

S(uratno), Nano

(b Garut, Java, 4 April 1944). Indonesian composer. In the early 1960s he worked as a high school music teacher and studied with the important Sundanese composer Koko Koswara. In 1972 Nano S. formed the group *Genra Madya*, which in 1976 released its first cassette of original works for *kacapi* and gamelan *saléndro*. His songs, including *Cinta* ('Love', 1978), *Anjeun* ('You', 1984) and *Kalangkang* ('Reflection', 1986), achieved phenomenal success among popular audiences during the 1970s and 80s in conjunction with a very active Sundanese cassette industry. His non-commercial commissions include *Spirit of Bandung* for the 50th anniversary of the Asia-Africa Conference in Bandung (1995) and *Hiroshima* for the government of Hiroshima (1999). He has also written operetta (*gending karesmen*), songs for children, poetry and fiction. Nano S. has helped to promote Sundanese music through international concert tours, teaching in the USA and Japan, and intercultural music collaborations. He has established an international reputation as a composer of Sundanese popular music (*pop Sunda*). Songs in this hybrid genre combine stylistic elements of *karawitan* (Sundanese traditional music), which include Sundanese language texts, melodies, formal structures and instrumentation (gamelan), with elements of *musik* (non-Indonesian popular music), including Western harmony and instrumentation (keyboard, bass and drums), country and western vocal style and Latin-American rhythms.

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ANDREW N. WEINTRAUB

Saad, Siti Bint [Siti binti]

(b Kisauni, Zanzibar, 1950). Zanzibari *taarab* singer. She performed in Zanzibar during the 1920s and 30s and was the first East African singer to be recorded on 78 r.p.m. gramophone discs. Along with her band she travelled to Bombay to record over 250 songs between 1928 and 1930 for Odeon, Columbia and the Gramophone Company, then the African branch of His Master's Voice. Siti's songs were, according to the Swahili poet Shaaban Robert, 'the pride of East Africa', and her image and voice are today still retained as symbolic of Zanzibar's past.

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GREGORY F. BARZ

Saar, Mart

(*b* Hüpassaare, Vastsemõisa, 16 Sept 1882; *d* Tallinn, 28 Oct 1963). Estonian composer. He studied at the St Petersburg Conservatory (1901–11), where his teachers included Nikolay Rimsky-Korsakov and Anatoly Lyadov. He went on to teach in Tartu and at the Tallinn Conservatory (1943–56). A prolific composer and one of the founders of an Estonian national style, Saar primarily wrote choral works, solo songs and piano pieces. Some of his first compositions, such as the song *Must lind* ('Black Bird', 1909) and *Skizze* (1910) for piano, with their chromatic decentralization of tonality, became early examples of new music in Estonia. None of his Estonian contemporaries could rival his subtle sense of harmonic colouring, an element especially obvious in the solo songs. In his choral works, such as *Põhjavaim* ('The Guardian Spirit of Our Northern Land', 1910, in *14 segakoorilaulu*, 1914), *Leelo* ('Chant', 1919) and *Luule*, see *ei tule tuulest* ('Verses do not Fly in Winds', 1934, in *Segakoorid*, vol. iv, 1935), he increasingly adopted elements of Estonian folk music, a characteristic that has contributed to their popularity with the general public.

WORKS

(selective list)

Vocal: Segakoorilaulud [Songs for Mixed Chorus], 1909; 14 segakoorilaulu [14 Songs for Mixed Chorus], 1914; 10 koorilaulu [10 Choral Songs], 1920; Lastekoorid [Children's Choruses], 1921; 7 laulu nais- ehk lastekoorile [7 Songs for Women's or Children's Chorus], 1923; Segakoorid [Mixed Choruses], 5 vols., 1933–5; Meeskoorid [Men's Choruses], 1935; Ilo tüdterile [To the Daughters of Beauty], chorus, orch, 1939; choral cants.; c300 other unacc. choral songs; over 150 solo songs, duets

Pf: Skizze (1910); 19 Estonian folksongs (1913); Estonian Suite no.1, 1939, Estonian Suite no.2, 1940, Estonian Suite no.3, 1948; 28 preludes, c40 other works

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MART HUMAL

Saariaho, Kaija (Anneli)

(b Helsinki, 14 Oct 1952). Finnish composer. After attending the Helsinki University of Art and Design, she studied at the Sibelius Academy, where her teachers included Paavo Heininen (1976–81), and at the Freiburg Musikhochschule (1981–2) with Brian Ferneyhough, Klaus Huber and others. In 1982 she moved to Paris where she has worked regularly at IRCAM. She has also worked in San Diego (1988–9) and served as visiting professor of composition at the Sibelius Academy (1997–8).

Saariaho's early output from the late 1970s includes many melodious vocal works. With *Im Traume* for cello and piano (1980), however, her focus shifted from melody to tone-colour, which with harmony became a central element in her music; melodies and distinct rhythmic patterns rarely appear. Characteristics of her works from the 1980s include tonal surfaces worked out in rich detail; sensitive, descriptive lyrical writing; and slow transformations. Her search for new timbres has stimulated a wide-ranging study of new instrumental techniques.

In many of her works Saariaho has exploited the possibilities of new technology (e.g. live electronics, tape and computer-assisted composition). *Vers le blanc* (1982), completed in the IRCAM studio, is essentially static; over the course of 15 minutes, the work changes one three-voiced harmony into another. *Verblendungen* for orchestra and tape (1982–4), in which she brought live performers and electronic material together for the first time, continues to explore slow processes of change: a single drawn-out diminuendo follows an initial explosion. *Lichtbogen* for 9 musicians and electronics (1985–6) was the first work Saariaho wrote with the aid of a computer. The starting point for the compositional process was cello harmonics which burst into sound when bow pressure is increased. The piece's structure and harmony grew out of a computer analysis of this point of departure.

Saariaho's music of the late 1980s and 90s is more expressive and often more rapid in its fluctuations. Rhythmic elements are stronger, although regular pulses remain absent. Rich tone-colours still hold a central position. These stylistic features are reflected in, among others, *Jardin secret II* for harpsichord and tape (1984–6), *Io* for chamber ensemble, live electronics and tape (1986–7, composed for the 10th anniversary of the Pompidou Centre) and *Nymphea* for string quartet and electronics (1987, composed for the Kronos Quartet). The last of these employs models from nature for abstract musical composition; symmetrical shapes are in constant evolution.

Saariaho used a large orchestra for the first time in the diptych formed of two independent works from 1990: *Du cristal* and *... à la fumée*. In the latter, the orchestra is reinforced by amplification of a solo alto flute and solo cello. Solo amplification is also employed in *Amers* for cello, chamber ensemble and electronics (1992). A special microphone, developed specifically for this work, allows for the separate amplification of each cello string. The violin concerto *Graal théâtre* (1994), written for Gidon Kremer, continues to feature Saariaho's rich and expansive string style, but places greater emphasis on melody than earlier works and does not employ

electronics. Melodic writing breaks out into expressive and broadly curving lines in *Château de l'âme* for soprano, women's voices and orchestra (1996), commissioned by the Salzburg Festival.

Saariaho has often found inspiration in extra-musical sources such as literature, visual and natural phenomena. She has also composed many works with a dramatic or symbolic dimension, or in which various arts cross-fertilize. One of her most finely tuned compositions is the radiophonic *Stilleben* (1987–8), which she has described as about travel, distances and communication when people are separated from one another, or are away from their home country. The piece uses speech, music and a variety of concrete soundscapes. The ballet *Maa* ('The Earth', 1991), commissioned by the Finnish National Ballet, is similarly based more on feelings and free associations than a clear plot. *L'amour de loin*, an opera commissioned by the Théâtre du Châtelet, Paris, and the Salzburg Festival (to be premiered at Salzburg in August 2000), takes the imagined life of Jaufré Rudel, a 12th-century troubadour as its subject. Central to the story is Jaufré's relationship with the Countess of Tripoli. *Lonh* ('After') for soprano and electronics (1996), like *Château de l'âme* written for Dawn Upshaw, is a setting of Jaufré's poems in their original language.

WORKS

(selective list)

Stage: 3 Interludes (incid music, J. Groot: *Skotten in Helsingfors*), tape, 1983; Kollisionen, perc, tape, 1984; Csokolom, elecs, 1985; Collisions, tape, 1986; Piipää, 2vv, tape, live elecs, 1987; Maa [Earth] (ballet, 7 pts, choreog. C. Carlson), chbr ens, live elecs, 1991; L'amour de loin (op, A. Maalouf, after J. Rudel), 2000

Orch: Verblendungen, orch, tape, 1982–4; Du cristal, 1989–90; ... à la fumée, a fl, vc, orch, live elecs, 1990; Graal théâtre, vn, orch, 1994, rev. vn, chbr orch, 1997

Chbr and solo inst: Canvas, fl, 1978; Im Traume, vc, pf, 1980; Yellows, hn, perc, 1980; Laconisme de l'aile, fl, 1982; Jardin secret II, hpd, tape, 1984–6; Lichtbogen, fl, 2 vn, va, vc, db, hp, pf, perc, live elecs, 1985–6; Io, chbr ens, tape, live elecs, 1986–7; Nymphaea (Jardin secret III), str qt, live elecs, 1987; Petals, vc, 1988; Oi kuu [For the Moon], b cl, vc, 1990; Aer, fl, vn, va, vc, hp, hpd/other kbd, perc, live elecs, 1991 [pt 7 of Maa]; Fall, hp, opt. elecs, 1991 [pt 6 of Maa]; Gates, fl, vc, hpd, opt. live elecs, 1991 [rev. as New Gates, fl, va, hp, 1996; pt 2 of Maa]; Amers, vc, ens, elecs, 1992; NoaNoa, fl, elecs, 1992; Prés, vc, 1992; Trois rivières, 4 perc, elecs, 1993; Nocturne, vn, 1994; Spins and Spells, vc, 1996; Mirrors, fl, cl, 1997; Neiges, 8 vc, 1998

Vocal: Bruden [The Bride] (E. Södergran), song cycle, S, 2 fl, perc, 1977; Jing (Li Ch-ing Chao), S, vc, 1979 [Finnish text]; Nej och inte [No and Not] (G. Björling), 3 songs, 4 female vv/chorus, 1979; Suomenkielinen sekakuorokappale [Finnish piece], text collage, mixed chorus, 1979; Preludi-Tunnustus-Postludi [Prelude-Confession-Postlude] (M. Waltari), S, prep pf, 1980; Study for Life (T.S. Eliot), female v, dancer, tape, light, 1980; 3 Preludes (Bible), S, org, 1980 [Finnish text]; ... sah den Vögeln, text collage, S, fl, ob, vc, prep pf, live elecs, 1981; Du gick, flög [You Went, Fled] (Björling), S, pf, 1982; Adjö (S. von Schoultz), S, fl, gui, 1985 [rev. version of Ju lägre solen, 1982, withdrawn]; From the Grammar of Dreams (S. Plath), 2 S, 1988; Grammaire des rêves (P. Éluard), S, A, 2 fl, va, vc, hp, 1988; Nuits, adieux (H. de Balzac, J. Roubaud), 4vv, live elecs, 1991; Die Aussicht (F. Hölderlin), S, fl, gui, vn, vc, 1996; Château de l'âme (ancient Indian and Egyptian poetry), S, women's vv, orch, 1996; Lonh [After] (J. Rudel), S, elecs, 1996;

Miranda's Lament (W. Shakespeare), S, cl, vn, db, hp, 1997

Other works: Study II for Life, tape, 1981; Vers le blanc, cptr, 1982; Jardin secret I, tape, 1984–5; Suuri illusioni [The Big Illusion] (film score), 1985; Stilleben, tape, 1987–9; La dame à la licorne, sound installation, tape, 1993; Prisma, 1997–9

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KIMMO KORHONEN (with RISTO NIEMINEN)

Saavedra Iglesias, Pascual Gregorio

(*b* Mondoñedo, Lugo, 5 July 1829; *d* 27 March 1908). Spanish composer. He studied composition with José Pacheco and music theory and the violin with his father, who was first violinist in the chapel of Mondoñedo Cathedral, as his own father had been before him. Pascal Saavedra became a permanent member of the chapel in 1857, as third violin. He had in the meantime studied to be a priest at the diocesan seminary, where he was ordained and where he was head of the philosophy department. He succeeded Pacheco as *maestro de capilla* in January 1867 and remained in this post until his death.

Throughout his tenure the chapel was gradually dismantled owing to diminishing cathedral finances from 1820. This situation is reflected in his works, which, while maintaining a classical aesthetic, were forced to economize on the number of soloists, choir and orchestra; he was often obliged to use instrumentalists from the town band. His output of 110 works, which survive in the cathedral archives, includes responsorios, antiphons, psalms, lamentations and various works in Latin, as well as villancicos in Spanish and Galician, hymns to the Virgin and some secular songs.

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E. Cal Pardo: *La música en la catedral de Mondoñedo* (Lugo, 1996)

C. VILLANUEVA

Saba, Abol Hassan

(*b* Tehran, 1902; *d* Tehran, 1957). Iranian violinist, composer and teacher. He was a competent performer on many instruments including the *setār*, the *santur*, the *kamāncheh* and the *tombak*, but in later life was identified above all as the foremost violinist of his time. He began his musical training when only six years old. His earliest teacher was Mirza Abdollah, who is credited with the definitive organization of the *dastgāhs* of Persian classical music.

In 1924 Saba enrolled in Ali Naqi Vaziri's newly established music school, where he learnt about the theory of Western music and was attracted to Vaziri's ideas for a reform of Persian music on European lines. In 1927 Vaziri founded a branch of his music school in Rasht in the Gilan Province and installed Saba as its principal. During his three years in Gilān, Saba collected folksongs from that region which he submitted to Western notation; he was the first Iranian to do research on the folk music of his country.

In the 1930s Saba began to establish a reputation as a violinist and a private teacher. In his violin playing he combined the versatility of Western technique with the subtle nuances and embellishments of traditional music, making for a highly individual and effective style. He trained a large number of violinists, many of whom became performers and teachers. He also occasionally accepted pupils for other instruments; the most notable among these is the *santur* virtuoso Faramarz Payvar.

Beginning in 1933 and continuing throughout the 1940s, several disc recordings were made of Saba's renditions of various *dastgāhs*, and of his original compositions; they are striking representations of Persian violin style. He published several important books on the method of violin playing as well as four volumes on the method of *santur* performance and one book on the study of *setār*. These publications contain notations of selected *gushehs* from a number of *dastgāhs*.

HORMOZ FARHAT

Sá Bacon, José Pereira de.

See [Sant'Anna, José Pereira de.](#)

Sabadini [Sabbadini, Sabatini], Bernardo

(b ?Venice; d Parma, 26 Nov 1718). Italian composer and organist. He was a member of the clergy. According to the libretto of his oratorio *I disegni della divina sapienza*, he was a Venetian. From 1662 to 1672 he was *maestro d'istrumenti* and Rosenmüller's assistant at the Ospedale della Pietà, Venice. He may be the Don Bernardino Sabatini who in December 1673 was a singer at Urbino Cathedral. From 1 July 1681 he was organist at the Farnese court at Parma and on 1 March 1689 became *maestro di cappella* there; he was organist and 'resident' of the ducal church from February 1689 and *maestro di cappella* from 1692. In January 1711 he received a benefice attached to that church. As court composer he was, from 1686 to 1700, responsible for the musical preparation of operas performed at the Novissimo Teatro Ducale, Parma, and the Nuovo Teatro Ducale, Piacenza (the second capital of the state), in collaboration with the court poets: Lotto Lotti until 1687, then Aurelio Aureli until 1694 and finally Giovanni Tamagni. Ferdinando Galli-Bibiena designed the scenery, Federico Crivelli the dances and Gasparo Torelli the costumes. With this team Ranuccio II Farnese raised the court operatic spectacles to a level comparable with that of the major Italian theatre cities. The highpoint of the Farnese theatrical venture was the marriage celebration of Odoardo II Farnese in 1690, for which Sabadini, 'heroic composer of our times', wrote *La gloria d'Amore* and *Il favore degli dei*. Sabadini's operatic output is divided between apparently original operas and adaptations of works first performed elsewhere, mainly in Venice. His arias are tuneful and well constructed. He was one of several composers in the region to write virtuoso passages not only for the singer, but also for continuo instruments, particularly cello obbligato; in one case he apparently composed a new scene to accommodate a visiting virtuoso harpist. In later years Sabadini gained some productions outside the duchy, at Turin, Rome, Genoa and Pavia. Francesco II of Modena acquired 11 aria anthologies from performances in Parma and Piacenza before 1692; these contain most of Sabadini's surviving music. A Gasparo Sabadini was court organist from 1696 to 1707.

WORKS

music lost, unless otherwise stated

operas

Parma performances at the Novissimo Teatro Ducale, and Piacenza performances at the Nuovo Teatro Ducale, unless otherwise stated

dm **dramma per musica/dramma rappresentata in musica**

Furio Camillo (dm, L. Lotti), Piacenza, 1686

Didio Giuliano (drama, Lotti, after a Sp. orig.), Piacenza, 1687

Zenone il tiranno (drama, Lotti), Piacenza, 1687, arias *I-MOe*

Olimpia placata (dm, A. Aureli after L. Ariosto), Parma, 1687, arias *MOe* [dated 'Parma, 1688'] [rev. of D. Freschi: *Olimpia vendicata*]

L'Ercole trionfante (drama, Aureli, after G.A. Moniglia), Piacenza, 1688, arias *MOe*

[rev. of G.A. Boretti: Ercole in Tebe]

Teseo in Atene (dm, Aureli), Parma, 1688, arias *MOe* [rev. of A. Giannettini: Medea in Atene]

Hierone tiranno di Siracusa (drama, Aureli), Piacenza, 1688, arias *MOe*

Amor spesso inganna (dm, Aureli), Piacenza, 1689, arias *Rvat* [?rev. of A. Sartorio: Orfeo]

Teodora clemente (dm, Aureli, after A. Morselli), Piacenza, after 1 March 1689, arias *MOe* [rev. of D. Gabrielli: Teodora Augusta]

Il Vespasiano (dm, Aureli, after G.C. Corradi), Parma, 26 Dec 1689 [rev. of C. Pallavicino]

La gloria d'Amore (spettacolo festivo, Aureli), Parma, garden of Palazzo Ducale, 24 May 1690

Il favore degli dei (dramma fantastico musicale, Aureli), Parma, 25 May 1690

Pompeo continente (drama, Aureli), Piacenza, 1690, arias *MOe*

Diomede punito da Alcide (drama, Aureli), Piacenza, 1691, arias *MOe*

La pace fra Tolomeo e Seleuco (dm, Aureli, after Morselli), Piacenza, 1691, arias *MOe* [rev. of C.F. Pollarolo]

Circe abbandonata da Ulisse (drama, Aureli), Piacenza, 1692, arias *MOe*

Il Massiminio (drama, Aureli), Parma, 1692, arias *MOe* [rev. of Pallavicino: Massimo Puppieno]

Talestri innamorata d'Alessandro Magno (drama, Aureli), Piacenza, 1693

Il riso nato fra il pianto (dm, Aureli), Turin, Regio, carn. 1694, *F-Pn*

Demetrio tiranno (drama, Aureli), Piacenza, 1694

L'Aiace (dm, A. d'Averara), Rome, Capranica, Jan 1697, arias *D-Müs, F-Pn, GB-Lbl, Ob, I-bc, Rli, Rvat* [?rev. of C.A. Lonati, P. Magni and F. Ballarotti]

L'Eusonia, ovvero La dama stravagante (componimento drammatico, 'Signori M.N.P.C.'), Rome, Capranica, 1 Feb 1697, arias *D-MÜs, GB-Lbl, Lwa, Ob, I-Bc, Rli, Rvat* [?rev. of Pallavicino: Licinio imperatore; 'M.N.' is M. Noris; 'P.C.' may stand for Crateo Pradolini, pseud. of P. Ottoboni]

Furio Camillo (dm, M. Noris), Parma, 1697 [?rev. of G.A. Perti]

La virtù trionfante dell'inganno (op tragicomica, G.C. Godi), Piacenza, 1697 [rev. of Eraclea, Venice, Feb. 1696, possibly by Sabadini himself]

L'Alarico (dm, G. Maggi), Genoa, aut. 1698

Il Domizio (dm, ?Maggi, after Corradi), Genoa, aut. 1698 [rev. of M.A. Ziani]

Il Ruggiero (dm, G. Tamagni, after Ariosto), Parma, 1699

L'Eraclea (dm, S. Stampiglia), Parma, 1700 [rev. of A. Scarlatti]

Il Meleagro [Act 3] (favola pastorale), Pavia, 1705 [Act 1 by A.F. Martinenghi, Act 2 by Magni]

Alessandro amante eroe, Genoa, Falcone, Jan 1706, arias *E-Mn*

Annibale (dm), Genoa, Falcone, aut. 1706, arias *Mn*

La virtù coronata, o sia Il Fernando (dm), Parma, Teatrino della Corte, 2 Sept 1714 [attrib. Sabadini by Balestrieri]

other works

I sogni regolati d'Amore (serenata), Parma, 1693

Messa solenne, Parma, S Giovanni Evangelista, 27 Sept 1694

Italia consolata (introduzione al balletto, Tamagni), Parma, Teatrino di corte, 1696

I disegni dela divina sapienza (orat, C.F. Badia), Venice, S Maria della Fava, 1698

Gli amori d'Apollo e Dafne (introduzione al balletto, Tamagni), Parma, Teatrino di corte, 1699

Po, Imeneo, e Citerea (serenata), 3vv, vn, ob, *I-Bc*
Cants., *Fc*

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LORENZO BIANCONI/JENNIFER WILLIAMS BROWN

SABAM

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Sabaneyev, Leonid Leonidovich

(*b* Moscow, 1 Oct 1881; *d* Antibes, 3 May 1968). Russian musicologist and composer. He studied mathematics and physics, and in his early twenties entered the Moscow Conservatory, where he studied the piano with Zverev and P.J. Shlotsen, and composition with Taneyev. From 1906 he devoted himself to composition and musicology. An ardent follower of contemporary trends, his writings were among the first to promote the music of Skryabin and spread Skryabin's influence among younger composers. Within a short time he became the music critic for a number of periodicals, both Russian and foreign: *Golos Moskvi*, *Russkoye slovo*, *Utro Rossii*, *Muzika*, *Apollon*, *Muzikal'niy sovremennik*, *Melos*, *Der blaue Ritter*, among others. His mathematical training led him to probe the theoretical aspects of music; his early writings include an influential series of writings on harmony, rhythm, pitch, and the relationship between colour and sound. Much of his time was devoted to music-related work for the socialist cause. Sabaneyev was one of the founders and chairmen of the State Institute of Musical Science, Moscow (1921–3). From 1921 he also headed the music division of the State Academy of Artistic Sciences and was on the governing boards of numerous important teaching institutes.

Sabaneyev's views were highly respected during the first years of the new Soviet government. He became music editor of *Pravda* and *Izvestiya*, and

was president of the forward-looking Association of Contemporary Music. After 1926 he lived abroad, in Germany, France, Britain and the USA. After living for many years in Villeneuve-Laubet, he settled in Nice. His historic study *Modern Russian Composers* (1927/R) became an English-language classic. Sabaneyev's best works were devoted to Skryabin, whom he greatly admired and under whose spell Sabaneyev wrote his own compositions, including a ballet *L'aviatrice* (Paris, Théâtre des Champs-Élysées, 1928), a symphonic poem *Flots d'azur* (1936), an oratorio *The Revelation* (1940), a chaconne for organ and orchestra, two piano trios (1907, 1924), a violin sonata (1924), songs and many piano pieces.

WRITINGS

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- Muzīka posle Oktyabrya* [Music after October] (Moscow, 1926)
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RITA McALLISTER/IOSIF RAYSKIN

Sabata, Victor de.

See [De Sabata, Victor](#).

Sabatini, Bernardo.

See [Sabadini, Bernardo](#).

Sabatino [Sabbatini, Sabatini], Nicola

(*b* Naples, *c*1705; *d* Naples, 4 April 1796). Italian composer. He was the son of Giovanni (Sebastiano) Sabatino (*b* Chieti, 1667; *d* Naples, 29 April 1742), a violinist in the Neapolitan royal chapel under Alessandro Scarlatti from 1691. Nicola attended the S Onofrio conservatory, where he studied the violin with Barbella and composition with Feo and Ignazio Prota. He then established himself as a composer of sacred and secular vocal music whose works were in demand in Naples and beyond; existing autograph manuscripts and performance dates attest to his creative activity between 1726 and 1774. In autumn 1735 he composed the second part of a lost serenata, *Il tempo felice*, for the wedding of Raimondo di Sangro, Prince of Sansevero, which Pergolesi was unable to complete because of ill health.

In July 1742 he petitioned the King of Naples for the position as violinist in the royal chapel which his father had held until his death, but the post was given to Constantino Roberto, who had served the chapel for several years. In the 1750s Sabatino tried his hand at opera, writing *Cleante* for Rome and *Arsace* for Naples. In 1758 he succeeded G. Maraucci as *maestro di cappella* of S Giacomo degli Spagnoli in Naples, and in 1763 was appointed *maestro* at the Oratorio di S Filippo (Girolamini), where he served until he retired in 1788.

Sabatino's contemporaries considered him a worthy composer. His masses of 1726 and 1728 show him already in full command of traditional idioms. By 1749 his music was representative of pre-Classical trends: the *Dixit Dominus* in B \flat opens with a chorus in a kind of concerto-sonata form, with a contrasting theme in the dominant, and the 'Amen' fugue of the Mass in F ends homophonically with 24 bars of repeated cadence formulae. On Jommelli's death (25 August 1774), Sabatino was chosen from among the musicians of Naples to compose and conduct the music for the public funeral service. He was honoured by Padre Martini, who requested his portrait for his collection, now in the Bologna Conservatory; it carries the inscription 'Nicolaus Sabbatino Napolitanus in sue civitatis oratorio aliisque principibus ecclesiis musici concentus magister'.

Sabatino's brother Gioacchino (*b* Naples, c1718; *d* Naples, 16 June 1800) was a violinist in the royal chapel from 1756 until his death; a *Tota pulchra* for three voices (*I-Nc*) is attributed to him. Another brother, Francesco (*d* Naples, 6 May 1769), was also a violinist, and a priest.

WORKS

music lost unless otherwise stated

operas

Cleante (dramma per musica, 3), Rome, Argentina, carn. 1752, arias *F-Pc*, *GB-Lbl*, lib *I-Bc*, *US-Wc*

Arsace (dramma per musica, 3, A. Salvi), Naples, S Carlo, 30 May 1754, lib *B-Bc*

other secular vocal

Cants.: *Deh, non turbarti o Nice*, S, vns, *A-Wgm*, *D-MÜs*; *Ma tu tremi*, S, bc; *No, perdonami*, S, vns, *I-Gl*

Serenatas: *Il tempo felice* (2 preludio scenico, G. Macri), pt 2, Torremaggiore, Dec 1735 [pt 1 by G.B. Pergolesi]; *L'Endimione* (P. Metastasio), Dublin, 1758, lib *GB-Lbl*, *US-Wc*

Several arias: *F-Pc*, *GB-Lbl*, *I-Mc*, *Nc*

sacred vocal

Orats: *Jaele*, Genoa, 1740, lib *I-Gremondini*, revived Venice, 1743, *Vsmc*; *L'immacolata concezione della SS Vergine*, Genoa, 1741, lib *Gremondini* and *Vnm*; *L'innocenza intatta*, Spello, 16 April 1743, lib *SPEc*; *L'aurora foriera della pace fra Giobbe ed Esaù* (G. Sant'Angelo Moribilli), Palermo, 1757, lib *PLcom*; *Debora e Sisaro* [pt 1], *Nc*

Jaele, Genoa, 1740

L'aurora foriera della pace fra Giacobbe ed Esaù, Palermo, Congregazione dell'Oratorio, 1757

Debora e Sisaro, pt 1, Nc

5 masses (Ky, Gl) with insts: 4vv, 1726; 5vv, 1728; 9vv, *I-Nc**, *Mc*; 5vv, 1739, *D-MÜs*; 5vv, 1749, *GB-LbI**

Dixit Dominus, 5vv, insts, 1749 [autograph]; Dixit Dominus, 5vv, insts; De profundis, 2vv, vns; Domine ad adiuvandum; Magnificat, 5vv, insts, 1745 [autograph]; Magnificat, 5vv, insts: all *I-Nc*

5 motets [all autograph]: Letamini fideles, A, vns, bc; Nova luce, 5vv, insts; Ridet, S, insts; Salve coeli, 5vv, insts; Vola turtur de nido, S, insts, 1729; 2 Te Deum, 2vv, 5vv, insts: all *Nc*

Alma Redemptoris; Ave maris stella, 5vv, insts; Beati omnes, 4vv, insts; Christus e Miserere, 4vv, 5vv, org [also *Mc*, *Nc*]; Compieta, 4vv, vns; Graduale per S Filippo Neri; Hymn for 3rd Sunday in Sept, 4vv; In convertendo; 2 Inni; Jube Domine, S, insts; 7 lessons for Holy Week [2, 1740; 1, 1741]; Mottetto per l'elevazione, 4vv, bc; O oriens; O sapientia; Pange lingua; 4 Psalms [Credidi, Confitebor, Laudate pueri, Beatus vir]: all *Nf* [many autograph]

Qui tollis, B, vns [autograph]; 16 Tantum ergo with org/insts: all *Mc*

Cants.: Il giudizio del re Salomone, Foligno, 1746, lib *I-Nc*; La natività del S Bambino, Naples, 1749, *Nc**; Pieta vi supplico dolce Signore (Atto di contrizione), T, T, bc, *A-Wgm*

instrumental

Sonata, vc, 2 vn, bc, *A-Wgm*; arr. fl, 2 vn, bc, lost, formerly *D-DS*

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HANNS-BERTOLD DIETZ

Sabbadini, Bernardo.

See *Sabadini, Bernardo*.

Sabbatini, Galeazzo

(*b* ?Pesaro, 1597; *d* Pesaro, 6 Sept 1662). Italian composer. It is not known whether he was related to P.P. Sabbatini. He studied with Vincenzo Pellegrini when the latter was a canon of Pesaro Cathedral and was himself elected to this position in 1626, remaining in it until 1630. From then until 1639 he was *maestro di cappella* at the court of the Duke of Mirandola, and from 1641 he was again a canon at Pesaro Cathedral. In the interim he may have lived at Bergamo, for in 1639 there was a plan to

have him appointed to the vacant choirmastership at S Maria Maggiore there; this was, however, rejected by the church authorities. He visited Rome during the periods 1652–3 and 1657–9.

In his sacred music, which consists mainly of motets, Sabbatini shows a preference for small concertato textures, and his last collection is of solo pieces. Most of the *Sacrae laudes* of 1626 are duet and trio motets with continuo; the four- and five-part pieces are somewhat fragmentary in texture and humdrum in contrapuntal procedure. Whereas Sabbatini seems to have been uninterested in structural refrains and did not follow the fashionable trend towards triple time, his bass lines are interesting and mainly slow-moving, and his melodies vary between simple utterance and declamatory ornamentation, often flowering into a climax at the close of a piece. In his madrigals too he shows a preference for smaller textures. The last two collections include some pieces with string parts, most of them belonging to the genre of the strophic canzonet. One of these (1630) is prefaced by a sonata that is also intended as a ritornello; another (1636) is founded on a popular ground bass. The madrigals proper contain elaborate vocal lines of the kind encountered in Sabbatini's motets.

Sabbatini was also something of a theorist: he published a manual on continuo playing and was praised by Kircher for his scientific knowledge of music; this was with reference to a tuning method he had devised in which the tone was divided into five.

WORKS

all published in Venice

sacred

Sacrae laudes, 2–5vv, bc (org), liber I, op.3 (1626)

Sacrarum laudum, 3–5vv, bc (org), liber II, op.7 (1637)

Deiparae virginis laudes, 3–6vv, op.8 (1638)

Sacrae lodi: concerti, 1v, bc, op.9 (1640)

Motets in 1628³, 1638¹, 1641³, 1642⁴, 1646², 1646³, 1646⁴, 1 motet and 1 mass in R. Scarselli, *Sacrarum modulationum ... liber I*, 2–4vv, bc (org) (Venice, 1637)

Motet, *D-Bsb*

secular

Il primo libro di madrigali ... concertati, 2–4vv, op.1 (1625)

Il secondo libro di madrigali concertati, 2–4vv ... 2 vn, op.2 (1626)

Madrigali concertati, 5vv, con alcuni canzoni concertati con sinfonie e ritornelli, libro III, op.4 (1627)

Madrigali concertati, 2–5vv, con alcuni canzoni, libro IV, op.5 (1630); 1 ed. in *Whenham*, ii, pp.280–86

Madrigali concertati, 2–4vv, con alcune canzonette concertate, libro V, op.6 (1636)

1 madrigal, 1653⁴; 1 madrigal, *S-Uu*

theoretical works

Regola facile e breve per sonare sopra il basso continuo nell'organo, manacordo o altro simile stromento (Venice, 1628)

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JEROME ROCHE

Sabbatini, Luigi Antonio

(*b* Albano Laziale, nr Rome, ?1732; *d* Padua, 29 Jan 1809). Italian theorist and composer. His earliest dated work, *Benedictus sit Deus* for two voices and continuo (in *D-MÜs*), was composed in his 13th year and indicates that he had received a strong grounding in music before he became a pupil of Martini in Bologna. It is generally supposed that his studies with Martini coincided with his eight years' residence at the convent of S Francesco in Bologna. Eitner claimed that he became a Franciscan around 1759, but most other lexicographers state that he joined the order in the early 1750s. 202 letters to Martini (autographs in *I-Bc*) written between 2 June 1764 and 17 March 1784 reveal that by 1764 he was no longer Martini's pupil. They do not substantiate the claim that he later studied with F.A. Vallotti in Padua (further letters are in *I-Baf, Bsf, Pca*).

On 28 November 1767 Sabbatini became *maestro di cappella* at the collegiate church of S Barnaba in Marino, near his birthplace; his friendship with the Franciscan Cardinal Ganganelli, later Pope Clement XIV, may have helped him to obtain this post, as well as one at the Franciscan basilica of SS Apostoli in Rome, to which he was appointed on 20 April 1772. Late in life Vallotti is supposed to have named Sabbatini his successor as *maestro di cappella* at the basilica of S Antonio, Padua. But after Vallotti's death Sabbatini recommended Agostino Ricci, who served from 1780 to 1786. Sabbatini was then invited again to become *maestro*; he was nominated unanimously on 22 April 1786 and served from 18 June until his death. In May 1807 he was elected a member of the music group of the Accademia Italiana.

All Sabbatini's known music is sacred; much of it is in the orchestrally accompanied style of the day, but some is in a learned style using cantus firmus or strict contrapuntal devices such as canon and fugue. Of his own musical works only the short *Atto di contrizione* for two sopranos and continuo was published in his lifetime, but in 1803 he published an edition of Benedetto Marcello's psalm settings *Estro poetico-armonico*. His several published treatises on music place him beside F.A. Calegari, Vallotti and Tartini as an important theorist of the Paduan school and reflect his interest in their work; he is known to have made a copy of Calegari's *Ampla dimostrazione degli armoniali musicali tuoni* (now in *F-Pn*). His manuscript

Trattato di contrappunto explains Tartini's *terzo suono* and Calegari's and Vallotti's theory of chord inversion. His study of Vallotti resulted in a biographical sketch published in 1780, and in his most important treatise, *Trattato sopra le fughe musicali*, in which he analysed Vallotti's so-called real, tonal and imitative fugues with the aid of two-, three- and four-part music examples. Musicians in Padua and Venice praised the work, and the governing board of S Antonio awarded Sabbatini a gold medal and named him Vallotti's true successor. Unlike the other Paduan theorists, he had an interest in the elementary instruction of children in music. In 1781 he endorsed Gennaro Catalisano's *Grammatica armonica, fisico-matematica ... per uso della gioventù studiosa*, and in 1789 and 1790 he published his *Elementi teorici della musica* with numerous duets and trios, with and without bass, for teaching beginners. Although Tebaldini considered his method of setting simple precepts to music childish, his contemporaries approved, and the book was reprinted in 1795; the music examples were published separately as *Solfèges ou leçons élémentaires de musique* in Paris in 1810 and 1834.

WORKS

Masses: 5, 4vv, org, *A-Wn, I-Vld*; 1, 8vv, org, *Pca*; 1 for Palm Sunday and Good Friday, 4vv, *Pca*; 1 for Holy Week, 4vv, *Pca* (Ky–San–Ag)

Messe brevi: 6, 4vv, org, *D-Mbs, I-Pca** (2 inc.); 4, 4vv, str, org, *Pca**: 1, 4vv, 2 vc, 2 db, 2 org, *Ac*; 1, 8vv, str, org, *Pca*; 1, 4vv, *Bc**

Mass movements: Ky–Gl, 4vv, org, *Pca*; 21 Ky, 4vv, str, org, *Pca*; 5 Ky, 1, 4vv, str, bc, *Bc**, *Bsf**, *Pca*; 10 Gl, 4vv, str, 8 with org, *Bc**, *Pca*; 20 Cr, 4vv, str, org, *Bc*, *Pca*, *Vnm*; Cr breve, 4vv, str, 2 org, *Ac*; 5 other mass movts, 4vv, str, org, *Bc*, *Bsf**, *Pca*
2 requiems, 4vv, org; 2 Messe pei defunti, 8vv, str, 2 org; 4 requiem movts, 4vv, str, org: all *Pca*

Ints: 29 for Advent, Lent, 4vv, org; 47, 4vv, org, 1 with str, 1 unacc.; 6 (inc.): all *Pca*
Grads, mostly 4vv, 3 with str; tracts for Advent, Lent, Palm Sunday, 4vv; Stabat mater, 4vv, org: all *Pca*

Responses: for Holy Thursday, Good Friday, 4vv; 3 Si quaeris, 4vv, org; 2, Si quaeris, 8vv, 2 org (ad lib): all *Pca*

Offs: for Advent, Lent, Good Friday, Palm Sunday, 4vv, *Pca*; 19 Domine ad adjuvandum, 4, 8vv, str, org, *Bc**, *Pca*; Benedictus sit Deus, 2vv, bc (org), *D-MÜs*; off, 4vv, *I-Vnm*

3 communions for Advent, Good Friday, Ember Days, 4vv, *Pca*

Ants: 4 Alma Redemptoris, 1, 4, 8vv, str, 1 with org; 3 Ave regina, 1, 4, 8vv, str, 1 with org, *Bc**, *Pca*; 3 Regina coeli, 4, 8vv, str, 1 with org, *Pca*; 3 Salve regina, 4, 8vv, str, org, *Pca*; 7 vesper ants, 1–4, 8vv, 4 with str, *Pca*; 4 for BVM, 4vv, str, *Pca*; 9 others, 1–4, 8vv, str, org, *Pca*

35 hymns, 1–4, 8vv, org, 6 with str, *Ac*, *Bc**, *Pca*; compline hymns with ants, 4vv, str, org, *Pca*

Canticles: 9 Mag, 4, 5, 8vv, str, org, *Pca*; 3 Mag, 8vv, str, 2 hn, org, *Pca*; Mag breve, 4vv, *Bc**, Nunc dimittis, 4vv, str, *Bc**

Psalms: 81, 1–4, 8vv, insts, org, *Bc**, *Pc*, *Pca*; Salmi per tutto l'anno, 4vv, org, *Vld*; for Terce, 4vv, orch, org, *Pc*, *Pca*, *Vld*; for Vespers, 3, 4vv, str, org, *Pca*, *Vnm*; for Compline, 4, 8vv, str, org, *Pca*; others, 4vv, str, org, *BGc*, *Vnm*

Atto di contrizione: Pietà vi supplico, 2vv, bc (n.p., n.d.)

Other sacred vocal works, incl. 19 fugues, 2–4, 8vv, org, 2 with str, *D-MÜs*, *I-Ac*, *Bc*, *Bsf**, *Mc*, *Pc*, *Pca*, *Vnm*

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Solfèges ou leçons élémentaires de musique (Paris, 1810, 2/1834)
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Studi di contrappunto fatti alla scuola del Padre Martini (MS, I-Bc)
Esame d'uno scolaro del Padre L.A. Sabbatini (MS, I-Bc)
Trattato di contrappunto (inc. MSS, I-Pca, Vnm)
Canoni sui principi elementari (2 MSS, I-Mc)
Trascritto ad litteram nell'anno 1791 dal P.L.A. Sabbatini (MS, A-Wn)

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See [Sabatino, Nicola](#).

Sabbatini, Pietro Paolo

(*b* Rome, 1598–9; *d* Rome, 24 Nov 1660). Italian composer and teacher. It is not known whether he was related to Galeazzo Sabbatini. He appears to have spent his life in Rome. In his youth he was probably a chorister and in 1614 appeared in the allegorical role of the 'Età dell'Oro' ('Golden Age') in the opera *L'Amor pudico*, performed at the Palazzo della Cancelleria. He was choirmaster at S Luigi dei Francesi from February 1629 until 30 April 1631. This seems to have been the only full-time post that he held, though he acted as choirmaster on feast days for several Roman institutions which did not support a permanent choir, including the Pantheon between 1623 and 1641, the Convertite between 1628 and 1633, and the Arciconfraternità della Morte et Orazione in 1628. He was also engaged by the citizens of Penne, in the Abruzzi, to provide music for their jubilee year procession to S Pietro in 1650. He derived at least part of his income from teaching: in his 1650 book, which includes instruction in continuo playing for beginners, he styled himself 'professore di musica'; the music of *Il quarto de villanelle* was collected for publication by one of his pupils, Pietro Simi, and dedicated to another, Girolamo Cosci; his 1641 book includes a trio by another pupil, G.D. Rutulini; Dante Anodaro and Simon Corsi, who are each represented by one song in *Il terzo*, may also have been pupils; and from 6 January 1652 until his death he was 'bidello puntatore' of the University of Rome. He composed quite a large amount of music, much of which is lost; several of his books were reprinted during his lifetime. His surviving output consists mainly of short strophic songs, spiritual as well as secular. His 1630 book, by contrast, contains music for double choir and organ. The *Intermedii spirituali*, a set of three dialogues for soloists and chorus, were probably written for performance at the church or oratory of S Maria dell' Orazione e Morte and may have been staged with costumes and acting.

WORKS

all printed works published in Rome, unless otherwise stated

sacred

Intermedii spirituali ... libro primo, op.9 (1628), ed. in *Concentus musicus*, vii (Laaber, 1985)

Psalmi, Magnificat cum 4 antiphonis ad Vespera, cum letaniis B. virginis, liber primus, 8vv, bc (org), op.12 (1630); 3 ed. J.A. Latrobe, *A Selection of Sacred Music* (London, 1806–26)

Canzoni spirituali ... libro secondo, 1–3vv, bc, op.13 (1640)

Villanelle spirituali, in diversi stili ... libro quarto, 1–2vv, bc, op.20 (1657)

Ariette spirituali, in diversi stili ... libro quinto, 1–3vv, bc, op.21 (1657)

Linguae ardentis, motet, *GB-Lcm*

secular

Il sesto [libro], 1–3vv, op.8 (Bracciano, 1628)

Il terzo [libro de villanelle], 1–3vv (1631⁹)

Il quarto [libro] de villanelle, 1–3vv (1631)

Varii caprici: canzonette ... con l'alfabeto della chitarra spagnola ... libro settimo, 1, 3vv, op.14 (1641) [incl. 1 piece by G.D. Rutulini]

Prima scelta di villanelle, delli dieci libri ... con l'alfabeto della chitarra spagnola, 1v (1652) [possibly not 1st edn; incl. reprs. of pieces from above and lost vols.]

Seconda scelta di villanelle, delli dieci libri ... con l'alfabeto della chitarra spagnola, 1v (1652) [possibly not 1st edn.; incl. reprs. of pieces from above and lost vols.]

Prima scelta di villanelle ... con le lettere accomodate alla chitarra spagnola (1652) [incl. some reprs.]

1 piece, 1v, bc, 1622¹¹

theoretical works

Toni ecclesiastici colle sue intonationi, all'uso romano: modo per sonare il basso continuo, chiavi corrispondenti all'altre chiavi generali, et ordinarie ... libro primo, op.18 (1650)

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J.W. Hill: *Roman Monody, Cantata, and Opera from the Circles around Cardinal Montalto* (Oxford, 1997)

JOHN WHENHAM

Sabbe, Herman (Leon Augusthe Bertha)

(b Bruges, 24 Aug 1937). Belgian musicologist. After studying the cello at the Salzburg Mozarteum with Mainardi (1956), he studied at the University of Ghent, where he gained the doctorate in law in 1960 and the doctorate in musicology with a dissertation on serialism (under the supervision of Broeckx) in 1975. He was a prizewinner of the Belgian Royal Academy in 1976. He was appointed professor at the Free University of Brussels in 1980, and in 1984 became both professor at the University of Ghent and director of its Seminar of Musicology and Institute for Psychoacoustics and

Electronic Music. His main areas of study are the history of Western music and musical culture, especially during the 19th and 20th centuries, and sociomusicology. He has also examined music theory and notation in the 20th century, and the composers Stockhausen and Pousseur. He is music critic for a number of papers, and editor of many journals, including *Documenta musicae novae* and *Interface*.

WRITINGS

- 'Design for a Cybernetic Model of Musical Communication', *Jaarboek IPEM*, iii (1969), 65–76
- 'Philosophie de la musique la plus récente', *Musique en jeu*, no.7 (1972), 17–33
- ed., with K. Stone and G. Warfield: *New Musical Notation: Ghent 1974* [*Interface*, iv/1 (1975)]
- Het muzikale serialisme als techniek en als denkmethode* (diss., U. of Ghent, 1975; Ghent, 1977) [examines the works of Goeyvaerts, Pousseur and Goethals]
- Dadaïsme* (Brussels, 1979)
- 'Die Einheit der Stockhausen-Zeit', *Karlheinz Stockhausen ... wie die Zeit verging ...*, *Musik-Konzepte*, no.19 (1981)
- 'Minimalism: a World Vision's World Versions', *European Minimal Music Project* (Munich, 1982)
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- 'Esquisse d'une sociologie de certaines musiques contemporaines', *Musique et société: hommages à Robert Wangermée*, ed. H. Vanhulst and M. Haine (Brussels, 1988), 213–24
- All That Music! Een antropologie van de westerse muziekcultuur* (Leuven, 1996)

MARIE CORNAZ

Sabbekha

Instrument mentioned in Daniel. See Biblical instruments, §3(xiii).

Sabian.

Canadian firm of cymbal makers, based in Meductic, New Brunswick, founded in 1998 by Robert [Zildjian](#).

Sabicas [Agustín Castellón Campos]

(*b* Pamplona, ?1907; *d* New York, 14 April 1990). Spanish flamenco guitarist. His name derived from an early love of broad beans (*habas*), which he called *habicas* or *sabicas*. Though of Gypsy origin, he is the only Navarrese to have achieved his status in flamenco. Self-taught, he played

his first solo guitar recital aged seven in Pamplona; at ten he gave a concert in Madrid. He was then praised by Montoya at a Madrid club, La Villa Rosa. After touring Spain in the 1920s, Sabicas played to rapturous applause at a solo recital in the bullring in Seville in 1934. Three years later he left Spain with his lover, the dancer Carmen Amaya, after publicly declaring his support for the Spanish Republic. Together they toured the Americas, settling first in Mexico, then in New York. He remained there for the rest of his life, returning occasionally to Spain after 1967.

Sabicas's genius for melody and highly innovative approach to traditional flamenco forms set him apart even from figures such as Montoya and Niño Ricardo. His many recordings give evidence of his innovations which by the 1970s had been absorbed by modern flamenco guitar style, including playing pizzicato in 6ths, arpeggios on all strings and the *alzapua* (hitting a string percussively) with the thumb alone.

JAMES WOODALL

Sabine, Wallace C(lement Ware)

(*b* Richwood, OH, 13 June 1868; *d* Cambridge, MA, 10 Jan 1919).

American acoustician. He studied at Ohio State University and Harvard, where he taught physics from 1890; between 1895 and 1919 he laid the foundations of architectural acoustics on the basic principles of engineering design. C.W. Eliot, president of Harvard, prevailed on Sabine to try to correct the serious problem of reverberation in the lecture hall of the Fogg Art Museum, his first acoustical project. At Eliot's urging he also served as consultant for the Boston Music Hall: his outstanding success there illustrated the effects that could be achieved when acoustical engineering design preceded construction. Sabine's discovery of the relation among reverberation time, absorbent capacity and the volume of an auditorium was a fundamental and new contribution; he earned a lasting reputation for the scope and perception of his work. It is indeed appropriate that the unit of sound-absorbing power is named the 'sabine'. His *Collected Papers on Acoustics* was published posthumously (Cambridge, MA, 1922/R).

See also Acoustics, §I, 11.

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JAMES F. BELL/MURRAY CAMPBELL

Sabini, Ippolito.

See Sabino, Ippolito.

Sabini [Sabino], Nicola

(*b* ?Naples, c1675; *d* Naples, 1705). Italian composer. He was an important figure in the early development of Neapolitan *opera buffa*. After studying with Angelo Durante at the Conservatorio di Onofrio, he succeeded Durante in May 1699 as first *maestro di cappella* there. He left this position in 1702, perhaps because of illness; he died of tuberculosis.

Sabini's historically most interesting work was his *scherzo drammatico, Il mondo abbattuto* (text, S. de Falco), written in 1701 for the Feast of St Casimir and performed for the Congregazione de' Musici, of which he was a member, in S Giorgio Maggiore of the Pii Operarii Fathers. This comedy, of which the music has been lost, adumbrates later developments of the Neapolitan commercial comic theatre, with its mixture of Tuscan and Neapolitan dialects. Another dialect work, 'Cantata in lingua napoletana' *Non cchiù Ciccillo mio*, survives (in *I-Nc*). He also wrote a sacred opera, *Innocenza trionfante*, performed on 14 December 1704 at the Congregazione di S Caterina, Celano (some of the arias are by other composers), and *Canzone a voce sola per la Purificazione della Vergine* (1696, *I-Nf*).

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SartoriL

U. Prota-Giurleo: 'L'Eco del Parnasso', *Francesco Durante nel 2^o centenario della sua morte* (Frattamaggiore, 1955), 15–36, esp. 17

JAMES L. JACKMAN/FRANCESCA SELLER

Sabinin, Martha von [Sabinina, Marfa Stepanovna]

(*b* Copenhagen, 30 May 1831; *d* Crimea, 14 Dec 1892). Russian pianist and composer. The daughter of the Eastern Orthodox priest to the Grand Duchess of Weimar, Sabinin was court pianist and teacher at the Noble Girls' Institute in Weimar (1854–60). Tsar Aleksandr II, nephew of the grand duchess, then appointed Sabinin music teacher to his children. She was a pupil of the Schumanns (1850–51), Peter Cornelius (1853–5) and Liszt (1853–60), who praised her 'musically well-tempered freedom and flow'. She wrote the text as well as the music for her choral work *Franziskus-Lied* and Liszt later set her text for male voices (soloists, chorus and instrumental ensemble) as *An den heiligen Franziskus von Paula*. She excelled in Classical and ensemble performance, and as the accompanist of such gifted singers as Johanna Wagner (niece of Richard Wagner). New artistic influences inspired her pieces for salon and court; songs to contemporary German Romantic lyrics led to the composition of music for melodramas and impressionistic piano solos. A nurse from 1868 with the tsarina's Sisters of the Annunciation, she served in the field (manning ambulances and establishing hospitals) during the Russo-Turkish war (1876–8) and subsequently became Abbess of the Crimean mother house.

WORKS

Vocal: Franziskus-Lied (M. von Sabinin), chorus, pf, hp, perf. Weimar, 22 Oct 1857; 8 Lieder, op.1, 1851–5 (Leipzig, n.d.); 6 Gesänge, op.2, 1851–5 (Weimar, 1881); 6 Gedichte, op.3, 1851–5 (Weimar, 1881)

Dramatic: Rolf's Fahne (Ballade), op.4, 1860–67 (Leipzig, n.d.); Vorspiel zur 'Loreley' (melodrama), c1860

Pf: Musikalische Bilder (11 Salonstücke), op.5, 1860–67 (Leipzig, n.d.); Vesennya vody [Spring Waters], 1861–8 (Moscow, n.d.)

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La Mara [M. Lipsius], ed.: *Franz Liszts Briefe* (Leipzig, 1893–1902), esp. i, 171; vi, 48; vii, 134; viii, 328

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P. Pocknell: 'Author! Author! Liszt's Prayer *An den heiligen Franziskus von Paula*', *Journal of the American Liszt Society*, no.30 (1991), 28–43

PAULINE POCKNELL

Sabinina, Marina Dmitriyevna

(b Petrograd (St Petersburg), 10 Sept 1917). Soviet musicologist. She graduated in 1948 from the faculty of theory and composition at Moscow Conservatory, and in 1951 completed her postgraduate studies there under Gruber. From 1952 to 1957 she was in charge of a section of the journal *Sovetskaya muzika*, and in 1960 became a senior research fellow at the Institute for the History of the Arts (now the State Institute of Art Research). In 1974 she was awarded the doctorate for her dissertation *Shostakovich – simfonist*, and in 1976 was appointed to teach at Moscow Conservatory, where she later became professor (1978–82). She became a member of the Union of Soviet Composers in 1951. Sabinina's research has been devoted mainly to Soviet music and particularly to the works of Prokofiev and Shostakovich. In her writings on Shostakovich, she considers his work for the first time alongside the main trends of various art forms and in the context of contemporary artistic and political life. Likewise, in her study of the life and work of Musorgsky she has attempted, together with Golovinsky, to redefine the composer's artistic legacy, highlighting the distinctiveness of his aesthetic views and style and the fate of his works in the Soviet period. She has also specialized in music for the stage and has examined in detail the place, functions and forms of music in a dramatic presentation. An authoritative music journalist from the 1940s to the 1960s, Sabinina is noted for her professionalism and her work is enjoyable for its vivid literary style.

WRITINGS

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Sergey Prokof'yev (Moscow, 1957)

Dmitiy Shostakovich (Moscow, 1959)

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- 'Semyon Kotko' i problemi opernoy dramaturgii Prokof'eva [Semyon Kotko and the problems of Prokofiev's dramatic writing] (Moscow, 1963)
- Simfonizm Shostakovicha: put' k zrelosti* [Shostakovich's symphonies: his path to maturity] (Moscow, 1965)
- 'Zametki ob opere *Katerina Izmaylova*' [Notes on the opera *Katerina Izmaylova*], *Dmitiy Shostakovich*, ed. G.Sh. Orjonikidze (Moscow, 1967), 132–65
- 'RSFSR: tvorchestvo russkikh kompozitorov: opera, balet, operetta' [Russian opera, ballet and operetta], *Istoriya muziki narodov SSSR*, ii, ed. Yu.V. Keldish (Moscow, 1970), 33–95
- 'Zametki o 14-y simfonii Shostakovicha' [Notes on Shostakovich's 14th symphony], *SovM* (1970), no.9, pp.22–31
- 'Russkaya opera', *Istoriya muziki narodov SSSR*, iii, ed. Yu.V. Keldish (Moscow, 1972), 200–34
- 'Operetta', *Istoriya muziki narodov SSSR*, iv, ed. Yu.V. Keldish (Moscow, 1973), 157–81
- Shostakovich – simfonist: dramaturgiya, éстетika, stil'* [Shostakovich the symphonist: dramatic qualities, aesthetic and style] (diss., Institute for the History of the Arts, Moscow, 1973; Moscow, 1976)
- 'O nekotorykh rezhissyorskoye-ispolnitel'skikh tendentsiyakh muzikal'nogo teatra' [On certain tendencies of producers and performers in the musical theatre], *Sovremenniyе problemi sovetskogo muzikal'no-ispolnitel'skogo iskusstva*, ed. A.D. Alekseyev (Moscow, 1985), 68–93
- 'M.P. Musorgskiy', *Istoriya russkoy muziki*, vii, ed. Yu.V. Keldish, O.Ye. Levashova and A.I. Kandinsky (Moscow, 1994), 210–85
- 'Opera', *Istoriya muziki narodov SSSR*, vi, ed. I. Nest'yev (Moscow, 1996), 83–112
- with **G.L. Golovinsky**: *Modest Petrovich Musorgskiy* (forthcoming)

YURY KELDĪSH/NELLI GRIGOR'YEVNA SHAKHNAZAROVA

Sabino.

Italian family of musicians, possibly related to Ippolito Sabino.

- (1) Giovanni Maria Sabino
- (2) Donato Antonio [Antonino] Sabino
- (3) Francesco Sabino

ARGIA BERTINI/DINKO FABRIS

Sabino

(1) Giovanni Maria Sabino

(*b* Turi, nr Bari, 30 June 1588; *d* Naples, April 1649). Composer, organist and teacher. The son of Francesco (*b* ?Lanciano) he received his musical education from Prospero Testa in Naples, where he settled permanently and was ordained priest. He provided music for S Domenico Maggiore on 1 January 1622 and on 4 September of that year he became the first official *maestro di cappella* of the Conservatorio di S Maria della Pietà dei Turchini, a post that he held until the end of 1626. In the following year he

became *maestro* of the royal church of S Barbara in the Castel Nuovo. He next was organist at the Oratorio di S Filippo, called 'Girolamini', from 1630 to 1634. From the latter year until his death he was *maestro di cappella* of the Casa dell'Annunziata: he was also a teacher there and played the organ. In 1640 he taught *canto figurato* at the Collegio delle Monache in S Maria di Costantinopoli. His last payment for providing music, for the Monte degli Agonizzanti in S Maria a Cellaro, is dated 26 January 1645. There is no evidence that Gregorio Strozzi, Giovanni Salvatore and Francesco Provenzale were among his pupils, although his musical style was adopted by them. He was the first Neapolitan to use violins in motet writing and to make systematic use of a virtuoso solo voice above an elaborate continuo. Before 1620 he received the title Cavaliere, possibly thanks to his connections with the musical circle of Prince Carlo Gesualdo, or with the royal chapel at the Spanish Palace. He was in contact with Trabaci and Andrea Falconieri there, whose sacred music survives in the same sources as Sabino.

WORKS

all printed works published in Naples

2 ps, Salmi di compieta, 4vv (1620)

Il secondo libro delli mottetti, 2–4vv (1626)

Il primo libro delli mottetti, 2vv (2/1627)

Psalmi de vespere, 4vv (1627⁴)

4 motets, 1v, bc, in 1625²

Salmi, 5vv, 1640, *I-Nf*; 3 motets, 3–4vv, *Rvat*, inc.; 1 motet with sinfonia, 3vv, 2vn, bc (org), Mdina, Malta; motets, 2–3vv, bc, *Nf*

1 galliard, 4 viols, 1629, ed. in RRMBE, xxv (1978)

?L'aspettar è pur dolce (cant.), 1v, bc, *Nc*

Lost: Dixit Dominus, 5vv, formerly *Nf*; motets, formerly *Nf*; 1 motet, 2vv, bc, formerly Mdina, Malta

Sabino

(2) Donato Antonio [Antonino] Sabino

(*b* Turi, 13 Feb 1591; *d* Naples, July 1650). Composer, organist and teacher, brother of (1) Giovanni Maria Sabino. He was a priest and spent his life in Naples. In October 1635 he was appointed organist of the Casa dell'Annunziata, where his brother was *maestro di cappella*. From May 1642 to 1643 Donato held the additional appointment of *maestro di cappella* of the Conservatorio dei Poveri di Gesù Cristo, where he taught music and singing, and in March or April 1646 he became *maestro* of the Monte degli Agonizzanti in S Maria a Cellaro. In the final year of his life he replaced Giovanni Maria as *maestro* of the Annunziata. As a composer, he is known only by sacred music, which has a distinctive archaic flavour owing to the full chordal and homophonic movement. His works for double choir and instruments are more 'modern'.

WORKS

Mass and Vespers, 8vv in 2 choirs, vn, bc; Beatus vir, 3vv, bc, 1634; Salve regina, 8vv in 2 choirs, vn, bc, ?1639: *I-Nf*
Motets, 2vv, bc, some inc., *Nf*

Lost: ?Dixit Dominus, 5vv, 1634, formerly *Nf*; 4 motets, 1 with sinfonia, 3–4vv, bc, formerly Mdina, Malta

Sabino

(3) Francesco Sabino

(*b* Naples, c1618; *d* Naples, after 1660). Teacher and composer, nephew of (1) Giovanni Maria Sabino and (2) Donato Antonio Sabino. He spent his entire life in Naples and after receiving his musical education at home, his name first appears in connection with musical performances at the Casa Professa del Gesù in September 1645. On 29 December 1646 he signed a contract to teach Alessio D'Angelo, aged 16, singing, playing and counterpoint. He was one of the founders, on 23 January 1655, and governors of the Congregazione de musici di Napoli in S Giorgio Maggiore. His surviving motets (in *I-Nf* and Mdina, Malta) demonstrate a more forward-looking musical style than found in the work of his uncles, particularly in his use of instruments and imitation. One such motet in the Biblioteca Oratoriana dei Filippini, Naples, is attributed to 'Sabino III', probably Francesco given that other works in the same manuscript are attributed to 'Sabino I' (?1) Giovanni Maria) and Sabino II (?2) Donato Antonio). There is no known evidence of a family connection with Nicola Sabino (*d* Naples, 1705), *maestro di cappella* of the Conservatorio di S Onofrio and composer of oratorios and cantatas in Neapolitan dialect.

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K.A. Larson: *The Unaccompanied Madrigal in Naples from 1536 to 1654* (diss., Harvard U., 1985), 62, 81–2, 126–7, 545

Sabino, Giovanni Francesco.

Italian musician, son of [Ippolito sabino](#).

Sabino [Sabini], Ippolito

(*b* Lanciano, c1550; *d* Lanciano, 25 Aug 1593). Italian composer; Giovanni Maria Sabino was probably related to him. Although he published 14 volumes of music, and single pieces by him appeared in about 30

collections between 1566 and 1619, very little is known about his career. The dedication of his *Magnificat* settings of 1587 to the canons and chapter of the church at Lanciano led Eitner to conclude that he was probably *maestro di cappella* there. This is plausible, though Sabino referred to himself simply as 'musician of Lanciano'. He addressed most of his dedications from Lanciano to local noblemen. His first published pieces – *Pietosi miei lamenti* and *I' piango ed ella*, the second a setting of the *commiato* of Petrarch's canzone *Quando il soave* (a poem that he later set in its entirety) – appeared in Rore's fifth book of five-part madrigals, a volume that includes works dedicated to Ottavio Farnese and Margaret of Austria, who had connections with cities near Lanciano. Around 1575 Sabino served in the cappella of the Cathedral of Ortona, and he dedicated his first book of masses to the cathedral's *vicario*. Both pieces belong to the polyphonic tradition, frequently employing double points of imitation and relying on skilful contrapuntal craftsmanship rather than on the chromatic writing characteristic of Rore. Sabino continued to write within the same tradition. He preferred six- and seven-part contrapuntal writing to lighter sonorities, but his later madrigals show an increasing use of chordal declamation for contrast. His harmonic language remained diatonic and unaffected by mannerist tendencies. In the preface to the second book of six-part madrigals (1581), Oratio Crisci indicated that he was a pupil of Sabino and that he wished to show his esteem for him by editing a selection of both his own and his teacher's works. The relationship between the two must have continued, for further madrigals by Crisci appeared in Sabino's volumes of 1587 and 1589. His son Giovanni Francesco Sabino is represented by four madrigals in the same books. Sabino's sacred publications survive incomplete; a mass from the print of 1575 is preserved, though incomplete, in manuscript in Wawel Cathedral, Krakow.

WORKS

all published in Venice

sacred vocal

Misse sex, 4vv (1575), inc.

Hymni per totum annum, 4vv (1582), inc.

Canticum divae Mariae, liber secundus, 4vv (1583)

Liber secundus missarum, 4vv (1584), inc.

Magnificat omnitonum ... liber primus, 5vv (1587)

secular vocal

Il primo libro de madrigali, 5vv (1570)

Madrigali ... libro primo, 6vv (1579)

Madrigali ... libro secondo, 5vv (1580)

Il secondo libro de madrigali, 6vv (1581¹¹)

Il terzo libro de madrigali, 5, 6vv (1582)

Il quarto libro de madrigali, 4–8vv (1585)

Il quinto libro de madrigali, 5, 6vv (1586)

Il sesto libro de madrigali, 5, 6vv (1587¹³)

Il settimo libro de madrigali, 5, 6vv (1589¹⁶), Eng. trans., 1598¹⁵

Duo composti sopra il canto delli madrigali di Cipriano de Rore (1599), lost

Madrigals, 5, 6vv, 1566¹⁷, 1586⁹, 1592¹¹, 1598⁸, ed. in MRS, xii (1993), 1601⁵

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PATRICIA ANN MYERS/VINCENZO BORGHETTI

Sabino, Nicola.

See [Sabini, Nicola](#).

Sable, Antoine de la.

See [Arena, Antonius de](#).

Sablères, Sieur de.

See [Granouilhet, jean de](#).

Saboly, Nicolas

(*b* Monteux, bap. 31 Jan 1614; *d* Avignon, 25 July 1675). Provençal poet and composer. In 1628 he joined the Congregation of the Annunciation at the Jesuit college, Carpentras, and in 1630 received the tonsure. From 1628 to 1634 he studied at Avignon University. Ordained priest in 1635, he was *maître de chapelle* of Carpentras Cathedral from 1639 to 1643. He held the same position at Arles from 1643 to 1646, at Aix from 1652 to 1655, at Nîmes from 1659 and at St Pierre, Avignon, from 1668 until his death. He was awarded the degree of bachelor of laws by Avignon University in 1658. His reputation in Provence rests on his noëls, which he published (at first anonymously) in a series of booklets from 1668 to 1674. These include 62 in Provençal (two of which are described as 'Noé viei') and seven in French. They were designed to be sung to secular *airs* popular at the time, some of which are taken from Lully's operas. A complete edition of the Provençal noëls was published in 1699. Their liveliness, combined with a certain amount of local colour, has ensured their survival (see J.A. Westrup: 'Nicolas Saboly and his "Noëls Provençaux"', *ML*, xxi, 1940, 34–49). Two motets and two masses are attributed to Saboly, but he is not otherwise known as a composer.

JACK WESTRUP

Sabra, Wadi

(*b* Beirut, 23 Feb 1876; *d* Beirut, 11 April 1952). Lebanese composer, organist and theoretician. He studied at the Syrian Protestant College in Beirut and from 1893 at the Paris Conservatoire, where he was a pupil of Lavignac (harmony), Lenepveu (composition), Widor and Guilmant (organ) and Bourgault-Ducoudray (history). After working as an organist at several churches in Paris (1893–1900) and at St Esprit (1902–10) he left for Istanbul to present his Turkish national hymn to the sultan. Later in 1910 he returned to Beirut, where he founded the Dār al-Mūsīqā (school of music). He went back to Paris after World War I and there collaborated with Gustave Lyon in studies of the Arabian scale, the ultimate aim being the construction of a piano according to their plans. The instrument was made and introduced into the Lebanon by Sabra in 1922; the firm of Pleyel produced an electric model. After residing in Egypt for some time, Sabra was recalled to the Lebanon as director of the National Conservatory (1925). He received from the French government the Palmes Académiques and the Rosette d'Officier de l'Instruction Publique, and in 1948 he was made a Chevalier of the Légion d'honneur.

Through his work in reforming scales, Western as well as Arabian, Sabra sought to unite the West Asian homophonic with the European harmonic system. In 1944 he convened a Universal Musical Congress in Beirut, at which he demonstrated the value of a system which, he claimed, 'opens a new era in musical science'. He composed three operas: *The Shepherds of Canaan* (the first opera in Turkish, text by Halide Edib Hanun), *The Two Kings* (the first opera in Arabic, text by Marun Ghusn) and *L'émigré* (in French). His other works include the oratorio *Le chant de Moïse*, the cantata *Les voix de Noël*, 20 Lebanese folksong arrangements and the national anthem of Lebanon.

WRITINGS

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Nouvelle unité de mesure des intervalles musicaux: gamme universelle (Beirut, 1936)

'Le procès de la gamme mineure', *Revue d'acoustique*, v (1936), 24–9
Exposé d'un nouveau système perfectionné de partage des 12 demi-tons de l'octave (Beirut, 1940)

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Congrès musical universel (Beirut, 1944)

Tonalités en usage sous la dynastie abbasside et recherches des orientalistes sur la matière (Beirut, 1947)

H.G. FARMER/R

Sacabuche.

(Old Sp.)

Trombone.

Sacadas [Sakadas] of Argos

(fl c580 bce). Greek aulos player and poet. He wrote lyric and elegiac poems, but none has survived. He provided his elegiac verses with musical settings (during the central classical period elegy had no accompaniment). According to Pseudo-Plutarch (*On Music*, 1134a–c, 1135c), he was a skilled aulete who three times carried off the prize at the Pythian games, beginning in 586 bce. The reawakening of musical culture at Sparta after Terpander's great initial changes was ascribed to Sacadas and a few others who kept the exalted Terpendrian manner but introduced new rhythms.

Pausanias's *Description of Greece* (ii.22.8–9, iv.27.7, vi.14.9–10, ix.30.2, x.7.4) contains the additional point that Sacadas was the first to perform the 'Pythian aulos tune' at Delphi. This was not an auloedic **Nomos** but an auletic one, that is an extended piece for solo aulos in which the music itself is highly descriptive or evocative. In some way Sacadas portrayed the victorious combat of **Apollo** with the serpent, the Python. Strabo (*Geography*, ix.3.10) provides a rather detailed description of such a piece composed of five parts, the last of which imitates the final hissing of the python as it expires, but he did not specifically attribute it to Sacadas. A somewhat different description of the piece (though still in five parts), specifically attributed to Sacadas, is provided by lexicographer Pollux (*Onomasticon*, iv.78, 84). Of course, certainly more than one piece may have existed on this subject. In addition to the Pythic *nomos*, Sacadas is also credited (Pseudo-Plutarch, *On Music*, 1134a–b) with the Trimere (three-part) *nomos*, consisting of a strophe in each of the three basic *tonoi*, Dorian, Phrygian and Lydian.

The aulos *nomoi* of Sacadas were still popular more than two centuries later: in 369 bce, at the founding of Messene, the builders worked to the accompaniment of his Boeotian melodies and those composed by the Theban aulete **Pronomus** (Pausanias, iv.27.7). The range and brilliance of his accomplishments made him the outstanding musical performer of the 6th century bce; Pindar composed a prelude (*prooimion*) in his honour (Pausanias, ix.30.2 = Bowra, frag.282a).

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WARREN ANDERSON/THOMAS J. MATHIESEN

Saccadé

(Fr.: 'jerked').

A kind of bowing in which, usually, the second of two notes under a slur is sharply accented. Described in detail by Baillot (1834), it is similar to what Spohr (1832) called 'the Viotti bowing'. See [Bow](#), §II, 3(ii).

PETER WALLS

Sacchetti, Franco

(*b* Ragusa, between 1332 and 1334; *d* San Miniato, 1400). Italian writer and poet, the son of a Florentine merchant in Ragusa (now Dubrovnik). The family moved to Florence and Franco began writing love lyrics while in his early twenties, modelling his works after Dante and Boccaccio. In 1363 he launched an active career in politics and travelled widely as a *podestà* and merchant. A political upheaval, the death of his wife (1377) and his brother, Giannozzo (beheaded on 17 October 1379), were tragic events, the sadness of which is reflected in his late writings. He was also involved with Florentine companies of *laudesi*.

His major works are: *Battaglia delle belle donne* (1352–4), *Sposizioni di Vangeli* (1378–81), *Trecentonovelle* (begun not before 1392) and *Libro delle rime* (ed. F. Brambilla Ageno, Florence and Perth, 1990), begun in 1380 and continued until his death; the two rime are included in his autograph (*I-FI* Ashburn.574). The autograph ascribes musical settings of 17 ballette, 14 madrigals and two cacce to the most distinguished composers active in Florence (Niccolò da Perugia, Francesco Landini, Gherardello, Lorenzo da Firenze, Donato da Cascia and Guilielmus de Francia), while other composers are mentioned whose music is totally lost (Ottolino da Brescia, Gherardello's sons Jacopo and Giovanni and his brother Jacopo, and Sacchetti himself). Music actually survives for only 12 poems.

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W. THOMAS MARROCCO/GIANLUCA D'AGOSTINO

Sacchetti [Sakketti], Liberio [Livery] Antonovich

(*b* Kenzar, Tambov govt., 18/30 Aug 1852; *d* Petrograd, 26 Feb/10 March 1916). Russian musicologist. He was the son of an Italian music teacher who had settled in Russia in the late 1840s. He studied at the St Petersburg Conservatory, graduating from Davidov's cello class in 1874 and Rimsky-Korsakov's composition class in 1878. In 1886 he was appointed to the newly founded chair in music history and aesthetics at the St Petersburg Conservatory. His lectures were so popular that in 1889 he was asked to give a similar series at the Academy of Fine Arts. From 1895 he worked with Stasov at the Imperial Library in St Petersburg. He was the official delegate of the Russian Musical Society at Bologna (1888) and also at Paris (1900), where he presented a paper on Russian church music. He wrote several useful textbooks and histories of music, and his writings on aesthetics were highly regarded by his contemporaries.

WRITINGS

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JENNIFER SPENCER

Sacchi, Giovenale

(b Milan, 22 Nov 1726; d Milan, 27 Sept 1789). Italian mathematician, music theorist and writer. He studied with the Barnabites and in 1742 entered their order. From 1749, having completed his studies in philosophy in Pavia, he taught rhetoric at the Scuole di S Giovanni alle Vigne in Lodi. His career reached a turning-point in 1758 when he was appointed to the chair of rhetoric at the Collegio dei Nobili in Milan, a post he held until the year of his death. He was in contact with Padre Martini, who encouraged his musical writings, and was also acquainted with Pietro Verri, Parini, Stanislao Mattei, Riccati, Giulini and Gerbert. In 1761 he published the first of several theoretical treatises on music, in 1778 a work on ancient Greek music and in the 1780s biographies of Farinelli and Benedetto Marcello. Fétis praised his erudition and science, but held that his views reflected a lack of intimate knowledge of music, criticizing his *Della divisione del tempo nella musica, nel ballo e nella poesia* (Milan, 1770) for its vagueness. Sacchi's *Delle quinte successive nel contrappunto e delle regole degli accompagnamenti* (Milan, 1780) contains an attack on Rameau's fundamental bass and his concept of inversions.

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*Eitner*Q

*Fétis*B

*Gerber*L

*Gerber*NL

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FERRUCCIO TAMMARO/R

Sacchini, Antonio (Maria Gasparo Gioacchino)

(b Florence, 14 June 1730; d Paris, 6 Oct 1786). Italian composer, a leading figure in serious opera of the late 18th century.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

DAVID DiCHIERA (work-list with JOYCE JOHNSON ROBINSON)

Sacchini, Antonio

1. Life.

When Antonio was four, his father Gaetano, a cook, attached himself to the retinue of the Infante Don Carlos and accompanied them to Naples. At the

age of ten Antonio entered the Conservatorio S Maria di Loreto to study the violin with Nicola Fiorenza. He also studied singing with Gennaro Manna, and the harpsichord, organ and composition with Francesco Durante, who esteemed him highly and predicted that he would be 'the composer of the century'. He was asked to serve as *mastricello* in 1756, the same year that his first theatrical work, the intermezzo *Fra Donato*, was performed by the students at the conservatory and in various houses throughout the city and province. The success of *Fra Donato* and of *Il giocatore*, a second intermezzo written for the conservatory in 1757, brought invitations to compose comic works for two Neapolitan theatres – the Teatro Nuovo and the Teatro dei Fiorentini. In January 1758 he was nominated *maestro di cappella straordinario* at the conservatory, an unpaid post in which he assisted Manna, the *primo maestro*, and Pierantonio Gallo, the *secondo maestro*. When Manna retired in May 1761, Gallo became *primo maestro* and Sacchini *secondo maestro*. In the same month *Andromaca*, his first *opera seria*, was performed at the Teatro S Carlo, Naples. On 12 October 1762 he was granted leave to go to Venice, where he composed *Alessandro Severo* for the Teatro S Benedetto and *Alessandro nell'Indie* for the Teatro S Salvatore. Neglecting to return to his duties in Naples, he proceeded to Padua, where on 9 July 1763 his *Olimpiade* was such an overwhelming success that it was performed throughout Italy. Further triumphs in Rome, Naples and Florence led him to abandon his post at the conservatory for a career as an opera composer.

For the next few years Sacchini lived in Rome, where he composed for the Teatro Valle a number of comic works which achieved fame throughout Europe, including *Il finto pazzo per amore* (1765), *La contadina in corte* (1765) and *L'isola d'amore* (1766). In 1768 he moved to Venice, where he became director of the Conservatorio dell'Ospedaletto. He quickly gained a reputation as an excellent singing teacher (Nancy Storace and Adriana Gabrieli were among his pupils). He composed several oratorios for the conservatory and numerous sacred pieces for Venetian churches. In early 1770 he visited Germany to compose operas for Munich and Stuttgart, and then returned to his post in Venice, where for the next two years he combined his teaching with the composing of successful operas for the major Italian theatres.

In 1772 Sacchini moved to London, where he remained for nearly ten years. Burney described *Il Cid* (January 1773) and *Tamerlano* (May 1773), his first operas for the English capital, as

equal, if not superior, to any musical dramas I had heard in any part of Europe. The airs of Millico, the first man, were wholly written in the delicate and pathetic style of that singer; as the first woman's part was in the spirited and nervous style of Girelli. And he cherished the talents of the inferior singers in so judicious a manner, that all their defects were constantly disguised or concealed.

When Traetta arrived in London in 1776 his opera failed miserably because, according to Burney, 'Sacchini had already taken possession of our hearts, and so firmly established himself in the public favour, that he was not to be supplanted by a composer in the same style'. But Sacchini's

dissolute life created many enemies and eventually brought financial ruin. His former friend, the singer Venanzio Rauzzini, went so far as to claim many of the composer's most famous arias as his own.

Faced with the threat of imprisonment, Sacchini left England in 1781 and went to Paris. He was already famous there because of performances of his *La colonie (L'isola d'amore)* in 1775 and *L'olimpiade (Olimpiade)* in 1777, in adaptations by Framery. The success of these works had delighted the Piccinni supporters, who attempted to draw Sacchini to Paris as an ally in their struggle with the Gluck supporters. In autumn 1781 the composer appeared at Versailles, where he was presented to Marie Antoinette and received with enthusiasm. Joseph II of Austria was also visiting the French court at that time and, being particularly fond of Italian opera, he recommended Sacchini to his sister's protection. Determined to keep the composer in France, the queen persuaded the directors of the Opéra to accept his demand for 10,000 francs for each of three operas.

From the very first, Sacchini found himself the object of intrigue and ill-will. M de la Ferté, the *intendant des Menus-Plaisirs*, contrived to stall the performance of his first opera for Paris, *Renaud*, and to draw attention to the queen's preference for foreign composers, while the Gluck supporters attempted to estrange the composer from his Piccinnist supporters. When *Renaud* was finally performed on 28 February 1783 it was not well received. The Piccinni faction asserted that the score (an adaptation of his *Armida* of 1772) was influenced by Gluck, while the Gluck supporters condemned the work for lacking dramatic power and originality. Sacchini's next opera, *Chimène*, was performed at Fontainebleau on 18 November 1783 in an atmosphere of open rivalry with Piccinni, whose *Didon* had been performed two days earlier and proclaimed a masterpiece. Although *Chimène* suffered in comparison, receiving only one performance while *Didon* received three, both composers were presented to the king (Sacchini by the queen herself) and given a large pension. *Chimène* was first performed at the Opéra on 9 February 1784 and received 16 performances. The *Mercure de France* found the work full of musical beauty but dramatically weak because of unnecessary arias and ritornellos.

The music for Sacchini's next opera, *Dardanus*, was completely original, and with this opera and those that followed, he attempted to create works that conformed to the ideals of French music drama. The failure of *Dardanus* can be attributed in part to an undramatic libretto and an inadequate staging brought about by his enemies at the Opéra. In autumn 1785 the queen had *Dardanus* given at Fontainebleau in a revised version, which proved a success. In the same year Sacchini completed his *Oedipe à Colone*, which the queen had promised would be the first opera to be performed at Fontainebleau during the court's forthcoming stay there, but mounting criticism of her preference for foreigners forced her to revoke her pledge and to cede the honoured place to the French composer Lemoyne. Sacchini's beloved pupil, Henri Berton, asserted that this disappointment contributed greatly to the composer's death, which occurred shortly afterwards on 6 October 1786, although Sacchini had been suffering many years from gout and the effects of dissipation. *Oedipe* was performed at the Opéra on 1 February 1787 and hailed as his masterpiece (fig.2). The work formed a standard part of the repertory until 1830 with 583 performances.

Arvire et Evelina, Sacchini's last opera, was completed by Rey, the conductor of the Opéra orchestra, and given its première in Paris on 29 April 1788. Although it did not gain the popularity of *Oedipe*, it was heard in Paris until 1827 and had 95 performances.

[Sacchini, Antonio](#)

2. Works.

The high esteem that Sacchini enjoyed in the judgments of his contemporaries must certainly be modified and put into perspective from a present-day vantage point. In 1770 Burney considered him one of the four greatest composers of Italy, along with Jommelli, Galuppi and Piccinni. While he placed Piccinni supreme in the comic style, he nominated Sacchini 'the most promising composer in the serious'. He described *Il Cid* and *Tamerlano* as 'so entire, so masterly, yet so new and natural, that there was nothing left for criticism to censure, though innumerable beauties to point out and admire'. A critic of the next generation, Giuseppe Carpani, hailed Sacchini as the world's greatest melodist. Indeed, his serious operas display an exceptional gift for melody, and although these melodies are not strikingly original, they are immediately appealing and encompass a wide range of emotional expression. On the other hand, the melodies in his comic works are often similar in character and tend to be monotonous. In general, his style is typical of the late Classical era with its simplicity of texture and balanced phrase structure. At times, however, the Mozartian melodic line gives way to expansive phrases that bring to mind the lyric style of the 19th century. Sacchini's harmony tends to be richer than that of most of his contemporary Italian opera composers, and especially effective is his judicious use of diminished seventh chords, dominants of degrees of the scale other than the tonic, and augmented sixth chords. He often achieved dramatic tension through the use of changing harmonies over a tonic pedal point or with a sudden change from major to minor. The instrumental accompaniment is employed in such a way that it enhances but never detracts from the vocal line. As Burney observed, 'his accompaniments, though always rich and ingenious, never call off attention from the voice, but, by a constant transparency, the principal melody is rendered distinguishable through all the contrivances of imitative and picturesque design in the instruments'. The virtuoso character of the violin parts in many of the ritornellos and the care with which he notated the accompanimental figures reflect a thorough mastery of this instrument.

Sacchini employed a variety of aria forms. Only rarely did he adhere to the complete da capo form, but he often made use of altered versions of this basic plan. He also made frequent use of a cavatina-like two-part aria that approximates to the A portion of the da capo form, and of the vocal rondò, in both comic and serious works. Through-composed arias are occasionally found in his comic operas, while in the French works one finds the cavatina-cabaletta combination that was to become so popular in the 19th century. Sacchini's accompanied recitatives are characterized by exceptional dramatic power and often combine with the following aria to form a unified musical scene through the use of common motivic material. Transitional portions of the aria itself are frequently written in the manner of accompanied recitative.

In his ensembles Sacchini was only partly successful in his attempt to define musically the various characters. In the comic works the action continues through the ensemble and is reflected by quick changes of tempo and musical character, although the key centre is generally constant. The chorus remained insignificant in his operas until his London period. Burney reported that Sacchini,

finding how fond the English were of Handel's oratorio choruses, introduced solemn and elaborate choruses into some of his operas; but though excellent in their kind, they never had a good effect: the mixture of English singers with the Italian, as well as the awkward figure they cut, as actors, joined to the difficulty of getting their parts by heart, rendered those compositions ridiculous, which in still life would have been admirable.

Especially effective, however, are the impressive choral scenes in the French operas in which the chorus alternates with soloists in rondo fashion. Indeed, the many choruses and scenes of spectacle in his last operas not only show the strong influence of Gluck but also point the way to the grand opera of Spontini. *Dardanus* and *Oedipe* emerge as true lyric dramas from which all unnecessary ritornellos and airs have been shorn. The great fluidity in combining accompanied recitative, arioso and aria and the variety and attention to detail in the orchestration are used to excellent effect to mirror the changing emotions of the text. With his masterpiece, *Oedipe*, Sacchini admirably achieved a synthesis of Italian melodic style and Gluckian principles within a French dramatic framework.

Sacchini, Antonio

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operas

Fra Donato (int, 2, ? P. Trinchera), Naples, Conservatorio S Maria di Loreto, 1756

Il giocatore (int), Naples, Conservatorio S Maria di Loreto, 1757, *I-Nc, Rral*

Olimpia tradita (commedia, after L. Ariosto: *Orlando furioso*), Naples, Fiorentini, spr. 1758

Il copista burlato (commedia, G.A. Federico), Naples, Nuovo, aut. 1759

Il monte testaccio (int), Rome, Capranica, carn. 1760

La vendemmia (int, 1, C. Goldoni), Rome, Capranica, carn. 1760; as *La vendimia*, Barcelona, 1767

I due fratelli beffati (commedia), Naples, Nuovo, aut. 1760

Andromaca (os, A. Salvi), Naples, S Carlo, 30 May 1761, *P-La*

Il curioso imprudente (A. Palomba), Naples, Fiorentini, aut. 1761, collab. N. Piccinni

La finta contessa (farsetta), Rome, Capranica, 1761

Li due bari (ob), Naples, Fiorentini, spr. 1762

L'amore in campo (dg, 2), Rome, Valle, 1762

Alessandro Severo (os, 3, A. Zeno), Venice, S Benedetto, carn. 1763, *La*

Alessandro nell'Indie (os, P. Metastasio), Venice, S Salvatore, Ascension 1763; rev., Naples, 1768; *F-Pn, I-Tf, P-La, US-Wc*

Olimpiade (os, 3, Metastasio), Padua, Nuovo, 9 July 1763; adapted N.E. Framery in Fr. as *L'olympiade*, Paris, 2 Oct 1777 (Paris, 1777); *F-Pn, P-La*

Eumene (os, Zeno), Florence, Pergola, carn. 1764, *I-Rc*, Rdp*

Semiramide riconosciuta (os, 3, Metastasio), Rome, Argentina, carn. 1764, *Rdp, P-*

La

Lucio Vero (os, Zeno), Naples, S Carlo, 4 Nov 1764; as pasticcio, London, 1773, Favourite Songs (London, 1773); *B-Bc, F-Pn, GB-Lbl, I-Nc, P-La, US-Bp, Wc*

Il finto pazzo per amore (int, 2, T. Mariani), Rome, Valle, spr. 1765, *A-Wn, D-Dlb, Rtt, F-Pn, I-Fc, Mc*

La contadina in corte (ob, 2, N. Tassi), Rome, Valle, carn. 1765; Favourite Songs (London, 1782); *A-Wn, B-Bc, D-Dlb, MÜs, Rtt, Wa, F-Pn, I-Bc, Fc, Gl, MOe, Nc, Rc, Rdp, US-Wc*

Il Creso (os, 3, G. Pizzi), Naples, S Carlo, 4 Nov 1765; rev., London, King's, 1774, Favourite Songs (London, 1774); as Euriso, London, 1781; *D-Mbs, F-Pn, I-Nc, Rc, P-La*

L'isola d'amore (dg, 2, A. Gori), Rome, Valle, carn. 1766; rev., London, King's, 1776 (London, 1776); adapted Framery in Fr. as La colonie, Paris, Comédie-Italienne (Bourgogne), 16 Aug 1775 (Paris, 1776); *A-Wn, B-Lc, D-BAR, Dlb, Hs, Rtt, F-Pn, H-Bn, I-BDG, Mc, US-Bp*

Artaserse (os, 3, Metastasio), Rome, Argentina, carn. 1768, *I-Rc*, Rdp, Rvat*

Il Cidde (os, 3, Pizzi, after P. Corneille: *Le Cid*), Rome, Argentina, carn. 1769, *I-Rsc, Rvat, P-La*

Nicoraste (os, 3, B. Vitturi), Venice, S Benedetto, Ascension 1769, *A-Wgm, P-La* (inc., attrib. C.F. Pollarolo)

Scipione in Cartagena (os, E. Giunti), Munich, Residenz, 8 Jan 1770, *B-Bc, D-Mbs, F-Pn, I-Bc, P-La*

Calliroe (os, M. Verazi), Ludwigsburg, Schloss, 11 Feb 1770, *D-SI*

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L'amore soldato (dg, 3, A. Andrei, after Tassi), London, King's, 4 May 1778 (London, 1778), *A-Wn, F-Pn, Po, GB-Lbl, I-Fc, US-Wc*

L'avaro deluso, o Don Calandrino (dg, 3, Andrei, after G. Bertati), London, King's, 24 Nov 1778

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Renaud (tragédie lyrique, 3, J. Leboeuf and S.-J. Pellegrin, after Tasso:

Gerusalemme liberata), Paris, Opéra, 28 Feb 1783 (Paris, 1783); *F-Pn, Po**
Chimène (tragédie lyrique, 3, N.-F. Guillard, after Corneille: *Le Cid*), Fontainebleau, 18 Nov 1783 (Paris, c1784), *F-Pn*, Po* (score and parts)

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Arias in: *Ciro, I-Nc*; *La clemenza di Tito, MAav*; *Le finte gemelle, Rdp*; *Oreste, Gl*; *Il re pastore, Rvat*; *Ricimiero, MAav*; *Siroe, Nc*

Music in: *Le vicende della sorte, or The Turns of Fortune, 1770*; *Didone abbandonata, 1775*

other works

Oratorios: *Gesù presentato al tempio, 1761, A-Wn*; *S Filippo Neri* (L'abbandono delle ricchezze di S Filippo Neri), Rome, Collegio Germanico Ungarico, Feb 1765, *D-Dib, Mbs* [fac. of ov. in *The Symphony 1720–1840*, ser. A, iii (New York, 1985)], *I-Bf*; *Gioas*, Rome, Vallicella, 27 March 1767, *A-Wgm, I-Rf*; *Ester* (Il popolo di Giuda, liberato dalla morte per intercessione della Regina Ester), Rome, Vallicella, 1768, *D-Mbs, I-Rc* (fac. in *IO*, xxii, 1986), *Rf*; *Machabaeorum mater*, Venice, Ospedaletto, 1770, *Mc*; *Jephtes sacrificium*, Venice, Ospedaletto, 1771; *Nuptiae Ruth*, Venice, Ospedaletto, 1772, *Mc*; *Esther*, Paris, 1786

Sacred: numerous masses, mass movts, motets, psalms, *A-Wgm, D-Bsb, MÜs, GB-Lbl, Lcm, Ob, I-Bc, Fc, Nc, Mc, Pca, PAc, Ps*

Other vocal: *Solfèges* (Paris, ?1760); 9 Duets (London, c1775), cants., arias

Inst: 2 syms. (Paris, 1767); 6 Trio Sonatas, op.1 (London, c1775); Periodical Ov. no.49, 8 pts (London, 1776); ed. J.L. Johnson and D. Moore in *The Symphony 1720–1840*, ser. A, iii (New York, 1985); 6 Str Qts, op.2 (London, 1778); 6 Sonatas, hpd/pf, vn, op.3 (London, 1779); A Second Set of 6 Favorite Lessons, hpd/pf, vn, op.4 (London, c1780)

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Sacconi, (Simone) Fernando

(*b* Rome, 30 May 1895; *d* Point Lookout, Long Island, NY, 26 June 1973). Italian maker and restorer of violins. While still at school he became a workshop assistant to Giuseppe Rossi, a pupil of Degani. By the time he was 16, Sacconi already had his own clientèle, and a particular ability as a maker of copies.

In 1931 he moved to New York to work for the dealer Emil Herrmann. He continued to make new instruments – and occasionally bows – but his time there was mainly taken up with repairs and restoration work. In this field he had no equal, an example of his work being a Stradivari of the best period, virtually destroyed in an accident in 1948, which now shows no sign of having suffered. In the imitation of old Italian varnish he excelled all rivals. In 1951 Sacconi went with his pupil D'Attili to work for Rembert Wurlitzer. A first-class workshop was built up and many of the best American repairers were trained in it. In his last years he spent much time teaching in Cremona, Italy, and published *I segreti di Stradivari* (Cremona, 1972), setting out in detail Stradivari's working methods.

CHARLES BEARE

SACEM [Société des Auteurs, Compositeurs et Editeurs de Musique].

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Sacerdote, David [Sacerdoti, Davit de]

(*b* Rovere, *fl* c1575). Italian composer. He was a member of the thriving Jewish community in 16th-century Mantua which, despite escalating persecution, made vital contributions to the theatrical and musical life at court, particularly in the last 30 years of the century. Sacerdote's first and only known publication, *Il primo libro de madrigali a sei voci* (Venice, 1575, inc.), is prefaced by an encomiastic sonnet to the composer by Cavaliere Nuvolone, a prominent member of the Accademia degli Invaghiti, founded in Mantua by Cesare Gonzaga in 1562. The volume is dated from Casale on 25 January 1575, and is dedicated to the Marchese del Vasto who seems to have been Sacerdote's patron. It includes settings of one sonnet by Ariosto and four from Petrarch's *Canzoniere*. Individual madrigals are dedicated to the Duke of Mantua, the Marchese del Vasto, the Prior of Barletta (who was usually a Gonzaga), and to various ladies from distinguished Mantuan families, including Isabella Madrucci. One of the Petrarch texts, *Lieti fiori e felici*, was also set in the anonymous *Madrigali a cinque voci* (RISM 1583¹³) which can be ascribed to Duke Guglielmo Gonzaga of Mantua.

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Sacher, Paul

(*b* Basle, 28 April 1906; *d* Basle, 26 May 1999). Swiss conductor, archivist and musical patron. He studied conducting with Weingartner and Moser at the Basle Conservatory and musicology with Karl Nef at the University of Basle. In 1926 he founded the Basle Chamber Orchestra, to which the affiliated Basle Chamber Choir was added in 1928. Both were organized for the exploration of unusual music from the pre-Classical and modern periods. Five years later he created the Schola Cantorum Basiliensis as an institute for research into early music. His explorations of little-known repertory went as far as early Mozart and Haydn and his Basle première of *Idomeneo* in 1931 helped restore this Mozart opera to the canon. In 1954 he combined the Schola Cantorum with both the conservatory and Musikschule to create the Musikakademie der Stadt Basel, a group that has since become a major centre of musicological and performance

research. Sacher served as the Musikakademie's first director, from 1954 to 1969. In 1941 he expanded his base to include Zürich, where he directed the Collegium Musicum for many years and pursued a similar exploration of new and old music. He appeared as a guest conductor in America and Europe (including the Glyndebourne, Edinburgh, Lucerne and Aix-en-Provence festivals), and was especially esteemed for his performances of the work of the Second Viennese School.

As a tireless champion of 20th-century music, Sacher had few equals. He commissioned over 200 works by major composers, including Bartók, Berio, Birtwistle, Boulez, Britten, Carter, Dutilleux, Henze, Hindemith, Honegger, Ibert, Krenek, Lutosławski, Malipiero, Martin, Martinů, Strauss, Stravinsky and Tippett, often conducting the premières himself; these included Bartók's *Divertimento* and Strauss's *Metamorphosen*. He had the talent to make such a career succeed and the wealth of his wife helped to make it possible. His father-in-law, Maja Stehlin Hoffmann, founded the Hoffmann-La Roche pharmaceutical firm; and as with Beecham and Koussevitzky, such an alliance was of crucial importance to his career. Sacher's philanthropy saw the purchase and preservation of the entire Stravinsky archive in 1983, and its merger into the new Paul Sacher Foundation in 1986. This organization has also obtained and preserved the archives of Maderna, Martin, Webern and Sacher himself. For his 70th birthday, 12 composers (Beck, Berio, Boulez, Britten, Dutilleux, Fortner, Ginastera, Halffter, Henze, Holliger, Huber and Lutosławski) wrote new works in his honour. Sacher also made a number of influential recordings, including works by Dutilleux, Honegger, Stravinsky and Lutosławski. A collection of his writings, *Reden und Aufsätze*, was published in Zürich in 1986.

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CHARLES BARBER/JOSÉ BOWEN

Sachlichkeit, Neue.

See [Neue Sachlichkeit](#).

Sachs, Curt

(b Berlin, 29 June 1881; d New York, 5 Feb 1959). American musicologist of German birth. He attended the Französisches Gymnasium in his native city while at the same time taking lessons in piano, music theory and composition with Leo Schratzenholz. He then went to Berlin University and, though he also studied music history with Fleischer, Kretzschmar and Wolf, it was in the history of art that he took the doctorate (1904) with a dissertation on Verrocchio's sculpture. He then pursued a career as an art historian, helping to edit the *Monatshefte für kunstwissenschaftliche Literatur* and working at the Kunstgewerbe Museum in Berlin. In 1909, however, he began to devote himself wholly to music. After military service in World War I, Sachs joined Hornbostel at the Berlin Phonogramm-Archiv and co-authored the seminal article 'Systematik der Musikinstrumente' (1914), which laid out a new basis for the systematic classification of Western and non-Western instruments. In 1920 he was appointed director of the Staatliche Instrumentensammlung, which was then attached to the Staatliche Akademie Hochschule für Musik, Berlin. (It became part of the Staatliches Institut für Deutsche Musikforschung in 1935.) Sachs completely reorganized this distinguished collection of musical instruments, having many of the instruments restored so that they could be heard. At the same time he was an external lecturer at the university, becoming reader in 1921 and professor in 1928; he also taught at the Hochschule für Musik and the Akademie für Kirchen- und Schulmusik. In addition he held various advisory posts in German museums and in the official educational establishment. In 1930 and 1932, for example, he was invited to Cairo by the Egyptian government to serve as a consultant on oriental music.

Being Jewish, Sachs was deprived of all his academic positions in 1933; he went to Paris, where he worked with André Schaeffner at the ethnological museum, the Musée de l'Homme (then Musée du Trocadéro), and taught at the Sorbonne. In 1934 he began the series of historical recordings, *L'Anthologie Sonore*, which provided an introduction to the sound of early music for several generations of students. In 1937 he emigrated to the USA; from 1937 to 1953 he was professor of music at New York University. Besides being a consultant at the New York Public Library, and serving as visiting professor from time to time at various American universities (Harvard, Northwestern and Michigan), Sachs also lectured regularly at Columbia University in New York, where he was made adjunct professor from 1953 until his death. In the last decade of his life he received various honorary degrees, including honorary doctorates from Hebrew Union College and from the Free University of Berlin; the West German government appointed him an *Ordinarius emeritus*; the Deutsche Gesellschaft für Musikforschung made him an honorary member; he was president of the American Musicological Society (1950–52) and honorary president of the American Society for Ethnomusicology.

Curt Sachs was a giant among musicologists, as much because of his astounding mastery of a number of subjects as because of his ability to present a comprehensive view of a vast panorama. This latter talent made

him a generalist or popularizer in the best sense of the word, a qualification which should not obscure the fact that he developed new fields of inquiry. Indeed his achievement in synthesizing countless facts into a comprehensible whole is all the more impressive since he often dealt with previously unexplored areas. Sachs was one of the founders of comparative musicology ('vergleichende Musikwissenschaft'), a forerunner of ethnomusicology, and of modern organology. He not only devised (together with Erich von Hornbostel) the classification scheme for instruments that has gained universal acceptance, but he also wrote a standard dictionary of instruments (1914), a model catalogue of one of the world's great collections (1922) and an important history of instruments (1940). His studies in the music of the ancient world produced several standard surveys of the field as well as a number of provocative essays. His fascination with the nature of the musical experience led him to an important study of rhythm and tempo, and his concern with the relationship between music and the other arts inspired his world history of the dance and his major cultural historical study, *The Commonwealth of Art* (1946). Although his methodologies have been criticized for the biases which, as a product of the Berlin 'cultural-historical' school, they inevitably inherited, his contributions are still highly valued. Sachs was a great teacher and a warm and vital person, beloved by his many students. He was filled to overflowing with ideas and with energy; the amount of work he produced in his busy life was prodigious.

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HOWARD MAYER BROWN

Sachs, Hans

(*b* Nuremberg, 5 Nov 1494; *d* Nuremberg, 19 Jan 1576). German poet and Meistersinger. From 1501 to 1509 he attended the grammar school in Nuremberg, and thereafter learnt the trade of shoemaking. The years 1511 to 1516 were his journeyman years, during which he travelled the length and breadth of Germany. After his return to Nuremberg he became a master shoemaker in 1520. He led a settled life of increasing wealth and hardly ever left Nuremberg again .

Sachs was born at a time when the imperial city of Nuremberg was at the height of its economic and cultural development. As early as 1509–11 he joined the Meistersinger guild that had existed in Nuremberg since the 15th century. His teacher was the linen weaver Lienhard Nunnenbeck. It was through Sachs that a [Meistergesang](#) was brought into the service of the Reformation from 1520 onwards, and the Meistersinger guild at Nuremberg became the model for similar guilds in many German cities including Augsburg, Ulm, Breslau, Colmar and Strasbourg.

Sachs's massive artistic output, totalling over 6000 poetic works, comprises Meisterlieder, satirical and didactic poems in rhyming couplets (*Spruchgedichte*), prose dialogues, Shrovetide plays, comedies and tragedies. He produced 13 *Meistertöne* (see [Ton \(i\)](#)), and composed melodies for them all. The most famous of these is his *Silberweise*. In his works Sachs tried above all to make religious and secular knowledge of the period as fully available as possible to his middle- and lower-class audience. His posthumous fame was assured above all by Goethe's *Erklärung eines alten Holzschnittes, vorstellend Hans Sachsens poetische Sendung* (1776) and by Wagner's *Die Meistersinger von Nürnberg* (1868).

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1521: 'Neuer Ton' (Nuremberg); 'Bewährter Ton' (Nuremberg)

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HORST BRUNNER

Sachs, Klaus-Jürgen

(b Kiel, 29 Jan 1929). German musicologist. He studied Protestant church music at the Staatliche Hochschule für Musik, Leipzig, under Karl Straube, Robert Köbler, Franz Langer and Paul Schenk (1947–50) and then became choirmaster and organist in Bautzen and lecturer at the Protestant School of Church Music, Görlitz (1951–60). While a music teacher at Erlangen University (1960–62), he also studied musicology, philosophy, educational theory and Italian, continuing under Eggebrecht at Freiburg, where he took the doctorate in 1967 with a work on 14th- and 15th-century counterpoint. From 1967 to 1969 he was research assistant at the Walcker-Stiftung für Orgelwissenschaftliche Forschung, Freiburg; in 1969 he was appointed lecturer in the department of musicology at Erlangen University, completing the *Habilitation* in 1978, and becoming professor of historical musicology in 1982 and professor emeritus in 1994. In 1992 he was Distinguished Visiting Professor at Ohio State University, Columbus. His

areas of research have been the history of composition theory, medieval music theory and organology. His aim is to establish, interpret and arrange historical sources in the context of music history.

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HANS HEINRICH EGGBRECHT/KARL-HEINZ SCHLAGER

Sachtleben, August(us)

(*b* Quedlinburg, Germany, 18 Feb 1829; *d* London, 18/19 July 1901).

American publisher and organist of German birth. He arrived in Galveston, Texas, on 3 November 1851; within a year he was serving as organist at the town's Trinity Episcopal Church. By 1858 he was advertising musical instruments and sheet music for sale at his Tremont Music Hall premises; a 'circulating music library' was also announced. Sachtleben gave piano recitals in Galveston, Houston and New Orleans and in 1861 he published the first of at least 30 piano works, some of which he had composed himself.

In 1867 Sachtleben was commissioned to supervise the construction of an organ at Trinity Church, Galveston; however, almost as soon as it was completed in May 1870 members of the congregation voiced their dissatisfaction with the instrument. The organ was offered for sale in 1871 but collapsed on 30 June 1872. Despite this disaster Sachtleben returned as the church's organist between 1881 and 1884. Sachtleben was the first significant commercial music publisher in Texas; through his publications, circulating library, performances and teaching activities the European art music repertory was spread from New Orleans into Texas and the American Southwest.

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RALPH W. HOLIBAUGH

Sack, Johann Philipp

(*b* Harzgerode, 11 Nov 1722; *d* Berlin, 14 Sept 1763). German composer. He moved to Magdeburg in 1742 and later became instructor at the orphanage there. In 1747 he obtained a similar position at the Berlin Cathedral School, and in 1749 he and several other musicians founded the Musikübende Gesellschaft, an organization that sponsored private and

public concerts. He was appointed organist at Berlin Cathedral in 1756. Sack's compositions consist primarily of simple strophic lieder and short keyboard pieces. However, the three exceptionally fine lieder published in *Kleine Clavierstücke nebst einigen Oden* (1760) have a cantata-like structure with an independent accompaniment, and are among the first to be written on three staves.

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DAVID OSSENKOP

Sackbut (i)

(Fr. *sacqueboute*; Sp. *sacabuche*).

A term used from the late 15th century to the 18th for a brass instrument operated using a telescopic slide, i.e. the **Trombone**. It has appeared in a variety of spellings (e.g. in England, 'sagbut', 'shakbush' and 'shagbut'). It is derived from the French *sacquer* ('to remove violently') and *bouter* ('to shove'), and thereby describes the movements of the player. The earliest mention of a sackbut is found in the description of the entertainments for the wedding of Charles the Bold to Margaret of York at Bruges in 1468, which records the performance of a piece of vocal music by the Flemish wind players of the Burgundian court using three shawms and a *trompette saicqueboute*. This description of the slide principle at work on a brass instrument is analogous to such later terms as *drauchit trumpet* (Scotland, 1505) and *Zugtrommet* (Germany, late 16th century). The early use of the word may have referred to instruments with a single slide (see **Slide trumpet**). However, since single-slide instruments were eventually superseded by those with double slides, the term 'sackbut' is primarily associated with the early trombone, in which sense it is used by players of the modern early music revival. The instrument has always been called *trombone* in Italy and *Posaune* in Germany.

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KEITH MCGOWAN

Sackbut (ii).

See [Organ stop](#).

Sackman, Nicholas

(*b* London, 12 April 1950). English composer. He studied at Nottingham University (1969–72) and Leeds University (1972–4) where his teachers included Alexander Goehr. His early works were performed at festivals both in Britain and abroad: *Ensembles and Cadenzas* featured at the 1972 Gaudeamus Festival and the BBC Young Composers' Forum, and *A Pair of Wings* was performed at the 1974 ISCM Festival (The Hague) and the Bath Festival. After teaching in London and Hertfordshire he was appointed to a lectureship at Nottingham University in 1990. He has received commissions from the Leeds Festival and the universities of Birmingham and Nottingham, among others. His major orchestral score, *Hawthorn* (inspired by Glyn Hughes' novel *The Hawthorn Goddess*), first performed at the 1993 Promenade Concerts, was written for the BBC. His teaching experience has also stimulated the production of challenging music for amateur performers, ranging from musicals for schools to scores for youth orchestra.

Sackman's music refuses easy categorization, falling into no recognizable stylistic school and betraying no obvious influences apart from an early engagement with the music of Berio and Birtwistle. His style is a potent synthesis of intellectual control and atmospheric suggestion, using instrumental colour and intricate counterpoint never for their own sake, but always as part of a cogent structural argument. Strong characteristics of his work are the emergence of lyrical melodies from complex and finely wrought textures, and the stratification and juxtaposition of contrasting ideas. In several scores he has reworked music from various historical periods, borrowing material from Machaut (*Paraphrase*), Mozart (String Quartet no.2) and Gombert (*Cecilia Dances*); in these works, constantly evolving structures gradually unfold the musical quotations, which appear to emerge with natural inevitability from within a contemporary idiom.

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MERVYN COOKE

Sackpfeife

(Ger.).

See [Bagpipe](#).

Säckpipa.

Swedish bagpipe. See [Bagpipe](#), §7(ii) and [Sweden](#), §II.

Sá Couto (Lagoncinha), Manoel de

(*b* Ponte da Lagoncinha, nr Lousado, 31 May 1768; *d* 8 Nov 1837).

Portuguese organ builder. Amorim states that he learned his craft from a monk at Tibães, near Ponte de Lima. Circumstantial evidence suggests that this could have been Frei Domingos de S José Varela (1762–?1834), author of a *Compendio de música* (1806), even though Sá Couto was his senior. It is also likely that Sá Couto and possibly Varela might have been influenced by António Solha (*d* 1794), who completed a large new organ at Tibães in 1785. Similarities in design and appearance are discernable in instruments by Solha and those of Sá Couto in the older Baroque style.

Surviving documents (cited in Pinho Brandão) attest that Sá Couto was recognized as a master organ builder at the age of 29. Possibly his most important organ is the instrument (1799, augmented 1802) in the newly rebuilt church of the Ordem Terceira de S Francisco, Oporto. The new church, commenced in 1793, was the first to be built in the neo-classical style in Oporto, and it inspired a wave of such buildings. The organ was designed to synthesize with the building and its fabric. It is almost certain that many older organs in the Baroque tradition were replaced by organs of more modern appearance by Sá Couto. Nonetheless, some organs by this builder were still in the Baroque tradition, e.g. the organ in the pilgrimage church of Bom Jesus do Monte. Façades which are predominantly neo-

classical in appearance, such as the one at Nossa Senhora da Abadia, Amares (1797–8), retain some Baroque and Rococo elements in the decoration of the upper façade.

Sá Couto was probably the last important Portuguese organ builder. His successors were content to modernize earlier organs or experiment with hybrid designs. Although most of his organs have been much changed, there is sufficient technical evidence to suggest that the general specifications were little different to organs built half a century earlier. The tonal scheme was still based on a foundation of Flautados (similar to English and American Tibias), mixtures and reeds, with a few significant changes. The organ at Amares had no unusual stops and a compass of 54 notes. The compass of the organ for the Ordem Terceira at Oporto is C–f^{'''} (55 notes). It included a Flautado napolitana, and a Violin and an Octave Violin were later added as bass registers in the echo organ. The organ originally in S Maria de Bouro, Amares (1832–33; moved in 1854–5 to Bom Jesus do Monte, Braga), one of Sá Couto's larger instruments, included the Flautado napolitana and a treble English Cornet of four ranks, with a compass extending to g^{'''}. The stops were classified by the use of inlays and stop-knobs of different designs. These features, which are not common, are similar to those found on the organs by Machado e Cerveira. There is no evidence of foreign traditions in the mechanical or tonal design of organs built by Sá Couto except for the stops mentioned, which were unusual in Portuguese organs of the era.

His other identified work includes organs in the following churches and monasteries: convent of S Maria Magdalena, Santo Tirso (before 1797), Nossa Senhora dos Remédios, Braga (1810), S Vitor, Braga (1816), and Ordem Terceira de S Francisco, Ponte de Lima (1825–6). Undated organs in Braga include those at Nossa Senhora da Lapa da Arcadia, Nossa Senhora da Boa Morte, S Marcos (formerly at S Martinho, Tibães), Nossa Senhora a Branca and S Pedro de Maximos.

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W.D. JORDAN

Sacramentary

(from Lat. *sacramentarium, liber sacramentorum*).

A liturgical book of the Western Church used by the officiating bishop or priest at the eucharistic liturgy. It contains the texts of the Proper prayers, together with a few other formulae recited by the celebrant. See [Liturgy and liturgical books](#), §II, 2(i).

Sacra rappresentazione

(It.).

See [Rappresentazione sacra](#).

Sacрати, Francesco

(b Parma, bap. 17 Sept 1605; d?Modena, 20 May 1650). Italian composer. He was active in Venice as an opera composer during the early 1640s, always in collaboration with the scenographer Giacomo Torelli. He may subsequently have belonged to the Accademici Discordati, an itinerant troupe which performed one of his operas in Bologna and possibly elsewhere. He was *maestro di cappella* of the 'musici di Bologna', who in March 1648 were invited to perform his opera *La finta pazza* in Reggio nell'Emilia. Sacрати spent part of that year at the Villa Malvasia at Panzano near Bologna, where he composed *L'isola di Alcina*. In 1649 he became *maestro di cappella* of Modena Cathedral. Sacрати was highly esteemed by his contemporaries, including Prince Mattias de' Medici, a close acquaintance, and the librettist Giacomo Badoaro in *L'Ulisse errante* likened him to Monteverdi as the moon to the sun. *La finta pazza*, taken to Paris in December 1645 by Torelli and the ballet-master G.B. Balbi, was the first Italian opera to be performed publicly in France; how much of Sacрати's music remained in this version, which was only partly sung, and in the touring version given in several Italian cities from 1644, is not certain. Of Sacрати's works, only the latter version of *La finta pazza* is known to survive. He may have had a hand in the score of Monteverdi's *L'incoronazione di Poppea* (see Curtis).

For a scene from *La finta pazza*, see [Opera](#), fig.2.

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Il Bellerofonte (drama musicale, V. Nolfi), Venice, Novissimo, carn. 1642

Venere gelosa (drama, N.E. Bartolini), Venice, Novissimo, ded. 28 Jan 1643 [attrib. Sacрати in Ivanovich]

L'Ulisse errante (op musicale, G. Badoaro), Venice, SS Giovanni e Paolo, carn. 1644 [a *Reprezentação del Ulisse errante ... a 1 & 2*, in the library of João IV of Portugal, may have been a printed version or excerpts]

La Semiramide in India (dramma, M. Bisaccioni), Venice, S Cassiano, ded. 4 Jan 1648 [attrib. Sacрати in Ivanovich]

L'isola di Alcina (tragedia, F. Testi, after L. Ariosto), Bologna, 1648

other works

all lost

Arie ... a 1, 2, 3, listed in *Indice*

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ES (N. Pirrotta)

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*João*IL

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THOMAS WALKER/LORENZO BIANCONI

Sacred Harmonic Society.

London amateur choral society founded in London in 1832. See [London](#) (i), §VI, 2(i).

Sacred Harp singing.

A 19th- and 20th-century American vocal tradition using *The Sacred Harp*, a shape-note tune book first published in 1844. See [Shape-note hymnody](#), §2.

Sacred Music Society.

New York choral society founded in 1823, merged in 1849 with the Musical Institute to form the New York Harmonic Society. See [New York](#), §7.

Sacrificia.

Mass chants in the Mozarabic rite, corresponding to the Roman offertories. See [Mozarabic chant](#), §4(ix).

Sacrobosco [Sacro Buscho], Johannes de.

See [Johannes de Sacrobosco](#).

Sadai [Sidi], Yizhak

(*b* Sofia, 13 May 1935). Israeli composer of Bulgarian birth. He moved to Israel with his parents in 1949, and in 1956 graduated from the Tel-Aviv Academy under Boskovich. He also studied composition with Tal (1954) and Haubenstock-Ramati (1959) and attended the Darmstadt summer courses. He founded the electronic music studio at Tel-Aviv University (1974), and was senior lecturer at the Jerusalem and Tel-Aviv music academies as well as frequently teaching abroad; he was appointed professor at the Rubin Academy of Music at Tel-Aviv University in 1980. The works he composed between 1955 and 1959 show two forces working simultaneously: a striving to integrate *maqāmāt* with Bergian expressionism, and an attempt at emancipation from Eastern influences. These concerns are especially shown in the plaintive chamber cantata *Ecclesiastes* and in the *Ricercare symphonique* respectively. Newer European techniques, suggested by Haubenstock-Ramati, brought about the satiric cantata *Psychoanalysis*, and the expressive serial keyboard variations *Impressions d'un chorale*, which was performed at the 1964 ISCM Festival. *Psychoanalysis* has complexities of irregular rhythmic division and *Klangfarbenmelodie* textures. But oriental melodic shapes are still present in the somewhat simpler textures of the Biblical cantata *Hatzvi Yisrael*. In 1965 Sadai embarked on a post-Webern Impressionist style, beginning with *Interpolations variées* for string quartet and harpsichord or piano, and *Nuances* for chamber orchestra, and continuing, for example, with the cluster-filled textures of *Prelude à Jerusalem* (1968). Phenomenology has played a major part in his approach to composition and analysis since he met Pierre Schaeffer in 1966. A later influence which he has claimed is that of functional structuralism and structural linguistics. Except for *Nine Educational Pieces* for piano (1972) and *Anamorphoses* for string quartet (1981–2), all of Sadai's works from 1971 on have electro-

acoustic elements. *Trial 19* (1979), for example, is an opera in two parts, in which the first part is entirely electro-acoustic tape; the work received its première in the Recha Freier festival 'Testimonium' in Jerusalem. In his numerous writings and papers he has discussed, among other subjects, the meanings and problems of an electro-acoustic language, aspects of music perception and musical phenomenology and epistemology.

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NATHAN MISHORI

Sadārang [Khān, Niyāmat]

(fl early 18th century). Indian singer. The name Sadārang was a soubriquet; he was properly named Niyāmat or Na'mat Khān and perhaps originally called Khushal Khān, the son of Nirmal Khān. The names are in doubt, but one tradition held that he was descended on his father's side from the daughter of Tānsen. He trained with a variety of singers and poets at the courts of Bahadur Shah I and his successors, and became the leading and most celebrated musician at the artistically lively Delhi court of the Mughal Emperor Muhammad Shah (ruled 1719–48). He has been traditionally associated with the rise, and even the invention, of the Hindustani vocal genre *khayāl*; an attractive but spurious story holds that he devised the form as a departure from the *dhrupad* and then taught his

new compositions to two young *Qavvāl* singers. Contemporary Persian sources however show that Niyāmat Khān was one of a large number of *khayāl* singers in a diverse musical culture which accommodated a wide range of forms and styles. He was a noted *bīn* player and a singer in various styles of Hindustani music. His brother and nephew were also highly praised for their skill as instrumentalists.

See also India, §II, 4(ii).

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JONATHAN KATZ

Saddler, Frank

(*b* PN, 9 Sept 1864; *d* Brewster, NY, 25 March 1921). American orchestrator and arranger. Little is known of his early years, although his musical training included study in Munich. By 1900 he was in New York and preparing arrangements for musical comedies and the New York Hippodrome’s extravaganzas. He contributed to a few early Gershwin musicals, but is remembered principally for his steady association with Jerome Kern in his last decade, especially those productions staged at the Princess Theatre. His orchestrations for Kern include *The Red Petticoat* (1912), *Oh, I Say* (1913), *Nobody Home* and *Very Good Eddie* (both 1915), *Have a Heart*, *Love o’ Mike*, *Oh, Boy* and *Leave It to Jane* (all 1917), *Oh, Lady! Lady!* (1918), *Hitchy Koo*, *1920* and *The City Chap* (1925).

Programme credit for orchestrators was not routine in Saddler’s time, but theatre critics occasionally cited the role of his colourful and disciplined orchestrations in a new show’s success. Robert Russell Bennett, who succeeded Saddler as pre-eminent in the field, praised him as ‘an orchestrator, versatile and inventive, with a fine ear for every novel effect of the great writers of symphonic music and a genius for adapting their tricks to the current musical-comedy tunes. ... It is not too much to say that he established once and for all the position of the orchestrator as a personality quite apart from the composer of the songs’. His manuscripts are held at the Library of Congress, New York Public Library and the University of Wisconsin-Madison.

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GEORGE J. FERENCZ

Sadeler [Sadelar], Jean [Johan]

(*b* Brussels, 1550; *d* Venice, 1610). Flemish copperplate engraver. One of a family of engravers, he worked in several German cities, notably Munich, and in Italy. His works include a number of devotional music publications (1584–90; some ed. in *Organum*, 1st ser., xix–xx, Leipzig, 1930). These engravings, sometimes known as ‘picture-motets’, show angels or biblical figures singing and playing from partbooks and may have been published in support of the Counter-Reformation (see illustration). Their popularity is demonstrated by the fact that the earliest example, C. Verdonck’s *Ave gratia plena* (Antwerp, 1584), was reprinted at Rome in 1586 and at Antwerp in 1587. The composers, artists and engravers were all Flemish and these fine engravings, with the music complete and legible, bear witness to the thriving artistic life in Antwerp at the end of the 16th century. Although their influence on Verovio is largely conjectural, they are important in their own right as particularly beautiful and unusual examples of early music engraving. One of the finest, Pevernage’s *Nata et grata polo*, is found as the title-page to a volume of engravings, *Encomium musices*, published by Philip Galle at Antwerp about 1590.

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SUSAN BAIN

Sadie, Stanley (John)

(*b* London, 30 Oct 1930). English musicologist, critic and editor. He was educated at St Paul’s School, London, and Gonville and Caius College, Cambridge, reading music under Thurston Dart, Charles Cudworth and Patrick Hadley (BA, MusB 1953, MA 1957, PhD 1958). After teaching at the Trinity College of Music, London (1957–65) he worked as a music critic for *The Times* (1964–81), a reviewer for *Gramophone* (1965–), editor of the *Musical Times* (1967–87) and general editor of the Master Musicians series (from 1976). In 1970 he was appointed editor of the *New Grove* dictionaries, serving as emeritus editor from 1999; he also initiated and edited a number of related or kindred publications including a Handbook series and the *Man and Music/Music and Society* series. He was for many years a regular broadcaster, chiefly on 18th-century topics, and has prepared several critical editions, notably of the Mozart piano sonatas (1981), as well as works by J.C. Bach, Boccherini and others. He has served on the councils of the Royal Musical Association (president, 1989–

94) and the International Musicological Society (president, 1992–7) and on the boards of several journals (*Music and Letters*, from 1989; *Journal of Musicology*, from 1982). His own scholarly work has been chiefly on Mozart and Handel. He was appointed CBE in 1982. In 1978 he married the cellist, bass viol player and musicologist Julie Anne Vertrees (b Eugene, OR, 26 Jan 1948), author of *The Bass Viol in French Baroque Chamber Music* (Ann Arbor, 1981), *Companion to Baroque Music* (London, 1990) and co-editor of *The New Grove Dictionary of Women Composers* (London and New York, 1994). Sadie and his wife initiated the foundation of the Handel House Museum in London and are authors of a guide to European composer museums, *Calling on the Composer*.

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Sadler's Wells.

London pleasure garden, from 1684 to about 1879. See [London \(i\)](#), §V, 3. Entertainment was provided at the Music House there, later converted into Sadler's Wells Theatre, opened in April 1764. The theatre was reconstructed in 1931, partly for the performance of opera. The Sadler's Wells Opera company developed from the Vic-Wells Opera after 1935, when the Sadler's Wells Theatre became its exclusive home. See [London \(i\)](#), §VI, 1(i). It moved to the Coliseum in 1968 and in 1974 became the English National Opera. See [London \(\)](#), §VII, 2.



Sádlo [Zátvrzský], Miloš

(b Prague, 13 April 1912). Czech cellist. He studied the violin and taught himself the cello, but then learnt bookbinding until advised by the teacher K.P. Sádlo (whose name he adopted) to make music his career. Though he was active as a soloist from 1929 and made his débuts in Vienna in 1934 and London in 1937, he studied with Sádlo at the Prague Conservatory (1939–41) and with Casals (1955). He was a member of the Prague Quartet (1931–3), the Czech Trio (1940–56, again from 1973), the Suk Trio (1957–60) and the Prague Trio (1966–73). In 1950 he began to teach at the Prague Academy; he also gave courses in the USA and at Weimar. His splendid technique, wonderful tone and full-blooded musicality have been admired in his wide repertory of both classical and contemporary works. He gave the première of Khachaturian's concerto, Shostakovich's Second Piano Trio (with Oistrakh and Shostakovich) and the modern premières of Dvořák's A major Concerto and Haydn's C major Concerto. He played a Gagliano of 1750. He was soloist with the Czech PO from 1949 to 1953.

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ALENA NĚMCOVÁ

Sadra, I Wayan

(b Denpasar, Bali, 1 Aug 1953). Indonesian composer and gamelan player. After studying classical Balinese music at the Balinese Conservatory for the Performing Arts in Denpasar, he went to Jakarta in 1973 and became acquainted with contemporary art. A highly accomplished player of the Balinese gamelan, Sadra taught the gamelan at the Jakarta Fine Arts Institute (1975–8) and Balinese music at the Indonesian University (1978–80), then moved to Surakarta to study and teach at the Indonesian Academy for the Performing Arts (1983–7). At the forefront of an emerging

group of composers trained in the indigenous classical musics of particular regions of Indonesia, he has departed from his background in gamelan music. His works display his extraordinary musical imagination and his skill in employing indigenous compositional techniques and new ways of playing traditional instruments. An example of his wide range of musical expression in multi-media and performance art is *Nur Gora Rupa* (1994), a work made in collaboration with the visual artist A.F. Narsen and the choreographer Srihadi. Sadra often presents his experimental works in villages around Surakarta. His music has been performed in Europe, America and in other Asian countries.

FRANKI RADEN

Sadze, Christianus.

See [Sage, Christian](#).

Sá e Costa, Helena.

Portuguese pianist, daughter of Luis Costa. See [Costa \(i\)](#), (18).

Sá e Costa, Leonilde Moreira.

Portuguese pianist, wife of Luis Costa. See [Costa \(i\)](#), (18).

Sá e Costa, Madalena.

Portuguese cellist, daughter of Luis Costa. See [Costa \(i\)](#), (18).

Saegusa, Shigeaki

(*b* Tokyo, 8 July 1942). Japanese composer. In 1962 he started to study composition with Yoshio Hasegawa at the Tokyo National University of Fine Arts and Music (MA 1972). His honours include two Japan Art Festival Awards (1974, 1981), the Japan Record Academy Award (1981) and the Japan Record Society's Golden Disc Award (1988), and for his film music the Japan Academy Film Music Award (1989). He is the director of the Japan Federation of Composers and teaches composition at the Tokyo College of Music; he is also active in the Japanese Society for Rights of Authors, Composers and Publishers and the Japanese Society of Modern Music. In 1991 he completed the unfinished portions of Mozart's *Sinfonia concertante in A* for violin, viola, cello and orchestra K320e at the request of the Mozarteum in Salzburg. He is best known for his popular neo-romantic compositions. Japanese history serves as the basis of many of his dramatic works, from the oratorio *Yamato Takeru* (1989) to the opera *Chushingura* (1997). He has also hosted Japanese TV programmes and written several books. (K. Hori, ed.: *Nihon no Sakkyoku nijusseiki* [Japanese compositions in the 20th century], Tokyo, 1999, pp. 159–61)

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Choral: Radiation Mass (rock mass), 1981; Yamato Takeru (orat), 1989; Requiem (text by Ayako Sono), 1998

Film music: Doran [Uprising], 1980; Typhoon Club, 1984; Hikaru onna [Luminous Woman], 1987; 24 no hitomi [24 Eyes], 1987; Tsubaki hime (La traviata), 1988; Yushun Oracion, 1988; Kidō senshi Gandamu: Gyakushū no shā [Gundam: Shah the Avenger], 1988; Gokudo no tsuma-tachi [The Wives of Yakuza], 1990; O-hikkoshi [The Move], 1993; Misty, 1997

Principal publishers: Ongaku-no-Tomo Sha, Kawai

Principal recording companies: Toshiba EMI, Sony, Fun House

JUDITH ANN HERD

Saenghwang [saeng].

Korean mouth organ. It is constructed of a bowl-shaped windchest (originally a gourd, now usually of wood or metal) with 17 slender bamboo pipes of varying length mounted into the top. One of the pipes is mute, the other 16 having free metal reeds; each pipe has a finger-hole located below the reed so that the pipe sounds only when the hole is closed. A short, stubby mouthpiece with a square opening leads into the windchest. The pipes sound on both inhaling and exhaling, and in current usage up to three are sounded simultaneously. Adjustable slits at the tops of the pipes allow for tuning. The range of the instrument is $e\text{[r]}-c'''$.

According to Chinese sources the mouth organ was played in Korea during the Paekche dynasty (18 bce–663 ce), and such an instrument appears in relief on a bronze bell cast in 725 ce and in a stone carving of roughly the same period. Among the large gifts of instruments in 1114 and 1116 from the Song Chinese emperor to Korea were 90 mouth organs, but since they were made of gourd they eventually rotted. By the 15th century the Koreans were making their own mouth organs on the model of two instruments bestowed by the Ming Chinese emperor in 1406.

Mouth organs were prescribed by the treatise *Akhak kwebŏm* (1493) for *aak* ('ritual music'), *tangak* ('Chinese music') and *hyangak* ('native music'). The treatise distinguishes three types, based on research into Chinese theoretical sources: the *hwa* (Chin.: *he*), a small instrument (34.7 cm high) with 13 pipes (one mute); the *saeng* (Chin.: *sheng*), a medium-sized instrument (44.4 cm) with 17 pipes (one mute; see illustration); and the *u*

(Chin.: *yu*), a large instrument (55.9 cm) with 17 pipes (one mute), pitched an octave lower than the *saeng*.

The present day repertory for *saenghwang* is very limited, although a favourite duet, *Suryongŭm*, pairs it with the notched flute [Tanso](#).

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ROBERT C. PROVINE

Sáenz (Amadeo), Pedro (Alejo)

(*b* Buenos Aires, 4 May 1915; *d* Madrid, 16 Feb 1995). Argentine and (after 1985) Spanish composer. He studied in Buenos Aires with Alberto Williams and Celestino Piaggio at the Williams Conservatory (1924–9, 1931–5) and with José André (composition), Athos Palma (theory) and Jorge de Lalewicz (piano) at the National Conservatory (1936–9). He undertook postgraduate studies in Paris with Honegger, Milhaud and Rivier (1948–50). He was professor of counterpoint at the National Conservatory in Buenos Aires (1944–63), director of the Municipal Conservatory (1955–63) and professor of counterpoint and morphology at the faculty of arts and musical sciences of the Catholic University of Argentina (1963–5; dean, 1964–5). In 1973, for both artistic and political reasons, he settled in Madrid. There, in about 1975, he began to prepare a performing version of the earliest preserved Spanish opera, Juan Hidalgo's *Celos aun del aire matan* (1660), which was produced by the WDR in Cologne on 9 October 1981.

Sáenz's music employs a wide diversity of styles, and shows a preference for short form and variation technique. It ranges from tonal works, some referring to the 18th century (*Preludio en fa*), to those inspired by folk music (*Aquel Buenos Aires*), 12-note and non-tonal music (*Policromías*) and music based on a nine-note chord and its subsets (G \square +B–D–E–G–B \square +C–E \square +F \square) (*Sonata sobre un acorde*). Other pieces, such as *Variaciones y fuga sobre un tema de Beethoven*, occupy a position midway between tonality and atonality. In the last decade of his life he also employed what he termed a 'neo-baroque' style, based on parallel minor chords a 3rd apart (*Dos elegías y epílogo*).

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Chbr: Pf Qnt, 1942; Sonata, vn, pf, 1952; Str Trio, 1955; Divertimento, ob, cl, 1959; Tríptico, pf, vn, va, vc, 1983, arr. pf, 1983, arr. fl, vc, pf, 1992; Preludio y fuga pantonal, vn, va, 1983–4; Canciones argentinas, vn, pf, 1984; 2 elegías y epílogo,

va, pf, 1984 arr. hn, str, 1984, arr. vc, pf, 1987; Tema y 9 variaciones, str qt, db, 1986 [from a discarded version of 1982–3]; Siluetas, vc, gui, 1991; Variaciones, a, rec, hpd, 1991; Perfiles, vc, gui, 1992

Pf: 3 piezas epigramáticas, 1939; Juguetes (4 Miniatures), 1943, arr. fl, ob, cl, bn, vn, vc, 1943; Preludio, F, 1949; Aquel Buenos Aires, 1970; Policromías, 1971; Retratos, 1974; Variaciones y fuga sobre un tema de Beethoven, 1975, orchd; Sonata sobre un acorde, 1985, orchd as Sinfonietta sobre un acorde

Other solo inst: 6 piezas, hpd, 1966; Dieciochesca 1971, hpd/pf, 1971, orchd as Musica para una fiesta galante, 1984; Preludio y fuga, fl, 1972; Variaciones y fuga sobre un tema propio, org, 1982, arr. pf/str qt/str qnt; Movimientos perpetuos, gui, 1987, arr. va, 1987

other works

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JUAN MARIA SOLARE

Saeta

(Sp.: ‘arrow’, ‘spontaneous outburst’; Lat. *sagitta*: ‘arrow’, ‘dart’).

A devotional song genre, considered to be the religious song *par excellence* of Andalusia, as well as a venerable constituent of [Cante hondo](#) (deep song). The *saeta* has long been associated with Holy Week, particularly in Seville, where it achieved widespread fame, and where it continues to be sung along the extended route of the all-night street processions in an atmosphere of fervour and vitality, intermixed with deep reverence and joy. The *pasos* (statue-bearing floats), toward which the *saetas* are directed and which are carried by the various *cofradías* (brotherhoods), constitute an important element of the processions. *Saetas* can also be heard during the processions of Corpus Christi, and are quite popular in all the regions of Spain. In as much as the *pasos* depict scenes from the Passion, the *saetas*, whose *coplas* (stanzas) range from four to six octosyllabic hemistichs (perhaps derived from the ancient *romances*), deal with themes from the Passion, the death of Christ and the sorrows of the Virgin.

According to López Fernández, the *saeta* evolved into three distinct types: the primitive *saetas narrativas*, which narrated the Passion and Death of Christ; *saetas explicativas*, which described the *pasos* carried by the various *cofradías* along the procession route; and *saetas afectivas*, which, by the mid-19th century, were sung spontaneously by individual interpreters at different points along the procession route, on the street or from a balcony or window, during which time the procession was halted. *Saetas afectivas* are directed toward a particular *paso*, expressing the subjective thoughts, emotions and prayers of the singer.

The origin of the *saeta*, like many other genres of *cante jondo*, is uncertain. López Fernández sought its antecedents in Moorish and Jewish chants which, when later intermingled with plainchant, were called *saeta penetrantes* and *saetas del pecado mortal*. Larrea Palacín surmised that the *saeta*, as a musical form, was derived from a remote fertility rite involving blood sacrifice which, when later christianized, lost its earlier sacrificial aspect in the course of centuries. Caffarena suggested that the *saeta* originated from the liturgical music of the early Christians and that it was later gypsified (*aflamencada*), perhaps like the *toná*, *martinete* or the *siguiriya*. The more embellished and animated gypsified style resulted in the distinction between the ancient (more pristine and psalm-like) and modern renditions of the *saeta*. Likewise Rossy distinguished between the ancient and classic *saeta*, which was still popular during the first quarter of the 20th century, and the modern *saetas*, sung as *saetas por fandangos*, *por martinetes*, *por siguiriyas* etc. Kahn linked it to the sung prayers of the Jewish converts. Caballero Bonald and others have expressed a hypothesis that has gained wide acceptance, that the *saeta* was derived from the *toná*, being a corruption of Catholic liturgical psalmodies, and that *saetas* were first sung only at the end of the 18th century.

See [Flamenco](#).

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ISRAEL J. KATZ

Saeverud, Harald (Sigurd Johan)

(*b* Bergen, 17 April 1897; *d* Bergen, 27 March 1992). Norwegian composer. He studied the piano and theory at the Bergen Conservatory (1915–19) with Borghild Holmsen, then composition at the Berlin Hochschule für Musik (1920–22) with Friedrich E. Koch. He was a member of the executive committee of the Norwegian Composers' Association (1946–8) and of its expert council (1946–54, 1961–2). Probably Norway's most prolific composer after Grieg, he received a number of Norwegian and foreign distinctions during his career, and at his death he was granted a state funeral. His son is the composer Ketil Hvoslef.

His first three symphonies (1920, 1923 and 1926) are intense and late Romantic. His musical language moved towards atonality in the Piano Suite (1931), but generally in the 1930s he turned to a more simplified expression, close to neo-classicism, at this time he became partial to using variation technique. He wrote some of his most important works in protest against the German invasion of 1940: *Kjempeviseslått* ('The Ballade of Revolt'), and his fifth, sixth and seventh symphonies ('Quasi una fantasia', 'Sinfonia dolorosa' and 'Salme' respectively). His music became characterized by the melody as leading element (melodic transformation is also evident), a strong rhythm and a tendency towards polyphony; his works were freely tonal, with colourful and often unconventional orchestration. His more significant works after the war include his stage music for Ibsen's *Peer Gynt* (1947), which has gained great popularity. Important also are his concertos for piano (1948–50), for violin (1956) and for bassoon (1963, rev. 1985–7), and his last two symphonies: no.8

(‘Minnesota-Symphony’, 1958) and no.9 (1965), in which symphonic writing is combined with a stronger programmatic content. In the 1970s he showed an increased interest in chamber music.

Although primarily a symphonic composer, Saeverud also made a great contribution to the Norwegian piano repertory. He had moved to the outskirts of Bergen in 1939 and his closer connections with nature resulted in the great number of piano pieces *Slåtter og stev fra Siljustøl* (‘Tunes and Dances from Siljustøl’), many of which are small tone pictures inspired by nature and indirectly influenced by Norwegian folksongs. Saeverud did not, with some minor exceptions, use Norwegian folk music directly, but he was strongly influenced by the essence of folksongs and fiddle dances, especially those from Hardanger, where he had strong family roots.

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Sym. no.5 ‘Quasi una fantasia’, op.16, 1941; Siljuslåttén, op.17a [from pf piece], 1942; Småfuglvals [Little Bird’s Waltz], op.18a/2 [from pf piece], 1941; Sym. no.6 ‘Sinfonia dolorosa’, op.19, 1942; Galdreslåttén, op.20, 1942, rev. 1955; Siljustølmarsj, op.21a/5 [from pf piece], 1943; Kvernslått, op.22a/2 [from pf piece], 1943; Den siste bå’nlåt, op.22a/3 [from pf piece], 1946; Kjempeviseslåttén [The Ballade of Revolt], op.22a/5 [from pf piece], 1946; Romanza, op.23, vn, orch, 1942; Sym. no.7 ‘Salme’, op.27, 1944–5

Peer Gynt (incid music and 2 suites, H. Ibsen), op.28, 1947; Olav og Kari (incid music, S. Bugge), op.29, 1948; Pf Conc., op.31, 1948–50; Havrátunet, film score, op.33, 1954; Kejser og Galilaeer (incid music and suite, Ibsen), op.34, 1949–50; Vn Conc., op.37, 1956; Vade mors, op.38, 1955–6; Allegria (Sinfonia concertante), op.39, 1957; Sym. no.8 ‘Minnesota Sym.’, op.40, 1958; Entrata regale, op.41, 1960; Ridder Blåskjeggs mareritt [Knight Bluebeard’s Nightmare], ballet and suite, op.42, 1960; Håkonshallén, op.43, 1961; Bn Conc., op.44, 1963, rev. 1985–7; Sym. no.9, op.45, 1965; Marcia solenne, op.46, c1967; Sonata giubilata, op.47, 1969; Fanfare and Hymn, op.48, 1969; Mozart-Motto-Sinfonietta, op.50, 1972; Overtura monumentale, op.53, 1978

other works

Pf: Reisen til eventyrland, 1910–11; Huldredans jonsonknatt, 1915; Capriccio, 1915; 5 capricci, op.1, 1918–19; Sonata, g, op.3, 1921; Suite, op.6, 1931; Lette stykker, vol.1, op.14, 1939; Bukken og gjetene, 1940; Siljuslåttén, op.17, 1941; Lette stykker, vol.2, op.18, 1941; Slåtter og stev fra Siljustøl [Tunes and Dances from Siljustøl], opp.21–2, 24–5, 4 suites, 1942–c1946; Peer Gynt, op.28, 11 pieces [from incid music], 1947; Buskebjønn-slått [Squirrel Dance], 1946; 6 sonatiner, op.30, 1948–50; 6 Small Pf Pieces, 1952; Fuglefløyt-variasjoner [Birdcall Variations], op.36, 1968; Grazietta, op.42 [from Ridder Blåskjeggs maretitt], 1960; Fabula

gratulatorum, op.51, 1973; Scène macabre, 1983; Valser Carissimo (Karis vals); Kristins vals; Mettes vals

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LORENTZ REITAN

Safī al-Dīn [al-Urmawī]

(*d* Baghdad, 1294). Theorist, performer and composer, possibly of Azeri origin. He was a prominent court musician under the last Abbasid caliph, al-Mustaʿsim (1242–58), although he first attracted attention for his skill as a calligrapher. Surviving the sack of Baghdad in 1258, he entered the service of the Mongol Il-Khans and became attached to the powerful Juwaynī family, but after their fall (1286) he lost favour, and died imprisoned for debt.

Safī al-Dīn is one of the most important figures in the history of music theory in the Islamic Middle East, and the first great theorist since *Ibn Sīnā* (980–1037) and *Ibn Zayla* (*d* 1048) whose works are extant. His two treatises on music, the *Kitāb al-adwār* ('Book of cycles') and the later and fuller *Risāla al-sharafiyya* ('The Sharafian treatise'), present a synthesis of elements found in the earlier theoretical tradition which dominated the thinking of all the more important theorists of the following two centuries.

His most significant and influential contribution was a scale system derived from a tetrachord division given by *al-Fārābī* as a fretting on the *tunbūr khurāsānī* (long-necked lute). This scale system integrated the 'irrational' neutral intervals found in practice (and previously defined empirically on the lute) within a rigidly symmetrical extension of the Pythagorean scale, thereby enabling them to be approximated to just-intonation intervals. It divided the octave into 17 intervals: the octave into two tetrachords and a whole tone (above); the tetrachords into two whole tones and a limma (above); and the whole tones into two limmas and a comma (above). This

constitutes essentially an elegant solution to an analytical problem, and its relationship to the intervallic intonational norms found in practice is in some respects oblique. Nevertheless, the use Safī al-Dīn made of it to provide information about the intervallic outlines of the most important modes is of inestimable value. His account is much fuller than that of Ibn Sīnā, and affords the earliest opportunity to examine the modal system (or at least the scale structures) of Islamic art music in any detail. He supplied a complete list of the two main sets of modes – the 12 *shudūd* and the six *āwāzāt* – and noted two further modes derived from two of the *shudūd*. Wherever possible they are presented in terms of a standard octave scale structure, occasional distortions notwithstanding.

Safī al-Dīn ignored some of the general topics dealt with by both earlier and later theorists, and his range is thus rather narrow. He said nothing about form, for example, and despite being credited with the invention of the *nuzha* (a rectangular psaltery; fig.a) and the *mughnī* (a kind of archlute; fig.b) he failed to include any discussion of instruments. The omission is obviously deliberate since he deleted from the *Kitāb al-adwār* a section on the tuning of the *qānūn* (psaltery) and *jank* (harp) which had been included in an early draft. Such material was evidently tangential to his primary theoretical concerns.

Safī al-Dīn's instructive, if all too brief, examples of notation afford some slight insight into features of melodic articulation. However, they are designed less to record representative compositions than to exemplify the technique of notation. His system uses letters (in a sequence which allots them numerical values) for pitch and numerals for duration, and thus also gives some indication of rhythmic structure. His conceptualization of mode, with lines joining the notes in a consonant relationship, is shown in the illustration.

His general treatment of rhythm, while perhaps not as original as his treatment of scale, is also innovative, and was to prove equally influential. He used the syllabic definitions derived from earlier theoretical analyses (and ultimately from prosody) to describe the dimensions and internal accentual patterns of the various rhythmic cycles in common use. In addition to this, he introduced a visual display of this information in the form of circles.

Safī al-Dīn was also highly regarded as a composer. One of his songs was notated by the encyclopedist Qutb al-Dīn (for part of the original notation and a transcription see [Arab music, §I, 4\(i\)\(ii\), ex.7](#)). His compositions, many in the cyclical *nawba* form, were widely disseminated by his pupils. His enduring fame is attested by the number of compositions attributed to him in surviving song text collections of the 15th and 16th centuries. For further discussion of Safī al-Dīn in historical context see [Arab music, §I, 4\(i\)\(ii\)](#); Iran, §II,1.

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OWEN WRIGHT

Safonov, Vasily Il'ich

(*b* Cossack settlement, nr Itsyursk, Terek, Caucasus, 25 Jan/6 Feb 1852; *d* Kislovodsk, Caucasus, 14/27 Feb 1918). Russian conductor, pianist and teacher. His father was a Cossack general who left the Caucasus in 1862 to settle in St Petersburg, where his son attended the Alexander Lyceum and took piano lessons with Leschetizky. Safonov entered the civil service in 1872, but resigned in 1879 to enrol in Zarembo's theory class and Brassin's piano class at the St Petersburg Conservatory. He made excellent progress, and graduated in 1880 with a gold medal. In the same year he made his *début* as a pianist at one of the concerts of the Russian Musical Society. He then embarked on a concert tour with the cellist Karl Davīdov, travelling extensively throughout western Europe.

Safonov taught at the St Petersburg Conservatory until 1885 when, through the good offices of Tchaikovsky, he became a professor of piano at the conservatory in Moscow. He devoted himself to his new duties with great enthusiasm, and in 1889 he was appointed to the directorship of the conservatory in succession to S.I. Taneyev, again at Tchaikovsky's instigation. (His students gave him the nickname 'The Eagle of the Caucasus'.) During his time in office sufficient money was raised to enable the conservatory to move into new buildings (his wife was a daughter of the Minister of Finance) and, thanks to his energetic concern, the standard of teaching improved considerably. He placed particular emphasis on the study of composition, though his own reputation as a pianist drew piano students of calibre to the conservatory. But his relationship with Tchaikovsky, who was on the board that governed the conservatory, was not always smooth, especially when Safonov refused to appoint Tchaikovsky's nominees to his staff. His political convictions tended towards the conservative, and he felt obliged to resign after the period of student unrest in 1905.

From 1889 to 1905, and again from 1909 to 1911, he was principal conductor of the Moscow branch of the Russian Musical Society; he also organized several seasons of popular concerts in Moscow. Rimsky-Korsakov much admired his conducting, and Glazunov considered him to be the finest Russian conductor of his time. In his later years he conducted without a baton. He prophesied that, within a few years, all conductors would dispense with their batons; his example was not widely followed, though the novelty of the 'batonless conductor' was much enjoyed by audiences and critics in Russia and elsewhere. He made occasional appearances with foreign orchestras and, after being invited to New York as guest conductor of the Philharmonic Society Orchestra in 1904, he returned to become its sole conductor from 1906 to 1909. At the same time he was appointed director of the National Conservatory of Music in New York. In 1906 he conducted the LSO in a series of concerts, and in 1909 he appeared at the Newcastle Festival. His thoughtful and sensitive approach to music, and his tactful but firm handling of the orchestra were much admired. An American critic commented that 'Russia lost a great general when Safonov became a conductor!' He introduced the music of his Russian contemporaries to European and American audiences, conducting the first foreign performances of works by Tchaikovsky, Glazunov, Skryabin and Rachmaninoff.

On his return to Russia in 1909 he resumed his concert work and also played in chamber ensembles. He was an outstanding solo pianist whose interpretative ability and technical control were frequently commended. He was interested in the physiological and psychological aspects of piano playing, and was much sought after as a teacher; his pupils included Skryabin and Medtner. He wrote a book on piano technique, *Novaya formula* (Moscow, 1916; Eng. trans., 1916).

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JENNIFER SPENCER/EDWARD GARDEN

Sagan Keyboard Manuscript

(*PL-WRu* | Q 438). See [Sources of keyboard music to 1660](#), §2(iii).

Sagau, Jayme de la Tê y.

See Tê y Sagau, Jayme de la.

Sagayev, Dimitar

(b Plovdiv, 27 Feb 1915). Bulgarian composer. The son of the writer Konstantin Sagayev, he first studied the piano with Asen Dimitrov and Dimitar Nenov before entering the State Academy of Music. There, he studied composition with Stoyanov and Vladigerov, and the piano with Panka Pelishek and Tamara Yankova. He graduated in 1940 after which he worked variously as music teacher, bandmaster, director of art music for Bulgarian Radio and as director of the music department of the ministry of culture. In 1948 he was appointed to teach at the State Academy of Music; he subsequently served as dean of the theory faculty, deputy rector, director of the chair for music theory and professor of orchestration. His compositional style draws on Bulgarian history and musical traditions. While his earlier works demonstrate a fascination with the intonational peculiarities of folk music, he later turned for inspiration to ancient Orthodox chant and the melodies of Ioan Kukuzel in particular. Although he never sought innovation as an end in itself, his solutions to the various problems he set himself are indeed unusual. His accessible and emotionally direct music – often noted for its colourful instrumentation – is often linked to historical imagery.

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7 syms. (solo vv, spkr, chorus, orch): no.1 (V. Khanchev), 1964; no.2 (P. Matev), 1977; no.3 'Asparukh', 1979; no.4 'Samarskoto zname' [The Samara Banner], 1980; no.5, 1981; no.6 'Septemvri' [September] (G. Milev), 1982; no.7, 1987

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ANDA PALIEVA

Sagbut.

Early English name for [Trombone](#).

Sage [Sadze], Christian [Christianus]

(*b* 1410; *d* 1490). South Netherlandish theorist. He was a monk at the Benedictine abbey of St Andrew's, Bruges, and wrote the *Tractatus modi, temporis et prolationis* (c1470, pr. in *CoussemakerS*, iii, 264) which survives in *I-Bc B/2* together with treatises by Tinctoris. The first part of the treatise describes the five intervallic proportions in simple Boethian terms. This is followed by an equally elementary commentary on the first section of Johannes de Muris's *Libellus cantus mensurabilis* (*CoussemakerS*, iii, 46). Sage explained the various levels of mensuration (*modus*, *tempus* and *prolatio*) making use of charts which show pictorially the divisions of *maxima*, *longa*, *brevis* and *semibrevis*. He only included signs for *tempus* and *prolatio*.

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ANNA MARIA BUSSE BERGER

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See [Serranus, Johann Baptista](#).

Saggion [Saggione].

See [Fedeli](#) family.

Saghyrbayev, Kurmangazy

(*b* Zhideli [now Zhangaly], 1818; *d* 1889). Kazakh *dömbra* player, singer and composer of *kyui*. He belonged to the Bukeev horde. He was interested in music from his early childhood and his first teacher was Ozaq, a *dömbra* player of the tradition of western Kazakhstan. At the age of 18 Saghyrbayev became a professional musician; he travelled in Kazakhstan and met many celebrated musicians. One of his first *kyui*, *Kishkentai*, was written in response to the activities of the people's liberation movement in western Kazakhstan under the leadership of Isatai Taimanov and Makhambet Utemisov (1836–7). Saghyrbayev was imprisoned by the Tsarist government in 1857 because of his rebellious nature. After his escape he was sent to Orenburg prison again, but according to legend he was released after giving a remarkable performance on the *dömbra*. During this period he composed several *kyui* including *Qayran sheshem* ('Oh, my Poor Mother') and *Türmeden qashqan* ('The Escape from Jail'). His most famous *kyui* is *Sary-arka* ('Golden Steppe'); the composer Yevgeny Brusilovsky wrote a symphonic suite with the same title based on Saghyrbayev's work. During a meeting with the *kyui* singer Dauletkerei Shigayev, Saghyrbayev created the *kyui* *Bulbul* ('Nightingale') and *Zhiger* ('Strive' or 'Energy'), which became widely popular. His innovations included an extensive use of parallel 2nds and 3rds and the development of *dömbra* *kyui* playing techniques, in particular the *tentek qagys* stroke (a sweeping movement of the right hand). He spent the last years of his life on the shores of the Caspian Sea; one of his most outstanding apprentices during this period was Dina Nurpeisova (1861–1955). In honour of Saghyrbayev's work, the Kazakh State Conservatory and the State Orchestra in Almaty were named after him.

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ALMA KUNANBAYEVA

Sagittarius, Henricus.

See [Schütz, Heinrich](#).

Sagreras, Julio S.

(*b* Buenos Aires, 22 Nov 1879 *d* Buenos Aires, 20 July 1942). Argentine guitarist and composer. He began music studies with his father, Gaspar Sagreras, and with Carlos Marchal, later graduating from the Academy of Fine Arts of Buenos Aires, where he was subsequently appointed professor of guitar and solfeggio. He was a founder and first president of the Asociación Guitarrística Argentina. His most important contributions were in the area of guitar pedagogy, and he produced a six-volume set of

Lecciones which are still in use today, as is his *Técnica superior de guitarra* (a compendium of exercises). Several of his virtuoso showpieces, such as *El colibrí* (The Humming-Bird), are war-horses in the guitar repertory. In all he wrote over 200 compositions for the guitar, most of them inspired by popular songs and dances such as the tango, zamba, waltz and vidala.

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(selective list)

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WALTER AARON CLARK

Saguer, Louis

(*b* Charlottenburg, 26 March 1907; *d* Paris, 1 March 1991). French composer of German birth. Of Italian parentage, he first studied the piano and composition in Venice with two pupils of Busoni. In 1929 he moved to Paris, where he studied orchestration with Louis Aubert and took advice on composition from Honegger and Milhaud. He returned briefly to Berlin to follow a course of study with Hindemith and was an assistant to Eisler. He finally settled in Paris in 1933, where he engaged in concert activities as a pianist and harpsichordist. Many of his performances of contemporary music were broadcast on French, German and Belgian radio. Radio was a particular interest: between 1945 and 1971 he contributed 14 'illustrations musicales' to French Radio, which also commissioned four works, including *Sine nomine* and the opera *Lili Merveille*. Later, Saguer was appointed an inspector for SACEM. His most notable awards include the Grand Prix de Monaco (1964) for the opera *Mariana Pinéda*, the first prize of the American Association of Negro Music (1973) for a series of melodies on texts by Langston Hughes and the Prix de la SACEM (1974).

Saguer fused modal, polytonal and, above all, atonal languages. Often he selected a series of intervals to serve as a generative cell for the work. His fascination with complex rhythm is particularly evident in his works involving percussion: the orchestra of the *Première Suite Symphonique* (1931) makes use of two percussionists covering 12 instruments and in *Sine nomine* (1971) four percussionists manipulate the timbres of 49 instruments. (*HoneggerD*)

WORKS

(selective list)

Stage: Mariana Pinéda (op, after F.G. Lorca), 1952–3, Marseilles, 16 Jan 1970; Lili Merveille (op, after J.L. Bory), Radio-France, June 1964

Orch: Première Suite Symphonique, 1931; Suite Sefardi, 1935; Musique d'après-midi, 1942; Musique d'été, 1944; Mouvement 60, str, 1963; Messages, 1964; Musique en sol, vn, orch, 1965; Sine nomine, 1971

Chbr: Musique à 3, 1943; Musique pour un, vn, 1960; Quadrilles, 1964; other chbr pieces

Vocal: Quanta belle giovinezza, cant., 1972; many songs

ANDREA MUSK

Sahab, Salim

(*b* Jaffa, 3 July 1941). Palestinian/Lebanese conductor of Arab classical music. From 1961 to 1965 he studied the theory of western classical music at the National Conservatory of Music in Beirut. In 1965 he moved to Moscow and studied there until 1976; he graduated first from the Gnesin Academy of Music as a choral conductor and subsequently studied symphony and opera conducting with Ginsberg, Kitaienko and Rozhdestvensky at the Tchaikovsky State Conservatory, gaining the Master of Fine Arts in 1976. He was a professor of music at the Conservatory from 1976 to 1977, after which he returned to Lebanon and turned his attention to Arab music, establishing the Beirut Ensemble for Arabic Music in 1980. In 1988 he was appointed professor at the Higher Institute for Arabic Music in Cairo, and in the following year he co-founded the Arab National Ensemble for Music at the Cairo Opera House. As a musical director and conductor he has worked with both adults and children, dedicating himself to the preservation and promotion of classical Arab music through weekly concerts; he has collaborated with distinguished performers including Fayrūz and Wadī'al-Sāfi.

REEM KELANI

Sahl, Michael

(*b* Boston, 2 Sept 1934). American composer. He studied at Amherst College (BA 1955) and Princeton University (MFA 1957), where his teachers included Sessions and Babbitt. He also worked with Foss, Dallapiccola and Copland, among others. After a year as a creative associate at SUNY, Buffalo (1965), he served as pianist and music director for Judy Collins (1968–9). He went on to work at WBAI-FM, New York, a non-commercial radio station, becoming its music director in 1972.

After beginning serious musical training in 1942, Sahl found his ideal teacher in Citkowitz, with whom he began to study in 1947. Of Citkowitz's influences on the young musician, one of the most important was a love and respect for American popular music. During this time, Sahl started to play the banjo and became increasingly involved with folk music and the blues, also exploring jazz and American popular vocal standards. His

academic training at Princeton, however, centred on 12-note and serial techniques. While on a Fulbright Fellowship to Europe (1957–8), he tried to compose in a Modernist style, but his inclination to write tonal melodies was too strong for him to become a major figure in that movement.

In 1963 Sahl returned to the USA ready to become active in folk-rock music circles. Using his background in commercial music, he began to write, compose and direct musical theatre works. These compositions, which predominately stress social issues, are written in an eclectic musical style dominated by the hybridization of Romanticism, jazz and rock. *Noah* (1978), a morality play based on the biblical story, reveals a facile idiom, ranging from Baroque arias to jazz and rock; several numbers, especially those cast in a pop idiom, show the influence of Berg and Weill. In 1980 Sahl received the Italia prize for his musical theatre work *Civilization and its Discontents*, written in collaboration with Eric Salzman; their earlier book is entitled *Making Changes: a Practical Guide to Vernacular Harmony* (New York, 1977).

WORKS

(selective list)

dramatic

librettos by the composer and Eric Salzman unless otherwise stated;

† collab. Salzman

Ops: The Conjuror† (pop op, 2), 1974–5, New York, 1 June 1975 [earlier workshop perfs. as Biograffiti, 1973–4]; Stauf, an American Faust† (moral entertainment, 2), 1976, New York, 25 May 1976, rev. Philadelphia, 1 Oct 1986, 20 Sept 1987; Civilization and its Discontents† (music-theatre comedy, 1), 1977, New York, 19 May 1977 [rev. as radio op, 1980]; Noah† (musical pageant, 2), 1978, Brooklyn, 10 Feb 1978; The Passion of Simple Simon† (theatre op, 3), 1979, New York, 1 Feb 1979 [rev. as radio op, 1980]; Dream Beach (3, H. Pflanzler), New York, 20 March 1988; Junkyard (musical, M. Mandel), New York, May 1992; John Grace Ranter, 1996

Dance scores: An Old-Fashioned Girl (dance drama, Sahl and A. Sahl, after T. Dreiser: *Sister Carrie*), 1977; Variations on Yankee Doodle (D. Wagoner), 1978; Sara Band (S. Rudner), 1979; Saltimbocca (L. Falco), 1980

Other (film scores, unless otherwise stated): Pig, 1966; Kruschev Remembers, 1970; Boxes (radio op, 2 pts), 1981–2; The Northern Edge, 1983; Waiting for the Moon, 1987

other works

Inst: Str Qt, 1969; Sonata, pf, 1972; Sym. no.1, 1972; Sym. no.2, 1973; Vn Conc., 1974; Sym. no.3, 1978; Doina, vn, db, pf, perc, 1979; Dances of Glass, pf, 1980; Cocktail Wanderings, pf, 1982; Sym. no.4, 1982; Sym. no.5, 1983; The Exiles Cafe, chbr ens, 1984; In the Woods, vn, cl, db, pf, 1984; The Milltown Gypsy Ball, vn, ww, 1985; Storms, sax qt, str qt, 1985; Sym. no.6, 1987; Synthetic Dances, pf, 1987; Sym. no.7, 1988; Blues, pf, 1991; The Last Elms of Bidwell Parkway, pf+perc, 1991; Jungles, vn, gui, db, pf, perc, 1992; Dancing in the Landscapes, str qt, 1993; Serenades, pf, 1995; other works

Vocal: Reflections (after Amerindian folktale), 6vv, brass qnt, str qt, 1982; Strangers in the Land of Beulah (hymn), S, pf, 1982; 2 Songs, 1v, pf, 1990; Blood Ferry, 1v,

pf, 1991

Tape: The Waltz, 1964; A Mitzvah for the Dead, with vn, 1966; Tropes on the Salve Regina, 1967; The Wheel, 1968

Principal publisher: Seesaw

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JAMES P. CASSARO

Śahnāī [shahnāī, shehnāī].

Conical shawm of North India. It is historically linked to an aerophone which entered South Asia as a member of the Central Asian *naubat* ensemble. It is approximately 50 cm long and its medium-sized double reed, of cane, is fashioned from a hollow cylindrical section by constricting one end and pressing the opposite end into a flat ovoid opening; the reed is mounted on a conical metal staple. The staple, wrapped with string to ensure an airtight fit, is inserted into a wooden resonator containing seven equidistant finger-holes; there is no thumb-hole. A moderately flared brass bell is attached to the distal end of the resonator. Several reeds and a protective guard, which keeps the reeds pressed into their proper shape when not in use, plus a few staples and a metal mandrel, are strung together and can be seen dangling in front of the musician during performance. A lip disc – present but by no means ubiquitous in Indian local traditions – whereby the reed is fully inserted into the oral cavity of the performer is not used by musicians who perform within the Hindustani tradition. The lips are here in direct contact with the reed.

Performing technique over the two-octave range of the Hindustani *śahnāī* depends on the satisfactory interplay of several factors: breath support; tongue movement without touching the reed (used for certain types of ornamentation); tonguing the reed; embouchure control; and fingering technique. The fleshy part of the finger (often of the second phalanx), not the tip, covers the appropriate finger-hole, with the proximal hand (either right or left) using three fingers and the distal four. When the fingers are gently rocked to open and close the finger-holes the performer is able subtly to shade the pitch, and also to produce extended glissandos which, together with intricately tongued phrases are characteristic of the instrument. Other characteristics include the rich timbre, considered to be auspicious, and the instrument's ability to play sustained notes. The *śahnāī* is sometimes accompanied by the *sur*, a drone shawm which is essentially a *śahnāī* without tuning holes. More commonly the *sur* is provided by a *surpetī* (drone box), in which bellows activate free reeds to provide a drone of multiple pitches. A similar drone produced electronically is used by some *śahnāī* ensembles.

Although certain local examples, found mainly in Uttar Pradesh, conform to the *śahnāī* as described above, others contain a resonator with an integral wooden bell. The finger-holes on folk instruments may range from six to eight in number, and some but not all have a thumb-hole.

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REIS FLORA

Saibe.

See *Sayve* family.

Sailer [Seyler], Leonhard

(*b* Ulm, 4 Nov 1656; *d* ?Basle, after 1695). German composer and organist. He may have studied with the Ulm Cathedral organist S.A. Scherer. He became composer and organist to Margrave Friedrich Magnus of Baden-Durlach. In 1689 he accompanied the margrave into exile at Basle where he also became involved with the collegium musicum. His only printed collection of music is *Cantiones sacrae* (Basle, 1696), which contains 16 motets and cantatas for one to four voices with organ and either two violins or, in five pieces, viols. Most begin with a sinfonia or sonata, no.2 has a ritornello used twice, no.6 has echo effects, and in no.13, *Das neugeborne Kindelein* – the only one to a German text – the chorale melody *Vom Himmel hoch* is used and a violin motif in the sinfonia reappears in the first three verses. The pieces are not unlike certain works by Buxtehude. There are three other comparable works by Sailer in the Staatsbibliothek, Berlin: *Vertere in luctum cithara*, for tenor, three obbligato instruments and organ (the end of which is marked *ppp*), *Jesu, liebster Schatz*, for four voices, four instruments and organ, and *O benignissime Jesu*, for bass solo, two violins and organ: two others (in *D-W* and *GB-Och* respectively) are doubtful.

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HORACE FISHBACK

Sailer, Sebastian [Johann Valentin]

(*b* Weissenhorn, 12 Feb 1714; *d* Ober Marchtal, 7 March 1777). Swabian poet and writer of Singspiel texts. He was the son of Johann Sailer, clerk to Count Fugger, and entered the Premonstratensian monastery at Ober Marchtal. After completing his studies he was ordained and immediately became professor of canonic studies there. He was subsequently pastor at the abbey's parishes of Reutlingendorf (1748–9, 1754–7) and Dieterskirch (1757–73). The humour of his sermons carried his fame beyond the borders of Swabia into Franconia, Bavaria, Moravia and Switzerland. After preaching at the court church in Vienna in 1767 he was honoured by the Empress Maria Theresa.

In addition to his sermons, addresses and poems, some of them published in his lifetime, Sailer wrote the texts for a number of religious Singspiele, of which *Die Schöpfung des ersten Menschen, der Sündenfall und dessen Strafe* (Schussenried, 10 November 1743) became famous. They were not printed until 1819, however, when they appeared in an edition by Sixt Bachmann. Sailer may also have composed music to these works: in the preface Bachmann, who had known Sailer at Ober Marchtal, recounted that Sailer used to perform his Swabian plays on his own, accompanying himself with a fiddle in the airs, which he sang 'after his own composition'. Lach (1916) maintained that the earliest, rather amateurish manuscript copy of *Die Schöpfung* (in Latin translation, *D-KA 777*) was probably Sailer's, but was later carefully redone by a professional musician (*A-Wn Cod.Suppl.mus.211*). The work was also published with music in 1783 as *Adams und Evens Erschaffung ... aus dem Schwäbischen ins Österreichische versetzt*, and under this title was set by the Benedictine father Meingosus Gaele in 1796.

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EBERHARD STIEFEL

Saint-Gelays, Mellin de.

See [Saint-Gelais, Mellin de.](#)

Sainete

(Sp.: 'farce', 'titbit'; Fr. *saynète*).

A short Spanish theatrical piece, initially equivalent to the *entremés* (intermezzo), a little play between acts. It came to be called *sainete* when it was intended for performance after the main play rather than in the middle of it. In the 17th century the *sainete* was usually spoken, but could also include one or two musical numbers. In the 18th century musical numbers came to be deemed essential. Since most extant *sainetes* belong to the second half of the 18th century (some 500 were given in Madrid alone during that period), their musical numbers are mostly seguidillas, but there are also choruses, quartets, minuets, jotas, fandangos, French- and Italian-style songs, marches and even short instrumental pieces, especially overtures. Many late 18th-century *sainetes* were written by the composers of the main *tonadillas* or zarzuelas, from Luis Misón to Blas de Laserna, and were comic and popular in character.

In the 19th century the *sainete* lost its hold on the stage, but when after 1870 the *género chico* type of zarzuela developed, many composers called their pieces *sainete* or its diminutive *sainetillo*. Tomás Bretón's *La verbena de la paloma* (1894) and Ruperto Chapí's *La revoltosa* (1897) were published as *sainetes*, but during the period such terms had no specific significance. In the late 19th century the words *sainete* and *sainetillo* were also used to describe short, farcical theatrical pieces without music. In France Hervé and Planquette wrote lightweight *saynètes*, and Massenet described *Bérangère et Anatole* as a *sainete*.

ROGER ALIER

Sainne.

See [Sayve](#) family.

Sainne [Sayne], Lambert de

(*b* Rouen, c1500; *d* after 1563). French composer. He was a chorister at Rouen Cathedral, where his father, Rodolphe de Sainne, was organist from 1499 until 1514. He later sang in the choir of the imperial chapel at Vienna, and according to Fétis he was still there when Ferdinand I died in 1564.

Two motets by Sainne survive (in RISM 1568⁴): a four-part work, *Herodes rex iratus* with the expressive sequel *Vox in rama*, and a five-part work, *Hic est Martinus*, the conclusion of whose second section effectively repeats the closing text and music of the first. There is another five-part motet, *Ecce sacerdos magnus*, less distinctive thematically than the others, in RISM 1568⁵.

The slightly emended spelling in the attribution of *Hic est Martinus* in the quintus partbook to 'Lambert de Saievve' encourages further confusion between Sainne and the later 16th-century composer Lambert de Sayve.

RICHARD MARLOW

Sainsbury, John Davis

(*b* Bermondsey, *c*1793; *d* *c*1862). English literary agent. He was the eldest son of a London merchant, John Sainsbury. In about 1816 he set up as a coal merchant in Smithfield, and from 1823 to 1829 he operated as a 'literary, clerical and scholastic agent, and book and music seller' at Salisbury Square, Fleet Street, where he undertook private book production for aspiring authors. Of the three titles his agency produced, only *A Dictionary of Musicians from the Earliest Ages to the Present Time*, brought out under the Longman imprint in 1824, had lasting value. It was the first international dictionary of musicians in English, and remains the source of information on some British subjects in the *Dictionary of National Biography* and in this dictionary.

Essentially a compilation from earlier reference works and histories, including those of Choron and Fayolle, Gerber, Burney, Hawkins and William Bingley (*Musical Biography*, 1814, the most heavily used English source), and from journals such as the *Harmonicon* and *Quarterly Musical Magazine and Review*, the two-volume *Dictionary* nevertheless contains original material supplied by musicians to whom Sainsbury wrote directly; many of their replies, together with other editorial files, survive to reveal the tactics of early vanity publishing (*GB-Gu*, Euing Collection). Sainsbury's purpose and methods were suspect even in his own day, and the book's balance and factual content are in places absurd. Scholarly concern was renewed in 1931 when, after his discovery of the letters in Glasgow, H.G. Farmer showed Sainsbury's avowed musical patriotism to be specious, hinting at commercial motives instead. Still, for the rich detail and social vivacity in some of its original memoirs, the dictionary remains useful. Its further significance lies in its connection with the founding of the Royal Academy of Music in 1822–3.

The Glasgow files, the minute-book of the early RAM Committee and Sainsbury's other activities (he was primarily a collector of Napoleonic manuscripts) strongly suggest that the dictionary was instigated by N.C. Bochsa, the French harpist and administrator of the RAM, who was eager not only to promote the goals of the academy generally, but also to use the book as a magnet in music sellers' shops to attract RAM subscribers. It was Bochsa who translated Choron's *Dictionnaire historique* for Sainsbury. The dictionary had a limited sale; its apparent reissue in 1825, required by a settlement over a plagiarism charge, merely appended advertising matter to unsold copies of the original print run, and the so-called second edition of 1827 was nothing more than further leftovers issued with a new title-page and preface.

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LEANNE LANGLEY

St Albans International Organ Festival.

Biennial festival founded in 1963 by [Peter Hurford](#).

Saint-Amans [Saint-Aman, Saint-Amand, Saint-Amant], Louis Joseph (Claude)

(*b* Marseilles, 26 June 1749; *d* Paris, c1820). French composer. He abandoned law studies to travel around southern France with an Italian troupe performing *opere buffe*, and then spent three years in Italy as tutor to the children of a Swiss baron. Having studied the music of several Italian composers, he decided to pursue a career as an opera composer in Paris, arriving in 1769 and making his début the following year with the *opéra comique* *Dom Alvar et Mincia*. As neither this, nor two other works for the Comédie-Italienne, was particularly successful, Saint-Amans turned to the Opéra and composed a number of ballets and *tragédies*. Most of these remained unperformed, although he was invited to write French recitative and ballets for Sacchini's *L'olympiade* (1777). He moved to Brussels in 1778 and, during a six-year period as conductor of the Théâtre de la Monnaie, composed further works that were well received. After returning to Paris he was appointed professor of singing at the Ecole Royale de Chant (later the Conservatoire). He continued to write *opéras comiques* until the early years of the 19th century, but lack of critical acclaim and a move to Brest (following the loss of his position at the Conservatoire) may have led him to abandon composing for the stage during his last 15 years. Saint-Amans also composed several religious works – motets, oratorios and a *Te Deum* for Napoleon's birthday celebrations in 1807 – in addition to a modest number of instrumental works, although few of these are inspired in character or design.

The span of Saint-Amans' career coincides exactly with that of the leading *opéra comique* composer of the period, Grétry. That Saint-Amans was overshadowed by more successful contemporaries is evident from reviews criticizing the lack of melodic invention and harmonic design in his music,

although Burney commented favourably on the overture to *Dom Alvar et Mincia*. His reworking of operas by earlier composers – *Le poirier* (Vadé), *Ninette à la cour* and *La fée Urgèle* (Duni) – met with greater success, but the charming simplicity of such works had, by the late 18th century, become distinctly outmoded.

WORKS

BRM Brussels, Théâtre de la Monnaie

PCI Paris, Comédie-Italienne (Hôtel de Bourgogne)

stage

Dom Alvar et Mincia, ou Le captif de retour (oc, 3, A.G. Cailly, after A.-R. Le Sage), PCI, 13 June 1770

La coquette du village, ou Le baiser pris et rendu (oc, 2, L. Anseaume), PCI, 19 Sept 1771

Le poirier (oc, Anseaume), PCI, 20 June 1772 (Paris, 1772) [based on oc by J.-J. Vadé]

La mort de Didon (ballet, 3, M. Gardel), Fontainebleau, 1776

Oroès, 1776 (tragédie lyrique, 5), unperf., *F-Po*

Daphnis et Thémire (pastorale), BRM, 1778

La fausse veuve (oc, 2), BRM, 1778

Psyché et l'Amour (pastorale, 1, C.H.F. de Voisenon), BRM, 1778

La rosière de Salency (opéra, 3, ?Masson de Pézay or C.-S. Favart), BRM, 1778

L'occasion (oc, 1, ?P.F. Biancolleli), Brussels, 1778 or 1780

Le médecin de l'amour (oc, 1, Anseaume), PCI (Favart), 30 July 1783 [doubtful attrib.]

La fête de Flore (pastorale, 1, J.P.A.R. de Saint-Marc), Paris, Opéra, 1784

Le prix de l'arc (oc, 1, A.N.P. La Salle d'Offémont), Fontainebleau, 1785

Laurence (opéra, 1), Strasbourg, 1790, MS score cited by Eitner

L'isle déserte (oc, 2, ?d'Aumale), 1791

Ninette à la cour, ou Le caprice amoureux (cmda, 2, Favart), 1791 [based on oc by Duni]

L'heureux démenti (oc, 2), ?Tours, 1794

Aspasie (opéra, 2), 1795

Le pauvre homme (oc, 1), Paris, Jeunes Artistes, 1797

La tireuse de cartes (oc, 1), Paris, Jeunes Artistes, 1799

Chacun à son plan (oc, 1), Paris, Porte-St-Martin, 1802

La fée Urgèle (oc, ? after Favart), ? Brest, 1803 or 1804 [based on oc by Duni]

Lost, unperf.: *Le faux vieillard*, 1774; *La forêt enchantée*, 1774; *Emirène*, ? 1774; *Scène d'Alcyone*, 1789; *La leçon littéraire*, 1807

other works

Vocal: *Cantate Domino*, motet, 25 March 1769; *Hymne à la Raison et à la Vertue*, 30 Nov 1793; *Laudate pueri Dominum*, motet, 3vv, insts, 2 Feb 1774, *F-Pn*; [Le combat de David et Goliath], orat, 25 March 1777, lost; *Scène française à une voix*, 1789; *O salutaris*, motet (Brussels, 1783); *La destruction de Jéricho* (orat), Brest, 1804, lost; *O filii*, motet, 3vv, chorus, 1804; *Orat maçonnique*, 24 June 1806, lost; *TeD*, chorus, orch, Paris, 15 Aug 1807, *Pn*; *Premier recueil de trois romances nouvelles* (Paris, c1809), lost; *Deuxième recueil de trois romances nouvelles* (Paris, c1809), lost

Instr: *Quartetto*, hpd 4 hands (Paris, c1772); *Conc.*, hpd/pf, 2 vn, va, b, hpd, *Pc* (Paris, c1773); 2 sonatas, kbd, ad lib vn (Paris, c1775); *L'abbé mis au pas par les*

braves sans-culottes, pot-pourri, pf (Paris, c1790); Récréation lyrique, air with variations, pf (Paris, after 1800); 3 sonatas, pf 4 hands

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ELISABETH COOK

Saint Circ, Uc de.

See [Uc de saint circ](#).

Saint-Cyr.

Village west of Versailles where in 1686 Mme de Maintenon established the Maison Royale St-Louis de Saint-Cyr; see [Paris](#), §V, 3.

St Denis.

Benedictine monastery north of Paris. It was the burial-place of the French kings, and the first abbey to display elements of Gothic architecture. Over the centuries, St Denis forged a ritual, based on an embroidered history of the saint for whom it is named, that reflected both the royalist politics of the monks and the particular needs of the successive church buildings.

1. [History and liturgical development](#).
2. [Sources](#).
3. [Music](#).
4. [Theorists](#).

ANNE WALTERS ROBERTSON

[St Denis](#)

1. [History and liturgical development](#).

St Denis (Sanctus Dionysius) was a 3rd-century missionary, sent from Rome to serve as first bishop of Paris and martyred in the city in about 250. A basilica built over his tomb to the north of Paris in about 475 housed the

first pre-monastic establishment. Merovingian kings adopted St Denis as their patron early on, and in the Carolingian era, King Louis the Pious asked Abbot Hilduin (814–41) to write an official life of the saint. The primary source on St Denis was the 6th-century account of Gregory of Tours, but Hilduin drew on other works instead. Among these were the writings of Pseudo-Dionysius, the 5th-century Syrian author of four Neoplatonic metaphysical treatises in Greek (ed. and trans. C. Luibheid and P. Rorem, Mahwah, NJ, 1987) who had taken the name of the Pauline disciple Dionysius the Areopagite (see Acts xvii.22–34) to enhance his image. Hilduin's conflation of the Pseudo-Dionysius/Dionysius the Areopagite figure with the 3rd-century apostle to Gaul, created a new, tripartite personage who appealed to the French not only as the bishop and martyr he actually was, but also as a major thinker and follower of St Paul in Athens.

Hilduin's forgery left numerous imprints on the liturgy of St Denis, for example, in the Greek Mass that the monks established under Abbot Guillaume de Gap (1172–86). Celebrated on the octave of the saint (16 October) until the French Revolution, this service reinforced the Pseudo-Dionysian portion of the saint's persona through its use of Greek texts and, in some cases, music. This Greek Mass differed from the one sung in many Western churches, in which only the Ordinary was chanted in Greek on Pentecost (Atkinson), for at St Denis both Ordinary and Proper items were translated into Greek (using Latin letters). One of the more interesting chants in the ceremony was the Cheroubikon, or hymn of the cherubim, which was derived from the Byzantine rite to replace the offertory at St Denis. The text of this piece is laced with Pseudo-Dionysian symbolism in its references to the Trinity, the cherubim, and the angelic orders. At least seven Western sources for the Cheroubikon have survived, and vestiges of other parts of the ritual are preserved in ten manuscripts from the abbey (Robertson, 1991, pp.285–98).

In other ways, too, the interaction of music and ceremony with the political aspirations of the monks is evident at St Denis. Twice during the Merovingian period the congregation prominently exhibited their devotion to the royal house through the practice of perpetual psalmody (*laus perennis*), a ritual in which shifts of monks sang psalms continually between each of the Offices so that unceasing praise filled the abbey. The first royal patron of St Denis, King Dagobert (d 639), instituted this rite, and his son Clovis II renewed it in 654; both attempts were short-lived. St Denis again entered the limelight in the mid-8th century, when Pope Stephen II sojourned in the abbey in the winter of 754. Personnel from the Roman Schola Cantorum accompanied the pope on this visit, and demonstrations of the Roman liturgy and its chant, which Charlemagne (764–814) subsequently tried to promote throughout Francia, were no doubt held at St Denis during these stays.

The monks also enhanced their alliance with the crown by interpolating and celebrating anniversaries for their royal benefactors. Such ceremonies began in earnest in the 12th century, when Abbot Adam (1099–1122) compiled a ritual entitled *In natali Dagoberti regis*, which drew on the ritual of the Office of the Dead and the Requiem Mass. The monks arranged this and all subsequent anniversaries in much the same manner that they

ordered the standard feasts of the liturgical year: they specified numbers of singers for prominent chants, numbers of candles, type of ceremonial garb, and the like, in strictly hierarchical fashion. During the 13th century the anniversaries for King Dagobert and Philip Augustus were the most resplendent, equalling the pomp of Christmas, Easter and other principal feasts. Certain other kings (Philip IV, Charles IV, Louis X, Philip III, Louis VIII, Robert II and Louis VI) had only a slightly lower level of observance, similar to the duplex services for feasts of saints whose relics lay in the church. The ever-growing number of royal anniversaries seems to have checked the expansion of the St Denis calendar in the 14th and 15th centuries, preventing the abbey from embracing the festivals of popular saints of the late Middle Ages (e.g. Valery, Joseph, Lazarus) as well as some of the late Marian feasts.

Like the royal-monastic alliance, the four rebuildings of St Denis and the lesser additions to the fabric of the church inspired the creation of new rituals. The original basilica (c475), refurbished by King Dagobert in the 7th century, was replaced by Abbot Fulrad's (750–84) Carolingian church in the late 8th century. Abbot Hilduin and William the Conqueror, respectively, added a chapel and a tower to the structure in the 9th and 11th centuries. Hilduin's chapel was dedicated to Mary and All Saints and probably occasioned the compilation of seven masses for Mary and All Saints, found in the sacramentary *F-R* A.566. When Abbot Suger (1122–51) built the Gothic church in the 1140s, he renewed the performance of the Saturday Office for the Virgin, established the Thursday Office for St Denis, and undoubtedly oversaw the copying of the magnificent antiphoner *F-Pn* lat.17296 (inventory in CAO, ii, 1965). The final reconstruction of St Denis, which took place under four abbots who served between 1231 and 1281, witnessed a dramatic increase in the number of processions to chapels in the chevet, the elevation of the ranks of feasts, the copying of additional new service books, the composition of new sequences, and the foundation of a Confraternity of St Denis. By the mid-14th century, the liturgy of St Denis was virtually complete, although a daily Lady Mass for the Chapel of Notre Dame La Blanche in the north transept was added in the late 14th century. By 1411 there were 24 chaplaincies in the church, many of them endowed by lay persons.

St Denis

2. Sources.

The substantial number of service books from St Denis that have survived offer access to the music, as well as the ceremonies, of the church. For the chants of the Office there is the antiphoner *F-Pn* lat.17296, which, in combination with the ordinals from the 13th and the 14th centuries (*F-Pm* 526, *Pn* lat.976, Paris, Archives Nationales L 863, no.10), aptly depicts the celebration of the medieval Office in the abbey. Music for the Mass is preserved in four notated graduals and missals dating from the 11th and 14th centuries (*F-Pm* 384; *Pn* lat.1107; *Pn* lat.10505; *GB-Lv* 1346–1891); all but the third are splendidly illuminated. The gradual-antiphoner of Mont-Renaud (PalMus, 1st ser. xvi, 1955/R), once thought to hail from St Denis (G. Beyssac, *RdM*, xl, 1957, pp.131–50), is now thought to have originated in the abbey of Corbie or one of its dependencies (Robertson, 1991, pp.425–34).

Several St Denis sources exemplify the various developments in French notation. The slightly slanted neumes found in *F-Pm* 384 (fac. in R.-J. Hesbert, *Le graduel de St. Denis, Paris*, 1981; see [Notation, §III, 1\(iv\)\(a\)](#)), which may be taken as typical of the St Denis scriptorium in the 11th century, gave way to the 12th-century neumes on dry-point staff lines of *F-Pn* lat.17296. By contrast, the perfectly straight neumes of *F-Pn* lat.9436, a sacramentary-gradual which was copied for St Denis, show its place of origin to be the scriptorium of St Vaast in Arras. The later square notation of St Denis is illustrated in the 13th- and 14th-century missals.

[St Denis](#)

3. Music.

Despite the imposition of Roman chant throughout the Frankish Church by the early Carolingians, several chants of Gallican origin are thought to have been preserved at St Denis. Several of the great processional antiphons found near the end of *F-Pn* lat.17296 are likely to be Gallican, along with the antiphon *Deus omnipotens* in *F-Pm* 384, which contains a popular Merovingian configuration of the names of the patron saint and his two companions in martyrdom, Eleutherius and Rusticus. (In texts from the 8th century onwards, these names appear in the order Dionysius, Rusticus, Eleutherius.) Antiphons were chanted before the Gospel reading at St Denis on the 18 highest feasts of the year (see [Gallican chant, §7\(vii\)](#)), and a few of these may also be Gallican survivors or remodellings of such chants, for example, *Salvator omnium Deus*, which the monks sang on King Dagobert's anniversary (Walters, 1985).

As with the liturgy of St Denis, the musical repertory grew along with the church. Prosulas for the feasts of St Stephen, St John, the Holy Innocents and the Virgin Mary, found alongside a sizable number of responsory melismas in *F-Pn* lat.17296, are unique to St Denis. [Ex.1](#) shows the prosula *Christo nato de Virgine*, for the feast of the Holy Innocents. The tropes for the Mass Proper in *F-Pn* lat.1107 include several well-known examples for Christmas and Easter, as well as many of the widely circulated tropes for the Mass Ordinary. St Denis sources are the sole witness to one Kyrie trope (*O Christe precamur*), the incipit of which appears in *F-Pm* 526 (ed. in E. Foley, *The First Ordinary of the Royal Abbey of St. Denis in France*, Fribourg, 1990) and *F-Pn* lat.976, and to the music of one untexted melismatic communion trope for St Stephen found in *F-Pm* 384.

Other music composed in the abbey undoubtedly includes the various Offices for St Denis himself. One of the most intriguing of these is an 11th-century rhymed Office, *Cum sol nocturnas* (*F-Pm* 384, ff.160–61v), written in Leonine hexameters and notated in neumes that include a few significative letters (see Robertson, 1991, pl.9). This Office promotes the confusion between the true St Denis and Dionysius the Areopagite, and it contains some Neoplatonic allusions, although it does not specifically touch on Pseudo-Dionysian philosophy. The occasion for this Office was probably a mid-11th century controversy in which the congregation of St Emmeram of Regensburg claimed to possess some sacred remains of St Denis. The monk of St Denis responded by opening the reliquary of the

saint, and *Cum sol nocturnas*, which dates from this period, may have been penned in commemoration of this event.

In addition, the responsory *Clavus refulgens* was composed at St Denis in 1233 in honour of the miraculous finding of the Holy Nail of the Passion that belonged to the monastery. A rubric for this chant was incorporated into a short-lived service in *F-Pm* 526 to mark the event, and the feast was celebrated on Friday of Easter Week. Likewise, the completion of the Gothic church a few decades later prompted the creation of 11 sequences for the saints whose remains were in the altars of the chapels radiating from the chevet. All but one of these sequences are contrafacta of pre-existing works, most of them in honour of the Virgin. The sequence *Salve pater Dyonisi* (AH, xlv, 1904/R), however, was original, both in melody and in text. This work is an intriguing amalgam of references to the various visions of St Denis: it calls him 'mirror and summit of the wise of Greece', an allusion to the Athenian Dionysius, and it also expresses the Pseudo-Dionysian concepts of the 'order of the heavenly army', the 'seraphim' and 'cherubim', and the association of the latter with 'clarity' and 'light'.

Two important series of monophonic melodies for the [Benedicamus Domino](#) and [Ite missa est](#) found in the 13th-century missal *F-Pn* lat.1107 help explain the written and unwritten histories of these genres. Most striking are the length and expansiveness of these melodies, for they are taken from the melismas of other prolix chants (usually reponsories and alleluias). Specific directions for their liturgical placement appear in the ordinals; like the melodies for the Ordinary of the Mass, the tunes for the *Benedicamus Domino* and *Ite missa est* were ordered hierarchically, so that one melody might serve the highest feasts, while another was used for duplex festivals of saints whose relics lay in the church, and so forth. The method of recording the chants in *F-Pn* lat.1107 is especially noteworthy: they are preserved in the kyriale, preceded by cues naming the sources of the melismas. The presence of the cues suggests that these chants were composed orally, and the placement of syllables, along with the phrasing, which most often corresponds to that of the parent source, strengthens the impression of oral improvisation. These procedures may account for the fact that music for the *Benedicamus Domino* and *Ite missa est* is scarce in the late Middle Ages.

[St Denis](#)

4. Theorists.

Two music theorists were apparently connected with St Denis. The late-13th-century *Tractatus de tonis* of [Guy de Saint-Denis](#) deals with plainchant and draws on Boethius, Guido of Arezzo, Petrus de Cruce and Johannes de Garlandia. Most of his examples are taken from the music of the abbey, and he often distinguishes between the practice at St Denis ('secundum usum nostrum') and the use of Notre Dame of Paris and Amiens Cathedral. The *Tractatus de Musica* of [Petrus de Sancto Dionysio](#) (ed. U. Michels, CSM, xvii, 1972) shows this monk's familiarity with current mensural practices of the early 14th century, particularly those of Johannes de Muris. St Denis seems to have cultivated little if any polyphony, and Petrus probably came to know de Muris's work as a student at the Collège de Saint-Denis, a residence in Paris for scholar-monks of the abbey

(Nebbiai-Dalla Guarda, 1982). Michels (op. cit.) suggested that Petrus is the same as Anonymus 6 (*CoussemakerS*, iii, 398–403) because of the striking similarities in the first parts of the two treatises.

Much of the individuality of the divine service at St Denis disappeared in the early 17th century, when the abbey was reformed according to the statutes of the Congregation of St Maur. Musical developments at St Denis are difficult to trace after this time, although the monastery was well known for its fine organs in the late 17th century and the 18th. The liturgical books of the abbey entered the various European libraries largely as a result of catastrophic events. During the Huguenot incursions in 1567, many manuscripts were destroyed or removed, later to be purchased by noted collectors. Similar anti-royalist onslaughts during the years immediately following the French Revolution saw the removal of the remaining manuscripts. The final monastic Office at St Denis was celebrated on 14 September 1792; under Napoleon St Denis served as a Collège de Jeunes Filles de la Légion d'Honneur. Today it is a parish church.

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St Denis, Ruth

(b Newark, NJ, 20 Jan 1877; d Los Angeles, 21 July 1968). American dancer. See [Ballet](#), §4.

Sainte-Colombe [Sainte Coulombe], Jean de

(fl 1658–87; d by 1701). French viol player and composer. He has been identified from signatures on Parisian notary acts dating from the 1650s and 60s. On 23 April 1658 he witnessed the marriage contract of Nicolas Caron, organist at St Thomas du Louvre, who in turn stood witness for Sainte-Colombe's future son-in-law, Jean Varin, on 22 September 1669. This contract is in the name of Sainte-Colombe's eldest daughter, Françoise; Brigide, her sister, is also mentioned, as is Sainte-Colombe's wife, Marie Pichille.

In the late 1660s Sainte-Colombe lived in the rue de Bétizy, Paris, next door to the church of St Germain-l'Auxerrois. Marin Marais lived nearby, as also, in 1666, did one of Sainte-Colombe's colleagues Jean Lacquemant, known as Dubuisson. According to Jean Rousseau, Sainte-Colombe studied the viol with Nicolas Hotman and later became a renowned teacher himself, notably of Marais. He is credited with establishing the use of overspun bass strings, with adding a seventh string to the bass viol and with inventing a new left-hand technique. Another technique known as 'furies', involves passages entirely in demisemi-quavers using separate bow strokes, frequently on the lower strings.

Sainte-Colombe's works comprise 180 solo bass viol pieces (in *GB-En* and the Bibliothèque Municipale, Tournus) and 67 *Concerts à deux violes esgales* (*F-Pn*; ed. in PSF i/20, 1973/*R*). They regularly defy harmonic rules

by using parallel 5ths or unresolved dissonances which are quite unsettling to the ear. We find not only the dance forms popular in France at the time, but also the *pianelle*, a dance in triple time with regular undotted rhythms, unique to Sainte-Colombe. His preludes are of extraordinary length for the period, and his *doubles* are often unusual in not having the same number of bars as the original dance.

That Sainte-Colombe died by 1701 is evident from Marais's *Tombeau pour Monsieur de Sainte-Colombe*, published that year. However, his absence from the January 1696 *capitation*, a Parisian tax list of musicians, and from Abraham du Pradel's 1691 list of Parisian musicians may suggest an even earlier date.

Sainte-Colombe had at least one son, known as 'Monsieur de Sainte-Colombe le fils', who lived for a time in London as a viol player; a benefit concert was held there for him on 14 May 1713. His few extant suites for solo bass viol are at Durham Cathedral. Augustin Dandricourt de Sainte-Colombe, who worked as a viol teacher and chapel musician in Lyons, 1657–70, is probably not connected to the Parisian family.

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JONATHAN DUNFORD

St Emmeram.

Benedictine abbey in Regensburg, Germany. It was an important centre of musical activity during the Middle Ages. Founded in the late 7th century, the abbey was dedicated to Emmeram, an itinerant Frankish bishop and saint martyred in about 685; his burial place on the 'Mons martyrum' outside Regensburg became a notable place of pilgrimage during the 9th century. In the late 10th century the monastery was the centre of Cluniac reform in Bavaria and became independent of the bishopric of Regensburg in 975. In 1030 the abbot placed Otloh (see [Otloh of St Emmeram](#)) in charge of the monastery school, which, during the 11th and 12th centuries, was to be a significant source of didactic and speculative works on music; among the names associated with the school are [Otker of st emmeram](#) (author of *Mensura quadripartite figure*), [Wilhelm of Hirsau](#) and [Aribo](#). From 1731 until 1803 St Emmeram enjoyed baronial status and became once more a great cultural centre, known especially for painting and science. After this date control of the abbey passed first to the principality of Regensburg and subsequently, at the monastery's dissolution in 1810, to Bavaria.

St Emmeram possessed an extensive library, which by the year 1500 contained more than 600 manuscripts; the collection was taken over by the Staatsbibliothek in Munich in the early 19th century. Several manuscripts are of particular interest to music historians: *D-Mbs Clm 9543* (written 817–47, probably by the cleric Engyldeo), containing an alleluia melody with text throughout (*Psalle modulamina* to the alleluia with the verse *Christus resurgens*) – an early example, with neumes, of the Roman plainchant practice of providing texts for the melismas; *Clm 14322* (written 1024–6) and *14083* (1031–7), two cantatoria containing, besides the responsorial chants of the Mass, an abundance of troped chants of the Ordinary and Proper of the Mass and some east Frankish sequences, written in German neumes; *Clm 14843* (9th–11th century), containing in its supplement (ff.97–104) liturgical tropes, sequences and hymns without neumes; *Clm 14870*, containing a plainchant Office of St Emmeram composed in about 1030 by [Arnold of St Emmeram](#); *Clm 14845*, a 12th-century troper whose original flyleaves (ff.1–14) contain tropes, sequences, alleluia verses etc., with neumes; and *Clm 14274* (formerly *Mus.3233a*), a quarto manuscript of Bavarian origin and a major mensural source of 15th-century music, containing sacred and secular compositions for three voices mainly by northern French composers from the period around 1400.

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KARL-HEINZ SCHLAGER

Saint-Evremond, Charles de Saint-Denis, Seigneur de

(bap. St Denis-le-Gast, Manche, 5 Jan 1614; d London, 29 Sept 1703). French man of letters. After studies at the Jesuit college in Paris, he entered military service, rising to the rank of *maréchal de camp* in 1652. During the Fronde he was disgraced by his *Lettre sur la Paix des Pyrénées* (1661) and was obliged to seek exile outside France. He fled to the Netherlands and in 1670 to England, where he was appointed Charles II's Keeper of the Ducks in the Decoy at St James's Park. A keen music lover and amateur, Saint-Evremond frequented the Chelsea *académie* of Hortensia Mancini, the Duchess of Mazarin (the niece of Cardinal Mazarin and mistress of the king), where French music was performed and discussed. His own home in London also became a centre of intellectual and social activity which is reflected in his literary production. He is said never to have learnt to speak English.

Saint-Evremond wrote about music in letters (1674–5), essays, dialogues, poems and a farcical play about the current obsession with Lullian opera entitled *Les opéra* (1677). His views on opera were expressed at greater length in a letter to the Duke of Buckingham, probably written in 1677–8 and first published in the February 1683 issue of *Le mercure galant*; with few exceptions he found it boring and banal. He was generally opposed to dramatic works sung entirely from beginning to end. To him, music was a useful ornament to spoken drama, of which only certain features, such as prayers, oaths and expressions of love or sorrow, were suitable for musical setting. He excepted the works of Lully, whom he felt better understood 'the Passions' and entered 'farther into the heart of man than the Authors themselves'. Elsewhere he showed a clear preference for French style over Italian in matters of taste and vocal performance. Even so, he deplored the use of machines and reliance upon supernatural elements. In spite of the limitations of his experience, Saint-Evremond's musical writings, which were known to Le Cerf and Ragueneau, constitute a notable contribution to the development of aesthetics and a philosophy of opera during the late 17th and early 18th centuries.

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Sur les opéra; Les opéra, comédie; Idylle en musique; Observations sur le goût et le discernement des François; Parodie d'une scène de l'opéra de Roland; Eclaircissement sur ce qu'on a dit de la musique des italiens; A M. Lully; 2 short dramatic scenes in verse and a verse/prol., all intended for musical setting; in *Oeuvres meslées*, vii, xi (Paris, 1684; enlarged 1705– by P. des Maizeaux; Eng. trans., 1728), *Nouvelles oeuvres meslées de Saint-Evremond*, ed. F. Ragueneau (Paris, 1700); *Sur les opéras*, ed. R. Ternois, *Oeuvres en prose de Saint-Evremond*, iii (Paris, 1966); *Les opéra comédie*, ed. R. Finck and E. Joliat (Geneva, 1979)

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ALBERT COHEN/JULIE ANNE SADIE

St Florian.

Monastery near Linz, Austria, founded about 1071 by Augustinian canons. Manuscripts in the monastery library provide evidence of early vocal music in the abbey church; the neumatic notation is similar to that of the St Gallen school and dates from the 9th century. The monastery school, where music was taught in addition to the liberal arts, provided regular church music. Polyphony was first performed in the first half of the 14th century, and in 1475 one of the monks achieved fame as an organist. Instrumental music was played, both in the church and the monastery, from the 16th century onwards. An inventory of 1612 lists a regal, two 'double instruments' and 46 string and woodwind instruments in addition to the main organ. There have been composers at St Florian throughout its existence. Among those recorded in the 17th century were Josef Haug, J.K. Merkl, Melchior Kämpfel and Stefan Vogl. The most famous *regens chori* of the 18th century was F.J. Aumann. David Fuhrmann initiated the reconstruction of the monastery in Baroque style (1686–1750), and F.X. Chrismann was commissioned to build the organ in the rebuilt church. This famous instrument originally had three manuals, 59 registers and 5230 pipes, and has since been enlarged to four manuals, 103 registers and 7343 pipes. It is known as the 'Bruckner Organ' in memory of St Florian's greatest musician.

Bruckner, born near St Florian in 1824, was a choirboy at the monastery where he was taught music by the monks. Later he himself taught in the surrounding parishes and in St Florian itself. He was also organist at the monastery in the 1840s and 50s; he subsequently lived in Linz and Vienna but often visited St Florian for short periods and is buried there. In 1906–24 F.X. Müller (1870–1948) was director of music at the monastery, where he wrote his *Augustinus-Messe* (1911) and other works. In 1924 he moved to Linz, where he became Kapellmeister of the cathedral.

The monastery's music archives must once have been among the richest in Austria; however, through the rebuilding in the 18th century and inept administration in the mid-19th century much material was lost. Nevertheless, the library contains about 121,000 printed volumes and 800 manuscripts.

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ALTMAN KELLNER

Saint-Foix, (Marie-Olivier-)Georges (Poulain), Comte de

(*b* Paris, 2 March 1874; *d* Aix-en-Provence, 26 May 1954). French musicologist. While studying law at the Sorbonne he was a pupil of d'Indy at the Paris Schola Cantorum, where he studied the violin (diploma 1906) and music theory, also becoming an able quartet player. From 1900, encouraged by Théodore de Wyzewa, he devoted himself to musicology and became a leading authority on 18th-century music, especially that of Mozart. With Wyzewa and Adolphe Boschot he founded the Société Mozart in 1901. As a member of the Aix-en-Provence Académie des Arts et Sciences he contributed greatly to the artistic direction of the festival there. He was also a founder-member of the Société Française de Musicologie, where he twice served as president, and a member of the Académie des Beaux-Arts and the Accademia di S Cecilia, Rome; he received awards from the Austrian government and the Salzburg Mozarteum as well as the honorary doctorate from Edinburgh University.

Saint-Foix's major work was his five-volume study of Mozart's life and works, of which the first two volumes (to 1777) were written with Wyzewa. It shows unprecedentedly minute analysis and chronological classification of Mozart's works based on their style; while modern source research has revealed errors in the chronology and shown this treatment to be too narrowly schematic, the book remains a fundamental study and particularly valuable for its detailed accounts of Mozart's forerunners and contemporaries in relation to his style. This topic, and the corresponding one of Mozart's influence on his successors (especially Beethoven and Schubert), forms a central interest of Saint-Foix's other writings, such as the articles on Schobert, Gluck, Sammartini, J.C. Bach and French symphonists around 1750 and his revision of Picquot's book on Boccherini.

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St Gallen.

Benedictine monastery in Switzerland, and one of the most important musical and literary centres during the Carolingian and Ottonian periods; also the city of the same name.

1. History to 1300.

The origins of St Gallen go back to a hermitage established in c613 by the Irish saint Gallus (c550–c627). Gallus had accompanied St Columbanus to the Continent. Exiled from Luxeuil by the Merovingian King Theuderic II (595–613), Columbanus went to Zürich and later to Bobbio. Gallus, however, fell ill and stayed at Zürich, founding his hermitage nearby, where he was joined by a small community. In 720 St Othmar (c689–759) took charge of the hermitage and founded the cloister. The house followed a Rule based on that of Columbanus until 760, when it became dependent on the bishopric of Konstanz and adopted the Benedictine Rule. Louis the Pious (814–40) made St Gallen an independent royal abbey in 818.

With the 9th century, under Abbot Gozbert (816–37) the monastery entered its period of greatest prosperity, both economic and artistic. Rebuilding began in 830, perhaps following a plan still extant in the library. The learned and powerful abbots Grimald (841–72) and Salomo (890–920) enlarged the cloister's holdings and encouraged its intellectual life. Scholars, poets, and musicians flourished under them, notably Hartmann II (d 864), the Irishman Moengal (d 869), Iso (d 871), Ratpert (d 890), Notker 'Balbulus' (d 912) and Tuotilo (d 915). Their output consisted of chronicles, biblical commentaries, hymns, antiphons, tropes, *versus* and *versus ad sequentias*, including Notker's *Liber hymnorum*, an extraordinary cycle of *versus ad sequentias* inspired by the proses in an antiphoner brought to St Gallen by a monk from Jumièges c860.

The achievements of the Carolingian school at St Gallen were mainly literary, although it is likely that Hartmann, Ratpert and perhaps Notker wrote melodies for some of their works. It is almost certain that Tuotilo, a poet, instrumentalist and sculptor, composed the melodies of his tropes (e.g. *Hodie cantandus*). The outstanding achievement, however, remains Notker's development of the fully-fledged East Frankish *versus ad sequentiam* from the West Frankish models (see Crocker).

The community was also concerned with the preservation of liturgical chant. The monks regarded St Gallen and Metz as the main centres of the authentic Roman tradition. From this belief there rose the legend that during the reign of Charlemagne (d 814) the Roman cantors Petrus and Romanus, bound for Metz, had arrived at St Gallen, that Romanus had fallen ill and remained there, and that he had taught the authentic Roman tradition to the abbey's *schola* and introduced the use of the significative

(or 'Romanian') letters. The source for the legend, with the symbolic names of the cantors and the striking parallel to the foundation of St Gallen, is the *Casus monasterii Sancti Galli* by Ekkehard IV (*d* 1060). No earlier document, including the earlier *Casus*, mentions it.

The artistic traditions of the monastery continued until the early 11th century through the works of Ekkehard I (*d* 973), Hartker (*d* 1011), Notker Labeo (or 'Teutonicus'; *d* 1022), translator of Boethius and of Martianus Capella and writer of the earliest music treatise in German, and Ekkehard IV. Nevertheless, the 10th century brought a decline in royal support; there were invasions by the Hungarians in 925 and the Saracens in 954. Emperor Conrad II (1024–39) in 1034 ordered the adoption at St Gallen of the Cluniac reforms, which further constricted artistic activity. The *Annales* ceased in 1044 and the *Casus* in the early 13th century. It is significant that when the *Casus* was resumed in 1335 in German by Christian Kùchemeister, he should have been a townsman, not a monk.

2. 1300 to the present.

By the 14th century St Gallen had lost its strong intellectual tradition. Abbot Heinrich von Gundelfingen (1411–17) allowed the members of the Council of Konstanz (1414–18) to remove hundreds of manuscripts, most of which were never returned. Similar depredations occurred during the Council of Basle (1431–49).

The early 16th century brought a revival of music at the monastery. Joachim Cuontz copied manuscript 546, the last of the St Gallen troopers, in 1507. Fridolin Sicher (1490–1546) became organist in 1515 and contributed a songbook and a tablature to the library (MSS 461, 530). Part-singing began in 1531, but instrumental music was not admitted until 1692 despite an attempt to introduce it in 1645. Two songbooks, the Heer Liederbuch (MS 462) and the Tschudi Liederbuch (MS 463), came to the monastery from the historian Aegidius Tschudi (1505–72).

The Reformation clashes did not spare St Gallen. It was occupied by the Protestants (1529–31) and sacked by Berne and Zürich in 1712, when the church's paintings were destroyed and the library looted. Most of the books taken to Berne were returned; those in Zürich were sold and some eventually entered the Zentralbibliothek. The 17th and 18th centuries were musically undistinguished at St Gallen.

The monastery was dissolved in 1805, but the library remained in the custody of some of the former monks, notably the historian Idelfons von Arx (1750–1833). In 1844 St Gallen was made a bishopric; the conventual church became the cathedral and the library is now the capitular library. It remains among the most important monastic libraries still in situ, with some fundamental sources for the history of plainchant, including some of the earliest fully notated chant books. The liturgical and musical manuscripts comprise nos. 337*b*–547, including 339 (PalMus, 1st ser., i, 1889/*R*), a 10th-century gradual; 359 (PalMus, 2nd ser., ii, 1924/*R*), a cantatorium, c900; 390–91 (PalMus, 2nd ser., i, 1900/*R*), the 10th-century antiphoner of Hartker (*d* 1011); and a group of troopers (10th to 12th century): 376, 378, 380, 381, 382 and 484. The troopers are particularly important as sources for the works of the St Gallen school of the 9th and 10th centuries.

3. The chant tradition.

The manuscripts mentioned above reflect the rise of the cloister's musical scriptorium in the 9th, 10th and 11th centuries, which produced liturgical manuscripts not only for St Gallen but for other centres such as Minden. They are notated in a fine neumatic script different from German neumes, which appears in some other Swiss and south German scriptoria (e.g. Einsiedeln and St Emmeram). They transmit a graphic tradition of chant characterized mainly by numerous rhythmic neume forms, *episemata* and significative letters. Few sources are as rich in rhythmic signs as these: even though rhythmic notation was used in sources from nearly every region, they predominate in the early East Frankish and Messine sources.

The notation in the early St Gallen manuscripts is not diastematic, but shows traits suggesting the melodic versions that Peter Wagner called the 'German plainsong dialect' (Wagner, 1930–32/R, ii, pp.v–xxxvi). The influence of the monastery was perhaps overstressed by the monks of Solesmes in their restoration of the chant, and some scholars have suggested that St Gallen was perhaps peripheral to the main tradition of plainchant. The lasting influence and popularity of the Carolingian and Ottonian poet-musicians of the abbey, however, is attested by the wide diffusion of their works. (See also [Notation](#), §III, 1(iv)(a).)

4. The city.

St Gallen grew around the cloister in Carolingian times; until the 14th century it was ruled by the abbots, but it became independent in 1353 and a royal town in 1450. Joachim von Watt (Vadianus) (1484–1551), a Reformation leader, founded the Stadtsbibliothek with his own library. Dominicus Zylly published a German hymnal in the city before 1553, and in 1682 Christian Huber (*d* 1697) published his influential *Geistliche Seelenmusik* there. One of his descendants, Ferdinand Huber (1791–1863), became a prominent composer of lieder. A collegium musicum was founded in 1620 and evolved into the Städttsingerverein, as it is known today. The city has a symphony orchestra, founded by Albert Meyer (1847–1933), and another choir, the St Galler Kammerchor, founded in 1937. Younger ensembles include a period instrument ensemble, the Collegium Musicum St Gallens, and the Bach Choir.

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ALEJANDRO ENRIQUE PLANCHART

Saint-Gelais [Saint-Gelays], Mellin [Merlin] de

(*b* Angoulême, 1491; *d* Paris, 1558). French poet and musician. He was the son or nephew of Octavien de Saint-Gelais, a rhetorical poet and Bishop of Angoulême from 1495. From 1508 to 1517 he studied law at the universities of Bologna and Padua. He was among the first French writers to import the spirit of the Italian Renaissance; his light and *galant* verse, influenced by Petrarch, Bembo and Ariosto in forms such as the sonnet, *capitolo*, *madrigale* and *villanesca*, made him the most fêted poet at the court of François I, whom he served as almoner and librarian. Although pirated editions of his poetry appeared at Lyons in 1547 and 1574, he followed the example of the strambottists Cariteo, Il Tebaldeo and Serafino by avoiding publication and winning fame through his declamatory improvisation. He also wrote a large number of works in more traditional French forms.

His musical talents were extolled by contemporary authors, including Tyard, who compared his lute playing with that of Alberto da Ripa, and Barthélemy Aneau, who described him as a poet 'who composes, better indeed than all others, lyrical verses, sets them to music, sings them, plays and performs them on instruments ... in this respect he comprises divers persons, being poet [and] musician, [both] vocal and instrumental' (B. Aneau: *Le Quintil Horatien*, Lyons, 1556, included in J. Du Bellay, *La deffence et illustration de la langue françoise*, ed. E. Parson, Versailles, 1878, p.205, with attribution to Charles Fontaine).

No musical compositions specifically attributed to Saint-Gelais survive. However, the popularity of his strophic poetry in the *voix de ville* repertory of the mid-16th century suggests that his music may have been based on existing dance tunes. The 1547 edition of his verse includes an amorous *complainte* in *capitolo* form (11 three-line stanzas), *Hélas mon Dieu y'a il*

en ce monde, with the instruction: 'Pour dire au luth en chant italien'. In the 1574 edition this is changed to '... sur la chanson des nègres sur la guiterre, *Se lo commo non me dan*'. In two contemporary manuscripts his 38-line poem of separation *Pour m'esloingner* is described: 'This piece, taken from Ariosto [*Qual son, qual sempre fui*], is to be recited to the lute or guitar with the tune called 'Romanesca' which is repeated for each pair of lines'. The *romanesca* melody and bass are clear in Certon's four-voice setting of 1552. Saint-Gelais' verse abounds in lyrical metaphors; one piece is entitled 'Sur un luth', another 'Pour la guiterre' and a third humorously suggests that the latch of a lady's boudoir makes sweeter music than either spinet, flute or lute.

His verse figures more prominently than that of any other poet in musical collections printed during the decade between the death of Clement Marot in 1543 and the publication of Ronsard's *Amours* in 1552. More than 70 of his poems were set between 1533 and 1590 by 54 composers, including Arcadelt, Certon, Crecquillon, Janequin, Lassus, Le Roy, Sandrin and Sermisy.

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FRANK DOBBINS

Saint-Georges [Saint-George], Joseph Bologne, Chevalier de

(*b* Baillif, Guadeloupe, 25 Dec 1745; *d* Paris, 9 June 1799). French composer and violinist. He was the son of a Guadeloupe planter, George Bologne, and his African slave Nanon. Although his father called himself 'de Saint-Georges', after one of his properties, he was officially ennobled only in 1757, when he acquired the title of *ordinaire de la chambre du roi*. (Some biographers have mistaken him for Pierre Boullongne-Tavernier, *contrôleur général* of finance, whose nobility dated back to the 15th century; such confusion originated with de Beauvoir's novel of 1840.) In 1747 George Bologne was accused unjustly of murder and fled to France with Nanon and her child to prevent their being sold. After two years he was granted a royal pardon and the family returned to Guadeloupe. In 1753 George took Joseph to France permanently.

At the age of 13 Saint-Georges became a pupil of La Boëssière, a master of arms, and excelled in all physical exercises, especially fencing. When still a student Saint-Georges beat Alexandre Picard, a fencing-master of Rouen, who had mocked him as 'La Boëssière's upstart mulatto', and was rewarded by his father with a horse and buggy. On graduating, at the age

of 19, he was made a Gendarme de la Garde du Roi and dubbed chevalier. After the end of the Seven Years War, George Bologne returned to his Guadeloupe plantations, leaving his son with a handsome annuity. The young chevalier became the darling of fashionable society; all contemporary accounts speak of his romantic conquests. In 1766 the Italian fencer Giuseppe Faldoni came to Paris to challenge Saint-Georges. Faldoni won, but proclaimed Saint-Georges the finest swordsman in Europe.

Nothing is known of Saint-Georges' early musical training. However, after 1764, works dedicated to him by Gossec and Lolli suggest that Gossec was his composition teacher and that Lolli taught him violin. Saint-Georges' technical approach was similar to that of Gaviniés, who may also have taught him, but Fétis's claim that he studied with Leclair is mere conjecture. In 1769 he became a member of Gossec's new orchestra, the Concert des Amateurs, at the Hôtel de Soubise, and was soon named its leader.

Saint-Georges made his début as a solo violinist with the Amateurs in 1772, performing his first two violin concertos op.2 to critical acclaim. These concertos reveal him to have been a prodigious virtuoso. The solo parts make extensive use of the highest positions and the composer revels in the possibilities of the newly invented Tourte bow, with bold, *détaché* strokes and intricate *batteries* and *bariolage*. But virtuosity was not his principal aim. The slow movements of the concertos are songful and expressive, with occasional touches of Creole nostalgia. When Gossec became a director of the Concert Spirituel in 1773, Saint-Georges was appointed musical director of the Amateurs, which rapidly became one of the best orchestras in Europe.

After his father's death in 1774, Saint-Georges' annuity stopped and music became his livelihood. Between 1773 and 1779 he published most of his instrumental music, including two sets of string quartets (some of the first in Paris), a dozen violin concertos and at least 10 *symphonies concertantes*, becoming a chief exponent of that new, intrinsically Parisian genre. Like the string quartets, the *symphonies concertantes* have only two movements, while the violin concertos have three.

In 1776 a proposal to make Saint-Georges music director of the Paris Opéra was blocked by a quartet of its leading ladies, who petitioned Queen Marie Antoinette to spare them from 'degrading their honour and delicate conscience by having them submit to the orders of a mulatto'. To defuse the scandal, Louis XVI nationalized the Opéra. A year after his first serious setback due to his colour, Saint-Georges presented his first opera, *Ernestine*, at the Comédie-Italienne. The critics praised the music but predicted that it could not overcome the weak libretto; it did not survive its première. Undaunted, Saint-Georges abandoned composing instrumental music to devote himself to operas. Mme de Montesson, morganatic wife of the Duke of Orléans, engaged him as music director of her private theatre and, as an added incentive, appointed him Lieutenant de chasse of the Duke's hunting estate at Raincy. His opera *La partie de chasse* (1778) was performed there, while *L'amant anonyme* received its première at Mme de Montesson's theatre in 1780.

In January 1781 the Amateurs were disbanded, owing to financial losses incurred during the American War of Independence. Soon after, Saint-Georges founded the Concert de la Loge Olympique, part of the exclusive freemason club La Loge Olympique. As its fame increased, the orchestra moved from the Palais Royal to larger quarters at the Tuileries. It was for this ensemble, at the behest of the Loge's grand-master, Baron d'Ogny, that Saint-Georges commissioned Haydn's Paris symphonies.

On the death of the Duke of Orléans in 1785, Saint-Georges lost his position in that household. In 1787, invited by the fencing-master Angelo, he went to London, where he gave exhibition fencing matches, including one at Carlton House before the Prince of Wales; a painting by Robineau shows Saint-Georges fighting the enigmatic transvestite 'La Chevalière' d'Eon. The prince also commissioned the young Bostonian Mather Brown to paint Saint-Georges' portrait. When asked if it was a good likeness the composer replied: 'Oh Madame, so good, it's frightful!' (see [illustration](#)). Returning to Paris, he composed and produced his most successful comedy, *La fille-garçon*, and resumed work at the Loge Olympique.

Saint-Georges was introduced to the revolutionary circle around the young Duke of Orléans (later Philippe-Egalité) by Laclos and Brissot, founders of the abolitionist Société des Amis des Noirs, and joined the duke and Laclos on their 1789 journey to London. The following year he undertook a tour of northern France with the actress Louise Fusil and the horn player Lamothe. In Belgium he was denounced as an agent for Philippe-Egalité and expelled from Tournai by the French émigrés there. Bedridden by a long illness in Lille, he wrote his last opera, *Guillaume tout coeur*, for that city. He also joined the National Guard, and in 1792 the Paris Assembly made him colonel of the Légion des Américains et du Midi, which comprised 'citizens of colour' (including Thomas-Alexandre Dumas, father of the novelist Alexandre Dumas *père*). Saint-Georges was accused of misconduct but managed to clear his name, going on to help save Lille from a counter-revolutionary plot by General Dumouriez. However, in November 1793 he became a victim of the Reign of Terror and spent 18 months in the military prison of Hondainville near Clermont-sur-Oise. Freed after the fall of Robespierre, the mulatto colonel fought a long battle to regain his regiment, ending with an order to avoid Arras, its garrison town.

In 1795 Saint-Georges sailed with Lamothe to Saint Domingue, which was in the grip of a slave revolt. Having been given up for dead, they returned to Paris two years later. Saint-Georges directed another orchestra at the masonic Cercle de l'Harmonie, according to the *Mercure* 'leaving nothing to be desired as to the choice of works or the superiority of the execution'. He died in 1799, of an 'ulcerated bladder'.

WORKS

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stage

PCI [Paris, Comédie-Italienne](#)

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La partie de la chasse (oc, 3, Desfontaines), PCI, 12 Oct 1778, lost

L'amant anonyme (comédie mêlée de ballets, 2, after Mme de Genlis), Paris, Mme Montesson, 8 March 1780, *F-Pn*, ov pubd as no.2 of 2 symphonies, op.11 (1799)

La fille-garçon (oc, 2, Desmaillot), PCI, 18 Aug 1787, lost

Aline et Dupré, ou La marchande de marrons (children's op, 2), Paris, Beaujolais, 1788

Guillaume tout coeur, 1790, lost

Excerpts in Recueil d'airs et duos, *Pn* [incl. 4 from Ernestine]

Doubtful and spurious works: Le droit de seigneur (?Saint-Georges, ?after Beaumarchais), ?perf. privately, 1 aria by Saint-Georges pubd as no.3 in Journal de harpe, 1784

other works

Orch: 2 vn concs., G, D, op.2 (1773), the first pubd as 'no.1', then as op.10 (1777); 2 vn concs., D, C, op.3 (1774); Vn Conc., D, op.4 (1774); 2 syms concertantes, C, B, 2 vn, op.6 (1775); 2 vn concs., C, A, op.5 (c1775); Vn conc., no.9, op.8 (1776); 2 syms concertantes, C, A, 2 vn, op.9 (1777); Vn conc., op.11 (1777); 2 syms concertantes,

E

, G, 2 vn, op.12 (?1777), the second repr. as no.13 (1782); 2 syms concertantes, F, A, 2 vn, va, op.10 (1779); 2 vn concs., A, B

, op.7 (1782); 2 syms, G, D, op.11 (1799), no.1, spurious, no.2, ov. to L'amant anonyme; Bn conc, lost, perf. at Concert Spirituel, 28 March 1782; Sym concertante, D, *CH-Bu*, parts missing; Sym concertante, G, incipit quoted by Sarasin in thematic catalogue, *Bu*

Chbr: 6 qts, Au goût du jour, op.1 (1773); 6 quartetto concertans (1777); 6 qts, op.14 (1785), ?lost; 3 sonatas, hpd/pf, vn obl (1781); 6 sonatas, vn, vn acc. (1800), only 3 pubd; 6 airs variés, vn, vn acc., lost (mentioned by Gerber); Recueil de pièces, pf, vn [ded. Countess de Vauban], erroneously called 'Trios', *F-Pn*; Sonata, fl, hp, *Pn*; Adagio, pf (1978); other works in contemporary anthologies

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*Brook*SF

*Choron-Fayolle*D

*Eitner*Q

*Fétis*B

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GABRIEL BANAT

Saint-Georges, Jules-Henri Vernoy de

(*b* Paris, 7 Nov 1799; *d* Paris, 23 Dec 1875). French librettist. Declared by Barbey d'Aurevilly the 'père éternel' of the libretto, he was one of the most prolific operatic plot writers of the 19th century. Over his 50-year career he wrote more than 70 works, almost entirely in collaboration; with Eugène Scribe he dominated theatrical production in the 1830s and 40s. Although he produced successful operas, such as *La reine de Chypre* (1841) for Halévy, as well as ballets, notably *Giselle* (1841, with Gautier and Coralli), he lacked Scribe's generic adaptability. Happiest in the world of *opéra-comique*, his plots changed little from one decade to the next. Never unpredictable, he retained a belief in the importance of simple characterisation and improbable coincidence that at best (as in *La fille du régiment*) moved the plot along seamlessly and at worst (*La jolie fille de Perth*) revealed the need for a fresh approach. In person he remained similarly rooted in the past, affecting the affable manners and extravagant dress of an 18th-century nobleman.

LIBRETTOS

(selective list)

opéras comiques unless otherwise stated; dates are of first performance; names of collaborators are in parentheses

Le bourgeois de Reims (C. Méhissier), Fétis, 1825; *Jenny*, Carafa, 1829; *La*

marquise (A. de Leuven), Adam, 1835; *L'ambassadrice* (E. Scribe), Auber, 1836; *Le planteur*, Monpou, 1839; *La fille du régiment* (J.-F.-A. Bayard), Donizetti, 1840; *Le diable amoureux* (ballet, J. Mazilier), Benoist and Reber, 1840; *Giselle, ou les Willis* (ballet fantastique, T. Gautier and J. Coralli), Adam, 1841; *L'aïeule*, Boieldieu, 1841; *La reine de Chypre* (opéra), Halévy, 1841, as *Caterina Cornaro*, Lachner, 1841; *L'âme en peine* (opéra fantastique), Flotow, 1846; *Le juif errant* (opéra, Scribe), Halévy, 1852; *Falstaff* (de Leuven, after W. Shakespeare), Adam, 1856; *La fanchonette* (de Leuven), Clapisson, 1857; *Le papillon* (ballet-pantomime, M. Taglioni), Offenbach, 1860; *Au travers du mur*, Poniatowski, 1861; *La jolie fille de Perth* (J. Adenis), Bizet, 1867; *La fleur de Harlem* (de Leuven, after Dumas père: *La tulipe noire*), Flotow, 1876 [as *Il fiore d'Arlem*]; *Noé*, Halévy, 1885

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BENJAMIN WALTON

Saint Germain, Count of

(d Eckernförde, 27 Feb 1784). Courtier, adventurer, amateur scientist, inventor and dilettante musician. He purposely concealed his background and identity, and used such pseudonyms as Count Welldone, Prince Ragotzy, Count Bellamare and Count Surmont on his wide travels throughout Europe. Further confusion has arisen with the like-named French general Claude Louis de Saint Germain and with Robert-François Quesnay de Saint Germain, an ardent occultist who may have written the essays *La très sainte Trinosofie* and *La magie sainte* (still used by Freemasons) that are attributed to the count. Gerber, alone among the many commentators on Saint Germain's life (which has many times been made the subject of fiction, by George Sand and Bulwer-Lytton for instance), maintained that he was identical with an obscure violinist and composer in Berlin named [Giovannini](#), but this is improbable. Saint Germain was most likely either the son of Franz Leopold Rákóczi, exiled Prince of Transylvania, or the illegitimate son of Maria-Anna of Neubourg, widow of Charles II of Spain. In his youth he was probably a protégé of the Grand Duke Gian Gastone (the last of the Medicis) and may have studied at Siena University. He appeared in London society from about 1743, and in 1758 was in Paris, where he became a favourite of Mme de Pompadour and Louis XV. After an embarrassing affair as an unofficial political agent in The Hague (1760) he returned briefly to England. Further travels took him to Russia, Germany and Italy; he visited Berlin at the invitation of Friedrich August of Brunswick, and in 1779 Prince Karl of Hesse, his last patron, gave him a building for his scientific experiments. He claimed to have made several discoveries applicable to manufacturing processes and was associated with industries in the Low Countries.

Most of Saint Germain's musical activities were associated with his visits to England, although his talent was also praised by the French courtiers. According to Burney, the 'celebrated and mysterious' Count Saint Germain contributed several songs to the pasticcio *L'incostanza delusa* (1745) and attended its rehearsals with Prince Lobkowitz (to whom the libretto was

dedicated); his 'Per pietà bell' idol mio' was encored nightly, but Burney considered the other songs in the published score insipid. Horace Walpole, who claimed that the count had been in England for about two years by December 1745, described him as follows: 'He sings, plays on the violin wonderfully, composes, is mad and not very sensible'. He published in London several sentimental English songs, a collection of 42 Italian arias (*Musique raisonnée*) and a book each of trio sonatas and solo violin sonatas. The aria collection includes the three from *L'incostanza delusa*; texts and music range from unpretentious idylls to intense dramas, all with considerable emphasis on accurate text rendering. His trio sonatas combine polyphonic and homophonic styles, but the violin sonatas are more Rococo in character.

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Vocal: Gentle love this hour befriend me, song (London, c1745); 3 arias for *L'incostanza delusa* (pasticcio), London, 1745, in *Favourite Songs* (London, c1745); The maid that's made for love and me, song, in *London Magazine* (1747), 46–7 [also pubd as Oh wouldst thou know what kind of charms, *Gentleman's Magazine*, xvii (1747), 441, and with new text in *The Summer's Tale* (pasticcio) (London, 1765)]; Jove, when he saw my Fanny's face, song, in *Gentleman's Magazine*, xviii (1748), 372; *Musique raisonnée selon le bon sens aux dames angloises qui aiment le vrai goût en cet art*, insts (London, c1750); The Self Banish'd, song (London, ?1750)

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J.H. CALMEYER

St Germain-des-Prés Chansonnier

(*F-Pn* fr.20050).

See [Sources](#), MS, §III, 4.

Saint-Huberty [Huberti], Mme de [Clavel, Antoinette Cécile]

(*b* Strasbourg, 15 Dec 1756; *d* London, 22 July 1812). French soprano. Her professional name derives from the name assumed by her first husband. She studied in Warsaw with J.B. Lemoyne and, after a period in Strasbourg, eventually reached Paris where she created Mélisse in Gluck's *Armide* (1777). A fine actress, she was the mistress of the Opéra for a short time, eclipsing Rosalie Levasseur and Marie-Joséphine Laguerre to take over such roles as Gluck's Alcestis and Piccinni's Angélique (*Roland*) and Sangaride (contributing to the success of the 1783 revival of *Atys*). Her greatest triumph was in Piccinni's *Didon* (1783; for illustration see [Piccinni family](#), fig.3); she also created Hypermnestra in Salieri's *Les Danaïdes* and the title roles in Sacchini's *Chimène*, Edelmann's *Ariane* and Lemoyne's *Phèdre*. Unreliable in attendance at the Opéra, she forfeited her place to Mlle Maillard. During the Revolution she emigrated with the Count of Antraigues. They were married in 1790, but the marriage was not announced until 1797, when he was imprisoned by Napoleon in Italy; she assisted in his rescue. They ended their lives in exile in London, where they were assassinated by a servant.

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JULIAN RUSHTON

St James's Hall.

London concert hall built in 1858. See [London](#) (i), §VI, 2(ii).

Saint Lambert, Monsieur de

(*fl* Paris, c1700). French harpsichordist, pedagogue and composer. Remarks in his *Principes* suggest that he worked as a harpsichord teacher, primarily in Paris. The first name 'Michel', frequently attributed to him, derives from the conflation of Saint Lambert with the singer and composer Michel Lambert, an error that goes back at least as far as Walther's *Musicalisches Lexicon* (1732).

Les principes du clavecin was, as its author claimed, the first method book for the harpsichord, antedating François Couperin's *L'art de toucher le clavecin* by 14 years. Its first 18 chapters, devoted primarily to fundamentals of music, contain significant information regarding the range of the harpsichord, the performance practice of the slur (of particular value

for the performance of *préludes non mesurés*) and a chapter on metre and tempo. Of the remaining chapters, one is devoted to fingering (including a fully fingered minuet and gavotte) and the other nine to ornamentation. By reproducing and commenting on the ornament symbols of four 17th-century keyboard composers – Chambonnières, Nivers, Lebègue and especially D'Anglebert – Saint Lambert provided a useful comparative perspective on the performance practices of his day.

The *Nouveau traité de l'accompagnement* is equally systematic, working progressively through the mechanics of figured bass realization on keyboard instruments. The last two chapters offer useful commentaries on instances where the rules must be bent or where taste comes into play, such as in the differences between accompanying a recitative and an air.

Although Saint Lambert's teachings were grounded in 17th-century repertory rather than in the new *galant* style, his ideas on notational reform were forward-looking. He was among the first theorists to suggest the addition of another flat to the signatures of flat keys in the minor mode. He also objected to the use of semi-mensural time signatures such as 3 where 3/2 was meant. The proposal that provoked the most discussion in the 18th century (although it was not adopted into general use) was to simplify keyboard notation by using only clefs in which the pitches would always have the same position on the staff, simply displaced by octave. The clefs he proposed were French violin clef, bass clef and a clef in which *c'* is on the second space. In his writings Saint Lambert comes across as a sympathetic and open-minded teacher. Although the books were written with amateurs in mind, one or both were cited, or even plagiarized, by theorists such as Brossard, Rameau, Heinichen, Mattheson and Adlung.

He seems to have had modest abilities as a composer: the minuet and gavotte that appear at the end of the *Principes* are presumably of his own composition and two volumes from the series of *Recueils d'airs sérieux et à boire* (Paris, 1701 and 1702) contain songs of his.

THEORETICAL WORKS

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REBECCA HARRIS-WARRICK

Saint-Léon [Michel], (Charles Victor) Arthur

(b Paris, 17 Sept 1821; d Paris, 2 Sept 1870). French violinist, dancer, choreographer and composer. His real surname was Michel. He studied ballet with his father, a ballet-master at the royal theatre in Stuttgart, and studied the violin with Paganini and Mayseder. He made his début as a violinist in Stuttgart in 1834 and as a dancer in Munich in 1835, when he adopted the name Saint-Léon. In 1837–8 he studied ballet with François Decombe (known as Albert) at the Paris Opéra. From 1838 he toured Europe as a dancer and in 1843 he created the ballet *La vivandiera ed il postiglione* (music by Rolland) in Rome. He married the ballerina Fanny Cerrito (1817–1909) in 1845; they danced together frequently until their separation in 1851. Meanwhile he became famous as a choreographer. In the early 1850s he was *premier maître de ballet* at the Opéra. He appeared as choreographer, dancer and violinist in *Le lutin de la vallée* at the Théâtre Lyrique (1853) and in *Le violon du diable* at the Opéra (1849). Adolphe Adam wrote admiringly of Saint-Léon's ability to overcome 'the extreme difficulty of taking up the violin in the middle of a scene and playing it at a given moment, without time to make all the preparations that a musician never neglects before starting his solo' (*Le constitutionnel*, 22 January 1849). He produced numerous ballets in Lisbon (1854–6), was *premier maître de ballet* at the St Petersburg Imperial Theatres from 1859 to 1870 and was a frequent guest choreographer at the Paris Opéra in the summers. He thus became the dominant figure of both Russian and French ballet for most of the 1860s, and choreographed such popular and significant works as *The Humpbacked Horse* (St Petersburg, 1864, music by Pugno), *La source* (Paris, 1866, music by Minkus and Delibes) and *Coppélia* (Paris, 1870, music by Delibes).

Although Saint-Léon was a talented (if superficial) violinist, he was best known as a dancer and choreographer. He astonished audiences by his high leaps and spectacular *pirouettes en l'air* but some critics also wrote favourably of his artistic *ports de bras*. His virile choreography emphasized dance for its own sake and in many cases paid little heed to the story. He developed many new effects, liked to include singers or a violinist (himself) on stage, and made extensive use of character (or folk) dance, choreographing pieces for his ballets in, among others, the Flemish, Italian, Spanish, Scottish and Russian styles. His ballets include *La fille de marbre* (1847), *Tartini il violinista* (1848) and *Stella* (1850) (the music for these composed or adapted by Pugno), *Pâquerette* (1851, music by Benoist) and about 30 other works. Among his compositions are a violin concerto (1845), numerous salon pieces for the violin and for viole d'amour, and ballet music for *Saltarello* (1854); scores of some of his compositions may be found in the Fonds Saint-Léon at the Bibliothèque de l'Opéra in Paris. He also developed a system of dance notation, known as *Sténochorégraphie*, which unlike Feuillet notation (which recorded the track taken by the dancer) took into account the movements of the head, arms and torso. His notation is written on six-line staves above the music, the top line (called the 'shoulder line') reserved for signs indicating movements of the body and arms, the five lower lines for the movements of the legs and

feet. He published a work on this notation entitled *La sténochorégraphie* (Paris, 1852; Eng. trans., 1992), and another work, *De l'état actuel de la danse* (Lisbon, 1856).

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J.G. PROD'HOMME/R/MARIAN SMITH

St Louis.

City in Missouri, USA. It is on the eastern border of the state, on the Mississippi river just below its confluence with the Missouri river, and was founded in 1764 by French-Canadians; Anglo-American settlers arrived in 1803, Germans after 1830. The Saint Louis SO, whose origins date back to 1880, has become internationally renowned. From the 1890s ragtime and blues underwent considerable development in the city.

1. Art music.

An orchestra, the Philharmonic, was founded in 1838, the same year that the St Louis Musical Fund Society was organized. It was succeeded by the St Louis Musical Society Polyhymnia (active 1845–52) and then by the St Louis Philharmonic Society (founded 1860), which gave 62 concerts in its ten seasons.

In 1881 the St Louis Choral Society (founded in 1880) gave concerts with orchestra, conducted by Joseph Otten. That year the St Louis Musical Union gave its first concert with August Waldauer as conductor. It was absorbed by the Choral Society in 1890, adopting the name Saint Louis Choral Symphony Society. Otten was succeeded by Alfred Ernst in 1894 and Max Zach in 1907. Under Zach the name was changed to the Saint Louis Symphony Society; he improved and enlarged the orchestra and introduced many American and contemporary works. After Zach's death in 1921, Rudolf Ganz was conductor until 1927. Guest conductors led the orchestra until 1931, when Vladimir Golschmann began his tenure. Subsequent conductors have been Edouard Van Remoortel (1958–62), Eleazar Carvalho (1963–8), Walter Susskind (1968–75), Jerzy Semkow (1975–9), Leonard Slatkin (1979–96) and Hans Vonk (from 1996).

Raymond Leppard was principal guest conductor from 1984 to 1987. The orchestra has had its own auditorium, Powell Symphony Hall (cap. 2689), since 1968. In 1973 the season was expanded to 52 weeks. Nationwide radio broadcasts began in 1975 and the following year the St Louis Symphony Chorus was organized with Thomas Peck as director; Amy Kaiser succeeded him in 1995. Besides touring the eastern USA annually, the orchestra toured Europe in 1978, 1985, 1993 and 1998, and the Far East in 1986, 1990 and 1995. The orchestra's recordings have received international critical acclaim, and it has commissioned numerous compositions (especially American); composers-in-residence have included Joseph Schwantner, Joan Tower and Claude Baker.

The St Louis Amateur Orchestra was organized at the Beethoven Conservatory of Music in 1893. In 1909 it became the St Louis Orchestra Club, then adopted the name Philharmonic Society of St Louis (the third orchestra to use the name). The St Louis Youth SO was founded in 1970 by the Women's Association of the Saint Louis Symphony.

Chamber music was introduced to St Louis as early as 1807 through the arrival of Joseph Philipson from Philadelphia. Charles Balmer, an organist and conductor and later a music publisher, settled in the city in 1839 and brought many chamber music scores that he had copied in Germany; his performance of Beethoven's Piano Trio op.70 no.1 with John Fallon (violin) and William Robyn (cello) is thought to be among the earliest performances of chamber music by Beethoven in the USA. Formal chamber music activity was given impetus through the Balatka Quintet Club (1877–8), the Philharmonic Quintet Club (1878–97) and the Mendelssohn Quintette Club (1882–99). Numerous local and visiting quartets perform in auditoriums at the Ethical Society and the Sheldon, a concert hall used primarily for chamber music and solo recitals.

In 1840 the St Louis Sacred Music Society was founded, probably due to the encouragement of Johann Heinrich Weber, who arrived in 1834 with an extensive collection of choral music. Other choral organizations flourished: the St Louis Oratorio Society (founded by Charles Balmer in 1846), St Louis Choral Society (1880–1907), Pageant Choral Society (an offshoot of the Pageant and Masque of 1914; see below), Choral Art Society, St Louis A Cappella Choir (1929) and Bach Society of St Louis (from 1942).

The ballad opera *The Agreeable Surprise* (1781, including music by Samuel Arnold), given in 1817, was the first musical play performed in St Louis; the production by a local stock company of Auber's *Masaniello* (*La muette de Portici*, 1828) in 1830 was the first grand opera. Visiting companies presented French, German and Italian opera throughout the 19th century. Among the venues used were the Varieties Theatre, DeBar Opera House, Guy Golterman's Municipal Theater, his Garden Theater and the Municipal Auditorium Opera House (renamed Kiel Opera House and later Kiel Auditorium). The German Grand Opera Company presented the complete *Ring* cycle, conducted by Anton Seidl, at the Exposition Building in 1889. In addition to the Metropolitan from New York, opera companies from Boston, Chicago, Philadelphia and elsewhere visited during the early 20th century.

The Louisiana Purchase Exposition of 1904 (also known as St Louis World's Fair), which lasted 185 days, featured many musical activities. Because of the poor reception accorded orchestral concerts and Wagner's operas at the World's Columbian Exposition in Chicago in 1893, it was decided to emphasize concerts by bands. Besides daily concerts by local and internationally known bands (those of Sousa and Innes and the Garde Républicaine, among others), there were numerous choral and orchestral concerts. An organ, probably the largest in the world at that time, was installed in Festival Hall (cap. 3000), where daily recitals were given by Alexandre Guilmant and others. Although ragtime was flourishing (see §2 below), performances of it were allowed only outside the principal exposition area.

In 1914 the Pageant and Masque of St Louis, celebrating the 150th anniversary of the founding of the city, was produced in Forest Park with a cast of 7000 and an audience estimated at 500,000. This led to the formation of the St Louis Municipal Opera Association (MUNY), which has given summer seasons of operettas, musical comedies and (occasionally) opera performances since 1919, when the outdoor St Louis Municipal Opera Theatre (cap. 11,475) opened. It has also given some winter productions at the Fox Theater (cap. 4503), designed by C. Howard Crane and built in 1929, which closed in 1978 and after renovation was reopened in 1982. The Opera Theatre of Saint Louis was founded in 1976 with Richard Gaddes as general director; in 1978 Colin Graham became artistic director and in 1985 Charles MacKay succeeded Gaddes as general director. After using various small theatres and college halls, the company took the Loretto-Hilton Auditorium at Webster University as its permanent venue. Since 1976 the Saint Louis SO has served as its orchestra. Notable performances have included Britten's *Albert Herring* (1976; televised in 1979), Martín y Soler's *L'arbore di Diana* (in English as *Tree of Chastity*, 1978) and Weber-Mahler's *Die drei Pintos* (in English, 1979), and the premières of Stephen Paulus's *The Village Singer* (1979), *The Postman always Rings Twice* (1982) and *The Woodlanders* (1985), and Minoru Miki's *Jōruri* (1985), all of which were commissioned. In 1983 the Opera Theatre of Saint Louis was the first American opera company to appear at the Edinburgh International Festival.

Composers born in St Louis include Alfred G. Robyn (1860–1935), Ernest Richard Kroeger (1862–1934), Albert Stoessel (1894–1943) and Ben Weber (1916–79).

2. Ragtime, blues and jazz.

The city's position at the confluence of routes from New Orleans to Chicago or Minneapolis and St Paul, and from Kansas City to the East, meant that a wide range of vernacular traditions converged there. Most of the great ragtime pianists and composers were active there after about 1890. Although ragtime was excluded from the Louisiana Purchase Exposition (1904), several ragtime composers were attracted to St Louis at this time for contests in the tenderloin district. This gave rise to such compositions as Scott Joplin's *The Cascades*. Other important figures were James Scott, Tom Turpin (who owned the Rosebud Club), Charlie Turpin, Arthur Marshall, Artie Matthews, Louis Chauvin, Scott Hayden, Charley

Thompson, Robert Hampton, Joe Jordan, Charlie Warfield, Sam Patterson, Charles Hunter and Willie Anderson. Many of their compositions were published by John Stark & Son. The pianist and ragtime historian Trebor Jay Tichenor and the St Louis Ragtimers continue this local heritage. In 1965 the annual National Ragtime Festival was initiated in St Louis.

Blues, particularly the boogie-woogie style of piano playing, flourished and developed in St Louis. W.C. Handy had heard the blues performed on the riverfront in 1892, and composed his famous *St. Louis Blues* (see illustration) in 1914. Hundreds of blues performers from nearby states settled in St Louis, including the pianists 'Blackmouth', Son Long and Joe Cross, and the guitarists Dudlow Joe, Son Ryan and David Perchfield. The blues tradition has continued with such performers as Henry Spaulding, 'Speckled Red' Perryman, Robert Nighthawk, J.B. Hutto, Leroy Pierson and Henry Townsend.

Although St Louis did not develop an individual jazz style, it became the home of many important jazzmen. It was the organizational centre for the influential orchestras employed by the Streckfus Line aboard the riverboats *SS Capitol* and *SS St Paul*, for which Fate Marable recruited many of the most talented players from New Orleans and Chicago, including Louis Armstrong and Henry 'Red' Allen. Other early leaders were the trumpeters Charles Creath, Dewey Jackson and Oliver Cobb, and the pianist Eddie Johnson. Notable among the many venues have been Jazzland (from 1919), the Plantation Club, the Humming Bird Club and Tune Town, as well as the Castle and Arcadia ballrooms. The principal early bands included the St Louis Peacock Charleston Orchestra and the Original St Louis Crackerjacks, followed by the Jeter-Pillars Band (1930s) and George Hudson's Big Band (from 1942). Leading jazz musicians from the area include the clarinetist PeeWee Russell and the trumpeters Clark Terry and Miles Davis.

3. Publishers and education.

Music publishers active in St Louis, important both in the Midwest and nationally, have included Nathaniel Phillips (1839), the Balmer & Weber Music House (1848–1907), Kunkel Brothers (Charles and Jacob; 1868–1934), Adam and Oliver Shattinger (1876–1958), John Stark & Sons (c1900–10), the Art Publication Society (from 1912), Magna Music and the Concordia Publishing House.

Several colleges and conservatories of music were founded in St Louis in the 19th century and the early 20th, notably the Beethoven Conservatory of Music (1871–1936), Strassberger's Conservatory of Music (1891–1938), the Kroeger School of Music (1904–61) and the St Louis Institute of Music (1924–70). Those that have remained active include Washington University (Gaylord Music Library holds the Ernst C. Krohn Collection), St Louis University (established 1818), Webster University, Fontbonne College, the University of Missouri, St Louis, and the St Louis Conservatory and School of the Arts (CASA; founded 1872 by Charles Kunkel; closed 1993; taken over as the School of the Saint Louis SO).

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JAMES M. BURK

Saint-Luc, Jacques de

(*b* Ath, bap. 19 Sept 1616; *d* Vienna, c1710). Flemish lutenist and composer. In 1639 he was invited to Brussels to perform villancicos at court, and two years later he was appointed as an instrumentalist there. In 1641 his portrait (now lost) was painted by Gérard Seghers. By 1647 he was living in Paris, but while he no doubt appeared before the young Louis XIV and his court he was never a musician-in-ordinary to the king, as he later claimed. With the promise of 'a good post awaiting him', he returned to Brussels in October 1647; his name appears from then on in the accounts of Archduke Léopold-Guillaume. On 15 June 1658 he married Isabelle de Lagrenée. Their several children included two sons, Jacques-Alexandre (*b* 1663) and Laurent (*b* 1669); contrary to what has often been stated, there is no evidence that either son was a musician. During his years in Brussels Saint-Luc corresponded and exchanged compositions with Constantin Huygens, whom he had met in Paris, perhaps in 1647. Saint-Luc and his family were still in Brussels in August 1684, but nothing is known of his whereabouts after that date until 1700, when, on a visit from Vienna, he took part in a performance in Berlin on the occasion of the marriage of Princess Louise Dorothee of Brandenburg and Prince Frederick of Hesse-Cassel, the future king of Sweden.

According to his biographers, Saint-Luc was in the service of Prince Eugene of Savoy in Vienna from 1700 to 1708, which would explain why he is described as an 'officer' of the imperial army on title-pages of his compositions published in Amsterdam in 1707 and 1708. He had presumably purchased a commission, but that he was officially attached to Prince Eugene remains a hypothesis based only on the number of works he dedicated to him. He did, in fact, commemorate with equal enthusiasm events in which the prince played no part, in pieces such as *La proclamation du roi Charles III d'Espagne* and *La prise de Barcelone* in 1705 or *La réduction de Naples* in 1707. Two allemandes, *Le prince de LKW* and *La fête de la naissance de monseigneur le prince de Lokowis*, together with a march, *La fête du nom de S.A. monseigneur le prince de Lokowis*, evoke another, more likely patron. Prince Lobkowitz had in his library at Raudnitz numerous pieces by Saint-Luc, manuscripts which are now in Prague. A piece associated with the composer's last years commemorates the taking of Lille in December 1708. Saint-Luc, then aged 92, must have died soon after, but his reputation was kept alive in his native land: in the preface to his *Recueil de pièces de guitare* (1729), Jean-Baptiste Castillon recalled him as one who 'enjoyed a great reputation and played the guitar with immense skill'.

Saint-Luc left almost 200 pieces for solo lute. He also sketched a lute concerto, wrote a minuet for guitar and transcribed pieces of his own for lute, violin and bass. He may be seen as an alternative to the French lute school of the later 17th century represented by the Gallot family, Charles Mouton and Robert de Visée. Like them, he showed a predilection for grouping dances into suites consisting of prelude, allemande, courante, sarabande and gigue, and for filling out the canvas with other dances (bourrées and gavottes) and with titled pieces (e.g. *Marche des Grecs*, *Le bourgeois gentilhomme*). But unlike his French contemporaries, Saint-Luc did not give himself up entirely to the delights of the *style brisé* (present in his preludes). He sacrificed the harmonies of the *style brisé* to a finely chiselled melodic design and a quest for sonorous effects. He did not always achieve a harmonious marriage of these elements: some dances are marked by an entirely functional rigidity. Other pieces, however, are true miniatures which captivate the listener, and there are also works on an unusually large scale which show the concern for structure, the careful composition and the melodic inspiration that make Saint-Luc a key figure in the history of lute music of the 17th and 18th centuries. Many pieces reflect his taste for the opera, court ballet, Italian *commedia dell'arte*, French comedy and, especially, the motley world of the strolling players.

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 120 pieces, lute, vn, b, *Pu* Mspt.II.Kk.49; 52 pieces, lute, vn, b, *Pu* Mspt.II.Kk.54
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MANUEL COUVREUR, PHILIPPE VENDRIX

Saint-Marcoux, Micheline Coulombe

(*b* Notre-Dame-de-la-Doré, 9 Aug 1938; *d* Montreal, 2 Feb 1985). Canadian composer. She studied music at the Ecole Vincent-d'Indy with Claude Champagne and obtained a *premier prix* in composition at the Conservatoire de Musique du Québec à Montréal (1967). Among her teachers were Gilles Tremblay and Clermont Pépin. In 1967 she was the first woman to win the Prix d'Europe in composition with her work *Modulaire*. From 1968 to 1971 she undertook a course in electro-acoustic music with Schaeffer at the Groupe de Recherches Musicales in Paris. In 1969 she founded, with five composers from other countries, the Groupe International de Musique Electroacoustique de Paris (GIMEP) which gave concerts in Europe, South America and Canada until 1973. She returned in 1971 to Quebec where, along with the percussionists Guy Lachapelle and Robert Leroux, she founded the ensemble Polycosmie which mixed electro-acoustics with percussion and dance. Her work *Episode II* was written for one of its concerts. Also in 1971 she became a teacher at the Conservatoire de Musique du Québec à Montréal. Throughout her career, she contributed actively to the promotion of contemporary music in Quebec and to its appreciation through her articles, lectures and broadcasts. Her premature death was the result of a brain tumour.

She first started writing in a post-serial style, of which *Evocations doréanes* (1964) is an example. In some of her later works, she was inspired by Quebec poets such as Nicole Brossard (*Alchera*), Noël Audet (*Makazoti*) and Paul Chamberland (*Ishuma*). Many of her compositions, such as *Transit* (1984), are based on chosen intervals that lead to the elaboration of other parameters.

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SOPHIE GALAISE

St Martial.

Former monastery at Limoges (Aquitaine) in south-west France. An important repertory of medieval music, monophonic and polyphonic, has become associated with the abbey. Many scholars prefer the adjective 'Aquitanian' to describe the repertory and its manuscripts.

I. General

II. Monophony

III. Polyphony

St Martial

I. General

1. History.

Among the French abbeys that from the 9th century to the 12th were centres of musical and poetic activity, none has left so rich a store of musical material as St Martial de Limoges, founded in 848 at the site of the tomb of St Martial, first Bishop of Limoges (3rd century). In the late 10th century a legend grew up claiming the saint's apostolicity; fervently supported by the monastery's chronicler, [Adémar chabannes de](#) (*d* 1034), the apostolicity was proclaimed by the councils of Limoges (1028) and Bourges (1031), beset by controversy but nevertheless increasing the abbey's prestige. Two significant factors mark the period 930–1130: the flowering of the Aquitanian school of poets and composers, and, towards the end of the period, the rise of Aquitanian polyphony. Despite the efforts of a few exceptional men, including the historian Bernard Itier (*d* 1224), a long decline began in the early 13th century; the monastery was secularized in 1535, dissolved in 1791 and demolished in 1792.

Beyond its artistic production, the importance of the abbey for music history owes much to accidental circumstances. Over the centuries the monastic library was fortunate to have suffered fewer depredations and sacks than the great northern French abbeys, and also, during its most prosperous period, to have been in the care of several librarians with a rare zeal for collecting. Thus the abbey became a repository of southern French liturgical manuscripts. The manuscripts were sold in 1730 to the Bibliothèque Royale, thus escaping dispersal and destruction during the French Revolution.

2. The manuscripts.

The St Martial manuscripts contain the richest surviving collection of West Frankish tropes, proses, *sequentiae*, prosulas and *versus*. They are listed below together with the other surviving Aquitanian chant books to 1200 (those marked with an asterisk are not from the monastery library). With regard to the dates and places of origin (shown in parentheses), it should be noted that many manuscripts are composite, additions being made subsequently at different times and in different places. In some cases the decisions about St Martial's apostolicity (1028–31) provide a useful basis for dating: earlier manuscripts or sources from outside St Martial have the Mass *Statuit* for the feast of the saint; after 1028 the Mass *Probavit* was instituted. Older sources, whether from St Martial or elsewhere, were often altered to conform to the new liturgy, and these show erasures and cancellations. A few manuscripts remained unaltered, either because they were no longer in use in the service or because they were acquired purely as library items. *F-AI* 44* (2nd half of 9th century; uncertain origin); *APT* 17(5)* (2nd half of 11th century; Apt); *GB-Lbl* Add.36881 (polyphonic source; late 12th century; region of Apt), *Harl.*4951* (mid-11th century; Toulouse); *F-Pn* lat.776 (2nd half of 11th century; Gaillac near Albi), lat.778 (12th century; Narbonne), lat.779 (2nd half of 11th century; ?Limoges),

lat.780 (2nd half of 11th century; Narbonne), lat.887 (1st half of 11th century; uncertain origin), lat.903 (1st half of 11th century; St Yrieix), lat.909 (1025–30; St Martial), lat.1084 (late 10th century, 11th-century addns; Aurillac/St Martial), lat.1085 (late 10th century; St Martial), lat.1086 (12–13th century; St Léonard, Noblat), lat.1118 (987–96, 11th-century addns; S.W. France, ?Auch), lat.1119 (after 1030; St Martial), lat.1120 (c1000; St Martial), lat.1121 (after 1000; St Martial)*F-Pn* lat.1132 (2nd half of 11th century; St Martial), lat.1133 (c1050; Limoges), lat.1134 (late 11th century; St Martial), lat.1137 (1st half of 11th century; St Martial), lat.1138 and 1138 (originally a single MS; 1st half of 11th century; Limoges), lat.1139 (polyphonic source; 1096–1100, 13th-century addns; Limoges), lat.1154 (9–10th century; ?Limoges), lat.1240 (923–34, 10–12th-century addns; St Martial), lat.1834 (guard folios, c1000; St Martial), lat.2349 (guard folios; early 12th century; place unknown), lat.2826 (guard folios; 2nd half of 11th century; Aurillac), lat.3459 (polyphonic source; 12th century; ?Limoges), lat.3719 (polyphonic source; 12th century; ?Limoges), n.a.lat.1871* (2nd half of 11th century; ?Aurillac), n.a.lat.1177 (late 11th century; origin uncertain)

The group includes six graduals (*F-AI* 44/1, *GB-Lbl* Harl.4951, *F-Pn* lat.776, 780, 903, 1132), two antiphoners (*F-AI* 44/2, *Pn* lat.1085), one orational (*Pn* lat.1154) and four collections of polyphonic verse songs (*GB-Lbl* Add.36881, *F-Pn* lat.1139, 3459, 3719). The remaining manuscripts are tropers or sequentiaries, containing various combinations of tropes, proses, *sequentiae*, prosulas and a number of other chants including most often Mass Ordinary chants, acclamations, processional and Fraction antiphons, the Holy Week Offices, and the solo chants of the Mass (inventories in Chailley, 1957; Spanke, 1930–32; Emerson, 1962). Their notation ranges from the primitive neumes of *F-Pn* lat.1154 (see fig.1) and 1240 to the fully developed Aquitanian point notation of the 11th century and an incipient square notation in the 12th (see [Staff](#), fig.2). The breaking of neumes into separate points led at an early stage to reasonably good diastemata, so that even late 10th-century sources often have transcribable melodies. Successive notation of polyphonic parts in *Pn* lat.1139 (see fig.2 below) has obscured the number of monophonic pieces in this manuscript and led some scholars to assume, incorrectly (see Fuller, 1971), that the notation represents monophonic arrangements of polyphonic works.

See also [Notation](#), §III, 1 and [Sources, MS](#), §II.

[St Martial](#)

II. Monophony

1. Trope, prose, ‘*sequentia*’, prosula.

The main corpus of the earliest St Martial troper (*F-Pn* lat.1240) already contained a well-developed cycle of Proper tropes, a collection of Gloria tropes, prosulas to the alleluia and offertory, and an incipient prosa. No other Ordinary tropes and no *sequentiae* appear in the original redaction.

The troper included every category of Proper trope found in the later Aquitanian manuscripts. The proses, all of which show wide concordances in later sources, are fully developed works of the typical double-versicle structure, with some assonance as well as musical rhyme (the ending of all versicles with the same cadence), and often with a single versicle at the beginning and end of the piece. There is evidence that part of this repertory, particularly the Proper tropes, came to St Martial from the north (Evans: 'Northern French Elements', 1970). The Gloria tropes also represent an international repertory, but they already show the characteristics of extreme centonization and the addition of wandering versicles typical of later Aquitanian versions.

The late 10th- and early 11th-century sources indicate an enormous increase in the repertory. Sequentiaries, sometimes coordinated with a proser (*Pn* lat.887), made their appearance, together with systematic collections of Kyrie verses, Sanctus and Agnus tropes, and prosulas to the *Regnum tuum solidum* and the *Fabricae mundi* melismas, as well as a few purely melodic elaborations of the introits and their doxologies, usually connected with textual tropes. In the case of the proses, the writing of new texts for old tunes was responsible for much of the increase. A few of the *sequentiae* included short kernel verses which were retained when the rest of the words were omitted in the sequentiaries (see Stäblein, 1961); in these cases the new proses incorporated the kernel verses within their text. A different process obtained in the Proper tropes, where older texts were provided with new melodies. Often the replaced melodies seem to have been non-Aquitanian, for they survive in northern tropers or in some of the Aquitanian manuscripts that show conflatory contamination or northern influences (e.g. *Pn* 1240, 1118, 887). It is noteworthy that the later tropers from St Martial itself show the least amount of non-Aquitanian influence within this repertory.

Although the liturgical changes in the feast of St Martial gave rise to a few new pieces in about 1030, the repertory had become stagnant by this date. The late 11th-century additions formed a wholly different repertory, mostly of verse songs, rhymed tropes to the *Benedicamus Domino* closely related in style to the verse songs, a few Kyrie verses, Sanctus and Agnus tropes, and new-style proses including, at a later date, some from the Victorine tradition.

See also [Prosula](#); [Sequence \(i\)](#); and [Trope \(i\)](#).

2. Verse songs.

The early Aquitanian repertory of verse songs (including conductus and planctus) has an international rather than a Limousin character. The collection in *F-Pn* lat.1154 includes *metra* from Boethius's *De consolatione philosophiae*, poems by Gottschalk of Aachen and Paulinus of Aquileia as well as anonymous works of Spanish (*Versus de die iudicii*, f.121) and possibly north Italian (*Planctus karoli*, f.132) origin. The only certain Limousin piece is the prose *Concelebremus sacram* (f.142v). Although not all pieces are notated, *Pn* lat.1154 often has the only or the earliest notated

version of several of them. Poetically they range from simple abecedarian hymns to verse songs with one or two refrains. Musical settings are often strophic, so that only the first stanza and the refrain are provided with neumes.

Although such pieces as Theodulf of Orleans's *Gloria laus et honor* or the *Improperia* for Good Friday were often labelled *versus* in the tropers (*Pn* lat.1240, f.21v; lat.1120, f.15v), the true verse song repertory of the late 10th century and the early 11th consists of a few works scattered throughout the manuscripts. Notable among them is the *Versus de Sancto Martyrio* (*Pn* lat.909, f.5), which goes beyond the double-versicle structure of the proses and has a four-versicle pattern, in effect rendering it a sacred lai. A few secular lyrics also found their way into the tropers, for example, *Iam dulcis amica* (*Pn* lat.1118, ff.246–7). In contrast to the international repertory of *Pn* lat.1154, the late 10th- and early 11th-century Aquitanian verse songs appear to have been a purely local repertory.

Both prose-like works and strophic verse songs are present in the late Limousin manuscripts. Though frequently set polyphonically, they are poetically similar to the pieces of *Pn* 1154. The most important difference lies in the use of rhythmic and rhymed verse, and in the presence in several of the texts of Provençal elements. The *sponsus* play in *Pn* lat.1139 (f.53) is essentially a cycle of verse songs, see ([Medieval drama](#), §II, 1). The influence of this repertory upon later secular music has been rightly emphasized by Handschin (1929; 1930). The so-called tropes to the *Benedicamus Domino* in the late Aquitanian sources show no essential difference from the other verse songs beyond the incorporation of the liturgical formula in their texts.

See also [Conductus](#); [Lai](#); [Planctus](#); and [Versus \(i\)](#).

3. Mass and Office chants, processional antiphons.

Except for the facsimile publication of the St Yrieix Gradual (*F-Pn* lat.903: PalMus, 1st ser., xiii, 1925/R), the study of tropes and proses has taken precedence over that of Mass and Office chants in the St Martial sources. Recent studies of Aquitanian graduals, however, reveal a substantial number of non-standard chants for older as well as new feasts. Particularly notable is the large collection of new alleluias in *Pn* lat.903, which, structurally, form a very homogeneous group. Among the non-standard works there are also a considerable number of what seem to be old Gallican survivals (see [Gallican chant](#), §4 see also Stäblein, 'Gallikanische Liturgie', *MGG1*).

The apostolicity proclamations (1028 and 1031) gave rise to new Offices, not only for St Martial but also for his companions Valeria and Austriclinianus; some of these Offices were written by Adémar de Chabannes (see Emerson, 1965). The processional antiphon repertory also shows traces of an indigenous Aquitanian tradition (see Roederer, 1974), although in about 1000 the Aquitanian versions of the antiphons began to be replaced by more widespread versions. The growth of the

international antiphon repertory can be traced to sources originating at St Martial itself (*Pn* lat.1120 and 1121). There are, therefore, apparent cross-currents in the abbey's early 11th-century repertory: on the one hand there was a relatively restricted repertory of tropes and proses, almost completely devoid of the non-Aquitainian influences found in the earlier troper *Pn* lat.1240 and some of the manuscripts from outside St Martial; on the other hand, in the processional antiphons and other chant repertoires (outside the music for the abbey's own local saints), Aquitanian versions were gradually rejected in favour of more widespread versions.

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St Martial

III. Polyphony

1. The repertory.

The term 'St Martial polyphony' is traditionally applied to a repertory of two-part music copied in Aquitanian neumes in the codices *F-Pn* lat.1139, 3549 and 3719 and *GB-Lbl* add.36881 (facs. with commentary by B. Gillingham, Ottawa, 1987). The music is more accurately designated Aquitanian polyphony, after its notational type, for although three of the codices were collected at the monastery of St Martial at Limoges by the early 13th century, there is no firm evidence that the surviving repertory originated there. The oldest layer of this polyphony, contained in *F-Pn* lat.1139 (fig.2) and in certain fascicles of *Pn* lat.3719, was copied about 1100. The latest layer (*GB-Lbl* add.36881) dates from the second half of the 12th century.

The total corpus of Aquitanian polyphony consists of some 70 pieces: 49 *versus* (see §II, 2), 12 proses (sequences), 2 *prosaes* to responds, 3 plain *Benedicamus Domino* versicles, 2 prayers, a hymn and one epistle. The *versus*, which constitute over two thirds of the repertory, subdivide into one group of ordinary *versus* (29 pieces) and another of *Benedicamus Domino versus* (20 pieces). The latter typically conclude with the versicle

Benedicamus Domino, or some variant of it. Apart from this difference, the two kinds of *versus* share a common musical and poetic style.

Both musically and textually the polyphonic Aquitanian *versus* appears to be the precursor of the polyphonic Parisian conductus. Like the conductus, its texts are rhymed, strophic, accentual poetry and deal predominantly with themes of the Incarnation and Virgin Birth appropriate to Christmastide. Similarly, its two voices are governed by principles of discant and may break into expansive melismas during the course of a piece. Two compositions, one the frequently printed *Stirps Jesse*, superficially resemble the motet in their combination of an active upper voice presenting a long poetic text with a slower lower voice that is a liturgical *Benedicamus Domino* melody. However, the nature and context of these pieces indicate that they are experimental *Benedicamus Domino versus* that have no historical connection with the motet either in procedure or in influence.

2. Style and form.

The Aquitanian composers appear to have been among the first creators of polyphony to move from note-against-note texture to a florid counterpoint in which several notes in one voice, the upper, are matched against only one or two notes in the other (see [ex. 1a](#)). This florid style, though dramatically more ornate than earlier known polyphony, is more constrained than the spacious melismatic style of Notre Dame organa. Florid and note-against-note textures often occur side by side in one piece. The contrast frequently articulates some structural feature of the text or emphasizes the end of a poetic line or strophe in the *versus*. Some of the shorter *versus* are entirely note-against-note, or discantal, in setting, whereas others are florid throughout. The older *proses* and the *prosaë* to responds maintain a quite florid polyphonic texture, but those with new-style rhymed poetic texts are more discantal.

The *versus* exhibit considerable variety in musical form, a reflection in part of their diverse poetic structures. Some are strophic, some are through-composed. Some are set in repeated phrases, sequence-style; others exhibit sporadic, unsystematic phrase repetition. The main phrases or divisions of a *versus* often conclude with an expansive melisma in both voices (see [ex. 2](#)). Such terminal melismas serve to clarify poetic structure and bear an obvious resemblance to the caudas of the Parisian conductus.

Contrapuntally, the two voices in Aquitanian polyphony are governed by general, but not entirely systematic, principles of contrary motion and perfect consonance. These two principles are most evident when the voices move note-against-note (see [ex. 2](#)) but also operate within florid style. Intervals of an octave, 5th, 4th or unison characteristically connect the ornate upper voice of a florid passage with the lower voice (see [ex. 1b](#)). Substantial musical variants in florid voices found in more than one manuscript point to some degree of improvisatory flexibility in performance and to a process of oral transmission.

Certain stock contrapuntal figures permeate Aquitanian polyphony. These involve expansion or contraction from one perfect interval to another, as well as voice-crossing within the module of a 5th. Such figures are

particularly prominent in terminal melismas where they often appear juxtaposed in a mosaic-like manner (ex.3). The interdependence of the voices in such passages indicates simultaneous, rather than successive, conception of the parts, and suggests training in standard patterns of two-voice improvisation.

3. Interpretation.

Although uncertainties about pitch occur occasionally (especially in the earliest notated layers), for modern editors and performers the main question about Aquitanian polyphony concerns rhythmic interpretation. The Aquitanian neumes, originally used for monophony, do not specify durations and other essentials of rhythmic delivery, yet the two-part texture poses distinct problems of coordination, especially when a single syllable bears unequal numbers of notes in each voice. Except for note-against-note passages, syllable changes and some division strokes in the later sources, the notation has limited means to indicate specific alignment between the two parts; as a result, controversy over the possible solutions remains intense. Some scholars (Gillingham, Karp) argue for interpretation according to a modal or mensural system, and have edited the music accordingly. Others (Arlt, Crocker, Danckwardt, Fuller, van der Werf) argue that the music was performed in unsystematic, flexible rhythms that were guided by text structure and delivery, and by arrivals on consonant intervals. Among the factors cited in support of this view are the nature of the notation, variants in transmission more extreme than those normal for music in modal rhythm, the use of division lines in the later sources, and uncertainty over when modal rhythm was codified (even in Parisian circles). Recorded realizations of Aquitanian polyphony by informed scholar-performers (e.g. Marcel Pérès, Dominique Vellard and the *Sequentia* ensemble) should be regarded as equivalent to scholarly editions. They demonstrate that performance in regular, flexible rhythms is both practical and aesthetically effective.

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St Martini, Giovanni Battista.

See [Sammartini, Giovanni Battista](#).

St Martini, Giuseppe.

See [Sammartini, Giuseppe](#).

Sainton, Philip (Prosper)

(*b* Arques-la-Bataille, Seine-Maritime, 10 Nov 1891; *d* Petersfield, Hampshire, 2 Aug 1967). English composer and viola player. The grandson of celebrated 19th-century musicians, he studied at the RAM with Corder and Tertis. During World War I he worked as a chemist, primarily in the Middle East. After the war he became principal viola in the Queen's Hall Orchestra, a member of the London String Quartet (from 1929) and principal viola of the BBC SO (1930–44). He established his reputation as a composer with two orchestral *Sea Pictures*, which he conducted at the Proms in 1923. He is particularly remembered, however, for his impressionistic orchestral tone poem *The Island* (1939); first heard during World War II, it enjoyed a brief popularity in the late 1940s and was recorded in 1993. His success with sea music led to a score for John Huston's film *Moby Dick* (1956), which, reconstructed by John W. Morgan and William T. Stromberg, was recorded in 1997. He also orchestrated a number of scores by the South African composer J.S. Gerber. His surviving output is small (several of the earlier works appear to have been destroyed).

WORKS

(selective list)

Dramatic: *The Dream of a Marionette* (ballet), 1929; *Moby Dick* (film score, dir. J. Huston), 1956

Orch: *Sea Pictures*, perf. 1923, lost; *Harlequin and Columbine*, perf. 1925, lost; *Serenade Fantastique*, va/ob, orch, 1935; *The Island*, tone poem, 1939; *Caricature*, c1940; *Carnival*, c1940; *Mechanical Energy*, c1940; *Nadir*, tone poem, 1942

Songs

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LEWIS FOREMAN

Sainton, Prosper (Philippe Catherine)

(*b* Toulouse, 5 June 1813; *d* London, 17 Oct 1890). French violinist and composer. He was educated in Toulouse and, from December 1831, at the Paris Conservatoire, where he studied the violin under Habeneck and won a *premier prix* in 1834. For the next two years he played in the orchestras of the Société des Concerts and the Opéra. He then made an extended tour through Italy, Germany, Austria, Russia, Finland, Sweden, Denmark and Spain, with great success. In 1840 he was appointed violin professor at the Toulouse Conservatoire. Having visited England in 1844 he returned in 1845 to settle in London, although he was to continue giving concerts in France, and take up an appointment as professor at the RAM.

He took part in performances of the Beethoven Quartet Society, the Musical Union, the Quartet Association (which he helped to found in 1852) and the Popular Concerts; and he led the orchestras of the Philharmonic Society (1846–54), the Royal Italian Opera at Covent Garden (1847–71), Her Majesty's Theatre (1871–80) and the Sacred Harmonic Society (from 1848), sometimes acting as deputy conductor to Costa. From 1848 to 1855 he was conductor of the state band and violin soloist to the Queen. For many years he was leader in provincial performances, including those of the Birmingham Festivals. At the opening of the 1862 International Exhibition Sinton conducted the performance of Sterndale Bennett's *Ode*. His farewell concert took place at the Royal Albert Hall on 25 June 1883.

Among his many pupils were Weist-Hill, F. Amor, A.C. Mackenzie, A. Burnett, Gabrielle Vaillant and W. Sutton. His compositions (including two violin concertos) are primarily virtuoso showpieces, often fantasies on themes from operas by Verdi and Donizetti. In 1860 he married Charlotte Dolby.

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GEORGE GROVE/R.J. PASCALL

Sainton-Dolby [née Dolby], Charlotte (Helen)

(*b* London, 17 May 1821; *d* London, 18 Feb 1885). English contralto, teacher and composer. She studied from 1832 at the RAM and was awarded a King's Scholarship in 1837. In 1840, while still a student, she was one of the founder-members of the Royal Society of Female Musicians. Her début as a soloist was at a Philharmonic Society concert on 14 April 1842. Mendelssohn, impressed by her singing, obtained an engagement for her during the winter of 1845–6 at the Leipzig Gewandhaus Concerts (where she first appeared on 25 October 1845), dedicated the English edition of his Six Songs (op.57) to her, and wrote the contralto part of *Elijah* with her in mind. Following her Leipzig success she toured in France and the Netherlands and was soon in great demand as a ballad and oratorio singer throughout Britain. In 1860 she married the violinist Prosper Sainton and ten years later retired from public performance, turning instead to composition and teaching. In 1872 she published a *Tutor for English Singers* and opened a Vocal Academy, which gave frequent London concerts often including performances of her own music.

Sainton-Dolby started publishing her many simple ballads and arrangements in the 1850s. After her retirement she also turned to the more ambitious genre of the cantata. The most widely performed of her four cantatas was *The Legend of St Dorothea* (1876), a large-scale retelling of the story of the early Christian martyr.

Shortly after her death the RAM founded a scholarship in her memory.

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all printed works published in London

Choral: The Legend of St Dorothea (cant., J.C.H.), 1876, vs (1876); The Story of the Faithful Soul (cant., A. Procter), 1879, vs (1880); Thalassa, the Sea Maiden (cant.), c1879; The Glove on the Snow (H. Hodgson), female vv (1883); Our Happy Home (J. Roscoe), trio/chorus (1883); Florimel (cant., J.A. Blaikie), female vv, 1885, vs (1885)

Vocal: c68 songs, duets, partsongs and arrs. incl. Lady, I think of thee (J. Hitchman), c1856; I cannot forget (H.M. Burnside), c1875; The White Cockade (F.E. Weatherley), c1879; Teddington Lock (E. Oxenford), c1880

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See Minneapolis and St Paul.

St Petersburg.

City in Russia. Founded in 1703, it was the national capital until 1918. It has been known as Petrograd (1914–23), Peterburg (1923–4) and Leningrad (1924–91). It is one of the leading cultural centres of present-day Russia.

1. The 18th century.
2. 1800–1918.
3. From 1918.

BIBLIOGRAPHY

LYUDMILA KOVNATSKAYA

St Petersburg

1. The 18th century.

(i) Sacred music.

From its foundation St Petersburg was at the fore of Russian musical culture. Under Peter the Great art assumed a new national significance, and the role of music was reinforced, in the church, at court and in everyday urban life.

Singers and choristers from all parts of Russia, but primarily from the province of Novgorod and Ukraine, with their firmly established traditions, converged on the new capital. Singing was an obligatory skill for all clergymen, and the court clergy included singers who were under the

control of a head chorister. During the 18th century the great Russian Orthodox tradition of singing was maintained above all by the Synodal Choir (founded in 1721), which consisted of 44 adult singers and, from 1767, when the choir moved to Moscow, a number of children. Being attached to the royal court, the Synodal Choir also participated in performances of secular music.

The singing of monks from the monastic brotherhoods of the city churches formed an important part of St Petersburg's choral culture. Monastic singing, which was perceived as a reflection of the singing of angels, was based on canticles taken from the *obikhod* of the largest monasteries in Old Russia (including the Trinity and St Sergius, Kirillo-Belozersky, Solovetsky and Chudov monasteries). The choir of the bishop of St Petersburg took part in state ecclesiastical ceremonies, where the divine services (for which magnificent polyphonic pieces known as *partesniy* were composed on liturgical and non-liturgical texts) acquired a secular character. For this reason, the choir drew on Ukrainian and Belarusian singing styles influenced by contemporary European developments.

The court choir (*gosudarevi pevchiye d'yaki* – literally, 'ruler's singing clerks') consisted of the finest singers from the St Petersburg clergy as well as choristers recruited from various regions of the country. Its history can be traced back to the court choir founded in Moscow in 1479. In 1703 the choir was moved to St Petersburg, and in 1713 it was decreed that it should take part in state ceremonies. In the 1720s it numbered some 20 singers. At the start of the century the main function of the choir was to sing in court church services in the presence of the tsar; Peter the Great, who possessed a powerful voice and could sing the services from memory, would often take part himself. The choristers also participated in the Christmas and New Year ceremonies, when, headed by the tsar dressed in mock-ecclesiastical attire, they revived the ancient Russian traditions of *skomoroshestvo* ('laughter and merriment').

In 1753 the number of choristers was increased to 100, and from 1763 the choir was given the title Pridvornaya Pevcheskaya Kapella (Court Chapel Choir). Its chorus master (from 1753) and director (from 1763 to 1795) was Mark Poltoratsky, who was also the first Russian artist to sing on the operatic stage in the city alongside famous Italians. The choristers received their preliminary training at Glukhov in Ukraine and continued their education at the court chapel. The choir, which was called upon to sing at rituals outside the church and at court ceremonies, was exposed to the influence of West European secular culture. From the mid-18th century the choristers of the court choir, together with their head choristers and psalm readers, took part in theatrical productions and private concerts of chamber music. From the 1770s they appeared in public concerts, performing such works as C.H. Graun's *Te Deum*, Pergolesi's *Stabat mater* and Jommelli's *La passione di Gesù Cristo* (all in 1779). Choral groups also took part in operas (for example, in the première of Paisiello's *Nitteti* in 1777). In a decree of 1783 Catherine II (ruled 1762–96) stressed the importance of secular music for the court singers, who in time received court ranks and secular privileges. In 1800 Dmytro Bortnyans'ky (director 1779–1825) released the choir from its obligation to take part in opera performances; it was replaced by a newly formed opera chorus.

Singing in St Petersburg was taught in special schools set up for the children of the clergy in accordance with a decree of Peter the Great, and then at seminaries, where singing was one of the most important elements. One such seminary was that of Feofan Prokopovich where, besides traditional music teaching, the pupils studied instrumental music and staged plays with music.

(ii) Bellringing and ceremonial music.

The traditional Orthodox ringing of bells gave rise to a specific St Petersburg 'bell polyphony'. Some of the city's churches had ensembles of bells: by the beginning of the 19th century, the St Peter and St Paul Cathedral (consecrated in 1757) had three groups, each with four bells; the church of the Assumption of the Virgin, near the Tuchkov Bridge (1761), had seven bells; and the cathedral of St Nicholas the Miracle-Worker (1760) five large and eight small bells.

With the appearance of new ecclesiastical and state ceremonies ('victory days'), bells became a symbol of imperial power. The ringing of bells was combined with trumpets, drums, cannonades and the chanting of prayers in church ceremonies celebrating military victories or peace treaties, as in the festivities marking the signing of the Peace of Neustadt with the Swedes in October 1721. During the reign of Paul I (1796–1801) these lavish ecclesiastical and military ceremonies became an integral feature of public life.

Celebrations such as those in honour of the capture of Schlüsselburg (1702), the victory at Poltava (1709) and the Peace of Neustadt required new forms of community music-making. Trumpets, oboes, kettledrums and large woodwind ensembles were used for open-air festivals, and in 1711 a special decree declared that wind bands comprising nine 'oboists' (the generic term for a company musician) and 16 drummers should be introduced into infantry regiments. From the 1730s the military bands, consisting of clarinets, transverse flutes, recorders, bassoons and horns, supplemented by trumpets and kettledrums, played battle pieces and marches whose titles reflected events in Russian history. Military music played by regimental musicians from the high bell towers was a regular form of entertainment in the city.

The genre known as the *kant* established itself during the era of Peter the Great. This was a three-part song glorifying the might and military prowess of the new Russia; its poetry contained echoes of the Russian classical ode, while the music fused features of the *znamenniy* chant with Russian, Ukrainian and Polish lyricism.

In the first half of the 18th century triumphal military marches (the symbol of military strength) and solemn courtly processions (the symbol of imperial power) were held along the straight avenue of the Nevsky Prospekt, stretching from the Admiralty Building to the Aleksandr Nevsky Monastery. The entry into the capital of the Empress Yelizaveta Petrovna in 1742 was a particularly splendid affair, accompanied by choral singing, trumpeters and oboists playing on balconies, triumphal arches and bell towers, wind bands, drums, cannonades and bells, whose ringing expressed the meaning of the various stages of the procession.

Fireworks (which played an important role in festivals under Peter the Great) and excursions on barges were frequently accompanied by horns and trumpets. In 1751 Jan Mares assembled a unique orchestra of hunting horns for Count S.K. Narishkin (after 1755 this became a court orchestra), which won popularity for its playing of complex four-part compositions.

(iii) Concerts.

Under Catherine II a decree made it compulsory for the aristocracy to attend musical and theatrical entertainments. For state occasions, birthdays and namedays, court musicians were required to compose operas, oratorios or concertos. Wealthy patrons of the arts (including Prince A.D. Menshikov, Count G.A. Stroganov, the attorney-general P.A. Yaguzhinsky and Admiral F.M. Apraksin) founded their own instrumental ensembles, employing both serf musicians and foreign artists. They even vied with one another, giving concerts in the grand halls of their houses and palaces. Concerts were held during Lent, when the carnivals, balls and masquerades had finished and foreign musicians had arrived in the city. Paying concerts were also given in the houses of the nobility. The first advertisement for a public concert appeared in the *Sankt-Peterburgskiyе vedomosti* in 1746; and from then on regular public concerts were given. During the reign of Catherine there were also series of concerts (e.g. the series of oratorios given in 1779); and by the end of the century concerts were also held in St Petersburg theatres. Among the Russian performers who appeared in concerts in the city were the virtuoso violinist Ivan Khandoshkin and the singer and actress Elizaveta Sandunova. The first concert organizations in Russia were formed in St Petersburg during the 1770s: in 1772 a large number of musical amateurs organized a Muzikal'niy Klub to perform chamber and orchestral music. Later on this came to include professional musicians, who helped to create the Novoye Muzikal'noye Obshchestvo (New Music Society) in 1778.

(iv) Opera.

When it came to opera, St Petersburg had a clear advantage over Moscow. It was geographically and culturally closer to Western Europe, and the court welcomed foreign troupes, whose repertoires usually included the finest contemporary works. The first theatre in St Petersburg was constructed in 1722–3, at a time when Italian singers were beginning to visit the city. An opera house attached to the Winter Palace was built in 1734, but burnt down in 1749. In 1730–31 and 1733–5 Italian troupes visited the city, and in 1736 a troupe headed by Francesco Araja marked the birthday of the Empress Anna Ioanovna with a staging of his *opera seria La forza dell'amore e dell'odio*. The same year the Italian court opera was created under Araja, although it included Russian singers and orchestral players. From 1729 French troupes also visited the city. In 1756 the first Russian public theatre was built, at the Golovkin house on Vasil'yevsky Island; under the direction of Aleksandr Sumarokov a Russian troupe of singers and actors was created there. Besides its weekly productions for the court, the Italian *opera buffa* troupe of G.B. Locatelli performed at the so-called Maliy (or Derevyanniyy) Teatr (Little, or Wooden, Theatre) in St Petersburg's central park from 1757 to 1759. In 1771 an English operatic troupe visited the city, performing works by Dibdin and

Arne. Catherine also maintained a French theatre whose *comédies mêlées d'ariettes* were the model for the earliest efforts by Russian composers. A number of Russian aristocrats opened their own private theatres in the capital, and there was even a 'salon' theatre in the palace of Paul I.

By the 1780s opera had become a court craze. Two theatres were specially constructed or refurbished for it: the Hermitage Theatre in the Winter Palace (renovated in 1783–4 by the architect Quarenghi); and the Bol'shoy Kamenniy Teatr (Great Stone Theatre), built in 1783 (see fig.1). Operas were also performed in French, Italian and Russian at the palaces of Gatchina and Pavlovsk. In 1777 the Mal'iy Teatr was acquired by the German impresario Karl Knipper, who in 1779 renamed the establishment the Vol'niy Teatr (Free Theatre) and engaged the court violinist Vasily Pashkevich as his music director. The first Russian Singspiel to be presented to a paying audience in the capital was Pashkevich's *Neschast'ye ot kareti* ('Misfortune from a Coach') in December 1779. At its height under Catherine the Great the court opera in St Petersburg rivalled the best theatres in Europe, and a number of important premières, including Paisiello's *Il barbiere di Siviglia*, were given there.

From the mid-18th century famous European musicians began to visit St Petersburg. After his tours with the Italian opera troupe, Araja returned and worked for the court stage (1742–59); in 1755 he composed music to the first Russian opera libretto *Tsefal i Prokris*. From the middle of the century leading Italian musicians occupied the posts of court conductor and court composer: Manfredini (1758–69), Galuppi (1765–8), Traetta (1768–75), Paisiello (1776–84), Canobbio (1779–1822), Cimarosa (1787–91), Sarti (1784–7, 1791–1801), and Martín y Soler (1790–94, 1796–1806). For the court they also composed keyboard music and other instrumental works. As head of the Prince Potyomkin's private cappella, Sarti wrote several cantatas to mark Russian military victories (including *Slava v vishnikh Bogu* ('Glory to God in the Highest') celebrating the end of the war with Turkey in 1792). Galuppi wrote music for the Orthodox church while in St Petersburg.

It was against this background that Russian composers living in St Petersburg developed their art. Besides Pashkevich, composers at the forefront of musical life during the 1770s and 80s included the opera composers Y.I. Fomin, D.S. Bortnyans'ky (a pupil of Galuppi) and M.S. Berezovs'ky (the last two also distinguished composers of sacred music), the *gusli* player and folksong collector V.F. Trutovsky and the virtuoso violinist Ivan Khandoshkin.

St Petersburg

2. 1800–1918.

- (i) Concerts and music societies.
- (ii) Opera and ballet.
- (iii) Music education.
- (iv) Criticism.
- (v) Publishing and instrument making.

St Petersburg, §2: 1800–1918

(i) Concerts and music societies.

In the early 19th century Russian music, with its centre in St Petersburg, entered a period of rich maturity. The work of Glinka, who lived in St Petersburg for much of his adult life, is inseparable from the development of the city's musical culture. His immediate predecessors, including Alyab'yev, Varlamov, Verstovsky, Davıdov, Cavos and Kozłowski, all lived in St Petersburg, and his younger contemporary Dargomızhsky spent his whole life there. Tchaikovsky studied in the city and lived there until 1866. Dargomızhsky formed a link between Glinka and the representatives of the St Petersburg-based 'The Five' – Balakirev, Borodin, Musorgsky and Rimsky-Korsakov, with Stasov as their literary champion.

From the beginning of the century the circle of those attending concerts in halls and private houses increased. Concerts were given in the palaces of Count Stroganov, Count Kushelyov-Bezborodko and the Wielhorski brothers (where the first Russian performances of Beethoven symphonies took place), in the gallery of the Anichkov Palace, the hall of the Page Corps, in the house of the Free Economic Society and elsewhere. Musical 'academies' were held in the house known until 1846 as the Engelhardt Hall. This became the centre of St Petersburg's concert life, and had an important influence on the formation of public taste.

Music was also performed in palaces outside the city (Tsarskoye selo, Gatchina, Peterhof, Oranienbaum). In the summer months concerts were given in the parks on the edge of the city, especially that in Pavlovsk (laid out in 1838). Here Johann Strauss appeared with his orchestra, first in 1849, then regularly between 1856 and 1865 with his brothers Josef and Eduard, and in 1869 with Josef). From the late 1830s summer concerts were popular at the spa of Novaya Derevnya. Military bands played in the city and in the suburbs; particularly notable were the concerts of the bandmaster and composer Fyodor Gaaze (1830–51).

In 1802 the Sankt-Peterburgskoye Filarmoncheskoye Obshchestvo (St Petersburg Philharmonic Society) was founded. It survived for 100 years, giving 205 symphony concerts in all, but only occasionally from 1890. In 1803 Haydn's *The Seasons* was performed by the society, which in 1808 awarded Haydn a medal. The Philharmonic Society did much to popularize Mozart's music, and on its initiative the première of Beethoven's *Missa solemnis* was given in St Petersburg in 1824 (a month before the first performance in Vienna). Among the foreign visitors who appeared with the Philharmonic Society were Liszt (1842, 1843), Clara and Robert Schumann (1844), Berlioz (1847, 1867–8), Wagner (1863) and the singer Pauline Viardot (1843–6, 1853). Foreign musicians who lived in St Petersburg for shorter or longer periods included John Field (1802–21); Maria Szymanowska (1822, 1827, 1828–31), who was given the title of court pianist; the German pianist and composer Adolf Henselt (1838–89); Anton Gerke, who taught Musorgsky, Tchaikovsky and Stasov; and the Bohemian pianist and composer Alexander Dreyschock who, after his triumphant concert tour of 1840 was later invited to become a professor at the St Petersburg Conservatory. Outstanding among Russian performers in St Petersburg was Aleksey L'vov (1798–1870), a brilliant concert violinist (who implacably opposed the new school of Paganini), director of the Court Chapel Choir for several years and the composer of, among other works, the Russian national anthem.

The takings from the Philharmonic Society concerts were often used for charitable causes, donated to the families of artists and musicians or to war invalids. Conductors who appeared frequently with the society during the 19th century included Konstantin Lyadov (father of the composer), Eduard Nápravník, Balakirev and Rimsky-Korsakov. From 1847 the orchestra, numbering 50–60 players, gave ten concerts each season under its regular conductor, Carl Schuberth.

The imperial court chapel choir took part in the concerts of the Philharmonic Society. Bortnyans'ky, the choir's director from 1796, was elected an honorary member of the Philharmonic Society in 1815 and appointed censor for sacred music in 1816. By a decree of the synod his arrangements of the services were imposed on all the churches. One of the court chapel choir's former pupils, Aleksandr Varlamov, was director from 1829 to 1832; from 1837 to 1839 its director was Glinka, and later directors included Grigory Lomakin (1848–61) and Balakirev (1883–94), who invited Rimsky-Korsakov to teach there. In 1840 a reform of the musical education of the choristers took place: Glinka and L'vov introduced an instrumental class, which in 1846 was supplemented by classes in choral direction.

Concerts of sacred and secular music were given annually from 1850 to 1872 by the choral cappella of Count D.N. Sheremet'yev, directed by the former serf Lomakin. In 1880 a choir was formed by Aleksandr Arkhangel'sky, who was the first to introduce female sopranos instead of boys into Orthodox church singing. Amateur choirs in the city pooled their resources to perform large-scale works (as in 1865 when Handel's *Messiah* was given with a 200-strong choir and an orchestra of 150) or to participate in important public events (for example, the concert of 1882 to collect funds for a monument to Glinka in Smolensk). Oratorios were frequently performed in the city during Lent.

Musical salons played an important role in the musical life of St Petersburg. These included the salons of the well-known critic Osip Senkovsky, the Wielhorski brothers, L'vov, Vasily Kologrivov, Vasily Botkin and others. In response to the increasing popularity of chamber music in the last third of the century, a chamber music society was established (1872–1917), which promoted the work of Russian composers. Between 1871 and 1883 the Russian Quartet was active in St Petersburg.

The 1850s and 60s were watershed years for Russian music: education became more widespread and the role of music grew accordingly. In 1859 Anton Rubinstein founded the Russkoye Muzikal'noye Obshchestvo (Russian Music Society, RMO), which in 1869 became the Imperial Russian Music Society (IRMO). Until it closed in 1917 the society gave up to 20 concerts each year. From 1867 to 1869 the chief conductor was Balakirev, followed (1870–72) by Nápravník. With the financial support of the imperial family and patrons of the arts the RMO supported talented young composers, held competitions and opened branches in other cities of Russia; the local conservatories came under its jurisdiction. Leading St Petersburg artists appeared in the RMO's concerts, among them the pianists Anna Yesipova, Theodor Leschetizky, Vasily Safonov and Aleksandr Ziloti, the cellist Karl Davídiv and the violinist Leopold Auer. Among foreign musicians to appear with the society were Saint-Saëns

(1875) and Bülow (1885), both of whom wrote admiringly of the musical life of St Petersburg. In 1882 the court orchestra was founded under Hugo Varlich. Its main function was to provide music for ceremonial occasions at the tsar's court, although it also arranged private readings of new works.

During the 1880s and 90s Russian musicians, headed by Rimsky-Korsakov, gathered at the house of the wealthy patron Mitrofan Belyayev in order to promote the works of younger Russian composers, above all Glazunov and Lyadov. For this purpose Belyayev founded the Obshchedostupniye Russkiye Simfonicheskiye Konserti (Russian Public Symphony Concerts, 1885–1918), which in its first 25 years mounted 93 concerts featuring 680 works by 48 different composers. He also established the Glinkinskiye Premii (Glinka Prizes) for new Russian compositions (1884–1917), organized a series of quartet recitals (1891) and set up a publishing house in Leipzig in 1885.

In 1901 the Contemporary Music Society was formed, giving about five concerts each season. Members included the critics Karatigin and Al'fred Nurok, the composers Ivan Krizhanovsky and Val'ter Nuvel', and others. Stravinsky made his début with the society in 1907, and Prokofiev and Myaskovsky appeared the following year. Among the younger composers active in St Petersburg during these years were Lourié, Gnesin, Obukhov and Vishnegradsky. The idea of 'sound continuum' was developed by Vishnegradsky, who experimented with micro-intervals (he later devised a quarter-tone piano) and 'ultrachromatic' systems. A key role in the propagation of contemporary music in St Petersburg at the start of the 20th century was played by a new organization, the subscription Konserti A. Ziloti (Ziloti Concerts, 1903–17), whose orchestral and chamber concerts featured, besides Ziloti himself, many well-known artists. These included Koussevitzky with his Moscow orchestra, Richard Strauss, Mahler, Reger, Schoenberg, Nikisch, Mottl, Mengelberg, Casals and others. In addition to the subscription concerts, Ziloti organized non-subscription orchestral concerts, chamber recitals, organ recitals at the Reformed Church, then (from 1912) Obshchedostupniye Kontserti (Popular Concerts), and finally, from 1915, Narodniye Besplatniye Kontserti (People's Free Concerts). In addition to music by contemporary composers from Russia and abroad (including Debussy and Sibelius), the works of J.S. Bach and his contemporaries occupied an important place in the repertory, as did those of Liszt and Wagner. The concerts given by A.D. Sheremet'yev in the early years of the century were popular in St Petersburg and its environs.

[St Petersburg, §2: 1800–1918](#)

(ii) Opera and ballet.

Opera and ballet, which formed an important part of cultural life in the city, achieved new heights in the 19th century. The Imperial Theatres were reorganized under a crown monopoly in the early years of the century, and St Petersburg was provided with four theatres, each performing in a different language – French, Italian, German and Russian. The Italian company was quickly disbanded and the French company was a casualty of the war with Napoleon in 1812. From this year St Petersburg had only the German and Russian theatres, each performing opera and spoken drama in its respective language. Italian and French operas, however,

continued to dominate their repertoires. When the Little Wooden Theatre closed in 1804 its director, the Venetian composer Catterino Cavos, was transferred to the Russian troupe, housed at the Bol'shoy, and consolidated his position as the leading composer in the city. His most famous opera was *Ivan Susanin* (1815), whose subject inspired the first great Russian opera, Glinka's *A Life for the Tsar*, chosen to inaugurate the newly refurbished Bol'shoy in 1836. By this time the Russian troupe had improved dramatically, thanks largely to two outstanding singers, the bass Osip Petrov and the contralto Anna Vorob'yova. Despite the success of *A Life for the Tsar* and Glinka's next opera *Ruslan and Lyudmila* (1842), the Russian Opera pursued its Italian course with a will. In 1843 Tsar Nicholas I, determined to establish his capital as a world-class cultural centre, turned over the Bol'shoy to an Italian company, engaging such famous names as Rubini, Viardot, Grisi, Antonio Tamburini and Lablache. The German theatre closed in 1845, and from 1846 to 1851 the Russian troupe at the Bol'shoy was 'banished' to Moscow, and when it returned it was to the Teatr-Tsirk (Circus Theatre). This burnt down in 1859 and was replaced the following year by the sumptuous Mariinsky Theatre (fig.2). Here the Russian company made a gradual comeback as the Italian company declined. Russian premières at the Mariinsky included Serov's *Judith* (1863) and *Rogneda* (1865), Musorgsky's *Boris Godunov* (1874), Rubinstein's *The Demon* (1875), Rimsky-Korsakov's *The Maid of Pskov* (1873) and *Snow Maiden* (1882), Tchaikovsky's *The Queen of Spades* (1890) and Borodin's *Prince Igor* (1890). The repertory of the Mariinsky Theatre also included operas by Mozart, Weber, Cherubini and Verdi. Well-known singers regularly appeared there, among them Yelizaveta Lavrovskaya, Yuliya Platonova, Fyodor Komissarzhevsky, Fyodor Stravinsky (the father of the composer), Mariya Slavina, Nikolay Nikolayevich Figner and his Italian-born wife Medea Mei-Figner, Chaliapin, Sobinov, Ivan Vasil'yevich Yershov and Félia Litvinne. Conductors included Konstantin Lyadov (1860–69), Nápravník (1863–1914) and Albert Coates (1914–19). Because of the success of the Mariinsky Theatre, further fuelled by growing Russian nationalism, the Italian opera company was disbanded in 1885.

The Mariinsky's fame was enhanced by its excellent ballet company. For many years (1869–1903) this was directed by Marius Petipa, whose stagings of the world premières of Tchaikovsky's *The Sleeping Beauty* (1890) and Glazunov's *Raymonda* (1898) and a revival of Tchaikovsky's *Swan Lake* (1895) heralded a new era in the history of ballet. Many of the ballet company's choreographers and soloists (notably Nizhinsky) later took part in Diaghilev's Ballets Russes in Paris.

The Mariinsky Theatre became a centre of Russian Wagnerism: from 1900 to 1905 the whole of the *Ring* was performed in the theatre and by 1914 all Wagner's operas except *Parsifal* had been given there. The opera troupe of the Mariinsky Theatre also put on public performances in the hall of the Narodniy Dom (People's House) from 1909 until 1923. The experimental Teatr Muzikal'noy Drami (Theatre of Musical Drama) existed from 1912 to 1923; its productions were mounted in the great hall of the conservatory and conducted by Mikhail Bikhter.

St Petersburg, §2: 1800–1918

(iii) Music education.

Until the mid-19th century opera singers studied with actors at a school run by the directorate of the imperial theatres. From 1840 singing classes were held at the court chapel. Private schools also existed, but their activity was irregular.

A turning point in music education came when, on the initiative of Anton Rubinstein, music classes were opened at the RMO in 1860. Teachers included Pyotr Lody (singing), Otto Deutsch (choral singing and theory), Wieniawski (violin), Leschetizky (piano), Schubert (cello) and Lomakin (singing). These classes formed the basis of the first Russian conservatory, founded in 1862 with Rubinstein as its director. The conservatory moved several times before settling in the former Bol'shoy Kamenniy Teatr on Theatre Square, rebuilt in 1896 by the architect V. Nikolaya. Renowned teachers at the conservatory included Rimsky-Korsakov (1871–1908), who brought particular prestige to the composition class, Lyadov (1878–1914) and Glazunov (1899–1928; from 1905 he was also director).

As a counterbalance to the official RMO, Balakirev, jointly with Lomakin, organized the Free School of Music in 1862. Balakirev was director from 1862 to 1874 and from 1881 to 1908, and from 1874 to 1881 it was headed by Rimsky-Korsakov. The principal aims of the school were to disseminate music education among the city's middle classes, and to popularize both Russian music (by Glinka, Dargomizhsky and, especially, the composers of The Five), and works by non-Russian composers such as Beethoven, Schumann, Liszt and Berlioz.

The so-called St Petersburg violin school, with Auer as its leader, can be traced back to Joachim (Auer's teacher) and Wieniawski (his predecessor). It produced a succession of violinists who strongly influenced the development of violin playing in Russia and throughout the world; among them were Yefrem Tsimbalist, Misha Elman, Miron Polyakin and Heifetz.

M.P. Azanchevsky, director of the conservatory from 1871 to 1876, presented to the conservatory library his rich collection of books, including rare editions from the 16th to 19th centuries. Mateusz Wielhorski also bequeathed to the conservatory an extensive library and a valuable collection of musical instruments.

[St Petersburg, §2: 1800–1918](#)

(iv) Criticism.

In the first half of the 19th century Odeyevsky (from 1824) and Senkovsky (1833–44) were prominent music critics. Later in the century leading critics included the composer and journalist Serov, who laid the foundations of Russian musicology, Stasov, the impassioned ideologue of the New Russian School, and Laroche, whose works deal with questions of aesthetics and the art of composition. Specialist music journals included *Nuvvelist* (1820–1900), *Muzikal'niy i teatral'niy vestnik* ('Music and theatre bulletin', 1856–60), *Muzikal'niy sezon* ('Musical seasons', 1869–71), *Muzikal'niy listok* ('Musical rag', 1887–97), edited by the inveterate opponent of The Five, Aleksandr Famintsin, and the *Russkiy muzikal'niy vestnik* ('Russian musical bulletin', 1885–8). The influential newspapers

had their regular musical contributors, notably Cui in the *Sankt-Peterburgskiye vedomosti* ('St Petersburg gazette') from 1864. Prominent among musical journals in the years immediately before the Revolution were *Russkaya muzikal'naya gazeta* (1894–1918) and *Muzikal'niy sovremennik* ('Musical contemporary', 1915–17).

St Petersburg, §2: 1800–1918

(v) Publishing and instrument making.

Music printing was flourishing in St Petersburg by the end of the 18th century. In the first half of the 19th century important music publishers included Matvey Bernard (who ran the city's best music shops) and Vasily Denotkin, who sold his business to Fyodor Stellovsky in the 1850s. Prominent music publishers in the later 19th century were the brothers Vasily and Ivan Bessel (from 1869) and Aleksandr Gutheil, who in 1886 took over the firm of Stellovsky. All these firms published the classical European repertory, teaching manuals and scholarly works; but it was their support of contemporary Russian composers that brought them international fame.

Workshops were opened manufacturing wind instruments during the 19th century, often employing craftsmen from Saxony. Russian instrument makers included Ivan Batov, who studied the art of building keyboard instruments in St Petersburg from 1803 to 1805 and later produced excellent violins, violas, cellos and guitars. Several factories manufactured keyboard instruments, notably those of Diderichs (1810–1918), Schröder (1818–1918) and Becker, opened in 1841 and bought up by Schröder in 1903.

St Petersburg

3. From 1918.

- (i) Amateur music-making.
- (ii) Concerts and music societies.
- (iii) Opera.
- (iv) Music education.
- (v) Musicology and criticism.
- (vi) Publishing and instrument making.
- (vii) Libraries.

St Petersburg, §3: From 1918

(i) Amateur music-making.

With the October Revolution of 1917, the era of socialism began. By a decree of 22 November 1918 the Mariinsky Theatre, the court chapel, the conservatory, the music schools, the property and archives of the RMO, publishing houses, music shops and instrument factories were all nationalized. In the years 1917–19 the city was in a state of siege, suffering from famine, cold and epidemics. However, the theatres and concert halls continued to function. Music education was greatly expanded, and the number of regional music schools for children and adults gradually increased. Popular concerts were frequently arranged (on 27 October 1918, for example, extracts from the operas of Wagner and Skryabin's *Poème de l'extase* were played under the direction of Coates), together with public lectures on music. In the 1920s elaborate productions were

given in the open air with the participation of choral and orchestral collectives, such as the *Gimn osvobozhdyonomu trudu* ('Hymn to Liberated Labour') and *Vzyatiye Zimnego dvortsa* ('The Capture of the Winter Palace'). A variety of amateur artistic enterprises emerged, and Soviet musical culture developed under the slogan 'Muzika – Massam' (Music for the Masses). Hence the huge range of cultural-educational work and the involvement of the masses in the activities of the theatres and concert halls. Choral Olympiads directed by the conductor Iosif Nemtsev became very important: in 1927 6000 people took part, in 1930 12,000; and at the Olympiad of 1932 Berlioz's *Grande symphonie funèbre et triomphale* was performed by combined wind bands. Workers and students, soldiers and collective farm workers were encouraged to take part in amateur music-making, and amateur performances flourished throughout the whole Soviet period. Opera and ballet studios, orchestras and choirs (for example, the student choir of Leningrad University, formed in 1949, or the amateur choral group formed under the directorship of Yelizaveta Kudryavtseva in 1960) all contributed to the musical life of the city. The Narodniy Teatr Operi i Baleta (People's Theatre of Opera and Ballet) and the Narodnaya Konservatoriya (People's Conservatory) were founded in 1945 and 1961 respectively.

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(ii) Concerts and music societies.

Before 1917 St Petersburg had only one permanent concert orchestra, the court orchestra. The Philharmonic (formed officially in 1921) came into being on the basis of this orchestra after the Revolution. Its musical directors in the 1920s were Emil Cooper (1921–2) and Nikolay Mal'ko (1926–9). The latter performed many works by contemporary Western composers. He was succeeded by Aleksandr Gauk (1930–34), Fritz Stiedry (1934–7) and Yevgeny Mravinsky, who remained in the post from 1938 until his death in 1988. In 1940 the music critic I.I. Sollertinsky was appointed the orchestra's artistic director.

After the Revolution the court chapel's activities were revised and from 1918 to 1922 it was called Narodnaya Khorovaya Akademiya (People's Choral Academy). In 1954 it was named after Glinka. In the 1920s female voices were added to the choir. It was due to the efforts of its conductor M.G. Klimov (1919–35) that, alongside the traditional repertory of Baroque oratorios, it also gave the Russian premières of contemporary works, including Stravinsky's *The Wedding* and *Oedipus rex* and Honegger's *Le roi David* and *Cris du monde*. Klimov's successors were A.V. Sveshnikov (1937–41) and Grigory Dmitrevsky (1943–53).

During the 1920s many amateur and professional music societies were active in the city. The most important were the Kruzhok Druzey Kamernoy Muziki (Club for Devotees of Chamber Music, 1922–33); the Leningrad branch of the Assotsiatsiya Sovremennoy Muziki (Association for Contemporary Music, 1925–9), and the Kruzhok Novoy Muziki (Club for Contemporary Music, 1926–7). The first concert jazz band in the USSR was founded in the city in 1929 under the direction of Leonid Utyosov, who later appeared as a soloist.

A number of Leningrad musicians suffered in Stalin's purges from the late 1930s onwards, including the musicologists Pavel Vul'fius and Berta Uritskaya, the organists Liss (who perished) and Vil'gel'm Deringer, the violinist Aleksandr Strashevsky (who also died), the singer Nikolay Pechkovsky and the composer Oleg Khromushin.

During World War II Leningrad's musical institutions were evacuated: the Kirov to Perm', the Maliy Opera Theatre to Orenburg, the former court chapel to Kirov, the conservatory to Tashkent and the Philharmonic to Novosibirsk. Before their evacuation artists gave concerts at the front, on ships and at call-up stations. For example, during the first two months of the war the members of the Philharmonic Orchestra gave 528 concerts, and the orchestra continued to give regular concerts in Novosibirsk. Even during the siege of Leningrad (1941–4) musical life did not stop. Concerts were provided by the 'Radiokomitets' Orchestra, under its conductors Karl Eliasberg and Nikolay Rabinovich: Beethoven's Ninth Symphony was performed in October 1941, Shostakovich's Seventh in August 1942, etc. In 1942 there were 50 concerts and in 1943 as many as 72. Concerts were also given by the Vasily Andreyev Orchestra of Folk Instruments (founded in 1886), and ensembles of troops. Various composers (including Boris Arapov, Orest Yevlakhov, Viktor Voloshinov, Yury Kochurov and Izrail' Finkel'shteyn) gave charitable concerts at factories and in military units.

After the siege Leningrad musicians and musical organizations returned to the devastated city. Many had perished at the front (among them the composers Viktor Tomilin and Veniamin Fleyshman) or else died from hunger or disease (Nikolay Malkov, Julia Veisberg, Aleksey Finagin and Zinaida Eval'd), while others moved to Moscow (Shostakovich, Sofronitsky, Asaf'yev). Soon, however, concert activities had returned to their former level.

After the war the Leningrad PO enhanced its fame outside the Soviet Union with a series of international tours, and in 1972 it became the first orchestra in the country to receive the title 'academic honoured ensemble'. Many of the world's most famous conductors (including Walter, Klemperer, Erich Kleiber, Monteux, Karajan, Bernstein, Boulez, Solti and Abbado) and soloists have worked with the orchestra, whose resident conductors have included Kurt Sanderling (1941–60) and Arvids Jansons (1952–84). The orchestra occupies the building of the former Assembly of the Nobility; this has a great hall (seating 1318) and (since 1949) a small hall, rebuilt from the former Engelhardt Hall (seating 480). The majority of Shostakovich's symphonies received their premières under Mravinsky's direction in the great hall. Regular organ recitals were also given here. In 1976 a Shostakovich festival was inaugurated, and in 1987 an international string quartet competition was instigated in the small hall of the former Engelhardt Hall. After Mravinsky's death, Yury Temirkanov was appointed the orchestra's music director.

In 1953 the former orchestra of the Leningrad Radio Committee was transferred to the aegis of the Philharmonic, and is now known as the Academic Orchestra. Its conductors have included Eliasberg (1931–49), Rabinovich (1950–60), Jansons (1961–8), Temirkanov (1968–77) and Aleksandr Dmitriyev (from 1977). Two chamber orchestras were formed

during the 1960s from the orchestras of the Philharmonic. Other notable orchestras include the Orkestr Starinnoy i Sovremennoy Muziki (Orchestra of Ancient and Modern Music), founded in 1967 under Rabinovich and subsequently expanded under the direction of Ravil' Martinov, and the St Petersburg Camerata, the chamber orchestra of the Hermitage Theatre, directed since 1989 by Saulyus Sondetskis. The small hall of the former Engelhardt Hall has become the city's main venue for chamber music.

Regular concerts (including educational concerts) are also given in the A.K. Glazunov small hall of the conservatory (seating 576), in the auditorium of the Dom Kompozitorov (House of Composers) on the Malaya Morskaya, in the Munizipaldom Zentrum (Municipal Centre, the former palace of the princes Belosel'sky-Belozersky) and elsewhere. Concerts of popular and light music are given in the Kontsertdom (Concert House) near the Finland Station (founded in 1960, with a seating capacity of 800) and in the 'Oktyabr'skiy' (October Hall), founded in 1967, seating 3734.

The choir of the Akademicheskaya Kapella (Academic Cappella), founded in 1974 and directed by Vladislav Chernushenko, has revived Russian liturgical works of the 18th and 19th centuries that were forbidden during the Soviet era, and has also performed ancient Russian canticles deciphered by St Petersburg palaeographers. The Academic Cappella also commissions works from contemporary composers in the city, including Valery Gavrilin, Yury Falik and Sergey Slonimsky. Other notable choirs include the St Petersburg Chamber Choir (founded in 1977 under Nikolay Kornev), the 'Lege Artis' chamber choir (founded in 1988 under Boris Abal'yan) and the Molodyozhniy Kamerniy Khor (Youth Chamber Choir), founded in 1992 under Yuliya Khutoretskaya.

The St Petersburg branch of the Union of Composers was founded in 1932 and in 1999 numbered 205 members, among them the composers Galina Ustvovl'skaya, B.L. Klyuzner, V.E. Basner, B.I. Tishchenko and A.A. Knayfel'. The Muzikal'naya Vesna v Peterburge (Musical Spring in St Petersburg) festival has been held annually since 1965, and presents works by local composers alongside classics of the 20th-century repertory. Two other festivals devoted mainly or entirely to contemporary music are Zvukoviye Puti (Sound Paths), founded in 1989, which also organizes seminars and masterclasses; and Ot Avantgarda do Nashikh Dney (From the Avant-Garde to the Present Day), founded in 1993, in which the conductor Valery Gergiyev is closely involved. In 1990 a children's festival, the Mezhdunarodniy Detskiy Muzikal'niy Festival, was founded. One of the most important international events on the St Petersburg musical calendar is the June festival Zvyozdi Belikh Nochey (Stars of the White Nights), founded in 1993 under the artistic direction of Gergiyev in succession to the Beliye Nochi festival.

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(iii) Opera.

The Mariinsky Theatre continued to function almost continuously throughout the revolutionary and post-revolutionary years. In the 1920s it was given the name Gosudarstvenniy Akademicheskii Teatr Operi i Baleta (State Academic Theatre of Opera and Ballet), and in 1935 it was renamed again as Teatr imeni S.M. Kirova (Kirov Theatre). It was re-equipped

between 1963 and 1970, and seats 1621. In 1991 it reverted to the name Mariinsky. For a while the repertory was adventurous, and included Stravinsky's *Solovey* (1918), Schreker's *Der ferne Klang* (1925), Prokofiev's *The Love for Three Oranges* (1926) and Berg's *Wozzeck* (1927).

In 1920 the Mal'iy Operniy Teatr (Small Opera Theatre), formerly known as the Mikhaylovsky, was opened as the second most important theatre in the city, with a seating capacity of 1243. By the mid-1920s it had clearly defined its repertory policy: besides productions of established operas, the theatre, under the direction of Samuil Samosud (1918–36), vigorously promoted contemporary works such as Krenek's *Der Sprung über den Schatten* (1927) and *Jonny spielt auf* (1928). New operas by Soviet composers became a speciality, and the Mal'iy Theatre staged the premières of both of Shostakovich's operas: *The Nose* (1930) and *The Lady Macbeth of the Mtsensk District* (1934). The work of the theatres, and Shostakovich's operatic career, suffered a severe setback with the publication in 1936 of a denunciatory article in *Pravda*. The response to this ideological criticism was the production of such officially approved operas as Dzerzhinsky's *Quiet Flows the Don* (1935) and *Virgin Soil Uplifted* (1937), Zhelobinsky's *Mother* (1939) and Pashchenko's *Pompaduri* (1939). In 1927 the Teatr Muzikal'noy Komedii (Theatre of Musical Comedy) opened, with a seating capacity of 1580. Its repertory consisted mainly of classical operettas, Soviet operettas and musicals. During the siege of Leningrad, when the Kirov and the Mal'iy theatres were evacuated, the Theatre of Musical Comedy was the most frequented theatre in the city.

In the postwar years the Kirov updated its regular repertory and continued to stage new Soviet operas. Among its most important premières were A.P. Petrov's *Peter I* (1975) and *Mayakovsky Begins* (1985). Temirkanov was appointed music director of the Kirov in 1976, and was succeeded by Gergiyev in 1988. Under Gergiyev the Kirov/Mariinsky has given many concert performances of operas and held festivals devoted to Musorgsky (1989), Prokofiev (1991–2), and Rimsky-Korsakov (1994). In addition to the classical repertory, the Mal'iy Theatre has continued to focus on contemporary works. In 1946 it staged the première of the expanded version of Prokofiev's *War and Peace*, and subsequently mounted the first performances of Sergey Slonimsky's *Virineya* (1967) and *Mariya Styuart* (1981). It has also staged the premières of several important ballets.

The Theatre of Musical Comedy has likewise extended its classical repertory while continuing to stage new operettas. St Petersburg composers who have contributed to this genre include V.E. Basner, A.P. Petrov and G.A. Portnov. Chamber operas are mounted by the experimental theatre 'Sankt-Peterburg Opera', while the 'Zazerkal'ye' children's music theatre stages productions for both young and adult audiences.

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(iv) Music education.

The position of the conservatory was extremely difficult in the early years after the Revolution. It was headed by Glazunov until 1928, and its professors included Steinberg (composition), Cooper (conducting), Yershov

(opera), Leonid Nikolayev (piano) and Ossovsky (musicology). The number of students dropped and classes were often cancelled. Under pressure from the younger generation of composers and musicologists, the conservatory was reorganized from the mid-1920s by Asaf'yev, V.V. Shcherbachyov and others. Among its graduates in the 1920s and 30s were the composers Shostakovich, Sviridov, Solov'yov-Sedoy and Dzerzhinsky, and the pianists Yudina, Sofronitsky, the musicologists Kushnaryov, Tyulin, Brazhnikov and Druskin, the conductors Dranishnikov and Mravinsky, the organist Braudo and the singer Preobrazhenskaya. Many of these later became professors at the conservatory. Notable musicians who have taught at the conservatory since the 1940s include the pianists Pavel Serebryakov (director from 1938 to 1951 and from 1961 to 1977), Nadezhda Golubovskaya, Vera Razumovskaya, Vladimir Nil'sen and Moisey Khal'fin, the violinist Yuly Eydlin, the musicologists Yelena Orlova, Yekaterina Ruch'yevskaya, Tat'yana Bershadsкая and Semyon Ginzburg (in addition to Druskin and Brazhnikov), and the composers Sergey Slonimsky, Boris Tishchenko, Vladislav Uspensky, Lyutsian Prigozhin and Gennady Banshchikov. A special music school for gifted children (founded in 1936) is attached to the conservatory, as is the Uchilishche imeni Rimskogo-Korsakova (Rimsky-Korsakov Music College). In addition to these, St Petersburg also has 25 music schools, the Uchilishche imeni Musorgskogo (Musorgsky College) and a music teachers' training college. Music is taught at the Akademiya Kul'turi (Academy of Culture), and a music faculty was opened in 1988 at the Rossiyskiy Gosudarstvenniy Pedagogicheskiy Universitet imeni A.E. Gerstena (Gersten Russian State Pedagogical University).

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(v) Musicology and criticism.

The Institut Istorii Iskusstva (Institute for the History of the Arts) was founded in 1921 on the basis of public courses in music history established in 1913 at the house of Count Valentin Zubov. Renamed the Instituta Teatra Muziki i Kinematografii (Institute of Theatre, Music and Cinematography) in 1969 and from 1992 called the Rossiyskiy Institut Iskusstvoznaniya (Russian Institute for the History of the Arts), it remains one of the most important centres of scholarship in the country. It has departments for music, folklore, the study of instruments and the study of sources. Scholars who have worked there include Genrikh Orlov, Izaly Zemtsovsky, Abram Klimovitsky and Mark Aranovsky. The institute issued an annual collection of articles (1962–75, 1977) entitled *Voprosi teorii i estetiki muziki* ('Questions of music theory and aesthetics') and numerous thematic catalogues.

Prominent music critics in the years after the Revolution were Asaf'yev, Strel'nikov and especially Ivan Sollertinsky, who had important influence on the city's musical life in the 1920s and 30s. Since the fall of communism two new musical journals have been founded: *Mariyinsky teatr* (1992) and *Pro musica* (1995). Musical articles also appear in the *Zhurnal lyubiteley iskusstva* ('Journal for art lovers'), founded in 1996.

The Muzey Muzikal'nogo i Teatralnogo Iskusstva (Museum of Musical and Theatrical Art) was opened in 1918, and the Muzey Muzikal'nikh

Instrumentov (Museum of Musical Instruments) was founded in 1902 and reopened in 1951; it possesses some 2500 instruments. There are also museums at the houses of Rimsky-Korsakov (1971) and Chaliapin (1975), and in the Sheremet'yev palace (1994). Each has a small concert hall where recitals are arranged.

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(vi) Publishing and instrument making.

After the Revolution a branch of the Gosudarstvennoye Muzikal'noye Izdatel'stvo (State Music Publishing House), later called Muzika, was opened. New works were also published by the cooperative publisher Triton (1925–36). In 1957 a branch of the central publishing house Sovetskiy Kompozitor (Soviet Composer) was opened in Leningrad. In 1993 this became independent, changing its name to Kompozitor Sankt-Petersburg. In 1992 the private music publisher Severniy Olen' was opened, directed by the composer Sergey Banevich.

The first electronic instrument in Russia, the theremin (or termenvoks), was produced in Petrograd in 1920. Invented by Lev Termen, it attracted the attention of physicists and musicians throughout the world. The emiriton, invented in 1935 by Aleksandr Ivanov and Andrey Rimsky-Korsakov, was also produced in the city. In 1924 the largest musical instruments factory in the country, Krasniy Oktyabr' (Red October) was opened, manufacturing predominantly pianos. In addition, factories were built for wind and plucked string instruments (including balalaikas and harps).

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(vii) Libraries.

The Russian National Library (formerly the Gosudarstvennaya Publichnaya Biblioteka) is the largest repository of books and printed music in the country. After the 1917 Revolution and the nationalization of large private libraries (in particular those of the Yusupovs and the Stroganovs) the stock of printed books and manuscripts was increased significantly. The library contains many thousands of old Russian church manuscripts, 18th-century *psalmi* and *kanti* and tens of millions of books on music. Of great value, too, are the collections of books and printed music in the libraries of the conservatory, the Institute for the History of the Arts, and the Museum of Theatrical and Musical Art. Significant also are the collections of music manuscripts held by the Mariinsky Theatre, the Philharmonic and the former court chapel.

The archive for folklore is concentrated in the Institut Russkoy Literaturi: Pushkinskiy Dom (Institute for Russian Literature: Pushkin House), part of the Russian Academy of Sciences. It houses many thousands of cylinders, discs and tapes of folk music of the nationalities of the former Soviet Union and many foreign countries. The systematic recording of folksongs began in 1884, when, on the initiative of Balakirev, a folksong commission was set up under the aegis of the Imperatorskoye Russkoye Geograficheskoye Obshchestvo (Imperial Russian Geographic Society). Folklore expeditions have continued under the auspices of the Union of Composers (until the mid-1980s), the conservatory and the Rimsky-Korsakov Music College. Letters and diaries of Russian musicians and music manuscripts are held

by the Tsentralniy Gosudarstvenniy Arkhiv Literaturi i Iskusstva (Central State Archive of Literature and Art), at the Institute for the History of the Arts, the State Public Library and the conservatory.

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Saint-Saëns, (Charles) Camille

(*b* Paris, 9 Oct 1835; *d* Algiers, 16 Dec 1921). French composer, pianist, organist and writer. Like Mozart, to whom he was often compared, he was a brilliant craftsman, versatile and prolific, who contributed to every genre

of French music. He was one of the leaders of the French musical renaissance of the 1870s.

1. Life.

2. Works.

WORKS

WRITINGS

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Saint-Saëns, Camille

1. Life.

His father, Jacques-Joseph-Victor Saint-Saëns (1798–1835), descended from a Norman agricultural family, served as a clerk at the Ministry of the Interior and in 1834 married Clémence Collin (1809–88); the couple moved in with Clémence's aunt and uncle, the Massons. Within a year of the wedding, however, both M. Masson and Jacques Saint-Saëns had died, the latter just three months after the birth of his son. After spending two years in a nursing home in Corbeil, the tubercular Camille was brought up by his mother and aunt. He was taught to play the piano from the age of three by Mme Masson, and at the age of ten made his formal début at the Salle Pleyel with a programme that included Beethoven's Piano Concerto in C minor and Mozart's Concerto in B[♭] k450, for which he wrote his own cadenza. He performed everything from memory, which was considered an unusual feat at the time. Stamaty recommended that he should also study composition with Pierre Maleden, a former pupil of Fétis and Gottfried Weber, whom Saint-Saëns was to consider an incomparable teacher.

Saint-Saëns showed the same quickness in his general education, studying the French classics, religion, Latin and Greek and acquiring a taste for mathematics and the natural sciences, including astronomy, archaeology and philosophy, subjects on which he was later to write with enthusiasm. When he sold the publishing rights of his *Six duos* for harmonium and piano to Girod for 500 francs in 1858, he used the proceeds to buy a telescope.

Saint-Saëns entered the Paris Conservatoire in 1848 and studied the organ with Benoist, winning the *premier prix* in 1851. In the same year he began to study composition and orchestration with Halévy, and also took lessons in accompaniment and singing. A scherzo for small orchestra, a Symphony in A, the choral piece *Les djinns*, two romances and a number of incomplete works date from this period. Although he failed to win the Prix de Rome, his *Ode à Sainte-Cécile* won first prize in a competition organized by the Société Sainte-Cécile, Bordeaux, in 1852. He began two *opéras comiques* at about this time, but neither one was completed. In 1854 he wrote the overture (and began a duo) to a scenario suggested by Jules Barbier; this was performed and published only in 1913. Meanwhile, he completed a number of songs, the Piano Quintet op.14 and the Symphony 'Urbs Roma', which won another competition organized by the Société Sainte-Cécile in 1857. At this time he also contributed to the

complete edition of the works of Gluck; he was subsequently to work on editions of works by Beethoven, Liszt, Mozart and the French clavecinists.

Saint-Saëns's gifts early won him the friendship and patronage of Pauline Viardot, Gounod, Rossini and Berlioz; Berlioz said of him: 'he knows everything but lacks inexperience'. Liszt also was much impressed by him as a pianist and a composer. In 1853 he was made organist of St Merry, where his Mass op.4, dedicated to the Abbé Gabriel, was performed in 1857. In gratitude the Abbé invited Saint-Saëns to accompany him on a visit to Italy which inaugurated a lifetime of travel for the young composer. Also in 1857, he was nominated to the Madeleine, where he remained until 1877; it was there that Liszt heard him improvising and hailed him as the greatest organist in the world. At this time Saint-Saëns composed the Symphony no.2 and several lyric scenes. He was also active in promoting the music of a number of other composers. He was one of the first to appreciate Wagner and defended both *Tannhäuser* and *Lohengrin* against the attacks of his elders. Schumann was another modern composer whom he persisted in playing despite the disapproval of conservative opinion. At his own expense he also organized and conducted concerts of music by Liszt – notably in March 1878 at the Salle du Théâtre Italien in gratitude for Liszt's encouragement of *Samson et Dalila* – and he was the first to play Liszt's symphonic poems in France. His own ventures in the form – *Le rouet d'Omphale* (1871), *Phaéton* (1873), *Danse macabre* (1874) and *La jeunesse d'Hercule* (1877) – popularized what was then a novelty and influenced subsequent developments in French music. Old music as well as new attracted his inquiring mind. He helped to revive interest in Bach (even converting his sceptical friend Berlioz to the cause) and did much to restore Mozart to his rightful place. Handel, little known then to French audiences, was the inspiration for Saint-Saëns's own oratorios, among them *Le déluge* (1875) and *The Promised Land* (1913).

The early 1860s were perhaps the most contented years of his life. His home environment was comfortable, and in public he enjoyed a formidable reputation as a composer and virtuoso pianist. His concert overture *Spartacus* won another competition organized by the Société Sainte-Cécile, and although his second attempt at the Prix de Rome in 1863 failed, in 1867 his cantata *Les noces de Prométhée* won a competition at the Grande Fête Internationale du Travail et de l'Industrie, whose jury included Rossini, Auber, Berlioz, Verdi and Gounod. He also performed his First Piano Concerto with some success in Paris and abroad during the 1860s, and his *Sérénade* op.15, dedicated to Princess Mathilde Bonaparte, was played at salons and in a prestigious concert at the Salle Pleyel attended by Berlioz, Gounod, Hiller, Liszt and others. Moreover, as a virtuoso pianist he was favourably placed to urge the claims of his own works, and although his material success and his sarcastic tongue made him many enemies, Gounod described him as 'the French Beethoven' (Bonnerot, 1914, p.126).

This period also included the only professional teaching appointment Saint-Saëns held. From 1861 to 1865 he taught at the Ecole Niedermeyer, an institution founded to improve musical standards in French churches. His students included Fauré, Messager and Gigout, who each became lifelong friends. Although strict about purely technical matters, Saint-Saëns was an

inspiring teacher, and his students remembered the intellectual excitement he stimulated with his revelation of modern music and the arts in general. A more far-reaching result of his activities was the Société Nationale de Musique, which he founded with his colleague Romain Bussine in 1871. The motto 'Ars Gallica' underlined its purpose of encouraging and performing music by living French composers. The secretary was Alexis de Castillon, and other committee members included Fauré, César Franck and Lalo. The Société was to give important premières of works by Saint-Saëns, Chabrier, Debussy, Dukas and Ravel.

During the early 1870s Saint-Saëns wrote some articles for the journal *Renaissance littéraire et artistique* (signing himself 'Phémius'). He also wrote for the *Gazette musicale* and the *Revue bleue*, displaying vigour and lucidity in his style and relishing lively arguments with his opponents, notably d'Indy. In 1876 he visited Bayreuth for the second series of performances of the *Ring* and wrote seven long articles for *L'estafette* and a series of pieces entitled 'Harmonie et mélodie' for *Le Voltaire*. In 1914 he wrote another series of articles, entitled 'Germanophilie' (Paris, 1916), in which he promoted a ban on German music during the war (particularly the works of Wagner); these prompted many articles and letters in response. Less controversial were his publications on the décor of ancient Roman theatres, on the instruments depicted in murals at Pompeii and Naples, and on philosophical problems.

In 1875 Saint-Saëns married the 19-year-old Marie-Laure Truffot. The marriage was not a success. Saint-Saëns's mother disapproved, and her son was difficult to live with. Two sons were born who died within six weeks of each other in 1878, one (aged two and a half) by falling out of a fourth-floor window, the second (aged six months) of a childhood malady. Saint-Saëns blamed his wife and three years later, while on holiday with her, suddenly vanished. A legal separation followed, and she never saw him again. She died in 1950 at Caudebec, near Bordeaux, in her 95th year. To a certain extent Saint-Saëns found an outlet for his affection and frustrated paternal instincts in a close relationship with Fauré. Indeed, as the years went by he tended to regard the latter's growing family as his own, and while he did all he could to further his protégé's career he became, for Fauré's wife and children, a benevolent uncle.

In 1877 his opera *Le timbre d'argent* had its première at the Théâtre Lyrique. The dedicatee of the opera, Albert Libon, died that year and bequeathed Saint-Saëns 100,000 francs to devote himself to composition. He wrote a requiem in memory of his benefactor which was performed on 22 May 1878 at St Sulpice. Saint-Saëns continued to perform at the Société Nationale, the chamber music society La Trompette and at the Salle Pleyel, composing a septet for La Trompette in 1880. His opera *Henry VIII*, to a libretto based on Shakespeare and Calderón, received its première in March 1883 and enjoyed great success. Saint-Saëns was elected to the Académie des Beaux-Arts in 1881, and was made an officier of the Légion d'Honneur in 1884.

The death of his mother in 1888 (his great-aunt had died in 1872) left him devastated. To recover his health he went to Algeria, which since his first visit in 1873 had been a favourite destination. During this time he had his

possessions moved to Dieppe, where the Musée Saint-Saëns was established in July 1890. He continued to write, notably a series of articles entitled 'Souvenir' for the *Revue bleue*, and composed a number of songs. Further travels over the following years, usually based around concert tours, were to take him to southern Europe, South America (including Uruguay, for which he wrote a hymn, *Partido colorado*, for the national holiday on 14 July), the Canary Islands, Scandinavia and East Asia. While on holiday in Austria he dashed off *Le carnaval des animaux* in a few days (he forbade performances of the extravaganza, apart from 'Le cygne', during his lifetime, with an eye to his reputation). In Russia he performed in a series of seven concerts at St Petersburg sponsored by the Red Cross, and also met Tchaikovsky, with whom on one memorable occasion he danced an impromptu ballet to the piano accompaniment of Nikolay Rubinstein.

After his popularity in France began to wane, Saint-Saëns was still regarded in America and England as the greatest living French composer. During his first visit to America in 1906 he gave concerts at Philadelphia, Chicago and Washington, and in 1915 he returned to give a successful series of lectures and performances in New York and San Francisco. As early as 1871 he had made the first of many trips to England. He played before Queen Victoria and spent much time studying Handel manuscripts in the library at Buckingham Palace. In 1886 he was commissioned by the Philharmonic Society to write his Third Symphony, whose first performance he conducted in London. And in 1893 he conducted at Covent Garden a performance of *Samson et Dalila* in oratorio form – the English censor vetoed biblical topics in operas at that time. He was awarded honorary doctorates by the universities of Cambridge (1893) and Oxford (1907), and was made a Commander of the Victorian Order, following his composition of a march for the coronation of Edward VII in 1902.

He broke with the Société Nationale in 1886 when the committee decided that the works of foreign as well as French contemporary composers should be performed. This gave Saint-Saëns more time to write and compose for the theatre and to supervise performances of his operas in France and abroad. Although he was the first established composer to write film music (*L'assassinat du duc de Guise*, 1908), he did not succeed as well in the theatre as he did in the concert hall. Of his 13 operas (beginning with *La princesse jaune*, 1872, and including two commissioned by Monte Carlo), only *Samson et Dalila* remains in the repertory. Even this had a struggle to be heard at first, as impresarios fought shy of its biblical subject. Liszt encouraged him to finish it when they met at the Beethoven centenary celebrations, and he sponsored the première at Weimar in 1877 after delays caused by the Franco-Prussian War. Saint-Saëns restored Lully's music to *Le Sicilien, ou L'amour peintre*, staged at the Comédie Française in 1892, and Charpentier's music to *Le malade imaginaire*, performed at the Grand-Théâtre, Paris, later that year. He also completed his late friend Ernest Guiraud's opera *Brunehilda*, performed at the Opéra as *Frédégonde* in 1895.

Saint-Saëns was asked to assume the editorship of the complete works of Rameau for Durand in 1894, and in 1896 was invited to help Castelbon de Beauxhostes in his restoration of the Arènes de Béziers and to organize

theatrical performances there. He composed incidental music for Louis Gallet's *tragédie antique Déjanire*, staged in 1898 with an orchestra that included the Garde Municipale of Barcelona, the Lyre Biterroise and 110 strings, 18 harps, 25 trumpets and choruses of more than 200; the audience of 10,000 came from all over France. In 1900 his cantata *Le feu céleste*, a celebration of electricity, opened the Exposition Universelle. Saint-Saëns was made a Grand Officier of the Légion d'Honneur in the same year, and was awarded the Cross of Merit by Emperor Wilhelm II; the following year he was named president of the Académie des Beaux-Arts.

He composed further incidental music, notably for Jane Dieulafoy's *Parysatis* at the Arènes de Béziers, where 450 instrumentalists and a chorus of 250 helped to evoke the oriental grandeur of the play. Sarah Bernhardt commissioned him to write incidental music for Racine's *Andromaque*, and his comedies *Le roi apépi* and *Botriocéphale* were performed in Paris. He arranged a number of his works for different forces, and reworked his incidental music for *Déjanire* as an opera for Monte Carlo. Much of his time was spent in Egypt and Algeria, and during winter 1910–11 the Théâtre Municipal in Algiers staged five of his operas in succession. While he was in Cairo in 1913 he was awarded the Grande Croix of the Légion d'Honneur. He continued to travel, conducting, performing and supervising his own works, and spent four months visiting South America in 1916 despite fatigue and paralysis in his left hand.

He concluded his virtuoso career with a concert on 6 August 1921 at the Dieppe Casino, where he played seven pieces to mark the 75 years of his public performances as a pianist. At Béziers he closed his conducting career with rehearsals for *Antigone* on 21 August 1921. He returned to Algiers in December, and began some orchestration; he died later that month. His funeral took place at the cathedral, and his body was then taken to the Madeleine in Paris where he was given a state funeral. Although he seemed a reactionary to his younger colleagues, in his time Saint-Saëns served French music well. The perspective of history shows him as a neo-classicist and as the embodiment of certain traditional French qualities – moderation, logic, clarity, balance and precision – that were coming back into fashion at the turn of the 20th century.

[Saint-Saëns, Camille](#)

2. Works.

Saint-Saëns wrote in every 19th-century musical genre, but his most successful works are those based on traditional Viennese models, namely sonatas, chamber music, symphonies and concertos. Well schooled in the works of Bach and Beethoven, he was influenced at an early age by Mendelssohn and Schumann. His essentially Viennese upbringing was coloured by the French musical tradition of his day, and salon pieces, operas, and Spanish and exotic compositions survive in abundance. Moreover, his keen historical sense led him to revive many 17th-century French dance forms (*bouffées*, *gavottes*, *menuets* etc.), and his feelings of national loyalty are reflected in numerous marches and patriotic choruses. Towards the end of his life, he developed an austere style comparable to Fauré's. Throughout his career his art was one of amalgamation and adaptation rather than that of pursuing new and original paths; and this led

Debussy to epitomize him as 'the musician of tradition'. Saint-Saëns himself suggested: 'I am an eclectic spirit. It may be a great defect, but I cannot change it: one cannot make over one's personality'.

Saint-Saëns's musical language is generally conservative. Although some of his melodies are supple and pliable, many are formal and rigid. They are usually built in well-defined phrases of three or four bars, and the phrase pattern *AABB* is characteristic. The most distinctive aspect of his music is his harmony, in which he was influenced by the theories of Gottfried Weber. Modulations by 3rds are typical, and while most chordal progressions are simple and direct, the many digressions and alterations lend nobility or charm to the music. He had a tendency to repeat rhythmic patterns, not only in his dance music, but as a general aspect of style or to create an exotic atmosphere. He preferred ordinary duple, triple or compound metres (3/4 is often designated as 3) and the use of unusual or free metres is rare (though a 5/4 passage occurs in the Piano Trio op.92 and one in 7/4 in the Polonaise for two pianos op.77). Cross-accented notes are frequent (the Second Symphony op.55 and the Second Violin Sonata op.102), as are changes of metre within a movement or phrase (First Violin Sonata op.75). Although he was a competent orchestrator, he achieved his sense of colour more by harmonic means than by purely orchestral effects. Throughout his career he was a master of counterpoint, which he learnt from Cherubini's manual in use at the Conservatoire. His mastery of this aspect of his art is evident in the fugues in his three sets of keyboard pieces (opp.99, 109, 161), but his contrapuntal craft is a general characteristic of his style and pervades most of his works. He adhered to traditional forms in his neo-classical and sonata-orientated compositions, but allowed himself more formal freedom in descriptive pieces.

Most of Saint-Saëns's juvenile works remain unpublished, as do a great number of unfinished cantatas, choruses, songs and symphonies written before 1850. The most ambitious work of these early years was the Symphony in A (c1850). With the appearance of the Symphony no.1 (1853) and the Piano Quintet op.14 (?1855), Saint-Saëns entered a new phase of composition. These are serious and ambitious works written on a large scale, showing the influence of Schumann. The quintet is one of his earliest cyclic compositions and the piano writing is thick and heavy, a texture that is also in evidence in the 'Urbs Roma' Symphony and in those pieces from the period which combine piano and harmonium (e.g. op.8).

Not all the works written in the 1850s and 60s are so ponderous, however: the First Piano Trio op.18 has moments of extreme delicacy (the ostinato in the second movement is characteristic) and the Symphony no.2 is a prime example of orchestral economy, fugal severity and cyclic unity. The first three piano concertos (also from the 1850s and 60s) are notable as early examples of the piano concerto in France. The second, still in the repertory, has a first movement that deviates from the typical sonata-form pattern; all three have frivolous finales which capture the prevailing mood of the Second Empire. The First Cello Concerto op.33 is a far more serious work. Its stormy opening movement has an *allegro appassionato* character, more so than the two later works which actually bear this title (opp.43, 70). Saint-Saëns's op.28 willingness to experiment with the traditional form of the concerto is evident here and elsewhere, and his first works of

descriptive music also date from the 1860s. In the Introduction and Rondo Capriccioso for violin and orchestra he used idiomatic Spanish rhythms, and in later works of this type (the *Havanaise* and *Caprice andalous*) he alternated raised and lowered 7ths to create a wistful mood. *La princesse jaune*, his first opera to be performed (1872), employs pentatonic melodies, used earlier in the march *Orient et occident*, and initiated a spate of operas on Japanese themes by other composers. His other exotic works (the *Nuit persane*, *Suite algérienne*, *Africa*, the Fifth Piano Concerto and *Souvenir d'Ismailia*) are frequently in the minor mode with the sixth and seventh degrees raised, also showing a variety of other techniques. The *Rhapsodie d'Auvergne* and the *Caprice sur des airs danois et russes* are based on European folksongs, as are portions of several other works. Furthermore, the virtuoso pedal technique of his early organ works, such as the *Fantaisie* (1857) and the *Trois rhapsodies sur des cantiques bretons* (1866), is thought to have influenced the symphonic style of late 19th-century French organ writing. In the 1870s Saint-Saëns composed four symphonic poems (*Le rouet d'Omphale*, *Phaéton*, *Danse macabre* and *La jeunesse d'Hercule*) in which he experimented with orchestration and thematic transformation. *La jeunesse d'Hercule* is modelled closely on Liszt, but the others concentrate on some physical movement – spinning, riding, dancing – which is described in musical terms. He had previously experimented with thematic transformation in his programmatic overture *Spartacus* and later used it in his Fourth Piano Concerto and the 'Organ' Symphony (no.3).

Some of Saint-Saëns's best and most characteristic compositions date from the 1870s and 80s. These include the Fourth Piano Concerto, Third Violin Concerto, 'Organ' Symphony, *Samson et Dalila*, *Le déluge*, the Piano Quartet op.41, the First Violin Sonata, First Cello Sonata, Variations on a Theme of Beethoven and *Le carnaval des animaux*. Characteristic of many works written at this time is the use of repeated rhythmic motifs or of chorale melodies, combined in the second movement of the op.41 quartet. Both the Fourth Piano Concerto and the 'Organ' Symphony begin in C minor and end in C major employ thematic transformation and a chorale melody, and the four movements are arranged (as are those of the First Violin Sonata) in an interlocking pattern of two plus two. Saint-Saëns worked on *Le carnaval des animaux* concurrently with the 'Organ' Symphony and it remains his most brilliant comic work, parodying Offenbach, Berlioz, Mendelssohn, Rossini, his own *Danse macabre* and several popular tunes. The Third Violin Concerto (1880) is more rewarding musically and less demanding technically than the two earlier violin concertos; the chorale-like passage in B major near the end may have been influenced by his own Fourth Piano Concerto. A *Morceau de concert* for violin, written in the same year as the concerto, shares a number of affinities with it. Unlike his other *Morceaux de concert* (opp.94, 154), this piece is essentially a concerto first movement.

As an opera composer Saint-Saëns had an unerring sense for accurate declamation; in *Samson et Dalila* he also retained the identity of aria and ensemble, welding the whole work together with solid musical craftsmanship. Among his other operas, *Etienne Marcel*, *Henry VIII* (which has a principal theme based on a traditional English melody that Saint-Saëns found in the Buckingham Palace library) and *Ascanio* merit study

and revival. The subjects he chose call for the flamboyant expertise of a Meyerbeer, and although the operas contain much agreeable and skilfully shaped music, they are deficient in theatrical effect. The success of *Samson et Dalila* can be attributed not least to its having originally been conceived as an oratorio, thereby enabling the composer to concentrate on purely musical aspects.

Saint-Saëns wrote songs throughout his career, setting the poetry of Lamartine, Hugo and Banville as well as his own verses. The style naturally varies with the subject, but many songs reveal his vivid pictorial sense and his gift for caricature.

Much of Saint-Saëns's piano music was written after 1870. Most of it is salon music (mazurkas, waltzes, albumleaves, souvenirs etc.); but the three sets of Etudes (opp.52, 111, 135) and the Variations on a Theme of Beethoven op.35 (piano duo) rank with the concertos. The Septet op.65 (1880) is, like the suites (opp.16, 49, 90), a neo-classical work that revives 17th-century French dance forms. Although these dances are rigid and less original than the pavanés and *menuets antiques* of Debussy and Ravel, they reflect Saint-Saëns's interest in the rediscovery and revival of the forgotten French musical tradition of the 17th century (his editions of Lully, Charpentier and Rameau date from this period).

Beginning with the Second Violin Sonata (1896), a stylistic change is noticeable in much of Saint-Saëns's music. The piano writing is generally more linear and less heavy, and there is a growing preference for the thin sonorities of the harp (as in the *Fantaisie* op.95 for harp, the *Fantaisie* op.124 for violin and harp and the *Morceau de concert* op.154 for harp and orchestra) and woodwind (as in *Odelette* op.162 for flute and orchestra and the solo sonatas for oboe, clarinet and bassoon opp.166–8). The two string quartets (opp.112, 153) mark the first elimination of the piano in his chamber works. Remote chord progressions and modal cadences become increasingly apparent, and the subjects of his stage works are almost exclusively Greek. This austere tendency is, of course, typical of many composers after World War I, but it serves to emphasize the classical aspect of Saint-Saëns's nature which, latent earlier, had seldom been displayed in such rarefied form. Saint-Saëns's oeuvre has been criticized as uneven; this is in part the result of both an unusual facility and his friendship with the publisher Auguste Durand, who was perhaps insufficiently critical. However, it is also diverse and multi-faceted.

Saint-Saëns's writings attest his wide tolerance on many musical issues and his concern for order, clarity and precision. Like the Parnassian poets, he was a proponent of 'art for art's sake', and his views on expression and passion in art conflicted with the prevailing Romantic aesthetic. In his memoirs, *Ecole buissonnière*, he wrote:

Music is something besides a source of sensuous pleasure and keen emotion, and this resource, precious as it is, is only a chance corner in the wide realm of musical art. He who does not get absolute pleasure from a simple series of well-constructed chords, beautiful only in their arrangement, is not really fond of music.

Although Saint-Saëns's writings are remarkably consistent, it cannot be said that he evolved a distinctive musical style. Rather, he defended the French tradition that threatened to be engulfed by Wagnerian influences, and he created the environment that was to nourish his successors.

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Inc. ops: introduction, chorus (oc), c1850, *Pn*; ov., duo (oc, scenario suggested by J. Barbier), 1854, ov. (1913); Kenilworth (Act 1 air), Aug 1859; air, ov. (oc), before 1870 ['sujet persan'; written for Mme Gaveau-Sabatier]; Gounod's Maître Pierre (L. Gallet), completed by Saint-Saëns, c1877, *Pn*

Incid. music: La nuit florentine (chanson, Act 2 interlude, La nuit bergamasque; E. Bergerat, after N. Machiavelli: *La mandragore*), Paris, Odéon, 20 Feb 1913; ov., morceaux (oc), *Pn* [finale later incorporated into air de ballet, Henry VIII]

Title	Genre, acts	Libretto	Compositio n
<p data-bbox="284 286 912 315">Samson et Dalila</p> <p data-bbox="284 416 912 461">First performance : Weimar, Gross herzogliches, 2 Dec 1877</p> <p data-bbox="284 562 912 607">Publication details; remarks : 1877; ded. Pauline Viardot</p>	opéra, 3	F. Lemaire	1859, 1867–8, 1873–7
<p data-bbox="284 667 912 696">Le timbre d'argent</p> <p data-bbox="284 763 912 808">First performance : Lyrique, 23 Feb 1877</p>	drame lyrique, 4	J. Barbier and M. Carré	1864–77
<p data-bbox="284 909 912 954">Publication details; remarks : 1877; ded. Albert Libon</p> <p data-bbox="284 1014 912 1043">La princesse jaune</p> <p data-bbox="284 1081 912 1126">First performance : OC (Favart), 12 June 1872</p> <p data-bbox="284 1227 912 1272">Publication details; remarks : 1872; ded. Frédéric Villot</p>	oc, 1	L. Gallet	1872
<p data-bbox="284 1332 912 1361">Etienne Marcel</p> <p data-bbox="284 1400 912 1444">First performance : Lyons, Grand, 8 Feb 1879</p>	opéra, 4	Gallet	1877–8
<p data-bbox="284 1547 912 1592">Publication details; remarks : 1879; ded. Mme Saint-Saëns</p> <p data-bbox="284 1653 912 1682">Henry VIII</p> <p data-bbox="284 1749 912 1794">First performance : Opéra, 5 March 1883</p> <p data-bbox="284 1895 912 1939">Publication details; remarks : 1883; ded. Vaucorbeil</p>	opéra, 4	L. Détrouyat and A. Silvestre	1881–2
<p data-bbox="284 2000 912 2029">Proserpine</p>	drame lyrique, 4	Gallet, after A. Vacquerie	1886–7, rev. 1891

First performance :
OC (Favart), 14 March 1887

Publication details; remarks : 1887			
Ascanio	opéra, 5	Gallet, after P. Meurice: <i>Benvenuto Cellini</i>	1887–8
First performance : Opéra, 21 March 1890			
Publication details; remarks : 1890			
Phryné	oc, 2	L. Augé de Lassus	1892–3

First performance :
OC (Lyrique), 24 May 1893

Publication details; remarks : 1893			
Frédégonde	drame lyrique, 5	Gallet	1894–5
First performance : Opéra, 18 Dec 1895			
Publication details; remarks : 1895; completion of Guiraud's opera Brunehilda			

Les barbares	tragédie lyrique, prol, 3	V. Sardou and P.B. Gheusi	1900–01
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First performance :
Opéra, 23 Oct 1901

Publication details; remarks : 1901			
Hélène	poème lyrique, 1	Saint-Saëns	1902–3
First performance : Monte Carlo, 18 Feb 1904			

Publication details; remarks :
1903; ded. Prince Albert I of Monaco

L'ancêtre

drame
lyrique, 3

Augé de Lassus

1905

First performance :
Monte Carlo, 24 Feb 1906

Publication details; remarks :
1905; ded. Prince Albert I of Monaco

Déjanire

tragédie
lyrique, 4

Gallet and Saint-
Saëns, after
Sophocles: *Trachiniae*

1909–10

First performance :
Monte Carlo, 14 March 1911

Publication details; remarks :
1911; orig. version incid music, perf. 1898; ded. Castelbon de
Beauxhostes

Saint-Saëns, Camille: Works

other stage

Title	Genre, acts	Libretto	Composed
Ballet	frag.		c1849
Source/publication details; remarks : <i>F-Pn</i>			
Antigone			c1850; inc.
Source/publication details; remarks : <i>Pn</i>			
Le martyre de Vivia	incid music	J. Reboul	c1850
First performance : ? 6 April 1850			
Source/publication details; remarks : <i>Pn</i>			

La toilette de la marquise de Présalé	scène lyrique		1857
Source/publication details; remarks : <i>DI</i>			
Macbeth	scène lyrique	based on It. text by G. Carcano	1858
Source/publication details; remarks : <i>DI</i>			
Eglé pastorale	frag.		March 1859
Source/publication details; remarks : <i>Pn</i>			
Antoine et Cléopâtre	scène lyrique	Saint-Saëns	c1860
Source/publication details; remarks : <i>DI</i>			
Le château de la Roche-Cardon		Saint-Saëns	cNov 1861

First performance :
written for students at Ecole Niedermeyer

Source/publication details; remarks : <i>DI</i>			
Une nuit de Cléopâtre	ballet, Barbier, based on short story by T. Gautier		1863
First performance : unknown			
Nina Zombi	incid music	P. Tillier	1878

First performance :
Paris, Cercle Volney de la rue Saint-Arnaud, 17 May 1878

Source/publication details; remarks : 1878; music by Bériot, Coedès, Duvernoy, Durand, Ducoing, d'Estribaud, Ferrand, Guiraud, Joncières, Mansour, Saint-Saëns			
Gabriella di Vergi	dramma lirico	Saint-Saëns	1883
First performance : Paris, salon of Jules Barbier, 1884			

Source/publication details; remarks :
n.d.

Le Sicilien

incid music

Molière

1892

First performance :
Paris, Palais Garnier, 19 May 1892

Source/publication details; remarks :
music by Lully, restored by Saint-Saëns, *Pn*

Le malade imaginaire

comédie-ballet, 3

Molière

1892

First performance :
Paris, Grand, 28 Nov 1892

Source/publication details; remarks :
1894; music by Charpentier, restored by Saint-Saëns

Vercingétorix

incid music

E. Cottinet

1893

First performance :
Paris, Odéon, 7 Oct 1893

Source/publication details; remarks :
Pn

Antigone

incid music

Meurice and
Vacquerie, after
Sophocles

1893

First performance :
Paris, Comédie Française, 21 Nov 1894

Source/publication details; remarks :
1893

Javotte

ballet, 1

J.L. Croze

1896

First performance :
Lyons, Grand, 3 Dec 1896

Source/publication details; remarks :
1896; ded. Mme Jules Lasserre

Déjanire

incid music, 4

L. Gallet

1898

First performance :
Béziers, Arènes 28 Aug 1898

Source/publication details; remarks : 1898; rev. 1911 as drame lyrique			
Prologue to Fauré's Prométhée			1900
First performance : Béziers, Arènes 1900			
Source/publication details; remarks : <i>Pn</i> : orch parts			
Lola	scène dramatique, 1	S. Bordèse	1900
First performance : Paris, Concerts-Colonne, Nouveau, 7 March 1901			
Source/publication details; remarks : 1900; ded. Mme Henri Lavedan; op.116			
Les burgraves	incid music	V. Hugo	1902
First performance : Comédie-Française, 26 Feb 1902			
Source/publication details; remarks : <i>Pcf</i>			
Parysatis	incid music	J. Dieulafoy	1902
First performance : Béziers, Arènes, 17 Aug 1902			
Source/publication details; remarks : 1902			
Andromaque	incid music, 4	Racine	1902
First performance : Paris, Sarah-Bernhardt, 7 Feb 1903			
Source/publication details; remarks : 1903; ded. Sarah Bernhardt			
Pierrot astronome	ballet	Saint-Saëns	1907; inc.
L'assassinat du duc de Guise, op.128	film score	H. Lavedan	

First performance :
Paris, Charras, 16 Nov 1908

Source/publication details; remarks : 1908; ded. Fernand Leborne			
La foi	incid music	E. Brieux	1908
First performance : Monte Carlo, 10 April 1909			
Source/publication details; remarks : 1909; op.130			
La fille de tourneur d'ivoire	incid music from Saint-Saëns's works	A. Lafont	
First performance : Paris, OC (Favart), 1909			
On ne badine pas avec l'amour	incid music	A. de Musset	1916
First performance : Paris, Odéon, 8 Feb 1917			
Source/publication details; remarks : <i>Pn</i>			
Mélodrame			1917
Source/publication details; remarks : <i>Pn</i>			
Air de ballet sur des thèmes bretons			1917
First performance : intended for the Opéra-Comique			
Les heures	mélodrame	Saint-Saëns	n.d.
Source/publication details; remarks : music by Marie Jaëll			

Saint-Saëns, Camille: Works

sacred

Les Israélites sur la montagne d'Oreb (orat), c1848, inc., *F-Pn*

Kyrie, orch, before 1850, beginning only, *Pn*

Moïse sauvé des eaux, c1851, *Pn*

Regina coeli, D, S, A, T, org, 1853, *Pn*
 Mass, solo vv, chorus, orch, org, op.4, 1856 (1857)
 Tantum ergo, E, chorus, org, op.5, 1856 (1868)
 Ave Maria, G, 2 S, 2 A, 1857, *Pn*
 Oratorio de Noël, solo vv, chorus, str qt, hp, org, op.12, 1858 (1863)
 O salutaris, B, S, A, Bar, org, 1858 (1866)
 Veni Creator, C, chorus, org ad lib, 1858 (1866)
 Ave Maria, F, S, org, 1859, *Pn*
 Ave Maria, G, Mez, org, 1859 (1880)
 Ave verum, D, A, 1859, *Pn*
 O salutaris, A, S, org, 1859, *Pn*
 O salutaris, A, A solo, org, 1859 (1865)
 O salutaris, A, S, org, 1859, *Pn*
 Sub tuum praesidium, g, A, org, 1859, *Pn*
 Ave Maria, B, S, org, c1859 (1866)
 Ave Maria, E, Bar, org, c1859 (1866)
 Ave Maria, A, 2 A, org, c1860 (1865)
 Ave verum, E, S, A, T, B, org, c1860 (1865)
 Sub tuum, f, S, A, org, c1860 (1865)
 Tantum ergo, E, 2 S, A, org, ad lib chorus, c1860 (1866)
 Ave verum, b, S, A, org, c1863 (1865)
 Ave Maria, A, S/T, org, 1865 (1865)
 Coeli enarrant (Ps xviii), solo vv, chorus, orch, op.42, 1865 (1875)
 Inviolata, D, A solo, org, 1865 (1867)
 O salutaris, A, S, A, Bar, org, 1869 (1869)
 Ave verum, B, Bar, org, 1875, *Pn*
 Le déluge (orat), solo vv, chorus, orch, op.45, 1875 (1876)
 O salutaris, E, S, org, 1875 (1875)
 Requiem, solo vv, chorus, orch, op.54, 1878 (1878)
 Super flumina Babylonis (Ps cxxxvi), A solo, chorus, orch, 1879 (1879)
 O salutaris, E, T, Bar, org, 1884 (1884)
 O salutaris, E, A solo, org, 1884 (1884)
 Deus Abraham, F, A solo, org, 1885 (1885)
 Pie Jesu, c, B solo, org, 1885 (1885)
 Panis angelicus, F, T/S, str qnt/org, 1898 (1898)
 Offertoire pour la Toussaint, F, chorus, org, ad lib vc, db, 1904 (1904), arr. chorus, orch, 1913
 Praise ye the Lord (Ps ci), double choir, orch, org, op.127 (New York, 1908)
 The Promised Land (orat, H. Klein), solo vv, chorus, orch, 1913 (?1913)
 Ave Maria, chorus, org, op.145, 1914 (1914)
 Tu es Petrus, 4 male vv, org, op.147, 1914 (1916)
 Laudate Dominum, chorus, op.149, 1915 (1916)
 Quam dilecta, 1v, org, op.148, 1915 (1917)
 Litanies à la Sainte Vierge, 1v, org, 1917 (1917)
 Hymne à Jeanne d'Arc (Mgr Foucault), chorus, org, 1920 (1920)
 Ave Maria, F, S, A, hp, org, *Pn*
 Ave Maria, B, S, org, *Pn*
 Ave verum, E, Bar, *Pn*
 Ave verum, D, 4 female vv, org, hn obbl (n.d.)
 Gloria Patri gloria Filio, 2 S, 2 A, hn, org, *Pn*

Canticles: La madonna col bambino (St Alphonsus Liguori), F, A solo, pf, c1855 (1868); A Saint Joseph, 3 female vv, org, 1859, *Pn*; Dans ce beau moi, 1859, *Pn*; Nous qu'en ces lieux, 1859, *Pn*; Reçois mes hommages, 1859, *Pn*; Heureux qui du coeur de Marie, A, A solo/chorus, pf, 1859 (1865); O saint autel, D, 3 A, chorus, pf, c1860 (1865); Pour vous bénir, Seigneur (A. Cuinet), E, 3 A, chorus, pf, c1860 (1866); Reine des cieux, A, A solo/chorus, pf, c1860 (1866)

Felix es, motet, 2 S, T, B, chorus, ob, hn, hp, *Pn*

Saint-Saëns, Camille: Works

secular choral

op.

- Imogine (cant.), c1848, *F-Pn*
- Téléstille (cant.), 1849, *Pn*
- Cantata (A. Tastu), 1850, *Pn*
- Les djinns (V. Hugo), c1850, frag., *Pn*
- La rose (P.N. Grolier), chœur imité d'Anacréon, c1850, *Pn*
- Cantata, 3vv, with orch, 1852, *Pn*
- Fugue and chorus, 1852, *Pn*
- Ode à Sainte-Cécile, with solo vv, orch, 1852, *Pn*
- Le retour de Virginie, 1852, *Pn*
- Ivanhoë (cant.), with orch, 1864, *Pn*
- 19 Les noces de Prométhée (R. Cornut), with solo vv, orch, 1867 (1867)
- Sérénade d'hiver (H. Cazalis), 4 male vv, 1867 (1868)
- Le nuage, 1875, *Pn*
- 46 Les soldats de Gédéon (L. Gallet), 4 male vv, 1876 (1876)
- 53 Deux chœurs (Hugo), with solo vv, orch, 1878 (1878): Chanson de grand-père, Chanson d'ancêtre
- 57 La lyre et' la harpe (Hugo), with solo vv, orch, 1879 (1879)
- 69 Hymne à Victor Hugo, orch, chorus ad lib, 1881 (1884)
- 68 Deux chœurs, with pf ad lib, 1882 (1883): Calme de nuits, Les fleurs et les arbres
- 71 Deux chœurs (T. Saint-Félix), 1884 (1884): Les marins de Kermor, Les Titans
- 74 Saltarelle (E. Deschamps), 4 male vv, 1885 (1885)
- 84 Les guerriers (G. Audigier), 4 male vv, 1888 (1888)
- 26bis Nuit persane (A. Renaud), with solo vv, orch, 1891 (1892)
- Tiré de Psyché (Molière), madrigal, T, male chorus, 1897 (1897)
- 113 Chants d'automne (S. Sicard), 4 male vv, 1899 (1899)
- 114 La nuit (Audigier), female vv, with S, orch, 1900 (1900)
- 115 Le feu céleste (Silvestre), with nar, S, orch, org, 1900 (1900)
- 118 Romance du soir (J.L. Croze), S, A, T, B, 1902 (1902)
- 121 A la France (J. Combarieu), 4 male vv, mixed vv ad lib, 1903 (1904)
- Ode d'Horace (trans. Saint-Saëns), 4 male vv, 1905 (1905)
- 126 La gloire de Corneille (L. Augé de Lassus), 1906 (1908)
- 129 Le matin (A. Lamartine), 4 male vv, 1909 (1909)
- 131 La gloire, with solo vv, pf, 1911 (?1912)
- 134 Aux aviateurs (J. Bonnerot), 4 male vv, 1911 (?1912)
- 137 Aux mineurs, 4 male vv, 1912 (n.d.)
- 138 Hymne au printemps, 1912 (n.d.)
- 141 Deux chœurs, 1913 (1913): Des pas dans l'allée (M. Boukay), Trinquons (Béranger)
- 142 Hymne au travail, 4 male vv, 1914 (n.d.)

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| 151 | Trois chœurs, 3 female vv, 1917 (1917): Chanson des aiguilles (Bonnerot), Salut au chevalier (P. Fournier), Le sourire (J. Mirval) |
| 164 | Aux conquérants de l'air (Saint-Saëns), 2vv, 1921 (1921) |
| 165 | Le printemps (J. de la Fontaine), 2vv, 1921 (1922) |
| — | Canon, 2 female vv, <i>US-Wc</i> |

Saint-Saëns, Camille: Works

songs

for 1 voice and piano unless otherwise stated

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Ariel, 1841, *F-Pn*, Le soir (Desbordes-Valmore), 1841, *Pn*; La maman (A. Tastu), c1841, *Pn*; Prière, S, A, T, 1842, *Pn*; Tandis que sur vos ans (Tastu), 1844, *Pn*; Le Golfe de Baya (A. Lamartine), c1847, *Pn*; Télésille (Tastu), 1849, *Pn*; Bergeronnette (J. Lombard), 1850, *Pn*; Lamento (T. Gautier), 1850, *Pn*; Le lac (Lamartine), 1850 (c1856); Guitare (V. Hugo), 1851 (1870); Le poète mourant (Lamartine), 1851, *Pn*; Le rendez-vous (E. Fiéffé), 1851, *Pn*; Rêverie (Hugo), acc. orch, 1851 (1852); La chasse du burgrave, 1851 (1855); Idylle (A. Deshoulières), 1852, *Pn*; L'automne (Lamartine), c1852, *Pn*

Le pas d'armes du Roi Jean (Hugo), acc. orch, 1852 (1855); Mélodie (Lamartine), acc. orch, 1852, *Pn*; La feuille de peuplier (Tastu), acc. orch, 1853 (1854); Ruhethal (L. Uhland), 1854, *Pn*; La porta dell'inferno (Dante), 1854, *Pn*; La cloche (Hugo), acc. orch, c1855 (1856); L'attente (Hugo), acc. orch, c1855 (1856); Le lever de la lune (Ossian), 1855 (1856); Le sommeil des fleurs (G. de Penmarch), 1855 (1856); Plainte (Tastu), acc. orch, c1855 (1856); A la lune, 1856, *Pn*; Toi (E. St Chaffray), c1856 (1856)

La mort d'Ophélie (E. Legouvé), c1857 (1858); Pourquoi t'exiler, 1858, *Pn*; Souvenances (F. Lemaire), c1858 (1859); Alla riva del Tebro, c1860 (1870); Etoile de matin (C. Distel), c1860 (1869); Extase (Hugo), acc. orch, c1860 (1864); Soirée en mer (Hugo), 1862 (1864); Canzonetta toscana, 1863 (1870); Le matin (Hugo), c1864 (1866); Clair de lune (C. Mendès), c1865 (1866); Heures passées (A. Lenfant), 1865, *Pn*; L'enlèvement (Hugo), acc. orch, 1865 (1866); Sérénade (L. Mangeot), acc. orch, c1866 (1867); Le chant de ceux qui s'en vont sur la mer (Hugo), 1868 (1868)

La coccinelle (Hugo), 1868 (1896); Maria Lucrezia (Legouvé), 1868 (1870); A quoi bon entendre (Hugo), 1868 (1868); 1868 (1868); Tristesse (Lemaire), c1868 (1877); Marquise, vous souvenez-vous? (F. Coppée), c1869 (1870); Si vous n'avez rien à me dire (Hugo), 1870 (1896); A Voice by the Cedar Tree (A. Tennyson), 1871 (London, 1871); Désir de l'orient (Saint-Saëns), 1871 (1895); My Land (T. Davis), 1871 (London, 1871); Chanson triste: dans ton coeur (H. Cazalis), 1872 (1884); Danse macabre (Cazalis), acc. orch, 1872 (1873); Vogue, vogue la galère (J. Aicard), hmn ad lib, c1877 (1877)

Night Song to Preciosa (I. Ginner), 1879 (London, 1879); Dans les coins bleus (C. Sainte-Beuve), 1880 (1884); Chanson à boire du vieux temps (N. Boileau), 1885 (1885); Ronde (Coppée), 1885, *Pn*; Une flûte invisible (Hugo), with fl, 1885 (1885); La fiancée du timbalier (Hugo), acc. orch, op.82, 1887 (1888); Suzette et Suzon (Hugo), 1888 (1889); Guitares et mandolines (Saint-Saëns), 1890 (1890); Présage de la croix (S. Bordèse), 1890 (1891); Amour viril (G. Boyer), 1891 (1891); Aimons-nous (T. de Banville), acc. orch, 1892 (1892)

Là-bas (J.L. Croze), 1892 (1892); Les fées (Banville), acc. orch, 1892 (1892); Les fleurs (V. de Collerville), 1892, *Pn*; Le rossignol (Banville), 1892 (1892); Madeleine (A. Tranchant), 1892 (1892); Romance (E. Bergerat), acc. hp, 1892, *Pn*; Fière beauté (A. Mahot), acc. orch, 1893 (1893); La sérénité (M.

Barbier), 1893 (1895); La libellule (Saint-Saëns), acc. orch, 1893 (1894); Peut-être (Croze), 1893 (1894); Primavera (P. Stuart), 1893 (1893); Vive Paris, vive la France (Tranchant), 1893 (1894); Pallas Athénée (Croze), acc. orch, op.98, 1894 (1894)

Pourquoi rester seulette (Croze), 1894 (1895); Alla riva del Tebro, 1898 (1899) [arr. of madrigal by Palestrina]; Les vendanges (S. Sicard), acc. orch, 1898 (1898); Lever de soleil sur le Nil (Saint-Saëns), acc. orch, 1898 (1898); Si je l'osais (Tranchant), 1898 (1898); Sonnet (Saint-Saëns), 1898 (1898); Les cloches de la mer (Saint-Saëns), acc. orch, 1900 (1900); Nocturne (J. Quinault), 1900 (1900); Thème varié (Saint-Saëns), 1900 (1900); Désir d'amour (F. Perpiñan), 1901 (1901)

Elle (C. Lecocq), 1901 (1901); L'arbre (J. Moréas), 1903 (1903); Soeur Anne (A. Pressat), 1903 (1903); Le fleuve (G. Audigier), 1906 (1906); L'étoile (Haïdar-Pacha), 1907 (1907); Soir romantique (Comtesse de Noailles), 1907 (1907); Violons dans le soir (Comtesse de Noailles), with vn, 1907 (1907); Fomicacacadéide, 1908, *Di*; Le vent dans la plaine (P. Verlaine), 1912 (1913); Les sapins (P. Martin), 1914 (1914); Vive la France (P. Fournier), 1914 (1915); La française (M. Zamacoïs), 1915, in *Le petit Parisien*

Ne l'oubliez pas (F. Regnault), 1915 (1915); S'il est un charmant gazon (Hugo), 1915 (1915); Honneur à l'Amérique (Fournier), 1917 (1917); Angélus (P. Aguétant), acc. orch, 1918 (1918); Où nous avons aimé (Aguétant), acc. orch, 1918 (1918); Papillons (R. de Léché), acc. orch, 1918 (1918); Victoire (Fournier), 1918 (1918); Hymne à la paix (J. Faure), acc. orch, op.159, 1919 (1920)

Antwort (L. Uhland), *Pn*; Chanson de Fortunio (A. de Musset), *Pn*; La cigale et la fourmi (J. de Lafontaine) (Cologne, 1958); L'écho de la harpe, *Pn*; God Save the King [Fr. trans. with pf acc.]; Primavera (C. d'Orléans), *Pn*

Duos: Pastorale (Destouches), 1855 (1856); Viens (Hugo), c1855 (1856); Le soir descend sur la colline, 1857 (1868); Scène d'Horace (P. Corneille), acc. orch, op.10, 1860 (1861); El desdichado, acc. orch, 1871 (1884); Les cygnes (Renaud), acc. orch, chorus ad lib, from op.26bis, 1891 (1892); Vénus (Saint-Saëns), 1896 (1896)

Saint-Saëns, Camille: Works

orchestral

without solo instruments

—	Symphony, inc., B \square , c1848, <i>F-Pn</i>
—	Symphony, inc., D, c1850, <i>Pn</i>
—	Scherzo, small orch, A, c1850, <i>Pn</i>
—	Serenata, D, c1850, <i>Pn</i>
—	Symphony, inc., A, c1850, <i>Pn</i>
—	Symphony, A, c1850 (1974)
—	Les cloches, C, 1853, frag., <i>Pn</i>
2	Symphony no.1, E \square , 1853 (1855)
—	Ouverture d'un opéra comique inachevé, G, c1854 (1913)
—	Symphony 'Urbs Roma', F, 1856 (1974)
55	Symphony no.2, a, 1859 (1878)
49	Suite, D, 1863 (1877)
—	Spartacus, ov., E \square , 1863 (1984)
—	Pamponette, G, 1864 (n.d.)

34	Marche héroïque, E♭, 1870 (1871)
31	Le rouet d'Omphale, A, 1871 (1872)
39	Phaéton, C, 1873 (1875)
40	Danse macabre, g, 1874 (1875)
50	La jeunesse d'Hercule, E♭, 1877 (1877)
60	Suite algérienne, C, 1880 (1881)
63	Une nuit à Lisbonne, E♭, 1880 (1881)
64	Jota aragonese, D, 1880 (1881)
78	Symphony no.3, c, 1886 (1886)
7bis	Rhapsodie bretonne, 1891 (1891)
93	Sarabande et rigaudon, E, 1892 (1892)
—	Paso-doble, 1894 (n.d.)
117	Marche du couronnement, E♭, 1902 (1902)
133	Ouverture de fête, F, 1910 (1910)
—	Hail! California, F, 1915 (1915)

with solo instruments

6	Tarantelle, a, solo fl, cl, 1857 (1857)
58	Violin Concerto no.2, C, 1858 (1879)
17	Piano Concerto no.1, D, 1858 (1868)
202	Violin Concerto no.1, A, 1859 (1868)
—	Fantaisie, E♭, solo, cl, frag., 1860, private collection
28	Introduction et rondo capriccioso, a, solo vn, 1863 (1870)
67	Romance, E, solo hn/vc, 1866 (1885)
22	Piano Concerto no.2, g, 1868 (1868)
29	Piano Concerto no.3, E♭, 1869 (1875)
37	Romance, D♭, solo fl/vn, 1871 (1874)
33	Cello Concerto no.1, a, 1872 (1873)
43	Allegro appassionato, b, solo vc, 1873 (1875)
36	Romance, F, solo hn/vc, 1874 (1874)
48	Romance, C, solo vn, 1874 (1877)
44	Piano Concerto no.4, c, 1875 (1877)
61	Violin Concerto no.3, b, 1880 (1880)
62	Morceau de concert, G, solo vn, 1880 (1880)
70	Allegro appassionato, solo pf, 1884 (1884)
73	Rhapsodie d'Auvergne, C, solo pf, 1884 (1884)
83	Havanaise, E, solo vn, 1887 (1888)
94	Morceau de concert, f, solo hn, 1887 (1893)
89	Africa, g, solo pf, 1891 (1891)
103	Piano Concerto no.5, F, 1896 (1896)
119	Cello Concerto no.2, d, 1902 (1902)
122	Caprice andalous, G, solo vn, 1904 (1904)
132	La muse et le poète, solo vn, vc, 1910 (1910)
154	Morceau de concert, G, solo hp, 1918 (1919)
156	Cyprés et lauriers, d, solo org, 1919 (1919)
16bis	Suite, d, solo vc, 1862, 1919 (1920)
162	Odelette, D, solo fl, 1920 (1920)

Saint-Saëns, Camille: Works

military band

25	Orient et occident, 1869 (1870), also arr. with orch
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- 86 Pas redoublé, 1887 (1890)
- 125 Sur les bords du Nil, F, 1908 (1908)
- 152 Vers la victoire, 1917 (1918)
- 155 Marche interallié, 1918 (1919)

Saint-Saëns, Camille: Works

chamber

- Sonata, B♭, vn, pf, 1842, *F-Pn*
- Mélodie, C, vn, before 1845, *Pn*
- Piano Trio, inc., G, c1848, *Pn*
- Sonata, inc., vn, pf, c1850, *Pn*
- Piano Quartet, E, 1853 (1992)
- Adagio, E♭, hn, org, c1854 (1987)
- 14 Piano Quintet, a, ?1855 (1865)
- Caprice brillant, vn, pf, 1859, *US-R*
- 16 Suite, d, pf, vc, ?1862 (1866)
- 18 Piano Trio no.1, F, 1864 (1867)
- 15 Sérénade, E♭, pf, org, vn, va/vc, 1865 (1865)
- 27 Romance, B♭, pf, org, vn, 1866 (1868)
- Les odeurs de Paris, 2 tpt, hp, children's ww, pf, c1870, *F-Pn*
- 38 Berceuse, B♭, vn, pf, 1871 (1874)
- 32 Sonata, c, vc, pf, 1872 (1873)
- 41 Piano Quartet, B♭, 1875 (1875)
- 51 Romance, D, vc, pf, 1877 (1877)
- 65 Septet, E♭, pf, tpt, 2 vn, va, vc, db, 1880 (1881)
- 75 Violin Sonata no.1, d, 1885 (1885)
- 76 Wedding Cake, A♭, pf, str, 1885 (1886)
- Le carnaval des animaux, 2 pf, 2 vn, va, vc, db, fl, cl, hmn, xyl, 1886 (1922),
incl. no.12, Le cygne, vc, pf (1887)
- 79 Caprice sur des airs danois et russes, pf, fl, ob, cl, 1887 (1887)
- 91 Chant saphique, vc, pf, 1892 (1892)
- Méditation, vn, pf, 1892 (1892)
- 92 Piano Trio no.2, e, 1892 (1892)
- 102 Violin Sonata no.2, E♭, 1896 (1896)
- Barcarolle, D, vn, vc, org, pf, 1897, *Pn*
- 108 Barcarolle, F, vn, vc, org, pf, 1898 (1898)
- 112 String Quartet, e, 1899 (1899)
- Sonata, inc., D, vc, pf, after 1898, *DI*
- 123 Cello Sonata no.2, F, 1905 (1905)
- 124 Fantaisie, A, vn, hp, 1907 (1907)
- 136 Triptyque, D, pf, vn, 1912 (1912)
- Allegro de concert, b, vn, pf, 1913 (1913) [after Vn Conc. no.3]
- 143 Elégie, D, vn, pf, 1915 (1915)
- 144 Cavatine, D♭, trbn, pf, 1915 (1915)
- 153 String Quartet, G, 1918 (1919)
- L'air de la pendule, a, vn, pf, 1918, *Pn*
- 158 Prière, G, org, vc, 1919 (1919)
- 158bis Prière, G, org, vn, 1919 (1920)
- 160 Elégie, F, vn, pf, 1920 (1920)
- 166 Sonata, D, ob, pf, 1921 (1921)
- 167 Sonata, E♭, cl, pf, 1921 (1921)

piano or other solo instrument

piano for 2 hands unless otherwise stated

Unpubd (most MSS in *F-Pn*) juvenilia, 1839–42, inc; Galop, G, 1841; Andante, c, 1841; Petit galop, F, 1841; Galop, A♭, 1841; Variations sur un thème par Félix Cazot, C, 1841; Andante, G, 1841; Berceuse, G, 1841; Walse, A, 1841; Walse, A♭, 1841; Walse, A♭, 1841; Galop no.2, A, 1842; Morceau, d, 1842; Thème et variations, C, 1842; Allegretto, E♭, 1842; Largo, c, 1842; Adagio, E♭, 1842; Walse faite à Chaumont, A, 1842; Valse, G, 1843; Pièce, C, 1844; Air varié, C, 1846, inc.; Sonata, G, 1847, inc.; Pièce, d, 1847; 2 bagatelles, 1857; Allegro di molto, D♭, inc., c1859; Antwort, e, 1866; Prélude, g, 1866, private collection

3	Six bagatelles, 1855 (1856)
11	Duettino, G, 4 hands, 1855/8 (1861)
21	Mazurka no.1, g, 1862 (1868)
23	Gavotte, c, 1871 (1872), orchd
24	Mazurka no.2, g, 1871 (1872)
—	Romance sans paroles, b, 1871 (1872)
56	Menuet et valse, 1872 (1878)
35	Variations on a Theme of Beethoven E♭, 2 pf, 1874 (1874)
52	Six études, 1877 (1877)
59	König Harald Harfagar, E♭, 4 hands, 1880 (1880)
66	Mazurka no.3, b, 1882 (1883)
70	Allegro appassionato, d, orch ad lib, 1884 (1884)
72	Album, 1884 (1884)
—	Improvisation, A, 1885 (1885)
77	Polonaise, f, 2 pf, 1885 (1886)
80	Souvenir d'Italie, G, 1887 (1887)
81	Feuillet d'album, B♭, 4 hands, 1887 (1887)
86	Pas redoublé, B♭, 4 hands, 1887 (1890)
—	Bourrée, a, c1888 (1888)
85	Les cloches du soir, E♭, 1889 (1889)
87	Scherzo, 2 pf, 1889 (1890)

88	Valse canariote, a, 1890 (1890)
90	Suite, F, 1891 (1892)
111	Six études, 1892, 1899 (1899)
95	Fantaisie, hp, 1893 (1893)
96	Caprice arabe, A, 2 pf, 1894 (1894)
97	Thème varié, 1894 (1894)
100	Souvenir d'Ismaïlia, 1895 (1895)
104	Valse mignonne, E \square , 1896 (1896)
105	Berceuse, E, 1896 (1896)
8bis	Duos, 2 pf, 1897 (1898) [after duos for pf, org, op.8]
106	Caprice héroïque, 2 pf, 1898 (1898)
110	Valse nonchalante, D \square , 1899 (1898), orchd
—	Le Ruisseau, 1900 (1900)
120	Valse langoureuse, E, 1903 (1903)
—	Morceau de concours no.2, 1904 (1905)
—	Feuillet d'album, B \square , 1909 (1909)
135	Six études, left hand, 1912 (1912)
139	Valse gaie, 1912 (1913)
—	Allegro, E \square , 1913 (1913) [after Pf Conc no.3]
161	Six Fugues, 1920 (1920)
163	Marche dédiée aux étudiants d'Alger, E \square , 4 hands, 1921 (1922)
169	Feuillet d'album, A \square , 1921 (1922)

Saint-Saëns, Camille: Works

other keyboard

1	Trois morceaux, hmn, 1852 (1858)
—	Assai moderato, B \square , org/hmn, 1853, <i>US-NH</i>
—	Deux pièces, org, c1853, <i>F-Pn</i>
—	Offertoire, inc., c, org/hmn, 1853–7, <i>F-Pn</i>
—	Prélude, F, org, c1855 (1991)
—	Interlude fugué, g, org/hmn, 1856 (1936)
—	Fantaisie, E \square , org, 1857 (1857)
—	Procession, C, org/hmn, 1858 (1901)
8	Six duos, hmn, pf, 1858 (1858)
9	Bénédiction nuptiale, org, 1859 (1868)

- Six morceaux, hmn, 1859, *Pn*
- Offertoire, D, org/hmn, 1859 (1901)
- Communion, E, org/hmn, 1859 (1901)
- Pièces, org, ?1859 (1991)
- 13 Elévation, ou Communion, org/hmn, E, 1859 (1865)
- 7 Trois rapsodies sur des cantiques bretons, org, 1866 (1866)
- Praeludium et Fuga, inc., c, org/hmn, before 1870 (1991)
- Morceau, inc., C, org/hmn, before 1871, *Pn*
- [Deux pièces brèves], org/hmn, after 1870 (1991)
- Offertoire, e, org/hmn, 1875 (1901)
- Prélude, A, org/hmn, before 1877 (n.d.)
- Offertoire, F, org/hmn, 1882 (1901)
- Adagio, inc., G, org/hmn, 1892, *Pn*
- 99 Trois préludes et fugues, org, 1894 (1894)
- 101 Fantaisie, D, org, 1895 (1895)
- 107 Marche religieuse, F, org, 1897 (1898)
- 109 Trois préludes et fugues, org, 1898 (1898)
- Marche-cortège, E, org/hmn, before 1901 (1901)
- Fantaisie, Aeolian org, 1906 (1988)
- 150 Sept improvisations, org, 1916–17 (1917)
- 157 Fantaisie no.3, C, org, 1919 (?1919)

Saint-Saëns, Camille: Works

cadenzas, transcriptions and arrangements

Cadenzas for pf concs. by Beethoven and Mozart, and Beethoven's Vn Many Conc. transcrs. and arrs. of works by J.S. Bach, Beethoven, Berlioz, Bizet, Chopin, David, Duparc, J. Durand, Duvernoy, Gluck, Gounod, J. Haydn, Liszt, Luigini, Lully, Lwoff, Massenet, Mendelssohn, Meyerbeer, L. Milan de Valence, Mozart, Paladilhe, Reber, Renaud, Schumann, Wagner and Weber

Saint-Saëns, Camille

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Saint-Sévin.

See [L'abbé family](#).

Saint-Simon, Comtesse de.

See [Bawr, sophie de](#).

Saint-Simonians.

Followers of a French social and philosophical movement, among whom several were musicians. Saint-Simonism was founded by a handful of disciples of the social thinker Claude-Henri de Rouvroy, count of Saint-Simon, shortly after his death in 1825. The Saint-Simonians preached the elimination of all hereditary rights, international cooperation for the peaceful exploitation of the globe, and the reorientation of social institutions towards 'the moral, intellectual and physical improvement of the poorest and most numerous class'.

The Saint-Simonians believed in the apostolic role of the artist and attempted to enlist writers, artists and musicians to their cause. In about 1830 or 1831, Liszt, Ferdinand Hiller and the tenor Adolphe Nourrit were apparently frequent visitors at the Saint-Simonians' public lectures and soirées in Paris. Berlioz became passionately interested at about the same time; on 28 July 1831 he wrote to the Saint-Simonian leader Charles Duveyrier that, in spite of certain doubts, 'I am today convinced that Saint-Simon's plan is the only true and only complete one, as far as the political reorganization of Society is concerned'. In late 1831 the movement

suffered a schism and soon took on a more mystical character, thus alienating many of its former sympathizers (including Berlioz and Liszt).

This new, almost religious emphasis on the nobility of physical labour and on fraternal cooperation attracted several young musicians to Saint-Simonism. Félicien David became a member of the communal 'Famille saint-simonienne' at Ménilmontant, where he improvised at the piano during ceremonies and wrote choruses for the daily ritual. The amateur singers of the 'Family' were trained by Dominique Tajan-Rogé, a former cellist at the Opéra-Comique and a friend of Berlioz. In addition, a number of Saint-Simonian chansonniers wrote propagandistic poems to familiar tunes, and the best known, Vinçard *aîné*, wrote his own melodies.

In 1833, as the result of governmental persecution, many Saint-Simonians left France for Egypt. (The departures were celebrated by a new adherent, Reber, in his 'A l'Orient!'.) The Egyptian mission failed, thus marking the end of large-scale Saint-Simonian activity, but David gathered themes there which he later used in *Le désert* (1844) and other works. Apart from David, only Tajan-Rogé and Vinçard retained close ties with the movement's leaders later in life. But the movement left its mark on those who had attended the soirées of 1830–31 (not least on Liszt and Berlioz in their popular choral works) and it retains interest as one of the earliest social movements to make extensive use of music to propagate its ideas.

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RALPH P. LOCKE

Saint Sixt.

See [Uc de saint circ.](#)

St Thomas Church, music of the.

See [Syrian church music](#).

St Trond, Rudolf of.

See [Rodolfus of St Truiden](#).

Sainz de la Maza (y Ruiz), Regino

(*b* Burgos, 7 Sept 1896; *d* Madrid, 26 Nov 1981). Spanish guitarist, teacher and composer. He studied with Daniel Fortea, a student of Tárrega, and was strongly influenced by Llobet Soles. During the 1930s, 40s and 50s he toured extensively in Europe, North and South America, and in some African countries. He also toured Japan in the 1950s. In 1940 Sainz de la Maza gave the première in Barcelona of Rodrigo's *Concierto de Aranjuez*, dedicated to him and written at his instigation. He made the first recording of the work in the 1940s, with the Spanish National Orchestra under Ataulfo Argenta, and gave numerous performances of it in Europe and the Americas. Many other works were dedicated to him by other Spanish composers of the 'Generación del 27', among them Antonio José's 1933 Sonata. Sainz de la Maza's interpretations were admired for their rigour and elegance and a style that was according to Rodrigo, 'as he was: lean, precise [and] to the point'.

Sainz de la Maza was professor of guitar at the Madrid Conservatory from 1935 until his retirement in 1969 and wrote music criticism for the Spanish daily *ABC* from 1939 to 1952. He was elected to the Real Academia de Bellas Artes in 1956. As a composer, he wrote exclusively for the guitar in a stylized idiom that drew heavily on Castilian and Andalusian folksong; some of his works have become popular standards in the guitar repertory.

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RICARDO IZNAOLA

Saioni [Saione].

See [Fedeli](#) family.

Saitenchöre

(Ger.).

See [Courses](#).

Saitenhalter

(Ger.).

See [Tailpiece](#).

Saito, Hideo

(*b* Tokyo, 23 May 1902; *d* Tokyo, 18 Sept 1974). Japanese cellist. He first studied the piano and at 14 conducted a Mandarin orchestra. In 1920 he attended Jochi University where he met Prince Hidemaro Konoe, a professor and conductor who took him to Germany. He studied with Klengel at the Leipzig Conservatory (1923–7). On his return to Japan he joined the New SO (now the NHK SO), began to teach and became the first Japanese professional cellist to play chamber music. He went back to Germany in 1930 and studied with Feuermann at the Berlin Hochschule für Musik until 1932, after which he returned to Japan to become principal cellist of the New SO; he also took up conducting at this time. In 1948 he founded the Tōhō School of Music, which he subsequently turned into a music university. Many celebrated musicians were his pupils: Seiji Ozawa, Nobuko Imai and Tsuyoshi Tsutsumi all owed their musical education to Saito and played in the Tōhō Chamber Orchestra, which Saito took on tours of the USSR and the USA. He was a member of the jury at the Marguerite Long-Jacques Thibaud Competition in 1973, and the same year was awarded the San Ford Prize from Yale University. (*CampbellGC*)

MARGARET CAMPBELL

Saitta, Carmelo

(*b* Stromboli, Sicily, 23 Jan 1944). Argentine composer of Italian birth. After moving to Argentina in 1951 he studied at the Municipal Conservatory with Enrique Belloc, José Ramón Maranzano, Francisco Kroepfl and Gerardo Gandini. He is vice-president of the Agrupación Nueva Música and head of the training section of the Recoleta Cultural Centre's music research laboratory. As well as teaching at the National Conservatory, the Municipal Conservatory and the Fine Arts Faculty of La Plata University, he has taught courses at Goethe Institute and other organizations. He won the Buenos Aires Municipal Prize (1989) and the second prize at the Bourges Festival in France (1990) for *La maga o el ángel de la noche*. He has published a large number of articles and is the author of *Creación e iniciación musical* (Buenos Aires, 1978) and *El luthier en el aula* (Buenos Aires, 1990).

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Vocal: 3 poemas trágicos, 1v, pf, 1967; 2 por 4, 1v, perc, 1978

Elec: Collage, 1973; 2 estudios electrónicos, 1975–6; Primera composición

electrónica, 1977; La maga o el ángel de la noche, 1989

Film score: Rompecorazones, 1991

VALDEMAR AXEL ROLDAN

Saive.

See [Sayve](#) family.

Saizenay.

See [Vaudry, jean etienne](#).

Sakač, Branimir

(*b* Zagreb, 5 June 1918; *d* Zagreb, 29 Dec 1979). Croatian composer. He graduated in music at the Zagreb Academy in 1941, having studied composition with Franjo Dugan, and remained on the staff there (1941–6). Following this, he was conductor of the Radio Zagreb Orchestra (1946–8), chief of the music division of Radio Rijeka (1949–50) and professor at the state music school in Zagreb (1951–61). He founded and directed the Zagreb Fonoplastički Atelje-Theater, which worked in sound, light, movement and space, and which first performed at the Zagreb Biennale in 1967. From 1971 he was artistic director of the Annual Review of Yugoslav Music in Opatija (now the International Music Festival Opatija), and director of the Zagreb Biennale.

Breaking away from a conventional romantic style, Sakač first attracted attention with his Expressionist and sometimes violent *Simfonija o mrtvom vojniku* ('Symphony on a Dead Soldier', 1951), created from incidental music to the radio play *Without a Title* by Norman Corwin; the work's dramatic content was later realized in a powerful ballet. His *Tri sintetske poeme* ('Three Synthetic Poems', 1959) for tape marked a new departure in using *musique concrète* for programmatic purposes, an approach repeated in the vivid *Jahači apokalipse* ('Horsemen of the Apocalypse'). However, a later work, *Prostori* ('Spaces', 1965) dispenses with a programme and successfully combines sound transformations on tape with live orchestra. Fundamental to Sakač's development and his conversion to the avant garde was the outstanding large-scale orchestral work, *Episodes*, which demonstrated the composer's complete command of contemporary instrumental and compositional techniques, including the dramatic use of spatial notation. Another aspect of his later style is the use of novel vocal techniques, notably in *Omaggio* (1969) and in *Umbrana* (1971), in which 12 solo singers use the clusters, unusual vocal techniques and textures familiar in works of the Polish school.

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tape, 1965; Turm-Musik, 1970

Chbr and solo inst: 2 preludija, fl, hp, pf, 1945; Aleatorički preludij 'Prizme' [Prisms], pf, 1961; 2 minijature, fl, hp, perc, 1963; Studija I, pf, perc, 1963; Studija II, pf, 1964; Sonet, ens, 1965; Structures I, ens, 1965; 6 epigrama, 2 pf, 1966; Syndrome, ens, 1966; Koralni kvartet [Choral Qt], str qt, 1966–7, collab. M. Miletić; Doppio, str qt, 1968; Solo I, vn, ens, 1968; Vario, vn, 1968; Attitudes, vc, pf, 1969–70; Ad litteram, pf, 1970; Pezzi, vc, 1970; Sial, ens, 1970 [part 2 of Bellatrix-Alleluja cycle]; Scena, ens, 1971; Songelu, actor, ens, lights, 1972; A Play, ens, 1973; Ariel, pf, 1979
Vocal: Silen, paysage, adieu (V. Vidrić), 1v, pf, 1944; 7 stavaka [7 Movts], chorus, 1963; Omaggio – Canto della Commedia, 7 solo vv, chorus, vn, perc, 1969; Bellatrix-Alleluja, 1v, ens, 1970 [part 1 of cycle]; Barasou, 1v, ens, 1971; Umbrana, 12 solo vv, 1971 [part 3 of Bellatrix-Alleluja cycle]; Matrix Sym., vv, orch, 1972
Elec: 3 sintetske poeme: Masakri, Jama, Rat [3 Synthetic Poems: Massacres, The Pit, The War], 1959; Jahači apokalipse [The Horsemen of the Apocalypse], 1961; Svermirski pejisaž [Cosmic Landscape], 1961; Synthana, 1973

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NIALL O'LOUGHLIN (text), NIKŠA GLIGO (work-list, bibliography)

Sakadas of Argos.

See [Sacadas of Argos](#).

Sakellarides, Joannes

Theophrastos

(*b* Litochoros, Olympus, ?1853; *d* Athens, 15 Dec 1938). Greek cantor, teacher and composer. He received his first musical training from his father, a priest, who sent him to secondary school in Thessaloniki, where he also took private tuition in chant and Arabo-Persian music. After enrolling at the University of Athens, he secured his first cantorial position and embarked on the study of Western music theory at the recently founded Athens conservatory. He was soon to regard the received tradition of Byzantine chanting as rife with Turkish influence, judging its melismatic repertoires to be formless and disdaining its performing practice, which he described as *rhinophōnia* ('nasal singing'). Following this aesthetic reorientation, he was to devote his life primarily to the reformation of Byzantine chant along Western lines, advocating Westernized vocal technique, equal-tempered tuning, congregational singing and the introduction of simple harmonies, justifying the latter by dubious references to ancient texts. Bitterly opposed by traditionalists, he promoted his reforms while occupying a series of influential teaching and cantorial posts in Athens. In 1903 he visited Munich with his family to perform and lecture on Greek music. His teaching of the received chant tradition to H.J.W. Tillyard in 1904 decisively influenced Western study of Byzantine music.

As part of his reforming activities Sakellarides proffered a 'purified' post-Byzantine repertory in which most melismatic chants were radically simplified or eliminated, and less florid melodies were recast according to his classicizing rhythmic and metrical theories. His first collection of reformed chants, *Chrēstomatheia ekklēsiastikēs mousikēs*, was published in Byzantine neumes in Athens in 1880. Further publications in both neumatic and staff notation followed over the next 50 years, including *Oktōēchos* (1883), *Asmata ekklēsiastika* (1884–7), *Hagiopolitēs* (1905), *Hiera hymnōdia* (1902, 2/1914, 3/1923) and *Hymnoi kai ōdai en harmonikē triphōnoi symphōnia* (1930). He also composed patriotic songs, wrote music for three ancient dramas (including the *Antigone* of Sophocles, 1896) and made a controversial transcription of a medieval Byzantine acclamation. Although his reformed chant fell out of favour in late 20th-century Greece, it remains popular in the Greek diaspora and forms the basis for most Greek-American polyphony.

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ALEXANDER LINGAS

Sakellaridis, Theofrastos

(*b* Athens, 7 Sept ?1883; *d* Athens, 2 Jan 1950). Greek composer and conductor. He probably began his studies with his father Ioannis Sakellaridis, a scholar and composer of church music in the Byzantine style, and is reported to have studied in Germany and Italy. In Athens he built his reputation on the composition of incidental music, operas and revues, but mainly operettas; sometimes he produced original ideas from his research of cabaret tunes (in his revues) and from songs he heard in Gypsy encampments (in the opera *Perouzé*). For seven years, 1907–13, he adapted, composed and conducted the music of the popular yearly *Panathenaea* revues, which pungently satirized Greek society. From about 1910 he was, along with Hadjiapostolou, the most prominent operetta composer in Greece, exerting particular influence as conductor (1908–21) of the Elliniki (Hellenic) Operetta company, which staged many of his operettas. The decline in the popularity of operetta in Athens by the late 1930s prompted him to return to writing revues. He died in poverty. Although he emerged as a leading Greek operetta composer (airs from *O vaffistikos*, 1918, are still beloved in Greece today), Sakellaridis, who had a natural gift for stage melody, may come to be regarded as the foremost composer of serious opera between Samaras and Kalomiris.

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dramatic

performed in Athens unless otherwise stated, for fuller list see GroveO

Operas

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Perouze (2, G. Tsokopoulos), Arniotis, 9 Aug 1911

To stichioméno yefyri i I Kori tou vounou/I Kori tis neraidas [The Haunted Bridge, or The Maiden of the Mountain/The Fairy's Daughter] (3, Tsokopoulos), Panhellenion, 5 Sept 1912

To kastro tis Orias [The Castle of Oria] (dramatic legend, 5 scenes, Tsokopoulos), 1910, Vassilikon, 8 Dec 1916

Operettas

Sta parapigmata [At the Encampment] (3, N. Laskaris), Municipal, 9 May 1914; Picnic [The Picnic] (3, Laskaris), 1915, Panhellenion, 7 or 8 July 1915; I prothymi hira [The Willing Widow] (3, Laskaris), 1916, Papaïoannou, 20 June 1916; Despinis Tip-Top [Miss Tip-Top] (3, Laskaris, after Fr. operetta), 1916, Papaïoannou, 5 Aug 1916; O ypnovatis [The Sleepwalker] (3, Sakellaridis), 1917; O vaftistikos [The Godson] (3, Sakellaridis, after C.M. Hennequin, P. Véber and H. de Gorsse), Papaïoannou, 18 July 1918; I demonismeni [The Possessed] (3), Papaïoannou, 27 June 1919; O arlekinos [The Harlequin] (3, ?M. Lidorikis), Papaïoannou, 23 June 1920

Thelo na ido ton Papa/To taxidhi tou mélitos [I Want to See the Pope/The Honeymoon Trip] (3, Sakellaridis), 1920, Papaïoannou, 6 July 1920; Ke ti mia ke tin alli [I Want Both Ladies] (3, ?Sakellaridis), 1922; I glykia Nana [Sweet Nana] 1922; O kapetan Tsanakas [Captain Tsanakas] (folk operetta, 5 scenes), 1922; Kori tis Kataegidos [The Daughter of the Tempest] (3, Sakellaridis), 1923; Miss Sorolop [Miss Happy-go-Lucky] (3, ?D. Zattas), Alhambra, 28 Aug 1924; Rosita (dramatic operetta, 3, S. Potamianos), 1925; Enas kléftis ston Paradisso [A Thief in Paradise] (prol., 3, Potamianos), 1926, Idéal, 18 May 1926; I kori tis maimous [The Monkey's Daughter] (3, M. Filippidis), Papaïoannou, 1 July 1927, lost

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Revue, incid music, film scores

other works

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GEORGE LEOTSAKOS

Sakketti, Liberio Antonovich.

See [Sacchetti, Liberio Antonovich](#).

Sakva, Konstantin Konstantinovich

(*b* Usman', Voronezh Province [now Lipetsk Region], 22 Aug/4 Sept 1912; *d* Moscow, 1 Jan 1996). Russian musicologist and critic. In 1937 he completed his studies in the piano class of the Moscow Central School of Music, and later studied music history, graduating from the Conservatory in 1947. From 1946 he was involved in administrative work and held a series of managerial posts in the state and party machinery for directing cultural affairs. He was awarded the title Honoured Representative of the Arts of the RSFSR in 1973. He wrote numerous reviews concerning contemporary musical life and new works by Soviet composers. He wrote the scenario for the ballet *Pervaya lyubov'* ('First Love') to music by Mikhail Ziv. His main musical interest was the work of Mozart. His translation into Russian of Hermann Abert's *W.A. Mozart* (1978–85) contains expansive commentaries and was an important event in Russian Mozart studies.

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ABRAHAM I. KLIMOVITSKY

Sala, Giuseppe

(*b* c1643; *d* 1 Feb 1727). Italian publisher, printer and bookseller. From 1676 he was a member of the Venetian Printers' Guild, and in the same year he began printing thanks to the financial support of the composer Natale Monferrato, *maestro di cappella* of S Marco, publishing his *Salmi concertati a 2 voci con violini e senza* (op.11). He conducted his business, under the sign of King David playing the harp, at S Giovanni Grisostomo in the house of Monferrato. On the composer's death in 1685, Sala became the sole proprietor of the firm. In 1682 he published, anonymously, *L'armonia sonora delle sonate*, an anthology, edited by himself, of 12 sonatas for two violins and basso continuo by various composers.

An Indice dell'opere di musica sin hora stampate da Giuseppe Sala in Venezia (?1714) enumerates his output of psalms, motets, cantatas and sonatas, in particular those of Bassani, Monferrato, Giulio Taglietti and Corelli; he published at least 14 editions of Corelli's first five opus numbers. The index also shows that he published psalms by Sartorio, D.F. Rossi,

Cazzati and F.M. Benedetti, motets by Legrenzi, G.B. Allegri, Bonporti, G.M. Bononcini and Gasparini, cantatas by Caldara, G.L. Gregori and Albinoni and sonatas by G.B. Vitali, Legrenzi, de Castro, Corelli, Torelli, Ercole Bernabei and Benedetto Marcello. Altogether Sala printed 151 publications between 1676 and 1716.

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STEFANO AJANI/BIANCA MARIA ANTOLINI

Sala, Josquino della

(*fl* ?1575, 1585–8). Italian composer. He worked at some time in Rome: an eight-part *Missa 'Ave regina'* in manuscript ascribed to 'Jusquinus de Sala' survives there (in *I-Rvat* C.S.). His reputation evidently extended to Venice, where three publications of 1585 each included a work by him: the four-part madrigal *Le belle arcate ciglia* (RISM 1585²⁹), the madrigal *Ne si dolce com'hor* (1585²⁶) and the five-part motet *Benedicite Dominum* (1585⁴). He later contributed this motet to Gerlach's *Continuatio cantionum sacrarum* (1588²). It is an effective, lively work in which he handled the polyphonic texture confidently, fashioned strong, rhythmic points of imitation, and introduced a buoyant, contrasting middle section in triple metre. One further surviving composition may be by Sala: a five-part madrigal *Fuggimi pur crudel*, attributed to 'Josquino Salem', appears in a collection compiled by Bavarian composers and published at Venice (1575¹¹). The records of the Bavarian court chapel include no reference to any musician named Sala, but only to a lutenist called 'Josquino' who flourished there about 1575.

RICHARD MARLOW

Sala, Nicola

(*b* Tocco-Caudio, nr Benevento, 7 April 1713; *d* Naples, 31 Aug 1801). Italian teacher and composer. From 1732 to 1740 he studied at the Conservatorio di S Maria della Pietà dei Turchini, Naples, with Nicola Fago and Leo. While still a *maestrino* there, he seems to have composed the opera *Vologeso* (Fétis claimed to have seen a score of it with an indication, otherwise unconfirmed, that it was performed in Rome in 1737). After the death of Leo in 1744 Sala applied unsuccessfully to succeed him as *primo maestro* of the royal chapel (his test piece, the five-part fugue *Protexisti me* dated 21 April 1745, is printed in his *Regole*). In the 1760s he had three operas as well as several prologues and other occasional works performed

at the Teatro S Carlo. In 1783 the senate of Messina petitioned the king to allow them to appoint Sala *maestro di cappella* at the cathedral there without the usual competition, but the king refused.

Sala was most important as a teacher, providing a formative influence on many Neapolitan composers. Early dates are lacking, but he seems to have taught for most of his life at the Pietà dei Turchini conservatory, becoming *secondo maestro* in 1787 and *primo maestro* from 1793 until his retirement on 11 October 1799. His monumental *Regole del contrappunto pratico* (Naples, 1794) presents a complete course of theoretical and practical counterpoint from basic principles to complex manifestations. It seems to have been characteristic of Neapolitan teaching to emphasize practical demonstration rather than theoretical explanation, and the *Regole* follows this method by offering almost no written text to accompany its series of musical models. According to Villarosa, the work was published at government expense through Paisiello's influence. During the Revolution of 1799 the plates disappeared (about half of them were rediscovered in 1860 and are now in the Naples Conservatory), and copies of the work became rare and expensive. Perhaps partly because of that, Sala soon acquired an almost legendary reputation for profound contrapuntal knowledge (previously his name had been little known outside Italy). Choron described Sala's work as 'the most considerable and esteemed of all', and reprinted the second and third volumes of it in his *Principes de composition* (Paris, 1808), adding a large number of Sala's *partimenti*, not included in the *Regole*. Later, Fétis harshly attacked Sala's competence, describing his counterpoint as poorly written and in a bad style, and his fugues as lacking in interest, frequently monotonous, sometimes tonally uncertain and confused as to the difference between real and tonal answers.

Sala's compositions, although inconsequential and mostly pedestrian, have been unjustly treated by some modern writers. In particular, Mondolfi's harsh judgment on his operas is almost entirely directed at characteristics of the contemporary *opera seria* as a genre, not of Sala's operas exclusively. His greatest weakness was in lyrical melody; some of his arias in an *agitato* or declamatory style are not ineffective. He was better in his church music in a free style, where he could set off operatic solo writing against textures more highly worked and contrapuntal than in the opera. His *Stabat mater* is a worthy upholder of the Pergolesi tradition.

WORKS

dramatic

Vologeso (os, A. Zeno), Rome, Argentina, 1737, or Lisbon, Condes, 1739

La Zenobia (os, P. Metastasio), Naples, S Carlo, 12 Jan 1761, arias in *GB-Lbl, I-Mc, Nc, P-La*

Demetrio (os, Metastasio), Naples, S Carlo, 12 Dec 1762, *La*

Cantata (Giove, Pallade, Apollo), Naples, S Carlo, 1763

Il giudizio d'Apollò (serenata, G. Fenizia), Naples, S Carlo, 1768

Cantata (Erto, Ebone, Arminio), Naples, S Carlo, 1769

La bella eroina (prol), Naples, S Carlo, 13 Aug 1769, *La*

Merope (os, Zeno), Naples, S Carlo, 13 Aug 1769, *I-Nc, P-La*

Giuditta, ossia La Betulia liberata (orat, Metastasio), ?Naples, ?Lent 1780, *I-Nc**

Arias in Jommelli: Attilio Regolo, Naples, 1761

Miscellaneous arias in: *B-Bc, D-Bsb, DS, E-Mn, I-Mc, Nc*

sacred

Masses: *F*, 4vv, orch, *I-Mc, Nc**; *E*, a più voci, *Nc*; 4vv, *F-Pc, GB-Ob*; Introduzione–Messa, *B*; 4vv, insts, *I-Nc*

Mag, 4vv, *D-Bsb*; *Lit*, *g*, 4vv, vns, bc, *I-Nc**; *Lit BVM*, *a*, *STB*, bc (org), *Nc*; *Responsori*, mercoledì, giovedì, venerdì santo, 4vv, org, *Nc*; 5 *Dixit Dominus*: 1, 4vv, *F-Pc*, 2, *C*, *E*; *SSATB*, orch, both *I-Mc*, 1, *D*, 4vv, insts, *Nc*, 1, 5vv, insts, *Nc*; 12 *Miserere*, double choir; 10, *D-Bsb*, 1, *GB-Ob*, 1, c, 1797, *I-Mc*; *Justus ut palma*, 4vv unacc., *GB-Ob, I-Nc*; *O quam pulchra*, *Quem pulchri sunt*, *Sumunt boni*, all *Barcelona*, *Biblioteca musicale de la Diputació*; *In memoriam aeterna*, *SATB*, str, *I-Nc*; *Te decet*, *SATB*, str, *Nc*; *Stabat mater*, *2S*, str, bc, *GB-Lcm*; *A chi muore per Dio*, madrigale, 4vv, 1794, *I-Mc, Nc*

didactic works

Regole del contrappunto pratico (Naples, 1794); partly repr. in *Choron: Principes de composition des écoles d'Italie* (Paris, 1808)

Principi di contrappunto ... per uso di Ercole Paganini, GB-Lcm

Elementi per ben suonare il cembalo, I-Nc

Disposizione a 3 per introduzione alle fughe di tre parti, Nc

Il modo di disporre a tre sopra la scala diatonica, Nc

Il modo di fare la fuga a due voci per li studiosi scolari, Nc

Fugues: 5, 2vv (3 dated 19 Nov 1792), 1, 3vv, 5, 4vv, all *Nc*; *Fuga*, 2vv, segue un sonnetto, *Nc*; 75 *canons*, 2vv, *Nc*; *Canone sopra canone, D-Bsb*; *Solfeggios*: *B*, 1778, *I-Nc, S, b, Nc, Nf*

Disposizioni imitate a soggetto e contrasoggetto, Mc

Fughe con soggetto e contrasoggetto a suono plagale, Mc

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ES (A. Mondolfi)

*Fétis*B

*Florimo*N

*Giacomo*C

*Rosa*M

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DENNIS LIBBY (text), JAMES L. JACKMAN (work-list)

Salabert.

French firm of music publishers. It was founded in Paris in 1894 by Edouard Salabert (*b* London, 1 Dec 1838; *d* Paris, 8 Sept 1903); he was paralysed in 1901, and the company was taken over by his son Francis Salabert (*b* Paris, 27 July 1884; *d* nr Shannon, Ireland, 28 Dec 1946). Salabert was among the first to internationalize popular music; his enterprises were diversified and mostly successful, including music from and for films, recordings, music-hall and concert productions, artist management, and publication of arrangements and original versions of all varieties of light music – European, Latin American and American. Salabert himself was responsible for countless arrangements. By 1945 his catalogue comprised some 800 symphonic works, 350 operettas, and 80,000 songs (including such names as Bruant, Henri Christiné, Reynaldo

Hahn, Moretti, Vincent Scotto and Yvain). In his heyday, Salabert had four shops in Paris as well as branches in Berlin, New York, Milan, Brussels and Geneva. The Société Phonographique Francis Salabert produced hundreds of 78 r.p.m. records from 1927 to 1935, and under the label Solafilm he produced a collection of recorded mood music. He also established the Studios Salabert in Montrouge, near Paris, for film dubbing.

Salabert's association with serious music began in 1930 when he purchased the catalogue of Mathot, which included works by Alfredo Casella, Milhaud, Ravel and Florent Schmitt. By 1945 he had acquired the catalogues of 50 other publishers, among them Dufresne (1923), Gaudet (1927), Christiné (1937), Rouart-Lerolle (1941), Senart (1941) and Deiss (1946), becoming the publisher of compositions by Chausson, Henri Duparc, Honegger, Koechlin, Magnard, Mompou, Poulenc, Rivier, Satie and Sauguet, as well as of Alfred Cortot's editions of classical piano works.

In 1968 a catalogue of the *Jeune école contemporaine* was initiated; it contains hundreds of compositions by young composers, many of them avant-garde.

Under Mica Salabert, Francis's widow, Salabert continued as a leading publisher of contemporary music in particular of Xenakis and Takemitsu as well as Boucourechliev, Marius Constant, N.T. Dao, De Pablo, Guézec, Landowski, Malec, Méfano, Niculescu and very many younger composers including Aperghis, Dusapin, Lévinas and Murail. In 1981 Madame Salabert retired (*d* 1991) and was succeeded by Nelly Boufathal who continued a highly active policy of publication, notably taking on the bulk of Giacinto Scelsi's production. A record collection featuring mainly contemporary works from the Salabert catalogue was started in 1988. In 1991 the composer Marcel Landowski took over as managing director. In recent years particular efforts have been made to develop the light music catalogue.

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ROBERT S. NICHOLS/JEREMY DRAKE

Salabue, Ignazio Alessandro Cozio di.

See [Cozio di salabue, ignazio alessandro](#).

Salāh al-Dīn, Muhammad

(*b* Cairo, 7 Jan 1917; *d* Cairo, 8 July 1965). Egyptian music theorist and composer. He began his career as an inspector of music and later taught in Cairo. He was deeply impressed by the Western theory of musical temperaments, and tried to find a similar application within the Arab theory

of music. He was a supporter of equal temperament and the division of the octave into 24 quarter equal tones. At first in his writings, he emphasized the problems raised by *taswīr* (transposition), and in 1947 he invented the *al-būsulah al-mūsīqiyyah* (musical compass), which demonstrated that the transposition of any Arabic maqām was possible according to the circle of 5ths. As a composer he devoted himself to the composition of *anāshīd* (anthems), and pieces for children, chiefly printed in the Cairo journal *al-Mūsīqá wa-al-Masrah*.

WRITINGS

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Miftāh al-Alhān al-‘Arabiyyah [The keys of Arab melodies] (Cairo, 1947, 3/1980)

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‘Usūl al-Talhīn’ [The rules of composition], *al-Mūsīqá wa-al-Masrah*, no.2 (1947), 53–5, 110–11, 137–9, 173–5, 214–16, 311–13, 351–3

al-Mūsīqá wa-al-Anāshīd al-Madrasiyyah [The music of school anthems] (Cairo, 1948–9)

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Kurrāsātī al-Mūsīqiyyah [A booklet of music] (Cairo, 1952)

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Qawā‘id al-Mūsīqá al-‘Arabiyyah wa-Tadhawwuquhā [The rules of Arab music and its enjoyment] (Cairo, 1960)

‘Al-Maqāmāt al-Mūsīqiyyah al-‘Arabiyyah Tabsītuḥā wa-Adillat Maqāmātiha’ [The Arab musical modes: their simplification and the specification of their intervals], *al-Halqah al-Thāniyah li-Bahth al-Mūsīqá al-‘Arabiyyah* (Cairo, 1964), 16–32

CHRISTIAN POCHÉ

Salama, Gamal

(b Alexandria, 5 Oct 1945). Egyptian composer. He took his first music lessons at the experimental music school in Helwan. At the age of 16 he continued his piano studies at the Cairo Conservatory, where he also studied composition with Gamal Abdel-Rahim and the Russian composer Guovany Michaelov. At that time he was already writing music for films and playing Egyptian light music in ensembles. After graduating in 1972 he pursued his musical studies at the Moscow Conservatory with Khachaturian (diploma, 1976). He then joined the Department of Composition and Conducting at the Cairo Conservatory, becoming an assistant professor there in 1997 teaching composition.

Salama's output consists largely of popular music, especially orchestrated popular solo songs. His work in this field enjoys a wide popularity in Egypt and in Arab countries. He also composes for film, stage and television. Among his more serious art works is the opera-ballet *Eyoon Bahia* (1976), which includes harmonizations of melodies using three-quarter tones. For this work he received a prize from the Academy of Arts (1977). Among his concert works are the Fugue for orchestra, some choral music, two suites for piano, two for cello and piano, and some pieces for flute and orchestra. He obtained the state prize in composition for his *Memoires* for orchestra. His style is distinguished by clear Egyptian melodic lines, Arab modality with or without three-quarter tones, and harmonies using parallel 4ths or 5ths or consisting of simple two-voiced polyphony.

WORKS

(selective list)

Stage: *Eyoon Bahia* (op-ballet, R. Rushdy), El Balloon, Cairo, 8 Oct 1976

Choral: Mohammed Rasolo Allah, chorus, orch, perf. 1997; La Elaha Ella Allah, perf. 1978; 7 Songs, S, chorus, orch, perf. 1997

Orch: Fugue, perf. 1972; 'New Egypt' Sym., perf. 1972; Monagah, fl, orch, perf. 1997; Hobak, fl, orch, perf. 1978; Memoires, perf. 1982

Chbr and solo works: 2 suites, pf, perf. 1974–5; 2 suites, vc, pf; 2 suites, vn, pf, perf. 1974–5

Music for films, television and theatre, 1970–

AWATEF ABDEL KERIM

Salaman, Charles (Kensington)

(*b* London, 3 March 1814; *d* London, 23 June 1901). English pianist, composer and scholar. His ancestors were of German-Dutch origin. After piano lessons from his mother and S.F. Rimbault, he studied at the RAM, 1824–6, and subsequently with Charles Neate, who became a lifelong friend. In 1828–9 he received lessons from Henri Herz in Paris. He gave annual concerts in London, 1833–7, performed in the Concerti da Camera (the first West End chamber music concerts) in 1835 and held Classical Chamber Concerts at his own home in 1844. He was also active as a composer: in 1830 he was commissioned to write an ode for the Shakespeare commemoration in Stratford-upon-Avon (the work was also performed in London), and in the late 1830s his first sets of songs were published. In 1838 and 1840 Salaman performed in Salzburg, Vienna, Munich and other European cities, and from 1846 to 1848 he lived and worked in Rome, where he was made an honorary member of the Accademia di S Cecilia (1846) and conducted the first Rome performance of Beethoven's Symphony no.2 (1848). His European travels brought him into contact with several famous musicians, among them Robert Schumann, Czerny and Thalberg.

From the 1850s Salaman pursued his scholarly interests in the history of music. He was a fellow of the short-lived Musical Institute of London (1851–3), which promoted academic discourse on music, and in 1855 he began to give 'illustrated' lectures in London and the provinces on the

history of the piano and on other musical topics. He was a principal figure behind the establishment in 1858 of the Musical Society of London, serving as its secretary, 1858–65; in 1874 he helped found the Musical Association (secretary until 1877; vice-president, 1877–87) and gave papers at meetings during the organization's early years.

Salaman wrote several single-movement piano pieces and edited piano music by Beethoven, Mozart, Mendelssohn and others, but was best known in his lifetime as a song composer (he produced more than 200 songs, to texts by Horace, Catullus, Metastasio, Byron and others). His popular setting of Shelley's *I arise from dreams of thee* (written in 1836 and published two years later), though flawed by an unconvincing modulation and change of metre before its final sections, demonstrates his skill in writing lyrical vocal melodies and idiomatic piano accompaniments. He also set psalms and composed anthems, many of them for Jewish liturgical use. His book *Jews as they are* (1882, dedicated to Moses Mendelssohn), which sought to remove anti-Semitic prejudice in England, includes a defence of the Mendelssohn family's renouncement of Judaism.

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A.H. King: 'The Musical Institute of London and its Successors', *MT*, cxvii (1976), 221–3

CHRISTINA BASHFORD

Salari, Francesco

(*b* Bergamo, 1751; *d* Bergamo, 27 Dec 1828). Italian composer. He was probably a boy soprano at the cathedral in Bergamo. He studied with Carlo Cotumacci and Joseph Doll at the Conservatorio di S Onofrio in Naples, later for five years under Niccolò Piccinni, and from 1776 under G.A. Fioroni in Milan. He then went to Venice, where he gave singing instruction and composed for the theatre. In 1805 he returned to Bergamo to teach singing at the Liceo Musicale and to serve as second *maestro di cappella* at the church of S Maria Maggiore. He gave singing lessons to Donizetti. (A. Geddo: *Bergamo e la musica*, Bergamo, 1958)

WORKS

Operas: *Ifigenia in Aulide*, Casale Monferrato, 1776, lost; *Il marchese carbonaro* (dg, F. Livigni), Venice, S Moisè, carn. 1776, lost; *L'amor ramingo* (A. Piazza), Venice, S Samuele, carn. 1777, *I-Fc*; *Le teste deboli* (dg, G. Bertati), Venice, S Moisè, carn. 1780, lost; arias in *Antigono*, *BGc*

Sacred works: *Rapida flamma*, 1785; *Heu miser*, 1790; *Sic me semper*: all *Vc*; other sacred works, *HR-Zha*, *I-BGc*

Other works: *HR-Zha*, *I-BGc*

Salas Viú, Vicente

(b Madrid, 29 Jan 1911; d Santiago, Chile, 2 Sept 1967). Chilean musicologist and music critic of Spanish birth. He studied the piano and theory at the Madrid Conservatory (1928–30), and composition with his brother-in-law, the composer Rodolfo Halffter, and Manuel de Falla. Concurrently he wrote for the Madrid newspaper *El sol*. After settling in Santiago, Chile (1939), he became professor of music history at the National Conservatory, and successively head of publicity, technical secretary (1940–52) and director (appointed 1952) of the Instituto de Extensión Musical of the University of Chile. He founded (1945) and for several years edited the *Revista musical chilena*, the only Latin American music periodical that has managed to survive. When the Instituto de Investigaciones Musicales was founded in 1947 he was appointed its director. His publications include articles for the Santiago *El mercurio*, numerous scholarly articles on Chilean 20th-century music and a valuable and informative book, *La creación musical en Chile 1900–1950*.

WRITINGS

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La creación musical en Chile 1900–1950 (Santiago, 1952)
 ‘Las obras para orquesta de Domingo Santa Cruz’, *RMC*, no.42 (1952), 11–42 [Santa Cruz issue]
 ‘En torno a “La Muerte de Alsino”’, *RMC*, no.54 (1957), 19–26
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 ‘Los festivales de música chilena ¿Una bella iniciativa en dorrota?’, *RMC*, no.66 (1959), 6–12; no.67 (1959), 17–21
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 ‘Creación musical y música aborígen en la obra de Carlos Isamitt’, *RMC*, no.97 (1966), 14–21
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 ‘Carlos Lavín y la musicología en Chile’, *RMC*, no.99 (1967), 8–14

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GERARD BÉHAGUE

Salas y Castro, Esteban

(*b* Havana, 25 Dec 1725; *d* Santiago de Cuba, 14 July 1803). Cuban composer. The son of natives of the Canary Islands, he received his earliest music instruction while a boy chorister, from 1734, in the leading Havana parish church of S Cristóbal (now the cathedral). At the age of 15 he enrolled at the local seminary, S Carlos, to study for the priesthood, but was forced to withdraw after his father's premature death. He supported his mother and siblings from his earnings as organist and choir director at S Cristóbal, where he attracted the attention of the bishop, Pablo Agustín Morell de S Cruz, who appointed him music director of Santiago de Cuba Cathedral. Arriving at his new post on 8 February 1764 he took over paid musical forces that included 14 musicians, among whom were the mulatto organist José Nicolás de Villavicendo, two tenors, two male altos, three *tiples* (trebles), two violinists and a harpist. As early as 2 November 1764 Salas petitioned the cathedral chapter for a bigger budget to allow salary increases for the musicians. On 15 March 1769 he completed an inventory of the cathedral music archive and instruments. After the disastrous earthquake of 1766, manuscripts were stored in the S Basilio el Magno diocesan seminary, where Salas resided. These included ten masses, eight *Salve regina* settings (six for double-choir) and other Latin church works. Salas also introduced works by Melchor de Montemayor, Sebastián Durón and Francisco Courcelle. His own earliest extant Latin work is a four-voice *Ave maris stella* with *bajo* (1764), after which he composed over 90 liturgical pieces, more than half of which survive in the archive, though most with incomplete parts. From 1783 he composed a large number of villancicos, cantatas and pastorelas, which were used during the Christmas season; for most of these he wrote his own texts. Although not ordained priest until 20 March 1790, Salas taught philosophy and theology at S Basilio seminary from 1784 until his retirement in 1798. In 1796 he was asked by the chapter to repay the costs of the musicians' salary increases granted in 1785. He only escaped ruin when a royal cedula (dated 27 November 1801) arrived cancelling the unpaid debt and granting him a prebend, requested by the chapter, to alleviate his penury in old age.

WORKS

MSS in Santiago de Cuba Cathedral

Ave maris stella, 4vv, bajo, 1764; 7 masses, 5 hymns, 7 seqs, 12 ants, 5 pss, 8 Lamentations, 2 lits, 3 Mag, 4 Passions, 41 other Lat. works

31 villancicos, 2 ed. P. Hernández Balaguer in Stevenson (1996); 18 cants., 2 ed. P. Hernández Balaguer in Stevenson (1996); 4 pastorelas

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ROBERT STEVENSON

Salaverde, Bartolomé de Selma y.

See [Selma y Salaverde, Bartolomé de.](#)

Salazar, Adolfo

(*b* Madrid, 6 March 1890; *d* Mexico City, 27 Sept 1958). Spanish writer on music and composer. He studied history at Madrid University but abandoned the course to concentrate on music; he was later a pupil of Pérez Casas and Falla in Madrid and Ravel in Paris. He co-edited (with Villar, 1916–17) the *Revista musical hispano-americana* from 1914 to 1918 and was music critic of the Madrid daily *El sol*, 1918–36. With Falla and M. Salvador y Carreras, he founded the Sociedad Nacional de Música (created to encourage the performance of contemporary Spanish chamber music) and served as secretary, 1915–22. In 1918 he was made vice-president of the music section of the Ateneo in Madrid, and in 1922 he replaced Pedrell as a member of the executive committee of the IMS at The Hague; he was also secretary of the Spanish section of the ISCM (1923) and a founder-member of the Société Française de Musicologie (1925). At the Residencia de Estudiantes in Madrid during the 1920s he was one of the influential group that included Falla, Turina, Sainz de la Maza, García Lorca, Buñuel and Dalí. He was also Spain's delegate to the annual festivals of the ISCM and to the Congress of Arabic Music in Cairo (1932). After winning a three-month fellowship in 1933 from the Junta de Ampliación de Estudios to pursue research he abandoned composition and devoted himself to writing.

Soon after the Civil War began Salazar sought exile and was appointed cultural attaché to the Spanish Republican Embassy in Washington. He then moved to Mexico City and taught at the Colegio de México (from 1939) and the Mexico National Conservatory (from 1946); he also gave a lecture series ('Music in Cervantes') at Harvard University (1947). In 1949 he was made a corresponding member of the Hispanic Society of America

and of the Instituto Español de Musicología in Spain and was awarded a Guggenheim fellowship.

For the best and most informative reports concerning Spain's musical life from the end of World War I to the beginning of the Spanish Civil War, one must turn to Salazar's essay-like columns in *El sol* (many of which were incorporated in his early books). Using his knowledge of musical currents throughout Western Europe together with his staunch support for contemporary music, he prepared a new generation, nurtured on Romantic-nationalistic music, to accept modern trends. The embodiment of his aesthetic metamorphosis can be seen in his earlier support of Pedrell, F.A. Barbieri and Falla; by 1950, however, Salazar had come to re-evaluate Pedrell's nationalism as 'theoretical' and misleading, and to reappraise Falla as a 'petit maître' who stood at the end of a blind alley. In addition to being a prolific writer, Salazar was a brilliant polemicist, whose published arguments were highly regarded in intellectual and political circles. His essential premise was his view of music as part of an evolving society: he saw the need to search for 'the internal motives (acoustic and aesthetic)' rather than a description of musical works (the 'results') in themselves. Among his later published works, *La música en la sociedad europea* (1942–6), *La música de España* (1953) and *La música en Cervantes y otros ensayos* (1961) are his most important, of which the first comprises a historical overview of European music from the point of view of a Spanish humanist. Yet in each, Salazar took particular care to point out Spain's contributions to the musical world. His studies on musical instruments are most informative. He took an active interest in public affairs as shown, for example, in his opposition to national opera (1924) or his ambitious plans for a central, governmental body to sponsor the major aspects of Spain's musical life; he was embittered by the cool reception his plans received (Sopeña, 179–88).

Salazar's compositions have yet to be properly assessed. While his musical output progressed from 'Spanish-style' nationalism (*Estampas, Jaculatoria*) to impressionism (*3 preludios, Trois Chansons de Paul Verlaine, Rubaiyat*) and modernism (*Deux infantines, Paisajes*), Salazar came to realize by the close of the third decade that a new generation of composers in Spain and abroad were already fulfilling the high expectations he had for contemporary music.

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WORKS

Estampas, orch, 1914; Jaculatoria, 1915; 3 poemas de Rosalía Castro, 1915; 3 chansons (P. Verlaine), 1v, pf, 1916; 3 preludios, pf, 1916; Arabia, str qt, pf, 1923; Chanson de Fortunio, 1923; La convertie y melancolie, 1923; Rubaiyat, str qt, 1924; 3 petites pièces, 1925; 4 canciones (Sp. poetry from 16th and 17th centuries), 3vv, 1927; 2 infantines, 1927; Str qt, b, 1929; Pieza en homenaje al 40 centenario de la muerte de D. Luis Don Juan en los Infiernos, orch; Rivières, pf; 4 vocal settings (M. de Cervantes); 3 danzas para combinación antigua; 2 nocturnos, Mez, fl, str qt, pf; 3 piececillas, fl, ob, bn, tpt, va, gui, xyl; When I am dead, my dearest; La jeune à la cruche; Las rosas de Saadi; Canción del poeta; Zarabanda, fl, bn, va

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JACK SAGE/ISRAEL J. KATZ

Salazar, Alvaro (Rodrigues)

(b Oporto, 2 March 1938). Portuguese composer and conductor. He studied at the Lisbon Conservatory with Armando José Fernandes, and also took a degree in law. He later continued his musical studies in France with Amy, Dervaux and Swarowsky, and completed the conducting course at the Ecole Normale. In 1987 he founded the group Oficina Musical, with whom he has performed much contemporary music and given many first performances. He was conductor of the Estoril Festival Chamber Group (1979–85). He is president of the Portuguese Music Council and an executive member of the Sociedade Portuguesa de Autores. He teaches at the Escola Superior de Música e de Artes do Espectáculo in Oporto and at the Lisbon Conservatory.

He was one of the first composers in Portugal to make a specific study of electronic music. As a composer, he has written principally for chamber groups. Although frequently labelled a serialist, he does not use these principles; nevertheless, his music is serially influenced and strictly atonal.

WORKS

(selective list)

Orch: Glosa e fanfarra sobre uma fantasia de António Carreira, 1975; Tropos primeiro – in memoriam Webern, orch, 1993–5; Erosão, 1994

Vocal: Palimpsestos III, spkr, 1v, chbr ens, 1965–74

Chbr and solo inst: Palimpsestos I, pf, 1965–74; Palimpsestos II, fl, 1965–74; Ludi officinales, chbr ens, 1978–9; Intermezzi I–V, various ens, 1983–98; Tropos segundo – in memoriam Jorge Peixinho, ens, 1996; Sérénade âpre et féroce, a sax, ens, 1998

CHRISTOPHER BOCHMANN

Salazar, Antonio de

(*b* Puebla, *c*1650; *d* Mexico City, 25 March 1715). Mexican composer. According to Estrada, he (or someone of the same name) sought admission to the *capilla* of Mexico City Cathedral as a player of the *bajón* in November 1672. He was turned down, but may have been appointed to the post at some later date. On 20 June 1679 Salazar applied for the position of *maestro de capilla* at Puebla Cathedral, identifying himself as a resident of Puebla. After a rigorous examination in every facet of performance and composition, he was appointed *maestro de capilla* on 11 July. His duties included giving a daily one-hour lesson in polyphonic music to the entire cathedral music staff, and he was also ordered to deposit copies of his compositions in the cathedral archive. At the same time the authorities offered him remuneration of 64 pesos for villancicos and *chansonetas* already composed.

At Puebla Salazar composed Latin motets and hymns as well as many villancicos for special feasts, including five sets to texts by Sor Juana Inés de la Cruz for the feasts of Christmas 1678 and 1680, St Peter the Apostle 1680 and 1683 and the Assumption 1681. In August 1688 he entered the competition for the post of *maestro de capilla* at Mexico City, and after demonstrating his abilities in plainchant, counterpoint and the composition of a motet and a villancico, he was appointed on 3 September, receiving more than twice as many votes as the nearest of his four rivals for the position. His annual salary was 500 pesos with the opportunity to earn more for extra duties. He was also given the services of a copyist and a quantity of music paper. His place at Puebla was taken by Miguel Dallo y Lana.

In Mexico City Salazar found the cathedral music archive to be in a lamentable state, with many works missing altogether, and he set about reorganizing it. In 1692 he also helped to supervise the installation of a new organ built in Madrid by Jorge de Sesma; it was placed on the Epistle side of the cathedral. A significant number of Salazar's villancicos remain. They include movements based on popular dance and song forms such as

the *folía*, *jácara*, *kalenda*, *negro*, *ensaladilla* and *juguete*. In the 1691 villancicos for the feast of St Peter, attributed to Sor Juana Inés de la Cruz, there are references to many instruments – *clarín*, *trompeta*, *sacabucho*, cornett, organ, *bajón*, violin, *chirimía*, trumpet marine, *cítara*, *violón*, *tenor*, vihuela, *rabelillo*, bandurria and harp – and it is possible that some of these were included in Salazar's scores. Salazar's villancicos to texts by Sor Juana for Mexico City Cathedral include those for St Peter the Apostle 1690 and 1692 and for the Assumption 1690. The *ensalada* that concludes the 1690 villancicos for the Assumption includes a *juguete* and quotes the popular tune *Yo voy con todo la artillería* in the *jácara*. In his two-voice *negro Tarara tarara qui yo soy Antoniyo* and other vernacular works Salazar demonstrated his ability at writing popular semi-theatrical pieces in black dialect.

Salazar's sacred Latin works show a mature command of counterpoint. His double-choir *O sacrum convivium* uses imitation, antiphonal writing and rhythmic vitality to fine effect, and in *Quis Deus magnus* the contrasting of major and minor modes and the use of initial upbeats are distinctive. In the six-part *Inveni David* a tenor soloist alternates with four-part chorus and two continuo lines (probably played on one or two organs, dulcians and possibly harp).

Salazar's compositions were disseminated throughout New Spain, and are found today in archives in Guatemala, Mexico City, Morelia, Oaxaca, Puebla and Tepetzotlán. Many of his villancicos survive in Mexico City Cathedral and in the Sánchez Garza Collection in the Centro Nacional de Investigación y Documentación Musical 'Carlos Chávez', Mexico City, which originated in the music archive of the Convento de la SS Trinidad in Puebla. The parts for *Angelicos coros con gozo cantad* name the nuns who originally performed the music. Male teachers and musicians were sometimes called in to examine or instruct nuns and novices. In 1712, in the Convento de S Jerónimo, Salazar examined and attested to the musical abilities of Josepha de Torres Moctezuma on the harp and organ. Stevenson (1996, pp.23–37) has suggested that Salazar, Francisco López Capillas and Joseph de Agurto y Loaysa gave Sor Juana Inés de la Cruz musical instruction at the Convento de S Jerónimo. Salazar's other pupils included José Pérez de Guzmán, who became *maestro de capilla* at Oaxaca Cathedral, and Manuel Francisco de Cárdenas from Guadalajara, who remained in Mexico City as a singer.

In 1710 the cathedral authorities agreed to Salazar's petition to cease his duties as teacher of counterpoint and *canto figurado* to the choirboys since, at the age of 60, he was almost blind and in poor health. During his illness his pupil Manuel de Zumaya deputized for him as director of music at the cathedral, and also collaborated with him in composing four Latin hymns (in *MEX-Mc* Choirbook V), Salazar writing the first parts of *Egregie Doctor Paule*, *Christe sanctorum decus* and *Miris modis repente liber* and the second part of *O crux ave spes unica*.

Salazar died intestate on 25 March 1715 in his house on Calle Tabuca, leaving his widow Doña Antonia de Cáceres. In recognition of his importance he was buried in Mexico City Cathedral. Zumaya succeeded him as *maestro de capilla*.

WORKS

liturgical

Missa sine nomine, 5vv, Morelia, Colegio de las Rosas

Oficio de difuntos, 4vv, bc, *MEX-Pc*

Mag, 5vv, *Pc*; Mag, 8vv, Oaxaca Cathedral; Mag toni octavi, 12vv, Oaxaca Cathedral

Lits: Letania a Maria SS nuestra señora, 5vv, bc, *Pc*; Letania a 6, *Pc*; Letania de nuestra señora de Loreto, 1690, Mexico City, Colección Sánchez Garza

Motets etc.: Benedicamus Patrem et Filium, *Mc*; Benedictus Dominus Deus a 8, *Mc*; Dixit Dominus, 5vv, bc, *Pc*; Euge serve bone a 8, *Mc*; Exurgens Ioseph a somno fecit, 4vv, *Pc*; Hic est Michael Archangelus, 8vv, tpts, vns, *Pc*; Hodie concepta est BVM, 8vv, *Mc*; Inveni David a 6, 1703, *Mc*; Joseph fili David noli temere, 8vv, Oaxaca Cathedral; Missus est Gabriel angelus, 4vv, *Pc*; Motete de Señor S Joseph, 8vv, Oaxaca Cathedral; O sacrum convivium, 8vv, Tepetzotlán, Museo del Virreinato; Quis Deus magnus, *Mc*; Salve regina, 8vv, *Pc*; Stabat mater dolorosa, 4vv, *Pc*; Tibi laus, *Mc*; Vidi Dominum, *Mc*

Hymns: Christe sanctorum decus (collab. M. de Zumaya), *Mc*; Egregie Doctor Paule (collab. Zumaya), *Mc*; In Assumptione Virginis ad Laudes, 4vv, *Pc*; In festo Petri et Pauli ad Laudes, 4vv, *Pc*; In festo Petri et Pauli ad Matutinum, 5vv, *Pc*; In festo S Jacobi Apostoli ad Vesp., 4vv, *Pc*; In festo S Joseph Conf., 4vv, *Pc*; Miris modis repente liber (collab. Zumaya), *Mc*; O crux ave spes unica (collab. Zumaya), *Mc*

villancicos and chanzonetas

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

A celebrar, 1714, *Mc*; A coger las floras, 4vv, bc, *MEX-Pc*; A coronarse reyna de los cielos, *Mc*; A de la nave, 1708, *Mc*; A de la zentinela, 1707, *Mc*; A del cielo, a de la tierra, 1699, *Mc*; A el portal sagalejos, 1707, *Mc*; A el ver nazer entre pajas; Aguas, tierras, fuego, vientos, 1703, *Mc*; A la estrella que borda los valles, 2vv, bc, doubtful; Al agua marineros, 1708, *Mc*; A la lid que sea presta, 1713, *Mc*; A la mar, 1705, *Mc*; A la palestra a la lied, 1714, *Mc*; Alarma toquen, 1713, *Mc*; Al ayre fragancias despidan las flores; Albricias, 1714, *Mc*; Al Campo, 1713, *Mc*; Al son que dos clarines, *Mc*; Angelicos coros con gozo cantad, a 8; Arde afable hermosura, 1693, *Mc*; Atension, atension, 1698, *Mc*; Atencion del aire y del fuego, a 8; Aves flores, luces fuentes, a 11, 1704, Oaxaca Cathedral; Ay, ay de quanta fragancia, a 6; Ay que el sol de toledo, 1710, *Mc*; Ayresillos, 1713, *Mc*; Ciega la fe los sentidos, a 8; De Pedro sagrado, *Mc*; Despertad, despertad, 1968, *Mc*; Detente, tu firmesa, *Mc*; Digan, digan, 1701, *Mc*; Digan quien vio tal; Escuche lo nenglo que vamo a belen; Escuchen que en este día, Oaxaca Cathedral; Guachi pelos alanbeque, a 6; Guarda la fiera, 1691, ed. in Saldívar (1934); Las campanas, 1712, *Mc*; Los clarines resuenen, 1706, *Mc*; La culpa y el amor, 1712, *Mc*; Marinero, marinero a la playa, *Mc*; Mi Dios si llorais, 2vv, bc, *GCA-Gc*; No es sino que el Auror, 1702, *Mc*; No me tengais pastores, 1700, *Mc*; Nora buena vengais Anton, 3vv; Oid, aprended, 1699, *Mc*; Oigan la xacarilla; Oigan un vexamen, 5vv, ed. in Saldívar (1934); Ola hao marineros, 1710, *Mc*; Ola, ola principes sacros, 1702, *Mc*; Oygan, *Mc*; Oygan que de un sirkulo brebe, 4vv; Oy que Maria, 1710, *Mc*; Pajarillos garsotas del ayre bajad a mi accento, *Mc*; Paloma soberana, 1709, *Mc*; Pastores del valle, 1712, *Mc*; Pedro aunque el mar, 1709, *Mc*; Plantas, flores, 1710, *Mc*; Primores amanyes, *Gc*; Pues el alva aparese, 1694, *Mc*; Que alegre la tierra, 1712, *Mc*; Repiquen alegres, 1714, *Mc*; Resonad, 1711, *Mc*; Si el agravio Pedro, 4vv, bc, 1710, ed. in Orta Velázquez, *Mc*; Sobre el primero, 1720, *Mc*; Suenen, suenen

clarines alegres, 1703, *Mc*; Tarara qui yo soy Anton ninglito, negro, S, S, bc; Tierra, tierra, 1713, *Mc*; Toquen a fuego, a 4, Oaxaca Cathedral; Toquen los clarines, 1709, *Mc*; Un ciego que contravajo canta, a 2; Va de vejamen y de fiesta y de chansa, 1701, *Mc*; Vaya otra ves, 1706, *Mc*; Vengan corriendo, A, T, bc, *Gc*; Vengan, vengan que llama, *Mc*; Villancico a nuestro padre S Pedro, 2vv, bc, Oaxaca Cathedral

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JOHN KOEGEL

Salazar, Diego José [Joseph] de

(*d* Seville, 25 June 1709). Spanish composer. After being a choirboy at Seville Cathedral he became *maestro de capilla* at the nearby village of Estepa. He was recalled to Seville on 26 November 1685 to succeed Alonso Xuárez (probably his teacher) as cathedral *maestro de capilla*. He

wrote a requiem for Carlos II's wife María Luisa de Orleáns (*d* 12 February 1689) that was used for many later important funerals. He died of the plague, aged about 50.

When catalogued in 1904 the music archive at Seville Cathedral contained an orchestral mass, a Credo, four motets, Lamentations, 23 folders of miscellaneous works and three books of elaborated accompaniments by Salazar; in addition Choirbook CXV contained his hymn for SS Justus and Pastor, *Appetunt cursus et inde*. At least seven instrumentally accompanied villancicos, for one to eight voices, attesting to his picaresque wit and keen sense of drama, were housed in Latin American archives during the late 1960s (see Stevenson). Printed texts of his villancico suites are contained in 23 booklets in the Biblioteca Nacional, Madrid.

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ROBERT STEVENSON

Salbinger [Salblinger], Sigmund.

See *Salminger*, Sigmund.

Saldívar y Silva, Gabriel

(*b* Jiménez in Tamaulipas, 5 Sept 1909; *d* Mexico City, 18 Dec 1980).

Mexican musicologist, music collector and historian. Self-taught in music and with an interest in all aspects of Mexican music and history (he was a noted historian of his home state of Tamaulipas), Saldívar made his greatest contribution to Mexican musical scholarship with the book, written in collaboration with his wife Elena Osorio Bolio, *Historia de la música en México (épocas precortesiana y colonial)*. This work of lasting importance was the first history of music in Mexico to be based upon extensive archival study. His monograph *El jarabe*, besides presenting a documentary history of this important Mexican dance form, includes valuable facsimiles of early *jarabes* in manuscript and printed form, taken mostly from the Saldívar Collection, which he formed together with his wife. This is one of the largest private music collections in Latin America and consists of an important group of musical manuscripts, as well as a significant collection of Mexican sheet music and publications relating to Mexican music and music in Mexico. It has provided the impetus for important study, most notably Russell's edition and study of the Santiago de Murcia manuscript of Baroque guitar music. The *Códice Saldívar no.2, a Método de Cítara* copied by Sebastián de Aguirre in Puebla around 1650, is also of special

interest. Saldívar's *Bibliografía mexicana de musicología y musicografía* serves as a preliminary guide to his extensive collection, with many annotated entries from the 16th–20th centuries.

WRITINGS

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El jarabe: baile popular mexicano (Mexico City, 1937)
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C.H. Russell, ed.: *Santiago de Murcia's 'Códice Saldívar no.4': a Treasury of Secular Guitar Music from Baroque Mexico* (Urbana, IL, 1995)

JOHN KOEGEL

Saldoni (y Remendo), Baltasar

(*b* Barcelona, 4 Jan 1807; *d* Madrid, 3 Dec 1889). Spanish composer and musicologist. A choirboy successively at S María del Mar in Barcelona, the chapel of S María del Pino and the Escolanía at Montserrat, Saldoni studied the piano and organ in his native city with Mateo Ferrer and composition with Francisco Queralt. His early compositions included short religious pieces and an operetta, *El triunfo del amor* (1826). In 1829 he moved to Madrid where he was encouraged by a fellow Catalan, Ramón Carnicer, who secured his appointment as a teacher at the Royal Conservatory on its foundation in 1830. He wrote several works on vocal technique which were praised in Spain and France. Among his operas in the Italian tradition, his greatest success was with *Ipermestra* (1838). His creative career declined after 1840, but in 1848 he was appointed musical director of the Teatro del Príncipe and encouraged Barbieri, Gaztambide, Inzenga and Oudrid at the beginning of their careers. Disappointed by public indifference to his work, he finally abandoned the theatre and devoted his last years to the compilation of his *Diccionario biográfico-bibliográfico de efemérides de músicos españoles*, which in spite of its faults is enormously important for the history of Spanish music. In this extensive work entries are ordered chronologically rather than alphabetically; its biggest defect is the inclusion of too many relatively unimportant figures, which crowd the text. Nonetheless, it contains many

facts which cannot be found elsewhere, and its use is greatly facilitated by the modern index.

WORKS

Stage: *El triunfo del amor* (opereta, 1, J. Alegre), private perf., Barcelona, 1826; *Los enredos de un curioso* (melodrama lírico, 1) Madrid, Conservatorio, 6 May 1832, collab. Carnicer, M.A.P. Albéniz and Piermarini; *Saladino e Clotilde* (os, 2), excerpts, Madrid, Cruz, 1833; *Ipermestra* (os, 2, ?Pasini, after P. Metastasio), Madrid, Cruz, 20 Jan 1838; *Cleonice, regina di Siria* (os, 2, after Metastasio: *Demetrio*) Madrid, Cruz, 24 Jan 1840; *Boabdil, último rey moro de Granada*, 1844 (os, 3, M. González Aurioles); *El rey y la costurera*, 1853 (zar, 3, V. Brusola); *Guzmán el Bueno*, 1855 (os, 3, O. Aracri); *La corte de Mónaco* (zar, 1, R. Navarrete), Madrid, Zarzuela, 16 Feb 1857; *Los maridos en las máscaras* (zar, 2, W. Ayguals de Izco), Barcelona, Campos Elíesos, 26 Aug 1864

Sacred: 3 Misa de gloria, 2 Miserere, 2 Stabat mater, 2 Salve regina, 5 Lamentations, other liturgical pieces; motets, villancicos and other pieces for vv, org/pf

WRITINGS

Reseña histórica de la escolanía ó colegio de la Virgen de Montserrat en Cataluña desde 1456 hasta nuestros días (Madrid, 1856)

Efemérides de músicos españoles (Madrid, 1860) [complete list of works, 249ff]

Diccionario biográfico-bibliográfico de efemérides de músicos españoles (Madrid, 1868–81/R) [vol.i incl. autobiography and list of works, 43]

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CARLOS GÓMEZ AMAT

Sale

(fl c1400). This enigmatic name appears at the head of an illegible three-voice composition with the incipit 'O ...' in the fragments *NL-Lu 2720*, a Dutch or Flemish manuscript containing both French and Dutch secular songs in the polyphonic style of the *Ars Nova*.

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GILBERT REANEY

Salé [Salle], Adrien Trudo [Trudon]

(*b* St Truiden, Limburg, bap. 6 June 1722; *d* Averbode, Brabant, 19 March 1782). Flemish organist and composer. He entered the Premonstratensian monastery of Averbode on 2 February 1745 and was ordained priest there in 1748, later becoming librarian and Kantor; his manuscripts indicate that he was also probably the organist there. A few years later he studied theology at the Premonstratensian college at Leuven, after which he returned to Averbode and became a provisor, later an abbot and finally the vicar-general for the district of Brabant. He was probably better known as a performer than as a composer. He wrote some rather primitive accompaniments to plainsong and may have written only the accompaniments to the other compositions associated with his name, three masses and two motets, all in manuscript at the Abbey of Averbode.

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JACQUES VAN DEUN

Sale [Salec], François [Franz].

See [Sales](#), [Franz](#).

Sales [Sale, Salec, Saletz], Franz [François]

(*b* Namur, ?c1540; *d* Prague, 15 July 1599). Dutch composer. In his 1589 publication he stated that he was the son of 'Hans Saletz von Namur', and that he left 'Belgia nostra' because of the religious conflicts. There is no proof supporting the suggestion that he was a pupil of Lassus. After two unsuccessful attempts in 1579 and 1580 to obtain an appointment at the court chapel in Stuttgart, he served at the courts of Hechingen and Munich in 1580. By 1 November 1580 he was already employed as a tenor at the court chapel in Innsbruck, where he remained until 1587. From 1587 to 1591 he held the post of Kapellmeister at the collegiate foundation for ladies of noble families at Hall in Tirol. Subsequently he served from 1 May 1591 until his death as a tenor in the imperial court of Rudolf II at Prague under Philippe de Monte.

His compositions, many of which were published, are mainly sacred choral works; sacred and secular songs of his also appeared in printed collections published between 1585 and 1604. His importance lies largely in his writing

of Mass Propers. His cyclic treatment of the introit, alleluia and communion, based on the plainsong cantus firmi, constitute, together with works by Johannes de Cleve, Christian Erbach and Johann Knöfel, the last great Renaissance collection of Mass Propers in Germany. Like Cleve, Sales adhered to strictly conservative principles and wrote much music in an intricate and richly polyphonic style. Like Cleve also he wrote simple 'song' masses. The *Missa 'Exultandi tempus est'* is such a work; it is in triple time throughout, and is based on the composer's own chanson motet of the same name, which has melodic links with the Christmas song *Resonet in laudibus*. Both the model and the mass contain directions setting out the ways in which the versicles are to be divided between the performers. The pastoral mass, of which this is an early example, later became very popular.

WORKS

Edition: *Musique religieuse*, ed. R.J. van Maldeghem, Trésor musical, i-vi (Brussels, 1865–70) [contains several sacred works]

Officia quaedam domini N.J. Christi necnon B.V. Mariae et aliquorum sanctorum (Munich, 1589)

Patrocinium musices: missarum solenniorum ... primus tomus, 5, 6vv (Munich, 1589)

Sacrarum cantionum ... liber primus, 5, 6vv (Prague, 1593)

Tripartiti operis officiorum missalium, quibus introitus, alleluia et communiones, liber primus, 5, 6vv (Prague, 1596; probably a repr.)

[Tripartiti operis] Officiorum missalium ... liber secundus 5, 6vv (Prague, 1594)

[Tripartiti operis] Officiorum missalium ... liber tertius et ultimus, 5, 6vv (Prague, 1596)

Patrocinium musices: in natalem ... mutetum, 'Exultandi tempus est' et missa ad eius imitationem composita, 5vv (Munich, 1598)

Dialogismus de amore Christi sponsi erga ecclesiam sponsam, 8vv (Prague, 1598)

Oratio ad SS B.V. Mariam, Wenceslaum, Adalbertum, 6vv (Prague, 1598)

Salutationes ad B.V. Mariam, 4–8vv (Prague, 1598), lost

Canzonette, Vilanelle, neapolitane per cantar'et sonare con il liuto et altri simili istromenti, a 3 (Prague, 1598)

Several pieces in 1585¹⁷, 1604⁷

MSS of sacred works, A-Wn, D-Bds, Kl, Mbs, Z, PL-WRu

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Sales, Nikolaus

(*b* ?Namur, before 1550; *d* Stuttgart, 5 April 1606). Dutch singer and composer, brother of Franz Sales. He served first as an alto and then as a tenor in the court chapel in Stuttgart from the end of 1565 until his death, with only one short interruption in 1581. There is evidence that he was employed for part of that year in the court chapel at Innsbruck. His only known work is a *Komposition des Gesangs wider den Türken*, but this has not survived.

For bibliography see [Sales, Franz](#).

HELLMUT FEDERHOFER

Sales [de Sala], Pietro Pompeo

(*b* Brescia, 1729; *d* Hanau, 21 Nov 1797). Italian composer. After the early death of his parents in an earthquake he went to Innsbruck, entered the service of Baron Pircher and studied at Innsbruck University. In 1752 he composed a school drama for the Jesuits. Two years later he became conductor of an Italian opera troupe, with which he visited Cologne, Brussels, Lille and other cities. In 1756 he took charge of the court chapel of Prince-Bishop Joseph, Landgrave of Hesse-Darmstadt, in Augsburg and Dillingen an der Donau. He travelled widely as a performer and composer, becoming a member of the Bologna Accademia Filarmonica (1758) and composing an oratorio for Mannheim (1762) and operas for Munich (1765) and Padua (1767). After the landgrave's death in 1768, Sales, taking with him some of the Augsburg musicians, moved to the court of the Trier Elector Clemens Wenzeslaus (who had succeeded to the title of Prince-Bishop of Augsburg) at Ehrenbreitstein am Rhein. There he headed the court chapel, one of the largest in Germany, although he was not appointed court Kapellmeister until 1787, after the death of Konrad Starck. He maintained his connection with the Munich court by composing the carnival operas in 1769 and 1774. In 1774 he married the court singer Franziska Blümer. In 1776 he appeared in London as a viol player (according to Choron and Fayolle: *Dictionnaire historique des musiciens*, Paris, 1810–11/R, this was his second visit), and in 1777 he performed a Passion in Frankfurt. In 1786 he moved with the elector's court to the newly built castle at Koblenz, which the court had to abandon twice (in 1792 and 1794) during the wars of the French Revolution. In 1797 he again had to flee the French and died before he could return.

Sales was a versatile composer in the current Italian style, but the care with which he wrote also reflects developments in Germany. He was well regarded as a composer in his lifetime, but a promise he had made to the elector not to publish prevented any wider distribution of his work. Schubart thought highly of Sales, although he expressed some reservations about

his work in the *Ideen zu einer Ästhetik der Tonkunst*. It must be assumed that many of his compositions are lost. His most important surviving works are his oratorios, particularly *Betulia liberata*.

WORKS

Stage: Massinissa, oder Die obsiegende Treu (Jesuit drama), Innsbruck 1752; Le cinesi (componimento drammatico, 1, P. Metastasio), Augsburg, carn. 1757; L'isola disabitata (azione teatrale, 1, Metastasio), Augsburg, 1758, *D-Rtt*, *US-WC*; Le nozze di Amore e di Norizia (os, Giunti), Munich, 1765, *D-Mbs*, *F-Pc*; Antigona in Tebe (os), Padua, nuovo, 1767, *P-La*; L'Antigono (os, 3, Metastasio), Munich, Residenz, carn. 1769, *D-Mbs**, *F-Pc*; Achille in Sciro (os, 3, Metastasio and A. Savioli), Munich, Residenz, carn. 1774, *D-Mbs*, *F-Pc*, *US-BEm*; Il re pastore (os, 3, Metastasio), *D-Dlb*

Orats: Oratorio per la festa del Santo Natale (Metastasio), Augsburg, 1756, *D-As*; Die Leiden unseres Herrn Jesu Christ, Augsburg; Giefte (M. Verazi), Mannheim, 1762; La Passione di Gesù Christo (Metastasio), Ehrenbreitstein, 1772; Heu quid egisti, Munich, Palm Sunday 1774, *D-BAR*; Isacco figura del redentore (Metastasio), Ehrenbreitstein, 1778; Giuseppe riconosciuto (Metastasio), Ehrenbreitstein, 1780, *D-Mbs*; Gioàs, re di Giudia (Metastasio), 1781, *Mbs*; La Betulia liberata (Metastasio), Ehrenbreitstein, 1783; Affectus amantis, Ehrenbreitstein, 1784; S Elena a Calvario (Metastasio), Ehrenbreitstein, 1790

Sacred: Missa solemnis, C, *A-ST*, Mass, C, *D-BNms*, *Bsb*; Mass, F-D (Ky, Gl), *CH-E*; Missa solemnis, D, *D-Bsb*, *TRb*, *As*, *HR*; 2 Litaniae lauretanae, *TEG*, *Mbs*; Currite accedite, off, *WEY*; Ecce panis angelorum, off, *HR*; Ave maris stella, *I-Baf*; Mi deus ego amo te, *D-OB*; Salutis humani, *HR*; Tantum ergo, *Mbs*; Salve regina, *Mbs*

Orch: Sym., D, *Rtt*; Sym., D, *CH-E*; Sym., F, *D-WEY*; Sym., G, *I-Rdp*; Sym., G, *MAav*; Serenata, *GB-Lbl*; Fl Conc., D, *D-Rtt*; Hpd Conc., C, *Bsb*; Hpd Conc., F, *Mbs*; Hpd Conc., G, *As*; Conc., 2 hpd, G, *Bsb*; ?Partita, *A-ST*, doubtful, also attrib. Christian Cannabich

Other works: Hpd Sonata, in *Raccolta musicale*, iv (Nuremberg, 1962), ed. G. Benvenuti in *Cembalisti italiani del Settecento*, x (Milan, 1926); Trio, G, Hpd, vn, vc, *Bsb*; Notturmo, 2 vn, vc, *Mbs*; arias in *Journal de littérature et choix de musique* (Saabrücken, 1783–), vii, xxi and in *Dlb*, *TRb*, *S-Skma*; duets, *I-BGc*, *S-Uu*

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A. Layer: 'Musikpflege am Hofe des Augsburger Fürstbischofs Josef I', *Jb des Vereins für Augsburger Bistumsgeschichte*, xiii (1979), 128–59

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ADOLF LAYER/STEPHAN HÖRNER

Saletz, Franz.

See [Sales, Franz](#).

Saléza, Albert

(*b* Bruges, Pyrénées-Atlantiques, 28 Oct 1867; *d* Paris, 26 Nov 1916). French tenor. He studied with Saint-Yves Bax and Louis-Henri Obin at the Paris Conservatoire, and made his début at the Opéra-Comique in 1888 as Mylio in Lalo's *Le roi d'Ys*. After singing at Rouen, Bordeaux and Nice, he was first heard at the Paris Opéra in 1892 as Mathôs in Reyer's *Salammbô*; he also sang Sigurd and Siegmund (1893). At Monte Carlo in 1894 he appeared in the first performance of Franck's posthumous opera *Hulda* (4 March) and in Berlioz's *La damnation de Faust*. At the Opéra that year he sang in the première of Lefebvre's *Djelma* and the first Paris performance of Verdi's *Otello*. He made his Covent Garden début in 1898 in Gounod's *Roméo et Juliette*, and his Metropolitan début, again as Romeo, in the same year. He sang Rodolfo at the first Metropolitan performance of Puccini's *La bohème* in 1900, evoking 'a frenzy of enthusiasm' (Krehbiel). His repertory included Tannhäuser, Gounod's Faust, Raoul (*Les Huguenots*), Edgardo (*Lucia di Lammermoor*), John of Leyden (*Le prophète*), Masaniello, and the Duke in *Rigoletto*. He made a final appearance at the Opéra-Comique in 1910 as Don José. Doomed to suffer comparison with Jean de Reszke in many of his roles, he had, according to Henderson, 'a pure, mellow tenor voice of admirable quality ... elegant diction ... [and] the finish of the Gallic school' in his phrasing.

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ELIZABETH FORBES

Salgado (Torres), Luis Humberto

(*b* Cayambe, 10 Dec 1903; *d* Quito, 11 Dec 1977). Ecuadorian composer, pianist and music critic. He first studied with his father Francisco Salgado, himself a composer, then entered the Quito Conservatory in 1910. His first attempts at composition dated from 1913. As a teenager he played the piano in silent-film theatres. He graduated in piano in 1928 and in 1934 was appointed professor of solfège and harmony at the Quito Conservatory (director for two periods, beginning in 1952). Besides directing the group

Camara Voz Andes, he founded and directed the symphonic ensemble of the Casa de la Cultura Ecuatoriana and conducted the orchestra and chorus of the conservatory. For many years he was the music critic of the daily *El comercio*, and he contributed to the Spanish journal *Ritmo*.

Salgado is generally considered the leading composer of his generation. He was a prolific composer, mostly of a musical nationalist persuasion, as his numerous symphonies, tone poems, concertos and operas bear witness. He also cultivated typical Ecuadorian popular genres, such as the sanjuanito and pasillo. His *Sanjuanito futurista* (1944) for piano combines elements of that popular genre with 12-tone technique. Many of his works are based on indigenous themes (with the omnipresent pentatonic scale) and refer to national history. His opera *Cumandá* (1940, revised in 1954) is set in the Amazonian provinces of Ecuador and its libretto, adapted from a novel by Juan León Mera, concerns indigenous characters.

WORKS

(selective list)

Stage: 4 ops, incl. *Cumandá* (after J.L. Mera), 1940, rev. 1954; 3 ballets, incl. *El amaño*, 1947

Vocal: *Canto de libertad*, 1936; *Aidita* (Salgado), lullaby, 1961

Inst: Suite 'Atahualpa o el ocaso de un imperio', band, 1933; *Sanjuanito futurista* (*Microdanza*), pf, 1944; *Homenaje a la danza criolla*, sym. poem, orch, 1959; *Atahualpa*, sym. suite, orch; *Pasillo-Intermezzo*, dance, orch; *Sismo*, sym. poem, orch; 8 syms, 7 concs., chbr works, org pieces, pf sonatas

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GERARD BÉHAGUE

Salicet [Salcional].

See under [Organ stop](#).

Salicus

(from Lat. *salire*: 'to leap').

In Western chant notations a neume signifying three notes, of which the second is an [Oriscus](#). Usually the first and second notes are of the same pitch and the third is higher; but sometimes the three notes are of different pitches, in ascending order. As with all neumes that include the *oriscus*, there is doubt as to the exact significance of the *salicus*. The fact that the neume usually ends on F, B \square or C has led to the suggestion that it served

to orientate a melody tonally (Lipphardt). Wagner did not regard the second note as an *oriscus*, and interpreted its shape to mean an extra dip of a semitone before the final step upwards (four notes in all); he also suggested that the *salicus* ending on other degrees of the scale was suppressed when staff notation was introduced and the interval of a semitone between second and final note essential to the *salicus* was no longer, theoretically, available. Lipphardt saw the central element of the *salicus* in *F-LA 239* as a letter 'a' (= *altius*), a belief not shared by other writers. (For illustration see [Notation](#), Table 1.)

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DAVID HILEY

Salieri, Antonio

(*b* Legnago, 18 Aug 1750; *d* Vienna, 7 May 1825). Italian composer, mainly resident in Vienna. A major contributor to and shaper of Viennese musical life from 1770 to 1820, he also composed successful operas in Italy and Paris, and won admiration from German operagoers as a composer who, in the words of one contemporary critic, 'could bind all the power of German music to the sweet Italian style'.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

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Salieri, Antonio

1. Life.

Born in Legnago in the Veneto, Salieri studied violin and keyboard with his brother Francesco and with a local organist, Giuseppe Simoni. After the deaths of his parents between 1763 and 1765 he was taken to Venice, where his musical education continued. The Viennese composer F.L. Gassmann, in Venice to oversee the production of his opera *Achille in Sciro* in 1766, noticed Salieri's talent and ambition and took the youth back to Vienna with him. Under Gassmann's direction he began an intensive

programme of musical training. Described by his student Anselm Hüttenbrenner as 'the greatest musical diplomat', Salieri won the friendship of people who could help him build a career. Having earned Gassmann's paternal affection, he developed close relations with Metastasio, Gluck and Joseph II. Opportunities to write operas soon offered themselves to Salieri. When Gassmann was in Italy in 1769, Salieri set a libretto originally intended for Gassmann, *Le donne letterate*. Having proved himself a talented composer of *opera buffa*, he turned to serious opera. *Armida*, on a libretto by Marco Coltellini, was performed in June 1771. Salieri's ability to deal effectively with this Gluckian music drama would later, in the 1780s, make him a leading successor to Gluck as a composer of serious opera for Paris.

Salieri's success in Vienna owed much to the support of Joseph II, who was also helpful to him in Italy and France through his influence with his brothers Leopold (Grand Duke of Tuscany) and Ferdinand (governor of Lombardy) and his sister Marie Antoinette. As early as 1771 Joseph sent a copy of *Armida* to Leopold, reporting that it had been performed with great success in Vienna. The following year he asked Leopold about the possibility of Salieri writing an opera for Florence. When Gassmann died in 1774 Joseph appointed Salieri his successor as *Kammerkomponist*, an appointment that led to his also being made, at only 24 years of age, Gassmann's successor as music director of the Italian opera in Vienna. With Giovanni di Gamerra, the newly appointed theatre poet, he collaborated on two operas for the court theatres; the comedy *La finta scema* (1775) and the Gluckian spectacle *Daliso e Delmita* (1776). Neither was well received.

Joseph's reorganization of the court theatres in 1776, with its shift of emphasis to spoken drama, left Salieri with little opportunity to compose operas in Vienna, and he turned his attention to Italy. Between 1778 and 1780 he wrote five operas for theatres in Milan, Venice and Rome: these were comic operas, except for *L'Europa riconosciuta*, commissioned to celebrate the opening of La Scala in Habsburg-ruled Milan. Of the comic operas by far the most popular was *La scuola de' gelosi*, on a libretto by Caterino Mazzolà (Carnival 1779, Venice), a work that did more than any other to spread Salieri's fame throughout Europe. In 1780 Joseph II commissioned him to write a Singspiel to be performed by the Nationaltheater's German troupe: one of only two operas in German by Salieri, *Der Rauchfangkehrer* (1781) enjoyed considerable success until it was overshadowed by Mozart's *Die Entführung aus dem Serail*.

Salieri's exploration of operatic genres continued in 1782. Gluck, too weak to undertake the composition of a work commissioned by the Paris Opéra, handed the commission to Salieri. Armed with a letter of recommendation from Joseph, he went to Paris for the first time to oversee the production of *Les Danaïdes* (1784). Its success led to commissions for two more French operas, and during the rest of the decade Salieri divided his time and energy between composing *tragédie lyrique* in Paris and *opera buffa* in Vienna. The second of his French operas, *Les Horaces*, failed when it was given in 1786, but the following year he achieved one of his greatest operatic triumphs with *Tarare*, on a libretto by Beaumarchais.

In 1783 Joseph replaced his German troupe with one specializing in *opera buffa*. The new company made its début on 22 April with *La scuola de' gelosi*, heavily revised for a cast that included Nancy Storace and Francesco Benvenuti. Returning to Vienna in 1784 after the première of *Les Danaïdes*, Salieri busied himself with composing and directing Italian comic operas at the Burgtheater. Joseph's practice of commissioning operas from some of Europe's leading composers, Paisiello and Martín y Soler as well as Mozart, meant that Salieri faced competition that must have threatened and inspired him. Lorenzo da Ponte, recently engaged as house librettist, was his principal collaborator; he also worked with G.B. Casti. Salieri insisted on extensive revisions of Da Ponte's first libretto, *Il ricco d'un giorno*, including the introduction of several ensembles, the reduction of recitative and the alteration of poetic metres within aria texts. By working so closely with this inexperienced poet, he probably contributed to the strength of the librettos that Da Ponte later wrote for Mozart. His collaboration with Casti resulted in the two-act comedy *La grotta di Trofonio* (1785; see [fig.2](#)) and a one-act satire that incorporates music of Sarti and Tarchi, *Prima la musica e poi le parole* (1786).

When Salieri returned to Vienna from Paris after the production of *Tarare* in 1787, Joseph commissioned him to prepare an Italian version of the opera for Vienna. *Axur re d'Ormus*, with a libretto by Da Ponte, follows the general outline of *Tarare* but omits much of Beaumarchais' political allegory. Much of the music is derived from *Tarare*, but more often than not diverges from the model. Performed in 1788 to celebrate the marriage of Archduke Franz to Princess Elisabeth of Württemberg, *Axur* was presented 100 times in the Viennese court theatres between 1788 and 1805.

In February 1788 Joseph granted the position of Hofkapellmeister to Salieri, who had frequently acted in that capacity since 1775 for the ailing Giuseppe Bonno. Salieri succeeded Bonno in March 1788. He remained in this office until his retirement in 1824, his tenure the longest in the history of the Hofmusikkapelle. The appointment began a new phase in his career – in the next decade he devoted himself increasingly to the administration of the court chapel and to the composition of church music.

After the death of Joseph II (20 February 1790) and with the accession of Leopold II, rumours circulated that Salieri was to be dismissed or had submitted his resignation as Hofkapellmeister. What Salieri seems to have asked for, and received, was relief from the daily chores of rehearsing and conducting opera, in exchange for which he agreed to compose a new opera each year for the court theatres. His duties in the opera house were assigned to his pupil and protégé Joseph Weigl. The 1790s left Salieri without the steadfast patronage of Joseph II, without the opportunity to write operas for Paris (cut off from him by the Revolution), without the theatrical talent of Da Ponte and without the stimulating rivalry of Mozart. In 1794 he renewed his contact with De Gamerra and together they wrote three operas for the court theatres: *Eraclito e Democrito*, *Palmira regina di Persia* and *Il moro*. The first and third were only moderately successful (with fewer than 20 performances in the court theatres), but *Palmira* achieved the greatest success of any of Salieri's late operas. His last Italian collaborator, C.P. Defranceschi, provided him with librettos for three operas

performed in 1799 and 1800, including *Falstaff* (1799). Salieri's last complete opera, *Die Neger*, was given to sparse applause in 1804.

As Hofkapellmeister, Salieri attended closely to the selection of new instrumentalists and singers, filling such posts as organ builder, overseeing the acquisition of instruments and keeping the music library in good order. Hofkapelle records for the period from 1820 to Salieri's retirement in 1824 show that for regular services under his direction he most frequently chose masses by Albrechtsberger, Joseph and Michael Haydn, Georg Reutter the younger, Eybler, Leopold Hofmann and Mozart. He served as president of the Tonkünstler-Societät (founded by Gassmann to support musicians' widows and children), directing many of its concerts. In 1815 he was responsible for planning and directing musical events for the Congress of Vienna.

Salieri, who benefited so much from his teachers and mentors, devoted much of his energy to teaching, especially after retiring from operatic composition. As a teacher of singers he specialized in the development of brilliant coloratura sopranos; Catharina Cavalieri and Therese Gassmann (Florian Gassmann's daughter) were among his pupils. With Beethoven, Schubert and many other young composers who came to him for lessons he emphasized the setting of Italian poetry (especially that of Metastasio) to music.

[Salieri, Antonio](#)

2. Works.

Salieri's operas, the product of over 30 years' work in Vienna, Italy and Paris, are extraordinarily rich and varied, revealing him as a composer of great versatility, vivid theatricality and considerable musical talent. As might be expected of a pupil of Gassmann and a protégé of Gluck, most of his early Italian operas fall into two categories: light, comic operas along the lines of Gassmann's settings of Goldoni's librettos and serious operas strongly influenced by *tragédie lyrique*. In *La fiera di Venezia* (1772), the most widely performed of his early comedies, he showed himself a skilful depicter of comic situations and amusing characters. This opera also documents the young Salieri's love of high coloratura soprano lines and elaborate concertante solos (Calloandra's aria 'Vi sono sposa e amante' features solos for flute, oboe and bassoon). In *Armida* and *L'Europa riconosciuta* he responded to adventurous librettos with lively, dramatic music and followed Gluck's precept (expressed in the preface to *Alceste*) that the overture should anticipate the drama; in both operas he gave a significant dramatic role to the chorus and demonstrated skill in the composition of accompanied recitative. A cast of virtuosos was assembled for the inauguration of La Scala, and in *L'Europa riconosciuta* Salieri took full advantage of their skills, writing several bravura arias of exceptional brilliance.

Salieri's two most important French operas differ greatly from one another. *Les Danaïdes*, to a libretto inspired by one by Calzabigi, is a gothic tale of horror and violence; *Tarare* is a mixture of exoticism, comedy, political allegory and romance. The music for *Les Danaïdes* is suitably dark, coloured with diminished 7th chords, tremolo and the sound of trombones; that for *Tarare*, humorous, sentimental and tragic by turn, captures the

exotic spirit of Beaumarchais' libretto. Salieri handled the demands of *tragédie lyrique* with equal skill and craftsmanship in both operas, moving fluently between accompanied recitative, choruses, arias, ensembles and instrumental numbers. The love duets for Hypermnestra and Lynceus in *Les Danaïdes* are suffused with a lyricism as intense and moving as that which depicts the love of Astasie and Tarare. The brutal rage of Danaus is evoked as vividly as that of Atar, the tyrannical oriental king in *Tarare*. With *Les Danaïdes* Salieri established himself as a leading successor to Gluck in the genre of *tragédie lyrique*; with *Tarare* he helped to transform the genre.

Salieri's Viennese operas of the 1780s show that he was inspired by the same conditions that inspired Mozart during the same decade. *Der Rauchfangkehrer*, like *Die Entführung*, exemplifies the cosmopolitan character of German opera during the short life of Joseph's Singspiel company, combining elements of *opera buffa*, *opéra comique* and North German opera. In *La grotta di Trofonio* and *La cifra* Salieri expertly manipulated *opera buffa* conventions, using many of the singers who shaped Mozart's vocal writing in *Le nozze di Figaro* and *Così fan tutte*. The colourful and expressive solo parts for clarinets, english horns and other instruments in *La grotta di Trofonio* show that Salieri, like Mozart, made good use of the Burgtheater's fine orchestra (fig.3). He skilfully combined serious and comic elements, endowing Eurilla in *La cifra*, for example, with a nobility of character and musical style that enhances the richness and complexity of the entire opera.

Among the most successful of Salieri's Viennese operas is *Axur re d'Ormus*. To this five-act *dramma tragicomico* Salieri brought all that he had learnt as a composer of *tragédie lyrique*, *opera seria* and *opera buffa*. *Axur* has the fluidity of form characteristic of French opera, with extensive use of accompanied recitative and short, arioso vocal numbers. The music of the hero Atar and the heroine Aspasia has the kind of passionate, noble simplicity that we expect of Gluckian tragedy; but the charming *commedia dell'arte* scene staged in Act 4 has the lightness and wit of *opera buffa*.

Salieri's late operas are uneven in quality; some of the most successful, such as *Palmira*, look to the past, as if he were trying, near the end of his operatic career, to recapture his earlier triumphs. Much in the spirit of *Axur*, *Palmira* mixes exoticism with comedy, spectacle with sentiment; its tender love duets, stirring marches and solemn choruses of priests delighted audiences in Vienna and throughout Germany for several years. Instrumental arrangements of the *a cappella* quartet 'Silenzio facciasi' made this number familiar to many of Europe's music lovers.

Salieri's sacred music consists of about 100 settings of Latin liturgical texts, including four orchestral masses, one *a cappella* mass, a Requiem, about 45 graduals and offertories, three *Te Deum* and two *Magnificat* settings, and psalms, hymns, litanies, introits and miscellaneous motets. Each of the major works seems to have been intended for a special event. The first orchestral mass (1788), which coincided with his appointment as Hofkapellmeister, was meant to honour the emperor's return from the Turkish war. The Mass in C (1799), a festive, double-chorus score, was performed on 8 December 1804 at the ceremony whereby Francis II

became Francis I of Austria. Earlier that year, Salieri composed a Requiem that he designated for his own funeral. Unlike his operas, Salieri's sacred music was not widely disseminated, partly because the composer himself declared it to be 'for God and my emperor'. As the presiding musician for Habsburg religious ceremony, he upheld the liturgical ideals of comprehensibility and simplicity articulated by the church in the papal encyclical *Annus qui* (1749) and reinforced in Joseph's reforms of 1783 and 1786. His liturgical music avoids the vocal virtuosity and operatic contrafacta that had invaded church music in the late 18th century. The mature works (after 1788) stress a dramatic, lyric and declamatory role for the chorus, modest use of the solo voice, a diminishing place for the still traditional contrapuntal styles and growing influence of modern symphonic techniques. Certain of Salieri's offertories and graduals became staples of the Hofkapelle repertory: *Populi timete* (1778), *Liberasti nos Domine* (1799), *Veni Sancte Spiritus* (1805) and *Confirma hoc Deus* (1809) were performed there regularly throughout the 19th century and into the 20th.

Salieri's instrumental music comprises a small part of his output, mostly composed early, and dominated by smaller genres (serenades, suites, marches) and featuring wind ensembles. During the 1770s he wrote several concertos, including one for flute and oboe which has become familiar through many recordings, and one symphony. His last major instrumental work is a set of 26 colourfully orchestrated variations on *La folia* (1815). Many of his opera overtures circulated as independent symphonies, and a number of three-movement sinfonias consist of movements from different overtures recombined by unknown hands.

Salieri, Antonio

WORKS

operas

WB Vienna, Burgtheater
 WK Vienna, Kärntnertheater

La vestale, Vienna, 1768, unperf.

Le donne letterate (commedia per musica, 3, G.G. Boccherini), WB or WK, carn. 1770, A-Wn

L'amore innocente (pastorale, 2, Boccherini), WB or WK, 1770, Wn*, D-Dlb

Don Chisciotte alle nozze di Gamace (divertimento teatrale, 2, Boccherini, after M. de Cervantes), WK, carn. 1771, A-Wn

La moda, ossia I scompigli domestici (2, P. Cipretti), Vienna, 1771, Wn* (only pt of Act 2), D-Bsb

Armida (dramma per musica, 3, M. Coltellini, after T. Tasso: *Gerusalemme liberata*), WB or WK, 2 June 1771, A-Wn*, Wst, B-Bc, CH-Zz, D-Bsb, Wa, F-Pn (Leipzig, 1783)

La fiera di Venezia (commedia per musica, 3, Boccherini), WB or WK, 29 Jan 1772, A-Wn*, B-Bc, D-Bsb, Dlb, Mbs, MÜs, Rp, F-Pn, Po, H-Bn, I-Bc, Fc, MOe, Tf, US-Bp

Il barone di Rocca antica (int, 2, G. Petrosellini), WB or WK, 12 May 1772, A-Wn*, I-Fc

La secchia rapita (dramma eroicomico, 3, Boccherini, after A. Tassoni), WK, 21 Oct 1772, A-Wn*, D-Dlb, Mbs, Wa, GB-Lbl, H-Bn, I-Bc, Fc, Gl, MOe, Nc

La locandiera (dg, 3, D. Poggi, after C. Goldoni), WK, 8 June 1773, A-Wn*, D-Rtt, F-Pn

La calamita de' cuori (dg, 3, Goldoni), WK, 11 Oct 1774, A-Wn*, D-Bsb, US-Wc

La finta scema (commedia per musica, 2, G. De Gamerra), WB, 9 Sept 1775, A-Wn*, Ssp

Daliso e Delmita (azione pastorale, 3, De Gamerra), WB, 29 July 1776, Wn*

L'Europa riconosciuta (dramma per musica, 2, M. Verazi), Milan, Scala, 3 Aug 1778, Wn* (inc.), D-Bsb, F-Pn, I-Mc, P-La

La scuola de' gelosi (dg, 2, C. Mazzolà), Venice, S. Moisè, carn. 1779, A-Wn*, D-Dlb, Rp, Rtt, F-Pn, H-Bn, I-Fc, MOe

La partenza inaspettate (int, 2, Petrosellini), Rome, Valle, carn. 1779, A-Wn*, D-Dlb, F-Pn

Il talismano [Act 1] (dg, 3, Goldoni), Milan, Cannobiana, 21 Aug 1779 [Acts 2 and 3 by G. Rust]; rev. (L. da Ponte), WB, 10 Sept 1788; A-Wn*, Wgm, B-Bc, D-Dlb, F, Mbs, Rp, Wa, F-Pn, I-Fc, MOe, US-Wc

La dama pastorella (int, 1, Petrosellini), Rome, Valle, 1780, A-Wn*

Der Rauchfangkehrer, oder Die unentbehrlichen Verräther ihrer Herrschaften aus Eigennutz (musikalisches Lustspiel, 3, J.L. Auenbrugger), WB, 30 April 1781, A-Wn* (R1986: GOB, xiv), D-DS

Semiramide (dramma per musica, 3, P. Metastasio), Munich, Residenz, carn. 1782, A-Wn*, D-Mbs

Les Danaïdes (tragédie lyrique, 5, Du Roullet and Tschudi, after R. de' Calzabigi), Paris, Opéra, 26 April 1784, A-Wn*, F-Po (Paris, 1784)

Il ricco d'un giorno (dg, 3, Da Ponte), WB, 6 Dec 1784, A-Wn*, I-MOe

La grotta di Trofonio (opera comica, 2, G.B. Casti), WB, 12 Oct 1785, A-Wgm, Wn*, D-Bsb, CZ-Bm, H-Bn, I-Fc, MOe (Vienna, c1786)

Prima la musica e poi le parole (divertimento teatrale, 1, Casti), Vienna, Schönbrunn Orangerie, 7 Feb 1786, A-Wn*, I-PEsc

Les Horaces (tragédie lyrique, 3, N.F. Guillard, after P. Corneille), Versailles, 2 Dec 1786, A-Wn*, CZ-Bm, F-Po, US-Wc

Tarare (opéra, prol., 5, P.-A. Beaumarchais), Paris, Opéra, 8 June 1787, A-Wn* (inc.), F-Lm, Po, US-NYp, Wc; ed. R. Angermüller (Munich, 1987)

Axur re d'Ormus (dramma tragicomico, 5, Da Ponte, after Beaumarchais: *Tarare*), WB, 8 Jan 1788, A-Wn*, Wst, CZ-Bm, D-Bsb, Dlb, DT, F, Hs, HR, LEm, Mbs, MÜs, Wa, E-Mc, Mn, F-Pn, GB-Lbl, H-Bn, I-Fc, Mc, Nc, PAc, Rsc, US-Wc

Cublai gran kan de' Tartari, 1788 (dramma eroicomico, 2, Casti), unperf., A-Wn*

Il pastor fido (dramma tragicomico, 4, Da Ponte, after B. Guarini), WB, 11 Feb 1789, Wn*, CH-Bu, D-Dlb

La cifra (dg, 2, Da Ponte, after Petrosellini: *La dama pastorella*), WB, 11 Dec 1789, A-Wn*, B-Bc, D-Bsb, Dlb, F, Mbs, F-Pn, I-Fc

Catalina, 1792 (2, Casti), unperf., A-Wn*

Il mondo alla rovescia (dg, 2, Mazzolà, after *L'isola capricciosa*), WB, 13 Jan 1795, Wn*, D-Bsb

Eraclito e Democrito (commedia per musica, 2, De Gamerra), WB, 13 Aug 1795, A-Wn*, D-DS, I-Fc

Palmira regina di Persia (dramma eroicomico, 2, De Gamerra, after Voltaire: *La princesse de Babylone*), WK, 14 Oct 1795, A-Wn*, CZ-Bm, D-Bsb, Dlb, F, Hs, Mbs, GB-Lbl, I-BGc, Fc, PAc, Tf, US-Wc

Il moro (commedia per musica, 2, De Gamerra), WB, 7 Aug 1796, A-Wn*, I-Fc

Falstaff, ossia Le tre burle (dg, 2, C.P. Defranceschi, after W. Shakespeare: *The Merry Wives of Windsor*), WK, 3 Jan 1799, A-Wn*, D-Bsb, F, I-Fc

Cesare in Farmacusa (dramma eroicomico, 2, Defranceschi), WK, 2 June 1800, A-Wn*, B-Bc, Br, CZ-Bm, D-Bsb, Dlb, F, Rtt, I-Fc, PAc

L'Angiolina, ossia Il matrimonio per sussurro (ob, 2, Defranceschi, after B. Jonson: *Epicoene*), WK, 22 Oct 1800, A-Wgm, Wn*, D-Bsb, F, F-Pn, I-Fc, PAc, US-Wc

Annibale in Capua (dramma per musica, 3, A.S. Sografi), Trieste, Nuovo, April 1801, *A-Wn, I-Fc*

La bella selvaggia, 1802 (ob, 2, G. Bertati), unperf., *A-Wn**

Die Neger (Spl, 2, F. Treitschke), Vienna, Wien, 10 Nov 1804, *Wn*, F-Pn*

Frag.: *Così fan tutte* (Da Ponte, 2 nos., 1 containing vocal pts only), *A-Wn**; *I tre filosofi* (2, De Gamerra), 1797, *Wn**; *Die Generalprobe*, lost; *Das Posthaus*, lost

Arias and ensembles: over 30 arias, most 1770–8, mostly *Wn**; 2 finales, *Wgm*, D-MÜs*

Incid: ov., 9 choruses, 4 inst pieces for Kotzebue: *Die Hussiten vor Naumberg*, WK, 2 March 1803, *A-Wn**

sacred

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Masses: *Missa stylo a cappella*, 12 Aug 1767, *A-Whk**, ed. O. Biba (Altötting, 1987), ed. J.S. Hettrick (Vienna, 1993); D, 1788, *A-Wn*, Wn, Ee, H, KR, CZ-Bm*, ed. in RRMCE, xxxix (1994); C, 1799, *A-Wn*, Wn, Ee*; *Requiem*, c, Aug 1804, *CZ-Bm*, Bm, A-Wn*, ed. J. Wojciechowski (Frankfurt, 1978); d, July 1805, *Wn*, CZ-Bm*, ed. in RRMCE (forthcoming); B, 11 May 1809, *A-Wn**, ed. in DTÖ, cxlvi (1988); Ky, C, 22 Sept 1812, *Wn**; *Requiem*, C, inc., *Wn**; d, frag., *Wgm**

Grads (*A-Whk** unless otherwise stated): *Vox tua mi Jesu*, Aug 1774; *Liberasti nos Domine*, 1799, *Whk*, Ee, CZ-Bm*; *Venite gentes*, 1799, *A-Whk*, Whk, Ee*; *Veni Sancte Spiritus*, 25 Jan 1800; *Veni Sancte Spiritus*, Dec 1805, *Whk*, KN*, ed. L. Dité (Milan, 1959); *Confirma hoc Deus*, July 1809, *Whk**, ed. Dité (Milan, 1959); *Magna opera Domini*, 28 May 1810; *A solis ortu*, July 1810, *Whk*, CZ-Bm*; *Tres sunt qui testimonium dant*, before 13 June 1813; *Spiritus meus attenuabitur*, 20 July 1820, *A-Whk*, Wn**; *Ad te levavi animam meam*, *Whk*, Ee*; *Benedicam Dominum*, *Whk*, Ee*; *Improperium*; *Justorum animae*, *Whk*, Wn, CZ-Bm*, ed. C. Rouland (Vienna, 1930)

Offs (*A-Whk** unless otherwise stated): *Benedixisti Domine*, ?1767, *Whk*, Wn*, Wn, S-Skma*, D-MÜp**; *Salve regina*, 1768, *A-Wn**; *Populi timete*, 1778, *Whk*, Whk, Wn, Ee, KN, L, M*; *Cantate Domino*, 1799, *Whk*, Ee*; *Miserere nostri*, g, Dec 1805, *Whk*, Ee*; *Salvum fac populum*, 1805, lost; *Excelsus super omnes*, Jan 1806; *Tui sunt coeli*, E, Jan 1806; *Si ambulavero*, May 1809, *Whk*, CZ-Bm**; *Audite vocem magnam dicentem*, June 1809, *Whk*, Wn, KN, KR, CZ-Bm*, Bm, D-Dlb*; *Magna et mirabilia*, June 1809; *Gloria et honor*, July 1809; *O altitudo divitiarum*, July 1809; *Laudate Dominum*, Oct 1809; *Lauda Sion Salvatorum*, July 1810, *A-Whk*, CZ-Bm*; *Assumpta est Maria*, Dec 1811, *A-Whk*, KN*; *Magna opera Domini*, 12 Sept 1812; *Domine Dominus noster*, 1812; *Salve regina*, D, 3 Nov 1815; *Beatus vir qui non abiit*, *Whk*, Whk*; *Bonum est* (with all), *Wn*; *Desiderium animae*, *KR*; *Dum corde pio*, *KR*; *Jubilate Deo*, *Whk*, Ee*; *Justus ut palma*, *KR*; *Miserere nostri*, E, *Whk*; *O quam bonus*; *Salve regina*, Ger. text; *Salve regina*, B, *Wgm, Whk, Wn, KN*; *Sub tuum praesidium*; *Tui sunt coeli*, C

Introits (most c1817, all *A-Whk*, Wn*): *Tu cognovisti*, 3 July 1817; *Avertisti captivitatem Jacob*; *Beata gens*; *Beati immaculati*; *Concupiscit et deficit*; *Dico ego*; *Domine exaudi vocem meam*; *Et justitiam tuam*; *Et psallere*; *In civitate Dei*; *Inductus est Dominus*; *In mandatis ejus*; *Jubilate Deo in voce*; *Jubilate Deo Jacob*; *Laetentur insulae*; *Ne quando taceas*; *Neque zelaveris*; *Quam admirabile est*

Psalms (all *A-Whk**): *De profundis*, g, Dec 1805; *Lauda Jerusalem*, Nov 1815;

Beatus vir, 1815; Confitebor tibi Domine, 1815; De profundis, f, 1815; Dixit Dominus, 1815; Laudate pueri Dominum, 1815

Other works: Tantum ergo, F, 1768, *A-Wn**; Alleluja, D, 1774, *F-Pc**; Alleluja, D, 15 Oct 1780, *A-Wn**; TeD, D, 1790, *Wn**, ed. J. Wojciechowski (Frankfurt, 1977); Litanìa per il Sabato Santo, ?1795, *Whk**, *Wn*; TeD, D, 1799, *Wn**; Mag, C, 1815, *Whk**, *Whk*, *Wgm*, *Wn*, *Ee*, *CH-E*; Mag, F, 1815, *A-Whk**, *Whk*, *Wn*, *KN*, *KR*; In te Domine speravi, fuga a 3, 12 Sept 1817, *Wgm**, *Wn**; TeD, C, July 1819, *Wn**; Coelestis urbs Jerusalem, hymn, *Whk*; Cor meum conturbatum, motet, *KN*; Domine ecce enim veritatem, *Wn**, *Wn*; Litaniae Laurentanae, *Whk**, *Wn*; Dona nobis pacem, *Whk**; Quae est illa, motet, *KN*; Tantum ergo, C, *Whk*, *Wn*; Tu es spes mea, motet, *H*

secular vocal

for further details see Angermüller (1985), 48–77

Cants.: Il trionfo della Gloria e della Virtù, Vienna, 1774, *A-Wgm*; La sconfitta di Borea, Vienna, 1775, *Wn*; La riconoscenza, Vienna, 1796, lost; Der Tyroler Landsturm (J.F. Ratschky), Vienna, 23 May 1799, *Wn** (Vienna, 1799); La riconoscenza de' Tirolesi, Vienna, 1800, *Wgm*; L'oracolo, Vienna, 1803, lost; Habsburg, Vienna, 1805, *Wgm*; Die vier Tageszeiten, Vienna, Sept 1819, *Wgm**; Du, dieses Bundes Fels, *Wgm**; Lasset uns nahen alle, *CZ-Bm**; Wie eine purpur Blume, *F-Pc*

Choruses (3–4vv, pf/insts): Bei Gelegenheit des Friedens, 1800, *CZ-Bm*; Der Vorsicht Gunst beschütze beglücktes Österreich, Vienna, 11 Nov 1813, *A-Wn** (Vienna, 1814); Schwer lag auf unserm Vaterlande, 1813, *Wgm*; An den erwünschten Frieden, 1814, *CZ-Bm*; An die Religion, 1814, *A-Wgm** (n.d.); Do re mi fa, Vienna, 19 April 1818, *Wgm**; Beyde reichen dir die Hand, frag., *Wgm*; Del redentor lo scempio, *S-Skma**; Dio serva Francesco, *I-Vs*; Es schallen die Töne, *A-Wgm*; Friede reich am Hail, *CZ-Bm**; Die Fuge gut zu singen, *A-KR*; Geführt von liebevollen Händen, *Wgm*; Hinab in [den] Schoss der Amphitrite, *Wgm**; Il piacer la gioja, *Wgm*; Ogni bosco, ogni pendice, *Wgm*; Schweb herab o holder Seraph Friede, *Wgm*

Other works: over 180 canons, most for 3vv, mostly 1800–19, incl. 25 in Scherzi armonici vocali (Vienna, 1795), 15 in Continuazione de' Scherzi armonici (Vienna, n.d.), others mostly *A-Wgm**; c20 qts, most unacc., mostly *Wgm**; over 70 trios, 3vv, most unacc., incl. 5 in 28 divertimenti vocali (Vienna, 1803), others mostly *Wgm**; over 50 duets, 2vv, most unacc., incl. 9 in 28 divertimenti vocali (Vienna, 1803), others mostly *Wgm**; c45 songs, 1v, pf (texts in It., Fr. and Ger.), incl. 14 in 28 divertimenti vocali (Vienna, 1803), others mostly *Wgm**

instrumental

Concs. (only solo insts listed): D, vn, ob, vc, 1770, *A-Wn**, ed. J. Wojciechowski (Hamburg, 1963); B♭, kbd, 1773, *Wn*, ed. G.C. Ballola (Milan, 1981); C, kbd, 1773, *Wn**, ed. Ballola (Milan, 1981); C, org, 1773, *Wn**, ed. J.S. Hettrick (Vienna, 1981); C, fl, ob, 1774, *Wn**, ed. Wojciechowski (Frankfurt, 1962), ed. R. Sabatini (Vienna, 1963); Concertino, G, fl, str, 1777, *Wn**, ed. R.J. Koch (Padua, 1977), ed. Ballola (Milan, 1983)

Other orch: Sym. 'Il giorno onomastico', D, Aug 1775, ed. in The Symphony 1720–1840, ser.B, ii (New York, 1983); 26 variations on 'La Folia di Spagna', Dec 1815, *Wn**, ed. P. Spada (Rome, 1978); composite syms., arr. from op. ovs., incl. 2 syms., D, D, ed. in The Symphony 1720–1840, ser.B, ii (New York, 1983); op ovs.

Chbr: pf sonata, C, *Wn** (Vienna, ?1783); 6 petites pièces, gui (Vienna, 1801);

Scherzi strumentali a 4, *Wn*, ed. R. Sabatini (Vienna, 1963); Fuge, str qt, *Wn**; 4 Stücke, org, *Wgm**, transcr. O. Biba (Vienna, 1994); fugues, *Wgm**

Wind: Armonia per un tempio della notte, E♭; 2 ob, 2 cl, 2 hn, 2 bn, *Wn*, ed. W. Rainer (Vienna, 1989), ed. G.C. Ballola (Milan, 1981); Cassazione, C, 2 ob, 2 eng hn, 2 hn, 2 bn, *Wgm*; Marsch für die Landwehre (1809), *Wgm*; 3 minuets, B♭; G, D, 2 ob, 2 hn, str, *Wn**; Parade Marsch für Harmoniemusik, *Wn**; 11 marches, different combinations of 2 fl, 2 ob, 2 cl, 2 hn, bn, dbn, 1–8 tpt, 3 trbn, 2–6 timp, perc, str, *Wn**, 8 ed. L. Kappel (Vienna, 1994); Serenade, B♭; 2 cl, 2 hn, 2 bn, vle, *Wn**, ed. Ballola (Milan, 1981), rev. and arr. as Serenade, C, 2 fl/cl, 2 ob, 2 hn, 2 bn, *Wn**, *D-Rtt* (inc.), ed. Ballola (Milan, 1985); Picciola serenata, B♭; 2 ob, 2 hn, bn, 1778, *A-Wn**, ed. R. Angermüller (Vienna, 1977), ed. P. Spada (Milan, 1982), as Quintetto, *F-Pc**; 4 suites (Ballettmusik) of 41 movts, different combinations of 2 fl, 2 ob, 2 cl, 2 hn, bn, 2 tr, timp, str, *A-Wn**

pedagogical works

Libro di partimenti di varia specie per profitto della gioventù, lost

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Salieri, Antonio

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Salii

(Lat.: 'dancers').

Company (*sodalitas*) of priests in ancient Rome and other Italian cities responsible for certain rites, especially those of Mars. Two such companies existed at Rome, the *Salii Palatini* and *Salii Collini*, each with 12 members. On certain prescribed days in March and October they held a procession, with stations at which they performed *tripudia* (ritual dances characterized by threefold stamping) and sang the *carmen saliare* or *axamenta* probably in responsorial fashion. It was an archaic ritual hymn, unintelligible even in Republican times. Fragments of its text survive but do not permit a reconstruction of the original.

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GEOFFREY CHEW/THOMAS J. MATHIESEN

Salimbene de Adam [Salimbene da Parma]

(*b* Parma, 1221; *d* 1288). Italian chronicler. A Franciscan, he lived at various places in central Italy and made several journeys to France. His *Chronicle* narrates historical events from 1167 to 1287 in a lively style, and also contains autobiographical details, some of which are of particular interest for the history of music in Italy in the mid-13th century. Salimbene had been taught singing by two brother friars, Fra Enrico da Pisa and Fra Vita da Lucca. He quoted the first lines of many poems written and set to music by Fra Enrico, and recalled Fra Vita’s skill in adapting a *contracantus* to a *cantus* – that is, in composing polyphonic music. In the course of the work he mentioned the musical talent of a number of people, for example Emperor Frederick II, of whom he said that he could sing and compose *cantilene* and *cantiones*, and Fra Guidolinus Ianuarius da Parma, who he said sang secular songs very well. There are also descriptions of musical performances. During Carnival at Reggio people sang and danced in the street (‘in strata publica choreiçando cantabant’). A group of young people performed in a courtyard at Pisa:

‘Both the men and the women held *vielle* and *cythare* and other sorts of instruments in their hands, and they made sweet melody [‘modulos’] with them and made appropriate gestures. There was no noise, and no one spoke; all listened in silence. The song they sang was very unusual and beautiful, both in its words and in the variety of voices and the way of singing, so that our hearts were exceedingly delighted’.

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F. ALBERTO GALLO

Salinas, Francisco [Franciscus] de

(*b* Burgos, 1 March 1513; *d* Salamanca, 13 Jan 1590). Spanish theorist and organist. Son of a treasury official for Emperor Charles V, Salinas became blind as a child and was given organ and singing lessons to provide him with a means of livelihood. Once proficient, he gave organ lessons to a young woman in exchange for Latin lessons and later studied philosophy, Greek and liberal arts at the University of Salamanca. He was probably a pupil of Hernán Núñez, who taught Greek and rhetoric there between 1523 and 1548.

About 1537, interrupting university studies because of his family's finances, he entered the service of Pedro Gómez Sarmiento de Villandrando, Archbishop of Santiago de Compostela (elevated to cardinal on 18 October 1538). Salinas accompanied the cardinal to Rome, where he embarked on a study of music theory, dedicating himself particularly to the ancient Greek authors and Boethius. He must have employed an assistant who could read and write Greek and Latin for him. Lowinsky (1961) suggested this was Gaspar Stoquerus, a German pupil and later assistant of Salinas at the University of Salamanca. In the preface to his book, *De musica libri septem*, Salinas related that he had studied manuscript versions of the *Harmonics* by Claudius Ptolemy in the Vatican Library, Porphyry's commentary on them (from the library of the Cardinal of Carpi), two books of the *Harmonic Elements* of Aristoxenus, two books by Nicomachus (probably the *Arithmetic* and the manual on music), whom, he correctly said, Boethius followed, a book by Bacchius, three by Aristides Quintilianus and three by Manuel Bryennius, the latter transcribed for him from the library of S Marco in Venice through the Cardinal of Burgos. Salinas elsewhere also cited the treatises of Euclid and Cleonides (both as works of Euclid), the introduction by Gaudentius and the *De musica* then attributed to Plutarch.

After the death of Cardinal Sarmiento (13 October 1541), Salinas was supported by several other cardinals, among them Rodolfo Pio di Carpi and Francisco de Mendoza. Salinas was ordained priest during this time, and on 31 January 1544 was awarded a benefice of 40 gold ducats a year in S María in Ubeda and another in the parish of S Esteban del Collado, both in the diocese of Jaén; in May 1546 he received an additional benefice at the abbey and church of S María in the diocese of Burgos. While in Rome he became friendly with Francesco da Milano and Bartholomé de Escobedo. Pope Paul III (*d* 1549) named him abbot of S Pancrazio de Rocca

Scalagna in the kingdom of Naples. From 1553 to 1558 Salinas was organist of the viceregal chapel at Naples under Diego Ortiz.

On 7 January 1559 Salinas was elected organist at Sigüenza Cathedral. On 5 May 1563 he was offered 90,000 maravedís a year to be organist of the cathedral of León. After negotiating a higher salary, he accepted and held the position until 1567. That year, after an open competition, he was appointed on 21 January to the chair of theoretical and practical music at the University of Salamanca. Salinas was awarded the Master of Arts degree there on 7 November 1569. He retired from his university position in 1587 but continued to teach.

What Boethius had set out to do in the 6th century and Franchinus Gaffurius in the 15th, Salinas proposed to accomplish for his century in the *De musica*: to sum up the knowledge of the theory of music communicated by the best authors of the ancient past and recent times. Whereas Boethius and Gaffurius accepted the principle that music was subordinate to mathematics – for them the only means by which the truth could be known and demonstrated – Salinas demanded that the findings of mathematics be verified by the sense of hearing. Another difference is that Boethius and Gaffurius communicated uncritically the theories of others, while Salinas subjected them to a rigorous critique and found some of them deficient. Unlike Glarean, who applied bits and pieces of ancient Greek theory to modern musical systems, Salinas sought to understand the Greek theoretical systems on their own terms.

Salinas's treatise is exceptional for his time because beyond the first book, which is on number, proportion and proportionality generally, the remaining books are evenly divided between harmonics and rhythmic (books 2–4 on harmonics, 5–7 on rhythmic). More specifically, book 2 is on intervals, 3 on the genera and divisions of the monochord, and 4 on the modes. Book 5 is on rhythm, 6 on metre, and 7 on verse. Salinas limited himself to *musica theorica*, offering no instruction in counterpoint or composition. Nevertheless, he aimed to serve the practising musician, and this is particularly evident in his treatment of instrumental tuning and temperament.

Salinas regarded the ancient authors as authorities rather than as theorists operating within particular historical contexts. Thus, if they did not support the modern view of consonance or the tuning of the scale, they must be seen as committing error. For example, the Pythagorean division of the tetrachord, which produces a major 3rd in the ratio 81:64 rather than the 'just' one of 5:4, was not simply archaic but mistaken. Like Fogliano and Zarlino before him, Salinas preferred the 'just' size of the major and minor 3rds and 6ths. Similarly, Salinas criticized Aristoxenus and Ptolemy for leaving a gap in their chromatic tetrachords, as in the series B, D, E \flat , E \flat . His solution was to make the entire tetrachord dense with semitones; his enharmonic is divided into microtones throughout.

Salinas was the first clearly to differentiate in a printed work between the modes of plainchant and the Greek system of *harmoniae* and *tonoi*. The modern modes, he believed, were analogous to the ancient *harmoniae*, which were essentially species of octave, that is distinctive arrangements of tones and semitones. The *tonoi*, however, were constitutions of notes

that remained the same whether sung at a higher or lower pitch level (bk 4, ch.12, p.198).

Salinas's books on rhythmic have received the greatest attention because of the more than 50 popular Castilian songs cited to illustrate various metres, constituting an important anthology of 16th-century folklore. The transmission of the songs was incidental to Salinas's purpose, which was to treat the neglected discipline of rhythmic in the most concrete way possible. Salinas distinguished metre from rhythm by saying that metre is to rhythm as mode is to melody. A metre contains a determinate number of feet, whereas a rhythm results from joining an indeterminate number of feet. Both are combinations of long and short durations. The application of the ancient metres to poetry that was not quantitative but rather measured through stress accent and syllable count, was a conscious transference of the dynamics of long and short syllable length to that of strong and weak accent. Salinas's principal sources for rhythmic theory were Aristides Quintilianus's *De musica* [*Peri mousikēs*], Terentianus Maurus (*De litteris, syllabis et metris*), Victorinus (*Ars grammatica*), Bede (*De arte metrica*), and most of all Augustine (*De musica*). Among the modern sources was Antonio de Lebrixa's *Grammatica de la lengua castellana* (Salamanca, 1492).

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CLAUDE V. PALISCA

Salinger, Conrad

(*b* ?1900; *d* BelAir, CA, ?17 June 1962). American orchestrator and composer. Part of lyricist Arthur Freed's production unit at MGM, Salinger orchestrated some of the greatest film musicals released during the 1940s and 50s. The unit's first project was *Meet Me in St. Louis* (1944) directed by Vincente Minelli, with songs by Hugh Martin and Ralph Blane. Salinger orchestrated the score within musical adaptation by Roger Edens and musical direction by George Stoll and Lennie Hayton. The musical featured songs that were integrated into the narrative fabric, rather than following the show-stopping Broadway tradition: Salinger shared producer Freed's desire to blend the timbre of the songs with that of the soundtrack as a whole. He used about 36 musicians instead of the 100-strong orchestra usually employed for film musicals. He also worked on other classic film musicals such as *The Wizard of Oz* (1939), *Easter Parade* (1948), *Seven Brides for Seven Brothers* (1954) and *Gigi* (1958), and he received an Academy Award nomination, with Adolph Deutsch, for his musical direction of *Show Boat* (1951). Salinger was also involved in the 1952 remake of David Selznick's 1937 film *The Prisoner of Zenda*. He used the principal themes from Alfred Newman's original score, but critics have described his re-orchestration and placement of the melodies as more dramatically effective than the original.

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(selective list)

directors in parentheses

composer (film and television scores)

The Unknown Man (R. Thorpe), 1951; Washington Story (R. Pirosh), 1952; Dream Wife (S. Sheldon), 1953; The Last Time I Saw Paris (R. Brooks), 1954; Tennessee Champ (F.M. Wilcox), 1954; The Scarlet Coat (J. Sturges), 1955; Bachelor Father (E. Bellamy and others), 1957 [television series]

Orchestration (all film scores): Le Lieutenant Souriant (E. Lubitsch), 1931; Carefree (M. Sandrich), 1938; Wizard of Oz (V. Fleming), 1939; Lady Be Good (N.Z. McLeod), 1941; For Me and My Gal (B. Berkeley), 1942; Meet Me in St Louis (V. Minelli), 1944; Yolanda and the Thief (Minelli), 1945; Centennial Summer (O. Preminger), 1946; Till the Clouds Roll By (R. Whorf), 1946; Easter Parade (C. Walters), 1948; The Kissing Bandit (L. Benedek), 1948; Summer Holiday (R. Mamoulian), 1948; The Barkleys of Broadway (Walters), 1949; In the Good Old Summertime (R.Z. Leonard), 1949; On the Town (S. Donen and G. Kelly), 1949; Three Little Words (Thorpe), 1950; An American in Paris (Minelli), 1951; Royal Wedding (Donen), 1951; Show Boat (G. Sidney), 1951; The Belle of New York (Walters), 1952; The Prisoner of Zenda (Thorpe), 1952; Singin' in the Rain (Donen and Kelly), 1952; The Band Wagon (Minelli), 1953; Brigadoon (Minelli), 1954; Seven Brides for Seven Brothers (Donen), 1954; High Society (Walters), 1956; Funny Face (Donen), 1957; Gigi (Minelli), 1958

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KATE DAUBNEY

Salinis, Hymbert [Hubertus] de.

See Hymbert de Salinis.

Salisbury.

City in England. The foundation stone of the present cathedral was laid in 1220, and building was completed in 1266. Until the Reformation, the form of liturgy in the cathedral was known as Sarum Use (see [Salisbury, Use of](#)) and was widely adopted throughout England. Among post-Reformation organists may be mentioned the John Farrants, elder and younger, and Michael Wise, and there are local connections with the Lawes family and Adrian Batten.

It was to hear music that George Herbert walked twice weekly into Salisbury and afterwards took part in private music meetings. The 'Society of Lovers of Musick' celebrated St Cecilia's Day in the cathedral in 1700 and probably annually thereafter. In 1740 the society subscribed to Handel's 'Twelve Grand Concertos' op.6, and St Cecilia's Day was celebrated 'as usual' with a concert at the Assembly Room in New Street

(replaced in 1750 by one in the High Street). A *Te Deum* and two anthems by Handel were performed in the morning in the cathedral. Handel oratorios were given at virtually every festival from 1748. The festivals, held over two days from 1748, and three from 1768, took place annually until 1789 when the closure of the cathedral led to their suspension until 1792. Further festivals took place in 1800, 1804, 1807, 1810, 1813, 1818, 1821 and 1824. A four-day festival in 1828 terminated this event.

The Musical Society also organized regular concerts throughout the year, when musicians from London appeared and the newest music was performed. Mainly owing to its director James Harris, it was the finest society outside London, and performers included Mr Charles, the first named performer on the clarinet in Britain (1743), Signora Avoglio (1746), Abel (1759), Elizabeth Linley (from 1769), Nancy Storace (first in 1773, aged seven), J.C. Bach (1773), Crotch (aged eight, 1783) and Bridgetower (1794). Handel's librettist Thomas Morell was probably present at a performance of *Jephtha* in 1760, 'never play'd before out of London'. Salisbury musicians contributed a great deal to the concerts, providing first-class singers from the cathedral, and in 1784 the orchestra was said to be 'filled from this city alone'. William Mahon was first violin from about 1786 until 1816. Thomas Norris (c1741–90), a chorister from 1752, became the finest English tenor of his day.

The society declined after the deaths in 1780 of both James Harris and John Stephens, cathedral organist from 1746. Disputing factions, supporting his successor, Robert Parry, and the society's elected conductor, Joseph Corfe, disrupted musical life in the city. The end of the festivals also marked the end of the Musical Society.

Salisbury remains a minor regional music centre and makes much of its own music, despite the absence of a concert hall. In 1991 Salisbury Cathedral was one of the first in England to establish a girls' choir, which participates regularly in choral services. Together with Winchester and Chichester, Salisbury has taken part since 1904 in the Southern Cathedrals Festivals.

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BETTY MATTHEWS

Salisbury ['Sarum'], Use of.

The customs, liturgy and chant of the medieval cathedral of Salisbury ('Sarum' is an incorrect expansion of the contracted form of 'Sarisburia', the Latin name for Salisbury). Sarum chant and liturgy were paramount in later medieval England, and much English sacred polyphony of the period was performed within its context. The modern fame of the Use of Sarum is to a great extent an accidental product of the political and religious preoccupations of 19th-century English ecclesiastics and ecclesiologists. The Use certainly deserves attention and respect as an outstanding intellectual achievement, but it is far from unique, and the fascination that it has exerted still threatens to limit rather than increase our understanding of the medieval English Church.

1. Definition of 'Use'.
2. History of the Salisbury Use.
3. Service books and chant.
4. Polyphony.

NICK SANDON

Salisbury, Use of

1. Definition of 'Use'.

A Use is a body of custom sufficiently distinctive and defined to be identified with a particular ecclesiastical foundation or group of foundations such as a cathedral church and its diocesan churches or with a religious order such as the Cistercians or Dominicans. Though not confined to the later Middle Ages, the concept of Use was thoroughly exploited during this period because it was well attuned to contemporary attitudes and conditions: the prominent role of the Church; the elaborateness of the liturgy; the desire to create and codify minutely ordered systems; and the strength of regionalism.

A medieval Use typically involved three aspects of a religious community's existence: its constitution (its operation as a corporate body, and the duties and privileges of its members); its liturgy (the ritual and ceremonial, or content and conduct, of its worship); and the repertory of chant to which its liturgy was sung. These aspects were interrelated: the main purpose of most religious foundations was to perform the liturgy on behalf of the rest of society; the intricate liturgy demanded a high degree of expertise if it was to be performed in a manner worthy of its object; and the liturgy exploited the music of the chant subtly, thoroughly and resourcefully.

Salisbury, Use of

2. History of the Salisbury Use.

(i) Origins.

Although the diocese of Salisbury was a post-Conquest creation, its roots lay in Anglo-Saxon England. In 635 St Birinus converted Cynegils, king of Wessex, to Christianity and became the first bishop of the West Saxons, establishing his see at Dorchester-on-Thames and subsequently founding several other churches, including one at Winchester. It may have been the threat of Mercian intrusion that prompted Cynegils' successor Cenwalh to make Winchester the seat of a second diocese; in about 660 Dorchester itself ceased to be a bishopric, leaving Winchester as the sole see of the West Saxon kingdom. The westward expansion of Wessex soon made it impossible for its church to be administered from a single centre. In 705 a western diocese was founded at Sherborne, and in 909 three more bishoprics were created, at Crediton, Ramsbury and Wells; Ramsbury was united with Sherborne in 1058. In 1075 William the Conqueror moved the see of Sherborne to Old Sarum, where he transformed an ancient hill-fort into a stronghold and administrative centre. Less than a century and a half later, however, the settlement was transferred to a more favourable site beside the River Avon two miles to the south, which became known as New Sarum or Salisbury. Here a new cathedral was built between about 1220 and 1266. Its diocese corresponded roughly to the counties of Berkshire, Dorset, and Wiltshire.

The observable history of the Use of Salisbury begins with the appointment of Bishop Osmund in 1078. Osmund was more than just another of the foreign ecclesiastics chosen by William to bring the English Church into conformity with Norman models: he was a Norman aristocrat, son of the Count of Sées; he was William's own nephew and had accompanied him to England in 1066; he had been his chaplain and, since 1072, his chancellor. He quickly proved himself an energetic and effective bishop. By 1089 Osmund had converted his cathedral church from a Benedictine monastery into a house of secular canons, and in 1091 he provided the community with a written constitution. Such steps had ample precedent; radical reform had been taking place in the English Church since the appointment of Lanfranc to Canterbury in 1070, and in 1090 two of Osmund's compatriot bishops, Thomas of Bayeux and Remigius of Fécamp, had enacted similar constitutional legislation at York and Lincoln.

Osmund's ordinances for his new cathedral, preserved in two documents known as the *Charta Osmundi* and the *Institutio Osmundi*, are almost entirely concerned with its finances and the duties of its senior clergy. Since the earliest surviving service book from Salisbury (the unnotated gradual *GB-SB* 149) postdates Osmund by about a century, and the earliest chant books postdate him by half as long again, his contribution to the cathedral's liturgy and chant is a matter for conjecture. He must surely have been an innovator, for the replacement of a monastic community with a secular chapter was bound to have liturgical consequences. Revisions were certainly being made to the liturgies of other English churches, such as Canterbury, where Lanfranc imported customs from Bec. If liturgical changes were made, they may, but need not, have been accompanied by the adoption of new chant and/or methods of chanting. At Glastonbury, Abbot Thurstan of Caen caused a riot by introducing Norman chant or chanting, whereas at Canterbury pre-Conquest versions of at least some of the chants evidently continued to be used within Lanfranc's revised liturgy.

The origins of Sarum liturgy and chant and the evolution of the Use during the 12th century are thus very obscure. Presumably Osmund's written constitution was amplified from time to time, the liturgy was established and developed and perhaps recorded in outline, and the chant was sung and transmitted in versions considered authentic and definitive. *GB-SB* 149 shows that the Mass liturgy was already formed half a century before the first extant chant books. When they are encountered in documents of the early 13th century, both the liturgy and the chant show close connections with Norman models, particularly with Rouen, but the extent (if any) to which they retain pre-Norman elements is unknown.

(ii) Development: the ordinal, consuetudinary and customary.

The resettlement at New Sarum coincided with major developments in the Use. By this time there was evidently a need for a detailed and orderly description of the cathedral's liturgical customs. This was supplied by Richard Poore, a zealous organiser who, as dean of Salisbury from 1197 to 1215 and bishop from 1217 to 1228, presided over the move to the new site and the beginning of work on the new cathedral. It was probably during his deanship that Poore, perhaps in emulation of northern French practice, provided his cathedral with two treatises that constitute the earliest comprehensive account of the Salisbury liturgy: the ordinal and consuetudinary. Although these overlap, they are essentially complementary: the ordinal is a directory of the services, listing their constituent items and describing the method of service day by day; the consuetudinary is an analysis of ceremonial, prescribing basic liturgical conduct and departures from it on particular occasions, and setting out the duties of the participants according to the type of service and grade of feast. These are not service books, but reference books for the precentor. The ordinal quickly came to be considered part of the essential equipment of every parish church in the diocese, being frequently mentioned in visitation records from the 1220s onwards.

The Sarum ordinal and consuetudinary were periodically revised in response to such factors as the adoption of new feasts, changes in liturgical fashion and the need for greater precision. Alterations were often made piecemeal by addition or small-scale emendation, but occasionally more radical revision was necessary. In about 1246 the consuetudinary was restructured on a chronological basis and its ceremonial material was greatly amplified. As the basic handbook to the services, the ordinal was subject to greater alteration than the consuetudinary; by the mid-14th century it had reached such a state of confusion that a wholesale revision, known as the new ordinal, was produced. The new ordinal then became the main source for the rubrics in later Sarum service books. Unlike the ordinal, the consuetudinary seems to have fallen into disuse early in the 14th century, doubtless because much of its contents applied only to the cathedral and a great deal of the rest was duplicated in the ordinal. With its constitutional content abbreviated, its material on general liturgical department kept and its instructions about the Divine Office expanded, it was turned into a new reference book known as the customary; this seems to have been intended for parish churches, and it was often copied as a supplement to the ordinal.

During the 15th century the revised ordinal was itself criticized for its complexity, and the authorities at Salisbury were accused of not understanding their own liturgy. Particularly cogent and influential criticism came from Clement Maydeston, a monk of Syon, in three treatises: *Directorium sacerdotum* (c1440), *Defensorium directorii* (c1448) and *Crede michi* (c1452). The first of these resolved contradictions and clarified obscurities in the standard ordinal; the second reinforced the *Directorium* by exposing discrepancies between the ordinal and contemporary interpretations of it; and the third went into further detail and revealed the inadequacy of replies made by the canons of Salisbury to liturgical questions asked of them. The *Directorium* and its supplementary tracts seem quickly to have been accepted as authoritative, circulating in manuscript and being printed at least four times between 1487 and 1495; a revision by William Clerke, precentor of King's College, Cambridge, was then printed a further seven times between 1497 and 1508, before being made redundant in 1509 by the incorporation of its rubrics into the breviary itself.

(iii) Dissemination.

During the later Middle Ages the Use of Salisbury became influential both within and occasionally also outside the British Isles. Its diffusion began in the 12th century, when the cathedral's reputation for good constitutional practice prompted Lincoln, Chichester, Lichfield and probably Wells to introduce legislation based on the *Institutio Osmundi* or on amplifications of it. The advent of the ordinal and consuetudinary (perhaps also the production of service books) encouraged further borrowing and shifted the emphasis from constitution to liturgy. During the 13th century the Sarum liturgy was adopted either partly or wholly, and often with the retention of local elements, by St Patrick's (Dublin), St David's, Elgin and Wells, and also by some collegiate foundations in dioceses whose cathedrals were monastic. It also left its mark on the revision of the Dominican rite carried out in 1244–6. The process of dissemination continued in the 14th century: Exeter and to a lesser extent Hereford borrowed from Salisbury, and Sarum Use became standard for household chapels and academic colleges. It even travelled to Portugal when Philippa of Lancaster, daughter of John of Gaunt, married João I in 1387, and some features were retained in the Use of Braga for a considerable time. During the 15th century the Use was accepted by London and Lichfield, and early in the 16th Exeter adopted it in its entirety. The only diocese largely untouched by Salisbury was York. Hereford's claim to independence is weakened by its ordinal and even more by its missal and breviary. By the early 1500s Salisbury Use had been adopted by most of the southern and Midlands dioceses, and in 1542 it attained the zenith of its influence when Canterbury Convocation imposed it upon the entire southern province of the English Church. Seven years later, however, it was replaced by the English liturgy of the first Book of Common Prayer. It was briefly reinstated by Mary (1553–8), but the Elizabethan religious settlement of 1559 brought about its final abandonment, although it continued to be used by members of the English College at Douai until about 1577.

The ascendancy of the Use of Sarum was at least partly fortuitous. The cathedral churches of several English dioceses, including Canterbury, the

mother church of England, and Winchester, leader of the late Saxon ecclesiastical revival, were Benedictine priories, and their monastic liturgies were unsuitable for their diocesan churches. Organized so thoroughly and so early, Salisbury was well able to fill the gap; once begun, colonization created its own momentum. Other explanations of Salisbury Use's success, such as its adoption by household chapels and chantry and academic colleges, and the ability of copyists and booksellers to supply Salisbury service books on demand, are more likely to be results than causes.

[Salisbury, Use of](#)

3. Service books and chant.

The fact that the earliest surviving manuscripts of Sarum chant, such as the graduals *GB-Lbl* 12194 and *Ob* Rawl.lit.d.3 and the antiphoner *Cu* Mm.2.9, date from the second quarter of the 13th century may imply that Poore's work on the ordinal and consuetudinary was part of a larger project to codify the cathedral's liturgical heritage. Like the ordinal and consuetudinary, the service books were subject to revision in response to liturgical evolution. Among additions and changes which may help to date a manuscript are: the Deposition and Translation of St Edmund of Abingdon (1246 and 1247); the octave of the Nativity of the Blessed Virgin (1252); the transference of the Feast of Relics from 15 September to the Sunday following the Translation of St Thomas (1319); St Anne (1383); Sts David, Chad and Winifred (1415); St Osmund and his Translation (1456 and 1457); the Name of Jesus (1457); the Visitation of the Blessed Virgin, the Transfiguration, St Etheldreda and St Frideswide (1480). The absence of Corpus Christi is no guarantee that a Sarum book predates the feast's promulgation by Pope Urban IV in 1264; Salisbury seems not to have adopted it until about 1317, when Pope John XXII renewed the attempt to establish it.

Salisbury service books reflect liturgical developments in other ways too. Some early manuscripts, such as *GB-Mr* lat.24, include the Kyrie prosula *Rex virginum amator* and the Gloria trope *Regnum tuum solidum*, which are not found in later sources. This noted missal also gives the melodic phrases of the troped Kyries twice over, once with the prosula text and once as a melisma, reflecting an early method of performance in which each phrase was sung with the words of its prosula by soloists and repeated melismatically by the choir, as in the proses attached to some Matins and processional responsories. Most graduals, for example, the manuscripts *Cq* Horne 16(28), *Lbl* 17001 and Lansdowne 462, *Lip* 7, *Ob* Hatton 3 and all four printed editions, include the offertory verses sung on ferias during Advent and from Septuagesima to Maundy Thursday, whereas some of the earliest manuscript graduals, including *Lbl* 12194 and *Mr* lat.24, omit them; still other early sources, such as *Exc* 3515, have them as marginal additions. Variation may also indicate the use of a Sarum book in another diocese: an antiphoner still belonging to its original owner, the parish church of St Helen, Ranworth, Norfolk, has as an appendix the fully notated Office of its patron saint, who is not even mentioned in the Sarum calendar.

Surviving Sarum chant books naturally use fully developed staff notation. They are generally accurate, most of their melodic and textual variants occurring in traditionally ambiguous contexts. In certain respects the notation is conservative: liquescence is regularly indicated, even in the printed sources, and in the manuscripts the *pes stratus* occurs frequently, although the *quilisma* is not used. There is some confusion between the liquescent *clivis* and the doubling or lengthening of a note by adding a descending right-hand stem to it (a procedure perhaps suggested by the breve and long of mensural notation); this may explain the treatment of the liquescent *clivis* as a single note of doubled value in many polyphonic works based on monorhythmic chant *cantus firmi*. There is considerable variation and some family grouping between manuscripts in the choice of compound neumes for the notation of melismas. The compound neumes used in printed books appear to have been chosen partly for technical reasons; for example, the *podatus* on adjacent pitches is largely avoided.

Salisbury possessed a full range of chant books characteristic of the later Middle Ages. The processional may have been an addition to the original corpus; material for the processions is commonly included in early graduals and antiphoners but omitted from later copies, and the earliest extant examples of the processional itself date from the mid-14th century. The late 14th-century processional *Lbl* 57534 contains illustrations of the standard and special processions which may be the originals of the woodcuts found in most of the printed processionals. In view of the evident desire to keep service books up to date, it is surprising that some copies of the processional describe a route for the Palm Sunday procession that must have applied to the cathedral at Old Sarum, with its cloisters to the north of the church, not to the new cathedral at Salisbury, with its cloisters on the south. Since every church adapted the processional routes to suit its own layout, this anachronism need not have caused trouble. The Sarum tonary or tonal, in which the chant melodies are classified according to mode and melodic type, is particularly thorough and well organized.

Manuscript and printed copies of Sarum service books, and of books of Hours claiming to follow Sarum Use, survive in relatively large numbers. Printers and publishers found Sarum books so profitable that editions appeared with astonishing frequency; between 1487 and 1558 there were, for example, about 60 printings of the missal, 50 of the breviary and 250 of the Hours. The chant books were printed less often, but during the same period the processional was printed at least 25 times, the hymnal eight times and the much more voluminous gradual four times (1508, 1527, 1528 and 1532). The antiphoner was printed only once (in two parts, 1519 and 1520), but this monumental undertaking is one of the major achievements of early printing. Relatively few of these editions, and particularly few of the chant books, were printed in England. The antiphoner and all four editions of the gradual were printed in Paris, and over three-quarters of the editions of the missal and breviary were printed there or in Rouen. The processional and hymnal, however, were printed more often in Antwerp than anywhere else. The only Sarum book to be printed more often in England than abroad was the book of Hours or primer, but even here continental editions supply nearly 40% of the total.

Like virtually every other Use of medieval Europe, that of Salisbury was liturgically and musically a dialect of the Romano-Frankish *lingua franca*; its local feasts and liturgical peculiarities were superimposed on a foundation that was the common property of the Western Church. When new feasts were adopted at Salisbury, their texts and music were often taken from the existing *Commune sanctorum* (as for St David and St Chad) or imported ready-made (as for Corpus Christi). Sarum chant cannot claim any great originality; very little of it was peculiar to Salisbury, and although the Sarum versions of widely disseminated chants may show variance in pitch, underlay or degree of elaboration, the variants are insufficiently large, systematic or stable to constitute a recognizable dialect. Among the very small corpus of chant evidently unique to Salisbury is a rhymed Office *Suscipe cum gaudio* for the Translation of St Osmund, perhaps composed for the translation ceremony of 1457. This Office may have been confined to the cathedral itself, for it survives in a single incompletely notated manuscript, and the printed Sarum antiphoner of 1519–20 prescribes that both of Osmund's feasts should be celebrated with material from the *Commune*. The text of the Office mingles goliardic metre with classical hexameters, and the chant has the aimless floridity and lack of balance characteristic of late medieval examples. Even if it were possible to identify a sizable body of chant specifically composed at or for Salisbury, this would almost certainly not allow the identification of a local idiom; late medieval West European chant is simply not distinctive in this way.

Comparison of the three secular Uses whose autonomy was recognized in later medieval England – those of Salisbury, York and Hereford – does, however, reveal numerous but mainly small differences. The text of an item on a particular day may vary: for instance, in the mass for Ember Wednesday in September the three Uses have the graduals *Venite filii audite me*, *Domine refugium factus es* and *Propitius est Domine* respectively. Independence in the choice of sequences is common: for example, Salisbury's Mass of St Thomas of Canterbury has *Solemne canticum hodie*, York's has *Spe mercedis et coronae* and Hereford's has *Mundo Christus oritur*. The series of alleluias for the Sundays after Trinity also differ, as on the seventh Sunday when Salisbury's *Te decet hymnus* contrasts with York's *Omnes gentes plaudite manibus* and Hereford's *Eripe me de inimicis*. Similar discrepancies also occur in the Divine Office, so that, for example, at Salisbury the seventh responsory at Matins of the Epiphany is *Hodie in Jordane*, whereas at York it is *Videntes stellam magi* and at Hereford it is *Illuminare illuminare Jerusalem*. There are also differences in spoken items and ceremonial, such as the manner of giving the Pax within the Canon: at Salisbury the prayer *Domine sancte Pater* precedes the Pax, but at York and Hereford it follows it; the altar ceremonial differs, and the celebrant gives the Pax with different words. The three secular Uses also differ considerably in their repertoires of Kyrie prosulas and their choice of these for particular days.

[Salisbury, Use of](#)

4. Polyphony.

The Use of Salisbury makes little or no formal provision for polyphony, the only possible reference being a remark in the customary to the effect that on Christmas Day, the four following days and a couple of other occasions

Benedicamus Domino is to be sung 'dupliciter'. It seems likely that in this context this means 'in two voices' rather than 'by two people', because it would have been obvious that *Benedicamus* should be performed by two singers on such important days as these. Some English Uses, for instance, that of Exeter as revised by Bishop Grandisson in the mid-14th century, make much more explicit and lavish provision for polyphony, either by prescribing which liturgical items may be performed polyphonically or by allowing polyphonic settings of non-liturgical texts to be inserted into services at specified points. Such practices were probably tacitly permitted by Salisbury too.

Despite Salisbury's reticence on the subject, English sacred polyphony of the later Middle Ages was profoundly influenced by the Sarum liturgy and its chant because, whether it was improvised or composed and notated, this polyphony was usually based upon chant melodies and designed for performance within a liturgical context. When setting liturgical texts such as items from the Lady Mass, Matins responsories, Marian antiphons, single movements from the Mass Ordinary, and pieces peculiar to days of special festivity (such as *Dicant nunc Judei*, the verse of the Easter processional antiphon *Christus resurgens*), composers habitually incorporated the chant to which the text was normally sung, either quoting it fairly literally in the middle of the texture or ornamenting it in the highest voice. Most English cyclic masses, such as Power's *Alma Redemptoris mater* and Tallis's '*Puer natus*', have as their cantus firmus a Sarum chant presumably chosen for its referential significance. Several 15th- and early 16th-century manuscripts contain collections of polyphony showing a particularly close connection with the Sarum rite; these include *Lbl* 57590 (the Old Hall manuscript, connected with the House of Lancaster), *Lbl* Eg.3307 (perhaps from St George's Chapel, Windsor), *Cmc* Pepys 1236 (probably from the Almonry Chapel in Canterbury Cathedral) and *Lbl* 5665 (associated with Exeter and London).

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Sallantin [Salantin, Sallentin], François (Alexandre)

(*b* Paris, 13 Feb 1755; *d* Paris, 1830). French oboist, teacher and composer. His father was the violinist François Madelaine (1722–83) who played among the 24 Violons du Roi and at the Paris Opéra. In the 1780s François the younger performed concertos at the Concert Spirituel, including his own compositions and works by F.A. Dimmler and Antonio Rosetti. He began playing at the Opéra in 1770, and held the position of first oboist until 1812. In 1785–6 he took a year's leave, which he may have spent in London studying with the oboist J.C. Fischer. In 1802 he wrote to the administration of the Opéra complaining that he was underpaid and mentioned in particular having to arrive early to give the pitch to the first violin. His only compositions known to have been distributed are an oboe concerto (Pleyel catalogue, 1796) and two rondeaux arranged for harp. Works dedicated to him include Gustave Vogt's first oboe concerto (Paris, 1804–10) and three quartets for oboe and strings by Charles Bochsá (opp.5–7). He joined the Musique de la Garde Nationale in 1793, and also taught at the Paris Conservatoire from its establishment. Sallantin was responsible for adding two keys to the oboe to improve the intonation of *c'* and *f*₂. These keys are explained in Vogt's *Méthode* (MS, c1816, F-Pn), and an oboe by Christophe Delusse owned by Sallantin (but since heavily modified) is preserved at the Musée de la Musique, Paris. A eulogy in the *Revue musicale* indicated that while he produced a very pure tone and possessed a facile technique, his style lacked elegance. By the end of his career, his reputation rested largely on being the teacher of the virtuoso Gustave Vogt.

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GEOFFREY BURGESS

Salle, Adrien Trudo.

See [Salé, Adrien Trudo](#).

Sallé, Marie [‘La Vestale’]

(*b* ?1707; *d* Paris, 27 July 1756). French dancer and choreographer. Her father was a minor fairground player, so her early training presumably took place in the inventive atmosphere of the *foires*. She is said to have studied formally with Françoise Prévost and possibly also with Jean Balon of the Paris Opéra. Her first known public appearance was at Lincoln's Inn Fields Theatre, London, with her brother Francis, on 18 October 1716. During this season she was exposed to all the then-current forms of dance. Her

repertory included Kellom Tomlinson's *The Submission*, a ballroom dance in the noble style, grotesque or comic dances such as 'The Dutch Skipper' and 'A Scene in the French *Andromach* Burlesqued', as well as entr'acte dances in Handel's *Rinaldo*. The Sallés returned to Paris for the 1717–18 season, performing in their uncle Francisque Moylin's troupe at the Foire St Laurent. The same troupe brought them back to London the following year.

Sallé's life is sparsely documented for the period 1720–25, although we do know that she sometimes performed at the French fairs. She and her brother returned to Lincoln's Inn Fields in autumn 1725, performing leading roles in Galliard's pantomime *Apollo and Daphne, or The Burgomaster Trick'd* and later in his *The Rape of Proserpine, with The Birth of Harlequin*. She returned to Paris in 1727 to perform in Mouret's *Les amours des dieux* at the Opéra. She and Antoine Laval also performed in J.-F. Rebel's suite *Les caractères de la danse*, without the customary masks, the first documented example of her infamous costume reforms. Her return to Lincoln's Inn Fields for the 1730–31 season was marked by a good royal turnout for her benefit and several performances in *The Beggar's Opera*. Upon returning to Paris, she signed a long-term contract with the Opéra in August 1731, but left in December 1732. A project for her to appear with the Comédie-Italienne was abandoned, as she received an order not to appear. Her most successful London season was in 1733–4, when she was able to develop two highly successful innovative dance entertainments, receiving a report in the *Mercure de France* (April 1734). The anonymous correspondent described the first, *Pygmalion*, in detail, vividly recounting the sculptor's adoring 'examin[ation] and observ[ation]' of a lovely statue's contours, upon which she comes to life and takes a dancing lesson from Pygmalion. The second entertainment, *Bacchus and Ariadne*, was even more daring, containing 'expressions and sentiments of the most profound sorrow, fury and humiliation', expressed by the dancer's 'steps, attitudes and gestures'; the report concluded by comparing Sallé with some famous actresses of the day.

Sallé presumably participated in all of Handel's operas at Covent Garden during the 1734–5 season. The text of *Terpsicore*, apparently the first danced prologue appended to a London *opera seria* (*Il pastor fido*), indicates that Sallé, as the muse of dance, was to depict various passions. Her performance as Cupid in *Alcina* was hissed: A.-F. Prévost D'Exiles (*Le pour et le contre*, Paris, 1733–40; vi, letter CCII) stated that this was because her travesty costume did not suit, but speculation has since arisen that the débâcle was engineered by a rival theatrical clique. On another occasion, Sallé's performance in *Alcina* received an encore.

Her reinstalment at the Paris Opéra in summer 1735 was shortly followed by her first Rameau role, as a Rose in the ballet *Les fleurs*, in *Les Indes galantes*. The *livret* for this work indicates she danced an interactive *pas de deux* with Borée; Noverre (3/1803, i, 271) recognized this scene as an early example of the *ballet d'action*. Rameau's music, a mixture of generic and characteristic dances, seems to reflect the different kinds of movement implied in the text. Sallé also danced in his *Castor et Pollux* (1737), *Les fêtes d'Hébé, ou Les talents lyriques* (1739) and *Dardanus* (1739). Her performance during the fifth entrée of André Campra's *L'Europe galante* (June 1736), in which various women compete for the affections of the

Turkish sultan, won praise from Cahusac for her ability to express profound emotions; he considered that her contribution served to embellish the design of the poet (iii, 154–5). The music for this scene, a lengthy *passacaille*, demonstrates shifts of instrumental colour and dynamics that presumably provided Sallé with suitable mimic material.

Despite her early retirement in June 1740, Sallé received a pension from the king and performed occasionally at court. Her first 'retirement' role, in the anonymous *L'Oracle*, involved a scene in which a statue becomes animated by degrees, commencing with a sarabande and concluding with a tambourin. She is said to have had some connection with the Paris Opéra-Comique in 1743. Her last recorded performances, at Fontainebleau in 1752, were less than four years before her death.

Sallé excited considerable interest in literary and artistic circles, and her personal life was subject to much speculation. Her apparent virtue, earning her the sobriquet 'La Vestale', stimulated many poetic tributes, though there was a change in perception shortly after her final return to Paris, when rumours of possible lesbian inclinations surfaced; she is known to have had a female companion, but the nature of their relationship cannot be established. Her personal and artistic independence probably contributed to the difficulties she encountered. She was much admired for the unsurpassable grace, voluptuousness and expression of her dancing and was frequently compared with Marie-Anne Cupis de Camargo, as they were considered to epitomize two different styles of dance. An anonymous tribute in the *Mercure de France* (January 1732) is characteristic:

De ta danse active et légère,
J'admire, Camargo, le brillant caractère,
Mais que ta rivale a d'appas!
La grâce au sentiment unie
Exprime en toi, Sallé, l'éloquente harmonie
Du regard, du geste et des pas.

From observing Sallé at her house, Noverre (1807, p.103), touched by her dancing, remarked on her 'noble, expressive and spiritual' countenance. Her importance in the development of pantomime and the *ballet d'action* has not been fully assessed.

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SARAH McCLEAVE

Sallentin, François.

See Sallantin, François.

Sallinen, Aulis

(*b* Salmi, 9 April 1935). Finnish composer. He trained first as an elementary school teacher, and then studied with Aarre Merikanto and Kokkonen at the Sibelius Academy (1955–60). He subsequently worked as manager of the Finnish RSO (1960–70), and as a teacher of composition at the Sibelius Academy (1965–76), becoming Artist Professor there in 1976. He received the Nordic Council Award in 1978 for the opera *Ratsumies* ('The Horseman'), and the Sibelius Prize of the Wihuri International Foundation in 1983.

Sallinen's early use of serialism extended only as far as String Quartet no.1 (1958); the Second Quartet ('Canzona') (1960), with its numerous chord repetitions, already looks ahead. The expressive melody of his youth finally burst into flower in the intensive *Elegia Sebastian Knightille* ('Elegy for Sebastian Knight', 1964). However, it is the orchestral *Mauermusik* (1962) with its microintervals, widespread harmonies built out of the interval of the 7th and clusters, which marked the culmination of his modernist period. One of the structural ideas behind this work is the passacaglia; and variation form can be found in a number of other pieces, including the 14 *Juventas* variations for orchestra (1963), the ballet *Variations sur Mallarmé* (1967) and the Third String Quartet, *Aspekteja Peltoniemen Hintrikin surumarssista* ('Some Aspects of Peltoniemi Hintrik's Funeral March', 1971). The examination of the same musical material from different angles is a general feature of Sallinen's work. Another important aspect – the

combination of diverse musical styles – is, with the exception of *Chamber Music III* (1986), subtitled ‘The Nocturnal Dances of Don Juanquixote’, saved for the operas.

Since the early 1970s, Sallinen’s music has been characterized by a strong sense of tonality, simple themes, clear forms and above all repetition, already manifest in the motifs themselves and their use. Repeated notes, recurring linear seconds and characteristic rhythmic motifs occupy a central position in his themes, while each motif is repeated many times before moving on to the next. The harmony is dominated by triads often filling out to create clusters. All these features have made Sallinen’s music accessible and popular. Notable examples are to be found in the *Kieliopillinen sarja* (1971), *Lauluja mereltä* (‘Songs from the Sea’, 1972) for children’s choir, and in some of his string works – String Quartet no.4 ‘Hiljaisia lauluja’ (‘Quiet Songs’) of 1971, *Chamber Music I and II* (1975–6) – which at times have echoes of Finnish folk music.

Other compositions of this period – such as the *Chorali* for wind orchestra (1970), the one-movement Symphony no.1 (1970–71) and Symphony no.2 (1972) – are, in places, reminiscent of late Sibelius in their sparse severity; while the Cello Concerto (1976), conversely, is colourful and full of action. The Sibelian suggestions have receded into the background by the Third and Fourth Symphonies (1974–5 and 1979): marches and frequent instrumental doublings in the tutti sections point towards Shostakovich, while the thematic material is stubbornly repeated, and the form is built more out of blocks than of processes. The classic simplicity of the 1970s gives way to a fuller, more versatile mode of expression and a more personal approach to large-scale formal shapes in the 1980s. The Fifth String Quartet, *Mosaikin paloja* (‘Pieces of Mosaic’, 1983) consists of 16 mainly meditative movements, while Symphony no.5 ‘Washington Mosaics’ (1985), outstrips its predecessor in colourfulness and the Sixth (1990) is a blatantly programmatic account of the New Zealand landscape.

Sallinen is known above all as a composer of operas. These are marked in general by a particularly passionate *melos* (even when compared to Puccini) manifest in the vocal lines of the female protagonists. *Ratsumies* (‘The Horseman’, 1973–4), his first opera, won the Savonlinna Opera Festival competition, and raised the genre in Finland onto a new level. The work is a ballad-like epic, set in an undefined moment some 300 to 400 years ago, and highlights Finland’s position between two major powers, Sweden and Russia. In addition to power, Paavo Haavikko’s libretto – a mixture of the archaic and modern – deals with the relationship between man and woman, their basic nature and destiny. *Ratsumies* exemplified a new type of Finnish music theatre, influenced partly by the theatre director Kalle Holmberg, which espoused credibility and honesty. However, Sallinen also tried to create a piece built out of ‘symphonic frescoes’, his motivic technique ensuring a uniformity that spans at least one scene at a time.

His next opera, *Punainen viiva* (‘The Red Line’) reveals a similar kind of ‘symphonic’ thinking: the meaning of its leitmotifs (e.g. the bear motif) comes more from their placement in the larger structure than from their internal content. The subject matter of the piece is a realistic account of the first Finnish general election, at a time when the population was still fighting

hunger and beasts of the forest. The idiom is more tonal, melodic and unified than that of Sallinen's first opera, though the stylizations (folksong, workers' march etc.) are now broader and sharper, with whole melodies rather than phrases in folksong style for example. The work became Finnish National Opera's main touring production of the 1970s and 80s; it has since been staged in Savonlinna (1982–3), and Osnabrück and Dortmund (1985).

Kuningas lähtee Ranskaan ('The King Goes Forth to France') was commissioned jointly by the Savonlinna Opera Festival and the Royal Opera House, Covent Garden (first performed in 1984 and 1987, respectively); it has also been produced in Kiel and Santa Fe (1986). Like *Ratsumies*, Sallinen's third opera is an allegorical, collective drama; the large cast is held together by a narrator personified as a scribe-chronicler (the work is subtitled 'a chronicle of the coming of the new Ice Age'). The events begin in the future and proceed 600 years back in time to the Middle Ages, the Battle of Crécy and the siege of Calais. Novel features include a kind of musical sarcasm, the rapid pace of the dramatic unfolding and correspondingly lively tempos, which give the vocal writing a *buffa* air. By contrast the title role of *Kullervo*, a hero of the Kalevala, is a gloomy character whose inevitable fate darkens the whole story. *Kullervo* was originally commissioned for the opening of the Helsinki Opera House but it was given its première in Los Angeles in 1992. Sallinen's most recent opera, *Palatsi* ('The Palace', 1991–3) was another commission for the Savonlinna Opera Festival. The work is similar in spirit to *The King Goes Forth to France*, and deals with the *coup d'état* in Ethiopia and subsequent transfer of power from the splendid tyranny of Haile Selassie to military rule. Sallinen's use of stylistic allusion here is more extensive than ever.

WORKS

dramatic

Variations sur Mallarmé (ballet, P. Karhunmaa choreog. E. Sylvestersson), 1967, Finnish National Ballet, Helsinki, 2 Oct 1969

Ratsumies [The Horseman] (op, 3, P. Haavikko), 1973–4, Savonlinna Festival, 17 July, 1975

Punainen viiva [The Red Line] (op, 2, Sallinen, after I. Kianto), 1976–8, Helsinki, Finnish National Opera, 30 Nov 1978

Kuningas lähtee Ranskaan [The King Goes Forth to France] (op, 3, Haavikko), 1983, Savonlinna Festival, 7 July 1984

Rauta-aika [The Iron Age] (TV score, Haavikko), 1984

Kullervo (op, 2, Sallinen, after A. Kivi and *Kalevala*), 1986–8, Los Angeles, Music Center, 25 Feb 1992

Palatsi [The Palace] (op, 3, I. Dische and H.M. Enzensberger), 1991–3, Savonlinna Festival, 26 July, 1995

orchestral

Kaksi myyttillistä Kuvaa [2 Mythical Scenes], 1956; Conc. Chbr Orch, 1959–60; Variations, vc, orch, 1961; Mauermusik, 1962; Juventas, 14 variations, youth orch, 1963; Metamorphosen, pf, chbr orch, 1964; Vn Conc., 1968; Choral, 32 wind, 2 perc, hp, cel, 1970; Sym. no.1, 1970–71; Sym. Dialogue (Sym. no.2), perc, orch, 1972; Sym. no.3, 1974–5; Chbr Music I, 1975; Chbr Music II, a fl,

str, 1975–6; Vc Conc., 1976; Sym. no.4, 1979; Shadows, 1982; Sym. no.5 'Washington Mosaics', 1985; Chbr Music III 'Don Juan-Quijotten yölliset tanssit' [The Nocturnal Dances of Don Juanquixotte], vc, str orch, 1986; Fanfare, brass, perc, 1985; Koululaisen päiväkirjasta [From a Schoolchild's Diary], 2 children's orch, 1989; Sunrise Serenade, 2 tpt, pf, str orch, 1989; Sym. no.6 'From a New Zealand Diary', 1989–90; FI Conc., 1995

vocal-orchestral

Kolme lyyrillistä laulua kuolemasta [3 Lyrical Songs about Death], Bar, male choir, orch, 1962; Kieliopillinen sarja [Suite grammaticale], youth choir, chbr orch, 1971; Neljä laulua unesta [4 Dream Songs] (Haavikko), S, orch/pf, 1972 [from op The Horseman]; Dies irae (A. Turtianen), S, B, male choir, orch, 1978; Suite, S, children's choir, mixed chorus, orch, 1984 [based on TV score Rauta-aika]

other vocal

2 Songs, children's choir, pf, 1969; Lauluja mereltä [Songs from the Sea], children's choir, 1972; Kansanlaulun tapaan [In Folksong Style], children's choir, pf, 1978; Simppeli Simme ja Hamppari (Sallinen), mixed choir, 1977 [version for Bar, pf, 1978]; Mies, ei-mikään, ei-kukaan [Man, is-nothing, is-no-one] (Haavikko), 1978; Song around Song (trad. It., Japanese, Finnish, Eng.), children's choir, 1980; The Beaufort Scale (Sallinen), SATB, 1980; Hymni muurahaisille [Anthem for Ants] (Sallinen), children's choir, 1987; En del av det hela [A Part of the Whole] (E. Diktonius), SATB, 1991; Elämän ja kuoleman lauluja [Songs of Life and Death] (L. Nummi), Mez/Bar, SATB, 1995

chamber and solo instrumental

Str Qt no.1, 1958; Str Qt no.2 'Canzona', 1960; Serenade, 2 wind qts, 1963; Elegia Sebastian Knightille [Elegy for Sebastian Knight], vc, 1964; Cadenze, vn, 1965; Quatro per quattro, ob, vn, vc, hpd, 1965; Notturmo, pf, 1966; Chaconne, org, 1970; 4 Etudes, vn, pf, 1970; Sonata, vc, 1971; Str Qt no.3 'Aspekteja Peltoniemen Hintrikin Surumarssista' [Some Aspects of Peltoniemi Hintrikin's Funeral March], 1971 [version for str orch]; Str Qt no.4 'Hiljaisia lauluja' [Quiet songs], 1971; Metamorfa, vc, pf, 1974; Canto and Ritornello, vn, 1975; Str Qt no.5 'Mosaikin paloja' [Pieces of Mosaic], 1983; Echoes from a Play, ob, str qt, 1990; From a Swan Song, vc, pf, 1991

MSS in Finnish Music Information Centre, Helsinki

Principal publisher: Novello

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MIKKO HEINIÖ

Salmanov, Vadim Nikolayevich

(*b* St Petersburg, 4 Nov 1912; *d* Leningrad [now St Petersburg], 27 Feb 1978). Russian composer. He began to play the piano when he was six, at first under the guidance of his father. By the age of 18 he had been prepared for entry to the conservatory but was suddenly attracted to geology, which he studied and practised before returning to music in 1935. He then began to compose and in 1936, after preparation under Arseny Gladkovsky, he entered the composition department of the Leningrad Conservatory. There he studied with Gnesin. A developing career as a composer was interrupted by military service in World War II, from which Salmanov returned in 1945 to work with enthusiasm. He produced his First Quartet, a violin sonata, a trio, a piano quartet and songs to poems of Blok and Yesenin, all containing many pages marked by impressions of the war. In the late 1940s Salmanov took up orchestral writing again, producing an important landmark in the First Symphony, in which he used Slav folk melodies. One of his most interesting works, the symphonic suite *Poëticheskiye kartinki* ('Poetic Pictures') on stories by Andersen, appeared in 1955; its distinctive subtlety of sonority and gentle lyricism are

characteristic of Salmanov's work at this time. And the oratorio-poem *Dvenadtsat'* ('The Twelve'), an expansive piece in lush evocative colours, was an apotheosis of this largely illustrative style.

Subsequently Salmanov directed his attention mainly to 'pure' instrumental music, and any remaining programmatic features are conventional in character (as in the Second Symphony). It is these later works that have established Salmanov's reputation. The six quartets are models of laconic and disciplined thought, strictly linear, sharply expressive and containing a wealth of device within crystal-clear forms. The four symphonies, together with the Sonata for piano and strings (1962) and the Violin Concerto (1964), show a gravitation towards compression and an endeavour to give new meaning to sonata and symphonic form.

Vocal music also occupies an important place in Salmanov's output, and the romance genre has been a consistent enthusiasm. Here his highest achievements have been settings of García Lorca, Neruda and Rushevich, with melodic lines following speech intonation and accompaniments of richly varied harmony. His choral works are distinguished by a subtle mastery that can achieve great effects with slender resources, as in the cycle ... *No b'yotsya serdtse* ('... But the Heart is Beating'). Work on choral pieces re-awakened his interest in folk melodies, and this interest found clear expression in the choral concerto *Lebyodushka* ('The Hen Swan'), which won a Glinka State Prize. Among his many appointments Salmanov was secretary of the RSFSR Composers' Union and a professor of composition at the Leningrad Conservatory.

WORKS

(selective list)

Stage: *Chelovek [Man]* (ballet, after E. Mezhelaytis), Leningrad, 1966

Orch: *Les [The Forest]*, sym. picture, 1948; *Russkoye kaprichchio*, 1950; *Sym. no.1*, 1952; *Slavyanskiy khorovod [Slavonic Round-Dance]*, 1954; *Poëticheskiye kartinki [Poetic Pictures]*, sym. suite after H.C. Andersen, 1955; *Sym. no.2*, 1959; *Privetstvennaya oda [Greeting Ode]*, 1961; *Detskaya simfoniya [Children's Sym.]*, 1962; *Sonata*, str, pf, 1962; *Sym. no.3*, 1963; *Vn Conc.*, 1964; *Nochi bol'shogo goroda [Nights in a Big City]*, vn, chbr orch, 1969; *Velichal'naya [Welcome Song]*, 1972; *Vn Conc. no.2*, 1974; *Sym. no.4*, 1976

Vocal orch: *Zoya*, 1949; *Dvenadtsat' [The Twelve]* (orat poem, A. Blok), 1957; *Oda Leninu [Ode to Lenin]* (P. Neruda), 1969

Choral: *Lebyodushka [The Hen Swan]* (Rus. trad.), choral conc. no.1; *Dobriy molodets [A Good Lad]*, choral conc. no.2, chorus, eng hn, accdn; *In memoriam, De profundis*, S, chorus, org, 1973; many a cappella pieces (A. Pushkin, F. Tyutchev, S. Yesenin and others)

Chbr: 6 str qts, 1945, 1958, 1961, 1963, 1968, 1971; 2 vn sonatas, 1945, 1962; 2 trios, 1946, 1949; *Pf Qt*, 1947; *Vc Sonata*, 1963; *Monolog*, vc, 1970

1v and pf: *Vityaz' [Hero]* (P. Katenin), song cycle, 1957; *Ispaniya v serdtse [Spain in the heart]* (F. García Lorca, Neruda), song cycle, 1960; *Ochishcheniye [Purification]* (T. Rushevich), song cycle, 1966; *Pesni ob odinochestve [Songs about Loneliness]* (García Lorca), song cycle, 1967; romances (Blok, A. Fet, Tyutchev, Yesenin and others)

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M. ARANOVSKY

Salmen, Walter

(b Paderborn, 20 Sept 1926). German musicologist. He studied musicology at Heidelberg University under Bessler and received the doctorate in 1949 from Münster University with a dissertation on the German Tenorlied. A research assistant at the Deutsches Volksliedarchiv in Freiburg from 1950, he held a scholarship from the Deutsche Forschungsgemeinschaft from 1955 to 1958. He completed his *Habilitationsschrift* in 1958 at Saarbrücken University on the itinerant musician in medieval Europe. He was appointed supernumerary professor at Saarbrücken in 1963 and research fellow in 1964. In 1966 he became full professor and director of the musicology institute of Kiel University and he took up the chair of musicology at Innsbruck University in 1974. He was made honorary professor at Freiburg University in 1996 and has been visiting professor in many countries (including the USA, Israel and Switzerland). He was granted emeritus status in 1992.

Salmen was the editor of the *Kieler Schriften zur Musikwissenschaft* (1967–74), and the *Innsbrucker Beiträge zur Musikwissenschaft* (1978–). His musicological research combines aspects of ethnology, social history and iconography. He has written many articles on the music of eastern central Europe as well as on the status, practices and repertory of the itinerant musician in the Middle Ages, and the history of song, folksong, public concerts, chamber music and dance.

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HANS HEINRICH EGGBRECHT/CHRISTIAN KADEN

Salmenhaara, Erkki (Olavi)

(b Helsinki, 12 March 1941). Finnish composer and musicologist. He studied composition with Kokkonen at the Sibelius Academy in Helsinki, and in Vienna with Ligeti (1963), and musicology at the University of Helsinki, where he was awarded his doctorate in 1970. Between 1966 and 1975 he was a lecturer at the university, and became associate professor there in 1975. He has published a wealth of articles on history, aesthetics and cultural policy, and books on Ligeti, Brahms, Madetoja, Sibelius, the history of Finnish music, new music, and harmony.

Having joined the emergent avant-garde movement in the early 1960s, Salmenhaara has proceeded via experimentalism (*Concerto for 2 electric violins*, 1980) and web technique to a tonal motif technique. On meeting Ligeti in 1962 he began to study his music and launched the concept of *Tonfeld* in Finland, which in Ligeti's music covers both static timbres and 'micropolyphony', i.e. textures in which details are subordinated to the whole as statistical elements (permeability). Salmenhaara's first two symphonies are marked by melodies which, while athenatic, are based on specific interval constructions. His move towards web technique beginning here is most pronounced in *Elegia II* (1963), in which the entire texture is

determined according to its breadth, harmonic and rhythmic density, dynamics and timbre. In the Third Symphony (1963, rev. 1964) Ligetian webs are restricted to the finale; in other respects the tragi-expressive polyphony is reminiscent of Kokkonen's dodecaphony.

A stylistic turning-point came with *Le bateau ivre* (1965, revised 1966), inspired by Rimbaud. Its timbres, now associated more with the mixtures of Impressionism than Ligeti, are melodically and harmonically constructed from triads (e.g. juxtaposed C minor, D \flat major and B minor chords). Salmenhaara described his next work, *Suomi-Finland*, as 'neotonal', and as well as the use of ironic-nostalgic quotations (*La fille en mini-jupe*, 1967) the basic features of his work became diatonic melody, triads, bitonality, sequences, a clear pulse and an overall repetitiveness. The small, recurring motifs characteristic of web technique were not superimposed, but became in a way consecutive, in a manner reminiscent of minimalism. His main works in this new style include the opera *Portugalin nainen* ('The Portuguese Woman', 1972). Later in the 1970s Salmenhaara's music became even more concentrated: tonal entities were no longer limited to constantly transposing combinations of a few chords (Fourth Symphony); instead tonality became so established that key signatures reappeared. The presence of tradition and sense of nostalgia are particularly marked in the First String Quartet (1977) with its echoes of Mendelssohn, and the Cello Concerto (1983–7), which alludes to Franck. The soft harmony of Salmenhaara's music, combined with a steady crotchet beat (as in the Fifth Symphony, 1989), creates a mood that is dream-like and lyrically surrealistic.

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(selective list)

Stage: *Portugalin nainen* [The Portuguese Woman] (op, Salmenhaara, after R. Musil), 1972

Syms.: no.1 'Crescendi', 1962, rev. 1963; no.2, 1963, rev. 1966; no.3, 1963, rev. 1964; no.4 'Nel mezzo del cammin di nostra vita', 1971–2; no.5 'Lintukoto' [Isle of Bliss] (A. Kivi), chorus, orch, 1989

Other orch: *Le bateau ivre*, 1965, rev. 1966; *Suomi-Finland*, 1966; *La fille en mini-jupe*, 1967; *Canzonetta*, str, 1971; *Illuminations*, 1971; *Hn Conc.*, 1973; *Canzona*, small orch, 1974; *Poema*, vn/va/vc, orch, 1975; *Johdanto ja koraali* [Introduction and Choral], org conc., 1978; *Lamento*, str, 1979; *Conc.*, 2 elec vn, 1980; *Adagietto*, 1981; *Adagio*, ob, str/pf/org, 1981; *Vc Conc.*, 1983–7; *Sinfonietta*, str, 1985

Chbr: *Sonata no.1*, vc, pf, 1960, rev. 1969; *Elegia I*, 3 fl, 2 tpt, db, 1963; *Elegia II*, 2 str qt, 1963; *Wind Qnt*, 1964; *3 scènes de nuit*, vn, pf, 1970; *Qt*, fl, vn, va, vc, 1971; *Sonatina*, 2 vn, 1972; *Str Qt no.1*, 1977; *Sonatina*, fl, gui, 1981; *Sonata no.2*, vc, pf, 1982; *Sonata*, vn, pf, 1982; *Introduction and Allegro*, cl/va, vc, pf, 1985

Solo inst: *17 Small Pieces for Piano*, 1957–60; *Elegia III*, vc, 1965; *Toccata*, org, 1965; *Pf Sonata no.1*, 1965–6; *Elegia IV*, va, 1967; *Prelude*, *Pop Tune and Fugue*, fl, 1967; *Prelude-Interlude-Postlude*, org, 1969; *Ricercata*, org, 1971; *Kocab*, pf, 1972; *Pf Sonata no.2*, 1973; *Pf Sonata no.3*, 1975; *Thème et variations sur le nom Erik Tawaststjerna*, pf, 1976; *Sonatina*, pf, 1979; *Little Suite*, pf, 1980; *Pf Sonata no.4*, 1980; *Suite*, accdn, 1983; *Introduzione e toccata*, org, 1985

Vocal: *Catullus amans*, mixed chorus, 1964; *3 Jap. Songs*, 1v, pf, 1964; *Kuun kasvot* [The Face of the Moon] (P. Saarikoski), mixed chorus, 1964; *Lenore* (A. Kosonen), 1v, pf, 1964; *Requiem profanum*, 3 solo vv, org, str, 1968–9; *Syyskuu*

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Salmhofer, Franz

(b Vienna, 22 Jan 1900; d Vienna, 22 Sept 1975). Austrian composer and conductor. He studied the clarinet, composition and musicology in Vienna. A pupil of Franz Schreker and Franz Schmidt, he was musical director and composer at Vienna's Burgtheater for many years and subsequently director of the Staatsoper and the Volksoper (1945–63). With a conception of music that took Romanticism as its starting point, he was regarded by many at the end of the 1920s as progressive, but not to an extent that would have endangered performances of his works in the 1930s and 40s or that would have forced him to emigrate. Among the most widely performed of contemporary composers, he became known primarily through his operas; *Iwan Tarassenko* (1938) demonstrates the humanistic ideals of the 'good man', and both the ballet *Österreichische Bauernhochzeit* (1933) and the opera *Das Werbekleid* (1943) feature folk elements. His honours include the Austrian State Prize (1937) and the prize of the City of Vienna (1960).

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Other dramatic: *Das lockende Phantom* (ballet), 1927; *Der Taugenichts in Wien* (ballet), 1930; *Österreichische Bauernhochzeit* (ballet), 1933; *Weihnachtsmärchen* (ballet, after J. and J. Strauss), 1933; incid music to c300 plays, incl. J.W. von Goethe: *Faust*, pts.i–ii, W. Shakespeare: *King Lear*, *Merry Wives of Windsor*, *Othello*, *Romeo and Juliet*, *Tempest*; film scores

Orch: *Double Conc.*, op.7, vn, vc, orch; *Sym. Intermezzi*, op.8; *Märchen*, sym. intermezzo, op.10; *Der Ackermann und der Tod*, sym. ov., op.12, 1922 [after J. von Saaz]; *Tpt Conc.*, op.13, 1922; *Heroische Ouvertüre*, op.14; *Der geheimnisvolle Trompeter*, sym. poem, nar, orch, 1924 [after W. Whitman]; *Ov.*, op.16; *Kammersuite*, op.18; *Vc Conc.* d, 1950; *Sym. Prol.*, 1966; *Eindringling*, sym. ov. [after M. Maeterlinck]

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Salminen, Matti

(*b* Turku, 7 July 1945). Finnish bass. He studied in Helsinki and made his début there with the Finnish National Opera in 1966. After further study in Rome, he sang Philip II (*Don Carlos*) with the Finnish National Opera in 1969. He was engaged at Cologne (1972–9), and has also sung at most of the other major European opera houses. He sang Ivan Susanin at Wexford (1973), then made his Covent Garden début (1974) as Fasolt and his Bayreuth début (1976) as Hunding, returning as Daland, the Landgrave, Titirel and King Mark. He made his Metropolitan début (1981) as King Mark, and has subsequently appeared there as Sarastro, Rocco, Hagen, Osmin, Daland and Hunding. His repertory also includes Seneca (*L'incoronazione di Poppea*), the Commendatore, Caspar (*Der Freischütz*), Gremin and many Verdi roles. His magnificently resonant voice, huge stature and dramatic flair are particularly effective in the title role of *Boris Godunov*, which he first sang in 1984 at Zürich and has repeated at Barcelona (1986) and other theatres, and as Ivan Khovansky (*Khovanshchina*), which he first sang in Hamburg in 1994. Salminen has recorded many of his Wagner roles (including a noble, eloquent King Mark under Barenboim), in addition to Seneca, Osmin, the Commendatore, Sarastro, Caspar and the leading bass roles in Sallinen's *The Horseman* and *Kullervo*.

ELIZABETH FORBES

Salminger [Salbinger, Salblinger], Sigmund

(*b* Munich, c1500; *d* Augsburg, ?1562/3). German Reform leader, teacher and music editor. Originally a Franciscan friar in Munich, Salminger left the order under the influence of the Reformation, married Anna Hallerin and in 1526 moved to Augsburg. There, both he and his wife joined the Anabaptist movement and were baptized by Hans Hutt in March 1527. Soon afterwards Salminger was chosen by lot to lead the Augsburg group. Imprisoned in September 1527 for his religious beliefs, he remained in gaol throughout the following years of persecution; finally he renounced his ties with the Anabaptist sect in a public confession dated 17 December 1530. After his release he was ordered to leave the city in March 1531, but he petitioned to remain because of ill-health and penury. His activities during the next few years are not known, but by 1537 he had apparently achieved full reinstatement in Augsburg, where he was allowed to teach and even enjoyed the patronage of the powerful [Fugger](#) family. On 4 October 1539 he was granted an imperial copyright for his forthcoming publications.

Salminger's importance in the field of music stems less from his authorship of several hymns and of a treatise on music than from his activities as editor for the printers [Melchior Kriesstein](#) and [Philipp Ulhart](#). His publications include the first complete German psalter with melodies and four collections of motets, important for their many *unica* and first editions

of works by leading German and Netherlandish composers, both for the Reformed and for Catholic use.

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Selectissimae nec non familiarissime cantiones ultra centum, 2–8vv (Augsburg, 1540⁷; Kriesstein)

Concentus, 4, 5, 6, 8vv (Augsburg, 1545²; Uhart)

Cantiones, 5–7vv (Augsburg, 1545³; Kriesstein)

Cantiones selectissimae, 4vv Liber primus [–secundus] (Augsburg, 1548²–1549¹¹; Uhart)

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MARIE LOUISE GÖLLNER

Salmo

(Sp.).

See under *Tambourin de Béarn*.

Salmon [née Munday], Eliza

(*b* Oxford, 1787; *d* Chelsea, 5 June 1849). English soprano. Her mother was a member of a leading musical family, the Mahons. A pupil of John Ashley, she made her Covent Garden début in the Lenten Oratorios on 4 March 1803. Gifted with a beautiful voice, a charming manner and a face

'of dazzling fairness', she had immediate success; but her attempts to embellish her solo singing were criticized. In 1806 she married James Salmon, organist of St Peter's, Liverpool, but she continued to appear from time to time in London and at the Three Choirs Festival, finding great popularity. In 1823 her husband, in financial difficulties, joined the army and was posted to the West Indies, where he died. Mrs Salmon remained in constant demand, and her professional income in 1823 is said to have reached £5000. But in 1825 she was frequently ill and during the Concerts of Ancient Music in March 1825 her voice collapsed. She never resumed public appearances, and was unable to find pupils. She remarried, but was destitute in her last years.

Mrs Salmon was a high soprano (she could sing *f*'' with ease) and had great vocal agility. Her tone was likened by some to the glass harmonica, by others to the clarinet, and her style was compared with the florid manner of Catalani.

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F.G. RENDALL/GEORGE BIDDLECOMBE

Salmon, Jacques

(*b* Picardy, c1545; *fl* 1571–86). French composer and singer. In 1571 he served among the chamber musicians of François, Duke of Anjou, as a singer. Between 1575 and 1584 he was described variously as 'taille', 'haut-contre' and 'valet de chambre' in the chamber accounts of Henri III, the duke's brother. His chanson *Je meurs pensant en ta douceur* (now lost) won the silver lute prize at the St Cecilia competition at Evreux in 1575. He collaborated with Beaulieu in providing music for Beaujoyeux's *Balet comique de la Royne* (Paris, 1582/R; ed. in MSD, xxv, 1971) and in organizing its performance for the wedding of the Duke of Joyeuse on 15 October 1581. A 'Salmon' was listed as a member of the Congrégation de l'Oratoire de Notre-Dame de Vie Saine, established by Henri III at Vincennes in 1584; the statutes required two musicians as 'confrères'. Nothing is known of him after January 1586 when he rented a room at the Ste Chapelle for four months; he may have retired to a canonry he held at St Vulfran in Abbeville. Two of his *airs* (*Baisez o déesses* and *O beau laurier*) were printed by Le Roy & Ballard (RISM 1583⁹). Both are divided into two sections, for four and five voices respectively, using the same melodies as those harmonized by other contemporary composers (Guillaume Tessier, 1582, and Pierre Bonnet, 1585), with the free declamatory rhythm of the new *air de cour*. *O beau laurier* also appeared in an arrangement for voice and lute by Gabriel Bataille in 1608 (1608¹⁰; ed. A. Verchaly, *Airs de cour pour voix et luth*, Paris, 1961), and was reprinted with a sacred text (*O Jesus nom doux*) at Valenciennes in 1619.

Salmon, Thomas

(*b* Hackney, London, 24 June 1648; *d* Mepsal [now Meppershall], Beds., bur. 16 Aug 1706). English clergyman, music theorist and amateur musician. He entered Trinity College, Oxford, as a commoner on 8 April 1664, mainly to study mathematics. After graduating MA he became rector of Mepsal, a position he held for the rest of his life. He was a fellow of the Royal Society. Matthew Locke referred him to John Birchensha for music lessons.

Salmon was 24 when his *Essay to the Advancement of Musick* appeared. In it he proposed certain changes in notation that he thought would make music more readily understood by doing away with obsolete complexities. Simple letter names would replace names of notes deriving from the hexachordal system; instead of the multiplicity of clefs then in use a four-line staff would be employed, its bottom line always representing G and its pitch level shown by a prefixed symbol: B (bass), M (mean) or T (treble); lute and other tablatures would be replaced by the new staff notation, and any system of variable tuning (viol tunings, for example) would be replaced by a simpler and constant one.

The *Essay* initiated the most celebrated musical pamphlet war of the 17th century. Locke defended traditional systems in his *Observations upon a Late Book* of 1672. Salmon countered this with his *Vindication*, which in 1673 elicited Locke's *Present Practice of Musick Vindicated*. The dispute was conducted with unbridled abuse and even obscenity, particularly by Locke, but this was typical of the polemics of the time and has been unduly emphasized (see [illustration](#)). Locke, who was joined by John Playford and Milton's nephew John Phillips, objected to the proposals because they offered a less precise means of naming notes and did not, with the three prefixes, reduce the clefs or their equivalents but rather made frequent changes of prefix necessary, particularly with a four-line staff. He considered tablature more suitable for complex lute writing, and he censured the reduction in viol tunings since it would greatly restrict the playing of chords.

Certain aspects of notation did change along the lines that Salmon proposed (though he was hardly responsible for the abandonment of hexachordal names, which were falling into disuse anyway). It has been argued that Playford, the most moderate of the disputants, to some extent adopted one of Salmon's principles when he used the treble clef for both soprano and tenor parts in choral music; this became a distinctive feature of subsequent English notation of vocal music and by the use of super- or subscript octave signs attached to a clef was further rationalized and extended to instrumental notation in the 20th century.

The controversy was much discussed. Salmon's proposals were supported by Anthony Wood, John Wallis, Alexander Malcolm and Burney; the Royal Society recommended their adoption; and the theorist J.F. de la Fond (*f* 1716–25) reiterated them without acknowledgment in 1725. They were

opposed by Roger North (*Musicall Gramarian* of c1726, *GB-Lbl* Add.32533, ff.44v–46v) and Hawkins.

Salmon's later work on temperament stemmed from his interest in mathematical acoustics and contributed valuably to investigations made at the time by Wallis and other members of the Royal Society. It was by no means purely theoretical, however: Salmon persuaded the viol players Frederick and Christian Steffkin to fret their instruments so as to produce just intonation by following his mathematical principles. He also became interested in the problem of elucidating ancient Greek enharmonic music but had no time to conduct researches before he died.

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A Vindication of an Essay to the Advancement of Musick from Mr. Matthew Lock's Observations (London, 1672)

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R.E. Lawrence: *The Music Treatises of Thomas Salmon (1648–1706)* (thesis, U. of Calgary, 1991)

MICHAEL TILMOUTH

Salmond, Felix (Adrian Norman)

(*b* London, 19 Nov 1888; *d* New York, 19 Feb 1952). English cellist. The son of the singer Norman Salmond, he studied with Whitehouse at the RCM (1905–9), also taking private lessons with Edouard Jacobs in Brussels. He made his début in October 1909, at the Bechstein Hall, accompanied by his mother, a former pupil of Clara Schumann. For several years he toured Britain, giving solo recitals and appearing with the Queen's Hall, London Symphony, Hallé and Royal Albert Hall orchestras. He also toured the USA in a piano quartet with Bauer, Huberman and Tertis. On 21 May 1919 he played at the Wigmore Hall in the public premières of Elgar's Quartet in E minor and Piano Quintet in A minor in an ensemble led by

Albert Sammons. On 27 October that year Salmond gave the première of Elgar's Cello Concerto at the Queen's Hall, with the LSO conducted by the composer; its poor reception was largely due not to the soloist but to inadequate rehearsal time. Between 1919 and 1921 Salmond was cellist of the Chamber Music Players, but in 1922 he returned to the USA, making his solo début at the Aeolian Hall, New York, on 29 March; he settled there and made many tours of North America. He visited England several times (last in 1947) and also toured in Europe in 1930. In 1937 he formed the Trio of New York. He earned great appreciation in America, not only as a fine musician and technician but also as a teacher; he was appointed to the Juilliard Graduate School on its inception in 1924, and was head of the cello department of the Curtis Institute, Philadelphia, from 1925 until 1942. His many notable pupils included Orlando Cole, Bernard Greenhouse, Leonard Rose and Daniel Saidenberg. Salmond's repertory showed catholic taste and included works by such contemporary composers as Barber, Bloch and Bridge; he also gave the premières of two compositions by Enescu.

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LYNDA MacGREGOR

Salò, Gasparo da.

See [Gasparo da Salò](#).

Salomo, Elias [Salomon, Hélie]

(*fl* 2nd half of the 13th century). French theorist. In 1274 he was awarded a canonry in the village of Saint-Astier (diocese of Périgueux) by Pope Gregory X (1271–6). This appointment resulted from a request made to the pope in Salomo's sole surviving work, the *Scientia artis musice*, written in the same year. An inscription in the treatise implies that the author had some connections with the papal court, then in residence at Lyons for a church council. Only a single manuscript of the treatise survives (*I-Ma* D.75.inf.). It was forgotten until published in *GerbertS*, iii (1784), 16–64.

The *Scientia artis musice* consists of 31 chapters covering the fundamentals of chant theory and practice. After lamenting the sorry state of church music, the author takes up such traditional topics as the letter names of the notes and their hexachord syllables, the system of *claves*, the musical hand, the eight modes, staff notation, *falsa musica* (to which he attached a wide range of meanings), and the genres of chant. The treatise also incorporates a tonary with illustrations of the lesson tones (chaps. 11–27). Among the unique features of the treatise is an exposition of strict parallel organum in four voices with practical instructions about how the organum should be rehearsed.

The *Scientia artis musice* stands somewhat apart from the medieval theoretical literature, for it does not obviously borrow from earlier theorists. The treatise is filled with digressions that give evidence both of Salomo's

personal manner of teaching and of the qualities that a practical, if somewhat conservative, musician of the 13th century found desirable in performance. Curiously, the treatise has attracted most attention because of a supposed reference to polyphony in parallel seconds practised among the Lombards, though Salomo makes no unambiguous reference to this peculiar custom.

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For further bibliography see [Organum bibliography](#), §3.

JOSEPH DYER

Salomon, Johann Peter

(*b* Bonn, bap. 20 Feb 1745; *d* London, 28 Nov 1815). German violinist, impresario and composer, later resident in England. He was the second son of Philipp Salomon, a member of the oboe band and subsequently a court musician in Bonn. On 30 August 1758, at the age of only 13, he was appointed to a salaried position as a musician at the Bonn court. In 1761 or 1762 he went on tour, at first retaining his salary since his father deputized for him. Salomon was probably trying to gain a footing in Dresden, which at that time was the seat of government of Saxony and Poland. By summer 1764 he was at Rheinsberg as musical director to Prince Heinrich of Prussia. At the prince's second household in Berlin Salomon met C.P.E. Bach, and through him became familiar with J.S. Bach's solo violin sonatas and partitas, which he is said to have still performed in exemplary fashion during his years in London. He left Rheinsberg probably in 1780 and went via Paris to London, where he made his first public appearance at Covent

Garden on 23 March 1781. Apart from journeys on the Continent, including repeated visits to Bonn, he remained in England for the rest of his life.

Salomon played a leading part in English musical life, not only in London but in the provinces as well. Having made his name as a brilliant violinist, he made progressively fewer solo appearances and turned his attention to conducting and especially promoting concerts. He mounted subscription concerts from 1783, featuring such international artists as the soprano Mme Mara, and his greatest triumph was to secure Haydn's visits to London in 1790–91 and 1794–5, for which the two sets of six 'Salomon' or 'London' symphonies (h I:93–104) were written. Haydn's esteem for his impresario and orchestral leader can sometimes be seen in the symphonies (for example, the phrase marked 'Salomon solo ma piano' in the trio of no.97, and the florid violin part of no.103, second movement); the Concertante in B \flat (h I:105) was composed for Salomon, who played the solo violin part; and the six string quartets opp.71 and 74 (h III:69–74), written between the two London visits in 1793, though dedicated to Count Apponyi, were clearly designed for the public performances that Salomon's quartet gave in London. Salomon is also said to have had a hand in providing Haydn with the original model for the text of *The Creation*. He was one of the founder-members of the Philharmonic Society and led the orchestra at its first concert on 8 March 1813. He died as a result of a riding accident and was buried in the cloisters of Westminster Abbey.

On 28 February 1816 Beethoven, who had had business dealings with Salomon, wrote to Ferdinand Ries: 'I am greatly distressed at the death of Salomon, for he was a noble-minded man whom I well remember since my childhood'. And Rochlitz in his obituary in the *Allgemeine musikalische Zeitung* remarked: 'Among all purely executant musicians of this age none has had so wide, so decisive and so beneficent an influence as he'. Rochlitz's tribute is a qualification of Salomon's merits as well as an appreciation, however, for it explicitly takes no account of his compositions. As the author of a substantial number of works he is virtually forgotten despite his gift for imaginative and attractive tunes, perhaps because of his limited ability in developing his material.

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other works

Vocal: Hiskias (orat, Blum), 1779, *D-Bsb*; Kantate zur Ehrung der Zarin Katharina, lost; Grosser Chor zur Feier der Genesung des Königs, 1789; 6 English Canzonets, 1v, pf (London, 1801); A Second Set of [6] English Canzonets, S/T, pf (London, 1804); 6 Chansons, S, pf (London); glees and songs, 3–4vv, pf, pubd separately (London, 1803–6)

Inst: Vn Conc., D, arr. kbd by G. Masi (London, 1805); 2 caprices, vn, c1780, *US-NYp*; 6 sonates, vn, vc (Paris, 1783), as 6 Solos, op.1 (London, ?1783); Sonata, vn, vc, 1780–90, *B-Bc*; 6 Favorite Airs with Variations, vn, vc/pf, ?c1800 (London, 1806); Romance, vn, str orch, ?1810, *F-Pn*, ed. in *Diletto musicale*, cdlxxi (1971); 6 Variationen in Kirnberger: Vermischte Musikalien (Berlin, 1769); vn concs., str trios, str qts, Sonata a 4 for glass harmonica, all lost

Arrs.: J. Haydn: 12 London syms. (hl:93–104) for pf trio (London, n.d.), for fl, str qt, pf ad lib (London, ?1801); 9 other syms. (hl:48, 64, 73, 80, 82, 83, 88, 90, 92) for fl, str qt, pf ad lib; G.B. Viotti: 3 str trios, rev. Salomon (London, 1810)

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HUBERT UNVERRICHT

Salomon, Joseph-François

(*b* Toulon, bap. 3 April 1649; *d* Versailles, 5 March 1732). French composer and organist. According to La Borde he was a master of the viol and a pupil of Sainte-Colombe. He received his early musical training at the metropolitan church of St Sauveur in Aix-en-Provence, where he was a chorister from 1657 and later sub-deacon (1666) and organist (1669) when G. Poitevin was *maître de chapelle*. He abandoned his ecclesiastical career in 1671 and left Aix-en-Provence. From 1679 he was at court in Versailles as harpsichordist and organist to Queen Marie Thérèse and viol player in the king's chamber music from 1713 (perhaps from 1706) until 1720 or 1727. In 1683 he entered the competition held by Louis XIV to replace Du Mont and Robert as *sous-maître de chapelle* of the royal chapel and got through to the second round. His operas, *Medée et Jason* and *Théonoé*, are in the tradition of Lully and Campra, while his published motets show the influence of Bernier's Italianate style.

A Salomon was *maître de chapelle* of Cahors Cathedral in 1750; a *Magnificat* and a motet by him survive (*F-Pn*), and he may also be the composer of a *De profundis* and an *In te Domine speravi* (*F-LYm*) usually ascribed to Joseph-François.

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Théonoé (tragédie en musique, prol, 5, Pellegrin), Paris, Opéra, 3 Dec 1715 (Paris, 1715)

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GUY BOURLIGUEUX

Salomon, Jules Auguste.

See [Garcin, Jules Auguste](#).

Salomon [Shalmon], Karl [Kar'el]

(b Heidelberg, 13 Nov 1897; d Jerusalem, 15 Jan 1974). Israeli composer, conductor, singer and keyboard player of German birth. He studied the organ with Philipp Wofrum and composition with Richard Strauss. From 1920 to 1926 he held the position of conductor at the Hamburg Neues Stadt-Theater, and from 1931 to 1932 was baritone and stage director at the Deutsche Musikbühne. He emigrated to Palestine in 1933, where he was appointed programme director of the newly founded Palestine Broadcasting Service (PBS, later Kol Israel ['The Voice of Israel']), a position he held until his retirement in 1962; he founded the PBS Orchestra (later the Kol Israel Orchestra) in 1938.

Many of Salomon's early works were destroyed. His music from 1933 is tonal with modal inflections, combining European traditions with folk influences to create a light, accessible style. The *Sepharadic Suite* (1961) incorporates Spanish melodies; popular material is also used in the Second Symphony 'Leilot be'Cna'an' ('Nights of Canaan', 1949). The second slow movement of the Glockenspiel Concerto is based on the signature tune of Kol Israel. In the 1950s Salomon concentrated on writing vocal works, among them the biblical cantata *Kibbutz ha'galuyot* ('Gathering of Exiles', 1952). His most performed work, *Symphonic Suite on Greek Themes* (1943), received the 1951 Engel prize.

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(selective list)

Ops: Nedarim [Vows] (Salomon), 1954–5; David and Goliath (A. Bär), solo vv, chorus, ob, str qt, 1965; Four Times Methuselah: Methuselah Laughs Last (ob, Salomon), 1965–6

Vocal: The Tone (cant., A. Nedel), 1933; Adon olam [Lord of All], T, chorus, org, 1949; Kibbutz ha'galuyot [Gathering of Exiles] (cant., Bible), 1952; Le'ma'an Yerushalayim [For the Sake of Jerusalem] (cant., Bible), 1958; Halo chokhmah tikrah? [Doth Not Wisdom Cry?] (cant., Bible), 1962; Chaye adam [A Man's Life] (cant., Bible), 1967

Orch: Orch Variations 'Aley Be'er' [Strike up, well], 1937 [based on a song by S. Levi-Tanai]; Sym. Suite on Greek Themes, 1943; Pf Conc., 1947; Glock Conc. 'Jerusalem', 1948; Sym. no.2 'Leilot be'Cna'an' [Nights of Canaan], 1949; Youth Sym., 1951; Dalia, dance rhapsody, 1953; Nigun [Aria], vn, orch

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MICHAL BEN-ZUR

Salomon Quartet.

British string quartet. It was founded in 1982 by Simon Standage, with Micaela Comberti, second violin, Trevor Jones, viola, and Jennifer Ward Clarke, cello, all of whom have played in such period-instrument orchestras as the English Concert (which Standage led for many years), the London Classical Players and Standage's own group, Collegium Musicum 90. Through its concert appearances in Britain and Europe, and its many recordings for Hyperion, the Salomon has established itself as Britain's leading period-instrument string quartet, its performances distinguished by their cleanness of tone and attack and freshness of response. Its recordings include all the mature Mozart quartets and quintets and an acclaimed Haydn quartet series, in addition to quartets by Gyrowetz and a disc devoted to 18th-century English string quartets. Standage and Comberti play on copies of Stradivari instruments by David Rubio, Jones on a copy of a Stradivari viola by Rowland Ross, and Ward Clarke on a Forster cello of 1791.

RICHARD WIGMORE

Salonen, Esa-Pekka

(*b* Helsinki, 30 June 1958). Finnish conductor and composer. He entered the Sibelius Academy as a horn student of Fransman in 1973, graduating in 1977. That year he founded the avant-garde Ears Open collective, together with Kaipainen, Lindberg and Saariaho. He was also a founder member of the experimental *Toimii!* ensemble. Private study in composition with Rautavaara and conducting with Jorma Panula followed. He then attended conducting courses in Siena and Darmstadt, and made his professional *début* in 1979 with the Finnish RSO. His success prompted engagements across Scandinavia, including a remarkable production of *Wozzeck* at the Swedish Royal Opera. In September 1983 he appeared at short notice in Mahler's Symphony no.3 with the Philharmonia Orchestra in London, and gained immediate acclaim; this led to his appointment as conductor of the Swedish RSO in 1985, a post he held until 1994. He was principal guest conductor of the Oslo PO from 1984, and of the Philharmonia from 1985 to 1995. Salonen has also been involved with the New Stockholm Chamber Orchestra, Avanti! Chamber Orchestra and London Sinfonietta. In 1984 he made his American *début* with the Los Angeles PO; in 1992 he became its music director, and in the same year began a collaboration with Peter Sellars, leading to celebrated productions of works by Messiaen, Hindemith, Debussy and Stravinsky. His programming in Los Angeles has not been without controversy, providing a context for new works by juxtaposing them with acknowledged masterpieces of the early 20th century. Salonen's conducting combines

expressive phrasing, clarity of texture and a strong sense of form. His recordings range from Haydn symphonies through works by Berwald, Nielsen and Sibelius to music by Stravinsky, Messiaen, Lutosławski and Saariaho.

Though few in number, Salonen's works are of unmistakable originality. His musical language developed rapidly from a freely tonal neo-romanticism to a multi-faceted modernist language influenced by elements of American minimalism as well as by Stravinsky, Messiaen, Berio and Donatoni. An early interest in instrumental virtuosity yielded the *Yta* series of solo instrumental pieces: other works of that decade, such as the Saxophone Concerto, the radiophonic composition *Baalal* and the spectacular showpiece *Floof* (a prizewinner at the 1992 UNESCO International Rostrum of Composers) demonstrate humour verging at times on the absurd. In the 1990s Salonen turned to the orchestra: works such as *Mimo II* (a reworking of *Second Meeting*), *LA Variations* and the later version of *Giro* are genuinely orchestral in conception, characterized by strength of form and an original world of harmony and timbre.

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Orch: Sax Conc., 1981, rev. 1983; Giro, 1981, rev. 1997; Mimo II, ob, orch, 1992; LA Variations, 1996; Gambit, 1998; Five Images after Sappho, S, orch, 1999; Mania, vc, orch, 2000

Chbr and solo inst: Yta I, a fl, 1982; Meeting, cl, hpd, 1982; Floof (S. Lem), S, db cl, perc, synth, pf, vc, 1982, rev. 1990; Yta II, pf, 1985; Yta IIb, hpd, 1985–7; Yta III, vc, 1986; Second Meeting, ob, pf, 1992

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CHARLES BARBER, ILKKA ORAMO

Salonen, Sulo (Nikolai)

(*b* Pyhtää, 27 Jan 1899; *d* Pernaja, 21 May 1976). Finnish composer. He studied the violin and the organ at the Helsinki Church Music Institute, graduating in 1929, and composition at the Helsinki Music Institute (1917–22, 1926–9). Thereafter he was singing master at the lyceum and organist in Jacobstad (now Pietarsaari) (1929–48) and then organist in Sibbo (now Sipoo) (1952–64). His strictly polyphonic music is almost exclusively for the church. One of the best works is the *Missa a cappella*, the first complete mass setting made in Finland and a piece that has been compared with the work of Distler, Pepping and Heiller. The Requiem successfully suits both

concert and liturgy; although the music occasionally approaches Stravinsky or Orff, Salonen's individuality dominates.

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(selective list)

Sacred choral: Passionskantat, 1942; Missa a cappella, 1957; Viisauden ylistys [In Praise of Wisdom], cant., 1961; Requiem, solo vv, chorus, orch, 1962; 7 other cantos., 29 short motets, 53 gospel motets, other pieces
Secular choruses, 8 solo songs, org pieces

Principal publisher: Fazer

HANNU ILARI LAMPILA

Salonica.

See [Thessaloniki](#).

Salpinx.

A trumpet-like instrument of the ancient Greeks (classified as an [Aerophone](#)). It consists of a straight bronze tube of small diameter, shorter than the Roman tuba (see [Tuba \(ii\)](#)), with a bone mouthpiece and ending in a bell whose shape was variable. It was altogether less frequently encountered in Greek musical life than was the tuba in Etruscan and Roman musical life: it was mentioned only twice by Homer and did not become at all common in Greek literature and art until the classical period. It was then depicted on a number of vases, usually being played by a soldier. In some cases the [Phorbeia](#), a mouthband often employed by [Aulos](#) players, was represented (see illustration). The 5th-century tragedians described the salpinx as *tyrrhenos* ('Etruscan') on several occasions. Bronze instruments were certainly important among the Etruscans, but these references cannot be taken as proof of the Etruscan origins of the instrument, since there are scattered references to it before the Greeks had contact with the Etruscans. The 5th-century authors also associated it with war, where its piercing sound made it an ideal signalling device; the same quality enabled it to perform a variety of functions such as summoning a large crowd or beginning a chariot race.

See also [Greece, §I, 5\(ii\)\(d\)](#).

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Salsa.

Urban popular dance genre developed in New York City and Puerto Rico during the 1960s and 70s, based on Cuban dance styles and incorporating Puerto Rican elements and influences from jazz and rock. The term 'salsa' literally means 'sauce', the culinary metaphor of a spicy concoction mirroring the music's hybrid origins and infectious appeal.

In general stylistic terms, salsa closely resembles its Cuban antecedents, fusing West African rhythmic and textural principles with Iberian melodic and harmonic structures. Most salsa compositions derive from the Cuban *son* and related forms such as the upbeat *guaracha*. Songs are based on a two-part formal structure, with verses sung by lead vocalist, followed by a call-and-response section known as the *montuno*. The *montuno* section features driving rhythms, solo improvisation and punchy brass choruses known as *mambos*. A salsa ensemble typically includes vocals, Cuban percussion, piano, bass, trumpets, trombones and saxophone, and usually ranges in size from ten to 14 members. The percussion instruments include small two-headed bongos and the long, cylindrical single-headed *tumbadoras*, more commonly known outside of Cuba as *conga* drums. Other important percussion instruments include timbales, a pair of toms mounted on a stand with accompanying cymbal, cowbells and woodblock; claves, two wooden sticks struck together; maracas (rattles); and *güiro*, a notched scraper of Amerindian origin.

The distinctive feel of salsa is based upon a foundation of interlocking rhythmic ostinati. These rhythms, and also the brass 'punches' and syllabic accents in the lyrics, are governed by a two-measure timeline known as the *clave*, which can be felt as either a 3+2 or 2+3 pattern. Each rhythm instrument has its own part, known as *tumbao* in the *conga* drums, *martillo* in the bongos, *cascará* on the timbales and *montuno* on the piano. The bass line is also notable for its 'anticipated bass' pattern, which emphasizes off-beats rather than the downbeat stress typical of other Latin American and Caribbean popular styles. The piano *montuno* is usually doubled at the octave in the left hand, but pianists can also use chord inversions in the left hand to enrich the harmonic texture (ex.1), a technique that became widespread during the 1990s. Most salsa tunes feature simple four- or eight-bar harmonic progressions (e.g., I–V–V–I or I–IV–V–I or VI–II–V–I); the excerpt in ex.1 has been condensed in order to show typical chord movement over salsa rhythmic patterns.

Given that its proponents in New York City were largely Puerto Rican migrants, it is not surprising that salsa became an emblem of Puerto Rican cultural identity in the 1970s, for both islanders and those living in the United States. Despite the oft-repeated claim that salsa is just 'Cuban music', New York and Puerto Rican salsa differs from its Cuban antecedents in several ways: the style of playing is more strident, with prominent use of trombones; Afro-Puerto Rican rhythms such as *bomba*

are used (e.g. for contrast during instrumental interludes); the Puerto Rican *cuatro* (a small ten-stringed lute, shaped like a violin) is incorporated in the ensemble; there is a strong use of jazz harmonies and solo improvisation; and references are made in the lyrics to life in Puerto Rico and in particular to the harsh experiences of the New York Latino *barrio*. Important salsa innovators and performers include Eddie Palmieri, Ray Barretto, Willie Colón, Ruben Blades, Johnny Pacheco, Celia Cruz, Tito Puente, Mongo Santamaría, Louie Ramírez and Larry Harlow.

During the 1960s and 70s, salsa spread to other parts of Latin America, especially urban centres in Venezuela, Colombia and Panama. Venezuelan and Colombian salsa bands have also made their mark on the international scene. In the late 1980s and 90s, a new style called *salsa romántica* (fusing the pop *balada* with salsa rhythms) helped expand salsa's appeal to Latin American middle-class and upper middle-class audiences. Salsa's popularity in America has been superseded in some sectors by the Dominican *merengue*, but it remains one of the most prominent styles in Latin America and the Caribbean. It is firmly entrenched as a significant transnational musical genre, commanding large audiences throughout the Americas, Europe and Japan.

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LISE WAXER

Saltando

(It.).

See [Sautillé](#).

Saltarello

(It. 'little hop'; Fr. *pas de Brabant*; Ger. *Hoppertanz*, *Hupfertanz*; Sp. *alta*, *alta danza*).

A generic term for moderately rapid Italian dances, usually in triple metre and involving jumping movements.

The earliest known use of the term saltarello occurs in a Tuscan manuscript from the late 14th or early 15th century (*GB-Lbl* Add.29987, facs. in MSD, xiii, 1965), in which 15 textless monophonic pieces are included under the general heading 'Istampitta'. The last seven items of the group include four pieces labelled 'saltarello', along with a 'trotto' and the comparatively well-known dances *La Manfredina* and *Lamento di Tristano*. Like the *estampies* that precede them (see [Estampie](#)), the saltarellos consist of several repeated strains, each with a first and second ending (marked 'aperto' and 'chiuso' in the manuscript). Intriguingly the saltarellos do not share a common metre: two may be transcribed in 6/8 ([ex.1](#)), one in 3/4, and one in 4/4, leading Sachs (*Eine Weltgeschichte des Tanzes*, 1933; Eng. trans., 1937/R) to conclude that only the first three were true saltarellos, the last being assumed an example of the 15th-century duple-metre *quarternaria*, sometimes called 'saltarello tedesco'. His conclusion suggests a link between these four dances and the court dances of the 15th and 16th centuries that, however, has yet to be proved; as no choreographies from before the 1430s are known to survive, there is little evidence that these dances had anything in common with later saltarellos.

In the 15th century the name 'saltarello' was applied to one of the dances of the bassadanza family (see [Basse danse](#)), the most serious and elegant of contemporary Italian court dances. A number of Italian dancing-masters, including Domenico da Piacenza, Antonio Cornazano and Guglielmo Ebreo, described a method of deriving four progressively faster and more athletic dances from a single bassadanza cantus firmus; generally, the cantus firmus was written in either black breves or white semibreves, which had no mensural significance, and the musicians accompanying the dance were to 'rhythm' them according to the kind of dance required. For the bassadanza itself each cantus firmus note would be a perfect long, for the *quarternaria* or *saltarello tedesco* each would be an imperfect long, for the saltarello each would be a perfect breve, and for the [Piva](#) each would be an imperfect breve. [Ex.2](#) shows the application of these successive rhythms to the popular basse danse tune *La Spagna*. It is thought that accompanying musicians improvised two or more parts around the bassadanza tenor, but no corroborating sets of polyphonic 'rhythmed' bassadanzas are known to survive.

Little is known about the actual movements of the 15th-century saltarello. Saltarello movements were included in many 15th-century balli (see [Ballo](#)) as well as in the bassadanza itself, however, and it is from the extant choreographies for these pantomimic theatrical dances that our knowledge of them comes. Domenico da Piacenza's ballo choreography 'Verçepe' (c1420), for example, includes a series of saltarello steps at the beginning and end, as well as interspersed elsewhere in the main part of the dance ([ex.3](#)).

As early as 1465 Cornazano had explained the mensural relationships of the bassadanza in reverse, using the saltarello as his point of reference; by

the early 16th century, in fact, both extremes of the family had fallen into disuse, so that the most common dance group was some variant of the inner *quarternaria*–saltarello pair (see [Nachtanz](#)). Although some saltarellos appeared as independent pieces in the growing number of instrumental music collections printed in the 16th century, most surviving examples are afterdances to *paduane*, as in Joan Ambrosio Dalza's *Intabulatura de lauto* of 1508 (see [Pavan](#)) or passamezzos (see [Passamezzo](#)). As afterdances saltarellos usually derived both melodic and harmonic material from their duple-metre partners, depending on them to such an extent that a musical saltarello was often little more than a metrical transformation of its pavan or passamezzo; the resulting dance had regular four-bar phrases and a clear sense of harmonic direction. An important characteristic of the 16th-century saltarello was an ambiguity of metre such that a piece often seems in transcription to alternate between 6/8 and 3/4. [Ex.4](#) shows the beginnings of a passamezzo and its saltarello. Performers should take care to note that all 16th-century saltarellos were intended to be played in triple metre, although many seem to be in duple in the original prints because of the use of *tactus* barring and a mensuration of C (see Hertz's preface to CEKM, viii, 1965).

Numerous choreographies exist for late 16th-century saltarellos by Italian dancing masters such as Fabritio Caroso (*Il ballarino*, 1581/R; *Nobiltà di dame*, 1600/R, 2/1605) and Cesare Negri (*Le gratie d'amore*, 1602/R, 2/1604 as *Nuove inventione di balli*). As Sutton (1986) points out, no identifiable step pattern has emerged, and there is no 'tempo di saltarello'. Rather, certain steps suited to the two-bar units of fast triple meter are found frequently, such as 'breve Reverences', 'broken sequences', 'falling jumps', 'reprises with foot under', 'Sapphic steps', 'paired minim steps' (each to a triple beat or *battuta tripla*) and 'knots' (Sutton, pp.43–4). Some contemporary writers described the saltarello as a faster version of the Italian [Galliard](#) (Thoinot Arbeau, *Orchésographie*, 1588, 2/1589/R) and Thomas Morley (*A Plaine and Easie Introduction to Practicall Musicke*, 1957/R). It could be that at some places this was true, though saltarello choreographies by Caroso, Negri and others do not bear much resemblance to the danced galliard with its five-step 'tempi di gagliarda' patterns, alternating variations and walking passages. Both galliards and saltarellos often appeared as an 'afterdance' in which the dance music is a proportionally faster rendition of a previous piece, and frequently a saltarello will follow a galliard in the balletto suites of Caroso and Negri. (See also [Cinque pas](#).)

The courtly saltarello waned in popularity in the 17th century, although some stylized versions have survived, such as Peter Philips's variation 'in saltarello' included among the ten divisions of the *Galiarda passamezzo* in the Fitzwilliam Virginal Book and Giovanni Picchi's saltarellos in *Intavolatura di balli d'arpicordo* (Venice, 2/1621/R). In 1703, Brossard (*Dictionnaire de musique*) described it as 'a kind of movement that is always jumping, which is almost always made in triple metre with a dotted note at the beginning of every bar'. He went on to say that the [Forlana](#), the [Siciliana](#) and the English jig (see [Gigue \(i\)](#)) were often said to be written 'in saltarello', apparently because of the prevalence of dotted patterns in their characteristic rhythms.

Three choreographies in 6/4 meter are extant in the Beauchamps-Feuillet notation, and may be derived from the saltarello tradition. They are: 'The Saltarella', a couple dance 'made for Her Majesty's Birthday 1708' by Isaac, set to music by James Paisible (Little and Marsh, no.7580); 'La Saltarelle', a ball dance by L.-G. Pécour set to music from André Campra's *Aréthuse* (1701) and *Télémaque* (1704); and 'La Saltarelle Nouvelle', also a ball dance by Pécour, set to forlana music from Campra's *Les fêtes vénitiennes* (1710).

Towards the end of the 18th century, a popular folk-dance called the saltarello began to gain favour, first in Rome, then in the Italian regions of Ciociara (part of Latium), Romagna, Abruzzi and the Marches. This dance in 3/4 or 6/8 was generally danced alone or by one couple, and consisted of increasingly rapid hopping steps around an imaginary semicircle, accompanied by 'violent' arm movements; musical accompaniment was provided by guitars, tambourines, and often by the singing of onlookers (see 'Saltarello', *ES*). The two saltarellos included by Mendelssohn in the last movement in his Italian Symphony were probably based on tunes for the 19th-century folkdance, as were the saltarellos included in J. Perrot's ballet *Catarina ou La fille du bandit* (London, 1846) and in Arthur Saint-Leon's *Il saltarello* (Lisbon, 1854–6).

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MEREDITH ELLIS LITTLE

Saltato

(It.).

See [Sautillé](#).

Saltellando

(It.: 'skipping along').

A rarely used term; it is found in a treatise of Francesco Rognoni Taeggio (*Selva*, 1620), and may mean a species of slurred staccato, but it is not clear whether the bow leaves the string or stays on it.

Salter, Hans J(ulius)

(*b* Vienna, 14 Jan 1896; *d* Studio City, CA, 23 July 1994). American composer and conductor of Austrian birth. He studied at the University of Vienna with Guido Adler, Egon Wellesz and Hans Gál, and at the Vienna Music Academy with Schreker. Later, while working as an assistant conductor in Viennese theatres, he studied conducting with Weingartner and composition with Berg. From 1930 to 1933 he composed musicals and drama scores for UFA Studios in Neubabelsberg. He emigrated to Hollywood in 1937.

Originally hired as an orchestrator for Universal Studios, Salter was soon promoted to the rank of composer. With Frank Skinner he wrote music for serials, westerns, dramas, Deanna Durbin musicals and Abbott and Costello comedies. Although he received six Academy Award nominations for his musical comedy and drama scores, he is remembered today chiefly for his contribution to horror films such as *The Wolf Man* (1941), *Frankenstein Meets the Wolf Man* (1943) and *House of Frankenstein* (1944). When he retired in 1967, he had completed scores for over 200 films. He was honoured with lifetime achievement awards from the Society of Horror, Science Fiction and Fantasy Films, and the Society for the Preservation of Film Music. He received an additional tribute at the Viennale Film Festival in 1993.

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PRESTON NEAL JONES

Salter, Humphrey

(*fl* 1682–?1723). English music publisher, editor and composer. He 'carefully composed and gathered' the music for one of the earliest English recorder tutors, *The Genteel Companion*, which he co-published with Richard Hunt in 1683. 'At the Lute in St Paul's Church-Yard', London, Salter published music alone or in conjunction with Alexander Livingston, Henry Playford, John Walsh, John Young and others until at least 1704. Two children of his were baptized at St Gregory by St Paul, London, in 1682 and 1687. Between 1718 and 1723 a man identified only as 'Mr Salter' was the beneficiary of three concerts at different London venues as well as a performance at the Lincoln's Inn Fields Theatre, with which he may therefore have been associated.

DAVID LASOCKI

Salter, Lionel (Paul)

(*b* London, 8 Sept 1914; *d* London, 1 March 2000). English harpsichordist, pianist, conductor, writer on music and administrator. He first studied under Yorke Trotter and Stanley Chapple (1923–31). After a year at the RCM he went to Cambridge, where he studied under Edward Dent and Boris Ord (1932–5; BA 1935, MusB 1936); he then had a further year's study at the RCM. He was a pupil of Constant Lambert for conducting and James Ching and Arthur Benjamin for the piano. He became known as a performer, especially on the radio, and also worked as a music assistant in BBC television. During war service he was guest conductor (1943–4) of the Radio France SO; returning to the BBC in 1945, he became assistant conductor of the BBC Theatre Orchestra and in 1948 music supervisor of the BBC European Service. After holding various other posts, he moved in 1956 to television as head of music, where he did much to stimulate the television presentation of opera, ballet and concerts and was influential, internationally as well as in Britain, in the establishment of techniques for music programmes. In 1963 he became head of opera (responsible for both sound and television) and in 1967 assistant controller of music and editor (until 1975) of the BBC Music Guides. He retired from the BBC in 1974 and from 1972 to 1976 was opera coordinator and producer for the European Broadcasting Union.

Besides his administrative work, Salter was active as a harpsichordist (he took part in many performances with the Vienna Capella Academica and other ensembles) and writer: his field of knowledge was wide, with Iberian and Latin American music and keyboard music representing his special studies. He contributed chapters to many collective works and wrote regularly in periodicals (including, from 1948, *Gramophone*), earning respect for his clear, forthrightly expressed views and the breadth of his knowledge. He was also active as a conductor (particularly for films and television), lecturer, adjudicator, broadcaster, and composer and arranger

(notably of music for radio plays). Salter also made more than 100 opera translations, for publication and for performance, and prepared performing editions of many Baroque works, among them Cavalli's *Erismena*, Lully's *Alceste* and sonatas by various composers.

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STANLEY SADIE

Saltere

(Fr.).

See [Psaltery](#).

Salterello

(It.).

See [Jack](#).

Salterio

(1) (It., Sp.). See [Psaltery](#). See also [Dulcimer](#).

(2) A name used in Aragon for the [Tambourin de Béarn](#).

Salt Lake City.

Capital city of Utah, USA. Since its founding in 1847 by members of the Church of Jesus Christ of Latter-Day Saints, or Mormons, the city has enjoyed an unusually rich musical life, with a reputation for outstanding choral and orchestral music, as well as theatre and dance. It is home to a prosperous film and recording industry, and three area radio stations are devoted to classical programming. Although many of its cultural institutions were transplanted from abandoned Mormon communities in the Midwest, recent decades have brought increasing diversity to the region's lively music scene. (See [Church of Jesus Christ of Latter-Day Saints, music of the.](#))

The oldest and best-known of the city's musical organizations, founded in 1847, is the Salt Lake Mormon Tabernacle Choir. Its weekly broadcast 'Music and the Spoken Word' from the tabernacle on Temple Square has brought the choir's unique sound to an international audience since 1929. In addition to the choir's many open rehearsals and performances, Temple Square offers daily recitals on the tabernacle's famous Aeolian-Skinner organ and a popular concert series. In 1999 the Square's musical resources were expanded to include the Temple Square Chorale and the Orchestra at Temple Square. The adjacent Conference Center, completed in 2000, seats 21,000 in the main auditorium; its flexible design provides a variety of theatrical and musical configurations.

A small professional orchestra was formed in the early 1860s in connection with the Salt Lake Theatre (1862–1928), which represented musical as well as dramatic fare. Handel's *Messiah*, first performed there by the Handel and Haydn Society (later the Salt Lake Philharmonia Society) under London-trained George Careless in 1875, has been presented annually (except during the period 1942–4) by the Oratorio Society of Utah since 1915.

In 1892 the Salt Lake Theater Orchestra combined with musicians from the fire-ravaged Walker Opera House to form the first Utah SO, led by the Norwegian immigrant by Anton Pedersen. Successors to this orchestra performed at irregular intervals during the next half-century. In 1940 the Utah State SO was established by the Symphony Orchestra Association with Hans Heniot as conductor. Renamed the Utah SO, it attained fully professional status in 1946 under Werner Janssen, but achieved recognition largely through Maurice Abravanel, its music director from 1947 to 1979. Under his direction, recordings of works by Varèse, Milhaud, Gottschalk, Honegger and Satie, as well as one of the earliest recordings of the complete Mahler symphonies, won the Utah SO international acclaim. Abravanel was succeeded by Varujan Kojian (1979–83) and Joseph Silverstein (1983–98). In 1998 Keith Lockhart was named music director, with Pavel Kogan as principal guest conductor. The Utah SO performs in Maurice Abravanel Symphony Hall (opened in 1979 as Symphony Hall and named after Abravanel in 1992; see illustration). The Gina Bachauer International Piano Competition, formerly sponsored by the Utah SO but independent since 1986, has attained world-class recognition, with the major competition held every four years.

Opera, popular but sporadic in the 19th century, blossomed briefly in the 1920s in the Lucy Gates Grand Opera Company. Twenty years later, with imported principals such as the young Beverly Sills, opera and musical theatre reappeared in spectacular fashion in a celebrated summer festival held in the University of Utah's athletic stadium from 1947 to 1960. Finally, in 1977, the Utah Opera, a permanent resident company, was formed by Glade Peterson, sharing performance space with Ballet West (established 1968) in the restored Capitol Theatre.

Chamber music, nourished initially by the city's large European element, is fostered by the Salt Lake Chamber Music Society, the Abramyan String Quartet, Nova, Utah Chamber Artists, Canyonlands (avant garde) and the GAM Foundation (jazz). In recent years the Cathedral of the Madeleine's

annual arts festival, together with its unique Choir School, has attracted a large audience. Some 30 amateur orchestras, as well as jazz and concert bands, and countless popular and ethnic ensembles, can be found in the metro area. Summer festivals in nearby ski resorts attract professionals from across the USA.

The University of Utah was founded in 1850; its music department was established in 1888 and is administered by the College of Fine Arts. Vladimir Ussachevsky established the university's electronic music studio in the 1960s and directed it until 1985. Completed in 2000, the university's David P. Gardner Music Centre contains a 700-seat concert hall and Lively-Fulcher organ, and the scores and memorabilia of Maurice Abravanel. Marriott Library holds the papers of the composers Arthur Shepherd and Leroy Robertson, and the musicologist Hugo Leichtentritt. The department of music offers degrees in music education, history, theory, performance and composition, as well as liberal studies. The Professional Violin Making School of America offers certified training in the construction of musical instruments.

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ROGER MILLER

Salut

(Fr.).

See [Benediction](#).

Salva, Tadeáš

(*b* Lúčky pri Ružomberoku, 22 Oct 1937; *d* Bratislava, 3 Jan 1995). Slovak composer. From 1953 to 1958 he studied the cello, accordion and piano at the Žilina Conservatory and took private composition lessons with Zimmer. He continued his composition studies under Alexander Moyzes and Cikker at the Bratislava Academy of Music and Dramatic Arts; before graduating, however, he left for Poland to study with Szabelski at the Katowice State Higher School for Music. He worked for Czechoslovak radio in Košice (1965–8), as a producer at Czechoslovak television in Bratislava (from 1968) and, for a number of years, as dramaturge for the Slovak Folk Art Group. From 1991 to 1995 he was president of the Union of Slovak Composers.

The originality of Salva's music lies in its synthesis of archaic Slovak folk models and avant-garde compositional techniques. His compositions are

based on modal melodies related through counterpoint. His music's metre is particularly flexible: frequent polyrhythmic and polymetric sections combine with Lutosławski's principle of framed aleatorism. A central part is often played by the human voice, singing or reciting. Although Salva's style is distinctly influenced by the Polish school, his musical vocabulary is highly individual. His aesthetic is most successfully expressed through the ballad, a highly emotional form which in this instance combines folk derived material with European avant-garde techniques. *Margita a Besná* (1971) and *Plač* ('Tears', 1978) were the first Slovak operas written for television and radio, respectively. The latter opera's contrapuntal sections are created solely by electro-acoustic sounds – multilayered, pre-recorded vocal lines. Many of Salva's works have won national and international awards, including the Silver Medal at the Musica Sacra festival in Rome (1968) for *Requiem aeternam*.

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dramatic and vocal

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Choral: *Conc.*, spkr, 4 male vv, cl, perc, 1965; *Symfónia lásky*, spkr, SATB, orch, 1966; *Requiem aeternam*, 3 spkr, vv, orch, 1967; *Litanie lauretanae*, 1968; *Mša glagolskaja* [Glagolitic Mass], solo vv, SATB, brass, perc, 2 hp, org, 1969; 2 *talianske madrigaly* [2 Italian Madrigals], 1972; *Vojna a svet* [War and World] (V. Mayakovsky), B, SATB, 1972; *Dobry deň, moji mŕtvi* [Good Morning, my Dead] (M. Rúfus), S, TTBB, 1973; *Balada*, 1974; *Vitaj, majestátny život – láska* [Welcome Majestic Life – Love], S, SSAA, 1974; *Žalospevy* (M. Rúfus), spkr, S, SATB, chbr orch, 1974; *Uspávanky* [Lullabies], SSAA, orch, 1979; *Árie* (in memoriam Professor Kabeláč), S, A, T, B, pf, 1980; *Najčistejšia láska* [Purest Love], SATB, chbr orch, 1984; *Autoportrét*, SATB, 1986; *Slovenská pieseň piesní* [Slovak Song of Songs] (Marcus Aurelius, St Cyril and St Methodius, Rúfus), S, B, SATB, org, orch, 1987; *Vianočné pastorále* [Christmas Pastoral], solo vv, SATB, orch, 1987 [folksong arr.]; *Slovenský otčenáš* [The Lord's Prayer], S, SATB, 1989; *Slovenské vokálne conc. grosso* (Rúfus), S, A, T, B, SATB, 1993

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instrumental and tape

Orch: *Idea*, chbr orch, 1964; *Vc Conc.*, 1967; *Burleska*, vn, chbr orch, 1970; *Musica*, str, 1970; *Óda 70*, 1970; *Etuda*, 1972; *Slávnostná hudba* [Festival Music], 1974; *Slovenská rapsódia*, fl, chbr orch, 1975; *Koncertantná symfónia*, 1978; *Rhapsody*, vn, orch, 1981; *Symfonia pastoralis* (in memoriam B. Szabelski), E, eng hn, tpt, timp, org, str, 1983; 12 *symfonických prelúdií*, 1987; *Slovenské liturgické conc. grosso*, str, 1994

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Tape: Alikvoty [Overtones], 1971; Balada, 1975; Study, 1985; folksong arrs.

Principal publisher: Slovenský hudobný fond

Principal recording companies: Opus, Supraphon

KATARÍNA LAKOTOVÁ

Salvador [Bahia].

City in Brazil, capital of the state of Bahia. Officially named Salvador da Bahia de todos os Santos, but commonly known as Bahia, it was the capital of the Portuguese colony until 1763, when Rio de Janeiro became the colonial administrative centre. The state of Bahia was the landing place of Álvares Cabral in 1500, Salvador the first capital, the first episcopal see and the most active centre of the slave trade, and its importance is paramount for early Brazilian music history. It became a see in 1550 and an archbishopric in 1676. Music at the cathedral occupied a prominent place on special occasions as well as in the regular services. The position of *mestre de capela* was created in 1559 and held by Bartolomeu Pires (c1560–86), Francisco Borges da Cunha (1608–c1660), Joaquim Corrêa (1661–c1665), Antonio de Lima Carseres (1666–9), João de Lima (1670s), Frei Agostinho de Santa Mônica (c1683–c1703) and Caetano de Mello Jesus (early 18th century). To the latter has been attributed the writing of a recitative and aria for soprano and strings, dated 2 July 1759, the earliest known Brazilian art music composition. The vernacular text and the non-religious character of the piece suggest that cathedral musicians participated in secular musical life, as occurred in Spanish America. The post of organist at Bahia Cathedral was established in 1559, first held by Pedro da Fonseca (1560). Many other organists were active in the various churches and convents of Bahia by the end of the 16th century, particularly the Benedictine monks of the Mosteiro de S Bento. Nicolau de Miranda was organist at the church of Misericórdia and the S Casa de Misericórdia in the early 18th century.

Among the native musicians of the 17th century, several priests are praised in Barbosa Machado's *Biblioteca lusitana* (Lisbon, 1747), including Eusébio

da Soledade de Matos (1629–92), brother of the famous poet Gregório de Matos. Church music reached its peak at Bahia during the 18th century. The St Cecilia brotherhood (a union of musicians) was established there in 1785 and was active into the next century; among its members were the native composers Damião Barbosa de Araújo (1778–1856) and José Pereira Rebouças (1789–1843).

The first opera houses in Bahia appeared in the early 18th century. The short-lived Teatro da Câmara Municipal (1728) was followed by the Casa da Ópera da Praia (1760) and the Teatro do Guadalupe, where Barbosa de Araújo conducted the orchestra and is said to have performed his *opera buffa*, *A intriga amorosa*. During the first half of the 19th century the Teatro S João (inaugurated in 1812) became the most important centre for visiting artists and lyric companies. Other lesser theatres opened during the 19th century, such as Ginásio Bonfim (1867) and Politeama Baiano (1882). The S João theatre was burnt down in 1922 and was not replaced until the 1950s, when the Teatro Castro Alves was built. The theatre is the venue for orchestral concerts, ballet and popular music events; in the 1980s it underwent major repairs, since when it has mounted a number of opera productions.

Although music was taught in the Bahia area from the early 17th century, it was only in 1818 that King João VI, then resident at Rio de Janeiro, created a chair of music to which he appointed José J. de Souza Negrão. He was succeeded in 1832 by Domingos da Rocha Mussurunga, who proposed the first local conservatory of music. With the foundation of the Academia de Belas Artes (1877) music instruction came under the supervision of the state of Bahia. The official conservatory opened in 1897, was reorganized a year later by Silvio Deolindo Fróes, and a few years later became the Instituto de Música da Bahia. It remained the main educational institution until 1934, when the Escola Normal de Música (Escola de Música da Bahia from 1951) was founded under Petro Jatobá. The music educationist Zulmira Silvany contributed to the institute's excellence. The third important music school, called Seminários Livres de Música, was founded in 1954 at the University of Bahia. Under the direction of the German composer Hans J. Koellreutter (1954–63) it became a dynamic centre for new music during the 1960s; the Grupo de Compositores da Bahia was organized there in 1966 through the efforts of Ernst Widmer, and included young composers such as Jamarly Oliveira, Lindembergue Cardoso and Paulo Costa Lima.

The first symphony orchestra in Salvador was organized in 1944 by Father Luiz Gonzaga Mariz and lasted until about 1952. Several instrumental and vocal ensembles as well as a symphony orchestra are active at the Federal University of Bahia. The Orquestra Sinfônica da Bahia, under various local conductors, has given a regular season of concerts since the late 1970s.

Concert-promoting associations have included the Sociedade de Cultura Artística da Bahia (SCAB), founded in 1945, and the Cruzada da Boa Vontade (1956), both merged into the Associação Baiana de Arte in 1958.

Salvador is a particularly important centre of black Brazilian musical culture. A large portion of the city's population practise African-related religions, generically called *candomblé*, with rich and varied musical

repertoires that sustain religious life. In addition, the city has been a major centre in the history of 20th-century Brazilian popular music, generating since the late 1940s some of the most celebrated figures of popular music, from Dorival Caymmi and João Gilberto to Gilberto Gil and Caetano Veloso. Specific genres, some associated with the celebration of Carnival, such as *afoxé*, *capoeira*, *bloco afro* and *timbalada*, were created there.

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GERARD BÉHAGUE

Salvador, Matilde

(b 23 March 1918). Spanish composer. She studied in Castellón and Valencia, where her first compositions were performed. During the Spanish Civil War she studied composition and orchestration with Asencio (whom she later married), and she won some prizes for her songs. In 1943, despite official disapproval, she arranged the première of her first opera, *La filla del Rei Barbut*. Her most creative period was in the 1950s and 60s, when her two ballets *El segoviano esquivo* and *El sortilegio de la luna*, several choral works, songs (based on texts by Catalanian and Valencian poets) and pieces for guitar and piano were performed by leading Spanish musicians. On 24 January 1974 her second opera, *Vinatea*, was performed at the Gran Teatro del Liceo in Barcelona and then in Castellón and Valencia. Her personal situation improved after Franco's death: she obtained grants and prizes, and is now recognized as the leading female Spanish composer of the century.

Salvador's aesthetic is a continuation of Falla's nationalist aesthetic; this is especially true of her vocal music, which combines Valencian musical traditions with contemporary harmonic language. Her sister, Josefina, was an outstanding violinist.

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(selective list)

Stage: *La filla del Rei Barbut* (op, M.S. Ribes), Castellón, Principal, 31 March 1943,

orchd V. Asencio; El segoviano esquivo (ballet, choreog. Antonio), perf. Granada, 1953; El sortilegio de la luna (ballet, choreog. Rosario), perf. Granada, 1953; Vinatea (op, X. Casp), Barcelona, Liceo, 24 Jan 1974, orchd Asencio; Retablo de Navidad (op, C. Conde)

Vocal (all songs unless otherwise stated): Alba lírica, 1936–9; 3 cançons valencianes, 1937; Canciones de nana y desvelo, 1947–8; Arietas de primavera, 1948; Homenaje a la poesía femenina de America, 1950; Cancionera de la enamorada, 1956; Les hores (cant.), perf. 1974; Aires de cançó; El Betlem de la Pigá (M. Peris); Mujeres de Jerusalem (G. Miró); El ruiseñor y la rosa (O. Wilde)

Principal publisher: UME

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MARUXA BALIÑAS–PEREZ

Salvador-Daniel

See [Daniel, Francisco Salvador](#).

Salvadori, Andrea

(*b* Florence, 1591; bur. Florence, 25 Aug 1634). Italian poet and librettist. He was educated in the Collegio Romano and employed by the Medici family. His first contribution to Medici court entertainments was in 1613, and, according to the court diarist Cesare Tinghi, he was placed on the salary rolls on 23 October 1616. From then until his death he was the principal court poet in Florence. His most significant contribution was to sacred opera, which flourished in Florence from 1621 to 1628. In the *argomento* to *La regina Sant'Orsola* (Florence, 1624; lib pubd 1625), his first work in this genre (set by Marco da Gagliano), he claimed to have invented this type of sacred entertainment. His second *azione sacra*, *La Giuditta (La istoria di Iudit)* (1626), with music by Gagliano, was performed in Florence for Cardinal Francesco Barberini and a papal legation that included Rospigliosi; it may have influenced Rospigliosi's own sacred opera librettos, which began to appear five years later. *La Giuditta* was also the source for Opitz's *Judith* (1635). Gagliano also collaborated with Salvadori on secular operas, namely *La spozalizio di Medoro et Angelica* (1619) and *La Flora* (1628); the libretto for a third opera by Peri, *Iole ed Ercole*, is lost except for a single lament. In his librettos Salvadori made extensive use of the chorus as a formal device, concluding each act with one and often using choral refrains to frame solo stanzas or to link scenes

within an act. Most of his important works were published posthumously in *Poesie* (Rome, 1668).

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KELLEY HARNESS

Salvadori, Angelo

(*fl* 1618–28). Italian music printer. He does not appear to be related to the contemporary librettist of the same name. He printed in Vicenza and Venice and is most important for Galeazzo Sabbatini's *Regola facile* (1628), Lodovico Monte's *Vago fior* (probably printed in the mid-1620s) and a series of five volumes of canzonettas (RISM 1618¹⁷, 1620²², 1622²⁰, 1623¹¹, c1625¹²) of which at least three went into second editions.

STANLEY BOORMAN

Salvai, Maria Maddalena

(*b* Florence; *fl* 1716–37). Italian soprano. In 1716 she was in the service of the Landgrave of Kassel; she sang at Darmstadt between 1718 and 1719, then at Dresden. Recommended by Senesino for her 'most beautiful voice', she joined the Royal Academy in London in September 1720 at the same time as Senesino and remained for two seasons, making her debut as Polissena in Handel's *Radamisto*. She sang in *Arsace* (Orlandini-Amadei) and the first performances of the composite *Muzio Scevola* (Fidalma), Handel's *Floridante* (Rossane) and Giovanni Bononcini's *Crispo* and *Griselda*, as well as a number of concerts. She had a high tessitura and a compass of e' to b₂, but seems not to have been an exceptional singer. She sang at Bologna and Genoa in 1724 and Milan in 1725, and appeared in two operas at Venice in 1722–3, four at Naples (including Vinci's *Ernelinda* and Hasse's *Sesostrate*) in 1726–7, two at Florence in 1727–8, and three more there in 1730–31. She was engaged for Vienna in 1732 and unsuccessfully approached for Florence in 1737. Salvai was her

married name (her husband was a colonel); Sartori identifies her with Maddalena Frigieri, who sang at Venice in 1711–2 and Turin in 1726 and 1730. There is a caricature of Salvai by A.M. Zanetti in the Cini collection (*I-Vgc*).

WINTON DEAN

Salvation Army, music of the.

1. Origins and history.

The founder of the Salvation Army, William Booth (1829–1912), was a former Wesleyan Methodist minister whose experience as a pawnbroker's assistant in Nottingham inspired him to take the gospel to the poor and socially unacceptable. The movement began in the slums of Whitechapel in 1865 as the East London Christian Mission. Although Booth did not originally envisage the expansion of his mission into a larger organization, new 'stations' were soon established. His movement took the name of the Salvation Army in 1878; its organization and hierarchy were based upon that of the British army, and Booth became its first General.

In 1868 Booth issued the *Christian Mission Hymn Book*, a compilation of hymns specifically designed for his organization, and in 1875 he published a further collection of hymns, *Revival Music*, this time including tunes. A third collection, *Salvation Army Songs*, followed in 1878, from which time the term 'song' has generally replaced 'hymn' in Salvation Army music.

Music was never intended to become a major feature of the Salvation Army, but from the beginning the movement attracted a number of individuals who were also instrumentalists. Of particular importance was the Methodist Fry family of Salisbury, who supported Booth when he visited the city in 1878 by performing as a brass quartet, attracting the crowd with their playing and assisting the singing. The Fry family travelled around Britain with Booth and, following their model, other bands were founded throughout the country wherever the Army began its work. By the 1880s the association between the Salvation Army and instrumental bands was well established.

In his preface to the first volume of *Salvation Music* (1880) Booth justified on pragmatic grounds the 'consecration' of secular melodies. While the words carried the 'gospel message', it was the tunes that attracted the audience. His principle of function above aesthetics had a significant effect on the use of music in the Army's ministry, and the adoption of secular melodies as settings for religious texts became a well-known characteristic of the movement. The Army's early songbooks, such as the two volumes of *Salvation Music* (1880, 1883), drew upon a wide variety of musical sources, including music-hall tunes and the American gospel and minstrel traditions, as well as the standard Victorian hymn repertory.

The War Cry, the Army's official weekly publication, encouraged Salvationists to form bands and carried requests for instruments of all kinds. At first this resulted in some unusual instrumental combinations, but eventually the brass band became the standard Salvation Army ensemble.

Originally, local musicians taught the newly established bands, which played whatever music was available and performed hymn arrangements from manuscript scores. However, the lack of a formal structure and the absence of a common repertory meant that the different bands could not perform together at rallies. In 1883, therefore, a Music Department was established under the direction of Lt-Col. Richard Slater (1854–1939), a professional musician and a new recruit to the Salvation Army. Slater also became the first editor of the Army's music publishing section; his successor Col. Frederick Hawkes further developed its structure.

During the 1880s there was a flood of creative activity within the Salvation Army: in 1884 a tune book for bands was produced and a band journal launched; in 1889 a new book was issued together with band parts. Updated tune books and songbooks drawing on a variety of sources – sacred, secular and original compositions – have since appeared at about 30-year intervals; all include band arrangements. In 1891 the International Staff Band was officially established, with Frederick Fry as its conductor; this band soon became the leading musical ensemble of the Army, a position that it maintains today.

Although Booth himself resisted the development of Salvation Army choirs, in 1882 groups of officer-cadets began to tour Britain both playing and singing; the songs were often composed by group members. These tours produced two important results: the songs that became popular were sold, leading in 1886 to the publication of the first issue of the *The Musical Salvationist* for choir (its title changed in 1994 to *Sing to the Lord*); and the founding of choirs, or 'songster brigades', in 1896. Parallel youth sections to both songster brigades (from 1920) and bands (from c1900) have also been established. In 1963 Major Joy Webb pioneered the use of combo-style groups with 'The Joystings'.

2. Music, worship and training.

The use of music within the Salvation Army falls into three categories: worship; outdoor; and concerts or festivals. In worship the congregational singing is simple and direct and accompanied by a keyboard or brass ensemble. Contemporary song styles during the latter part of the 20th century have encouraged the appearance of ad hoc 'worship bands'. Of the instruments originally used in services the concertina has disappeared, and the tambourine, which was struck during the singing, has been replaced by 'timbrel groups' who perform drills to band music.

In the service, or 'meeting', the songster brigade sings a song, anthem or through-composed arrangement. A more recent influence from America is the singing of a unison or two-part song, often strongly rhythmic, accompanied by a piano. The band, in addition to its role as accompanist, might perform a solo piece – either a song selection, an arrangement or a short original work. Junior choirs and bands also participate in meetings.

The Salvation Army is active in some 90 countries where English is not the first language. In these countries the words of many of the traditional songs are translations of the English originals, but national material is also used. Local musical practices are respected, with indigenous instruments often accompanying the singing during worship. However, the brass band is still

regarded throughout the world as the most authentic expression of Salvation Army music.

Outdoor music has traditionally been part of the Salvation Army's missionary work, for example, the playing of a brass band to attract an audience. However, where the general public is no longer familiar with a wide repertory of hymns, as in Great Britain, brass bands perform a range of short, attractive pieces as well as sacred songs. Salvation Army bands still take part in processional marches, but street evangelism has tended to decrease in favour of visits to prisons, hospitals and residential homes.

Concerts given by Army music groups must include a prayer and a Bible reading. Extended presentations may incorporate mime and multimedia elements or take the form of musicals; some of the songs from the musicals of Commissioners John Gowans and John Larsson have been adopted for congregational use in meetings. Particularly important in the establishment of massed festivals in Britain were the composers Commissioner Sir Dean Goffin (1916–84) and Lt-Col. Norman Bearcroft. A number of traditional brass bands, in addition to their worship duties, make broadcasts, issue recordings and organize overseas tours.

The musical training provided by the Salvation Army is organized at local, national and international levels. Music schools and camps established worldwide provide intensive and specialized teaching in subjects such as performance, ensemble playing, conducting, music theory and various styles of composition. In the USA there is a national development programme led by regional 'Music Directors'. At the international level, the Army organizes conferences and runs a two-year correspondence course for bandmasters.

Many musicians originally trained by the Salvation Army have also become professional performers, conductors, composers and academics. Prominent names both within and without the Salvation Army include the British composers Eric Ball (1903–89), largely remembered for his works for brass band, including *The Kingdom Triumphant*, Sidney Cox (1887–1975), many of whose songs appear in Army song books, and the 'march kings' Col. Bramwell Coles (1887–1960) and George Marshall (1887–1956); and the Americans Erik Leidzén (1894–1962) and Emil Söderström (1900–72). Important composers since World War II include Lt-Col. Ray Bowes, Major Leslie Condon, Wilfred Heaton (*Toccata*), Commissioner Sir Dean Goffin (*My Strength, my Tower*) James Curnow, William Himes, Robert Redhead and Lt-Col. Ray Steadman-Allen, whose avant-garde approach and editorship has significantly influenced younger composers. Composers who were not members of the Salvation Army but who wrote for its music sections include J.P. Sousa (*The Salvation Army March*), Vaughan Williams (*Prelude on Three Welsh Hymn Tunes*) and Michael Tippett (the hymn tune 'Wadhurst').

Before 1993 all the music used by the Salvation Army was performed only by authority of the General, who was represented internationally by regional Music Councils. Since 1993 vocal music has been exempt from such central control, but bands must still play only music that is published by the Salvation Army. The main centre of the movement's music publishing is London, but a substantial division has been established in the

United States; Scandinavia and the Netherlands also publish a significant amount of material.

Music for instrumental performance is issued in quarterly or half-yearly journals, each containing four or five pieces (marches, song arrangements etc.) and graded according to four categories: General, Festival, Triumph (for reduced instrumentation) and Unity (for five-part ensembles). About 55 pieces are published annually in such journals, although long works are sometimes printed individually. American journals often include extra parts, enabling works to be played by wind bands as well as brass ensembles. A wide range of music is published for concert performance, including solo works, standard pieces for brass band and transcriptions of classical pieces.

The choral music journal *Sing to the Lord* (formerly *The Musical Salvationist*) includes strophic songs, anthems, through-composed pieces and arrangements. Song collections, music for soloists, and works for male, female and children's voices are also published regularly. About 60 vocal works are issued annually.

Original music composed for the Salvation Army is expected to have a Christian theme. Composers do not receive royalties; their contributions are contractually donated. Much music is also exchanged in manuscript within the close-knit Salvation Army community.

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RAY STEADMAN-ALLEN

Salvatore, Giovanni

(*b* Castelvenere, nr Benevento, early 17th century; *d* probably Naples, ?1688). Italian composer and organist. He was almost certainly a pupil of G.M. Sabino and Erasmo Bartoli ('Padre Raimo') at the Conservatorio della Pietà dei Turchini at Naples. Later he became a priest. In 1641 he was organist of SS Severino e Sossio, Naples, and later organist and *maestro di cappella* of S Lorenzo Maggiore. From 1662 to 1673 he taught at the Conservatorio della Pietà dei Turchini. During his last years he was rector and *maestro di cappella* of the Conservatorio dei Poveri di Gesù Cristo; as his successor was appointed in 1688 he probably died in that year. It was once thought that he taught Alessandro Scarlatti but this is unlikely.

According to Liberati and Pitoni, Salvatore was greatly esteemed during his lifetime. Liberati even placed him above Frescobaldi on the grounds that he could compose fine vocal works without confusing their style with organ music. The vocal music has not yet been published or critically investigated. The larger works are written in the concertato style typical of the mid-17th century, with effective progressions and expressive dissonances but a limited harmonic idiom. Homorhythmic chordal and imitative textures alternate between the first and second choirs, both of which are skilfully combined with instrumental sinfonias. Contrasting metres and textures and occasional word-painting are characteristic. A set of four-voice responsories for the Office of the Dead are simpler in style. The organ works in the *Ricerari*, written in open score, demonstrate much technical skill. They are in the southern Italian tradition of the early 17th century as represented by Mayone, Trabaci and Frescobaldi, and though they do not depart radically from it in style or form, they are more tonal, close-knit and concisely organized. Salvatore occasionally used *durezza e ligature* (chromaticism, sharp dissonances and striking harmonic progressions) and the unpredictable, virtuoso, rhapsodic style associated with the Neapolitans and the Romans. The volume contains eight contrapuntally interesting ricercares, one on each of the eight tones, with two, three or four subjects and their permutations. In no.4 the four subjects, having been treated at length in their original forms, appear in turn in traditional cantus-firmus settings; in no.8 the hymn *Iste confessor* is presented as a cantus firmus in each voice. Despite its title the volume also includes other music. In three canzonas the opening section is repeated at the end; a fourth is a set of contrapuntal variations on the *bergamasca* melody, reaching a brilliant concluding virtuoso climax. Three organ masses include Kyrie settings based on the melodies *Orbis factor*, *Cunctipotens genitor* and *Cum júbilo*; brief versets in imitative or toccata style are intended for alternation with a choir. Salvatore appended a brief treatise, *Breve regola per rispondere al choro*, to the third printing of G.B. Olifante's *Porta aurea sive directorium chori* (Naples, 1641).

WORKS

Edition: *Giovanni Salvatore: Collected Keyboard Works*, ed. B. Hudson, CEKM, iii (1964)
[H]

principal sources I-Nc, Nf, many autograph

vocal

2 ps, 5vv, 1645¹; Missa defunctorum, 4vv, org; Mass and Vespers, 4vv; 3 masses (1 dated 1640), 4vv, 2 vn, org; Introits, 4 choirs; Mag, 5vv, 2 vn; 2 lit, 5vv, 2 choirs, 1 with 2 solo vv

Audite coeli, 4 choirs; Beati omnes, 5vv; Canticum trium puerorum, 4 choirs, 2 vn, 1657; Confitebor, 2 choirs; Credidi, 4 choirs; Exurgat Deus, 6vv; In monte Oliveti; Laudate pueri, 5vv, vns; Nisi Dominus, 5vv; O quam dulcis, 3vv, org; Portae coeli, 9vv, insts; Salve regina, 5vv, 2 vn; Stabat mater dolorosa, 5vv, org

Other masses, introits, responsories, motets, psalms, hymns

Non sia mai; S'inganna il mio pensiero; All'hor che Tirsi, secular arias, 1v, bc; also attrib. D. Salvatore

keyboard

Ricercari a 4 voci, canzoni francesi, toccate e versi per rispondere nelle messe con l'organo al choro, libro I (Naples, 1641); H

2 ricercares a 2, 1665⁵

Capriccio del primo tono, 2 correnti, durezza e ligature, 2 toccate; H

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D. Fabris: 'Generi e fonti della musica sacra a Napoli nel Seicento', *ibid.*, 415–54

BARTON HUDSON

Salvayre, (Gervais Bernard) Gaston

(*b* Toulouse, 24 June 1847; *d* Saint-Aguy, nr Toulouse, 17 May 1916).

French composer and critic. He was a pupil at the Toulouse Conservatory and later the Paris Conservatoire, where he studied with Marmontel (piano), Benoist (organ), Bazin (harmony) and Thomas (composition). He won the *premier prix* for organ in 1868 and, after five unsuccessful attempts, the Prix de Rome in 1872 with *Calypso*. His subsequent stay in Rome was quite productive; on his return to Paris he presented an *Ouverture symphonique* (1874), ballet music for the revival of Grisar's *Les amours du diable* (1874) and the *symphonie biblique La résurrection* (1876, retitled *La vallée de Josaphat* in 1882). In 1877 he was appointed chorus master of the Opéra Populaire at the Théâtre du Châtelet; in the same year he made an inauspicious operatic début with *Le bravo* and presented a ballet, *Fandango*. Later stage works, including *Richard III* (1883), *Egmont* (1886) and Dumas' *La dame de Monsoreau* (commissioned by the Opéra, 1888), did little to advance his reputation as an opera composer, yet he

composed several more dramatic pieces; the only one of these to be staged was *Solange* (1909), which was hailed as a success by the critic Brétigny. His other compositions include major choral works, such as the *Stabat mater* (1877) and his last work, the *fresque musicale Sainte-Geneviève* (performed posthumously at Monte Carlo, 1919), as well as numerous songs and some chamber and piano music. Salvayre was a music critic for *Gil Blas* for many years. In 1880 he was made a Chevalier of the Légion d'Honneur.

WORKS

printed works published in Paris unless otherwise stated

stage

first performed in Paris unless otherwise stated

Calypso (scène dramatique, V. Roussy), 1872 (1872)

Ballet music for A. Grisar: *Les amours du diable*, rev. version, Châtelet, 18 Nov 1874

Le bravo (op, 4, E. Blavet), Lyrique, 18 April 1877, vs (1877), excerpts pubd separately

Fandango (ballet, 1), Opéra, 26 Nov 1877, arr. pf (1878)

Richard III (op, 4, Blavet, after W. Shakespeare), St Petersburg, Mariinsky, 9/21 Dec 1883, in It. as Riccardo III; orig. Fr., Nice, 29 Jan 1891 (1883)

Egmont (drame lyrique, 4, A. Wolff and A. Millaud, after J.W. von Goethe), OC, 6 Dec 1886, vs (1886), excerpts pubd separately

La dame de Monsoreau (op, 5, A. Maquet, after A. Dumas père), Opéra, 30 Jan 1888, vs (1888)

Solange (oc, 3, A. Aderer), OC, 10 March 1909 (1909)

?4 other stage works, unpubd

other works

Sacred: *La résurrection*, symphonie biblique, 1876, retitled *La vallée de Josaphat*, 1882 (1882); *Stabat mater*, solo vv, choir, orch (1877); 2 psalms, solo vv, choir, orch: *Super flumina Babylonis*, vs (?n.d.), *In exitu Israel*, unpubd; other works

Other vocal: *Sainte-Geneviève* (Aderer), *fresque musicale*, perf. 1919 (1921); c85 songs

Orch: *Ouverture symphonique*, 1874; other works

Chbr and pf works, some pubd

JOHN TREVITT

Salve regina

(Lat.: 'Hail, queen').

One of the four large-scale Marian antiphons. Following medieval Roman and Franciscan custom, it is now sung at the end of Compline from Trinity Sunday to the Saturday before the first Sunday of Advent. It was also sung on a variety of other occasions during the later Middle Ages and even lent its name to a Marian devotion, the *Salve* service.

The exact origins of the *Salve regina* are unclear. The earliest surviving manuscript known to include the antiphon is *F-Pn* n.a.1412, a Cistercian antiphoner dating from 1150–60 from the abbey of Movimondo near Milan. This may imply a Cistercian origin, a theory supported by Canal and others with parallel passages from the writings of St Bernard of Clairvaux; similar arguments can also be adduced in favour of other Cistercian authors. The Movimondo manuscript gives the melody in Aquitanian neumes, and most of the earliest sources, from the late 12th and early 13th centuries, originate from Aquitaine or have French connections. The most important of these, the Auxerre Pontifical *F-Pn* lat.744, is also a Cistercian manuscript. A second possible place of origin is Cluny, where in 1135, when Peter the Venerable was abbot, a resolution was passed requiring the antiphon to be sung during processions. Proposed attributions to Adhemar of Le Puy (d 1098), Hermannus Contractus (d 1054) and others rest on still flimsier evidence. It is clear nonetheless that the text of the antiphon draws on a type of Marian theology that was still new at the beginning of the 12th century.

The well-known 1st-mode melody appears in the Movimondo manuscript and the early Aquitanian sources in a variety of different forms, some largely syllabic, others much more ornate. The Cistercian manuscripts generally give the simplest versions, but this may be due as much to artistic choice (possibly drawing on an originally oral tradition of the melody) as to their early date. Some German manuscripts have an unrelated melody in the 3rd mode. After 1218 the Cistercians adopted it as a daily processional chant, and from 1230 it was sung each day after Compline by Dominican orders.

From the early 15th century, if not before, the *Salve regina* was sung as part of various new devotions in honour of the Virgin Mary. Normally financed by the laity, these devotions often made generous provisions for music; the singing of the antiphon itself was often entrusted to boys from the choir school. Some of the most opulent of these services were held by lay religious societies of which one of the most brilliant was the Marian confraternity in Antwerp. According to their charter of 1482, the confraternity was organized to celebrate a daily devotional service between five and six o'clock in the evening. This *Salve* service employed four singers, 12 choirboys, a choirmaster, an organist and a priest, and was preceded by the ringing of the church bells. The confraternity included among its members Obrecht and Noel Bauldeweyn. Du Fay was a member of the *Salve* chapel of St Géry at Cambrai, and Pierre de La Rue of the Confraternity of Our Lady at 's-Hertogenbosch.

The importance of *Salve regina* within the *Salve* service is mirrored in the great number of polyphonic settings of the antiphon from the Renaissance. English composers of the 15th century wrote numerous settings, as did those 16th-century Spanish composers who were influenced by the Netherlandish court of Charles V. More than 127 polyphonic settings can be attributed to Netherlandish composers active between 1425 and 1550. All these exhibit a strong dependence on the cantus firmus, and their structural divisions generally reflect the textual divisions. A number of polyphonic compositions for voices set only the even-numbered verses (i.e. *Vita dulcedo*; *Ad te suspiramus*; *Et Jesum*; *O pia*), leaving the odd-

numbered verses to be sung in plainchant. The reverse is true of the compositions for organ, which usually include only the odd-numbered verses (*Salve regina*; *Ad te clamamus*; *Eia ergo*; *O clemens*; *O dulcis*). Netherlandish composers represented by vocal settings include Alexander Agricola (three), Gombert (four), La Rue (six), Josquin (two), Obrecht (three) and Ockeghem (two). Composers of settings for organ include Paul Hofhaimer, Hans Kotter (two) and Arnolt Schlick.

See also [Antiphon](#) and [Motet](#), §II.

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JEANNINE S. INGRAM/KEITH FALCONER

Salvetti, Guido

(b Varese, 7 Oct 1940). Italian musicologist. He completed a piano diploma in 1960 with Pietro Montani, and continued his piano studies with Guido Agosti at the Accademia Chigiana in Siena, where he also studied choral conducting with Nino Antonellini. He graduated in humanities (1963) and philosophy (1967), and took a diploma in composition in 1976. From 1979 he taught music history at the Milan Conservatory and founded the Diploma in musicology (1984); he became director of the same conservatory in 1996. He has held seminars in Vicenza, Parma and Carpi and is a board member of the Società Italiana di Musicologia, of which he was vice-president, 1976–9. His writings focus on 18th- and 19th-century Italian instrumental music (particularly the string quartet and the works of Luigi Boccherini), Italian opera in the second half of the 19th century, 20th-century Italian music, and the relationship between text and music in salon song of the late 19th and early 20th centuries.

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TERESA M. GIALDRONI

Salvi, Antonio

(b Lucignano, 17 Jan 1664; d Florence, 21 May 1724). Italian librettist. He was a physician in the service of the ducal court in Florence and the favourite librettist of Prince Ferdinand de' Medici. Between 1701 and 1710 he wrote seven *drammi per musica* for the entertainments the prince gave in his villa at Pratolino, and he wrote others for the public theatres of Livorno and Florence from 1694 to 1718, the year in which his *Scanderbeg* was performed to music by Vivaldi for the re-opening of the Teatro della Pergola. After the death of Ferdinand (1713) he accepted commissions outside Tuscany and wrote for theatres in Rome, Reggio nell'Emilia, Turin, Munich and Venice. His librettos were set by the greatest composers of the day, including Perti, Alessandro Scarlatti, Gasparini and Vivaldi. Some of them were successful and were revived many times, mostly with other music; in particular *Astianatte* (1701, also known with the title *Andromaca*) and *Amore e maestà* (1715, sometimes set as *Arsace*). Handel often used them for his operas. In the context of the so-called Arcadian reform, Salvi's work is distinguished for its simplicity of style, regularity of formal structure and above all for the prevalence of emotional content. These modern characteristics reflect to some extent the influence of French classical theatre, from which a few of his intermezzos also derive: *L'artigiano gentiluomo*, *Il malato immaginario* and *L'avarò* are after works of Molière. *Il marito giocatore e la moglie bacchettona* (or *Serpilla e Bacocco*) is one of the most famous examples of the 18th-century intermezzo.

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FRANCESCO GIUNTINI

Salvi, Victor

(b Chicago, 4 March 1920). American harp maker of Italian origin. The youngest son of the immigrant Venetian instrument maker Rudolfo Salvi (1865–1943), he began his career as a harpist in 1938; his half-brother Alberto (b Venice, 13 Dec 1893; d Lake Zurich, IL, 19 Oct 1983) and his sister Aida (b Viggiano, 1 March 1905; d Nashville, TN, 1996) were also

harpists. Establishing his professional career, Victor Salvi played with the US Navy Band (1942–6), and as soloist with the St Louis Sinfonietta (1948–50). Meanwhile he had opened his own harp repair shop in Chicago (1945), and when he moved to New York (1949) he opened another in Manhattan. Continuing his orchestral career, he was harpist for Menotti's operas *The Consul* (1950) and *The Saint of Bleecker Street* (1954) on Broadway, and played with the New York PO and NBC SO under such conductors as Toscanini, Szell, Monteux and Mitropoulos. He completed his first harp in New York in 1954 and the following year left for Italy, where he established a harp factory in Genoa, his first harps going on sale in 1957. In 1968 larger premises were acquired at Vignole Borbera, and in 1969 he opened a shop for distribution and repairs in Covent Garden, London. The same year he acquired a factory in Sainte Croix, Switzerland, where craftsmen trained in making watches, mechanical music boxes and automatons took over the mechanical aspects of the harp's construction. Further new premises specializing in woodworking were acquired in Piasco, near Cuneo, and thus, by combining the Italian skills of carving and veneering with the Swiss ones of superb mechanical engineering, a harp of exceptional quality was assured. As a result, Salvi was awarded the first prize at the Mostra del Artigianato held in Florence in 1970.

Some nine different models of pedal harp entered the Salvi catalogue, and in 1978, in celebration of 25 years of harpmaking, two special harps were inlaid with 14 different materials including precious woods, ivory and mother-of-pearl. A specially sculpted harp was bought by the Metropolitan Museum of Art in New York. Also in 1978, Salvi acquired the Erard premises in the Salle Gaveau, Paris, along with the goodwill of the harp-manufacturing section of Gaveau-Erard. Distribution outlets were established in Paris (1970), Santa Monica (1975) and Tokyo (1981), and finally, in 1987, Salvi not only added a successful electronic harp to his range, but also acquired the prestigious Chicago firm of Lyon & Healy. Lyon & Healy harps continued to be made in Chicago, whereas the Salvi harps continued to be made in Italy, and imported into the USA. In England a further acquisition was that of Bow Brand strings.

Victor Salvi was President of the World Harp Festival in Cardiff in 1994, and sponsors masterclasses, recitals and competitions where he has donated harps as prizes, such as the Israel (1988, 1992 and 1998), the USA International (Indiana, 1989, 1992, 1995 and 1998), the Moscow (1997) and the Lily Laskine (Paris, 1993, 1996 and 1999) competitions. He was awarded the World Harp Congress's Award of Recognition for Service to the International Harp Community (1996), the Premio Flamalgal from the city of San Remo (1997), and Honorary Citizenship of the City of Viggiano (1999).

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ANN GRIFFITHS

Salvini-Donatelli, Fanny [Lucchi, Francesca]

(*b* Florence, ?1815; *d* Milan, June 1891). Italian soprano. She made her début at the Teatro di Apollo, Venice, in 1839 in *Il barbiere di Siviglia*. Engaged in Vienna 1842–3, she sang Abigail in *Nabucco* under Verdi's supervision. She created the role of Violetta in *La traviata* at La Fenice, Venice (6 March 1853), and was blamed indirectly for the work's failure, supposedly because she weighed 'precisely 130 kilograms'. Other Verdi roles included Lady Macbeth, Lucrezia (*I due foscari*) and Elvire (*Ernani*). After engagements throughout Europe, she sang in Paris and at Drury Lane in London in 1858. She retired the following year but made further appearances in 1865. Berlioz and the London critics esteemed her voice, which was expressive, flexible and lyric and which accommodated itself to dramatic roles.

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CHARLES A. JAHANT

Salviucci, Giovanni

(*b* Rome, 26 Oct 1907; *d* Rome, 4 Sept 1937). Italian composer. A pupil of Respighi and Casella, he also read law at Rome University. Subsequently he taught counterpoint and fugue at the Istituto M. Clementi in Rome, and wrote music criticism for the *Rassegna nazionale*. His early death cut short a career so promising that some believe he would have ranked with Dallapiccola and Petrassi. The earliest important works bear the imprints of both Salviucci's teachers; yet they already have a lyrical spontaneity which is his own. In the *Sinfonia da camera*, the most successful of these early works, he achieved a lithe, springy, neo-madrigalian exuberance, deploying his instrumental forces with a mastery not found in all his compositions.

The two orchestral pieces of 1934, though perhaps less perfectly realized, branch out in a new direction – they are fiercer, more chromatic, more rugged in rhythm. Salviucci now revealed a growing affinity with the more tense, involuted aspects of Casella's art that also influenced the young Petrassi. Several passages (e.g. the extraordinary end to the 'Introduzione' of the *Introduzione, passacaglia e finale*, with jagged melodic fragments set against a hypnotically reiterated G on the strings) have the visionary uniqueness of genius. It is, however, in his last two works that Salviucci

gave the fullest indication of his potential. *Alceste* is a choral piece comparable in stature with Petrucci's *Salmo ix* or Dallapiccola's *Cori di Michelangelo*, without resembling either. The firmly linear, dissonant yet still basically diatonic fabric retains certain similarities to Casella, but the many incidental chromatic inflections, often producing poignant false relations, are unlike anything else, and ideally suited to the text. Even more original, though lighter, is the *Serenata*, whose debt to Casella is limited to a few component melodic and rhythmic details, and to the medium, clearly suggested by the older composer's work of the same title. The result is wholly personal – not least in the first movement, abundant in its outpouring of unpredictable yet logical images and textures, and with a nervous energy which carries all before it.

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JOHN C.G. WATERHOUSE

Salway, Thomas

(*b* c1706; *d* London, 6 April 1743). English tenor and actor. He was a treble at Cannons under Pepusch and then a popular singer, mainly in Rich's company at Lincoln's Inn Fields and Covent Garden, from 1724 until shortly before his death. He sang between the acts, in ballad operas and afterpieces, burlesques and pantomimes. Henry Carey wrote of him as one of the three leading English singers: 'There's Beard, and there's Salway, and smart Kitty Clive'. He took the title role in Gay's ballad opera *Achilles*, where the hero is disguised as a woman throughout, had other petticoat

roles, and in 1737 created the dragon-despatching Moore of Moore Hall in Lampe's parody of Italian opera, *The Dragon of Wantley*. In March 1731 he was Damon in the first public performance of Handel's *Acis and Galatea*, and he sang for Handel at Oxford in 1733.

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OLIVE BALDWIN, THELMA WILSON

Salzburg.

City in Austria. From its founding in the 8th century until the dissolution of the archdiocese in 1806, it was the seat of a series of prince-archbishops whose court was the centre of the city's musical life. Salzburg was incorporated into Austria in 1816; in the 20th century it became specially noted for its festival.

1. To 1600.
2. 17th and 18th centuries.
3. 19th and 20th centuries.
4. The Salzburg Festival.

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CLIFF EISEN

Salzburg

1. To 1600.

The two most important centres for the development of liturgical chant in Salzburg and its missionary districts were the abbey of St Peter, founded by St Rupert, and the cathedral, founded by St Virgilius in 774. The earliest musical sources from St Peter are in St Gallen notation; those of the cathedral follow the Messine tradition. In 798 Arno, the first Archbishop of Salzburg (798–821), instructed that services at the cathedral were to be held 'following the tradition of the Romans'; statutes from 799 show that congregational hymns were permitted in addition to the psalm settings and songs sung by the monks. The earliest evidence for the practice of early polyphony in Salzburg is a 14th-century, gothically neumed *graduale*, in St Peter; a 12th-century copy of Aribo Scholasticus's *De musica* also survives there. A specifically Salzburg liturgy, recorded in an early breviary (*A-Smi MII6*), can be traced back to the last quarter of the 12th century; similarly important is the antiphoner of St Peter (*A-Wn 2700*) of around 1160, possibly commissioned by Abbot Heinrich I (later Bishop of Gurk).

The lively musical life of the city is documented by the presence there of instrument makers, bellfounders and other musicians. The position of cathedral Kantor, whose responsibilities included teaching singing, was established in 1223 by Archbishop Eberhard II (1220–46). Christmas and

Easter were occasions for sacred non-liturgical or quasi-liturgical performances, often in dramatic form. One of the earliest such productions was the 'Bishop's play' for children, performed on the Feast of the Holy Innocents (28 December); this tradition continued until the time of Michael Haydn, whose *Missa S Aloysii*, composed for the Kapellknaben and dated 21 December 1777, is scored for two sopranos and alto together with violins and continuo. Although Eberhard is addressed in Neidhart von Reuenthal's 'Winter songs', there is no evidence that he was engaged at the Salzburg court; the same is true of the Minnesingers Hartwig von Rute, Pleier and Ulrich von Etzenbach.

In 1393 Archbishop Pilgrim von Puchheim (1365–96) founded the Pilgrimskapelle in the cathedral, where festive services were performed by up to 12 musicians and a 'beautiful and artful organ' that was dismantled only at the end of the 16th century. Pilgrim, known in particular for his secular sympathies, was patron to the Monk of Salzburg, the first poet–musician to write in German. His work is characterized by the introduction of liturgical (Gregorian), non-liturgical and popular elements in his melodies; they were frequently performed at Schloss Freisaal, a castle south of Salzburg. The Mondsee-Wiener Liederhandschrift, the earliest part of which includes songs by the Monk of Salzburg, bears witness to the lavish musical life of Salzburg's wealthy citizens; the manuscript was owned by the goldsmith Peter Spörl from, at the latest, 1472. At the same time, musical institutions proliferated in the city and in neighbouring towns such as Hofgastein and Radstadt. Not only the cathedral but also St Peter and the Stadtpfarrkirche (now the Franziskanerkirche) employed their own Kantors; the archbishops regularly employed city musicians as well as trumpeters and drummers.

With the spread of humanism, Salzburg became a leading early 16th-century centre of south German Renaissance art, particularly during the reign of Matthäus Lang (1519–40), who took into his court musicians from the former Hofkapelle of Maximilian I; both Heinrich Finck (from 1524) and the organist Paul Hofhaimer (from 1522) served under Lang. A document from 1526, probably incomplete, describes a music establishment with a Kapellmeister, two organists, a composer and six singers; eight boys sang in the choir. Hofhaimer's successors included Caspar Glanner and Kaspar Bockh, a prominent organ builder who in 1581 worked on the cathedral's small organ, built on a balcony 'on which the musicians might stand to execute their music on high feasts'. The Salzburg cathedral music was held in high esteem during Lang's reign; its virtues are praised by Ludwig Senfl in the foreword to his *Liber selectarum cantionum* (1520). It was during Lang's reign, too, that Johannes Stomius, who in 1530 founded a private school in Salzburg, wrote his *Prima ad musicen instructio* (Nuremberg, 1537), which includes discussions of solmization, modes and mensural theory. During the reign of Johann Jakob (1560–85), Lassus established connections with Salzburg; his second book of masses (1570) is dedicated to the archbishop. One Salzburg composer of the time was Sebastian Hassenknopf, whose 27 *Sacrae cantiones* were published in Munich in 1588. The first recorded printed music in Salzburg is a 1605 missal from the court printing press, founded in 1598 by Georg Kürner.

Inspired by his student years at the Collegio Germanico and the *cappella* of his uncle Marcus Sitticus Altems in Rome, Archbishop Wolf Dietrich von Raitenau (1587–1612) undertook a thorough reorganization of the court music, which was divided into four groups, nominally under separate administration: the court music proper (singers and instrumentalists) under the direction of the Obersthofmeisteramt; the court- and field-trumpeters, under the direction of the Oberststallmeister; the cathedral music (choral deacons and choristers), under the direction of the Domkapitel; and the choirboys. Much of the responsibility for establishing this new order fell to the Kapellmeister Tiburtio Massaino, who brought to Salzburg many prominent musicians from the court at Innsbruck. Among other liturgical reforms, Wolf Dietrich also introduced the Roman rite. The archbishop actively cultivated musical ties with the south: Agostino Agazzari's first book of *Sacrum cantionum* (1602) and Orazio Vecchi's *Hymni qui per totum annum in Ecclesia Romana concinuntur* (1604), as well as works by Leo Leoni and Jacobo Flori, were dedicated to him. He also began a number of important architectural projects that eventually transformed Salzburg, with its numerous fountains, open squares and churches, into 'the Rome of the north'; in doing so he established Italian precedents that were to dominate Salzburg's cultural life until the dissolution of the archdiocese.

Salzburg

2. 17th and 18th centuries.

Wolf Dietrich's cousin and successor, Archbishop Marcus Sitticus von Hohenems (1612–19), a nephew of Carlo Borromeo, cultivated similar economic and cultural links with Italy; during his reign Salzburg enjoyed a first flowering of the Baroque. His first Kapellmeister was Francesco Turco from Verona. Marcus Sitticus was also among the first Salzburg archbishops to cultivate secular music; Aurelio Bonelli's *Primo libro di villanelle a tre voci* (1616) and Sigismondo d'India's third book of madrigals (1615), as well as Pietro Lappi's first book of four-, five- and six-voice masses (1613) and Pietro Pace's eighth book of motets (1619), were dedicated to him. In 1614 a stage on the Italian model was erected in the archbishop's residence and it was there that the first opera was performed outside Italy, a carnival performance in 1614 of Monteverdi's *Orfeo* (Seifert, 1988); this may have come about as a result of a visit to Salzburg by the first *Orfeo*, Francesco Rasi, who in 1612 presented the archbishop with a manuscript of monodic sacred and secular compositions titled *Musiche da camera e chiesa*. In 1615 the famous Steintheater was built at Schloss Hellbrunn, the archbishop's summer residence; it is the oldest surviving garden theatre in the German-speaking world.

A Benedictine gymnasium was founded in Salzburg in 1617 and in 1622, during the reign of Paris Lodron (1619–53), the Salzburg Benedictine university, later one of the most important centres in Salzburg for the cultivation of music and drama, was established. At first, however, music theatre was not widely cultivated; partly as a result of the Thirty Years War and local plagues, monthly expenses for the court music sank from 508 gulden in 1630 to only 85 gulden in 1651. The central event during Paris Lodron's reign was the completion and consecration in 1628 of a new cathedral; the Romanesque church of St Rupert had burnt down in 1589.

The consecration is described in Thomas Weiss's *Dedicatio salisburgensis* (1629): among other works, a 12-chorus *Te Deum* by Hofkapellmeister Stefano Bernardi was sung. (The 53-part *Missa salisburgensis*, previously thought to have been written for this event by Orazio Benevoli, is almost certainly by Heinrich Biber; it was performed in 1682 to celebrate the 1100th anniversary of the founding of the archbishopric; see fig.1.) Bernardi was succeeded in 1640 by Abraham Megerle, author of the important and partly autobiographical *Speculum musico-mortale, das ist: Musicalischer Todtenspiegel* (1672). Megerle is said to have written more than 2000 compositions, mostly for the church; few of them survive. His most important work may be the incompletely preserved *Ara musica* of 1647, which includes 108 settings of the Mass proper; these display the full range of performance options at Salzburg Cathedral and are among the earliest works to make deliberate use of the cathedral's four choir lofts

The Bohemian-Austrian prince-archbishops of the second half of the 17th century, Guidobald Graf Thun (ruled 1654–68), Max Gandolph von Kuenburg (ruled 1668–87) and Johann Ernst Graf Thun (ruled 1687–1709), pursued political neutrality and circumspect fiscal management, both of which contributed to the court's stable and thriving cultural life; unlike their predecessors, they frequently hired and promoted northern composers, among them the Bohemian Heinrich Biber, the Alsatian Georg Muffat and Andreas Hofer from Reichenhall. Biber joined the court music in 1670; his early works for Salzburg are mostly instrumental music, including the *Mystery Sonatas* (probably dedicated to Max Gandolph before 1676) and two collections of ensemble music, the *Sonatae tam aris quam aulis servientes* (1676) and the *Mensa sonora* (1680). After his appointment as Kapellmeister in 1684, Biber turned more frequently to church music; he also wrote several stage works, all of which are lost except for the opera *Chi la dura la vince* (1687).

Muffat was the most international of 17th-century Salzburg composers: born in Savoy, a student of Lully in Paris, and active in Prague and Vienna before his appointment in 1678 as Salzburg court organist, he was sent by Archbishop Max Gandolph to Rome. There in 1682 he became acquainted with Corelli and Bernardo Pasquini, and learned 'the art of keyboard playing in the Italian style', reflected in his *Armonico* and *Apparatus musico-organisticus*. Muffat's opera *Le fatali felicità di Plutone*, now lost, was composed for the enthronement of Johann Ernst Graf Thun in 1687; the only surviving vocal work by him is the double-chorus *Missa in labore requies*. Although Muffat left Salzburg for Passau in 1690, he retained strong ties to the archdiocese: the *Ausserlesener mit Ernst- und Lust-gemengter Instrumental-Music* of 1701 is dedicated to the cathedral provost Maximilian Ernst von Scherffenberg. Muffat's synthesis of French, German and Italian styles put Salzburg squarely at the centre of late 17th-century musical life.

It was probably in connection with his duties at the Kapellhaus that Muffat wrote the *Regulae concertuum partiturae* (A-Wm I B7, dated 1699), a work that inspired generations of music theorists in Salzburg, including Johann Baptist Samber, whose *Manductio ad organum* (1704), *Continuation ad manductionem organicam* (1707) and *Elucidatio musicae choralis* (1710) cover elementary music theory, solmization, continuo, organ disposition

and registration, and fugue. In 1719 Samber's pupil and successor as cathedral organist, Matthäus Gugl, published his *Fundamentum partiturae in compendio data; a Partiturfundament*, jointly attributed to Adlgasser and Michael Haydn, survives in St Peter (A-Sca Hay 2120.1). Leopold Mozart's *Gründliche Violinschule* of 1756 belongs to a different and specifically 18th-century tradition, that of the instrumental tutor.

At the end of the 17th century, the most important local genre in Salzburg was the *Finalkomödie* or school drama, a fusion of Italian opera and spoken pedagogical Benedictine play. Performed mainly at the Universitätstheater to mark the end of the academic year, music in the school dramas was at first restricted to choruses at the beginnings and ends of acts; by the 1670s the works consisted of a succession of recitatives and arias, based in part on the model of Italian opera. Until the closing of the Universitätstheater in 1778 by Archbishop Hieronymus Colloredo, the school drama was the highpoint of Salzburg's theatrical year; virtually every important composer in the archdiocese composed works for the Benedictine stage, including Biber, Matthias Sigismund Biechteler von Greiffenthal (Kapellmeister, 1706–43), Eberlin, Leopold Mozart, Anton Cajetan Adlgasser and Michael Haydn; Mozart's sole contribution to the genre is *Die Schuldigkeit des ersten und fürnehmsten Gebottes*, k35.

Following Biber's death in 1704, musical fashion in Salzburg took a decisive turn towards transalpine Italian models, in particular the works of Antonio Caldara, deputy Hofkapellmeister at Vienna. Caldara first visited Salzburg in 1712, when he was commissioned to write the solo cantata *Quegl'occhi vezzosi*; his *Il giubilo della salza* was composed four years later to celebrate the name day of Archbishop Franz Anton von Harrach (1709–27). At least 19 of Caldara's operas and staged oratorios were performed in Salzburg between 1716 and 1727; in addition, the cathedral acquired numerous masses, offertories, vespers settings and other sacred works (now in A-Sd).

Harrach was succeeded by Leopold Anton Eleuthnerius, Baron of Firmian (1727–44), Jakob Ernst, Count of Liechtenstein (1745–7), and Siegmund Christoph, Count of Schrattenbach (1753–71). Schrattenbach in particular was lavish in his support of the court music; he was also the Mozarts' strongest supporter in Salzburg. Leopold Mozart, who joined the Salzburg court in 1743, advanced rapidly during Schrattenbach's tenure, serving from 1763 as deputy Kapellmeister. The archbishop also gave Wolfgang his first position at court, as unpaid third concertmaster, in 1769, and subsidized, at least in part, the Mozarts' travels abroad.

Church music represented the primary compositional obligation of the court musicians; the dominant composer in the mid-18th century was Ernst Eberlin, who in 1749 had been appointed Kapellmeister, succeeding Biber's son, Carl Heinrich. Many of Eberlin's works are written in a learned, late-Baroque *stile antico*; others rely on a harmonically static, but rhythmically complex, *stile moderno*. After Eberlin's death in 1762 a younger generation held sway, including his son-in-law Anton Cajetan Adlgasser (court and cathedral organist 1750–77), Leopold Mozart and Michael Haydn; less accomplished composers, among them Giuseppe

Lolli, Franz Ignaz Lipp and Anton Ferdinand Paris, also contributed to the Salzburg Cathedral repertory. Independent orchestral music flourished as well, more or less contemporary with similar developments at Mannheim and Vienna; the creation of this modern repertory must be credited to Caspar Christelli, Ferdinand Seidl and Leopold Mozart. Seidl in particular was a prolific composer of partitas, multi-movement works usually scored for violins, bass and two trumpets; the chief exponent of the symphony was Leopold Mozart. Orchestral composers of the succeeding generation include Michael Haydn, Wenzelt Hebelt, Georg Scheicher, Joseph Hafeneder and, especially during the 1770s, W.A. Mozart.

Perhaps the most important orchestral genre was the serenade which, like the Benedictine school drama, owed its origin to the university. Every year in August, in connection with the university graduation ceremonies, the students had a substantial orchestral work performed for their professors. Typically these serenades consisted of an opening and closing march and between six and nine other movements, among them two or three concerto-like movements for various instruments. Although the origin of this tradition is unknown, serenades are documented as a regular fixture of the academic year by the mid-1740s. Leopold Mozart, who composed more than 30 such works by 1757, was the most important early composer in the genre; later examples by Michael Haydn, Joseph Hafeneder and W.A. Mozart also survive.

In addition to their duties at court, local musicians were active at other institutions throughout the city or in the surrounding region, including St Peter, the Dreifaltigkeitskirche, the Nonnberg convent and monasteries at Laufen an der Salzach and Tittmoning (both lower down the river Salzach in Bavaria), Michaelbeuern and Mattsee. The most important of these was St Peter, where the Musikkapelle consisted largely of students; the court musicians, especially the Mozarts and Michael Haydn, were also frequent guests and performers at the abbey. Leopold Mozart had composed works for St Peter as early as 1753, Mozart's Mass k66 was written for the ordination of Cajetan Hagenauer, son of the Mozarts' landlord, and when Hagenauer was elected abbot in 1786, Michael Haydn composed for him the *Missa S Dominici*. During the last years of the 18th century and early years of the 19th the dominant musical personality there was Johann Nepomuk Rainprechter (1752–1812), a student of Leopold Mozart and Michael Haydn; an important contemporaneous document is the 1822 *Catalogus rerum musicarum pro choro figurato* by Martin Bischofreiter (1762–1845), which describes the abbey's impressive holdings of sacred music. Musical activity at the Nonnberg convent, founded by St Rupert about 712, can similarly be traced back to the Middle Ages (Niiyama, 1994); although strict closure was in effect from the late 1500s, the court musicians sometimes appeared there, to celebrate the election of a new abbess, or when the archbishop himself celebrated mass. Nonnberg played an important role in the cultivation of German sacred songs in Salzburg; it also represented the only outlet for women composers, such as Barbara Eberlin. Farther afield was the parish church of Mariae Himmelfahrt in Laufen, completed in 1334, which during the early 17th century cultivated Italian, as well as local Bavarian and Austrian, music; the Mozarts were well acquainted with the music personnel there. Michael Haydn's influence was particularly strong at Michaelbeuern, where his

friend and sometimes amanuensis Werigand Rettensteiner (1751–1822) was for a time Chorregent (Hintermaier, 1985).

Significant changes in Salzburg's musical life came about with the election in 1772 of Schrattenbach's successor, Hieronymus Colloredo, Prince-Bishop of Gurk and second son of the imperial state vice-chancellor. Colloredo embarked almost immediately on an ambitious course to modernize the archdiocese. The school system was overhauled along Viennese lines and in 1778 the Universitätstheater was closed. This gap in Salzburg's theatrical life was made good in part by the creation of a public theatre in 1775, when Colloredo ordered that the Ballhaus in the Hannibalgarten (today the Makartplatz and site of the Landestheater) be rebuilt at the city's expense as a theatre for spoken drama and opera. The first troupe to play there, directed by Carl Wahr, included in its repertory Regnard's *Der Zerstreute*, with entr'actes by Joseph Haydn (Symphony no.60, 'Il distratto'), and Gebler's *Thamos, König in Aegypten*, which may have been performed with incidental music by Mozart. Nevertheless, the theatre offered local composers little to replace the former Benedictine drama, and few of them contributed to its productions.

Colloredo also instituted numerous church reforms, many intended to make the liturgy more comprehensible. These included the abolition of some popular local traditions, such as the firing of cannons and the carrying of pictures and statues during church processions as well as the famous pilgrimage to Pinzgau; a shortening of the Mass (described by Mozart in a letter to Padre Martini of 4 September 1776); and the replacement of purely instrumental pieces traditionally performed at the gradual with choral compositions based on liturgical texts, as well as the replacement of Latin hymns sung in German. Impoverished as the church music may have become, it is thanks to these changes that Michael Haydn composed more than 100 offertories and graduals and later published his *Heiliger Gesang*. The reforms, spelt out in detail in Colloredo's pastoral letter of 1782, were not popular; congregations passively resisted the introduction of German hymns by not singing them and worshippers in parishes near the border frequently attended services in Bavarian churches, where instruments were still allowed.

Private music-making was an important part of Salzburg's musical life: several of Leopold and Wolfgang Amadeus Mozart's works were composed for the local nobility, including the divertimentos K247 and K334, as well as the 'Haffner' Serenade K250; Michael Haydn's male-voice quartets were composed for his friends at St Peter. In 1778 the archbishop's nephew, Johann Rudolf, Count Czernin, founded a private orchestra that gave weekly concerts at the palace of Count Lodron; a later private orchestra, which met at the house of Dr Silvester Barisani, physician to the archbishop, gave the first Salzburg performance of Mozart's 'Linz' symphony (no.36) in September 1784. Public concerts, first mounted at the instigation of the archbishop, became more frequent in Salzburg after 1781; travelling virtuosos frequently performed there, including several (Strinasacchi, J.L. Dussek and Storace) with connections to Mozart, who by then had moved to Vienna. The repertory at these concerts was increasingly dominated by the works of non-Salzburg composers. It was not until 1797 that a local theatrical troupe was

established under the direction of Lorenz Hübner, editor of the *Salzburger Intelligenzblatt*, and Giuseppe Tomaselli, a court tenor. Directed by Franz Joseph Otter, the troupe included in its repertory Mozart's *Die Entführung aus dem Serail*, *Die Zauberflöte*, *Le nozze di Figaro* and *Don Giovanni* (the last two in German), as well as spoken dramas by Goethe and Schiller.

In 1803 Colloredo fled Salzburg in anticipation of a French invasion; the last Kapellmeister was Luigi Gatti (from 1783). Thereafter, the spiritual princedoms of both Passau and Eichstädt briefly came under Salzburg control and musical life enjoyed a last moment of prosperity during the reign of Archduke Ferdinand of Tuscany (1803–5). The court was finally abolished in 1806, and the best local musicians transferred to the Vienna Hofmusikkapelle.

Salzburg

3. 19th and 20th centuries.

When political stability was restored to Austria in 1816, Salzburg changed from an episcopal seat to a stagnant provincial town; for almost 40 years the city was without a significant musical culture. Of earlier institutions, only the Kaiserliches Königliches Nationaltheater (until 1806 the Hoftheater) survived; its repertory included Singspiele by Weigl, Dittersdorf and Wenzel Müller, as well as operas by Rossini, Cherubini, Mozart and Weber (*Der Freischütz*, 1825). In 1841, the Dommusikverein und Mozarteum, an institution for 'the promotion of all branches of music, but especially church music', was founded. Its first director was Alois Taux, the most important musician in mid-19th-century Salzburg. Taux was followed by Hans Schläger (1861) and Otto Bach (1868); Bruckner applied in vain for this post on both occasions. The society held its first music festival in 1842, for the unveiling of the Mozart memorial (Angermüller, 1992); the Salzburger Liedertafel was formed in 1847. A Mozart Centenary Festival was held in 1856, when Carl Mozart presented valuable Mozartiana to the Mozarteum. Much of the impetus for the developing Mozart cult came from Taux, who from 1839 served as Kapellmeister at the Nationaltheater. Other composers active during this period were Johann Schnaubert, Carl Santner and Peter Singer. Church music, reformed during the reign of Archbishop Johannes Katschthaler (1900–14), was directed by the cathedral Kapellmeister Hermann Spies (1892–1920) and Joseph Messner (1926–69).

The Internationale Mozart-Stiftung, whose broad initial programme included supporting and encouraging musicians and music students, promoting concerts, building a library and archive and organizing periodic conventions of musicians, was founded in 1870 by Karl Freiherr von Sterneck (1813–93). In 1875 it started the first complete edition of Mozart's works; at music festivals held in 1877 and 1879, the Vienna Hofoper orchestra was conducted, respectively, by Otto Dessoff and Hans Richter. In 1880 Sterneck succeeded in freeing the Mozarteum from its administrative association with the Dommusikverein; it united with the Internationale Mozart-Stiftung to form the Internationale Stiftung Mozarteum. The first director of the public music school was Joseph Friedrich Hummel; it later became a conservatory (1914, state controlled from 1922), a Reichshochschule für Musik (1939–45), a Musikakademie (1953) and the

Hochschule für Musik und Darstellende Kunst (1971). Among its outstanding directors were Bernhard Paumgartner (1917–38 and 1945–9), Clemens Krauss (1938–45) and Eberhard Preussner (1959–64). The most important composers working in Salzburg during the 20th century include Egon Kornauth, Joseph Messner, Friedrich Frischenschlager, Franz Ledwinka, Wilhelm Keller, Franz Herf, Rolf Maedel, Friedrich Neumann, Josef Maria Horvath, Andor Losonczy and Barna Kovats. In addition to the annual Salzburg Festival (see §4 below) there are other musical events in the city. For the bicentenary of Mozart's birth in 1956 the Internationale Stiftung Mozarteum initiated an annual series of concerts held at the end of January, the Salzburg Mozart Week (Salzburger Mozart-Woche). In 1967 Herbert von Karajan initiated a ten-day Easter Festival.

Salzburg

4. The Salzburg Festival.

The first important predecessor of the present-day Salzburg Festival was the 1877 music festival held by the Mozart-Stiftung. Subsequent festivals under Richter (1879 and 1887, for the centenary of *Don Giovanni*), Jahn (1891, for Mozart's death centenary), Hofkapellmeister Joseph Hellmesberger (ii) (1901), Mottl (1904), Strauss and Mahler (1906, including a performance of *Le nozze di Figaro* by the Vienna Hofoper personally subsidized by Emperor Franz Joseph), Nikisch, Franz Schalk, and Weingartner (1910) led to the idea of a regular festival; one was planned for summer 1914 but was cancelled on the outbreak of war. In 1917 Friedrich Gehmacher and Heinrich Damisch founded the Salzburger Festspielhaus-Gemeinde in Vienna with a branch in Salzburg for the purpose of establishing an annual festival of drama and music with special emphasis on the works of Mozart; the first festival took place in 1920 with Max Reinhardt's production of Hofmannstahl's *Jedermann* in the Domplatz, since then a traditional event. Bernhard Paumgartner organized the first series of concerts at the 1921 festival; operas were first given at the 1922 festival in the small Stadttheater: *Don Giovanni* and *Così fan tutte* conducted by Strauss, and *Le nozze di Figaro* and *Die Entführung aus dem Serail* conducted by Schalk. There were no music performances at the 1923 festival, when the first official ISCM festival was held in Salzburg, and the entire 1924 festival was cancelled because of the general economic crisis.

1925 was an important year, with the opening of the Festspielhaus, the first lieder recital and the first radio broadcast of a festival event (*Don Giovanni*, 24 August). The Festspielhaus was rebuilt in 1926 by Clemens Holzmeister to seat 1200, first used for opera in 1927 (*Fidelio*) and altered in 1937 and 1939. Open-air performances have been given in the Felsenreitschule (Summer Riding School) since 1926; in the same year a contemporary opera, Strauss's *Ariadne auf Naxos*, was for the first time included among the festival events. During the 1930s Walter, Furtwängler, Knappertsbusch and Toscanini were the leading conductors; Herbert Graf produced many of the operas. After the Anschluss in 1938, however, many artists left or refused to perform in Salzburg, including Walter, Toscanini, Kleiber, Fritz Busch and Klemperer. Events were curtailed during World War II and the 1944 festival was cancelled.

The founding and early history of the Salzburg Festival has increasingly become a fashionable topic in cultural history; in one compelling view it is seen as a search for Austrian identity after the fall of the Habsburg monarchy, and as a conservative reaction against modernism (Steinberg, 1990). Since its resurrection in 1945 a number of premières have been given at the festival, notably Strauss's *Die Liebe der Danae* (1952) and Henze's *The Bassarids* (1966); productions of early operas have also been mounted, including Cavalleri's *Rappresentazione di Anima, et di Corpo* (1968). The Vienna PO has long been the musical backbone of the festival; in addition to playing for orchestral concerts, it has also served as the opera orchestra, chamber orchestra for the serenade concerts, and for the sacred concerts. The first guest orchestra to perform was the Budapest PO under Ernst von Dohnányi in 1931; the next was the Berlin PO in 1957. Among conductors, the festival has been dominated in the postwar era by Furtwängler, Böhm and Karajan, who until his death in 1989 also served as musical director. Karajan was succeeded as director in 1991 by Gérard Mortier; under his direction the festival has reintroduced the performance of classic 20th-century operas, including Schoenberg's *Moses und Aron*, Berg's *Lulu*, Bartók's *Bluebeard's Castle* and Janáček's *From the House of the Dead*.

Salzburg

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d: other studies

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- E. Hintermaier:** 'Musik und Wallfahrt im Erzbistum Salzburg', *Salzburgs Wallfahrten in Kult und Brauch: Katalog*, xi: *Sonderschau des Dommuseums Salzburg*, ed. J. Neuhardt (Salzburg, 1986), 65–74
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f: instruments

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g: salzburg festival

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- M.P. Steinberg:** *The Meaning of the Salzburg Festival: Austria as Theater and Ideology, 1890–1938* (Ithaca, NY, 1990)
- G. Mortier, H. Landesmann and H. Wiesmuller:** *Herbert von Karajan und die Salzburger Festspiele: Dokumentation einer Partnerschaft 1933, 1948–1949, 1957–1989* (Salzburg, 1994)

Salzédó [Salzedo; Salcedo], Carlos (Léon)

(b Arcachon, 6 April 1885; d Waterville, ME, 17 Aug 1961). American harpist and composer of French birth. He graduated from the Paris Conservatoire at the age of 16, an unprecedented winner of the *premier prix* in two instruments. In 1909 he moved to New York, where he was engaged as the first harpist of the Metropolitan Opera orchestra under Toscanini for four years. In 1913 he founded the Trio de Lutèce and in 1917 the Salzédó Harp Ensemble; he also played in and helped to found and promote other ensembles worldwide. A champion of contemporary music, he assisted Varèse in organizing the International Composers' Guild (1921) and was active in ISCM, the New Music Society of California (under the direction of Cowell), the Pan American Association of Composers and Pro-Musica. He established the harp department at the Curtis Institute of Music (1924), founded the Salzédó Harp Colony in Camden, Maine (1931), and taught at the Juilliard School. Other activities included serving as editor of the *Eolian Review* (later *Eolus*) and president of the American Harp Society. In 1931 Lyon & Healy (Chicago) began to produce the first Salzédó Model Harps.

Ernst Bloch wrote in the 1920s that Salzédó opened the door to a new concept of harp playing. Through his own compositions and those of others, he brought greater prestige to harp technique and literature than had previously existed. His compositions can be divided into early works (1910–18), the harmonic vocabulary of which recall Ravel and other Impressionists, progressive works (c1919–60), comprising the bulk of his

output, and transcriptions and original setting of well-known melodies. Through extensive experimentation he analysed the multiple timbres a harp could produce, inventing symbols to notate new sounds and introducing terms or phrases to describe them. These began to appear in his compositions around 1919. He was also recognized as a pioneer of consistent fingering and pedal markings. The influence of his methods, timbres and techniques on other composers was widespread; in particular, Berio, Crumb, Boulez, Wen-chung and Persichetti adopted his symbols, or used similar ones. Salzedo's attention to detail, his search for uniformity and his creative inspiration initiated an open-ended school of 20th-century harp composition, performance and teaching.

WORKS

(selective list)

3 morceaux, hp, 1913; 5 Preludes, hp, 1917; The Enchanted Isle, hp, orch, 1918; Bolmimerie, 7 hp, 1919; Poems (S. Yarrow), S, ob, hn, bn, 6 hp, 1919; Sonata, hp, pf, 1922; 3 Poems (S. Mallarmé), S, hp, pf, 1924; Conc. no.1, hp, 7 wind, 1926; Pentacle, 2 hp, 1928; Préalable et jeux, hp, chbr orch, 1929; Scintillation, hp, 1936; Panorama Suite, hp, 1937; Suite of 8 Dances, hp, 1943; Conc. no.2, hp, orch, 1953; Prélude fatidique, hp, 1954

Transcrs. and arrs.: works by J.S. Bach, Beethoven, Brahms, Debussy, Granados, Handel, Haydn, Mozart, Pescetti, Ravel, N.A. Rimsky-Korsakov, Wagner; trad. melodies

Principal publishers: Boosey & Hawkes, Durand & Cie, Elkan-Vogel, Huegel & Cie, Leduc, Lyra, G. Schirmer, Southern

WRITINGS

Modern Study of the Harp (New York, 1921, 2/1948)

Method for the Harp (New York, 1929)

with L. Lawrence: *The Art of Modulating* (New York, 1950)

'Extension of Harp Technique', *Etude*, lxx/1 (1952), 9 only, 56 only; repr. in *American Harp Journal*, iii/1 (1971), 8–10

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S.B. Archambo: *Carlos Salzedo (1885–1961): the Harp in Transition* (diss., U. of Kansas, 1984)

D. Owens: *Carlos Salzedo: from Aeolian to Thunder* (Chicago, 1992) [pubd by Lyon & Healy Harps]

SHELLEY BATT ARCHAMBO WIEST

Salzedo, Leonard (Lopes)

(*b* London, 24 Sept 1921; *d* Leighton Buzzard, 6 May 2000). English composer of Spanish origin. He studied at the RCM (1940–44), his principal teachers being Isolde Menges (violin) and Howells (composition). His early career combined freelance composition and work as a violinist with the LPO and RPO (1947–66). In 1944 Rambert commissioned him to

write the music for her ballet *The Fugitive*; his association with ballet was strengthened by musical directorships of the Rambert Company (1966–72), Scottish Ballet (1972–4), and London City Ballet (1982–6). His most successful score was *The Witch Boy*; Beecham conducted the first performance of the concert suite in 1959 in the Festival Hall, where three years previously he had introduced Salzedo's First Symphony. His Divertimento for brass became famous as the signature tune for BBC TV's Open University programmes in the 1970s.

WORKS

(selective list)

Ballets: *The Fugitive*, 1944; *Mardi Gras*, 1946; *Living Image*, 1951; *Maladie d'Amour*, 1952; *The Alcove*, 1953; *The Witch Boy*, 1956; *The Travellers*, 1963; *Agrionia*, 1964; *The Realms of Choice*, 1965; *Hazard*, 1965; *The Man Within*, 1970; *Ballet Drei* 1973, 1973

Orch: *Sym. no.1, perf.* 1956; *Conc., b viol, orch*, 1957; *Conc. fervido*, 1964; *Tocatta*, 1967; *Hpd Conc.*, 1968; *Perc Conc.*, 1969; *Va Conc.*, 1983; *Requiem sine voxibus*, 1989; *Vc Conc.*, 1992; *Pf Conc.*, 1994

Choral: *Stabat mater, solo vv, chorus, orch*, 1991; *Epifanía, chbr choir, 6 insts*, 1995; *Paeon to the Sun, cant.*, 1996

Chbr: *Divertimento, brass sextet*, 1959; *10 str qts*

18 film scores, incid music

Principal publishers: Amoris, Chester, Lopés

CHRISTOPHER PALMER/MERVYN COOKE

Salzer, Felix

(*b* Vienna, 13 June 1904; *d* New York, 12 Aug 1986). American musicologist of Austrian birth. He studied music history with Adler in Vienna, where he took the doctorate in 1926 with a dissertation on Schubert; at the same time he studied theory and analysis with Hans Weisse and Heinrich Schenker. He was awarded a diploma in conducting from the Vienna Music Academy in 1935. In 1937, with Oswald Jonas, he founded *Der Dreiklang*, a monthly journal that dealt with Schenker's theories. He emigrated to America in 1940 and taught at the Mannes College of Music (1940–56, 1962–4; executive director 1948–55). In 1963 he became professor of music at Queens College of the City University of New York.

Salzer's writings, derived from the theories of Schenker, have had considerable influence on the study of theory and analysis in the USA. He provided a succinct exposition of Schenker's ideas in the introduction (1969) to his revision of Schenker's *Fünf Urlinie-Tafeln*. In *Structural Hearing* (1952), which organized Schenkerian analysis into a systematic course of study, he extended the application of these principles to embrace tonal music from the Middle Ages to the present. Further, he made specific distinctions between 'harmonic' and 'contrapuntal' functions of chords, and developed the concepts of tonal prolongation and tonal structure. In

Counterpoint in Composition (1969, with C. Schachter), he emphasized the relationship of Fux's principles of species counterpoint to tonal music of all styles, thus extending the concepts of part-writing evolved in Schenker's later writings. Both pedagogical works are based on Schenker's *Der Freie Satz* and systematize the techniques of foreground and middleground levels of composition. In 1967, with William J. Mitchell, he founded the periodical *The Music Forum* which he edited from 1967 to 1976. It was primarily devoted to studies based on Schenker's approach.

WRITINGS

Die Sonatenform bei Schubert (diss., U. of Vienna, 1926; extracts in *SMw*, xv (1928), 86–125)

'Über die Bedeutung der Ornamentik in Philipp Emanuel Bachs Klavierwerken', *ZMw*, xii (1929–30), 398–428

Sinn und Wesen der abendländischen Mehrstimmigkeit (Vienna, 1935)

Structural Hearing: Tonal Coherence in Music (New York, 1952, 2/1962; Ger. trans., 1957)

'Tonality in Early Medieval Polyphony', *The Music Forum*, i (1967), 35–98

with C. Schachter: *Counterpoint in Composition: the Study of Voice Leading* (New York, 1969/R)

ed. and trans.: H. Schenker: *Five Graphic Music Analyses* (New York, 1969; Ger. orig., Vienna, 1932, as *Fünf Urfurien-Tafeln*) [incl. introduction and glossary]

'Chopin's Nocturne in C[♭] Minor, opus 27, no.1', *The Music Forum*, ii (1970), 283–97

'Chopin's Etude in F Major, opus 25, no.3: the Scope of Tonality', *The Music Forum*, iii (1973), 281–90

'Haydn's Fantasia from the String Quartet, opus 76, no.6', *The Music Forum*, iv (1976), 161–94

SAUL NOVACK

Salzilli, Crescentio

(*b* Capua, ?1580–85; *d* in or after 1621). Italian composer and lutenist. There is no proof that, as has sometimes been stated, he was raised in the household of the Prince of Rocca Romana, Giovanni Tommaso di Capua, but he was in the prince's service when he dedicated his first book of madrigals to him on 6 March 1607. In February 1610 he was hired as an archlute player at SS Annunziata, Naples, and he held this post until at least 1621. His madrigals are successful imitations of Gesualdo's late style, with its contrasts of slow dissonant *durezze e ligature*, fast, dense points of imitation, short chordal phrases in triple metre and sudden silences. Over the four books, which comprise more than 80 pieces, the madrigals become progressively longer, less chordal and more imitative, and use phrase repetition more and more. Salzilli's two extant books of three-part canzonettas are provided with guitar tablature. Most of them have three stanzas of text, normally without a refrain, and are in triple metre with abundant syncopations and hemiola.

WORKS

Il primo libro de [21] madrigali, 5vv (Naples, 1607)

Secondo libro de [21] madrigali, 5vv (Naples, 1611¹⁷)

Terzo libro de [21] madrigali, 5vv (Naples, 1613)

La sirena: libro secondo delle [21] canzonette, 3vv (Naples, 1616) [incl. gui tablature]

Amarille: libro terzo delle [23] canzonette, 3vv (Naples, 1616) [incl. gui tablature]

Quarto libro de [22] madrigali, 5vv (Naples, 1621)

KEITH A. LARSON

Salzman, Eric

(b New York, 8 Sept 1933). American composer and writer on music. After studying composition with Morris Mawner at the New York High School of Music and Art (1949–51), he continued his studies at Columbia University (BA 1954), where his teachers included Beeson, Luening and Ussachevsky. He pursued postgraduate work at Princeton University (MFA 1956) under Babbitt, Sessions and others. A Fulbright Fellowship (1956–8) facilitated further study with Petrassi at the Accademia di St Cecilia, Rome, and with Scherchen, Stockhausen and Nono at Darmstadt. In 1958 he returned to the USA and began a career as a music critic, writing for the *New York Times* (1958–62), the *New York Herald Tribune* (1962–6) and *Stereo Review* (from 1966); he won the Sang Prize for Criticism in the Fine Arts in 1969. He was also active as music director of WBAI-FM, New York (1962–3, 1968–72), a non-commercial radio station, and founder of the Free Music Store, a centre for adventurous performance, Electric Ear (1967–8), New Image of Sound (1968–71) and QUOG Music Theater (1970), an ensemble of singers, dancers and instrumentalists that explored new, often improvised forms. His teaching appointments have included positions at Queens College, CUNY (1966–8), the Institute for Studies in American Music (Brooklyn, New York) and New York University (from 1982). From 1975 to 1990 he produced and directed over two dozen recordings (mainly for the Nonesuch label), several of which received Grammy nominations; these feature works by composers such as Weill, Partch and Bolcom, as well as his own music. From 1984 to 1991 he was editor of the *Musical Quarterly*. He served as co-founder and artistic director of the American Music Theatre Festival, Philadelphia (1982–93), before founding and directing the Music Theater/New York (from 1993).

Salzman's early instrumental compositions are somewhat Expressionistic in style, yet also show the influence of Ives and Varèse. The Suite for Violin and Piano (1953) bases its musical material on Amerindian themes. During the 1960s mixed-media and music theatre works increasingly engaged his attention. *Foxes and Hedgehogs* (1964–7), his first work in this genre, is a concentrated expression of his ideas on art, technology and cultural change. After its initial production in New York (1967), a radio version was broadcast widely in Europe; in 1972 the work was performed in London by the BBC SO under Boulez.

In the 1970s Salzman worked with Michael Sahl, a former Princeton classmate, on *The Conjurer* (1974–5). This fruitful collaboration resulted in several other compositions, including *Civilization and its Discontents* (1977), perhaps their best-known work, a cabaret style musical theatre piece which won the Prix Italia in 1980, *Noah* (1978), written while the two

were in residence at the Pratt Institute, Brooklyn, and *The Passion of Simple Simon* (1979), written while in residence at the Hunter Center for Lifelong Learning. Salzman and Sahl codified their simple, popular musical language in *Making Changes: a Practical Guide to Vernacular Harmony* (New York, 1977). Among Salzman's other publications are *Twentieth-Century Music: an Introduction* (Englewood Cliffs, NJ, 1967, 2/1974), essays in the collection *Writings About John Cage* (ed. R. Kostelanetz, Ann Arbor, 1993) and *The New Music Theater* (Oxford, 1998). (Ewend; GroveO, J.A. Conrad, incl. further bibliography)

WORKS

dramatic

† collab. M. Sahl

Stage: Foxes and Hedgehogs (verses and cantos, J. Ashbery), 4 solo vv, 2 ens, elec, 1964–7, New York, 30 Nov 1967; The Peloponnesian War (D. Nagrin), 1967–8; The Nude Paper Sermon (tropes, Ashbery and S. Wade), actor, chorus, Renaissance insts, elec, 1969, New York, 20 March 1969; Ecolog (music-theatre piece), 1971, WNET-TV, 1971; Chbr Music: Mirror, improvisational, 1972; Saying Something (compilation workshop perfs.), 1972, collab. QUOG Music Theatre Ens; Biograffiti (collective music-theatre work, 1, Salzman and Sahl), workshop perfs., New York, 1973, final version, New York, 14 Dec 1974, collab. QUOG Music Theatre Ens; Lazarus (music drama, Salzman and Master of Fleury), workshop perfs., 1973, final version, New York, 24 April 1975 [excerpts arr. as Fantasy on Lazarus, str orch, 1974]; The Conjurer † (pop op, 2, Salzman and Sahl), 1974–5, New York, 1 June 1975; Stauf, an American Faust † (moral entertainment, 2, Salzman and Sahl), 1976, New York, 25 May 1976, rev. Philadelphia, 1 Oct 1986, final version, Philadelphia, 20 Sept 1987; Civilization and its Discontents † (music-theatre comedy, 1, Salzman and Sahl), 1977, New York, 19 May 1977 [rev. as radio op, NPR, 1980]; Noah † (musical pageant, 2, Salzman and Sahl), 1978, Brooklyn, 10 Feb 1978; The Passion of Simple Simon † (theatre op, 3, Salzman and Sahl), 1979, New York, 1 Feb 1979; Big Jim & the Small-Time Investors † (music-theatre piece, N. Jackson), 1984–5, collab. N. Jackson, rev. 1990; The Last Words of Dutch Schultz (music-theatre piece, Salzman and V. Vasilevski), 1995–6

Other: Can Man Survive?, mixed media, 1968–9; Feedback, mixed media, 1968; Voices (radio op), 1971; Boxes † (radio op), 1981–2; Toward a New American Opera, mixed media, 1985; Body Language, mixed media, 1995–6; incid music

other works

Inst: Suite, vn, pf, 1953; Str Qt, 1955; Sonata, fl, pf, 1956; Inventions, orch, 1957–8; Partita, vn, 1958; Accord, accdn, opt. vv, opt. actors, 1975; Variations on Sacred Harp Hymn Tunes, hpd, 1982

Vocal: Cummings Set (e.e. cummings), song cycle, 1953–4; On the Beach at Night, 1956; In Praise of the Owl and the Cuckoo (W. Shakespeare), song cycle, S, gui, vn, va, 1963–4; Helix, vv, cl, perc, gui, 1971; Verses II, 1v, gui, 1990

Tape: Larynx Music, S, gui, 4-track tape, 1966–7; Queens College, ov., 1966; Wiretap, Rockgarden, 1968; Strophe and Antistrophe, hpd, tape, 1972; Birdwalk, 1973

Principal publisher: Quogue

JAMES P. CASSARO

Sam, Sam-Ang

(b Krakor, Pursat, Cambodia, 8 Jan 1950). Cambodian ethnomusicologist and performer. He had had no formal music training before he entered the Royal University of Fine Arts in Phnom Penh at the age of 13, graduating with a Diplôme des Arts in 1970 and a Baccalauréat des Arts in 1973. Although he began to study music composition and ethnomusicology in 1974 at the University of the Philippines, the latter field under Ramon Santos and José Maceda, he earned both BA and MA degrees in Composition at Connecticut College, under Chinary Ung among others. After earning the PhD in Ethnomusicology at Wesleyan University in 1991, he taught at the University of Washington, was director of the Cambodian Network Council in Washington, DC, and in 1994 received a five-year McArthur Fellowship which supported his teaching post at Phnom Penh's restored Royal University of Fine Arts. In 1998 he was awarded a National Heritage Award by the National Endowment for the Arts.

Besides being an ethnomusicologist specializing in the music of his native Cambodia, Sam is an active performer of Cambodian classical music; his major instruments are the *khloy* (bamboo flute) and *sralai* (quadruple-reed oboe). With his wife, dancer Chan Moly Sam, he has written numerous articles and books and produced both videotapes and audio recordings, many with pedagogical purposes. Although he is an active performer and lecturer, he has also worked diligently to encourage other Cambodian musicians and dancers in the USA both to perform and transmit their arts to the younger generation; to these ends he has received numerous grants and awards.

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- with Chan Moly Sam:** *Khmer Folk Dance* (Newington, CT, 1987)
Traditional Music of Cambodia, TMC SS NR001 (1987) [disc notes]
The Pin Peat Ensemble: its History, Music and Context (diss., Wesleyan U., 1988)
- with Chan Moly Sam:** *Khmer Court Dance: a Performance Manual* (Newington, CT, 1989)
- with P.S. Campbell:** *Silent Temples, Songful Hearts: Traditional Music of Cambodia* (Danbury, CT, 1991)
- with A. Catlin and Chan Moly Sam:** *Khmer Classical Dance Songbook* (Van Nuys, CA, 1992)
- with T. Miller:** 'The Classical Musics of Cambodia and Thailand: a Study of Distinctions', *EthM*, xxxix (1995), 229–43

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- Music of Cambodia*, perf. Sam-Ang Sam Ensemble, World Music Institute WMI-007 (1989)
- Khmer Court Dance* (videotape), dir. J. Bishop, produced by Sam-Ang Sam and N.H. Bishop (Montpelier, VT, 1995)

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TERRY E. MILLER

Samama, Leo(nard Guillaume)

(b Apeldoorn, 25 March 1951). Dutch composer and musicologist. He studied at the University of Utrecht and took private composition lessons with Escher. He taught music history and aesthetics at the Utrecht Conservatory (1977–88) and at the University (1988–92). He was on the board of the Royal Concertgebouw Orchestra (1988–94) and in 1994 was appointed artistic coordinator of the Hague Residentie-Orkest. Apart from his work as a professional teacher and artistic adviser, Samama is a prolific composer and writer about contemporary Dutch music. His book *Zeventig jaar Nederlandse muziek, 1915–1985* is an extensive reference manual about Dutch music in the 20th century.

As a composer Samama is intuitive and receptive to music of all periods. His current style ranges from repetitive and transformative chain forms in the *Overture to a Serenade* (1998), written as a prelude to his arrangement for wind ensemble of Brahms's First Serenade, to a sensual tonality in the Clarinet Quintet (1998), written for the 50th anniversary of the State of Israel. Samama has developed a personal polyphonic style showing traces of minimal music and Stravinsky-like ostinato patterns.

WORKS

(selective list)

Orch: Tombeau concertant pour Frank Martin, str, 1975; Spleen et idéal, fl, va, perc, str, 1981; Afterthoughts, 1983; Monumentum pro Caecilia, hpd, str, 1984; San-Yüeh, 1985; Against Odds, 1988; Zefiro, chbr orch, 1988

Chbr: Capriccio, a sax, pf, 1976; Triptico, 2 gui, 1979; Caged Memories I, eng hn, pf, 1981; Suite en concert, fl, perc, 1982; Soit que l'abîme, a sax, sax qt, 12 perc, 1983; Trio marchese, a sax, va, pf, 1984; Caged Memories II, wind ens, 1987; Obsession, vc, pf, 1990; Memories, Alas ... !, 2 gui, 1991; Mouvement de concert, vn, pf, 1997; Past Tense, a sax, gui, 1997; Cl Qnt, 1998; Ov. to a Serenade, wind ens, 1998 [prelude to arr. of Brahms: Serenade no.1]; Trio II, a sax, va, pf, 1999; Sextet, str, 2000

Solo inst: Game, mar, 1982; Pf Sonata, 1982; Grand Slam, acc, 1986; Sonata no.2 'En voyage', pf, 1989; Mirage, va, 1996; Toccata no.2, carillon, 1996; Toccata no.3, pf, 1997

Vocal: De solitude en solitude (Éluard), S, fl, vc, pf, 1999; En Hollande, S, str qt, 2000

Chorus: Spleen et Idéal 2 (C.P. Beaudelaire), 1981

Principal publisher: Donemus

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(selective list)

'Max Reger in den Niederlanden', *Mitteilungen des Max-Reger-Instituts*, no.20 (1974), 81–99

'Peter Schat's Symphony Nr.1: a Short Analysis', *Key Notes*, no.9 (1979), 34–42

'Otto Ketting's Symphony for Saxophones and Orchestra: Elements of a Technique', *Key Notes*, no.10 (1979), 14–20

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De pianosonates van Beethoven (Utrecht, 1982)

'Much More than the Jingling of Bells and Ducats', *Dutch Arts: Music in the Netherlands* (The Hague, 1985), 4–31

Zeventig jaar nederlandse muziek, 1915–1985 (Amsterdam, 1986)

'Neoromantik in der Musik: Regression oder Progression?', *Die unvollendete Vernunft: Moderne versus Postmoderne*, ed. D. Kamper and W. van Reijen (Frankfurt am Main, 1987), 446–78

'Willem Mengelberg: de woelige jaren', *Historie en kroniek van het Concertgebouw en het Concertgebouworkest*, ed. H. van Royen, i (Zutphen, 1988), 97–149

'Vermeulen, Pijper en Escher: drie erflaters in de muziek van de twintigste eeuw; drie vrienden', *Erflaters van de twintigste eeuw* (Amsterdam, 1991), 264–89

MICHAEL H.S. VAN EEKEREN

Saman [Samand, Samane, Sament], René

(fl 1610–31). French composer and lutenist. A musician to Louis XIII, he also taught boys of the royal chapel. Several courantes by him are included in 17th-century collections of lute music. Of the three in Robert Dowland's *Varietie of Lute-Lessons* (RISM 1610²³/R) one is also found in Robert Ballard (ii)'s *Premier livre de luth* (Paris, 1611; ed. in CM, 1963, 2/1976), another in his *Diverses piesses mises sur le luth* (Paris, 1614; ed. in CM, 1963, 2/1976) and the third among eight courantes by Saman in Lord Herbert of Cherbury's manuscript lutebook (c1640, *GB-Cfm*). A courante by him is also included in Besard's *Vesontini novus partus* (RISM 1617²⁶).

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M. le Moël: 'La chapelle de musique sous Henri IV et Louis XIII', *RMFC*, vi (1966), 5–26

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J. Craig-McFeely: 'A Can of Worms: Lord Herbert of Cherbury's Lute Book', *LSJ*, xxxi (1991), 20–48

Sam and Dave.

American soul vocal duo. It was formed in Miami in 1961 by Sam(uel David) Moore (*b* 1935) and Dave (David) Prater (1937–88). Both had experience as gospel singers – Prater as lead singer of the Sensational Hummingbirds and Moore as a member of the Gales and the Melionaires. Moore had also recorded doo wop with the Majestics in 1954. In the early 1960s they recorded seven unsuccessful singles, five of them for Roulette Records, before they were signed to Atlantic in 1965. Atlantic co-owner Jerry Wexler made an unusual arrangement with the group, assigning them to Stax Records which was distributed by Atlantic.

Their commercial success between 1966 and 1969, with 12 of their singles reaching the American pop and rhythm and blues charts, owed much to the writing and producing partnership of Isaac Hayes and David Porter at Stax. Such songs as *Hold on! I'm a-coming*, *Soul Man*, *When something is wrong with my baby* and *Soul Sister*, *Brown Sugar* epitomize soul as a gospel-based secular music. The most dramatic example of this was their first hit, *You don't know like I know* (Stax, 1966), which was based on the traditional church song *You don't know like I know what the Lord has done for me*. Their gospel roots combined with a strong sense of showmanship to make Sam and Dave one of the most exciting live acts in soul music. Many of their Stax recordings have been covered by white rock artists, for example the Blues Brothers' *Soul Man* (1978) and ZZ Top's 1980 cover of *I thank you*.

Although Sam and Dave continued to record sporadically in the 1970s for United Artists, the UK-based Contempo label and Gusto records, after their separation from Stax, and Hayes and Porter, they achieved no success of note. Their final performance together was on 31 December 1981. Prater died in a car accident in 1988 while Moore continued to perform as a solo artist in the late 1990s.

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ROB BOWMAN

Samara.

City in Russia on the Volga. Between 1935 and 1991 it was known as Kuybĭshev. The earliest documentary evidence of musical life in Samara dates from the middle of the 19th century. Amateur music-making and visits by famous performers (including Skryabin and Chaliapin) paved the way for the development of professional musical life in the area. In 1902 a

Samara branch of the Imperatorskoye Russkoye Muzikal'noye Obshchestvo (Imperial Russian Music Society) was opened, and a music college was founded in 1911. By the 1990s there were three colleges of music in the region – in Samara itself, in Tolyatti and in Sizran'; in 1991 a department of musical performance was opened at the Akademiya Kul'turī i Iskusstv (Academy of Culture and Arts). Other musical institutions founded in Samara in the 20th century include the Akademicheskiy Teatr Operi i Baleta (founded as the Srednevolzhskaya Krayevaya Opera (Central Volga Regional Opera) in 1931), the Filarmonia (1940), the Ansambli' Pesni i Plyaski Privolzhskogo Voyennogo Okruga (Volga Military District Ensemble of Song and Dance, 1939) and the Gosudarstvenniy Volzhskiy Narodniy Khor (Volga State People's Choir, 1952).

At the beginning of World War II the Bol'shoy company and a number of celebrated soloists – including Gilels and Oistrakh – were evacuated to Kuybishev, and frequently performed there. Shostakovich lived in the city from 1941 to 1943; here he completed his Seventh Symphony (which received its première in Kuybishev on 5 March 1942) and composed, among other works, the Second Piano Sonata. Other major premières in the city include Shebalin's *Ukroshcheniye stroptivoy* ('The Taming of the Shrew', 1957) and works by Knipper and Slonimsky.

A branch of the Union of Soviet Composers was opened in Kuybishev on Shostakovich's initiative in December 1941. Presidents of the Kuybishev/Samara branch of the union have included Shostakovich; the composer, pianist and teacher S.O. Orlov (1879–1953); A.A. Éykhenva'd (1875–1952); A.V. Fere (1903–71), a composer, pianist and musicologist who founded a school of musicology in the city, and, since 1989, A.N. Berdyugin (b 1950), whose works include orchestral, chamber and electronic music.

The Kabalevsky Competition for Young Pianists of the Volga Region has been held in Samara since 1962. Jazz festivals and all-Russian folk festivals are also regularly held in the city. The traditional Grushinsky Festival of amateur singing, held annually on the banks of the Volga, attracts 150,000 guests and participants from a number of countries. The amateur orchestra of folk instruments conducted by A.I. Allo (1895–1969) was nationally famous from the 1920s to the 1960s. Today many amateur groups and student ensembles from Samara perform in Russia and abroad.

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NATALYA ANATOL'YEVNA ESKINA

Samaras [Samara], Spyridon [Spyros, Spiro] (Filiskos)

(*b* Corfu, 17/29 Nov 1861; *d* Athens, 25 March/17 April 1917). Greek composer. He studied in Corfu reportedly with Xyndas, at the Athens Conservatory (probably 1875–82) with Federico Bolognini, Angelo Mascheroni and especially Enrico Stancampiano, and at the Paris Conservatoire (from 1882), where he was highly praised by Massenet and his teachers, who included Delibes, Théodore Dubois, and allegedly Gounod. Despite early success in Paris, in 1885 he shifted his activities to Italy. 1886 saw the successful première of his *Flora mirabilis* in Milan and in 1888 *Medgé*, translated by Fontana, a lifelong admirer of Samaras, was impressively staged at the Teatro Costanzi, Rome, with Calvé in the title role. Samaras was closely associated with the Milanese publisher Edoardo Sonzogno, whose Teatro Lirico Internazionale opened on 22 September 1894 with Samaras's *La martire*. His three last operas were on texts by Paul Milliet, *Storia d'amore* or *La biondinetta* (1903), *Mademoiselle de Belle-Isle* (1905) and *Rhea* (1908). Carefully handling his career abroad – his operas were also staged in Paris, Monte Carlo, Cologne, Berlin, Vienna, Malta, Bucharest, Constantinople, Smyrna, Alexandria and Cairo – Samaras never severed his links with Greece, where he was idolized by the press and where he returned in 1911. (His final opera, *Tigra*, which was unfinished, dates from this time.) Samaras was supported by the press and, at least initially by royalty to succeed Georgios Nazos as director of the Athens Conservatory, but the increasing pro-German cultural infiltration, strengthened by Kalomiris's campaign for a 'National School' (in effect a polemic against Samaras and other composers whose music was criticized as 'Italianate'), prevented Greek musicians educated in Italy attaining such positions of influence. Samaras later earned his living by composing operettas to librettos that served national propaganda.

Samaras, the most internationally lauded Greek composer before Mitropoulos, is a remarkable figure of late 19th-century opera and an important herald of the style of Puccini (whom he knew, and with whom he shared librettists). Samaras was endowed with an instinct for stage timing, psychological characterization and melodic invention, and his refined, dramatically functional orchestration, almost anticipates Mahler in *Storia d'amore*, Richard Strauss in *Rhea* and even the neo-classicism of Prokofiev in *Mademoiselle de Belle-Isle*. *Medgé* already reveals basic features of Samaras's technique: the structuring of individual numbers, early *verismo* characterization and a timid approach to leitmotif. Number structure becomes more flexible in two of Samaras's triumphs: *Flora mirabilis* (1886), anticipating, as a libretto, *Turandot*, and *La martire* (1894). In *Flora* systematic use of leitmotifs is combined with an elegant structure in numbers of uneven length. The loss, during the bombing of Casa Sonzogno in 1943, of *Medgé* and *Flora* (full scores), *Lionella* and *Furia*

domata (both not well received) has destroyed substantial clues to Samaras's development.

Storia d'amore, *Mademoiselle de Belle-Isle* and *Rhea* represent Samaras's maturity. Set against the 1797 conflict between Venice and Bonaparte, *Storia d'amore* is a psycho-analytical drama almost clinically describing Andrea's Oedipus complex, 12 years before Freud's *Vorlesungen*.

Expanded leitmotifs alternate with cantilenas of Venetian flavour, and the musical evocation of the city's pageantry is vividly contrasted with climaxes of individual or collective drama. *Mademoiselle de Belle-Isle* is a drama set in the French royal court of 1726. The relationship between the scenery and individual passions is remarkably subtle. Well-versed in 18th-century French music and Impressionism, Samaras alternated Boucher- or Fragonard-like miniatures with Mediterranean passion. *Rhea*, Samaras's most ambitious achievement, is a love drama on Chios Island about 1400. Blending melodic verve with remarkably advanced harmonies and tone-colours, it represents a dramatically overpowering statement. An array of leitmotifs on augmented fifth chords and whole-tone scales sets Guarca apart from the other characters. Tigris, an exotic queen rejected by her lover in 14th-century Venice, is inexplicably unfinished. Simoni's exquisite libretto leads to extremes of explosive violence in the (Christian) division between romantic love and pagan sensuousness. Evocative recitatives and elusive leitmotifs, over a sombre flow of sound, culminate in Tigris's humiliation, before a fanatical mob, for refusing to kneel before a religious procession. The disappointing librettos of Samaras's operettas discourage their revival, although the music is elegantly tuneful and subtly harmonized.

Samaras's songs are small masterpieces in strophic or ternary form. The texts include subtle melodic inflections which are elusively Greek, captivating a wide public in their recordings by Greek operatic celebrities. The transparent piano works reveal a precocious sense of pianistic sonorities, representing a landmark in 19th-century Greek piano repertory. If considered as a continuation of the work of other Ionian composers such as Livalis and Carrer, a substantial part of Samaras's oeuvre attests to the existence of a Greek national school long before Kalomiris.

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(selective list)

stage

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Flora mirabilis (op, 3, F. Fontana, 1885), Milan, Carcano, 16 May 1886, vs (Milan, 1886), original fs only for Danza dei fiori and Danza dei gnomi, reorchd O.

Dimiteiadis, 1979

Medgé (op, 4, P. Elzéar), 1883–8, Rome, Costanzi, 11 Dec 1888, vs (Milan, 1888), excerpts reorchd T. Karalivano

Messidor (op, after A. Dumas père: Le Chevalier de Maison-Rouge), before 1891, lost

Lionella (op, 3, Fontana), Milan, Scala, 4 April 1891, lost except for Hungarian Rhapsody, orch

La martire (novella scenica, 3, L. Illica), Naples, Mercadante, 23 May 1894, vs (Milan, 1894), fs Sonzogno, Milan

La furia domata (op, 3, E.A. Butti and G. Macchi, after W. Shakespeare: *The Taming of the Shrew*), Milan, Lirico Internazionale, 19 Nov 1895, lost

Storia d'amore (commedia lirica, 3, P. Miopiet), Milan, Lirico Internazionale, 17 Nov 1903, vs (Milan, 1903) Prelude to act 3 transcr. pf (Leipzig, 1903); rev. as La biondinetta (3), Gotha, Ducal, 1 April 1906, fs (Leipzig, 1905), fs (different version) Sonzogno, Milan

Mademoiselle de Belle-Isle (op, 4, Milliet, after A. Dumas *père*), Genoa, Politeama Genovese, 9 Nov 1905, vs (Milan, 1905), fs Sonzogno, Milan, act 1 restored from orchestral pts by V. Fidetzis

Rhea (op, 3, Milliet), Florence, Verdi, 11 April 1908 (Milan, 1908), fs Sonzogno, Milan

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Pólemos en polémo [War in War] (operetta, 3, G. Tsokopoulos and I. Delikaterinis), Athens, Municipal, 10 April 1914, fs in *GR-Ae/s* and *Am*

I pringípissa tis Sassónos [The Prince of Sasson] (operetta, 3, N.I. Laskaris and P. Dimitrakopoulos), Athens, Municipal, 21 Jan 1915, fs in *Ae/s*

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instrumental

Pf: Scherzo or fantasia on Petrella, La Contessa d'Amalfi (op), 1876 or 1877, lost; Serenade, B \square : 1877 (Bologna, n.d.); Melancholiki sképsis, 1878, lost; Apokreo tou 1880, 1880, lost; Scènes orientales, 4 suites caractéristiques, pf 4 hands, 1883 (Paris, n.d.), at least one orchd, lost; Bohémienne, 1886; Six sérénades (Leipzig, 1903); Danse espagnole (Leipzig, 1904); Danse monotone, a (Leipzig, 1904)

Pf waltzes: I neotis, 1879, lost; Athinaïkos ouranos, 1882 lost; Chamant, A \square : Paris, c1893; Les charmettes, G (Paris, 1902); Valse lente, D \square : (Leipzig, 1904); La Caresseuse, G (Milan, 1906)

Other inst: Sinfonia, orch, 1879, lost; Sonata, vn, pf, 1880–82, lost; Chitarrata, d, fl, ob, mand, gui, vc, db, perc, perf. 1885; March for the Wedding of Crown Prince Constantine with Princess Sophia, orch/band, perf. 1889, only pf score; Berceuse, vn, pf, ?1913, lost

vocal

Choral: Terzetto, 1879, lost; Hymnos tou Panelliniou Gymnastikou Syllogou [Hymn of the 'Panhellinion' Athletic Club] (C. Manos), B \square : 4vv male chorus, perf. 1893; Olympiakos Hymnos [Olympic Hymn] (K. Palamas), tone poem, mixed chorus, orch, 1896, lost, vs, pubd [from 1958 official hymn of the Olympic Games]; Hymnos pros ton Vakhon [Hymn to Bacchus] (Tsokopoulos), 4vv male chorus, pf, 1912; Sta synora [To the Frontier] (I. Polémis), war march, vv, pf, in *Hestia*, 23 Sept 1912; Aspasmos pros tin mitéra Hellada [A Kiss to Mother Greece] (A. Valaoritis), chorus, orch, 1914; Epinikeia [Songs of Victory] (G. Drossinis), 1v, orch, 1914, perf. 1 Feb 1927, fs in library of Ethniki Lyriki Skini (National State Opera, Athens); Embros [Forward] (Z. Papandoniou), patriotic song, vv, pf, ?1915, perf. Athens, Municipal Theatre, 27 April 1916; I Nikité [The Victors] (I. Polémis), n.d., *GR-An* (Athens, n.d.)

Other vocal (1v, pf): Andalousie, Ave Maria, both before 1882, lost; La chanson de l'Espadachin (P. Solanges), 1883 (?1890); S'agapo [I Love You] (I. Kambouroglou), 1887 (Milan, n.d.); In teatro (V. Valle) (Milan, 1889); Sérénade chinoise (P. Milliet), a/b (Paris, 1892); La bienaimée (G. Rivet) (Leipzig, 1904); Nenna mia (Milliet) (Leipzig, 1904); Hymne d'Amour, 1905 or earlier; O orkos mou [My Vow] (I.

Polémis), 1911 or early 1912 (Athens, n.d.); Serenata, 1912 (Athens, 1932); Idhylleion [Idyll] (I. Polémis), c1912 (Athens, n.d.); Manna ke Yios (Mother and Son) (Drossinis); c1913 (Athens, n.d.); Nanourisma [Lullaby] (G. Tsokopoulos), 1914 or earlier (Athens, 1914); Tis kopéllas to nero [The Maiden's Fountain] (Drossinis), 1914 or earlier (Athens, 1914) Exomologhissis [Confession] (Polémis), perf. 1917 (Athens, n.d.)

Anixis [Spring] (G. Drossinis), 1914 (Athens, n.d.);

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GEORGE LEOTSAKOS

Samaritan music.

The tradition of sacred vocal (synagogue) music of the Samaritans, a religious community (which in 1999 numbered about 640), living in Nablus (Shechem) and Holon near Tel-Aviv. They claim descent from the ancient Israelites, and their music and the manner of its performance have many apparently archaic features. The Samaritans differ from the Jews in a number of ways, recognizing only the Pentateuch as canonical (and no other books of the Bible) and regarding Mt Gerizim (near Nablus) rather than Jerusalem as the supreme holy place (see *John* iv.20).

Samaritan music is an oral tradition sung at synagogue services and at other religious and social gatherings. It consists of performances of literary texts (the Pentateuch and prayers in Hebrew, and hymns in Samaritan

Aramaic) and is sung only by men. Although old manuscripts contain Samaritan biblical accents for guiding the reading of the texts, these are no longer used today. Samaritan music can be divided into three categories: songs sung by the whole community; those sung by both a soloist and the community; and solo songs. The group songs are more syllabic in style and rhythmically repetitious, and have fewer glissandos and tremolos than solo music. They are sometimes sung in unison, but mostly antiphonally, the worshippers being divided into two groups, one on the right-hand side of the synagogue facing Mt Gerizim, the other on the left; the former group is termed the 'right' or 'upper' group, the latter the 'left' or 'lower' group. Alternate groups of verses drawn from the Pentateuch (called 'Qataf'), or important hymns (in Samaritan Aramaic) are taken by the two groups, beginning with the 'right' group together with the priests; each group begins as the other reaches approximately the midpoint of its verses, so that there is an almost continuous bitextual performance. All the group songs are characterized by improvised parallel polyphony, in which all the intervals are at times found, and in which there are also usually drones and notes of indefinite pitch ([ex.1](#); see also the similar improvised polyphony resembling parallel organum to be found in [Syrian church music](#)). Among the group songs, the Pentateuch canticles (the Song of the Sea, *Exodus* xv.1–21, performed five times a year at the presentation of the holy scroll in the synagogue; see [ex.1](#), and the Song of Moses, *Deuteronomy* xxxi.30–xxxii.43) are particularly popular, with different melodies and styles of performance for different occasions; the singing is led by the priest-cantor.

Solo songs are usually free, melismatic recitatives, characterized by prominent glissandos and tremolo on or between certain notes. Almost all songs make use of some kind of metrical structure (especially at the end of phrases) coupled by non-lexical syllables. Solo songs are sung by the priest-cantor, or, in the case of certain hymns, by a *mashira* (expert in music).

Many Samaritan prayer melodies do not exceed three notes; the melodies comprise short phrases repeated over and over again or combined in pairs of half-verses in the manner of the *parallelismus membrorum* of the psalms. Some aspects of the style of the music sung outside services suggests a relationship to Arab folksong; others, such as the organal polyphony and the extensive use of nonsense syllables (see above, [ex.1](#); see also the Byzantine [Teretismata](#)), may be archaic survivals. Grove, who visited Nablus in 1861, thought Samaritan music archaic, and Lachmann went so far as to ascribe to the Samaritans the greatest antiquity of any liturgical tradition (1974, p.55). The extreme conservatism of leading Samaritans may support this hypothesis.

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AVIGDOR HERZOG

Samazeuilh, Gustave (Marie Victor Fernand)

(*b* Bordeaux, 2 June 1877; *d* Paris, 4 Aug 1967). French composer and critic. He knew Ravel from childhood and they remained friends until Ravel's death (1937). Debussy, however, was a greater musical influence.

They met in 1896 when Samazeuilh was 19. The following year he studied the *Prélude à l'après-midi d'un faune* with Debussy and became his propagandist. He attended the first 12 performances of *Pélleas et Mélisande*, and declared 'I was, I am, a Debussyst, as I am a Wagnerian'. In Paris, he studied with d'Indy at the Schola Cantorum, then briefly with Chausson. Chausson introduced him, in 1897, to Dukas, whose disciple and friend Samazeuilh became. During his years of study, he made several visits to Germany (1894, 1897, 1898). It was at Bayreuth that he met Richard Strauss.

He wrote monographs on Dukas and Chausson, and wrote the preface to the musical writings of Dukas. As a critic, he wrote for *Le temps*, *Sud Quest*, *Le courrier musical*, *La revue musicale*, *La revue des deux mondes*, and worked for Radio France. He published many articles on composers such as Fauré, Bachelet, Roussel, Bordes, Ravel and Strauss, and was among the first critics to champion Messiaen's early works. An excellent pianist, he made over 100 piano transcriptions of orchestral works by Debussy, d'Indy, Dukas, Fauré, Franck, Ravel and others.

As a composer, his work spans the first half of the 20th century. He wrote mainly chamber music (his first string quartet was dedicated to Dukas) but also orchestral works.

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(selective list)

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Vocal: L'âme des iris, 1v, pf, 1897; Japonnerie (J. Lahor), 1v, pf, 1900; Feuillage du coeur (M. Maeterlinck), 1v, pf, 1903; Dans la brume argentée (A. Samain), 1v, orch, 1907; Le sommeil de Canope (Samain), 1v, orch, 1907; 2 poèmes chantés (Maeterlinck, H. de Régnier), 1v, orch, 1925; Chant d'Espagne (trad.), 1v, pf/orch, 1925; Le cercle des heures, female chorus, orch, 1933

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Samba.

An Afro-Brazilian couple-dance and popular musical form. Originally 'samba' was a generic term designating, along with *batuque*, the choreography of certain circle-dances imported to America from Angola and the Congo. A characteristic element of the folk samba is the *umbigada*, an 'invitation to the dance' manifested by the touching of the couple's navels. Singing always accompanies the dancing. Melodic contours are generally descending and melodies isometric. In the *caipira* (i.e. rural São Paulo) folk samba, singing is almost always in parallel 3rds. Mostly in binary metre, samba melodies and accompaniments are highly syncopated: a semiquaver–quaver–semiquaver figure is particularly characteristic. The dance gradually became urbanized by the late 19th century and urban versions differ substantially from rural folk sambas, but both feature responsorial singing between a soloist and chorus who sing alternating stanzas and refrain.

De Andrade, who studied the rural São Paulo samba in the 1930s, held that the samba was defined by its choreography rather than its musical structure. Its short texts, simpler than those of the urban forms, usually dealt with daily activities and followed the traditional seven-syllable verse pattern of Portuguese poetry, although variations of metre might occur as a result of improvisation in most texts. This variety influenced the caesura of the melodic line of the early urban sambas, in which the texts follow a strophic structure. In the rural samba the typical accompanying ensemble includes the *bombo* (a large bass drum), snare drum, tambourine, *cuíca* (friction drum), *reco-reco* (*güiro* type of scraper) and *guaiá* (a shaken rattle). Regional variants with slightly different choreographic organization are the southern *samba de lenço* and *samba-roda*, and the northern *samba-de-roda* and *samba-de-matuto*. Folk versions in Rio de Janeiro are the *partido-alto* and the *pernada-carioca*, the latter influenced by *capoeira*.

The urban samba became standardized during the 1920s, particularly in Rio de Janeiro. The first recognized samba to be recorded was *Pelo telefone*, by Ernesto dos Santos ('Donga') in 1917. Among the most important composers of urban sambas from 1920 to 1950 were José Barbosa da Silva ('Sinhô'), Noel Rosa, Alfredo da Rocha Viana ('Pixinguinha'), Ari Barroso, Lamartine Babo, João de Barros and Ataulfo Alves. Several species of the form appeared from the late 1920s to the mid-1940s including the *samba de morro*, sometimes also referred to as *batucada*, cultivated by people of the *favelas* (hillside slums) of Rio de Janeiro. Its accompaniment was performed predominantly by percussion instruments. In the 1930s the urban samba acquired the character of a sung ballroom dance, with the backing of a colourful orchestra whose percussion section was considerably reduced compared with the concurrent Carnival samba. Other forms include the *samba de breque* (with spoken words interjected at cadences) and the *samba de enredo*, created by composers associated with the samba schools for their annual Carnival parade.

The samba school (*escola de samba*) has been the most important carnival institution of the century. The first school, called Deixa Falar ('let them speak'), was founded in 1928. Up to that time the carnival groups, known as *cordões* and *blocos* and drawing their membership mostly from the black and mixed race populations, had difficulty obtaining permission to parade in the downtown area. The idea of a 'school' emerged not only to give the somewhat ironic impression of respectability to the groups, but mostly to institutionalize them. The two most prestigious samba schools have been Estação Primeira de Mangueira (founded in 1929) and Portela (1935), the former rather traditional and the latter innovative. Numerous other schools appeared in subsequent decades and compete with each other in official competitions. For this purpose, the 'sambadrome' (a structure of some 700 m long that can accommodate up to 90,000 people) was inaugurated in 1984. The presentations of samba schools are judged for their music, choreography, subject of presentation (*enredo*) and costumes. Parades can include up to 5000 participants and their *enredo* must be national, historical, political or a homage to famous national figures, such as writers, composers or poets. A number of composers and vocalists associated with samba schools have enjoyed national acclaim, as in the cases of Cartola, Zé Ketil, Paulinho da Viola, Ivone Lara and Martinho da Vila. The history of samba schools and their sambas represents a strong affirmation of the poor, predominantly black and mixed race population of the city of Rio de Janeiro. The impact of Afro-Brazilian musical aesthetics on the national popular culture is due in great part to the samba schools.

Samba-canção, *samba-choro* and *samba-fox* were hybrid forms whose lyrics dealt with love and unhappiness, often melodramatically; they were mainly ballroom and later night-club genres. The urban samba remained basically unchanged until the advent of *Bossanova* in the late 1950s. Beginning in the 1980s various sub-genres of urban samba have emerged, the most significant of which have been the *samba-pagode* and the *samba-reggae*. The *pagode* movement was initiated in the mid 1970s by working-class people in response to the overly touristic and commercialized sambas associated with the samba schools. But by the early 1990s, a new samba, also labelled *pagode*, had replaced the older version. *Samba-reggae* developed in the 1980s in Salvador, Bahia out of the *bloco afro* movement, as part of the vindication of black ethnicity. A potent symbol of black pride, Jamaican reggae was incorporated into this hybrid genre of great cultural significance.

See also [Brazil](#), §II; III, 2 and [Latin America](#), §IV.

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GERARD BÉHAGUE

Sambamurthy [Sambamoorthy], Pichu.

(*b* Bitragunta, Tamil Nadu, 14 Feb 1901; *d* Madras, 23 Oct 1973). Indian musicologist. His first musical training was with Boddu Krishniah in violin and M. Doraiswami Iyer in vocal music. He later studied with S.A. Ramaswami Iyer and Krishnaswami Bhagavatar. In 1928 he became lecturer in music at Queen Mary's College, Madras. After receiving a grant from the Deutsche Akademie, he left for Munich in 1931 to study Western music and comparative musicology at the university, and violin and flute at the Staatliche Akademie der Tonkunst. He was made lecturer (1937) and later reader in music at the new department of music at the University of Madras. After his retirement in 1961 he was director of the Sangita Vadyalaya (1961–4) before becoming professor of musicology at the Sri Venkateswara University, Tirupati (1964–6); he later returned to the University of Madras as a retired professor. He was a prolific author, particularly of educational books, and he collaborated on many projects with his wife Anandavalli. Although he was associated with Karnatak music, his musical interests were broad, and in his book *South Indian Music* he included a chapter on folk music (vol.iii) and comparative chapters on

Western music (vol.vi). He travelled and lectured widely and was the recipient of numerous awards, including the Padma Bhushan. In 1972 he was named Sangita Kalanidhi.

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MARIA LORD

Samber, Johann Baptist

(*b* Salzburg, bap. 10 May 1654; *d* Salzburg, bur. 19 Sept 1717). Austrian theorist, organist and teacher. He was educated in his native city. About 1660 he entered the court chapel school, founded for children of the chapel choir. He studied music with Andreas Hofer, Kapellmeister of Salzburg Cathedral, and later also with Georg Muffat, who became court organist in 1678. In 1668 he entered Salzburg University but left before completing his studies. In 1689 he began to deputize for the infirm organist of Salzburg parish and cathedral, Hans Jacob Raiff; after Raiff's death in 1693, he succeeded him in these positions. In addition he pursued an active career as music teacher and also as instructor at the court chapel school. In his *Manuductio ad organum* (1704) he reported that he had taught 300 students. His three treatises document in considerable detail the musical practices of south Germany and Austria in the late Baroque period. The *Manuductio ad organum* and the *Continuatio ad manuductionem organicam* (published three years later) contain much information about the elementary fundamentals of music, solmization (richly illustrated with 71 pages of examples and explanations) and keyboard instruction, as well as a most valuable thoroughbass method. The latter partly shows the influence of his teacher Georg Muffat, and subsequently it influenced Samber's successor as cathedral organist, Matthäus Gugl, in his thoroughbass manual *Fundamenta partiturae in compendio data* (Salzburg, 1719). The most important section of Samber's *Continuatio* is entitled 'Wie man eine schöne Harmoniam oder liebliche Gesang nach gewissen Praecepten und Regel componiren'. This consists of a restatement of Christoph Bernhard's contrapuntal doctrine appearing in his *Ausführlicher Bericht vom Gebrauche der Con- und Dissonantien*, especially his concept of the *figurae superficiales*, those exceptional dissonance procedures labelled with rhetorical terms such as *superjectio*, *variatio*, *multiplicatio*, *ellipsis*, *retardatio*, *quasi transitus* and *abruptio*. Equally valuable is the long description of the registers of the Salzburg Cathedral organ as well as the

general comments regarding organ registration, which are particularly relevant to the traditions of organ practice in south Germany and Austria in the Baroque period. Samber's final work, *Elucidatio musicae choralis* (1710), is restricted to an explanation of the learning and performance of plainchant. Although his treatises were neither original nor new in outlook, they encompass a comprehensive view of music theory and performing practice in Salzburg around 1700. Together with his activities as organist and teacher they make him the major Austrian music theorist before Fux.

WRITINGS

Manuductio ad organum, das ist Gründlich- und sichere Handleitung durch die höchst-nothwendige Solmisation, zu der edlen Schlag-Kunst (Salzburg, 1704)

Continuatio ad manuductionem organicam, das ist Fortsetzung zu der Manuduction oder Handleitung zum Orgl-Schlagen (Salzburg, 1707)

Elucidatio musicae choralis, das ist Gründlich und wahre Erläuterung oder Unterweisung, wie die edle und uralte Choral-Music fundamentaliter nach denen wolgegründten Reglen mit leichter Mühe möge erlehret werden (Salzburg, 1710)

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GEORGE J. BUELOW

Sambrooke Manuscript

(US–NYp Drexel 4302). See [Sources of instrumental ensemble music to 1630](#), §7.

Sambson, Giovanni.

See [Sansoni, Giovanni](#).

Sambuca (i)

(Lat.; Gk. *sambukē*).

One of several terms for the Greek harp (see [Trigōnon](#)). The word is Eastern in origin: there are cognates in various languages, notably Aramaic (there the word is *sabbeka*, which appears four times in *Daniel*). The term was also applied to a Roman engine of war consisting of the hull of a boat with a vertical ladder at its prow that was supported by cables. The military device was named after the musical instrument, which was considerably older, and harps closely corresponding to descriptions of the machine are found in pictorial representations. These harps had a boat-shaped soundbox as their horizontal member with a vertical post rising at one end of the soundbox and strings extending diagonally between the two members (for an illustration see [Mesopotamia](#), fig.4) The instrument was

thus something of a cross between an arched harp and an angular harp; it had the lower soundbox and diagonal strings of an arched harp, but its post was attached to the soundbox at an angle so that the overall shape of the instrument resembled a triangle more than a bow.

See also [Greece](#), §1, 5(iii)(b).

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JAMES W. MCKINNON

Sambuca (ii)

(It.).

See [Hurdy-gurdy](#).

Sambuca lincea.

An enharmonic harpsichord or [Arcicembalo](#), also known as a pentecontachordon, invented by [Fabio Colonna](#) and described by him in 1618.

Sambucetti, Luis

(*b* Montevideo, 29 July 1860; *d* Montevideo, 7 Sept 1926). Uruguayan conductor and composer. He received early instruction in music from his father, Luis Sambucetti-Balero, and from Luis Preti and José Strigelli. From 1884 to 1888 he studied in Paris with Hubert Léonard (violin) and Théodore Dubois (composition). During that time he was appointed *concertino* (1886) in the orchestra of the Théâtre du Châtelet. Sambucetti returned to Montevideo in 1888 and became prominent as a conductor, particularly with the Beethoven Society orchestra (1901–2) and the National Orchestra (1908–14). He also played the violin in the Sambucetti Quartets concert series in 1891, 1900 and 1911–18. He was influential in the development of music teaching in Uruguay, as a co-founder of the Instituto Verdi (1890) and as a teacher of the violin and harmony there. The Instituto was one of the most important conservatories in Montevideo until Sambucetti's death in 1926. His compositions include orchestral, choral and chamber works, songs and piano music.

Sambucetti's brother Francisco founded and edited the periodical *Montevideo musical* (published 1885–1952).

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LEONARDO MANZINO

Sambukē [sambykē]

(Gk.).

In antiquity, a category of harp. See [Sambuca \(i\)](#). See also [Ibycus](#).

Samfundet til Udgivelse af Dansk Musik.

Danish music publishing society. It was founded on 18 December 1871 by Jakob Fabricius (1840–1919) as a private, noncommercial enterprise with the aim of furthering knowledge of Danish music by publishing major Danish works. The catalogue comprises over 300 works by composers of all periods, and includes Mogens Pedersøn's madrigals (c1620), works by late 18th-century masters such as F.L.A. Kunzen and J.A.P. Schulz, works of the 19th century by Weyse, Kuhlau, Hartmann and Gade, the music of Carl Nielsen and his successors, Riisager, Høffding, Weis, Tarp and Holmboe, and later works by N.V. Bentzon, Maegaard, M.W. Holm, H.D. Koppel, Gudmundsen-Holmgreen and Nørholm and the succeeding generation. (The society has issued detailed lists of works by Riisager and Høffding.) Works are published in their original form, mainly in full scores (and parts); for modern compositions, where necessary, traditional notation and format have been replaced by graphic notation. From the outset historical editions included informative prefatory material; facsimile editions and critical editions by leading scholars have also been produced. Series produced by the society include The Classical Accordeon Edition and The Contemporary Danish Organ. In the mid-1960s the society began issuing gramophone records of works in its catalogue. The Samfundet til Udgivelse af Dansk Musik is largely financed by subsidies from the state's cultural fund.

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DAN FOG

Sámi [Saami] music.

The music of the Sámi people of Lapland. The inhabitants of Lapland prefer to be known as Sames or Sámi (from Samish *sab'me*: 'man') rather than Lapps, since the latter means people who have gone or been driven

to the end (*lappu* or *lappi*) of the world and might thus be thought to refer to people who are considered rough or barbaric outcasts.

1. Historical background.

The original homeland of the Sámi and the date of their migration to Finno-Scandinavia are in doubt. Modern investigations suggest that they gradually shifted the nucleus of their territory from the White Sea coast to northern Norway, under pressure from stronger peoples. The first Sámi groups probably migrated to Finno-Scandinavia in the middle of the 1st century bce. Today the Sámi number about 20,000 in Norway, about 8000 in Sweden, about 3000 in Finland and less than 2000 in Russia. Their language is classed as Finno-Ugric.

The Sámi have for many centuries been subject to colonization and development of their territory by foreign merchants, royal officials and settlers and to conversion to Christianity by missionaries. They have always suffered from being an alien minority with a different appearance, language and culture from the rest of the population. They have lived mainly by hunting, fishing, agriculture, reindeer breeding and (until the 16th century) fur trading.

The Christian influence became stronger in the 16th century. Sámi beliefs about nature and natural phenomena were subject to particular attack. In most Sámi rituals a *noaidi* (shaman) participated in collective singing and drumming: these rituals, and eventually all singing, were prohibited and most shamanic drums were destroyed. Missionaries and travellers between the 17th and 19th centuries provided the first reports of *juoi'gat* ('singing in the Sámi way'), but gave conflicting views about it: some thought it was hideous screaming, while others described it more sympathetically. The adverse reaction was probably due to disapproval of ritual song and of its possible effect on other song.

At that time the Sámi way of life still depended on the influence and power of the shaman. Singing by both the shaman and the other participants played a central role in shaman meetings. Loud repetitive singing employing voice disguise, with accompanying gestures, must have been an essential feature. Songs played an important role in other social occasions, and the performance style of these songs and shamanic songs probably influenced one another, so that it is not easy to make a strict division between the two. For this reason, and also because according to Sámi traditions they learned to sing from the *uldas* (creatures who live in cliffs, woods and lakes), the missionaries' ban on all song was understandable. The influence of ritual song introduced heathen and forbidden elements into other song, besides an unusual performance style. Some early authors condemned all such singing out of hand; others took exception to some aspect of it; and a third group was unprejudiced and enjoyed it.

This ban and the harsh penalties for any infringement was completely successful in abolishing 'heathen' (shamanic) song, but it is difficult to measure its effect on other singing. *Juoi'gat* almost disappeared from the public scene, but it still exists, even if in schools and at public events it may not be done in 'the Sámi way'.

The musical instrument most often mentioned in the source writings is the shamanic drum, commonly of frame or shell type (fig.1). The reindeer hide stretched over the frame or shell was richly painted with symbols and a hammer-shaped piece of reindeer horn served as a drumstick. The drum was used extra-musically to produce a trance and for fortune telling (see fig.2). A few examples are preserved in museums. Apart from other formerly common sound instruments such as rattles and bullroarers, there was one chief melody instrument, the *fadno* (idioglot oboe), made from a fresh stem of *Angelica archangelica*, with three to five finger-holes. This, like other melody instruments (such as the Finnish *kantele*, and the bark trumpet and flutes from Sweden), was probably adopted from neighbouring peoples. Ex.1 shows a typical *fadno* melody, collected before 1942. Although this instrument is no longer played the others are still occasionally used.

2. The current situation.

Juoi'gat (mainly solo singing without instrumental accompaniment) has since the 1970s been the sole form of traditional musical expression. Newer musical styles based on traditional *juoi'gat* and retaining some of its features are also found. There is considerable regional variation in meaning of the words *juoigos* or *juoigam*, *luotte* and *vuolle*. In northern Norway the terms *juoigos* and *luotte* mean 'text with melody on persons, animals and things in an appropriate situation' (the word *luotte* is generally found only in this area); in the provinces of northern Sweden both *vuolle* and *juoigos* mean simply 'melody with or without text'. It is risky to draw conclusions from these differences of meaning, although some, such as Ruong, interpret this to mean that the main emphasis is on verbal content in the north and on melodo-rhythmic delivery in the south. But, if the different interpretations are considered together, *juoi'gat* may be taken to mean 'to sing in the Sámi way, with a definite melody, with or without text and on an appropriate occasion'.

The 'Sámi way' of singing relates to the vocal technique of the songs and to their structure, which is distinguished by its formal construction, melodic contours and rhythm, and by the way the texts are arranged. The peculiar Samish vocal timbre is marked by frequent use of glottal stops (the strained sound which is caused by rapidly and strongly flexing, and firmly closing, the vocal cords) and, above all, by ornamenting the melody with appoggiaturas, terminal notes and double glides (ex.2). In these double glides the initial upward glide is caused by an increase in breath pressure: a sudden relaxation follows and the pitch falls again.

A *juoigos* is composed from a definite sequence of two, four, six or more phrases equal in length, but melodically distinct: the melody is repeated at least once, usually three to six times, frequently with added variants. During performance an orderly system of repetition is established to build what Tirén has described as a 'chain song'. Most melodies are based on anhemitonic pentatonic modes and show a preference for disjunct movement. A small category of pentatonic melodies contains clearly emphasized and definitely sounded semitones. There is a variety of rhythmic organization. The basic beat may be divided into two or three with a variety of accentuation and the beats themselves grouped to give simple

and compound forms of duple and triple metres or additive metres (see exx.3, 4 and 5).

The *juoigos* repertory can be grouped into four categories according to content. Songs of the first group relate to landscapes and such specific features as lakes, mountains (ex.3), rivers, forests and reindeer pastures, as well as to transient natural phenomena and impressions (the midnight sun, rainbows, the appearance of the sea). Such songs are common mainly in Sweden (in the region around Pitea and Luleå) and are comparatively rare in other regions. The second group comprises *juoigos* for all the animals of Lapland: animals of the water, land and air (ex.4). The third and largest group of *juoigos* concerns people (ex.5). The likely subjects are the singer's close relatives and friends, acquaintances and such local characters as priests, officials and merchants. A further and more recent category consists of songs about modern objects and technical achievements. What Ruong has called 'complex joiks' combine themes from different groups and are mainly epic in character. They are typical of Swedish Lapland and the Skolt Sámi in north-eastern Finland. The repertory must once have been much more extensive; but after the shaman meetings and rituals disappeared, the music focussed mainly on the three groups described above, although Tirén found 'magic songs' – songs about supernatural creatures, sacrificial songs and incantations – surviving in the 20th century.

Syllables and particles form the basis and often the entire text of a *juoigos* melody. In earlier times they were thought to be magical interjections and were believed by the shaman to derive from the language of the spirits. There are many ways in which the texts could be made up from the now 'meaningless' syllables and particles. In many songs only the name of the person or animal concerned is given (exx.4 and 5). But other words or whole phrases may be woven in or a coherent syntactical text may be used.

There are two main 'appropriate occasions' for singing: work (dealing with reindeer, hunting and fishing – situations which ensure immediate contact with nature) and social activity (particularly any kind of gathering associated with the *sii'da* system). On these occasions the Sámi not only sing old and well-known melodies, but also invent and develop new ones. The community plays an important part in disseminating songs. Where the older forms of work, such as reindeer breeding, hunting and fishing, have been replaced by other sources of income and the *sii'da* system has disintegrated, the *juoi'gat* is rare or has disappeared entirely.

Turi believed that to sing 'a definite melody with or without text' was to give meaning to a melody and to remember it (Demant). The community provides the 'appropriate occasion', which consolidates the feeling of fellowship. For the Sámi *juoi'gat* also means to sing spontaneously, in order to keep their environment in mind and to know that their community is secure. Missionary bans may have outwardly eliminated shaman meetings, drums, shamans and their functions; but they have not prevented spontaneous song, nor have they erased memories or broken up communities.

Juoi'gat is predominantly a solo vocal genre without instrumental accompaniment, and is the only traditional form of musical expression among the Sámi. However, since the end of the 1960s new musical trends have built on traditional *juoi'gat* singing. Nils-Aslak Valkeapää of Finland influenced musical practice when he began performing *juigos* songs with guitar accompaniment. The subsequent extension of the range of accompanying instruments, and the reintroduction of the Sámi shamanic drum in the 1980s, made Sámi song a mixture of the traditional and the modern, while also popularizing it and bringing it into the broad spectrum of popular, film, dance and meditative musics. Today *juoi'gat* is an important integrating force in world music, due in part to the efforts of singer and drummer Mari Boine Persen of Norway.

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ANDREAS LÜDERWALDT

Samin, Vulfran

(fl 1543–59). French singer and composer. He was a chorister of the Confrérie de Notre Dame at Amiens in 1543–4. His *Missa 'Sancti Spiritus'* was published in Paris (RISM 1558¹); it is a parody of Sermisy's four-voice setting of the sequence, and culminates in a six-voice canon. 16 of his chansons appeared in Parisian collections (4 in 1546¹², 3 in 1546¹⁴, 1 in 1548³, 4 in 1548⁴, 1 in 1549²⁰, 1 in 1549²², 2 in 1559¹⁰). They are all set for four voices, mostly homophonically with some imitation, with melodies of limited range and expression. The poems are mostly *épigrammes* by François I and his contemporaries. (All his works are ed. in CMM, xci, 1982.)

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FRANK DOBBINS

Saminsky, Lazare

(b Vale-Hotzulovo, nr Odessa, Ukraine, 8 Nov 1882; d Port Chester, NY, 30 June 1959). American composer, conductor and writer on music of Russian origin. He studied mathematics and philosophy at St Petersburg University (1906–9) and composition and conducting with Lyadov and Rimsky-Korsakov at the conservatories of St Petersburg and Moscow (1906–10). In 1908 he and some other St Petersburg Conservatory students founded the Society for Jewish Folk Music, and in 1913 he took part in the Baron de Guinzburg Ethnological Expedition to collect religious chants of the Transcaucasian Jews. He was active as a conductor in Tbilisi, Paris and London between 1915 and 1920, and in 1917–18 he directed the Tbilisi Conservatory. In 1920 he settled in New York, where he was a founder of the League of Composers (1923) and one of its directors for two decades. He was also music director of Temple Emanu-El, New York (1924–56), where he established (in 1926) and directed the annual

Three Choirs Festival. The Jewish folk and liturgical music which he studied was subtly reworked and developed in his compositions, in which lyricism and Romantic expressiveness are blended with polyphonic and rhythmic ingenuity. He conducted his works frequently with major orchestras in the USA and Europe, and his articles were published internationally.

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(selective list)

Stage: *The Gagliarda of a Merry Plague* (opera-ballet, 1), 1924, New York, 1925; *The Daughter of Jephtha* (opera-ballet, 3 scenes), 1928; *Julian, the Apostate Caesar* (op, 3), 1933–8

5 syms.: 1914, 1918, 1924, 1926, 1932

Other orch: *Ausonia*, 1930; *To a New World*, 1932; *3 Shadows*, 1935; *Pueblo, a Moon Rhapsody*, 1936; *Stilled Pageant*, 1937; *East and West, suite, vn, orch*, 1943

Choral: *By the Rivers of Babylon*, S, Bar, chorus, 4 insts, 1926; *The Lord Reigneth*, S, Bar, chorus, pf, org, 1933; *Newfoundland Air (Thoreau)*, chorus, pf, 1935; *Out of the Deep*, T, chorus, org ad lib, c1937; *From the American Poets*, chorus, pf, perc ad lib, 1940–48; *Requiem*, 1v, chorus, orch, c1946; *Anthology of Hebrew Sacred and Traditional Songs*, cantor, solo vv, chorus, org, 1946; *To Zion*, choral fanfare, 1948; several Hebrew services

Solo vocal: *The Songs of the Three Queens*, S, pf/chbr orch, 1924; *Litanies of Women*, Mez, pf/chbr orch, 1925; *6 Songs of the Russian Orient*, 1v, pf/chbr orch, 1925–6; *Eon Hours*, 4vv, 4 insts, 1935; *Rye Septet*, 1v, 7 insts, 1942; *A Sonnet of Petrarch*, 3vv, 3 insts, 1947; *A Song Treasury of Old Israel*, 1v, pf, 1951

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NATHAN BRODER/BARBARA A. RENTON

Samisen.

See *Shamisen*. See also *Japan*, §II, 6.

Samkopf, Kjell

(*b* Baerum, 6 April 1952). Norwegian composer and percussionist. He studied composition with Finn Mortensen at the Norges Musikkhøgskole, and extended his studies into electro-acoustic music and sonology with Werner Kaegi in Utrecht. He also studied percussion in Oslo, Århus and the USA. For many years he performed in leading Norwegian orchestras and percussion groups for contemporary music. He is now professor of percussion at the Norges Musikkhøgskole.

He has composed for a variety of ensembles and instruments, but most prominent are his works for percussion, often in combination with electronic sounds. Quite a few of these have been commissions from radio and TV, film, ballet ensembles and theatres. In his best work rhythmic vitality is mirrored by a refined and varied sound in the creation of music that is strongly expressive.

WORKS

Dramatic: *Hva er den egentlige meningen med at Myotei kommer nakentil det nattlige intervju* [What is the ultimate meaning of Myotei coming naked to the nocturnal interview?], multimedia, 4 musicians, hn, 20 trbn, 5 female dancers, male actor, 20 amateur actors, 1985–6; *Aqua*, multimedia/dance, 2 perc, tape, 1986; *Sandvika 8. september 1991* (K.E. Vindtorn), multimedia, 8 perc, sound sculptures, elec gui, ondes martenot, tape, 2 glock, motorbikes, poet, synth, elecs, 1991; *Oslo 3. oktober 1992* (Vindtorn), multimedia, 7 perc, sound sculptures, elec gui, ondes martenot, tape, glock, poet, elecs, motorbikes, 1992

Orch: *Asphyxy*, big band, 1974; *En ouverture*, 1976; *Conc.*, vib, str, 1977; *Associations*, large orch, live elecs, tape, 1984; *Intention*, big band, 1986; *Waltz around the Circle*, big band, 1986; *Harstad*, sym. band, solo perc, 1991

Chbr: *Catharsis*, 7 jazz players, 1973; *Inversion no.2*, fl, org, 1975; *Duo*, ob, cl, 1976; *Solo Piece*, snare drum, 1976; *Quartet*, 4 equal perc insts, 1977; *Inversion no.3*, fl, perc, 1978, rev. 1993; *Illusions*, trbn, pf, 1979; *Inversion no.5*, solo perc, elecs, 1981; *Positive Frustrations*, big band, 1982; *Variations over Parang Chant*, 6 perc, 1983; *Self Portrait* 1984, solo perc, tape, 1984; 11. desember 1984, perc, elecs, 1984; *Ingoma for Perc Qnt*, variations on a drum solo from Burundi, Africa, 1985; *Tokke kraftverk* 22. februar 1987, pic, 2 emulators, perc, tape, 1987; *After You've Gone – Finn Mortensen in memoriam*, jazz band, 1989; *Slåtter og ild* [Dances and Fire], 20 perc, 1994; *Bergen*, ww qnt, 2 perc, 1996; *Ensemble Piece for Snare Drum II*, 8 perc, 1998

El-ac: *Etude no.1*, 1979

ARVID O. VOLLSNES

Sammarco, (Giuseppe) Mario

(*b* Palermo, 13 Dec 1868; *d* Milan, 24 Jan 1930). Italian baritone. He made his début in 1888 at Palermo as Valentin. In 1894 he appeared in Naples at the S Carlo in *La damnation de Faust* and in 1895 at the Teatro Real, Madrid, as Thomas' Hamlet, a role he repeated in 1895–6 at La Scala, where he created Gérard in *Andrea Chénier*, returning there in 1902, 1905

and 1913, and singing at Buenos Aires in 1897. His Covent Garden début was in 1904 as Scarpia; he continued to appear in London until 1914, and again in 1919. He sang at the Manhattan Opera, New York (1907–10), and at Boston, Philadelphia and Chicago (1909–13). He retired from the stage in 1919. Sammarco's voice was clear but resonant, rounded and of extensive range, as his numerous recordings (1902–15) confirm. A stylish singer, he at first specialized in operas such as *La favorite*, *Ernani*, *Rigoletto*, *Un ballo in maschera*, *Hamlet* and *La Gioconda*, but his theatrical ability later led him to prefer *verismo* roles, particularly Tonio, Gérard, Scarpia, Rafaele (Wolf-Ferrari's *I gioielli della Madonna*), and the parts he created in Leoncavallo's *Zazà* (1900) and Franchetti's *Germania* (1902).

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RODOLFO CELLETTI/R

Sammartini [St Martini, San Martini, San Martino, Martini, Martino], Giovanni Battista

(*b* 1700/01; *d* Milan, 15 Jan 1775). Italian composer, brother of [Giuseppe Sammartini](#). He was a leading figure in the development of the Classical style.

1. Life.
2. Reputation.
3. Style.

WORKS

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BATHIA CHURGIN

Sammartini, Giovanni Battista

1. Life.

Sammartini was the seventh of eight children of Alexis Saint-Martin, a French oboist who emigrated to Italy, and Girolama de Federici. He was probably born in Milan, the city in which he lived all his life. Since in his death certificate he is said to have been 74, he was presumably born in 1700 or the first two weeks of 1701. His earliest musical instruction probably came from his father. In 1717 Giuseppe and G.B. Sammartini were listed as oboists at S Celso, Milan, and in 1720 the 'Sammartini brothers' were listed as oboists in the orchestra of the Regio Ducal Teatro there. Sammartini's first known composition is an aria (lost) for the oratorio *La calunnia delusa*, performed in 1724, to which Giuseppe and other composers also contributed. His first set of vocal works which is known (also lost) dates from 1725: five cantatas for the Fridays in Lent written for the Congregazione del SS Entierro, which met in the Jesuit church of S

Fedele. Sammartini became *maestro di cappella* of the Congregazione in 1728 and continued in that post for most of his life; his last Lenten cantatas are dated 1773.

By 1726 Sammartini was called 'very famous' in his contract as substitute *maestro di cappella* of S Ambrogio (the full appointment came in 1728). Also in 1726 he composed a Christmas oratorio for S Fedele entitled *Gesù bambino adorato dalli pastori*. J.J. Quantz, who visited Milan that year, wrote grudgingly of the music of Sammartini and Francesco Fiorino as 'not bad', though he noted that they were the leading church composers of the city. In his maturity Sammartini became the most active church composer in Milan. The almanac *Milano sacro* for 1761–75 lists him as the *maestro di cappella* of eight churches, while the almanac *La galleria delle stelle* for 1775 lists 11; these included the ducal chapel S Gottardo, whose director he became in 1768 (there is no evidence to support Burney's statement that he was *maestro di cappella* of the convent of S Maria Maddalena). An excellent organist, Sammartini was praised by Burney as having 'a way peculiar to himself of touching that instrument, which is truly masterly and pleasing'.

The 1730s saw a notable stream of symphonies, concertos, sonatas and dramatic works from Sammartini's pen, and recognition of his music outside Italy. His first opera, *Memet*, was performed in Lodi in 1732, and possibly in Vienna the same year. Milan heard his second opera, *L'ambizione superata dalla virtù*, in the Regio Ducal Teatro in 1734, with such noted singers as Vittoria Tesi and the castrato Angelo Maria Monticelli. By the early 1730s he had become the leading figure in the earliest symphonic school in Europe, which included such composers from Milan and nearby as Brioschi, Galimberti, Giulini, Lampugnani and Chiesa. From 1733 there are records of Sammartini's acting as judge in competitions for positions at the cathedral and other churches; in 1762 he sat on one such jury with Padre Martini. Apart from his teaching at the Collegio de' Nobili, where he was appointed in 1730, only two of his no doubt numerous pupils can be identified with any certainty: Count Giorgio Giulini (1716–80), a popular Milanese dilettante composer of symphonies, and Christoph Willibald Gluck, who probably studied with Sammartini from 1737 to 1741. Many of Gluck's early works were influenced by Sammartini, and Gluck borrowed movements from two Sammartini symphonies for his operas *Le nozze d'Ercole e d'Ebe* (1747) and *La contesa de' numi* (1749). Sammartini's last opera, *L'Agrippina, moglie di Tiberio*, was performed in the Regio Ducal Teatro in 1743, with Carestini as Tiberius.

As Milan's most famous composer, Sammartini took a leading role in the life of the city, composing and conducting music for religious and state occasions. In January 1741 he directed a mass of his own composition in S Ambrogio in memory of Cardinal Benedetto Odescalchi. In 1742 he conducted in the church of S Paolo de' Barnabiti in Vigevano, near Milan. Many other such performances took place in and near Milan. On the birth of Archduke Peter Leopold, Maria Theresa's third son, he composed a secular cantata, *La gara dei geni*, presented in 1747 at the Regio Ducal Teatro by the Lieutenant-governor of Austrian Lombardy, Count Gian-Luca Pallavicini. In 1749 Pallavicini organized concerts on the banks of the moat of the Castello Sforzesco, some of which Sammartini directed. Sammartini

presented concerts in 1751 at both the Sforza castle and the ducal palace on the translation of the body of S Carlo Borromeo to Milan Cathedral. For Prince Joseph of Austria's birthday in 1753, Pallavicini commissioned two cantatas jointly composed by Sammartini and Niccolò Jommelli. In 1757 and 1759 Sammartini took part in *feste solenne* at S Celso. In 1758 he became one of the founders of a philharmonic society in Milan, reflecting the city's keen interest in orchestral music. From 1750 Sammartini sent mainly orchestral and chamber works to the Margrave Carl Friedrich of Baden-Durlach in Karlsruhe. The Margrave probably met Sammartini during his trip to Italy that year. A letter from Sammartini to the Margrave dated 23 November 1750 accompanied autographs of six flute quartets (called concertini), three of which remain among some 70 works by Sammartini (in *D-KA*). In 1760 Sammartini published a collection of six of his finest string trios (later issued by Leclerc as op.7), dedicating the print to Don Filippo, Duke of Parma (1721–65), one of his most important patrons. During the 1750s and 60s he came into contact with some of the leading composers of the younger generation, notably J.C. Bach, who lived in Milan from about 1755 to 1762, and Luigi Boccherini, who played in orchestras under Sammartini's direction in Pavia and Cremona for the festivities in July 1765 on the visit of the Infanta Maria Luisa, future wife of Archduke Leopold. Sammartini is mentioned in Leopold Mozart's letters from Milan in 1770: he heard Wolfgang perform and warmly supported him when there were intrigues against his opera *Mitridate, rè di Ponto*. Leopold described Sammartini as a person 'whom everyone trusts'. During 1770 Sammartini also met Charles Burney, who visited Milan in July and left a valuable description of musical life in the city and performances of Sammartini's music. Burney heard a mass, a motet and an 'excellent' symphony by Sammartini. He praised the skilful composition of the orchestral portions of the mass and the beautiful *adagio* aria in the motet; but in the mass he criticized an 'excessive number' of fast movements and the extremely active violins. He observed that despite Sammartini's advanced age 'his fire and invention still remain in their utmost vigour'. Sammartini's circle of friends included the poet Giuseppe Parini and leading Milanese figures who were members of the Accademia dei Trasformati.

Between April and September 1773 Sammartini composed six string quintets, his last extant dated works. That Sammartini's death in January 1775 was unexpected is shown by the schedule of 24 performances in Milanese churches planned for 1775 (published in the almanac *La galleria delle stelle*). The death certificate, dated 17 January 1775, states that Sammartini had died two days earlier and was buried in the church of S Alessandro on the evening of 16 January. Musicians from S Fedele, Milan Cathedral and elsewhere joined in a memorial service on 18 January; the Office and Solemn Mass were sung before a great gathering of people because (as the death certificate states) he was 'a most excellent master and celebrated by a most brilliant renown'. Of Sammartini's family, all that is known is that he was married twice, first to Margherita Benna (5 June 1727; *d* 13 Nov 1754) and then (on 23 June 1755) to Rosalinda Acquanio (aged 17), and that his daughter, Marianna Rosa (*b* 11 Sept 1733), was a singer.

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2. Reputation.

It appears that Sammartini's music was better known outside Italy than in his native land. Many of his works were published in Paris and London, especially by Leclerc, Venier and Walsh. One of his symphonies (j-c65) was performed in Amsterdam in 1738. Most of his surviving early works are in the Blancheton collection (*F-Pc*), formed in Paris apparently between about 1740 and 1744. The Concert Spirituel performed a Sammartini symphony in 1751 and his complex ensemble concerto in E♭ (published by Cox in 1756) was played by La Pouplinière's orchestra. His music gained equal popularity in England. It was admired by the Duke of Cumberland, brother of George III, and there is a mention of Sammartini in Sterne's *A Sentimental Journey*. According to Giuseppe Carpani, an early biographer of Haydn, Sammartini's music was introduced in Vienna by Count Harrach, governor of Lombardy from 1747 to 1750. Carpani reported that the music won immediate success and was patronized by such noblemen as Counts Pálffy, Schönborn, Lobkowitz and Clam-Gallas. A sacred choral work by Sammartini was performed in the Burgtheater, Vienna, in 1756, and a 'concert de plusieurs instruments seuls' was given there on 19 and 28 February 1758. A letter from Fra Giovanni Falasca to Padre Martini, dated 30 June 1756, refers to an academy organized for 1 July at which 'Sammartini wishes him to hear the compositions he intends to send to Vienna'. Although no proof exists for Carpani's statement that Prince Esterházy commissioned two works a month from Sammartini, a 1759 inventory of the Esterházy collection lists two of his symphonies. There were performances of his music in Prague as early as 1738, and the library of the Waldstein family (formerly in Doksy, now in Prague) holds the largest of all Sammartini collections, including 33 authentic symphonies.

While Sammartini's influence on Gluck has long been acknowledged, his influence on J.C. Bach and Luigi Boccherini should be further investigated. Bach knew Sammartini, whom he described as a 'strong composer'. Both men participated in two academies led by Bach in about September 1760 at Casalmaggiore and Mantua in honour of the Princess of Parma. Boccherini also modelled the exposition of his string quartet op.2 no.2/i on Sammartini's 'Parma' Notturmo no.4/i. Sammartini's possible influence on Haydn was first mentioned by Carpani, who recounted that the Bohemian composer Josef Mysliveček (1737–81), on hearing some symphonies by Sammartini about 1780, exclaimed: 'I have found the father of Haydn's style'. Though Haydn strongly denied any influence of Sammartini in remarks to his biographer G.A. Griesinger, a study of Sammartini's music shows a marked affinity between the composers in rhythm, structure and even in the province of musical humour. A favourite type of retransition in middle-period Sammartini symphonies (e.g. j-c4, first movement) appears also in several early Haydn symphonies.

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3. Style.

Sammartini's music falls into three style periods which reflect the major trends in music between the 1720s and the time of his death. The early period, c1724–39, shows a Baroque–Classical style mixture; the middle period, c1740–58, is early Classical, and the style most characteristic of

Sammartini; the late period, c1759–74, points to later Classical developments. Despite these changes, certain basic characteristics can be seen in works of all periods, especially an intense rhythmic drive and continuity of structure; a remarkably varied treatment of sonata form, in which the recapitulation usually contains many changes in the order of ideas and their presentation (variants of the main secondary theme being especially common); and an unusual sensitivity to textural arrangements and contrasts, favouring non-imitative counterpoint with contrasting motifs in the two violin parts. Sammartini composed some of the earliest dated symphonies: movements from two symphonies were used in 1732 as introductions to acts 2 and 3 of the opera *Memet*. His symphony in G minor j-c57, whose finale Gluck borrowed for *La contesa de' numi*, anticipates the *Sturm und Drang* style by more than 20 years. Three ensemble concertos, two in E \flat (one published in 1756) and one in A, anticipate the *sinfonia concertante* in their scoring and two-movement arrangement. In his old age Sammartini produced some of the earliest string quartets (1763–7) and string quintets (1773), the latter scored for the unfamiliar combination of three violins, viola and bass instrument. The few surviving sacred cantatas and liturgical works show a dramatic approach to text setting and an orchestral sophistication of a kind generally associated with the Viennese school. All these examples reveal a composer who was in the vanguard of musical developments throughout his life, and an artist of the greatest integrity and seriousness.

Sammartini's early orchestral music was influenced by the north Italian concerto tradition, especially Vivaldi. The 18 early symphonies have three movements, in the succession fast–slow–fast, some with minuet finales. There is no evidence to support the oft-repeated statement that Sammartini wrote a four-movement symphony in 1734. The only extant four-movement symphony (j-c39) is undated, and the fourth movement is an appended minuet taken from a trio sonata. The symphonies are scored for string orchestra, seven being trio symphonies (most omitting the violas), an important early type. Nearly all the movements have binary division: most of the longer allegros are in sonata form; the slow movements and minuets favour simple binary designs. The movements in sonata form are characterized by well-defined key areas, themes and thematic contrasts, long developments and clear recapitulations, which almost always begin with the opening theme in the tonic key. Multithematic movements are the most common, but some early examples of Classical monothematic sonata form already appear (e.g. in j-c14, first movement, and j-c39, third movement). Though homophony predominates, several movements contain refined textural arrangements and new uses of counterpoint. Sammartini transferred to the symphony the lyrical slow movement of the concerto. He favoured the 2/4 Andante, which became the standard type of Classical slow movement. He preferred the moderate 3/4 to the fast 3/8 minuet, and also wrote long finales in 2/4 and 3/8, some of them in *buffo* style. The main influences in the early symphonies derive from the concerto and the trio sonata rather than the Italian overture. The symphony is already established as an independent genre in these works.

Most of the 37 middle symphonies call for two horns or trumpets as well as strings, and end with minuets, some with trio sections. There are also a few two-movement symphonies (fast–minuet). Movements become longer,

harmonic rhythm slower, and almost all movements are in sonata form, including slow movements and minuets. Contrast is intensified in texture, rhythm, dynamics and mood. Many first movements have a motoric character, using themes composed of short modules, half a bar and one bar in length. Melodic continuation by literal or varied repetition and contrast replaces the frequent sequential expansion of the early style. While the development section itself is usually short, developmental interest is supplied by motivic development within themes, thematic derivations and reformulated recapitulations (which act as second developments). The slow movements, often in the minor mode, are among Sammartini's finest creations. Warmly lyrical, concise in form, full in texture and rich in harmony, they contain his most personal expression, ranging from delicate charm to profound melancholy.

In the 12 late symphonies (including eight in *F-Pc* dated 1768–72) there are independent oboe parts and the cello and bass are often separated. There are longer and more varied periods, a more intense lyricism (which invades even the fast movements) and more complex harmony. The texture resembles the chamber style, with frequent dialogue among all the instruments, and far greater use of imitation, especially in the slow movements. The language in these works often has a Mozartian flavour (fig.2).

Sammartini's orchestral music has a bright, transparent sound. Rhythmic effects are a prime source of interest and vitality: in the careful variation and contrast of rhythmic patterns and articulations, the deft mixture of regular and irregular phrase lengths, and the carefully calculated changes in rhythmic values. Sammartini avoided large-scale thematic repetitions, preferring understatement to the least possibility of redundancy. The frequent elision of themes and sections produces a strong continuity that is the essence of his style.

Sammartini's concertos have been studied by Ada Gehann. To the 11 authentic works must be added six others: four dating from about 1760–64 (in *D-W*), one from about 1755–60 (*D-Rp*) and a fragmentary middle-period concerto (*CH-SAf*, probably composed in the 1750s). 12 are for violin, two for flute and others for a variety of instruments. All but the two-movement ensemble concertos j-c73, 73.1 and 76 have the usual three movements, and all are in major keys. Most use a three- or (more often, and always in late works) four-ritornello plan, the opening ritornello being in two sections and moving to and from the dominant key (the subdominant in the early concerto j-c69). The second ritornello is in the dominant, and in the early and middle concertos may modulate to a related minor key. The third ritornello (in those movements with four) appears in the tonic after a modulatory episode which, in works written after about 1750–55, returns to the tonic by way of a retransition over a dominant pedal. Most early movements end with a return of the complete opening ritornello; later ones with a shortened (fourth) ritornello or its closing bars. A cadenza is prescribed before the final ritornello in most movements. Features of sonata form are found not only in the basic tonal layout but also in the frequent integration of the solo episodes with motifs, rhythmic figures and phrases derived from the ritornello, the quasi-developmental character of the second solo episode in some works and the recall of the opening of the

movement at the beginning of the third ritornello in the tonic. The later concertos incorporate more thematic interplay between soloist(s) and orchestra. In the outer movements typical textural contrasts in the episodes come from the reduction and expansion of the accompaniment; the soloists tend to dominate in the lyrical slow movements. Two of the violin concertos (j-c77 and 70) are largely symphonic, with some solo passages. Even the earliest concertos reflect Classical trends.

More than 265 chamber and solo works constitute the bulk of Sammartini's extant music: string quintets, flute and string quartets (many omitting the viola), trios, duets, solo sonatas for flute, violin and cello, accompanied sonatas for harpsichord and violin, and keyboard sonatas. In general the chamber works are more lyrical, more ornamental and more intricate in rhythm than the orchestral music. Most are organized in two- and three-movement cycles typical of the early Classical style: slow/fast–minuet/fast; slow–fast–minuet; or fast–slow–minuet; some violin sonatas have the Baroque four-movement plan. The keyboard sonatas in one to three movements incorporate both chromatic details and virtuoso figuration. The string trios for two violins and bass form the largest and most important group, and were extremely popular, as the many surviving copies indicate. The relation between the instrumental parts (especially the violins) varies considerably from the complete domination of the first violin to frequent dialogue and imitation, none of the sonatas being consistently imitative in late Baroque fashion. Six late 'sonate notturne' dedicated to his important patron the Duke of Parma reflect the trend towards the elimination of the continuo and achieve an equality of parts within a basic homophonic texture which is close to the ideal of the mature string quartet. Sammartini's most complex chamber works – in texture, harmony, rhythm and melody – are his late solo concertinos for string quartet, his *quartetti* and his quintets, all in three movements. Several movements of the early 1770s are especially forward-looking, and many are marked by special features, such as the recapitulation starting in the dominant minor in the second movement of the E \flat Concertino and the imitative main theme of the third movement of Quintet no.4 (an early example of a Viennese procedure found also in the second movement of the late symphony j-c2). The slow movements of Quintets nos.1 and 4 are surely among the most beautiful of the Classical period, while the lyricism, chromaticism and varied sonorities of Quartetto no.5 invite comparison with Boccherini.

Sammartini's three operas follow the conventions of *opera seria*. The arias, almost exclusively in da capo form, are carefully written and often intensely expressive, especially in the operas of the 1730s. The few extant sacred works show that Sammartini was a master of the style. The more substantial works, such as the mass sections, psalm settings and *Magnificat*, synthesize the *galant* and learned styles in large-scale arias, movements in sonata form for solo and choral groups, and concluding fugues. Each of Sammartini's extant Lenten cantatas contains a one-movement overture, three arias prefaced by recitatives, and a concluding 'chorus' of the solo soprano, alto and tenor voices. The 'chorus' of *Il pianto degli angeli della pace* is also heard twice in the beginning, giving the work a rondo-like structure; dating from 1751, it is outstanding among his sacred output. The serious mood of these works is reflected in the use of flat keys and the many minor-key movements. Recitatives make telling use of

chromatic and dissonant harmonies, especially diminished 7th chords, and the arias have great lyric beauty and dramatic power. The principal sections of the arias show the same formal ingenuity as the instrumental movements in sonata form. It is in Sammartini's religious works that many of his most dramatic and sophisticated pages are found, as well as a grandeur of effect absent from his other works.

Sammartini's music played a fundamental role in the formation of the Classical style. He was one of the most advanced and experimental composers of the early Classical period, and the first great master of the symphony, preserving his individuality despite the rise of the Viennese and Mannheim schools. Though the extent of Sammartini's influence is still not fully measured, the high quality of his music places him among the leading creative spirits of the 18th century.

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WORKS

Editions: *The Symphonies of G.B. Sammartini*, i: *The Early Symphonies*, ed. B. Churgin (Cambridge, MA, 1968) [J-C 7, 9, 14–15, 23, 32–9, 59, 64–7, 88 (ov.)] *G.B. Sammartini: Ten Symphonies*, ed. B. Churgin, in *The Symphony 1720–1840*, ser. A, ii (New York, 1984) [J-C 4, 7, 26, 38–9, 44, 46, 52, 57, 62a]

j-c number in Jenkins and Churgin (1976); many additional sources listed in Brusa and Rossi

orchestral

Extant works: 142 syms. (incl. 75 doubtful and spurious; 5 lost); 30 concs. (4 spurious, 9 doubtful); 12 concs., vn, orch; conc., 4 vn orch; 2 concs., fl, orch; conc., 2 ob, 2 vn, orch; conc., 2 ob, vn, orch; 8 orch concertinos (incl. 1 doubtful, 1 lost); 4 marches and minuets. Principal MS sources *CZ-Pnm*; *D-KA*; *F-Pc*, *Pn*; *S-Skma*; printed works listed below.

op.

2	XII sonate, 2/3 vn, b (Paris, 1741/2), attrib. Giuseppe Sammartini: nos.1 (F), 5 (F), 8 (F), 11 (F), j-c38, 35, 37, 33 [nos.2, 6, 10, 12 by A. Brioschi; for others see below]; no.8 also in <i>Six Sonatas ...</i> by Lampugnani and St Martini, op.2 (London, 1745); no.11 also in <i>Six Concertos ...</i> by Sigr. Gio. Batt. St Martini of Milan & Sigr. Hasse (London, 1751)
—	Conc., vn, orch (Paris, c1742–51), lost, j-c appx [App.] C9.1
2	Three Concertos [symphonies] (F, D, D), 2 hn, 2 vn, va, b, j-c10 (London, c1747) [nos.1, 3 by ? M. Chiesa]
6	[VI] Concerti grossi (G, A, E, A, D, A), 2 vn concertino, 2 vn, va, vc, b/org

(London, 1757), arrs. by F. Barsanti of a sym. (j-c51), trios and qts [nos.3–6 from op.5 (Paris, 1749/50), no.2 from op.5 (London, 1756) and op.9 (London, 1762), see below and appx A1–6]; no.1 ed. in MC, xlvi (1976)

4 An Overture (D), and 2 Grand Concertos (B¹, D), 2 ob, 2 hn, vn, solo, 2 vn, va, vc, db, j-c21, 78, 70 (London, 1766)

Conc. (E¹), 2 ob, 2 hn, 2 solo vn, 2 vn, va, vc/hpd, j-c73, in Four Overtures & One Quattro ... by Sigr. Felice Degiardinio and One Concerto ... by Sigr. Gio Batta St Martini (London, 1756)

Ovs.: no.4 (A), 2 vn, va, bc, j-c61, in Sei ouverture ... da vari autori, op.4 (Paris, c1753–5) [= Quartetto no.2, see below]; no.1 (A), 2 hn, 2 vn, va, bc, j-c62a, in Sei ouverture ... da vari autori, op.7 (Paris, c1753–5); no.4 (g), 2 vn, va, bc, j-c58a, in Sei ouverture ... da vari autori (Paris, 1758) [also as no.55 in Sinfonies périodiques (Paris, 1763)]; Six Overtures by St Martini, Galuppi, Jomelli (London, c1760), lost; nos.3 (E¹), 6 (G), 2 hn, 2 vn, va, bc, j-c29, 47, in Six Favourite Overtures ... by Galuppi, St Martini & Jomelli (London, 1761)

Quartetto no.2 (A), 2 vn, va, bc, j-c61, in Six Symphonies ... Stamitz ... the Earl of Kelly, and others, op.2 (London, c1765) [see Sei ouverture ... da vari autori, op.4, above]

Sinfonias: no.5 (A), 2 vn, bc, j-c64, in Sinfonie ... dei piu celebri autori d'Italia, bk 1 (Paris, 1747); no.3 (D), 2 vn, va, bc, j-c18, in Simphonie nouvelle ... Jomelli (Paris, c1751); no.? in Sei sinfonie ... da Jomelli, Wagenseil, Flaminghino, San Martini (Paris, 1756), lost; no.3 (c), 2 hn, 2 vn, va, bc, j-c8, in VI sinfonie ... da vari autori, op.9 (Paris, 1757)

Syms.: nos.3 (F), 5 (B¹), 2 vn, bc, j-c37 and 66b, in Six Sonatas ... by Lampugnani and St Martini, op.2 (London, 1745)

Arrs. pubd in 18th-century anthologies, j-c33.III, j-c39.IV

Spurious: Six Symphonies ... Sans Martini et Briochi (Paris, c1750)

other instrumental

Extant works: 6 qnts, 3 vn, va, b, 1773, ed.

in Cattoretti (1991–2); 29 qts (incl. 6 solo concertinos, 5 dated 1763–7, and 6 quartetti dated c1771), 3 vn, vc/b, or fl, 2 vn, vc/b, or 2 vn, va, vc/b; c170 trios (incl. 24 doubtful, 17 lost), 17 more not evaluated, most for 2 vn, bc; 8 sonatas, fl (incl. 2 doubtful); 10 sonatas, vn (incl. 1 doubtful); 6 sonatas, hpd, vn; 8 sonatas, vc (incl. 2 doubtful); c40 sonatas, hpd/org (many doubtful); 28 sonatas, 2 fl/vn (most doubtful); 2 sonatas, mand (not yet evaluated)

Principal MS sources: *CH-E*; *CZ-Pnm*; *D-KA*; *F-Pc*, *Pn*; *I-Mc*; *S-Skma*: printed works listed below.

op.

2	XII sonate (Paris, 1741/2) [see above], nos. 3, 4, 7, 9 (D, A, A, B), for 2 vn, bc; attrib. Giuseppe Sammartini
1	Six Sonatas (A, E, E, A, F, D), 2 vn, bc (London, 1744), ed. in TCMS, ix (1990); no.1 also in <i>Sinfonie ... dei piu celebri autori</i> (Paris, 1747); no.3 by ?Brioschi; no.5 also in <i>Sinfonie ... dei piu celebri autori d'Italia</i> (Paris, c1744); no.6 doubtful
4	Sei sonate (B, G, B, G, F, G), vc, bc (Paris, 1742); no.6 doubtful
5	XII sonate (A, C, G, B, E, A, D, G, A, G, D, G) (Paris, 1749/50), attrib. Giuseppe Sammartini: nos.1–8 for 2 vn, bc; nos.9–12 for fl, 2 vn, bc [see op.6 above]; nos.9–12 also in op.9 (London, 1762) [see below]
—	Sonates, fl, bc (Paris, c1750), lost
5	Six Sonatas (A, G, E, E, A, E), 2 vn, bc (London, 1756/R), ed. in TCMS, ix (1990)
—	Sonate a tre strumenti (B, D, C, B, A, E), 2 vn, b (Milan, 1760); also as Sei trio, op.5 (Paris, 1766) and Sei sonate notturne, op.7 (Paris, c1763–7); ed. B. Churgin, <i>Early Music Monuments</i> , v (Chapel Hill, NC, 1981)
8	Six solos (G, D, D, G, G, G), fl/vn, bc (London, 1759); nos.3–4 doubtful
6	Sei sonate notturne (D, G, E, C, G, D), 2 vn, bc (Paris, c1763–7); attrib. Giuseppe Sammartini
9	Six sonatas call'd Notturmi's (G, D, G, D,

	C, A), fl, 2 vn, bc (London, 1762) [see op.5 (Paris, 1749/50) above]
—	Six Sonatas (D, G, C, D, G, D), fl, vn, bc (London, 1762)
10	A Third Set of Six Sonatas or Duets (G, D, G, D, G, G), 2fl/vn (London, 1763); nos.3–6 doubtful
—	Sei sonate (C, D, G, F, B \flat , E \flat), hpd, vn (London, 1766; Paris, 1766)

Sonata no.4 (G), 2 fl, bc, in Sei sonate ... di differenti autori (Paris, c1750) [= no.4 (G), in Six Sonatas ... by Jomelli (London, 1753)]; Duet no.4 (D), 2 fl/vn, in Scielta di Sei duetti (Paris, n.d.)

Sonatas, hpd: nos.2 (G), 3 (E \flat ; doubtful), in A Collection of Lessons ... by Jozzi, St Martini, Alberti, Agrell, bk 1 (London, 1761); nos.2 (C; doubtful), 4 (D), in A 2d Collection of Lessons, bk 2 (London, 1762); nos.2 (G; doubtful), 3 (C), in A Collection of Lessons, bk 3 (London, 1764), nos.3 (B \flat), 4 (C), 5 (B \flat ; doubtful), in 6 Select Sonatas (London, 1769); 18 sonatas (some doubtful), ed. M. Dellaborra (Milan, 1999)

Doubtful and spurious: Sonata no.3, 2 vn, bc, in Six Sonatas ... by Lampugnani and St Martini, op.1 (London, 1744), same as no.1 in Six Sonatas (Edinburgh, c1760), attrib. Lampugnani (c1745); Six Sonatas ... St Martini, Brioschi and Other Masters, 2 vn, bc, 3rd set (London, 1746); Six Sonatas or Duets, 2 fl/vn, op.4 (London, 1748); A Second Set of Six Sonatas or Duets, 2 fl/vn, op.7 (London, 1757); Sonata, hpd, no.7 (D), in XX sonate, op.2 (Paris, 1760); Six Sonatas or Duets, 2 fl/vn, op.V[II] (London, c1760); Six Sonatas, 2 vn, bc (Edinburgh, c1760); Six Easy Solos, fl/vn, bc (London, 1765); Sonata, hpd, no.5 (F), in Raccolte musicale, op.5 (Nuremberg, 1765); A Favourite Lesson (G), hpd (London, c1775), except third movement; Sonata, G, vc, bc, by M. Berteau (see Adas)

stage

first performed in Milan, Regio Ducal Teatro, unless otherwise stated

Memet, j-c88 (tragedia, 3), Lodi, 1732, *A-HE*; ov. ed. B.Churgin, *The Symphonies of G.B. Sammartini*, i: *The Early Symphonies* (Cambridge, MA, 1968)

L'ambizione superata dalla virtù, j-c89 (drama, 3, after A. Zeno: *Alessandro*)

Severo), 26 Dec 1734

L'Agrippina, moglie di Tiberio, j-c90 (dramma per musica, 3, G. Riviera), 3 Feb 1743

La gara dei geni, j-c91 (componimento drammatico, Riviera), 28 May 1747; 1 aria extant

Ballet music, partly by Sammartini, lost, in: Antigono (pasticcio, arr. M. Chiesa), 26 Dec 1752; Demofonte (N. Jommelli), 3 Feb 1753; Ciro in Armenia (M.T. Agnesi-Pinottini), 26 Dec 1753; Lucio Vero (Jommelli), 26 Jan 1754; Il trionfo d'amore, 1773 [not attrib. Sammartini]

other secular vocal

Campana che suona, glee, SAB, j-c98, ed. T. Warren, A Collection of Catches, Canons, and Glees, i (London, 1762)

Cants.: Paride riconosciuto, j-c C13, Milan, 1750, lost; La reggia de' fati (G.E. Pascali), j-c91.1, Milan, 1753, collab. N. Jommelli, *F-Pn* [as Serenata, Acts 1–2]; La pastorale offerta (Pascali), j-c91.2, Milan, 1753, collab. Jommelli, *Pn* [as Serenata, Act 3]; Iride (F.A. Mainoni), j-c C16, Milan, 1772, lost

Arias: Chiusi i lumi cheto giace, S, 2 vn, va, bc, j-c93, *F-Pc*; Deh spiegate quel affanno, S, 2 tpt, 2 vn, va, bc, j-c94, *Pc*; Fieri venti già soffiano, S, 2 tpt, 2 vn, va, bc, j-c96, *D-KA*; Non così rapido scende dal monte, S, 2 tpt, 2 vn, va, bc, j-c92, *F-Pc*; Non hà dolor più rio, A, 2 vn, va, bc, j-c95, *B-Bc*; Se voi che serva almen, S, 2 vn, va, bc, j-c97, *Bc*

Terzetto: Perché sì lento il giorno, 3 S, 2 tpt, 2 vn, va, bc, j-c99, *F-Pc*

sacred vocal

Principal source: *CH-E*

Orats: 1 aria, lost, in La calunnia delusa (G. Machio), j-c C18, Milan, 1724; Gesù bambino adorato dalli pastori, j-c116, Milan, 11 Jan 1726, 1 aria extant; L'impegno delle virtù (T.A. Ricchini), j-c C19, lost

Ky–Gl, j-c100; Ky, j-c101; Gl, j-c102; Cr, j-c103; 2 lits, j-c109–10; Mag, j-c111, ed. M. Alberti (London, 1972); 2 TeD, j-c114–15, 1 dated 1771; Beatus vir, j-c104; 2 Dixit Dominus, j-c105–6; 2 Laudate pueri, j-c107–8; Miserere, j-c112, 1750; Nisi Dominus, j-c113; other works not evaluated

8 Lenten cants.: Il pianto di S Pietro, j-c117, 5 March 1751; Il pianto delle pie donne, j-c118, 12 March 1751, ed. in RRMCE, xxxiv (1990); Il pianto degli angeli della pace, j-c119, 19 March 1751; Pianto di Maddalena al sepolcro, j-c120, 26 March 1751; Maria addolorata, j-c121, 2 April 1751; Gerusalemme sconoscente ingrata, j-c122, 9 March 1759; L'addolorata divina madre, j-c123, 6 April 1759, ed. in Vaccarini; Della Passione di Gesù Cristo, j-c124, 14 March 1760

11 contrafacta, j-c B1–11; no.1 ed. J. Corfe, Sacred Music (London, c1800), Eng. text; no.3 also in *CH-SAf* with different text

Doubtful: The Lord is righteous (contrafactum), ed. J. Corfe, Sacred Music (London, c1800); 2 masses; 2 Ky–Gl–Cr; Ky; 2 Cr; 2 lits; Mag; Miserere; Tantum ergo

Lost: 40 sacred cants.; Mag, Prague, 1738; Stabat mater, Milan, 1762

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Sammartini [S Martini, St Martini, San Martini, San Martino, Martini, Martino], Giuseppe [Gioseffo] (Francesco Gaspare Melchiorre Baldassare)

(*b* Milan, 6 Jan 1695; *d* London, ?17–23 Nov 1750). Italian oboist and composer. He was the son of a French oboist, Alexis Saint-Martin, and the elder brother of the composer Giovanni Battista Sammartini. The report of his death (discovered by Evelyn Lance) appeared in the *Whitehall Evening Post* of Saturday, 24 November 1750: 'Last week died at his Royal Highness, the Prince of Wales, Signior S. Martini, Musick Master to her Royal Highness and thought to be the finest performer on the hautboy in Europe'.

Sammartini probably studied the oboe with his father, with whom he performed in an orchestra at Novara for a religious ceremony in 1711. In 1717 he and G.B. Sammartini were listed as oboists at S Celso, Milan, and in 1720 the 'Sammartini brothers' were oboists in the orchestra of the Teatro Regio Ducale there. An oboe concerto by Giuseppe was published in Amsterdam as early as about 1717, and in 1724 he contributed an aria and sinfonia for the second part of a Milanese oratorio, *La calunnia delusa*. J.J. Quantz, who visited Milan in 1726, regarded Sammartini as the only good wind player in the opera orchestra; when he went to Venice he ranked him with the violinists Vivaldi and Madonis as the outstanding players he had heard.

Sammartini left Italy for Brussels and then for London, where his collection of 12 trio sonatas, published by Walsh & Hare, had been announced on 30

September 1727. He was witness to his sister Maddalena's marriage in Milan on 13 February 1728, and on 13 July 1728 he was granted a passport to travel to Brussels with his pupil Gaetano Parenti. Burney erroneously mentioned that Giuseppe's first appearance in England occurred at a benefit for 'signor Piero' at the Little Theatre in the Haymarket on 4 April 1723. The first reference to Giuseppe in England appears in London advertisements for a concert at Hickford's Room on 21 May 1729, which also featured 'several pieces on the hautboy by the famous Sig. St. Martini of Milan, just arrived from the Court of Brussels' (Lasocki, 887). Sammartini remained in London for the rest of his life, quickly winning recognition as a brilliant performer. He performed at Lincoln's Inn Fields on 13 May 1730. In the same year he played for Maurice Greene at Cambridge when Greene obtained the MusD degree, and also gave a successful benefit concert there. Sammartini took part in concerts at Hickford's Room on 20 March 1732 (benefit concert) and 20 April 1733, and in the Castle concerts, and he played in the opera orchestra at the King's Theatre. Burney mentioned an aria sung by Farinelli in Porpora's *Polifemo* (1735) that was 'accompanied on the hautbois by the celebrated San Martini'. Though Hawkins said that Sammartini was at first allied with Bononcini, he also played in Handel's orchestra. Dean pointed out that Sammartini's name is attached to many oboe solos in Handel's opera autographs, such as the difficult obbligato for the aria 'Quella fiamme' in *Arminio*, Act 2 (1737). On 14 March 1741 Sammartini performed an oboe concerto at a benefit performance of Handel's *Parnasso in festa* at the Haymarket Theatre. Giuseppe probably also played the flute and recorder; he composed numerous works for these instruments and such doublings were standard for orchestra players of that time.

Entries in the household accounts of Frederick, Prince of Wales, and his wife Augusta show that Sammartini became the music master of Augusta and her children in 1736, remaining in this post until his death, as noted in the obituary. Sammartini dedicated his 12 sonatas op.1 (1736) to Frederick, and his 12 trios op.3 (1743) to Augusta. A set of three ballets exists, with an overture ascribed to Frederick, that Sammartini wrote for the birthday of Frederick's daughter, Lady Augusta. Fiske suggested that the masque *The Judgment of Paris* performed at Cliveden for Lady Augusta's third birthday in 1740 was actually composed by Sammartini, not Arne, who also wrote a masque to the same text. Hawkins further mentioned a 'musical solemnity' by Sammartini that was publicly performed in the chapel of the Bavarian minister.

While Sammartini's chamber music was extremely popular (his op.1, especially, was often reprinted), his orchestral music apparently became well known only after his death. Most of the concertos and overtures were published posthumously, becoming so popular that they regularly appeared on the programmes of the Concert of Ancient Music well into the 19th century. Between 1776 and 1790 his concertos and overtures were performed there more frequently than works by any other Italian composer, including Corelli. Some of Sammartini's marches and minuets were performed for the king's birthday as late as 1770–75. Hawkins praised Sammartini as the 'greatest [oboist] that the world had ever known', possessing a remarkable tone that approached the quality of the human voice. He transformed oboe playing in England, and his pupils included the

fine English oboist Thomas Vincent. The letters of administration pertaining to Sammartini's estate show that he died a bachelor, leaving his estate to his brother.

Sammartini was primarily an instrumental composer, and one of the leading writers of concertos and sonatas in England between 1730 and 1750. His printed collections include 24 sonatas for flute and bass, 30 trios for flutes or violins, 24 concerti grossi, four keyboard concertos, an oboe concerto, 16 overtures, and some flute duets and cello sonatas. The tuneful Recorder Concerto in F, found in only one source (*S-Skma*), has become his best-known work. Hawkins classed Sammartini's instrumental music with that of Corelli and Geminiani. Though his music is rooted in the late Baroque style, it also reflects some later trends. There is considerable variety in the number, succession and type of movements. Most of the solo sonatas are in the more modern three-movement layout, sometimes beginning with a slow movement (which Sammartini generally preferred); trios and orchestral works often contain four or five movements, including French overtures, fugal second movements, and transitional slow movements. Sammartini's concerti grossi are scored for strings, and call for a concertino of either two violins and cello or string quartet. The concertino usually shares and elaborates material of the tutti. Op.8, nos. 4–6 are actually oboe and violin concertos; nos.4 and 5 have unique designs featuring da capo repeats and orchestral forms respectively. The concerto style also greatly influenced the trio sonatas op.3. The four concertos for harpsichord or organ are among the earliest keyboard concertos written in England. Some movements contain advanced traits such as initial binary ritornellos and binary layouts. Many binary fast movements, even in the 1727 collection, have early sonata form designs. Other more Classical features include frequent minuet and rondo finales, fast 2/4 movements, *galant* embellishments, syncopated figures and passages in slow harmonic rhythm. Sammartini was a skilled contrapuntist, a fine harmonist with chromatic leanings and a good melodist, the broad lyricism of his slow movements and minuets showing the influence of Handel. His forms are interesting and well organized. Burney and Hawkins much admired Sammartini's music, which Burney praised as being 'full of science, originality, and fire'.

WORKS

printed works published in London unless otherwise stated

orchestral

op.	
2	6 concerti grossi (A, e, c, B \flat , A, D), 2 vn, va and vc concertino, 2 vn, b (1738/R)
5	[6] Concerti grossi (e, B \flat , g, a, c, g), 2 vn, va and vc concertino, 2 vn, b (1747); arr. from trios op.3 nos.2, 3, 5, 9, 10, 12
7–8	8 Overtures (D, E \flat , d, A, D, G, D, D), 2 hn, 2 tpt, timp, 2 vn and vc concertino, 2 vn, va, bc (vc, hpd), op.7 and 6 Grand Concertos (g, A, e, C, g, A), ob, 2 vn and

	vc concertino, 2 vn, va, bc (vc, hpd), op.8 (1752/R); op.7 no.2 in 6 overture ... da vari autori, op.1 (Paris, c1755); op.7 no.4, <i>B-Bc</i>
9	Giuseppe St. Martini's Concertos (A, F, G, B \flat), hpd/org, str (1754); ed. in TCMS, ii (1988)
10	8 Overtures (G, d, A, D, B \flat ; D, F, E), and 6 Grand Concertos (E, g, A, d, e, B \flat ;) in 7 Parts (1756); 6 concertos as op.11 (c1756)
Concerto, F, ob, str, in Concerti a 5 ... libro primo (Amsterdam, c1717)	
12 concertos, <i>GB-Lbl</i> ; ob conc, <i>Mp</i> ; 3 ob concs, E \flat ; G, D, fl conc, B \flat ; <i>D-Dlb</i> ; rec conc, F, 2 fl concs, D, A, 2 vn concs, D (=ob conc. in <i>Dlb</i>), E \flat ; <i>S-Skma</i> ; fl conc, D, <i>L</i>	
Overtura (G), <i>CZ-Pnm</i> ; minuets, marches, 3 ballets, <i>GB-Lbl</i>	
other instrumental	
-	12 Sonatas (F, F, G, F, F, d, F, F, G, F, F, B \flat), 2 fl/vn, bc (1727, lost; 2/c1730/R)
1	[6] Sonate (D, G, C, G, c, b), bk 1, 2 fl, b (1736; repr. c1750 as op.4); [6] Sonate (e, G, A, a, D, A), bk 2, fl, b (c1736; repr. Paris, c1742–3 as op.3; repr. 1757 as op.12)
2	12 Sonate (G, C, e, G, D, a, D, e, G, a, A, D), fl, b (Amsterdam, c1736–7); nos.1–6 as op.2 (1745); nos.7–12 as op.4 (c1747); nos.1–3, 5 ed. in TCMS, ii (1988)
3	12 sonate (A, e, B \flat ; G, g, D, e, D, a, c, E, g), 2 vn, vc, hpd ad lib (1743; Paris, 2/1744 as op.4)
6	6 Sonatas or Duets (D, e, A, G, C, d), 2 fl, bk 1 (c1750)
13	Six Solos (G, G, G, G, g, G), fl/vn/ob, bc (c1760/R in Archivum Musicum, xxxi (Florence, 1996)

Pieces in 6 sonate a flauto traverso solo, e violoncello o basso continuo (Amsterdam, 1740), 6 Solos for Two Violoncellos compos'd by Sigr. Bonoucini and other ... authors (1748), Collection of Lessons for the Harpsichord ... by Jozzi, St. Martini of Milan, Alberti, Agrell, Bk.II/ no.6 (1762), 6 Solos for a German Flute or Violin ...

compos'd by Sigr Francesco Xaver
Richter (1764)

Duets, marches, minuets in contemporary
anthologies: see *RISM*

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ob, fl, rec, vn, bc, sonatas (no.12 ed. D.
Lasocki (London, 1981); nos.13, 15, 21–
4 ed. R. Platt (London, 1983)), (*US-R*;
various trios and solos, *B-Bc*, *GB-Lbl*,
Mp, *US-NYp*; 9 sonatas, 7 sinfonias, 1
conc., fl and rec, bc, *I-PAc*; 15 sonatas,
2 vn, bc, *CH-EN*

vocal music

The Judgment of Paris (pastoral, Congreve), Cliveden, c1740, *GB-Lbl*

9 cantatas: Ahi qual cruccio, S, hpd, *Lbl*; Da procella tempestosa, S, hpd, *B-Bc*, *GB-Lbl*; In lode della ... principessa di Gales, S, 2 vn, b, *B-Bc*; L'olmo, S, b, *Bc*; Naufraggio vicino, S, 2 vn, va, b, *Bc*; Oh vita, vita, nò, S, hpd, *GB-Lbl*; Più non sento, S, 2 vn, b, *B-Bc*; Solitudine campestra, S, b, *I-Rsc*; Tu piangi, Eurilla mia, S, be, *Rsc*

Arias: Se a ciascun l'interno affanno; Se fedel, cor mio, tu sei (Metastasio), from op
Gli orti esperidi: both *GB-Lbl*

Lost aria, Vuoi saper, in pt.1, and sinfonia to pt.2 of La calunnia delusa (orat, G.
Machio), Milan, 1724; lost aria, Vanne pur non dubitar, in La necessità socorsa dal
glorioso Santo di Padoa (orat), Milan, 1725

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See [Sanmartini, Pietro](#).

Sammons, Albert (Edward)

(*b* London, 23 Feb 1886; *d* Southdean, Sussex, 24 Aug 1957). English violinist and composer. Apart from a few lessons from his father and others, he was self-taught. He began playing professionally at the age of 11 and led the Earl's Court Exhibition Orchestra when only 13. He made his solo début playing the Mendelssohn concerto in Harrogate in 1906. In 1908 Beecham heard him playing the same concerto at the Waldorf Hotel and asked him to join the Beecham Orchestra, where he remained for five years, taking part in over 50 operas and ballets. He was leader of the Philharmonic Society Orchestra from 1913 and the orchestra of Diaghilev's Ballets Russes from 1911, touring with the latter under Monteux in spring 1913. His career as a soloist of national repute began in November 1914 when he replaced Kreisler at short notice in a performance of Elgar's Violin Concerto. He was the original leader of the London String Quartet (1907–19) and took part in the première of Elgar's Piano Quintet in London, in 1919. Sammons appeared as a soloist with leading British orchestras and formed a partnership with the pianist William Murdoch which lasted 25 years; they introduced many new violin sonatas by British composers, notably Ireland's Second Sonata in March 1917. Sammons was the dedicatee of Delius's concerto and edited its violin part and that of Delius's Sonata no.2. His complete technical mastery, characteristically large sound and sustained singing tone allied to a tough yet sensitive temperament made him Elgar's ideal interpreter of his Violin Concerto, of which he made the first complete recording with Wood in 1929, as well as often performing it under Elgar's direction.

Although his prowess as a soloist was acknowledged by such virtuosos as Kreisler, Szigeti and Heifetz, Sammons seems to have built his reputation

solely on performances in England. He composed (notably a Phantasy Quartet for strings which won the Cobbett Prize), was a professor at the RCM, and was made a CBE in 1944. From 1946 his career was hampered and finally terminated by Parkinson's disease, and it was only with difficulty that he attended his benefit concert at the Royal Albert Hall in December 1954. Considered by many to be the outstanding English violinist of his generation, he also had a modest, friendly and humorous personality.

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LESLIE EAST/ERIC WETHERELL

Samoa.

See *Polynesia*, §III, 2.

Samosud, Samuil Abramovich

(*b* Tbilisi, 2/14 May 1884; *d* Moscow, 6 Nov 1964). Georgian conductor. He graduated from the Tbilisi Conservatory as a cellist in 1906, and worked as a cellist with various symphony orchestras for a number of years. From 1917 to 1919 he was a conductor at the Mariinsky Theatre, Petrograd. He was artistic director of the Mal'iy Theatre, Leningrad (1918–36), of the Bol'shoy Theatre (1936–43), and of the Stanislavsky-Nemirovich-Danchenko Music Theatre, Moscow (1943–50). From 1953 to 1957 he was principal conductor of the Moscow Philharmonia SO and of the All-Union Radio SO. From 1929 to 1936 he taught the orchestra class at the Leningrad Conservatory, where he was made a professor in 1934.

Samosud played a distinguished role as artistic director at the Mal'iy and Bol'shoy theatres, where his broad artistic perspective, inventiveness and organizational ability were given free rein. He championed many new operas by Soviet composers, confirming the Mal'iy as the 'laboratory of Soviet opera'. He was responsible for the premières there of

Shostakovich's *The Nose* in 1930, Dzerzhinsky's *Quiet Flows the Don* in 1935, and the first eight scenes of Prokofiev's *War and Peace* in 1946. At the Bol'shoy Theatre in 1937 he conducted the première of Dzerzhinsky's *Virgin Soil Uplifted*, and the original (1947) and revised (1951) versions of Kabalevsky's *The Family of Taras* at the Stanislavsky-Nemirovich-Danchenko Music Theatre. He was also an outstanding symphonic conductor and conducted the première of Prokofiev's Symphony no.7 (1952) in Moscow.

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I.M. YAMPOL'SKY/R

Samotulinus, Venceslaus.

See [Szamotuł, Waclaw z.](#)

Sampayo Ribeiro, Mario Luis de

(*b* Lisbon, 4 Dec 1898; *d* Lisbon, 13 May 1966). Portuguese musicologist and conductor. He studied music at the Lisbon Conservatory, and then became a teacher. He was an influential force in music organization, being president of the National Musicians' Union and inspector of Portuguese youth choirs. In 1941 he founded the choral group Polyphonia, which he conducted for many years, introducing the public to much early Portuguese music. He was also director of *Opera*, in which he published numerous articles. In his books and articles he concentrated on the history of Portuguese music, particularly on composers of sacred music and opera, and on Portuguese singers.

WRITINGS

A obra musical do Padre António Pereira de Figueiredo (Lisbon, 1932)

No centenário da morte de M. Portugal (Coimbra, 1933)

Damião de Goes na Livraria real de música (Lisbon, 1935)

Do justo valor da canção popular (Lisbon, 1935)

A música em Portugal nos séculos XVIII e XIX (Lisbon, 1936)

As guitarras de Alcácer e a guitarra portuguesa (Lisbon, 1936)

A música em Coimbra (Coimbra, 1939)

Utilidades da música, através dos tempos (Lisbon, 1940)

Aspectos musicais da exposição de 'Os primitivos portugueses' (Lisbon, 1943)

Luísa de Aguiar Todí (Lisbon, 1943)
O estilo expressivo, raiz de música polifónica portuguesa (Oporto, 1943)
Livraria de música de El-Rei D. João IV: estudo musical, histórico e bibliográfico (Lisbon, 1967)

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JOSÉ LÓPEZ-CALO

Samper(e i Marquès), Baltasar

(*b* Palma de Mallorca, 3 May 1888; *d* Mexico City, 18 Feb 1966). Mexican composer and musicologist of Mallorcan birth. His father Joaquim was an opera singer. He began his musical education in Palma de Mallorca, but in 1907 he moved to Barcelona, where he studied piano with Granados and harmony and composition with Pedrell, who also instilled in him a passion for folklore. In Barcelona he was active as a pianist, composer and critic, and undertook research for the *Obra del cançoner popular de Catalunya*, a compilation of the folksongs of Catalonia. He was a founder member of the Grup dels Vuit (Group of Eight), consisting of composers who adopted a blend of French modernism and autochthonous Catalan elements.

After the Spanish Civil War ended in 1939, Samper sought refuge in France, where he was the organist of Toulouse Cathedral, before settling in Mexico in 1942. In that year he became a Mexican citizen. He taught at the National Conservatory in Mexico City, composed film music, conducted the Orfeó Català (choral ensemble of Catalan emigrés) and, as director of the Mexican Folklore Archive, undertook extensive research projects into Mexican folklore.

Samper's music presents a perfect symbiosis of the folk music of Mallorca (which he was able to investigate at first hand during his field trips for the *Obra del cançoner*) and the modern French musical tradition represented by Les Six. The rugged tunes, incisive rhythms, and rustic harmony come from Mallorcan folk music; but their refined formal treatment and their richness of timbre belong to the French modernist tradition.

His brother Julià was an organist at the cathedral in Mallorca.

WORKS

(selective list)

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Vocal and orch: *La balada de Luard el mariner* (J.M. de Sagarra), S, orch, 1938; *Càntic espiritual* (J. Racine), choir, org, orch, 1941

Orch: *Danses malloquines*, pf, str; Mallorca, suite, 1929; *Ritual de pagesia*, pf, chbr orch, 1935

Choral: *Cançó de l'Espadar*, 1933; *Pitchou omé*, 1941; *Sant Joan* (J. Terrades), 1947; *L'om* (Terrades), 1947; *Oració de monja* (Terrades), 1947

Songs, 1v, pf; works for pf; film scores

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Pablo Casals (Mexico City, c1960)

ed.: *Investigación folklórica en México* (Mexico City, 1962)

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J. Parets i Serra, P. Estelrich i Massutí and B. Massot i Muntaner: ‘Músics mallorquins a Amèrica’, *Congrés internacional d’estudis històrics Les Illes Balears i Amèrica: Palma de Mallorca 1992*, ed. R. Piña (Palma de Mallorca, 1992), 229–40

ANTONI PIZÀ

Sampion.

See [Champion](#) family.

Sampler [sound sampler]

(Fr. *échantillonneur*; It. *campionatore*).

An electronic musical instrument which has no sound of its own, but whose sounds are entirely derived from recordings. The term is borrowed from the technique of analysis that forms part of a digital recording process, in which sound waveforms are sampled in minute slices (typically between 40,000 and 50,000 times per second). The earliest such digital samplers were constructed during the 1970s. The term has recently been additionally applied to earlier analogue instruments based on any form of recording

mechanism, of which the best-known is the magnetic-tape-based [Mellotron](#); other less well-known analogue sampling instruments date from the 1930s. A digital sampler normally contains the following features for editing sections of stored samples: transposition (sometimes by means of a built-in or external keyboard), looping, reversal, insertion and removal. Since the mid-1980s self-contained 'black box' samplers without keyboards have been manufactured, often optionally linked to a microcomputer for ease of editing samples, while during the 1990s, with increased computer memory and storage capacity, this also became possible entirely within microcomputers.

From around 1980 a number of digital synthesizers began featuring sampling in addition to or instead of synthesized sounds, sometimes offering users the possibility to create or edit their own sound samples; this trend has become more common in a wide range of synthesizers and other electronic keyboard instruments, to the extent that it is no longer straightforward to distinguish between a sampler and a synthesizer, especially when an external [Controller](#) is linked to the sampler via [MIDI](#).

See also [Electronic instruments](#), §IV, 5(iii).

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HUGH DAVIES

Sampling.

A process in which a sound is taken directly from a recorded medium and transposed onto a new recording. At first sampling was done directly from original vinyl sources, with DJs mixing records first with other records, as part of a DJ set, and then during live performances. The most famous early example was the Sugarhill Gang's *Rapper's Delight*, a 15-minute single which featured rapping over a reconstituted loop of *Good Times* by Chic: it simultaneously introduced both rap and sampling to a worldwide audience. Double D and Steinski took sampling technique further in the early 1980s, using innumerable samples and cut-ups as the basis for their own non-rap tracks. Their influence can be heard on M/A/R/R/S's UK number one hit, *Pump Up the Volume*, a collection of samples (done on turntables, as was still common) overlaid on a drum machine track and bassline. Sampling technology progressed in the 1980s, with the Ensoniq Mirage (the first affordable digital sampler, 1985) and the Akai S1000 (1989) present in most recording studios. The technique was later used on rock records such

as *Bittersweet Symphony* by the Verve, which looped a pattern sampled from a string arrangement of the Rolling Stones's *As Time Goes By*.

WILL FULFORD-JONES

Samponi, Giuseppe.

See [Zamponi, Giuseppe](#).

Sampson [first name unknown]

(*fl* c1516). ?English composer. Two compositions attributed to 'Mr Sampson' appear in *GB-Lbl* Roy.11.e.xi, dated 1516. One, a very long setting in four forces of *Psallite felices*, is a Latin song in honour of Henry VIII, the other a five-voice Marian antiphon: *Quam pulcra es, amica mea*. In his use of declamation, brief motifs treated in imitation, and general avoidance of lengthy melisma, Sampson showed much greater acquaintance with continental techniques – particularly Flemish – than any other English composer of the period.

The only plausible candidate for identification with the composer yet suggested is Richard Sampson, dean of the Chapel Royal from 1523 to 1540. There is nothing in his known biography to suggest that he was in any way a musician, but it is known that he spent the years from 1507 to 1513 studying law in Paris, Perugia and Siena, and was in Antwerp in 1511; between 1514 and 1517 he was Thomas Wolsey's vicar-general in the diocese of Tournai. If he were the composer, these long years abroad could explain the continental style of his writing. Nevertheless, his known career was that of a lawyer, and then a diplomat and trusted official of Cardinal Wolsey and Henry VIII, for whom composition can at best have been no more than a hobby. Among his later benefices were the deaneries of Lichfield, Windsor and St Paul's, and the bishoprics of Chichester (1535–40) and Lichfield (1543–54); he died in September 1554.

In all likelihood, the composer whose works arose in this English milieu must be distinguished from a continental contemporary also known only as Sampson (or Samson), several of whose works appeared in German printed collections: a song in 1549³⁶, a mass cycle on the same song in 1541¹ (both of them strongly retrospective collections) and four motets in 1537¹, 1538⁹, 1541² and 1546⁶.

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ROGER BOWERS

SAMRO

South African Music Rights Organisation. See [Copyright, §VII](#) (under South Africa).

Sams, Eric

(*b* London, 3 May 1926). English writer on music. He studied modern languages at Cambridge and entered the civil service, becoming a Principal Officer in the Department of Employment in 1953. His musical studies are based on his interest in the relationship between music and language, both in the text settings of the Romantic song composers and in the more general field of aesthetics and inquiry into the nature of musical expression. Much of his work in the field of the lied is concerned with a close analysis of analogues between verbal meaning and musical motif; in his studies of Schumann he has carried this particularly far with his discovery of a cipher system used by the composer. Sams's interest in musical cryptography has also led him to a solution of Elgar's 'enigma'. In 1989 he wrote and presented a television film on music ciphers and their use by Brahms, Elgar, Schumann and others. A penetrating and well-informed reviewer with a witty and allusive style, he has written for the *New Statesman* (1976–8), and in 1977 was visiting professor at McMaster University, Hamilton, Ontario. Sams is also a noted authority on Shakespeare and his texts.

WRITINGS

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'Did Schumann Use Ciphers?', *MT*, cvi (1965), 584–91
'The Schumann Ciphers', *MT*, cvii (1966), 392–400, 1050–51
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'Elgar's Cipher Letter to Dorabella', *MT*, cxi (1970), 151–4
'Elgar's Enigmas: a Past Script and a Postscript', *MT*, cxi (1970), 692–4
'Variations on an Original Theme (Enigma)', *MT*, cxi (1970), 258–62
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The Songs of Johannes Brahms (forthcoming)

STANLEY SADIE

Samson, (Thomas) Jim [James]

(*b* Carnlough, N. Ireland, 6 July 1946). British musicologist. He studied at Queen's University, Belfast (BMus 1969), and then at University College, Cardiff (MMus 1970, PhD 1972), principally with Arnold Whittall. He was a research fellow in humanities at the University of Leicester (1972–3), then

moved to the University of Exeter, where he was successively lecturer in music (1973–86), reader in musicology (1986–92) and professor of musicology (1992–4). In 1994 he was appointed Stanley Hugh Badock Professor of Music at the University of Bristol.

Samson's main areas of study are early 20th-century music, the social history of music in east central Europe, 19th-century musical aesthetics and the piano music of Chopin and Liszt. His writings on the music of east central Europe in general and the works of Szymanowski in particular form a valuable contribution to the historiography of this area in English; he is also a leading authority on the music of Chopin. His work is based on rigorous analysis of the music but also provides shrewd insights into the social and cultural influences surrounding it.

Samson is the corresponding editor of *Current Musicology* and the English editor of *Rocznik chopinowski* and *Musica jagellonica* and is on the advisory board of *Music Analysis*. He received the honour of Order of Merit of the Polish Ministry of Culture in 1989.

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- 'Szymanowski's *King Roger*', *Music and Musicians*, xxiii/9 (1974–5), 36–41
- 'Szymanowski and Tonality', *Studi musicali*, v (1976), 291–312
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ROSEMARY WILLIAMSON

Samsony, Giovanni.

See [Sansoni, Giovanni](#).

Samuel, Adolphe(-Abraham)

(*b* Liège, 11 July 1824; *d* Ghent, 11 Sept 1898). Belgian composer and critic. He first studied painting in Liège, then took music lessons at the conservatory and soon chose to specialize in music. In 1840 he went with his family to Brussels, where he studied at the conservatory with Michelet (piano), Girschner (organ), Bosselet (harmony) and Fétis (composition). He won the Prix de Rome with his cantata *Vendetta* and later continued his studies with Mendelssohn and Meyerbeer. He became a professor of harmony at the Brussels Conservatory in 1850. He met Berlioz in London in 1853, and maintained a correspondence with him. In 1865 he organized a series of popular concerts, and in 1869 established an annual music festival. He was made director of the Ghent Conservatory in 1871.

As a critic, Samuel contributed to daily newspapers and periodicals. His compositions include operas, symphonic music and sacred and secular vocal music. His seven symphonies clearly show the influence of Berlioz; the last of these, a mystic symphony entitled *Christus*, was written after Samuel's conversion (his family was Jewish) to Catholicism.

WORKS

(selective list)

Ops: *Il a rêvé* (oc, 3), 1845; *Giovanni da Procida* (4), op.10, 1848; *Madeleine*, op.11, 1849; *Les deux prétendants* (3), 1851; *L'heure de la retraite* (oc, 2), op.25, 1854

Orch: 7 syms., opp.8, 9, 28, 33, 35, 44, 48 'Christus' [with chorus, org]; ov., 1839; cl conc., 1841; *Roland à Roncevaux*, sym. poem, 1850

Vocal: *Amor lex aeterna*, orat, 1882; Mass, d, op.53; motets, opp.19 and 51; secular

cants and choruses, wind, brass, and orch acc.; solo songs

Other inst: 2 str qts, opp.5 and 34; piano pieces

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ANNE-MARIE RIESSAUW

Samuel, Claude

(b Paris, 23 June 1931). French music critic. He studied harmony with Maillard-Vergier and counterpoint with Daniel-Lesur at the Schola Cantorum (1955–7) and wrote regularly in a number of non-specialized papers including *Paris-presse* (1960–70), *Nouveau Candide* (1961–7), *Le point* (1974–89) and *Le matin* (1977–88). He produced broadcasts, mainly of contemporary music, for the ORTF from 1960 to 1988, becoming director of music in 1989. He was artistic adviser to the Festival International d'Art Contemporain, Royan (1965–72) and artistic director of the Rencontres Internationales d'Art Contemporain, La Rochelle (1973–9), which was established in 1972 after a dispute within the Royan committee. He also became artistic adviser to the Rencontres Internationales de Musique Contemporaine, Metz, on their establishment in 1972. In 1977 he founded the Centre Acanthe in Aix-en-Provence as a complement to the festival there and was director until 1986, when it moved to Villeneuve-lès-Avignon. In the same year he also founded and became director of the Concours Rostropovich. In 1989 he was appointed vice-president of the Théâtre des Champs-Élysées, Paris, and in 1991 he established Présences, the ORTF contemporary music festival, of which he is also director. He was made a Chevalier of the Légion d'Honneur in 1985.

WRITINGS

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Entretiens avec Olivier Messiaen (Paris, 1967; Eng. trans., 1976); enlarged 2/1986 as O. Messiaen: *Musique et couleur: nouveaux entretiens avec Claude Samuel* (Paris, 1986; Eng. trans., 1994)

Entretiens avec Mstislav Rostropovitch et Galina Vichnevskaja: sur la Russie, la musique, la liberté (Paris, 1983; Eng. trans., 1995)

ed.: *Eclats/Boulez* (Paris, 1986)

Samuel, Gerhard

(b Bonn, 20 April 1924). American conductor and composer of German birth. He studied conducting with Hermann Gerhard and composition with Howard Hanson at the Eastman School, Rochester, 1941–5. Later he was a composition student of Hindemith's at Yale and worked for two summers with Koussevitzky at Tanglewood. In 1949 he was appointed associate conductor and violinist with the Minneapolis SO. During his tenure in Minneapolis, he was music director of the Collegium Musicum and the Minneapolis Civic Opera, and he founded and directed the Grand Marais Music Festival. He was appointed music director of the Oakland (California) SO in 1959; under his direction, it gained a national reputation for its innovative programming. While in Oakland, he served as music director of the San Francisco Ballet (1961–71), was a guest conductor at the San Francisco Opera, and founded and directed the Oakland Chamber Orchestra and the Cabrillo Music Festival (1962–6).

From 1970 to 1973 Samuel was associate conductor of the Los Angeles PO; he was also a conductor for the International Society for Contemporary Music series in Hollywood. In 1972 he joined the faculty of the California Institute of the Arts. From 1976 to 1997 Samuel was professor of music and orchestra director at the University of Cincinnati, College-Conservatory; he also conducted the Pacific Northwest Ballet in 1983, and was music director of the Cincinnati Chamber Orchestra, 1983–91. With the College-Conservatory's Philharmonia Orchestra he gave the French première of Hans Rott's Symphony in E major (1989), and performed reconstructions of Schubert's Symphony in E major and opera *Der Graf von Gleichen*. Samuel's conducting combines rhythmic vitality with a well-defined sense of structure, while his style as a composer is highly expressive, reflecting both his interest in avant-garde music and the same attention to form that marks his conducting.

WORKS

(selective list)

Orch: Looking at Orpheus Looking, 1971; Into Flight From, 1972; Requiem for Survivors, 1974; Cold when the Drum Sounds for Dawn, 1975; Out of Time, sym., 1978; AGAM, ballet music, 1983; Double conc., va, vn, 1983; Lucille's Wave, 1984; As Imperceptibly as Grief, 1987; Nicholas and Concepcion, 1987; Transformations, vn, str, 1994

Vocal: Twelve on Death and No, T, mixed vv, chamber orch, 1968; Relativity of Icarus (J. Larson), A/Bar, chamber ens, 1970; To an End (S. Blazer), mixed vv, orch, 1972; Emperor and the Nightingale (H.C. Andersen), S, B, db, 3 perc, 1980; On the Beach at Night Alone (W. Whitman), (mixed vv, cl, str)/org, 1980; Traumbild (H. Heine), S, T, chbr ens, 1983; The Heart that Broke So Long (E. Dickinson), S/T, pf, 1991; The Butterfly (to texts by children from the Terezin concentration camp), S, va, pf, 1996

Chamber: Three Hymns to Apollo, vc, chamber ens, 1973; On a Dream, va, chamber orch, 1977; Chamber Conc. for Flute in the Shape of Summer, fl, str, 3 perc, 1981; 2 str qts, 1978, 1981; Nocturne on an Impossible Dream, vn, cl, pf, chbr

ens, 1986; Apollo and Hyacinth, chbr ens, 1989

Principal publisher: Belwin-Mills

JAMES CHUTE

Samuel, Harold

(*b* London, 23 May 1879; *d* London, 15 Jan 1937). English pianist. He entered the RCM (where he later taught) at the age of 17 to study the piano with Dannreuther and composition with Stanford. For many years he was known only as an accompanist; but the whole course of his concert career was changed when he gave a week of daily Bach recitals in London in 1921. This series marked the beginning of a widespread demand for Bach's keyboard music in its original form rather than in the then popular 19th-century arrangements, and Samuel was seldom asked to play anything but Bach in England or on his many American tours. He memorized all Bach's keyboard music, which he presented with 'extraordinary clarity, sobriety, and sense of shape' (E. Blom, *Grove*⁵), and with obvious and infectious enthusiasm. But his repertory was large and his tastes were catholic; he was a fine exponent of Brahms's concertos and an accomplished chamber music player. Samuel's few compositions include music for *As You Like It* (His Majesty's Theatre, 1907), a comic opera *The Hon'ble Phil*, songs and piano pieces.

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H.C. Schonberg: *The Great Pianists* (New York, 1963, 2/1987)

FRANK DAWES

Samuel, Léopold

(*b* Saint-Gilles, Brussels, 5 May 1883; *d* Uccle, Brussels, 10 March 1975). Belgian composer. After studying the cello and theory at the Brussels Conservatory, where his principal teacher was Edgar Tinel, he went to Berlin to complete his education. In 1911 he won the Belgian Prix de Rome for his cantata *Tycho-Brahé*. He was inspector of state musical education from 1920 to 1945, and was elected to the Belgian Royal Academy in 1958. His music is in the tradition of Franck, although there are sometimes Impressionist details, as in the *Petite suite fantasque*. His operas are Wagnerian, his chamber works are charmingly written and his songs, notably *Les heures de l'après-midi*, give full expression to his Romantic nature.

WORKS

(selective list)

Ops: Ilka (drame lyrique, 3, P. Demeny), 1919, Antwerp, 25 Oct 1924; La sirène au pays des hommes (légende dramatique, 5 scenes, Samuel, after H.C. Andersen),

1937, Brussels, BRM, 30 March 1946

Cant.: Tycho-Brahé, 1911

Orch: Morceau de concert, vc, orch (1908); Petite suite fantasque, 1945; 2 tableaux symphoniques, male chorus, orch, 1957

Chbr: Str Qnt (1909); Pf Trio (1920); 3 str qts, 1941, 1942, 1948; Pièce à 5, fl, str trio, harp, 1954; Invocation, vc, pf, 1959; Divertimento, vn, pf, ?1967; Octet, ww qt, str qt, 1971; Suite brève, ww qt, 1971

Songs: Les heures de l'après-midi (E. Verhaeren), 1v, pf/chbr orch (1910); 3 melodies (A. van Hasselt, T. Louant) (1922); Les sentiers du silence (E. Polak) (1961)

MSS in *B-Br*

Principal publishers: Oertel, Samuel

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R. Bernier: 'Notice sur Léopold Samuel', *Annuaire de l'Académie royale de Belgique*, cxlv (1979), 159–72

HENRI VANHULST

Samuel, Rhian

(*b* Aberdare, 3 Feb 1944). British composer. She studied with Andrew Byrne at the University of Reading (BA 1966, BMus 1967) and in the USA with Robert Wykes and Paul Pisk at Washington University, St Louis (MA 1970; PhD 1978, with a dissertation *Tonality, Modality and Musica Ficta in the Renaissance Chanson*). From 1977 to 1983 she taught at the St Louis Conservatory of Music. She returned to Britain in 1983, and to the University of Reading as lecturer (1984) and head of the music department (1993–5); in 1995 she became Reader in Music at City University, London. Her acknowledged output dates from 1978, when she won the first of a number of awards including the 1983 ASCAP/Nissim Composers Award for *La belle dame sans merci*. *Before Dawn* was given at the first concert of the New Music Orchestral Project in New York (director Jorge Mester) in 1989.

Samuel's understanding of vocal genres betokens her Welsh background as well as American influences; they come together in her direct, sympathetic settings of women's poetry (e.g. of Emily Dickinson in *Lovesongs and Observations*, May Sarton in *The White Amaryllis*, Elizabeth Bishop in *The Cool Heart* and Anne Stevenson in *Path*). Her involvement with texts in which women speak for themselves has continued with *Clytemnestra* and *Daughters' Letters*. Her instrumental writing, on the other hand, already mature in the *Elegy-Symphony*, is fully equal to the techniques of abstract modernism, though 12-note procedures are residual, with recent works more tonally forthright.

Her writings encompass articles on Harrison Birtwistle's *Gawain*, women composers (she co-edited *The New Grove Dictionary of Women Composers*), feminist musicology and new music.

WORKS

(selective list)

Dramatic: Pasquinade (incid music, D. Nokes), 2 fl, ob, cl, bn, a sax, hn, tpt, trbn, pf, str, 1984

Orch: Elegy-Sym, 1981; Encounters, pf conc., 1991; Brass Express, tpt, orch, 1996
Orch with v: Intimations of Immortality (W. Wordsworth), T, small orch, 1978; Before Dawn (M. Sarton), Mez/Bar, orch, 1988; The White Amaryllis (Sarton), medium v, orch/pf, 1988–91 [incl. Before Dawn]; Clytemnestra (after Aeschylus), coloratura S, orch, 1994; Scenes from an Aria, ob, 2 hn, mar, str orch, 1996

Choral orch: La belle dame sans merci (J. Keats), 1982, rev. 1987; A Song for the Divine Miss C (A.D. Hope and others), S, T, chorus, orch, 1986; Path (A. Stevenson), medium v, str orch, 1995; Daughters' Letters (Stevenson), S, str orch, perc, 1996

Chbr: Winter Cant., fl, ob, cl, bn, tpt, hn, vn, vc, db, perc, 1980; Rondo pizzicato, youth str qt, 1982; Encounter, bn, vn, va, vc, 1983; Midwinter Spring, wind qnt, 1984, rev. 1989; Shadow Dance, fl, ob, pf, 1984, rev. 1985; Caprice I, fl, pf, 1986; Caprice II, fl + pic, ob, cl, bn, hn, tpt, trbn, mar, str, 1986; Ariel, fl, pf, 1988; Variations, 4 trbn, 1988; Stepping Out, cl, pf, 1995, rev. 1997; Blythswood, va, pf, 1996; Preludes and Dances, str qt, 1997; Dance in the Light, 2 fl, 1997

Solo inst: Mosaics, pf, 1988; Traquair Music, ob, 1989; To Become the Song, pf, 1990; Fel Blodeuyn (Like a Flower), org, 1992, rev. 1993; Weeping Trellises, pf, 1995; Dream-Images, pf, 1997

Vocal chbr: The Hare in the Moon (Ryokan), (S, mar, vib, db)/(S, pf), 1978, rev. 1979; Rondeau (H. Daigaku), Mez/Bar, fl, cl, va, vc, vib, 1979; Songs of Earth and Air (L. Lee, W.H. Davies, J. Silkin, K. Leslie), Mez/Bar, pf, 1983; In the Hall of Mirrors (J. Merrill), Mez/Bar, pf, 1984; The Witch's Manuscript (C. Rumens), Mez, brass qnt, 1985; 3 Songs with Guitar (E.A. Poe, W. Soyinka, J. Haines), 1v, gui, 1985; Of Swans, Snails and Geese (M. Sarton), 4 amp vv, 3 el gui, 1990; The Cool Heart (E. Bishop) (1v, cl, vn, vc, pf)/(1v, pf, tape), 1992, rev. 1996

Other choral (unacc. unless otherwise stated): Changes (Priest Saigyo), chorus, vib, 1973, rev. 1978; Jacobean Lyrics, 1979; So Long Ago (J. Pudney), 1979; Opposites (W. Shakespeare, T. Champion), 1980, rev. 1992; Lycidas (J. Milton), 1988; Lovesongs and Observations (E. Dickinson), 1989

MSS in *GB-Lmic*

Principal publishers: Simrock, Curiaid

STEPHEN BANFIELD/MARIE FITZPATRICK

Samuel-Holeman, Eugène

(*b* Schaerbeck, Brussels, 3 Nov 1863; *d* Etterbeek, Brussels, 25 Jan 1942). Belgian composer, pianist and conductor. Son of Adolphe Samuel, he

studied the piano and theory at the Ghent Conservatory, and was, from the first, deeply interested in literature and philosophy. His career as a pianist and conductor was spent principally in France. A composer of originality, he was concerned with atonality, and from 1883 he explored the technique of the whole-tone scale. The monodrama *La jeune fille à la fenêtre* has an economy of means and a refined novelty that bring it close to the work of Debussy and Satie. He developed an impersonal, austere style, but was nevertheless able to evoke tragic events in some of his works (for instance, the string quartet *Une vie*).

WORKS

(selective list)

Stage: *La jeune fille à la fenêtre* (C. Lemonnier), Mez, ob, hn, hp, str qnt, 1890, Brussels, 22 March 1905; *Un vendredi saint en Zélande* (op, 3), unorchd; 2 other pieces

Other works: *Une vie*, str qt, 1914; *TeD belge*, 1914–18; *Adagio*, vn, pf; *Hp Conc.*; *Sym.*; songs

MSS in *B-Bcdm*

Principal publishers: Breitkopf & Härtel, Art Belge

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L. Laurent: 'Jane Bathori et le Théâtre du Vieux-Colombier, 1917–1919', *RdM*, lxx (1984), 229–57

HENRI VANHULST

Samuel-Rousseau [Rousseau], Marcel (Louis Auguste)

(*b* Paris, 18 Aug 1882; *d* Paris, 11 June 1955). French composer. He studied at the Paris Conservatoire, taking the Prix de Rome in 1905, and was later professor of harmony there; his other appointments included organist at St Séverin (1919–22), artistic director of the Pathé company and director of the Opéra (1941–4). He was also president of SACEM (1935–53). His compositions, influenced by Franck and Fauré, include operas, ballets, orchestral and piano music and songs. But it is his operas, which are ambitious in scale, that are perhaps the most interesting part of his legacy. While his early work *Le roi Arthur* is set in Brittany, Samuel-Rousseau's later operas tend towards the exotic. In *Tarass Boulba*, based on the legend of a Cossack warrior, striking scenes in a cathedral employ plainsong as the background to dramatic action. *Le Hulla* and *Kerkeb* are

oriental in setting; the latter takes place in a harem, with its title role a Berber dancer. His was a conservative voice, but he had a strong sense of the dramatic and was skilled at advanced chromatic harmony.

WORKS

(selective list)

Stage: *Le roi Arthur* (drame lyrique, 3, F. Beissier), concert perf., Paris, Conservatoire, 8 Nov 1903; *Tarass Boulba* (drame musical, 3, L. de Gramont, after N. V. Gogol), Paris, Vaudeville, 22 Nov 1919; *Le Hulla* (conte lyrique oriental, 4, A. Rivoire), 1920, Paris, OC (Favart), 9 March 1923; *Le bon roi Dagobert* (comédie musicale, 4, Rivoire), 1924, Paris, OC (Favart), 5 Dec 1927; *Kerkeb* (drame musical, 1, M. Carré, after E. Rhaïs), 1931, Paris, Opéra, 6 April 1951

Vocal (1v, pf unless otherwise stated): *Agnus Dei*, Bar, chorus, vn, vc, db, org (1899); *Ronde enfantine* (M. Vaucaire) (1904); *Maïa* (cant., H. Beissier) (1905); *Mélancolie* (J. Liane) (1906); *Requiem*, 1908; 4 *mélodies* (A. Samain, A. Silvestre) (1910); 10 *mélodies* (G. Augustin-Thierry, Mme Desbordes-Valmore, T. Gautier, J. Gautier, P. Géraldy, T. Klingsor, C. Mendès, J. Richepin, E. Verhaeren) (1920); *L'éveil des nymphes*, female vv (1925); *Fleurissez fleurs* (Epithalame) (Samuel-Rousseau), S/T, vn, vc, hp, org (1948); *In paradisum*, 3vv, org (1952)

Inst: *Rhythmes et danses sur le même thème*, pf, orch; *Rhythmes de danses*, pf; *Berges et mages*, méditation sur un vieux Noël, ob, vn, vc, db, pf; 2 pièces, str qt; *Sonata*, vc, pf; *Menuet*, Valse, pf 4 hands; *Variations à danser*, 2 pf, orch; 12 pièces, org; *Romance*, hn, hp/pf (1902); *Scherzo fantaisie*, 2 vn, va, vc, db (1904); *Noël berrichon*, pf 4 hands (1908); *Variations pastorales sur un vieux Noël*, (str qt, hp)/hp (1917); *Chanson pour bercer*, (vn, pf)/pf (1918); *Bérénice*, incid music, orch (1920); *Chevauchée barbare*, film music, orch (1926); *Promenades dans Rome* (ballet, after Stendhal), orch (1935); *Variations à danser*, 2 pf (1937); *Entre deux rondes* (ballet) (1940); *Musique pour un théâtre de marionettes*, 3 pieces, chbr orch (1948)

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P. de Flem: 'G. Dupont, R. Laparra, F. Casadesus, Marcel Samuel-Rousseau', *Le théâtre lyrique en France* (Paris, 1937–9) [pubn of Poste National/Radio-Paris], ii, 119–30

P. Landormy: *La musique française après Debussy* (Paris, 1943)

P. Bertrand: *Le monde de la musique* (Geneva, 1947)

M. Dupré: *Notice sur la vie et les travaux de M. Samuel-Rousseau* (Paris, 1956)

PAUL GRIFFITHS, RICHARD LANGHAM SMITH

Samuelsson, Marie

(b Stockholm, 15 Feb 1956). Swedish composer. She studied the piano and improvisation (Birkagården College, 1979–81) and musicology (University of Stockholm, 1982–3), after which she composed the music for nine dance productions. She has worked as a singer and pianist, sometimes in rock groups (*Elegi* and *Zon 6*). Composition studies with Daniel Börtz, Sven-David Sandström and Pär Lindgren (Musikhögskolan, Stockholm, 1988–95) sparked a spate of works for diverse ensembles, both with text and without, using acoustic and electronic sound sources.

Many of these were commissions. Samuelsson is a member of the Swedish Composers' Guild and her music is widely performed in Sweden and abroad.

Her musical language is notably independent, succinct and direct. Stylistic characteristics are frenetic strumming rhythms and short, repetitive, scalar melodic phrases (*Signal* and *Magica de Hex*), sometimes in combination with playfulness (*Krom*). Complex melodic development and polyrhythmic processes give a feeling of depth and intensity, though not to the exclusion of a certain extrovert accessibility. Samuelsson's music paradoxically revels in the feeling of the moment while being underpinned by clear, classically balanced form. Some of her works are productions conceived in collaboration with others, and use space, lighting, choreography and objets d'art.

WORKS

(selective list)

Orch: Ahead, 1992; Troll, youth orch, 1993; Magica de Hex, orch, 1994; Rotationer, chbr orch, 1997

Chbr and solo inst: Tornet i Hanoi: rituellt mönster nr I [The Tower in Hanoi: Ritual Pattern no.1], 2 perc, 1988; Katt: nio liv [Cat: 9 Lives], wind qnt, 1989; Tornet i Hanoi: rituellt mönster nr II [The Tower in Hanoi: Ritual Pattern no.2], 5 perc, 1990; Signal, sax qt, 1991; Stråkkvartett med improviserad gitarr [Str Qt with Gui Improvisation], 1991; La luna, vc, tape, 1993; Lufttrumma II [Air shaft II], fl, cl, perc, hp, db, 1994; Krom [Chrome], brass qnt, 1994; Pingvinkvartett [Penguin Qt], fl, vn, vc, pic, 1995; Sirèn, sax qt, 1996

Vocal: Den natten [That Night] (M. William-Olsson), chorus, 1991; Luftsång [Air Song] (textless), S, 2 A, perc, 1994; Dig speglad: en onomatopoetisk cykel [You Mirrored: an Onomatopoeic Cycle] (radio play, William-Olsson), 1v, perc, vn, vc, elecs, 1995

Elec: Landskap efter Verlaine, 1996

MARGARET MYERS

Samul Nori [Samullori].

Korean percussion group whose name (roughly meaning 'playing of four objects') was adopted for a recently developed genre of Korean traditional music. The first performance of this type of music by the original group took place in February 1978 at the Space Theatre in Seoul, when the members were Kim Duk-soo (Kim Töksu, *changgo*), Kim Yongbae (*kkwaenggwari*), Lee Kwang-soo (Yi Kwangsu, *puk*) and Choi Jong-sil (Ch'oi Chongsil, *ching*). After a number of personnel changes, only Kim Duk-soo (*b* 1952) remains from the original group. The group had enormous success in Korea and many international tours after 1982, making several recordings and collaborating with jazz, rock and orchestral musicians.

While the music of Samul Nori is largely derived from parts of traditional Korean farmers' band music (*nongak* or *p'ungmul kut*), it is played only on two drums and two gongs (rather than by a large band), is played seated on an indoor stage (instead of dancing outdoors), and has a much more developed, professionalized and virtuoso style. The music undergoes

constant development and modification, the four most popular pieces being *Samdo nongak karak* (Farmers' music rhythms of three provinces), *Samdo sŏlchanggo karak* (Solo *changgo* rhythms of three provinces), *Honam udo p'ungmul kut karak* (Farmers' music rhythms of west Chŏlla province) and *Honam chwado p'ungmul kut karak* (Farmers' music rhythms of east Chŏlla province). Of these, the best known and most imitated is the *sŏlchanggo* piece, played on four *changgo* drums and based on solo drum dances that were formerly part of a band performance; in 1996 the piece was about 25 minutes long.

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Samul Nori (Seoul, 1990–95) [instruction manuals and transcriptions]

Kim Hŏnsŏn: *P'ungmul kut esŏ samullori kkaji* [From farmers' band music to Samul Nori] (Seoul, 1991)

Kim Hŏnsŏn: *Kim Hŏnsŏn ŭi samullori iyagi* [Kim Hŏnsŏn's conversations about Samul Nori] (Seoul, 1995)

ROBERT C. PROVINE

San, Herman van.

See [Van San, Herman](#).

Sanborn, David (William) [Dave]

(*b* Tampa, FL, 30 July 1945). American jazz and rhythm-and-blues alto saxophonist. He played the alto saxophone briefly at about the age of eight and again to strengthen his lungs while he was recovering from polio. He was strongly influenced by Hank Crawford, and he played rhythm-and-blues professionally from the age of 14, working in St Louis with the singer and electric guitarist Albert King. After studying music at Northwestern University (1963–4) and the University of Iowa (1965–7) he toured and recorded with Paul Butterfield's blues band (1967–71), the soul singer Stevie Wonder (1971–3) and the rock singer David Bowie (1974), and thereafter with other such important rock and pop artists as James Brown, Paul Simon and the Rolling Stones. He was a soloist with Gil Evans's orchestra (at intervals from 1973 to the mid-1980s) and the Brecker Brothers (1975), and from 1976 toured and recorded as a leader; his album *Voyeur* (c1980, WB) won a Grammy Award for best rhythm-and-blues instrumental in 1981. In 1990 he played in and was host of the television jam session 'Night Music'. Sanborn is a cautious soloist, whose immaculate playing shows complete control of the traditional formulas of gospel preaching and blues; his remarkable tone is full-bodied, intense and often heart wrenching. The albums *Close-Up* (c1987, Rep.) and *Upfront* (c1991, Elektra) illustrate both his characteristic solo playing and the incorporation into a jazz recording of the most sophisticated pop studio techniques by the producer Marcus Miller.

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- S. Sutherland:** 'Crossing the R & B Bridge to Melodic Jazz', *Billboard* (2 May 1981)
- R. Tolleson:** 'David Sanborn Interview: the Voice of Emotion', *Down Beat*, l/3 (1983), 15–18 [incl. discography]
'David Sanborn', *Swing Journal*, xxxviii/2 (1984), 217 [discography]
- G. Kalbacher:** 'R & B Altology: David Sanborn', *Down Beat*, liii/8 (1986), 16–18, 61 [incl. discography]
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- H. Mandel:** 'Critical Sparring: Sanborn Swings Back', *Down Beat*, lx/2 (1993), 16–20

BARRY KERNFELD

Sancan, Pierre

(*b* Mazamet, 24 Oct 1916). French pianist and composer. After early piano studies in Morocco and Toulouse, he moved to Paris and studied with Yves Nat at the Conservatoire, where he received a *premier prix* in 1937. Subsequently he won *premiers prix* in harmony, fugue, accompaniment and composition, and studied conducting with Charles Münch and Roger Désormière. In 1943 he was awarded the Prix de Rome, and for a time was active equally as a composer and a performer. An international soloist and chamber musician, Sancan was also a professor of piano at the Paris Conservatoire (1956–85), where he became one of the leading teachers; among his students were Michel Béroff, Jean-Philippe Collard, Jean-Bernard Pommier and Jacques Rouvier. His recordings include brilliant accounts of Ravel's two concertos, conducted by Dervaux, and Beethoven's five sonatas for cello and piano, with André Navarra. Sancan's compositions, many of them published, include an opera *Ondine* (1962) and two ballets, a symphony for strings, two piano concertos (1955, 1963), chamber music, songs and pieces for piano.

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CHARLES TIMBRELL

Sances [Sancies, Sancì, Sanes, Sanchez], Giovanni Felice

(*b* Rome, c1600; *d* Vienna, bur. 12 Nov 1679). Italian composer and singer. The brother of Lorenzo Sances, a singer, he was a boy soprano at the Collegio Germanico in Rome (under Ottavio Catalani and Orgas) from 16 November 1609 to at least 1 April 1614, when his father Orazio withdrew him from the college and was imprisoned for breaking his contract. While at the college Giovanni Felice sang the roles of Clio and Eternità in the opera *Amor pudico*, produced at the Palazzo della Cancelleria in February 1614 by Cardinal Montalto. On 14 December 1618 Sances was in Padua, from

where he wrote to the rector of the Collegio Germanico stating that he had been travelling in the service of a patron (unnamed). In 1633 he dedicated two volumes of cantatas to the Marquis Pio Enea degli Obizzi, who also employed him as composer of *Ermiona*, an 'introduction to a tournament on foot and on horse, and to a ballet', given at Padua on 11 April 1636 with Sances himself in the role of Cadmus. In the dedication to his *Capricci poetici* (1649) he referred to services that he had rendered to Nicolo Sagredo 'many years ago' in Venice; the suggestion that he worked for a time at S Petronio, Bologna, however, seems to be unfounded. By December 1636 he was a tenor in the chapel of the Emperor Ferdinand II, and he continued to serve at the imperial court in Vienna under Ferdinand III and Leopold I. He married Anna Ludwig on 27 March 1642, was appointed assistant Kapellmeister on 1 October 1649, and on 16 April 1669 succeeded Bertali as Kapellmeister. He held that position until his death in spite of severe illness. He was ennobled by Leopold I in 1669. During his service in Vienna he was active as a composer of sacred music, operas, *sepolcri* and secular chamber music.

Sances's career spans a crucial period in the development of Italianate secular music; his secular works reveal a composer of great talent, and one who was in the vanguard of musical style. Only four of his published volumes of secular music survive. The works in the first, *Cantate ... libro secondo* of 1633 (which was issued in two parts), are among the earliest compositions to bear the designation 'cantata', and Sances was the first to apply this name to both through-composed and strophic pieces in a single publication. The cantatas of the 1633 book range from the through-composed solo recitative and arioso *Risiede più che mai* to strophic variations like *Altre le vie* (both in part i), a *cantata passeggiata* which combines a walking bass with florid vocal writing, and *Occhi, sfere vivaci* (part ii), to a text by Obizzi, which is written almost entirely in a suave triple-metre bel canto style. Sances also employed the designation 'cantata' for two sets of strophic variations in his *Capricci poetici* of 1649. The remaining six cantatas of the 1633 book and the one included in the 1636 collection are composites of recitative and arioso sections founded on ostinato basses: *Usurpator tiranno* (1633, i) is the only one to employ the descending tetrachord; *Misera, hor sì ch'il pianto* and *E così dunque, o Lillia* (1633, i; both ed. in Leopold) are built over freely invented ostinatos; while *Lagrimosa beltà* (1633, ii) and *Accenti queruli* (1633, i; ed. in Leopold), together with *Non sia chi mi riprendi* (1636) and the two laments *Presso l'onde tranquille* (1633, i) and *Da più profondi orrori* (1636), employ the so-called chaconne bass. In addition to cantatas and arias, Sances's 1633 and 1649 books each contain two dialogue settings. Among them is one of the few monodic settings, and certainly the finest, of Guarini's *Tirsi morir volea* (1633, ii). The collection of 1657 reflects the taste at the imperial court for secular pieces written for larger vocal ensembles and ensembles that combine voices and violins. Sances also provided settings (now lost) for a number of texts from the *Diporti del Crescente*, a collection of poetry by Archduke Leopold Wilhelm, the brother of Ferdinand III.

Sances's operas for the Austrian court are similar to mid-17th-century Venetian opera. They include comic characters and are liberally endowed with short arias and duets, often in triple metre, and usually in closed musical forms with only continuo accompaniment. In both *Apollo deluso*

and *Aristomene Messenio* part of the musical setting is by the Emperor Leopold I. The *sepolcri*, likewise written for the Habsburg court, also include collaborations between Sances and Leopold I. Musically they are dominated by recitative-aria complexes, with many short arias cast in strophic or *AAB* form. They also contain a number of laments, several of which employ the descending tetrachord. Sances's published sacred music dates from his years in Austria. The few-voice works display the same gift for melody exhibited in the arias and cantatas. The sacred monodies from his 1638 collections, for example, contrast recitative-like passages with triple-metre music in a modern aria style. A number of his sacred monodies employ ostinatos: *Audite me* (from the one-voice motets of 1638) uses both the descending tetrachord and the popular chaconne bass that Monteverdi employed in *Zefiro torna*. The *Pianto della Madonna*, a setting of the *Stabat mater*, includes one of the earliest examples of the descending chromatic tetrachord ostinato, and shows the same sorts of clashes, asymmetries and overlapping phrases found in Monteverdi's *Lamento della ninfa*. A number of sacred works include refrain designs, and the eight-voice *Salmi concertati* (1643) bear explicit solo/ripieno indications.

Many of Sances's sacred works were written to conform to the liturgical demands of the Habsburg court. His *Salmi brevi concertati* (1647) adhere to a tradition of utilitarian settings in concertato style that date back to the 1618 *Salmi ... concertati* of Giovanni Valentini. His cycle of introits for the Proper of the Time – a complement to Antonio Bertali's cycle for the Proper and Common of Saints – are based on abridged and simplified chant melodies and make extensive use of strict imitation. His lost mass and motet settings range from four-voice Ordinaries in a *cappella* style (for example the *Missa Alba*, listed in a catalogue of the collection of Leopold I) and motets in dialogue style, through polychoral works, to large-scale concertato settings with massive instrumental ensembles. The large-scale sacred works emphasize distinctions between the solo and ripieno parts for both singers and instrumentalists.

WORKS

dramatic

MS works, mostly lost, listed in *Distinta specificazione dell'archivio musicale per il servizio della cappella e camera cesarea* (MS, A-Wn) [catalogue of Leopold I's private collection]

operas

Ermiona (3, P.E. degli Obizzi), Padua, 11 April 1636, lost, lib A-Wn

I trionfi d'Amore (dramma imperfetta, 5, licenza), ?Pressburg, 1649, lost, lib Wn [originally intended for perf. at Linz, July 1648]

La Roselmina fatte canora (3, A. Amalteo), Vienna, ?20 Feb 1662, lost, pubd lib Wn, CZ-Pu, I-Mb

Mercurio esploratore (3, Amalteo), Vienna, 21 Feb 1662, A-Wn [ints to G.A. Cicognini: Mariana]

Apollo deluso (dramma, 3, licenza, A. Draghi), Vienna, 9 June 1669, Wn, Act II by Leopold I, ballet music by J.H. Schmelzer [for the birthday of Leopold I]; as *Verschümpffter Apollo*, Wn; as *Apollo burlada*, CZ-Pu

Aristomene Messenio (dramma, 3, licenza, N. Minato), Vienna, 20 Dec 1670, Acts I and II in A-Wn, part of Act II by Leopold I, ballet music by Schmelzer [for the

birthday of Queen Mariana of Spain]; as Aristomene aus Messenien, *Wn*; as Aristomenes Messenio, *D-W*

sepolcri

Le lachrime di S Pietro (F. Sbarra), Vienna, 23 April 1666, *A-Wn*

La morte debellata (Draghi), Vienna, 19 April 1669, lost, pubd lib *B-Gu*

Le sette consolazioni di Maria Vergine (Minato), Vienna, 4 April 1670, *A-Wn*, collab. Leopold I

Il trionfo della croce (Minato), Vienna, 28 March 1671, *Wn*, collab. Leopold I

Il paradiso aperto per la morte di Christo (Minato), Vienna, 15 April 1672, *Wn*, collab. Leopold I

L'ingiustitia della sentenza di Pilato (Minato), Vienna, 3 April 1676, music lost, pubd lib *Wn*

sacred vocal

Motetti, 1v, bc (Venice, 1638)

Motetti, 1–4vv, bc (Venice, 1638)

Antifone e litanie della Beatissima Vergine, 2–8vv, bc (Venice, 1640)

Motetti, 2–5vv, con le letanie della Beata Vergine, 6vv, bc, op.4 ecclesiastica (Venice, 1642)

Salmi concertati, 8vv, bc (Venice, 1643)

Salmi brevi concertati, 4vv (Venice, 1647)

Antiphonae sacrae Beatae Mariae Virginis per totum annum, 1v, bc (Venice, 1648)

6 motets, 1641², 1641³, 1649¹, 1649⁶ (1653¹)

54 masses, 3 requiem masses, 29 ints, 6 Vespers, 142 Complines, 25 Mag, 7 TeD, 19 Proper ants, 92 Marian ants, 37 lits, 166 pss, 56 motets: listed in *Distinta specificatione*, some lost, extant works in *A-KR*, *Wn*, *CS-KRa*

Missa Sollicita, ed. P. Webhofer (St Augustin, 1990)

secular vocal

Cantade ... libro secondo, parte prima, 1v, bc (Venice, 1633)

Cantade ... libro secondo, parte seconda, 2–3vv, bc (Venice, 1633/R 1986 in ISS, vii)

Il quarto libro delle cantate, et arie, 1–3vv, bc (Venice, 1636); 2 ed. K. Jeppesen, *La Flora*, ii, iii (Copenhagen, 1949)

Capricci poetici, 1–3vv, bc (Venice, 1649)

Trattenimenti musicali per camera ... libro primo, 2–5vv, vns, bc, op.6 (Venice, 1657)

2 canzonettas, 1v, bc, 1634⁷

37 'compositioni morali et spirituali', 1–11vv, some with insts; 22 occasional cants., 1–8vv, insts; 273 'compositioni amorosi', 1–6vv, some with insts: listed in *Distinta specificatione*, some lost, extant works in *A-Wn*

instrumental

5 sonatas in F. Vismarri: Orontea, Vienna, 1660, *Wn*

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JOHN WHENHAM, STEVEN SAUNDERS

Sánchez de Badajoz, Garci.

See [Badajoz, Garci Sánchez de](#).

Sánchez de Fuentes (y Peláez), Eduardo

(*b* Havana, 3 April 1874; *d* Havana, 6 Sept 1944). Cuban composer and musicologist. He began his musical training at the age of 11 at the Conservatorio Hubert de Blanck, later studying privately with Ignacio Cervantes and Carlos Anckermann. He was a founding member of the Academia Nacional de Artes y Letras (1910) and the Sociedad de Estudios Folklóricos Cubanos (1923). In 1922 he organized the first Festivals of Cuban Song in Cienfuegos and Havana. Fundamentally biased as a music critic, for many years he refused to consider any Afro-Cuban musical genre as a valid form of national expression, suggesting instead that the rumba, *son* and other musics represented a 'lamentable regression' of Cuban culture (Lapique Becali, 219). In published essays through the 1930s, the author insisted that indigenous Siboney and Arawak Indians had contributed more to the development of Cuban music than African slaves and their descendants. Sánchez de Fuentes has become a symbol of the pervasive racial tensions in pre-socialist Cuba, and of the lack of tolerance by the middle classes of Afro-Cuban expression at that time. Although he was a gifted composer, his works have never been well catalogued and little information on them is available. His most famous compositions include the *habanera* *Tú* (1892), the indigenist operas *Yumurí* (1898) and *Doreya* (1918), and a number of *canciones cubanas* including *Corazón*, *Vivir sin tus caricias* and *Mírame así*. Many of the latter were recorded in 1974 to commemorate the centenary of his birth.

WORKS

(selective list)

Ops (all first performed Havana): *Yumurí* (2, R. Fernández de Castro), Albisu, 26 Oct 1898; *Il naufragio* [*El naufrago*] (2 acts and 3 parts, Sánchez de Fuentes, after A. Tennyson: *Enoch Arden*), It. version (S. Biaggi), Tacón, 11 Jan 1901; *Dolorosa* (prol., 2, F. Uhrbach), Nacional, 23 April 1910; *Doreya* (1 act and 2 parts, H. Cabrisas), Nacional, 7 Feb 1918; *El caminante* (1, F. Villaespesa), Nacional, 7 July 1921; *Kabelia* (prol., 2, Sánchez de Fuentes, after Hindu legend), Nacional, 22 June 1942

Other works: *Temas del patio*, sym. prelude; *Bocetos cubanos*, S, female chorus, orch, 1922; *Anacaona*, sym. poem, 1928; songs incl. *Mírame así*, *Tú Corazón*, *Vivir sin tus caricias*; pf pieces

MSS in *Cu-Hn*

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El folklore en la música cubana (Havana, 1923)

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H. Orovio: 'Sanchez de Fuentes, Eduardo', *Diccionario de la música cubana* (Havana, 1981)

ROBIN MOORE

Sánchez Málaga, Carlos

(*b* Arequipa, 8 Sept 1904; *d* Lima, 17 July 1995). Peruvian composer, teacher and choral conductor. After his initial musical studies in Arequipa, he began his career as a pianist and director of theatrical companies, and this took him to Chile. For several years he lived in La Paz, Bolivia, where he was appointed professor of solfège and choral singing at the National Conservatory, a position that he held for six years. On his return to Peru in 1929 he took up a similar appointment at the Lima National Conservatory, which he directed from 1943 to 1969. He was also professor of piano, and then director, of the Instituto Bach, as well as teaching in several state schools. From 1955 he was inspector of the army bands.

As a teacher, and for a long time one of the leaders of Peruvian musical life, Sánchez Málaga had considerable influence. His musical output, although small, is also quite significant. Like most Peruvian artists of his generation, he was concerned with native Indian traditions. But while other indigenous composers drew on popular pentatonic melodies, which were considered to derive from pre-Hispanic Inca music, Sánchez Málaga sought greater spontaneity in the *mestizo* folk traditions, particularly those of his native city. An example is the musical genre known as *yaraví*, closely connected to the city's history and life. As a composer he was almost entirely self-taught, and although his works lack technical sophistication, they exhibit a frank national character in an impressionist idiom of the early 20th century. Good examples are the suggestive piano pieces *Cayma* and *Yanahuara* (named after towns of the Arequipa province). Sánchez Málaga's efforts to create a Peruvian style, without recourse to explicit thematic reference to folklore, were recognized in 1944 with the award of the Duncker Lavalle prize for his song *Palomita de nieve*. His music opened the way to an authentic and spontaneous *mestizo* expression.

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(selective list)

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Songs: Algún día ... (M. Melgar), 1926; 3 canciones de carnaval, 1928; Distancia (H. Vizcarra), 1928; Huayno (C.G. Marín), 1928; 2 Songs (L.F. Xammar), 1941: Medrosamente ibas, Te seguiré; Palomita de nieve (E.B. Ballivián), 1943; La noche se ha hecho en mi corazón (M. Wiesse), 1946

Pf: Crepúsculo (Lima, 1924); Vísperas (Buenos Aires, 1924); Cayma, 1925; Yanahuara, 1925; Bailecito y kaluyo, ?1926; Yaraví, before 1926; Himno al Illimani, perf. 1926; Estudio cholo, ?1927; Humos de jarana, ?1927; Moscardón en el jardín, ?1927; Acuarelas infantiles, 1938

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CÉSAR ARRÓSPIDE DE LA FLOR/J. CARLOS ESTENSSORO

Sancho, Ignatius

(*b* nr Guinea, West Africa, 1729; *d* London, 14 Dec 1780). English writer and composer of African descent. He was born on a slave ship en route from Guinea to Cartagena, Columbia (South America). At the age of two he was brought from Cartagena to England, where he was later befriended by John, 2nd Duke of Montagu, Mary, Duchess of Montagu and George Brudenell, 1st Duke of Montagu. Sancho reportedly appeared briefly in London productions of *Othello* and *Oroonoko*. After 1773 he opened a grocery and oil supply business in Westminster. He also corresponded with Laurence Sterne over the slave trade. Sancho is the earliest documented composer of African origin to have published music in the West. He published a collection of 62 songs, two sets of minuets and country dances for assorted instruments (all 'Composed by an African', London, c1767, c1769, c1770) and a set of 12 *Country Dances for the Year 1779* (London, 1779). Most of these are small-scale compositions in an early classical style. All of his works have been published in facsimile, edited by J.R.B. Wright (New York, 1981). Sancho also wrote a *Theory of Music*, but this is no longer extant.

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JOSEPHINE WRIGHT

Sancho Marraco, José

(*b* La Garriga, Barcelona, 27 Feb 1879; *d* La Garriga, 17 Sept 1960). Catalan composer and choirmaster. He was a boy chorister at Barcelona Cathedral, where he studied with Viñes (piano) and Más y Serracant (organ and composition). At the age of 16 he was appointed organist of S Agustín, Barcelona, and in 1907 choirmaster. He was also music director at the Teatro Romea, Barcelona (1899–1908), conductor of the 'Montserrat' choir (1913–14) and choirmaster at Barcelona Cathedral (from 1923).

One of the most enthusiastic supporters of Otaño's movement for the restoration and purification of religious music in Spain, he took an active part in music organizations and congresses; above all, he contributed effectively to the movement with his own compositions, which were much used. Indeed, he was one of the most important 20th-century Spanish composers of liturgical music. All his works show perfection of shape and solid, varied craftsmanship; like those of his Spanish contemporaries, it may be said that they lie halfway between the austerities of the German Cecilian movement and the lyrical melodicism of Perosi.

WORKS

(selective list)

Masses: Missa San Juan ante portam latinam, 4vv, orch; Missa San José, 4vv; Missa Santa Cruz, 4vv, org; Missa San Agustín; Missa a los mártires de la cruzada española; Requiem, 4vv, org, str orch; others

Other sacred music: TeD, 3vv, orch; TeD, 4vv; Stabat mater, 4vv, orch; Multifariam, cant., solo vv, chorus, orch; motets, songs, org pieces etc.

Secular: Los reyes de la inocencia (zar); Retorno (op, 2); many choral works, several pieces for band

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JOSÉ LÓPEZ-CALO

Sancta María, Jorge de

(*fl* 1578). Spanish composer. During Andrés de Torrentes's third term as *maestro de capilla* of Toledo Cathedral (1571–80), Jorge de Sancta María boarded and instructed the six choirboys. He was given six dozen chickens for composing the villancicos for Christmas 1578. His only surviving works

are two four-part turba (crowd) settings from the Passion according to St Mark and St Luke, *Non in die festo* and *Ubi vis paremus* (in *E-Tc* 22). (R.Stevenson: 'The Toledo Manuscript Polyphonic Choirbooks and Some Other Lost or Little Known Flemish Sources', *FAM*, xx, 1973, 87–107)

ROBERT STEVENSON

Sancta Maria, Thomas [Tomás] de.

See [Santa María, Tomás de](#).

Sanctorale

(Lat.: 'Proper of the Saints').

See [Liturgy and liturgical books](#), §II, 1.

Sanctus.

An acclamation of the Latin Mass, sung by choir or congregation at the conclusion of the Preface, just before the Canon, as the musical item most closely associated with the eucharistic phase of the Mass. Since the text of the Sanctus does not change from day to day, it is counted as part of the Ordinary of the Mass. Numerous melodies were composed from the 10th century onwards; a selection of these is contained in the *Liber usualis*, Masses I to XVIII, together with three ad libitum melodies.

The Sanctus text is the oldest of the acclamations of the Mass, even though it seems to have been added to the Eucharistic Prayer some time between the 1st century and the 5th. It functions as a conclusion for, and people's response to, the Preface (sung by the celebrant), a rehearsal of God's acts with particular emphasis on those for which thanks are to be rendered on a given occasion. In the early centuries (at least until 800), the Sanctus was sung by everyone, clergy and people, as a terrestrial analogue of the celestial praises of Cherubim and Seraphim described in *Isaiah* vi.3 (whence the text comes). In the same context the Sanctus appears in the *Te Deum*, the great prose hymn dating from before the 6th century.

The same Sanctus text is used in Greek in the Eastern liturgies in the same way. There is, however, another 'thrice-holy', the Greek [Trisagion](#) ('Holy God, holy and mighty, holy and immortal, have mercy upon us') which is a different item with a different liturgical function; it appears in the Roman rite only on Good Friday.

Sanctus melodies appear in Western manuscripts from the 10th century onwards. Thannabaur's catalogue lists 230; there are eight more in Hiley's supplement (1986), and a number of others in an edition by Atkinson (MMMA, forthcoming), bringing the total to over 270 (see *MGG2*). Distribution of the melodies among the sources shows (as for other items of the Ordinary) that a few melodies, largely from the 11th and 12th centuries, were widely known and used, while a much larger number of

melodies were purely local products, appearing in only one or a few manuscripts. Composition of melodies continued throughout the later Middle Ages, especially during the 15th century.

Among the early Western manuscripts a melody is preserved with the Greek text and is presumed to be a Byzantine import (Huglo); the presumption has been substantiated, at least for the first part of the melody ('Agios, agios, agios') by a Greek melody from the 13th or 14th century that probably represents an earlier Byzantine congregational practice (Levy). The same melody for the three acclamations 'Sanctus, sanctus, sanctus', however, also appears in the melody for the *Te Deum* as contained in Western manuscripts from the 12th century, and is presumed to be much older than that. Levy argued, on these and additional grounds, that some form of the entire Sanctus melody (through the repetition of 'Hosanna in excelsis') was in use from very early times as the only Sanctus melody in both Greek and Latin rites. In spite of the circumstantial nature of most of the evidence, it seems likely that the 'melismatic arches' for 'Sanctus, sanctus, sanctus', at least, represent a 10th or 11th-century reminiscence of a – possibly the – much older universal congregational melody.

Many of the melodies in the early Western manuscripts are different in nature from such a simple congregational melody; they reflect monastic origin and (presumably) performance by a trained choir or *schola*, although congregational performance of the Sanctus is documented as late as the 12th century in France. The monastic repertory contains melodies with elaborately worked-out construction, both in phrase shapes and motivic detail. In that respect they recall the Kyrie and to a lesser degree the Gloria chants of the same period; but from the distribution in the sources, the Sanctus repertory seems to have been established a century later than the Gloria (10th–11th rather than 9th–10th centuries) and possibly a little later than the Kyrie as well. In addition, Sanctus melodies have their structural and stylistic idiosyncrasies, due partly to the text and partly, it seems, to musical conventions developed during the 11th century.

The Sanctus is usually set as five main phrases: 'Sanctus ...', 'Pleni ...', 'Hosanna ...', 'Benedictus ...', 'Hosanna ...', and many of the more elaborate settings use some degree of melodic repetition or parallelism among these five phrases. Often the second 'Hosanna' repeats the music of the first; most interesting are the cases in which the repetition is not exact, but deliberately modified to carry out the motivic system (as in Sanctus VII/Thannabaur no.54). And in the highly structured style of the 11th and 12th centuries, absence of repetition does not mean absence of carefully controlled structure.

The phrase 'Benedictus ...' is often set parallel to 'Pleni ...' using the same basic line adapted to the different text. 'Benedictus' is longer and tends to break into two subphrases; some melodic settings put these differences to artistic advantage (Sanctus VIII/116). Sometimes the parallelism is only approximate, but the treatment is such as to suggest that the intent was to depart from a fairly firm convention of parallelism. The net effect of all these repetitions is to cast the Sanctus as a whole into an *ABB* plan.

The opening acclamations are parsed variously by different composers: 'Sanctus sanctus sanctus Dominus Deus Sabaoth' is frequent but

alternates with other, sometimes less determinate, arrangements (as in Sanctus XV/223). The triple 'Sanctus' itself, regardless of the presence or absence of grouping with 'Dominus', is less often set as three similar melodic units (as in Levy's proto-Sanctus), more often in some alternating fashion (ABA: Sanctus III/56) that suggests the antiphonal performance inherent in the scriptural context of the Sanctus: 'And one called to another and said: Holy, holy, holy ...'. In some cases, however, there is no such plan, three different settings of the word 'Sanctus' being subsumed under an artfully conceived longer line (Sanctus XI/202).

Elaborate motivic systems that cut across the larger phrase structure are frequent in the Sanctus repertory and are characteristic of it. Sanctus II/203 uses the same motif at the start of the first and third 'Sanctus', 'Pleni', both 'Hosanna', and 'Benedictus'. Sanctus VI/17, XII/177 and XIV/184 derive subsequent material from the opening phrase in various sophisticated ways. One of the most popular Sanctus chants of the medieval repertory, Sanctus IV/49, has the effect of cycling through the same material in ever-changing configurations.

The Sanctus was provided with tropes, which often took the form of additional epithets interpolated after each 'Sanctus', for example (GB-Ob Bodley 775, f.72v):

Sanctus Deus pater ingenitus;
Sanctus Filius eius unigenitus;
Sanctus Dominus Spiritus Sanctus paraclitus
ab utroque procedens Deus Sabaoth (etc.)

Such interpolations are entirely different in musical structure and effect from the highly integrated melodies of the more elaborate Kyries with Latin texts. Some Sanctus melodies were provided with extensive settings of 'Hosanna', and these with additional text in rhyming, scanning verses – a typically 11th–12th century product.

Polyphonic settings of the Sanctus survive from the 12th century onwards (edns in Lütolf). The separation of the Benedictus from the Sanctus and its performance at the Elevation is not known before the 16th century; this practice is reflected in many polyphonic settings.

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RICHARD L. CROCKER/DAVID HILEY

Sandagerði, Pauli í

(b Tórshavn, 28 Jan 1955). Faeroese composer and conductor. He passed the teacher training examination in 1980, then studied composition with, among others, Atli Heimir Sveinsson in Iceland, John Hearne in Scotland and Svend Aaquist Johansen in Denmark. He is the permanent conductor of the girls' choir Cantabile, which has toured with his works throughout Europe, and he plays a prominent role in the organization of Faeroese musical life: in 1981 he helped found the Faeroese musicians' association and in 1983 he became chairman of the composers' association in the Islands. As a composer he first attracted attention with a Sonata for piano and flute (1976) which was praised by the poet William Heinesen for its 'creative imagination and poetic depth'. He has since gained recognition for works such as the musical *Jesus and the Macedonian* (1984) and *Gerandisdagur í Havn* ('Everyday Life in Tórshavn', 1989). He is a brilliant exponent of instrumentation, but the emphasis in his output is on vocal music, where he shows a sense of the peculiar sound and rhythm of the Faeroese language. Stylistically the works range widely, although most are distinguished by a lyrical Expressionism with links to both Hindemith and Lars-Erik Larsson. They often accommodate elements from the south-east European song tradition.

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Orch: Barbara-overture, 1996; Pf Conc., 1997

Vocal: Traeð, Flýgur tú lógv, 2 songs, S, vc, pf, 1977; Orat (*St Luke* ii.1–20), SATB, ens, 1984; *Jesus and the Macedonian*, 8 solo vv, SATB, orch, 1984; *Gerandisdagur í Havn* [Everyday Life in Tórshavn], SATB, ens, 1989; *Mjørkanáttin*, female chorus, 1990; *Móti vári*, female chorus, ens, 1992; *Hitt laetta dreymatám*, female chorus, 1993; *Morgun*, S, vc, pf, 1995; *Journalistens nattevagt*, male chorus, 1995

Chbr: Sonata no.1, fl, pf, 1976; *Úr neyðardýpi*, ens, 1989; *Faroese Chinadance*, ens, 1994; 2 Romantic Pieces, mar, pf, 1996; *Humoresque*, mar, pf, 1996; *Hot Talk*, ens, 1998

Pf: 2 Valsur, 1973; *Aelaveð*, 1995

SOREN HALLUNDBAEK SCHAUSER

Sandberg, Mordecai

(*b* Suceava, Romania, 4 Feb 1897; *d* Toronto, 28 Dec 1973). American composer of Jewish parentage. While a medical student at the University of Vienna (diploma 1921) it is likely that he came into contact with Willi von Moellendorff, a pioneer of quarter-tone music, and with members of the Schoenberg circle. In 1922 he emigrated to Palestine, where, in addition to establishing a clinic in Jerusalem, he began to compose and perform music in a tuning system approximating just intonation. He gave courses in aural training to sensitize the public to microtonal intervals, constructed microtonal instruments to use in demonstrations, and obtained a quarter-tone harmonium. He designed and had built a twelfth-sixteenth-tone harmonium from Straube of Berlin (1929). After speaking on microtonal music at an international conference in London (1938), he travelled to New York, where, with the outbreak of war, he was compelled to remain. Rather than requalifying as a physician in the USA, he devoted the rest of his life to music. During the 1940s, he gave several concerts of his works in New York. Thereafter, his music received few public performances. In 1970 he and his wife, the painter Hannah Sandberg, moved to Toronto, where he taught at York University.

Sandberg felt that the Hebrew language should be set to music that respected the tuning systems of its origins. For him, music was 'sounding Kabbalah and arose from meditation on a sacred text. He began, sparingly at first and then more liberally, to use signs in his scores to raise and lower equal-tempered pitches by a third, a quarter and an eighth of a tone. He set a few chapters of the Torah, the 17 books of the Prophets, Proverbs and the Song of Solomon. His Symphonic Psalms form the centrepiece of his oeuvre. From Jewish mysticism, modernist musical aesthetics and an universalistic idealism, he produced a vast corpus of music that stands close in intent to the humanistic Hassidism of Martin Buber. Only a small fraction of his approximately 20,000 pages of music manuscript has been published.

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Orch: Demosthenes, ov., 1925; Sym. no.1, 1925; Sym. no.2, 1928; Sym. no.5, 1939–53; The Five Points, 1942; Conc., cl, str, 1943; Sym. no.4, 1944–59; Orah, 1947; Sym. no.3, 1948–53

Chbr and solo inst: Elohai neshama, 3 fl, a fl, eng hn, b cl, 1926; Elisha, fantasy, vn, pf, 1938, pubd; Orah no.2, vn, pf, 1940; Str Qt no.1, 1941; Hymn, Aria, Dance, cl, pf, 1943; Palestinian Suite, vc, microtonal org, 1943; Ezekiel 34, vn, quarter-tone org, 1945; Orah no.3, str qt, 1945; 3 Sonata, vn, 1945–8; The Song of Songs (Sonata no.3), vn, 1945, pubd; Jerusalem, hymn, va, pf, 1948, pubd; 3 Sonatas, va, 1948; Ps cxxx, eng hn, pf, 1949, pubd; Pf Qnt 'The Five Points', 1951, pubd; Sextet, cl, str qt, pf, 1951, pubd

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AUSTIN CLARKSON

Sandberger, Adolf

(b Würzburg, 19 Dec 1864; d Munich, 14 Jan 1943). German musicologist and composer. He studied composition in Würzburg and Munich (1881–7) and musicology in Munich and Berlin (1883–7); his teachers included Rheinberger and Spitta. After receiving the doctorate from Würzburg University in 1887 with a dissertation on Cornelius, he was appointed curator of the music department of the Bavarian State Library in 1889. Completing his *Habilitation* with a work on Lassus in 1894, he became reader in musicology at the University of Munich in 1900 and full professor in 1904, the first to occupy these posts in what was then a newly autonomous discipline; he retired in 1930. With his reputation for sound scholarship and new methods of research, he became the founder of a Munich school of musicology and came to exert broad influence through the work of his many famous pupils: Kroyer, Einstein, Bücken, Kurt Huber, Bernet Kempers, Erich Schenk and Schiedermaier. In the 1930s he was involved in a dispute with J.P. Larsen over Haydn authenticity.

Sandberger's primary areas of interest were 16th-century music and the Viennese Classicists; his writings on Lassus are still fundamental to Lassus research. Equally significant were his activities as an editor, publishing works of Lassus (1894–1927, with F.X. Haberl), the *Denkmäler der Tonkunst in Bayern* (1900–31) and the *Neues Beethoven-Jahrbuch* (1924–42). As the composer of two operas, songs, choruses and some chamber and instrumental music he tried with some success to assimilate the styles of his contemporaries Cornelius, Reger and Strauss. His membership of many learned societies both in and outside Germany indicates the widespread recognition granted to his scholarly attainments.

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HORST LEUCHTMANN

Sander.

German family of music publishers active in the firm of [Leuckart](#).

Sander, F. [J.] S(igismund)

(*b* Bohemia, c1760; *d* Breslau [now Wrocław], 1796). Bohemian composer and keyboard player. At an early age he settled in Breslau, where he frequently appeared as a keyboard player in public concerts, though he supported himself chiefly as a music teacher. According to Schilling, for a long time Sander maintained a correspondence with C.P.E. Bach in Hamburg. His earlier works are mostly instrumental, but from 1795 to the end of his life he appears to have concentrated on composing for the musical theatre.

Each book of his *Erste Sammlung* of *Clavier-Sonaten* was reviewed in C.F. Cramer's *Magazin der Musik* (Hamburg, 1783–6/*R*, ii, 537–8, 1209–14). The first was praised for its appropriateness to the instrument, the quality of the harmony and its charming and tasteful original melodies, which do not rely on tunes from opera arias with hackneyed harp-like accompaniments. The reviewer of the second book confesses not to have been so pleasantly surprised for a long time; his praise is effusive and detailed. Unfortunately, no copy of this second book is known to be extant. Contrary to the playability of the 12 sonatas mentioned in the reviews, the report on the first two concertos (*ibid.*, i, 923–4) stresses the great difficulty of the solo parts, which probably provide a good index to Sander's prowess as a performer.

The review of the sonatas is followed immediately by one of *Das Gebeth des Herrn* (*ibid.*, ii, 1214–16), a work in which the composer demonstrates very good practical knowledge of the arousal of passions and musical declamation. However, the reviewer details serious reservations with respect to Sander's unvaried retention of melody and harmony in strophic settings containing many stanzas.

Sander published one pedagogical work, *Kurze und gründliche Anweisung zur Fingersetzung für Clavierspieler* (Breslau, 1791), with which he hoped to help amateurs overcome the technical difficulties in the works of composers like Haydn, Mozart, Hässler and Wolf. The manual contains a series of fingering patterns applicable to figurations, melodic formulas and chordal events commonly found in keyboard music of the Classical period; each hand is treated separately.

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Other vocal: *Das Gebeth des Herrn ... nebst einigen andern Liedern moralischen Inhalts* (1786)

Orch: 3 Concs., hpd (1783), nos.2–3 ?lost; Sym., D, *D-Bsb*

Chbr: [12] *Sonatas*, kbd, i–ii (Breslau and Leipzig, 1785–7), ii lost; [12] *Leichte Sonatinen*, i–ii (1786–7); *Sonata*, kbd, vn (1789), lost; 6 *Sonatas*, hpd, acc. vn (1790); 6 *Sonatas* or *Divertimentos*, hpd, acc. vn (1793), lost

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*Gerber*L

*Gerber*NL

MCL

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ELLWOOD DERR

Sanderling, Kurt

(*b* Arys, East Prussia [now Orzysz, Poland], 19 Sept 1912). German conductor. After early studies in Königsberg and Berlin he joined the Berlin Städtische Oper in 1931 as a répétiteur, while studying privately, but in 1936 he was obliged to leave Germany as a refugee. He moved to Moscow and after making his début (1936) with the Moscow RSO was the orchestra's conductor until 1941, when he became conductor of the Leningrad PO. He directed the Leningrad orchestra jointly with Mravinsky, raising it to a high international standard in the 20 years he spent there. From 1939 to 1942 he served as conductor of the Kharkiv PO. In 1960 he returned to Germany as conductor of the Berlin SO, a position he held for 17 years. He was also chief conductor of the Dresden Staatskapelle from 1964 to 1967. At this period he began an international touring career, gaining particular success at the Prague, Salzburg, Vienna and Warsaw festivals, and in Britain, where he appeared with the Leipzig Gewandhaus Orchestra in 1970 and with the New Philharmonia Orchestra from 1972. In 1979 he embarked on a relationship with the Nippon SO in Tokyo and appeared with them on many occasions. In the 1990s his career enjoyed a remarkable revival through the release of many earlier recordings. Sanderling found acclaim for his intellectual grasp, his clarity of detail and the dramatic passion he brought to his performances. His Sibelius, Prokofiev, Tchaikovsky and Shostakovich won particular praise, as did the conduction of the music of Matthus, Mayer and Zechlin. Sanderling was widely honoured in the Soviet Union and in the German Democratic Republic.

CHARLES BARBER, JOSÉ BOWEN

Sanders, Ernest H(elmut)

(*b* Hamburg, 4 Dec 1918). American musicologist of German birth. He began his schooling in Hamburg, then went to the USA where he studied the piano with Irwin Freundlich at the Juilliard School of Music from 1947 to

1950. As a graduate student in musicology at Columbia University he worked with Lang, Hertzmann and William J. Mitchell; he took the MA at Columbia in 1952 and the PhD in 1963. He became a lecturer at Columbia in 1954 and was appointed professor of music there in 1972. He retired in 1986. His principal area of study has been medieval English and French polyphony, particularly its style and notation. His writings on English medieval polyphony trace the influence of the English composers on their continental contemporaries.

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PAULA MORGAN

Sanders, Robert Levine

(*b* Chicago, 2 July 1906; *d* Delray Beach, FL, 26 Dec 1974). American composer. He studied at the Bush Conservatory, Chicago, with Edgar Nelson; in Rome with Respighi, Alessandro Bustini and Cesare Dobici; and in Paris with de Lioncourt and Paul Braud. From 1925 until 1929 he held a fellowship at the American Academy in Rome, where compositions of his were performed by the Augusteo Orchestra and other music societies. After his return to the USA, his orchestral piece *Saturday Night* (1933) found wide acceptance. He later conducted a performance of his *Little Symphony no.1* (which was awarded a prize from the New York PO) at the Carnegie Hall and directed the Goldman Band in a performance of his *Symphony for Concert Band*.

Sanders held a number of posts as performer, teacher and administrator. In Chicago he was conductor of the Chicago Conservatory SO and Civic Orchestra (1933–6) and served as organist and choirmaster at the First Unitarian Church (1930–38). He taught at the Meadville Theological School and the University of Chicago, and lectured on hymnology and liturgical music. He was also an editor of two Unitarian-Universalist hymnals. In 1938 he became dean of the School of Music at Indiana University, Bloomington, and from 1947 until 1972 he served on the staff of Brooklyn College.

Sanders's compositions explore a widened concept of tonality and are carefully structured and articulate. His style has been described as neo-classical and dissonant. He wrote extremely well for brass instruments; the *Symphony for Concert Band*, the *Brass Quintet*, and the *Trombone Sonata* are among his most effective works. His sensitivity to the inflections of the English language shows in his vocal compositions, notably in his large-scale setting of Whitman's *Song of Myself*.

WORKS

Stage: *L'Ag'ya* (ballet), 1943

Vocal: *The Mystic Trumpeter* (W. Whitman), nar, Bar, chorus, orch, 1939–41; *Celebration of Life* (cant., V. O. Vogt), S, chorus, chbr orch, 1956; *An American Psalm* (H.R. Palmer, R. Russell), SSA, org/insts, 1945–6; *The Hollow Men* (T.S. Eliot), TTBB, pf, 1950; *When Lilacs Last in the Dooryard Bloom'd* (Whitman), SATB, 1954; *Song of Myself* (Whitman), reciter, S, chorus, brass, perc, 1966–70; many other choruses, hymns, songs

Orch: *Suite*, 1928; *Vn Conc.*, a, 1932–6; *Saturday Night: a Barn Dance*, 1933; *Scenes of Poverty and Toil*, 1934–5; *Little Sym. no.1*, G, 1936–7; *Sym. for Concert Band*, B \flat , 1942–3; *Little Sym. no.2*, B \flat , 1953; *Sym.*, A, 1954–5; *Conc. for Brasses*

and Orch, 1962; Little Sym. no.3, D, 1963; Pieces for Orch, 1964

Chbr and solo inst: Pf Trio, 1926; Brass Qnt, 1942; Inventions, pf, 1943; Brass Qt, 1949; Brass Trio, 1958; other works for 2–4 insts, incl. sonatas for cl, hn, trbn, vn, vc, 1928–61 [all with pf]

MSS in *US-BL*

Principal publishers: Broude Brothers, C. Fischer, Galaxy, Mercury

SIEGMUND LEVARIE

Sanderson, Sibyl

(*b* Sacramento, CA, 7 Dec 1865; *d* Paris, 15 May 1903). American soprano. She studied with Sbriglia and Mathilde Marchesi in Paris and made her début (under the name of Ada Palmer) as Massenet's Manon at The Hague in 1888. Massenet, impressed by her beauty and her voice with its range of three octaves, wrote the title roles in two operas for her: *Esclarmonde*, in which she made her Paris début at the Opéra-Comique in 1889; and *Thaïs*, in which she made her Opéra début in 1894 (see illustration). She appeared in Brussels (1890–91) and at Covent Garden (1891), where she sang Manon. She created the title role in Saint-Saëns's *Phryné* (1893, Opéra-Comique) and also sang Gilda and Gounod's Juliet. She sang in St Petersburg, Moscow and New York, making her Metropolitan début in 1895 as Manon opposite Jean de Reszke. She did not have an outstandingly large or beautiful voice, but its phenomenal range compensated for any lack of size and warmth.

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ELIZABETH FORBES

Sanderson, Wilfrid Ernest

(*b* Ipswich, 23 Dec 1878; *d* Nutfield, Surrey, 10 Dec 1935). English composer, conductor, organist and teacher. He was an assistant to Sir Frederick Bridge, the organist of Westminster Abbey from 1897 to 1904. Sanderson was subsequently organist at various London churches before moving to Doncaster in 1904 to become organist at the parish church, a post he held until 1923. He also conducted the Doncaster Amateur Operatic Society (1910–35), the Doncaster Musical Society (1912–24) and the Doncaster Thespian Amateur Operatic Society (1922–31). His pupils at this time included the baritone Topliss Green, later to become Director of Singing Studies at the RCM. Sanderson went on to work for the publisher

Cramer, examine for the Associated Board of the Royal Schools of Music and adjudicate at music festivals.

Most notably Sanderson composed songs, usually ballads, which became popular and are still performed: *Until* sold one million copies. Their commercial success may be judged by his considerable estate of £51,054 at the time of his death. Sanderson's finest and best-known songs were written before 1924 and, while their lyrics are often undistinguished, the memorably generous vocal lines are well suited to the voice. Many of the songs cater for the English love of the sea, while others are inspired by the English landscape, notably that of Cornwall, Devon and Somerset.

WORKS

(selective list)

Choral: Spring's Awakening, valse song, female vv (1903); The Earth is the Lord's, cant anthem; Te Deum and Benedictus; Morning, mixed voices (1926); hymn tunes

c170 songs, incl. the song cycles Nocturnes (E. Teschmacher), 4 songs (1911); A Cornish Haul (1917) and the songs Gather Ye Rosebuds (R. Herrick) (1903); God that Makest the Earth and Heaven (R. Heber and R. Whately), 1903; A Song of Peace (G. Hadath), 1904; Phyllis (H. Taylor), 1905; My Dear Soul (M. Byron), 1906; Until (Teschmacher), 1910; Drake Goes West (P.J. O'Reilly), 1910; The Valley of Laughter (F.G. Bowles) (1910); Up from Somerset (F.E. Weatherly), 1912; Friend O'Mine (Weatherly), 1912; Lorraine (O'Reilly), 1913; Shipmates o'Mine (Teschmacher) (1913)

The Hills of Donegal (O'Reilly), 1914; One Morning Very Early (O'Reilly) (1915); The Last Call (Weatherly), 1916; The Company Sergeant-Major (P.H.B. Lyon), 1918; Devonshire Cream and Cider (T. Curzon), 1919; Harlequin (G. Perry) (1921); The Laughing Cavalier (H. Taylor), 1932; A Bonny Ship (Taylor), 1932; As I sit here (D. Tempest) (1933); In Sweet Content (L. McDermaid), 1935

Org: Rêverie, 1909; many arrs.

Pf: Caprice orientale (1906); Songe d'amour (1906); Brise d'été (1908); Serenata (1908); Novelette (1909); En tournant (1910); Pirouette (1910); 3 chansonettes (1911); Sincerité (1912); Chanson d'amour (1920); [3] Lyric Pieces (1926–7): Canzonet, Cantilena, Souvenir

Many arrs. of own works for pf duet, vn and pf

Principal publishers: Boosey & Hawkes, Gould

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PHILIP L. SCOWCROFT

Sandi, Marvin

(b Potosí, 17 May 1938; d Madrid, 1968). Bolivian composer. He studied in Potosí with Díaz Gaínza and from 1957 at the National Conservatory in

Buenos Aires with Jurafsky, Sáenz and Fischer, and later in the workshops led by Paz. During those years he returned to Bolivia several times to present performances of his own compositions and lecture on contemporary music. Later he studied philosophy at the Colegio Libre de Estudios in Buenos Aires. Finally he moved to Madrid in 1966, where he committed suicide two years later in obscure circumstances. His creative language was influenced by Schoenberg's early period, Stravinsky's neo-classical works and the nationalism of Eduardo Caba. Works published by Ricordi in Buenos Aires include *In memoriam: homenaje a Eduardo Caba*, *Ritmos panteíscos* and *Ronda, marcha y preludio*, all for piano. He also published philosophical essays, including *La primera piedra: sobre música y filosofía* (Potosí, 1981).

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CARLOS SEOANE

San Diego.

City in California, USA. Located on the Pacific coast, it lies near the US-Mexican border. Juan Rodríguez Cabrillo, who entered the harbour in 1542, called the area San Miguel; it was renamed San Diego in 1602. In 1769 the Spanish government sent a military expedition with 16 Franciscans to establish garrisons and to found missions; in July Junípero Serra established the Mission San Diego de Alcalá, and dedicated the Presidio, the first Spanish fort in California. The city was incorporated in 1850 and has developed into an important musical centre in the western USA.

1. Early musical life.

Before the arrival of European settlers, the area was inhabited by Diegueño Indians. Their music, primarily vocal, was characterized by syllabic melodies, unison singing and a distinctive three-part structure; gourd rattles were the only instruments used for accompaniment. In his first report to the Mexico City viceroy (1773), Fray Francisco Palóu wrote that what attracted the Indians to Mission San Diego was 'their fondness for hearing the neophytes sing'. A spinet was brought to the mission and was used to accompany the celebration of mass at the Presidio (see Bolton). By 1776 a boys' choir had been formed there. The earliest 'organ' to reach San Diego was a three-cylinder barrel instrument given in 1793 by the explorer George Vancouver to Fermín de Lasuén, president of the California missions. Built by Benjamin Robson of London in 1735, it played 30 tunes, including *Go to the Devil*, *College Hornpipe*, *Lady Campbell's Reel* and *Spanish Waltz*. Juan Bandini, born in Peru and a resident of San Diego during much of his life, introduced the waltz in California in 1820. At Christmas 1837, while the religious play *El diablo en le pastorela* was performed in Pío Pico's house in San Diego, the women sang hymns of adoration; some of these hymns and fragments of pastorela music are at the Whaley manuscript collection of the Serra Museum, San Diego Historical Society.

2. Development of a local musical culture.

In 1868 a minstrel show, *Negro Delineations*, was given by the Tanner Troupe. The second floor of Horton Hall (built 1869, destroyed by fire in 1897) opened as a theatre in 1870. Although some well-known touring artists appeared there, including the soprano Anna Bishop (1873), the pianist Arabella Goddard (1875) and the violinist Emile Sauret with his wife Teresa Carreño (1875), the hall was used chiefly as a venue for local performers.

Six other theatres were built in the decades surrounding the turn of the century. In 1887 musical events also took place at the Villa Montezuma, the residence of Jesse Shepard, a flamboyant pianist and singer known for his improvisations. At San Diego's centennial celebration, held in 1876, Eli T. Blackmer led the San Diego Philharmonic Society (founded 1872) in a performance of *Hail to thee, Liberty!* and conducted 200 schoolgirls in *Hail our country's natal morn*. Instrumental airs were played by the Silver Cornet Band (founded 1874), an ensemble of 12 players. The first brass band in San Diego was organized in 1869 and consisted of seven musicians; other brass ensembles included the Harmonie Cornet Band (1875), whose ten members were mostly German immigrants, and the City Guard Band (1885), which gave its inaugural concert at Armory Hall to celebrate the completion of the California Southern Railroad line.

In the 1880s two conservatories were formed: one, founded in 1882, was led by Maurice H. Strong; the other was led from 1887 to 1890 by J.H. Hill. The Reform Congregation Beth Israel, which celebrated Jewish high holy days with an organ and a choir, was established in 1887. An important music organization, the Amphion Club, was formed in 1893; from 1907 to its dissolution in 1948 it sponsored concert series bringing touring artists. The club's longtime president, Gertrude Gilbert, wrote the first published history of music in San Diego (1936), and the composer Alice Barnett served on its board of directors (1920–48)

3. The modern era.

(i) Orchestras.

In 1902 the San Diego SO was formed with 54 members; it was directed first by R.E. Trognitz, and from 1910 by Richard Schliewen of Berlin. Under Schliewen the orchestra played Beethoven's First Symphony in 1910 and his Fifth in 1911. Schliewen was succeeded by Lionel Gittelsohn (1879–1963), a violinist from South Carolina who had been trained in New York. The following season Buren Roscoe Schryock assumed the orchestra's leadership; he remained until 1920.

From 1927 to 1936 Nino Marcelli (*b* Rome, 21 Jan 1890; *d* San Diego, 4 Aug 1967) conducted an orchestra that included members of the San Diego SO supplemented by other local musicians. The San Diego SO appeared under his direction at the California-Pacific International Exposition in 1935, where the Los Angeles PO and orchestras from Seattle, San Francisco and Portland, Oregon, were also heard. Nikolai Sokoloff conducted summer concerts of the San Diego SO at Ford Bowl from 1938 to 1941; he presented works by William Grant Still and *A Trojan*

Legend by the local composer Charles Marsh. After World War II the San Diego SO lacked a permanent conductor until Robert Shaw's appointment as music director for summer seasons in Balboa Park (1953–8); during these six summers he taught choral workshops with Julius Herford at San Diego State College (now San Diego State University). Under the direction of Earl Bernard Murray (1959–66), the San Diego SO played several works by local composers: in 1961 the *Variations for Orchestra* and in 1966 the *Variations and Dance on California Mission Themes* by Robert Heinzinger, a member of the faculty at Mesa College; in 1962 the *Symphony 1959* by David Ward-Steinman, from 1961 a faculty member at San Diego State University; and in 1965 Conrad Susa's *Pastorale*. The San Diego SO performed for several years in San Diego High School's Russ Auditorium before moving in 1966 to the San Diego Civic Theater (cap. 3000).

During the 1966–7 season the San Diego SO was led by a series of guest conductors including Carlos Chávez; it was then conducted by the Hungarians Zoltan Rozanyai (1967–70) and Peter Erös (1972–81), whose tenure was marked by some controversy over programming practices. The English conductor David Atherton served as musical director from 1981 to 1987. Financial difficulties led the orchestra to cancel its summer season in 1982. On 7 November 1985, however, the orchestra gave its opening night of the season in its new venue, the Fox Theater, purchased for \$7.5 million in 1984. In March 1988 Murry Sidlin replaced Fabio Mechetti as interim conductor. Yoav Talmi was subsequently appointed music director, with Jung-Ho Pak as assistant director. When Wesley Brustad, executive director from 1986, quit in 1993 the symphony owed a debt of \$900,000. After what was billed as the last concert in Copley Symphony Hall (13 January 1996) the orchestra declared bankruptcy. In 1998, with the help of Voice of the Symphony Audience, an independent organization established in October 1995, the San Diego SO once more started giving performances. Jung-Ho Pak was appointed artistic director and principal conductor.

(ii) Opera.

Between 1919 and 1932 the San Diego Civic Grand Opera Association gave more than 40 productions of French and Italian works. The San Diego Opera Company was formed in 1964. In 1967 the city was the site of the American première of Henze's *Der junge Lord*. Capobianco succeeded Walter Herbert as director of the company in 1975; in 1978 he initiated an annual Verdi Festival, emphasizing lesser-known works. Under his direction Menotti's *La loca* was given its world première in 1979, with Beverly Sills in the title role, and his 1982–3 season included productions of such neglected operas as Verdi's *Il corsaro*, Saint-Saëns's *Henry VIII*, Chabrier's *Gwendoline* and Zandonai's *Giulietta e Romeo*, all performed in the Civic Theater (cap. 2902). To mark its 20th anniversary (1984–5) the San Diego Opera commissioned Leonardo Balada to write an opera based on the life of Emiliano Zapata. Capobianco left the company in 1983 and was succeeded by Ian D. Campbell. Campbell's reversion to a more conservative repertory, using original languages with surtitles, drew increased support from private organizations. Later notable productions have included *Dialogues des Carmélites* (1990) and *Albert Herring* (1991).

(iii) Other ensembles and performance venues.

In 1996 the orchestras offering regular series of programmes included the La Jolla Symphony (Mandeville Center for the Performing Arts, University of California), the San Diego Chamber Orchestra (Sherwood Auditorium, Rancho Santa Fe), the San Diego State University SO (Smith Recital Hall) and the Tifereth Israel Community Orchestra (various auditoriums). The following organizations gave concert series: the International Chamber Players, La Jolla Chamber Music Society, Point Loma Nazarene College, Poway Center for the Performing Arts Foundation and the San Diego Early Music Society.

(iv) Education.

The San Diego campus of the University of California was opened in 1964 at La Jolla and offers BA, MA and PhD degrees in music. In the mid-1990s the music department had 15 full professors and 14 other faculty members; the chair was Rand Steiger, a specialist in computer applications. In 1971 the Computer Audio Research Laboratory was established. Those on the faculty in the 1990s included Jann C. Pasler, Roger Reynolds, Jane Stevens and Bertram Turetzky. In 1995 San Diego State University awarded BA, BM, MM and MA degrees in 16 designated music areas. In the mid-1990s the School of Music and Dance had 56 active faculty and 19 retired faculty members.

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ROBERT STEVENSON

Sandley.

See [Standley](#).

Sandoni, Pietro Giuseppe

(*b* Bologna, 1 Aug 1685; *d* Bologna, 16 Aug 1748). Italian composer and harpsichordist. A pupil of Angelo Predieri and Giovanni Bononcini in counterpoint, he was taught the harpsichord by Francesco Salardi. In 1698 he was organist at the Bolognese church of S Giacomo Maggiore. He was admitted to the Accademia Filarmonica in 1700 as organist and two years later was promoted to the rank of composer. He served as *principe* in 1713, 1714, 1739 and 1745. Known chiefly as a harpsichordist, he travelled to Vienna, Munich and London, 1715–16, where his keyboard improvisations were compared with those of Handel. He also taught singing and probably contributed music to *Pyrrhus and Demetrius* in 1716. In 1722 Handel sent him to Venice to bring back the famous soprano Francesca Cuzzoni; the two were married on 12 January 1725. In London, he established himself as an eccentric personality and became involved in the controversies between Handel and Bononcini and between his wife and Faustina Bordoni. In 1728 the couple travelled to Vienna, Venice and Genoa; from 1734 to 1737 they were again in London, where Sandoni's opera *Issipile* was performed in 1735. In 1737–8 he was in Florence, where he was responsible for church music. He worked in Amsterdam c1740 as harpsichordist, organist and composer. By 1745 he had returned to Bologna, where ill-health and financial difficulties plagued him until his death.

Of his operas and oratorios only the librettos remain. His keyboard sonatas, published between 1726 and 1728 at the end of his *Cantate da camera*, are the earliest keyboard sonatas published in England. They are in two or three movements, with thin and fluent texture, and include dance movements and free types. Of the three sonatas published in London in about 1727, the first and third are in the style and form of the late Baroque suite. The second consists of only two movements: an Allegro featuring arpeggios and 'Alberti bass' figures in a pre-Classical style, and a *Minuetta con variazioni*, a set of nine figural variations with a two-part texture. This sonata is perhaps the first of its kind ending with a variation movement. Pre-classical traits are also present in his printed cantatas.

WORKS

Editions: *P.G. Sandoni e Sereni: Sonate*, I classici della musica italiana, xxix, ed. B. Pratella (Milan, 1921) [contains 3 sonatas and 5 sonata movements] *Antichi maestri bolognesi*, ii, ed. F. Vatielli (Bologna, ?1941) [contains 1 aria]

operas

known only from librettos cited in catalogue, I-Bc

Artaserse (dramma per musica, 3, A. Zeno ?and P. Pariati), Verona, Temperati, 1709

Olimpiade (pasticcio, P. Metastasio), Genoa, S Agostino, 1733

Adriano in Siria (dramma per musica, 3, Metastasio), Genoa, S Agostino, carn. 1734

Issipile (dramma per musica, 3, A. Cori, after Metastasio), London, King's, 8 April 1735

oratorios

known only from librettos cited in catalogue, I-Bc

La pulcella d'Orleans (G.B. Taroni), Bologna, 1701

Gli oracoli della grazia (T. Stanzani), Bologna, March 1704

Il martirio di S Benedetta (F. Magagnoli), Bologna, July 1704

La Giustizia placata (Stanzani), Bologna, 1705

L'Italia difesa da Maria (E. Vajani), Bologna, 1705

Il trionfo di Jael (Vajani), Bologna, 1705

Il trionfo della grazia (Vajani), Ferrara, 1705

Lo sposalizio di S Gioseffo con Maria Vergine (F. Marmocchi), Bologna, 1706

S Caterina V. e M., Bologna, n.d.

other works

6 cantate da camera e 3 sonate, hpd (London, c1727/R)

6 Setts of Lessons, hpd (London, c1745)

1 trio sonata, in Corona de dodici fiori armonici (Bologna, 1706)

Sonatas, kbd, D-Bsb, Dlb, I-Bc

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L. Lindgren: 'Cembalari e compositori per clavicembalo nella corrispondenza di Giovanni Zamboni', *Recercare*, i (1989), 211–223, esp. 217

ANNE SCHNOEBELEN

Sándor, György

(b Budapest, 21 Sept 1912). American pianist of Hungarian birth. He is the cousin of Arpád Sándor. He studied the piano with Bartók and composition with Kodály at the Liszt Academy of Music in Budapest, where he made his début in 1930. He performed elsewhere in Europe, then settled in the USA following his Carnegie Hall début in 1939, the same year in which he began a series of international tours. Sándor's repertory extended from Bach to Prokofiev. Noteworthy among his many recordings are those of the complete solo piano works of Prokofiev and Kodály, and of the piano solos and concertos of Bartók; for the last he won the Grand Prix du Disque in 1965. He also gave the premières of Bartók's Dance Suite (piano version, Carnegie Hall, 1945) and Piano Concerto no.3 (with the Philadelphia Orchestra, 1946), and his own piano version of the *Tempo di ciaccona* and *Fuga* from Bartók's Sonata for Solo Violin (New York, 1975). Among his publications are editions of works by Prokofiev and Khachaturian, a number of transcriptions, including Shostakovich's *Danse russe* and Dukas' *L'apprenti sorcier*, and a book, *On Piano Playing: Motion, Sound and Expression* (New York, 1981). He taught at Southern Methodist University (1956–61) and was director of graduate studies in piano at the University of Michigan (1961–81) before he joined the faculty of the Juilliard School in 1982.

RUTH B. HILTON

Sandrin [Regnault, Pierre]

(b ?St Marcel, nr Paris, ?c1490; d ?Italy, after 1560). French composer. Pierre Regnault, like his brothers and his sister, apparently took his sobriquet from a late-15th-century farce, *Le savetier qui ne respont que chansons*, in which a cobbler named Sandrin answers every question put to him by singing a chanson incipit. A payment made by the royal treasury on 16 December 1506 for the educational expenses of a youth named Pierre Sandrin suggests that Pierre Regnault *dit* Sandrin may have been a choirboy at the French royal court. In 1517 he was employed as an adult singer by Louise de Savoy, after which his name vanishes from court records for over 20 years. During this period he may have had employment as an actor – a play from the mid-16th century refers to a singer named 'Pierre Regnault' as a 'badin antien' (an actor no longer on the stage).

Records pertaining to Sandrin's contested appointment as dean of the chapter of St Florent-de-Roye in Picardy indicate that by 1539 he had entered the *Chapelle du roi* as a singer. Four years later the courtier Claude Chappuys in his lengthy panegyric to the court of François I, *Discours de la court* (1543), singled out Sandrin and Claudin de Sermisy as two of the most respected musical figures there. Indeed Sandrin is described as 'composeur' of the royal chapel in the documents listing the musicians who took part in the funeral services for François I in 1547, the earliest documents yet found from the French court that give such a title to a musician. Clearly he remained in close contact with the royal court after François's death, since archival records concerning benefices he obtained in 1549 and 1560 cite him as 'chantre ordinaire et chanoine de la Chapelle du roi', though in March 1554 he was in Siena serving as *maestro di cappella* at the court of Ippolito d'Este, Cardinal of Ferrara and France's

representative at the Vatican. In the autumn of 1560 Sandrin was in Paris taking care of the financial affairs of his two brothers, both of whom had recently died, and making his own will. The following year he was back in Rome with the cardinal, but after that all trace of him is lost and he may have died there shortly afterwards.

Although he worked in chapel choirs during most of his recorded professional career, Sandrin seems never to have composed sacred music (unless it is all lost). His complete surviving works comprise 50 chansons and one madrigal. All except two were published for the first time between 1538 and 1549, mostly by Pierre Attaignant in Paris and Jacques Moderne in Lyons; many were then reprinted by those and other publishers. Only two examples of Sandrin's work during his last years survive, the chanson *Amour si haut*, published by Le Roy & Ballard in 1556, and the madrigal *Amor, l'arco e la rete indarno tendi*, which appeared in the fourth book of madrigals by Cipriano de Rore in 1557, attributed to Sandrino. Although Einstein assumed Sandrino to be Alessandro Striggio, the name probably refers to Regnault.

Most of Sandrin's music published before 1543 is written in the typical Parisian chanson style associated especially with the work of Claudin de Sermisy. It is predominantly chordal, although imitation and other contrapuntal detail are prominent. Often the first phrase or two and the last phrase are repeated. And Sandrin's chansons often begin with a characteristic opening motto, the first half-line of text being set to a distinctive melodic fragment and separated from the remainder of the first phrase. While Sandrin continued to publish similar lyric miniatures, between 1543 and 1549 he directed his attention to developing a more flexible rhythmic style, perhaps to avoid the uniformity of his earlier works. Some of these chansons have the characteristic dance-like rhythms of the frottola, in triple metre with hemiolas. In others Sandrin experimented with ways to integrate duple and triple metre within a single short work, apparently to allow the text to be declaimed in a supple and stylish manner. Thus even a relatively simple chanson like *Reveillez vous mes damoiselles* displays a highly sophisticated rhythmic style. His last published chanson, *Amour si haut*, reveals the influence of his Italian environment; it is more contrapuntal and more chromatic than most of his earlier chansons, and madrigalisms abound. Indeed his only madrigal proves that he was able to assimilate the Italian style completely during his later years.

Although Sandrin is a minor figure, his chansons are superbly elegant examples of this lyric genre. That they were highly esteemed by his contemporaries is demonstrated not only by the number of times they were reprinted and used as models for parody masses, but also by their wide distribution in the instrumental anthologies of the time. Over and over again lutenists and keyboard players chose Sandrin's music to arrange for their instruments. His chanson *Douce memoire*, for example, was among the most popular compositions of the entire century, to judge from the number of times it was reprinted, arranged for instruments and parodied.

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chansons

all for 4vv

Amour pense que je dorme, S 37; Amour si haut, S 50; Avant l'aymer je l'ay voulu cognoistre, S 33; Celle qui fut de beaulté, S 16; Celle qui m'a le nom d'amy donné, S 23; Ce qui est plus en ce monde, S 24; Ce qui m'est deu et ordonné, S 27; Ce qui souloit en deux se departir, S 3; Comment mes yeulx, aviez vous bien promis, S 19

Dames d'honneur, voyez mon adventure, S 28; De qui plustost maintenant, S 47; De quoy me sert de tenter la fortune, S 42; De ta blancheur qui la neige surpasse, S 34; Deux cueurs voulans par fermeté, S 10; Doulce memoire en plaisir consommée, S 4 (also attrib. Manchicourt); En reveillant les damoiselles, S 38; Helas, amy, je congnois bien, S 11

Il ne se trouve en amytié, S 43; J'ay veu que j'estoys franc, S 25; Je ne le croy et le scay, S 5 (also attrib. Sermisy); Je ne puis bonnement penser, S 20; L'amour première en jeunesse innocente, S 12; Las qu'on congneust mon vouloir, S 15 (also attrib. Sermisy); La volonté si longtemps endormye, S 29; Mais pourquoy n'oze l'on prendre, S 30; M'amie est tant honneste, S 49; Montz et vaulx, faictes moy place, S 44

O vous mes yeulx qui fustes si longtemps, S 17; Pleurez mes yeulx pour la dure deffense, S 18; Puisque de vous je n'ay aultre visaige, S 9; Puisque vivre en servitude, S 45 (also attrib. Arcadelt); Quant j'ay congneu en ma pensée, S 13; Quant ung bien par longtemps est attendu, S 26; Quel bien parler ou compter son affaire, S 35; Qui de s'amy a le bien, S 46; Qui souhaitez avoir tout le plaisir, S 48 (also attrib. DeBussy, Gentien); Qui voudra scavoir qui je suis, S 6

Reveillez vous mes damoiselles, S 39; Si de beaucoup je suis aymé, S 31; Si j'ay du bien helas, S 40; Si mon travail vous peut donner, S 7 (also attrib. Sermisy); Si pour t'aymer et désirer, S 22; Si vostre amour ne gist qu'en apparence, S 14

Tous les malheurs que j'ay pour l'amour, S 32; Trop plus penser que bien escrire, S 41; Vaincre n'a peu le temps, S 8; Voulant honneur que de vous je m'absente, S 36; Vous usurpez dames injustement, S 1; Voyez le tort d'amour et de fortune, S 2

madrigal

Amor, l'arco e la rete indarno tendi, 4vv, S 51

doubtful and misattributed works

Le dueil issu de l'airye incertaine, 4vv, S 7 (by P. de Villiers; publ. as *réponse* to Si mon travail in 1560⁶; also attrib. Maillard)

O combien est malheureux le désir, 4vv, S 21 (first attrib. Sandrin in 1560⁵; attrib. Sermisy in 1542¹⁵, etc.)

Vous perdez temps (by Sermisy; attrib. Sandrin in 1560⁶; also attrib. Crecquillon)

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HOWARD MAYER BROWN/JOHN T. BROBECK

Sandström, Jan (Inge Håkan)

(*b* Vilhelmina, 25 Jan 1954). Swedish composer and teacher. He was brought up in Stockholm but studied at the College of Music in Piteå (1976–8) and between 1978 and 1984 continued his studies at the Royal College of Music in Stockholm, where his teachers were Bucht, Ferneyhough, Pär Lindgren, Mellnäs, Wallner, Rosell and Eklund. In 1982 he began to teach at the College of Music in Piteå, and in 1984–5 lived in Paris. In 1989 he became professor of composition at the college in Piteå.

Sandström has said that he wishes to write music akin to the novels of John Steinbeck – beautiful and accessible on the surface but possessing great depth. His music frequently shows Romantic traits in its colourful tonal language and distinctive instrumental elements such as the use of musette and accordion in the opera *Bombi Bitt* (1991–2). He has also utilized the opportunities of the concerto form for its virtuoso effects (two trumpet concertos, two saxophone concertos and a number of works for trombone and orchestra), at the same time seeking to create a multidimensional experience through his harmonic vocabulary.

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Stage: Strändernas svall (incid music, E. Johnson), 1989; Bombi Bitt (op, 2, L. Sjögren, after F. Nilsson: *Piraten*), 1991–2; Macbeth (incid music, K.G. Johansson), 1996

Vocal: Magnificat, SATB, 1974; Epitaffio: Libero de Libero (anon.), A/B, pf, 1980; Formant Mirrors (Michelangelo), S, fl/a fl, cl/b cl, str qt, str orch, 1981; 2 Choral Poems (H. Martinson), SATB, 1981; Anletsdrag [Features] (G. Sonnevi), Mez, a fl, ob, cl, bn, 1983; Stjärnöga [Star Eye] (B. Bergman), Bar, pf, 1985; Waves and Symphonies, SATB, orch, 1985; Små klanger; en röst [Small Timbres; a Voice] (Sonnevi), reciter, A, orch, 1982–6; Ps cxxi, T, str orch/org, 1986; 2 Sonnevi-sonetter, lyric S, fl, 1987; Aniara: sång 25 (Martinson), SATB, also wind in 4th movt, 1987; Skuggsjön [Shadow Sea] (cant., various authors), 1000 vv, chbr choir, 1987; Nunc dimittis (Bible: *Luke* ii.29), double chorus, 1988; Sanctus, (3-pt boy/female choir)/solo vv, 1990; Från mörker till ljus [From Dark to Light] (F. Isaksson), reciter, Bar, orch, 1991; The Singing Apes of Khao Yay, T, male chorus, 1991; Mass, SATB, 1993–; Gläd dig du Kristi brud (Swed. hymn), double chorus, 1995; TeD (O. Hartman), SATB, brass, perc/timp, str/org, 1996–7; Hymn of Ice and Ocean (J. Sandström), SATB, 1997; Biegga louthe (trad. Sami yoik), SATB, 1998; Surge aquilo (*Song of Songs* iv.16), SATB, 1998

Orch: Éra, 1979–80; Snow Flakes, chbr orch, 1980, rev. 1984; Acintyas, str orch, 1986; Tpt Conc. no.1, 1987; En herrgårdssägen [A Mansion Legend], a dance tale, 1987–8; Indri: Cave canem, 1988–9; Trbn Conc. no.1, 1988, rev. 1989; A Short Ride on a Motorbike, trbn, orch, 1989; Wahlberg Variations, trbn, orch, 1990, rev. 1996; Emperor's Chant, orch, 1993, arr. trbn, orch, 1993–4; Tpt Conc. no.2, 1993, rev. 1996; Sax Conc. no.1, a sax, 1994; Sax Conc. no.2 'My Assam Dragon', a sax, 1994, rev. 1996; A Dance in the Sub-Dominant Quagmire', tr rec, str orch, 1994;

Trbn Conc. no.2 'Don Quijote', 1994; Pf Conc., 1995

Chbr and solo inst: Sammanträngningar [Tightenings], 2 cl, 2 bn, 1978; Brev från Seattle, fl, tpt, vib, 1978; Poema di Quasimodo, 2 tpt, db, pf, 1980; Campanie in campi aperti, pf, 1984; Strange Matter, accdn, str qt, 1985; Campi aperti, 6 perc, 1986; Wahlberg Variations, vc, wind qnt, 1990, arr. sax qt, 1994; Epitaffio: Nocturne, pf, 1990; A Short Ride on a Motorbike, trbn, tape, 1990; Cadenza de la Mancha, trbn, 1995; Hymn: Kroumata Dance Piece, 6 perc, 1995; Kroumata Dance Piece 1995, 5 dancers, perc, 1995; Aánakini, mar, wind qnt, 1996

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ROLF HAGLUND

Sandström, Sven-David

(b Borensberg, 30 Oct 1942). Swedish composer. He studied history of art and musicology at Stockholm University (1963–7) and composition at the Royal College of Music in Stockholm (1968–72) with Lidholm, Ligeti and Nørgård. He was professor of composition at the Royal College of Music in Stockholm (1985–95) and its pro-rector until 1998. Following his international breakthrough with the Concertgebouw Orchestra's interpretation of *Through and Through* in Amsterdam in 1972, his output was dominated by instrumental music up to the time of the enormous attention his Requiem 'De ur alla minnen fallna' ('The Totally Forgotten') attracted after its première in 1982, partly because of the provocative text by the poet Tobias Berggren. It was awarded the Nordic Council Music Prize in 1984. His 20 years of choral singing experience in Hägersten's motet choir was of good service to him in a number of his choral and musical dramatic works such as *A Cradle Song/The Tyger*, the 90-minute long *High Mass* (which can be viewed as a synthesis of his entire output), the oratorio *Moses* for the 300th anniversary of Oslo Cathedral and the opera *Staden* ('The City'). A reorientation towards an outward-looking neo-Romantic style characterized the Cello Concerto (1989) and the Piano Concerto (1990) and again made him the subject of great attention and attack, but his strong expressiveness is a characteristic feature of the whole of his output.

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(selective list)

Stage: Birgitta-musik (S. Arnér), 1973; Hasta o älskade brud [Haste O Beloved Bride] (chbr op, 2, E.J. Stagnelius), 1978; Stark såsom döden [Strong as Death] (church op, B.V. Wall), 1978; Kejsaren Jones (E. O'Neill), 1980; Ett drömspel (incid music, A. Strindberg), 1980; Slottet det vita [The White Palace], children's op, 1981–2; Admorica [The Great Sadness] (ballet, vocalise), 1985; Den elfte gryningen [The 11th Dawn], ballet, 1988; Music [for Rambert Dance Company], 1995; En sorts Hades, incid music [for TV], 1996; Staden [The City] (op, K. Frostenson), 1996; Sant Göran och draken (C. Krook), 1998

Choral: Invention, 16 solo vv, 1969; Lamento, vocalise, 3 choral groups, 4 trbn, 1971; Visst?, vocalise, S, female/children's chorus, male chorus, wind orch, pop orch, vn group, 1971; Dilecte mi (motet, Song of Songs), female choir, male choir, 1974; A Cradle Song/The Tyger (W. Blake), chorus, 1978; 3 Poems: Spring, Introduction, Earth's Answer (Blake), SATB, 1980; Requiem 'De ur alla minnen fallna' [The Totally Forgotten] (T. Berggren), S, A, T, Bar, girls' choir, SATB, orch, 1979; Agnus Dei, chorus, 1980; Introduction (Blake), male choir, 1981; Our Peace (motet, Bible), 3 choirs, 3 org, 1983; Missa brevis, SATB, 1980–84; Ut över slätten med en doft av hav [Out over the plain with a smell of sea] (I. Kallenbäck), S, Mez, Bar, B, girls' choir, SATB, org, 1984; Drömmar [Dreams] (cant., various authors), Mez, T, SATB, orch, 1985; Stille etter Gud (E. Skie), 3 SATB, 1986; High Mass, 3 S, 2 Mez, SATB, org, orch, 1993–4; Nobelmusik, chorus, brass qnt, org, 1994; Ultreia, 6-pt SATB, 1996; Frihetsmässa (T. Tranströmer), S, solo cl, SATB, brass qnt, org, 1996; Moses (orat, Skie), S, A, T, Bar, B, SATB, orch, 1997; Crysaetos (Strindberg), SATB, 1998

Other vocal: Just a bit, S, bn, vc, hp, 1972; Expression, Mez amp, vc, pf 4 hands, tape, 1976; Tystnaden [The Silence] (C.-E. af Geijerstam), T, reciter, 14 str, 1979; Convivere (O. Opatowsky), 5vv, 2 trbn, va, 2 vc, perc (1985); Sånger om kärlek [Songs of Love] (various authors), S, orch, 1990

Orch: Bilder, perc, orch, 1969; Intrada, wind, str, perc, 1969; 17 bildkombinationer, ww, brass, perc, str, 1969; In the Meantime, chbr orch, 1970; Sounds from 14 str, 1970; To You, 1970; Around a Line, 1971; Concentration, 2 fl, 2 a fl, 2 tpt, 2 trbn, 4 db, 1971; Through and Through, 1972; Culminations, 1976; Con tutta forza, 41 wind, 6 perc, 1976; Agitato, pf, orch, 1978; The Rest Is Dross, str orch, 1979; Fl Conc., 1980; Gui Conc. 'Lonesome', 1982–3; Vn Conc., str orch, 1985; A Day – the Days, 1987; Ov., 1987; Vc Conc., 1989; Pf Conc., 1990; Pieces of Pieces, 1992; Vattenmusik 1–4 [Water Music], wind orch, 1992; Perc Conc., 1993–4; First-Pieces: ov., 1994; Young Pieces, str orch, 1995; Conc., a rec, hpd, str, 1995; Soft Music, cl, str, perc, 1996

Chbr and solo inst: Musik, 5 str, 1968; Sonata, fl, 1968; Str Qt, 1969; Combinations, cl, 1969; Concertato, cl, trbn, vc, perc, 1969; Disjointing, trbn, 1970; Disturbances, brass sextet, 1970; Mosaic, str trio, 1970; Jumping Excursions, cl, vc, trbn, cym, 1970; Under the Surface, 6 trbn, 1971; Close to, cl, pf, 1972; 6 Character Pieces, fl/pic, ob/eng hn, trbn, 2 vn, db, perc, 1973; And All the Flavours around, vn, pf, cl, fl, various accs., 1973; 5 Duets for 1 Pf, 1973; The Way, org, 1973; Convergence, bn, 1973; Inside, b trbn, pf, 1974; Ratio, tuba, bass drum, 1974; Metal, Metal, 4 perc groups, 1974; In the Shadow of, pf, perc, vc, 1974; Openings, org, 1975; Utmost, wind and brass ens, 2 perc, 1975; Effort, vc, 1977; Break this heavy chain that does freeze my bones around, 2 bn, 1979; Within, 8 trbn, perc ad lib, 1979; Libera me, org, 1980; Drums, timp, 4 perc, 1980; Behind, str qt, 1981; Introduction – Out of Memories – Finish, 2 pf, 1981; The Last Fight, perc, 1984; Moments musicaux, sax qt, 1985; Chained, perc ens, 2 pf, 1986; The Slumberous Mass, 4 trbn, 1987; Dance III, 3 vc, 1988; Fantasia I, pf, 1989; Fantasia II, pf trio, 1989; Free Music I, fl, 6 perc, 1990; Free Music II, pf, perc, 1990; Sonata, vc, 1990; Pieces of Wood, 6 perc, 1992; Brass Qnt, 1993; Processionsmusik, brass qnt, 1993; 3 koralförspel, org, 1994; Pieces for Saxophones, sax qt, 1994; Kroumata Pieces, perc, 1995; Wind Pieces, wind qnt, 1996; Kolt, 4 perc, 4 db, 1996; Spring Music, perc, 1997

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ROLF HAGLUND

Sandunga

(Sp.: 'gracefulness', 'agility', 'allurement').

A Mexican song and dance genre of the *son istmeño* type from the Isthmus of Tehuantepec region in the south of Oaxaca state, near the town of Tehuantepec. The *son* is properly performed by a *marimba-orquesta* including a double bass, and wind instruments including clarinets, saxophones, trumpets, trombones, euphoniums and other instruments.

E. THOMAS STANFORD

Sandunova [née Fyodorova], Yelizaveta Semyonovna ['Uranova']

(*b* St Petersburg, 1772 or 30 Aug/10 Sept 1777; *d* Moscow, 21 Nov/3 Dec 1826). Russian mezzo-soprano. Her professional name, Uranova, was adopted by command of Catherine II, after the planet Uranus, discovered in 1781. She studied in St Petersburg with Paisiello, Sarti and Martín y Soler, in whose opera *L'arbore di Diana* she made her début at the Hermitage Theatre in 1790. In 1791 she was engaged as a singer at the Imperial Theatres, where she was extremely popular. With her husband, the actor Sila Nikolayevich Sandunov, she worked from 1794 in the Petrovsky Theatre, Moscow; but they were divorced in 1810 and in 1813 Sandunova returned to St Petersburg, where she performed frequently until her retirement in 1823. Renowned for her wide-ranging and expressive voice, she was one of the finest operatic singers of the early 19th century and took leading roles in numerous operas.

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GEOFFREY NORRIS

Sandvik, Ole Mørk

(b Nes, 9 May 1875; d Holmenkollen, nr Oslo, 5 Aug 1976). Norwegian musicologist. He was trained as a teacher (1895) and while holding a teaching position studied theology (graduating in 1902) and music with his father Paul Sandvik and the Oslo violinist Gudbrand Bøhn. After studying in Germany (1913) he taught at the Hegdehaugen School in Oslo (1913–45), as well as church music at the Seminary for Practical Theology of the University of Oslo (1916–45); he and Olav Gurvin gave the first regular lecture courses in music at the university (1937–9) which resulted in the establishment, after the war, of a music faculty.

Sandvik began to collect folk music in 1910 and was able to include about 400 melodies in *Folkemusikk i Gudbrandsdalen* (1919). He decided that this repertory (from a small district in eastern Norway) contained early elements which could be described as characteristic of Norwegian folk music in general, a view he argued in *Norsk folkemusikk: saerlig Østlandsmusikken* (1921), for which the University of Oslo awarded him the doctorate in 1922 (it was the second ever given to a musicologist there). Sandvik did extensive fieldwork in different parts of Norway and in Sweden (1924), Ireland and Scotland (1927), where he investigated possible relationships with Norwegian folk music.

Sandvik's other main interest was church music. In 1941 he published *Kingo-Tona*, based on L.M. Lindeman's collection (1848) of the tunes sung to hymns of the 17th-century Danish bishop Kingo as they had survived in Norwegian oral tradition. This was followed by a study of Lindeman as a collector of folk music. In his devotion to folk music and church music as the two pillars of national musical life Sandvik had much in common with Lindeman, though in his efforts to bring the two closer together he contradicted his predecessor on some issues. Thus in *Norsk kirkemusikk og dens kilder* (1918) he recommended that folktunes should be adapted as hymn melodies, a view which Lindeman initially held but later rejected. Sandvik was secretary (1923–6) of the committee appointed to revise the Norwegian hymnbook (*Koralbok for den norske kirke*, 1926), and effected the adoption of 37 folk melodies as hymn tunes and the restoration of the traditional rhythmical performance of many of the early melodies which Lindemann had abandoned in favour of a regular and simple chorale form. His *Norsk koralhistorie* (1930) was an important companion to the new hymnbook. Sandvik's efforts on behalf of church music also extended to liturgical matters: he published the *Graduale: messbok for den norske kirke* (1925) and a *Vesperale for den norske kirke* (1941), and helped to prepare the liturgical music for the 900th anniversary of the martyrdom of St Olaf (Trondheim, 1930; the medieval liturgy of St Olaf is given special attention in his *Gregoriansk sang*, 1945).

While pursuing these interests Sandvik also edited songbooks for school use, wrote and edited, with the composer Gerhard Schjelderup, a history of Norwegian music (1921–2; for 50 years the only work of its kind), founded the Norwegian Musicological Society and edited all its yearbooks from 1937 (the first issue) to 1972. He championed Norwegian composers, being the first to acclaim Fartein Valen, whose piano sonata he reviewed as early as 1915. He was responsible for the establishment of the Norsk Musikksamling in 1927 as a special division of the Oslo University library, a national music collection with its own reading room, programme of

concerts, publications etc. He had a career of almost unique duration: as a young man he observed Grieg's methods of rehearsal and performance; at the age of 97 he published an account of the great hymn-tune controversy and had other projects in hand. He had an excellent memory, and though he did not write his memoirs the Norsk Musikk-samling made several recordings of his recollections. For his 100th birthday his many friends contributed to the establishment of a fund to be named after him.

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JOHN BERGSAGEL

Sandwich, 4th Earl of [Montagu, John]

(*b* Lackham, Wilts., 3 Nov 1718; *d* London, 30 April 1792). English statesman and amateur musician. He followed a naval career, served as

First Lord of the Admiralty in 1748–51 and 1771–82 and significantly reorganized the administration of the navy; he became embroiled in political conflict as a spokesman for George III, especially during the prosecution of John Wilkes and the American War. After his first period in office, Sandwich turned his energies to the performance of 'ancient' music which under his leadership was redefined from music of the 16th century to that two or more decades old. In this he was supported by his secretary, the amateur musician Joah Bates, who was an avid Handelian. While he was patron to the violinist Giardini, Sandwich's main early pursuit was the founding in 1761 of the aristocratic Catch Club, where professional singers performed catches, madrigals and glees, both ancient and modern. In the same period he held regular performances of Handel's oratorios, odes and masques at his estate, Hinchinbrooke, near Huntingdon, and at the parish church in Leicester. Thomas Greatorex, who joined Sandwich's household after a chance meeting in Leicester, assisted at these concerts in 1774–6, and the principal female singer was Martha Ray, Sandwich's mistress from about 1763 until her murder in 1779. Sandwich, Bates and Sir Watkin Williams Wynn were prime movers in the establishment in 1776 of the Concert of Ancient Music, the first public concert dedicated to a canonic repertory of old works. While Sandwich's performance on the timpani was the butt of many jokes, the programmes he supervised show a discerning taste, especially in the choice of Elizabethan madrigals. He was a director of the Handel Commemoration of 1784, and was one of the most influential musical amateurs of his day; he is now chiefly remembered as inventor of the food that bears his name.

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WILLIAM WEBER

Sanelli, Gualtiero

(*b* Parma, 14 May 1816; *d* Maranhão, Brazil, 15 Dec 1861). Italian composer and conductor. At a very early age he joined the chorus of the ducal theatre in Parma, where he later became a prompter. While studying singing at the Scuola di Musica in Parma, he also studied composition with Alinovi. From 1835 to 1839 he served as chorus master at the opera in Mantua. As a member of a touring opera company he visited Milan and other Italian cities, then (1841) Mexico and probably other Central American countries. On his return to Europe, he settled in Paris where he taught singing and began to study composition seriously; later he was active in England as a conductor of opera seasons organized by Italian impresarios. By 1858 he was resident conductor in Pernambuco, Brazil, where he had gone with an opera company organized by the impresario

Mariangeli. From there he moved to Maranhão, where he died insane. Sanelli composed 11 operas, all first performed in Italy between 1838 and 1855 and conducted by him on his tours. Vocal scores of three of them, and excerpts from three others, were published by Ricordi, who also possessed the autograph scores.

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Sanes, Giovanni Felice.

See [Sances, Giovanni Felice](#).

San Francisco.

City in California, USA. The area was settled by Franciscan missionaries who named it Yerba Buena; they so effectively taught European musical instruments and practices to the coastal Amerindian peoples that the indigenous musical culture was completely replaced and lost. The town was renamed San Francisco in 1847. After gold was discovered in the Sierra Nevada in 1848 it became the main supply city for the Gold Rush; boom town conditions stimulated an active musical life, supported by immigrants from all over the world. As the Central and Union Pacific railroads joined the East and West coasts (1869) and wealth began flowing in from the Nevada silver mines, San Francisco took on the socioeconomic character and the musical tastes of the eastern cities. Much of the city was destroyed by the great earthquake and fire of 1906, but its symphony orchestra (established 1911) and opera company (1923) have gone on to take their places among the most important in the country. By the end of the 20th century San Francisco's metropolitan area was the fifth most populous in the USA. The present article includes details of musical life in Berkeley, Oakland, Palo Alto, San Jose and other communities of the surrounding Bay Area.

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San Francisco

1. Opera and music theatre.

The first opera heard in San Francisco was Bellini's *La sonnambula*, performed in 1851 by the touring Pellegrini opera troupe. Between then and the earthquake of 1906, nearly 5000 operatic performances were given by more than 20 troupes in 26 different theatres. A succession of five of these were managed with conspicuous success by Tom Maguire, a former New York hack driver and bartender, who presented Shakespeare and opera on a grand scale. From the 1870s the term 'grand' began to be applied to opera companies and the form itself, distinguishing it from the new and popular operetta. The most famous theatre was the Tivoli which between 1879 and 1906 moved three times and was closed for only 40 nights, giving 4085 performances of operas, operettas and musical comedies. The largest theatre, Wade's Opera House (1876), was renamed the Grand Opera House; when its seating was expanded from 2500 to 4000 it became the second largest auditorium in the USA (see fig.1).

The musical influence of the city's Mexican and South American populations was most clearly felt in dance. From the early years of the Gold Rush, many dance troupes arrived from Spain, usually by way of Central and South America. Spanish opera companies appeared after 1870, and the Spanish ballet companies of the 1880s had a strong influence on local music theatre, even into the vaudeville era of the 1920s and 30s. Chinese opera was introduced in 1852 when Hong Took Tong brought a troupe from Canton to entertain the 3000 Chinese residents of San Francisco with performances that included music, dance, acrobatics and costumed drama. Later troupes travelled to the mining towns to play for the 10,000 Chinese workers in the gold country. Performed by resident companies, Chinese opera flourished in the city for 100 years, becoming modernized and Westernized in the 1920s. Interest was renewed in the 1980s following a revival of the genre in New York.

The city was two decades old before black American performers began to take a role in theatrical and musical life. The minstrel shows popular during the Gold Rush had been performed exclusively by white performers in blackface, but in the 1860s black performers began forming their own minstrel troupes; by the 1870s they were performing in the city's main theatres, including the Tivoli and Wade's. From the last decade of the 19th century black American dancers, singers and instrumentalists developed into variety entertainers and eventually entered vaudeville.

The renewal of opera performances after the earthquake of 1906 depended initially on the visits of touring companies. Gaetano Merola produced opera at the Stanford University football stadium in nearby Palo Alto in 1922, which led to the formation of the San Francisco Opera in 1923. The War Memorial Opera House (cap. 3252), built to accommodate both the opera and the symphony orchestra, was inaugurated in 1932 with Puccini's *Tosca*, with Merola conducting. Each of Merola's 30 seasons as general manager consisted of up to 30 performances of as many as 14 operas, concentrated in September and October. Merola died in 1953 while

conducting at the Stern Grove Midsummer Music Festival (founded 1938); he was succeeded by Kurt Herbert Adler, who expanded the season to 12 weeks each autumn and included unusual works in the repertory. Before he retired in 1981 he had produced 11 major American premières and two world premières: Dello Joio's *Blood Moon* (1961) and Imbrie's *Angle of Repose* (1976). Adler introduced many innovative programmes, particularly to encourage young American performers: the San Francisco Opera Auditions (from 1964), the Merola opera training programme, the Spring Opera (1961–82), the Western Opera Theater (a touring branch; 1966–96), the Brown Bag Opera (held at lunchtime; 1974), the San Francisco/Affiliate Artists Opera Program (1977), the American Opera Project (1979) and the Summer Opera Festival (1981–5).

Adler's successor in 1982, Terence A. McEwen, reorganized the company's subsidiary programmes under a new entity, the San Francisco Opera Center. He initiated a new production of Wagner's *Ring* (1983–4) and gave the American première of Tippett's *The Midsummer Marriage* (1983). Lotfi Mansouri succeeded McEwen in 1988. His widespread selection of repertory has included operas by Monteverdi, Vivaldi, Glinka, Dvořák, Borodin, Prokofiev, Henze and John Adams, and the première of Conrad Susa's *Dangerous Liaisons* (1994).

Opera companies in the surrounding communities include the West Bay Opera of Palo Alto (founded 1955), Marin Opera of San Rafael, Sonoma City Opera, Festival Opera (Walnut Creek), Berkeley Opera and San Jose Opera Theater. Pocket Opera (1968) offers concert performances of unusual works in English translation. The Lamplighters (1952), a Gilbert and Sullivan group, has sustained a large following.

San Francisco

2. Concert life.

Among the musicians lured to San Francisco by high wages during the Gold Rush were the pianist Henri Herz, who arrived in 1850; Rudolph Herold, conductor of the Germania Musical Society (1850–60); Miska Hauser, a Hungarian violinist who settled in the city in 1853 and organized recitals, chamber concerts and small orchestras; and the singers Eliza Biscaccianti and Catherine Hayes. The San Francisco Philharmonic Society first performed in 1852, giving Rossini's *Stabat mater*, the first oratorio heard in the city. German immigrants founded bands, orchestras and, by 1866, 17 choral societies.

After the 1906 earthquake, musical life recovered slowly. A milestone in the city's reconstruction was the International Exposition of 1915, with a year of musical events in Festival Hall including 121 recitals by Edwin Lemare (municipal organist 1917–21) on the hall's new Austin organ, which had 7500 pipes and 114 stops. A permanent Exposition Auditorium (cap. 12,000) was completed in 1915 and later renamed the Civic Auditorium. In its first years it was used for organ recitals, summer pops concerts, popular music concerts and early performances by the San Francisco Opera. In 1992 it was renamed the Bill Graham Auditorium; it was then renovated and seismically retrofitted, reopening in 1996. Other important concert venues are the Herbst Theater (cap. 928; originally the Veterans' Auditorium, 1932, renovated 1978), and the Yerba Buena Center for the

Arts Theater (cap. 755) and Forum (cap. 500), both opened in 1993. In 1984 the largest concert hall organ in the USA, an electro-pneumatic instrument by Ruffati with 7373 pipes and 132 ranks, was inaugurated in Davies Symphony Hall (opened 1980; see §3 below).

Resident chamber ensembles have included the San Francisco String Quartet (1935–55); the California String Quartet (1948–62); the Griller String Quartet (1948–61) at the University of California, Berkeley; the Alma Trio and Stanford String Quartet (from 1984) at Stanford University; the Alexander String Quartet at California State University, San Francisco; the Francesco Trio; and the Aurora String Quartet. The Kronos Quartet, based in San Francisco from 1977, concentrates on contemporary music.

The music of other cultures, particularly Indian and Indonesian, became increasingly popular in the mid-1960s, fostered by such organizations as the American Society for Eastern Arts. Municipal support for the Neighborhood Arts Program and its cultural centres, and for individual centres such as the Casa Hispana de Bellas Artes, has encouraged the development of ethnic cultural activities, particularly in the Hispanic, African American and Chinese American communities.

Early music was first performed regularly in and around San Francisco during the 1950s by university and college ensembles; since then, many independent groups have been formed. The San Francisco Early Music Society (1976) includes most of these and itself presents concerts and workshops. The University of California and Stanford University support important teaching and performance programmes in early music. The Philharmonia Baroque Orchestra, founded in 1982, was conducted by Nicholas McGegan from 1985. It performs on period instruments and, sometimes with its own chorus, gives a 30-week season in San Francisco and four other communities, and records extensively. The American Bach Soloists (of Belvedere, 1989) perform primarily cantatas but occasionally other Baroque and Classical repertory, using period instruments. Other ensembles are Magnificat and The Whole Noyse (early wind music).

The leading choral groups of the area are the San Francisco Symphony Chorus, Oakland Symphony Chorus, San Francisco Choral Society (1989), San Francisco Chamber Singers, San Francisco Choral Artists, Pacific Mozart Ensemble, Baroque Choral Guild, Lesbian/Gay Chorus, San Francisco Boys Chorus, San Francisco Girls Chorus, Ragazzi (boys' chorus) and Chanticleer (1978), an ensemble of 12 male singers which has made an international reputation, particularly with Renaissance and contemporary music.

One of the first resident composers of significant influence was Ernst Bloch, director of the San Francisco Conservatory of Music (1925–30) and later professor at the University of California, Berkeley (1940–52). Henry Cowell and Harry Partch wrote and performed many of their highly original works in the Bay Area. Associations of composers and performers such as the San Francisco Contemporary Music Players (1974), Composers Inc. (1984) and Earplay (1985) have made important contributions. Influential early experimentation and performance using tape recorders and electronic instruments took place at the Morrison Planetarium in 1957, and then from 1961 at the San Francisco Tape Music Center, which evolved into the

Center for Contemporary Music at Mills College, Oakland, in 1968. Activity in research and composition continues at the Center for Computer Research in Music and Acoustics at Stanford University and the Center for New Music and Technology at the University of California.

[San Francisco](#)

3. Orchestras.

Two orchestras were established in the 1880s, a 40-member ensemble conducted by Louis Homeier and the Philharmonic Society Orchestra conducted by Gustav Hinrichs. A San Francisco Symphony Society was formed in 1895 and conducted for its first four seasons by Fritz Scheel.

The visit of Walter Damrosch with the New York Symphony Society in 1908 led to the organization of the Musical Association of San Francisco (1909), which soon established the San Francisco SO. On 8 Dec 1911 Henry Hadley conducted the orchestra in its first concert. His successor in 1915 was Alfred Hertz, who over the next 15 years instituted youth concerts, recordings and regular broadcasts, the 'Standard Hour', beginning in 1926. In 1924 Yehudi Menuhin, who received his early musical training in San Francisco, made his *début* at the age of seven, playing Lalo's *Symphonie Espagnole*. Isaac Stern, who studied with the concertmaster Naoum Blinder and with Louis Persinger, also made his orchestral *début* with the San Francisco SO, in 1936, when he was 15. Basil Cameron and Issay Dobroven shared the podium during the early 1930s. The year after the cancellation of the 1934–5 season because of the Depression, Pierre Monteux was engaged as music director. He presided over the orchestra's first illustrious period, including 40 recordings and a national tour (1947), before resigning in 1952. There were guest conductors for two seasons, and then Enrique Jorda became music director; his tenure ended in 1963 amid criticisms about performance standards and an adventurous repertory. Josef Krips (music director 1963–70) centred the repertory in the Classical and Romantic tradition, rebuilt playing proficiency and led the orchestra's first overseas tour, to Japan in 1968. Under Seiji Osawa (music director 1970–76) the orchestra increased in performing skills and audience, resumed recording after a 12-year hiatus, and toured Europe and the USSR in 1973 and Japan in 1975. The Symphony Chorus was established during this period.

Under Edo de Waart (music director 1977–85) the orchestra established a commissioning programme and annual festivals (of Beethoven, Mozart and contemporary music). The Louise M. Davies Symphony Hall (cap. 3063; see fig.2) was opened in September 1980, and the symphony and opera orchestras became independent of one another. The San Francisco Symphony Youth Orchestra was established in 1981. Herbert Blomstedt was appointed music director of the San Francisco SO in 1985; his tenure saw acclaimed recordings and annual tours. In 1995 Michael Tilson Thomas became the orchestra's first American-born music director since Hadley; the change of style and his inventive programming took effect immediately.

The San Francisco SO has performed the annual summer pops series for the city's Art Commission since 1950, under Arthur Fiedler's direction from 1951 to 1978 and later under Erich Kunzel. Chamber orchestras active at

the end of the 20th century were the San Francisco Chamber Orchestra (founded 1952) and the New Century Chamber Orchestra (1994). A number of communities in the Bay Area support their own orchestras. The San Jose SO, the oldest orchestra in California, was founded as the San Jose Symphonic Society in 1867 and incorporated in 1951. Other local orchestras are the Oakland SO (1933, renamed the Oakland East Bay SO in 1988), the Women's Philharmonic (1982), the Santa Rosa SO (1928), the Marin SO (1952), the Berkeley SO (1970), the California SO, Walnut Creek (1988), and community orchestras in Vallejo (1931), Napa (1933), Peninsula (1949), Redwood City/Woodside (1985), Palo Alto (1988), Sunnyvale, San Mateo, Fremont-Newark, Livermore-Amador, Los Altos and Saratoga.

[San Francisco](#)

4. Jazz and rock.

The creative jazz period in San Francisco's history began with a revival of New Orleans jazz in the early 1940s, featuring such veteran New Orleans musicians as the trumpeter Bunk Johnson and the trombonist Kid Ory, who inspired younger musicians including Lu Watters and Turk Murphy. Although Murphy and others continued to perform in that style, their music was less popular in the 1950s than that of the bop musicians influenced by Charlie Parker and Miles Davis (among others), who frequently performed as guest artists in local clubs. A strong local strain of cool jazz was exemplified by the music of Dave Brubeck and his quartet. Since the brief flowering of jazz influenced by John Coltrane in the 1960s, various currents have continued in an eclectic manner.

In the mid-1960s San Francisco became the centre of emergent trends in rock music, especially those of [Folk-rock](#) and [Psychedelic rock](#). Among the best-known of the groups were Jefferson Airplane (later Jefferson Starship), the Grateful Dead, and Big Brother and the Holding Company, featuring Janis Joplin, all of which performed at one of the largest auditoriums, the Avalon. The number and variety of venues for rock and other popular music was extraordinary. There were free concerts in the Golden Gate Park and eclectic all-night sessions at the Fillmore Auditorium in the heart of the black American district from 1965 to 1971. An old high school auditorium renamed Family Dog presented concerts of Indian music and hard rock. Social protest music also thrived during this period. The songs of Joan Baez, who lived in nearby Carmel, and the Berkeley-based singer Malvina Reynolds were among the most popular. 'I-feel-like-I'm-fixin'-to-die' by Country Joe and the Fish, also from Berkeley, became an anthem of the anti-Vietnam War protest movement. By the mid-1970s, however, the energy and sense of community that had fuelled this sudden surge of activity had dissipated, and the Bay Area lost its importance as a trend-setting source of music in this style.

[San Francisco](#)

5. Educational institutions and libraries.

The Community Music Center (founded 1919) in the heart of the Mission District, an area largely populated by ethnic minorities, is the oldest music school in continuous existence in San Francisco, offering a broad curriculum to children and more recently to adults as well. The San

Francisco Conservatory of Music was founded in 1917 as the Ada Clement Music School and took its present name in 1923. Ernest Bloch was its director from 1925 to 1930; Yehudi Menuhin, Ruggiero Ricci and Isaac Stern attended classes there. Under Milton Salkind (director from 1967), the school became an important conservatory. Its New Music Ensemble played a major role in stimulating composition and performance in advanced styles. Its annual festival, Chamber Music West, was initiated in 1977. Salkind was succeeded as director by Colin Murdoch in 1992.

In addition to the Berkeley and Davis campuses of the University of California, there are important centres of musical activity at the University of the Pacific in Stockton; the Dominican College in San Rafael; the California State University campuses in San Francisco, Hayward and San Jose; Stanford University; and Mills College. The San Francisco campus (established 1899, formerly San Francisco State University) of California State University offers among other degrees the BA in music and the MM in performance, and houses the Frank V. de Bellis collection of Italian music. The Stanford University music department at Palo Alto was established in 1947 with William Loren Crosten as chairman; it is strong in musicology and early music. It offers among other degrees the DMA in composition, the MA in music history and performance practice, and the PhD in historical musicology and computer-based music theory and acoustics. Under Albert Cohen, chairman from 1973, the Center for Computer Research in Music and Acoustics, directed by Chris Chafe, was founded in 1975. The music library contains important manuscripts of the late 18th century and the 19th; the scope of its Archives of Recorded Sound is second only to that of the Library of Congress within the United States. The music department, which houses the Harry R. Lange Collection of String instruments and the Asian Institute Collection of Instruments, moved into the Braun Music Center in 1984 and established a resident ensemble, initially the Stanford String Quartet and from 1999 the St Lawrence String Quartet. A Charles Fisk Baroque organ (mechanical action) of 4422 pipes and 73 ranks was inaugurated in the Stanford Memorial Church in 1984. In 1996 the Center for Computer Assisted Research in the Humanities, founded in 1984, became affiliated with the university.

Mills College in Oakland, which began as a seminary for girls in Benecia, offered music instruction from 1894 under Louis Lisser. By the 1930s it was an important centre for new music. American premières given by the department have included Berg's *Lyrische Suite* and a number of works by Milhaud, who taught at the college from 1940 to 1971. Other musicians and composers associated with the college have included Egon Petri, Luciano Berio and Leon Kirchner, as well as members of the Pro Arte quartet of Brussels. Among Milhaud's pupils at Mills were William Bolcom, Dave Brubeck, Steve Reich, Leland Smith, William O. Smith, Morton Subotnick and Richard Wernick. The Mills College Performing Group (active 1963–70) presented a considerable amount of new and unusual music, and the San Francisco Tape Music Center was moved to Mills in 1966. David Bernstein succeeded Michelle Fillion as the head of the music department in 2000

The *sarod* master Ali Akbar Khan established the Ali Akbar College of Music in Marin County in 1967. The composer Lou Harrison taught and supervised the construction of gamelans at several colleges in the region, notably the San Jose campus of California State University.

The most important music collections in the Bay Area are at the University of California in Berkeley, the Oakland Public Library, Stanford University in Palo Alto, the San Francisco Public Library, San Francisco State University and the American Music Research Center at Dominican College in San Rafael. Music holdings can also be found at the San Francisco Conservatory, the California Historical Society and the Society of California Pioneers in San Francisco, at the Oakland Museum and at Mills College. The Archives for the Performing Arts (founded 1975, held at the opera house) is an important research collection of local materials and artefacts, and the Bay Area Music Archives contain recordings and materials relating to rock, jazz and popular music.

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Sanger, David (John)

(*b* London, 17 April 1947). English organist, teacher and composer. He studied the organ and the piano at the RAM from 1963 to 1966, and later received tuition from Lady Susi Jeans and Marie-Claire Alain. He made his London début in 1970, with recitals at the Proms and at the Royal Festival

Hall (where he gave the first performance of Peter Racine Fricker's *Ricercare*). He has pursued a recital career ever since, giving meticulously researched and prepared performances over a broad repertory. A widely respected teacher, he has written two instructional volumes and has frequently served on the jury of major international organ competitions. He has acted as consultant for a number of new organs and for the restoration of the organ in the Usher Hall, Edinburgh.

Sanger has done extensive research on the organ symphonies of Vierne, attempting to correct the many errors attributed to the composer's poor eyesight, and has made a complete series of recordings. His sacred choral compositions include a *Magnificat* and *Nunc Dimitis* written for St Paul's Cathedral, a *Mass for the Parishes* and a *Missa Brevis*. He has also composed, edited and arranged works for organ solo.

IAN CARSON

Sangīta

(Sanskrit: 'concerted song'). In India, the art of music, comprising vocal music (*gīta*), instrumental music (*vādyā*) and dance (*nṛtta*). Of these, dance is based on music and instrumental music on vocal music; thus vocal music emerges as the primary art. The theorist Śārngadeva (13th century) structured the science of *sangīta* into seven divisions: melody (*svara*); mode (*rāga*); melodic elaboration and vocal ensembles (*prakīrnaka*); vocal compositions (*prabandha*); metre (*tāla*); instruments and instrumental music (*vādyā*); and dance (*nṛtta*) (see India, §III and IX). He asserted that the appreciation of music is natural to gods, men and animals, and its cultivation leads to the realization of the four ends of human existence: righteousness (*dharma*), wealth (*artha*), enjoyment (*kāma*) and liberation (*moksa*).

RICHARD WIDDESS

Sanglot

(Fr.: 'sob').

A term used in the 18th and 19th centuries to refer to the expression of a sob or sigh, frequently on the word 'hélas'. The performance always includes either a sharp expulsion or intake of air (M. García, *Traité complet de l'art du chant*, 1840–47). Sometimes the exhalation of air is accompanied by a change in pitch from the principal note followed by a quick breath before accenting the following note (Montéclair, *Principes de musique*, 1736/R) creating a sobbing sound. An alternative 18th century term for the same effect is *hélán* (or *élan*).

ELLEN T. HARRIS

Sangspruch, Sangspruchdichtung.

See [Spruch \(2\)](#).

Sang Tong [Zhu Jingqing]

(b Songjiang, Jiangsu, 17 Jan 1923). Chinese composer. In the 1940s he was a Red Army officer and an activist in underground Communist Party circles. In Shanghai he became a music student of W. Fraenkel and J. Schloss, two former students of Schoenberg and Berg who had fled Nazi Germany. Under their guidance Sang developed a firm command of compositional techniques and a passion for Western atonal music. His piano piece *From Far Away* (1947) and his *Night Scenery* (1948) for violin and piano were the first and for several decades the only atonal works produced by a Chinese composer in the People's Republic. Under severe political pressure, he was forced to modify his idiom considerably. His *Mongolian Folk Songs* (1953) are reminiscent of Bartók's piano pieces for children, while *Caprice* (1959) for piano displays a Prokofievian brutality. Sang tried to resist the growing pressure of politics on musical life in Shanghai, but eventually lost his job as a music teacher at the conservatory (1955). During the Cultural Revolution he was tortured by Red Guards, resulting in partial deafness. By the 1980s, when it finally became possible for composers in China to pursue new directions in music, Sang had lost his creative powers. He was elected Director of the Shanghai Conservatory (1984–91) and became an influential writer on harmony and contemporary compositional theory. (KdG, Naixiong Liao)

FRANK KOUWENHOVEN

San-hsien.

See [Sanxian](#).

San Jose.

Town in California, USA, near San Francisco. It has its own symphony orchestra (founded 1867) and opera company; see [San francisco](#), §§1 and 3.

San Juan, José de

(d Madrid, ?1747). Spanish composer. He was a chorister at Sigüenza Cathedral under the direction of Benito Ambrona (1655–83). In his treatise 'Arte de cantollano', published in the *Ceremonial dominicano* (Madrid, 1694), he is named as *maestro de novicios* at S Tomas, Madrid. In 1708 he left the royal chapel in Madrid to become *maestro de capilla* of Sigüenza Cathedral, and by 1715 he was *maestro de capilla* at the monastery of the Descalzas Reales in Madrid, where he remained until 1741. His musical gifts were acknowledged by his contemporaries: in 1718 he acted as referee for Martín y Coll's *Arte de cantollano y breve resumen de sus principales reglas* (1729); Tomás de Iriarte placed him among the finest musicians in his poem *La música*, as also did Miguel de Landívar in his *Laudatorio panegyrico-músico* (1745); Antonio Rodriguez de Hita mentioned San Juan's word-setting as a model; and he was quoted in one

of the pamphlets opposing Feijoo's 'Música en los templos' (*Teatro crítico universal*, i, no.14). He also participated in the polemic surrounding the *Misa 'Scala arentina'* by Francisco Valls by publishing a *Carta aprobatoria* in which he refutes the attacks made on Valls by Joaquín Martínez, and by issuing on 17 February 1717 a *Paracer* ('Opinion') on this matter.

San Juan's own music comprises liturgical works, villancicos, oratorios, cantatas and theatre music (principal sources: *E-E*, *MO*, *SA*). His extant liturgical works are mostly for two choirs (typically SSAT, SATB) with instruments or basso continuo; they include three masses, an Office of the Dead (two lessons ed. H. Eslava, *Lira sacro-hispana*, Madrid, c1869), a *Magnificat*, hymns and psalm settings. The music of his three zarzuelas, *Telémaco y Calipso* (1723, Madrid), *La enigma cómica* (1723) and *Eurotas y Diana* (1729, Barcelona), is lost, and of his oratorios only one survives complete, *Afectos de una alma reconocida al beneficio de su justificación en el exemplar de S María Magdalena*, performed at the Congregación de S Felipe Neri, Palma de Mallorca, in 1715.

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MARIA TERESA FERRER BALLESTER

Sankey, Ira D (avid)

(*b* Edinburg, PA, 28 Aug 1840; *d* Brooklyn, NY, 13 Aug 1908). American evangelistic singer, composer of gospel hymns, and hymnbook compiler. He rose to fame as music director for the evangelist Dwight L. Moody during a series of revival meetings held in England from 1873 to 1875. He popularized 'singing the gospel', in which he accompanied himself on a portable organ, performing the songs of Philip Phillips, Philip Bliss and William Bradbury, and making use of such effects as rubato and parlando delivery. He also directed the congregations in singing. Sankey became as effective a revivalist in song as was Moody in his sermons, elevating music to an equal role with preaching in evangelism.

In response to demands for the music used at their meetings, Sankey issued a 24-page pamphlet, *Sacred Songs and Solos* (London, 1873); this pamphlet eventually blossomed into a volume containing some 1200 pieces and sold more than 80 million copies. On his return to the USA Sankey merged his compilation with Bliss's *Gospel Songs* (1874) to produce *Gospel Hymns and Sacred Songs* (Cincinnati, 1875), which was followed by five more volumes (1876–91) and finally published as *Gospel Hymns nos. 1–6 Complete* (1894/R). The series, to which Sankey contributed many of his own tunes, including those for the hymns *The*

ninety and nine (1874), *I'm praying for you* (1875), *Hiding in Thee* (1877), *A shelter in the time of storm* (1885) and *Faith is the victory* (1891), helped to popularize the term 'gospel song'. From 1895 to his death Sankey was president of Biglow & Main, the publishing firm for many of his works.

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MEL R. WILHOIT

Sankovskaya, Yekaterina Alexandrovna

(*b* Moscow, 1816; *d* Moscow, 28 Aug 1878). Russian dancer. See [Ballet](#), §2(ii).

Sanlecque [Senlecque], Jacques de

(*b* Paris, 1614; *d* Paris, 23 Dec 1660). French type founder and printer. He was the third son of a type founder with the same first name (*b* Chaulnes, 1573; *d* Paris, 20 Nov 1648) and was his father's partner before taking over the business himself after the latter's death. Beginning in 1635, father and son created new musical fonts, taking the art of letter-cutting 'to the highest point of perfection then possible', as the type founder Pierre-Simon Fournier wrote 100 years later. The Sanlecques perfected three kinds of musical fonts, capable of adaptation to 'petite, moyenne et grosse musique'. 'These three fonts', wrote Fournier, 'are a masterpiece in the precision of the lines, the accuracy of the oblique lines linking the notes, and the perfection of their execution'.

On 11 February 1639 Jacques de Sanlecque the younger obtained from King Louis XIII 'the exclusive privilege of printing plainsong for ten years'. The granting of this privilege aroused the wrath of [Robert Ballard \(iii\)](#), who considered himself the only person fit to enjoy a monopoly of music printing. Ballard took the Sanlecques to court, demanding that they cease all publication. The trial, which began in 1640, was a long one (the preliminary investigation lasted over eight years) and, if we are to believe Fournier, no decision was reached. Disregarding the lawsuit, Sanlecque

continued manufacturing his fonts and using them to publish music; on 3 September 1655 he signed a contract with Etienne Moulinié, undertaking to print his compositions 'in a thousand copies', using the font for *moyenne musique* (Fournier). In 1658 Moulinié's *Meslanges de sujets chrestiens, cantiques, litanies et motets* came off his presses. After Sanlecque's death in 1660 his widow Marie-Manchon took over the business, and in the same year she published François Roberday's *Fugues, et caprices, à quatre parties mises en partition pour l'orgue*, in a print run of 500 copies.

According to Fournier, Jacques de Sanlecque also published a collection of his own compositions in 1637; it has not yet come to light.

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ANIK DEVRIÈS

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See [Sammartini, Giovanni Battista](#).

Sanmartini [Sanmartino], Giuseppe.

See [Sammartini, Giuseppe](#).

Sanmartini [San Martino, Sammartini], Pietro

(*b* Florence, 18 Sept 1636; *d* Florence, 1 Jan 1701). Italian composer, harpsichordist, organist and teacher. He was not related to Giuseppe and G.B. Sammartini. He was a pupil at the Florence music school run by G.B. Comparini and later became a priest. He worked as a musician in several places, including Rome, Bologna and Arezzo. From 1659 he lived permanently in Florence, working first as *vicemaestro di cappella* of the cathedral and as *maestro* from 21 June 1686 until his death. He also served the Medici court as a musician, principally as a lutenist and keyboard player. From 1692 he was a composing member of the Accademia Filarmonica of Bologna. He was much admired as a teacher. Very little of his considerable output of vocal and instrumental, sacred and secular music has survived, but it is enough to show that he was a competent composer. The last in particular of the ten sinfonias that

comprise his op.2 is an important milestone in the development of the *sonata da chiesa*; indeed Cordara and others are probably right to regard him as an originator of the form that later grew into the symphony.

WORKS

Partitura de motetti, 1v, bc, op.1 (Florence, 1685)

Sinfonie, 2 vn, lute, va da gamba, bc (org), op.2 (Florence, 1688)

Beatus vir, 5vv, insts, 1692, *I-Baf*

Miserere; 50 psalms: 4vv, *Fd*

Other sacred works, *Fd*

lost works

7 operas, incl. *La rivalità favorevole* (X. Aragona), Florence, 1668, lib

Oratorio di S Cecilia, lib (Florence, 1692)

Mass 'Veni sponsa Christi', 18vv; *Messa bellica*, 9vv, tpt

Arie da camera, 3 vols.

Other masses, oratorios, vespers, motets, instrumental works

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A. Parrini: *Dalle ricerche sul liuto ad un sinfonista sconosciuto del '600* (Florence, 1925)

R. Lustig: 'Saggio bibliografico degli oratori stampati a Firenze dal 1690 al 1725', *NA*, xiv (1937), 57–64, 109–16, 244–50, esp. 60

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ARGIA BERTINI (with MARC VANSCHEEUWIJCK)

San music.

See [Bushman music](#), [Angola](#), [Botswana](#) and [Namibia](#).

Sano di Goro.

See [Ansanus S.](#)

San Pedro, Lucio (Diestro)

(*b* Angono, Rizal, 11 Feb 1913). Filipino composer and conductor. He graduated in composition and band conducting from the University of the

Philippines Conservatory (1938) and studied composition with Gianini and Wagenaar at the Juilliard School (1947–8); there he composed the first Filipino violin concerto. While band instructor to the Ateneo de Manila ROTC Band (1939–41) he taught at several music schools in the capital. Later he became chairman of the composition and conducting department at the University of the Philippines Conservatory. He was music director at the Metropolitan Theatre (1943–5) and led the Peng Kong Band in tours of Taiwan in 1964 and from 1967 to 1970; he was named National Artist for Music in 1991. His works are strongly Romantic with nationalist themes supported by rich harmonies.

WORKS

(selective list)

Orch: The Devil's Bridge, sym. poem, 1937; Malakas at Maganda [Strong and Beautiful], ov., 1938; Prelude and Fugue, d, 1938; Hope and Ambition, sym. poem, 1946; Vn Conc., d, 1947–8; Moon over the Hills, tone poem, 1952; Suite pastorale, 1956; Transfiguration of Christ, sym. poem, female vv, orch, 1959; Lahing kayumanggi [Brown Race], sym. poem, 1962; marches and other band music
Choral: Easter Cant., female vv, orch, 1950; Rizal's Valedictory Poem, female/mixed vv, 1952; Regina coeli, 1953; Mga tulaing pang kalikasan [Poems of Nature], 1973; Misa Santo Niño, chorus, orch, 1979; Umawit Kang Masaya, 1980
Solo vocal: Lulay, folksong arr., 1943; Sa mahal kong bayan [To my Beloved Country], female 1v, orch, 1950; Leron-leron sinta, folksong arr., 1951; Of long ago, 1953; Sa umaga [In the Morning], 1953; Diwata ng Pagibig [Music of Love], 1957; The Last Testament, 1987
Chbr: Romance, A, vc, pf, 1937; Ww Qt, 1959

LUCRECIA R. KASILAG

Sanquirico, Alessandro

(*b* Milan, 27 July 1777; *d* Milan, 12 March 1849). Italian scene painter and designer. He began his career designing scenery and decorating new theatres in conjunction with other leading artists such as Paolo Landriani, Giovanni Pedroni, Giovanni Perego and Giorgio Fuentes. From 1817 to 1832 he was sole designer and chief scene painter for La Scala. From this powerful position during a rich period of operatic output, he influenced design standards for the works of Bellini, Donizetti, Mozart, Meyerbeer, Rossini and many other later composers until well into the 20th century. Among the hundreds of operas and ballets he designed at La Scala were the premières of Rossini's *La gazza ladra* (1817), Bellini's *Norma* (1831) and Donizetti's *Lucrezia Borgia* (1833).

Sanquirico's designs were the foundation of the style commonly associated with 19th-century grand opera. They combined the restrained neo-classicism of his early training with the romantic trait of basing stage fantasy on historical accuracy and sensibility. Vast enough in scale to accommodate the epic quality of lyric drama, they were intimate enough and sufficiently 'realistic' to render human passions credible and reasonably natural. He tended to prefer spacious settings with single perspective, unlike the more intricate plans of the late Baroque period. A

typical Sanquirico formula, widely copied and still theoretically valid, was to set a scene in a richly decorated architectural foreground which opened out on to a broad landscape view painted on a backdrop, profound in its simplicity (see illustration). This solved many technical problems of scale and, at the same time, satisfied the aesthetic needs of romantic audiences for spectacle. The end of his career saw the introduction of gas lighting in theatres, and his painted scenery showed a sensitivity to the nuances of light which later scene painters lost because of advances in lighting control. One reason for Sanquirico's international influence was that portfolios of hand-coloured engravings based on his theatrical and architectural drawings were published and extensively circulated and copied (*Raccolta di scene teatrali eseguite o disegnate dai più celebri pittori scenici di Milano*, 1819–24; *Raccolta di varie decorazioni sceniche inventate ed eseguite per il R. Teatro alla Scala di Milano da Alessandro Sanquirico*, c1827).

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PAUL SHEREN

San Rafael.

Town in California, USA, near San Francisco. It is the seat of the Marin Opera Company and of Dominican College, which holds an important music collection. See [San Francisco](#), §§1 and 5.

San Raffaele [San Raffaele], (Carlo Luigi Baldassare) Benvenuto Robbio, Count of

(*b* Chieri, nr Turin, 25 June 1735; *d* Turin, 27 Feb 1797). Italian author, amateur violinist and composer. Because of the title-page of his sonatas op.2, he is sometimes erroneously called Benevento. He served as royal director of studies for Turin and was an honorary member of the Turin Academy of Painting and Sculpture. Burney called him 'a great performer on the violin, and a good composer', a judgment borne out by his compositions which are technically brilliant and tastefully written. Among a number of poetic and philosophical works, he wrote a short but valuable treatise on the violin and the relative merits of the schools of Corelli, Tartini and Stamitz.

WORKS

6 sonate, hpd solo/vn, b (Paris, c1765); no.5 in Cartier's L'art du violon (Paris, 1798)

6 sonate, vn, b, op.2 (Paris, 1767)

6 duetti, 2 vn (Paris and Lyons, c1770)

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CHAPPELL WHITE

Sanromano, Carlo Giuseppe

(*b* Milan, c1630; *d* probably at Milan, after 1680). Italian composer and organist. Almost all the information about his life derives from Picinelli. He started studying music when he was 11 years old; at the age of 12 he became a treble at Milan Cathedral where he stayed for five years. He studied the organ and counterpoint with A.M. Turati and M.A. Grancini, *maestri di cappella* of the cathedral. At the age of 18 he became organist to the Celestine order. In 1650 he became organist of the collegiate church and teacher of grammar at Casorate, near Milan. In 1655 he returned to Milan as organist of S Babila; soon afterwards he became *maestro di cappella* of S Giovanni in Conca there. Having rejected an appointment as *maestro di cappella* of Vercelli Cathedral, he accepted the positions of organist and *maestro di cappella* of S Maria della Passione, Milan. In 1667 he also took up similar posts at S Maria presso S Celso. The title-page of his last publication shows that he still held his positions at S Maria della Passione in 1680. His compositions, all of them sacred, are written in the concertante style typical of the period. His motets consist of alternating recitatives and arias. Those for two voices include dialogues between Jesus and the soul, and so on, which were popular with Milanese composers at the time.

WORKS

all published in Milan

La ricchezza schernita (dramma scenico morale, C. Torre) (1658) [collab. other composers]

Cigno sacro, motetti a più voci, op.1 (1668)

Il primo libro de motetti, 1v, op.2 (1670)

Salmi, 2 choirs, Motetti a più voci (?1670); cited in Picinelli

Sirena sacra, motetti, messa, et salmi per li Vesperi ... con un Magnificat, Ecce nunc, Pater noster, Veni creator spiritus, Te Deum et le Letanie, 5vv, op.3 (1674)

Armonia sacra, cioè Motetti a più voci, libro II, op.4 (1680)

2 Mag, 5–6vv, org, I-NOVd

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MARIANGELA DONÀ

Sans, Juan Francisco

(b Caracas, 1961). Venezuelan composer. He studied composition and piano at the Conservatorio Juan José Landaeta and the Juan Manuel Olivares School of Music in Caracas, later pursuing graduate work at the Central University of Venezuela. While still a young man he taught composition at the Landaeta Conservatory, and later was head of the music department at the Central University. In 1997 he was appointed director of the Vicente Emilio Sojo Foundation, the leading institute of musicological research in Venezuela.

He has refused to seek training outside his country, embracing instead the aesthetic of Vicente Emilio Sojo and the school of Caracas at a time when most composers of his generation travelled and trained extensively abroad. His style seeks to develop that of the Sojo school before 1960 and is based on Venezuelan traditional musical elements. His music is centred on tonality and is characterized by a conservative approach to form and instrumentation, but it often achieves notable grace and lyricism with tasteful nods towards minimalism and indigenous musical elements in his later works.

Sans also promotes his aesthetic views through his solo recitals and duo recitals with his wife Mariantonia Palacios and the double-bass player Luis Gómez-Imbert. He has presented the work of Latin American composers to Venezuelan audiences as a producer of the radio programme 'Compositores de America'.

WORKS

(selective list)

Tocata, pf 4 hands, 2 perc, 1985; Canto aborigen, fl, hp, 1987; Tríptico para el día de Corpus Christi, SATB, 1987; Impromptu, orch, 1988; Lasciatemi morire, ob, tape, 1988; Nove et vétera, gui trio, 1988; Marisela, Revueltaseudominimalista, hp, 1990; Seis por ocho, SATB, 1990; Fantasia grande, ww qnt, pf, 1992; Cántico de las criaturas (St Francis of Assisi), SATB, 1993; De la liberación de las formas, db, pf, 1994; Misa sobre el mundo (T. de Chardin) SATB, pf 4 hands, 1996

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CARMEN HELENA TÉLLEZ

Sansa [sanza, zanza].

A term used frequently in the generic sense for several types of African lamellophone. See [Lamellophone](#), §1. See also [Gabon](#), §3.

Sanserre, Pierre.

See [Santerre, Pierre](#).

Sanseverino, Benedetto

(fl 1620–22). Italian guitarist, musician and composer. He was a musician at S Ambrosio Maggiore, Milan, when he published *Intavolatura facile delli passacalli* op.3 (Milan, 1620), a book of pieces for five-course Baroque guitar, which reappeared at Milan two years later as *Il primo libro d'intavolatura per la chitarra alla spagnuola*. It contains detailed instructions concerning the *battute* (strummed) style, and accompaniments to popular forms of the period such as the passacaglio, ciaccona, romanesca and saltarello; the 1622 edition also includes six canzonettas for which only the words and accompanimental chords are given. The prescribed tuning is *g/G–c'/c–f/f–a/a–d'*.

As Italian guitarists interpreted the Spanish style, they advocated chordal texture with an easy notation. Sanseverino adopted this style, advertising the 'easy tablature' on the title-page of his op.3. He was an innovator of guitar notation and chordal variation techniques. He notated shifted chords with new voicings and inversions; his rhythmic notation achieved a new standard of precision, revealing actual practices for the first time; and he advocated a popular style using full strums with the right hand. Sanseverino's opp.1 and 2 have not survived.

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Sans lenteur

(Fr.).

See [Lento](#).

Sansoni [Samsony, Sambson, Sansone], Giovanni

(*b* ?Venice, 1593; *d* Vienna, 15 Nov 1648). Italian cornett player and composer. In 1615 Romano Micheli called him 'musicus di Venezia'. In 1613 he became a cornett player at Archduke Ferdinand's court at Graz. When Ferdinand became emperor Sansoni moved to Vienna with the Graz court and spent the rest of his life there as a respected member of the court chapel. A court pay list from 1637 records him receiving nearly three times the salary of the next highest paid instrumentalist, Antonio Bertali. Sansoni had connections with Johann Georg I of Saxony, to whom he sent compositions in 1648, and with Schütz, who sent choirboys to him for instrumental training when their voices broke. In his *Compositioni musicali* (1645) G.A. Bertoli ranked Sansoni's standing as an authority 'nel Fagotto & nel Cornetto' as equal to that of Francesco Turini on the organ and Antonio Bertali on the violin. In his panegyric of contemporary music of 1647, G.B. Doni mentioned him beside Frescobaldi and Michelangelo Rossi. Sansoni's four surviving compositions suggest that he cultivated a variety of styles: the two motets from the *Parnassus musicus Ferdinandaeus* are unremarkable examples of the early few-voice motet with continuo; 'Laetentur coeli', with its alternation between polychoral and monodic sections, is reminiscent of the cantilena style pioneered by Giovanni Croce; while 'Beatus Antonius' is in the modern concertato style and features ritornellos for two obbligato violins.

WORKS

Ego dormio, 2 A, bc, Ecce quam bonum, 2 B, bc, in *Parnassus musicus Ferdinandaeus*, ed. G.B. Bonometti (Venice, 1615¹³)

Beatus Antonius, con ritornello, 5vv, 2 vn, bc, Laetentur coeli et exultet terra, 8vv, bc (both written in honour of the abbot of Kremsmünster, Anton Wolfradt, *d* 1639), A-KR L13

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Santa Croce, Francesco

(*b* Padua, c1487; *d* Loreto, ?1556). Italian composer. The approximate date of his birth may be deduced from that of his ordination in 1512; his birthplace is known from certain documents which refer to him as 'Francesco Patavino'. He is mentioned as a singer at Padua Cathedral in 1511, where he seems to have remained until July 1512, when he was appointed *maestro di cappella* at the convent of S Francesco, Treviso. Documents show that he continued in this post until 1515. Having threatened to leave he was given a stipend increase in July, but this did not prevent him from resigning the following November. In 1520 he was *maestro di cappella* of Treviso Cathedral, where he remained until 1528, when he probably accepted a similar post at Chioggia. In 1531 he went to Udine, which he seems to have left in 1533. He finally returned to his former post at Treviso Cathedral in July 1537 and remained there until 1551. He perhaps may be identified with a canon of Loreto Cathedral who died in 1556.

Santa Croce is of some importance as a composer of church music. He was one of the earliest composers to use *cori spezzati*; he probably learnt double-choir writing from Fra Ruffino d'Assisi in Padua. The ten manuscript psalm settings (in *I-TVd*) show that he was well aware of the possibilities in writing for these forces. Instead of the traditional imitative counterpoint found in many Italian compositions of the early 16th century, Santa Croce used homophonic textures and simple harmonies. His music is particularly interesting for its use of short phrases, with each choir singing only two or three bars before being interrupted by the other. Willaert, who started the vogue for *cori spezzati*, may have known his music and Santa Croce's treatment of the double choir is similar to the technique which was later to form the basis of Andrea Gabrieli's style.

WORKS

10 psalms, double choir, *I-TVd*; 2 ed. in d'Alessi (1952); 4 ed. in Carver (1980); 1 ed. in Carver (1988)

Nunc dimittis, double choir, *TVd*; ed. in Carver (1980)

Dirigere et sanctificare, 5vv; Domine Deus, 5vv, lost; transcr. d'Alessi, pubd in Blackburn; Magnum mysterium, 5vv, lost

Other psalms, double choir, *VEaf*

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A.F. Carver: *The Development of Sacred Polychoral Music to 1580* (diss., U. of Birmingham, 1980)

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DENIS ARNOLD/ANTHONY F. CARVER

Santa Cruz, Antonio de

(fl c1700). Spanish vihuelist, guitarist and composer. He wrote the elegantly illustrated *Libro donde se veran pazacalles de los ocho tonos i de los trasportados* (E-Mn M.2209), copied for 'Don Juan de Miranda', possibly the court painter Juan Carreño de Miranda (1614–85; see Esses). The music, which is prefaced by advice on how to play cleanly and a chart of the Italian *alfabeto* chords, includes traditional Spanish dance types and 11 *passacalles* arranged by key according to the *alfabeto* system, and ends with a *fantasía* and *passacalles* in scordatura (using the same tuning that Francesco Corbetta adopted for his suite published in 1648) and a *torneo*, or battle piece. The watermark and certain notational idiosyncrasies (similar to those in E-Mn M.811) suggest a date between about 1690 and 1710. Santa Cruz's title-page states that the book is for 'biguela hordinaria', but it is clear that his instrument had five courses and the same tuning as the contemporary guitar. Chords rarely have more than three notes and nearly all passages are plucked – a style preferred also by Francisco Guerau in his *Poema harmónico* (Madrid, 1694). The music shuns the bell-like *campanelas* favoured by Gaspar Sanz and Santiago de Murcia, resembling more that of Guerau, which probably made use of *bordones* (bass strings). Ornamentation is prevalent, with notated trills, slow and quick slurs and vibrato. Tonalties are indicated by both the *alfabeto* and the Catalan numerical systems, a feature associated also with Francesc Valls and Sanz, and one which suggests that Santa Cruz, like them, may have been from north-east Spain.

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CRAIG H. RUSSELL

Santa Cruz (Wilson), Domingo

(b La Cruz, Valparaiso, 5 July 1899; d Santiago, 6 Jan 1987). Chilean composer and administrator. He was the leader of Chilean musical life from the early 1920s until the late 1960s.

1. Life.

He studied composition privately with Soro in Santiago (1917–21) and graduated in law from the University of Chile (1921). While serving as secretary to the Chilean Embassy in Spain (1921–4) he continued private composition studies with del Campo (1922–4). In 1927 he left the diplomatic service and turned his attention to music. He had already in 1917 organized a choral group, the Bach Society, which gave the first performance of his *Te Deum* op.4 in 1919, but it was only after his return from Europe in 1924 that the choir began a period of intense public activity that lasted until its disbandment in 1932. With this ensemble Santa Cruz

introduced to Chilean audiences the repertory of Renaissance polyphony and also such major works as Bach's *Christmas Oratorio* (in 1925). The society was active not only in the field of performance: they opened their own conservatory, initiated the music magazine *Marsyas* (1927) and took a leading role in the reorganization and advancement of musical life in Chile.

In 1928 Santa Cruz was asked by the Secretary of Education to take part in the reform of the National Conservatory, which he then joined as professor of history and analysis, a post he retained until 1953. He established the faculty of fine arts in 1930, thus transferring control of the conservatory from the Ministry of Education to the University of Chile. Appointed acting dean of the faculty in 1932, he was elected dean in 1933 and successively re-elected to the post until 1951 (in 1948 the faculty had been split, so that Santa Cruz had charge only of the music department); he was again dean from 1962 to 1968. His achievements during these years were considerable: he founded the Asociación Nacional de Concierptos Sinfónicos under the direction of Carvajal (1931–8), the Institute of Secondary Education to provide an arts training for all faculty students (1933), the *Revista de arte* (1934–42), the National Association of Composers (1936, from 1948 the Chilean section of the ISCM), the Departamento de Extensión Artística at the University of Chile (1939), the Instituto de Extensión Musical (1941, Santa Cruz was its director until 1953), the *Revista musical chilena* (1945), the Institute of Musical Research (1946), the Chilean music festivals and competitions (1948), the Chilean section of the IMC (1953), the Inter-American Institute for Music Education (1960), the Chilean Music Council (1963), the radio station IEM (1967) and the Academy of Fine Arts of the Instituto de Chile (1967). As senior dean in 1944 he was appointed vice-rector of the University of Chile.

Apart from his leading role in the development of Chilean culture, Santa Cruz was active internationally as a conference member, administrator and adjudicator. He was elected vice-president (1953) and president (1955) of the ISME, president of the IMC (1956) and president of the Inter-American Music Council (1963), and in 1964 he was appointed to the Council of Higher Education in the American Republics. In 1960 he taught as Mellon Distinguished Professor at the Carnegie Institute of Technology in Pittsburgh. Among the awards he received were honorary membership and the title of professor emeritus in the music faculty of the University of Chile (1953), the decoration of officer of the Légion d'honneur (1958) and membership of the Argentine Academy of Fine Arts. He held a Rockefeller Scholarship (1956–7) and a Guggenheim Fellowship (1970–71), and he received numerous prizes and commissions.

2. Works.

Santa Cruz's activity as a composer began in 1917, but little is known of the music he composed before 1925. The *Viñetas* op.8 for piano (1925–7) and the *Cantos de soledad* op.10 (1928) already show certain stylistic features which, in spite of the significant subsequent evolution, have remained characteristic. These include a leaning towards a very terse and dramatic harmonic idiom, a highly chromatic linearity, luxuriant counterpoint and textural density. There is also a lack of concern for instrumental colour, and he has avoided virtuoso writing for instruments. To a large extent his

work is rooted in the music of the 16th-century contrapuntists and in the fugal style of Bach, yet an important place is left for melodic and rhythmic traits that are purely Spanish in origin and are equally evident in choral pieces, string quartets and orchestral works. The linear chromaticism of his music links him with Hindemith, yet his Latin background is consistently affirmed.

WORKS

(selective list)

vocal

Acc. choral: Te Deum, op.4, solo vv, male vv, org, str, 1919; Cant. de los rios de Chile, op.19 (Santa Cruz), SATB, orch, 1941; Egloga, op.26 (de Vega), S, SATB, orch, 1949; Alabanzas del adviento, op.30 (liturgical texts), children's vv, org, 1952; Oratio Ieremiae prophetae, op.37 (Bible), SSATTB, orch, 1970

Unacc. choral: 2 Songs, op.7 (Jara, G. Mistral), SATB, 1926; 5 Songs, op.16 (Santa Cruz), SATB, 1940; 3 Madrigals, op.17 (Santa Cruz), SAATB/SSATB, 1940; 3 Songs, op.18, TTBB, 1941; Cantares de la pascua, op.27 (Santa Cruz, trad., Christmas Liturgical Office), SSA/SSAA, 1949; 6 canciones de primavera, op.28 (Santa Cruz), SATB, 1950

Solo vocal: Endechas (Estúñiga), op.32, T, 7 insts, 1960; Sym. no.3, op.34 (Mistral), A, orch, 1964–5

Songs for 1v, pf: Cantos de soledad, op.10 (Santa Cruz), 1926–7; 4 Poems, op.9 (Mistral), 1927; Canciones del mar, op.29 (Santa Cruz), 1955

instrumental

Orch: 5 Pieces, op.14, str, 1937; Variations in 3 Movts, op.20, pf, orch, 1943; Sinfonia concertante, op.21, fl, orch, 1945; Sym. no.1, op.22, 1945–6, rev. 1971; Preludios dramáticos, op.23, 1946; Sym. no.2, op.25, str, 1948; Sym. no.4, op.35, 1968

Chbr: 3 str qts, op.12, 1930–31, op.24, 1946–7, op.31, 1959; 3 Pieces, op.15, vn, pf, 1936; Wind Qnt, op.33, 1960; Sonata, op.38, vc, pf, 1974–5

Pf: Viñetas, op.8, 1925–7; 5 Poemas trágicos, op.11, 1929; Imágenes infantiles, op.13, 1932

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'¿Crisis en nuestro sistema de estímulo a la composición musical?', *RMC*, no.69 (1960), 12–19

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L. Merino: 'Discuso pronunciado en el acto de entrega de estudios en honor de Domingo Santa Cruz', *RMC*, no.169 (1988), 49–51

JUAN A. ORREGO-SALAS/LUIS MERINO

Santa Fe Opera Company.

Organization founded in New Mexico in 1957 which gives a summer opera season. Under its founder and general director, John Crosby, the company has presented a repertory of familiar works, revivals of rarely performed operas and contemporary works. It has given premières of Marvin David Levy's *The Tower* (1957), Carlisle Floyd's *Wuthering Heights* (1958), Berio's *Opera* (1970), Villa-Lobos's *Yerma* (1971), Rochberg's *The Confidence Man* (1982), John Eaton's *The Tempest* (1985) and David Lang's *Modern Painters* (1995), as well as American premières of operas by Berg, Janáček, Menotti, Penderecki, Shostakovich, Weir and Wingrave. Many of the singers are American and the orchestra is drawn from major symphony orchestras in the USA. Operas are staged in an open-air theatre (rebuilt in 1998). Apprentice artists (young people selected by national auditions) fill minor roles and sing in the chorus, and a technicians' apprentice programme allows students to participate in production and stage management. The company provides educational outreach programmes to elementary schools throughout the state and to the northern New Mexico Amerindian pueblos.

RITA H. MEAD/R

Sant'Agata, Tommaso da

(fl 1636). Italian composer. He was a Franciscan friar of the Observant order. In 1617 he was vicar-general and procurator of his order for the duchy of Urbino. After the last member of the ruling Della Rovere family had died and Urbino had been annexed to the church, he moved, in about 1636, to Rome, where he held similar positions. He published *Motecta ... liber primus* (Rome, 1636) for one to three voices, the volume also including a simple, but well wrought three-part mass, one of the handful of examples for fewer than four voices. Eight further solo motets by him appear in an anthology (RISM 1636³; repr. in 1637¹). His monodic motets, which form the bulk of his output, are on occasion both exceptionally tuneful and daringly chromatic. According to Fétis he also published *Regulae breves et faciles cantus ecclesiastici* (Urbino, 1617), but there is

no trace of it now. (G. Dixon: *Liturgical Music in Rome 1605–45*, diss., U. of Durham, 1982, pp.218–19)

ARGIA BERTINI/GRAHAM DIXON

Santamaría, Mongo [Ramón]

(b Havana, 7 April 1927). Cuban percussionist, bandleader, composer and arranger. He first began to learn the violin, but switched to percussion as a child. He left Cuba in 1948, moving to Mexico with his cousin, the bongo player Armando Peraza. They played in Pérez Prado's mambo band, then moved to New York City in 1950, where they were known as the Black Cuban Diamonds. Santamaría soon found work with Tito Puente, working in the band for seven years alongside percussionist Willie Bobo. During this time he recorded various albums of authentic Cuban religious and secular drumming, both with Puente and under his own name. With Bobo he left to join Cal Tjader's Latin jazz group in 1958. In 1961 Santamaría put together a *charanga* ensemble, and recorded with the Cuban vocalist La Lupe in 1963, helping to launch her US career. By the mid-1960s he turned to the Latin crossover vein, with widely popular hits such as *Watermelon Man* and a version of *Afro-Blue*. He returned to more traditional sounds during the 1970s, recording the salsa classic *Ubané* with the vocalist Justo Betancourt (1976) and also releasing several Latin jazz albums. One of the most famous Latin percussionists in the USA, he has remained active through the 1990s.

LISE WAXER

Santa Maria, Salvatore

(fl 1620–28). Italian composer. A Benedictine monk, he received holy orders at the monastery of S Giustina, Padua, and was working at Este, near Padua, in the years in which his main publications appeared. These were two volumes of motets: *Sacrorum concertuum ... libro primo*, for one to five voices and organ (Venice, 1620), also including a four-part mass, and *Sacrorum concertuum ... libro secondo*, for one to four and six voices with organ (Venice, 1628), also including four-part litanies. Both are written in the modern concertato style that had become well established in northern Italy. The motets of 1620 have interesting bass lines over which extended vocal melodies are unfolded: in the four-part *Domine exaudi* they are decorated by specified *trillo* ornaments and combine to produce curiously dissonant part-writing of a kind associated with English Restoration church music. The mass, unlike many that were still in the old polyphonic style at this date, is also in the concertato idiom, though it is undistinguished. The 1628 book contains several motets with *sinfonias* for two violins. There are also two motets by Santa Maria in an anthology (RISM 1629⁵). (J. Roche: *North Italian Church in the Age of Monteverdi*, Oxford, 1984)

JEROME ROCHE/ELIZABETH ROCHE

Santa María, Tomás de [Sancta Maria, Thomas de]

(*b* Madrid; *d* ?Ribadavia, northwest Spain, 1570). Spanish theorist and composer. He became a friar in the Dominican order at S María de Atocha, Madrid, on 11 March 1536 and served as organist in various Dominican monasteries in Castilla. There is no evidence to support Villalbla's supposition that Santa María resided at the monastery of S Pablo in Valladolid.

He is known for his treatise on instrumental technique, composition and improvisation, *Arte de tañer fantasía* (Valladolid, 1565/*R*; Eng. trans., 1991), which, as stated in the title-page and prologue, was examined and approved by the royal organists Antonio and Juan de Cabezón. Apparently begun in 1541, the work was first licensed in 1557; however, its publication was delayed by a paper shortage. It was re-licensed in 1563 and was finally published in Valladolid in 1565. Concerned mainly with the clavichord, its aim was to teach the playing of fantasias (i.e. how to improvise pieces in imitative style). Part i presents the rudiments of music (in the first 12 chapters) and keyboard technique; part ii the harmonic, contrapuntal and structural procedures. Chapters 13 to 19 constitute the earliest detailed treatment of keyboard technique, including hand position, touch, articulation, fingering (a surprisingly progressive approach using all five fingers), the two ornaments, *redoble* and *quiebro*, and the use of 'pointed', or dotted style. In chapters 20 to 23 the performance of composed works and the application of 'glosa' or diminution is discussed. Part i concludes with detailed treatment of the eight church modes, both natural and transposed, the 'seculorums' (psalm tones) and the cadence types.

Chapters 1 to 30 of part ii constitute a systematic approach to harmony. After a brief treatment of dissonances, Santa María concentrated on 'consonancias', meaning not only intervals but also four-note chords. He classified them according to outer and internal intervals, and degrees of sonority, systematically applying them to the harmonization of various note values and melodic progressions, including the *fabordones*. In these chapters, Santa María presented a technique of chordal improvisation, 'playing in consonances', based on the supremacy of a treble-bass duet filled in with vertical sonorities, which in turn were defined by intervals counted from the bass upward. This amounts to an early formulation of the same principle which in the 17th century resulted in the familiar thoroughbass technique. In chapters 31 to 51 he gave procedures for constructing four-part imitative pieces, with emphasis on voice-pairing techniques. The work concludes with advice to beginners, and instructions for tuning the clavichord and vihuela. There are many music examples throughout in a type of vocal notation in which each part has its own staff and clef without barring or alignment. The examples range from brief progressions to complete pieces of 40 to 75 bars (called 'exemplos', not 'fantasías') featuring imitative polyphony in a simple style resembling Cabezón's *tientos*, but considerably less varied.

Santa María's text is filled with pedantic repetition and elaboration on the obvious – doubtless the product of a scholastic education – but the work is masterful for its clarity and systematic organization and seems wholly original. It provides a practical and pedagogical survey applied to keyboard improvisation of the same genres, structural principles and compositional techniques which are found in works of composers such as Antonio de Cabezón. Later theorists rarely mentioned Santa María, but several, including Artufel, Cerone and Lorente, extensively plagiarized his work.

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ALMONTE HOWELL/MIGUEL A. ROIG-FRANCOLI

Santana, Carlos

(*b* Autlán de Navarro, Mexico, 20 July 1947). American pop bandleader and guitarist. He was the son of a Mexican immigrant to the USA who played mariachi violin. He formed the Santana Blues Band in San Francisco before renaming the band Santana and developing the Latin-rock synthesis on three albums issued between 1969 and 1971: *Santana*, *Abraxas* and *III*. His group was the first to achieve a fusion of Latin polyrhythms and rock guitar playing, and the core of its sound was the interlocking percussive work of Jose Chepito Areas, Mike Shrieve and Michael Carabello set against Santana's own soaring guitar lines and the bass playing of David Brown along with keyboard player Greg Rolie's throaty vocals. Among their best known works from this period are the instrumental pieces *Toussaint l'ouverture* and *Batuka*, Santana's version of the Fleetwood Mac song *Black Magic Woman*, and the group's anthem *Soul Sacrifice*, the highlight of Santana's performance at the 1969 Woodstock Festival. During the 1970s, Santana broadened his range to include jazz-rock recordings with drummer Billy Cobham, guitarist John McLaughlin and others, notably the album *Love, Devotion, Surrender* (1973). He continued to perform and record into the 1990s and his was one of the three ensembles which played at both the original and 1994 Woodstock Festivals.

DAVE LAING

Sant'Anna [Sá Bacon], José Pereira de

(*b* Rio de Janeiro, 4 Feb 1696; *d* Salvaterra, Portugal, 31 Jan 1759). Portuguese writer on music. Before becoming a calced Carmelite his name was José Pereira de Sá Bacon. He studied at Olinda (Brazil) and at Coimbra, there obtaining the doctorate in theology on 17 May 1725. After several years as sub-prior at Olinda he returned to Coimbra as a professor and royal family confessor. An excellent singer and composer of sacred music, he included important data on the history of Carmelite music in Portugal in his two-volume *Chronica dos Carmelitas* (Lisbon, 1745–51) and *Dissertação apologetica* (Lisbon, 1751). (R. Stevenson: *Portugaliae musica: a Bibliographic Essay*, Lima, 1967, 17–18)

ROBERT STEVENSON

Santavalla, Angel Custodio [González]

(*b* Braga, 5 July 1750; *d* Mondoñedo, 15 Dec 1804). Portuguese composer and organist. He was principal organist at Tuy Cathedral, where he seems to have received his musical training, and where, after serving as a choirboy, he studied the violin, organ and composition. From 1769 he was taken on provisionally as an organist, but on feast days played the violin and was responsible for the tuning and care of the organs. In 1774 he spent six months in Madrid, supported by the chapter, to continue studying the organ. After applying unsuccessfully in 1775 for the post of *maestro de capilla* at León, on 14 June 1782 he started work as *maestro de capilla* at Mondoñedo Cathedral, where he had already been appointed sub-deacon, and was later ordained priest; he was to remain as *maestro de capilla* until his death in 1804. Santavalla inherited a well-established and flourishing chapel from his predecessor Joaquín Lázaro. His music is clearly distanced from the traditional juxtaposition of old and new styles found in the works of previous cathedral composers. He employed a Classical musical language both in his Latin settings and in his villancicos, which contain some of his most interesting music. The use of sung parts in Galician for the priest among the villancico repertory is a device which Santavalla borrowed from the composer Melchor López Giménez, by whom he was strongly influenced. Of his works (mostly in *E-MON*) 530 items have been catalogued, including some works dating from his time at Tuy: 12 masses, antiphons, psalms, lamentations, villancicos for major feast days, and various secular songs, trios and Italian arias.

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CARLOS VILLANUEVA

Santerre [Sanserre, Senterre, Senserre], Pierre

(*d* Poitiers, before 1567). French composer. In 1555 he served as cathedral organist in Poitiers, and his major work, a collection of settings for four voices of the 150 Psalms, appeared there in 1567. In a prefatory note, the printer Nicolas Logerois pointed out that the publication was posthumous. Although one partbook of this collection was known in the 19th century, there is no trace of it today.

Nine four-voice chansons by Santerre survive in anthologies printed by Attaignant, Du Chemin and Le Roy & Ballard. Several are designated 'chansons poitevines', suggesting that they may reflect local colour. Measured against the norm of Parisian chanson style, Santerre's music seems somewhat eccentric. In place of the continuity of phrase structure characteristic of the Parisian chanson, he provided a choppy, spasmodic design, in which short motifs interact with one another. The texts are set syllabically to sprightly rhythms and animated melodies with extensive use

of repeated notes. The pieces designated 'poitevine' are long, rambling, multi-sectional compositions; one in particular, the *Procès de Tallebot*, uses a poetic dialect from Poitiers.

WORKS

all for 4 voices

Edition: *Pierre Santerre: The Complete Chansons*, ed. J.A. Bernstein, SCC, xxii (1992)

Les CL psalmes de David ... plus la psalme CXIX diversifié de musique ... selon la lettre alphabetique (Poitiers, 1567), lost

Faict-elle pas bien d'aymer que luy donne, 1536⁴; Hé, que faictes-vous, laissez moy, 1545¹⁰⁻¹¹, *I-Bc* Q26; Ol est vray que Jon Tallebot: see *Procès de Tallebot*; Or regardez dy quou vilain, 1556¹⁴; *Procès de Tallebot*, 1556¹⁶; Quand la bergere va aux champs, 1556¹⁴; Quant il eust fait elle entre en appetit, 1556¹⁶; Si vous eussies seulement dit ouy, 1557¹²; Thenot estoit en son cloz resjouy (attrib. Fresneau in 1544⁹, attrib. Santerre in 1545¹⁰⁻¹¹, 1549²⁸, 1551⁶, *Bc* Q26); Ung laboureux sa journée commançoit assez matin (attrib. Fresneau in 1544⁹, attrib. Santerre in 1545¹⁰⁻¹¹, *Bc* Q26)

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LAWRENCE F. BERNSTEIN

Santi, Nello

(b Adria, Rovigo, 22 Sept 1931). Italian conductor. He studied at the Liceo Musicale, Padua, and made his début at the Teatro Verdi there in 1951 with *Rigoletto*. Since 1958 he has conducted regularly at the Zürich Opera, and has made his home in the city. He made his Covent Garden début in 1960 with *La traviata*, and the same year appeared at the Vienna Staatsoper and at Salzburg; he has since conducted at all the major international houses, making his Metropolitan début in 1962 with *Un ballo in maschera*. He was chief conductor, Basle RSO from 1986, and in 1988 he conducted *Aida* at the Earl's Court Exhibition Centre as London's first 'arena opera'. Santi has worked almost exclusively in the Italian operatic mainstream from Rossini to Puccini; his performances are distinguished by grace, propulsion and the ability to obtain fine artistic responses from singers and orchestra. His recordings include *Maria Stuarda*, *Manon Lescaut*, *Pagliacci* and Montemezzi's *L'amore dei tre re*.

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NOËL GOODWIN

Santiago.

Capital city of Chile. From the early colonial period churches held festivities honouring the Virgin and saints, in which a mixture of folk music (African, Amerindian and Spanish) and Spanish religious songs alternated with the use of plainchant. By the mid-18th century the former had been forbidden and art music by the Spaniards Soler and Pons and by the Italians Porpora, Pergolesi and Paisiello prevailed. French influence grew during the 18th century. Certain genres of salon dances were popular, but church music was also cultivated with distinction by such appointees to the Metropolitan Cathedral as the Spaniards Cristóbal Ajuria and José de Campderrós, and later the Peruvian José B. Alzedo y Larrain.

Independence completely changed the city's cultural life. Secular music widened its repertory from earlier imitations of French salon dances to copies of European display pieces, accomplished by a host of native composers of very basic skills. By far the most popular form was opera; musical life was dominated by the influences of Rossini, Donizetti, Bellini, Mercadante and later of Verdi and the most italianate French composers. The first attempts to present an opera season, in 1830, developed into regular seasons in 1844 at the Teatro de la Universidad, the auditorium of the Royal University of S Felipe (founded 1744). In 1853 the opera moved to the Teatro de la República, remaining there until the new Teatro Municipal was inaugurated in 1857 with Verdi's *Ermani*. It burnt down in 1870; a replacement was inaugurated in 1873. In 1895 the Municipal gave the première of the first opera by a Chilean, Eliodoro Ortiz de Zárate's *La florista de Lugano*. Opera seasons alternated there with zarzuelas, ballets, orchestral concerts, and recitals by Chilean and visiting performers. However, the first permanent ensembles were not established in this house until the 1950s, the best-known being the Orquesta Filarmónica founded in 1955 by Juan Matteucci, its permanent conductor until 1963, and the Ballet Municipal (1955).

In 1819 a pioneering attempt to develop chamber music beyond the private circles of the upper class, instigated by the Danish amateur cellist Carlos Dretwetcke, led to the establishment of the Sociedad Filarmónica (1827–95), the Sociedad de Música Clásica (1879–83) and the Sociedad del Cuarteto (1886–90). Their public concerts were supplemented by those of the Conservatorio Nacional de Música (1849), which maintained a small orchestra and chorus. Performances of Verdi's *Requiem* (1890) and Handel's *Messiah* (1896) were given in Santiago. The Sociedad Orquestal (1912–14), in spite of the success of its first presentation of Beethoven's nine symphonies under Nino Marcelli in 1913, did not continue after its conductor's departure for Europe. Many efforts to organize continued concert seasons were finally realized in the 1920s by the Sociedad Bach (1917–32), which emerged as a powerful force for change in Santiago's musical life. It promoted the reform of specialized education in music and its incorporation into the university (see [Chile](#)), and laid the groundwork for a regular concert life. The Asociación Nacional de Conciertos Sinfónicos (1931–8) led to the establishment of the Orquesta Sinfónica de Chile (1941) by Armando Carvajal, its artistic director until 1947, when he was succeeded by Victor Tevah. The Instituto de Extensión Musical (1941), part

of the University of Chile, sponsored this orchestra and many other ensembles which raised the standard and quantity of events of Santiago's musical life to a level comparable to that of the most important cities of Latin America.

Choral singing has developed extensively since the establishment of the Orfeo Catalá (1913). The universities have several proficient groups, such as those of the Universidad Católica (1938), the Universidad de Chile (1945) and the Universidad Técnica (1952), as do individual communities such as the German Singkreis (1942). Choral groups are also active at the Universidad de Santiago and the Universidad Metropolitana de Ciencias de la Educación. The work of the universities in training performers and raising musical standards has been supplemented effectively by various private academies; among the best is the Escuela Moderna de Música (1940). Similarly many organizations have shared with the University of Chile and the Teatro Municipal the maintaining of a high level of concert activity in Santiago. In the field of contemporary music the Sociedad Nueva Música (1946–8), the Asociación Nacional de Compositores (1950–58) and the Agrupación Tonus (1954–9) have offered representative seasons. The Catholic University maintained the Orquesta de Cámara (1961), conducted by its artistic director Fernando Rosas and guest conductor Juan Pablo Izquierdo; the Cuarteto Santiago was founded in 1956. Other concert-promoting bodies include the Sociedad Mozart (1947–54), the bi-national cultural centres, particularly the Goethe Institute (since 1955) and the Mozarteum (1968). The Ancient Instruments Ensemble (1954) has given consistently good performances of pre-Baroque and Ibero-American colonial music.

Festivals in Santiago are the Chilean Music Festival (1948–69, partially resumed in 1979 and 1998), the Choral Festival sponsored by the Music Educators Association (from 1950) and the Contemporary Music Festival of the Catholic University (from 1968). Between 1984 and 1989 the Agrupación Musical Anacrusa played an important role in the performance of contemporary music. The Ensemble Bartók has been active since 1983.

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Santiago, Francisco

(*b* Santa Maria, Bulacan, 29 Jan 1889; *d* Manila, 28 Sept 1947). Filipino composer, conductor and pianist. Showing precocious musical talent, he was taken to Manila at the age of ten to train at the Colegio de Tiples of the Cathedral. He studied the piano with Echegoyen, Villacorta and Calzada, and then entered the S Juan de Letran College and later the University of the Philippines Conservatory, where he took teacher's diplomas in the piano (1921) and composition (1922). For a while he taught at the university and composed: he had written his first song in the *kundiman* genre, *Ako'y anak ng dalita* ('I'm a Poor Child'), in 1917, and he produced the harmonizations for *Filipino Folk Songs* (Manila, 1921, 2/1950), a collection made by Emilia S. Cavan. Santiago then continued his education in Chicago at the American Conservatory (MMus 1924) and the Musical College (DMus 1924). On his return to Manila he was appointed assistant professor of piano and composition at the University of the Philippines Conservatory, and he became its first native Filipino director in 1931, holding that post until the outbreak of World War II. As a composer he was a classicist and a great melodist; the Piano Concerto has passages of Lisztian bravura, but the songs are full of a pastoral simplicity of sentiment.

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(selective list)

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Sacred vocal: Ave Maria, 1919; Eucharistic Congress Hymn, 1937

Kundiman [Love songs]: *Ako'y anak ng dalita* [I'm a Poor Child], 1917; *Sakali man* [Perhaps], 1917; *Pakiusap* [Plea], 1921; *Ang pag-ibig* [Love], 1922; *Ay kalisud* [O Sorrowful], 1937; *Ano kaya ang kapalaran* [What may Fate Bring], 1938

Inst: Str Qt with Fugue, 1921; Sonata filipina, D, pf, 1922; Str Qt, G, 1924; Rondo, 2 vn, pf, 1935; Rhapsody, vn, pf; other pf pieces

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LUCRECIA R. KASILAG

Santiago, Francisco de [Veiga, Vega]

(*b* Lisbon, c1578; *d* Seville, 5 Oct 1644). Portuguese composer, active in Spain. Under his family name, Veiga, he was engaged as *maestro de capilla* of Plasencia Cathedral on 16 February 1596, when he was apparently 18. In March he was rebuked for starting motets too soon at

festal Masses, and on 15 July, having incurred the displeasure of an important canon, he was dismissed. In 1601, however, the cathedral chapter invited him to take part in special Holy Week services. By 14 May of that year he had joined the calced Carmelites at Madrid and thereafter was known as Francisco de Santiago. He may have studied with Nicolas Dupont in Madrid, for his *Missa 'Ego flos campi'* is based on a motet by that composer. From 1601 to 1617 he was *maestro de capilla* of the rich and influential calced Carmelite house at Madrid. On 11 January 1617 the Seville Cathedral chapter invited him to become *maestro de capilla*, and he assumed the post on 5 April. Loyal to his compatriots, he immediately recruited as his chief singer and aide the Lisbon-born contralto Manuel Corrêa do Campo.

Santiago was the first to bring castratos to Seville, three on 11 May 1620, seven before 1635; they joined an already rich establishment of singers and players. According to the chronicler Castro Palacios, 'Santiago in his humble white friar's habit made a strange sight conducting all this lavish panoply'. From 1619 to 1623 and from 9 February 1628 to 31 December 1635 he was responsible, in addition to his other duties, for the instruction of the cathedral *seises*, who were employed in principal roles in the *coloquios* or musical playlets, given each year at Corpus Christi. He was allowed a long leave every five years to visit Lisbon. In 1640 he was given two months' leave in order to visit the baths at Caldas da Rainha for his sciatica; the cure was paid for by his patron the Duke of Bragança, who that year became King João IV.

Santiago's eight-part responsories remained in use at Seville Cathedral until at least 1772, but it was his villancicos which enjoyed the greatest popularity at Seville and also in Spanish America.

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Missa, 8vv, *E-Zac* (inc.)

Conceptio tua, 9vv; Regina coeli laetare, 12vv; Responsoria tenebrarum, 8vv; 3 hymns, 4–5vv: *Sc*

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ROBERT STEVENSON

Santiago de Compostela.

Cathedral city in north-west Spain. Santiago Cathedral was one of the most important shrines for pilgrimage during the Middle Ages. Built over the grave of St James, patron saint of Spain, the present structure was begun in 1078 and represents classic Spanish romanesque architecture. The pilgrimages left their mark on the music of the cathedral and, according to the 12th-century Calixtinus manuscript (*E-SC*; see [Sources, MS, §IV](#)),

it is a source of wonder and gladness to see the choirs of pilgrims in perpetual vigil by the venerable altar of Santiago: Teutons in one place, Franks in another, Italians in another. ... Some play the cittern, others lyres, kettledrums, flutes, flageolets, trumpets, harps, violins, British or Welsh crwth, some singing with citterns, others accompanied of divers instruments.

It is the only surviving document of medieval music there; further documentation of musical life appears only in the 16th century.

The first *maestro de capilla*, Lorenzo Durán, was appointed in 1526 and the musical chapel, which employed professional singers and boy choristers, dates from that time; records that document the singing of Flemish polyphony are older, going back to the mid-15th century. Four *ministriles* (reed players) became permanent members of the chapel consort from 1539. The most important *maestros de capilla* in the 16th century were Alonso Ordóñez, Francisco Logroño and Andrés de Villalar.

The number of singers and *ministriles* greatly increased during the 17th century when polychoral music became predominant. This development culminated in the works of José de Vaquedano who frequently wrote for 12 voices (three choruses) and sometimes for 16 or more voices. Other important *maestros de capilla* in the 17th century were Jerónimo Vicente, Diego Pontac and Diego Verdugo.

During the 18th century polychoral styles and counterpoint gave way to the Italian style; this is seen most clearly in the works of Buono Chiodi, an Italian who was formerly *maestro di cappella* at Bergamo and who came to Santiago Cathedral in 1769. Other notable 18th-century *maestros de capilla* were Antonio de Yanguas, Diego de las Muelas, Pedro Rodrigo and Pedro Cifuentes. Even before Chiodi's time some of the best cathedral singers in Santiago were Italian. Two splendid 18th-century organs still stand, though much restored, on either side of the choir. Chiodi's successor was Melchor López Jiménez, whose 38 years as *maestro de capilla* saw a steady evolution towards Classicism, and whose works are models of correctness and religious inspiration. During his tenure the

cathedral orchestra reached full size, while the vocal complement remained a double chorus (eight voices) with frequent recourse to solos, duos etc.

The 19th-century *maestros de capilla* were Ramón Palacio, Juan Trallero, José Alfonso and Santiago Tafall Abad, all of them composers, as were some of the organists of this period. After the government's confiscation of church property in the mid-19th century, musical activity in the cathedral began to decline, but a small chorus and orchestra were kept until the mid-20th century, when the orchestra was reorganized. 20th-century *maestros de capilla* have included Manuel Soler, Mariano Pérez Gutiérrez and Nemesio García Carril. The *chirimías* (Spanish shawms) still accompany the solemn processions, and Santiago is the only place where these ancient precursors of the oboe can be heard.

Opera was brought to Santiago in the second half of the 18th century by the Italian singer and impresario Antonio Settaro; during the 19th century opera continued to enjoy great popularity, as did the Spanish zarzuela. In the 20th century such interest decayed, but from 1990 musical life gained a new vitality thanks to the construction of a large auditorium, where the best orchestras and soloists are heard, as well as regular opera seasons.

Santiago University library contains Fernando I's mozarabic manuscript (1055). *Música en Compostela*, a summer course given annually from mid-August to mid-September, was founded by Andrés Segovia and José Miguel Ruiz Morales in 1958, and offers instruction in performance and composition.

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JOSÉ LÓPEZ-CALO

Santiago de Cuba.

City on the southern coast of Cuba. Its cathedral was founded in 1522, and in 1544 the mestizo Miguel Velázquez was *maestro de capilla*. Because of French privateers in 1553, assault by British troops in 1662 and an earthquake in 1675, no early sources of music from Santiago survive. Domingo de Flores was appointed cathedral music director when the *capilla* was re-established in 1682, among his successors the most important composers were the Havana-born Esteban Salas y Castro

(1725–1803; *maestro* 1764–1803) and the Santiago-born Cratilio Guerra (1834–96; *maestro* 1866–9 and 1875–8). The first Santiago imprint was the text of the Christmas villancicos set by Salas in 1793; in 1961 the cathedral music archive of 158 works still contained 46 of his festive vernacular works dated between 1783 and 1800. He also composed an extensive Latin repertory. Juan Nicolás de Villavicencio was cathedral organist from 1759 to 1779; his successor, Diego Hierrezuelo, was trained by Salas. In 1812 Juan París (1759–1845) succeeded Salas.

In the 1790s French planters who had fled from Saint-Domingue (now Haiti) founded the first theatre for opera production in the Calle de Santo Tomás; Grétry's *Zémire et Azor* was produced there on 19 March 1800, followed by other operas from the contemporary French repertory. The Coliseo de Marina y Barracones served as the town theatre from 1823 to 1844. In 1851 the Teatro de la Reina opened, with a season including *Norma*, *Lucia di Lammermoor* and *Ernani*; in the same year Mozart's Requiem was sung in the cathedral for the first time, with an orchestra of 60 and a chorus of 42.

The Sociedad Filarmónica de Isabel II, active from 1832 to 1844, was succeeded in 1845 by the more prestigious Sociedad Filarmónica de Cuba. Laureano Fuentes Matons (1825–98), the leading 19th-century composer and music historian born in Santiago, played the *Carnaval de Venecia* at the inaugural concert of the latter society on 5 August 1846. His one-act opera *La hija de Jefe* (to a libretto by Antonio Arnao) was the first opera by a native Cuban performed in Cuba.

Gottschalk gave five triumphant concerts at Santiago in 1854, cooperating, as was his custom in Latin America, with leading local artists. In that same year a Spanish touring company gave five zarzuelas, beginning with Hernando's *El duende* on 18 July. Gottschalk returned with Adelina Patti in 1857. José White, the leading Cuban violin virtuoso of the 19th century, gave his first Santiago recital on 5 March 1860, and returned to play in the Teatro Principal on 20 February 1875 and 9 January 1879.

Apart from those already named, the main local composers in Santiago before 1940 were Francisco Hierrezuelo (1763–1824), Silvano Boudet (1825–63), Rafael Salcedo (1844–1917), Ramón Figueroa (1862–1928) and Rodolfo Hernández (1856–1937). In 1961 works by all of these were available for study in the Museo Municipal 'Emilio Bacardí Moreau', founded in 1899 by the magnate Bacardí (1844–1922). Among Santiago-born composers active during Castro's epoch, Harold Gramatges (*b* 1918) studied at Tanglewood with Copland, served in 1961–5 as Cuban ambassador in France, and in 1966 organized the music section of the Casa de las Américas. From 1962 Santiago was the seat of the annual Festival Nacional de Coros.

Santiago de Cuba and surrounding regions have been widely influential in the development of dynamic forms of traditional and popular music. Musical influences brought to the area by refugees of the Haitian revolution in the 1790s eventually led to the development of the Cuban *contradanza*, *danza* and *danzón*, with their characteristic *cinquillo* rhythms. These genres (especially the *danzón*) emerged during struggles for independence from Spain in the 19th century and are considered to be the first forms of

national musical expression in Cuba. Performers of Afro-Haitian ancestry have perpetuated other styles of music derived from Haiti as well, most notably the *tumba francesa*. The influence of light opera on the working classes of Santiago is evident in their performances of *vieja trova*, a major musical force at the turn of the century that contributed to the emergence of the bolero and related forms throughout Latin America. Composer and guitarist José 'Pepe' Sánchez (1856–1918) was crucial to this process, reinterpreting the triple-metre Spanish bolero in a slower 2/4 time and influencing the artistic development of younger *trovadores* such as Sindo Garay, Rosendo Ruiz and Manuel Corona.

Santiago's carnival band traditions are arguably the most vibrant on the island, incorporating unique percussive rhythms and instruments such as the *corneta china*, a loud double-reed instrument brought to the island by Chinese indentured servants. Santiago's carnivals take place during the summer months, as opposed to those celebrated in Havana, and have been held every year despite the widespread economic difficulties experienced since 1989. Finally, the Cuban *son*, the most popular form of musical expression on the island since the 1920s, also developed in the Santiago area. Originally a regional genre associated with Afro-Cuban farmers, the *son* became popular throughout the island from the second decade of the 20th century. A highly syncretic form of expression that manifests both African- and Spanish-derived stylistic traits, it has become a central metaphor for national identity. Rhythms and percussion patterns derived from the *son* have been the seminal force behind the emergence of the mambo, modern salsa and Latin jazz. In terms of its international influence, *son* from the Santiago area is one of the most significant musical forms to have emerged in the 20th century.

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ROBERT STEVENSON/ROBIN MOORE

Santini, Fortunato

(*b* Rome, 5 Jan 1778; *d* Rome, 14 Sept 1861). Italian bibliophile and composer. He grew up in an orphanage and studied counterpoint with Jannacconi, who continued to teach him when he entered the Collegio Salviati; he left this on 31 July 1798. He studied the organ with Guidi and in 1801 was ordained priest. He had already begun to cultivate an interest in

traditional Italian polyphony, both sacred and secular, and in 1796 undertook a massive task of collecting, copying, collating and scoring which lasted for more than 50 years. He thus created a music library of enormous interest and carried on exchanges with the leading musicologists of Europe, freely offering his advice and loans from his collection, as Mendelssohn described in 1830 in his *Reisebriefe aus Rom*.

In 1820 Santini had already published a catalogue of more than 1000 items in his collection, and manuscript versions of it of varying dates are also in existence. The collection's importance lies in the fact that he managed to make use of the rich holdings of Roman libraries, then generally inaccessible. He made copies of much old music which has otherwise disappeared, and scored music which had been handed down only in performing parts. He also promoted the knowledge of German music in Italy by making versions of works by Bach and Handel and encouraging their performance. (This is also the case with Graun, the text of whose *Tod Jesu* he translated into Italian.)

On the death of his sister Santini retired into a monastery, relinquishing his library in return for his living and for access to it for the rest of his life. The collection, of about 4500 manuscripts and 1100 printed items, was first housed in the German college in Rome, then in the Diocesan Museum at Münster and finally, after other adventures, in the Episcopal Seminary in Münster. Santini was also a composer of modest gifts, and manuscripts of his music, which was mostly sacred, are to be found in Münster, in the library of the Bologna Conservatory and in the Berlin Singakademie. He was a member of numerous European musical academies.

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- V. Fédorov:** 'V.V. Stasov chez l'abb. F. Santini à Rome', *Anthony van Hoboken: Festschrift*, ed. J. Schmidt-Görg (Mainz, 1962), 55–62
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SERGIO LATTES

Santini, Gabriele

(*b* Perugia, 20 Jan 1886; *d* Rome, 13 Nov 1964). Italian conductor. After studying at Perugia and at the Bologna Conservatory he began his career at the Teatro Costanzi, Rome. He subsequently conducted at the Teatro Colón, Buenos Aires, for eight seasons and at the Municipal Theatre, Rio de Janeiro. From 1925 to 1929 he assisted Toscanini at La Scala. From Milan he returned to the Rome Opera, where he remained until 1933, and of which he later became artistic director, 1944–7. He conducted at leading Italian theatres and in Paris with the Naples S Carlo company in 1951. Santini kept the lyric tradition alive both by his much-admired performances of the standard repertory and by introducing new works, such as Giordano's *Il re* (1930, Milan and Rome) and Alfano's *Dottor Antonio* (1949, Rome). He also conducted the Italian premières of Ravel's *L'heure espagnole* (1929, Milan) and Milhaud's *Christophe Colomb* (1954, Rome). His recordings include *La traviata* (with Callas) and a much-praised *Gianni Schicchi* (with Gobbi).

CLAUDIO CASINI

Santini, Prospero

(*fl* Rome, 1591–1614). Italian composer. He was *maestro di cappella* of the Congregazione dei Preti dell'Oratorio. He was principally a composer of *laude* and *canzonette spirituali*, eight of which appeared in Roman anthologies (RISM 1591¹³, 1592⁵, 1599⁶, 1600⁵) and three in a German collection (1604¹²). His only known work on a larger scale, the eight-voice motet *Angelus Domini descendit* for two choirs (1614³) is in the Roman polychoral style; it was reprinted and copied into the Pelplin Tablature (in *PL-PE*; ed. in *Musica sacra*, xxv, Berlin, 1884/*R*; facs. in *AMP*, vi, 1965).

MIROSLAW PERZ

Santino.

See Garsi, Santino.

Santiso [Santisso] Bermúdez, Gregorio

(*b* Logares, nr Fonsagrada; *d* Lugo, 17 March 1738). Spanish theorist and organist. After serving as organist at Sigüenza Cathedral, as *maestro de seises* at Seville Cathedral and as director of music at the seminary in Seville, he succeeded Domingo Benito as *maestro de capilla* of Lugo Cathedral on 3 February 1731. From Lugo he wrote a famous letter to the Catalan composer Francesc Valls which Valls reproduced in his *Mapa armónico* with the date 22 October 1742 (though Santiso had died over four years earlier). Santiso defended Valls in the controversy over the latter's *Missa 'Scala aretina'*, but was himself criticized in Luis Cirilo González's *Restáurase la propiedad de B mol, desterrada por Don Gregorio Santisso* (Madrid, 1731). Santiso's aesthetic creed was: 'If a composer has a good ear for harmony he is free to embroider'.

THEORETICAL WORKS

published in Seville unless otherwise stated

Carta de gracias a D. Roque de Lázaro y Santisteban (1719)

Solución a dos reparos de cantollano (1728)

Copia de la carta a D. Pedro Muñoz Montserrat (1730)

Destierro de la propiedad de B mol del género diatónico (Lisbon, 1730)

Respuesta a la carta de D. José Malaguero (1730)

Respuesta dada al Defensorio músico de Luis Cirilo González (1730)

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JUAN BAUTISTA VARELA DE VEGA

Santley, Sir Charles

(*b* Liverpool, 28 Feb 1834; *d* London, 22 Sept 1922). English baritone. Son of William Santley, a music teacher, he was a chorister and an amateur singer before he went to Milan in 1855 to study with Gaetano Nava. He made his début at Pavia in 1857 as Dr Grenvil in *La traviata*, and after appearing in several other small roles returned to England. His first professional English appearance was at St Martin's Hall, London (16 November 1857), singing Adam in Haydn's *Creation*. In 1858 he studied with the younger Manuel Garcia. Thereafter he sang in many concert and

oratorio performances, and on 1 October 1859 made his English stage debut, as Hoël in Meyerbeer's *Le pardon de Ploërmel*, with the Pyne-Harrison company at Covent Garden. He remained with the company until 1863, creating the Rhineberg in Wallace's *Lurline* (1860), Clifford in Balfe's *The Puritan's Daughter* (1861), Don Sallustio in Glover's *Ruy Blas* (1861), Danny Mann in Benedict's *The Lily of Killarney* (1862) and Fabio in Balfe's *The Armourer of Nantes* (1863).

In 1862 Santley sang Count di Luna in *Il trovatore* with the Royal Italian Opera, Covent Garden, and then joined Mapleson's company at Her Majesty's Theatre, appearing as Count Almaviva in *Le nozze di Figaro* and Nevers in *Les Huguenots*. In 1863 he sang Valentin with huge success in the first performance of *Faust* in England. During the season of 1864–5 he sang in operas by Verdi, Donizetti and Meyerbeer at the Liceu, Barcelona, and in 1866 he appeared at La Scala. In London he remained with Mapleson's company until 1870, singing the Dutchman (in Italian) in the first production of a Wagner opera in England. After a season with an English company at the Gaiety Theatre, London, and a year in concert, in 1872 he toured the USA. Having sung there under Carl Rosa, he joined the newly formed Carl Rosa company in 1875, singing Mozart's Figaro on the opening night of the company's first London season. After 1877 he was heard only in concert and oratorio, including Gounod's *Rédemption* (1882, Birmingham) and Mendelssohn's *Elijah* (1885, Birmingham). At the Royal Albert Hall on 1 May 1907 he celebrated his jubilee as a singer and later that year was knighted. On 23 May 1911 he made his farewell appearance at Covent Garden, but he emerged from retirement in 1915 to sing at the Mansion House, London, in a concert in aid of Belgian refugees. Although his voice was not naturally beautiful, he sang with great expression and was a particularly dramatic actor.

Santley wrote a number of religious works for the Roman Catholic Church, and was made Commander of St Gregory by Pope Leo XIII in 1887; he also composed several songs under the pseudonym of Ralph Betterton.

WRITINGS

ed.: G. Nava: *Method of Instruction for a Baritone Voice* (London, c1872)
Student and Singer (London, 1892, 2/1893)
Santley's Singing Master (London, c1895)
The Art of Singing and Vocal Declamation (London, 1908)
Reminiscences of my Life (London, 1909/R)

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H. Thompson: 'Sir Charles Santley 1834–1922', *MT*, lxiii (1922), 784–92
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P.A. Scholes, ed.: *The Mirror of Music 1844–1944* (London, 1947/R)

HAROLD ROSENTHAL/GEORGE BIDDLECOMBE

Santo Domingo.

See [Dominican Republic](#).

Santo Elias, Antão de

(d Lisbon, 27 Dec 1748). Portuguese composer. He received the habit of the Carmelites in the order's convent at Bahia (Salvador), Brazil, in 1696 and was later *mestre de capela* of the Carmelite convent in Lisbon as well as harpist at Lisbon Cathedral. His works, now lost, included a *Te Deum*, a *Magnificat*, hymns, responsories, masses, villancicos and a cantata for the wedding of King João V; some were for four voices *a cappella*, others with orchestra.

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R.V. Nery: *A música no ciclo da Bibliotheca Lusitana* (Lisbon, 1984), 213

MANUEL CARLOS DE BRITO

Santoliquido, Francesco

(b S Giorgio a Cremano, Naples, 6 Aug 1883; d Anacapri, 26 Aug 1971). Italian composer. After gaining a diploma at the Liceo di S Cecilia, Rome (1908) he lived mostly as a freelance composer. He spent the years 1912–21 in Tunisia, mainly in the village of Hammamet; and, though he then moved to Rome, he continued to spend much time in Tunis, where he founded a concert society and in 1927 a music school that later became a conservatory. In 1933 he settled in Anacapri.

Santoliquido's early works, such as *L'ultima visione di Cassandra* and *Crepuscolo sul mare*, reveal a sensitive but basically unoriginal talent, influenced by both Wagner and Debussy. His residence in Tunisia led him to give several pieces a local colouring; but such features as the augmented 2nds of *Il profumo delle oasi sahariane*, *Ferhuda* and comparable works are never more than picturesque. Nor did his idiom change substantially as time went on, though his best inter-war compositions, such as *Una lauda medievale* (in which Wagner's influence for the time being disappears and Debussy's is modified by wayward progressions of mild dissonances recalling Satie and faintly foreshadowing Messiaen), show that he could sometimes write with real dramatic force. In the triumphal sections of *Alba di gloria sul passo Uarièu*, however, he lapsed into a naive fanfaring bombast all too relatable to his notorious contributions to the fascist press, where he claimed that, among other things, 'modern music' was to be shunned as an invention of the Jews.

WORKS

(selective list)

Stage: *La favola di Helga* (os, 1, Santoliquido), Milan, Dal Verme, 23 Nov 1910; *La bajadera dalla maschera gialla* (ballet, 1, Santoliquido), 1917, Rome, 1923; *Ferhuda* (os, 3 Santoliquido), 1918, Tunis, Rossini, 1919, vs (Rome, 1920); *L'ignota* (op, Santoliquido), 1921, unperf.; *La bajadera della maschera gialla* (mimodramma), 1917, Rome, Indipendenti, 1923; *La porta verde* (op, 4, Santoliquido), Bergamo, Novità, 1953; incid music

Orch: La mort de Tintagiles, prelude, 1907; Crepuscolo sul mare, 1909; Voci d'autunno, 1909; La notte sahariana, La danzatrice araba, 1912 [arr. of 2 acqueforti tunisine, pf]; Acquarelli, 1914; Il profumo delle oasi sahariane, 1915; Sym. no.1, F, 1916; La sagra dei morti, 1920; Grotte di Capri, 1925, rev. 1943; Sym. no.2, D, before 1928; Preludio e burlesca, str, 1938, Alba di gloria sul passo Uarièu, 1939; Santuari asiatici, 1951; other orch works

Choral: L'ultima visione di Cassandra, cant, S, chorus, orch, 1908; Messa facile, chorus, org, 1925

Solo vocal: Meriggio d'estate, 1v, vn, pf, 1900–04, Harmonie du soir, S, small orch, 1906; I canti della sera, 1v, pf, 1907; I poemi del sole, 1v, pf, 1910; 3 poesie persiane, 1v, pf, 1914; Una lirica giapponese, 1v, pf, 1919; Petits poèmes japonais, 1v, pf, 1919; many other songs

Chbr: Sonata, vn, pf, 1924; Str Qt (1931); smaller pieces

Pf: Notturmo, Piccola ballata, 1905; 2 acqueforti tunisine, 1912; Ex humo ad sidera, 1920; Una lauda medievale (1927); Giardini notturni (1932); other pieces

Principal publishers: Chester, Forlivesi (Florence), Mignani (Florence), Ricordi

WRITINGS

Ex humo ad sidera (Rome, 1907) [poems]

Il 'dopo-Wagner': Claude Debussy e Richard Strauss (Rome, 1909, 2/1922)

Nell'ombra del marabutto di Sidi-bu-Yahia (Tunis, 1917); repr. as *I giardini del fuoco* (Rome, 1920) [diary of Arab life]

'Rhythm and Colour in Arab Folk Music', *The Chesterian*, no.23 (1922), 202–12

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A. de Angelis: *L'Italia musicale d'oggi: dizionario dei musicisti* (Rome, 3/1928), i, 440–41; ii, 164 [incl. list of works]

JOHN C.G. WATERHOUSE

Sant Omer.

Designation (possibly referring to the town situated between Lille and Calais) appearing at the head of a three-voice Sanctus, archaic in style, in the 14th–15th-century fragment *I-Pu* 1475 (no.1) from Padua.

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B.J. Layton: *Italian Music for the Ordinary of the Mass 1300–1450* (diss., Harvard U., 1960), 116–17

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KURT VON FISCHER

Santorini, Lorenz

(fl 1699–1764). Italian tenor active in Germany. He is said to have come from Venice (Marpurg) and was a tenor in the service of Elector Johann Wilhelm in Düsseldorf from 1699 to 1716. With the accession of Elector Carl Philipp, Santorini accompanied the electoral Hofkapelle in 1718 to Heidelberg and in 1720 to Mannheim. During Carl Philipp's reign (until 1742) he was appointed secretary, poet and composer to the court with a large salary, enabling him to buy a house in Mannheim in 1735. He was listed in the court records until 1764, although he had retired by 1756.

At the performance of Carlo Grua's festival opera *Meride* for the inauguration of the Mannheim opera house (1742) Santorini appeared as Cambise. His only known compositions are the mythological serenata *Il concilio de' pianeti* and a *componimento per musica In occasione di solennizzare il fine delle caccie autunnali* (librettos at D-MHrm), which were performed at Heidelberg court festivals in 1721; both are works of homage to his patron in the Baroque manner. He wrote the texts for Grua's oratorios *La conversione di Sant Ignazio* (1740) and *Jaele* (1741).

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Walter G

F.W. Marpurg: *Historisch-kritische Beyträge zur Aufnahme der Musik*, ii (Berlin, 1756/R), 570

P. Corneilson: 'Reconstructing the Mannheim Court Theatre', *EMc*, xxv (1997), 63–81, esp. 76

ROLAND WÜRTZ/PAUL CORNEILSON

Santoro, Cláudio

(b Manaus, Amazonas, 23 Nov 1919; d Brasília, 27 March 1989). Brazilian composer, conductor and violinist. He studied the violin and theory at the Conservatório de Música do Distrito Federal, Rio de Janeiro, graduating in 1936. After making some first attempts at composition in 1938, he became a pupil of Koellreutter, who introduced 12-note techniques to him. He co-founded and played the violin in the Brazil SO (1941–7), and in 1946 he was awarded a Guggenheim Fellowship, but, unable to secure a visa for the USA, he travelled instead to Paris under a French government fellowship. There he studied with Boulanger and was a conducting pupil of Bigot at the Conservatoire. In 1948 he was the Brazilian delegate to the Prague Congress of Progressive Composers, and the meeting's condemnation of dodecaphony as 'bourgeois decadence' influenced his development. Back in Brazil he worked as music director of the Radio Club do Brasil in Rio (1951–3), professor of composition at the Santos School of Music (1953–4), chief conductor of the Brazil SO and artistic director of Radio Ministério da Educação e Cultura (1956). He also taught composition at the Pro Arte seminars in Rio and Teresópolis. In 1962 he was appointed professor and coordinator of music at the University of Brasília, and director of the music section of the Federal Cultural Foundation. The 1964 military takeover, however, created an untenable situation for many faculty members, and Santoro decided to accept a fellowship from the West German government and the Ford Foundation. He moved to Berlin in 1966, and the following year he was invited by the West German government to assist in the organization of the Information

and Diffusion Centre for Latin American Music within the Institut für vergleichende Musikstudien und Dokumentation. After a period as music director of the Teatro Novo, Rio (1968–9), he returned to Germany as professor of composition and conducting at the Heidelberg-Mannheim Hochschule für Musik (1970–78). He consolidated his reputation in Europe during this period of creative activity; on his return to the University of Brasília in 1978 he developed intense activity in the capital city, including his foundation and direction of the symphony orchestra of the Teatro Nacional, which was renamed after him upon his death. A member of the Academia Brasileira de Música and of the Brazilian Academy of Arts, he received numerous prizes and commissions.

Santoro's early music, that written between early 1939 and about 1947, was orientated towards atonality, evolving under Koellreutter's influence into a pragmatic 12-note technique and from this to a freer, more flexible serial style. One exception to the abstract work of this period is the semi-programmatic *Impressões de uma fundição de aço* for orchestra (1942). Some pieces of the years 1945–7 anticipate a second phase in Santoro's music: the Symphony no.2, the *Música para cordas*, the *6 peças* for piano and the Trumpet Sonata are all more subjective and lyrical, more spontaneously nationalist. Santoro began serious studies of Brazilian folk and popular music in 1949–50, and he embraced a nationalist style during the period 1948–60 approximately. His socialist views at this time had an effect on his music – there was some affinity with Prokofiev's Soviet phase and with the symphonic writing of Shostakovich. *Canto de amor e paz* for string orchestra (1950) received the International Peace Prize of the World Peace Council in Vienna (1952), the Symphony no.4 (1953) was recorded by the USSR State SO and praised by Soviet critics and composers. Although this latter work calls for Brazilian percussion instruments, it has no other nationalist character, but rather resembles Prokofiev in its rhythmic drive. At the same time Santoro was writing overtly nationalist pieces, such as the Third Quartet and *Ponteio*, and this tendency prevailed in the Symphony no.5. In the next two symphonies he tried to transcend his previously direct folk and popular style, developing a somewhat subjective nationalism in the late 1950s.

In the mid-1960s Santoro returned to a qualified serialism and went on to use aleatory and other new techniques. The Symphony no.8 (1963) was a major turning point in the return, and a clear indication of his concern to free his materials from the restrictions of folk rhythmic and other formulae. Characteristic of what Santoro termed a 'universal form and language' are the Quartets nos.6 and 7 and *Interações assintóticas*, which shows 'a detachment from conventional orchestral writing, compounded by micro-tuning mixed with impassive static blocks of tone and random "noise" of scraping instruments' (London). His use of aleatory methods and graphic notation began in 1966. *Intermitências II*, for example, includes random percussive elements and limited improvisation, as well as new performing techniques in the solo piano part; and the *Cantata elegíaca*, commissioned by the Gulbenkian Foundation, has improvised choral and instrumental passages.

In the late 1960s and 70s Santoro further developed, in an unorthodox manner, his earlier interest in electro-acoustic music, as displayed in his

electronic ballet *Strukturen* (1976) and the *Mutationem* series for solo instruments and tape. He wrote some of his most solidly crafted works in his later years, such as the well-received cantata *Aus den Sonnetten an Orpheus* (1979), the *Requiem para JK* (1986) and his Symphony no.14 (1989). Among the many works written between 1940 and 1963 that he later withdrew are over 13 orchestral works, including four ballets, and numerous chamber, vocal and piano pieces. However, the impressive quality of his output puts him, with Villa-Lobos and Guarnieri, among the foremost Brazilian composers of the 20th century.

WORKS

(selective list)

orchestral

Syms.: no.1, 2 str orchs, 1940; no.2, 1945; no.3, 1947–8; no.4 'Da paz', 1953; no.5, 1955; no.6, 1957; no.7 'Brasília', 1959–60; no.8, 1963; no.9, 1982; no.10 (B solo, movt 4), 1982; no.11, 1984; no.12, 1987; no.13, 1988; no.14, 1989

Str orch: Adagio, 1942; Música para cordas 1946, 1946; Canto de amor e paz, 1950; Ponteio, 1953; Introdução e allegro, 1962–3; 3 abstrações, 1966; In Tele tonos visionem, 1967; Fantasia sul América, solo insts, str, 1983; 3 Fragmentos sobre B–A–C–H, 1985; Conc. para orquestra de câmara, 1988

Ballets: Icamias, 1958–9; Zuimaaluti, 1960; Strukturen, 1976; Conflito, 1981; Brasília Ano I, 1988

Other orch: Impressões de uma fundição de aço, 1942; Divertimento, 1943; Música 1944, pf, orch, 1944; Variações, 1945; Pf Conc. no.1, 1951; Brasileira, 1954; Vn Conc. no.2, 1958; Recitativo e variações, chbr orch, 1959; Pf Conc. no.3, 1960; Vc Conc. no.1, 1961; 5 esboços, 1964–5; Intermittências II, pf, chbr orch, 1967; Intermittências III, pf, orch/pf solo, 1967; Interações assintóticas, 1969; Pequena abertura universitária, 1979; Suite Brasília, 1986; Va Conc. no.1, 1988

chamber and solo instrumental

3–9 insts: Str Trio, 1941; Wind Qnt, 1942; Sonatina a 3, fl, va, vc, 1942; Str Qt no.1, 1943; Música de câmara, fl, cl, b cl, pf, vn, vc, 1944; Variações miniatura, cl, vn, va, vc, 1945; Str Qt no.2, 1946–7; Str Qt no.3, 1953; Str Qt no.4, 1955; Str Qt no.6, 1963; Str Qt no.7, 1965; Agrupamento in 10, fl, trbn, perc, pf, xyl, vib, vn, va, db, 1966; Pf Trio, 1973; Bodas sem Figaro (Musikalischer Spass), pic, cl, pf, vn, va, vc, db, synth, 1976; Wind Qt, ob, cl, hn, bn, 1980; Kleine Fanfarre, 3 hn, timp, org, 1983

1–2 insts: Sonata, vn, 1940; Sonata, fl, pf, 1941; 4 epigramas, fl, 1942; Sonatina, ob, pf, 1943; 3 peças, cl, 1944; Coral, org, 1945; Duo, vn, bn, 1945; Adagio, vc, pf, 1946; Sonata, tpt, pf, 1946; Sonata no.3, vn, pf, 1947; Sonata no.2, vc, pf, 1947; Sonata no.4, vn, pf, 1950; Sonata no.3, vc, pf, 1951; Sonata no.5, vn, pf, 1957; Sonata no.4, vc, pf, 1963; Diagramas ciclicos, pf, perc, 1966; 3 espaços, va, pf, 1966; Elegia II, vn, pf, 1985

Mutationem I–XII: I, hpd, tape, 1968; II, vc, tape, 1970; III, pf, tape, 1971; IV, va, tape, 1972; V, vn, tape, 1972; VI, vn, tape, 1972; VII, str qt, opt. tape, 1973; VIII, pf qt, opt. tape, 1975; IX, vv, objects, unspecified inst, 1976; X, ob/tape, 1976; XI, tape, 1976; XII, str qt/str orch, opt. tape, 1976

vocal

Op: Alma (4, Santoro), 1984

Choral: Cantata elegiaca (Camões), chorus, orch, 1970; Aus den Sonnetten an

Orpheus (R.M. Rilke), T, chorus, str, 1979; Missa a 6 vozes, solo vv, chorus, orch, 1983; Os Estatutos do Homem (orat), solo vv, chorus, orch, 1984; Requiem para JK, solo vv, chorus, 1986

Songs: A menina bôba (O. Alvarenga), 1944; 60 corais infantis, 1951; Irremediável canção (A. de Andrade), 1953; Canção da fuga impossível (Andrade), 1953; A uma mulher (C. Brant), 1956; Levavas a madrugada (Andrade), 1956; Amor em lágrimas (V. de Moraes), 1957; 12 canções de amor (Moraes), 1958–9; No meio fio da rua (J. Alimonda), 1960; Tu vais ao mar (Santoro), 1961; Canção (textless), 1961; Canção (textless), 1962; Eu não sei (R. da Costa), 1966; Canção (textless), 1966; Von ertrunkenen Mädchen (B. Brecht), 1973; Liebes Lied (Brecht), 1974; Das Lied von der Volker der Nacht (Brecht), 1974; 4 canções de madrugada (C. Nunes), 1982; O soldado (A. Zakythinos), v, chbr ens, 1988

piano

Pequena toccata, 1942; 4 peças, 1943; Sonata no.1, 1945; Sonatina infantil, 1946; 6 peças, 1946; Preludios nos.1–4, 1946–8; Sonatina no.1, 1948; Sonata no.2, 1948; Preludio no.5, 1950; 2 danças brasileiras, 1951; 9 peças infantis, 1952; Frevo, 1953; 7 paulistanas, 1953; Toccata, 1954; Sonata no.3, 1955; Sonata no.4 'Fantasia', 1957; Estudos nos.1–2, 1959–60; Preludios nos.1–25, 1957–63; Sonatina no.2, 1964; Intermitências I, 1967; Duo, 1972; Prelúdios nos.26–9, 1983–4; Noturno, 1984; Sonata no.5, 1988; I Topolini e Le Cicale, ballet, 1988

Principal publishers: Jobert, Ricordi (São Paulo), Savart, Max Eschig, Southern, Tonos, Schott, Universal, IBAC (Rio), CEMBRA (São Paulo)

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M. Godoy: *Cláudio Santoro: Overview of his Piano Works and Analysis of the Fourth Piano Sonata* (diss., Boston U., 1994)

V. Mariz: *Cláudio Santoro* (Rio de Janeiro, 1994)

GERARD BÉHAGUE

Santórsola, Guido

(*b* Canosa, 18 Nov 1904; *d* Montevideo, 25 Sept 1994). Uruguayan composer, string player and conductor of Italian birth. His music studies began in São Paulo, where he had theory lessons from his father before entering the conservatory to study with Autuori (violin) and Cantú (harmony and counterpoint). After further training with Baldi, he went to Europe on a Brazilian Government scholarship to pursue violin studies with Fusella in

Naples and with Mitowsky at Trinity College, London. On his return to Brazil in 1925 he joined the Paulista Quartet as violist. He founded the Brazilian Musical Institute, where he directed a chamber music course, and was first viola in the orchestra of the Rio de Janeiro Teatro Municipal, also appearing as a soloist on the viola and the viola d'amore. Thereafter he served as professor of violin, viola and harmony at the São Paulo Conservatory before settling in Montevideo as a violist in the radio symphony orchestra (OSSODRE). In 1943 he led an official mission from the institute of musicology on a tour of Brazilian cities, and in 1948 he reorganized the orchestra of Belo Horizonte, where he conducted a series of concerts. He also founded and conducted the orchestra of the Uruguayan Cultural Association and formed the Kleiber Quartet of Montevideo. In addition he has taught at the Montevideo Conservatory as professor of harmony, aesthetics and composition. In 1977 he was invited to the First International Conference on Classical Guitar at Marymount University, Virginia, where he taught composition masterclasses. He participated in subsequent conferences in the Americas and Europe and was a juror to the 1984 International Guitar Festival and Competition, Toronto, where the Kitchener-Waterloo Symphony gave the first performance of his Third Guitar Concerto.

Some of his early compositions for piano, guitar, and violin were influenced by Brazilian folk music and incorporated the *choro*. Later on he was attracted by Uruguayan folk music. The Concertino for Guitar, winner of the 1943 Uruguayan radio composition competition, has a second movement written in a *vidalita* form. In his mature works he experimented with 12-note music and explored diverse contemporary techniques. He wrote several didactic books about composition, guitar, harmony and fugue.

WORKS

(selective list)

Orch: Va Conc., 1933; Pf Conc., 1938–9; Gui Conc., 1942; Sym. no.1, 1957; Cantata a Artigas, 1965; 2 Gui Conc., 1966; 4 Hn Conc., 1967; 35 other works
Vocal: Os tres misteiros da note, speaker, A, orch, 1966; choral works, songs
20 chbr pieces; 12 works for vn, pf; more than 30 gui pieces; more than 20 pf pieces

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J. Vinton, ed.: *Dictionary of Contemporary Music* (New York, 1971)

M. Ficher, M. Furman Schleifer and J.M. Furman: *Latin American Classical Composers: a Biographical Dictionary* (Lanham, MD, and London, 1996)

SUSANA SALGADO

Santos, Carles

(b Vinaroz, 1 July 1940). Spanish composer, pianist, conductor and stage director. He began studying music in 1945, training as a pianist and composer at the Barcelona Conservatory. He finished his musical studies

at the age of 14 and in 1961 he began his career as a pianist, specializing in contemporary music and giving concerts in several countries. In 1967 he composed his first score for the cinema, *L'apat*, and in the following year he went to the USA on a March Foundation grant to study composition with John Cage, La Monte Young, Philip Corner and other figures of the American avant garde. In 1975 he made a recording of works by Cage, Webern, Stockhausen and other composers.

He was director of the Grup Instrumental Català (1976–9), whose venue was the Joan Miró Foundation, and from 1978 he has dedicated himself exclusively to the composition and performance of his own works. Following the premières of his musicals *Beethoven, si tanco la tapa qué passa?* (1983), *Santos-Gelabert* (1985) and *La boqueta amplificada* (1985), he received a stipend from the Deutsche Akademisku to live in Berlin as a resident composer (1986). Among the many prizes he has won are the National Composition Prize of Catalonia (1990) and the Barcelona Music Prize (1993). In 1993 his musical *Promenade Concert* was first performed under his own direction at the Joan Miró Foundation.

The piano plays a vital role in his artistic production, being his main instrument for composition and interpretation and also an integral part of his shows and cinema music. As a pianist he has toured to Paris, New York and other places. He is thus one of the Spanish composers whose music has been most widely disseminated outside Spain, and he has participated several times in the Paris Festival d'Automne and other festivals in Europe and the Americas. In New York he has issued a recording of his works for voice (*Voice-Tracks*, 1981) and one of his works for piano (*Piano-Track*, 1984).

WORKS

(selective list)

dramatic

Ops: Asdrúbila (Santos), 1992, Barcelona, Tívoli, 1992; Figasantos-fagotrop, messatge en el contestador ... soparem a les nou (1, Santos), 1996, Barcelona, Poliorama, 1996; La pantera imperial (Santos), 1997, Castillo de Peralada, 13 Aug 1997 [rev. of musical theatre work]; Ricardo y Elena (Santos), Barcelona, Nacional de Catalunya, 15 March 2000

Musical theatre (librettos by Santos): Musical Fight, 1981, New York, ?; Visca el piano, 1982; Beethoven, si tanco la tapa qué passa?, 1983, Barcelona, Regina, 1983; Té Xina la fina petxina de Xina?, 1983, Barcelona, Regina, 1983; Santos-Gelabert, 1985; La boqueta amplificada, 1985; Arganchulla, Arganchulla, Gallac, 1985, Berlin, Akademie der Künste, 1987; Tramuntana tremens, 1987, Barcelona, Mercat de les Flors, 1990; La grenya de Pascual Picanya, 1990, Barcelona, Adrià Gual, 1991; Promenade Concert, 1993, Barcelona, Fundació Joan Miró, 1993; L'espléndidas vergonya del fet mal fet, 1995, Berlin, Hebbel, 1995; Santos a banda (com l'arrós), 1996, Barcelona, Mercat de les Flors, 18 May 1996; L'art del passodoble, 1997, Barcelona, Santos-Banda Municipal, 1997; La pantera imperial, Canet, La Vinya, 30 Dec 1996, rev. version, Frankfurt, Mousomturm, 30 May 1997; Roni, 1994, Barcelona, Fundació Joan Miró, 1994; Joan Fuster, 'La veu de la terra', 1997, Valencia, Plaza de Toros, 26 April 1997

Film scores: Play-back (dir. P. Portabella), 1970; Preludi de Chopin no.18, op.28

(dir. Portabella in collab. with Santos and Grup de Treball), 1974

Video scores: *La, re, mi, la*, 1979; *Min matet sur mer*, 1988; *Anem, anem, anem a volar*, 1982; TV scores

vocal

Chorus: *Autorretrat* (Santos), 16vv, 1981

1v (texts by Santos): *To-ca-ti-co-to-ca-tá*, 1978; *Cant energètic*, 1979; *Conversa*, 1980; *Pepa*, 1980; *La sargantaneta*, 1980

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J.M. García Ferrer and M. Rom: *Finestra Santos* (Barcelona, 1982)

O. Bohigas: 'A Carles Santos: Bach, Miller i tu', *El present des del futur: epistolari públic (1994–1995)* (Barcelona, 1996), 189–92

M. Cureses: 'Claves de comunicación en la música contemporánea: la fascinación interpretativa de Carles Santos', *Eufonia*, no.5 (1996), 37–45

J. Rivira: *El caso Santos* (Valencia, 1996)

R. Block: *Musik im Museum Fridericianum: Carles Santos* (Kassel, 1998)
[incl. list of works]

MARTA CURESES

Santos, (José Manuel) Joly Braga

(*b* Lisbon, 14 May 1924; *d* Lisbon, 18 July 1988). Portuguese composer and conductor. He studied the violin and composition at the Lisbon Conservatory (1934–43) but abandoned his studies before graduating. He continued to study composition privately with Luís de Freitas Branco until 1945. In 1947 he joined the music studies department of Portuguese radio, for which he wrote a great deal of music. In addition, after the première of his First Symphony, he studied conducting in Venice with Hermann Scherchen in 1948 on a scholarship from the Portuguese government and, later, composition in Rome with Mortari (1959–60). He was conductor of the Oporto SO, 1955–9, assistant conductor of the Portuguese RSO, 1961–88, and lecturer in analysis and composition at the Lisbon Conservatory from 1972 until his death. He was also music critic for a Lisbon daily newspaper and wrote articles for several encyclopedias and periodicals.

Santos's work is mainly instrumental and may be divided into three phases. His early compositions are clearly indebted to his studies with Branco. In the 1940s and 50s he was influenced by Portuguese Renaissance polyphony: modality, repetition of rhythmic patterns and a preference for classical forms are discernible as significant features. Some works, such as the Third and Fourth Symphonies and the *Variações sobre um tema alentejano*, also show the influence of folk music. Towards the end of the 1950s, after wider contacts with the European mainstream, he began to experiment with free chromaticism and atonality. *Mélope* (1958), his second opera, may be considered the beginning of this new period in which harmony and form are freer and subtler, and orchestral colour becomes an essential component. This stylistic renewal reached its highest point in the Fifth Symphony (1966) and in the opera *Trilogia das barcas*

(1968–70), where he tried to associate the new features with the madrigal forms contemporary with the text. After the Sixth Symphony (1971–2) and the Piano Concerto (1973) he preferred freer forms for his orchestral music and sought to escape from clichés and routine, as in his Cello Concerto (1987). In this last period he also composed chamber and vocal music, to which he brought his acute sense of instrumental colour.

WORKS

Stage: *Jogo para o Natal de Cristo* (incid. music, L.F. Rebelo), 1944, Lisbon, Trindade, 1945; *Viver ou morrer* (op. 1, J.F. Branco after I. Shaw), op.19, 1952, concert perf., Lisbon, S. Carlos, 14 June 1956; *Méropé* (op. 3, M.J.B. Santos after F.S. Maffei, V. Alfieri and J.B. da S.L. de Almeida Garrett), op.28, 1958, Lisbon, S. Carlos, 15 May 1959; *A estação* (radio tale, F. de Almeida), op.29, 1959; *A Nau Catrineta* (ballet, 1, popular), op.30, 1959; *Tema alentejano* (ballet, F. Lima), op.37, 1965; *Encruzilhada*, op.41 (ballet, F. Graça), 1967; *Trilogia das barcas* (op. 2, M.J.B. Santos after G. Vicente), op.43, 1968–70, Lisbon, Gulbenkian, 8 May 1970; *Dom Garcia*, op.44 (scenic cant., N. Correia), Vilar de Mouros, 1971

Orch: *Elegia trágica*, 1943; *Abertura sinfónica I*, op.7, 1946; *Sym. no.1*, op.8, 1947; *Abertura sinfónica II*, op.10, 1947; *Nocturno*, op.11, str, 1947; *Sym. no.2*, op.13, 1948; *Elegia a Viana da Mota*, op.14, 1948; *Sym. no.3*, op.15, 1949; *Sym no.4*, op.16, 1950, revised as choral sym. (V. Sobral), 1968; *Concerto*, d, op.17, str, 1951; *Variações sobre um tema alentejano*, op.18, 1951; *Paisagem*, sym. picture, op.22, 1952; *Abertura sinfónica III*, op.20, 1954; *Pastoral*, op.21, 1954; *Canção*, op.23, 1955; *Va Conc.*, op.31, 1960; *Divertimento*, op.32, 1960; *Ruínas do Carmo*, sym. poem, op.33, 1961; *3 esboços sinfónicos*, op.34, 1962; *Sinfonietta*, op.33, str, 1963; *Sym. no.5 'Virtus lusitaniae'*, op.39, 1966; *Variações concertantes*, op.40, str qt, hp, str, 1967; *Duplo concerto*, op.42, vn, vc, hp, str, 1968; *Sym. no.6* (L. de Camões), op.45, S, chorus, orch, 1971–2; *Pf Conc.*, op.46, 1973; *Variações*, op.49, orch, 1976; *Otonifonias*, op.50, brass band, 1977; *Divertimento II*, op.52, str, 1978; *Vc Conc.*, op.60, 1987; *Staccato brilhante*, op.63, 1988

Choral: *A conquista de Lisboa* (cant., Camões), op.9, chorus, orch, 1947; *Requiem*, op.36, 1964; *Ode à música* (M. Torga), op.38, chorus, orch, 1965; *8 composições corais sobre clássicos castelhanos* (anon., 15th cent.), op.47, S, T, chorus, 1974; *2 motets* (liturgical), op.48, chorus, 1974; *Babel e Sião*, op.53 (cant., Camões, Ps cxxxvii), spkr, S, chorus, orch, 1980; *As sombras*, op.55 (cant., T. de Pascoais), S, Bar, chorus, orch, 1984

Solo v (with pf unless otherwise stated): *5 melodias* (F. Pessoa), 1942; *2 sonetos* (Camões), 1944; *3 sonetos* (Camões), op.2, 1945, orchd, 1972; *Accordando* (A. de Quental), op.3, 1945 arr v; *3 harmonizações de canções populares*, 1948; *Formoso rio Lys* (R. Lobo), op.24, orch, 1955; *Ode a Bocage* (J.M.B. du Bocage), op.25, 1958; *Cantares gallegos* (R. de Castro), op.54, v, orch, 1980; *Aquella tarde* (A. Machado), op.62, v, ens, 1988

Chbr: *Nocturno*, vn, pf, 1942; *Str Qt no.1*, op.4, 1945; *Aria I*, op.6, vc, pf, 1946, arr. orch, 1954; *Andante caprichoso*, op.6, bn, pf, 1946; *Tema e variações*, op.12, vc, pf, 1948; *Pf Qt*, op.26, 1957; *Str Qt no.2*, op.27, 1958; *Aria II*, op.51, vc, pf, 1977; *Aria a 3*, op.56, va, cl, pf, 1984; *Suite de danças*, op.57, pf, va, ob, db, 1984; *Trio*, op.58, vn, vc, pf, 1985; *Sexteto*, op.59, 2 vn, 2 va, 2 vc, 1986; *Improviso*, op.64, cl, pf, 1988

Pf: Siciliana, op.1, 1944; **Peça coreográfica**, op.5, 1946

Film scores: *Chaimite* (J. Brum do Canto), 1953; *O cerro dos enforcados* (F. Garcia), 1954; *O velho e a moça* (H. Peiroteu), 1960; *A cruz de ferro* (J.B. do Canto), 1965; *Continuum* (X. Aguirre), op.61, 1987

Arrs: A. Fragoso: Pequena suite, orchd, 1958; L. de Freitas Branco: Vathek, arr. small orch, 1965; L. de Freitas Branco: Fandango ribatejano, arr. as a ballet, 1965

Principal publishers: Gulbenkian, Sasseti

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Catálogo geral da música portuguesa: repertório contemporâneo (Lisbon, 1978)

J. de Freitas Branco: 'Homenagem à memória de Joly Braga Santos', *São Carlos*, ix (1989), 21–41

ADRIANA LATINO

Santos, José Joaquim dos

(*b* Senhor da Pedra, nr Óbidos, c1747; *d* Lisbon, 1801). Portuguese composer. He entered the Seminário Patriarcal on 24 June 1754 and after graduating on 1 January 1763 was hired at a yearly salary of 40,000 réis to teach solfège. He remained at the seminary as instructor of harmony, counterpoint and composition until his death. Santos composed convincingly in the vigorous idiom of his teacher David Perez. Two shepherd eclogues by him were sung in 1786 and 1787 at the Lisbon Academia Real das Ciências at its annual celebration of the Feast of the Immaculate Conception (8 December), but his extant works are all sacred.

WORKS

P-La: TeD, 8vv, org, 1779; Cr, 8vv, vc, org, 1787; 7 vesper Pss; Mag, 4vv, org; Miserere breve, 4vv, vc

P-Lf, 1774–93, various accs.: 5 masses; 25 pss; 15 motets; 3 TeD; Stabat mater; Miserere

P-Ln: Responsório, 1768; Holy Week res, 4vv, org; 2 Miserere; 2 Stabat mater, 1 for 3vv, orch (Lisbon, 1792), 1 for 3vv, 2 va, vc; Hymnos ad nonam, 4vv, orchd A.L. Miró; Setenário de Nossa Senhora das Dores, 4vv, orch

Rio de Janeiro Cathedral: matins for Holy Week, SATB, orch/org, 1859

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M.A. Machado Santos, ed.: *Biblioteca da Ajuda: catálogo de música manuscrita*, v (Lisbon, 1962), 78ff

ROBERT STEVENSON

Santos, Luciano Xavier

(*b* Lisbon, 1734; *d* Lisbon, 2 Feb 1808). Portuguese composer. He studied with the Venetian composer Giovanni Giorgi in the school of religious music established by João V at S Catarina de Ribamar and was admitted to the Irmandade de S Cecília, the musicians' union of Lisbon, on 20 May 1756. From then until his death he served as first organist and *mestre* of

the royal chapel of the Bemposta in Lisbon. Besides a large quantity of sacred music, he composed several operas and serenatas for the court. His works have not generally been revived in modern times.

WORKS

MSS in P-La unless otherwise stated

dmc **dramma per musica da cantarsi**

Stage (first perf. in Lisbon, Queluz Palace, unless otherwise stated): *Le grazie vendicate* (azione teatrale, P. Metastasio), place of perf. unknown, 1762; *Gli orti esperidi* (dmc, 2, Metastasio), 1764, only lib extant; *Ercole sul Tago* (dmc, 1, V.A. Cigna-Santi), 29 June 1765; *Il natal di Giove* (dmc, 1, Metastasio), 29 June 1766, only lib extant; *La danza* (cant., Metastasio), 1766; *Il sogno di Scipione* (dmc, 1, Metastasio), 1768, only lib extant; *Il Palladio conservato* (dmc, 1, Metastasio), 1771; *Alcide al bivio* (dmc, 1, Metastasio), 5 July 1778; *Ati, e Sangaride* (serenata, G. Martinelli), 25 July 1779; *Palmira di Tebe* (serenata, Martinelli), 21 Aug 1781; *Esione* (dmc, 1, Martinelli), Lisbon, Ajuda Palace, 17 Dec 1784; *Il re pastore* (dramma per musica, 3, Metastasio), place of perf. unknown, 1797; *La Galatea* (serenata, Metastasio), ?unperf.; 1 aria, *P-EVc*; *La clemenza di Tito* (dramma per musica, 2, Metastasio) [doubtful]

Sacred: *L'Isacco, figura del Redentore* (orat, ?Metastasio), 1763; *La passione di Gesu Christo* (orat, ?Metastasio), Lisbon, Ajuda Palace, 19 March 1783; 79 Lat. compositions incl. 2 masses, 1773, 1784, 11 Matins, Lamentations, Magnificat settings; 1 TeD, 1 responsory, 1 motet, *P-EVc*; 2 masses, 1760, 1791, *Benedictus*, 1804, *Stabat mater*, ps, *Lf*, Lamentations and responsories for Holy Week, *VV*; TeD, 4vv, orch, Rio de Janeiro Cathedral

Inst: Sinfonia, 1799, inc., *P-La*

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DBP

M.C. de Brito: *Opera in Portugal in the Eighteenth Century* (Cambridge, 1989)

MANUEL CARLOS DE BRITO

Santos, Manuel dos

(*b* Lisbon, c1666; *d* Lisbon, 19 Sept 1737). Portuguese composer and organist. He was the most able pupil of António Marques Lésbio, master of the royal chamber music and of the royal chapel school, and in 1686 he joined the order of S Paulo. Between 1708 and 1716 he received an annual pension of 60,000 réis for the villancicos and Latin sacred works he wrote for the royal chapel. His works, once in the royal chapel, the convent at Serra de Ossa, Coimbra Cathedral and the library of the Duke of Lafões, included Passions, lessons, responsories, an Office of the Dead, villancicos, and a *Te Deum* for three choirs sung for the reception of the new Queen Marianna of Austria, daughter of Emperor Leopold I, who married King João V in 1708. The only ones to survive are two villancicos (*P-EVp*; one ed. in PM, xxix, 1976).

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R. Stevenson: Preface to PM, xxix (1976), pp.xcii–xciii

Santos, Ramon Pagayon

(*b* Pasig, Rizal, 25 Feb 1941). Filipino composer. He studied at the University of the Philippines (BMus in composition and conducting 1965), Indiana University (MMus 1969), the State University of New York at Buffalo (PhD in composition 1972) and the Darmstadt summer courses (1974). His university teachers included Hilarion Rubio, Lucio San Pedro, Roque Cordero, Gehlhaar, Anhalt and Perle; he studied ethnomusicology with Bruno Nettl, Javanese music and dance with Sunardi Wisnusubroto and *nankuan* (the traditional music of the Chinese Amoy) with Lao Hong Kio. In 1973 Santos became chairman of the composition and conducting department at the University of the Philippines College of Music, held the deanship (1978–88) and was appointed professor in 1995. He was president of the National Music Council of the Philippines (1984–93) and chairman of the Asian Composers' League (1994–7); in 1987 he was made a Chevalier de l'Ordre des Arts et Lettres.

WORKS

(selective list)

Stage: *Ang hardin ni ligaya* [The Garden of Happiness] (op, 2, Santos), 1965; *Ang puting waling-waling* [The White Orchids] (music drama, 3, Santos), 1972; *Siklo* (dance theatre), 1978; *Anino ni Saumay* (musical theatre, 1), 1982; *Awit ni Pulau* (children's theatre), 1990; *Daragang Magayon*, 1v, 2pf, perc, nar, 2 dancers

Orch: 4 Movts, chbr orch, 1968; *Concertino Variations*, 1969; *Parangal kay W.S.*, orch, Javanese gamelan, 1971; *The Chant*, sym. poem, 1973; *Penomenon*, 5, 1980; *Yin-ig*, 13, 1982; *Du-a*, 1986; *Time-Space*, 2 orch, 1990; *L'bad*, 1995

Chbr: *Abot Tanaw* (I, gui, 1980; II, vn, 1982; III, pf, 1984); *S'Geypo*, 16 fl, perc, 1993; *Alingawngaw I*, *nan-yu* (bowed lute), ens, 1994

Choral: *Sa kapurihan at kapalaran* [To Integrity and Fate], sym. ode, A, chorus, orch, 1963; *Missa brevis*, chorus, chbr orch, 1964; *Magnificat*, 1969; *Ding-ding nga diyawa* (Muslim liturgy), chorus, western and oriental perc, 1970; *Mass of the Resurrection*, 1970

Miscellaneous: *Radyasyon*, musicians, slides, 1974; *Ritwal ng Pasasalamat* [I], bamboo insts, gongs, gong-chimes, vv, str qts, pfs, perc, priests, 1976; *Likas-An*, bamboo insts, fls, perc, 1978; *Ritwal ng Pasasalamat* II, choirs, trad. ens, priests, 1991

LUCRECIA R. KASILAG

Santos, Turibio (Soares)

(*b* São Luís, 7 March 1943). Brazilian guitarist and musicologist. His early guitar studies were with Antonio Rebelo, and he also studied with the composer Edino Krieger. At the age of 20 he gave the première of the *Twelve Etudes for guitar* by Villa-Lobos, which became standards of the concert repertory, and he has since become an authority on the music of

Villa-Lobos in relation to the guitar, and on Brazilian musical culture in general. He also gave the première of Jolivet's *Comme un prélude* (1970, Paris). Between 1968 and 1986 he made a series of 18 recordings centred around Brazilian and Latin American musical styles. Since the mid-1980s Santos has led a guitar orchestra, the Orchestra de Violões do Rio de Janeiro, with whom he has given concerts and made several recordings. In 1987 he released a recording of the complete guitar works of Villa-Lobos. Santos has published a series of transcriptions for guitar of well-known works by Bach, Beethoven, Sanz, Albéniz and others, entitled Collection Turibio Santos, and more recently the series Arquivos musicais (published in São Paulo). He has also composed six preludes for guitar (1984–6). He was director of the Sala Cecília Meireles in Rio de Janeiro (1980–81) and since 1985 has been director of the Museu Villa-Lobos. He was created a Chevalier of the Légion d'Honneur in 1985 and a member of the Brazilian Ordem do Cruzeiro do Sol in 1989.

WRITINGS

Heitor Villa-Lobos e o violão (Rio de Janeiro, 1975); Eng. trans., as *Heitor Villa-Lobos and the Guitar* (Gurtnacloona, Co. Cork, 1985)
'Villa-Lobos e o violão', *Revista do Brasil*, iv/1 (1988), 97–8
'O encontro das águas', *Brasil musical: Viagem pelos sons e ritmos populares* (Rio de Janeiro, 1988), 282–6

THOMAS F. HECK

Santos Ocampo, Amada (Galvez)

(b Manila, 23 June 1925). Filipina composer. She studied at St Paul College, Manila (music teacher's diploma), the Centro Escolar University Conservatory (BMus), DePauw University, Indiana (MMus), and the University of Indiana at Bloomington. Among her composition teachers were Antonio Molina, Antonino Buenaventura and Lucio San Pedro in the Philippines, and Harris, White, Heiden and Orrego Salas in the USA. In addition, she had advanced piano lessons with Glen Sherman and Sidney Fosters, and she has toured the Philippines and the USA as a composer-pianist. She taught at Centro Escolar University (1955–8, 1964–7) and Stella Maris College (1965–7) before returning to the USA to take up a post as pianist and assistant professor at the Pennsylvania State University. She retired in 1992. Her varied compositional style ranges from neo-classical to atonal, using contemporary harmonic and contrapuntal idioms.

WORKS

(selective list)

Stage: *Masquerade* (musical), 1976

Orch: *Tone Poem*, 1956; *Pf Conc., a*, 1957; *Variations*, 1960; *2 syms.*, 1964

Chbr: *Sonata*, cl, pf, 1960; *Str Qt*, 1961; *Concert Piece*, 2 pf, 1962; *Sonata*, vn, pf, 1965; *Orchesis*, vn, pf, 1978

Vocal: *Gloom Casts the Candle*, Bar, pf, 1966; *5 Songs*, Mez, orch, 1966; *The Beggar*, Bar, pf, 1967; *Universal Peace*, Mez, pf, 1974; *Sumikat ka ina* [Shine on the Motherland], Mez, pf, 1985

Choral pieces, pf music, music for dance and gymnastics

Santos Pinto, Francisco António Norberto dos.

See Pinto, Francisco António Norberto dos Santos.

Santucci, Marco

(*b* Camaiore, Tuscany, 4 July 1762; *d* Lucca, 29 Nov 1843). Italian composer. After appearing at the age of 13 as the prima donna in Sacchini's *La contadina in corte* and having done some composition, he studied at the Conservatorio di S Maria di Loreto in Naples from 1779. In 1790 he returned to Camaiore, where he was ordained in 1794; in 1797 he succeeded Anfossi as *maestro di cappella* at S Giovanni in Laterano, Rome, where he remained until 1798, when he moved back to Camaiore. He contributed to a cantata *Marco Curzio* (1791) for the Luccan dramatic festival known as the *Tasche*, and in 1806 he won the Accademia Napoleone prize for a 16-part motet for four choirs: the novelty of this was much praised by the judges, but was then sharply contested by Baini. He became a canon of Lucca Cathedral in 1808, and was also one of the eight members of the music section of the Società Italiana founded by Napoleon. In 1830 he fell ill with apoplexy. His many pupils included, briefly and at an early age, Michele Puccini, father of Giacomo. Among his compositions are much church music and some secular choral and instrumental works. In his youth he also wrote a few operas, which he later burnt as 'unworthy of a priest'. His short treatise *Sulla melodia, sull'armonia e sul metro* (Lucca, 1828) shows a distaste for the Romantic movement in the European countries, particularly German music, and maintains the supremacy of melody over harmony.

WORKS

(selective list)

Sacred: Ky and Gl, 3vv; Messa concertante, 4vv; Responses, Bs, Miserere; Psalms, 4vv; Requiem, 4vv, orch; Mottetto per S Cecilia, 16vv; vespers; TeD, 4vv, insts; organ versets; solfeggi

Other vocal: Marco Curzio (cant.), for *Tasche* (1791), collab. A. Puccini and P. Solfi; Scendi o genio dal Serchio (cant.), 16vv, org; arias, 1v, org

Inst: syms; 12 Sonate in stile fugato, pf

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FétisB

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JOHN WARRACK/FRANCESCO IZZO

Santur [sadouri, santūr, sant'ur, santuri, sintir, tsintsila].

Dulcimer of the Middle East, south-eastern Europe and South and East Asia. It is used in Iran, Iraq, India, Kashmir, Turkey, Greece, Armenia, China and Tibet.

The prototype of the instrument may be seen in a harp, carried horizontally and struck with two sticks, found in iconographical documents of the ancient Babylonian (1600–911 bce) and neo-Assyrian (911–612 bce) eras. In the Hebrew Bible (Old Testament), the *santir* appears among the instruments in the orchestra of Nebuchadnezzar, King of Chaldea (604–562 bce). Certain Arab sources mention its use during the Sassanian era (226–641 ce). In the 11th century the instrument was known to Spanish Muslims and, in the 14th, Ibn Khaldūn mentioned its use by Arabs in North Africa. In the 16th century the Egyptians made a distinction between the *qānūn* and the *santūr*, Villoteau (*Description de l'Égypte*, Paris, 1809–28) referred to the *santūr* as marginal in Egypt itself, though the instrument was most definitely used at that time in Iraq.

In Iran the *santur* consists of a trapeziform case made of walnut wood, approximately 90 cm wide at the broad end, 35 cm wide at the narrow end and 6 cm deep. The sides form an angle of 45° to the wider end. The strings are fixed to hitch-pins along the left-hand side and wound round metal wrest-pins on the right by means of which they are tuned with a tuning-key. Each quadruple set of strings rests on a movable bridge of hardwood (*kharak*). These bridges are aligned almost parallel with the sides of the case. The right-hand rank corresponds to the bass strings and that on the left to the treble strings. In the centre of the *santur* the low-pitched strings on the right cross the high-pitched strings on the left.

The left-hand strings can be played on either side of the bridges. In this way three different courses of strings are available: the lowest-sounding on the right, a second series, sounding an octave higher, left of centre, and the highest-sounding series, giving the third octave, on the left. There are nine (or sometimes 11) quadruple strings on either side so that, with 18 groups of strings, 27 different notes can be played. The bass strings are of brass and the trebles of steel. The first series of strings has a range of e'–f'', the second e''–f''' and the third e'''–f'''. The tuning can be readily modified by adjusting the position of the bridges.

The *santur* is played by striking the strings with two light hammers (*mezrāb*) held in three fingers of each hand. The hammers do not rebound

and the tremolo is controlled solely by a rapid alternating movement of the right and left wrists. Tradition calls for a delicate and precise tone-quality which is obtained only with light hammers of hardwood, and some players stick felt to the ends of the hammers to soften the impact; others have obtained the same result by laying a piece of cloth on the strings. During the second half of the 20th century the Iranian *santur* virtuoso [Farāmarz Pāyvar](#) wrote several books on performance techniques.

The contemporary Iraqi *santūr* consists of a trapeziform soundbox made from two boards of wood joined together by splints of varying height; hardwoods such as walnut, bitter orange, white beech or apricot may be used. It is approximately 80 to 90 cm wide at the broad end, 31 to 41 cm wide at the narrow end and 7 to 12 cm deep, though when an instrument is made to accompany a specific singer, the size of the soundbox may be changed to accommodate the register of the singer's voice.

The Iraqi *santūr* generally has 23 (recently 25) courses of strings (triple, quadruple and rarely quintuple) tuned in unison. There is no damping mechanism, so the sound of the struck melody notes is accompanied by the sympathetic vibrations of the other strings. Strings were traditionally metallic and varied in thickness, treble ones being of steel and those for the lower octaves of bronze. Bronze has now been replaced by nylon, either used by itself or alternating with brass or steel wire. Each group of strings rests on a movable hardwood bridge with a circular base in the shape of a bobbin. The bridges are placed so that the strings are divided into three sections, giving the fundamental note and two higher octaves. The *santūr* is played with two light sticks held in three fingers of each hand (see illustration); the ends of the sticks are usually covered with cloth to soften their impact on the strings.

Unlike its modern counterpart, the ancient Persian *santūr* has fixed bridges, which make it impossible to tune the notes during performance; only a number of basic modes may be played and transposed by three or more degrees on any one instrument. The ancient *santūr* is still played in Iraq. The *santūr* has a range of more than three octaves from *g* to *a'''*.

In South Asia, the *santūr* was restricted until recently to Kashmir, with its strong Persian culture. The construction of the Kashmiri *santūr* is similar to that of its Iranian counterpart (though smaller, deeper, and held on the player's lap), but the tuning differs. Its 100 strings are tuned to nine scalar degrees to the octave (whole tones plus a flat 3rd and 7th) and the range is over one-and-a-half octaves. 12 degrees have two quadruple courses (one of steel, struck with the sticks, and one of brass, resonating sympathetically); the 13th has only a steel course.

In Iran the *santur* is an important instrument in the traditional orchestra, with the same repertory as the *tār* and *setār* (lutes). It is also used in *motrebi* (music for entertainment), but never in folk music. In Iraq the *santūr* is part of the classical *shālghī al baghdādī* ('Baghdad ensemble') along with the *jūza* (four-string spike fiddle), the *daff zinjārī* (frame drum with cymbalets), the *tabl* (single-headed drum) and the *naqqāra* (double kettledrum). The principal role of the *shālghī* is to accompany classical singing (*maqām 'irāqī*) in teahouses, private homes and concerts. In the Caucasus, the *sant'ur* or *santuri* (which may have from 13 to 26 courses

from triple to quintuple) is used mainly in the *sazandar* and *ashugh* (folk poet-singers) ensembles. In Greece its equivalent, the *sadouri*, is used in small folk ensembles.

The Kashmiri *santūr* is the leading instrument of the religious art-music ensemble *sūfyāna kalām* ('Sufic utterance'). Together with the *setār* (long lute), *dukrā* (drums) and (formerly) the *sāz-ī-kāshmir* (spike fiddle), it accompanies *kalām* songs in a repertory of over 50 modes, some with Indian *rāga* names, some Middle Eastern. It was introduced into Hindustani *rāga* music by [Shiv Kumar Sharma](#), who has become the instrument's most famous exponent. Fixed-pitch chordophones were not formerly prominent in Indian court music because of the stylistic importance of voice-derived portamento (*mir*), but Sharma introduced a virtuoso stick-technique which re-creates the sound of vocal portamento through timing and tremolo. Since then the instrument has enjoyed growing popularity. It does not have a fixed tuning system but is re-tuned from piece to piece to a scale in the *rāga* system, in three octave registers.

See also Iran, §§II, 5 and III, 3; Iraq, §II, 1; Kashmir, §3; Greece, §IV, 1(iv); Uzbekistan, §I, 3.

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JEAN DURING, SCHEHERAZADE QASSIM HASSAN, ALASTAIR DICK

Sanuti Pellicani, Giovanni Battista

(*b* Bologna, 1632–3; *d* Bologna, 7 Aug 1697). Italian lawyer and composer. He was a doctor of laws and a professor at Bologna University. As a member of the Bolognese Accademia dei Gelati he wrote a discourse on a musical subject: 'Perche nelle cantilene si adopri la quinta diminuita, e la quarta superflua; e non questa diminuita, e quella superflua', printed in *Prose de' Signori Accademici Gelati di Bologna* (Bologna, 1671), 133ff. He wrote the text of Cazzati's oratorio *Il transito di S Giuseppe* (1665); Cazzati's *Sonate* op.55 (1670) is dedicated to him. His own surviving music

amounts to three secular pieces for solo voice and continuo (two in RISM 1670³ and one in 1685¹).

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JOHN WHENHAM

Sanxian.

Long-necked plucked lute of the Han Chinese. The name appears as either *sanxian* ('three string') or popularly as *xianzi* ('string', *zi* being a diminutive suffix). The *sanxian* is constructed of a long fretless neck of redwood or other hardwood, its lower end passing through a small oval (or square) soundchamber (see illustration). Distinguishing features include three elongated tuning pegs inserted laterally into a spatula-shaped peg box, strings of silk (more recently of nylon or steel), and covering of the soundchamber on both sides with python skin. The three strings, which hold a short bridge against the snakeskin head, are usually tuned to intervals of a 4th (between the low and middle strings) and 5th (between the middle and high strings), or vice versa. Other tunings are occasionally found as well. In performance, the soundchamber rests on the player's right thigh, the neck extending out to the left at an upward angle. Strings are plucked using fingernails or a small plectrum.

Several sizes of *sanxian* are common. In north China, the 'large *sanxian*' of about 120 cm in length is the principal instrument employed to accompany genres of *dagushu* narrative song. In the Jiangnan area (central-eastern China), a 'small *sanxian*' of about 95 cm is used in the ensemble tradition of *sizhu* ('silk-and-bamboo'), *Kunqu* opera, *tanci* narrative song and other genres. The Chaozhou people in coastal areas of south China have a still shorter *sanxian* of about 80 cm, used in *xianshi* ('string-poem') ensemble music and the local opera tradition. Many other varieties of related lutes are found among minority peoples, especially in south-west China, such as the very large long-necked lute of the Yi (about 150 cm) and the small lute of the Lahu (between about 50 and 70 cm).

While the *sanxian* is popularly believed to have emerged in China during Mongol rule (c14th century), recent research has shown that the name was known during the Tang dynasty (618–907), and a similar lute was depicted in tomb art of the 12th century. While its precise lines of development are not clear, it does seem certain that the instrument was introduced into China from elsewhere. In fact it shares important structural features (such as neck-type, resonator-type and number of strings) with the [Setar](#) and *tanbur* of Central Asia. An important instrument for song accompaniment during the Yuan and Ming periods (c14th to early 17th centuries), the *sanxian* was subsequently introduced into Japan ([Shamisen](#)) and the

Ryūkyū Islands. Its popularity in China has continued to the present day, both as an instrument for accompaniment of narrative song and as a low-pitched instrument used in traditional ensembles.

See also [China](#), §IV; [Taiwan](#), §3.

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ALAN R. THRASHER

Sanz, Gaspar

(*b* Calanda, Aragon, mid-17th century; *d* early 18th century). Spanish guitarist, composer and priest. Early in his life he received a Bachelor of Theology degree from the University of Salamanca and later travelled to Italy, where he studied music under Cristoforo Caresana and Lelio Colista, and possibly also under Orazio Benevoli and Pietro Andrea Ziani. On returning to Spain he published not only his *Instrucción de música sobre la guitarra española* but also two literary works: a Spanish translation of Daniello Bartoli's *L'uomo de lettere* (Madrid, 1678) and a eulogy in praise of Pope Innocent XI entitled *Ecos sagrados* (Madrid, 1681).

Sanz's *Instrucción de música* is the most comprehensive guitar treatise of its time. Comprising three books, it contains 90 pieces written for a five-course instrument tuned *a/a–d'/d'–g/g–b/b–e'*, the majority of which are based on dance forms, such as the *folía*, *canario* and *españolito*, typical of the late 17th-century Spanish Baroque style. The first book includes a detailed introductory tutor with instructions for stringing, fretting and tuning and an explanation of both the *rasgueado* (strummed) and *punteado* (plucked) styles; it also contains a long essay on figured bass accompaniment for the guitar. While many of its pieces are intended for beginners, those in the second and third books are longer, broader in scope and more technically demanding.

Sanz's work was very popular in Spain and initiated a series of similar works, such as those of Ruiz de Ribayaz, Guerau and Santiago de Murcia. Various pieces from it and parts of the text appear in six publications and manuscripts, French as well as Spanish, up to 1763.

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ROBERT STRIZICH

Sanz, Rocio

(*b* San José, 28 Jan 1933; *d* Mexico City, 14 April 1993). Costa Rican composer. She began her studies at the Conservatorio Nacional de Música and continued, working on piano and composition studies, in Los Angeles and at the Conservatorio Nacional de Música, Mexico City, and the Tchaikovsky Conservatory in Moscow. From 1953 she was based in Mexico City, where almost all her works were written; there she studied with the composers Jiménez Mabarak, Rodolfo Halffter and Blas Galindo Dimas. She taught at the Academia de Danza Mexicana, the Escuela de Arte Dramático of the Instituto Nacional de Bellas Artes and the Centro Universitario de Teatro and coordinated the Ballet Folklórico de México. Her output includes stories and songs for children, chamber music, orchestral works, music for numerous short documentaries and theatrical productions and for the film *La Sunamita*, the ballet *El forastero* and for the Griselda Alvarez success, *Letania erótica para la paz*. Her *Cantata de la Independencia de Centroamérica* won her first prize in the competition on the 150th anniversary, in 1971, of Costa Rican independence; it had its première in 1984. In 1976 she received first prize in the choral music competition of the Teatro Nacional of Costa Rica for her *Sucedió en Belén*, five villancicos to texts by Sister Juana de la Cruz. In her later years she devoted herself almost exclusively to the important and highly successful radio programme *El rincón de niños* ('Children's Corner'), broadcast from 1972 by Radio UNAN; a prize named after her, for children's music and songs, was created by the Grupo Signo de México in 1981. Notable among her works are *Hilos*, a suite for string orchestra, and *Canciones de la*

muerte for soprano, both of which were given at the 1993 congress of women composers in Mexico.

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JORGE LUIS ACEVEDO VARGAS

Sanzogno, Nino

(*b* Venice, 13 April 1911; *d* Milan, 4 May 1983). Italian conductor and composer. He studied the violin with de Guarneri and composition with Agostini at the Venice Liceo Musicale, and took postgraduate studies with Malipiero in Venice and with Scherchen in Brussels, where he won the 1937 Henry de Beuf International Competition and began a career distinguished by his work for contemporary music. He directed the Gruppo Strumentale Italiano in concerts at home and abroad, and became resident conductor at the Teatro La Fenice, Venice, in 1937, and of the Milan RAI SO soon afterwards. He first conducted at La Scala in 1939; in 1955 he inaugurated the Piccola Scala with *Il matrimonio segreto*. He appeared with this company at the 1957 Edinburgh Festival with Cimarosa's opera and *L'elisir d'amore*, as well as in other countries. During these years he was responsible for many premières, including Poulenc's *Dialogues des carmélites* at La Scala (1957), Milhaud's *David* and Malipiero's *L'allegria brigata*; he also conducted the first Italian productions of Walton's *Troilus and Cressida* at La Scala in 1956, and of *Lulu*, *A Midsummer Night's Dream*, *The Fiery Angel* and Shostakovich's *Lady Macbeth of the Mtsensk District*, mainly at successive Venice Festivals. He toured widely as a guest conductor, including concerts with the BBC SO with which he introduced to Britain Dallapiccola's *Job* and works by Malipiero, Petrassi and others; he also conducted a double bill of Dallapiccola and Malipiero operas from the Maggio Musicale Fiorentino at the 1969 Edinburgh Festival. At the Piccola Scala and elsewhere his extensive repertory was widened by a developing interest in Classical and early music, and he was resident conductor at La Scala, 1962–5. British audiences were impressed by his quiet, subtle control, his precision and his firm discipline masked by outward elegance and charm. He taught conducting at Darmstadt, and his compositions include two symphonic poems, *I quattro cavalieri dell'Apocalisse* (1930) and *Vanitas* (1931), concertos for viola (1935) and cello (1937) and works for chamber ensembles.

LEONARDO PINZAUTI

São João, Gabriel de

(*d* 23 Dec 1651). Portuguese composer and organist. In 1624 he was sent from the Augustinian priory of S Cruz in Coimbra to the monastery of S Vicente de Fora in Lisbon, where his services as a keyboard player were

required. An obituary described him as a 'most skilled master in the whole art of music'.

Dom Gabriel's music survives in what may be (at least partly) autograph manuscripts, judging by the amount of recomposition. His vocal works employ a simple harmonic language enlivened by a liberal, if crude, use of passing notes and false relations. Homophonic textures are commonest, and even where imitation appears (most often in the *Missa 'Al rigor'*) it is usually brief and formulaic. Both Latin works are polychoral, and such writing is frequent also in the vilhancicos. The most elaborate of the latter is *Hola hau pastorcillos* (for Christmas 1645), an unusually extended work with solos, choruses and ritornellos for wind instruments. *Hola hau, Andar, andar*, the *Missa 'Al rigor'* and the *romance Comamos alma juntos* show the composer's fondness for echo effects and for sections in triple metre involving syncopation. The two surviving pieces for instrumental consort reveal a concern with canon; the *Concertado* is an exercise in largely canonic counterpoint around a monorhythmic cantus firmus, while the *Fuga* is a simple four-in-one canon at the unison.

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MSS in P-Cug 48, 50, 236, 240, 243

Latin sacred: *Missa 'Al rigor'*, 8vv, bc; *Quae obscura prius erant*, 9vv

Vilhancicos: *Andai ao portal pastores*, S, S, T, 8vv, bc; *Andar, andar*, 8vv; *Estamos no mas silencio*, S, A, 8vv, bc; *Hola hau pastorcillos*, T, T, 9vv, 4 insts, bc, ed. in PM, ser. A, xliii (1983); *Vengas norabuena cara de paschoa*, 8vv, bc

Other vocal: *Amada esposa mia*, 4vv; *Comamos alma juntos*, 4vv; *Sobre las ramas de un sauce*, 1v, bc

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OWEN REES

São Paulo.

City in Brazil. It was founded in 1554. The first documented musical references date from 1611 when the cathedral was established; from its foundation it maintained a *mestre de capela*, whose duties included musical composition and teaching; Manoel Pais Linhares, Vieira de Barros and Lopes de Siqueira were *mestres* in the 17th century and Manoel Lopes de Siqueira and Angelo de Siqueira in the 18th. They and their pupils

contributed to the development of religious brotherhoods initiated by the Portuguese metropolis. When São Paulo was raised to a diocese in 1745 the *mestre de capela* was Matias Alvares Torres; he was replaced in 1774 by André da Silva Gomes, who occupied the post for 50 years, concurrently teaching Latin in the city. Some 200 of his sacred compositions in the cathedral archives are the oldest known musical documents of São Paulo. In the 19th and 20th centuries the cathedral continued to be a centre for the cultivation of sacred music, from Antonio José de Almeida, who succeeded da Silva Gomes, to Furio Franceschini, appointed in 1908.

Within the state of São Paulo several communities developed intense musical activity, evident from the many works of 18th-century *mestres de capela*, of whom the most important included Faustino Prado Xavier (1709–1801) in Mogi das Cruzes, André da Silva Moura (1725–1809) in Santos, Manoel Gonçalves Franco (1740–1814) in Guará, José Ribeiro de Siqueira (1700–72) in Parnaíba, Manoel Julião da Silva Ramos (1763–1824) in Atibaia, Jesuino do Monte Carmelo (1764–1819) in Itú, Pedro de Alcântara (1722–96) and his son Antonio do Rosário (*b* 1759) in Sorocaba.

In the 18th century in South America 'opera' was a generic term for theatrical performance. By 1750 São Paulo had a Casa da Ópera, under the direction in 1774 of the Bahian musician Antonio Manso da Mota; the Teatro da Ópera in the Pátio do Colégio was also established in the 18th century. Travellers reported local performances of opera excerpts, particularly on the occasion of the acclamation of the first Emperor of Brazil in 1822. Augusta Candiani was the first important European opera singer to perform in São Paulo (1847), and she was followed a few years later by many European artists presenting the standard Italian operatic repertory; in 1860 the Companhia Buffa Francesa presented the music of Offenbach and Delibes. In the following year the Teatro da Ópera produced Fortunato G.P. Andrade's comic opera *Palavra de Rei*, strongly influenced by Donizetti, and at about that time Brazilian opera emerged, with the first presentations in Rio de Janeiro of works by Elías Álvares Lôbo and Carlos Gomes, both born in São Paulo. The Teatro S José in the Largo S Gonçalo was inaugurated in 1864, preceding by ten years the city's first well-organized lyric company, that of José Ferri. With the inauguration of the Teatro Santana and the Teatro Municipal (1911) regular annual music drama seasons began.

Concert life started in the 1850s, when visiting soloists appeared with the first local orchestras. After 1880 a substantial Italian colony grew up in São Paulo; in that year Luigi Chiaffarelli (1850–1923), founder of the city's piano school and teacher of Guiomar Novais, Antonietta Rudge and others, settled there. He initiated regular concert life in his famous musical soirées (continued later by Agostino Cantù); at one of these in 1899 he presented Henrique Oswald's Quartet in G, in the presence of Saint-Saëns. In 1883 the Haydn Club was founded under the direction of the composer Alexandre Levy (1864–92), organizing chamber music and symphonic concerts until 1887; it was succeeded by the Mendelssohn Club, mostly dedicated to choral music. The Sociedade de Cultura Artística (1912) and the Sociedade de Concertos Sinfônicos de São Paulo (1921) reflected the development of concert life in the city. The short-lived Sociedade Sinfônica

de São Paulo (1930–31) had Heitor Villa-Lobos and Lamberto Baldi as its conductors.

The Sociedade Bach, under Martin Braunwieser, the Seminários de Música da Pro-Arte, under Hans J. Koellreutter, and the Orquestra Sinfônica de Amadores were founded in the 1940s. The sphere of professional activity widened with the creation of the Orquestra Sinfônica da Rádio Gazeta, the Orquestra de Câmara do Angelicum do Brasil (1951) under Mario Rossini, the Orquestra Sinfônica Estadual de São Paulo (1952) and the Associação Paulista de Música (1956) with its chamber orchestra under the direction of Olivier Toni, its string quartet and Coral Piratininga under Eunice Catunda. The movement of Juventude Musical Brasileira (Brazilian Musical Youth) was also initiated in the 1950s. The Manifesto de Música Nova (1963) brought together avant-garde musicians, including Damiano Cozzella, Rogério Duprat, Régis Duprat, Gilberto Mendes and Willy Corrêa de Oliveira, who advocated and presented concerts of new music. The state educational television (Anchieta Foundation) emerged concurrently with the Movimento Villa-Lobos, which sponsored the creation of mixed choral groups throughout the state, such as the distinguished Coral da Universidade de São Paulo under Benito Juarez.

One of the most far-reaching accomplishments in the city's music history was Mário de Andrade's organization of the Departamento Municipal de Cultura during the 1930s. He initiated regular symphony concerts, which became possible with the founding of the Orquestra Sinfônica Municipal, and founded the Coral Paulistano, the Quarteto Municipal and the Discoteca Municipal. Under his supervision composition contests were instituted and monographs published.

The Conservatório Dramático e Musical de São Paulo (1906), which developed from piano teaching in the city, soon became a centre of musical studies and composition; its teachers included Chiaffarelli, Cantù, João Gomes Araujo, Alfério Mignone, Samuel Arcanjo, Francisco Casabona and Savino de Beneditis, and later Mário de Andrade. Among its students were Francisco Mignone, Artur Pereira, Camargo Guarnieri and Frutuoso Viana. The Academia Paulista de Música was founded in the 1960s. In 1928 João Gomes jr, Francisco Casabona, Félix Otero and João Julião organized the Instituto Musical de São Paulo, which underwent considerable reforms in 1971 under the direction of Neide Rodrigues Gomes. In 1970 the department of music of São Paulo University was established at the Escola de Comunicações e Artes with a staff of 17 under the direction of Olivier Toni. It offers undergraduate and postgraduate courses in composition, conducting, instrumentation and musicology, and publishes *Revista Musica* (from 1990).

The existence of the conservatory prompted the establishment of the Edições Ricordi, which published Italian didactic works and Brazilian works. Publishing ventures expanded with the founding of the Editora Casa Vitali. Musical periodicals published in São Paulo have included the *Gazeta musical* (1893–5), the review *Música* (1896), the *Gazeta artística* (1909–14), *Ariel* (1923–5) and *Resenha musical* (1938–45). From the early 20th century daily newspapers such as the *Estado de São Paulo*, the *Diário de São Paulo* and the *Diário popular* had regular music columns. A regional

council of the Ordem dos Músicos do Brasil (National Musicians' Union) was established in 1960.

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RÉGIS DUPRAT

Saorgin, René

(*b* Cannes, 31 Oct 1928). French organist and authority on organs. He studied with Duruflé and Gallon at the Paris Conservatoire, where he received the *premier prix* in counterpoint. In 1958 he won the Bach Prize at the organ competition in Ghent. He is organ professor at the Nice Conservatory, where he is also organist of St Jean-Baptiste, and is an advisory member for historic organs on the Paris Commission Supérieure des Monuments Historiques. Saorgin was one of the founders of the organ academy in St Maximin. In 1972 and 1973 he was professor of French organ music at the organ academy in Haarlem. He has written a study of historical Italian organs from the region of Nice and built by Serassi, Lingiardi, Agati, Grinda and Valoncini (Nice, 1980). Saorgin has undertaken recital tours both in his own country and in Italy, Switzerland, Austria, Belgium and the USA. He specializes in Italian and north German music of the 17th and 18th centuries; among his recordings are the complete works of Buxtehude, pieces by Frescobaldi, and a first performance of 'Musique Militaire et Théâtrale' from the 19th century, a recording which won the Grand Prix du Disque. In 1984 Saorgin was appointed organist of Monaco Cathedral.

GERHARD WIENKE

Saperton [Saperstein], David

(*b* Pittsburg, 29 Oct 1889; *d* Baltimore, 5 July 1970). American pianist. He received his earliest musical tuition from his father and grandfather, and subsequently took lessons from Joseph Gittings and August Spanuth. He later studied theory and composition with Hugo Kaun in Berlin and attended masterclasses with Busoni. He had already performed a Mendelssohn concerto in Pittsburgh when he was ten, and at the age of 15 appeared at the Metropolitan Opera House, New York, with Chopin's E minor concerto. His European début took place in Berlin in 1908, in a joint concert with Geraldine Farrar, and a year later he toured Europe and Russia. In January 1915 he presented a series of six demanding recitals on consecutive days in New York; his programmes included the American

première of Szymanowski's Second Sonata and, among other works, several Busoni transcriptions, the complete Liszt *Études d'exécution transcendante* and *Grandes études de Paganini* as well as the Brahms Paganini Variations. Two years later he embarked on a coast-to-coast tour of the USA lasting nearly eight months.

In 1924 Saperton married Vanita Godowsky, the elder daughter of Leopold Godowsky; and through Godowsky's good offices he became assistant to Josef Hofmann and faculty member of the Curtis Institute (of Music) in Philadelphia. The close contact with his father-in-law led him to make an intensive study of Godowsky's transcriptions and original compositions, which thereafter formed an important part of his recital repertory. Although Godowsky was impressed with certain aspects of Saperton's performances, he felt that at times he sensationalized the music. This is partly borne out in recordings Saperton made in the 1950s which, while displaying a formidable command and some intensely poetic colouring, occasionally become too episodic and over-emphatic. In later years, after leaving the Curtis Institute, he endeavoured to resume his performing career, while continuing to teach privately in New York; he also composed a number of virtuoso piano works, among which *Zephyr* gained some popularity. His students included Jorge Bolet, Abbey Simon, Jacques Abram and Sidney Foster.

CHARLES HOPKINS

Saponov, Mikhail Aleksandrovich

(b Chkalov [now Orenburg], 2 April 1946). Russian musicologist. He studied musicology at the Moscow Conservatory (1968–73) under Kholopov (his other teachers included Schnittke and Tsitovich) and obtained the *Kandidat* degree in 1978. In 1976 he began teaching the history of Western European music at the Moscow Conservatory, where he became a senior lecturer in 1985, head of the department for non-Russian music in 1990 and professor in 1992; in 1992 he also took the doctorate and he taught at the Academy of Music in Lovran, Croatia (until 1994).

Saponov's interests are broad, and include medieval, Renaissance, Baroque and 20th-century avant-garde music, and the musical culture of Latin America. Influenced by Tolstoy and Ferand, Saponov's views on the history of European musical culture emphasize the role of oral traditions in professional music-making. Interpreting Western musical culture up to the 17th century as a 'minstrel culture', he describes the distinctive aesthetic character associated with 'types' of professional musicians whose categories he outlines. He also translated into Russian three texts by Jean Cocteau, including *Le coq et l'arlequin* (Moscow, 1999).

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Menestrel'i: ocherki muzikal'noy kul'turi Zapadnogo Srednevekov'ya [The minstrels: essays on the musical culture of the Middle Ages in Western Europe] (Moscow, 1996)

TAT'YANA KYUREGYAN

Saporiti [Codecasa], Teresa

(b 1763; d Milan, 17 March 1869). Italian soprano. As a member of Pasquale Bondini's company she sang, with her sister Antonia (d 1787), in Leipzig, Dresden and Prague. A report in the *Litteratur und Theater Zeitung* (summer 1782) refers to 'both Demoiselles Saporiti' being engaged for Bondini's company:

The elder, Antonia, had been a concert singer in Leipzig. She sings the most difficult passages with considerable ease; it is a pity that her voice is somewhat small and that she neglects expression in recitatives. Her younger sister is half a beginner as an actress and singer, and is acclaimed only because of her figure ... the younger Demoiselle Saporiti often appears in man's costume and takes over the role of a castrato, which she does poorly and with a bad grace.

Mozart thought well enough of Saporiti, however, to write elaborate and demanding music for her as Donna Anna in *Don Giovanni* (1787, Prague). Shortly after she left Prague for Italy, where she joined the opera circuit, appearing mainly in comic, but also serious operas. In 1795 she sang in St Petersburg and the following year in Moscow. She composed two arias, *Dormivo in mezzo al prato* and *Caro mio ben deh senti*, which appeared in a collection by J.-B. Hangleise, *Journal d'airs ... avec accompagnement de guitare* (1796).

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CHRISTOPHER RAEBURN/R

Sapozhnikov, Vladimir Alekseyevich

(b Novosibirsk, 20 Jan 1945). Russian composer. He graduated from the Leningrad Conservatory in the class of Sergey Slonimsky (1970) and now teaches composition at the Moscow Central Children's Music School. He

employs individual, but sometimes paradoxical methods in his approach to problems posed by the use of traditional genres and forms. Alongside his more conventional opera – *Zhena muzha v Parizh provozhala* ('A Wife Accompanied her Husband to Paris') – and two ballets, he has written distinctive stage works, called 'mono-shows': *Prazdnik durakov* ('A Festival of Fools'), where the traditions of 'skomorokhi' art were brought back to life, and *Pantomuzika* ('Pantomime Music'), a piano cycle which includes elements of a happening. His symphonic works are imbued with philosophic and pantheistic moods and employ unusual resolutions of problems related to timbre. Choral works form the greater part of Sapozhnikov's output. They are characterized by unusual combination of texts (*Vechniy svet* ('Eternal Light'), influenced by ancient Chinese and Indian music, sets the words of African, English and Russian folksongs, the poems of Rimbault, Bryusov, Khlebnikov and V. Solov'yov) and by the inclusion of theatrical elements (the staged cantata *Risunok vetra* ('A Drawing of the Wind') sets texts drawn from Japanese lyric poetry).

WORKS

(selective list)

Dramatic: *Dvadsat' shest' i odna* [Twenty Six and One Woman] (ballet, 1, Sapozhnikov, after M. Gor'ky), 1971; *Zhena muzha v Parizh provozhala* [A Wife Accompanied Her Husband to Paris] (op, 1, Sapozhnikov, after V. Shukshin), 1972; *Prazdnik durakov* [The Festival of Fools] (music-theatre, 1, Sapozhnikov), 1 pfmr, 1978; *Khrabriy portnyazhka* [A Brave Tailor] (ballet, 2, A. Smirnova, after Grimm), 1986; *Risunok vetra* [A Drawing of the Wind] (staged cant., after Jap. lyric poetry), S, Bar, inst ens, mime, 1995

Inst: *Simfonieta*, small orch, 1969, rev. 1988; *Sym. no.1*, 1974; *Pf Conc.*, 1975; *Yesli razbudit' serdtse* [If one Wakes the Heart], fl, fr hn, vc, vib, hp, 1976; *Sym. no.2 'Iz knigi zhizni'* [From the Book of Life], 1977; *Sym. no.3*, 1979; *Sym. no.4* (Soviet poets), S, T, Bar, insts, 1980; *Ob Conc.*, 1981; *Sym. no.5*, 1982; *Klich radosti/Yubilyatsiya* [A Call of Joy/Jubilee], sym. poem, 1983; *Str Qt*, 1984; *Vn Conc.*, 1984; *Sym. no.6*, 1986; *Pentadrama*, ob, str qt, 1988; *Postulatum*, ww qnt, 1988; *Sakharov-Passion*, brass qnt, 1990; *La battaglia*, concert-burlesque, pf, orch, 1995; works for Russ. folk orch

Vocal: *Pamyat' ne ostinet* [Memory Doesn't Become Cold] (orat, D. Reed, Soviet poets), solo vv, chorus, orch, 1977; *Mir (Dona nobis pacem)* [Peace] (cant., liturgical texts), 2 female choruses/2 boys' choruses, chbr orch, 1980; *Dvenadsat'* [The Twelve] (orat, A. Blok), solo vv, spkr, chorus, orch, 1987; *Krug zhizni* [The Circle of Life] (B. Shergin, Russ. trad. texts), S, Mez, B, chorus, orch, 1991; *Blazhenna pokayannogo glasa* [She is Blessed with the Voice of Repentance], 1v, orch, 1992; *Prinosheniye* [An Offering] (liturgical text, P.P. Pasolini), chorus, orch, 1996; *Ya v etot mir prishyol, chobi videt' solntse* [I Came into This World to See the Sun] (cant., K. Bal' mont, Russ. folk poems), S, T, 4 children's choruses, orch, 1996; unacc. choral works; choruses with solo inst/chbr acc., vocal cycles (1v, pf)

Incid music, music for children, pf works

M. GALUSHKO

Sapp, Allen (Dwight)

(*b* Philadelphia, 10 Dec 1922; *d* Cincinnati, 4 Jan 1999). American composer and arts administrator. He studied at Harvard University, where his composition teachers included Piston and Fine; he later studied with Copland and Boulanger (1942–3). After serving as a cryptanalyst during World War II, he returned to Harvard for postgraduate work, teaching at the University from 1950 to 1958. His music from that period employs serial techniques within modal, neo-classical and broadly lyrical contexts.

After a brief tenure at Wellesley College (1958–61), Sapp was appointed chair of the music department at the University of Buffalo (later SUNY, Buffalo). Together with Lukas Foss, he founded the Center of the Creative and Performing Arts, transforming Buffalo into one of the major centres for experimental music in the 1960s and 70s. He also held administrative positions with the American Council for the Arts in Education (1972–4), Project Arts/Worth (1971–4) and Florida State University (1975–8). After two years as dean of the University of Cincinnati: College Conservatory of Music (1978–80), he returned to teaching composition. Some of his later works break away from classical models, displaying a high degree of experimentalism and an expanded dramatic range.

WORKS

(selective list)

for complete list see Green

instrumental

Orch: Andante, 1941; Concertino, pf, chbr orch, 1942; Suite [no.1], 1949; Suite no.2, 1952–6; The Double Image, 1957; Ov. to The Women of Trachis, chbr orch, 1960; June, wind qnt, str, 1961; Colloquies [I], pf, str, 1963; Colloquies III, pf, 10 wind, 1981; Imaginary Creatures, hpd, chbr orch, 1981; Xenón ciborium, 1982–5; Serenade, fl, str, 1983–4 [after lyrics by Simonides]; Conc. (The Four Reasons), chbr orch, 1993; Cl Conc., 1996–7; 3 works for wind ens., 1983–5

Chbr: 4 sonatas, vn, pf, 1942–3, 1948, 1960, 1981; 4 str qts, 1951, [nos. 2–4], 1981; Sonata, vc, pf, 1941–2; And the Bombers Went Home, vn, pf, 1943; Sonata, va, pf, 1948; Pf Trio, 1949; Chaconne, vn, org, 1953; Str Trio, 1957; Colloquies II, fl, va, pf, 1978–82; Str Qt [nos.2–4], 1981; Taylor's Nine, perc, 1981; Colloquies IV 'The Lament for Adonis', vc, pf, 1984; Colloquies V 'The Cage of All Bright Knocks', a fl, pf, 1986; Fantasia 'Shiny Dumplings Rising Like Bubbles of Air, Clockwise', vn, pf, 1986; To Be Played Softly, str trio, 1987; Colloquies VI 'Socrates and Phaedrus Speak of Love by the Banks of the Illisus', ob, pf, 1988; Polyhedra, wind qnt, 1992; 8 other chbr works

Solo: Nocturne, vc, 1978; 5 Pieces in the Language of Flowers, vn, 1983; A Garland for Anna, vn, 1984; Romance, vn, 1985

Kbd: Suite, pf, 1949; 4 Dialogues, 2 pf, 1953–5; 7 Bagatelles, pf, 1956; 4 Impromptus, pf, 1957; 3 Fantasies, pf, 1960–62; 5 Toccatas, hpd, 1981; Up in the Sky, pf, 1983–5; Aquarelles, 2 pf, 1984; Eaux-fortes, 2 pf, 1984; Epithalamium, org, 1986; A Bestiary, 25 preludes, pf, 1989; 10 pf sonatas, 1941–89; 3 sonatas, pf, 4 hands, 1944–81; 2 pf sonatinas, 1945–7; 16 shorter pf works

vocal

Choral: A Song of Marriage (J. Donne), SATB, chbr orch, 1948; 5 Landscapes (T.S.

Eliot), SSATB, 1950; American Fantasies (God Enters the Boston Public Library) (J. Schevill), TTBB, 2 pf, c1952; The Little Boy Lost (W. Blake), SATB, ens, 1953; 3 other works

Solo: 7 Epigrams Both Sweet and Sour (R. Hayman, J. Harrington, T. Bancroft, J. Donne, J. Weever), B, pf, 1952; The Lady and the Lute (R. Herrick), S, hpd/pf, 1952, rev. 1957; 7 Songs (T. Carew), T/S pf, 1961–82; Crenellations (E. Pound), T, orch, 1982; Moral Maxims (F. de La Rochefoucauld, trans. G.H. Powell), T/S, pf, 1982; 10 chansons sphériques (M. Scève, C. Marot, Pontus de Tyard, P. de Ronsard, J. Davy du Perron, F. Villon, J. Tahureau, Charles d'Orléans), S, pf, 1989; 5 other song cycles

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ALAN GREEN

Sappho

(*b* Lesbos, c612 bce). Greek lyric poet. A younger contemporary of Alcaeus, she devoted much of her mature life to leading and training a group of well-born young girls of Mitylene, a chief city of Lesbos, in the performance of ritual and music dedicated mostly to Aphrodite, the Graces and the **Muses**. Men had no part in the life of this group; loyalties and passions were intense. In Plutarch's description (*Dialogue on Love*, 762–3), Sappho 'speaks words mingled truly with fire, and through her songs, she draws up the heat of her heart'. To express her own powerful moods of love, jealousy and disappointment, Sappho employed the new form of lyric monody and the stanza since called by her name. (See *also* **Alcaeus**.) Of her choral compositions for cult use, only scattered lines remain. More extensive fragments of her *epithalamia* (wedding songs) survive. Divided choirs of young men and girls, it seems, performed these antiphonally.

Sappho mentioned the *pēktis* (Campbell, frags.22, 156), usually identified as a harp-like Lydian instrument. She used the term *chelus*, the specific Greek name for the true lyre (*lura*), just once (Campbell, frag.118). This is presumably a generic usage; the string instrument regularly associated with her is the **Barbitos**. Later claims (e.g. in Athenaeus, xiv.635e; Pseudo-Plutarch, *On Music*, 1136d, citing the authority of Aristoxenus) that she first brought into use the *pēktis* (alternatively, the *plēktron* or plectrum, the similar Greek terms having been confused) and invented the Mixolydian *tonos* are not compelling.

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

WARREN ANDERSON/THOMAS J. MATHIESEN

Saqueboute.

A French term used up to the 18th century for [Trombone](#).

Sarabande.

One of the most popular of Baroque instrumental dances and a standard movement, along with the *allemande*, *courante* and *gigue*, of the *suite*. It originated during the 16th century as a sung dance in Latin America and Spain. It came to Italy early in the 17th century as part of the repertory of the Spanish five-course guitar. During the first half of the century various instrumental types developed in France and Italy, at first based on harmonic schemes, later on characteristics of rhythm and tempo. A fast and a slow type finally emerged, the former preferred in Italy, England and Spain, the latter in France and Germany.

The French spelling 'sarabande' was also used in Germany and sometimes in England; there, however, 'saraband' was often preferred. The Italian usage is 'sarabanda', the Spanish 'zarabanda'.

1. [Early development to c1640.](#)
2. [The later sarabande.](#)

BIBLIOGRAPHY

RICHARD HUDSON (1, 2 (i, iii)), MEREDITH ELLIS LITTLE (2 (ii))

Sarabande

1. Early development to c1640.

The earliest literary references to the *zarabanda* come from Latin America, the name first appearing in a poem by Fernando Guzmán Mexía in a manuscript from Panama dated 1539, according to B.J. Gallardo (*Ensayo de una biblioteca española de libros raros y curiosos*, Madrid, 1888–9, iv, 1528). A *zarabanda* text by Pedro de Trejo was performed in 1569 in

Mexico and Diego Durán mentioned the dance in his *Historia de las Indias de Nueva-España* (1579). The *zarabanda* was banned in Spain in 1583 for its extraordinary obscenity, but literary references to it continued throughout the early 17th century in the works of such writers as Cervantes and Lope de Vega. From about 1580 to 1610 it seems to have been the most popular of the wild and energetic Spanish *bailes*, superseded finally by the *chacona* (see [Chaconne](#)), with which it is frequently mentioned. The dance was accompanied by the guitar, castanets and possibly other percussion instruments, and by a text with refrain.

Most surviving examples of the early *zarabanda* occur in Italian tablatures for the Spanish guitar, beginning in 1606 with Girolamo Montesardo's *Nuova inventione d'intavolatura*. [Ex.1](#) shows a reconstruction of the musical scheme that would usually have been repeated for each line of the text, alternating with and without an anacrusis. The top staff shows the melodic framework, which could be varied, and the lower staff (from one of Montesardo's guitar examples) represents major triads to be strummed, the stems showing the direction in which the hand is to move. The refrain text comes from an example in Luis de Briçeño's *Metodo muy facilissimo* (Paris, 1626). The I–IV–I–V harmonic progression was a constant feature of the early *zarabanda* and can be found also in the later guitar books of Benedetto Sanseverino (see [ex.2](#)), G.A. Colonna (1620), Fabrizio Costanzo (1627), G.P. Foscarini (1629) and Antonio Carbonchi (1640 and 1643), as well as in the guitar works of Spanish composers as late as Lucas Ruiz de Ribayaz in 1677. Although the dance seems to have been performed without a text in Italy, the musical scheme of the *zarabanda* was sometimes indicated for the singing of poetry (in *I-Fr* 2774, 2793, 2804, 2849 and 2951).

Although ostinato repetition of the single phrase of [ex.1](#) was most usual in Italy, a two-phrase structure occasionally occurred. In Briçeño's two examples entitled *La çaravanda española muy façil*, the first line of the refrain has a harmonic pattern like that of [ex.1](#), but in the second line the IV chord in the first bar is replaced by V. The same structure appears in pieces by Gaspar Sanz (1674) and Ruiz de Ribayaz (1677), but a different two-phrase plan occurs in the *Aria di saravanda in varie partite* for lute by Piccinini (1623). Its opening phrase is similar to that shown in [ex.1](#), but without the hemiola rhythm; the second phrase begins on a minor submediant chord and bears little resemblance to [ex.1](#).

In Italy and Spain both the single phrases of [ex.1](#) and longer double-phrase structures beginning like [ex.1](#) were often called *zarabanda spagnola* to distinguish them from different types that were developing elsewhere. In France the sarabande usually had no text. Its musical structure, like that of most French Baroque dances, was freely sectional, with two (or sometimes more) repeated sections of varying length. The sarabande appeared early in the 17th century in the *ballet de cour*, as seen in Praetorius's *Terpsichore* (1612). He included examples for each of two types of sarabande, a *courrant* sarabande, made up of repeated sections, and a non-sectional sarabande, which sometimes begins with the pattern shown in [ex.1](#). [Ex.3](#) shows one of the latter, with its metre, barring and note values altered to facilitate comparison with [ex.1](#).

About 1620 a new type of sarabande called the *zarabanda francese* appeared in Spanish and Italian guitar books as well as in the Bentivoglio lutebook of 1615 (*US-SFsc*). The name seems to refer to a non-texted dance with a sectional structure. A *zarabanda francese* by G.A. Colonna (1637) has a harmonic scheme identical to that of [ex.3](#), but its second section (beginning in the fifth bar) is marked for repetition. Briçeno's *Metodo mui facilissimo* includes an untexted *çaravanda françesa y buena* in addition to texted Spanish examples. Antonio Carbonchi, in 1643, entitled single phrases like [ex.1](#) *serabanda spagnuola* and sectional pieces *serabanda franzese*. Unlike the original Spanish type the Italian *zarabanda francese* could be in either mode. Those in the major tended at first to begin with a phrase like [ex.1](#); those in the minor were often based on the chordal scheme later associated with the *Folia* (chords in brackets indicate those that were sometimes added; upper- or lower-case Roman numerals indicate major or minor triads): i–V–i–(VI)–VII–III–(VI–VII–III)–VII–i–V–(i). Three or five of the opening chords (i–V–i or i–V–i–VII–III) could appear in the first phrase, and the entire scheme could occur either once (with the first half ending on III) or twice (cadencing on V and i). After 1650, however, the *zarabanda francese* seldom displayed any particular harmonic scheme.

During the 1630s rhythm began to become a distinguishing feature of the dance. The sarabandes of François de Chancy, Jacques de Belleville, T. Chevallier and Bouvier contained in Pierre Ballard's *Tablature de luth de differens autheurs* (Paris, 1631) emphasize the rhythm shown in [ex.4a](#). Mersenne (*Harmonie universelle*, 1636) printed two sarabandes, one by 'Mr. Martin' that uses the rhythm of [ex.4a](#), and another that begins like [ex.4b](#). The latter rhythm occurs in a sarabande for trumpet and continuo (1638) by Girolamo Fantini ([ex.5](#) shows the opening statement, which is followed by two variations). He notated it in 3/8, presumably to indicate a faster tempo than in his saltarellos or *gagliarde*, which he wrote in 3/2, or some of his correntes in 3/4 or 6/4. The same rhythm appeared in later Italian guitar sarabandas (incorporating by this time single notes as well as chords), starting with those by Francesco Corbetta in 1639. G.M. Bononcini (*Arie, correnti, sarabande, gighe, & allemande*, 1671) used the rhythm of [ex.4a](#) in a piece for violin and continuo called *Sarabanda in stil francese* ([ex.6a](#)), and the rhythm of [ex.4b](#) in a *Sarabanda* ([ex.6b](#)). The first was notated in 3/4, the second in 6/4, suggesting that the rhythm of [ex.4a](#), preferred in France, implied a slower tempo with three substantial beats per bar, while that of [ex.4b](#), more common in Italy, implied a faster tempo and a compound metre with one accent for each triple group.

Thus there seems to have been a preference, particularly strong among French lute and harpsichord composers, for an increasingly slow and deliberate kind of sarabande, in which (as in French versions of the allemande and the courante) the idiomatic and contrapuntal possibilities of those instruments might be most fully exploited.

Sarabande

2. The later sarabande.

(i) Italy, Spain and England.

Italian sarabandas occurred mainly in solo music for guitar and in continuo chamber music. Most sarabandas for guitar from 1640 to 1692 used the rhythm of [ex.4b](#), notably the earlier ones of G.P. Foscari (c1640), Antonio Carbonchi, A.M. Bartolotti (1640), Domenico Pellegrini (1650) and G.B. Granata (1651). Corbetta included some sarabandas that began with the rhythm of [ex.4a](#), others that used that of [ex.4b](#), in his *Varii capricci per la ghittara spagnuola* (1643). In *La guitarre royalle*, dedicated by Corbetta in 1671 to Charles II of England, two sarabandes with dotted second beats were notated in 3/2 rather than the usual 3/4 metre; one of them, *Sarabande de tombeau de Madame*, has both French and Italian texts. Such titles as *Saravanda alla francese* (Carbonchi, 1640) and *Sarabanda francese per B mole* (Granata, 1646) continued to refer in guitar books simply to the sectional sarabanda as distinct from the original dance music as shown in [ex.1](#). The guitar sarabanda was joined with other dances beginning in A.M. Bartolotti's book (1640), in which it is six times preceded by an allemanda and two correntes. Corbetta's *Varii capricci* has allemanda–corrente–sarabanda groups; G.B. Granata (*Nuova scielta di capricci armonici*, 1651) and Ludovico Roncalli (1692) preceded this group with a *preludio* or *toccata* and sometimes added other dances as well. Ricci, a conservative composer who in 1677 still indicated only strummed chords, wrote that 'in the correnti, sarabande and ciacconne one is to play fast'.

In Italian ensemble music tempos are more explicitly marked. The preferred faster type, often characterized by the rhythm of [ex.4b](#), was indicated by the marking 'allegro' or 'presto' in works of P.C.C. Albergati (1682), Domenico Gabrielli (1684), Torelli (1686), Salvatore Mazzella (1689), Giorgio Buoni (1693), and G.B. Brevi (1693). B.G. Laurenti (1691) and T.A. Vitali (1701) marked their sarabandas 'largo', Vivaldi wrote a *Sarabanda andante*, and Corelli used *vivace*, *adagio* and *largo* tempo markings for sarabandas (see HAM, no.253, for the latter). Dances are usually grouped together in these sources, opening with an allemanda or balletto (preceded sometimes by an introductory movement), followed by a corrente or *giga* or both, and concluding with a sarabanda. Italian sarabandas usually have two repeated sections of variable length, and show a special concern with the tonal and melodic design of each. Buoni in 1693, for example, sometimes repeated the opening melody at the end of the second section, creating a rounded binary form.

The saraband was mentioned in England as early as 1616 in plays by Ben Jonson. Numerous examples began to appear around the mid-17th century, often as the concluding movement in a suite; they include works by William Lawes, John Jenkins, Matthew Locke, Charles Coleman, Simon Ives (i), Mace, Blow, Purcell, Croft and others. Mace described sarabands as being of the 'shortest triple-time' (*Musick's Monument*, London, 1676/R, p.129), which corresponds with Ricci's suggestion for the tempo of Italian sarabandas. The slower French type, however, also became popular in England and was perhaps introduced by the Italian guitarist Corbetta, who was in France by 1656 and in England by 1662. One of his sarabands played a prominent role in a scandalous adventure and was so popular that all the guitarists at the English court were playing it (Anthony Hamilton's memoirs of Count Gramont). An English keyboard manuscript from the late Baroque period (*F-Pc Rés.1186bis*) included some sarabandes entitled

'slow sar.'. Tomlinson (*The Art of Dancing*, London, 1735/R, i) showed a saraband in 3/4 marked 'slow' (see illustration) and one in 3/2 marked 'very slow' (pl.6). Grassineau's dictionary of 1740 describes the motions of the saraband as slow and serious.

Sarabandes are not numerous in Spanish sources. Gaspar Sanz and Lucas Ruiz de Ribayaz continued the guitar tradition, with the title *zarabanda francese* probably having the same meaning it had for Italian guitar composers. French influence is seen in a keyboard piece, *Zarabanda francesa despacio*, in Martín y Coll's collection (*E-Mn* 1357); similarly, Santiago de Murcia (1714) labelled a guitar composition *Zarabanda despacio*.

(ii) France and Germany.

Most French and German sarabandes of the mid- and late Baroque appear as one of the dances in suites for a solo instrument such as keyboard or lute, and in continuo chamber suites for violin or other instruments. They are characterized by an intense, serious affect, though a few are tender and gracious, and are set in slow triple metre with a strong sense of balance based on four-bar phrases. A bipartite structure (*AABB*) is most common, though variations and rondeau form may also be found, often with ornamented reprises or *doubles*. Frequently a *petite reprise* occurs at the end, an exact or slightly varied repetition of the last four bars of the piece. The syncopated rhythm of [ex.4a](#) may appear in any bar and is often used for dramatic effect ([ex.7](#)). A few sarabandes have an anacrusis, though most do not.

French composers wrote solo sarabandes for lute (Ennemond and Denis Gaultier; Jacques Gallot (ii)), clavecin (Pinel, René Mesangeau, Chambonnières, Louis Couperin, Lebègue, D'Anglebert, Louis Marchand, François Couperin, Rameau), viol (Marais) and guitar (Visée, François Champion). Sarabandes appeared frequently in French ballets and operas (by, for example, Lully, Lalande, Collasse, Lacoste, Campra, Destouches and Rameau). Surviving choreographic sources in publications dating from 1700 include 27 pieces to be performed by one or two dancers, with orchestral accompaniment for theatrical performance, and with a small ensemble for social dancing (Little and Marsh). Ecorcheville's *Vingt suites d'orchestre du XVIIe siècle français* (Paris, 1906/R), an early source of instrumental suites to accompany dancing, contains numerous sarabandes. French composers (Brossard, L'Affilard and Bacilly, for example) also set sarabandes as vocal airs. Sarabandes sometimes merged with other similar dance types, such as the canary (*Sarabande en canarie*, in *F-Pn Vm*⁶⁵), chaconne, *passacaille* and folia or *folies d'Espagne*. One German dance treatise described the folia tune as 'the most famous of all sarabande melodies' (Gottfried Taubert, *Rechtschaffener Tanzmeister*, Leipzig, 1717).

J.S. Bach composed more sarabandes than any other dance type. His 39 surviving sarabandes are all virtuoso pieces in suites for a solo instrument (keyboard, cello, flute, violin or lute) except for the one in the *Orchestral Suite in B minor* bwv1067. They display a rich variety of techniques and styles, including variations or written-out *doubles* (bwv808, 811 and 1002), elaborate, dramatic italianate flourishes (bwv806, 828 and 1007), *entrée*

grave style (bww829 and 1010) and even strict canon at the 12th (bww1067). Sarabandes sometimes occur, though untitled, in other works, such as his chorale prelude *An Wasserflüssen Babylon* (bww653), the aria to the Goldberg Variations (bww988) and the final chorus of the *St Matthew Passion* (bww244). Other composers of solo sarabandes include J.E. Kindermann, J.C. Kerll, Froberger (ed. in GMB, no.205), J.C. Pezel, Buxtehude, Hieronymus Gradenthaler, Jakob Scheffelhut, R.I. Mayr, J.J. Walther (ed. in GMB, no.239), Böhm, Pachelbel (ed. in HAM, no.250), Kuhnau, Reincken, J.C. Bach, Telemann and Handel. Sarabandes for orchestra or small ensemble are found in works by G. Muffat, J.C.F. Fischer and Erlebach.

(iii) 19th and 20th centuries.

Auber included a sarabande in his opera *Les diamants de la couronne* (1841). In the late 19th and early 20th centuries, the form gained in popularity, appearing in instrumental works by Debussy (*Pour le piano, Images*, i: 'Hommage à Rameau'), Satie (*Trois sarabandes*), Busoni (*Sarabande und Cortège* op.51), Saint-Saëns, Reynaldo Hahn, Albert Roussel, Germaine Tailleferre, Henry Brant (*Two Sarabandes for Keyboard*, 1931), and Tippett (a section entitled 'in the style of a sarabande' in *The Mask of Time*, fifth movement, 1980–82, and in the opera *New Year*, Act 3, scene ii, 1986–8).

Sarabande

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Saracinelli, Ferdinando

(*b* Bagnarea [now Bagnoregio], nr Orvieto; *d* Florence, 26 Feb 1640). Italian poet and librettist. He followed his uncle Cipriano Saracinelli into Medici service in Florence on 1 July 1606. He became a *cameriere segreto* and by April 1614 was *gran cancelliere* of the Knights of St Stephen, the naval order founded in Pisa by the Medici. By 1619 he was appointed *Bali* of Volterra. He was closely involved in entertainments at the Medici court from 1611 to 1637, devising and writing texts for ballettos and similar theatrical pieces (a full list is given in Kirkendale, 609) and even participating as a dancer. He also appears to have had an occasional role in organizing the court musicians, and he was the dedicatee of music prints by Antonio Brunelli (1616) and Jacopo Peri (1619; ed. in RRMBE, I, 1985). His most important libretto was for Francesca Caccini's *La liberazione di Ruggiero dall'isola d'Alcina* (1625); his lyric poetry was also set by a number of Florentine monodists and other composers, including Lorenzo Allegri, Brunelli, Peri and Domenico Mazzocchi.

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TIM CARTER

Saracini, Claudio

(*b* Siena, ?1 July 1586; *d* Mirandola, 20 Sept 1630). Italian composer. It is impossible to be certain which of the several Claudio Saracini born in Siena between 1570 and 1590 was the composer. According to one source (of questionable reliability), Saracini published a *Lettera amorosa* as early as 1600. His documented activities as a composer span the decade 1614–24, when his extant monody books (nos. 1–3, 5 and 6) were printed (no. 4, if it ever existed, is unknown). On their title-pages he is usually referred to as 'nobile senese', and on the first three as 'detto il Palusi'; whether this latter appellation refers to his membership of an academy is uncertain. It has been assumed that Saracini travelled widely in his youth: the dedications of

individual monodies to Monteverdi, Grand Duke Cosimo II de' Medici and Catherine of Brunswick suggest that he had connections in Venice, Florence and even Germany.

Saracini's entire output consists of monodies, except for three pieces for archlute at the end of *Le musiche* and a short three-part section to conclude the lament *Sospirava e spargea* [*Lamento della madonna*]. Including the lament, 133 solo songs are extant and all of them except the Latin *Stabat mater* are settings of Italian words, ranging from famous texts of the time such as *Udite, lagrimosi* to simple little poems that are otherwise unknown and may have been written specially for him. He embraced every kind of solo song of his day, from long recitatives and ariosos (the *Lamento della madonna*, *Stabat mater* and *Lassa, chi mi consola*) through madrigals, both chromatic (*Cruda mia Filli*) and diatonic (*O chiome erranti*), and settings of sonnets and ottavas to little strophic songs, both relatively serious (*Crudel, tu vuoi partire*) and artlessly charming (*Pallidetta qual viola*). There are excellent pieces in every group. He was a master of declamation, responding at his best at once expressively and scrupulously to the text, and he supported his flexible vocal line with bold harmony and a strong bass. Such music may well owe something to Monteverdi; the madrigal dedicated to Monteverdi and the three long recitatives, in which interest is sustained in masterly fashion, are fine examples. [Ex.1](#), from the opening of *Cruda mia Filli*, demonstrates in extreme form Saracini's penchant for wayward tonality, unusual intervals and surprising juxtapositions of chords (which are not always obvious from the almost unfigured basses); the effect, as perhaps here, is sometimes one of bizarre wilfulness betraying the hand of the dilettante, but there can be no doubt in such passages of his intense response to emotive words. *Tu parti ahi lasso* is another remarkable song of this type, with no central tonality but with much detailed word-painting; a sense of overall form is sacrificed to the expression of the individual moment. It is no accident that the madrigal poet whom he set most often was Marino, whose erotic and highly charged verses allowed him to indulge his evident passion for such settings.

On the other hand there can be no gainsaying the success and charm of several of Saracini's strophic songs, which show a very different side of his talent: two contrasting representative pieces are *Più lieto il guardo*, with its strong tonal feeling and sense of form, and *Pallidetta qual viola*, which, though barred in duple time, in effect consists simply of four symmetrical phrases in 5/4 time.

Saracini has been variously described as a radical monodist, as an experimental composer and as an amateur who was less than proficient at notating his musical ideas. His reputation as a composer dates entirely from after his death. Burney, in 1789, quoted a passage from *Amorose dolcezze* as an example of early 17th-century vocal ornamentation. After a further century of oblivion, Leichtentritt and Riemann established him as one of the major representatives of Italian monody. During the 20th century his works engaged the interest of musicologists, and eventually of performers as well.

WORKS

all edited in Pintér (1992)

Le musiche ... madrigali & arie, 1–2vv, bc (Venice, 1614/R 1986 in ISS, ii); also includes 3 pieces for archlute, ed. in Fabris (1987) [i]

Le seconde musiche, 1v, bc (Venice, 1620/R) [ii]

Le terze musiche, 1v, bc (Venice, 1620) [iii]

Le quarte musiche, lost/unpubd

Le quinte musiche, 1v, bc (Venice, 1624) [v]

Le seste musiche, 1v, bc (Venice, 1624/R 1986 in ISS, ii) [vi]

non-strophic songs

all for one voice and continuo

A Dio, Lidia, a Dio (F. Hondedei), v; Ahi, che veggio, ahi, che sento (Hondedei), vi; Ahi, chi mi fà languire, vi; Ahi, trista e dura sorte ('Ardito Accademico Felice'), vi; Alma afflitta, che fai (G. Marino), iii; Al partir del mio sole, iii; Ama ch'i t'amo, ò Filli, iii; Amorse dolcezze, vi; Andianne a premer latte (Marino), iii; Anime pellegrine che bramate, iii; Ardo mia vita (Hondedei), vi; Aspra fu la ferita, ii

Ben mio, dammi il tuo core, ii; Canto dolce e soave (P. Capello), i; Come esser può, che senza vita, iii; Come viver poss'io, iii; Cor mio, deh non languire (G.B. Guarini), ii; Cor mio, deh non piangete, ii; Crud'Amarilli (Guarini), i; Cruda mia Filli, iii

Da te parto, cor mio, ii; Deh, come invan chiedete (Guarini), i; Deh, rimirate, amanti, vi; Dolce de miei desiri, v; Dolcissimo tesoro, ii; Dono, Licori, a Batto, i; Ecco l'ora, v; Ecco misero core, vi; Egra langue colei, v

Ferite, feritemi, donna (Hondedei), v; Feritevi, ferite, viperette mordaci, i; Ferma, le piante, i; Filli, un bacio ti chiesi, vi; Fuggi, fuggi, ò mio core (Marino), iii; Già mi rubasti il core, ii; Giunto è pur, Lidia (Marino), ii; Habbi musica bella, v; Hor che morir ti miro, iii

In quel gelato core (Marino), vi; Intenerite voi, donne e donzelle, ii; Io moro, ecco ch'io moro (Marino), i; Io parto, ahi dipartita, v; Io parto, sì, ma parte meco (Marino), vi; Io senza fede? Ah cruda, vi; Ite, amari sospiri, ii; La mia donna, il mio sole (Hondedei), v; Lamento della madonna [see Sospirava e spargea]; Langue al vostro languir (Guarini), v; Lassa, chi mi consola, v; Lasso, perche mi fuggi, ii, transcr. in Haas; Legami il core, iii; Lidia, ti lasso, iii

Messaggier di speranza, i; Mi sento, oimè, morire, i; Mori, mi dice, v; O carta avventurosa, iii; Occhi della mia vita, iii; Occhi specchi del core, v; O chiome erranti (Marino), ii; O Laurinda, i; O quante volte, o quante, i; O rimembranza amara (F. Rasi), i; O vita, ò cara vita, vi

Pallidetto mio sole (Marino), vi; Pargoletta è colei ch'accende, i; Partire, oime, partire, v; Parto ò non parto, i; Perche credi, ò mio core, iii; Per questa vita giuro, iii; Poiche l'anima ne gita, vi; Poi che mori dicesti, v

Se la doglia e'l martire (Marino), ii; Se tu mi lasci, perfida, iii; S'io non ti toglio un bacio, vi; Sono rose e viole, v; Sospirava e spargea [Lamento della Madonna], ii, with 3vv; Sospir che del bel petto (Marino), v; Spenta è la fè, iii; Stabat mater, iii

Tacerò sì, ben mio, i; Tempesta di dolcezza (Marino), i; Tornate, o cari baci (Marino), vi; Tornate, pur, tornate, v; Tra le pompe di morte, ii; Troppo è ver che il mio cor, v; Tu brami, o bella Clori, v; Tu mi distrigni il core, vi; Tu parti ahi lasso (Marino), vi, transcr. in Ambros (every f in vocal line should be f); Tu parti, anima mia, i; Tu parti a pena giunto (Guarini), ii; Tutti à l'armi d'amore, iii

Udite, lagrimosi spiriti d'averno (Guarini), ii, transcr. in Haas; Udite, ò ninfe, vi; Vita mia, di te privo, iii; Voi che l'anima mia, i

strophic songs

for one voice and continuo unless otherwise indicated

Ahi, serpentella, iii; A la luce, a la mia candida Aurora, vi; Ama pur, ninfa gradita, iii; Angioletta leggiadretta, v, transcr. in Ambros; Bellissima Dori, ii; Care gioie, che le noie, ii; Cede la notte ai matuttini albori, i; Con guancia intenerita, iii; Correte voi, lacci e catene, vi; Crudel, tu vuoi partire, ii

Damigella tutta bella (G. Chiabrera) 2vv, bc, i; Dispiegate, guance amate (A. Cebà), 2vv, bc, i; Gioite di mille tormenti, vi; Giovinetta vezzosetta, i; Hormai la nott'in giro, ii; Ingrata, lusinghiera, v; Leggiadra pastorella, iii; Non fuggir, Fillide bella, i; Non più strali pungenti, vi; Non vuoi ch'io t'ami (A. Ginori), vi

O donzella tutta bella, i; Pallidetta qual viola (G.F. Ferranti), vi; Perfido amore, iii; Più lieto il guardo, v; Poiche vol'amor, vi; Questa mia Aurora, 2vv, bc, i; Quest'amore, ii; S'altr'in amar, vi; Se pietade in te, vi; Sorgendo l'alba, iii; Sprezzami, bionda (Ferranti), v; Strane guise d'amar, iii

Tu mi lasci, cruda (Bonardo), vi; Vaga e lucente, ii; Vaghi rai, lucenti stelle (O. Rinuccini), i; Vezzosa pargoletta, ii, transcr. in Ambros; Voglio il mio duol scoprir (Ferranti), v; Voi mi dite ch'io non v'ami, vi

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NIGEL FORTUNE, PETER LAKI

Sarāhang [Husein, Ustād Mohammad]

(*b* Kabul, 1923; *d* Kabul, 1982). Afghan singer and composer. His father, Ustād Ghulām Husein, recognized early signs of an extraordinary musical talent and sent his son to Delhi at the age of nine to study with Ustād Asheq Ali Khān, an important exponent of the Patiala *gharānā*. The boy remained in Delhi for 16 years, studying music in circumstances of considerable poverty. He returned to Kabul in 1949. In the following year King Zāhir Shāh awarded him the title Sarāhang (which roughly translates as 'top melody') in recognition of his superiority over all other Afghan singers in the Hindustani styles of *thumrī* and *khayāl*. Sarāhang was regularly invited to give concerts of classical music in India. He was also awarded a number of honorary degrees and titles there, such as *Kuhi bolandi-e musīqī* ('high mountain of music'), *Baba-e musīqī* ('father of music') and *Sar tāj-e musīqī* ('crown of music'). Afghans were inordinately proud of his reputation in India.

As well as being Afghanistan's foremost performer of Hindustani music, Sarāhang was celebrated as a *ghazal* singer. Aware that many of Kabul's *ghazal* singers often made textual errors, he made a point of studying poetry with Ustād Abdul Hamīd Asīr and became a great authority on the poetry of Bedil. He performed regularly on Radio Afghanistan and had a special weekly radio programme on classical music (1977–9). Having a rather independent personality, Sarāhang refused all entreaties to become an official court singer for Zāhir Shāh.

ABDUL-WAHAB MADADI (with JOHN BAILY)

Sárai, Tibor

(*b* Budapest, 10 May 1919; *d* Budapest, 11 May 1995). Hungarian composer. He studied composition with Pál Kadosa and held appointments as secretary-general of the Hungarian Musicians' Free Association (1948), head of the music department at the Ministry of Culture (1949), head of the Hungarian Radio music department (1950–53), teacher at the Budapest Conservatory (1953–9), professor at the Budapest Academy of Music (from 1959) and secretary-general of the Association of Hungarian Musicians (1959–80). He served twice on the UNESCO International Music Council (1972–7, 1980–85) holding the posts of vice president (1975–7) and secretary-general (1980–82). He received the Erkel Prize in 1959 and the Kossuth Prize in 1975, and was made Merited Artist of the Hungarian People's Republic.

Sárai's compositional development reflected the evolving climate of Hungarian musical thought; his early folkloristic style came somewhat under the influence of currents from the West, as may be heard in his first String Quartet (1958). The oratorio *Változatok a béke témájára* ('Variations on the theme of Peace', 1961–4) demonstrates the contemporary concern for humanism in music. His close identification with the communist regime led to his disappearance from public life after 1989.

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Choral: Falraírók [Party Workers], unacc., 1958; Változatok a béke tété;májára [Variations on the Theme of Peace] (orat), 1961–4; Októberi magyar hangok – 1917 [Hungarian Voices in October – 1917], male vv, 1966–7; Jövőt faggató ének [Future Questioning], A, Bar, male vv, orch, 1971; Debrecen dicsérete [In Praise of Debrecen] (M. Jókai), 3 children's vv, 1973; Krisztus vagy Barabbás [Christ or Barabbas] (F. Karinthy), T, Bar, B, SATB, orch, 1976–7; Diagnózis 79 [Diagnosis 79] (M. Váci), no.1, SA, no.2, TB, nos.3 and 4, SATB, 1979

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Chbr and solo inst: Humoresque, va, pf, 1953; Lassú és friss [Slow and Quick], vn, pf, 1958; Str Qt no.1, 1958; Qt, fl, str trio, 1961–2; Studio, fl, pf, 1964; Str Qt no.2, 1971; Dramma per fiatti, wind qnt, 1978; Str Qt no.3, 1980–82

Pf: Rondolletto, 1941; Sonatina, 1959; 8 Little Pieces, 1965; Distances, 1974

Principal publisher: Editio Musica

ANTAL BORONKAY/RACHEL BECKLES WILLSON

Sārangī [sārang, hārangī].

Short-necked fiddle of South Asia, found both in the art music of North India and Pakistan and, in related forms, in traditional musics, especially those of Rajasthan and the North-West. Similar instruments include the *sarān* (Kashmir), *sarāng* (Afghanistan) and *sarāngā* (Jammu). In Rajasthan the term *sārangī* and its variants may be used generically to denote other types of fiddle. In Nepal the *sārangī*, a term borrowed from India, is either a small fiddle with four strings played exclusively by men of the Gāine caste or a larger instrument with sympathetic strings played by *Bādī* musicians.

1. The classical sārangī.

This is the most important bowed chordophone of North Indian classical music. In matters of structure and technique there is a marked lack of standardization. The typical *sārangī* is a short lute, made by hand usually from a single block of *tun* wood about 66 to 69 cm long. There are four main parts: an inferior string holder, and the body, neck and pegbox (there are no frets and no fingerboard). The body is hollowed out and covered with goatskin and a wooden bar is inserted inside, to strengthen it. The waisting is irregular, more marked on the (player's) left side than on the right. The neck tapers slightly towards the top and the back is open. The front is a flat piece of wood, serving in place of a fingerboard, and the neck acts as a pegbox for most of the sympathetic strings. The main pegbox is

divided into two sections, both of which are hollow, and houses the pegs for the playing strings and the remaining sympathetic strings. The three playing strings are made of goat gut, and the sympathetic strings (usually as many as 36, though the number varies) of brass and/or steel. The *sārangī* has at least two, and usually four, bone bridges: the main one, through which all the sympathetic strings pass and on top of which the three main strings rest, is carved in the shape of an elephant, and is placed on a leather strap across the skin cover; a second essential bridge lies at the upper end of the neck and raises the three main strings from it so that they maintain approximately the same distance from it throughout their length. The remaining two bridges enhance the sound of some of the sympathetic strings by their flat surface and fine curve (*javārī*). The bow is slightly convex and the stick is rigid; the tension of the hair (usually horse) is constant. The three main strings are usually tuned to *sa* (equivalent to *doh*), *pa* a 4th below and *sa* an octave below the first string. The sympathetic strings are tuned to the notes of the *rāga*, and often one set is tuned to all 12 semitones of the octave.

To play the *sārangī* the performer sits cross-legged and holds the instrument against his left shoulder (see illustration). The strings are stopped with the fingernails of the left hand, so that pressure is applied laterally. Fingerings vary from player to player, but in general the same finger may be used for more than one note, so that the vocal slurs characteristic of Indian music may be produced. The bow is held in an underhand grip in the right hand.

Comparison of this description of the typical modern *sārangī* with earlier accounts suggests that the number of sympathetic strings has increased, while in place of the present three playing strings there were often four. In rural areas of North India a great variety of bowed and generally unfretted instruments go under the name of *sārangī* and the word can serve as a generic term for bowed chordophones. The continued prominence of the *sārangī* in folk music is but one indicator that it was originally a folk instrument, incorporated into classical music probably when the *khayāl* vocal style, with which the *sārangī* is still intimately connected, came into prominence in the 18th century. By the 19th century it had become associated with dancing girls, and this social stigma has been given as a main reason, along with the sheer difficulty in playing it, for the instrument's decline in the 20th century. Another factor is the rise of the harmonium, which rivals the *sārangī* as an accompanying instrument.

2. The Rajasthani *sārangī*.

The state of Rajasthan, in North-West India, is especially rich in bowed chordophones. There the professional musician caste groups are distinguished partly by the instruments they play. Thus the *bhopa* priests play the *rāvanhatthā* (spike fiddle), the Manganiyārs the *kamāicā*, the Langas the *sindhī sārangī* and *gujrātan sārangī* and also the *surindā*, and the Mirasis a *sārangī* similar to the classical instrument. All these instruments, or ones virtually the same, may be referred to as *sārangī*, though not necessarily in the same area.

The *sindhī sārangī* and the *gujrātan sārangī* are both smaller than the classical instrument, and have fewer sympathetic strings, though the

number of playing strings is four rather than three: the first two are of steel and are tuned in unison to the tonic, but the second string is not stopped and serves only as an optional drone, while the third and fourth are made of gut and tuned to the 5th and lower tonic respectively. The *sindhī sārangī* is about 56 cm long and has 23 steel sympathetic strings, while the *gujrātan sārangī* is about 1 cm shorter, with only eight sympathetic strings. The playing style of both instruments differs in some important respects from that of the classical *sārangī*. The pitch is higher, to suit the high-pitched, even strained male vocal style of the Langas, and the full range of the instrument is rarely exploited, since the aim of the accompaniment is to enhance the song rather than imitate it in all its detail. Another aspect of this is that the bowing is more jerky, and is used as a kind of rhythmic accompaniment since there is usually no drumming or other rhythmic support in this music (on certain other bowed instruments, for example the *rāvanhatthā*, the effect is intensified by attaching bells to the bow). Of the two, the *sindhī sārangī* is preferred and may be used independently of the smaller *gujrātan sārangī*, but the reverse is not true, for the *gujrātan sārangī* tends to function as little more than an extra drone for the *sindhī sārangī* which follows the melody of the song more closely.

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NEIL SORRELL

Sarasate (y Navascuéz), Pablo (Martín Melitón) de

(*b* Pamplona, 10 March 1844; *d* Biarritz, 20 Sept 1908). Spanish violinist and composer. The son of a military bandmaster, he began to play the violin at the age of five and gave his first public performance when he was eight. His precocity aroused such interest that he received sponsorship from the Condesa Espoz y Mina to study in Madrid with M.R. Sáez. Aided by Queen Isabella, he commenced studies with Delphin Alard at the Paris Conservatoire in 1856, winning the *premier prix* in violin and solfège the following year and a prize for harmony in 1859. He then began the concert tours which made his name famous in every country of Europe as well as in North and South America (1867–71 and 1889–90). His first appearance in London in 1861 failed to attract much attention, but he returned in 1874, playing at a Philharmonic Society concert and at the Musical Union; other visits followed in 1877 (Crystal Palace) and 1878 (Philharmonic) and

frequently afterwards. In 1885 and 1886 he performed at orchestral concerts conducted by Cusins, and at the Birmingham Festival of 1885 he played the concerto written for him by Alexander Mackenzie. Sarasate attracted the admiration and friendship of many other famous composers who dedicated their works to him, including Bruch (Violin Concerto no.2 and *Scottish Fantasy*), Saint-Saëns (Concertos nos.1 and 3; *Introduction et Rondo capriccioso*), Lalo (Concerto in F minor and *Symphonie espagnole*), Joachim (Variations for violin and orchestra), Wieniawski (Concerto no.2) and Dvořák (*Mazurek* op.49). Sarasate incorporated all these works into his repertory and played them superbly. His success in the German-speaking countries, which began with his début in Vienna in 1876, was all the more remarkable since his style differed so radically from that of Joachim, Germany's undisputed master violinist. Occasionally, Sarasate's interpretation of the Beethoven concerto was compared unflatteringly with Joachim's (as in Berlin in the 1880s), which angered him greatly. In spite of his virtuoso inclinations, he was also a keen string quartet player, both privately and in public chamber music performances. He particularly enjoyed playing Brahms's string quartets but declined to perform his Violin Concerto.

Sarasate was the ideal embodiment of the salon virtuoso. His nine recordings (1904; available complete on Pearl Opal CD 9851) confirm critical opinion of his playing, which was distinguished by sweetness and purity of tone, produced with a 'frictionless' bowstroke and coloured by a shallow, fast vibrato, less sparingly employed than was customary at that time. At his best in his own compositions, his tone had little power or dynamic shading. His technique was assured, his intonation was precise, especially in high positions, his use of portamento was varied and frequent, and his whole manner of playing was so effortless as to appear casual. In his *Memoirs*, Carl Flesch characterized Sarasate's playing by 'aesthetic moderation, euphony, and technical perfection ... he represented a completely new type of violinist', though he might be criticized for a certain lack of musical insight and emotional involvement, particularly in the more classical violin repertory. Sarasate also achieved some fame as a composer of virtuoso violin music. Best known among his 54 opus numbers are the *Zigeunerweisen* op.20, still an indispensable item in the virtuoso repertory, and the four books of *Spanische Tänze* (opp.21, 22, 23, 26) which make use of folk tunes in elegant arrangements. His fantasy on *Carmen* op.25 is ingenious and technically difficult, but his limits as an original composer are shown in such superficial pieces as the *Introduction et tarantelle* op.43. Sarasate bequeathed his two Stradivari violins to museums: his favourite (dated 1724) to the Paris Conservatoire and the other, the so-called 'Boissier' (1713), to the Madrid Conservatory.

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for violin and piano unless otherwise stated; several also orchestrated

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(Leipzig, 1883); Sérénade andalouse, op.28 (Berlin, 1883); El canto del ruiseñor, op.29 (Berlin, 1885); Boléro, op.30 (Berlin, 1885); Muiñeira, op.32 (Leipzig, 1885); Navarra, 2 vn, pf, op.33 (Berlin, 1889); Airs écossais, op.34 (Berlin, 1892); Peteneras, op.35 (Berlin, 1894)

Jota de San Fermín, op.36 (Berlin, 1894); Adiós montañas mías, op.37 (Mainz, 1896); Viva Sevilla!, op.38 (Berlin, 1896); Zortzico, op.39 (Berlin, 1898); Introduction et fandango, op.40 (Berlin, 1898); Introduction et caprice-jota, op.41 (Leipzig, 1899); Miramar, op.42 (Leipzig, 1899); Introduction et tarantelle, op.43 (Leipzig, 1899); La chasse, vn, orch, op.44 (Leipzig, 1901); Nocturne-sérénade, vn, orch, op.45 (Leipzig, 1901); Barcarolle vénitienne, op.46 (Leipzig, c1902); Mélodie roumaine, op.47 (Berlin, 1901); Jota de Pamplona, op.50 (Leipzig, 1904); Rêve, op.53 (Leipzig, 1909)

Concert fantasies on Carmen, op.25 (Paris, ?1883); Der Freischütz (Paris, 1874); Don Giovanni; Faust (Paris, 1874); La forza del destino; Martha (Paris, 1876); Mireille; Roméo et Juliette; Zampa

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BORIS SCHWARZ/ROBIN STOWELL

Saraste, Jukka-Pekka

(*b* Heinola, 22 April 1956). Finnish conductor and violinist. His first studies were in the violin and piano at the Lahti Academy of Music. From the age of 12 he took an interest in conducting, and in 1978 joined the Finnish RSO as violinist. Saraste then entered the fabled conducting studio of Jorma Panula in Helsinki. In 1979 he made his début with the Helsinki PO, and in 1981 won first prize in the Scandinavian conducting competition. He conducted the Helsinki PO during its North American tour of 1982, and the following year co-founded (with Salonen) the Avanti! chamber orchestra, an ensemble specializing in contemporary music. Saraste served as principal conductor of the Scottish Chamber Orchestra (1987–91), with which he toured widely. In 1987 he also accepted an appointment as music director of the Finnish RSO, and with them has toured and recorded in Europe and Asia. In 1993 he won his most important position to date: music director of the Toronto SO. He has since earned extraordinary acclaim for the brilliance of his programming in Canada. Saraste's approach to music-making has broadened over time, and his hard-driven podium manner has matured into a concern for line and proportion. He has appeared as guest conductor with the Boston SO, the Cleveland, Detroit and Minnesota orchestras, the Los Angeles PO, New York PO and Rotterdam PO and with numerous European radio orchestras. He has made notable recordings of

music by Bartók, Lindberg, Madetoja and Nielsen, and has recorded a cycle of Sibelius symphonies.

CHARLES BARBER

Saratov.

City in western central Russia, on the Volga river. The first documented references to musical life in Saratov, including concerts and opera productions, date from the end of the 18th century. An early 19th-century theatre run by the local governor A.D. Panchulidzev presented the latest works from St Petersburg, eventually becoming an independent institution. From the mid-19th century professional touring opera troupes regularly visited the city, and in 1890 a permanent opera theatre was established, now known as the Saratovskiy Teatr Operi i Baleta imeni N.G. Chernishevskogo (Chernishevsky Saratov Opera and Ballet Theatre). Its repertory includes mainstream European operas in addition to many contemporary works, and it has mounted premières of operas by B.A. Mokrousov, G.L. Zhukovsky, G.G. Kreitner and A.S. Lensky. Since 1975 its artistic director has been Yury Kochnev. Saratov also has an operetta theatre and two chamber opera groups. Concerts are arranged mainly by the Philharmonia; notable among the organizations under its aegis are the Saratov Academic SO, an orchestra of wind instruments, the 'Moz-art' String Quartet and the 'Balagan' ensemble.

In 1938 the Saratov branch of the Russian Union of Composers was founded. The leading Saratov composer is Yelena Gokhman, who has written works in all genres, notably operas and vocal music. At the instigation of the trumpeter Anatoly Selyanin the Vasily Brandt International Trumpeters' Competition was held in Saratov. Folk music groups are extensively represented in the region, prominent among them the accordion ensemble Ozorniye kolokol'chiki.

The centre of musical education in the city is the Saratov State Conservatory, founded in 1912 and the third oldest conservatory in the country, after St Petersburg and Moscow. Specialist music courses are also provided by the music faculties of the pedagogical institutes in Saratov and Balashov and the music colleges of the Saratov province (in Saratov, Vol'sk, Balashov and Marks). Festivals and competitions held annually in Saratov include the L.V. Sobinov All-Russian Festival of Operatic Art, the Heinrich Neuhaus Russian Festival and the 'Yuta' competition for young performers of variety songs.

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Sarbu, Eugene

(*b* Pietrari, nr Rîmnicu Vîlcea, 6 Sept 1950). American violinist of Romanian birth. He studied at the music high school in Galați (1957–68), at the Bucharest Conservatory with Ionel Geanta (1968–70), the Curtis Institute of Music, Philadelphia, with Ivan Galamian and Eugene Ormandy (1970–74), and at the Juilliard School, New York, with Galamian and Ruggiero Ricci (1974–6). He also attended masterclasses with Nathan Milstein (1972–5). He made his *début* in 1960 as a soloist with the Galați State Philharmonic and subsequently achieved an international reputation as a soloist; he also performs in a duo with his sister, the pianist Carmina Sarbu. He has won many awards, including the Rockefeller Prize for Music (1975) and first prizes in the Paganini Competition, Genoa, and the Carl Flesch Competition, London (both 1978). Sarbu has given the first performances of many works by contemporary composers, including the world première of Rautavaara's *Violin Concerto* (of which he is also the dedicatee) in 1977. Of his recordings, the most significant are the Sibelius *Violin Concerto* with the Hallé Orchestra and an all-Mozart disc in which he also directs the orchestra. Sarbu was appointed soloist and conductor of the European Master Orchestra in 1982, and in 1995 he established a scholarship fund at the Bucharest Academy of Music (formerly the Conservatory) which provides an annual award for talented young musicians. His playing, on a Stradivarius dated 1729, is distinguished by its purity of intonation and clarity of tone. Sarbu was awarded the 'George Enescu' medal in 1995 and was made an honorary member of the Bucharest Academy of Music in 1997.

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MARGARET CAMPBELL

Sarchizov, Sergiu

(*b* Tarutino [now in Ukraine], 9 July 1924). Romanian composer. He studied with Jora (composition), Rogalski (orchestration) and Silvestri (conducting) at the Bucharest Academy, graduating in 1954. Sarchizov worked at Romanian Radio (1949–56), conducted the Romanian Railways Ensemble (1951–7), held the secretaryship of the Army Ensemble (1973–84) and in 1992 became a reviewer for the Union of Romanian Composers and Musicologists. Profoundly intellectual and proficient in several languages, Sarchizov has manifested his talent in his compositions, producing a richly-scored and substantial output. Adhering to an expressive post-Romantic style, he has remained outside the influence of the *avant garde*. Arrangements and transcriptions, primarily for radio and TV broadcast, form a significant part of his work.

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OCTAVIAN COSMA

Sardà (y Bofill), Albert

(b Barcelona, 1943). Catalan composer. While studying for a degree in industrial engineering he trained as a composer with Josep Soler. He then studied flute and cello while reading for an art history degree at the University of Barcelona, and subsequently attended the courses given by Ligeti, Stockhausen, Kagel and Xenakis at Darmstadt (1972). Between 1979 and 1985 he was professor of harmony, counterpoint and the history of art and music at the colleges of Badalona and Manresa (where he was also director). He is professor of aesthetics, history, composition and orchestration at the Barcelona Conservatory. He founded the *Associació Catalana de Compositors* and was its president (1981–2). He was appointed chairman of the *Fundació Música Contemporània*, which promotes series of new music concerts in Barcelona and has its own recording label.

Sardà's diverse output includes several works for solo instruments, various chamber combinations, most notably his *String Quartet* (1975), and songs and orchestral works, freely exploring multifarious idioms. His musical personality crystallized during a formative period spent in London in the mid-1960s, when he became more aware of the breadth of contemporary music compared with Franco's Spain. His interest in rock music and left-wing politics also burgeoned at this time. Sardà's radicalism and polystylism merge most effectively in his opera, *L'any de gràcia*, first performed at the Alicante Contemporary Music Festival in 1992, then staged in Barcelona and Madrid and later recorded. Setting a powerful libretto (by Pierre Danais), based on the novel *El año de gracia* by Christina Fernandez Cubas, it focusses on the love-hate relationship between two inhabitants of an island which has been contaminated by experiments in chemical warfare. The dramatic content of each scene creates the basis for an interplay of different elements – atonal, modal, random, completely free – within Sardà's score. His assured craftsmanship is most evident in his declamatory *Cello Concerto* (1986).

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(selective list)

dramatic

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instrumental

Orch: 5 Pieces, 1970; Visio experimental, 1976; Vc Conc., 1986

Chbr and solo inst: 5 pieces, pf, 1970; Isoritme, ens, 1971; Saudade, 2 fl, 1973; Apsaras I, fl, ob, pf, 1974; Circulos experiencia no.1, wind ens, 1974; Apsaras II, cl, vn, pf, 1975; Ophiusa, fl, 1975; Str Qt, 1975; Remor, gui, 1978; Cordelia, ens, 1979; L'ombra, fl, cl, vc, hp, pf, 1979; Rákme II, pf, 1983; Wind Qt, 1987; Arkam, str, tpt, pf, 1988

vocal

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Principal publishers: Boileau, CEM, Clivis

MEIRION BOWEN

Sardana

(Sp., possibly from *cerdana*: 'native of Cerdana').

The national dance of Catalonia: an elegant and solemnly executed circle-dance performed to the music of the *cobla*, an ensemble traditionally consisting of *flaviol* and *tambor* (one-handed flute and drum), *tiple* and *tenora* (double-reed aerophones), but now with more varied instrumentation including two cornets, *fiscorno* (flugelhorn), other brass instruments and string bass. Stylistically the music resembles that of Provence rather than other Spanish music. See [Spain](#), §II, 4.

VÉRONIQUE NELSON

Sardelli, Anna Maria ['La Campaspe']

(*b* Rome; *fl* 1649–59). Italian singer. A protégée of Prince Matthias de' Medici, the earliest mention of her is during December 1649 and January 1650, while her protector was Francesco Guicciardini and she was engaged at the Teatro SS Giovanni e Paolo in Venice, when she revealed her intention of becoming a nun. The project came to nothing, and in Venice, after she had left Guicciardini, she sang Campaspe in Antonio Cesti's *Alessandro vincitor di se stesso* (Carnival 1651), and Cleopatra in *Il Cesare amante*, also by Cesti, who was probably her lover (Carnival 1652). She left Venice in that year, as a result of stormy love affairs, and returned to Florence, where she sang again in Cesti's *Alessandro* (1654), singing the libretto. There are references to her until 1659.

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PAOLA BESUTTI

Sardena, Orazio

(*b* c1550; *d* probably in Vienna, July 1638). Italian trumpeter and composer. He served as a brass player and in particular as a trumpeter first at the archducal court at Graz from 1569 to 1572, then for a short time in the household of Archbishop Wolf Dietrich at Salzburg and again from 1595 onwards at the court at Graz. In 1602 he wrote a *Magnificat*, now lost, for 33 voices. When in 1619 Archduke Ferdinand was elected emperor as Ferdinand II, Sardena followed him to Vienna with the rest of the Graz household. He was still named as a member of the Emperor Ferdinand III's court band in 1637, even though he had been granted a pension in 1622. He was a pupil of Simone Gatto, Kapellmeister of the Graz court, and a colleague of Annibale Perini; after their deaths he published a collection of 52 of their works, all but one of them motets (Venice, 1604, inc.).

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HELLMUT FEDERHOFER

Sardi, Dorothea.

See [Bussani, Dorothea](#).

Sardi, Giuseppe.

See [Sarti, Giuseppe](#).

Sardinia.

An island in the Mediterranean, 24,090 km² in area with a population of 1,648,248 (1991 census). Sardinian music owes its richness to the island's geographical vulnerability; it was dominated in turn by the Phoenicians, the

Arabs, Italy (Rome, Pisa and Genoa in succession) and then over a long period (from the 14th to the 18th century) by the Aragonese. It is now a *regione* of Italy. Despite the efforts of invaders and administrators, Sardinia has managed to remain a remarkably insular cultural area, retaining a strong identity of its own.

1. Sources.

The oldest evidence of Sardinian music dates from the 7th or 8th century bce. It is a small bronze statue now in the Cagliari museum, depicting a player of the flute (or more likely the clarinet) resembling a satyr, with several pipes in his mouth. This polyphonic instrument was the ancestor of the *launeddas* or triple clarinet, still played today by expert musicians, especially in the southern part of the island.

Much later, at the end of the 18th century, Father Madau gave more precise details about this musical instrument and others, adding a useful mention of the practice of four-part polyphony. Accounts by travellers, particularly La Marmora, also provide valuable information about the musical culture of Sardinia, including descriptions of funeral rites and the music associated with them, remarks about the localities where the *launeddas* were played. The first descriptive and more or less complete musical notations did not appear until the beginning of the 20th century. This was also the period of the first recordings (by G. Gabriel in 1924 and 1933), providing evidence of a unique musical art.

At the beginning of the 21st century, popular Sardinian music is still much alive, and has one of the strongest identities in the Mediterranean area. However, here, as elsewhere, social and musical identity has been endangered by the constant growth of two movements: the trend towards folklorization which, from the beginning of the 1970s, led to a reworking of musical material for purposes of spectacle, and the trend towards globalization in the 1990s, operating through the fusion of cultural material of different origins. Both brought profound change to the production and transmission patterns of a musical art that had developed from within over the course of the centuries.

The traditional music of Sardinia is still chiefly connected with festivals: the processional ceremonies of the religious calendar; the long festivals when men and women live together for nine days within the enclosure of a sanctuary (in this case a small country church); Carnival; patronal festivals centring on the veneration of a saint, which tend to be in summer; and political festivals under the aegis of *Unità*, the organ of the Italian ex-communist party. All these festivals are particularly lively and cheerful, even the Easter festivities relating to the Passion of Christ, and so are the many *spuntini*, rural parties on a large or small scale organized within the family or among friends, especially at weekends. These convivial and festive occasions are the normal setting for the performance of music.

2. Cultural areas and instruments.

The centre, north and south of the island are three historically distinct regions, differing considerably in their dialects and corresponding to the three main provinces of Nuoro, Sassari and Cagliari. Roughly speaking, the

centre comprises the mountainous part of Sardinia, Barbagia (the country of the barbarians as the Romans called it). This area, where there is a thriving tradition of pastoral life, and civil and religious administration used to be less dominant than in the other regions, is the traditional location of the *tenore*, secular vocal polyphony, and the *sonettu*, a diatonic accordion used exclusively for dance music. Typical of the north is sacred polyphony transmitted within brotherhoods, almost like *scholae cantorum*, and the still extant practice of *canto a chitarra* (guitar song). Finally, the *launeddas* is now confined to the south and west, together with the large chromatic accordion which is tending to replace it. All over the island communal dancing, known generically as *ballu*, plays an important part.

Naturally this rough musical survey of the island divided into three zones, reflecting the present situation rather than the past, leaves out a number of local features, for instance the flute and drum combination played in the village of Gavoi in Barbagia, and special instruments such as the *serragia* (a fiddle with a resonator made of a pig's bladder, used as a carnival instrument). Other instruments are also found, although not with equal distribution: wood or iron idiophones, drums of different kinds, jew's harps, pipes etc. In all there are about 60 different Sardinian instruments.

Among the musical instruments of Sardinia, the *launeddas* triple clarinet mentioned above occupies a special place. It consists of three reedpipes (two melodic and one drone). The particular technique of making and playing this instrument, which is specifically Sardinian although related to the Greek *aulos* and the Egyptian *arghūl*, and the complex music that the best musicians can draw from it, endow it with an emblematic function. It is still played in processions (fig.1); once it was also used to accompany singing, and particularly to enliven Sunday dancing in the village square.

3. Vocal music.

(i) A tenore song.

In central Sardinia, the word *tenore* means a small chorus consisting exclusively of four male voices of different registers: one who takes the dominant part (most important of all, he sings the text), and three who sing meaningless syllabic phrases, such as *bim, bam, bom*. The ensemble creates a very dense and characteristic harmonic texture. In the aesthetic of the *tenore*, the common chord is modulated and explored in all the different components of its timbre. The repertory of this type of polyphony, which has no equivalent elsewhere in the Mediterranean, is large: songs on serious subjects; *mutos* (interwoven sung verses, usually on amorous themes); *gosos* (religious hymns); *anninnias* (lullabies); and various dances. The *tenore* is also used to accompany improvised poetic jousts (*gare poetiche*), in which poets compete on contrasting themes such as art and nature revenge and forgiveness.

(ii) Sacred polyphony.

Firmly rooted in the traditions of the northern part of the island (in Sassarese and Oristanese, and today in the villages of Castelsardo, Santu Lussurgiu and Cuglieri in particular), sacred polyphony probably has its origins in the *falsobordone* of art music, which was widespread at the end

of the 16th century. Its practice is part of the activity of brotherhoods, and in its present form the *coro* is usually in four parts (occasionally five, as at Aggius in Gallura). In this type of polyphony, as in the *tenore*, the common chord plays a central part. However, the resemblance goes no further; in sacred polyphony the voices have a different quality of timbre and the harmonic system is much more developed, featuring chromaticisms, the play of unprepared modulations and elements of counterpoint. The basic repertory consists of religious texts such as the 'Miserere' and *Stabat mater*, and it is performed with the greatest emotional charge during Holy Week and at Easter.

(iii) 'Guitar song'.

This type of singing has spread all over the island, although it originated in the north (Aragonese influence cannot be ruled out). It consists of solo songs, originally simple in texture, which, as their name indicates, are always accompanied by guitar. Over the last 30 years, however, the harmonic component has become considerably greater. The singer directs the musical game by inviting the guitarist to follow him and find the harmonies corresponding to his melodic improvisations. On the amateur level, 'guitar song' is performed among friends, in bars or during small rural festivals, but it is also sung by semi-professionals during the main summer festivals, and to village audiences.

4. The musical system.

The wide variety of musical genres, types and situations in Sardinia renders any attempt at synthesis useless. However, the Sardinian ethnomusicologist Pietro Sassu tried, no doubt from an over-evolutionary point of view, to bring the various musical scales employed together into a basically trichordal form (with three conjoined degrees making up a major 3rd), which he thought had then been progressively broadened. Several other ideas also have been partially explored: the system of continuous variations (in the playing of the *launeddas*) or of contrasting variations (in the 'guitar song'), the role of timbre as an essential component of sound (notably in a *tenore* polyphony) and some harmonic concepts which owe nothing to the principles of tonal music and have a suggestion of polymodality about them (especially in traditional choral practices).

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BERNARD LORTAT-JACOB

Sardonius, Jean

(fl 1607–29). Flemish composer. He was succentor of the collegiate church of Notre Dame, Maastricht, on 27 June 1607 and may have been appointed as early as 30 October 1602. He was dismissed on 19 March 1608 'after various remarks and for other reasons'. He may have moved to Ste Gudule, Brussels: certainly a musician of this name was a bassoonist there between 1609 and 1614. According to Vannes, Sardonius became a

musician at St Baaf, Ghent, on 15 November 1619. He published a collection of motets (now lost) for two to four voices and continuo, *Angelica musica pro praecipuis festis totius anni et communi sanctorum* (Douai, 1629), and according to vander Straeten a lost six-part requiem and five-part mass were recorded in an inventory at St Walburga, Oudenaarde.

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JOSÉ QUITIN

Sardou, Victorien

(b Paris, 5 Sept 1831; d Paris, 8 Nov 1908). French dramatist. The son of an impoverished schoolmaster, he started to train as a doctor but abandoned his studies and devoted himself to writing. Managers rejected his earliest plays, historical dramas in verse in the Romantic manner. His first success was *Les premières armes de Figaro* (1859), a *comédie-vaudeville* owing as much to Scribe as to Beaumarchais. It was with 'well-made' comedies such as *Pattes de mouche* (1860) that he established his reputation. He wrote many gay satirical comedies, e.g. *Famille Benoiton* (1865) and, in collaboration with Najac, *Divorçons* (1880); a staunch conservative he also pilloried contemporary developments of which he disapproved, and certain political leaders of the day, e.g. in *Les femmes fortes* (1860) and *Rabagas* (1872). Probably inspired by the revivals of Hugo's dramas in the 1860s, Sardou turned in middle age to historical melodramas. *Patrie!* (1869), *La haine* (1874), *Théodora* (1884) and *La Tosca* (1887). In these plays he presented tense, tragic tales of human passion, usually set against the background of a war against an invader or of a popular rebellion, with lavish, archaeologically accurate settings. Some of his melodramas have modern settings, but exotic elements are usually incorporated; in *Fédora* (1882), for example, he presented a beautiful Russian princess involved in a wildly improbable conspiracy. Throughout his career he took pains to create roles for such stars as Virginie Déjazet and Sarah Bernhardt. He was one of the most regularly successful dramatists of his time, and his plays were popular in London as well as in Paris: *Robespierre* (1899) and *Dante* (1903) were written expressly for Irving. Sardou was elected to the Académie Française in 1878.

With his *comédies-vaudevilles* and later his 'well-made' comedies, Sardou may fairly be regarded as Scribe's natural successor. But unlike Scribe, he was not called on to provide many librettos, and he achieved no real success as a librettist except in *Le roi Carotte* (1872), written for Offenbach. He took considerable interest in music, however, and was painstaking in his collaboration with Saint-Saëns on *Les barbares* (1901). Most of Sardou's plays required either songs or incidental music, sometimes on a lavish scale, and numerous composers wrote for them, including Massenet (*Théodora*, 1884) and X. Leroux (*Cléopâtre*, 1890).

Composers were immediately attracted by the possibility of making operas of Sardou's melodramas. *Patrie!*, a stirring tale of the Dutch revolt against

Spain, appealed to Verdi for a time. *Madame Sans-Gêne* (1893, written in collaboration with E. Moreau) was adapted to form the basis of an *opéra comique* by Giordano (1915) and of Ivan Caryll's operetta *The Duchess of Dantzic* (1903). Sardou collaborated with Illica and Giacosa on the highly regarded rewriting of *La Tosca* for Puccini's *Tosca* (1900), and Colautti fashioned an eventful libretto out of *Fédora* for Giordano in 1898. Sardou's reputation as a dramatist was short-lived, and, like Scribe, he is now remembered mainly for his contribution to opera.

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produced in Paris unless otherwise stated

Piccolino (comedy, 1861; lib, 1869, collab. Lauzières, lib, 1876, collab. C. Nuitter): op by Mme Grandval, 1869; Karneval in Rom, operetta by J. Strauss (ii), Vienna, 1873; op by Guiraud, 1876

Les Prés-St-Gervais (vaudeville, 1862; lib, 1874, collab. P. Gille): oc by Leçocq, 1874

La bataille d'amour (lib, 1863, collab. K. Daclin): oc by Vaucorbeil, 1863

Don Quichotte (play, 1864; rev. 1895, collab. Nuitter): incid music by A. Renaud, 1895

Le capitaine Henriot (lib, 1864, collab. G. Vaëz): oc by Gevaert, 1864

Patrie! (drama, 1869; lib, 1874, d'Arenzio; lib, 1886, collab. L. Gallet): La contessa di Mons, op by L. Rossi, Turin, 1874; op by Paladilhe, 1886

Grisélidis: unfinished comic opera by Bizet, 1870–71

Rabagas (play, 1872): op by N. de Giosa, 1882

Le roi Carotte (lib, 1872): opéra bouffe by Offenbach, 1872

Les merveilles (comedy, 1873; lib, 1914, collab. P. Ferrier): operetta by H. Félix, 1906

La haine (drama, 1874): incid music by Offenbach, 1874; Kordeliya, op by N. Solov'yov, St Petersburg, 1885

Les noces de Fernande (lib, 1878, collab. Najac): oc by Deffès, 1878; Der Bettelstudent, operetta by Millöcker, Vienna, 1882

Fédora (drama, 1882): op by Giordano, Milan, 1898

Théodora (drama, 1884; musical drama, 1907, collab. Ferrier): incid music by Massenet, 1884; music by X. Leroux, Monte Carlo, 1907

Le crocodile (play, 1886): incid music by Massenet, 1886

La Tosca (drama, 1887; lib, 1900, collab. Illica and Giacosa): op by Puccini, Rome, 1900, and Paris, 1903; op by G. Marchisio, 1905

Cléopâtre (drama, 1890, collab. E. Moreau): incid music by X. Leroux, 1890

Madame Sans-Gêne (comedy, 1893, collab. Moreau): The Duchess of Dantzic, operetta by I. Caryll, London, 1903; op by Giordano, New York, 1915; op by E. Dłuski, c1920, not perf.; La maréchale Sans-Gêne, operetta by P. Petit, 1947; film music by Lavignano, 1962

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La fille de Tabarin (lib, 1901, collab. Ferrier): comédie lyrique by Pierné, 1901

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CHRISTOPHER SMITH

Sarenko, Vasily Stepanovich

(*b* Voronezh, 29 June 1814; *d* Oryol, 17 June 1881). Russian guitarist and composer. He studied at Moscow University, from which he graduated in 1833, and a few years later took the doctorate in medical science. He first served as a military doctor in Oranienbaum, before being transferred to St Petersburg. As his medical career progressed, he was able to devote more time to the seven-string guitar. Sarenko is considered the last representative of Sïkhra's guitar school. According to Stakhovich, he developed the seven-string guitar further than his teacher. Sarenko published 11 original pieces and seven transcriptions which illustrate his exquisite musical taste, extraordinary musical imagination, and perfect fluency on the instrument. His four guitar études are in fact charming miniatures closer in genre to short fantasias. His transcriptions include excellent adaptations of Chopin's Prelude op.28 no.4 and *Valse Brillante* op.34 no.2. Although an outstanding performer, Sarenko hardly ever played in public and rarely taught the guitar.

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OLEG V. TIMOFEYEV

Sargeant, Winthrop

(*b* San Francisco, 10 Dec 1903; *d* Salisbury, CT, 15 Aug 1986). American music critic. He studied violin under Artur Argiewicz and Lucien Capet and music theory under Albert Elkus and Karl Prohaska. He spent several years as an orchestral musician, playing violin and horn in the San Francisco SO (1922–4), and violin in the New York SO (1926–8) and the New York PO (1928–30, under Toscanini). His first position as a music critic was with the Brooklyn *Eagle* (1934–6); from 1937 to 1945 he worked in various capacities (including music editor) for *Time* and was also a roving correspondent for *Life*. From 1947 to 1972 he was music critic of the *New Yorker*, for which he continued writing record reviews after his retirement.

Sargeant's was a powerful voice in music criticism during his *New Yorker* years, and his clear, reportorial style was directed to the general reader as much as to the musically educated. He vehemently defended the

conservative musical viewpoint while dismissing most 20th-century developments in music, though he was always a strong advocate of American jazz; he also championed the music of Anton Bruckner. He wrote several books, including *Jazz, Hot and Hybrid* (New York, 1938, enlarged 2/1946/R as *Jazz: a History*, 3/1975), *Geniuses, Goddesses and People* (New York, 1949), *Listening to Music* (New York, 1958/R), *In Spite of Myself: a Personal Memoir* (Garden City, NY, 1970), and *Divas* (New York, 1973).

PATRICK J. SMITH

Sargenson, John

(b Coventry, 1639; d Canterbury, May 1684). English singer and composer. He was admitted to Peterhouse, Cambridge, on 25 May 1655, took the BA in 1659, and was North scholar there until May 1661. He was then one of the chaplains at King's College until August 1663 and took the MA there in 1662. Ordained deacon by the Bishop of Lincoln on 8 June 1661, and priest by the Bishop of Ely on 20 September 1662, he served as curate of St Edward's, Cambridge, in 1662–3. He was incorporated at Oxford University on 14 July 1663 and apparently began a probationary year as a minor canon at Canterbury Cathedral soon after, taking turns as precentor and sacrist with, among others, John Gostling, whose copies include some of Sargenson's music. He was presented by the dean and chapter to the Canterbury rectory of St George in 1671, and to that of St Mildred by the king in 1672 (St Mary Magdalene was annexed to this in 1681). He held his minor canonry and both livings until his death and was buried at St George's on 13 May 1684.

As a minor canon, sacrist and precentor, Sargenson responded to Canterbury's need to replace repertory lost during the Civil War. He made efforts to obtain music, oversaw its copying and added his own compositions. His works are found in the earliest Restoration manuscripts at Canterbury, particularly additions to John Barnard's *First Book of Selected Church Musick* (London, 1641/R). His choice of texts, from the Sunday collects, for two of his three full anthems (GB-Lbl Add.30932) was not typical. A second version of his morning service in B \flat ; although no longer used at Canterbury, circulated widely in the late 17th and 18th centuries; it was in the repertories of several cathedrals in 1824 (see the *Quarterly Musical Magazine and Review*, vi (1824), 21–7, 310–17) and exists in many manuscripts. While this is notable for its sobriety and brevity rather than for its wealth of invention, the surviving anthems are attractive examples of a native cathedral style. Sargenson's other extant works (all incomplete) are an evening service in B \flat ; a *Benedicite* in D and two verse anthems.

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Sargent, Sir (Harold) Malcolm (Watts)

(*b* Ashford, Kent, 29 April 1895; *d* London, 3 Oct 1967). English conductor. His father, a coal merchant at Stamford, Lincolnshire, was also an organist and choirmaster. Sargent spent his youth in this typical English country town, absorbing Gilbert and Sullivan, learning the piano and the organ, and singing in his father's choir. He was hardworking as well as precocious; amateur music-making went hand in hand with a grounding in church musicianship. At the age of 16 he took the ARCO and became articled pupil to the organist at Peterborough Cathedral. He was appointed parish organist at Melton Mowbray in 1914, took the BMus (Durham) in the same year and the doctorate, after brief army service, in 1919.

The breakthrough to more than local celebrity came in 1921 with an invitation to conduct his own *Impression on a Windy Day* with Henry Wood's Queen's Hall Orchestra, first at Leicester, then at a Promenade Concert in London. With Wood's encouragement he began to concentrate on conducting. He joined the teaching staff of the RCM in 1923, and settled in London the following year. He became chief conductor of the Robert Mayer Children's Concerts in 1924, and musical director of the Courtauld-Sargent Concerts in 1929. A serious illness in 1933–4 proved only a temporary interruption. He was involved from the beginning with the LPO which Beecham founded in 1932, and later toured with it during the Blitz. He was chief conductor of the Hallé Orchestra from 1939 to 1942, and of the Liverpool PO for six years after that. From 1950 to 1957 he was conductor of the BBC SO. He was chief conductor of the Promenade Concerts from 1948 until his death (though illness robbed him of what would have been his 20th season in 1967).

Orchestral work did not deflect him from the tradition on which he had been reared. Sargent was the outstanding British choral conductor of his time, unrivalled in his control of the customary massive forces. Choral singers gave him the unstinted devotion not always forthcoming from professional orchestral players, and he showed deeper involvement in the choral than in the instrumental works of the great Classical masters. He conducted the Royal Choral Society (including several seasons of the Royal Albert Hall staging of Coleridge-Taylor's *Hiawatha*) for nearly a quarter of a century, and the Huddersfield Choral Society for even longer. He was much in demand in the north of England: at the Leeds Festival of 1931 he gave the first performance of Walton's *Belshazzar's Feast*. His prowess with large choirs is commemorated in many recordings.

Sargent's sporadic operatic experience included the first performances of three operas by Vaughan Williams, *Hugh the Drover* (British National Opera Company, 1924), *Sir John in Love* (1929) and *Riders to the Sea* (1937), both for the RCM, and one by Holst – *At the Boar's Head* (BNOC, 1925). At Covent Garden in 1954 he gave the première of Walton's *Troilus and Cressida*. He was an assistant conductor for the 1927 and 1928 London seasons of Diaghilev's Ballets Russes. His longest theatrical

attachment was to the D'Oyly Carte company, which he conducted on several occasions from 1926 and with which he made a number of recordings of Sullivan's operettas.

Sargent made numerous tours overseas, as a guest conductor or at the head of British orchestras or choirs, in Europe, the USA, the USSR, the Near and Far East, South Africa and Australasia. He was content to be described as 'Britain's ambassador of music', and it is possibly as a supremely efficient and energetic popularizer of music for listeners on many levels that he will be chiefly remembered. The personality – good looks, immaculate grooming, trim figure, punctilious attention to detail – was ideal for the job. He remained doggedly faithful to the standard Classics, to certain late Romantics (Dvořák and Sibelius among them), to Elgar, Vaughan Williams, Holst and Walton. In later years his interest in contemporary music hardly went further than Britten and Shostakovich, yet considering the radical nature of the changes, he adapted himself to the new Proms with considerable aplomb. Sargent was a fluent talker and a popular member of the wartime BBC Brains Trust. He was knighted in 1947, and received the gold medal of the Royal Philharmonic Society in 1959.

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RONALD CRICHTON

Sari, Ada [Szayer, Jadwiga]

(*b* Wadowice, nr Kraków, 29 June 1886; *d* Ciechocinek, 12 July 1968). Polish soprano. One of the most distinguished coloratura sopranos of her era, she studied singing in Kraków, Vienna and, from 1907 to 1909, with Antonio Rupniecek in Milan. In 1909 she made an acclaimed début as Marguerite (*Faust*) at the Teatro Drammatico Nazionale in Rome. She subsequently sang in many other Italian theatres, including Bologna, Florence, Venice, Naples (in *Le prophète* and *Der Zigeunerbaron*) and La Scala. She also sang Santuzza in *Cavalleria rusticana* under Mascagni and Nedda in *Pagliacci* under Leoncavallo in Alexandria. From about 1912 she began to concentrate on coloratura repertory. In the spring of 1914 she made an extensive concert tour of Russia with a group of Italian singers, and also performed in Warsaw, Lemberg and Kraków. After the outbreak of World War I she went to Vienna and then to Poland, joining the Lemberg (later Lwów) Opera in 1916 and the Warsaw Opera the following year; there her performances included *Lucia di Lammermoor*, *Les Huguenots* and Konstanze in *Die Entführung aus dem Serail*. In 1923 Sari settled in Milan, where she was engaged by La Scala; that year she sang the Queen of Night under the direction of Toscanini. During the next decade she gave a series of triumphant concert tours in Europe and North America and regularly visited Poland. In 1934 she moved back to Warsaw, where she sang frequently at the Wielki Theatre. She spent the war years directing an underground opera studio in Warsaw, and after the war she sang with the opera companies in Wrocław and Kraków, as well as giving concerts and broadcasts. She retired in 1947 to devote herself to teaching.

Sari possessed a phenomenal coloratura technique and a large, resonant voice, with an impressively clear timbre. The lightness of her staccato was breathtaking, but she was also capable of great dramatic power. Her gifts, which included a natural stage temperament, were shown to particular advantage in the roles of Rosina, Gilda, Lakmé, Violetta and Lucia. The charm and virtuosity of Sari's singing are evident in her few recordings of individual arias and songs, mostly dating from 1925.

BARBARA CHMARA-ŻACZKIEWICZ

Sári, József

(*b* Lenti, 23 June 1935). Hungarian composer and teacher, brother of László Sály. From 1954 to 1962 he studied composition with Szervánszky and choral conducting with Vásárhelyi at the Liszt Academy of Music, Budapest. At first a teacher at a music school and director of a chamber orchestra in Budapest, in 1971 he settled in the Federal Republic of Germany; there he worked as a freelance musician and teacher. After returning to Hungary in 1984 he was appointed to teach theory and 20th-century music at the Budapest Academy; he became director of the theory department in 1992 and made full professor in 1997. In 1996 Sári was elected to the Hungarian section of the ISCM. His *Zeitmühle* won the prize of Internationaler Arbeitskreis für Musik in 1984 and *Fünf Klangmodelle* the Bärenreiter Hausmusikpreis in 1985; he is also the recipient of the Erkel Prize (1991), the Bartók-Pásztory Prize (1995) and the title Artist of Merit (1998).

His early works clearly show the influence of Bartók. The chamber pieces of the late 1960s and early 70s, on the other hand, mark the beginnings of a personal musical expression; already apparent is his greater attention to rhythmic detail and a tendency towards asymmetry. He is most prolific in composing chamber instrumental music. Of this, noticeable is the highly idiomatic writing for flute, the frequent use of canon (an embodiment of the composer's ideal, 'uni-notionality'), and the recurring influence of the music of Ligeti; his *Symbole* (1978), for example, contains *meccanico* passages and a gesticulating trombone solo suggestive of *Adventures*, while *Scenes*, in homage to the composer, is a response to Ligeti's celebrated *Continuum* for solo harpsichord. In the virtuoso *Four Inventions*, Sári draws on Nancarrow's studies for player piano as well as Ligeti's *Etudes*. The use of quotation and parody in his music is partly a critical commentary on postmodernism.

WORKS

(selective list)

vocal and orchestral

Mass, SATB, org, 1966–8; Frag-mente, S, vn, perc, 1982; Alleluia, SATB, 1993; Benedictus es Domine, SATB, 1995

Jó a pirkadás [And the Morn Rises] (cant., W. Blake), Bar, male chorus, orch, 1962; Fossilien [Fossils], str, 1974; Concertino, 1992–5; Zenith, double str orch, 1995; Rege [Tale], str, 1996; Párhuzamosok, amelyek a végteleben metszik egymást

[Parallel Lines which Cross before the Infinite], fl, str, 1997; Con spirito, 1998

chamber and solo instrumental

Meditazione, bn, pf, 1967–8; Contemplazione, fl, pf, 1970; Capriccio disciplinato, vc, pf, 1972; Movimento cromatico dissimulato, fl, pf, perc, 1972; Str Qt, 1975; Symbole, trbn, 7 insts, 1978; 3 Haudegen beim Würfenspiel, pf trio, 1978; Mosaics, 2 pf, 1980; 5 Klangmodelle, pf, 4 insts, 1981; Sophie et ses amis, pf, 4 insts, 1981; Axiom, canon, 4 insts, 1983; Abschied von Glenn Gould, 2 canons, 4 insts, 1983; Zeitmühle, 8 canons, 3–4 insts, 1983; 8 Duos, 2 cimb, 1985; Scenes, 2 fl, 1988; Ballad, vn, pf, 1989; Attributes, 1990; 4 Invocations, 2 vn/2 cimb/2 vib, 1990; To Echo, solo fl/5–9 fl, 1990; Praeambulium, 2 fl, str qt, 1994; The Metamorphoses of Don Genaro, brass septet, 1995; Questions to Hillel, 11 insts, 1996; Es ist vollendet ... , brass qnt, 1997; Poco a poco, tpt, hp, tape, 1998

6 Pf Pieces, 1958; Episodi, pf, 1968; Stati, cl, 1968; Acciaccature, org, 1971; Variationi immaginarie, pf, 1997; Prae-, Inter-, Postludium, pf, 1979; Novellette, hn, 1981; Snapshots, pf, 1981; Verfremdete Zitate [Alienated Quotations], (prep pf, tape)/2 pf, 1982; Ananta, trbn, 1983, rev. 1991; Parable, vn, 1983–5; 3 Etudes, gui/cimb, 1986; Arion éneke [Arion's Song], fl/3 fl, 1989; Megkésett levelek [Belated Letters], cimb, 1989; A delfin útja [The Dolphin's Progress], b fl, 1992; 4 Inventions, pf, 1992; Hommage à Soledad, fl, 1995; Legend, fl, 1995; ... ma non troppo, org, 1998

Principal publisher: Editio Musica Budapest

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ZOLTÁN FARKAS

Sārindā [qeychak, sarang, sarinda, sorud, soruz].

Double-chested fiddle of southern Afghanistan (used by the Pashtun and Baluchi people) and South Asia. The body is very distinctive: basically heart-shaped (broad at the top, pointed at the bottom and rounded at the back), it is deeply waisted at the sides, on the anterior part of the body (in East India, the waisting often continues to the back), leaving two large symmetrical, open barbs as the upper bouts and a smaller ovoid or inverted barbed section as the lower (see illustration). Only the lower section is covered with a skin soundtable, and on this rests a wooden bridge, usually at an angle. The neck is short and in many types the unfretted fingerboard extends vertically across the upper chamber. The pegbox is often bent back, with lateral pegs, and in some areas is surmounted by a carved bird. The bow is heavy and curved.

The *sārindā* type is widespread from eastern Iran (the *sorud*) to North-East India. In Afghanistan, Pakistan and North India it is usually called *sārindā*; in Sind, Baluchistan and Rajasthan it is known as *surando*, *saroz* and

surindā; in East and North-East India as *banam*, *sarejā* and *sananta*; and in Nepal as *sārangī*. The *sāringā* is related to, and may derive from, the Central Asian shaman's fiddle *qobuz*; its use in Baluchistan and Sind in exorcism and to cure melancholia further indicates relationship with that instrument. In north-western areas it commonly accompanies vocal or flute music, while in the north-eastern states it may accompany traditional dance, sometimes with the *dotārā* (long lute). It is played in an upright position.

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JOHN BAILY/R, ALASTAIR DICK/R

Sárközy, István

(b Pesterzsébet, 26 Nov 1920). Hungarian composer. He was a piano pupil of Lula Földessy-Hermann and from 1938 studied composition at the Higher Music School in Budapest with Farkas, and from 1939 at the Liszt Academy of Music with Kodály, Szatmári and Viski. During the period 1939–44 he earned his living as a statistician. In 1945 he became artistic leader of the youth organization at the academy, in 1947 secretary of the Bartók College and in 1950 music critic of the daily paper *Népszava*. He was a founder-member of the Association of Hungarian Musicians (1949) and in 1954 he was appointed artistic adviser to the National Philharmonic Concert Bureau and the Hungarian Recording Company. In 1957 he was made general editor of *Editio Musica* and in 1959 he was appointed to teach theory at the Liszt Academy of Music, subsequently teaching composition there.

Sárközy's first work of lasting value was the Concerto grosso of 1943, though during that decade his attention was directed mainly to songs and folksong arrangements. In the early 1950s music for the stage dominated his creative activity; for his successful musical plays *Liliomfi* and *Szelistyei asszonyok* ('The Women of Szelistye') he received the Erkel Prize in 1952. The crowning work of this period was the chamber cantata *Júlia énekek* ('Julia Songs', 1956), after which he composed little, until, in 1963 the Sinfonia concertante for clarinet and strings initiated a succession of major works. In 1975 Sárközy received the title Merited Artist of the Hungarian People's Republic. After *Confessioni* (1979) for piano and orchestra he devoted himself exclusively to teaching.

WORKS

(selective list)

stage

Az új traktorállomás [The New Tractor Station] (dance play), 1949; *Liliomfi* (musical play, E. Szigligeti, D. Mészöly), 1950, rev. for television 1967; *Szelistyei asszonyok*

[The Women of Szelistye] (musical play, K. Mikszáth, A. Benedek, J. Semsey, E. Innocent Vincze), 1951; A cigány [The Gypsy] (musical play, Szigligeti), 1958
Incid music, film scores, folkdance plays

vocal

Choral: 20 choruses, 1948–63; Ifjúság [Youth] (E. Sárközy), suite, 1952; Júlia énekek [Julia Songs] (cant, B. Balassi), T, vv, 4 insts, 1956 [based on Ének juliához, 1948]; Reng már a föld [The Earthquake Approaches] (cant, I. Raics), Bar, vv, 1958; Aki szegény [Who Is Poor] (A. József), rappresentazione profana, S, vv, 1967; Ypszilon-háború [Y war] (M. Vörösmarty), comedy in oratorio form, 10 solo vv, 5vv, fl, cl, str qt, hpd, 1971

Songs with orch: Egy ismeretlen istennek [For a God Unknown] (Steinbeck, trans. M. Benedek), B, orch, 1946; Vörös Rébék [Red Rebecca] (J. Arany), Mez, orch, 1947; Szivárvány havassán [On the Snow-Capped Mountain], 17 folksong arrs., 1948; 2 Romanian, 2 Greek, 2 Bosnian and 2 Macedonian Folksongs, 1949; 12 Balkan Folksongs, S, chbr orch, 1949

Songs with pf: 3 Songs (P. Verlaine, trans. Z. Szabó, J. Richepin, C. Baudelaire, trans. M. Babits), 1947; 4 Hungarian Folksongs, 1955; 2 Songs (W. von der Vogelweide, W. Blake, trans. Babits), 1956; 4 Songs (József), 1957; Színészdal [Actor's Song] (S. Petőfi), 1963; Ballacla és három dal [Ballad and 3 Songs] (A. Mezei), 1968; Sok gondom közt [Amid my Many Worries] (József), 21 songs, 1972

instrumental

Orch: Conc. grosso, 1943, rev. as Ricordanze I, 1969; Little Suite, fl, str, 1951; Bulgarian Dance, children's orch, 1951; Fantasy and Dance, folk orch, 1952; Az ifjúsághoz [To Youth], ov., 1957; Sinfonia concertante, cl, 24 str, 1963, 2nd version, cl, 24 str, 12 wind, 1964; Conc. semplice (Ricordanze II), A, vn, orch, 1973; Confessioni, pf, orch, 1979

Chbr: Sonata da camera, fl, pf, 1964; Ciaccona, vc, 1967; Chbr Sonata, cl, pf, 1969; Wind Qt (Psaume et jeu), 1970; 4 Etudes, cl, 1972; Ricordanze III, str qt, 1977
Pf: 2 Pieces, 1947: A néger [The Negro], Kéz a kézben [Hand in Hand]

Principal publisher: Editio Musica

For fuller list see *Contemporary Hungarian Composers* (Budapest, 3/1974), 137ff

MÁRIA ECKHARDT

Sarmientos, Jorge Alvaro

(b San Antonio Suchitepéquez, nr Mazatenango, 19 Feb 1931).

Guatemalan composer and conductor. He received his first formal musical training at the National Conservatory in Guatemala City with Ricardo Castillo. Later he was awarded two fellowships for advanced study at the Ecole Normale de Musique, Paris (1955–6), and the Instituto Torcuato di Tella in Buenos Aires (1965–6). Through the teaching of composers like Ginastera he acquired a knowledge of new music which led to an expansion of his technical resources and considerably influenced his style. Serial technique and aleatory means (in his two sextets for piano and wind, and in his Third Piano Concerto), as well as cluster technique (in orchestral

works such as *La muerte de un personaje*, *Hommage* and *Ofrenda y gratitud*) became part of his personal style. He took conducting courses with Boulez (1969) and Celibidache (1972). He was the musical director of the Guatemalan National SO from 1972 to 1991 and has guest-conducted orchestras in numerous countries throughout Latin America, and in France, the United States, Israel and Japan, often including his own works in his programmes. Sarmientos, who has been awarded numerous awards and distinctions, has taught at the National Conservatory in Guatemala (1967–91), the Rafael Landívar University (1968–80) and the Francisco Marroquín University (1982–6).

WORKS

Stage: *El pájaro blanco* (ballet), 1957; *Estampas del Popol Vuh* [1st part] (ballet), 1958; *La danza de la conquista* (ballet–drama, 1962); *Estampas del Popol Vuh* 2 [2nd part] (ballet), 1972; *El vendedor de máscaras* (incid. music, C.G. Cerna)

Orch: 5 estampas cakchiqueles descriptivas, 1953; *David y Bethsabé*, sym. poem on Ps li; *Oda a la libertad*, 1963; *Preludio y danza orgiaca*, 1965; *Sinfonía coreográfica*, 1965–6; *Hommage*, orch, perc, 1969 [for E.A. Catalán]; *Planetarium*, 1969; *La muerte de un personaje*, 1970; *Ofrenda y gratitud*, 1976; *Responso* (*Hommage* II), 1977; *Hommage* III, 1991 [for R. Castillo]; *Hommage* IV, 1989– [to Luis Cardoza y Aragón]; *El destello de Hiroshima*, S, spkr, 1994; *Micropreludio*, 1996; *Oda a la paz*, 1996

Soloist and orch: *Va Conc.*, 1954; *Pf Conc. no.1, a*, 1956; *Mar Conc.*, 1957; *Pf Conc. no.2*, 1960; *Homenaje a Georgette Contoux de Castillo*, pf and orch, 1960; *Ob Conc.*, 1961; *Conc.*, 5 timp, orch, 1962; *Diferencias*, vc, orch, 1967; *Pf Conc. no.3*, 1967–8; *Vn Conc.*, 1971; *Concertante*, cl, orch, 1981

Choral: *Plegaria tuneca*, chorus (8vv), 1959; *Hommage to Rabinal Achí*, chorus (8vv), 6 insts; 3 cuadros sinfónicos corales (M.A. Asturias), SSAATTBB, orch, 1964; 18 cantos, SATBarB, pf; *Bragarfonías*, chorus (8vv), pf, timp, perc, 1981; *Bolívar*, sym. choral poem, nar, SSAATTBB, orch, 1982

Chbr: *Funeral y romance*, va, pf, 1951; *Suite*, vn, pf, 1952; 6 canciones de esperanza, S, pf, 1955; *Sextet no.1*, pf, wind qnt, 1956; *Sextet no.2*, pf, wind qnt, 1965; *Str Qt*, 1965; *Bossa-Nova nostalgia*, jazz ens, 1981; *Nocturne*, pf, str qt, 1981; *Preludio y danza ritmica*, 4 gui, crotales, 1981; *Trio*, vn, vc, pf, 1986–7; *Contrastando*, vn, 1989–90

Pf: 3 preludios, 1950; *Funeral y romance*, 1951; *Toccata*, 1952; 6 preludios, op.6, 1953; 3 esbozos (*Homenaje a Debussy*); 6 preludios, op.8, 1954; 3 melodías en una remembranza, 1955; *Sonatina*, 1955; 5 expresiones, 1956; 4 estados de ánimo, 1956; *Nocturnal*, 1990

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DIETER LEHNHOFF

Śārṅgadeva [Nihśanka]

(fl early 13th century ce). Indian scholar and music theoretician. The name Nihśanka means 'free from doubt'. He was the author of the Sanskrit verse work *Sangīta-ratnākara* ('Ocean of Music'), perhaps the most important and influential of all treatises in the history of Indian music. Śārṅgadeva's grandfather Bhāskara, an Āyurvedic physician from Kashmir, moved to the Yādava court of Devagiri in the Deccan (modern Daulatabad, near Aurangabad) at a time of burgeoning patronage of scholarship and the arts towards the end of the 12th century. Śārṅgadeva, like his grandfather and his father Sodhala, must also have been well versed in medical scholarship as well as other branches of learning; in the first book of the *Sangītar-atnākara* there is a detailed preliminary account of the human anatomy as the location of vocal and musical sound production. He even refers briefly to what appears to be a medical treatise of his own authorship called *Adhyātmaviveka*. But we know that he served at Devagiri at the court of Singhanadeva II (ruled 1210–47) principally as royal accountant or auditor general.

The *Sangīta-ratnākara* sets out to provide a comprehensive account of traditional Indian musical theory. It draws on the authority of numerous earlier sources, many of which we no longer possess as independent works aside from such quotations, and aims to combine all of the material into an encyclopedic and coherent summary. Furthermore it shows a conceptually logical and rigorous approach to the ordering of topics, as was customary in the traditional *śāstric* (scientific) method of Indian technical scholarship. Attention is also given to current musical practice, and some divergences are noted between what is contemporary and what is obsolete. Numerous later writers, indeed well into the modern era of Indian musicological scholarship, followed the terms, arguments and classificatory ideas of the *Sangītar-atnākara* even when these had become remote from the reality of both musical practice and the developing discourse of musicians. Of its seven chapters the first is concerned with the fundamentals and evolution of sound, from its genesis and raw state to that which is melodically, rhythmically and affectively articulated. The second chapter deals with *rāga* and its classification, the third with a miscellany of topics on the practice and conditions of musical performance, and the fourth with song forms and their compositional structure (*prabandha*). The fifth chapter deals with metrical patterns and their application to song composition, the sixth with musical instruments (including their classification, physical and material form, and their use in music-making), and the seventh with dance, which was traditionally one of the divisions of the musical art (*sangīta*). The first, second and sixth chapters contain a substantial quantity of notated melodic material to illustrate structures and compositional procedures.

There is no recent critical edition from the numerous manuscripts which are to be found of the *Sangīta-ratnākara* or of certain chapters of it, but the whole work has been printed in two reliable editions and the first half of it in a third, with English translation. Two Sanskrit commentaries, namely those of Simhabhūpāla (14th century) and Kallinātha (15th century), who was probably the grandfather of the music theoretician Rāmāmātya, are

available in print. Others are still awaiting editing and publication, and there is an early Marathi commentary also yet to be edited and studied.

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JONATHAN KATZ

Sarod [sarody].

Double-chested plucked lute, without frets, of northern South Asia. It is one of the most important instruments of Hindustani music. Like the *sītār* (long-necked lute) it belongs to the Indo-Muslim music culture within the classical tradition and is accompanied by the *tablā*. In its modern form the instrument is little more than a century old, having evolved from the *Rabāb*, which is still found in the north-western parts of South Asia, and the *rubāb* or *rabāb* of Afghanistan.

The present-day *sarod* is larger than the *rabāb*, about 103 cm long, has metal main and sympathetic strings and a metal fingerboard. These developments are credited to Ghulam Ali Khan, a mid-19th-century player of Afghan descent. Nowadays the *sarod* is found in two types, that of his *gharānā* or school and that of the more recent Allauddin Khan (1881–1972) *gharānā*.

On the modern Ghulam Ali *sarod* the soundchest, boat-shaped in profile, is divided in the middle by a rounded waist (see illustration). The lower chest, nearly round in front and about 30 cm in diameter, is somewhat spherical in

shape, though flat-backed, and is about 26 cm deep; it is covered by a glued-on soundtable (*khāl* or *purī*), usually of goatskin, which extends also over the waist and in a narrow band on the upper chest. From the latter protrudes a short neck (both neck and chest are carved from a single piece of wood), covered, like the chest, with a chrome-metal, screwed-on fingerboard about 50 cm long which flares from a width of roughly 5 cm at the top to 15 cm at the bottom. The pegbox (now technically a peg-block) protrudes from the wooden rim which terminates the neck; it is a lightly tapering, bent-back, round-sectioned piece of wood through which the main pegs are inserted bilaterally. Many *sarod* have a small second resonator (*tumbā*) of wood and gourd (like that of the two-gourd *sitār*) or more often of metal, fixed behind the pegbox.

The *sarod* bridge (*ghorā*: 'horse') is a broad, arch-shaped piece of bone or ivory, about 7 cm wide, 2.5 cm high and 4 mm thick, with grooves on top for the main strings and small holes below for the secondary strings. It sits unsupported on the lower part of the soundtable. The string holder is a brass plate, with studs to attach the strings, screwed below the bottom rim of the bowl. Two cords running from the string holder prevent the bridge from moving upwards.

The Ghulam Ali *sarod* has six main strings (which pass over the nut) attached to large pegs fixed three on either side of the pegbox. Four are melody strings, tuned to the 4th and 1st notes of the middle octave and the 5th and 1st of the lower octave (the highest is steel, the others bronze). The *sarod* tonic is commonly *c'*, to which the fifth and sixth (steel) strings are tuned. Below the nut, on the upper side of the neck, are two more pegs for thin steel strings, the *cikārī* or punctuating strings, tuned to the upper tonic in a double course. These rise over grooves in a small ivory or bone post which serves as their nut. All eight main and *cikārī* strings pass over the upper edge of the bridge. In the right side of the upper chest are set 11 to 15 small pegs for the sympathetic or resonance strings (*taraf, tarab*). These rise from their pegs, inside the body, through small, bone-ringed holes in the fingerboard, passing down under the main strings to a row of small holes in the main bridge, below its upper edge, and are tuned to the scale of each *rāga* played.

The *sarod* of the Allauddin Khan school has somewhat larger dimensions and has different features and tuning (*ma-sa-PA-SA-NI-ri-ga-sa-sa/sa*). There are eight main strings running from the pegbox, with the two *cikārī* and the sympathetic strings as described above. The four melody strings have their pegs on the lower side, and only these pass over the nut. There are four steel drone strings (*javārī* strings'), on the pegs of the upper side, passing over a small deep bridge with parabolically filed surface (*javārī*), projecting from the side of the nut. The eighth string is tuned to the middle tonic and passes over the top of the main bridge, the fifth, sixth and seventh to notes around this according to the *rāga*. These pass through a row of holes on the bridge between the main and the sympathetic strings.

The *sarodiyā* (*sarod* player) sits crossed-legged, supporting the middle of the instrument on his raised left thigh; the strings are plucked with a triangular wooden plectrum held by the thumb and fingers of the right hand. The oral rhythmic notation for the *sarod* is the same as for other Indian

chordophones, but here the down beats (*dā* etc.) are played with a down-stroke and the upbeats (*rā*) with an up-stroke.

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ALASTAIR DICK

Saron.

Trough-resonated metallophone used in Balinese, Javanese and Sundanese gamelan. (See [Gamelan](#), §I; [Indonesia](#), §§II, 1, III and V, 1.)

Sárosi, Bálint

(*b* Csikrákos, 1 Jan 1925). Hungarian ethnomusicologist. He completed his education in Csikszereda (now Mercurea Ciuc, Romania), and took a doctorate in Hungarian and Romanian philology at Budapest (1948) and diplomas in musicology (1956) and composition (1958) at the Liszt Academy of Music, where his teachers included Kodály, Dénes Bartha, Bence Szabolcsi and Endre Szervánszky. After working from 1958 in Kodály's group for folk music research at the Hungarian Academy of Sciences he became head (1974) of the folk music department of the Institute for Musicology at that academy, later teaching at the universities of Innsbruck (1985–6) and Göttingen (1989, 1994) as guest professor. He was on the executive board of the ICTM (1985–90). He did fieldwork also in Ethiopia (1965) and Armenia (1972) and has lectured at many international conferences; he has done outstandingly important research in Hungarian instrumental folk music.

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LUJZA TARI

Sarrette, Bernard

(*b* Bordeaux, 27 Dec 1765; *d* Paris, 11 April 1858). French musical administrator, founder of the Paris Conservatoire. He held various administrative posts in the French Guards, and was later made a captain in the National Guard (13 July 1789), where he was responsible for the training of musicians. This new body of military musicians took part in various public ceremonies until 4 May 1790, when it was taken over by the city of Paris; it then took part in the first great civic festivities, particularly in the transference of Voltaire's ashes to the Panthéon (11 July 1791). In order to produce new recruits for the band and to increase its size, Sarrette drew up a plan for a school of military music, which was put into effect on 9 June 1792. 120 pupils, sons of soldiers serving in the National Guard, were granted free tuition; in return, the pupils and their teachers were called on to 'provide music for the National Guard and at public festivities'. Thus the first school for wind instrument players was established in France. A

decree of 8 November 1793 transformed it into the Institut National de Musique; as such it participated still more fully in public festivities.

From 25 March to 10 May 1794 Sarrette was in prison because of an unreliable denunciation; in 1795 he was in trouble with the Committee of Public Safety. In the meantime the Institut was growing, admitting more pupils, offering more subjects and, for the first time, being given an administrative framework. This provided the basis for the founding of the Conservatoire, officially set up by a decree of 3 August 1795, a few days after a speech by Marie-Joseph Chénier; Sarrette was entrusted with its organization on 23 October. He set up the library and museum of the Conservatoire in 1798. Until the second Restoration, Sarrette's life was very unsettled. He repeatedly offered to relinquish his post, but was confirmed in it until finally he resigned in 1816.

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FRÉDÉRIC ROBERT

Sarri [Sarro], Domenico Natale

(*b* Trani, Apulia, 24 Dec 1679; *d* Naples, 25 Jan 1744). Italian composer. In his marriage contract dated 6 February 1705 he states that he came to Naples between the ages of six and seven, studied at the Neapolitan conservatory S Onofrio, and had not been outside the city since. His first known composition is a sacred opera, *L'opera d'amore*, performed in 1702 at the Arciconfraternita della SS Trinità de' Pellegrini. In 1703 he took part in a public competition (the other competitors being Gaetano Veneziano, Cristoforo Caresana and Francesco Mancini) for the vacant post of court *maestro di cappella*. Veneziano obtained the post, but on 26 December 1704 Sarri was appointed *vicemaestro di cappella*.

During 1706 and 1707 Sarri composed several operas for the Neapolitan public theatres. Between 1708 and 1718, however, he wrote few works of this kind: this may partly have been because of changed circumstances at court. In mid-1707 the Austrians captured Naples and drove out the Spanish regime to which Sarri had pledged allegiance. Both he and Veneziano lost their court appointments on 31 August 1707. There is no evidence from Neapolitan sources that the new Austrian government put Sarri back on its payroll before 1720, so the statement in the Venetian libretto of his intermezzo *Barilotto*, performed in Venice in 1712, that he was 'Maestro nella Real Cappella di Napoli' is almost certainly false. He nonetheless supervised the music in the Theatine church of S Paolo

Maggiore and other churches in Naples, and composed most of 76 secular cantatas over this period.

Sarri's promise as a dramatic composer began fully to materialize in 1718. Between this date and 1741 he composed many operas, of which the earlier ones (i.e. those produced between 1718 and c1725) constitute perhaps his most significant contribution to music. *Didone abbandonata* (1724, Naples) is particularly important because it is the first setting of Metastasio's first major libretto. In 1720 Sarri was promised two important musical posts when they became vacant. The first was that of *maestro di cappella* to the city of Naples, which he obtained in 1728 on the death of the holder, Gaetano Greco. The second was that of *vicemaestro di cappella* to the court; to help the composer until he actually occupied this post, the viceroy awarded him a salary of 22½ ducats a month. He regained his post as *vicemaestro*, with a stipend of 30 ducats a month, in late October 1725, and he remained in the service of the court for the rest of his life. In 1735 he took over the duties, though not the title, of *maestro di cappella* at court when the holder of the post, Mancini, fell ill. When Mancini died in September 1737, Sarri was appointed his successor with a monthly salary of 35 ducats. One of his first tasks was to compose the opera for the official opening of the Teatro S Carlo, newly erected by order of Charles III. The opera was *Achille in Sciro*, given on 4 November 1737, Charles's name day. That this honour fell to Sarri was probably due in part to the recent deaths of Vinci (1730) and Pergolesi (1736), with Porpora and Hasse composing elsewhere.

Sarri was one of the first prominent composers to emerge from the Neapolitan conservatories during the 18th century. By choosing to confine his activities largely to Naples, he acquired only moderate fame abroad during his lifetime. Commentators have since tended to regard him as a transitional composer in between more important generations of Neapolitans represented on the one hand by the much older Alessandro Scarlatti and on the other by Porpora, Vinci, Leo, and other composers slightly younger than himself. His personal contribution to the important changes in musical style and technique that became apparent in Italian vocal music about 1720 has usually been underrated; Sarri's early operas show clearly his role in changing orchestration, form and melody to the new style. Describing these changes in his *General History of Music* (1789), Burney gave credit for them to Vinci, mentioning Sarri only briefly in this context. J.J. Quantz, after hearing Sarri's opera *Tito Sempronio Gracco* in Naples in 1725, declared that the composer was copying Vinci's style. Because of statements like these, Sarri has sometimes been considered an imitator rather than innovator, though this is somewhat misleading.

Sarri's earliest music contains both old and new; much is in the quasi-contrapuntal style associated with Alessandro Scarlatti, though it lacks the nervous energy characteristic of Scarlatti's best work, while other pieces are clearly among the earliest evidences of later change. By 1718, after a ten-year hiatus from serious opera, his musical textures had become less contrapuntal and his melodies more shapely as regards phrase structure and pitch. By about the time of his *Valdemaro* (1726) he had developed a style in which all the musical interest is in the top melodic part and the lower parts of the texture are reduced to mere accompaniment. His

revisions of *Didone* for Venice in 1730 show further this shift of musical language. These are the changes in compositional method with which Burney credited Vinci. Sarri's relationship to Vinci has yet to be fully examined, but there is no present evidence that Vinci was more progressive than Sarri during the period 1718–23 when Sarri was the fashionable composer in Naples. After 1726, however, Vinci and Hasse had become prominent, and Sarri's period of greatest success was over. It thus seems that the period around 1720 was the one when Sarri made his most constructive contribution. Very few of his works written after 1730 survive. *Achille in Sciro*, his last extant work for the stage, is largely conservative in style, yet shows occasional brilliance and sensitivity to change. By the end of the 1730s his music was generally thought unfashionable. Charles de Brosses, who heard the 1739 Neapolitan revival of his opera *Partenope* (1722), called him 'knowledgeable but cold and sad', though apparently the work was received 'with great applause', perhaps by a conservative faction in the city. The Minister Ulloa, responsible for recommending the revival of *Partenope* to the king, who did not like the work, afterwards had to excuse himself: 'The composer Sarro has always been a most celebrated man. It is true however that he flourished in a bygone age'. He promised the king to see to it that the composer's next work, a *fiesta teatrale* called *Le nozze di Teti e Peleo* (1739), had music better suited 'to the grandeur of the joyous day and to good modern taste'. Little is known of Sarri's sacred music, though G. Bertini's *Dizionario storico* (1814–15) claims that Sarri's sacred compositions brought wide acclaim in Germany, and his winning the post of *vicemaestro* in 1704 was based on his submission of a mass.

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stage

drammi per musica in three acts, first performed in Naples, unless otherwise stated

Addl. arias in T. Albinoni's *La Griselda* (A. Zeno, rev. C. de Petris), S Bartolomeo, sum. 1706

Candaule re di Lidia (A. Morselli), Fiorentini, Oct 1706

Le gare generose tra Cesare e Pompeo, S Bartolomeo, ?1706, *I-Mc, Nc* (2 copies, 1 with arias), *US-Wc*

Il Vespesiano (G.C. Corradi, rev. de Petris), S Bartolomeo, 1707, *I-Mc, Nc* (arias)

Amore fra gli impossibili (G. Gigli), Fiorentini, 1707

Barilotto (int. F. Salvi), Venice, S Angelo, aut. 1712

I gemelli rivalli (N. Serino), Fiorentini, 13 Feb 1713

Spilleta e Frullo (int. N. Giuvo), Fiorentini, 15 May 1713

Ciro (P. Pariati), S Bartolomeo, 19 Nov 1716

Armida al campo (F. Silvani), S Bartolomeo, 13 Feb 1718, *D-ROu*

La fede ne' tradimenti (Gigli and G. Papis), S Bartolomeo, 15 May 1718

Arsace (A. Salvi), S Bartolomeo, 10 Dec 1718, *I-Mc, Nc* (2 copies)

Alessandro Severo (Zeno), S Bartolomeo, 14 May 1719, *D-MÜs* (excerpts)

Ginevra principessa di Scozia (A. Salvi, after L. Ariosto), S Bartolomeo, 20 Jan 1720, *F-Pc* (attrib. Vinci), *I-Nc*

Lucio Vero (after Zeno), S Bartolomeo, Jan 1722, *Nc*

La Partenope (ater S. Stampiglia), S Bartolomeo, 16 Dec 1722, *A-Wgm*

Didone abbandonata (P. Metastasio), S Bartolomeo, 1 Feb 1724, *I-Nc*; rev. Venice,

S Giovanni Grisostomo, aut. 1730, *Nc*

Tito Sempronio Gracco (Stampiglia), S Bartolomeo, Jan 1725, *Nc*

Il Valdemaro (Zeno), Rome, delle Dame, carn. 1726, *Nc, Tf*, arias in *A-Wn, D-Dlb, LEm*

Siroe re di Persia (Metastasio), S Bartolomeo, 25 Jan 1727, *I-Nc*

Artemisia (G. Migliavacca), S Bartolomeo, 7 Jan 1731, *Nc*

Berenice (Papis, after Silvani), Rome, Argentina, carn. 1732, *Nc*

La finta pellegrina (ob, F.A. Tullio), Nuovo, carn. 1734, collab. A. Orefice

Demofonte (Metastasio), S Bartolomeo, Jan 1735, Act 1 only; collab. F. Mancini and L. Leo, ints by G. Sellitto

Gli amanti generosi (ob, T. Mariani), Fiorentini, 15 May 1735

Fingere per godere (ob, Mariani), Nuovo, spr. 1736

La Rosaura (ob, G.A. Federico), Fiorentini, wint. 1736

Achille in Sciro (Metastasio), S Carlo, 4 Nov 1737, *Nc, Bas*

Ezio (Metastasio), S Carlo, 4 Nov 1741, arias in *F-Pn, I-Mc, N-T* (sinfonia)

other works

Sacred ops and orats: L'opera d'amore, Naples, Arciconfraternita della SS Trinità de' Pellegrini, 1702; Partenope liberata per patrocino della Vergine Addolorata (N. Giuvo), Naples, Sept 1704; Il fonte delle grazie, Naples, Congregazione dei dottori, church of the Girolamini, 20 Nov 1706; L'andata di Gesù al Calvario (G.B. Caputo), Naples, oratory of S Gaetano, S Paolo Maggiore, 1708; Oratorio per la festività di S Gaetano, Naples, Congregazione degli orefici, S Paolo Maggiore, 1712; Ester riparatrice, Naples, Congregazione di S Maria del Rimedio, Ss Trinità degli Spagnuoli, 1724; S Ermenegildo, Rome, Seminario Romano, 1725; Il sacrificio di Iefte, Macerata, S Giovanni, 1727 (?earlier perf., Rome); La Passione di Gesù Cristo Signor nostro (Metastasio) Rome, 1737; Gesù adorato dei re magi, Genoa, 1737, collab. F. Feo, lib in Collegio Rolandi, Rome; L'Assuero Senigallia, Chiesa della venerabile Compagnia di S Giuseppe e Carità, 1738

Occasional works, perf. in Naples, unless otherwise stated: Cant., 3vv (P. Riccio), Palermo, 1704, on the departure of Giovanna Allitata e Bonanno, Princess of Villafranca; Serenata, 3vv [characters Amore, Eco, Narciso], palace of the Duke d'Alvito, 8 Sept 1708, on the conquest of Sardinia; Serenata, 3vv [characters Giunone, Imeneo, la Notte], May 1709, on wedding of D. d'Andrea; La contesa di Pallade e Venere (cant., G.G. Alberghetti), 3vv, 21 Jan 1716, on wedding of Prince of Montaguto, *D-Mbs*; Il gran giorno d'Arcadia (serenata), Royal Palace, May 1716, on birth of Archduke Leopold, ?same as Rida il mar (serenata), *GB-Lbl, Lcm*; La gara della Virtù e della Bellezza (cant.), 3vv, 1718, on wedding of Duke of Seminara; Serenata, 4vv, Royal Palace, 1718, for Contessa Daun Viceregina; Scherzo festivo fra le ninfe di Partenope (cant., D. Gentile), Royal Palace, 28 Aug 1720, on birthday of the Empress; Andromeda (serenata, Di Rosa), 28 Jan 1721, on wedding of Prince della Rocca; Endimione (serenata, Metastasio), 4vv, 9 June 1721, on wedding of Prince of Belmonte; Il Florindo (favola boschereccia), 1725, on wedding of Duke of Canzaro; Le nozze di Teti e Peleo (serenata, Giuvo), Royal Palace, 20 Dec 1739, on marriage of Infante Filippo in Madrid; Serenata, Oct 1741, on visit of Ottoman Ambassador; Serenata, 1742 [not perf.], on birth of Princess Maria Giuseppa of Naples, collab. L. Leo; Cant., 3vv [characters Deliso, Eurilla, Fileno], n.d., for wedding of Marchese d'Arena, *I-Nc*; Serenata, 3vv [characters Niso, Egle, Eurilla], n.d., *Nc*

76 secular cants., bc, *Mc*, Fondo Nosedà, *Nc* [some with conflicting attribs.]

5 choruses in Massimini (tragedy, A. Marchese), 1v, insts (Naples, 1729)

Mass, *D-Bsb*; Mass, *S-V*; 3 Ky-Gl, *A-KR, D-Dlb*; Lyra sonus et cithera, motet, *GB-Ob*; TeD, *I-Nf*; Grad, 4vv, *Nf*; Dixit Dominus, *CZ-Pnm*; Regina caeli, *Pnm*

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MICHAEL F. ROBINSON/DALE E. MONSON

Sarrier, Antonio

(fl 1725–62). Spanish composer and instrumentalist. His professional career began in 1725 when he became a timpani player with the King of Spain's guard. During the reign of Fernando VI he was a clarino player with the orchestra of Capilla Real, when the Royal chapel was under the direction of Francisco Courcelle and José Nebra. He also took part in various operatic and concert performances organized by Farinelli for the Spanish monarchs. Sarrier's only known work is a symphony (*Obertura per violini, viola, oboe, trompas e basso*) preserved in the archives of the Colegio de las Rosas, in Morelia, Mexico; it is noted for being the oldest extant orchestral score in sonata form on the American continent. This impeccably constructed work – probably intended to be played during the water parties of King Fernando and Queen Barbara at Aranjuez – reveals an early Classical style far more sophisticated than that of his contemporaries Soler, Nebra or Courcelle. (R. Miranda: *Reencuentro con Antonio Sarrier, sinfonista y clarín*, Mexico, 1997)

RICARDO MIRANDA-PÉREZ

Sarrus, Pierre Auguste

(b St Affrique, 14/15 March 1813; d 3 May 1876). French inventor of woodwind instruments. A bandmaster in the French army, his name was given to the **Sarrusophone** by its patentee the manufacturer Gautrot in 1856. In 1860 Sarrus himself patented the 'clarinette militaire', a wide-bore metal clarinet for military use which, he claimed, had cost him 20 years constant study and research. In 1864 he was made Chevalier de la Légion d'Honneur.

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WILLIAM WATERHOUSE

Sarrusophone

(Fr. *sarrussophone*; It. *sarrusofono*).

A brass instrument of conical bore, played with a double reed. The complete family comprises the sopranino in E \flat ; soprano in B \flat ; alto (mezzo-soprano) in E \flat ; tenor in B \flat ; baritone in E \flat ; bass in B \flat ; and contrabasses in E \flat ; C, and B \flat . All have a compass from a whole tone below the pitch note to a major 6th above its double octave. They are transposing instruments, and are all notated in the treble clef, with the exception of the contrabass in C, which is notated in the bass clef sounding an octave lower (like the contrabassoon). The tube of all but the two smallest sizes is bent back upon itself (on the bass and contrabass three times) to reduce it to a convenient length. The soprano in B \flat stands 72 cm tall, the contrabass in B \flat 132 cm. The reeds resemble those for bassoon, varying in size according to each instrument's pitch; that of the contrabass has blades over 4 cm long and 2.5 cm wide across the tip. Their tone, which is penetrating when the instrument is played *forte*, may be described as somewhat like that of a reedy saxophone. The 19th-century vogue for creating double-reed instruments made of metal also led to the development of the reed contrabass (a 16'-register instrument) and the **Rothophone**.

The sarrusophone was developed by the leading Paris workshop Gautrot *aîné*; the bass 'sarrusophone chromatique' in B \flat was patented in 1856 by Pierre Louis Gautrot, ten years after his rival Adolphe Sax had patented his family of saxophones. Sax's apologist Pontécoulant (*Organographie*, 1861) commented that 'Gautrot, cherchant à contrebalancer le succès et la vogue du "Saxophone", imagina d'en produire une grossière imitation sous le nom de "Sarrusophone"'. In his 1867 catalogue Gautrot claimed to have 'invented them to replace *par la nature de leur timbre* the discarded military band double reeds, and to have named them after the bandmaster [Pierre Auguste Sarrus] who had given him the idea'. Since Sarrus (1813–76) was himself an inventor and patentee, and Gautrot, although nominally the

titular owner of over 40 patents, was primarily a businessman rather than a maker, the identity of the actual inventor remains uncertain. The bore and shape of the larger models closely resembles that of the ophicleide, to which Gautrot had already in 1847 patented improvements. Though introduced in 1864 at Bayonne, it was at the Paris Exposition of 1867 that the entire family of nine sarrusophones was first officially shown. They were described as being easy to play, comfortably compact for marching use and, by the use of harder reeds, capable of delivering a greater *puissance de son* than their woodwind counterparts; Gounod composed a *Choral et musette* for sarrusophone sextet for the occasion.

The similarities between the sarrusophone and saxophone being too close for his liking, Sax unsuccessfully sued Gautrot for patent infringement. It is reported that Sax subsequently used his influence with the military authorities in order to prejudice them against giving the sarrusophone a fair trial in army bands, where the instrument failed to become properly established. However, the contrabass model was duly employed in operas by such French composers as Saint-Saëns (*Les noces de Prométhée*, 1867) and Massenet (*Esclarmonde*, 1889). Widor praised its rich, full tone in the hands of a competent player. Writing in Paris in 1904, he reported that the recently improved model in C had been adopted by both opera houses and by the main orchestras 'and was beginning to appear everywhere': it possessed distinct advantages over the double bassoon, being as flexible and supple over the entire register as either the oboe or english horn. In spite of the introduction in 1906 by Evette & Schaeffer (who had taken over Buffet-Crampon) of a French model of contrabassoon based on that of Heckel, the contrabass sarrusophone continued to be used by such composers as Dukas (*L'apprenti sorcier*, 1897), Ravel (*Rapsodie espagnole*, 1907–8, and *L'heure espagnole*, 1907–9), Boito (*Nerone*, first performed 1924), Delius and Lili Boulanger. Paderewski's *Polonia Symphony* op.24 (1907) called for no fewer than three. While for most of these scores the more common E \square model suffices, the lower and less-used model in C is occasionally required.

In response to these demands, Evette & Schaeffer commenced from 1903 the production of all six models 'à mécanisme perfectionné'. Their sales figures reveal that, of the 115 sarrusophones built between 1903 and 1926, it was the E \square contrabass model that prevailed. In 1920 they supplied a complete set to the US army. The following year C.G. Conn Ltd was awarded a government contract for 148 contrabass sarrusophones and they continued to make them until World War II. In order to facilitate its use, an alternative clarinet-type mouthpiece was also marketed by Conn and Gautrot's successor Couesnon (an idea which Sax had already patented in 1866). Other makers have Cabart (France), Laviña (Spain), and Rampone and Rancilio (Italy).

There is evidence that the entire sarrusophone family was used in French, Italian, and Spanish bands. Grainger scored for sopranino and tenor in *Hill-Song* no.1 (1901–2) and Holbrooke for alto and contrabass in *Apollo and the Seaman* (1907). The contrabass has found employment in jazz (the Paul Whiteman orchestra, and a 1924 recording by Sidney Bechet), and more recently in film. Stravinsky included the instrument in his score of *Threni* (1958). Current manufacturers of the sarrusophone are Orsi of

Milan, who offer all six models (fig.2), and Schenkelaars & Brekoo of Eindhoven (contrabass only).

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D.J. BLAIKLEY/ANTHONY C. BAINES/WILLIAM WATERHOUSE

Sarti, Giovanni Vincenzo

(b S Agata, ? nr Urbino; fl 1643–55). Italian composer. He was director of music at Forlì Cathedral in 1643; in 1648 he occupied a similar post at Ravenna Cathedral but returned to his former one at Forlì in 1655. His output consisted of sacred music, with a leaning typical of its date towards small-scale textures with few voices and continuo. His first four collections of motets are all lost. The last one (1655), which includes three dialogues, shows how the style of motets for few voices had matured by the mid-17th century. There is a wider range of keys and a more definite feeling of modulation; continuo parts are more profusely figured with 6–3 chords and 7–6 and 7–6–5 progressions rather than with the ubiquitous 4–3 suspensions of earlier years. The gradually increasing distinction between recitative and aria in opera is paralleled in his motets, which have recitative-like 4/4 sections and triple-time arioso passages with varied rhythms. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

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libro VI, op.11 (1655)

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JEROME ROCHE

Sarti [Sardi], Giuseppe

(*b* Faenza, bap. 1 Dec 1729; *d* Berlin, 28 July 1802). Italian composer. He was a leading figure in late 18th-century opera.

1. Life.

2. Works.

WORKS

WRITINGS

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(2).

Sarti, Giuseppe

1. Life.

Sarti was the seventh of 11 children of a jeweller who was also a violinist. He began his musical education with F.A. Vallotti in Padua and at the age of ten went to study with Padre Martini in Bologna. He was organist of Faenza Cathedral from 1748 to 1752, when he accepted the directorship of the theatre in Faenza, for which he wrote his first opera, *Pompeo in Armenia*. In December 1752 he became music director of Pietro Mingotti's opera troupe, which visited Copenhagen late in 1753. His talent and personality won him the admiration of King Frederik V, who in 1755 nominated him to succeed Scalabrini as court Kapellmeister. Later he became director of the Italian opera company at Copenhagen. He continued to compose *opere serie* and may also have written a Danish opera (*Gram og Signe*, 1756). When in 1763 the Italian opera was closed Sarti became director of court music; in this position he had the opportunity to compose instrumental works. In 1765 the king sent him back to Italy to engage singers for the proposed reopening of the opera; but the king died, and Sarti remained in Italy for the next three years. On 25 March 1766 his oratorio *La sconfitta de' Cananei* was performed in Rome. From 19 May 1766 to 11 September 1767 he was *maestro di coro* at the Ospedale della Pietà in Venice. During this time he composed several serious works, as well as his first comic piece for the stage, the intermezzo *La giardiniera brillante*. On his return to Copenhagen in 1768 he resumed the post of director of the royal chapel and became the king's singing teacher. From 1770 to 20 May 1775 he directed the court theatre, for which he wrote both Italian and Danish works. While in Copenhagen he married Camilla Passi, by whom he had two daughters. In 1775 he was dismissed after siding with the wrong party in a series of political intrigues, and returned to Italy.

In 1779 Sarti entered a competition to become *maestro di cappella* of Milan Cathedral. His victory (with an eight-voice mass for the feast of the nativity of the Blessed Virgin Mary, the patron saint of the cathedral) and the successful revival of his *Le gelosie villane* at La Scala greatly increased his reputation and won him many pupils, including Cherubini. During these years Sarti created a series of works that were extremely popular throughout Europe and brought his fame to its zenith; these included, besides *Le gelosie villane* (1776), the comic opera *Fra i due litiganti* (1782) and the serious operas *Medonte* (1777) and *Giulio Sabino* (1781). In 1782 Grand Duke Paul of Russia heard his *Alessandro e Timoteo* at Parma and suggested to Catherine II that Sarti might succeed Paisiello as director of the imperial chapel. The empress extended the invitation, and in 1784 he left Italy for St Petersburg, stopping in Vienna where he was graciously received by Joseph II and given the proceeds of a performance of *Fra i due litiganti*, which had gained great favour there. He met Mozart, who played to him and spoke of him as an honest, good man. Mozart later quoted the theme of 'Come un agnello' from *Fra i due litiganti* in *Don Giovanni*. Sarti seemed unable to understand Mozart's quartets dedicated to Haydn and in his *Esame acustico fatto sopra due frammenti di Mozart* he pointed out numerous 'barbarisms' and concluded with Rousseau's words 'de la musique pour faire boucher les oreilles'.

In St Petersburg Sarti was showered with honours, and under his direction the Italian opera reached an artistic peak. His outstanding works of this period were the comic opera *I finti eredi* (1785) and the *opera seria* *Armida e Rinaldo* (1786). He also wrote French and German works and even collaborated with Pashkevich and Canobbio on a Russian opera, *Nachal'noye upravleniye Olega* ('The Early Reign of Oleg', 1790). This work, which was the sensational event of the season and remained in the repertory for the next five years, was based on a libretto by Catherine II, who supervised the production herself. For the empress's choir Sarti composed several Russian oratorios, a *Te Deum* to celebrate the taking of Ochakov by Potyomkin and a requiem in memory of Louis XVI. Court intrigue involving the mezzo-soprano Luisa Todi sent Sarti into seclusion in a village in Ukraine given him by Prince Potyomkin. There he founded a singing-school which later produced some important singers. In 1793 the empress restored him to favour and appointed him director of a conservatory modelled on those in Italy, a position he retained for the rest of his stay in Russia. While there he invented a machine for counting the vibrations of sounds, and thereafter he established a pitch standard for the St Petersburg orchestras ($a' = 436$). In 1801, after the death of the emperor, he decided to return to Italy. He broke his journey in Berlin to visit one of his daughters who was married to the queen mother's Kapellmeister, Natale Mussini. He died there and was buried in the Hedwigkirche.

[Sarti, Giuseppe](#)

2. Works.

During a time when *opere serie* were seldom revived, and three productions of a single work were rare, Sarti's serious operas reached an astonishing level of popularity. 19 had at least two productions and eight of these were revived three or more times. *Giulio Sabino* had more than 20

productions (see illustration) and *Medonte* more than 30, numbers that rivalled exceptionally popular comic operas. Among his comic operas *I contrattempi* and *I finti eredi* achieved moderate success, and *Fra i due litiganti* and *Le gelosie villane* had between 30 and 40 productions. Among his admirers Sarti could count Haydn, who directed six of his operas at Eszterháza over a nine-year period. Sarti's almost immediate acclaim in Italy seems all the more remarkable because he had spent ten years writing traditional *opera seria* at the Danish court. On his return to Italy he had an opportunity to compose works to librettos by Giovanni de Gamerra (*Medonte*), Pietro Giovannini (*Giulio Sabino*) and Ferdinando Moretti (*Idalide*). These three operas represent some of the most traditional work of these innovatory librettists (though *Idalide* has an exotic Peruvian setting, a temple scene incorporating dance and a volcanic eruption).

Sarti also became involved in the newly revived opera in Florence during the reign of Archduke Leopold, who had been in Vienna at the time of Gluck's activity there. Sarti's first *Olimpiade* (1778) suggests an acquaintance with Paisiello's pioneering version of *Nitteti* for St Petersburg in 1777. Like Paisiello's *Nitteti*, *Olimpiade* includes not only the choruses of Metastasio's original, but also, in the middle of Act 1, a sacrificial scene with a *giuramento* for antiphonal chorus, and a dance of celebration. As in the heavily revised version of Traetta's *Nitteti* given in St Petersburg in 1769, a chorus follows the duet at the end of Act 1 and introduces a ballet related to the subject of the opera. In the sextet that concludes Act 2, three-part counterpoint and contrasting tempos and textures heighten the dramatic intensity of the 'horrible tempest' in the poetry. Sarti's setting of *Achille in Sciro* for Florence in 1779 also includes the choruses that most Italian productions omitted, and his *Mitridate a Sinope* of the same year begins with an introductory ensemble, rare in *opera seria* at that time.

In St Petersburg Sarti found himself at a court with strong ties to French culture. As in Parma and Vienna, Italian operas were frequently based on French-inspired texts and incorporated spectacular elements such as dance, pantomime, chorus, supernatural appearances and scene complexes in which the formal convention of the exit aria is suspended to admit fluent sequences of recitative, ensemble, chorus and cavatina. Sarti's *Alessandro e Timoteo* for Parma clearly demonstrates his ability to write a French-inspired opera, and similar works followed in Russia – *Armida e Rinaldo* and *Castore e Polluce*. His *fiesta teatrale Astrea placata* and the pastorales *Narciso* and *Il naufragio di Cipro* for Copenhagen in the 1760s have similar characteristics, as well as many ensembles. *Il naufragio* opens with an extensive, programmatic scene complex to accompany a shipwreck, and later a dragon appears. (Mozart's *Idomeneo* shares these memorable elements.) In the most curious of Sarti's works, his Russian opera *The Early Reign of Oleg*, he attempted to imitate the style of the ancient Greeks; the use of Russian subject matter and folk music foreshadows later Russian national opera.

Most of Sarti's comic operas conform to Goldoni's plan: an introductory ensemble with multi-sectional, action-ensemble finales closing Acts 1 and 2 and a simpler ensemble finale to conclude Act 3. The rest of the opera consists of recitatives and arias, with a duet for the principal *buffo* couple. His two greatest successes closely follow this pattern: *Fra i due litiganti* has

a large quartet in Act 2 and a fashionable aria with interjections by a second character; *Le gelosie villane* has several trios, one of which dwindles to a solo when two of the characters depart. Beside these works, *Il militare bizzarro* (1778, Venice) and *I finti eredi* (1785, St Petersburg) stand out as notable exceptions. The first has a large action ensemble in each act (a quartet and a sextet respectively), and the second has a quintet leading to a sextet in Act 2 and incorporates chorus and dance, notably in the last finale, set at a ball.

The multiple ensembles and choruses that were to invade both serious and comic opera in the 1790s were only beginning to come into vogue during Sarti's most active period of composition. Thus his celebrated reputation must have rested almost solely on his arias. His aria forms progress from the *da capo al segno* (with the sign marked at the entrance of the voice) in the early 1760s, through the modified *dal segno* (with the sign in the second statement of the first section) of the late 1760s, to the variety of forms found in the 1770s and 80s, when through-composed ternary and abbreviated binary forms (*AA'* or *AB*) predominated, interspersed with the occasional *da capo* minuet and various rondo forms (particularly two-tempo rondòs for the principals). Shortened rondo forms (*ABA'B'*) predominate in his comic operas. Contrasting tempos reflect changes of mood in the poetry, and Sarti was quick to exploit opportunities to end with a fast section. Some time during the late 1760s he stopped composing the words of his ensembles twice over and wrote dynamic multi-sectional pieces in several tempos, concluding with a fast tutti. In his *opere serie*, bravura arias with lavish melismatic sections alternate with charmingly ornamented, decorative pieces, and in the dramatic works of great emotional intensity the musical style moves abruptly, contrasting the declamatory with the tender and lyrical, as the text demands. Tonality and modality range widely, expressing violently contrasting emotions or events. Chromaticism is also used with particularly striking effect.

Historians have been unduly harsh in assessing Sarti. While he was certainly sometimes guilty of producing good effects at the expense of musical nuance, he stands head and shoulders above his contemporaries in the richness and variety of his orchestral effects. Strong contrasts in dynamics, tonality and tempo, use of wind colour and varied orchestral accompaniment enhance the meaning of the words. He might detach the bassoons, cellos and violas from the continuo to double a singer's part or to take solo or obbligato roles; he used wind instruments during the vocal parts and in *B* sections, places where few of his contemporaries did so. When given the opportunity he exploited the more unusual wind instruments: clarinets at Naples and Milan, the serpent at St Petersburg and the english horn at Mestre. Marches are common in his operas, and in *Vologeso* he even provided the battle music, a task often left to someone else. He also composed ballet music for *Castore* and *Alessandro*. Sarti's meticulous and expressive orchestration produced powerfully dramatic obbligato recitatives, combining sustained accompaniment with string tremolo or measured arioso for deeply emotional expression.

Sarti wrote a considerable amount of sacred music which reflects an admirable technical mastery in its effective combination of contrapuntal church style with the dramatic devices of the opera. Theatricality is evident

in the early oratorio *La sconfitta de' Cananei*, whose biblical theme is told more in action than narrative. The anonymous text, declaimed by four soloists and double chorus, reflects a Metastasian aesthetic of dramaturgy, and the orchestra offers descriptive commentary, especially in the long orchestral introductions to the vocal pieces. Sarti composed much church music for Milan Cathedral; here his solid contrapuntal skills and natural melodies are united with the austerity of the Ambrosian tradition. Melodic fragments from Ambrosian chant are incorporated in many liturgical works, including the music he submitted to the competition in 1779. The Ambrosian model is often laid out in measured notes sung by the entire choir and then surrounded by elaborate polyphony. Responsorial style structuring is also present. His most innovative sacred music was composed for elaborate Russian state celebrations. For these grandiose outdoor spectacles Sarti wrote brilliant oratorios for large double choruses and orchestra, which include the trademark Russian horns, bells and cannon fire. Grand echo effects and dynamic contrasts are created by alternating solo voices and choirs which add to the festive quality of these highly original oratorios inspired by Russian culture.

It has been suggested (Armbruster, 1997) that there existed a composer and keyboard player, Giuseppe Sardi, active in Vienna during the 1780s, who composed some of the instrumental music normally ascribed to Sarti. The form of the name 'Sardi' appears in a few Artaria advertisements and as a compound of the name of the singer Dorothea Bussani-Sardi. It is uncertain whether there existed a composer called Sardi, distinct from Sarti, or whether 'Sardi' is a product of orthographical confusion.

[Sarti, Giuseppe](#)

WORKS

stage

CK	Copenhagen, Theatre on Kongens Nytorv, later Kongelige Teater (1770)
VS	Venice, S Samuele
cmda	comédie mêlée d'ariettes
dg	dramma giocoso
dm	dramma per musica

Pompeo in Armenia (dm, 3, ? B. Vitturi), Faenza, Accademia dei Remoti, carn. 1752

Il re pastore (dm, 3, P. Metastasio), Pesaro, Sole, carn. 1752

Vologeso (dm, 3, A. Zeno: *Lucio Vero*), CK, carn. 1754, *B-Bc, F-Pn, US-Wc*; rev., Venice, 1765, *P-La*

Antigono (dm, 3, Metastasio), CK, 14 Oct 1754, collab. others; rev., Verona, 1765, La

Ciro riconosciuto (dm, 3, Metastasio), CK, 21 Dec 1754, *B-Bc, F-Pn, US-Wc*; (Copenhagen, 1756) [without recits]

Demofonte [1st version] (dm, 3, Metastasio), CK, carn. 1755, DK-Kk

Sesostri (dm, 3, P. Pariati), CK, 1755

Arianna e Teseo (dm, Pariati), CK, carn. 1756

Anagilda (dm, G. Gigli), CK, aut. 1758, *S-Skma*

Achille in Sciro (dm, 3, Metastasio), CK, 1759

Armida abbandonata (dm, L. de Villati), CK, 1759

Artaserse (dm, 3, Metastasio), CK, carn. 1760, arias in *I-Fc, Gl, Nc* and *Tn*

Astrea placata (festa teatrale, 1, Metastasio), CK, 17 Oct 1760

Andromaca (dm, 3, Zeno), CK, aut. 1760

Filindo (pastorale eroica, 3, P. d'Averara), CK, 1760

Issipile (dm, 3, Metastasio), CK, spr. 1761
Nitteti (dm, 3, Metastasio), CK, 12 Oct 1761; rev., Venice, 1765, *A-Wn, P-La*, excerpts *GB-Lbl*

Alessandro nell'Indie (dm, 3, Metastasio), CK, aut. 1761; rev., Padua, 1766, P-La (2 copies)
La figlia ricuperata (dramma pastorale, P.A. Timido), CK, Feb 1762, *D-Bsb*, aria *DK-Sa*

Semiramide (dm, 3, Metastasio), CK, aut. 1762; rev. Venice, 1768, P-La (2 copies)
Didone abbandonata [1st version] (dm, 3, Metastasio), CK, wint. 1762, *DK-Kk* (facs. in IOB, lxxxiv, 1982), *H-Bn*

Narciso (dramma pastorale, 3, Zeno), CK, carn. 1763
Cesare in Egitto (dm, 3, G.F. Bussani), CK, aut. 1763, *D-Bsb, Sl*

Il naufragio di Cipro (dramma pastorale, 3, P.A. Ziani), CK, Jan or spr. 1764
Il gran Tamerlano (tragedia per musica, 3, A. Piovene), CK, early 1764

Ipermestra (dm, 3, Metastasio), Rome, Argentina, carn. 1766, GB-Lbl, I-Rdp, Rvat
La giardiniera brillante (int, 2), Rome, Valle, 3 Jan 1768, *Gf*

L'asile de l'amour (dramatic cant., Deschamps, after Metastasio), Copenhagen, Christiansborg court, 22 July 1769
La double méprise, ou Carlile et Fany (cmda, 1, Deschamps), Copenhagen, Christiansborg court, 22 July 1769

Soliman den Anden [Soliman II] (syngespil, 3, C.D. Biehl, after C.-S. Favart), CK, 8 Oct 1770, DK-Kk (2 copies)
Le bal (oc, Deschamps), Copenhagen, Christiansborg court, 1770

Demofonte [2nd version] (dm, 3, Metastasio), CK, 30 Jan 1771, Kk
Tronfølgem i Sidon [The Succession to the Throne in Sidon] (lyrisk tragi-comedia [syngespil], 2, N.K. Bredal, after Metastasio: *Il re pastore*), CK, 4 April 1771; rev., not by Sarti, 1778, *Kk*

La clemenza di Tito (dm, 3, Metastasio), Padua, Obizzi, June 1771
Il re pastore (dm, 3, Metastasio), CK, 1771

Il tempio d'eternità (festa teatrale, 1, Metastasio), CK, 1771
Deucalion og Pyrrha (syngespil, 1, C.A. Thielo and Bredal, after G.F. Pouillain de Saint Foix), CK, 19 March 1772

Aglæe, eller Støtten [Aglæe, or The Column] (syngespil, 1, C. Fasting and A.G. Carstens, after L. Poinsonnet de Sivry), Copenhagen, Christiansborg court, 16 Feb 1774
Kierlighedsbrevene [Love Letters] (syngespil, 3, Biehl, after Boissy), Copenhagen, Christiansborg court, 22 March 1775

Farnace (dm, 3, A.M. Lucchini), VS, Ascension 1776
Le gelosie villane (Il feudatorio) (dg, 3, T. Grandi), VS, Nov 1776, *A-Wgm, D-Bsb, Hs, HR, Rtt, F-Pn* (2 copies), *GB-Lcm, H-Bn, I-Fc, Pl, Vnm, US-Bp*; rev. (2), St Petersburg, 1785, *RU-SPtob*

Ifigenia [in Aulide] (dm, 3), Rome, Argentina, carn. 1777, B-Bc, D-MÜs, F-Pn, I-Bc, P-La, US-Wc
Medonte, re di Epiro (dm, G. De Gamerra), Florence, Pergola, 8 Sept 1777, *GB-Lbl, P-La*; Naples, 1783, *F-Pn, I-Nc, P-La, US-Bp*; Naples, 1792, *GB-Lcm; A-Wgm* (2 acts), *I-Fc* (2 acts), *Mc*

Il militare bizzarro (dg, 2, Grandi), VS, 27 Dec 1777, F-Pn, US-Wc
Scipione (dm, E. Giunti), Mestre, Casa Balbi, aut. 1778, *F-Pn, I-Fc, P-La* (2 different settings)

I contrattempi (dg, N. Porta), VS, Nov 1778, F-Pn, H-Bn, I-Fc, Tf, US-Wc; rev., not by Sarti, as Die Zwischenfälle, Dresden, 1782; as Gli equivoci svelati, Vicenza, 1786

Adriano in Siria (dm, 3, Metastasio), Rome, Argentina, 26 Dec 1778, *F-Pn* (Act 1), *I-Rc*, *RU-SPtob*

Olimpiade [1st version] (dm, 3, Metastasio), Florence, 1778, *P-La*

L'ambizione delusa (int, 2), Rome, Capranica, Feb 1779; *I-Tf* (1780, Turin)

Achille in Sciro (dm, 3, Metastasio), Florence, Pergola, aut.1779, *Fc* (2 acts)

Mitridate a Sinope (dm, 3), Florence, Palla a Corda, aut. 1779, *F-Pn*, *I-Tf* (Acts 2 and 3)

Siroe (dm, 3, Metastasio), Turin, Regio, 26 Dec 1779, *GB-Lbl* (duet, 3 arias), *I-Tf* (Acts 2 and 3), *P-La* [attrib. 'Siri']

Giulio Sabino (dm, 3, P. Giovannini: *Epponina*), Venice, S Benedetto, Jan 1781 (Vienna, c1781); also perf. as Epponina and as Tito nelle Gallie; *CH-Zz*, *D-Bsb*, *Dlb*, *F-Pn*, *H-Bn*, *I-Bc*, *BGc*, *Fc*, *Nc*, *OS*, *PESc*, *Vnm*, *P-La*, *US-Bp*

Demofonte [3rd version] (dm, 3, Metastasio), Rome, Argentina, carn. 1782, *I-Rmassimo*

Alessandro e Timoteo (dm, 3, G. della Torre di Rezzonico), Parma, court, 6 April 1782, *A-Wn*, *B-Bc*, *D-SWI*, *F-Pn* (2 copies), *I-Fc*, *Nc*, *PAC*

Didone abbandonata [2nd version] (dm, 3, Metastasio), Padua, Obizzi, June 1782, *F-Pn*, *I-Gl*, *Pl*, *P-La*

Fra i due litiganti il terzo gode (dg, 2, Goldoni: *Le nozze*), Milan, Scala, 14 Sept 1782, *A-Wn*, *CH-Zz*, *D-DO*, *Mbs*, *MÜs*, *Rtt*, *DK-Kk*, *F-Pn**, *H-Bn*, *I-Bc*, *Fc*, *PAC*, *Tf*, *P-La* (2 acts); also as I pretendi delusi (2), Venice, 1782, *D-Wa*, *I-FOc*, *Tf*, *RU-SPtob*; as Im Trüben ist gut fischen, Hamburg, 1785, *D-Bsb*; as Le nozze di Dorina, Naples, 1784, *F-Pn*, *US-Wc*; as I rivali delusi, London, 1784; as Dorina contrastata, *I-Nc*; as Les noces de Dorine, ou Hélène et Francisque (Paris, c1789)

Attalo, re di Bitinia (dm, 3), Venice, S Benedetto, 26 Dec 1782, *P-La* (attrib. Bianchi)

Idalide (dm, 3, F. Moretti), Milan, Scala, 8 Jan 1783, *D-SWI*, *F-Pn* (inc.), *H-Bn*, *RU-SPtob*; also as La vergine del sole, Trieste, 1787

Erifile (dm, 2, De Gamerra), Pavia, carn.1783, *F-Pn*

Il trionfo della pace (dm, 2, C. Olivieri), Mantua, Ducale, 10 May 1783

Olimpiade [2nd version] (dm, 3, Metastasio), Rome, Dame, 1783, *GB-Lbl* (Acts 1 and 2), *RU-SPtob*, *US-Wc*

Gli amanti consolati (dg, 2), St Petersburg, 1784, *D-SWI*, *F-Pn*, *GB-Lbl*, *I-Fc*, *FZc**, *RU-SPtob*

I finti eredi (opera comica, 2, G. Bertati: *Il villano geloso*), St Petersburg, Bol'shoy, 19/30 Oct 1785, *A-Wn** (Mus. Hs 17848), *?D-Dlb*, *F-Pn*, *H-Bn*, *I-Mr*, *Pl*, *RU-SPtob**, Vienna, 1786, *A-Wn* (KT 160)

Armida e Rinaldo (dm, 2, M. Coltellini), St Petersburg, Hermitage, 15/26 Jan 1786, *A-Wgm*, *Wn*, *B-Bc* (Act 2), *F-Pn* (2 copies), *D-SWI*, *I-Fc* (score and pts), *FZc*, *Nc*, *S-Skma*, *RU-SPtob* (?autograph), *US-Wc*

Castore e Polluce (dm, 2, Moretti, after P.-J. Bernard), St Petersburg, Hermitage, 22 Sept/3 Oct 1786, *D-Hs*, *F-Pn*, *I-Fc*, *Mc*, *Nc*, *RU-SPtob* (pts only)

Zenoclea (azione teatrale, 2, Moretti), 1786, unperf.

Alessandro nell'Indie (dm, Metastasio), Palermo, S Cecilia, wint. 1787

Cleomene (Erifile) (dm, 3, De Gamerra), Bologna, Zagnoni, 27 Dec 1788, *I-Bc*

Nachal'noye upravleniye Olega [The Early Reign of Oleg] (5, Catherine II), St Petersburg, Hermitage, 15/26 Oct 1790, collab. Pashkevich and Canobbio

Andromeda (dm, Moretti), St Petersburg, Hermitage, 24 Oct/4 Nov 1798, *A-Wn*, *I-Fc* (score and pts), *FZc** (Act 1, frag.)

Enea nel Lazio (dm, 2, Moretti), St Petersburg, Bol'shoy, 15/26 Oct 1799, *FZc**

La famille indienne en Angleterre (3, Marchese di Castelnau, after A. von Kotzebue), St Petersburg, Bol'shoy, 1799, *FZc**, *RU-SPtob*

Les amours de Flore et de Zéphire (ballet anacréontique, 2, P. Chevalier),

Gatchina, 7/19 Sept 1800

Doubtful: Gram og Signe (Bredal), Copenhagen, 1756 [uses arias by Sarti]; Mitridate, Parma, 1765 [cited only in Fétis]; La calzolaia di Strasburgo, ?Modena, 1769; L'avarò, Faenza, 1777, or Mantua, 1791; Amore e matrimonio, ?1786 [unknown to Mooser]; Lo stravagante inglese, Ancona, Fenice, carn. 1792 (lib in *I-Bc*); Les indiens et l'anglaise, 1794 [not by Sarti, a confusion with La famille indienne en Angleterre, 1799]; Palmyra, 1797, *D-SI* [probably by Salieri]; Cesare in Farmacusa, *SI*, Der Hypochondrist, *DS*; Isola disabitata, selections *I-FZc**; Piramo e Tisbe, duet *Fc*

other secular vocal

I dei del mare (cant.), 3vv, 1776, *D-Mbs*

L'amor della patria figurato nella partenza d'Ulisse dall'isola di Calisso, 3vv, Padua, April 1779, *I-PAc*

Cantata pel giubileo dell'Arcivescovo Conte Nazari di Calabiana, 1779, *Md*

Adieux de la reine de France à sa prison du Temple, 1v, pf, 1793, *FZc*

Inno, 6 solo vv, orch, *D*, for coronation festivities of Paul I, 1797, *FZc**

Il genio della Russia (cant., F. Moretti), 5 solo vv, chorus 4vv, orch, for coronation festivities of Paul I, 1797, *FZc**

Coro per l'incoronazione, 1v, chorus, orch, 1798

Epitalamio, 4 solo vv, orch, *D*, 1799, *FZc**

Cantata, 3 solo vv [Giove, la Gloria, Marte], chorus 4vv, 2 orchs, Russ. hns, cannons, *FZc**

Cantata, 3 solo vv [Doride, Nereo, Glauco], orch, *FZc* (pt 1)

O via vera zarita (cant.), *S*, orch, *BL*; *FZc**

Della gran donna (canzone), 2 solo vv, choir, orch, *A*, *FZc**

Veni cara sospirata (cant.), *S*, orch, *BL*; *CZ-LIT*

sacred vocal

Masses: Missa solemnis, 4vv, orch, org, *EL*; *CH-A* (2 copies, 1 1779); 1, *GB-Ob*; 8vv, for Milan competition, 1779, *I-Md*; 4vv, *Fc*; 2, 4vv, orch, *D-Mbs*; Messa votiva, 4vv, *d*, 1783, *I-Md*; 2 messe brevi, 4vv, org, *Md*, 3vv, org, *G*, *FZc**

Mass movts: Ky (fugue), 8vv (Leipzig, 1806); 2 Ky–Gl, 4vv, insts, *D-Bsb**, 8vv, org, *A-Wgm*; 3 Ky, 2 choirs, orch, *c*, 2 choirs, 2 orch, *g*, 2 choirs, 2 orch, 2 org, *G*, all *I-FZc**; 13 Gl, *Md*; 4 Gl, 8vv, orch, *D*, *FZc**, 5vv, orch, *Fc*, 3vv, *F-Pc*, 4vv, orch, *G*, *I-FZc**; Cum sancto spiritu (fugue), 8vv, org, *S-Smf*, 6 Cr, *Md*; Cr, 4vv, insts, *A-Wn*, *I-BRc*, *Nc*; Et vitam venturi saeculi (fugue), 8vv, org, *S-Smf*, 3 Sanctus, *I-Md*

Requiem: 4vv, orch, org, *d*, *FZc**; 4vv, orch, *g*, *FZc*; 4 solo vv, chorus 4, 5vv, orch, org, for Louis XVI, 1793, *BGc*; for the Grand Duke of Württemberg, 1798; Missa pro defunctis, 5vv, *F*, unacc., *FZc**; Dies irae, 4vv, orch, *FZc**, *Fc*

Mag: *C*, *d*, 4vv, *FZc*; 3, 8vv, org, 1780–81, *Md*; 2 choirs, insts, 2 org, *D*, *FZc**; 2 choirs, org, *a*, 1781, *FZc**

Miserere: 4vv, 3 va, vc, db, bc, f (Leipzig, n.d.), MS copies, incl., *CH-E*, *D-Mbs*, *DK-Kk*, *GB-Lbl*, *I-BGi*, *Fa*, *FZc**, *Mc*, *Rrostirolla*, *US-SFsc*; 5, 6vv, orch, *g*, *FZc**; 4vv, org, *A-Wn*; 4vv, orch, *CH-E*, *I-Fc*; 4vv, str, *I-PAc*; 9vv, Mercoledì santo, *FZc*

TeD: 4vv, orch, *I-Fc*, *Gl*; 2 choirs, *D*, 1781, *Md*; 4vv, orch, *D*, *FZc**, *I-Msc* (for 8vv); 2 choirs, orch, *CH-E*; 2 choirs, bc, *a*, *FZc**; Russ. TeD [Tebe Bohu Sualim], 2 choirs, orch, Russ. hns, bells, cannons, *D*, for taking of Ochakov, 1785, *I-Fc*, *FZc**, *USSR-Lsc*, *Lit* (?1789); Lat. TeD, solo vv, chorus 4vv, orch, *D*, for taking of Kelia, 1790, *I-FZc** (ed. in Jones), *US-SFsc*

Complete Russ. Liturgy, 2 choirs unacc., St Petersburg, Historical Musical Museum

(see Mooser); Russ. Christmas hymn, 8vv, orch, *I-FZc**

La sconfitta de' Cananei (orat), 4 solo vv, 2 choirs, orch, C, Rome, 25 March 1766, *I-Rchg*

Sacer dialogus inter David et Salomonem (orat), Venice, 1766, lost, lib *I-Vcg*

S Teodora vergine e S Didimo martiri in Alessandria (orat), Florence, 1778, lost, lib *Fc*

Sant'Elena al Calvario (orat), Florence, 1781, lost, lib *Fc*

Gospodi, Vozzvach k tebe [God, I invoke you] (Russ. orat), 2 choirs, orch, 1785, *F-Pn, I-FZc*, USSR-Lit, Lsc*

Joseph a fratribus recognitus (orat), soloists, 2 choirs, orch, Venice, 1789, *F-Pn*

Pomiluj mia boze [Lord have mercy] (Russ. orat), 1790, *USSR-Lsc*

Slava v vyschnich Bohu [Gloria in excelsis], 2 choirs, 2 orchs, Russ. hns, bells, cannons, fireworks, for peace of Iași, 1792, *I-FZc, USSR-Lit, Lsc* (see Mooser)

Tebe cheruvimy i serafimy vzyaiut strunnymi golosami [Cherubim and seraphim sing to you like string instruments] (Russ. orat), 2 choirs, orch, cannons, *USSR-Lsc*

Motets, psalms, Lamentations, hymns, ants, introits etc., *A-Wa, CH-BM, E, SGs, CZ-LIT, D-Bds, DO, LEt, Mbs, GB-Lcm, H-P, I-Bc, BGc, Fc, FZc* (many in autograph), *Mc, Md* (many in autograph), *Msc, SQ-BRnm, USSR-Lit, Lsc*

instrumental

Syms: 6 in C: *CH-E, N, D-DO, GB-Lam, HR-Zha* (inc.), *I-BGc* (5), *Rdp*; 7 in D: *CH-N* (3), *I-BGc, FZc*, PEsp, Rc* (inc.), *Rrostirolla* (2 pts only); 2 in B \flat : *CH-E, D-WR1*; 1 for gui, D, *HR-Dsmb*

Sonatas: 3, hpd, vn/fl, D, G, G (Amsterdam, c1765); 3, hpd, G, C, G (London, 1768/9); 6, fl, bc (Paris, 1782), ed. in ECCS, x; Giulio Sabino ed Epponina, sonata caratteristica, hpd/pf, vn, E, op.1 (Vienna, 1785; Paris, n.d.); Intreccio di diverse idee d'opere favorite, ossia Sonata, hpd, vn, E \flat ; op.2 (Vienna, ?1787); 3, hpd/pf, vn, C, D, B \flat ; op.3 (Vienna, 1786); 3, hpd/pf, vn, G, a-A, F, op.4 (Vienna, 1788); 6 sonate dell'opera Fra i due litiganti, hpd/pf, vn, *D-DI* (2 copies), *Dlb*; 3, hpd, vn, *DK-Sa* (2 copies), *D-Mbs*; 1, vn, bc, *B-Bc*; hpd sonatas, *B-Bc, F-Pc, HR-Dsmb, I-Nc, US-SFsc*; 1, org, *I-FZc*

3 concertone, E \flat ; *I-Fc*; 1 march, ww, timp, C, *FZc**; 2 bn duets, *S-SK*

Sarti, Giuseppe

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Trattato del basso generale (MS, *B-Bc, I-Bc*)

Regole (MS, *D-Bsb*)

Eclaircissement sur la musique composée pour Oleg, in G. Pasolini Zanelli: *Giuseppe Sarti* (Faenza, 1883), 113

Esame acustico fatto sopra due frammenti di Mozart, summarized in *AMZ*, xxxiv (1832), 373

Sur le moyen de compter les vibrations des sons et d'en comparer la célérité avec la mesure du tems, read to St Petersburg Academy of Sciences, 23 May 1796

Théorie de l'harmonie simultanée et successive, mentioned in *AMZ*, xxvi (1824), 540

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Sarto, Johannes de

(fl c1430–40). Composer, singer and priest. The musician listed as a singer of Albrecht II, King of the Romans, in the motet *Romanorum rex* written in

commemoration of the king's death in 1439, must be the same man who composed this and several other sacred works found in early 15th-century manuscripts. If his identity has yet to be established conclusively, the proposal that he was Johannes Doussart, a cleric of the diocese of Liège who was still alive in 1457, is very plausible, and distinctly more so than the earlier suggestion that he was the Cambrai-based musician Jean Du Sart.

Sarto's four surviving motets are written in an elegant and at times highly expressive melodic style, with well-controlled dissonance and occasional use of imitation. *Verbum patris* (notable for its use of common material at section ends) and *Romanorum rex* both employ complex mensural schemes; the latter, a technical tour de force, is remarkable for its simultaneous use of two distinct isorhythmic patterns. One introit survives with an uncontested attribution and in the case of two others Sarto's name has been substituted for that of his famous contemporary, Johannes Brassart, perhaps indicating some form of collaboration or rivalry. Evidently the two men were closely associated: both were members of the imperial chapel during the 1430s and were probably linked by affiliation to the same diocese (Liège); their works were sometimes copied next to or near one another; two of Sarto's motets, *O quam mirabilis* and *Ave mater, O Maria*, appear to be directly influenced by Brassart's *O flos fragrans*. The juxtaposition of the composers' names in some early 16th-century correspondence bears witness to a continuing association beyond their respective lifetimes.

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introits

Gaudeamus omnes, 3vv, M (Assumption BVM; dubious ascription)

Repleatur os meum, 3vv, I-AO 15 (Pentecost)

Spiritus Domini replevit, 3vv, M (Pentecost; dubious ascription)

motets

Ave mater, O Maria, 3vv, Bc Q15, TRbc 92

O quam mirabilis, 3vv, A

Romanorum rex inclite, 4vv, M (isorhythmic; composed on the death of Albrecht II in 1439; formerly attrib. Brassart)

Verbum Patris hodie, 3vv, B (for Christmas)

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PETER WRIGHT

Sartori, Claudio

(*b* Brescia, 1 April 1913; *d* Milan, 11 March 1994). Italian musicologist and music bibliographer. After taking an arts degree with a thesis in music history supervised by Giusto Zampieri at the University of Pavia (1934), he studied with Gérold at the University of Strasbourg and with Franco Vittadini at Pavia Conservatory. He was assistant librarian at the Bologna Conservatory (1938–42), where he became professor of Italian literature (1943), a post he held later at the Milan Conservatory (1967).

Sartori was an outstanding bibliographer in the tradition of Eitner, Vogel and Einstein, and did equally important work. While conceding that bibliography is only 'a means of arriving at a deeper and surer knowledge of music itself', he realized the lack of such tools in his early music research and with great zeal set about providing them. His first publication dealing specifically with bibliography appeared in 1940, in the form of additions to a Scarlatti opera catalogue. He next published material uncovered during work in the Bologna Conservatory library, but his first significant publication was *Bibliografia delle opere musicali stampate da Ottaviano Petrucci* (1948), a subject to which he added in 1953. His reputation as a leading bibliographer was established with *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (1952). In this difficult undertaking, accomplished in spite of postwar chaos, he was advised and assisted by Einstein. The organization of the catalogue was based on Eitner's bibliography for secular music; corrections, additions and new indices appeared in the second volume (1968). It is a standard reference work and an invaluable handbook for all research on Italian instrumental music.

To compile the catalogue Sartori applied to all libraries in the West, and discovered that many important libraries had incomplete or inaccurate lists of holdings. He then began to exhort individual libraries to make catalogues, and edited various general lists of collections of printed music (in *FAM*, from 1955) and more particular lists of important manuscript collections (e.g. at the Lucca seminary, the cathedrals of Piacenza, Vercelli etc). In 1965 he eventually obtained financial support for his work and established the Ufficio Ricerche Fondi Musicali, of which he was director. The bureau aims to catalogue all manuscripts and printed music in Italy up to 1900, all printed Italian librettos up to 1800 (including operas, oratorios, serenatas, cantatas and balli) and all literature on music in Italy. This enormous project demands the cooperation of diligent research assistants,

and its importance to musicology is evident in the huge quantity of requests (from everywhere in the world) that the centre handles. Another companion bibliographical tool, the list of Italian music publishers, appeared in 1958. In 1962 Sartori began a Cherubini catalogue and in the 1960s a revision of Vogel (published 1978). He always pursued subjects of general musicological interest, his outstanding work being on Josquin at Milan and on 16th- and 18th-century Milanese music. With Benvenuti he edited *Classici Musicali Italiani* (1941–3). He was a member of the RISM commission (1956–71) and he was on the editorial board of *Acta musicologica*, *Dizionario Ricordi della musica e dei musicisti* (Milan, 1959) and *Enciclopedia della musica* (Milan, 1963–4); he also edited the series *Bibliotheca musica*.

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CAROLYN GIANTURCO

Sartorio [Sertorio], Antonio

(*b* Venice, 1630; *d* Venice, 30 Dec 1680). Italian composer partly active in Germany. He was a leading composer of operas for Venice in the 1660s and 70s.

1. Life.

2. Works.

WORKS

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EDWARD H. TARR

Sartorio, Antonio

1. Life.

Sartorio is first heard of with the production of his first opera, *Gl'amori infruttuosi di Pirro*, at the Teatro di SS Giovanni e Paolo, Venice, on 4 January 1661. His next opera, *Seleuco*, was first performed on 16 January 1666 in the Teatro S Salvador, popularly called S Luca, where most of his later operas were also produced. By then he had been named Kapellmeister to Duke Johann Friedrich of Brunswick-Lüneburg, who reigned from 1665 and resided at Hanover. This highly educated sovereign, who formed an alliance with Louis XIV in 1672 and also visited Italy four times and lent the republic of Venice substantial military aid against the Turks, had been converted to Catholicism in 1651, and on inheriting the dukedom he introduced the Catholic rite to his court. Sartorio took up his duties as Kapellmeister on Trinity Sunday 1666. The court Kapelle consisted of seven or eight singers and six instrumentalists, many of them Italian. Their repertory, part of which was discovered in 1958 in an organ bellows in the village of Hüpede, included masses, motets and psalms by Du Mont, Bonifatio Gratiani and Orazio Tarditi. Sartorio was paid 103 thalers in 1667 for bringing books of music from Italy, and he composed for the Kapelle a *missa brevis* and several vesper psalms and cantatas in both the *stile antico* and the *stile moderno*.

During his Hanover years, 1666–75, Sartorio often travelled to Venice in the winter, both to compose operas for Carnival and to enlist musicians for service at court. His first such journey was in 1666–7. On 15 January and 3 February 1667 his remarkable double opera, *La prosperità d'Elio Seiano* and *La caduta d'Elio Seiano*, was produced; the librettist, Nicolò Minato, originally intended the two operas to be given on successive nights, but it appears that Sartorio and the singers overruled him. Sartorio spent the winter of 1668–9 in Hanover, but he was in Venice again for the Carnival of 1669–70, during which his next opera, *L'Ermengarda regina de' longobardi*, was performed. The librettist, Pietro Dolfin, a friend of both Sartorio and Duke Johann Friedrich, administered the duke's theatre loges and corresponded regularly with him between 1669 and 1678; his unpublished letters (in *D-HVsa*) are a valuable source of information about Venetian

opera performances. Sartorio's next stay in Venice lasted an entire year, from January or February 1672 to Carnival 1672–3. On 19 February 1672 his best-known opera, *L'Adelaide*, was given for the first time (see illustration). The libretto is again by Dolfin, who reworked some of Gissilla's arias into a cantata by adding recitatives. Sartorio seems to have responded to Dolfin's wish to have the recitatives set, for a *Cantata di Gissilla* is extant; it was apparently conceived for a pupil of Dolfin's named Lucretia, who had sung a role in the opera, probably that of Gissilla.

Poor health, but also the invitation to write one of two operas for S Luca in the coming Carnival, prevented Sartorio from returning to Hanover that spring. The lengthy correspondence on this subject shows that Dolfin was finally able to persuade the duke to let Sartorio remain because of the peril of the journey and because of the honour of having been asked to write the opera, the other being by no less a composer than Cavalli. In the event Sartorio wrote both operas for S Luca. *L'Orfeo* was first given on 14 December 1672. Although the Florentine emissary, M.A. Altoviti, reported on 14 January (in a document in *I-Fas*) that Carnival was 'proceeding ... with not much applause for these first operas' and Dolfin found the scenery and costumes merely ordinary and Aurelio Aureli's libretto 'very bad', both Sartorio's music and the singing of Tonina Coresi, who came specially from Rome to sing the part of Euridice, were highly praised. Dolfin's objections could have had to do with the fact that Aureli, catering for the fashion of the day, had added to the intricacy of the plot by making Orfeo a jealous husband and by adding fictitious minor episodes that jarred more than usually with the main plot. The other opera at S Luca in this Carnival was to have been Cavalli's *Massenzio*. It went into rehearsal, but there it was decided that it would not do, 'for lack of spirited ariettas' (Dolfin). Brusquely, the theatre managers turned the entire project over to Sartorio. No incident could better illustrate the difference between the old school and the new, between Cavalli, the dramatist trained in the school of Monteverdi and using the arioso as his vehicle for dramatic exposition, and Sartorio, for whom opera was first and foremost a brilliant spectacle and the aria the chief means of moving the listener. Sartorio wrote his *Massenzio* in only 13 days, and it was performed from 25 January 1673. It contains no fewer than 78 arias and duets, a typical number for his operas.

Sartorio spent the following two years at Hanover and then left Duke Johann Friedrich's employ for good in April 1675, receiving a parting gift of 50 thalers and a golden chain. He remained on good terms with the duke, corresponded regularly with him about negotiations with singers or visits on his behalf to cloistered ladies, and continued to call himself a court composer in his remaining operas. He settled in Venice, in the quarter of S Giovanni Grisostomo. On 7 May 1676 he was appointed *vicemaestro di cappella* of S Marco, defeating Carlo Grossi by three votes. On 17 December, his *Giulio Cesare in Egitto* received its first performance and was particularly successful. Four further operas succeeded it in 1677–9. On 18 December 1679 Duke Johann Friedrich died at Augsburg at the start of his fifth journey to Italy. 1680 saw the appearance of Sartorio's only printed volume of music, a set of eight-part psalms for two choirs. Towards the end of the year he began to compose another opera, *La Flora*, but he died before he could finish it, after seven months of illness; it was finished

by M.A. Ziani and performed at the Teatro S Angelo as the first opera of the new Carnival season. Sartorio was succeeded at S Marco by Legrenzi.

According to his epitaph in S Giovanni Grisostomo, Venice, he died at the age of 50. [Gasparo Sartorio](#) was his brother. Another brother, Girolamo [Hieronymo], also had connections with the theatre, as an architect.

[Sartorio, Antonio](#)

2. Works.

Sartorio's operas, like those of his Venetian contemporaries, deal with heroic themes. In some of them – *La caduta d'Elio Seiano*, *Massenzio* and *Antonino e Pompeiano* – true Senecan tragedy is evoked as death comes to a tyrant. Sejanus commits suicide, wishing the universe to be plunged into chaos, and Antonino is assassinated on stage by the liberators of Rome. Sartorio's greatness as a composer lay in discovering the variety and, more important, the depth of the passions expressed by his librettists. His talent for writing many different kinds of aria was fully developed even in his first opera, *Gl'amori infruttuosi di Pirro* (produced in 1661), which set the pattern for his subsequent operas in containing a large number of arias – several have more than 70. Some of the most noteworthy arias in this work, which recur in similar form in later operas, are Circea's rage aria 'Son tradita' (in Act 3 scene xi), with its florid coloratura ascending to *b*", and her aria in 3/2 time, 'Le promesse de gl'amanti' (Act 1 scene viii), in which the inconstancy of lovers' promises is shown by the incessantly wandering crotchets of the bass line.

Sartorio was at his best in two types of aria, the lament and the trumpet aria. The laments are usually written in 3/2 time over an ostinato bass, which is often chromatic. Sartorio was very fond of ostinatos. Some of his most moving laments are Oreste's 'Hermiona, qual sventura' (*Gl'amori infruttuosi di Pirro*, Act 3 scene vi), Adalberto's 'Qual colpa mi date' (*L'Adelaide*, Act 2 scene vii) and Orfeo's 'E morta Euridice' (*L'Orfeo*, Act 3 scene iii), the beginning of which is shown in [ex. 1](#). This example also shows how the strings invariably accompany the voice when they are employed in an aria. This is in the manner of an echo: voice and strings rarely participate in more than a few notes simultaneously (although 'Qual colpa mi date' is an exception to this rule). Sartorio also reveals here his penchant for harmonic harshness. In this example such clashes (in which the notes in question are indicated by crosses) can be explained by the affection of extreme suffering. For expressive purposes he reduced the string body on occasion to four violas (preceding Orfeo's aria 'D'un'amante, che sospira' in *L'Orfeo*, Act 3 scene iii) or even two (in Antioco's aria 'Per pietà, datemi morte' in *Seleuco*, Act 3 scene viii).

Sartorio wrote many trumpet arias. He turned to this instrument to express more adequately the heroic affection pertaining to the grand personages depicted in his operas. He first wrote for trumpet – two in D – in 1672, in the sinfonia to *L'Adelaide*. Although certain of Cavalli's operas – *Le nozze di Teti e di Peleo* (1639), *La Rosinda* (1651) and *L'Elena* (1659) – as well as Boretti's *Marcello* (1670) and Sartorio's own *Gl'amori infruttuosi di Pirro* (1661) make some mention of the trumpet in their texts and even feature imitations of trumpet fanfares in their string writing (as many other operas do), *L'Adelaide* appears to be the first in a long line of Venetian operas to

call specifically for the trumpet. Sartorio wrote for a solo trumpet in D in *Massenzio* (an aria of Fame), *Antonino e Pompeiano* (two sinfonias, and arias of Fame and Antonino), *Giulio Cesare in Egitto* (four arias, two sinfonias and a 'tocco di Tromba'), *L'Anacreonte tiranno* (a sinfonia, and two arias of Oronte) and *La Flora* (three sinfonias, an aria of Flora and two arias of Geminio). In these arias the trumpet alternates with the voice, just as the strings do in arias with strings (see [ex.2](#) for the beginning of Fame's aria in *Massenzio*).

Another mark of Sartorio's style is the juxtaposition of the heroic and the base. Comic figures – usually an old nurse, sung by a tenor – sing arias whose melodies consist of short phrases moving chiefly in quavers, either on one pitch or stepwise. This popular element has appeared to some commentators as a sign of artistic impoverishment, but it should rather be seen in the context of the whole range of Baroque affections.

Sartorio, Antonio

WORKS

operas

all drammi per musica in 3 acts; first performed in Venice unless otherwise stated

Gl'amori infruttuosi di Pirro (A. Aureli), SS Giovanni e Paolo, 4 Jan 1661, *I-Vmc* Martinengo 49–70, no.53B (30 arias)

Il Seleuco (N. Minato), S Salvador, 16 Jan 1666, *Vnm* It.IV–454 (= 9978), arias *GB-Lbl* Harley 1267; 2 arias ed. in Rosand (1991)

La prosperità d'Elio Seiano (Minato), S Salvador, 15 Jan 1667, *I-Nc* 32.3.19, *Rps* Reg.M.21a (as L'Elio Seiano), *Rvat* Chigiano Q.V.63 (as Il Seiano), arias *Vmc* Martinengo 16.48 n. 47 and 48

La caduta d'Elio Seiano (Minato), S Salvador, 3 Feb 1667, *Vnm* It.IV–397 (= 9921)

L'Ermengarda regina de' longobardi (P. Dolfin), SS Giovanni e Paolo, 26 Dec 1669, lost

L'Adelaide (Dolfin), S Salvador, 19 Feb 1672, *D-HVI* IV.410 (autograph), *Mbs* (inc., see Gissilla unica figlia), *I-Vnm* It.IV–380 (= 9904) (with different opening sinfonia; facs. in IOB, viii, 1978); 2 arias ed. in Rosand (1991)

L'Orfeo (Aureli), S Salvador, 14 Dec 1672, *A-Wn* 17940 (with autograph corrections), *I-Nc* 32.2.25, *Vnm* It.IV–443 (= 9967) (fac. in DMV, vi, 1983); 4 arias ed. in Rosand (1991)

Massenzio (G.F. Bussani), S Salvador, 25 Jan 1673, arias in *F-Pn* Vmy.8, 9 and *I-Nc* 33.5.17, *S-Uu* vok.mus.i/165 (autograph, inc.)

Alcina (Dolfin), intended for Venice, Carn. 1674–5 but unperf., lost

Giulio Cesare in Egitto (Bussani), S Salvador, 17 Dec 1676, *I-MOe* Mus.G.310 (4 arias), *Nc* 33.5.36 (arias), 33.6.29, *Rvat* Barb.Lat.4147 (3 arias), *Vqs* Cl.VIII Cod.IV (43 arias); ed. C. Monson, *Collegium musicum*, xii (Yale, 1991)

Antonino e Pompeiano (Bussani), S Salvador, Jan 1677, *D-HVI* IV.414 (with autograph corrections), *I-Nc* 33.5.36 (arias), *Vqs* Cl.VIII Cod.IV, XI, XII, XIII, XVIII (36 arias)

L'Anacreonte tiranno (Bussani), S Salvador [Dec] 1677, *D-MÜs* Sant HS 3954 (erroneously attrib. A. Scarlatti), *I-Nc* 33.5.36 (15 arias), *Vlevi* (arias), *Vqs* Cl.VIII Cod.V (23 arias)

Ercole su'l Termodonte (Bussani), S Salvador Jan/Feb 1678, *Vqs* Cl.VIII Cod.V (13 arias)

I duo tiranni al soglio (M. Noris), S Salvador, 15 Jan 1679, *Nc* 33.5.32 (arias), *Vqs*

Cl.VIII Cod. XIX (arias)

La Flora (N. Bonis), S Angelo, Carn, 1681, *Bca* A.462 (12 arias) *Rvat* Barb.Lat.4137 (arias), *Vnm* It.IV–423 (= 9947) (arias) [music completed by M.A. Ziani]

cantatas

Cantata di Gissilla (see Gissilla unica figlia); Carosello (Dolfin), Venice, Jan/Feb 1673, lost; Dite quando volete [Fate quando sapete], *D-KI*; Entro d'un'antro ombroso, *KI*; E tiranna la speranza, *KI*; Già sorgeva la luce, *I-Vmc*; Gissilla unica figlia, *D-Mbs* [incl. arias from L'Adelaide]; Io v'intendo i luci altere, *KI*; Mentre l'humane genti dalle fatiche sue, *KI*; Mio cor, non amar più, *I-MOe*; O ch'humore stravagante, *Fn*

arias

Chi su l'altrui ruvine, *Vmc*; Dite un sì, labri adorati, 2vv, *Vqs* (inc.); Farmi vivere sempre in pene, *D-KI*; Gran' tiranna è la speranza, *I-Vmc*; Io non presto fede alcuna, *Vmc*; La fortuna dispettosa, *Vmc*; Lucide faci ch'in cielo splendet, *Vmc*; Non cessate, stelle irate, *Vmc*; Pazzi amanti, *Vmc*; Perchè quando apersi, *Vmc*; Quanti sono d'oggi, *Vmc*; Quel ch'altrui rassembra, *Vmc*; S'amor tolse l'aurea fila, *Vmc*; Se le chiome tempo avaro, *Vmc*; Selve amiche, *Vmc*; Se non fosse per penare, *D-KI*; Se potesse il cor cessar, *I-Vmc*; S'in odio m'avete, *Vmc*; Su la rota de la sorte, *Vmc*; Ti flagellino mentitor, *Vmc*; Vive sempre un huom che regna, *Vmc*; Volete così, mie nemiche deità, *Vmc*

sacred vocal

[23] Salmi a due chori ma accomodati all'uso della serenissima capella ducale di S Marco, 8vv, op.1 (Venice, 1680)

Ad tantum triumphum, 1v, insts, bc, 1695¹

Kyrie eleison, Gloria, Credo; Confitebor tibi Domine; De profundis clamavi ad te; Dixit Dominus Domino meo; Laudate pueri Dominum; Levavi oculos meos; Regina coeli laetare; Salve mi Jesu, ed. E.H. Tarr (Stuttgart, 1976): *D-Bsb*

Tu m'assisti, e mi reggi, aria, *I-Vmc*

Surrexit non est hic, March 1672, lost

doubtful works

3vv unless otherwise stated

Amanti, ardire; Colui che partesi; Deh, perchè non m'uccidete; Ecco l'alba luminosa; Hor che notturna pace; L'alba in ciel; Mio core impara; Navicella, che carca; Oh voi, ch'intorno; Sventurata navicella, 4vv; Un cor che chiede: *D-HVI*

Sartorio, Antonio

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Sartorio [Sertorio], Gasparo

(*b* Venice, between 18 Oct 1625 and 17 Oct 1626; *d* Venice, 17 Oct 1680). Italian composer and organist, brother of [Antonio Sartorio](#). In 1650 his opera *Orithia*, to a libretto by Count Maiolino Bisaccioni, was performed at the Teatro SS Apostoli, and his *L'Erginda*, to the first libretto written by Aurelio Aureli, was given at the same theatre in 1652. He composed the third act of *Iphide greca* (1671; *I-Vnm* IV-421, = 9945), the music for Acts 1 and 2 being by Gian Domenico Partenio and Domenico Freschi respectively. The opera *Armadoro*, performed at the Teatro S Cassiano on 20 January 1651, is attributed to Sartorio by Ivanovich, but to Cavalli in other sources; the music is now lost. In January 1673 he failed to obtain the position of organist at S Cassiano. On 16 October 1676 he and Antonio Sartorio were godfathers at the baptism of Girolamo Sartorio's son, Casparus Antonius, at St Clemens, Hanover. According to his epitaph in S Fosca, Venice, he died at the age of 54.

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Sartorius, Christian

(*b* Querfurt; *d* Kulmbach, bur. 14 April 1676). German composer and administrator. In 1626 Margrave Christian of Brandenburg-Kulmbach, residing at Bayreuth, engaged him as a personal servant and musician. Nothing is known about his duties at a time when musical life was oppressed by the Thirty Years War. After 20 years at court Sartorius was installed in 1646 as official (later steward) with special appointment for musical matters at the secularized monastery at Himmelkron, near Bayreuth. He lived there until 1671 at the latest; again, there are no documents relating to his activities.

In 1655 Sartorius wrote the funeral music for Margrave Christian; it was scored for five voices and instruments and published as *Fürstlicher Ruhm- und Leich-Text* (Bayreuth, 1655). The new margrave, Georg Albrecht, and his son Christian Ernst were the dedicatees of a set of sacred concertos for a similar combination of voices and instruments, *Unterschiedlicher teutscher nach der Himmelcron Zielender hoher Fest- und Danck-Andachten Zusammenstimmung* (Nuremberg, 1658). This collection, arranged according to the liturgical calendar, in some ways reflects the average standards of German church music at the time: vocal parts normally move in pairs, especially in parallel 3rds and 6ths; the continuo bass serves mainly as harmonic foundation; and the melody is usually in the top part, while the alto voice has vanished altogether. The use of obligato instruments, which are treated in a manner distinctly different from the vocal parts, points towards the new style, but Sartorius's music is not free from some of the shortcomings that Schütz had foreseen in the preface to his *Geistliche Chor-Music* (1648): the harmonies are either dull or jerky, and technical faults such as false relations and parallel 5ths and octaves appear frequently. Sartorius's technique suggests a dilettante rather than a well-trained composer. This perhaps explains why he was not called back to the Bayreuth court when Margrave Christian Ernst reorganized the Hofkapelle and introduced opera. His *Andachten*, however, could be performed by modest forces and thus fitted well the needs of Kantors and teachers in the small Protestant towns who tried to re-establish regular church music in the period after the Thirty Years War.

DOROTHEA SCHRÖDER

Sartorius, Erasmus

(*b* Schleswig, 1577; *d* Hamburg, 17 Oct 1637). German writer on music and composer. He was a choirboy at Gottorf Castle, the residence of the dukes of Holstein. After attending the Gymnasium at Bordesholm, he went to the University of Rostock, where in 1603 or 1604 he was appointed Kantor at the Marienkirche. From 1605 until his death he worked in Hamburg as Kantor of the Johanneum and civic music director. He fostered the performance of polychoral music, a material witness of which was the construction of choir lofts in the main churches. When in 1607 the Gothic St Gertruden was reconsecrated after a period of disuse, he directed a solemn service with polychoral works by Lassus, Hieronymus Praetorius and Gallus, one of the most memorable events in the music history of

Hamburg. At the domed chapel, famous for its acoustic, he established the city's tradition of annual performances of Passion music, beginning in 1609 and engaging instrumentalists for the first time in 1612. He also directed polyphonic music with the Johanneum choir at the four main churches, for which he received payments from 1612. He was held in high esteem by his colleagues: on the occasion of his first marriage (1627) a number of poems and wedding songs appeared, by Hieronymus Praetorius and Johann Schop, among others.

Sartorius published two theoretical works. The first, *Belligerasmus, id est Historia belli exorti in regno musico* (Hamburg, 1622, rev. 3/1639 as *Musomachia, id est Bellum musicale* by P. Lauremberg, 4/1642), describes the battle between Bisthon and Orpheus, the would-be successors to Apollo and the leaders of monodic and polyphonic music respectively. Imitating reports of military campaigns, Sartorius commented on the effects and advantages of music and considered the qualities of both *musica choralis* and *figuralis*. Although the title and structure of his book bear some resemblance to Claudius Sebastiani's *Bellum musicale* (1563), Sartorius did not draw from it; instead he used similar discourses on non-musical subjects as models. His second treatise, *Institutionum musicarum tractatio nova et brevis* (Hamburg, 1635), was intended to serve as a theoretical and practical manual. Concerning solmization, he mentioned reforms like Calvisius's 'bocedization' method, yet recommended adherence to the old system. Like Burmeister, he ascribed the characters of the modes to the position of tones and semitones around the important notes of a melody. His musical examples are taken mostly from Lassus and Praetorius, while his own *Fugae aliquot* (2–8 parts, Hamburg, 1635; 12 ed. F. Jöde, *Der Kanon*, i, Wolfenbüttel, 1943) probably served as a supplement. He also published a wedding song (*Veni dilecte mi*; Hamburg, 1606), and, according to Seiffert, two motets – one for four voices, one for solo voice, and both with instruments – signed 'Sartorius' were formerly held at the library of the Michaeliskirche, Lüneburg.

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MARTIN RUHNKE/DOROTHEA SCHRÖDER

Sartorius [Schneider, Schneickher], Paul

(*b* Nuremberg, bap. 16 Nov 1569; *d* Innsbruck, 28 Feb 1609). German composer and organist. He was originally called Schneider. In his native city he attended the grammar school of St Lorenz, where one of his teachers was Leonhard Lechner. Then, as he explained in the preface to his *Neue teutsche Liedlein*, he went to Italy to study with some of the famous composers of the day. He probably stayed for quite some time in Rome in circles frequented by Palestrina and his pupils; one composer he probably got to know well was Ruggiero Giovannelli, on whose motet *Jubilate Deo omnis terra* he wrote a parody mass. By 1594 at the latest he became organist in the Hofkapelle of Archduke Maximilian II of Austria, and he held this post until his death. The archduke lived at Mergentheim, Franconia, until 1602 and thereafter at Innsbruck, and thus Sartorius must have lived principally at these two places. In 1599 he sent one of his eight-part masses to Duke Maximilian I of Bavaria at Munich and at about the same time sent his eight six-part *Magnificat* settings and some motets to Archbishop Wolf Dietrich von Raitenau at Salzburg. It is out of the question that his permanent home was at Nuremberg, as Eitner supposed; Eitner and some later authorities also wrongly identified him with the Nuremberg pastor Paul Sartorius (1561–1623); nor was he related to the Nuremberg music publisher Johann Friedrich Sartorius (c1595–after 1649).

For a German composer of Hassler's generation, Sartorius was, as a composer of sacred vocal works, very much up-to-date in his knowledge of Italian music. He was influenced less by Lassus or Hassler than he was by Palestrina. This is particularly evident in the eight six-part *Magnificat* settings, in which he made use not only of single motifs, but even here and there of whole passages taken from *Magnificat* settings by Palestrina. He set only the even-numbered verses, beginning with 'Et exultavit', and created the impression of a real eight-part double choir by the use of contrasting groups of four voices from the full choir. His German songs are almost entirely in duple time and mainly use pavane and allemande rhythms, with primarily imitative textures and much sequential writing. In form and content they are midway between the sophisticated art of the canzonet and the simple dance-song.

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Sacrae cantiones sive motecta, 6–8, 10, 12vv (Nuremberg, 1602)

2 motets, 5vv, 1600², 1604⁷

Missa super 'Jubilate Deo omnis terra', 8vv, *D–Z*, formerly also in Breslau Stadtbibliothek, now ?*PL-WRu*

8 *Magnificat*, 6vv, *A–Sd*

3 antiphons, 6, 8vv, *Sd*, *D–Mbs* (org score)

2 hymns, 4, 8vv, *Bsb*, *Mbs* (org score)

5 motets, 8vv, *Mbs* (org score)

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FRANZ KRAUTWURST

Sartory, Eugène

(*b* Mirecourt, 22 Sept 1871; *d* Paris, 5 March 1946). French bowmaker. He received his first training from his father. He went to Paris to work first for Charles Peccatte and then for Alfred Lamy before setting up on his own account in 1893. He worked first at 12 boulevard Bonne Nouvelle, moving to 13 rue du Faubourg Poissonnière and finally to 3 Cité Trévis. His work was much influenced by Voirin and Lamy but has marginally more strength, both in the hand and to the eye. The bows' heads are small and the sticks most often round; the best are dark brown. The cello bows usually depart from the Voirin tradition, having more weight and a broader head. At the beginning of the 20th century Sartory's bows retailed in London at two guineas, less than an inferior brand from Dresden. He was soon better appreciated, however, and among his patrons was Ysaÿe, who had several presentation bows made. His bows are very popular today; the brandmark, 'E. Sartory à Paris', appears on the handle and also often under the lapping. For further information, see J. Roda: *Bows for Musical Instruments of the Violin Family* (Chicago, 1959).

CHARLES BEARE

Sarum chant.

See *Salisbury*, *Use of*.

Sarunai [sarinaï, sarune, sarunei, serunai, serune].

Oboe of Sumatra, Malaysia and Vietnam; a double-reed instrument with pirouette, related to the Arab *zūrṅā*. It exists in various forms, for all of which circular breathing is used.

In Minangkabau, West Sumatra, the *sarunai* consists of a double reed of palm-leaf lamellae below which is a wooden or metal ring, two conically bored pipes fitting vertically into each other, with four fingerholes in the lower pipe, and a buffalo-horn or wooden flare. Alternatively a piece of rice-stalk about 8 cm long is fitted into an open thin piece of bamboo about 23 cm long; a U-shaped slit is cut in the top of the stalk to serve as a reed and four fingerholes are cut into the bamboo tube.

In the Batak Toba area the *sarune* occurs in two sizes. The larger (80 cm long) is used only in the ceremonial *gondang* orchestra and the smaller (*sarune getep*, 30 cm long) in ceremonial ensembles. The former has a tiny double reed of palm-leaf lamellae, which fits through a coconut shell or metal disc into the body – a wooden pipe with four fingerholes, a piece of buffalo horn and another piece of wooden pipe, ending with a wooden circle or goat-horn flare. The smaller instrument has a body of three cylindrically or conically bored pieces of wood.

In the Pakpak (Dairi) area the *sarune* is made entirely of wood, with a tubular body, about 40 cm long, ending in a barrel-shaped bell. It has six fingerholes and a tiny double reed of palm leaf. It is played in the *genderang* ensemble at large festivals, and in ceremonies involving magic it is played solo.

In the Batak Simalungun area the *sarunei* is used in the *gonrang sidua-dua* and *gonrang sipitu-pitu* ceremonial ensembles. Its double reed (*anak ni sarunei*: 'child of the sarunei') is made of a folded grass blade and its flared body of wood or bamboo. It has six fingerholes and a thumb-hole.

In the Mandailing area the *sarune* (about 25 to 30 cm long) comprises a palm-leaf double reed, a vertical disc of metal or shell, a cylindrical body of *bulo surik* (a kind of bamboo) in which four finger-holes are cut or burnt out, and a flare of goat horn at the bottom. The mouthpiece is usually attached by a small piece of string to the pipe into which it is inserted. The *sarune* plays an ornamented melodic line in the three main Mandailing ceremonial orchestras.

In the Batak Karo area the *saruné* plays the leading melodic role in the *gendang* ensemble. Its conical body, about 25 cm long, is made of *silantam* wood and ends with a carved flare. Its double reed, called *anak saruné*, is made of green coconut leaf; the disc below it is of metal. It has eight fingerholes.

In the Gayo (Takengon) area of Central Aceh the *serune* has a pipe of jackfruit wood about 24 cm long. It has a slightly conical bore and ends in a conical flare made of wound strips of *pandan* palm leaf about 13 cm long and 3 cm in diameter at its lower end. The pipe has usually six fingerholes in the front and one at the back. To the double reed, made of *rumbia* palm leaf, is attached a piece of coconut shell which fits the blown-out cheeks of the player. Another form of the instrument in Aceh is known as a *seurune kaleë*.

In the Serdang, Langkat and other Malay coastal areas of North Sumatra the small palm-leaf reeds of the *serunai* fit into a bamboo tube, with one or two coconut-shell or metal rings near the mouthpiece, to which a long

wooden or bamboo tube with a slightly conical bore is attached, ending in a flare. It is used in the *gendang-gung* and *makyong* ensembles in Serdang.

In West Malaysia, the *serunai* has a double reed, usually of palm leaf, attached with a metal staple to the upper end of a slightly conical wooden tube, which ends in a wide, circular bell with little flare. There is a pirouette of copper or other metal, and the reed is taken into the mouth completely. There are usually seven fingerholes and a single thumb-hole. The instrument is found in two sizes, the smaller (about 40 cm long) being more popular than the larger which may be up to 50 cm long. The instrument may be decorated and inlaid with mother-of-pearl. It is used to accompany theatre genres and folkdances. The *serunai* of the Semelai Orang Asli (aborigines) is an end-blown bamboo tube about 23 cm long, with a piece of grass wedged in one end to form a reed.

The *saranai* ('xaranai') is an oboe used by the Chàm people living in south-central Vietnam. The lowland Vietnamese counterpart is called *kèn bau*, *kèn bóp*, or *kèn moc*. The *saranai*, about 35 cm long, consists of three parts: a double reed, connecting tube and main body. There are seven fingerholes and one thumb-hole under the body. Its active, conjunct melodic style uses equidistant pentatonic and heptatonic scales. The Chàm instrument is accompanied by the *baranu'ng*, a single-headed drum played with the hands.

MARGARET J. KARTOMI, LYN MOORE, NGUYEN THUYET PHONG
(with JACK PERCIVAL BAKER DOBBS)

Sáry, László

(b Győr, 1 Jan 1940). Hungarian composer, brother of József Sári. He studied with Szervánszky at the Liszt Academy of Music, Budapest (1961–6). His early works show the strong influence of Bartók. In ensuing years, acquaintance with the music of Boulez and Stockhausen stimulated a change in his style. The experimental ideas he developed with the Budapest New Music Studio (which he co-founded in 1970 with Jeney and Vidovszky, among others), led to group improvisation and collective compositions, of which *Pentagram* (1982) is an adaptation. His encounter with Christian Wolff at Darmstadt in 1972 led him to diverge further from traditional Western European styles. Much of his music of the 1970s and 80s employs repetitive patterns, such as chordal sequences (*A Continuity of Rotative Chords*), groups of scales (*Ludus cromaticus*) or small sets of pitches (*Fives Repeated*, made up of 120 permutations of five pitches). His interest in electronics and *musique concrète* led to *Studies for Steam Engines* (tape, 1996), which won third prize in the seventh International Rostrum of Electroacoustic Music (1998).

In the mid-1970s, Sáry began formulating 'Creative Music Practice', which explores improvisation in teaching and composing; he has introduced this method to music teachers in Japan, France, Italy, Belgium and Estonia. His book on the subject, *Kreatív zenei gyakorlatok* ('Creative music activities'), was published in 1999.

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Orch: Canzone solenne, 1969; Immaginario no.1, 1970; Drop by Drop, str, rev. 2 prep pf, 1975; Hommage à Oliver Messiaen, 1977; Conc., sax, hp, perc, str, 1993

Vocal: Cant. (H. Michaut, S. Weöres), S chbr choir, inst ens 1967–8; Hommage au ancêtres (cant. x), 6vv, 3tpt, 3tbn 1969–72; Incanto, ancient Hungarian, 5 solo vv, 1969; (Weöres) Psalmus (psalm 139), S, 2 zithers, 1972; Qt, 1v, fl, cimb, bn, 1974; Canon to the Rising Sun (S. Weöres), chorus/insts, 1982; Magnificat (Bible) S, 1/3 fl, 1982, rev. 1986; The Voice of Time (Weöres), 2vv, 11 insts, 1988; El viaje definitivo (J.R. Jiminez), S, 3 insts, 1992

Chbr and solo inst: Variations, cl, pf, 1966; Versetti, org, 1966–9; Catacoustics, 2 pf, 1967; Fluttuazioni, vn, pf, 1968–9; Sonanti no.1, hpd, 1969; no.2, fl, perc, 1970; no.3, cimb, 1970; Sounds, solo/ens, 1972; The Flowers of the Sky, solo/ens, 1973; Quadratic, at least 8 pfmrs, 1973; Sunflower, at least 3 pfmrs, 1973; A Continuity of Rotative Chords, fl, pf, 1975; Pebble Playing in a Pot, 1–4 insts, 1978; Pentagram, 5 perc groups, prepared pf, 1982; Scenario of a Series of Chords, 1 or more fl, 1 or more pf, 1982; Fives Repeated, str, wind inst, kbd, perc, 1985; Full Moon, 8 str, gong, 1986; "... and the Sun?", str qt, 1986; Ludus cromaticus, 2 pf, 1987; Souvenir, whistling, pf, 1987; Sunflower, pf, 3 mar, 1989; Tranquility (Reminiscences of a Japanese Garden), 11 insts, 1996; Dance Music, various insts, 1989; see also [vocal: Canon to the Rising Sun, 1982]

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RACHEL BECKLES WILLSON

Saryan, Ghazaros (Lazar) Martirosi

(*b* Rostov-na-Donu, 30 Sept 1920; *d* Yerevan, 27 May 1998). Armenian composer and teacher. He was the son of the painter Martiros Saryan who moved with his family to Yerevan in 1921. Ghazaros Saryan studied composition with Barkhudarian and Talian at the Yerevan Conservatory (1934–8) and then with Anatoly Aleksandrov and Shostakovich at the Moscow Conservatory (1945–50). He then taught composition and orchestration at the Yerevan Conservatory (from 1972 as professor), also serving there as rector (1960–86) and head of composition (from 1986). His pupils include Tigran Mansurian. He was chairman of the board of the Armenian Composers' Union (1955–6) and received many official awards including the State Prize of Armenia (1983, for his Symphony) and People's Artist of the USSR (1990). His works have been performed internationally. His musical orientation is broadly programmatic. In his early

works national colouring and elements of folklore are combined to create a picturesque but sometimes ascetic thinking; the orchestral suite *Panno Armenia* ('Symphonic Canvas of Armenia') vividly recreates in musical terms the paintings of the composer's father, even if their sonic manifestation is at times rather abstract. His increasing interest in timbral gradation and spatial perspective is demonstrated in the Symphony (1980) in which, through subtly differentiated use of nuance, Saryan creates dense and at times pointilliste textural landscapes. In a number of works he employs 12-tone technique (Violin Concerto and Second String Quartet) but he also uses pre-Classical techniques such as ostinato, monothematicism and textural narration; in the orchestral *Passacaglia*, this traditional form is reinterpreted in the light of pantonal harmonic devices.

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(selective list)

Orch: Sym. Poem, 1950; Sym. Pictures, 1956; Adagio and Dance, str, 1957; Solemn Ov., 1957; Serenade, 1959; Panno Armenia [Symphonic Canvas of Armenia], 1966; Vn Conc., 1973; Sym., 1980; Passacaglia, 1994

Chbr and solo inst: Sonata no.1, vc, pf, 1948; Str Qt no.1, 1949; Dance, pf, 1955; Aria and Toccata, vn, pf, 1966; Concert Piece, tpt, pf, 1966; Papiki yeraz'e [Grandfather's Dream], pf, 1970; Str Qt no.2, 1986; Sonata no.2, vc, pf, 1989; 3 Postludes, pf, 1990

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SVETLANA SARKISYAN

Sas (Orchassal), Andrés

(*b* Paris, 6 April 1900; *d* Lima, 26 Aug 1967). Peruvian musicologist and composer of Belgian-French origin. When he was five the family moved to Brussels, where until 1919, under parental pressure, he studied to be a chemical engineer. But in 1920 he completed a course in harmony at the Anderlecht Academy, Brussels, and he then studied at the Brussels Conservatory with Marchot (violin, 1920), Miry (chamber music, 1923) and Closson (history), taking private lessons in counterpoint and fugue under Imbert. After a year of teaching at the Forest Music School, Brussels, he was in 1924 appointed to teach the violin and chamber music at the Lima Academy. He was back in Belgium to direct the municipal music school in Ninove (1928–9), and then returned to Lima, where, with his wife, the pianist Lily Rosay, he founded the Sas–Rosay Academy of Music (1930). Also in that year he collaborated with María Wiese de Sabogal in founding

Antara, a short-lived Lima music journal named after the Inca syrinx. Stimulated by the work of Max Uhle, Sas was the first Peruvian to make a scientific study of the clay syringes of the Nazca, a pre-Inca coastal tribe, and he established the microtonal nature of their music. He co-edited three further journals: *El correo de insula* (1946), *Anacrusa* (1956) and *Música* (1957). Although none of these lasted more than a few months, Sas's articles on colonial music established him as the leading historian of Peruvian music in Lima. He directed the conservatory there in 1951, continuing to teach composition and theory sporadically until 1966. His pupils included Garrido-Lecca, Iturriaga, Pinilla, Pulgar Vidal and Edgard Valcárcel. As a composer himself he treated Peruvian materials in an Impressionist manner, producing salon pieces based on the pentatonic highland melodies.

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Chbr: Recuerdos, op.7, vn, pf, 1927; Sonata-fantasia, op.21, fl, pf (1954); Cantos del Perú, op.29, vn, pf (1935)

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ROBERT STEVENSON

Sassanian music.

See Iran, §I, 5.

Sasse, Konrad

(*b* Wernigerode, 3 Oct 1926; *d* Dessau, 22 July 1981). German musicologist. He studied musicology at the University of Halle with Max Schneider and Siegmund-Schultze (1948–54), taking the doctorate there in 1962 with a dissertation on Robert Franz. After working as secretary to the Halle Handel Festivals (1954–6), he was appointed director of the Handel House in Halle (1956) and in 1959 joined the committee of the Händel-Gesellschaft. His principal publications were studies of Handel, and included a catalogue of the collections in the Handel House, a Handel bibliography and several studies of the performing aspects of the operas.

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HORST SEEGER

Sasse [Sax, Saxe, Sass], Marie (Constance)

(*b* Oudenaarde, 26 Jan 1834; *d* Paris, 8 Nov 1907). Belgian soprano. She studied in Ghent, Paris and Milan and made her début at Venice as Gilda in 1852. At the outset of her career she changed her name to Sax, then to Saxe when the instrument maker Adolphe sued her; when he sued again, she reverted to Sasse and was later known as Sass. While working in Paris as a café-concert singer she came to the notice of Carvalho, director of the Théâtre Lyrique, where she appeared as Countess Almaviva in *Figaro* in 1859. In the same year, she sang Eurydice in the historic revival of Gluck's *Orphée et Eurydice*, in Berlioz's version, with Viardot as Orpheus. Engaged

at the Paris Opéra from 1860 to 1877, she sang Elisabeth in the revised *Tannhäuser* (1861), and created Sélika in *L'Africaine* (1865) and Elisabeth de Valois in *Don Carlos* (1867). Her repertory also included Valentine (*Les Huguenots*), Alice (*Robert le diable*) and Leonora (*Il trovatore*). At La Scala she created Cecilia in Gomes's *Il Guarany* (1870) and sang Lucrezia Borgia (1877). She also appeared in Brussels, St Petersburg and Madrid.

Wagner was pleased with her Elisabeth in *Tannhäuser*; Verdi, who disliked her attitude to colleagues at rehearsal, less so with her heroine in *Don Carlos*. When she was recommended for Amneris in *Aida*, he refused. Sasse was married, briefly, to the bass Armand Castelmary; she retired in 1877 and died in poverty. Her memoirs, *Souvenirs d'une artiste*, were published in Paris in 1902.

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RONALD CRICHTON, ELIZABETH FORBES

Sassetti.

Portuguese firm of music publishers and retailers. It was founded in Lisbon in 1848 as Sassetti & Co. by João Baptista Sassetti (1817–89), and published educational works, classical choral and piano music, and works by Portuguese composers (e.g. João Arroio, Luís de Freitas Branco, Cláudio Carneiro, Rui Coelho, Rey Colaço, Armando José Fernandes, Frederico de Freitas, Victor Hussla, Alfredo Keil and José Vianna da Motta). In 1973 Sassetti & Co. started a new company, Sassetti-Sociedade Portuguesa de Música e Som, which is involved in the manufacture of records and music, also handling its own sales; it specializes in records, and its programme includes the systematic recording of works by major Portuguese composers (e.g. Carlos Seixas, João Domingos Bomtempo, Fernando Lopes Graça, Jorge Peixinho and Emanuel Nunes). Sassetti & Co. continued as an independent retail business until the mid-1980s when it ceased almost all activities; it now publishes reprints only.

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CARLOS DE PONTES LEÇA

Sassofone

(It.).

See [Saxophone](#).

Śāstri, Śyāma

(*b* Tiruvarur, Tamil Nadu, 26 April 1792; *d* Thanjavur, Tamil Nadu, 6 Feb 1827). South Indian composer and musician. He was the oldest member of the Karnatak *trimūrti* ('trinity') of singer-saints (see also [Tyāgarāja](#) and [Muttusvāmi Dīksitar](#)). His family was not musical but he was taught Telugu and Sanskrit by his father, who was the *pūjāri* at the Kāmāksi temple in Thanjavur. Śyāma Śāstri received his musical training initially from a wandering *sannyāsin*, Sangīta Svāmī, and later from Paccimiriyaṃ Ādiyappayya. Although, like the other two members of the 'trinity', Śyāma Śāstri eschewed royal patronage in favour of a life of devotion, his financial position was secure due to his inheritance of land, originally granted to his father by the ruler of Thanjavur in 1783. One request he did accede to, however, was to sing against the Andhran musician Bobbili Keśaviaya, who had issued a musical challenge to the court musicians at Thanjavur.

Devotion was the primary aim of his music-making, inspired by the Hindu *bhakti* revivalism of the 18th century. He worshipped the goddesses Kāmāksi, to whom many of his compositions were addressed, and it is possible that he initiated Muttusvāmi Dīksitar into Devi *bhakti*. His output is smaller than Tyāgarāja's (traditionally said to be around 300 pieces, many of which are now lost), but it is generally considered to be extremely fine and rhythmically intricate; his use of *tāla* is widely admired. Śyāma Śāstri's texts were largely composed in Telugu, widening their popular appeal. Some of his most famous compositions include the nine *kṛitī*, *Navaratnamālikā*, in praise of the goddess Mīnāksī at Madurai, and his eighteen *kṛitī* in praise of Kāmāksi. As well as composing *kṛitī*, he is credited with turning the *svarajati*, originally used for dance, into a purely musical form (his three *svarajati* in *rāga Tōḍi*, *Bhairavī* and *Edukulakāmbhōji* are all devotional songs to Kāmāksi).

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MARIA LORD

Satanowski, Robert

(*b* Łódź, 20 June 1918). Polish conductor and composer. He studied conducting in Łódź under Bohdan Wodiczko and gained his diploma in 1951; that year he became conductor of the Lublin PO. After working as conductor and artistic director of the State PO in Bydgoszcz, he studied opera production with Felsenstein at the Komische Oper in Berlin and also with Karajan, before becoming artistic director of the city theatre and conductor of opera and operetta in Karl-Marx-Stadt (now Chemnitz). From

1961 to 1963 he was conductor, artistic director and director of the Poznań PO. He founded the Poznań Chamber Orchestra and was conductor of the Poznań Opera, 1963–5. From 1969 to 1976 he was artistic director of the Vereinigte Städtische Bühnen of Krefeld and Mönchengladbach. From 1975 to 1977 he was conductor and artistic director of the Municipal Music Theatre in Kraków, and from 1977 to 1982 conductor of the Wrocław Opera, before becoming artistic director at the Warsaw Opera (1981–91) and conductor of the Aachen Opera (1991–2). Satanowski was a guest conductor at opera houses throughout Europe and in the USA, and also conducted in Iran and Turkey. He gave the premières of works by Witold Rudzinski, Edward Bogusławski and Zbigniew Bargielski. Among his own compositions are an *Allegro symfoniczne*, a string quartet, piano and choral works, songs and dramatic music.

MIECZYŚLAWA HANUSZEWSKA/R

Satie, Erik [Eric] (Alfred Leslie)

(*b* Honfleur, 17 May 1866; *d* Paris, 1 July 1925). French composer. He was an iconoclast, a man of ideas who looked constantly towards the future. Debussy christened him ‘the precursor’ because of his early harmonic innovations, though he surpassed his friend's conception of him by anticipating most of the ‘advances’ of 20th-century music – from organized total chromaticism to minimalism. To some extent he made a virtue of his technical limitations, but his painstaking quest for perfection in simplicity, coupled with his ironic wit and his shrewd awareness of developments in other fields of contemporary art, made him the personification of the wartime *esprit nouveau* in France.

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ROBERT ORLEDGE

[Satie, Erik](#)

[1. Life.](#)

He was the eldest son of Alfred Satie and Jane Leslie Anton, whose mother was Scottish. After the Franco-Prussian war, Alfred sold his ship-broking business and the family moved to Paris, but in 1872, Jane Satie died and Eric and his brother Conrad were sent back to Honfleur to be brought up, as Catholics, by Alfred's parents. Here Eric (who, as a professional composer, later used ‘Erik’) began music lessons in 1874 with a local organist, Vinot, who stimulated his love of Gregorian chant. Disaster struck again in the summer of 1878 when his grandmother mysteriously drowned, and he was returned to Paris to be informally educated by his father. Meanwhile his father had met a piano teacher and mediocre salon composer, Eugénie Barnetche, and in January 1879 they married, much to Eric's displeasure. Eugénie resolved to form Eric in her own mould and enrolled him in the preparatory piano class of Émile Descombes at the Paris Conservatoire that November.

Satie loathed his seven years at what he later called 'a sort of local penitentiary' and was described by Descombes in 1881 as the 'laziest student in the Conservatoire'. Almost every report suggests that he was a gifted pianist who was utterly lacking in motivation and poor at sight-reading. By 1885 he had reached the intermediate piano class of Eugénie's former teacher, Georges Mathias, who also thought him 'worthless'. His closest friend at the time, the Spanish-born poet Contamine de Latour, maintained that he only persisted with his Conservatoire studies so that he could get away with one year's military service instead of five. In the end, he reduced this still further by deliberately contracting bronchitis to get himself invalided out of the 33rd Infantry Regiment in April 1887.

During his convalescence he discovered the literary works of Flaubert and Péladan. His father, who had set up his own music publishing business in 1883, brought out five songs he had written with Latour, and his *Valse-ballet* and *Fantaisie-valse* appeared in the journal *La musique des familles*. Despite these attempts to fit in with the bourgeois musical aspirations of his parents, relationships were becoming increasingly strained, and he left home late in 1887 to begin an independent career in Montmartre.

His first room, at 50 rue Condorcet, was close to the famous Chat Noir cabaret, where he soon became a frequent habitué. He (and Latour) were introduced to the colourful master of ceremonies, Rodolphe Salis, by the plumber-turned-poet Vital-Hoquet. Satie impressively styled himself 'Erik Satie – gymnopédiste', although his three celebrated *Gymnopédies* were not completed until the spring of 1888. Free from his restrictive upbringing, he enthusiastically embraced the reckless bohemian lifestyle and created for himself a new persona as a long-haired man-about-town in frock coat and top hat. By 1890 he was engaged as conductor of the orchestra that accompanied Henri Rivière's shadow theatre spectacles at the Chat Noir; there he was soon on familiar terms with the humorist Alphonse Allais, whose whimsical buffoonery influenced his own pseudonymous early journalism. In 1891 he quarrelled with Salis and left the Chat Noir to become second pianist at the nearby Auberge du Clou. Here his friendship with Debussy developed, especially when Debussy was the only one to recognize the serious intent behind the outrageous 'Christian ballet' *Uspud*, which Satie and Latour had concocted to scandalize the musical establishment (even challenging the director of the Paris Opéra to a duel in order to gain *Uspud* a hearing). Debussy's perceptive description of Satie as 'a gentle medieval musician lost in this century' also dates from 1892, though their intimate 25-year friendship was not without its complications, especially when Satie the jester later became successful and challenged Debussy's musical superiority.

In the spring of 1890 Satie moved higher up into the Butte Montmartre 'to escape his creditors', and his Rose+Croix compositions were conceived in tiny rooms at 6 rue Cortot. His aims during this fascinating period were to create a new musical style from the limited technical means at his disposal, and to make his name widely known. His association with the flamboyant, self-styled 'Sâr' Joséphin Péladan during 1891–2 helped in both respects: as the official composer for Péladan's spurious Ordre de la Rose-Croix Catholique du Temple et du Graal, he was allowed free rein to experiment, and Péladan's Rosicrucian Salons at the fashionable Galerie Durand-Ruel

gained him his first public hearings. In the process he developed his interests in mystical religion and Gothic art, and in *Le fils des étoiles* invented 'static sound décor': incidental music that pursued a self-sufficient course oblivious to its theatrical surroundings.

In August 1892 he publicly broke off relations with Péladan, and between 1893 and 1895 became the founder (and only member) of the Église Métropolitaine d'Art de Jésus Conducteur. From his 'Abbatiale' in the rue Cortot, he published scathing attacks on his artistic enemies – attacks which show signs of paranoia. He made three attempts to gain election to the Académie des Beaux-Arts, underwent his only known (and traumatic) love-affair with his neighbour, the painter Suzanne Valadon, in 1893, and changed his appearance again to that of the 'Velvet Gentleman' by buying seven identical dun-coloured suits with part of a small inheritance in 1895 (see fig. 1). This change, together with the collection of movements that form the *Messe des pauvres*, marked the end of his Rose+Croix period and the start of a long search for a new artistic direction.

Satie also needed somewhere even cheaper and less distracting in which to live and work, and to this end he moved to the southern suburb of Arcueil at the end of 1898. Once installed, he closed his door to the world for the rest of his life, adopting his final appearance as a respectable, deferential bourgeois functionary (with bowler hat, wing collar and umbrella) in 1905. He walked the ten kilometres into Paris every day, stopping at numerous cafés en route to drink and compose, returning in the small hours either by the last train from Montparnasse or on foot. In wet weather (which he preferred) he shielded his ubiquitous umbrella beneath his coat, which also contained a hammer to repel potential assailants. The unsolved question is how he emerged from his filthy room each day in pristine condition, 'like an actor stepping out from the wings' (Shattuck).

To earn a living he returned regularly to the *café-concerts* of Montmartre as accompanist to Vincent Hyspa, although he had greater commercial success with his songs for Paulette Darty (the 'Queen of the Slow Waltz') after 1902. He worked on various theatrical entertainments with Latour and Jules Dépaquit, and in *The Dreamy Fish* he tried mixing a jaunty music-hall style with the 'Impressionistic' harmonies of his friend Debussy. But what he called the 'absolutely astounding' revelation of *Pélleas et Mélisande* in 1902 showed him that this was an artistic cul-de-sac, and the only significant product of these unhappy, directionless years were the *Trois morceaux en forme de poire* of 1903, although these were a mixture of pieces written in 1890–91 with arrangements of more recent cabaret songs.

In a determined attempt to improve his technique, Satie enrolled as a mature student at the Schola Cantorum in October 1905, gaining a diploma in counterpoint (under Roussel) in 1908, and taking various parts of d'Indy's composition course (including fugue and orchestration) between 1905 and 1912. Now that he was self-motivated, his progress was more impressive, although by no means exceptional. His compositional offshoots show that he still retained his sense of parody, and his main aim seems to have been to develop a modern form of fugue, using short-winded, elliptical subjects (as in the 'Fugue litanique' from *En habit de cheval*).

The turning-point in his career came in January 1911 when Ravel performed some of his earliest pieces at a concert of the Société Musicale Indépendante. Satie was suddenly seen (in his second Sarabande) as a harmonic forerunner of Impressionism: he became a focus for young composers, and Debussy conducted his orchestrations of the *Gymnopédies* two months later at the Salle Gaveau, upsetting their composer by being jealous of their success. What pleased Satie most about all this was that Demets agreed to publish his recent *Véritables préludes flasques* in 1912 and was soon requesting more such humorous piano pieces. This enabled him to give up his 'degrading' cabaret work and stimulated a productive period that culminated in the *Sports et divertissements* of 1914, in which his exquisitely calligraphed texts and music combined with Charles Martin's drawings in a miniature *Gesamtkunstwerk*. Articles began to appear about his music, and the celebrated pianist Viñes promoted his cause with some notable first performances.

Though World War I interrupted the flow of concerts and publications somewhat, this period also brought Satie's second lucky break when Cocteau heard Viñes and Satie perform the *Trois morceaux* in 1916. With his abundant energy and high society contacts, Cocteau was able to open doors for Satie, leading to the Dyaghilev-Massine-Picasso ballet *Parade* in 1917. After this *succès de scandale*, Satie's career revolved around the theatre and he found himself in the fortunate position of writing mostly to commission. If he preferred working with Picasso, and had a greater respect for Dyaghilev than for Cocteau (whom he came to find interfering and egoistic), it was the latter's championship of him – especially in *Le coq et l'arlequin* and as godfather to Les Six – that ensured his fame in the postwar years.

In October 1916 Satie received a commission from the Princesse de Polignac that was to result in his masterpiece, *Socrate*, two years later. He chose to set extracts from Plato's *Dialogues* in a translation by Victor Cousin as a 'symphonic drama', though one 'without the least idea of conflict'. Satie called it a 'return to classical simplicity with a modern sensibility', and it greatly impressed Stravinsky when he heard it in 1919. Its composition was, however, interrupted in 1917 by the successful libel case brought against him in the wake of *Parade* by the critic Jean Poueigh, when he only narrowly escaped a prison sentence.

After 1920 his journalistic output increased. During that year there were two festivals of his music and the first performance, with Milhaud, of *Musique d'ameublement* (music designed to be, like furniture, part of the background) at the Galerie Barbazanges. In 1921 Satie joined the Communist party and began to become increasingly involved in the Dada movement in Paris; he presided at the public trial of André Breton at the Closerie des Lilas café in February 1922. In 1923 a group of young composers (Cliquet-Pleyel, Désormière, Jacob and Sauguet) adopted him as their mascot, and he promoted the 'École d'Arcueil' in concerts even after he became intensely occupied in setting the spoken dialogue from Gounod's opera *Le médecin malgré lui* at Dyaghilev's request for his winter season in Monte Carlo. (This score showed that he was perfectly capable of using directional, 19th-century chromatic harmony when he chose to.)

1924 proved even more eventful with the ballets *Mercure* (Picasso-Massine) and *Relâche* (Picabia-Borlin), both of which provoked first night scandals. *Relâche*, with its onstage obscenities, anticipated the theatre of alienation, though its most significant part was René Clair's surrealist film *Entr'acte* (fig.3), for which Satie composed the first synchronized film score.

After *Relâche* Satie's years of heavy drinking finally caught up with him, and he had to be hospitalized in February 1925 due to cirrhosis of the liver and pleurisy. He remained uncompromising to the end, refusing to see past friends with whom he had quarrelled. When his brother Conrad, Milhaud, Désormière and Robert Caby finally entered his squalid room in Arcueil, they had to evict two cartloads of accumulated rubbish before they could begin to sort out his papers and manuscripts. The letters he had kept were unfortunately later destroyed in a fire at Conrad's home, but his notebooks and scores were preserved by Milhaud.

Satie, Erik

2. Works.

There are so many conflicting interpretations of Satie's career that it may best be viewed as a single span – one whose unconventional direction was determined by a continual rethinking of the aims and aesthetics of music in reaction to 19th-century practice and excesses. Dance, theatre and cabaret music run as virtually continuous threads through this span, as do the cardinal French virtues of simplicity, brevity and precision. If a dividing line has to be drawn, it should be with the move to Arcueil in 1898.

Just as there is no motivic development in Satie's oeuvre, or any sense of harmonic direction towards a climax, so his style as a whole does not develop in any conventional sense. In many ways the 1887 Sarabandes are more sophisticated harmonically than his final ballet *Relâche*, and his genius lay rather in his capacity for constant renewal and experimentation within a limited textural range. His harmonic ear was his greatest gift, though his work gained greater strength through the sparser, more contrapuntal approach he adopted after his years at the Schola Cantorum. Curiously, rhythmic originality never seemed to concern him.

When considering any piece by Satie, the following key passages from his compositional aesthetic (formulated retrospectively in 1917) should be borne in mind

Do not forget that the melody is the Idea, the outline; as much as it is the form and the subject matter of a work. The harmony is an illumination, an exhibition of the object, its reflection ... If there is form and a new style of writing, there is a new craft ... Great Masters are brilliant through their ideas, their craft is a simple means to an end, nothing more. It is their ideas which endure ... The Idea can do without Art.

This principle can already be seen operating in Satie's earliest important composition, the four barless *Ogives* of 1886 (ex.1). In each piece the controlling Idea is a single melodic line (A) written in the spirit of medieval plainsong. There are two harmonizations (or illuminations), the first (A1) in *ff* parallel octaves using alternating root position chords and inversions, the

second (A2) entirely in *pp* root position chords. The form is A–A1–A2–A1, and the only real ‘Art’ applied to this first compositional system is that there are between one and four chordal changes from A1 to A2 in each *Ogive* (see arrows in ex.1). As in many of Satie’s early compositional sets, the concept is timeless and spatial, as if the same sculpture were being viewed from different angles. Through repetition Satie makes a lot out of a little; the craft is certainly a simple means to an end, and both the style of writing and the concept were entirely new.

In the three Sarabandes of 1887, Satie made his first experiment in juxtaposing musical cells within the binary form (with repeated halves) of a baroque dance movement. The uncompromising harmonic vocabulary (chains of unresolved 7ths and 9ths) undoubtedly influenced Debussy’s 1894 Sarabande, and probably came about as an extension of similar progressions in the barless song *Sylvie* rather than from the functional parallel 9ths that Satie had recently heard in Chabrier’s prelude to *Le roi malgré lui*.

The gently undulating *Gymnopédies* belong to a different antique world and rightly remain among Satie’s most popular creations: lilting, modal, never quite predictable. Satie claimed they were inspired by reading Flaubert’s *Salammbô*. The three *Gnossiennes* of 1890 acquire a more oriental feeling through their modal use of the raised fourth degree, their melodic decorations and their more static basslines. For the first time Satie added occasional strange comments both to challenge the preconceptions of performers and stimulate their interest.

In the Rose+Croix pieces of 1891–5 he moved forward from the *Ogives*, endlessly experimenting in his search for a perfect compositional system. While the end-products are uniformly slow, hieratic, modal and detached from their bizarre titles, the thought behind them is way ahead of its time. Golden section proportioning is frequent; the recurring cadences in the two *Préludes du Nazaréen* create a musical punctuation adapted from literature; and *Vexations* (1893) is both the first organized piece of total chromaticism, on a hexachordal basis, and the first minimalist piece, with a period of silent meditation before the 840 repetitions of the short, self-repeating chordal chain that follow. *Uspud* represents an early experiment in the theatre of the absurd; its text was the first to be published entirely in lower case. The best pieces of this period, such as the prelude to Jules Bois’ esoteric drama *La porte héroïque du ciel* or the *Eginhard* prelude, are exquisite miniatures; the most abstruse – among them *Salut Drapeau!*, one of several experiments in using the Greek chromatic mode – remain intricately conceived curiosities.

After the move to Arcueil, Satie’s career appeared to bifurcate, and however much he professed to despise his *café-concert* work, it was already fertilizing his ‘serious’ compositions by 1903. The error that prevented him from finding a new way forward before 1912 was partly that of trying to ape his illustrious peers, for we find bits of Ravel in his miniature opera *Geneviève de Brabant* and echoes of both Fauré and Debussy in the *Nouvelles pièces froides* of 1907. An earlier following-up of the economical and fluid piano style that appears in the *Pièces froides* of 1897 could have saved him a lot of soul-searching – but then he might never have gone to

the Schola Cantorum or produced a gem like *Le Piccadilly*, one of the earliest French experiments in ragtime. Like many of his pieces from the 1884 Allegro to the 'Ragtime du paquebot' (the 'Titanic') in *Parade*, *Le Piccadilly* has a popular model – in this case the phone-call chorus from *Hello! Ma Baby* by Howard and Emerson (1899). If Satie can seem like Henri 'Douanier' Rousseau in this respect, he could also anticipate popular melodies, whether 'Tea for Two' in 'Le golf' (from the *Sports et divertissements*) or 'Run, rabbit, run' in *The Dreamy Fish*, both ostensibly 'serious' compositions. His original cabaret songs, like *Je te veux* and *La diva de l'Empire*, are catchy and well-crafted, with unexpected harmonic twists, and his scorings for small cabaret orchestra in the 1900s set the pattern for his later orchestrations, which are characterized by conservative instrumental ranges, the absence of any doublings at the same pitch, and an almost continual mixture of separately articulated strings and wind.

If Satie's years at the Schola Cantorum stimulated his taste for sectionally conceived fugues and dissonant chorales, it was his sudden success in 1911 that made him revert to a single, all-embracing track. Humorous piano sets rolled off what became almost a production line in 1912–15, their eccentric titles and literary diversions showing the renewed and endlessly inventive mind of Satie the 'phonometrogapher'. As well as foreshadowing surrealism in the *Heures séculaires et instantanées* (and in the play *Le piège de Méduse*, where the Baron Méduse is a self-portrait), he for once also looked to the past. The inconsequential Rossinian development section is parodied in 'd'holothurie' from the *Embryons desséchés*, in the section marked 'like a nightingale with toothache', while the whole piece is both a rethinking of the implications of sonata form and an adaption of Loïsa Puget's popular song *Mon rocher de St Malo*. A marvellously flat and unromantic version of the trio theme from Chopin's Funeral March bears the brunt of Satie's devastating wit in 'd'edriophthalma', and in the coda of 'de podophthalma' Beethoven's Eighth Symphony is the victim of what must be one of the funniest afterthoughts in music.

Like the Rose+Croix music, these pieces are barless, but the tempos now are much more varied, and as Satie forbade their commentaries to be read aloud in public performance, they are essentially meant for private consumption, with the focus on novel graphic presentation reaching its peak in the *Sports et divertissements*. As always, the pieces were assembled like a jigsaw puzzle from an assortment of short 'motifs' with an emphasis on abrupt contrast, an almost Brahmsian fondness for low bass octaves, and a logic that was explicable only to the composer. Many experiments were left unpublished, again for reasons that can only be guessed at, but Satie had an unerring awareness of what was right for a particular time, and quickly lost interest in his past compositions.

During the last decade of his career, the commissions that came after his second discovery by Cocteau enabled him to diversify his output. He produced four sets of miniature songs, of which the finest (and least known) are the *Quatre petites mélodies* of 1920, which open with a uniquely personal and anguished 'Élégie' for Debussy. He continued writing piano pieces up to the same year, anticipating Stravinskian neo-classicism in the *Sonatine bureaucratique* (an adaptation of Clementi's

Sonatina, op.36 no.1), and returning to systematic composition (based on intervals) in the Nocturnes. Altogether he collaborated on five theatre works with Cocteau, three with Picasso (fig.4) and three with the choreographer Massine, and from *Parade* onwards he worked mainly for Dyaghilev's Ballets Russes, devising no fewer than six ballet projects for them, four of these with the painter Derain. His attraction to analytical cubism surely inspired the block-like orchestral juxtapositions of *Parade*, just as its noise-making instruments (typewriters, revolvers, etc.) can be compared to the use of everyday objects in synthetic cubism. This epoch-making ballet, whose unchanging pulse is that of the human heartbeat, put Satie into the forefront of the avant garde and from then on his primary aim was to make his music chic, Parisian and shocking. His final anarchic ballets, *Mercure* and *Relâche*, show a similar concern with mirrored structuring through interrelated sections, though their stylized music-hall content is less impressive.

Among the works of these later years, *Socrate* stands out as Satie's main claim on seriousness. It is the ultimate example of Apollinaire's 'cult of restraint' and, in contrast to *Parade*, displays a linear logic in the succession of motifs and a more horizontal, continuous approach. Satie aimed to make *Socrate* 'white and pure like antiquity', and its complete absence of rhetoric and almost monochrome simplicity invite the sensitive listener to enter its interiorized world, where the slightest nuance is significant. In a sense, its detachment returns to the 'static sound décor' of the Rose+Croix period, and at one stage Satie even likened it to his contemporary 'furniture music'.

During his lifetime Satie exerted an important influence on Debussy, Ravel and the young composers of Les Six, while being very little influenced himself. After his death he was predictably vilified by those he had alienated through his explosive rages and seemingly irrational behaviour, and his subsequent restoration to cult status in the 1960s was validated by John Cage, who mounted concerts of his works and declared him 'indispensable' to the development of contemporary music. Many later composers in Britain and the United States have drawn on Satie's ideas in their work, and this living tradition has also been stimulated by surrealist artists like Magritte, Man Ray and Miró, with perspicacious critical support from writers such as Wilfrid Mellers, Roger Shattuck and Ornella Volta. Happily it shows no signs of abating.

[Satie, Erik](#)

WORKS

The following list includes all the pieces Satie chose to publish, all those published by Milhaud shortly after his death and unpublished complete surviving pieces to which he gave titles. In the years around 1968 Robert Caby edited and published a number of sketches and drafts, mostly from the Schola Cantorum period (1905–12), of which only those titled and completed by Satie have been included. Where these printings have been superseded by a modern critical edition, the publication date of the latter is also given. The cabaret songs from the period 1897–1909 are difficult to date precisely, and only original songs completed by Satie are listed. Publications emanated from Paris unless otherwise specified.

dramatic

Le Prince du Byzance (drame romanesque, 5, J. Péladan), Salut drapeau!, unison hymn, v/vv, pf/?org for Act 2 scene ix, 1891 (1968 and in Orledge, 1990, 154–6)

Le fils des étoiles (pastorale kaldéenne, 3, Péladan), 3 act-preludes, fls, hps/hmn, 1891, Paris, Galerie Durand-Ruel, 19 March 1892 (1896), rest of pf score (1973)

Le Nazaréen (drame ésotérique, 3, H. Mazel); 2 préludes, pf, 1892 (1929); no.1 orchd Poulenc (1949)

Uspud (ballet chrétien, 3, J.P. Contamine de Latour, Satie), 1892; pf/?hmn score with annotations for fls, hps, str; Paris, OC, 9 May 1979; extracts (1895), pf score (1970)

Eginhard (author unknown), prélude, pf, ?1893 (1929)

La porte héroïque du ciel (drame ésotérique, 1, J. Bois), prélude, pf, 1894; Paris, 29 May 1894; with play (1894), separately (1913); orchd Roland-Manuel, 1912

Jack in the Box (pantomime, 2, J. Dépaquit), 3 pieces for pf, 1899, orchd Milhaud, 1926; as ballet (G. Balanchine), Paris, Sarah Bernhardt, 3 June 1926; with play, Paris, Salle d'Iéna, 29 Nov 1937; pf and orch scores (Vienna, 1929)

Geneviève de Brabant (?shadow theatre play, 3, Latour), vv, chorus, pf, 1899–1900, orchd Désormière, 1926; Paris, Champs-Élysées, 17 May 1926 [concert perf.] staged Venice, Fenice, 13 April 1983; vs and fs (Vienna, 1930), with full lib (Vienna, 1989)

La mort de Monsieur Mouche (play (lost), 3, Contamine de Latour), prélude, pf, 1900 (1968)

Pousse l'amour (operetta, 1, M. de Féraudy, J. Kolb), 1905–6; Paris, Comédie-Royale, 22 Nov 1907; revived as *Coco chéri*, Monte Carlo, Beaux-Arts, 28 Feb 1913; only sketches survive

Le piège de Méduse (lyric comedy, 1, Satie), 7 monkey dances, pf, 1913, arr. small ens, 1921; Paris, Michel, 24 May 1921; pf version with play (1921), ens version (1968)

Les pantins dansent (poème dansé, V. de Saint-Point), pf/small orch, 1913; Paris, Salle Léon-Poirier, 18 Dec 1913; pf version in *Montjoie!*, ii/1–2 (1914), 8; orch score (1975)

Cinq grimaces pour Le songe d'une nuit d'été (incid music, W. Shakespeare, adapted J. Cocteau), orch, 1915; Paris, Champs-Élysées, 17 May 1926 [concert perf.]; orch score and pf red. by D. Milhaud (Vienna, 1929)

Parade (ballet réaliste, Cocteau, P. Picasso, L. Massine), orch, 1916–17, opening Choral and Final added 1919; Paris, Châtelet, 18 May 1917; pf duet red. (1917), orch score (1979)

La belle excentrique (fantaisie sérieuse, Satie), 3 dances plus linking Grande ritournelle [based on Légende californienne, c1905], orch/pf duet (dances 1–2 also arr. pf solo), 1920; Paris, Colisée, 14 June 1921; pf duet (1922), pf solo (1994)

La statue retrouvée (divertissement, Cocteau, Picasso, Massine), org, tpt, 1923; Paris, 2 rue Duroc, 30 May 1923 (1997)

[9] recitatives ('scènes nouvelles') for Gounod: Le médecin malgré lui, vv, orch, 1923; Monte Carlo, Casino, 5 Jan 1924

Mercure (ballet, 3 tableaux, Comte E. de Beaumont, Picasso, Massine), orch, 1924; Paris, La Cigale, 15 June 1924; pf red. (Vienna, 1930), orch score (Vienna, 1977)

Relâche (ballet instantanéiste, F. Picabia, J. Borlin), orch, 1924; Paris, Champs-Élysées, 4 Dec 1924; pf red. (1926); also Cinéma: entr'acte symphonique de Relâche (film score, dir. R. Clair), orch, 1924, pf duet red. by Milhaud (1926)

Projected works: Le bâtard de Tristan (op, 3, A. Tinchant), 1892; Ontrotance (ballet, 1, Latour, Satie), 1893; Corcleru (ballet, 3, Latour, Satie), 1893; Irnebizolle (ballet, 2, Latour, Satie), 1893; Tumisrudebude (ballet, 3, Latour, Satie), 1893; Un acte

(ballet or op, 1, Satie), 1914; Fables de La Fontaine (ballet, R. Chalupt), 1916; Trois farces de tabarin (ballet, L.-P. Fargue), 1917; Conte pour un ballet (ballet, L. Faure-Favier), 1918; Paul & Virginie (opéra-comique, 3, Cocteau, Radiguet after B. de Saint-Pierre), 1920–23, some sketches survive, and opening Choeur de marins [La 'Belle Cubaine'] (1997); Alice au pays des merveilles (ballet, L. Norton, H.-P. Roché, after L. Carroll), 1921; La naissance de Vénus (ballet, A. Derain, Satie), 1921; Supercinéma (ballet, Derain, Satie), 1921; Les archidanses (ballet, Derain, Satie), 1922–3; Concurrence (ballet, Derain, Satie), 1923; Couleurs (ballet, Derain, Satie), 1923; Quadrille (ballet, G. Braque, Satie), 1924

orchestral

Danse, small orch, 1890, arr. pf duet in 3 Morceaux en forme de poire, no.6, 1903

Trois sonneries de la Rose+Croix, 3 fanfares, tpts, hps/?orch; Paris, St Germain-l'Auxerrois, 10 Mar 1892, pf red. (1892)

The Angora Ox (music for a tale by Lord Cheminot, alias Latour), ?1901, inc., pf red. completed J. Fritz (1997)

Je te veux, waltz, cabaret/full orch, ?1901 (1904)

Poudre d'or, waltz, ?1901–2 (1902); also exists as a suite of 3 waltzes, cabaret orch, with only first strain common to both versions

Tendrement, waltz, pf/cabaret orch, 1902

Illusion, waltz, cabaret orch, 1902 (1979) [after waltz song Tendrement]

La diva de l'Empire, marche, brasserie orch, 1904 (1918)

Le Piccadilly, marche, pf, str, 1904 (1907)

En habit de cheval, 4 pieces, full orch/pf duet, 1911 (1912)

L'aurore aux doigts de rose, 1916 [by A. Verley, orchd Satie], also arr. pf duet, 1916 (1916)

Musique d'ameublement: 1 Tapisserie en fer forgé, fl, cl, tpt, str; 2 Carrelage phonique, fl, cl, str, 1918 (1973), rev. edn (1999)

Trois petites pièces montées, pf duet/orch, 1919; Paris, Champs-Élysées, 21 Feb 1920; pf duet version (1920), orch score (1921)

Musique d'ameublement: tenture de cabinet préfectoral, small orch, 1923 (1973), rev. edn (1999)

large-scale vocal

Messe des pauvres (Grand messe de l'Eglise Metropolitaine d'Art) (Lat. mass and psalms), 9 movts, SB chorus, org, 1893–5, (1929) [Gloria lost]

Socrate (drame symphonique, Plato, trans. V. Cousin): 1 Portrait de Socrate, 2 Bords de l'Ilissus, 3 Mort de Socrate, SS MezMez qt/S solo, chbr orch/pf, 1917–18; with orch, Paris, Salle Erard, 7 June 1920; vs (1920), fs (1988)

songs

Elégie (Latour), 1887 (1887)

3 mélodies (Latour): 1 Les anges, 2 Les fleurs, 3 Sylvie, 1887 (1887)

Chanson (Latour), 1887 (1888)

Bonjour Biqui, bonjour! (Satie), 1893, facsimile in Templier (1932)

Chanson médiévale (C. Mendès), 1906 (1968)

3 poèmes d'amour (Satie), 1914 (1916)

3 melodies: 1 La statue de bronze (Fargue), 2 Daphénéo (M. Godebska), 3 Le chapelier (R. Chalupt, after Carroll), 1916 (1917)

4 petites mélodies: 1 Elégie (Lamartine), 2 Danseuse (Cocteau), 3 Chanson (anon., 18th cent.), 4 Adieu (Radiguet), 1920 (1922)

Ludions (Fargue): 1 Air du rat, 2 Spleen, 3 La grenouille américaine, 4 Air du poète, 5 Chanson du chat, 1923 (1926)

cabaret songs

Un dîner à l'Elysée (V. Hyspa), 1899 (1903)

Le veuf (Hyspa), 2 versions, 1899–1900 (1997)

Je te veux (H. Pacory), waltz song, ?1901 (1902)

Tendrement (Hyspa), waltz song, 1902 (1902)

Petit recueil des fêtes (Hyspa) 1 Le picador est mort, 2 Sorcière, 3 Enfant-martyre, 4 Air fantôme, 1903–4 (1997)

J'avais un ami (?Hyspa), 1904 (1997)

Les bons mouvements (Hyspa), ?1904

La diva de l'Empire (D. Bonnaud, N. Blès), 1904 (1904)

Douceur d'oublier, 1904 (1904) [arr. of song by M. de Féraudy, P. Darty]

Impérial-Oxford (Latour, text lost), 1904–5 (1997)

Légende californienne (Latour, text lost), c1905 [used in dramatic work La belle excentrique]

L'omnibus automobile (Hyspa), 1905 (1906)

Chez le docteur (Hyspa), 1905 (1906)

Allons-y Chochotte (D. Durante), 1905 (1978)

Rambouillet (Une réception à Rambouillet) (Hyspa), 1907 (1978, without text)

Les oiseaux (Il nous prêtent leurs noms) (Hyspa), 1907 (1978, without text)

Marienbad (Il portait un gilet) (Hyspa), 1907 (1978, without text)

Psitt! Psitt! (author unknown), 1907

La chemise (Dépaquit), 3 versions, 1909 (1997) [polka version used by Darty in Oct 1909 perf. in Arcueil]

piano

solo unless otherwise stated

Allegro, 1884 (1997) [based on F. Bérat: Ma Normandie, 1850]

Valse-ballet, 1885 (1887)

Fantaisie-valse, 1885 (1887)

4 ogives, 1886 (1889, 1965)

3 sarabandes, 1887, rev. 1911 (1911)

3 gymnopédies, 1888 (1888, 1895, 1888), nos.1, 3, orchd Debussy, ?1896 (1898)

Gnossienne [no.5], 1889 (1968, 1989)

Chanson hongroise, 1889, in Wehmeyer (1974), 32

3 gnossiennes [nos.1–3], 1890–93, separately, as 'nos.1, 6, 2' (1893); as set (1913)

untitled piece, 1891 (1968, as Première pensée Rose+Croix)

Gnossienne [no.4], 1891 (1968, 1989)

Leit-motiv du 'Panthée' [monodic, no inst. specified], 1891 (1892)

Fête donnée par des chevaliers normandes en l'honneur d'une jeune demoiselle (XIe siècle), ?1892 (1929)

[9] Danses gothiques, 1893 (1929)

Vexations, 1893 (1969)

Modéré, pf/?org, 1893 (1997) [possibly intended for Messe des pauvres]

Gnossienne [no.6], 1897 (1968, 1989)

Pièces froides: 1 [3] Airs à faire fuir, 2 [3] Danses de travers, 1897 (1913)

Aline-Polka, ?1899 [by H. Pacory, arr. Satie]

Verset laïque & somptueux, 1900 (1997)

The Angora Ox, ?1901 (1997) [pf version completed by J. Fritz]

The Dreamy Fish, music for a tale by Lord Cheminot, alias Latour, 1901 (1970, 1997)

Je te veux, ?1901 (1904)

Poudre d'or, ?1901–2 (1902)
Tendrement, 1902 (1903)
Illusion, 1902 [after waltz song Tendrement]
3 morceaux en forme de poire, 7 pieces, pf duet, 1903 (1911) [using material from 1890 onwards, incl. cabaret songs]
La diva de l'Empire (Intermezzo américain, arr. H. Ourdine), 1904 (1919)
Le Piccadilly (La transatlantique), 1904 (1975)
Fugue-valse, 1906 [used as Danse de tendresse in Mercure]
Passacaille, 1906 (1929)
Prélude en tapisserie, 1906 (1929)
[3] Nouvelles pièces froides, 1907 (1968)
Aperçus désagréables, 3 pieces, pf duet, 1908, 1912 (1913)
Fâcheux exemple, 1908 (1968) [counterpoint exercise]
Désespoir agréable, 1908 (1968) [counterpoint exercise]
Petite sonate, 1st movt only, 1908–9
Deux choses: 1 Effronterie, 2 Poésie, c1909 (1968)
Profondeur, c1909 (1968) [minuet exercise]
Songe-creux, c1909 (1968) [minuet exercise]
Le prisonnier maussade, c1909 (1968) [minuet exercise]
Le grand singe, c1909 (1968) [minuet exercise]
En habit de cheval, 4 pieces, pf duet/orch, 1911 (1912)
2 préludes pour un chien, no.1 inc., 1912, no.2 as Prélude canin (1968)
Préludes flasques (pour un chien): 1 Voix d'intérieur, 2 Idylle cynique, 3 Chanson canine, 4 Avec camaraderie (orig. Sous la futaille), 1912 (1967)
Véritables préludes flasques (pour un chien): 1 Sévère réprimande, 2 Seul à la maison, 3 On joue, 1912 (1912)
Descriptions automatiques: 1 Sur un vaisseau, 2 Sur une lanterne, 3 Sur un casque, 1913 (1913)
Croquis et agaceries d'un gros bonhomme en bois: 1 Tyrolienne turque, 2 Danse maigre (à la manière de ces messieurs), 3 Española, 1913 (1913)
Embryons desséchés: 1 d'holothurie, 2 d'edriophthalma, 3 de podophthalma, 1913 (1913)
Chapitres tournés en tous sens: 1 Celle qui parle trop, 2 Le porteur de grosses pierres, 3 Regrets des enfermés (Jonas et Latude), 1913 (1913)
Vieux sequins et vieilles cuirasses: 1 Chez le marchand d'or (Venise XIIIe siècle), 2 Danse cuirassée (Période grecque), 3 La défaite des Cimbres (Cauchemar), 1913 (1913)
L'enfance de Ko-Quo: 1 Ne bois pas ton chocolat avec tes doigts, 2 Ne souffle pas dans tes oreilles, 3 Ne mets pas ta tête sous ton bras, 1913 (1999)
3 pieces, 1913, as Trois nouvelles enfantines (1972)
Menus propos enfantines: 1 Le chant guerrier du roi des haricots, 2 Ce que dit la petite princesse de tulipes, 3 Valse du chocolat aux amandes, 1913 (1916)
Enfantillages pittoresques: 1 Petit prélude à la journée, 2 Berceuse, 3 Marche du grand escalier, 1913 (1916)
Peccadilles importunes: 1 Etre jaloux de son camarade qui a une grosse tête, 2 Lui manger sa tartine, 3 Profiter de ce qu'il a des cors aux pieds lui prendre son cerceau, 1913 (1916)
[21] Sports et divertissements, 1914 (1923)
Heures séculaires et instantanées: 1 Obstacles venimeux, 2 Crépuscule matinale (de midi), 3 Affolements granitiques, 1914(1917)
Les trois valse distinguées du précieux dégoûté: 1 Sa taille, 2 Son binocle, 3 Ses jambes, 1914 (1916)

Avant-dernières pensées: 1 Idylle, 2 Aubade, 3 Méditation, 1915 (1916)
Sonatine bureaucratique, 1917 (1917) [after Clementi: Sonatina op.36/1]
Rag-time Parade, 1917 (1919) [extract from Parade, arr. H. Ourdine], arr. brasserie orch (1918)
Nocturnes nos.1–3, 1919 (1919)
Nocturnes nos.4–5, 1919 (1920)
Nocturne no.6, 1919 completed by R. Orledge (1994)
Rêverie de l'enfance de Pantagruel, 1919 (1921) [arr. of Trois petites pièces montées, no.1]
Premier menuet, 1920, in *Feuillets d'art*, ii/1 (1921), 51–4 separately (1922)

other instrumental

Choses vues à droite et à gauche (sans lunettes), 3 pieces, vn, pf 1914 (1916), unused 4th piece, Autre choral (1997)
Embarquement pour Cythère, vn, pf, 1917, completed by R. Orledge (1997)
Marche de Cocagne, 2 tpt, 1919 (1920) [reused in Trois petites pièces montées, no.2]
Musique d'ameublement, 2 entr'actes: 1 Chez un 'bistrot', 2 Un salon, pf duet, 3 cl, trbn, 1920 [using themes by Thomas and Saint-Saëns] (1999)
Sonnerie pour réveiller le bon gros roi des singes, 2 tpt, 1921 (1921)
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Principal publishers: Salabert, Eschig, Universal

Satie, Erik

WRITINGS

Numerous articles, some contributed under aliases, in *Lanterne japonaise* (1888–9), *Chat noir* (1888–9), *Gil Blas* (1892), *Le coeur* (1893), *Cartulaire de l'Eglise Métropolitaine d'Art de Jésus Conducteur* (1895), *L'avenir d'Arceuil-Cachan* (1909–10), *L'oeil de veau* (1912), *BSIM* (1912–14), *Guide du concert* (1912–14, 1920), *L'humanité* (1919), *Le coq* (1920), *Esprit nouveau* (1921), *Action* (1921), *Vanity Fair* (1921–3), 391 (1921–4), *Almanach de Cocagne* (1922), *Fanfare* (1922), *Feuilles libres* (1922–4), *Catalogue de Pierre Trémois* (1922), *Coeur à barbe* (1922), *Création* (1924), *Sélection* [Brussels] (1924), *Mouvement accéléré* (1924), *Transatlantic Review* (1924) and others.

Also numerous lectures (1918–24), observations and drawings left in MS.
A comprehensive edition of this material is provided in E. Satie, ed. O. Volta: *Ecrits* (Paris, 1977, 3/1990) and E. Satie, ed. O. Volta: *A Mammal's Notebook: Collected Writings of Erik Satie* (London, 1996)

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Satō, Eishi.

See [Kikkawa, Eishi](#).

Satoh, Toyohiko

(*b* Hiroshima, 4 Nov 1943). Japanese lutenist and composer. He studied at Rikkyo University, Tokyo, and with Eugen Dombois at the Schola Cantorum Basiliensis. He made his début in 1969 in Basle, and although he has since made a special study of Baroque music (lightly strung Baroque lute, chitarrone and theorbo) he also plays 16th-century music (lute and vihuela). Satoh has made some admired and influential recordings of Baroque music. He teaches at The Hague Royal Conservatory. His own compositions, several of which have been recorded, include works for lute and choral music.

DAVID SCOTT/R

Sattel

(Ger.)

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

Sättler, Lisbeth.

See [Rethberg, Elisabeth](#).

Sattner, Hugolin

(*b* Kandija, nr Novo Mesto, 29 Nov 1851; *d* Ljubljana, 20 April 1934). Slovenian composer. He joined the Franciscan Order in 1867 and was ordained in 1874. He first worked at Novo Mesto as an organist and school music teacher, and from 1890 until his death he worked in Ljubljana where he trained a choir with a broad repertory of national and foreign works. Although he had made some earlier attempts at composition, Sattner was 50 years old when he began to study harmony and counterpoint with Matej Hubad. Following this he wrote the *Missa seraphica*, a *Te Deum* and the cantata *Jeftejeva prisega* ['Jephthah's Vow'], which were successful and also significant for the development of Slovenian church music. Sattner subsequently worked on even larger-scale compositions. In 1911 he completed the oratorio *Assumptio Beatae Mariae Virginis*, a composition of popular appeal and sincere expression, later reworking both the vocal and instrumental parts. He then wrote the symphonic cantatas *Oljki* ['To the Olive Tree'] (1914), *Soči* ['To the River Soča'] (1916), *V pepelnični noči* ['On the Night of Ash Wednesday'] (1921) and *V kripti sv. Cecilije* ['In St Cecilia's Crypt'] (1931). In 1922 he wrote an opera *Tajda*, of which the music was generally liked, despite the feeble libretto. He was respected as a melodist, and although harmonically he was initially rather conservative, he later came to terms with the more modern style.

EDO ŠKULJ

Sattor (Sattorov), Talabkhuja (Talb)

(*b* Kishlak, Gul'zor Kulyab province, 12 Oct 1953). Tajik composer. As a child he played Tajik folk instruments, such as the *ghidjak*, *rabob* and *tar*, and after a year studying architecture he entered, at the age of 20, the vocal department of Dushanbe Music College, transferring to Damir Dustmukhamedov's composition class a year later (1974). He then studied composition with Balasanian and Chulaki at the Moscow Conservatory (1978–83) and it was from these teachers that Sattor acquired his artistic ideals and professionalism. He has taught at the Mirzo Tursun-zade Institute of Art in Tajikistan since 1989 and in 1995 was appointed prorektor of the academic department of the institute. As a composer, he has worked in both theatrical and instrumental genres; his works demonstrate an inquiring mind and a keen sense of the artistic issues of the late 20th-century. Links with Tajik traditional music are often evident in works which explore eternal moral subjects.

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LARISA ALEXANDROVNA NAZAROVA

Satz

(Ger.).

Originally, a musical setting or the act of polyphonic composition; under the influence of the grammar of spoken language, it has come to mean theme, period and especially movement (of a sonata, suite etc.), as well as style and texture.

The most general definition, 'musical setting', is based on the derivation of *Satz* from *setzen*, 'to set', which appeared in musical writings in the 16th and 17th centuries in the forms *absetzen*, 'to put into tablature', and *aussetzen*, 'to realize figures in a bass part'. *Satz*, or *Tonsatz*, first appeared in the 18th century, when it referred to a musical setting or the technique used therein. J.G. Walther (*Musicalisches Lexikon*, 1732) defined *Thema* as 'ein Satz zu einer Fuge, oder andern Ausarbeitung', thus making *Satz* equivalent to theme. H.C. Koch (*Musikalisches Lexikon*, 1802) gave four definitions, expanding its meaning while preserving the old notion of musical setting: (1) 'that single element of a piece of music which, in and of itself, expresses a complete thought' – Koch noted both the larger division of a section of a piece into *Hauptsatz* (or *Thema*) and *Nebensätze* (main theme and subsidiary themes) and the smaller division of a theme into *Absatz* and *Schlussatz* (the modern notion of a period as the sum of two phrases, the first of which arrives at an imperfect cadence, the second of which completes the musical thought); (2) 'the connection of several individual elements in a main part of the whole', i.e. the modern concept of 'theme group'; (3) movement, i.e. an independent section of a cyclic composition; and (4) 'the grammatical construction of a piece of music', i.e. harmony and counterpoint.

Related to the last of these definitions is the idea of *Satzlehre* or *Setzkunst*. For Koch, *Setzkunst* and *Komposition* were synonyms. Later, *Satzlehre* is distinguished from *Kompositionslehre* in that it teaches one not to compose but merely to understand and be familiar with those occurrences which are typical features of polyphonic music.

By itself and in compounds *Satz* takes on several other musical meanings, such as contrapuntal pattern (e.g. *Dezimensatz*, 'parallel 10ths'), texture (e.g. *Klaviersatz*) and style (e.g. *Kantilenensatz* versus *Chansonsatz*); one also encounters the terms *Fingersatz*, 'fingering', and (*Instrumenten-*)*satz*, 'consort'.

Arnold Schoenberg was the first to define and explain the concept of *Satz* ('sentence') in positive terms as the antithesis of the period, and as one whose structure is essentially motivic in nature. He viewed sections of motivic comprehension and contrast, the former facilitating repetition, the latter serving the need for change, as the basic constituents of a logical concept of form that takes into account the psychological mechanisms governing the reception of music.

According to Schoenberg's model both the sentence and period begin with an exposition of a section of basic motifs in a two-bar phrase. Which of the two forms it develops into is determined by the course of the following phrase (bars 3–4). In the sentence it consists of an immediate repetition (e.g. literal repetition, sequence, inversion, etc.) or a slight variation of the first phrase, whereas in the period contrasting (i.e. more drastically altered) forms of the basic motifs occur at this point to ensure variety. In the period the consequent (bars 5–8 of the model) is therefore fundamentally a repetition of the antecedent with the motifs and harmonies correspondingly changed at the cadence, and often also in the bars leading up to it, to suit the function of the consequent as syntactic consolidation. Schoenberg considered the sentence 'a higher form of construction' than the period because he viewed its technique of 'liquidation' (reduction) of the characteristic features of the motifs in the following, more lengthy contrasting section (bars 5–8) as a type of development. For him cadences are generated motivically, and the harmonies and length of phrases are of only secondary importance in both the sentence and the period; the type of cadence and the proportions of the constituent sections are variable.

The first eight bars of the first movement of Beethoven's Piano Sonata in F minor, op.2 no.1, represent the prototype of a sentence; both phrases of a period can be constructed along the lines of a sentence, as shown in the opening eight bars of the first movement of Mozart's Piano Sonata in A major, K331.

See also [Analysis, §II, 2](#).

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WILLIAM DRABKIN/INGEBORG PFINGSTEN

Sätzl [Sätze], Christoph

(*b* Brixen [now Bressanone], 1592–3; *d* Hall [now Solbad Hall], 13 April 1655). Austrian composer. He studied at the grammar school at Freiburg. By 1612 he was employed at the cathedral of Brixen, serving first as a teacher and from 1619 as Kapellmeister. He entered the priesthood in 1617. From 1 July 1632 until his death he served as chapel master at the Damenstift in Hall, whose chapel was modelled on that at the Innsbruck court: it had won a high reputation for the standard of its music, the

constitution laying down that the Kapellmeister should be able both to compose and to instruct the choristers in the singing of contrapuntal music.

Sätzl cultivated most of the sacred styles and genres required of a 17th-century Catholic chapel master in the German-speaking lands. His published works include collections of masses, motets, Vespers psalms and settings of traditional German texts for Christmas and Easter. His writing ranges from works in the *stile antico* to up-to-date monodies and concertato compositions. Nearly all of his works are for small ensembles of one to five voices and basso continuo, often with obbligato instruments; the most ambitious scorings are two small-scale polychoral motets from the *Oesterlicher Jubel* (for two choirs of three voices each) and the *Missa à 7* of 1661 (scored for four voices, including solo and ripieno parts, two violins or cornett, violone and continuo). His motet books of 1621 and 1628 are notable for the inclusion of obbligato instrumental parts; the vocal writing in these collections, however, remains unadventurous, making extensive use of syllabic text-setting and homophonic textures. The collections of the 1640s and 50s show a more individual approach, and provide strong evidence for the dissemination and influence of modern Italian music in the Tyrol. These collections include extended sections in triple meter, florid melismas, pairs of slurred quavers and semiquavers, and passages of light concertato imitation. The *Certamen musicum* of 1641 is devoted to vocal duets with obbligato parts for a pair of violins, a texture pioneered by Alessandro Grandi in his 'motetti con sinfonie'. Throughout his mature works, Sätzl shows a great sensitivity to the text, with imaginative word-setting and the judicious use of written-out *passaggi*.

Sätzl's masses include monodic settings, Ordinaries in the concertato style, and no fewer than six parody masses. Especially in the few-voice settings, he reveals a reliance on Italian models, with luxuriant melismas and long melismatic sequences. He introduced solo-ripieno distinctions in his final collection of masses (1661).

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Hortus pensilis, qualis apud Babylonios fieri consuevit; Danieli ad recreandos (26 motets), 2–6vv, bc (1628)

Bethlemitischer Jubel oder [18] Catholische Weynacht Gesänger, 5vv (1640)

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Jubilus Davidicus seu psalmi, 2–3vv, mixto chelium binario modulandi (12 psalms), 1–3vv, 2 insts (1653)

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A. LINDSEY KIRWAN/STEVEN SAUNDERS

Sauce, Angel

(*b* Caracas, 2 Aug 1911; *d* Caracas, 25 Dec 1995). Venezuelan composer, conductor and teacher. He studied violin, piano and composition at the José Angel Lamas Conservatory in Caracas, with Manuel Leoncio Rodríguez, Salvador Llamozas and Vicente Emilio Sojo respectively (graduated 1944). In 1945 he studied composition and conducting at Columbia University, New York. He founded several choral ensembles, including Coral Venezuela, and was associate conductor of the Venezuela SO for several years. He founded the Conservatorio Juan José Landaeta, which he directed until his death in 1995. Sauce's output includes symphonic, choral, chamber and incidental music for theatre. His best-known work is the cantata *Jehová reina*.

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CARMEN HELENA TÉLLEZ

Saudek, Vojtěch

(*b* Prague, 11 Feb 1951). French composer of Czech birth. He studied philology at Prague University and composition with Jiří Dvořáček at the Prague Academy of the Performing Arts (1977–83). At the Paris Conservatoire he studied composition and electroacoustic music with Guy Reibel and worked on a fellowship at IRCAM (1983–4). His linguistic background opened him to the world of English and German literature, from which he has drawn texts and themes for his music. His particular interest in Shakespeare may have come from his father, Erik Saudek, who

translated Shakespeare's works into Czech. Since his emigration to France in 1983 he has collaborated regularly with the ensembles L'itinéraire and 2e2m. Saudek combines the influences of French contemporary music with complex tonal, melodic and rhythmic layers. He uses electroacoustic music in combination with the symphony orchestra and solo instruments.

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Principal publishers: Czech Music Fund, Panton

MIROSLAV PUDLÁK

Saudi Arabia, Kingdom of (Arab. Mamlaka al-Arabiya as-Saudiya).

Country in the [Middle East](#), flanked by the Red sea and the [Arabian Gulf](#). The Kingdom of Saudi Arabia, with an area of 2.2 million km², covers nearly 80% of the Arabian peninsula. The population is small (21.66 million, 2000 estimate) but comparatively diverse; over one quarter is non-Saudi.

I. Introduction

II. Main musical traditions

III. Musical instruments

IV. Modern developments

V. Women and music

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LISA A. URKEVICH

Saudi Arabia

I. Introduction

1. Historical background.

The area of the present kingdom has been exposed to many cultures, including Mesopotamian, Egyptian, Greek, Roman, Byzantine, Indian, Persian and Chinese, because of its important ancient trade routes, as well as the visits by millions of Muslim pilgrims to its Islamic holy cities, Mecca

(Makkah) and Medina (Medinah). The Islamic era dates from the *hijra* (hegira), 622 ce, when the Prophet Muhammad returned to his birthplace of Medina. Ottoman Turks, who controlled the coastal regions of Saudi Arabia from the 16th century until the first quarter of the 20th, have also had significant influence on the area.

The Saudi state was cultivated in the 18th century on the basis of Wahhabism, a Muslim reform movement: in 1745 the Sa'ūd family joined with Muhammad bin 'Abd al-Wahhāb, a jurist who preached a simple form of Islam that exposed abuses and called for a return to the literal interpretation of the Qur'an. Together with his followers, the family subsequently ruled inner Arabia with no recognition of any division between the secular and religious realms. This combined force succeeded in establishing the present kingdom in 1932, after Shaykh 'Abd al-'Azīz bin al-Sa'ūd had defeated the Ottoman Turks who occupied the coastal regions. Wahhabism was crucial for the nation's success; it served as an ideological justification for the struggle against the Turks, who practised what was believed to be a corrupt form of Islam. Shortly thereafter (with the discovery of oil in 1938), the nation quickly gained recognition as a wealthy oil-producing country.

2. Geographical regions.

There are five primary regions in Saudi Arabia ([fig.1](#)). Al-Hijaz, along the upper Red sea coast, is of great historical importance to Arab civilization. It was unrivalled as an international meeting-place; the holy cities of Mecca and Medina are located there, as was the pre- and early-Islamic annual fair (*sūq 'ukadh*) featuring a great poetry contest with sung poems. Najd, the harsh heartland, has the capital city, Riyadh, and is the home of Wahhabism and the ruling Sa'ūd family. 'Asir, along the southern border, has close cultural ties with neighbouring Yemen. Al-Hasa, the Eastern province, has the oil industry and cultural links with the Arabian Gulf. Al-Rub' al-Khali (the Empty Quarter), a very large inhospitable desert, is inhabited by a small number of Bedouin nomads (mainly on its periphery).

3. Socio-cultural contexts.

Saudi folk music dates back thousands of years, originating in Bedouin culture. Each region, city and village has a unique tradition. Since the country's inception, many musicians have been influenced by the thriving music industry of Egypt and other Arab countries, but Saudi musicians never ceased to perform and promote the music of their own heritage.

Nevertheless, with its close ideological links to Wahhabism, Saudi nationalism was accompanied by religious puritanism. The Wahhabi concern for strict interpretation of the Qur'an, combined with a distaste for the Ottoman lifestyle and for Sufism (which had flourished under the Ottomans), compelled the sect to impose certain prohibitions pertaining to daily life. These included a ban on ecstatic group worship, dancing, musical instruments, and singing. See [also Islamic religious music, §I, 2](#).

Throughout the history of the Kingdom of Saudi Arabia, restrictions on music have been enforced to various degrees. Severe beatings have been given to all who attended musical gatherings. Instruments have been

confiscated and destroyed, homes entered, and gramophones and record players demolished. Warnings have been issued against involvement in anything that concerns music. Yet, even during the most restrictive periods, musicians would gather clandestinely outside the cities to perform. Today, there is still considerable control over music. Lay people and musicians alike are most cautious with musical activities, especially women, as they are under greater scrutiny than men.

Some musical performance occurs during work-related tasks; other performance, like that of sung poetry, is often shared in a private setting. However, most music is part of an event or ritual. Today, as in the past, music is used to celebrate weddings, engagements, religious holidays, visits of dignitaries and births. In former times, it was used in rituals of circumcision, healing, harvesting, sowing and the hunt. The greatest amount of music-making takes place during social gatherings on summer evenings. Performances frequently continue until dawn; they are preferably held outdoors, but increasingly occur in partially enclosed areas or large theatres and halls.

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II. Main musical traditions

Vocal compositions predominate, in accordance with the long-standing Bedouin reverence for language. Solo vocal performance might include sung poetic forms, like the *hudā'* (camel song) of pre-Islamic times, often accompanied by the *rabāba* (fiddle). Collective performance features antiphonal singing or responsorial singing between a soloist and group. Dance is a regular occurrence of collective folk performance, and even if the chorus is kneeling, a great deal of body movement is present. Participants sit in either a circle (or semicircle) or, more commonly, in two facing ranks.

1. General musical characteristics.

Saudi music, and that of its peninsular neighbours, is distinguished from other Middle Eastern music by a rich choral tradition and extensive use of polyrhythm. These reveal the significant influence of African pilgrims, slaves and hired workers who have lived in Arabia for centuries. To this day their descendants play a notable role in music-making.

A typical Saudi polyrhythmic pattern might include the rhythmic cycle (*īqā'*), sometimes called *al-sa'ūdī*, of 3 + 3 + 2 (*dum, dum, tek*), layered simultaneously with a syncopated eight-beat pattern in double time. Group singing is performed in unison or heterophonically. There is generally no polyphony (though some pearl-diver songs (*fijīrī*) have features that resemble polyphony).

The form of compositions depends largely on text. Because music is transmitted orally, songs tend to consist of short, memorable, rhythmic phrases with much repetition. A brief, free section usually opens a piece, establishing the tonal centre, melodic mode (*maqām*), text or (for dance pieces) rhythmic beat.

2. Collective performance traditions.

(i) 'Arda.

The 'arda, a weapon dance popular in al-Najd and al-'Asir, is the primary national folksong and dance, derived from an ancient tradition of war chants sung by advancing warriors to frighten the enemy. It originally showed the numerical strength of the group, its arsenal of weapons and the skills of the fighters. The lengthy performance prepared the community for combat and raised morale. In earlier times, the 'arda was performed by both men and women together. It is now danced by men at social occasions.

Carrying swords or daggers and standing shoulder to shoulder in two facing lines, the participants step from side to side, slowly moving their swords up and down. From the midst of the group, a poet-singer (*shā'ir*) presents verses in short melodic phrases, which are then repeated by a group of dancers.

Slightly different versions are performed in Najd and 'Asir; the Najd rendition, often danced in public by the king himself, is more famous and has been adopted throughout the Gulf region. The Najd 'arda is in a compound duple metre, with a deliberate six-beat pattern (*dum, dum, tek, dum, tek, tek*) performed on the *tabl* (*dum*) and double-headed *tār* (*tek*) frame drums. There are normally one or two *tabl* players and five or six *tār* drummers. The 'Asir 'arda has a quick, duple, galloping beat. (See also [Bedouin music](#), §2(vi).)

(ii) Majrūr.

The *majrūr* is a folk art associated primarily with Ta'if, but also found in 'Asir. Rich in polyrhythm, it may have originated in northern Arabia or may have been brought to the peninsula by Africans. The text is usually a love poem or heroic eulogy.

Each participant in the two facing ranks of performers holds a treble *tār* (pl. *tīran*). The lead drummer sits between the ranks with a bass-sounding *tabīr* across his lap and treble *tār* in his hand. He sets the tempo for the singing dancers, who move to the centre singly or in small groups. One who has left his rank can beat out a new rhythm, which the others must follow (this practice is called *al-khisra*). Rhythms include those referred to as *majrash* and *shabshār*.

(iii) Mizmār.

The *mizmār*, believed to be over a thousand years old, is the most popular dance of the western region. Regularly performed in Mecca, Medina and Jiddah, it is exclusively for men. A pair of performers holds long wooden canes, feigning combat. The dance's name derives from the aerophone *mizmār*, which is traditionally featured but not essential. Rhythmic clapping (*tasfiq*) is employed, often in hocket style. Melodies known as *zawamīl* are chanted to the accompaniment of various sized *tīran* (usually six).

(iv) Fijīrī.

Pearl-diver music traditions, known as *fijīrī*, thrived in the Eastern province until the 1930s. Every *dhow* (boat) would leave port with several musicians

(*nihām*) on board whose sole purpose was to encourage and entertain the divers. Divers and their assistants would often join in the singing. Some pieces featured a solo improviser accompanied by the chorus producing an extraordinarily deep vocal drone or ostinato, testament to the great breath control of the divers. Hand-clapping and drums (*tār* and *tabl*) accompanied the *nihām*, sometimes with cymbals (*sījān*). When divers returned after a long, arduous summer excursion, they would spend winter nights at a gathering place, *al-dār*, where they would sing and dance a variety of styles, including *a'shūrī*, *khamārī*, *sāmīrī*, and *'arda*. (See also [Arabian Gulf](#).)

(v) **Sāmīrī.**

Sāmīrī is a cycle of songs sung at night with the text of short poems about love or physical beauty. Although the poetry comes from the ancient *nabatī* tradition, the focus is more on music than text. *Sāmīrī* has many melodies, but only one rhythm, with a triple core (*dum, tek, tek*).

In rural areas, one of the functions of *sāmīrī* was to keep a snake-bitten person awake until a healer could arrive. During Wahhabi music prohibition, musicians would have someone feign a snake bite so they could perform unhindered.

(vi) **Galtih.**

Poetic duelling (*galtih* or *riddiyyih*) is part of the *nabatī* tradition with origins in Najd. It is an improvised form in which two rival poet-singers take turns in delivering originally created verses. Following each soloist, an ensemble repeats the text. Hand-clapping (*tasfīq*) is usually the only non-vocal sound.

(vii) **Other forms.**

The *sahbā* was a favourite collective performance of al-Hijaz fishermen celebrating their return home from a lengthy sea voyage. This ancient form is in two types, Egyptian or Yemeni, and is now regularly presented at festive occasions. In Yanbu', the *'ijil*, *simsimiyya* and *mār wās* are forms with an old Egyptian flavour; they relieved monotony and provided motivation while sailors performed chores. One of the oldest forms in the peninsula, *al-khobaytī*, is known for the complex movements of individual singing dancers. *Al-sihba*, from outside Medina, recalls the famous *muwashshah* poems and songs of Arab Andalusia. *Al-khasra*, with western Somalian characteristics, is usually sung to the accompaniment of the *simsimiyya*. In the Eastern province, there is *ghajarī* (Gypsy) music and the African based *līwa*. Najd has *al-najdiyya*, whose text revolves around themes of love, brotherhood and courage. In the north, the *dahha*, which might employ a *rabāba*, is popular.

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III. Musical instruments

The core instrument of traditional Saudi music is the frame drum *tār* or *duff*. This is made of goat or sheepskin and, as a rule, comes in sets of six, ranging in size from 31 to 62 cm in diameter. To the religious community,

these hand-played, single headed drums are the most acceptable instruments: they disdain all melodic instruments.

Variations of the frame drum are found in the weapon dance, *'arda*. Najd *'arda* features a double-headed frame drum ornamented with brightly coloured wool tassels (*danādīsh*). It has a wooden handle so that the performer can hold it high above the head while playing with a stick. The *tār* used in *'Asir 'arda* is probably of African origin and has been referred to as *zalafa* or *sahfa*. This drum has a membrane on one side and is partially closed on the other, leaving open a mid-sized hole. Projecting wooden pegs placed in the outer rim help secure the head, giving a spoked appearance. The hand-played drum is held with the opening against the body (often with the aid of a strap), allowing the performer to alter the sound by muting the hole against his or her chest.

These frame drums are often accompanied by two *tubūl* (sing. *tabl*), cylindrical laced membranophones of various sizes that play a bass drum role. Other drums include the goblet-shaped *tabīr* found in *majrūr* performance; a variety of conical, double-headed drums; kettledrums, usually clay, with various names (e.g. *Zir ardhī*); and the small, cylindrical, double-headed *mirwās*. Many of these drums are probably of African or Indian origin.

Sometimes, small cymbals (*sījān*) are added to collective performances, especially in the music of al-Hasa sailors. Other idiophones include found objects such as metal motor car wheel drums struck with sticks. The *tanaka* ('tank') is made of a petrol can or large date tin, often filled with pebbles and played by hand or with beaters.

The *rabāba*, is the primary melodic instrument of the Bedouin, a bowed chordophone with an oblong soundbox. Each broad side is covered with goat- or camelskin, although, by tradition, wolfskin is preferred. The rattan, horse-hair bow is held with an underhanded grip. The *rabāba* is used to accompany sung poetry, such as that of a short *nabatī* (vernacular) poem or a section of a longer one. A measured, narrow-ranged phrase will be sung and played heterophonically, then repeated alone on the *rabāba*, usually with some modest ornamentation. Instrumental interludes provide time for the poet to create or recall verses.

The *simsimiyya* (sometimes called *tanbūra*) is a five-stringed lyre common to Sudan, Ethiopia and Egypt. Popular in al-Hijaz and *'Asir* and also found in the eastern region, it is most associated with the port city of Yanbu' (north of Jiddah) and with sailors and fishermen. The *simsimiyya* most prevalent in Saudi Arabia is approximately 70 cm in length and has a round, single-holed wooden soundbox, or a soundbox of a rectangular petrol can. The strings are adjusted by tuning pegs at the top of the triangular instrument. It is played by strumming open strings with a plectrum in the right hand while dampening others with the left hand. Typically, it produces a drone during the opening improvised vocal section of a piece; then percussion enters and the *simsimiyya* provides a lively ostinato pattern.

The *'ūd* is quite popular in Saudi Arabia. It has long been the main urban melodic instrument and was perhaps considered too fragile for

transportation in the desert. Large Egyptian-style instruments are imported from Cairo.

The *mizmār* is a small wind instrument comprised of two single-reed bamboo pipes tied together and played simultaneously. The pipe lengths vary slightly, thus producing harmonic beats when played. The *mizmār* features in the dance that bears its name.

Other instruments include the oboe-like instrument *sūrnāy* (also sometimes confusingly called *mizmār*), found in al-Hasa and used in dances such as the African-style *līwa*. Less traditional, yet common instruments are the violin, *qānūn* (plucked zither), Western drum set, electronic microtonal keyboard and instruments of wind and percussion marching bands.

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IV. Modern developments

The first music to be sanctioned by the Saudi government was that of the military marching wind and percussion band. Given its immediate and significant function, it was least offensive to Wahhabism. Moreover, Arabia had a history of using music to rally fighters, and Turkish military brass bands had been familiar for many years.

The young soldier Tāriq ‘Abd al-Hakīm (*b* 1922) established the first Saudi military bands, having studied music in Cairo. He went on to produce and compose pieces featuring old styles, becoming an eminent musician and scholar, the most significant exponent of national Saudi music. Another musician, Sirāj ‘Umar, is well known for his nationalistic songs, including *Al-watan* (‘Nation’), which was heard in morning school assemblies.

[Muhammad ‘abdu](#) represents Saudi music internationally and at home. He and Talāl Madāh (*b* 1941), whose careers mirror each other, are revered singers and composers of modern works. They perform in a variety of styles and dialects, incorporating regional rhythms and instruments. (For women musicians, see §V below.)

Since the 1980s, partially due to a wariness of foreign cultural influence, the government has been actively supporting folk arts and music. A state-run annual cultural festival established in 1985, known as al-Janadriyya, features folk artists and popular singers, such as the favoured Muhammad ‘Abdu.

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V. Women and music

Saudi Arabia has a long and substantial tradition of women's music. In pre-Islamic and early Islamic times, women and girls dominated the music arena. The famed professional women musicians known as [Qaynas](#) were virtuoso performers from al-Hijaz. Accounts note that when the Prophet Muhammad migrated to Medina in 622, he was welcomed by young women of the Banī Najār tribe, playing frame drums and singing the now famed *Tala'a al-badru ‘alaynā*. By the first century of Islam, women were largely responsible for establishing al-Hijaz as an important centre for both male and female singers. Beyond urban music, women took part in

chanting songs to encourage warriors into battle. They would dance and sing the *'arda*, partake in poetic duelling and perform at tribal feasts.

Today, in gender-segregated Saudi Arabia, the authorities impose more restrictions on women than men, especially with regard to music. Female musical talent is commonly hidden or at least not flaunted. With one or two exceptions, Saudi women have never been permitted to produce professional recordings in the country. However, women are highly active in live musical performance, more so than men. Women's wedding parties, *haflāt al-zaffa*, featuring women musicians, are held nightly during the summer in urban centres, whereas male marriage celebrations usually have no music.

At women's parties, the instruments and type of ensemble vary, depending on the social and financial status of a family and their religious beliefs. The core ensemble of wedding parties (and the most acceptable for families concerned with religious doctrine) consists of a singer (*mutriba*) who sometimes plays the *'ūd*, and her vocal-percussion group of six to eight *tār* players, who are often related to one another. Ensembles hired by wealthy, westernized families might add a drum set, microtonal keyboard and violin(s). Such groups often perform popular Gulf-region songs. Today, at small house wedding feasts, a soloist is sometimes employed; she sings, plays the *tār* and accompanies herself on a keyboard. Increasingly, female disc jockeys are hired to play recordings throughout the night. In any event, those who provide music are handsomely paid. The audience participates by dancing and producing the high-pitched women's trill, *zaghārid* or *ghatārif*. The most prestigious wedding performer of al-Hijaz is the aged singer and *'ūd*-player Tuha. It is an honour to have her perform at a wedding, especially if she had played at the wedding of the bride's mother or grandmother.

Leading women singer-musicians with national reputations include Ibtisām Lutfī, known as 'the Umm Kulthum of Saudi Arabia'. This gifted blind singer went into semi-retirement in the 1980s, but her recordings survive at the government-controlled Saudi Media Channels. Ibtisām came from the musical house of Talāl Madāh (see §IV above). He also championed the famous female singer 'Itāb, with whom he made a few duet recordings. 'Itāb has an international reputation in the Middle East and has lived and recorded abroad.

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Sauer.

Austrian firm of music publishers. Its founder Ignaz Sauer (*b* Bohemia, 1 April 1759; *d* Vienna, 2 Dec 1833) began his activities in the art and music business as a partner in Joseph Eder's firm (founded 1794); Sauer terminated this relationship at the end of 1797. On 17 January 1798 he advertised his own 'Kunstverlag zu den sieben Schwestern'; this name refers to his seven daughters by his first marriage and appears in the plate inscriptions of his publications, which always bore an 'S.S.' in front of the number. His publications were initially commissioned to Leopold Kozeluch and Johann Traeg. In March 1801 he became the Viennese agent for the firm of André in Offenbach. In a large advertisement in the *Wiener Zeitung* of 25 July 1801 (two years before Alois Senefelder's firm was founded) he announced the first attempt at stoneplate printing in Austria with an edition of 12 Ländler by F.M. Pecháček. The confusion of war in 1805 and 1809 caused a financial decline, and on 25 November 1813 Sauer was obliged to give his stock-in-trade on commission to H.F. Müller.

On 9 December 1822 Sauer was joined by Marcus (Maximilian Josef) Leidesdorf (1787–1840), the son of a Jewish merchant, and as Sauer & Leidesdorf the firm revived, producing about 750 numbers in the next five years. Sauer relinquished his art dealer's licence on 30 April 1826, possibly because of his advanced age. On 9 May 1826 the firm was renamed M.J. Leidesdorf and continued to prosper until 18 July 1832, when Leidesdorf left for Italy and the licence was kept in abeyance until 15 May 1834, when

Anton Berka took over the firm. On 4 September 1835 it passed to Diabelli & Co.

Ignaz Sauer's firm, while interesting for the history of publishing, was musically less significant; apart from issuing single works by Bonifazio Asioli, Clementi, Eybler, Mederitsch and Pasterwiz, it published many of Vanhal's late works (see illustration) and some of Sauer's own compositions. But as Sauer & Leidesdorf its calibre improved greatly; Leidesdorf's compositions were superficial fashionable pieces, but under his guidance the company published music by Beethoven and Weber, 49 works by Schubert (many of them first editions, including *Die schöne Müllerin*) and piano reductions of many of Rossini's operas with notable title decorations by Moritz von Schwind.

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ALEXANDER WEINMANN

Sauer, Emil (George Conrad) [von]

(*b* Hamburg, 8 Oct 1862; *d* Vienna, 27 April 1942). German pianist, teacher and composer. Having had lessons with his mother, who was Scottish, and also with Ludwig Deppe, he went to the Moscow Conservatory and became a pupil of Nikolay Rubinstein. After the latter's death in 1881 Sauer attempted to establish a career, but meeting with limited success, continued his studies. During the summers of 1884–5 he worked with Liszt at Weimar and then made a noteworthy Berlin début with Beethoven's 'Emperor' Concerto and Henselt's F minor Concerto, after which he built a reputation as one of the leading virtuosos. From 1901 Sauer taught at the Meisterschule für Klavierspiel of the Vienna Conservatory, and remained there until 1907, when he moved to Dresden. In 1915 he resumed the post in Vienna, as head of the Meisterschule, staying for a further six years. He taught there again for a decade from 1931. He was active as both teacher and performer up to the time of his death. Sauer's second wife was his student, the Mexican pianist Angelica Morales (1911–96), a noted Bach player. Among the better-known of his other pupils were Stefan Askenase, Elly Ney, Monique de la Bruchollerie, Helena Morsztyn and Edward Goll. Sauer was ennobled by the Austrian Emperor in 1917, when he adopted the prefix 'von'.

Although frequently associated with lighter virtuoso music, Sauer was acknowledged by his colleagues as a near-perfect interpreter of the masterworks of the repertory, matching an exceptionally developed technique with both temperament and poetic inspiration. His own compositions, which include two piano concertos, two sonatas and several other bravura works for piano, make brilliant use of the instrument, although their place in the repertory was short-lived. Sauer made a number of recordings, including both the Liszt piano concertos, and was also engaged by Peters to edit a sizeable bulk of the romantic piano literature, a task he accomplished with expertise and imagination. He published an early autobiography, *Meine Welt* (Stuttgart, 1901).

JAMES METHUEN-CAMPBELL

Sauer, Wilhelm

(*b* Schönbeck, Mecklenburg-Vorpommern, 23 March 1831; *d* Frankfurt an der Oder, 9 April 1916). German organ builder. He attended the Gymnasium in Friedland, and learned the organ builder's craft from his father Carl Ernst Sauer (1797–1873), from E.F. Walcker in Ludwigsburg, and from Cavallé-Coll in Paris. Another study tour took him to England. In 1857 he founded his own organ building firm in Frankfurt an der Oder, and set up a branch in Königsberg in 1860. His first large organ was for Königsberg cathedral. By the time of his death the firm had built over 1100 organs, including the large instruments for the Rudolfinum in Prague (1884), St Petri in Leipzig (1885), Bremen cathedral (1894), Berlin cathedral (1904), the Kaiser-Wilhelm-Gedächtniskirche in Berlin (1895) and the Thomaskirche, Leipzig (1888; made famous by Karl Straube and Max Reger). Sauer was also very successful abroad, and exported organs to Argentina, Brazil, Ecuador, Finland, Russia, Peru and South Africa. His instruments are symphonic in character, made of the best materials and notable for many technical innovations. The sound of Sauer organs is chiefly determined by the principals, while the mixtures are very sparingly used. Sauer combined orchestral tonal colour with solo-like flute and string sounds. The Flûte harmonique, Flûte octaviante and Voix céleste stops in particular display a French feeling for sound, as do Sauer's fine reed stops. However, he also continued to use some conservative stops such as the Quintatön and Rohrflöte. His large organs as a rule have four manuals, over 100 stops, and sometimes an echo manual. He was one of the first organ builders to introduce the cone valve into Germany, while he was very slow to decide on building organ actions with pneumatic pipework and the consequent free combination of stops. He patented his invention of the 'combination pedal' on 3 August 1881.

Sauer was in frequent contact with leading composers and musicians of his time, including Liszt, Richard Strauss, Reger, Nikisch and Weingartner. He was appointed organ builder to the royal court of Prussia on 8 May 1884. After his death, his workshop passed into the hands of the Walcker organ building family. The firm founded by Sauer still exists today under his name in Müllrose near Frankfurt an der Oder.

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FELIX FRIEDRICH

Sauguet [Poupard], Henri(-Pierre)

(*b* Bordeaux, 18 May 1901; *d* Paris, 21 June 1989). French composer. He studied the piano from an early age, and in 1916 became organist and choirmaster at Floirac near Bordeaux, taking organ lessons with Paul Combes. He was unable to find a composition teacher until 1919 when he went to study with Canteloube in Montaubon. There a local teacher, Léon Moulin, introduced him to composers such as Satie, Koechlin and Milhaud; he also got to know the work of Cocteau and Maxime Jacob through the young poet and composer Louis Émié.

In 1920, in imitation of the Groupe des Six, Poupard, as he was then known, formed the Groupe des Trois with Émié and the composer Jean-Marcel Lizotte. For their first concert on 12 December, he assumed his mother's maiden name, Sauguet, so as not to embarrass his father by any association with modern music. Sauguet's by now regular correspondence with Milhaud resulted in an invitation to Paris in January 1922, where he met Les Six, Jean Wiéner and Cocteau. More significant still were his encounters with Satie (around whom he formed the École d'Arcueil with Henri Cliquet-Pleyel, Roger Désormière and Maxime Jacob) and Koechlin, from whom, on Milhaud's recommendation, he took composition lessons until at least 1927.

Sauguet's first significant works date from this period, notably the *Trois françaises*, first performed in 1923, and *Le plumet du colonel* (1924), an opéra-bouffe for which Sauguet wrote the plot and libretto. First performed in a double bill with Stravinsky's *L'histoire du soldat*, it revealed a vocation for the stage that was to be amply justified by the eight operas and 26 ballets of the composer's later career. In it the influence of Satie and Les Six is complemented by that of Richard Strauss: Sauguet refers in *La musique, ma vie* to Strauss's 'mouvement lyrique et théâtral (qui m'a servi de modèle)' (p.238). In 1927 came his first major success with the ballet *La chatte*, commissioned by Diaghilev for the Ballets Russes. Moreover his first film score in 1933 (for L'Herbier's *L'épervier*) resulted in many more, especially during the 1940s and 50s, during which time he also composed incidental music as well as radio (and later television) scores.

From 1926 to 1936 (with interruptions for, among other works, a second opéra-bouffe, *La contrebasse*, and a fine ballet *La nuit*), he worked on a large-scale opera, *La chartreuse de Parme*, which had a successful run of nine performances at the Paris Opéra in 1939. Sauguet's longest work, and one of his finest, it is in many ways a traditional opera in a full-blooded Italianate mould. But whereas earlier works had been characterised by clear textures, limpid harmonies and relatively straightforward melodies, his music now takes on a more complex harmonic language, which suggests the influence of contemporary Russian symphonists, notably Prokofiev and Shostakovich.

Except for a brief period of military service, Sauguet spent the war composing, helping his many Jewish friends as best he could and finding refuge in the 18th-century elegance of his opera *La gageure imprévue* (given at the Opéra-Comique in 1944) and his ballet *Les mirages*, a moving portrayal of solitude. He dedicated his powerful first symphony, the *Symphonie expiatoire* (1945), to 'the innocent victims of the war'. The ballet *Les forains*, also from 1945, became Sauguet's most popular work. The death of his mother in 1947 resulted in one of Sauguet's finest works, the luminous Second String Quartet, while the *Visions infernales* of the following year is perhaps Sauguet's most successful setting of poems by his close friend Maxime Jacob, and a reminder of the composer's considerable vocal output.

The later decades were marked by several large-scale works, including the delightful opera *Les caprices de Marianne* (1954), the extraordinarily intense *L'oiseau a vu tout cela* (1960), the Symphony no.4 'Du troisième âge' (1971), and three further operas. He also composed several *musique concrète* works. His last composition dates from 1987, a song entitled *Dans la maison de paix* with a text by Raphaël Cluzel (1932–1996), whom Sauguet adopted as his son a few years before his death.

Alongside his prolific composition, Sauguet was active as a critic in the earlier part of his career, writing for *L'Europe nouvelle* (from 1929), *Le jour* (until 1939) and *La bataille* (1945–c1948). In 1976 he was elected to the Académie des Beaux-Arts in succession to Milhaud. He served as President of, among other organizations the Académie du Disque Français, the Union des Compositeurs (which he founded) and of the Association Una Voce for the preservation of Latin and Gregorian chant in the Roman Catholic rite. A sensitive, humane man with a great sense of fun, he composed with spontaneity and lightness of touch, though his finest works possess a sense of tragic grandeur and profound compassion for the human condition.

WORKS

opera

Le plumet du colonel (ob, 1, Sauguet), 1924, Paris, Champs-Élysées, 27 Feb 1924

La contrebasse (ob, 2, H. Troyat, after A.P. Chekhov: *Romance with a Double Bass*), 1930, Paris, Madeleine, 1930

La chartreuse de Parme (4, A. Lunel, after Stendhal), 1927–36, Paris, Opéra, 6 March 1939; rev. 1968

La gageure imprévue (oc, 1, P Bertin, after M.J. Sedaine), 1942, Paris, OC (Favart),

4 July 1944

Les caprices de Marianne (2, J.-P. Grédy, after A. de Musset), 1954, Aix-en-Provence, 1954

Le pain d'autrui (2, E. Kinds, after I.S. Turgenev), 1967–74

Boule de suif (comédie musicale, A. Husson and J. Meyer, after G. de Maupassant), 1978, Lyons, Célestins, Dec 1978

Tistou, les-pouces-verts (children's op, 1, J.-L. Tardieu, after M. Druon), 1980, Paris, Jardin d'Acclimatation, 1981

other dramatic

Ballets: Les roses (after O. Métra: *La valse*), 1924 [lost]; La chatte (B.A. Kochno), 1927; David (Doderet), 1928; Près du bal, 1929; La nuit (Kochno), 1929; Fastes (A. Derain), 1933; Cartes postales, 1941; La cigale et la fourmi (J. Chernais after J. de LanFotaine), 1941; Les mirages (Cassandre, S. Lifar), 1943; Image à Paul et Virginie, 1944; Les forains (Kochno), 1945; La rencontre (Kochno), 1948; Pas de deux classique, 1951, lost; Les saisons, 1951; Cordelia (Sauguet), 1952; Trésor et magie, 1952 [lost]; Le cardinal aux chats (Sauguet), 1952; Le caméléopard (A. Vigot, after E.A. Poe), 1956; Les 5 étages (R. Liechtenhan, W. Orlikowsky P.J. de Béranger), 1957; La dame aux camélias (T. Gsovsky, after A. Dumas), 1957, [rev. 1960]; La solitude (Sauguet, R. Cluzel), 1958; L'as de coeur (C. Aveline), 1960; Plus loin que la nuit et le jour (cant-ballet, L. Emié), T, chorus, 1960; Pâris (Kochno), 1964; Le prince et le mendiant (ballet-mimodrame, Kochno), 1965

Much incid music for the theatre, cinema, radio and television

orchestral

Danse de matelots, 1923; Pf Conc. no.1, 1934; Symphonie de la montagne (Premier de cordée), 1944; Symphonie expiatoire, 1945; Stèle symphonique, 1948; Pf Conc. no.2 (Rêverie concertante), 1948 [from film score Les amoureux sont seuls au monde]; Sym. no.2 'Allégorique' (Les saisons), S, chorus, children's chorus, orch, 1949; Tableaux de Paris, sym. suite, 1950; Variation sur un thème de Campra, 1952; Conc. d'Orphée, vn, orch, 1953; Les 3 lys, 1954

Sym. no.3 'I N R', 1955; Variation en forme de berceuse, 1956; La solitude, 1958; Pf Conc. no.3 (Concert des mondes souterrains), 1961–3; Mélodie concertante, vc, orch, 1963; 2 mouvements, str, 1964; Symphonie des marches, 1966; Garden's Conc., harmonica, chbr orch, 1970; Sym. no.4 'Du troisième âge', 1971 Reflets sur feuilles, 1979 [after Debussy: Feuilles mortes]; Sonate d'église, org, str, 1984; Septembre, 1986

chamber and solo instrumental

3 françaises, pf, 1923; Sonatine, flvn, pf, 1923; 3 nouvelles françaises, pf, 1925; Viñes aux mains de fée, pf duet, 1925, collab. Jacob; Sonata, D, pf, 1926; Romance en ut, pf, 1929; Feuilletts d'album, pf, 1929; Près du bal, cl, bn, pf, 1929; Chant nuptial, org, 1930; Divertissement de chambre, fl, cl, bn, va, pf, 1931; Les jeux de l'amour et du hasard, 2 pf, 1932; Pièces poétiques pour enfants, 2 sets, pf, 1933–4; Suite, cl, pf, 1935; Barcarolle bn/vc, hp/pf, 1936; Nuit coloniale sur les bords de la Seine, pf, 1937; Virgo selutaris, vn, org, 1940; Pastorale de septembre, pf, 1940; Str Qt no.1, 1941

5 images pour St Louis, fl, ob, hpd, 1941; 6 interludes, org, gui, tambourine, 1942; Trio, ob, cl, bn, 1946; Str Qt no.2, 1948; Bocages, 10 insts, 1949; Plainte, musical saw, pf, 1949; Valse brève, 2 pf, 1949; Espièglerie, pf, 1950; Sonata, vc, 1956; Le manègeà, pf, 1956; vapour Lente valse d'amour inquiet, pf, 1951; Le chant de l'oiseau qui n'existe pas, fl, 1957; Soliloque, gui, 1958; Ballade, vc, pf, 1960; Harmonies du soir, pf, 1960; Suite royale, hpd, 1962; Prière nuptiale, org/hmn,

1962; Golden Suite, brass qnt, 1963; Cantilène, ob, 1964; Hommage à Grevin, 8 insts, 1964; Oraison nuptiale, str, 1964; Sonatine bucolique, a sax, pf, 1964; La chanson du soir, pf, 1964; A Jean Voilier, pf, 1965; Le bestiaire du petit Noë, 10 Easy Pieces, pf, 1965–6; Max Jacob de lenimper, ob, eng hn, cl, bn, 1966; 6 fanfares, 2 tpt, 4 trbn, 1969; 3 préludes, gui, 1970; Sonatine aux bois, ob, pf, 1971; Un soir à Saint-Emilion, bn, pf, 1971; Sonatine en 2 chants, cl, pf, 1972; 3 pièces, va, 1972; Choral varié, accordion, 1973; Petite valse du grand échiquier, pf/ens, 1973; Musique pour Claudel I, II, gui, 1973; Bonjour Hélène, Bonsoir Hélène, pf, 1973; Berceuse-valse, pf, 1974; Élégie pour Alain, pf, 1974; Hommage à Dmitri Chostakovich, pf, 1974; Une valse pour Jeanne, pf, 1974; Pour regarder Watteau, hpd, 1975; 6 pièces faciles, fl, gui, 1975; Sonatine en deux chants et un intermède, cl, pf, 1975; Alentours saxophoniques, a sax, wind, pf, 1976; Le jardin de Mamy, pf, 1976; Oraisons, 4 sax, org, 1976; Str Qt no. 3, 1979; Concert à trois pour Fronsac, fl, sax, hp, 1979; Nec morietur in aeternam, tpt, org, 1979; Sonate crépusculaire, vn, pf, 1981; Quelques trilles pour les treilles, fl, 1982; Portrait-Souvenir de Virgil Thomson, pf, 1982; Le souvenir de Déodat, pf, 1983; Méditation, str qt, 1983; Une fleur, sax, pf, 1984; Un duo, fl, pf, 1984; Cadence, gui, 1985; Révérence à J.S. Bach, gui, vc, 1985; Valse anachronique, pf, 1985; Introductions aux Méditations religieuses de Max Jacob, pf, 1985; Ombres sur Venise, pf, 1986; 90 notes, fl, 1986

musique concrete

Spectacle Jean Tardieu (1955); Le temps du verbe (1956); 1er aspect sentimental (1957); Le rêve d'Isa, composition métaphonique, 1962 [for the film Les Amants de Teruel]

choral and vocal

Petite messe pastorale, female or children's chorus, org, 1934; Enigme (H. Heine), S, orch, 1932; La voyante (Sauguet), cant, female v, 10 insts, 1932; Les ombres du jardin (J. Weterings), cant, S, T, Bar, B, male chorus 4vv, wind 1938; Cantique à St Vincent, chorus 3vv, org, 1940; Madrigal (J. Aubry), S, fl, str trio, harp, 1942; Beauté, retirez-vous (G. Couturier), S, fl, va, vc, hp/hpd, 1943; Ma belle forêt (G. Pajot), chorus, 1943; Je vous salue, Marie, S, org, 1943; Les 4 saisons, children's chorus, 1949 [from Sym. no.2]; La cornette (R.M. Rilke), B/Bar, orch, 1951; Mouton-blanc (Princess Bibesco), chorus, 1952

Requiem aeternam, chorus, org, 1954; Tombeau d'un berger (L. Jacques), 2 Bar, 2B, 1956 [lost]; Pie Jesu Domine, chorus, org, 1957; Requiem aeternam, libera me, Pie Jesu, Alleluia, chorus 4vv, 1959 [from film score Tu es Petrus]; Plus loin que la nuit et le jour (L. Emié), cant, T, chorus, 1960; L'oiseau a vu tout cela (J. Cayrol), cant, Bar, str, 1960; 5 chansons (Emié), 4vv, 1965; Toast, male v, 1965; Ecce homo, chorus, 1965; Chant pour une vieille meurtrie (M.A. Monfret), orat, 6 solo vv, chorus, orch, 1967; 3 chants de contemplation (Lao-Tseu), v, pf 1971 [also version for rec/brass/wind qt]; Elisabeth de Belgique, la reine aux cheveux d'or (M. Carême), S, 6 insts, 1976; Par-delà les étoiles (J.L. Wallas), S, T, chorus, org, hp, ondes mar, cel, glock, 1982; Messe jubilatoire, B, T, str qt, 1983

songs

for voice, piano, unless otherwise stated

Cycles: Les animaux et leurs hommes (P. Eluard), 1921; Plumes (G. Gabory), 1922; Cirque (A. Copperie), 1925; 6 sonnets (L. Labé), 1927; 4 poèmes (F. von Schiller), 1928; 2 poèmes (W. Shakespeare), 1929; 2 mélodies romantiques sur la rose (T. Gautier, A.M.L. de Lamartine), 1930; Polymètres (Jean-Paul), 1931; 5 poèmes (F. Hölderlin, trans. P.J. Jouve, B. Wendel), 1933; 2 poèmes (R. Tagore,

trans. A. Gide), 1937; 6 mélodies sur les poèmes symbolistes (S. Mallarmé, J. Laforgue, C. Baudelaire), 1938; 3 duos (Comtesse Murat), S, T, pf, 1939; Les bonnes occasions (G. Courteline), S/A, T, pf, 1940; Neiges (A. d'Harcourt), 1942; 3 mélodies (A. Guichard), 1943; Force et faiblesse (Eluard), 1943; Le chèvrefeuille (G. Huguet), 1944; 5 poèmes (Les pénitents en maillot rose) (M. Jacob), 1944; 6 poèmes (A. de Richaud), 1946; 3 mélodies lyriques (J. Fernandez, S. Mallarmé, anon.), 1947; Visions infernales (Jacob), 1948; Mouvements de coeur (L. de Vilmorin), B, pf, 1949; 2 poèmes (R. Gaillard), 1958; Mon bien (G.E. Clancier), 1958; 3 élégies (M. Desbordes-Valmore), 1959; Vie des campagnes (J. Follain), 1961; L'espace du dedans (H. Michaux), B, 1965; Poèmes à l'autre moi (A. Birot), 1968; 3 innocentines (Bible: *Obaldia*), 1969; 3 chants d'ombre (H. Jacqueton), Bar, pf, 1969; Les jours se suivent (J. Baron), B, pf, 1970; Je sais qu'il existe (Carême), B, pf, 1973; 7 chansons de l'alchimiste (Cluzel), 1978; 3 lieder de Jean Tardieu, 1982

Separate songs: Îles (J. Cocteau), 1921–5; Fausse alerte (A. Copperie), 1922; Une carte postale (R. Radiguet), 1922; Halte (Radiguet), 1923; Amour et sommeil (A.G. Swinburne trans. Mourey), 1929; Herbst (Rilke), 1932; Les ondines (Heine trans. Nerval), 1932; Aria d'Eduardo Poeta (ed. James), 1934; Fumée légère (H.D. Thoreau), 1943; Bêtes et méchants (Eluard), 1944; Chant funébre pour nouveaux héros (P. Séghers), 1944; Le bois amical (P. Valéry), 1945; Eaux-douces (G. Beaumont), 1945; Bergerie (L. Chabrillac), 1946; Le chalet tyrolien (R. Chalupt), 1948; Cinq mars (A. Salmon), 1953; Sur une page d'album (H. de Balzac), v, pf/hp, 1954; L'armoire de campagne (R. Laporte), 1954; La chambre de juin (Laporte), 1954; Image (Carême), 1956; Le jardin secret (R. Faure), 1958; Celui qui dort (Eluard), 1963; 2 sonnets (Shakespeare), 1964; 'Le souvenir. . déjà' (J. Gacon), 2vv, 1966; Prière dans le soir (E. Pépin), 1966; Comme à la lumière de la lune (M. Proust), 1967; Cantate sylvestre (L. Dénoues), 1972; Porte-bonheur (F. Ducaud-Bourget), v, fl, 1974; Chant de feu (L. Senghor), T, pf, 1976; Love poem (W. Cliff), 1976; Pour Nicolas (M. Alix), 1979; Imploration (D. Boulanger), 1981; Oiseau-poème, v, fl, 1981; J'habite le silence (M. Manoll), male v, ob, 1985; Musique pour Cendrars (Cluzel, after B. Cendrars), Bar, va, 1986; Dans la maison de paix (Cluzel), 1987

Also 31 chansons

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JEREMY DRAKE

Saumell Robredo, Manuel

(*b* Havana, 1817; *d* Havana, 14 Aug 1870). Cuban composer. He came from a poor family, and received his musical education in Havana. He was

the first Cuban composer to cultivate musical nationalism. Reflecting the early 19th-century Romantic style, his music is characterized by Cuban rhythmic patterns derived from Spanish folk material but developed with local characteristics. Several established Cuban dance patterns are first found in his piano contradanzas: the habanera in *La amistad*, the *danzón* in *La tedeusco*, the *guajira* in *La Matilde*, the *clave* in *La Celestina*, the *criolla* in *La nené*, and the Cuban song in *Recuerdos tristes*. The *cinquillo* rhythm, which appeared in Cuban popular music from Oriente province around 1802, was first used in concert music by Saumell (*El somatén*). In 1839 Saumell conceived a Romantic national opera based on J.A. Echevarría's novel *Antonelli*, set in Havana in 1590. Indians and black slaves were to sing and take part in the action, but the music was never written.

WORKS

most MSS in CU-Hn

Conc., vc, pf; Plegaria, S, org; Ave María, S, orch; Meloepa (after F. Blanchié), orch; Idilio, vn, pf

58 contradanzas, pf, incl. Los ojos de Pepa, La suavcita, Sopla que quema, Lamentos de amor y soledad, Los chismes, La paila, La María, La niña bonita, La territorial, La caridad, La Josefina

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AURELIO DE LA VEGA

Saunders, Rebecca

(b London, 19 Dec 1967). British composer. After early training as a violinist and a degree course at Edinburgh University, she studied composition with Rihm in Karlsruhe, Germany (1991–4) and thereafter with Osborne (1994–7). Prizes from the Academy of Art in Berlin (1995) and the Ernst von Siemens Foundation (1996) enabled her to work in both New York and Brussels, but she has remained resident principally in Berlin. Since October 1997 her works have been published by Edition Peters, London.

Saunders's music has been widely performed and broadcast in Germany but is less well known in the country of her birth. It stands somewhat apart from mainstream developments in British composition, being acutely

concerned with the qualities of instrumental sound, typically explored through an array of extended performing techniques. Much of her music comprises concise gestures separated by periods of silence, or sustained explorations of narrow pitch bands. Several pieces also contain important parts for mechanical music boxes. Tense juxtaposition of familiar musical materials and extreme abstraction is a characteristic feature of all the mature works. Saunders has based three pieces (one now withdrawn) on Molly Bloom's monologue from James Joyce's *Ulysses*.

WORKS

(selective list)

Behind the Velvet Curtain, tpt, pf, hp, vc, 1991–2; Trio, b cl, vc, pf, 1992; 'Mirror, mirror on the wall', pf, 1993–4; the under-side of green, cl, vn, pf, 1994; CRIMSON – Molly's Song 1, ens, metronomes, whistles, 3 music boxes, 1995; Into the Blue, cl, bn, perc, pf, vc, db, 1996; Molly's Song 3 – shades of crimson, a fl, va, gui, music box, 1996; G and E on A, orch, 27 music boxes, 1996–7; string quartet, 1997; Qt, cl, accdn, db, pf, 1998; cinnabar, vn, tpt, ens, 11 music boxes, 1999; Duo II, va, perc, 1999

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ROBERT ADLINGTON

Saùng-gauk.

Horizontal arched harp of Myanmar (formerly Burma). This article deals with the history, construction, performance technique and tunings of the instrument; for discussion of context, performing practice, repertory and performers see [Myanmar, §II, 3](#). Two types of arched harp exist in the country: one, made by Karen and Mon hill peoples in lower Myanmar, has five to seven strings tuned by pegs (see T. and T.A. Stern, 1971); the other, long associated with Buddhist royal dynasties, is the highly decorated *saùng-gauk* tuned by cords encircling the arm or arch (fig.1). It has been claimed that the *saùng-gauk* is related to Sumerian horizontal arched harps (c2500 bce), the connecting link being the corded harps of Buddhist dynasties in ancient India, though this theory lacks linguistic support, as the Sanskrit name *vīṇā* does not occur in the languages of Myanmar. The earliest harp representation in Myanmar appears on a mid-7th-century Buddhist relief at Śrī Ksetra (see Becker, 1967, p.21). The orchestra, possibly Mon, that accompanied a Pyu embassy from upper Myanmar to China in 801–2 included arched harps with pegs (see Twitchett and Christie, 1959). Burmese chronicles describe harps in ceremonial ensembles at medieval Pagan as well as women harpists in

attendance on royalty, also shown in surviving temple reliefs and mural paintings. Outstanding among these are two reliefs in Nagayon temple (c1090), which prove that harpists depicted to the left of centre are in a normal right-handed playing position; those on the right are in mirror image (not left-handed). A characteristically curved string holder links one Nagayon harp to the modern harp (Williamson, 1981, p.219), and cords around the arch appear in a mural painting of the Láv-ká-hteik-pan temple (c1125), together with the earliest gloss using the old Burmese name *con*.

A stylized harp with incurved arch and 11 strings appears in a fresco of a later dynasty at Ava (1364–1555) in upper Myanmar, while a folding manuscript of the Kòn-baung dynasty (1752–1885) shows a harp with slender incurved arch, tasselled cords and boat-shaped resonator, with a small loop extension at the prow. Specifications for later harp makers were probably set by Myá-wadi Wun-gyì Ò Sá (1766–1853), who standardized the number of strings at 13 and reinforced the instrument's construction, using the great tensile strength of a curved root of a *shà* tree (stem-woods were formerly used) to create a slender, graceful arch. Dei-wá-ein-da Ò Maung Maung Gyì (1855–1933), the last court harpist, added the 14th string; two more were added by Alin-ga-kyaw-zwa Ò Bá Thàn (c1960), resulting in the contemporary 16-string *saung-gauk*.

Under royal patronage and through several decades of British rule, master harpists made harps for themselves and, by commission, for others. After a period of decline before World War II, during which no harps were made, the State Schools of Fine Arts were founded in Rangoon (now Yangon) and Mandalay following the independence of Myanmar in 1948. Ò Hmat Kyì (*b* 1917), a descendant of the kings' woodcarvers and stonecutters in the old royal city, constructed seven harps for the new school, having made his first in 1947 after an antique harp (by 1959 he had made 150 harps and was producing 30 a year); his harps were decorated by Ò Htùn Myaing, descended from the kings' lacquer artists.

In performance (fig.2), the harp is placed horizontally across the lap, the arch forward and to the harpist's left (see Harp, fig.1). The harpist braces the fingers of the left hand against the arch, prepared to shift them agilely up and down; the tip of the left thumb, with squared nail, is placed against the string from the inside to raise the pitch and to perform frequent embellishments. The forefinger and thumb of the right hand activate the strings at their centre, separately or in pairs. In Mandalay the principal techniques are: (a) *let-kat* ('hand sticking close'), in which the palm is close to the plane of the string, with fingers extended – the straight forefinger (bent slightly backwards at the terminal joint) strokes the string vertically upwards towards the next string, producing a full round tone with the fundamental prevailing; (b) *kaw* ('to prise out of place'), in which the hooked forefinger plucks outwards and upwards to produce a thin sharp tone, with the second harmonic prevailing (see Adkins and others, 1983) – *kaw* is used in the upper voice, often in sequence with *let-kat*, to resolve dissonances; (c) *zon-hswè-gyìn* ('paired plucking'), in which the hooked forefinger and thumb pluck simultaneously, with finger, wrist or free arm movement; (d) *tat*, a pitchless 'plunk' produced by damping the string with the side of the palm before activating it; (e) the left thumb plucks the bass of the harp figuration from the inside (occasionally to double octaves), while

the right hand provides a melodic pattern with thumb and forefinger. Throughout performance skilled damping promotes clarity: by damping the string just sounded with the middle finger as the forefinger sounds the next string; by inner or side palms of the hand; by direct touch immediately following activation (staccato).

Of the four tunings extant in 1885, *hnyin-lòn*, possibly named after an obsolete mouth organ, is the original tuning (here based on the principal note C; see [ex.1a](#)). *Auk-pyan*, meaning ‘reverse position’, based on F, is essentially a transposition of *hnyin-lòn* tuning ([ex.1b](#)). These tunings divide between them nine classes of song and cover much of the literature. *Palè* (based on B \flat ; [ex.1c](#)) was devised for new tunes and modes inspired by the Siamese court resident at Ava after 1767. *Myin-zaing* (based on E \flat ; [ex.1d](#)) is closely related to *palè*.

Hnyin-lòn is basic to the other tunings as, together with the stopped notes (the black notes in the examples), it provides the original Burmese heptatonic scale, approximately C major with E and B lowered by 50 cents. Its note names (here abbreviated) and descending modal numbers remain fixed in the other tunings; *tya*, *tei* and *tyàw* are movable. The last court harpist devised a compound tuning for his 14-string harp, so that he could perform all classes of song without retuning ([ex.2a](#)). It is called *hsé-lei-gyò hnyí-nì* (‘14-string tuning’) and is still in use. U Bá Thàn based his 16-string compound tuning (c1960) on the above, calling it *apò-hnyí-nì* ([ex.2b](#)). The intervals of the compound tunings now closely match those of the Western tempered scale, and younger singers can no longer hear or sing the subtle intervals of the older tunings. In Mandalay, however, an effort is being made to preserve *hnyin-lòn* tuning for the oldest classes of song.

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MURIEL C. WILLIAMSON

Saupe, Christian Gottlob

(*b* Wechselburg, 1 June 1763; *d* Glauchau, 8 Jan 1819). German organist and composer. He was a friend of Daniel Gottlob Türk and was probably his pupil. In 1782 he moved from Dresden to Glauchau, where the counts of Schönburg appointed him court and municipal organist (unlike his predecessors, however, he had no political function within the community); he held this office until his death.

Saupe performed on Glauchau's Silbermann organ and was reputedly an excellent virtuoso. He composed two large-scale sacred works, some liturgical pieces, songs and keyboard sonatas in a highly personal style with considerable melodic invention and feeling for form. He carefully selected and admirably interpreted the texts to his lieder, which in some respects foreshadow Schubert; his historical romance *Das Razberger Mädchen* influenced Loewe's ballad style. His piano works are in the idiom of Mozart and Clementi, but contain bold harmonic progressions and other effects of an individual character which point towards Beethoven.

WORKS

Sacred: Die siegreiche Auferstehung Jesu (orat), solo vv, chorus, orch, org obbl, *D-Bsb*; Osterkantate, S, B, chorus, orch, org, *Bsb*; Lobet den Herrn in seinem Heiligtum (Psalmkantate); Mass, E♭: *D/b*; Mass, D, *WAB*; 2 Gl, solo vv, chorus, org, arr. J.D. Jacob with orch acc., *WAB*; psalm, chorus, lost

Other works: 3 Sonaten und 6 Sonatinen (Glauchau, 1786); [5] Deutsche Gesänge beim Klavier zu singen nebst einem Anhang von Sonatinen zu 2 und 4 Händen (Leipzig, 1791); Der Abend (F. Matthisson), 1v, chorus, hpd/pf (Gera, n.d.)

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WALTER HÜTTEL

Sauret, Emile

(*b* Dun-le-Roi, Cher, 2 May 1852; *d* London, 12 Feb 1920). French violinist and composer. Little is known about his training as a violinist. It is not certain that he studied at the Paris Conservatoire, although some of his biographers state that he did, nor is it even certain that he attended the Brussels Conservatory, although he is considered to have been one of Charles-Auguste de Beriot's best pupils. If we believe the dedication of the fourth part of his manual *Gradus ad Parnassum du violiniste* (Leipzig, 1896) he also studied with Vieuxtemps and Wieniawski. A child prodigy, he had already performed in public before he was eight in Vienna, then in London and Paris, where he was invited to play on several occasions at the court of Napoleon III. He joined the army on the outbreak of war in 1870, but resumed his career as an international virtuoso two years later, beginning with a tour of the USA. This was so successful that he was invited back several times between 1874 and 1906. In 1876 he met Hans von Bülow and Anton Rubinstein in New York. On returning to Europe, he performed for the first time at the Leipzig Gewandhaus in May 1876, playing Mendelssohn's Violin Concerto. During the periods between his tours of the major European cities he taught at the Neue Akademie der Tonkunst in Berlin. He married the Venezuelan pianist Teresa Carreño in 1873; they were soon divorced, and he married again in 1879. He then gave many concerts in Sweden and elsewhere in Scandinavia and in 1892 was admitted to the Swedish Royal Academy of Music in Stockholm. He settled in London in 1890 and succeeded Prosper Sainton as professor at the Royal Academy of Music, a post he resigned in 1903 in order to teach at the Musical College in Chicago. He now devoted much of his time to a trio he had formed with the pianist Ganz and the cellist B. Steindl. On returning to Europe in 1906, he divided his time between Geneva and Berlin, and was always followed by private pupils, especially Americans. In 1908 he settled in London again to take up an appointment as professor at Trinity College of Music.

Sauret was one of the most characteristic representatives of the Franco-Belgian school of violin playing. He possessed a transcendental technique, a rich and individual tone and a very expressive vibrato. His repertory ranged from the classics to brilliant contemporary works: Bruch, Dvořák, Busoni and Moszkowski as well as Mendelssohn. As a composer, he was influenced by the German theorist Jadassohn, whom he had known in Leipzig. Most of his works, naturally, were for his own instrument, and they contain some pleasing original passages, to which he added transcriptions of Wagner, Mendelssohn and Rubinstein, as well as publishing new editions of classical technical studies.

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(selective list)

[all printed works published in Leipzig](#)

Vn, orch: Conc, d, op.26 (1884); Rhapsodie, G, op.32 (1885); Rhapsodie suédoise, op.59 (1898); Conc, e; Conc, E

Vn, pf: Introduction et valse de concert, A, op.57 (1898)

Vn solo: Suite, op.68 (1907); 20 grandes études, op.24 (1886); 12 études artistiques, op.38 (1888); 24 études caprices, op.64 (1902–3)

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ROGER J.V. COTTE

Saurīndramohana Thākura.

See [Tagore](#), [sourindro mohun](#).

Saursi.

See [Soursby](#).

Saut

(Fr.).

See [Leap](#).

Sauter, Eddie [Edward Ernest]

(*b* New York, 2 Dec 1914; *d* Nyack, NY, 21 April 1981). American jazz arranger and composer. After studying at the Institute of Musical Art he became a member of Red Norvo's trumpet section in late 1935, and shortly afterwards, by mutual consent, the full-time arranger for Norvo's band. From 1939 he worked freelance, writing arrangements for such bandleaders as Benny Goodman (for whom he did his most notable work) and Artie Shaw, and established a strong reputation among musicians. His only period of public recognition (in the mid-1950s) stemmed from the success of a band assembled, initially for recording purposes only, by Sauter and Bill Finegan, formerly an arranger for Tommy Dorsey and Glenn Miller. Sauter continued as a freelance writer for stage, film and television, but also produced occasional pieces of 'absolute' music, such as *Q.T.* for the New York Saxophone Quartet.

Sauter's arrangements of popular song material for Norvo displayed a wealth of invention, and his deft handling of dynamics and unstilted counterpoint suggest an acquaintance with the methods of Duke Ellington. These elements were fully developed in his original works for Goodman, such as *Benny Rides Again* (1940, Col.) and *Clarinet à la King* (1941, OK).

The lightweight character of the most popular recordings by the Sauter–Finegan Orchestra, such as *Doodletown Fifers* or *Midnight Sleigh Ride* (both on the album *The Sauter–Finegan Orchestra*, 1952, RCA, the latter an adaptation of the ‘Troika’ from Prokofiev’s *Lieutenant Kijé*), should not obscure those orchestral and contrapuntal touches that foreshadowed the explorations of Gil Evans. If some of Sauter’s work seems superficial, the best is a vindication of his versatility and sensitivity; in particular, his writing for chamber string ensemble on Stan Getz’s album *Focus* (1961, Verve) represents one of the most convincing fusions of jazz and non-jazz elements. Further collaborations with Getz included the film soundtrack of Arthur Penn’s *Mickey One* (1965) and the *Tanglewood Concerto* (1966, RCA).

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BRIAN PRIESTLEY

Sautereau

(Fr.).

See [Jack](#).

Sauterie

(Fr.).

See [Psaltery](#).

Sautillé

(Fr.; Ger. *Springbogen*; It. *saltando*, *saltato*).

A bowstroke played rapidly in the middle of the bow, one bowstroke per note, so that the bow bounces very slightly off the string of its own accord. It is not indicated in any consistent manner: sometimes dots are placed above or below the notes, sometimes arrow-head strokes, and sometimes the stroke is simply left to the performer’s discretion. ‘Spiccato’ and ‘sautillé’ are sometimes used as synonyms, though [Spiccato](#) tends to be applied to a broader range of off-the-string strokes. See [Bow](#), §II, 3.

DAVID D. BOYDEN/PETER WALLS

Sauveur, Joseph

(*b* La Flèche, 24 March 1653; *d* Paris, 9 July 1716). French acoustician. In 1670 he went to Paris, where he attended the lectures of the Cartesian physicist Rohault; his works do not display the knowledge of advanced mathematics that characterizes the scientific progress of the age of Newton, although he held a chair of mathematics for a decade. He was elected to membership of the Académie des Sciences (1696), which left him free to develop his interest in acoustics. He thoroughly mastered the idea of frequency and was the first to interpret beats correctly. He also introduced the terms 'acoustique' (acoustics), 'son harmonique' (harmonic sound) and 'noeud' (node). His papers, though not so original as he may have thought them, were fairly clear and descriptive; they were very widely read, and certainly they had great effect upon the centrally important work of Daniel Bernoulli a quarter of a century later. He suffered from a speech defect and is said to have had no ear for music. His works include *Principes d'acoustique et de musique* (Paris, 1701/*R*). His papers were published in the *Mémoires* (incorporated in the *Histoire*) *de l'Académie royale des sciences* [1701–13] (Paris, 1704–16) and his work is described in the *Histoires* for those years.

See also [Physics of music](#), §2.

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C. TRUESDELL/MURRAY CAMPBELL

Sauzay, (Charles) Eugène

(*b* Paris, 14 July 1809; *d* Paris, 24 Jan 1901). French violinist. He entered the Paris Conservatoire and studied with Guérin and then Baillot from 1824; in 1827 he won the *premier prix* for violin. At the first concert of Habeneck's Société des Concerts du Conservatoire (9 March 1828) he replaced his indisposed teacher in the performance of a Rode concerto and thereafter regularly appeared as a soloist with the Conservatoire orchestra.

Sauzay played the second violin and afterwards the viola in Baillot's string quartet before its dissolution in 1840. He then formed his own group for chamber music with his wife (Baillot's daughter), Boëly and, later, Franchomme. In 1840 he was leader of the Musique du Roi, then leader of the second violins in the Musique de l'Empereur Napoléon III. In demand as a teacher as well as a performer, he taught a Conservatoire class from 1860 to 1892. Sauzay wrote studies and other pieces for the violin, also songs and two trios; some of the manuscripts are at the Conservatoire. His ballet music to Molière's *Le sicilien* (1881) is a Lully pastiche. His *Études sur les quatuors de Haydn, Mozart et Beethoven* was published in 1861,

L'école d'accompagnement in 1869 (R1972) and *Le violon harmonique* in 1889.

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DAVID CHARLTON

Savage, Henry W(ilson)

(*b* New Durham, NH, 21 March 1859; *d* Boston, 29 Nov 1927). American impresario. He had a successful career in the real-estate business in Boston, where in 1894 a default forced him to assume control of the Castle Square Theatre. He organized a company there which opened on 6 May 1895; its modestly priced productions of opera in English were immensely successful. Over the next decade Savage's activities included productions in Chicago, New York and elsewhere; in autumn 1900, with Maurice Grau, he presented a season of opera in English at the Metropolitan Opera House, New York, to great critical acclaim. The Henry Savage Grand Opera Company's English production of *Parsifal* in 1904 was a sensation and toured throughout the country for nearly a year. In 1906 a lavish production of *Madama Butterfly* (its American première) toured widely; the tour of *La fanciulla del West* in 1911 following its première at the Metropolitan was equally impressive. Savage also staged over 40 light operas, musical comedies and plays. His greatest success was Lehár's *Die lustige Witwe* (1907); other important productions included Gustav Luders's *The Prince of Pilsen* (1903) and *The Sho-Gun* (1904), and Emmerich Kálmán's *Sari* (1914). Savage's productions played a major part in popularizing opera and operetta outside the major urban centres. He was opposed to the promotion of particular singers as stars (particularly on financial grounds) and his exceptionally strong, reliable companies were the starting-points for many careers.

WILLIAM BROOKS

Savage, Jane

(*b* ?London, 1752/3; *d* Camberwell, London, 9 Nov 1824). English composer, singer and virtuoso keyboard player, daughter of William

Savage. She probably received her musical training alongside her father's pupils: R.J.S. Stevens recalls trying out an early vocal trio of his with 'Miss Savage' and her father. She became an accomplished composer of keyboard and vocal music in the *galant* style typical of the late 18th century. Her music was probably written for the Savage family home, and she seems to have performed only in private. Her cantata *Strephan and Flavia* takes its text from a collection of poems published by her mother in 1777, and shows careful attention to details of word-painting. Savage published her music at her own expense, shortly before the death of her parents. She was her father's sole heir, her elder brother having already inherited an estate in Yorkshire from their mother. In 1793 she married Robert Rolleston at St George's, Bloomsbury, by which time she seems to have stopped composing.

Savage, William

WORKS

all published in London

op.

2	6 Easy Lessons, hpd/pf (c1783)
3	6 Rondos, hpd/pf (1786)
4	Strephan and Flavia, a Favorite Cantata, 1v, kbd (1786)
5	Hall the Woodman, a Favorite Song, 1v, kbd (1786)
6	A Favorite Duett, pf/hpd (1789)
7	2 Duettts for Voices, 2vv, bc (1789)
8	God Save the King, adapted as a Double Lesson, hpd/pf (1789)

For bibliography see Savage, william.

RACHEL E. COWGILL

Savage, William

(*b* ?London, 1720; *d* London, 27 July 1789). English singer, composer and organist. His teachers included Pepusch and Geminiani. Although not educated at the Chapel Royal (as claimed by Burney), Savage came to prominence as a boy treble soloist, singing for Handel's 1735 Covent Garden season in *Athalia* and *Alcina*, the role of Oberto in the latter being specially written for him. He retained a place in Handel's theatre company for the following season, and then took minor roles in *Giustino* (1737) and *Faramondo* (1738). By the time of *Faramondo* his voice was breaking: his character in the opera has no aria and, although his recitatives are written in the treble clef, Savage's name appears against the tenor stave in a *coro* movement. He sang as a bass in Handel's last London opera season of 1740–41, with roles in *Imeneo* and *Deidamia*, and performed in *L'Allegro* and *Saul*.

In the Covent Garden oratorio season of 1743 he took the part of Manoa in *Samson* and participated in the first London performances of *Messiah*. Burney described his voice as 'a powerful and not unpleasant bass', and the music that Handel wrote for him as a treble was well judged to display his youthful musical talents.

Savage is described as 'Organist of Finchley' in the subscription list to Greene's *Forty Select Anthems* (1743). On April 1744 he was admitted as a Gentleman-in-ordinary of the Chapel Royal, and on 5 April 1748 he succeeded Charles King as vicar-choral and Master of the Choristers at St Paul's Cathedral. As a teacher Savage influenced London professional musicians of the next generation, many of whom had probably been choristers at St Paul's. In 1777 he retired to Tenterden, Kent; he returned to London in about 1780 and attempted to re-establish himself as a music teacher, but did not regain his former eminence.

He wrote some short full anthems, one of them only 17 bars long, and verse anthems, in which he often favours minuet-style triple-time solo movements. 11 of his anthems, several of them dating from 1768, are settings of metrical psalms by Isaac Watts; four more, composed in 1772, have texts from Tate and Brady's psalter, and he supplemented these with a further 25 anthems, mostly in simple chordal style. His service settings are also mainly homophonic. However, he could on occasion produce more extended anthems with movements varying in style and texture, and his most ambitious work, *O Lord my God* (1784–6), is accompanied by string orchestra. His violin music, probably written while he was living away from London, includes one piece 'composed for Miss Augusta Smith'. His catches, rounds and canons were no doubt fruits of his membership of the Noblemen and Gentlemen's Catch Club and the Beef Steak Club. If much of his music gives the impression of being practical and tasteful rather than inspired, Savage's works nevertheless include some unusual items: he composed the song *On the very first of May* (1756) to nonsense verses by his wife, and he wrote an interesting Hallelujah (1770), 'An imitation of the singing at the Jews Synagogue on Duke's Place'.

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principal sources GB-Ge, Lbl; complete list in Farmer

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2 Ky-Gl, 1 San, 1 Cr, 1 TeD and Jub, 1 Mag and Nunc, 2 Requiescat in pace
3 single chants, 1 ed. S. Arnold, *Cathedral Music* (London, 1790), and R.J.S. Stevens, *Sacred Music* (London, c1802)

25 metrical pss, 4 ed. R.J.S. Stevens, *Sacred Music* (London, c1802)

My fair is beautiful as love, song (London, 1740); 7 songs, *Lbl*; c18 catches, rounds and canons, many pubd in 18th-century anthologies, others in MS

8 pieces, vn, *Lbl*

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DONALD BURROWS

Savagnone, Giuseppe

(*b* Palermo, 27 Nov 1902; *d* Palermo, 28 Oct 1984). Italian composer. After studies in the organ, composition and philosophy in Palermo, he worked as choirmaster at the Greek theatre in Siracusa. He subsequently conducted operas in the theatres of Sicily and was assistant conductor at the Teatro dell'Opera in Rome (1928–35). He taught choral music at the Conservatorio di S Cecilia in Rome from 1940 to 1973. An eclectic composer, varying between traditional operatic realism and an interest in serial methods, Savagnone developed a harmonic theory which he called 'musical prismaticism', based on the alternation of a limited number of intervals within a 12-note series. Practical application of this system is found in a variety of pieces: the *Quartetto Preludio, recitativo e fuga*, the Quartetto for wind instruments and tape, the orchestral *Rifrangenze* and the *Sinfonia in De Alfa* and the opera *Né tempo né luogo*.

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(selective list)

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Orch: *Sym.*, 1934; *A Leopardi*, prelude, 1934; *Augusto*, sym. poem, 1937; *Vn Conc.*, 1940; *Variazione e fuga su uno squillo di caccia*, 1957; *Rifrangenze*, prelude, 1965; *Sinfonia in De Alfa*, 1967

Vocal: *Cant. a Bellini* (G. D'Annunzio), v, orch, 1935; *Notturmo d'Arianna*, 1v, pf, 1941; *3 storie di Trilussa*, v, orch, 1942; *2 poemetti* (F.G. Klopstock, G. Carducci), v, orch, 1945

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VIRGILIO BERNARDONI

Savall, Jordi

(b Igualada, Barcelona, 1 Aug 1941). Spanish viol player and conductor. He studied the cello at the Barcelona Conservatory and the viol at the Schola Cantorum Basiliensis with August Wenzinger; in 1973 he succeeded Wenzinger as teacher of the viol there. Quickly acknowledged as a master of the instrument, Savall has performed and recorded many of the masterpieces of the viol repertory, unearthing numerous forgotten works, notably by Marais. In 1974 he founded [Hespèrion XX](#) with his wife, the soprano Montserrat Figueras, and other musicians of various nationalities, with whom he has given vivid, colourful performances of music ranging from the Middle Ages and the Spanish Renaissance to Purcell and Bach. On his return to Barcelona in 1987, Savall formed the vocal group the Capella Reial de Catalunya, with whom he has recorded works by Victoria, Francisco Guerrero, Cererols and Monteverdi. In 1989 he created the Concert des Nations, a period-instrument Baroque and Classical orchestra which brings together young musicians, mainly from Latin countries. Unanimously recognized as one of the most gifted and versatile performers of early music, Savall gained even wider recognition for his award-winning playing in the soundtrack of Alain Corneau's film *Tous les matins du monde* (1992). In 1988 he was created an Officier de l'Ordre des Arts et Lettres by the French Ministry of Culture, while many of his recordings have received international awards.

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MARICARMEN GÓMEZ

Savart, Félix

(b Mézières, 30 June 1791; d Paris, 16 March 1841). French scientist. He was trained at Strasbourg in medicine, taking a degree in 1816. He had long been interested in acoustics when, in 1816, he abandoned medicine and went to Paris, where he came under the guidance of Biot. He became a professor of natural philosophy in 1820 and was elected to the Académie in 1827, also obtaining an appointment at the Collège de France. He is known mainly for the Biot–Savart Law of Electrodynamics. His chief interest, indicated by the titles of his 27 papers (mostly published in the *Annales de chimie et de physique*), was in the study of vibrating bodies. These included important and often ingenious measurements of air, cords, bars, membranes, plates, solids of revolution and, particularly, vocal cords. He proposed theories of the vocal sounds of men and animals. His repetition and extension of Chladni's experiments with sand figures on vibrating plates and longitudinal bars led in the early 19th century to controversy over the velocity of sound in solids. In 1817, in an early acoustical experiment, he created a trapezoidal violin with straight sides

and straight slits for soundholes, and in 1830 he produced a toothed-wheel siren, based on Robert Hooke's, for tone generation at controllable frequencies. His name was given to a now obsolete unit of pitch interval: one savart is equal to 3.99 cents.

See also [Physics of music](#), §4.

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JAMES F. BELL, R.W.B. STEPHENS/MURRAY CAMPBELL

Savary, Jean Nicolas

(*b* Guise, Aisne, Sept 1786; *d* Paris, 9 Feb 1853). French bassoon maker and bassoonist. His father was the Paris woodwind maker known as a Savary *père* (*fl* c1798–c1827) comparatively, few of whose instruments survive. About an elder brother Savary *fils aîné* listed 1819 to 1837 variously as woodwind and string instrument/maker, nothing else is known. Jean Nicolas first trained as bassoonist under Delcambre at the Paris Conservatoire, winning a *premier prix* in 1808 and later becoming principal at the Théâtre des Italiens. He probably started making bassoons in 1816/17, in association with his father; by 1823 he had his own workshop, styling himself Savary *jeune*, and listed as 'fournisseur de la maison du Roi, de l'Académie et de l'école royale' and inventor of a model *à coulisse mécanique* and *culasse à bascule*. An instrument of this type, dated 1823, with five machine-operated tuning-slides fitted to the three lower joints and to the butt-knee, is at the Shrine to Music Museum, Vermillion, south Dakota. He fitted many of his instruments with a pioneering form of automatic crook-key mechanism and made early use of the key roller. His background as an excellent performer was undoubtedly of great practical value and helped him subsequently to become the most celebrated maker of his time both in France and England. His instruments, which he habitually dated, were unequalled for the sweetness and singing quality of their tone and remained in use and sought after by professionals, especially in London, for almost a century; Day called him 'the Stradivari of the bassoon'. Of his prolific output, 51 bassoons, eight tenor bassoons and one octave bassoon are listed by Young as surviving today. He did not participate in any of the Paris exhibitions. He had no workshop successor, his stock being sold after his death.

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Savary, Jérôme

(b Buenos Aires, 27 June 1942). French actor, theatre administrator and producer. At five he was brought by his American mother to France, where he studied music (intending to become a drummer in a jazz band) and then attended the Ecole Nationale Supérieure des Arts Décoratifs in Paris. At 19 he went to New York and plunged into the jazz scene there. Returning to France, he entered the theatre, firstly in the design department and then as a producer and administrator, founding the Compagnie Jérôme Savary in 1965 (renamed Grand Magic Circus in 1968). His first lyric productions were of Offenbach operettas (*La Périchole*, 1977, Hamburg; *La vie parisienne*, 1978, Frankfurt; and *Le voyage dans la lune*, 1979, Komische Oper, Berlin), where his sense of fun always enhanced rather than detracted from the music. Savary has continued to produce this genre all over the world with great success. Rossini has become another of his specialities (*Il barbiere di Siviglia*, 1987, Strasbourg Festival; *Le comte Ory*, 1988, Lyons, and 1997, Glyndebourne; *L'italiana in Algeri*, 1988, Strasbourg Festival, and *La Cenerentola*, 1993, Geneva, and 1996, Paris). But he has also produced the more serious repertory with imaginative and sometimes provocative stagings (Cherubini's *Anacréon*, 1983, La Scala; *Don Giovanni*, 1984, Rome; *Die Zauberflöte*, 1985, Bregenz Festival, and 1989, Vienna Volksoper; *Les contes d'Hoffmann*, 1987, Bregenz; *Attila*, 1991, La Scala; *Carmen*, 1991, Bregenz; *War and Peace*, 1991, San Francisco, and *Rigoletto*, 1996, Paris Opéra). In 1988 he became general director of the Théâtre National de Chaillot, Paris, where he produces both spoken and lyric theatre. His various books about his work include *La vie privée d'un magicien ordinaire* (Paris, 1985) and *Ma vie commence à 20h30* (Paris, 1991), and he is the subject of a biography by C. Godard (*Jérôme Savary: un enfant de la fête*, Paris, 1996). In October 2000 he was appointed director of the Opéra-Comique.

CHARLES PITT

Savenko, Svetlana Il'inichna

(b Moscow, 12 March 1946). Russian musicologist. After studying at the music school attached to the Moscow Conservatory (1960–64), she attended the conservatory itself (1964–9), graduating in musicology from the class of Kholopov. She subsequently undertook postgraduate studies at the conservatory with Yarustovsky and was awarded the *Kandidat* degree in 1978 for her dissertation *Stil' Stravinskogo kak yedinstvo* ['Stravinsky's Style as a Unity']. She was a senior teacher from 1972 to 1981 in the music history department at the Glinka Conservatory in Gor'kiy [now Nizhniy-Novgorod], becoming professor in 1981, and was appointed Senior Scientific Officer at the Moscow State Institute of Art History in 1990. She became a professor in the department for the history of Russian music at the Moscow Conservatory in 1997. Her scholarly works are devoted primarily to Russian and foreign music in the 20th century.

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INNA BARSOVA

Savetta, Antonio

(b Lodi; fl 1600–41). Italian composer. He was a pupil of Tiburtio Massaino and succeeded him as *maestro di cappella* of Lodi Cathedral in 1609 (a year earlier he was described as 'presbyter'). He probably occupied this post for the rest of his life, though there was apparently an interruption, 1629–30, when it was held by Ignazio Donati. His output, apart from one volume of madrigals, consists of sacred music, the majority of it for the Mass and Offices. He did not adopt the new small-scale concertato style popular in northern Italy in the early 17th century, partly because masses and psalm settings tended to preserve larger scorings and partly because composers in the area around Milan, which includes Lodi, were comparatively impervious to the new style. Thus a fair proportion of his output is for double choir.

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Messe concertate, 8vv, op.12 (Venice, 1636)

Salmi ariosi e brevi, 8vv, bc (org), op.14 (Venice, 1636)

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Messa e salmi, 9vv (Venice, 1639), lost

Corona stellata di lettanie con le 4 antifone, 8vv (Venice, 1639)

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JEROME ROCHE

Savile, Jeremy

(d ?1663–6). English composer. John Playford listed him among ‘many excellent and able Masters’ as a teacher ‘For the Voyce or Viole’ in his *Musicall Banquet* (1651). He was a member of the Old-Jewry Musick Society after the Restoration, though Playford did not list him as such in *The Musical Companion* (RISM 1667⁶), possibly because he was by then dead. In addition to glees printed in *The Musical Companion* (1667⁶, 1672⁵) and elsewhere, a few of his ayres were included in *Select Musicall Ayres and Dialogues* (1653⁷); they range in style from the charming triple-time setting of Stanley’s *I will not trust thy tempting graces* (ed. in MB, xxxiii, 1971) to the rather rambling declamation for Carew’s *No more, blind boy*. His most celebrated song is *Here’s a health unto his majesty*. (*SpinkES*)

IAN SPINK

Savin, Risto [Širca, Friderik]

(b Žalec, Slovenia, 11 July 1859; d Zagreb, 11 Dec 1948). Slovenian composer. A high-ranking Austrian army officer by profession, he studied composition privately in Vienna (1892–6) and Prague (1897–9). He began writing in a classical Romantic style, which soon developed into neo-Romanticism, incorporating elements of Impressionism; his first works affected thus were the lieder. As a composer for the stage he was the first Slovenian to adopt wholeheartedly the principles of Wagnerian music drama. Of his three operas, *Lepa Vida* (‘The Fair Vida’) and *Matija Gubec* are the most popular. *The Fair Vida* can be described as the first neo-Romantic Slovene opera, though it was with *Matija Gubec* that Savin reached his creative peak; here the Romantic principles are expressed in consistently symphonic form, and the work is his greatest achievement in terms of expression and originality. Although echoes of Wagner and Strauss can be heard in Savin’s works generally, his operas are not of a cosmopolitan character, but are imbued with the southern Slav spirit.

WORKS

(selective list)

operas

Poslednja straža [The Last Watch] (dramatic scene, 1, Savin, after A. Aškerc), 1898, Zagreb, 19 March 1906

Lepa Vida [The Fair Vida] (4, R. Batka, after J. Jurčič), 1907, Ljubljana, 18 Dec 1909

Gospodsvetski sen [Gospa Sveta’s Dream] (2, F. Roš), 1921, Ljubljana, 1 Dec 1923

Matija Gubec (5, Savin, trans. Roš), 1922–3, Ljubljana, 30 Sept 1936

other

Ballets: Plesna legendica [Little Dance Legend], 1918; Čajna punčka [Tea Doll], 1922

Lieder: 3 Aškerčeve balade [3 Ballads of Aškerc] (A. Aškerc), 1895; Skala v Savinji [The Rock of the River Savinja] (Aškerc), 1898; Predsmrtnice [Before Death] (S. Gregorčič), 2 songs, 1898; Zimska idila [The Winter Idyll] (Aškerc), 1900; 5 pesmi [5 Songs] (O. Župančič), 1904; 3 pesmi (Župančič), 1918

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MANICA ŠPENDAL

Savinio, Alberto [Chirico, Andrea de]

(*b* Athens, 25 Aug 1891; *d* Rome, 6 May 1952). Italian composer, writer and painter. A brother of the painter Giorgio de Chirico, he studied the piano in Athens and then privately with Reger in Munich. In 1910 he moved to Paris, where he made friends with members of the Parisian avant garde, including Apollinaire, Breton, Cocteau and Picasso. At the outbreak of war he returned to Italy and in 1917 helped establish dadaism, contributing to Tristan Tzara's review *Dada*. In the 1920s and 30s his output of writing and painting broadened. He settled in Rome in 1935, and from 1946 contributed articles on music and other subjects to the *Corriere della sera* and *Corriere d'informazione*. Savinio composed most of his music during an early period to 1915, and then in his last years from 1948 to 1952. He first engaged in music theatre with the *melodrammi Carmela* (1908) and *Poema fantastico* (1909), later destroyed, probably by the composer. The first extant, though incomplete, theatrical work was *Le trésor de Ramsésnit* (1912), inspired by the story of the rich Egyptian Pharaoh Ramses, followed in the next two years by the one-act works *La mort de Niobé*, orchestrated in 1925, and *Les chants de la mi-mort*. These works explore the conflict between drama and music with recourse to bitonality, collage and prefigurings of brutalism, converging with the literary and visual avant garde of the time. The final period of Savinio's musical creativity includes two one-act works, *Agenzia Fix* and *Orfeo vedovo* (both 1950), as well as *Cristoforo Colombo* (1952). With the weight of Savinio's literary experience behind them, these operas tend to bridge the gulf between music and word, shunning the influence of painting and returning to tonality and a new smoothness, thus realizing, with the assistance of surreal settings, the ideal of a metaphysical theatre.

Savinio's stage work also included the ballets *Persée* (to a subject and choreographed by Fokine) and *Deux amours dans la nuit*, both from 1913; from a later period, and to the composer's own subjects, are *Ballata delle stagioni* (1925) and the one-act *Vita dell'uomo* (1948). Of his surviving non-stage works, the collection of songs *Chants étranges* of 1914–15 is notable for its ironic detachment and terse poetic style approaching that of Satie and Apollinaire. While Savinio's musical output is small in quantity, it holds an important position within his overall work as an avant-garde artist of originality. His writings, collected in the posthumous *Scatola sonora* (Milan, 1955), are of some considerable literary value; in them Savinio upholds the

'unknowable quality' of music and outlines an aesthetic vision that resists classification, halfway between rational classicism and metaphysical Romanticism.

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Ballets: Persée (3, M. Fokine), 1913; Deux amours dans la nuit (2, Savinio), 1913; Ballata delle stagioni (1, Savinio), 1925; Vita dell'uomo (1, Savinio), 1948

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RAFFAELE POZZI

Savio, Johann Baptist

(fl 1760s). Austro-Bohemian composer. He became music director to Joseph von Brunian's theatre company some time before Brunian took over the Kotce Theatre, Prague, in 1764. Savio's name does not occur after 1768, though his inclusion in J.J. Stankovský's novel *Vlastencové Bondy* ('Patriots at the Bonda Theatre'; 1878), where he figures as Brunian's second in a duel, shows that he was not entirely forgotten. The earliest record of Savio as a composer names him as author of the music to the arias of *Le diable à quatre, ou La double métamorphose (Der Teufel in allen Ecken, oder Die zweyfache Verwandlung)*, an *opéra comique* translated from the French by C.L. Reuling and performed by Brunian's company (libretto, Prague, 1760, in *CZ-Pu*). This work may have been performed in Vienna in the previous year. Garnier also named Savio as the composer of *Die Zigeuner, oder Der von List und Liebe besiegte Geiz* (libretto, Graz, 1766), Erdmann's *Philint und Cleone*, Nuth's *Die doppelte Ehe*, Unger's *Der nach sieben Jahren beglückte Bräutigam*, Kurz-Bernardon's *Der vergötterte Bernardon* (1764) and F.W. Weisskern's version of *Bastien und Bastienne*, first performed at the Kärntnertor Theatre, Vienna, on 5 May 1764. Felix Berner's company included all these

works in its repertory in the early 1770s. Although Savio's Singspiele were quite widely performed in the 1760s and 1770s (Prague, Vienna, Brno, Graz and probably elsewhere), no score is known to survive. Despite his Italianate name it is more likely that his music was Austro-German in style, since Brunian strove to regenerate the Prague theatre and Berner also put the emphasis on native works.

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PETER BRANSCOMBE

Savioli, Alessandro

(*b* Parma, 12 Aug 1544; *d* after 1623). Italian composer. He was born in the parish of S Maria borgo Taschieri. He apparently spent his early years in Parma, since his first book of five-voice madrigals is dedicated from there, and his earliest known published work, the canzonetta *Mentre campò contento l'arso core*, was in the first book of *Canzonette alla napoletana* (RISM 1591²²) of his fellow Parmesan Giovanni Battista Massarengo. From the title-pages of his second and third madrigal books it can be assumed that he was *maestro di cappella* at S Alessandro, Bergamo, from at least 28 August 1597 to 8 February 1600. Between 1614 and 1616 he was *maestro di cappella* at Salò, where he was responsible for reorganizing the choir and increasing the number of salaried singers.

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IAIN FENLON

Savion.

See [Fedeli](#) family.

Savioni, Mario

(*b* Rome, 1606–8; *d* Rome, 22 April 1685). Italian composer, singer and teacher. He received the traditional training of a choirboy under Vincenzo Ugolini and sang for him at S Luigi dei Francesi, Rome, from 1617 to about 1621. He then served as a boy soprano from 1621 in the Cappella Giulia at S Pietro, and in 1626 as an alto. He later assisted Ugolini and his successor Orazio Benevoli at the French church (1631–44) and capped his career as an alto in the Cappella Sistina (March 1642 to 1667). He sang in his first opera, Filippo Vitali's *Aretusa* (Rome, 1620) as a child and appeared in other Roman court operas in 1642 for Cardinal Antonio Barberini and in 1666 for Queen Christina of Sweden. A note of c1640 to Cardinal Mazarin in Paris from his father calls Savioni the best teacher of voice at the court of Rome (Prunières, 57). He composed the music for *S Agnese*, an opera presented privately by the Pamphili family in their Roman palace in 1651.

Savioni was a major figure in the first generation of Roman composers of Italian chamber cantatas; his works appear in the earliest layer of cantata sources dating from before 1660. He was more rarely anthologized in sources from the next 15 years, and was not among those Roman composers, such as Carissimi and Luigi Rossi, whose fame continued posthumously. Among the poets he set were Domenico Benigni, Luigi Ficieni, Francesco Buti, Giovanni Lotti, Giovanni Ciampoli, and Francesco Melosio, most of whom were associated with the Barberini family. Savioni's settings range from strophic ariettas to lengthy multipartite structures in a wide range of moods, from the standard pathetic laments to healthy cheerfulness and outright comic parody. His melodic and harmonic styles have a rare clarity and stability, with an easy breadth of line. Enhanced by a lively sense of metre and graceful ornaments, his arias demand a good upper range and vocal agility. These aspects also characterize his spiritual and sacred compositions. The solo motets display a more florid style, typical of their genre, than do his cantatas. Florid and descriptive writing, recitative and aria styles, combine to narrate the story of David and Goliath in his solo motet *Congregantes Philisthei* (1659¹). The compositions called 'madrigals' are possibly sections that originally closed spiritual cantatas destined for performance at Roman oratorios. Italian cantatas 'per oratorio' in the Barberini library present a series of solos and ensembles, typically closing with a 'madrigal' for the full complement of soloists. Three lost scores called oratorios are attributed to him; texts only are extant for *La caduta di Vasti* and *Santa Margherita* (in *I-Rv*). Any of these spiritual works may have been the dialogues he is said to have composed for Innocent X about 1649 (Ciliberti, 241).

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Šavli, Peter

(b Postojna, nr Ljubljana, 7 Sept 1961). Slovenian composer. He studied music education (BA 1985) and composition with Srebotnjak (MA 1988) at the Ljubljana Academy of Music. From 1988 to 1993 he worked as a music teacher. In 1993 he received a scholarship to travel to the USA, where he studied composition with Bresnick, Druckman and Anthony Davis at Yale University; in 1995 he moved to Cornell University to undertake doctoral studies and to work as an assistant lecturer. In his music Šavli pays particular attention to the relationship between the horizontal and vertical. His musical structures are designed around the internal organization of related series of sounds.

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MATJAŽ BARBO

Savonese, Il.

See *Chiabrera, Gabriello*.

Savoy (i)

(Fr. Savoie; It. Savoia).

A mountainous region (formerly a county, then a duchy) in south-east France, which included parts of present-day Italy, France and Switzerland (see map). The house of Savoy assumed power in 1003 and held the Italian crown from 1860 to 1946. The court took a leading part in the European development of music during the second quarter of the 15th century, sharing with nearby Burgundy a critical role in the early development of Renaissance styles.

Medieval and Renaissance music of the region illustrates both Franco-Burgundian and Italian characteristics. Numerous Provençal troubadours (e.g. Elias de Barjols, Arnaut Catalan and Aimeric de Belenoi) were connected with the Savoyard court in the 13th century, and poems by Savoyards (e.g. Tommaso II di Savoia, Albertet de Savoia and Nicoletto da Torino) show that they quickly adopted the new art. Minstrelsy flourished during the 14th and 15th centuries, its vestiges probably contained in some Piedmontese folksongs of later collections. The local language also appears in 15th-century *laude*, *canzoni* and *sacre rappresentazioni*. Medieval chant and music theory manuscripts survive at Aosta, Chambéry, Asti, Ivrea, Novara, Turin and Vercelli.

Amadeus VIII (1391–1451), first Duke of Savoy, extended his territory and was a lavish patron of the arts in the manner of the Burgundian dukes. He himself played the organ, and the court enjoyed extravagant tournaments, banquets and festivals, such as that at Chambéry in 1434 when Amadeus's son, Louis, married Anne of Cyprus. The courts of Burgundy and Savoy were both present; Du Fay was *maître de chapelle*, and it was probably on this occasion that he met Binchois, a meeting recorded by Martin Le Franc, poet and secretary to Amadeus. Amadeus left minor court duties to Louis in 1434, when he retired to a hermitage. Du Fay returned to Savoy and is listed on the register of Louis' musicians from 1437 to 1439. In 1439 Duke Amadeus was elected Antipope Felix V by the Council of Basle. Although Du Fay temporarily severed his ties with Savoy, many other musicians, including Brassart and Nicolas Merques, were associated with the council. Large sections of manuscripts (*I-AO* 15 and *I-TRmp* 87 and 92) probably preserve repertoires valued at the antipope's court; these manuscripts, among the most prized collections of Burgundian repertory, contain much music by Du Fay and are the two most important surviving sources for Binchois' sacred works. Felix V abdicated in 1449; Du Fay visited Savoy again in 1450, and served Duke Louis there (1450–56).

Louis (*d* 1465) and Anne continued the splendour of earlier court life, maintaining a chapel with ten to 23 adult singers, six to eight boys, and several chaplains, priests and organists; this was also the pattern for subsequent generations. The Chansonier Cordiforme (*F-Pn* 2973), probably copied in the 1470s, was made locally and contains numerous chansons by leading composers of that period; its special value lies in anonymous *unica* which illustrate two local stylistic practices, Franco-Burgundian and Italian. Musical patronage was particularly vigorous at the turn of the century, during the rule of Duke Philibert II and his wife, Margaret of Austria. One of Margaret's celebrated chansoniers (*B-Br* 11239) most probably originated at the Savoyard court; another local manuscript (*I-Tn* I.27) includes chansons and sacred Latin pieces.

Composers brought to the court at this time included Brumel, Févin, Therache, Longueval and Lodovico Fogliano.

After the death of Philibert II (1504) and the departure of Margaret (1507) the prosperity of the duchy declined, although the chapel survived and regained much of its splendour by the end of the Renaissance.

Instrumentalists also continued to perform at the court, and violinists are known to have played there as early as 1523. Violin making and solo and ensemble playing later became specialities of the region. If the bassadanza roll dated 1517 (Archivi Biscaretti, Turin, Mazzo 4, no.14) was made locally, it anticipates the area's significant achievements in dance during later centuries. Printers at Turin brought out various liturgical books, one of the graduals (Porris, 1512) having been formally dedicated to Duke Charles III. The Genevan Psalter, first printed in 1542 with Jean Calvin's endorsement, strongly influenced numerous subsequent Reformation movements. The court settled at Turin in 1563; its rich patronage of music, theatre and dance was thereafter connected with that city.

See also [Burgundy](#) and [Turin](#).

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DAVID CRAWFORD

Savoy (ii).

American record company. It was founded in 1942 in Newark, New Jersey, by Herman Lubinsky; among its first issues were items recorded in 1939 by the Savoy Dictators, inaugurating a substantial jazz catalogue which made Savoy one of the most important independent labels of the 1940s. From 1945 to 1952 artists introduced to the label included several from the emerging bop school: Charlie Parker, Dexter Gordon, Fats Navarro, J.J. Johnson, Serge Chaloff and Miles Davis. The results of these sessions are now among the most highly prized recordings of the style. Nevertheless the most successful parts of the catalogue were recordings of swing, and of jazz with a strong beat and blues feeling that later came to be categorized as rhythm and blues. Early on, it also occasionally offered sessions of hillbilly, classical and ethnic music.

An office was opened on the West Coast in 1948 and Savoy then began purchasing other labels including Regent, National, Bop and Discovery. In addition the company leased a large amount of important jazz from small organizations and reissued the catalogue of the Jewell label. The emphasis of the company's recording policy was then altered to concentrate on more commercially orientated types of African-American music; gospel music and rhythm and blues appeared on the Gospel, King Solomon, Sharp and World Wide labels established in the mid- to late 1950s. Meanwhile jazz remained important under Ozzie Cadena, who instigated LP reissues of major recordings of the 1940s and organized important bop sessions by Kenny Clarke, Cannonball Adderley and Yusef Lateef.

Fred Mendelsohn was responsible for Savoy's development of the largest catalogue of black gospel music, including many recordings by James Cleveland; jazz and other secular music now began to figure less prominently. Surprisingly, the company nevertheless recorded isolated free-jazz sessions by Sun Ra (1961) and Bill Dixon and Archie Shepp (both 1964). Lubinsky died in 1974; the following year the catalogue was purchased by Arista which began a programme of reissues, continued by Muse in the late 1980s. In the 1990s Denon acquired the catalogue and began a series of miniaturized 'facsimile' CD reissues of classic Savoy LPs.

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BARRY KERNFELD, HOWARD RYE

Savoy Orpheans.

English dance band. Formed under the leadership of Debroy Somers in 1923, it played at the Savoy Hotel, London; it succeeded the Savoy Quartette (1916–20) and survived the Savoy Havana Band (1922–7) into the 1930s, being entirely reconstituted several times. The early members included Cyril Newton, who briefly assumed the leadership in 1926, Carroll Gibbons, who became musical director in 1927, Rudy Vallee, Billy Thorburn and Reg Batten. The New Savoy Orpheans under Batten and the Original Savoy Orpheans under Gibbons and Teddy Sinclair were disbanded after less than a year (1928); other groups were formed with the same name, but independent of the hotel, until Gibbons began another engagement there with the Savoy Hotel Orpheans (1931). The hotel discouraged outside engagements but the Orpheans and the Havana made over 300 records between 1922 and 1927. The Orpheans were among the most popular British dance bands of the period and had a pioneering role in radio broadcasting. Their repertory was largely functional dance music with a few ‘hot’ jazz numbers.

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Savoy Theatre.

London theatre built in 1881 by Richard D'Oyly Carte for Gilbert and Sullivan operas. See [London \(i\)](#), §VI, 1(i).

Saw, musical

(Fr. *lame musicale*; Ger. *singende Säge*).

A folk instrument of mid-19th-century origin that gained popularity as a novelty on the music-hall and vaudeville stages. It consists of a flexible handsaw played by drawing a fiddle bow across the straight edge of the blade or striking the blade with a soft mallet. The saw handle is held between the knees by the seated player, who with the left hand grasps the tip of the blade, controlling the pitch frequency of the fundamental mode of vibration by flexing the blade to a greater or lesser degree. Vibrato is produced either by the hand or by a quivering of the leg. In the 1920s saws of extra length (up to 81 cm, some providing a three-octave range) were manufactured specially for musical use, but these did not displace the carpentry saw, selected at the factory for its musical properties; the two types are not always distinguishable.

The saw is capable of beautiful and haunting music. It is used in Russian folk music and in rural music in parts of the USA. From the late 1960s an

annual saw players' festival was held in California, at first independently, later as part of a larger folk music festival. An annual festival has also been held in Guangzhou, China, where the instrument has achieved some popularity. The instrument's tendency to portamento was exploited by Henri Sauguet in his *Plainte* (1949) for *lame musicale* and piano. Shostakovich used it in his First Piano Concerto of 1933 (the part is usually played by a violin) and George Crumb in his *Ancient Voices of Children* (1970).

In the Hornbostel-Sachs classification the musical saw is reckoned as a friction idiophone.

GRAHAM JOHNSON

Sawallisch, Wolfgang

(b Munich, 26 Aug 1923). German conductor and pianist. He took piano lessons from childhood and began studies in theory and composition at school. After training at the Musikhochschule in Munich he was engaged in 1947 as a répétiteur at Augsburg, where he made his conducting début in *Hänsel und Gretel* and became first conductor. With the violinist Gerhard Seitz he won first prize for duos at the 1949 Geneva International Competition, and began to conduct as a guest in Germany. He became general music director at Aachen (1953–8), Wiesbaden (1958–60) and Cologne (1960–63), where he also directed the conductors' class at the academy. He opened the 1957 Bayreuth Festival with *Tristan und Isolde* and made two London débuts the same year, first as the pianist in a lieder programme with Elisabeth Schwarzkopf, and later as a conductor with the Philharmonia. He was concurrently principal conductor of the Vienna SO from 1960 and the Hamburg PO from 1961. His American début was on a tour with the Vienna SO in 1964, and in 1971 he was appointed Generalmusikdirektor of the Staatsoper in Munich, with which he made his Covent Garden début during its 1972 London season. He remained in the post until 1992, when he left amid mounting controversy over his artistic management. The following year he became musical director of the Philadelphia Orchestra.

Sawallisch has continued to play as a pianist in lieder programmes and occasionally performs as a concerto soloist. His conducting is distinguished by its scrupulous care for phrasing and balance and its architectural command, sometimes at the expense of colour and intensity of feeling. He is at his finest in the opera house, above all in Richard Strauss, and has made notable recordings of *Capriccio*, *Intermezzo*, *Die Frau ohne Schatten* and *Elektra*. Equally impressive are his recordings of *Tannhäuser* and *Die Meistersinger*, and the masses and shorter choral works of Schubert. Sawallisch's many orchestral recordings include the complete symphonies of Beethoven, Brahms, Schubert and Mendelssohn, the latter in editions prepared by himself.

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Sawer, David (Peter)

(b Stockport, 14 Sept 1961). English composer. At the University of York he blossomed both as a composer and as a participant in contemporary music-theatre pieces. Further studies with Kagel confirmed his tendency to define each piece in novel theatrical terms, often with reference to the visual arts and particularly surrealist imagery. A Fulbright Scholarship (1992) enabled him to continue his studies in the USA, and his compositional career was supported by further awards, a residency with the Bournemouth SO and numerous commissions that have resulted in impressive works for the concert hall, dance, film, theatre and radio. His 50-minute radio composition *Swansong* (1989), a collage of orchestral, choral and electronic sounds, conjuring the musical utopia envisioned by the dying Berlioz, was the BBC's entry for the Prix Italia and subsequently won a Sony award.

If Sawer's early work reflected a variety of influences – from Stravinsky to Ligeti and Berio – these have been shed, gradually, as he matured. Certain characteristics remain from his early music: for instance the blurring of background and foreground in his first orchestral work, *Trompe l'oeil* (1982; since withdrawn), was later put to good use in *Byrnan Wood*, commissioned for the 1992 Proms.

Sawer has described himself as a 'theatre person who writes music', and he shares with Birtwistle a fondness for ritual: for example, his Trumpet Concerto is a sequence of four ritual dances depicting the mythical combat between Hercules and Antaeus. Also similar to Birtwistle is Sawer's fondness for musical mechanisms. *Etudes* (a product of his studies with Kagel) and succeeding ensemble works like *Cat's-Eye* (which captures the erratic fits and starts of an 18th-century magic lantern) and *Take Off* (inspired by photographs of the Wright brothers' experiments in controlled flight) might be compared with Oskar Schlemmer's theatrical activities at the Bauhaus. Each demonstrates an uncanny ability to generate interlocking structures by means of repetition and ostinato, free imitation and canon, without any sense of constriction, a quality later seen in *Tiroirs*. Sawer's music draws a similar type of inspiration from contemporary art, for instance the shadowy, irrational perspectives of a De Chirico painting that prompted the piano piece, *The Melancholy of Departure*.

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MEIRION BOWEN

Sawerthal.

See [Zavrtal](#) family.

Sawtry.

See [Psaltery](#).

Sax.

Belgian family of wind instrument makers, of whom the second in line was probably the most remarkable innovator ever to enter the trade.

(1) [Charles-Joseph Sax \[Sax père\]](#)

(2) [Adolphe \[Antoine-Joseph\] Sax](#)

(3) [Alphonse \[Antoine\] Sax](#)

PHILIP BATE/WALLY HORWOOD

[Sax](#)

(1) [Charles-Joseph Sax \[Sax père\]](#)

(*b* Dinant [now in Belgium], 1 Feb 1790; *d* Paris, 26 April 1865). A skilled workman, he seems to have taught himself the craft of wind instrument making. In 1815 he established a factory for brass and woodwind instruments in Brussels. His products soon attracted notice; in the same year he received a court appointment and was entrusted with supplying instruments for certain Dutch Army regiments then in the course of formation. Instruments bearing his mark figured at the Paris Exposition of 1867. In addition to producing the standard instruments of the period, and a clarinet with the 'spectacle' *b/f* key designed by (2) Adolphe Sax, Charles-Joseph Sax devised a valveless 'cor omnitonique' in 1824 and patented an improved version in 1846. He also obtained Belgian protection for an improved system of 'cylinders' applied to the ophicleide. According to Pontécoulant (*Organographie*, Paris, 1861, ii, p.369) Sax's 'omnitonique' idea of 1824 was patented in France in 1826 in the name of Stuckens (presumably a patent agent), and in 1834 its originality was challenged by

Meifred and Deshays, thus foreshadowing the mass of litigation that was later to bedevil the life of his son.

Sax

(2) Adolphe [Antoine-Joseph] Sax

(*b* Dinant, 6 Nov 1814; *d* Paris, 4 Feb 1894). Son of (1) Charles-Joseph Sax. He made his first acquaintance with musical instruments in his father's workshop, and soon acquired exceptional skill. As a student at the Brussels Conservatory (flute and clarinet), he added the player's experience to that of the instrument maker. His inventive talent was tremendous; his business acumen certainly less so. A great deal has been written about him, both during his lifetime and since, much of it unreliable and contradictory, for he attracted both violent partisans and bitter enemies. It seems that he was of a somewhat quarrelsome, certainly litigious temperament, and through excessive self-esteem may have brought on himself some of the troubles that marked his later years. Nevertheless, he had much to be proud of, and in several directions his influence was profound.

The first of his recorded instruments are flutes and an ivory clarinet, shown at the Brussels Industrial Exhibition of 1830, and a clarinet with no fewer than 24 keys made in 1834, which he played and exhibited in 1835. In 1838 he patented a bass clarinet which surpassed any then extant, and it was probably about this time that he began the work which led finally to the saxophone. Feeling the need of a wider scope than he found in Belgium, distressed by family bereavements and disgusted by the withdrawal on a specious pretext of a major award at the 1841 Brussels Exhibition, Sax decided to go abroad. Having declined offers from London and St Petersburg, he moved to Paris in 1842, where he lost no time in seeking influential contacts, first among them Berlioz, who did much to recommend the young man and his ideas. Others who assisted him were Rossini, Halévy, Meyerbeer and Fétis.

Once settled in a modest workshop, Sax began to manufacture standard brass and woodwind instruments of superb quality, soon introducing improvements of his own as well as devising new instruments. The range of this work is illustrated by the French patent records of the next ten years: the families of saxhorns (1845) and saxotrombas (1845); the saxophones (1846; see [Saxophone](#), fig.2); an attachment for the military bugle to give it a chromatic compass (1849); a bassoon on 'rational' lines (1840, 1851); an improved trombone (1852); and an original system of six independent valves for brass instruments (1852). He put his inventive powers to practically every band and orchestral instrument, devising, among other things, kettledrums without shells, a double bass tuned in 5ths and an improved piano. He also experimented with concert-hall acoustics and conceived other musical and non-musical ideas, some of them bizarre. Sax left no proper account of how he arrived at the idea that eventually became the saxophone, but there is a strong possibility that it came about through experiments begun in Brussels to improve the unstable tones of the ophicleide. To demonstrate his various instruments Sax formed a small band of competent musicians which performed regularly at his factory, often before persons of note.

By 1845 the central authority was showing concern about the declining standards of French army music, and early in that year Sax addressed himself to the Minister of War, Count Rumigny, with proposals for reform incorporating the use of his own instruments, some designed expressly for service conditions. A commission of enquiry was set up under the presidency of the minister which resulted in a public contest on 22 April between a band of 38 directed by Sax and a much larger military band of the traditional constitution. The judgment of a large and representative jury resulted in the official adoption of Sax's instruments and gave him what was virtually a concealed monopoly in French military music.

The début of a young, active and ambitious foreign rival was not well received by the older established instrument makers in France, and almost at once Sax found his activities obstructed by them. Certainly he was not above producing his own version of the ideas of others. Quite early he adopted the 'Berliner Pumpen' of [Wilhelm Wieprecht](#) and Moritz, for example. Nevertheless, extreme measures were taken by some of the Paris makers. Sax was subjected to vicious press campaigns; his best workers were tempted away by higher salaries; a mysterious fire destroyed part of his factory; he was even attacked physically. It was not long before the law was invoked, and suits for nullity of his patents were preferred. For the remainder of his life he was involved in a series of lawsuits, some initiated by him in retaliation, and on his death some remained unsettled. One such was that instituted by the Lyons maker Rivet, probably instigated by others. Here nullity was claimed on the grounds that in the saxhorns the bore dimensions had been established in previous instruments, the principle of the piston valve had been worked out by Blühmel (see [Valve \(i\)](#)) and the general shape of the instruments had already been adopted by other makers. Sax won this case, but lost many others. The lawsuits ruined him (he was declared bankrupt in 1856 and again in 1873, although he persisted in his work with great fortitude) and several of his attackers. It is said that Sax's achievements in military music, for which he was decorated by France and several other countries, deprived some renowned makers of their principal outlet, among them Raoux, Labbaye, Halary and Besson, and led to the premature closure of their businesses. After Sax's death his sons continued the business under more peaceful conditions, and one of them, Adolphe-Edward Sax (1859–1945), became director of the stage band at the Opéra, a post which his father had held from 1858 until his death.

Of Sax's major inventions only the saxhorn and the saxophone achieved lasting use. The saxophone was appreciated from the first by both civil and military musicians and instruction in the instrument under the direction of the inventor himself was added to the syllabus of the Paris Conservatoire in 1858. The class, however, was suspended in 1871 and not reinstated until 1942, when it was re-formed under the direction of the virtuoso player Marcel Mule. A quartet of saxophones has become standard in the wind band. Its inventor could never have imagined the popularity that would come to the saxophone as it came to symbolize the spirit of 'The Jazz Age' after World War I. The notoriety and prejudice thus engendered in 'legitimate' circles against the instrument had, happily, evaporated by the end of the 20th century.

Through the influence of the Distin Family Quintet in the middle of the 19th century, the saxhorn in its various sizes laid the foundation for the British brass band, which soon spread to other countries, keeping alive Sax's concept of a set of instruments homogeneous in design and technique (see [Band \(i\)](#)).

Sax

(3) Alphonse [Antoine] Sax

(*b* Brussels, 9 May 1822; *d* Paris, 26 June 1874). Son of (1) Charles-Joseph Sax. He began a musical career as flute lauréat at the Brussels Conservatory. After a short period in business in that city he joined his brother in Paris in 1844. In 1860 he set up independently, but after a quarrel with Adolphe over 'ascending pistons' at the 1862 London International Exhibition his business declined; he was declared bankrupt in 1864. He was involved with and patented many non-musical inventions but sank into obscurity after 1867.

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Saxhorn.

A family of valved brass instruments developed by Adolphe Sax at his workshops in Paris in the 1840s and 50s. The name 'saxhorn' became a generic description for the instruments of this family. Sax adopted this term, but there is evidence that he was not the first to use the word as a broad descriptor. Patents for valve brass instruments having names with the 'sax' prefix were registered by him in Paris in 1845, but the validity of some of the patents, at least in so far as they protected a genuine new invention, has been questioned at different times. The patents were fiercely challenged by some long-established French instrument makers during Sax's lifetime, but these challenges could have been stimulated by protective instincts and by jealousy of the rapid success of a self-confident, emigrant Belgian. Intended primarily for army use, the saxhorn revolutionized military, and in particular brass, bands.

The terminology of the larger brass instruments is very confused since they appeared in many different countries at different times in the early 19th century; hence classification on any but very general lines is difficult. Different makers adopted the proportions which seemed best to each, and gave their products fanciful names. Only in France is the term 'saxhorn' still applied to the entire group, while in Britain, where instruments of the species are an essential and defining feature of brass bands, they are known by names such as [Tenor horn](#) and baritone (see [Baritone \(ii\)](#)). In other countries, the word saxhorn is now applied so loosely as to have no real significance. Sax himself, at least in his early years in Paris, did not use the term to describe a group of inventions. In his 1845 patent he used 'saxhorn' only to indicate one type of instrument to which his invention could be applied, and otherwise used terms such as 'saxotromba'. But *The Illustrated London News* of 7 December 1844 reported a concert by Jullien, in which the Distin family played 'Sax Horns' which 'were invented by M. Sax of Paris, but have been greatly improved by the Distins'.

1. [Construction](#).

2. [History](#).

[BIBLIOGRAPHY](#)

PHILIP BATE/TREVOR HERBERT, ARNOLD MYERS

[Saxhorn](#)

1. [Construction](#).

Saxhorns have a tapered bore – except through the valves and ancillary passages which are necessarily cylindrical (though Sax patented some designs which continued conically through the valve channels) – with a fairly rapid expansion in the last section, leading to a bell of only moderate flare. (In the hands of American makers, the bell has been considerably enlarged.) The main tube has a fairly large bore relative to its length, together with many of the proportions associated with the French type of bugle (which some authorities regard as the parent instrument of the type); indeed this similarity was one of the bases on which legal appeals against Sax's patent were founded. The scale of the bore is not quite so large as that generally recognized as definitive of the tuba group (see [Tuba \(i\)](#)).

When blown with a rather deep cup mouthpiece saxhorns easily sound their natural notes, from the 2nd natural note (with all valves operated) to the 8th natural note or higher, and this is generally regarded as their practical compass. On most of them their fundamental (or pedal) note can be sounded, but it is often uncertain and of poor quality when longer valve-tube lengths are brought into play. This has led some writers to make the distinction (which is of little use) between 'whole-tube' and 'half-tube' instruments. The need for the complete pedal octave on deeper saxhorns seems to have been felt quite early, and very shortly after their introduction Sax enlarged the bore of the larger members to improve that part of their compass. In so doing he sacrificed some measure of tonal homogeneity in the group but gained other advantages. Since the usual three valves, tone, semitone, and minor 3rd, can together only bridge the gap between the fundamental and the 2nd natural note to the extent of a diminished 5th, an additional valve and tubing for two and a half tones was called for, which

Sax soon provided. The result was a complete family of instruments, the names and sizes of which are given in Table 1.

TABLE 1

saxhorn sur-aigu	2' C or 2 1/4' B
saxhorn soprano	3' F or 3 1/4' E
saxhorn contralto	4' C or 4 1/2' B
saxhorn ténor	6' F or 6 1/2' E
saxhorn baryton	8' C or 9' B
saxhorn basse	8' C or 9' B
saxhorn contrebasse	12' F or 13' E
saxhorn contrebasse	16' C or 18' B

The tonal distinction between the euphonium (tenor tuba) and the baritone (see [Baritone \(ii\)](#)), both used in British brass bands and standing in the same nominal pitch, has tended to be less pronounced in some parts of the world. American makers and their followers build euphoniums to a rather narrower scale than that favoured in Britain and France. Brass basses are also built with up to six valves and of such proportions as to make their ultimate parentage, tuba or saxhorn, difficult to determine (assuming that such parentage continues to have meaning).

Saxhorns, in common with all other valved instruments, suffer from two acoustic defects with which players cope instinctively. The unavoidable use of a proportion of cylindrical tubing in the valve slides disturbs the regular taper of the bore to an extent dependent on the number of valves in use at any one time; this modifies the harmonic content of the sound to a variable degree. In the first saxhorns the ancillary valve tubing was coiled in circles, a feature that was said to be acoustically advantageous, but it prevented the use of telescopic tuning-slides or a device for the disposal of condensed moisture. The second and more serious defect is an increasing sharpness when two or more valves are used together; for though the extra tube added by one valve may be sufficient to lower the open notes of the main tube by the required amount, it will be insufficient to produce the same degree of lowering if the main tube has already been lengthened by another valve (see [Valve \(i\)](#)). This trouble can often be corrected by the player's lip technique, but on the longer instruments some form of mechanical compensation is desirable. This is supplied automatically by such valve systems as Blaikley's, or (at the discretion of the player) by special supplementary valves bringing in short extra lengths of tubing. Mechanisms have also been designed by which valve slides may be pulled out against the bias of return-springs whenever two or more pistons are depressed together, but these seem to have been short-lived. In the early 1850s, Sax sought to apply to the 'saxhorn' a system of '*pistons ascendants et descendants*' or '*pistons a tubes independents*'. The system was patented in 1856. The effect of this arrangement is that the valves, when used one at a time, successively shortened the air column in semitone ratios. Thus by using the open tube or any one of the valves the player had at his disposal seven different harmonic series spaced a

semitone apart and eliminating the need for the compensation inherent in any 'additive' valve system.

In general shape and appearance, most modern saxhorns, wherever made, present a strong family likeness. The tubing is usually folded in the manner of a large trumpet, and with the bell directed upwards the mouthpipe projects more or less at a right angle. In Germanic instruments the coiling is more strictly elliptical. The bell stands vertical, but in some American designs it is tilted sharply forward from the plane of coiling. According to Carse, Sax originally planned his whole group with forward-directed bells, but very shortly changed to the upright form as depicted in Kastner (see [illustration](#)). Later, however, he reverted to the more familiar horizontal trumpet shape for the soprano and alto members. Saxhorns have either piston or rotary valves, and both seem equally efficient.

Saxhorn

2. History.

The achievement in the second and third decades of the 19th century of a fairly satisfactory valve mechanism had a profound effect on the manufacture of brass instruments. Such instruments were to gain ascendancy over those with the side-hole system, with its large padded key cups and somewhat vulnerable levers. In many parts of Europe between 1830 and 1850 makers devoted themselves to applying valves to conically bored instruments of all sizes. Some attempted to add them to tubes of bugle or ophicleide proportions, but others designed entirely new instruments.

In 1842 Sax, who was formerly associated with his father's factory in Brussels (see [Sax](#) family, (1)), came to Paris and established himself as a maker of both brass and woodwind. With the support of a few notable patrons, in particular Berlioz, who had encouraged his move to Paris, he was soon a successful maker, to the annoyance of a number of long-established Parisian firms. A man of great ambition and inventive capacity, Sax secured a large number of patents, but it is now difficult to assess the true value of some of his ideas.

On settling in Paris one of Sax's first activities was to design what was to become known as the saxhorn. The principle involved was not entirely new, having been utilized in the French [Clavicorn](#) and various German types of horn some years earlier. The proportions adopted by Sax, however, undoubtedly made his instrument superior. In 1845 Sax patented designs which were the basis of the saxhorn species, and in that year he wrote to the Minister of War, Count Rumigny, drawing his attention to them. At that period French military music in general was in decline and long due for reorganization. As a result of the deliberations of a commission headed by Count Rumigny himself, and after a public contest between an established military band and a smaller group of Sax's instruments directed by the inventor, the latter were officially adopted. Thus Sax secured what was virtually a concealed monopoly as supplier to the French army. At that time the saxhorn group ranged from soprano to bass, but within a year or so a sopranino and a contrabass in B \flat had been added, as well as some intermediate sizes. Provision was also made for the use of detachable transposing crooks which was at that time the custom with the cornet. By

1855 a giant contrabass or 'bourdon' in E \flat had been constructed; this monster is now in the Musée des Arts et Métiers in Paris.

Sax's claim that his products were something entirely new in the field of music was hotly contested by a number of other manufacturers who denied strongly that they embodied anything in the nature of a protectable invention. Powerful representations by 34 leading Parisian makers were made to the government for the annulment of the *brevets* of 1845. The result was a long series of lawsuits and counter-suits which contributed to the ruin of several famous houses and of Sax himself. He was declared bankrupt three times, yet with incredible fortitude he remained in business. The evidence suggests that Sax's claims were extravagant, even arrogant, but against this must be set his achievement in bringing order to a class of instruments which was developing elsewhere in a hopelessly irregular manner. The standards of workmanship he introduced were beyond reproach and, throughout his life, he seems to have been genuinely obsessed with the concept of consistency of tone quality.

Saxhorns were originally made in Sax's workshop; they were sold by agents such as Distin. After Sax's success in defending his patent, a number of other French makers were permitted to make saxhorns under licence. After the patent expired in 1865, makers in France and elsewhere were free to make their own saxhorns, which did not always closely resemble Sax's models.

The earliest saxhorn illustrations we have, apart from drawings in the 1845 patent (reproduced in Horwood, 2/1983, p.30), are those given by Kastner (1848, reproduced here) and from these it seems that the first valves were of the stout 'Berliner Pumpen' type. These were designed by Wieprecht in Berlin and first made there by Moritz; it was the former's contention that Sax's valves were based on those of certain instruments that he or his father had purchased from Moritz. The two men met in 1845 and as a result Wieprecht concluded that it would not be worth his while to try to obtain legal redress. Although Sax does not seem to have been above producing his own version of other men's ideas it must be remembered that in his day, and for many years after, international recognition of patent rights hardly existed. Later saxhorns were provided with the slender 'Périnet' valves and some surviving examples have the rotary valve.

Sax was particularly fortunate in the artists who first played his instruments publicly. In 1844 the [Distin](#) Family Quintet (the leading British virtuoso brass quintet) visited Paris on a concert tour during which their attention was drawn to the first experimental saxhorns. Their admiration was unbounded and resulted in a commission for a set of instruments which was completed in the same year. Those instruments became the regular equipment of the group. There are conflicting accounts of the relationship between the Distins and Sax, but it is possible that Henry Distin's version given to Enderby Jackson, the historian of brass bands, in 1895 is accurate. It is quoted at length by Russell and Elliot. Henry Distin claimed that it was he who coined the generic description 'saxhorns'. Whether this is true or not, it is certain that it was the efficiency that characterised instruments of Sax's design, and the acquisition by Distin of the British agency for them, that were the key factors in the development of the

amateur brass band movement. From about 1845 the brass band started to become a widely dispersed working-class activity. The Sax-Distin relationship came at a moment in British history when social, demographic and economic conditions provided a new and fertile market for these instruments, which were durable, relatively easy to play and could be purchased through deferred payment schemes. Many Victorian brass bands were called saxhorn bands and in 1853 the first great 'open' contest at the Belle Vue Gardens, Manchester, was won by the Mossley Temperance 'Saxhorn' Band which, it was alleged, was entirely equipped with instruments of the Sax design. All the instruments imported for this band were of the upright form, including even the cornets, which Sax also supplied. They were pitched mainly in A \flat , which later caused difficulties when B \flat and E \flat became the standard pitches in contests. The Mossley instruments were obtained through Henry Distin who later became a manufacturer in London although he retained the Sax agency for a number of years.

In spite of his championship of saxhorns in Great Britain, Distin must bear some of the blame for the confusion between them and the large-bore tubas. The saxhorn had been used widely from the mid-1840s, when Distin had taken the franchise for Sax's instruments. However, the Distin trade catalogue of 1857 – by which time he had lost the Sax franchise – is remarkable for the avoidance of the words 'Sax' and 'saxhorn'. Although the influence of Sax on the design of brasswind is pervasive, the document gives the impression that, on losing the Sax agency, Distin felt the need to find new names for the instruments. The bell-forward instruments are 'Flugel horns' or 'chromatic horns', and words like 'tuba' and 'euphonion' are used to describe the bell-up forms. It is likely that Distin's considerable influence lies behind many of the terms which are now common for brass instruments in Britain.

Saxhorn

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Saxhorn alto

(Fr.).

See [Tenor horn](#).

Saxhorn basse

(Fr.).

See [Euphonium](#).

Saxhorn-basse

(Fr.).

(1) The tenor tuba in B \flat : See [Tuba \(i\)](#). (2) See [Euphonium](#).

Saxon, Christian Karl.

See [Hartmann, Christian Karl](#).

Saxophone

(Fr. *saxophone*; Ger. *Saxophon*; It. *sassofone*).

A single-reed wind instrument invented by the Belgian-born maker Adolphe Sax (see [Sax](#) family) in about 1840, and granted a 15-year patent in 1846. Sax originally intended the instrument for use in orchestras and military bands. The saxophone combines a single-reed mouthpiece with a wide-bore conical tube of metal. Acoustically, it behaves as do other cone-bodied reed instruments, 'overblowing' at the octave to yield a second register (see [Acoustics](#), §IV, 6).

In the Hornbostel-Sachs classification the saxophone is classed as a clarinet.

1. [Construction and manufacture.](#)
2. [Compass.](#)
3. [Technique.](#)
4. [History and use.](#)

CLAUS RAUMBERGER, KARL VENTZKE

[Saxophone](#)

1. Construction and manufacture.

The saxophone has a conical body providing a resonating air column, widening out in the ratio of about 1:5.5, expanding at the open end into a small flare (bell). In the 19th century and sometimes the 20th the tube was often parabolic in shape, but nearly all saxophones are now made with a straight cone. The instrument has 22 to 24 relatively large note-holes (each being between 40% and 60% of the respective diameter of the bore). In addition, there are two smaller holes for overblowing, the one closer to the mouthpiece coming into operation from *a*". All the holes are controlled by keys. Sax met the requirements of a key-mechanism that would be as simple as possible but would function reliably in any fingering combination by amalgamating elements of the Boehm system with the simple systems of the clarinet and oboe. Some of the keypads are fingered directly on soldered fingerplates (the main fingering and the short B₁ key), others on simple or articulated levers (see [Keyword](#)).

As the larger saxophones are of some considerable length they have from the beginning been made more manageable by introducing a U-bend, usually in the region of the third lowest hole and tilting the bell slightly forward, while the section above the main note-holes is made as a detachable crook (neck) gently curved through nearly a right angle. From the baritone size downwards, further shortening is secured by double folding at the upper end. The neck comes into direct contact with the blowing mechanism, and, as the first section of the air column, influences the tonal parameters. Because of this, many manufacturers offer necks of different measurements or materials. The soprano and sopranino saxophones are made in both straight and curved versions. Soprano saxophones have increasingly been sold with interchangeable straight and curved necks. One German manufacturer, Julius Keilwerth, and one American, L. A. Sax, make straight alto and tenor saxophones.

The sound-producing element on a saxophone is a single beating [Reed](#) which operates on the same principal as that of the clarinet (see [Clarinet](#)). The mouthpiece may be made of ebonite, wood, metal, plastic or glass. Metals used include brass, bronze, copper, high-grade steel, silver and

sometimes aluminium; wood and glass are less common. The operational criteria of the mouthpiece are the dimensions of the inlet and the internal shaping of the mouthpiece as well as its material. Medium-sized inlets are generally used and are suitable for most styles of saxophone music, but for special purposes – and depending on the force exerted – they may be narrower or wider. Sax designed a mouthpiece with a long, relatively narrow inlet, and excavated to form a chamber. Such mouthpieces, in conjunction with the parabolic tubes of early saxophones, produce a soft, warm and tender tone of fine timbre that combines well with other sounds. Large ensembles, however, require that the tone of the saxophone be emphasized more; this can be achieved by narrowing the mouthpiece chamber and by changing its interior design. Traditionally, saxophone mouthpieces are made to slide over the end of the mouthpipe, which is lapped with thin cork sheet to make an airtight joint; this allows a small amount of in-and-out movement which serves for fine tuning. Mouthpieces and instruments of different periods are not always compatible. Saxophone reeds are usually made of natural fibres such as *arundo donax* (see [Reed](#)) although plastic reeds are also available. The strength of the reed influences the tonal colour, technical characteristics and dynamic area of the saxophone. The reed is secured to the mouthpiece with a metal ligature (although new designs of ligatures made of other materials have also been made available).

Saxophones are complex musical tools consisting of over three hundred separate parts, most of which have to be assembled by hand. Adolphe Sax used brass for his saxophones, and the majority of modern instruments are still made of this alloy. Some firms make sections of the body, or all of it, of copper, bronze or precious metals such as silver. Besides making professional instruments, some manufacturers also offer semi-professional saxophones and models for learners. In the last few years the variety of surface finishing has become much greater.

The parts of the tube (the neck, the main tube, the U-bend and the flare) are cut out of sheet metal from patterns and worked into form or bent, hammered and soldered over a mandrel. The flare is shaped in a spinning lathe or a hydraulic device. Rubbing with a lead ring over a mandrel gives the main tube its final conical shape. The note-holes are stamped out and planed or seamed. After the preparation and assembling of the small struts and supports the keywork is fitted and again subjected to surface treatment. The final assembling and checking process is then carried out, and both the mechanical and the acoustic functions of the instrument are tested. Last of all the state of the surface is closely inspected.

Since the mid-20th century saxophones have been manufactured in all parts of the world; there are firms in Brazil (Weril), Japan (Yamaha; Yanagisawa), China and Taiwan, as well as Europe and the USA.

Saxophone

2. Compass.

Saxophones were conceived as a family of instruments, although the terms used to distinguish between the different sizes did not develop until later. Military band instruments were pitched in E \flat and B \flat ; orchestral ones in F and C. The latter kind are no longer made. Each group comprised the

seven sizes of soprano, soprano, alto, tenor, baritone, bass and contrabass. With the exception of the soprano instrument in C, all saxophones are transposing instruments. The standard (written) compass today is b_2-f_4 or f_3 . In Sax's original design the compass was $b-f$. Baritone saxophones for professional performance usually have a lengthened tube with a low A key. Some saxophones also have a g key. (Sounding compasses of the saxophone family are shown in Table 1.) At the request of musicians, saxophones with an extended compass have sometimes been made, e.g. tenor instruments with a range of three octaves and alto saxophones with a four-octave range. For example, the saxophonist André Beun used a hole bored in the mouthpiece (with a special key to close it) as a third hole for overblowing, and thus, while retaining the normal fingering, he was able to play his instrument a 6th higher. Special flageolet fingering can extend the range of traditional saxophones by about one to one and a half octaves upwards. The intonation and colour of the highest register clearly depend on the type of construction, the combination of mouthpiece and reed, and the performer's skill. Alto and tenor saxophones are by far the most frequently played sizes, followed by the soprano and baritone instruments. The soprano, bass and contrabass saxophones are not played very often. At the end of the 20th century the contrabass (in E_2) was made only by the Italian firm of Orsi.

Saxophone

3. Technique.

Saxophones are held by a neck strap, although soprano and soprano instruments can be played without this aid, like a clarinet. Because of their great weight, baritone and bass saxophones can be mounted on a frame with rollers enabling them to be moved into any comfortable position for performance. In line with the usual practice of European wind instruments, the left hand is placed above the right, closer to the mouthpiece. The right thumb has no key to manipulate but is used to support the instrument. The left thumb rests on a plate and operates the octave mechanism. The closing of the main keys 1 to 3 by the left hand and 1 to 3 by the right hand ('six-finger fingering') produces (written) d' . The note-holes and keys are arranged so that when the fingers are continually taken away an ascending melodic D minor scale (without the closing tone) is produced. The same fingering produces d'' to c_3 with the addition of the octave keys. There are four more note-holes, operated by the little fingers, to extend the range down to b_2 . Since the saxophone produces $d'''-f'''$ (also f_4 and g''') not by second-stage overblowing with partial use of the basic fingering, but by further shortening of the resonator tube in first-stage overblowing mode, there are four to six note-holes for this purpose in the upper part of the body.

The saxophone is blown in much the same way as the clarinet, but the mouthpieces of the two instruments differ, and saxophone reeds are rather broader. (In principle, a soprano saxophone reed will vibrate at the same register of a B_1 clarinet, and vice versa, but whereas the soprano saxophone reed measures about 14×32 mm, that of the French clarinet is about 13×31 mm). The blowing resistance of the saxophone is rather less

than that of the clarinet, with a slightly greater through-put of air at the same time. Hardly any other wind instrument can produce such different timbres, ranging from the silky, tender tone of classical saxophone playing to the full sound of mainstream jazz and the aggressive sound of the rock and fusion musicians. The determining factors are the saxophonist's own style and the kind of mouthpiece and reed fitted, rather than the type of saxophone used.

Saxophone

4. History and use.

The nine Belgian patents taken out between 1838 and 1842 by Charles-Joseph and Adolphe Sax in Brussels, for improvements to various different kinds of wind instruments, are indicative of the atmosphere of innovation in which the saxophone was invented about 1840. Having assisted in his father's workshop and trained as a musician, Adolphe Sax was very familiar with problems in the manufacturing and use of the wind instruments hitherto available. His attempts to eradicate displeasing tonal differences and disproportions between brass and woodwind instruments by finding a new timbre led to the trial of various combinations, particularly in bass ophicleides. It is therefore not surprising that the prototype of a new bass wind instrument 'invented' by Adolphe Sax, according to J.-G. Kastner as the result of sudden inspiration, should have been a combination, modification and extension of elements familiar from the construction of brass and woodwind instruments: a metal body resembling that of the bass ophicleide with an extended keywork mechanism, combined with a modified mouthpiece like that of the bass clarinet. Sax first described the new instrument as a 'new ophicleide' or 'ophicleide à bec', and wrote that it was 'intended to replace the ophicleide'. The instrument was introduced for the first time as a 'saxophone basse en cuivre' at the second Brussels Industrial Exhibition of August 1841; the term saxophone has been in general use since Berlioz described it by that name in June 1842.

Sax then set about the development of a saxophone family from the original bass model. By the time the bass saxophone was first officially performed in public, in the première of Kastner's biblical opera *Le dernier roi de Juda* (1 Dec 1844), there were already several other sizes of the instrument. However, it was not until 21 March 1846 that Sax applied for a French patent for 'a new system of wind instruments, called the saxophone'. His claim comprised the following new features: a metal body in the form of a parabolic cone; a mouthpiece with a single reed and a much enlarged interior; a range of instruments in eight sizes; and a series of keys derived from those of the flute and clarinet, with two octave keys. After some changes to the sizes and their descriptions, the series of gradations used to describe the family was established in 1850 as follows: sopranino, soprano, alto, tenor, baritone and bass. The compass during this pioneering period of development was between two and a half and three octaves.

As a musician, Adolphe Sax was also the first to promote his new instrument. He introduced it in 1841 in Brussels and 1842 in Paris, played it in public on various occasions in 1844, and in 1845 organized (and won) a public competition between his 'systems' and traditional brass band

instruments. From 1846 to 1848 saxophones were used for teaching purposes at the *Gymnase Musical Militaire* in Paris. In 1853 Sax founded an ensemble of his own with five saxophones. In 1854 he had the instrument reintroduced into French military bands, and he himself taught a saxophone class for military bandsmen at the Paris Conservatoire from 1857 to 1870. From 1858, as a publisher, he encouraged the composition and distribution of works for his range of saxophones. His invention won him the highest awards at all the Paris Expositions until 1867.

Many French composers and music critics appreciated the musical opportunities offered by a new instrument, and at this early period they were enthusiastic in describing their impressions of the sound of the saxophone; the instrument was praised for its tonal compass and the quality and boundless variety of possible nuances. It was said that the saxophone's wealth of sound (full, soft, sonorous, powerful) placed it beyond comparison with other musical instruments then in use. According to Kastner (*Manuel général de musique militaire*, 234–5), Adolphe Sax had created

an instrument with an entirely new sound – powerful, far-reaching, expressive and beautiful. With its unique tonal quality, it offers the best imaginable link between the very high voices of the orchestra and the very weak ones or those with a very uneven timbre ... Uniting strength and charm, it does not drown out the one kind and cannot be drowned out by the other – it is a perfect instrument.

Berlioz emphasized the grand, almost priestly sound of the lower register, and said that the saxophone was 'the finest voice we have' for works of a solemn nature.

After a five-year extension of the period during which it was protected by patent, the saxophone became free for general development in 1866. From that time on, other French manufacturers were permitted to make saxophones, and they developed and patented their own models. Two fundamental changes to the basic model and its component parts were the adoption of the combination of keys and the fingering of Boehm clarinets in the left hand by Goumas (1875), and the introduction of automatically selected octave keys, and rollers on the little-finger keys, by Lecomte (1888). Major makers of the saxophone (besides Sax) during the first 100 years of its existence included the French firms Millereau/Schoenaers (1866–1928), Gautrot/Couesnon & Cie (1868–1980), Buffet-Crampon/Goumas/Evette & Schaeffer (from 1868), Dolnet (1880–1984), Pierret (1906–73), Selmer (from 1921), and Leblanc (from 1920); in the USA, Conn (from 1888), Buescher (1894–1963), and King (1916–66); the German firms Adler (1902–52), and G.H. Hüller (1921–53); and the Czech maker Kohlert (1900–45).

The saxophone began to be taught at music colleges and conservatories, such as Paris (1857–70, but not again until 1942), Brussels (from 1867), Lille (from 1879), Berlin (Stern Conservatory from 1902; Musikhochschule from 1931), and Trinity College of Music, London (from 1931). At first the instrument was taught by clarinetists, with the aid of gramophone records, or was very often self-taught from printed tutors, which were thus of great

significance for the acceptance and distribution of the saxophone. Most 19th-century saxophone tutors were published in Paris; these include works by Kastner (1846), Victor Cornette (c1854), L.-A. Mayeur (1868, 1879 and 1896) and H.E. Klosé (1877–81). The spread of the saxophone to other countries (Germany, Britain, the USA) is reflected in the range of tutors that appeared in the early 20th century, including works by: Victor Thiels (Paris, 1903 and Leipzig, 1929); John Fitzgerald (London, 1904); N. Fedorow (Leipzig, 1907 and 1926); Benjamin Vereecken (New York, 1917); Kathryn E. Thompson (Los Angeles, 1922); Gustav Bumcke (Hamburg, 1926); Rudy Wiedöft (New York, 1927); Ruby Ernst (New York, 1928); Ben Davis (London, 1932); Jimmy Dorsey (New York, 1934); and Erich Rochow (Berlin, 1941). Many of these writers were also noted performers (L.-A. Mayeur, Victor Thiels, Gustav Bumcke, Rudy Wiedöft and Jimmy Dorsey). Rudy Wiedöft (1893–1940) is referred to by some as the father of saxophone playing in the USA and considered to be one of the most revered saxophonists ever to take up the instrument. Other outstanding soloists to emerge during the 19th century and first half of the 20th include the Europeans Henri Wuille (1822–71), William Wooton (1832–1912), Marcel Mule (*b* 1901), Sigurd Rascher (*b* 1907), Michael Krein (1908–66), and Ingrid Larssen (*b* 1913), and the Americans Edouard A. Lefèvre (1834–1911), Elisa Hall (1853–1924), Jascha Gurewich (1896–1938), Sidney Bechet (1897–1957), Bennie Krüger (1899–1967) and Cecil B. Leeson (*b* 1902).

Some 150 compositions for saxophone are known to have been written by 1930; after that date the achievements of Mule, Rascher and Leeson caused the number of compositions for and with saxophone to rise considerably. However, the saxophone has remained something of a minority instrument in the orchestra. Following the example of Adolphe Sax's own promotion of his instrument, the formation of saxophone quartets (Mule, 1928; Bumcke, 1931) encouraged the composition of new chamber music works for quartets or similar ensembles, by Glazunov in 1932, Pierné in 1934, Rivier in 1938 and Bozza in 1939. Orchestral works and operas which incorporate saxophones in the score include: Ambroise Thomas, *Hamlet*, 1868; Bizet, *L'Arlésienne*, 1872; Massenet, *Hérodiade*, 1881, and *Werther*, 1892; Strauss, *Symphonia domestica*, 1902–3; Milhaud, *La Création du monde*, 1923; Gershwin, *Rhapsody in Blue*, 1924; and Ravel, *Bolero*, 1928. Solo concert pieces for saxophone have been composed by Gilson, 1902; Florent Schmitt, 1918; Debussy, 1904/1919; Borck, 1932; Hindemith, 1933; Ibert, 1934; Glazunov, 1936; and Frank Martin, 1938. By 1994, Londeix and Ronkin could list, among other pieces, some 250 solo concertos with orchestra, 2100 works for saxophone and piano, and 300 original compositions for saxophone quartet.

Saxophones were also employed in military bands from the time of their invention. French bands initially had two saxophones as standard (1845–8); this number rose to eight after 1854, but dropped back to four in 1894. Different countries employed varying numbers of saxophones; in the European military band competition at the Paris Exposition of 1867 the Parisian Garde performed with eight, the Garde Impériale with six, the Imperial Russian Band with eight, and the Dutch and Belgian bands with four saxophones each. In Italian military bands three saxophones were introduced in 1901; statistics for 1884 mention eight saxophones in

Spanish bands and as many as ten in Japanese bands. Saxophones did not become standard in German and Austrian military bands until 1935, when they were first introduced into the Luftwaffe wind band. Around the turn of the century saxophone quartets also played with regimental bands in the garrison towns of Karlsruhe (1896), Diedenhofen (1896), Potsdam (1898) and Berlin (1905); there was a saxophone sextet in Chemnitz, and other military bands had one or two saxophones. In the USA, the success of the Paris military band with its six saxophones at the peace celebrations in Boston in 1872 inspired P.S. Gilmore, bandmaster of a New York military band, to include saxophones in his own ensemble in 1873, with E.A. Lefèbre as soloist. Sousa added three saxophones to his band in 1892. In general, however, American military bands had only alto and baritone saxophones around the turn of the century, adding a tenor instrument in 1911 and a bass in 1920.

Military and touring bands, circus and music hall performances all contributed to the dissemination of the saxophone before the First World War, and its popularity grew so much in the USA after 1918 that there was said to be 'a veritable epidemic of saxophone mania'. Saxophones were recommended as the ideal musical instrument for old and young, home and church, beginners and advanced performers, and they were produced to a high standard of quality and sold in large quantities. Unusually talented soloists such as Wiedöft and Krüger encouraged this trend with their popular gramophone records in the 1920s, and saxophone bands with up to 100 players existed. Saxophones became increasingly prominent in the field of jazz after about 1920. Their use became characteristic of Kansas City jazz, a style that developed around 1925 and produced such outstanding soloists as Lester Young (1909–54), Coleman Hawkins (1904–69) and, later, Charlie Parker (1920–55). When the Big Bands became popular in the swing era of the 1930s, saxophones were among their leading instruments. Performers who came to prominence in the 40s and 50s include Julian 'Cannonball' Adderly (1928–75), John Coltrane (1926–67), Herb Geller (*b* 1928), Lee Konitz (*b* 1927), Emil Mangelsdorff (*b* 1925), Gerry Mulligan (1927–96), Bud Shank (*b* 1926) and Phil Woods (*b* 1931). Jazz and classical saxophonists of the next generation include Bill Evans (*b* 1958), Jean-Yves Fourmeau, Frederick Hemke, Bernd Konrad, Dave Liebman (*b* 1946), Jean-Marie Londeix, Branford Marsalis (*b* 1960), Leo van Oostrom, Paquito d'Rivera, Eugene Rousseau and Heiner Wiberny.

Since the 1960s the saxophone has become increasingly popular in both amateur and professional contexts, and has been increasingly used also in pop and rock music, one of its main assets being that it offers very individual expressive possibilities. Excellent teaching materials for both classical and jazz performance, and the constant improvement in the availability of tuition, are enabling more and more people of different ages to take up the saxophone. Conferences have been held by the World Saxophone Congress since 1969, and periodicals and journals are published. Artistic standards continue to rise, and technical improvements continue to be made. Younger players in particular are increasingly able to combine classical, jazz, rock and other styles into their music, and additional techniques such as the use of multiphonics and microtones continue to be explored. The Centre Européen de Saxophone opened in 1995 in Bordeaux, which aims to collect and store in its archives as many

sources as possible relating to the instrument, with the emphasis on the position of the saxophone in classical and contemporary art music.

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Saxorusofono

(It.). Term coined by Orsi in 1937 to describe the [Rothophone](#).

Saxotromba.

A family of valved brasswind instruments devised principally for the use of mounted military bands by Adolphe Sax and patented in 1845. The bore profile of the saxotromba was probably intermediate between the 'cylindrical' bore of valved trumpets and trombones and the more conical bore of the smaller saxhorns, but the lack of any surviving instruments which can positively be identified as saxotrombas precludes precise characterization. The instrument was held vertically in front of the performer. Saxotrombas were pitched in B \flat and E \flat , with an additional member in F designed to replace the french horn in military bands. Saxotrombas did not survive long, and had disappeared from the inventories of French cavalry bands by 1867. For further information and illustration see G. Kastner: *Manuel général de musique militaire* (Paris, 1848/R), 380, pl.xxi.

PHILIP BATE/ARNOLD MYERS

Saxton, Robert

(b London, 8 Oct 1953). English composer. From the age of nine until his mid-teens, he was given occasional composition lessons by Britten, and from 1970 to 1974 he had regular lessons with Lutyens. He studied at Cambridge (BA 1972–5) and Oxford (BMus 1975–6, DMus 1992), with, among others, Holloway and Sherlaw Johnson, and subsequently with Berio. In 1976 Saxton was awarded first prize at the Gaudeamus music week in Holland, and in 1986 he received a Fulbright Fellowship to study at Princeton University. He was appointed head of composition at the GSM in 1990, then similarly appointed at the RAM in 1998; in 1999 he became lecturer at Oxford University.

Saxton's intellectual and musical eclecticism has led him to draw on a range of influences, central to which has been the model of Schoenberg. Carter, Lutosławski and Boulez have been other exemplars of rigorous thinking about the personal compositional process, and in the creation and control of intricate musical textures, a feature of Saxton's earlier orchestral and chamber music, such as *Choruses to Apollo*, *Ring of Eternity*, *The Sentinel of the Rainbow*, culminating in the Chamber Symphony 'The Circles of Light'. In these pieces foreground motivic gestures project a middleground succession of coordinating intervals, underpinned by the assertion of nodal pitches often placed a tritone apart. The dynamic experience of the music is generated through the shift in prominence towards or away from these individual points of focus. Messiaen's additive rhythms and his view of music as a natural medium in which to express the numinous played a part in these pieces, as too did the ecstatic, visionary works of Tippett, Vaughan Williams and Holst.

In his later music, Saxton has moved to a more mainstream idiom that directly re-engages with issues of tonality and thematic identity, but whose surfaces remain conditioned by his experience of modernist texture and processes. While Britten's reworking of traditional procedures can perhaps be detected as one influence of this newer style, so also are the

proportional schemes, polyphonic structures and layered textures of Tudor composers such as Dunstaple, Tallis and Byrd. Their influence (and that of Berg's *Lulu*) is evident in the tempo relationships that underline the structure of the opera *Caritas* (1991) – an exploration of the nature of religious belief and its destruction through dogma – and in the move to the tightly focussed textures of *Invocation, Dance and Meditation* for viola and piano (1991), *At the Round Earth's Imagin'd Corners* for choir (1992), *Canticum luminis* for chorus and orchestra (1994) and *Songs, Dances and Ellipses* for string quartet (1997).

A continuing characteristic of Saxton's style is a kind of musical anthropomorphism, in the manner of Carter. The string concertos, for example, exhibit relationships between the respective solo instruments and accompanying orchestras which evolve like those of characters in a drama. Saxton's connection to his Jewish roots is also strongly articulated by the sometimes isolated aspect of the solo instrument in the concertos, and more generally by a use of dance as an expression of ecstasy drawing from the Hassidic tradition, and in the choice of imagery evident from titles and programmatic elements. His music has drawn freely on texts from other traditions too, including Lucretius's *De rerum natura* and the metaphysical poets Donne and Vaughan.

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DAVID C.H. WRIGHT

Sayão, Bidú [Balduina] (de Oliveira)

(*b* Rio de Janeiro, 11 May 1902; *d* Lincoln, ME, 12 March 1999). Brazilian soprano. She studied with Jean De Reszke in Nice; returning to Rio de Janeiro in 1925 she sang Rosina at the Teatro Municipal in 1926, repeating the role at the Teatro Costanzi, Rome, subsequently appearing at both Paris houses (1931), at the Colón and in Italy. In 1937 she enjoyed a tremendous success as Massenet's Manon on her début at the Metropolitan (1937), initiating a New York career that lasted until 1951 in lyric and coloratura soprano roles such as Gilda, Rosina, Gounod's Juliet, Mélisande, Violetta, Mimì, Norina, Adina, Zerlina and – perhaps most memorably – Susanna. She exuded feminine charm, warmth and refinement on stage, singing with pure, silvery tone and enlivening soubrette roles without recourse to soubrette mannerisms. In addition to concert appearances (many with Toscanini), she gave frequent recitals. Her many recordings, which include Zerlina, Susanna, Juliet (with Björling) and Manon, show the vitality, delicacy and pathos of her readings.

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MARTIN BERNHEIMER/ALAN BLYTH

Saygun, Ahmet Adnan

(*b* Izmir, 7 Sept 1907; *d* Istanbul, 6 Jan 1991). Turkish composer, conductor and ethnomusicologist. He began his musical career by singing in the chorus of his elementary school and he took piano lessons from the age of 13. In 1925 he became a music teacher in elementary schools, and from the next year he taught in high schools. Having won a contest organized by the Ministry of Education, he left for Paris in 1928 to study music.

Saygun's first teacher at the Paris Conservatoire was Eugène Borrel; later he attended Vincent d'Indy's composition classes at the Schola Cantorum. In 1931 Saygun returned to Turkey and began to teach counterpoint at the Music Teachers School. In 1934 he became conductor of the Ankara Presidential SO, but he had to resign because of his failing hearing. From 1936 to 1939 he taught at the Istanbul Municipal Conservatory. In 1939 he was appointed inspector of Halkevis (cultural institutions), an appointment which enabled him to travel throughout Turkey and to conduct extensive research into Turkish folk music; in this work he collaborated with Bartók (his study *Béla Bartók's Folk Music Research in Turkey* was published, ed. L. Vikár, in Budapest in 1976). From 1946 Saygun taught composition at the Ankara State Conservatory, and he was a member of the Turkish Radio and Television Organization Executive Board. Among his many honours and awards were the Atatürk Art Prize (1981), the Grand Prize of the Turkish ministry of culture (1984) and the Pro Cultura Hungarica Prize (1986).

Saygun was the most prominent figure of the group known as the Turkish Five. He was considered an important authority on folklore, but parallel with this scholarship he maintained a rich creative inspiration; thus he is equally notable for his compositions and for his scientific research on music. He was a member of the executive board of the International Council for Traditional Music and he received several medals from abroad for his research work; he contributed the article 'La musique turque' to the *Encyclopédie de la Pléiade*. His compositions reflect an expression which is a blend of Romanticism and Impressionism, but in his later works he tried to apply more recent developments.

Saygun was the first Turkish composer to write operas after the foundation of the republic, but the work that brought him fame was the oratorio, *Yunus Emre*, which illustrates lines by the 13th-century Turkish mystical poet Yunus Emre. The work was completed in 1946 and was performed that year in Ankara, in 1947 in Paris and in 1958 in New York, under the direction of Leopold Stokowski. The majority of Saygun's works have been published by foreign houses and some have been recorded. His opera *Köroğlu* is often performed by the Istanbul State Opera.

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1953; Pf Conc. no.1, 1958; Sym. no.2, 1958; Sym. no.3, 1960; Vn Conc., 1967; Sym. no.4, 1976; Va Conc., 1977; Sym. no.5, 1984; Pf Conc. no.2, 1985; Vc Conc., 1987

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FARUK YENER/MÜNİR NURETTİN BEKEN

Saylor, Bruce (Stuart)

(*b* Philadelphia, 24 April 1946). American composer and writer. He studied composition with Weisgall and Sessions at the Juilliard School (BM 1968, MS 1969), with Petrassi at the Accademia di S Cecilia, Rome (1969–70), and with Perle at the Graduate School of CUNY (PhD 1978). He has taught at New York University (1976–9) and at Queens College, CUNY (1970–76, from 1979), held various offices in the League of Composers, ISCM (1973–8) and CRI (from 1979), and served on the advisory board of The Yard, a dance, music and theatre project in Chilmark, Massachusetts (from 1979). From 1992 to 1994 he was composer-in-residence for the Lyric Opera of Chicago. Among his honours are awards from the National Society of Arts and Letters (1968), the NEA (1976, 1978), the American Academy and Institute of Arts and Letters (1976, 1983), the Guggenheim Foundation (1982–3) and the Ingram Merrill Foundation (1991). He has received commissions from the Houston Symphony Chamber Orchestra, the Yale SO, the Pennsylvania Opera Festival, The Yard and the Contemporary Trio. Many of his vocal works have been performed by his wife, the mezzo-soprano Constance Beavon. He has also collaborated with Jessye Norman, who sang his cantata *O Freedom!* at the inauguration of President Bill Clinton in 1997. In much of his music, Saylor has built 12-note structures around focal 'tonics'; *Four Psalms* closely weaves the timbres of the voice and flute around central pitches. *Songs from Water Street*, a setting of five poems by James Merrill, are lovely evocations of the images in the poems. As a writer and critic Saylor has contributed to the study of Cowell's music and is the author of *The Writings of Henry Cowell* (Brooklyn, NY, 1977).

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Stage: *My Kinsman, Major Molineux* (op, 1, C. Plotkin, after N. Hawthorne), 1976; *Cycle* (dance score, Plotkin), 1978; *Inner World Out* (dance score), 1978; *Wildfire* (dance score), 1979; *Spill* (dance score), 1984; *Voices from Sandover* (incid music, J. Merrill), fl, str trio, hp, 1989; *Orpheus Descending* (op, 2, J.D. McClatchy, after T. Williams), 1992–4

Choral: To Autumn, To Winter (W. Blake), solo vv, chorus, orch, 1968; Benedictus es, chorus, org, 1969; 2 Yiddish Folksongs, T, chorus, pf 4 hands, 1969; Jesu, thou Joy of Loving Hearts, S, SATB, org, 1970; Te Deum, chorus, org, 1982; Mass of the Holy Trinity, SATB, org, brass, 1987; The Star Song (R. Herrick, Bible), Mez, SATB, fl, orch, 1992; Canticle of Blessing (Bible: *Daniel*), SATB, brass, org, perc, 1994; In Praise of Jerusalem, SATB, 3 brass ens, org, perc, 1994–5; A Song of Ascents, SATB, 3vv, org, timp, 1995; Day of Light (McClatchy), SATB, org, 1995; Hymn to Joy Fantasy, SATB, orch, org, 1995; The Power of Your Love (F.T. Griswold), 3 tr vv, SATB, 1995; You See This City (Bible: *Revelation*), 3 tr vv, SATB, 1995; A Scattering of Salts (Merrill), SA, SATB, pf, orch, 1996–7; With Anthems Sweet, SATB, hp, str orch, 1996; Dreams (H. Jacobs, S. Truth, G. Oden), Mez, SATB, TB, 1998

Other vocal: 5 Songs from Whispers of Heav'nly Death (W. Whitman), S, str qt, 1965–7; 3 Collects (Book of Common Prayer), Mez, org, 1968; Lyrics (K. Raine, C. Olsen, Amerindian), S, vn, 1970; Loveplay (P. Viereck), Mez, fl, va, vc ad lib, 1975; 4 Psalms, 1v, fl, 1976–8; Songs from Water Street (Merrill), Mez, va, pf, 1976–80; The Waves (V. Woolf), dramatic monologue, Mez, fl, cl, va, vc, 1981; 5 Old Favorites (Merrill), 1v, fl, pf, 1983; It had Wings (A. Gurganus), Mez, pf, 1984, rev. 1v, orch, 1991; Ps xxiii, Mez, ob, 1985; See You in the Morning (Truth, J.R. Fauset, M. Angelou, Oden, A. Walker), S, ob, cl, hn, str trio, 1987; Jessye Norman at Notre Dame, Christmas concert, 1v, orch, 1990; Angels (Bible: *Revelations*), Mez, fl, vc, pf, 1993; Spirituals, 1v, pf/str orch, 1993; Magnificat (McClatchy), 1v, fl, gui, 1995; Magnificat II (McClatchy), 1v, orch, 1995; In the Spirit (Sacred Music for Christmas), S, SATB, orch, org, 1996, collab. Norman; Music for Degas, 1v, pf trio, 1996; 2 Companion Songs (J. Brodsky, M. Strand), 1v, pf, 1997; O, Freedom!, S, band, 1997 [based on Amer. hymns]

Orch: Cantilena, str, 1965; Notturmo, pf, orch, 1969; Turns and Mordents, fl, orch, 1977; Paeans to Hyacinthus, orch, 1980; Sym. in 2 Pts, chbr orch, 1980; Archangel, brass qt, orch, 1990; Supernova, band, 1992

Chbr and solo inst: Ricercare, org, 1965; 5 Short Pieces, pf, 1965–7; Ww Qt, 1965; Suite, va, 1967; Sinfonia, org, 1969; Conductus, 3 wind, 3 str, perc, 1970; Duo, vn, va, 1970; Firescreen fl, vc, pf, 1979; St. Ulmo's Fire, fl, hp, 1980; Saltarello, pf, 1981; Fire-Flaught, fl, bn, hp, 1982; State Tpts, brass, org, 1982; Carillon Te Deum, bell choir, 1983; Fanfare, 10 brass, 1983; Soggetti cavati, fl, 1985; Electra: a Translation, va, db, pf, 1986; Soggetti cavati II, fl, hp, 1986; Trio, cl, va, pf, 1989; 4 passi, pf, 1991; Fanfares and Echoes, hn, str trio, 1992; Music for Monet, fl, str trio, hp, 1995; Preludes on American Hymns, org, 1996

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CAROL J. OJA

Sayne, Lambert de.

See Sainne, Lambert de.

Sayve [Saive, Saibe, Sainne, Sayfe, Seave, Seef, Seyve], de.

South Netherlandish family of musicians and clerics. The first member known is Raskin de Seave, a burgher of Liège, whose two sons were musicians.

- (1) Mathias [Mathieu] de Sayve (i)
- (2) Lambert [Lampertus] de Sayve
- (3) Erasme [Raso] de Sayve
- (4) Arnold de Sayve
- (5) Mathias de Sayve (ii)

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FétisB

MGG1

Vander StraetenMPB, v

VannesD

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JOSÉ QUITIN (1, 3-5), RICHARD MARLOW, JOSÉ QUITIN (2)

Sayve, de

(1) Mathias [Mathieu] de Sayve (i)

(*b* ?Liège, *c*1540–50; *d* ?Bohemia, 1619). Singer and composer, elder son of Raskin de Seave. He was appointed second succentor at the collegiate church of St Martin-en-Mont, Liège, on 9 July 1571, and held the post at least until 1588. By 1 January 1590 he was an alto in the chapel of Emperor Rudolf II in Vienna, and in 1593 he was Monte's deputy as choirmaster. According to Vannes he was choirmaster in Salzburg from

1606 to 1608, after which he rejoined the imperial chapel until 30 September 1617. It seems likely he died in Bohemia late in 1619. He published his five-voice *Liber primus motectorum* in Prague in 1595, and one motet and two odes by him appeared in collections (1604⁷, 1610¹⁸; 1604⁷ is ed. in RRMR, xxiv–xxv, 1977).

Sayve, de

(2) Lambert [Lampertus] de Sayve

(*b* ? nr Liège, 1548/49; *d* Linz, 16–28 Feb 1614). Composer and singer, second son of Raskin de Seave, and the most important member of the family. Fétis confused him with Lambert de Sainne. He entered the imperial chapel in Vienna as a choirboy in 1562, and an early indication of his talents was the publication of three motets in books 3 and 4 of Giovannelli's *Novi atque catholici thesauri musici* (1568⁴⁻⁵). Emperor Maximilian II made him singing master of Melk Abbey, Lower Austria, in 1569. In 1570–71 he accompanied the Archduchess Anna-Maria on her journey to Spain for her marriage to Philip II; after the marriage he returned to Melk. By February 1577 and until the end of December 1582 he was tutor to the choirboys in the chapel of Archduke Karl in Graz, and in 1583 he became choirmaster in the chapel of Archduke Matthias of Austria (the brother of Emperor Rudolf II). In 1584 he was joined in Vienna by his nephew Carl and possibly Libert, sons of (1) Mathias de Sayve (i); (4) Arnold de Sayve may have joined him later. When Matthias succeeded his brother as emperor in 1612 he took his chapel musicians with him, and Lambert de Sayve became master of the imperial chapel.

Sayve's *Sacrae symphoniae* (1612) was dedicated to the emperor on his coronation. It is an extensive collection of liturgically ordered motets and contains music written over many years. The contents range from traditional four-part settings in the manner of his teacher Monte, to 8-, 12- and 16-part polychoral works (with instruments) in the Venetian style. The publication includes a portrait of the composer, then aged 63. The fluency and resourcefulness shown in the motets are equally evident in the less ambitious but more consistently successful *Teutsche Liedlein*, reminiscent of Regnart (two of whose lieder are in the same publication). In these short, attractive, strophic songs – canzonets in style and structure, scored for higher and middle-range voices only – Sayve devised points and textures of surprising variety and interest, coupled with compelling if straightforward harmonies. Praetorius, who referred to de Sayve with glowing enthusiasm in his *Syntagma musicum* (Wolfenbüttel, 1614–18), thought well enough of these lieder to reissue the complete set at Wolfenbüttel in 1611.

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sacred

Sacrae symphoniae, 4–13vv, 15–16vv (Klosterbruck, 1612); 4 ed. in Cw, lxxxvi (1960)

Maria rein mit dein Sohn gmein, 5vv, 1604⁷, ed. in RRMR, xxiv–xxv (1977)

Crucifixus, 1605¹

3 motets, 3–4vv, 1568⁴⁻⁵

7 masses: *Dominus regnavit*, 16vv; *Omnes gentes*, 14vv; *Lynam pulset*, 5vv, ed. in DTÖ, xc (1954); 1 untitled, 15vv; 3 inc.: *A-Wn*, *Gu*, *PL-WRu*, *SI-Lnr*

De confessoribus, motet, 5vv, *A-Wn* (according to Eitner)

Adorans Daniel Deum, motet, *WRu* (according to Eitner)

Magnificat, 8vv, *SI-Lnr* (according to *MGG1*)

secular

Primo libro delle [24] canzoni a la napolitana, 5vv (Vienna, 1582); 3 ed. in DTÖ, lxxvii, Jg.xli (1934/R)

[22] Teutsche Liedlein, 4vv, 1602¹¹; ed. in *Cw*, li (1938/R)

2 chansons in J. Lindemann: *Amorum filii Dei* (Erfurt, 1598) (according to Vannes)
Sayve, de

(3) Erasme [Raso] de Sayve

(*b* c1563; *d* 1631 or 1632). Singer and composer, son of (1) Mathias de Sayve (i). From 1573 to 1577 he was *duodenus* in the collegiate church of St Martin-en-Mont, Liège, and on 22 February 1587 the chapter of St Martin appointed 'Raso de Sayve, filius succentoris' to the altar of St John the Baptist, an appointment usually reserved for young musicians. Some time after this Erasme took leave of absence from Liège to study in Vienna; on 29 January 1588 this leave was extended. He entered the service of Archduke Matthias, and on 1 September 1613 was appointed deputy choirmaster in the imperial chapel, thus becoming for a while assistant to his uncle, (2) Lambert de Sayve. Erasme de Sayve apparently left this post in 1617 to become *Burggraf* at the imperial court of Matthias and Ferdinand II; he certainly held that position in October 1631. In December 1632 his widow was awarded an annual pension of 100 thalers.

WORKS

[18] Melodie spirituali, 3vv (Nuremberg, 1614) (according to Eitner; see Vannes)

Salve regina, 6vv, *A-Gu*

7 motets, 4vv, formerly Biblioteca Rudolphina, Liegnitz (according to Eitner), now ?*PL-WRu*

Exaudi, Domine, 6vv; 1 motet, org score: *D-Bsb* (according to Eitner)

Sayve, de

(4) Arnold de Sayve

(*b* c1574; *d* 15 July 1618). Singer, son of (1) Mathias de Sayve (i). He entered the choir of St Martin-en-Mont, Liège, on 6 July 1584. According to Bragard he served for the last time as a boy chorister in the imperial chapel at Vienna in 1592; he may then have followed his brother Carl and possibly Libert, who joined their uncle (2) Lambert de Sayve in Vienna in 1584. On 1 February 1602 he was re-engaged as an alto, and he remained in the choir until 1617.

Sayve, de

(5) Mathias de Sayve (ii)

(*b* c1576–80; *d* c1616). Singer and ?composer. He was a chorister in the imperial chapel, Vienna, from 1590 to 1595, and a tenor in the choir from 1 August 1603 to 1616. Eitner and Vannes referred to masses by him for six and nine voices in Breslau (now Wrocław), but these may be by (2) Lambert de Sayve.

Saz [sāz].

Persian and Turkish term meaning 'musical instrument'. This term is most widely applied to long-necked fretted lutes found in the Caucasus, Turkey, south-eastern Europe and neighbouring areas including northern Syria and northern Iran. It is often used loosely, sometimes differentiating a different type of long-necked lute, or as an alternative appellation for *tanbūr*, *baqlama*, *buzuq* or *chogur*. (For the Turkish saz see *Baqlama*. For a broad survey of related types see *Tanbūr*.)

In the past the term 'saz' was applied to many types of musical instrument. In Iran, Afghanistan and neighbouring areas it is commonly applied to the *sornā* (shawm) which is always played with a drum (*dohōl*), especially in a composite word for this duo: *sāzdohōl*. In Afghanistan 'saz' is also used for the portable harmonium.

The Caucasian long-necked lute known as saz has a pear-shaped resonator carved from a single piece of wood, or fitted together from wooden staves. It has a thin wooden soundboard with small soundholes. Openings are also carved in the sides of the body. The neck is straight with 10 to 14 gut frets arranged to produce an incomplete chromatic scale. It ends in a pegbox holding wooden pegs. The instrument is often ornamented with mother-of-pearl. Most instruments have eight to ten metal strings in double or triple courses. A typical Azerbaijani tuning is *d'/d'/d'–g/g–c'/c'/c'*. The first two courses are stopped, the third is played open, providing a drone.

In Azerbaijan the saz is made in several sizes: the large saz is 120 to 150 cm long; the length of the medium saz is 80 to 100 cm and the small saz (called *khyrda saza* or *goltukh saza*) is 50 to 70 cm long. Large instruments have a leather strap worn over the shoulder during performance. The saz is held against the upper chest, the neck of the instrument thrust upwards (see Azerbaijan, fig.2). It is played with a plectrum sounding all the strings simultaneously. Played by professionals and amateurs, the Caucasian saz is primarily the instrument of the *ashug* (traditional poet-musicians); its repertory contains heroic historical songs, epics, romantic stories and humorous, satirical, and love songs. In the Caucasus large *ashug* ensembles, with 15 to 20 players, are known; the saz is also used in various ensembles of folk instruments.

The Armenian saz is similar in function and performance to that of Azerbaijan. It is from 55 to 110 cm long, with metal strings arranged in three or four double or triple courses. The first course is used for the melody, the middle course or courses for a sustained drone, and the last performs a supplementary role, harmonic and partly melodic.

The saz as used in urban Muslim traditions of Bosnia-Herzegovina can have up to 18 or 19 movable or fixed frets, and the Albanian saze has up to 20. It is made by craftsmen in various sizes, from 60 to 118 cm in length; smaller models have fewer frets and strings. It has seven to nine metal strings tuned in three courses: *f'/f'/f'–c'–g'/g'/g'/g'*. The strings are plucked with a plectrum of cherry-tree bark. In northern Albania the saze is a basic member of urban ensembles, hence their names: *sazet* or *sazexhijtë*.

Sbara.

See [Barriera](#).

Sbarra, Francesco

(*b* Lucca, 19 Feb 1611; *d* Vienna, 20 March 1668). Italian poet and librettist partly resident in Austria. His family belonged to the aristocracy of Lucca, and its head held the title of Marquis of Lombrici (Leombria), which appears on the printed libretto to *Venere cacciatrice* (Innsbruck, 1659; music by Cesti). From 1633 he was a member of the Accademia degli Oscuri at Lucca and later of the Accademia degli Accesi, for which he directed the opera *La Psiche* (text by F. di Poggio, music by Tomaso Breni) at the Palazzo dei Borghi in 1645. After the death of his wife in that year he entered the priesthood and was twice elected a canon of Lucca Cathedral. On several occasions from 1636 he composed poetry for musical celebrations of government ceremonies; he also wrote several sets of *intermedi* during the 1640s.

Sbarra's most original works were a series of musical dramas and *intermedi*, tragic as well as comic, with moralizing intent and using symbolic figures; these include *La verità raminga* (1650), *La moda* (1652), *La tirannide dell'Interesse* (1653) and *La corte* (1657). In *La tirannide*, a five-act 'tragedia politicomorale', Interest kills Intellect, enslaves Desire and with the help of Hypocrisy and Adulation makes himself absolute tyrant of the Isle of Free Will. Although performed only locally, these works saw many editions, were in wide circulation and weathered anti-Seicento Italian literary criticism unusually well. His most performed work, *Alessandro vincitor di se stesso* (Venice, Teatro SS Giovanni e Paolo, 1651, music by Cesti), owes much to G.A. Cicognini in its verse forms and handling of comedy and even in some details of plot, but has declared allegorical intent as well. The libretto includes a letter to Michel' Angelo Torcigliani, in which Sbarra addresses the issue of verisimilitude in opera and the uses of speech and song.

Sbarra had contacts with the archdukes of Austria from the early 1650s (*Alessandro vincitor di se stesso* is dedicated to Leopold Wilhelm) and with the court of Ferdinand Karl at Innsbruck by 1654. From 1659 he was in residence there as counsellor and court poet, probably as successor to G.F. Apolloni and possibly through the offices of Cesti. For Innsbruck he produced librettos and eulogistic poetry for music, such as the idyll *Il tributo degli elementi* for the new sovereign, Siegmund Franz, in 1663. After the extinction of the Tyrolese line in 1665 he obtained a similar position at the Viennese court, where his compositions included texts for *sepolcri* (e.g. *L'inferno deluso nella morte di Gesù Cristo*, 1665, music by Bertali), further moralizing entertainments (*Le disgrazie d'Amore*, 1667, music by Cesti), ballets and the large-scale festive drama *Il pomo d'oro* (libretto published 1668, music by Cesti), intended for the marriage celebration of Emperor Leopold I.

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THOMAS WALKER/IRENE ALM

Scabazzi, Petronio Maria Pio.

See [Sgabazzi, Petronio Maria Pio.](#)

Scabellum

(Lat.; Gk., usually plural, *kroupezai* or *kroupala*).

Ancient percussion instrument consisting of foot-activated clappers (it is classified as an idiophone). It took the form of a sandal with a thick wooden sole hinged to a similarly shaped block of wood on the ground. To each of the wooden parts hollowed clappers of varying materials were attached.

The Hittite word *huhupal* may refer to some such instrument, which was comparatively rare in Greece but became relatively prominent in Rome with the general expansion of instrumental usage there. It found a place in the orgiastic music of Dionysiac festivals, but it was most commonly used by a tibia player to emphasize dance rhythms when accompanying a group of *pantomimi*, or acting as leader to such a theatrical instrumental ensemble

(see also [Greece](#), §I, 5(i)(b)). This player was called the *scabillarius*, and the Roman organization of theatrical musicians, the *collegium scabillariorum*, was named after him. The scabellum appears also with some frequency in Roman representations of cult music (see [Rome](#), fig.4).

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JAMES W. MCKINNON, ROBERT ANDERSON

Scacarum [scacatorum]

(Lat.).

See [Chekker](#).

Scacchi, Marco

(*b* Gallese, nr Viterbo, c1600; *d* Gallese, 7 Sept 1662). Italian composer and writer on music. He is remembered chiefly for his defence of modern music against the conservative Paul Siefert but deserves to be recognized as a highly original thinker about music.

1. Life.

Scacchi was a protégé and disciple of Giovanni Francesco Anerio. He went to Warsaw as a violinist about 1621, where he served first as a musician to Prince Władysław then probably as master of the prince's private music. In 1633, after the prince's coronation as Władysław IV, Scacchi became master of the royal chapel. Poor health led him to retire to Gallese in March 1649, but he continued to teach; among his pupils was Angelo Berardi, who cited him extensively and printed two of his works in *Documenti armonici* (1687).

2. Music.

Scacchi composed in all genres of vocal music. Most of his religious music is in what his own theoretical writings called 'stile imbastardito' – a mixed style that he judged admissible in the *seconda pratica*. It was his duty to provide music for official court occasions, and he must have written numerous polychoral works (there is a reference to one for 16 voices), but only one such work has survived complete, the *Missa omnium tonorum*. The mass is a rare example of a work incorporating all the modes. Scacchi's concertato religious works frequently use trio texture and solo passages in recitative style (for example in *Qui timet Dominum*). Venetian influence is discernible in the form of some of these pieces, for example the rondo structure of *Laudate pueri Dominum*. Among his compositions in the

prima pratica are the collection of masses (1633) and the works in the *Cribrum musicum*.

The only dramatic work to which Scacchi's name can be firmly attached is *Il ratto di Helena* (1634), but he probably contributed to a number of works staged at the Polish court. Since the music is lost, we can only speculate as to its style. On the basis of Scacchi's theoretical writings and his familiarity with the music of Monteverdi, we may assume that his recitative was less rigorous and more tuneful than that of the early Florentines. Scacchi composed madrigals throughout his career. He probably published three books, though only one survives. The poetic texts of this book are mostly by Guarini, and the madrigals show the influence of Monteverdi's Guarini settings in his fourth and fifth books of madrigals.

3. Polemical and theoretical writings.

Scacchi believed that each genre demanded a distinct style, with certain standards of compositional technique of its own. It consequently irritated him to find Siefert mixing genres in his *Psalmen Davids, nach francösischer Melodey* (Danzig, 1640); or at least this gave him a pretext for answering slanderous statements that Siefert had made about Italian music. These were occasioned by a longstanding quarrel in Danzig between Siefert and the elder Kaspar Förster, respectively organist and choirmaster of the Marienkirche. In his *Cribrum musicum ad triticum Syferticum* ('Musical sieve for the Syfert wheat', 1643) Scacchi enumerated and discussed 151 errors that he accused Siefert of committing in his psalms, among them excursions from the mode, parallel 5ths and octaves, incorrect fugal answers and misuse of the thoroughbass. He appended some models of good composition in the various genres: several mass movements, two continuo madrigals for four voices, a continuo motet for five voices, a four-part motet and a duet in 'mixed recitative style', all of which he wrote himself, and 50 learned pieces, mostly canons, by Polish, Italian and other composers resident in Poland, under the rubric *Xenia apollinea* ('Apollonian gifts').

Siefert replied with *Anticribratio musica ad avenam Schachianam hoc est, Ocularis demonstratio crassissimorum [sic] errorum, quos Marchus Schachius quem Cribrum musicum ad triticum Syferticum baptizavit, passim in eo commisit* (Danzig, 1645). He pleaded that he followed the 'Belgian' and not the 'Italian' school, and he cited his teacher Sweelinck and Giovanni Valentini (who worked in Poland and Vienna) as precedents for some of the practices that Scacchi had criticized. He responded to Scacchi's critique point by point and then went on to enumerate the faults he purported to find in Scacchi's model compositions and offered one of his own canons to add to the *Xenia apollinea*.

Rather than respond directly in print, Scacchi collected letters supporting him from eminent composers, the last dated 4 January 1649, and had them printed in a volume entitled *Judicium Cribri musici*. They were written by Schütz, Stobaeus, Starck, Michael, Ducius, Cracowitta, Werner, Triben, Kimkovius and Profe. Schütz, who contributed two letters (on 7 September 1646 and in 1648; nos. 59 and 69 in Müller von Asow), diplomatically declined to side with either party in the dispute, praising both of them and urging Scacchi to complete the treatise on counterpoint that he had

promised, 'for it would certainly greatly profit our German nation first of all and would bring immortal fame to himself and glory to his name'. Without naming Scacchi, Schütz apparently again referred to this same treatise in the preface to his *Geistliche Chor-Music* (1648), a reference that was once thought to apply to Christoph Bernhard. Schütz there counselled musicians to find the right road to counterpoint by studying the excellent works of many composers, both Italians and others, in the old and concertato styles, and he added (Neue Ausgabe sämtlicher Werke, v, p.vii), 'In this regard I still entertain the hope, indeed I have already reports, that a musician well known to me, highly accomplished in both theory and practice, will soon bring to light an entire treatise. This could be very salutary and profitable, especially for us Germans'. Scacchi did state in his *Lettera per maggiore informatione* that he would produce a brief counterpoint treatise, but there is only a long manuscript letter to Christoph Werner and the *Breve discorso sopra la musica moderna* (1649).

The *Breve discorso* is a plea for the acceptance of a multiplicity of styles. It was written partly to counter the slurs of Siefert (who, however, is not named) against the modern Italian style of church music and partly to shrug off the support of Romano Micheli, whom Scacchi scorned as a decadent contriver of puzzle canons. He admitted that there were fine composers who followed 'the very learned Palestrina', but he saw no reason why everyone should be reduced to the poverty of one style. Every liberal art feeds upon innovation, and so should music. Whereas the older composers built the first practice on the principle 'ut harmonia sit domina orationis', the moderns build on the second practice, 'ut oratio sit domina harmoniae' (the phrases are the famous ones of G.C. Monteverdi in the Latin of *Cribrum musicum*).

In the letter to Werner, Scacchi made a comprehensive classification of musical styles, all of which he felt were accessible to, and viable for, composers of the time, but for different purposes. There were three main classes: church (*ecclesiasticus*), chamber (*cubicularis*) and scenic or theatrical (*scenicus seu theatralis*). He divided the church style into four types: masses, motets and other vocal pieces without organ for four to eight voices; the same with organ or with several choruses; similar vocal music *in concerto*, that is with instruments; and motets or *concerti* in the modern style, that is (as explained in *Breve discorso*) in *stile misto* or *recitativo imbastardito* ('hybrid recitative'), in which the recitative is interrupted by ornate and melodious passages or sacred songs in aria style. The chamber style had three components: madrigals without instruments (*da tavolino*), vocal pieces with continuo, and vocal pieces with instruments such as violins, violas 'majores', theorbos, lutes and recorders. The theatrical style is a single style of 'speech perfected by song, or song by speech'. The letter also contains valuable suggestions about writing in the polychoral and concerted sacred styles.

Scacchi's classification of styles was further developed by Bernhard in his *Tractatus compositionis augmentatus* and by Berardi in *Ragionamenti musicali* (1681) and *Miscellanea musicale* (1689); it is also the basis of the divisions of musical genres given by Fux in *Gradus ad Parnassum* (1725) and by Mattheson in *Der vollkommene Capellmeister* (1739).

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[4] *Missarum liber I*, 4vv, (Rome, 1633)

[15] Madrigali ... concertati, 5vv, bc (1634), inc.; Ger. contrafacta of entire collection, *D-Bsb*; 3 Ger. contrafacta, 1646⁴; 1 Lat. contrafactum, 1646³; ed. in *ZHMP*, xxvi (1979), 1 ed. in A. and Z. Szweykowski (1997)

3 madrigals, 2–4vv, *Cribrum musicum* (see WRITINGS), ed. in Palisca (1972) and *ZHMP*, xxvi (1979)

Die Pater extreme cum vitae, motet, in J. Stobaeus: *Cantilenae et lacrimae sepulchrales*, 5vv (Venice, 1647), lost; MS copy in Chybiński archive, *PL-Pu*

Missa omnium tonorum pro electione regis Poloniae Casimiri, 3 vocal choirs, 1 inst choir, *D-Bsb*

Missa super pacis, polychoral, inc. *Bsb*

Osanna Alleluia vivat et floreat rex Casimirus, 2 vv, 2 inst, ed. in *Muzyka w dawnym Krakowie* (Kraków, 1964)

Qui timet Dominum, ed. in A. and Z. Szweykowski (1997)

10 sacred works, *Bsb*, *LT-V*, *S-Uu*

Il ratto di Helena (dramma musical, V. Puccitelli), Vilnius, 4 Sept 1634, music lost

WRITINGS

Cribrum musicum ad triticum Syferticum, seu Examinatio succinta psalmodum (Venice, 1643); contains anthology *Xenia apollinea*, comprising works by Scacchi and 49 other composers (full list in *Grove6*)

Lettera per maggiore informazione a chi leggerà il mio 'Cribrum' (Venice, 1644) [lost; MS transcr. in *D-Bsb* copy of *Cribrum* and in *I-Bc*, dated 22 Sept 1745]

Epistola ad excellentissimum Dn. CS. Wernerum (MS, c1648), ed. in Katz *Judicium cribri musici* (Warsaw, c1649) [lost, MS transcr., *Bc*]

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Scaccia, Angelo Maria

(*b* Milan, c1690; *d* Milan, 29 Sept 1761). Italian violinist and composer. As a youth he was called 'Scaccino' to distinguish him from his violinist father Carlo Federico Scaccia. He was an occasional player in the Milanese ducal theatre and chapel by 1711. On 31 March 1719 he became a supernumerary member of the ducal orchestra, taking his father's regular position on 16 January 1751. For his outstanding ability he was the first to receive the ducal *patente di violinista*.

Scaccia's concertos belong to the tradition of Vivaldi but the lighter texture, delicate ornamentation, more frequent alternation of solo and tutti, broader harmonic plateaux and influence of symphonic form mark them as later productions. On 31 March 1744 St Dutés in Paris received a general privilege to print 12 overtures by Scaccia, but there appears to be no trace of these pieces.

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[6] Concerti con violino obbligato, 2 vn, va, bc, op.1 (Amsterdam, c1730)

[Concerto I] in VI concerti a cinque stromenti a violino principale ... libro secondo (Amsterdam, c1736)

[6] Concerti a 4, due violini, violetta e basso, 26 July 1730, *I-Nc*

4 concertos: A, B \flat ; A, F, *F-Pc*

3 concertos, vn, insts, *GB-Mp*

2 concertos: C, E \flat ; *D-DI*

Concerto, F, *Bsb*

Non sarà la mia sventura, aria from orat *La calunnia delusa* (1724, Milan), ascribed to Scaccia, *I-Mc*

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JOHN WALTER HILL

Scaccia pensieri

(It.).

See [Jew's harp](#).

Scaffen, Henricus.

See [Schaffen, Henri](#).

Scala, Paulus.

See [Skalić, Pavao](#).

Scalabrini, Paolo

(b 1713; d Lucca, 1803 or 28 Feb 1806). Italian composer. He was music director for the Mingotti opera company from 1742 at the latest, when it was at Graz. He travelled with it through Germany and parts of the Austrian empire, composing and arranging many operas and going in 1747 to Copenhagen, where the company performed every year until 1756. In 1748 he married the soprano Grazia Mellini. The same year J.A. Scheibe was dismissed as court *maestro di cappella* in Copenhagen and Scalabrini given his place, which he held until 1753; he was replaced by Sarti. Scalabrini remained there, composing several intermezzos and Danish Singspiele. He then travelled for some years, but returned to Copenhagen in 1768 as music director of an opera company he had assembled in Italy. When Sarti left in 1775, Scalabrini again became court *maestro di cappella*, until, after the death of his first wife in 1781, he returned finally to Italy. According to Schmidl he died on 28 February 1806.

WORKS

(selective list)

operas

dm **dramma per musica**

Sirbace (dm), Graz, Tumel, carn. 1742

Artaserse (dm, P. Metastasio), Hamburg, 1743

Oronte re de sciti (os, 3, C. Goldoni), 1742; with addns by Jommelli and Hasse, Hamburg, Jan 1745

Cajo Fabricio (dm), Graz, Tumel, carn. 1743

Siroe re di Persia (dm, 3, Metastasio), carn. 1744

Adelaide (dm, ? A. Salvi), Hamburg, 1744, collab. F. Finazzi

Antigono (dm, Metastasio), Prague, Nuovo, 1744

Cantone in Utica, Hamburg, 1744

Didone (dm), Hamburg, 1744

Venceslao (dm), Copenhagen, 1744

Angelica e Medoro (dm, Metastasio), Hamburg, 1746

Adriano (dm, Metastasio), Copenhagen, 1749

Alessandro nell'Indie (dm, Metastasio), Copenhagen, 1749

Il marito vizioso (intermezzo, F. Darbes), Copenhagen, 1750

Den forliebte skildrer, 1756, *DK-Kk*

Koerlighed uden strømper, 1773, *Kk, F-Pn*

Oraklet, 1776, *DK-Kk*

Arias in *A-Wn, B-Bc, DK-Kk* and *I-PAc*

Music in: Semiramide riconosciuta (dm), Graz, Tumel, carn. 1743; Demetrio (dm), Hamburg, 1744

Doubtful: Lucio Vero (A. Zeno), Brunswick, Ducal, 1756

other works

Giuseppe riconosciuto (orat, Metastasio), Bologna, 1742

6 sinfonie, *B-Bc*

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Scalamuse.

See [Shawm](#).

Scalchi, Sofia

(*b* Turin, 29 Nov 1850; *d* Rome, 22 Aug 1922). Italian contralto. She studied with Cecelia Boccabadati and made her début in 1866 at Mantua as Ulrica in *Un ballo in maschera*. In 1868 she sang Azucena in *Il trovatore* at Covent Garden, where she returned virtually every year until 1889; she was also active in St Petersburg from 1872 to 1881 and in 1889–90. Her repertory included many travesty roles as well as Maddalena (*Rigoletto*), Amneris (*Aida*), Léonore (*La favorite*), Fidès (*Le prophète*) and Ortrud (*Lohengrin*). In 1882 she appeared at Buenos Aires, Rio de Janeiro and at New York, where she made her début at the Academy of Music as Arsaces (*Semiramide*). At the opening night of the Metropolitan (22 October 1883) she sang Siebel in *Faust*; after singing Cenerentola at Florence (1886) and Vanya in the first London performance of Glinka's *A Life for the Tsar* at Covent Garden (1887), she returned to New York as Emilia in the first American performance of Verdi's *Otello* at the Academy of Music (1888). During her last seasons at the Metropolitan she sang Gluck's *Orfeo* (1893), Beppe in *L'amico Fritz* (1894) and Mistress Quickly in the American première of *Falstaff* (1895). She retired in 1896. Her voice was voluminous but very flexible, with a wide range.

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ELIZABETH FORBES

Scalcotas, Nikolaos.

See [Skalkottas, nikolaos](#).

Scale

(Fr. *gamme*; Ger. *Tonleiter*; It. *gamma*).

A sequence of notes in ascending or descending order of pitch. As a musicological concept, a scale is a sequence long enough to define unambiguously a mode, tonality, or some special linear construction, and that begins and ends (where appropriate) on the fundamental note of the

tonality or mode; a scale, therefore, is usually thought of as having the compass of one or more octaves. The following discussion is limited to the scales of European musical theory.

Seven-note scales lying within the octave, which are also known as 'heptachords', contain one representative of each letter name (A–B–C–D–E–F–G), any of which may be inflected by an accidental. A scale is **Diatonic** if the sequence of notes is based on a particular species of octave consisting of five tones (t) and two semitones (s). The white notes of the piano perhaps offer the simplest illustration of diatonic scales; see Table 1. The scales on D, E, F and G as given are the most common of the four authentic church modes (see **Mode**). The Locrian or **Hyperaeolian** scale, given on B in Table 1, is almost never used, since the unstable interval of a tritone occurs between the two most important degrees, the first and fifth. The remaining scales are those of the major and minor mode without any key signature.

table 1

C	D E F G A B C	Major scale (Ionian)
	t t s t t t s	
	D E F G A B C D	Dorian scale
	t s t t t s t	
	E F G A B C D E	Phrygian scale
	s t t t s t t	
	F G A B C D E F	Lydian scale
	t t t s t t s	
	G A B C D E F G	Mixolydian scale
	t t s t t s t	
	A B C D E F G A	Minor scale (Aeolian)
	t s t t s t t	
	B C D E F G A B	Locrian scale (Hyperaeolian)
	s t t s t t t	

Transposition, the raising or lowering of every note by the same interval, affects the name of a diatonic scale only insofar as it changes its starting note. For instance, if the notes in Table 1 were transposed a semitone up, they would yield scales in D \flat major (D \flat –E \flat –F–G \flat –A \flat –B \flat –C–D \flat), E \flat Dorian (E \flat –F–G \flat –A \flat –B \flat –C–D \flat –E \flat), F Phrygian and so on.

There are three ways of conceiving the minor scale in tonal theory. The natural minor (**ex.1**) consists simply of the ascending or descending sequence of tones and semitones given under the scale from A to A in Table 1. The melodic minor (**ex.2**) has raised sixth and seventh degrees ascending, but is the same as the natural minor descending. This scale can be abstracted from the characteristic movement of minor key melodies where the raised seventh acts as a leading note in the ascending direction (the sixth is raised to avoid an augmented interval between the sixth and seventh degrees). The harmonic minor scale has a raised seventh in both directions, but the sixth is left unaltered. In this way it becomes the product of the three primary harmonic functions, being generated from the triads of the tonic, subdominant, and dominant (with raised third), as illustrated in **ex.3**.

The chromatic scale proceeds entirely by semitones. It can be spelt either in such a way that every note makes a diatonic interval with the starting note (minor 2nd, major 2nd, minor 3rd etc.), as in [ex.4a](#), or so that a minimum number of accidentals is used, as in [ex.4b](#). A 'gapped scale' contains intervals of a minor 3rd or more, and is so called because it appears to be incomplete in comparison with heptatonic scales; the most widely used example is the [Pentatonic](#) scale. In the [Whole-tone scale](#), which consists of only six notes, one letter name is missing; however, this scale is not truly gapped, because if enharmonic re-spelling is allowed there is no interval which cannot be written as a 2nd (C–D–E–F–G–A–C contains the diminished 3rd A–C, but C–D–E–F–G–B–C replaces this with the major 2nd B–C). The whole-tone scale can only be transposed by a semitone once without reproducing the original set of notes; it is therefore a [Mode of limited transposition](#). Another such mode is the [Octatonic](#) scale, which includes eight notes in a pattern of alternating semitones and tones; at least one letter name is duplicated (e.g. C–D–E–F–G–A–B–C).

A scale which, when its letter names are arranged in alphabetical order, contains at least one descending interval, is termed 're-entrant' (e.g. A–B–C–D–E–F–G).

WILLIAM DRABKIN/R

Scale-step.

See [Stufe](#).

Scaletta, Orazio

(*b* Crema, province of Cremona, c1550; *d* Padua, 1630). Italian composer. According to his *Primo libro de' madrigali* of 1585, he was then a *maestro di cappella* in Milan. The dedication of the *Vilanelle alla romana* (1590) suggests that he was then living in Venice, and had been for some time, since it acknowledges the influence of Giovanni Gabrieli, 'honoratissimo nella nostra professione'. In the same year he was *maestro* at Lodi, and in 1595 was, according to the dedication of the *Effetti d'amore*, living in Bergamo. Between 1601 and 1609 he was *maestro di cappella* at Crema, and subsequently *maestro* at the Chiesa Maggiore, Salò, until 1611. By 1615 he had returned to Bergamo, where he was *maestro di cappella* at S Maria Maggiore. Although the Duke of Mantua ordered a gold coin to be minted in Scaletta's honour during his time at Crema, and Louis XIII later presented him with a gold crown in Paris and granted him permission to reproduce the *fleur de lys* in his publications, his position at Bergamo does not seem to have been particularly important. Indeed, by 1617 the choir was at a low point with just three altos, two tenors and two basses, and is reported as extremely ill-disciplined, a situation that was also characteristic of his period at Salò. By 1620 he had been replaced by Cavaccio. Towards the end of his life Scaletta may have been at the basilica of S Antonio in Padua, where he apparently died of the plague.

Scaletta is principally known as the author of two treatises, of which the more popular, *Scala di musica*, was reprinted 14 times, in a variety of formats, up to 1647, appearing in a revised version as late as 1685. In both books he dealt with simple didactic matters in a straightforward manner. According to Lederer they demonstrate freedom from Zarlino's strict teachings (unusual for their early dates), and by concentrating on practical issues they suggest that theorists had begun to appreciate the developing *seconda pratica*.

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Il primo libro de' madrigali, 5vv (1585), inc.

Amorosi pensieri: il secondo libro de madrigaletti, 5vv ... con una canzone francese, 4vv, et uno dialogo, 7vv (1590²⁵)

Vilanelle alla romana ... libro primo, 3vv (1590)

Diletto musicale: primo libro de madrigali, 4vv (1593⁷), inc.

Effetti d'amore, canzonette ... con una mascherata ... libro primo, 4vv (1595¹¹)

Affettuosi affetti: madrigali, 6vv (1604¹⁹), inc.

2 spiritual madrigals, 2vv, inc., *I-BRq* (see Kurtzman)

sacred vocal

Sacra armonia, 4–8vv, bc (1610⁹), inc.

Timpano celeste, 1–4vv, bc (1611)

Messa et il vespro, 3vv, org (Milan, 1615)

Mass, 1628²; 2 motets, 1622²

Motets, *D-Rtt*

instrumental

Cetra spirituale, 2–4vv, org (Milan, 1605), inc.; partitura dated 1606

Cetra temporale ... per cantare nel chiterone, leuto et clavicembalo (Milan, 1607), inc.

theoretical works

Scala di musica molto necessaria per principianti (1585/*R*)

Primo scalino della scala di contrapunto (Milan, 1622)

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IAIN FENLON

Scaletti, Carla

(b Ithaca, NY, 28 April 1956). American composer and inventor. She studied composition with Martirano, Brün, John Melby and Scott Wyatt at the University of Illinois at Urbana-Champaign (DMA 1984); she also took the degree of Master of Computer Science at Illinois (1988) and the MM at Texas Tech University (1979). An accomplished performer, she was principal harpist of the Lubbock SO (1978–79) and the New Mexico SO (1975–77). She was appointed to the teaching staff at Illinois in 1982. In collaboration with Kurt Hebel, Scaletti developed the Kyma Sound System, a computer-based environment for musical experimentation and creation. Indeed, she is the founder and president of the Symbolic Sound Corporation, the manufacturer and distributor of the Kyma system. The recipient of several awards, the system features almost exclusively in her later works, the interaction between performer, composer and machine remaining a primary motivation. In 1995 Scaletti received an International Computer Music Association award for her inter-active online installation *Public Organ*. She has composed several pieces for tape alone as well as works for instrumental soloists and ensembles and inter-active digital music systems.

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ELIZABETH HINKLE-TURNER

Scalichius, Paulus.

See [Skalić, Pavao](#).

Scaling

(Fr. *diapason*; Ger. *Mensur*).

In organ pipes, the relationship between the length and diameter of a given pipe, and its progression throughout the compass of a rank of pipes. Since the 18th century, several attempts have been made to relate pipe scaling to a 'norm'. Scale affects tonal quality: a pipe that is fairly wide in proportion to its length will have a foundational, fluty tone; one that is fairly narrow will have a thin, stringy tone. From the 15th century to the present day, numerous concepts of pipe-scaling have been propounded by theoreticians, although practical organ builders tend to employ a more empirical approach based on what ratios they have found will provide the desired consistency of timbre throughout the range of a given stop.

In string keyboard instruments, the term refers to the sounding length of the strings in relation to their pitch. Given constant tension and diameter, a string sounding an octave below another will be twice its length, but for practicability the scaling is normally shortened in the bass, as even in a harpsichord with generally short scaling (25 cm for *c*" instead of 35 cm) the maintenance of 'just' scaling in the bass would oblige the sounding length of the *C*-string to exceed two metres. Most early clavichords, harpsichords and pianos retain a 'just' scaling for at least the upper half of their compass, and begin to shorten the scaling in the tenor range, the reduction in relative string length being compensated for by increases in diameter and, in many instances, by the use of a heavier substance for the bass strings. In the modern piano the scaling is gradually shortened throughout the range from treble to bass, one aim of this 'tapered' scaling being to achieve a smooth gradation of string tension and timbre throughout the instrument's compass.

See also [Aliquot](#); [Duplex scaling](#); [Harpsichord](#), esp. §§2(i) and 4(iii); [Organ](#), §III, 1.

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EDWIN M. RIPIN, DEREK ADLAM, BARBARA OWEN

Scalitz, Paulus.

See [Skalić, Pavao](#).

Scalzi, Carlo [Cichion]

(*b* Voghera, Lombardy; *f* 1718–39). Italian soprano castrato. He is first heard of in Rome in 1718–19, singing in three operas (two by Alessandro Scarlatti), twice playing female roles. He reappeared in Rome in 1722, 1728–9, 1731–2 and 1739 (his last known performance). From 1719 to 1722 he was in Venice, in five operas by Antonio Pollaro, Giovanni Porta and Orlandini, returning in 1724–5 in operas by Vinci and others, and in 1737–8 in four operas, including Porpora's *Rosbale* and Hasse's *Alessandro nell'Indie*. He appeared in Reggio nell'Emilia and Modena in 1720, Milan in 1720, 1722–4, 1726, 1728 and 1730, Bologna and Treviso in 1721, Genoa in 1722–4 and 1733, Florence in 1723 and 1729, Munich in 1724, Parma in 1725, Naples in 1726–7 (Vinci's *Ernelinda*, Hasse's *Sesostrate* and other operas), 1730 (when he created the title role in Hasse's *Ezio*) and 1731, and Piacenza in 1733. Handel engaged him for the London season of 1733–4; he made his *début* in the pasticcio *Semiramide riconosciuta*, and subsequently sang in revivals of *Ottone* (Adalberto), *Sosarme* (Argone) and *Il pastor fido* (1734, Silvio) and in the first production of *Arianna in Creta* (Alcestes, strictly Handel's only new part for him). On retiring from the stage he entered the Congregazione dell'Oratorio, Genoa. The numerous transpositions and alterations made by Handel give us a clear idea of Scalzi's voice, a high soprano with a compass from *c'* to *b*[♭]₁. He made little impression in London but was placed in the front rank on the Continent. Metastasio bracketed him with Farinelli as 'incomparable'. (*SartoriL*)

WINTON DEAN

Scampion.

See [Champion](#) family.

Scandello [Scandelli], Antonio [Scandellus, Antonius]

(*b* Bergamo, 17 Jan 1517; *d* Dresden, 18 Jan 1580). Italian composer and instrumentalist, active in Germany. His rise to the position of Kapellmeister at the electoral court in Dresden made him one of the most important musicians in Germany during the second half of the 16th century. His

family was one of several that supplied the city of Bergamo with trumpeters, and Antonio and his brother Angelo followed their father, Hieronimus, in this career. Antonio was first employed as a trumpeter in the city in 1530, and he subsequently served as a member of the town *piffari*. Surviving documents identify him also as a cornettist and perhaps also a trombonist. In 1547 he left Bergamo with Cerbonio and Matthias Besutio, for the court of Cardinal Madruzzo in Trent. During a visit to Trent in early 1549, Elector Moritz of Saxony hired Madruzzo's instrumentalists, following the trend of including Italian instrumentalists among court retinues, and by mid-April of that year Antonio and five other Italians were in Dresden; his brother Angelo joined them two years later.

Scandello's earliest compositions date from the 1550s. His most notable early work, the *Missa sex vocum super epitaphium Mauritii*, was dedicated to his patron, who had died in battle in 1553. Scandello's first extant published works comprise three motets and a *Magnificat*, which were published in Nuremberg (RISM 1564¹⁻²). His early concentration on Latin works is interesting – these settings are complex and ornate, revealing a strong familiarity with the Flemish contrapuntal style. There is, however, no known evidence that Scandello received formal training in vocal techniques in Bergamo (see Towne); that he was working as an instrumentalist by the age of 13 suggests that he would not have studied vocal composition until later. During his years as an instrumentalist in Bergamo he undoubtedly worked with Gasparo Alberti, and private study in composition with the Flemish composer is a distinct possibility. Reinhard Kade proposed another scenario – that Scandello received instruction from his Kapellmeister, Johann Walter (i) and Matthaëus Le Maistre.

The Flemish-born Le Maistre, who may previously have served in the Bavarian court chapel in Munich, was appointed Hofkapellmeister in Dresden in 1554, following Walter's retirement. As Le Maistre's health began to fail, Scandello was groomed to succeed him, and in 1566 was appointed to the newly created post of Vice-Kapellmeister: he had demonstrated his strong personal commitment to the court by obtaining Dresden citizenship and converting to Lutheranism, and after so many years of service as instrumentalist and composer his abilities were well known. By February 1568 he was handling all the duties of a Kapellmeister, and later that year was appointed to the post; he served in that capacity until his death.

His first published collection, a book of *canzoni napolitane* printed in 1566, was followed in 1568 by a set of lieder. His period as Hofkapellmeister was a time of considerable compositional output, with four printed collections being released between 1570 and 1577. His extant works include at least eight masses, about a dozen Latin motets; three printed collections of sacred and secular lieder, a setting of the St John Passion and an Easter *historia*; and two collections of canzoni. No extant instrumental music has been attributed to him.

Stylistically, Scandello's writing reveals a command of traditional contrapuntal techniques as well as a familiarity with emerging trends. He was generally conservative in his approach to dissonance. His use of chromaticism is on the whole relatively infrequent, yet its application is

effective and enhances the emotional aspects of the text, as exemplified in his *historia, Gaudii paschalis Jesu Christi*. His German songs range from traditional Tenorlieder to cantional, chordal and imitative settings. His three polychoral works (a lied, a motet and a *Magnificat*), reveal a relatively early awareness of the style.

During his lifetime two of his collections were reissued twice: the *Primo libro delle canzone napolitane* (1566) in 1572 and 1583, and the *Nawe und lustige weltliche deudsche Liedlein* (1570) in 1578 and 1579. His compositions also appear in 19 printed anthologies and in numerous manuscripts. In addition, his *historia*, composed in about 1573, was well known: it exercised a considerable influence on Schütz, and was published in 1612 and again in 1621, some 40 years after Scandello's death. His St John Passion, composed in 1561, was also first printed in 1621.

His death in January 1580 seems to have been rather sudden, judging by the process that the Dresden court followed in searching for his successor. Georg Forster, a singer who had been employed by the court since 1575, was named interim Kapellmeister, but after the post had been declined by both Lassus and Jacob Regnart, it was awarded to another Italian, Giovanni Battista Pinello di Ghirardi. Scandello's son August (*b* 1570) continued the family tradition, serving in the Dresden and Wolfenbüttel chapels until his death in 1609.

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(selective list)

all ed. in Heuchemer

Mauritius cedit bellam Germania (Nuremberg, 1553), lost

Missa sex vocum super epitaphium illustrissimi principis Mauriti ducis et electoris Saxoniae (Nuremberg, 1558)

Il primo libro delle canzone napolitane, 4vv (Nuremberg, 1566)

Nawe und schöne deudsche Liedlein, 4, 5vv (Nuremberg, 1568)

Nawe und lustige weltliche [und geistliche] deudsche Liedlein, 4–6vv (Dresden, 1570)

Nawe schöne auserlesene geistliche deudsche Lieder, 5–8vv (Dresden, 1575)

Missae sex, 5, 6vv (Munich, 1576)

Gaudii paschalis Jesu Christi, ed. S. Besler (Breslau, 1612), ed. O. Harnish as Resurrectio Dominica (Goslar, 1621)

Passio das Leyden unsers Herrn Jesu Christ, nach dem h. Evangelisten Johanne, ed. S. Besler (Breslau, 1621)

Magnificat, motets, individual lieder in 1564¹, 1564², 1568²¹, 1569¹, 1571¹⁷, 1572¹², 1575¹⁷, 1578¹, 1583²², 1585³⁷, 1590⁵, Corollarium cantionum sacrarum (Nuremberg, 1591), 1597⁷, 1607^{12a}, 1609²⁸, 1619¹⁶, Quodlibetum novum latinum (Leipzig, 1620), Cantionale sacrum (Gotha, 1646), J.G. Ebeling: Pauli Gerhards geistliche Andachten (Berlin, 1667)

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DANE O. HEUCHEMER

Scandicus

(from Lat. *scandere*: 'to ascend').

In Western chant notations a neume signifying three notes in ascending order. (For illustration see [Notation](#), [Table 1](#); see also M. Huglo: 'Les noms des neumes et leur origine', *EG*, i, 1954, 53–67.)

Scandiuzzi, Roberto

(*b* Treviso, 14 July 1958). Italian bass. He studied at the conservatory in Treviso and made his début at La Scala in 1982 as Bartolo (*Le nozze di Figaro*) with Muti. Thereafter he appeared regularly throughout Italy. He first appeared at Covent Garden in 1985 as Raimondo (*Lucia di Lammermoor*), followed by a superb Fiesco, then equally imposing portrayals of Banquo and King Philip II. In 1992 he made his US operatic début at San Francisco as Padre Guardiano, and his Vienna Staatsoper début in the same role. He first sang at the Metropolitan in 1995 as Fiesco. His other roles include Don Giovanni, Rodolfo (*La sonnambula*), Oroveso, Rossini's Moses, Henry VIII (*Anna Bolena*), Silva (*Ernani*), Zaccaria (*Nabucco*), Attila, Colline, Gremin, Timur and both Gounod's and Boito's Mephistopheles. His concert repertory includes Rossini's *Stabat mater* and Verdi's *Requiem* (with which he made his US début in 1991), both of which he has recorded. His large, sonorous, typically Italianate bass is supported

by his equally impressive presence. Notable among his opera recordings are *Don Carlos* and *Simon Boccanegra*.

ALAN BLYTH

Scapigliatura

(It.: 'bohemianism').

A term used to identify a period (1860–80) of renewal in Italian culture. As a literary trend, it opened the way to [Verismo](#) while anticipating features of the *fin-de-siècle* decadent movement. The terms *scapigliatura* and *scapigliati* ('dishevelled young men', with reference to Murger's *Scènes de la vie de bohème*) were used in the novel *La scapigliatura e il 6 febbraio* (Milan, 1862) by Cletto Arrighi.

Anti-bourgeois selfconsciousness and disorderly lifestyle characterized a group of artists and intellectuals in Milan in the 1860s, the *scapigliati*. The poets Emilio Praga (1839–75) and Arrigo Boito (1842–1918) were the central figures, along with the musician Franco Faccio (1840–91). *Scapigliatura* was a free brotherhood of dissatisfied, high-minded young men with a strong commitment towards a rejuvenation of Italian culture and the promotion of a close relationship between poetry and its 'sister arts', music and painting. The *scapigliati* exhibited a taste for morbid and macabre subjects and an acute perception of evil; linguistic and metrical experimentation was a constant feature.

In music, *scapigliatura* is relevant for its influence on the language of librettos and for the critical writings in Milanese periodicals. Only three operas were produced by the *scapigliati*: Faccio's *I profughi fiamminghi* (1863) to a libretto by Praga, *Amleto* (1865) by Faccio and Boito, and Boito's emblematic *Mefistofele* (1868).

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MATTEO SANSONE/R

Scapitta [Scapita], Vincenzo

(*b* Valenza del Po; *d* Vienna, 1 Aug 1656). Italian composer. From 1621 to 1633 he was chaplain and tenor at the court of Archduke Leopold V of the Tyrol at Innsbruck. In 1633 Leopold's wife recommended him to Cardinal Ernst von Harrach in Prague, who then apparently arranged for him to enter the service of Cardinal Franz Dietrichstein, Bishop of Olomouc and governor of Moravia. However, he died in 1636, whereupon Scapitta

moved to Warsaw, where he became chaplain and tenor at the court of King Władisław IV and in 1645 was given permission to found a minorite friary, of which he became prior. He also acted as Provincial for the order in Transylvania and as its Commissioner for Poland and Russia. The Swedish invasion of Poland in 1655 drove him out of Warsaw, via Lwów (now L'viv) to Vienna, where he died in the minorite friary. The friary's necrology describes him as 'Capellae Magister' at the Polish court, but this office was held by Marco Scacchi until 1649 and then by Bartłomiej Pękiel.

Two printed volumes of music by Scapitta survive. His *Vaghi fiori di Maria Vergine ... con le Litanie ... e un 'Laudate Dominum, omnes gentes'*, for two to four voices, op.2 (RISM 1628⁵), contains sacred works in the style of Viadana's *Cento concerti ecclesiastici*; 18 are by Scapitta and four by other composers, including one by Johann Stadlmayr, Kapellmeister at the court at Innsbruck. Scapitta's *Missae* op.3 (Venice, 1629) contains two five-part masses with instruments, 'La Scarmigliona' and 'Altro non è il mio cor', and two eight-part masses, 'La lottiera' and 'Tota pulchra es'. Since he was praised in Scacchi's *Cribrum musicum* (Venice, 1643) as a leading musician at the Polish court, he may also have made his mark as a composer in Poland, but the only known pieces of his from this period are the two canons published in Scacchi's collection. His lost op.1 may have been published in Augsburg in 1623, and *Musica di camera* (Venice, 1630) is mentioned in J.G. Walther's *Musicalisches Lexicon* (1732).

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HELLMUT FEDERHOFER

Scappamento

(It.).

See [Escapement](#).

Scaquer

(Sp.).

[Chekker](#).

Scarabelli [Scarabeus], Damiano

(*b* Bologna; *d* ?Milan, ?1598). Italian composer and priest. He studied in Bologna with Andrea Rota, to whom he expressed his debt in the dedication of the reprint of Rota's *Motectorum liber primus* (Milan, 1588). He is recorded as *vicemaestro* in the cathedral chapel in Milan between 28 March 1589 and 19 March 1598, an office which brought him a quarterly salary of 96 lire, rising to 132 lire in 1597. His successor was appointed on 15 September 1598, so Scarabelli may have died in that year. His *Magnificat* settings show a highly developed contrapuntal technique and expressive language. His only known madrigal, the mildly mannerist *Ahi non fia ver, mia Clori*, was published in the now incomplete *Le Gemme* (RISM 1590¹³), a collection of madrigals by Bolognese composers.

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[10] *Magnificat*, 4–12vv (Venice, 1597)

8 sacred works [many probably repr.], 1598², 1600¹, 1600², 1609¹, 1619³, 1619⁴

1 madrigal, 1590³

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PIER PAOLO SCATTOLIN

Scarabelli, Diamante Maria

(*b* Bologna; *fl* 1692–1718). Italian soprano. She is first heard of at Crema and Lodi in 1692 and then sang regularly in the opera houses of north Italy, especially at Venice (1695, 1703–4, 1707–16), where she sang in at least 23 operas, most of them by C.F. Pollarolo, Lotti and Caldara, but including Handel's *Agrippina* (1709), in which she played Poppaea. She sang frequently in Bologna (1696–7, 1699, 1700, 1708–9, 1711, 1718), winning a spectacular success in the pasticcio *Perseo* in 1697. This inspired a volume of encomiastic verse, published at Modena, with the punning title *La miniera del 'Diamante'*. She also appeared in Turin (1695–6), Mantua (1697, 1703), Parma (1699), Milan (1699, 1713), Reggio nell'Emilia (1700, 1712–14), Pavia (1705), Genoa (1705), Vicenza (1707, 1710, 1715), Ferrara (1712, 1715) and Padua (including Orlandini's *Lucio Papirio*, 1718). She was in the service of the Duke of Mantua (1697–1708), Cardinal Grimani, Viceroy of Naples (1709) and the Duke of Modena (1715). Scarabelli was one of the most celebrated sopranos of her age; the part of Poppaea requires a flexible virtuoso technique and a compass of *c'* to *b*₂.

WINTON DEAN

Scaramella, Bernardino

(*fl* 1591). Italian composer. He is known only by his *Primo libro de madrigali a cinque voci*, published in Venice in 1591. He is identified on the title-page as being from Palena, a town north of Naples. His musical style is typical of his time, involving pairing of voices, melismatic passages in 3rds, alternation of chordal with canonic textures and use of cyclic form.

RUTH T. WATANABE

Scarpella, Giuseppe

(*b* Brescia, 25 Aug 1838; *d* Varese, 1902). Italian violin maker. His father was Paolo Scarpella, a cabinet maker in Brescia. Giuseppe was apprenticed to Nicolo Bianchi in Genoa; he then lived in Paris but returned to Italy in 1866 to work for Luigi Castellani, whom he eventually succeeded as the curator of the Cherubini Conservatory instrument collection in Florence. Perhaps the responsibilities of this position curtailed his output as an instrument maker; his production seems to have centred mostly on violins, with cellos scarcely seen and violas even more rarely. The violins are patterned after the Stradivari and Guarneri models but they differ in several details, most notably the archings, and therefore cannot be called copies. The few cellos known to exist follow the Stradivari model and are mostly varnished a dark red-brown. His usual varnish was either a nut-brown or luminous yellow-orange, though there is an occasional brilliant red. The craftsmanship is very consistent and well carried out. One of his idiosyncrasies was a preference for rather long soundholes, regardless of the model. He remained active as a violin maker until his death in 1902 (not 1885 as recorded by Lütgendorff). His brother Stefano (*b* Brescia, 17 March 1843; *d* Mantua, 1927) also made violins; they are largely modelled on those of Guarneri and, to a lesser extent, Stradivari and Balestrieri. Though somewhat inferior in terms of craftsmanship and quality of materials (which vary greatly from instrument to instrument) to those of his brother, Stefano's instruments have gained a growing reputation for their good robust tone, and there is throughout his work a degree of inspired spontaneity which has been compared to the approach of Guarneri. He was prolific in his output, although many instruments bearing the labels of either of the brothers have been found to be fakes.

JAAK LIIVOJA-LORIUS

Scaramuccia, Filisteo

(*b* Capua; *fl* c1580). Italian composer. His only known work is a book of madrigals for four, five and six voices, published in Venice in 1580. The title-page describes the composer as a member of the order of the Knights of St John of Malta, and the volume is dedicated to Jean l'Evêque de la Cassière, Grand Master of the order from 1572 to 1581. The book reflects the strong influence of the canzonetta, and many of the settings are in a largely homophonic style with vigorous rhythms and contrasting triple-time sections. A typical example is the setting of Ariosto's popular *Non rumor di*

tamburi. The collection opens with a complete setting of Petrarch's sestina *A la dolce ombra*, a text which had previously appealed to a number of composers, including Animuccia, Berchem and Rore.

IAIN FENLON

Scarani, Giuseppe

(fl 1628–42). Italian composer, organist and singer. A monk of the Carmelite order, he was organist at the Carmelite church in Mantua in 1628. In January 1629 he went as a singer to the Basilica of S Marco, Venice. In 1641 he was court organist in Mantua. He composed two volumes of two-part madrigals by 1628, a volume of *Sonate concertate* for two and three instruments (op.1, 1630), a volume of *Concerti ecclesiastici* (op.2, 1641) and some motets. The sonatas embrace both church and chamber styles; several employ cantus firmi and no.13 uses retrograde inversion in the opening adagio. In general, Scarani's instrumental works are also notable for their chromatic harmonies and affective, cantabile melodies. Overall, however, they may demonstrate how much more circumscribed the instrumental music of Mantua was in comparison to that of Venice.

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ELEANOR SELFRIDGE-FIELD

Scarborough, (Frances) Ethel

(b Crouch End, London, 10 Jan 1880; d Graffham, Sussex, 9 Dec 1956). English composer and pianist. She studied harmony with Philipp Scharwenka in Berlin, and at the RAM (1900–03). Her large output of compositions includes orchestral and choral works, piano concertos (she played one on a tour in 1905 and another with the Bournemouth Municipal Orchestra in 1908) and a symphony (1909). She also wrote piano music and song cycles, the latter broadcast by her in the 1930s. She conducted her *Scherzo* at Brighton (1914) and it was subsequently given by Dan Godfrey at Bournemouth (1915). There she also conducted her overture *Aspiration* (1909, 1910), an orchestral fantasy, *Promise* (given twice in 1923) and the suite *Moods* (1925). The last was revived in 1988.

After 1925 she devoted more time to Labour politics, taking part in the Jarrow March, and competing unsuccessfully with Aneurin Bevan for adoption as parliamentary candidate at Ebbw Vale (where she composed songs for the miners). She also wrote songs for BBC Children's Hour.

Scaria, Emil

(*b* Graz, 18 Sept 1838; *d* Blasewitz, nr Dresden, 22 July 1886). Austrian bass. He studied at the Vienna Conservatory and made his début in 1860 at Budapest as St Bris in *Les Huguenots* with little success. After further study with Manuel García (ii) in London, he made a second début at Dessau, and in 1863 he was engaged at Leipzig and in 1865 at Dresden. His repertory in these early years included Dulcamara in *L'elisir d'amore*, Falstaff in Nicolai's *Die lustigen Weiber von Windsor* and Peter the Great in Lortzing's *Zar und Zimmermann*. Although his powerful voice had the dark colouring of a true bass, its enormous range allowed him to sing baritone roles with equal success. From May 1873 until his death Scaria was engaged at the Vienna Hofoper. He sang Wotan in the first Berlin *Ring* cycle, given by Angelo Neumann's company at the Viktoria-theater, in May 1881, and also in the first London cycle at Her Majesty's Theatre, again presented by Neumann, in May 1882. During Act 3 of *Die Walküre* in London he suffered a breakdown and loss of memory, and, though he got through *Siegfried* two nights later, his place was taken by Reichmann in the second and third cycles. After a rest, Scaria was able to sing Gurnemanz in the first performance of *Parsifal* at Bayreuth on 26 July 1882, and to rejoin Neumann's touring Wagner company through Germany, Belgium, the Netherlands and Italy, singing Wotan and Rocco in *Fidelio*. During 1883 he sang King Mark in *Tristan und Isolde* at both Berlin and Vienna, and returned to Bayreuth to sing Gurnemanz and to produce *Parsifal* at the first festival held after Wagner's death. The following year he toured the USA in Wagner concerts with Materna and Winkelmann, and also sang Gurnemanz in the first concert performance of *Parsifal* in London, at the Royal Albert Hall on 10 November 1884. Early in 1886 he again suffered a mental breakdown and died insane a few months later.

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ELIZABETH FORBES

Scarlatti.

Italian family of musicians. The name, in various spellings (Scarlata, Sgarlata etc.), was common in Sicily in the early 18th century and there were several Scarlatti families in Rome and north Italy. Little is known about the parents of (1) Alessandro Scarlatti; the earliest known documentary evidence shows that Pietro Scarlata married Eleonora d'Amato in Palermo in 1658 and that their first child, Anna Maria Antonia Diana, was born in 1659 and died in infancy. Of their eight children, five

were noted musicians; of Alessandro's ten children two were musicians and another (Flaminia) was a singer in private circles: see family tree, [fig. 1](#).

(1) (Pietro) Alessandro (Gaspare) Scarlatti

(2) Anna Maria Scarlatti

(3) Melchiorra Brigida Scarlatti

(4) Francesco (Antonio Nicola) Scarlatti

(5) Tommaso Scarlatti

(6) Pietro Filippo Scarlatti

(7) (Giuseppe) Domenico Scarlatti

(8) Giuseppe Scarlatti

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(1: text, 7–9, 11, work-list, bibliography; 7: text, 3, work-list, bibliography)

EDWIN HANLEY (1: text, 10) EVA BADURA-SKODA (3, 5 (both with ROBERTO PAGANO), (6)) C. HAIR (4) GORDANA LAZAREVICH (8)

Scarlatti

(1) (Pietro) Alessandro (Gaspare) Scarlatti

(*b* Palermo, 2 May 1660; *d* Naples, 22 Oct 1725). Composer, generally considered the founder of the Neapolitan school of 18th-century opera.

1. Rome.
2. Naples.
3. Return to Rome.
4. Venice.
5. Urbino, Rome.
6. Return to Naples.
7. Operas.
8. Oratorios, serenatas.
9. Church music.
10. Cantatas.
11. Instrumental music.
12. Reputation and influence.

WORKS

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Scarlatti: (1) Alessandro Scarlatti

1. Rome.

He was the second son of the tenor Pietro Scarlata (the form 'Scarlatti' was used from 1672 onwards) and Eleonora d'Amato, who were both involved in Palermo musical life. It was there that Alessandro began the studies that later facilitated his entry into musical life in Rome. In 1670 the death of Vincenzo Amato, a relation of Eleonora, deprived the family of a powerful supporter, and two years later an appalling famine made them decide to leave, first for Rome and then for Naples. Pietro may already have died when, in June 1672, his wife and some of their children moved to Rome; the rapid completion of Alessandro's studies may be attributed to the protection of Marcantonio Sportonio, Pietro's best man. An old legend has Alessandro a pupil of Carissimi, but Carissimi died in January 1674. In any case, the flourishing musical life of Rome offered the young Scarlatti exceptional opportunities for hearing and performing music. He was able to enter the artistic world at the highest level: after his marriage on 12 April

1678 to the 'puella romana' Antonia Maria Vittoria Anzaloni, the 18-year old Scarlatti lodged in an apartment in the palace of Gian Lorenzo Bernini (who had had a Cosimo Scarlatti in his service since 1660). On 11 January 1679 Filippo Bernini, the great architect's son, stood godfather to Alessandro's first child, Pietro. Other increasingly illustrious godparents succeeded him at the baptismal font in S Andrea delle Fratte, for the young musician's talent had aroused the attention of powerful patrons who must have supported his appointment as *maestro di cappella* at S Giacomo degli Incurabili (16 December 1678) and have assisted him in his rise to the heights of Roman musical life. The Duke of Paganica commissioned oratorios from him to be sung at SS Crocifisso during Lent; Cardinal Pamphili provided him with his own poetry to set and was possibly responsible for Scarlatti's joining the circle of Queen Christina of Sweden. The success of *Gli equivoci nel sembiante*, a short comic opera, soon taken up in other cities, marked the beginning of the career of the most important opera composer of the period, and Queen Christina was willing to appoint him her *maestro di cappella*, partly to protect him from the hostility of the Roman Curia, provoked by the marriage his sister Anna Maria had audaciously contracted with a 'cleric'.

Scarlatti left S Giacomo in November 1682 to become *maestro di cappella* at S Girolamo della Carità. The six operas performed in Rome between 1679 and 1683 are a sign of his success, but opportunities to compose operas, which Pope Innocent XI viewed with distaste, were a privilege offered only by aristocratic patrons who could defy papal displeasure with private performances. Thus the operas were restricted to a limited circle of aristocratic guests, headed by Queen Christina, who was courted by the more broad-minded cardinals, by aristocrats, such as the Neapolitan Dukes of Maddaloni, and by foreign diplomats appointed to the Roman see. Probably it was the Maddaloni who introduced Scarlatti's gifts to Naples and persuaded the composer to move to a city that offered the best opportunities for him to have his operas performed, with the further prospect of succeeding M.A. Ziani as *maestro* of the royal chapel. The Viceroy's favour was assured: the Marchese del Carpio had had the opportunity to appreciate Scarlatti's music when he was Spanish ambassador in Rome.

[Scarlatti: \(1\) Alessandro Scarlatti](#)

2. Naples.

Scarlatti's arrival aroused jealousy and resentment in Neapolitan musical circles. His appointment to the royal chapel was taken badly by the elderly Francesco Provenzale, the *vice-maestro*, who had expected to succeed Ziani. But all that his protests and his resignation, and that of other musicians who supported him, achieved was to leave posts vacant for other Roman musicians – including Francesco Scarlatti – who had already been engaged for the season at the Teatro S Bartolomeo. Again in Naples, Alessandro's success risked being compromised by the behaviour of one of his singer sisters: soon after his appointment, the resentments of the excluded musicians erupted into a scandal: the Viceroy stripped of their duties three functionaries who 'had close, illicit relations with several actresses, one of whom is said to be la Scarlatti, whose brother this lord viceroy made his *maestro di cappella* in competition with native virtuosos'.

Hypocritical morality decreed that the royal chapel musicians could keep their posts but that the singers should be punished; the women chose to retreat to a convent rather than face the threat of exile, knowing that after a short period of penitence and confinement Duchess Maddaloni would be able to persuade the Viceroy to free them.

When this momentary crisis had passed, Scarlatti's work provided Neapolitan opera with the impulse that by 1700 would make it rival Venice as the pre-eminent operatic city. New operas often had their first hearing at the royal palace for particular celebrations and immediately went on to the Teatro S Bartolomeo. Scarlatti was also required to compose sacred works and serenatas for specific occasions, while aristocratic entertainments continued to provide an outlet for the many solo cantatas and chamber duets he had begun composing in Rome. Domenico was the first of five children to be born in Naples, on 26 October 1685. Again in his city of adoption the parish registers reflect his privileged position, in the importance of the godparents; but as his family grew Scarlatti's finances, however large his fees (to his colleagues' envy), became precarious. The result was a permanent state of dissatisfaction and a continual search for extra earnings which robbed him of the time and application to carry out the duties of his important posts. For a further ten ducats per month, the appointment as *maestro di cappella* at the Conservatory of S Maria di Loreto (1 March 1689) carried with it the daily duty of two hours of teaching, but by the end of April Scarlatti had obtained a month's leave of absence to travel to Rome. He did not bother to tell the Conservatory governors when the month had elapsed, and they dismissed him on 15 July.

The death of Queen Christina had not affected his relations with his other Roman patrons, but the continuing ban on theatres made public performances of operas infrequent. There was some respite when the Venetian Pietro Ottoboni became Pope Alexander VIII (6 October 1689 to 1 February 1691) and distributed ecclesiastical posts and privileges to members of his family, showing special favour to a grand-nephew who, a cardinal and vice-chancellor of the church since he was 22, lavished enormous sums on great displays that frequently involved important commissions. The relationship between this sophisticated cardinal and Scarlatti began during Alexander VIII's brief pontificate. In January 1690 *La Statira*, a *dramma per musica* by Scarlatti to a libretto by Ottoboni was performed at the Teatro Tordinona, and in the same year *Gli equivoci in amore*, or *La Rosaura*, was performed on the double marriage that joined two of the pope's nephews to the powerful Barberini and Colonna families. But others also turned to Scarlatti, now at the peak of his fame as an opera composer. In October 1688 Ferdinando de' Medici, *granprincipe* of Tuscany and a noted patron of the arts, had sent him a libretto to be set to music; Scarlatti immediately began work 'with haste', although he was working on 'three other comedies'. The prince's letter describing his enjoyment of Scarlatti's score fired hopes of a permanent post, on a salary sufficiently high to allow him to leave Naples. In the meantime, Francesco Scarlatti's move to Palermo resulted in performances of his brother's music in Sicily; only the earliest librettos name the composer, who in *Pompeo* (1690) flaunts the title 'Maestro di cappella della Reale di Napoli' while in the frontispiece of *L'Abramo* (1691) he recalls that he is 'from Palermo'. For

reasons that are unclear, Scarlatti's increasingly famous name does not appear on the librettos of certain works that can reasonably be attributed to him; in one case – *Scipione nelle Spagne*, performed in 1721 – he is described as ‘the most noble swan of the Oreto’, a Baroque allusion to the stream running round Palermo.

Ferdinando de' Medici's patronage led to many performances in Tuscany of operas or oratorios by Scarlatti already given in Naples or Rome; such unambiguous signs that his music was appreciated, together with other Roman patrons' continuing demonstrations of their regard, made him feel increasingly ill-disposed towards Naples, where he had constant problems over the late payment of the money due to him and had to beg for the payment of his hard-earned wages, invoking the ‘pressing urgent needs of his own numerous family’.

That family partook of his musical talent. Pietro began an unremarkable career as a second-rate composer, but the memory of the trouble caused by Alessandro's sisters must still have rankled and he would not allow his daughters to go on to the stage, although they were skilled enough as singers to appear in private entertainments or exclusive performances for leading patrons. From 1700 onwards there was a possibility of Flaminia Scarlatti's entering the Medici service. At precisely that time it became clear that Domenico's musical talent was developing. Alessandro now had a new reason for leaving Naples: Domenico could succeed him. This was not before the family had undertaken a long journey to Rome and Florence, essentially in search of new appointments but also intended to astound powerful patrons with his daughters' abilities as singers and with Domenico's prodigious gifts.

With the death of King Carlos II, the War of the Spanish Succession broke out. Italian territories generally favoured Philippe, Duke of Anjou, as opposed to the Habsburg Archduke Karl. To allow the Scarlattis to undertake their planned journey the viceroy, Medinaceli, had allowed him ten months' leave of absence, but this was revoked when it was learnt that the new king, Philip V, was soon to visit Naples. Corelli was called from Rome to add to the splendour of the music, but Philip did not enjoy Corelli's playing. The leading role was taken by Scarlatti, with a ‘bellissima serenata’ (*Clori, Dorino e Amore*) followed by a firework display and an opera (*Tiberio Imperatore d'Oriente*), performed at the royal palace so that the king, at risk from attempts on his life by Austrian assassins, ‘could hear it in private’.

After Philip had left, the new viceroy restored Scarlatti's leave of absence, but reduced it to four months. Letters from G.B. Salomoni, the grand-ducal envoy to Naples, provide the background for the journey, which was basically unsuccessful: indiscreetly, Scarlatti took with him ‘half his household, as if he were visiting his closest relation’, arrived in Florence three months before the performance of the opera he had been commissioned to write, *Il Flavio Cuniberto*, and lingered in the city more than a month after its performance. His letter of thanks, sent from Rome on 24 November, contains professions ‘of the debt of most obedient servants’ on behalf of his entire family. It was more than Ferdinando desired from Scarlatti and his reply pointedly ignores the renewed offers and requests,

which must have been made verbally and explicitly during Scarlatti's months in Florence.

While Alessandro continued to delay his return to Naples by stopping in Rome in search of new posts, Domenico returned punctually and was well received. Alessandro returned at the end of December 1702, revealing his intention to move to Rome, where he mistakenly thought he had found 'a suitable niche'. Following instructions, Salomoni had discouraged Scarlatti from repeating in Rome the disasters of his visit to Florence. When the composer asked to be relieved of his post Salamoni, considering the loss of income that Scarlatti would suffer if he went to Rome, was scandalized by the rash decision and wrote that the viceroy, 'out of compassion, or to avoid a serious situation for the chapel', had rejected the musician's request to leave his post and considered him suspended for two months. At the end of that period nothing was heard from Scarlatti, and Ascalona (later to be accused of oppressive and tyrannical behaviour), waited patiently and in vain for seven months for him to return, before advertising a contest to replace the defaulter.

[Scarlatti: \(1\) Alessandro Scarlatti](#)

3. Return to Rome.

The situation in Rome was not as Scarlatti had imagined. Even if the arrival of Maria Casimira, former Queen of Poland, hinted at a return to the era of Christina, she was a more modest character and her life in Rome was troubled by the rivalry between the Austrians and the 'gallispani'. Pressed by the conflicting claims of the respective ambassadors, Clement XI could not make up his mind which of the contenders he would eventually recognize as King of Spain and sought a solution in collective penitence. In this bleak atmosphere there was no room for opera and Scarlatti had to content himself with oratorios and cantatas for his usual patrons. On 9 January 1703 he was appointed assistant to Giovanni Bicilli, the elderly *maestro di cappella* of the Congregazione dell'Oratorio di S Filippo Neri at the Chiesa Nuova; their representatives had displayed 'positive repugnance' to accepting Scarlatti, but continued pressure from Ottoboni saw all the obstacles overcome. The document of appointment clarifies that the representatives assigned the post to Scarlatti, who is referred to as the 'distinguished *maestro di cappella*' and notes his reputation for absenteeism. Given the importance of oratorio in Roman musical life, and the important position of the Chiesa Nuova di S Maria in Vallicella in the genre, Scarlatti's work there assumes particular importance; but he made it clear that he 'expected to take part only during the principal festivities'. When in May 1705 Ottoboni learnt of the situation, he required his protégé 'to come to serve the church or else to leave his post as assistant': Scarlatti resigned, because of 'the many activities that he undertook in composing music in the service of various persons'. Among these activities some were connected with another important post, obtained through Ottoboni: from 31 December 1703 Scarlatti was assistant to the elderly and ailing Antonio Foggia, director of the Cappella Liberiana in S Maria Maggiore. Here too his negligence created discontent among the chapter, but complaints were directed chiefly at his lack of application in teaching and directing the chapel, not at the quantity of sacred music he composed in that particularly productive period.

To console him for his increasing disappointment, Ottoboni appointed Scarlatti one of his 'ministers' in April 1705, but became unhappy and replaced him with Corelli within a year. Scarlatti's self-esteem must have been gratified by his admission to the Arcadian Academy in April 1706, along with Pasquini and Corelli. The account of the admission ceremony shows that Scarlatti was enrolled not only as 'distinguished master of music' but also as 'professor of poetry'.

Living in a city with no opera house remained frustrating to him: during the penitential period the only operatic outlet was that of Ferdinando de' Medici who, between 1702 and 1706, commissioned five operas from Scarlatti to be performed at Pratolino but did not invite the indiscreet composer to take charge of the productions. Accordingly, Scarlatti's correspondence with the prince contains detailed instructions on features indispensable to a satisfactory performance. Ferdinando appreciated Scarlatti's gifts but did not want to entertain the large Pratolino audience with an essentially aristocratic style; this is why Scarlatti's patron repeatedly recommended that the music should be 'more straightforward and noble' and 'more cheerful' as appropriate. Scarlatti protested his readiness to 'recompose again and again whatever part of the opera, and all of it if need be', but Ferdinando was not satisfied and from 1707 turned to Perti for operas to be performed at Pratolino.

[Scarlatti: \(1\) Alessandro Scarlatti](#)

4. Venice.

While this crisis was developing, the need to express himself in opera led Scarlatti to look increasingly towards Venice, universally regarded as the Mecca of opera. Domenico went on ahead with a letter to Ferdinando de' Medici, which contains an assessment of the talent of 'an eagle, whose wings have grown and who should not sit idly in the nest'. It is difficult to reconcile Alessandro's declared intention not to impede the little eagle's flight with the imperious tone with which as a father he claims to have 'forcibly removed' Domenico from a Naples increasingly unworthy of his ability, or to 'send him away' from a Rome which 'has no home to receive Music, which lives there like a beggar'. It would have been appropriate to pay his respects to Ferdinando while travelling through Florence. Scarlatti's letter goes further and reveals a desire for the prince to take on Domenico in a permanent position, but this hope was also disappointed; Ferdinando merely assured Alessandro of having noted the eagle's progress and having recommended him to a Venetian patrician who would help him 'display his talent and obtain [fitting] fortune' in Venice, 'where ability should find ever greater welcome and favour'.

Anecdotes apart, there are no records of Domenico's activities in Venice. Alessandro's visit must have been sponsored by Ottoboni; in the librettos of the two operas staged at the S Giovanni Grisostomo, Scarlatti declared himself to be in Ottoboni's service. Considering how widely Scarlatti's operas were performed, it is surprising, but significant, that the Venetian public opera houses remained untouched by them. Venetian composers had managed to stop their rival's work penetrating their stronghold, but now Gasparini and Ottoboni had broken the blockade. But this important visit did not bring the desired results, for the severe dramatic approach of

Frigimelica Roberti, librettist of *Il trionfo della libertà* and *Il Mitridate Eupatore*, if suited to Scarlatti's austere style, was not to Venetian taste. *Il trionfo della libertà*, of which only fragments have survived, was apparently more favourably (or less coolly) received; *Mitridate Eupatore*, a masterpiece (which was to influence Handel), was mercilessly attacked and criticized. Nothing is known of the fate of *Cain, ovvero Il primo omicidio*, a magnificent oratorio performed during Lent. With Scarlatti's hopes having failed, he had let himself be drawn by calculating rivals into low gossip, and a chilling document of his human as well as artistic failure is the long, treacherous satire *Contro lo Scarlatti*, the work of Bartolomeo Dotti.

[Scarlatti: \(1\) Alessandro Scarlatti](#)

5. Urbino, Rome.

Disappointed at the negative response to his operatic ideals just where he had thought them most likely to succeed, it was a melancholy Scarlatti who set off for home, pausing at Urbino, where his son Pietro was *maestro di cappella* at the cathedral. All too characteristically, he delayed his return to his post at S Maria Maggiore and, with a desperate but vain hope that help might be forthcoming, he turned once again to Ferdinando de' Medici, telling him of his pathetic state, 'exposed to uncertain human Providence' and unable to 'support the great burden of a large family which, however dressed in the mantle of virtue, is naked of any assistance or favour'. More explicitly than ever, he solicited support for himself and his children, with a lightly-veiled reference to 'he who should never abandon me in time of need'. Ottoboni had not assisted Scarlatti to the extent he hoped, and now Ferdinando's response was merely to invoke 'the necessary consolation of heaven' and to express his conviction that 'success appropriate' to Scarlatti's merits would surely be forthcoming. In the meantime Foggia had died, and in the discussion of a successor the usual doubts were raised about Scarlatti. As early as 1706 the chaplains of S Maria Maggiore had bewailed his lack of diligence; now Ottoboni pressed for him to be appointed, adding the composer's own request for a late arrival 'per totos aestivos calores'. In acceding, the chapter required Scarlatti to agree to ten obligations as *maestro di cappella*. Alessandro, who had heard the names of other distinguished *maestri di cappella* interested in succeeding Foggia, declared himself 'paratus ad omnia'.

Returning to Rome in December 1707, Scarlatti found a deteriorating situation. The Queen of Poland arranged a performance of his oratorio *La vittoria della fede* on 12 September 1708, but the post at S Maria Maggiore and occasional private commissions did not earn Scarlatti the equivalent of the Neapolitan income on which he had turned his back. Suddenly, there appeared a prospect of regaining the salary and the advantages he had lost, through a *deus ex machina*. A diplomat in Austrian service who had been principally responsible for the expulsion of the Spanish from Naples, Cardinal Vincenzo Grimani was Austrian ambassador to the Holy See. When he was not threatening the pope, or assembling in his Roman palace an army destined to occupy Naples, Grimani was a generous promoter of serenatas and sacred musical events, in competition with Maria Casimira, Ottoboni, Pamphili, the Colonna and Ruspoli families and other ambassadors to Rome. Thanks to his intrigues, the Austrians took over Naples on 7 July, peacefully; Grimani, although out of favour because of

his arrogance and open-mindedness, was appointed viceroy. The steps he took to accede to Scarlatti's entreaty of 1 October 1708 to reclaim the direction of the royal chapel were entirely in keeping with his cynicism and hypocrisy. Scarlatti inventively attributed his failure to return to the post in 1703 to the risk of losing 'his life and the honour of his Family' under threat from some unspecified 'foreign minister', and Grimani was quick to satisfy him. It was important to have a musician of Scarlatti's fame to initiate the relaunching of Neapolitan musical life which Grimani desired out of hatred for Rome.

[Scarlatti: \(1\) Alessandro Scarlatti](#)

6. Return to Naples.

After the bitter experiences of recent years, Naples must have seemed a safe refuge for Scarlatti, now almost 50. To some extent it was; Scarlatti was based there for the remainder of his life, leaving only to visit Rome when commissioned to compose and stage operas. Above all, his departure for Naples left space in Rome for Domenico, who was immediately engaged by the Queen of Poland as her *maestro di cappella*. Grimani's favour gained Alessandro the renewal of the salary he had received under Viceroy del Carpio, which had been arbitrarily reduced by the Marchese di Villena, as well as the promise of a place as supernumerary organist in the royal chapel for his son Pietro.

A novelty awaited Scarlatti in Naples: to celebrate in triumph the return of a leading figure in the anti-Spanish conspiracy, the Prince of Chiusano had given a performance in his palace on 27 December 1707 of *La Cilla*, a 'commedia in musica in lingua napoletana'. Its success initiated the popularity of this form of *opera buffa*, although established composers at first looked upon it with suspicion. Passages in dialect were already to be found in the comic scenes of serious operas and even in some oratorios; during his visit to Venice Scarlatti had tried composing a cantata in Venetian dialect, but his encounters with Neapolitan vernacular might be thought limited to a single cantata (*Ammore, brutto figlio de pottana*), a colourful invective against Cupid; the text is surprisingly coarse and far from the elevated tone of Alessandro's other cantatas. This picturesque piece may in fact be the work of a lesser Scarlatti, probably Francesco.

While he continued to compose heroic operas, formal serenatas, cantatas and sacred music, Scarlatti left the writing of operas in this new genre to other members of his family. But he played a hidden role in their various attempts: two arias from *Gli inganni felici*, for example, were slipped into the score of Francesco Scarlatti's *Petracchio scremmetore*, staged in Aversa in 1711.

To break away from heroic operas or serenatas, without sinking to a level which might have seemed indecorous, Scarlatti significantly chose the 1718 season, when the impresario of the Teatro dei Fiorentini in Naples had decided to switch the comedies 'from the Neapolitan idiom to the Tuscan, no longer with heroic and regal action but with domestic, family events'. The author of the texts was Francescantonio Tullio, the best dialect librettist of the day (70 years later, Napoli Signorelli took him to task for giving up 'the strongest part of his armoury, the grace of his native language, which he possessed to perfection'). Scarlatti avoided tarantellas,

arias with colascione accompaniment and the other typical successes of the new Neapolitan *opera buffa*, and the score of *Il trionfo dell'onore* is consistently close in style to his serious operas, with the usual mixture of serious elements and caricature.

Although Scarlatti's fame grew in this final phase of his career, success eluded him. It was at this time that he chose to demonstrate his inexhaustible creativity, when in fact it was slowing down. In 1705, when he sent *Il Tito Manlio* to Ferdinando de' Medici, he had declared that it was the 88th of his 'operas composed in less than 23 years'. The prefaces of subsequent librettos often give an 'opus number', which reaches 114 with *La Griselda* (1722). *Il Cambise*, his last Neapolitan opera, dates from 1719; the composer did not take part in its performance as he was in Rome staging *Marco Attilio Regolo* at the Capranica. The previous year the impresario of that theatre, financed by Prince Ruspoli, had asked him for *Il Telemaco* for the carnival season; it must have been a success, for in subsequent years all Scarlatti's mature operas were reserved for Rome, where papal disapproval was much diminished. Even within the Curia the old prejudice must have disappeared, for in 1716 Clement XI conferred the title of 'Cavaliere' on the composer.

A reduction in operatic output, coupled with a desire to emulate the successes of Pasquini and Corelli in instrumental music, led to Scarlatti's taking a late interest in this area, which he had earlier neglected. A lifetime of bitter experience induced him to carry out his duties as *maestro di cappella* more diligently, as documents published by Cotticelli and Maione (1993) reveal. As he grew older his character must also have softened, with positive effects on his teaching: in his stressful years it had seemed wise to entrust the finishing of Domenico's musical training to Gasparini, and while even in 1708 an 'acute difference' had led the young Zipoli to leave Naples, where he had been sent by the Grand Duke of Tuscany to study with Scarlatti, only a few years later Geminiani and possibly Cotumacci (as he told Burney) benefited from his teaching. In his last years Scarlatti showed the 'benevolence of a father' to Hasse, who managed to present Quantz to him, overcoming his aversion to wind players' imperfect intonation.

On 15 June 1723 the Naples *Avvisi* gave the last account of a performance of a work by Scarlatti: the Prince of Stigliano was celebrating his marriage with *L'Erminia*, a serenata 'set to music by Cav. Scarlatti, for whom no praise is sufficient, and of whom it can truly be said that as he increases in age so all the more does he acquire new and sublime ideas in his compositions'.

Recently published documents (Cotticelli and Maione) make it clear that even at the end of his life Scarlatti suffered financial hardship: a dramatic plea to the viceroy ten days before his death lays bare the humiliation of the 'most poor and miserable Cavaliere Alessandro Scarlatti Primo Maestro della Real Cappella', who 'engulfed by his countless misfortunes ... now finds himself in such extreme need of his daily bread that he has started to ask for the assistance of secret alms'. This was partly because his salary had not been paid for four months and he had undergone a series of misfortunes culminating in the 'loss of a daughter after six continuous

months of desperate and costly infirmity'. The *Avviso di Napoli* of 30 October 1725 states that 'In the last week the famous Alessandro Scarlatti, to whom Music owes so much for the many works with which he has enriched it, gave up his soul'. The tombstone, in Ottoboni's words, declares Scarlatti a 'supreme musical innovator' and remembers him as 'most dear to aristocrats and monarchs'. Two further entreaties from his widow reveal that nothing had been done to alleviate the dying man's straits, and that little attention was paid to the desperate state in which the family found itself, burdened with debts.

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7. Operas.

Scarlatti has often been referred to as 'the founder of Neapolitan opera', but it is only with strong reservations that this and similar epithets can be justified. As a composer he was brought up in Rome, and it was for Rome that his earliest operas, and many of his later ones, were composed. As far as both music and libretto are concerned, only one of his operas, *Il trionfo dell'onore* (1718), might be considered truly Neapolitan in character; the others are more representative of a pan-Italian style with its roots in 17th-century Venetian opera. And although J.A. Hasse probably studied with Scarlatti for a time, there is little in Hasse's operatic style, or for that matter in the style of native Neapolitans such as Leo, Vinci and Porpora (who might with some justification be said to constitute a Neapolitan school), that can be shown to stem directly from him.

Scarlatti's earliest encounters with opera were probably in Palermo, where his father was a professional musician and his uncle Vincenzo Amato reputedly composed at least two operas, and where the singer and opera composer Marcantonio Sportonio was a close friend of the family. In Rome, from 1672, he would have become familiar with Venetian imports and with new Roman operas, particularly those of Bernardo Pasquini. His own first opportunity to compose opera came in 1677, when he was invited to provide a work for performance at the palace of Pietro Filippo Bernini early the following year. It must have caused the young composer (not yet 18) much disappointment when its production was cancelled after Pope Innocent XI banned stage entertainments during Carnival. The only surviving score, which bears neither title nor composer's name, remained unrecognized in the Vatican Library until 1986 (see Lionnet). Scarlatti no doubt found its plot particularly relevant to his own condition, since it concerns the fortunes (and love affairs) of a brother and sister forced to leave Sicily during troublous times and to start a new life in Tuscolo (present-day Frascati).

Just over a year later Scarlatti was able to establish a firm foothold as an opera composer with *Gli equivoci nel sembiante*, to a libretto by Domenico Filippo Contini, possibly a relation of the architect Giambattista Contini, in whose private theatre the opera was given. Like Scarlatti's first opera, this is an intimate pastoral comedy with a single outdoor set and a small cast accompanied by a few string instruments and continuo. Its first audiences seem to have been attracted above all by the tunefulness of the arias. These are mostly in the ternary form that was to predominate even more in the later operas, but at this stage Scarlatti frequently varied or extended the

first section on its repeat – a practice he abandoned as the length of each section, and the number of arias he was called upon to write, gradually increased.

Gli equivoci enjoyed enormous success and attracted the attention of Queen Christina of Sweden, at whose palace Scarlatti's third opera, *L'honestà negli amori*, was performed in February 1680. This and *Tutto il mal non vien per nuocere* (1681) are in much the same vein as the earlier pieces, but with *Pompeo* (1683), written for the private theatre of another Roman patron, Cardinal Colonna, the composer produced the first of many heroic dramas based on episodes from Roman history. The tally of operas from his first Roman period is completed with *La guerriera costante* (also 1683). Of the six operas known from these years, only *Tutto il mal* was produced in the public theatre in Rome, the Capranica. To further his career in opera Scarlatti needed to free himself from the restrictions that made public opera such a risky (and for much of the time impossible) enterprise in Rome. The chance came when the new viceroy of Naples, the Marquis del Carpio (no doubt prompted by his friend the Duke of Maddaloni, who had introduced *Gli equivoci* to the Neapolitans and was shortly to do the same for *Pompeo*) called on Scarlatti to take charge of the 1684–5 season at the Teatro S Bartolomeo.

The normal practice at Naples was for a new opera to be seen first in the viceroy's private theatre and then to transfer to the adjacent public theatre, the S Bartolomeo, in which the viceroy took a controlling interest. During his first period as *maestro di cappella* there (1684–1702), Scarlatti wrote at least 32 operas for these theatres, of which fewer than half have survived complete; the others are known only from librettos and, in some cases, aria collections. Scarlatti was also responsible for making adaptations of the Venetian operas that continued to provide the staple operatic diet at Naples, though the extent of his involvement in the process of *rifacimento* is difficult to gauge. Strohm (1975; Eng. trans., 1985, p.18) argued that it was minimal, but it is difficult to account for the claims made in contemporary librettos or in the scores themselves that, for example, *Penelope la casta* (1696) was Scarlatti's 60th opera or *Lucio Manlio l'imperioso* (1705) his 88th unless we assume the total to include collaborative ventures such as *La santa Dinna* (1687, Rome) as well as *rifacimenti* with an appreciable amount of new composition.

Scarlatti does, however, seem to have been concerned above all with the composition of completely new works during this period, especially after 1696, when his patron and admirer the Duke of Medinaceli succeeded Del Carpio as viceroy and took personal control of the Teatro S Bartolomeo. Such works as *Pirro e Demetrio* (1694), which enjoyed international success and was the only Scarlatti opera to be seen in London during the composer's lifetime, and *La caduta de' Decemviri* (1697), his first collaboration with one of his most important librettists, Silvio Stampiglia, show the composer at the pinnacle of his fame in the theatre. In the opinion of Lorenz (1927), *La caduta* also marks a new departure in the development of Scarlatti's operatic style, a view not shared by Grout (1979). While much in *La caduta*, particularly the regular alternation of simple recitative and da capo aria, must be seen as a continuation of stylistic trends seen in earlier works, the opera does break with tradition in

one respect: the older type of Venetian instrumental prelude, typically a slow, homophonic section in duple or quadruple metre followed by a quick dance-like movement in triple time and perhaps a second fast movement, is here replaced by the so-called Italian overture that soon became the norm in Scarlatti's operas and those of other composers. In this a fast, homophonic section, usually with rushing scales or trumpet-like figures, is succeeded by a short, slow chordal section which is often no more than a link between the opening Allegro and the final binary dance movement, again in quick tempo.

Other stylistic developments of Scarlatti's first Naples period (though not specifically in *La caduta*) include a sharper distinction between recitative and aria, the former adopting an even more parlando style and several standard harmonic and melodic formulae, particularly at cadences. The arias remain as numerous as in the earlier operas, but second strophes are abandoned and there is greater diversity in the instrumentation. Other changes reflect more general ones of the period: an enrichment of the harmonic vocabulary (for example in the expressive use of the diminished 7th chord) and a vogue for 12/8 siciliana rhythms. During these years Scarlatti remained in close contact with his Roman patrons, especially the cardinals Pamphili and Ottoboni, and the same stylistic features can be seen in the operas he wrote for them. These include *Statira*, composed for the reopening of the Tordinona theatre in 1690 to a libretto by Ottoboni himself.

In December 1701 Medinaceli, censured by Madrid (and subsequently replaced) for his bloody quelling of a pro-Austrian conspiracy among the Neapolitan nobles, withdrew his usual subvention of 4000 ducats for the coming season at the S Bartolomeo; the company was now forced to rely on public support. This dwindled after the cool reception of Aldrovandini's *Semiramide* in December, and the season was saved only by the success of Scarlatti's *Tito Sempronio Gracco* the following February. Although Scarlatti himself later hinted at darker reasons (see §1), the uncertain future of opera at Naples must have influenced his decision to leave the city and try his luck elsewhere. His departure was delayed until June 1702 by a visit to Naples by King Philip V of Spain; to mark the occasion Scarlatti composed *Tiberio imperatore d'Oriente*, and he then travelled to Florence, by way of Rome, arriving there probably in early August. *Flavio Cuniberto* was staged the following month in the private theatre of Prince Ferdinando de' Medici at Pratolino. The prince had already promoted Scarlatti's operas in several north Italian cities and had commissioned at least one new one from him, probably *La serva favorita* (1689). The operas that Scarlatti went on to compose for Pratolino each September until 1706, while working as a church musician in Rome, were all of the heroic type, with librettos based on incidents from Roman history; but the scores have not survived and all that remains of this period in Scarlatti's operatic career are a few isolated arias and an exchange of letters with Prince Ferdinando which throws valuable light on the composer's working methods and the nature of an opera's gestation.

In 1705 Scarlatti had sent his son Domenico off to Venice 'to take whatever opportunities arise to make his name' (as he wrote in a famous letter to Prince Ferdinando), and it was to Venice that he himself turned, some 18

months later, when his Pratolino commissions came to an end. The two works he composed for Carnival 1707 at Venice's most prestigious opera house, the Teatro S Giovanni Grisostomo, were *Mitridate Eupatore* and *Il trionfo della libertà*, and they stand apart from his others in several respects. Their librettos, by Girolamo Frigimelica Roberti, include ballets but no comic scenes; unlike the other librettos Scarlatti set, they are designated *tragedie* and, like the classical French tragedies by which Frigimelica Roberti was strongly influenced, they are in five acts rather than the more usual three. Moreover, *Mitridate* (the only one of the two to survive) differs from Scarlatti's other heroic operas in having neither involved love intrigues nor a magnanimous tyrant. Dent (1905) drew attention to the libretto's architectural qualities, Grout (1979) to its obsession with political doctrine.

Reasons why both operas failed to please their audiences in 1707 have been outlined above (see §4). They include a xenophobic tendency on the part of the Venetians (it is noticeable that Frigimelica Roberti's other 'reform' librettos met with success in settings by C.F. Pollarolo, Caldara and Mancina, all from the Veneto), the composer's own arrogant and condescending attitude towards the theatre management and (most important perhaps) those qualities in the music that we most admire today – its high seriousness, inventive instrumentation and contrapuntal textures. The Venetian operagoers may have preferred something less demanding, with tuneful melodies and light accompaniments. *Mitridate*, in short, like Mozart's *Die Entführung* later, was perhaps found to contain 'too many notes'. This, at any rate, was a reaction strongly expressed in a malicious satire by Bartolomeo Dotti which, among other even more damning observations, referred to the soporific effect that the music had on the audiences at S Giovanni Grisostomo.

When a new Austrian viceroy, Cardinal Grimani, was appointed in Naples in 1708, Scarlatti seized the opportunity to petition for restitution of his post as *maestro di cappella*. During the 15 years that remained to him he composed at least another 15 new operas, most of them first performed in Naples. But it is plain that changes in operatic style were moving against him, and *Teodosio*, produced at S Bartolomeo only a few weeks after his return to Naples, earned the censure of the Bolognese Count Francesco Maria Zambeccari, who in a letter of 16 April 1709 spoke of Scarlatti as a great man, so good indeed that he succeeds ill because his compositions are extremely difficult and in the chamber style, and so do not succeed in the theatre. *In primis*, those who understand counterpoint will admire him, but in a theatre audience of 1000 people there are not 20 who do understand it, and the rest, not hearing cheerful and theatrical things, are bored. Also, the music being so difficult, the singer has to be extremely careful not to make a slip, and is therefore unable to make the gestures he is used to making and becomes too tired. Thus, [Scarlatti's] theatre style is not pleasing to most audiences, who want cheerful stuff and *saltarelli* such as they get in Venice. Zambeccari's criticism, like Dotti's, undoubtedly sprang from motives that were not entirely disinterested, but there is some truth in what he said, and Scarlatti was not the first (or the last) composer to find the tide of popular taste running against him. None of his serious operas after 1708 enjoyed anything like the success of his early Roman operas or some of those he produced during his first, prolific Neapolitan

period. Among the most successful of the late operas was *Tigrane* (1715), described by Grout (1979) as 'one of the greatest, if not the very greatest, of Scarlatti's operas', but only the comedy *Il trionfo dell'onore*, given 18 times at the Teatro dei Fiorentini in 1718, can be said to have been a hit; even this was not revived during his lifetime. It is surely significant that, except for *Cambise* (1719), all Scarlatti's serious operas after 1716 were intended for performance in Rome, where conservative patrons and audiences were more receptive to a style rapidly becoming outmoded in Naples. These include his last known opera, *Griselda* (1721), as well as extensive *rifacimenti* of two others originally written for Pratolino, *Tito Sempronio Gracco* and *Turno Aricino*.

In style and structure the operas of Scarlatti's final period are not radically different from those he was writing in the late 1690s: the Italian overture, arias and duets remain the main formal components, and the conventions of recitative have not greatly changed. There is no attempt to create a musical span more extended than that of a da capo aria, although a move towards greater continuity is evident, above all in a more extensive use of accompanied recitative. The proportions of the lyrical items do, however, show a gradual expansion which leads, of course, to a reduction in their number. *La caduta de' Decemviri* (1697), for example, contained no fewer than 62 arias and duets; *Griselda* has 41. This expansion is paralleled by an increase in the richness and variety of the accompanying instrumentation: continuo arias are quite rare in the late operas, accompanied recitative much more common.

Despite Scarlatti's central position as an opera composer, he seems to have had little influence on the course of operatic history. Most of the 'innovations' with which he has at times been credited – the da capo aria, accompanied recitative, the introduction of french horns into the opera pit, the creation of the Italian overture – can be shown to predate him, while the music itself is seen now more as a refinement of 17th-century styles than as a harbinger of the Classical period.

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8. Oratorios, serenatas.

The Italian oratorio of the late Baroque has often been viewed by modern historians as a kind of substitute for opera during Lent, when the theatres were closed. It is easy to see why. Both genres have the same formal constituents: an instrumental overture (after about 1700 usually of the 'Italian' type), recitative (both simple and accompanied) and arias, duets and occasionally larger ensemble numbers (almost exclusively in da capo form). Moreover, the librettos of both were predominantly dramatic in concept, and oratorios were performed by the same singers who appeared in the opera house. In certain other equally important respects, however, the oratorio stood in much closer relation to the serenata. Not only did the serenata embody all the features of the oratorio so far mentioned, but it was also divided, like the oratorio, into two parts (not into three acts, like the opera), was of comparable length (considerably shorter than the average opera) and was produced, in the vast majority of cases, without action, costumes or scenery (though both oratorios and serenatas were often performed in front of an elaborate backcloth).

Most of Scarlatti's oratorios were written for Rome, where the genre originated and where it continued to flourish (partly, no doubt, because of papal opposition to opera there). Of the six Latin oratorios which he is known to have composed for the Arciconfraternita del SS Crocifisso, only one, *Davidis pugna et victoria*, survives. It was performed at the Crocifisso in 1700, but several elements in the score – the antiquated structure of its two-movement sinfonia, its inclusion of ground bass and strophic arias, the presence of a *testo* (narrator) and the employment of a harmonic vocabulary that admits the Neapolitan 6th but not the diminished 7th – suggest a much earlier composition date. It may indeed have been a revival of one of the three oratorios written for the Crocifisso between 1679 and 1682 of which not even the title is known. A particular (and again archaic) feature of the work is the writing for double chorus, representing the opposing forces of the Hebrews and the Philistines, and the occasional division of the orchestra into concertino and concerto grosso in the manner of Stradella.

More representative of Scarlatti's oratorios in general is his second work on the subject of Judith's liberation of Bethulia, performed in Rome in March 1697 (an earlier oratorio on the same story was performed in Naples three or four years earlier). The 'Cambridge' *Giuditta* (so-called because its only known source is in the library of King's College, Cambridge) calls for only three singers, representing Judith, her nurse and Holofernes; there is no chorus. Of the 22 arias, 14 are in da capo form; there are no second strophes and only one ground bass (a duet between Judith and the nurse in Part 1). Accompaniments are mostly for continuo only, with a final 'ritornello' for the strings, but *Giuditta's* 'Chi m'addita, per pietà' in Part 1 is unusual in being accompanied only by violins and violas in unison, and her 'Tu che desti, o eterno Nume' in Part 2 is noteworthy for its particularly virtuoso solo violin obbligato.

If, as seems likely, *Giuditta* was performed in the palace of one of Scarlatti's Roman patrons, its two parts were no doubt separated not by a sermon, as was the custom in an oratory, but by convivial eating and drinking – another feature that tied the oratorio to the serenata. The close rapprochement between the two genres (and that of the cantata; see Gianturco, 1992 and Marx, 1992) is particularly evident in the Christmas entertainments enjoyed at the Vatican each Christmas Eve between 1676 and 1740, when the performance of a work, variously designated 'componimento', 'concerto' or 'cantata', was followed by a feast for the assembled cardinals. Scarlatti was chosen as the composer on four occasions, in 1695 and 1705–7.

The sequence of dramatic and semi-dramatic representations provided by opera (during Carnival) and oratorio (during Lent and at Easter) was continued during the summer months by the serenata. This differed from the oratorio mainly by virtue of its secular, often overtly political text and its open-air performance. While serenatas could be performed, like oratorios, on a temporary stage indoors, they were typically presented of an evening in the courtyard of a palace or in a more public piazza. Performances on water were also common: in Venice on the Grand Canal, in Naples at the bay of Posillipo and in Rome in the Piazza Navona, which was regularly flooded for the purpose. Between the two parts, sumptuous refreshments

were served to the distinguished guests, while mountains of more common fare were 'sacked' by the *hoi polloi*. Outdoor performance encouraged the use of a large band, and occasionally a chorus. The *Gazzetta di Napoli* (31 July 1696), reporting on a performance of Scarlatti's *Il trionfo delle stagioni* five days earlier, mentioned the participation of more than 150 instrumentalists and 50 singers (Griffin, 1983, pp.243, 245) – possibly an exaggeration, but an indication nevertheless of the scale of these performances.

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9. Church music.

Although it occupies a substantial proportion of his total output, Scarlatti's church music has remained relatively unexplored, and little of it is available in modern editions. Like other church composers of the period, especially perhaps those working in Rome, Scarlatti had to become musically bilingual, and his masses, motets and other liturgical works show equal mastery of the *stile antico* and the modern concertato style.

Of the ten extant complete masses (including one requiem mass), all but two are *a cappella* or accompanied only by organ. One would not expect to find in these many signs of Scarlatti's originality. He treats what he once referred to as 'lo stile sodo alla Palestrina' with a certain liberty (unprepared 7ths, minim passing notes and dissonant crotchets are all more abundant than in the older master's works) and with a leaning towards major-minor tonality, but his contrapuntal skill is much in evidence and two of the masses show extensive and resourceful use of canon. About half of the motets also use *stile antico* technique. Among the best-known of them today is *Tu es Petrus*, a double-choir motet much admired also by Scarlatti's contemporaries to judge from the number of extant manuscript copies.

Of the two *stile moderno* masses, the St Cecilia Mass, composed for Cardinal Acquaviva in Rome, is a lively setting for five solo voices and ripienists with strings and continuo. Its organization on the lines of a cantata mass, with each subsection having its tonal integrity, encourages contrast, for example between soloistic virtuosity and choral weight and between the sober homophony of 'Et in terra pax' in the Gloria and the fugal climax of that section at 'Cum Sancto Spiritu'. As in the gradual *Audi filia*, composed for the same celebration in 1720, the emphasis is on solo singing; in the gradual the ripienists are not heard until the final 'Alleluia', and even then only in relatively brief passages.

Some of Scarlatti's solo motets come close in style to the secular *cantata da camera*; *Jam sole clarior* for soprano, violins and continuo, for example, is a highly florid setting consisting of three da capo arias separated by recitative. Scriptural and liturgical texts, however, provide relatively few opportunities for recitative and da capo arias, and it is the absence of these which in many cases differentiates the *stile moderno* motets from the cantatas, and the masses from the oratorios. Scarlatti does, however, often employ an instrumental ritornello as a unifying element in a motet or mass section. Another, more archaic means of achieving unity is through the use of a plainchant cantus firmus. At least ten of Scarlatti's psalm settings include a plainchant melody, as also does the *Magnificat primo tono* (see

Shaffer). One might expect this to be a feature particular to *stile antico* compositions, but in fact it is found just as frequently in the *moderno* pieces. In the St Cecilia Mass, for example, the plainsong introit 'Loquebar de testimoniis tuis' is quoted in long notes by the two solo sopranos in unison at 'Et unam sanctam catholicam et apostolicam ecclesiam' in the Credo.

The motet *Jam sole clarior* is from the *Concerti sacri* op.2 (1707–8), and is therefore one of Scarlatti's very few works to appear in print during his lifetime. His other liturgical works include an extensive collection of music (hymns, psalms, lamentations and responsories) for Holy week, most of it composed for Prince Ferdinando de' Medici in Florence. The *St John Passion*, dating from about 1680, occupies an isolated position among his sacred works. It is a sober setting of the Latin Gospel text without extraneous tropes, retrospective in style (even for such an early work) but not inexpressive. The strings provide a brief introduction, immediately repeated to accompany the intoning of the work's title, 'Passio Domini nostri Jesu Christi' by the *testo* (narrator); thereafter they serve to support the turba choruses, the words of Christ and occasionally those of the *testo*, a role that breaks with tradition in being sung not by a tenor but by an alto.

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10. Cantatas.

Scarlatti's chamber cantatas reveal perhaps more strikingly than any other class of his works his unbroken continuity with preceding phases of the Baroque era and his separation from the following period. With more than 600 known cantatas for which his authorship is reasonably certain and well over 100 others less reliably attributed to him, he is clearly the most prolific cantata composer. These works crown the history of a genre which over more than a century of vigorous growth held a rank second only to opera; indeed contemporaries generally placed it above opera in refinement and regarded it as the supreme challenge to a composer's artistry. Scarlatti was among the last to contribute significantly to its literature.

A decisive majority of Scarlatti's cantatas are for solo voice, most for soprano but some for alto and a few for bass. A few are for two voices: two sopranos, soprano and alto, or soprano and bass. 90% are accompanied by continuo alone; the remainder, reflecting a contemporary trend, enlist various instrumental ensembles in addition to continuo, mostly strings but occasionally recorders or trumpet. They deal almost exclusively with love; heroic, comic or devotional subjects appear less often than in the past.

The most characteristic text is lyric, presenting in some imagined protagonist's monologue a series of contrasting reflections centred on some unifying thought. In most cantatas for two voices there is dialogue or an alternation between dialogue and lyric monologue. The protagonist is usually a shepherd or nymph, or may be drawn from mythology or history. Occasionally the monologue is introduced by an explicatory narrative or descriptive passage, and further narrative passages may thread the reflections together. The changes are normally paralleled by changes of poetic metre and rhyme pattern, and reflected too in changes in musical metre, tempo, rhythmic and melodic material, harmonic character, texture and the entire constellation of stylistic elements.

The cantata repertory in Rome in the 1670s included works not only by younger composers, such as Stradella, Pasquini and P.S. Agostini, but by composers of older generations too, including Cesti, Savioni, Carissimi and even Luigi Rossi (*d* 1653). Scarlatti drew comprehensively on this stylistic inheritance. The retrospective characteristics in his cantatas composed before about 1705 are striking. Musical refrains continue to appear as reflections of textual ones, either with periodic regularity or at irregular intervals. Exact or modified musical repetitions – occasionally only loose, imprecise correspondences – with new words reflect strophes in the texts. Not infrequently, however, a second strophe in the text is set to new music, preserving only a structural parallelism with that of the first; and a second strophe may be separated from the first by intervening sections. Responsiveness to his texts according to such procedures sometimes gives rise to forms that had flourished in earlier decades but, it seems, had been laid aside by Scarlatti's immediate predecessors, Pasquini and Agostini.

O dolce servitù, the verse of which is in part strophic, resembles in structure many cantatas of around the 1640s (like Rossi's *Da perfida speranza*): the first strophe consists of a 4/4 section in aria style, a short recitative and a 3/2 arioso. This entire complex is repeated, in part exactly, with the second strophe of the text. Sometimes only the first strophe's bass is repeated (only its pitches, its rhythm having been substantially altered) while the vocal line is in part newly composed: here Scarlatti reached back to the strophic variation, a structure prominent in the cantata's earliest history. An arrangement characteristic of the mid-century cantata survives in *Chi vedesse la ferita*: *ABCAB'C'A*, where *A* is a refrain in music and text while *B'C'* is a musical repetition of *BC* with a second strophe of its text (a similar arrangement is found in Carissimi's *Bel tempo per me*).

In most of Scarlatti's cantatas, late as well as early, diversification is especially conspicuous in composite structures comprising more or less discrete recitatives, arias and ariosos. In works from before about 1705 they appear in the limitlessly varied combinations seen in the past, reflecting long, complicated poetic structures in which sections in various metres and rhyme patterns follow one another in unruly, wayward succession; these in turn reflect unruly successions of contrasting passions. Such arias continue to show the formal variety found in the past, including *ABB'* and related patterns (as old as Monteverdi), *AB*, ostinato arias, and the increasingly popular *ABA* and *ABA'*. Most have two strophes. In cantatas with instrumental ensemble many are continuo arias with ritornellos, resembling forms in contemporary operas. Recitatives continue to incorporate lyrical, expressive arioso, with refrains and other organizing devices. The integration of declamatory and aria-like elements often survives in Scarlatti's cantata recitatives. The 'curious mixture of air and recitative' with which *Solitudini amene, bersaglio* (1705) begins did not escape Burney's notice (*BurneyH*, ii, 630, 634).

A more orderly form, perhaps manifesting the spirit of the Age of Reason, became increasingly prominent in Scarlatti's cantatas in the 1690s: two (sometimes three) *da capo* arias contrasting in tempo and expressive character, each preceded by a recitative. Second strophes and refrains were laid aside. In his cantatas after 1704 significant deviations from this

pattern are exceptional. A search for increased intensity of expression often gave rise to chromaticism, which is especially characteristic of recitatives, as is illustrated in the celebrated *Andate, o miei sospiri* ('Con idea inhumana', 1712). Notes in the most authoritative copies of this work suggest that Francesco Gasparini had presented Scarlatti with his setting as a token of friendship and that Scarlatti responded with two settings of his own, the first 'Con idea humana' and the second 'Con idea inhumana, ma in regolato Cromatico, non è per ogni Professore'. Both typify his mature style at its most beautiful, and the recitatives of the second are further distinguished by unusually daring chromaticisms.

Already singular in his time, Scarlatti's recitative frequently became even more alien through bold chromaticism, to a degree that his contemporaries could no longer accept. In 1728 J.D. Heinichen censured Scarlatti's 'extravagant and irregular harmony ... as revealed in the vast production of his cantatas' (*Der General-Bass in der Composition*). Encumbrance with chromaticism, he protested, prevented their attaining the quality of 'rapid recitative'. His strictures reveal that a new conception of recitative had established itself, the rapid parlando, often characterized further by expressive impoverishment and flatness. Regarding this later conception as the norm, Heinichen rejected the impassioned Scarlattian form as 'unnatural and violent'. In the decade when the 'Neapolitan' style triumphantly conquered the European repertory, a contemporary saw Scarlatti not as the founder of any school but as a lonely eccentric, followed by no one except perhaps d'Astorga.

Scarlatti's cantatas for two voices take various forms. Most are composite structures. Usually a singer delivers on each entry a recitative followed by an aria. Some recitatives engage both singers in rapid dialogue. The concluding section is usually a duet aria or arioso, and most cantatas include additional duet arias. Some open with a duet aria and close with a repetition of it or with a repetition of its music set to the words of a second strophe; some consist wholly of duets. The duet arias rely chiefly on the trio texture developed by Monteverdi and basic to musical style throughout the Baroque era. The bass functions harmonically, but it is nevertheless active and melodically defined; it holds consistently apart, however, from the melody, imitations and parallels of the upper pair.

Scarlatti: (1) Alessandro Scarlatti

11. Instrumental music.

The interest and importance of Scarlatti's instrumental works is in direct proportion to their number. One would hardly recognize the father of Domenico Scarlatti from the keyboard works that have survived, most of which seem to have acted as pupil fodder. A didactic intention is in fact explicit in the seven *Toccate per cembalo (I-Nc)*, which are aimed at encouraging a 'nobile portamento delle mani'. Except for the second, these are multi-sectional pieces obviously designed mainly to develop *Fingerfertigkeit* in both hands; they make room for three fugal sections and two binary dance movements. The first toccata is fingered throughout its 158 bars, making it a valuable document for Baroque keyboard technique.

Of greater artistic value are the 12 *Sinfonie di concerto grosso*. Scarlatti probably decided on this unusual, perhaps unique, title to indicate that the

string parts are to be played orchestrally (each *sinfonia* includes at least one wind instrument as well) rather than by one player to a part, but the title has perhaps wider implications. No.7 in G is a straightforward Corellian *da chiesa* concerto in four movements, but the others are mostly five-movement works combining features of the three-movement operatic *sinfonia* and the *da chiesa* concerto. No.1 in F shows the quite typical layout displayed in [Table 1](#).

The opening Allegro abounds in the busy, rather empty semiquaver figuration associated with the first movement of an Italian overture (the figuration is even busier and emptier in some of the other works), while the final binary dance is a feature common to both genres; of the other movements, it is the central fugue that owes most to the example of the Corellian concerto. All 12 *sinfonias* are attractive, well-written pieces and unaccountably neglected.

A similar structure can be observed in the third of the *VI Concertos in Seven Parts* published in London by Benjamin Cooke about 1740, but the provenance and attribution of this set as a whole remains problematic. Most of the instrumental chamber music is similarly of uncertain attribution or little distinction.

[Scarlatti: \(1\) Alessandro Scarlatti](#)

12. Reputation and influence.

It was only in his youth that Alessandro Scarlatti enjoyed a degree of popular success equal to his reputation. Throughout his career there was an increasing gulf between the high opinion of his contemporaries and the actual success of his works. Before he was 20, the young Sicilian had impressed the most knowledgeable patrons in Rome with his rich melodic imagination, and after the remarkable success of *Gli equivoci nel sembiante* the Berninis entrusted to him the composition of *L'honestà degli amori*, a comic opera for their theatre with a libretto containing humorous allusions to the success of a musician who had come 'from the limits of Christendom full of airs' (lines he took care not to set).

Scarlatti was perfectly conscious of his standing in a hierarchical society, but cultivated utopian ideals of breaking down barriers created by birth or income, to be realized through an understanding among superior spirits. The evidence suggests that an understanding of this nature characterized only his relationship with Queen Christina. Ferdinando de' Medici and Ottoboni were too concerned with the success of what they had commissioned to be gratified by recognition of their judgment, implied by the quality of the work even if it failed to arouse public enthusiasm. It is to Scarlatti's credit that the need to earn money imposed on him by 'the heavy burden of a large family' never led him to make the kinds of compromise or concession that might have gained him wider recognition.

The Arcadian Academy had the most to offer in the fulfilment of Scarlatti's ambitions. Enrolled at the same time were Pasquini and Corelli, musicians with whom he had shared Queen Christina's favour; and the academic assemblies provided an ideal arena for the poetical and musical tournaments to which Scarlatti rightly considered himself supremely suited. The form of the cantata was fertile territory for experimentation. His famous

exchange with Gasparini was realized in the spirit of rivalry at the very highest level: in 1712 Gasparini, admitted to the Academy on Corelli's death, had paid homage to his colleague in *Andate, o miei sospiri, al cor d'Irene*, a piece devoted to the pains of one unlucky in love. Scarlatti was not content simply to reply by setting the same text as a 'Cantata alla amicizia, fatta con idea humana' (marked by harmonic subtleties to interest its accomplished recipient), but produced a second, highly sophisticated version, describing it as the 'same cantata, on an inhuman idea', proudly adding 'it is not for every professor'.

Despite his unhappy experiences in Florence and Venice, Scarlatti retained his artistic integrity. This explains the judgment of F.M. Zambecari, the music lover originally from Bologna, then living in Naples in Grimani's retinue: 'he is a great man, so good indeed that he succeeds ill because his compositions are extremely difficult and in the chamber style, and so do not succeed in the theatre'. Not for the first time he was berated for subtleties above the heads of the general public, who loved the 'cheerful stuff and *saltarelli* such as they get in Venice'. The bias is obvious, the more so since Zambecari excused Scarlatti's cool reception but could not stomach the 'knavish stuff in the Neapolitan language' which perfectly matched popular taste. This was the key to Scarlatti's fate: here was a musician of genius who had to forgo the kind of praise from sensitive patrons like those who 20 years later would appreciate the 'happy and original freaks' of Domenico's astonishing sonatas.

However, Alessandro Scarlatti's reputation remained unchallenged: clear confirmation of this appears in Burney (*Burney GN*, 347) when he recounts that Hasse could not think Durante, as a contrapuntist, deserved the place which M. Rousseau has given him in his dictionary; but said that it was old Scarlatti, whom he should have called *le plus grand harmoniste d'Italie, c'est à dire du monde*, the greatest master of harmony of Italy, that is, of the whole universe; and not Durante, who was not only dry, but *baroque*, that is, coarse and uncouth. Burney adds, in a note, 'M. Hasse's opinion of Alex. Scarlatti, corresponds exactly with that of Jomelli, who told me, at Naples, that his compositions for the church, tho' but little known, were the best of his productions, and perhaps the best of the kind'. Jommelli was only 11 when Scarlatti died and had arrived in Naples from his native Aversa in 1725; his evidence therefore indicates that Scarlatti's sacred music at least was studied with interest by the younger generation. In Naples, the 'baroque' Durante transformed 12 items from Scarlatti's cantatas into 12 *Duetti da camera* for use by singing teachers as a helpful contrast between the teacher's and the pupil's voice. The success of these duets gave the music of Scarlatti's cantatas an artificial after-life: in the middle of the 19th century the Marchese di Villarosa could claim that without them Scarlatti's name would have been consigned to oblivion. The pattern has persisted: although Alessandro Scarlatti is considered a composer of primary importance in all the literature, little attention is paid to his work, and even in recent explorations of the 'early music' repertory his music, for all its reputation, has played an exceedingly modest part.

[Scarlatti: \(1\) Alessandro Scarlatti](#)

WORKS

music lost unless otherwise stated

† doubtful

operas

contributions to other composers' operas

serenatas

oratorios, large sacred works

cantatas

madrigals

masses, mass sections

motets

keyboard

other instrumental

theoretical works

Scarlatti: (1) Alessandro Scarlatti: Works

operas

Edition: *The Operas of Alessandro Scarlatti*, ed. D.J. Grout, Harvard Publications in Music (Cambridge, MA, 1974–85) [G]

NB	Naples, Teatro S Bartolomeo
NR	Naples, Palazzo Reale
RC	Rome, Teatro Capranica
VGG	Venice, Teatro S Giovanni Grisostomo
dm	dramma per musica
mel	melodramma

Title	Genre, acts	Libretto
[untitled, ? La villeggiatura di Frascati]	3	? G.D. de Totis
Sources, remarks, editions : <i>I-Rvat</i> , comp. wint. 1677–8; intended for perf. at palace of P.F. Bernini, 1678		
Gli equivoci nel sembiante	dm, 3	D.F. Contini
First performance : Rome, G. Contini's private theatre, Feb 1679		

Sources, remarks, editions :
as *L'errore innocente*, Bologna, 1679; as *Amor non vuole inganni*, Vienna, aut. 1690; *A-Wn* (Act 1 only), *B-Bc*, *I-Bc*, *MOe*, *Rsc*, *Vnm*; G vii

L'honestà negli amori	dm, 3	D.F. Bernini [? or D.F. Contini, according to D'Accone 1985]
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First performance :
Rome, palace of Queen Christina, 3 Feb 1680

Sources, remarks, editions :
MOe, Rc* (Act 1)

Tutto il mal non vien per nuocere	commedia per musica, 3	G.D. de Totis
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First performance :
RC, Jan 1681

Sources, remarks, editions :
as Dal male il bene, Naples, 1687; *D-Bsb, I-MC* (partly autograph), *Nc*

Il Pompeo	dm, 3	N. Minato
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First performance :
Rome, Teatro Colonna, 25 Jan 1683

Sources, remarks, editions :
B-Br (facs. in *Handel Sources*, vi, 1986)

La guerriera costante	3	F. Orsini
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First performance :
Rome, palace of Duchess of Bracciano, carn. 1683

Sources, remarks, editions :
I-Rvat

L'Aldimiro, o vero Favor per favore	dm, 3	De Totis
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First performance :
NR, 6 Nov 1683

Sources, remarks, editions :
US-BE

La Psiche, o vero Amore innamorato	dm, 3	De Totis
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First performance :
NR, 21 Dec 1683

Sources, remarks, editions :
recit. and aria *I-PAVu*

Olimpia vendicata	dm, 3	A. Aureli
First performance : NR, 23 Dec 1685		
Sources, remarks, editions : <i>F-Pn, GB-Lbl, I-Vnm</i> ; as <i>Amor vince lo sdegno, o vero L'Olimpia placata</i> , RC, 9 Feb 1692, with new music by Scarlatti and F. Gasparini, arias in <i>D-Mbs</i> and <i>I-Rvat</i>		

La Rosmene, o vero L'infideltà fedele	mel, 3	De Totis
First performance : Rome, Palazzo Doria Pamphili, carn. 1686		

Sources, remarks, editions :
D-BD, MÚs, F-Pn, I-Fc (Acts 1 and 2)

Clearco in Negroponte	dm, 3	A. Arcoleo
First performance : NR, 21 Dec 1686		
Sources, remarks, editions : <i>MOe</i>		

La santa Dinna [Act 3]	commedia per musica, 3	B. Pamphili
First performance : Rome, Palazzo Doria Pamphili, carn. 1687		

Sources, remarks, editions :
arias *Rvat*; Act 1 by A. Melani, Act 2 by B. Pasquini

Il Flavio	dm, 3	after M. Noris
First performance : NR, ?14 Nov 1688		
Sources, remarks, editions : arias in <i>GB-Och, I-Fc, MOe</i> and <i>Nc</i>		

L'Amazzone corsara [guerriera], o vero L'Alvilda	dm, 3	G.C. Corradi
First performance : NR, 6 Nov 1689		

Sources, remarks, editions :
D-Mbs, I-MC

La Statira dm, 3 P. Ottoboni

First performance :
Rome, Teatro Tordinona, 5 Jan 1690

Sources, remarks, editions :
D-Mbs, GB-CDp, Lbl, I-MOe; G ix

Gli equivoci in amore, o vero La Rosaura mel, 3 G.B. Lucini

First performance :
Rome, Palazzo della Cancelleria, Dec 1690

Sources, remarks, editions :
as *Gli equivoci in amore, o vero La Rosalba*, Naples, Feb 1692; as *La Rosaura*,
Florence, Borgo Ognissanti, 18 July 1692; *A-Wn, D-WD, F-Pc* (Acts 1 and 2), *GB-Lbl*; facs. of Acts 1 and 2 ed. in *PAMw*, xiv, Jg.xiii-xiv (c1885/R)

L'umanità nelle fiere, o vero Il Lucullo dm, 3

First performance :
NB, 25 Feb 1691

La Teodora augusta dm, 3 A. Morselli

First performance :
NR, 6 Nov 1692

Sources, remarks, editions :
Och, I-Fc, Rvat

Gerone tiranno di Siracusa dm, 3 Aureli

First performance :
NR, 22 Dec 1692

Sources, remarks, editions :
GB-Och

Il nemico di se stesso

First performance :
RC, 24 Jan 1693

Sources, remarks, editions :
arias in *I-Bc* and *Rvat*

L'amante doppio, o vero Il Ceccobimbi	mel, 3	
First performance : NR, April 1693		

Il Pirro e Demetrio	dm, 3	Morselli
First performance : NB, 28 Jan 1694		

Sources, remarks, editions :
as *La forza della fedeltà*, Florence, carn. 1712; *B-Br*, *I-Nc*

Il Bassiano, o vero Il maggior impossibile	mel, 3	Noris
First performance : NB, spr. 1694		

La santa Genuinda, o vero L'innocenza difesa dall'inganno [Act 2]	dramma sacro per musica, 3	?Ottoboni
First performance : Rome, Palazzo Doria Pamphili, Dec 1694		

Sources, remarks, editions :
D-Mbs, *F-Pc*, *GB-Lbl*; Act 1 by G.L. Lulier, Act 3 by C.F. Pollarolo

Le nozze con l'inimico, o vero L'Analinda	mel, 3	
First performance : NB, 1695		

Sources, remarks, editions :
as *L'Analinda*, o vero *Le nozze col nemico*, Florence, carn. 1702; *F-Pn*

Nerone fatto Cesare	mel, 3	Noris
First performance : NR, 6 Nov 1695		

Sources, remarks, editions :
arias and duets *I-Nc*

Massimo Puppieno	mel, 3	Aureli
First performance : NB, 26 Dec 1695		

Sources, remarks, editions : MC, G v		
Penelope la casta	dm, 3	Noris
First performance : NB, ?23 Feb 1696, ? or Palermo, 1694		
Sources, remarks, editions : arias Nc		
La Didone delirante	opera drammatica, 3	F.M. Paglia, after A. Franceschi
First performance : NB, 28 May 1696		
Sources, remarks, editions : arias in Bc, Bsp, Nc, OS and Rvat		
Comodo Antonino	dm, 3	Paglia, after G.F. Bussani
First performance : NB, 18 Nov 1696		
Sources, remarks, editions : arias F-Pn		
L'Emireno, o vero Il consiglio dell'ombra	opera drammatica, 3	Paglia
First performance : NB, 2 Feb 1697		
Sources, remarks, editions : A-Wn, I-Nc, comic scenes D-Dlb		
La caduta de' Decemviri	dm, 3	S. Stampiglia
First performance : NB, 15 Dec 1697		
Sources, remarks, editions : B-Br, C-Mc, GB-Lbl, I-Nc, US-I, PO, comic scenes D-Dlb; G vi		
Il prigioniero fortunato	dm, 3	Paglia

First performance :
NB, 14 Dec 1698

Sources, remarks, editions :
GB-Lbl, I-Nc, US-BE (Act 1), comic scenes *D-Dlb*

Anacreonte

dm, 3

Bussani

First performance :
Pratolino, Villa Medicea, 1698

Sources, remarks, editions :
collab. M. Bitti and F. de Castris

La donna ancora è fedele

dm, 3

after Contini

First performance :
NB, 1698

Sources, remarks, editions :
I-Nc, comic scenes *D-Dlb*

Gl'inganni felici

dm, 3

A. Zeno (except for
comic scenes)

First performance :
NR, 6 Nov 1699

Sources, remarks, editions :
US-BE, comic scenes *D-Dlb*; as *L'Agarista, o vero Gl'inganni felici*, with int
Brenno e Tisbe, Florence, carn. 1706

L'Eraclea

dm, 3

Stampiglia

First performance :
NB, 30 Jan 1700

Sources, remarks, editions :
items in *A-Wn, B-Br, D-Dlb, F-Pn, GB-Cmc, Lbl* and *I-Nc*; G I

Odoardo (with int Adolfo e Lesbina)

dm, 3

?Zeno

First performance :
NB, 5 May 1700

Sources, remarks, editions :
arias in *F-Pc, I-Nc* and *GB-BEL*, comic scenes *D-Dlb*

Dafni

favola

Paglia, ?after E.

	boschereccia, 3	Manfredi
First performance : Naples, viceroy's villa at Posillipo, 5 Aug 1700		
Sources, remarks, editions : as <i>L'amore non viene dal caso</i> , lesi, carn. 1715; <i>GB-Cfm</i> (facs. in <i>Handel Sources</i> , vii, 1986), comic scenes <i>D-Dlb</i>		
Laodicea e Berenice	dm, 3	after Noris
First performance : NB, April 1701		
Sources, remarks, editions : <i>F-Pn</i>		
Il pastor[e] di Corinto	favola boschereccia, 3	Paglia
First performance : Naples, viceroy's villa at Posillipo, 5 Aug 1701		
Sources, remarks, editions : <i>B-Br, US-B</i> , comic scenes <i>D-Dlb</i>		
Tito Sempronio Gracco (with int Bireno e Dorilla)	dm, 3	Stampiglia
First performance : NB, Feb 1702		
Sources, remarks, editions : arias in <i>MÚs, F-Pc, I-Nc</i> and <i>US-BE</i> , comic scenes <i>D-Dlb</i> ; rev. version, RC, 6 Jan 1720		
Tiberio imperatore d'Oriente	dm, 3	G.D. Pallavicino
First performance : NR, 8 or 17 May 1702		
Sources, remarks, editions : arias in <i>F-Pc, I-Fc, Nc</i> and <i>US-BE</i>		
Il Flavio Cuniberto	dm, 3	Noris
First performance : Pratolino, Villa Medicea, Sept 1702 (? not 1st perf.)		
Sources, remarks, editions : <i>GB-Och</i>		

Arminio	dm, 3	A. Salvi
First performance : Pratolino, Villa Medicea, Sept 1703		
Sources, remarks, editions : arias in <i>US-BE</i> ; rev. NB, 19 Nov 1714; rev. (? new setting), RC, carn. 1722		
Turno Aricino	dm, 3	Stampiglia
First performance : Pratolino, Villa Medicea, Sept 1704		
Sources, remarks, editions : arias in <i>D-MÚs, F-Pc</i> and <i>US-BE</i>		
Lucio Manlio l'imperioso	dm, 3	Stampiglia
First performance : Pratolino, Villa Medicea, Sept 1706		
Il gran Tamerlano	dm, 3	Salvi, after J. Pradon
First performance : Pratolino, Villa Medicea, Sept 1706		
Il Mitridate Eupatore	tragedia in musica, 5	G. Frigimelica Roberti
First performance : VGG, 5 Jan 1707		
Sources, remarks, editions : <i>B-Br, D-Bsb, F-Pn</i>		
Il trionfo della libertà	tragedia in musica, 5	Frigimelica Roberti
First performance : VGG, 11 Feb 1707		
Sources, remarks, editions : arias in <i>A-Wn, B-Br</i> and <i>I-Rvat</i>		
Il Teodosio	dm, 3	? V. Grimani
First performance : NB, 27 Jan 1709		

L'amor volubile e tiranno

dm, 3

G.D. Pioli and G.
Papis

First performance :
NB, 25 May 1709

Sources, remarks, editions :

as La Dorisbe, ò L'amor volubile e tiranno, Rome, 8 Feb 1711; as La Dorisbe,
Genoa, aut. 1713; *B-Bc, D-Dlb*

La principessa fedele

dm, 3

A. Piovone (rev. ?
D.A. Parrino)

First performance :
NB, 8 Feb 1710

Sources, remarks, editions :
frag. *B-Br*, arias *D-MÙs*; G iv

Le fedè riconosciuta

dramma
pastorale, 3

? B. Marcello

First performance :
NB, 14 Oct 1710

Sources, remarks, editions :

*GB-Cfm**

Giunio Bruto, o vero La caduta dei Tarquini [Act 3]

dm, 3

?Sinibaldi

First performance :
planned for Vienna, 1711; perf. cancelled

Sources, remarks, editions :
A-Wn; Act 1 by Cesarini, Act 2 by A. Caldara

Il Ciro

dm, 3

Ottoboni

First performance :
Rome, Palazzo della Cancelleria, carn. 1712

Sources, remarks, editions :

B-Bc, US-Wc*

Scipione nelle Spagne (with int Pericca e Varrone)

dm, 3

Zeno and N. Serino

First performance :
NB, 21 Jan 1714

Sources, remarks, editions :
B-Br, GB-Lbl, I-Bu, MC (Act 1 and int); int perf. as *La dama spagnola ed il cavalier romano*, Bologna, carn. 1730

L'amor generoso (with int Despina e Niso)

dm, 3

Papis and Stampiglia

First performance :
NR, 1 Oct 1714

Sources, remarks, editions :
GB-Lbl, US-Wc

Il Tigrane, o vero L'egual impegno d'amore e di fede

dm, 3

D. Lalli

First performance :
NB, 16 Feb 1715

Sources, remarks, editions :
GB-Bu, Lbl, I-Fc, Nc; G viii

Carlo re d'Allemagna (with int Palandrana e Zamberluccho)

dm, 3

F. Silvani

First performance :
NB, ?26 Jan 1716

Sources, remarks, editions :
Bu

La virtù trionfante dell'odio e dell'amore

dm, 3

Silvani

First performance :
NR, 3 May 1716

Telemaco

dm, 3

C.S. Capece

First performance :
RC, carn. 1718

Sources, remarks, editions :
*A-Wrn** (facs. in IOB, xxiii, 1978), *D-MÜs, F-Pc*

Il trionfo dell'onore

commedia, 3

F.A. Tullio

First performance :
Naples, Fiorentini, 26 Nov 1718

Sources, remarks, editions :
GB-Lbl, US-Wc

Il Cambise

dm, 3

Lalli

First performance :
NB, 4 Feb 1719

Sources, remarks, editions :
I-Nc

Marco Attilio Regolo (with int Leonzio e Eurilla)

dm, 3

First performance :
RC, carn. 1719

Sources, remarks, editions :
GB-Lbl, US-Wc; G ii

La Griselda

dm, 3

? F.M. Ruspoli, after
Zeno

First performance :
RC, Jan 1721

Sources, remarks, editions :
*B-Bc, D-Bsb, MÜs, GB-Lbl** (Acts 1 and 3); G iii; ed. D. Drechsler (Kassel, 1960)

Doubtful: L'Arsate (3, ?Orsini), Rome, palace of Duchess of Bracciano, Feb 1683, arias in *I-Nc* and *Rsc*; Il Fetonte (dm, 3, De Totis), NR, 22 Nov 1685; L'Etio (dm, 3, Morselli), NR, carn. 1686, aria in *MC* and *Nc*; La Dori (dm, 3, A. Apolloni), NR, 18 Jan 1689, arias in *MOe* and *Nc*; L'Anacreonte tiranno (mel, 3, Bussani), NB, 9 Feb 1689, aria *Nc*; La serva favorita (dm, 3, C. Villifranchi), Pratolino, Villa Medicea, 1689

Scarlatti: (1) Alessandro Scarlatti: Works

contributions to other composers' operas

NB Naples, Teatro S Bartolomeo
NR Naples, Palazzo Reale
dm dramma per musica

Title

Genre, acts

Libretto

Composer(s)

L'Idalma, o vero Chi la dura la vince

dm, 3

G.D. de
Totis

B. Pasquini

First performance :
Rome, Palazzo Doria Pamphili, 1682

Scarlatti's contribution, sources :
?reworking of Act 1

Il Giustino

dm, 3

N.

Lengrenzi

Beregan

First performance :
NR, 6 Nov 1684

Scarlatti's contribution, sources :
?prol.

L'amico dell'amico, e nemico di se stesso

3

First performance :
?Naples, 1693

Scarlatti's contribution, sources :
arias in *I-Bc* and *Rvat*

L'Odoacre

dm, 3

N. Bonis

Varischino

First performance :
NB, 5 Jan 1694

Scarlatti's contribution, sources :
arias

L'Arione

dm, 3

O.
d'Arles

C. Valtoline, D.
Erba and 25
others

First performance :
Milan, 9 June 1694

La Semiramide

dm, 3

F.M.
Paglia

Aldrovandini

First performance :
NR, 19 Dec 1701

Scarlatti's contribution, sources :
?prol., arias *Nc*

L'Arivisto

dm, 3

Perti, Magni and
Ballarotti

First performance :
Florence, aut. 1702

Scarlatti's contribution, sources :
arias *D-MÙs*

Amore eroico tra i pastori

opera
pastorale for
puppets, 3

P.
Ottoboni

Cesarini, Lulier
and G. Bononcini

First performance :

as La pastorella, Rome, Palazzo Venezia, 5 Feb 1705; as Love's Triumph,
London, 1708

Scarlatti's contribution, sources :
arias *GB-Lbl* (London, 1708)

Thomyris, Queen of Scythia

3

P.A.
Motteux

[pasticcio]

First performance :

London, Drury Lane, 1 April 1707

Scarlatti's contribution, sources :
arias *Lbl* (London, 1707)

La Clotilda

dm, 3

F.B. Conti

First performance :

London, Queen's, 2 March 1709

Scarlatti's contribution, sources :
arias *Lbl* (London, 1709)

Lo Petracchio scremmetore

opera comica,
3

A. Capi

F. Scarlatti

First performance :

Aversa, 1711

Scarlatti's contribution, sources :
?15 arias

Il Porsenna

dm, 3

A.
Piovene

Lotti

First performance :

NB, 19 Nov 1713

Scarlatti's contribution, sources :
arias in *Lbl* and *I-MC* (Act 2)

Giove in Argo

A.M.
Luchini

Lotti

First performance :
Dresden, Schlosstheater, 25 Oct 1717

Scarlatti's contribution, sources :
ints: Vespetta e Milo (2 by Scarlatti, 1 by Conti)

Doubtful: arias in *La forza della virtù* (dm, 3, D. David),
before 1699; rev. as *Creonte tiranno di Tebe*, spr. 1699;
collab. C.F. Pollarolo and others

Scarlatti: (1) Alessandro Scarlatti: Works

serenatas

NCV Naples, Casino del vicere a Posillipo
RC Rome, Teatro Capranica
NR Naples, Palazzo Reale
RDP Rome, Palazzo Doria Pamphili

Title (incipit)

Libretto

Scoring

Diana ed Endimione (Voi solitarie piante)

S, A, insts

Performance :
?Rome, c1679–85

Sources :
?F-LYc, Pn, I-MC, US-Wc

L'Olimpo in Mergellina

Performance :
Mergellina, 25 Aug 1686

Sources :
—

†Serenata in honour of James II of England

B.
Pamphili

Performance :
RDP, July 1688

Sources :
—

Serenata

4vv, insts

Performance :
Naples, house of Scipione Giuvo, 8 Oct 1691

Sources :

—

Venere, Adone et Amore (Dal giardin del piacere)

F.M.
Paglia

S, S, A, insts

Performance :
NCV, 15 July 1696; rev. Rome, Aug 1706

Sources :
D-MÜs (1706 versio), *GB-Och*, *I-MC*, *US-BE*

Il trionfo delle stagioni

Paglia

solo vv, choir,
insts

Performance :
Piazza, NR, 26 July 1696

Sources :

—

Il Genio di Partenope, la Gloria del Sebeto, il Piacere di Mergellina
(Venticelli soavi che con ali)

S, S, A, insts

Performance :
Mergellina, 5 Aug 1696

Sources :
I-MC

Venere ed Amore (Del mar Tirreno in su l'amena sponda)

S, A, insts

Performance :
NCV, c1695–1700

Sources :

B-Br, ed. A. Tirabassi (Brussels, 1921)

Clori, Lidia e Filli (Già compito il suo giro)

S, S, A, insts

Performance :
c1700

Sources :
Bc

Serenata

Performance :
Naples, Palazzo della Posta, 2 June 1701

Sources :
—

Serenata (based on Tiberio imperatore)

Performance :
NR, 19 April 1702

Sources :
—

Clori, Dorino e Amore (Cari lidi, amene sponde)

S, S, A,
SSATB, insts

Performance :
NR, 1 May 1702

Sources :
D-Bsb, MÜs

Serenata for Queen Maria Casimira

P. Ottoboni

Performance :
Rome, in front of Palazzo Zuccari, 9 Aug 1703

Sources :
—

Serenata for the Spanish Ambassador

2vv, insts

Performance :
Rome, Palazzo di Spagna, 4 Oct 1703

Sources :
—

† Il Tebro fatidico

C.S.
Capece

3vv, insts

Performance :
Rome, ? Palazzo Zuccari, 1704

Sources :
—

Venere e Adone: Il giardino d'amore (Care selve, amati orrori)

S, A, insts

Performance :
c1700-05

Sources :
Bsb, MÜs; ed. O. Drechsler (Frankfurt, 1963)

Endimione e Cintia (Sento un'aura che dolce)

S, S, insts

Performance :
Rome, 1705

Sources :
B-Bc, D-Bsb, MÜs; ed. O. Drechsler (Frankfurt, 1963)

Flora pellegrina (Vaga, aurette soave)

G.
Buonaccor
si

S, A, insts

Performance :
Rome, Villa Corsini, 14 Sept 1705

Sources :
B-Bc, D-Bsb, MÜs

Amore e Virtù, ossia Il trionfo della virtù (No, che non voglio più)

S, S, insts

Performance :
Rome, 1706

Sources :
Bsb, MÜs; ed. A. Tirabassi (Brussels, 1923)

Fileno, Niso e Doralbo: Serenata a Filli (Tacete, aure, tacete)

S, S, A, insts

Performance :
? Rome, 1706

Sources :
MÜs

Sole, Urania e Clio: Le muse Urania e Clio lodano le bellezze di Filli (O mie figlie canore)

S, S, A, insts

Performance :
? Rome, 1706

Sources :
MÜs

Venere, Amore e Ragione: Il ballo delle ninfe: Venere, avendo perso Amore, lo ritrova frale ninfe e i pastori dei Sette Colli (Cerco Amore, Amor che fa?)

S.
Stampiglia

S, S, A, insts

Performance :
Rome, ?1706

Sources :
Bsb, MÜs, E-Mn; ed. H. Williams (Clinton, NY, 1982)

Cupido e Onestà: Il trionfo dell'Onestà (Puote si poco)

S, S, insts

Performance :
Rome, ? Sept 1706

Sources :
D-MÜs

Le glorie della Bellezza del Corpo e dell'Anima (In sì bel giorno che il Gran Natale), for the birthday of Queen Elisabeth of Spain

G. Papis

4vv, choruses,
insts with int,
2vv, insts

Performance :
NR, 28 Aug 1709

Amore, Pace e Provvidenza (Al fragor di lieta tromba)

Papis

S, A, B, SATB,
insts

Performance :
Piazza, NR, 4 Nov 1711

Sources :
B-Bc, D-Bsb, MÜs (facs in ICSC, xiii, 1986)

Serenata for coronation of Charles III as King of Hungary (*olim* Il genio austriaco)

Performance :
NR, 19 June 1712

Sources :
—

Il genio austriaco: Il Sole, Flora, Zeffiro, Partenope e Sebeto (Dia la Fama il suo fiato)

Papis

6 solo vv, 6vv

Performance :
NR, 28 Aug 1713

Sources :

—

Serenata in honour of the vicereine, Donna Barbara d'Erbenstein

Performance :
NR, 4 Dec 1715

Sources :

—

La gloria di primavera (Nato è già l'austriaco sole)

N. Giovo

S, S, A, T, B,
SSAT, insts

Performance :
Naples, Palazzo di Nicola Gaetano d'Aragona, 20–23 May 1716; London, King's Theatre, 28 March 1721

Sources :
A-Wn, D-Mbs, GB-Lbl, I-Nc

Filli, Clori e Tirsi (Dalle fiorite arene)

? F. de
Lemene

S, S, A, insts

Performance :
NR, 4 Dec 1716; ? rev. Rome, 1721, as *La ninfa del Tago*

Sources :
D-Bsb, MÙs

Partenope, Teti, Nettuno, Proteo e Glauco (Chi al vasto, ondoso,
formidabil regno)

S, S, S, A, B,
SATB, insts

Performance :
Naples, ? Palazzo Reale, 4 Nov 1718

Sources :
US-Wc

La virtù negli amori (Dolce sonno, oblio de' mali)

G. Lemer 4vv, insts

Performance :
RC, 16 Nov 1721

Sources :

—

Erminia (Ove smarrita, e sola), for the wedding of the Prince of Stigliano	S, A, T, B, SSAT, insts
Performance : Naples, Palazzo Stigliano, 13 June 1723	
Sources : <i>GB-Lcm, I-MC, Nc</i> (all Pt I only)	
†Diana, Amore, Venere (Bel piacere ch'è la caccia)	S, S, A, insts
Sources : <i>Mc</i> (? by P. Scarlatti)	

Scarlatti: (1) Alessandro Scarlatti: Works

oratorios, large sacred works

Italian oratorios unless otherwise stated

Edition: *Gli oratorii di Alessandro Scarlatti*, ed. L. Bianchi, i–v (Rome, 1964–9) [B]

Title (genre)	Text	Scoring
?(Lat. orat)		
Performance : Rome, Oratorio del SS Crocifisso, 24 Feb 1679		
Sources, Edition : —		
?(Lat. orat)		
Performance : Rome, Oratorio del SS Crocifisso, 12 April 1680		
Sources, Edition : —		
Passio Domini Nostri Jesu Christi secundum Joannem (Lat. Passion)	Bible	A, B, SATB, str, bc
Performance : c1680		
Sources, Edition : <i>I-Nc, Nf</i> , ed. E. Hanley (New Haven, CT, 1955); ed. O. Deffner (Stuttgart, 1966)		

?(Lat. orat)		
Performance : Rome, Oratorio del SS Crocifisso, 20 Feb 1682		
Sources, Edition : —		
Agar et Ismaele esiliati	G.D. de Totis	S, S, S, A, B, str, bc
Performance : Rome, ? Palazzo Pamphili, 1683; as L'Abramo, Palermo, 1691; as Ismaele soccorso dall'angelo, Rome and Florence, 1695; as Il sacrificio di Abramo, Rome, 1703		
Sources, Edition : A-Wn; ed. in B ii		
Il trionfo della gratia	B. Pamphili	S, S, A, str, bc
Performance : Rome, Collegio Romano, 18 March 1685; as La Maddalena pentita, Modena, 1686; as La conversione di S Maria Maddalena, Florence, 1693		
Sources, Edition : D-DI, GB-Cfm, I-MOe, Rli (parts)		
Il martirio di S Teodosia		S, A, T, B, str, bc
Performance : Modena, 1685; as S Teodosia vergine e martire, Florence, 1693		
Sources, Edition : A-Wn, B-Br, F-Pn, I-MOe, Rli (parts)		
I dolori di Maria sempre vergine		S, A, T, B, str, bc
Performance : Naples, S Luigi di Palazzo, 1693; in Lat. as La concettione della beata vergine, Rome, 1703		
Sources, Edition : F-Pn		
La Giuditta (i)	P. Ottoboni	S, S, A, T, B, 2 fl, tpt, trbns, str, bc
Performance : Rome, ? March 1693 or 21 March 1694		

Sources, Edition : <i>I-Nc</i> , Morristown, NJ, St Elizabeth College, ed. in B i		
Samson vindicatus (Lat. orat)	?Pamphili or ? P.U. Carrara	
Performance : Rome, Oratorio del SS Crocifisso, 25 March 1695		
Sources, Edition : —		
Cetre non più, tacete (componimento per musica)	'Silbo Tropei'	4vv, insts
Performance : Rome, Palazzo Apostolico, 24 Dec 1695		
Sources, Edition : —		
Il martirio di S Orsola		S, S, A, T, B, tpt, str, lute, bc
Performance : ?Rome, c1695–1700		
Sources, Edition : <i>F-LYm</i> , <i>US-NH</i>		
La Giuditta (ii)	A. Ottoboni	S, A, T, str, bc
Performance : March 1697		
Sources, Edition : <i>GB-Ckc</i> ; ed. in B iii		
Le religione giardiniera (melodramma sacro)	F. de Raymo	
Performance : Naples, S Pietro Martire, 1698		
Sources, Edition : —		
Davidis pugna et victoria (Lat. oratorio)	S, S, A, T, B, SATB, SATB, str, bc	Rome, Oratorio del SS Crocifisso, 5 March 1700 (probably not 1st

		perf.)
Performance : <i>F-LYm</i> ; ed. in B v		
La SS Annunziata	P. Ottoboni	S, S, S, A, T, str, bc
Performance : Rome, Palazzo della Cancelleria, 25 March 1700		
Sources, Edition : <i>B-Br, D-MÜs</i>		
L'assunzione della BVM	P. Ottoboni	S, S, A, A, str, bc
Performance : Rome, Oratorio dei Filippini, 1 April 1703; as La sposa dei sacri cantici, Naples, 1710		
Sources, Edition : <i>A-Wn, D-MÜs, F-Pc, US-STu</i>		
S Casimiro, Re di Ponia		S, S, S, A, T, str, bc
Performance : ? Rome, Palazzo Zuccari, ? 12 Sept 1704; Florence, Compagnia della Purificazione detta di S Marco, 1705		
Sources, Edition : <i>A-Wgm, Wn, E-Mn</i>		
S Filippo Neri	P. Ottoboni	S, A, A, T, tpt, str, lute, bc
Performance : Rome, Palazzo della Cancelleria, 26 March 1705		
Sources, Edition : <i>B-Br, D-MÜs</i> ; ed. R. Giazotto and G. Piccioli (Milan, 1960)		
S Michaelis Arcangelis cum Lucifer pugna et victoria (Lat. orat)	?Pullioni	
Performance : Rome, Oratorio del SS Crocifisso, 3 April 1705		
Sources, Edition : —		
Il regno di Maria assunta in cielo	P. Ottoboni	S, S, A, A, fl, 2 ob, tpt,

		str, lute, bc
Performance : Rome, Palazzo della Cancelleria, 23 Aug 1705; as Il trionfo della SS Vergine assunta in cielo, Florence, Compagnia della Purificazione detta di S Marco, 1706		
Sources, Edition : <i>MÜs</i>		
Il Sedecia, re di Gerusalemme	F.O. Fabbri	S, S, A, T, B, chorus, 2 ob, 2 tpt, timp, str, lute, bc
Performance : Urbino, 1705; rev. 23 March 1706, Rome, Seminario romano		
Sources, Edition : <i>A-Wn, B-Bc, D-Bsb, DI, Hs, Mbs, I-Rc</i> ; ed. G. Guerrini (Milan, 1961)		
Abramo, il tuo sembiante (componimento poetico)	S. Stampiglia	S, S, A, T, B, chorus, 2 ob, str, bc
Performance : Rome, Palazzo Apostolico, 24 Dec 1705		
Sources, Edition : <i>D-MÜs</i>		
Qual di lieti concenti (cant. on the Nativity)		
Performance : Rome, c1705		
Sources, Edition : <i>D-MÜs</i>		
S Francesco di Paola		
Performance : Urbino, Chiesa della Comunità, 1706		
Sources, Edition : —		
Il martirio di S Susanna	Stampiglia	
Performance : Florence, Chiesa dei Filippini, 1706		

Sources, Edition :

—

? (? La Giuditta)	G. Buonaccorsi	
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Performance :
Rome, Palazzo Apostolico, 24 Dec 1706

Sources, Edition :

—

Alcone, ove per queste (cant.)	Fabbri	3vv, insts
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Performance :
Rome, Palazzo Apostolico, 24 Dec 1706

Sources, Edition :

—

Humanità e Lucifero		S, T, pic, tpt, str, bc
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Performance :
?1706

Sources, Edition :

MŪs

Cain overo Il primo omicidio	A. Ottoboni	S, S, A, A, T, B, str, bc
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Performance :
Venice, Lent 1707

Sources, Edition :

**US-SFsc*; ed. in B iv

Il giardino di rose: La SS Vergine del Rosario [? = La religione giardiniera]		S, S, A, T, B, 2 fl, 2 ob, bn, 2 tpt, str, lute,
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Performance :
Rome, Palazzo Bonelli, 24 April 1707

Sources, Edition :

D-MŪs

Serafini al nostro canto (cant.)	M. Scarabelli	3vv, insts
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Performance :
Rome, Palazzo Apostolico, 24 Dec 1707

Sources, Edition :
GB-Cfm

Il martirio di S Cecilia

P. Ottoboni

Performance :
Rome, Chiesa Nuova, before 6 March 1708; rev. with new final tableau, Rome, Palazzo della Cancelleria, Jan 1709

Sources, Edition :
—

**Oratorio per la Passione di Nostro Signore Gesù Cristo
(Passion orat)**

P. Ottoboni

S, S, A, 2 tpt, trbn,
timp, str, bc

Performance :
Rome, Palazzo della Cancelleria, 4 April 1708; in Lat. as *Culpa, Poenitentia et Gratia*, Rome, 1725

Sources, Edition :
D-DI, WD; ed. L. Bianchi (Rome, n.d.)

Il trionfo del valore

5vv, insts

Performance :
Naples, Palazzo Reale, 19 March 1709

Sources, Edition :
—

La SS Trinità

Performance :
Naples, May 1715

Sources, Edition :
Brescia, Fondazione Bravi; ed. G. Piccioli (Bologna, 1953)

[La vergine addolorata]

S, S, A, T, fl, ob, tpt,
str, bc

Performance :
Rome, 1717

Sources, Edition :
B-Bc, GB-Lwa, I-Nf, Ras, Rscg

La gloriosa gara tra la Santità e la Sapienza

3vv, insts

Performance :
Rome, 13 June 1720

Sources, Edition :
—

Also arias in pasticcio orats: I trionfi di Giosuè (G.P. Berzini), Florence, Compagnia di S Marco, 1703, and as Giosuè in Gabaon, Florence; Sara in Egitto (D. Canavese), Florence, Compagnia di S Marco, 1708

Scarlatti: (1) Alessandro Scarlatti: Works

cantatas

for S and continuo unless otherwise stated; for sources see Hanley (1963) and Rostirolla (1972)

Edition: *Cantatas by Alessandro Scarlatti, 1660–1725*, ed. M. Boyd, ICSC, xiii (1986)
[fac.] [B]

A battaglia, pensieri, S, A, 2 vn, vc, db, tpt, mandola, bc, 1699; Abbandonar Fileno dovea, S/A, bc; Abbandonato e solo (Il Nerone), S/A, bc; †A chi t'inganna, bella tiranna, S/A, bc; Ad altro uso serbate; Agitato mio core, dove ti volgi?, 1704; Agitato sen cade (La Sofonisba); Ah ben lo vedi, o core; Ah che pur troppo è vero; Ah crudele, che ti pose tanto foco, *GB-Ob*; Ah fuggi, sì, mio core; Ahi che sarà di me? (Floro e Tirsi), 2 S, bc, 2 Sept 1707; Ah Mitilde vezzosa, 29 July 1712, ed. in Daw (1984); Alba che neghittosa; Al fin diviene amante

†Al fine, o Clori amata; Al fin m'ucciderete, S/A, bc, 20 July 1705, facs. in B; Alle troiane antenne (Didone abbandonata), 18 Sept 1705, facs. in B; Allor che stanco il sole, S, 2 vn, bc; Allor ch'il Dio di Delo (La Gelosia), 26 Feb 1705, facs. in B; Allor ch'il fier leone; Al mare, al bosco, al rio; Alma, tu che dal cielo (A. Ottoboni), S, 2 vn, bc, 12 Sept 1709; Alme voi che provaste; Al mormorio dell'onda; †Al mormorio d'un vago ruscelletto; Al pensiero, miei sguardi, July 1706, ed. in Inkeles (1977); Al seren di sì bel giorno, 26 Oct 1704; Al voler del bene amato (Devesi amare per servire); †Amal, dolce mia vita, A, bc; Amanti, anch'io son preso, S, 2 vn, bc

Amica, hora che Aprile (Filli e Clori), 2 S, 2 vn, bc, ?1694; Amici s'è vinto (Amor perduto e ritornato) (A. Ottoboni), before 1710; Ammore brutto figlio de pottana, T, bc, facs. in B; Amo e godo d'amare; †Amo, e negar nol posso, Dec 1704, ed. in Inkeles (1977); Amo, ma l'idol mio, A/S, bc, 9 June 1701; Amo, peno, e languisco, Mez, bc; Amo, peno, gioisco (Amante timido di spiegarsi alla sua dama); †Amor che fia di noi (Cantata grave); Amor con l'idol mio, 3 April 1792; Amore, o mi togli le fiamme; Amor, fabro ingegnoso; Amor, Mitilde è morta (La morte di Mitilde); Amor, o crudo amor, sempre in tormenti; Amor, tu che si bella fiamma accendesti

Andate, o miei sospiri (i), 1712, facs. in B; Andate, o miei sospiri (ii), 1712, facs. in B; A piè d'un faggio ombroso; A piè d'un verde colle; †Api industri che volate (Paragone amoroso); †A placar la mia bella, T, bc; Appena chiudo g'occhi (Il sogno), S, vn, bc; Appena giunse, al forte campo (Oloferne), B, 2 vn, bc (inc.); A privarmi del bel; Ardea per Coridone Clori; Arder per due pupille (Bella dama contenta), 1704; Ardo d'amore e impatiente; †Ardo e del nobil foco; Ardo, è ver, per te d'amore S, fl, bc (inc.), ed. R. Meyland (Adliswil, 1981); Ardo tacito amante, S/A, bc, 30 Aug 1706; Arse felice un tempo; A soffrire impara, o core

Assiso in verde prato; A te, Lisa gentile, A, bc; Augelletti semplicetti che girate (La rete, d'amore); Augellino prigioniero, ferma oh Dio; Augellin, sospendi i vanni (i) (B. Pamphili), S, 2 vn, bc; Augellin, sospendi i vanni (ii) (Pamphili), ?1689; Augellin vago e canoro, S, 2 fl, bc, 16 June 1699, ed. in Freund (1979), ed. H.W. Köneke and W. Döling (Rome, 1984); Aure io son di voi geloso, S/A, bc; A voi che l'accendeste (F.M. Paglia), c1692; Balze alpestri e romite (Amante che gode la beatitudine alpestre); Barbara ingrata Fille, S/A, bc, 18 Sept 1706; Bei prati, freschi rivi (Il disperato); Bei prati, verdi colli, 5 Nov 1704; Bel Dorino–Amata Clori, S, B, 2 vn, bc

Bella, dunque n'andrai; †Bella madre dei fiori, S, 2 vn, bc, ed. L. Bettarini (Milan, 1970); Bella onda che mormori, S, ?2 vn, bc, 1694, lost; Bella, per te d'amore, S/A, bc; Bella quanto crudel spietata Irene, June 1717, ed. in Daw (1984); Bella rosa adorata (La rosa), Sept 1704; Bella se quella face; †Belle faci del cielo, A, 2 vn, tpt, bc; †Belle pupille care, e chi (attrib. Francesco Scarlatti in *GB-Mp* Q544 Bk51); Benchè o sirena bella; Benchè porti nel volto; Benchè vezzosa Irene; Ben folle e chi non parte; Ben mio quel verme alato (Paglia), S, 2 vn, bc; Biondi crini ch'in fronte; Boschi amati che cingete col silenzio

Cara sempre agl'occhi miei; †Care pupille belle, belle se mi lasciate; †Care selve, a voi ritorno; Care selve gradite; Caro amor, quant'è gradita; Caro Fileno mio, quanto mi spiace; †Caro laccio, dolce nodo, S/A, bc, 1695; Celinda è la mia vita; Cerca nel cor di Mille, A/S, bc, 10 Aug 1706; †Cerco, nè so trovar beltà fedel (A. Ottoboni); Che fai, mio cor?, S/A, bc; Che le dolcezze estreme, before 1698; Che mai sarà di me?; Che più farai, arciero Amor? (Clori e Dorino), S, B, bc; †Che più tardi, o ninfa bella?; †Che pretendi, o tiranna?, ?1688; Che rispetti, che, mondo?; †Che Sisifo infelice, 25 July 1706, ed. in Inkeles (1977)

†Chi batte al mio core? (F. Melosio); Chi m'insegna ov'è quel bene?; Chi m'insegna un tetto?; †Chi mi toglie a riposi?; Ch'io da te mi divida, A, bc; †Ch'io scopri il mio affetto, before 1694; †Ch'io ti manchi di fede; †Chiudea presso d'un fonte; Chiudetevi per sempre e di pianger cessate; Chiusa, tra fosche bende; Chi vedesse la ferita, 1 June 1690; Chi vidde mai o chi provo?; Cinta dei più bei fiori; †Cinta di rai splendea; †Cleopatra la bella, la Venere d'Egitto (Lamento di Cleopatra); Cleopatra, mia reina (Marc'Antonio e Cleopatra), S, A, bc; †Clori, adorata Clori, o quante pene; Clori, allor ch'io ti vidi, 17 April 1701

Clori bell'idol mio, Clori mia vita; Clori, bell'idol mio, sai tu qual è il desio?, 1 July 1795; Clori, io tacqui a bastanza; Clori, mia cara Clori, moro; Clori mia, Clori bella, ah non più, S, fl, bc, 18 June 1699, ed. F. Muller-Busch (Celle, 1990), ed. R. Halton (Artamon, NSW, 1998); Clori mia–Dorino caro (Dorino e Clori), S, B, bc; †Clori mia, se t'amo (Risoluzione di Tirsi) (Paglia), lost; Clori, mi sento al seno; Clorinda [Mitilde] è bella e sempre è più vivace; Clori spietata, mio crudel tesoro; Clori superba, e come mai?; Clori vezzosa e bella, A, bc, ed. P. Foster, T. Roberts and N. Pyron, *Alessandro Scarlatti: Three Cantatas* (London, 1982); †Colui che fisso mira, S/A, bc, April ?1696; Come il foco alla sua sfera; †Come potesti mai; Come può non esser bella?, 15 Feb 1701

Come volubil gira la ruota; †Con la speme di godere; Con non inteso affanno; †Contentati mio core, A, bc; Con trasparente velo, 13 Dec 1702; Cor di Bruto, e che risolti?, B, bc; Coronate il bel crine; Correa nel seno amato, S, 2 vn, bc, before 1694, ed. O. Drechsler (Kassel, 1964); Cruda Filli spietata; †Crudelissimo amore, A, bc (probably by Albinoni); †Crudel, mira quest'occhi; Crudel, perchè privarmi?, 2 S, bc; Crudo Amor, che vuoi da me?; Crudo Amor, empie stelle, iniqua sorte, in *Cantate a I & II voci col basso continuo, op.1* (Amsterdam, 1701); Crudo Amor, empie stelle, Irene ingrata; Crudo Amor, saper vorrei; Da che Tirsi mirai; Dagli strali d'amore, 3 Sept 1701; †Da l'arco d'un bel ciglio, A, bc (pubd in Albinoni's op.4,

1702)

Dal bel volto d'Irene, 4 Jan 1705; Dal colle al pian discesa; †Dal crudele Daliso (pubd in G.B. Bassani's op.3, 1682); Dal di ch'Amor m'accese; Dal di che l'empio fato; †Dal giorno fortunato ch'io vidi (Paglia), ?1704; Dal grato mormorio; †Dalisa, e come mai, A, bc; Dalla fida compagna abbandonata; Dalla nativa sfera scese, 5 Oct 1704; Dalla speme deluso (Paglia); Dalle pene amorose; Dalle tirrene sponde parti Filli; Dall'oscura magion dell'arsa Dite (L'Orfeo), S, 2 vn, bc; Dammi, amore, un altro cor; Da qual parte celeste, 20 Oct 1701; Da quel di che Mitilde; Da quell'ora fatale (i); Da quell'ora fatale (ii), 1716, ed. in Daw (1984)

Da sventura a sventura, ?1690; Da turbini di pene; †Da voi parto, amati rai, B, bc; †Deh, per mercè l'ignudo Dio; Deh torna, amico sonno (Il sonno), 22 Sept 1716; Del faretrato nume amor tiranno; Del lagrimoso lido (Euridice dall'Inferno), 17 June 1699; Della spietata Irene fur l'accese pupille; Delle patrie contrade; Del mio seno la costanza, S/A, bc; Del Tebro in su le sponde; Del Tirreno a le sponde (Cantata di lontananza); Del Tirreno sul lido, A, bc, Dec 1697; Dentro il sen della mia Irene; †Dentro un orrido speco; †Di che havete paura?; Di cipresso funesto (Querele e morto di Tirsi per Clori ingrata), before 1694; †Di colore de' cieli (Occhi azurri); Di dolore in dolor, *US-NH*; †Di due vaghe pupille nere

Diedi a Fileno il core (Amor corrisposto), A/S, bc, 1705; Di me che sarà?; Dimmi che pensi, o Amore, in Cantate a I & II voci col basso continuo, op.1 (Amsterdam, 1701); Dimmi, Clori superba (Clori superba), S/A, bc, 1704; †Dimmi, crudel, e quando, S, A, bc; Dimmi, mio ben, perchè; Dipende da te solo la pace, 1v, bc; Di pensiero in pensier, A, bc; Disperate pupille, hor, sì, piangete (Disperatione amorosa), S, B, bc; Dispettoso pensiero; †Dolci istinti d'amore; Dopo lungo penar (i); Dopo lungo penar (ii), B, bc; Dorisbe, i miei lamenti (Eurillo sdegnato); Dormono l'aure estive, S/A, bc, 10 Jan 1705; Dove alfin mi traeste? (L'Arianna); Dov'è Filli, dov'è?

Dove fuggi, o bella Clori? (i), S, A, bc; Dove fuggi, o bella Clori? (ii) (Lidio e Clori), S, A, 2 vn, bc; †Dove fuggo, a che penso?, S, vn, bc; †Dove l'eneta Dori alla reggia; Dove una quercia annosa (Beltà bruna) (Paglia); Dove xestu, cor mio? (A. Ottoboni), lost, formerly *D-DI*; Dov'io mi volga o vada, ed. in Daw (1984); Due nemici tiranni, 1722; D'un platano frondoso; Dunque ingrato spergiuo, S/A, bc; Dunque perchè lontano, facs. in B; Dunque sperar non lice; Ebra d'amor fuggia (L'Arianna), S, 2 vn, bc, ed. R. Meyland (Fankfurt, 1970); Ecco ch'a voi ritorno (after F. de Lemene), 2 versions; E come, oh Dio, lontana?, before 1707; †E come, o Dio, tacito e fido?; E come, ohime, poss'io?, 11 Feb 1714, ed. in Daw (1984)

E con qual core, oh Dio (i); †E con qual core, oh Dio (ii); E con qual core, oh Dio (iii), S, 2 vn, bc; †È gran pena l'amare; È la speme un desio tormentoso, 16 Oct 1704; Elitropio d'amor, S/Mez, bc, 1694, ed. G. Tintori, A. *Scarlatti: 4 cantate (inedite)* (Milan, 1958); E lungi dal mio, bene; Entro a più foschi horrori; Entro romito speco; E penar degg'io ancora, S/A, bc; È pure il gran tormento, S/A, bc; †E pur è vero che alletti; E pur odo e non moro; E pur tenti il ritorno (G. Monaci); E pur vuole il cielo e amore (D. Benigni), S, A, bc, before 1706; E quando, ingrata Nice?; E quando mai cessate?; Era già l'alba e in cielo (Europa rapita da Giove in forma di toro)

Era giunta quell'ora, 29 Nov 1704; Era l'oscura notte e d'ogni intorno di fosco ammanto, S, 2 vn, bc; Era l'oscura notte e d'ogni intorno le tremolanti stelle; Era un giorno Fileno, *US-NH*; E satio ancor non sei; E sia pur vero, S/A, bc; E sino a quando, Amor?; E sino a quando, o stelle?; †Essere innamorato e non poterlo dir; Eurilla, all'or che sei cinta; Eurilla, amata Eurilla, before 1698; Eurilla, io parto, a Dio; Eurilla, oh Dio, nel seno palpita; †E viva al diletto la mia rimembranza; Facile sembra a un core l'amar; Farfalla che s'aggira (La pazzia, ovvero La stravaganza),

11 Aug 1706; Farfalletta innocente se correndo

Fatto d'amor seguace, S/A, bc; Ferma omai, fugace e bella, A, 2 vn, va, bc, Dec 1724, facs. in B; Fiamma ch'avvampa; Fida compagna, del tuo alato amante (Lontananza), S, 2 vn, bc; Fiero acerbe destin dell'alma mia; Filen, mio caro bene (Filli che esprime la sua fede a Fileno), A, 2 vn, fl, bc; Fileno, oh Dio, Fileno, di quest'anima amante, S, 2 vn, bc; Fileno, ove t'en vai? (Clori abbandonata), 11 Oct 1704; Fileno, quel Fileno, tutto fe', S, 2 vn, bc; Filla mia, perchè piangi?; Fille, dolente Fille; Fille, mia cara Fille, 18 Nov 1704; Fille, tu parti, oh Dio, S/A, bc, 12 March 1722

Filli adorata, ah ben comprendo (Chiese Fileno come stasse in gratia di Filli: ella rispose, 'ne ben, ne male'); Filli adorata e cara, Filli che fosti, 23 April 1705; Filli adorata e cara, io parto (Partenza: Fileno giura fedeltà a Filli), 22 Sept 1706; Filli altera e spietata; †Filli che del mio core, May 1700; Filli che fra gl'orrori (Cantata ... notturna), S, 2 vn, bc, 1706, ed. in Freund (1970); †Filli credilo a me son tutte scuse, A, bc, *F-Pn*; Filli crudel, dunque tu parti?; Filli, di questo cor parte più cara; Filli, già volge l'anno; †Filli, la lontananza homicida, 1695; Filli, la tua bellezza, 27 June 1702; Filli mia, Filli cara (Descrittore di bella donna), 15 Jan 1702

†Filli mia, tu mi consoli; Filli, mio ben, mia vita, May 1704; †Filli, sei bella, è ver; Filli, tu sai s'io t'amo (Sconsolato rusignolo), S, 2 fl, bc, April 1701, ed. H.W. Köneke and W. Döling (Rome, 1984); Fiumicel che del mio pianto; †Fiumicel cui l'onde chiare, A, bc; †Flagellava nel cielo (Il Narciso); Fonte d'ogni dolcezza, 12 March 1709, ed. in Daw (1984); Fonti amiche, erbe care; Forse di Sirio ardente; Fra liete danze; Fra mille semplicetti augei canori, 14 Aug ?1701, facs. in B; Frangi l'arco e lo stral, 27 Aug 1706; Fra tante pene, e tante, 23 June 1706; Fu d'oro il primo dardo; †Fuori di sua capanna, S, vn/fl, bc

Giacea d'un mirto all'ombra; Giacea presso alla sponda; Già di trionfi onusto (Il Germanico) (Pamphili), 1 June 1690; Già l'alba luminosa, S, 2 vn, bc, *F-Pn*; Già lusingato appieno, S, 2 vn, bc, *D-Hs*, facs. in B; Già per lunga stagion bersaglio (Lo strale d'amore); Già sepolto è fra l'onda, S, 2 vn, va, va da gamba, bc; Già sorge l'alba (Dorisbe cacciatrice); Già sul carro dorato (Occhi neri), ?1704; Già vicina è quell'ora, S/A, bc, 15 June 1699, facs. in B; Giù di Vulcan nella fucina eterna, A, bc, 1698; Giunto è il fatal momento (Partenza), 1705; Giusto premio a merti suoi (P. Figari), 1v, insts, 1704, lost; Goderai sempre crudele, 1695 (inc.); Ha l'umore stravagante; Ho una pena intorno al core; I celesti zaffiri, 19 Aug 1701, lost; Il centro del mio core

Il ciel seren, le fresche aurette (La primavera: Clori e Lisa compagne), 2 S, bc; †Il cor che vive oppresso; Il fulgido splendor d'un ciglio arciero, 14 March 1705; Il genio di Mitilde, S/A, bc, ed. in Daw (1984); Il mio sol non è più meco, 31 Oct 1704; Il più misero amante, A, bc; Il rosignolo se scioglie il volo (i), A/S, bc, 19 Dec 1698, facs. in B; Il rosignolo se scioglie il volo (ii), A/S, bc, 26 Aug 1700, facs. in B; Il timido mio core (Immagini d'orrore); Immagini d'orrore, B, 2 vn, bc, 16 July 1710, ed. in Freund (1979); In amorosi ardori; In bel sonno profondo; In che giammai t'offesi?, 8 Aug 1706; In due vaghe pupille; Infelice mio core, che ti valse?

Infelice mio core, giunse alfin; †In fra notturni orrori (pubd in A. Marcello, 12 cantate a voce sola, 1708); Ingiustissimo amor, tu che sovvente; In placida sembianza; †In questa lacrimosa orrida valle (Tantalo sitibondo); In solitaria soglia; †In traccia del suo bene (pubd in G.B. Bassani's op.2, 1680); In vano, amor tiranno tenta; lo ben so che siete arciera, 1704; lo che ad un tronco; †lo che con aurea luce; lo che dal cor di Fille, S/A, bc; lo credei che felice; lo m'accendo a poco a poco; lo morirei contento, ed. G. Tintori, *A. Scarlatti: 4 cantate (inedite)* (Milan, 1957); lo non v'intendo, o stelle, ?1688; †lo per Dori mi struggo, before 1694; lo piango e tu non m'odi, *F-Pn*

lo son Neron l'imperator del mondo (Il Nerone), 1698, ed. in Inkeles (1977), facs. in B; lo son pur solo, ed. M. Boyd (Kassel, 1972); †lo t'amerò e nel mio petto; lo ti vuol dir, Dorisbe, Aug 1700; lo vengo, o Filli, 20 Sept 1706; Irene, idolo mio, in questo a me, 12 July 1705; Irene, idolo mio, se per te vivo; La beltà ch'io sospiro (Pamphili), 16 Aug ?1701; †La cagion delle mie pene; Là dell'Arno su l'onde; Là dove al sonno in braccio (Paglia), 1v, insts, lost; Là dove al vivo argento; Là dove a Mergellina, 1725; La face d'amore ch'il core m'arde (A. Ottoboni), before 1710; La fortuna di Roma (Il Coriolano) (Pamphili), S/A, bc, 16 July 1689; La gran madre d'amore (Innamoramento di Venere et Adone)

La gratia, la sembianza della tua pastorella, 22 Feb 1702, ed. in Inkeles (1977); †Lagrime dolorose dagl'occhi miei, T, 2 vn, bc; Là nel ben sen della regal Sirena; Là nel campo de fiori (inc.); Là nell'arcadie spiagie 1700: Langue Clori vezzosa; L'armi crudeli e fiere, A, bc, ed. P. Foster, T. Roberts and N. Pyron, *Alessandro Scarlatti: Three Cantatas* (London, 1982); Lascia, deh lascia al fine, ed. in GMB, ed. in Mw, xxxii (1968); Lascia di tormentarmi, amor tiranno, 1709, ed. in Daw (1984); Lasciami alquanto piangere, May 1716, ed. in Daw (1984); Lasciami sospirar, io voglio piangere (Dorindo e Fileno), S, B, bc; Lascia omai di tormentarmi, o memoria; Lascia più di tormentarmi, rimembranza, 1688, ed. in Inkeles (1977), facs. in B; Lasciate ch'io v'adori (Preghiera amorosa), 19 Oct 1705, ed. in Inkeles (1977); Lasciate, homai lasciate di tormentarmi, più; Lasciato havea l'adultero superbo (Lucretia romana) (Pamphili), 16 Sept 1688; La speranza che lusinga (A. Colombi) †L'augellin, che scioglie il volo, A, bc; La vezzosa Celinda; Leandro, anima mia (Ero e Leandro), A/S, bc; †Leggi, de' leggi, o Clori, A, bc; L'empio mio destin brama la morte, 2vv, bc; Le vaghe tue pupille (Bella donna crudele); †L'huom che segue una speranza (Tormento della Speranza e della Fortuna), A, bc; Libertà del mio cor; Lidio, in van mi condanni (Bella donna rimproverata a torto nel partire del suo vago così risponde); Liete, placide e belle acque, 1709, ed. in Daw (1984); Lieti boschi, ombre amiche, A/S, bc, 18 Aug 1704; †Lilla, mi parto, addio, S/A, bc; Lisa, del foco mio (Clori e Lisa compagne), 2 S, bc, 28 Feb 1706, ed. in Freund (1979), facs. in B Lontananza, che fai?, 27 Nov 1701, ed. in Inkeles (1977); Lontananza crudele, deh perchè? (Lontananza), 4 Oct 1713, ed. in Daw (1984); Lontananza crudele, tu mi trafiggi, before 1694; Lontananza e Gelosia, *US-NH*; Lontananza non risana, A, bc; Lontananza tiranna che da te mi divide; Lontan da la sua Clori, ed. M. Boyd (Kassel, 1972); Lontan dall'idol mio, S/A, bc, 1699; Lontan dal suo tesoro; Lontan dal tuo bel viso (Paglia), S/A, bc; Lontano dal suo bene; Lo sa il ciel, sallo amore, ?1704; Lo so ben io; Luci care al mondo sole, 1 June 1690; †Luci, siete pur quelle, S/A, bc; Luci vaghe se mirate, *NH*; Lumi ch'in fronte (Ama e non spera godere), 4 Dec 1703; Lumi, dolenti lumi, chiudetevi, S/A, bc; Lunga stagion dolente, 3 June 1706; Lungi dal ben ch'adoro

Lungi dalla cagion per cui sospiro (Lontananza), 20 Dec 1704; Lungi dall'idol mio, A, bc; Lungi dal Tebro in riva, *US-NH*; †Mal fondati sospetti, 1685; Mal sicuro è il fior nel prato (A. Ottoboni), before 1710; Mentre affidan al mar di Cupido, ?1689; Mentre al sonno chiudea; †Mentre Clori la bella presso un ruscel, S, 2 vn, bc; Mentre Clori la bella sotto l'ombra d'un mirto, S, 2 fl, bc; Mentre da questo monte; Mentre Eurillo fedele [infelice], 1690; †Mentre in un dolce oblio; Mentre mesto e piangente, A, bc; Mentre sul carro aurato (Clori e Mirtillo), S, A, bc; Mentre un zeffiro altero, ? before 1694; Mentre un zeffiro arguto, S/B, 2 vn, bc, ? before 1694

Mesto, lasso e ramingo, June 1704; M'ha diviso il cor dal core (A. Ottoboni) A, bc, before 1710, ed. P. Foster, T. Roberts and N. Pyron, *Alessandro Scarlatti: Three Cantatas* (London, 1982); †Mia bella Clori, ascolta; Mia bellissima Clori quando i lumi; Mia Climene adorata se mai occhio, 1710, ed. in Daw (1984); Mia Dorinda, mia vita, S, vn, bc, 1706; †Mi contento così, T, 2 vn, bc; Mie speranze fallaci; Mi

nasce un sospetto (Amante insospettito); †Mio cor, dov'è la bella libertà?, A, vn, bc; Mi parto, Eurilla, a Dio, A, bc; Mira, o Filli, quella rosa (La rosa); Mirtillo, anima mia, già che parti (Partenza), S, 2 vn, bc; Mitilde, addio poichè di nuovo amante; Mitilde, alma mia, se udiste mai, 3 July 1720

Mitilde, anima mia, conforto di mie pene; Mitilde, mio tesoro, così veloce, ed. in HAM, ii; Mitilde, mio tesoro, e dove sei? (Mitilde); Mitilde, oh quanto dolce e lusinghiero; Mi tormenta il pensiero (i), 10 March 1701; Mi tormenta il pensiero (ii) (Amante parlando con il pensiero), A/B, bc; Mondo, non più, lost; Morirei disperato se credessi (Paglia), before 1694; †Mostri, deh non temete; Nacqui a' sospiri e al pianto, S, 2 vn, bc, ? before 1693, ed. L. Bettarini (Milan, 1970); Nei languidi respiri; Nel centro oscuro di spelonca; Nel dolce tempo in cui ritorno, 27 May 1712, ed. in Daw (1984); Nella febbre d'amor mi struggo, *US-NH*; Nella stagion, che di viole e rose, *F-Pn*; Nella stagione appunto che il pianeta (Paglia), S, 2 vn, bc

Nella tomba di Gnido (Paglia), S, 2 vn, bc; Nelle arene del Tago, A, bc, 24 July 1698; Nell'estiva stagione; Nel mar che bagna al bel Sebeto il piede, B, bc; Nel mar che bagna a Mergellina il piede; Nel profondo del mio core; Nel sen degl'antri; Nel silentio commune, S, 2 vn, va, bc, ed. in Lake (1980); Nel suo fido caro nido; Ne' tuoi lumi, o bella Clori (Begl'occhi), 1704; Nice mia, un solo istante; Ninfa crudel, deh vieni, A, bc; Non è come si dice, 20 Aug ?1701; Non è facile ad un core (La catena d'amore), 4 Dec 1704; †Non ha un giorno di contento, S, A, bc, *US-NH*; †Non mi credi, deh perchè?; No, non deggio, è troppo cara, 1709, ed. in Daw (1984); No, non è ver ch'altro amore, 26 Aug 1706

No, non lasciar, canora e bella, 20 Nov 1704; No, non posso fingere (A. Ottoboni), before 1710; No, non ti voglio, Cupido, S, A, bc; No, non vorrei vivere fra le catene; Non per pioggia del cielo, 1720; Non più contrasti, no (Amore e rispetto), 6 Oct 1721; Non posso già ne voglio; Non sdegnar bella Clori; †Non si parli di ventura; Non so qual più m'ingombra (Cantata pastorale), S, 2 vn, bc, Dec 1716, facs. in B; †Non temo disastri; Non v'è simile al mio core (Paglia), 1v, insts, lost; Notte cara a un cor che langue, 1705; Notte cara, ombre beate, before 1694; Notte ch'in carro d'ombre, S, 2 vn, bc

Notte placida e lieta, 13 Sept 1706; Occhi miei ch'al pianto avvezzi, A, bc; Occhi miei che pagaste, 24 Nov 1705; Occhi vezzosi, 1706, *D-MÜs*; O che mostro, o che furia (A. Ottoboni), 20 July 1709, ed. Daw (1984); O che pena è la mia (Fedeltà non creduta), S/A, bc, 1704; †O chi ridir potrebbe?; O Clori, ah, bella Clori; O come bello con onde chiare (Tirsi e Clori), 2 S, bc, before 1702; O de' pastori diletto stuolo (L'agnellino); O de' regni di Dite Eumenidi spietate; O di fere e d'augelli che ti ricetti; O dolce servitù; †O Fileno, Fileno crudele ingrato, ed. A. Cairati (Stuttgart, c1928); †O Fileno, Filen ingrato; O generoso eroe, 11 Dec 1702; Ogni affanno crudele

Oh di Betlemme altera povertà (Cantata pastorale per la nascita di Nostro Signore), S, 2 vn, va, vc, lute, ed. E.J. Dent (Oxford, 1945); Oh Dio, che viene amore; †Omai dal cielo al più sublime punto; Ombre romite e solitarie piante, S, A, bc; Ombre tacite e sole, S, 2 vn, va, bc, 31 Oct 1716; O Mitilde, fosti meco tiranna, 1711, ed. in Daw (1984); O Mitilde, o del core, 9 Dec 1708; O pace del mio cor (i), S/A, bc, before 1702; O pace del mio cor (ii); O penosa lontananza—O felice lontananza, S, B, bc; Or che a me ritornasti (i), S/A, bc; †Or che a me ritornasti (ii); Ora che'l verno riede, A, bc; †Or che barbara sorte; Or ch'in petto d'Eurilla (Eurilla placata)

Or [Hor] che di Febo ascosi, S, 2 vn, bc, 1704, ed. in Freund (1979); †Or che disciolto è il nodo; Or che di te son privo; Or che di Teti in seno; Or [Hor] che graditi horri copron del dì (i); Or [Hor] che graditi orrori copron del dì (ii); Or [Hor] che l'aurato Nume, S, 2 vn, bc; Or [Hor] che lungi son io (2 versions); Or [Hor] che spunta nel prato, *US-NH*; Or che su legno aurato; †Or per pietà del mio crudel

destino, S, A, bc; O sol degl'occhi miei (A. Ottoboni), 31 Dec 1704; O sventurata Olimpia; Ove al Sebeto in riva; Ove fuor del mio seno (Il sospiro); Ove il fiorito impero mostra; Ove in grembo a la pace (Desio di solitudine)

Ove placido e cheto; †O v'ingannate a fe'; O voi di queste selve habitatrici, S/A, bc, 1717, ed. in Daw (1984); Parla mia pena omai, S/A, bc; Parte da me Cupido; Parti l'idolo mio, *US-NH*; †Pastor d'Arcadia, è morta Clori; Pastorella innamorata; Pastori amici, amiche pastorelle; †Peni per un crin d'oro, S, fl, bc, *IDt*; Peno, e del mio penar (Costanza), 28 Aug 1705; Pensier che in ogni parte, S/A, bc, facs. in B; Pensier che sei inflessibile, 12 Feb 1702; Pensieri, oh Dio, qual pena; Penso che non ho core (Piangi la lontananza della sua donna [bella]), ?1705; †Per celeste bellezza arde il mio cor; †Perchè mai, luci amorose?, April 1700; Perchè sospiri, o Niso? (Doralba e Niso), S, A, bc; Perchè tacete, regolati concenti?, A, 2 vn, bc

Perde al vostro confronto, S, 2 vn, bc, ? before 1696; †Per destin d'ingrat'amore, T, bc; Perdono, Amor, perdono (i), A, bc, 6 June ?1702; Perdono, Amor, perdono (ii), 29 Oct 1704; Per farmi amar da tutte (A. Ottoboni), before 1710; Perfida Filli ingrata (Costanza), July 1705; Per formare la bella che adoro (Ritratto di Clori); †Per l'ondoso sentiero, S, 2 vn, bc; Per prova di mia fede, A, bc; Per queste dell'antica Alba famosa; Per saettar un seno (i); Per saettar un seno (ii); Per te, Florida bella, July 1708; Per tormentarmi il core

Per un momento solo (Lo sfortunato), S/A, bc, facs. in B; Per un vago desire (La lezione di musica); †Per un volto di gigli e di rose (probably by Albinoni); Piagge fiorite, ameni prati; Piagge fiorite e amene, io parto, 28 Aug 1716; †Piangea, un di piangea Fileno, S/A, bc; †Piangete o miei pupille, S, 2 vn, bc; Piangi la tua sventura, 1 July 1706; †Piango ogn'ora del mio core; Piango, sospiro, e peno (i); Piango, sospiro, e peno (ii), A, 2 vn, bc, before 1693, ed. in Freund (1979); Più che penso all'idol mio; Più non risplende, 2 S, str, bc, before 1696; Più non si puote amar; Più veggio Lidia mia; Poi che a Tirsi infelice

Poi che cessano al fin; Poi che la bella Clori (Amante schernito), ?1699; †Poi che legge fatal; Poi che l'Ercole argivo (Lisimaco, Re di Traccia); Poi che riseppe Orfeo, facs. in B; †Porto il cor incatenato; Potesse almen, 1v, vn, bc, before 1696, lost; Preparati, o mio core, A, bc; Presso a un limpido fonte (Fileno disingannato), 2 Sept 1706; Presso il balcon dell'incostante Nisa, 15 June 1699; †Pria che desto ai nitriti spaventati dal ciel; Prima d'esservi infedele (Clori fedele), S, 2 vn, bc, facs. in B; Primavera, sei gentile; Pur al fine la vincesti; Qual bellezza divina?; Quale al gelo s'adugge, 25 Jan 1705

Qualora io veggio la vezzosa Irene (?Pamphili), S, 2 vn, bc; †Qualor io vi passeggio; Qualor l'egre pupille; Qualor miro la bella; Qualor tento scoprire (after F. de Lemene), A/B, bc; Quando Amor vuol ferirmi, ed. J. Moriarty (New York, 1963); Quando che ti vedrò; Quando credeva il core, 16 Oct ?1701; Quando il fato un cor bersaglia, 2 S, bc, *US-NH*; †Quando Lidia amorosa; Quando l'umide ninfe, 8 Nov 1704; Quando mai troverò d'Amor nel regno, 7 Jan 1705; Quando satia sarai?; Quando stanche dal pianto; Quando un eroe che s'ama, 2 S, bc; Quando veggio un gelsomino; Quante le grazie son, A, bc, 4 June 1703; Quanti affanni ad un core (Pene amorose per lontananza), S/A, bc; Quanto io v'ami o luci, A, bc

†Quanto mi sdegni più; Quanto, o Filli, t'inganni?, 10 March 1701; Quanto piace agl'occhi miei; Quanto vezzosa e quanto adorna; Quel cor ch'a te già diede; Quel Fileno infelice, 24 Sept 1705; Quella che chiudo in sen fiamma amorosa, 25 Feb 1705; Quella pace gradita, S, fl, vn, vc, bc, facs. in B; Quel pastor sì gentile, S, 2 vn, bc (inc.); Quel piacer che nell'amarti, 26 Oct 1704; Quel ruscelletto, o Clori; Questa, quest'è la selva, S/A, bc; Questa vermiglia rosa, 30 Jan 1705; Quest'è il giardin felice; Queste torbide e meste onde, 1717, ed. in Daw (1984); Questo di bei giacinti serto, S/A, bc

Questo silenzio ombroso (Il sonno), S, A, or 2 S, bc, 17 Sept 1707, facs. in B; Qui dove alfin m'assido (Il rosignuolo), ed. R. Blanchard, *Six cantates per una voce e basso continuo* (Milan, 1976); Qui dove a piè d'un colle; Qui dove aure ed augelli, 15 Jan 1705; †Qui dove in aspre balze, A, bc; Qui vieni, ingrata Fille; †Radamisto, è portento che Zenobia; Regie soglie, alte moli, 18 Oct 1720; Restava al mesto Aminta, *US-NH*; †Ritardati momenti, egre dimore (pubd in G.B. Bassani's op.3, 1682); Rondinella torna al lido (i), 1701; Rondinella torna al lido (ii); S'accinge Eurillo al canto; Sanno, o Filli adorata, 24 Aug 1716; Sarà pur vero, o stelle?; Sarei troppo felice (Pamphili), 30 April ?1701; Sazio di più soffrire, S/B, bc; Scherza col onda del caro lido; Sciolgo in lagrime amare; Sciolta da freddi amplessi (Marito vecchio, sposa giovane) (A. Ottoboni), 1 May 1704

Scompagnata tortorella (La tortorella); Scorgo il fiume e scorgo il rio (La primavera), S/A, bc, 8 June 1704; Scuote di fronte all'Appennin nevoso; †Sdegno fiero ed amore; Se a goder torna il mio core; Se amassi da dovero (L'infedeltà), facs. in B; Se amor con un contento, before 1702; Se a quel fiero dolor (L'amante non corrisposto lascia d'amare), S/A, bc; †Se credete all'amor mio; †Se dalla cruda Irene, A/S, bc; Se d'Elisa spietate il bel sembiante; Sedeva Eurilla un giorno (Esagerazioni d'Eurilla) (Paglia); Se mai Clori gentile; Se nell'amar Coriste Senti, bella crudele; Senti, bell'idol mio (Bella donna prega ad essere amata), 1705; †Sentite, o tronchi, o sassi, S/A, bc, before 1715; Sento nel core certo dolore (S'allontana per non innamorarsi), S/A, bc, facs. in B; Senz'alma, senza cor; †Se per amor quest'alma; Serba il mio cor costante; †Se tu parti io morirò (pubd in G.B. Bassani's op.2, 1680); Se vagheggio nel mattino, 1709, ed. in Daw (1984); Siamo in contesa la bellezza ed io (Pamphili), 4 May ?1701, facs. in B; Sì, conosco, o Mitilde; Siete unite a tormentarmi, A, 2 vn, bc; Silenzio, aure volanti, S, 2 vn, bc; S'io t'amo s'io t'adoro, June 1704; Sì, t'intendo, tu vuoi ch'io non pensi (Non può scordarsi della sua dama), 1706, S/A, bc

So che non lice, 1v, bc, before 1696, lost; Solitudini amene, apriche collinette, S, fl, bc, ed. A. van Leeuwen (Frankfurt, c1925); Solitudini amene, bersaglio d'empia sorte, 15 April 1705, facs. in B; Solitudini care, in voi spera; Son contenta di soffrire; Son contento non m'amate, *US-NH*; Son io, barbara donna, A, bc; Son le nere pupillette, A, bc, 12 March 1702; Sono amante e m'arde il core, A, bc, 1690; Sono un alma tormentata; †Son pur care le catene, S, A, bc; Son quest'ultimi momenti (Cantata di lontananza), S/A, bc, before 1714; Sopra le verdi sponde che la Brenta, before 1694; Sopra le verdi sponde del Sebeto, 2 Feb 1712, ed. in Daw (1984); Sorge l'alba; Sorta fin da le piume, 8 Jan 1702

Sotto l'ombra d'un faggio, piangente e sospirante, B, vn, bc; Sotto l'ombra d'un faggio, sul margine d'un rivo (Paglia), S, 2 vn, bc; Sovente amore mi chiama, A, bc; Sovra carro stellato, S, 2 vn, bc; Sovra il margine erboso; Sovra questi fecondi ameni colli, 3 Nov 1704; Speranze mie, addio, Mez, bc, 1694, ed. G. Tintori, A. *Scarlatti: 4 cantate (inedite)* (Milan, 1958); Spero ch'havrò la pace (A. Ottoboni), before 1710; †Spesso suol l'alma mia (Amore e gelosia); Spiega l'ali il mio pensiero (Lontananza), ?1702; Splendeano in bel sembiante, B, bc; †Stanca l'afflitta Clori, S/A, bc; Stanco di più soffrire a voi ritorno; Sta presente il mio tesoro

Strali, facelle, amore, A, bc; Stravagante è l'amor (Fileno amante di Clori, Irene, e Nice), 1720; Stravagante non è l'amore, 1720; †Stravaganza d'amore accade in noi (Paglia); Su bel seggio di fiori, 21 May 1705; Su la morbida erbetta, lost; Su la sponda del mare (L'Olimpia), S, 2 vn, va, bc, ed. R. Halton (Huntingdon, 1996); †Su la sponda fiorita di limpido ruscello, 20 Aug ?1718; Su la sponda fiorita d'un rio pargoleggiante (L'Adone); Su le fiorite sponde di un vago ruscelletto, 2 Aug 1712, ed. in Daw (1984); Su le rive dell'Elba; Su le sponde d'Abbido (Il Leandro), 1693; Su le sponde del Reno

Su le sponde del Tebro, S, 2 vn, tpt, bc, ed. B. Paumgartner (Heidelberg, 1956); Sul margine d'un rio dove l'onde fugaci (Elpino tradito), S/A, bc; Sul margine d'un rio cui facean ricamo (i), *US-NH*; Sul margine d'un rivo cui facevan ricamo (ii), S, 2 vn, bc; Sul margine fiorito d'un limpido [tumido] ruscello, 4 Dec 1704; †Sul margine fiorito d'un placido torrente; Su l'ora appunto che col carro d'oro (La fenice), S, 2 vn, bc, 1703; Sventurati miei pensieri; Taccio e tacendo moro (Amante tacito), A, bc; Taci, infedele [infelice] amore, 1720; Talor per suo diletto, 28 April ?1718; Tanti affanni e tante pene; Tante bellezze insieme, *F-Pn*; Tanto strano è l'amor mio, April 1697, ed. in Inkeles (1977); Temo d'amarti poco

Tenebrose foreste erme; †The Beautiful Melissa; Tiranna ingrata, che far dovrò?, B, 2 vn, bc; †Tiranno di mia fe'; †Tirsi, mentr'io dormiva; Tirsi pastore amante (Pastorello innamorato che va in traccia della sua ninfa), S, 2 vn, bc; Ti vorrei credere speranza; Tormentatemi pur, furie d'amore, S/A, bc; Torna al sen dolce mia pace; Torna il giorno fatale (Anniversario amoroso) (?Pamphili), ?S, bc, June 1710, lost; Tra le pompe fiorite, A bc; †Tra l'ombre più segrete; Tra queste ombrose piagge, 1709, ed. in Daw (1984); Tra solitarie balze; Tra speranza e timore, B, vn, bc, ed. T. Roberts (London, 1986); Tra verdi piante ombrose, ed. in Daw (1984)

Troppo care, troppo belle (Amante contento); Troppo ingrata Amaranta; Troppo oppressa dal sonno; Tu che una dea rassembri, S, 2 vn, bc; Tu mi chiedi s'io t'amo, 5 Feb 1709, ed. in Daw (1984); Tu mi lasciasti, o bella, April 1698; Tu parti, idolo amato (i) (Cantata di lontananza), S/A, bc, 1702; Tu parti, idolo amato (ii) (Amante che parte a bella donna che resta), 21 April 1706; Tu resti, o mio bel nume (i), B, 2 vn, bc; Tu resti, o mio bel nume (ii) (Bella donna che parte al suo amante che resta), 22 April 1706; Tu sei quella che al nome (Bella dama di nome santa), A, 2 vn, fl, bc

†Tutto acceso d'amore, S/A, bc; Udite, o selve, o fiume; Una beltà ch'eguale (Amante sventurato); Un cervello frenetico ch'amò; Un dì Tirsi l'amante; Un giorno Amor la benda si disciolse, 1709; Un incredula speranza; Un sol guardo di Clori, A, bc; Un sospiro d'un amante (La luccioletta) (Pamphili); Un spietato destino, A, bc; Un Tantalo assetato; Vaga Elisa, la tua rimembranza, June 1708; Vaghe selve beate (Mitilde ritirata in solitudine); Vaghe tende adorate; Vaghe fonti di luce (Occhi neri); †Vago il ciel non saria; Va pur lungi da me, 8 Oct 1704

Vedi, Eurilla, quel fior (Cantata per camera per l'ecc.mo Duca di Maddaloni), S, 2 vn, va, bc, Jan 1725, ed. in Freund (1979); Vedi, Fille, quel sasso; Veggio l'idolo mio; Venite, amici, e con ghirlande (G. Ansaldo); Venne ad amore desio, 29 April 1705, facs. in B; ... ver per un diletto ma senza amor (inc.); Vi comanda un cenno solo (A. Ottoboni), before 1710; †Viddi un giorno un fiumicello; Vieni, o caro Mirtillo, A, bc, June 1708; †Viva, viva mia libertà, 2S, bc; Voi ben sapete, o di romito bosco

†Voi che dell'alma mia havete il vanto, lost; Voi dell'idolo mio care trecchie, A, bc; Voi giungeste, o vaghi fiori (I fiori), A, bc; †Voi mi dite tu sei bella; Vola, Cupido, dal cor mio fido, ?1694; †Vo narrando a quel ruscello; Vorrei, Filli adorata, farti palese, S/A, bc, 21 Nov 1705; †Vuoi che mora incenerito; Vuoi ch'io spiri tra i sospiri (Amante desideroso di morire per liberarsi dall'amore), 20 Sept 1699, ed. in Inkeles (1977); Vuoi più, Filli crudele? A, bc; †Zeffiretti che spirate, A, bc; Zeffiretto che indirizzi il tuo volo, 14 Dec 1702

Scarlatti: (1) Alessandro Scarlatti: Works

madrigals

Edition: *Alessandro Scarlatti: Acht Madrigale*, ed. J. Jürgens (Frankfurt, 1980)

Arsi un tempo e l'ardore (G. Marino), SSATB, *A-Wgm*

Cor mio, deh, non languire, SSSSA, *D-Bsb, Mbs, MÜs, GB-Cfm, Lbl, Ob, I-Bc, Gl, Nc, Rc, RF-KA*

Intenerite voi, lacrime mie (O. Rinuccini), SATTB, *GB-Lbl*

Mori, mi dici (Marino), SSATB, *I-Nc*

O morte, agli altri fosca, a me serena, SSATB, *A-Wgm*

Or che da te, mio bene, SATB, *I-Nc*

O selce, o tigre, o ninfa, SSATB, *GB-Lbl*

Sdegno la fiamma estinse (O. Tavoletta), SSATB, *Lbl*

Scarlatti: (1) Alessandro Scarlatti: Works

masses, mass sections

18th-century scores unless otherwise stated

Missa Clementina (i) (C), SSATB (Ag SSAATTB), 1703, *D-Mbs, I-Rvat** (parts)

Messa breve a Palestrina (e), SATB, 1703, *A-Wn**, *GB-Lbl* (parts), *I-Rf* (parts), *Rvat** (parts); ed. C. Proske (Regensburg, 1841) as *Missa quatuor vocum*; ed. in *Musica sacra: cantiones XVI, XVII, XVIII saeculorum*, iii (Berlin, 1843); ed. O. Braune (Berlin, n.d.) as *Messa a 4 voci*; ed. C. Vervoitte (Paris, n.d.) as *Première messe à 4 voix*

Messa breve e concertata [Missa in IV tono] (e), SSATB, bc, 1704–8, *D-MÜs* (19th-century score), *I-Rlib** (parts)

Messa per il SS Natale (A), SSATB, SATB, 2 vn, bc, 1707, *D-MÜs* (19th-century score), *I-Rlib* (parts)

Missa Clementina (ii) (G), SSATB (Ag SSAATTB), *D-Bsb, I-Rvat* (parts)

Missa defunctorum (d), SATB, bc, 1717, *BGi* (part autograph); ed. in *Cantus divinus*, I/i (Leipzig, 1884)

Messa di S Cecilia (A), SSATB, 2 vn, va, bc, 1720, *Rc*; ed. F. Steffin (Berlin and Wiesbaden, 1957; ed. J. Steele (London, 1966)

Missa ad usum cappellae pontificiae (e), SATB (Ag SSATB), 1721 (?1710), *Rsc*; ed. J. Bas and F. Nekes (Düsseldorf, 1907); ed. J.A. Bank (Amsterdam, 1951)

Missa ad canonem (mixolydian), SATB, *A-Wn, D-Bsb, MÜs, TRb, F-Pn, GB-Ob, I-Nc* (all 19th-century scores); ed. O. Braune (Berlin, n.d.)

Missa tutta in canone di diverse specie (F), SSATB (Ag SSAATTB), *D-Bsb, GB-Cfm*

†Messa a 5 voci con strumenti (Ky, Gl) (D), SSATB, 2 tpt, timp, 2 vn, vc, bc, *A-KR* (19th-century parts)

†Gloria (C), SATB, 2 ob, 2 hn, 2 vn, bc, *D-DI*

†Credo concertato (B¹), SATB, 2 ob, 2 hn, 2 vn, va, bc, ?1716, *I-Nc*; ed. J. Napoli (Milan, 1960)

†Credo (C), SATB, 2 vn, bc, *F-Pn* (19th-century parts)

Scarlatti: (1) Alessandro Scarlatti: Works

motets

Concerti sacri, motetti ... e Salve regina, 1–4vv (Amsterdam, 1707–8; Naples, 1702, lost, as *Motetti sacri*, 1–4vv, vns, op.2) [CS]

Ad amantem cordis, S, 2 vn, bc, *I-Nf*

Ad Dominum dum tribularer, SATB, ?1708, *Baf, US-U*; ed. in Brandvik (1969)

Adorna thalamum tuum Sion, SATB, Jan 1708, *D-MÜs, GB-Lbl*

Ad te Domine levavi, SATB, ?1708, *I-Baf, US-U*; ed. in Brandvik (1969)

Audi filia, et inclina aurem, SSATB, ob, 2 vn, va, org, Oct 1720, *I-Rc**; ed. J. Steele (London, 1968)

Ave maris stella, SATB, bc, *D-Bsb, I-Nc*

Ave regina coelorum, SS, bc, 1722, *Nc*

Beata mater, 4vv, ?1707, *Rlib*

Beatus vir qui timet, SSATB, org, *D-MÜs*; ed. in Shaffer (1970)

Benedicta et venerabilis es, S, SATB, 2 vn, va, bc, 4 July 1720, *MÜs*

Cantantibus organis Cecilia, S, ob, 2 vn, va, bc, Oct 1720, *MÜs (inc.)*

Caro mea vere est cibus, STB, org, 31 Dec 1707, *I-Rvat*

Completi sunt, 4vv, Dec 1707, *Rlib*

Confitebor tibi Domine, SSATB, org, *D-MÜs*; ed. in Shaffer (1970)

Constitues eos principes, SAB, org, 1716, *MÜs, I-Rlib*; ed. in Brandvik (1969)

Date sonum, date cantum, S, bc, 24 Nov 1705, *Nf*

De tenebroso lacu, A, 2 vn, va, bc, *GB-Lbl*

Dextera Domini fecit virtutem, SSB, org, ?1715, *A-Wn, D-MÜs, I-Rlib, US-U*

Diffusa est gratia, SS, org, *D-MÜs*

Diligam te, SAT, 2 vn, bc, CS

Dixit Dominus (i), SSATB, org, *DI, MÜs*; ed. in Shaffer (1970)

Dixit Dominus (ii), SSATB, tpt/ob/vn, 2 vn, va, bc, ?1720, *MÜs (inc.), I-Mc*; ed. in Shaffer (1970)

Dixit Dominus (iii), SSATB, org, *D-MÜs*

Dixit Dominus (iv), S, A, T, B, SATB, 3 vn, bc, *I-Mc*; ed. J. Steele (London, c1975)

Domine in auxilium meum, SATB, ?1708, *Baf, US-U*; ed. in Brandvik (1969)

Domine refugium factus es nobis, SSATB, *A-Wn, D-Mbs, MÜs*; ed. R. Ewerhart (Cologne, 1961)

Domine vivifica me, SATB, ?1708, *I-Baf, US-U*; ed. in Brandvik (1969)

Egli è ver che mi consolo, A, bc, 24 Nov 1705, *I-Nf*

Est dies trophei, SATB, 2 vn, bc, CS; ed. M. Martens (New York, 1960)

Exaltabo te Domine quoniam, SATB, ?1708, *Baf, US-U*; ed. in Brandvik (1969)

Exultate Deo adiutori, SATB, *A-Wn, D-DI, Mbs, MÜs, I-Baf, Nc, Rlib*; ed. K. and I. Funk (Bryn Mawr, PA, 1953)

Exurge Domine non prevaleat, SATB, ?1708, *Baf, US-U*; ed. in Brandvik (1969)

Infirmata, vulnerata, A, 2 vn, bc, *I-Nf* (dated 16 Oct 1702), CS; ed. R. Ewerhart (Cologne, 1959); ed. W.J. Starr (Englewood, NJ, 1964)

In hoc mundo inconstante, S, 2 vn, bc, 24 Nov 1705, *Nf*

Inni e Improperi per la Missa Praesantificatorum della Parasceve, S, A, SATB, 2 vn, bc, Florence, ?1708: Vexilla regis prodeunt (even-numbered verses); Popule meus; Crux fidelis—Pange lingua gloriosi; Vexilla regis prodeunt (odd-numbered verses): *Baf*

Intellige clamorem meum, SATB, ?1708, *Baf, US-U*

Iste est panis, SATB, *D-MÜs (inc.), I-Rlib*

Jam sole clarior, S, 2 vn, bc, *GB-Lcm, CS*

Jesu corona virginum, S, A, T, SATB, 2 vn, va, bc, Oct 1720, *D-MÜs (inc.), I-PLcon*, Rsc*

Justitiae Domini rectae, SATB, ?1708, *Baf, US-U*

Laetatus sum (i), SATB, *A-Wn, D-Mbs, GB-Lbm*

Laetatus sum (ii), SATB, *I-Rc (inc.)*

Laetatus sum (iii), SSATB, 2 vn, bc, 1688, *Nf*

Laetatus sum (iv), SSATB, 2 vn, va, bc, Aug 1721, *D-Bsb*, MÜs (inc.)*

Lamentazioni per la Settimana Santa, Florence, ?1708: Incipit lamentatio Jeremiae prophetae, S, 2 vn, va, bc; Jod-Manum suam misit hostis, S, 2 vn, va, bc; De lamentatione Jeremiae prophetae, S, 2 vn, va, bc; Lamed-Matribus suis dixerunt, S,

2 vn, va, bc; De lamentatione Jeremiae prophetae, S, 2 vn, bc; Aleph-Quomodo obscuratum est, T, 2 vn, bc: *I-Baf*

Lauda Jerusalem Dominum, SATB, org, ?1720, *D-MÜs* (inc.)

Laudate Dominum omnes gentes, SATTB, 2 vn, 2 va, vc, bc, *Bsb, MÜs*; ed. J.E. Shaffer (St Louis, 1973)

Laudate Dominum quia benignus, SSB, org, *MÜs*

Laudate pueri Dominum (i), SSATB, bc, *DI, MÜs*; ed. in Shaffer (1970)

Laudate pueri Dominum (ii), S, SATB, 2 vn, va, bc, ?1720, *MÜs* (inc.)

Magnificat (i), primo tono, SSATB, org, *MÜs*

Magnificat (ii), D, S, S, A, T, B, SSATB, 2 vn, va, bc, ?1720, *MÜs* (inc.)

Memento, Domine, David, SATB, *Bsb, DI, Mbs, MÜs, F-Pc, GB-Lbl, Ob, I-Bc, Mc, Nc**; ed. in Brandvik (1969)

Miserere mei Deus, miserere, SATB, *Baf*

Miserere mei Deus, secundum (i), SATB, SSATB, 1680, *Rvat*

Miserere mei Deus, secundum (ii), e, S, SSATB, 2 vn, va, bc, 1705, *D-Bsb, MÜs, I-Baf, US-U*; ed. in Brandvik (1969)

Miserere mei Deus, secundum (iii), c, S, SSATB, 2 vn, va, bc, ?1715, *D-Bsb, MÜs, I-Baf, US-U*; ed. in Brandvik (1969)

Miserere mei Deus, secundum (iv), a, SATB, bc, 1721, *BE*

Mortales non auditis, S, A, 2 vn, bc, *CS*

Nisi Dominus aedificaverit (i), S, A, SATB, 2 vn, bc, *A-Wn, D-Bsb, DI, GB-Lbl*

Nisi Dominus aedificaverit (ii), SATB, org, ?1720, *D-MÜs* (inc.)

Nisi Dominus aedificaverit (iii), SATB, SATB, org, c1708, *I-Rlib*

O magnum mysterium, SATB, SATB, 1701, *D-DI, MÜs, P-L**; ed. R. Ewerhart (Cologne, 1967)

Properate fideles, SATB, 2 vn, bc, *CS*; ed. in Rye (1981)

Quae est ista, SAT, 2 vn, bc, *CS*

[27] Responsori per la Settimana Santa, S, A, T, B, SATB, bc, Florence, ?1708: Aestimatus sum; Amicus meus; Animam meam dilectam; Astiterunt reges terrae; Caligaverunt oculi mei; Ecce quomodo moritur; Ecce vidimus eum; Eram quasi agnus; Ierusalem surge; In Monte Oliveti; Jesum tradidit impius; Judas mercator pessimus; Omnes amici mei; O vos omnes; Plange quasi virgo; Recessit pastor noster; Seniores populi; Sepulto Domino; Sicut ovis; Tamquam ad latronem; Tenebrae factae sunt; Tradiderunt me; Tristis est anima mea; Una hora; Unus ex discipulis; Velum templi; Vinea mea electa: *I-Baf*

Rorate coeli dulcem, S, 2 vn, bc, *GB-Lcm, CS*; ed. in Rye (1981)

Sacerdotes Domini incensum et panes, SAT, org, *A-Wn, D-MÜs, US-U*

Salve regina (i), SA, 2 vn, bc, *I-Mc, Nc*; ed. F. Boghen (Milan, c1928)

Salve regina (ii), SATB, Feb 1703, *A-Wn*

Salve regina (iii), S, 3 vn, bc, *I-Nf*

Salve regina (iv), SATB, 2 vn, bc, *B-Br, D-Mbs, F-Pn, CS*; ed. M. Martens (North Hollywood, CA, c1964); ed. L. Rovatkay (Wolfenbüttel, c1974)

Salve regina (v), S, 2 vn, va, bc, *D-Mbs*

Salvum fac populum tuum, SATB, ?1708, *I-Baf*; ed. in Brandvik (1969)

Sancti et justi in Domino gaudete, SATB, SATB, *D-MÜs* (inc.), *I-Rlib*

Spirate, aure, spirate, A, 2 vn, bc, *Nf*

Stabat mater, SA, 2 vn, bc, *Fc*

Super solium gemmis ornatum, S, 2 vn, bc, *Nf*

Te Deum, SSATB, 2 ob, 2 vn, va, bc, *Rc*; ed. J. Castellini (Bryn Mawr, PA, 1954)

Totus amore languens, A, 2 vn, bc, *CS*

Tu es Petrus, SATB, SATB, org, *A-Wn, B-Bc, D-Bsb, DI, Mbs, MÜs, DK-Kk*, F-Pc, GB-Cfm, Lbl, Ob, I-Bc, Mc, Nc, RF-KA*; ed. F. Damrosch (New York, 1900)

Tui sunt coeli et terra, SSB, org, *A-Wn, D-MÜs, US-U*

Unam petii a Domino, SATB, ?1708, *I-Baf*

Valerianus in cubiculo, A, ob, 2 vn, va, bc, ?1720, *D-MÜs (inc.)*

†Veritas mea et misericordia, SATB, *MÜs*; ed. in Schaffer (1970)

Vexilla regis prodeunt, SS, 2 vn, bc, *I-MOe**; ed. in Brandvik (1969)

Volo Pater ut ubi ego sum, SATB, SATB, org, *D-MÜs*

Scarlatti: (1) Alessandro Scarlatti: Works

keyboard

Edition: A. Scarlatti: *Toccate per cembalo*, ed. J.S. Shedlock (London, 1908/R) [S]

Toccate per cembalo, *I-MC*; ed. R. Nardi (Kassel, 1964); ed. in S

†Toccata, d, *D-MÜs*; ed. R. Halton (Artarmon, NSW, 1998)

Dieci partite sopra basso obbligato, 1716, *D-MÜs, I-Nc*

Primo e secondo libro di toccate (G, a, G, a, G, d, d, a, G, F), *A-Wn, I-Nc, US-NH*; ed. in CMI, xiii (1943); ed. in S

Due sinfonie per cembalo, 16 June 1699, *D-MÜs*

Toccata per studio di cembalo, 1716, *I-Nc*

Toccata d'intavolatura per cembalo ò pure per organo d'ottava stesa, *PLcon*

Toccata, e, *Tn*

Tre toccate, ognuna seguita da fuga e minuetto, 1716, *D-MÜs, I-Nc*; ed. G. Pannain (Naples, 1922)

Variations on 'La follia', 1715, *GB-Lbl*, later version *US-NH*; ed. in S

Other works in *D-MÜs, GB-Lbl, I-Gl, Mc, MOe, Nc, Tn, Tci, Rsc, P-Cug, US-NH*

Scarlatti: (1) Alessandro Scarlatti: Works

other instrumental

12 sinfonie di concerto grosso, begun 1 June 1715, *GB-Lbl**: F, 2 vn, va, vc, 2 fl, bc; D, 2 vn, va, vc, fl, tpt, bc; d, 2 vn, va, vc, fl, bc; e, 2 vn, va, vc, fl, ob/vn, bc; d, 2 vn, va, vc, 2 fl, bc; a, 2 vn, va, vc, fl, bc; g, 2 vn, va, vc, fl, bc; G, 2 vn, va, vc, fl, bc; g, 2 vn, va, vc, fl, bc; a, 2 vn, va, vc, fl, bc; C, 2 vn, va, vc, fl, bc; c, 2 vn, va, vc, fl, bc; nos.1, 2, 4, 5, 12 ed. in HM, cxxv (1954), cxlvi (1968), xlviii (1955), cxvi (1954), clxviii (c1960); no.3 ed. L. Ring (London, 1955); nos.6–11 ed. R.-J. Koch (Frankfurt, c1972)

VI Concertos in Seven Parts (London, c1740) (f, c, F, g, d, E), 2 solo vn, solo vc, 2 vn, va, bc, *D-Bsb, GB-Cu, Ob, I-Rsc, US-Nyp*; no.1 ed. A. Schering (Leipzig, c1928); no.3 ed. in HAM, ii; no.6 ed. R. Fasano (Milan, c1959)

†Six Concertos for Keyboard and Orchestra (C, A, e, c, G, E), *GB-Lbl (inc.)*; no.4 ed. L. Salter (London, 1969)

Quattro sonate a quattro (f, c, g, d), 2 vn, va, vc, *D-MÜs, F-Pc*; no.4 ed. H.T. David (New York, c1940)

Sette sonate per flauto e archi (D, a, c, a, A, C, g), fl, 2 vn, vc, bc, 1725, *I-Nc* ed. L. Bettarini (Milan, c1969)

Sonata (F), fl, 2 vn, bc, *D-MÜs*; ed. W. Woehl (Frankfurt, n.d.)

†Sonata (D), fl, 2 vn, bc, *I-Bc*

Sonata (A), 2 fl, 2 vn, bc, *D-MÜs*

Sonata (F), 3 fl, bc, *MÜs*

†3 sonatas (d, c, C), vc, bc, *I-Mc*; ed. G. Zanaboni (Padua, 1967); ed. A. Bacon (New York, 1967)

Suite (F), fl, bc, 16 June 1699, *D-MÜs*

Suite (G), fl, bc, June 1699, MÜs

Scarlatti: (1) Alessandro Scarlatti: Works

theoretical works

Regole per principianti, c1715, GB-Lbl, I-MC, US-NH

Discorso sopra un caso particolare in arte, April 1717, lost; Ger. trans. in J.P. Kirnberger, *Die Kunst des reinen Satzes in der Musik* (Berlin and Königsberg, 1776–9), ii, 143

Canons: Tenta la fuga ma la tenta invano, I-NT; Voi sola, 3 S, GB-Y; Commencio solo, 3 S, Y; 2 canons a 2, Lbl

15 fugues a 2, I-Nc, Ria

Studio a quattro sulla nota fermia, GB-Lbl

Varie partite oblige al basso, I-MC, US-NH; ed. J.S. Shedlock, *A. Scarlatti: Toccate per cembalo* (London, 1908/R)

Varie introduzioni per sonare e mettersi in tono delle compositioni, ?1715, GB-Lbl
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Scarlatti

(2) Anna Maria Scarlatti

(*b* Palermo, 8 Dec 1661; *d* Naples, 14 Dec 1703). Singer, sister of (1) Alessandro Scarlatti. She went to Rome in June 1672 with her mother, Alessandro and younger sister (3) Melchiorra. She sang professionally from at least 1680, when she performed in P.S. Agostini's *Il ratto delle Sabine*, along with the renowned G.F. Grassi ('Siface') and Francesco de Castris, at the Teatro S Giovanni Grisostomo, Venice. In 1679 she caused difficulties for Alessandro in Rome 'on account of [her] secret marriage with an ecclesiastic [Paolo Massonio Astro Lusco]', as the *Avvisi di Roma* reported. It is doubtful whether either she or her sister was one of the 'puttane commedianti' involved in a scandalous traffic in public offices (including the appointment of the *maestro di cappella* at the Naples court, where Alessandro was preferred to other Neapolitan contenders) and imprisoned in the convent of S Antoniello. (Two months later the Duchess of Maddaloni secured the release of the 'canterine' from the viceroy.) Neither Anna Maria nor Melchiorra is named in Neapolitan opera librettos or theatrical documents; Walker (*MR*, xii, 1951) supposed the protagonist of the Roman and Neapolitan scandals to have been Melchiorra, but professional singing is documented only for Anna Maria.

Anna Maria's husband Paolo Massonio joined the imperial army and died in Hungary, fighting against the Turks, in 1687. In 1699 Anna Maria married the Neapolitan shipowner Nicola Barbapiccola, who later became impresario of the Teatro S Bartolomeo in Naples and staged (7) Domenico Scarlatti's first operas; their daughter Giuseppina Eleonora (*b* 1700) was an

amateur musician and a pupil of Jommelli. In her will, written after her first husband's death and under the influence of Melchiorra and Melchiorra's husband Nicola Pagano, Anna Maria authorized Alessandro to take charge of her two children and her effects. The will later caused a difficult lawsuit.

[Scarlatti](#)

(3) Melchiorra Brigida Scarlatti

(*b* Palermo, 5 Oct 1663; *d* Naples, 2 Dec 1736). Sister of (1) Alessandro Scarlatti. She went to Rome in June 1672. It is not clear whether she was involved in the scandals in Rome and Naples referred to above (see (2) Anna Maria). Since there are no references to her as a professional singer, she may not have been 'la Scarlati' who became the mistress of Giovanni de Leone, secretary of justice to the viceroy, by whose influence Alessandro was appointed *maestro* of the royal chapel in February 1684. In 1688 she married Nicola Pagano (1659–1722), a double bass player at the royal chapel. In May 1708 her husband rented the Teatro dei Fiorentini for six years, but was so unsuccessful that his financial supporters replaced him in 1709 and appointed another impresario.

[Scarlatti](#)

(4) Francesco (Antonio Nicola) Scarlatti

(*b* Palermo, 5 Dec 1666; *d* Dublin, ?after Jan 1741). Composer, brother of (1) Alessandro Scarlatti. He went to Naples some time in 1672–4, where he studied at one of the conservatories. On 17 February 1684 he became violinist at the royal court, at the same time that his brother Alessandro was appointed *maestro di cappella*. In 1690 he married Rosolina Albano, who bore him at least five children; she died in Palermo on 29 June 1706. In February 1691 Scarlatti was granted permission to go to Sicily, where he remained for at least 24 years. In an application, dated 29 June 1715, for the position of assistant Kapellmeister to Emperor Charles VI he stated that he had been *maestro di cappella* in Palermo for 26 years. This was not at the royal chapel, but that he was working in Palermo as a professional musician is shown by his inclusion in the membership lists of the city's Unione dei Musici in January and July 1694. In 1703 a 'dialogo a cinque voci', *La profetessa guerriera*, was performed at the Convento dell'Immacolata Concezione, Palermo, and two Latin oratorios were performed at the oratory of the Arciconfraternita del SS Crocifisso, Rome, in 1699 and 1710. A dialect comedy, *Lo Petracchio scremmetore*, was given in Aversa, near Naples, in 1711, in collaboration with his brother-in-law Nicola Pagano. A *Dixit Dominus* and a mass, both for 16 voices and instruments, together with a chamber cantata, *Belle pupille care*, and a serenata, *Il nuovo sole*, for the birthday of Charles VI date from the Palermo period. A fourth oratorio, *Daniele nel lago de' leoni*, and a *Laetatus sum* for five voices and strings may also date from this period. Despite the full support of the Kapellmeister, J.J. Fux, Scarlatti's application in 1715 for the post of vice-Kapellmeister at the Viennese court was unsuccessful, even though he claimed to have lost his position in Palermo because of his Austrian sympathies. His *Miserere* in G minor was probably composed to support his application.

Scarlatti returned to the Italian mainland; in February 1719 he drew a salary in respect of his much earlier post at Naples. The same year he travelled to London, perhaps on the invitation of Handel or Geminiani; his name appears in a number of concert advertisements between 1719 and 1724. In January 1720 he was offered, but seems to have rejected, a position at Cannons. The marriage register of S Giovanni in Porta, Naples, shows Francesco Scarlatti as having died by the time his daughter Eleonora married Alessandro Binda there on 12 July 1726 (see Prota-Giurleo, *Archivi*, xxvii (1960), 371) – an incorrect statement perhaps fuelled by some family dispute over his remarriage. By 1733 he had moved to Dublin, probably on the recommendation of Thomas Roseingrave or Matthew Dubourg. A disclaimer in *Faulkners Dublin Journal* (11–14 August 1733) stating that ‘Jane Scarlatti ... hath eloped from her said Husband’ is the only indication that he remarried. A benefit concert for Scarlatti, ‘who, thro’ a long Confinement by Sickness, is reduced to very distressful Circumstances’, was advertised in January/February 1741. It is likely that he died soon after.

WORKS

† doubtful

Lo Petracchio scremmetore (commedia, A. Capis), Aversa, 1711, lost

Cants.: Adorna il seno, B, bc, *GB-Cfm**; †Amore, ò mi toglì le fiamme dal seno, S, bc, *Lbl*; Belle pupille care, S, bc, *D-MÙs, F-Pn, GB-Mp* (? partly autograph); †Chi la speranza, S, bc, *Mp*; †E con qual cor, oh Dio!, S, bc, *Lbl*; †Fileno infedel barbaro, S, bc, *B-Br*; Il nuovo sole, S, A, insts, *A-Wn**; In solitario loco lungi, S, bc, *D-Dlb**; Là dove vegnano, B, bc, *GB-Cfm**; O come in un'istante, A, bc, *D-Bsb, Dlb**; †O come, o Dio!, S, bc, *GB-Ob*; Pastoral Cantata, 2vv, insts, 1724, lost; †Se lagrimate, pupille, S, bc, *Cfm*

Orats: Agnus occisus ab origine mundi in Abele, Rome, SS Crocifisso, 1699, lost; La profetessa guerriera, Palermo, Convento dell'Immacolata Concezione, 1703, *GB-Lbl** (frag.); Israele per foeminam triumphans, Rome, SS Crocifisso, 1710, lost; Daniele nel lago de leoni, 5vv, insts, ?Palermo, 1710, *Cfm**

Sacred: Mass, 16vv, insts, 1702, *GB-Ob**; Dixit Dominus, 16vv, insts, 1703, *Ob**; Miserere, 5vv, insts, 1714, *A-Wn, GB-Lbl**; Laetatus sum, 5vv, insts, *I-Nf*

Other works: †Comincio solo, canon, 3vv, *GB-Y*; †Sinfonia, C, *F-Pn*; †Voi sola posete, canon, 3vv, *GB-Y*

Scarlatti

(5) Tommaso Scarlatti

(*b* ?Palermo, 1669–72; *d* Naples, 1 Aug 1760). Tenor, brother of (1) Alessandro Scarlatti. He went to Naples at such an early age that he later knew nothing of his infancy in Sicily. He was apparently trained at the Conservatorio S Onofrio. On his marriage certificate (30 May 1701) he declared that he had never left Naples, but this detail conflicts with his presence in Crema at the beginning of the same year, when he was described as ‘virtuoso del duca di S Pietro’ and sang the principal role in *Il furio Camillo* (the dedication on the libretto is dated 22 January 1701) and in *L'innocenza giustificata*. In 1703 he sang in his nephew Domenico's *Giustino* in Naples. At the beginning of his career he played serious roles, but later specialized as a *buffo* tenor, contributing to the establishment of a Neapolitan version of an old ingredient of Venetian opera. Sartori (*RMI*, xlvì, 1942) considered Tommaso Scarlatti a key person in the first season

of Neapolitan *opera buffa*, when he appeared as a dim-witted, deformed servant in *Li vecchie cofiegate* and as an old woman gardener in *Le fenzejune abbentorate* (1710), and again as an old woman in *La Cianna* (1711); he also suggested that Nicola Orilia and Michele Falco may have written for him the part of Ciccuzza, the elderly pedlar and villain who, in *Lo Lollo Pisciaportelle*, takes every opportunity to sing, in Sicilian, the praises of Palermo and to insult Naples. Further appearances are documented in 1736, 1737 and 1740; from 1722 he was employed at the royal chapel. The opera singer Rosa Scarlatti (*b* Naples, 5 May 1716), who appeared in Venice in 1747 and later in Vienna, may be his daughter, and the composer (8) Giuseppe Scarlatti may possibly be his son of that name (*b* Naples, 18 June 1723).

Scarlatti

(6) Pietro Filippo Scarlatti

(*b* Rome, 5 Jan 1679; *d* Naples, 22 Feb 1750). Composer, son of (1) Alessandro Scarlatti. He probably received his earliest musical training from his father. From 1705 to 1708 he was *maestro di cappella* at Urbino Cathedral, a position he left when his father summoned him to Naples in the expectation that he would succeed Cristoforo Caresana as first organist of the royal chapel, a post which had been promised him by the viceroy, Cardinal Grimaldi. But Grimaldi was mortally ill by the time Scarlatti arrived in Naples, and he died (in November 1710) before his promise could be fulfilled; Scarlatti had then to wait until 1712 to succeed Giuseppe Vignola as one of the royal chapel's organists. Not until 1728 did he receive his first commission for an opera, *Clitarco* – probably the only one he wrote. Burney reported that Cotumaccio had called him 'good for nothing'. He had three children (Domenico, Alessandro and Anna); one, Alessandro, must have been a musician because after Pietro's death the children petitioned (unsuccessfully) that their late father's position should be given to him.

WORKS

music lost unless otherwise stated

Giacobbe (orat), Urbino, 1705

S Andrea apostolo (orat), Urbino, 1706

La sposa de cantici (dialogo), Urbino, Oratorio della Grotta, 2 April 1706

Clitarco, o sia La più fedel tra gli amici (drama per musica), Naples, S Bartolomeo, 1728

Cants.: Care luci del ben mio, A, 3 insts, bc, *D-Bsb*; Scusatemi signora, S, bc, *Dlb*; Cantate, S, S, A, str, hpd, *I-Mc*

3 minuets, vn, *GB-Cfm*

4 bassi numerati; 21 toccatas, hpd, 1739–42: all *Mc*

Scarlatti

(7) (Giuseppe) Domenico Scarlatti

(*b* Naples, 26 Oct 1685; *d* Madrid, 23 July 1757). Composer and harpsichordist, sixth child of (1) Alessandro Scarlatti and Antonia Anzaloni. He never used his first Christian name (which could have led to confusion with his nephew Giuseppe): his name is always given in Italy as Domenico

(or the familiar Momo) Scarlatti, and in Portugal and Spain as Domingo Escarlata (Escarlati or Escarlatti).

1. Life.
2. Instrumental works.
3. Vocal works.
4. Reception.

WORKS

BIBLIOGRAPHY

Scarlatti: (7) Domenico Scarlatti

1. Life.

- (i) Apprenticeship.
- (ii) The young eagle.
- (iii) High professionalism.
- (iv) Lisbon.
- (v) Spain.

Scarlatti: (7) Domenico Scarlatti, §1: Life

(i) Apprenticeship.

There is no specific information on Domenico Scarlatti's introduction to music. In so large a family of musicians, his uncle Francesco and brother Pietro, if not his father, would soon have noticed and nurtured his special gifts; biographers have speculated that he finished his musical education under Gaetano Greco or Bernardo Pasquini. Burney states that while Alessandro was living in Naples he entrusted Domenico to Francesco Gasparini in Rome (*BurneyH*, ii, 635), but Kirkpatrick suggests that Burney's chronology is confused and attributes greater importance to Domenico's contact with Gasparini in Venice between 1705 and 1709, when he was more experienced. In any case, the young man's precocious talent had already blossomed: when he was only 15 his father had arranged for his appointment as organist and composer of the Cappella Reale in Naples, with a special additional payment for the post of *clavicembalista di camera*, suggesting that Domenico's particular talent was already evident. When in 1702 Alessandro went to Florence, he chose to take his son, intending that this would seal Domenico's relationship with Ferdinando de' Medici. At the end of the period of leave allowed by the Spanish viceroy, Alessandro sent Domenico back to Naples alone, but if he had meant him to take over the position he himself had relinquished, then he miscalculated, as Domenico had insufficient experience and the opera season for which he was responsible was not a success.

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(ii) The young eagle.

A letter from Alessandro to Ferdinando de' Medici, dated 30 May 1705, is informative and gives a fair picture of the subordinate position in which this authoritarian father continued to keep his son: 'I have forcibly removed him from Naples where, though there was room for his talent, his talent was not for such a place. I am removing him also from Rome, because Rome has no shelter for music, which lives here as a beggar'. The rest of the letter contains a straightforward assessment of Domenico's talent: 'an eagle whose wings are grown; he must not remain idle in the nest, and I must not hinder his flight'. The young man was sent to Venice, 'escorted only by his

own ability', and his father wrote that, in his judgment, 'he has advanced much since he shared with me the honour of serving Your Highness personally, three years ago'. There is a clear indication of Alessandro's hopes for a position in Florence when he writes: 'He goes, like a wayfarer, to meet every opportunity that may present itself for him to become known, and which is awaited in vain in Rome today'. The *granprincipe* (heir to the grand duke) replied that Domenico had 'truly such a wealth of talent and spirit as to be able to secure his fortune anywhere, but especially in Venice, where ability meets with every esteem and favour', and confined himself to recommending Domenico to a Venetian patrician.

It is surprising that so few traces have survived of Domenico's activities in Venice; all that remains are two unsupported anecdotes, one of which ties in with another eloquent account of his remarkable skill on the harpsichord. Handel's biographer Mainwaring refers to a competition promoted by Cardinal Ottoboni to compare Scarlatti's keyboard skills with those of Handel, who had recently arrived in Rome: Scarlatti recognized his rival's superior ability on the organ, while listeners were divided on the outcome of the harpsichord competition. The two musicians were on excellent terms and long continued to demonstrate mutual esteem – in his biography, Mainwaring attributed to Handel a fine picture of Scarlatti the man ('besides his great talents as an artist, he had the sweetest temper, and the genteel behaviour'). Mainwaring also recounts a meeting between the two young composers in Venice, during Carnival: '[Handel] was discovered there at a Masquerade, while he was playing on a harpsichord in his visor. Scarlatti happened to be there, and affirmed that it could be no one but the famous Saxon, or the devil'. This anecdote anticipates a series of similar legends about Paganini, Liszt and other virtuosos reputed to have entered into a pact with the devil; it was not just one but a thousand devils that Roseingrave later evoked when he told Burney about his first encounter with Scarlatti, to describe the effect on him of the astounding virtuosity displayed by the severe-looking young man who followed him at the harpsichord.

In 1707 Scarlatti witnessed his father's failure in Venice; this may have raised doubts as to the wisdom of his father's self-promotional strategy. As far as is known, there was no immediate reaction, and the son dutifully kept to his father's way of working; but Alessandro's plans allowed no room for Domenico to develop his vocation for the harpsichord, which had already been so clearly demonstrated.

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(iii) High professionalism.

A comparison of the early sources suggests that Domenico Scarlatti's career was less static than his biographers have painted, particularly in the years before he took on his most important positions in Rome: *maestro di cappella* to Maria Casimira, the exiled former Queen of Poland, and assistant and then later successor to the head of the Cappella Giulia. Alessandro's plan of detachment from his son's career had failed in Naples but in Rome it was successful beyond expectation; the Queen of Poland – Alessandro had described himself as in her service when in 1708 he composed *Il trionfo della fede* – employed Domenico as her *maestro di*

cappella, after giving him the oratorio *La conversione di Clodoveo* and the pastoral *La Silvia* to compose, both to librettos by C.S. Capece, a member of the Arcadian Academy who served as her secretary. This marked the beginning of a close collaboration, guaranteeing that the operas, which Maria Casimira had staged in a small theatre in a room in her palace, and the serenatas, performed in summer on a bridge across the Strada Felice joining Palazzo Zuccari to the palace opposite, were generally along the same lines. Some of the credit for their success belongs with Filippo Juvarra, who designed the sets: with inventive use of perspective he overcame the site's narrow dimensions which would otherwise have made it impossible to create operatic marvels of the kind that audiences were accustomed to see in the stagecraft of the great theatres. Even if there were considerable differences of style and quality between his father's supposed models and Scarlatti's known work (as Boyd has pointed out), the duties of *maestro di cappella* to an exiled queen meant that Alessandro's experiences under Christina of Sweden were repeated, with rather more consistent application.

When, on 19 November 1713, Paolo Lorenzani, director of the Cappella Giulia at S Pietro, died, he was succeeded by his assistant Tommaso Baj, and Scarlatti was appointed to Baj's post and when, on 22 December 1714, Baj died, Scarlatti took his place as *maestro di cappella*. This guaranteed income came at a fortunate moment, as financial ruin had obliged Maria Casimira to leave Rome and take refuge in France. Scarlatti's early, Neapolitan works may include sacred music, and he had composed sacred pieces for the Basilica Liberiana when his father was its *maestro*; this new, important post led him to intensify his work in this direction. The original *Stabat mater* for ten voices is usually assigned to this period and is recognized as his most significant contribution to sacred polyphony.

The direction of the Cappella Giulia imposed heavy demands on Scarlatti but did not exhaust his capacity for work. June 1714 saw the beginnings of his relationship with the Marquis de Fontes, the Portuguese ambassador, for whom he composed an *Applauso genetliaco* in celebration of the birth of one of the Portuguese infantes. This first connection with a Portuguese patron led, five years later, to Scarlatti's move to Lisbon. At the same time Scarlatti did not neglect opera: when he lost his position with the Queen of Poland, he continued to have his operas staged at the Teatro Capranica, where his father's last operas were being staged at just the same time.

Alessandro's declaration that he would not impede 'the eagle's flight' is consistent with a strange document from 1717 in which he conceded, apparently with some reluctance, his son's independence from paternal authority. Clearly, important changes were pending: on 3 September 1719 an entry in the Vatican *Diario* declares that 'as Sig. Scarlatti *maestro di cappella* in St Peter's has departed for England, Sig. Ottavio Pitoni, formerly at St John Lateran, is appointed *maestro*'. It has never been established whether he did in fact intend to travel to London, or indeed whether he actually went; Francesco Scarlatti had been there since April of that year, and it should be noted that both Handel and Roseingrave were active there. On 30 May 1720 *Narciso*, a new version of *Amor d'un'ombra e gelosia d'un'aura*, modified and conducted by Roseingrave, was performed

in London; had Scarlatti been there, he would surely have been involved in the performance.

Scarlatti: (7) Domenico Scarlatti, §1: Life

(iv) Lisbon.

While a visit to England remains a vague possibility, Scarlatti knew when he left Rome that London would not be his final destination. It is now known, from documents discovered and published by Gerhard Doderer, that he was impatiently awaited in Portugal, where João V had appointed him *mestre* of the royal chapel. He arrived in Lisbon on 29 November 1719 to a great welcome: not content with having 'demonstrated his skill' to the sovereigns several times, he sang at court accompanied by the queen herself. Lisbon promised only a more lucrative continuation of the Roman routine, although there were no regular performances of opera; but fulfilling work as a teacher awaited the new *mestre de capela* and after various notices of his successful early appearances Scarlatti was asked to take charge of the completion of the musical education of João's brother Don Antonio.

In Lisbon, Scarlatti was impressed with the talent of Carlos Seixas, whom Don Antonio had suggested as a pupil. Portuguese legend holds that Scarlatti recognized the young man, then 16, as his superior; however improbable that may be, it is likely that it was Seixas who set him on a new path, the combination of elements of art and folk music. Meanwhile, another royal pupil was showing exceptional musical talent: Maria Barbara, who later, as Queen of Spain, was an indulgent and generous protectress and patron of Scarlatti, was beginning to 'surprise the amazed intelligence of the most excellent Professors with her Mastery of Singing, Playing and Composition'. Now, besides having to compose sacred works or revive ones already given in Rome, Scarlatti had the extra pleasure of composing harpsichord pieces in the service of Maria Barbara and Don Alfonso. This raises the issue of the chronology of the sonatas, and it may be appropriate here to bring into question the widely accepted rejection of Kirkpatrick's 'approximately chronological' theories. When Scarlatti arrived in Lisbon he had more than sacred music in his baggage: in addition there were almost certainly some 50 keyboard pieces that had been written or sketched before he left Italy. There was no opera in Lisbon, but there were performances of sacred works and serenatas (some composed by Astorga) for celebrations of royal birthdays or namedays. A notice in the *Gazeta di Lisboa* in 1722 and a Vatican document attribute the title of 'Abbate' to Scarlatti; this was apparently in connection with an ecclesiastical benefice and has no further significance.

The accounts studied by Doderer make no reference to Scarlatti's presence in Lisbon between the end of December 1719 and 24 June 1720; and on 16 April 1720 a musician called Dominicus Scarlatti is listed as present in Palermo at a meeting of the Unione dei musici di S Cecilia. This may simply be another musician of the same name; but the complex relationship between Scarlatti and Emanuele d'Astorga, another Sicilian composer of cantatas and serenatas who was soon to move to Lisbon, suggests otherwise. Astorga held important civic posts in Palermo and may have encouraged Scarlatti to visit the land of his forebears. 'Dominicus'

was at another meeting of the Unione in Palermo on 9 December 1722. The two dates are not incompatible with records of Scarlatti's presence in Lisbon (as shown by Doderer), and other contemporary accounts (by Quantz and Hasse) confirm his presence in Rome and Naples in 1724 and 1725 in spite of his obligations as *mestre* of the Portuguese royal chapel. Further, he returned to Italy at the end of January 1727 (as a document discovered by Doderer shows): Sig. Domenico Scarlatti M.ro di Cappella of his Majesty the King left here for Rome, to restore his health with the benefit of that air, since he has not been able to recover from his indispositions, his Majesty having provided him with 1000 scudi for the journey, for the esteem in which he holds his qualities. This discovery confirms the notice of a reimbursement of the costs of a journey cited by Walther on the basis of a reference in no. 122 of the *Hallische Zeitungen*, no longer traceable. It has been suggested (by Clark, after Walker) that Scarlatti was continuously on the move between 1719 and 1728.

It is uncertain whether Scarlatti returned to Lisbon after being cured; but he was almost certainly present at the performance of the *Festeggio armonico* that he composed in celebration of the betrothal of his pupil Maria Barbara to Ferdinando, the Spanish infante, on 11 January 1728. The wedding itself took place a year later, on 19 January 1729, in a pavilion specially built on the Rive Caya to allow both João V and Philip V to attend without setting foot on foreign soil; it is not certain that Scarlatti attended this second celebration, but he had been in Rome on 15 May 1728 when he married the 16-year-old Maria Catalina Gentili. Possibly he returned to Portugal soon after that; the dedication to João of his *Essercizi* indicates that it was by his royal command that Scarlatti was allowed to follow his pupil to her new country.

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(v) Spain.

The systematic moves of the Spanish court round the principal cities of the kingdom have been detailed by Kirkpatrick and, following the various stages of this itinerary, Clark has tried to isolate the folk elements in some of the sonatas that reflect the 'tunes sung by the carriers, muleteers, and common people' to which Scarlatti, a southern Italian, must have been susceptible. The curtailment of his duties, now that he was no longer *mestre de capela* to the Portuguese court, sparked a profound change in his activities: happy to be freed from that routine, he now became involved in the highly cultivated, private entertainments that Ferdinando and Maria Barbara held in their apartments, sheltered from the jealousy and resentment of Elisabetta Farnese, Philip V's second wife. One of those taking part in these entertainments was Farinelli, risking losing the favour of the queen who had brought him to Spain and had succeeded, through the great singer's virtuosity, in her intention of rousing Philip V from his lethargy and depression. Farinelli's presence may have been the stimulus for the cantatas which Boyd assigns to Scarlatti's maturity.

Shortly after moving to Spain, Scarlatti had returned at least once to Lisbon; a manuscript diary indicates that the 'musician Scarlatti' was accompanied by 'his lovely wife and two children' and that he continued to receive his large salary. The 'Abbate Scarlatti' image was vanquished, and

the term 'musico' less than ever implied 'castrato': in 19 months of marriage the 'hermosa' Catalina had given her mature husband two children. She had six altogether, and died on 6 May 1739; after a brief period as a widower Scarlatti married Anastasia Ximenes, a young woman from Cádiz who between 1743 and 1749 gave birth to a further four children, giving Domenico parity with his father's progeny. If this represents rivalry with the ghost of Alessandro, on a musical level the younger Scarlatti's prolific output of sonatas corresponded in number and quality to the older composer's cantatas.

In 1738, the publication of a collection of 30 *Essercizi* brought Domenico Scarlatti's sonatas a Europe-wide circulation. A token of gratitude to João V, who had appointed him a Knight of the Order of Santiago, the volume is prefaced by a conventionally eulogistic dedication: the contrast between the laudatory hyperbole and the subsequent note to the reader is striking: Do not expect, whether you are an amateur or a professional, to find any profound intention in these compositions, but rather an ingenious jesting with art by means of which you may attain freedom in harpsichord playing. It was not self-interest or ambition which led me to publish them, but obedience. Perhaps they may please you, in which case I may more willingly obey further commands to gratify you in a simpler and more varied style.

The publication, given official standing by its dedication to the king, had been preceded by preparatory work in Paris which led to later issues. In London, Roseingrave, seeing his role as Scarlatti's *alter ego* in jeopardy, immediately printed a pirate edition which added to the *Essercizi* 12 pieces which apparently dated from the period when he had met the composer in Italy. Avison took the unusual course of complementing some of the pieces from Roseingrave's collection with others also by Scarlatti, apparently in his possession, in orchestral versions as 12 concertos. Even if all the evidence suggests that the *Essercizi* turned out to 'please', the promised publications 'in a simpler and more varied style' never appeared; none of the subsequent publication ventures seems to have been guided by the composer.

In 1746, when the death of Philip V saw Ferdinando and Maria Barbara accede to the throne, Farinelli's influence led them to find a place for opera, which could count on the personal connections of the darling of the opera stage as well as powerful support from Vienna of Metastasio, who was an intimate friend of Farinelli's. Scarlatti, however, was not invited to return to opera composition and the last part of his life seems to have been spent on the immense task of overseeing the compilation of the double series of manuscripts in which form his collected sonatas have come down to us. In the volumes copied between 1752 and 1757 the use of the number 30, on an almost systematic basis (repeating the formula of the *Essercizi*), suggests the existence of some planned publishing scheme, abandoned on the deaths of the composer and his royal patrons. One charming legend has this work as the happy consequence of Scarlatti's known weakness for gambling: the queen and Farinelli (who told Burney that he helped his friend in similar predicaments) are supposed to have offered the money to pay off the composer's debts in exchange for written copies of the sonatas which Scarlatti had largely improvised in the princely apartments. The

survival of the treasure that has come down to us in the royal manuscripts, inherited by Farinelli on Maria Barbara's death, would thus be due to another, special act of 'obedience'.

The impression of Scarlatti's final years is of a contrast between a striking show of vitality which saw him continue to father children up to the (for the period) advanced age of 64, and a creative mood of introspection which produced the final polished versions of the sonatas that constitute his legacy. It is tempting to imagine that it might have been Antonio Soler (a monk in the Escorial and a pupil of Scarlatti's in precisely the years 1752–7) who compiled the volumes and assisted the composer. The single autograph letter which has survived, written to the Duke of Huescar in 1752, matches this twilight mood: as well as complaints about 'theatrical composers' who knew nothing of counterpoint yet received such praise, the letter courteously contrasts Scarlatti's health, which prevents him from leaving his house, with that of his noble addressee, 'great, strong and magnanimous, and full of health', betraying a poignant serenity in keeping with the impression of an elderly composer weighing up a lifetime's experience. This sense of detachment from the world also has a suitably religious aspect, and there is a beautiful manuscript from 1754 (copied out with extreme care to make the calligraphy match that of models from the past) of a *Missa quattuor vocum* which shows Scarlatti adhering scrupulously to the old style neglected by the opera composers. If 1754 is the year of its composition, the significance of this attractive piece is as a proud demonstration of a specific skill, and any contradiction with the almost contemporary *Salve regina* for soprano, strings and continuo, which beautifully sums up the synthesis of contrapuntal learning and melodic and harmonic practice at the basis of Scarlatti's technique, is only apparent. Almost all the manuscript sources of the piece describe it as 'the last work of Dom.co Scarlatti made in Madrid shortly before his death', but other 'swansongs', covering most of the century, from Pergolesi to Mozart, may have suggested such a legend, which nevertheless is stylistically plausible. The indication on a manuscript of the last series of pieces in the collection similarly reads: 'last sonatas for harpsichord by D. Scarlatti composed in 1756 and 1757, the year in which he died'.

In his penultimate year, Scarlatti had received a visit from Dr L'Augier, a friendly Viennese doctor who travelled to hear the 'national melody in all parts of the world with philosophical ears'; Burney took down his testimony, which the doctor considered 'a living history of modern music'. Scarlatti gave a warm welcome to his guest, who was better placed than anyone to appreciate the introduction into the sonatas of 'many passages ... in which he imitated the melody of tunes sung by carriers, muleteers, and common people'. The 'sweetest temper' and 'genteel behaviour' which Handel attributed to his colleague characterize the recorded conversations, even when the arguments grew heated. Scarlatti was outspoken in his criticism of the 'cembalo music' by certain contemporary composers as not uniquely appropriate to the harpsichord. His insistence in defending his own artistic work, which he knew was open to criticism, is significant: Scarlatti frequently told M. L'Augier, that he was sensible he had broke through all the rules of composition in his lessons; but asked if his deviations from these rules offended the ear? and, upon being answered in the negative, he said, that he thought there was scarce any other rule, worth the

attention of a man of genius, than that of not displeasing the only sense of which music is the object. The contradiction with the reprimand for 'modern theatrical composers' is only apparent: similar arguments should be related to the sort of superiority complex that had led Alessandro Scarlatti to compose 'inhuman' music which he deliberately made inaccessible to 'any Professor'. For all the differences in their human approaches, both father and son agreed with Horace that 'Non cuivis homini contigit adire Corinthum' – 'not everyone deserves to get into Corinth'.

[Scarlatti: \(7\) Domenico Scarlatti](#)

2. Instrumental works.

Any discussion of Domenico Scarlatti's instrumental output must focus on his keyboard sonatas: not only because of the pre-eminence of the *Essercizi* and sonatas in his work but because even in their most developed form these pieces relate to a single stylistic model, identified by Ralph Kirkpatrick as the *basso continuo*. The practice of improvising an accompaniment on a bass line was a stock-in-trade of every professional musician; in the case of Scarlatti, a keyboard player of astounding virtuosity and immense creativity, the habit of condensing, of translating contrapuntal implications into harmonic structures, meant that routine formulas were gradually left behind.

Such a statement cannot be justified without reference to the principal manuscript sources which, with the *Essercizi*, have preserved the corpus of Scarlatti's work for posterity. This is a double sequence of volumes which Farinelli inherited from the Queen of Spain, in the compilation of which the composer must have been involved during his final years. Two volumes, bound like the 13 to be described below, were compiled in 1742 and 1749. The Spanish and Portuguese coats of arms, stamped on the cover of the binding of these collections and the subsequent ones (now in *I-Vnm*) indicate that they were intended for Queen Maria Barbara in person.

(i) Venice 1742.

(ii) Pairwise arrangement.

(iii) Venice: 'Los trece libros'.

(iv) Parma.

(v) The 'clavicordio'.

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(i) Venice 1742.

The volume dated 1742, which probably contains only sonatas composed before Scarlatti moved to Portugal, arranges the material in no discernible order but immediately establishes the formal model, used in every separate piece, which Scarlatti continued to follow almost invariably: this, broadly, is a binary structure with repeats, typically linked to the dance suite. The volume opens with 15 pieces stylistically fairly close to the *Essercizi*; then a Fuga is followed by some less sophisticated, and less quintessentially Scarlattian sonatas. These include genuine remnants from some suites: a Gavota, a Capriccio, a Gigha and Scarlatti's only known set of variations. There are also what are clearly transcriptions of polyphonic motets (k69, 87), of 'Italian concertos' (k37) or reminiscences of his father's toccata style (k67, 72). The influence of violin style looms large, something which the composer apparently assimilated during his Venice years; these are among

those keyboard pieces inspired by other existing instrumental (or vocal) styles, which led Bukofzer to speak of 'transfer'. The most developed of them see the introduction of procedures (crossed hands, acrobatic leaps) that Scarlatti used fairly systematically in his mature harpsichord music. It would be inappropriate to refer simply to 'transfer' in the case of the numerous sonatas in more than one movement presented as 'melody and bass' which can be, and were intended to be, performed by more than one instrument. In this case the texts retain unmistakable violin references.

The contradiction inherent in the titling of the volume which promises exclusively 'Sonate per cembalo' is only apparent: performance on harpsichord alone is still possible, as is demonstrated by other sonatas (the Capriccio k63 and particularly the Gavota k64) created in the spirit of *basso continuo* but then overloaded by the overt notation of chords – very different from Scarlatti's later ideas, as a mature composer, when he arrived at a characteristic keyboard style. Curiously, the volume contains five of the *Essercizi* although these pieces had been available in printed form for four years.

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(ii) Pairwise arrangement.

Some of the sonatas in this volume follow the archaic scheme whereby the principal piece is followed by a short minuet; it is possible to see here the germ of a conception that later underwent considerable development in the internal organization of the subsequent collections, beginning with that of 1749. Here the Sonata k100 displays an odd structure: at the end of an Allegro, which has all the characteristics of an independent Scarlatti sonata, the indication 'volti subito' introduces an Allegrissimo with identical characteristics: these would be two distinct sonatas were it not that the composer demonstrated unambiguously his intention to group them together, instructing the copyist to give the pairing a single number (3) within the volume. Kirkpatrick gave each piece a separate number in his catalogue (k99 and 100), justifying his decision by the separate appearance of the sonatas in other sources. This explicit pairing anticipates the principle later adopted, Kirkpatrick's 'pairwise arrangement', whereby most of the sonatas subsequently copied were grouped into 192 pairs and four groups of three. Contrasting or complementary elements lie behind the groupings: often a cantabile or demonstrably rhythmic sonata is followed by a brilliant one, and the major mode may follow the minor (always with the same tonic). Even when, in subsequent volumes, some pairs seem to be formed from the juxtaposition of stylistically dissimilar elements, the overall intention to group the pieces – which the copyist cannot have conceived and carried out without the composer's consent – holds true. It seems that Scarlatti was influenced by the contemporary circulation of harpsichord sonatas in two or three movements – those by Alberti, for instance, with which he was certainly familiar. The new volume shows an emphasis on virtuosity and justifies Kirkpatrick's term 'flamboyant' to describe the style of these sonatas.

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(iii) Venice: 'Los trece libros'.

Between 1752 and 1757 a single amanuensis assembled, from sketches or originals that are now lost, no fewer than 28 beautifully copied volumes. This was the period during which a monk in the Escorial was a pupil of Scarlatti's; Soler's references to copying the composer's work and to the 'trece libros de clavicordio' add strength to the hypothesis that he himself was the copyist (the more likely in that one of his biographers praises Soler's diligence and tirelessness, attributes essential to carrying out so demanding a task). These 13 volumes, with the two previous, unnumbered ones, make, together with a copy of the *Essercizi*, the corpus of the Venetian manuscripts; the fact that they were intended for Maria Barbara implies that their internal organization is definitive.

The reference to Maria Barbara and Ferdinando prompts the suggestion that the prevalence of undemanding sonatas in the first two volumes is explained by their having been written for teaching purposes at the highest level. The third and fourth present a splendid assortment of sonatas whose perfect balance between musical sophistication and virtuoso demands reveals Scarlatti's stylistic maturity. Here more than ever is that 'ingenious jesting with art' to which Scarlatti referred in the preface to his *Essercizi*: a game in which the inspired composer and his excellent pupil are equal partners. The following three volumes may reveal a step backwards in terms of quality, a return to more elementary dimensions and educational concerns, hinting at the arrival of a less gifted pupil (perhaps Ferdinando). The eighth volume heralds what Kirkpatrick called 'the final glorious period'. Given the recourse to sonatas which clear stylistic considerations indicate were composed earlier but were deemed suitable for the creation of groups of two or three, the evident maturity of the final collections does not necessarily support the theory that the sequence in the manuscripts follows the chronology of their composition: the most striking novelties concern the enlarged keyboard (increasing with each new volume, up to the five octaves and a tone of k485, copied in 1756), but the previous versions of some sonatas, in secondary sources, reveal that some originally designed for instruments with a more limited range were inserted, in versions adapted in the light of new possibilities.

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(iv) Parma.

The other series of 15 volumes (*I-PAp*) duplicates 444 sonatas in the Venetian manuscripts and provides further pieces not in those collections (including the group of 12 exceptionally beautiful sonatas which come at the end of a secondary manuscript source, with the description 'Last Sonatas for Cembalo by D. Domenico Scarlatti, composed in the year 1756 and 1757, in which he died'). The elimination of the melody and bass sonatas and of pieces judged too close to the archaic practice of ambiguous instrumentation shows that some filtering had been carried out on the contents of the 1742 and 1749 volumes; the omission of the last sonatas is motivated by the desire not to compromise the standard 30 pieces per volume, which makes the *trece libros* a perfect sequel to the *Essercizi*.

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(v) The 'clavicordio'.

Both the Venice and Parma manuscripts specify a 'cembalo', and every Spanish reference to a 'clavicordio' generates confusion, given the ambiguity of this term, which could indicate equally the clavichord proper or the harpsichord ('clavicordio de plumas'), or even Cristofori's instrument ('clavicordio de piano'). Since the surviving evidence links Scarlatti's miraculous playing to the harpsichord, not to the clavichord nor the Florentine 'arpicembalo che fa il piano e il forte', it is appropriate to consider Scarlatti's keyboard music as written principally for the harpsichord. When he specifically intended the organ (k287 and 288), the manuscript is absolutely clear about the type of instrument ('da camera', with two manuals, 'Flautato' and 'Trombone'), and the pieces abandon the customary binary structure. There are other keyboard instruments on which the sonatas can be played, so reflecting the variety of choices characteristic of a much more casual approach than fanatics of historical performance would allow. The clavichord, which was fairly commonly found throughout Spain, can render the cantabile qualities of some Adagios effectively but robs almost all the Allegros of their vivacity. Scarlatti was familiar with the 'clavicordio de piano' and in Florence as early as 1702 and 1705 had been able to try out the prototypes that Bartolomeo Cristofori built for Ferdinando de' Medici; he certainly played the other model, which the Tuscan prince had presented to Cardinal Ottoboni. Don Antonio of Braganza, the uncle of Maria Barbara and a pupil of Scarlatti in Lisbon, had travelled in Italy in 1714 and was the dedicatee of the *12 Sonate da cimballo di piano e forte detto volgarmente di martelletti* by Ludovico Giustini, the first sonatas published specifically for the instrument. Three 'Clavicordios de piano, echos en Florencia' appear in the queen's inventory of instruments (the fact that two of them had been transformed into harpsichords has given rise to a variety of theories). For all its limited volume, Cristofori's instrument met and overcame the lack of colour in the harpsichord of which Maria Barbara had complained. In any case, it is known that Scarlatti used hammer-action instruments in Portugal and Spain, and this must be taken into account. It is going too far to transform the greatest harpsichordist in history into 'the piano's greatest advocate' (D. Sutherland, *EMc*, xxiii (1995), 243–56); and all the more so since the discovery of a detailed inventory of Farinelli's instruments has brought to light one that sensationally prefigures the Grand Pleyel beloved of Wanda Landowska. This was probably the famous 'Cembalo expresso' ('expressivo'?) for which Scarlatti wrote the pair of sonatas k356 and 357, written on four staves and included in the Parma but not the Venice collections.

The inventory attached to Farinelli's will clarifies which and how many 'various devices' were capable of forming 'different series of sounds' on an instrument which Giovenale Sacchi, his biographer, described in vague terms. The document confirms that the harpsichord was 'invented by the maker of this will', indicates that it was built in Madrid by Don Diego Fernández and provides details of enormous interest: 'it plays the pianos and fortes with a quill', is 'an eight-foot instrument' and uses 'three types of string, of copper, steel and gut, which play together, separately and mixed, according to the attached plan of its various registers'. All this would be extraordinary enough if it did not also have, hidden in the feet of the legs that support the instrument at each end of the keyboard, springs to engage the registers with ten stops to a pedal so that they can be operated

separately or together, with 'movable lead knobs' used to engage one or two registers while the feet are operating the others. The registers are: (1) 4' [*ottavina*], full register; (2) Archlute, full register; (3) Left hand harp, half register with gut strings; (4) Left hand 4', half register; (5) Archlute and 4', full register; (6) Harp and harpsichord, full register; (7) Harpsichord sounding as flute, full register; (8) Right hand, 4', half register; (9) Right hand, harp, half register with gut strings; and (10) Harp, full register with gut strings. Sacchi relates that: By chance the queen, in talking with Farinelli, mentioned that she would like to have a harpsichord with more various tones [*voci*], and asked him if he had ever seen such a one. He replied that he had not. But then, leaving the queen without saying anything further, he consulted Fernández, whose talent he knew, and after they had designed the work together and executed it, he arranged for it to be found as a surprise by the queen in her apartments. This revolutionary instrument was thus the product of a passing dissatisfaction on the part of Maria Barbara and the inspiration of a hugely talented courtier and a great craftsman. If this is the harpsichord finally made 'expressive' by its variety of registers, the devoted Scarlatti would hardly have missed the opportunity to celebrate its invention with a pair of pieces such as these; but the fact that a four-staff layout thereafter disappears from the sources shows that the composer returned to composing and organizing his work for his own harpsichord, one with an ever larger range but solidly anchored to the standard sound. It was up to the imagination and skill of the performer to reflect, in strictly idiomatic terms, allusions, ranging from the obvious ones to the guitar and certain fanfares that he imaginatively idealized, but also draw together musical references to Christmas melodies that, as a child, Scarlatti had heard Neapolitan bagpipers play. So, while Cristofori's and Fernández's instruments remain legitimate and interesting options, Scarlatti's sound world is firmly rooted in the instrument on which the young virtuoso had called up the thousand devils which so astounded Roseingrave, and which now allowed the aging *maestro* to interpret the songs of Iberian muleteers and carriers in the variety of approaches that give the sonatas their exceptional vitality.

The part played by melody in Scarlatti's keyboard interests is marginal, given the prevalence of harmonic and rhythmic ideas in his harpsichord music. The internal structure of the sonatas is a confirmation of what is almost disavowal of melody, paradoxical for a Neapolitan but enormously significant for a composer for whom the harpsichord held no secrets. It is misleading to focus on the role of thematic elements when analysing the sonatas: Scarlatti's approach is based rather on following the conventional harmonic span of each binary piece. This was implicit in Kirkpatrick's shift of interest towards the variety of accessory elements in the sonatas, in which he proposed a distinction between the 'closed sonata (in which both halves begin with the same thematic material)' and the 'open sonata (in which the thematic material that opens the first half is not used to open the second)'. It is significant that his principal new idea was a form of abstraction, linked more closely with tonal polarity than with the pedantic enumeration of 'themes'; this was the 'crux', which Kirkpatrick defined as 'the meeting point in each half of the thematic material which is stated in parallel fashion at the ends of both halves with the establishment of the closing tonality'. The unconventional aspect invoked by Scarlatti in his conversations with L'Augier should not be ascribed solely to the surprising

effects scattered like spices in the texture of the sonatas but also to the fact that so many openings, seemingly promising thematic development, give way immediately to as many 'original and happy freaks', based principally on lively rhythmic ambiguities and harmonic manipulations (including those acciaccaturas for which von Bülow implied a Shakespearean reference when he invoked 'a madness not without method'). There was in Scarlatti a sort of manic obsession which can be linked to the Christian parable of the talents. As L'Augier told Burney: He used to say, that the music of Alberti, and of several other modern composers, did not, in the execution, want a harpsichord, as it might be equally well, or perhaps, better expressed by any other instrument; but, as nature had given him ten fingers, and, as his instrument had employment for them all, he saw no reason why he should not use them.

There is an implicit criticism here of transcriptions of music not idiomatically suited to the harpsichord's capabilities. In 1756 the compilation of the manuscripts was almost complete, and Scarlatti could look with a certain detachment at the 'transfers' of his youth, even if possibly some instrumental transcriptions of vocal music in the pathetic style and elegantly decorated (k208, for example) escaped his censure. Now song and melody were reserved for voices, and the composition of his gentle *Salve regina* in the same year confirms such a decision. When the harpsichord reclaims its melodic rights it comes in the incipits of some of the mature sonatas (k544, 546), but the charm lasts only a few bars: soon harmonic dialectic takes over and fingerwork fills the space left empty by Alberti and his imitators.

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3. Vocal works.

Scarlatti's first opportunity to engage in opera came with the appointment of his uncle, Nicola Barbapiccola, as impresario of the Teatro S Bartolomeo, Naples, for the 1703–4 season, when the young composer was called upon to provide three operas, one of them an extensive revision of Pollarolo's *Irene*. His main contribution to the genre, however, was made with the seven operas he composed for Queen Maria Casimira in Rome between 1710 and 1714, of which two survive complete in their original form and a third in the version produced (as *Narciso*) in London in 1720. Too often dismissed as pale imitations of his father's operas, they show several quite original traits coupled with a keen dramatic sense. In ensembles, for instance, the individual lines are often distributed in an easy, conversational style, and the prescribed da capo is sometimes jettisoned in the interests of natural expression. In the arias it is not uncommon for a character's indecision or conflicting emotions to be conveyed through frequent changes of tempo and dynamics (and sometimes of instrumentation). Some arias are designated *alla francese*, and in others the voice is doubled throughout at the unison or octave with no other accompaniment – a Venetian trait rarely, if ever, to be found in Alessandro Scarlatti's works. The satirical farce *La Dirindina*, intended as intermezzos for one of the two public operas that Domenico wrote for Rome, is also unlike anything ever attempted by the elder Scarlatti.

Scarlatti seems not to have been employed as an opera composer after leaving Rome in 1719, although he evidently continued to take an interest

in the genre and occupied his own box at Farinelli's productions for the Spanish court. His interest in vocal composition did not, however, come to an end with his appointment as music-master to Princess Maria Barbara in Lisbon. Of the several serenatas he composed for the Portuguese court (and before that for his Italian patrons), only two survive, both incomplete, but *Contesa delle stagioni* especially, written to celebrate the birthday of Queen Marianna on 7 September 1720, contains some of his finest, and grandest, writing for voices and instruments.

The chamber cantata, of which just over 50 fully authenticated examples by Scarlatti survive, was another genre which he cultivated with considerable success. Those he wrote in Italy (most of them probably in Rome) are mainly accomplished, though conventional, examples of the type of solo cantata in which his father had excelled. Of more interest are two manuscripts (in *A-Wn* and *GB-Lbl*) containing in all 18 cantatas dating almost certainly from Scarlatti's Iberian years; some at least may have been sung by Farinelli at the Spanish court. They show Scarlatti adopting many of the features – predominantly major keys, a slow rate of harmonic change, numerous written ornaments (particularly the slide) and Lombardic rhythms – associated with operas by such composers as Conforto, Hasse and Jommelli that were performed at the court.

It is difficult to arrive at even an approximate chronology for Scarlatti's church music. Only a single work, the expressive *Salve regina* for soprano, strings and continuo composed during the composer's last year, is dated in the sources, but this is quite probably for private devotions rather than a church composition. Most, if not all, of the other sacred pieces were presumably written during those periods between 1708 and 1728 when Scarlatti was employed as a church musician. Among the earliest, perhaps, are four works that have remained in the archive of S Maria Maggiore ever since Scarlatti wrote them in 1708–9. The antiphon *Cibavit nos Dominus*, possibly intended for the feast of Corpus Christi in 1708, is one of Scarlatti's most successful *stile antico* pieces; other works in this style include a four-part mass which may have been Scarlatti's contribution to the re-stocking of the royal palace library in Madrid after the fire of 1734. Also among the S Maria Maggiore works is a mass, *La stella*, notable for its stylistic dichotomy; the Credo and subsequent sections again exemplify the *stile antico*, while the Kyrie and Gloria employ a kind of *stile misto* that Scarlatti was to use to even greater effect in the best-known of all his sacred works, the *Stabat mater* for ten voices and continuo.

It should occasion no surprise that Scarlatti's vocal music shows little of the harmonic daring and few of the 'happy freaks' that characterize his mature harpsichord sonatas. The keyboard music of this period – Scarlatti's perhaps more than most – sprang directly from the composer's fingers in the act of improvising. Vocal composition, on the other hand, was essentially a considered art, subject to the demands of a text and governed by the rules and traditions of 'good composition'. The apparent gulf between Scarlatti's vocal and keyboard styles can be observed also in the music of other composers such as Byrd and Frescobaldi.

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4. Reception.

Scarlatti's sonatas were circulated irregularly and only in part during their composer's lifetime. In England, Roseingrave and others laid the foundations for what Newton later described as the 'English Cult of Domenico Scarlatti', a phenomenon that developed after the *Essercizi*, Roseingrave's response and Avison's transcriptions had been published, and music which had had a halo of myth and which later in the century was performed and valued by Kelway, Worgan and Clementi, and imitated by Arne, Avison, William Jackson and others, began to be disseminated. But the earliest publishing ventures with Scarlatti's sonatas were in Paris, and it was there that the *Essercizi* were reprinted, together with other sonatas, one of which (k95) is unique to Boivin's edition. Apart from these indisputable signs of interest, there is no information as to how the French public reacted to Scarlatti, but it must have come as a shock to open a volume of *Pièces choisies pour le clavecin ou l'orgue* and discover music so different from that by Dandrieu, Dornel, Daquin or Corrette, to which keyboard players of the generation after Couperin and Rameau were accustomed.

Although it has been said that there was no Italian Scarlatti cult, Abbé Santini was able to acquire copies of hundreds of the sonatas and introduce famous pianists to them, including Cramer and Liszt; these musicians took great pleasure in reading old music direct from manuscript at the home of the Roman collector – 'especially pieces by Domenico Scarlatti, whose "Cat's Fugue", such an original and unusual masterpiece, was always one of the favourite pieces of that select and intelligent band of listeners'. As a result, some knowledge of Scarlatti's music and his style spread through the Italian musical world, of which evidence can be found in references made by such musicians as Rossini and Verdi.

In the first decades of the new century, it was Vienna that saw ventures destined to bring about a fuller knowledge of Scarlatti's work. The collection of the diplomat Joseph DuBeine included about 100 Scarlatti sonatas, distributed in various volumes which on his death in 1814 were auctioned and acquired by Archduke Rudolph, Beethoven's pupil *par excellence*. Between 1803 and 1807 eight volumes of sonatas were printed, partly from DuBeine's collection. Clementi, a leading figure in the 'English Cult of Domenico Scarlatti', was regularly in Vienna at that period in his capacity as music dealer; he seems to have been responsible for inventing the story of the 'Cat's Fugue' (k30), according to which the unusual theme came from a kitten's random steps up the keyboard. It was also in Vienna, in 1839, that the publisher Haslinger and his pupil Czerny completed the publication of as many as 200 sonatas.

In Germany, knowledge of Scarlatti's music may have been encouraged more by the circulation of foreign publications than by that of the *VI Sonate per il cembalo solo* published by Haffner about 1753. Did Bach know Scarlatti's music? Assumptions that two pieces by Bach were derived from Scarlatti models were ruled out by Kirkpatrick, but it has been suggested that the Goldberg Variations 30 in number, are a response to the 30 *Essercizi*; Bach may well have encountered the publication or one of its reprints (it is worth remembering that the term *Clavier-Übung*, used by several composers before Bach, is the equivalent of *Essercizi per il gravicembalo*). Other German musicians demonstrated their admiration for

Scarlatti: Quantz, who met him in Rome in 1724, had been amazed by the perfection of his playing, and Hasse remembered for Burney, half a century later, 'a wonderful hand, as well as fecundity of invention', when he heard him in Naples, on a visit to his elderly father. Scarlatti found no favour with two important exponents of German Romanticism: Mendelssohn took offence at an observation by Rossini after hearing one of his *Charakteristische Stücke*: 'Ça sent la sonate de Scarlatti!' Schumann repeated a remark by a 'brilliant composer' (Mendelssohn?) that compared with the most gifted German composers Scarlatti was 'like a dwarf among the giants'. There is nationalism in the opposite direction in a letter from Verdi to Ricordi (November 1864): after bemoaning the exclusion of 'the so-called Cat's Fugue' from the Scarlatti items in an anthology of old music: 'with so strange a subject a German would have created chaos, but an Italian made something as clear as the sun'. Hans von Bülow prepared an edition of 18 sonatas, but in comparing Scarlatti with Bach ruled that he was 'not a genius but a talent of great significance'; he illustrates the reasons that led him to eliminate the acciaccaturas, which he thought created cacophony on the piano and offended the eye and ear (precisely the freedoms of which Scarlatti boasted to L'Augier), and he also retouched many 'harmonic errors'. Nevertheless, von Bülow paradoxically recognized Scarlatti's role as a precursor of Beethoven, since with him 'humour and irony set foot for the first time in the realm of sound'. Brahms collected Scarlatti manuscripts and studied the sonatas in depth: some passages in the Second Piano Concerto seem to be influenced by the demanding k299, and the quotation of k273 as the incipit of the song *Unüberwindlich* is a clear act of homage.

As for the Iberian peninsula, the manuscripts studied by Boyd and Doderer make it clear that the sonatas were not used exclusively by the composer's royal pupils; the existence of Spanish copies which assign to the organ pieces far from the austere idiom normally connected with the instrument reveals an unusual and unexpected circulation of the composer's legacy.

A decisive step in bringing about a proper knowledge of Scarlatti's work was taken at the beginning of the 20th century with the publication by Ricordi of all the sonatas then known (545 of the 555 pieces later catalogued by Kirkpatrick). This was done by Alessandro Longo, who took account of the Venetian sources, some of the early editions and certain of the Viennese manuscripts, but not the parallel series of manuscripts now in Parma (whose existence was unknown) nor a pair of important volumes in England. Longo's work is certainly dated; its principal defects derive from insufficient knowledge of stylistic issues and matters of instrumental technique and performing practice. Further, he followed his own whims in regrouping the pieces into arbitrary 'suites' according to key. The credit for re-establishing certain characteristics of the texts goes to Walter Gerstenberg, who in 1933 carried out a rigorous comparison of the principal sources, although he neglected to give sufficient emphasis to the grouping into twos and threes, which his own scrupulous cataloguing had brought to light. Ralph Kirkpatrick's study (1953) was the fruit of ten years of careful research, added to the practical experience of an illustrious harpsichordist. Thanks to Kirkpatrick, Scarlatti ceased to be an eccentric, late product of the Baroque need for 'marvels' and his music received the kind of critical attention which would see Schumann's unjust verdict set

aside. A new chronological ordering, realized through a regrouping of the sonatas by genre, was proposed by Giorgio Pestelli (1967), whose contribution had considerable value in establishing an appropriate historic and stylistic context for Scarlatti. From 1970 the writings of Joel Sheveloff have enlivened the critical debate with interventions of remarkable polemical force and exemplary attention to detail, with a perceptive interpretation of the sources. The most telling contribution using Spanish sources has come from Malcolm Boyd, who has also provided a determined, well-documented re-evaluation of the composer's vocal music. Gerhard Doderer's contributions are concerned primarily with the documentation of biographical data regarding Scarlatti's time in Portugal, and also information on the instruments Scarlatti favoured.

The critical editions of the sonatas which Kirkpatrick hoped for are now a reality. Kenneth Gilbert was responsible for completing the first (Paris, 1971–84), with a concise, balanced preface that focussed on the interpretation of the sources. 1978 saw the beginning of a new Ricordi critical edition, under Emilia Fadini, characterized by a more accurate graphical reflection of the sources and a critical system based on detailed comparisons. The Venetian manuscripts are accessible to scholars in a facsimile edition (1985), as are the *Essercizi* (1967, 1977).

[Scarlatti: \(7\) Domenico Scarlatti](#)

WORKS

music lost unless otherwise stated

† **doubtful**

[operas](#)

[oratorios, serenatas, large cantatas](#)

[chamber cantatas](#)

[church music](#)

[instrumental ensemble](#)

[sonatas](#)

[solo keyboard](#)

[solo instrument and continuo](#)

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operas

L'Ottavia restituita al trono (melodramma, 3, G. Convò), Naples, Palazzo Regio, ?Nov 1703, *I-Nc* (32 arias, 2 duets)

Il Giustino (dramma per musica, 3, Convò, after N. Beregan), Naples, Palazzo Regio, 19 Dec 1703, *F-Pn* (10 arias), *I-Nc* (21 arias, 3 duets)

Irene (dramma per musica, 3, ?Convò, after G. Frigimelica Roberti), Naples, S Bartolomeo, carn. 1704, *F-Pn* (10 arias), *I-Nc* (32 arias, 1 duet) [rev. of C.F. Pollarolo's setting (1694)]

La Silvia (dramma pastorale, 3, C.S. Capece), Rome, Palazzo Zuccari, 27 Jan 1710
Tolomeo et Alessandro, ovvero La corona disprezzata (dramma per musica, 3, Capece), Rome, Palazzo Zuccari, 19 Jan 1711, *GB-BEL*, Arrigo Perrone's private collection, Milan (Act 1 only)

L'Orlando, ovvero La gelosa pazzia (dramma, 3, Capece, after L. Ariosto), Rome, Palazzo Zuccari, Feb 1711

Tetide in Sciro (dramma per musica, 3, Capece), Rome, Palazzo Zuccari, 10 Jan 1712, *I-Vsf, Nc* (8 arias, 2 trios); extracts ed. T. Ochlewski? (Kraków, n.d.)

Ifigenia in Aulide (dramma per musica, 3, Capece), Rome, Palazzo Zuccari, 11 Jan 1713, *D-DI* (1 aria)

Ifigenia in Tauri (dramma per musica, 3, Capece), Rome, Palazzo Zuccari, ?15 Feb 1713, 3 arias *DI*

Amor d'un ombra e gelosia d'un'aura (dramma per musica, 3, Capece), Rome, Palazzo Zuccari, 15 Jan 1714; as **Narciso** (P.A. Rolli, after Capece), London, King's, 30 May 1720, with 2 arias and 2 duets added by T. Roseingrave, *Hs*; ov. and arias pubd (London, 1720)

Ambleto (dramma per musica, 3, A. Zeno and P. Pariati), Rome, Capranica, carn. 1715, *I-Bc* (1 aria)

La Dirindina (farsetta per musica, 2 pts, G. Gigli), ints for **Ambleto**, perf. cancelled, *I-Vlevj*; ed. F. Degrada (Milan, 1985)

Berenice, regina d'Egitto, ovvero Le gare d'amore e di politica (dramma per musica, 3, A. Salvi), Rome, Capranica, carn. 1718, 5 arias *D-MÜs* [collab. N. Porpora]

Scarlatti: (7) [Domenico Scarlatti: Works](#)

oratorios, serenatas, large cantatas

Il concilio degli dei (serenata, P. Riccio), Naples or Sicily, 1704

La pastorella rigidetta e poi amante [pt 1] (G.D. Pioli), Rome, Palazzo Zuccari, sum. 1708 [pt 2 by G.P. Franchi]

†**La vittoria della Fede** (componimento per musica, C.S. Capece), 3vv, insts, Rome, Palazzo Zuccari, 12 Sept 1708

La conversione di Clodoveo (orat, Capece), Rome, Palazzo Zuccari, (?12 Sept) 1709

La virtù in trionfo (I. de Bonis), S, 2 fl, 2 tpt, str, lute, bc, Rome, Campidoglio, 24 Sept 1711

Quando, o bella Clori, serenata, S, A, 2 vn, bc, ?Rome, 1712, *US-AAu* (inc.)

Serenata for Prince Vaini (G.F. Zappi), 2vv, insts, Rome, Palazzo Mignanelli, 25 Aug 1712

Applauso devoto (cant., Capece), 3vv, insts, Rome, Palazzo Zuccari, 12 Sept 1712

Applauso genetiaco, serenata, 3vv, insts, Rome, Piazza Colonna, 10 Aug 1714

Cant. (F.M. Gasparri) for wedding of Teresa Borromei and Carlo Albani, 2vv, insts, Palazzo Albani alle Quattro Fontane, 4 Sept 1714

Il mio foco in ciel s'accende (cant., Gasparri), 5vv, insts, Rome, Vatican, 24 Dec 1714

Dove sono le saette (cant., Gasparri), 3vv, insts, Rome, Vatican, 24 Dec 1717

Serenata, 4vv, insts, Lisbon, Royal Palace, 24 June 1720

Cant. (D. Scarlatti), S, S, S, T, insts, Lisbon, Royal Palace, 26 July 1720

Contesa delle stagioni, serenata, S, S, A, T, insts, Lisbon, Royal Palace, 7 Sept 1720, *I-Vnm* (pt 1 only)

Il trionfo delle virtù, cant., 6vv, insts, Lisbon, Royal Palace, 22 Oct 1720

Cant. pastorale, serenata, 6vv, insts, Lisbon, Royal Palace, 27 Dec 1720

Componimento musicale, 6vv, insts, Lisbon, Royal Palace, 24 June 1721

Gl'amorosi avvenimenti, serenata, 7vv, insts, Lisbon, Royal Palace, 24 June 1722

Serenata, Lisbon, Royal Palace, 7 Sept 1722

Le nozze di Baco e d'Arianna, serenata, Lisbon, Royal Palace, 27 Dec 1722

L'aurora, serenata pastorale, Lisbon, Royal Palace, 27 December 1725

Festeggio armonico, serenata, 6vv, chorus, insts, Lisbon, Royal Palace, 11 Jan 1728

Scarlatti: (7) Domenico Scarlatti: Works

chamber cantatas

for S and continuo unless otherwise stated

A chi nacque infelice, A, bc, *I-Bsp*, ed. L. Bianchi (Milan, 1958); Ah, sei troppo infelice, S, bc, 30 July 1705, *GB-Lam*, *I-Bsp*, ed. L. Bianchi (Milan, 1958); Al fin diviene amante, *S/A*, bc, *D-MÜs*, *F-Pc*, *Pn*; Alla caccia di tiranna beltà, A, bc, *I-Rsc*; Amare e tacere, temere e sperar, *F-Pn*; Amenissimi prati, fiorite piagge, B, bc, *GB-Lbl*, ed. L. Hautus (Cologne, 1971); Avrei ben folle il core; *F-Pn*; Bella rosa adorata, cara pompa di Flora, *I-Gl*, *Nc*; †Belle pupille care, 1697, *D-MÜs*, *F-Pn*, *GB-Mp*; Cara qualhor lontano, *D-Mbs*; Care pupille belle, S, 2 vn, bc, *MÜs*; †Che pretendi, o tiranna, *MÜs*, *F-Pn* (attrib. A. Scarlatti); Che si peni in amore, A, bc, *D-MÜs*; Che vidi, o ciel, S, 2 vn, bc, *A-Wn*; Chi in catene ha il mio core, *F-Pc*, *Pn*; Con qual cor mi chiede pace, *GB-Lbl*

†Dal bel volto d'Irene, *F-Pc*; Deh che fate o mie pupille, *I-Pca*; Di Fille vendicarmi vorrei, S, bc, *GB-Lbl*; Dir vorrei, ah m'arrossisco, S, 2vn, bc, *A-Wn*; Dopo lungo servire, A, 2 vn, bc, 2 July 1702, *D-MÜs*; †Dorme la rosa, aurette grate (B. Pamphili), *S/A*, bc, *B-Bc*, *D-Bsb* (attrib. Mancini in *MÜs*, *F-Pn*, *GB-Ouf*, *I-Nc*, *Rc*); E pur per mia sventura, *US-Wc*; E temerario ardire, *D-Mbs*; Fille già più non parlo, *GB-Lbl*; Già che al partir t'astringe, *F-Pn*; †Hor che spunta nel prato, S, bc, *US-NH*; †In questa lacrimosa orrida valle (Tantalo sitibondo), *F-Pc*, *US-Bp* (attrib. A. Scarlatti); †La cagion delle mie pene, *F-Pn*, *GB-Lbl* (attrib. A. Scarlatti); Lontan da te mio bene, *D-Mbs*; Mio ben mi fido, ma pur sento, *F-Pc* (inc.), *Pn*; †Mi tormento il pensiero, 10 March 1701, *D-MÜs*, *F-Pn* (2 copies, 1 attrib. A. Scarlatti); Ninfe belle e voi pastori, *I-PAc*; No, non fuggire o Nice, *GB-Lbl*

Ogni core innamorato, Sept 1724, *F-Pc*; †Onde della mia Nera, *A/S*, bc, *A-Wgm*, *B-Bc*, *D-Bsb*, *SWI*, *I-Fc*; O qual meco Nice cangiata, S, 2 vn, bc, *A-Wn*, *GB-Lbl*; Pende la vita mia, *D-SWI*; Perché vedi ch'io t'amo, Feb 1703/5, *F-Pn*; Piangete, occhi dolenti, S, 2 vn, bc, *A-Wn*; †Piango ogn'ora del mio core, *F-Pn*, *GB-Lbl* (attrib. A. Scarlatti); Povero cor fedele, *F-Pn*; Pur nel sonno almen tal'ora (P. Metastasio), S, 2 vn, bc *A-Wn*, *GB-Lbl*, ed. L. Bianchi (Rome, 1963); Qual pensier, quale ardire ti guida?, *Lbl*; Quando miro il vostro foco, A, bc, *I-Pca*; †Quando penso a Daliso, *GB-Lcm*, *I-Rvat* (attrib. D. Fregiotti); †Qui dove a pie' d'un colle, *D-MÜs*, *F-Pc* (attrib. A. Scarlatti), *Pn*, *I-Nc*; Rimirai la rosa un dì, A, bc, *Pca*; Scritte con falso inganno, S, 2 vn, bc, *A-Wn*; Se dicessi ch'io t'amo, *D-Mbs*; Se fedele tu m'adori, S, 2 vn, bc, *A-Wn*; Se la sorte crudele mi divide, *F-Pn*

†Selve, caverne e monti, *D-MÜs* (attrib. G.F. Handel), *GB-Lbl* (2 copies, 1 anon.), ed. L. Hautus (Kassel, 1973); Se per un sol momento, S, S, bc, *Lbl*; Se sai qual sia la pena, *I-PAc*; Se ti dicesse un core, *GB-Lbl*; †Sono un alma tormentata, *I-Nc* (2 copies, 1 attrib. A. Scarlatti); Sospendi o man per poco, *GB-Lbl*; Sovra l'egizia arena (La Cleopatra), A, bc, *F-Pc*; †Su la sponda fiorita di limpido ruscello, 20 Aug ?1718, *GB-Lbl*, *I-Nc* (?lost); †T'amai Clori, t'amai, *D-Bsb*; Tinte a note di sangue, S, 2 vn, bc, *A-Wn*; Ti ricorda o bella Irene, *GB-Lbl*; Tirsi caro – Amata Fille, S, S, bc, *Lbl*; †Tirsi, mentr'io dormiva, *D-Mbs*; Tu mi chiedi o mio ben, *D-MÜs*; V'adoro, o luci belle, ?1699, *US-Wc*; †Vago il ciel non saria, *E-Mn*, *D-MÜs*, *GB-Lcm*; †Vuoi ch'io spiri tra i sospiri (Amante desideroso di morire per libberarsi dall'amore), 20 Sept 1699, *D-MÜs*, *SWI* (attrib. A. Scarlatti), *F-Pc*

Scarlatti: (7) Domenico Scarlatti: Works

church music

Missa, D, SATB, SATB, 2 ob, 2 hn, 2 tpt, timp, 2 vn, org, Aránzazu, Seminario (inc.)

Missa 'La stella', SATB, org, *I-Rlib*; ed. in *Studi musicali romani*, iii (Rome, 1985); ed. G. Massenkeil (Frankfurt, 1987)

Missa quatuor vocum, SATB, *E-Mp, MO*, ed. L. Bianchi (Rome, 1961)

Antra, valles, divo plaudeant, SSATB, vn, va, bc, 1701, *I-Nlp*; Cibavit nos Dominus, SATB, ?1708, *Rlib*; Iste confessor, S, SATB, org, *Rvat*, ed. in *Musica sacra*, iii (Milan, 1879); Laetatus sum, S, A, SATB, org, *P-VV*; †Laudate pueri, SATB, SATB, bc, *Lf*; Magnificat, SATB, *D-MÜs*; †Memento Domine David, SATB, *Bsb, Dl, Mbs, MÜs, F-Pc, GB-Lbl, I-Bc, Mc, Nc* (also attrib. A. Scarlatti); Miserere, e, SATB, SATB, *Rvat*; Miserere, g, SATB, SATB, *Rvat*; Nisi quia Dominus, SATB, org, ?1708, *Rlib*; Pange lingua, SATB, ?1708, *Rlib* (inc.); Salve regina (i), S, str, bc, 1756–7, *D-Bsb, MÜs, I-Bc, Nc*, ed. R. Ewerhart (Cologne, 1960), ed. R. Leppard (London, 1979); Salve regina (ii), S, A, org, *Bc*, ed. L. Hautus (Kassel, 1971); Stabat mater, SSSAATTBB, bc, *A-Wn, D-Mbs, MÜs, I-Bc, Vc, US-CA*, ed. A. Casella (Rome, 1941), ed. J. Jürgens (Mainz, 1973), ed. R. Scandrett (Stuttgart, 1980); Te Deum, SSAATTBB, org, *P-G, Lf, VV*; Te gloriosus, SATB, bc, *Lf*

Lost, cited in A. Soler: *Llave de la modulación* (Madrid, 1672): Dixit Dominus; Lauda Jerusalem

Scarlatti: (7) Domenico Scarlatti: Works

instrumental ensemble

17 sinfonias, *F-Pc*, ed. A. Geoffrey-Dechaume (Paris, 1974): A, str, bc; G, fl, ob, str, bc; G, str, bc; D, ob, str, bc; a, str, bc [= ov. to serenata, Quando, o bella Clori]; D, ob, str, bc; C, str, bc; B \square ; ob, str, bc; d, ob, str, bc; G, ob, str, bc; C, ob, str, bc; G, ob, str, bc [= ov. to op, Amor d'un ombra/Narciso]; B \square ; ob, str, bc [= ov. to op, Tolomeo et Alessandro]; G, fl, ob, str, bc; B \square ; ob, str, bc; A, ob, str, bc [= ov. to op, Tetide in Sciro], inc.; †C, 2 ob, str, bc

Scarlatti: (7) Domenico Scarlatti: Works

sonatas

Catalogue in Kirkpatrick (1953), 442–56 [K]Editions: *Domenico Scarlatti: 26 Sonatas ineditas*, ed. E. Granados (Madrid, c1905/R)*Opere complete per clavicembalo di Domenico Scarlatti*, ed. A. Longo (Milan, 1906–10) [L; S = supplement]*Domenico Scarlatti: Sixty Sonatas*, ed. R. Kirkpatrick (New York, 1953) [‡] *Domenico Scarlatti: Complete Keyboard works in Facsimile*, ed. R. Kirkpatrick (New York, 1972)*Domenico Scarlatti: Sonates*, ed. K. Gilbert (Paris, 1971–84)*Domenico Scarlatti: Sonate per clavicembalo*, ed. E. Fadini (Milan, 1978–) [F]

Sources: *Essercizi per gravicembalo* (London, 1738 or 1739/R) [E]*XLII Suites de pièces pour le clavecin*, ed. T. Roseingrave (London, 1739) [R]*Pièces pour le clavecin*, 3 vols. (Paris, 1742–6, Boivin) [B]*Pièces pour le clavecin* (Paris, before 1747, Boivin) [Bo]

MS sources: *D-MÜs* 3964–8 [M]*E-Bc* M.1964 [BC]*E-Mc* Roda Leg.35/504 [MC]*E-MO* 1770 [MO]*E-Zac*, B.2.31–2 [Z]*F-Pa* 6, 784, 343 [PR]*GB-Cfm* Mus.32 F 13 [CF]*GB-Lbl* Add.31553, 14248 [LB]*I-PAp* AG 31406–20 [PA]*I-Vnm* 9770–84 [V]*P-C* Mus.58 [C]Lisbon, Instituto Português de Património Cultural, F.C.R.194.1 (facs. (Lisbon, 1991)) [LI]*US-NH* Ma 31/Sca 7k/C11 [NH]

Scarlatti: (7) Domenico Scarlatti: Works

solo keyboard

1		366	d, C, Allegro	E1
2		388	G, 3/8, Presto	E2
3		378	a, C, Presto†	E3
4		390	g, C, Allegro	E4
5		367	d, 3/8, Allegro	E5
6		479	F, 3/8, Allegro	E6
7		379	a, 3/8, Presto†	E7
8		488	g, 3/4, Allegro	E8 (R1)
9		413	d, 6/8, Allegro	E9
10		370	d, 3/8, Presto	E10
11		352	c, C, –	E11
12		489	g, C, Presto	E12
13		486	G, 2/4, Presto	E13
14		387	G, 12/8, Presto	E14
15		374	e, 3/8, Allegro	E15
16		397	B♭, C, Presto†	E16
17		384	F, 3/8, Presto	E17
18		416	d, C, Presto†	E18
19		383	f, 2/4, Allegro	E19
20		375	E, 2/4, Presto	E20
21		363	D, 3/8, Allegro	E21
22		360	c, 2/4, Allegro	E22
23		411	D, C, Allegro	E23
24		495	A, C, Presto	E24
25		481	f, 2/4, Allegro	E25
26		368	A, 3/8, Presto	E26
27		449	b, 3/4, Allegro	E27
28		373	E, 3/8, Presto†	E28
29		461	D, C, Presto†	E29
30		499	g, 6/8, Moderato	E30
31	53	231	g, 2/4, Allegro	R3
32		423	d, 3/8, Aria	R6
33	39	424	D, 3/8, Allegro	V xiv, 43 (R7)
34		S7	d, 3/4, Larghetto	R9
35		386	g, C, Allegro	R12
36	23	245	a, 3/8, Allegro	V xiv, 25
37	37	406	g, C, Allegro	V xiv, 41
38	25	478	F, 3/8, Allegro	V xiv, 27
39		391	A, C, Allegro	R28
40		357	c, 3/4, Minuetto	R30
41			d, C, Andante moderato	PA iii, 30 (R42)
42		S36	B♭, 3/4, Minuetto	R43
43	1	40	g, 12/8, Allegrissimo	PA iii, 7
44	2	432	F, 3/8, Allegro†	PA ii, 20

45	3	265	D, 12/8, Allegro	V xiv, 3
46	4	25	E, C, Allegro‡	PA ii, 15
47	5	46	B, C, Presto	PA iii, 11
48	6	157	c, 3/8, Presto	PA ii, 24
49	7	301	C, C, Presto	PA iii, 5
50	8	440	f, 3/8, Allegro	PA iii, 22
51	9	20	E, C, Allegro	V xiv, 9
52	10	267	d, C, Andante moderato‡	V xiv, 10 (V xiv, 61)
53	11	261	D, C, Presto	PA vi, 13
54	12	241	a, 12/8, Allegro‡	PA iii, 20
55	13	335	G, 3/8, Presto	PA iii, 1
56	14	356	c, 12/8, Allegro con spirito	PA ii, 25
57	15	S38	B, 3/8, Allegro‡	PA iii, 12
58	16	158	c, C, Fuga	V xiv, 16
59	17	71	F, C, Allegro	V xiv, 17
60	18	13	g, 3/4, —	V xiv, 19
61	19	136	a, 2/4, —	V xiv, 20
62	20	45	A, 3/8, Allegro	V xiv, 21
63	21	84	G, 2/4, Capriccio: Allegro	V xiv, 23
64	22	58	d, 2/4, Gavota: Allegro	V xiv, 24
65	24	195	A, 3/8, Allegro	V xiv, 26
66	26	496	B, C, Allegro	V xiv, 28
67	27	32	f, C, Allegro	V xiv, 29
68	28	114	E, 3/8, —	V xiv, 30
69	29	382	f, 3/4, —	PA ii, 27
70	30	50	B, C, —	V xiv, 34
71	31	81	G, C, Allegro	V xiv, 35
72	32	401	G, C, Allegro	V xiv, 36
74	34	94	A, 2/4, Allegro	V xiv, 38
75	35	53	G, 3/4, Allegro	V xiv, 39
76	36	185	g, 3/8, Presto	V xiv, 40
79	41	80	G, 3/8, Allegrissimo	V xiv, 45a
80			G, 3/8, Minuet	V xiv, 45b
82	43	30	F, 3/8, —	C2
83	44	S31	A, C, —	V xiv, 48
84	45	10	c, 3/4, —‡	V xiv, 49
85	46	166	F, C, —	C1
86	47	403	C, C, Andante moderato	V xiv, 51
87	48	33	b, 3/4, —	PA ii, 28
92	54	362	d, 3/4, —	V xiv, 58
93	55	336	g, C, Fuga	V xiv, 60
94			F, 3/8, Minuet	C4
†95		358	C, 12/8, Vivace	Bo, 16
96	62	465	D, 3/8, Allegrissimo‡	PA iii, 29
†97			g, 3/8, Allegro	B iii, 6
98	56	325	e, 3/8, Allegrissimo	PA iii, 19
99	57	317	c, 3/4, Allegro	PA iii, 18
100	58	355	C, 12/8, Allegro subito	PA iii, 28
101	59	494	A, 3/8, Allegro	PA iii, 26
102	60	89	g, 3/8, Allegro	V xv, 4
103	61	233	G, 12/8, Allegrissimo	V xv, 5
104	63	442	G, 3/8, Allegro	PA iii, 2
105	64	204	G, 3/8, Allegro‡	PA iii, 24
106	65	437	F, C, Andante	PA iii, 15
107	66	474	F, 3/8, Allegro	PA iii, 16
108	67	249	g, 3/8, Allegro	PA v, 12
109	68	138	a, C, Andante adagio	PA iii, 3
110	69	469	a, 3/8, Allegro	PA iii, 4
111	70	130	g, 12/8, Allegro	PA iii, 17

71	71	298	B $\frac{3}{8}$, Allegro	PA iii, 23
113	72	345	A, C, Vivo	PA ii, 14
114	73	344	A, $\frac{3}{8}$, Con spirito è presto	PA iii, 27
115	74	407	c, $\frac{3}{4}$, Allegro \ddagger	PA iii, 13
116	75	452	c, $\frac{3}{8}$, Allegro \ddagger	PA iii, 14
117	76	244	C, C, Allegro	V xv, 20
118	77	122	D, C, Non presto	PA iii, 9
119	78	415	D, $\frac{3}{8}$, Allegro \ddagger	PA ii, 17
120	79	215	d, $\frac{12}{8}$, Allegrissimo \ddagger	PA ii, 16
121	80	181	g, $\frac{3}{8}$, Allegrissimo	PA iii, 8
122	81	334	D, $\frac{3}{8}$, Allegro	PA iii, 10
123	82	111	E $\frac{3}{8}$, C, Allegro	PA iii, 21
124	83	212	G, $\frac{3}{8}$, Allegro	PA ii, 3
125	84	487	G, $\frac{3}{8}$, Vivo	PA ii, 4
126	85	402	C, $\frac{3}{8}$, Allegro	PA, ii, 26
127	86	186	A $\frac{3}{8}$, C, Allegro	
128	87	296	b $\frac{3}{8}$, C, Allegro	PA, ii, 29
129	88	460	c, $\frac{6}{8}$, Allegro	PA, i, 29
130	89	190	A $\frac{3}{8}$, $\frac{3}{8}$, Allegro	PA, ii, 22
131	90	300	b $\frac{3}{8}$, $\frac{3}{8}$, Allegro	PA ii, 30
132	91	457	C, $\frac{3}{4}$, Andante \ddagger	PA v, 5
133	92	282	C, $\frac{3}{8}$, Allegro \ddagger	PA v, 6
134	93	221	E, $\frac{2}{4}$, Allegro	PA ii, 7
135	94	224	E, $\frac{6}{8}$, Allegro	PA ii, 8
136	95	377	E, $\frac{3}{8}$, Allegro	PA ii, 9
137	96	315	D, $\frac{6}{8}$, Allegro	PA ii, 6
138	97	464	d, $\frac{3}{8}$, Allegro	PA ii, 5
139	138	6	c, C, Presto	PA iii, 6
140	139	107	D, C, Allegro \ddagger	PA iii, 25
141		422	d, $\frac{3}{8}$, Allegro	LB 31553, 41
142		—	f $\frac{12}{8}$, $\frac{12}{8}$, Allegro	LB 31553, 42; Z B.2.32, 57
143		—	C, $\frac{3}{8}$, Allegro	LB 31553, 43; Z B.2.32, 58
144		—	G, C, Cantabile	LB 31553, 44; Z B.2.32, 39; Z B.2.31, 13
145		369	D, $\frac{3}{8}$, Allegro non presto	LI 36; CF 5
146		349	G, $\frac{3}{8}$, c, —	CF 7
147		376	e, C, —	PR4
148	98	64	a, $\frac{3}{8}$, Andante	PA i, 1
149	99	93	a, C, Allegro	PA i, 2
150	100	117	F, $\frac{3}{8}$, Allegro	PA i, 3
151	101	330	F, $\frac{3}{8}$, Andante Allegro	PA i, 4
152	102	179	G, $\frac{3}{8}$, Allegro	PA i, 5
153	103	445	G, $\frac{12}{8}$ Vivo	PA i, 6
154	104	96	B $\frac{3}{8}$, C, Allegro	PA i, 7
155	105	197	B $\frac{3}{8}$, $\frac{3}{8}$, Allegro	PA i, 8
156	106	101	C, C, Allegro	PA i, 9
157	107	405	C, $\frac{3}{8}$, Allegro	PA i, 10
158	108	4	c, $\frac{3}{8}$ Andante	PA i, 11
159	109	104	C, $\frac{6}{8}$, Allegro	PA i, 12
160	110	15	D, C, Allegro	PA i, 13
161	111	417	D, $\frac{3}{8}$, Allegro	PA i, 14
162	112	21	E, $\frac{3}{4}$, Andante	PA i, 15
163	113	63	E, $\frac{3}{8}$, Allegro	PA i, 16
164	114	59	D, $\frac{3}{4}$, Andante moderato	PA i, 17
165	115	52	C, $\frac{3}{4}$, Andante	PA i, 18
166	116	51	C, C, Allegro ma non molto	PA i, 19
167	117	329	F, $\frac{3}{4}$, Allegro	PA i, 20

168	118	280	F, C, Vivo	PA i, 21
169	119	331	G, C, Allegro con spirito	PA i, 22
170	120	303	C, C, Andante moderato è cantabile	PA i, 23
171	121	77	G, 3/8, Allegro	PA i, 24
172	122	S40	B $\frac{1}{2}$, 6/8, Allegro	PA i, 25
173	123	447	b, 2/4, Allegro	PA i, 26
174	124	410	c, 6/8, Allegro	PA i, 27
175	125	429	a, 2/4, Allegro†	PA i, 28
176	126	163	d, C, Cantabile andante	PA i, 30
177	127	364	D, C, Andante moderato	V ii, 1
178	128	162	D, 3/8, Vivo	V ii, 2
179	129	177	g, 3/8, Allegro	PA ii, 1
180	130	272	G, C, Allegro vivo	PA ii, 2
181	131	194	A, 2/4, Allegro	PA ii, 10
182	132	139	A, 3/8, Allegro	PA ii, 11
183	133	473	f, 2/4, Allegro	PA ii, 12
184	134	189	f, 3/8, Allegro	PA ii, 13
185	135	173	f, C, Andante	PA ii, 18
186	136	72	f, 3/8, Allegro	PA ii, 19
187	137	285	f, 3/8, Allegro	PA ii, 23
188	140	239	a, 3/8, Allegro	PA iv, 5
189	141	143	B $\frac{1}{2}$, 3/4, Allegro	PA iv, 10
190	142	250	B $\frac{1}{2}$, 12/8, Vivo	PA iv, 11
191	143	207	d, 3/4, Allegro	PA iv, 15
192	144	216	E $\frac{1}{2}$, C, Allegro	PA iv, 16
193	145	142	E $\frac{1}{2}$, 3/8, Allegro	PA iv, 17
194	146	28	F, 3/8, Andante	PA iv, 18
195	147	S18	F, C, Vivo	PA iv, 19
196	148	38	g, 2/4, Allegro	PA iv, 4
197	149	147	b, C, Andante	PA iv, 9
198	150	22	e, 3/4, Allegro	PA iv, 20
199	151	253	C, 12/8 Andante moderato	PA iv, 29
200	152	54	C, 2/4, Allegro	PA iv, 30
201	153	129	G, 3/4, Vivo	PA iv, 8
202		498	B $\frac{1}{2}$, 3/8, Allegro	PA iv, 12
203		380	e, 3/8, Vivo non molto	PA iv, 21
204a			f, C, Allegro	PA iv, 22
204b			f, 3/8, Allegro	PA iv, 23
205		S23	F, C, Vivo	PA iv, 24
206	154	257	E, C, Andante	PA v, 1
207	155	371	E, 3/8, Allegro	PA v, 2
208	156	238	A, C, Andante è cantabile‡	PA iv, 1
209	157	428	A, 3/8, Allegro‡	PA iv, 2
210	158	123	G, 3/8, Andante	PA iv, 3
211	159	133	A, C, Andantino	PA iv, 6
212	160	135	A, 3/8, Allegro molto	PA iv, 7
213	161	108	d, C, Andante	PA iv, 13
214	162	165	D, 12/8, Vivo	PA iv, 14
215	163	323	E, 3/4, Andante‡	PA iv, 25
216	164	273	E, 3/4, Allegro‡	PA iv, 26
217	165	42	a, 3/4, Andante	PA iv, 27
218	166	392	a, 6/8, Vivo	PA iv, 28
219	167	393	A, C, Andante	PA iv, 29
220	168	342	A, 3/8, Allegro	PA iv, 30
221	169	259	A, 3/8, Allegro	PA v, 3
222	170	309	A, 6/8, Vivo	PA v, 4
223	171	214	D, C, Allegro	PA v, 7
224	172	268	D, 3/8, Vivo	PA v, 8

225	173	351	C, 3/4, Allegro	PA v, 9
226	174	112	c, 3/8, Allegro	PA v, 10
227	175	347	b, 2/4, Allegro	PA v, 11
228	176	399	B $\frac{3}{8}$, 3/8, Allegro	PA v, 13
229	177	199	B $\frac{3}{8}$, 3/8, Allegro vivo	PA v, 14
230	178	354	c, C, Allegro	PA v, 15
231	179	409	C, 3/8, Allegro	PA v, 16
232	180	62	e, C, Andante	PA v, 17
233	181	467	e, 3/8, Allegro	PA v, 18
234	182	49	g, 3/4, Andante	PA v, 19
235	183	154	G, 3/8, Allegro	PA v, 20
236	184	161	D, C, Allegro	PA vi, 3
237	185	308	D, 3/8, Allegro	PA vi, 4
238	186	27	f, C, Andante	PA v, 21
239	187	281	f, 3/4, Allegro	PA v, 22
240	188	S29	G, C, Allegro	PA v, 23
241	189	180	G, 6/8, Allegro	PA v, 24
242	190	202	C, 2/4, Vivo	PA v, 25
243	191	353	C, 3/8, Allegro	PA v, 26
244	192	348	B, 3/8, Allegro	PA v, 27
245	193	450	B, 6/8, Allegro	PA v, 28
246	194	260	c $\frac{3}{8}$, C, Allegro	PA v, 29
247	195	256	c $\frac{3}{8}$, 3/8, Allegro	PA v, 30
248	196	S35	B $\frac{3}{8}$, C, Allegro	PA vi, 1
249	197	39	B $\frac{3}{8}$, 3/8, Allegro	PA vi, 2
250	198	174	C, 2/4, Allegro	PA vi, 5
251	199	305	C, 3/8, Allegro	PA vi, 6
252	200	159	E $\frac{3}{4}$, 3/4, Allegro	PA vi, 7
253	201	320	E $\frac{12}{8}$, 12/8 Allegro	PA vi, 8
254	202	219	c, C, Allegro	PA vi, 9
255	203	439	C, 3/8, Allegro	PA vi, 10
256	204	228	F, 3/4, Andante	PA vi, 11
257	205	169	F, 2/4, Allegro	PA vi, 12
258	206	178	D, 3/4, Andante	PA vi, 14
259	207	103	G, 3/4, Andante \ddagger	PA vi, 15
260	208	124	G, 3/4, Allegro \ddagger	PA vi, 16
261	209	148	B, 2/4, Allegro	PA vi, 17
262	210	446	B, 12/8, Vivo	PA vi, 18
263	211	321	e, C, Andante \ddagger	PA vi, 19
264	212	466	E, 3/8, Vivo \ddagger	PA vi, 20
265	213	S32	a, C, Allegro	PA vii, 16
266	214	48	B $\frac{3}{8}$, C, Andante	PA vii, 4
267	215	434	B $\frac{3}{4}$, 3/4, Allegro	PA vii, 5
268	216	41	A, C, Allegro	PA vi, 21
269	217	307	A, 6/8, Allegro	PA vi, 22
270	218	459	C, C, —	PA vi, 23
271	219	155	C, 3/8, Vivo	PA vi, 24
272	220	145	B $\frac{3}{8}$, C, Allegro	PA vi, 25
273	221	398	B $\frac{3}{8}$, 3/8, Vivo	PA vi, 26
274	222	297	F, C, Andante	PA vii, 1
275	223	328	F, 3/4, Allegro	PA vii, 2
276	224	S20	F, 3/8, Allegro	PA vii, 3
277	225	183	D, C, Cantabile andantino	PA vii, 6
278	226	S15	D, 6/8, Con velocità	PA vii, 7
279	227	468	A, C, Andante	PA vii, 8
280	228	237	A, 3/8, Allegro	PA vii, 9
281	229	56	D, 3/4, Andante	PA vii, 10
282	230	484	D, C, Allegro	PA vii, 11
283	231	318	G, C, Andante allegro	PA vii, 12

284	232	90	G, 3/8, Allegro	PA vii, 13
285	233	91	A, C, Andante allegro	PA vii, 14
286	234	394	A, 6/8, Allegro	PA vii, 15
287	235	S9	D, C, Andante allegro	PA vii, 17
288	236	57	D, 3/8, Allegro	PA vii, 18
289	237	78	G, 2/4, Allegro	PA vii, 19
290	238	85	G, 3/8, Allegro	PA vii, 20
291	239	61	e, C, Andante	PA vii, 21
292	240	24	e, 3/8, Allegro	PA vii, 22
293	241	S44	b, C, Allegro	PA vii, 23
294	242	67	d, 3/4, Andante	PA vii, 24
295	243	270	d, 3/8, Allegro	PA vii, 25
296	244	198	F, 3/4, Andante	PA vii, 30
297	245	S19	F, 3/8, Allegro	PA vii, 31
298	246	S6	D, C, Allegro	PA vii, 26
299	247	210	D, 3/8, Allegro	PA vii, 27
300	248	92	A, 3/4, Andante	PA vii, 28
301	249	493	A, C, Allegro	PA vii, 29
302	250	7	c, 3/4, Andante	PA viii, 1
303	251	9	c, 3/8, Allegro	PA viii, 2
304	252	88	G, C, Andante cantabile	PA viii, 3
305	253	322	G, 6/8, Allegro	PA viii, 4
306	254	16	E \flat , C, Allegro	PA viii, 5
307	255	115	E \flat , 3/8, Allegro	PA viii, 6
308	256	359	C, C, Cantabile \ddagger	PA viii, 7
309	257	454	C, C, Allegro \ddagger	PA viii, 8
310	258	248	B \flat , C, Andante	PA viii, 9
311	259	144	B \flat , 3/8, Allegro	PA viii, 10
312	260	264	D, C, Allegro	PA viii, 11
313	261	192	D, 3/8, Allegro	PA viii, 12
314	262	441	G, C, Allegro	PA viii, 13
315	263	235	g, 3/8, Allegro	PA viii, 14
316	264	299	F, C, Allegro	PA viii, 15
317	265	66	F, 3/4, Allegro	PA viii, 16
318	266	31	F \flat , C, Andante	PA viii, 17
319	267	35	F \flat , 6/8, Allegro	PA viii, 18
320	268	341	A, C, Allegro	PA viii, 19
321	269	258	A, 3/8, —	PA viii, 20
322	270	483	A, C, Allegro	PA viii, 21
323	271	95	A, 6/8, Allegro	PA viii, 22
324	272	332	G, C, Andante	PA viii, 23
325	273	37	G, 3/8, Con velocità	PA viii, 24
326	274	201	C, C, Allegro	PA viii, 27
327	275	152	C, 3/8, Allegro	PA viii, 28
328	276	S27	G, 6/8, Andante comodo	PA viii, 25
329	277	S5	C, C, Allegro	PA viii, 26
330	278	55	C, 3/8, Allegro	PA ix, 7
331	279	18	B \flat , 3/4, Andante	PA viii, 29
332	280	141	B \flat , C, Allegro	PA viii, 30
333	281	269	D, C, Allegro	PA ix, 1
334	282	100	B \flat , 6/8, Allegro	PA ix, 2
335	283	S10	D, C, Allegro	PA ix, 8
336	284	337	D, 3/8, Allegro	PA ix, 9
337	285	S26	G, C, Allegro	PA ix, 10
338	286	87	G, 3/8, Allegro	PA ix, 11
339	287	251	C, C, Allegro	PA ix, 12
340	288	105	C, 6/8, Allegro	PA ix, 13
341	289	140	a, 3/8, Allegro	PA ix, 14
342	290	191	A, C, Allegro	PA ix, 15
343	291	291	A, C, Allegro andante	PA ix, 16

344	292	295	A, 3/8, Allegro	PA ix, 17
345	293	306	D, C, Allegro	PA ix, 18
346	294	60	D, 3/8, Allegro	PA ix, 19
347	295	126	g, C, Moderato è cantabile	PA ix, 20
348	296	127	G, 3/4, Prestissimo	PA ix, 21
349	297	170	F, 3/8, Allegro	PA ix, 22
350	298	230	F, 6/8, Allegro	PA ix, 23
351	299	S34	B \flat , C, Andante	PA ix, 24
352	300	S13	D, C, Allegro	PA ix, 3
353	301	313	D, 3/8, Allegro	PA ix, 4
354	302	68	F, 3/8, Andante	PA ix, 5
355	303	S22	F, C, Allegro	PA ix, 6
356		443	C, C, Con spirito andante	PA ix, 29
357		S45	C, 3/8, Allegro	PA ix, 30
358	304	412	D, 3/4, Allegro	PA x, 11
359	305	448	D, 3/8, Allegrissimo	PA x, 12
360	306	400	B \flat , C, Allegro	PA ix, 25
361	307	247	B \flat , 3/8, Allegrissimo	PA ix, 26
362	308	156	c, C, Allegro	PA ix, 27
363	309	160	c, 3/8, Presto	PA ix, 28
364	310	436	f, C, Allegro	PA x, 1
365	311	480	f, 3/8, Allegro	PA x, 2
366	312	119	F, 2/4, Allegro \ddagger	PA x, 6
367	313	172	F, 3/8, Presto \ddagger	PA x, 7
368	314	S30	A, C, Allegro	PA x, 9
369	315	240	A, 3/8, Allegro	PA x, 10
370	316	316	E \flat , C, Allegro	PA x, 13
371	317	17	E \flat , 3/8, Allegro	PA x, 14
372	318	302	G, 6/8, Allegro	PA x, 15
373	319	98	g, C, Presto è fugato	PA x, 16
374	320	76	G, C, Andante	PA x, 17
375	321	389	G, 6/8, Allegro	PA x, 18
376	322	34	b, 3/4, Allegro	PA x, 19
377	323	263	b, 2/4, Allegrissimo	PA x, 20
378	324	276	F, C, Allegro	PA x, 21
379	325	73	F, 3/8, Minuet	PA x, 22
380	326	23	E, 3/4, Andante comodo	PA x, 23
381	327	225	E, 3/8, Allegro	PA x, 24
382	328	S33	a, C, Allegro	PA x, 25
383	329	134	a, 3/8, Allegro	PA x, 26
384	330	2	C, C, Cantabile andante	PA x, 27
385	331	284	C, 3/8, Allegro	PA x, 28
386	332	171	f, C, Presto	PA x, 29
387	333	175	f, 6/8, Veloce è fugato	PA x, 30
388	334	414	D, C, Presto	PA xi, 3
389	335	482	D, 3/4, Allegro	PA xi, 4
390	336	234	G, C, Allegro	PA xi, 1
391	337	79	G, 3/4, Minuet	PA xi, 2
392	338	246	B \flat , C, Allegro	PA xi, 5
393	339	74	B \flat , 3/4, Minuet	PA xi, 6
394	340	275	e, C, Allegro \ddagger	PA xi, 7
395	341	65	E, 3/8, Allegro \ddagger	PA xi, 8
396	342	110	d, C, Andante	PA xi, 9
397	343	208	D, 3/8, Minuet	PA xi, 10
398	344	218	C, 6/8, Andante	PA xi, 11
399	345	274	C, 3/8, Allegro	PA xi, 12
400	346	213	D, 3/8, Allegro	PA xi, 13
401	347	365	D, 6/8, Allegro	PA xi, 14
402	348	427	c, C, Andante \ddagger	PA xi, 15

403	349	470	E, 6/8, Allegro‡	PA xi, 16
404	350	222	A, C, Andante	PA xi, 17
405	351	43	A, 6/8, Allegro	PA xi, 18
406	352	5	C, C, Allegro	PA xi, 19
407	353	S4	C, 3/8, Allegro	PA xi, 20
408	354	346	b, C, Andante	PA xi, 21
409	355	150	b, 3/8, Allegro	PA xi, 22
410	356	S43	B $\frac{3}{4}$, C, Allegro	PA xi, 23
411	357	69	B $\frac{3}{4}$, 3/4, Allegro	PA xi, 24
412	358	182	G, 2/4, Allegro	PA xi, 25
413	359	125	G, 6/8, Allegro	PA xi, 26
414	360	310	D, C, Allegro	PA x, 3
415	361	S11	D, 12/8, Pastoral; Allegro	PA x, 4
416	362	149	D, 3/8, Presto	PA x, 5
417	363	462	d, C, Allegro moderato	PA x, 8
418	364	26	F, C, Allegro	PA xi, 27
419	365	279	F, 3/8, Più tosto presto che allegro	PA xi, 28
420	366	S2	C, C, Allegro‡	PA xi, 29
421	367	252	C, 3/8, Allegro‡	PA xi, 30
422	368	451	C, C, Allegro	PA xii, 12
423	369	102	C, 3/8, Presto	PA xii, 13
424	370	289	G, C, Allegro	PA xii, 14
425	371	333	G, 3/8, Allegro molto	PA xii, 15
426	372	128	g, 3/8, Andante‡	PA xii, 16
427	373	286	G, C, Presto, quanto sia possibile‡	PA xii, 17
428	374	131	A, C, Allegro	PA xii, 18
429	375	132	A, 6/8, Allegro	PA xii, 19
430	376	463	D, 3/8, Non presto mà a tempo di ballo	PA xii, 1
431	377	83	G, 3/4, Allegro	PA xii, 2
432	378	288	G, 3/4, Allegro	PA xii, 3
433	379	453	G, 6/8, Vivo	PA xii, 4
434	380	343	d, 3/4, Andante	PA xii, 5
435	381	361	D, C, Allegro	PA xii, 6
436	382	109	D, 3/8, Allegro	PA xii, 7
437	383	278	F, 3/4, Andante comodo	PA xii, 8
438	384	381	F, C, Allegro	PA xii, 9
439	385	47	B $\frac{3}{4}$, C, Moderato	PA xii, 10
440	386	97	B $\frac{3}{4}$, 3/4, Minuet	PA xii, 11
441	387	S39	B $\frac{3}{4}$, C, Allegro	PA xii, 20
442	388	319	B $\frac{3}{4}$, 3/8, Allegro	PA xii, 21
443	389	418	D, C, Allegro	PA xii, 22
444	390	420	d, 6/8, Allegrissimo	PA xii, 23
445	391	385	F, C, Allegro, o presto	PA xii, 24
446	392	433	F, 12/8, Pastorale; Allegrissimo	PA xii, 25
447	393	294	f $\frac{3}{4}$, C, Allegro	PA xii, 26
448	394	485	f $\frac{3}{4}$, 3/8, Allegro	PA xii, 27
449	395	444	G, 3/8, Allegro	PA xii, 28
450	396	338	g, C, Allegrissimo	PA xii, 29
451	397	243	a, 3/4, Allegro	PA xii, 30
452			A, C, Andante allegro	M ii, 51
453			a, 3/4, Andante	M ii, 52
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455	399	209	G, C, Allegro	PA xiii, 2
456	400	491	A, C, Allegro	PA xiii, 3
457	401	292	A, 6/8, Allegro	PA xiii, 4
458	402	212	D, 3/4, Allegro	PA xiii, 5

459	403	S14	D, 3/8, Allegro	PA xiii, 6
460	404	324	C, C, Allegro†	PA xiii, 7
461	405	8	C, 3/8, Allegro†	PA xiii, 8
462	406	438	f, 3/4, Andante	PA xiii, 9
463	407	471	f, C, Molto allegro	PA xiii, 10
464	408	151	C, C, Allegro	PA xiii, 11
465	409	242	C, 3/8, Allegro	PA xiii, 12
466	410	118	f, C, Andante moderato	PA xiii, 13
467	411	476	f, 3/4, Allegrissimo	PA xiii, 14
468	412	226	F, 3/4, Allegro	PA xiii, 15
469	413	431	F, C, Allegro molto	PA xiii, 16
470	414	304	G, C, Allegro†	PA xiii, 17
471	415	82	G, 3/4, Minuet†	PA xiii, 18
472	416	99	B \flat , 3/4, Andante	PA xiii, 19
473	417	229	B \flat , C, Allegro molto	PA xiii, 20
474	418	203	E \flat , 3/4, Andante è cantabile	PA xiii, 21
475	419	220	E \flat , C, Allegrissimo	PA xiii, 22
476	420	340	g, 3/8, Allegro	PA xiii, 23
477	421	290	G, 6/8, Allegrissimo	PA xiii, 24
478	422	12	D, 3/4, Andante è cantabile	PA xiii, 25
479	423	S16	D, C, Allegrissimo	PA xiii, 26
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481	425	187	f, C, Andante è cantabile	PA xiii, 27
482	426	435	F, C, Allegrissimo	PA xiii, 28
483	427	472	F, 3/8 Presto	PA xiii, 29
484	428	419	F, 3/8, Allegro	PA xiv, 1
485	429	153	C, C, Andante è cantabile	PA xiv, 2
486	430	455	C, C, Allegro	PA xiv, 3
487	431	205	C, 3/8, Allegro	PA xiv, 4
488	432	S37	B \flat , C, Allegro	PA xiv, 5
489	433	S41	B \flat , 3/8 Allegro	PA xiv, 6
490	434	206	D, C, Cantabile†	PA xiv, 7
491	435	164	D, 3/4, Allegro†	PA xiv, 8
492	436	14	D, 6/8, Presto†	PA xiv, 9
493	437	S24	G, C, Allegro	PA xiv, 10
494	438	287	G, 6/8, Allegro	PA xiv, 11
495	439	426	E, C, Allegro	PA xiv, 12
496	440	372	E, 3/4, Allegro	PA xiv, 13
497	441	146	b, C, Allegro	PA xiv, 14
498	442	350	b, 3/4, Allegro	PA xiv, 15
499	443	193	A, C, Andante	PA xiv, 16
500	444	492	A, 3/4, Allegro	PA xiv, 17
501	445	137	C, C, Allegretto	PA xiv, 18
502	446	3	C, 3/8, Allegro	PA xiv, 19
503	447	196	B \flat , C, Allegretto	PA xiv, 20
504	448	29	B \flat , 3/8, Allegro	PA xiv, 21
505	449	326	F, C, Allegro non presto	PA xiv, 22
506	450	70	F, 3/8, Allegro	PA xiv, 23
507	451	113	E \flat , 2/4, Andantino cantabile	PA xiv, 24
508	452	19	E \flat , 3/4, Allegro	PA xiv, 25
509	453	311	D, C, Allegro	PA xiv, 26
510	454	277	d, 3/4, Allegro molto	PA xiv, 27
511	455	314	D, C, Allegro	PA xiv, 28
512	456	339	D, 3/4, Allegro	PA xiv, 29
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514	1	C, C, Allegro	PA xv, 1
515	255	C, 3/4, Allegro	PA xv, 2
516	S12	d, 3/8, Allegretto	PA xv, 3
517	266	d, C, Prestissimo ‡	PA xv, 4
518	116	F, C, Allegro ‡	PA xv, 5
519	475	f, 3/8, Allegro assai ‡	PA xv, 6
520	86	G, C, Allegretto	PA xv, 7
521	408	G, 3/8, Allegro	PA xv, 8
522	S25	G, C, Allegro	PA xv, 9
523	490	G, 3/8, Allegro	PA xv, 10
524	283	F, 3/4, Allegro	PA xv, 11
525	188	F, 6/8, Allegro	PA xv, 12
526	456	c, C, Allegro comodo	PA xv, 13
527	458	C, 3/4, Allegro assai	PA xv, 14
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529	327	B \flat , 3/8, Allegro	PA xv, 16
530	44	E, 3/4, Allegro	PA xv, 17
531	430	E, 6/8, Allegro	PA xv, 18
532	223	a, 3/8, Allegro	PA xv, 19
533	395	A, C, Allegro assai	PA xv, 20
534	11	D, C, Cantabile	PA xv, 21
535	262	D, 3/4, Allegro	PA xv, 22
536	236	A, C, Cantabile	PA xv, 23
537	293	A, 3/4, Prestissimo	PA xv, 24
538	254	G, 3/8, Allegretto	PA xv, 25
539	121	G, C, Allegro	PA xv, 26
540	S17	F, C, Allegretto	PA xv, 27
541	120	F, 6/8, Allegretto	PA xv, 28
542	167	F, 3/4, Allegretto	PA xv, 29
543	227	F, 6/8, Allegro	PA xv, 30
544	497	B \flat , 3/4, Cantabile ‡	PA xv, 31
545	500	B \flat , C, Prestissimo ‡	PA xv, 32
546	312	g, 3/8, Cantabile	PA xv, 33
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548	404	C, 3/8, Allegretto	PA xv, 35
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551	396	B \flat , 3/4, Allegro	PA xv, 38
552	421	d, C, Allegretto	PA xv, 39
553	425	d, 3/8, Allegro	PA xv, 40
554	S21	F, C, Allegretto	PA xv, 41
555	477	f, 6/8, Allegro	PA xv, 42
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†—	—	A, C, —	MC, pp.53–4; ed. in Boyd (1986)
†—	—	A, 3/8, —	V, f.19; ed. A. Baciero, <i>Nueva biblioteca española de música de teclado: siglo XVI al XVIII</i> (Madrid, 1978)
†—	—	C, 3/4, Presto	NH 18
	—	C, 2/4, Andantino	MO; ed. in Johnsson (1981)

†—	—	C, 9/8, Prestissimo	NH 19
†—	—	D, 12/8, —	MC, pp.51–3; ed. in Boyd (1986)
†—	—	d, 3/8, —	V, f.17; ed. A. Baciero, <i>Nueva biblioteca española de música de teclado: siglo XVI al XVIII</i> (Madrid, 1978)
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†—	—	E, 3/8, —	BC 31; ed. in G
†—	—		V, f.16; ed. A. Baciero, <i>Nueva biblioteca española de música de teclado: siglo XVI al XVIII</i> (Madrid, 1978)

Scarlatti: (7) Domenico Scarlatti: Works

solo instrument and continuo

73	33	217	c, 3/4, Allegro; C, 3/8, Minuetto	V xiv, 37
77	38	168	d, 3/4, Moderato è cantabile; d, 3/8, Minuet	V xiv, 42
78	40	75	F, 2/4, Gigha; F, 3/8, Minuet	V xiv, 44
81	42	271	e, C, Grave; e, 2/4, Allegro; e, 3/4, Grave; e, 3/8, Allegro	V xiv, 46
88	49	36	g, C, Grave; g, 3/8, Andante moderato; g, 3/8, Minuet	V xiv, 53
89	50	211	d, C, Allegro; d, 3/4, Grave; d, 3/8, Allegro	V xiv, 54
90	51	106	d, C, Grave; d, 2/4, Allegro; d, 12/8, —; d, 3/8, Allegro	V xiv, 55
91	52	176	G, C, Grave; G, 2/4, Allegro; G, 3/4, Grave; G, 3/8, Allegro	V xiv, 56

Scarlatti: (7) Domenico Scarlatti

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[Scarlatti](#)

(8) Giuseppe Scarlatti

(*b* Naples, ?1718, or 18 June 1723; *d* Vienna, 17 Aug 1777). Composer. His date of birth and precise relationship to the other Scarlattis are uncertain. A Giuseppe was born in Naples in June 1723 to (1) Alessandro's brother (5) Tommaso; another Giuseppe, born in 1718, was a nephew of (7) Domenico, according to Burney. Since one of Giuseppe Scarlatti's earliest works, the oratorio *La SS Vergine annunziata*, was performed in Rome in 1739, 1718 would seem to be the more likely date. Although in the libretto of the oratorio he is called 'Maestro di Cappella Napolitano', there is no record of his holding such an appointment and the title is presumably honorific.

According to the locations of his opera premières, Scarlatti seems to have been active in a number of different cities. He composed for Rome (1739–41); for Florence, Pisa, Lucca and Turin (1741–9); for Venice (1752–4); for Naples (1755); for Venice again (1756–9, and in 1756 for Milan); and for Vienna (1759–72, with performances at Turin in 1763 and at Verona in 1765). Since *L'impostore*, on which he probably collaborated with Gioacchino Cocchi, was performed at Barcelona in 1752, it is possible that the performance was connected with Domenico Scarlatti's sojourn in Spain.

The first of Scarlatti's two marriages was to Barbara Stabili, who sang *buffa* roles in Vienna and elsewhere; she apparently died in or about 1753. Between 1757 (or 1759) and his death Scarlatti himself seems to have been active in Vienna as composer, harpsichordist, and music teacher to

members of Prince Schwarzenberg's family. Up to 1772 a number of his stage works were performed at the Burgtheater, including a *festa teatrale*, *Armida*, to a libretto by Marco Coltellini, whose intermezzo *Dove è amore è gelosia* was also set to music by Scarlatti in 1768, and the opera *Amiti e Ontario*, to a libretto by Calzabigi. Up to 1764 Scarlatti enjoyed the protection of Count Durazzo and Gluck, both very influential figures at the Viennese court. By 1767 he had married Antonia Lefebvre, who that year bore him a son. She died three years later, and Scarlatti himself died intestate in 1777.

Scarlatti composed over 30 operas, 21 of which were of the *seria* type and 11 of the *buffo* type. He set at least nine librettos by Metastasio and several by Goldoni. It is doubtful whether he composed the music for a fifth Goldoni libretto, *Il mercato di Malmantile*, which is attributed to him in the libretto for a performance of the opera in Venice in Carnival 1758. Another libretto citing the same performance date, location, cast and printer attributes the music to Domenico Fischietti.

Giuseppe Scarlatti carried on the lyrical melodic tradition established by Alessandro and Domenico Scarlatti before him, creating in the process a charming but simple style in which the orchestra for the most part functioned as accompaniment to the vocal parts. Judging by the few repeat performances of some of his operas (such as *I portentosi effetti della Madre Natura*) very few achieved much success. He had a talent, however, for depicting slapstick elements in his comic operas, as evidenced in the mock Chinese scene in Act 2 of *L'isola disabitata*. Since so few of his *opere serie* survive, it is difficult to identify his achievements in that genre.

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music lost unless otherwise stated

operas

dm **dramma per musica**

Merope (dm, 3, A. Zeno), Rome, Capranica, 23 Jan 1740, *I-Nc* (according to Eitner and Florimo), *P-La* (1755, Naples)

Dario (dm, 3, G. Baldanza), Rome, Argentina, carn. 1741

Arminio in Germania (dm, 3, C. Pasquini), Florence, Pergola, 24 June 1741

Siroe (dm, 3, P. Metastasio), Florence, Pergola, June 1742

Pompeo in Armenia (dm, 3, B. Vitturi), Pisa, Pubblico, carn. 1744

Ezio (dm, 3, Metastasio), Lucca, Civico, aut. 1744

Olimpiade (dm, 3, Metastasio), Lucca, Pubblico, aut. 1745

Il giocatore (commedia per musica, 2), Florence, Cocomero, carn. 1747

Artaserse (dm, 3, Metastasio), Lucca, 26 Aug 1747, *A-Wn, B-Bc*; in Ger., with dances by J. Starzer, Vienna, Burg, 15 Feb 1763

Partenope (dm, 3, S. Stampiglia), Turin, Regio, carn. 1749, I-Tf (1754, Livorno)

Semiramide riconosciuta (dm, 3, Metastasio), Livorno, S Sebastiano, carn. 1751

Adriano in Siria (dm, 3, Metastasio), Venice, S Cassiano, carn. 1752

Demetrio (dm, 3, Metastasio), Padua, Nuovo, 11 June 1752

I portentosi effetti della Madre Natura (dramma giocoso per musica, 3, C. Goldoni), Venice, S Samuele, 1 Nov 1752, A-Wgm

L'impostore (ob), Barcelona, S Cruz, 1752, collab. ? G. Cocchi

Alessandro nell'Indie (dm, 3, Metastasio), Reggio nell'Emilia, Pubblico, 12 May

1753, *Wgm*

De gustibus non est disputandum (dramma giocoso per musica, 3, Goldoni), Venice, S Cassiano, carn. 1754, *B-Bc*

Caio Mario (dm, 3, G. Roccaforte), Naples, S Carlo, 20 Jan 1755, *P-La*

Antigona (dm, 3, Roccaforte), Milan, Ducale, carn. 1756

L'isola disabitata (dramma giocoso per musica, 3, Goldoni), Venice, S Samuele, aut. 1757; Vienna, Burg, 1773, *A-Wgm, D-Dlb*; as *La Chinese smarrita*, Genoa, Falcone, sum. 1760

La serva scaltra (dramma giocoso per musica, 3), Venice, S Moisè, aut. 1759; Vienna, Burg, 1759, *A-Wn*

La clemenza di Tito (dm, 3, Metastasio), Venice, S Benedetto, carn. 1760, *D-Bsp, F-Pn, P-La*

L'Issipile (dm, 3, Metastasio), Vienna, Burg, aut. 1760, *D-Bsb, I-Tn*

Pelopida (dm, 3, Roccaforte), Turin, Regio, carn. 1763, *I-Tci (Act 2), P-La*

Bajazet (dm, 3, A. Piovone), Verona, Accademia Filarmonica, carn. 1765

Gli stravaganti (commedia per musica), 2, 'Alcindo Isaurense', Vienna, Burg, 11 Feb 1765, *A-Wn*; as *La moglie padrona*, Vienna, Burg, 1768

Armida (dm, 2, M. Coltellini), Vienna, Burg, c1766

Dove è amore è gelosia (intermezzo giocoso, Coltellini), Vienna, Burg, 1768, *A-Wn*

L'amor geloso (azione teatrale comica, 2), Vienna, Schönbrunn, 5 July 1770

Amiti e Ontario, o I selvaggi (dm, R. de' Calzabigi), Vienna, Burg, 1772

Doubtful: *La madamigella* (A. Palomba), Naples, Fiorentini, spr. 1755

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La SS Vergine annunciata (orat), Rome, 19 March 1739

Componimento per musica (serenata, 2), Rome, ?Palazzo Aquaviva, 1739, *A-Wgm* (according to Eitner)

L'amor della patria (serenata, C. Goldoni), Venice, Accademia dei Nobili, 11 June 1752

Les aventures de Serail (ballet), Vienna, 1762, *Wgm* (according to Eitner)

Cants.: *Imeneo, sognando talora*, T, bc, *Wgm*; *I lamenti d'Orfeo*, 2vv, orch, *B-Bc*; *Amor prigioniero*, S, S, insts, *D-Dlb*: all cited by Eitner

Arias (? mainly from ops) in *A-Wgm*; *D-Bsb, Dlb, ROu, W*; *GB-Cfm*; *I-Bc, Mc, Nc*, cited by Eitner

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Scarmolin, Anthony Louis

(*b* Schio, 30 July 1890; *d* Wyckoff, NJ, 13 July 1969). American composer, conductor, pianist and teacher of Italian birth. He studied at the New York German Conservatory of Music (diploma 1907). In 1909 when a debilitating hand condition frustrated his aspirations as a concert pianist, he began to focus on composition. Naturalized as an American citizen in 1911, he served in the US Army during World War I. Upon his return from Europe, he became a supervisor of instrumental music in the Union City, New Jersey, public schools (1919–49). He remained active as a composer, conductor and pianist throughout his life.

Among the most striking aspects of Scarmolin's compositional style are the forward-looking hyperchromaticism and tonal ambiguity of many of his early works (1904–9); a representative example from this period is his dramatic Piano Quintet 'Una lotta col destino' (1907). After 1909 he adopted a more conservative approach, writing in genres that either appealed to the public, or could be used for pedagogical purposes. Many of his compositions for concert use attributes of his earlier, avant-garde style, albeit refined by greater conformity to traditional harmony and form. After 1937 he increasingly composed for instrumental ensembles. Primarily a melodist, he incorporated lengthy chromatic passages, tritones, whole-tone scales, tertian elements and occasional orientalism in his writing. A prolific and versatile composer, Scarmolin wrote seven operas, over 200 choral works, more than 100 songs, nearly 550 works for keyboard, over 70 pieces for chamber ensemble and almost 150 compositions for orchestra.

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(selective list)

Ops: Tamara (A. Rubega), 1913; The Interrupted Serenade (Rubega), 1913; The Oath (Rubega), 1919; La grotta rosa (Rubega), 1921; Passan le maschere (Rubega), 1922; The Caliph (C.S. Montanye), 1948; The Devil's Dance (Rubega and A. Louis Scarmolin), 1958

Orch: *Di notte*, 1909; 4 Pieces, 1916; Upon Looking at an Old Hpd, 1917; Dramatic Tone Poem, 1924; 2 Sym. Frags., 1927–8; Nostalgic Retrospect, 1930; Night, 1937; Sym. no.1, e, 1937; Ov. on a Street Vendor's Ditty, 1938; Vision, 1939; Break of Day, 1940; Pastorale, 1943; Sym. no.2, 1945–6; Invocation, 1947; The Sunlit Pool, 1951; Sym. no.3 'Sinfonia breve', 1952; Concert Piece, tpt, str, 1962; Prelude, 1964

Choral (SATB unless otherwise stated): Sunset in the Alps (Montanye), pf, 1909; The Namin' of Baby O'Toole (Montanye) TTBB/SSA, 1915; We'll Keep Old Glory Flying (Montanye), pf, 1917; From the Sermon on the Mount (Bible), org/pf, 1929; Gardens (G.N. Crowell), SSA, pf 1929; Sunset's Symphony (M.J. Daly), pf, 1935; Oh, Wisest of Men (Daly), pf/orch, 1937; My Creed (E. Lieberman), 1938; Ps xxiii, 1954

Other vocal (1v, pf): Ave Maria, 1904; High Noon (Montanye), song cycle, 1915; A-Gypsying into the Sun (S. Beaumont Kennedy), 1916; Old Songs (Beaumont Kennedy), 1916; Somewhere, Some Day (Beaumont Kennedy), 1916; Will the Rose Forget? (R.W. Kauffman), 1916; We'll Keep Old Glory Flying (Montanye), 1917; Longing (Montanye), 1918; November Sky (Montanye), 1918; La gondola nera (Rubega), 1919; Vecchia canzone (An Old Song) (Rubega), 1919

Chbr: Pagina d'album, 1906; Pf Qnt 'Una lotta col destino', 1907; In Retrospect, pf qnt/(viol qt, hpd), 1938; Landscapes (2 Pieces), str qt, 1939; Str Qt no.1, 1940; 2 Pieces, va, pf, 1944; Suite, 8 insts, 1947; Qnt, cl, hn, str trio, 1947; Sonatina, fl, pf, 1952; Str Qt no.2, 1955

Pf: An Irresistible Thought, 1907; Essay no.1, 1907; One at Least, 1907; The Witches Ride, 1907; Vignettes, 1913; Plainte d'amour, 1915; Tarantella brillante, 1915; Landscapes, 1929; Pine Trees, 1929; Introduction and Tarantella, 1946; 5 Preludes, 1950–52; Azure Skies, 1952; White Meadows, 1954; Preludio appassionato, 1955; 4 Inventions, 1960; 3 Sonatinas, 1960–61

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HELEN BENHAM

Scarselli, Rinieri [Riniero; Raynero de Scarsellis]

(*b* Bologna; *d* after 1 Aug 1642). Italian composer. He was a priest and a canon regular of S Salvatore, Bologna. As a musician he was a pupil of Galeazzo Sabbatini, two of whose compositions, one of them a mass, he included in his earliest publication, *Sacrarum modulationum ... liber primus* (Venice, 1637), for two to four voices and organ. By 1640 at the latest he had become a member of the Accademia dei Filomusi in Bologna, as is clear from the title-page of his *Primo libro de' madrigali* op.2, for two to four voices (Venice, 1640; only the bass part survives). His other surviving publication is *Cantate ... commodè da cantarsi in diversi strumenti* (Venice, 1642) for accompanied solo voice. This contains three laments, which according to Fortune are on the whole rather dull; the most interesting is a lament of Andromeda, *Ahi! dolore*, which contains some expressive recitative and a triple-time aria section built on a passacaglia bass. The volume also includes 11 strophic arias, some of which, such as *Amo bellezza* and *A gran torto fere amate*, are in a madrigalian style. A further publication, *Il primo libro de' madrigali* (Venice, 1642), for five voices, is cited by Fétis but is otherwise unknown.

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JOHN WHENHAM

Scastelain, Charles [Jean].

See [Chastelain, Charles](#).

Scatola armonica

(It.).

See [Musical box](#).

Scat singing.

A technique of jazz singing in which onomatopoeic or nonsense syllables are sung to improvised melodies. Some writers have traced scat singing back to the practice, common in West African musics, of translating percussion patterns into vocal lines by assigning syllables to characteristic rhythms. However, since this allows little scope for melodic improvisation, and since the earliest recorded examples of jazz scat singing involved the free invention of rhythm, melody and syllables, it is more likely that the technique originated in the USA as singers imitated the sounds of jazz instrumentalists.

Scat singing was one of the 'novelty' devices of early New Orleans jazz; it can also be heard in undeveloped form on some early blues and washboard-band recordings. The most celebrated early instances are by Louis Armstrong, whose highly successful recording *Heebie Jeebies* (1926, OK) established his reputation as a jazz singer; his early scat solos rival his trumpet improvisations in virtuosity, range of feeling and variety of attacks and timbres (see [ex.1](#), which clearly imitates a trumpet 'rip'). Armstrong started a vogue for scat singing, which was soon popularized by singers such as Cab Calloway, whose many scat solos in the 1930s served as a model for the 'citified' black music of Sportin' Life in Gershwin's *Porgy and Bess*.

As jazz improvisation grew increasingly complex, scat singing followed suit, with the result that later scat singers could improvise effortlessly in the

complex bop idiom. Ella Fitzgerald in particular made a speciality of imitating various jazz instruments and even particular soloists, thereby greatly expanding the range of timbres and attacks in scat singing (ex.2). Other important scat singers in the bop style included Eddie Jefferson, Betty Carter, Anita O'Day, Joe Carroll, Sarah Vaughan, Carmen McRae, Jon Hendricks, Babs Gonzales and the trumpeter Dizzy Gillespie. Like other jazz musicians, each scat singer adopted a unique, immediately recognizable timbre and delivery, and developed a personal stock of syllables and vocal devices. The trumpeter Clark Terry's distinctive 'mumbling' technique and Gillespie's imitations of trumpet smears are extreme but not untypical examples. Bop scat singing was also vitiated and popularized, mainly by Ward Swingle and the Swingle Singers, whose application of scat techniques to the classical repertory arose originally from a desire to find new solfège exercises for classically trained singers. In addition, the usefulness of bop scat singing for teaching jazz was discovered, notably by Lennie Tristano, and accounts for the relatively large number of scat singing manuals that are in fact primers in jazz improvisation and ear training.

The free-jazz movement of the 1960s saw a vast expansion of the timbres and resources available to scat singers, and the international spread of scat singing to other types of music. The Chicago singer Leon Thomas incorporated pygmy yodelling techniques of Central Africa into his singing, while many scat singers (including Karin Krog from Norway, Urszula Dudziak from Poland and Flora Purim from Brazil) came to jazz from other musical cultures. The extension of vocal improvisation to include sounds formerly regarded as non-musical, such as cries, screams, sobbing and laughter, was one of the principal innovations of this period, and at times brought jazz singing close to avant-garde art music, as is apparent for example in the work of Cleo Laine in Britain or, later, Lauren Newton in Vienna and West Germany. Dudziak in particular explored the possibilities of electronic manipulation and distortion of the voice.

With the bop revival in the mid-1970s there was also a revival of interest in bop scat singing, leading to comebacks for singers such as Betty Carter and Eddie Jefferson who had previously worked in obscurity. Many young scat singers regarded themselves as belonging to the classic bop tradition; among the best of these was Al Jarreau, who is particularly adept at creating vocal equivalents of complex jazz-rock rhythms, and Bobby McFerrin, whose extraordinarily wide range and mobility are evident in his unaccompanied solo performances. Contemporary scat singers have shown that this vocal art can strike out in directions of its own, independent of developments in instrumental jazz or avant-garde music.

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Sceaux.

Château near Paris, used for court entertainments during the reign of Louis XIV; see [Paris](#), §V, 4.

Scellery, Pierre Borjon de.

See [Borjon de Scellery, Pierre](#).

Scelsi, Giacinto

(*b* La Spezia, 8 Jan 1905; *d* Rome, 9 Aug 1988). Italian composer. Scelsi's extraordinary life encompassed many aspects of the intellectual, spiritual, social and musical life of the 20th century. He was born into southern Italian aristocracy, inheriting the title Count D'Alaya Valva, and as a young man travelled extensively, moving within Europe's most elevated social circles. His English wife, Dorothy (whose nickname 'Ty' figures in the titles of two of Scelsi's works) was a distant relative of the British royal family; their wedding reception was held at Buckingham Palace. His music attracted a number of prestigious performances, particularly in Paris where Pierre Monteux conducted the première of *Rotative* in 1930. During World War II he lived in Switzerland; after the war his wife returned to England, never to contact him again. He spent the latter part of his life in Rome, where his apartment overlooked the Forum.

Much of the detail of Scelsi's life is shrouded in mystery, something he himself did much to encourage. It seems, however, that after some initial successes as a composer, he suffered a devastating mental breakdown between the composition of *La nascita del verbo* (1947–8) and the Suite no.8 'Bot-ba' (1952). Scelsi's early compositional career had been a progression through some of the principal aesthetic tendencies of 20th-century music – futurism, neo-classicism, dodecaphony, surrealism – preoccupations fed variously by periods of private study with Respighi and pupils of Skryabin and Schoenberg, and by his friendships with Henri Michaux, Pierre Jean Jouve, Paul Eluard and Salvador Dalí. The later works reveal a new preoccupation with an obsessive reiteration of individual sounds, a legacy of the lengthy period of rehabilitation from his illness. Scelsi described how he would spend days repeatedly playing single notes on the piano, developing a new, intensely focussed mode of listening. The multi-movement form of many subsequent pieces can also be heard as an extension of this reiterative exploration – sequences of movements are intended not to provide contrast but to offer a repeated re-examination of the same sound object.

Although Scelsi's music continued to attract occasional performances in the 1950s and 60s, his career was eclipsed by the emerging Italian composers of the post-war period, and his compositional concerns, as far as they were known, were regarded as of marginal interest. It was not until the 1970s that the significance of his work began to be recognized by a

new generation. Younger composers, including the American Alvin Curran, the Prix de Rome guests Grisey and Murail, and the Romanian exile Radulescu, discovered in Scelsi's work aspects of the musical world which interested them, struck particularly by the concentration on gradual timbral transformations.

At the beginning of the 1960s many avant-garde composers had begun to explore the inner life of sounds, writing music which focussed on small fluctuations within sustained sonic bands. What distinguished Scelsi's work from Ligeti or Cerha's scores of the period was the profound subjectivity of Scelsi's engagement with his material, an engagement in which abstraction seemed to play no part. In his most wholly characteristic works pitch, timbre, register and dynamics are heard as the inherent expressive potentialities of each sound, rather than as separate parameters to be controlled more or less independently. The *Quattro pezzi (su una nota sola)* (1959), for example, use microtonal pitch inflection, timbral transformation and rhythmic reiterations to animate the 'note' on which each movement is based, stretching its identity far beyond that of a mere frequency.

Subsequent works explore this plasticity of sound yet further, drawing a handful of musical strands out of an initial tone and allowing them to diverge. Usually such divergence covers an interval of no more than a third, but it makes possible a beguilingly unpredictable harmonic architecture in works of the mid-1960s such as *Ohoi* (1966) and the Fourth String Quartet (1964), arguably Scelsi's finest music. Inevitably, given his microscopic examination of instrumental sound, intervals derived from the harmonic series predominate. His intuitively composed work can therefore be heard to anticipate later, more systematic developments: not only the 'spectral' music of the Itinéraire group but also the exploration of the pitch-timbre continuum in computer music.

As word about this extraordinary, neglected music spread, performances and then recordings began to multiply. The critic Harry Halbreich was a persuasive advocate; promoters such as Adrian Jack at the Institute of Contemporary Arts in London, Wolfgang Becker at WDR and Ernstalbrecht Stiebler at Hessische Rundfunk organized portrait concerts of Scelsi's work. The Arditti Quartet took up the string quartets, Marianne Schroeder and Yvar Mikhashoff the piano music, and conductors such as Jürg Wyttenbach the orchestral works. This period of rediscovery culminated in the mid-1980s with belated first performances of many of Scelsi's largest scores, and triumphantly acclaimed presentations of Scelsi's work during the 1986 Holland Festival and the 1987 ISCM World Music Days in Cologne.

The spiritual world of Scelsi's mature works is rooted in an exotic mix of pantheism and theosophy, derived from Gurdjieff, Blavatsky and Sri Aurobindo, but also stimulated by Scelsi's own visits to India and Nepal. Scelsi saw his work as straddling the aesthetic worlds of East and West, using the instrumental resources of the West in music whose meditative focus on individual tones has obvious links to both the monastic traditions of Tibetan Buddhism and the ison principle of Byzantine Orthodox worship. Elsewhere, particularly in the works of the late 1950s, there are elements of

arabesque reminiscent of the folk music of the eastern Mediterranean. Scelsi claimed that 'Rome is the boundary between East and West. South of Rome the East begins, and north of Rome the West begins. This borderline runs exactly over the Forum Romanum. It runs right here, through my drawing-room'. His titles offer further evidence: *Aiōn* (1961) is subtitled 'Four Episodes in a day of Brahma', *Anahit* (1965) is 'A Lyric Poem dedicated to Venus', *Pwyll* (1954) is a Welsh druidic term, while the title of *Konx-om-pax* (1969) brings together the ancient Assyrian, Sanskrit and Latin words for 'peace'.

Scelsi's approach to composition was itself hybrid: for him music was not a communicative medium but something immanent, revealed through the creative process. His reluctance to describe his working methods as 'composing' stemmed from the belief that music passed through him; it was not something 'put together' by him. Indeed the working method of his mature years was unusual, depending primarily on the selective transcription of improvisations made in a quasi-meditative state. He would perform these improvisations generally at the keyboard, either the piano or, in later years, the Ondiola, a three-octave electronic instrument with a rotary attachment for producing microtonal inflections. Scelsi would also invite performing musicians who showed a particular affinity for his work to improvise for him, painstakingly refining their instrumental resources for the sound-world he wanted, so that works such as the *Canti del capricorno* (1962–72) or the cello *Trilogy* (1956–65) became intimately associated with their first interpreters, the singer Michiko Hirayama and the cellist Frances-Marie Uitti.

Each improvisation was recorded (the process of cataloguing the tapes was begun after Scelsi's death) and the most successful improvisations were then transcribed and realized as instrumental scores. Exceptionally, some improvisations were used more than once: the Fifth String Quartet (1984) and the amplified piano work *Aitsi* (1974) are both transcriptions of the same tape. The actual writing of the scores was undertaken by an assistant, working under Scelsi's direction. After Scelsi's death his most frequent collaborator, Vieri Tosatti, revealed the extent of his involvement in the making of Scelsi's scores, claiming that he had worked with Scelsi since 1947 and had written out all his major works since then. The discovery that Scelsi was not the sole author of his scores has troubled some critics who, associating it with his lack of a conventional compositional apprenticeship, have accused him of diletantism, even of a sort of artistic fraud. Scelsi's collaborative approach was, however, consistent with his compositional philosophy, as was his reluctance to make public appearances at performances of his work, and his refusal to be photographed. By the time of his death his music had achieved an eminence which its composer resolutely rejected for himself.

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CHRISTOPHER FOX, DAVID OSMOND-SMITH (bibliography)

Scena

(It.; Fr. scène; Ger. Szene, formerly Scene).

The word is derived from the Latin *scaena*, which in turn comes from the Greek *skēnē*, 'tent', 'hut', 'booth' and hence 'stage', 'décor'. It is used in opera, as in drama generally, to mean (1) the stage (e.g. 'sulla scena', on

the stage; 'derrière la scène', behind the stage), (2) the scene represented on the stage, (3) a division of an act.

In Italian opera it also has the specific meaning of an episode which has no formal construction but may be made up of diverse elements. The opening of Act 3 of Verdi's *Ernani* (1844) is described as 'Preludio, Scena e Cavatina'. The 'Preludio' is for orchestra. The 'Scena' consists of recitative for the king, with interpolations by his squire. A scena is frequently more extended than this and includes, in addition to recitative, arioso passages and one or more arias, duets, etc. A scena of a particularly dramatic character, often (though not invariably) for a single character, is described as a 'gran scena', e.g. 'Gran scena del sonnambulismo', the sleep-walking scene in Verdi's *Macbeth* (1847, rev. 1865). The word was also used to describe a setting for concert performance of a scene from an opera libretto, e.g. Mozart's *Misera, dove son* K369 (1781), for soprano and orchestra, the text of which is taken from Metastasio's *Ezio*. Spohr's Violin Concerto in A minor op.47 (1816) is subtitled 'In modo di scena cantante'. In French and German opera 'scène' and 'Szene' are used much like 'scena', but generally to describe quite short sections of a work, e.g. no.11 bis in Act 2 of Bizet's *La jolie fille de Perth* (1867), which is an accompanied recitative for the duke and Mab.

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JACK WESTRUP

Schaal, Richard

(b Dortmund, 3 Dec 1922). German musicologist. He studied musicology at Marburg University, where he took the doctorate in 1946 with a dissertation on Hugo Kaun. He supplemented his studies with private tuition in music theory with Hans Gebhard, and conducting with Waltershausen; he also completed an advanced degree in library sciences at the Bayerische Staatsbibliothek institute, Munich, in 1956. He was the music consultant for the Bavarian radio (1962–86) and editor of the series *Quellenkataloge zur Musikgeschichte*, the *Taschenbücher zur Musikwissenschaft* and the *Veröffentlichungen zur Musikforschung*; he also wrote over 130 articles for *Die Musik in Geschichte und Gegenwart* (1949–68). Schaal specializes in compiling bibliographies of source materials (manuscripts, prints, inventories and archival collections) for localized music research of the 16th to 19th centuries; he also compiles lexicographies and bibliographies designed for library use and he has written on the life of Mozart and the history of music publishing.

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HANS HEINRICH EGGBRECHT/JUTTA PUMPE

Schaale, Christian Friedrich.

See [Schale, Christian Friedrich](#).

Schaathun, Asbjørn

(b 22 June 1961). Norwegian composer. He was educated at the Norges Musikkhøgskole in Oslo and the Royal College of Music in London. Early on in his compositional career he tried to redefine modernism through his music by extending traditional, complex 'modern' elements into larger structures, combining them with an active musicianship. He founded the Oslo Sinfonietta to give a platform to performances of contemporary music, and led the ensemble for many years. He also works as a teacher and is a steady contributor to music magazines. He has had a lasting relationship with the IRCAM centre in Paris and has received commissions both from the centre and other important performing institutions; his prizes include the Gaudeamus Foundation's Louis Vuitton prize in 1991.

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Chbr: Stilleben (Nature morte), vc, pf, 1976–8; Utgang, hpd, org, vc, 1979–82; Seagull, conc., db, 8 insts, 1980; Four Sentences, fl, ob, cl, 1982; Physis, amp pf, elects, 1986; Dualis, Liederbuch (P. Neruda, F. Pessoa), Mez, pf, 1987, rev. 1991; Our Whisper Woke No Clocks, fl, b cl, perc, pf, 2 vn, va, vc, db, 1993; Triplis, Mez, chbr ens, 1995–7

Principal publishers: Hansen, NMIC

ARVID O. VOLLSNES

Schachinger [Schächinger, Schechinger], Johann [Hans] [the elder]

(*b* Passau, 1485; *d* ?Munich, ?1558). German organist and composer. He studied with Paul Hofhaimer in Passau from 1502 to 1506, and his contemporaries considered him one of Hofhaimer's most important pupils. In 1506 he took a post as organist in Schwaz in the Tyrol; he was later appointed court organist to Duke Wilhelm IV in Munich, probably through the intercession of Wilhelm's brother, a member of the chapter in Passau. The first reference to him in Munich is in 1531, and by 1557 he was held in such high regard that he had become the highest-paid member of the court chapel. His capabilities as an organ builder were greatly prized. Schachinger (called 'the elder' to distinguish him from his son Hans, organist in Innsbruck 1541–9 and mentioned in the chapel archives from 1551 to 1564) probably died in 1558, because that year a new organist was appointed to the Munich court, and in 1561 Schachinger's widow was granted a pension.

12 four-voice lieder with the initials 'J.S.' in Formschneider's collection of songs by Heinrich Finck (RISM 1536⁹) are undoubtedly Schachinger's. In all except one the cantus firmus appears in the tenor. The works show all the typical formal and melodic characteristics of the 16th-century court song; although their standard varies some are of excellent workmanship, and the discant setting *Ach hilf mich Leid* (ed. in Eitner) is outstanding. The folksong setting *Es wollt ein Maidlein Wasser holen* (ed. in EDM, ix, 1969) was attributed to Schachinger by his contemporaries Egenolff (1535¹¹) and Forster (1540²¹), but Johann Ott and several manuscript sources ascribe the work to Ludwig Senfl, whose style of composition it clearly resembles.

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KURT GUDEWILL/R

Schacht, Matthias Henriksen

(*b* Visby, Gotland, 29 April 1660; *d* Kerteminde, Fyn, 8 Aug 1700). Danish scholar, writer on music, musician and composer. Since the Swedish island of Gotland was under Danish occupation when he was ready to begin his university studies in 1678, he went to the University of Copenhagen. He continued his education at various German universities before in 1682 he was given an appointment at his former school at Visby. The following year the famous Danish bishop Thomas Kingo called him to Odense grammar school as Kantor, and in 1686 he was made rector of the school at Kerteminde. There he served also as town musician and carried on scholarly investigations into a wide range of subjects, including castles in Hungary, the topography of Gotland, zoology, botany, mathematics and history. He published papers on learned Danish women and on antiquities on the island of Fyn – in connection with which he set up a kind of museum – but very little of his work appeared in print. Among the manuscripts that he left at his early death was one on music entitled *Musicus danicus eller Danske sangmester*, completed on 1 January 1687 (in *DK-Kk*; ed. G. Skjerne, Copenhagen, 1928). This work, whose four parts cover singing, theory, composition and playing from thoroughbass respectively, is of particular interest for the fact that it begins with a biographical dictionary of musicians, the first known attempt at such a work. It was known to E.L. Gerber, who used it in the preparation of his own *Tonkünstler-Lexicon* (1790–92), but his theory that Schacht drew on a lost work by Meibom is without foundation. Schacht was also a composer, but none of his music has survived.

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JOHN BERGSAGEL

Schacht, Theodor, Freiherr von

(*b* Strasbourg, 1748; *d* Regensburg, 20 June 1823). German composer. From 1756 to 1766 he studied the piano and theory with J.J. Küffner and Riepel at the Thurn and Taxis court in Regensburg, and from 1766 to 1771 he was a pupil of Jommelli at Stuttgart. In 1771 he became a *Hofkavalier* to Prince Carl Anselm of Thurn and Taxis, who in 1773 appointed him Intendant of the court's music and commissioned him to set up an Italian opera, which flourished from 1774 to 1778. After the building of a German theatre in 1778 Schacht dedicated himself more to the service of the court. Between 1784 and 1786 he again established an Italian opera at the court, and was its leader and Kapellmeister. From 1786 he was the administrator and musical director of the court orchestra. In 1805 he travelled via Salzburg to Vienna, where he won respect as a composer of sacred music. There in 1809 he was asked by Napoleon to compose six solemn masses, and also enjoyed the protection of Archduke Rudolf. He returned to Germany in 1812, lived in the castle at Scheer (near Sigmaringen) until 1819 and spent his last years in Regensburg.

Schacht's output includes about 200 works, the strongest of which are the theatre pieces in which he cultivated the Italian style of opera. Schacht's church music displays the same theatrical energy, with rich coloratura, homophonic choral movements and a sparing use of fugal sections. His instrumental music was notable less for contrapuntal interest than for its wealth of attractive melodies and harmonies. One of his symphonies was formerly attributed to Haydn (h I:Es12).

WORKS

Stage (unless otherwise stated, first performed in Regensburg, Hochfürstliches Thurn und Taxissches Hoftheater; MSS in *D-Rtt*): *Il trionfo della virtù* (int), 1774; *Baccocco e Serpilla* (int, A. Salvi), spr. 1775; *La semplice* (op), 1775; *Der Deserteur* (ballet), 1778; *Rosamunde* (ballet), 1778; *La rosière de Salency* (ballet), arr. pf, 2 vn, 2 hn, vc, op.2 (Regensburg, n.d.); *Lausus e Lydia* (ballet, Albonico), march arr. pf (Regensburg, 1781); *Artaserse* (op, 3, P. Metastasio), 1781; *Pelée et Thetis* (ballet), 1782; *Calipso abbandonata* (op), 1786; *Amalie von Thurn* (Spl), 1801; *Gagliarda of a Merry Plague* (opera-ballet), New York, spr. 1825 [mentioned in Manferrari]; *Semiramide riconosciuta* (op), 1 aria *Rp*; arr. G. Benda: *Romeo und Julie* (op), Feb 1779

Other vocal: 6 *notturmi*, S, 2 T, B, hpd/insts, op.1 (Vienna, n.d., 2/1766); 6 *terzettini a cantarsi ancora da canoni*, hpd/gui (n.p., n.d.); *In questa tomba oscura* (G. Carpani), arietta, in *In questa tomba oscura* (Vienna, 1808); *Divertimento del bel sesso nel soggiorno di Baden*, 84 canons (Baden nr Vienna, 1811); 29 sacred works, incl. 12 masses, *Requiem*, *Deutsche Messe*, 2 offs, *Stabat mater*, 2 TeD, S *Elena al Calvario* (orat, P. Metastasio), *Rtt*; Mass, *A-Wn*; Mass, off, grad, *I-Fc*; *Stabat mater*, *A-Wgm*; *Die sieben Worte Christi am Kreuze*, orat, 1818, *D-Rp*; 30 secular cants., arias etc., *Rtt*

Inst: 25 syms., *D-Rtt*, 2 ed. in *The Symphony 1720–1840*, ser. C, vii (New York, 1984); 6 syms., *Rp*; 2 syms., *Es*; 2 syms., *I-Fc*; 30 concs., various insts, *D-Rtt*; 9 concs., various insts, *Bsb*, 3 hpd concs., *A-Wgm*; 2 concs., hpd 4 hands, orch, *D-Rp*; cl conc., *Es*; 27 serenades, partitas, divertissements, dances, etc., *Rtt*; 6 marches, insts, *I-Fc*; qnt, vn, ob, hn, va, vc, *D-Rp*; qt, vn, hn, va, vc, *Rtt*, ed. U. Müller (Unna, 1993); 3 str qts, *Rtt*; XII sonates, hpd, vn, vc (Regensburg, ?c1780–85); III *Märsche*, pf/hpd (Vienna, n.d.); arr. works by Haydn, Mozart, orch

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*Schilling*E

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AUGUST SCHARNAGL/HUGO ANGERER

Schachtbrett

(Ger.).

See [Chekker](#).

Schack [Cziak, Schak, Žák, Ziak], Benedikt (Emanuel)

(*b* Mirovice, 7 Feb 1758; *d* Munich, 10 Dec 1826). Austrian tenor, composer and flautist of Bohemian origin. He acquired a basic musical and general education from his father, a school teacher, and later studied at Staré Sedlo, Svatá Hora and (from 1773) Prague, where he was a chorister at the cathedral. From 1775 he studied medicine, philosophy and singing (with Karl Frieberth) in Vienna; while a student he wrote some Singspiele and oratorios. In 1780 he was appointed Kapellmeister to Prince Heinrich von Schönauich-Carolath in Silesia. After two years of irregular employment, mostly in Bohemia, he joined Schikaneder's travelling theatre company in 1786. The company toured extensively in southern Germany and Austria before settling in Vienna in 1789, where Schack became the principal tenor at the Freihaus-Theater auf der Wieden (1789). His fame as a composer was based on the series of Schikaneder's seven 'Anton' Singspiele, mostly written in collaboration with F.X. Gerl. He was a close friend of Mozart, who composed (or assisted with) certain numbers for Schack's theatrical scores (notably the duet 'Nun liebes Weibchen' k625/592a for *Der Stein der Weisen*). Mozart also wrote piano variations (k613) on Schack's air 'Ein Weib ist das herrlichste Ding auf der Welt' from *Die verdeckten Sachen*. Schack performed a wide variety of roles: the part of Tamino was written for him (it is to be presumed that he also played Tamino's flute solos), and he was the first German-language Don Gonsalvo (Don Ottavio) and Count Almaviva (Vienna, 1792); he also took the soprano part in an impromptu sing-through of the unfinished Requiem at the composer's bedside on the

eve of Mozart's death. His wife Elisabeth (née Weinhold) sang the part of the Third Lady in the première of *Die Zauberflöte*.

In 1793 Schack moved to Graz and in 1796 to Munich, where he was a member of the Hoftheater until about 1813, when he lost his voice and was pensioned. His daughter Antonie (1784–1851) was also a member of the Munich company (1800–06). During his last years he wrote mostly sacred music, including a mass 'with additions by Mozart' (KAnh.C1.02/Anh.235f). He died before receiving Constanze Nissen's letter (16 February 1826) asking for help with her husband's biography of Mozart; the letter gives an eloquent if politely exaggerated testimony to the friendship of Schack and Mozart: 'I could think of absolutely no one who knew him better or to whom he was more devoted than you ... Of great and general interest will be what you can instance of Mozart's few compositions in your operas'. F.L. Schröder commented (May 1791) on Schack as a singer in Wranitzky's *Oberon*: 'Hüon, Schack, a good [*braver*] tenor, but with an Austrian accent and suburban declamation'. Leopold Mozart was more appreciative in a letter to his daughter (26 May 1786): 'He sings excellently, has a beautiful voice, easy and flexible throat, and beautiful method ... This man sings really very beautifully'.

The discovery in Hamburg in the mid-1990s of a manuscript score of *Der Stein der Weisen*, with most of the numbers identified with the name of the composer, has led to significant new musical attributions, and to a fine recording of the work (following on from the first performance in modern times, undertaken by Boston Baroque at the IMS conference in 1998).

WORKS

stage

All are Singspiele, lost, first performed in Vienna, Freihaus, unless otherwise indicated.

Die Wilden und die Gesitteten (3, Eckartshausen), Vienna, Leopoldstadt, 3 Dec 1784, *D-Mbs*

Don Chisciotto, Vienna, c1785, doubtful

Die drei Ringe, oder [Kaspar] Der [lächerliche] Mundkoch (3, E. Schikaneder), ?Salzburg, 1786; Regensburg, 25 March 1788; pubd lib extant

Der Luftballon (operetta, 3, Schikaneder), Kempten, Sept 1786

Lorenz and Suschen (Schikaneder), Regensburg, ? 18 April 1788

Der Krautschneider (4, Schikaneder), Regensburg, ?3 May 1788; ?same as Kaspar der Krautschneider, Vienna, Leopoldstadt, 21 April 1785

Der dumme Gärtner aus dem Gebirge, oder Die zween Anton (2, Schikaneder), collab. F.X. Gerl, 12 July 1789, vs (Bonn, n.d.) [1st 'Anton' Singspiel]

Jakob und Nannerl, oder Der angenehme Traum (opera, 3, Schikaneder), 25 July 1789; also attrib. Pecháček, Gerl

Die verdeckten Sachen (2, Schikaneder), collab. Gerl and Lickl, 26 Sept 1789, vs *I-Fc*, songs *A-Wgm* [2nd 'Anton' Singspiel]

Was macht der Anton im Winter? (2, Schikaneder), 6 Jan 1790, composers uncertain, vs *I-Fc*, songs *A-Wgm* [3rd 'Anton' Singspiel]

Der Fall ist noch weit seltner, oder Die geplagten Ehemänner (2, Schikaneder, sequel to Martín y Soler: *Una cosa rara*), 10 May 1790; ?same as Lilla, *D-Mbs*

Der Frühling, oder Der Anton ist noch nicht tot (2, Schikaneder), 18 June 1790, composers uncertain, songs *A-Wgm* [4th 'Anton' Singspiel]

Der Stein der Weisen, oder Die Zauberinsel (heroic-comic opera, 2, Schikaneder), collab. Gerl, Mozart, Henneberg, Schikaneder, 11 Sept 1790, *D-Bsb, Hs, vs, I-Fc*

Die Wiener Zeitung (3, K.L. Gieseke), collab. Gerl, 12 Jan 1791

Anton bei Hofe, oder Das Namensfest (2, Schikaneder), 4 June 1791, composers uncertain [5th 'Anton' Singspiel]

Das Schlaraffenland (2, Gieseke), collab. Gerl, 23 June 1792

Der Renegat, oder Anton in der Türkei (2, Schikaneder), 15 Sept 1792, composers uncertain [6th 'Anton' Singspiel]

Die Antwort auf die Frage: Was begehrt das Frauenzimmer? (comic opera, 3), Vienna, Landstrasse, 16/?18 Dec 1792

Der eifersüchtige Bauer, oder Der Schulmeister im Ofenloch (opera, 2, Korndorfer), Vienna, Landstrasse, 27/28 Jan 1793

Der beiden Lieschen zweiter Teil, oder Der Schulmeister im Ofenloch (opera, 2, Korndorfer), Vienna, Landstrasse, 29 Jan 1793; ?same as Der eifersüchtige Bauer

Der wohlthätige Derwisch, oder Die Schellenkappe (3, Schikaneder), collab. Gerl, Henneberg, ?W. Müller, 10 Sept 1793; as Die Zaubertrommel, *D-MH*

Die beiden Nannerln, oder Das chinesische Feuerwerk zu Ehren der Nannerln (2 acts), 26 July 1794

Frage und Antwort, oder Ein altes Haus [Weib] kann auch was Gutes stiften, Graz, 1794

Der Zauberbrief (romantic-comic opera, 3), Vienna, Josefstadt, 1 Jan 1795

Das Häuschen im Walde, oder Antons Reise nach seinem Geburtsort (2, Schikaneder), ?6 Jan 1795, doubtful [7th 'Anton' Singspiel]

other works

Sacred: Missa, 4 male vv, org (Munich, n.d.); Mass, 4vv, orch, ?addns Mozart (London, 1831); [9] Lamentationen für die Karwoche, 3/4vv, *D-Rp*; Wir lagen schauernd, 4vv chorus, insts, *Rp*; others, incl. 2 requiem settings, cantatas, oratorios, mostly lost

Inst (lost): concs., wind, c1780–84; others

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PETER BRANSCOMBE

Schadaeus [Schadäus, Schade], Abraham

(*b* Senftenberg, Lusatia, 1566; *d* Finsterwalde, Lusatia, 10 Oct 1626). German music editor. He studied at the university at Frankfurt an der Oder from 1584 and probably received a master's degree there. He was appointed a teacher at the Fürstenschule at Meissen in 1588 but because of his active Calvinist leanings was forced to leave the position in 1592. Later that year he became Kantor at the Gymnasium and church of St Petri at Bautzen. After failing to obtain the position of Konrektor there he became Rektor of the grammar school at Speyer in 1603. He was dismissed in 1611 and returned to Upper Lusatia in 1613. After serving for a year as Kantor at Torgau he returned to Bautzen in 1614, now as Konrektor. In 1615 he became Rektor, but he resigned in 1617 and went into retirement at Finsterwalde.

Schadaeus owes his place in music history entirely to his three-part anthology of motets, *Promptuarium musicum*, intended for school and church use; a fourth part was edited by [Caspar Vincentius](#) (RISM 1617¹), who also provided a continuo part for the first three parts and performed other functions in connection with the second and third parts. This anthology differs from the *Florilegium Portense* of Erhard Bodenschatz, and probably influenced the *Promptuarium musicum* of Johann Donfrid, in being ordered according to the liturgical year and in its emphasis on works 'not yet published in Germany': hence the predominance of music by Italian composers. Of the 43 composers represented in the first part, 33 are Italian, and no fewer than 45 of the 51 in the second part and 52 of the 61 in the third are also Italian. Leoni and Bianciardi are among the most popular composers, but Agazzari, Giovanni Gabrieli, Marenzio, Massaino and Benedetto Pallavicino are all well represented. Few German composers appear: eight in the first part, five in the second and nine in the third. In the first part Vincentius with six works and Walliser with three are the best represented; other Germans – Aichinger, Alexius Neander, Hieronymus Praetorius (with two works) and Uffererii – are only represented in the third part. Monte and Luython are the sole representatives of the Dutch school. The anthology comprises works for five to eight voices. It illustrates the then current trend towards block choral writing, involving double chorus or dialogues between upper and lower voices: no fewer than 36 of its composers were leading exponents of the polychoral style in Italy. That the texts are entirely in Latin also reflects the Italianate orientation of the anthology: German motets, which have some

place in, for example, the enlarged edition of the first part of Bodenschatz's *Florilegium Portense* (1618¹), are totally absent.

EDITIONS

Promptuarii musici sacras harmonias sive motetas ... pars prima, quae concentus selectissimos, qui tempore hyemali SS ecclesiae usui esse possunt, comprehendit, 5–8vv, bc (org), 1611¹

Promptuarii musici ... pars altera quae aestivi temporis festiuitatibus dominicisque diebus selectiores concentus SS ecclesiae usui inservientes continet, 5–8vv, bc (org), 1612³

Promptuarii musici ... pars tertia quae exhibet concentus varios selectioresque, qui solennioribus sc. SS Trinitatis, S Joh. Baptistae, B. Virginis Mariae, SS Apostolorum ... per totius anni curriculum inserviunt, 5–8vv, bc (org), 1613²

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OTTO RIEMER

Schädlich, David.

See [Schedlich, David](#).

Schaefer, Theodor

(*b* Telč, 23 Jan 1904; *d* Brno, 19 March 1969). Czech composer and teacher. He studied composition with Kvapil and conducting with Neumann at the Brno Conservatory (1922–6), completing his composition studies in Novák's masterclass in Prague (1926–9). He taught at music schools in Kutná Hora (1930–34) and Brno (1934–40) and then theory and composition at the Brno Conservatory; in 1959 he moved to the Academy, where he was later made professor. During the 1930s and 40s he conducted amateur choirs and orchestras in Kutná Hora and Brno; he continued to take an active part in the musical life of Brno, heading the local branch of the Union of Czechoslovak Composers in the 1960s, and directing the newly established International Music Festival there.

His unpublished theoretical studies show that Schaefer thought deeply about composition. He started out from Novák's traditional techniques, but

even in the early 1930s he was beginning to broaden his scope under the influence of the western European avant garde, as the stage piece *Julie* (1933–4) demonstrates. The text for this work was used by Martinů four years later. Schaefer extended Novák's tonality by employing modes, and towards the end of his life he began to combine modality with serial principles. In instrumental works he used an original form which he termed 'diathema': subjects are conceived as collections of rearrangeable elements, and recapitulation is replaced by a synthesis of the elements in the subjects exposed. This form is used in the Third String Quartet, *Diathema* for viola and orchestra, *Barbar a růže* ('The Barbarian and the Rose'), the *Rapsodická reportáž* and the Symphony, Schaefer's principal work.

WORKS

(selective list)

Stage: *Julie aneb snář* [Juliet or The Dreambook] (melodrama, J. Hořejší, after G. Neveux), 1933–4; *Legenda o štěstí* [Legend of Happiness] (ballet cycle: prologue, 5 dramas, epilogue, A. Kratina after S. Čech), 1949–54

Orch: Vn Conc., op.4, 1932–3; Pf Conc., op.10, 1937–43; *Valašská serenada* [Wallachian Serenade], sym. poem, op.12, 1939; *Baladická předchra k Jánošíkovi* [Ballad Ov. to Jánošík], op.15, 1939; *Diathema*, op.24, va, orch, 1955–6; *Barbar a růže* [The Barbarian and the Rose], op.27, 1957–8; *Sym.*, op.25, 1959–62; *Rapsodická reportáž*, op.28, 1960

Chbr and solo inst: Str Qt no.1, 1928–9; Wind Qnt, op.5, 1934–5; *Romantické skladby* [Romantic Pieces], op.7, pf, 1936; *Klavírní etudy*, opp.8 and 11, 1936–8; *Zastaveníško* [Serenade], op.13, pf, 1939; *Elegie*, op.20, pf, 1944; Str Qt no.2, 1940–41; Str Qt no.3, 1944–5; *Cigánovy housle* [Gypsy Violin], op.29, vn, pf, 1960; *Divertimento mesto*, op.22, fl, ob, cl, bn, hn, vn, va, vc, 1945–6

Vocal: *Jaro přichdází* [Spring is Coming] (M. Kaulfusová, J.V. Sládek, A. Nováková), song cycle, op.1, 1928; *Poštovní schránka* [Mail Box] (J. Wolker), op.3, chorus, 1932; 3 mužské sbory [3 Male Choruses], op.14, 1939; 3 ženské sbory [3 Female Choruses] (A. Vojkůvka), op.17, 1940; *Milostné balady* [Love Ballads] (K. Kapoun), 5 songs, op.18, 1v, pf, 1943; *Zimní kantáta* [Winter Cant.] (K. Bednář), op.19, 1943–5

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JIŘÍ FUKAČ (text), KAREL STEINMETZ (work-list, bibliography)

Schaeffer [Schäffer], Bogusław

(b Lwów, 6 June 1929). Polish composer, theorist and teacher. In Kraków he read musicology with Jachimecki at the university (1949–53) and concurrently studied composition with Malawski at the State Higher School of Music. He was a music critic between 1953 and 1959, but since then has

devoted his time primarily to composition and teaching; he taught at the Kraków academy from 1963, and in 1986 he joined the staff of the Salzburg Mozarteum. With the political thaw in Poland in 1956, Schaeffer took the lead in disseminating information on contemporary music from the West in a number of analytical and polemical books and articles on style and technique. Later he published *Wstęp do Kompozycji/Introduction to Composition*, a comprehensive compendium of procedures, variational techniques and sample scores, often drawn from his own music. As a composer, he rapidly became the most adventurous, not to say fearless Polish proponent of new technical and aesthetic boundaries, particularly with regard to notation and performance practice. After the mid-1970s, following a crisis in his creativity, he combined several careers: as a composer, visual artist and as a writer of wry, surreal plays which have popularized his name in Poland and abroad. He is the recipient of numerous national and international awards.

Schaeffer's compositional ethos stems from his experience of European and American avant-garde music of the 1950s; consequently, he forms a unique figure in postwar Polish music. A prolific composer with over 400 works to his name, he has a tendency to work on several pieces at once, reportedly finding greater interest in the process of composition than in the finished product (*Tertium datur*, 1958, is even subtitled 'compositional treatise'). His iconoclastic and tenacious experimental style has not always found favour in his native Poland.

Even during his early career there was no consistent stylistic development such as may be observed elsewhere in contemporaneous Polish music. Innovatively abstract and schematic scores like *Extrema* (1957) were succeeded by neo-classicism and serial writing in *Quattro movimenti* (1957), while *Azione a due* (1961), the second string quartet and other works develop a fascinating syntax involving graphic and diagrammatic notation. Best known of the latter group is the single-page score *Non-Stop* for piano (1960). Its realization may last anything between six minutes and eight hours, and the performer, in a typically humorous gesture, is required to utter syllables forming the composer's name. The première of *Non-Stop*, given in Kraków by Zygmunt Krauze on the 27 October 1964, marked the first Polish 'happening'.

Schaeffer's ethos necessitates giving greater freedom to the performer, often through use of 'open material'. This all-embracing approach accounts also for his output's wide range of styles and genres; certain works draw on his fascination with jazz, while the movement of sound masses found in *Scultura* and *Experimenta* achieve contiguity with the textural experiments of his compatriots. Schaeffer has also made a significant contribution to the development of electronic music in Poland.

It is arguably in the sphere of instrumental theatre (anticipating his later career as a playwright) that Schaeffer has made the greatest impact. In works like *TIS MW2* (1963) and the pieces for actors, intuition overrules compositional method, and the hitherto continuous dialectic between idealism and reality reaches a balance that supports improvisational flair as well as existentialist humour. And yet such tensions were the probable cause of the impasse he experienced in 1973. The after-effect of this was

mildly old-fashioned, with surprising archaisms in *Missa elettronica* and with dense sonoristic blocks in *Uwertura warszawska* ('Warsaw Overture'); but in *Congruences II* (1980), *Voice, Noise, Beuys, Choice* (1984) and the *Sinfonietta* (1996) his work regained its experimental impetus, although here the manner of expression is noticeably more relaxed than in the 1960s, partly because of the prominence given to popular music styles and elements of jazz in his eclectic collages.

WORKS

(selective list)

stage and vocal-instrumental

TIS MW2 (K. Irzykowski), actor, mime, ballerina, S, fl/vn, a sax/vc, 2 pf, 1963; Scenariusz dla nieistniejącego, lecz możliwego aktora instrumentalnego [Scenario for a Non-Existent but Possible Instrumental Actor], 1963; Audiences I–V, actors, 1964; Howl (A. Ginsberg), actor, chbr orch, 1966; Qt, 4 actors, 1966; Fragment, 2 actors, vc/db, 1968; Autogenic Composition, S, fl, vc, pf, 4 actors, 1980; Teatrino fantastico, actor, vn, pf, multimedia, tape, 1983; Miniopera (Schaeffer), 1988; Liebesblicke (op, Schaeffer), 1990; Out of Tune II, S, vc, 1972; Missa sinfonica, S, vn, s sax, orch, 1986; Conc., S, orch, 1988

orchestral

Nokturn, str, 1953; 4 movimenti, pf, orch, 1957; Tertium datur, hpd, orch, 1958; Equivalenze sonore, 11 perc, 2 pf, hpd, b cl, bn, dbn, trbn, vc, db, 1959; Monosonata, 6 str qt, 1959; Conc. per 6 e 3, cl, a sax, vn, vc, perc, pf, orch, 1960; Mała symfonia: cultura, 1960; Topofonica, 40 insts, 1960; Kody [Codes], chbr orch, 1961; Course 'j', jazz ens, orch, 1962; Musica ipsa, low insts, 1962; Music for MI, 1v, spkr, vib, jazz ens, orch, 1963; S'alto, after F. Dostoyevsky, a sax, chbr orch, 1963; Collage, 1964; Pf Conc. no.2, 1967; Jazz Conc., 12 jazz pfmrs, orch, 1969; Experimenta, pf, orch, 1971; Tentative Music, 1–159 insts, 1973; Uwertura warszawska [Warsaw Ov.], 1975; Romauld Traugutt, 1976; Gravesono, wind, perc, 1977; Mikrotöne, 2 pf 8 hands, orch, 1985; Conc., fl, hp, orch, 1986; Sax Conc., 1986; Conc., 2 pf 8 hands, 1988; Double Conc., 2 vn, orch, 1988; Kammersymphonie, 1988; Sinfonia, 1988; Vn Conc., no.2, 1989; Pf Conc. no.3, 1990; Kesukaan II, 13 str, 1991; blueS V, pf, 11 insts, 1992; Sym. no.4, 1993; Analogies, 4 hn, 4 tpt, 4 trbn, 4 perc, 1994; Leopolis, vn, orch, 1994; Orchestral and Electronic Changes, amp insts, orch, 1994; FI Conc., 1996; Sinfonietta, 16 insts, 1996; Conc., vn, pf, orch, 1997; Enigma, 1997; Sym. no.7, 1997; Transparencies, 1998

chamber and solo instrumental

Str qts: no.1, 1957, no.2, 1964, no.3, 1971, no.4, 1973, no.5, 1986, no.6, 1993, no.7, 1997

Other chbr: Permutacje, 6 wind, va, hp, pf, perc, 1956; Extrema, 10 insts, 1957; Montaggio, 4 pf, 2 perc, 1960; Azione a due, pf, ens, 1961; Imago musicae, vn, ens, 1961; 4 utwory [4 Pieces], str trio, 1962; 2 utwory, vn, pf, 1964; Qt 2+2, 2 opt. insts, 2 pf, 1965; Qt, ob, str trio, 1966; Qt SG, 4 insts, 1968; Matan, 3–5 perc, 1978–80; Heideggeriana, ens, 1979; Octet, wind, db, 1980; Delusive Cadences, prep tuba, perc, 1981; Scribal Error Music, ens, 1981; Voice, Noise, Beuys, Choice, ens, 1984; Conc., sax, 5 insts, 1988; Uneinigkeiten, pf, prep pf, 1988; Winter Music, hn, pf, 1988; Yookai, pf 4 hands, 1988; New Way, 7 vn, 1994; Trio, fl, va, gui, 1995; Pf Qt,

1997; Correspondences, cl, accdn, perc, db, 1998

Pf: 2 utwory [2 Pieces], 1949–50; Sonata, 1952; Composition, 1954; 8 utworów [8 Pieces], 1954–8; Studium w diagramie, 1955; Wariacje, 1955–8; Model nos.1–18 (Images), 1956–98; Kompozycja swobodna [Free Composition], 1958; 3 Studia, 1958–9; Articulacje, 1959; Konstrukcja linearna, 1959; Konfiguracje, 1960; Punkty wyjścia [Points of Departure], 1960; Non-Stop, 1960; Dyspozycje, 5 pieces, 1960–75; Kontury, 1963; 4H/1P, 1966; Kinanda, 1986; Chiaro, Scuro, Seduciente, 1992; Megasonata, 1993; Assonances, 1996

Other solo: Sonata, vn, 1955; 5 krótkich utworów [5 Short Pieces], hp, 1964; Solo: conglomerate, perc, 1970; Interview, vn, 1972; aSa, hpd, 1973; Monologue, b cl, 1980; 13 Studien, fl, 1988

electro-acoustic

for tape unless otherwise stated

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ADRIAN THOMAS

Schaeffer [Schäffer, Scheffer], Paul

(fl 1617–45). German composer. The title-pages of his surviving prints indicate that between 1617 and 1620 he was an instrumentalist among the municipal musicians at Guhrau, Silesia (now Góra, Poland), and that from 1621 he served the city of Breslau in a similar capacity. A work that he wrote for a wedding on 9 May 1645 shows that he was still working then at Breslau, but no music by him can be dated between 1626 and that year. In 1621 he wrote an *Actus gratulatorius* in honour of the Elector of Saxony,

who on 3 November that year, as the emperor's representative, accepted the homage of the Silesian Diet at Breslau, an occasion also celebrated in the *Syncharma musicum* of the elector's Kapellmeister, Schütz. Schaeffer also wrote a work to mark the wedding, on 5 November 1624, of Duke Georg Rudolph of Liegnitz. In 1619 he published Advent and Christmas hymns for solo voice and continuo. His *Cantiones sacrae* of 1621 also comprises Advent and Christmas music, but in the motet style for eight voices; the 13 pieces in this collection were no doubt prompted by the predilection in Breslau for polyphonic settings. As one might expect of a musician in his position, Schaeffer composed a good deal of instrumental music. His *Pratum musicale*, for example, consists of 58 four-part dances with continuo. Here the established dance pair of pavan and galliard is always separated by a canzona and intrada. They are followed by the courante, ballet, volta and branle, all dances that Arbeau had described in detail. An interesting feature is the addition of 'so-called round dances, especially those of Polish origin' ('choreas quas vocant Polonicas'). The *Promulsis epuli musicalis*, for only three parts with continuo, also includes the allemande.

WORKS

vocal

[24] *Melodiarum biblicarum ... liber I*, 5vv/insts (Breslau, 1617)

[25] *Melodiarum biblicarum ... liber II*, 6vv/insts (Guhrau, 1618)

De Adventu et Nativitate ... Jesu Christe, 1v, bc (org) (Guhrau, 1619)

[13] *Cantiones sacrae ... de Adventu et nativitate*, 8vv (Guhrau, 1621)

Actus gratulatorius ... 25 Oct, 8vv (n.p., 1621)

Ego flos campi: Jehova sic disponente ... 25 Nov, 9vv, tpt, timp, bc (n.p., 1624)

Odae spirituales, 3vv, bc (Jena, 1625)

Oda harmonica, 8vv (n.p., n.d.)

11 motets, 8–16vv/insts; 2 wedding motets, 8–20vv/insts: *PL-WRu* (see Bohn, 1890)

Hochzeitliche ... musicalische Concert: Jauchzet dem Herren alle Welt (Ps c), 9 May 1645, 8vv, chorus 16vv, *WRu*

Seelen Lust Gärtlein geistlicher Concerten ... aus den Psalmen Davids und andern biblischen ... Sprüchen, 1–3vv, bc (Leipzig, 1636); authenticity doubtful, attrib. P. Schöffler in A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/R)

instrumental

Intradae et courants ... cum una canzon, a 6 (Breslau, 1619), ?lost

Pratum musicale ... Padouan.Canzon.Intrad ... et choreas quas vocant Polonicas, a 4, bc (Leipzig, 1622)

Promulsis epuli musicalis continens ... Canzon.Padovan.Intrad ... et Choreae Polonicae, a 3, bc (n.p., 1626), ?lost

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FRITZ FELDMANN/DOROTHEA SCHRÖDER

Schaeffer, Pierre

(b Nancy, 14 Aug 1910; d Les Milles, 19 Aug 1995). French composer, theorist, writer and teacher. His tape compositions of 1948 originated *musique concrète*. Although his parents were musicians he embarked on a scientific career, entering the Ecole Polytechnique in 1929. In 1934 he began work as a telecommunications engineer in Strasbourg and from 1936 he was a technician with Radiodiffusion Française. Soon he discovered that he was more attracted to literature and philosophy than to technology, and he wrote a number of essays and novels. At this time he developed a taste for communal life, first in scouting, later at Georges Gurdjieff's group meetings. In 1940 he founded Jeune France, an interdisciplinary association interested in music, theatre and the visual arts; the following year he joined Copeau and his pupils in the establishment of the Studio d'Essai, which was to become the centre of the Resistance movement in French radio and later the cradle of *musique concrète*. There he started work on a *Symphonie de bruits*, a project which later materialized as the *Symphonie pour un homme seul*, created with the collaboration of Pierre Henry, who joined him in 1949 and with whom he worked as a team until 1958. This work led Schaeffer away from simple tricks with disc recordings and towards systematic techniques, soon to be greatly facilitated by the availability of the tape recorder. A composer despite himself, he attracted enough attention to obtain official status for the Groupe de Recherche de Musique Concrète (GRMC) in 1951.

Two years later Schaeffer left the GRMC in the charge of Henry in order to direct the foundation and management of Radiodiffusion de la France d'Outre-mer (French overseas broadcasting). He returned to the GRMC in 1958 when, together with Ferrari and Mâche, he re-formed it as the more ambitious Groupe de Recherches Musicales (GRM). The investigation of sounds and of new techniques progressed to more general research (which also incorporated instrumental resources) on the bases of musical perception. Schaeffer stopped composing and gave his attention to increasingly wide theoretical speculations after the establishment in 1960 of the Service de Recherche de la RTF, within which was set up a Groupe de Recherches sur l'Image complementary to the GRM. In 1968 he was appointed associate professor at the Paris Conservatoire to teach electro-acoustic composition. His teaching, which set out to 'decondition the ear' in order to facilitate a new perception of the world of sound was supplemented and continued by practical work carried out under the supervision of Guy Reibel. These ideas and methods were propounded at length in his fundamental theoretical work, the *Traité des objets musicaux* (Paris, 1966).

A man who had studied science at the Polytechnique and who looked askance at established ideas, a philosopher of art and science, a

controversial anti-authoritarian, ever active, quick to question routine practices, Schaeffer was always a disturbing figure. During a sometimes stormy administrative career, he fought many battles and (with varying degrees of success) set up several movements and work groups that made their mark on the cultural life of France. His final administrative act was the foundation in 1974 of the Institut National de l'Audiovisuel (INA), which brought together the bodies responsible for research, professional training, cooperation and conservation (archives). After this last battle Schaeffer, who had reached the age of retirement, continued to teach at the Conservatoire National de Musique until 1980, maintained his connections with the GRM, now part of the INA, and had premises and studios at the Maison de la Radio in Paris, as well as enjoying considerable autonomy.

Although he had stopped composing in 1960, Schaeffer did return to the studio in 1975 at the request of François Bayle (director of the GRM from 1966) and Bernard Durr, to collaborate with the latter on an exclusively electro-acoustic work entitled *Le trièdre fertile*. Subsequently, after a final and ironic musical experiment in 1979, *Bilude*, Schaeffer kept his distance from the *musique concrète* of which, as he had described himself half in jest, half in earnest to Marc Pierret, he was 'the unfortunate inventor' (1969). One may agree with Michel Chion that 'his profound ambivalence towards the new musical genre he invented was to be one of the outstanding features of his work and thought' (1990).

During the years that followed, he received many tributes and distinctions, notably from the University of Tel Aviv, the César Bastos Foundation of Brazil, the McLuhan Prize of Téléglobe Canada, and in France from the INA, the SACEM, the Ecole Polytechnique and the Cité des Sciences et de l'Industrie. He had already received the Charles Cros Prize and the Grand Prize of the Académie de Disque Français, and Jack Lang, the Minister of Culture, awarded him the insignia of Grand Officier de l'Ordre National du Mérite. *Dix ans d'essais radiophoniques*, *La coquille à planète* and *Pierre Schaeffer: l'oeuvre musicale* were also reissued on disc during this period.

The year before he died, Schaeffer set up a non-profit-making organization, inaugurated in November 1995, under the name of the Centre d'Etudes et de Recherche Pierre Schaeffer. The purpose of this Centre, managed by Sylvie Dallet, was to promote Schaeffer's pioneering work and to perpetuate the spirit of research which had inspired him. It holds a large stock of archives, available to artists, scholars and historians.

There are difficulties in considering Schaeffer separately as a composer, novelist and essayist, for one of his deepest wishes was to build bridges between circumscribed fields of thought. Nonetheless, it is through his musical ideas that he reached a wide public. Schaeffer's musical thought rests on the primacy of the ear over conventional aesthetic considerations. It is his view that recording has placed all sounds – whether music, noises, animal cries or whatever – on an equal footing, since all are experienced in the same manner. They may thus be treated as 'sound objects', distinct from their acoustic and notated sources. Such objects are not categorized in acoustical terms (which are related only complexly to perception) nor for aesthetic qualities, since Schaeffer distrusted both physical measurements without aural relevance and theories of musical structure. He devoted

much effort to a classification of sound objects based on disciplined listening, claiming that this process does not depend on using selected listeners, and that it is a necessary preliminary to further creation.

As a teacher of electro-acoustic techniques Schaeffer was tolerant of his pupils' aesthetic views. His teaching method began with ear training through carefully directed listening, then proceeded to the synthesis of sound objects having predetermined qualities. Manipulative techniques were learnt next and finally studies were produced through the linking of objects. Schaeffer himself proceeded in this way in composing his last works, notably the *Etude aux objets*, which with the original *Etude pathétique* of 1948 was one of his most remarkable compositions, although his earlier pieces had been produced in a more empirical manner. But it is not through his compositions that he exerted most influence: his theories and his development of *musique concrète* were much more significant. Above all, Schaeffer saw from the outset that electro-acoustic techniques would affect many aspects of musical thought and practice, that a revolution comparable with that brought about by photography was taking place. In fact, *musique concrète* has much in common with photography and the cinema, particularly the fact that none of them exists outside the 'concrete' materials on which they are recorded or fixed (disc, tape, film, etc), just as a painter's work is fixed on his canvas. The expression *musique concrète* does not, as is frequently thought, refer to the musical use of noises (any sound is concrete) but to a method which Schaeffer saw as the opposite of *musique habituelle*: 'unlike the traditional procedure, which moves from the score to its execution, the process in *musique concrète* moves from the sounds to their organization ...' (Pierret, 1969). This idea, based on the phenomenology of perception, gave rise to the magisterial *Traité des objets musicaux*. On its first publication in 1966 it was rather coolly received because of its nonconformity; today, it is regarded as a major advance in musical thinking, and has initiated prolonged theoretical discussion in modern musical studies, offering composers one of the 20th century's most fertile fields for research and innovation. Among the many original concepts propounded by Schaeffer, the idea of the 'reduced hearing' of sound, inspired by Husserl's phenomenological reduction, allowed the development of a generalized method of the classification and description of perceived sounds (sound objects), known as typo-morphology.

WORKS

[all for tape alone](#)

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L'oeuvre musicale, ed. F. Bayle (Paris, 1990)
S. Dallet and S. Brunet: *Pierre Schaeffer: itinéraires d'un chercheur* (Montreuil, 1997)

FRANCIS DHOMONT

Schaeffner, André

(*b* Paris, 7 Feb 1895; *d* Paris, 11 Aug 1980). French musicologist and ethnomusicologist. He studied the piano and harmony with A. Philip, composition with d'Indy at the Schola Cantorum (1921–4), ethnology with Marcel Mauss at the Institut d'Ethnologie (1932–3) and at the Ecole Pratique des Hautes Etudes (1934–7, diploma in religious science 1940) and archaeology with S. Reinach at the Ecole du Louvre. His career was mainly based at the department of ethnomusicology in the Musée de l'Homme which he founded in 1929 and directed until 1965. Concurrently he worked on the catalogue of the Paris Conservatoire Library (1932–41), and for 24 years (1941–65) at the CNRS. He was also artistic secretary of the Paris SO (1929–31) and of the Pléiade Concerts (1943–5), and taught at the Institut d'Ethnologie (1936–43).

Schaeffner's interests extended to both Romantic and modern music; he wrote studies of composers (Debussy, Stravinsky), individual works and aesthetics movements (especially music drama) of the 19th and 20th centuries. He also specialized in European and non-European instruments; in its field his work *Origine des instruments de musique* is authoritative. This led him to study the music of Africa in its social and religious context; he organized six expeditions to West Africa between 1931 and 1958. He edited the third French edition of Riemann's *Musik-Lexikon*, and wrote numerous articles in French encyclopedias and in the *Ménestrel*, *Revue musicale*, *Contrepoints*, *Rassegna musicale*, *Revue de musicologie* and *Journal des africanistes*. He was vice-president (1948–58) and president (1958–61) of the Société Française de Musicologie.

WRITINGS

- 'Sur quelques caractères de l'influence Franckiste', *ReM*, iv/1 (1922), 142–54
- 'Richard Wagner et l'opéra français au début du XIXe siècle', *ReM*, iv/11 (1923), 110–31
- 'Une nouvelle forme dramatique: les chanteurs dans la "fosse"', *ReM*, vi (1924–5), 18–36
- 'Les courants de la musique russe contemporaine', *EMDC*, II/i (1926), 159–75
- 'Evolution harmonique et fixité tonale dans la musique contemporaine', *Journal de psychologie*, xxiii (1926), 211–29
- with A. Coeuroy:** *Le jazz* (Paris, 1926/R)
- 'Le clavecin', *EMDC*, II/iii (1927), 2036–60
- 'Wanda Landowska et le retour aux "Humanités" de la musique', *ReM*, viii/8 (1927), 254–78
- 'Liszt transcripseru d'operas italiens', *ReM*, ix.7 (1928), 89–100
- 'Storia e significato del "Sacre du printemps" di Stravinsky', *RaM*, ii (1929), 536–53
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- 'Note sur la filiation des instruments à cordes', *Mélanges de musicologie offerts à M. Lionel de la Laurencie* (Paris, 1933), 287–94
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- 'Critique et thématique', *ReM*, nos.188–91 (1939), 241–54 [on Stravinsky]
- 'Sur deux instruments de musique des Bata (Nord-Cameroun)', *Journal de la Société des africanistes*, xiii (1943), 123–51
- 'Francis Poulenc, musicien français', *Contrepoints*, no.1 (1946), 50–58
- 'Halifax R. G. 587', *Contrepoints*, no.5 (1946), 45–64
- 'Une importante découverte archéologique: le lithophone de Ndut Lieng Krak (Vietnam)', *RdM*, xxxiii (1951), 1–19
- Les Kissi: une société noire et ses instruments de musique* (Paris, 1951, 2/1990)
- 'Musique populaire et art musical', *Journal de psychologie normale et pathologique*, xlvi (1951), 237–58
- 'Variations Schoenberg', *Contrepoints*, no.7 (1951), 110–29
- 'Timbales et longues trompettes', *Bulletin de l'Institut français d'Afrique noire*, xiv (1952), 1466–89
- 'Debussy et ses rapports avec la musique russe', *Musique russe*, ed. P. Souvtchinsky, i (Paris, 1953), 95–138

- 'Les rites de circoncision en pays Kissi (Haute-Guinée française)', *Etudes guinéennes*, no.12 (1953), 3–56
- 'Ethnologie musicale ou musicologie comparée?', *Cercle international d'études ethno-musicologiques: Wégimont I 1954*, 18–32
- 'L'orgue de Barbarie de Rameau', *Mélanges d'histoire et d'esthétique musicales offerts à Paul-Marie Masson*, ii (Paris, 1955), 135–50
- 'Situation des musiciens dans trois sociétés africaines', *Ethnomusicologie II: Wégimont III 1956*, 33–49
- ed.: F. Nietzsche:** *Lettres à Peter Gast* (Monaco, 1958)
- 'Organologie primitive', *Précis de musicologie*, ed. J. Chailley (Paris, 1958), 53–8
- 'Genèse des instruments de musique', *Histoire de la musique*, ed. Roland-Manuel, i (Paris, 1960), 76–117
- 'Le tambour-sur-cadre quadrangulaire chez les Noirs d'Afrique et d'Amérique', *Ethnomusicologie III [and IV]: Wégimont IV[recte V] 1958 and 1960*, 229–48
- 'Debussy et ses rapports avec la peinture', *Debussy et l'évolution de la musique au XXe siècle: Paris 1962*, 151–62
- 'Musique et structures sociales (Sociétés d'Afrique noire)', *Revue française de sociologie*, iii/4 (1962), 388–95
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- 'Claude Debussy', *Histoire de la musique*, ed. Roland-Manuel, ii (Paris, 1963), 909–26
- 'Claude Debussy et ses projets shakespeariens', *Revue d'histoire du théâtre*, xvi (1964), 446–53
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- 'Variations sur deux mots: polyphonie, hétérophonie', *RBM*, xx (1966), 43–64
- 'Teatro immaginario di Debussy', *NRMI*, i (1967), 303–18
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- 'La musique noire d'un continent à un autre', *La musique dans la vie*, ed. T. Nikiprowetzky, ii (Paris, 1969), 9–23
- 'Communications imaginaires ou africaines', *Echanges et communications: Mélanges offerts à Claude Lévi-Strauss*, ed. J. Pouillon and P. Maranda (The Hague, 1970), 519–34
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- Essais de musicologie et autres fantaisies* (Paris, 1980)
- 'Correspondances baudelairiennes', *Arts du spectacle et histoire des idées: recueil offert en hommage à Jean Jacquot* (Tours, 1984), 245–55
- 'Jacques Rivière et ses études sur la musique', *Bulletin des amis de Jacques Rivière et d'Alain-Fournier*, no.38 (1985), 83–92
- Le sistre et le hochet: musique, théâtre et danses dans les sociétés africaines* (Paris, 1990)
- with P. Boulez:** *Correspondance: 1954–1970*, ed. R. Pereira de Tugny (Paris, 1998)
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CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

Schaefflein, Jürg

(*b* Graz, 1929; *d* Vienna, 15 Feb 1986). Austrian oboist. At the Graz Landeskonservatorium (1947–51) he studied the oboe with Hans Kamesch and Hadamozsky. From 1952 to 1955 he played with the NHK SO in Tokyo, and on his return to Austria played first oboe with the Vienna Volksooper Orchestra (1955–9). In 1958 he was appointed first oboist in the Vienna SO, and between 1955 and 1960 he appeared with the Camerata Academica at the Salzburg Festival under Paumgartner. Schaefflein was one of the first 20th-century players to revive performance on the Baroque oboe, a study to which he brought unique insights from his experience as a player of the modern Viennese oboe. He was a founding member of Vienna Concentus Musicus, directed by Nikolaus Harnoncourt, with whom he purchased in 1961 an original Baroque oboe by the 18th-century maker Paulhahn. The following year Schaefflein played his first concerto using this instrument, and until his premature death from cancer he remained a vital member of Concentus Musicus. From 1970 he taught the oboe, and from 1980 the Baroque oboe, at the Vienna Hochschule für Musik, where David Reichenberg, Marie Wolfe, Paul Hailperin and Paul Goodwin were among his pupils. His recordings include Mozart's Oboe Concerto and all the oboe obbligati in Concentus Musicus's contributions to the Bach cantata cycle.

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G. Moore: 'Jürg Schaefflein – 1929–1986', *The Double Reed*, x/1 (1987), 10 only

GEOFFREY BURGESS

Schäfer, Christine

(*b* Frankfurt, 3 March 1965). German soprano. She studied at the Berlin Hochschule für Musik with Ingrid Figur and took masterclasses with Arleen Auger, also working with Fischer-Dieskau and Reimann (1986–9). Her recital début was at the Berlin Festival in 1988, singing the première of Reimann's *Nachträume*. Schäfer made her stage début as Papagena at the Monnaie in Brussels in 1991, and in 1993 made her US début as Sophie at San Francisco, leading to concert engagements throughout the USA. She created a sensation at the Salzburg Festival in 1995 as Lulu, a role she also sang at Glyndebourne the following year. Among her other

roles are Pamina (Salzburg and Brussels), Gilda (1993, Berne), Lucia di Lammermoor (1994, WNO), Zerbinetta (1996, Munich), Konstanze (1997, Salzburg Festival), Zdenka (1997, Houston) and the title role in *Pierrot Lunaire*, which she has sung with Boulez at the Théâtre du Châtelet and recorded. She is equally distinguished as a concert artist, notably in Bach, Haydn, Mozart and Mahler (Fourth Symphony), and recitalist, admired particularly in Schubert, Schumann and Richard Strauss. Her paradoxically cool yet intense voice and style, allied to a natural command of phrasing and verbal enunciation, is highly individual, as can be judged in her recordings of lieder, and as Lulu on a video from Glyndebourne.

ALAN BLYTH

Schäfer, Dirk

(*b* Rotterdam, 25 Nov 1873; *d* Amsterdam, 16 Feb 1931). Dutch pianist and composer. He began his piano studies in 1888 at the Rotterdam Music School, and then studied with the support of a government scholarship at the Cologne Conservatory (1891–4) with Pauer (piano) and Wüllner (composition); in 1892 he won the Mendelssohn Prize of Berlin. After his return to Holland he made many concert tours of Germany, France, Austria and Belgium, though his artistic sensitivity kept him from travelling as an international virtuoso. In 1913–15 he gave a series of 11 concerts surveying the keyboard literature from Byrd to Debussy and Schoenberg; later in life he specialized in Chopin. *Het klavier* (Amsterdam, 1942), compiled from his notes by Ida Schäfer-Dumstorff, sets out his ideas on performance. His compositions show discernment and finesse; particularly in smaller forms he was able to express himself to happy effect in a style that, though related to Chopin, Skryabin and, to some extent, Brahms, has its individuality. He was at his best in writing for the piano, but the two short orchestral pieces show great skill in orchestration.

WORKS

(selective list)

Orch: Suite pastorale, op.8, 1903; Rhapsodie javanaise, op.7, 1904

Other chbr: 4 sonatas, vn, pf, op.4, 1901, op.6, 1902, op.11/1, 1904, op.11/2, 1909
Pf Qnt, op.5, 1901; Sonata, op.13, vc, pf, 1909; Str Qt, op.14, 1922

Pf: 6 Klavierstukken, op.12, 1893–1915; 4 petits morceaux, 1894–9; 8 Etüden, op.3, pf, 1896; Scherzo, pf, 1897, rev. 1917; Valse di bravura, 1897, rev. 1921; Impromptu, 1899, rev. 1917; 3 Klavierstukken, op.10, 1901; Variationen auf eine Sequenz, 1902; Sonate inaugurale, 1905–11; 8 klavierstukken, op.15, 1921; Interludes, op.17, 1923; Toccata, op.18, 1924; Suite, op.19, 1929; Paraphrase over een wals, 1929

Vocal: 2 Lieder, op.1, chorus, orch, 1894; 4 liederen, op.16, 1894; 2 geistliche Lieder, op.2, chorus, 1895

Principal publishers: Alsbach, Leuckart, Noske

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JOS WOUTERS/LEO SAMAMA

Schafer, R(aymond) Murray

(b Sarnia, ON, 18 July 1933). Canadian composer and writer. He studied briefly at the University of Toronto with John Weinzweig (composition), Alberto Guerrero (piano) and Greta Kraus (harpsichord), and was also exposed to the ideas of Marshall McLuhan before being expelled for rebellious behaviour in his second year. Apart from a few additional lessons with Peter Racine Fricker, he was basically self-taught. From 1956 to 1961 he worked as a freelance journalist and BBC interviewer in Europe, during which time he prepared a BBC performance of Pound's opera *Le testament de François Villon*.

Returning to Canada in 1961, Schafer founded the Ten Centuries Concerts, a Toronto organization for the performance of new and rarely heard music. After a period as artist-in-residence at Memorial University, Newfoundland (1963–5), the first of many such appointments, he joined the music department at Simon Fraser University, British Columbia, where he taught until 1975. His experience there led to a series of innovatory writings on music education, proposing Cage-influenced activities that focus on creative listening and sensory awareness. In 1972, a grant from the Donner Foundation enabled him to undertake research into acoustic ecology, a field that he virtually invented, combining such disciplines as acoustics, geography, psychology, urbanology and aesthetics. This led to his book *The Tuning of the World* (Toronto, 1977) and the founding of the World Soundscape Project (now the World Forum for Acoustic Ecology). Schafer's book on E.T.A. Hoffmann (Toronto, 1975) and his edition of Pound's music criticism (New York, 1977) also constitute substantial contributions to music literature. After retiring from Simon Fraser in 1975, Schafer moved to rural northern Ontario, but continued to travel widely as a guest speaker and visiting professor.

Schafer's music ranges from instrumental and vocal compositions to works for the stage. His concert music tends to be highly theatrical and programmatic, often inspired by literary, philosophical, mythological or other extra-musical sources. His texts frequently feature obscure, ancient or invented languages. The earliest works of the 1950s, most notably the harpsichord concerto (1954) and the vocal cycles *Minnelieder* (1956) and *Kinderlieder* (1958), are neo-classical in style. In 1960 he turned to serialism and experimented with avant-garde approaches in a five-year effort to modernize his work. During this period he became interested in glissandi, extended range and extended vocal techniques, the acoustic exploitation of space, electronic sound, graphic notation and, to a limited degree, indeterminacy. Examples of his compositional exploration include the cantata *Brébeuf* (1961) and the *Canzoni for Prisoners* (1961–2), written on a 76-note cantus firmus to honour the founding of Amnesty International. In 1965, Schafer consolidated his new musical language in the 'fluid audio-visual poem' *Loving* (1963–6), commissioned and broadcast by CBC television.

Many of Schafer's orchestral works reveal an ambivalence towards the orchestra as a social institution. He wistfully parodies its repertory in *Son of Heldenleben* (1968), iconoclastically sabotages its concert conventions in *No Longer Than 10 Minutes* (1970) and introduces a snowmobile onto the stage in *North/White* (1973). In *Lustro* (1969–72) players and solo voices are distributed to all parts of the auditorium. *Cortège* (1977) includes choreography. Works such as *East* (1972), *Dream Rainbow Dream Thunder* (1986) and *Manitou* (1995) draw on the philosophies of Asian and Inuit peoples. Chamber works, including six string quartets (1970–93) and a harp quintet (*Theseus*, 1983), also reflect his philosophical interests. The Second Quartet, based on the rhythms of ocean waves, incorporates staged movement, as does the Third Quartet.

Schafer's compositions for voice include a substantial number of frequently performed choral works, such as *Epitaph for Moonlight* (1968), written primarily in graphic notation. These reach their climax in the dramatic oratorio *Apocalypse* (1977), a highly charged realization of the Vision of St John followed by a nearly static paradisaical *Credo*. Works for solo voice combine vocal romanticism with powerful texts that become arresting dramatic statements. *Requiems for the Party Girl* (1966) depicts suicidal hallucinations. *Adieu, Robert Schumann* (1976), written for Maureen Forrester, sets Clara Schumann's diary account of her husband's last days to music that incorporates Schumann's work in collage. *Hymn to the Night* (1976), *Garden of the Heart* (1981) and *Gitanjali* (1991) are all based on mystical texts.

In 1979 Schafer's career took its most dramatic turn. Commissioned to write a work for a trombone society, he created *Music for Wilderness Lake* (1979), a composition for 12 trombones situated around the shore of a small isolated lake at dawn and dusk. 'The big revolutions of musical history', he noted, 'are changes of context more than changes of style'. Thus he created 'environmental music', works that demand special types of attention from their audience. This concept is at the core of the *Patria* cycle (1966–), a sequence of 12 interrelated works of music theatre. The first two works in the cycle, *Wolfman* and *Requiems for the Party Girl*, use outrageous stagecraft, texts in invented languages and obscure symbolism, and place the audience at odd angles with respect to the action. The *Princess of the Stars* (1981), a prologue to the cycle, begins 90 minutes before dawn at the edge of a wilderness lake; the action is performed by speakers in highly decorated canoes on the water, while the musicians remain invisible around the shore. The music culminates with the sunrise. *The Greatest Show* (1977–87) is music theatre cast in the form of a country fair. The audience wanders from exhibit to exhibit, accosted by strolling performers, and tries to win admission to one of three musical sideshows. *Ra* (1979–80), a musical dramatization of the Egyptian Book of the Dead, lasts through the night, combining music, drama, dance, taste and scent in a ritual that demands the participation of each audience member. *And Wolf Shall Inherit the Moon*, the epilogue to the cycle, is an eight-day wilderness camping trip. The audience prepares props and costumes, learns their parts and gathers on the final day to perform an enormous ritual. Each of these works stands independently, though they are all variants on a common mythology involving a princess, wolf and

three-horned enemy, and are musically connected by a common note row. Schafer's occasional works of fiction are commentaries on the *Patria* cycle.

Schafer has received the Fromm Foundation Award (1972), the Jules Léger Prize for chamber music (1977) and the Prix Honegger (1980). In 1987 he became the first recipient of the Glenn Gould Award. Upon the presentation of the award, Menuhin described him as 'a strong benevolent, and highly original imagination and intellect, a dynamic power whose manifold personal expressions and aspirations are in total accord with the needs and dreams of humanity today'.

WORKS

Principal publishers: Universal, Arcana Editions

music theatre

Loving (Schafer), 1963–6

Patria I: Wolfman (The Characteristics Man) (Schafer), 31 actors and singers, 32vv, orch, tape, 1966–74, rev. 1975

Patria II, 1969–72: *Study: Dream Passage*, Mez, ens, tape; *Requiems for the Party Girl* (Schafer), Mez, 12 actors, mixed chorus, orch, tape

Apocalypsis, 1977: *John's Vision*, soloists, choruses, wind, perc, org; *Credo*, 12 SATB, tape

Jonah, actors, children, fl, cl, org, perc, n.d.

Patria 3: The Greatest Show (Schafer), c150 soloists, actors, carnival people, 1977–87

Patria 6, 1979–82: *Ra (Egyptian Book of the Dead)*, c25 singers, actors, dancers, male vv, qanun, ud, darabbukah, vn, hp, perc, tape; *Amente nufe*, A, perc

Beauty and the Beast (op. Schafer, after L. de Beaumont), A, str qt, 1980

Patria Prologue: The Princess of the Stars (Schafer), S, 4 actors, 6 dancers, 2 SATB qts, fl, cl, brass qt, 4 perc, 1981, rev. 1984

Patria 4: The Black Theatre of Hermes Trismegistos (Schafer), 2 S, Mez, Ct, Tr, T, B, chorus, 11 actors, dancers, 1982; rev. 1988

Patria 5: The Crown of Ariadne (Schafer), mixed chorus, fl, ob, cl, tpt, 2 trbn, tuba, accdn, 4–6 perc, hp, str qt, 1982, rev. 1991

Patria 9: The Enchanted Forest (Schafer), 1994

Patria 10: The Spirit Garden (Schafer), 1996–7

instrumental

Orch: *Conc.*, hpd, wind, 1954; *In memoriam: Alberto Guerrero*, str orch, 1959; *Canzoni for Prisoners*, 1961–2; *Partita*, str orch, 1961; 2 *Untitled Compositions*, chbr orch, 1963; *Statement in Blue*, youth orch, 1964; *Son of Heldenleben*, orch, tape, 1968; *No Longer Than 10 Minutes*, 1970; *East*, chbr orch, 1972; *North/White*, 1973; *Train*, youth orch, 1976; *Cortège*, 1977; *Fl Conc.*, 1984; *Ko wo kiku [Listen to the Incense]*, 1985; *Dream Rainbow Dream Thunder*, 1986; *Conc.*, hp, orch, tape, 1987; *Conc.*, gui, chbr orch, 1989; *Scorpius*, 1990; *The Darkly Splendid Earth: the Lonely Traveller*, vn, orch, 1991; *Accdn Conc.*, 1993; *The Falcon's Tpt*, tpt, orch, 1995; *Manitou*, 1995; *Musique pour la parque Fontaine*, 4 bands, 1995; *Va Conc.*, 1997

Chbr and solo inst: *Polytonality*, pf, 1952; *Sonatina*, fl, hpd/pf, 1958; *Minimusic*, youth ens, 1969; *Str Qt no.1*, 1970; *Str Qt no.2 'Waves'*, 1976; *The Crown of*

Ariadne, hp, 1979; Music for Brass Qnt, 1981; Str Qt no.3, 1981; Theseus, hp, str qt, 1983; Buskers (Rounds), fl, vn, va, 1985; Le cri de Merlin, gui, tape, 1987; Str Qt no.4, S, str qt, 1989; Str Qt no.5 'Rosalind', 1989; Str Qt no.6 'Parting the Wild Horse's Mane', 1993; DeLuxe Suite, pf, 1996

vocal

Choral: 4 Songs (R. Tagore), S, Mez, A, SA, 1962; Threnody (Jap. children), 5 child spkrs, youth chorus, youth orch, tape, 1966; Gita (B. Gita), SATB, brass, tape, 1967; Epitaph for Moonlight, SATB, bells, 1968; From the Tibetan Book of the Dead (B. Thodol), S, SATB, pic + a fl, cl, tape, 1968; 2 Anthems: Yeow, Pax (Bible: *Isaiah* xiii.6–13, lx.18–20), SATB, org, tape, 1969; In Search of Zoroaster, male vv, SATB, perc, org, 1971; Miniwanka (Moments of Water), youth SA/SATB, 1971; Tehillah (Ps cxlviii), SATB, perc, 1971, rev. 1976 as Psalm; Lustro (Rumi, Tagore), vv, orch, tape, 1969–72; Felix's Girls (H. Felix), SATB, 1979; Gamelan, 4vv, 1979; Snowforms, SATB, 1981, rev. 1983; Sun, SATB, 1982; A Garden of Bells, SATB, 1983; The Star Princess and the Waterlilies (R.M. Schafer), nar, youth chorus, perc, 1984; Fire, SATB, 1986; Magic Songs (Schafer), SATB/TTBB, 1988; The Death of Buddha (M. Sutta), chorus, perc, 1989; Once on a Windy Night, SATB, 1995; A Medieval Bestiary, SATB, 1996; Vox naturae, SATB, 1996; 17 Haiku, SATB, 1997

Solo: 3 Contemporaries (Schafer), 1v, pf, 1954–6; Minnelieder (Minnesinger texts), Mez, wind qnt, 1956; Kinderlieder (B. Brecht), Mez, pf, 1958; Protest and Incarceration, Mez, orch, 1960; Brébeuf (cant., Schafer), Bar, orch, 1961; 5 Studies (Prudentius), S, 4 fl, 1962; Requiems for the Party Girl (Schafer), Mez, pic + fl, cl + b cl, hn, pf, perc, hp, str trio, 1966 [see Patria II]; Sappho, Mez, gui, hp, perc, pf, 1970; Enchantress (Sappho), S, fl, 8 vc, 1971; Arcana (Egyptian), 1v, ens/orch, 1972; Adieu, Robert Schumann (C. Schumann), A, orch, 1976; Hymn to the Night (Novalis), S, orch, 1976; La testa d'Adriane (Schafer), S, accdn, 1977; Hear Me Out, 4 spkrs, 1979; The Garden of the Heart (Arabian Nights), A, orch, 1981; Wizard Oil and Indian Sagwa (Schafer), spkr, cl, 1981; Wolf Music, S, fl, cl, tpt, alphorn, insts, 1984–97; Tantrika (sanskrit), Mez, 4 perc, 1986; Letters from Mignon (J.W. von Goethe), Mez, orch, 1987; Gitanjali (Tagore), S, orch, 1991; Tristan and Iseult, 2 A, T, 2 Bar, B, 1992

electro-acoustic and environmental

Kaleidoscope, 1967; Okeanos, 4-track tape, 1971; Music for Wilderness Lake, 12 trbn, 1979; Harbour Sym., fog horns, 1983; Sun Father Sky Mother, S, 1985

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The New Soundscape (Don Mills, ON, 1969,3/1972)

The Book of Noise (Vancouver, 1970,2/1973)

When Words Sing (Scarborough, ON, 1970,3/1972)

The Public of the Music Theatre: Louis Riel (Vienna, 1972)

'The Graphics of Musical Thought', *Sound Sculpture*, ed. J. Grayson (Vancouver, 1975, 98–125; repr. in *Festschrift Kurt Blaukopf*, ed. I. Bontinck and O. Brusatli (Vienna,1975),120–40

E.T.A. Hoffmann and Music (Toronto, 1975)

Creative Music Education (New York, 1976/R as *The Thinking Ear: Complete Writings on Music Education*) ed.: *Ezra Pound and Music* (New York, 1977)

The Tuning of the World (Toronto, 1977/R)

Open Letter, iv/fall (1979) [Schafer issue]; repr. *The Sixteen Scribes*, ed. Arcana (Bancroft, ON, 1981)

Dicamus et Labyrinthos: a Philologist's Notebook (Bancroft, ON, 1984)

'Acoustic Space', *Dwelling, Place and Environment*, ed. D. Seamon and R. Mugerauer (Dordrecht, 1985), 87–98
Patria and the Theatre of Confluence (Indian River, ON, 1991); repr. *Descant*, xxii/sum. (1991)
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S. Adams: 'Murray Schafer's *Patria*: the Greatest Show on Earth?', *Journal of Canadian Studies*, xxiii/spr. (1988), 199–207
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STEPHEN ADAMS

Schaffen [Scaffen], Henri [Henricus, Henrichus, Heinrich Enrico]

(*b* early 16th century). French or South Netherlandish composer active in Italy. In his one book of madrigals (1549) he is described as a French nobleman, though the title-page of a collection of his motets refers to his coming from Flanders. His works were issued mainly in Venice from the late 1540s on. They include the above-mentioned book of madrigals, all for four voices under the *note nere* mensuration, and described on the title-page as being 'as new and ravishing a work as any other printed up to now' (although in the dedication the composer admitted that they were 'the first fruits' of his early efforts); 12 madrigals (ten, of which three were in the earlier print, for four voices, all ed. in CMM, lxxiii/3–4, 1980, and two for five) in five anthologies and collections published between 1547 and 1569; two books of motets for five voices (both 1564); and five motets (two for four voices, three for five) in collections from the years 1549–56, two of which were published in Nuremberg.

DON HARRÁN

Schäffer, Johann Wilhelm.

See [Scheffer, Johann Wilhelm](#).

Schäffer, Michael

(*b* Cologne, 11 Nov 1937; *d* Cologne, 7 Sept 1978). German lutenist. He studied with Walter Gerwig at the Staatliche Hochschule für Musik, Cologne, and made his *début* in Cologne in 1960. His repertory consisted mainly of Baroque music, particularly of the French school, and he made a special study of continuo playing. His performances were firmly based on first-hand knowledge of original and restored 18th-century instruments and of contemporary playing techniques, and his influence as a soloist and a teacher (notably at Queekhoven, the Netherlands) was considerable.

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DAVID SCOTT/R

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See [Schaeffer, Paul](#).

Schäfferpfeife

(Ger.: 'shepherd's pipe').

A German bagpipe described by Praetorius (*PraetoriusTI*). See [Bagpipe](#), §7(ii).

Schaffrath [Schafrath, Schafrat], Christoph

(*b* Hohenstein, nr Chemnitz, 1709; *d* Berlin, 17 Feb 1763). German harpsichordist, composer and teacher. One of the earliest references to him was in 1733, when he applied for the position of organist at the Sophienkirche, Dresden. In his application he stated that for the past three years he had been 'harpsichordist to the king' and the Polish Prince Sangusko. Although one of three candidates short-listed, Schaffrath was unsuccessful and the post went to Wilhelm Friedemann Bach. By the following year, however, he was in the service of Crown Prince Frederick (later Frederick the Great). He was among those who moved with the prince's establishment from Ruppin to Rheinsberg in 1736, and on Frederick's accession in 1740 was installed as harpsichordist in the court Kapelle at Berlin. In 1741 he was appointed musician to the king's sister, Princess Amalia, a title which appears on contemporary publications of his music and which he was still using in the 1760s. Although he remained at Berlin until his death his name is not included in Marpurg's register of the Kapelle (1754); this implies that he left the orchestra at some point, possibly after the 1741 appointment.

As a composer Schaffrath restricted himself to instrumental music, producing a wide range of chamber and orchestral works. His main interest lay in keyboard music, and various collections of his sonatas (for keyboard alone and keyboard with melody instrument) were published during his lifetime. Almost all the harpsichord sonatas are in three movements with the standard fast–slow–fast arrangement. The first Allegro is usually in sonata form, but the opening part of the exposition is frequently omitted from the recapitulation, and when Schaffrath wrote a full recapitulation he often varied the exposition material by condensing or expanding certain sections. Schaffrath’s keyboard writing in these sonatas is idiomatic yet simple: scale passages and broken-chord figures are employed with good effect but the texture is thin – seldom more than two parts – and the left hand plays a subordinate role. The concertos show the same approach to keyboard writing. Here Schaffrath followed Vivaldian formal methods, using ritornello structure in all three movements and distinguishing clearly between tutti and solo sections.

Stylistically, Schaffrath’s music belongs to the transitional era. His works display characteristic *galant* features: tuneful melodies, short phrases, thin texture, slow harmonic rhythm and ubiquitous triplet figures. However, he also had a marked talent for counterpoint, a skill apparent not only in the occasional fugal movement (e.g. op.2 no.6, second movement) but also in the disciplined part-writing of orchestral works and in his frequent use of imitation. Although active in Berlin, Schaffrath was not particularly affected by the ‘sensitive’ north German style. Exceptional works reveal the influence of C.P.E. Bach in their wide-ranging themes and harmonic asperities, but Schaffrath generally preferred a less emotional style, more in keeping with Hasse’s music than with the *Empfindsamkeit*.

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6 duetti, vn/fl, hpd obbl, op.1 (Nuremberg, 1746)

6 sonates, hpd, op.2 (Nuremberg, 1749)

6 sonate o trii, 2 fl, b (Leipzig, before 1763), only no.1 extant

1 sonata, kbd, in XX sonate per cembalo composte da vari autori, ed. G.B. Venier, op.2 no.10 (Paris, 1760); another in Oeuvres mêlées, vii/5 (Nuremberg, 1761)

1 conc., B♭; hpd, str, ed. K. Louwenaar (Madison, WI, 1977); 13 syms. (see Flueller); at least 6 ovs.; fl conc.; 2 vn concs.; at least 13 kbd concs.; 2 concs., 2 kbd, str (see Uldall); 22 duets, vn/ob/b viol/fl/lute, kbd; duet, 2 b viols; solo, vc, bc; 2 duets, 2 kbd, c1750 (see Newman), ed. H. Ruf (Wilhelmshaven, 1982); 17 kbd sonatas (see Stiliz); 4 pièces, vn/fl, kbd; 1 sonate, 2 fl/vn, bc, *D-Bsb*, ed. G. Zahn (Mainz, 1993); many other chamber works for various insts: principal sources *B-Bc*, *D-Bsb*, *DS*, *KA*, *SWI*, *F-Pn* (for details see Stiliz and Flueller)

Lost: 5 kbd sonatas, ob conc., 2 bn concs., advertised by Breitkopf, 1763; other works, possibly identical to the above, listed in Breitkopf catalogues

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PIPPA DRUMMOND

Schafhütl, Carl Emil von

(*b* Ingolstadt, 16 Feb 1803; *d* Munich, 25 Feb 1890). German scientist, acoustician, inventor and writer on music. He moved to Munich in 1827 where he met the flute virtuoso and maker Theobald Boehm, with whom he shared a life-long friendship; Schafhütl's studies of theoretical and practical acoustics informed many of Boehm's improvements to musical instruments, including the cylindrical metal flute (1846) and, later, the oboe and bassoon. In about 1833 their first invention, the *Teliophon* (a pianoforte with a rounded belly) was stolen and shortly afterwards patented in London; the ensuing lawsuit brought them to England in early 1834. While there Schafhütl began to work on metallurgical experiments; meanwhile he corresponded for the *Allgemeine musikalische Zeitung*, writing accounts of English organ making, church music and the 1835 York festival.

After his return to Bavaria in 1841, Schafhütl became professor of geology, mining and metallurgy at Munich university. With Caspar Ett he engaged in the debate about the reform of Catholic church music, gradually shifting his support from the cause of musical historicism, based on the traditions of unaccompanied vocal polyphony, to become a passionate defender of Classical orchestral masses against the polemical attacks of F.X. Witt.

From 1849 to 1887 Schafhütl was an official organ examiner, reporting on more than 500 organ building projects. Schafhütl's reports on musical instruments at the trade exhibitions in Mainz (1842), Leipzig (1850), London (1851) and Munich (1854) demonstrate his impartiality, long experience and unusual depth of knowledge. After 1853 he subsidized and participated in the musical education of the young Joseph Rheinberger. Besides his works on theoretical and practical acoustics his most important writings on musical theory and history are his still-valuable biographies and obituaries of instrument makers (including Boehm, V.F. Červený and Aloys Biber) and composers (including Ett, Gluck, G.J. Vogler and Michael Haydn) that he published during his last years.

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ERICH TREMMEL

Schak, Benedikt.

See [Schack, Benedikt](#).

Schale [Schaale, Schall], Christian Friedrich

(*b* Brandenburg, 10 March 1713; *d* Berlin, 2 March 1800). German composer. He was a pupil of the organist Christian Rolle, then studied law for a brief period at Halle University (c1732). From 1735 he was a member of the orchestra of Prince Heinrich of Prussia until he was appointed to the royal Kapelle of Frederick the Great in Berlin as cellist and chamber musician (1741). He was also second organist (to Johann Philipp Sack) at Berlin Cathedral, and became cathedral organist when Sack died in 1763. He was one of the first members of Sack's Musikubende Gesellschaft, the earliest amateur concert society in Berlin (founded in 1749), and also conducted another group called the Musikalische Assemblée (made up of members of the royal Kapelle). Following Sack's death, he merged the two groups; in 1781 Schale and the singer G.C. Concialini used this orchestra to present a series of amateur concerts in Berlin.

Schale composed in a variety of genres, but few of his works were published. His music is often contrapuntal, and his keyboard works are occasionally quite virtuoso. His lieder are in the folklike style of the first Berlin lied school.

WORKS

Orch: 8 syms., *D-DS*; 4 syms., *Bsb*; 1 sym., *B-Bc*, attrib. Schaffrath; 1 ov., 7 kbd concs., *D-Bsb*; 1 kbd conc., *B-Bc*; 3 fl concs., cited in Biehle

Other inst: [18] Brevi sonate, hpd (Nuremberg, c1755–60), ed. L. Cerutti (Padua, 1994); Allegretto, kbd, 1757, *D-Bsb*; Leichte Vorspiele, org/pf (Berlin, 1794–6); Leichte Nachspiele, org (Berlin, 1795); Sonata, kbd, *B-Bc*; 2 sonatas and 1 trio, kbd, vn, cited in Biehle; solo, fl, bc, *D-SWI*; other kbd pieces, *Bsb*; several inst and kbd pieces in contemporary anthologies

Vocal: 3 cants., 1763–75, cited in Ledebur; Neue Melodien zu G.W. Burmanns [24] kleinen Liedern fur kleine Magdchen (Berlin, 1774); many other lieder in contemporary anthologies

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RAYMOND A. BARR

Schalk, Franz

(b Vienna, 27 May 1863; d Edlach, 3 Sept 1931). Austrian conductor. A pupil of Bruckner at the Musikverein Konservatorium, he became first conductor at the Vienna Hofoper in 1900, under Mahler's directorship; he conducted the first performances of Korngold's *Der Schneemann* (1910) and the revised version of *Ariadne auf Naxos* (1916). In 1918 he became director of the Hofoper himself, jointly with Richard Strauss, of whose *Die Frau ohne Schatten* he conducted the first performance in 1919; and on Strauss's resignation in 1924, he was in sole control until 1929. He conducted at the Metropolitan Opera during the 1898–9 season, and at Covent Garden in 1898, 1907 and, when his *Ring* cycles were particularly admired, in 1911. In 1924 he conducted the first performance of movements from Mahler's Tenth Symphony (in Krenek's edition). Schalk and his elder brother Josef, who had also studied under Bruckner, were among the earliest champions of their master's symphonies, though they presented them in unauthentic versions prepared by themselves and others. Franz's influence is manifest in the first edition of the revised version of no.3 (1890), and Josef's in the first edition of no.8 (1892); Franz collaborated with Ferdinand Löwe in the spurious first edition of no.4 (1890), and was solely responsible for the equally spurious first edition of no.5 (1896).

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DERYCK COOKE/R

Schall, Claus Nielsen

(*b* Copenhagen, 28 April 1757; *d* Copenhagen, 9 Aug 1835). Danish composer, dancer and violinist. In 1772 he joined the Royal Theatre in Copenhagen as a dancer, and in 1775 became a member of the court chapel. The dancer and choreographer Vincenzo Galeotti, recognizing Schall's ability, appointed him répétiteur and director of ballet at the Royal Theatre in 1776; he also engaged Schall to compose music for many of his ballets. After travelling in the late 1780s to Paris, Dresden, Berlin and Prague (where he met Mozart), Schall returned to Copenhagen in 1792 to take Hartmann's place as Konzertmeister at the Opera, working successively under J.A.P. Schulz and F.L.A. Kunzen. In 1795 Schall became composer to the Royal Ballet and in 1818 music director at the Opera, where he remained until 1834; he conducted the première of Weber's *Freischütz* overture there in 1820.

Though self-taught as a composer, Schall was rated highly by his contemporaries, and his experience as a violinist (he played in the court chapel from 1779) and in the theatre gave him an unusually wide scope. His chief importance lies in his collaboration with Galeotti, for whom he wrote about 20 ballets ranging from light divertimentos to full-length tragedies (occasionally with chorus). His models were Gluck and Mozart, but his style is also perceptibly indebted to that of French dramatic music. His other music includes Singspiele, songs and instrumental pieces, of which his chamber works are particularly important, being among the first by a Danish composer.

Schall's brother, Peder Schall (bap. Copenhagen, 30 Dec 1762; *d* Copenhagen, 1 Feb 1820), was a cellist in the court chapel, a guitarist and composer of vocal works with guitar accompaniment.

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(selective list)

published in Copenhagen unless otherwise stated

stage

unless otherwise stated, all ballets, with librettos and choreography by V. Galeotti, and all first performed at the Royal Theatre.

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Vn and pf solos, incl. pf arrs. of excerpts from stage works, pubd separately

Concertos, *DK-Kk*

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Blandede compositioner, 1v, pf (n.d.)

10 chansons (Leonard), 1v, pf (Hamburg, n.d.)

Songs, cants., pubd separately

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NILS SCHIØRRING

Schalloch

(Ger.).

See [Soundhole](#).

Schallstück

(Ger.).

See [Bell](#) (ii).

Schalmei (i)

(Ger.).

(1) [Schalmey] A [Shawm](#); see also [Tristan Schalmei](#).

(2) See [Martinstrompete](#).

(3) See [Organ stop](#).

Schalmei (ii)

(Ger.).

See under [Organ stop](#).

Schamotulinus, Venceslaus.

See [Szamotuł, Waclaw z.](#)

Schannis [Schennis], Johannes von

(d Zürich, 1587). Swiss burgomaster and musician. He is listed as a citizen of Zürich in 1558, a guild master (*Zunftmeister*) of Meisen between 1574 and 1583, a head governor (*Obervogt*) to the villages of Wettswil and Bonstetten during the period 1575–82, and a provincial governor (*Landvogt*) in Andelfingen between 1583 and 1587. Johannes is the first member of this prominent Zürich family for whom an interest in music can be documented. His musical activities, when taken together with other members of the Schannis family, reveal the types of music that were collected, copied, sung and played by several generations of this family between 1578 and 1630.

On 12 November 1578 in Speyer, Johannes purchased for 14 batzen a second edition copy of George Forster's *Frische teutsche Liedlin* (RISM 1549³⁵). To this collection of German Tenorlied (*CH-Zz T410–13*) he added a manuscript appendix, in which he copied songs and motets by Clemens non Papa, Jean Mouton, Stephan Zirler, Nikolaus Selnecker, and Cosmas Alder. The partbooks remained in the possession of the Schannis family until 14 April 1629, when they were donated to the Zürich Public Library. Among the other family names that appear in the partbooks, Johannes's grandson, the Hebrew scholar Caspar von Schannis (1600–34) seems to have had the strongest interest in music. As well as owning his grandfather's music book, he also possessed a collection of tablature for lute and double cittern (lost), as well as a set of printed music for three lutes by Giovanni Pacolini, also lost (see *Brownl*).

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JOHN KMETZ

Schanppecher, Melchior [Malcior de Wormatia]

(*b* Worms, *c*1480). German theorist. He studied at Cologne University from 1496 to 1497, and was a member of the 'bursa montana', where later the theorists Cochlaeus, Glarean and Bogentantz also studied. Schanppecher taught Wollick and wrote the third and fourth parts of the latter's treatise, *Opus aurem musicae* (Cologne, 1501).

In 1502 Schanppecher studied in Leipzig, but by 1505 he was back in Cologne, where he obtained the degree of Master of Arts and where, in 1506, he published an elementary treatise on astronomy. Schanppecher's section of Wollick's treatise shows the influence of humanism, which caused practical music to become a subject for university study instead of medieval speculative theory. He discussed the notation of mensural music, and provided rules for composition. This became the first of many textbooks on composition in Germany. The treatise is based on counterpoint, and distinguishes between 'compositio' and 'sortisatio'. 'Compositio' meant the act of musical composition, which is then fixed in musical notation. 'Sortisatio' meant the improvisation of several parts to a plainchant cantus firmus. According to other sources of about 1500, Schanppecher gathered up contemporary expressions like 'ad sortem cantare' and 'sortisieren' and created out of them a theoretical term used in German theory until well into the 17th century.

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KLAUS WOLFGANG NIEMÖLLER

Schantz [Tschantz].

American firm of organ builders. It was founded in Kidron, Ohio, in 1873 by Abraham J. Tschantz (*b* Kidron, 7 March 1849; *d* Orrville, Ohio, 14 Sept 1921), a cabinet maker of Swiss descent. Abraham (who dropped the T from his name in 1899) at first built only reed organs, and was so successful that he moved to a larger factory in Orrville in 1875. His first pipe organ was built in 1890 for the First United Brethren Church of Canton, Ohio, and not long afterwards he developed and produced the Zephyr electric fan blower. Shortly after the turn of the century Abraham's sons Edison (1878–1974), Oliver (1882–1938) and Victor (i) (1885–1973) joined the firm, followed in the 1930s and 40s by his grandsons John, Paul and Bruce, later the principals of the company with Victor Schantz (ii) and

Jack Sievert. The Schantz Organ Co. grew considerably during the 20th century, and between World War II and 1970 produced over 1000 instruments. The firm's notable large instruments include those in Sacred Heart Cathedral, Newark, New Jersey (1956), the First Baptist Church, Nashville, Tennessee (1973), and Westwood United Methodist Church, Los Angeles (1994).

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BARBARA OWEN

Schantz, (Johan) Filip von

(*b* Ulvila, 17 Jan 1835; *d* Helsinki, 24 July 1865). Finnish conductor and composer. He studied law at Helsinki University from 1853, but during the Crimean War in 1855 he became involved in a political student demonstration and was expelled for one term. He abandoned law school in favour of musical studies, first in Sweden (1856–7) and subsequently at the Leipzig Conservatory (1857–60).

In 1860 Schantz became conductor of the New Theatre in Helsinki, but he resigned in 1863 following an altercation with the theatre administration. He took his musicians to Stockholm, Gothenburg and Copenhagen, where they earned their living by playing light music until financial troubles forced them to close down in 1864. Schantz returned home in poor health and died the following year at the age of 30.

His compositions are representative of the national romantic movement. He collected and published folk music, and drew on subjects from the national heritage in several works, such as the *Kullervo-alkusoitto* ('Kullervo Overture'), based on a motif from the *Kalevala*, which he wrote for the inaugural ceremony of the New Theatre's new building in 1860. He also wrote many choral and solo songs.

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TOIVO HAAPANEN/ILKKA ORAMO

Schantz [Schanz], Johann

(*b* Kladrob, Bohemia, c1762; *d* Vienna, 26 April 1828). Austrian piano maker. Of the instruments his firm made between around 1790 and 1825,

two square pianos and about 35 grands survive; many of them were originally exported to what is now Italy. G.A. Griesinger, Haydn's biographer, related that Schantz had made 130 instruments in one year, a figure then not unusual for a Viennese workshop. The pianos built by Schantz before about 1815 show individuality and fine workmanship. He was probably the first Viennese builder to equalize the string lengths for each choir, to divide the bridge at the change-over from brass to steel strings and to introduce individual hammer back-checks. The rival English tradition of the period probably inspired these innovations.

Johann's brother Wenzl (*b* Bohemia, c1750; *d* Vienna, before 17 Sept 1790) also made pianos, including one for Haydn in 1788, but none survive. Haydn's letters of June 1790 recommending Schantz probably refer to Johann, not Wenzl, and later sources refer exclusively to Johann. Haydn also owned instruments by other makers; his recommendations may have been influenced by the commission offered to him by Schantz. Beethoven denied accepting such a commission but nonetheless also recommended Schantz, acted as intermediary for him and wrote in a letter that he owned a Schantz piano. On the other hand, he returned a piano to Schantz because of its bad quality.

The reputation of the Schantz firm trailed after those of Streicher and Anton Walter in their day; Griesinger expressed an equivocal attitude in a letter to G.C. Härtel of 1803, saying that Schantz subcontracted to former apprentices, something that Streicher never did. Contemporary opinions of his instruments are not, however, entirely borne out by the pianos that survive: their touch is no lighter than that of Walter's instruments, contradicting Haydn, and Schantz's pianos imitate not Stein's but Walter's, contradicting J.F. von Schönfeld (*Jahrbuch der Tonkunst von Wien und Prag*, Vienna, 1796, p.88).

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MICHAEL LATCHAM

Schanzlin, Hans Peter

(*b* Basle, 2 Aug 1916; *d* Basle, May 1991). Swiss musicologist. He studied school music at the Basle Conservatory and musicology with Handschin at Basle University, where he took the doctorate in 1949 with a dissertation on Gletle's motets. He taught music in various schools in Basle (1941–65), and held posts as organist of the French church (1940–50), and as choirmaster at St Matthäus (1949–61). He was responsible for the first cataloguing in Swiss libraries for RISM (1956–65) and worked at the Schola Cantorum Basiliensis (1959–70). In 1965 he took charge of the

music section of the Basle University library. He was general secretary of the Schweizerische Musikforschende Gesellschaft (1959–72) and was president of the Basle chapter (1959–71). Schanzlin wrote a wide range of publications on Swiss music history, particularly the history of its church music in the 17th century, of which he made a fundamental study in his doctoral dissertation. In 1957 he succeeded Edgar Refardt in collecting the bibliography of 20th-century writings on Swiss music history.

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JÜRIG STENZL

Scharf

(Ger.).

An [Organ stop](#).

Scharpfenberg, Maciej.

See [Szarfenberg, Maciej](#).

Scharre

(Ger.).

See [Rattle](#).

Scharrer, Irene

(*b* London, 2 Feb 1888; *d* London, 11 Jan 1971). English pianist. She studied at the RAM and with Tobias Matthay. She made her London début at the age of 16 and thereafter appeared regularly before the public until 12 June 1958, when, at a concert at the RAM to commemorate the centenary of Matthay's birth, she played Mozart's two-piano sonata with her cousin Myra Hess, also a pupil of Matthay. She toured Europe and the USA, and in the earlier part of her career played under such distinguished conductors as Richter and Nikisch. A sensitive rather than a powerful pianist, possessed of a beautifully even touch and capable of great refinement of phrasing, she was most happy when playing Romantic music of the 19th century, especially the smaller, more intimate compositions of Chopin.

FRANK DAWES

Scharwenka, (Ludwig) Philipp

(*b* Samter [now Szamotuły], 16 Feb 1847; *d* Bad Nauheim, 16 July 1917). Polish-German composer and teacher, brother of [Xaver Scharwenka](#). His early musical training was at the secondary school in Posen. In 1865 his family moved to Berlin, where he studied composition with Richard Wüerst and Heinrich Dorn at Kullak's Neue Akademie der Tonkunst. In 1868 he began his long teaching career as an instructor at the academy. Six years later, his orchestral works began to be performed, and in 1880 he married the violinist Marianne Stresow (*b* 25 Feb 1856; *d* 24 Oct 1918). When his younger brother Xaver founded the Scharwenka Conservatory in Berlin (1881) he joined its staff, teaching theory and composition. He became its co-director, with Hugo Goldschmidt, in 1891, when Xaver emigrated temporarily to the USA. Philipp was a competent, dedicated composer and teacher; his own career, however, was overshadowed by that of his forceful, energetic brother.

WORKS

(selective list from 123 opus numbers)

printed works published in Leipzig unless otherwise stated

vocal

Roland (op), c1915, unperf.

[Sakuntala \(dramatic cant., C. Witkowsky\), solo vv, chorus, orch, vs \(c1884\)](#)

Other choral: Dörpertanzweise (V. von Scheffel), chorus, op.35 (Bremen, 1880);

Herbstfeier (F. Timpe), solo vv, chorus, orch/pf, op.44, vs (Bremen, 1883);

Abendfeier in Venedig (E. Geibel), S, female vv, hmn, pf, op.89 (1893); 3

Gesänge, male vv, op.90 (1893)

[Songs, incl. op.28 \(Berlin, 1878\), op.62 \(1886\)](#)

instrumental

Orch: Serenade, op.19 (Bremen, 1881), arr. pf 4 hands (Bremen, 1877); 2 polnische Volkstänze, op.20 (Offenbach, 1877); Wald- und Berggeister, intermezzo, op.37 (1881); Liebesnacht, fantasy piece, op.40 (Bremen, 1882); Festouvertüre, op.43, arr. pf 4 hands (Bremen, 1883); Arkadische Suite, op.76 (1887); Frühlingswogen, sym. poem, op.87 (Berlin, 1891); Traum und Wirklichkeit, sym. poem, op.92, ?pubd; Vn Conc., op.95 (1895); 2 syms., opp.96, 115, ?pubd; Dramatische Phantasie, op.108 (1900)

Chbr: Suite, vn, pf, op.99 (n.d.); Pf Trio, op.100 (1897); Duo, vn, va, pf acc., op.105 (1898); Sonata, va, pf, op.106 (n.d.); Sonata, vn, pf, op.110 (n.d.); Pf Trio, op.112 (1902); Sonata, vn, pf, op.114 (1904); Sonata, vc, pf, op.116 (n.d.); Str Qt, op.117 (1910); Pf Qnt, op.118 (1910); Str Qt, op.120 (Berlin, n.d.); Pf Trio, op.121 (n.d.)

Pf 2 hands: 2 Nottornos, op.16 (c1877); 5 Phantasiestücke, op.26 (Bremen, 1878); [5] Albumblätter, op.27 (1878); In bunter Reihe, op.32 (1879); Album polonais, op.33 (Berlin, 1880); 3 Sonatas, op.61 (1886); Romantische Episoden, op.65 (Bremen, 1886); Tonbilder, op.69 (Bremen, 1887); 2 Rhapsodien, op.85 (c1890)

Pf 4 hands: Tanzsuite, op.21 (1887); Hochzeitsmarsch, op.23 (Bremen, 1878); All'ongarese, op.30 (1879); Polnische Tanzweisen, op.38 (Bremen, 1881), orch version (Bremen, 1882); Intermezzi, op.48 (Berlin, 1883); Lieder und Tanzweisen, op.54 (Berlin, 1884); Stimmungsbilder, op.57 (Bremen, 1885); Herbstbilder, op.59 (1885); 5 Tanzszenen, op.75 (Breslau, 1887)

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CHARLES SUTTONI

Scharwenka, (Franz) Xaver

(*b* Samter [now Szamotuły], 6 Jan 1850; *d* Berlin, 8 Dec 1924). Polish-German pianist, composer, teacher and educationist, brother of [Philipp Scharwenka](#). Like his elder brother he received little formal musical training until he was enrolled in the Neue Akademie der Tonkunst in Berlin in 1865 where, under Kullak's tutelage, his skill as a pianist developed rapidly. He made his début at the Singakademie, in 1869. He then taught at the academy until his military service (1873–4). In December 1874 he began the first of many concert tours that were to take him all over Europe and eventually to the USA and Canada. In 1877 he married Zenaide Gousseff and in the same year gave the first performance of the Piano Concerto in B \flat minor, his most successful and popular work apart from the Polish Dance (op.3 no.1) of 1869.

In the 1880s Scharwenka expanded his activities beyond those of a composer and pianist. In 1881 with Gustav Holländer and Heinrich Grünfeld he organized a very successful annual series of concerts of

chamber and solo works at the Singakademie, and in October of the same year he opened his own conservatory in Berlin. In 1886 he conducted the first of a series of orchestral concerts devoted chiefly to major works by Liszt, Beethoven and Berlioz; meanwhile he continued to tour extensively and play his works under such men as Richter and Joachim. These multiple activities as a pianist, composer and educator-organizer occupied him for the rest of his long career.

In 1891 Scharwenka made his first tour of the USA. He decided to emigrate and opened a New York branch of his conservatory in October 1891. Seven years later, however, he moved back to Berlin. His conservatory there had merged with that of Karl Klindworth in 1893 but when Scharwenka returned the two men disagreed about policy, and Klindworth withdrew. Scharwenka continued to tour the USA and Canada and by 1914 had crossed the Atlantic 26 times. In Germany Scharwenka took part in founding the Music Teachers' Federation (1900), and was instrumental in establishing the Federation of German Performing Artists (1912). In 1914 he founded yet another music school in Berlin. He published a *Methodik des Klavierspiels* (Leipzig, 1907). He was also one of the foremost pianists of his generation, renowned for his beautiful, sonorous, singing tone and as an interpreter of Chopin's music. He made seven acoustical recordings for Columbia and many piano rolls. His compositions generally have melodic charm and graceful dance-like rhythms.

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(selective list)

stage

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orchestral and chamber

Symphony, c, op.60 (Leipzig, 1885)

4 pf concs.: no.1, b \flat ; op.32 (Bremen, 1876); no.2, c, op.56 (Leipzig, 1881); no.3, d \flat ; op.80; no.4, f, op.82, pf score (Leipzig, 1908)

Piano Quartet, op.37 (Bremen, 1877)

2 pf trios, opp.1, 45; Sonata, vn, pf, op.2 (Leipzig, 1872); Sonata, vc, pf, op.46

piano

2 sonatas: no.1, c \flat ; op.6 (Leipzig, 1872); no.2, E \flat ; op.36 (Bremen, 1878)

25 Polish dances, opp.3, 9, 29, 34, 40, 47, 58, 61, 66

Pieces, pf 4 hands, opp.21, 24, 39, 44

Technical studies: Beiträge zur Fingerbildung, op.77; Studien im Oktavenspiel, op.78; Meisterschule des Klavier-Spiels

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CHARLES SUTTONI

Schastelain, Charles [Jean].

See [Chastelain, Charles](#).

Schat, Peter

(*b* Utrecht, 5 June 1935). Dutch composer and writer on music. He studied composition with van Baaren at the conservatories of Utrecht and The Hague (1952–8), with Seiber in London (1959) and with Boulez in Basle (1960–61). Between 1974 and 1983 he taught composition at the Royal Conservatory in The Hague. In 1967 he co-founded STEIM (Studio voor Elektro-Instrumentale Muziek). His awards include the Matthijs Vermeulenprize (1973, for *To You*) and the Joost van den Vondelprize of the Westfälische Wilhelmsuniversität of Münster (1990).

Schat's training was as a serial composer. His first compositions, such as the *Introductie en adagio in oude stijl* (1954) and the *Septet* (1957), combine traditional forms, including sonata form, with dodecaphony. But his lessons with Boulez led him to a more radical, strict form of serial thought, and even before that he was regarded in the Netherlands as one of the leading members of the avant garde of his generation. In the fourth part of the *Octet* (1958), dedicated to van Baaren, it is the players who determine the order of its 12 segments, while in the final part there is occasion for individual improvisation. In *Improvisations and Symphonies* (1960) free performer invention becomes the central component. The work also reveals Schat's inclination towards the theatrical, with spatial movement prescribed in the form of performer-directed 'promenades'. Of his Boulez-influenced pieces, *Entelechie I* displays structures with fixed properties and less fixed 'commentaries' upon them in the form of retrospective and anticipatory 'shadows'; the work also involves complex textures in its accumulated heterophonies. However, as Schat subsequently became involved with socio-political issues, he came to associate the static qualities of this piece and its successor, *Entelechie II*, with what he saw as the immobility of western social institutions serving a cold war mentality; Boulez himself was described as a 'premature specialization', a biological concept relating to a species without a chance to develop.

Ideas concerning the overthrow of established order marked a number of Schat's works of the 1960s. *Labyrinth*, 'a kind of opera', first performed at the 1966 Holland Festival, also expands upon the idea of theatre,

containing independently functioning layers of instrumental music, singing, mime, stage action, plastic arts, film, dance and set design. One of the work's aims is a disorientation of the spectator, aided by the choir – split into five separate groups spread among the audience – which passes comments in different languages, thereby discouraging any single interpretation of the spectacle. Nevertheless a plot is discernible, in which a female character, Noéma, succeeds in forcing the (unspecified) ideology of the Paradise bird on her people. The people, represented by the choir, are thus able to give meaning to what takes place, which they express by destroying the sets of the labyrinth.

On Escalation, dedicated to the memory of 'Che' Guevara and first performed at a 1968 political demonstration concert in Amsterdam, exhibits in its 'combative' design two simultaneous levels, described as 'within' and 'outside'. The former relates initially to the whole body of musicians and is supervised by the conductor, while the latter is directed by six solo percussionists, each of whom progressively guides a small group of players out of the main ensemble. Since the music 'within' is fixed and the 'outside' music consists of controlled improvisation, the players are gradually drawn out from under the conductor's authority.

In 1969, Schat was one of the leading figures in another demonstration event – the notorious 'notenkrakersactie' in which a group of activists disturbed a concert by the Concertgebouw Orchestra, demanding an open discussion of music policy. In the same year, alongside the composers Reinbert de Leeuw, Louis Andriessen, Jan van Vlijmen and Misha Mengelberg, and the writers Harry Mulisch and Hugo Claus, Schat was also involved in *Reconstructie*, a 'morality' theatre work, again a homage to 'Che' Guevara, about the conflict between imperialism and liberation. The symbolic central character is a US imperialist Don Giovanni, who seduces and rapes the ladies Bolivia and Cuba; his opponent is the Commendatore 'Che'.

Reconstructie marked a turning point in Schat's career. During the 1960s his anxieties about modernism's fracture with the past had grown; he also became convinced that the shift from diatonicism to chromaticism had been the most traumatic event in western music history. In what followed, Schat involved himself with trying to develop new forms of tonal coherence. At first he experimented with relating avant-garde music to the past in the form of style quotations, in for example *Clockwise and Anti-Clockwise* (1967) and *Anathema* (1969), which questions the avant garde's antipathy towards melody. *Thema* (1970) explored melodic relationships more systematically, while also attempting to integrate the tonal and non-tonal, the diatonic and chromatic, the avant garde, jazz and popular music. Similarly the successful *To You* (1972) – the beginning of a long-term collaboration with a kindred anti-imperialist spirit, the writer Adrian Mitchell – links contemporary art music to popular music, the latter conceived as the new western international folk music: the piece, while completely electronic, ends in C major.

Most significantly, Schat undertook a detailed investigation of abstract pitch relationships in what he termed 'permutation', essentially the exploration of multiple melodic permutations, no new note being introduced until all

possible orderings of the existing ones are exhausted. First employed in *Anathema*, this procedure is especially clear in *Canto general* (1974) and was also applied to intervals in the opera *Houdini* (1974–6). Both these last two works have overtly political messages. The opera is a metaphorical call to subjugated peoples to free themselves from their chains; *Canto general*, to a text by Pablo Neruda, was written in memory of the Chilean president, Salvador Allende.

In 1973 Schat co-established, with the designer Floris Guntenaar, the Amsterdam Electric Circus to 'serve the people' by giving open-air rather than standard indoor performances (involving, for instance, the projection of slides and films in a large balloon). Specific moments of history and politics continued also to give rise to or become associated with his music. For example, *The Fall* (1960) was eventually performed in 1974, the same year as President Nixon's demise; the *Polonaise* of 1981 came out of the protests at the Lenin shipyards in Gdańsk; while *De hemel* ('The Heavens', 1990) is dedicated to 'the martyrs of democracy at the Square of Heavenly Peace in Beijing'. But during the 1970s, Schat also further developed a musical system analogous to his democratic political ideals, which he has continued to use ever since: 'De toonklok' ('The Tone Clock'). Schat had come to the conclusion that a musical language based on the exclusion of melody and consonance could only lead to mannerism and incomprehensibility. His design for a chromatic harmonic-melodic tonality embracing both chromaticism and pure triads was eventually published in a Dutch newspaper, *NRC Handelsblad*, on 24 December 1982. Broadly speaking, the system is based on the 12 possible 'triads' of pitches (in other words, three-note sets under transposition and inversion) which may be found in the chromatic total. A 'tonality' or 'hour' results from the four-fold projection of such a 'triad' onto the chromatic octave to make up all 12 notes. The four notes by which the triads are transposed are referred to as a 'steering' (see [ex. 1](#)). The chromatic total may also be broken up into groups of four notes, or 'tetrads', which are themselves 'steered' by the triadic formations. In such a way smooth transitions and 'modulations' can be made between the different 'tonalities'. Schat has gone on to make the system more flexible by mixing tonalities, as well as by preserving the free ordering of pitches within each triad or tetrad, as well as the free ordering of triads or tetrads within a tonality. The concept of the Tone Clock emerged during the composition of works such as *Houdini*, the Symphony no. 1 (1978, rev. 1979) and the cartoon opera *Aap verslaat de knekelgeest* (1980). The Second Symphony (1983, rev. 1984) is a preliminary study for the opera *Symposion* (1982–9), in which each of the protagonists is characterized by their own Tone Clock tonality; the libretto by Gerrit Komrij interweaves Plato's text with the story of Tchaikovsky's forced suicide, as reconstructed by the musicologist Alexandra Orlova. Among the larger works of the 1990s which employ the method are the 12 symphonic variations of *Die hemel* and *Een Indisch Requiem* (1993–5).

[WORKS](#)

[WRITINGS](#)

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ROKUS DE GROOT

[Schat, Peter](#)

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stage

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Houdini (circus op, A. Mitchell), op.25, 1974–6, Amsterdam, 29 Sept 1977

Aap verslaat de knekelgeest [Monkey Subdues the White-Bone Demon] (cartoon op, Schat, Eng. trans. W. Boeke), op.28, 1980

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vocal

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Other choral: I am Houdini (a ballet to sing, A. Mitchell), op.25c, T, mixed choir, 2 pf, 1976 [arr. of scene 7 from op Houdini]; Adem [Breath] (song for chbr choir, inscription from Egyptian king's tomb), op.32, 8-part mixed choir, 1984; Een Indisch Requiem [An Indian Requiem] (P. Malakka, J. Eijkelboom, R. Kousbroek), op.41, T, mixed choir, 2 Wagner tuba, 5 perc, 2 hp, pf, str, 1993–5

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instrumental

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other work

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Principal publisher: Donemus

Schat, Peter

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Schattenberg, Thomas

(*b* Flensburg, c1580; *d* ?Copenhagen, after 1623). Danish composer and organist. After studying in Hamburg he was appointed organist at St Nikolai, Copenhagen, in 1604. He published *Jubilus S Bernhardi de nomine Jesu Christi Salvaloris nostri* (Copenhagen, 1620; ed. E. Barfod and others, Copenhagen, 1988), consisting of 39 four-part motets, and *Flores amoris* (Copenhagen, 1622), a collection of 24 three-part pieces, mainly to German secular texts, of which only the bassus part survives. Schattenberg's life, work and milieu have been summarized in E. Barfod and others: 'Thomas Schattenberg, en dansk komponist fra Chr. IV's tid: hans liv, hans vaerk og hans miljø', *Musik & Forskning*, xiii (1987–8), 5–36.

ESTHER BARFOD

Schebor, Carl.

See Šebor, Karel.

Schechinger, Johann [Hans].

See Schachinger, Johann.

Schechner [Schechner-Waagen], Nanette [Anna]

(*b* Munich, 1806; *d* 29 April 1860). German soprano. She studied with an actor named Weber, and first sang in the chorus of the Munich Opera when she was 15. Chosen from the singing school by Giuseppina Grassini, on a Munich visit, to second her in excerpts from Cimarosa's *Gli Orazi ed i Curiazi*, she made a great impression, and won the patronage of the Queen of Bavaria. After being sent to study in Italy from 1822, she reappeared in Munich as a principal, at first in Italian opera (including the role of Mozart's Countess). Moving to Vienna, she made her début as Emmeline in Weigl's *Die Schweizerfamilie* on 22 May 1826. Schubert wrote: 'Mlle Schechner ... pleased exceedingly. As she looks very much like Milder, she might be good enough for us' (letter of May 1826). In December 1826 she visited Beethoven with the tenor Ludwig Cramolini, to whom she was then engaged, and sang *Fidelio* to the deaf composer. She

turned to German opera conclusively in 1827 on accepting an engagement at Berlin. Fétis recounted how she began her opening performance, as Emmeline, to an almost empty theatre on a fine summer Sunday, but her performance aroused such admiration that word spread in the interval to the neighbouring cafés, and she completed the performance to a full and enthusiastic house. She sang at the Theater an der Wien in 1829, and returning to Munich in 1832 she married the painter Karl Waagen. Her career was interrupted by a chest disease (of nervous origin, according to Fétis) that led to a serious decline and forced her to retire in 1835. When Mendelssohn heard her in Munich in 1830 he wrote: 'Schechner has indeed lost much; the quality of the voice is husky; she often sang out of tune, and yet at times her inner warmth was so touchingly revealed that I was moved to tears' (letter of 6 June 1830). She was described as possessing in her prime an exceptionally rich and full-toned voice, and a natural, unpretentious dramatic talent. Her most successful roles were Fidelio, Donna Anna, Euryanthe, Reiza, the *Tauris* Iphigenia and Spontini's Vestal.

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JOHN WARRACK

Schede, Paul Melissus

(*b* Mellrichstadt, Hessen, 20 Dec 1539; *d* Heidelberg, 3 Feb 1602). German musician and poet. Prompted by his mother's name, Otilie Melisse, he added to his name the symbolic 'Melissus' from Greek mythology. After studying at Würzburg, Erfurt, Zwickau and Jena he became Kantor at Königsberg, Franconia. He was crowned poet in Vienna in 1561, raised to the rank of hereditary nobleman in 1564 and given the titles 'Comes Palatinus', 'Eques Auratus' and 'Civis Romanus' in Italy in October 1579. Meanwhile he went to France in 1567 but had to flee Paris a few years later during the persecution of the Huguenots; he got to know Goudimel at Besançon and became a follower of Calvin at Geneva, and the Elector Friedrich III of Speyer commissioned from him a version of the psalms for the Reformed Church, *Di Psalmen Davids in teutische Gesangreimen nach französischer Melodeien unt sylben Art* (Heidelberg, 1572; ed. in Jellinek). He travelled in Germany, Italy and France and in 1585 and 1586 was in England, where Elizabeth I, impressed by him as musician and poet, tried to persuade him to stay. But he returned to Germany and lived at Heidelberg until his death.

Schede wrote the poems, in German, Latin and Greek, that he set to music. Two volumes of poetry were published in Frankfurt in 1574 and 1575. His settings scrupulously follow the metrical structures of the verses, which are further enhanced by the carefully conceived melodies. They are thus typical of humanist music of the period.

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FERDINAND HABERL/CLYTUS GOTTWALD

Schedel Liederbuch

(*D-Mbs* Cgm 810). See [Sources](#), [MS](#), §IX, 7.

Schedl, Gerhard

(*b* Vienna, 5 Aug 1957). Austrian composer. He studied at the Vienna Hochschule für Musik und Darstellende Kunst (1976–80) where his teachers included Urbanner and at the University of Vienna (1976–80). In 1981 he was appointed to the Hoch Conservatory, Frankfurt. He has also taught at the University of Mainz (1982–6) and served as composer-in-residence at the Salzburg Landestheater (1990–97). His music has been performed at the Graz 'musikprotokoll' festival, the Dresden festival, the Wiesbaden May festival and many other similar events. Composition is for him both an intellectual and a dramatic act governed by dramatic rules newly formulated for each piece. He sees his music as a simultaneous coexistence and breach with tradition, a combination of the extant and the invented, a kind of musical disobedience inspired by a love of music. Especially notable in his oeuvre is the Third Symphony, a work commissioned by the Vienna Musikverein and given its première by the Vienna SO under Horst Stein in 1992. (*LZMÖ*)

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Vocal: Zaubersprüche, SATB, db, perc, 1980; Magnificat, SATB, 1982; Pater Noster, 16vv, 1983; Te Deum, solo vv, chorus, orch, org, 1984–5; ... so zu Licht und Lust geboren ... (F. Hölderlin), Bar, orch, 1986; Böse Sprüche (F. Herrmann), chbr chorus, a sax, tpt, trbn, 1988; Concerto da camera II (V. Blecher), high v, 10 insts, 1994; see also orch

Chbr and solo inst: Der Totentanz von Anno Neun, fl, ob, cl, b cl, vn, vc, db, 1980; Sonata, fl, 1981; Nachtstück, wind qnt, 1982; à tre, vn, cl, pf, 1984; Str Qt no.2, 1986; Quasi una fantasia, lute, 1990; Der, welcher wandert diese Strasse voll verschwerden, pf trio, 1991; Str Trio, 1991; Divertimento, 2 vn, db, 1992; a cinque, cl, pf qt, 1996–7; Str Qt no.3, 1996; org works, solo pf works, gui pieces

MSS in *A-Wn*

Principal publisher: Doblinger

RAINER BONELLI

Schedlich [Schädlich], David

(*b* St Joachimsthal, Bohemia, 1607; *d* Nuremberg, bur. 11 Nov 1687).

German organist and composer of Bohemian origin. He received his first musical training from his elder brother Jakob, who had studied with Hans Leo Hassler (the Hassler and Schedlich families were related). When Schedlich settled in Nuremberg, probably in the 1620s, the only Hassler musician whom he could have met was Johann Benedikt Hassler, the organist of the Frauenkirche. The first record of Schedlich in Nuremberg is his marriage in 1631 to a daughter of Johann Staden. He thus entered Nuremberg's most influential circle of musicians and was assured of a secure position in the city's musical life. In 1632 he became second organist of the Frauenkirche, and he was organist of the Spitalkirche from 1634 to 1655. His final promotion came in the latter year when he succeeded his brother-in-law S.T. Staden as organist of St Lorenz. His reputation appears to have been purely local, though when in 1653 he and Staden were invited to test a new organ at Bayreuth they were referred to there as 'the famous Nurembergers'. Had it not been for two printed collections of instrumental music, *Musikalisches Kleeblatt* and *Musikalisches Stamm-Büchlein*, Schedlich would probably have been ignored by historians; unfortunately neither has survived. His extant music is of little significance. The instrumental works lack technical skill and artistic finesse, though they are really too few for a fair judgment to be made. As with his Nuremberg colleagues, most of his output consists of strophic songs, which as an organist he was often commissioned to write for funerals. His major extant works are the chorale cantata *Nun lob mein*

Seel den Herren and his ten settings of *Domine ad adjuvandum* and the *Teutsche Magnificat*. While the chief feature of these works is their concertato style, a striking characteristic is the instrumental nature of the vocal parts. This reflects Schedlich's preoccupation with organ playing, and it is probably as an organist that he chiefly deserves to be remembered.

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printed works published in Nuremberg

vocal

Psalmus LI, 1–10vv, bc (1640); lost (see *SIMG*, vii, 1905–6, p.143)

Die mit Threnen säen (Ps cxxvi), funeral motet, 3vv, 2 vn, bc (1656)

Nun lob mein Seel den Herren (Ps ciii), funeral cant, 3vv, 4 str, bc (1658); ed. in *MAM*, iii (1955)

15 funeral lieder, 1–4vv, some with 1, 2 vn, bc (1640–77); 3 ed. in *MAM*, iii (1955)

5 lieder, 1v, bc, in J.C. Arnschwanger: *Neue geistliche Lieder* (1659)

2 lieder, 1v, bc, in J. Saubert: *Nürnbergischer Gesang-Buch* (1677); ed. in *ZahnM* i, ii

10 *Domine ad adjuvandum*, 10 *Teutsche Magnificat*, 5vv, 1, 2 vn, 1, 2 va, bn, bc, 1681: *D-Nst*

13 liturgical responses, 4, 5vv, *Nla*

Herr Gott dich loben wir, 23vv, perf. 1649; lost (see *SIMG*, vii, 1905–6, p.113)

instrumental

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HAROLD E. SAMUEL

Scheerer, Theophil.

See Scherer, Nicolas.

Scheffer [Schäffer], Johann Wilhelm

(fl 1676–94). German composer of Swiss origin. In his publication of 1676 he stated that his family came from Koblenz in the Swiss canton of Aargau and that at the time he was a prefect at Illertissen, Bavaria. By 1694 he was an actuary in the service of Count Fürstenberg at Mösskirch, Swabia. His *Missae concertatae duabus et tribus vocibus absque instrumentis* (Ulm, 1676) contains typical concertato works for a few voices only. He is also known by *Chorus Marianus, das ist: Die Melodyen oder Weisen über den Marianischen Reyen sambt beygefüigten Ritornellen a 2 Violinen* (Überlingen, 1694), which consists of sacred songs characteristic of those written in south Germany at the time; the words are by Theobaldus. (GerberL)

AUGUST SCHARNAGL/RAYMOND DITTRICH

Scheffer, Paul.

See Schaeffer, Paul.

Scheffler, Johannes.

See Angelus Silesius.

Scheibe, Johann

(b Zschortau, c1680; d Leipzig, 3 Sept 1748). German organ builder, father of [Johann Adolf Scheibe](#). He probably trained with Christoph Donati the elder. He was in Leipzig from 1705, and in 1713 he succeeded Christoph Donati the younger as 'Universitätsorgelmacher'. His duties included the care of all the city's organs. From 1726 he worked outside Saxony, but he returned to Leipzig in 1730. In the same year he examined the organ built by David Apitsch in Leutzsch near Leipzig. J.S. Bach, together with the organ builder Zacharias Hildebrandt, enthusiastically approved Scheibe's organ in the Johanniskirche, Leipzig (built in 1742–3). After the inauguration of this instrument Scheibe was involved in a legal dispute with the city of Leipzig, from 1743 to 1745, over payment for his work. It is hard to determine just how far Scheibe's specifications were influenced by Bach. The composer also appraised the Scheibe instruments in the Paulinerkirche, Leipzig (1711–16) and in Zschortau (1745–6; restored 1999). The Breslau organ builder Adam Orazio Casparini worked with Scheibe as adviser on the Paulinerkirche organ.

An interesting feature of Scheibe's specifications is the full Principal chorus. He made reed stops from 16' through to 2'; 8' foundation stops are not so numerous. The large instrument in the Paulinerkirche had stops transmitted from the *Hauptwerk* to the weaker Pedal division. Scheibe's contemporaries described him as a 'celebrated' organ builder. He probably also made pianos.

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FELIX FRIEDRICH

Scheibe, Johann Adolph

(*b* Leipzig, 5 May 1708; *d* Copenhagen, 22 April 1776). German composer and theorist, son of [Johann Scheibe](#). Johann Adolph contributed an autobiography to Mattheson's *Grundlage einer Ehren-Pforte* in which he reported the loss of his right eye at the age of six in an accident in his father's shop. At 11 he entered the school at the Nikolaikirche where his education conformed to his father's hopes for him of a career in law. In 1725 he entered Leipzig University to continue studies in jurisprudence, and at this time heard lectures by and became acquainted with Johann Christoph Gottsched, professor of poetry and rhetoric, whose works on the reform of drama and poetry deeply influenced Scheibe's own writings on music theory and aesthetics. However, his university education was abandoned when a family financial crisis forced him to remain at home. Although he said that he had begun to study keyboard instruments at the age of six, it was only at this time that he gave serious thought to music as a career. He read everything he could find about music, and began to practise the organ with the hope of becoming a professional, to compose music and to study philosophy. Scheibe was therefore largely self-taught as a musician and scholar; his own writings were to reveal his remarkable command of musical knowledge.

In 1729 Scheibe applied for the organ position open at the Nikolaikirche, where Bach was one of the examiners; but Johann Schneider secured the post. He also failed in his attempts to gain organ appointments at Prague and Gotha in 1735 as well as Sondershausen and Wolfenbüttel in 1736. In the latter year he moved to Hamburg where he established himself as a music critic and composer, and could count Telemann among his influential friends. In 1737 he initiated the publication, fortnightly throughout 1738 (26 issues), of his *Critische Musikus* (title adapted after Gottsched's *Versuch einer critischen Dichtkunst*), which after a one-year pause was continued as a weekly in 1739–40 (in 78 issues). In addition, according to his autobiography, he composed large quantities of music, now largely lost, including over 150 church pieces, 150 flute concertos, more than 30 violin concertos, and numerous sinfonias, trios, solos, German and Italian cantatas, serenades, Passion oratorios and one opera, *Artaban*. The opera was intended for performance in Hamburg, but could not be produced when the opera company closed in 1738. A second opera, *Thusnelde* (1744), was also never performed. In 1739 Scheibe was named Kapellmeister to Margrave Friedrich Ernst of Brandenburg-Culmbach, the governor of Holstein. In 1740 he went to Christian VI's court in Denmark to direct one of his cantatas at the dedication of the Slotskirke in the

Christiansborg Palace. After other 'test' performances before the Danish king, Scheibe was made Kapellmeister to the Danish court on 1 December, a position he retained until the death of Christian VI in 1747. The new king, Frederik V, retired Scheibe with a meagre pension of 400 talers, replacing him with Paolo Scalabrini, composer with the visiting Mingotti opera troupe. Scheibe moved to Sønderborg (on Als island), where he opened a music school for children, worked on German translations of several Danish classics, wrote a biography of Holberg and continued to compose. Later, he often returned to Copenhagen for performances of his music, and after 1766 resumed a role as a composer for the Danish court.

As a composer Scheibe is unknown. Much of his music has been lost, but the remainder has not received the study it surely merits, particularly in view of its potential importance in Danish music history in the critical years of style change between the Baroque and Classical periods.

Most of Scheibe's critical writings are extant, but these too have not received the attention they deserve considering that Scheibe was a major German music theorist and an influential critic during the first half of the 18th century. He has been neglected largely because of his famous criticism of J.S. Bach's musical style in the *Critische Musikus* (no.6). From its publication in 1737, this passage entangled Scheibe in a verbal war with writers who vehemently protested against his attack on Bach. Although Bach himself never responded, he was defended by J.A. Birnbaum, a teacher of rhetoric in Leipzig, as well as by Lorenz Mizler, C.G. Schröter and others. Almost every Bach scholar since Spitta has disparaged Scheibe's remarks about Bach, and Scheibe's credibility as a music critic and theorist has in effect been greatly diminished, and his major theoretical statements, including the bulk of the *Critische Musikus*, consequently neglected. In an anonymous letter Scheibe said of Bach (although without actually naming him) that 'this great man would be the admiration of whole nations if he had more amenity, if he did not take away the natural element in his pieces by giving them a bombastic [*schwülstig*] and confused style, and if he did not darken their beauty by an excess of art' (see David and Mendel). He continued by suggesting that Bach's instrumental and vocal style posed exceedingly difficult problems of performance because Bach wrote his music as if it were all meant to be played on the keyboard. He chided him for writing out all the ornamentation (often left by other composers to realization in performance), which Scheibe thought took away from the beauty of the harmony and obscured the melody. Finally, Bach's bombast, he said, brought his labour into conflict with nature. In the Bach literature Scheibe has been accused of writing with rancour because Bach had prevented his appointment as organist at the Nikolaikirche; there is no evidence to support such a petty view, and it is clear elsewhere in the *Critische Musikus* that Scheibe had a genuine admiration and respect for Bach. If Scheibe's critics had examined the rest of his theoretical works, they would have found that his negative reaction to Bach's style was not heretical, but rather a natural and predictable conclusion in the light of his own carefully developed concepts about the nature of musical style. Scheibe believed the best music of his day was represented by the works of Telemann, Hasse and Graun. As a critic in the forefront of the Enlightenment, who argued for a return to simplicity, to an imitation of

nature and to an emphasis on persuasive melody, Scheibe could not but find Bach's music open to some mild criticism.

A fresh evaluation of Scheibe's ideas is now needed. Beginning with his youthful treatise in manuscript, *Compendium musices theoretico-practicum* (published as a supplement to Benary), and throughout several other publications, there is consistent evidence of his originality and progressiveness as a music theorist. In the *Critische Musikus* particularly, the major thrust of his musical criticism is to prove that Italian music must not serve as a basis for German composers, and that musical styles are to be conceived in rational concepts based largely on a close analogy to rhetorical principles of style. These views, as well as numerous others, were undoubtedly the result of Gottsched's persuasive influence, as was Scheibe's search for a new rationalism in music generally. He developed at considerable length concepts such as 'good taste', melodic composition, musical invention (which he believed was inborn, not learnt) and the imitation of nature 'which is the true essence of music as well as of rhetoric and poetry'. The *Critische Musikus*, like his other theoretical documents, is infused with principles of musical thought characteristic of the developing Classical style in music. With a grasp of Scheibe's total musical philosophy, one can understand why the music of Bach, in 1737, was open to criticism for being 'bombastic and confused', and why these remarks accurately symbolize the end of the Baroque age in German music.

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2 sonatas, kbd, in J.U. Haffner, Oeuvres mêlées, iii (Nuremberg, 1757)

Songs pubd in 18th-century anthologies

Die Auferstehung und Himmelfahrt Jesu (cant., C.W. Ramler), 4vv, insts; Der wundervolle Tod des Welt-Erlösers (orat, Scheibe); 2 Mag, Ps cxvii, 4vv, insts; Die Patrioten (Cramer): all formerly *D-Bsb*, according to *EitnerQ*

Several masses, *A-KR*; 2 cants. [Wer sich rühmen will; Der Engel des Herrn], *D-LEm*; Sinfonia à 16, 2 tpt, 2 hn, timp, 2 fl, 2 ob, 2 vn, va, bc, hpd, *SWI*; Fl Conc., *B*, *B-Bc*: all according to *EitnerQ*

3 trios; 3 sonatas, hpd, vn; 6 pieces, hpd; Partie, D, hpd; *Bc*

lost works

c150 church works, 150 fl concs., c30 vn concs., numerous sinfonias, trios, German and Italian cants., serenades, Passion orats: all cited in Scheibe's autobiography

Artaban (Spl), unperf., lib pubd (Hamburg, 1738)

Thusnelde (Spl, ?Scheibe), unperf., lib pubd (Leipzig and Copenhagen, 1749)

[2] Tragische Kantaten, 1/2vv, kbd [Ariadne auf Naxos (Gerstenberg), Prokris und Cephalus (J. E. Schlegel)], lib pubd (Copenhagen and Leipzig, 1765, 2/1779)

theoretical works

Compendium musices theoretico-practicum, das ist Kurzer Begriff derer nötigsten Compositions-Regeln (MS, *D-LEm*, c1730); pubd as suppl. to Benary (1961)

Der critische Musikus, i (Hamburg, 1738), ii (Hamburg, 1740) [complete, Leipzig, 1745/R]

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'Lebenslauf, von ihm selbst entworfen', in *MatthesonGEP*

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Scheibel, Gottfried Ephraim

(*b* Breslau, 1696; *d* Breslau, 1759). German theologian. According to Eitner, he studied theology in Leipzig and became a teacher at the Elisabeth-Gymnasium, Breslau, in 1736. He had previously lived in Oels (now Oleśnica), Silesia, where he wrote his most important music treatise, *Zufällige Gedancken von der Kirchenmusic* (1721). This significant book presents a clear statement on the value of music in the Protestant church service at that time, particularly its role in moving the emotions of the congregation in harmony with the word of God. Scheibel defended the place of music in the church against the attacks of those he called 'Zwingleianer'. He was one of the first to suggest that women deserved admission to church choirs, and that the ever-growing scarcity of good boy sopranos made the need for women critical. He also supported the parody practice, giving examples showing the substitution of sacred texts for secular ones used in opera arias by G.P. Telemann. He urged that the theatrical style be used to enliven church music, adding: 'I do not understand why the opera alone should have the privilege to move us to tears, and why this is also not appropriate to the church'. Scheibel's work was warmly praised by Mattheson in *Critica musica* (Hamburg, 1722), and there seems to have been a close professional relationship between the two. Scheibel dedicated his *Musicalisch-poetische andächtige Betrachtungen* to Mattheson, and the latter reciprocated by dedicating *Der neue Göttingische ... Ephorus* (Hamburg, 1727) to Scheibel. (EitnerQ)

THEORETICAL WORKS

Zufällige Gedancken von der Kirchenmusic, wie sie heutiges Tages beschaffen ist (Frankfurt and Leipzig, 1721)

Musicalisch-poetische andächtige Betrachtungen über alle Sonn- und Fest-Tags Evangelien durchs gantze Jahr (Breslau, 1726, 2/1738)

Die Geschichte der Kirchen-Music alter und neuer Zeiten (Breslau, 1738)

GEORGE J. BUELOW

Scheibler, Johann Heinrich

(*b* Montjoie [now Monschau], 11 Nov 1777; *d* Krefeld, 20 Nov 1837). German acoustician. He was a silk manufacturer in Krefeld, and had a lifelong interest in acoustics. He is best known for his proposal to the Stuttgart Congress of Physicists in 1834 that the pitch *a'* have a standard frequency of 440 Hz (this being the mean of contemporary Viennese pianos); *a'* 440 has consequently been called 'the Stuttgart pitch'. Scheibler also developed a 'tonometer' consisting of 52 tuning-forks, each tuned to beat about four times a second with its higher and lower neighbours (beat frequencies were first treated systematically by Sauveur in 1701); this apparatus, now lost, is described in his *Der physikalische und musikalische Tonmesser* (Essen, 1834). A 56-fork tonometer spanning the octave *a*=220 to *a'*=440 did survive and was described by Ellis (Helmholtz/Ellis, 1885).

Using the tonometer, Scheibler was able to manufacture tuning-forks for all 13 pitches in the equal tempered octave $a=220$ to $a'=440$; with these forks he experimented with different methods of equal temperament. First, he tried matching the pitches in the octave $a-a'$ to those of the tuning-forks. When this was done (when there was no perceptible beating), the rest of the instrument was tuned in octaves to the reference pitches; the results were imprecise enough for Scheibler to manufacture another set of forks, each one tuned four Hz lower than the required pitch. He then proceeded to sharpen each pitch of the reference set, relative to the 'flattened' tuning-forks, until he counted four beats per second. Tuning by beat frequency gave better results than tuning by unisons, but both methods were laborious and inefficient (as was a third method that made use of no tuning-forks at all), and did not become widely accepted. Still, Scheibler's researches represented a significant advance for German musicians, most of whom, according to Loehr (*Über die Scheibler'sche Erfindung*, 1836), had never heard equal temperament before 1834. The theoretical issues were well known, but Scheibler's tonometer and tuning-forks gave a practical means for obtaining a decent equality of temperament. His achievement was all the more remarkable given the informal nature of his scientific background. As he himself stated in the preface to *Der physikalische und musikalische Tonmesser*: 'to write clearly and briefly on a scientific subject is a skill I do not possess, and have never attempted' (Helmholtz/Ellis, 1885).

Scheibler also invented the [Aura](#), an instrument assembled from several heteroglot jew's harps and described by him in a short treatise of 1816. The aura and jew's harp enjoyed a brief vogue in the first decades of the 19th century and fell out of favour thereafter. Scheibler was one of its foremost performers.

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J.J. Loehr: *Über die Scheibler'sche Erfindung überhaupt und dessen Pianoforte- und Orgel-Stimmung insbesondere* (Krefeld, 1836)

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(New York, 1990)
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KEVIN MOONEY

Scheidemann [Scheideman, Schideman], David

(*d* Hamburg, c1629). German organist. Early in 1595 he was appointed organist in Wöhrden, in the Dithmarschen region of Schleswig-Holstein, where his two sons, Heinrich and the painter Philipp, may have been born. It is uncertain whether he had another post before he moved to the Catharinenkirche in Hamburg in 1604. In that year the *Melodeyen Gesangbuch*, which contains Scheidemann's only extant compositions, was published. Shortly after his appointment, he initiated an extensive rebuilding of the organ in the Catharinenkirche, undertaken in 1605–6 by Hans Scherer the elder. Scheidemann's organ compositions, like those of many of his colleagues, do not survive. The 14 cantional settings in the *Melodeyen Gesangbuch* (Hamburg, 1604; ed. K. Ladda and K. Beckmann (Singen, 1995)), despite the limited stylistic range imposed by the publisher, show some lively and rhythmically interesting part-writing, particularly in the lower voices.

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ULF GRAPENTHIN

Scheidemann, Heinrich

(*b* Wöhrden, Holstein, c1595; *d*Hamburg, 26 Sept 1663). German composer, organist and teacher. A founder of the north German organ school, he was one of the leading organ composers of the 17th century, notable above all for his chorale-based works.

1. Life.

Scheidemann's father, David Scheidemann, organist at Wöhrden from 1594, moved to a similar post at St Katharinen, Hamburg, by 1604, when, like Hieronymus Praetorius, Jacob Praetorius (ii) and Joachim Decker, he contributed some pieces to the Hamburg *Melodeyen Gesangbuch*. From

November 1611 to November 1614 Heinrich Scheidemann studied at Amsterdam with Sweelinck who dedicated to him, when he left, a canon 'Ter eeren des vromen Jonghmans Henderich Scheijtman, van Hamborgh' (facsimile in *J.P. Sweelinck: Werken*, ix, Leipzig, 1901, no.14, p.77). The next surviving contemporary notice of him records him as occupying his father's former position as organist at St Katharinen, Hamburg, in 1629; according to Gerber he took up the post in 1625, but this cannot now be substantiated. He retained it until his death and was also clerk of the church from 1633. He died of the plague.

As organist of St Katharinen, Scheidemann not only held an important and remunerative position but was working in a city that enjoyed a flourishing musical life and offered many opportunities for fruitful friendship and collaboration with musicians and other artists, for instance with the Kantor Thomas Selle, with organist colleagues such as Jacob Praetorius (ii) and later Matthias Weckmann, with the leader of the Hamburg city musicians, Johann Schop (i), and with the poet Johann Rist. The organ at St Katharinen was an excellent instrument, which Scheidemann had enlarged by Gottfried Fritzsche in the mid-1630s to 56 stops (four manuals and pedals). He was highly esteemed as an organist, organ expert, composer and teacher. Apart from J.A. Reincken – his assistant from 1658 and successor after his death, who married his daughter in 1665 – his pupils included Werner Fabricius, Wolfgang Wessnitzer of Celle and Wolfgang Druckenmüller of Schwäbisch Hall. As both organist and organ composer Scheidemann exerted an influence on Weckmann, who had been a pupil of Jacob Praetorius (ii) and according to Mattheson strove 'to temper the gravity of Praetorius with the sweetness of Scheidemann'.

2. Works.

Of Sweelinck's many well-known north German pupils, it is Scheidemann whose organ music survives in the largest number of sources. This is due not only to the chance survival of manuscripts but also to the fact that contemporary north German organists esteemed and disseminated his works. He concentrated almost exclusively on the single genre of organ music, where he was an important innovator. His organ works date from the early years of the north German organ school and represent its first peak; most of them came to light only when Gustav Fock discovered the organ tablatures at Clausthal-Zellerfeld in 1955 and 1960. Scheidemann's harpsichord works, though much less numerous and ambitious than his organ music, were apparently widely disseminated as well. He also published several continuo songs to texts by Rist, less, no doubt, from a love of the genre than from his friendship with the poet.

Scheidemann's style was forged in the first instance through his response to the keyboard works of his teacher Sweelinck, which are a blend of the style of the English virginalists – essentially conceived for the keyboard, with virtuoso figuration – and classical Italian and Spanish vocal and instrumental polyphony of the second half of the 16th century. His most important achievement as a composer lies largely in his extension of Sweelinck's keyboard style into a specifically organ idiom by harnessing the musical and technical resources of the north German Baroque organ. His finest and most important works are his chorale arrangements, and a

series of four-movement *Magnificat* settings, which form a unified group by virtue of his complete exploration of the eight *Magnificat* tones and the use in each setting of a cyclic construction. Though Sweelinck's influence can be seen in all his instrumental writing, it is nowhere more apparent than in the technique of his organ chorale arrangements. Many of Sweelinck's arrangements involve a single, continuous, almost unembellished presentation of the cantus firmus in one part, and it was natural for Scheidemann to follow him in this procedure. But Samuel Scheidt, a somewhat older pupil of Sweelinck, seems also to have inspired him through his *Tabulatura nova* (Hamburg, 1624), especially its *Magnificat* arrangements, which adopt the form of the chorale ricercare frequently found in the third part of the volume. To these borrowed techniques Scheidemann added two forms that he himself helped to develop: the monodic organ chorale – embellished cantus firmus in the descant on the *Rückpositiv*, harmonically complementary inner parts on an accompanying manual, bass in the pedals – which can be seen as a transcription for organ of the solo song with continuo; and the virtuoso, musically sophisticated chorale fantasia either on two manuals or on two manuals and pedals. The latter, in which the north German organ motet appears enriched with elements of Sweelinck's style (notably the echo technique), became the north German chorale form *par excellence*, and Scheidemann sometimes extended it to over 200 bars. With 16 chorale fantasias, he can be considered both the actual creator and the main exponent of the genre. His influence on the younger composers of the north German organ school rested largely on these two modern forms conceived specifically in terms of the organ.

In his organ music without cantus firmus Scheidemann, unlike Scheidt in his *Tabulatura nova*, did not develop Sweelinck's form of the grand fantasia but cultivated instead the more modest form of the 'praeambulum', which developed from the short improvised introit. His praeambula are historically important. Their fugal middle sections, in which he sometimes referred to Sweelinck's echo fantasias and toccatas, are sometimes so long that they become the main part of the work, and since the final section is occasionally much curtailed, these works seem to approach the two-movement form of prelude and fugue. Of his other freely structured organ compositions the largest and most important is the Toccata in G (for manuals), in which he combined Sweelinck's formal ideas with up-to-date, typically north German treatment of the organ with more than one manual. Besides his original organ works he left arrangements of 12 embellished motets, almost all of them by Lassus or H.L. Hassler, in which he sometimes used musical and technical methods similar to those found in the chorale fantasias. These pieces probably replaced choral performances: it is known from the trial recital Weckmann had to give at the Jacobikirche, Hamburg, in 1655 that extemporization of such works was still part of an organist's duties after the middle of the century.

Scheidemann's harpsichord music can be divided into two styles. One has strong associations with the (dance) variations of Sweelinck, and the English virginalist tradition. It is characterized by a contrapuntal bias and by florid, virtuoso writing. The other style is more forward-looking, using modern dance forms with a lighter, more homophonic texture. Some

allemande-courante pairs can be seen as early manifestations of the keyboard suite.

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keyboard

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Motet arrs. (org): Alleluja, Laudan dicite Deo nostro; Angelus ad pastores ait; 2 Benedicam Dominum; Confitemini Domino; De ore prudentis procedit mel; Dic nobis Maria; Dixit Maria ad angelum; Ego sum panis vivus; Omnia quae fecisti nobis Domine; Surrexit pastor bonus; Verbum caro factum est: all J and B; Jesu, wollst uns weisen, O i

12 praeambula, C, 6 in d, 2 in e, 2 in F, g; O iii, 1 in H; 2 canzonas, F, G; O iii; Fuga, d, O iii; 2 toccatas, C, G; O iii, 1 in H; Fantasia, G, O iii, H

Secular variations and dances (hpd), all H: 5 allemandes, 2 with courantes, 1 with variation, 3 in d, c, G; 2 ballett, d, F; 12 courantes, 7 with variations, 7 in d, 2 in F, 2 in a, g; galliard with variation, d; 2 mascheratas, C, g; Betrübet ist zu dieser Frist; Mio cor se vera sei Salamanca, Madrigal

anon., probably by Scheidemann

Durch Adams Fall ist ganz verderbt; Es ist das Heil uns kommen her; Herr Christ, der einig Gottes Sohn: O i; Nun freut euch lieben Christen gmein, R; Nun freut euch lieben Christen gmein, ed. P. Dirksen, *Eight Chorales from Jan P. Sweelinck and his School* (Utrecht, 1991); Vater unser im Himmelreich, ed. in *J.P. Sweelinck: opera omnia, editio altera, i/2* (Amsterdam, 1968); 2 Mag, VII–VIII toni, O ii

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3 toccatas, G, d, a, R; Pavane lachrymae, H

doubtful

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WERNER BREIG (with PIETER DIRKSEN)

Scheidemantel, Johann Christian.

See Mantel, John Christian.

Scheidemantel, Karl

(*b* Weimar, 21 Jan 1859; *d* Weimar, 26 June 1923). German baritone. He studied with B. Borchers and Julius Stockhausen, making his début in 1878 as Wolfram in *Tannhäuser* at Weimar, where he was engaged until 1886. He then sang at Dresden until 1911. After a guest appearance in Munich (1882) as Wolfram, he made his London début at Covent Garden in the same role (1884), and that season also sang Pizarro in *Fidelio*, Telramund in *Lohengrin*, Kurwenal in *Tristan und Isolde* and Rucello in Stanford's *Savonarola*; he returned in 1899 to sing Hans Sachs. He appeared at every Bayreuth festival from 1886 to 1892, alternating as Klingsor and Amfortas in *Parsifal*, and singing Kurwenal, Hans Sachs and Wolfram, a part he also sang in Vienna (1899) and at La Scala, Milan (1892). A stylish singer with a fine, well placed voice, he was as successful in Italian as in German roles; at Dresden, he sang Alfio in *Cavalleria rusticana* (1891),

David in *L'amico Fritz* (1892) and Scarpia in *Tosca* (1902), all first local performances. He created two Richard Strauss roles, Kunrad in *Feuersnot* (1901) and Faninal in *Der Rosenkavalier*. After his retirement he taught at the Musikhochschule in Weimar until 1920, and then directed the Landesbühnen Sachsen, Dresden-Radebeul, for two years.

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ELIZABETH FORBES

Scheidler, Johann David

(*b* 1748; *d* Gotha, 20 Oct 1802). German cellist and composer. He was possibly brought to the Gotha Kapelle by theatre co-director Konrad Ekhof, and was employed as a chamber musician and orchestral member.

Studying cello with the court virtuoso, H.B. Preysing, Scheidler became a member of this well-respected musical family by marrying his teacher's daughter Sophie Elisabeth Preysing, herself a distinguished singer. Their daughter Dorette, a noted harpist, married Louis Spohr in 1806. The Scheidler family, including sons violinist Friedrich Wilhelm and cellist Julius Carl, were active in the humanistic movement which surrounded the court. Scheidler took an active interest in the philanthropic school founded by C.G. Salzmann in nearby Schnepferthal, and often performed there with the students. For his own work as a teacher he published in Gotha a *Sammlung kleiner Klavierstücke für Liebhaber* (1779, 2/1781) and a second collection of *Kleine Klavier- und Singstücke* (1787), as well as a song *Die Hand der Geliebten* (1783), all in a Classical style approaching the Rococo. Some works by him also appeared in anthologies, and Eitner listed several in manuscript.

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Scheidt, Gottfried

(*b* Halle, 20 Sept 1593; *d* Altenburg, bur. 3 June 1661). German composer and organist, younger brother of [Samuel Scheidt](#). He studied with Sweelinck in Amsterdam from 1611 to 1615. He continued to study on returning to Halle, where his brother was among his teachers. In 1617 he

became organist to the ducal court at Altenburg. In 1622 he applied – at the instance of his brother, who had refused it – for the post of principal organist at the Marienkirche, Danzig; he had to remain there until 1623 for the applicants' tests, in which he was passed over in favour of Paul Siefert. He thereupon resumed his position at Altenburg and held it until he retired, because of increasing age and infirmity, on 5 May 1658. He was much respected as an organist and was on excellent terms with the ruling family, who encouraged music even during the Thirty Years War; they gradually built up a small Hofkapelle, which he directed. Apart from his contributions to the set of variations on *Allein Gott in der Höh sei Ehr* composed jointly by Sweelinck and others in 1614, no organ music by him is known. His other known works are all vocal and probably all occasional pieces.

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NIGEL FORTUNE

Scheidt, Samuel

(*b* Halle, bap. 3 Nov 1587; *d* Halle, 24 March 1654). German composer andorganist. An important member of the first generation of Baroque

composers in Germany, he distinguished himself in both keyboard and sacred vocal music, combining traditional counterpoint with the new Italian concerto style.

1. Life.
2. Instrumental works
3. Canons.
4. Vocal works.
5. Conclusion.

WORKS

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KERALA J. SNYDER, DOUGLAS BUSH

Scheidt, Samuel

1. Life.

Scheidt was the eldest surviving son of Konrad Scheidt, municipal beer and wine steward and later superintendent of water for the city of Halle, and his wife Anna, daughter of Simon Achtmann, a baker. Although there were no known musicians among his forebears, the family counted the organists Wolff Eisentraut and Salomon Kramer and the organ builder Heinrich Compenius the younger as close friends. Two younger sons also became organists, Gottfried (see [Scheidt, Gottfried](#)) and Christian (born in 1600 and who worked at Eisleben, Alsleben and Frankenhausen).

Scheidt attended the local Gymnasium, where he was probably instructed in music by the Kantor, Matthäus Birkner, and his successor, Georg Schetz. By December 1604 – quite possibly by 1603 – he had become organist at the Moritzkirche, one of the three city churches; his tenure of this post is documented up to April 1607 and may have extended to 1608. It must have been about this time that he went to Amsterdam for a period of study with Sweelinck, which is mentioned by Mattheson and attested to by many similarities in keyboard style as well as by Scheidt's announcement in 1630 of a forthcoming edition by him of Sweelinck fantasias. He had returned to Halle by the end of 1609 as court organist to the new administrator, Margrave Christian Wilhelm of Brandenburg. His duties included playing the organ for services at the castle chapel or the cathedral as well as providing secular keyboard music. Among the other court musicians were the lutenist Valentin Strobel (i) and the English violist William Brade, who was briefly Kapellmeister. The Kapellmeister *in absentia* was Michael Praetorius, who himself directed the festive music for the baptism of Christian Wilhelm's first child in April 1616. In 1618 Scheidt again had the opportunity to work with Praetorius, and also with Schütz, since all three were asked to provide special music in the concerted style for Magdeburg Cathedral. Both Praetorius and Schütz were present, together with Johann Staden, when Scheidt gave the dedicatory recital for the new organ at the Stadtkirche, Bayreuth, on 15 August 1619. With Brade's departure, Scheidt was appointed court Kapellmeister in late 1619 or early 1620; he retained his post as organist. The years 1620–25 were extremely productive and probably the happiest of his career. He built up the court musical establishment so that in 1621 it numbered ten instrumentalists and five vocal soloists. He published in quick succession a collection of motets (*Cantiones sacrae*, 1620), three volumes of

instrumental ensemble music (*Ludi musici*, 1621, 1622, 1624), a volume of large-scale vocal concertos (*Concertus sacri*, 1622) and his three-volume magnum opus of organ music, the *Tabulatura nova* (1624). In 1624 he also supervised the rebuilding by his friend Johann Heinrich Compenius of the Moritzkirche organ; he himself drew up the specifications (listed in *Werke*, vii, 25). He was recognized as an expert in organ construction and was called upon throughout his life to inspect new organs.

Scheidt's flourishing life at court came to an abrupt end in 1625, when Christian Wilhelm left to join King Christian IV of Denmark to do battle on the Protestant side in the Thirty Years War. Although Scheidt retained his title he received no salary, and most of his musicians obtained employment elsewhere. Halle suffered severely during the war; it changed hands several times and by the end had lost fully half of its population. Yet through the trials of war and the great decline in his professional prestige, Scheidt remained remarkably loyal to Halle, and on 15 April 1627 he married, even though he was unemployed. He was paid that year for some compositions that he had sent to the Stuttgart court, and then and later he must also have derived income from his teaching. Of his many pupils the most famous was Adam Krieger. In 1628 the city created a new post for him, *director musices*, with responsibility for the music in the most important church, the Marktkirche. He immediately set to work purchasing new music, supervising the rebuilding of the organ, strengthening the city's instrumental ensemble and composing many large vocal works in the concerted style. But this second flourishing period also came to an abrupt end, because of a dispute between him and Christian Gueinz, Rektor of the Gymnasium. Both claimed jurisdiction over the choirboys, all of whom were also pupils at the Gymnasium. The situation came to a total impasse on Easter Sunday 1630, when there was no vocal music at all in the church. Gueinz proved the more eloquent, and Scheidt was forced to give up his position. He continued to provide music on commission for weddings, however, and this led to a complaint in 1634 by the Marktkirche organist, Johannes Zahn, that he was impinging on his prerogatives. A compromise was found whereby Scheidt could continue but would have to give part of his income to Zahn. The low point in his life was reached in 1636, when the plague hit Halle, carrying away all four of his surviving children within a month. During these years he nevertheless continued to publish music. The final volume of the *Ludi musici* appeared in 1627, and between 1631 and 1640 he published four volumes of *Geistliche Concerte*, which were probably reduced versions of larger works he had composed earlier for the court and the Marktkirche. Two further volumes were projected but did not appear.

In 1638 peace returned to Halle; the new administrator, Duke August of Saxony, was able to move there, and Scheidt could once again enjoy his position as court Kapellmeister in fact as well as in name. The duke's arrival was celebrated by a service at the cathedral for which Scheidt composed the music, including a polychoral *Te Deum* (lost). He and his wife also began a new family. Although the music at court did not regain its pre-war level during his lifetime, he continued to compose and publish music. In 1642 he offered to Duke August of Brunswick a set of over 100 sacred madrigals for five voices and a set of instrumental sinfonias for use as preludes to vocal music. The madrigals are lost, but the sinfonias

appeared in print two years later, dedicated to his own duke and thanking him for listening to his music 'with particularly diligent attention and most gracious approval'. (The duke was probably more interested in opera, however, and he built an opera house at Halle soon after Scheidt's death.) Scheidt's final publication was the so-called Görlitzer Tabulatur-Buch of 1650, a collection of 100 chorales for organ, harmonized in four parts. In 1647 he was conveyed in great honour and style to Gera by their town council to inspect a new organ, but his last surviving letters, from 1652, show him ignored by the burgomaster of Bittersfeld, who was a former pupil. His wife died on 5 May 1652; a second edition of the Görlitzer Tabulatur-Buch planned for 1653 did not appear, and he died on Good Friday 1654.

Printz singled out Schütz, Schein and Scheidt as the three best German composers of their time. They were all born between 1585 and 1587, worked in close geographical proximity and knew one another; Schein chose Scheidt as godfather to his daughter Susanna in 1623. Of the three, Scheidt was the only one to distinguish himself as an instrumental performer and the only one whose fame now rests on his instrumental music. He was also the one most devoted to the German chorale and the least adventurous, both in his personal life and in his compositional style.

[Scheidt, Samuel](#)

2. Instrumental works

(i) Keyboard music.

The most important source for Scheidt's keyboard music is the three-volume *Tabulatura nova* (1624). Its title signifies that it was the first German publication of keyboard music to appear in open score (see fig. 1) rather than in the letter notation of German organ tablature or the two six-line staves used in England and the Netherlands. This format emphasizes the contrapuntal and pedagogical nature of the music, beginning a tradition that persisted up to Bach's *Art of Fugue*. Far from being simply an intellectual exercise, however, this mostly unsystematic assortment of sacred and secular music clearly originated in the practical demands of Scheidt's work as court organist, and he expected organists to copy it back into tablature for use in performance.

In each of the first two volumes variation sets predominate; the tunes on which they are based are almost equally divided between sacred and secular. Scheidt's variation technique is somewhat different for the two types. The eight sacred sets are all based on 16th-century Lutheran chorales, with the cantus firmus set apart in one voice, usually unornamented. Scheidt specified that on an organ with two manuals and pedal this voice should be played on the Rückpositiv, 'with a piercing sound, so that the chorale can be heard more distinctly', or on the pedal, using a 4' stop if the chorale is in the alto. Within each set of variations there is great variety in the number of voices (from two to four), placing of the cantus firmus and treatment of the other voices. These are in free counterpoint, sometimes related to the chorale, and use many types of idiomatic keyboard figuration, often subjecting short motifs to extensive sequential repetition. There is always a fine sense of structure, sometimes resulting in a symmetrical arrangement of the individual variations. The

seven secular variation sets are based on dances and songs from the Netherlands, France and England. Here the cantus firmus is more often decorated, and even when it is not it is absorbed into the surrounding texture, suitable for performance on a one-manual instrument, such as a positive organ, harpsichord or clavichord. The melody is more often in the upper voice, the texture more often homophonic, and while the types of figuration are similar to those in the sacred variations there is a greater use of small note values. The remaining pieces in these two volumes are for the most part freely contrapuntal.

The third volume differs from the other two both in its systematic organization and in its total exclusion of secular music. It contains precisely those parts of the liturgy that an organist in Halle was required to play, either throughout the year or for a liturgical season, namely the Kyrie, Gloria, Credo and communion hymn (*Jesus Christus unser Heiland*) for Mass and the seasonal Latin hymns, *Magnificat* and *Benedicamus* for Vespers. The hymn settings are variation sets similar to those in the preceding volumes, with the addition of another method of cantus firmus treatment, in which each phrase of the chorale is treated imitatively in all voices. Scheidt used this method systematically for the first variation, and it is the vehicle for some of his best chorale settings. Canonic counterpoint in the free voices also appears only in the third volume. Although all of these techniques appear in the *Magnificat* settings (one for each of the nine tones), they are not strictly speaking variation sets but alternatim settings of the even verses. The Kyrie, Gloria and Credo are settings of an entire cantus firmus, while the *Benedicamus* and a similar piece, *Modus ludendi*, are short pieces designed to end the service with the full organ in six parts with double pedal. Scheidt also specified double pedal as one method of playing the tenor and bass voices of a sacred variation with cantus firmus in the alto, an indication of his own high skill as a performer.

The first volume of the *Tabulatura nova* was dedicated to Duke Johann Georg of Saxony, and the other two to the councils of several cities; Schütz at Dresden was consulted as to its value, as was Johann Staden at Nuremberg, and both commended it. Widespread manuscript copies, particularly in southern Germany, further attest to its good reception, yet Scheidt published no further organ music until 1650. The *Tabulatur-Buch hundert geistlicher Lieder und Psalmen* published at Görlitz is also in open score but is entirely different in that it comprises quite simple four-part settings of German chorales. These settings are clearly related to the four-part vocal harmonizations found in hymnals of the time, especially Schein's *Cantional* of 1627. All but 13 of Scheidt's chorales are found in Schein's collection in much the same order, arranged according to the church year and Luther's catechism. But Scheidt's settings were explicitly for organ; they are more contrapuntal, and he stated in the foreword that they were 'for organists to play with Christian congregations' (in alternation, according to Mahrenholz, and not as accompaniment). The organ pieces by Scheidt surviving in manuscript do not add substantially to his published work.

Scheidt inherited many of his stylistic traits from Sweelinck, especially his cultivation of variation form, his preference for contrapuntal writing and many of the motifs in his keyboard figuration. He has often been grouped (most recently by Apel) with Sweelinck's other German pupils, such as

Andreas Düben, Jacob Praetorius (ii), Scheidemann and their followers, as a member of the so-called north German school of organ composition. But this is to overlook the fact that some striking features of their music – expressively ornamented chorale melodies, strong textural contrasts, cultivation of virtuosity in the toccata and prelude and above all a love of fantasy that is bold and often daring – are conspicuously absent from Scheidt's much more rationally conceived keyboard music. His great strength lay in the contrapuntal treatment of the chorale, and his music is much more akin to the chorale fugue cultivated in central Germany and ultimately to Bach's canonic variations on *Vom Himmel hoch*. See also [Chorale settings, §II, 2](#).

(ii) Ensemble music.

Little of Scheidt's music for instrumental ensemble is extant. Of the four volumes of *Ludi musici*, only the first (1621) survives complete; two partbooks of Part ii (1622) and one of Part iv (1627) are extant, while Part iii has disappeared completely, its title known only from the Fair catalogues of 1625. These subsequent volumes seem to be similar in content to the first, which contains a varied assortment of pavaues, galliards, allemandes, courantes and canzonas and one intrada, all scored for four or five instruments with a continuo part extracted from the instrumental bass. Scheidt indicated that they were composed for viols but allowed the use of other instruments; at least one canzona (no.18) is scored for cornetts, and the Galliard battaglia is dedicated to the court cornettist. The presence of a continuo part makes them more forward-looking than Schein's *Banchetto musicale* (1617); they are not, however, arranged in suites like Schein's collection, and the keys of the individual dances allow for only occasional pairing. The texture is more often homophonic than contrapuntal, although there is a high degree of motivic interplay between the parts; the five-part pieces often approximate to a polychoral texture through alternation of the top two parts. Six canzonas based on secular tunes are of particular interest, for they show a different aspect of Scheidt's variation technique whereby he used the theme as a point of departure rather than as a cantus firmus. He obviously composed the *Ludi musici* as dinner music and light entertainment in his capacity as court Kapellmeister. His only other instrumental publication, *LXX Symphonien* (1644), is also incomplete; the second cantus part is missing, and the one appearing in *Werke*, xiii, was written by the editors. Scheidt did not intend these short pieces in trio texture to be performed as independent instrumental music but offered them instead as introductions or ritornellos for vocal concertos; he had probably composed them as part of his unpublished large vocal concertos.

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3. Canons.

Scheidt's canons are on the borderline between instrumental and vocal music. The 12 canons in the first part of the *Tabulatura nova* were probably included more for pedagogical purposes than as pieces for performance; all but one are based on sacred tunes, and some seem intended for voices rather than organ. No.10 was also printed at the beginning, beneath Scheidt's portrait, with the text 'In te Domine speravi, non confundar in aeternum' (fig.2). This must have been a personal motto, for he set it

several times. Other canons by him survive in manuscript sources, including one, *Laudate Dominum in chordis et organo*, which formed part of the decoration of the rebuilt Moritzkirche organ. Scheidt is one of a long tradition of German composers, among them Schlick, Buxtehude, Theile and Bach, who cultivated these musical-intellectual puzzles. His favourite canonic techniques are contrary motion and close canon against a cantus firmus; the latter type is also integrated into his organ and vocal music.

[Scheidt, Samuel](#)

4. Vocal works.

Scheidt published seven collections of vocal music between 1620 and 1640, all of it sacred. Three different genres are represented: the motet, the large polychoral concerto with instruments and the small concerto for a few voices and continuo. The concerto principle pervades even the motets, and there is a remarkable similarity of compositional technique in all three types.

Scheidt's first publication of any kind was the *Cantiones sacrae* (1620), a collection of motets for eight voices. As with Schein's *Cymbalum Sionium* (1615), this collection appeared at the time of his appointment as court Kapellmeister; the dedication to Christian Wilhelm of Brandenburg and the title-pages of the soprano and bass parts describe Scheidt only as court organist, while the other parts include his position as Kapellmeister. Again like *Cymbalum Sionium* it is a collection of polychoral motets without continuo, with both Latin and German texts, and, as first publications of sacred music, both probably contain works composed over a number of years. In Scheidt's case all but one of the motets are scored for a double choir, either two groups of soprano, alto, tenor and bass or two sopranos, alto and tenor, and alto, tenor and two basses. While only one motet specifies instruments (two clarinos in *In dulci jubilo*) and all eight voices are texted, it does not necessarily follow that Scheidt intended these pieces for purely vocal performance. Some of the bass parts lie too low for the human voice (e.g. in *Surrexit pastor bonus*), and it is quite likely that Scheidt envisaged further instrumental participation in the form both of an organ accompaniment derived from the lowest voice of each choir and of substitution or doubling by instruments.

The style of Scheidt's motets is a lively mixture of traditional German elements, the Dutch influence of his teacher Sweelinck (whose own *Cantiones sacrae* had appeared in 1619), and the Italian concerto style as mediated by Michael Praetorius, with whom he had worked in 1616 and 1618. Nearly half of the collection is devoted to settings of German chorales. These are typically restricted to one stanza, beginning with two motet-style expositions of the first phrase, one for each choir, and proceeding to a much closer interchange between choirs, often echoing very short motifs. Two settings *per omnes versus* (*Christe, der du bist Tag und Licht* and *Vater unser im Himmelreich*) are similar for the first stanza but continue through the following verses in the manner of the organ variations: two to four voices, strictly contrapuntal, with the cantus firmus in long notes restricted to one voice. There are clear similarities between these two motets and Scheidt's organ settings of the same chorales in the *Tabulatura nova*. The fact that the organ pieces were published four years

later does not necessarily mean that they were also composed later; the reverse is perhaps more likely. The final stanza in each motet restores all eight voices, homophonically and in triple time, a practice reminiscent of the final section of the keyboard variations on secular tunes.

The texts of the other German motets are all taken from Luther's translation of the Bible and include five complete psalms. The style is similar to that of the single-verse chorale settings, but without a cantus firmus Scheidt was able to give greater attention to details of text-setting; he used both word-painting and sectional contrast of metre and texture to express the meaning of the text. He wrote *Zion spricht* for the funeral of his father, who died on 15 August 1618 (his brother Gottfried's setting of the same text is also included in this collection as no.35). One third of the collection is devoted to settings of Latin texts, all liturgical antiphons and responsories with the exception of *O Domine Jesu Christe*, a devotional text taken from Andreas Musculus's *Precationes* that had also been set by Giovanni Gabrieli (1597) and H.L. Hassler (1601); Erhard Bodenschatz had included Gabrieli's motet in his *Florilegium Portense* (1603), and Scheidt was undoubtedly familiar with both earlier settings. The other Latin pieces include many concerto-like elements, especially *Quaerite primum regnum Dei*, where the same verse (*Luke* xii.31) is stated five times, the second half as a refrain, homophonic and in triple time, the first half different each time in a highly contrasting florid and contrapuntal style.

The possibilities for concerto-style performance latent in the *Cantiones sacrae* are made explicit and expanded in Scheidt's next publication, *Pars prima concertuum sacrorum* (1622). Two of the 12 concertos are in fact reworkings of motets from the *Cantiones sacrae*, and the revisions are not extensive: addition of a continuo and instrumental sinfonias at the beginning and in the middle and instrumental doublings specified for the tutti passages. In the newly composed concertos the duet and trio writing, already present in the *Cantiones sacrae*, increases in both extent and virtuosity, and the instrumental participation includes obligato parts as well as sinfonias and doublings. There is a marked shift in content compared with the *Cantiones sacrae*: there are no chorale settings, and the only German text is the psalm *Herr unser Herrscher*, which is the model for the *Missa brevis* that follows it.

Scheidt intended to publish further volumes of large concertos, but he apparently never found a publisher for them. The four volumes entitled *Geistliche Concerte* that he did publish (between 1631 and 1640) are all scored for a few voices (mostly three) and accompanied only by continuo. They also differ in content from the 1622 volume, with only a handful of Latin texts and the chief emphasis on the German chorale. Even so their compositional technique is similar to that of the large concertos. Once again there are two arrangements of works published in the earlier collection, *Herr unser Herrscher* and *Hodie completi sunt*. The reduction is one of length as well as of number of voices, and instrumental sinfonias and doublings are omitted. The solo section of the large concerto can be taken over virtually intact, sometimes with a slight reduction in virtuosity, but the tutti sections are cut extensively. The solo-tutti effect is nevertheless maintained by the contrast between counterpoint and homophony that appears in many of the small concertos.

In the second part (1634) Scheidt published an index of all six projected volumes of small concertos, at the end of which he said:

The above sacred concertos, which can be performed thus with a few vocal parts, have also been composed by me in other volumes, namely with eight and 12 voices, two, three and four choruses, with symphonies and all sorts of instruments. ... Whoever would like to publish and print them, to the glory of God, can get them from me at any time.

Mahrenholz interpreted this to mean that the original form of all the small concertos was a large concerto, a theory disputed by Gessner (pp.80ff). While there are some small concertos that do suggest that they are in their original form, reduction seems more likely in most of them, and five of the titles listed for Part v are also in the 1622 volume of large concertos.

A number of the small concertos are based on the same chorales as appeared in the *Cantiones sacrae*, but there is very little similarity between the two settings. This can be explained by the fact that it is the tutti sections of the large concertos that the motets most closely resemble – precisely those sections that must be cut to form the small concertos. Moreover, the eight voices of the motets most often form only two distinct bodies of sound, whereas the small concertos usually work with three bodies of sound (each a solo voice), supported by continuo; they are much more contrapuntal and tightly constructed. The texts of Parts i–ii and iv of the *Geistliche Concerte* are a mixture of chorales and biblical passages, most of them rather general in nature. By contrast, Part iii is made up almost entirely of chorale settings, arranged systematically according to the church year. There are also *Magnificat* settings for Christmas, Easter and Pentecost, with German interpolations appropriate to the season between the even verses. Braun has shown that some of these interpolations, as well as other concertos here, are parodies of older motets by other composers. Many of the chorale concertos are settings of more than one stanza of the chorale and are divided into two or three parts, with individual stanzas distinguished by scoring and compositional technique (e.g. *Nun komm der Heiden Heiland*). They are thus reminiscent of the variation cycles in the *Tabulatura nova*, with the cantus firmus treated less rigidly, but they also look ahead to the later chorale cantata.

The *Liebliche Krafft-Blümlein* (1635) is an early example of the numerous 17th-century prints bearing flowery titles. All 12 concertos are scored for two voices and continuo; they are mostly shorter and more intimate than those in the *Geistliche Concerte*. All but one are based on short Old Testament texts; the exception is the chorale *Herzlich tut mich erfreuen*. This, together with the setting in Part iv of the *Geistliche Concerte*, may be a reduction from a lost large concerto, but the others appear to be in their original form. See also [Chorale settings, §1, 3](#).

[Scheidt, Samuel](#)

5. Conclusion.

Scheidt shared with Handel a propensity to rework musical material, both his own and that of other composers. No genre of his compositions is totally independent: dances from the *Ludi musici* turn up in the *Tabulatura*

nova, similar chorale settings and canons are found in both the organ and vocal music, and the distinctions between motet, large concerto and small concerto are blurred. He wrote idiomatically for both voices and instruments, however, a feature particularly evident in his keyboard music. Nevertheless certain stylistic elements unify the entire corpus of his music: a love of variation, particularly of the German chorale, a strong sense of structure, his skilful cultivation of counterpoint, especially in sacred music, and above all the interchange of short motifs, derived from the concerto, which pervades all his music, whether contrapuntal or homophonic, instrumental or vocal.

[Scheidt, Samuel](#)

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[vocal](#)

[organ and keyboard](#)

[other instrumental](#)

[theoretical works](#)

[Scheidt, Samuel: Works](#)

vocal

SSWV

Cantiones sacrae, 8vv (Hamburg, 1620)

1	Herr, wie lang wiltu so gar vergessen (Ps xiii.2–3), 8vv; S iv, 14
2	2p: Wie lang soll sich mein Feind erheben (Ps xiii.3–5), 8vv; S iv, 16
3	3p: Ich hoffe aber darauf (Ps xiii.6), 8vv; S iv, 19
4	Ich hebe meine Augen auf (Ps cxxi, 1–3), 8vv; S iv, 23
5	2p: Siehe, der Hüter Israels, 8vv; S iv, 27
6	O Domine Jesu Christe, adoro te, SSAT, ATBB; S iv, 32
7	Veni, Sancte Spiritus (ant), SATB, SATB; S iv, 35
8	Komm, Heiliger Geist, Herre Gott (ant), SATB, SATB; S iv, 39
9	Ascendo ad patrem meum (ant), SATB, SATB; S iv, 43
10	Duo seraphim clamabant (resp), SSAT, ATBB; S iv, 47

11	Gelobet seys tu, Jesu Christ (chorale), SATB, SATB; S iv, 52
12	Nun komm der Heiden Heiland (chorale), SATB, SATB; S iv, 56
13	Angelus ad pastores ait (ant), SATB, SATB; S iv, 60
14	Das alte Jahr vergangen ist (chorale), SATB, SATB; S iv, 65
15	In dulci jubilo (chorale) 8vv, 2 clarinos; S iv, 70
16	Ein feste Burg ist unser Gott (chorale), SATB, SATB; S iv, 76
17	Gott, der Vater, wohn uns bei, SATB, SATB; S iv, 81
18	Puer natus in Bethlehem/Surrexit Christus hodie (chorale), SATB, SATB; S iv, 86
19	Christe, der du bist Tag und Licht (chorale), 8vv; S iv, 87
20	Tulerunt Dominum meum (resp), SATB, SATB; S iv, 96
21	2p: Cum ergo fleret (resp), SATB, SATB; S iv, 100
22	Christ lag in Todesbanden (chorale), SATB, SATB; S iv, 103
23	Surrexit pastor bonus (resp), 8vv; S iv, 107
24	Richte mich, Gott, und führe meine Suche (Ps xliii.1–2), 8vv; S iv, 112
25	2p: Sende dein Licht und deine Wahrheit (Ps xliii.3–5), 8vv; S iv, 115
26	Sic Deus dilexit mundum (John iii.16), SSAT, TBB; S iv, 122
27	Lobet den Herren, denn er ist sehr freundlich (chorale) SSAT, ATBB; S iv, 126
28	Hertzlich lieb hab ich dich, o Herr (chorale), SATB, SATB; S iv, 131
29	2p: Und wenn mir gleich mein Hertz zerbricht (chorale) SATB, SATB; S iv, 134
30	Nun danket alle Gott (Ecclesiasticus 1.24), SATB, ATBB; S iv, 137
31	2p: Er gebe uns ein fröhliches Hertz (Ecclesiasticus 1.25–6), SSAT, ATBB; S iv, 140
32	Vater unser im Himmelreich (chorale), 8vv; S iv, 144
33	Zion spricht, der Herr hat mich verlassen (Isaiah xlix.14–16), SSAT, ATBB; S iv, 158
34	Quaerite primum regnum Dei (ant), 8vv;

	S iv, 164
35	Lobet ihr Himmel den Herren (Ps cxlviii.1–6), SATB, SATB; S iv, 177
36	2p: Lobet den Herren auf Erden (Ps cxlviii.7–14), SATB, SATB; S iv, 181
37	Lobet den Herren in seinem Heiligtum (Ps cl), SATB, SATB; S iv, 187
38	Komm, Heiliger Geist, Herre Gott (ant), SS, 2 insts; S iv, 195
Pars prima concertuum sacrorum ... adiectis symphoniis et choris instrumentalibus (Hamburg, 1622)	
71	Laudate Dominum in sanctis eius (Ps cl.1–6), TT, chorus, insts, bc; S xiz, 3
72	Laudate Dominum in sanctis eius (Ps cl.1–6), 6vv, insts, bc; S xiv, 15
73	Cantate Domino canticum novum (Ps xlv.1–6), SATTB, insts, bc; S xiv, 37
74	Magnificat (Tone 9), STB, chorus, insts, bc; S xiv, 51
75	Hodie completi sung (ant), 8vv, insts, bc; S xiv, 61
76	2p: Misit eos in universum mundum (ant), 8vv, insts, bc; S xiv, 69
77	Angelus ad pastores ait (ant), 8vv, insts, bc; S xiv, 83
78	Tulerunt Dominum meum (resp), 8vv, insts, bc; S xv, 3
79	Tulerunt Dominum meum (resp), SATB, SATB, bc; S xv, 19
80	2p: Cum ergo fleret (resp), SATB, SATB, bc; S xv, 27
81	Magnificat (Tone 8), SATB, SATB, insts, bc; S xv, 37
82	Herr unser Herrscher (Ps viii.2–10), 8vv, insts, bc; S xv, 63
83	Missa super 'Herr unser Herrscher', 8vv, insts, bc; S xv, 79
84	Magnificat, T, SATB, T, insts, bc; S xv, 97
181	Freue dich des Weibes deiner Jugend (wedding piece), STB, chorus, insts (Leipzig, 1628); S xvi, 103
Neue geistliche Concerten ... prima pars (Halle, 1631)	
182	Wir glauben all an einen Gott (chorale), STB, bc; S viii, 1
183	Vater unser im Himmelreich (chorale) STB, bc; S viii, 5
184	Vater unser im Himmelreich/Christ

	unser Herr/Ich ruf zu dir (chorale) STB, bc; S viii, 8
185	Wie schön leuchtet der Morgenstern (chorale), STB, bc; S viii, 10
186	2p: ei, ei mein Perle (chorale), TTB, bc; S viii, 13
187	3p: Geuss sehr tief in mein Herz hinein (chorale), TT/SS, bc; S viii, 14
188	Wies Gott gefällt mirs auch (chorale), STB, bc; S viii, 16
189	2p: Wies Gott gefällt, so gefällt wirs wohl (chorale), STB, bc; S viii, 18
190	3p: Wies Gott gefällt, so solls ergahn (chorale), STB, bc; S viii, 20
191	Von Gott will ich nicht lassen (chorale), STB, bc; S viii, 26
192	2p: Wenn sich der Menschen Hulde (chorale), TT/SS, bc; S viii, 28
193	Durch Wortes Kraft in aller Welt (chorale, Ps viii), SSB, bc; S viii, 30
194	2p: Wie gross ist deine Gnade (chorael, Ps viii), STB, bc; 2 viii, 32
195	In meinem Herzen (chorael, pS xxxix), STB, bc; S viii, 36
196	Danket dem Herren, denn er ist freundlich (chorale, Ps cxxxvi), STB, bc; S viii, 40
197	Nun lob, mein Seel, den Herren (chorale), STB, bc; S viii, 46
198	Warum betrübst du dich, mein Herz (chorale), STB, bc; S viii, 52
199	2p: Weil du mein Gott und Vater bist (chorale), TT/SS, bc; S viii, 56
200	Ich ruf zu dir, Herr Jesu Christ (chorale), STB, bc; S viii, 57
201	Erhalt uns, Herr, bei deinem Wort (chorale), STB, bc; S viii, 61
202	2p: Ihr Anschläg, Herr, zunichte mach (chorale), STB, bc; S viii, 64
203	An Wasserflüssen Babylon (chorale, Ps cxxxvii), STB, bc; S viii, 66
204	Lobet den Herrn, denn er ist sehr freundlich (chorale, Ps cxlvi), SS/TT, bc; S viii, 71
205	2p: Singt gegneinander dem Herren (chorale, PS cxlvi), STB, bc; S viii, 72
206	Ein feste Burg ist unser Gott (chorale, Ps xlvi), STB, bc; S viii, 75
207	2p: Mit unser Macht ist nichts getan (chorale, Ps xlvi), TT/SS, bc; S viii, 77
208	In dich hab ich gehoffet, Herr (chorale, Ps xxxi), STB, bc; S viii, 79

209	Ich hab mein Sach Gott heimgestellt (chorale), STT, bc; S viii, 82
210	2p: Mein Zeit und Stund ist (chorale), SS/TT, B, bc; S viii, 84
211	Singen wir aus Herzensgrund (chorale), STB, bc; S viii, 88
212	Danket dem Herrn, denn er ist freundlich (chorale, Ps cxxxvi), ATB, bc; S viii, 90
Geistlicher Concerten ... ander Theil (Halle, 1634)	
213	Auf meinen lieben Gott (chorale), STB, bc; S ix, 1
214	2p: Ob mich mein Sünd anficht (chorale), STB, bc; S ix, 2
215	3p: Ob mich der Tod nimmt hin (chorale), STB, bc; S ix, 4
216	4p: O mein Herr Jesu Christ (chorale), STB, bc; S ix, 5
217	Herr, unser Herrscher (Ps viii.2–4), SSTB, bc; S ix, 7
218	2p: Was ist der Mensch (Ps viii.5–10), SSTB, bc; S ix, 10
219	Allein nach dir, Herr Jesu Christ (chorale), STB, bc; S ix, 15
220	Kommt her, ihr Gesegneten (Matthew xxv.34–6), SATTB, bc; S ix, 20
221	Herzlich lieb hab ich dich, o Herr (chorale), STB, bc; S ix, 25
222	2p: Est ist ja, Herr (chorale), SS/TT, bc, S ix, 28
223	Miserere mei Deus (Ps l.3), ST, 4 str, bc; S ix, 30
224	Zion spricht, der Herr hat mich verlassen (Isaiah xlix, 14–15), STB, bc; S ix, 33
225	Lobet, ihr Himmel, den Herren (Ps xlviii.1–6), SSATTB, bc; S ix, 37
226	2p: Lobet den Herren auf Erden (Ps xlviii.7–10), TT, bc; S ix, 43
227	3p: Alleluja! Ihr Könige auf Erden (Ps xlviii, 11–14), SSATTB, bc; S ix, 44
228	Wenn wir in höchsten Nöten sein (chorale), STB, bc; S ix, 49
229	2p: Die du verheissest gnädiglich (chorale), STB, bc; S ix, 52
230	Allein zu dir, Herr Jesu Christ (chorale), STB, bc; S ix, 55
231	2p: Mein Sünd sind schwer (chorale), STB, bc; S ix, 58
232	Erbarm dich mein, o Herre Gott

	(chorale, Ps li), STB, bc; S ix, 61
233	Aus tiefer Not schrei ich zu dir (chorale, Ps cxxx), STB, bc; S ix, 64
234	Christe, der du bist Tag und Licht (chorale), STB, bc; S ix, 67
235	2p: So unser Augen schlafen ein (chorale), STB, bc; S ix, 70
236	Ach Gott und Herr, wie gross und schwer (chorale), STB, bc; S ix, 74
237	2p: Solts ja so sein (chorale), STB, bc; S ix, 78
238	Da Jesus am dem Kreuze stund (chorale), STB, bc; S ix, 81
239	Christus, der uns selig macht (chorale), STB, bc; S ix, 83
240	O Lamm Gottes unschuldig (chorale), SS/TT, bc; S ix, 86
241	Herr Jesu Christ, wahr Mensch und Gott (chorale), STB, bc; S ix, 88
242	2p: Wenn ich nun komm in Sterbens Not (chorale), STB, bc; S ix, 89
243	3p: Wenn mein Verstand sich nicht besinnt (chorale), STB, bc; S ix, 91
244	Wendet euch um, ihr Äderlein, SATB, bc; S ix, 94
245	Christ, der du bist der helle Tag (chorale), SATB, bc; S ix, 96
246	2p: Ach, lieber Herr, behüt uns heint (chorale), SATB, bc; S ix, 98
247	3p: Ob schon die Augen schlafen ein (chorale), SATB, bc; S ix 100
248	4p: Wir bitten dich, Herr Jesu Christ (chorale), SATB, bc; S ix, 103
249	Jauchzet Gott, alle Land (ps lxvi.1–9), SSATB, bc; S ix, 107
250	Wo Gott, der Herr, nicht bei uns hält (chorale, Ps cxxiv), STB, bc; S ix, 116
251	2p: Was Menschen Kraft und Witz anficht (chorale), SS/TT, bc; S ix, 119
252	Mag ich Unglück nicht widerstahn (chorale), STB, bc; S ix, 121
253	2p: Richt wie ich will (chorale), SS/TT, bc; S ix, 124
254	3p: All Ding ein Weil! (chorale), STB, bc; S ix, 125
255	Ist nicht Ephraim mein teurer Sohn (Jeremiah xxxi.20), TTB, bc; S ix, 127
256	Siehe, wie fein und lieblich ist's (Ps cxxxiii), TTB, bc; S ix, 130
257	Herr, wer wird wohnen in deiner Hütten (Ps xv), STB, bc; S ix, 132
258	Nun danket alle Gott (Ecclesiasticus1:

	24–6) STB, bc; S ix, 135
259	Benedicamus Domino, SSATB, bc; S ix, 138
260	Aller Augen warten auf dich (Ps cxlv.15–16, Matthew vi.9–13), ATB, bc; S ix, 141
261	Nun lasst uns Gott dem Herren Dank segnen (chorale), STB, bc; S ix, 142
262	2p: Den Leib, die Seel, das Leben (chorale), STB, bc; S ix, 145
263	Der Gerechte, ob er gleich zu zeitlich stirbt (funeral piece; Wisdom iv, vii.14), SSB; S xvi, 95
Liebliche Krafft-Blümlein aus des Heyligen Geistes Lustgarten abgebrochen und zum Vorschmack des ewigen Lebens im zweystimmichten Himmels-Chor versetzt (Halle, 1635)	
264	Herr, wenn ich nur dich habe (Ps lxxiii.25–6), ST, bc; S xvi, 3
265	Wirf dein Anliegen auf den Herren (Pss Iv.23, xxxvii.4–5, 37), ST, bc; S xvi, 5
266	Herr, lehre uns bedenken (Ps xc.12, 10), ST, bc; S xvi, 8
267	Die Güte des Herrn ist (Lamentations iii.22–3, 31–3, Joel ii.13, Ps xxx.6), ST, bc; S xvi, 10
268	Schaff in mir, Gott, ein rein Herz (ps li.12–14), ST, bc; S xvi, 13
269	Singet dem Herren ein neues Lied (Ps xcvi.1–4), ST, bc; S xvi, 15
270	Ich freue mich über deinem Wort (Ps cxix.162, 14, 111, 98), ST, bc; S xvi, 18
271	Lobe den Herren, meine Seele (Ps ciii.1–2, 8, 10, 13), ST, bc; S xvi, 23
272	Herr, wo dein Wort nicht mein Trost gewest wäre (Ps cxix.92, Tobit iii.22–3), ST, bc; S xvi, 26
273	Herzlich tut mich erfreuen (chorale), S, S/T, bc; S xvi, 29
274	2p: Da wird man figurieren (chorale, ST, bc; S xvi, 31
275	Machet die Tore weit (Ps xxiv.7–10), ST, bc; S xvi, 34
276	Rufe getrost, schone nicht (Isaiah lviii.1, Daniel xii.3, II Timothy iv.2), ST, bc; S xvi, 36

Geistlicher Concerten ... dritter Theil
(Halle, 1635)

277	Hosianna filio David (Matthew xxi.9), SSATB, bc; S x, 1
278	2p: Hosiana dem Sohne David (Matthew xxi.9), SSATB, bc; S x, 4
279	Nun komm, der Heiden Heiland (chorale), STB, bc; S x, 8
280	2p: Der Jungfrau Lieb schwanger ward (chorale), STB, bc; S x, 10
281	3p: Der du bist dem Vater gleich (chorale), STB, bc; S x, 13
282	Gelobet seist du, Jesu Christ (chorale), SATB, bc; S x, 16
283	2p: Des ewgen Vater einig Kind (chorale), ST, bc; S x, 18
284	3p: Das ewig Licht geht da herein (chorale), SATB, bc; S x, 20
285	Ach mein herzliebes Jesulein (chorale), SATB, bc; S x, 24
286	Resonet in laudibus (chorale), SSTB, bc; S x, 29
287	2p: Sunt impleta, quae praedixit Gabriel (chorale), SSTB, bc; S x, 33
288	Dank sagen wir alle (chorale), STB, bc; S x, 36
289	Christum wir sollen loben schon (chorale), STB, bc; S x, 40
290	Vom Himmel hoch da komm ich her (chorale), STB, bc; S x, 43
291	2p: Euch ist ein Kindlein heut geborn (chorale), SSTB, bc; S x, 45
292	Ein Kind geborn zu Bethlehem (chorale), SSATTB, bc; S x, 49
293	In duci júbilo (chorale), SATB, bc; S x, 59
294	2p: O Jesu parvule (chorale), SS, bc; S x, 62
295	2p: O patris charitas (chorale), TTB, bc; S x, 63
296	4p: Ubi sunt gaudia (chorale), SSATTB, bc; S x, 65
297	Ein Kindelein so löblich (chorale), SATB, bc; S x, 69
298	Nun ist es Zeit, zu singen hell (chorale), STB, bc; S x, 74
299	Magnificat, SSTT, bc [with Ger. interpolations for Christmas]; S x, 78
300	Helft mir Gotts Güte preisen (chorale), STB, bc; S x, 99
301	Das alte Jahr vergangen ist (chorale), SATB, bc; S x, 102
302	Mit Fried und Freud ich fahr dahin (chorale, Luke ii.29–32), STB, bc; S x,

	107
303	Christ lag in Todensbanden (chorale), STB, bc; S xi, 1
304	Also heilig ist der Tag (chorale), STB, bc; S xi, 4
305	Ich weiss, dass mein Erlöser lebt (chorale), SATB, bc; xi, 7
306	2p: Er wind hernach mich aus der Erd (chorale), SATB, bc; S xi, 11
307	Es gingen drei heilige Frauen (chorale), SATB, bc; S xi, 14
308	Christ ist erstanden von der Marter (chorale), STB, bc; S xi, 21
309	Magnificat, SSATB, bc [with Ger. interpolations for Easter]; S xi, 24
310	Gen Himmel zu dem Vater mein (chorale), STB, bc; S xi, 43
311	Komm, Heiliger Geist (chorale), STB, bc; S xi, 46
312	Komm, Heiliger Geist (chorale), SS, 2 insts, bc; S xi, 50
313	Magnificat, SSATB, bc [with Ger. interpolations for Whitsun]; S xi, 55
314	Hodie completi sunt (ant) SATB, bc; S xi, 70
315	2p: Misit eos in universum mundum (ant) SATB, bc; S xi, 73
316	Gott, der Vater, wohn uns bei, STB, bc; S xi, 75
317	Allein Gott in der Höh (chorale), STB, bc; S xi, 80
318	O lux beata Trinitas (hymn), STB, bc; S xi, 83
319	2p: Te mane laudum carmine (hymn), SATB, bc; S xi, 85
320	Christ, unser Herr, zum Jordan kam (chorale), STB, bc; S xi, 87
321	Herr Gott, dich loben alle wir (chorale), STB, bc; S xi, 90
322	2p: Sie glänzen hell und leuchten klar (chorale), STB, bc; S xi, 91
323	Mein Hüter und mein Hirt (chorale, Ps xxiii), STB, bc; S xi, 94
324	2p: Sollt ich im finstern Tal (chorale), STB, bc; S xi, 97
325	Repleatur os meum (Ps lxx.8–9), SATB, bc; S xi, 100
326	2p: Exsurge gloria mea (Ps lvi.9–10), SATTB, bc; S xi, 108
327	Ich glaub und wiess dies fürwahr und geviss (Job xix.25–7), SATB (? , 1647)

328	Wohlan, so kommet her, ihr Frommen, SATB (Bremen, 1637); S xvi, 97
Geistlicher Concerten ... vierter Theil (Halle, 1640)	
329	O Jesus süß, wer dein gedenkt (chorale), TTB, bc; S xii, 1
330	O Jesus süß, wer dein gedenkt (chorale), STB, bc; S xii, 2
331	Meine Seel erherbt den Herren (Deutsches Magnificat), SATB, bc; S xii, 4
332	Lobet den Herren, alle Heiden (Ps cxvii), SSATTB, bc; S xii, 13
333	Nun danket alle Gott (Ecclesiasticus 1.24–6) STB, bc; S xii, 19
334	Wer Gott vertraut, hat wohl gebaut (chorale), STB, bc; S xii, 24
335	Was mein Gott will (chorale), SATB, bc; S xii, 27
336	Lasst singen und Gott loben (chorale), SATB, bc; S xii, 31
337	Danket dem Herrn heut und allzeit (chorale), STB, bc; S xii, 38
338	Herzlich tut mich verlangen (chorale), STB, bc; S xii, 43
339	Jesu, wollst uns weisen (chorale), STB, bc; S xii, 46
340	2p: Schutz und Fried im Lande (chorale), TT, bc; S xii, 50
341	3p: Wie gar viel Gaben (chorale), SATB, bc; S xii, 52
342	Gib Fried, o frommer, treuer Gott (chorale), STB, bc; S xii, 53
343	2p: Gib Fried, o Jesu, lieber Herr (chorale), TT, bc; S xii, 56
344	3p: Gib Fried, o Herr Gott, Heilger Geist (chorale), SATB, bc; S xii, 59
345	Herr Jesu Christ, meins Lebens Licht (chorale), STB, bc; S xii, 60
346	2p: Ich hab vor mir ein schwere Reis (chorale), TT, bc; S xii, 62
347	3p: Zu reisen ist mir mein Herz so matt (chorale), SATB, bc; S xii, 63
348	Mein Trost und Hilf ist Gott allein (chorale), SATB, bc; S xii, 64
349	Gott ist mein Licht und Seligkeit (chorale), SATB, bc; S xii, 71
350	Also sehr jammerts Gott (chorale), SATB, bc; S xii, 76
351	Bleib bei uns, Herr, denn es will Abend werden (Luke xxiv.29), SATB, bc; S xii,

	80
352	Der Tag vertreibt die finstre Nacht (chorale), SSATTB, bc; S xii, 83
353	Wohl dem, der in Gotts Furchten steht/Wo Gott zum Haus nicht gibt sein Gunst (chorale, Ps cxxviii), SATB, bx; S xii, 90
354	2p: Ein Weib wird in deinem Hause sein/Vergebens, dass ihr früh aufsteht (chorale), SATB, bc; S xii, 94
355	Ich dank dir, lieber Herr (chorale), STB, bc; S xii, 98
356	Aus meines Herzens Grunde (chorale), STB, bc; S xii, 102
357	Ach Gott, tu dich erbarmen (chorale), STB, bc; S xii, 105
358	Ach Gott, von Himmel sieh darein (chorale), STB, bc; S xii, 109
359	Aus tiefer Not schrei ich zu dir (chorale), STB, bc; S xii, 113
360	Dies sind die heiligen zehn Gebot (chorale), STB, bc; S xii, 116
361	Durch Adams Fall ist Ganz verderbt (chorale), STB, bc; S xii, 119
362	Es ist das Heil uns kommen her (chorale), STB, bc; S xii, 122
363	Es spricht der Unwiesene Mund wohl (chorale), SATB, bc; S xii, 125
364	Es war einmal ein reicher Mann (chorale), STB, bc; S xii, 128
365	Es wird schier der letzte Tag herkommen (chorale), STB, bc; S xii, 131
366	Herzlich tut mich erfreuen (chorale), SSTTB, bc; S xii, 134
367	2p: Dann wird Gott bald uns alle (chorale), SSTTB, bc; S xii, 140
368	3p: Dann wird Herr Christ führen (chorale), SSTTB, bc; S xii, 144
369	4p: Da wird man figurieren (chorale), SSTTB, bc; S xii, 151
370	Drei schöne Dinge sind (Ecclesiasticus xxv.1–2), SATTB, bc (Leipzig), 1641; S xvi, 116
541	In te Domine speravi (Ps lxxi.1), 3vv, D-HAmk
542	Der Herr ist mein Hirt (Ps xxiii.1–2), SSSS/TTTT, Plotz Tabulatur; D-As
543	Meine Schafe hören meine Stimme (John x.27–8), SSSS/TTTT, Plotz

	Tabulatur; <i>D-As</i>
544	Wer Gott vertraut, hat wohl gebaut (chorale), ?4vv, <i>S-Skma</i> (inc.)
545	Ach, mein herzliebes Jesulein (chorale), 5vv, Plotz Tabulatur; <i>D-As</i>
546	Christum liebhaben ist viel besser (Ephesians iii.19), 5vv, Plotz Tabulatur; <i>D-As</i>
547	Ich bin die Auferstehung und das Leben (John xi.25–6), SSATB, 1643, Plotz Tabulatur; <i>D-As</i>
548	Laudate Dominum (Ps cl.1–4), 5vv, Plotz Tabulatur; <i>D-As</i>
549	Psallite unigenite (chorale), 8vv, <i>D-GOL</i> 205
550	Wie schön leuchtet der Morgenstern (chorale), 8vv, Königsberg, Stadtbibliothek 18.462
551	Christo, dem Osterlämmelein (chorale), SSATTB, 5 insts, Halle, Handel-Haus
552	2p: Tod und Leben traten in Kampf (chorale), SSATTB, 5 insts, Halle, Handel-Haus
553	Ist nicht Ephraim mein teurer Sohn (Jeremiah xxxi.20) 7vv, bc; <i>D-DI</i>
554	Warum betrübst du dich, mein Herz (chorale), 8/12vv; <i>D-DI</i>
555	Nun lob, mein Seel, dem Herren (chorale), a 16, bc, Wrocław, Stadtbibliothek 310
556	2p: Er hat uns wissen lassen (chorale), a 16, bc, Wrocław, Stadtbibliothek 319
557	3p: Wie sich ein Vat'r erbarmet (chorale), a 16, bc, Wrocław, Stadtbibliothek 319

lost; for details see S xvi, 135–48
Scheidt, Samuel: Works

lost; for details see S xvi, 135–48

Geistlicher Concerten [pts v, vi]; facs. of projected contents in S ix, p.xi

c100 spiritual madrigals, 1642

An Wasserflüssen Babylon, a 7 (=sswv570; see 'Organ and Keyboard'); Ehre sei Gott in der Höhe, a 8; Ein feste Burg, a 8 (or 14); Er hat uns wissen lassen, a 5, bc; Herr Gott, dich loben wir, a 12; Hosianna, dem Sohne David, polychoral; Jauchzet Gott, alle Lande, a 12; Lobet den Herrn, alle Heiden, a 12, bc; Nun lob, mein' Seel', den Herren, polychoral, bc; Te Deum laudamus, polychoral; Von der Fortuna werd ich getrieben (with J.P. Sweelinck); Wachet auf, ruft uns die Stimme, a 5; Warum betrübst du dich, mein Herz, 1657; Wer ist das Kind? Immanuel!, a 8; Wie schön leuchtet uns der Morgenstern, a 8, bc; Wie sich ein Vatr' erbarmet, polychoral, bc; Wir glauben all an einen Gott, a 8, 1657

Scheidt, Samuel: Works

organ and keyboard

for organ unless otherwise stated

SSWV

Tabulatura nova continens variationes aliquot psalmodum, fantasiarum, cantilenarum, passamezzo et canones (Hamburg, 1624)

102	Wir glauben all an einen Gott; S vi/1, 2
103	Fantasia, Io son ferito lasso; S vi/1, 12
104	Vater unser im Himmelreich; S vi/1, 19
105	Fantasia, Ut re mi fa sol la; S vi/1, 33
106	Wanrumb betrübstu dich mein Hertz; S vi/1, 48
107	Passamezzo; S vi/1, 58
108	Weh, Windgen, eh (Cantico belgica); S vi/1, 75
109	Curant; S vi/1, 82
110	Curant; S vi/1, 83
111	Ach du feiner Reuter (Cantio belgica); S vi/1, 85
112	Est ce Mars (Cantio gallica); S vi/1, 93
113	Da Jesus an dem Creutze stundt; S vi/1, 102
114	Fantasia, Ich ruffe zu dir Herr Jesu Christ; S vi/1, 107
115	Canon, Vater unser im Himmelreich; S vi/1, 112
116	Canon, Gott der Vater wohn uns bei; S vi/1, 112
117	Canon, Das alte Jahr vergangen ist; S vi/1, 113
118	Canon, Wer Gott vertraut; S vi/1, 113
119	Canon, Ut, re mi, fa, sol, la; S vi/1, 114
120	Canon, Es spricht der Unweisen Mund wohl; S vi/1, 115
121	Canon, Vater unser im Himmelreich; S vi/1, 116
122	Canon, Magnificat (Tone 8); S vi/1, 117
123	Canon, Magnificat (Tone 8); S vi/1, 117
124	Canon, In te Domine speravi; S vi/1, 118
125	Canon, O lux [beata Trinitas]; S vi/1, 119
126	Canon, Vater unser im Himmelreich; S vi/1, 119

Pars secunda tabulaturae continens fugarum, psalmodiarum, cantionum et echus, tocatae, variationes varias omnimodas pro quorumvis organistarum captu et modulo (Hamburg, 1624)

127	Fuga contraria; S vi/2,
128	Echo; S vi/2, 10
129	Fuga; S vi/2, 15
130	Hertzlich lieb hab ich dich o Herr; S vi/2, 22
131	Christ lag in todes Banden; S vi/2, 28
132	Fantasia; S vi/2, 40
133	Christe qui lux est et dies; S vi/2, 47
134	Cantilena anglica de Fortuna [Fortune my foe]; S vi/2, 56
135	Gelobet seist du, Jesu Christ; S vi/2, 60
136	Alamande, Soll es sein; S vi/2, 69
137	Alamande, Also gehts also stehts; S vi.2, 78
138	Toccata, In te Domine speravi; S vi/2, 85

III. et ultima pars tabulaturae continens Kyrie Dominicale, Credo in unum Deum, Psalmum de Coena Domini sub communionem, hymnos praecipuorum festorum totius anni, Magnificat ... & Benedicamus (Hamburg, 1624)

139	Kyrie dominicale (Tone 4); S vii, 1
140	Magnificat (Tone 1); S vii, 54
141	Magnificat (Tone 2); S viii, 59
142	Magnificat (Tone 3); S vii, 64
143	Magnificat (Tone 4); S vii, 71
144	Magnificat (Tone 5); S vii, 76
145	Magnificat (Tone 6); S vii, 81
146	Magnificat (Tone 7); S vii, 87
147	Magnificat (Tone 8); S vii, 93
148	Magnificat (Tone 9); S vii, 101
149	Veni Redemptor gentium; S vii, 18
150	A solis ortus cardine; S vii, 23
151	Christe qui lux es et dies; S viii, 29
152	Vita sanctorum decus angelorum; S vii, 36
153	Veni Creator Spiritus; S vii, 42
154	O lux beata Trinitas; S vii, 46
155	Credo in unum Deum; S vii, 8
156	Jesus Christus, unser Heiland; S vii, 10
157	Modus ludendi pleno organo pedaliter, a 6; S vii, 106

158	Benedicamus Domino, modus pleno organo pedaliter, a 6; S vii, 107
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Tabulatur-Buch hundert geistlicher Lieder und Psalmen (Görlitz, 1650)

441	Nun komm der Heyden Heyland (2 versions); S i, 1
442	Gelobet seist du, Jesu Christ (2 versions); S i, 1
443	Vom Himmel hoch (2 versions); S i, 2
444	Christum wie sollen loben schon; S i, 2
445	O Jesulein süß (2 versions); S i, 2
446	In dulci jubilo; S i, 3
447	Puer natus in Bethlehem; S i, 3
448	Ein Kindelein so löbelich; S i, 4
449	Helfft mir Gotts Gütte preisen; S i, 4
450	Lobt Gott ihr Christen all zugleich; S i, 4
451	Dank sagen wir alle; S i, 5
452	Mit Fried und Freud; S i, 5
453	Da Jesus am dem Creuze stund; S i, 5
454	Christe der du bist Tag und Licht (2 versions); S i, 6
455	Christus der uns selig macht; S i, 6
456	O Lamm Gottes unschuldig; S i, 6
457	Christ lag in Todes Banden (2 versions); S i, 7
458	Erschienen ist der herrliche Tag; S i, 8
459	Jesus Christus unser Heyland, der den Tod (2 versions); S i, 8
460	Surrexit Christus hodie; S i, 8
461	Also heilig ist der Tag; S i, 9
462	Christ ist erstanden; S i, 9
463	Komm Heiliger Geist; S i, 10
464	Allein Gott in der Höh sei Ehr; S i, 10
465	Gott der Vater wohn uns bey; S i, 11
466	Der du bist drey in Einigkeit; S i, 11
467	Herr Gott dich loben alle; S i, 12
468	Diss sind die heiligen zehn Gebot; S i, 12
469	Mensch wilst du leben seliglich; S i, 12
470	Wir gleuben all an einen Gott; S i, 12
471	Vater unser im Himmelreich; S i, 13
472	Christ unser Herr zum Jordan kam; S i
473	Allein zu dir Herr Jesu Christ; S i, 14
474	Esaia dem Propheten; S i, 15
475	Jesus Christus unser Heyland (2

	versions); S i, 16
476	Gott sey gelobet und gebenedeiet; S i, 16
477	Nun last uns Gott dem Herre; S i, 17
478	Ich danck dir lieber Herre; S i, 17
479	O Christe Morgensterne; S i, 17
480	Der Tag vertreibt die finster Nacht; S i, 17
481	Christ der du bist der helle Tage; S i, 18
482	Singen wir aus Hertzen Grund; S i, 18
483	Danckt dem Herrn heut und allezeit; S i, 18
484	Gott Vater der du deine Sonn; S i, 18
485	Durch Adams Fall ist gantz verderbt; S i, 18
486	Es ist das Heil uns kommen her; S i, 19
487	Herr Christ der einig Gottes Sohn; S i, 19
488	Nun freut euch lieben Christen Gemein; S i, 19
489	Ich ruff zu dir Herr Jesu Christ (2 versions); S i, 20
490	Nun höret zu ihr Christen Leut; S i, 20
491	Es war ein mahl ein reicher Mann; S i, 21
492	Kommt her zu mihr spricht Gottes Sohn; S i, 21
493	Ach Gott vom Himmel sieh darein; S i, 21
494	Es spricht der Unweisen Mund wol; S i, 22
495	In dich hab ich gehoffet, Herr; S i, 22
496	Ein feste Burg ist unser Gott; S i, 23
497	Erbarm dich mein o Herre Gott; S i, 23
498	Es woll uns Gott genädig seyn; S i, 23
499	Nun lob mein Seel den Herren; S i, 24
500	Wer Gott nicht mit uns diese Zeit; S i, 24
501	Wo Gott der Herr nicht by uns hält; S i, 25
502	Wo Gott zum Haus nicht gibt sein Gunst; S i, 25
503	Aus tieffer Noth schrey ich zu dir; S i, 25
504	Aus tieffer Noth schrey ich zu dir; S i, 25
505	An Wasserflüssen Babylon; S i, 26
506	Warumb betrübst du dich mein Hertz (2 versions); S i, 26

507	Wenn wir in höchsten Nöthen seyn; S i, 27
508	Mag ich Unglück nicht widerstahn; S i, 27
509	Verzage nicht o frommer Christ; S i, 29
510	Wenn dich Unglück thut greiffen an; S i, 28
511	Hertzlich vertrau du deinem Gott; S i, 28
512	Erhalt uns Herr bey deinem Wort; S i, 28
513	O Herre Gott dein göttlich Wort; S i, 29
514	Von Gott wil ich nicht lassen; S i, 30
515	Sie ist mir lieb die werthe Magd; S i, 30
516	Wie schön leuchtet der Morgenstern; S i, 31
517	Hertzlich thut mir verlangen; S i, 31
518	Wenn mein Stündlein vorhanden ist; S i, 31
519	Auff meinen lieben Gott; S i, 32
520	Herr Jesu Christ ich weiss gar wol; S i, 32
521	Herr Jesu Christ wahr Mensch und Gott; S i, 32
522	Ich hab mein Sach Gott heimgestellt; S i, 32
523	Mitten wir im Leben sind; S i, 33
524	Ach Gott und Herr; S i, 33
525	Christus der ist mein Leben; S i, 34
526	Herr Jesu hrist meins Lebens Licht; S i, 34
527	Es wird schier der letzte Tag herkommen; S i, 34
528	Gott hat das Evangelium; S i, 34
529	Hertzlich thut mich erfreun; S i, 34
530	Ach Gott thu dich erbarmen; S i, 35
531	Herr/O Jesu Christ du höchstes Gut (2 versions); S i, 35
532	O grosser Gott von Macht; S i, 36
533	Gib Fried o frommer treuer Gott; S i, 36
534	Wachet auff rufet uns die Stimme; S i, 36
535	Der Tag hat sich geneiget; S i, 36
536	Was Gott thut das ist wolgethan; S i, 37
537	Hats Gott versehen; S i, 37
538	Zion die werthe Gottes-Stadt; S i, 37
539	Nun bitten wir den Heiligen Geist; S i,

	37
540	Herr Gott dich loben wir; S i, 38
558	Alamanda, org/kbd, <i>I-Tn Foa</i> 9; ed. O. Mischiat (Mainz, 1967)
559	Allein Gott in der Höh sei Ehr (variations), org/kbd; S v, 24
560	Bergamasca, org/kbd; S v, 28
561	Galliarda, org/kbd; S v, 35
562	Galliarda dulenti, org/kbd; S v, 31
563	Herr Gott, dich loben wir (versets), org/kbd; S v, 26
564	Intrada, org/kbd (=sswv60)
565	Paduana hispanica, org/kbd; S v, 47
566	Toccata, a 4, g, org/kbd; S v, 12
567	Toccata, a 4, d, org/kbd; S v, 13
568	Toccata, a 3, C, org/kbd; S v, 15
569	Wie schön leuch't uns der Morgenstern (variations), org/kbd; S v, 16
570	An Wasserflüssen Babylon [arr. of lost vocal work], org/kbd; S, xvi,

lost

Tabulatura: Fantasien mit 3 Stimmen der alle 8 Tonos, von J.P. Sweenlick Organisten zu Amsterdam komponiert, und von Samuele Scheid Hallense kolligirt (Halle, c1630); cited in Göhler

[Scheidt, Samuel: Works](#)

other instrumental

SSWV

Paduana, galliarda, courante, alemande, intrada, canzonetto, ut vocant, in gratiam musices studiosorum, potissimum violistarum (Hamburg, 1621) [all with 'basso per organo']

39	Paduan, a 4; S ii–iii, 2
40	Paduan, a 4; S ii–iii, 3
41	Paduan, a 4; S ii–iii, 5
41	Paduan dolorosa, a 4; S ii–iii, 7
43	Paduan, a 4; S ii–iii, 9
44	Paduan, a 4; S ii–iii, 11
45	Galliard, a 4; S ii–iii, 14
46	Galliard, a 4; S ii–iii, 14
47	Courant dolorosa, a 4; S ii–iii, 16
48	Courant, a 4; S ii–iii, 16
49	Courant, a 4; S ii–iii, 17
50	Courant, a 4; S ii–iii, 18
51	Courant, a 4; S ii–iii, 19
52	Alamande, a 4; S ii–iii, 20
53	Alamande, a 4; S ii–iii, 20
54	Alamande, a 4; S ii–iii, 20
55	Courant, a 4; S ii–iii, 21
56	Canzon, a 4; S ii–iii, 21

57	Courant, a 4; S ii–iii, 25
58	Courant, a 5; S ii–iii, 26
59	Galliard battaglia, a 5; S ii–iii, 2
60	Intrada, a 5; S ii–iii, 30
61	Galliard, a 5; S ii–iii, 32
62	Galliard, a 5; S ii–iii, 34
63	Canzon, a 5; S ii–iii,
64	Canzon, a 5; S ii–iii, 36
65	Canzon, a 5; S ii–iii, 42
66	Canzon, a 5; S ii–iii, 47
67	Canzon, a 5; S ii–iii, 54
68	Canzon, a 5; S ii–iii, 60
69	Canzon, a 5; S ii–iii, 66
70	Courante ad imitationem courant 17 [sswv55], a 5; S ii–iii 71

Ludorum musicorum secunda pars continens
paduan, galliard, alemand, canzon, et intrad
(Hamburg, 1622) (inc.) [incipits of the Bassus
generalis in S xvi]

85	Paduan, a 4, bc
86	Paduan imitatio Lachrymae, a 4, bc
87	Paduan, a 4, bc
88	Paduan imitatio cantilenac aethiopicae, a 4, bc
89	Paduan imitatio cant. italicae, a 4, bc
90	Galliarde imitatio gall. Dowland, a 4, bc
91	Paduan imitatio pad. Dowland, a 4, bc
92	Paduan, a 4, bc
93	Paduan imitatio alamand Dr Bull, a 4, bc
94	Paduan imitatio ball. del grand duca, a 4, bc
95	Paduan imitatio cant. anglicae Dr Bull, a 4, bc
96	Paduan dolorosa, a 4, bc
97	Galliard, a 4, bc
98	Paduan imitatio cour. Petri Philippi, a 4, bc
99	Alamande, a 4, bc
100	Canzon imitatio cant. belgicae, a 5, bc
101	Intrada, a 7, bc

Ludorum musicorum quarta pars (Hamburg,
1627) (inc.) [incipits of the Bassus
generalis in S xvi]

159	Paduana, a 3
160	Paduana super Ey du feiner

	Reuter, a 3
161	Paduana imitatio Philippi, a 3
162	Galliard, a 3
163	Paduana imitatio J.L. Hahl. Intrad, a 3
164	Paduana super Ich fuhr mich ubern Rein, a 3
165	Galliard, a 3
166	Paudana imitatio Douland, a 3
167	Paduana super cantionem belgicam, a 3
168	Paduana super cantionem anglicam, a 3
169	Paduana imitatio balet, M.R., a 3
170	Courant imitatio cou. franc., a 3
171	Courant, a 3
172	Canzon, a 3
173	Canzon super alamande S.S., a 3
174	Canzon, a 3
175	Canzon, a 4
176	Canzon, a 4
177	Paduan Lachrymae, a 4
178	Paduan dolorosa, a 4
179	Paduana, a 4
180	Paduana, a 4

LXX Symphonien auff Concerten manir ...
vornemlich auff Violinen zu gebrauchen durch
die gewöhnliche Tonos, und die 7 Claves, a 3,
bc (Leipzig, 1644) (inc.); S xiii

371–80	10 Symphonien, 'aus dem C'
381–90	10 Symphonien, 'aus dem D'
391–40	10 Symphonien, 'aus dem E'
401–10	10 Symphonien, 'aus dem F <i>moll</i> '
411–20	10 Symphonien, 'aus dem G <i>moll</i> '
421–30	10 Symphonien, 'aus dem G <i>dur</i> '
431–40	10 Symphonien, 'aus dem A'
571	Intrada, 4 insts; <i>D-UDa</i>
572	Paduana, 4 insts; <i>D-B</i>

lost

Ludorum musicorum tertia pars continens paduanas, cour. et canzon., a 3, 4, 7, 8,
bc (Hamburg, 1624); cited in Göhler

[Scheidt, Samuel: Works](#)

theoretical works

Tractatus de compositione; lost, owned by V.B. Haussmann in 1740

[Scheidt, Samuel](#)

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Scheffelhut [Scheffelhuet], Jakob [Jacob]

(b Augsburg, bap. 19 May 1647; d Augsburg, 2 July 1709). German composer and instrumentalist. He received his musical education in Augsburg at the choir school attached to St Anna, the leading Protestant church there, and from a Stadtpfeifer called Franck. He was for many years a member of the Augsburg guild of Stadtpfeifer and played at weddings and other festivities. In 1673 he was appointed to play both wind and string instruments at the St Anna choir school, to give instrumental lessons and to compose occasional works. In 1694 he was appointed assistant to Georg Schmezer, the director of music there, and after Schmezer's death in July 1697 he applied unsuccessfully to succeed him. Instead he became choirmaster of the Barfüsserkirche and remained there until his death. He was much admired as a teacher. His reputation as a composer rests mainly on his instrumental works. These comprise suites which reflect the pronounced French influence cultivated in music at Augsburg at the time, and they were performed far beyond Augsburg too. Scheffelhut's most important religious music is contained in his volume of 1682, which consists entirely of settings of texts by Narziss Rauner.

WORKS

printed works publ in Augsburg

sacred

Vier dienende Tag-Zeiten, wedding music (1680)

Heiliger Jesus und Sonntags-Freud erster und Winter-Theil (30 pieces), 2vv, 2 vn, vle, bc (1682)

Heiliger Jesus und Sonntags-Freud ... Sommer-Theil (28 pieces), 2vv, 2 vn, vle, bc (1684)

7 funeral motets (1678–93)

instrumental

Musikalischer Gemüths-Ergötzungen erstes Werck ... [56] Sonaten, Allemanden, Couranten, Balletten, Sarabanden und Giquen, 2 vn, vle, bc (1681)

Lieblicher Frühlings-Anfang oder Musicalischer Sayten-Klang ... [48] Praeludien, Allemanden, Couranten, Ballo, Sarabanden, Arien und Giquen, 2 vn, va, vle, bc (1685); 1 suite ed. in *Musikschätze der Vergangenheit* (Berlin); 1 prelude ed. in *Beihefte der Internationalen Musikgesellschaft*, 1st ser., v (Leipzig, 1902)

Musicalisches Klee-Blat ... [72] Praeludien, Entréén, Rondos, Bourréén, Arien, March, Canarien, Giquen ... auff ... frantzösische Art, 2 vn, vle (1707)

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ADOLF LAYER

Schein, Johann Hermann

(*b* Grünhain, nr Annaberg [now Annaberg-Bucholz], 20 Jan 1586; *d* Leipzig, 19 Nov 1630). German composer and poet. He was an important predecessor of Bach, both as Leipzig Thomaskantor and as a gifted composer. He was one of the first composers to graft the style of the Italian madrigal, monody and concerto on to the traditional elements of Lutheran church music.

1. Life.

2. Vocal works.

3. Instrumental works.

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Schein, Johann Hermann

1. Life.

After the death of his father, a pastor and former schoolmaster, in 1593, Schein's family moved to Dresden, whence they had originally come. There, at the age of 13, he was taken into the Hofkapelle of the Elector of Saxony as a soprano. Already grounded in the principles of music, he received further instruction in both theoretical and practical music from the Kapellmeister, Rogier Michael, and became acquainted with an extensive repertory of both secular and sacred choral music in Latin, German and Italian. He distinguished himself not only in music but in his other studies as well, and following a brief matriculation at the University of Leipzig he was admitted on 18 May 1603 to Schulpforta, an electoral school near Naumburg that specialized in music and the humanities. He arrived there just after Erhard Bodenschatz had ceased to be its Kantor. Bodenschatz had compiled his famous motet collection *Florilegium Portense* (1618¹–1621²; the first part appeared in a different form and with a different title, 1603¹) for the edification of the students, who sang the motets before and after meals. Schein must have been thoroughly familiar with this repertory, though he was actually taught music by Bodenschatz's successors, first Bartholomäus Scheer and then, from 1606, Martin Roth. He left Schulpforta on 26 April 1607, returned to Dresden and in 1608 enrolled at the University of Leipzig, with an electoral scholarship, to study law and the liberal arts; he remained there for four years. The Thomaskantor at this time was Sethus Calvisius, who had preceded Bodenschatz as Kantor at Schulpforta. Schein's first publication, *Venus Krantzlein*, appeared in 1609.

In 1613 Schein went to Weissenfels to become house music director and tutor to the children of Gottfried von Wolffersdorff, a friend from his Schulpforta days who soon recommended him for his first purely musical position, as Kapellmeister to Duke Johann Ernst the Younger at Weimar. He took up this post on 21 May 1615. On 12 February 1616 he married his first wife Sidonia, a native of Dresden and daughter of the district *Rentsekretär* Eusebius Hösel; they must have known each other from childhood for the two families had long been acquainted, and three of Schein's poems for the *Venus Krantzlein* have acrostics spelling her name. Of the five children of this marriage only the elder son survived into adulthood. Schein's tenure at Weimar was happy but short. On 19 August 1616 he was called to Leipzig to audition for the position of Thomaskantor,

which had been vacant since the death of Calvisius the previous November. He was accepted, began work in late September or early October and was immediately plunged into a dispute with the Konrektor, who was jealous of the Kantor's prestige and salary and especially of the extra income he received for wedding and funeral music. In addition to his responsibilities of directing the choral music in the Thomaskirche and the Nicolaikirche, Schein was required to teach 14 hours a week in the Thomasschule – ten hours of Latin grammar and syntax and four of singing. His most illustrious pupils were the poet Paul Fleming and possibly the composer Heinrich Albert, whose continuo arias show the influence of his *Musica boscareccia*.

Schein's wife died as a result of complications of childbirth on 30 June 1624; his song *Sei fröhlich, meine Seele* was performed at the funeral on 2 July. He remarried on 22 February 1625; his new bride was Elizabeth von der Perre, daughter of a painter who had worked on the decoration of the organ in the Nicolaikirche. At least four of the five children of this marriage also died in infancy. In addition to the sorrows in his family life Schein suffered from poor health: he was afflicted with tuberculosis, gout, scurvy and kidney stones. Illness forced him to cancel the performance of a large work composed for the Reformation Jubilee of 1617 and postponed the publication of the first part of *Opella nova*; it also appears to have sapped his creative energy from about 1626. Two visits to the springs at Carlsbad were of no avail, and he died at the age of 44. Johann Höpner, pastor of the Nicolaikirche, preached at his funeral, and the sermon (reprinted in Spitta) includes an account of his life that provides valuable biographical information. His successor as Thomaskantor was Tobias Michael, son of Rogier Michael.

As late as 1691, W.C. Printz still identified Schütz, Schein and Scheidt as the leading German composers of their time. They were all born between 1585 and 1587, worked in close geographical proximity and knew one another. The closest friendship was between Schein and Schütz; Schütz visited Schein on his deathbed and at his request composed a motet on the text *Das ist je gewisslich wahr* (published separately (swv277) in 1631 and revised (swv388) in Schütz's *Geistliche Chor-Music*, 1648). There are many parallels in the early careers of these two composers, born within four months and 80 km of each other. They both began as choirboys with a talent that attracted the attention of a nobleman who supported their education, both studied law and, as composers, both distinguished themselves through the expressive setting of Luther's biblical language for a few voices with instrumental accompaniment. Several obvious differences help to account for the greater importance that history has accorded Schütz: extensive international travel, including his periods of study in Italy; more prestigious appointments; better health and much longer life.

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2. Vocal works.

Schein was first and foremost a composer for the voice, and he was equally devoted to sacred and secular music. In the foreword to the *Banchetto musicale* (1617) he announced his intention to publish music for

worship and for social gatherings in regular alternation, and he maintained this practice throughout the productive years that followed. The stylistic categories of his music cut across the boundary between sacred and secular: in each case there is an early choral work without continuo (*Cymbalum Sionium* and *Venus Krantzlein*), and several collections of concertos for a few voices and continuo (*Opella nova* and *Musica boscareccia*) framing a collection of continuo madrigals (*Fontana d'Israel* or *Israelis Brünlein* and *Diletti pastorali*). Although the musical techniques are similar, the sacred works are the more expressively intense.

(i) Sacred music.

Schein sent his first collection of sacred music, *Cymbalum Sionium*, to the publisher in April 1615, just before he took up his duties as Kapellmeister at Weimar. The texts of these 30 motets are mostly biblical and are evenly divided between Latin and German. The music shows a greater stylistic variety than any of Schein's other collections, suggesting that he had written them over a period of perhaps ten years, as far back as his student days at Schulpforta. A number of them are closely related stylistically to motets by Bodenschatz, Calvisius, Handl and Lassus contained in the *Florilegium Portense*. Others, particularly those set to German texts, are in a more progressive style, less contrapuntal and with closer attention to details of word-setting. The scoring ranges from five vocal parts (two sopranos, alto, tenor and bass) to polychoral works in eight and 12 parts.

The publication of the first part of *Opella nova* in 1618 marked a decisive turning-point in Schein's style. It was his first collection of sacred concertos with continuo, and it is one of the most important early examples of the genre in Germany. The contents are modelled to some extent on Viadana's *Cento concerti ecclesiastici* (1602), which had been printed in Germany in 1609 and was perhaps even more influential there than in Italy. Schein referred the continuo player to Viadana for instructions in realizing the bass. His concertos, however, depart significantly from Viadana's in that most of them are based on Lutheran chorales. In most cases the cantus firmus is fragmented and tossed back and forth between two sopranos over an instrumental bass; five concertos for major feasts have a tenor part with the chorale in complete phrases and longer notes. Although Schein's introduction states that the bass may be played either with a bass instrument (trombone, bassoon, viola grossa) or a harmony instrument (organ, harpsichord, theorbo), there are two separate bass parts, and it is quite clear that the concertos were conceived with realization of the bass in mind. In the preface to the second part of *Opella nova* (1626) he noted that where only one voice is singing it is best to have two realizing instruments, a plucked instrument in addition to the organ. The second part differs noticeably from the first in both content and scoring. Only a third of the pieces are based on chorales, in settings generally similar to those of the first book; the majority are now biblical texts set in a variety of ways, including solo voice with obbligato instruments and solo-tutti contrasts. Freed from their reliance on chorale melodies, the concertos are longer, more richly scored, and much more expressive of the text. The Annunciation dialogue *Maria, gegrüsset seist du, Holdselige* is among the finest examples of early Baroque biblical monody in Germany.

Schein had already risen to expressive heights in sacred music with the 1623 publication of *Fontana d'Israel* or *Israelis Brünlein*, a collection of pieces composed 'in a special, graceful Italian madrigal manner'. The texts are mostly from the Old Testament, and all but one are set for five voices (two sopranos, alto, tenor and bass) and continuo. The title-page states that they can be performed 'either alone with singers and instruments or with organ or harpsichord' (fig.2). The continuo is not really necessary: it is a *basso seguente* doubling the lowest sounding part, and there are seldom fewer than three voices singing. The 'madrigal manner' refers to the particular care with which each phrase of text is set, though this is done more with the musical-rhetorical figures of the *musica poetica* of German humanism than with the extreme word-painting of the Italian madrigal. Schein's madrigals are also less contrapuntal than classical Italian madrigals, and on numerous occasions he split the voices into two groups, with the alto participating in both. His use of unusual intervals and dissonant harmonic figures, especially the diminished 4th, is more frequent in this collection than any other. It ranks with Schütz's *Geistliche Chor-Music* as one of the masterpieces of early Baroque choral music in Germany.

Schein's last collection of sacred music was the *Cantional*. The tradition of arranging Lutheran hymns in four-part harmony with the melody in the soprano had begun with Lucas Osiander in 1586 and had flourished in the meantime. Schein's collection superseded the *Harmonia cantionum ecclesiasticarum* brought out by Calvisius, his predecessor as Thomaskantor, in 1597. It was the largest to date and included most of the hymns in use in Leipzig at the time, arranged according to liturgical usage or occasion. He was the first to introduce continuo figures into the bass part for the use of 'organists, instrumentalists and lutenists'. In assembling the *Cantional* he assumed various roles: editor, arranger, author and composer. For most of the hymns he wrote new harmonizations, sometimes making minor changes (often chromatic) in the melody, sometimes replacing an existing melody with a new one of his own. In addition there are 41 hymns with text, melody and setting by Schein himself. Most of them are either psalm paraphrases or funeral hymns or songs, five (nos.245–9) for members of his own family. In 1645 Tobias Michael, Schein's successor as Thomaskantor, prepared a second edition of the *Cantional*, adding 22 more funeral pieces by Schein and four of his own. Although many of Schein's hymns were taken into later hymnals in the 17th and 18th centuries, only one is still in general use, *Mach's mit mir Gott nach deiner Güt*, based on an earlier melody and first published with Schein's text as a funeral piece in 1628. See also [Chorale settings](#), §1, 3.

(ii) Secular music.

Schein wrote his own texts for all of his secular music. His first collection, *Venus Kränzlein*, was published while he was still a student at the University of Leipzig and certainly reflects the informal music-making of the students. The 17 vocal pieces mainly follow in the tradition of the German folksong in both text and music. All but one are in five parts (two sopranos, alto, tenor and bass) and in a simple homophonic style with the melody in the top voice. They are short, syllabic settings in binary form with little text

repetition, stylistically indebted to Hans Leo Hassler's *Lustgarten* (1601) and with scarcely a hint of the individuality of Schein's later works.

Musica boscareccia or *Wald-Liederlein* appeared in three parts (in 1621, 1626 and 1628), which are all similar in style. These were by far the most popular of Schein's collections, appearing in numerous reprints as late as 1643 and finally in the form of sacred contrafacta by Eckhardt Leichner under the title *Musica boscareccia sacra* (1644–51). The texts represent a great change from the *Venus Krantzlein* in both content and style. The poems are populated by a cast of characters taken from the Italian pastoral tradition: the shepherds and shepherdesses Corydon and Phyllis, Mirtillo and Delia, and the deities Amor or Cupid, Phoebus, Pan and Venus. The literary style is dominated by rhetorical figures such as exclamation, repetition and metaphor, frequently combined with a corresponding musical figure. The settings are all for two sopranos and a bass that is both texted and figured. In his preface Schein outlined six ways of performing them, ranging from three singers without continuo or with various vocal and instrumental combinations to one soprano accompanied only by continuo. They thus belong to two traditions, the late Italian villanella, as Schein acknowledged on the title-page, and the few-voiced concerto. The same scoring for two sopranos and bass is found frequently in the first part of *Opella nova*; the two soprano parts are treated in much the same way in both collections, but the bass part in *Musica boscareccia* is more vocal in character and more closely linked motivically with the upper voices, often in parallel 3rds or 10ths.

Schein's *Diletti pastorali* or *Hirten Lust* (1624) is the first published collection of German continuo madrigals, the secular counterpart to *Fontana d'Israel* or *Israelis Brünlein*, which had appeared the previous year. The poetry is similar to that of *Musica boscareccia* but with an even closer reliance on the Italian pastoral tradition, extending to a close imitation of actual metrical and rhyme schemes used by Tasso and Guarini. The music is naturally much lighter than that of *Fontana d'Israel* but is similar in texture; the madrigals are scored for five voices (two sopranos, alto, tenor and bass) and continuo, and, though Schein gave no instructions as to performance, the continuo is equally dispensable. The most important change compared with *Musica boscareccia* is the abandonment of strophic form; this enabled him to set each phrase of a text specifically, without having to worry about how the music would fit succeeding strophes. Poet and composer are more completely integrated here than in any of his other collections, and Rauhe has catalogued a large number of both rhetorical and musical figures that relate to one another in a variety of ways.

The *Studenten-Schmauss* (1626) interrupts the regular alternation of secular and sacred collections and represents a reversion to the style of the *Venus Krantzlein*. It consists of five simple and delightful drinking-songs for five voices (two sopranos, alto, tenor and bass), with the vocal bass figured. In their earthiness they serve to underline the degree to which the sacred and the secular were intertwined in Schein's work.

(iii) Occasional music.

Schein was commissioned to compose music for numerous occasions, mainly weddings and funerals. Following the custom of the time these pieces were published separately in a small edition, and a number of these prints, which extend from 1617 to 1630, still survive. In many cases the piece was later published in one of the collections, often in revised form and sometimes completely re-composed: surviving concordances indicate that the funeral music was mainly taken into the *Cantional* and the wedding music into *Musica boscareccia* or *Diletti pastorali*. The wedding pieces could be either sacred or secular. Although most of them are secular trios similar to *Musica boscareccia*, there are large polychoral settings of psalm texts as well. Schein stated in the preface to *Fontana d'Israel* that many of its contents were originally occasional works; although none has survived in a separate print, many of the texts are suitable for a wedding or a funeral. The same can be said of *Cymbalum Sionium*. The earliest surviving funeral piece, *Ich will schweigen*, composed in 1617 for the funeral of Dorothea, Duchess of Saxony, anticipates the style of *Fontana d'Israel*. Schein also composed music for other occasions, such as the yearly inauguration of the new town council. One such piece, *Exaudiat te, Dominus*, was composed for the inauguration of the new Rektor of the university in 1624 and two years later was taken into the second part of *Opella nova*.

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3. Instrumental works.

Instrumental music accounts for only a small portion of Schein's output. Nevertheless, his one instrumental collection, the *Banchetto musicale* (1617), marks a highpoint in the history of the variation suite. Though he did not call them suites, there are 20 numbered groups of 'pavanes, galliards, courantes and allemandes, which are arranged so that they correspond to one another in both mode and invention', to quote Schein's own description. There is also a tripla following each allemande, but it is clear from both the title and the layout of the page that Schein did not consider this a separate movement. Variation takes place on two levels in these suites. The tripla is a strict *proportio* to the allemande, a simple reworking of the same music in triple time. The other three movements also share musical motifs with the allemande, but here the relationship is much freer and there is no bar-for-bar correspondence. Although the immediate predecessor of Schein's collection was Paul Peuerl's *Newe Padouan, Intrada, Dantz unnd Galliarda* (1611), both are clearly rooted in the duple-triple dance pairs of the 16th century. Schein's suites are actually the combination of two such pairs, pavan-galliard and allemande-tripla, separated by a single courante. The allemande and tripla are close to actual dance music, four-part, homophonic and folklike in style; the pavan and galliard are in five parts, stylized and contrapuntal; the courante holds an intermediate position, in 6/4 time but with little of the hemiola that was to characterize this dance later. The suites could be played 'on any instruments but preferably on viols' and were probably composed as dinner music at Weissenfels and Weimar. With its lack of a continuo part, the *Banchetto musicale* is the last of Schein's collections in the style of the *prima prattica*; the harmonic boldness of his later style is, however, already evident, and he announced here that his next publication (*Opella nova*, i) would contain a 'basso continuo ad organum'.

Schein's only other instrumental pieces are appended to his earlier vocal collections. The three canzonas, especially the one in *Cymbalum Sionium*, are comparable with those of Giovanni Gabrieli and are fine early examples of German instrumental fugal art.

Schein, Johann Hermann

WORKS

where there is no separate continuo part, but a figured vocal bass, bc is given in square brackets

Editions: *J.H. Schein: Neue Ausgabe sämtlicher Werke*, ed. A. Adrio and others (Kassel, 1963–) [A]*J.H. Schein: Sämtliche Werke*, i–vii, ed. A. Prüfer (Leipzig, 1901–23/R) [P]*J.H. Schein: Zwei Motetten für fünfstimmigen gemischten Chor und Basso Continuo (ad libitum)*, ed. E. Möller (Wiesbaden, 1993) [SM]*J.H. Schein: Sechs Kantionalsätze für vier bis fünf Stimmen und Basso Continuo (ad libitum)*, ed. E. Möller (Wiesbaden, 1993) [SK]*J.H. Schein: Hoffe auf den Herren für fünfstimmigen gemischten Chor und Basso Continuo*, ed. E. Möller (Wiesbaden, 1994) [SH]

sacred vocal

secular vocal

instrumental

Schein, Johann Hermann: Works

sacred vocal

monophonic settings and works by other composers in Cantional are not listed

Cymbalum Sionium sive Cantiones sacrae, 5–12vv (Leipzig, 1615) [1615]

Opella nova, geistlicher Concerten ... auff italiänische Invention componirt, 3–5vv, bc (Leipzig, 1618, 2/1626) [1618]

Fontana d'Israel, Israelis Brünlein, auserlesener Krafft-Sprüchlin altes und newen Testaments ... auf einer ... Italian madrigalische Manier, 5, 6vv, bc (Leipzig, 1623, 2/1651) [1623]

Opella nova, ander Theil, geistlicher Concerten, 3–6vv/insts, bc (Leipzig, 1626) [1626]

Cantional oder Gesangbuch Augspurgischer Confession, 4–6vv (Leipzig, 1627, enlarged 2/1645) [1627 or 1645]

Ach Gott, dass du uns hast so mild, SATB [bc], 1627; A ii/1, 112

Ach Gott, tu dich erbarmen, SATB [bc], 1627; A ii/2, 101

Ach Gott und Herr, SATB [bc], 1627; A ii/2, 75

Ach Gott vom Himmel sieh darein, SATB [bc], 1627; A ii/1, 135

Ach Gott vom Himmel sieh darein, SS, bc, 1618; A iv, 98, P v, 82

Ach Herr, ach meiner schone, SSATB, bc, 1623; A i, 125

Ach Herr, erzeuge Gnade mir, SSATB [bc], 1645; pubd separately without bc (Leipzig, 1625); A ii/2, 121

Ach Herr, nach dir verlanget mich, SATB [bc], 1627; original version pubd separately (Leipzig, 1623); A ii/1, 140

Ach Herr, wie ist der Feinde mein, SATB [bc], 1627; A ii/1, 132

Ach lob den Herrn, o Seele mein, SATB [bc], 1627; A ii/2, 28

Ach mein herzliebes Jesulien, S (Leipzig, 1622)
Ach mein herzliebes Jesulien, SSATB [bc] (Leipzig, 1622)
Ach wie elend ist unser Zeit, SATB [bc], 1627; A ii/2, 63
A Domino factum est istud, SSAT, ATBB, 1615; A iii/2, 49, P iv/2, 35
Allein Gott in der Höh sei Ehr, SATB [bc], 1627; A ii/1, 72
Allein Gott in der Höh sei Ehr, SST, bc, 1626; A v, 19, P vi, 18
Allein nach dir, Herr Jesu Christ, SATB [bc], 1627; A ii/2, 65
Allein zu dir, Herr Jesu Christ, SATB [bc], 1627; A ii/1, 89
Alleluia: Ich danke dem Herren, SSAATTBB, 1615; A iii/2, 93, P iv/2, 71
Alleluia: Lobet ihr Knechte des Herrn, SSATB, 1615; A iii/1, 33, P iv/1, 35
Alleluia: Wohl dem, der den Herren fürchtet, SSAT, ATTB, 1615; A iii/2, 107, P iv/2, 81
Alleluia: Wohl dem, der den Herren fürchtet (wedding motet), SATB, SATB, bc (Leipzig, 1618)
Als anfangs in dem Paradeis, SATB [bc], 1645; pubd separately (Leipzig, 1628); A ii/2, 134
Also heilig ist der Tag, SATB [bc], 1627; A ii/1, 50
Also heilig ist der Tag, T, 4 insts, bc, 1626; A v, 136, P vi, 120
An Wasserflüssen Babylon, SATB [bc], 1627; A ii/2, 27
An Wasserflüssen Babylon, SS, bc, 1618; A iv, 120, P v, 100
A solis ortus cardine, SATB [bc], 1627; A ii/1, 11
Aufer immensam Deus, SATB [bc], 1627; A ii/2, 110
Auf meinen lieben Gott, SATB [bc], 1627; A ii/2, 61
Aus meines Herzen Grunde, SATB [bc], 1627; A ii/1, 98
Aus tiefer Not schrei ich zu dir, SATB [bc], 1627; A ii/2, 25
Aus tiefer Not schrei ich zu dir, SS, bc, 1618; A iv, 75, P v, 64
Beati omnes qui timent Dominum (wedding motet), SATB, SATB, bc (Leipzig, 1620)
Benedicam Domino, SSATTB, 1615; A iii/1, 122, P iv/1, 114
Christ, der du bist der helle Tag, SATB [bc], 1627; A ii/1, 103
Christe, der du bist Tag und Licht, SATB [bc], 1627; A ii/1, 102
Christe, der du bist Tag und Licht, SS, bc, 1618; A iv, 16, P v, 15
Christe Jesu Gottes Sohn, SSATB [bc], 1645; pubd separately (Leipzig, 1629); A ii/2, 130
Christe, qui lux es et dies, SATB [bc], 1627; A ii/1, 101
Christe vernantis luvenum catervae, SATB [bc], 1627; A ii/2, 109
Christ fuhr gen Himmel, SATB [bc], 1627; A ii/1, 53
Christ ist erstanden, SATB [bc], 1627; A ii/1, 45
Christ lag in Todesbanden, SATB [bc], 1627; A ii/1, 41
Christ lag in Todesbanden, SSATB [bc], 1627; A ii/1, 42
Christ lag in Todesbanden, SST, bc, 1618; A iv, 28, P v, 24
Christum wir sollen loben schon, SATB [bc], 1627; A ii/1, 12
Christ unser Herr zum Jordan kam, SATB [bc], 1627; A ii/1, 88
Christ unser Herr zum Jordan kam, SS, 2 insts, bc, 1618; A iv, 65, P v, 56
Christus, der uns selig macht, SATB [bc], 1627; A ii/1, 35
Da Jakob vollendet hatte, SSATB, bc, 1623; A i, 62
Da Jesus an dem Kreuze stund, SATB [bc], 1627; A ii/1, 32
Da Jesus an dem Kreuze stund, SSATB [bc], 1627; A ii/1, 33
Da Jesus an dem Kreuze stund, SS, bc, 1618; A iv, 21, P v, 18
Danket dem Herren, denn er ist sehr freundlich, SATB [bc], 1627; A ii/1, 107
Dank sagen wir alle, SATB [bc], 1627; A ii/1, 29
Dankt dem Herrn heut und allezeit, SATB [bc], 1627; A ii/1, 109
Da pacem Domine (occasional work, Feb 1630), 10vv, bc (Leipzig, 1630)

Das alte Jahr vergangen ist, SATB [bc], 1627; A ii/1, 27
Das ist meine Freude (funeral motet), SSATB [bc] (Leipzig, 1628); SM
Das ist mir lieb (Ps cxvi), SSATB (Jena, 1623¹⁴); ed. in Cw, xxxvi (1935)
Dass noch viel Menschen werden, SATB [bc], 1627; A ii/2, 112
Dennoch bleibe ich stets an dir, SSATB, bc, 1623; A i, 27
Der Gerechte wird grünen, T, vn, bc, 1626; A v, 288, P vii, 100
Der Herr denket an uns, SSATB, bc, 1623; A i, 54
Der Herr, der ist mein Hirt, SATB [bc], 1627; original version pubd separately (Leipzig, 1623); A ii/1, 139
Der Herr, der ist mit mir, SATB (Jena, 1617); SK
Der Tag, der ist so freudenreich, SATB [bc], 1627; A ii/1, 15
Der Tag vertreibt die finstre Nacht, SATB [bc], 1627; A ii/1, 100
Dich für dein Wohlthat, SATB [bc] (Leipzig, 1623)
Dich für dein Wohlthat preise ich, SATB [bc], 1627; A ii/1, 141
Dicimus grates tibi, SATB [bc], 1627; A ii/1, 75
Die Gerechten werden ewiglich leben, SSATB, n.d.; SM
Die mit Tränen säen, SSATB, bc, 1623; ed. in A i, 15, and Cw, xiv (1931)
Die Nacht ist kommen, SATB [bc], 1627; A ii/1, 104
Dies sind die heiligen zehn Gebot, SATB [bc], 1627; A ii/1, 81
Dies sind die heiligen zehen Gebot, SS, bc, 1618; A iv, 56, P v, 49
Die Teutsche Litaney, S, SATB [bc], 1627; A ii/2, 103
Die Zeit nunmehr vorhanden ist, SSATB (Leipzig, 1622)
Die Zeit nunmehr vorhanden ist, SATB [bc], 1627; A ii/2, 87
Drei schöne Ding sind, SSATB, bc, 1623; A i, 130
Drei Ständ hat Gott der Herr, SATB [bc], 1627; A ii/2, 115
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Durch Adams Fall ist ganz verderbt, SS, bc, 1618; A iv, 130, P v, 107
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Wie lieblich sind die Wohnung dein, SSATB [bc] (Leipzig, 1626); SK
Wie lieblich sind die Wohnung dein, SATB [bc], 1627; A ii/2, 8
Wie schön leuchtet der Morgenstern, SATB [bc], 1627; A ii/2, 50
Wir Christenleut habn itzund Freud, SATB [bc], 1627; A ii/1, 24
Wir gläuben all an einen Gott, SATB [bc], 1627; A ii/1, 84
Wir gläuben all an einen Gott, SST, bc, 1626; A v, 215, P vii, 23
Wo Gott der Herr nicht bei uns hält, SATB [bc], 1627; A ii/2, 22
Wo Gott der Herr nicht bei uns hält, SS, bc, 1618; A iv, 112, P v, 93
Wo Gott zum Haus nicht gibt sein Gunst, SATB [bc], 1627; A ii/2, 24
Wo Gott zum Haus nicht gibt sein Gunst, SS, bc, 1618; A iv, 116, P v, 96
Wohl dem, der nicht im Rat der Gottlosen wandelt, SATB [bc], 1627; A ii/1, 129
Wohl mir, das ist mir lieb, SSATB (Leipzig, 1622)
Wohl mir, das ist mir lieb, SATB [bc], 1627; A ii/2, 16
Wo ist dein Freund hingangen, SSA, ATB, 1615; A iii/1, 89, P iv/1, 89
Zion spricht, der Herr hat mich verlassen, SSATB, bc, 1623; ed. in A i, 40, and Cw, xii (1931)
Zion spricht, der Herr hat mich verlassen [Lamentatio ecclesiae], 9/14vv, bc (Leipzig, 1629)
Zwing dich, o liebe Seele mein, SSATB [bc], 1645; pubd separately (Leipzig, 1629); A ii/2, 129
5 motets, 2, 3vv, bc, 1637³, 1638⁵, from 1618
18 chorales, 1641⁴, from 1627
1 chorale, 5vv, bc, 1646³, from 1627

For single prints, now lost, see Möller (1988)

Schein, Johann Hermann: Works

secular vocal

all texts by Schein

Venus Kränzlein ... oder Neue weltliche Lieder, 5vv, neben etzlichen Intradn, Gagliarden und Canzonen (Wittenberg, 1609) [1609]

Musica boscareccia, oder Wald-Liederlein auff italian-villanellische Invention ... mit lebendiger Stimm ... auch auff musicalischen Instrumenten zu spielen, 3vv (Leipzig, 1621, 6/1643) [1621]; Ander Theil (Leipzig, 1626, 6/1641) [1626a]; Dritter Theil

(Leipzig, 1628, 5/1643) [1628]; also publ with altered text as *Musica boscareccia sacra*, i–iii (Erfurt, 1644–51)

Diletti pastorali, Hirten Lust, 5vv, bc, auff Madrigal-Manier componirt (Leipzig, 1624) [1624]

Studenten-Schmauss a 5: einer löblichen Compagni de la Vinobiera (Leipzig, 1626) [1626b]

Ach, Amor, du Liebesgott (wedding song), SSB [bc] (Leipzig, 1625); P ii, 153

Ach Äsculapī wohl erfahrn (wedding song), SSB, bc (Leipzig, 1624); P ii, 141

Ach edles Bild, SSATB, 1609; A vi, 16, P i, 18

Ach Filli, Schäfrin zart, SSB [bc], 1626a; A vii, 42, P ii, 50

Ach weh, bin ich Amor?, SSB [bc], 1626a; A vii, 48, P ii, 56

All wilden Tier im grünen Wald, SSATB, bc, 1624; A viii, 22, P iii, 25

Als Filli schön und fromm, SSATB, bc, 1624; A viii, 60, P iii, 68

Als Filli zart einst etwas dürstig ward, SSB [bc], 1626a; A vii, 52, P ii, 60

Amor, das blinde Göttelein, SSB [bc], 1621; A vii, 20, P ii, 24

Amor, das liebe Räuberlein, SSATB, bc, 1624; A viii, 91, P iii, 105

Amor heut triumphieret, SSB [bc], 1621; A vii, 28, P ii, 35

Amor, wie ist dein Lieblichkeit, SSATB, 1609; A vi, 22, P i, 24

Aurora schön mit ihrem Haar, SSATB, bc, 1624; A viii, 81, P iii, 93

Concordia zu jeder Zeit (wedding song), SSB [bc], 1628; publ separately (Leipzig, 1626); A vii, 80, P ii, 91

Cupido blind, das Venuskind (wedding song), SSATB, bc, 1624; publ separately (Leipzig, 1622); A viii, 38, P iii, 42

Cupido klein, das Göttelein blind, SSB [bc], 1626a; A vii, 60, P ii, 68

Cupido von eim Bienenstich (wedding song), SSB [bc] (Leipzig, 1623); P ii, 137

Der edle Schäfer Coridon, SSB [bc], 1621; A vii, 26, P ii, 31

Der Hirte Coridon, SSB [bc], 1621; A vii, 30, P ii, 37

Der Hirte Coridon (wedding song), SSATB, bc (inc.) (Leipzig, 1618); P iii, 131

Der kühle Maien, SSB [bc], 1628; A vii, 103, P ii, 114

Die Myrtensträuch und Wälder grün, SSB [bc], 1626a; A vii, 56, P ii, 64

Die Vöglein singen, SSATB, bc, 1624; A viii, 32, P iii, 36

Einsmals ich ein Jungfräulein, SSATB, 1609; A vi, 18, P i, 20

Einsmals von einem Bielein, SSB [bc], 1628; A vii, 107, P ii, 118

Einsmals wett Coridon, SSB [bc], 1628; A vii, 92, P ii, 104

Filli, deine lieb Äuglein klar, SSB [bc], 1621; A vii, 6, P ii, 12

Filli, die schöne Schäferin, SSB [bc], 1621; A vii, 22, P ii, 29

Frau Nachtigall mit süßem Schall, SSB [bc], 1621; A vii, 4, P ii, 10

Frau Venus in ihr Gärtlein (wedding song), SSB [bc] (Leipzig, 1625); P ii, 149

Frau Venus und ihr blinder Sohn, SSB, [bc], 1626a; A vii, 65, P ii, 73

Freu dich, mein lieber Coridon (wedding song), SSB, bc (Leipzig, 1623); P ii, 134

Freut euch, ihr Hirten mein, SSB [bc], 1621; A vii, 15, P ii, 22

Frischauf, du edle Musikkunst, SSATB, 1609; A vi, 2, P i, 2

Frischauf, ihr Klosterbrüder mein, SSATB [bc], 1626b; A vi, 58, P iii, 142

Fürwahr, Cupido Klein (wedding song), SSB, bc (Leipzig, 1625); P ii, 157

Gleichwie ein armes Hirschelein, SSB [bc], 1621; A vii, 35, P ii, 42

Gleichwie ein kleines Vögelein, SSATB, 1609; A vi, 13, P i, 14

Gott Febo mit den Strahlen sein (wedding song), SSB, bc (Leipzig, 1625); P ii, 145

Gott grüss euch, Schäfr und Schäferin, SSB [bc], 1626a; A vii, 46, P ii, 54

Herbei, wer lustig sein will hier, SSATB, 1609; A vi, 21, P i, 23

Heulen und schmerzlichs Weinen, SSATB, 1609; A vi, 10, P i, 10

Holla, gut Gsell, SSATB [bc], 1626b; A vi, 67, P iii, 148

Hört Wunder, hört, SSB [bc], 1628; A vii, 84, P ii, 96
Ich bin ein Bergmann wohlgemut, SSB [bc], 1626a; A vii, 68, P ii, 77
Ich will nun fröhlich singen, SSAA, TTBB, 1609; A vi, 28, P i, 30
Ihr Brüder, lieben Brüder mein, SSATB [bc], 1626b; A vi, 70, P iii, 150
In Filli schönen Äugelein (wedding song), SSATB, bc, 1624; pubd separately (Leipzig, 1622); A viii, 16, P iii, 17
In grosser Traurigkeit, SSB [bc], 1621; A vii, 10, P ii, 16
Itzund ich mich vergleiche, SSATB, 1609; A vi, 26, P i, 28
Juch holla, freut euch mit mir (wedding song), SSB [bc], 1626a; pubd separately (Leipzig, 1625); A vii, 50, P ii, 58
Kickehihi, kakakanei, SSB [bc], 1628; A vii, 110, P ii, 121
Mein Schifflin lief im wilden Meer, SSATB, bc, 1624; A viii, 52, P iii, 59
Mirtillo gut in einem Wald (wedding song), SSB [bc] (Leipzig, 1619); P ii, 125
Mirtillo hat ein Schäfelein (wedding song), T, bc (Leipzig, 1622); P ii, 129
Mirtillo hat ein Schäfelein, SSATB, bc, 1624; A viii, 66, P iii, 76
Mirtillo mein, dein Delia (wedding song), SSB [bc], 1621; pubd separately (Leipzig, 1620); A vii, 20, P ii, 27
Mit Freuden, mit Scherzen (wedding song), SSB [bc], 1628; pubd separately (Leipzig, 1627); A vii, 90, P ii, 102
Mit Lust zu tragen mir gefällt, SSATB, 1609; A vi, 6, P i, 6
Nun hat sich's Blättlein umgewendt, SSB [bc], 1626a; A vii, 58, P ii, 66
O Amarilli, schönste Zier, SSATB, bc, 1624; A viii, 3, P iii, 1
O Amarilli zart (wedding song), SSATB, bc, 1624; pubd separately (Leipzig, 1623); A viii, 72, P iii, 83
O Berg und Tal, ihr Felsen all, SSB [bc], 1626a; A vii, 63, P ii, 71
O brennende Äugelein, SSB [bc], 1628; A vii, 74, P ii, 84
O Coridon, heut blüht dein Glück, SSB [bc], 1621; A vii, 26, P ii, 33
O Coridon, lass dein Schalmel, SSB [bc], 1621; A vii, 13, P ii, 19
O Filli, schönste Zier, SSB [bc], 1628; A vii, 100, P ii, 111
O Filli, schön und subtil, SSB [bc], 1621; A vii, 2, P ii, 7
O Filli, wärt ihr mein, SSB [bc], 1628; A vii, 97, P ii, 109
O Fortun, SSAAT, 1609; A vi, 8, P i, 8
O Kanarivögelein, SSB [bc], 1628; A vii, 105, P ii, 116
O Luft, du edles Element, SSB [bc], 1628; A vii, 72, P ii, 82
O Schäferin, o Filli mein, SSB [bc], 1626a; A vii, 40, P ii, 48
O Scheiden, o bitter Scheiden, SSB [bc], 1621; A vii, 32, P ii, 39
O schönste Filli mein, SSB [bc], 1626a; A vii, 67, P ii, 75
O seidene Härelein, SSB [bc], 1628; A vii, 76, P ii, 86
O Sternenäugelein, SSB [bc], 1628; A vii, 78, P ii, 88
O Tirsi, Tirsi, freu dich sehr (wedding song), SSB [bc], 1628; pubd separately (Leipzig, 1627); A vii, 82, P ii, 93
O Venus und Cupido blind, SSATB, bc, 1624; A viii, 8, P iii, 6
Post Martinum bonum vinum [Lasst uns freuen], SATTB, 1609; A vi, 54, P i, 57
Relation von Filli und von Coridon, SSB [bc], 1626a; A vii, 44, P ii, 52
Rings um mich schwebet Traurigkeit, SSATB, 1609; A vi, 12, P i, 12
Sieh da, mein lieber Coridon, SSB [bc], 1621; A vii, 8, P ii, 14
Sieh da, sieh da, ihr lieben Herrn, SSATB [bc], 1626b; A vi, 64, P iii, 146
So da, mein liebes Brüderlein, SSATB [bc], 1626b; A vi, 61, P iii, 144
Soll denn so mein Herz, SSATB, 1609; A vi, 24, P i, 26
Soll es denn nun nicht anders sein, SSATB, 1609; A vi, 20, P i, 22
Sollt ich mein Freud verschweigen, SSATB, 1609; A vi, 4, P i, 4
Tret't heran, ihr Hirten all, SSB [bc], 1628; A vii, 95, P ii, 107

Unlängst dem blinden Göttelein, SSATB, bc, 1624; A viii, 99, P iii, 115
 Unverhofft kommet oft, SSB [bc], 1628; A vii, 86, P ii, 98
 Vergiss aller der Traurigkeit, SSAAT, 1609; A vi, 14, P i, 16
 Viel schöner Blümelein (wedding song), SSB [bc], 1626a; pubd separately (Leipzig, 1623); A vii, 54, P ii, 62
 Wenn Filli ihre Liebesstrahl, SSATB, bc, 1624; A viii, 27, P iii, 30
 Wenn ich durch Ach mein Liebesqual, SSB [bc], 1628; A vii, 88, P ii, 100
 Wie kömmt's, o zarte Filli mein, SSATB, bc, 1624; A viii, 45, P iii, 50
 Wohlauf, du edle Lyr, SSB [bc], 1626a; A vii, 38, P ii, 46
 MS works: Qui fit, quod Nymphae, SSSB, 1609, ed. in Möller (1994); Kanon, 4vv, 1609, ed. in Möller (1994); Madrigalo: Lob u. Danck, S, str, bc, 1615, *D-GO**

For single prints, now lost, see Möller (1988)

Schein, Johann Hermann: Works

instrumental

All suites in four movements: Padouana, Gagliarda, Courente, Allemande–Tripla
 Venus Krantzlein ... oder Neue weltliche Lieder [5vv] neben etzlichen Intradn, Gagliarden und Canzonen (Wittenberg, 1609) [1609]
 Cymbalum Sionium sive Cantiones sacrae, 5–12vv (Leipzig, 1615) [1615]
 Banchetto musicale newer ... Padouanen, Gagliarden, Courenten und Allemanden à 5, auff allerley Instrumenten (Leipzig, 1617) (1617)
 Canzon: Corollarium, a 5, a, 1615; P i, 60
 Canzon, a 5, a, 1609; A vi, 39, P i, 41
 Canzon, a 6, a, 1609; A vi, 46, P i, 46
 Galliarda, a 5, G, 1609; A vi, 37, P i, 39
 Galliarda, a 5, d, 1609; A vi, 38, P i, 40
 Intrada, a 5, d, 1609; A vi, 32, P i, 33
 Intrada, a 5, G, 1609; A vi, 33, P i, 34
 Intrada, a 5, d, 1609; A vi, 34, P i, 35
 Intrada, a 5, G, 1609; A vi, 35, P i, 37
 Intrada, 'Zinck, Viglin, Flödt, Basso', d, 1617; A ix, 145, P i, 198
 Padouana, 4 crumhorns, d, 1617; A ix, 147, P i, 201
 [Suite] no.1, a 4, 5, d, 1617; A ix, 3, P i, 67
 [Suite] no.2, a 4, 5, d, 1617; A ix, 10, P i, 74
 [Suite] no.3, a 4, 5, e, 1617; A ix, 18, P i, 81
 [Suite] no.4, a 4, 5, G, 1617; ed. in A ix, 25, P i, 87, and Mw, xxvi (1964), 108
 [Suite] no.5, a 4, 5, G, 1617; A ix, 33, P i, 94
 [Suite] no.6, a 4, 5, a, 1617; A ix, 41, P i, 102
 [Suite] no.7, a 4, 5, a, 1617; A ix, 49, P i, 109
 [Suite] no.8, a 4, 5, C, 1617; A ix, 56, Pi, 115
 [Suite] no.9, a 4, 5, d, 1617; A ix, 63, P i, 121
 [Suite] no.10, a 4, 5, d, 1617; A ix, 70, P i, 128
 [Suite] no.11, a 4, 5, d, 1617; A ix, 77, P i, 135
 [Suite] no.12, a 4, 5, d, 1617; A ix, 84, P i, 140
 [Suite] no.13, a 4, 5, g, 1617; A ix, 91, P i, 146
 [Suite] no.14, a 4, 5, G, 1617; A ix, 98, P i, 153
 [Suite] no.15, a 4, 5, G, 1617; A ix, 104, P i, 159
 [Suite] no.16, a 4, 5, a, 1617; A ix, 110, P i, 165
 [Suite] no.17, a 4, 5, a, 1617; A ix, 117, P i, 172
 [Suite] no.18, a 4, 5, C, 1617; A ix, 125, P i, 179

[Suite] no.19, a 4, 5, F, 1617; A ix, 132, P i, 185

[Suite] no.20, a 4, 5, e, 1617; A ix, 139, P i, 192

4 works in *Allegrezza musicale*, ed. D. Oberndörffer (Frankfurt am Main, 1620)

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Schein, Johann Hermann

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Scheinpflug, Paul

(*b* Loschwitz, nr Dresden, 10 Sept 1875; *d* Memel [now Klaipėda, Lithuania], 11 March 1937). German conductor and composer. He studied music at the Dresden Conservatory. For two years (1897–8) he was employed as a music teacher and violinist in the home of a Russian noble in Kiev, and from 1898 served as leader and choral director of the Bremen SO. From 1909 to 1914 he conducted the Musikverein orchestra in Königsberg, serving concurrently as director of the choruses at the music academy. He was city music director in Duisburg in the 1920s and then conductor of the Dresden PO (1929–33). In his later years he was a popular guest conductor with many orchestras. Scheinpflug's compositions stand in the mainstream of German music; Brahms was often his model, as is evident in the first movement of the Violin Sonata op.13.

WORKS

(selective list)

Op: Das Hofkonzert, op.24, perf. 1922

Orch: Frühling, op.8 (1906); Lustspiel-Ouvertüre, op.15 (1909); Bundes-Ouvertüre, op.20 (1918); Serenade, op.26, vc, eng hn/va, hp, str (1937); Ein Sommertagebuch, op.27 (1938); Nokturno, op.28 (1938); other works, incl. film scores

Chbr: Pf Qt, E, op.4 (1903); Sonata, F, op.13, vn, pf (1908); Str Qt, c, op.16 (1912); Str Trio, G, op.19 (1912); Prelude and Fugue, op.21, pf/chbr orch (c1918); Notturmo, D, vn, pf

Vocal: Rosa Zenock, op.23, reader, S, A, female chorus, orch (1918); over 30 lieder, male choruses

Principal publisher: Heinrichshofen

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WILLIAM D. GUDGER

Scheitholt [Scheitholz]

(Ger.: 'log-wood'; Dutch *noordse balk*; Fr. *bûche*, *bûche de Meuse*; Flemish *vlier*; Swiss-Ger. *Hexenscheit*).

A strummed zither of Germany and the Alpine areas. See [Zither](#), §3.

Schelb, Josef

(b Bad Krozingen, nr Freiburg, 14 March 1894; d Freiburg, 8 Feb 1977).

German composer. After studying with Hans Huber, Barblan and others, he made concert tours of Europe and South America as accompanist to the violinist Juan Manén. From 1924 he taught at the Karlsruhe Conservatory, eventually becoming professor (1932–59). His music, which covers the full range of standard genres, was strongly influenced by Reger and by French Impressionism, although he also used 12-note techniques. The French Revolutionary setting of his opera *Charlotte Corday* prohibited its performance during the Nazi era.

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(selective list)

Stage: Notturmo (ballet, 1, A. von Grolmann), Mannheim, 1941; Charlotte Corday (op, prologue, 3, epilogue, F. Baser), 1940–43, unperf.; Die schöne Lau (ballet, 3 scenes, D. Hansen), Saarbrücken, 1952; Die Falken (op, A. Bergengruen), 1967, unperf.

7 syms., 1930–62

Other orch: Kammersymphonie, 1929; 3 concs. for orch, 1941–5; Symphonisches Vorspiel, 1959; many concs.

Chbr: Sextet, fl, cl, str qt; Wind Qnt; Cl Qnt; 3 str qts; Ob Qt; Qt, cl, va, vc, pf; Hn Qt; 2 str trios; 2 pf trios; Trio, fl, va, hp; Trio, fl, vn, pf; Trio, cl, vn, pf; Trio, fl, vc, pf; many duo sonatas; pf solos and duets

Vocal: 3 Sonette (Michelangelo), male chorus, pf (1920); De Sancta Trinitate, cant., solo vv, chorus, chbr orch (1930); Kindheit (R.M. Rilke), S, str qt, 1949; many solo

lieder, motets, secular choruses

Principal publisher: Müller

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FRIEDRICH BASER

Schelble, Johann Nepomuk

(*b* Hüfingen, 16 May 1789; *d* Hüfingen, 6 Aug 1837). German singer, conductor and teacher. He was a choirboy at Obermarchtal, moving in 1803 to the Donaueschingen Gymnasium. His singing career from 1808 to 1814 centred on the Stuttgart court and opera house, where he sang tenor and baritone roles. From 1812 he also taught at the Stuttgart Royal Musical Institute, and in 1814 went to tour in German opera houses and in Vienna. The Frankfurt theatre engaged him from 1817 to 1819; he left because of ill-health. In 1818 he founded the Frankfurt Cäcilienverein. Built on the lines of the Berliner Sing-Akademie, it performed numerous choral works by Mozart, Handel, Palestrina, Scarlatti and others, and was highly regarded by critics. Schelble participated in the Bach revival, conducting the *St Matthew Passion* on 2 May 1829: unlike Mendelssohn, Schelble rewrote the recitatives in more 'polished' style. He conducted the Cäcilienverein up to the year of his death. Schelble developed a system of teaching young musicians rudiments and sight-singing that was later adapted by Lanz, Widmann and F.W. Rühle. His compositions chiefly comprise choral and vocal works, some chamber music and various teaching exercises.

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DAVID CHARLTON

Schellbecken

(Ger.).

See [Cymbals](#).

Schelle, Johann

(*b* Geising, Saxony, bap. 6 Sept 1648; *d* Leipzig, 10 March 1701). German composer. As Kantor of the Thomaskirche, Leipzig, he held one of the

leading musical posts in Germany, and he was an important composer of sacred cantatas to German texts.

1. Life.

Schelle was born into a respected musical family, his father being Kantor and schoolmaster at Geising. In 1655 he entered the choir of the Dresden electoral chapel under Schütz; two years later he was sent on to the ducal court at Wolfenbüttel, where Schütz was Kapellmeister *in absentia* at the time. He acquitted himself well there and, when his voice broke, continued his education in Leipzig, entering the Thomasschule under Knüpfer in 1665 and later attending the university. In October 1670 he took up the post of Kantor at nearby Eilenburg, having been recommended by Knüpfer as an accomplished performer, especially on the keyboard, with experience in teaching and composition. Schelle remained on friendly terms with Knüpfer (who was godfather to one of his children) and eventually succeeded him as Kantor of the Thomaskirche, Leipzig, on 31 January 1677. The post carried with it the office of *Director chori musici* for the city, responsibility for the music at the Nikolaikirche and also, after 1679, at the Paulinerkirche (on academic occasions), as well as teaching duties at the Thomasschule in music, Latin and catechism. In 1699 Schelle also applied for the post of *Musikdirektor* at the Neukirche in Leipzig, but it is not clear whether he was actually appointed.

Schelle's appointment was made against the wishes of the mayor, Lorenz von Adlershelm, who had supported Georg Bleyer, one of the 11 rival candidates, and who remained antagonistic to Schelle and to the changes he introduced into the musical content of services at the Thomaskirche. Matters came to a head when Schelle replaced the Latin compositions written by Italian masters, which were customarily performed after the morning Gospel, by music to German texts; the latter would often take the form of a cantata based on the Gospel reading, with the insertion of appropriate lied verses or other rhymed texts. Adlershelm instructed the Kantor to restore the Latin settings for the Christmas season of 1683, but his wish was overruled by the city council, who decided in favour of Schelle. The continuation of this practice being thus made possible, it became one of Schelle's most important achievements: he introduced into the Protestant liturgy in Leipzig not only the Gospel cantata to German texts but later the chorale cantata too. The chorale cantata was similarly intended to expound the teaching of the Gospel and was performed immediately after it; the sermon then took place, after which the same chorale would be sung by the whole congregation. This procedure was established through the joint efforts of Schelle and the pastor of the Thomaskirche, J.B. Carpzow. Schelle's setting of *Vom Himmel kam der Engel Schar* was probably intended for this kind of performance, since the chorale is kept intact and would have been easily recognized by the congregation. He seems to have played little part in the fierce theological controversies that took place at Leipzig in the 1680s between the orthodox Lutherans, led by Carpzow, and the Pietists, although he did reveal his sympathies with the latter by writing some of the melodies for *Der andächtige Student*, a collection of devotional hymns and prayers compiled by Joachim Feller. At the time of his death, the morale of the Thomasschule was in decline, undermined by a spirit of discontent and

lack of discipline; while he was by no means solely responsible for this state of affairs, he did not leave an easy task for his successor and cousin, Johann Kuhnau. The university Rector read his funeral oration, and Kuhnau composed an obituary in his memory; both documents survive and contain valuable biographical information (see Richter, 1902).

2. Works.

Schelle's compositions consist almost entirely of sacred works, most of them to German texts. Of the 167 titles listed by Schering (in DDT), relatively few survive and only a handful of motets were published in his lifetime. His annual cycle of cantatas, however, circulated widely in manuscript. The importance of his work lies in his development of the sacred cantata as he took it over from Knüpfer, and in his preference for modern and sometimes even experimental poetry. The basic, most common setting was for five-part choir (SSATB) accompanied by two violins, two violas and bassoon with continuo, but there are many examples of more elaborate scorings representing the magnificent fullness of sound that was one of the features of the Leipzig festival cantata. Schelle's cantatas aimed at popularity to a much greater extent than those of his predecessor, Knüpfer. He deliberately simplified the strict contrapuntal texture by frequently doubling the voices with instruments in the higher octave; thus, even in fully scored pieces, he rarely exceeded five real parts. Also, he regularly incorporated into his cantatas chorale harmonizations from Gottfried Vopelius's hymnal (Leipzig, 1682) that must have been familiar to the congregation. Finally, he used recitatives and arias that resemble contemporary German opera style. By these means he broadened the limits of the traditional church style, and by favouring stylistic diversity he distinguished himself from composers of the preceding generations and provided vital prerequisites for the development of the German church cantata in the early 18th century.

While the chorale cantatas are among Schelle's most brilliant and impressive works, it is the settings of Bible texts – mainly from the psalms and Gospels – that represent his most individual and profound achievements. Very few of the Gospel cantatas are extant; of the psalm settings, the most elaborate is the 26-part *Lobe den Herrn*, presumably written for some important event in Leipzig. Set for three instrumental and two vocal groups (marked 'concertino' and 'da cappella'), the brilliance of sound is heightened by the use of a clarino quartet and two cornettinos. The choral writing reveals both contrapuntal mastery and a delight in massed, homophonic effects, often on a very simple harmonic basis. The impressively developed climaxes and the broad structure of the final fugue (a particular feature of Schelle) are effectively balanced by delicate and pictorial writing in the solo episodes. The structure of chorale cantatas such as *Vom Himmel kam der Engel Schar*, with its individual treatment of each verse, distinctive instrumental style, preservation of the chorale as a whole, and solo decoration of the melody, may well have influenced Bach in his later treatment of the form. Schelle also shared with Bach a deep awareness of the significance of the Bible text and a conscious desire to give it the fullest possible expression in his music.

WORKS

latin sacred

Mass, a 24; Mag, a 19; Mag, a 21: all lost, listed in inventory, 1686; see Schering (1918–19)

Mag, 5vv, ripieno 5vv, 2 vn, 2 va, 2 cornetts, 3 trbn, bc, *GB-Ob, D-Bsb*

Ah, quam multa sunt peccata, A, 2 vn, bc, *GB-Ob*; Beatus vir, qui timet (Ps cxi), 5vv, 3 vn, bc, doubtful, *D-Dlb*; Eructavit cor meum (Ps xlv), 10vv, 2 vn, 2 va, bn/vle, 2 cornettinos, 3 trbn, bc, *Dlb*; Salve solis orientes, 6vv, tpt piccolo, 2 vn, 2 va, 2 cornettinos, 3 trbn, bc, *GB-Ob*

Fide Deo ut fidit resolutis, a 3; Laudate Dominus, a 8; Nunc Dimittis, a 20: all lost, listed in inventories, 1686 and 1712; see Schering (1918–19)

Other works listed in inventories at Ansbach, Freyburg, Halle, Lüneburg, Rudolstadt, Stettin and Weissenfels: see Krummacher (1966)

sacred concertos

Ach, Gott und Herr, wie gross und schwer, 5vv, vn, 4 va, 3 trbn, bn, bc, *D-Bsb, Dlb*; Ach, mein herzliebes Jesulein, 2vv, bc, *Dlb*, ed. in DDT, lviii–lix (1918/R), ed. in RRMBE, ix–lxi (1988); Alleluja, man singet mit Freuden, 5vv, 2 cornetts, 2 vn, 2 va, bn, bc, *Dlb*; Also hat Gott die Welt geliebet, 5vv, 2 vn, 2 va, 2 clarinos, bn, timp, bc, *Bsb*; Aus der Tiefen rufe ich (Ps cxxx), 4vv, 2 vn, 2 va, bn, bc, *Bsb*; Barmherzig und gnädig ist der Herr (Ps ciii.8–13), 5vv, 2 vn, 2 va, bn, bc, *Bsb*, ed. in DDT, lviii–lix (1918/R); Christus, der ist mein Leben, 5vv, 4 vn, 4 va, bn, bc, *Bsb*, ed. in RRMBE, ix–lxi (1988); other version, 5vv, 5vv, 2 vn, 2 va, bn, bc, *Dlb*; Das ist mir lieb (Ps cxvi), 5vv, 2 vn, 2 va, bc, *Bsb*; Dazu ist erscheinen der Sohn Gottes (D.E. Heidenreich), B, 2 vn, bc, ed. A. Dürr (Kassel, 1971)

Der Abgrund tut sich auf (G. Erdmann), 5vv, 2 vn, 2 va, bn, bc, *Bsb*; Der Segen des Herrn machet reich (Erdmann), 5vv, 2 vn, 3 va, bn, bc, *Bsb*; Die auf den Herren hoffen, 5vv, 2 vn, va, bn, bc, *Bsb*; Die Güte des Herrn ists, 5vv, 2 vn, 2 va, bc, *Bsb*; Die Liebe Gottes ist ausgegossen (Heidenreich), 5vv, 2 vn, 3 va, bn, bc, *Bsb*; Durch Adams Fall ist ganz verderbt (P. Thymich), 5vv, 2 vn, 2 va, 2 cornetts, 3 trbn, bc, *GB-Ob*; Ehre sei Gott in der Höhe, 5vv, ripieno 5vv, 2 tpt, 3 trbn, timp, 2 vn, bc, *D-Dlb*, ed. W. Krüger (Stuttgart, 1960); Erkenne deine Missetat (Heidenreich), 6 S, 5 va, vle, bc, *Dlb*; Es ist genug, mein matter Sinn, S/A, 3 va, 3 bn, bc, *Bsb*

Gesegnet ist der Mann, 3 S, 2 vn, 3 va da gamba, bn, bc, *Bsb*; Gott segne dies vertraute Paar, 5vv, 3 tpt, timp, 2 vn, 2 va/trbn, vle/trbn, bn, bc, *Bsb*; Gott, sei mir gnädig, 2vv, tpt, 2 vn, 2 va, bn, bc, *Bsb*; Gott, sende dein Licht (Ps xliii.3), 4vv, 2 vn, 2 va, bc, *Bsb*; Gott, sende dein Licht (Heidenreich), 4vv, 2 vn, 2 va, bc, *Dlb*; Heiliger Vater, heilige uns in deiner Wahrheit (Heidenreich), B, 2 vn, bc, ed. A. Dürr (Kassel, 1971); Hemmt eure Tränenflut (Erdmann), 5vv, 2 vn, 2 va, bc, *Bsb*; Herr, deine Augen sehen nach dem Glauben (Heidenreich), 5vv, 2 vn, 2 cornettinos, 3 trbn, bc, *Bsb*; Herr Gott Zebaoth, du herrschest (Heidenreich), B, 2 vn, bc, ed. A. Dürr (Kassel, 1971); Herr, ich habe lieb die Stätte (Heidenreich), B, 2 vn, bc, ed. A. Dürr (Kassel, 1971); Herr, lehre uns bedenken (Heidenreich), 3vv, vn, va, va da gamba, bc, *Dlb*; Herr, wie lange willst du mein so gar vergessen, S, insts, *RUI*; Heut triumphieret Gottes Sohn, 5vv, ripieno 5vv, 2 vn, 2 va, vle, bc, *Bsb*, ed. in RRMBE, ix–lxi (1988)

Ich hielte mich nicht dafür (Heidenreich), 5vv, 2 vn, 2 va, bc, *Bsb*; Ich lebe, und ihr sollt auch leben, B, 2 vn, 2 cornettinos, 2 tpt, 2 fl, bc, *Dlb*; Ich will schauen dein Antlitz in Gerechtigkeit (Heidenreich), B, 2 vn, bc, ed. A. Dürr (Kassel, 1971) Ihr Christen, freuet euch (J.G. Olearius), 2 S, 2 vn, 2 va, bn, bc, *Dlb*; In dich hab ich gehoffet, 5vv, 2 tpt, 2 vn, 2 va, bc, *Bsb*, ed. in RRMBE, ix–lxi (1988); Lobe den Herren, meine Seele (Ps cv.1–5), double choir 10vv, 2 vn, 2 va, bn, 2 cornettinos, 3 trbn, 4 tpt, timp, bc, *Bsb*, ed. in DDT, lviii–lix (1918/R); Machet die Tore weit

(Heidenreich), 4vv, ripieno 4vv, 2 tpt, timp, 2 vn, 2 va, bn, bc, *Dlb*; Nun danket alle Gott, 5vv, 2 tpt, 2 vn, bc, *Bsb*, ed. in RRMBE, ix–lxi (1988); Nun gibst du, Gott, einen gnädigen Regen, 5vv, 2 vn, 2 va, bn, bc, *Bsb*

Schaffe in mir, Gott, 4vv, tpt, 2 vn piccolo/2 cornettinos, 2 vn, 2 va, vc, bc, *Bsb*; Siehe, es hat überwunden der Löwe (Heidenreich), 4vv, ripieno 4vv, 4 tpt, timp, 2 vn, 2 va, bn, bc, *Dlb*; Und da die Tage ihrer Reinigung (Thymich), 5vv, 2 tpt, 2 vn, 2 va, 4 va da gamba, bn, vle, bc, *Bsb*; Uns ist ein Kind geboren (Heidenreich), 5vv, 2 tpt, 2 vn, 2 trbn, bc, *Bsb*; Uns ist ein Kind geboren (Heidenreich), 2 T, B, 2 ob/vn, bc, *MüG*; Vom Himmel hoch, da komm ich her (Actus musicus auf Weihnachten), 6vv, ripieno 5vv, insts, *LUC*, ed. B. Baselt (Kassel, 1965); Vom Himmel kam der Engel Schar, 5vv, 2 tpt, timp, 2 vn, 2 va, 2 cornetts, 3 trbn, bc, *Bsb*, *F-Pn*, ed. in DDT, lviii–lix (1918/R), ed. in RRMBE, ix–lxi (1988); Was du tust, so bedenke das Ende (Heidenreich), 4vv, vn, 2 va da gamba, bn, bc, *D-Bsb*; Wer da gläubet und getauft wird (Heidenreich), B, 2 vn, bc, ed. A. Dürr (Kassel, 1971); Wohl dem, der den Herren fürchtet, double choir 10vv, 2 tpt, 2 vn, 3 trbn, bc, *Bsb*; Wohl dem, der den Herren fürchtet, *A/S*, 2 vn, 2 va, bn, bc, *Bsb*

111 lost works listed in inventories of 1686 and 1712; see Schering (1918–19)

motets

Christus ist des Gesetzes Ende, a 8 [for funeral of G. Egger] (Leipzig, 1684); ed. K. Straube, *Ausgewählte Gesänge des Thomanerchores*, ii (Leipzig, 1929)

Der Gerechte, ob er gleich zu zeitlich stirbt, a 8, *D-Bsb*

Ich weiss, das mein Erlöser lebt, a 8 [for funeral of E. Kaess] (Leipzig, 1684)

Komm, Jesu, komm, a 5 [for funeral of J. Thomasius] (Leipzig, 1684)

Mein Leben war ein Streit, a 5 [for funeral of F. Rappolt] (Leipzig, 1682)

Uns ist ein Kind geboren, a 4, lost

secular cantatas

Cantata for the inauguration of W. v. Ryssel as headmaster, 2 April 1684, lost

Auf, ihr Musen an der Pleisse; Auf, Musen, springt und lacht; Komm, du Mandauer Schwan; Kommt, ihr muntern Moldauner: all lost, cited in Leipzig inventory, 1712

miscellaneous

Nun komm der Heiden Heiland, canon a 6, *D-Bsb*

Songs, 1v, bc, in J. Feller: *Devotus studiosus, oder Der andächtige Student* (Leipzig, 1682)

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A. LINDSEY KIRWAN/PETER WOLLNY

Schellen

(Ger.).

See [Jingles](#).

Schellenbaum

(Ger.).

See [Turkish crescent](#).

Schellendorf, Hans Bronsart von.

See [Bronsart von Schellendorf, Hans](#).

Schelleng, John C(hristopher)

(*b* 1892; *d* 1979). American engineer and acoustician. He had a distinguished professional career as an electrical engineer, specializing in research into radio wave transmission. In 1957 he retired from the directorship of radio research at Bell Telephone Laboratories. An enthusiastic amateur cellist, Schelleng undertook a programme of research into the acoustics of the violin family in his retirement. The combination of his musical experience and his background in electrical engineering resulted in a novel and extremely fruitful approach to the study of bowed string instruments, in which he drew an analogy between the exchange of vibrational energy between the string and the body of the instrument and the flow of electrical current round a circuit. His seminal paper, 'The Violin as a Circuit' (1963), provided the first realistic picture of how the violin functions as a whole, and became the foundation for most subsequent work in this area. Schelling was a pivotal figure in the group of researchers in violin acoustics which adopted the whimsical name Catgut Acoustical Society at his suggestion. He worked closely with Carleen Hutchins on the development of the Violin Octet, a set of new instruments based on the application of scaling theory to the violin. He was elected a fellow of the Acoustical Society of America in 1974.

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MURRAY CAMPBELL

Schellenreif [Schellentrommel]

(Ger.).

See [Tambourine](#).

Schelling, Ernest (Henry)

(*b* Belvidere, NJ, 26 July 1876; *d* New York, 8 Dec 1939). American pianist, composer and conductor. Having made his début as a pianist in Philadelphia at the age of four, he studied with Mathias at the Paris Conservatoire (1882–5), and later with Moritz Moszkowski, Dionys Pruckner, Theodor Leschetizky, Hans Huber, Karl-Heinrich Barth and (after a rest from overwork) Paderewski (1898–1902). He toured extensively throughout Europe and South America, and returned permanently to the USA in 1905. In 1913 he was elected to the National Institute of Arts and Letters. Although a successful and acclaimed pianist, he concentrated on composition after a car accident in 1919 injured his hands. Melodious, idiomatic and deftly orchestrated, his music is best represented by the once widely performed *A Victory Ball*, inspired by Alfred Noye's Armistice Day poem. In the 1920s Schelling turned to conducting; he was regular conductor of the Baltimore SO (1936–8), but is best known for his Young People's Concerts of the New York PO (1924–39).

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(selective list)

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Other works: Thème et variations, pf, 1904; 6 Compositions, pf, 1904; 3 Poems (T.N. Page), 1v, pf, 1907; Sonata, vn, pf; Divertimenti, pf qnt, 1925

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Principal publishers: Leuckart, Fischer

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KATHERINE K. PRESTON/MICHAEL MECKNA

Schelling, F(riedrich) W(ilhelm) J(oseph von)

(*b* Leonberg, 27 Jan 1775; *d* Ragaz, 20 Aug 1854). German philosopher. He was the characteristic philosopher of German Romanticism, and had an unmatched influence on creative artists among his contemporaries. The composer most notably influenced by him was Weber, who was also a friend, as were Goethe, Hölderlin, Novalis and other outstanding figures of the German Romantic movement. It was Schelling who coined the aphorism that architecture is frozen music.

Because he was precocious and long-lived, his philosophy developed through various distinguishable phases. The most influential was his 'philosophy of nature', which he was propounding at the turn of the century. In it he pictured the world as an endlessly evolving organism, to be understood only in terms of its aim, which is the achievement of self-awareness. Man's emergence from nature is part of this process, so it is an error to think of spirit as being in direct opposition to nature; the two are basically one: nature is visible spirit, spirit invisible nature. Most importantly, the creative process is the same in both. The only difference between nature bringing forth an organism and a genius bringing forth a work of art (which is also to be seen as an organism, and to be understood teleologically) is that the latter acts consciously. However, this means that in great art spirit's awareness of itself and of its identity with nature (and therefore the self-awareness of the world as such) is achieved and manifested, and thus the ultimate purpose of the world's existence accomplished.

This philosophy was embraced by Romantic artists for two of its aspects: its identification of man with nature, the human spirit with natural forces; and its portrayal of art as the highest of all human activities.

WRITINGS

Über das Verhältniss der bildenden Künste zu der Natur (Munich, 1807/R; Eng. trans., 1845)

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BRYAN MAGEE

Schelling, Jan.

See [Jan z Głogowa](#).

Schemelli [Schemmel], Georg Christian

(b Herzberg, c1676; d Zeitz, 5 March 1762). German musician. After singing in the court Kapelle at Dresden, he studied at the Thomasschule, Leipzig (1695–1700). He was employed as Kantor at Treuenbrietzen from 1707 and as court Kantor at Zeitz from 30 January 1727 until 1758, when he was succeeded by his son Christian Friedrich (1713–61). His only known publication, the *Musicalisches Gesangbuch* (Leipzig, 1736), dogmatically represents a compromise between Orthodox Lutheran and Pietist hymnbooks. It contains the texts of 954 hymns and includes engraved plates giving melody, figured bass and first verse or text incipit for 69 of these (ed. F. Remp: *J.S. Bach: Neue Ausgabe sämtlicher Werke*, III/ii.1 (Kassel and Basle, 1991), 319–41). The volume was printed and published in Leipzig by B.C. Breitkopf but was unsuccessful; by 1760 copies were being sold off at 12 groschen. Three of the melodies have been attributed to Bach: *Dir, dir, Jehova* (autograph in Anna Magdalena's *Clavierbüchlein* of 1725); *Komm, süsßer Tod* (for stylistic reasons); and *Vergiss mein nicht* (headed 'di S. Bach D.M. Lips.'). All three (bwwv 452, 478 and 505) are arias rather than chorales. The preface indicates that all 69 melodies had 'in part, been newly composed completely, also, in part, improved in the basso continuo' by Bach. This is borne out by the presence of Bach's hand in the reproduction engravings, either throughout a given setting, in the bass only or in isolated passages in the bass.

Bach's second wife, Anna Magdalena, was from Zeitz and Schemelli may have met Bach during a visit there. He may also have made contact with Bach through his son, who studied at the Thomasschule from 1731 to 1734. By all accounts the son was a ne'er-do-well, but Bach wrote a favourable testimonial for him in 1740.

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WALTER EMERY/GREGORY BUTLER

Schenck [Schenk], Johannes [Johann, Johan, Jan]

(*b* Amsterdam, *bap.* 3 June 1660; *d*after 1710). Dutch composer and viol player of German descent. With the support of wealthy Amsterdam citizens he was able to publish his music in fine editions, which established him as perhaps the most important Dutch composer of the second half of the 17th century. His viol playing was extolled in numerous poems, one claiming that 'personne n'a touché a cet instrument avec plus de delicatesse que lui'. In about 1696 his fame secured him a post at the Düsseldorf court of the Elector Palatine Johann Wilhelm II, himself an amateur viol player. Schenck's career developed there as a court official too, culminating in 1710 in an appointment as chamber councillor. He was thus present at the coronation in 1711 of Emperor Charles VI at Frankfurt. He may have remained in the service of Johann Wilhelm until the latter's death in 1716.

Schenck's viol music constitutes one of the most important repertoires composed for the instrument. It faithfully reflects the important stylistic changes taking place in northern Europe at the time, which may not always have worked to Schenck's advantage as a composer. His first published collection, the *Tyd en konst-oeffeningen* (1688), contains technically demanding sonatas, most of them followed by a suite. Their virtuosity seems to reflect the influence of English viol players (such as William Young and Henry Butler), the German violin school (J.J. Walther and H.I.F. von Biber) and indigenous polyphonic string music (David Petersen and Carolus Hacquart). Schenck's best-known work, the *Scherzi musicali* published a decade later, shows French influence in its emphasis on dance movements and its more elegant, though still demanding, writing for the viol.

Schenck's viol music culminated in *Le nymphe di Rheno* and *L'echo du Danube*. The former consists of duets for two equal viols, in which the relatively modest technical demands may reflect the level of the dedicatee, Schenck's employer Johann Wilhelm. In the six ambitious sonatas of *L'echo du Danube* the influence of modern Italian string sonatas is prominent. The solo bass viol reigns supreme, while the basso continuo diminishes in importance and is omitted altogether from the last two sonatas. Unfortunately, the principal part of Schenck's last published work, which contained 12 sonatas for viol and continuo, is lost. Two publications include the violin. One of these, *Il giardino armonico*, is lost; the other, *Suonate a violino e violone o cimballo*, although published in 1699, is much earlier and contains a miscellany of pieces (suites, sonatas, fantasias and variations) for violin and continuo, showing the composer at the crossroads of various national influences and avoiding the extreme virtuosity of the viol music.

Schenck published three books of songs to Dutch texts. His compositional début of 1687 contains the vocal pieces written for the opera *Bacchus, Ceres en Venus*, with words by Govert Bidloo; the rather ambitious *Koninklyke harpliederden* (of which the parts for two viols and continuo are lost) and the more modest continuo songs published as *Zang-wyze* both contain settings of religious poems. With these songs Schenck made an important contribution to the brief flowering of Dutch art song, as well as of Dutch opera, at the end of the 17th century.

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instrumental

Tyd en konst-oeffeningen (15 sonatas), va da gamba, bc, op.2 (Amsterdam, 1688)

Il giardino armonico (12 sonatas), 2 vn, va da gamba, bc, op.3 (Amsterdam, 1691); lost

Scherzi musicali (14 suites), va da gamba, bc (ad lib), op.6 (Amsterdam, [1698]/R); ed. H. Leichtentritt (Leipzig, 1906)

[18] Suonate, vn, vle/hpd, op.7 (Amsterdam, [1699])

Le nymphe di Rheno (12 sonatas and suites), 2 va da gamba, op.8 (Amsterdam, [1702]); repr. as Select Lessons for the Bass Viol of Two Parts collected ... out of the Works of ... Giovanni Schenk (London, n.d.); orig. version ed. in EDM, 1st ser., xlv (1956)

L'echo du Danube (6 sonatas), va da gamba, some with bc, op.9 (Amsterdam, [1704])

Les fantaisies bizarres de la goutte, va da gamba, bc, op.10 (Amsterdam, [1711/2]); lost, MS copy of bc, *D-Bsb*

2 sonatas, va da gamba, *A-Wn**

vocal

[27] Eenige gezangen, uit de opera von Bacchus, Ceres en Venus, 1v, bc, op.1 (Amsterdam, 1687)

C. van Eekes koninklyke harpliederen, 2vv, 2 va da gamba, bc, op.4 (Amsterdam, c1694), inc.

[63] Zang-wyze op M: Gargons uitbreiding over 't Hooglied Salomons, 1v, bc, op.5 (Amsterdam, 1696)

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PIETER DIRKSEN

Schenk, Erich

(*b* Salzburg, 5 May 1902; *d* Vienna, 11 Oct 1974). Austrian musicologist. He studied theory and the piano at the Salzburg Mozarteum (and later at the Munich Akademie der Tonkunst), and from 1920 musicology with Sandberger at the University of Munich, where he took the doctorate in 1925 with a dissertation on Paganelli. He then went on a study trip to Italy, returning to further training in musicology with Adler and Lach in Vienna,

and with Wolf and Schering in Berlin. After a short period as a teacher and librarian at the Salzburg Mozarteum (1925–6) and as press officer to the Salzburg Festival (1927), he completed the *Habilitation* in 1929 at Rostock University with a work on the trio sonata in Germany after Corelli. In 1936 he founded, and until 1940 directed, the musicology department at Rostock. In 1940 he was appointed successor to Lach at Vienna University and during the war he worked on projects in Italy with the SS-Ahnenerbe and consulted with the music division under the Nazi ideologue Alfred Rosenberg on various publishing and educational projects. He became a member of the Austrian Academy of Sciences in 1944 and in 1946 chairman of the academy's commission for music research and director of its publications, the *Mitteilungen der Kommission für Musikforschung* (founded 1955), the *Veröffentlichungen* (founded 1947) and the *Tabulae Musicae Austriacae* (founded 1964). In 1950–51 he became dean of the philosophy faculty in Vienna and in 1957–8 he was the first musicologist to become rector of the university. As director of the musicology institute for more than 30 years (until 1971) he greatly improved study conditions.

Schenk's main field of work was musical history from the 17th century to the 19th, chiefly the Baroque and Classical eras. His reputation rests particularly on his work for *Denkmäler der Tonkunst in Österreich*, which he revived very soon after World War II (1947) with a volume of Fux's keyboard works. He was responsible for the publication of this series until 1972. He revived *Studien zur Musikwissenschaft* in 1955 when he also founded the series of books *Wiener Beiträge zur Musikwissenschaft*. He worked extensively on Mozart, but also prepared many performing editions of lesser known Italian and German Baroque composers.

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RUDOLF KLEIN/PAMELA M. POTTER

Schenk, Johann Baptist

(*b* Wiener Neustadt, 30 Nov 1753; *d*Vienna, 29 Dec 1836). Austrian composer and music teacher. According to his autobiographical sketch he was born on 30 November 1761, an erroneous date taken over by Eitner and others. The son of an employee at the Wiener Neustadt military academy, he was instructed in the rudiments of music before studying with Anton Stoll, choirmaster at Baden and later a friend of Mozart's. He wrote songs, dances and symphonies while still a boy, and became a proficient violinist and keyboard and wind player. In 1773 he went to Vienna, where he became Wagenseil's pupil for counterpoint and composition (the works of Handel, to which Wagenseil introduced him, made a deep impression on him). By the time of Wagenseil's death in 1777 he had advanced sufficiently to be able to undertake various large-scale compositions: Leopold Hofmann performed a mass by him at the Stephansdom in 1778, in 1779 his *Stabat mater* was performed four times around Easter, and in 1780 he began to compose for the theatre. Although his incidental music to Blumauer's tragedy *Erwine von Steinheim* (1780) was successful, he did not press for performance of five early Singspiele; even the pronounced success of the two works he wrote anonymously for Marinelli's Theater in der Leopoldstadt (*Die Weinlese*, 1785; *Die Weihnacht auf dem Lande*, 1786) did not diminish his diffidence. These two Singspiele, with their important roles for the comic character Kasperl (played by La Roche) were followed by works written for the Kärntnertortheater and Schikaneder's Theater auf der Wieden. In the late 1780s Schenk also met with success as an instrumental composer: six of his symphonies were performed at F.B. von Keess's concerts, and Schenk remarked in his autobiography on Haydn's complimentary and encouraging comments about them.

It was the mid-1790s before Schenk established himself at the court theatres. His Singspiel *Achmet und Almanzine* had five performances in 1795, and brought him in an honorarium of 225 gulden. Some

commentaries confuse it with *Achmet und Zenide*, a play by Iffland that was performed four times in 1796–7. A more widespread and serious confusion surrounds an operetta *Der Bettelstudent, oder Das Donnerwetter*, held to have been performed at the Kärntnertheater on 9 February 1796 with music by Schenk and text by Paul Weidmann. Weidmann's comedy of this name had been performed frequently since its Burgtheater première on 6 October 1776, and it was also produced in three other Viennese theatres. As a Singspiel with music by Winter it had been given at Munich on 2 February 1785, and in Vienna's Theater in der Leopoldstadt on 19 July 1785. But the court theatre playbills for 1796 invariably refer to *Der Bettelstudent* merely as a comedy ('Lustspiel'), and it was not performed on 4 March 1796, the date usually given as the première of Schenk's 'Singspiel'. There is no record of Schenk's receiving payment for a *Bettelstudent*, and no trace of a score, and it must be considered highly doubtful if Schenk did write this work.

With *Der Dorfbarbier* (autumn 1796), Schenk's masterpiece, the ground is firmer. In 1799 a new Schenk Singspiel, *Die Jagd*, was given with limited success. His last, *Der Fassbinder* (1802), is sometimes attributed to Ignaz Umlauf (who had died six and a half years earlier), or held to be a ballet, or assumed to be identical with the original Audinot-Gossec *Le tonnelier*, which, as *Der Fassbinder*, had often been heard in Vienna since 1776. Although the 1802 version remains close to the original French story, and the (anonymous) libretto differs little from the earlier text, there is no doubt that the score for the 1802 production is a new and original work by Schenk. Schenk's *Der Fassbinder* had 43 performances in the court theatres until 1810, and was also staged at Eisenstadt in 1805 and in the Theater in der Leopoldstadt in 1812. It is a charming piece, not markedly below *Der Dorfbarbier* in musical (or dramatic) quality. Schenk stated in his autobiographical sketch that he also began to write a grand opera in the manner of Gluck at the turn of the century, but was obliged to abandon it owing to lack of progress and ill-health. For the rest of his long life he lived in the shadow of *Der Dorfbarbier*, an undisputed if minor masterpiece. Indeed, after 1802 he wrote no further works for the stage, though at the time of his death he was revising *Die Jagd* with the help of his friend, the dramatist and poet Eduard von Bauernfeld. His later years were spent mainly in teaching and in writing a small quantity of vocal and choral works, including two cantatas, given at the Redoutensaal in 1819 (*Die Huldigung*, 28 February, and *Der Mai*, 7 May). He himself referred in his interesting but factually unreliable autobiographical sketch to his preference for 'a peaceful and withdrawn private life'; although in the mid-1790s he was Kapellmeister to Prince Auersperg, he did not relish regular employment and responsibilities such as a Kapellmeister's position would have demanded.

Schenk is frequently mentioned in Beethoven literature as the man who, at Abbé Josef Gelinek's introduction, aided Beethoven in 1793 with his counterpoint and composition exercises, which Haydn was presumably too preoccupied to correct. Among Schenk's other pupils were Bauernfeld (who mentioned in his memoirs that Schenk introduced him to Schubert with happy results) and Joseph Weigl's daughter. To Weigl himself Schenk bequeathed his music (the collection later passed to the keeping of the Gesellschaft der Musikfreunde, Vienna). His friendly relationship with Mozart is attested in Schenk's well-known statement that Mozart

responded to his admiration for the overture of *Die Zauberflöte* at its première by stroking his cheek and smiling, while continuing to conduct with the other hand.

Der Dorfbarbier was for some 25 years one of the most popular and successful of operas. At the Vienna court theatres alone it was given 318 times until 1819; it was mounted at the Theater in der Leopoldstadt in 1821 and achieved nearly 50 performances there up to 1858. It was given in most German-language opera houses for much of the 19th century. It was also staged in Poland, Hungary, Russia, Bohemia, the Netherlands, Sweden and the USA, and is still occasionally revived in European houses. It is based on a play of the same name that had been in the repertory of the Burgtheater since 1785 but had not achieved much success. Opinion differs as to whether the original play, and its refashioning as libretto, was the work of the dramatist Paul Weidmann or of his elder brother Joseph, a singer; the latter is now regarded as the favourite candidate, though both were probably involved. As a Singspiel *Der Dorfbarbier* was slow to make its mark. Even the date of the première is a matter for dispute. The playbills for the Kärntnertortheater and Burgtheater respectively give 30 October ('zum erstenmal') and 7 November ('zum zweytenmal') 1796 as the dates of the first two performances; Schenk named 6 November 1798. The box-office records, perhaps the most reliable source, indicate 6 November 1796. As the work was given anonymously at first, and there is no record of when – if at all – Schenk received his honorarium, it may be assumed that at the time of the première anything but a popular success was expected. Following one or two performances in the autumn of 1796 *Der Dorfbarbier* disappeared from the repertory for ten months, and it was 1798 before it began to be given regularly. Its success was certainly due in part to a succession of famous singing actors (Joseph Weidmann, Hasenhut and later Johann Nestroy) and opera singers (Weinmüller, Friedrich Baumann, Magdalena Willmann, Johann Michael Vogl, Maria Anna Gassmann) in its leading roles; yet Schenk's music is an excellent example of the Viennese Singspiel at its best, with charming melodies, well developed and neatly orchestrated; abundant variety between solo numbers of various kinds and duets or larger ensembles; and a well-constructed, witty yet affecting libretto. Many anecdotes testify to its hold on audiences and performers, and in the 1840s it could not have seemed particularly surprising to find Beethoven's librettist G.F. Treitschke writing an article entitled 'Die Zauberflöte, Der Dorfbarbier, Fidelio' (*Orpheus*, ii, 1841, p.239). Weber, who conducted *Der Dorfbarbier* at Prague in 1816, seems to have recalled Suschen's Polacca, 'Mädchen kann man leicht betören', when writing Aennchen's music in *Der Freischütz* a few years later; and Lortzing, too, knew and appreciated it. The researches of Midori Takeishi have cleared up many of the uncertainties surrounding Schenk's stage works.

WORKS

stage

all Singspiele and first performed in Vienna, unless otherwise stated

WK	Kärntnertortheater
WL	Theater in der Leopoldstadt
WWD	Freihaus-Theater auf der Wieden

Der Schatzgräber (op), 1780, unperf., A-Wgm*

Erwine von Steinheim (incid music, A. Blumauer), Burg, 18 Dec 1780, *Wgm**

[Schenk's music possibly not used at 1st perf.]

Die Weinlese (3, P. Wiest), WL, 12 Oct 1785; frags. *Wgm*

Die Weihnacht auf dem Lande (3, Wiest), WL, 14 Dec 1786, *Wgm**

Im Finstern ist nicht gut tappen (2, L. Hiesberger), WK, 12 Oct 1787, *Wgm**, *Wn*

Das unvermuthete (unterbrochene) Seefest (3), WWD, 9 Dec 1789, *Wgm**

Das Singspiel ohne Titel (Operette, 3, Hiesberger), WWD, ?4 Nov 1790, *Wgm**, *Wn**

Der Erntekranz (Ärndtekranz), oder Das Schnitterfest (2, ? K. Mayer, after C.F. Weisse), WWD, ?9 July 1791; frags. *Wgm*

Achmet und Almanzine (2, after Lesage and D'Orneval), WK, 17 July 1795, *Wgm**, *Wn*

Der Dorfbarbier (1, P. and J. Weidmann), WK, 30 Oct 1796, or Burg, 6 or 7 Nov 1796, *Wgm**, many MS copies, ed. R. Haas, DTÖ, lxvi, Jg.xxxiv (1927)

Pantomime and Singspiel for Empress Maria Theresa's nameday, Laxenburg, 15 Oct 1798, *Wgm**

Die Jagd (2, after Weisse), WK, 7 May 1799, *Wgm**; inc. rev., 1834, *Wgm**

Der Fassbinder (1, after N.-M. Audinot), WK, 18 or 17 Dec 1802, *Wgm**, *Wn*

Other: 4 Singspiele, 1780–85, unperf., lost; 2 Singspiele, perf. privately at Prince Karl von Auersperg's estate, sum. and aut. 1794, lost; arias and lieder from stage works, *Gk*, *Wgm*, *Wn*, some pubd

Doubtful: Der Bettelstudent, oder Das Donnerwetter (Operette, 2, P. Weidmann), WK, ?9 Feb 1796

other vocal

Cants: Die Schäferstunde, 3 solo vv, insts, 1779; Das traute Stündchen der Liebe, 3 solo vv, insts, 1779; Die Huldigung (L. Hölty), composed 1818, Vienna, Redoutensaal, 28 Feb 1819; Der Mai, solo vv, chorus, orch, Vienna, Redoutensaal, 7 May 1819: all *Wgm**; Ariadne auf Naxos (Gerstenberg, c1820)

Sacred: Lit, D minor, 1778, *Wgm**; Stabat mater, E \square , 1779, *Wgm**; Benedictus, B \square , 1831, *Wgm**; Mass, D; Mass (Ky, Gl, Cr), 4vv, 2 vn, 2 cl, org, *D-Bsb**; Asperges me, *Bsb**; 3 lits, C, A-KR; Lit, B \square , KN; Miserere, E \square , KR

Other work: 13 Canons nebst Coda, 3vv, 1812, *Wgm**; [7] Nocturns, 4vv, acc. wind insts, *Wgm**; 2 canons, 3vv, kbd, *Wgm*; choruses, lieder, some with inst acc., *Wgm** [list in Eitner]; songs in contemporary periodicals

instrumental

Orch: 3 concs., pedal hp, 1784–8, *Wgm**; kbd conc., 1796, *Wgm** [arr. of Clementi sonata]; 10 syms., *Wgm**; ov., *Wgm**; Concertante, E \square ; cl, vn, acc. 2 va, 2 hn, vc, b, *Wgm**; conc., cl and hn, *Wgm**; Andante, cl, orch, *Wgm**; minuets, lost [cited in autobiography]

Chbr: 6 trios, 2 vn, vc, 1776, *Wgm**; pieces from Cimarosa's *Il matrimonio segreto*, *Wgm**, 12 arr. ob, vn, va, vc, April 1792, 8, inc., arr. cl, vn, va, vc, Aug 1792; Caprice, clvd, 1823, *Wn**; kbd variation on a theme by Diabelli in Vaterländischer Künstlerverein, ii (Vienna, c1824); 5 str qts, *Wgm*; Qt, F, fl, 2 eng hn, bn, *Wgm**, ed. H. Steinbeck (Vienna, 1968); pf arrs. from Martín y Soler's *Una cosa rara* and *L'arbore di Diana*, *Wn*

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PETER BRANSCOMBE

Schenk, Johannes.

See [Schenck, Johannes](#).

Schenk, Otto

(*b* Vienna, 12 June 1930). Austrian actor and director. He studied acting at the Max Reinhardt Seminar and theatre at Vienna University and began his theatrical career as an actor. In 1957 he began a successful career as an opera director with *Die Zauberflöte* at the Salzburg Landestheater. He directed the same work at the Salzburg Festival in 1963, by which time he had already directed successful productions of von Einem's *Dantons Tod* and Berg's *Lulu* at the Vienna Festival. In 1965 he was appointed resident director at the Vienna Staatsoper, where most of his acclaimed productions have been staged: *Der Rosenkavalier* (with Leonard Bernstein) in 1969, *Der Freischütz* (with Karl Böhm) in 1972 and *L'elisir d'amore* (at the

Theater an der Wien) in 1973. During the 1970s he became one of the most sought-after opera directors on the international circuit, making his début at the Metropolitan Opera with *Tosca* (1968; *Fidelio* followed in 1970), at La Scala with *Le nozze di Figaro* (1974) and at Covent Garden with *Un ballo in maschera* (1975).

These productions – often in collaboration with the designer Jürgen Rose – were notable for their attention to stylish period detail. In the 1980s and 90s he remained an arch-traditionalist, turning his back on the fashionable modernism of his German contemporaries. His romantic production of *Der Ring des Nibelungen* at the Metropolitan Opera (1986–9) can be seen as a reaction against the political interpretations of Götz Friedrich, Patrice Chéreau and Harry Kupfer. Schenk is at his most assured in comedy, and his productions of Viennese operetta, above all of *Die Fledermaus*, which he has directed all over the world, have a charm and taste which few can rival. His interpretation of the spoken role of the gaoler Frosch in *Die Fledermaus* is justly famous.

HUGH CANNING

Schenker, Friedrich

(b Zeulenroda, Thuringia, 23 Dec 1942). German composer and trombonist. At the Eisler Hochschule für Musik in Berlin (1961–4) he studied the trombone and composition with Kochan. In 1969 he passed the state composition examination at the Leipzig Hochschule für Musik, where his examiner was Fritz Geissler. His studies were completed in Dessau's masterclass at the German Academy of Arts in East Berlin (1973). He was a member of the Leipzig Radio Symphony Orchestra (1964–82), and since 1982 he has been working as a freelance composer and musician. With the oboist Burkhard Glaetzner, to whom he dedicated some of his pieces for oboe, he co-founded in 1970 the Gruppe Neue Musik Hanns Eisler, East Germany's most committed avant-garde music ensemble. In 1982 he became an adviser for contemporary music at the Leipzig Gewandhaus under Masur, and in 1983 he was appointed lecturer in composition at the Leipzig Hochschule für Musik. He became a member of the East German Academy of Arts in 1986.

Schenker's music shows a marked interest in experiment and musical expressivity. In the early 1970s he ranked among East Germany's most radical avant-garde artists, many of his performances in the concert hall provoking scandals. Schenker uses serial and aleatory techniques, musical allusions, subtle distortions and theatrical effects. As a trombonist, Schenker is also an engaged interpreter of new music.

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(selective list)

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Orch: *Kleine Sinfonie*, str, 1966; *Conc.*, ob, str, 1966–9, rev. 1973; *Sym. 'In memoriam Martin Luther King'*, 1969–70; *Bn Conc.*, 1970, rev. 1975; *Conc.*, ob, bn, pf, 1970, rev. 1983; *Electrization*, jazz group, orch, 1972–3; *Db Conc.*, 1973;

Epitaph für Neruda, str, 1973–4; Landschaften, 1974; Va Conc., 1974–5; Flöten-Sinfonie, 1976; Sonate für J.S.B., 1977; 'Fanal Spanien 1936', 1981; 'Dona nobis pacem', 1984; Vc Conc., 1985; Vn Conc., 1986; '...ins Endlose', 1992; Sym., 2 str orch, str qt, 1994

Chbr: Monolog, ob, 1968; Sonata, vc, 1970; Chbr Sym., 18 insts, 1970–71; Str Qt, 1971; Hörstück mit Ob, 1971; Kammerspiel (after C. Morgenstern), S, T, spkr, chbr ens, 1971–2; Kammerspiel II 'Missa nigra', 1978; Pf Qnt, pf, 4 wind insts, 1987; Musik, wind insts, hp, cel, perc, 1988; 4 allemandes, 1989–94; Divertimento, chbr orch, 1991; (N(A)CH)T – theatre, 10 musicians, 1995

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ECKART SCHWINGER/LARS KLINGBERG

Schenker, Heinrich

(*b* Wisniowczyki, Galicia, 19 June 1868; *d* Vienna, 13 Jan 1935). Austrian theorist. While at the Gymnasium in Lemberg (now L'viv), he studied piano with Karol Mikuli, a pupil of Chopin. Following the wishes of his father, a Jewish physician, he went to Vienna to study law at the university (1884–8). While completing his law degree he enrolled in the conservatory (1887–9), where he studied the piano with Ernst Ludwig and harmony with Bruckner. After withdrawing from the conservatory to support his widowed mother and sister and brother, he met with modest success in Vienna as an accompanist, composer, critic and editor. He regularly accompanied the Dutch baritone Johannes Messchaert. After the turn of the century, however, he focussed on writing, editing and private piano teaching. This

work attracted the attention of musicians and students: Wilhelm Furtwängler, impressed by Schenker's treatise on Beethoven's Ninth Symphony (1912), became a lifelong friend; Anthony van Hoboken gave financial support to his work in later years; and several of his pupils became eminent scholars and teachers, including Felix Eberhard von Cube, Oswald Jonas, Felix Salzer, Otto Vrieslander and Hans Weisse.

Pervading his work is a deep, abiding interest in preserving and understanding the intentions of composers. He deplored the intrusive and obfuscating alterations that editors such as Hans von Bülow had made to works of the past masters, because he thought they obscured the composers' intentions. He prepared editions of works by Handel, C.P.E. Bach and Beethoven based on first editions and, where available, autographs. Among the most significant are the 'Erläuterungsausgaben' of Beethoven's last five piano sonatas (the edition of op.106 was not completed due to lack of an extant autograph). This editorial work led him to instigate the establishment of the Vienna Archiv für Photogramme musikalischer Meister-Handschriften in 1927 under the direction of O.E. Deutsch, with funds provided by van Hoboken (it is now in *A-Wn*).

Schenker's theory amounts to a probing analysis of musical cognition within the tradition of Western European music as practised in the 18th and 19th centuries. In his theoretical writings he established the cognitive prototypes of musical perception, based upon subtle readings of works by composers widely recognized as the leading artists in the tradition, vigorous examination of his own hearing and a thorough study of the evidence presented indirectly in the disciplines of species counterpoint (according to Fux) and thorough-bass (according to C.P.E. Bach). In his analytical writings he illustrated how his theory of musical cognition operated in the perception of musical artworks. The cognition Schenker described is the superior competence of a skilled practitioner, not the ordinary competence of average musicians or listeners. He was convinced, in fact, that his theory accurately described the mind and intentions of master composers. To the extent that it is a theory of how mental prototypes shape musical perception, his theory is consistent in its approach with the most recent advances in the understanding of perception.

The core of his theory is contained in the three volumes of *Neue musikalischen Theorien und Phantasien*, i: *Harmonielehre* (1906); ii: *Kontrapunkt* (bk 1, 1910; bk 2, 1922); and iii: *Der freie Satz* (1935). Conceptually speaking, the beginning of the set is *Kontrapunkt*, in which Schenker explicated the rules of the Fuxian species method and critiqued the formulations and explanations of Fux, Albrechtsberger, Cherubini and Bellermand. Taking the concept of triadic consonance as axiomatic, he defined the character of intervallic relations between and within melodic lines and established the transient rhythmic nature of dissonance, with its ineluctable need for future resolution into consonance. He elucidated the rhythmic and melodic aspects of the concept of passing (*Durchgang*) and pointed out ways in which the concept of passing could be extended (or 'prolonged') to cover more complex tonal configurations. Later writings reveal that he regarded the even pace of strict counterpoint as a norm for interpreting the rhythm of free melodies. In Book 1 he frequently provided

insights into the connection between strict counterpoint and free composition (*freier Satz*), where interpreting the behaviour of voices is influenced by other factors such as harmonic progression, motivic repetition and the desire for special compositional effects. In Book 2 he extended the principles of two-voice settings to counterpoint of three or more voices and concluded by proposing that harmonic scale degrees play the role of the *cantus firmus* tones in free compositions.

In *Harmonielehre* Schenker elaborated the concept of the harmonic scale degree (*Stufe*), which he defined as a triad whose root is located on a scale of perfect fifths emanating from a tonic triad. The triads in this series form a diatonic system. He argued that the individual harmonic degree could be manifested melodically, as a single chord, or as a contrapuntal complex of many lines and many chords, and he formulated a set of principles for identifying harmonic degrees in compositions. He also described the psychology of ascribing tonic function to a triad, the forms of harmonic progression (*Stufengang*) and the procedure for giving a harmonic degree the temporary function of a tonic (*Tonikalisierung*, 'tonicization'). With the concept of tonicization he reinterpreted previous notions of 'key' and 'modulation'. This permitted him to assert plausibly that the tonal composition expresses a single tonality, within which one or more non-tonic degrees may be tonicized for a period of time. A triad, for example, that is the second tonic in a sonata exposition may also be regarded as a component of a broader harmonic progression unfolding in the main key.

In *Der freie Satz*, published shortly after his death, Schenker expounded ideas initially developed in essays in *Der Tonwille* (1921–4) and *Das Meisterwerk in der Musik* (1925–30). The idea with the most wide-ranging application is the *Zug* ('linear progression'), which can be defined as a direct passing between two non-adjacent notes. With this idea Schenker was able to describe melodic movement with great precision: departures, arrivals, detours, reversals and so forth. The *Zug* is a norm for interpreting the ebb and flow of free melodies, just as even pace is a norm for interpreting the rhythm of free melodies. In the 1920s he began to interpret large-scale melodic trajectories in terms of a simple line that he called the *Urlinie*, an idea introduced in his commented edition of Beethoven's op. 101 (1921). Initially, the *Urlinie* was a chain of linear progressions that spanned a section or movement, counterpointed by a progression of *Stufen*; these simple lines frequently contained motivic repetitions. In later writings and in *Der freie Satz* the *Urlinie* became a single *Zug* that descends from the third, fifth or octave to the root of the tonic triad, and the lower harmonic counterpoint of abstract *Stufen* became the structure of a bass line that arpeggiates the tonic triad (root-fifth-root). Schenker coined the term *Ursatz* for the contrapuntal combination of an *Urlinie-Zug* and *Bassbrechung* ('bass arpeggiation').

Der freie Satz is structured as a detailed explication of the proposition that the tonal composition unfolds in a single triad, a proposal put forth three decades earlier in *Harmonielehre*. Schenker explained concepts that enable a composer or listener to sustain a single triad through time, which is to say that his theory describes forms of musical memory: how to keep a single triad in mind over a period of time and how to interpret configurations of notes as contributing to the continuity of that memory. *Der freie Satz* is

thus more of a treatise in music psychology than a textbook of analysis. Its principal topic is the conceptual structure of the triadically tonal musical mind. Schenker proceeded from a 'fundamental structure' (the *Ursatz*) through a series of progressive elaborations to a description of a richly complex sequence of events. The middleground of the theory is a repertory of linear configurations that arise repeatedly in the analysis of tonal works: interruption, arpeggiation, reaching-over, various types of linear progression, unfolding, register transfer and coupling. Ever mindful of the particularities of individual compositions, he also discussed the stunningly diverse combinations of relationships that are actualized in masterworks. Hence, in the last and longest section of *Der freie Satz*, the so-called foreground of the theory, he discussed how concepts such as harmony, counterpoint, metre, motivic repetition and form interact with the conceptual structure of voice-leading. But despite containing many fascinating, even brilliant insights into individual compositions, *Der freie Satz* remains only one component of Schenker's theory.

Proof of the theoretical claims made in *Neue musikalischen Theorien und Phantasien* lies in the interpretations which those claims made possible. Accordingly, Schenker decided at the outset of his writing career that he would supplement *Theorien und Phantasien* with texts devoted to individual masterpieces, in order to illustrate how his theory of the master musician's mind worked in practice. This 'literature supplement' includes the commentated edition of J.S. Bach's Chromatic Fantasy and Fugue (1910), the treatise on Beethoven's Ninth Symphony, the Beethoven 'Erläuterungsausgaben', and interpretative essays in *Der Tonwille* and *Das Meisterwerk in der Musik*, the latter including extremely detailed treatments of Mozart's G minor Symphony K550 and Beethoven's 'Eroica' Symphony. The interpretative texts have a fixed format: representation of the work's content, discussion of sketches or manuscripts (if extant), an edition of the score or commentary on published editions, discussion of issues related to performance and critique of the relevant secondary literature.

Representation of a work's content consists of detailed description of the 'responses' (*Wirkungen*, 'effects') which the composer intended the tonal configurations to elicit in the properly attuned listener or performer. Schenker was concerned above all with 'synthesis', by which he meant the interaction, sometimes cooperative, sometimes antagonistic, of the independent modes of musical cognition: the several dispositions to hear tones in terms of harmony, counterpoint, linear progression, motivic repetition, form and possibly programme or text. He generally narrated the course of musical events from beginning to end, starting with the long-range trajectory of the *Ursatz* and proceeding to finer details. The texts in *Der Tonwille* and *Das Meisterwerk in der Musik* are accompanied by illustrations that use a combination of musical notation and special symbols to represent the trajectories of voice-leading and harmony. Schenker described long-range, mid-range and short-range melodic trajectories in a set of 'layers' (*Schichten*), divided under the headings background, middleground and foreground. The most detailed of these is the *Urfinie-Tafel*, a 'chart' that lays out all the linear and harmonic trajectories, establishes their connection with the *Urfinie* and shows the formal articulations and principal thematic units.

With the exception of the *Fünf Urlinie-Tafeln* (1932), Schenker made extensive use of prose to describe the nuances of musical effects. While a musical illustration, for example, could clearly show the path of a linear progression (*Zug*), only prose permitted description of what it is like to follow that path: how the linear progression moves in a particular direction and in a particular location within the texture of the piece, how it is paced, whether it is hesitant or storming, tumbling or dragging, how directly or indirectly the goal is reached, and whether setbacks, delays or detours are encountered. Several texts even include highly nuanced programmatic descriptions based on observation of the musical effects, but he strongly criticized the rhetorical excesses of hermeneutic writers such as Hermann Kretzschmar, Wilhelm von Lenz, Paul Bekker and A.B. Marx, because they failed to demonstrate a connection between the composer's configuration of tones and their highly figurative descriptions. Schenker intended his publications to aid performers more than scholars. Annotated editions and commentaries on performing practice were meant to be of direct practical utility, while the theoretical and interpretative writings were meant to help performers refine and train their musical intuitions.

Several projects were left unfinished at his death, including treatises on form and performing practice as well as numerous interpretations of musical works. Much of his *Nachlass* is contained in the Ernst Oster Collection (*US-NYp*); a smaller amount is held in the Oswald Jones Memorial Collection, Heinrich Schenker Archive, at the University of California, Riverside; and some portions belong to the estate of Felix Salzer.

See also Analysis, §§II, 4, and figs. 18–22; [Arpeggiation \(ii\)](#); [Ausfaltung](#); [Auskomponierung](#); [Höherlegung](#); [Koppelung](#); [Layer](#); [Obligate Lage](#); [Prolongation](#); [Teiler](#); [Tieferlegung](#); [Übergreifen](#); [Unterbrechung](#); [Untergreifen](#); [Urlinie](#); [Ursatz](#); [Zug \(i\)](#).

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Schentzer, Johannes [Hans]

(*b* c1485; *d* after 1540). German organ builder. His name appears on the taxation roll of Stuttgart for 1508. In 1511 he entered into a contract to build an organ at St Gallen Abbey (two manuals and pedal, 26 stops). In 1514–15 he enlarged the organ at St Thomas, Strasbourg. In 1515 he repaired the small organ in Konstanz Cathedral, and in 1516–20 he built the large organ there (two manuals and pedal, c31 stops). He built organs for St Thomas, Strasbourg (1522–3), Meersburg, near Konstanz (1517), and Bischofszell (1519–23). In 1525 he became a citizen of Meersburg. In 1529 he repaired the organ in Speyer Cathedral and in 1540–41 that of Strasbourg Cathedral. Schentzer probably collaborated on Fridolin Sicher's composition, *Resonet in laudibus*, which appeared in the St Gallen Organ Book, compiled between 1512 and 1521.

The period about 1500 was a highpoint for organ building in the south-west part of the German-speaking regions. Schentzer was associated with this development, together with such masters of the craft as H. Tugi, W. and R. Eckstetter, M. Affelturer, J. Sager and K. Reutter. It was in this region, during this period, that several types of organ stop originated: the narrow-scaled Schwegel (later known as Viola da gamba) and Schellenpfeife (later Quintaden); 'Horn mixtures' containing tierces (still of Principal scale and counting as mixtures proper); and reeds with full-length resonators (Posaune, Trompete, Krummhorn and Zink). The designs of this group of organ builders were the most richly varied of the time, corresponding to a golden age for organ music in south-west Germany. Organs had two manuals, with ranges *F* to *a*" (pedals *F* to *c*') with complete Principal choruses of at least three stops and often up to five or more. Other stops included the Regal and the wide-scaled Gedackt, Hohlflöte and Gemshorn, as well as the narrow-scaled stops and full-length reeds already mentioned. Schentzer's organs represented this type in its most highly developed form.

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HANS KLOTZ/MANFRED SCHULER

Scherbaum, Adolf

(*b* Eger, 23 Aug 1909; *d* Heilsbronn nr Nuremberg, 2 Aug 2000). German trumpeter of Bohemian birth. He studied at the Prague Conservatory from 1923 to 1929, and then obtained his first professional position in a spa orchestra in Moravia. In 1929 he was appointed first trumpet in the orchestra of the Brno Opera, and subsequently became principal trumpet in orchestras in Prague (1939–41), Berlin (1941–5), Bratislava (1946–51) and Hamburg (1951–66). From 1966 to 1974 he was professor at the Musikhochschule in Saarbrücken.

Scherbaum was already well known as a soloist before World War II. By rigorous training he developed unusually strong diaphragm and cheek muscles for sustained playing in the high register. Thus equipped, he played a leading part in the European revival of the trumpet as a solo instrument in Baroque music, and he was the first to use a piccolo B \flat trumpet for D trumpet parts. He toured throughout the world, as a soloist and with his own Baroque ensemble, and made many recordings, including several of Bach's Brandenburg Concerto no.2 (which he performed more than 400 times). For a few years, from 1971, he advised the firm of Scherbaum & Göttner (his son, also called Adolf, was one of the owners), which made trumpets with detachable bells, and mouthpieces in three parts, to allow great flexibility of timbre and pitch. Scherbaum's instruments are now in the Bad Säckingen Trumpet Museum.

EDWARD H. TARR

Scherchen, Hermann

(*b* Berlin, 21 June 1891; *d* Florence, 12 June 1966). German conductor. He was mainly self-taught as a musician, and from the age of 16 was a violist in the Blüthner Orchestra and the Berlin PO, 1907–10. In 1911 he worked with Schoenberg in preparing *Pierrot lunaire* for performance, and made his début as a conductor during the German tour that followed the work's Berlin première, showing the support for new musical trends that characterized most of his later work. He became conductor of the Riga SO

in 1914, but was interned by the Russians when war broke out. On his return to Berlin in 1918 he founded the Neue Musikgesellschaft, the Scherchen Quartet and, in 1919, the militant musical journal *Melos*. At this time he also lectured at the Musikhochschule, directed a working-men's choir, and in 1921 became conductor of the Leipzig Konzertverein's Grotrian-Steinweg Orchestra. He succeeded Furtwängler as director of the Frankfurt Museumskonzerte in 1922, and in the same year began an association with the Winterthur Musikkollegium in Switzerland that continued intermittently until 1947. He was also actively involved with the ISCM from its foundation in 1923, and was frequently the principal conductor at its festivals, both before and after World War II. During the 1920s and 30s he toured widely in Europe, making regular appearances in London, and among the many new works whose premières he gave were the Three Fragments from *Wozzeck* at Frankfurt in 1924 (the year before the opera was first staged under Kleiber), and Hába's *Matka* at Munich (1930). He was appointed Generalmusikdirektor at Königsberg in 1928 and chief conductor of the East German RO, but in 1933 he left Germany to settle in Switzerland, where he became musical director of the Zürich RO and later at Beromünster. In 1936 he conducted the première of Berg's Violin Concerto, in Barcelona. He edited *Musica viva*, a journal for new music published in Brussels (1933–6), and gave regular courses in conducting which became an annual summer school in Switzerland in 1939. That year he formed the Ars Viva Orchestra, with which he often toured, and in 1943 at Winterthur he conducted the première of Webern's Variations for Orchestra op.30, with the composer present.

After the war Scherchen resumed his varied activities on a wider scale. He held masterclasses in conducting at the Venice Biennale and at Darmstadt; founded the Ars Viva edition (for the publication of new music) at Zürich in 1950; and, with the support of UNESCO, opened a studio for electro-acoustic research in 1954 at Gravesano, the Swiss village where he lived; its scientific results were published in the *Gravesaner Blätter*. At the same time he brought fresh vigour to the propagation of new music, conducting the stage premières of such works as Dallapiccola's *Il prigioniero* (1950, Florence), Dessau's *Das Verhör des Lukullus* (1951, Berlin) and the original version of Henze's *König Hirsch* (1956, Berlin). His Darmstadt performance in 1951 of 'Der Tanz um das goldene Kalb' from *Moses und Aron* was the first music to be heard from Schoenberg's opera. He edited the score for the opera's Hamburg radio première under Rosbaud in 1954, and he conducted the 1959 production at the Berlin Städtische Oper that was regarded as decisive for the work's wider success. His début in the USA was not until 1964, when he appeared first at Philadelphia and later in New York.

Scherchen was one of the 20th century's outstanding musical pioneers, and his career was principally dedicated to the better understanding of contemporary music. He refused to limit his interest to accepted styles and was open to all forms of musical experiment, thereby influencing a generation of younger practitioners by his example and his teaching. His conducting, which usually disdained the use of a baton, was functional, clear and scholarly, but it combined knowledge of detail with vitality of spirit. He wrote a practical and informative textbook on his approach and method. Many of his performances were regarded as model interpretations,

especially of works of the Second Viennese School, and of Busoni, Dallapiccola, Hindemith, Prokofiev and Stravinsky. They formed a point of reference for those who followed him. He composed a string quartet, piano trio and songs (*Heine-Lieder*), and made a successful orchestral transcription of Bach's *Art of Fugue*. His work continued until four days before his death, when he had a heart attack during a performance of Malipiero's *Orfeide* at Florence.

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GERHARD BRUNNER/R

Scherchen(-Hsiao), Tona

(b Neuchâtel, 12 March 1938). French composer of Eurasian origin. She received training in traditional Chinese music, especially the pipa, from her mother, the composer Xiao Shuxian (Hsiao Shu-sien) in China, where she also studied literature and the other arts. Her father, the conductor Hermann Scherchen, introduced her to Western music. Later she studied with Henze at the Salzburg Mozarteum (1961–3), Schaeffer at the Groupe de Recherches Musicales, Messiaen at the Paris Conservatoire (1963–5), and Ligeti in Vienna. She won the Prix de Rome in 1964, and later adopted French citizenship.

Since the 1980s, Scherchen has concentrated on music as an interactive art, synchronizing sound with lighting and live theatre. Scherchen emphasizes both the temporal and the sonorous aspects of music. Compositional innovation goes hand in hand with a concern for sound itself: in that way, her music reflects both her Asian and her Western heritage. Her music has gained wide acceptance, on the basis of both its technical innovation and its references to new worlds of sonority. She received the Italia Prize in 1991, a prize from the Koussevitzky Foundation, the Grand Prix Hervé Dujardin of the SACEM, and the first prize of the Gaudeamus Foundation.

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JAMES R. BRISCOE

Scherer (i).

German family of organ builders. Jakob Scherer (*d* Hamburg, 1574 or later), took over the business of Jakob Iversand (*d* Hamburg, 1537), who had built organs for the Jakobikirche and the Petrikirche, Hamburg (1512–16 and earlier). Scherer was active from 1538 to 1570; he built new organs for Ratzeburg Cathedral (1551–63; one manual, 11 stops), the Marienkirche, Stettin (1557–60), the Jakobikirche, Stettin (1564–6), and the Jakobikirche, Magdeburg (1568), and he carried out major alterations at the Nikolaikirche, Mölln (1555–8), and the Nikolaikirche, Kiel (1564; two manuals, 22 stops). He built a new *Rückpositiv* for the Totentanzorgel at the Marienkirche, Lübeck, 1557–8, and a new *Brustwerk* for the large organ there, 1560–61. He was repeatedly engaged at St Katharina and the Jakobikirche, Hamburg, where he was assisted for some of the time by his son-in-law Dirk Hoyer. Hans Scherer the elder (*d* Hamburg, 1611) is known to have been assisting his father as early as 1541. His organs include those at the Marienkirche, Bernau (1572–3), the Marienkirche, Stendal (1580; with a new *Rückpositiv*; some stops and the casework survive), the Nikolaikirche, Lüneburg (1594), the Protestant church at Meldorf (1596–7), Brake Castle (1600; two manuals, 20 stops), St Georg, Hildesheim (1601–

5), the Gertrudenkirche, Hamburg (1605–7), and Rotenburg Castle, Hanover (1608). He also carried out important alterations and enlargements at St Katharina, the Petrikerche and the Jakobikirche (enlarged to three manuals, 54 stops), Hamburg, and elsewhere.

Organs built by Hans the younger (*fl* c1600–31), who worked until 1612 with his brother Fritz, include three at Kassel: the Schlosskirche (1607–9; two manuals, 20 stops), the Brüderkirche (c1610; two manuals, 25 stops), and the Martinskirche (1600–12; three manuals, 33 stops), and other instruments at the Marienkirche, Lemgo (1612; the front pipes survive), the Stephanskirche, Tangermünde (three manuals, 32 stops; the casework and half of the pipework survive; restored and reconstructed 1994), the Aegidienkirche, Lübeck (1624–5; the casework survives), and Minden Cathedral (1625–6). He rebuilt the organ at St Georgen, Hamburg (1627–8; two stops and some pipes survive in Lenzen).

Pupils of Hans the elder include Hans Bockelmann (organs at Hemme, 1598, and Marne, 1609–10) and Anton Wilde (organs at Lüdingworth, 1598–9, and Wöhrden, 1593–5; both survive in an altered form). His most important pupil was his son, Hans the younger, who was responsible for the most mature examples of the famous ‘Hamburg organ front’ (introduced by the Scherer family at the Jakobikirche, Hamburg, in 1576); the organ at Tangermünde is an example of his work.

The Scherer family, particularly Hans the elder and Hans the younger, played a significant part in the development of the Hamburg organ style of the late Renaissance and early Baroque, which was to reach its final stage with Gottfried Fritzsche. They combined into a coherent whole three distinct organ types: the splendid, though relatively undeveloped, organ of early Hamburg (as built by Iversand); the Brabant organ (see [Niehoff](#)); and the organ of central Germany (see [Beck](#)). The *Hauptwerk* of their organs was divided into two parts: *Oberwerk* and *Oberpositiv*, and in contrast to the Brabant organ they retained the use of slider-chests and made the Pedal fully independent.

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HANS KLOTZ/DIETRICH KOLLMANNSPERGER

Scherer (ii).

German family of woodwind instrument makers, active in Butzbach. They were previously thought to have worked in France. Their instruments, representing a rich variety of 18th-century types, were widely admired and widely sold in their own time; an advertisement which appeared in the Lyons *Les affiches* on 15 February 1764 offered for sale 'a very good bassoon of Scherer' and Frederick the Great of Prussia apparently performed on a Scherer ivory flute (the instrument was stolen at the end of World War II from the Musikinstrumenten-Museum in Berlin).

The Scherer workshop was established by Johannes (ii) (*b* Butzbach, 24 Jan 1664; *d* Butzbach, 28 April 1722), who had been trained by his father, Johannes (i) (*b* Mörlen, c1627; *d* Butzbach, 1707), a turner. Johannes (ii) was listed in the town records only as a *drechsler* (turner) during his father's lifetime, but beginning in 1711 he was identified as a '*Drechsler und Pfeiffenmacher*'. A house at 13 Wetzlarerstrasse (now restored), purchased by Johannes (ii) by 1708, the year he first paid taxes on the property, served as both residence and workshop. A son, Georg Henrich Scherer (*b* Butzbach, 17 Nov 1703; *d* Butzbach, 11 May 1778), took over the business at the age of 19 upon his father's death and was every bit his equal, perhaps surpassing him in elegance and refinement of design. In one year's tax record Georg Henrich was described as a turner and oboe maker but he was more frequently listed as a *Kunstdrechsler* – an artist-turner as opposed to a more utilitarian craftsman. At the age of 38 Georg Henrich was appointed a member of the town council and a few years later, in 1749, he was made a royal tax commissioner for Hesse-Darmstadt, a significant honour and responsibility. None of his siblings was ever listed as a turner or instrument maker, although it is possible that one or other of them may have helped out in the workshop. There do not appear to have been any other woodwind makers in Butzbach who might have been trained by or worked for the Scherers. The workshop apparently ceased operation upon Georg Henrich's death.

Around 60 woodwind instruments by the Scherers survive, but these bear a bewildering number of different stamps and are never dated, making precise attribution difficult. 16 stamps are illustrated by Young and the three most common marks are described by Waterhouse. The surviving instruments include four bassoons and four octave bassoons (three of these eight having duplicate G \square keys, analogous to the duplicate e \square keys of the contemporary oboe), a tenor bassoon, one alto and one bass recorder, 39 flutes, of which all but two are of ivory. Five alto flutes, three ivory oboes, one oboe d'amore and two tenor oboes, and seven clarinets with two or three keys, two of them with ivory bodies. Two walking-stick instruments, made of narwhal tusks, are each comprised of a one-key flute at the upper end and a one-key oboe at the lower end. Of these instruments, Young has attributed at least two bassoons, two or three octave bassoons and a number of clarinets and flutes to Johannes (ii). The Butzbach Stadtmuseum has a Scherer Room with two ivory flutes and other material relating to the woodwind makers.

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Scherer [Scherrer, Scheerer], Nicolas

(*b* c1747; *d* 1821). German composer. A harpsichordist and organist in Geneva, he taught Prince Friedrich Franz of Mecklenburg-Schwerin, to whom he dedicated his first publication, *Six sonates mises en trio* op.1 for harpsichord, violin and cello (as the prince became Grand Duke of Mecklenburg-Schwerin in 1785, the sonatas must have been printed before then). His other extant works made their way to Schwerin through his connection with the prince and probably date from the same period. They include three sets of three sonatas for harpsichord with obligato violin (opp.3, 4 and 8), two sets of six sonatas for cello and continuo (opp.5 and 9), *Six symphonies* for eight instruments (op.6) and a *Simphonie périodique* (the *Six symphonies* and *Simphonie périodique* are edited by X. Bouvier, Geneva, 1991). They were all published in Geneva and are concise, pleasant pieces of chamber music in the style of Haydn. A manuscript march for keyboard by him also survives in manuscript (*D-SW*).

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DIETER HÄRTWIG

Scherer, Sebastian Anton

(*b* Ulm, 3 Oct 1631; *d* Ulm, 26 Aug 1712). German composer and organist. He spent almost the whole of his life in his native town. He probably studied with Tobias Eberlin, organist of Ulm Cathedral, whom he succeeded on 22 December 1671 and whose daughter he married. He had been elected a town musician at Ulm on 17 June 1653, and it was probably about this time or shortly afterwards that he became assistant to Eberlin. In 1668 he became director of music at the college in Ulm and taught the cathedral choristers. According to Eitner he was appointed organist of St Thomas's Church, Strasbourg, on 4 November 1684, but, as André Pirro suggested, he only acted as consultant in connection with the organ there: he was in fact organist of Ulm Cathedral for over 40 years up to his death.

Several pieces in Scherer's op.1 reveal a sensitive and imaginative approach to word-setting. He dedicated his op.2 to the collegium musicum at nearby Memmingen, where he may have had family connections and musical associates. The plan of the publication, half of which is in tablature

and half in score, owes much to Frescobaldi's *Fiori musicali* (1635), and the last intonation uses the *bergamasca* theme that Merulo and Frescobaldi had popularized. The volume is not, then, a *livre d'orgue* in the French manner but a fine collection of sturdy organ music in the Italian manner, full of ingenuity and invention. Some of the trio sonatas of 1680 are of fine quality, and the slow movements anticipate the restrained beauty of Corelli's sonatas.

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[14] Sonatae, 2 vn, va da gamba/bn, bc, op.3 (Ulm, 1680)

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GWILYM BEECHEY

Scherffenstein, Martin Kinner von.

See Kinner von Scherffenstein, Martin.

Schering, Arnold

(*b* Breslau, 2 April 1877; *d* Berlin, 7 March 1941). German musicologist. He studied the violin at an early age and in 1896 went to Berlin to study under Joachim with a view to becoming a violin virtuoso. Two years later, however, he decided on an academic career and read history of music at Berlin University with Fleischer and psychology of music with Stumpf. In 1902, after one term at Munich with Sandberger, he took the PhD at Leipzig University under Kretzschmar with a thesis on the early violin concerto; he later published this in an extended form as *Die Geschichte des Instrumental-Konzerts bis auf die Gegenwart*.

Schering soon became associated with several music journals; he was editor of the *Neue Zeitschrift für Musik* (1903–5) and of the *Bach-Jahrbuch* (1904–39). In 1907 he completed the *Habilitation* at Leipzig University with a dissertation on the rise of the oratorio, and in 1915 he became reader there in the history and aesthetics of music. From 1909 he also taught

music history at the Leipzig Conservatory. In 1920 Schering succeeded Abert as professor of music at Halle, and in 1928 he moved to Berlin, where he held the chair of musicology until his death. Schering served as director of *Denkmäler Deutscher Tonkunst*, chair of the *Händel-Gesellschaft* and president of the *Deutsche Musikgesellschaft* (in 1933 he oversaw its reorganisation on National Socialist principles and authorized the dismissal of Alfred Einstein, the Jewish editor of its journal).

Schering had a deep love for the music of the past; this music he sought to revive and make relevant to modern times. With this end in view, he inaugurated two serial publications, *Perlen Alter Kammermusik* and *Perlen Alter Gesangsmusik*, covering the field of both chamber and vocal music. Other new editions appeared in *Denkmäler Deutscher Tonkunst*, among them works by Hasse, Kuhnau and Schütz (whose *Historie von der Geburt Jesu Christi* he had rediscovered at Uppsala in 1908). His greatest contribution to the study of musicology is probably his *Geschichte der Musik in Beispielen* (1931), remarkable in both the scope and the scholarship of its 300 music examples. He wrote the second and third volumes of a general musical history of Leipzig, the second volume of which includes a detailed discussion of Bach.

One of Schering's main interests was the interpretation of Bach's music. In his attempt to rediscover the key to Bach's art of textual interpretation he brought to light what theorists from the 16th to the 18th centuries had called the *ars inveniendi*; its musical counterpart he saw in the *musica poetica* of the Baroque period. His research into the revival of old music found its culmination in his *Aufführungspraxis alter Musik* (1931); he was also the first to question the generally accepted theory that all sacred music up to the 16th century was performed *a cappella*.

Influenced by Kretzschmar, Schering tended increasingly to approach musicology from a hermeneutic perspective. He considered music a poetic composition in sound whose source of inspiration was non-musical. He first presented his ideas in the introduction to *Beethoven und die Dichtung* (1936) and was at that time much criticized; in *Das Symbol der Musik* (1941), he applied his theory of symbolic interpretation to specific works by Beethoven, arguing that certain string quartets and piano sonatas were inspired by the dramas of Shakespeare and Schiller. Although Schering's theories were based on random observations by the composer, some music scholars of Schering's generation found this thesis persuasive.

See also [Analysis, §II, 4](#), and figs. 13–14.

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Scherley, Joseph.

See [Shirley, Joseph](#).

Scherndorp, Philipp.

See [Schoendorff, Philipp](#).

Scherp

(Dut.).

See *under Organ stop (Scharf)*.

Scherrer, N. [?Theophil].

See [Scherer, Nicolas](#).

Scherzando

(It.: 'playfully'; gerund of *scherzare*, to joke, jest).

A mark of expression also found in the forms *scherzevole* (adverb from *scherzare*) and *scherzoso* (adjective from *scherzo*: 'joke'). The second movement of Beethoven's Eighth Symphony marked *allegretto scherzando* is perhaps the most famous use of the word and is fully characteristic, as is the same marking on the second movement ('Giucoco delle coppie') of Bartók's Concerto for Orchestra.

See *also* [Scherzo, §4](#); for bibliography see [Tempo and expression marks](#).

DAVID FALLOWS

Scherzer.

See [Meinl](#).

Scherzetto, scherzino

(It.).

Diminutives of scherzo. See [Scherzo](#), §4.

Scherzevole.

See [Scherzando](#).

Scherzo

(It.: 'joke').

A term applied to a number of types of piece since the early 17th century. The Italian word *scherzo* and its derivatives came from the German *Scherz* and *scherzen* ('to joke') in the late Middle Ages. Since Beethoven's time it has been applied generically to any movement that takes the place of a minuet in a sonata cycle (whether or not specifically labelled 'scherzo'), and it has also been used to indicate a comic or ironically comic composition, usually fast-moving and often one movement within a larger work.

1. [Origins, types.](#)
2. [Haydn, Beethoven.](#)
3. [Later repertory.](#)
4. [Related terminology.](#)

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Scherzo

1. Origins, types.

The word 'scherzo' was first applied to musical compositions in Italy in 1605 (Gabriello Puliti, *Scherzi, capricci et fantasie, per cantar a due voci*); soon after, Praetorius introduced it in Germany as a synonym for aria (*Syntagma musicum*, 1619). 'Scherzo' first referred to a strophic song for one or two voices with basso continuo. Examples appear in collections alongside other vocal types such as madrigal, aria and canzonetta. Publications including scherzos are numerous within the brief period roughly demarcated by Monteverdi's two collections of *Scherzi musicali* of 1607 and 1632. At this stage scherzo, like madrigal, designated a verse form, and it was only secondarily applied to musical settings of the same or similar types of poetic texts. The originator of the poetic scherzo, and apparently the sole author of scherzos for many years, was Gabriello Chiabrera, whose first scherzos were published in 1599; examples next appeared in anthologies of 1603 and 1605. The first musical publications with the word in the title role are those of Puliti (1605) and Domenico Brunetti (1606), followed by Monteverdi.

The modifier *musicali* in Monteverdi's title may suggest the unfamiliarity of 'scherzo' as a musical term; few other scherzo publications include it. The term was neither widely nor long known as a poetic title but was soon

adopted as one for musical settings of various verse types; indeed Monteverdi selected Chiabrera's *canzonette*, not his *scherzi*, as texts for the *Scherzi musicali*. The comic import of the word was never apparently taken literally. Among the musical scherzos of the early 17th century were the *Scherzi musicali ecclesiastici* of Bernardino Borlasca (1609), the *Arie, scherzi, canonetti, madrigali* of Antonio Brunelli (1613), the *Scherzi spirituali* of Pietro Pace (1615, 1617), the *Scherzi sacri* of Antonio Cifra (1616, 1618), the *Scherzi e canzonette* op.5 of Biagio Marini (1622) and the *Scherzi di sacra melodia* of Chiara Margarita Cozzolani (1648).

The term also appears during this period as the title of instrumental collections or multi-movement works. This seems to have originated with collections intended more for playing than for singing. Puliti's may be the earliest; in spite of the words 'per cantar', no texts are provided. The same applies to Antonio Troilo's *Sinfonie, scherzi ... per cantar et sonar* (1608). The earliest specifically instrumental publication is Cangiasi's *Scherzi forastieri per suonare* op.8 (1614). Later publications of the 17th and early 18th centuries, by Francesco Asioli (1674), G.A. Guido (c1720), Johann Martin Rubert (1650), G.M. Ruggieri (1690), Johannes Schenck (1698), G.P. Telemann (1731, 1734) and J.J. Walther (1676) are unambiguously instrumental. Scherzos may be suites (Rubert, Schenck), studies (Troilo, Asioli), solo sonatas (Walther), trio sonatas (Ruggieri, Telemann – *III trietti methodici e III scherzi* and *Scherzi melodichi*) and concertos (Guido's *Scherzi armonici sopra le quattro stagioni dell'anno, concerti* op.3).

In the early 18th century, scherzos began to appear as movements within larger works. This continued up to the time of Haydn's op.33 string quartets (1781), some works by Beethoven and on into the 20th century. A few such pieces are finales but most, especially after op.33, are dance movements and primarily serve, in effect, as replacements where a minuet would be expected. Examples from before op.33 appear in works by Bonporti (*Invenzioni*, 1712), J.S. Bach (A minor Partita, bwv827), J.J. Agrell, W.F. Bach, F.F. Hengsberger, C.F. Hurlbusch, J.M. Kraus, Karl von Ordonez and Henri-Joseph Rigel, as well as in other works by Haydn himself (for example his Piano Sonata hXVI:9, finale). Nearly all of these are in duple metre and lack any trio section; almost half are finales. In the 19th century scherzos occur in non-traditional cycles such as Schumann's *Ouverture, Scherzo und Finale* op.52 (1841) and Liszt's *Faust Symphony* (1857: as 'Mephistopheles', the finale).

The earliest examples of scherzos as independent movements are three by J.S. Bach (bwv844, Anh.134 and 148), of which the last two, for musical clock, probably date from his Köthen period. Leopold Mozart included two scherzos, one of them attributed to Wagenseil, in his Notebook for Nannerl (1759). Some of the examples that appear to belong to this category may in fact have been extracted from multi-movement works. Again, most of these examples are in duple metre and lack trios.

This type of scherzo flourished in the 19th century piano literature; the numerous examples include the four scherzos of Chopin, and one by Brahms. Many were written or arranged for piano four hands. Piano scherzos are usually either virtuoso display pieces (such as those by Sigismond Thalberg, Edward Wolff and Stephen Heller, from around 1840)

or character-pieces or a combination of those. The orchestral scherzo appeared during the first half of the 19th century, an early example being that by Clara Wieck (woo5, by 1831); it gained importance later in the century and in the early 20th with works by Dvořák, Dukas (*L'apprenti sorcier*, 1897), Goldmark and Stravinsky.

Some scherzos have been composed or published in groups, as sets of instrumental pieces. An early example is Salieri's *Scherzi strumentali a quattro di stile fugato* (late 18th century). In the early 19th century several such collections for keyboard were published, including J.G.H. Voigt's 6 *Scherzos* op.22 for piano four hands (reviewed in *AMZ*, 1810); the genre continued in modest numbers in the solo and four-hand literature. Two rare programmatic sequences are T. Oesten's *Olympische Spiele: 3 Scherzi* op.113 (1857: wrestling, discus throwing and boxing are the sports) and A.M. de Pusch's 3 *Scherzos* depicting morning, noon and evening.

Scherzo

2. Haydn, Beethoven.

The scherzo's decisive admission to the canon of movements in regular Classical usage dates from Haydn's quartets op.33 (1781), sometimes known as 'Gli scherzi' since the movement that would then conventionally have been a minuet is headed either 'scherzando' or 'scherzo'. Haydn's intention with this unusual title is not clear, since the movements are not, as a body, lighter or more humorous than his usual type of minuet, and one (no.3) is decidedly serious, even sombre, in colour. Playfulness and jocularly are frequent enough in Haydn's music, but instead of concentrating these qualities into a regular alternative to the minuet in his sonatas and symphonies, he preferred to exploit the scherzo spirit in his finales, as for instance in two of the piano sonatas (hXVI:50 and 51) written in London in 1794.

It was Beethoven who established the scherzo as a regular alternative to the minuet and as a classic movement-type. From his earliest works the scherzo appears regularly in place of the minuet, and he took the term literally by giving the movement a light and often humorous tone. His scherzos are generally, too, very swift. His need for variety at this juncture was all the greater since he presumed from the beginning, unlike Haydn and Mozart, that piano sonatas and the smaller chamber combinations might embrace the full four-movement design, like symphonies and quartets. As early as op.10 he was having doubts about this and four movements ceased to be a regular quota in such works. Schindler recorded that towards the end of his life Beethoven was contemplating revising some of his earlier works and removing the scherzos.

The wind octet of 1792, published posthumously as op.103, is his first true scherzo, anticipating that of the Septet op.20. The scherzo of the Piano Trio op.1 no.1 is very fast and brittle, with a touch of humour and a clear sense of one pulse to a bar, quite foreign to the minuet. The second Trio of op.1 also has a scherzo, this time employing cross-accent, another favourite feature of Beethoven's scherzos that reaches an extreme point in the string quartets op.18 no.6 and op.135. With his highly sophisticated sense of musical humour, Beethoven often invested his scherzos with elements of surprise or caprice. The Quartet op.18 no.2 has a scherzo with

very short, flippant phrases in rapid exchange and some Haydnesque surprises. The most unashamedly capricious of his scherzos is that in the 'Spring' Sonata op.24, where the violin and piano seem constantly out of step with one another. The Violin Sonata op.30 no.2 in C minor is similarly whimsical, and the Cello Sonata in A op.69 has a scherzo of teasing syncopations.

It was Beethoven's introduction of the scherzo into the symphony that was to have the most far-reaching effect. The First Symphony's third movement is marked 'Menuetto' (this is surprising when he had already given the title 'scherzo' to less scherzo-like pieces; though some scherzos are found marked as minuets in the sketchbooks); its pace marks it as something altogether different from the Classical minuet. Thereafter all his symphonies contain scherzos except the Eighth, where the movement is marked 'Tempo di menuetto'. The title 'scherzo' is in fact found only in the Second and Third. In his symphonic scherzos Beethoven generated great forward momentum by a combination of pace and rapidly alternating textures, and he maintained the Classical tradition of offering a different speed or character, or both, in his trios. The symphonies, too, show the broadest expansion of form in scherzo movements, beginning with the 'Eroica' with its tripartite trio and its written-out da capo, this time *pianissimo* and leading to a forceful coda. With second and fourth movements grown to so large a scale, the scherzo's form expanded correspondingly. The Fifth Symphony's scherzo is linked to the finale, during which it reappears. In the Fourth and Seventh Symphonies the trios appear twice, and in the Seventh there is a further brief reference to the trio before the coda. The scherzo of the Ninth, which comes second in order rather than in the more traditional (but by no means invariable) third place, is both humorous in its unpredictable opening and sophisticated in its rapid fugal textures, and is developed on a scale to match that of the whole symphony.

In his middle and late periods Beethoven did not always give titles to movements of scherzo-like character; and by the time of the late quartets he introduced movements in 2/4 or 4/4 where the effect of a scherzo is obviously intended. The Presto movements of op.127 and op.131 illustrate this clearly, even though scherzos in time signatures other than 3/4 are found much earlier. In the String Trio op.9 no.3 the scherzo is in 6/8. The finale of the Piano Sonata op.14 no.2, entitled 'Scherzo', is an extended movement in 3/8, and the Piano Sonatas op.31 no.3 and op.110 both have scherzos in 2/4. Beethoven often used the terms 'scherzando' and 'scherzoso', not so much of true scherzos but as an indication of character and pace, especially in his jog-trot Allegretto movements such as the second movement of op.18 no.4. In the String Quartet op.127 the Andante con moto is marked 'poco scherzoso'.

In the wake of Beethoven the scherzo can be said to be normal in Schubert's sonatas and symphonies, where the two halves of the outer section have grown from the simple binary pattern of the Classical minuet into an expanded movement, often, as in the 'Great' C major Symphony, in full sonata form. His trios provide lyrical contrast, generally with a change of key and character. In Spohr's output minuets and scherzos are equally common, and in Hummel's Septet op.74 a movement is headed 'minuet or

scherzo'. A new and dazzling aspect of the scherzo was revealed by Mendelssohn's brilliant studies in fleetness of foot, known best in the scherzos of the Octet (1825) and of the music to *A Midsummer Night's Dream* (1843). Mendelssohn's fairy-like touch extends to other movements besides scherzos, as for example the last movements of the 'Italian' Symphony and the Violin Concerto, and the scherzos, many of them in duple time, are unfailingly light; the delicate *pianissimo* ending is almost a mannerism. Other fine examples are found in the String Quintet in A op.18, the String Quartet in E minor op.44 no.2 and the Piano Trios opp.49 and 66. Some of his scherzos dispense with a trio.

Scherzo

3. Later repertory.

Berlioz's 'Queen Mab' scherzo in *Roméo et Juliette* (1839), a tour de force of gossamer orchestration, owes something to Mendelssohn's model, and so do a number of Schumann examples, including that in the Piano Quartet op.47. But Schumann and Brahms, especially the latter, were generally content to build scherzos after Beethoven's pattern. Schumann particularly favoured the alternation with more than one trio. Because Brahms avoided the conventional scherzo in his symphonies it has been said that the scherzo was not congenial to him, but this was by no means true, and he is to be credited with introducing a scherzo into the Piano Concerto in B \flat op.83 as an additional movement, an idea that was originally put forward by Schumann and put into practice by Litoff in his 'concerto-symphonies'. In Brahms's First and Third Symphonies the scherzo is replaced by a lyrical movement of moderate tempo, but neither light nor jocular in tone. In the Second Symphony the scherzo and trio are seemingly inverted as well as being thematically linked. The Fourth Symphony contains, in Tovey's words, 'the greatest scherzo since Beethoven', a 2/4 movement of intense seriousness and energy. Mendelssohn's delicacy and Beethoven's humour are absent from Brahms's scherzos, but they can be swift, as in the C major Piano Trio op.87, or rhythmically teasing, as in the *Sonatensatz* for violin and piano. Furthermore Brahms was fond of combining slow movement and scherzo in a single movement, as in the A major Violin Sonata op.100 – an idea which goes back to Beethoven's Serenade op.8 and which was also fruitfully taken up by Lalo in his Cello Concerto.

While in the later 19th century the scherzo was sometimes replaced by a dance movement of national character, as by Dvořák with the furiant, or by a balletic movement, as by Tchaikovsky with the waltz, its standing as a symphonic movement has remained essentially unchallenged, indeed strengthened by its wholehearted acceptance by all major symphonists from Bruckner to Shostakovich. Bruckner's range of scherzos is somewhat narrow, since he favoured a heavy scherzo of great rhythmic impetus with much emphasis on the regular bar-line. The trios normally offer quiet contrast, with ländler-type sections in the earlier symphonies. In the last two symphonies the scherzo is placed second, not third, following the example of Beethoven's Ninth Symphony. Mahler too adopted the ländler, as for example in his First, Fifth and Ninth Symphonies, but he could also give the scherzo a touch of grotesquerie, as in the Fourth Symphony with its scordatura violin, and even horror, as in the Sixth and Seventh Symphonies. The grotesque is more evident than the jocular in the

scherzos of Prokofiev and Shostakovich; Vaughan Williams has a scherzo of pure diablerie in his Sixth Symphony, while Walton marked the scherzo of his First Symphony 'Presto, con malizia'. It is significant that in Holst's *The Planets* it is Uranus the Magician that evokes a scherzo, not Jupiter the Bringer of Jollity; and in Bartók's Concerto for Orchestra the second movement is entitled 'Giuoco delle coppie': though it is a joke, it is not a scherzo.

As an independent movement, detached from the frame of sonata or symphony, the scherzo came vigorously to life with Chopin's four scherzos, all of which are extended works, broadly ternary in structure (except for the Scherzo in C sharp minor) and presto in 3/4 time. Brahms's Scherzo op.4 is of the same kind, with two trios. Smaller unattached scherzos are found in Schumann. Independent orchestral movements of a scherzo type followed, and a number of symphonic poems exploited the scherzo's attributes of grotesquerie, delicacy, or speed. Saint-Saëns's *Danse macabre* is a scherzo in diabolic vein, and Dukas' *L'apprenti sorcier*, subtitled 'scherzo', is both swift and jocular. Strauss's *Burleske* for piano and orchestra was originally entitled 'Scherzo', and his *Till Eulenspiegel* is a scherzo in all but name. With models like Stravinsky's *Scherzo fantastique* and *Scherzo à la Russe*, scherzos for orchestra or other instruments, even for voices, were common during the 20th century.

Scherzo

4. Related terminology.

A number of terms related to 'scherzo' occasionally appear, among them the performance direction 'scherzando' and the diminutive 'scherzetto'. 'Scherzando' ('jokingly'), from the gerund of *scherzare*, is used primarily as a performing direction and as a title, usually as the heading of a movement. It is also, exceptionally, the title of six small-scale, four-movement works by Haydn (HII:33–8), written before 1765, and also a further set of works advertised alongside these in the Breitkopf catalogue of 1765. Variants include 'scherzante' ('joking'), preferred by Ordonez; its superlative, 'scherzantissimo', appears in Salieri's *Scherzi istrumentali*. A commoner variant, derived directly from scherzo, is 'scherzoso' (literally 'joke-full', or 'playful'), used by Beethoven and others; a further variant is 'scherzevole'.

Loosely used by musicians, 'scherzando' may serve equally as noun or modifier. As a movement title, it appears from 1770 onwards, sometimes coupled with a tempo or movement designation ('Allegro scherzando', 'Rondo scherzando'). It was used from the early 18th century as a performing direction. Whether or not the 'scherzando' for the gigue following Pachelbel's canon is authentic, it is used in the overtures of five lute or keyboard suites by Telemann (twv3:32/5–9, undated). From the 1760s it is applied predominantly to finales, probably replacing minuet-finales just as scherzos would replace minuets. A *scherzando* finale of a keyboard sonata by C.S. Binder dates from about 1761. Many such movements are in 6/8 metre. Three *scherzando* finales of Haydn symphonies (nos.42, 46 and 66) present his typical comic techniques but are by no means unique among his finales, and it is clear that the term does not indicate a specific type of movement. By the first decade of the 19th century there are fewer *scherzando* finales but the number of dance-

type movements bearing the title increases: such movements tend to follow the familiar minuet pattern of triple metre and da capo form. The Allegretto scherzando of Beethoven's Eighth Symphony, in duple metre, is an unusual but not unique example of a *scherzando* slow movement, with a minuet to follow as the dance movement. From the late 18th century onwards there are examples of *scherzando* movements published individually, sometimes as supplements to journals or as parts of longer, non-cyclic works or collections; 'Rondo [Rondoletto, Rondino] scherzando' remained a popular sub-genre from the 1820s to the end of the century. Examples of published sets include P.L.L. Benoit's *2 Scherzandos* op.3 (Leipzig, before 1860).

Two diminutives of scherzo are 'scherzino' and 'scherzetto'. The former is the more widely used; among the first to use it was Schumann, *Faschingsschwank aus Wien* op.26 (1839–40); there is also a brief Scherzino (1832) in his *Albumblätter* op.124. The term continued in use throughout the 19th century either for a movement in a cycle of piano miniatures or for a character-piece, less often for an independent work (an example is Czerny's *Scherzino alla tarantella*, op.763). 'Scherzetto', which appears in the second half of the century, is applied more often to individual pieces than to movements within longer works. The whimsicality implicit in these terms is exemplified in Alkan's usage in his *48 motifs* op.63 – one a 'scherzetto' with a 'trioletto', the other a 'scherzettino'. None of these terms necessarily indicates a composition significantly smaller (i.e. shorter, lighter or simpler) than an ordinary scherzo.

Scherzo

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Scherzoso.

See [Scherzando](#).

Schetky [Shetky], J(ohn) George

(*b* Edinburgh, 1 June 1776; *d* Philadelphia, 11 Dec 1831). American cellist, teacher, composer and music publisher of Scottish birth. He was the son of the Edinburgh cellist and composer J.G.C. Schetky and a nephew of Alexander Reinagle. Schetky emigrated to the USA in 1787 and became active as a performer and music teacher in Philadelphia, where he lived with the musicians Benjamin Carr and Joseph C. Taws. With Carr he was co-editor of *The Musical Journal for the Piano Forte* (vols.iii–v) and published music from about 1802 to 1811. Between 1812 and 1818 he apparently visited Britain, for he published piano compositions by his father and himself in London and Edinburgh. He was a co-founder in 1820 of the Musical Fund Society in Philadelphia, which owns a portrait of him.

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ANNE DHU MCLUCAS

Schetky, Johann Georg Christoph

(*b* Darmstadt, 19 Aug 1737; *d* Edinburgh, 30 Nov 1824). German composer and cellist, father of J. George Schetky. He was born and brought up at the court of Hesse-Darmstadt, where his father, Ernst Gottlieb Schetky (1716–67), was secretary and musician in the service of Landgrave Ludwig VIII. He is said to have studied law at Jena University. At 15 he applied for the

post of principal cellist in the Darmstadt orchestra, and he was on the court musicians' payroll from 1758. He studied composition with Endler, the court vice-Kapellmeister, and cello with Anton Fils, who was in service at nearby Mannheim. With his entire family (his brother Georg Carl Jacob, two sisters Charlotta Louise Dorothea and Ludomilla, and his father), he went to Hamburg in 1763 to give concerts; Schetky's aria *Conservati fidele pensa* for soprano, obbligato cello and strings dates from this time. The concerts were so successful that his father wrote to Darmstadt asking for the family's release from court employment, but was refused. Schetky remained a Darmstadt musician until 1768, though able to travel and give freelance concerts at other courts. He then returned to Hamburg (1768–9) and went to London (early 1772), where he was persuaded by the publisher and agent Robert Bremner to accept the post of principal cellist to the Edinburgh Musical Society.

Schetky at first intended to spend only one year in Edinburgh; but he married Maria Theresa (Mary) Reinagle, daughter of the émigré Austrian musician Joseph Reinagle (i), in 1774, had 11 children, and settled there for the rest of his life. In addition to a certain musical fame achieved by his son J. George Schetky, another son, John Christian Schetky (1778–1874), was Marine Painter-in-Ordinary to George IV, William IV and Queen Victoria. Schetky easily won a place in fashionable Edinburgh society. He was present at Burns's installation at the Kilwinning masonic lodge (1786); entertained the young Hummel during his Edinburgh visit (1788); set Burns's lyric *Clarinda, Mistress of my Soul* (1788); and directed the music at the foundation of Edinburgh University's Old Quadrangle (16 November 1789). He entertained Louis XVIII in exile at Holyrood Palace (1793), conducted the band of a famous amateur civil defence regiment, the Gentlemen Volunteers (1795), and set three of Walter Scott's lyrics, with the poet's approval (around 1810). He came out of retirement at 78 to play the cello in the first Edinburgh Musical Festival in 1815.

Schetky's career as a composer stretched from the 1760s to the second decade of the 19th century. His earliest works seem mainly to have been a means of publicizing his abilities as a cellist: they include sonatas, variations and concertos, as well as trios and even vocal works with cello obbligato, and only the three symphonies do not give the cello a prominent role. Other works often ascribed to his early period, an oratorio (actually by Graupner) and a flute trio probably by his brother, are misattributed. The youthful works are weak and dependent on cliché and sequence; the symphonies are pedestrian imitations of works by such Mannheim composers as Fils.

Schetky's compositions from his Edinburgh period are voluminous and, in general, far more polished. The buoyant market for music publishing which Britain enjoyed from 1760 to 1790 had a stimulating effect on his creativity, even though the standard of his output varied enormously. His op.6 quartets (1777; see illustration) are outstanding, a worthy forerunner to the mature quartets of Haydn and Mozart. First rate, too, is the Solo in E♭ op.4 no.4 (1776), a cello sonata which exploits the cello's instincts for bravura, wit and human warmth in a way only surpassed by the sonatas of Beethoven. In a quieter, more domestic way the Duet op.2 no.1 (1775) is also excellent, giving the violin and cello equal roles and dispensing with

the need for a continuo instrument. Also notable are his arrangements of Scots tunes for military wind band (c1800), with their sensitive harmonizations and effective transference of ballroom fiddle tunes to the raucous new open-air medium. But his other cello sonatas are mere exercises in technique (though they sold well on the Continent); all his chamber music for and with piano is perfunctory; his songs have only a faded charm. The lost, unpublished pieces which he wrote for the Edinburgh Musical Society (several symphonies, cello concertos and a Pastorale on the Nativity) may well have included some of his finest work.

Schetky also published two educational works about the cello, the essay *Some Observations on, and Rules for Violoncello Playing* (in his op.7, c1780), and *Practical and Progressive Lessons for the Violoncello* (London, 1811), which has notes on recitative accompaniment as well as copious advice on elementary technical matters.

WORKS

orchestral

Concerto, kbd, 2 vn, 2 fl, bc, in *A Select Collection of Choice Music for the Harpsichord or Pianoforte* (Edinburgh, c1790)

A Collection of Scottish Music, Consisting of 12 Slow Airs and 12 Reels and Strathspeys, 2 cl, 2 fl, 2 hn, tpt, bn (London, c1800)

A Collection of Marches, Quicksteps, Slow and Lively Scotch Airs for 2 fifes, piccolo fl, 1/2 bugles (Edinburgh, c1806)

3 syms. (D, C, C) *D-DS*; other syms. lost

4 concs. (C, D, D, D), vc, orch, *D-Bsb*; other vc concs., incl. 1 listed in Breitkopf catalogue, 1770, lost

chamber, keyboard

printed works published in London unless otherwise stated

6 Trios, op.1, 2 vn, vc (1773)

6 Duets, op.2, vn, vc (1775)

6 Sonatas, op.3, hpd/pf, opt. acc. vn, vc (1775)

6 Solos, op.4, vc, b (1776/R1991 in ECCS, viii)

6 Duets, op.5, 2 fl (1776–7)

6 Quartettos ... to which are Prefixed some Thoughts on the Performance of Concert-Music, op.6, 2 vn, va, vc (1777), ed. in *The Symphony 1720–1840*, ser. C, ii (New York, 1984)

12 Duets ... with *Some Observations on, and Rules for Violoncello Playing*, op.7, 2 vc (c1780)

6 Sonatas, op.8, hpd/pf, acc. vn (c1780)

3 Sonatas, op.9, hpd/pf (Edinburgh, c1785)

3 Sonatas, op.10, hpd/pf (Edinburgh, c1785)

3 Sonatas, op.11, hpd/pf, acc. vn, va (Edinburgh, c1785)

6 Solos, op.13, vc, b (c1795)

Sonata, op.15, pf (Edinburgh, c1800)

Sonata, op.17, pf, opt. acc. vn (Edinburgh, c1805)

Sonata, op.18, pf, opt. acc. vn (Edinburgh, c1805)

Sonata, op.19, pf, opt. acc. vn (Edinburgh, c1805)

3 Duets, op.24, vn, vc (c1808)

Sonata, op.25, pf, opt. acc. vn (Edinburgh, c1808)

Sonata, A, pf (Edinburgh, c1808)

Other kbd works pubd singly and in 18th-century anthologies

Sonata, A, vc, bc, *D-Bsb*; 6 Solos, vc, bc, *SWI*; Rondo, kbd, *GB-En*; Sonata, D, vc, bc, *I-Mc*

Lost works: 2 trios, obbl vc, vn, b, listed in Breitkopf catalogue, 1771; Variations on 'Vetter Michel', vc, b, listed in Breitkopf catalogue, 1778; 3 trios, obbl vc, va, b, listed in *AMZ*, ii (1799–1800), 33

other works

Conservati fidele pensa, S, obbl vc, str, c1763, *D-ROu*

12 Minuets, 2 vn, vc, in *A Collection of the Newest and Best Minuets* (Edinburgh, c1760–78); Miss Kinloch's Minuet, ed. in Johnson (1984)

Clarinda, Mistress of my Soul, in J. Johnson, ed.: *The Scots Musical Museum* (Edinburgh, 1787–1803)

6 Canzonets, 1v, pf (Edinburgh, c1790)

6 Songs (Edinburgh, c1790)

The Bee that Roves (Edinburgh, c1800)

3 Songs with Words by Walter Scott (c1810)

Lost works: XIIIth Epode of Horace, advertised in *Edinburgh Evening Courant*, 23 Feb 1782; Pastorale on the Nativity, listed in Edinburgh Musical Society programmes, 1783, 1785; Nacht, A, obbl vc, 2 fl, 2 hn, 2 va, listed in *AMZ*, ii (1799–1800), 33; Melange containing Scotch Airs, op.30, advertised in N. Gow: *Select Collection of Original Dances* (Edinburgh, 1815)

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GerberL

GerberNL

NewmanSCE

S.F.L. Schetky: *Ninety Years of Work and Play* (Edinburgh, 1877), 1–67

J. Sittard: *Geschichte des Musik- und Concertwesens in Hamburg* (Altona and Leipzig, 1890/R)

D. Fraser-Harris: *Saint Cecilia's Hall in the Niddry Wynd* (Edinburgh, 1899, 2/1911/R), 60–76

W. Nagel: 'Zur Geschichte der Musik am Hofe von Darmstadt', *MMg*, xxxii (1900), 1–16, 21–36, 41–57, 59–74, 79–95

L.O. Schetky: *The Schetky Family: a Compilation of Letters, Memoirs and Historical Data* (Portland, OR, 1942), 21–46, 149–91

E. Noack: *Musikgeschichte Darmstadts vom Mittelalter bis zur Goethezeit* (Mainz, 1967)

D. Johnson: *Music and Society in Lowland Scotland in the Eighteenth Century* (London, 1972), 56–7, 63, 65, 75, 83

G. Beechey: 'J.G.C. Schetky and his "Observations" on Playing the Cello', *MQ*, ix (1974), 451–69

D. Johnson: *Scottish Fiddle Music in the 18th Century* (Edinburgh, 1984), 145, 149, 158, 160

DAVID JOHNSON, ROGER LARSSON

Scheuenstuhl, Michael

(*b* Guttenstetten, Franconia, 3 March 1705; *d* Hof, 26 July 1770). German composer and organist. Apart from the few details recorded in Mattheson's *Grundlage*, little is known of Scheuenstuhl's life. On 7 May 1722, when only 17, he became organist at the Hohenlohe residence in Wilhelmsdorf. Seven years later he moved to Hof, where he was organist at St Michael from 29 October 1729 until his death. From 1752 onwards he held an additional appointment as a schoolmaster at the local girls' school. Although an organist by profession, Scheuenstuhl was known primarily for his harpsichord pieces, several of which were published by Balthasar Schmidt of Nuremberg during the 1730s and 1740s. These unpretentious works were designed for the growing amateur market, and their lighthearted tone and *galant* style assured success. Scheuenstuhl was among those who contributed to the literature of the *murky*, a species of keyboard music cultivated in Germany from about 1730 to 1800, whose chief characteristic (apart from the tuneful quality of its melodies) was the presence of broken-octave figuration in the left hand. His only large-scale compositions were the keyboard concertos. Originally Scheuenstuhl intended to bring out six concertos, but only three seem to have been published. The G minor concerto for unaccompanied keyboard has been compared with Bach's Italian Concerto; Spitta thought Scheuenstuhl's work was directly inspired by Bach's, but although both concertos are written in the Italian manner there is nothing to suggest any closer relationship between the two.

WORKS

Sonata, kbd (Hof, 1736), cited by Mattheson, lost

Sechs ganz Neue Galanterie-Stück, oder so genannte Murcki, kbd (Nuremberg, 1737)

Conc., d, kbd, orch (Nuremberg, c1738)

Conc., A, kbd, orch (Nuremberg, c1738)

Conc., g, kbd (Nuremberg, c1740)

Gemüths- und Ohr-ergötzende Clavier-Übung, bestehend in VI ... Galanterie-Parthien, i (Nuremberg, c1743, 2/1747)

Gemüths- und Ohr-ergötzende Clavier-Übung, bestehend in III. grössern ... Galanterie-Parthien, ii (Nuremberg, c1744)

Die beschäftigte Muse Clio ... und Ohrs eingerichtete III. Galanterie-Suiten auf das Clavier, Neuer Teil (Nuremberg, 1745–6)

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*Mattheson*GEP

*Schering*GIK

P. Spitta: *Johann Sebastian Bach* (Leipzig, 1873–80, 5/1962; Eng. trans., 1884/R, 2/1899/R), iii, 151

M. Seiffert: *Geschichte der Klavermusik* (Leipzig, 1899/R), 329–30

H. Daffner: *Die Entwicklung des Klavierkonzerts bis Mozart* (Leipzig, 1906/R), 6ff

E. Stilz: *Die Berliner Klaviersonate zur Zeit Friedrichs des Grossen* (Saarbrücken, 1930), 14–15

E. Dietlein: *Chronik der Stadt Hof*, iv (1955), 487–8

PIPPA DRUMMOND

Scheuermann, Georg Caspar.

See [Schürmann, Georg Caspar](#).

Scheurleer, Daniel François

(*b* The Hague, 13 Nov 1855; *d* The Hague, 6 Feb 1927). Dutch musicologist. He had many amateur historical interests and paid particular attention to the study of music and its history. He devoted years to the collection of musical source materials and European and non-European instruments, which he then housed in his private museum. After his death his instrument collection and the larger part of his personal library went to the Gemeentemuseum of The Hague, and his source material for the history of Dutch monophonic song to the Royal Library of The Hague. His accomplishments as an administrator were no less important; he served on the boards of directors of the Vereeniging voor Nederlandse Muziekgeschiedenis and the Union Musicologique, which he founded in 1921 to help re-establish international scholarly contacts broken by World War I. He was granted the honorary doctorate by the University of Leiden in 1920 and was named honorary president of the 1924 musicological congress in Basle.

Scheurleer's foremost importance, apart from his administrative work, lies in his activities as a collector. The Netherlands is indebted to him for its splendid instrument museum, and his studies and compilations of the sources of 18th-century Dutch music history and Dutch monophonic song of the Renaissance are of high scholarly merit.

WRITINGS

Catalogus der muziekbibliotheek van D.F. Scheurleer (The Hague, 1893–1910, enlarged 2/1923–5)

De Souterliedekens: bijdrage tot de geschiedenis der oudste Nederlandsche Psalmberijming (Leiden, 1898/R)

Mozartiana (The Hague, 1903)

Het muzikleven in Nederland in de tweede helft der 18e eeuw in verband met Mozart's verblijf aldaar (The Hague, 1909)

Het muzikleven van Amsterdam in de zeventiende eeuw (The Hague, 1911)

Het muzikleven te 's-Gravenhage in de tweede helft der 18e eeuw (The Hague, 1911)

Nederlandsche liedboeken (The Hague, 1912–23/R)

EDITIONS

Een devoot ende profitelyck boecxken (The Hague, 1889)

J. Fruytiers: *Ecclesiasticus* (Amsterdam, 1898)

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Gedenkboek aangeboden aan Dr. D.F. Scheurleer (The Hague, 1925)
[contains biography and complete list of writings]

A. Smijers: 'In memoriam', *De muziek*, i (1926–7), 253–4

A. Averkamp: 'In memoriam Dr. D.F. Scheurleer (1855–1927)', *TVNM*, xii/2 (1927), 69 only

- E. Reeser, ed.: *De Vereenging voor Nederlandsche muziekgeschiedenis 1868–1943* (Amsterdam, 1943)
- C. von Gleich: *Haags Gemeentemuseum: over het ontstaan van de muziekafdeling: portret van de verzameling-Scheurleer* (The Hague, 1985)

ALBERT DUNNING

Scheveningen.

See [Hague, The](#).

Schiassi, Gaetano Maria

(*b* Bologna, 10 March 1698; *d* Lisbon, 1754). Italian composer. Born of Bolognese parents, Carl Antonio Schiassi and Catterina Minghetti, he was a member of the Accademia Filarmonica as a *suonatore*, and a violinist among the virtuosos at the ducal court of Alderano Cybo Malaspina, to whom he dedicated his *Trattenimenti per camera* in 1724. About three years later he was employed by the Landgrave of Darmstadt. During this period several of his operas and oratorios were performed on Italian stages; Barilli noted that his setting of *Didone abbandonata* was extremely successful ('incontrò a meraviglia'). Of special interest is his comedy *La Zanina finta contessa*, partly written in Bolognese dialect in the manner of G.M. Buini.

From at least the end of 1734 he lived in Lisbon, where he served in the royal chapel and founded the Academia da Trindade. His letters from Lisbon to Padre Giambattista Martini from 3 January 1735 to 30 September 1753 (now in *I-Bc*) reveal his activities there as composer, teacher and singer. He was asked to compose oratorios based on texts by Metastasio, for which he enlisted Martini's help in supplying fugues for the choruses. The letters also reveal several insights into performing practice and taste in 18th-century Lisbon, where the king refused to allow women to take roles in operas and prohibited all kinds of entertainment during his illness except for oratorios and church festivals. Schiassi also obtained several important books for Martini's library, including a copy of Cerone's rare *El melopeo*.

Schiassi's training as a violinist is reflected in his instrumental writing, which often demands a high level of virtuosity and reflects a good understanding of the instrument. Forms include sonatas, sinfonias, concertos and dance pieces for combinations of one to four instruments with continuo. The vocal music is often written in a pastoral style similar to that of Bolognese composers like G.A. Perti in the first half of the 18th century.

WORKS

operas

music lost unless otherwise stated

La Rosinda, Cento, Vicini, Sept 1726

La Zanina finta contessa, Modena, Molza, carn. 1728

Stratonica (A. Salvi), Ravenna, Teatro di Ravenna, spr. 1732

Il Demetrio (P. Metastasio), Milan, Regio Ducale, birth of Elisabetta Cristina, 28 Aug 1732, aria *I-Rsc*

L'amor fra' nemici (P.A. Bernardoni), Bologna, Marsigli-Rossi, carn. 1732

La fede ne' tradimenti (G. Gigli), Bologna, Marsigli-Rossi, carn. 1732

Alessandro nelle Indie (Metastasio), Bologna, Formagliari, carn. 1734, 1 aria, Digli ch'io son fedele, *D-DI*

Il Demofonte (Metastasio), Venice, S Giovanni Grisostomo, carn. 1735, score, *B-Bc*

Didone abbandonata (Metastasio), Bologna, Formagliari, spr. 1735

Le vicende amorose, o L'enigma disciolto (Metastasio), Bologna, Angelelli, 4 Feb 1736

Anagilda (dramma), Lisbon, Academia da Trindade, 1737

Artaserse (Metastasio), Lisbon, 1737

Spero se che la speranza, Mio ben ricordati, arias, *D-DI*

oratorios

only librettos extant

Geremia in Egitto, Bologna, Oratorio Filippini, 1727

Maria Vergine al Calvario (M.A. Boccardi), Bologna, Arciconfraternita di S Maria della Morte, Good Friday 1735

4 orats cited in letters to G.B. Martini, all libs by Metastasio, all perf. Lisbon: Il sacrificio d'Isaac; Giuseppe riconosciuto; La Passione di Gesù; Gioas rè di Giuda

other works

[12] Sonate, vn, bc (Bologna, 1724)

[10] Trattenimenti musicali per camera, vn, vc/hpd (Bologna, 1724)

XII concerti, vn solo, 2 vn, va, vc, hpd (Amsterdam, 1737)

Divertimenti da camera, 2 vn, vc, bc; 2 sinfonie, 2 vn, vc, bc, Vienna, Hofburg, cited by Haas; 3 vn concs., *Dib*; several arias and dance movts in Raccolta fatta da diversi autori di gravi, arie e minuetti ... ad'uso di Petronio Francesco Rampionesi, 1736, *I-Bc*; Pastorale per il SS Natale, *S-Uu*, ed. W. Upmeyer, *Musikschätze der Vergangenheit* (Berlin, 1928)

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R.M. Haas: *Die estensischen Musikalien: thematisches Verzeichnis mit Einleitung* (Regensburg, 1927)

A. Schnoebelen: *Padre Martini's Collection of Letters in the Civico museo bibliografico musicale in Bologna* (New York, 1979)

ANNE SCHNOEBELEN

Schiavetto [Schiavetti], Giulio [Skjavetić, Julije]

(*b* Šibenik; *fl* 1562–5). Croatian composer. He came from a Šibenik family, appearing in local registers under the Croatian names of Schiavetich, Schavetich or Scavetich between the years 1520 and 1697. He may have

been in the service of Girolamo Savorgnano, Bishop of Šibenik (1523–91), to whom he dedicated some of his works.

Though he seems not to have contributed to the more extended contemporary forms such as the mass, some of his motets are conceived on an expansive scale, and both his sacred and secular works are of the highest craftsmanship. The quality of his creative output makes him one of the most important Croatian musicians of his time and ranks him among the finest composers of the *prima pratica*.

WORKS

Edition: *Julije Skjavetić: Opera omnia*, ed. L. Županović (forthcoming)

Madrigali, 4, 5vv (Venice, 1563)

[18] Motetti, 5, 6vv (Venice, 1564); Pater noster pr. in Plamenac (1939); ed. in *Spomenici hrvatske glazbene prošlosti*, i (Zagreb, 1970)

[motets, book 2], ?1565, lost

2 madrigals, 1562⁶; ed. in *Spomenici hrvatske glazbene prošlosti*, ii (Zagreb, 1971)

2 greghesche, 1564¹⁶; ed. in *Spomenici hrvatske glazbene prošlosti*, i (Zagreb, 1970)

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D. Plamenac: 'O hrvatskoj muzici u vrijeme renesanse' [Croatian music up to the Renaissance], *Hrvatska revija*, ix (1936), 145–50

D. Plamenac: 'Music of the 16th and 17th Centuries in Dalmatia', *PAMS* 1939, 21–51, esp. 35

L. Županović: 'La musique croate du XVIe siècle', *Musica antiqua II: Bydgoszcz 1969*, 79–126

L. Županović: Introductions to *Spomenici hrvatske glazbene prošlosti*, i–ii (Zagreb, 1970–71)

L. Županović: *Stoljeca hrvatske glazbe [Centuries of Croatian music]* (Zagreb, 1980; Eng. trans., 1984), 43–50 [page nos. refer to Eng. trans.]

D. Plamenac: 'Su Julije Skjavetić (Giulio Schiavetti) e i "Motetti a cinque et a sei voci" del 1564', *Subsidia Musica Veneta*, ii (1981), 21–38

LOVRO ŽUPANOVIĆ

Schibler, Armin

(*b* Kreuzlingen, 20 Nov 1920; *d* Zürich, 7 Sept 1986). Swiss composer. He studied the piano and composition in Zürich with Müller, Frey and Burkhard, and in England with Tippett (1946). His work was also decisively influenced by the Darmstadt summer courses (1949–53) given by Fortner, Leibowitz, Krenek and Adorno. From 1944 he taught music at the Zürich grammar school, where he exerted a considerable influence on the next generation of Swiss composers. As a young man he was one of Switzerland's best-known composers, writing in a style dominated by that of Burkhard. In about 1950 he turned to 12-note techniques; this interest continued for some years, although Schibler was never completely won over to the method. *Die späte Sühne* is the main work from this rather Expressionist period. The following years were influenced by Stravinskian

rhythm and by a ballet course directed by Harald Kreuzberg. Schibler's lively interest in all contemporary music led him to an involvement with jazz in connection with dance, notably in the burlesque *Blackwood & Co.* His most ambitious essay in combining popular and classical music is the *Concerto 77* (1975–7). Through Adorno he became aware of the sociological implications of music, and this brought about his use of melodramatic techniques in drawing reciprocal relationships between words and music. He himself wrote many of the texts he set to music.

WORKS

(selective list)

Catalogue: J. Lasserre: *Armin Schibler Werkverzeichnis* (Adliswil, 1990)

stage

Der spanische Rosenstock (lyrisches Oper, 3, M. Allenspach, after W. Bergengruen), op.20, 1947–50, Berne, 1950

Der Teufel im Winterpalais (Spieloper, 3, G. Specht and J. Knapp, after Bergengruen), op.27, 1950–52, unperf.

Die späte Sühne [Die Füße im Feuer] (Kammeroper, 1, Schibler, after C.F. Meyer), op.42, Zürich, 1954

Blackwood & Co. (musikalische Burleske, Schibler and A. Goldmann), op.46, 1955–8, Zürich, 1962

Urs und Flurina (Jugendoper, 3, Schibler, after S. Könz and A. Carigiet), op.58, 1955–6, unperf.

Orpheus – Die Unwiederbringlichkeit des Verlorenen (Hörwerk, Goldmann), Lausanne, 1970

The Point of Return (Hörwerk, Schibler), Basle, 1972

Der Tod Enkidus (episch-dramatisches Vokalwerk, Goldmann), Basle, 1974

La folie de Tristan (musikalisches Mysterium, M. de France, J. Bédier and Schibler), Montreux, 1980

Antoine und die Trompete (Kammermusical, Schibler), Zürich, 1983

Amadeus und der graue Bote (Kammeroper, 1, T. Wilder), Berne, 1986 [pt 1 of trilogy]

Königinnen von Frankreich (musikalisches Kammer-Lustspiel, 1, Wilder), 1982–5, unperf. [pt 2 of trilogy]

Schlafwagen Pegasus (Kammeroper, 1, Wilder), 1982–5, unperf. [pt 3 of trilogy]

Sansibar oder Die Rettung (musikdramatische Szenenfolge, 2, Schibler, after A. Andersch), 1984–6, unperf.

other works

Choral: Media in vita, orat, 1958–9; Der Tod Enkidus, T, B, 3 spkrs, speaking chorus, chorus, orch, 1970–72

Vocal: Antworten bitte, spkr, 2 orch, 1970; In unserer Sache, spkr, ens, 1973; ... später als du denkst, 2 spkrs, 1v, elec, 1973; Epitaph auf einen Mächtigen, spkr, 16vv, 2 pf, 1974–5; many songs

Inst: 4 syms., concs., other orch pieces, 5 str qts, pf works, chbr music

Educational music, film scores

Principal publishers: Ahn & Simrock, Bärenreiter, Hug, Kunzelmann, Schibler

WRITINGS

Neue Musik in dritter Generation (Amriswil, 1953)

'Selbstporträt', *Schweizer Komponisten*, Musik der Zeit, no.10 (Bonn, 1955), 53–5

Zum Werk Gustav Mahlers (Lindau, 1955)

Zur Oper der Gegenwart (Amriswil, 1956)

Texte 1971–74 (Adliswil, 1975)

Antoine und die Trompete: Texte 75–82 (Adliswil, 1982)

Armin Schibler: das Werks 1986 (Adliswil, 1986)

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P. Mieg: 'Armin Schibler', *40 Schweizer Komponisten der Gegenwart* (Amriswil, 1956)

H.-R. Metzger and others: *Armin Schibler* (Zürich, 1990–91)

FRITZ MUGGLER/CHRIS WALTON

Schicht

(Ger.).

See [Layer](#).

Schicht, Johann Gottfried

(*b* Reichenau [now Bogatynia], nr Zittau, 29 Sept 1753; *d* Leipzig, 16 Feb 1823). German conductor, keyboard player and composer. He was brought up by his uncle at Zittau, where he was first taught to play keyboard instruments by the organist Johann Trier. From 1776, when he went to Leipzig University to study law, he played in the concerts at the inn 'Zu den drei Schwänen' (the 'Grosses Concert') under the direction of Hiller. Abandoning the law, he also played under Hiller in the Musikübende Gesellschaft and from 1781 played the violin in the Gewandhaus concerts. In 1785 he succeeded Hiller as musical director of the Gewandhaus concerts and subsequently of the Neukirche. He founded the Leipzig Singakademie in 1802, directed it until 1807 and became the university's musical director in 1808. In 1810 he succeeded August Müller as Kantor of the Thomasschule in Leipzig, where he attained a high standard of performance. His wife, the Italian singer Costanza Valdesturla, sang at the Gewandhaus concerts for many years before her death in 1809.

Schicht is remembered more for his *Allgemeine Choralbuch* (Leipzig, 1819) than for his sacred vocal works (motets, oratorios, masses, Te Deum settings and cantatas etc.) or his secular vocal or instrumental works. Formally and stylistically, his compositions are indistinguishable from those of many of his contemporaries and present nothing new. Schicht paid careful attention, however, to text declamation: his unaccompanied vocal works are superior to those with functional orchestral accompaniments.

Important as an early editor of chorale preludes, a mass, and five motets by Bach, he also wrote a treatise on harmony (1812) and translated pedagogical works by Clementi, Pleyel and Pellegrini-Celloni. Among his students were Marschner, Reissiger and Zöllner.

WRITINGS

Grundregeln der Harmonie nach dem Verwechslungssystem (Leipzig, 1812)

'Über das Aussprechen des Deutschen im Gesang', *AMZ*, xvii (1815), 686–91

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P.M. Young: *The Concert Tradition from the Middle Ages to the Twentieth Century* (London, 1965), 161

U. Schröder: 'Johann Gottfried Schicht: Das Ende des Gerechten', *Oratorienführer*, ed. S. Leopold and U. Schiedeler (Stuttgart, 1999), 620–22

GAYNOR G. JONES

Schick, (Johan) Ernst (Christoph)

(*b* The Hague, 1 Oct 1753; *d* Berlin, 10 Dec 1815). Dutch violinist and composer. His father took him to Amsterdam, intending him to follow his own career of dancing-master. The boy's musical talent was discovered by J.A. Kreusser, who taught him the violin; he soon became a virtuoso player, emulating the style of Michael Esser and Lolli. In 1773 he followed his teacher's brother G.A. Kreusser to Mainz and became chamber musician in the electoral Kapelle there. In 1791 he married the singer Margarete Hamel. He was appointed violinist in the Berlin court orchestra in 1793, and leader in 1813. In 1804 with K.M. Bohrer he organized subscription concerts at which lesser-known Classical works were heard; at one of these, Beethoven's Second Symphony was performed. His compositions – six violin concertos and masonic songs – were never widely known.

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C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/R)

GAYNOR G. JONES/JAN TEN BOKUM

Schickaneder.

See [Schikaneder](#) family.

Schickele, (Johann) Peter

(b Ames, IA, 17 July 1935). American composer, arranger and humorist. He studied music with Sigvald Thompson (1950–52) at Swarthmore College (BA 1957), spending the summer of 1954 as a composition pupil of Roy Harris in Pittsburgh and 1958 with Milhaud at the Aspen Music School, then went to the Juilliard School (MS 1960), where he continued his composition studies with Persichetti and Bergsma. He was awarded a Ford Foundation grant in 1960–61 as composer-in-residence to the Los Angeles high schools, then taught at Juilliard (1961–5).

In 1959, as a student, Schickele co-founded the Composers Circle, which presented concerts of contemporary works. In 1967 he founded a 'chamber-rock-jazz' trio, Open Window, with which he performed many of his serious works until 1971. His prolific compositions under his own name show a diversity of influences including jazz, rock and non-tonal styles. His major works, including four string quartets and a symphony, are strongly tonal, often structured through contrasts of texture, dynamics, instrumentation, metre and mood. Schickele's fascination with both Stravinsky and the Everly Brothers is manifested in his eclectic style; for the most part his works are postmodern in their small forms, neo-romantic in their light, impressionistic textures and neo-classical in their instrumentation. Childhood interests in chamber music, pop and rock songs, theatre and the slapstick burlesque of songs by Spike Jones began to be incorporated into his works when he invented 'P.D.Q. Bach', a persona through whom he lampooned Baroque and Classical music and the conventions of musicological writing. Pieces by P.D.Q. Bach, involving such contraptions as the left-handed sewer flute and the double-reed slide music stand, were presented in concerts at Juilliard and Aspen from 1957, and were first given in a public concert at Town Hall, New York (24 April 1965).

Schickele has become the leading American musical satirist, giving concerts throughout the USA in which he lectures, sings, conducts and plays as guest soloist with symphony orchestras or with his own ensemble. The humorous compositions range from outrageous parodies, such as the oratorio *Iphigenia in Brooklyn*, to ingenious combinations of antithetical styles, as in *Blaues Gras* (Bluegrass Cantata), and are full of surprising violations of familiar styles, musical forms and phrase structures, harmonic conventions and orchestration. Schickele's commentaries and his mock-scholarly *The Definitive Biography of P.D.Q. Bach (1807–1742)?* (New York, 1976) juxtapose incongruities from contemporary culture with relatively austere academic and classical canons, and are reflective of the eclectic musical menu of the modern American public. One of the most widely performed and published of contemporary composers working in many different styles, Schickele has written scores for television (including *Sesame Street* and a section of *Fantasia 2000*) and films, songs for musicals including *Oh! Calcutta!* (his ensemble was the original pit

orchestra for the show), and arrangements and songs for Joan Baez, Buffy Sainte-Marie and other folk-revival singers. Through his weekly Public Radio International programme *Schickele Mix* (1992–), which won an ASCAP Deems Taylor Award (1993), he has educated audiences in music fundamentals across a wide spectrum of performing styles and genres. He has been awarded honorary doctorates by Swarthmore (1980) and North Dakota State University (1995). His P.D.Q. Bach recordings have won four Grammy awards for best comedy album of the year (1989–92).

WORKS

(selective list)

Stage: *The Knight of the Burning Pestle* (F. Beaumont and J. Fletcher, adapted by B. Jones), vv, cl, bn/rec, tpt, trbn, vn, db, drums, hpd, 1974; *Hornsmoke*, nar, brass qnt, 1975; *Bestiary* (music theatre), Renaissance ens, 4 or more pfmrs, 1982

Orch: *Serenade*, 1959; *3 Faces of Eve*, big band, 1960; *The Fantastic Garden*, elec pf, elec org, elec hpd, 3 pfmrs/vv, orch, 1968; *Requiem Mantras*, rock group, orch, 1972; *Three Girls, Three Women*, Bar/pf, orch, 1972; *Pentangle*, hn, orch, 1976; *Five of a Kind*, brass qnt, orch, 1978; *Far Away From Here*, bluegrass band, orch, 1984; *Scenes from Breughel*, Renaissance ens, 4 pfmrs, orch, 1986; *Thurber's Dogs*, suite, 1994; *Conc.*, ob, orch, 1994; *Sym. no.1 'Songlines'*, 1995; *Conc.*, bn, orch, 1998

Film and TV scores: *The Crazy Quilt*, 1965; *Silent Running*, 1971; *Where the Wild Things Are* (dir. M. Sendak), 1988

Vocal: *Mass for Men's Voices*, BBB, 1957; *3 Choruses from Cummings*, SATB, 1960; *After Spring Sunset*, SATB, 1961; *The Flow of Memory*, Mez, fl, b cl, vn, pf, 1963; *The Last Supper*, SA, 1965; *The Lowest Trees Have Tops* (cant.), S, fl, va, hp, 1974; *3 Songs for a Wedding*, medium v, pf, 1981; *Ceremony* (cant.), Bar, SATB, jazz ens, 1985; *Conc.*, pf, chorus 'The Twelve Months', 1987; *Go for Broke*, SSATB, 1989; *Blake's Proverbs*, SATB, 4 perc, pf 4 hands, db, 1991; *2 Songs on Elizabethan Lyrics*, 1v, pf, 1998

Chbr and solo inst: *Little Suite for Summer*, pf 4 hands, 1953; *3 Sonatinas*, pf, 1957–64; *Little Suite for Josie*, pf, 1957; *Summer Trio*, fl, vc, pf, 1966; *Windows*, va/fl/cl, gui, 1966; *Gardens*, ob, pf, 1968; *Elegies*, cl, pf, 1974; *Monochrome IV*, 6 va, 1974; *Epitaphs*, pf, 1979; *Trio Serenade*, 2 fl, pf, 1979; *Serenade*, wind qnt, str qt, db, pf, 1981; *Qt*, cl, vn, vc, pf, 1982; *Morning Music*, pf 4 hands, 1983; *Str Qt no.1 'American Dreams'*, 1983; *Spring Serenade*, fl, pf, 1983; *Str Qt no.2 'In memoriam'*, 1987; *Str Qt no.3 'The Four Seasons'*, 1988; *Dream Dances*, fl, ob, vc, 1988; *Serenade for 6*, bn, vn, va, vc, db, pf, 1989; *Fantasy*, org, 1990; *Str Sextet*, 1990; *Str Qt no.4 'Inter-Era Dance Suite'*, 1992; *Serenade for 3*, cl, vn, pf, 1992; *Blue Set no.1*, str qt, 1993; *New Goldberg Variations*, vc, pf, 1995; *Blue Set no.2*, 4 bn, 1996; *Qnt No.2*, pf, str qt, 1997; *Conc*, chbr orch, 1998; *Little Mushrooms*, pf 4 hands, 1998; *Str Qt no.5 'A Year in the Country'*, 1998

Principal publishers: Elkan-Vogel, Presser

as P.D.Q. Bach, none dated

Op: *The Stoned Guest* (½), perf. 1967; *Hansel & Gretel & Ted & Alice* (1), perf. 1972; *The Abduction of Figaro* (3), 1984; *The Magic Bassoon* (1), perf. 1986

Vocal: *Blaues Gras* (Bluegrass Cant.), T, Bar, mand, banjo, gui, db, 2 fl, str; *Iphigenia in Brooklyn* (cant.), bargain-Ct, 3 double reeds, tpt mouthpiece, wine

bottle, str qt, hpd; Liebeslieder Polkas, SATB, pf 5 hands; Missa Hilarious, bargain-Ct, basso botto, SATB, 2 diverse fl, 2 hn, 2 tpt, tuba, timp, perc, str; Oedipus Tex (dramatic orat), S, A, T, B, SATB, orch; The Seasonings (orat), S, A, T, B, SATB, 2 slide whistles, 2 kazoos, tromboon, windbreaker, shower hose, foghorn, 2 tpt, timp, str; Shepherd on the Rocks, with a Twist, bargain-Ct, lasso d'amore + tromboon, tubular bell, handbell + cowbell + foghorn; 12 Quite Heavenly Songs, bargain-Ct, basso botto, kbd; 2 Madrigals from 'The Triumphs of Thusnelda', SSATB; The Hoarse Trojan, 3 Ct, orch; 4 Next-To-Last Songs

Orch: Canine Cant. 'Wachet Arf!', solo dog, 2 bn, 2 hn, 2 tpt, timp, str; Conc., pf versus orch; Conc., 2 pf versus orch; Fantasieshtick, pf, orch; Grand Serenade for an Awful Lot of Winds and Percussion, band; Hindenburg Conc., pic, 2 fl, hn, trbn, tuba, 2 perc, str; Howdy Sym., orch; Pervertimento, bagpipes, bicycle, balloons, str; 1712 Ov., org, orch; Sinfonia Concertante, lute, balalaika, ocarina, bagpipes, left-handed sewer fl, double-reed slide music stand, str; Variations on an Unusually Simple-Minded Theme, pf, orch

Chbr and solo inst: Fanfare for the Common Cold, 2 tpt, 2 hn, trbn; The Musical Sacrifice, fl + pic, ob, bn, trbn, vn, db; Octoot, 2 fl, 2 ob, 2 cl, 2 bn; 'Safe' Sextet, pic, eng hn, b cl, dbn, cel, hp; Schleptet, fl, ob, bn, hn, vn, va, vc; The Short-Tempered Clavier, pf; Str Qt 'The Moose', F

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DEANE L. ROOT

Schickhardt [Schickhard], Johann Christian

(*b* Brunswick, *c*1681; *d* Leiden, before 26 March 1762). German composer and instrumentalist. He received his musical training at the ducal court in Brunswick. The early part of his career was spent in the Netherlands in the service of Friedrich of Hessen-Kassel, Henriette Amalia of Anhalt-Dessau, and Johan Willem Friso, Prince of Orange. By 1711 he was in Hamburg, the city with which he was associated by Walther (1732) and Hawkins (1776), and lived there until at least 1718. But by 1717 he had connections with Johann Friedrich, Count of Kastel-Rudenhause, and around 1719 with Ernst August of Saxe-Weimar and Prince Leopold of Anhalt-Cöthen. In the early 1720s he was probably in Scandinavia. In 1732, having 'lately arrived from Germany', he gave a concert in London consisting of his own concertos and chamber music for 'the small flute' (i.e. recorder). He stayed

in London long enough to issue by subscription his collection of 24 sonatas, op.30, in all keys; most of the subscribers were Dutch, although the local contingent included such notables as Handel, P.A. Locatelli, Pepusch and De Fesch. 12 guitar suites of his appear in a manuscript compiled by Nathanael Diesel, a lutenist at the Danish Court, 1736–44, suggesting a connection with Copenhagen. He was attached to the University of Leiden in 1745; the *Album studiosorum* for that year gives his age as 63. After his death Schickhardt's daughter applied to the university authorities for assistance with burial expenses and from the subsequent act of Senate (26 March 1762) it is seen that he had been 'a master of musical arts and a member of the Academy'. Dart's suggestion that Schickhardt was related to the London instrument maker J.-J. Schuchart has proved unfounded.

Schickhardt had close associations with Estienne Roger, the Amsterdam publisher, and his successors, Jeanne Roger and Michel-Charles Le Cène. He not only provided the firm with a constant stream of original compositions, but also acted as its Hamburg agent around 1712 and undertook occasional editorial projects such as the arrangement of Corelli's op.6 for two recorders and continuo. A woodwind player himself, Schickhardt produced instruction manuals for both the recorder and oboe. But he was known primarily through his chamber music. His sonatas, although written in a conventional, post-Corellian idiom, reveal fine melodic gifts, striking harmonic touches, and a Handelian directness of expression. The widespread popularity of these works in the early 18th century is attested by both the flood of publications from Amsterdam and the speed with which they were pirated in London.

WORKS

published in Amsterdam unless otherwise stated

Solo sonatas with bc: 6 [7] as op.1, rec (1709/10); 6 [7] as op.2, ob/vn (1709/10); 6 [7] as op.3, rec (1709/10); 6 as op.8, ob/vn (1710); 12 as op.17, rec (c1712–15); 6 as op.20 no.1, fl/ob/vn (1715); 12 as op.23, rec (c1719–20); 6 as op.20 no.2, fl/ob/vn (c1723); 6 as op.24, rec (c1723–4), lost; 6 as op.25, vn (c1723–4), lost; 24 as L'alphabet de la musique, op.30, rec/fl/vn (London, c1732)

Other sonatas with bc: Sonates, 2 rec, op.4 (1710), lost; 6 as op.5, rec, 2 ob/vn, va da gamba (1710); 6 as op.6, 2 rec (1710); 12 as op.7, 2 ob/vn (1710); 6 as op.9, 2 rec, bc ad lib (c1710–12); 6 as op.10, 2 fl/ob/vn, bc ad lib (c1710–12); 6 as op.14, rec, ob/vn, va da gamba (c1710–12); 12 as op.16, 2 rec (c1710–12); 6 as op.22, 2 rec, ob (c1717–18)

Other works: Recueil de menuets, tr inst/ob, bc, op.11 (c1710–12), lost; Principes de la flûte ... avec 42 airs à 2 flûtes, op.12 (c1710–12); 6 concerts, 2 vn, 2 ob/vn, bc, op.13 (c1710–12); Principes du hautbois, contenant des airs à 2 hautbois sans basse, op.15 (c1710–12), lost; Recueil d'airs choisis, rec, op.18 no.1 (c1712–15), lost; 6 concerts, 4 rec, bc, op.19 (c1713–15); Airs spirituels des Luthériens, 2 rec, bc, op.21 (1715), lost; Recueil d'airs de mouvement, rec, op.18 no.2 (c1718–19); 6 sonates, 2 fl, arr. rec, op.26 (1727), lost

Inst works incl. in: The Compleat Tutor to the Hautboy (London, c1715); The Complete Flute Master (London, c1760); G. Visconti: Airs, 2 rec (2/1710) [enlarged with works by Schickhardt]

MSS of concs., suites, solo and trio sonatas, *D-Kk, ROu, SWI, W, GB-DRc, Lbl, S-K, L, Uu*

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D. Lasocki: 'Johann Christian Schickhardt', *Tibia*, ii (1977), 337–43

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R. Hübner-Hinderling: 'Johann Christian Schickhardt in Hamburg', *Tibia*, xvii (1992), 197–8

PIPPA DRUMMOND, DAVID LASOCKI

Schideman, David.

See [Scheidemann, David](#).

Schidlowsky, León

(b Santiago, 21 July 1931). Israeli composer of Chilean birth. While reading psychology and philosophy at the University of Chile (diploma 1952), he studied composition privately with Free Focke (1950–52); he continued his music studies at the Detmold Music Academy (1952–4). After returning to Chile in 1955, he became director of Tonus (1957), secretary general of the National Association of Composers (1961–3) and director of the Instituto de Extensión Musical (1962–6). He joined the composition department at the University of Chile in 1965. Following a year in Germany on a Guggenheim Fellowship (1968), Schidlowsky moved to Tel-Aviv, where he was appointed professor of composition at the Rubin Academy of Tel-Aviv University. His influence has been felt by a generation of Israeli composers, including Rachel Galinne, Betty Olivero, Ron Weidberg and Rubín Seroussi.

An admirer of Schoenberg's music and views, and Nono's political militancy through artistic progressiveness, Schidlowsky has written in a variety of styles, from free atonality, 12-note and integral serialism to aleatory and graphic composition. His dramatic, haunting *Babi yar* and *Missa sine nomine*, graphic works of the 1970s, celebrate the fundamental nature of sound, exploring sound clusters and glissandos that evolve from and towards elongated unisons. Percussive elements in both the voices and instruments play a significant role in these works, as they do in his many vehemently dramatic compositions. His post avant-garde music (from after 1982), such as the Piano Quartet (1988) and the orchestral work *Absalom* (1996), are traditionally notated and exhibit idiomatic and sonorous atonal writing. Many of his works refer to his Judaic and Israeli identity and to the history of the Jewish people. *Kaddish*, *Kristallnacht*, *Invocación*, *Babi yar*, *In eius memoriam*, *Citizen 1230316*, *Nacht*, *Dybbuk* and *Absalom* are only a few of many works in his large output that bear

textual references either to the history of the Jews or to distinctly Israeli experiences. His music has received frequent performances in Germany; between 1979 and 1996 his graphic works were presented in 10 separate exhibitions and concerts throughout the country.

WORKS

(selective list)

Stage: *Verra la morte* (monodrama, C. Pavese), singer-actress, perc, 1972; *Dadayamasong* (W. Mehring), S, fl, cl, a sax, vc, pf, perc, 1975; *Der Schwarze Gott* (Klabund), actress, fl, perc, 1990; *Dybbuk* (op, Anski), 14 solo vv, 3 choruses, 3 orch, 1994; *Before Breakfast* (monodrama, O'Neill), 1997

Orch: *Triptico*, 1959; *New York*, 1965; *Epitaph for Scherchen*, 1967; *Kaddish*, vc, orch, 1967; *Babi yar*, chbr orch, 1970; *In eius memoriam*, 1973; *Prelude to a Drama*, 1976; *Lux in tenebris*, 1977; *Amerindia*, a pentalogy, 1982–5; *Absalom*, 1996

Choral: *Caupolicán* (P. Neruda), Bar, SATB, 2 pf, cel, perc, 1958; *Kristallnacht* (Sym. 'Le noce de cristal'), T, male vv, orch, 1961; *Requiem*, 12 solo vv, 1968; *Hommage à Neruda* (Schidlowsky), chorus, orch, 1975; *Missa sine nomine* (Lat. mass, Grosz, V.V. Mayakovsky and others), nar, chorus, chbr chorus, org, 4 perc, 1977; *Rising Night after Night* (cant., Kovner), nar, S, T, B, chorus, 1977; *Nacht* (Schidlowsky), chorus, 1979; *Voices*, 1982; *Laude* (Ps cxxx), mixed chorus, org, orch, 1984; *Missa in nomine Bach*, mixed chorus, 8 insts, 1984; *An den Knaben Ellis* (G. Trakl), 16 solo vv, perc, 1989; *Laudate*, chorus, 1995

Other vocal: *Cantata negra* (B. Cendrars), A, pf, xyl, perc, 1957; *Amatorias* (Huidobro), T, 9 insts, 1962; *2 Songs* (Trakl), T, hp, cel, vib, perc, 1962; *De profundis* (Ps cxxix), S, A, T, 9 insts, 1963; *Invocación* (Schidlowsky), nar, S, str, perc, 1964; *Amereida* (Heraud), nar, orch, 1966; *3 versos del capitan* (Neruda), T, pf, cel, perc, 1966; *Carrera* (Neruda), nar, orch, 1991; *Todesfuge* (P. Celan), 2 S, 4 Mez, 2 A, perc, 1991; *Lamento*, S, hp, str qt, perc, 1998

Chbr and solo inst: *Conc.*, 6 insts, 1957; *Soliloquies*, 8 insts, 1961; *Str Qt*, 1967; *Trigon*, pf trio, 1971; *Koloth* [Voices], hp, 1972; *Pf Qt*, 1988; *Str Qt*, 1988; *Shadows II*, fl, cl, perc, pf, cel, hp, str qnt, 1990; *Trio 'In memoriam Luigi Nono'*, va, vc, db, 1990; *Septimino*, 7 insts, 1991; *Toccata*, pf, 1992; *Threnos* (In memoriam Rabin), fl, va, perc, 1996

Tape: *Birth*, 1956; *Citizen 1230316* (Schidlowsky), 1974

Principal publishers: Instituto de Extensión Musical, Israel Music Institute

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Y.W. Cohen: *Neimej smiroth Israel* [The heirs of the psalmist] (Tel-Aviv, 1990), 236–43

Z. Lutzky: 'Leon Schidlowsky: Portrait of a Composer as a Rebel', *Israel Music Institute News*, iii (1991)

RONIT SETER

Schiedermaier, Ludwig

(b Regensburg, 7 Dec 1876; d Bensberg, 30 April 1957). German musicologist. He spent his school and university years at Munich where, in addition to history and German literature, he studied musicology under Sandberger and composition and music theory with Beer-Walbrunn. In 1901 he took the doctorate in Erlangen with a thesis on cultural life at the court of Elector Ferdinand Maria of Bavaria. After teaching history, geography and German at Würzburg (1903) he returned to musicology, first at Leipzig University, where he worked under Riemann, and then at Berlin, under Kretzschmar. Following extensive travels in Italy, he became lecturer in the history of music at Marburg University in 1906, submitting for this post a *Habilitationsschrift* on Mayr's operas. In 1911 he left Marburg for Bonn where, in 1915, he was appointed reader in music, and from 1920 he held the chair of music. After World War II he was forced to retire because of pro-Hitler and anti-Semitic passages in the 1940 edition of his book, *Die deutsche Oper*.

It was due to Schieder's active interest in Beethoven that in 1927 (the centenary year of Beethoven's death) the important Beethoven Archives came into being. With Schieder as founder and director this institute became the international centre for Beethoven research, gathering under one roof, either in the original or in photographic copies, not only the various editions of Beethoven's works but also his manuscripts and sketches scattered all over the world. In 1929, in connection with the Beethoven Archives, Schieder founded a department exclusively concerned with the musical history of the Rhineland, to which, in 1933, he added a publication department (now part of Cologne University music faculty). In recognition of his outstanding contributions to music bibliography and history, Schieder was elected president of the Deutsche Gesellschaft für Musikwissenschaft in 1937 and in the following year arranged the first musicological conference in the Third Reich (with the theme 'Music and Race') at the Reichsmusiktag in Düsseldorf. He was elected chairman of the music section of the Deutsche Akademie in 1940, and received the Goldene Mozart-Medaille in 1941 from the city of Salzburg and Silberne Mozart-Medaille in 1942 from the city of Vienna.

Schieder's main interests were Mozart and Beethoven. He was the first to attempt a complete edition of Mozart's letters, and *Die Briefe W.A. Mozarts und seiner Familie* (1914) was published in four volumes, with a fifth volume of pictures relating to Mozart and his time. This edition formed the basis of Emily Anderson's English translation of the letters. Other standard works were his *Mozart: sein Leben und seine Werke* (1922), *Der junge Beethoven* (1925) and *Die deutsche Oper* (1930).

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1930/R, 3/1943)
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(Bonn, 1934)
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EDITH B. SCHNAPPER/PAMELA M. POTTER

Schiedmayer.

The name of two German firms of piano makers. The first was set up in 1809 by Johann Lorenz Schiedmayer (*b* Erlangen, 2 Dec 1786; *d* Stuttgart, 3 April 1860) and his partner Carl Dieudonné (*d* 1825) in Stuttgart. Johann's grandfather, Balthasar Schiedmayer (*b* Erlangen, 25 Oct 1711; *d* Erlangen, 5 Oct 1781), and father, Johann David Schiedmayer (*b* Erlangen, 20 April 1753; *d* Nuremberg, 24 March 1805), had both been well-established piano makers, the latter working with J.A. Stein at Augsburg from 1778 to 1781. Johann Lorenz soon became a well-known maker nationally, competing successfully with imports from Vienna, Paris and London. Upright pianos were produced as early as 1842. The business became Schiedmayer & Söhne in 1845 when his sons, Adolf (*b* Stuttgart, 1819; *d* Stuttgart, 17 Oct 1890) and Hermann (*b* Stuttgart, 1820; *d* Stuttgart, 1861), joined in partnership. The firm made concert and domestic instruments, winning many prizes, notably a gold medal at the London Great Exhibition of 1851.

A second, independent firm was founded in 1853 by the younger sons of Johann Lorenz Schiedmayer, Julius (*b* Stuttgart, 17 Feb 1822; *d* Stuttgart, Feb 1878) and Paul (*b* Kissingen, 1829; *d* Stuttgart, 18 June 1890). Paul had studied instrument making with Debain and Alexandre in Paris, and this experience enabled him and his brother to make harmoniums as J. & P. Schiedmayer (see [Reed organ](#), §I). By the time their father died in 1860,

the upright piano was superseding the harmonium, so they started making pianos. This competition with the older firm resulted in the production of good instruments by both. The newer firm had a larger output than the older one, and it subsequently developed a better reputation. Julius established a family tradition by acting as juror at important exhibitions, from the 1862 London Exhibition on. J. & P. Schiedmayer itself won the Grand Prix at the Paris Exposition Universelle of 1900.

When the two firms merged in 1969, J. & P. Schiedmayer (which had become known as Schiedmayer Pianofortefabrik) ceased production with a total of 69,618 instruments; the serial numbers of Schiedmayer & Söhne therefore jumped from 54797 (1968) to 124593 (1969), reaching 126664 in 1979. The company stopped making pianos in 1980. The Schiedmayer Celestebau GmbH was founded in 1995 with Elianne Schiedmayer as director. It specializes in the production of celestas and keyboard glockenspiels.

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150 Jahre Schiedmayer und Söhne (Stuttgart, 1959)

MARGARET CRANMER

Schiefferdecker [Schieferdecker], Johann Christian

(*b* Teuchern, nr Weissenfels, 10 Nov 1679; *d* Lübeck, 5 April 1732). German organist and composer. The son of Christian Schiefferdecker, Kantor, organist and teacher at Teuchern, he came of a long line of ministers and church musicians active in Weissenfels and Zeitz from the middle of the 17th century. He attended the Leipzig Thomasschule, 1692–7; later, while a university student in Leipzig, two of his operas were staged. In 1702 he became accompanist to the Hamburg Opera, where he collaborated with G. Bronner and J. Mattheson on *Victor, Hertzog der Normannen*, which was performed to celebrate the coronation of Queen Anne. His *Alaricus* and a revision of *Regnerus*, originally written for Weissenfels, were staged in the same year. On 23 January 1707 Schiefferdecker succeeded Buxtehude as organist and parish clerk of the Marienkirche, Lübeck, after acting as his deputy for a year. In accordance with local custom, he married his predecessor's daughter, Anna Margreta (his senior by four years), on 5 September 1707.

Since Lübeck's importance lay in the cultivation of sacred music, Schiefferdecker focussed his attention on the church. He continued the

Marienkirche tradition inaugurated by Tunder of providing sacred music for the annual series of concerts (Abendmusiken) given around Advent. To the existing modest resources of one violist and one lutenist the authorities in 1709 allowed Schiefferdecker to add another violist. For each season from 1707 to 1729 he wrote a cantata comprising recitatives, solos, choruses and a chorale sung by the congregation with a concluding hymn either in praise of the ruler or of intercession for the city's well-being. No Abendmusiken are recorded for 1731 or 1732. According to Moller, Schiefferdecker also wrote a series of *Geistliche Cantaten nach Ordnung der Sonn- und festtäglichen Evangelien*.

WORKS

vocal

Heilig ist der Herr Zebaoth, 4vv, str, bc, *D-Bsb*; ed. B. Grusnick (Kassel, 1959)
2 wedding arias, both for T, insts: Keuscher Flammen Liebesfeuer (Lübeck, 1707);
Glück zu euren Hochzeitshertzen (Lübeck, 1707)
Missa brevis (Ky, Gl), 4vv, str; In te speravi, T, vn; In te Domine speravi, T, vn, bc
[copies by G. Österreich from the Bokemeyer collection, 1704]: all *Bsb*
3 cants., B, vn, bc, all *B-Bc*: Auf, auf, mein Herz; Weicht ihr schwarzen Trauer-
Wolken; Triumph! Beliel ist nun erleget
Ops, music lost: Justinus, Leipzig, 1700; Medea, Leipzig, 1700; Regnerus und
Svanvite, Weissenfels, 1701 (rev. as Der königliche Printz Regnerus, Hamburg,
1702); Alaricus, Hamburg, 1702; Victor, Hertzog der Normannen, Hamburg, 1702
[only act 1 by Schiefferdecker]
22 Abendmusiken, texts and music lost, incl.: Die Historia der ersten Eltern (A.
Lange), 1708; Der streitbare und siegende Gideon (C. Brandenburg), 1716; Der
geduldige Kreuzträger Hiob (J.F. Holten), 1720
Geistliche Cantaten nach Ordnung der Sonn- und festtäglichen Evangelien; texts
and music lost, see Moller (1744)

instrumental

Meine Seele erhebet den Herren, org, *D-LÜh*, ed. in EDM, 1st ser. ix (1937/R)
XII musikalische Concerte, bestehend in auserlesenen Ouverturen nebst einigen
schönen Suiten und Sonaten, 3 vn, 3 ob, b, bc (Hamburg, 1713)
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G.B. SHARP/DOROTHEA SCHRÖDER

Schierbeck, Poul (Julius Ouscher)

(*b* Copenhagen, 8 June 1888; *d* Copenhagen, 9 Feb 1949). Danish composer. In 1906, while engaged in law studies, he began composition lessons with Nielsen and Laub; he also studied the piano, the organ and conducting. He served as an artillery lieutenant during World War I, but continued to pursue his musical interests: in 1916 he was appointed organist of Skovshoved Church, a post he held until his death. Appointed to the staff of the Royal Danish Conservatory in 1931, he became an influential teacher of composition and instrumentation. Among the honours he received were the Anckerske Legat (1919), the Lange-Müller Aeresstipendium (1926) and membership of the Royal Swedish Academy of Music (1947).

Schierbeck made an important contribution to the literature of Danish song. His early style was less attuned to the new folklike idiom of Nielsen and Laub than to the more romantic manner of Lange-Müller, but the later songs, such as *Alverden gaar omkring* ('The World Goes Round'), op.42, a collection which describes the cycle of life, are closer to the former two composers. In addition to art songs, he composed valuable material for Danish children's songbooks. Among the occasional pieces he was always ready to provide, the *Kantate ved Københavns Universitets Immatrulationsfest* op.16 has become a traditional part of the university's annual ceremonies. His Symphony was first conducted by Nielsen at Göteborg in 1922.

From 1923 to 1930 Schierbeck worked on the opera *Fête galante*, whose first performance at the Kongelige Teater, Copenhagen, was directed by Schiøler, with Sylvia Larsen, the composer's wife, as Suzon. Although the piece was well received by the public, the critics all commented on its excessive length, and it was taken off after six performances. Schierbeck undertook revisions in the expectation of further stagings, but it was not until after his death that a shortened version was broadcast by Danish radio (1949), and there was no complete performance again until the opera returned to the Kongelige Teater in 1960; that production met with success, but the work failed to gain a place in the repertory. Disappointed by the problems surrounding his opera, Schierbeck found an outlet for his inclination towards dramatic composition in *Tiggerens opera*, an arrangement of *The Beggar's Opera*, and in collaborating with the Danish film maker Carl Theodor Dreyer. The most impressive product of this partnership was *Vredens dag* ('Day of wrath'), whose score employs a cantus firmus treatment of the *Dies irae* chant. After Schierbeck's death Dreyer made use of his music in the soundtrack for *Ordet* ('The word').

Since the 1980s, a number of Schierbeck's works have been recorded on the Da Capo, Danacord and Point Music labels.

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Op: Fête galante (M. Lobedanz), op.25, 1923–30, Copenhagen, Kongelige, 1 Sept 1931; Tiggerens opera [after J. Gay and C. Pepusch: *The Beggar's Opera*], op.36, 1936, Danish radio, Nov 1936

Film scores: Mødrehjælpen [The Mother's Help] (dir. C.T. Dreyer), op.60, 1942; Vredens dag [Day of Wrath] (dir. Dreyer), 1943

Orch: Sym., op.15, 1916–21; Natten [The Night], sym. scene, op.41, pf, orch, 1938; Andante doloroso, op.57, str, 1942; 8 other pieces

Choral: Kantate og akademiske festmusik ved Københavns Universitets Immatrikulationsfest (H.H.S. Pedersen), opp. 16–17, male chorus, str, pf, 1922; Hverdagskantate [Everyday Cant.] (A. Garff), op.38, SATB, orch, 1937; Lille kirkekantate (Bible), op.52, SATB, 1940; 17 other cants., 110 other choral works

Songs (1v, pf unless otherwise stated): Fjerne melodier [Distant Melodies] (T. Lange), op.1, 1912; Den kinesiske fløjte [The Chinese Flute] (E. Frank), op.10, 1920, orchd; 2 jyske viser [2 Jutland Songs] (J. Aakjaer), op.11, 1920; Nakjaelen (M. Børup), song cycle, op.14, 1921; Alverden gaar omkring [The World Goes Round], 33 songs, op.42, 1938; Häxa [Sorceress] (E.A. Karlfelt), S, org, orch, 1939; over 100 others

Pf: 2 fantastiske etuder, op.4, 1913–14; Sonata, G, op.5, 1915; 3 Waltzes, op.7, 1915; Sydvest, sweater og shag, op.31, 1932

13 chbr works, 33 org chorale preludes

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WILLIAM H. REYNOLDS/ODDVIN MATHISEN

Schieti [Schietti], Cesare

(*b* Urbino; *d* Urbino, 8 Jan 1600). Italian composer. He was a priest, and succeeded Francesco Lupino as *maestro di cappella* of Urbino Cathedral from at least 1 December 1555 to 8 January 1576, except for a brief period at Ravenna in the service of Cardinal Giulio Feltrio della Rovere between October 1566 and February 1567. In November 1575 he was appointed to a canonry at the cathedral and between 1584 and 1593 is recorded as a member of the administrative body. He was *maestro di cappella* there

again from 15 January 1593 to 30 September 1596, and between 10 June and September 1598. Four years before his death he instituted the office of *coristaria* with funds inherited from his brother Marc'Antonio; a plaque in the sacristy records the chapter's gratitude for his generosity. He was very influential on the musical life of Urbino, where he was involved with the confraternities, particularly that of Corpus Domini. The six-voice *Missa 'Lucubratio'* demonstrates his mastery of contrapuntal technique, particularly in the last Agnus Dei constructed on a double canon. In 1599 a volume of motets and psalms (RISM 1599²) containing works by Felice Anerio, Marenzio, G.M. Nanino and Palestrina in addition to three of his own works was dedicated to him.

WORKS

Missa 'Lucubratio', 6vv, I-LT

4 motets, 1567³, 1599²; 8 madrigals, 1562⁵, 1567¹³, 1568¹², 1568¹⁶; spiritual madrigal, 1598⁶

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PIER PAOLO SCATTOLIN

Schiever, Ernst

(*b* Hanover, 23 March 1844; *d* Hanover, 1915). German violinist. He studied with Joachim in Hanover from 1860 to 1864. In 1868 he replaced Auer as first violinist in the Müller Quartet, travelling extensively with them until the quartet dissolved in 1869, when he became a founder member of the Joachim Quartet, as second violinist, and began teaching at the Hochschule für Musik in Berlin. During his two years in Berlin he organized his own quartet with Herman Franke, Leonhard Wolff and Robert Hausmann which was eventually engaged by Count Hochberg as the Gräfllich Hochberg Quartet of Schloss Rohnstock. In 1878 Schiever moved to England and settled in Liverpool, where he became leader of the Richter orchestra, a post he held for nearly 30 years. With A. Ross, Carl Courvoisier and Walter Hatton he founded the Schiever Quartet, which long enjoyed great esteem in the north of England.

JOHN MORAN

Schiff, András

(b Budapest, 21 Dec 1953). Hungarian pianist. His teachers in Budapest at the Franz Liszt Academy were Pál Kadosa, György Kurtág and Ferenc Rados, and he also studied with George Malcolm in London. He was a prizewinner at the Tchaikovsky Competition in Moscow in 1974 and at the Leeds International Competition the following year. His first solo recording, made in London, a sparkling and imaginative set of the Mozart sonatas (Decca, 1978), established him as an outstanding musician-pianist; the freshness of his Bach also attracted much attention around this time, when few recitalists were attempting to reclaim Bach for the piano. In the 1980s he made débuts with the New York PO, the Concertgebouw Orchestra, the Vienna PO and the Berlin PO but by the end of that decade it was the independent, venturesome spirit in him that had come to the fore. Cycles and carefully planned series of Bach, Haydn, Mozart, Schubert, Schumann and Bartók (the core of his repertory) continue to form an important part of his activities. His Haydn festival in the Wigmore Hall, London, won the Royal Philharmonic Society/Charles Heidsieck Award for the best concert series of 1988–9, and in 1989 he was awarded the Wiener Flötenuhr, the Mozart Prize of the City of Vienna. In 1994 he received the Claudio Arrau memorial medal of the Schumann Society in Düsseldorf, and in 1996 the Kossuth Prize (the highest Hungarian honour). He now moves easily between solo recitals, concertos, ensemble playing, recitals with singers (notably Peter Schreier) and instrumentalists, conducting and, increasingly, directing performances of concertos of Bach, Mozart and Beethoven from the keyboard. The distinction with which he fulfils all these roles recalls Edwin Fischer, and he shares something of Fischer's crusading zeal.

Schiff was the founder and the artistic director from 1989 to 1998 of the annual Musiktage Mondsee, near Salzburg, and in 1999 he began a project to perform all the Mozart concertos in Salzburg at the Mozartwoche of the Mozarteum Foundation, creating his own ensemble for the project. In addition to the complete Mozart sonatas, his recordings include all the Mozart piano concertos (with the Camerata Academica of the Salzburg Mozarteum directed by Sándor Végh), the complete Beethoven concertos, all the Schubert solo sonatas, Schubert and Beethoven lieder with Peter Schreier, an outstanding two-disc set of Haydn sonatas, Smetana polkas, Bach solo works and concertos and the three Bartók concertos. Schiff has also recorded a fine collection of solo and concerted works by Janáček, made during his festival programmes at Mondsee, and a recital of Beethoven on the composer's own Broadwood of 1817.

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STEPHEN PLAISTOW

Schiff, David

(b Bronx, NY, 30 Aug 1945). American composer and writer. Although he composed a great deal as a child, he studied English at Columbia University. After he became involved in the new-music movement there

and at Cambridge University during the 1960s, he began postgraduate studies in composition at the Juilliard School (DMA 1979); his teachers included Roger Smalley, John Corigliano, Ursula Mamlok and Elliott Carter. He has won a League-ISCM Composers prize, an NEA fellowship, a commission from Chamber Music Northwest and an Opera America grant. Perhaps his most successful work has been the opera *Gimpel the Fool*, with a Yiddish libretto by Isaac Bashevis Singer. First composed as an hour-long vaudeville with piano accompaniment (1975–6), the work was soon expanded for a small orchestra suggestive of a klezmer band (1979–80). *Gimpel* is eclectic and written with a shrewd grasp of language and theatre; it also draws upon the kaleidoscopic variety of the Jewish musical heritage. In Schiff's *Elegy* for string quartet, the viola assumes a prominence that makes the work concerto-like, while each instrument takes on an emotional quality of its own, suggesting the influence of Carter. A provocative music critic and cultural commentator, Schiff has written for the *New York Times* and *Atlantic Monthly*. He is also the author of the first full-length study of Carter's music, *The Music of Elliott Carter* (London, 1983, rev. 2/1998), and of *Gershwin: Rhapsody in Blue* (Cambridge, 1997).

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Orch: *Joycesketch III*, 1981; *Slow Dance*, 1989; *Stomp*, 1990; *Speaking in Drums*, timp, str, 1995; *Bridge City*, 1996; *Zinman Freylakh*, 1996; *4 Sisters*, conc., jazz vn, orch, 1997; *Low Life*, b trbn, jazz orch

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Chbr and solo inst: *Elegy*, str qt, 1978; *Joycesketch I*, fl, 1981; *Joycesketch II*, va, 1981; *Divertimento from Gimpel the Fool*, 1982; *2 Prayers* (Kaddish, Adon Olam), cl, pf, 1983; *Scenes from Adolescence*, fl, cl, pf trio, 1987; *Gimpel-Suite*, vn, pf, 1988; *Shtik*, b trbn, jazz qnt, 1992; *Solus rex*, b trbn, chbr ens, 1992

Songs: *2 Poems of Hannah Senesh*, S, fl, 1976; *Wedding Verses*, S, A, T, 1976; *At Melville's Tomb* (H. Crane), S, fl, vib, pf, 1977; *3 Poems of Sir Thomas Wyatt*, Mez, ob, hn, vc, 1979; *The Lass of Aughrim*, S, vn, cl, hp, 1983; *Suite*, S, fl, cl, str qt, 1984 [from *Sacred Service*]; *Vashti, or the Whole Megillah*, Mez, cl, pf, 1997

Principal publisher: MMB Music

Principal recording companies: Delos, Decca

CAROL J. OJA

Schiff, Heinrich

(b Gmunden, 18 Nov 1951). Austrian cellist and conductor. The son of two composers, he began playing the piano at six and the cello at ten. He studied with Tobias Kühne at the Vienna Hochschule für Musik and André Navarra in Detmold and made his Vienna and London débuts in 1973, the latter with the first British performance of Lutosławski's Cello Concerto,

conducted by the composer. Schiff is a powerful yet refined player whose playing of unaccompanied Bach – on a cello with modern set-up – has attracted much praise, many critics finding it a valid compromise between period instrument and modern styles. He has all the major cello concertos at his command and has introduced works by Henze, Richard Rodney Bennett, Helmut Eder, Wilhelm Killmayer, Christoph Casken and Günther Bialas. In chamber music he has collaborated with the Alban Berg and Hagen Quartets and such colleagues as Christian Zacharias, Ton Koopman and Frank Peter Zimmermann. He has recorded much of the cello repertory including the Vieuxtemps, Lutosławski and Shostakovich concertos and Prokofiev's *Sinfonia concertante*. He plays a 1698 Stradivari. Schiff made his conducting début with the Vienna SO in 1984 and since 1990, when the Northern Sinfonia appointed him artistic director, he has split his time between playing and conducting. In 1990–92 he was guest conductor of the Deutsche Kammerphilharmonie and in 1995 he was appointed chief conductor of the Winterthur Musikkollegium and the Copenhagen PO. He has also conducted a number of opera productions.

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TULLY POTTER

Schifrin, Lalo (Boris)

(b Buenos Aires, 21 June 1932). American composer and jazz pianist of Argentine birth. He studied piano as a child with Andreas Karalis and later took harmony lessons from Juan Carlos Paz. He won a scholarship to the Paris Conservatoire, where he was supervised by Charles Koechlin and studied with Olivier Messiaen. While in Paris he played with local jazz artists and in 1955 represented Argentina in the third International Jazz Festival. On his return home he established himself as a composer, arranger, conductor and pianist who was equally at ease in popular, jazz and art-music circles. He formed the first Argentine big band in the Basie-Gillespie tradition and earned awards for both film and concert music. Schifrin moved to New York in 1958, where he gained recognition as the pianist in Gillespie's jazz quintet (1960–62); he also recorded with other well-known jazz artists. From 1962 to the early 1980s he concentrated on composition: his *Jazz Suite on the Mass Texts* (1965) is highly regarded, and he became a major composer for films. His work for television has included the themes to the series 'The Man from UNCLE' and 'Mission: Impossible'. His works often involve a successful synthesis of jazz and contemporary art-music elements, including serialism, aleatory devices and electronics.

In film, the latin jazz of his early scores, as in *Sol Madrid* (1968), gradually incorporated funk elements for films such as *Bullitt* (1968) and *Dirty Harry* (1971), later drawing on disco for *Rollercoaster* (1979). He taught composition at UCLA (1968–71), but from the 1980s onwards Schifrin has also concentrated on conducting (for example with the "Three Tenors"–Carreras, Domingo and Pavarotti) and arranging.

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(selective list)

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The Eagle Has Landed (J. Sturges), 1976; The Amityville Horror (Rosenberg), 1978; Rollercoaster (J. Goldstone), 1979; The Competition (J. Oliansky), 1980 [incl. song 'People Alone']; The Osterman Weekend (S. Peckinpah), 1983; The Sting II (J.P. Kagan), 1983; Bad Medicine (H. Miller), 1985; Black Moon Rising (H. Cokliss), 1986; The Fourth Protocol (J. Mackenzie), 1987; Face to Face, 1990; The Beverly Hillbillies (P. Spheeris), 1993; Money Talks (B. Ratner), 1997; Rush Hour (Ratner), 1998

Orch: Gillespiana, ballet, 1961; Jazz Faust, ballet, 1963; Dialogues, jazz qnt, orch, 1969; Improvisations, jazz soloists, orch, 1969; Pulsations, elec pf, jazz band, orch, 1971; Tropicos, chbr orch, 1983; Gui Conc., 1984; Pf Conc.; Conc., tpt, perc, wind orch; Conc., vn, vc, orch

Inst: Suite, tpt, brass, 1961; The Ritual of Sound, 15 insts, 1962; Canons, str qt, 1969; Variants on a Madrigal of Gesualdo, 13 insts, 1969; Continuum, hp, 1970; Capriccio, cl, str, 1981; many works, arrs., for jazz ens

Vocal: Jazz Suite on the Mass Texts, jazz band, 1965; The Rise and Fall of the Third Reich, orat, 1967; Rock Requiem, 1970; Madrigals for the Space Age, nar, vv, 1976

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MICHAEL J. BUDDS/R

Schikaneder [Schickaneder].

Austrian family of German origin.

(1) Urban Schikaneder

(2) Emanuel (Johann Joseph [Baptist]) Schikaneder

(3) Anna [Nanny, Nanette] Schikaneder

(4) Karl Schikaneder

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PETER BRANSCOMBE

Schikaneder

(1) Urban Schikaneder

(*b* Regensburg, 2 Nov 1746; *d* Vienna, 11 April 1818). Actor and singer. As 'Hr. Schikaneder der Ältere' he sang First Priest in the première of *Die Zauberflöte* in 1791. For some years either side of this event he was a member of the theatrical company of his brother (2) Emanuel Schikaneder, and during its years of travel he also took a share in the administrative responsibilities.

Schikaneder

(2) Emanuel (Johann Joseph [Baptist]) Schikaneder

(*b* Straubing, 1 Sept 1751; *d* Vienna, 21 Sept 1812). Dramatist, theatre director, actor, singer and composer. Educated at the Jesuit Gymnasium at Regensburg, where he was a cathedral chorister, Schikaneder may briefly have been a town musician before he became an actor with F.J. Moser's troupe in 1773 or 1774. In 1774 he danced in a court ballet at Innsbruck, where his Singspiel *Die Lyranten* (of which he wrote both words and music) was performed in 1775 or 1776. The Innsbruck company, then under Andreas Schopf and Theresia Schimann, moved in 1776 to Augsburg, where on 9 February 1777 he married Maria Magdalena (known as Eleonore) Arth (*b* Hermannstadt, 1751; *d* Vienna, 22 June 1821), an actress in the company. In 1777–8 they were in Nuremberg with Moser's company, and in December 1777 Schikaneder made a famous guest appearance as Hamlet at the Munich court theatre, where he was obliged to repeat the final scene as an encore. From January 1778 he was director of the troupe, appearing at Ulm, Stuttgart, Augsburg, Nuremberg, Rothenburg and elsewhere. In 1780 they went to Laibach (now Ljubljana), Klagenfurt and Linz before beginning a lengthy season at Salzburg in September, during which Schikaneder became friendly with the Mozarts. Further travels through Austria included summer seasons at Graz in 1781 and 1782, the winter of 1782–3 in Pressburg (now Bratislava), and a guest appearance in summer 1783 at the Kärntnertortheater, Vienna.

After further visits to Pest and Pressburg, where Joseph II saw him perform in October 1784, Schikaneder was invited to play in Vienna. He and Hubert Kumpf began a three-month season of operas and Singspiele at the Kärntnertor on 5 November. Thereafter, Schikaneder was a member of the Nationaltheater, performing in plays and operas, from 1 April 1785 until 28 February 1786. During this time his own troupe was run by his wife and Johann Friedel, touring in southern Austria until it moved into the Freihaus-Theater auf der Wieden, Vienna, in November 1788. Schikaneder himself, in February 1786, had been granted an imperial licence for the building of a suburban theatre but did not make use of it for 15 years, forming instead a new company specializing in Singspiele and operas, which he took to Salzburg, Augsburg and Memmingen. In February 1787 he took over the Prince of Thurn and Taxis's court theatre at Regensburg. When Johann Friedel died at the end of March 1789, Schikaneder and his wife took over the Freihaus-Theater, bringing from Regensburg the singer-composers Schack and Gerl. Schikaneder's reign at the Freihaus began on 12 July 1789 with the first performance of his 'Anton' opera *Der dumme Gärtner*, and from this time dates the beginning of his steady series of plays, opera

and Singspiel librettos which were the backbone of the repertory of his theatre (but which were also performed in other theatres, sometimes with new musical scores).

Schikaneder's years of travel had seen the production of more straight plays than operas; in Vienna he placed the emphasis firmly on opera, and commissioned settings of his own texts from Mozart (*Die Zauberflöte*), Süßmayr (*Der Spiegel von Arkadien*), Wölfl (*Der Höllenberg*), Mederitsch and Winter (one act each of *Babylons Pyramiden*; Winter also set *Das Labyrinth*, a sequel to *Die Zauberflöte*). He also received scores from his theatre Kapellmeister, Henneberg (*Die Waldmänner*), Haibel (*Der Tiroler Wastel*) and Seyfried (*Der Löwenbrunn* and *Der Wundermann am Rheinfall*). As the 1790s advanced, Schikaneder began to suffer from increasing financial difficulties as he strove to surpass the achievements of his rivals and of his own greatest successes. In 1799 he handed over the management of the theatre to Bartholomäus Zitterbarth while continuing his artistic direction. Of the 12 greatest successes at the Freihaus, which closed on 12 June 1801, eight – including the first five – were written by Schikaneder himself.

On 13 June 1801 Schikaneder opened the new Theater an der Wien, using the licence he had previously been granted; it was the most lavishly equipped and one of the largest theatres of its age, and has continued in almost unbroken use. It opened with Teyber's setting of Schikaneder's libretto *Alexander*, but a change in public taste and a decline in Schikaneder's standards and powers of judgment were influential in the decision to sell the licence to Zitterbarth after less than a year. Schikaneder continued to supply plays and librettos, and to act, but despite two further periods as artistic director his fortunes were waning. After the sale of the theatre in 1806 Schikaneder left Vienna and took over the Brno Theatre. At Easter 1809 he was back in Vienna, but financial ruin and failing mental health darkened his last years. On his way to Budapest to take up an appointment as director of a new German theatre company in 1812 he became mad, returned to Vienna, and died in penury shortly after; a performance of his play *Die Schweden vor Brünn* was given for his benefit at the Theater in der Leopoldstadt on 18 July 1812 – an uncommon tribute from a rival theatre, albeit one that had successfully staged his plays since the early 1780s and would continue to do so until the 1850s.

Schikaneder was one of the most talented and influential theatre men of his age. Although it is fashionable to decry his plays (of which there are nearly 50) and librettos, they more than satisfied the demands of their day. Goethe praised his skill at creating strong dramatic situations, and, though the verse is often trite, the libretto of *Die Zauberflöte* (Gieseke's claims to the authorship of which were proved false by Komorzynski and more scientifically by Rommel) is by no means unworthy of Mozart's music. Some of Schikaneder's comedies (the 'Anton' plays, *Der Tiroler Wastel*, *Das abgebrannte Haus*, *Der Fleischhauer von Ödenburg*, *Die Fiaker in Wien*) continued to be much performed for many years and strongly influenced the later development of the Viennese *Lokalstück* ('local play'). Early in his career Schikaneder composed two, and perhaps several more, theatre scores: it has long been known that the music as well as the text of *Die Lyranten* was his work; and for the production of his Singspiel *Das*

Urianische Schloss (1786, Salzburg) at the Theater in der Leopoldstadt in November 1787, a score by him is specifically mentioned by Wenzel Müller in his diary ('Opera by Em: Schikaneder, music, and book').

WORKS

librettos

Der Müllertomerl, oder Das Bergmädchen (Kaspar der Müllertomerl) (ländliche Oper), 1785; *Der Luftballon* (Operette), Schack, ?1786; *Die drei Ringe, oder [Kaspar] der Lächerliche Mundkoch*(Spl), Schack, ?1786; *Lorenz und Suschen* (Spl), Schack, 1788; *Der Krautschneider* (komische Spl), Schack, 1788; *Der dumme Gärtner aus dem Gebirge, oder Die zween Anton* (komische Oper), Schack and Gerl, 1789 [1st 'Anton' Spl]; *Jakob und Nannerl, oder Der angenehme Traum*(komische Oper), Schack and/or Gerl, 1789

Die verdeckten Sachen (komische Oper), Schack, Gerl and Lickl, 1789 [2nd 'Anton' Spl]; *Was macht der Anton im Winter?* (komische Oper), Schack, Gerl and others, 1790 [3rd 'Anton' Spl]; *Die schöne Isländerin, oder Der Mufti von Samarkanda* (Zauberkomödie mit Gesang), 1790; *Der Fall ist noch weit seltner, oder Die geplagten Ehemänner*(Oper), Schack, 1790; *Der Frühling, oder Der Anton ist noch nicht tot*(komische Oper), Schack, Gerl ?and others, 1790 [4th 'Anton' Spl]

Der Stein der Weisen, oder Die Zauberinsel (heroisch-komische Oper), Schack, Gerl ?and Mozart, 1790; *Anton bei Hofe, oder Das Namensfest*(komische Oper), Schack, Gerl ?and others, 1791 [5th 'Anton' Spl]; *Die Zauberflöte* (grosse Oper), Mozart, 1791; *Der redliche Landmann* (ländliches Familiengemälde mit Musik), 1792; *Johanna von Weimar* (Ritterschauspiel mit Gesang), Henneberg, 1792; *Der Renegat, oder Anton in der Türkei* (komische Oper), Schack, Gerl ?and others, 1792 [6th 'Anton' Spl]

Die Kriegsgesetze, oder Die deutsche Griechin (militärische Szenen mit Gesang), 1792; *Die Eisen-Königin* (Zauberspiel), Henneberg, 1793; *Der Zauberpfeil, oder Das Kabinett der Wahrheit* (grosse Oper), Lickl, 1793; *Der wohlthätige Derwisch, oder Die Schellenkappe*(Die Zaubertrommel) (Lust- und Zauberspiel), Schack, Gerl, Henneberg ?and others, 1793; *Die Wäldmänner* (komische Oper), Henneberg, 1793; *Die Hirten am Rhein* (magisch-komische Oper), 1794

Der Spiegel von Arkadien (grosse heroisch-komische Oper), Süßmayr, 1794; *Das Häuschen im Walde, oder Antons Reise nach seinem Geburtsort*(komische Oper), ? Schack and others, 1795 [7th 'Anton' Spl]; *Der Scherenschleifer* (Faschings Oper), Henneberg, 1795; *Der Königssohn aus Ithaka* (grosse heroisch-komische Oper), Hoffmeister, 1795; *Der Höllenberg, oder Prüfung und Lohn* (heroisch-komische Oper), Wölfl, 1795; *Der Tiroler Wastel* (Oper), Haibel, 1796

Östreichs treue Brüder, oder Die Scharfschützen in Tirol(Der Landsturm) (patriotisches Spl), Haibel, 1796 [pt 2 of *Der Tiroler Wastel*]; *Das medizinische Konsilium* (komische Oper), Haibel, 1797; *Der Löwenbrunn*(Der Löwenbrunnen) (heroisch-komische Oper), Seyfried, 1797; *Babylons Pyramiden* (grosse heroisch-komische Oper), Mederitsch and Winter, 1797; *Das Labyrinth, oder Der Kampf mit den Elementen* (grosse heroisch-komische Oper), Winter, 1798 [sequel to *Die Zauberflöte*]

Die Ostindier vom Spittelberg (Die Rückkehr aus Ostindien) (komisches Spl), Seyfried, Stegmayer and others, 1799; *Konrad Langbart von Friedburg, oder Der Berggeist* (Ritterschauspiel mit Gesang), Henneberg, 1799; *Mina [Minna] und Peru, oder die Königspflicht*(heroisch-komisches Spl), Henneberg and Seyfried, 1799; *Der Papagei und die Gans, oder Die zisalpinischen Perücken* (ländlich-komisches Familiengemälde mit Gesang), Haibel, 1799

Der Wundermann am Rheinfall (grosse komische Oper), Seyfried, 1799; *Die Spinnerin am Gatterhölzl, oder Der Stock-am-Eisen-Platz* (österreichische Volkssage mit Gesang), 1800; *Amors Schiffchen in der Brigittenaue* (komische Oper), Seyfried and others, 1800; *Proteus und Arabiens Söhne* (Zaubersingspiel), Seyfried and Stegmayer, 1801; *Alexander* (grosse heroische Oper), F. Teyber, 1801; *Tsching! Tsching! Tsching!* (Spl), Haibel, 1802

Die Entlarvten (Oper), A. Fischer, 1803 [sequel to *Die Waldmänner*]; *Pfändung und Personal-Arrest* (komisches Spl), Teyber, 1803; *Swetards Zaubertal* (grosse Oper), Fischer, 1805; *Vestas Feuer* (grosse heroische Oper), J. Weigl, 1805 [also frag. setting by Beethoven]; *Die Kurgäste am Sauerbrunn* (Original Spl), Diabelli, 1806; *Das Zaubermädchen im Schreywald* (Oper), *Das Fest der Götter* (Karikatur-Oper), libs passed by Brno censor before Nov 1809

Librettos and music: *Die Lyranten, oder Das lustige Elend* (Operette, 3), Innsbruck, 1775/6; *Das Uranische Schloss* (Spl), Salzburg, 1786

Nearly 50 plays

Schikaneder

(3) Anna [Nanny, Nanette] Schikaneder

(b 1767; d Regensburg, 1862). Singer, daughter of (1) Urban Schikaneder. She sang First Boy in the première of *Die Zauberflöte* and was later a member of the Theater in der Leopoldstadt, singing the Queen of Night in that company's first performance of the opera in July 1811. After her retirement she lived for many years at Freising, completely blind.

Schikaneder

(4) Karl Schikaneder

(b Freising, 1770; d Prague, 25 March 1845). German composer, dramatist, actor, singer and director, son of (1) Urban Schikaneder. After a period with the Freihaus-Theater company of his uncle (2) Emanuel Schikaneder, he became a director (Regisseur) at the Theater in der Josefstadt in 1803. He moved to Steyr, Karlsbad and Brno (where he was a member of the company his uncle directed in 1807). In 1811, and again from 1816 to 1819, he was a member of the Theater in der Leopoldstadt, being employed as dramatist, singer and actor. He moved to Prague in 1819, where he was appointed opera director, retiring in 1834. He was the author of a once-popular series of plays and composed a number of musical scores, including at least six to his own texts (others of which were set by Wenzel Müller, Franz Teyber and Franz Volkert (i)).

WORKS

WL – Vienna, Theater in der Leopoldstadt

Die Frau Everl vom Alsterbach (Posse, 3, K. Schikaneder), WL, 13 Oct 1810

Die schwarze Burg, oder Der Höllenhammer (komische Zauberoper, 3, Schikaneder), WL, 20 June 1810

Die Aufforderung (Operetta, I, Schikaneder), WL, 4 May 1811

Der Vetter Michel aus dem Ratzenstadel, oder Die Braut Harifax aus England (Posse mit Gesang, 3), WL 13 June 1812

Kasperl der lustige Flickschneider (komische Oper, 1, M. Fenzl), WL, 25 July 1812

Božena, oder Der Kampf mit dem Lindwurm (Schauspiel mit Gesängen, 4, F.J. Korntheuer), Brno, 1814

Die bezauberten Hortensien, oder Der Feen-Streit (komisches Zauberspiel mit

Gesang, 3), Prague, 9 Feb 1828

Der Wettlauf zu Kronäuglstadt, oder Das Wahrzeichen (parodistische Posse, Schikaneder), Prague, 12 Jan 1832

Die steinerne Braut mit Fleisch und Bein, oder Hans Kröpfelbergers Genie-Streiche (parodierende Posse, after *Zampa*), Prague, 30 Jan 1834

Librettos for other composers: *Der Schiffmeister von Straubing* (Lustspiel mit Gesängen), F. Teyber, 1807; *Die Zaubershöhle, oder Die steinernen Brüder* (Zauberspiel), K. Nanke, 1810; *Der Talisman im Magnetgebirge* (Zauberoper), Nanke, 1811; *Theophrastus Paracelsus, oder Die Basiliken-Kluft* (Zaubermärchen mit Gesang), Volkert, 1811; *Der Ball beim Schwarzen Hasen, oder Die Ehemänner auf Reisen* (Lustspiel), Volkert, 1814; *Die Prellerei in der Narrengasse* (Posse), W. Müller, 1816; *Die unvermutete Hochzeit* (Spl), Müller, Vienna, 1816; *Der Kampf mit der Riesenschlange, oder Der Leuchtturm auf der Rubineninsel* (Zauberspiel), Volkert, 1817; *Die englischen Waren* (Spl), Vienna, 1819; *Die Brillantnadel und das Zauberkäppchen* (Zauberspiel), 1827; *Nachtschatten* (Zauberoper, 3), F.J. Skroup, Prague, 1829; *Die Erdgeister und der Brillenhändler* (Zauberspiel), Müller, 1833; *Der unverhoffte Schatz* (Posse mit Gesang), 1839; *Der Glasfabrikant* (Posse mit Gesang), 1840

Schikaneder

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Schikardt [Schickhart], Johann Christian.

See [Schickhardt, Johann Christian](#).

Schildt, Melchior

(*b* Hanover, 1592–3; *d* Hanover, 18 May 1667). German composer and organist. He came from a Hanover family, four of whom (his grandfather Gerdt, his father Antonius and his brother Ludolph, as well as himself) were employed over a period of more than 125 years as organists at the three churches in the Old Town of Hanover. After initially being taught music at Hanover by his father and Andreas Crappius, he went in December 1609 to Amsterdam to study with Sweelinck, with whom he remained probably until the end of 1612. No documents have survived relating to his activities over the next ten years, but from 1623 to 1626 he was organist at the Marienkirche in Wolfenbüttel, and from 1626 to 1629 he was court organist to King Christian IV in Copenhagen. After his father's death in 1629, he succeeded him as organist of the Marktkirche, Hanover, and held this post until his death.

Of the north German organists of Schütz's generation, the pupils of Sweelinck who founded the so-called north German organ school in the first half of the 17th century, Schildt, together with Scheidemann and Jacob Praetorius (ii), is one of those whose extant works mark them out as composers with distinctive personalities. Except for a single vocal work, all of his surviving music is for keyboard, and as with Sweelinck's other pupils, most of it consists of chorale-based organ works. Of his pieces in this genre, the five-verse cycle *Herr Christ, der einig Gotts Sohn* is stylistically still quite close to Sweelinck, but in the *Magnificat 1. toni*, his most distinguished and important organ work, which is also in five separate

sections, the modern north German forms of chorale fantasia and ricercare are clearly visible. This work was probably one of a now lost series of *Magnificat* settings by Schildt comparable with the cycles of Scheidt, Praetorius and Scheidemann. Of his other keyboard works, the *Pavana Lachrymae* is specially fine. It is one of many keyboard arrangements by English and continental composers of the first piece in Dowland's *Lachrymae* (1604), and is notable for its particularly expressive colouring. Schildt's one extant vocal work is the chorale concerto *Ach mein herzliebtes Jesulein*. It is a masterly example of the sacred concerto for voices and instruments. As such it is indebted to Schütz's *Symphoniae sacrae*, but the way in which Schildt applied this style to the treatment of a chorale in order to provide a subjective interpretation of the content and emotional impact of the chorale text was without precedent. The quality and originality of this piece make the loss of a further nine vocal works by him, known only by their titles, particularly regrettable.

WORKS

vocal

Ach mein herzliebtes Jesulein, 1v, 2 vn, bn, bc, 21 Jan 1657, *S-Uu*; ed. W. Breig (Kassel, 1964)

9 further works formerly in *D-Lm*, now lost, see Seiffert (1907–8)

keyboard

Chorale arrs. (org): Allein Gott in der Höh sei Ehr; Herr Christ, der einig Gottes Sohn; Herzlich lieb hab ich dich, o Herr; Magnificat 1. toni: ed. in *Die Orgel*, ii/24 (Cologne, 1968)

Variations (hpd): Gleichwie das Feuer; Pavana lachrymae (after J. Dowland): ed. W. Breig, *Lied- und Tanzvariationen der Sweelinck-Schule* (Mainz, 1970); ed. in *Music in Denmark at the Time of Christian IV*, iii (Copenhagen, 1988)

2 Praeambula, ed. in *Organum*, iv/2 (Leipzig, 1925)

Anon. chorale arrs., attrib. Schildt: Ach Gott, vom Himmel sieh darein; Wie schön leuchtet der Morgenstern: ed. in *Exempla Musica Neerlandica*, xvi (Utrecht, 1991)

Lost chorale arrs.: Christ, der du bist der helle Tag; O vater, allmächtiger Gott: in G.V. Scharffe, *Tabulaturbuch*, 1673 (see M. Seiffert, ed.: Introduction to *J.P. Sweelinck: Werken*, i, Leipzig, 1894)

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WERNER BREIG (with PIETER DIRKSEN)

Schilke, Renold O(tto)

(*b* Green Bay, WI, 30 June 1910; *d* Sun City, AZ, 5 Sept 1982). American trumpet and mouthpiece manufacturer. He began to study the cornet under Del Wright in 1918; his later teachers were Max Schlossberg, Georges Mager, Edward Llewellyn and Herbert Clarke. He started playing professionally with the Orpheum Vaudeville Circuit in 1921; he also worked at the Holton factory in Elkhorn, Wisconsin (1921–2). In 1929 he moved to Chicago, beginning an association with the Chicago SO, first as substitute, then as assistant first trumpet (from 1934), first trumpet (in 1939), and substitute again (from 1940 to 1961). He began to experiment with trumpet making in the 1920s, and helped Elden Bengé from 1934 to 1952 (for discussion, see [Bach, Vincent](#)). In 1947 he began to specialize in high-quality professional instruments (for illustration, see [Trumpet \(ii\)](#), fig.18); his business was incorporated as Schilke Music Products in 1956. One result of Schilke's considerable acoustical research, in which V.-C. Mahillon was his most important guide, was the introduction in 1968 of the tuning-bell, through which the mouthpipe tuning-slide was abolished; the first prototype of this device was made in 1928. By the early 1970s the company, which had remained in Chicago, had reached the size it would remain for the rest of the century, with about 35 employees, all of them musicians, producing about 60 models of trumpet and cornet; from 1975 to 1980 horns were also made. Schilke was a consultant for Yamaha from 1966 until his death. In 1996 the president of the firm was Schilke's son, Renold E. Schilke (*b* Chicago, 24 Aug 1941).

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EDWARD H. TARR

Schiller, (Johann Christoph) Friedrich von

(*b* Marbach, 10 Nov 1759; *d* Weimar, 9 May 1805). German dramatist, poet, aesthetician and historian. The son of an army officer, he had an unsettled childhood and youth. During his years as a student (of law, then medicine) at the Karlsschule in Stuttgart (1773–80) he wrote his first play, *Die Räuber*. Shortly after its première, in Mannheim in 1782, he was obliged to flee from Stuttgart and settled in Mannheim, where he wrote *Fiesco* and *Kabale und Liebe*. In 1785, encouraged by C.G. Körner, he moved to Leipzig and Dresden where, between 1785 and 1787, he completed *Don Carlos* and considered writing a libretto for Naumann. In

1787 he went to Weimar, where he was to settle in 1799; in 1789 he became professor of history at Jena. He married Charlotte von Lengefeld, a keen amateur pianist, in 1790, and about this time he became acquainted with Rochlitz and Reichardt. From 1794 Schiller was on very friendly terms with Goethe, developing with him the most famous artistic collaboration in the history of German letters. Apart from their joint ventures Schiller's Weimar years saw the completion and production of the *Wallenstein* trilogy (1798–9), *Maria Stuart* (1800), *Die Jungfrau von Orleans* (1801), *Die Braut von Messina* (1803) and *Wilhelm Tell* (1804). The unfinished *Demetrius* also dates from this period. The theme of these dramas is to a more or less marked extent the search for moral freedom, though political freedom is as much the subject of *Wilhelm Tell* as it had been of the early revolutionary plays.

Schiller was no musician, and indeed there is little evidence that he understood or appreciated music to any great extent. His tastes were conservative; Gluck alone among his great contemporaries found a ready appreciation from him. However, he stated that 'a certain musical state of mind [*Gemütsstimmung*]' was for him the precursor of poetic inspiration. Much of Schiller's verse has a kind of musicality, as well as rhythmic élan – qualities found in his lyrics and ballads as well as in the great dramatic dialogues and monologues. Incidental music plays a modest part in most of Schiller's plays; in one, *Die Braut von Messina*, he strove to recreate the mood and conditions of Greek classical tragedy, with an important role for the chorus.

About 1800 Goethe and Schiller were concerned to effect a closer alliance between music and drama. Schiller justified his use of the chorus in *Die Braut von Messina* in the essay 'Über den Gebrauch des Chors in der Tragödie', with which he prefaced the play, stating that the chorus acted not only as a commentator but also as a 'living wall', distancing the spectators from the action and pointing up the idealistic and universal nature of art. His intention to accompany the choric interludes instrumentally was dropped on the advice of Körner. Schiller's views on music are scattered among his letters and aesthetic essays. In 'Über das Pathetische' (1793) he argued that the primary concern of tragic art is the depiction of suffering and moral resistance to it. His deep mistrust of the emotional, even sensual effect of music is clear, music for Schiller even at its most intellectual having 'a closer affinity to the senses *by nature of its material* than true aesthetic freedom allows'. A summary of his views on the relationship between music and the other arts may be found in Letter 22 of his 'Über die ästhetische Erziehung des Menschen' (1795):

Music in its highest perfection must become form [*Gestalt*] and make its effect on us with the calm power of the antique world; fine art in its highest perfection must become music and touch us through its direct sensuous presence; poetry, in its most perfect form must, like music, seize us powerfully, but at the same time, like the plastic arts, surround us with calm clarity.

Apart from the operas that Rossini and Verdi based on Schiller plays there are numerous other, largely forgotten settings. Mercadante as well as Verdi

set *Die Räuber*; Lalo wrote an (unperformed) *Fiesque* (1866–8); Verdi's *Luisa Miller* was preceded by a once popular Viennese musical parody of Schiller's *Kabale und Liebe*, by Bäuerle and Drechsler; Michael Costa wrote a *Don Carlos* (1844). Not surprisingly, Schiller's grandest achievement, the *Wallenstein* trilogy, has tempted numerous composers to try their hand with incidental music and tone poems, but there have also been several operatic settings. *Maria Stuart* gave birth to several operas, but even more numerous are the settings based on *Die Jungfrau von Orleans*, from a very varied list of composers besides Tchaikovsky and Verdi. Many composers have based operas on Schiller's adaptation of Gozzi's *Turandot*; an Italian translation of Schiller's *Turandot*, itself a reworked translation of Gozzi, was the starting-point for Puccini's opera. *Die Braut von Messina* has inspired one particularly distinguished setting, Fibich's *Nevěsta mesinská*. Schiller's last completed drama, *Wilhelm Tell*, ineradicably associated with Rossini's final opera, also spawned Henry Bishop's adaptation *Hofer, the Tell of the Tyrol* (1830).

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- Die Verschwörung des Fiesco zu Genua* (1783): G. Hellmesberger, comp. 1848–9; Lalo, comp. 1866–8 (*Fiesque*)
- Kabale und Liebe* (1784): Bäuerle and Drechsler, 1827; Verdi (*Luisa Miller*), 1849; von Einem, 1976
- Don Carlos* (1787): Deshayes, 1800; Nordal, 1843; M. Costa, 1844; Bona, 1847; De Ferrari, 1854; Moscuza, 1862; Ferrara, 1863; Verdi, 1867
- Der Taucher* (ballad, 1798): Reichardt, 1811; C. Kreutzer (1813)
- Die Bürgschaft* (ballad, 1798): Schubert, 1816, inc.; F.P. Lachner, 1828; Georg Hellmesberger (ii), 1851
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- Das Lied von der Glocke* (poem, 1799): Knecht, 1807 (melodrama); D'Indy (*Le chant de la cloche*), 1912
- Maria Stuart* (1800): P. Casella, 1812; Mercadante, 1821; Coccia, 1827; Donizetti, 1834 (initially as *Buondelmonte*); Niedermeyer, 1844; Palumbo, 1874; Lavello, 1895
- Die Jungfrau von Orleans* (1801): Carafa (*Jeanne d'Arc à Orléans*), 1821; Vaccai (*Giovanna d'Arco*), 1827; Pacini (*Giovanna d'Arco*), 1830; Balfe (*Joan of Arc*), 1837; Vesque von Püttlingen (*Johanna d'Arc*), 1840; Verdi (*Giovanna d'Arco*), 1845; Langert (1861); Tchaikovsky (*The Maid of Orléans*), 1881; Rezníček, 1886; Klebe (*Das Mädchen aus Domrémy*), 1976
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- Der Gang nach dem Eisenhammer* (ballad, 1804): B.A. Weber, 1810; Schoenfeld, 1832; C. Kreutzer (*Fridolin*), 1837; Terry, 1861
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PETER BRANSCOMBE

Schilling, Bertha Agnes Lisette.

See [Bréval, Lucienne](#).

Schilling, Gustav

(*b* Schwiegershausen, 3 Nov 1805; *d* Crete, Nebraska, March 1880).

German writer on music. Like others of his generation, Schilling, the son of a pastor, received his education in both music and theology, in the former partly from his father, in the latter from teachers at Göttingen and Halle. From 1830 to 1836 he was director of a music school in Stuttgart founded by Franz Stöpel, but gave it up to become a freelance writer in theology and politics as well as in music. He was founder and secretary of the Deutsche National-Verein für Musik und ihre Wissenschaft and edited its yearbook from 1839 to 1843. Between 1839 and 1850 Schilling published over a score of books on musical subjects including aesthetics, harmony, pianism and composers (among these an account of Liszt, 1842), which are generally superficial; they are, however, significant in their development of both performance theory and the history of music theory. His career in Germany came to an end in 1857 when he was prosecuted for debt and fled to America. His plan to found a new conservatory in New York came to nothing, and after spending some further time in that city, he moved to Montreal and thence to Crete in Nebraska, where he died on his son's farm.

Schilling is remembered today only for his six-volume *Encyclopädie der gesamten musikalischen Wissenschaften oder Universal Lexikon der Tonkunst*. The contributors included A.B. Marx, Rellstab, Schnyder von Wartensee, Seyfried, G.W. Fink, J.A.G. Heinroth and Gottfried Weber. Schilling seems to have written many unsigned articles, including perhaps the one on himself. The subject articles are of much less interest than those on musicians, especially secondary names of roughly the editor's own time: the latter often contain information which cannot be found elsewhere.

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ALEC HYATT KING/MALCOLM MILLER

Schilling, Hans Ludwig

(b Mayen, Rhineland, 9 March 1927). German composer. In 1947 he entered the Staatliche Hochschule für Musik, Freiburg, and later studied at the universities of Zürich (1951–2) and Freiburg (1953–5). During these years his teachers included Genzmer, Uetel and Hindemith (composition) and Gurlitt and Zenck (musicology). From 1954 to 1959 he taught at Freiburg University and in 1960 was visiting professor at the Staatliche Hochschule für Musik, Karlsruhe. He returned to Freiburg in 1962 to teach at the Pädagogische Hochschule and, concurrently, at the Hohe Fachschule für Sozialarbeit. Schilling has also been active as a writer on music and was for 15 years reviewer for the *Badische Zeitung* of Freiburg. His early compositions stand within the Brahms-Reger tradition, although the occasional use of modal structures, isorhythm and canon reveals his interest in medieval music. His first dodecaphonic works, written in the early 1950s, retain a harmonic relationship with Hindemith; later, as his employment of serial technique became more strict, the influence of Dallapiccola became evident. Schilling's most individual works were written after 1960, and they show a variety of means of juxtaposing musical materials. Jazz elements, quodlibet technique and instrumental contrast are all characteristic of his later style.

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Chbr and solo inst: Metamorphosen über ein altes Liebeslied, 4ww, 1950–51; Partita, org, 1950–64; Intrada, 3 tpt, 3 trbn, 1951; Suite, s rec, pf, 1953; Conc., pic, fl, eng hn, va, pf, 1954; Suite en miniature, vn, bn, 1954; Capriccio armonico alla rondo inverso, brass, perc, 1965; Canzona, tpt, org, 1966; Quintetto 67: Zeacis Hafis, wind, 1967; Akrostichon II, hpd, 1968; Chaconne nouvelle, org, 1968; Antifone 69, tpt, org, brass, perc, 1969; Zyklus, va, org, 1969; Clarinetissimo, cl, 1970; Jam-Cembalo, 1970–71; Carillon, perc, org, 1976; 3 str qts, 2 str trios, 2 str duos

Vocal: Dem König der Ewigkeit, chorus, 11 insts, 1953; Missa unthematica, chorus 4–7vv, 1953; David singt vor Saul (R.M. Rilke), A, 9 insts, 1961; Tout le fatras immonde (P. Picasso), S, ens, 1962; Hebräische Balladen (E. Lasker-Schüler), S, pf/orch, 1965; Die Legende vom Weisen und Zöllner (B. Brecht), solo vv, chorus, orch, 1968; Klatsch (sozialkritisches Multimedia-Bühnenseminar, K. Thiele-Dohrmann), spkr, 1v, orch, 1968; Memento (lyric scene, Jacobson), 3 solo vv, 2 spkrs, 3 choruses, 2 orch, 1969–71; Saki Nameh (lyric scene, J.W. von Goethe), 5 solo vv, 7 insts, 1970; church music

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GEORGE W. LOOMIS

Schillinger, Joseph (Moiseyevich) [Lynn, Frank]

(b Kharkiv, 31 Aug 1895; d New York, 23 March 1943). Russian theorist and composer, naturalized American. He studied composition and conducting at the St Petersburg Conservatory (1914–18), where his teachers included Nikolay Tcherepnin, and also trained in mathematics. After the completion of his studies, he began a successful career in Kharkiv, Moscow and Leningrad (now St Petersburg) as a teacher,

administrator and conductor. He conducted the Ukrainian SO (1920–21), served as composer for the State Academic Theatre (1925–8) and with Leopold Teplitsky organized the first jazz band concert held in Russia (1927). Most of his compositions were written during these years. In 1928 he emigrated to the USA and settled in New York, where he taught music, mathematics, art history and his own rhythmic theories at the New School for Social Research, New York University and Columbia University Teachers College. He became an American citizen in 1936.

During the 1920s and 30s Schillinger developed a system of musical composition that reduced melody, harmony and especially rhythm to geometric phase relationships. Every conceivable permutation of these relationships was 'scientifically' catalogued in his theoretical writings. He extended his ideas to include issues of orchestration and the emotional and semantic aspects of music, as well as applying them to dramatic theatre, graphic design, motion pictures and other kinetic art forms. His experiments with complex rhythms were realized on the 'rhythmicon', an electronic device constructed by Lev Termen to specifications of Henry Cowell. The Schillinger System became the basis of the course of study used for Schillinger's private pupils, many of whom were composers and arrangers of commercial and film music. His best-known students included Tommy Dorsey, Vernon Duke, George Gershwin, Benny Goodman, Oscar Levant, Eubie Blake, John Lewis, Gerry Mulligan, Carmine Coppola, and Glenn Miller. Schillinger's music, apart from some classroom exercises and examples in his theoretical writings, shows no clear connections to his pedagogical system. His style is generally conservative and reflects an eclectic Russian influence. A number of songs are written under the pseudonym Frank Lynn.

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Inst: *Sonata*, op.3, vc, pf, 1918; *Sea Sonata*, op.5, pf, 1919; *Small Suite*, op.7, db, pf, 1921; *5 Pieces*, op.12, pf, 1922; *Sonata*, op.9, vn, pf, 1922; *Excentriade*, op.14, pf, 1924; *March of the Orient*, op.11, orch, 1924; *Sonata-Rhapsody*, op.17, pf, 1925; *Sym. Rhapsody*, op.19, orch, 1927; *Tanzsuite*, op.20, vc, 1928; *Airphonic Suite no.1*, op.21, theremin, orch, 1929; *North Russian Sym.*, op.22, orch, 1930; 2 theremin, pf, works; other pf works

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JAMES M. BURK/WAYNE J. SCHNEIDER

Schillings, Max von

(b Düren, 19 April 1868; d Berlin, 24 July 1933). German composer, conductor and opera administrator. He learnt the violin, piano and theory in Bonn, before attending the University of Munich, where he studied law, philosophy, literature and art history. There he began a lifelong friendship with Richard Strauss who encouraged him to devote his energies towards a musical career. In 1892 he was appointed assistant stage conductor at Bayreuth, becoming chorus master there ten years later. Gradually he came to be recognized as one of the leading musical figures in Munich, working as composer, conductor and teacher. His reputation was sealed in 1903 when he was appointed Königlicher Professor at Munich, where his pupils included Furtwängler and Heger. In 1908 he became assistant to the Intendant of the Hoftheater in Stuttgart, remaining there for the next ten years. His tenure was marked by several notable performances, including the première of the first version of Strauss's *Ariadne auf Naxos* (1912) with the composer conducting and Schillings's own adaptation of Berlioz's *Les Troyens* (1913). He also arranged recitatives for Mozart's *Die Entführung aus dem Serail* (1910).

Although Schillings's earliest efforts at composition were concentrated towards songs, chamber and orchestral music, opera remained his major preoccupation. This first opera was *Ingwelde*, a music drama based on a poem by Count Ferdinand von Sporck, which recounts the Scandinavian *Svarfdälasaga* in Zedlitz's *Altnordische Bilder*. First performed in Karlsruhe in 1894 under Felix Mottl, initially it was greeted with critical approval and received further performances under Strauss in Munich in 1897. But like countless other operas of the period, including Strauss's *Guntram*, *Ingwelde* suffered from a poor text and an obvious imitation of Wagner's style, particularly that of the *Ring*. Not only was the plot closely related to Nibelungen sagas, but the heroine's characterization bore a strong resemblance to Brünnhilde.

In *Der Pfeifertag*, first produced at Schwerin in 1899, Schillings attempted to write a comedy in the manner of *Die Meistersinger*. Unlike Wagner, however, Schillings betrays little feeling for dramatic action and the

leitmotifs are less distinctive and less well developed. The opera's best sections are lyrical and include an effective symphonic intermezzo.

Schillings's third opera, *Moloch*, constituted yet another response to Wagnerian music drama and is closely modelled on *Parsifal*. Here Gerhäuser's scenario concerns the Moloch priest Hiram who inflames the Northern Land of Thule with a new faith that threatens the country's stability. The elderly king remains loyal to the old beliefs, while his son becomes dependent upon these new idols and pays for such treachery with his life. In many respects *Moloch*, first performed in Dresden in 1906 under Ernst von Schuch, reflects the composer's attitude towards contemporary musical developments in his own country. The new gods, in effect, are representative of Schillings's fear that foreign elements were affecting the purity of German music.

This evident conservatism was masked by his activities in Stuttgart where he conducted such operas as Strauss's *Salome* and *Elektra*. Indeed, these works, as well as the increasing popularity in Germany of Italian *verismo*, exercised a considerable impact upon the composer's final and most successful opera, *Mona Lisa*. Completed in four and a half weeks during 1915, this work exemplified a deliberate attempt to exploit sensationalism in the theatre. The story centres around Mona Lisa's enigmatic smile which arouses the suspicions of her pearl-dealer husband Francesco del Giaconda. He lures her lover into his gem cupboard, thereby suffocating him, but Mona Lisa takes her revenge by locking her husband in the cupboard to share her lover's fate. As the story is somewhat insubstantial, the action is framed by a prologue and epilogue in which the three characters are identified with a modern honeymoon couple and their lay-brother tourist guide. Of all Schillings's operas, *Mona Lisa* enjoyed the greatest longevity on the stage and became a notable vehicle for his second wife Barbara Kemp, as well as Maria Jeritza. The score is a typical late-Romantic effusion which perhaps lacks thematic distinction, but demonstrates considerable expertise in theatrical effects.

Schillings also achieved success with the earlier melodrama *Das Hexenlied* (1904) which constitutes one of the most imaginative examples of this problematic genre. Arguably his finest orchestral compositions are the two *Symphonische Phantasien* of 1895, both of which demonstrate a formidable command of the medium and a powerful sense of drama; these qualities were recognized by Strauss who proved to be a loyal advocate of the composer. Of the songs, the *Glockenlieder* (1908) effect an almost Mahlerian sensitivity in places, though their appeal is undermined by the rather banal nature of Spitteler's poetry.

After 1915 Schillings's creativity waned considerably. To a certain extent this crisis was caused by personal difficulties with his first wife and disputes with his employers. In 1918 he resigned from Stuttgart and in the following year was appointed Intendant at the Berlin Staatsoper, a post he retained until 1925. He became increasingly disillusioned with the artistic climate of the Weimar Republic, particularly after his application to become Director of the Berlin Hochschule für Musik was rejected. As an administrator, however, he made strenuous efforts to conceal his nationalist sympathies, presenting a balanced repertory at the Staatsoper which included such

works as Pfitzner's *Palestrina*, Schreker's *Die Gezeichneten*, Strauss's *Die Frau ohne Schatten* and Busoni's *Turandot* and *Arlecchino*. In 1925 he clashed with Carl Becker, the Prussian Minister of Culture, over artistic policy and was dismissed from his post. This action provoked a scandal which united even those who were opposed to Schillings's attitudes.

Schillings spent the next few years touring Europe and America as conductor of a travelling German opera ensemble. He also conducted at the Zoppot (now Sopot) Waldoper (until 1932) and became Generalmusikdirektor in Riga. In 1929 he returned to the Berlin Staatsoper to conduct Strauss and Wagner and even contemplated writing another opera. Yet his influence upon German musical life was essentially marginal until the Nazis gained more prominence. In 1931 *Der Pfeifertag* enjoyed a revival and in the following year Schillings was appointed to several prestigious positions including that of President of the Prussian Academy of Arts. He proved a willing instrument in purging this institution of 'alien' influences and in March 1933 was rewarded with the position of Intendant at the Berlin Städtische Oper. Although Schillings's death in July 1933 prevented him from involvement in developing artistic policy during the Third Reich, his early operas re-emerged over the next few years, with *Ingwelde* produced at the Berlin Staatsoper in 1938. Inevitably a reaction against his music set in after World War II, but his work underwent partial rehabilitation, especially after the revival of *Mona Lisa* in Karlsruhe in 1984, and the release of several recordings during the 1990s.

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vocal

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chorus, 1913; Erschaffen und Beleben (J.W. von Goethe), op.35, 4-pt male chorus, 1932

Songs: Abenddämmerung, op.1, middle v, vn, orch, 1890, rev. 1916; 4 Lieder aus der Wanderzeit (K. Stieler), op.2, 1891; 3 Lieder (Gräfin Schwerin, N. Lenau), op.4, 1895; Letzte Bitte (O. Bierbaum), 1900; 4 Lieder (O. Ernst, Lieder des armen Kurti), op.7, 1901; 5 Lieder (G. Falke, A. Holz, K. Klitscher, D. von Liliencron, F. von Schiller), op.13, 1901; Lieder des Anakreon, op.14, 1902; Erntelieder (F. Evers), op.16, 1902; Intermezzo (F. Grillparzer), 1902; 4 Lieder (R. Presber, D. Biel, M. Boelitz), op.17, 1903; 4 Lieder (Falke), op.19, 1903; Ach herzig's Herz (13th cent.), 1905; Dem Verklärten (hymnische Rhapsodie, Schiller), Bar, chorus, orch, 1905; Glockenlieder (C. Spitteler), op.22, v, orch, 1908; Der Hufschmied, op.23, v, orch, 1908; Hochzeitslied (Goethe), op.26, S, Bar, chorus, orch, 1910; Herbstbild (F. Hebbel), 1922; Ich weiss wohl, was dich du bannt in mir (C. Brentano); Du armes Blatt, wo wehst Du hin (J. Brentano); Wiegenlied (C. Brentano); Die Perle (Goethe), op.33, S, T, orch/pf, 1918; 4 Zwiegesänge aus dem 'West-Östliches Divan' (Goethe), op.34, S, T, orch/pf, 1919

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ERIK LEVI

Schilson, Baron János

(b c1750; d after 1809). Hungarian statesman and composer. On 13 December 1777 his drama in five acts *Die Wilde*, with music by Anton

Zimmermann, was performed in Pozsony (now Bratislava). From 1782 to 1783 he was the royal commissar in Sopron. In 1791 he was commissioned to draw up the budget of the German theatre planned in Pest. He then lived in Surány for a time. His works written between 1800 and 1809 (including Hungarian and German dances, Hungarian, German, French and Italian songs and canons, a melodrama, a trio for flute, violin and bass, sacred and secular choral works, and two pieces entitled *Partita Turchese*) are at the Széchényi National Library in Budapest. Outstanding in their melodic invention, they show the influence of both Viennese Classicism and the Hungarian *verbunkos*. His *Egy hadi Tisztnek kedves Feleségétől butsúzó Éneke az Tsata előtt* ('Farewell Song of an Officer Parting from his Beloved Wife before the Battle') for voice, two violins, two oboes, two horns and double bass is one of the earliest examples of the Hungarian orchestral song.

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See [Šimbracký, Ján](#).

Schimmel.

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CYRIL EHRLICH/EDWIN M. GOOD

Schimon, Adolf

(*b* Vienna, 29 Feb 1820; *d* Leipzig, 21 June 1887). Austrian composer, pianist and singing teacher. The son of a painter well known for his portraits of Beethoven, Weber and Spohr, he entered the Paris Conservatoire at the age of 16, studying the piano, composition (with Berton and Halévy) and singing (with Bordogni and Banderali). In the 1840s he travelled to Italy for further study in singing and in 1846 his opera *Alessandro Stradella* was produced in Florence. From 1850 to 1853 he was in London, acting as *maestro al cembalo* at Her Majesty's Theatre, as

well as touring with Balfe, Sims Reeves and Clara Novello. While doing similar work at the Théâtre Italien Opera in Paris (1854–9), his comedy *List um List* was produced in Schwerin in 1858 under Flotow and became popular in several theatres in north Germany. He taught singing at the Leipzig Conservatory from 1874 to 1877, and then in Munich until 1886, later returning to Leipzig. As a singing teacher he had a considerable reputation and was also well known as an accompanist. He wrote chamber music, piano music and songs, and made editions of vocal works by A. Scarlatti, Porpora and Paradisi and of other Italian music.

Schimon's wife, Anna Regan (*b* Aich, 18 Sept 1841; *d* Munich, 18 April 1902), whom he married in Florence in 1872, was a singer of some distinction. She studied in Dresden and then worked under her aunt Karoline Unger in Florence. She made her *début* in Siena and went on to sing at the court theatre in Hanover. As court singer to the Grand Duchess Helena Pavlovna, she sang in St Petersburg under Berlioz; she also appeared in London, being especially successful in performances of *lieder*. She toured widely until her marriage, when she appeared less frequently; after Schimon's death she taught in Munich.

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GEORGE GROVE/JOHN WARRACK

Schimrack [Schimrag, Schimrak], Johannes.

See Šimbracký, Ján.

Schindelmeisser, Louis (Alexander Balthasar)

(*b* Königsberg, 8 Dec 1811; *d* Darmstadt, 30 March 1864). German conductor, composer and clarinettist. He studied in Berlin with Gährich and Marx, and continued in Leipzig with his stepbrother Heinrich Dorn (1831), later Hofkapellmeister in Berlin and an opponent of Wagner.

Schindelmeisser became a friend of Wagner in Leipzig, and in 1832 was named Kapellmeister of the theatre in Salzburg. He then occupied similar posts in Innsbruck, Graz and at the Königstädtisches Theater, Berlin (1837). In 1838 he went to the German theatre in Pest, and from 1847 worked successively in Hamburg, Frankfurt and Wiesbaden. From 1853 until his death he was Hofkapellmeister in Darmstadt. He was also a virtuoso clarinettist, who gave many performances, particularly in the 1830s.

Schindelmeisser was one of the early admirers and enthusiastic partisans of Wagner. It was probably on his recommendation that Wagner was appointed musical director in Rīga in 1837. In 1852–3 he arranged for the

first performances in Wiesbaden and Darmstadt of *Tannhäuser*, and the first in Darmstadt of *Rienzi* and *Lohengrin* (the last having been given only in Weimar, by Liszt). There is, however, hardly a trace of Wagner's influence in Schindelmeisser's compositions, but it can perhaps be detected in the use of chromaticism in his last opera, *Melusine* (1861). His operas are, rather, in the style of the older Romantic operatic tradition of Weber and Spohr. His other works, particularly his songs and character pieces for piano, show a particular liking for the intimacy of the smaller forms, and are often in a rather sentimental Biedermeier style..

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Malwina (romatische Opera, 5, Uffer), Pest, Town, 20 Dec 1841

Der Rächer (heroische romantische Oper, 3, O. Prechtler, after P. Corneille: *Le Cid*), Pest, Town, 4 April 1846

Melusine (romantische Oper, 4, E. Pasqué), Darmstadt, Grossherzogliches Hof, 29 Dec 1861 (Berlin, n.d.)

Diabolina (ballet, 4, Ambrogio)

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other works

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Songs, Iv, pf (pubd Hamburg, 1833–48, except where otherwise noted): 6 Lieder, op.3; Des Vaters Erbe, A/Bar, pf, op.5; Der Frühling, op.6; 3 Lieder, S/T, pf, op.9; Ob ich dich liebe, op. 10; Reue, op.11; 2 Lieder, S/T, pf, op.12; 3 Lieder, op.15; Waldlied, S/T, pf, op.17; Schlummerlied; Vergiss mein nicht; 6 geistliche Lieder, A, pf (Mainz, 1858)

Pf solo (pubd Hamburg, 1833–48, except where otherwise noted): 3 sonatas, opp.8, 23, 40 (Mainz, 1849); 2 Impromptus, opp.4, 7; 6 Characterstücke in Liedform, op. 14; 3 Bagatellen, op.22

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KLAUS RÖNNAU/URSULA KRAMER

Schindler.

Bohemian family of horn players. Originally from Březnice, Johann Adam Schindler (*fl* 1723–33) and his younger brother Andreas (*fl* 1723–37) became members of the Dresden court orchestra in 1723, playing first and second horn respectively; they were succeeded by J.G. Knechtel and A.J. Hampel. The Schindlers sustained the remarkably high level of virtuosity that had been established by their predecessors Johann Adalbert Fischer (*b* Březnice, *c*1677; *d* after 1722) and Franz Adam Saam (*b* Arnstein, *c*1678; *d* ?Dresden, 1723). Dlabacž mentioned the Schindlers' praiseworthy playing at the performance of Fux's *Costanza e Fortezza* for the coronation of Charles VI at Prague in 1723. Though biographical information is scant, the Schindlers' abilities are attested by the demanding horn parts written during their tenures at Dresden; solo obbligatos in J.A. Hasse's opera *Cleofide* (1731) and in the 'Quoniam' of the Missa of Bach's B minor Mass (1733), as well as soloistic parts in ensemble concertos by J.F. Fasch, show that J.A. Schindler was a master of the highest register, capable of executing large dramatic leaps.

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THOMAS HIEBERT

Schindler, Anton Felix

(*b* Meedl, Moravia, 13 June 1795; *d* Bockenheim, nr Frankfurt, 16 Jan 1864). Moravian violinist, conductor, writer and biographer of Beethoven. The eldest of 12 children, he studied the violin with his father before becoming a choirboy at St Mauritz in Olmütz. Although music was his main interest, he moved to Vienna in 1813 to study law. He claimed that he first met Beethoven in March 1814, when Schuppanzigh asked him to deliver a note to the composer, and that later that year, his brief arrest for involvement in student protests aroused the interest of Beethoven, who then sought a closer acquaintance with him.

Despite his attempts to show otherwise, including forgeries in the conversation books, Schindler was not in close contact with Beethoven until 1820, and there are only scattered (authentic) earlier references to him in the conversation books. With the departure that year of Franz Oliva, Schindler became Beethoven's unpaid private secretary. By late 1822 he had abandoned his legal career to become Konzertmeister at the Theater in der Josefstadt. After the concert on 7 May 1824, at which the Ninth Symphony and parts of the *Missa solemnis* received their première, Beethoven accused Schindler (and others) of cheating him, an allegation that led to the longest rift in their relationship. With the onset of the composer's final illness in December 1826, Schindler again took over many

of Beethoven's affairs, remaining in close contact with him until the end. Following Beethoven's death in March 1827, Schindler appropriated many items from his apartments, including the 400 or so conversation books, various manuscripts, sketchbooks and personal items, which he sold in 1845 to the Königlische Bibliothek in Berlin. He continued to pursue a musical career: in 1831 he became director of the Münster Musikverein, and from 1835 he directed music for the city of Aachen. His interest in the authentic performance of Beethoven's works, to which the biography bears witness, led to a series of articles in 1856 attacking Liszt and others.

For all its flaws, Schindler's greatest contribution remains his Beethoven biography. The first edition did not appear until 1840 despite Schindler's having sole access to much of the material. According to Tyson, the delay was due to a failed collaboration as well as the work's organization around three periods: Wegeler was originally to be responsible for the years 1770–1800, Stephan von Breuning for 1800–13 and Schindler for the rest. Other failed biographical collaborations and intrigues are chronicled in Tyson and Brenneis. An English translation by Ignaz Moscheles appeared in 1841. The 1842 essay 'Beethoven in Paris' relays French opinions of Beethoven from Schindler's 1841 trip to Paris, and was reprinted as an appendix to the second edition (1845) along with excerpts from the conversation books. The completely rewritten third edition (1860) retains a tripartite division, slightly altered, and expands the musical discussions, including references to the work of A.B. Marx, Ul'ibishev, Fétis and Lenz.

Schindler's biography greatly influenced the Romantic view of Beethoven. Some of his anecdotes – for example, Beethoven defying the Landrecht with the words 'My nobility is *here* and *here*' (pointing to his head and his heart) – though false, have coloured all subsequent views of the composer. Schindler's report of Beethoven's explanation for the opening of the Fifth Symphony ('thus Fate knocks at the door') and the supposed 'poetic' relationship between op.31 no.2 and Shakespeare's *The Tempest* are also unlikely to be true. Thayer discovered many inaccuracies in the biography, and his unease was justified: not only did Schindler destroy many conversation books, but Beck and Herre (1979) have shown conclusively that he later forged entries in the remaining ones. Schindler's value as an eyewitness, however problematic, remains uncontested, although any argument for which he is the sole corroborating primary source must be treated with caution.

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K.M. KNITTEL

Schindler, Kurt

(*b* Berlin, 17 Feb 1882; *d* New York, 16 Nov 1935). American composer and conductor of German birth. He attended the universities of Berlin and Munich (1899–1901), studying the piano with Ansorge and Gernsheim, composition and theory with Bussler, C. Taubmann and Thuille, and musicology with Stumpf and Friedlaender. Friedlaender's influence proved lasting, for he introduced Schindler to European folk music, particularly German. An equally important influence was Schindler's participation in a choral society under Gernsheim which performed modern arrangements of traditional songs.

Schindler made his official *début* as a composer at the Krefeld Music Festival in June 1902, although his songs had already been performed by such artists as Emmy Destinn, Ludwig Wüllner and E. Welt-Herzog. After successful conducting seasons at the Stuttgart Opera (1902) and the Staatstheater in Würzburg (1903), he was asked to assist Mottl and Strauss at the Berlin Opera (1904). In 1905 H. Conried invited him to New York to join the conducting staff at the Metropolitan Opera House. In 1909, at Mahler's suggestion, Schindler initiated the MacDowell Chorus, which, three years later, became the Schola Cantorum of New York. Under him, it established a reputation as one of the finest choral societies in North America; he resigned in 1926. A close friendship with Natalie Curtis prompted his continued interest in folk music, which became an important part of the choir's varied programmes, particularly in introducing Russian and Spanish folk music to American audiences. For his efforts in promoting Spanish music, he was invited to become a corresponding member of the Hispanic Society of America.

From 1907 Schindler served almost two decades as a reader, editor and critic for the publishers G. Schirmer; he also worked as an editor for Oliver Ditson. He was the musical director for Temple Emanu-El from 1912 to 1925. In autumn 1928 he went to Spain to undertake a systematic investigation of Spanish folk music. During three field trips (December 1929 to January 1933), he collected more than 1000 traditional melodies, a third on aluminium discs. In 1933 he was appointed the first chairman of music

at the newly founded Bennington College, Vermont, but owing to the strenuous duties and his failing health he had to forgo his research. In 1941 the Hispanic Institute of Columbia University, which sponsored his third field trip, published his field transcriptions.

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(selective list)

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ISRAEL J. KATZ

Schindler, Poul Christian

(*b* Copenhagen, 1648; *d* Copenhagen, 1740). Danish composer and instrumentalist. He studied the viola da gamba with A.G. Roberts at the court at Gottorf. After some years in the court orchestra he went to study composition at Dresden in September 1670. On his return in 1674 he became an instrumentalist at the court at Copenhagen and was also active as a composer. He is credited with being the composer of the first Danish opera, *Der vereinigte Götterstreit*, to a text (in German) by P.A. Burchardt. Written to celebrate King Christian V's birthday on 15 April 1689, it was receiving a second performance on 19 April when the opera house caught fire and burnt so rapidly that most of the audience (estimated at nearly 200), including Schindler's wife and daughter, were unable to escape. Nor did the music of the opera – like the rest of Schindler's output – survive, and no attempt was made to repeat the operatic experiment during the remainder of Christian V's reign. It was taken up again by Frederik IV, but his travels in Italy had given him a taste for Italian music, and Schindler was bypassed as a composer. By 1705 he had received no rise in salary for 30 years, and he complained to the king that the amount of composing expected of him had imposed a great strain and damaged his sight. He seems not to have succeeded, however, in improving his situation as a musician; instead, in 1707, he was relieved of some of his burden by being given a non-musical appointment while retaining half his musician's salary. He died at the age of 92, leaving a substantial collection of music and instruments.

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JOHN BERGSAGEL

Schinkel, Karl Friedrich

(*b* Neuruppin, 13 March 1781; *d* Berlin, 9 Oct 1841). German architect, stage designer and painter. He moved to Berlin in 1794 and studied architecture under David and Friedrich Gilly, completing his studies in Italy and France (1803–5), where he developed his interest in painting. On returning to Berlin he started to work as a painter of panoramas and dioramas. Count Brühl, Intendant of the royal theatre in Berlin, made Schinkel chief designer (1815–28). As architect and assessor to the Prussian Ministry of Public Buildings from 1810, he also had a definitive influence on theatre construction.

Inspired by philosophical idealism and the pathos of the Wars of Liberation against Napoleon, Schinkel aimed at creating a kind of theatre that would educate and purify the public. This didactic end required that the same degree of participation should be experienced by each member of an audience. The stage should be visible from all points of the auditorium, which was not possible with the traditional proscenium arch and wings. He envisaged sets consisting of nothing more than a monumental view on a backcloth, like a panorama or diorama, thus reduced to the 'symbolic background' of the action, which would take place in the neutral proscenium area. The orchestra pit should be lowered for optical and acoustic reasons. As the architect of the Berlin Schauspielhaus (1817–21; see illustration), a royal theatre, Schinkel was unable to realize this 'democratic' ideal, but as a designer for the stage, he put it into practice in the historically accurate, formally perfect panoramic sets for *Die Zauberflöte* (1816) and more than 40 other operas, ballets and plays. His stage designs, first published in 1819, had an extraordinary influence on the style of operatic production that followed in Germany. His ideas for the reform of theatrical construction influenced Gottfried Semper and Wagner.

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MANFRED BOETZKES

Schiøler, Victor

(*b* Copenhagen, 7 April 1899; *d* Copenhagen, 17 Feb 1967). Danish pianist and conductor. He studied with his mother, giving his first piano recital in 1914, then with Ignacy Friedman in Copenhagen, and later with Artur Schnabel in Berlin. His first tour came in 1919 and in 1923 he began conducting. From 1930 to 1932 he directed opera and ballet at the Royal Theatre in Copenhagen, and in 1934 he resumed his career as a pianist. With the advent of the Nazis he withdrew from touring to study medicine, gaining a degree in psychiatry in 1940. In 1943 he escaped to Stockholm, where he practised medicine and gave concerts, but he returned to Copenhagen in 1945 and concentrated on music. Schiøler's pianism was influenced by Friedman and Schnabel: his recordings of late Beethoven

sonatas and Brahms's Handel Variations have a deep structural emphasis. He often performed with the violinist Emil Telmányi, with whom he made an important recording of Beethoven's Kreutzer Sonata.

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ALLAN EVANS

Schiørring, Niels

(*b* Sabro, 30 June ?1743; *d* Copenhagen, 6 Feb 1798). Danish harpsichordist, composer and music editor. He studied in Copenhagen with J.A. Scheibe and in Hamburg with C.P.E. Bach, whom he befriended. In 1773 he became a harpsichordist at the royal chapel and a teacher at the Hofteater's singing school. He replaced Giuseppe Sarti as chamber musician to the royal court in 1775. For Guldberg's new official psalter (1778) he edited a series of chorale books (1781–3) based on painstaking studies of early sources, to which, with C.P.E. Bach and the Danish musician Raehs as collaborators, he added outstanding harmonizations; these collections introduced monorhythmic chorale melodies (in minims) into Danish church song. Schiørring also edited collections of secular music (particularly popular songs from operas, plays and other works) and contributed to Gerber's *Lexicon*. (*DBL*, N. Schiørring)

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all published in Copenhagen

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NILS SCHIØRRING

Schiørring, Nils

(*b* Copenhagen, 8 April 1910). Danish musicologist. He studied musicology with Abrahamsen and Larsen at the University of Copenhagen (MA 1933); at the same time he trained as a cellist under L. Jensen and was an orchestral player for several years. In 1950 Copenhagen University awarded him the doctorate for his fundamental study of Danish secular music in the 16th and 17th centuries. After working at the Copenhagen Music History Museum (1933–53) he was chairman of its board (1954–80); he was also music critic of the newspaper *Nationaltidende* (1939–49) and subsequently of the *Berlingske tidende*. He was editor of *Dansk musiktidsskrift* (1943–5) and *Dansk aarbog for musikkforskning* (with Søren Sørensen, 1961–72). He began to teach at Copenhagen University in 1950 and in 1954 he was appointed professor of musicology, from which post he retired in 1980. He was also director of the folk music and ethnomusicological section of the Danish Folklore Collection (1953–71).

Schiørring's research has concentrated on Danish music and has covered all aspects of Danish musical life (nearly all the articles on Danish music and musicians in *MGG1* are by him), but he has also considered music outside Denmark. An early interest in the French overture resulted in a monograph (1957) which demonstrated its relationship to the *allemande*, and his familiarity with 20th-century music is apparent in his survey *Musikkens veje* (1959). His work on Danish popular music began in 1935 with his collaboration on the scholarly edition of the melodies for the great collection of Danish folksongs *Danmarks gamle folkeviser* (completed 1976); he published similar musical companions to H. Grüner-Nielsen's *Danske viser* and to the collected works of Kingo.

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JOHN BERGSAGEL

Schiøtz, Aksel (Hauch)

(*b* Roskilde, 1 Sept 1906; *d* Copenhagen, 19 April 1975). Danish tenor. He studied in Copenhagen and with John Forsell. He made his stage début in 1939 at the Royal Opera, Copenhagen, as Mozart's Ferrando; the next year he sang the title role in *Faust* and Sverkel in J.P.E. Hartmann's *Liden Kirsten*. He refused to sing publicly during the German occupation, but gave recitals in secret for the Resistance workers. In 1946 he shared the role of Male Chorus with Peter Pears in the first performances of *The Rape of Lucretia* at Glyndebourne. In 1950 a brain tumour brought his career to an abrupt halt. With great fortitude, he learnt to speak and sing once more, and for a while resumed his career, but as a baritone. After retiring he taught in Minnesota, Toronto, Colorado and Copenhagen.

Schiøtz was among the foremost Mozart and lieder singers of the early postwar period as his recordings, particularly of *Dichterliebe* and *Die schöne Müllerin*, show. His tenor voice had a natural silvery quality and he used it with elegance and feeling. He wrote a book on singing, *The Singer and his Art* (New York, 1969).

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ALAN BLYTH

Schipa, Tito [Raffaele Attilio Amadeo]

(*b* Lecce, 2 Jan 1888; *d* New York, 16 Dec 1965). Italian tenor. He was the outstanding *tenore di grazia* of his generation. Having studied with A. Gerunda in Lecce and E. Piccoli in Milan, he made his début in 1910 in *La traviata* at Vercelli, and by the 1915–16 season had reached La Scala in *Prince Igor* and *Manon*. He soon began to specialize in the lighter and more lyrical roles, and became widely recognized as the successor of de Lucia, Bonci and Anselmi. In 1917 he was the first Ruggero in Puccini's *La rondine* at Monte Carlo. His beautiful, flexible voice was at its peak during his years in America: in Chicago from 1919 until 1932, and for the three following seasons (and during one later one, in 1941) at the Metropolitan.

During the 1930s he sang regularly at La Scala, and in later years frequently in Rome, concentrating increasingly on a central repertory consisting of the lighter and more graceful Italian roles and on a smaller French group including the romantic heroes of *Lakmé*, *Mignon*, *Manon* and *Werther*.

Schipa's attractive voice, so well produced as to carry with ease in large theatres, was employed with exquisite skill and taste. His plangent tone, refined musical phrasing and clear enunciation, particularly well suited to moods of tenderness, melancholy and nostalgia, are displayed in his numerous recordings, which include a complete performance of Donizetti's *Don Pasquale*. He wrote an operetta, *La Principessa Liana* (3, A. Santoro and E. Neri; Rome, Adriano, 2 June 1929), and several songs.

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DESMOND SHAWE-TAYLOR/ALAN BLYTH

Schipper, Emil (Zacharias)

(*b* Vienna, 19 Aug 1882; *d* Vienna, 20 July 1957). Austrian baritone. He studied in Milan, then made his début in 1904 at the Neues Deutsches Theater, Prague, as Telramund. After engagements at Linz, the Vienna Volksoper and the Vienna Hofoper, in 1916 he joined the Munich Hofoper, where he remained until 1922; he then returned to the Vienna Staatsoper until 1938 and was made an Austrian *Kammersänger*. In Munich he sang Meister Florian in the 1920 revised version of Schreker's *Das Spielwerk und die Prinzessin* and Barak in the first performance there of *Die Frau ohne Schatten*. He appeared regularly at Covent Garden (1924–8) as the Dutchman, Kurwenal, Hans Sachs, Wotan, Telramund, John the Baptist and Amonasro, in Chicago (1928–9) and at the Teatro Colón. Schipper sang Agamemnon in *Iphigénie en Aulide* at the 1930 Salzburg Festival and returned there in 1935–6 as Kurwenal. He also made guest appearances in France, the Netherlands, Spain and Belgium. His voice was powerful and dramatic, but he did not always use it with subtlety. He married the mezzo-contralto Maria Olszewska, with whom he recorded a notable version of the Wanderer-Erda encounter from the third act of *Siegfried*.

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HAROLD ROSENTHAL/ALAN BLYTH

Schippers, Thomas

(*b* Kalamazoo, MI, 9 March 1930; *d* New York, 16 Dec 1977). American conductor. After studying at the Curtis Institute in Philadelphia and privately with Olga Samaroff, he won second prize in 1948 in a young conductors'

contest sponsored by the Philadelphia Orchestra. His professional conducting début was the same year with the Lemonade Opera Company in New York. In 1950 he became conductor of Menotti's *The Consul* shortly after its première, beginning an association with the composer that continued with Schippers's appointment as music director of Menotti's Festival of Two Worlds at Spoleto, where his impassioned but natural, fluent performances became increasingly admired. He joined the staff of the New York City Opera in 1951, and in 1955 made débuts with the New York PO, at the Metropolitan Opera, and at La Scala, Milan. In 1963 he conducted the new production of *Die Meistersinger* at Bayreuth. Having established himself as a young American opera conductor of international stature, he was a natural choice to conduct the première of Barber's *Antony and Cleopatra* when the Metropolitan opened its new house at Lincoln Center in September 1966. Schippers was probably best known for his operatic work, particularly in the Romantic repertory, and made notable recordings of, among other works, *Il trovatore* and *La forza del destino*. He was also music director of the Cincinnati SO from 1970 until his death, and became a professor at the Cincinnati College–Conservatory of Music in 1972.

BERNARD JACOBSON

Schira, Francesco (Vincenzo)

(*b* Malta, 21 Aug 1809; *d* London, 15 Oct 1883). Italian composer, conductor and teacher. He studied under Basili at the Milan Conservatory and, at the age of 23, was commissioned by La Scala to write an opera, *Elena e Malvina*, which was well received at its first production in 1832. This led to an eight-year appointment as director of music to the Teatro de S Carlos in Lisbon, where he was also professor of harmony and counterpoint at the conservatory. His elder brother, Vincenzo Schira (*d* 1857), conductor and ballet composer, succeeded him at the S Carlos.

After a brief visit to Paris in 1842, Schira was appointed director of music at the newly opened Princess's Theatre in London. In 1843 he conducted a short season under Alfred Bunn's management at Covent Garden, and in the following year joined Bunn at Drury Lane on the resignation of Benedict as conductor. He remained there intermittently until 1847, conducting both foreign adaptations and a number of English operas. The orchestra at the time was said to be indifferent and the *Illustrated London News* was less than impressed with Bunn's parsimony and Schira's conducting ability (27 September 1845). In 1848 Bunn again managed a three-month season at Covent Garden, with Schira conducting and Sims Reeves making his début at the theatre. Schira's opera *Kenilworth*, after Scott, was rehearsed but not produced, but the Princess's Theatre gave well-received productions of his operas *Mina* in 1849 and *Thérèse, or The Orphan of Geneva* in 1850.

Schira conducted Bunn's 1852 season at Drury Lane, but thereafter he devoted himself to teaching singing (his most famous pupil was Louisa Pyne), while continuing to compose. His opera *Niccolò de' Lapi* was produced at Her Majesty's Theatre in 1863. In 1875 in Venice he achieved his greatest success with the first complete production of *Selvaggia*, but after *Lia* (originally composed for Naples in 1865) in 1876 he composed no

more. He was totally opposed to any style other than the Italian, which led the *Musical Times* to declare, on his death, that 'his music suffered mainly from the disadvantage of being out of fashion'. He was awarded the title Commendatore by Umberto I. Despite his narrow musical tastes, Schira was, after Verdi, one of the outstanding Italian opera composers of his generation. Arditi, who conducted the première of *Niccolò de' Lapi*, justly described the work as 'a patriotic opera ... written in the genuine Italian style ... fervid, melodious, and free from pretence or assumption'. *Selvaggia*, his masterpiece, is even more powerful: its through-composed texture sustains a consistent dramatic tension which clearly foreshadows the methods of Puccini.

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 Mina (romantic op, 2, W. Morris and G. Linley), London, Princess's, 8 Dec 1849
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NIGEL BURTON, KEITH HORNER

Schirmer.

American firm of music publishers. One of the largest and most important of its kind in the USA, it began in New York as an outgrowth of the Kerksieg & Bruesing Company (founded 1848), of which Gustav Schirmer (*b* Königsee, 19 Sept 1829; *d* Eisenach, 5 Aug 1893) became manager in 1854 (he had gone to New York in 1837). With Bernard Beer, Schirmer took over the business in 1861, and in 1866 he bought out Beer's interest and established the house of G. Schirmer, Music Publishers, Importers and Dealers. As its activities increased and the firm grew in standing, it moved several times to new quarters and in 1891 founded its own engraving and printing plant – one of the few maintained into the 1980s by American music publishing houses (it ceased to operate in 1984). After Gustav's death the business was incorporated under the management of his sons: Rudolph Edward (*b* New York, 22 July 1859; *d* Santa Barbara, CA, 19 Aug 1919) was president, and Gustave (*b* New York, 18 Feb 1864; *d* Boston, 15 July 1907) secretary. When Rudolph died, Gustave's son, also named Gustave (*b* Boston, 29 Dec 1890; *d* Palm Beach, FL, 28 May 1965), succeeded him as president; he was followed in 1921 by W. Rodman Fay. In May 1929 Carl Engel assumed the presidency and held that office until his death in 1944. Gustave Schirmer (grandson of the founder) was again made president and was subsequently succeeded by Rudolph Tauhert, Edward P. Murphy and John A. Santuccio. In 1964 Associated Music Publishers, with a catalogue including many internationally known composers, became a subsidiary of G. Schirmer. In 1968 the firm was acquired by the American book publisher Macmillan. In 1986 the music publishing activities were taken over by Music Sales, and its publications distributed by Hal Leonard; the book publishing was retained by Macmillan, as Schirmer Books.

Schirmer publishes for all media; its catalogue includes works by Stephen Albert, Barber, Bloch, Corigliano, Creston, Anthony Davis, Morton Gould, Griffes, Roy Harris, Kernis, Laderman, Menotti, Douglas Moore, John Jacob Niles, Schumann, Bright Sheng, Tan Dun and Thomson. In addition, Schirmer as an ASCAP affiliate and AMP, as a BMI affiliate, are the sole American representatives for 40 publishers, including Bote & Bock, Chester, Wilhelm Hansen, Max Eschig, Faber Music, Salabert, the Russian Authors' and Composers' Society and Hans Sikorski. In 1974 they were assigned American publishing and related rights to all Soviet music through an agreement with VAAP, the Soviet copyright agency. In 1989 Schirmer became the representative of Duvvagen Music, publisher of the works of Philip Glass. At the same time the firm acquired the catalogue of Shawnee Press. Among the firm's publications are Schirmer's *Library of Musical Classics* (introduced in 1892), opera and orchestral study scores and instructional materials for all instruments. Schirmer maintains a vast hire library of the larger 20th-century works as well as the standard repertory.

The lexicographer Theodore Baker served as Schirmer's literary editor and translator, 1892–1926, and was active in founding *The Musical Quarterly* in 1915. Its first editor, Oscar G. Sonneck, joined the firm in 1917 and was vice-president from 1921 to his death in 1928. Engel succeeded him on *The Musical Quarterly*. Among later editors and directors at the firm were

Nathan Broder (Director of Publications, 1945–54), Paul Henry Lang (editor of *The Musical Quarterly*, 1945–73), Hans W. Heinsheimer (Director of Publications, 1947–74) and William Holab (appointed Director of Publications in 1995). *Baker's Biographical Dictionary of Musicians*, which has been regularly updated, was first published by Schirmer in 1900.

For illustration see [Printing and publishing of music](#), fig.24.

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W. THOMAS MARROCCO, MARK JACOBS/GEORGE BOZIWICK

Schirmer, E.C.

American firm of music publishers. It was founded in Boston in 1921 by Ernest Charles Schirmer (*b* Mount Vernon, NY, 15 March 1865; *d* Waban, MA, 15 Feb 1958), who had previously worked in New York for his uncle Gustave Schirmer (1829–93), also a music publisher, and had later become a partner in the Boston Music Company. When Ernest Schirmer died, E.C. Schirmer jr became president and remained the head of the firm until his death on 6 May 1966, when Robert MacWilliams became president. MacWilliams died in 1985 when the firm was bought by Robert Schuneman. In addition to standard works, Schirmer publishes electronic music, the choral repertory of the Harvard University, Radcliffe, Vassar and Wellesley college glee clubs, the St Dunstan Edition of Sacred Music and books on music theory and appreciation. American composers in its catalogue include Avshalomov, Ernst Bacon, Howard Boatwright, Copland, David Diamond, Felciano, Korte, Libby Larsen, Donald Martino, Alice Parker, Perera, Pinkham, Piston, Rorem, Conrad Susa and Randall Thompson.

W. THOMAS MARROCCO, MARK JACOBS

Schioli, Gregorio.

See [Scioli, Gregorio](#).

Schiske, Karl (Hubert Rudolf)

(b Raab [now Győr, Hungary], 12 Feb 1916; d Vienna, 16 June 1969). Austrian composer. He studied at the Vienna Conservatory, where his teachers included Roderich Bass, Julius Varga, Kanitz and others, at the Vienna Musikhochschule and at the University of Vienna (DPhil 1942). After working as a freelance composer, he was appointed professor of composition at the Vienna Music Academy in 1952. He was also involved in the Darmstadt summer courses (from 1955) and served as visiting professor at the University of California, Riverside (1966–7). His other activities included organizing the music programme for the Innsbruck Jugendkulturwochen (1956–66). His music shows the influence of Franco-Flemish polyphony and the styles of Palestrina, Bach, Stravinsky, Hindemith and Webern. Although receptive to new ideas, he never yielded to trends. His early works are vital and sparkling. Later, he adopted a reductionist aesthetic characterized by tonal purity and textural transparency. A strict use of polyphony and serial techniques, and an economy and synthesis of thematic material were central aspects of his style.

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SIGRID WIESMANN

Schisma.

A tiny intervallic quantity. Until the 19th century the term was liable to be used for various intervals, too small to be used melodically, encountered within theoretical calculations. According to J.G. Walther's *Musicalisches Lexicon* (Leipzig, 1732), for example, a schisma is taken as half a [Comma](#). In 19th- and 20th-century writings (for instance, P. Lichtenthal's *Dizionario e bibliografia della musica*, Milan, 1826) it refers to the difference between the Pythagorean and syntonic commas, which is also the difference between a pure major 3rd and a Pythagorean diminished 4th (that is, the amount by which $D\flat-G$ is smaller than a pure major 3rd if the 5ths and 4ths $G-D-A-E-B-F\flat-C\flat-G\flat-D\flat$ are pure). This difference, 1.954 cents, is about 1% of a whole tone and is so close to 1/12 of the Pythagorean comma (1/12·008) that the term 'schisma' may also refer to the amount by which 5ths are tuned smaller than pure in equal temperament.



Schizzo

(It.).

See [Sketch](#).

Schjelderup, Gerhard (Rosenkrone)

(*b* Kristianstad, 17 Nov 1859; *d* Benediktbeuern, 29 July 1933). Norwegian composer and writer on music. Despite an uneven quality in his works, he is regarded as the most important musical dramatist among Norwegian composers. In 1878–84 he studied in Paris, with Savard and Massenet (composition) and Franchomme (cello). In 1889 he studied stage technique in Karlsruhe. He lived the rest of his life mostly in Germany, where he became professor in Dresden and Munich. He received a grant from the Norwegian government from 1910. Despite living in exile, he remained an active figure in Norwegian musical life. He wrote biographies of Grieg and Wagner, and, together with Sandvik, wrote the first history of Norwegian music, published in 1921.

A turning-point in Schjelderup's development came after attending a performance of Wagner's Ring Cycle in Karlsruhe in 1887. From then onwards he devoted himself primarily to the composition of musical dramas, although his aesthetic programme differed from that of Wagner, intending 'something more intimate ... [he aimed] to open humanity's heart and reveal the riches which often hide behind the simplest exterior'. Some of his works – eight were performed on European stages during his lifetime – achieved great success in their day, but have not remained in the repertory. After his *début* opera *Østenfor sol og vestenfor maane* ('East of the Sun and West of the Moon', 1890) he wrote all his librettos himself. Typically, their theme was the victory over death of an ideal love. The texts, however, are regarded as the operas' weakest part, together with the lack of dramatic feeling. Their strengths lie in the detailed musical characterization and fine lyrical atmosphere. Schjelderup's musical

language remained late Romantic, with thorough thematic work and at times complex harmony.

WORKS

(selective list)

operas

Østenfor sol og vestenfor maane [East of the Sun and West of the Moon], 1888–90; scene from Act 1 perf. Munich, 1890

En søndagsmorgen, 1891–2; Munich, 1893

Bruderovet [The Abduction], 1894; Prague, 1900

En hellig aften [A Holy Evening], 1896; Dresden, 1908

Sampo Lappelill, 1897; unperf.

Et folk i nød [A People in Need], 1890s; unperf.

Stormfugler, 1890s; Schwerin, 1926

Vaarnat [Spring night], 1905; Dresden, 1908

Den røde pimpernel (Die scharlachrote Blume), 1913; part perf. Berlin, 1920

Uveirsnat og morgenrøde [Stormy Night and Dawn], 1916; prolperf. Kristiania, 1919

Stjernenaetter [Starry Nights], 1921–2; Lübeck, 1934 [Act 3 based on Vaarnat]

other works

Stage: Brand (incid music, H. Ibsen), 1880s; Macbeth (incid music, W. Shakespeare), 1880s; Christrose (Christmas play), 1898; Offerildene [The Sacrificial Fires] (incid music), 1901–2, Dresden, 1903; König Friedwahn (incid music, Borngräber), 1904; Wunderhorn (ballet), 1889, Oslo, 1905; Opal (incid music), 1916; Pudderkvasten (Die Puderquaste) (ballet), 1918; Blomsterpiken (Das Blumenmädchen) (ballet), 1919; Kasperles Abenteuer (incid music, Weitmann), 1925, Kiel, 1927; Ett drömspel [A Dream Play] (incid music, A. Strindberg), 1933, London, 1933

Orch: Sym. no.1, 1887, lost; Julesuite [from En hellig aften], 1896; Sommernatt på fjorden (Sommernacht auf dem Fjord), 1900; Solopgang over Himalaya (Sonnenaufgang über Himalaya) [from Offerildene], 1903; I Baldurs hage [In Baldu's Grove], vn, orch, 1904; Brand, sym. poem, 1914; Sym. no.2 'Til Norge', 1923–4; Kleine norwegische Suite, 1930; Festkantate (Gullvaag), 1930; Indische Suite, 1931; Frühlingsreigen, 1932; I skogen [In the Forest], sym. suite, 1932

Chbr: Str Qt, 1921; Pf Trio, 1927; pieces for vn, pf; pieces for vc, pf; pf pieces; other works

Vocal: Høifjeldsliv (Auf den Höhen) (Ibsen), SATB, orch, begun 1880, Dresden, 1910; Prometheus, SATB, 1885–6; 12 norske folkeviser, TB, 1907; Prologue (to the opening of the Opéra Comique), S, orch, 1918; St Olavs Kantate, 1929; orchestral songs, choral songs, c40 romances

WRITINGS

Edvard Grieg og hans vaerker (Copenhagen, 1903)

Richard Wagner: hans liv og verker (Copenhagen, 1907)

with W. Niemann: *Edvard Grieg: Biographie und Würdigung seiner Werke* (Leipzig, 1908)

Richard Wagner und seine Werke: ein Volksbuch, von Gerhard Schjelderup (Leipzig, 1913)

with O.M. Sandvik: *Norges musikhistorie* (Kristiania, 1921)

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- I.E. Kindem:** *Den norske operas historie* (Oslo, 1941)
- O.M. Sandvik:** 'Gerhard Schjelderup', *SMz*, lxxxviii (1948), 383–6
- G. Schjelderup:** *Gerhard Schjelderup: Leben und Wirken* (Tutzing, 1983)
- N. Grinde:** *Norsk musikkhistorie* (Oslo, 1993)
- E. Gulbrandsen:** 'Norsk Wagner i operaløst land', *Nye musikken*, v/3 (1996), 30

ERLING E. GULDBRANDSEN

Schjelderup-Ebbe, Dag

(b Oslo, 10 Dec 1926). Norwegian musicologist and composer. After training at the Oslo Conservatory he studied musicology at the University of California, Berkeley with Bukofzer and Boyden (MA 1950) and composition with Elkus. He continued his studies with Gurlitt at Freiburg University (1956–7) and with Gurvin at the University of Oslo, where he took the doctorate in 1965 with a study of Grieg's early years, which revealed much new material. He began to teach at Oslo University on his return from the USA (1950) and was later appointed senior lecturer (1963) and professor (1973) at the Institute for Musicology, retiring in 1980. As a music critic he worked for the Oslo paper *Vårt land* (1957–61) before joining the staff of *Verdens gang* (1961). He was a founder-member (from 1962), and later chairman (1970–80), of the editorial committee for Edvard Grieg's Complete Works (Frankfurt, 1977–95), for which he was the sole editor of the first four volumes and co-editor of volume xii. He was awarded the Edvard Grieg Prize in 1981 and he later received honorary doctorates from St Olaf College, Minnesota (1993), and the University of Münster (1996). He was elected a member of the Norwegian Academy of Science and Letters in 1990. Schjelderup-Ebbe's compositions include a work for chorus, *The Ship of Youth* (Oslo, 1969), performed at the Bergen International Festival in 1967, a *Suite for Young People* for piano (Oslo, 1972), *Humoreske* for horn and piano (1976) and other chamber works.

WRITINGS

- A Study of Grieg's Harmony: with Special Reference to his Contributions to Musical Impressionism* (Oslo, 1953)
- 'Modality in Halfdan Kjerulf's Music', *ML*, xxxviii (1957), 238–46
- 'Neue Ansichten über die früheste Periode E. Griegs', *DAM*, i (1961), 61–8
- Purcell's Cadences* (Oslo, 1962)
- Edvard Grieg 1858–1867, with Special Reference to the Evolution of his Harmonic Style* (diss., U. of Oslo, 1965; Oslo and London, 1964)
- 'Sibelius og Norge' [Sibelius and Norway], *Suomen musiikin vuosikirja 1964–65* (1965), 80–90 [with Eng. summary]
- 'Et nyfunnet orkesterpartitur med Rikard Nordraaks musikk til Bjørnstjerne Bjørnsons "Maria Stuart i Skotland"' [A newly found orchestral score with Nordraak's music to Bjørnson's "Maria Stuart i Skotland"], *SMN*, i (1968), 102–31
- 'Kjerulfs fem sanger fra "Spanisches Liederbuch"' [Kjerulf's five songs from "Spanisches Liederbuch"], *Festskrift til Olav Gurvin*, ed. F. Benestad

- and P. Krømer (Drammen and Oslo, 1968), 144–61 [with Eng. summary]
- ed., with others:** *Norsk musikk* (Oslo, 1968) [incl. 'Norske komponister' [with F. Benestad], 5–20]
- 'Neuere norwegische musikwissenschaftliche Arbeiten', *AcM*, xliv (1972), 25–9
- 'Some Recollections by Two Norwegian Artists of German Musical Life in the 1850s', *SMN*, ii (1976), 123–34
- 'Motivstoff og koralmelodi i Valens fiolinkoncert, Op.37' [Motif material and choral melody in Valen's violin concerto, op.37], *SMN*, iii (1977), 53–74
- with F. Benestad:** *Edvard Grieg: mennesket og kunstneren* (Oslo, 1980, 2/1990; Eng. trans., 1988, as *Edvard Grieg: the Man and the Artist*)
- 'Norwegische musikwissenschaftliche Arbeiten 1972–1979', *AcM*, lii (1980), 68–73
- with F. Benestad:** *Johan Svendsen: mennesket og kunstneren* (Oslo, 1990; Eng. trans., 1995, as *Johan Svendsen: the Man, the Maestro, the Music*)
- 'Johan Svendsens frühe Entwicklung im Lichte des Einflusses durch seinen Lehrer Carl Arnold', *SMN*, xviii (1992), 49–54
- 'Bela Bartok og hans forhold til Edvard Grieg og til Norge' [Bartók and his relationship with Grieg and with Norway], *Norsk musikk Tidsskrift*, xxx (1993), 4–8
- with F. Benestad:** *Edvard Grieg, Chamber Music: Nationalism, Universality, Individuality* (Oslo and New York, 1993)
- 'Grieg og impresjonismen', *Musik & forskning*, xix (1993–4), 93–102
- 'The Emergence of Genius', *Edvard Grieg Today*, ed. W.H. Halverson (Northfield, MN, 1994), 15–24

JOHN BERGSAGEL

Schlaepfer, Jean-Claude

(b Geneva, 11 Jan 1961). Swiss composer. After studying piano with Sébastien Risler he gained a diploma in music education and a prize from the Geneva Conseil d'État, along with a composition prize (class of Pierre Wissmer and Jean Balissat). He then went to study with Betsy Jolas in Paris. Besides composing, he teaches harmony and analysis at the two conservatories in Geneva. From his first compositions, Schlaepfer attracted attention in French-speaking Switzerland for his professionalism. His *Stabat Mater* (1990) was highly successful when performed by the Orchestre de la Suisse Romande, an opportunity rarely given to any composer under 30. Since then there has been a steady succession of commissions from important institutions (Suisse Romande Radio, the Orchestre de la Suisse Romande, the Tibor Varga violin competition, the Settimane Musicali d'Ascona and others).

Schlaepfer rarely discusses his compositional procedures and techniques. It is through his works alone that he has won over a large group of admirers, without ever yielding to complacency.

WORKS

(selective list)

Instances I, pf, 1987, arr. hpd, 1990; Les mots (B. Métroz), Mez, pf, 1987; 3 caprices, vn, 1988; Impressions, 15 str, 1988; Dialogue, vc, 1989; Stabat Mater, S, chorus, orch, 1990; 7 Preludes, 2 pf, 1991; Motets, S, va da gamba, hp, 1992; Trois Rêves (G. Trakl), S, A, spkr, wind qnt, str qt, pf, 1992; Instances II, hn, 1993; Solitude, conc., vn, chbr orch, 1993; Psaume, fl, ob, vc, org, 1993–4; Instances III, mar, 1994; Visibili et invisibili, male chorus, children's chorus, 1994; Exil, orch, 1994–5; Ascensus, tpt, str, 1995; La rose de Jérigo (A. Simon), S, pf, 1995; L'impossible absence, chbr orch, 1995; Missa brevis, S, str qt, 1996; Chant de lune, fl + a fl, ob, cl, vn, vc, db, perc, 1996; L'île de Ré, vc, pf, 1996; Instances IV, vn, 1997

Principal publisher: BIM (Bulle)

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JEAN-PIERRE AMANN

Schlag (i).

German family of organ builders. In 1831 Christian Gottlieb Schlag (*b* Staschwitz, 27 Feb 1803; *d* Schweidnitz [now Świdnica], 10 March 1889) took over the organ-building workshop of Kiesewetter at Jauer, and from 1834 he and his brother Johann Karl (*b* Staschwitz, 30 Nov 1808; *d* Schweidnitz, after 1869) carried on the business at Schweidnitz. In 1869 Christian Gottlieb's sons Theodor (*b* Schweidnitz, 18 April 1847; *d* Schweidnitz, 2 May 1912) and Oskar (*b* Schweidnitz, 16 June 1848; *d* Schweidnitz, 26 Nov 1918) became partners in the firm, which then became known as Schlag & Söhne. Oskar later founded the Association of German Organ Builders in 1891, and was its first president. The proprietors were appointed official organ builders to the royal court in 1900, and they were joined by Theodor's sons Reinhold (*b* Schweidnitz, 1874; *d* Pomerania, after 1952) and Bruno (*b* Schweidnitz, 1879; *d* Hof, 1952) in 1903.

By about 1870 Schlag & Söhne had become the leading organ-building firm in Silesia. In 1888 they built an organ for the Philharmonie, Berlin, on which Bruckner performed in 1891. In Silesia they obtained the important commissions for the Breslau Konzerthaus (1898) and for the Musiksaal of Breslau University (1906). They made repairs and 'modernizations' to historic 18th-century instruments, including the organs in the church of the Holy Cross, Hirschberg (now Jelenia Góra; 1859); the former Cistercian church in Grüssau (now Krzeszów; 1873–4); the pilgrimage church, Wartha (1875); St Elisabeth, Breslau (1878–9); the Gnadenkirche, Landeshut (now Kamienna Góra; 1882); Sts Peter and Paul, Neisse (now Nysa; 1883); the parish church, Glatz (now Kłodzko; 1893); and Sts Peter and Paul, Görlitz (1894). The new organ for the Frauenkirche, Görlitz, brought the number of instruments on which the firm had worked to 1000. The firm was dissolved sometime after 1918.

Like other contemporary builders in Germany, the Schlag family laid most emphasis on foundation stops. Their organs had complete Principal choruses on all manuals (Christian Gottlieb had studied the Baroque organs of Hamburg and Lübeck in 1865), stopped Diapasons, Flutes and Strings. Their larger organs consisted of *Hauptwerk* (with reeds represented by Trompete 8'), *Schwellwerk* (with Oboe, Vox humana or Klarinette 8') and Pedal (with Posaune 16' and Trompete 8'); there would also be a Solo Organ with reeds such as Orchestral oboe and Tuba mirabilis on wind pressures of up to 30 cm (Oskar had studied with Henry Willis in London). When rebuilding old organs, they kept as much historic pipework as possible (e.g. 1859, organ by J.M. Röder, c60%, and 1893, Joachim Wagner, c90%).

After 1870 Johann Karl's sons Karl (*d* Schweidnitz, 1873) and Heinrich (*d* Liegnitz, 1903) founded in Schweidnitz the firm of Gebrüder Schlag, later managed by Christian Gottlieb's nephew, Ernst (*b* Profen, 1852; *d* Schweidnitz, 1941); this firm mainly built small organs in Silesia.

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HANS KLOTZ/RUDOLF WALTER

Schlag (ii)

(Ger.).

See [Beat](#).

Schlägel

(Ger.).

Drumstick. See [Drum](#).

Schlager, Karlheinz

(*b* Bamberg, 8 Oct 1938). German musicologist. From 1958 to 1964 he studied musicology with Stäblein and Eggebrecht at the University of Erlangen-Nuremberg, with modern German literature and medieval German philology as subsidiary subjects. He took the doctorate at Erlangen in 1964 with a dissertation on alleluia melodies in 10th- and 11th-century manuscripts; this work was complemented by his *Habilitationsschrift* on the late medieval alleluia melodies (1986). He was Stäblein's research assistant (1964–7), and a research assistant at the Erlangen musicology institute (1976–91), where he directed the microfilm

archive of chant sources. He was also an editor of RISM, A/I in Kassel, 1968–76. He was chair of the department of music education at Bamberg University, 1984–6, and he was appointed professor and department chair of musicology at the Katholische Universität, Eichstätt in 1991. His own special interests centre on palaeographic research and style criticism of medieval monophonic music.

WRITINGS

Thematischer Katalog der ältesten Alleluia-Melodien aus Handschriften des 10. und 11. Jahrhunderts, ausgenommen das ambrosianische, altspanische und alt-römische Repertoire (diss., U. of Erlangen-Nuremberg, 1964; Munich, 1965)

‘Anmerkungen zu den zweiten Alleluia-Versen’, *AMw*, xxiv (1967), 199–219

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‘Die Neumenschrift im Licht der Melismentextierung’, *AMw*, xxxviii (1981), 296–315

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‘Annäherung an ein Troubadour-Lied (“Tant m’abellis l’amoros pessamens” von Folquet de Marseille)’, *Analysen: Beiträge zu einer Problemgeschichte des Komponierens: Festschrift für Hans Heinrich Eggebrecht*, ed. W. Breig, R. Brinkmann and E. Budde (Wiesbaden, 1984), 1–13

‘Eine Melodie zum griechischen Credo’, *AcM*, lvi (1984), 221–34

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‘Strawinsky, Busoni und der Neoklassizismus’, *Quaestiones in musica: Festschrift für Franz Krautwurst*, ed. F. Brusniak and H. Leuchtmann (Tutzing, 1989), 579–90

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‘Hildegard von Bingen im Spiegel der Chorforschung: Rückschau und Ausblick’, *De musica et cantu: Studien zur Geschichte der Kirchenmusik und der Oper: Helmut Huckle zum 60. Geburtstag*, ed. P. Cahn and A.-K. Heimer (Hildesheim, 1993), 309–23

“Bartok ludens”: Beobachtungen zu “Free Variations” (Mikrokosmos, Nr. 140)’, *Max Lütolf zum 60. Geburtstag*, ed. B. Hangartner and U. Fischer (Basle, 1994), 281–94

‘What the Dove Could not yet Sing: Alleluia-Melodies after 1100’, *Songs of the Dove and the Nightingale: Sacred and Secular Music, c.900–c.1600*, ed. G.M. Hair and R.E. Smith (London and Sydney, 1994), 90–101

‘Carl Orff und das Mittelalter’, *Altes im Neuen: Festschrift Theodor Göllner*, ed. B. Edelmann and M.H. Schmid (Tutzing, 1995), 405–18

‘Ars cantandi–ars componendi’, *Geschichte der Musiktheorie*, iv: *Die lehre vom einstimmigen liturgischen Gesang*, ed. F. Zamminer and T.F. Erfelt (Darmstadt, forthcoming)

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HANS HEINRICH EGGBRECHT/DAVID HILEY

Schlagfeder

(Ger.).

See [Plectrum](#).

Schlagzeug

(Ger.).

See [Percussion](#).

Schlangenrohr

(Ger.).

See [Serpent](#).

Schlee, Thomas Daniel

(*b* Vienna, 26 Oct 1957). Austrian composer, organist, musicologist and artistic administrator. He studied at the Vienna Hochschule für Musik with Michael Radulescu (organ, 1976–83) and Francis Burt (composition, 1982–5), among others, at the University of Vienna (1976–84), where he completed a dissertation on Messiaen, and at the Paris Conservatoire, where his teachers included Messiaen (composition) and Langlais (organ). He has served as music drama adviser at the Salzburg Landestheater (1986–9), music director of the Brucknerhaus, Linz (1990–98), and project director of the Gardini Foundation, Berlin (from 1995, chair 1998). In 1999 he was appointed deputy intendant of the Beethoven Festival in Bonn. He became a Chevalier des Arts et des Lettres in 1990.

Schlee's various professional activities, taken together, represent a consistent concern for musical trends and musical performance. Although he has chosen his compositional material and methods deliberately, his approach to music remains extremely poetic, even religious or metaphysical. He shapes sounds, rhythmic elements, melodies and harmonic colours into forms that develop organically in an analogous fashion to tonal structures. His discourse is rich in nuances, conflicts and contrasts. He has striven to achieve beauty, not by reprocessing the ideals of the past, but by engaging in a search of his own. (*LZMÖ*)

WORKS

(selective list)

Orch: Quia tu es Deus fortitudo mea, op.24, 1986; ... und mit einer Stimme rufen, op.20, 1987; Dein Dunkel wird sein wie der Mittag, op.30, 1990–91; Ricercar, op.31, 1990–92; Aurora, op.32, 1992–3; Concertino, op.36, 2 pic tpt/ob, str, 1995; Licht, Farbe, Schatten, op.38, chbr orch, 1995–6; Sonata da camera, op.42, chbr orch, 1996–7; Orchesterspiele, op.45, 1997–8; Der Esel Hesékial, spkr, orch, 1998–9

Vocal: Dicite: pusillanimes confortamini, op.17, S, 2 vn, vc, org/fl ad lib, 1982; Fragen von der Seele (J. Böhme, A. de Waal), 1v, org, 1983; Das Feuer des Herrn (cant., R. Deutsch), op.27, solo vv, chorus, orch, 1989; Der Baum des Heils (orat, Deutsch), op.33, A, chorus, eng hn, vn, org, 1993–4; Dann steht der Mandelbaum in Blüte (Book of Kohelet), op.37, mixed chorus, 1995; Carnet poétique (P. Frégonara), op.39, chorus, 1995–6; Tota pulchra es, mixed chorus, org, 1997

Chbr: Str Qt no.1, op.9, 1980; Choralvorspiele, op.18, ob, org, 1983; 2 pièces, op.19, 2 tpt, org, 1983–4; Str Qt no.2, op.21, 1985–97; Mélodie et mouvement, op.7, vn, pf, 1986–94; Poésies I–VI, op.25, pf, 1986–95; Alba, op.26, fl, va, 1987; Bucoliques, op.13, fl, ob, hp, 1987; Aulodie et jubilation, op.34, ob, 1993–4; Wacht auf, Harfe und Saitenspiel, op.35, hp, str, 1994–5; Notturmo, op.35, hn qt, 1995; De profundis, op.43, va, db, 1996–7; Musique de plein-air, op.41, cl, tpt, 1996; Lob des Wassers, op.44, fl, 1997; Sèlah, op.40, fl, org, 1997; Cantus, tpt, org, 1998; Intrada, 3 tpt, 2 trbn, 1998

Kbd (org, unless otherwise stated): Préludes, op.6, 1979–94; Fantaisie, op.15, 1981–2; Suite en éventail, op.16, 1982; 7 pièces blanches, 1982; Seefelder Präludium, 1982; 2 prières Mariales, 1984–5; Resonate, op.22, 1985; Offrandes, op.28, 1986–9; Effleurée, op.23, pf, 1987; 5 pièces, op.29, 1990–92; Madrigal, Choral I, Mysterium fidei, Cantilène, Choral II; Voile, 1995

Principal publishers: Bärenreiter, Lemoine

GÜNTHER LEUCHT

Schlegel (i)

(Ger.).

Drumstick. See [Drum](#).

Schlegel (ii).

See [Slegel](#) family.

Schlegel, Leander

(*b* Oegstgeest, nr Leiden, 2 Feb 1844; *d* Overveen, nr Haarlem, 20 Oct 1913). Dutch pianist and composer. He studied the violin at the Leiden music school and the piano and composition at the royal music school (The Hague) and at the Leipzig Conservatory. He also took lessons with S. Jadassohn. After completing his education he was music director in Brunswick for a short time, and he also toured with the violinist Wilhelmj. From 1870 to 1898 he directed the Haarlem music school of the Maatschappij tot Bevordering der Toonkunst, teaching the piano, violin and singing, and he conducted its choral society from 1871 to 1881. After 1898

he directed his own music school. Together with the pianist Vink he founded a Wagner Society in Haarlem in 1873. His most important compositions, piano works and songs, however, show him to have been influenced by Schumann, Brahms and Kirchner. Most of his piano works are short character-pieces; some are based on German literature (*Der arme Peter* op.5 on Heine's *Buch der Lieder*, opp.7 and 10 on Goethe's *Faust*). His Passacaglia op.31 for two pianos is based on ascending and descending scales. His orchestral works include *Der sächsische Prinzenraub*, *symphonisches Tongemälde* op.21 (ed. D. van Heuvel, Amsterdam, 1996) and a violin concerto op.33, performed in Vienna in 1911. He also wrote chamber music, including a violin sonata op.34, performed in Berlin in 1911. His songs have some impressionistic characteristics.

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J. de Klerk: *Haarlems muziekleven in de loop der tijden* (Haarlem, 1965), 257–65

JAN TEN BOKUM

Schleiermacher, Steffen

(b Halle, Saxony, 3 May 1960). German pianist and composer. He studied at the Leipzig Musikhochschule (1980–85), where his teachers included Siegfried Thiele and Friedrich Schenker (composition), Gerhard Erber (piano) and Günter Blumhagen (conducting), at the DDR Akademie der Künste with Friedrich Goldmann (composition), and in Cologne with Aloys Kontarsky (piano, 1989–90). He has served as artistic director of the Ensemble Avantgarde (founded in 1988), the Gewandhaus musica nova concert series (from 1990) and an annual January contemporary music festival in Leipzig (from 1992). As a pianist he has devoted himself exclusively to 20th-century music. His honours include an award from the Gaudeamus Competition (1985), the Hanns Eisler Prize (1989) the Schneider-Schott Music Prize (1992) and residencies at the Villa Massimo, Rome (1992) and the Cité des Arts, Paris (1998).

Instrumental in Schleiermacher's development as a composer was the music of Gesualdo, Bartók, Varèse and Feldman, as well as Indonesian *gamelan* and traditional Japanese temple music. Unmediated extremes employing a full range of traditional instrumental sounds are characteristic of his works. Every resolution proves to be a fallacy, however, as repetition turns to farce, traditional perspectives dissolve and central objectives disappear. A number of compositions reflect stories from Greek mythology or the inspiration of personal experience.

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(selective list)

Orch: Musik, timp, orch, 1984–5; Conc., va, chbr orch, 1987; Kreon, chbr orch, 1987; Stille und Klang, 1991; Puls Farbe Schatten, 1994; Sax Conc., 1998

Vocal: 4 Choruses (G. Trakl), 1984–5; Zähne, 12vv, 2 perc, 1997–8

Chbr and solo inst: Gesang des Apsyrtyos, ens, 1985; Qt, ob d'amore, vn, db, gui,

1986; Zeremonie, ens, 1988; Qnt, fl, cl, vn, vc, pf, 1989; Musik, ens, 1990; Für F, cl qnt, 1991; Zu Viert, 2 pf, 2 perc, 1991; Heracleum, sax qt, 1992; Festgefressen str qt, 1994; Trotz Reaktion I–IV, ens, 1994–8; Stockend Fliessend, ob, vn, bn, gui, 1995; Sisyphos, 4 tpt, 4 hn, 4 trbn, 2 tuba, perc, 1996; ... fast ... kaum ... , cl qnt, 1997; Gestalt ... gesplittert, cl, vc, pf, 1997; Gnaden Los, pf, perc, 1997; Zeit Verschiebung, (pf, perc), (str qt), (pic, ob, cl, bn), 1997

Pf: Klavierstück, 1990; klavier und klaviere, pf, tape, 1997

Principal publishers: Boosey & Hawkes, Bote & Bock, Breitkopf & Härtel

Principal recording companies: Wergo, hat hut

GISELA NAUCK

Schleifer

(Ger.).

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

Schleppend

(Ger.: 'dragging'; present participle of *schleppen*).

A word used both as a tempo modification and as an expression mark. It is, however, far less common than the characteristically Mahlerian instruction *nicht schleppen!* ('do not drag'), which had already been used by Beethoven, whose song *Merkenstein* op.100 is marked *mässig, jedoch nicht schleppend* ('moderate, but not dragging'). The Trio of Bruckner's Fourth Symphony is marked *nicht zu schnell: keinesfalls schleppend* ('not too fast, not under any circumstances dragging').

For bibliography see [Tempo and expression marks](#).

DAVID FALLOWS

Schlesinger.

German firm of music publishers. Adolph Martin Schlesinger (*b* Sülz, Silesia, 4 Oct 1769; *d* Berlin, 11 Oct 1838) worked before 1795 as a book dealer in Berlin, and later incorporated printed music into his business; he founded the music-publishing house in April 1810. After his eldest son [Maurice Schlesinger](#) had established himself in Paris and his second son Carl (1808–31) had died, the youngest son Heinrich (*b* Berlin, 1810; *d* Berlin, 14 Dec 1879) received full control in 1831. After his father's death

he directed the business with his mother, Philippine, and alone from 1844. In 1864 he sold the firm to Robert Lienau.

From 1811 Schlesinger did its own printing, originally producing works by local Berlin composers. It soon established contacts with Spontini, Mendelssohn, Loewe and Weber, and in August 1814 secured the rights for Weber's works, becoming his original publisher. Encouragement from the Prussian royal house resulted in the *Sammlung preussischer Armeemärsche*, which comprised over 200 numbers. In 1819 Maurice Schlesinger established contact with Beethoven in Vienna, which led to the publication of opp. 108–112, 132 and 135. Through the efforts of Adolph Bernhard Marx, who edited the *Berliner allgemeine musikalische Zeitung* (formerly the *Zeitung für Theater und Musik*, 1821–3) for Schlesinger from 1824 to 1830, the company issued the first edition of Bach's *St Matthew Passion*. With more than 2000 publications issued by 1836, Schlesinger ranked among the most important Prussian music publishers. Under Heinrich Schlesinger the firm acquired works by Berlioz, Cornelius, Liszt and notably Chopin's posthumous works. It concentrated on inexpensive editions of well-known works and, for copyright reasons, revised editions of earlier publications. The periodical *Echo* (1851–65), chiefly edited by Heinrich Schlesinger himself, was designed to revitalize the musical life of Berlin. A certain stagnation in the firm's activities was overcome when Robert Lienau took it over in 1864. A complete catalogue was never published.

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For further bibliography see [Lienau](#).

RUDOLF ELVERS

Schlesinger, Maurice [Moritz Adolf]

(*b* Berlin, 3 Oct 1798; *d* Baden-Baden, 25 Feb 1871). French music publisher of German descent. He was the eldest son of Adolf Martin Schlesinger, the Berlin publisher (see [Schlesinger](#)). Before settling in Paris in 1816, he served in the Prussian army (1814–15) and worked in his father's firm. In Paris he worked first for the bookseller Bossange Père. In summer 1819 he visited Beethoven in Vienna and Mödling to cultivate his

friendship. Not later than July 1821 he started his own business, his first advertisements bearing Bossange's address, 13 quai Malaquais. By October 1822 he had moved to 107 rue Richelieu and by February 1824 he was at no.97 of the same street, where he remained until his retirement. In 1826 his business survived a fire that destroyed many manuscripts, including letters of Beethoven. On 20 November 1842 *La France musicale* announced that Schlesinger was gradually selling the stock of his firm; it was not until January 1846 that he sold the entire business to Louis Brandus. A few years later he retired to Baden-Baden.

Schlesinger's earliest publications include a series of piano-vocal scores of Mozart's operas, with title-page vignettes by Horace Vernet, and the full score of Mehül's *Valentine de Milan* (1823). These were followed by numerous other operatic publications: piano-vocal scores of at least 50 operas and some two dozen full scores, including the first editions of Meyerbeer's *Robert le diable* and *Les Huguenots*, Halevy's *La juive* and at least 11 of his other works, Adam's *Le postillon de Longjumeau* and Donizetti's *La favorite*. Among his employees between 1840 and 1842 was Wagner, who, then quite impoverished, was engaged to make piano (and other) arrangements of *La favorite* and of Halévy's *La reine de Chypre*. Schlesinger published a great deal of instrumental music. In the 1820s he brought out substantial collections of piano music by Moscheles, Weber and Hummel, and early in 1829 he announced complete editions first of Beethoven's piano works and then of his string trios, quartets and quintets. In 1822–3 he published authentic simultaneous first editions of Beethoven's opp.110 and 111 piano sonatas and in 1827 of the opp.130, 132, 133 and 135 string quartets. In the late 1820s and the early 1830s he published early works by Mendelssohn, Liszt and Berlioz; among his Berlioz publications were the first editions of the *Huit scènes de Faust* (see illustration), Liszt's piano arrangement of the *Symphonie fantastique* and the full scores of the *Requiem*, the *Symphonie fantastique* and the *Symphonie funèbre et triomphale*. He published about 40 of Chopin's works, most of them authentic simultaneous first editions. In the 1830s and 40s he also published a vast quantity of piano music by Heller, Thalberg, Lanner, Labitzky and the elder Johann Strauss. In all, about 4500 editions were published, judging by the chronological series of plate numbers.

Schlesinger's most enduring publication was the weekly *Gazette musicale de Paris*, first published on 5 January 1834 and serving a dual function: as an advertising medium for Schlesinger's publications and a general-interest magazine promoting German Romantic ideas in France. From November 1835 (vol.ii, no.44) it was merged with *Revue musicale* (edited by Fétis), subsequently appearing as *Revue et gazette musicale*; in 1880 it ceased publication. Among the early contributors were Berlioz, Wagner, Liszt, George Sand, Balzac and Schumann. It is an invaluable source of information on music and music publishing in Paris.

Schlesinger was imaginative, reckless, hard in business and a considerable rogue. He is said to be accurately portrayed by Flaubert as Jacques Arnoux in *L'éducation sentimentale*; Madame Arnoux is just as closely modelled on Schlesinger's wife, Elisa, with whom Flaubert was for many years in love. Irascible by nature, Schlesinger not infrequently became entangled with his colleagues in wrangles over publication rights

or allegedly defamatory statements; his clashes with Escudier in 1839, with Troupenas in 1841 and with Rossini in 1843 provide three interesting examples documented in *La France musicale* (1839–43). The autographs from his estate were auctioned by Liepmannssohn in Berlin on 4 November 1907.

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RICHARD MACNUTT

Schlick, Arnolt

(*b* ?Heidelberg, c1460; *d* ?Heidelberg, after 1521). German organist and composer. The assertions that he came from Bavaria, from the Swabian-Alemannic area or from the southern half of Bohemia are not justifiable. According to Pietzsch's investigations, Schlick's use of language reflects that spoken around Heidelberg at the beginning of the 16th century, so he probably came from the Heidelberg area. In 1486 he played at Maximilian I's election to the imperial throne: an eye-witness reported that 'the organ

was played by a blind man ... it was quite nice to hear.' (Schlick's son, Arnolt the younger, confirmed that his father was blind in a foreword added to the *Tabulaturen*.) In 1490–91 Schlick visited the Netherlands, no doubt because of an epidemic of plague in Heidelberg; in 1491 he went to Strasbourg for the inauguration of the cathedral organ, built by Krebs; in 1495 he went to Worms for the Diet, where he was helpful and considerate to his subsequent rival Sebastian Virdung. In the next few years, he tested a number of organs: in 1503 the small choir organ of St Georg in Hagenau (now Haguenau, Alsace), in 1505 the Speyer Cathedral organ, in 1510 the Hagenau organ again (it had presumably been enlarged). In 1509 he received a life appointment at the palatine court. In 1511 Maximilian granted his request for the copyright of his *Spiegel der Orgelmacher und Organisten* and his *Tabulaturen etlicher lobgesang*, which protected him against unauthorized reprinting for ten years. In August 1516 Schlick travelled to Torgau, where he met Hofhaimer at the Saxon court. As an organ consultant he went to Neustadt an der Haardt in 1516 and Hagenau in 1520. It is not known whether he was at the coronation of Charles V in Aachen in October 1520; his reference to it in the dedication to *Ascendo ad Patrem meum*, 'so I thought that I would join in the fun', does not necessarily point to his active participation. The last contemporary document to mention Schlick is a bill of 1521, which states that he had 'heard and examined' the renovated great organ of St Georg, Hagenau. The foreword to the *Tabulaturen* reports that he had 'for many years played the organ in front of emperors, kings, electors, princes and other spiritual and temporal lords', suggesting that he had travelled a great deal and thus won himself acclaim far afield as an exceptional organist and consultant.

In *Spiegel der Orgelmacher und Organisten*, the first work published in German about organ building and organ playing, Schlick gave an accurate insight into the skills of the organ builder. In ten chapters he dealt with the measurements of pipes, the alloying and working of the metal to be used, the choice of registers and the nature of wind-chests, bellows etc, and gave advice on tuning and on the most suitable positions for an organ (see also [Organ, §V, 3](#)). In the *Tabulaturen etlicher lobgesang*, the first printed German organ tablatures, Schlick published a number of his own compositions as practical complement to his *Spiegel der Orgelmacher*. In the introduction he discussed the meaning of the notation, defended himself against Virdung's accusations (see Virdung's *Musica getutscht*, Basle, 1511/R), and categorized the compositions. The book contains nine works for organ, in three to five parts, 12 lute pieces with 'zwo stimmen zu zwicken und ein zu singen', and three works for lute with 'drei stimmen zu zwicken'. Among the organ works a five-part *Salve regina* (see illustration) is outstanding; long sections use an imitation technique to be found later in, for example, the music of Sweelinck. In particular, the other parts anticipate motifs which appear later in the cantus firmus. Schlick's skilful writing of counterpoint can also be clearly seen in an organ work based on the German hymn *Maria zart*. Almost every phrase of the melody, which is divided into 13 sections, is treated contrapuntally, often in the form of a free canon. Equal in stature to these works are the eight canonic versets based on the sequence *Gaude Dei genitrix* and the ten-part piece on the antiphon *Ascendo ad Patrem meum*, found in Trent by Lunelli. In his introduction Schlick wrote of the settings of *Gaude Dei genitrix* that they were 'something new and of a rare skill: some of them unheard ... no two alike,

but each a different counterpoint'; also that 'for each composition he had found and made its own rule'; that he had written the chorale *Ascendo ad Patrem* for ten parts 'which can be played on the organ with four parts on the pedals and six on the manuals'. These settings show how contrapuntal parts can be woven around a cantus firmus: the melody of the chorale is set against a faster accompaniment, both parts being supported by additional voices a 3rd, 4th or 6th apart. In some ways *Ascendo ad Patrem* is the climax of Schlick's compositional career. Played on the organ, it is unique in the music up to and including the early 16th century. The opening bars (ex.1) may give an impression of the monumental scale of this work.

Thus Schlick's historical importance does not rest only on his achievements as a theorist and on his widespread reputation as a tester of organs and an organist. His achievements as a composer, which have remained in the background, must also be included in the overall picture of a musician who left his mark on the history of organ music in the 16th century.

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Gaude Dei genitrix, a 3–5, org, *TRa* tedesca 105

2 songs, 4vv, in 1512¹

Tenor part 'Mimi', *D-HB X 2* (? from a mass setting)

theoretical work

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HANS JOACHIM MARX

Schlick, Barbara

(b Würzburg, 21 July 1943). German soprano. She studied singing at the conservatory in her home town and later with Hilde Wesselmann in Essen. She started her career as a member of the Adolf Scherbaum Baroque Ensemble in 1966; later she toured with, among others, the Monteverdi Choir of Hamburg under Jürgen Jürgens. From early on she specialized in music of the Baroque and Classical periods and worked with leading specialists such as Reinhard Goebel, Philippe Herreweghe, Ton Koopman, Sigiswald Kuijken and William Christie in virtually all major musical centres of Europe, the USA, Canada and the former USSR. She teaches at the Staatliche Hochschule für Musik in Würzburg. Schlick's numerous recordings include all the major choral works by Bach, many of his cantatas and several Baroque operas, notably Handel's *Giulio Cesare* and Hasse's *Piramo e Tisbe*. Schlick used her exceptionally pure and fluent soprano with touching expressiveness and an acute sense of style.

MARTIN ELSTE

Schlick, Rudolf

(b Meissen; fl 1588). German theorist. In the foreword to his treatise he described himself as a doctor of medicine. He was one of several widely educated humanists who had a command of musical theory without being professional musicians. His treatise *Exercitatio, qua musices origo prima, cultus antiquissimus, dignitas maxima et emolumenta ... breviter ac dilucide exponuntur* (Speyer, 1588) deals with the origin, development and uses of music. On the question of origin he quoted on the one hand, as was customary, the testimony of the Bible and the church fathers, and on the other the sayings of classical antiquity. Both sources were considered equally valid; according to Schlick, Greek teaching on the origins of music is distinguished from the Christian only by the fact that the Greeks, through the wiles of the Devil, believed in several gods. The development of music is presented in brief and general terms; in Schlick's opinion music had reached unsurpassable heights in his time, not least because the correct form and method had been discovered for teaching it. He demonstrated the value of music by pointing out its function in church of proclaiming the praise of God, and its influence on the human affections, and stressed the miracles worked by Greek music. He also apparently understood something of the practical music of his own time; he gave no detailed explanation of the modes, but rejected the extension of their number from eight to twelve. (See also *EitnerQ*; J.N. Forkel: *Allgemeine Litteratur der Musik*, Leipzig, 1729/R, p.505).

MARTIN RUHNKE

Schlicker, Herman L(eonhard)

(*b* Hohentrüdingen, nr Wassertrüdingen, 31 Jan 1902; *d* Buffalo, NY, 4 Dec 1974). American organ builder of German birth. He was apprenticed in Germany to Steinmeyer, and later worked for other European builders, including Marcussen of Denmark. Schlicker emigrated to the USA in 1925, working first for the Wurlitzer firm, then for Tellers of Erie, Pennsylvania. In 1932 he established his own company in Buffalo. He was one of the pioneers in the USA in the move to a more classical style of organ. In 1950 his firm developed an electro-pneumatic wind-chest with expansion chambers, and in 1963 commenced the building of mechanical-action instruments; ten years later these constituted approximately 45% of the company's output. The work of the Schlicker Organ Co. was continued by his widow, Alice Hagman Schlicker, and his son-in-law, Rolfe Dinwoodie. In 1981 the Schlicker Organ Co. was purchased by Conrad and Theresa Van Viegen, who became its president and vice-president respectively. The size and output of the firm were significantly reduced and in 1993 it was sold to J. Stanton Peters, a former employee, who became its president, and Norman P. Rockwell, its business administrator. Among the Schlicker patents are a new slider-chest pallet-valve, and a vacuum-operated draw-stop action. The firm's work is found throughout North America; its important organs include those at Valparaiso University, Indiana (1959), the First Congregational Church, Los Angeles (1969), the First Methodist Church, Baton Rouge, Louisiana (1972), the First Presbyterian Church, Hollywood, California (1976), St Peter's, Albany, New York (1977), and St James's, Los Angeles (1995).

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BARBARA OWEN

Schlimbach.

German family of organ builders. Johann Caspar Schlimbach (1777–1861), after being apprenticed to Anton Walter and Franz Martin Seuffert in Vienna, settled in 1806 in Königshofen im Grabfeld, eastern Franconia, as an organ builder and piano maker. In 1810 he built the aeoline, a keyboard instrument with tuned metal reeds fastened after the fashion of the jew's harp; the instrument was a development of experiments made by his cousin Bernhard Eschenbach (1769–1852). Apart from organ building, Schlimbach was concerned principally with piano making and harmonium building. Of his five sons who became instrument makers, Martin (1811–1901) managed his father's business until the 1880s; Gustav (1818–94) moved in 1845 to Speyer am Rhein, where he was active as an organ builder until at least 1889; and Balthasar (1807–96) moved to Würzburg, where he took over Seuffert's abandoned workshop and set up business under his own name. Balthasar, his son Martin Josef (1841–1914) and his grandson Alfred (1875–1952) developed the firm into the leading organ building establishment of eastern Franconia and built about 260 new organs. This firm, the oldest in eastern Franconia, ceased to exist during World War I.

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THEODOR WOHNHAAS

Schlitten-Schellen

(Ger.).

See [Jingles](#).

Schlosser, Max [Karl]

(*b* Amberg, Bavaria, 17 Oct 1835; *d* Utting am Ammersee, 2 Sept 1916). German tenor. After singing in Zürich, St Gallen and Augsburg, in 1868 he was engaged at the Hofoper, Munich, where he remained until 1904. He sang David in the first performance of *Die Meistersinger* (1868) and Mime in the first performance of *Das Rheingold* (1869). He also sang Mime in *Siegfried* at Bayreuth in the first complete *Ring* cycle (1876). In 1882 he accompanied Angelo Neumann's Wagner tour of Europe, singing Mime in the first London performance of the *Ring*. His repertory included Rossini (Almaviva in *Barbiere*) and Weber (Max in *Der Freischütz*). Towards the end of his career he sang baritone roles, including Beckmesser and the Nightwatchman in *Die Meistersinger*, which he sang at his farewell performance in Munich, in his 70th year.

ELIZABETH FORBES

Schlünz, Annette

(*b* Dessau, 23 Sept 1964). German composer. She entered H.J. Wenzel's composition class for children at the age of 12 and later studied at the Dresden Musikhochschule (1983–7) where her teachers included Udo Zimmermann (composition) and Rudolf Neuhaus (conducting). While teaching at the Dresden Akademie für Musik und Theater (1987–92), she completed her training at the Berlin Akademie der Künste (1988–91) in Dittrich's masterclass. In 1994 she co-founded the Compagnie de Quatre, a Franco-German ensemble for which she has composed and played the

recorder. Her honours include the Hanns Eisler Prize of Berlin Radio (1990) for her String Trio, the Heidelberg Women Artists' prize (1998) and a residency at the Villa Massimo, Rome (1999). Her over 40 works vary in character from extreme concision of method and reduction of material to outright asceticism. Her compositions grow out of motivic cells which are explored and developed through advanced performance techniques. *Ich sehe den Traum des Wassers* on texts by Pierre Garnier was inspired by the work of sculptor Daniel Depoutot. (KdG)

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Principal publishers: Bote & Bock, Peer

Principal recording company: Wergo

BETTINA BRAND

Schlussus, Heinrich

(b Braubach, 6 Aug 1888; d Frankfurt, 18 June 1952). German baritone. He trained as a postal official but also studied singing in Frankfurt and made a successful début at Hamburg in 1915 as the Herald in *Lohengrin*. He sang at the Nuremberg Stadttheater (1915–17), then at the Berlin Staatsoper (1917–45), becoming their leading Verdi baritone. In 1932 he sang Guy de Montfort at the Berlin première of *Les vêpres siciliennes*, a role particularly suited to his ease of production over an extensive range. He toured extensively, to Amsterdam (1919), Barcelona (1922), Chicago (Wolfram, 1927) and Bayreuth (Amfortas, 1933). His voice, particularly easy in the

high register, was steady and smooth, his style economical. Besides excelling in opera he was an outstanding lieder singer. His recordings are extensive.

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CARL L. BRUUN/ALAN BLYTH

Schluss

(Ger.).

See [Cadence](#).

Schlüsselfiedel

(Ger.).

See [Nyckelharpa](#).

Schmachtend

(Ger.: 'yearning', 'longing').

See [Langsam](#).

Schmahl.

Swabian family of keyboard instrument makers. Johann Michael Schmahl (*b* 1654; *d* 2 April 1725) founded the Heilbronn branch of the firm and was succeeded by his son Johann Friedrich (*b* Steinheim, 12 March 1693; *d* Heilbronn, 19 July 1737), who in turn was succeeded by his brother, Johann Adam (*b* Heilbronn, Jan 1704; *d* Heilbronn, 20 June 1757), the most famous organ builder in the family. Georg Friedrich (i) (*b* Heilbronn, 15 Nov 1700; *d* Ulm, 26 Aug 1773), son of Johann Michael Schmahl, went to Augsburg in 1723, and then Ulm in 1729 where he founded a second branch, while Leonard Balthasar (1729–79), son of Johann Friedrich Schmahl, founded a third at Zittau, where he married the daughter of the organ builder J.J. Tamitius. All these members of the family were organ builders, and all made great use of foundation stops (with a preference for Viola da gamba, Gemshorn and Quintadena) and to a lesser extent, reeds (especially Krummhorn, Vox humana and Hautbois), and limited the pedal to stops of 16' and 8'. They showed considerable variation in their separate uses of the diapason chorus. Georg Friedrich (i) also made clavichords, as did his son, Georg Friedrich (ii) (*b* Ulm, 16 Dec 1748; *d* Ulm, 23 Oct 1827).

Johann Matthäus Schmahl (*b* Ulm, 1 May 1734; *d* Ulm, 24 Nov 1793) was the son of Georg Friedrich (i). He was trained by his father as an organ builder, but produced pianos and other instruments as well. However only two pianos signed by him are known: a piano in the form of a horizontal harp with the inscription 'Johann Matthäus Schmahl, Ulm Anno 1771' (according to Kinsky, p.126, formerly in the possession of C.A. Pfeiffer), which seems not to have survived, and a harpsichord converted into a grand piano, signed 'Johannes Matthaëus Schmahl fecit Ulmae 1775' in Albstadt-Lautlingen. All other square pianos attributed to Schmahl, many of them in the form of a harp, are not signed and might possibly be by other makers. Examples can be found in Berlin, Halle and New York.

Christoph Friedrich Schmahl (*b* Heilbronn, 10 June 1739; *d* Regensburg, 15 May 1814), son of Johann Adam Schmahl, made keyboard instruments other than organs at Regensburg, where he married the daughter of the organ builder [Franz Jakob Späth](#) in 1772. After that he became a partner with his father-in-law in about 1774. The joint firm name, after Späth's death in 1786, continued in use until 1793. In 1802 Schmahl's son Jacob Friedrich (*b* Regensburg, 14 March 1777; *d* Regensburg, 1 Oct 1819) became his partner; a second son, Christian Carl (*b* Regensburg, 13 May 1782; *d* Regensburg, 1815), took over Schmahl's place on his retirement in 1812. After Christian Carl's early death, the firm was dissolved.

Späth & Schmahl were best known for their production of the keyboard instrument known as the [Tangent piano](#). It is not known whether they were influenced by other 18th-century experiments with tangent action, such as those by Marius (1717), Schröter (1739), Weltmann (1759), Merlin (1774) or Walton (1787).

Signed examples of tangent pianos by Späth & Schmahl include those at the Shrine to Music Museum, Vermillion, South Dakota (?1784, possibly built in Späth's lifetime), Leipzig (1790), Halle and Berlin (1793). Instruments signed by C.F. Schmahl alone include those in Nuremberg (1794), Vienna (1798), Munich (1800) and Bad Krozingen (1801). Examples of clavichords are found signed by Späth & Schmahl in Bad Krozingen (1787); by C.F. Schmahl in Regensburg (1790–4), Munich (1790–6) and Salzburg (1794); by C.F. Schmahl and sons in Berlin (1812) and in Munich; and by C.F. and G.F. Schmahl (ii) in Goudhurst (1807). Signed pianos with the *Prellmechanik* include grand pianos by C.F. Schmahl in Halle (1804) and Nuremberg (1809) and his sons in Nuremberg (1814).

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HANS KLOTZ, MARIBEL MEISEL, PHILIP R. BELT/SABINE K. KLAUS

Schmältzl, Wolfgang.

See [Schmeltzl, Wolfgang](#).

Schmedes, Erik

(*b* Gentofte, nr Copenhagen, 27 Aug 1866; *d* Vienna, 23 March 1931). Danish tenor. He studied in Berlin and Paris before making his baritone début at Wiesbaden in 1891. From 1894 to 1897 he was engaged at Dresden. In 1898 he went to Vienna, where he made his tenor début as Siegfried and remained through the great Mahler years until 1924, singing the heavier dramatic and Wagnerian parts with great success. In 1899 he sang Siegfried and Parsifal at Bayreuth, returning there until 1906, and in 1908–9 he appeared at the Metropolitan. He was the first Viennese Pedro (*Tiefland*), Palestrina (Pfitzner) and Herod. His style was rather declamatory, and he was an excellent actor. He recorded extensively from 1902, including extracts from his Wagner roles. One commentator wrote, with some justice, that his discs are 'numerous and nasty'.

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CARL L. BRUUN/ALAN BLYTH

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See [Mara, Gertrud Elisabeth](#).

Schmeltzer, Johann Heinrich.

See [Schmelzer, Johann Heinrich](#).

Schmeltzl [Schmältzl], Wolfgang

(*b* Kemnath, c1505; *d* St Lorenzen am Steinfeld, Lower Austria, c1564). German songbook editor and poet. He studied at the University of Vienna about 1523, but in the mid-1530s he married, had a child, and worked as a Protestant cantor in the city of Amberg in Bavaria. About 1540 he deserted his wife and child, moved back to Vienna, reconverted to Catholicism and became a priest, singing in the choir of the Salvatorkapelle and becoming a schoolmaster at the Schottenstift (1540–43). He is thought to have written the first plays in German verse for Viennese audiences (some of them school dramas) and to have taught the first German songs with choral odes to Viennese pupils. He edited *Guter seltsamer un kunstreicher teutscher Gesang* (Nuremberg, 1544), the earliest known songbook compiled in Vienna. A set of four partbooks, *CH-Bu* kk IV 19–22, contains one of the few complete copies of Schmelztl's German lieder (RISM 1544¹⁹) with 13 humorous watercolour and pen illustrations, most probably drawn by the first owner of the partbooks, the Basle goldsmith Jacob Hagenbach. The songbook may have been intended for musical instruction at the Schottenstift and contains a number of quodlibets – some undoubtedly written by Schmelztl himself – with many texts and tunes from popular German lieder. A German-texted version of *Dormend'un giorno*, a madrigal by Verdelot, and *Die Schlacht vor Pavia* or *La bataglia taliana* by Matthias Werrecore, a composer of Italian centoni, are the first entries in the songbook. References to Italian musical theories in Schmelztl's *Lobspruch der Stadt Wienn* (Vienna, 1547) may have been the result of his association with Erasmus Lapidica, another composer who wrote music in the Italian style.

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SUSAN FORSCHER WEISS

Schmelzer [Schmeltzer, Schmelzer von Ehrenruef], Andreas Anton

(*b* Vienna, bap. 26 Nov 1653; *d* Vienna, 13 Oct 1701). Austrian composer and violinist, eldest son of Johann Heinrich Schmelzer. He was trained by

his father and became a full member of the Vienna court orchestra on 16 February 1671. After his father's death in 1680, he assumed the position of official composer of ballet music at court (the decree of appointment is dated 27 February 1681), but ill-health forced him to relinquish it in 1693. He composed some 75 ballet suites (most in *A-Wn*) which, however, do not evince the great variety and musical interest of his father's. He generally reduced the number of movements to three, or even two. Archaic dances such as the *trezza*, *traccanario*, *folia* and *moresca* are rarely found, whereas the *gavotte*, *saraband*, *bourrée*, *minuet*, *aria* and *intrada* appear regularly. Melodic design and harmonic vocabulary are mannered and stylized. A few sonatas and suites (in *S-Uu*, but one sonata in *A-Wm*) are of questionable authenticity.

For bibliography see [Schmelzer, Johann Heinrich](#).

RUDOLF SCHNITZLER/THOMAS D. WALKER

Schmelzer [Schmeltzer, Schmelzer von Ehrenruef], Johann Heinrich

(*b* Scheibbs, Lower Austria, c1620–23; *d* Prague, between 29 Feb and 20 March 1680). Austrian composer and violinist. He was the leading Austrian composer of instrumental music before Biber and made an influential contribution to the development of the sonata and suite.

1. Life.

Until recently, descriptions of his background have been based on his petition for ennoblement of 1673, in which he described his father (without mentioning his name) as a career soldier in the service of the Emperor Ferdinand III from about 1616 to 1645. According, however, to the marriage certificate of his sister Eva Rosina, dated May 1645, his father can be identified as Daniel Schmelzer, a baker by profession and burgher of Scheibbs. It is not known when J.H. Schmelzer arrived in Vienna, nor who gave him his musical training, but it seems likely that he studied with one of the mentors of court pupils: Antonio Bertali, Burckhardt Kugler or Giovanni Sansoni. The earliest documentary evidence, relating to his first marriage on 28 June 1643, designates him as an instrumentalist (cornettist) at the Stephansdom, Vienna. An imperial resolution of 1674, however, indicates that he began his service in the court chapel as early as 1635–6, probably as a violinist, the capacity in which he enjoyed his greatest fame throughout his life. He was officially appointed a violinist in the court orchestra on 1 October 1649. His position and functions during the next two decades are not entirely clear. The limited information available indicates that he wrote a good deal of music and won increasing fame as violinist and composer. Thus, in 1658 he was included as director of instrumental music in the retinue attending Leopold I at his coronation at Frankfurt. His three major collections of chamber music appeared between 1659 and 1664, and in 1660, in his *Reise-Diarium*, J.J. Müller called him

'the famous and nearly most distinguished violinist in all Europe'. His close relationship with the emperor can be seen not only in his receipt of gifts of money and golden chains (an indication of special favour) but also in the fact that the emperor sought his aid in the preparation of his own compositions.

On 13 April 1671 Schmelzer was appointed vice-Kapellmeister at the imperial court. From about the same time he had to assume an ever increasing share of the responsibilities of the Kapellmeister, the ailing G.F. Sances. There can be little doubt that his efficiency in this position, combined with his previous achievements and rising fame, rather than the supposed military service of his father, prompted Leopold I, in a decree dated 14 June 1673, to accede to his petition for ennoblement, whereupon he added 'von Ehrenruef' to his name; this title was also adopted by his sons. Not, however, until after Sances's death on 24 November 1679 was he officially appointed Kapellmeister. His application for the post, dated 18 December 1679 and submitted to the emperor in Prague, where the court had moved to escape the plague that was raging in Vienna, requested the appointment to be made retrospective to 1 July, but it was granted only as from 1 October. His enjoyment of the position was short-lived. His death from the plague, which had meanwhile reached Prague, must have taken place between 29 February (the date of the first performance of Antonio Draghi's *La pazienza di Socrate*, for which he provided the ballet music) and 20 March 1680 (the date of a petition on behalf of his widow and children).

Schmelzer had three sons who became musicians. The eldest was [Andreas Anton Schmelzer](#); the other two were also trained by him as violinists. About Georg Joseph (*b* Vienna, *bap.* 7 April 1655; *d* probably at Vienna, before 1701) nothing further is known. Peter Clemens [Clement] (*b* Vienna, *bap.* 28 June 1672; *d* Vienna, 20 Sept 1746) was accepted into the court orchestra by a decree dated 12 August 1692, but by 1729 he was incapacitated by a finger injury; he retired officially on 30 June 1740. It is questionable whether a *Dialogus musicalis chelycus* by a 'Clemente Mathia ab Ehrenruff' (in *A-Wn*) is by him; it comprises 12 sonatas for lute with organ continuo.

2. Works.

Together with his older contemporaries Sances and Bertali and his younger contemporary Draghi, Schmelzer was one of the most important musicians at the Habsburg court between about 1655 and 1680. He produced a varied output, but he was influential only as a composer of instrumental music: ballet suites, which he wrote for nearly all performances of secular dramatic music at court from 1665 to 1680, and chamber music.

There was a great demand for ballet music at the court of Leopold I. Dance suites or individual dances were included in allegorical pageants that had evolved from the jousts and tournaments of earlier times, in disguisings and sleigh rides in which members of the imperial family frequently took part, in the majority of *drammi per musica*, serenatas etc., and even in a number of spoken dramas. The emphasis in most of these presentations was clearly on the visual: nymphs, tritons, centaurs, pages, soldiers, *commedia dell'arte* characters, spirits and even animals appeared in ornate

costumes on elaborately decorated sets and carriages. The music composed by the official ballet composers Wolfgang Ebner, Schmelzer and his son Andreas Anton, and J.J. Hoffer is clearly functional and designed to draw attention to the visual spectacle and its allegorical significance and to provide the basis for the execution of the stylized movements of the dancers. Schmelzer's dance suites consist of between two and nine individual dances. Many begin with an intrada (or *aria ad ingressum*) and conclude with a retirada (or *aria ad egressum*). The intervening movements do not adhere to a consistent pattern but are a free alternation of a large number of different types. As with Schmelzer's independent dances, those most often found are the galliard, bourrée, saraband, gigue, gavotte, allemande and courante, interspersed with dances such as the trezza, folia, saltarello, *moresca* and traccanario. Some movements bear programmatic titles, among them *Bauernmädel*, *Cacciatori*, *Battaglione*, *May Blumen*, *Aria viennense* and *Balletto francese*. The terms 'balletto' and 'aria' are used as general descriptions rather than to indicate a specific type. Within each individual type there is a great deal of melodic and rhythmic variety, which stems mainly from Schmelzer's use of selected elements of Austrian folk music. Short but characteristic motifs, often based on a succession or alternation of octaves, 5ths, 6ths and major 3rds (which Nettl attributed to an imitation of the sounds of primitive wind instruments found in the folk music of the alpine region), follow one another in quick succession, frequently resulting in irregular phrase lengths. The unity of a suite is usually provided by means of melodic relationships, but here again Schmelzer achieved variety by incorporating movements in tonalities not closely related to its tonal centre. Although most of the ballets in Viennese sources exist only in partial score (highest part and basso continuo), the entire collection at Kroměříž survives in full score and shows Schmelzer's preference for the string quartet (usually violin and soprano, alto and bass violas) or string quintet (with an additional violin or viola), regardless of the scoring of the work for which the ballet music was written. In some notable instances, however, he departed from this practice and included parts marked 'piffari' (probably shawms), 'cornetti', 'clarini', 'trombe', 'trombone' and 'fagotti', in a single or polychoral setting (for example in the ballet suite to Draghi's *Iphide greca*, first performed on 12 July 1670).

In his sonatas Schmelzer favoured both the texture of two melody instruments (two violins or violin and viola da gamba) and continuo (as in *Duodena selectarum sonatarum*) and fuller textures (up to eight parts in *Sacro-profanus concertus musicus*), including polychoral treatment. Historically more important, however, are the six sonatas for violin and continuo forming his *Sonatae unarum fidium* (1664), the earliest publication devoted entirely to this genre in the German-speaking countries. Most of his sonatas rely strongly on the variation principle and consist of a number of short sections in contrasting metres and tempos, but in the solo violin sonatas these sections are extended to allow a greater display of virtuoso technique. Probably influenced by Bertali and Marco Uccellini, Schmelzer included passages of rapid scales and arpeggios, covering the full range of the instrument, but multi-stopping and scordatura tuning are still rare in his sonatas.

As a composer, Schmelzer (as early as the 1760s) attracted the attention of the Bishop of Olmütz, Karl Lichtenstein-Castelcorno, who established a

correspondence with him by 1669. Schmelzer then sent numerous works to the bishop (especially dance suites), from whom the archive of the Arcibiskupsky in Kroměříž has, to date, received nearly 126 mostly unique works. In the context of his total output, Schmelzer's secular dramatic music and German songs must be considered peripheral. He seems to have composed his numerous liturgical works (most of them lost) in the 1670s during his period as vice-Kapellmeister. Those that survive display the Venetian influence so prevalent among his Italian contemporaries in Vienna.

Schmelzer is historically significant in two areas: as the major Austrian composer of instrumental music before Biber he influenced the development of the suite as well as the sonata in Austria and south Germany; and his appointment as the first Austrian Kapellmeister at the Habsburg court in the 17th century initiated the ever increasing reliance on native rather than imported talent that was most evident in the first half of the 18th century.

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dramatic

first performed at Vienna unless otherwise stated

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L'urno della sorte, ossequio musicale, 9 June 1677, Wn (lib only)

Le memorie dolorose (Minato), sepolcro, 8 April 1678, Wn

Le veglie ossequiose (Minato), serenata, 1679, Wn

Die sieben Alter stimmen zusammen (J.A. Rudolf), Prague, 18 Jan 1680, Wn

sacred vocal

11 masses, introit, 7 offs, Vespers, Compline, 2 Salve regina: A-KR, Wn, CS-KRa; Missa nuptialis, ed. in DTÖ, xlix, Jg.xxv/1 (1918/R); Missa dei Petris Benedicti, ed. (Berlin, 1999)

173 sacred works, lost, listed in *Distinta specificazione dell'archivio musicale per il servizio della cappella e camera cesarea*, catalogue of Emperor Leopold I's private collection

secular vocal

2 Ger. songs, CS-KRa; ed. in DTÖ, lvi, Jg.xxviii/2 (1921/R)

3 It. cants., 15 madrigals, lost, listed in *Distinta specificazione dell'archivio musicale*, catalogue of Emperor Leopold I's private collection

instrumental

Sonata, vn, CS-Kra, ed. in DTÖ, cxiii (1985)

Duodena selectarum [12] sonatarum, 2 vn, va da gamba, bc (Nuremberg, 1659); ed. in DTÖ, cv (1963)

Sacro-profanus concentus musicus (13 sonatas), 2–8 insts, bc (Nuremberg, 1662); ed. in DTÖ, cxi–cxii (1965)

[6] Sonatae unarum fidium, vn, bc (Nuremberg, 1664); ed. in DTÖ, xciii (1958, rev. 2/1960)

Arie per il balletto a cavallo (Vienna, 1667) [ballet music for A. Bertali: Contesa dell'aria e dell'acqua (F. Sbarra)]; extracts ed. in EDM, 1st ser., xiv (1941/R)

150 ballet suites, 80 sonatas, 2–8 insts, *A-Wn* (inc.), *CS-KRa*, *D-Bsb*, *F-Pn*, *GB-DRc*, *Lbl*, *S-Uu*; some ed. in *DTÖ*, lvi, *Jg.xxviii/2* (1921/*R*); cv (1963); xciii (1965)

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RUDOLF SCHNITZLER

Schmelzer, Peter Clemens [Clement].

German instrumentalist and possibly a composer, youngest son of [Johann Heinrich Schmelzer](#).

Schmelzer von Ehrenruef, Andreas Anton.

See [Schmelzer, Andreas Anton](#).

Schmelzer von Ehrenruef, Johann Heinrich.

See [Schmelzer, Johann Heinrich](#).

Schmezer [Schmetzer], Georg

(*b* Augsburg, 21 March 1642; *d* Augsburg, July 1697). German composer and writer on music. He received his musical education at the Gymnasium and at the choir school of St Anna, Augsburg, where Jakob Scheiffelhut and Daniel Merck were among his fellow students. After study trips which took him as far as Stockholm he became Kantor and director of music at St Anna (which was the main Protestant church at Augsburg) in 1677 and remained there until his death. In 1690, on the occasion of Joseph I's coronation in Augsburg, he presented a composition to Joseph's father, the Emperor Leopold I. He was a generally respected and proficient musician. Some of his output resulted from his educational work. For example, the school dramas for which he composed music were performed by the pupils at St Anna, and it was no doubt for them that he wrote his two elementary theoretical works: indeed he intended his *Compendium musicae* (1688) as a replacement for Adam Gumpelzhaimer's work of the same name that had been used at St Anna since it was published in 1591.

WORKS

published in Augsburg

Pieris vindicata, oder Die vermeinte Braut-Heimführung, school play (1668), lost
[20] *Cantiones sacrae*, 2–9vv (1671)
5 funeral songs, 1–6vv, bc (1678–96)
Zuspat eingekommene Klag-, Traur- und Trost-Gedichte (1680)
Davidis polytecnii infelix felicitas oder Davids Kinder-Leid und Freud, school play
(1687), lost
Sacri concentus latini et partim latino-germanici, 5–17vv (1689)

theoretical works

Methodus musicalis oder musikalisch A.B.C. Täflein für die Jugend (1678)
Compendium musicae (1688)

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- F. **Göthel**: 'Alt-Augsburger Hochzeitsmusiken des 17. Jahrhunderts', *Musik
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ADOLF LAYER

Schmicorer, Johann Abraham.

See Schmierer, Johann Abraham.

Schmid, Adolf.

See Müller, Adolf.

Schmid, Anton

(b Pihl, nr Česká Lípa, Bohemia, 30 Jan 1787; d Salzburg, 3 July 1857).
Austrian writer on music. He was the son of Count Kinsky's brewer,
Andreas Schmid, and his wife, Theresia Bergmann. After his initial
instruction in singing and the piano, he received further musical education
after 1798 as a singer in the monastery of the Calced Augustinians in
Česká Lípa. From 1804 he lived as a theatre musician and music teacher
in Prague, where he also began his literary activity. In 1812 he settled as a
private teacher in Vienna. He became a drafting probationer for the
Viennese court library in 1818, and was made a *Skriptor* in 1819 and a
Kustos in 1844. At the request of Moritz, Count Dietrichstein, he organized
the collection which became the basis for the Österreichische
Nationalbibliothek, and was its first keeper; his handwritten catalogue is still
in existence. From this task arose not only his fundamental studies on the
history of printing music from movable type, but also his more than 500
supplements and reports appended to C.F. Becker's *Systematisch-*

chronologische Darstellung der musikalischen Literatur from 1839, as well as his 'Beiträge zur Literatur und Geschichte der Tonkunst' which appeared in the Mainz journal *Caecilia* from 1842 to 1848. His other writings on music are concerned with Gluck and with the problems of 18th-century Viennese music history; they appeared in various journals. He also published a bibliography of chess in 1847.

WRITINGS

Ottaviano dei Petrucci ... und seine Nachfolger im sechzehnten Jahrhundert (Vienna, 1845/R)

Joseph Haydn und Niccolò Zingarelli (Vienna, 1847)

Christoph Willibald Ritter von Gluck: dessen Leben und tonkünstlerisches Wirken (Leipzig, 1854)

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OTHMAR WESSELY

Schmid [Schmidt], Balthasar

(b Nuremberg, bap. 20 April 1705; bur. 27 Nov 1749). German music printer, publisher and composer. He served his apprenticeship as a music engraver in Nuremberg, where he is mentioned as such in church records in 1726. He is almost certainly the same Balthasar Schmid who enrolled in Leipzig University on 13 March 1726, for he appears as engraver of the musical text of J.S. Bach's keyboard Partitas nos. 1 (1726) and 2 (1727). This is supported by Ernst Ludwig Gerber's attribution of the success of these works to Schmid's engraving. While in Leipzig Schmid honed his engraving skills as journeyman and may have studied with Bach. From the first documented publication of one of his works, on 7 August 1729, Schmid engraved, printed and published a work of his almost yearly for the next decade. In 1734 he engraved the title-page of Bach's *Clavier-Übung II*. After he was articulated as a publisher in 1738 Schmid began to bring out the works of other composers until 1748, when his health seems to have failed. He was renowned as a music engraver of consummate skill throughout Germany. Among the more important composers whose works issued from his press during this time are J.S. Bach (part of *Clavier-Übung III*, *Clavier-Übung IV*, canonic variations on *Vom Himmel hoch*), G.A. Sorge (organ sonatas, preludes and suites for keyboard) and G.P. Telemann (sacred vocal works, portrait, autobiography). Schmid was important in promoting the works of the younger generation of German composers, most notably those from J.S. Bach's circle, including C.P.E. Bach ('Prussian' sonatas, keyboard concertos, trio sonatas, a sinfonia), J.L. Krebs (sonatas for violin and obbligato keyboard, miscellaneous keyboard works), Christoph Nichelmann (12 keyboard sonatas) and F.W. Marpurg (six keyboard sonatas).

Schmid served as organist at various churches in Nuremberg and his compositions are primarily for keyboard. They reflect his concern to capture

the market for the growing society of amateurs. His keyboard style derives from patterned diatonic melodies supported by relatively simple chord patterns in the bass, and most works are marked by the form and title of a binary dance movement, traits typical of most keyboard music of the period. He was important in promoting the keyboard sonata with the accompaniment of solo flute or violin in which the accompanying instrument could be omitted, allowing for solo keyboard performance. Two of his minuets appear in Leopold Mozart's *Notenbuch* for Wolfgang (in fact a forgery). A set of *XII Murki* apparently were so named because of the alternating octave bass in the left hand, an accompaniment pattern common to a rustic dance then in vogue (see [Murky](#)). Schmid's only venture as composer into the field of vocal music is his *Nürnbergische alte und neue Kirchen-Lieder* (1748), a collection of 208 chorale melodies set in an open two-part texture with figured bass.

After Schmid's death in November 1749 his widow, Maria Helena Volland (1710–91), carried on the firm's business and it was subsequently taken over by their son Johann Michael (1741–93). He was most active in the realm of vocal music and published many significant lieder collections between 1773 and 1791. His only known compositions are for voice and keyboard. He also brought out a second edition of Balthasar's *Kirchen-Lieder* in 1773 to which he added 26 chorale tunes for voice and figured bass.

WORKS

all printed works published by Schmid in Nuremberg

12 Murkis, kbd (c1727)

Menuets, kbd, other inst (fl/vn) ad lib (at least five collections, 1728–55, the last pubd by Schmid's widow)

Divertissement musical, ... Allemandes, Courantes, Sarabandes, Minueto, Giges, etc., kbd (1729)

Praeludium und Fuge, C, kbd (1731)

Clavierübung, i–vii (1733–48), allegros, arias, sarabands, minuets, bourrées, vivace

Nürnbergische alte und neue Kirchen-Lieder (1748)

A sinfonia, D, and a minuet and saraband, reported to be in *B-Bc*, are missing.

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MatthesonGEP

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W. Barclay Squire: 'Publisher's Numbers', *SIMG*, xv (1913–14), 420–27

G. Kinsky: *Die Originalausgaben der Werke Johann Sebastian Bachs* (Vienna, 1937)

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W. Wöthmüller, ed.: *Die Nürnberger Musikverleger und die familie Bach* (Nuremberg, 1973)

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- G. Butler:** 'The Engraving of J.S. Bach's *Six Partitas*', *JMR*, vii (1986), 3–27
- G. Butler:** 'Neues zur Datierung der Goldberg-Variationen', *BJb* 1988, 19–24
- G. Butler:** *Bach's Clavier-Übung III: the Making of a Print* (Durham, NC, 1990)

DOUGLAS A. LEE, GREGORY BUTLER

Schmid [Schmidt, Schmitt, Fabricius], Bernhard (i)

(*b* ?Strasbourg, 1535; *d* Strasbourg, 1592). Alsatian organist and arranger. His father, also named Bernhard, came from either Maursmünster or Lochweiler and served as administrator for various church and educational institutions; his mother, Prisca Wolfenkinder, held Strasbourg citizenship. Apparently Schmid received his musical training in Strasbourg and married Catharina Klein on 31 October 1552. (Their son [bernhard Schmid \(ii\)](#) was born in 1567.) Schmid was appointed organist in 1562 both of the Thomaskirche and of Strasbourg Cathedral, where he played for Christmas services. In 1578, along with two other organists, he inspected the organ in Ulm Cathedral. Except for this visit and a journey during his youth, Schmid apparently lived his entire life in Strasbourg. He relinquished his cathedral post in 1592, accepted one at Jung St Petrus Kirche, and died before the end of the year. A poem by Schmid, describing a festival shooting contest on 15 May 1590, survives. He may also be the author of an epic poem about Petrus von Stauffenberg.

Schmid's *Zwey Bücher einer neuen kunstlichen Tabulatur ... allen Organisten und angehenden Instrumentisten zu nutz* was published in Strasbourg in 1577 (ed. in EDM, 1st ser. xcvi–xcviii, 1997). It employs new German organ tablature notation, and includes keyboard settings of 20 Latin motets (18 by Lassus, one by Crecquillon and one by Richafort) and 28 sacred and secular song arrangements of works by Lassus, Crecquillon, Zirler, Rogier Pathie, Clemens non Papa, Arcadelt, Berchem, Ferrabosco, Godard, Rore and Meiland. The anthology concludes with five passamezzo–saltarello sets and 13 other dances, several in pairs. Typical keyboard ornamentation (coloration) occurs in all the vocal settings and the voice lines have been adapted for the keyboard. As the full title indicates, Schmid intended his book for all kinds of keyboard instruments. The book serves as an index of the type of keyboard music performed at that time in church and in the home. The ornamentation employed reflects current taste, and is at the root of German Baroque keyboard idioms.

For illustration see [..\Frames/F006287.htmlSources of keyboard music to 1660, fig.5.](#)

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[includes index, incipits and several complete pieces by Schmid]

C.W. Young: *The Keyboard Tablatures of Bernhard Schmid, Father and Son* (diss., U. of Illinois, 1957)

E. Kraus, ed.: *Cantantibus organis*, i, vi, vii (Regensburg, 1958–62)
[includes three intabulations by Schmid]

C.W. Young: 'Keyboard Music to 1600', *MD*, xvi (1962), 115–50; xvii (1963), 163–93

CLYDE WILLIAM YOUNG

Schmid, Bernhard (ii)

(*b* Strasbourg, bap. 1 April 1567; *d* ?Strasbourg, before 5 Nov 1625).

Alsatian organist and arranger. He was the son of Bernhard Schmid (i), and probably attended local schools, receiving musical training from his father. In 1584 he played the vesper service at St Niklaus in Undis (now St Nicolas). From 1589 to 1592 he served as organist at the Thomaskirche, a post held previously by his father. He married first Barbara Stumpff, daughter of the verger of the Thomaskirche on 28 July 1590; and second Maria Mers, a widow, on 24 November 1611. He succeeded his father as organist at Strasbourg Cathedral on 1 April 1592, though he also served as organist and custodian at the Predigerkirche for some time. Like his father he acted as an organ consultant. From 1614 he served as a city councillor. His coat of arms bore the motto:

Qui non amat musicam
Plag S. Veitstanz et Podagram.

A new cathedral organist was appointed on 5 November 1625 to replace Schmid.

Schmid's *Tabulatur Buch* (Strasbourg, 1607/R), in new German tablature, opens with 22 intonations by G. Gabrieli and eight by A. Gabrieli. The following six toccatas come from the works of the two Gabrielis, Diruta and Merulo. For his motet intabulations Schmid chose pieces by Hassler, Massaino, Tresti, Erbach, Bianciardi, Morello, Aichinger, Sambucci, Bonhomio and Weissensee. There follow 16 Italian secular songs, by Hassler, Giovanelli, Quagliati, Soriano, G. Gabrieli, Pozzo, Rore, Marenzio, Orlandini, Orazio Vecchi and Striggio; all the vocal prototypes were 'colored' in the German tradition of the time. Twelve *canzoni alla francese* or *Fugen* by Italians (Malvezzi, Maschera, G. Gabrieli, Mortaro, Bianchieri, Soriano, Brignoli and Orfeo Vecchi) also indicate the addition of keyboard ornamentation. Two passamezzo–saltarello sets and 12 galliards end the collection.

In the full title Schmid indicated that he had adapted and ornamented the music he included, and in the foreword he stated that the work was intended not for experienced keyboard players but for his own students and other novices. He wrote that rather than reprint his father's book he

had decided to produce something new and appropriate to the time. Indeed, this collection shows the strong influence of Italian composers on German music in the early 17th century. Though the German ornamentation which Schmid executed brilliantly remains, the appearance of original keyboard compositions, not based on vocal models, marks an important step in the development of instrumental music. One madrigal intabulation and two motet intabulations appear in *Cantantibus organis*, vi, vii, xii, ed. E. Kraus (Regensburg, 1961–3).

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C.W. Young: *The Keyboard Tablatures of Bernhard Schmid, Father and Son* (diss., U. of Illinois, 1957)

C.W. Young: 'Keyboard Music to 1600', *MD*, xvi (1962), 115–50; xvii (1963), 163–93

C. Johnson: *Vocal Compositions in German Organ Tablatures 1550–1650* (New York, 1989) [incl. index and concordance of *Tablatur Buch*]

CLYDE WILLIAM YOUNG

Schmid, Erich

(*b* Balsthal, canton of Solothurn, 1 Jan 1907). Swiss conductor and composer. He studied theory and composition with Bernhard Sekles at the Hoch Konservatorium, Frankfurt (1927–30), and in 1928 was awarded the Frankfurt Mozart Prize for composition. After further studies with Schoenberg at the Berlin Hochschule für Musik (1930–31), he worked for three years with SWF at Baden-Baden. He then returned to Switzerland and settled in Glarus, where he was music director until 1949, when he succeeded Andreae as chief conductor of the Tonhalle Orchestra and the Gemischter Chor at Zürich. In 1957 he became principal conductor of the Beromünster RO, and in 1963 director of the Zürich Männerchor and the conducting classes at the Basle Musikakademie. He has toured elsewhere in Europe, and appeared frequently in London from the 1960s, especially as a conductor of BBC concerts. He was principal guest conductor of the CBSO from 1979 to 1982. A staunch champion of contemporary music, he was for many years president of the Zürich branch of the ISCM, and published studies of Schoenberg's quartets (*SMz*, lxxiv, 1934, pp.1–7, 84–91, 155–63). His own compositions use a post-Schoenberg idiom and mainly comprise chamber and piano music, songs (including *Rilke-Suite* and *Michelangelo-Gesänge*), unaccompanied choruses and an orchestral arrangement of Debussy's *Six épigraphes antiques*.

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FRITZ MUGGLER

Schmid, Ernst Fritz

(*b* Tübingen, 7 March 1904; *d* Augsburg, 20 Jan 1960). German musicologist. He studied the violin and the viola at the Munich Academy

(1924–7). He also studied music theory and orchestral conducting privately, and musicology with Sandberger at Munich University and later at Freiburg with Gurlitt (1927–9), Tübingen (with Karl Hasse) and Vienna (with Fischer, Haas, Orel and Lach), taking the doctorate at Tübingen in 1929. After freelancing as a conductor and musicologist in Vienna, he completed the *Habilitation* in 1934 as an external lecturer at Graz University with a book on the background to Haydn. In 1935 he was appointed professor at Tübingen University, where he also founded the Schwäbisches Landesmusikarchiv.

In 1937 he moved to Mainfranken and undertook research trips on behalf of the Haydn scholar Anthony van Hoboken; he was also commissioned by the city of Augsburg to investigate its music history. After war service he moved to Augsburg as a music critic. There he founded the Mozartgemeinde (1948) and the Deutsche Mozartgesellschaft (1951), of which he was president until 1957. In 1954 he was appointed general editor of the new collected edition of Mozart's works.

His particular interests were Mozart's Swabian forerunners and the stylistic connections between Viennese Baroque and Classical music (with special reference to Gottfried van Swieten). His Haydn studies were the result of thorough archival research; he also undertook research on Haydn's predecessor at Eisenstadt, G.J. Werner. His greatest discovery (1933) was of the private music collection of Emperor Franz II in Graz, a library of 10,000 publications and manuscripts from 18th- and early 19th-century Vienna (now in *A-Wn*). His son, [Manfred Hermann Schmid](#) is also a musicologist.

WRITINGS

Carl Philipp Emanuel Bach und seine Kammermusik (diss., U. of Tübingen, 1929; Kassel, 1931)

‘Joseph Haydn und C.Ph.E. Bach’, *ZMw*, xiv (1931–2), 299–318

‘Joseph Haydn und die Flötenuhr’, *ibid.*, 193–221, 335–6

‘Beethovens Bachkenntnis’, *NBeJb* 1933, 64–83

Joseph Haydn: ein Buch von Vorfahren und Heimat des Meisters
(Habilitationsschrift, U. of Graz, 1934; Kassel, 1934)

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- 'Joseph Haydns Jugendliebe', *Festschrift Wilhelm Fischer*, ed. G.F. von Pölnitz and others (Innsbruck, 1956), 109–22
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Obituaries: H.F. Deininger, *Zeitschrift des historischen Vereins für Schwaben*, lxii–lxiii (1962), 547–54; J.P. Larsen, *Mf*, xiii (1960), 129–30; W. Plath, *Musica*, xiv (1960), 128

RUDOLF KLEIN

Schmid [Schmidt], Ferdinand

(*b* 1693/4; *d* Vienna, 10/11 Aug 1756). Austrian composer. After his musical training, probably in Vienna, he became *regens chori* at the church of St Dorothea, probably as successor to Mathias Timmer, and then at the Augustinerkirche. He was also appointed in 1743 Kapellmeister at the shrine of Maria Pötsch in the Stephansdom (*maestro di cappella della madonna di S Steffano*, or second *maestro di cappella*). Reutter, the first cathedral *maestro*, wanted to thwart his nomination to this post, but Schmid was nevertheless appointed since the city felt indebted to his family (in 1724 his father-in-law had donated a new organ to the cathedral). As a composer of church music Schmid was not only diligent but also most successful. Innumerable minor sacred works are to be found in the archives of Austrian monasteries and are known to have been performed frequently well into the second half of the 18th century. His church music varies a great deal in style. His large-scale masses, sometimes divided into as many as 15 or more movements, make resourceful use of the orchestra and often make taxing demands on the vocal soloists. Like many other Austrian composers of church music at the time, he showed an interest in unifying Credo movements by repeating a motif or paragraph of music first associated with the word 'credo' at later stages in the movement. The fact that he developed many of his melodies in the manner of folk music may have been one reason why Schmid's works so long enjoyed popularity in

most parts of Austria. Despite his industry as composer, teacher and Kapellmeister, he died in poverty.

WORKS

principal sources A-H, KN, Wd, Wgm, Wn, Wps, Ws, Wsp

c14 masses, vv, orch, incl. Sancti Bernardi, Sancti Eliae, Sancti Ferdinandi, Sancti Bernardi Abbatu, Sancti Caeciliae, Sancti Nicolai, Primitarium, Rosa mystica

14 requiems

27 Litaniae Lauretanae

2 cantatas: Hirten, lasst die Heerde; Ach Mensch, thu schauen an

12 Regina coeli; 11 Alma Redemptoris; 11 Ave regina; 52 Salve regina; 9 Sub tuum praesidium; 3 Parce mihi Domine [motetti pro defunctis]; 4 Miserere; Motet [recit, Haec est illa; aria, Maria coeli gloria]

Offertorium de Resurrectione

Many Latin motets on diverse texts: Benedicite, Estote, Date, Magna et mirabilia, Te invocamus, Salve sponsa, Pulsate, Eja gentes, Quis non laudet, Laetamini

Vesper psalms: 3 Dixit Dominus; Beatus vir; Confitebor; Lauda; Jerusalem; 2 Laetatus sum; Nisi Dominus; Laudate pueri; 2 Mag

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*Eitner*Q

*Gerber*L

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B.C. Mac Intyre: *The Viennese Concerted Mass of the Early Classic Period* (Ann Arbor, 1986)

EVA BADURA-SKODA/DAVID WYN JONES

Schmid, Heinrich Kaspar

(*b* Landau, 11 Sept 1874; *d* Geiselbullach, nr Munich, 8 Jan 1953). German composer. He received his earliest musical training from his father, a school teacher and choral conductor, and spent several years as a choirboy at Regensburg Cathedral. He later studied at the Munich Akademie der Tonkunst, where his teachers included Ludwig Thuille. He was appointed to teach at the Munich Academy in 1905 and was promoted to professor in 1919. After World War I, he enjoyed success as both a composer and performer, touring Austria, Scandinavia and Russia. He became director of the Karlsruhe Conservatory in 1921 and assumed the directorship of the Augsburg Music School [now Conservatory] in 1924. He retired from academic life in 1932.

As a composer Schmid remained loyal to the style of the late-Romantics, particularly Brahms, whose influence is evident in the sonatas for violin and piano (1920, 1939). The Symphony in D Minor (1947) was recognized for its fresh and accomplished treatment of traditional musical materials.

Elements of Bavarian folk music appear in the rural mass settings, choral compositions, lieder and chamber works.

WORKS

(selective list)

Stage: Finden und Meiden (folksong play, 2 scenes, F. Baumbach), op.41

Vocal: Klang um Klang (J. von Eichendorff), op.32a, S/T, orch; 4 Songs from the Vilsbiburger Marienfestspiel (B. Rauch), op.42; Abendfeier, op.43, A, fl, cl, bn, hn, pf; Jungfrau Maria (6 Lieder), op.47, chorus; Missa 'Dona nobis pacem', op.63, chorus (1928); 5 Altbayerische Humoresken, op.64, male vv; 16 feierliche Offertorien, op.70, chorus; Mass, d, op.72, chorus, orch, org (1929); Missa Barbara, D, op.88, chorus, org (1932); lieder

Inst: Variationen 'Will mein Junge Äpfel haben', op.5, pf [based on Thuille: Lobetanz]; Sonata, op.27, vn, pf (1920); Str Qt, G, op.26 (1920); Bayrische Ländler, op.36, pf/pf 4 hands (1921); Pf Trio, d, op.35 (1921); Wind Qt, B♭, op.28 (1921); Sonata, g, op.46, vc, pf (1926); Meditation, op.57, vn, orch; Sonata, op.60, vn, org; 16 Preludes, op.73, org; Sonata, A, op.106, fl/vn, pf (1939); Turmmusik, op.105a, 6 tpt, 2 timp ad lib (1940); Turmmusik, op.105b, 3 tpt, 3 trbn (1940); Trio, op.114, cl, va, pf, unpubd; Sym., d, op.115, orch (1947); Duo, op.116, vn, vc, unpubd; Heimat (8 Stücke), vn, pf; Vc Conc., unpubd; other kbd works

Principal publishers: Böhm, Breikopf & Härtel, Schott

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W. Zentner: 'In memoriam Heinrich Kasper Schmid', *Musica*, vii (1953), 74–6

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ANDREW D. McCREDIE

Schmid [Schmidt], Johann Michael

(*b* Pernartitz [now Bernartice], Bohemia, c1720; *d* Mainz, 19 Dec 1792).

German composer. From 1736 to 1740 he was a musician at the Kleinheubach court of Prince Löwenstein-Wertheim-Rosenberg. From 1742 he served as valet and from 1745 as director of the court orchestra for the Prince-Bishop of Augsburg. On 1 April 1756 he succeeded his countryman Zach as court Kapellmeister in Mainz. He gave up this post to Righini in 1787 but remained at full salary, obliged only to take part occasionally in performances of the court orchestra. Haydn and Leopold Mozart were both acquainted with him.

According to contemporary accounts Schmid was an active composer, but few of his works are extant. Two symphonies survive (in *D-HR*), but his output seems to have centred on church music: a mass and nine smaller pieces (all in *MZsch*) show him to have been a skilful composer of average talent whose style developed from post-Baroque to early Classical. These works show a fluent and sometimes even dashing melodic invention which goes beyond the usual method at that time of composing on small motifs. He seems to have given up composition by 1780. His other works, now lost, included a melodrama *Regina Saba Salomonis hospita* (1753) and the

oratorios *Tod und Begräbnis Jesu* (1761), *Die Abnehmung Jesu Christi vom Kreuz* (1766), *Gephte* (1767, 1768), *Die heilige Helena auf dem Calvari Berg* (1769, 1772) and *Das Leiden Jesu Christi* (1775, 1777).

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- C. Schweisthal:** *Die Eichstätter Hofkapelle bis zu ihrer Auflösung 1802* (Tutzing, 1997)

HUBERT UNVERRICHT

Schmid, Manfred Hermann

(b Ottobeuren, 10 Aug 1947). German musicologist, son of the musicologist [Ernst Fritz Schmid](#). Born to a musical family (he is also related to the composers Emil Kauffman and Ernst Friedrich Kauffman) he studied the violin with Koeckert at Augsburg Conservatory, musicology with Croll and Georgiades at Salzburg and Munich universities respectively, and music theory with Peter Förtig at the Freiburg Musikhochschule. He took the doctorate in Munich in 1975 with a dissertation on Mozart and the Salzburg musical tradition. After a period as assistant lecturer at Munich University, he became curator of the instrument collection of the Munich Stadtmuseum in 1979. He completed the *Habilitation* in 1980 at Munich University with an investigation of works by Weber, Schumann and Wagner. He was appointed professor of musicology at Tübingen University in 1986. He is chairman of the Musikhistorische Kommission of Das Erbe deutscher Musik and the Deutsches musikgeschichtliches Archiv, Kassel, and is a member of the advisory committee for the Gesellschaft für Musikgeschichte in Baden-Württemberg; he is also founder and editor of the journal *Mozart Studien* and editor of the series *Tübinger Beiträge zur Musikwissenschaft* and *Denkmäler der Musik in Baden-Württemberg*. His research focusses on the music of Viennese Classical composers, particularly Mozart, for which he created a special forum of discussion with the journal *Mozart Studien*. His other area of expertise is organology, a subject which combines his experience as a scholar and a curator.

WRITINGS

Die Musikaliensammlung der Erzabtei St. Peter in Salzburg: Katalog I: Leopold und Wolfgang Amadeus Mozart, Joseph und Michael Haydn (Salzburg, 1970)

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Theobald Boehm: die revolution der Flöte: Katalog der Ausstellung zum 100. Todestag von Boehm im Musikinstrumentenmuseum München (Tutzing, 1981)

Commentary in H.I.F. Biber: *Sonatae Violino Solo 1681*, Denkmäler der Musik in Salzburg, iii (Bad Reichenhall, 1991) [incl. Facs.]

'Ein dreistimmiges Gloria im Lektionston', *AMw*, xlviii (1991), 37–63

'Dürer und die Musik: das Rätsel der "nicht entzifferten Aufzeichnungen" im handschriftlichen Nachlass', *Mf*, xlvi (1993), 131–56

'Eine unbekannte Klavierfuge Mozarts von 1782: zum Tübinger Fragment des Autographs', *Mozart Studien*, iii (1993), 11–34

Italienischer Vers und musikalische Syntax (Tutzing, 1994)

Orchester und Solist in Mozarts Konzerten (Tutzing, 1999)

LORENZ WELKER

Schmidl, Carlo

(*b* Trieste, 7 Oct 1859; *d* Trieste, 7 Oct 1943). Italian music publisher and writer on music. After beginning to study the violin with his father, an orchestral conductor, he joined the Trieste music publishing firm Vicentini (1872–89) and then founded his own firm (Carlo Schmidl & Co.), which absorbed Vicentini in the following year and was bought by Ricordi in 1902; Schmidl continued to run the Leipzig branch of Ricordi that he had established (1901–6). His firm published a considerable amount of early and contemporary Italian music, including that of Smareglia, Respighi and Busoni, and organized chamber concerts and celebrity recitals (with performances by Ysaÿe, Sarasate and Busoni). Besides two biographies (*Robert Schumann: la sua vita e le sue opere ... con un'appendice di Clara Schumann*, Bologna, 1889; *G.S. Mayr: Cenni biografici su Mayr e l'importanza della sua opera Ginevra di Scozia*, Trieste, 1901), he wrote the *Dizionario universale dei musicisti* (Milan, 1887–90, 2/1928–9; suppl. 1938, 3/1938), which remains the best general biographical source for Italian musicians. It gives lists of works (including republications) and dates of first performances, and has particularly valuable articles on Italian literary figures and their relationship to music. Schmidl's collection of music manuscripts and rare editions passed to the Trieste Verdi Museum, which he organized from 1922 to his death (see G. Cesari: *Cent'anni di vita di uno stabilimento musicale triestino: le origini dello stabilimento Carlo Schmidl e Co.*, Trieste, 1913).

TERESA M. GIALDRONI

Schmidlin [Schmidli], Johannes

(b Zürich, 22 May 1722; d Wetzikon, 5 Nov 1772). Swiss composer. He trained as a Protestant minister at the Collegium Carolinum in Zürich, where he was a member of the collegium musicum from 1734 and probably studied music under J.C. Bachofen. After being ordained in 1743 he was curate in Dietlikon (1744–54) and minister in Wetzikon-Seegräben (1754–72). In 1755 he founded a choral society in Wetzikon to promote the singing of psalms in church which continued until 1825. In 1769 he also established a collegium musicum there. His numerous collections of Pietistic songs, cantatas and odes were a rich source of vocal music for many decades and were sung in both collegia and private homes throughout German-speaking Switzerland. Schmidlin also made an important contribution to the development of the solo song, particularly in the patriotic *Schweizerlieder* of 1769. These songs with figured bass show influences of the Berlin lied school in their conscious striving for simplicity, although tempered by an indifferent talent. Three of his sacred songs are in the present hymnbook of the Evangelical Reformed Church in Switzerland.

WORKS

all published in Zürich unless otherwise stated

Lieder collections: [203] Singendes und spielendes Vergnügen reiner Andacht (1752); [85] Geistliche Lieder (1758), suppl. to Singendes und spielendes Vergnügen; Musicalisch-wochentliche Vergnügungen, i–iii (1758–60) [52 pieces in each]; Hrn. Prof. Gellerts [50] geistliche Oden und Lieder (1761); 100 geistliche Lieder (1764); Geistliche Lieder mit Choral-Melodien (1767, 12/1827); Hrn. Hofprediger Crammers [24] geistliche Oden und Lieder (1767); J.C. Lavaters christliches Handbuchlein (1769); [41] Schweizerlieder mit Melodien (J.C. Lavater), 1–2vv (Berne, 1769), arr. 4vv by J.H. Egli (1775); Lieder zum Gebrauche des Waisenhauses (Lavater) (1772); [52] Musicalisch-wöchentliche Ergetzungen (1773); Musicalisch-wöchentliche Belustigungen in weltliche Liedern (1775)
Other: Hymni oder Lob-Gesänge auf Gott, 2 Tr, A, B, org (1758); Die Tages-Zeiten (4 cants. F.W. Zachariä) (1762); Deutliche Anleitung zum gründlichen Singen der Psalmen (1767); Die Psalmen Davids, 4vv (1771); c10 other cants. and sacred lieder pubd separately

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JÜRIG STENZL

Schmidt, Andreas

(b Düsseldorf, 30 July 1960). German baritone. He studied in his home city with Ingeborg Reichelt and in Berlin with Fischer-Dieskau, and sang with the chorus of the Düsseldorf Musikverein, of which his father, Hartmut Schmidt, was conductor. Having won first prize in the Deutscher Musikwettbewerb in 1983, he made his operatic début the following year (as Malatesta in *Don Pasquale*) at the Deutsche Oper, Berlin, where he subsequently took part in the premières of Rihm's *Oedipus* (1987) and Henze's *Das verratene Meer* (1990). An early international appearance was at Covent Garden, as Valentin in 1986; others have been at Aix-en-Provence, Glyndebourne and the Metropolitan, in the Mozart roles – Count Almaviva, Guglielmo, Papageno – in which his cultivated, gently rounded voice production, sensitivity to verbal nuance and quietly distinguished stage presence prove particularly appreciable. Schmidt is also a skilful, sympathetic lieder and oratorio singer, as revealed in recordings ranging from Bach cantatas to Wolf's *Italienisches Liederbuch*.

MAX LOPPERT

Schmidt, Arthur P(aul)

(b Altona, Germany, 1 April 1846; d Boston, 5 May 1921). American music publisher. He emigrated to the USA in January 1866 and worked in Boston for the G.D. Russell & Co. publishing house until October 1876 when he established his own firm. In 1880 he issued, with Cranz of Hamburg, J.K. Paine's *Spring Symphony*, and in 1888 published G.W. Chadwick's *Symphony no.2, op.21*, the first orchestral score by an American composer to be issued by an American publisher. He brought out works by many New England composers including Amy Beach, Arthur Bird, Chadwick, Henry Hadley, Paine and Horatio Parker, as well as almost the entire body of compositions by Arthur Foote and Edward MacDowell.

In 1889 Schmidt engaged the Kistner firm as his Leipzig agent; this arrangement lasted until 1908, when he established his own branch in Leipzig. In 1910 B. Schott's Söhne bought the European rights to the Schmidt catalogue; the firm's Leipzig interests continued to be represented by an agent until 1938. The Boston list had over 15,000 titles, and the Leipzig list over 500. Although the bulk of Schmidt's publications were in small forms – for piano, voice, chorus, and small ensembles – it is the large orchestral works by American composers, some of which were first published in Leipzig, that brought him recognition. Schmidt had a branch in New York from 1894 to 1937, and published a journal, the *Musical World* (1901–4).

Educational music became the major focus of the firm after Schmidt's retirement in 1916, when three long-time employees, H.B. Crosby, F.J. Emery and H.R. Austin, became partners in the firm. Austin became president in 1949, and sold it to Summy-Birchard in 1959. A vast collection of the firm's archival records, together with correspondence with composers, and autograph manuscripts used for published editions, is in the Library of Congress.

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WILMA REID CIPOLLA

Schmidt, Balthasar.

See [Schmid, Balthasar](#).

Schmidt, Bernhard (i).

See [Schmid, Bernhard \(i\)](#).

Schmidt, Bernhard (ii).

See [Smith, 'Father'](#).

Schmidt, Christfried

(*b* Markersdorf, Upper Lusatia, 26 Nov 1932). German composer. He attended the college of church music in Görlitz (1951–4) and the Leipzig Musikhochschule (graduated 1959), where his teachers included Werner Buschnakowski (organ) and Johannes Weyrauch (composition). After performing as a church musician in Forst, Lusatia (1960–62), he served for a short time as a theatrical music director in Quedlinburg. From 1964 he worked as a freelance composer, piano teacher and choral conductor. He relocated to Berlin in 1980. His honours include composition prizes from Nuremberg (1971, 1976), Szczecin (1973), Trieste (1974) and Boswil (1978), the art prize of the German Democratic Republic (1987) and the Stamitz Prize (1991). He was inducted into the Academy of Arts (East) in 1990–91.

Schmidt's early works include over 100 songs. Among his first instrumental compositions were a string quartet (1965) and the first and second symphonies (1967, 1968). Early in the 1970s three of his works received Tokyo premières. Only after the 1983 performance of his *Munch-Musik* (1980), however, did he begin to receive wider recognition in the German Democratic Republic. His musical style often employs strict compositional structures that both create an 'intellectual and sensual fascination with sound' and convey idealistic messages. He has described himself as an 'expressive musician' who aims to shake his audiences, strike a thoughtful note, arouse enthusiasm or perplexity and 'affect sensitive souls'. (*KdG*, B. Schröder-Nauenburg)

WORKS

Op: Das Herz (B. Schremmer, after H. Mann), 1989

Vocal: 2 Motetten: An die Sonne (I. Bachmann), 8-pt chorus; Landnahme (H.M. Enzensberger), 6-pt chorus, 1965; Ps xxi (E. Cardenal), S, Bar, chorus, chbr ens, 1970; Cantiones sacrae nos. 1–6 (Bible), 1971; Ich wandte mich (Bible, N. Sachs), 16 solo vv, 1972; Tonsetzers Alptraum (F. Lyn), Mez, pf, 1973; Markuspassion, 4 solo vv, chorus, orch, 1974; Die Niemandrose und das Unisichtbare (Bible, P. Celan, J. Bobrowski, W. Shakespeare), 4 solo vv, chorus, org, 1975; Des Himmels dunklerer Bruder (J. Berlach), Bar, chbr ens, 1976; Ein Märchen, kein Märchen (H. Martinson, E. Mörike, J.W. von Goethe, S. Jessenin, Celan, N. Lenau), 12 solo vv, 1978; Ich, so voll Hoffnung (F. Hölderlin), 5-pt double chorus, 1979; Die Zeit und die Zeit danach (G. Ungaretti, C. Pavese, S. Quasimodo, Bachmann), vv, 4 wind, pf, 1982; ... Glied der menschlichen Gesellschaft, nar, chbr ens, tape, 1983; 3 Klavierlieder (H. Czechowski, G. Kunert, H. Müller), 1v, pf, 1996; see orch, chbr

Orch: Sym. no.1 'Hamlet-Monolog', nar, orch, 1967; Sym. no.2 'In memoriam Martin Luther King', A, B, orch, 1968; Pf Conc., 1969; Org Conc., 1972; Vn Conc., 1973; Vc Conc., 1974; Fl Conc., 1977; Munch-Musik (Orchesterstücke nach Graphiken von E. Munch), 1980; Ob Conc., 1983; Orchestermusik nos. 1–4: I 1985; II, ob, vc, pf, orch, 1990; III, 1992; IV, 1997

Chbr and solo inst: Str Qt no.1, 1965; Kammermusik I–X, various vv, insts, 1969–95; Petite suite, fl, pf, 1970; Str Qt no.2 'Hommage à Béla Bartók', 1970; Quint per fiati, wind qnt, 1971; Sonata, vn, pf, 1971; Musica per i due boemi, b cl, pf, 1972; Qt, 2 fl, vn, va, 1974; Aulodie (Episoden), ob, 1975; Partiten, db, 1975; Partiten, vc, 1975; Partiten, violino, 1976; Solo, vn, 1982; Partiten 'in modo di ciacona', va, 1983; Cl Qt, 1996; S.f.S. (Solo für Susanna), cl, 1996

Kbd: Moments musicaux I–V, pf, 1970; Introitus, org, 1972; Zwoller Schnitgerei, org, 1974; Moments musicaux VI–X, pf, 1976; Suite, org, 1978; Sonata, org, 1979; Choral-Fantasie 'Wenn wir in höchsten Nöten sein', org, 1991; Pf Sonata, 1997

Principal publishers: Deutscher Verlag, Peters, NOVA, Wergo

BEATE SCHRÖDER-NAUENBURG

Schmidt, Christian Martin

(b Dessau, 11 Oct 1942). German musicologist. He studied music at the University of Hamburg (1963–4), the Ecole Normale de Musique in Paris (1964–5) and the University of Göttingen (1965–7) and took the doctorate in musicology at the Freie Universität in Berlin in 1970 with an analysis of motivic-thematic structures in Brahms's music. That same year he joined the editorial staff of the Schoenberg collected edition and in 1985 he completed the *Habilitation* at the Freie Universität with a study on Schoenberg's *Moses und Aron*. Both postgraduate degrees were supervised by Rudolf Stephan. In 1987 he was appointed professor at the University of Amsterdam, and in 1991 he became professor at the Technische Universität in Berlin, succeeding Carl Dahlhaus; he is also academic adviser for the Mendelssohn collected edition based in Leipzig.

Schmidt is known primarily for his work on Brahms and Schoenberg: in addition to editing volumes of music by both composers, he has written introductory books on Brahms and many important articles analysing

Brahms's and Schoenberg's works. Schmidt has also written about editorial techniques, music history and aesthetics; however, the focus of his writings is the study of structure in works by a broad range of composers, including Bach, Reger and late 20th-century composers such as Zimmerman, Ligeti, Stockhausen and Isang Yun. In his discussions Schmidt seeks to challenge traditional approaches in music theory by examining works according to aspects such as timbre, temporal types (*Zeitarten*) and spatial relationships.

WRITINGS

- Verfahren der motivisch-thematischen Vermittlung in der Musik von Johannes Brahms dargestellt an der Klarinettensonate f-moll, op. 120 no. 1* (diss., Free U., Berlin, 1970; Munich, 1971)
- 'Mauricio Kagel: Match für drei Spieler', 'Witold Lutosławski: Streichquartett', *Die Musik der sechziger Jahre*, ed. R. Stephan (Mainz, 1972), 145–53, 154–62
- 'über Schönbergs Geschichtsbewusstsein', *Zwischen Tradition und Fortschritt: über das musikalische Geschichtsbewusstsein*, ed. R. Stephan (Mainz, 1973), 85–95
- 'Ansätze zu einem harmonischen System in späten tonalen Kompositionen Schönbergs', *Mf*, xxix (1976), 425–31; repr. in *Die Wiener Schule*, ed. R. Stephan (Darmstadt, 1989), 186–96
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- 'Isang Yun: 2. Sinfonie', *Melos*, l/2 (1988), 77–95
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- 'Über den kompositorischen Prozess bei Arnold Schönberg', *Vom Einfall zum Kunstwerk: der Kompositionsprozess in der Musik des 20. Jahrhunderts*, ed. H. Danuser and G. Katzenberger (Laaber, 1993), 243–51
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J. BRADFORD ROBINSON

Schmidt, Ferdinand.

See [Schmid, Ferdinand](#).

Schmidt, Franz

(b Pressburg [now Bratislava], 22 Dec 1874; d Perchtoldsdorf, nr Vienna, 11 Feb 1939). Austrian composer, pianist, cellist and conductor. He was from a German Hungarian-speaking family. In Pressburg he learnt the piano from his mother, Rudolf Mader and Ludwig Burger, and the organ and music theory from Father Felizian Josef Moczik, a Franciscan. He first performed as an infant prodigy on the piano at the Palais Grassalkovich and elsewhere, and continued his studies with Leschetitzky. In 1888 he moved to Vienna, and in 1890 began attending the conservatory of the Gesellschaft der Musikfreunde, where he studied theory with Fuchs (when Bruckner retired from teaching), and the cello with Karl Udel and Ferdinand Hellmesberger. From 1896 to 1911 he was a cellist in the Vienna PO, playing also in the orchestra of the Hofoper from 1896 until 1914. In 1901 he began teaching at the conservatory (cello from 1901, piano from 1914, and counterpoint and composition from 1922). After it had been renamed the Hochschule, Schmidt served as both its director (1925–7) and its rector (1927–31). His most famous pupils included Friedrich Wührer, Theodor Berger, Marcel Rubin and Alfred Uhl. He was meanwhile responsible for the affiliation of Max Reinhardt's drama seminar to the Musikhochschule as well as fundamental reforms in administration and the system of teaching. As a soloist and chamber musician Schmidt was among the most highly regarded cellists and pianists of his time, performing with, among others the Vienna PO and the Rosé Quartet. He was also a respected conductor. His friends included Schreker and Marx, while Krenek, Berg and Schoenberg admired him, the latter especially for an exemplary interpretation of Schoenberg's *Pierrot lunaire* which Schmidt gave with his students. His many honours bear witness to his illustrious status in Austrian musical life in the 1920s and 30s: they include the Franz Josef Order, honorary membership of the Vienna Philharmonic, an honorary doctorate of the University of Vienna (an honour previously given to Bruckner and Marx), the title of Hofrat, and the Beethoven Prize of the Prussian Academy, Berlin. His private life however presents a darker picture: his father's financial irregularities, which forced the family to move from Pressburg to Vienna; the mental illness of his first wife Karoline (murdered in 1942 as part of the Nazi euthanasia operation) and the death of his first child Emma shortly after her birth. Research into his life and work and the performance of his compositions has been encouraged since 1951 by the Franz-Schmidt-Gesellschaft, founded in Vienna, with its headquarters in the Musikverein.

The composer destroyed a large part of his juvenilia. Only two piano sonatas (in E major and B major) have survived, along with four *Kleine Fantasiestücke für Violoncell und Klavier nach ungarischen Nationalmelodien* (three of which are published). The latter, dating from 1892, display an important feature of his work, namely the Hungarian influence, which remains prominent even in his penultimate composition, the Quintet in A major of 1938. He absorbed all the important elements of the Hungarian idiom to the point that it became a constant part of his personal style. It is also evident in the first, second and fourth symphonies, in the quintets, in the *Variationen über ein Husarenlied* and most notably in his first opera *Notre Dame*, where it is used to characterize the gypsy

Esmeralda: Karl Goldmark described the famous Intermezzo as ‘the most beautiful of gypsy music’. Even Schmidt’s best known and most frequently performed major work, the oratorio *Das Buch mit sieben Siegeln*, contains an ‘ungarische Hallelujah’. Beside this large-scale work based on the Apocalypse, his works include the highly expressive quartets (the second providing evidence of his involvement with the avant garde of the time) and three quintets, as well as two piano concertos and a toccata for left hand alone, works commissioned by Paul Wittgenstein but published in two-hand arrangements by Friedrich Wührer. (Wittgenstein apparently thought better of Schmidt’s creations than of the works written for him by more prominent composers.) Schmidt cannot be placed conclusively in any of the categories of symphonists sketched by Paul Bekker in *Die Sinfonie von Beethoven bis Mahler* (Berlin, 1918). His symphonies provide a synthesis, a summation of the various Austro-German manifestations of the genre, suggesting the culmination of the Classical and Romantic tradition; they display monumentality alongside lyricism and restraint, with close relationships between the thematic and motivic material of individual movements. They also make prominent use of variation form, fugato passages, and chorale sections. Powerful climaxes are often in evidence as is strong rhythmic impulse in the scherzo movements. The Fourth Symphony, a *Requiem für meine Tochter* conceived as an integrated whole with a funeral march at its centre, is particularly original. Schmidt’s only failure was with his second opera *Fredigundis* (first performed in Berlin in 1922). While his chamber music belongs essentially in the Austro-German tradition of Brahms and Reger (despite his interest in Schoenberg, Debussy and Hindemith), his fine compositions for organ point to his intense involvement since early childhood with J.S. Bach, of whose works he was also an excellent interpreter on the piano. Schmidt cogently expressed his well-founded opposition to the idea of the ‘orchestral organ’: instead he sought clarity with the aid of logical polyphony, relatively strict counterpoint linked to late Romantic harmonies and traditional formal principles (the fugue, variations, chorale themes, the toccata, chaconne and prelude). These features connect him with Reger, and are responsible for making his organ works gradually better known, along with the *Buch mit sieben Siegeln* and his orchestral and chamber music compositions.

WORKS

vocal

Notre Dame (op, 2, after V. Hugo), 1902–4

Fredigundis (op, 3, after F. Dahn), 1916–21

Das Buch mit sieben Siegeln (orat, Bible: *Revelation*), 1935–7

Deutsche Auferstehung (cant.), 1938–9, inc.

instrumental

Orch: Sym. no.1, E, 1896–9; Sym. no.2, E♭; 1911–13; Konzertante Variationen über ein Thema von Beethoven, pf left hand, orch, 1923; Sym. no.3, A, 1927–8;

Variationen über ein Husarenlied, 1930–31; Sym. no.4, C, 1932–3; Conc., E♭; pf left hand, orch, 1934; Fuga solemnis, 16 wind, org, timp, 1937

Chbr: 3 kleine Phantasiestücke nach ungarischen Nationalmelodien, vc, pf, 1892;

Str Qt, A, 1925; Pf Qt, G, 1926; Str Qt, G, 1929; Qnt, B♭; cl, pf qt, 1932; Qnt, A, cl, pf qt, 1938

Org: Variationen und Fuge über ein eigenes Thema, D; Königsfanfaren, 1916; Phantasie und Fuge, D, 1923–4; Königsfanfaren, 1924; Toccata, C, 1924; Präludium und Fuge, E♭; 1924; Chaconne, d; 1925; Königsfanfaren, wind ad lib, 1925; 4 kleine Choralvorspiele, 1926; Fuge, F, 1927; Präludium und Fuge, C, 1927; 4 kleine Präludien und Fugen, 1928; Choralvorspiel zu Haydns 'Gott erhalte', wind ad lib, 1933; Choralvorspiel 'Der Heiland ist erstanden', wind ad lib, 1934; Präludium und fuge, A, 1934; Toccata und Fuge, A; 1935
 Pf: 2 Sonatas, 1886–8: no.1, E; no.2, op.7; Romanze, A, 1922; Toccata, d, left hand, 1938; several arrs.

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CARMEN OTTNER

Schmidt, Giovanni (Federico)

(*b* Livorno, c1775; *d* Naples, after 1839). Italian librettist. Schmidt settled early in Naples, remaining there for the rest of his life. Between 1800 and 1840 he wrote some 45 librettos, nearly all of them for the S Carlo, where he was employed as a poet. With Tottola, he dominated the writing of librettos in Naples in the first quarter of the 19th century, for which he has received a deservedly bad press; his librettos were prolix, pedestrian and cliché-ridden. He is best remembered for his four librettos for Rossini, *Elisabetta regina d'Inghilterra*, *Eduardo e Cristina*, *Armida* and *Adelaide di Borgogna* (the first two of which had previously been set by Pavesi), and as a translator, notably of Spontini's *La vestale*.

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JOHN BLACK

Schmidt, Gustav

(*b* Weimar, 1 Sept 1816; *d* Darmstadt, 11 Feb 1882). German conductor and composer. He studied in Weimar under Hummel, Eberwein and Lobe, and in Leipzig with Mendelssohn. He conducted at the theatre in Brünn (now Brno) from 1841 to 1844, then in Würzburg (1845), Frankfurt (1846), Wiesbaden (1849), Frankfurt (1851–61), Leipzig (1864–76) and Mainz. He finally became court Kapellmeister in Darmstadt in 1876. His operas, for some of which he wrote his own texts, include the successful *Prinz Eugen* (performed in Frankfurt, 1847), *Die Weiber von Weinsberg* (Frankfurt, 1858), and the less popular *La Réole* (Breslau, 1863) and *Alibi* (Darmstadt, 1880). Much admired as a conductor, he was an early champion of Wagner and introduced *Tannhäuser* and *Lohengrin* to Frankfurt; he also sought to make Berlioz's music better known in Germany. Liszt, who conducted *Die Weiber von Weinsberg* in Weimar, took an interest in his plan for a conference of Kapellmeisters to increase their artistic standing in music and at the same time their musical standards. Schmidt also wrote popular songs and choruses.

Schmidt, Harvey (Lester)

(b Dallas, 12 Sept 1929). American composer. He studied art at the University of Texas (BA 1952), where his fellow student Tom Jones (b Littlefield, TX, 17 Feb 1928) aroused his interest in the musical theatre. The two collaborated on some college shows, Schmidt (who learned to play piano by ear) providing the music and Jones writing the sketches. After serving in the US Army Schmidt obtained work in New York as a commercial artist, but continued to produce revue songs in partnership with Jones. In 1959 they wrote a one-act show for the summer theatre at Barnard College and, encouraged by its success, expanded it the following year to a full-length musical. Although *The Fantasticks* did not find great favour with the critics at first, it received the Vernon Price Award as the outstanding off-Broadway production of the season. It also proved exceedingly popular with the public and became one of the longest-running American musicals. Schmidt's success continued with *110 in the Shade* (1963), the first Broadway musical requiring only two characters, *I Do! I Do!* (1966) and *Celebration*, which achieved only a short run. In order to provide a forum for small experimental musicals Schmidt and Jones then opened the Portfolio Studio on West 47th Street. They presented four works during the 1974–5 season, of which *Philemon* was the best received. Schmidt and Jones also wrote the musicals *Colette* (1970, revised 1982 and 1983), and *Grovers Corners* (1987), but have never repeated their earlier successes.

WORKS

(selective list)

all are musicals; dates are those of first New York performance and librettos are by T. Jones unless otherwise stated

The Fantasticks (after E. Rostand: *Les romantiques*), 3 May 1960 [incl. Try to remember, Soon it's gonna rain, Much More]

110 in the Shade (N.R. Nash, after *The Rainmaker*), 24 Oct 1963 [incl. Love, don't turn away, Raunchy, Simple Little Things, Is it really me?]

I Do! I Do! (after J. de Hartog: *The Fourposter*), 5 Dec 1966 [incl. Together Forever, My cup runneth over]

Celebration, 22 Jan 1969 [incl. Celebration, Somebody, Where did it go?]

Colette (Jones and E. Jones), 6 June 1970, rev. 1982, rev. as *Colette Collage*, 1983 and 1991

Philemon, 3 Jan 1975 [incl. The streets of Antioch stink, My Secret Dream]

Grovers Corners (after T. Wilder: *Own Town*), Chicago, 29 July 1987

Contribs. to revue incl. *Shoestring '57*, 5 Nov 1956; *Demi-Dozen*, 11 Oct 1958

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CAROLINE RICHMOND/R

Schmidt, Joducus [Josquin].

See [Fabri, Joducus](#).

Schmidt, Johann Christoph (i)

(*b* Hohnstein, nr Pirna, 6 Aug 1664; *d* Dresden, 13 April 1728). German composer. Son of the Hohnstein Kantor Johann Christian Schmidt (*d* 1690), he became a chorister in 1676 at the court chapel in Dresden where, at the request of the elector Johann Georg III, he was taught by Christoph Bernhard. He later became an instrumentalist in the court orchestra. In 1687 he was appointed master of the choristers and in 1692 second organist. He went to study in Italy in 1694, with support from the elector, and in 1696, on the recommendation of N.A. Strungk, the Dresden court Kapellmeister, became his deputy Kapellmeister and chamber organist. Soon after, Strungk left for Leipzig and Schmidt was appointed principal Kapellmeister on 19 June 1698. During the rule of August the Strong (1694–1733) the court Kapelle served both as the Saxon electoral and Polish royal orchestra, and had extensive duties in Dresden, Kraków and Warsaw; Schmidt was its director and as Kapellmeister also had responsibility for the Protestant church music at court. In addition, he was director of the Catholic church music until 1717, when he gave that task to J.D. Heinichen. During Schmidt's term as director the Dresden orchestra became one of the most renowned in Europe owing to its many distinguished players, who around 1719 included J.B. Volumier, J.G. Pisendel, F.M. Veracini, Christoph Pezold, Pantaleon Hebenstreit, S.L. Weiss, J.D. Zelenka, P.G. Buffardin and J.C. Richter.

In 1719 Schmidt, who had been made Oberkapellmeister in 1717, wrote a French divertissement *Les quatre saisons* in a sequence of recitatives, arias, concerted numbers and choruses, suited to the talents of the dilettantes who performed it on 23 September as part of a Festival of Venus on the marriage of Prince Friedrich August of Saxony to the Archduchess Maria Josepha of Austria. This work, the central event in a typical Dresden court festival of August the Strong's reign, followed the tradition of the 17th-century *opéra-ballet*. Schmidt was noted by Hiller as a solid composer with a good grasp of counterpoint; but although he lacked exceptional artistic gifts he was not a 'dry' or 'infertile' composer, as Hiller wrote. J.S. Bach copied out his motet *Auf Gott hoffe ich*. He ranks as a minor master of his time, clearly handling the musical resources and stylistic conventions of Dresden high Baroque with competence. From 1717 Schmidt and Heinichen ranked equally as Kapellmeisters of church and chamber music respectively, and divided the orchestral work between them; after Schmidt's death Heinichen took over the Protestant church

music at the court. Mattheson printed a letter from Schmidt, dated 28 July 1718, in his *Critica musica* (vii, 1722, p.266), dealing with solmization. Schmidt acted as intermediary in the controversy over the old method, suggesting that solmization should be retained for vocal music but advocating the use of the two 'French modes, major and minor' for the 'stylo moderno'. His pupils included C.G. Schröter, C.H. Graun and Melchior Hofmann.

His brother Johann Wolfgang Schmidt (*b* Hohnstein, 20 Nov 1677; *d* Dresden, 5 April 1744) served as copyist at the Dresden court from 1709 and was organist for the Protestant church music there from 1719.

WORKS

sacred vocal

4 masses, *D-Bsb*

Motets: Auf Gott hoffe ich, 4vv, 4 tpt, timp, 2 fl, 2 vn, 2 vc, bn, org, theorbo; Bonum est confiteri Domino, A, 2 vn, 2 vc, bn, org, 26 Nov 1696; Wo ist solch ein Gott wie du bist, 10vv, 2 vn, 2 vc, org, 1701; motet, vv: all *Bsb*

Cants., ?lost: Gott, du bleibest doch mein Gott, 4-5vv, insts; Lobe mich durch deines Mundes Kuss, S, org, insts; Lobe den Herrn, meine Seele, 4-5vv, insts; Mein Herz ist bereit, T, org, insts; Schwing dich auf zu deinen Gott, 4-5vv, insts; Sie ist fest gegründet auf den heiligen Bergen, 8vv, org, insts; Zion spricht: der Herr hat mich verlassen, T, B, org, str

other works

Les quatre saisons (divertissement, Poisson), solo vv, chorus, 4 tpt, timp, ob, str, bc, Dresden, Grosser Garten, 23 Sept 1719, *Dlb*; airs, *Dlb*

Latona in Delo (os), *Bsb*

4 ov.-suites, *Dlb*

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Schmidt, Johann Christoph (ii).

See [Smith, John Christopher](#).

Schmidt, Johann Michael (i)

(*b* Meiningen, 16 Jan 1728; *d* Marktbreit, Lower Franconia, 8 April 1799). German theologian and writer on music. From 1749 he attended Leipzig University and probably studied music with J.S. Bach. About 1754 he was in Naumburg, and in 1762 he was made rector of the Lateinschule in Marktbreit where in 1788 he became deputy pastor and assessor of the prince's consistory. He published a widely acclaimed *Musico-theologia, oder Erbauliche Anwendung musicalischer Wahrheiten* (Bayreuth and Hof, 1754), directed against certain Enlightenment doctrines; the work is noteworthy for its date in containing several laudatory references to Bach, and reveals an unusual degree of familiarity with his works. Schmidt has also been suggested as the recipient of Bach's seven-part *Faber-Kanon* (bww1078), though Balthasar Schmid is more often proposed for that role.

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Schmidt, Johann Michael (ii)

(*b* Nuremberg, 10/11 May 1741; bur. Nuremberg, 21 March 1793). German music publisher and composer, son of and successor to [Balthasar Schmid](#).

Schmidt, Johann Michael (iii).

See [Schmid, Johann Michael](#).

Schmidt, Johann Philipp Samuel

(*b* Königsberg, 8 Sept 1779; *d* Berlin, 9 May 1853). German composer. He made some early appearances as a pianist, including in his own works, before studying law in Königsberg. He then travelled extensively in Germany, settling briefly in Berlin (1798–9) as a pupil of J.G. Naumann, and eventually returning to Berlin (1801) to work in a government post. At the same time he wrote songs for the Liedertafel founded there by Zelter and soon resumed his musical career, performing in public and writing essays on music as well as composing operas and other works. His operas

and Singspiels, which according to Härtwig display Biedermeier sensibilities, are written in a light and melodically attractive post-Mozartian style. One of the most popular was *Das Fischermädchen* (1818), which was praised by Weber, among other things for its musical characterization, in an essay written before he conducted the Dresden première in 1818. Schmidt wrote some church music, including two masses, and chamber music, and made many arrangements. He also wrote articles and reviews for various journals, including *Caecilia*.

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S. Goslich, ed.: *Beiträge zur Geschichte der deutschen romantischen Oper* (Leipzig, 1937; rev. 1975 as *Die deutsche romantische Oper*)

JOHN WARRACK/R

Schmidt, Joseph

(*b* Davidende, 4 March 1904; *d* Gyrembad, nr Zürich, 16 Nov 1942). Romanian tenor. As a boy he sang in the synagogue at Czernowitz (now Chernovtsy, Ukraine), and he remained active as a cantor throughout his professional life. He studied in Vienna, but his future as an operatic tenor was limited by his smallness of stature. Broadcasts and recordings provided the answer: in 1928 he made his radio début in a performance of *Idomeneo* in Berlin, and he quickly became one of the most popular singers in Germany. He also enjoyed success in films, which led to a first tour of the USA in 1936. Germany became closed to him in 1934 and Austria in 1938; he took refuge in Belgium, then Switzerland, where he died in an internment camp. His many recordings preserve a fine voice, well produced except for a certain nasal quality, with an exceptional upper range and a distinctive personality. (L. di Cave: *Mille voci una stella*, Rome, 1985, 184–5)

J.B. STEANE

Schmidt, Nickel.

See [Faber, Nicolaus](#) (i).

Schmidt, Ole

(*b* Copenhagen, 14 July 1928). Danish conductor and composer. He made a living as a jazz pianist before studying the piano and composition at the Royal Danish Conservatory in Copenhagen (beginning in 1948), where his teachers included Niels Viggo Bentzon, Høffding, Jersild and Holmboe. He studied conducting with Albert Wolff, Grevillius, Rafael Kubelík and Celibidache. A conductor at the Royal Danish Ballet in Copenhagen (1958–65), from 1969 to 1970 he was principal conductor of the Hamburg SO. He was then conductor of the Danish Radio Concert Orchestra (1971–

3), and principal conductor of the Århus SO (1978–85). From 1986 to 1996 he was permanent guest conductor at the RNCM, Manchester, and from 1990 to 1995 principal guest conductor for the Toledo SO, Ohio. Schmidt was the first conductor to record a complete cycle of the symphonies of Carl Nielsen (1974, with the LSO). His extensive output also includes pioneering recordings of Rued Langgaard's *Antikrist* and Asger Hamerik's *Requiem*.

Ole Schmidt's compositions are wide-ranging, and extend to almost every imaginable genre. His stylistic point of departure is neo-classicism, which in postwar Denmark was the strongest trend, and his models have been Bartók, Hindemith and Stravinsky. He is not a dogmatic composer, but marks his music with his vitality, unconventional imagination and high degree of instrumental insight. His works have strong, precise tones, rhythmic vitality and often virtuoso elements.

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(selective list)

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Str qts: 1954, 1963, 1965, 1969, 1977

Other chbr and solo inst: Toccata, pf, 1952; Brass Qt, 1955; Divertimento, pf qnt, 1956; Octet, fl, ob, cl, bn, 2 vn, va, vc, 1960; 2 toccatas, accdn, 1960, 1963; Fanfare, Intrada and Gigue, 5 hn, timp, perc, 1967; 4 Pieces, accdn, 1968–92; 2 mobiles, wind, perc, pf, 1970; Fragmenter og samtaler [Fragments and Conversations], brass qnt, 1976; Raxallo, brass qnt, 1976; Sinfonietta for 3 Quintets, ww qnt, brass qnts, str qnt, 1977; Intermezzo, flugelhn, tuba, 1981; Tube and Bones, 3 trbn, tuba, 1982; Blå strå [Blue Straw], fl qt, 1986; Jahreszeiten, ob, org, 1989; Karnak, trbn, pf, 1990; Wind Qnt, 1991; Café/Café, pf trio, 1992; Sonata, va, pf, 1993; Octopus, wind octet, 1994; Hugo von Montfort, 4 trbn, 1996

Film music (incl. Jeanne d'Arc, 1983; Oviri, 1987), choral songs, hymns

JENS CORNELIUS

Schmidt, Peter.

See Fabricius, Petrus.

Schmidt, Theodor.

See [Smith, Theodore](#).

Schmidt, Trudeliесе

(b Saarbrücken, 7 Nov 1934). German mezzo-soprano. She began a commercial career before taking up singing studies with Hans Richrath in Saarbrücken, and later in Rome, and made her stage début at the Saarbrücken Stadttheater in 1965. In 1967 she joined the Deutsche Oper am Rhein, Düsseldorf, where she specialized in trouser roles (Cherubino, Octavian, Siébel, Orlofsky) and played Dorabella and Suzuki, making her British début with that company at the 1972 Edinburgh Festival. She made débuts in 1974 at the Vienna Staatsoper as Octavian and Covent Garden as Cherubino, in 1975 at Bayreuth in the *Ring*, and in 1976 at Glyndebourne as Dorabella. Schmidt sang the Marchesa Matilda Spina in the première of Manfred Trojahn's *Enrico* (1991, Schwetzingen). A singing actress of grace and spirit, she has made numerous opera recordings, including roles in *Dido and Aeneas*, *Idomeneo*, *Mathis der Maler*, *Der Barbier von Bagdad* and *The Cunning Little Vixen*. She also has a notable career as a concert singer, and has recorded such works as Mozart's Requiem, Mahler's Eighth Symphony and the Bach cantatas.

NOËL GOODWIN

Schmidt-Görg, Joseph

(b Rüdinghausen, Kreis Hörde, Westphalia, 19 March 1897; d Bonn, 3 April 1981). German musicologist. He studied musicology at Bonn University with Schieder and Anton Schmitz with physics and education as subsidiary subjects, took the doctorate at Bonn in 1926 with a dissertation on the masses of Clemens non Papa and in 1927 became an assistant at the newly established Beethoven Archive in Bonn. He completed the *Habilitation* in 1930 in musical acoustics at Bonn with a dissertation on mean-tone temperament. He then became a lecturer in acoustics at Bonn University. In 1938 he became a reader, and his lecturing privileges were extended to the entire faculty of musicology; from 1948 until his retirement in 1966 he held a full professorship. He was director of the Beethoven Archive in Bonn (1945–72), and founded and edited the new series of *Veröffentlichungen des Beethovenhauses in Bonn* (1951) which was responsible for the publications *Beethoven: Skizzen und Entwürfe*, the *Beethoven-Jahrbuch*, *Beethoven: Ausgewählte Handschriften in Faksimile-Ausgaben* and the *Schriften zur Beethovenforschung*. He was also chief editor of the Beethoven collected edition.

Schmidt-Görg specialized in musical acoustics and the history of music in the Middle Ages and the Renaissance, together with Gregorian chant and Byzantine music. Beethoven research formed a central feature of his work: aside from a fleeting interest in Beethoven's racial lineage, his interpretation and cataloguing of source materials made a notable contribution to biographical knowledge, especially of Beethoven's family. His planned collected edition of Beethoven's letters, which he worked on until shortly before his death, was never completed.

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- Unbekannte Manuskripte zu Beethovens weltlicher und geistlicher Gesangsmusik* (Bonn, 1928)
- Die Mitteltontemperatur* (Habilitationsschrift, U. of Bonn, 1930)
- ‘Probleme und Methoden musikalischer Klangfarbenforschung’, *ZMw*, xv (1932–3), 61–9
- Katalog der Handschriften des Beethoven-Hauses und Beethoven-Archivs Bonn* (Bonn, 1935)
- Nicolas Gombert, Kapellmeister Kaiser Karls V* (Bonn, 1938/R)
- ‘Die Acta Capitularia der Notre Dame-Kirche zu Kortrijk als musikgeschichtliche Quelle’, *Vlaamsch jaarboek voor muziekgeschiedenis*, i (1939), 21–80
- ‘Beethovens Ahnenerbe’, *Völkische Musikerziehung*, viii (1942), 196–9
- Musik der Gotik* (Bonn, 1946)
- ‘Musikgeschichtliches aus den ältesten Kapitelakten des Bonner Münsters’, *Bonn und sein Münster: Festschrift für Johannes Hinsenkamp*, ed. F. Nussbaum (Bonn, 1947), 177–92
- Missa solemnis* (Bonn, 1948)
- Beethoven: dreizehn unbekannte Briefe an Josephine Gräfin Deym, geb. v. Brunsvik* (Bonn, 1957)
- ‘Wasserzeichen in Beethoven-Briefen’, *BeJb* 1961–4, 7–74
- Beethoven: die Geschichte seiner Familie* (Bonn, 1964)
- ed., with H. Schmidt: *Ludwig van Beethoven* (Bonn, Hamburg and Brunswick, 1969; Eng. trans., 1970)
- ed.: *Des Bonner Bäckermeisters Gottfried Fischer Aufzeichnungen über Beethovens Jugend* (Bonn and Munich, 1971)
- ‘Verleger Verlegenheiten: ein besonderes Kapitel bei Beethoven’, *Festschrift für einen Verleger: Ludwig Strecker*, ed. C. Dahlhaus (Mainz, 1973), 135–48
- ‘Zur Struktur und Rhythmik der frühen Sequenzen’, *Musicae scientiae collectanea: Festschrift Karl Gustav Fellerer*, ed. H. Hüschen (Cologne, 1973), 512–22
- ‘Die Wichtigkeit der Wasserzeichen für die Datierung von Beethoven-Briefen’, *Beiträge zur Musikdokumentation: Franz Grasberger zum 60. Geburtstag*, ed. G. Brosche (Tutzing, 1975), 413–20

EDITIONS

- C. Porta:** *Missa tertii toni (1578)*, *Musica divina*, v (Regensburg, 1950)
- Nicolas Gombert:** *Opera omnia*, CMM, vi (1951–75)
- Ludwig van Beethoven:** *Drei Skizzenbücher zur Missa solemnis* (Bonn, 1952–70); *Ein Skizzenbuch zu den Diabelli-Variationen und zur Missa solemnis* (Bonn, 1972); *Variationen für Klavier*, *Werke: neue Ausgabe sämtlicher Werke*, vii/5 (Munich, 1960); *Kadenzen zu Klavierkonzerten*, *ibid.*, vii/7 (Munich, 1967)
- Die Messe*, Mw, xxx (1967; Eng. trans., 1968)

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HANS HEINRICH EGGBRECHT/PAMELA M. POTTER

Schmidt-Isserstedt, Hans

(*b* Berlin, 5 May 1900; *d* Holm-Holstein, nr Hamburg, 28 May 1973). German conductor and composer. He studied in Berlin at the Musikhochschule and at the university where he wrote a dissertation on the Italian influences on instrumentation in Mozart's early operas. After engagements at various German theatres, he was appointed principal Kapellmeister at the Hamburg Staatsoper in 1935, and in 1943 opera director at the Deutsche Oper in Berlin, where he became Generalmusikdirektor in 1944. He acquired a reputation as an exceptional orchestral trainer with the establishment of the radio orchestra in Hamburg (from 1951 the NDR SO), which he directed from its foundation in 1945 until 1971, when he became its honorary conductor. With this orchestra he went to Paris and Edinburgh, the USSR and the USA. He was also principal conductor of the Royal Stockholm PO (1955–64) and he appeared as a guest conductor with more than 120 orchestras in all the principal musical centres. He conducted memorable performances of *Le nozze di Figaro* at Glyndebourne in 1958, and of *Tristan und Isolde* at Covent Garden in 1962.

Schmidt-Isserstedt aimed at a transparent orchestral texture and strict rhythmic precision, rejecting all superfluous gestures and mannerisms. After World War II he became an advocate of Bartók, Stravinsky and Hindemith, whose music had long been outlawed in Germany. But his chief love was Mozart, whose works he conducted in a remarkably relaxed and delicate way. This is shown particularly by his recordings of *Idomeneo* and *La finta giardiniera*. He also recorded a complete cycle of Beethoven's symphonies. Schmidt-Isserstedt composed orchestral works, chamber music, lieder and dramatic music, including the opera *Hassan gewinnt*, first performed in Rostock in 1928.

HANS CHRISTOPH WORBS

Schmiedeknecht, Johann Matthäus

(*b* Ülleben, nr Gotha, 1660; *d* Gotha, April 1715). German composer and teacher. After working in Ichttershausen he became court Kantor in Gotha in 1685 and was a respected if not specially important music teacher. He had connections with the court Kapellmeisters Wolfgang Mylius and Christian Witt, and with the traditional musical institutions of Gotha, which were linked with the names of Pachelbel, Telemann and, in music education, Andreas Reyher. His *Tyrocinium musices* is related to Reyher's *Gothaer Schulmethodus* and is dedicated to 'enthusiastic and music-loving youth', following the model of the textbooks by Schneegass, Dedekind and

others. His compositions, many of them in the traditional form of the motet for two choirs, show a marked personal touch in their rhythmic and dynamic subtlety.

WORKS

Ein Diener soll in Freud und Lied, motet, 8vv (Gotha, 1696) [second choir as 'echo']

Da pacem Domine, motet, 8vv, *D-Bsb*

Kommt, ihr Engel und wieget, motet 6vv, Grossenlupnitz Church, Eisenach

Der Herr segne dich, motet, 8vv, Grossenlupnitz Church, Eisenach

4 funeral anthems, 4–8vv (Gotha, 1688–99)

Tyrocinium musices, das ist Erster Angang zur Singkunst [or Fundamente] (Gotha, 1710)

G. KRAFT

Schmieder, Wolfgang

(*b* Bromberg, 29 May 1901; *d* Freiburg, 8 Nov 1990). German music librarian. He studied musicology at Heidelberg University with Kroyer and Moser, and philology, German literature and art history as secondary subjects; in 1927 he took the doctorate at Heidelberg with a dissertation on melodic construction in the lieder of Neidhart von Reuental. After serving as assistant lecturer in the musicology department at Heidelberg (1927–30), he studied librarianship at the Sächsischen Landesbibliothek, Dresden, and at the Leipzig University Library. In 1934 he passed the state examination for administration of specialist libraries in Leipzig, taking an additional examination in the handling of printed music. After acting as librarian at the Technische Hochschule in Dresden (1931–3), he became director of the archives of Breitkopf & Härtel in Leipzig (1933–42). In 1946 he founded the music division of the City and University Library in Frankfurt am Main, which he then directed until 1963. Schmieder's extensive work in music bibliography and manuscript and source studies was dominated by his *Bach-Werke-Verzeichnis*, a basic tool for Bach research.

WRITINGS

Zur Melodiebildung in Liedern von Neidhart von Reuental (diss., U. of Heidelberg, 1927); extracts in *SMw*, xvii (1930), 3–20

ed.: **P. Spitta**: *J.S. Bach* (Leipzig, 1935, 4/1954) [abbreviated edn with notes and appxs]

'Johann Sebastian Bach als Briefschreiber', *BJb* 1940–48, 126–33

'Bemerkungen zur Bachquellenforschung', *Wissenschaftliche Bachtagung: Leipzig 1950*, 219–30

'Die Handschriften Johann Sebastian Bachs', *Bach-Gedenkschrift*, ed. K. Matthaer (Zürich, 1950), 190–203

Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach: Bach-Werke-Verzeichnis (Leipzig, 1950, enlarged 2/1990)

'Das Bachschrifttum 1945–52', *BJb* 1953, 119–68; 1958, 127–50; 1967, 121–63; 1973, 91–143

Bibliographie des Musikschrifttums 1950/51–1958/59 (Frankfurt, 1954–64)

'Musikbibliographie: ein Beitrag zu ihrer Geschichte und ihren Problemen', *AMw*, xii (1955), 239–57

'Werkstatt-Erfahrungen beim Katalogisieren von Musikhandschriften', *FAM*, xiii (1966), 121–5
with **G. Hartweg**: *Kataloge der Herzog-August-Bibliothek Wolfenbüttel*, xii, xiii: *Musik: alte Drucke bis etwa 1750* (Frankfurt, 1967)

EDITIONS

Lieder von Neidhart von Reuental, DTÖ, lxxi, Jg.xxxvii/1 (1930)

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A. Kersting: 'Fünfzig Jahre Musik- und Theaterabteilung der Stadt- und Universitätsbibliothek Frankfurt am Main', *Forum Musikbibliothek* (1998), 74–84

HANS HEINRICH EGGBRECHT

Schmiedt, Siegfried

(*b* Suhl, Thuringia, c1756; *d* Suhl, 1799). German composer and music dealer. From 1786 he was a proofreader for Breitkopf & Härtel in Leipzig, where he dispatched for printing his own and other composers' works with the greatest care (for which J.A. Hiller thanked him in the foreword to his *Allgemeines Choral-Melodien-Buch*). He also produced piano arrangements of stage works, including Dittersdorf's *Hieronymus Knicker* (?1787), *Das rothe Käppchen* (1792) and *Der Schiffspatron* (1793), Mozart's *Der Schauspieldirektor* (1792), *Così fan tutte* (?1794) and *La clemenza di Tito* (?1795) and probably some by Hiller, all published by Breitkopf & Härtel. In 1796 he opened his own music store with Rau in Leipzig, but two years later it had closed and he returned to Suhl.

Schmiedt was praised by his contemporaries as an excellent song composer who combined distinguished learning with his talent as a pianist and composer (*GerberNL*). He was a charming, unassuming figure among the Rococo song and keyboard composers in Leipzig, and his works show the influence of both the Berlin lied school and Hiller's philanthropic, folklike lieder. His settings of A.F. Langbein's poems are lighthearted little songs with French ornamentation and Italian coloratura; the clavichord may have been the most suitable accompanying instrument for these delicate pieces and his numerous other lieder. His graceful and fashionable keyboard pieces, likewise music for use in the home, are best played on the clavichord or fortepiano.

WORKS

printed works published in Leipzig unless otherwise stated

Stage: *Die Feier des 18. Jahrhunderts* (melodrama, 1, C.F. Schlenkert), vs (1794); *Melida* (op), vs (1797)

Lieder: pieces in *Clavier- und Singstücke*, i–ii (1786–8); *Auswahl aus Langbeins Gedichten* (1790); *Fröhliche und gefühlvolle Lieder* (1794); *Es lebe Freund Bacchus*, drinking-song (1796); *Lied der Schwermuth* (F. von Matthisson), 4vv,

insts, *D-Bsb*; some songs in contemporary anthologies

Other vocal: Hymne an die Tonkunst (C.F.D. Schubart), 1v, kbd (1792); Gesang am Grabe der unglücklichen Königin Marie Antoinette (U. von Schlippenbach), 1v, kbd (1793); Herr, lass dir unsern Lobgesang (cant.), *D-GO*; Die Feyer der Christen bey der Krippe Jesu; 2 psalms; Nun keine Thräne mehr (cant.); Wenn ich, o Schöpfer (cant.); Was kann ich, grosser Gott (ode)

Inst: pieces in Clavier- und Singstücke, i–ii (1786–8); 3 Sonaten, hpd/pf (1787); 6 kleine und leichte Sonaten, hpd/pf, i–ii (1788–91); 6 sonatines, op.1, kbd (St Petersburg and Gotha, 1795), cited in *GerberNL*, lost; 12 deutsche Tänze, pf 4 hands, lost

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M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/R)

A. Schering: *Johann Sebastian Bach und das Musikleben Leipzigs im 18. Jahrhundert*, Musikgeschichte Leipzigs, iii (Leipzig, 1941)

DIETER HÄRTWIG

Schmit, Camille

(*b* Aubange, 30 March 1908; *d* Limelette, 11 May 1976). Belgian composer and organist. At the Brussels Conservatory he studied the organ with Malengreau, fugue with L. Jongen and composition with J. Jongen. He was organist at Longwy (1923–39) and at Arlon (1940–48), and then he taught harmony (1947–59) and counterpoint (1959–66) at the Liège Conservatoire. From 1966 to 1973 he directed the French section of the Brussels Conservatory. His creative output may be divided into two periods: in the first he was strongly influenced by Stravinsky, but in 1948 he turned, under Souris' influence, to the 12-note system. He had already written the atonal Woodwind Trio (1945) in furtherance of his wish to compose objective music, although the orchestral *Trois préludes joyeux* (1946) have a discreet touch of irony. The Music for Piano and Orchestra (1949) has a powerful dramatic atmosphere, despite the sobriety of the dialogue between the soloist and the ensemble. In later works the constraints of serial writing did not inhibit Schmit's originality: his Eluard song *La halte des heures* (1958) accords equal importance to the voice and to the piano, the latter being treated like an orchestra, so as to bring out the multiple suggestions of the text. Further works include a Piano Concerto (1955) and other orchestral music, instrumental pieces, *mélodies*, cantatas and choral works. His music is published mainly by CeBeDeM, Leduc and the Société d'Éditions Musicales. Schmit has withdrawn a great number of works from his catalogue.

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R. Wangermée: *La musique belge contemporaine* (Brussels, 1959)

I. Guérin: *Camille Schmit: essai sur l'homme et son oeuvre* (diss., U. of Louvain-la-Neuve, 1989)

Schmitt, Bernhard.

See [Schmid, Bernhard \(i\)](#).

Schmitt, Florent

(*b* Blâmont, Meurthe-et-Moselle, 28 Sept 1870; *d* Neuilly-sur-Seine, Paris, 17 Aug 1958). French composer, pianist and critic. Throughout his life, Schmitt was valued for his independent spirit and refusal to be identified with any school or group. In a time when many composers embraced Impressionism, his music, albeit influenced by Debussy, was admired for its energy, dynamism, grandeur, and virility, for its union of French clarity and German strength. While some works, especially youthful ones, reveal a desire to please and are sometimes facile, many others refuse lyrical abandon and sentimentality and are formed of a wilful and premeditated complexity as well as a passion for strong bold colours, violent emotions and extreme contrasts. Schmitt was considered a pioneer during his lifetime, rejected by some and embraced by others for a style that influenced and helped prepare for later innovations by Stravinsky, Ravel, Honegger and Roussel.

Schmitt was born in Lorraine near the German border. His parents loved music and assiduously controlled what he listened to, steering him toward the Classical and German Romantic repertoires. His father hoped he would become an organist. At 17 he entered the Nancy Conservatoire where he studied the piano with Henri Hess and harmony with its director, Gustave Sandré. According to his biographer Pierre-Octave Ferroud, Schmitt's most significant musical experience during this period was Franck's Violin Sonata. In October 1889 he was admitted to the Paris Conservatoire where he earned second prizes in harmony classes with Dubois and Lavignac. Although he never reached distinction in his fugue studies with Gédalge, he was allowed to pursue composition with Massenet (1890) and Fauré (1896). During his military service at Saint-Cloud, he played the flute under music director Jean Gay, a student of d'Indy. In the 1890s Schmitt began a life-long friendship with Ravel, also in Fauré's composition class, met Debussy at the Auberge du Clou, and was often seen in 'interminable discussions' with Satie. He also frequented concerts of Russian music and indulged his interest in Wagner, according to Henri Busser, by reputedly attending all performances of *Lohengrin* at the Opéra. When Richard Strauss conducted his works at the Concerts Lamoureux in 1899, Schmitt encountered a composer whose style he was soon to embrace.

Between 1894 and 1900, Schmitt had vocal, piano and chamber music performed at eight concerts of the Société Nationale. But much of his time was spent writing works for five Prix de Rome competitions: *Mélusine* (1896), *Frédégonde* (which won him the second prize in 1897), *Radegonde* (1898), *Callirhoé* (1899) and finally *Sémiramis* (first prize in 1900). Eugène and Edouard Adenis's story for the winning cantata deprives the queen of her heroic stature and contributions to civilization. Schmitt uses musical means to make the banality of the love story seem tragic. Saint-Saëns,

Reyer and Massenet argued for his prize, but it was the painters on the jury who made the vote definitive. The Concerts Colonne performed the work on 11 December 1900.

Schmitt's three years in and immediately after his return from Rome were among his most productive. There he befriended the architects Paul Bigot and Tony Garnier. At the same time, he indulged his passion for travel, undertaking trips to Russia and North Africa, and in the autumn of 1903 accepting a French government mission to visit Greece and Turkey. Travel represented to him a symbol of freedom and a release from intellectual and social boundaries. Some of the works he composed during this time reflect these experiences: the piano duets, *Feuillets de voyage* and *Reflets d'Allemagne* (eight waltzes inspired by German and Austrian towns), the orchestral suite *Musiques en plein air* and the symphonic poem *Sélamik* (inspired by Islam and conceived for military band).

The works from this period, especially his *envois* from Rome, established his reputation as an innovator. Whereas, among the earlier piano works, *Soirs* suggests Schumann and *Musiques forains* Chabrier, his *Nuits romaines* (1901) anticipates the orchestral approach to the piano in Ravel's *Miroirs*. Schmitt extended this pianistic writing in his first-year *envoi*, the first movement of his Quintet (completed in 1908). In this three-part cyclical work of vast dimensions and complex construction, the composer astonished with what seemed like pianistic endurance tests – startling juxtapositions using the entire range of the piano, long chromatic lines in frenetic crescendos and extended writing for piano on four staves as the strings reduce to static trills. The music proceeds from one contrasting texture to another, some dense and fiery, others more lyrical and ethereal. The Quintet turned chamber music into something heroic in intent and epic in scope. Critics, such as in America where Schmitt himself played it on his 1932–3 tour, considered it one of the pre-eminent chamber works of its time.

Schmitt's second-year *envoi*, a symphonic poem inspired by the Ramayana, *Combat des Rakasas et délivrance de Sîta* (lost in a 1910 flood), and his chorus with orchestra, *Danses des devadasis*, continue his interest in evoking distant civilizations and show a preference for implicit rather than explicit musical narration. A third-year *envoi*, the *Etude pour le Palais hanté d'Edgar Poe*, dedicated to the influential music critic Willy, refuses to follow the text literally, instead suggesting the fantastic vision elicited by Mallarmé's translation. Both these works prepared for his subsequent setting of a Robert d'Humières poem, *La tragédie de Salomé*. This 1907 ballet began as a commission from Jacques Rouché for Loie Fuller and the Théâtre des Arts. In it, the sea acts as 'magical mirror', the drama and music called upon to 'comment on the demonic phantasmagoria'. Schmitt expanded the original scoring for 20 instruments into a fully orchestrated symphonic poem in 1910. The prelude begins in the spirit of Debussy, with melancholic arabesques and tritones on the English horn, intercutting between various timbres at the bar line. Part two begins with a pentatonic scale in the harps and uses wordless female voices, beginning with a soloist offstage doubled by an oboe, the voices increasing in number as the intensity grows. As in many orientalist works, Schmitt uses erotic dancing and hysteria as occasions for musical

innovation. In the animated 'Danse des éclairs', during which Salomé was to appear nude for an instant, and the 'Danse de l'effroi', in which a storm was to erupt as she danced, the rhythmic syncopations, polyrhythms, percussively treated chords, bitonality, and scoring anticipate those of Stravinsky's 'Danse sacrée' from *The Rite of Spring*. After its concert première on 8 January 1911 and the first staged production at the Théâtre du Châtelet with Natalie Trouhanova, Stravinsky, to whom the 1910 version is dedicated, wrote to Schmitt, 'I am only playing French music – yours, Debussy, Ravel'. As he was composing *The Rite* Stravinsky admitted, 'I confess that [*Salomé*] has given me greater joy than any work I have heard in a long time'. The ballet became one of Schmitt's best-known works. Karsavina danced it at the Ballets Russes in 1913 and Ida Rubinstein at the Opéra in 1919.

Schmitt's most important *envoi* was his last, Psalm xlvii (xlvi in the Vulgate). At its première in December 1906, Nadia Boulanger played the organ and Henri Busser conducted. Although the orchestral juxtapositions and middle-section harp and woodwind textures recall Debussy's style, the work aims for something else. With its text glorifying God, its imitative counterpoint, extensive brass, and exalted expressivity, this work gave renewed vitality to the polyphonic tradition. At the same time, its frenetic movement, violent accents, bold harmonies and audacious contrasts defied the convention of religious music. Many considered it more Semitic than Christian, reflecting the awesome power and mystery of the Old Testament. The work helped inaugurate a new era in religious music, foreshadowing that of Lili Boulanger, Honegger, Stravinsky and Roussel.

The solid construction, extreme colours, and sometimes violent emotions of his *envois* make of Schmitt a musical 'Fauve'. Yet he also had an ironic, humorous side, perhaps influenced by Chabrier. His *Marche burlesque* from *Feuillets de voyage* seems to parody Lenepveu's march from *Jeanne d'Arc*: it was first performed at the Société Nationale a year after Ravel lost the Prix de Rome to a Lenepveu student. The military march from his *Humoresques* ironically ends by fizzling out. Other works too express this tendency: his *Serenade burlesque* for piano, *Pupazzi* (a musical commentary on 18th-century *commedia dell'arte* figures turned into a ballet for the Théâtre des Arts in 1912), *Musiques foraines* (duets about parades, clowns, elephants and wooden horses), his indolent march of the comic, *Fonctionnaire MCMXII* (subtitled 'inaction in music') and his *Ronde burlesque* taken from a hypothetical ballet about underwater battle.

After World War I, during which he wrote for chorus and military band, Schmitt continued in the directions established by his *envois*. Composing for the piano remained a preliminary activity to later orchestrations and ballets (such as *Le petit elfe ferme-l'oeil* staged in 1924 and *Reflets*, staged in 1932). The orientalism of *Légende* for viola, violin or saxophone and orchestra returns in his incidental music for Gide's *Antoine et Cléopâtre* (1920) in which he revisits the brutality and colour of the Orient and sets battle scenes alongside orgies, a ferocious Cleopatra next to a languorous one. If *Salomé* expresses the conflict between two religions, *Antoine et Cléopâtre*, his only incidental music for the stage, is the conflict between two civilizations. Ida Rubinstein danced in the première at the Opéra on 14 June 1920. She also appeared in Serge Lifar's choreography

for Schmitt's *Oriane et le Prince d'amour*, a ballet evoking the troubadours which had its première at the Opéra in 1938. Schmitt also returned to Biblical tales in his *Danse d'Abisag* taken from the book of Kings and his music to accompany a film based on Flaubert's *Salammbô*. The latter flopped when it was shown at the Opéra in 1925 because of the mediocre quality of the film, the excessive orchestration and the audience's discomfort with the new genre.

Schmitt emerged as one of the most important French composers of his generation. While Satie told young composers to 'kill yourselves rather than orchestrate as badly as Florent Schmitt', others admired him as the 'Wild Boar of the Vosges'. In 1922–4 he was Director of the Lyons Conservatoire and in 1924 was sent to represent France at the ISCM Festival in Prague. In September 1931, he was awarded the Légion d' Honneur. His American tour in 1932–3, including Koussevitzky's première of his *Symphonie concertante* in Boston, along with performances in Moscow in 1934, confirmed his international standing. In 1936 he beat Stravinsky in a vote of 28 to 4 for Paul Dukas' seat at the Institut.

During World War II, Schmitt continued to be very active. A fierce nationalist, he was also thought to have sympathized with the Vichy regime. The Association de musique contemporaine, of which he was president, and the *Revue musicale* sponsored a festival of his chamber music at the Ecole Normale in February 1942. His *Quatre poèmes de Ronsard*, though modernist in their complexity and difficult to perform, were praised for achieving a harmonious balance between contradictory aspects of his aesthetic. His music on this programme – chamber works such as *A tour d'anches* for woodwind trio and piano, and *En bonnes voix* for six a *cappella* choruses – announced the direction his music would take in his final years. Besides numerous choruses setting Latin texts and culminating in a Mass (1958), major works include a String Trio first performed by the Pasquier Trio, a Quartet for the Calvet Quartet, and his Symphony first given at the Strasbourg Festival on 15 June 1958. Critics found in this last work the achievement of a harmonious equilibrium between power and lightness, violence and meditative calm.

Throughout his life, Schmitt worked as a critic, writing for *La France* before 1913 and later for *Revue de France* and *Le temps* (1929–39). His sarcasm, irony and penchant for wit were sometimes disconcerting, but often insightful. This outlet allowed him to promote Chabrier, Lalo, Franck, Saint-Saëns and especially Fauré as responsible for a renaissance of 'pure music'. It also documents his fascination for Rimsky-Korsakov (his *Coq d'or* more than *Antar* or *Sheherazade*), Stravinsky (his early ballets and especially, *The Nightingale* more than *Mavra*, *Oedipus Rex* and *Le baiser de la fée*), and Schoenberg (especially *Pierrot Lunaire*, but not the serial works). Schmitt used his influence to welcome jazz, radio and recordings.

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dramatic

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orchestral

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vocal

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chamber

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keyboard

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Schmitt, Georgius Adamus Josephus.

See [Schmitt, Joseph](#).

Schmitt, Joseph [Georgius Adamus Josephus]

(*b* Gernsheim am Rhein, bap. 18 March 1734; *d* Amsterdam, 28 May 1791). German composer and music publisher, active in the Netherlands. His musical education under Carl Friedrich Abel must have taken place in Dresden before 1758, the year Abel left the Hofkapelle there and settled in London. On 2 October 1753 Schmitt took vows at the Cistercian monastery at Eberbach im Rheingau, where he wrote many sacred and secular works. On 9 October 1757 he was ordained priest. From 1763 at the latest the care of the music in the monastery seems to have been entrusted to him as *regens chori*. Before 1767 he established a connection with the music publisher J.J. Hummel in Amsterdam, who from this time until 1773 took six luxuriously printed collections of instrumental pieces by Schmitt into his catalogue. In 1771 payments by the monastery for music abruptly ceased, and by 1774 Schmitt had printed his op.7 in Amsterdam under his own imprint. (His setting of the Dutch *Evangelische gezangen*, 1783, and entry into the Amsterdam lodge 'La Charité' cannot, in view of the toleration of the Enlightenment, serve as proof that he had renounced his priesthood.)

In Schmitt's early years in the Netherlands he earned his livelihood from his publishing firm (which at first brought out only his own compositions) and perhaps by teaching, as is indicated by his *Principes de la musique dédiés à tous les commençans* and by the violin duos op.8 (1773–4) which exhibit a strong didactic bias. When the Felix Meritis Society of Amsterdam opened a new building in 1788, Schmitt was appointed director of the music section. At his death he was succeeded in this post by Bartholomeus Ruloffs, and in his publishing firm by Vincent Springer (a relative of Schmitt's by marriage), a basset-horn player who continued the business until the end of the century.

Joseph Schmitt is hopelessly confused in early literature with Karl Joseph Schmitt, a native of Eltville (Rheingau) who worked as a music director in Amsterdam and Frankfurt. Joseph's importance can be appreciated only from a full consideration of his various activities – as teacher, music director, publisher, and above all as composer. Knowledge of him as a teacher is handicapped by the absence of the violin method ascribed to him (the *Principes de la musique* contains merely elementary information on general music teaching) and of the names of important pupils. As director of the Felix Meritis concerts, however, whose functions were later taken over by the Amsterdam Concertgebouw, Schmitt occupied the most important musical post that Amsterdam could then offer. As a publisher he was in keen competition with Hummel – a catalogue of 1793 cited by Gerber apparently carried over 500 titles. Works published by Schmitt and Springer achieved wide international distribution, particularly in the Scandinavian countries, where they were the primary means of making known the works of the Viennese Classical composers (Schmitt's was principally a reprint firm).

The range of Schmitt's compositions covers church music, symphonies, concertos, chamber music in various combinations and a few sacred songs. As early as 1773 Burney praised 'the boldness, spirit and accuracy' of Schmitt's string trios. Contemporary writers gave prominence to the 'Feuer, Erfindung und Gesang' of his op.1 (J.A. Hiller, ed.: *Wöchentliche Nachrichten die Musik betreffend*, ii, Leipzig, 1767/R, p.187) and expressed the opinion that his works needed no special recommendation because of the author's well-established reputation (C.F. Cramer, ed.: *Magazin der Musik*, i, Hamburg, 1783/R, p.73). The blind flautist F.L. Dülon, Schmitt's fellow pupil under Abel, asserted in 1808 that Schmitt's compositions were certainly not the equal of Abel's, but that in 'ardour, boldness and sublimity' they were 'fashioned throughout with the same purity of texture ... and facility of style' (Wieland). The masses, Requiem and *Te Deum* presumably originated during the Eberbach period, and in view of the ample layout and the instrumentation, which ranged far beyond the resources of the monastery, must have served only for festal occasions. Schmitt's preference for instrumental music is already apparent in the frequently rather meagre treatment of the voice parts, which often had to negotiate unvocal passages in the fugal movements.

The foremost musical influence in Schmitt's youth must have been his teacher Abel, and through him the neighbouring Mannheim symphonists and the Mainz composer J. Zach. In form and thematic construction, Schmitt's music closely followed the example of Mannheim. Smooth, elegant melodic lines, interlaced with conventional figures in allegro movements, are counterpoised by adagios of a delicate cantabile which even his contemporaries singled out for praise. In his Amsterdam years the influence of his publishing associations with the works of the Viennese Classical composers must have had an effect: the melodic substance becomes more pithy and thoughtful, the groups of themes are formally more broadly devised and are more contrasted, the development gains in significance, slow introductions appear in the first movements, and the instrumentation is extended (see the Sinfonie pastorale op.18). More than a dozen of Schmitt's works have been wrongly attributed to Haydn. The lost vocal compositions of the Felix Meritis concerts, with their bizarre experiments in tone-painting (e.g. the igniting of gunpowder), seem to have appealed to contemporary amateur taste.

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ALBERT DUNNING

Schmittbaur [Schmittbauer], Joseph Aloys

(*b* Bamberg, 8 Nov 1718; *d* Karlsruhe, 24 Oct 1809). German composer, conductor and glass harmonica maker. He received his musical education from the organ builder J.P. Seuffert in Würzburg and was a musician at the Rastatt court from about 1745 until its dissolution in 1771. There he was Konzertmeister in 1762 (leading the orchestra from the harpsichord) and Kapellmeister from 1765. In 1772 he became Konzertmeister at the Karlsruhe court, but in 1775 he went to Cologne as Kapellmeister at the cathedral and director of public concerts. Although his stay was brief, he had a lasting influence on Cologne's musical life through his sacred compositions (in particular his mass for Epiphany, 1776, published in 1781) and through his introduction of modern orchestral methods in the style of Mannheim. In 1777 he accepted an invitation to return to Karlsruhe as Kapellmeister, and was also active there as a teacher and maker of glass harmonicas, whose range he extended from two octaves to four (*c* to *c'''*). At his retirement in 1804 (he was honoured with the title Oberkapellmeister in 1806) his son, Abbé Ludwig Joseph Schmittbaur (1755–1829), a lieder composer, took his place at court; two other sons, August (*b* 1763), a

clarinetist and flautist, and Nepomuk, a violinist, also belonged to the Karlsruhe Hofkapelle, and his daughter Therese was known as a singer and keyboard player in the 1770s.

Schmittbaur's compositions were highly esteemed in the 1780s but his pre-Classical style, for example in his symphonies patterned on the Mannheim school, was soon outdated. His serenata *L'isola disabitata*, shows the influence of Jommelli, who was in Stuttgart after 1753; his later serenata for the wedding of the Crown Prince Karl Ludwig in 1774, *Endymion*, reflected the opera reforms of Gluck, whom he knew personally. Several of his chamber works were published, including a Paris print of six quartets for flute and strings falsely attributed to Haydn. His most famous pupil was Marianne Kirchgässner, who used a glass harmonica made by Schmittbaur when she improvised for Mozart in 1791.

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Principal sources: A-Wgm, B-Bc, CH-Bu, D-DI, DS, KA, KNh, SWI

vocal

Stage: *L'isola disabitata* (serenata, 1, P. Metastasio), Rastatt, 1762, only pubd lib extant; *Die stumme Liebe* (Spl, G.L. Korn), Rastatt, 1767; *Imeneo in Atene* (?os, S. Stampiglia), Rastatt, c1768; *Herkules auf dem Oeta* (Vorspiel mit Gesang, 1, J.B. Michaelis), Hanover, Schloss, 4 June 1771 [also attrib. J.F. Gräfe, A. Schlager or Schweitzer]; *Il re pastore* (?os, Metastasio), Rastatt, c1772; *Lindor und Ismene* (Spl, F.J. Soden von Sassanfort), Karlsruhe, 1771, rev. as *Ein Grab in Arkadien*, 1779, song in *Bibliothek der Grazien, i* (Speyer, 1789), *D-Hs*; *Endymion* (Operette/serenata, Metastasio), Karlsruhe, 1774, only pubd lib extant; *Schuss von Gänsewitz, oder Betrug aus Liebe* (H.F. Möller), Karlsruhe, 3 Jan 1787; *Epilog am Karlstag*, ? Karlsruhe, 1788

other vocal

Sacred: lied in *Die Tochter Sion* (Cologne, 1778); *Missa*, D, 4vv, orch, op. 1 (Speyer, 1781) [Dreikönigsmesse]; 4 masses, 4vv, orch; *Passio secundum Matthaeum*; *Requiem*, 4vv, insts, ed. H.P. Eisenmann (Magdeburg, c1995); *Stabat mater*, reconstructed H.P. Eisenmann (Magdeburg, c1994); many other pieces, incl. 14 offs, 4 psalms, lits etc. (see Niemöller, *Rheinische Musiker*, 1962)

Cants.: *Scherzo pastorale*, c1759; *Prol*, S, orch, 1782; *Oster-Cantate, oder Die Freunde am Grabe des Erlösers* (J.C. Walz), 1782, aria in *Neue Blumenlese für Klavierliebhaber* (Speyer, 1784); 3 for 1v, orch, in *Blumenlese für Klavierliebhaber* (Speyer, 1782–3); *Klagen nach der Abreise der ... Madame Todi* (Bekman), 2 S, insts (Speyer, 1783); *Die Selbstverläugnung* (H.J. Tode), 1783; *Auf die Geburt eines Landesprinzen* (Walz), lib (Karlsruhe, 1784); *Friedensfeier in der Schlosskirche* (Walz), 1806; *Die Ur-Eltern im ersten Gewitter* (Denis, after painting by van der Werft), 2 S, B, orch

Other vocal: c45 lieder in *Blumenlese für Klavierliebhaber* (Speyer, 1782–4); other lieder in contemporary collections; 2 lt. arias

instrumental

Syms.: 3 à 8, op.2 (Offenbach, before 1777); *Sinfonia hypochondrica*, before 1782; 2 as op.2 (Berlin and Amsterdam, 1795); 1 for marriage of Elector Maximilian Joseph and Princess Caroline of Baden (Heilbronn, 1799), ed. H.P. Eisenmann (Magdeburg, c1995); many others in MS; 21 advertised by Breitkopf, 1768–75

Concs.: 1 for vn, 1773; 7 for tpt, 1773–4, ?lost; 1 for ob, before 1781; 2 for hn, before 1782; 3 for bn; several for fl

Qts: 5 for fl, 2 vn, vc, with 1 for fl, vn, vc, hpd, op.1 (Mannheim, before 1774; Karlsruhe and Offenbach, n.d.), nos.3 and 6 ed. E.F.W. Bodensohn (Baden-Baden, 1988–?1989), also arr. as 6 quartetto concertant ... dal Signor Haydn, op.25 (Paris, 1777); 3 for hpd/pf, fl, vn, b, op.1 (Speyer, before 1781); 4 for hpd/pf, fl, vn, vc, op.1 (Berlin and Amsterdam, 1786); 3 for fl, 2 vn/(vn, va), vc, op.3 (Vienna, before 1787); 3 for hpd, fl, vn, b, op.3 (Offenbach, n.d.); Quartetto périodique no.3, fl, vn, va, vc (Amsterdam, n.d.)

Other chbr: Vn quatro, 1773; Trio, ob, vn, b, before 1781; Sonatina, fl, hpd, vc, in *Blumenlese für Klavierliebhaber* (Speyer, 1782); 3 trios, 2 fl, vc (Speyer, 1783); 7 divertimentos and partitas, 5–10 wind insts

Kbd: 35 pieces in *Blumenlese für Klavierliebhaber* (Speyer, 1782–4); 24 Vor- und Nachspiele, org (Heilbronn, 1797), ed. R. Walter (Altotting, c1994); 5 préludes et 1 rondo, glass harmonica/pf (Vienna, 1803); 18 syms., hpd; 2 rondos, Prelude; several pieces in contemporary anthologies

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L. Schiedermair: 'Die Oper an den badischen Höfen des 17. und 18. Jahrhunderts', *SIMG*, xiv (1912–13), 191–207, 369–449, 510–50

K.W. Niemöller: 'Joseph Aloys Schmittbaurs Werke und ihre Würdigung im 18. Jahrhundert', *Festschrift Karl Gustav Fellerer zum sechzigsten Geburtstag*, ed. H. Hüschen (Regensburg, 1962/R), 377–90

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K. Häfner: 'Johann Casper Ferdinand Fischer und die Rastatter Hofkapelle', *Barock in Baden-Württemberg vom Ende des dreissigjährigen Krieges bis zur französischen Revolution*, Karlsruhe, Badisches Landesmuseum (Karlsruhe, 1981), ii, 213–32 [exhibition catalogue]

KLAUS WOLFGANG NIEMÖLLER

Schmitz, (Franz) Arnold

(b Sablon, nr Metz, 11 July 1893; d Mainz, 1 Nov 1980). German musicologist. He attended school in Metz and then studied piano with Max van de Sandt and composition with A. Beer-Walbrunn, H. Kaun and F. Bölsche at Cologne. After the war he studied musicology, history and philosophy at the Universities of Bonn, Munich and Berlin, where his teachers included Schiedermair, Sandberger, Kroyer, Wolf and Friedlaender. In 1919 he received the doctorate from Bonn University with a dissertation on the young Schumann's conceptions of musical creation. He served as Klemperer's assistant at the Cologne Opera before completing the *Habilitation* at Bonn University in 1921 with a work on the Cologne Jesuit musicians of the 17th century. He taught at Bonn University and, from 1925, at Dortmund Conservatory until 1929, when he became professor at Breslau University and director of the Church Music Institute. After war service he was appointed professor of musicology at the new

University of Mainz; he was rector of the university (1953–4 and 1960–61) and retired in 1961.

Schmitz's activities at Bonn naturally led to his research on Beethoven and he became a distinguished but not exclusive specialist in that field. In 1937 he edited the Schiedermaier Festschrift *Beethoven und die Gegenwart* and the same year began the series *Breslauer Studien zur Musikwissenschaft*.

WRITINGS

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- Kölner Jesuiten-Musik im 17. Jahrhundert* (Habilitationsschrift, U. of Bonn, 1921); extracts in *AMw*, iii (1921), 421–46; *ZMw*, iv (1921–2), 18–26, 266–85
- Beethovens 'Zwei Prinzipien': ihre Bedeutung für Themen- und Satzbau* (Berlin, 1923)
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- 'Cherubinis Einfluss auf Beethovens Ouvertüren', *NBeJb* 1925, 104–18
- Das romantische Beethovenbild* (Berlin and Bonn, 1927)
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- 'Italienische Quellen zur Figuralpassion des 16. Jahrhunderts', *Festschrift Max Schneider zum 60. Geburtstag*, ed. H.J. Zingel (Halle and Eisleben, 1935), 92–102
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- 'Die oratorische Kunst J.S. Bachs: Grundfragen und Grundlagen', *GfMKB: Lüneburg* 1950, 33–7
- 'Die Figurenlehre in den theoretischen Werken J.G. Walthers', *AMw*, ix (1952), 79–100
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- 'Zur motettischen Passion des 16. Jahrhunderts', *AMw*, xvi (1959), 232–45
- 'Zum Verständnis des Gloria in Beethovens *Missa Solemnis*', *Festschrift Friedrich Blume*, ed. A.A. Abert and W. Pfannkuch (Kassel, 1963), 320–26
- 'Anton Bruckners Motette "Os justi": eine Erwägung zur Problematik der kirchenmusikalischen Restauration im 19. Jahrhundert', *Epirrhosis: Festgabe für Carl Schmitt*, ed. H. Barion and others (Kassel, 1963), 333–43

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KARL GEIRINGER

Schmölzer, Jakob Eduard

(*b* Graz, 9 March 1812; *d* Kindberg, Styria, 9 Jan 1886). Austrian flautist and composer. He played in an orchestra of the Steiermärkischer

Musikverein at the age of 13, and in 1825 was for a time a pupil of Theobald Boehm. He studied music theory with Hüttenbrenner and Halm, and performed under Kreutzer and the elder Hellmesberger. Late in 1839 he made an extensive and successful concert tour, meeting, among others, Constanze Mozart, Lindpainter, Mendelssohn and Liszt. Though much admired as a performer, Schmölzer did not regard himself as a professional musician; he was for many years engaged in administrative work in Styria, and from 1862 was in the service of Graf Fritz Attems at Oberkindberg. In 1860, at a meeting of a number of distinguished singers, Schmölzer conceived the idea of an all-German *Sängerbund*, and this led to the founding of a music journal, *Die Sängerkirche*.

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K. Rappold: *Die Entwicklung des Männerchorwesens in der Steiermark* (Graz, 1962)

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O. Hafner: *Das grosse Erzherzog Johann Buch* (Graz, 1992), 153

PHILIP BATE

Schmügel, Johann Christoph

(*b* Pritzier, *bap.* 13 Jan 1727; *d* Mölln, 21 Oct 1798). German organist and composer. He first received instruction from his father, also named Johann Christoph Schmügel (*d* 16 Feb 1771), who was organist of Pritzier. He then went to Hamburg to study with Telemann, who in a letter of recommendation to the Johanniskirche, Lüneburg, described him as one of the best pupils in composition he had ever instructed. In spite of this, Schmügel did not obtain the post of organist at the Johanniskirche until 1758, when the next vacancy arose. During his years in Lüneburg (1758–65) he taught the lied composer J.A.P. Schulz and maintained his contacts with Hamburg (the dedication of his *Sing- und Spieloden* of 1762 speaks of receiving special encouragement in Hamburg from English merchants, and Gerber cited an *Ode auf das Hamburger Wohl* for 1766). In 1766 he left Lüneburg for an organist's post at the Nikolaikirche in Mölln, where in 1784 he also became Kantor. He is best known for his lied collection of 1762, which helped to transmit the Hamburg tradition and was noteworthy for the independence of its keyboard parts in the *Spieloden*.

WORKS

Cants.: Musicalischer Glückwunsch (J.F. Kruckenburg), S, B, orch, 1758, *D-Lr*; Friedencantate (C.O. Ebeling), S, S, T, B, 4vv, orch, 1763, *B-Bc*; Feyerlicher Weihnachtsgesang, T/S, 2 female vv, orch, 1768, *Bc*; Du schämst dich nicht, O Gottes Sohn, T, B, orch, *Bc*; Segne, Gott, mit frischem Leben, 3vv, orch, *Bc*

Other vocal: *Sing- und Spieloden* vor Musikalische Freunde (Leipzig, 1762), nos.8, 11, 18 ed. in Friedlaender; 4 chorales in J.C. Kühnau: Vierstimmige alte und neue Choralgesänge (Berlin, 1786); chorale book, 4vv, 1790, *D-NM*, 27 ed. in A. Catenhusen: *Lauenburgisches vierstimmiges Choralbuch* (Hamburg, 1852)

Org: Chorale book, 1766, Mölln, Orgelbibliothek; 24 preludes, *Dlb*; Préludes, fugues

et autres pièces, op.1 (Berlin and Amsterdam, 1778), ed. W. Stockmeier (Wolfenbüttel, 1980)

Other inst: 6 sinfonie da chiesa, 4 insts, *Dlb*, 3 ed. A. Hoffmann (Wolfenbüttel, 1971); Qt, fl, vn, va, vc, *B-Bc*; Trio, 3 fl, *Bc*; Divertimento, fl, 2 vn, va, vc, *Bc*; Str Qt (Paris, n.d.), lost

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A. Edler: *Der nordelbische Organist* (Kassel, 1982)

GEORG KARSTÄDT

Schnabel, Artur

(*b* Lipnik, 17 April 1882; *d* Axenstein, Switzerland, 15 Aug 1951). Austrian pianist and composer, later naturalized American. When he was seven his family moved to Vienna, where he studied the piano with Leschetizky and theory with Mandyczewski. Of Leschetizky he once said that his teaching offered no method of any kind, but something infinitely more important: it was 'like a current which sought to release all latent vitality in the student'. Leschetizky in his turn told Schnabel: 'You will never be a pianist; you are a musician'. And in keeping with this judgment, he allowed Schnabel to ignore Liszt's Hungarian Rhapsodies and encouraged him to work at some of Schubert's sonatas, which at that time were completely neglected. So with his début in 1890 began a career which became more and more devoted only to music which, as Schnabel used to say, 'was better than it could be performed'. He would not have been attracted to a lifetime of piano playing on any other basis. That was the true meaning of Leschetizky's remark: for Schnabel the instrument itself was a medium, not an accomplice.

In 1900 Schnabel went to Berlin, where he lived until a few months after Hitler came to power in 1933. He married the contralto Therese Behr (1876–1959) in 1905. She was already a renowned interpreter of Schubert, Schumann and Brahms, and there can be no doubt that she played an important part in Schnabel's artistic development. Their many concerts together culminated in a historic series of Schubert recitals they gave in Berlin in 1928. By then her career was ending, while he was approaching the height of his powers. At various times he also formed ensembles with Flesch and Becker, with Casals, Feuermann, Fournier, Hindemith, Huberman, Szigeti and Primrose. He said, in *My Life and Music*, that the years from 1919 to 1924 were musically the most stimulating and perhaps the happiest he knew. It was then that he made friends with many younger men such as Ernst Krenek and Eduard Erdmann, took part in one of the early performances of *Pierrot lunaire*, and wrote several works, including three string quartets. It was a period when composing, and the search for a new and individual language, filled his thoughts more than ever before. At the same time he 'learned how to play Beethoven' – in other words, evolved his own entirely original readings which have made him justly

famous. He was, in fact, a creative virtuoso of the old school; not a Busoni (and he would have been the first to admit that), but a composer of some consequence whose playing belonged to another category from that of even the greatest instrumentalists who were that and nothing more.

In 1925 he entered another phase, devoted to performing and teaching (Clifford Curzon and later Claude Frank were among his pupils). He was invited to take the piano class at the Hochschule für Musik in Berlin, and for the next five years, until he left, maintained standards that became legendary. In the meantime he had been twice to the USA (the first time in 1921), had returned to England after an absence of 20 years and aroused enthusiasm with his playing of Schubert and Beethoven, which came as a revelation to audiences there; and in 1932, after protracted negotiations with HMV, he began making records of all Beethoven's sonatas (the first such undertaking in the history of the gramophone), as well as of the concertos (with Sargent and the LPO and LSO) and the Diabelli Variations. HMV's electrical recordings capture Schnabel's Bechstein with warmth and richness and can still be held up as models of microphone balance and faithful piano sound. In 1927, for the centenary year, he had played all the 32 sonatas in Berlin; and between 1932 and 1934 he played them again, first in Berlin and then in London, and these concerts marked the climax of his career. After leaving Berlin he gave summer classes at Tremezzo, on Lake Como, and then, from 1940 to 1945, at the University of Michigan, Ann Arbor. In 1939 he had emigrated to the USA, taking American nationality in 1944. His stature was never as widely recognized there as in Europe, and although he made excellent versions of Beethoven's concertos nos.4 and 5 with the Chicago SO, the American record industry took little interest in him. (The agents wanted him to change his programmes and to conform to their convenient patterns of salesmanship; as a result, he dispensed altogether with their services during the last eight years of his life.) There was criticism too that his performances of Beethoven did not admit any difference between the expressive functions of melody and of passage-work; that he made everything equally eloquent. For many musicians, on the other hand, it was precisely his articulation of scale passages, accompaniments, and figurations of every kind, as well as his power of individualizing every strand of the texture, that helped to make his playing unique. It was not the melody that suffered, but the other elements which took on an unheard-of vitality.

It is difficult to define at all briefly the qualities that he brought to his favourite composers. In Schubert he managed to combine lyrical expression with a rhythmic élan and discipline that gave everything a new intensity. In Mozart, to whom he turned increasingly in later life, he tended to idealize the music and sometimes to adopt very slow tempos; but at his best he showed a deeper understanding than his contemporaries – in many of the concertos, for example (he recorded five piano concertos, plus the Concerto for two pianos with his son [Karl Ulrich Schnabel](#)), and in the wonderful recordings of the Rondo in A minor k511 and the A minor Sonata k310. These also show to perfection the beauty of his phrasing, and his power of sustaining a long line without ever letting it become dull or lifeless. But despite his incomparable playing of Schubert, heard above all on his recordings of the late A major and B_♭ sonatas, Schnabel will always be associated principally with Beethoven, and especially with the last sonatas.

Here he often achieved a visionary quality in which the piano itself was almost forgotten; and although he allowed himself a remarkable rhythmic freedom at times, his readings were still faithful to the composer's intentions: to the spirit rather than to the letter. The truth is that in playing these great works his own imaginative world found its fullest expression. Clifford Curzon said that there were technical things that Schnabel could not do which hundreds of pianists could, and, conversely, things which he could do which no other pianist could. On his recordings the beauty of sound immediately draws the listener in; and yet he so often seems to transcend the instrument. In his lifetime he changed people's perceptions of Mozart, Beethoven and Schubert, and the best of his recordings still have the capacity to do that for each new generation.

Other things were secondary, but still belonged to his character as a 'creative virtuoso'. Of his books, the most important is *My Life and Music*. His editions of Beethoven's sonatas and of the Diabelli Variations provide an invaluable insight into his modelling of the music and the subtle choice of fingering that went with it. His compositions, few of them published, include three symphonies, five string quartets, a piano concerto written when he was 19, many songs of the same early period, Seven Pieces for piano, a Rhapsody for orchestra, a string trio, and his last work, *Duodecimet* for strings, wind and percussion, a small masterpiece.

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WILLIAM GLOCK/STEPHEN PLAISTOW

Schnabel, Joseph Ignaz

(*b* Naumburg am Queiss, 24 May 1767; *d* Breslau [now Wrocław], 16 June 1831). German church musician and composer. The son of a Kantor, he attended the Gymnasium in Breslau and sang in the Vincentiuskirche, then training as a teacher. He later attracted attention for the musical attainments of his pupils as a rural schoolmaster in Paritz where he taught from 1790. In 1797 he was appointed organist of St Clara in Breslau and during the same period violinist in the orchestra of the Vincentius kirche and the theatre orchestra, which he also often conducted. His later appointments included Kapellmeister of the cathedral (1805), director of the Richter winter concerts (1806) and the Montags- und Freitagsgesellschaft (1810), director of music at the university (1812), teacher at the Catholic seminary and director of the Royal Institute of Church Music, which he helped to found. At a time when sacred music was at a low ebb in south Germany, before the impact of the Cecilian Movement, Schnabel did much to rejuvenate and improve it through his many compositions and

performances. In the secular arena, where he was equally active as a composer, he made an outstanding contribution to Breslau's musical life, introducing not only earlier Classical symphonies and choral works (including Haydn's *Creation* in 1800) but those of contemporaries such as Spohr and Romberg. His achievements were widely known, for example by Beethoven, whose 'Exaudi Domine' Schnabel had copied for cathedral performance. Schnabel's significance for the musical life of Breslau, the music of the Catholic cathedral and musical education of Schlesia is detailed by Hoffmann.

His own music includes eight masses, six vespers and litanies, 22 graduals, offertories, hymns and stations, as well as many songs and sacred and secular partsongs and choruses, some for male quartet, military marches and pieces for wind, a clarinet concerto and a quintet for guitar and string quartet. Still performed is his 'Transeamus usque Bethlehem' for choir and orchestra. A large amount remains in manuscript (see Guckel for complete listing).

Other musically active members of Schnabel's family include his brother Michael Schnabel (1775–1842), a piano manufacturer whose instruments were valued by virtuosos such as Liszt and Hummel, and whose sons Julius and Carl (later a composer) continued his business; and his sons Joseph (1791/4–?), an organist and composer, and August (1795–1863), a conductor and music educator who succeeded his father at the Catholic seminary in Breslau.

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*Fétis*B

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MICHAEL MUSGRAVE

Schnabel, Karl Ulrich

(b Berlin, 6 Aug 1909). Austrian pianist, son of [Artur Schnabel](#). He studied with Leonid Kreutzer at the Hochschule für Musik in Berlin, 1922–6. Faced with his father's achievement in expressing a new vision of the Classical repertory, he still managed to develop an individual style of playing and a poetic insight of his own. He made his début in Berlin in 1926, and gave recitals throughout Europe until leaving for the USA shortly before World War II. There he married the American pianist, Helen Fogel, with whom he

played a large repertory of piano duets. In earlier years he had sometimes played for his mother, the contralto Therese Behr, and the imaginative quality of his accompaniments to the Schubert song cycles is still remembered. He also made some distinguished recordings of Schubert piano duets with his father. After the war he became active both as a teacher and a recitalist. He published *Modern Technique of the Pedal* (New York, 1950).

WILLIAM GLOCK

Schnabelflöte

(Ger.).

See [Recorder](#).

Schnarre

(Ger.).

See [Rattle](#). A *Schnarrtrommel* is a snare drum. See [Drum](#), §II, 2.

Schnarrsaiten

(Ger.).

See [Snares](#).

Schnarrwerk

(Ger.).

17th-century term for the 'rattling stops' or regals. See [Organ stop](#).

Schnebel, Dieter (Wolfgang)

(*b* Lahr, Baden, 14 March 1930). German composer, writer and theologian. After early piano study with Wilhelm Siebler and Wilhelm Resch, he attended the Freiburg Hochschule für Musik (1949–52), where his teachers included Erich Doflein. He became acquainted with the music of the Second Viennese School through fellow student Heinz-Klaus Metzger. In 1950 and 1951 he attended the Darmstadt summer courses, where he met Adorno, Stockhausen, Boulez, Varèse and Nono; it was with the generation of Darmstadt composers who attended the courses after 1957, however, with whom he would be more closely associated. After certification as a music teacher in 1952, Schnebel studied theology, philosophy and musicology at Tübingen University. His doctoral dissertation (1955) focusses on dynamics in Schoenberg's music. His other interests included the writings of Sigmund Freud and Karl Marx, as well as those of his teachers Karl Barth and Ernst Bloch. He was also much influenced by the ideas of Cage.

On the completion of his education, Schnebel taught religious studies in Kaiserslautern (1956–63) and Frankfurt (1963–70), working as a minister from 1960. After the early death of his first wife, Camilla Riegger, in 1968, he underwent a period of psychoanalysis. He married his second wife, Iris von Kaschnitz, in 1970 and began to teach religious studies and music in Munich (1970–76). He was appointed professor of experimental music and musicology at the Hochschule der Künste, Berlin, in 1976 (professor emeritus 1995) and became a member of the Akademie der Künste, Berlin, in 1991.

Schnebel has organized his musical output under conceptual headings, identifying pieces developed from distinct types of approaches as belonging together. Often these groups of compositions can be performed as single works, with individual pieces functioning as movements. Precise groupings and group titles have changed from time to time to reflect a recontextualization of certain pieces; this concern for accurate categorization implies that compositions within each group act as related aesthetic or philosophical statements. The four pieces titled *Versuche* (1953–6) are characterized by frequent and mathematically logical changes of rhythm and metre. Operating outside the normal limits of notation, they reflect Schnebel's attempt to create a truly rational compositional language. The works included under the heading *für stimmen (... missa est)* (1956–69) take a radical and critical approach to the expression of sacred texts. Suggesting a mediation between the possibilities and limitations of serialism, the series introduces a subversive impulse that erodes the composer's control over temporal, linguistic and vocal processes. In doing so, it forms a critique of serialism embedded in modernist serial processes. Notable constituent works include *dt 31,6* (1956–8), a setting of *Deuteronomy xxxi.6* which explores a serial technique based on expressive and constantly distorted vocal fragments, and *:! (madrasha 2)* (1958–68), which, through its unpronounceable title, establishes a disturbing identity between human voices and taped animal cries.

Schnebel's output of the 1960s includes a number of conceptual works, many of which distinguish between the potential compositional framework of a piece and its possible realizations. The most important of these is the meta-composition *glossolalie* (1959–61), a set of conceptual modules; significant realizations include Schnebel's *Glossolalie 61* (1960–61) and the Ensemble Recherche's *Glossolalie 94* (1994). Other conceptual works include *réactions* for solo instrumentalist and public (1960–) and *nostalgie* for conductor (1962). These can be compared with 'happenings' or performance art. Two of them were realized by Kagel as short films around the time of Schnebel's completion of his detailed study of Kagel's works, *Mauricio Kagel: Musik, Theatre, Film* (Cologne, 1970).

Schnebel has identified an important break in his style and ideas in 1968, the year his first wife died. Although partially based on the belief that his previous music was too esoteric and that he should reach a larger public, the break can also be seen as a reaction to the political events of that year. Whatever the exact motivation, he developed a virtuoso use of simple vocal articulations in *Maulwerke* (1968–74), of movement in *Körper-Sprache* (1979–80) and of elements of music notation in *MO-NO, Music*

zum Lesen (1969). A new social commitment is represented in the *Schulmusik* series (1973–87).

From about 1970 Schnebel began to construct works based on pre-modern traditions. The first group of these are the *Re-Visionen* pieces (1970–89), recompositions of various canonic works. Perhaps the most remarkable example is the *Schubert-Phantasie* (1977–8, rev. 1989), which remodels Schubertian harmonies into a fluid texture composition. The second and larger group of works is entitled *Tradition* (1975–98). Some of these are similar to works of performance art; the bizarre vocalizations of *Thanatos-Eros* (1979–82, rev. 1985) caused an audience uproar at its première. Stage works evoking a place or narrative include *Jowaegerli* (1982–3), based on Alemannish dialect and culture, and *St Jago* (1989–91), which relates Heinrich von Kleist's account of a South American earthquake. Later works in the series include three large compositions that represent Schnebel's negotiations with and reinterpretations of the musical past: the *Missa* (1984–7), *Sinfonie X* (1987–92) and *Majakowskis Tod* (1984–7). The *Missa* can be seen as a resolution of the fragmented anti-theology of the *für stimmen* works; it is clearly the completion of a project that goes back to 1956. The overlapping forms of the vast *Sinfonie X*, which takes over two hours to perform, include performed and taped materials spatially and temporally distributed within and around a concert performance. The title suggests that the work is an algebraic variable of a symphony, a tenth symphony after the eponymous ninth, or an amalgamation of possible symphonies at the end of the 20th century. *Majakowskis Tod*, an opera based on the final days of the Russian poet, has not been finished. Although these works have been criticized as nostalgic reconstructions of a vanished past, they could not have been written, much less understood, without the conceptual, deconstructive and meticulously experimental works of Schnebel's earlier style.

The groups of works written after the *Tradition* series primarily refer to cultural areas outside of music. Categories such as 'mobile' music, 'psychoanalytic' music and 'ecological' music emphasize the symbolic nature of all of Schnebel's works, even those not exhibiting verbal or dramatic references; the sensual immediacy of the music remains secondary to the range of its philosophical implications. Schnebel's view that composition is a means of conveying deeper understanding, not a platform for a spectacle of the self, has affected every level of his work. It may also be responsible for his aggressive willingness to dismantle cultural assumptions.

WORKS

categories devised by the composer

Versuche: Analysis, str, perc, 1953; Stücke, str qt/octet, 1954–5; Compositio, orch, 1955–6, rev. 1964; Frag., ens, 1v obbl, 1955

für stimmen (... missa est): dt 31,6 (Bible: *Deuteronomy xxxi.6*), 12 vocal ens, 1956–8, arr. 15 singers, unpubd, arr. large chorus, 1965]; AMN, 7 vocal ens, 1958–67; ;! (madrasha 2), 3 choruses, tape ad lib, 1958–68; Choralvorspiele I/II, insts, org, tape, 1959–61

Projekte: raum-zeit y, insts, 1958 [arr. 8 insts, 1992–3; 8 insts, pf]; glossolalie, instructions for composition, 1959–61; Das Urteil, 1959; Glossolalie 61, spkr, insts,

1960–61; Glossolalie 94, ens, 1994

Abfälle 1: réactions, 1 inst, audience, 1960–61; visible music 1, conductor, 1 inst, 1960–62 [film version by Kagel]

Abfälle 2: lecciones, 4 spkrs, audience, 1964–74; stoj, 3 insts, 1964, unfinished

Modelle (realizations of Abfälle): espressivo (visible music 3), pf, 1961–3; nostalgie (visible music 2), conductor, 1962 [film version by Kagel]; concert sans orchestre (réactions 2), pf, audience, 1964; anschlüge-ausschläge: szenische Variationen, fl, vc, hpd, 1965–6; fall ↔ out, 1v, unfinished; Passion (réactions 3), 1v, audience, 1965–, unfinished

Räume: ki no: Nachtmusik, spkr, perc, tape, 2–4 projectors, 1963–7; MO-NO (Musik zum Lesen), graphics, 1969; Gehörgänge, 1972; Drei-Klang, 3 ens, 1976–7

Radiophonien: Hörfunk, 1969–70; NO, 1979–80; Babel, 1993–4

Produktionsprozesse: Maulwerke, amp vv, elecs, 1968–74; Orchestra, orch, 1974–7; Handwerke-Blaswerke I (Arianna), 1 wind, 1 str, 1 perc, 1977; Körper-Sprache, 3–9 pfmrs, 1979–80

Schulmusik: Blasmusik, 1973; Gesums, 1974; Klänge, 1975; Kontrapunkt, 1975; Rhythmen, 2 gui, org, perc, 1977; Harmonik, 1979; Zahlen für (mit) Münzen (Erfahrungen II¹), 4 pfmrs/4 ens, 1985; Stuhlgewitter, 1987

Re-Visionen: I₁ Bach-Contrapuncti (I, VI, XI), vv, 1972–6 [I rev. as O Liebe!-süßer Tod, 1984–95]; I₂ Beethoven-Sinfonie, chbr ens, 1985; I₃ Webern-Variationen, 1972; I₄ Wagner-Idyll, 1980; I₅ Schubert-Phantasie, orch, 1977–8, rev. 1989 [arr. as Blendwerk, str orch, 1978]; II₁ Janáček-Moment, orch, 1991; II₂ Schumann-Moment, vv/wind, hp, perc, 1989; II₃ Mozart-Moment, small orch, 1989; II₄ Mahler-Moment, str, 1985; II₅ Verdi-Moment, orch, 1989

Tradition: I₁ Canon 'In motu proprio', 7 similar insts, 1975, rev. 1993–4; I₂ Canon 'Diapason', 1975–7, rev. 1993–4; I₃ Zwischenfugen, org, 1979–82; II₁ Pf Qnt, Bl, 1976–7; II₂ Lieder ohne Worte, 1980–86; II₃ Bagatellen, pf, 1984–6; II₄ 5

Inventionen, vc, 1985–7; II₅ 4 Stücke, vn, pf, 1991; II₆ 6 kleine Klavierstücke, 1987–93; II₇ Kaschnitz-Gedichte, A, pf, 1994; II₈ Quintessenz, SATB, pf, 1994; III₁ Thanatos-Eros, 2vv, orch, 1979–82, rev. 1985; III₂ Sinfonie-Stücke, orch, 1984–5; IV₁ Jowaegerli 'Alemannische Worte und Bilder' (after J.P. Hebel), 3 spkrs, S, A, T, B, ens, 1982–3 [rev. as Baumzucht, 1v, chbr ens, 1992–5]; IV₂ St Jago (H. von Kleist), 3 spkrs, 4vv, ens, 1989–91 [orig. titled Chili: Musik und Bilder zu Kleist]; IV₃ Mit diesen Händen, 1992; V Missa, 1984–7; VI Sinfonie X, A, orch, tape, 1987–92 [orig. titled Raumklang X; partly rev. as Zwischenstücke, chbr ens, 1994; movts I₃ and I₆ rev. as Zeitstücke, perc, 1992; movt II₃, rev. as Hymnus, pf, orch]; VII Majakowskis Tod (chbr op, after W. Majakowski and L. Brik), 1984–7; Auguri, pf, 1987–93; Motetus I, 2 choruses, 1989–93; Totentanz (ballet-orat), 1989–94; Mein Herz ruht müde, A, pf, 1994; Toccata mit Fugen, org, 1995–6, rev. 1997; Motetus II, 2 choruses, 1997–8

Psycho-Logia: Pan, fl, acc., 1978, rev. 1988; Marsyas, shawn(s), acc., 1982–7; Circe, hp, 1988; Medusa, accdn, 1989–93; Amazones, 5 female vv, 1990–93; Sisyphos, 2 wind, 1990; Languido, b fl, live elecs, 1993; Jo, gui, b fl, perc, 1996; see also Produktionsprozesse [Arianna, 1977]

Laut-Gesten-Laute I: Fantasien, 1981; Gedankengänge, 1983–5; Redeübungen, 1983–4; Weisen, 1985; An-sätze, 1986

Zeichen-Sprache (Laut-Gesten-Laute II) (for 1 pfmr, unless otherwise stated), 1987–9: Poeme für 4 Köpfe; Poeme für 2 Rümpfe; Poeme für 8 Füße; Poeme für eine Springer; Poeme für 7 Arme; Poeme für 1–3 Finger; 4–10 pfmrs

Speramenti (Räume II): Monotonien, 1988–93; 2 Studien, 1988; Museumsstücke I, vv, insts, 1992–3; MoMA (Museumsstücke II), 1994–5; lamah?/warum?, 1v, str trio, 1996–7

SCHAU-STÜCKE (body études), 1995: Keine grossen Sprünge, 2 pfmrs;
Kopfschütteln, 5 pfmrs; Schlangeln, 2 pfmrs

Other works: Memento, 1v, acc., 1982; Montiano-Song, 1 or more vv/insts, 1983;
Invention I/II, 1986; Metamorphosen des Ovid (incid music), 11 vv, 11 str, 1986–7;
Stück für 1, Stück für 2, perc, 1986–93; Klangfluss-Übersetzung, chbr ens, 1989; 2
kleine Stücke, 3 players, 1990; 2 Oktober 1990, visual composition, 1990; Lamento
di Guerra, Mez, org/synth, 1991; Numbers, 1 pfmr, 1992; Christen und Heiden,
song, 1993; Georgische Melodie, 1v, org, 1994; inter, chbr orch, 1994; Revolution,
perc; Worte, Töne, Schritte, musical story, vv, synth, perc; Ekstasis, S, chorus,
orch, perc, 1997; Melodie für Beatrice; Kanon für Mirjam

MSS in *CH-Bps*

Principal publisher: Schott

Principal recording company: Wergo

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PAUL ATTINELLO

Schneeberger, Hansheinz

(*b* Berne, 16 Oct 1926). Swiss violinist. He attended the Berne Conservatory, then studied with Flesch in Lucerne in 1944, and with Boris Kamensky, 1946–7. In 1946 he made his *début* with the first performance in Switzerland of Bartók's Second Violin Concerto. He taught the violin at the conservatories of Biel (1948–58) and Berne (1952–8), and from 1952 to 1959 led his own string quartet. From 1961 to 1991 he taught the violin and chamber music at the Musikakademie in Basle. As well as leading the NDR SO, Hamburg, he embarked on a solo career, particularly as an interpreter of contemporary music. Schneeberger gave the first performances of Martin's Violin Concerto in 1952 with Paul Sacher, Bartók's First Violin Concerto in 1958, also with Sacher, and of Huber's Violin Concerto 'Tempora' in 1958 with Francis Travis. He has also given the *premières* of works by composers including Heinz Holliger, Hans Ulrich Lehmann and Elliott Carter. Among his recordings are Bach's unaccompanied works and violin and keyboard sonatas, Bartók's Sonata for solo violin (in its original version), Schumann's sonatas and Concerto, and the Sonata and String Trio by Veress.

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JÜRIG STENZL

Schneegass [Snegassius], Cyriacus [Cyriak]

(*b* Buffleben, nr Gotha, 5 Oct 1546; *d* Friedrichroda, 23 Oct 1597). German theorist and composer. He attended the Landeschule at Gotha; the Rektor there was Cyriacus Lindemann, whose daughter he later married. From 1565 he studied theology at the University of Jena, where he came under the influence of Nikolaus Selnecker. He graduated in 1568 with a master's degree. According to Kümmerle, he worked as a schoolmaster and cantor from 1568 to 1573. He became a minister, first at Tambach and then, from 1573 until his death, at Friedrichroda. Between 1583 and his death he issued some 18 publications, most notably in the disciplines of theology and music, which show the wide range of his intellectual and artistic interests. For example, he edited much important source material for the study of the Reformation, including 66 letters from Philipp Melancthon to Friedrich Myconius. He wrote both the words and music for congregational hymns, many of which were popular throughout Germany (J.S. Bach used his text *Das neugeborene Kindlein* for the chorale cantata of the same

name, bwv122). Many of his prayers and poetic texts arose out of the fear of a Turkish invasion.

In chapter 3 of his *Nova & exquisita monochordi dimensio* Schneegass argued that the ratio of a tempered 5th ought to be 160:107 (a good approximation of a 5th tempered by 1/4-comma, as Sethus Calvisius perceived), but prescribed also that the diatonic semitone contain $31/4$ 'commas' and the chromatic $21/4$. By an ingenious geometrical calculation he applied this rule for the semitones and produced a monochord scheme approximating to 2/9-comma mean-tone temperament (with major 3rds very slightly larger than pure), though Barbour suggested that he may have confused it with 1/4-comma mean-tone (with pure major 3rds). His conception of the triad as symbolizing the Trinity clearly anticipates Johannes Lippius's *Synopsis musicae novae* (1612).

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theoretical works

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E. FRED FLINDELL

Schnéevoigt, Georg (Lennart)

(*b* Viipuri [now Vyborg, Russia], 8 Nov 1872; *d* Malmö, 28 Nov 1947). Finnish conductor and cellist. He studied the cello in Helsinki, Sondershausen (with Schröder), Leipzig (with Klengel), Brussels, Dresden and Vienna (with Robert Fuchs). In 1895–8 and 1899–1903 he was solo cellist with the Helsinki PO and taught the cello at the Helsinki College of Music. After his conducting début in Riga in 1901 he was appointed conductor of the Kaim orchestra in Munich (1904–8) and of the Kiev SO (1908–9). He founded and conducted a symphony orchestra in Riga (1909–14) and another in Helsinki (1912–14), which combined in 1914 with Kajanus's Helsinki PO to form the Helsinki City Orchestra. Schnéevoigt and Kajanus were joint conductors of the Helsinki City Orchestra from 1916; on Kajanus's retirement in 1932, Schnéevoigt remained as principal conductor until 1941. From 1915 to 1924 he was principal conductor of the Royal Stockholm PO and from 1919 to 1927 conductor of the Oslo PO (which he founded in 1918). He later held posts in Düsseldorf (1924–6), Los Angeles (1927–9) and Malmö (1930–47). Schnéevoigt was a forceful and dynamic personality whose interpretations were sometimes criticized for excess of emotion, especially in the slow movements of Romantic works; but his secure technique as an orchestral trainer, his sharp perception, and deep involvement in music of all periods won him acclaim. In 1907 he married the pianist Sigrid Ingeborg Sundgren (*b* Helsinki, 17 June 1878; *d* Stockholm, 14 Sept 1953) who studied at the Helsinki College of Music, 1886–94, and with Busoni in Berlin, 1894–7; from 1910 she taught at the Helsinki College of Music. She gave recitals and played in orchestral concerts in Europe and the USA, often with her husband conducting.

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Schneickher, Paul.

See Sartorius, Paul.

Schneider.

German family of musicians.

(1) (Johann Christian) Friedrich Schneider

(2) Johann (Gottlob) Schneider

(3) (Johann) Gottlieb Schneider

(4) Theodor Schneider

FRANZ GEHRING, E.M. OAKELEY/MICHAEL MUSGRAVE

Schneider

(1) (Johann Christian) Friedrich Schneider

(*b* Alt-Waltersdorf, nr Zittau, 3 Jan 1786; *d* Dessau, 23 Nov 1853).

Composer, conductor and teacher. He learnt the piano from his father, Johann Gottlob Schneider (1753–1840), and began composing at a very early age. In 1798 he entered the Zittau Gymnasium and studied music with Schönfelder and Unger, already producing large-scale works, symphonies, masses and opera. In 1804 he published his first works, a set of three piano sonatas, and in the following year he entered the University of Leipzig to continue his musical studies; here he came into contact with A.E. Müller, J.G. Schlicht and J.F. Rochlitz. In 1806 he became singing teacher at the Ratsfreischule, in 1807 organist of the Universitätskirche, in 1810 director of the Secondaschen Opera Company, in 1812 organist of the Thomaskirche, in 1816 conductor of the Singakademie, and in 1817 musical director of the city theatre. His performance of Beethoven's Fifth Piano Concerto in Leipzig on 28 November 1811 is believed to have been the work's première (see *AMZ*, xiv, 1812, col.8).

In 1820 Schneider became Hofkapellmeister at Anhalt-Dessau, where he contributed much to improve musical life: he founded a Singakademie, a schoolmasters' choral society, a Liedertafel and (in 1829) a music school, which was successful for about 15 years and had a number of excellent pupils, among them Robert Franz. Between 1820 and 1851 he directed more than 80 German music and singing festivals, most of which included a performance of one of his oratorios. He belonged to numerous musical societies and received honorary doctorates from the universities of Halle and Leipzig in 1830. The highpoint of his wide-ranging compositional activity while at Leipzig came with his oratorio *Das Weltgericht*, first performed on 6 March 1820 at the Gewandhaus and widely performed thereafter. This work has been seen as an important bridge in a period of stagnation between the oratorios of Haydn and Mendelssohn, and his creative achievements were respected by Schumann. His music is essentially lyrical and contemplative in character.

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Orats: Die Höllenfahrt des Messias, 1810; Das Weltgericht (A. Apel), 1819; Totenfeier, 1821; Die Sündflut (E. von Groote), 1823; Das verlorene Paradies (L. de Marées), 1824; Jesu Geburt, 1825; Pharao (A. Brüggemann), 1828; Christus das Kind, 1828–9; Gideon (Brüggemann), 1829; Absalon (Brüggemann), 1831; Das befreite Jerusalem, 1835; Salomonis Tempelbau, 1836; Bonifazius, 1837; Christus der Erlöser, 1838; Gethsemane und Golgotha (W. Schubert), 1838

Other vocal: 7 ops, 1 inc.; 14 masses, 5 a cappella; GI settings; TeD; 25 cants.; 5 hymns; 13 ps settings; c50 partsongs, mixed chorus; c400 partsongs, male vv; c200 songs, 1v, pf

Inst: 23 sym., 20 ovs., 7 pf concs., other smaller orch works; 10 str qts, 3 pf qts, 4 pf trios, 4 sonatas, vn, pf; 4 sonatas, fl, pf; Sonata, vc, pf; Sonata, 2 pf; 6 sonatas, Polonaise, pf 4 hands; 35 sonatas, various smaller works, pf solo

[Schneider](#)

(2) Johann (Gottlob) Schneider

(*b* Alt-Gersdorf, 28 Oct 1789; *d* Dresden, 13 April 1864). Organist, teacher and composer, brother of (1) Friedrich Schneider. He also studied music with his father and attended the Zittau Gymnasium. In 1810 he began to study law at the University of Leipzig, but soon gave this up to devote himself to the organ. He became organist of the Universitätskirche in 1811, succeeding his brother, and in 1812 was appointed both choral director of the Ratsfreischule and organist of Sts Peter und Paul in Görlitz; by 1820 he was recognized as one of the leading living organists. Owing to his splendid playing at a Magdeburg festival in 1825, he was appointed court organist in Dresden, a post he held until his death. In this post he had a wide influence and counted Mendelssohn and Liszt among his pupils. In 1861, the 50th year of his artistic career, he was presented with a *Jubel-Album für die Orgel* comprising works of about 30 of his former pupils (including Liszt, Merkel and Töpfer) and received an honorary doctorate from the University of Leipzig.

As a teacher, Schneider would always end his lessons by playing one of the great organ fugues or chorale preludes of Bach, and was famed for his chorale improvisations in the tradition of Bach before service, on the performance of whose organ music he was considered the leading authority. Mendelssohn expressed great admiration for him, noting his performance of Bach's D major Fugue from Book 1 of the '48' on the organ. Schneider's few published works include an 'Answer of Thanks' to the *Jubel-Album* and a Fantasia and Fugue in D minor op.3.

[Schneider](#)

(3) (Johann) Gottlieb Schneider

(*b* Alt-Gersdorf, 19 July 1797; *d* Hirschberg, 4 Aug 1856). Organist and composer, brother of (1) Friedrich Schneider. Like his elder brothers, he studied music with his father and attended the Zittau Gymnasium (1807) and the University of Leipzig (1814). In 1815 he was a music teacher in Bautzen and in 1817 he moved to Sorau as city organist. From 1825 he lived in Hirschberg, where he gained the reputation of an excellent organist at the Kreuzkirche and composed a number of pieces for the organ and piano.

[Schneider](#)

(4) Theodor Schneider

(*b* Dessau, 14 April 1827; *d* Zittau, 15 June 1909). Cellist and conductor, son of (1) Friedrich Schneider. He began his musical career as a cellist in the Anhalt-Dessau court orchestra, then under his father's direction, and succeeded his father as Kantor and choirmaster of the Schlosskirche in

Dessau in 1853. In 1860 he moved to Chemnitz, taking appointments at St Jakobi and the Johanniskirche and directing a Singakademie and a men's choral society. He retired in 1898 on being named professor.

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Schneider, (Abraham) Alexander

(*b* Vilnius, 21 Oct 1908; *d* New York, 2 Feb 1993). American violinist and conductor of Lithuanian birth. He entered the conservatory in Vilnius at the age of ten and from the age of 16 studied with Adolf Rebner at the Hoch Conservatory in Frankfurt, becoming leader of the Frankfurt Museum Orchestra from 1925 to 1933. He also studied with Flesch in Berlin. For several years he worked in Saarbrücken and Hamburg as well as in Frankfurt, as orchestral leader, assistant conductor, solo violinist and leader of his own quartet.

In 1932 he joined the [Budapest Quartet](#) as second violinist, his elder brother, Mischa, having become its cellist two years before. With the Budapest Quartet he toured extensively and settled in the USA in 1938. In 1944 Schneider left the quartet, but he remained active in chamber music, as a member of the Albeneri Trio with Benar Heifetz and Erich Itor Kahn, in the New York Quartet with Mieczysław Horszowski, Milton Katims and Frank Miller, in duos with Ralph Kirkpatrick and Eugene Istomin, and as head of a chamber orchestra. In 1945 he received the Elizabeth Sprague Coolidge Medal for services to chamber music. In 1950 he persuaded Casals to come out of retirement and lead a festival at Prades to commemorate the bicentenary of Bach's death, and he continued to be closely associated with Casals, at Prades and Perpignan, at Marlboro, in Israel and in Puerto Rico, where he organized the Festival Casals in 1957.

In 1952 Schneider once again became leader of his own quartet, which performed all the Haydn quartets and recorded most of them for the Haydn Society. In 1955 he rejoined the Budapest Quartet, staying until its last concerts in 1967. Schneider was also active as a teacher, as a director of string seminars for young players, as adviser to the Fromm Music Foundation and as an instigator of new concert series. In 1972 he founded and directed a new chamber ensemble, the Brandenburg Players, and he also conducted other American orchestras. Schneider was a thoroughly musical, not always subtle, player, whose performances conveyed infectious enthusiasm and ebullience.

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MICHAEL STEINBERG

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(*b* ?before 1640; bur. Höxter, 2 March 1685). German organ builder. He lived in Höxter, but is said to have been a native of Dortmund. The keyboard compass, pipe scaling, wind-chest construction, and formation of the mouths on the showpipes of his instruments all indicate that he was probably a pupil of one of the Bader family of organ builders. For a time Schneider was an associate of Peter Heinrich Varenholt (with whom he built the organ at St Pauli, Soest, in 1674–6). From 1677 to 1679 Schneider built a small organ for Marienmünster Abbey (now in Gehrden); in 1680–82 he repaired the large organ there and in 1681 produced a chancel organ and a west-end organ for the church of the Benedictine abbey at Corvey. Both organ cases (in Baroque style) survive, together with four spring-chests of the 'improved' type and a considerable number of the larger organ's pipes. The known specifications of Schneider's organs remain within the style of those of the Bader school and no further independent developments in Westphalian organ building were undertaken by him. He was the first Westphalian builder to make funnel-shaped pipes, which had been known in the Netherlands as early as the beginning of the 17th century. In 1681 Schneider was described by Rhabanus Wernekinck, organist of Münster Cathedral, as 'the best [organ builder] there is at present in Westphalia' (Hans Heinrich Bader had died some time after 1664). For further details see R. Reuter: *Orgeln in Westfalen* (Kassel, 1965/R).

HANS KLOTZ

Schneider, Conrad Michael

(*b* Ansbach, bap. 28 Aug 1673; *d* Ulm, 23 Nov 1752). German composer and organist. The son of an Ansbach organist, Abdias Schneider, he was a student at Leipzig University in 1695 and was called from that city to Ulm to take up a post at Ulm Cathedral in August 1699. There he assisted and

frequently substituted for the cathedral organist S.A. Scherer and, on the latter's death on 26 August 1712, succeeded him. Schneider also directed the collegium musicum in Ulm. During much of his career he was responsible for the care and rebuilding of the cathedral organ. His *Passionsmusik* (lost) was performed in Ulm in June 1725. Schneider's only known works are his six-volume *Clavier-Übung, bestehend in Allemanden, Couranten, Sarabanden, Doubles, Menuets, Trio, Passepieds, Giques* (Augsburg, 1732–41) and a cantata *Du Friedensfürst, Herr Jesu Christ*, for four voices and strings (*F-Sm*, according to *EitnerQ*).

A son, Georg Ludwig (also known as Sartori), was employed in Mannheim in 1747 as a violinist and later as a flautist.

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GEORGE J. BUELOW

Schneider, Franz

(*b* Pulkau, bap. 2 Oct 1737; *d* Melk, 5 Feb 1812). Austrian composer and organist. After holding a number of minor posts as an organist in Lower Austrian towns, he became a pupil of J.G. Albrechtsberger at Maria Taferl in 1757. He accompanied his teacher to Melk, where he was appointed organist first at the parish church in 1760 and then, as Albrechtsberger's successor, at the Benedictine abbey in January 1766. Performing additional duties as music director after 1787, he remained in the service of the Benedictines in Melk for half a century.

Copies of Schneider's music, particularly the masses, can be found in considerable numbers in provincial Austrian church archives carrying performance dates as late as 1880. Many of his works demonstrate a sound contrapuntal technique, but he did not attempt to follow Albrechtsberger in elevating counterpoint to a central stylistic position. His liking for the use of solo instruments may have been inspired originally by the influential Krems composer J.G. Zechner, but in later works was the result of the limited forces at Melk.

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Org.: 3 fugues, 1 ed. in *Diletto musicale*, no.654 (Vienna, 1974); 14 preludes; 24

versets: all *D-Bsb*

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*Eitner*Q

*Fétis*B

*Schilling*E

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ROBERT N. FREEMAN

Schneider, Georg Abraham

(*b* Darmstadt, 19 April 1770; *d* Berlin, 19 Jan 1839). German horn player, oboist and composer. He studied several instruments with J.W. Mangold, violinist in the Darmstadt court orchestra, which he himself joined at the age of 17. He then learnt theory and composition with J.G. Portmann, whose daughter Caroline, a notable singer, he later married. He left Darmstadt in 1795 to join the court orchestra of Prince Heinrich of Prussia in Rheinsberg, where he composed and published many orchestral and chamber works. In 1803 he joined the royal orchestra in Berlin and began to make his name as a horn virtuoso and composer; he founded a series of subscription concerts in 1807 and in 1818 the Musikalische Übungsakademie zur Bildung der Liebhaber. On Kotzebue's invitation he became conductor of his theatre in Reval (now Tallinn) in 1813, retaining his Berlin post and returning to it in 1816. In Berlin his appointments included music director of the Königl. Schauspiele (1820) and Royal Prussian Kapellmeister (1825), in which post he devoted himself to the conducting of operas. He also taught at the music school attached to the royal theatre and in the Prussian Academy of Arts, retiring in 1838.

Schneider's large output is unexceptional stylistically, being marked by all the conventions of the late 18th century; but it is remarkable for the virtuosity of his instrumental writing, which proves the extent of his own mastery of many instruments. He was apparently the first to compose a work including the newly invented valve horn, in his Concertino for three hunting horns and valve horn (1818). His instrumental music, theatre and ballet music found more recognition during his lifetime than his five Singspiele, *Der Orakelspruch*, *Aucassin und Nicolette*, *Die Verschworenen*, *Der Traum* and *Der Werwolf*.

Schneider's son Louis (*b* Berlin, 29 April 1805; *d* Potsdam, 16 Dec 1878) was a writer and actor, and privy councillor and tutor to Friedrich Wilhelm

IV. He is remembered for his *Geschichte der Oper und des königlichen Opernhauses in Berlin* (Berlin, 1852, with suppl. *Geschichte der kurfürstlich Brandenburgischen und königlich Preussischen Kapelle*). He also published three volumes of memoirs as *Aus meinem Leben* (Berlin, 1879).

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WILLIAM J. ROGAN

Schneider, Hans

(b Eichstätt, 23 Feb 1921). German antiquarian dealer, publisher and bibliographer. He founded his antiquarian business at Tutzing near Munich in 1949, issuing a number of catalogues each year. Several of these have become useful works of reference on individual composers, including Brahms, Mozart, Paganini and Schumann, while an innovative series devoted to individual publishers, including Schott, André and Universal Edition, has also been produced. By 1998 the firm had issued over 350 antiquarian catalogues, usually devoted to one of three specialist areas: important manuscripts and letters, first and early editions, and music literature. Through its prolific but scrupulously detailed catalogues, the firm established itself as one of the most important in postwar Europe.

In 1958 Schneider founded a publishing house which has produced some fine facsimiles such as Beethoven's *Missa solemnis* (Kyrie only) and Brahms's Clarinet Trio. A significant aspect of the firm's activity has been the publication of scholarly series such as the pioneering

Musikbibliographische Arbeiten guides to the first editions of composers from Mozart to Messiaen. Other series include Orff-Dokumentation (8 vols.), a catalogue of music in the Hoboken Collection (*A-Wn*) and *Komponisten in Bayern* (30 vols. to 1998). Fritz Stieger's 11-volume *Opernlexikon*, one of the monumental reference works of music for the theatre, was published by the firm; it has also issued thematic catalogues for Bruckner, Paganini, Spohr and others.

As an author, Schneider has written the definitive studies of three German music publishers from the 18th and early 19th centuries: Bossler, Falter and Götz.

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NIGEL SIMEONE

Schneider, Herbert

(b Wiesbaden, 23 March 1941). German musicologist. After studying musicology in Mainz and Nancy with Federhofer and Wellek, he took the doctorate at Mainz University with a dissertation on French 17th-century music theory. After completing his *Habilitation* on Lully in 1978, he was professor at the universities of Mainz (1979–81), Bayreuth (1981–4), Heidelberg (1984–93), the Musikhochschule in Frankfurt (1993–6) and was visiting professor at the Sorbonne and Ecole Normale Supérieure in Paris. He was appointed to the chair of musicology at Saarbrücken University in 1996; in that year he was made a Chevalier of the Ordre des Arts et Lettres. He is editor of the series *Musikwissenschaftliche Publikationen*. His principal areas of research are French opera (Lully, Rameau, Auber) and popular song (the vaudeville) from the 17th to the 19th century.

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CHRISTIAN BERGER

Schneider, Hortense (Catherine-Jeanne [Caroline-Jeanne])

(*b* Bordeaux, 30 April 1833; *d* Paris, 6 May 1922). French soprano. She made her professional début in 1853 at Agen, as Inès in *La favorite*, and she first appeared in Paris at the Bouffes-Parisiens on 31 August 1855 in a double bill including Offenbach's *Le violoneux*. The following year she sang in *Tromb-al-ca-zar* and *La rose de St-Flour* by Offenbach, and *Les pantins de Violette* by Adam. She appeared at the Variétés for two seasons and then from 1858 to 1864 at the Palais-Royal, singing in countless ephemeral comedies, vaudevilles and melodramas. She had decided to leave the stage when Offenbach persuaded her to return to the Variétés for *La belle Hélène* (1864); her triumphant success as Helen was equalled by her Boulotte in *Barbe-bleue* (1866) and even surpassed in *La Grande-duchesse de Gérolstein* (1867), which drew enormous crowds, including nearly every crowned head in Europe, throughout the Exhibition year. A visit to London was followed by *La Périchole* (1868) and *La diva* (1869), but the Franco-Prussian War brought an end both to the Second Empire and to the moral climate in which the great Offenbach operettas had flourished. Schneider sang in St Petersburg (1872) and in Paris for a few more years and then retired. Her personal attractions and the scandal of her private life were as important to her success as her voice, which was small though well projected; she also had superb enunciation and genuine talent as an actress.

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ELIZABETH FORBES

Schneider, Johann

(*b* Oberlauter, nr Coburg, bap. 17 July 1702; *d* Leipzig, 5 Jan 1788). German organist and composer. The son of a miller, he first studied singing and keyboard with the local Kantor, Nikolaus Müller, and later (c1717–20) keyboard and composition with Johann Heinrich Reinmann in Saalfeld. Presumably during this latter period Schneider was also a keyboard student of J.S. Bach in Cöthen as well as a violin pupil of J.G. Graun in Merseburg and Johann Graf in Rudolstadt. In 1721 he became organist and first violinist at the Saalfeld court, and in 1726 violinist at the ducal chapel in Weimar. In 1729 he successfully auditioned for the organ post at the Nikolaikirche in Leipzig against eight other candidates including the Bach pupil J.C. Vogler and the alleged Bach pupil J.A. Scheibe (Bach was one of the examiners); he held this position from August 1730 to 1787. From 1746 to 1748 Schneider played second violin and harpsichord for the Leipzig Grosse Concert, which he may also have directed from the keyboard. According to Marianne Helms (*Kritischer Bericht to Neue Bach-Ausgabe*, V/viii, 1981) Schneider may be the scribe known in the Bach literature as Anonymous 5, who in 1723–4 worked as a copyist for Bach in Leipzig. If so, he probably also studied under Bach in Leipzig during these years.

In 1747 Lorenz Mizler said of Schneider's organ playing that 'except for Mr Bach you will not hear anything better in Leipzig'. Such a comment may reflect the considerable technical demands (for example rapid manual and pedal figuration and, in the trios, wide hand-crossings) posed by Schneider's extant organ compositions. For the most part, these works represent late Baroque style, although the Prelude in G is an unambiguous specimen of the *galant* style. The Prelude in G minor features bold harmonies in the context of French overture style, while the Prelude in D employs bravura passage-work along the lines of a free toccata; the three organ fugues display a solid contrapuntal technique. In the trio on *Mein Gott, das Herze bring ich dir* Schneider, most unusually, states the chorale tune twice, the second time an octave lower, and achieves a modern, chamber-music idiom not unlike that of his teacher Bach's 'Schübler' chorales. The two settings of *Vater unser im Himmelreich*, on the other hand, adopt the traditional forms of the melody chorale and cantus firmus chorale respectively.

WORKS

Org: 2 settings of *Vater unser im Himmelreich* (Leipzig, 1937); Preludes and Fugues in D, G, g, ed. H. Busch (Hilversum, 1973); Trio, a (inc.), Trio, *Mein Gott, das Herze bring ich dir*, both ed. R. Wilhelm, *Orgelmusik um Johann Sebastian Bach* (Wiesbaden, 1985)

Ov., D, str, *D-Bsb*

Wedding cant., B, orch, 1745, mentioned in Schering

Other works attrib. Schneider in *MGG1* are mostly by J.C.F. Schneider (1786–1853) or J.G. Schneider (1789–1864)

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RUSSELL STINSON

Schneider, Marius

(*b* Hagenau, Alsace, 1 July 1903; *d* Marquartstein, 10 July 1982). German musicologist. He studied philology and musicology at the universities of Strasbourg and Paris and the piano with Cortot, taking the doctorate under Wolf at Berlin University (1930) with a dissertation on the 14th-century *Ars Nova*. He was Hornbostel's assistant at the Berlin Phonogramm-Archiv (1932–4) and in 1934 succeeded him as director. In 1937 the government objected to his *Habilitation* at Berlin University. After military service during World War II he was appointed (1944) founder and director of the department for ethnomusicology at the Instituto Español de Musicología, Barcelona; later he became a lecturer at the Consejo Superior de Investigaciones Científicas at Barcelona University (1947–55). In 1955 his *Habilitationsschrift* on the history of polyphony was accepted by the University of Cologne, where he taught comparative musicology and ethnomusicology (1955–68); after his retirement he taught at the University of Amsterdam (1968–70).

Schneider was directed to the study of the early Middle Ages by Wolf, and his examination of the origins and history of vocal polyphony led him to various extra-European sources. From a systematic comparison of many music examples from different regions and cultures he derived important conclusions concerning the principles of polyphonic techniques, their worldwide distribution and their historical relationships (see *Geschichte der Mehrstimmigkeit*, 1934). He was particularly interested in polyphonic phenomena in the vocal music of Africa and the Caucasus, and also studied the relationship between written music in early European manuscripts and surviving folk music traditions, and common traits of different musical cultures in the Mediterranean area including the Near East. Other studies were concerned with the music of specific regions or ethnic groups (Philippines, Mato Grosso, Cameroon, Australia, Assam, Tunisia and especially Spain). His research was always directed to the phenomenology and fundamentals of musical processes; his methodological position in comparative musicology and ethnomusicology was also expressed in basic contributions to handbooks and encyclopedias. In his last years Schneider was increasingly interested in the meaning and function of music in the context of philosophy, mythology and religion throughout the world, and contributed to a deeper understanding of the role of music in the study of symbols and cosmology. His ideas stimulated discussions and controversies among colleagues and students on an international basis, and he greatly influenced the younger

generation of his 'Cologne school', which succeeded the 'Berlin school' of Hornbostel.

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ROBERT A. GÜNTHER

Schneider, Max

(*b* Eisleben, 20 Sept 1875; *d* Halle, 5 May 1967). German music historian. He studied musicology with Kretzschmar and Riemann at Leipzig University and composition with Jadassohn. After serving as Kapellmeister in Halle (1897–1901) he resumed his historical studies with Kretzschmar, following him to Berlin in 1904, where he took the doctorate in 1917 with a dissertation on the beginnings of the basso continuo. From 1907 to 1914 he worked as assistant librarian at the Royal Library (now the Deutsche Staatsbibliothek) in Berlin and taught orchestration at the Berlin Church Music Institute, where he was appointed professor in 1913. In 1915 he accepted a professorship at Breslau University, succeeding Otto Kinkeldey. In 1928 he succeeded Schering as professor of musicology at Halle University, where he remained until his retirement in 1960. He was also co-editor of *Archiv für Musikwissenschaft* (1918–27), co-editor of the *Händel-Jahrbuch* (1955–67), the Hallische Händel-Ausgabe (from 1955) and the series *Musikgeschichte in Bildern* (with Heinrich Bessler, from 1961).

Honoured by three Festschriften he was respected as the doyen of German musicology for more than two decades.

Schneider's main field of interest and research, as reflected in his numerous publications, was almost exclusively the history of music from the late 16th century to the mid-18th. Within this area his main concerns were questions of performing practice and problems of sources, printed or manuscript. Of particular significance are his contributions to Bach research which included some major bibliographical, archival and source-material studies as well as exemplary editions.

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CHRISTOPH WOLFF

Schneider, Michael

(*b* Weimar, 4 March 1909; *d* Cologne, 26 Nov 1994). German organist and church musician. From 1927 to 1930 he studied church music at the Weimar Musikhochschule and the Leipzig Institute of Church Music, and later musicology at the universities of Jena and Munich. In 1940 he took the doctorate at Cologne University with a dissertation on German organ technique in the early 19th century. He was the town organist and a lecturer at the Musikhochschule at Weimar (1931–4), then until 1936 principal organist and Kantor at the Matthäuskirche in Munich and a lecturer at the Akademie der Tonkunst. In 1936 he became a professor and head of the department of evangelical church music at the Cologne Musikhochschule. He conducted the Berlin Kantorei, whose performances included cycles of Bach cantatas, and the Berlin Bruckner Choir (1941–5). Schneider then worked in Munich as director of music at the Markuskirche, a lecturer at the Music Academy and conductor of the university chorus. Later he took up posts in Detmold as professor of organ, head of the department of evangelical church music and deputy director at the North-West German Academy of Music. In 1958 he was appointed professor of organ at the Berlin Hochschule für Musik, and in 1965 returned to the Cologne Musikhochschule. He gave frequent organ concerts in Germany and abroad and was renowned for his dynamic but flexible style. Although well grounded in tradition, Schneider was also a knowledgeable interpreter of contemporary music, and had works dedicated to him by such composers as David, Höller, Max Baumann and Frank Michael Beyer.

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GERHARD WIENKE

Schneider, Paul.

See Sartorius, Paul.

Schneider, Peter

(*b* Vienna, 26 March 1939). Austrian conductor. After singing with the Vienna Boys' Choir he studied at the Vienna Music Academy (conducting with Swarowsky). His operatic début was at the Salzburg Landestheater in 1959 (Handel's *Giulio Cesare*). He worked at Heidelberg from 1961 and was first conductor at the Deutsche Oper am Rhein from 1968, directing operas by Wagner, Mozart, Verdi, Berg and Dallapiccola and a complete

Janáček cycle. He has appeared regularly at Bayreuth, conducting *Der fliegende Holländer* (1981), then *Lohengrin* (1984) and a *Ring* cycle (1987). He was music director at Mannheim (1985–7), and has conducted opera in London (*Die Zauberflöte*, 1986), Madrid, Berlin, Hamburg and Tokyo (*Der Rosenkavalier* with the company of the Vienna Staatsoper, 1986). He was appointed music director of the Bayerische Staatsoper, Munich, in 1993. Schneider's other repertory includes *Fidelio* (1994, Turin), *Lady Macbeth of the Mtsensk District* and *Parsifal*.

DAVID CUMMINGS

Schneider, Urs Peter

(b Berne, 14 Feb 1939). Swiss composer and pianist. He was a student of Walter Lang (piano) and Sándor Veress (composition) in Berne, attended courses at Darmstadt (1962–3) and studied in Cologne with Pousseur, Rzewski and Stockhausen. He later studied the piano with Seidlhofer. Since 1968 he has conducted the Ensemble Neue Horizonte Bern, a group dedicated to the performance of Swiss and American avant-garde music. He was appointed professor at the Berne Conservatory in 1989 after having taught the piano there for many years. His honours include a soloist's award from the Association des Musiciens Suisses (1966), an Avro Award from Dutch Broadcasting (1970), the Grosser Musikpreis of the canton of Berne (1983) and first prize for improvisation from Musik in Grenzbereichen, Zürich (1987).

Very few of Schneider's early compositions employ 12-note techniques. *Babel* (1961–7), for optional sound sources and performers, marks the beginning of his concentration on aleatory music. Recorded in notation that includes symbols, verbal directions, graphic figures and coded messages, *Babel's* 355 sound events create a catalogue of materials and musical actions rather than a work in the traditional sense. In *Kirchweih* (1964–71), Schneider reduced the musical stimuli to a regular pulse, a series of single tones and tone clusters. In later years, he was influenced by mysticism and the ideas of Rudolf Steiner. While most of his works involve text, they commonly merge the domains of composition, improvisation and concept art, and exploit the various functions of performance and ritual. Every five years, individual pieces were merged into the cycle *Studien* (1955–94), summarizing particular compositional techniques.

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(selective list)

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THOMAS GARTMANN

Schneiderhan, Wolfgang (Eduard)

(b Vienna, 28 May 1915). Austrian violinist. He was taught by his mother from the age of three, and when he was five made a public début in Vienna. In 1923 he went to Pisek to study with Otakar Ševčík, and later studied with Julius Winkler in Vienna. His international career as a soloist began with a performance of Mendelssohn's concerto in Copenhagen in 1926. He became the first leader of the Vienna SO in 1933, and was appointed to lead the Vienna PO in 1937, the year he formed the Schneiderhan Quartet. In 1951 he left the orchestra and disbanded the quartet to resume his solo career, but continued to play trios with Enrico Mainardi and Edwin Fischer until 1956. He also taught at the Salzburg Mozarteum (1938–56) and at the Vienna Academy of Music (1939–50). In 1949 he succeeded Flesch and Kulenkampff at the Lucerne Conservatory where, in association with his pupil Rudolf Baumgartner, he formed the Lucerne Festival Strings in 1956. He was never a great virtuoso, but his performances were distinguished by his stylistic superiority and sensibly balanced artistry in Viennese works, especially Mozart, Beethoven and Schubert; he also gave fine performances of works by Stravinsky, Martin and Henze. In the 1970s he extended his activities to conducting, giving Franz Schmidt's opera *Notre Dame* at the Vienna Volksoper in 1975. He

married the soprano Irmgard Seefried in 1948, and gave many concerts with her.

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GERHARD BRUNNER/R

Schneider-Siemssen, Günther

(b Augsburg, 7 June 1926). Austrian scene designer of German birth. He was guided to study scene design by Clemens Krauss, through whom he gained early experience in scene painting at the Staatsoper in Munich, where he studied with Sievert, Preetorius and Rudolf Hartmann. From 1947 to 1954 he designed for theatres and films in Berlin, Munich and Salzburg. In 1952 he began his 20-year association with the Salzburg marionette theatre, eventually revolutionizing the design of the puppet stage and creating several new productions of Mozart operas. In 1954 he was named chief of design at the Bremen Staatstheater, where he designed his first *Ring*. After collaborating with Karajan on *Pelléas et Mélisande* at the Vienna Staatsoper in 1960 he became Karajan's personal adviser on production, moving in 1962 to Vienna where he was appointed chief designer for the Staatsoper, the Burgtheater and the Volksoper. He made his Covent Garden début in 1962 designing Peter Ustinov's production of Schoenberg's *Erwartung*, and then designed the *Ring* directed by Hotter and conducted by Solti (1962–4). With Karajan he worked on numerous productions for the Salzburg festivals including *Boris Godunov* (1965), *Don Giovanni* (1967), *Otello* (1969), the *Ring* (1967–70, later given in modified form in New York), *Fidelio* (1971) and *Tristan und Isolde* (1972). He also designed *Le nozze di Figaro* at La Scala in 1973 and *Jenůfa* at the Metropolitan Opera in 1974.

His designs, particularly for Wagner, are outstanding for the epic, cosmic world they create on stage. Light and projection in sweeping, swirling patterns evoke with powerful symbolism a universe that coincides perfectly with the visions of the directors with whom he has most often worked: Karajan, August Everding and Otto Schenk. In 1988 Schneider-Siemssen's second Metropolitan *Ring* was completed. Harking back to the Bayreuth 1897 production, though criticized by some for being over-pretty and reactionary, it created a sensational effect, contrasting with the modern interpretative trend among directors and designers. Schenk's romantic fairy-tale conception was produced using all the stage machinery and lighting equipment available to the modern theatre. The following year Schneider-Siemssen and Everding created an entirely different, modern-dress *Ring* for the Wielki Theatre in Warsaw, the first time the complete cycle had been given in Poland. Among many other notable productions Schneider-Siemssen designed are Dvůrák's *Armida* (1961, Bremen), *Palestrina* (1964, Vienna), *La fanciulla del West* (1982, Berlin), *Les contes d'Hoffmann* (1982, Metropolitan) and *Un re in ascolto* (1984, Salzburg).

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C. Abbate and others: *The Ring at the Metropolitan* (New York, 1988)

PAUL SHEREN

Schneider-Trnavský [Schneider], Mikuláš

(*b* Trnava, 24 May 1881; *d* Bratislava, 28 May 1958). Slovak composer and choirmaster. Between 1900 and 1905 he studied composition at the conservatories of Budapest (with Koessler), Vienna (with Grädener) and Prague (with Stecker). From 1909 until his death he was choirmaster of Trnava Cathedral; after the creation of independent Czechoslovakia in 1918 he was also involved in concert and educational activities and worked as a music school inspector. In 1956 he was awarded the title National Artist.

His instinctive talent and melodic inventiveness found expression in a musical style that was similar to Dvořák's, particularly in chamber works such as the Violin Sonata in G minor and *Dumka a tanec* ('Dumka and Dance'). His duties as choirmaster and as a musician in a provincial town meant that he focussed on sacred and incidental music, despite harbouring greater ambitions. He composed a number of accomplished liturgical works and compiled *Jednotný katolícky spevník* ('The Standard Catholic Hymnbook'), a work of historical importance which contained Romantic harmonizations contrary to Cecilianist asceticism (unlike other central European hymnals of the period) and remained in use after his death. From the time of his membership of Slovak student unions in Vienna and Prague, Schneider-Trnavský was also an arranger of folksongs; his preference was for popular, more contemporary urban forms, which he set with great sensitivity. His art songs, which were to prove popular in their own right, are folk inspired and contain elements of the German lied tradition.

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(selective list)

vocal

Dramatic: *Varinka* (melodrama, I. Grebáč Orlov), op.69, 1v, pf, 1933; *Bellarosa* (operetta, 3, Schneider-Trnavský), 1941, Bratislava, 24 May 1941

Sacred: *Alma redemptoris seu Ave Maris Stella*, op.42, S, vn, vc, org, c1919; *Modlitby a piesne* [Prayers and Songs], prayer book for youth, op.39, 1921; *Věřuju v jedinago Boga* [I believe in the only God], chorus, 1929; *Nezoufej, stádečko malé* [Don't despair, you small herd] (choral meditation), op.66, chorus, org, orch, c1930; *Slovenská omša* [Slovak Mass], G, chorus, orch, org, 1934; *Jednotný katolícky spevník* [Standard Catholic Hymnbook], chorus, org, 1937; *Benedicat Domine terram*, chorus, 1946; *Missa dominicalis 'Pro nobis peccatoribus'*, C, chorus, orch, org, 1950; *Missa in honorem Sanctissimi Cordis Jesu*, chorus, orch, 1954

Secular: *Pôvodné slovenské piesne* [Original Slovak Songs] (Slovak poetry), op.20, 1905–7; *Zo srdca* [From the Heart] (F. Urbánek), song cycle, op.35, 1v, pt, 1920; *Hl'a, zlietol orol* [Lo, the Eagle Flew] (V. Wagner), op.37, male chorus, 1924; *Padol*

kameň [The Stone Fell] (J. Jesenský), op.47, male chorus, c1923; Štefánik (Š. Krömerý), op.51, male chorus, 1928; 3 mužské zbory [3 Male Choruses], op.60, 1930; Na Bradle zádumčivom [On Pensive Bradlo] (M. Sládkovič), op.53, chorus, male chorus, 1929; Piesne o matke [Songs about Mother] (Slovak poetry), song cycle, op.80, 1v, pf, 1939; Povstaň, Slovač [Rise, you Slovaks] (Schneider-Trnavský), partisan song, op.86, male chorus, 1946; children's choruses

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instrumental

Orch: Dumka a tanec [Dumka and Dance], op.48, 1921 [arr. of Pf Qnt, 1920]; Pribinov sl'ub [Pribinov's Vow], op.68, 1933; Duhopol, fantasia, vn, orch, 1954, arr. vn, pf; Sym. 'Spomienková' [The Commemorative], e, 1956; Ked'sa pieseň rozozvuči [When the Song Resounds], suite, 1957

Chbr and solo: Sonata, g, op.12, vn, pf, 1904; Slovenská sonatína [Slovak Sonatina], op.75, pf, c1937; Pestrý rad skladieb [A Gay Series of Compositions], op.85, c1942; Malé interlúdiá [Small Interludes], op.92, org/hmn, c1946

MSS in Západoslovenské múzeum, Trnava

Principal publishers: Kníhtlačiarsky účastinársky spolok, Matica slovenská, Musica, Slovenské hudobné vydavateľstvo, Spolok svätého Vojtecha

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VLADIMÍR ZVARA

Schnell

(Ger.: 'rapid', 'swift', 'fast').

A tempo mark in common use since the 19th century in German scores, faster than *bewegt* but equivalent to a fast **Allegro**; it is often used with qualifications such as *Sehr schnell* (*molto allegro*) or *So schnell wie möglich* (Schumann, Piano Sonata in G minor) that imply **Presto**. Bruckner gave the finale of his Second Symphony the tempo designation *mehr schnell* ('more fast') at the opening; later it becomes *sehr schnell*.

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

DAVID FALLOWS

Schnell, Johann Jakob

(*b* 1687; *d* Bamberg, 21 Feb 1754). German instrumentalist and composer. From 1714 he was oboist and violinist to the Prince-Bishop of Bamberg, and on 1 July 1727 was appointed by Lothar Franz to direct the court chamber music. With this move began Schnell's effectiveness as representative of the era of the Schönborn family in Franconia. His opp.1 and 8 comprise nine cycles of sacred works and his other opus numbers are court and chamber music. He described his orchestral masses (a title which indicates that they were innovations) as difficult; they contained concerto-style sonatas to accompany the epistle. The three Vespers op.8 are graded as 'solennes', 'breves' and 'brevissimae' and in the preface three more vespers are promised, though it is not known whether he wrote them. For the Violin Concertos op.3 and the *Neue Parthien* op.9 Schnell used the same small group of instruments as for his church music (strings, with two trumpets or horns). He furnished op.2 with a diagram and fingering for flute and op.3 with a diagram and fingering for the high soloists. Among his works are many flute trios, a genre with which Count Rudolf had become particularly well acquainted during his studies in Rome in 1693, largely owing to his acquaintance with Corelli; Schnell's are fresh and inventive, while his chamber music shows his special mastery of the intimate form. The economies made necessary by the success of the Schönborns' Baroque architecture were turned by Schnell into a virtue, while the majesty of the full-size orchestra was reserved for his successors. In 1738 he also took up publishing.

Other Schnells active in Germany may have been related to Johann Jakob. Judas Thaddäus Schnell (*b* Wangen, before 1550; *d* Füssen, 25 Aug 1619) was a south German choir director and church composer. In the decades before the Thirty Years War he was in charge of musical activities in the Benedictine abbey of St Mang in Füssen. Three of his compositions are extant (in *D-Rp* and *Mbs*). Bernhard Schnell (*fl* 1704) was probably the father of Johann Jakob Schnell. He assisted Count Rudolf in Wiesentheid, Lower Franconia, in founding his collection of instruments. Another Johann Jakob (Jean Jacques) Schnell (*b* Vaihingen, Württemberg, 1740) started as a carpenter's apprentice, but by 1760 was making pianos and organs with Gessinger in Rothenburg. He later spent six years with Dulcken in the

Netherlands. In 1777 he was in Paris, first making harpsichords for the Countess of Artois and then as court instrument maker to the king. He built an *anémocorde* ('wind-piano', see [Sostenente piano](#), §2) which was bought by Marie Antoinette. After five years' military service in France he started a piano shop in Ludwigsburg, and in 1799 demonstrated his *anémocorde* in Vienna and sold it to a London surgeon, Robert Robertson, in 1803. Johann Christoph Schnell (*fl* 1788) was either a brother or a son of the later Johann Jakob Schnell. In 1788 he settled in Zweibrücken as a keyboard instrument maker.

WORKS

- 6 Missae neoeditae, SATB, str, tpt, org, op.1 (Bamberg, 1729)
6 Parthiae trisonae, fl, vn, bc, op.2 (Erlangen, 1731)
6 Concerta commode tractabilia, vn solo, str, bc, op.3 (Erlangen, 1731)
6 Sonatae trisonae, fl/vn/va d'amore, bc, op.4 (n.p., n.d.)
6 Trios, fl, vn, bc, op.5 (n.p., n.d.)
6 Trios, fl, vn, bc, op.7 (n.p., n.d.)
3 Vesperae breves, SATB, 2 vn, 2 tpt/hn, bc, op.8 (Bamberg, 1736)
6 Neue ernst- und schertzhafte Parthien, 2 vn, 2 tpt, bc, op.9 (Bamberg, 1738)
Vn Conc., A, Bavarian Radio Archive, Nuremberg; Sonata, va da gamba, D, *D-WD*

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*Fétis*BS

*Gerber*NL

MCL ('Anemochord', 'Schnell')

*Schilling*E

Leipziger Zeitung, i (1798), 33 [description of *anemochord*]

HANNS DENNERLEIN

Schneller (i)

(Ger.).

Faster. A tempo qualification, the comparative of [Schnell](#).

Schneller (ii).

An unprepared single upper mordent. See [Ornaments](#), §III, 8.

Schnetzler, Johannes.

See [Snetzler, John](#).

Schnitger, Arp

(*b* Schmalenfleth, Oldenburg, bap. 2 July 1648; bur. Neuenfelde, nr Hamburg, 28 July 1719). German organ builder. He learned joinery from his father, also named Arp, and in 1666 was apprenticed to his uncle, Berendt Huss of Glückstadt in Holstein. With him Schnitger built the large three-manual organ at the Cosmaekirche, Stade (1668–75, enlarged by Schnitger in 1688; restored 1972–5 by Ahrend); after Huss's death in 1676

Schnitger fulfilled many of the former's outstanding contracts, completing the instrument at St Wilhadi, Stade and building new organs at Cappel (1680; restored 1977 by the Beckerath) and Lüdingworth (1682–3; restored 1981–2 by Ahrend). In 1682 Schnitger received the contract to build an organ for the Nikolaikirche Hamburg, and moved his workshop from Stade to Hamburg. This organ, built between 1682 and 1687, was the largest new instrument built by Schnitger and tragically was destroyed by fire in 1842 (for the stop list, see [..\Frames/F004893.html](#) Organ, §V, 6, Table 13). Schnitger was assisted in his work by two of his four sons, Johann Jürgen (Georg) (bap. 4 Sept 1690; *d* after 1733) and Franz Caspar (1693–1729; see below).

Schnitger was the most important organ builder in northern Europe during the Baroque period. His organs are valued for their elegant speech, the fine harmonic proportion between fundamental and overtones, the quality of the reed stops, the ability of principals and reeds to blend together and the wide variety of flute stops. His organs carried on the north German tradition of independent divisions (*Rückpositiv*, *Hauptwerk*, *Brustpositiv*, *Oberwerk*, and Pedal), each with a fully-developed choir of principals, reeds, and flutes. Schnitger often incorporated stops from earlier builders into his new organs, especially the lower-pitched flue stops (16', 8', and 4') that had been built in the Renaissance or early Baroque periods, and with his brilliant mixtures and fundamental-rich reeds he succeeded in creating an organ style that not only successfully met the need to accompany congregational singing, but inspired a flourishing school of North German organ composers.

Schnitger's firm built over 170 instruments, including several organs with four manuals, 26 three-manual organs, and more than 20 large two-manual organs with independent pedal divisions. He also built more than 30 domestic organs. His instruments for the churches of northern Germany's Hanseatic cities were the largest of the time; his instruments were exported to locations as far afield as Russia, England, Spain and Portugal. Many of his organs have been destroyed by fire or war, and many were subsequently modified by other builders. His surviving instruments are found primarily in the coastal region of northern Germany between Hamburg and Groningen. In addition to those organs discussed above, they include Stade, St Cosnae (1668–75; restored 1972–5 by Ahrend); Cappel (1680; restored 1977 by von Beckerath); Lüdingworth (1682–3; restored 1981–2 by Ahrend); Steinkirchen (1685–87; restored 1947–8, 1987 by von Beckerath); Norden (1686–92; restored 1981–5 by Ahrend); Hamburg-Neuenfelde (1682–8); Jakobikirche Hamburg (1689–93; restored 1990–93 by Ahrend); Martinikerk, Groningen (1691–2; restored 1977/84 by Ahrend); Pelstergasthuiskerk, Groningen (1693; restored 1989–90 by Bakker & Timmenga); Grasberg (1693–4; restored 1980–85 by W. Hillebrand); Harkstede (1695–6); Noordbroek (1695–6; rebuilt by Freytag in 1808; restored to Freytag condition in 1958 by C. Edskes and S. Graafhuis); Mensingeweer (1696–8); Dedesdorf (1697–8; restored 1998 by A. Führer); Nieuw Scheemda (1698; restored 1968 by B. Edskes); Ganderkesee (1699; restored 1966 by A. Führer); Uithuizen (1700–01; *Rückpositiv* restored 1987 by B. Edskes); Aa-Kerk, Groningen (1700–02; additions by Timpe, 1830 and van Oeckelen, 1857); Mariana, Brazil (1701; restored 1988–9 by B. Edskes); Faro, Portugal (1701); Godlinze (1704;

restored 1986 by Reil Bros.); Eenum (1704; restored 1987 by Reil Bros.); Weener (1709–10; restored 1978–82 by Ahrend); and Pellworm (1711; restored 1990 by Hillebrand Bros.).

Arp Schnitger perhaps influenced 20th-century organ building more than any other organ builder of earlier centuries. His second-largest organ, for the Jacobikirche, Hamburg, was a crucial model for the *Orgelbewegung*, and recordings of Helmut Walcha performing Bach on the Cappel organ, made during the 1950s, brought the Schnitger sound to a wide circle of performers, teachers and builders.

During his lifetime Schnitger employed a large number of apprentices, who tended to work quasi-independently from shops established in various cities. His successors carried on his style for several generations in Germany and the Netherlands. About 50 students worked or trained with him; many went on to establish independent workshops, continuing to build organs in the Schnitger style. In Germany the tradition was carried on by Christian Vater (Hanover), Lambert Daniel Kastens (Itzehoe and Copenhagen), Hans Hantelmann (Lübeck), Matthias Dropa (Lüneburg), Erasmus Bielfeldt (Bremen) and Johann Matthias Naumann (Hildesheim), among others, and, in the next generation, by Johann Hinrich Klappmeyer (Glückstadt), Johann Dietrich Busch (Itzehoe) and Dietrich Christoph Gloger (Stade).

In the Netherlands, Schnitger's work was carried on by his son, Franz Caspar (i) (*b* Hamburg, bap. 15 Oct 1693; bur. Zwolle, 5 Mar 1729). He worked with his father from as early as 1709–10, when he helped build the organ in the Georgskirche, Weener. After Arp's death he and his brother, Johann Jürgen, moved the organ building shop to Zwolle, where they completed the three-manual, 46-stop organ for Zwolle's Grote or Michaelskerk in 1719–21 (restored 1953–6 by D.A. Flentrop). During the next ten years Franz Caspar (i) built or rebuilt organs in Zwolle (Lutheran Church), Vollenhove, Deventer, Meppel, Harderwijk, Alkmaar and Groningen. He died before completing the rebuilding of the organ in the Martinikerk, Groningen; the work was finished by his master journeyman, [Albert Anthoni Hinsz](#), who married his widow in 1732 and took over the business, working with Franz Caspar Schnitger (ii); after Hinsz's death, Franz Caspar (ii) was joined by H.H. Freytag, who was succeeded in turn by his son H.E. Freytag, with whose death in 1869 the direct link with the workshop of Arp Schnitger ceased. Other Dutch students of Schnitger include Rudolf Garrelts, Johan Radeker and Matthias Amoor.

For illustration see [Organ, §V, 6](#), fig.35.

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LYNN EDWARDS

Schnittelbach, Nathanael

(*b* Danzig, 16 June 1633; *d* Lübeck, 16 Nov 1667). German violinist and composer. His first appointment, not a permanent one, was as violinist at the Marienkirche, Danzig. At the age of 20 he joined the orchestra of Queen Christina of Sweden, but two years later, early in 1655, he returned to Germany as civic musician at Lübeck. He received the freedom of the city on 13 November of the same year and on 11 December married a daughter of the civic musician Nicolaus Bleyer with whom he studied the violin from 1655 until Bleyer's death in 1658. Gerber called Schnittelbach 'one of the greatest violinists of the seventeenth century'. He was known throughout Germany and in Poland, Denmark, Holland and Sweden and was likewise respected as a teacher; his most famous pupil was N.A. Strungk. He became ill while taking part in festivities celebrating a court wedding at Gottorf in October 1667 and died a month later. Little of his music survives. Two suites for instrumental ensemble in E minor and C minor (*S-Uu*, inc.; 1 ed. in *Organum*, iii/17, Lippstadt, n.d.), are typical of civic music of the time and probably date from his years in Lübeck. A Sonata for violin and basso continuo survives at Durham (*GB-DRc*). He is also known to have written a *Magnificat* for five voices and two violins (formerly *D-Lm*) and a sacred concerto *Wo der Herr nicht das Haus bauet* (formerly ? St Magni, Brunswick).

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Schnittke [Shnitke], Alfred (Garriyevich)

(*b* Engels, 24 Nov 1934; *d* Hamburg, 3 Aug 1998). Russian composer.

1. Life.

2. Works.

WORKS

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Schnittke, Alfred

1. Life.

Alfred Schnittke first studied privately in Vienna (1946–8), where his father was working; this decisive experience was to have a decisive effect on his work as a composer since this exposure to the Austro-German cultural tradition fundamentally influenced his future tastes and approach to form and vocabulary throughout his career. On his return to Russia, Schnittke studied in the Chormasters' Department at the October Revolution Music College in Moscow (1949–53) as well as studying theory privately with Iosif Rīzhkin. He later enrolled at the Moscow Conservatory (1953–8, and as a postgraduate 1958–61), where his teachers were Yevgeny Golubev and Nikolay Rakov. Schnittke later observed that his 'polystylism' could be traced to the filling of gaps in his musical knowledge during these years. He himself taught instrumentation at the Conservatory for a decade from 1962, and from this time worked as a freelance composer, writing for the theatre and for film as well as concert works. Between 1962 and 1984 he wrote a total of 66 film scores for Mosfilm and other Soviet film companies: this aspect of his life was to have an important technical influence upon his career as a concert composer. During the course of his life he also wrote a large number of articles concerning various issues in contemporary music, and lectured extensively in Russia and Germany.

Though Schnittke's growing reputation permitted him numerous journeys abroad from the 1980s onwards, before then his trips outside the Soviet Union had been restricted to one in 1967 to hear *Dialogue* in Warsaw and another in 1977 to Germany and Austria, as a keyboard player with the Lithuanian Chamber Orchestra. His inevitably complicated relationship with the Soviet regime began with the condemnation of his oratorio *Nagasaki* by the Union of Composers in 1958. He was subsequently well-treated by the Union, and received commissions from the Ministry of Culture and from two opera companies, but when he was asked to conform to a less experimentalist ideal after completing his second opera – 'African Ballad' – he no longer enjoyed official approval. Due to the more liberal attitude of the Krushchyov era, Schnittke and other young composers saw formerly sanctioned scores by Western composers; he was thus able to analyze in great detail not only the music of Stravinsky, Schoenberg, Berg and Webern, but also Stockhausen, Nono and Ligeti. These analyses led to his

abandonment of serial techniques. At the same time, however, he was constantly attacked in official publications such as *Sovetskaya muzika*. After its première in Gor'kiy in 1974, his First Symphony was to all intents and purposes banned from performance in the wake of Khrennikov's blanket condemnation of it. This situation changed only when Gorbachyov came to power in 1985.

It was precisely from this time onwards, when, paradoxically, he was finally able to travel to attend performances of his works outside the Soviet Union, that Schnittke began to be plagued by health problems, beginning with a serious stroke in June that year. A second occurred in 1991, a year after he had moved to Hamburg, where he was teaching composition as the Hochschule für Musik und Theater, and from that point on Schnittke's music became more austere and more obviously concerned with mortality. He suffered another stroke in 1994, but did not cease to compose; he died in 1998 in his adopted city of Hamburg.

Later in life Schnittke was the recipient of numerous international prizes and awards, including the Russian State Prize (twice, in 1986 and 1995) and awards from Austria, Germany and Japan. He was made a member of the Academies of Arts of Munich, Stockholm, Hamburg, Berlin and London, and given honorary membership of several others.

[Schnittke, Alfred](#)

2. Works.

In Schnittke's early works, Shostakovich was an obvious model, but many other influences were also absorbed. In the oratorio *Nagasaki* (1958, written just after he had graduated from the Moscow Conservatory), both the vocabulary and rhetoric of the Russian tradition of the 19th century are still clearly felt, notwithstanding an atonal episode representing the explosion of the atomic bomb. An absorption of new techniques followed intensive research into Western music and this led, after intensive concentration on serial writing (evident in the Violin Sonata no.1, 1963, and Violin Concerto 1966), to such works as the Violin Sonata ('Quasi una sonata') and the *Serenade*, both of 1968, which employ aleatory and extended instrumental techniques with wit and humour, and whose sense of openness to all styles and sound-phenomena presage his later, more consistent use of polystylism. The Concerto for Oboe, Harp and Strings (1971) continues to employ elements of the rather fragmented style of the *Serenade*, but melds them into a taut dramatic structure which moves towards the stasis of the work's final section.

Despite the inherent risk in polystylism of appearing, in formal terms, to be mere pastiche unless disparate stylistic elements are adequately incorporated within the music's aesthetic and physical structure, this approach proved in general to be an efficient generator of that kind of alienation, expressed through irony, which Schnittke inherited from Shostakovich, whose natural successor he has often been considered to be. The Piano Quintet of 1976 (later reworked as the orchestral *In memoriam*) juxtaposes non-tonal material with nostalgic reminiscences of other types of music (a Viennese waltz, for example) in such a way as to make the feeling of isolation and bereavement almost unbearably acute. *In memoriam* relies heavily on the emotional, associative power of the strings

(in contrast to the fragmented style of the Concerto), a harking back to Tchaikovsky and Mahler which continued in his symphonies.

1977 saw the composition of the Concerto Grosso no.1, in which the wit inherent in the *Serenade* is developed into a commentary on the idea of the Baroque concerto grosso. The composer noted that he achieved an alienating effect through “formulae and forms of baroque music; free chromaticism and micro-intervals; and banal popular music which enters as it were from the outside with a disruptive effect.” Quotation of material of very diverse origins is an important feature of several of his works; he developed this particularly in the film music which he wrote throughout his life. Many of his concert works utilize material first heard in his film scores (the Concerto Grosso no.1 is no exception, using as it does material from *Butterfly*, a cartoon score).

Schnittke's chamber music, as well as being a vehicle for his most intimate thoughts, also served as a kind of laboratory for refining procedures which were then used on a larger scale in other works. The First String Quartet (1966), whose movements have deceptively traditional titles, employs freely imitative polyphonic writing and a free dodecaphonic vocabulary which is contradicted by the pronounced emphasis of C at the beginning and end as well as during the course of the piece: Schnittke's approach to twelve-note writing was always unorthodox.

The later 1970s saw a gradual abandoning of the rather obvious kind of polystylism of the previous decade, and works such as the First Sonata for cello and piano (1978) and the four *Hymns* (1974–9) show the creation of a new, homogeneous language with a structural rigour which retains the capacity to allude to other music in more subtle ways than direct quotation. Although the Second String Quartet (1980) is built almost entirely upon medieval Russian sacred music which is quoted relatively clearly in the outer movements, the already idiosyncratic harmonic and melodic character of the quoted material is refracted and distorted in the second and third movements as though it formed a part of Schnittke's own language. Similarly, the Third String Quartet (1983) takes as its material three quotations: cadential material from Lassus's *Stabat mater*, the theme from Beethoven's *Grosse Fuge* and Shostakovich's DSCH motto. The chromatic juxtaposition of the latter two provides a foil for the simplicity of the Lassus fragment with which the work begins; all three themes undergo a gradual transformation and reconciliation in Schnittke's own musical language. In the String Trio (1985), a homage to Berg, Schnittke refers to the older composer's style in a general way, rather than using specific quotation, the whole being a complex set of variations or transformations of the opening material. Its polyphonic density is shared by the Fourth String Quartet and the Piano Quartet (both 1989, the latter incorporating material from an unfinished piano quartet by Mahler). Later chamber works, in common with the symphonies, reveal a greater textural transparency. This is apparent, for example, in both the Second Sonata for cello and piano (1993–4) and the Third Sonata for violin and piano (1994).

In his symphonies, Schnittke attempted to take on the Mahlerian symphonic ideal, that of embracing the world. The First (1972), like the Third (1980) builds its universe from a very wide range of material. The

First Symphony takes the principles of the contemporary *Serenade* much further, and in doing so it can be seen as a pivotal point in Schnittke's output between the relatively conventional serial path he had been following and the unequivocal inception of polystylism. In no other work has the conflict of styles and quotations been so clear and so penetrating. Music by Beethoven, Haydn, Grieg, Chopin, Tchaikovsky and Johann Strauss is quoted and brutally interrupted and transmuted, and Jazz is also included in a cadenza for violin and piano. The theatrical element is also important: at the opening there are only three players on stage, the other players then enter gradually and improvise in a chaotic fashion until the conductor signals them to stop. At the end, the musicians leave the stage, as in Haydn's 'Farewell' Symphony, leaving only a solo violin, but then return and begin the work again. They are interrupted by the conductor, who brings the music to an unexpected close.

Though less theatrical, the Third Symphony works with quoted material and stylistic reference in exactly the same way, but the Second (1979) and the Fourth (1983), though referential to other styles, make different use of them. The former, entitled 'St Florian' and an homage to Bruckner, comprises six movements which follow the Ordinary of the Roman Catholic Mass; a chorus and soloists provide the liturgical material upon which the orchestra meditates. In the Fourth, Schnittke said that he strove 'to find the general in the dissimilar', and attempts to reconcile elements of *znamenny* and Gregorian chant, the Lutheran chorale and Synagogue cantillation which are intoned by four vocal soloists within a dense, polyphonic orchestral texture. In this work Schnittke succeeds in absorbing his quoted material into the foundations of his own language in an unprecedented way. The culmination of this is found in the Fifth Symphony (1988), which because it is simultaneously the Fourth Concerto grosso, Schnittke could be said to be quoting a quotation. With the sixth, seventh and eighth symphonies (1992, 1993 and 1993–4 respectively) Schnittke entered into a new, sparser sound world, texturally reminiscent of later Shostakovich and late Nono. The Sixth, containing almost no writing for the full orchestra, makes conscious reference both to Bruckner in its trombone chorales and to Schnittke's opera *Historia von D. Johann Fausten* (1983–94), and the Seventh, while also summoning Bruckner and Mahler, has its point of origin in a solo violin passage recalling Bach and, at times, the Berg of the Violin Concerto. With the Eighth and Ninth Schnittke brought this late, spare style to a new maturity and refinement.

The shadow of Berg may also be detected in Schnittke's own series of violin concertos. The Third (1978) presents an amalgam of violin styles (though often implicitly rather than explicitly), and the Fourth (1982) is not only more eclectic but theatrical: towards the end, the orchestra becomes so loud that the soloist cannot be heard, and is left miming the gestures of the virtuoso on stage. With the *Konzert zu Dritt* of 1994, Schnittke attained the concentrated, lyrical expressionism which would characterize his work thenceforth – confirmed particularly by the Viola Concerto (1985), the ballet *Peer Gynt* (1986), the Fifth Symphony (1988) and the two cello concertos (1986 and 1990) – until the simplification which occurred with such works as the Sixth Symphony and the opera *Zhizn's idiotom* ('Life with an Idiot') of the early 1990s.

In his choral music, an obvious vehicle for the expression of religious belief (he was baptized a Roman Catholic in 1982), Schnittke showed himself increasingly a true inheritor of the Russian tradition: whereas in the 1975 *Requiem* the stylistic links are with Catholic liturgical music, in the *Concerto for Mixed Chorus* (1984–5) and the *Stikhi pokayanniye* (1987), stylistic echoes of and technical procedures derived from the 'choral orchestration' of Rachmaninoff abound. It was in his operas that Schnittke dealt with wider philosophical issues, employing a generally angular vocal style but also integrating stylistic reference and allusion in a manner that confirms the theatrical aspirations of his concert works. *Life with an Idiot* (1991) is a black comedy which while being superficially concerned with the collapse of communism in fact deals with the human condition on a broader scale, something Schnittke underlines by resorting to direct quotation from a great deal of music, including Russian folk songs, within textures of a singular spareness. The *Historia von D. Johann Fausten* (1983–94), which includes the earlier cantata *Seid nüchtern und wachet* (1983), may be seen as an operatic passion (a 'negative passion' in Schnittke's words, dealing with the fundamental problem of good and evil), a connection which the composer reinforces with his use of chorales and a pseudo-evangelist, achieving a continuity and a greater stylistic homogeneity absent in *Life with an Idiot*. *Gesualdo* (1994) continues these preoccupations and is specifically concerned with the perceived divide between artistic genius and the ability of its possessor to perpetrate the sin of murder; the lean instrumentation of the score results in a textual transparency which goes beyond even Schnittke's other works from his last years.

If the criticism might be made that Schnittke's expressionistic all-inclusiveness could lead to the near-suppression of purely musical argument, this was perhaps inevitable in a composer who was concerned in his music to depict the moral and spiritual struggles of contemporary man in such depth and detail.

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WORKS

dramatic

Labyrinths (ballet, 5 episodes, V. Vasilyev), 1971, Moscow, spr. 1972 [1st episode], Leningrad, 7 June 1978 [complete]

Der gelbe Klang [Yellow Sound] (pantomime, V. Kandinsky), S, chorus, inst ens, 1974, Saint Bomme, sum. 1974

Historia von D. Johann Fausten (op, introduction, 3, epilogue, J. Morgener and Schnittke, after J. Spies: *Volksbuch*), 1983–94 [incl. cant. *Seid nüchtern und wachet ...*], Hamburg, 22 June 1995

Sketches (ballet, 1, A. Petrov, after N. Gogol), 1985, Moscow, 16 Jan 1985 [orchd G. Rozhdestvensky]

Peer Gynt (ballet, 3, J. Neumeier, after H. Ibsen), 1986, Hamburg, 22 Jan 1989

Zhizn' s idiotom [Life with an Idiot] (op, 3, V. Yerofeyev), 1991, Amsterdam, 13 April 1992

Gesualdo (op, prol, 7 scenes, epilogue, R. Bletschacher), 1994, Vienna, 26 May 1995

Incid music: Charleston, light music ens, 1965, orchd P. Dementyev [from film score *Adventures of a Dentist*]; 2 Fragments, small orch, 1976 [from film score *How Tsar Peter Got the Black Man Married*]; Polyphonic Tango, 15 insts, 1979; Music to an

Imagined Play, insts, 1985

66 film scores; 12 stage productions

orchestral

9 syms.: no.1, 1972; no.2 'St Florian', solo vv, chbr chorus, orch, 1979; no.3, 1980; no.4, solo vv, chorus, chbr orch, 1983; Conc. grosso no.4 (Sym. no.5), vn, ob, orch, 1988; no.6, 1992; no.7, 1993; no.8, 1993–4; no.9, 1995–7

Concs.: Vn Conc. no.1, 1957, rev. 1962; Pf Conc., 1960; Vn Conc. no.2, 1966; Conc., ob, hp, str, 1971; Conc. grosso no.1, 2 vn, hpd, prep pf, str, 1977; Vn Conc. no.3, 1978; Pf Conc., 1979; Conc. grosso no.2, vn, vc, orch, 1981–2; Vn Conc. no.4, 1982; Conc. grosso no.3, 2 vn, hpd, 14 str, 1985; Va Conc., 1985; Vc Conc. no.1, 1986; Pf Conc., 4 hands, 1987–8; Vc Conc. no.2, 1990; Conc. grosso no.5, vn, orch, off-stage pf, 1991; Conc. grosso no.6, vn, pf, str orch, 1993; Myortviye dushi [Dead Souls], 1993 [suite from film, compiled by G. Rozhdestvensky]; Konzert zu 3, vn, va, vc, pf, str orch, 1994; [Conc.], va, orch, 1995–8

Other: Music for Pf and Chbr Orch, 1964; Variations on the Theme from the 16th Sym. by Myaskovsky, 1966 [contrib. to collab. work]; Pianissimo ... , 1968; Sonata, vn, chbr orch, 1968 [from Sonata no.1, vn, pf, 1963]; In Memoriam, 1978 [from Pf Qnt, 1976]; Gogol-Suite, 1981; Passacaglia, 1981; Ritual, 1984–5; (K)ein Sommernachstraum, 1985; Epilogue from 'Peer Gynt', 1987; Quasi una sonata, vn, chbr orch, 1987 [from Sonata no.2, vn, pf, 1968]; Trio-Sonata, chbr orch, 1987 [from Str Trio, 1985]; Monologue, va, str, 1989; Sutartines, org, str, perc, 1991; Hommage à Grieg, 1992; For Liverpool, 1994; Sinfonischer Vorspiel, 1994

vocal

Choral: Requiem, solo vv, chorus, inst ens, 1975; Der Sonnengesang des Franz von Assisi (St Francis of Assisi), 2 choruses, 6 insts, 1976; Minnesang (12th and 13th century Minnesinger texts), 52 vv, 1980–81; Seid nüchtern und wachet ... (cant., J. Spies: *Volksbuch*), solo vv, chorus, orch, 1983; 3 Choruses (Orthodox Church prayer bk), 1984; Conc. (G. Narekatsi), 1984–5; Stikhi pokayanniye [Penitential Psalms], 1987; Eröffnungvers zum 1 Festspielsonntag, chorus, org, 1989; Agnus Dei, 2 S, female chorus, orch, 1991; Torzhestvenniy kant [Solemn Canto], chorus, vn, pf, orch, 1991; Lux aeterna (Communio II), chorus, orch, 1994 [movt 12 of Requiem der Versöhnung, collab. Berio, Cerha, Dittrich and others, unfinished [completed and orchd G. Rozhdestvensky; contrib. to collab. work: Requiem der Versöhnung]

Other: 3 Poems (M. Tsvetayeva), Mez, pf, 1965; Voices of Nature, no text, 10 female vv, vib, 1972; 8 Songs, Bar, pf, 1975 [from incid music Don Carlos, by F. Schiller]; Magdalena (B. Pasternak: *Doctor Zhivago*), 1v, pf, 1977; 3 Madrigals (F. Tanzer), S, vn, va, db, vib, hpd, 1980; 3 Scenes, no text, S, ens, 1980; 3 Gedichte (V. Schnittke), Bar, pf, 1988; Mutter (E. Lasker-Schüler), Mez, pf, 1993; 5 Fragmente zu Bildern von Hieronymus Bosch (Aeschylus and N. Reusner), T, trbn, vn, hpd, timp, str orch, 1994

chamber and solo instrumental

3 or more insts: Dialogue, solo vc, fl, ob, cl, hn, tpt, perc, pf, 1965; Str Qt no.1, 1966; Serenade, cl, vn, db, perc, pf, 1968; Canon in Memoriam Igor Stravinsky, str qt, 1971; Pf Qnt, 1976 [orchd as In Memoriam, 1978]; Cantus perpetuus, hpd, perc, 1975; Moz-Art, fl, cl, 3 vn, va, vc, db, perc, org, 1975 [from sketches by Mozart, k416d]; Prelude in Memoriam Dmitry Shostakovich, 1/2 vn, tape, 1975; Moz-Art à la Haydn, 2 vn, chbr orch, 1977 [after sketches by Mozart, k416d]; Hymns I–IV, solo vc, bn, db, perc, hp, hpd, 1974–9; Moz-Art, ob, vn, vc, db, hpd, hp, 1980; Str Qt no.2, 1980; Septet, fl, 2 cl, vn, va, vc, hpd/org, 1981–2; Lebenslauf, 4 metronomes,

perc, pf, 1982; Str Qt no.3, 1983; Str Trio, 1985, orchd as Trio-Sonata, 1987, arr. pf trio, 1992; 4 Aphorisms, chbr orch, 1988; Pf Qt, 1989 [after sketches by Mahler]; Str Qt no.4, 1989; 3 x 7, cl, hn, trbn, vn, vc, db, hpd, 1989; Moz-Art à la Mozart, 8 fl, hp, 1990 [after sketches by Mozart, k416d]; Epilogue, vc, pf, tape, 1992 [from the ballet Peer Gynt]; Qt, perc, 1993; Minuet, vn, va, vc, 1994; [Variations], str qt, 1995–8

1–2 insts: Sonata no.1, vn, pf, 1963, orchd 1968; Sonata no.2, vn, pf, 1968, orchd as Quasi una sonata, 1987; Suite in Old Style, vn, pf, 1972, arr. va d'amore, chbr ens, 1986; Greeting Rondo, vn, pf, 1973; Moz-Art, 2 vn, 1975–6 [arr. of Minuet from Suite in Old Style]; Moz-Art, 2 vn, 1976 [after sketches by Mozart, k416d]; Sonata no.1, vc, pf, 1978; Stille Nacht, vn, pf, 1978 [arr. of German Christmas carol]; Stille Musik, vn, vc, 1979; 2 Short Pieces, org, 1980; A Paganini, vn, 1982; Schall und Hall, trbn, pf, 1983; Klingende Buchstaben, vc, 1988; Madrigal in Memoriam Oleg Kagan, vn/vc, 1991; To the 90th Birthday of Alfred Schlee, va, 1991; Polka, vn, pf, 1993 [arr. from the ballet Sketches]; Improvisation, vc, 1993–4; Sonata no.2, vc, pf, 1993–4; Sonata no.3, vn, pf, 1994

Pf: 6 Children's Pieces, 1962–3; Prelude and Fugue, 1963; Improvisation and Fugue, 1965; Variations of the Chord, 1965; 6 Pieces, 1971; Dedication to Igor Stravinsky, Sergei Prokof'yev and Dmitry Shostakovich, pf 6 hands, 1979; Sonata no.1, 1987; 5 Aphorisms, 1990; 3 Fragments for Hpd, 1990; Sonata no.2, 1990–91; Sonata no.3, 1992; Sonatina, pf 4 hands, 1994

Cadenzas: W.A. Mozart: Pf Conc., k491, 1975; L. van Beethoven: Vn Conc., solo vn, 10 vn, timp, 1975–7; Mozart: Pf Conc., k467, 1980 [3 cadenzas]; Mozart: Bn Conc., k191, 1983 [2 cadenzas]; Mozart: Pf Conc., k503, 1983; Mozart: Pf Conc., k39, 1990 [2 cadenzas]

Tape: Potok [The Stream], 1969

early works

Accdn Conc., 1948–9, lost; Fugue, vn, 1953; Poem, pf, orch, 1953, pf score only; Redeyet oblakov letuchaya gryada [The Passing Line Of Clouds Grows Thinner] (A. Pushkin), 1v, pf, 1953; 6 Preludes, pf, 1953–4; Beryozka [Birch-Tree] (S. Shchipachev), 1v, pf, 1954–5; 3 Choruses (A. Prokof'yev, M. Isakovsky, A. Mashistov), chorus, 1954–5; Intermezzo, 2 vn, va, vc, pf, 1954–5; Ov., orch, 1954–5; Scherzo, 2 vn, va, vc, pf, 1954–5, orchd; Sonata, vn, pf, 1954–5; 2 Songs, 1v, pf, 1954–5: Sumrak [Dusk] (F. Tyutchev), Nishchiy [Beggar] (M. Lermontov); Suite, str orch, 1954–5, arr. chbr orch; Variations, pf, 1954–5; Sym. no.0, 1956–7; Nagasaki (orat, A. Sofronov and others), Mez, chorus, orch, 1958; Songs of War and Peace (cant.), S, chorus, orch, 1959; Str Qt, 1959, unfinished; Elec Insts Conc., 1960, unfinished; The 11th Commandment (op, M. Churova, G. Ansimov, Schnittke), 1962, pf score only; Suite for Children, small orch, 1962; Music for Chbr Orch, 1964

transcriptions

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Schnitzer.

Two German families of instrument makers, both of Munich origin and active in Nuremberg, with no proved relationship to each other. The members of one were Stadtpfeifers and woodwind instrument makers, the others were brass instrument makers.

The founder of the Stadtpfeifer dynasty was Albrecht Schnitzer the elder (*b* Augsburg; *d* Munich, 1524 or 1525), whose instruments bore the mark 'A'. He started making instruments in Munich in about 1490, and was a Stadtpfeifer from 1493 until his death. He had at least six sons who were musicians. Sigmund Schnitzer the elder (*b* Munich; *d* Nuremberg, between 14 March and 13 June 1557) was installed as a Stadtpfeifer in Nuremberg in 1503, becoming a citizen there in 1507. Hans Schnitzer the elder (*b* Munich, c1486; *d* Nuremberg, 25 April 1565) was a Stadtpfeifer in Nuremberg between 1506 and 1551. Albrecht Schnitzer the younger was documented in 1521 as a drummer in Nuremberg, where he became a citizen in 1523. Mathes Schnitzer (*b* Munich, c1500; *d* Nuremberg, 1553) became a Nuremberg Stadtpfeifer in 1522 and a citizen in 1528; he lived in Prague from 1530 until 1532, and in 1534 declined an invitation to go to Munich as a trombonist, instead becoming senior Stadtpfeifer in Nuremberg in 1538, a position he held until his death. He was also known as a trumpeter and woodwind instrument maker, specializing in fifes and cornetts. Arsazius Schnitzer (*d* Munich, 1557) was a Munich Stadtpfeifer and woodwind instrument maker, and played the trombone. Anton Schnitzer (*d* Munich, in or before 1544) was also a Munich Stadtpfeifer. Sigmund and Arsazius used the mark 'AA' to distinguish their instruments from those of their father and of their brother Hans, who continued to use his father's single 'A'.

Sigmund the elder's son, Sigmund Schnitzer the younger (*d* Nuremberg, 7 Dec 1578), was a Stadtpfeifer in Ulm in 1557, but returned to Nuremberg in the same capacity in 1567. Hans the elder had two sons, Veit Schnitzer (*fl* 1540–55) and Hans Schnitzer the younger (*b* Nuremberg, c1515; *d* Kassel, before 22 Nov 1566). Veit was a Nuremberg Stadtpfeifer intermittently from 1540 to 1543, and was apparently also an instrument maker, as he obtained a privilege in 1555 from Emperor Charles V to protect his family's mark, which had often been copied by unauthorized persons; after 1547 he was in the emperor's service as a gentleman-at-arms ('Trabant'). Hans the younger, a cornett player and trumpeter, was a Stadtpfeifer in Nuremberg between 15 May 1537 and August 1538, when he moved to Kassel to become a member of the Hofkapelle. Arsazius also had a son named Hans (*b* Munich, c1530; *d* Munich, 1601), who was a Stadtpfeifer and woodwind instrument maker.

Sigmund the elder was perhaps the most important woodwind instrument maker before Denner. He expanded the family of shawms from the single 'tibia tenor' known to Tinctoris and Virdung (and depicted in two of Hans Burgkmair's woodcuts from *Maximilian's Triumphal Procession*, c1516) to include seven different sizes. He invented the first 16' bass instrument, the *Doppelquint-Basspommer*. His son Sigmund the younger specialized in recorders and shawms. Hans the younger appears to have made only recorders. Five instruments bearing the mark 'AA' survive: a tenor recorder, two bass recorders and two cornetts. They were made by Sigmund the younger, Arsazius, or perhaps by Mathes. A bass recorder bearing what appears to be a single 'A' is in the Instrument Museum of the Brussels Conservatory; it was probably made by Albrecht the elder or Hans the elder.

Erasmus Schnitzer (*d* Nuremberg, bur. 4 Feb 1566), who became a Nuremberg citizen in 1547, is the first Schnitzer known to have made brass instruments; it is not known whether he, too, was a son of Albrecht the elder, nor is his relation to the other Schnitzer brass instrument makers clear. Albrecht the elder's son Anton (see above) was probably the father of Anton Schnitzer the elder (*d* Nuremberg, 28 March 1608), who established the dynasty of brass instrument makers; he took over the [Neuschel](#) workshop on the death of his stepfather, Georg Stengel (called Neuschel), in 1557, and became a citizen of Nuremberg in 1558 and a master in 1562. His son Anton Schnitzer the younger (*b* Nuremberg, 20 April 1564) became a master in 1591, and other sons Hans Schnitzer (*b* Nuremberg, 1571; *d* Vienna, 30 Dec 1609) and Jobst Schnitzer (*b* Nuremberg, 28 March 1576; *d* Nuremberg before 1 May 1616) became masters in 1598. Anton the younger's son, Eberhard Schnitzer (*b* Nuremberg, 13 Feb 1600; *d* Nuremberg, 9 Dec 1634), became a master in 1620.

Most of the surviving trumpets and trombones of the Schnitzer family are elaborate ceremonial instruments with wide, conical bells characteristic of the period. Of the ten surviving instruments, the most significant are: a tenor trombone made in 1551 by Erasmus, the oldest signed and dated trombone in existence, although it has recently been shown to consist of a trumpet bell with the rest of its components added later (Germanisches Nationalmuseum, Nuremberg; see Trombone, fig.5a); a tenor-bass trombone with a crook like the ones illustrated in Mersenne (v, p.271) and Praetorius (pl.viii), made in 1579 (not 1578) by Anton the elder (Accademia Filarmonica, Verona); a tenor trombone by Anton the elder dated 1581 (Nice Conservatoire); a trumpet in modern E \flat ; silver-plated, with exquisite gold garnishings and elaborate engraving, made in 1581 by Anton the elder (Sammlung alter Musikinstrumente, Kunsthistorisches Museum, Vienna, no.4031); a trumpet pitched slightly sharper than modern E, shaped like a pretzel and containing two medallions with the Bavarian coat of arms in the lateral loops of tubing, made in 1585 by Anton the elder and once belonging to Cesare Bendinelli (Verona collection); a tenor trombone made by Anton the elder or younger and dated 1594 (Edinburgh University collection); a trumpet made in 1598 by Anton the elder or younger (no.181 in the Vienna collection) and identical to the 1585 instrument in Verona but lacking the medallions; and a bass trombone made in 1612 by Jobst, which according to Heyde was provided with a double slide in the mid-19th century (Musikinstrumenten-Museum, University of Leipzig, no.1908, ex de Wit).

Anton the elder was without doubt the greatest master of this Schnitzer family, and one of the most productive; the Munich court alone ordered 12, 24 and 18 trumpets from him in 1567, 1590 and 1592 respectively. His trombones in Verona and Nice display unique single-slide tuning devices. The 1581 trumpet possesses its original mouthpiece, permanently attached to the mouthpipe. Its bore is an enormous 8.3 mm and marks the instrument for use in the *principale* register.

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EDWARD H. TARR

Schnitzer [Schnizer], Franz (Xaver)

(*b* Wurzach, 13 Dec 1740; *d* Ottobeuren, 9 May 1785). German composer. He entered the monastery of Ottobeuren in 1760 and studied music under Placidus Christadler and Benedikt Kraus. He played K.J. Riepp's new organ at the consecration of the monastery's Dreifaltigkeitskirche (1766), and from 1769 served the abbey as *regens chori*, organist and music teacher. Regarded by Lipowsky as a first-rate composer, he wrote much sacred music in the Italian style of his time (in *A-Wn*, *D-FS*, *Mbs*, *OB*) and at least 17 school dramas, now lost, for Ottobeuren (one was also performed in Freising in 1776). He published a set of six keyboard sonatas op.1 (1773) and *Cantus ottoburani monasterii* (1784).

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ADOLF LAYER

Schnitzkius [Schnitzke, Schnitzky], Gregor

(*b* Danzig [now Gdańsk], ?c1580; *d* after 1627). German composer, singer and teacher. Most of our knowledge of his career derives from his publications. In 1603 he described himself as 'musicus et scholae ad St. Johann Collega' in Danzig, and by 1607 he had a post at the Marienschule there. At the same time he was a member of the civic choir at the Marienkirche, where he frequently deputized for the aging Kapellmeister, Johann Wanning. He applied for the post of Kapellmeister when it became vacant in 1603, but he and such notable candidates as Philipp Dulichius and the elder Kaspar Förster (who, like Schnitzkius, was already working in Danzig) were passed over in 1607–8 in favour of Andreas Hakenberger, from the chapel of King Sigismund III of Poland. After Hakenberger's death in 1627, Schnitzkius once more applied unsuccessfully; this time Förster was appointed.

Schnitzkius's works reflect his activities in church and school. The *Musices praecepta* is a primer for beginners dealing with the rudiments of music in five sections ('Clavis', 'Vox', 'Cantus', 'Mutatio', 'Figura') in both Latin and German. The three sections of the *Sacri moduli*, which according to the preface were intended for schools and domestic music-making, comprise three-part Latin hymns, and their texts are related symbolically to the number three. *Tibi laus, tibi gloria* from *Sacrarum cantionum* exists complete in manuscript; it is an eight-part piece for double chorus in which the treatment of the text is rather conventional.

WORKS

published in Danzig, surviving prints incomplete; manuscript copies in D-Bsb, Dlb, PL-WRu

Moduli sacri musicis numeris exornati (1603)

Sacrarum cantionum, 4–12vv, quibus addita est Missa super 'Perchè non debbo', 8vv (1607); 1 piece, Missa super 'Tibi laus gloria', intabulated, PL-WRu

Missa super 'Deus noster refugium', et Magnificat, 5, 6vv (1607)

Sacri moduli, omnes ternarium in se continentes, pars I, 3vv (1612); 1 ed. in Rauschnig

Sacri moduli, pars II (1618)

Sacri moduli, pars III (1625)

theoretical works

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JOHANNES GÜNTHER KRANER

Schnizer, Franz.

See [Schnitzer, Franz.](#)

Schnoor, Hans

(*b* Neumünster, Holstein, 4 Oct 1893; *d* Bielefeld, 15 Jan 1976). German musicologist and critic. After studies in Geneva and Leipzig, he took the doctorate in 1919 with Riemann (whose last assistant he became) and Schering with a dissertation on the Buxheimer Orgelbuch. From 1922 to 1925 he was music critic for newspapers in Dresden and Leipzig, becoming in 1926 music editor of the *Dresdner Anzeiger*; he also lectured at the Dresden Conservatory. During this period began his lifelong interest in Weber. He lost his library and musicological materials in the bombing of Dresden, and after the war lived briefly in Berlin. Renewing his contacts with Weber's descendants, he resumed his Weber research, giving special attention to the diaries and letters. Schnoor moved in 1949 to Bielefeld, where he worked as a music critic and writer until his death.

Though he published many articles and books on general musical subjects, and made a special study of oratorio, it is his work on Weber that has been Schnoor's most important contribution to musicology. The first major product of these studies, *Weber auf dem Welttheater* (1942), concerns itself chiefly with *Der Freischütz* and its career in the opera house. *Weber: Gestalt und Schöpfung* (1953) is a more general study, though it places special emphasis on the Dresden period of Weber's life. The thoroughness of his familiarity with his subject and the painstaking nature of his scholarship give his work on Weber a unique authority and value. Many of Schnoor's papers, including material connected to his publications on Weber and the typescript of his unfinished Weber biography, are held at the Berlin Staatsbibliothek.

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JOHN WARRACK

Schnorr von Carolsfeld, Ludwig

(*b* Munich, 2 July 1836; *d* Dresden, 21 July 1865). German tenor. The son of the painter Julius Schnorr von Carolsfeld, he studied with Julius Otto and at the Leipzig Conservatory. While still a student he was engaged by Eduard Devrient for the Karlsruhe Hofoper in 1854, making his first solo appearances in 1855 in *Norma* and *Der Freischütz*. He had already sung smaller roles, including a soldier in *Les Huguenots* with his future wife, Malvina Garrigues, as Valentine in 1854. He became principal tenor of the company in 1858. He and Malvina were engaged in 1857 and married in April 1860, moving in the same year to Dresden. There he quickly made a reputation in lieder, oratorio and opera, especially as Tannhäuser and Lohengrin: his Lohengrin was praised as ‘exceptional vocal material ... played upon by the singer in a musical, cultivated style’ (Garrigues, quoting the *Dresden Signale* of 7 June 1860). He began studying Tristan, but his fears and those of his wife about the demands of the role led him to abandon it. Then in 1862 at Biebrich he and Malvina sang Tristan and Isolde to Wagner, who was much moved by Schnorr’s singing and praised his artistic sympathy and quickness of understanding. The couple were, with Bülow, largely responsible for the success of the first performance of *Tristan und Isolde* on 10 June 1865 (see illustration), after it had been delayed by Malvina’s hoarseness. Schnorr in turn acknowledged that ‘I know full well how much is due to me, how small was my part in the success, what driving force Wagner exercised on me. ... From that day I consider myself dedicated as an artist’ (letter to Cosima Wagner, 12 June 1865). It was largely the strain of the experience that caused him to develop a feverish chill. His last public appearance was in Munich as Erik in *Der fliegende Holländer* (9 July 1865), though he sang some excerpts from the *Ring* and *Die Meistersinger* before Ludwig II on 12 July. Returning to Dresden, he rehearsed *Don Giovanni* on the 15th, but on the 16th developed what he termed a ‘springende Gicht’ (rampant gout) that began in his knee and led to delirium. He burst into song on his deathbed, calling repeatedly on Wagner’s name.

A corpulent, powerfully built man, with baritone colour in his tenor voice, Schnorr was praised for his smoothness of line, his portamento, and his 'elegiac, somewhat veiled' tone (Prölss). Wagner described his voice as 'full, soft and gleaming', but regarded him as inferior vocally to Tichatschek though greatly superior in dramatic power and intelligence. Schnorr's death affected Wagner profoundly, on both personal and artistic grounds: 'In him I lost ... the great granite block needed to raise my building, and found myself directed to seek his replacement in a pile of bricks'. Schnorr also composed some music and wrote poetry.

His wife Malvina, née Garrigues (*b* Copenhagen, 7 Dec 1825; *d* Karlsruhe, 8 Feb 1904), was the daughter of the Brazilian consul in Copenhagen. She studied in Paris with Manuel Garcia and sang in Breslau (1841–9), making her début in *Robert le diable*, then in Coburg, Gotha, Hamburg and (from 1854) in Karlsruhe. She was praised for her powerful, ringing soprano and her fluent technique. After her husband's death she was unable to continue her career and sank into depression: she took up spiritualism, and in a largely unbalanced state brought various pressures to bear upon Wagner and Cosima at Tribschen. Towards the end of her life she taught in Frankfurt, where her pupils included Gudehus. She also wrote songs and published a volume of poems by her husband and herself.

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JOHN WARRACK

Schnyder von Wartensee, (Franz) Xaver

(*b* Lucerne, 15 April 1786; *d* Frankfurt, 27 Aug 1868). Swiss composer. He studied the violin as a youth, and at 16 he began to study the piano. His father, a politician, wanted to train him for a political career, but Schnyder soon broke off his career as a civil servant and, having taught himself the double bass, cello, clarinet, viola and timpani, went to Zürich in 1810. The following year he went to Vienna and planned to study composition with

Beethoven, who did not take him as a pupil but consented to examine and criticize some of Schnyder's compositions; Schnyder studied with J.C. Kienlen instead. He took a lively part in Vienna's musical life and settled in Baden; but a fire in his home destroyed all his possessions, and in 1812 he returned to Switzerland. For two years he lived in Lucerne, devoting himself to music, poetry, physics and literature. In 1814 he moved into the Schloss Wartensee, which he had inherited.

In 1816 Schnyder moved to Yverdon to teach singing at Pestalozzi's institute. The next year he went to Frankfurt, where he composed and gave lessons, and where his works were performed. He studied the glass harmonica and gave recitals on this instrument, as well as on the piano. In 1828 he founded the Frankfurt Liederkranz; his oratorio *Zeit und Ewigkeit* was written for the 1838 Frankfurt choral festival. He lived in Lucerne for a while before returning to Frankfurt to spend the last years of his life.

One of Switzerland's most important and versatile musicians of the late Classical and early Romantic periods, Schnyder composed with imagination, wit and feeling, and his works are melodically charming and rich in unusually delicate contrapuntal writing. Beside composing music, he took pleasure in writing essays on musicians and musical events, compiling memoirs and writing his autobiography, *Lebenserinnerungen* (Zürich, 1887). In 1847 he founded the Schnyder von Wartensee Foundation in Zürich, which still sets subjects for competitions in various branches of science and supports the publication of scientific and artistic work.

WORKS

many unpublished; MSS in CH-Zz

Stage: Ubaldo (op), 1811–12, lost except for 1 chorus; Estelle, oder Leichter Sinn und Liebesmacht, 1825; Fortunat mit dem Säckel und Wünschhütlein, 1827–8, perf. Frankfurt, 2 Oct 1831; Heimweh und Heimkehr (operetta), 1854, perf. Zürich, 14 Dec 1855

Choral with insts: Die Mordnacht von Luzern, 1811; Pestalozzi-Kantate, 1817; Ky, 1819; O sacrum convivium, off, 1830; Zeit und Ewigkeit (after F.G. Klopstock), 1838; Die Himmelslichter (Zürich, 1841)

Other vocal: c25 choruses and songs, male vv; qts; duets; numerous songs, 1v, pf, 4 bks pubd

Inst: 5 syms.; Conc., 2 cl, orch; Variations, pf, orch; other orch works; Sonata, vn, pf; Fantasia, glass harmonica, str qt; Duo, vc, pf; 2 sonatas, inventions, fugues, canons, scherzos, dance pieces, all pf

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LUISE MARRETTA-SCHÄR/R

Schoberlechner, Franz

(*b* Vienna, 21 July 1797; *d* Berlin, 7 Jan 1843). Austrian pianist and composer. He studied with Hummel and, at his successful *début* in 1809, played the C major Piano Concerto which his teacher had composed specially for him. He then studied further with E.A. Förster, and in 1814 made a concert tour to Italy. While in Florence he wrote a requiem and *I virtuosi teatrali* (1817), an *opera buffa*. After visits to Rome and Naples he was engaged as Kapellmeister by the Duchess Marie Louise of Lucca, for whom he composed the opera *Gli arabi nelle gallie* (1819). He returned soon afterwards to Vienna, where his operetta *Der junge Onkel* was performed in 1823. Arming himself with letters of introduction (having been refused one by Beethoven), he then set off for Russia. In St Petersburg in 1824 he married the singer Sophie Dall'Occa (*b* St Petersburg, 1807; *d* 1864), a pupil of her father Filippo. After travelling in Russia, Germany and Italy, they returned to St Petersburg, where Sophie sang with great success at the Italian Opera for three years (1827–30), including appearances with Malibran. Her husband wrote his opera *Il barone di Dolzheim* for her (performed 1827). In 1831 they bought an estate near Florence, but continued to make further concert tours. Schoberlechner's last opera, *Rossane*, was performed in Milan in 1839. He died while on tour in Berlin, and Sophie, having retired when her voice began to fail in 1840, was obliged to return to Russia and teach singing. Schoberlechner's operas had some success in their day. His concert works, mostly in virtuoso vein, reflect his own skill as a pianist and his ability to satisfy contemporary taste; they include two piano concertos, three sets of variations for piano and orchestra which show the influence of Hummel, and numerous variations and rondos for piano solo.

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ME [incl. Dall'Occa family]

*Wurzbach*L

E. Hanslick: *Geschichte des Concertwesens in Wien*, i (Vienna, 1869/R)

JOHN WARRACK

Schobert, Johann [Jean]

(*b* ?Silesia, *c*1735; *d* Paris, 28 Aug 1767). Silesian harpsichordist and composer. Grimm's testimony that he was Silesian has been generally accepted. Gerber's *Historisch-biographisches Lexicon der Tonkünstler*, however, gives Strasbourg as his place of birth (though the name occurs in no contemporary Alsatian records), and Schubart in his autobiography claimed Schobert as a kinsman, supposedly from Nuremberg. Finally Riemann associated Schobert with the Mannheim school because of stylistic similarities and the dedication of op.3 to 'M. Saum, conseiller du commerce et agent de S.A.S. Mgr le Prince Palatin'. It is possible, however, that Saum exercised his authority from Paris and that Schobert made his acquaintance there; this conjecture is supported by the fact that the records at Mannheim fail to reveal Schobert's name.

Nothing definite is known of his life until his appearance in Paris in 1760 or 1761 and his employment in the service of the Prince of Conti. For several years thereafter he published instrumental music which was engraved at his own expense (and probably in his own home) and distributed to the various Parisian dealers – an arrangement no doubt made possible by his position with the Prince de Conti, which shielded him from the exploitation of publishers. Soon after his arrival in Paris Schobert married a Frenchwoman by whom he had at least two children. In 1765 he made a single, and thoroughly unsuccessful, venture into *opéra comique*, with *La garde-chasse et le braconnier* (he had earlier contributed to a pasticcio). The only remaining information concerning his life is Baron Grimm's account of his gruesome death, along with his wife and one child, as a result of eating poisonous mushrooms.

Grimm's eulogy gives some impression of Schobert's abilities as a performer and composer, and of his personal character:

This musician had a great talent, a brilliant and bewitching technique. He was unequalled in the ease and pure delight in his performance. He did not have as much talent as Eckard, who will always remain the first *maestro* in Paris, but Schobert had more admirers than Eckard, because he was always agreeable ... Schobert's compositions were charming. He had no valuable ideas to be emulated, but he knew perfectly the effects and magic of harmony and he wrote with great ease.

La Borde, who must have known Schobert personally, described him similarly as having 'manners as gentle and as simple as his talent was extraordinary'. Opposed to these statements is Leopold Mozart's letter of 1 February 1764, which accuses Schobert of 'envy' and 'jealousy', and concludes that 'Schobert is not at all the man he is said to be – he flatters to one's face and is utterly false'. In view of Schobert's influence on the young Wolfgang Amadeus Mozart and the adaptations of his works which must have been carried out under Leopold's guidance, these remarks seem incongruous; Leopold was probably identifying Schobert with what he regarded as the degenerate Parisian society of the time.

Schobert greatly influenced Wolfgang Amadeus Mozart, who admired his music warmly. The work which most impressed the seven-year-old composer seems to have been the D major Sonata of op.3; imitation of this sonata and others can be traced in Mozart's subsequent Parisian and English sonatas. Movements from Schobert's sonatas also appear recast in Mozart's earliest piano concertos. His fascination for Schobert's music was not merely fleeting: when Mozart was in Paris in 1778 he taught his pupils Schobert's sonatas, and the A minor Sonata K310, composed in Paris, contains in its Andante an almost literal quotation from a movement of Schobert's op.17 no.1 that Mozart had already arranged years before in a concerto.

Schobert's compositions reveal a skilled and imaginative artist. Several works in their entirety, and several individual movements, possess a spontaneity and freshness of expression that still make an impact. However, many of his works reveal an inability to develop a theme or motif

fully: he often resorted to over-extended sequences and occasionally to the empty display of technical virtuosity. This bears out Grimm's remarks that Schobert 'did everything with ease' and that he was content with a less than finished work.

Schobert's significance rests not in the quality of his music but rather in his development of formal and stylistic features which found their complete expression in the closing years of the 18th century and in the opening decade of the 19th. He was one of the few composers who were capable of producing an individual idiom that went beyond the accepted style of the day. In his particular area, that of keyboard music with accompanying instruments (often *ad libitum*), he discovered new forms and means of expression as important as the innovations produced in other European centres between 1750 and 1775.

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op.

1	[2] Sonates, hpd, vn ad lib; no.2 ed. in Reeser (1939)
2	2 sonates, hpd, vn acc.; no.1 R
3	2 sonates, hpd, vn ad lib; no.1 partly ed. in Saint-Foix (1921–2)
4	[2] Sonates, hpd
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10	[3] Sinfonies, hpd, with vn, hns ad lib; B
11	Concerto I, hpd, acc. 2 vn, va, vc, 2 hn ad lib; ed. in Rush (1983)
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13	Concerto III pastorale, hpd, acc. 2 vn, 2 hn ad lib, va, vc; ed. in Rush (1983)
14	6 sonates, hpd, with vn ad lib, no.1 with

	vn, va ad lib; nos.1–5 R
15	Concerto IV, hpd, acc. 2 vn, 2 hn ad lib, va, vc
16	4 sonates, hpd, acc. vn, vc; nos.1, 4 R; no.2 ed. in Turrentine (1962); no.4 ed. in NM, cxxxiv (1937)
17	4 sonates, hpd, vn acc.; no.2 ed. in Reeser (1939); no.4 ed. in Turrentine (1962)
18	Concerto V, hpd, acc. 2 vn, vc; ed. in Rush (1983)
19	2 sonates, hpd/pf, vn acc. (Paris, 1772), ?spurious; R
20	3 sonates, hpd, vn acc.
—	Morceau de musique curieux ... menuet qui peut s'exécuter de différentes façon, hpd, vn, vc; R

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HERBERT C. TURRENTINE

Schock, Rudolf (Johann)

(*b* Duisburg, 4 Sept 1915; *d* Gürzenich, 13 Nov 1986). German tenor. He studied in Cologne and with Laurenz Hofer in Hanover, and joined the Duisburg opera chorus at the age of 18, later studying with Robert von der Linde in Berlin. He began singing major roles at Brunswick in 1937; after

wartime service he resumed his career, singing in Hanover, Berlin and as a member of the Hamburg Staatsoper (1947–56). His Covent Garden début was in 1949 as Rodolfo (with Schwarzkopf as Mimì), followed by Alfredo, Pinkerton and Tamino in the same season. During the 1950s he was admired at the Vienna Staatsoper and at the Salzburg Festival, where he played Idomeneus and sang in the 1954 première of Liebermann's *Penelope*, and in 1959 appeared as Walther at Bayreuth. He recorded this role under Kempe, as he did Lohengrin with Schüchter, Bacchus with Karajan and Max under Keilberth. Later he became popular in operetta, musical films and television, and was acclaimed as a successor to Tauber. Schock was a lyric tenor with a strong top register, which allowed him to play such heroic roles as Florestan and Lohengrin; his voice was warmer and more flexible than his acting, which benefited from strong direction.

NOËL GOODWIN

Schoeck, Othmar

(*b* Brunnen, 1 Sept 1886; *d* Zürich, 8 March 1957). Swiss composer, conductor and pianist. The son of landscape painter Alfred Schoeck, he grew up in the idyllic surroundings of Brunnen, a village by Lake Lucerne. He enrolled at a Zürich art school in early 1904, but left the following autumn to study music at the Zürich Conservatory, where his teachers included Friedrich Hegar, Lothar Kempter and Robert Freund among others. Schoeck's songs from this period, while surprisingly mature, bear the clear influence of Schubert, Schumann, Brahms and Wolf. In particular, they reflect Wolf's practice of basing a whole song on a brief accompanimental ostinato.

At the express invitation of Reger, Schoeck enrolled at the Leipzig Conservatory (1907–8). Apart from an increased interest in contrapuntal techniques, however, he appropriated little from Reger's style. He returned to Zürich in 1908 where he earned his living primarily as an accompanist and conductor of male choral societies. The Violin Sonata (1908–9), the Violin Concerto (1911–12) and the First String Quartet (1911–13) were his first major forays into absolute music composition. Although these works display a considerable melodic gift, they lack the mastery of large-scale form that was to emerge later. In 1916 his first stage work, the singspiel *Erwin und Elmire* (1911–16), was successfully performed at the Zürich Stadttheater. The following year, Schoeck was appointed conductor of the orchestra of St Gallen and began to receive payments of what proved to be a life-long supplementary income from Werner Reinhart, a benefactor known for his patronage to Stravinsky.

During World War I Schoeck mixed with many of the artists who flocked to neutral Zürich; it was Busoni who suggested the topic of his next opera: Holberg's comedy *Don Ranudo*. Armin Rüeger, a friend from Schoeck's youth and a gifted amateur writer, provided the libretto. The opera, although rarely performed outside Switzerland after that time, met with considerable acclaim at its first performance (Zürich, 1919). Significant growth in Schoeck's musical maturity coincided with the beginning of an affair between the composer and Genevan pianist, Mary de Senger, in 1918. The second act of *Venus* (1919–21), his next opera, boasts

fascinating bitonal and polyrhythmic effects. For unknown reasons, however, Schoeck declined an offer from Breitkopf for a double première of the opera in Germany, instead conducting the first performance himself in Zürich in 1922. In mid-1923 Schoeck visited Arthur Honegger in Paris and later took part in the Salzburg ISCM festival. Shortly thereafter, his relationship with de Senger ended.

Schoeck's trauma upon losing de Senger was compounded by the artistic shock he experienced in Paris and Salzburg. Newly acquainted with the music of Les Six, Stravinsky, Krenek, Berg and others, he now felt isolated by his stylistic conservatism. The song *Die Entschwundene* (1923), composed two weeks after the end of his relationship, is as much a farewell to the tonal world of his previous music as to his departed lover. Within a few weeks he wrote the brief song cycle *Gaselen* (1923) and began work on the opera *Penthesilea* (1923–5), compositions that not only abandon traditional tonality for lengthy stretches, but also display tendencies towards constructivism and serial organization. *Penthesilea* features scenes built upon ostinato patterns and repeated rhythms reminiscent of Berg's *Wozzeck*, a work with which Schoeck was familiar after attending the first performance of 'Three Pieces' from *Wozzeck* in Frankfurt (1924). To his distress, *Penthesilea* received no more than a polite reception at its première (Dresden State Opera, 1927).

In December 1925 Schoeck married Hilde Bartscher, a German soprano over ten years his junior. While Bartscher seems to have expected their marriage to become an artistic partnership, they did not perform in public together until the 1940s. Conflicting marital expectations resulted in years of strife only partly alleviated by the birth of a daughter, Gisela.

Schoeck's next work, *Lebendig begraben* (1926), a song cycle for bass and orchestra, develops the musical language of *Penthesilea* further. The Sonata for Bass Clarinet and Piano (1927–8), however, is perhaps his most 'modern' work. Its last movement features a wrong-note experiment in ragtime reminiscent of Stravinsky. After the work was rejected from the ISCM festival in Siena, Schoeck's hitherto occasionally derogatory remarks about contemporary music became frequent and virulent. He turned his back on Modernism almost as rapidly as he had embraced it four years earlier. His next two works, the song cycle *Wandersprüche* (1928) and the dramatic cantata *Vom Fischer un syner Fru* (1928–30), continue to exhibit an interest in constructivism and the merging of vocal and instrumental forms (*Vom Fischer* was conceived as a set of orchestral variations with fugue à la Reger), but also make evident a return to tonality.

Schoeck's works of the 1930s show further consolidation of his newly regained harmonic conservatism without abandoning the technical advances made in his works of the 1920s. This idiosyncratic combination of old and new accounts for much of the fascination of Schoeck's later music. The *Notturmo* (1931–3) for baritone and string quartet, written during a period of intense marital strife, betrays the influence of the Second Viennese School. One of his finest works, it gained the admiration of Alban Berg.

Although a firm believer in Swiss democracy, Schoeck's increasingly conservative aesthetic endeared him to the cultural administrators of the

Third Reich. From 1933 onwards, there was a surge of German interest in his music. Flattered by his success and mindful of the consequences of distancing himself openly from the Nazis, Schoeck accepted the politically-tainted Erwin von Steinbach Prize of Freiburg University in 1937 and allowed the première of his last opera, *Das Schloss Dürande* (1937–41), to be performed at the Berlin Staatsoper (1943). The librettist, Hermann Burte, although a gifted poet, was a novice librettist and a known Nazi sympathizer. Although the quality of the first performance was high (as the recorded excerpts make clear) and the audience enthusiastic, Hermann Goering denounced the libretto as ‘manure’ shortly thereafter. The run was stopped prematurely based on an explanation that the cast suddenly had ‘other engagements’. The Zürich première that followed two months later failed miserably. Having allowed the first performance to take place in the capital city of a potential enemy power, Schoeck was regarded as a traitor by many of his fellow Swiss. He fell into a deep depression and was unable to compose for months. On 9 March 1944 he suffered a heart attack from which he never fully recovered.

During his convalescence, Schoeck’s friend Hermann Hesse sent him several poems by the Zürich poet Heinrich Leuthold. Schoeck was captivated and set them to music as *Spielmannsweisen* (1944), a cycle for voice and harp. A further Leuthold cycle followed some months later and in 1946 Schoeck composed *Das stille Leuchten* to poems by Conrad Ferdinand Meyer. His sudden devotion to Swiss poets was most likely a reaction to the earlier suggestion that he had betrayed his homeland; indeed some of the songs in *Das stille Leuchten* are unashamedly patriotic. While a number of impressive works exist from Schoeck’s later years, there is an undeniable decline in his compositional inspiration, concurrent with, from the 1940s onwards, a simplification in his musical language. At the same time, his criticism of other composers became heated and irrational. Concerts celebrating his 70th birthday (1956) were not well attended; he died of heart failure six months later.

A picture of Schoeck as a fierce anti-modernist, the ‘last Romantic’ – though inaccurate – was one that his friend and first biographer, Hans Corrodi, perpetuated. His compositions fell into neglect in the 1960s and interest in his music was not revived until the late 70s. Since that time, his operas have enjoyed several successful productions and his c300 songs have been recorded. Recordings featuring Schoeck performing as an accompanist have also been released.

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[stage](#)

woo 4	Am Silbersee (W. Schoeck, after K. May), 1901
op.25	Erwin und Elmire (incid music and songs, J.W. von Goethe), 1911–16, Zürich, 11 Nov 1916
op.27	Don Ranudo (comic op, 4, A. Rüeger, after L. Holberg), 1917–18, Zürich, 16 April 1919, rev. version, Dresden, Staatsoper, 3 Oct 1930
op.28	Das Wandbild (scene and pantomime, F. Busoni), 1918, Halle, 2 Jan 1921
op.32	Venus (op, 3, Rüeger, after P. Mérimée: <i>La Vénus d'Ille</i>), 1919–21, Zürich, 10 May 1922, rev. version, Zürich, 26 Nov 1933
op.39	Penthesilea (op, 1, Schoeck, after H. von Kleist), 1923–5, Dresden, Staatsoper, 8 Jan 1927, rev. version, Zürich, 15 May 1928
op.43	Vom Fischer un syner Fru (dramatic cant., 1, Schoeck, after P.O. Runge and J.L. and W.C. Grimm), 1928–30, Dresden, Staatsoper, 3 Oct 1930
op.50	Massimilla Doni (op, 4, Rüeger, after H. de Balzac), 1934–6, Dresden, Staatsoper, 2 March 1937
op.53	Das Schloss Dürande (op, 4, H. Burte, after J. von Eichendorff), 1937–41, Berlin, Staatsoper, 1 April 1943

choral

woo 54	Nun ist der selt'ne Tag erschienen (anon.), ?1902
woo 20	Agnes (E. Mörike), 1905
woo 21's	Seeli (M. Lienert), male chorus, 1905
woo 23	Ein Vöglein singt im Wald (A. Ritter), 1906–7
woo 24	Es ist bestimmt in Gottes Rat (E. von Feuchtersleben), 1906–7
op.18	Der Postillon (N. Lenau), T, male chorus, pf/orch, 1909
woo 30	Sehnsucht (J. von Eichendorff), male chorus, 1909
woo 33	Frühling und Herbst (G. Singer), 1912
op.22	Dithyrambe (J.W. von Goethe), double chorus, orch, 1911
op.24	Wegelied (G. Keller), male chorus, orch, 1913
woo 34	's Liedli (Lienert), 1915
op.26	Trommelschläge (W. Whitman, Ger. trans. J. Schlaf), chorus, orch, 1915
woo 39	Die Drei (Lenau), male chorus, 1930
op.49	Cantata (Eichendorff), Bar, male chorus, brass, pf, perc, 1933
woo 122	Dä Sauhund (O. Schoeck), canon, 3vv, 1940
woo 41	Kanon (O. Schoeck), chorus, pf, 1941
op.54	Für ein Gesangfest im Frühling (Keller), male chorus, orch, 1942
op.30/12	Auf dem Rhein (Eichendorff), male chorus, pf, 1943
woo 42	Nachruf (L. Uhland), SAB, 1943
woo 43	Zimmerspruch (Uhland), male chorus, 1947
op.60/3	Zu einer Konfirmation (Mörike), chorus, org, 1948
op.63	Vision (Keller), male chorus, brass, perc, str, 1949
woo 117	Studentenlied (R. Dunkel), male chorus, c1950
op.67a	Maschinenschlacht (H. Hesse), male chorus, 1953
op.67b	Gestutzte Eiche (Hesse), male chorus, 1953
op.69	2 2-pt songs (C. Morgenstern, Uhland), female/children's chorus, pf, 1941, 1956

orchestral

Serenade, op.1, small orch, 1906–07; Sym. Movt, woo 25, 1906; Ouvertüre zu William Ratcliff, woo 29, 1908; Concerto quasi una fantasia, B \flat ; op.21, vn, orch, 1911–12; Italienische Sinfonietta, woo 101, ?1911, unfinished; Serenade, op.27, ob, eng hn, str, 1930 [from Don Ranudo]; Präludium, op.48, 1932–3; Sommernacht, pastoral intermezzo, op.58, str, 1945; Suite, A \flat ; op.59, str, 1945; Vc Conc., A-a, op.61, 1947; Festlicher Hymnus, op.64, 1950; Hn Conc., F, op.65, 1951

solo vocal with ensemble

In der Dorfschenke (Bentler), woo 62, S, fl, vn, vc, pf, 1903; Elegie (N. Lenau, J. von Eichendorff), op.36, B, chbr orch, 1915, 1921–2; Gaselen (G. Keller), op.38, Bar, fl, ob, b cl, tpt, pf, perc, 1923; Lebendig begraben (Keller), op.40, Bar, orch, 1926; Wandersprüche (Eichendorff), op.42, S/T, cl, hn, pf, perc, 1928; Notturmo (Lenau, Keller), op.47, Bar, str qt, 1931–3; Befreite Sehnsucht (Eichendorff), op.66, S, orch, 1952; Nachhall (Lenau, M. Claudius), op.70, Mez/Bar, orch, 1954–5

songs

for 1 voice, piano unless otherwise stated

Es liegen Veilchen dunkelblau (H. von Gilm), woo 51, ?1901; Das Grab (J.G. von Salis), woo 1, ?1901; Nachtgesang (J.W. von Goethe), woo 2, ?1901; Ständchen (W. Busch), woo 52, ?1901; An die Türen will ich schleichen (anon.), woo 87, ?1902; Ernte (anon.), woo 112, ?1902; Geistesgruss (Goethe), woo 5, ?1902; Gesang der Mädchen aus Johannes (H. Sudermann), woo 83, ?1902; Johanniswürmchen (O. Schoeck), woo 59, 1902; Kinderliedchen (V. Blüthgen), woo 6, 1902; Kinderlied ohne Worte, woo 57, ?1902; Melodie zur Comment-Buch-Weihe (O. Schoeck), woo 53, ?1902; O Springquell munterer Schwätzer (anon.), woo 85, ?1902; Der öde Garten (K. von Gerok), woo 60, 1902

Die schöne Wasserlilie (anon.), woo 82, ?1902; Volkslied (anon.), woo 56, ?1902; Der Gast (T. Fontane), woo 9, 1903; 6 Gedichte (L. Uhland), op.3, 1903–7; Gleich und Gleich (Goethe), woo 10, 1903; Kennst du das Land (Goethe), woo 92, ?1903; Kindergottesdienst (Gerok), woo 13, ?1903; KTV-Kantus (Schoeck), woo 3, ?1903; Lieb Seelchen, lass das Fragen sein (H. von Hopfen), woo 7, 1903; Mit einer Primula veris (H. Heine), woo 94, ?1903; Nun steht der Wald in Blüten (anon.), woo 12, ?1903; Perlen (anon.), woo 67, 1903; Schlaf ein, lieb Kind (H. Sudermann), woo 66, ?1903; Schweizerlied (O. Schoeck), woo 65, 1903; Selbstbetrug (Goethe), woo 8, 1903; Spätherbst (P. Schoeck), woo 111, ?1903

Thatsache (R. Dehmel), woo 64, ?1903; Über den Bergen (C. Busse), woo 11, 1903; Am einsamen Strande (Heine), woo 96, ?1904; Gefunden (Goethe), woo 68, 1904; 3 Lieder (Heine), op.4, 1904–6 [no.3 with vn obbl]; 8 Lieder (G. Jacobi, Uhland, E. Mörike, Heine, J. von Eichendorff), op.17, 1904–9; Stille Sicherheit (N. Lenau), woo 95, 1904; Vergangenheit (Lenau), woo 14, 1904; Wiegenlied (H. von Fallersleben), woo 15, ?1904–5; Das Fräulein am Meere (Heine), woo 16, 1905; 3 Gedichte (Lenau), op.5, 1905–7; Lebewohl! (Lenau), woo 19, 1905; 6 Lieder (trad. Swabian, G. Keller, C.F. Meyer, P. Schoeck, Novalis, P. Verlaine), op.6, 1905–7; 3 Lieder (A. Rüeger, Mörike, Li Bai [Li Tai-Pe]), op.7, 1905–7; 14 Lieder (Uhland, Eichendorff), op.20, 1905–14

Scheideblick (Lenau), woo 17, 1905; 3 Schilflieder (Lenau), op.2, 1905; Stummer Abschied (anon.), woo 18, 1905; 4 Gedichte (H. Hesse), op.8, 1906; 3 geistliche Lieder (P. Schoeck, Ps xxiii, Ps c), op.11, Bar, org, 1906–7; 2 Gesänge (Michelangelo, Dante, trans. R. Zoozmann), op.9, 1906–7; 13 Lieder (Goethe: *West-östlicher Divan*), op.19b, 1906–15; 10 Lieder (C. Spitteler, G. Gamper, Hesse, Keller), op.24b, 1906–15; 5 Lieder (Michelangelo, Hesse, Anacreon, trans. Mörike, Goethe), op.31, 1906–17; Einkehr (E. Geibel), woo 98, ?1907; 3 Gedichte (Eichendorff), op.10, 1907; 3 Lieder (Heine, W. Busch), op.13, 1907; 4 Lieder (Mörike, A. Frey, F. Hebbel), op.14, 1907; 6 Lieder (H. Leuthold, P. Schoeck, Uhland, Eichendorff, Goethe, Mörike), op.15, 1907–8; Vorwurf (Hesse), woo 27, 1907; 2 Wanderlieder (Eichendorff), op.12, 1907–8; 8 Lieder (Goethe), op.19a, 1909–14; 10 Lieder (Lenau, Hebbel, Dehmel, C. Spitteler), op.24a, 1909–14

Mir glänzen die Augen (Keller), woo 31, ?1910; 12 Eichendorff Lieder, op.30, 1917–18; 12 Hafis Lieder (Hafiz), op.33, 1919–20; Der Gott und die Bajadere (Goethe),

op.34, 1921; Sommerabend (K. Müllenhof), woo 78, 1921; Die Entschwundene (Keller), woo 37, 1923; 3 Lieder (Keller, T. Storm, Eichendorff), op.35, 1928; 10 Lieder (Hesse), op.44, 1929; Eine Kompanie Soldaten (A. Hein, woo 118, c1930, after W. Kaufmann); Wanderung im Gebirge (Lenau), song cycle, op.45, 1930; 6 Lieder (Eichendorff, Mörike), op.51, 1931–43; Wandsbecker Liederbuch (M. Claudius), 17 songs, op.52, 1936–7; Unter Sternen (Keller), 25 songs, op.55, 1941–3; Der Sänger (H. Leuthold), 26 songs, op.57, 1944–5; Spielmannsweisen (Leuthold), song cycle, op.56, T/S, pf/hp, 1944; Das stille Leuchten (Meyer), 28 songs, op.60, 1946; Das holde Bescheiden (Mörike), 40 songs, op.62, 1947–9; Wiegenlied, woo 44, 1947; Im Nebel (Hesse), woo 45, 1952; O du Land ... [sic] (M. Claudius), woo 109, ?1954–5; O du Land (Claudius), woo 110, ?1954–5

chamber

Allegro, woo 84, vc, pf, ?1902; Allegro, woo 86, vn, pf, ?1902; Suite, woo 55, vc, pf, ?1902; Abend-Gebet, woo 63, vc, pf, 1903; Sommer, woo 61, vn, vc, pf, ?1903; Sonata, D, woo 22, vn, pf, 1905, rev. 1952; Minuet and Trio, woo 26, str qt, c1906; Albumblatt, woo 70, vn, pf, 1908; Fuga a 4 voci, woo 72, ?1908 [arr. of Bach, bwv 892]; Sonata, D, op.16, vn, pf, 1908–9; Str Qt Movt, B♭, woo 75, ?1908–9; Walzer, woo 71, str qt, ?1908; Str Qt no.1, D, op.23, 1911–13; Sonata, E, woo 102, vn, pf, 1914, unfinished; Fuge, woo 103, 3 vn, vc, 1915; Andante, woo 35, cl, pf, 1916; Scherzo, woo 77, vn, va, vc, ?1917; Str Qt no.2, C, op.37, 1923; Sonata, op.41, b cl, pf, 1927–8; Sonata, E, op.46, vn, pf, 1931; Sonata, woo 47, vc, pf, 1957

keyboard

for solo piano unless otherwise stated

Sonatine, woo 49, ?1901; Fröhlich, woo 58, ?1902; Konzert-Marsch, woo 28, pf 4 hands, 1907; Walzer, woo 32, ?1910; Souvenires de Brissago, woo 79, ?1915; Sorrento!, woo 121, ?1917; 2 pieces, op.29, 1919; Piece, woo 38, 1928; Ritornelle und Fughetten, op.68, 1953; 2 Ritornelle und Fughetten, woo 46, ?1955

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Schoeck, Othmar

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Schoeffer [Schöffler], Peter, jr

(*b* Mainz, *c*1475–80; *d* Basle, 1547). German printer. He learnt the printing trade from his father, Peter Schoeffer, associate of Gutenberg and co-publisher (with Johannes Fust) of the famous Mainz *Psalterium* (1457). After the elder Schoeffer's death in 1502 or 1503 his son established his own printing business, which, as a Protestant sympathizer, he was forced to sell in the summer of 1512. For the rest of his life he moved from one city to another. As early as 1518 he began printing in Worms, although he did not move his business there until 1520. Once again he was expelled from the city, this time because of his involvement with the Anabaptist movement. In 1529 he became a citizen of Strasbourg through his marriage to Anna Pfintzer and set up his business there, associating himself first with his former typesetter in Worms, Johann Schwintzer, then in 1534 with [Mathias Apiarius](#), with whom he published collections of sacred music between 1534 and 1537. In 1539 he can be traced in Basle and in 1541–2 in Venice, where he published at least seven works before his final return to Basle. His last years appear to have been spent working as a type founder for other printers and it has recently been suggested (Bain) that Schoeffer's music type was used for the *Kemperliedboek*.

Although the number of his music publications was relatively small (14 out of about 100 works), he is perhaps best known for his superb craftsmanship in this field, producing unusually elegant notation by means of multiple impression. His early collections of German songs (RISM 1513² and *c*1515³), including works by such composers as Hofhaimer, Schönfelder, Siess and Virdung, represent the repertory of the Stuttgart court chapel under Ulrich of Württemberg. He also published Arnolt Schlick's famous organ and lute tablature (1512², ed. G. Harms (Hamburg, 1924); selections ed. in Eitner).

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MARIE LOUISE GÖLLNER

Schoelcher, Victor

(*b* Paris, 21 July 1804; *d* Houilles, nr Paris, 25 Dec 1893). French writer and politician. The son of a porcelain manufacturer, Schoelcher first made his mark as an art critic, but it was during a voyage to the Caribbean and the southern USA in 1829–30 that he found his true calling, when he encountered slavery for the first time. From then on, Schoelcher was a tireless champion for the slaves of the French territories, publishing numerous pamphlets and books arguing for the abolition of involuntary servitude. Appointed Under-Secretary of State in 1848, he wrote, and succeeded in passing, the law abolishing slavery in the French colonies. Schoelcher opposed the coup d'état of December 1851 and was exiled. He spent the next 18 years in England, where his fascination with Handel was born. In August 1870 he returned to France; in 1871 he was elected to the National Assembly, where he served until being voted a senator for life in December 1875.

Schoelcher was a distinguished collector and a prolific author. He amassed a remarkable collection of books, scores, musical instruments and objets d'art that was mostly given before his death to a variety of libraries and museums. He published numerous books and pamphlets, primarily on slavery, but also on such subjects as prison reform, revocation of the death penalty, women's rights and contemporary history, as well as essays and two books on music, *La modernité de la musique* (Paris, 1881) and *The Life of Handel* (London, 1857). He also left important catalogues of Handel's music and revisions of his Handel biography (MS in *F-Pc*).

The *Life of Handel* (written in French and translated by James Lowe) is a significant landmark in the history of Handel studies. This was the first biography of the composer to be based upon solid documentary research, and to Schoelcher must go the credit for uncovering many significant sources concerning Handel's life and works. Using newspapers, earlier biographies, a wide range of contemporary sources and the full spectrum of manuscript and printed sources for Handel's music, Schoelcher provided a rounded portrait of the composer and of the social and musical world in which he moved. To support his research, Schoelcher brought together a vast collection of Handelian literature, music and portraits. This collection, known as the Fonds Schoelcher, was donated to the Paris Conservatoire in at least three stages from 1872, and is now at the Bibliothèque Nationale. The collection numbers over 3000 items and includes important manuscripts, printed editions, librettos and ephemera.

Perhaps as a result of Sir George Grove's opinion (*Grove 1*), and also because it is difficult to know how much of his research was done by Michael Rophino Lacy, Schoelcher's musical scholarship has not been adequately appreciated. However, his catalogues are remarkable achievements that have served as a basis for subsequent efforts. Moreover, his research on such issues as borrowings, compositional process and performance practices, and his sophisticated dating of the printed editions of Handel's music were far in advance of his time.

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RICHARD G. KING

Schoemaker, Maurice

(*b* Anderlecht, Brussels, 27 Dec 1890; *d* Brussels, 24 Aug 1964). Belgian composer. He studied harmony with Ysaÿe, counterpoint with

Brusselmans, fugue with Lunssens and composition and orchestration with Gilson. On the occasion of Gilson's 60th birthday (1925) he founded a group of leading progressive composers, the 'Synthétistes', consisting of former pupils of Gilson. His *Vuurwerk* was very successful, thanks to outstanding performances by the Belgian Military Guides' Band under Arthur Prévost. The rich orchestration and evocative nature of his orchestral music seek to express something of the Flemish character; the same brilliance of colour is found in his opera *Swane*, a work which embraces the jocular and the tragic. (*CeBeDeM directory*)

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(selective list)

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Orch: *Vuurwerk*, sym. poem, 1922; 2 fantasques, 1924; *Brueghelsuite*, 1928; *Chbr Sym.*, 1929; *De legende van Heer Halewijn*, 1930; *Vlaamse rapsodie*, 1931; *Driekoningen*, 1934; *Suite in rococostijl*, 1936; *Sinfonia breve*, 1938; *Scènes espagnoles*, 1943

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CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

Schoenberg [Schönberg], Arnold (Franz Walter)

(*b* Vienna, 13 Sept 1874; *d* Los Angeles, 13 July 1951). Austro-Hungarian composer.

1. Life up to World War I.
2. World War I and after.
3. America.
4. Personality and beliefs.
5. Early tonal works.
6. Expressionist works.
7. Serial and tonal works 1920–36.
8. Later works.

WORKS

WRITINGS

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O.W. NEIGHBOUR

Schoenberg, Arnold

1. Life up to World War I.

His father Samuel (1838–89) was born in Szécsény, his mother (née Nachod, 1848–1921) in Prague. They came to Vienna from Pressburg (Bratislava). Schoenberg accordingly inherited Hungarian nationality, which was converted to Czech on the formation of the state of Czechoslovakia in 1918. He became an American citizen in 1941. The family was Jewish, and the three children, Arnold, Otilie and Heinrich, were brought up in the orthodox faith. Neither parent was particularly musical; Schoenberg remembered his uncle Fritz Nachod, who wrote poetry and taught him French, as the main cultural influence of his childhood. But his sister and brother showed musical talent, and the latter, like their cousin Hans Nachod, became a professional singer. Schoenberg's musical education began when he was eight with violin lessons, and he very soon began composing by the light of nature, imitating the violin duets by such composers as Pleyel and Viotti that he was given to learn, and arranging anything that came his way – operatic melodies or military band music – for the same combination. Somewhat later, having met a schoolfellow who played the viola, he was able to spread his wings to the point of writing trios for two violins and viola.

The family was not well off. In the year after the death of his father, who had kept a shoe shop, Schoenberg was obliged to leave school and take employment as a clerk in a small private bank, where he remained for about five years. Meanwhile he pursued music, literature and philosophy in the evenings, his interest fired by two friends of his own age, David Josef Bach and Oskar Adler. According to his own account Bach taught him the courage to keep his artistic ideals high. Adler was in effect his first music teacher. He was a good violinist, and Schoenberg taught himself the cello, at first using a large viola adapted with zither strings, and then a proper cello which he began by playing with violin fingering. Together they formed an amateur ensemble which permitted Schoenberg to explore the Classical chamber music repertory from the inside and to compose quartets. Adler helped him to educate his ear through playing, and taught him some elementary harmony. For the musical forms he turned to articles in a popular encyclopedia.

Schoenberg and his friends heard very little music except what they could play themselves. Concerts were beyond their means, though they would sometimes stand outside café enclosures to eavesdrop on the band. While he was still working in the bank Schoenberg joined an amateur orchestra, really no more than a handful of string players, conducted by Alexander von Zemlinsky, and the two soon became firm friends. Zemlinsky, the elder by three years, had attended the Vienna Conservatory, where he had distinguished himself. His compositions had attracted Brahms's notice. He was therefore in a position to help Schoenberg with the formal instruction that he had so far missed. Although Schoenberg received encouragement from Josef Labor, to whom he submitted a movement from a string quartet in C in about 1894, and from Richard Heuberger, Zemlinsky was the only regular teacher he ever had. The importance of Zemlinsky's influence is hard to assess. In later life Schoenberg ascribed to him most of his knowledge of the problems and techniques of composing, whereas Zemlinsky merely said that they had shown each other their works. It is difficult to believe that Schoenberg ever needed to be prompted twice about a general principle of composition, but he certainly respected

Zemlinsky's advice, and the pattern of their early relationship persisted. At a time when misunderstanding had taught him to hold himself aloof, he still treated Zemlinsky as an equal both as man and musician.

In the autumn of 1897 Schoenberg wrote a string quartet in D major, making various changes in the course of composition in response to Zemlinsky's criticisms. When it was done both felt that it marked a new stage in his work, and Zemlinsky, who was on the committee of the Wiener Tonkünstlerverein, proposed it for performance. It was accepted, played at a concert for members only the following March, and well enough received to be repeated in the next season. It was many years before a new work of Schoenberg's was to meet with comparable success. The Verein turned down his string sextet *Verklärte Nacht* in 1899, and there were protests when songs from opp. 1–3 were sung in public in December 1900. From that time on, in his own words, the scandal never stopped. In these early works he had already taken the first steps in the development of chromaticism that was to lead him to abandon triadic harmony and tonality itself by 1908, and each stage in his progress aroused fresh hostility. For the moment, however, little was heard of him. He kept the wolf from the door by conducting workers' choral societies associated with the Social Democratic Party and orchestrating operettas, and managed between March 1900 and April 1901 to compose the vast *Gurre-Lieder*.

In October 1901 Schoenberg married Zemlinsky's sister Mathilde (1877–1923). There were two children of the marriage: Gertrud (1902–47), who married Schoenberg's pupil Felix Greissle in 1921 and emigrated to the USA in 1938, and Georg (1906–74). In December the young couple moved to Berlin, where Schoenberg had got a job on the musical side of Überbrettl, a kind of cabaret that formed part of Ernst von Wolzogen's Buntes Theater. The idea behind Überbrettl was to use the popular mode to serious ends. Various well-known men of letters, such as Wedekind, Morgenstern and Dehmel, were interested in it. In the summer Schoenberg had tried his hand at setting verses of the Überbrettl type, and at least one song, *Nachtwandler*, was subsequently performed in Berlin, though only once. Schoenberg's employment there lasted only until the following summer, after which he was obliged to interrupt the orchestration of the *Gurre-Lieder* in order to score operettas. He was saved from further drudgery of this kind by Richard Strauss, to whom he had shown parts of the *Gurre-Lieder* and his new symphonic poem *Pelleas und Melisande*. Strauss was impressed, and used his influence to obtain for him the Liszt Stipendium and a post as composition teacher at the Stern Conservatory. So he stayed on in Berlin for another year and returned to Vienna in July 1903 with the completed score of *Pelleas*.

That autumn various musical classes were organized in rooms made available at a girls' school founded by Dr Eugenie Schwarzwald. Schoenberg taught harmony and counterpoint there for a single season, and Zemlinsky, in whose house he was living at the time, taught form and orchestration. When Schoenberg gave up his class some of its members continued to study composition and theory with him privately, among them a number of students of music history under Mahler's friend Guido Adler at the University of Vienna. In the autumn of 1904 this nucleus was joined by two new recruits, Webern (an Adler pupil) and Berg, who were to fulfil their

promise as composers through acceptance and individual reinterpretation of the successive steps in their master's development, and bring him the support of their lifelong personal and artistic loyalty.

If private teaching was scarcely lucrative for Schoenberg – he taught Berg free for the first year because his family was not in a position to pay fees – composition was still less so. The Viennese public was conservative in its tastes and reluctant to support new work in any of the arts. Special societies attempted to remedy this situation. To one of them, the Ansorge Verein, Schoenberg owed various early performances, starting with some of his songs early in 1904. At this time he and Zemlinsky were already planning a society of their own, which they launched successfully under the title Vereinigung Schaffender Tonkünstler. For their honorary president they managed to secure Mahler, whose brother-in-law Arnold Rosé had invited him to rehearsals of *Verklärte Nacht* the previous year when Rosé was preparing the quartet that he led for a performance of it. Mahler was deeply impressed and became a staunch supporter of Schoenberg, even though he did not always see eye to eye with him over artistic matters. The new society survived only for the season 1904–5 but succeeded in putting on sizable works by Mahler, Strauss, Zemlinsky and others, and in January the first performance of *Pelleas und Melisande*, conducted by the composer. The orchestra was ill at ease and the reception cool.

The pattern of Schoenberg's life for the next few years was now set. A heavy teaching programme did not save him and his family from material hardship; as late as 1910 he was obliged to borrow from Mahler to pay the rent, and the following year Berg launched an appeal on his behalf, though without his knowledge. The style of his music, which he composed largely in the slacker summer months, became increasingly dissonant; each new work raised a storm. The Rosé quartet gave the first performances of the first quartet and *Kammersymphonie* early in 1907. Mahler stood up for both works in public, and although he privately confessed that he could not fully understand Schoenberg's development he never lost faith in him. His removal from Vienna that spring deprived Schoenberg of a valuable ally, though in the four years that remained to him his concern for Schoenberg's well-being and interest in his work never faltered. Uproar predictably greeted Rosé's first performance of the Second Quartet in December 1908, and when the first freely dissonant works, *Das Buch der hängenden Gärten* and the op.11 piano pieces, were presented in January 1910 they met with almost universal incomprehension.

These were years of crisis not only for Schoenberg's musical style but in his domestic life. He had made the acquaintance of the Viennese painters Oskar Kokoschka and Richard Gerstl, and in 1908 took up painting seriously. Gerstl, who had become a family friend, gave lessons to both him and his wife. During that summer he discovered that she was having an affair with Gerstl, with whom she then went to live. Later she was persuaded to return for the sake of the children; in November Gerstl committed suicide.

In October 1910 Schoenberg mounted a one-man exhibition. The following January he received a letter from the expressionist painter Kandinsky, whose sympathy for his work extended beyond his painting to his music

and ideas. This initiated a lasting friendship. Schoenberg exhibited with the group Der Blaue Reiter founded by Kandinsky, and contributed an essay and a facsimile of *Herzgewächse* to the first and only number of the periodical that bore its name. He showed pictures elsewhere, but, although he continued to paint and draw occasionally in later years, visual means of expression quickly lost the importance that they had briefly held for him.

For some years Schoenberg had kept up a fairly steady output of music, culminating in the extraordinary works of 1909: the op.11 piano pieces, the *Fünf Orchesterstücke* op.16 and *Erwartung*. But now the pace slackened. His spare time in the years 1910–11 was largely devoted to writing the *Harmonielehre* and completing the long-delayed orchestration of the *Gurre-Lieder*. In 1910 he offered his services to the Kaiserliche-Königliche Akademie für Musik und Darstellende Kunst as an external lecturer in theory and composition. His application was successful, but his hopes that this might lead to a professorship were thwarted. A question was asked in parliament, and he was subjected to virulent attacks on racial grounds. By the end of the academic year his circumstances had so far deteriorated that he decided to try his luck once again in Berlin, and moved there with his family in the autumn of 1911.

His arrival was greeted with some extremely unpleasant comment in the press, and his winter lectures at the Stern Conservatory were poorly attended. Nevertheless his fortunes at last began to improve a little. His name at least was now internationally familiar, audiences were beginning to find his earlier music more accessible, and his later work was arousing curiosity. *Pierrot lunaire*, composed in the summer of 1912, was given with considerable success under the composer's direction in October, and then went on tour to 11 German and Austrian cities. Sir Henry Wood had given the first performance of the op.16 orchestral pieces in London the previous month, and that of the *Gurre-Lieder* took place in Vienna the following February under Schreker. This was an overwhelming success, but the composer, smarting under years of very different treatment from the Viennese public, refused to acknowledge its applause. Five weeks later it took its revenge by bringing a concert of music by Schoenberg and his associates to a halt. Meanwhile Schoenberg, relieved of immediate financial worries by the generosity of a rich patron, determined to make a secondary career as a conductor. He lacked experience, but Zemlinsky arranged for him to conduct, early in 1912, a concert including *Pelleas und Melisande*. This set him on the road. By the outbreak of war he had conducted *Pelleas*, the *Gurre-Lieder* and the *Fünf Orchesterstücke* in a number of European cities.

[Schoenberg, Arnold](#)

2. World War I and after.

The war put an end to these developments. Concerts, especially of new music, were less in demand. Many of Schoenberg's pupils were called up, and his teaching ceased entirely. In May 1915 he was himself medically examined in Vienna for the reserve, but to his surprise he was rejected on account of goitre. In September he moved his family back to Vienna, having accepted after some hesitation the offer of a rent-free house from his patron Frau Lieser. Then, after a second medical examination had

reversed the decision of the earlier one, he finally joined up in December as a one-year volunteer. Schoenberg's health had, however, never been strong; under the strain of a course of training at Bruck an der Leitha he began to suffer from asthma, to which he was subject all his life, and other ailments. Friends tried to secure his release, which came through quite unexpectedly in October 1916. In the last four years he had written very little music, apart from finishing *Die glückliche Hand* in 1913 and composing the op.22 orchestral songs at intervals between that year and 1916. But he had been constantly preoccupied with plans for a large-scale religious work. After his return to civilian life he finally decided to embody his ideas in an oratorio. By May 1917 the text of *Die Jakobsleiter* was ready.

In June he began to compose the music. The time could scarcely have been less favourable. Food and the coal necessary to cook it were becoming desperately short in Vienna; money, at least in the Schoenberg household, was shorter still. Yet in the space of three months Schoenberg set the whole of the first part of the oratorio, though without fully working out the orchestration. During the same period he made known plans for a seminar in composition which would avoid any set course of instruction unrelated to the individual needs of the pupil, and for which each pupil would pay only what he could afford. September brought further difficulties. Schoenberg found himself obliged to leave his house. Potential landlords showed themselves suspicious of his prospects, and for many weeks the family endured the acute discomfort of cheap boarding-houses. On 17 September he was called up again. This time he was given C grading, and, although a transfer away from Vienna remained a possibility until his final discharge in December, his duties were much lighter than before and he was often at home. Consequently he was able to go forward with his seminar at the Schwarzwald school. It prospered, and after his move to Mödling the following April he continued to hold classes there until 1920. But to the oratorio the short spell of military service proved fatal. Despite constant efforts to pick up the thread, he had managed by 1922 to compose only about half of the interlude intended to link the two halves of the work, after which he added nothing more.

A direct outcome of the seminar was the foundation of the Verein für musikalische Privataufführungen, the object of which was to give properly rehearsed performances of modern works to a genuinely interested membership. For one class of seat members paid only according to their means. The press was excluded. Details of programmes were not available in advance, and many works were repeated as a point of policy. Orchestral works were given in arrangements for piano or chamber ensemble. In the three years between February 1919 and the end of 1921, when inflation put an end to the society's activities, 353 performances of 154 works were given in 117 concerts. A number of Schoenberg's pupils and ex-pupils helped with the organization of this vast enterprise, but he rehearsed and directed a considerable proportion of the performances himself. Meanwhile peace brought a renewal of international interest in his music. Conducting engagements took him abroad. In Amsterdam he was made president of the International Mahler League, and he returned there for the winter of 1920–21 to take part in a festival of his own works and give a series of lectures on music theory. This was the time of the formulation of serialism.

The first three serial works, the op.23 piano pieces, the Serenade and the Suite for piano op.25, were written between 1920 and 1923. The Wind Quintet was completed the next year, which saw the first performances not only of the Serenade and Quintet, but of *Erwartung* (in Prague) and *Die glückliche Hand* (in Vienna).

In October 1923 Mathilde Schoenberg died. Despite the unhappy events of 1908, from which the marriage had never fully recovered, Schoenberg's letters written at the time of her death leave no doubt of the depth of his attachment to her. A month later he completed his text entitled *Requiem*, a meditation on death the first section of which had been drafted somewhat earlier; he never set it to music. His widowerhood did not, however, last long: at the end of the following August, about a fortnight before his 50th birthday, he married Gertrud Kolisch (1898–1967), the sister of his pupil Rudolf Kolisch. (Kolisch was a violinist and the leader of a string quartet which became the leading exponent of Schoenberg's chamber music in the 1920s and 1930s.) There were three children of this marriage: Dorothea Nuria (b Barcelona, 1932), who married the Italian composer Luigi Nono, Rudolf Ronald (b 1937) and Lawrence Adam (b 1941).

In 1925 Schoenberg was invited to take charge of the masterclass in composition at the Akademie der Künste in Berlin, in succession to Busoni, who had died the year before. He accepted, signed the contract in September, and after some delay because of an appendix operation moved in January 1926 from Vienna to Berlin for the third and last time. Some of his pupils, notably Gerhard and Zillig, moved with him, and Eisler, though no longer his pupil, did so independently at about the same time; Skalkottas was to join the class a little later. For the next seven years Schoenberg enjoyed better conditions of work than at any time in his life. He had a say in general questions of policy and administration in the academy, and absolute responsibility for his own courses. Moreover he was required to teach for an average of only six months in the year, and could choose his own times. His creative output increased correspondingly. The Suite op.29, largely written in Vienna, was followed by the *Variationen für Orchester*, the play *Der biblische Weg*, the Third Quartet, *Von heute auf morgen*, the *Begleitungsmusik zu einer Lichtspielszene*, *Moses und Aron*, the Cello Concerto after Monn, and various smaller pieces. His earlier works continued to gain ground with audiences, and his more recent ones were at least assured of a hearing, if not of approval: the orchestral variations, for instance, had a very mixed reception when Furtwängler introduced them in 1928.

Given that Schoenberg could never hope to make a living from composition, his job at the academy was well adapted to his needs. Perhaps in the long run he would not have stood the climate of Berlin, for in the winter of 1930–31 his asthma grew much worse, and he made so little progress in the summer that he was strongly advised not to risk the next winter in the north. So in October the Schoenbergs went to Barcelona to stay near Gerhard and his wife; various circumstances kept them there until May. However, it was not Schoenberg's health but politics that robbed him of any sense of security in Berlin. Anti-Semitism had contributed considerably to the hostility towards him in Vienna even before the war. In the early 1920s, when he experienced the grossly insulting behaviour

towards Jews that Hitler's agitation was helping to make commonplace, he already foresaw violence as the probable outcome. By 1933 the realization of his fears had begun. It was no surprise when the government's intention to remove Jewish elements from the academy was announced at a meeting of the senate on 1 March, at which Schoenberg was present. He left abruptly, and treated the announcement as his dismissal. This took effect officially from the end of October, in breach of his contract, which should have protected him for another 23 months.

The Schoenbergs left Berlin in May and spent the summer in France. The only work composed at this time was the String Quartet Concerto after Handel. On 24 July Schoenberg returned to the Jewish faith, which he had rejected in favour of Lutheranism in 1898. His Christian beliefs had not lasted, but by his own account he was at no time unreligious, let alone anti-religious. By the war years religion had become his sole support. At first he did not attempt to reconcile his beliefs with those of any recognized faith, but with the increase of anti-Semitism after the war he realized that the faith in which he had been brought up must eventually claim him, and he began to work his way towards his own not entirely orthodox version of it. The ceremony in Paris merely made his reconversion official.

[Schoenberg, Arnold](#)

3. America.

Schoenberg's search for employment ended with his acceptance of a teaching post until the next May at the Malkin Conservatory in Boston. The family arrived in the USA at the end of October. The work proved to be on a more elementary level than he had realized. Some of the classes were held in New York, which meant a tiring weekly journey there. As soon as the weather became bad in December his health deteriorated; he fell seriously ill in January and again in March. The summer put him right, but he dared not stay another winter on the east coast and, after two months at the Chautauqua Institution, a centre for religion, education and the arts in New York State, he moved to Los Angeles in September 1934 for the sake of the climate – a decision that probably added several years to his life. He first settled in Hollywood, where he completed the Suite for string orchestra by the end of the year. Private pupils soon began to come to him, and in the academic year 1935–6 he gave lectures at the University of Southern California. In 1936 he accepted a professorship in the University of California at Los Angeles, and moved to a house in Brentwood Park where he lived for the rest of his life. That year saw the composition of the Fourth Quartet and the completion of the Violin Concerto, begun the previous spring or summer.

Though more fortunately placed in his country of exile than many of his fellow refugees, Schoenberg enjoyed little peace of mind. He found much in his alien surroundings hard to accept; few of his pupils were well enough grounded to benefit at all fully from his knowledge and experience; there was no audience for such music as he might write; above all there was the appalling news from Europe and the growing threat to relatives and friends there. His constant efforts on behalf of individual victims of persecution could not ease the sense of helplessness of one who was accustomed to take remedies into his own hands. For once he admitted to depression. In

due course, however, he made some kind of truce with his situation. The war disposed in its own way of certain issues. His domestic happiness was a source of strength, and his young American children gave him a certain stake in the country. In the four years after 1936 his only original works had been *Kol nidre*, intended for synagogue use, and the completion of the *Kammersymphonie* no.2, partly composed between 1906 and 1916; but in 1941 he composed the Organ Variations in response to a commission, and three more works had followed by 1943. He also set about recasting material from various unfinished theoretical works in the form of a series of more strictly practical textbooks suitable for his American pupils. Nevertheless, in 1944 he was still thinking of emigrating.

This year was a turning-point in two respects. In February his health began to deteriorate sharply. Diabetes was diagnosed, he suffered from giddiness and fainting, and his asthma grew worse, as did the optical disturbances that had troubled him for some time. On reaching his 70th birthday in September he had to give up his professorship. As he had taught in the university for only eight years his pension was very small. Consequently he was obliged to continue giving private lessons, and in 1946 held a course of lectures at the University of Chicago. In August that year he had a heart attack which caused his heart to stop beating; he was resuscitated only by an injection directly into the heart. This experience is in some sense reflected in the String Trio which he completed shortly after his recovery. Although he was well enough in the summer of 1948 to give classes at Santa Barbara, for most of his remaining five years he led the withdrawn existence of an invalid. But he had the satisfaction of seeing the emergence of the state of Israel (he was elected honorary president of the Israel Academy of Music in 1951), and also the upsurge of interest in his music that marked the postwar years. At this time he revised a small selection from his vast accumulation of largely unpublished essays and articles, and published it under the title *Style and Idea*. The few short compositions that he managed to complete were nearly all religious in inspiration. During the last year of his life he worked on a series of meditations which he originally called *Moderne Psalmen*, and later *Psalmen, Gebete und Gespräche mit und über Gott*; his last composition was an incomplete setting of the first of these.

[Schoenberg, Arnold](#)

4. Personality and beliefs.

The scanty recollections of those who knew Schoenberg in early years stress his enthusiasm and resilience. Although such qualities are only to be expected in a young man just finding scope for uncommon gifts, one circumstance behind Schoenberg's growing confidence during the decade before *Verklärte Nacht* claims attention for its fundamental influence on his later outlook and thinking: the fact that he was in all essentials self-taught. Fortune had endowed him not only with prodigious musical aptitude but with the intellectual energy and force of personality to ensure that it triumphed over his very considerable social and educational disadvantages. Naturally he took what steps he could to make up for his lack of formal musical training, but neither his haphazard reading, nor other odd crumbs of instruction (he is known, for instance, to have heard Bruckner lecture at the academy), nor even Zemlinsky's constant help,

could alter his feeling that he never profited from what he was taught unless he had already discovered it for himself; tuition could at best only awaken him to his own knowledge. The process of independent discovery shaped his habits of mind and his spiritual life. His approach to composition, whether in the context of a single work or of his wider development, remained exploratory; he saw life as synonymous with change and religion as a quest.

His early experience is most closely reflected in, and so partly deducible from, his teaching methods. He refused to teach the codified knowledge that he had never learnt, mistrusting mere knowledge as the enemy of understanding. From the earliest stages his pupils were required to create, to derive their simplest exercise from an expressive intention and to remain true to the implications of the initial idea. Their teacher let no inconsequence pass, just as at a deeper level he would detect any transgression against the promptings of their musicality. For many of Schoenberg's pupils, particularly in the earlier years, the kind of moral obligation that he taught them to feel towards the demands of their art found an echo in their whole attitude to life, and they grouped themselves round him like a band of disciples. Their master benefited from the relationship too, for the origin of his lifelong interest in teaching lay in the need constantly to re-enact his own exploration of the resources of music. Just as many composers, himself among them, might exercise their contrapuntal skill in canonic problems, Schoenberg, who habitually thought in terms of processes rather than systems, practised the ability to reach outwards from a given starting-point by helping each pupil to work out his own salvation in accordance with his own personality and musical disposition.

It might be supposed that this approach to teaching would have led to great stylistic freedom, especially in view of his condemnation in the *Harmonielehre* of all academic rules as meaningless abstractions from the practice of a past era. However, he taught strictly within the confines of tonality, and made the principles of traditional grammar live again by demonstrating their functional value for his pupils' work as for that of the great Austrian and German composers, whom he constantly called to witness. His points of departure for technical instruction – Sechter in the *Harmonielehre* and *Structural Functions of Harmony*, Fux in *Preliminary Exercises in Counterpoint*, Classical forms in *Models for Beginners in Composition* and *Fundamentals of Musical Composition* – were relatively unimportant: everything depended on reinterpretation, on exploration through trial and error. His primary aim was to teach logical thinking, and that was best done in a context where theory, which must necessarily lag behind practice, could aid elucidation. Here again his teaching reflects his own position as a composer, which he was at pains to clarify in the *Harmonielehre*. He was convinced that the recent developments in his style, although reached intuitively, were a logical outcome of tradition, and that, while taking no account of rules, they observed fundamental laws which would eventually prove definable. Meanwhile the pupil who felt drawn to similar modes of expression must find his own intuitive path with the aid of self-reliance learnt in better-charted territory, and the listener would need faith.

In the crucial years preceding the *Harmonielehre* Schoenberg's music rarely met with faith or even the modicum of goodwill without which no artistic perception is possible. On the contrary, it was opposed with almost unbelievable persistence and venom. Perhaps no music before or since has encountered such a reception; to the end of his life its author, though internationally famous, had to accept very widespread incomprehension. The price he paid for artistic integrity was proportionately high. It should be remembered that the sense of outrage that even such a work as *Pelleas und Melisande* aroused at first in the majority of listeners arose not only from unthinking conservatism but from the more positive instinct that its premonitions of a radical disruption in the agreed basis of musical language carried a threat to precision of meaning. Schoenberg, who shared his audience's background and many of its assumptions, understood its fears and so experienced its attack with something like the force of an inner doubt, requiring all the more courage to parry. He felt himself impelled towards the break with tonality almost despite himself, and accomplished it only after considerable hesitation. Since its systematic justification in theory eluded him he looked for some other authority to protect his intuition. He found it eventually in religion.

In the year after Mahler's death in 1911 Schoenberg wrote about him in terms that indicate clearly his preoccupations at that time. He attacked with great bitterness those whose ceaseless denigration of Mahler almost led him to lose faith in his own work, and apostrophized him as saint and martyr. He saw all great music as expressing the longing of the soul for God, and genius as representing man's more spiritual future, so that the uncomprehending present must inevitably persecute the good and promote the bad. His quotation of Mahler's remark that the Eighth Symphony was composed at great speed, almost as though from dictation, is especially significant, for he too composed very quickly, often with the feeling that however much effort he put into his work something more was given that he could not account for, just as his stylistic development seemed to have been taken out of his hands. It was not only Mahler and his great predecessors whom he had come to see as divinely inspired: his admission that the role of the 'chosen one' in *Die Jakobsleiter* was based on his own experience removes any doubt that he placed himself in their company. (However, Mahler's music never influenced his own at all deeply, and his sympathy for it sometimes wavered – to his discomfort, because he linked entitlement to respect with the ability to accord it.)

Schoenberg's need to understand his artistic role can scarcely have been the only factor in the spiritual crisis that led to his rediscovery of religious faith: it is merely the one to which his work and writings give access. Similarly the ideas embodied in the prose drama *Der biblische Weg* and in *Moses und Aron* cannot fully document the return to Judaism as a result of which religion became his support in racial as in artistic persecution. The decision to make this return official proved a difficult one because it seemed to set the seal on his divorce from the Western tradition which had nurtured him and to which he had contributed so powerfully. In reaction he even spoke at the time of giving up composition and devoting himself to the Jewish national cause. That did not happen, but for more than a decade he continued to urge the claims of *Der biblische Weg* as an instrument of propaganda, and to promote the idea of a militant United Jewish Party of

which he would be leader on the model of the chief protagonist in his play, Max Aruns. His personal and racial idealism remained closely intertwined to the end of his life, as a letter written within three months of his death to the Israel Academy of Music shows:

Those who issue from such an institution must be truly priests of art, approaching art in the same spirit of consecration as the priest approaches God's altar. For just as God chose Israel to be the people whose task it is to maintain the pure, true, Mosaic monotheism despite all persecution, despite all affliction, so too it is the task of Israeli musicians to set the world an example of the old kind that can make our souls function again as they must if mankind is to evolve any higher.

The idea of the artist as priest or prophet is often deprecated as inflated, complacent, arrogant or presumptuous. But no reader of *Die Jakobsleiter* and *Moses und Aron* will imagine that Schoenberg looked for cheap self-justification or easy solutions to spiritual or artistic problems. The path that had been pointed out to him was unmarked, to be followed blindfold and often with anguish, in the knowledge that it would be lost the moment faith faltered. Moreover the need to protect the supremacy of faith came into conflict with the urge to rationalize and justify: faith must fear conscious constraints yet needed the support of discipline, which must accordingly in some sense cross the divide between the rational and the intuitive. This ultimately irresolvable tension ran all through Schoenberg's thinking and showed itself in many guises. It lies, for instance, at the heart of the 12-note method, where every note is brought within the law, but in such a way that intuition retains its freedom. And an analogous dichotomy provides the subject of *Moses und Aron*, which concerns the simultaneous duty and impossibility of giving expression to inexpressible truths.

Unhappily Schoenberg's struggle to realize his ideals dominated not only his spiritual but his social life, where the humility belonging to the former too often deserted him. He could not ignore misunderstanding, but fought back. As he said himself in a letter of 1924:

Unfortunately the better sort of people become enemies faster than friends because everything is so serious and important to them that they are perpetually in a defensive position. They are driven to this by the great, indeed ruthless honesty with which they treat themselves and which makes them adopt the same attitude to other people as well. It is very wrong, really, for we human beings are far too much in need of tolerance for any thoroughgoing honesty to be helpful to us. If only we could manage to be wise enough to put people on probation instead of condemning them, if we could only give proven friends such extended credit! – I am speaking of my own defects, knowing very well why I have often been more lonely than could well be pleasant.

Even here he seems to miss the implication of his habitual insistence on his place among 'better' people: to expect respect is to discourage it even in those who recognize that it is due. He did not make life easy for his

adherents, regarding interest in modern music beyond that of his own circle as betrayal. No doubt it was true that the contemporary listeners or performers prepared to devote themselves wholeheartedly to Schoenberg's music would have found it almost as difficult as the composer himself to sympathize with other modes of thought, but he must sometimes have driven away genuine well-wishers along with the opportunists. His enjoyment of his months in Barcelona in 1931–2 arose partly from relief at escaping from the pedestal that he had built for himself in Berlin, and being accepted as an equal by people who knew little about him.

Readers of Schoenberg's posthumously published correspondence, however, discover not only his less accommodating side but much that only the more fortunate of his contemporaries could know: his absolute honesty in all his dealings, his generosity of mind wherever he sensed integrity, his delicacy of feeling where he saw the need to temper his customary directness, his energy in expressing sympathy through practical help, his capacity for gratitude, his loyalty. His critical and aesthetic writings, turning as they invariably do on matters that concern him deeply, reveal his personality no less vividly, displaying the same rather lofty yet compelling idealism, the same irascible pride, the same flashes of humour and warmth, the same justice within the framework of strongly held convictions. His thinking here is at all times a creator's, never that of the historian concerned to give everything its place. He is content to speak as an individual, with a more selfconscious view of his relation to tradition than his predecessors enjoyed, but still with the confidence of one who knows where he stands. Integrity of personality enables limitations in his historical sympathies, and even inconsistencies in the logic on which he naively though not unjustifiably prided himself, to fall into place beside his unique insights into the music that he valued and the musical crisis in which he found himself involved. The special perceptions that distinguish his writing arise directly out of his experience in composition, and so, it would seem, despite a debt to Karl Kraus, does his manner of presentation, at once direct and cogent yet unexpected and elliptical. And that is hardly surprising, since it is in music that his mind and spirit found their fullest expression.

[Schoenberg, Arnold](#)

5. Early tonal works.

Schoenberg's music may be divided into four periods, the second and third of which were inaugurated by crises in compositional technique that had important consequences not only for the composer's own work but for music in general. The music of the first period is tonal, or at least employs a tonality as a central point of reference. In 1908 Schoenberg abandoned tonality; he was the first composer to do so. The music of the ensuing second period is often called 'atonal'. Schoenberg considered this term nonsensical, preferring 'pantonal'. Since either term properly embraces his serial music as well, the period will be referred to here as 'expressionist'. From his work of this time he gradually evolved the principle of serialism, which he first used consistently in 1920; the serial music written between that date and 1936 constitutes the third period. The fourth, less well defined phase may be said to emerge during the 1930s. It is marked by greater stylistic diversity, including occasional returns to tonal composition.

Of the considerable quantity of music that Schoenberg is known to have composed from childhood to his early 20s relatively little survives, and some of that is fragmentary. Unfinished pieces remained with the composer, whereas completed ones were played with friends and lost: for instance only one movement from the four or five string quartets that he remembered having composed before the D major work of 1897 is known. The songs have fared better, but as Schoenberg had not yet acquired the habit of dating his manuscripts the course of his early development can be traced only in outline. Youthful attempts at violin duets and a more ambitious *Lied ohne Worte* for piano give ample evidence of his lack of instruction and severely limited musical background. Indeed, if the piano piece is the one he mentioned as new in 1891, as seems possible, it is extraordinarily crude for a 16-year old, though to cover the immense distance to the two songs securely dated 1893 in only two years would not have been untypical of him. Not that these show outstanding promise, but they establish a mode of fairly conventional, and as time went on increasingly Brahmsian, songwriting which he cultivated intensely during the next four years and gradually mastered. Initially his attempts to give point to the conventional sentiments of the mostly amorous verses sometimes resulted in awkward harmonic shifts and modulations; his formal sense developed sooner, typically in three-stanza settings, in which straightforward ternary structures with some modification at the close are often well handled.

The three piano pieces of 1894 are also ternary structures, though more elaborate ones presumably inspired by Brahms's sets published in the previous two years. They show a good grasp of the possibilities offered at the lead-back and coda, but clumsy execution not helped by uncertain feeling for piano textures. Attempts at more original effects – the links between the coda of each piece and the beginning of its successor, the metrical experiments in the first piece and the diminution in the last – sound distinctly forced. In the roughly contemporaneous string quartet *Presto in C* quite different strengths begin to appear. Despite the relatively plain and stiffly foursquare melody and harmony the long spans of the big sonata-rondo are sketched out easily and naturally with considerable motivic skill.

Heuberger, however, to whom Schoenberg showed some songs at about this time, advised him to write some short pieces in the style of Schubert. Schoenberg clearly took the point that he must learn complete control by testing his every step, and composed the six little pieces for piano duet. He subjugated himself here to the same discipline that half a century later he was still advocating in *Models for Beginners in Composition* and *Fundamentals of Musical Composition*. Each melody progresses by drawing on its own motivic resources, which also permeate the accompaniment, and the consequences of every harmony are carefully weighed. The pieces (except no.5) are arranged in ascending order of formal development. The first consists simply of two repeated eight-bar strains. In each subsequent piece there is a little more expansion after the double bar, culminating in tiny contrasting episodes in nos.4 and 6. Only in these two pieces is the slightest deviation from four-bar phraseology admitted. Throughout his life, and especially after 1920, Schoenberg's music drew strength from his acute sensitivity to phrase structure, shifts of emphasis within a regular rhythmic framework and the tensions arising

from asymmetry. In the duets he set about sharpening a faculty that some of the solo piano pieces and songs show to have been innate.

From 1896 Schoenberg began composing for rather larger ensembles. A *Notturmo* for solo violin and strings, presumably identifiable with the extant Adagio for that combination, was conducted by Zemlinsky at a 'Polyhymnia' concert in March. In September Schoenberg completed the short first movement of a Serenade for small orchestra, and the following March wrote a Gavotte and Musette for strings in which his liking for strettos and inversions is already apparent. This year, 1897, may be said to mark the end of Schoenberg's apprenticeship in vocal and instrumental composition alike. Two settings of Heyse belong to it (almost certainly), and two of Dehmel. They are very accomplished essays broadly in Brahms's manner, though overstepping it a little in both declamation and tonal procedure where Dehmel's less regular verse invites freer treatment. Brahms is likewise still the dominant influence in the D major String Quartet (and its rejected F major scherzo), composed in the summer and autumn. But this work represents a huge stride forward, even over the recent Serenade movement. The composer himself recognized it as a turning-point and remembered it with affection. It owes its Classical four-movement layout to Brahms's mediation, its structural cogency and clarity derive from him, and so to a large extent does the style, though certain themes speak with a strong Czech accent. Yet there is a freedom of movement, a deftly guided fluency, that does not belong to the older master's closely considered manner, and it is here that Schoenberg's musical personality asserts itself most strikingly. His sheer zest in the making of music is one of his most persistent characteristics: it accounts for the feeling of resilience that accompanies his exploration of even the darkest regions of experience and tempers his findings. If the D major Quartet, delightful though it is, does not seem fully typical of him it is due less to the eclectic idiom than to the absence of another constant factor in his music: the sense of urgency in communicating a particular conception.

This quality, however, begins to make itself felt in the pair of lengthy songs which Schoenberg wrote in the following year and eventually selected as his op.1. The effort to match the magniloquent sentiments of the verses called forth better things from the young composer than they deserved. True, the naivety that prompted the choice of text comes through, rather endearingly, in the setting. But although the Wagnerian influence that was to loom so large in the next few years is already perceptible, there is no close model for the firm sonata-influenced forms, the wealth of independent contrapuntal development in the accompaniments or the distinctive breadth and warmth of the asymmetrical melodic lines. The impact of Wagner is still more obvious in the contemporary *Frühlings Tod*, an unfinished symphonic poem in much of which the Schoenberg of the early orchestral works that were soon to follow is clearly audible.

Schoenberg found inspiration for several compositions of 1899 in poems by Dehmel: the songs *Mannesbängen*, which he did not publish, *Warnung* (in its first version), *Erwartung*, *Schenk mir deinen goldenen Kamm* and *Erhebung*, and the string sextet *Verklärte Nacht*. (The charming *Waldsonne* of about this time is not a Dehmel song and stands apart.) The desire to give expression to the feelings aroused in him by Dehmel's work

considerably influenced the development of his style, as he later confessed to the poet. The songs, to more overtly erotic texts than he had set before, revert to a more succinct style of word-setting than that of op.1. Their concentration of mood and means shows one kind of advance, the expansive textures of *Verklärte Nacht*, in which Wagnerian and Brahmsian modes of thought meet in harmonious accord, a contrasting one. In the Dehmel poem that served as the basis for this symphonic poem a woman confesses to her lover that she is already pregnant by another man, and he replies that through their love the child will be born his own. A knowledge of this unlikely tale is of secondary importance to the listener because the lack of action enables the work to be understood as a single-movement abstract composition. No composer understood better than Schoenberg that music serves its subject best when claiming for itself the greatest possible autonomy.

In March 1900 Schoenberg began setting Jens Peter Jacobsen's *Gurre-Lieder* as a song cycle for voice and piano, for entry in a competition. In accordance with the ballad-like tone of the verse he built the vocal lines from relatively simple rhythmic elements, a style shared by the songs *Hochzeitslied* and *Freihold* of about the same time, and perhaps suggested by some of Zemlinsky's early songs. However, Schoenberg soon saw wider possibilities in the text. Having fallen under Wagner's spell he felt the need for subjects that transcended common experience, his first thought being to wring something more from such well-worn themes as love, death and transfiguration. The way lay through mastery and reinterpretation of Wagnerian style, and the *Gurre-Lieder* offered a far more expansive arena for this important confrontation than *Verklärte Nacht* had done. He therefore decided to connect the songs he had already composed (those in the first two parts of the finished work) with symphonic interludes and set the whole poem as a vast cantata employing several soloists and a huge chorus and orchestra.

The work depicts the love of King Waldemar and Tove under the Tristanesque imminence of death, Waldemar's blasphemous defiance of God after Tove's death, the nightly ride at the head of a ghostly retinue to which the king's restless spirit is subsequently condemned, and its dismissal by the summer wind at the approach of day. Schoenberg encompassed all this in a series of tableaux of extraordinary magnificence. But the poem deals with dramatic events in an undramatic form and so required some kind of interpretative emphasis to bring the great musical design clearly into focus. The opportunity was there, for at some level Schoenberg's choice of the poem must surely have been influenced by Waldemar's rebellion against God and the renewal brought about as the summer wind sweeps away the aftermath of human passion – both themes that border on his religious concerns of a few years later. Yet neither emerges with unifying force, whether because he was unable to commit himself fully to the text or through inexperience in dramatic matters. As late as 1913 he could still write to Zemlinsky that he did not consider himself a dramatic composer in the ordinary sense. In the *Gurre-Lieder* he tended to fall back on direct reminiscence of Wagner's later operas, especially *Götterdämmerung*, to evoke atmosphere or characterize events. It is significant that after considering an opera on Maeterlinck's *Pelléas et*

Mélisande for his next work (he knew nothing of Debussy's opera), he rejected the idea in favour of a symphonic poem on the same subject.

Schoenberg later said that it was Maeterlinck's ability to lend timelessness to perennial human problems that had attracted him to the play. Certainly it was precisely the moments least involved with the action that inspired him to step furthest outside his own chronology towards his stylistic future, for instance in the music associated with *Mélisande*'s first mysterious appearance heard at the outset and again before her death. But such music as Golaud's, and that of the main love scene, is less advanced; it is capable of traditional extension, notably through Wagnerian sequence, and therefore well adapted to carry the narrative. The contrapuntal virtuosity surpasses even that of the *Gurre-Lieder*, constantly changing the expressive colour of the thematic material in a manner that is entirely individual while paying tribute to Wagner – rather than to Strauss, whose influence appears sporadically on a more superficial level. Yet for all its riches the work contains a structural conflict. The *Mélisande* and *Pelléas* themes lose something of their essence as they are drawn into the larger contrapuntal development, a process that may fit the symbolism of the work but also suggests that the composer had not yet mastered the potentialities of his more striking inventions.

Schoenberg now returned to songwriting. The songs of the next three years fall into three groups. Those of the first group, dating from 1903 and the earlier months of 1904, explore various subjects. *Wie Georg von Frundsberg* and *Das Wappenschild*, a fiery showpiece with orchestra, follow the lead of *Freihold* as songs of defiance. They must surely contain the composer's reaction to hostility; perhaps the gloomy *Verlassen* does so too in a different way. *Die Aufgeregten* reflects ironically on human passion, though love remains the theme of some of the most beautiful of these songs. *Geübtes Herz*, *Traumleben* and the orchestral *Natur* cultivate the intense lyrical style first heard in *Schenk mir deinen goldenen Kamm*. *Ghase!* continues this line, but with a change of emphasis in the accompaniment, which involves the voice part in imitation and adopts its even flow. The three Petrarch sonnets from op.8, composed in the later part of 1904 when the D minor String Quartet was already under way, form a distinct group set a little apart from Schoenberg's other songs. Their contrapuntal style derives directly from *Ghase!*, but takes a far more complex form made possible by the orchestral setting.

In the third group, dating from 1905, the vocal lines regain their independence, relying on motifs rather than imitation to relate them to their accompaniments. Except for the slightly earlier orchestral *Sehnsucht* all these songs, which are based on a curious assortment of serious and trivial verses, were composed about the time of the completion of the D minor Quartet, and already show the characteristics of Schoenberg's tonal thinking in its last stages. His early liking for chromatic approaches to diatonic notes, strikingly manifested as early as *Erwartung* (1899), had led to ever-increasing chromatic substitution, especially in the melodic field. This in turn required clarification by correspondingly elaborate harmonization, employing so wide a range of primary and altered degrees within the tonality that modulation lost its force. So his music, which had at no time inclined to constant modulation, became increasingly monotonal.

This tendency appears in all the songs, but in two contrasting forms: in *Der Wanderer, Am Wegrand* (later quoted in the monodrama *Erwartung*) and *Mädchenlied*, as in *Verlassen* of 1903, the tonal centre is strongly, sometimes almost obsessively stressed, whereas in *Sehnsucht, Alles* and *Lockung* it is scarcely touched on.

The D minor Quartet, Schoenberg's first wholly characteristic and assured large-scale masterpiece, consists, like *Pelleas und Melisande*, of a single vast movement, but naturally without illustrative interludes. A scherzo, slow movement and rondo are interspersed at various points between the first part of the development and the coda of what would normally have been the first movement, and absorbed into it by the use of common material. The general idea for such a form originates in Liszt, whose novel formal concepts Schoenberg admired while finding his attempts to put them into practice schematic and unfelt. But the quartet arose more directly from Schoenberg's fundamental preference for abstract composition, or at least unspoken programmes, reasserting itself and acting upon his recent cultivation of the Straussian symphonic poem. The twin formative influences of Wagner and Brahms once again find an even balance, as they had in *Verklärte Nacht*, but now completely and finally assimilated. Perhaps the most striking single quality of this work is its extraordinary melodic breadth. As the melodies move away from their initial, firmly tonal contexts, develop, and combine contrapuntally, they form what Schoenberg called vagrant harmonies; the music, though not very dissonant, loses tonal definition. Thus the structure cannot be understood entirely in tonal terms. Its powerful sense of direction is maintained through the composer's exceptional capacity to shape his material in relation to its formal purpose, a capacity that after his abandonment of tonality was to prove strong enough to carry a far heavier structural burden. Late in life he remarked that he had never been content to introduce an idea for structural reasons alone: it must always make a positive contribution to the substance of the work. The D minor Quartet already displays the typical Schoenbergian richness fostered by this habit of mind.

The *Kammersymphonie* no.1, completed in July 1906, adopts the quartet's single-movement layout, but in a more concise form; though in no way a slighter work it is barely half as long. Schoenberg aimed here at concentration rather than expansiveness and, as he was so often to do in solving the problems posed by a particular conception, opened up possibilities for the future remote from his immediate artistic concern. In the first place he increased his instrumental forces from four to 15 in order to accommodate the simultaneous presentation of a greater concentration of ideas. Viewed from another angle, however, the increase appears as a reduction: it established the soloistic orchestral writing already found here and there in the *Gurre-Lieder* and *Pelleas*, and opened the way for the small, strongly differentiated instrumental ensembles appropriate to Schoenberg's later style – and that of many younger composers. But the urge towards concentration affected deeper levels in his musical thought. The two opening themes are based respectively on superimposed perfect 4ths and the whole-tone scale, both of which readily form chordal structures. The distinction between the melodic and harmonic dimensions thus becomes blurred, a process closely bound up with the loss of tonality in Schoenberg's music. However, for the moment the E major frame held.

Although the imminence of change may seem obvious to the listener with hindsight, it was not so to the composer. On completing this exuberant work he felt that he had now arrived at a settled style. The music of the next year or so reflects this conviction. In neither the eight-part chorus *Friede auf Erden*, which he later described as an illusion written when he still thought harmony among men conceivable, nor in the *Zwei Balladen* op.12, does the threat to tonality grow appreciably. Schoenberg always regretted that he had not had time to follow up all the implications of the style of this period, and 30 years later returned to the task. For the present, however, some inner crisis urged him towards new realms of expression and hastened the inevitable revolution. A change of mood had made itself felt earlier. The songs of 1905, for instance, provide an uneasy, questioning interlude between the confident first quartet and *Kammersymphonie*, and the second *Kammersymphonie*, begun immediately after the first, opens in a new spirit of sombre resignation. Despite repeated attempts he was unable to finish this work at the time, perhaps because he could not reconcile the more carefree spirit in which the second movement opens with his changing preoccupations. At all events it was a very intimate, elusive piece, the contemporary first movement of the Second Quartet, that spoke for him now and demanded to be followed up.

Schoenberg, Arnold

6. Expressionist works.

The new quartet did not, however, occupy his whole attention; it was not finished until the later months of 1908. At the same time he wrote songs and developed an interest in painting. By far the greater part of his work in this sphere belongs to the years 1908–10, when his music underwent its first great crisis. The pictures are mostly portraits or strange, imaginary heads – ‘visions’ as he called some of them. They are amateurish in execution yet sufficiently skilful to convey the intensity of his imagination, and it seems likely that their importance to him lay in this very opposition. This was a time when artists and writers who were later to be called Expressionists sought to obey the promptings of the spirit ever more directly, in some sense bypassing the machinery of artistic tradition in order to reach deeper levels of experience. The relation to tradition remained, of course, the crucial factor: as a painter Schoenberg’s amateur status severely limited the scope and quality of his achievement, but allowed him to feel that his hand was guided without his conscious intervention, whereas in music he had to pay for the benefits of mastery by reckoning with its censorship. So for a time his method of painting represented the ideal towards which his real work of composition aspired.

In the winter of 1907–8 Schoenberg interrupted work on the scherzo of the Second Quartet to compose the *Zwei Lieder* op.14. They are highly imitative pieces, the second reminiscent of *Ghazel* in texture. As in some of the songs of 1905 tonic harmony scarcely appears until the close and now exerts still less gravitational force. Certain dissonances, notably perfect and altered 4th chords, resolve so tardily and so variously as to weaken expectation of their doing so at all. This process reached its logical conclusion shortly afterwards in songs from *Das Buch der hängenden Gärten*, at least five of which (nos.4, 5, 3, 8, 7) are known to date from March and April 1908. Here dissonance is finally emancipated, that is, it no

longer seeks the justification of resolution. Consequently structural harmony disappears, along with its need for measured periods and consistent textures, and so does tonality itself as a central point of reference. By way of compensation motivic work and the tendency to equate the horizontal and vertical dimensions – in fact the essential elements later codified in the serial method – assume greater responsibility. The poems by George that led Schoenberg to explore the untried expressive possibilities of free dissonance describe in rather indirect language the growth of a passion in an exotic setting and the subsequent parting. Neither poet nor composer wishes to arouse sympathy or evoke ecstasy. The songs are predominantly slow and quiet, the lack of tonal or rhythmic propulsion placing them outside time. Each one captures with peculiar vividness the shifts of feeling at a particular moment, but distanced, as though enshrined in the limbo of past experience. There is nothing of Waldemar and Tove here: the summer wind will assuredly soon sweep all before it. What will be left? Schoenberg gave his answer in the Second Quartet, one of the most personal of all his works.

This quartet consists of four thematically related movements which successively reflect the transformation of his style, but do not further it. The third movement is later but less advanced than the op.14 songs, and the finale, though tonal only in parts, stands in the same relation to the earlier songs of *Das Buch der hängenden Gärten*. The reason for this lies not only in the technical consideration that the later movements could not overstep certain limits set by the enigmatic first movement, which is in F \flat minor: the composer may have needed to step back in order to see the crisis that had overtaken him clearly. For even though the sequence of events in his wife's liaison with Gerstl cannot be exactly dated, so that its precise relation to the quartet's composition cannot be established, the crisis appears to be the subject of the work. The incorporation in the trio of the scherzo of the popular melody *O du lieber Augustin*, the words of which end with the tag 'Alles ist hin', would fit this interpretation, as would the George poems set for soprano voice in the two later movements, the first a prayer for divine solace after earthly struggles, the second a vision of the spirit's journey to ethereal realms. Although Schoenberg's choice of subject for his next vocal works was to be directed towards human insights, he evidently recognized already that his ultimate aim was religious.

Early in 1909 Schoenberg composed the first two piano pieces of op.11, before completing *Das Buch der hängenden Gärten*. The *Fünf Orchesterstücke* op.16 and the third piece of op.11 followed in the summer. The strange note of resignation that had sounded through the song cycle is still heard in op.11 nos.1 and 2 and op.16 no.2, but the unfamiliar territory of the new style now takes in the explosive turmoil of op.16 nos.1 and 4 and op.11 no.3, and the unique calm of op.16 no.3. Formal expansion does not accompany the extension of expressive range: as Schoenberg later observed, brevity and intensity of expression are interdependent in these pieces. The disintegration of functional harmony appeared at the time to have destroyed the conditions for large-scale form. But other features with roots in traditional practice, in particular fixed points of reference of various kinds (some of them reminiscent of tonality) and thematic or motivic development, survived to assume not only greater responsibility but new guises. These made possible swifter transformations and more abrupt

contrasts than music had hitherto known. Moreover dissonance's new independence permitted, at least in an orchestral context, unprecedented simultaneous contrasts. It is not only novelty of expression in itself but the power to bring seemingly irreconcilable elements into relation that gives the music its visionary quality, far beyond that of the painted 'visions'.

For a time Schoenberg believed that by following the dictates of expression he would be able to renounce motivic features as well as tonality. The last two pieces in opp. 11 and 16 to be written, the final piece in each set, show the direction of his thinking. The orchestral piece centres on a continuously evolving melodic line with no clear expository stage; the piano piece relies for coherence as much on dynamics and texture as on pattern. From this point two possibilities suggested themselves. One was to devise ideas that were complete in themselves and required no development. This held no lasting attraction for a composer of Schoenberg's imaginative fecundity. He composed two tiny pieces for chamber ensemble and part of a third early in 1910, and the next year six equally minute piano pieces which he published as op. 19; thereafter he left this line of thought to Webern. For Schoenberg the way forward lay in the construction of large forms on the basis of a text. This allowed him scope to build on the experience of opp. 11 and 16. Immediately after the instrumental pieces he composed in the astonishingly short time of 17 days the half-hour monodrama *Erwartung*.

The single character in this piece is an unnamed woman. Full of fear and apprehension, she is wandering through a forest at night in search of her lover. The only dramatic event, her discovery of his murdered body, occurs at a fairly early stage; the rest of her monologue passes from recollection of their love, through jealousy to a sense of reconciliation born of exhaustion. As the composer remarked, the whole drama may be understood as a nightmare, but the point is immaterial because the reality explored is purely psychological. There is no realistic time scale: past and present co-exist and merge in the woman's mind as terror, desire, jealousy and tenderness cut across one another in confused association. Traditional tonal order could scarcely have met the demands of such a subject: Schoenberg's extraordinary score depends to a considerable extent upon a rationality beyond conscious control. True, various unifying factors are observable, such as fixed pitch elements that turn upon a vestigial D minor (his favourite key throughout his life, whether in tonal, freely pantonal or serial composition) and a number of motivic figures that recur time and again, especially at the beginning of phrases. But since these are short, widely scattered and quickly submerged in the stream of continuous development their contribution to coherence at surface level is small; the music can scarcely be called athenatic, but it goes further in that direction than any other work of Schoenberg. The monologue falls into several lengthy paragraphs which provide the clearest structural feature, but even here divisions are blurred and larger changes of mood disrupted by innumerable contradictory emotions. Beyond a certain point nothing can impinge upon the dreamlike continuum of musical images.

The next year, 1910, Schoenberg wrote the text of *Die glückliche Hand*, and began the music soon after, though he did not finish it for three years. It is a companion-piece to *Erwartung*, in effect another monodrama, centring on an unnamed man. Though shorter it requires more elaborate

staging, including an intricate play of coloured lighting synchronized with the action. The subsidiary roles – a woman, a gentleman and some workers – are mimed, since they are merely projections of the man's psyche, but the chorus of 12 soloists, whose commentary opens and closes the drama, reveals through its pity of him that it represents an independent, presumably divine order of existence. At the beginning the chorus asks why he constantly betrays his capacity for the supermundane in a vain quest for earthly happiness. The main action symbolizes this situation. The man loves a woman who deserts him for a rival, but seems to return to him. In the mistaken belief that he has won her he finds strength to withstand his enemies and inspiration for artistic creation. His resulting work is symbolized by a trinket; it excites envy, but he recognizes it as meretricious. The woman plays him false and the cycle is complete. Although the style of the music is close to that of *Erwartung*, Schoenberg reintroduces features that he had temporarily set aside, to meet the more varied action and the wider implications of the text. Clear formal divisions reassert themselves: recapitulatory reminiscence plays an important part in the later stages of the action and there are correspondences between the flanking choral scenes, where exact imitation reappears. There is also a new element, barely hinted at in the works of 1909: the use of parody to characterize such situations as the metal working and the woman's fickleness.

Parody assumes a very important role in *Pierrot lunaire*. This work, composed in 1912, before the framing choral scenes of *Die glückliche Hand*, consists of 21 poems set for speaker and chamber ensemble. Schoenberg had employed melodrama before in the summer wind narrative of the *Gurre-Lieder*. His highly stylized use of the speaking voice, for which he notated relative pitches as well as exact rhythms, proved an ideal vehicle for the *Pierrot* settings, which were conceived in what he described as a light, ironic–satirical tone. The rather modish verses, by turns grotesque, macabre or consciously sentimental, provide the occasion for presenting, with the detachment that the protagonist in *Die glückliche Hand* failed to achieve, human activity as a shadow play in which menace and absurdity are on a level. The focus shifts at random, as in a dream, between the lunatic activities of the clown, impersonal scenes, the poet in the first person and the self-absorbed artist, who is not spared. Within his new style Schoenberg parodies the characteristics of a great range of genre pieces, very often retaining the ghost of their formal layout as well. In music the lines dividing ironic from direct reference are often hard to detect. The peculiar fascination of *Pierrot lunaire* lies in this ambiguity. The nightmare imagery of some of the poems might scarcely be admissible without ironic distancing, yet the music often strikes with authentic horror. Mockery constantly shades into good humour, exaggerated pathos into the genuinely touching. A decade later Schoenberg was to rediscover his sympathy for the world that he was now determined to leave behind him. For the moment, however, he was set on other things.

After *Pierrot* Schoenberg contemplated writing an oratorio based on the vision of Swedenborg's heaven at the end of Balzac's novel *Séraphita*. This idea was superseded during 1914 by plans for a vast, partly choral symphony of a religious nature, incorporating texts from Dehmel, Tagore and the Old Testament. Early in 1915 he wrote words for a new final

section consisting of two movements entitled *Totentanz der Prinzipien* and *Die Jakobsleiter*, but although he made extensive sketches nothing came to fruition until he decided to make his own statement of faith by turning *Die Jakobsleiter* into an independent oratorio. He began to revise the text in 1916 and composed the first half the next year. At the beginning of the allegory, which owes a good deal to Balzac's *Séraphita*, a host of people approaching death come before the archangel Gabriel, who admonishes and advises them. Six representatives of various philosophical standpoints then come forward to recount their earthly experiences and aspirations, and receive his comments. There is no doubt something of Schoenberg in all of them, and in Gabriel too, but he avowedly identified himself with the 'chosen one', whose spiritual understanding sets him apart and whose word seems doomed to misunderstanding. A central symphonic interlude symbolizing the transition from this world to the hereafter leads to the uncomposed second part in which souls are prepared for reincarnation as the next step in their long spiritual pilgrimage towards ultimate perfection. The chosen one is reluctant to face the world again, once more to stand alone and find himself involuntarily compelled, though receiving no support, to speak and do what he would never have dared to think or take responsibility for. But he is told to remember all that he has in common with the rest of humanity and to accept his prophetic role. At the close Gabriel calls on every soul to seek unity with God through prayer.

The faith and the view of his mission to which Schoenberg gave expression in *Die Jakobsleiter* were to influence the whole course of his later development as a composer. The short score of the first part, however, is more easily seen as a potential culmination to the music composed since 1908 than as a foretaste of that of the 1920s. The closing section of *Die glückliche Hand* provided a model for the big, partly sung, partly spoken choruses. The long paragraphs sung or spoken by the soloists required a more sustained style of writing than that, for instance, of *Erwartung*, where the varying intensity of dissonance breaks continuity of pace and texture. For this Schoenberg was able to turn to the four orchestral songs of op.22 (1913–16) and their forerunner *Herzgewächse* (1911), where he had already devised more even textures by maintaining a rather high level of dissonance in six or more parts, with very little octave doubling and a tendency towards symmetrically built chords. Except for *Seraphita* (op.22 no.1) all these songs anticipate the religious preoccupation of *Die Jakobsleiter*. The very high soprano voice that symbolizes prayer in *Herzgewächse* reappears as the soul that ascends heavenward just before the central interlude. In January 1915 Schoenberg wrote to Zemlinsky that his new symphony would be 'worked' ('ein gearbeitetes Werk') in contrast to his many 'purely impressionistic' recent works. He carried this resolve over into the oratorio. His brief exploration of the dream world of free association had permanently enriched his musical language and vision, but he now needed to regain greater formal elaboration and density of meaning. Although *Die Jakobsleiter*, like the monodramas before it, relies primarily on the text for its structure, it employs recurrent themes and melodies, often in contrapuntal combination. Many of these are related through permutations of a hexachord heard at the outset.

At one point in the unfinished central interlude Schoenberg directed that groups of instruments placed at a distance should enter in 'floating'

(‘schwebend’) rhythm not exactly synchronized with that of the main orchestra. The suspension of rhythmic propulsion symbolizes the dissolution of earthly ties on the threshold of the hereafter. How far Schoenberg would have been able to pass beyond this extraordinary conception into the Swedenborgian heaven of his text had he not been interrupted, it is impossible to say, though the history of *Moses und Aron* suggests that he would not have reached the end. But the 12-note serial method that increasingly occupied him from 1921 provided a continuation of another sort. The omnipresent series sought to establish as principles the equation of the horizontal and vertical aspects of music, and the unity of all ideas in a composition with each other and with their context. Schoenberg expressly compared the unity of musical space to Swedenborg’s concept of heaven where ‘there is no absolute down, no right or left, forward or backward’. In a different sense from the symphonic interlude the music must ‘float’. The dodecaphonic aspect counteracted the pull of tonal gravity; the only quasi-tonal music in *Die Jakobsleiter* belongs to ‘one of the called’, who is roundly rebuked for preferring beauty to truth. In June 1922, shortly before he gave up trying to continue the oratorio, but when his foot was already firmly on the serial path, Schoenberg started a new sketchbook by inscribing the cover with the words ‘Mit Gott’.

Schoenberg, Arnold

7. Serial and tonal works 1920–36.

Since serialism is a method of composition and does not dictate style, Schoenberg might have been expected to find in it the means, if not of completing *Die Jakobsleiter*, at least of continuing in some direction suggested by that work. Instead he evolved a form of neo-classicism. This may not have been his original intention. The *Klavierstücke* op.23 nos.1, 2 and 4, written or begun in July 1920, are descendants of the pre-war instrumental pieces, and exactly a year later he began the Suite op.25, also for piano, with the only two movements (the Prelude and Intermezzo) that are not dance movements, thinking of the work simply as a second set of pieces. However, the Variations and Tanzszene from the Serenade op.24 had been begun in the later months of 1920, the March followed in September 1921, and by the time all three works were finished in the early part of 1923 movements based on Classical forms predominated. Although every piece in opp.23 and 24 involves serial procedures, only one in each work uses a 12-note series. Both of these postdate the earliest movements of the Suite, which, like nearly everything that Schoenberg was to compose in the next ten years, is dodecaphonic throughout.

The reason for Schoenberg’s return to Classical forms must be sought in his need to find new scope for his inherently developmental cast of thought. Paradoxically, developing variation had brought about, above all in the later works of 1909, a reduction in the conditions for its own exercise. Where every motif is transformed before it can gather associations for the listener there can be no intensification of meaning through development; where no pattern establishes itself only extreme contrasts cheat expectation, and then not for long. If Schoenberg’s art of development was to develop further it needed a basis in relative stability, especially in the rhythmic sphere. For him technical needs were inseparable from philosophical ones. It seems likely that he saw his music at this time as initiating a new

incarnation analogous to that required of the 'chosen one' in the second part of *Die Jakobsleiter*. In the second turn of the spiral of his musical existence his task was evidently to reinterpret, in accordance with the 'higher and better order' to which he aspired, not his own previous experience, but the course of musical history as he knew and understood it best. His real interest began with Bach. He later declared his teachers to have been in the first place Bach and Mozart, and in the second Beethoven, Wagner and Brahms. Although the last two had appeared as the dominant influences in his tonal music, at least on the surface, the earlier ones now came to the fore. Despite the reluctance of the 'chosen one', like Moses after him, to return to the world and prophesy, Schoenberg was able to write to Hauer in December 1923 that after a 15-year search he had discovered a method of composition that allowed him to compose with a freedom and fantasy such as he had only known in his youth. The next 13 years were remarkably fruitful.

Most of the movements in the Serenade and the Suite draw on late Baroque dance characteristics much as *Pierrot lunaire* had borrowed from the subjects that it parodied. But although the detail of the Serenade often recalls *Pierrot*, as does its humour, six of its seven movements are built on an altogether larger scale, even without the lengthy repeats that Schoenberg adopted from his models. The repeats, here and in the Suite, are the first of any size and almost the last in the whole of his published work. They set him the special problem of canalizing his transforming imagination sufficiently within a given mood and character for a repetition to make sense. The exercise was no doubt an essential step towards establishing strongly differentiated developing characters in the great instrumental and operatic structures of the coming years. But that was incidental: Schoenberg said that he never knew what lay ahead, and his zigzag course towards the crises of 1908 and 1920 bears him out. There is nothing merely preparatory about the early serial masterpieces: his concern was, as ever, with the unique work in hand.

Thus in the marvellous series of instrumental works composed between 1920 and 1936 individuality is not of the limited kind associated with stepping-stones in a stylistic or technical evolution. In each one vigorous expansion within the terms of a particular premise builds a self-sufficient statement of very wide range, yet entirely singular. The next two works, the Wind Quintet and the Suite op.29 for seven instruments, illustrate the point very clearly. Schoenberg turned here to the thematic contrast required by Classical forms and to the traditional four-movement pattern. The first movement of the Quintet follows standard sonata layout, and the finale is a rondo. The first movement of the Suite lacks a regular development section, but despite the dance character of the second and fourth movements consistent symphonic treatment allies it with the Quintet rather than the Serenade. Yet the two works differ radically. The persistent contrapuntal texture of the Quintet looks back to the First String Quartet and the *Kammersymphonie* no.1 (and the emphasis on whole-tone and quartal sonorities is reminiscent of the latter work); the Suite is rooted in a harmonic idea which pervades texture and melody throughout. The divergence affects the music at every level.

In the *Variationen für Orchester* (1926–8) and the Third String Quartet (1927), which are also modelled on Classical forms, Schoenberg avoided these contrapuntal and harmonic extremes for the most part, and finally established the main stylistic characteristics of his serial music; these were to remain fairly constant to the end of his life. The transformations of the series as such cannot, of course, be followed consistently by the ear, and he strongly deprecated any attempt to do so. Although for him the series functioned in the manner of a motif, his themes consist primarily of rhythmic patterns which may carry any serial derivation. The thematic rhythms themselves are not fixed: he showed remarkable skill in varying them without endangering their identity. The interplay of melodic and rhythmic motif is responsible to a very large extent for the extraordinary richness of the music, bringing about in the course of a work the gradual accumulation of a mass of affinities between disparate elements. It also affects the bar-to-bar texture in an important way. The prodigious contrapuntal combinations so typical of the tonal works lose ground to relatively simple textures in which one or two salient lines predominate. But the rhythmic articulation of accompaniments fashioned out of serial forms in balanced succession or combination produces a wealth of motivic reference, as well as the play of rhythmic wit that is such a notable feature of Schoenberg's later scores. Thus the superimposition of ideas, with its risk of overloading, gives way to a finely graduated perspective in which listeners discover with increasing familiarity ever more layers of meaning beyond the clearcut foreground, as their hearing travels towards the inaudible vanishing-point of ultimate serial connection.

At the end of 1928 Schoenberg drafted the first version of the text of *Moses und Aron* (in the form of an oratorio) and composed the one-act comic opera *Von heute auf morgen*. The subjects of both works had been anticipated three years earlier in the two sets of short choral pieces opp. 27 and 28. Most of these make considerable use of strict canonic or fugal writing, a feature that is taken up on a greatly expanded scale in the ensembles and choruses of the operas. The *Drei Satiren* op. 28 deride the irresponsibility of modish modernity in music (especially Stravinsky's neo-classicism); *Von heute auf morgen* attacks the same thing in life. This is a comedy of marital strife and reconciliation involving a symmetrical quartet of characters: a wife brings her husband to heel when he takes an interest in an emancipated 'woman of today' by showing that she could play the same game if she wished. The little incident, which Gertrud Schoenberg with her husband's assistance turned into a very serviceable libretto, was suggested by the domestic life of the Greissles, according to documents among the Greissle papers, although the librettist told Leopoldina Gerhard that the Schrekers were the model. The text makes its points bluntly, like most that Schoenberg had a hand in or wrote himself: his musical style is not primarily illustrative and prefers a simple basis for the wealth of comment and interpretation that it provides in its own terms. The opera adopts Classical procedures, but handles them rather freely. Recitative and arioso break into the set pieces, expanding them to accommodate great flexibility of pace and feeling as the bickering characters waver between good sense and self-indulgence. Schoenberg finds no broad comedy in the commonplace and absurd situations, but endless nuances of humour and sentiment which, no less than the extremes of spirituality and depravity in *Moses und Aron*, relate to perennial components in his expressive range.

It was another 18 months before Schoenberg finally began to compose *Moses und Aron*. In the meantime he produced several smaller works in which the relation to Classical form becomes looser. The first piano piece of op.33 and its slightly later companion (1931) each employ a pair of contrasting themes, but the first, at least, recalls the concentrated manner of op.23. At this time he became interested in the problem of film music. Unwilling to subordinate his music to the requirements of a real film he chose instead to illustrate in his *Begleitungsmusik zu einer Lichtspielszene* an imaginary and unfilmable sequence of emotions: threatening danger, fear, catastrophe. He employed a kind of free variation form, and thinned out his recent style considerably to suit the programmatic nature of the undertaking. Since 1916 Schoenberg had now and then used tonality in fragmentary sketches and occasional pieces (notably the beautiful *Weihnachtsmusik* of 1921 based on *Es ist ein' Ros' entsprungen*), but never in published works. In 1929, however, he made some folksong settings for a commission, and followed them up with two non-dodecaphonic male choruses, *Glück* and *Verbundenheit*, the second of which centres on D minor. Although the other four choruses that make up op.35 are dodecaphonic, the exceptions show that the urge to return to tonal composition was beginning to gain ground.

Moses und Aron, composed between 1930 and 1932, is Schoenberg's second great profession of faith, a sequel to *Die Jakobsleiter* dealing with the predicament of the chosen one in carrying out his prophetic task. Unlike the oratorio, however, the work is in no real sense unfinished, even though the short third act was never set to music. The reason for this lies in the subject itself. At the beginning of Act 1 God, speaking from the burning bush, assigns to Moses the role of prophet. Schoenberg had summed up the problems of revelation without distortion in the second chorus from op.27: 'You shall not make an image. For an image confines, limits, grasps what should remain limitless and unimaginable. An image demands a name which you can take only from what is little. You shall not worship the little! You must believe in the spirit, directly, without emotion, selflessly'. Moses complains that he lacks eloquence to express what he understands of God, who accordingly appoints Aaron as his spokesman. Aaron comes to meet Moses; he echoes Moses's thoughts in less uncompromising terms, and this is underlined by the casting of Moses as a speaker and Aaron as a lyric tenor. They return together to bring the demoralized but expectant Israelites news of the new god who is to deliver them from Egyptian bondage. Moses tells them flatly that the one almighty, invisible and unimaginable God requires no sacrifices of them but complete devotion, and meets with a derision that Aaron can quell only by performing a series of three miracles, thereby substituting an image for the truth.

In Act 2 Aaron is obliged to still the people's doubt when Moses is away praying on the mountain by setting up a real image for them to worship in the form of the golden calf. The healing benefits of a faith so shallowly grounded are soon swept away by an orgy culminating in human sacrifice, suicide, lust and wholesale destruction. When Moses returns the calf vanishes at his word, but Aaron is able to defend his actions by pointing out that he is Moses's interpreter, and not an independent agent. The people are seen following yet another image, this time the pillar of fire, and Moses is left in despair. The uncomposed third act consists of another exchange

between the brothers. This time Moses prevails. Aaron, who has been under arrest, is freed but falls dead; with all barriers to spiritual understanding removed the people will at length achieve unity with God. Schoenberg once suggested that Beethoven, Bruckner and Mahler had not been permitted to compose tenth symphonies because they might have revealed something that we are not permitted to know; a ninth seemed to represent a limit beyond which the composer must pass into the hereafter. To have composed music adequate to the idea of unity with God would have been to write a tenth symphony. At some level Schoenberg must have felt this from the outset, for the first two acts of the opera are dramatically and musically complete in themselves. But to remain true to his mission he could not admit that: it was his duty to continue to strive towards the expression of the inexpressible. To the end of his life he still spoke of finishing the work.

In its formal procedures *Moses und Aron* follows *Von heute auf morgen* in striking a balance between Classical number opera and Wagner's continuous symphonic manner, but on a far larger scale incorporating very big choral or orchestral movements. Schoenberg draws on every aspect of his music of the previous decade, and in the partly spoken texture of much of the choral writing looks back further. It is in every way his most comprehensive masterpiece, encompassing the stillness of the purely spiritual glimpsed momentarily in the opening bars, Moses's bitterness and resignation, Aaron's ecstatic eloquence and occasional weakness, and the people's jubilation, instability, mockery, violence and outright savagery. And it is noteworthy that the music interprets the stern morality of the libretto with a breadth of sympathy lacking in the neutral words.

That Schoenberg should now have sought relaxation in a less monumental task is not so surprising as his choice, which took the form of a pair of concertos for cello and for string quartet, based respectively on a keyboard concerto by M.G. Monn for which he had provided a continuo part some 20 years earlier, and Handel's Concerto grosso op.6 no.7 (the only one of the set that lacks separate concertino parts throughout). These works are often mistakenly classified as arrangements. However, whereas in his orchestrations of Bach and Brahms Schoenberg added nothing substantial to the original and never overstepped the style, the concertos are new compositions to almost the same degree as a set of variations on another composer's theme. Thus in each movement of the Cello Concerto he overlaid Monn's exposition with additional counterpoints and harmonies reaching as far forward as Brahms, or even later, and then continued independently in the same style. In the Quartet Concerto he preserved the complete outline of the original first movement and scarcely changed the second; on the other hand he radically recomposed the two remaining movements, taking only a few phrases from Handel in the third. In 1934 he crowned this group of works with a Suite in G for string orchestra in a similar style but based entirely on his own material. By way of indicating their secondary status he did not confer an opus number on any of them, yet they are brilliant compositions that he could certainly not have written earlier. The pressures towards the dissolution of tonality that haunt his older tonal works are entirely absent; the late works accept their terms of reference, and the clarity with which their abundant invention is projected derives directly from the serial works of the previous decade.

The one aspect of Schoenberg's serial music for which *Moses und Aron* had given only restricted opportunity was its abstract symphonic thought. This now became his chief concern again. After his tonal excursion he composed in 1935–6 the Violin Concerto and the Fourth String Quartet, his first 12-note works (apart from the three songs of op.48) since the opera, and with it the culminating productions of this period of his work. They are cast in the respective three- and four-movement moulds traditional in such works, but the individual movements abandon strict Classical layout. The first-movement recapitulations no longer correspond to the measure of the expositions, but are engulfed in the development, which continues unchecked to the close. The forward urge that marks all Schoenberg's music asserts itself so forcefully here that a return to single-movement structure through the breakdown of the divisions between movements might have been foretold. Such a return did indeed take place, but the transition was not a straightforward one.

Schoenberg, Arnold

8. Later works.

Schoenberg's music was once again reaching a turning-point, even if a less acute one than in 1908 or 1920. Since the latter date his progressive reinterpretation of earlier musical principles had led him from Baroque and Classical models to a more fluid formal approach analogous to that of the later 19th century. The next step could only bring him to his own work – not merely to single-movement form but beyond that to the achievement of his expressionist years. But this very achievement was to a considerable degree the basis for his reinterpretation. As though to understand his situation better he took up, in 1939, the sketches for the *Kammersymphonie* no.2, begun in 1906 on the threshold of the crisis that now, though in a different way, confronted him for the second time. He completed the work in two movements, adding the last 20 bars of the first and about half of the second (from bar 309), but he also rescored and revised the remainder. In the process he increased the emphasis on a technical trait already prominent in the contemporary songs of opp.12 and 14. Whereas the harmony of the first *Kammersymphonie* had been characterized by an abundance of complex suspensions and appoggiaturas, that of the second tends to progress by stepwise movement in all parts. Schoenberg combined this technique with frequent 4th chords and similar combinations to very austere effect; indeed, the final coda strikes an unequivocally tragic note such as his later style would scarcely have countenanced. Perhaps recognition of this possibility in the material was an additional reason for his returning to it at this difficult period of his life.

In the previous year he had composed a setting of the *Kol nidre* in a tonal style which he hoped would prove acceptable in the synagogue. However, the work was found unsuitable for liturgical use because he had added an introduction and altered the traditional text in an attempt to strengthen its spiritual content. In order to give the main declaration of repentance and dedication 'the dignity of law', in his own phrase, he set it in march-like fashion and reinforced the effect with a harmonic severity that anticipates, in simpler terms, that of the *Kammersymphonie* no.2. After finishing the latter work he still felt that his harmonic style just before his first pantonal

works offered unused possibilities. He set about exploring them further in the D minor Variations on a Recitative for organ. Here, as in several pieces of the earlier time, harmonic complexity is controlled by unremitting reference to the tonic; there are also, however, serial features. In many ways this work and the next, the setting of Byron's *Ode to Napoleon*, form a complementary pair of opposites. Each is rooted in a special harmonic procedure that gives it a peculiarly individual sound. The D minor work borrows from serialism; the dodecaphonic *Ode* ends in E♭. The Variations respect the integrity of their melodic theme; the series of the *Ode* is freely permuted. The sequence of extraordinarily heterogeneous works starting with the *Kol nidre*, each employing a different technique for a particular end, shows the composer once again moving as though inadvertently towards a definite point, in this case the resumption of serial composition from a rather different angle.

The Piano Concerto of 1942 consists of one movement, less a conflation of several movements like the First Quartet and *Kammersymphonie* no.1 than an expansion of a single sonata movement to embrace four symphonic characters in traditional sequence. As in the serial works up to 1936 all essential elements derive from the unpermuted series, but there are also strong affinities with the *Ode to Napoleon*. In the first place the music shares to some extent the quasi-tonal leanings of the *Ode*. This leads to more stable textures than are common in the earlier serial works, let alone the expressionist ones, and to symmetrical formal schemes, at least in outline. None of this suggests that Schoenberg was more closely engaged with the crisis of 1908 than he had been in 1936 – rather the reverse. But another legacy from the *Ode* changes the picture. At the very opening the serial melody is supported by free permutations of itself, its unusual tonal stability achieved through an unstable element. The consequences emerge later: chaos lies in wait at transitional points, above all at the end of each of the middle sections, where the chromatic totality becomes an undifferentiated stack of 4ths which momentarily endanger the work's identity. The abyss had opened before in Schoenberg's music, for instance in *Erwartung*, but never beneath so serene a surface. The effect is correspondingly disturbing.

The following year at the request of his publishers he composed a set of variations in G minor for band. It was intended for wide circulation and so couched in a straightforward tonal idiom, like the G major Suite for strings, which had been written for college orchestras. It has all the vigour and ebullience of the earlier work, and as there his personality marks every bar no less firmly than in his more dissonant style. After this he wrote nothing for two years owing to deterioration in his health. When he resumed composing approximately one work a year, as he had done fairly regularly since his arrival in America, his bad eyesight obliged him to restrict his scale of activity. He wrote the first work of this last group in response to another commission. He was asked to compose the prelude to a suite for chorus and orchestra by various composers based on selections from the book of *Genesis*. Schoenberg evidently thought of God as creating the world out of divine order rather than primordial chaos, for the core of his compact piece consists of an eight-part double canon followed by two strettos that draw into their orbit the more amorphous elements from the opening. In the works of this last phase (except, of course, the folksong

settings op.49), the tonal influence that had still been perceptible in the Piano Concerto recedes, and the language moves somewhat closer to that of the serial works up to 1936.

The longest and most wide-ranging of these late works is the String Trio of 1946. It is cast in a single movement expanded from within by the pressure of continuous and multifarious development. The different musical characters do not group themselves into clear subsidiary sections, as in the Piano Concerto, but alternate with a degree and frequency of contrast that Schoenberg had avoided since his expressionist period. Indeed, with this work he finally overtook his own earlier achievement and absorbed it into his later mode of thought. He divided the score into three 'parts' separated by two 'episodes' of different serial construction. The first part and episode correspond to an exposition, and the second part and episode to a development; the third part contains a truncated but unusually exact recapitulation and a coda. The structure recalls the first movement of the Fourth Quartet in the return early in the development to the codetta of the exposition, before the emergence of an important new melody.

The outpouring of elusive, visionary music held within this framework arose directly from the special circumstances of composition: Schoenberg had just recovered from an almost fatal heart attack, and he confessed that the experience was reflected in the Trio. It is not difficult to guess the direction of his thoughts. Having stood nearer than ever before to the truths that lay beyond man's reach in this world he was under the obligation to reveal what he could. The reinterpretation of expressionism towards which he had been moving suddenly took on a new urgency. Just as, nearly 40 years before, the attempt to lift all constraints from intuition had led to him placing his art in the service of faith, and eventually to a new order in composition, so he might now, from his present level, reach further still. But if the work contains intimations of the hereafter it is also concerned with this world: the melody heard in the second part and again in the coda recalls the music for the woman healed by faith, even though faith in an image, in Act 2 of *Moses und Aron*, and would seem to refer to his precarious recovery. There can be little doubt that the work was intended as a personal and spiritual testament, and it could have closed his life-work worthily.

In the event Schoenberg lived another five years and was able to compose a second testament in 1950. His first work in the interim, *A Survivor from Warsaw*, was wrung from him by a report of an occasion when Jews on their way to the gas chamber found courage in singing the *Shema Yisrael*, the command to love God, who is one lord. Though a short piece it made large demands. The orchestral accompaniment to the witness's spoken narration illustrates a reality more horrible than anything that Schoenberg could have imagined when he wrote his *Begleitungsmusik*, and his original melody for the Hebrew cantillation is an extraordinary conception, expressing a desperate tenacity that belongs very much to its author. The three folksongs op.49 are new settings of tunes that he had already arranged in 1929. The two choral settings of *Es gingen zwei Gespielen gut*, the most elaborate in their respective sets, show a revealing shift of emphasis: the 1929 version takes the form of a complex set of canonic variations, that of 1948 is less intricate but allows the original melody to dissolve in the general texture of variation. Schoenberg's last instrumental

work is entitled 'Phantasy for violin with piano accompaniment'. The description is exact: the violin part leads throughout, having even been written separately before the accompaniment. Melody accordingly dominates, limiting a tendency towards the sharp contrasts characteristic of the String Trio and checking their more disruptive consequences. This is the key to the work's special quality. It stands close to the Trio in many points of style, including melodic style, and in its subtlety of thematic continuity, but finds more consistent tranquillity.

The three religious choruses for mixed voices of op.50 were conceived at different times for different purposes and have little in common. However, at a time when he still hoped to finish the last one Schoenberg looked forward to their performance as a group. *Dreimal tausend Jahre* is a four-part setting of a short poem looking forward to God's return among the faithful in the new Israel. The close-knit textures and full harmony ally it to the male choruses op.35, whereas the mixture of singing and speech in the more dramatic six-part *De profundis* recalls *Moses und Aron* and throws into relief the varied soloistic phrases expressing repentance and supplication. The third, unfinished piece employs a speaker and an orchestra with the chorus. The text is a meditation on prayer by the composer himself, the first of the series of 'modern psalms' that occupied the last months of his life. Towards the end it speaks of the feeling of unity with God experienced in prayer. The passage is first given to the speaker, and should then have been taken up by the chorus. But at this point the composition breaks off, for it presented Schoenberg with the same task, at once impossible to fulfil yet central to his beliefs, as the third act of *Moses und Aron*: that of revealing through his music what it is not given to man to know. Although he still entertained the notion of working on *Die Jakobsleiter* and *Moses* until shortly before his death he must really have known that it was out of the question, and that the withdrawal into silence manifested in his psalm represented his final testament.

Since the time of his death Schoenberg's cardinal importance as an innovator has been very widely recognized. As a result most of his works are now assured of at least an occasional hearing. Yet although his idiom is no longer unfamiliar in a general sense, his music remains less easily accessible than that of his eminent pupils and contemporaries. One difficulty has been that musicians who shared his background and artistic assumptions, and might in principle have built up a tradition of performance – men such as Furtwängler, Walter, Kleiber and Klemperer, all of whom worked in Berlin when Schoenberg was there – failed to keep abreast of his development, while the more objective, uncommitted approach cultivated in the postwar years overlooked too much. But if the scarcity of good performances has not helped to dispel the wider public's indifference, neither does it entirely account for it. There would appear to be more fundamental causes that affect specialist audiences as well.

In 1930 Berg drew attention to the close parallel between Schoenberg's historical position and that of Bach ('Credo', *Die Musik*, xxii, 1929–30, pp.264–5). He showed that a few small changes could make the assessment of the latter in Riemann's encyclopedia apply equally well to Schoenberg, who, like Bach, lived at a time of transition between two musical styles and succeeded in reconciling their opposing characteristics

through his genius. Berg did not live to see his comparison further borne out by changes in taste after his teacher's death. Just as Bach's music held no interest for a generation preoccupied with the simpler language of early symphonic music, so the greater part of Schoenberg's work has had limited appeal for ears attuned to the broader effects of new sound resources and aleatory procedures or, more recently, to minimalism and postmodernist eclecticism. Its Bach-like density, proliferation and order run counter to the spirit of the age, making exceptional demands on the interpretative discipline of the performer and the sensibility of the listener. In the long run, however, these very qualities are likely to tell no less powerfully in its favour. Perhaps no other composer of the time has so much to offer.

See [Analysis](#), §II, 4 and fig.23; [Serialism](#); [Sprechgesang](#); [Twelve-note composition](#).

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WORKS

Edition: *A. Schoenberg: Sämtliche Werke* (Mainz, 1966–) [S]

Only a selection of the more considerable of Schoenberg's numerous unfinished compositions is included here. Many more are listed in Rufer (1959), and those up to 1933 are catalogued in greater detail in Maegaard, i (1972). Some fragments are published in Maegaard, iii (1972) [M]; all will eventually be included in S. Works without opus numbers are unpublished unless otherwise stated. For more precise details of composition dates see Rufer (1959), Maegaard (1972) and S.

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operas

op.

17 [Erwartung \(Monodram, 1, M. Pappenheim\), Aug–Sept 1909; Prague, Neues](#)

- Deutsches Theater, 6 June 1924; vocal score by Schoenberg
- 18 Die glückliche Hand (Drama mit Musik, 1, Schoenberg), 1910–Nov 1913; Vienna, Volksooper, 14 Oct 1924
- 32 Von heute auf morgen (op, 1, M. Blonda [G. Schoenberg]), Oct 1928–Jan 1929; Frankfurt, Opernhaus, 1 Feb 1930; vocal score by Schoenberg; S A/7
- Moses und Aron (op, 3, Schoenberg), May 1930–March 1932, Act 3 not composed; Der Tanz um das goldene Kalb perf. in concert Darmstadt, 2 July 1951; Acts 1–2 perf. in concert, Hamburg, Nordwestdeutscher Rundfunk, 12 March 1954; Acts 1–2 staged, Zürich, Stadttheater, 6 June 1957, vs (1957), fs (1958); S A/8

fragments

- Und Pippa tanzt (G. Hauptmann), Aug 1906–March 1907; prelude and recitative, short score, 68 bars

Schoenberg, Arnold: Works

choral

- Ei du Lütte (K. Groth), partsong, early; S A/18
- Friedlicher Abend senkt sich aufs Gefilde (N. Lenau), partsong in canon, early; S B/18, 3
- Viel tausend Blümlein auf der Au (Siehst Du am Weg ein Blümlein blühn) (A. Traeger), partsong, early; S B/18, 3
- Gurre-Lieder (J.P. Jacobsen, trans. R.F. Arnold), solo vv, choruses, orch, March 1900–March 1901, orchd Aug 1901–1903, July 1910–Nov 1911 (1912)
- 13 Friede auf Erden (C.F. Meyer), SSAATTBB, insts ad lib, Feb–March 1907, acc. Oct 1911; S A/18
- Der deutsche Michel (O. Kernstock), male vv, 1914 or 1915; S A/18
- 27 Vier Stücke, SATB: Unentrinnbar (Schoenberg), Sept 1925; Du sollst nicht, du musst (Schoenberg), Oct 1925; Mond und Menschen (Tschan-Jo-Su, trans. H. Bethge), Oct 1925; Der Wunsch des Liebhabers (Hung-So-Fan, trans. Bethge), with cl, mand, vn, vc, Nov 1925; S A/18
- 28 Drei Satiren (Schoenberg), SATB: Am Scheideweg, Nov 1925; Vielseitigkeit, Nov–Dec 1925; Der neue Klassizismus, with va, vc, pf, Nov–Dec 1925; pubd with appendix of three canons (see Canons below); S A/18
- Three folksongs, SATB, Jan 1929 (1930): Es gingen zwei Gespielen gut; Herzlieblich Lieb, durch Scheiden; Schein uns, du liebe Sonne; S A/18
- 35 Sechs Stücke (Schoenberg), male vv: Hemmung, Feb 1930; Gesetz, March 1930; Ausdrucksweise, March 1930; Glück, March 1929; Landsknechte, March 1930; Verbundenheit, April 1929; S A/18
- 39 Kol nidre (Jewish liturgy in Eng. with alterations and introduction), speaker, chorus, orch, Aug–Sept 1938; S A/19
- 44 Prelude 'Genesis' (textless), SATB, orch, Sept 1945; S A/19
- 46 A Survivor from Warsaw (Schoenberg), narr, male vv, orch, Aug 1947; S A/19
- 49 Three folksongs, SATB, June 1948: Es gingen zwei Gespielen gut (Two comely maidens); Der Mai tritt ein mit Freuden (Now May has come with gladness); Mein Herz in steten Treuen (To her I shall be faithful); S A/19
- 50a Dreimal tausend Jahre (D.D. Runes), SATB, April 1949; S A/19
- 50b De profundis (Ps cxxx in Heb.), SSATBB, June–July 1950; S A/19
- 50c Moderner Psalm (Schoenberg), speaker, chorus, orch, Oct 1950, inc.; S A/19

fragments

- Wann weder Mond noch Stern am Himmel stehn (L. Pfau), male vv, wind ens, June 1897; 54 bars; S B/18, 3

- Darthulas Grabgesang (J.W. von Goethe), 14vv, orch, April 1903; vocal score, 66 bars; S B/18, 3
- Wie das Kriegsvolk von Georg von Fronsberg singt (Des Knaben Wunderhorn), male vv, summer 1905; 33 bars; S B/18, 3
- Symphony with choral movements, 1914–15; sketches; M (extracts)
- Die Jakobsleiter (orat, Schoenberg), solo vv, choruses, orch, June 1917–July 1922, rev. begun Oct 1944 and abandoned after bar 104; first half only composed in draft; text pubd 1917 and in *A. Schönberg: Texte* (Vienna, 1926); vocal score, arr. W. Zillig (1975); orchd by W. Zillig; S A/29
- Israel Exists Again (Schoenberg), chorus, orch, March–June 1949; short score, 55 bars; S A/19

Schoenberg, Arnold: Works

orchestral

- Adagio, v, harp, str, ?1896
- Gavotte und Musette (im alten Style), str, March 1897
- 4 Verklärte Nacht, arr. str orch 1917, 2nd version 1943; S A/22
- 5 Pelleas und Melisande, sym. poem, after M. Maeterlinck, July 1902–Feb 1903
- 9 Kammer-symphonie no.1, arr. full orch Nov 1922, 2nd version April 1935; S A/12
- 10 String Quartet no.2, arr. S, str orch. ?1919
- 16 Fünf Orchesterstücke: no.1 May 1909, nos.2–3 June 1909, no.4 July 1909, no.5 Aug 1909; S A/12; arr. reduced orch, Sept 1949; S A/14, 1
- 31 Variationen für Orchester, May 1926, July–Aug 1928; S A/13
- 34 Begleitungs-musik zu einer Lichtspielszene, Oct 1929–Feb 1930; S A/14, 1
- Cello Concerto, Nov 1932–Jan 1933 (1935); S A/27; red. by Schoenberg for vc, pf; S B/27, 1 [after Monn: Clavicembalo Concerto in D, 1746]
- Concerto, str qt, orch, May–Aug 1933 (1963); S A/27 [after Handel: Concerto grosso op.6 no.7]
- Suite, G, str, Sept–Dec 1934 (1935)
- 36 Violin Concerto, 1935–Sept 1936; S A/15
- 38 Kammer-symphonie no.2, Aug 1906–Dec 1916, Aug–Oct 1939; S A,B/11
- 42 Piano Concerto, July–Dec 1942; S A/15
- 43a Theme and Variations, band, completed July 1943; S A/13; arr. orch as op.43b, summer 1943; S A/14, 1

fragments

- Waltz, str, early; 10 sections completed
- Serenade, small orch, 1896; 1st movt completed, the other three inc.
- Frühlings Tod, sym. poem, after Lenau, 1898; 260 bars of which 137 fully scored
- Symphony, G, Feb 1900; Introduction, g, pf score, 73 bars
- Passacaglia, March 1926; sketches; M
- Symphony, Jan–Feb 1937; short score, 30–50 bars of each of the 4 movts
- untitled work, Oct–Nov 1946; short score, 28 bars
- untitled work, April 1948; short score, 25 bars

Schoenberg, Arnold: Works

chamber

- 'Alliance' Walzer, 2 vn, early
- 'Sonnenschein' Polka schnell, 2 vn, early
- 3 Lieder ohne Worte, 2 vn, early
- untitled work, d, vn, pf, early

- Presto, C, str qt, ?1894; S A/20
- String Quartet, D, summer–autumn 1897 (1966); S A/20
- Scherzo in F and Trio in a, str qt, July–Aug 1897; rejected 2nd movt of preceding; S A/20
- 4 Verklärte Nacht, after R. Dehmel, 2 vn, 2 va, 2 vc, completed Dec 1899; S A/22
- 7 String Quartet no.1, d, summer 1904–Sept 1905; S A/20
- 9 Kammer-symphonie no.1, 15 insts, completed July 1906; S A,B/11
- 10 String Quartet no.2, with S in movts 3 'Litanei' and 4 'Entrückung' (S. George), March 1907–Aug 1908; S A/20
- 16 Fünf Orchesterstücke, arr. 11 insts, 1920; S A/13
- Three untitled pieces, wind qnt, org/harmonium, cel, str qt, db, Feb 1910, no.3 inc. (c1965)
- Die eiserne Brigade, march, pf qnt, 1916 (1978)
- 24 Serenade, cl, b cl, mand, gui, vn, va, vc, with B in movt 4 'O könnt' ich je der Rach' an ihr genesen' (Petrarch, trans. K. Förster), Aug 1920–April 1923
- Weihnachtsmusik, 2 vn, vc, harmonium, pf, Dec 1921 (1975)
- 26 Wind Quintet, April 1923–Aug 1924; S A/22
- 29 Suite, E♭-cl/fl, cl, b cl/bn, pf, vn, va, vc, Jan 1925–May 1926
- 30 String Quartet no.3, Jan–March 1927; S A/21
- 37 String Quartet no.4, April–July 1936; S A/21
- 45 String Trio, Aug–Sept 1946; S A/21
- 47 Phantasy, vn, pf, March 1949

fragments

- Clarinet Quintet, d; 28 bars
- Toter Winkel, after G. Falke, 2 vn, 2 va, 2 vc, ?before op.4; 34 bars; S A/22
- String Quartet, d, summer 1901–summer 1904; fugue 80 bars, scherzo, 26 bars; S A, B/20
- String Quintet, D, winter 1904–5; 22 bars
- Ein Stelldichein, after Dehmel, ob, cl, pf, vn, vc, Oct 1905; 90 bars (1981)
- Kammer-symphonie, a, ? before op.9; 22 bars
- String Septet, March 1918; 25 bars; S A/22
- Tempo zwischen langsamen Walzer und Polacca, movt intended for op.24, Aug 1920; 40 bars; M
- Gerpa, F, for Schoenberg's son Georg (hn + vn + pf) and himself (vn + pf + harmonium), Nov 1922; theme and 3 variations completed
- Sonata, vn, pf, Jan-Feb 1928; 43 bars
- String Quartet, C, c1930; 51 bars; S B/21
- String Quartet, June 1949; openings of all 4 movts; S B/21

Schoenberg, Arnold: Works

solo vocal

for 1v, pf unless otherwise stated

Songs, 1893–97, S A, B/2, listed in approximate chronological order suggested there: In hellen Träumen hab ich Dich oft geschaut (A. Gold), 1893; Drüben geht die Sonne scheiden (Schilflied) (N. Lenau), 1893; Einst hat vor deines Vaters Haus (Pfau); Ich hab' zum Brunnen ein Krüglein gebracht (Das zerbrochene Krüglein) (M. Greif); Dass

gestern eine Wespe Dich; Juble, schöne junge Rose; Warum bist du aufgewacht (Nachtblumen) (Pfau); War ein Blümlein wunderbar (Vergissmeinnicht) (Pfau); Lass deine Sichel rauschen (Lied der Schnitterin) (Pfau); Im Fliederbusch ein Vöglein sass (Zwiegesang) (R. Reinick); Dass schon die Maienzeit vorüber (Herbst) (A. Christen); Könnt ich zu dir, mein Licht (Erste Wünsche) (Pfau); Mein Schatz ist wie ein Schneck (Pfau); Gott grüss dich, Marie (Nach einem Tanzlied) (Pfau); Der Pflanze, die dort über dem Abgrund schwebt (Pfau); Einsam bin ich und alleine (Pfau); Nur das tut mir so bitterweh' (O. von Redwitz); Du kleine bist so lieb und hold (Zweifler) (Pfau); Du kehrt mir den Rücken (Pfau); Ich grüne wie die Weide grünt (Die Trauerweide) (W. Wackernagel); Mein Herz, das ist ein tiefer Schacht; In meinem Garten die Nelken (Mädchenlied) (E. Geibel) 1896; Als mein Auge sie fand (Sehnsucht) (J. C. von Zedlitz) 1896; Duftreich ist die Erde (Ekloge) (J. Vrchlicky, trans. F. Adler), ?1895, rev. ?1897; Sang ein Bettlerpärlein (Mädchenlied) (P. Heyse), ?1897; Waldesnacht, du wunderkühle (Waldesnacht) (Heyse), ?1897; Aprilwind, alle Knospen (Mädchenfrühling) (Dehmel), Sept 1897; Mädels, lass das Stricken (Nicht doch!) (Dehmel), Sept 1897

Es ist ein Flüstern in der Nacht (T. Storm), T, str qt, ?1895–6; S A/24

1	Zwei Gesänge (K. von Levetzow), Bar, pf, 1898: Dank; Abschied; S A/1
—	Sie trug den Becher in der Hand (Die Beiden) (H. von Hofmannsthal), April 1899; S A/2
—	Du musst nicht meinen (Mannesbängen) (Dehmel), April/May 1899; S A/2
—	Zwischen Weizen und Korn (Mailied) (Goethe), May 1899, S A/2
2	Vier Lieder: Erwartung (Dehmel), Aug 1899; Schenk mir deinen goldenen Kamm (Dehmel), 1899; Erhebung (Dehmel), Nov 1899; Waldsonne (J. Schlaf), c1900; S A/1
—	Dunkelnd über den See (Gruss in die Ferne) (H. Lingg), Aug 1900; S A/2
—	Lied der Waldtaube [from Gurre-Lieder],

	arr. Mez, 17 insts, 1900, arr. Dec 1922 (1923); S A/3
—	Brettli-Lieder: Der genügsame Liebhaber (H. Salus), April 1901 (1975), S A/2; Einfältiges Lied (Salus), April 1901 (1975), S A/2; Nachtwandler (G. Falke), S, pic, F-tpt, side drum, pf, April 1901 (1969), S A/24; Jedem das Seine (Colly), June 1901 (1975), S A/2; Mahnung (G. Hochstetter), July 1901 (1975), S A/2; Galathea (F. Wedekind), Sept 1901 (1975), S A/2; Gigerlette (O. Bierbaum), 1901 (1975), S A/2; Seit ich so viele Weiber sah (Aus dem Spiegel von Arcadia) (E. Schikaneder), 1901 (1975), S A/2
—	Deinem Blick mich zu bequemen (Goethe), Jan 1903; S A, B/2
3	Sechs Lieder, Mez/Bar, pf: Wie Georg von Frundsberg von sich selber sang (Des Knaben Wunderhorn), March 1903; Die Aufgeregten (G. Keller), Nov 1903; Warnung (Dehmel), May 1899, autumn 1903; Hochzeitslied (Jacobsen, trans. Arnold), c1901; Geübtes Herz (Keller), Sept–Nov 1903; Freihold (H. Lingg), Nov 1900, autumn 1903; S A/1
6	Acht Lieder: Traumleben (J. Hart), Dec 1903; Alles (Dehmel), Sept 1905; Mädchenlied (P. Remer), Oct 1905; Verlassen (H. Conradi), Dec 1903; Ghasel (Keller), Jan 1904; Am Wegrand (J.H. Mackay), Oct 1905; Lockung (K. Aram), Oct 1905; Der Wanderer (F. Nietzsche), April–Oct 1905; S A/1
8	Sechs Orchester-Lieder: Natur (H. Hart), Dec 1903–March 1904; Das Wappenschild (Des Knaben Wunderhorn), Nov 1903–May 1904; Sehnsucht (Des Knaben Wunderhorn), completed April 1905; Nie ward ich, Herrin, müd' (Petrarch, trans. Förster), June–July 1904; Voll jener Süsse (Petrarch, trans. Förster), completed Nov 1904; Wenn Vöglein klagen (Petrarch, trans. Förster), completed Nov 1904; S A/3
12	Zwei Balladen, March–April 1907: Jane Grey (H. Ammann), Der verlorene Haufen (V. Klemperer); S A/1
14	Zwei Lieder: Ich darf nicht dankend (George), Dec 1907; In diesen

	Wintertagen (K. Henckel), Feb 1908; S A/1
15	Das Buch der hängenden Gärten (George), ?March 1908–Feb/March 1909; Unterm Schutz von dichten Blättergründen; Hain in diesen Paradiesen; Als Neuling trat ich ein in dein Gehege, March 1908; Da meine Lippen reglos sind und brennen, March 1908; Saget mir, auf welchem Pfade, March 1908; Jedem Werke bin ich fürder tot, April/May 1908; Angst und Hoffen wechselnd mich beklemmen, April 1908; Wenn ich heut nicht deinen Leib berühre, April 1908; Streng ist uns das Glück und Spröde; Das schöne Beet beträcht ich mir im Harren; Als wir hinter dem beblühten Tore; Wenn sich bei heiliger Ruh in tiefen Matten; Du lehnest wider eine Silberweide, Sept 1908; Sprich nicht immer von dem Laub, Sept 1908, Feb/March 1909; Wir bevölkerten die abend-düstern Lauben, Feb 1909; S A/1
—	Am Strande (?Rilke), Feb 1909; S A/1
20	Herzgewächse (Maeterlinck, trans. K.L. Ammer and F. von Oppel-Bronikowski), high S, cel, harp, harmonium, Dec 1911; S A/24
21	Dreimal sieben Gedichte aus Albert Girauds Pierrot lunaire (trans. O.E. Hartleben), speaker, fl + pic, cl + b cl, vn + va, vc, pf, 1912: Part i: Mondestrunken, April; Colombine, April; Der Dandy, April; Eine blasse Wäscherin, April; Valse de Chopin, May; Madonna, May; Der kranke Mond, April; Part ii: Nacht, May; Gebet an Pierrot, March; Raub, May; Rote Messe, April; Galgenlied, May; Enthauptung, May; Die Kreuze, June (?May)–July; Part iii: Heimweh, May; Gemeinheit, April–June; Parodie, May; Der Mondfleck, May; Serenade, April; Heimfahrt, April–May; O alter Duft, May; S A/24
22	Vier Lieder, 1v, orch: Seraphita (Dowson, trans. George), completed Oct 1913; Alle welche dich suchen (Rilke), Nov–Dec 1914; Mach mich zum Wächter deiner Weiten (Rilke), Dec 1914–Jan 1915; Vorgefühl (Rilke), July 1916; S A/3

—	Allein Gott in der Höh' sei Ehr' (N. Hovesch), chorale arr., A, pf trio, between 1918 and 1925
—	Four folksongs, Jan 1929 (1930): Der Mai tritt ein mit Freuden; Es gingen zwei Gespielen gut; Mein Herz in steten Treuen; Mein Herz ist mir gemenet; S A/1
41	Ode to Napoleon (Byron), reciter, pf, str qt/str orch, March–June 1942; S A/24
48	Drei Lieder (J. Haringer), A/B, pf: Sommermüd, Jan 1933; Tot, Feb 1933; Mädchenlied, Feb 1933; S A/1

fragments

—	Gethsemane (Dehmel), Bar, orch, May 1899; vocal score, 88 bars; S B/3
—	Jeduch (H. Löns), ballad intended for op.12, March–April 1907; 82 bars; M (part), S A/2
—	Mignon (Kennst du das Land) (Goethe), autumn 1907; 54 bars; M, S B/2, 2
—	Friedensabend (George), intended for op.15, April–May 1908; 28 bars; M, S B/2, 2

spurious

—	Es steht ein Bild noch immer da (Gedenken); S A/1 Schoenberg, Arnold: Works
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keyboard

—	Three Ländler, pf, early
—	Lied ohne Worte (Nocturne), pf, early; arr. small orch, lost
—	Drei Klavierstücke, Oct 1894; S A/4
—	Sechs Stücke, pf duet, ?1896; S A/5
9	Kammersymphonie no.1, arr. pf duet before 1912; S A/5
11	Drei Klavierstücke, nos.1–2 Feb 1909, no.3 Aug 1909; S A/4
19	Sechs kleine Klavierstücke, nos.1–5 Feb 1911, no.6 June 1911; S A/4
23	Fünf Klavierstücke, nos.1–2 and beginning of 4, July 1920, rest Feb 1923; S A/4
25	Suite, pf, Prelude and beginning of Intermezzo July 1921, rest Feb–March 1923; S A/4
33a	Klavierstück, Dec 1928–April 1929; S A/4
33b	Klavierstück, Oct 1931; S A/4
38b	Kammersymphonie no.2, arr. 2 pf Dec 1941–Jan 1942; S A/5
40	Variations on a Recitative, org, Aug–Oct 1941; S A/5

fragments

—	Scherzo, fl, pf, early; 80 bars; S B/4
—	Zwei Stücke, pf duet, early; no.2 inc.; S B/5
—	Untitled piece, cl, pf, early; 77 bars; S B/4
—	Untitled piece, A, pf, Dec 1900–Feb 1901; 46 bars; S B/4
—	Untitled piece, B, pf, winter 1905–6; 26 bars; M; S B/4
—	Untitled piece, G, pf, ?spring 1925; 41 bars; S B/4
—	Klavierstück, Feb 1931; 35 bars; S B/4
—	Untitled piece, C, July 1931; 25½ bars; S B/4

- Phantasia, pf duet, Jan 1937; 25 bars; S A/5
- Stück, 2 pf, Jan 1941; 17 bars; S A/5
- Organ Sonata, Aug 1941; openings of first 2 movts, 50 and 25 bars; S A/5
- Untitled piece, American period; 22 bars; S B/4
- Alla marcia, Fl₃; complete 2-staff sketch intended for instrumentation, 22 bars

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canons

all published in S A, B/18

4-pt canon 'O dass der Sinnen doch so viele sind!' (Goethe), ?April 1905; 4-pt canon 'Wenn der schwer Gedrückte klagt' (Goethe), ?April 1905; 'Wer auf die Welt kommt' (Goethe), 1916; 'Getretner Quark' (Goethe), 1916; 'Dümmer ist nichts zu ertragen' (Goethe), 1916; 'Einen Helden mit Lust' (Goethe), 1916; 4-pt mirror canon for Georg Valker, c1922

'Eyn doppelt Spiegel- und Schlüssel-Kanon', 4 pts, Feb 1922; 'Ein Spruch und zwei Variationen über ihn: O glaubet nicht, was ihr nicht könnt, sei wertlos', op.28 App.1, 4 pts (Schoenberg), Dec 1925–Jan 1926; Canon for str qt, op.28 App.2, Feb 1926; 'Legitimation als Canon: Wer Ehr erweist, muss selbst davon besitzen', op.28 App.3, 6 pts (Schoenberg), April 1926; 4-pt canon by augmentation and diminution, April 1926; 4-pt canon for Erwin Stein 'Von meinen Steinen' (Schoenberg), Dec 1926; 'Arnold Schönberg beglückwünscht herzlichst Concert Gebouw', 5 parts (Schoenberg), March 1928; Canon in 3 keys for the Genossenschaft deutscher Tonsetzer, 5 pts, April 1928; Mirror canon for str qt, April 1931; 4-pt mirror canon, Dec 1931; 2-pt mirror canon for Herrmann Abraham 'Spiegle Dich im Werk' (Schoenberg), Dec 1931

Mirror canon for str qt, c1932; 4-pt mirror canon for Carl Moll, Dec 1932; 3-pt puzzle canon for Carl Engel 'Jedem geht es so (No man can escape)' (Schoenberg in Ger. and Eng.), April 1933, text 1943; 3-pt puzzle canon for Carl Engel 'Mir auch ist es so ergangen (I, too, was not better off)' (Schoenberg in Ger. and Eng.), April 1933, text 1943; 4-pt perpetual canon, April 1933; 4-pt mirror canon, April 1933; 4-pt mirror canon, Dec 1933; 3-pt puzzle canon, March 1934; 4-part puzzle canon by augmentation and diminution, March 1934; 3-pt canon for D.J. Bach 'Wer mit der Welt laufen will' (Schoenberg), March 1926 (text), July 1934; 4-pt puzzle canon, March 1934; 4-pt puzzle canon for Rudolph Ganz 'Es ist zu dumm' (Schoenberg), Sept 1934

4-pt mirror canon, Sept 1934; 4-pt mirror canon, 1934; 7-pt perpetual canon, 1934; 4-pt mirror canon, 1934; 4-pt perpetual canon with free bass for Alban Berg 'Darf ich eintreten' (Schoenberg), Feb 1935; 4-pt mirror canon for Frau Charlotte Dieterle, Nov 1935; 4-pt mirror canon, Jan 1936; 4-pt double canon, 1938; 4-pt canon 'Mr Saunders I owe you thanks' (Schoenberg), Dec 1939; 3-pt mirror canon, c1940; 4-pt mirror canon, June 1943; 4-pt canon for Artur Rodzinsky 'I am almost sure, when your nurse will change your diapers' (Schoenberg), March 1945; 4-pt double canon for Thomas Mann on his 70th birthday, June 1945; 4-part canon 'Gravitationszentrum eigenen Sonnensystems' (Schoenberg), Aug 1949; 4-pt canon, American period

fragments

'Gutes thu rein aus des Guten Lieben' (Goethe), ?April 1905, lacking coda; 'Wer geboren in bös'sten Tagen' (Goethe), ?April 1905, lacking coda

Schoenberg, Arnold: Works

arrangements

H. Susaneck: Irmen Walzer, 2 vn; R. Waldman: So wie du, 2 vn; Wiener Fiakerlied, 2 vn; all early

A. Zemlinsky: Sarema, parts of vocal score, summer 1897

H. Schenker: Vier syrische Tänze, orchd 1903

J.S. Bach: Chorale Prelude 'Komm, Gott, Schöpfer, heiliger Geist' bwv631, orchd April 1922 (1925); S A/25

J.S. Bach: Chorale Prelude 'Schmücke dich, O liebe Seele' bwv654, orchd April–June 1922 (1925); S A/25

Johann Strauss (ii): Kaiserwalzer op.437, fl, cl, pf qnt, April 1925 (c1960)

J.S. Bach: Prelude and Fugue, E♭; bwv552, orchd May–Oct 1928 (1929); S A/25

J. Brahms: Piano Quartet, g, op.25, orchd May–Sept 1937; S A/26

Hack-work (in early years Schoenberg scored some 6000 pages of operettas by Zepler and others; the following examples of his hack-work, except for the second, were published): H. van Eyken: Lied der Walküre (F. Dahn), orchd ?1901, S A/25; B. Zepler: Mädchenreigen, orchd April 1902, S A/25; A. Lortzing: Der Waffenschmied von Worms, pf duet, ?1903; G. Rossini: Il barbiere di Siviglia, pf duet, ?1903; F. Schubert: Rosamunde: overture, entr'actes and ballet, pf duet, rev. Schoenberg, ?1903

Continuo realizations, 1911 or 1912: M.G. Monn: Sinfonia a 4, A (1912); M.G. Monn: Vc Conc., g (1912) also arr. vc, pf (1913) and cadenzas, S B 27, 1; M.G. Monn: Cembalo Conc., D (1912); C. Monn: Divertimento, D (1912); F. Tuma: Sinfonia a 4, e (1968); F. Tuma: Partita a 3, A (1968); F. Tuma: Partita a 3, c (1968); F. Tuma: Partita a 3, G (1968)

Songs orchd for Julia Culp: L. van Beethoven: Adelaide op.46, Feb 1912; C. Loewe: Der Nöck op.129 no.2, autumn 1912, S A/25; F. Schubert: Three songs, Sept 1912

Arrs. for the Society for Private Musical Performances (Schoenberg had a hand in various reductions for ensemble, but very few are wholly his): Mahler: Lieder eines fahrenden Gesellen; Johann Strauss (ii): Rosen aus dem Süden op.388, harmonium, pf qnt, May 1921; Johann Strauss (ii): Lagunenwalzer op.411, harmonium, pf qnt, May 1921

Instrumentation exercises for teaching purposes, summer 1921: F. Schubert: Ständchen D889, 1v, cl, bn, mand, gui, str qt (1988); L. Denza: Funiculì, funiculà, cl, gui, mand, str trio (1988); J. Sioly: Weil i a alter Dreher bin, cl, gui, mand, str trio (1988)

Principal publishers: Universal, Belmont, Dreililien, Hansen, G. Schirmer, Schott

MSS in Arnold Schönberg Center, Vienna (composer's collection), *US-Wc*, *DN*, Universal Edition (Vienna), Robert Owen Lehman collection (*US-NYpm*)

Schoenberg, Arnold

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texts without music

Totentanz der Prinzipien, Jan 1915 [for Sym. sketched 1914–15]; pubd in A. Schönberg: *Texte* (Vienna, 1926)

Wendepunkt, ? Dec 1916 or earlier [for melodrama in *Kammersymphonie* no.2]; pubd in Maegaard, i (1972)

Requiem, first section 1920 or 1921, rest Nov 1923; pubd in A. Schönberg: *Texte* (Vienna, 1926)

Der biblische Weg, drama, June 1926–July 1927; ed. with Eng. trans., M. Lazar, *Journal of the Arnold Schoenberg Institute*, xvii (1994)
Psalmen, Gebete und andere Gespräche mit und über Gott, Sept 1950–July 1951 (Mainz, 1956) [16 pieces, orig. entitled ‘Moderne Psalmen’, the last inc., the first partly composed as op.50c]
Fragments: *Aberglaube*, opera lib, early, 2 acts and beginning of 3rd;
Odoaker, opera lib, early, 3 opening scenes; *Die Schildbürger*, comic opera lib, after G. Schwab, June–July 1901, 2 of 3 acts

theoretical and pedagogical

Harmonielehre, spring 1910–July 1911 (Vienna, 1911, 3/1922; Eng. trans., abridged, 1948, complete, 1978)
Models for Beginners in Composition, completed 12 Sept 1942 (Los Angeles, 1942, enlarged 2/1943, rev. 3/1972 by L. Stein)
Structural Functions of Harmony, completed March 1948, ed. H. Searle (London, 1954, rev. 2/1969 by L. Stein)
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Fundamentals of Musical Composition, 1937–48, ed. G. Strang and L. Stein (London, 1967)

(fragments)

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Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre, April 1917 (with insertion of 1926), ed. and trans. C.M. Cross and S. Neff (Lincoln, NE, 1994)
Die Lehre vom Kontrapunkt, Oct 1926
Der musikalische Gedanke und die Logik, Technik und Kunst seiner Darstellung, main MS June 1934–Aug 1936, ed. and trans. P. Carpenter and S. Neff (New York, 1995)

essays, letters etc

Style and Idea, ed. D. Newlin (New York, 1950) [15 essays]
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Schöpferische Konfessionen, ed. W. Reich (Zürich, 1964)
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F. Busoni: *Entwurf einer neuen Ästhetik der Tonkunst, mit handschriftlichen Anmerkungen von Arnold Schönberg* (Frankfurt, 1974)
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Schoendorff [Schondorpp, Scherndorp], Philipp

(*b* Liège, 1565–70; *d* in or after 1617). Flemish composer and trumpeter, resident mainly in Bohemia. He was a choirboy at the court of Archduke Matthias. After his voice broke he was sent to continue his education in the household of Jacob Chimarraeus, chaplain and later almoner of the imperial court. It was probably on Chimarraeus's recommendation that he was appointed musician and trumpeter at the Prague court of the Emperor Rudolf II, to whom he had already dedicated a mass in 1587; he also taught the pages and choirboys. The Bohemian treasury awarded him an annual pension of 52 florins for life in 1617, after which he is not heard of again. He was one of the lesser Flemish composers who worked in the orbit of Philippe de Monte, Jacob Regnart and Franz Sales and composed only masses, motets and *Magnificat* settings. His *Veni Sancte Spiritus*, which has survived in several sources, is conservative. He edited *Odae suavissimae*, a collection of works, mostly by Habsburg court musicians, in honour of Chimarraeus. It is undated and has been assigned to about 1610 in Eitner and RISM. But the tenor partbook includes a portrait of Chimarraeus dated 1601, showing him at the age of 59. The collection must therefore have been published in 1601 or 1602 for Chimarraeus's 60th birthday. Eitner also confused Schoendorff with the imperial violinist Philipp Schoendorffer (*d* c1664–5), who may have been his son.

WORKS

sacred vocal

2 Magnificat, 4, 5vv; 4 motets, 5, 6vv: 1593¹, 1600¹, 1600², 1610¹⁸ [*recte* 1601 or 1602]

2 masses, 6vv, CZ-Pnm, D-Nla

Veni Sancte Spiritus, 5vv (from 1600², in *PL-GD*, ed. in *Musica sacra*, xxvii (Regensburg, 1886); *PE* (intabulation), facs. in *AMP*, ii (1964), incipit in *AMP*, i (1963)

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Odae suavissimae in gratiam et honorem admodum reverendi ac illustris Domini D. Jacobi Chimarraei, 5, 6vv (n.p., c1610¹⁸ [*recte* 1601 or 1602]) (incl. 2 works by Schoendorff, see above)

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HELLMUT FEDERHOFER

Schoenfield, Paul

(*b* Detroit, 24 Jan 1947). American composer and pianist, active in Israel. He studied at Converse College (Spartanburg, South Carolina), Carnegie Mellon University and the University of Arizona (DMA 1970). His principal teachers include Ozan Marsh and Rudolf Serkin (piano), and Robert Muczynski (composition). Although he has composed for virtually all media, he has shown a special affinity for solo piano works and chamber music with piano. His brilliant piano writing often requires enormous technical facility on the part of the performer; textures are invariably contrapuntal, regardless of tempo, and rhythms are vital and varied with frequent changes of metre. His works often evoke a frenzied state through climaxes, rapid harmonic motion and breakneck speed. He has remarked that his 'is not the kind of music to relax to, but the kind that makes people sweat; not only performer, but audience'. His interest in folk music stems largely from his desire to explore his own Jewish roots.

WORKS

(selective list)

3 Country Fiddle Pieces, 1980; 4 Parables, pf, orch, 1982–3; Klezmer Rondos, male v, fl, orch, 1986; other works, incl.: Achat Sha'alti, fl, pf; Tales from Chelm, str qt; Two Can Tango, 2 pf; Ufaratsta, fl, pf; Vaudeville, pic tpt, orch

ANTHONY PHILIP PATTIN

Schoening, Alwina.

See [Valleria, Alwina](#).

Schoenstein.

American family of organ builders. Felix Fridolin Schoenstein (*b* Villingen, Baden, 23 Feb 1849; *d* San Francisco, 29 March 1936), the youngest son of a clock maker, was apprenticed to the orchestrion maker Hubert Blessing in Germany and emigrated to California in 1868. After working eight years in San Francisco for Joseph S. Mayer, he founded his own firm in 1877. By the early 20th century three of his sons, Louis, Otto and Erwin, had joined him, the firm becoming known as Schoenstein & Sons: another son, Leo F. worked briefly with the family firm before leaving to work for other builders. Felix Schoenstein's early work was largely maintenance and rebuilding; his first entirely new organ was that for St Mary's, Stockton, California (1881). The firm has continued to produce a small but steady number of organs, the earliest of which had mechanical action; a form of tubular-pneumatic action was patented in 1890, and since the early 20th century only electro-pneumatic action has been used. Louis Schoenstein (1884–1980) retired in 1962 and was succeeded by his grandson Terrence, his nephew Paul, and Jack M. Bethards. In 1977 Bethards became the sole owner, president and tonal director of the firm, under the name of Schoenstein & Co. Under his leadership the firm grew to become a leading builder of high quality electro-pneumatic organs with tonal designs influenced by both the French Romantic and 'American classic' styles. Notable instruments include those at St Joseph's Basilica, San Francisco (1981), St Francis de Sales Cathedral, Oakland, California (1984), and Wynne Chapel, Dallas (1992).

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BARBARA OWEN

Schöffler, Peter.

See [Schoeffer, Peter, jr.](#)

Schöffler, Paul

(*b* Dresden, 15 Sept 1897; *d* Amersham, Bucks., 21 Nov 1977). Austrian bass-baritone of German birth. After studying various aspects of music at the Dresden Conservatory he concentrated on singing, his teachers including Staegemann at Dresden, Grenzebach at Berlin and Sammarco at Milan. He was a member of the Dresden Staatsoper from 1925 to 1937, when he joined the Vienna Staatsoper. He was first heard at Covent Garden in 1934 (Donner, Schwanda), and in the following years London heard him as Gunther, Scarpia, Kurwenal, Figaro, Don Giovanni and Jochanaan, and also as the *Rheingold* Wotan. He sang Hans Sachs at Bayreuth in 1943–4 and the Dutchman in 1956, and during the Vienna Staatsoper 1947 London season he was heard as Don Giovanni, Don Alfonso and Pizarro: he returned in 1953 to sing Hans Sachs. He was invited to the Metropolitan, New York, in 1949, and at Salzburg in 1952 he created the role of Jupiter at the first public performance of Strauss's *Die Liebe der Danae*. He was a notable exponent of Hindemith (Cardillac, Mathis), and among the roles he created was Danton in Von Einem's *Dantons Tod* (Salzburg, 1947). He continued to be associated with small character parts such as the Music Master (*Ariadne auf Naxos*) and Antonio (*Le nozze di Figaro*) when well over 70.

Schöffler's careful musicianship and fine stage presence were supported by a warm, expressive voice which, though not large, could ride the full orchestra easily and without tiring. Although remembered particularly as an opera singer, he appeared frequently and with success as a concert and recital artist.

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PETER BRANSCOMBE

Schol, Dirk.

See Scholl, dirk.

Schola Cantorum (i).

A term applied principally to the choir that sang during solemn papal ceremonies in the Middle Ages. Architectural historians sometimes use 'schola cantorum' to refer to a large marble choir enclosure that stood in the nave of some medieval Roman churches, but these structures had no connection with the papal singers.

The origins and early history of the Schola Cantorum are obscure. Its foundation has been associated since the 9th century with Pope Gregory I (pontificate 590–604), but most modern scholars are sceptical of these legends. Neither the *Liber pontificalis* nor the earliest biographies of the pope mention a 'schola cantorum'. The first reference to an organized body of singers at Rome occurs in the biography of Pope Sergius I (687–701), who was assigned to the 'priori cantorum' for his education. Liturgical

reforms implemented in the 670s, just at the time when Sergius first arrived in Rome, might have included provisions for a permanent choir of papal singers. The Schola Cantorum certainly existed by the beginning of the 8th century, since its liturgical functions are described in detail in the ceremonial books known as the *Ordines romani*. The Schola Cantorum was associated with an orphanage, and it is likely that it served as a training institute for musically talented young boys, who might also be preparing for clerical careers.

The organization of the Schola resembled that of other Roman bureaucracies. Its chief administrative officer was the prior, but the *quartus* (also called *archiparaphonista*) seems to have exercised primary musical responsibility for directing the singers. The *secundus* and *tertius* are mentioned much less frequently in the *Ordines*; presumably they performed the solo portions of graduals, alleluias and offertories. Isolated instances in the *Ordines* of the term *paraphonistae* and *paraphonistae infantes* do not imply the singing of polyphonic music, although later sources attest that on some occasions the Schola sang chant with improvised organal embellishment.

The Schola Cantorum took a leading role in the transmission of Roman chant to the Frankish kingdom during the reign of Charlemagne (see [Plainchant, §2\(ii\)](#)). Italian chroniclers claimed that the Franks corrupted the authentic Roman tradition they received from the Schola, while Frankish writers accused the Romans of sowing discord by teaching different chant repertoires in different places. The manner in which the Schola communicated its musical repertory to the Franks has become a topic in the modern scholarly discussion of oral transmission of chant repertoires.

The Franks adopted the term 'schola cantorum' for institutions founded after the Roman model, and in modern times the name has been revived by educational institutions, for example, the Parisian Schola Cantorum (Vincent d'Indy, 1894) and the Schola Cantorum Basiliensis (August Wenzinger, 1933), as well as by choirs specializing in the performance of music from the Renaissance and earlier periods.

See also [Rome, §II, 1](#).

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JOSEPH DYER

Schola Cantorum (ii).

See [Paris](#), §VII.

Scholes, Percy A(Ifred)

(*b* Headingley, Leeds, 24 July 1877; *d* Vevey, 31 July 1958). English writer on music and encyclopedist. He had little formal schooling and was largely self-taught; he spent some years as a music teacher in Canterbury and South Africa, then as a university extension lecturer on music appreciation at Manchester, meanwhile taking his ARCM, and the BMus degree at Oxford. In 1907 he formed the Home Music Study Union, whose journal the *Music Student* (later the *Music Teacher*) he edited until 1921. In 1912 he moved to London, where he began to make his way as a journalist (*Evening Standard*, 1913–20) and university extension lecturer. During World War I he organized the 'music for the troops' section of the YMCA, work which resulted in his *Listener's Guide to Music* (1919). From 1920 to 1925 he was music critic of *The Observer*, where he became an early champion of broadcasting, the gramophone and the player-piano. He gave fortnightly impromptu radio reviews of musical broadcasts; from 1926 to 1928 he was music editor of the *Radio Times*.

A contract to provide annotations for pianola rolls enabled him to move to Switzerland in 1928. There, while at work simultaneously on several books, he gained the doctorat ès lettres from Lausanne University in 1934 with his dissertation (examined in French) on *The Puritans in Music*, which refuted allegations of their unmusicality. He organized Anglo-American conferences of musical educationists in Lausanne in 1929 and 1931. When the pianola market collapsed with the Wall Street crash in 1929, a generous settlement of his contract gave him the means to concentrate on a longer-range project. This was a popular dictionary of music, at first tentatively called 'Everyone's Musical Encyclopedia', which aimed at the practical needs of his particular audience of 'new' listeners. The book appeared in 1938 as the *Oxford Companion to Music*, 'the most extraordinary range of musical knowledge, ingeniously "self-indexed", ever written and assembled between two covers by one man' (*Grove's Dictionary*, 5th edn). In this, Scholes's unusual combination of teacher, popularizing lecturer, journalist, critic and scholar was displayed in a way that has remained unrivalled.

In 1940 he made his way to Britain just before the fall of France, and lived at first in Aberystwyth. This was near the wartime home of the British Museum Printroom, and he took the opportunity to procure microfilms of virtually every print of musical interest for his own use. Later he lived in Oxford, where he was elected to the board of the Faculty of Music. He completed his work on Burney, a first-rate source for the history of music in

England in the 18th century and a model biography (1948), two further dictionaries and detailed though less significant studies of Hawkins, and *God Save the Queen*.

He had a house built to his own specifications in Clarens, in which he lived for only two years before devaluation of the pound made him move back to Oxford in 1950. Finally, in 1957, he moved once more to Switzerland, and died there the following year. His library is now in the National Library of Canada.

Scholes's awareness of the musical needs of the common man was one aspect of a general humanitarian concern, wide-ranging interests and robust common sense. Oxford awarded him in 1943 an Hon. DMus and in 1950 a DLitt; other distinctions included an Hon. DLitt (Leeds, 1953); he was made an Hon. Fellow and Trustee of St Edmund Hall, Oxford, and an Officer of the Star of Romania (1930); he was an FSA (1938) and in 1957 he was made an OBE.

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JOHN OWEN WARD

Scholl, Andreas

(*b* Eltville, 10 Nov 1967). German countertenor. He studied singing at the Schola Cantorum Basiliensis with Richard Levitt and René Jacobs. His first recital was in Paris in 1993, since when he has been in constant demand, singing with many of the leading early music ensembles. He has worked with, among others, René Jacobs, Christophe Coin, William Christie and Philippe Herreweghe, and has appeared at several of the leading international festivals, including Ambronay, Beaune, Glyndebourne (where he sang a memorable Bertarido in *Rodelinda* in 1998), the BBC Promenade Concerts and Saintes. Scholl has been widely admired for his liquid, warmly coloured, evenly projected voice and control of line and nuance. His recordings include Monteverdi's *Vespers*, Bach cantatas, the B minor Mass and *Christmas Oratorio*, Handel's *Messiah* and *Solomon*, English and German Baroque songs, and Vivaldi's *Stabat mater*, for which he won a Gramophone Award.

NICHOLAS ANDERSON

Scholl, Dirck (Janszoon)

(*b* ?Brielle, nr Rotterdam, 1640/1; *d* Delft, 31 March 1727). Dutch organist, carillonneur and composer. He must have received his early musical training from his father, Jan Scholl, who was carillonneur at Brielle. In 1661 Scholl was appointed organist and carillonneur at St Eusebius, Arnhem, where he also became a member of the local collegium musicum. In 1665 he moved to Delft and worked at the Nieuwe Kerk, where on his death he was succeeded by his son Hubertus. Scholl was also active as a carillon and organ expert, inspecting instruments all over the country. His essay 'Toegift op (Quirinus) Cis en Dis' was published in Pieter Hemony's *De onnoodsakelijkheid en ondienstigheid van Cis en Dis in de bassen der klokken* (Delft, 1678/R). His only surviving compositions are the simple French dances printed in *Vrede-triomphe ofte Thalia's lust-hoff* (1678).

Dirck Scholl is not to be confused with his younger brother Cornelius (1650–1733), who was organist and carillonneur in The Hague and Delft, and whose sole printed instrumental collection, *Landvrugten* in four parts, is lost.

WORKS

lost, except op.6; all lost works listed in Wind

instrumental

Den spelende kus-hemel (over 200 pieces), 3 vn, bc, op.1 (Delft, 1669)

Delfs-Engels, sonatas, 2 vn, va da gamba, bc, op.2 (Delft, 1671)

Hollandsche en Engelsche vredevreugt, i, 2 scordatura vns, 2 bc, op.3 or 4 (Delft, 1676)

Hollandsche en Engelsche vredevreugt, ii, vn, va da gamba, bc, op.4 (Delft, 1676)

Vermakelijck tijt-verdrijf, 2 vn, 2 bc, op.5 (Delft, 1677)

Vrede-triomphe ofte Thalia's lust-hoff (6 suites of Fr. dances), 3 scordatura vns (a-e'-a'-c'), bc (always doubling 1 of the vns), op.6 (Delft, 1678)

Koningklijke airs, i, vn, va da gamba, bc, op.7/8 (Delft, 1683)

Koningklijke airs, ii, vn, va da gamba, bc, op.8 (Delft, 1684)

Kermis-werk, bestaende in gigen, balletten en sarbanden, vn, ?va da gamba, bc, op.9 (Delft, before 1695)

Royaal thee-desert, a 3 (before 1708)

Somer- en winter-ooft, a 3 (before 1708)

Vorstelijk snarenspeel, a 3 (before 1708)

vocal

Olypodigro, ofte mengelmoes, 1v, bc (Delft, 1669)

Rouw- en liefde-tranen, 1v, 2 vn, va da gamba, bc (Delft, 1695)

Troost in ouderdom ... en tegenzang voor de jonkheyd, 1v, bc (Delft, 1717)

D'onnaspeurlijke naspeuring, bestaende in vraag, antwoord en toesang, 1v, bc (Delft, 1717)

WRITINGS

reproduced in Meilink-Hoedemaker

'Toegift op (Quirinus) Cis en Dis', in P. Hemony: *De On-Noodsakelijkheid en Ondienstigheid van Cis en Dis in de Bassen der Klokken* (Delft, 1678)

Weergalm op het onderste gedeelte van de quintessence des nouvelles van der 14 maart 1695, no.21 (Delft, 1695)

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Vander StraetenMPB

W.H. Thijsse: 'Dirck Scholl (1641–1727)', *Mens en melodie*, x (1955), 306–10

L.J. Meilink-Hoedemaker: *Luidklokken en Speelklokken in Delft* (diss., U. of Utrecht, 1985)

R. Verhagen: *Sybrandus van Noordt, organist van Amsterdam en Haarlem 1659–1705* (Amsterdam, 1989)

T. Wind: 'Muziek in een Delftse catalogus uit 1708: het instrumentale oeuvre van Dirck Scholl', *Tijdschrift voor oude muziek*, v/3 (1990), 19–23

THIEMO WIND

Schollenberger, Kaspar

(b Höchstädt an der Donau, nr Donauwörth, 1673; d Ulm, 31 Aug 1735). German composer. He attended the school attached to St Ulrich, Augsburg, where he was a choirboy for five years, and then entered a monastery at Wengen bei Ulm. The abbot there, recognizing his unusual ability, arranged for him to study at the University of Dillingen, where he

went in 1697. In 1705 he returned to the monastery as philosophy teacher. The first of his three publications appeared in 1713.

Schollenberger was one of the few south German composers to publish church music before the 1720s, when the boom in simple liturgical music for parish choirs began. His scoring and style are quite different from that of later publications by composers such as Rathgeber and show that his music was intended only for experienced performers and well-founded establishments. His orchestra includes an essential viola part, and sometimes also requires oboes and bassoons, as well as the customary violins, trumpets and drums.

Most of Schollenberger's psalms and offertories are divided into six or more separate movements. In his solo arias and duets, he often indulged in vocal elaboration apparently for its own sake; his choral writing is solidly contrapuntal, and since the violins often have independent parts, making six in all, the textures in the choral movements tend to be thick. Schollenberger, though a skilled craftsman, had little gift for melodic or harmonic invention, so his music lacks a sense of purpose, and, however well-constructed, is often dull.

WORKS

Psalmodia ariosa tripartita (3 Vespers), 4vv, 2 vn, vle, org, op.1 (Augsburg, 1713)

Thymiama ariosa-ecclesiastica (38 offs), 4vv, vn, va, vle, org, opp.2, 5, 6 (Ulm, 1718, 1720, 1723)

Gaudia et luctus (5 masses, 1 requiem), op.3 (Augsburg, 1718)

Mariale ariosum, op.4 (Augsburg, 1719)

Lost works: Antiphonarium romanum, 1719, 4vv, bc; Vesperae de Dominica, 4vv, 2 vn, 2 tpt, timp, org; Vesperae de B.V.M., 4vv, 2 vn, 2 ob, org; Confitebor tibi, 4vv, 2 vn, org; Missa S Rainaldi, 1724, 4vv, 2 vn, 2 va, org

ELIZABETH ROCHE

Schöllhorn, Johannes

(b Murnau, 30 June 1962). German composer and conductor. He studied at the Freiburg Musikhochschule (1983–91), where his teachers included Klaus Huber, Emanuel Nunes, Mathias Spahlinger and Peter Förtig. He also participated in conducting courses with Peter Eötvös. A specialist in contemporary music conducting, he has taught composition and music theory at the Winterthur Conservatory and chamber music at the Institute for New Music of the Freiburg Musikhochschule (from 1996). His honours include the Rome Valentino Bucchi composition prize (1985, 1987), the Förderpreis of Baden-Württemberg (1991), first prize in the Basle Kammerkunst competition (1993) and stipendiums from the Heinrich Strobel Foundation (1988), the Darmstadt summer school (1988), the Gaudeamus Foundation (1989) and the Baden-Württemberg Art Foundation (1993).

An important element of Schöllhorn's music is its confrontation with tradition. His quotations of music and text range from Francesco Landini madrigals to noises and speech fragments from everyday life. Musical and spoken strata question and comment on each other as the tone switches

rapidly between irony and seriousness. His music often seems close to speech in its ability to conjure up vivid scenes; this is especially apparent in the chamber opera *Les petites filles modèles*.

WORKS

Stage: *Der Vorhang geht auf. Das Theater stellt ein Theater vor* (melodrama, L. Tieck), female spkr, vn, cl, hn, vc, perc, 1989; *Les petites filles modèles* (chbr op, C. Gautier, after the Comtesse de Ségur), 4vv, 2 dancers, hp, pf, 2 perc, 1994–6; *Les Vacances* (incid music, Gautier, after the Comtesse de Ségur), female vv, hp, pf, 2 perc, 1996; *Vittoria accorombona* (monodrama, Tieck), Mez, orch

Inst: *musarion*, va, 1985; *Windmaschine*, 4 rec, 1985; *Hand-Stücke*, perc, 1987; *Hexagramm*, 3 gui, 1987–9; *Schlussvignette & Retraiteschuss*, (vn, va, vc)/(va, vc, db)/3 vc, 1987; *phanias*, vn, 1989; *les ombres – die Schatten*, 2 perc, 1990; *Pentagramm*, 4 perc, pf, 1990–91; *Ralentir-travaux*, ens, 1992–3; *vom Ende bis*, 9 str, 1993; *bis*, vn, va, vc, 1995; *rondo*, vn, orch, 1996–7; *under one's breath*, fl, va, hp, 1996

Vocal: *brandung*, 2 S, 2 A, 2 T, 2 B, 1983–4; *Septet*, S, A, Bar, vn, 2 va, vc, 1986–7; *Marien-Lieder*, 3 A, 1991–2; *vor Augen* (M. Kaltenecker), spkr, fl, vc, pf, 1993; *Damenstimmen* (G. Stein), spkr, pf, 1995; *Schöne Stellen*, S, A, T, B, str qt, 1997; *l'autre poème*, Mez, hn, pf

Arrs.: incl. works by P. Boulez, G. Frescobaldi, J.M. Hauer, M. Kowalski, F. Landini, E. Satie, A. Schoenberg, F. Schreker, S. Wolpe

Principal publishers: Una corda

ERIKA SCHALLER

Schollum, Robert

(*b* Vienna, 22 Aug 1913; *d* Vienna, 30 Sept 1987). Austrian composer. He studied theory and composition with Joseph Marx (i) and Egon Lustgarten, and the organ and piano with Carl Lafite. After serving in the armed forces during World War II, he became an organist and choirmaster in Linz (from 1945). In this role, and as a teacher and organizer, he sought to improve and rejuvenate cultural life, working in conjunction with the Viennese section of the ISCM and the Jeunesses Musicales. He directed the musical administration of Vienna (1951–3) and later served as chair of the Österreichischer Komponistenbund (1965–70). In 1972 he was appointed professor at the Vienna Akademie für Musik und Darstellende Kunst.

As a composer, Schollum was initially influenced by the music of Debussy and by aspects of folksong. Following the war, he turned increasingly to neo-classicism. He eventually adopted 12-note techniques, maintaining a serial orientation even when he incorporated aleatory elements and sound planes into his style. Among his most important works are *Gespräche* for chamber orchestra (1959), *Alle Musik ist Stimme* for soprano and orchestra (1964–5), *Mosaik* for oboe, percussion and piano (1967–8), *Szenen und Gebärden* for chamber ensemble (1972) and the *Markuspassion* (1973–7).

WORKS

(selective list)

Ops: *Mirandolina* (E. Thanner, after C. Goldoni), 1945–6; *Nacht der Verwandlung* (chbr op), op.48, Linz, 1952

Orch: *Conc. grosso*, op.34, cl, orch, 1948; *Serenade*, op.39a, 1952; *Sym. no.1*, op.50, 1953–5; *Vc Conc.*, op.52, 1954; *8 Augenblicke*, op.54c, 1956–8; *Kontraste*, op.56, no.1, 1957; *Konturen*, op.59b, str, 1958; *Sym. no.2 'Istrianische'*, op.60, 1958–9; *Gespräche*, op.62, chbr orch, 1959; *Vn Conc. no.2*, op.65, 1961; *Sym. no.3*, op.67, 1962; *Sym. no.4*, op.74, 1964; *Sym. no.5*, op.77, 1969; *Spiele*, op.82, 1970; *Rufe*, op.90, 1972

Vocal: *Im Frühtau zu Berge*, vv, orch, 1950; *Gesang im brüderlichen Raum* (cant., J.L. Stern), 1953; *Gesang aus der Nacht* (K. Kleinschmidt), S, vv, orch, 1957; *Alle Musik ist Stimme* (Jesus Sirach, W. Shakespeare, J. von Eichendorff and others), op.69b, S, orch, 1964–5; *Chorfantasie*, op.86 (after Dante), solo vv, vv, pf, orch, 1971; *Markuspassion*, op.100, 1973–7; songs

Chbr and solo inst: *Sonata*, op.36, bn, pf, 1949; *Str Qt no.1*, op.40, 1949; *Sonata*, op.38, va d'amore, pf, 1950; *Sonata*, op.42a, cl, pf, 1950; *Sonata*, op.42b, va, pf, 1950; *Sonata*, op.42c, vn, pf, 1950; *Oktett in 8 Skizzen*, op.63, 1959; *Str Qt no.2*, op.72, 1966; *Mosaik*, op.75, ob, perc, pf, 1967–8; *5 Stücke*, op.83, wind qnt, 1970; *Szenen und Gebärden*, op.87, chbr ens, 1972; *Die Ameisen*, op.93, vc, pf, 1974; kbd works

Principal publisher: Doblinger

WRITINGS

Musik in der Volksbildung (Vienna, 1962)

Die Wiener Schule: Entwicklung und Ergebnis (Vienna, 1969)

Singen als menschliche Kundgebung: Einführung in die Arbeit mit den 'Singblättern zur Musikerziehung' (Vienna, 1970)

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G. Brosche, ed.: *Robert Schollum* (Vienna, 1981)

SIGRID WIESMANN

Scholz, Bernhard (Ernst)

(*b* Mainz, 30 March 1835; *d* Munich, 26 Dec 1916). German conductor and composer, father of [Hans Scholz](#). He first studied music with Heinrich Esser and Ernst Pauer and, after a trip to Paris to learn lithography at his father's request, took further instruction from S.W. Dehn (composition) and Sangiovanni (singing) in Milan. He taught theory at the Royal School of Music in Munich from 1856, then conducted the opera in Zürich and Nuremberg before becoming assistant court Kapellmeister to Marschner in Hanover (1859–65). Subsequently he conducted the concerts of the Società Cherubini in Florence (1865–6) before his activity as a conductor in Berlin, where he directed the Philharmonic Concerts and the Cäcilienverein and taught at Kullak's and Stern's conservatories. From 1871 he directed the concerts of the Breslau Orchestral Society. He succeeded Raff as director of the Hoch Conservatory in Frankfurt in 1883, a position he retained until his retirement in 1908; he also conducted the choral union

founded by F.W. Rühl (from 1884). Scholz was a promoter of the use of art in a patriotic and social context, and in 1897 founded the first workers' *Volkschor* in Germany. On retirement he went first to Florence and then settled in Munich in 1914. The University of Breslau awarded him an honorary doctorate in 1883.

Scholz belonged to the circle of Brahms, Joachim and Clara Schumann, and was among those who signed the famous manifesto of March 1860 against the New German School. He worked assiduously to promote the works of Brahms, whose influence is most evident in his compositions. His late chamber music, which shows a concern with form and finish in detail, represents the highpoint of his output. His String Quartet in G op.46 won the Florentine Quartet Prize in 1877, and his String Quintet in E minor op.47 was awarded a prize by a St Petersburg society the following year. Scholz was also distinguished as an author and compiler of textbooks.

WORKS

operas

Carlo Rosa (komische Oper, 3, B. Scholz), Nuremberg, Staat, 16 Dec 1858

Ziethen'sche Husaren (komische Oper, 3, T. Rehbaum), Breslau, 26 Nov 1869

Morgiane (romantische Oper, 3, Rehbaum), Munich, Hof, 18 Sept 1870

Der Nachtwächter (1, Rehbaum), 1871

Golo (romantische Oper, 4 Scholz), Nuremberg, 4 April 1875

Der Trompeter von Säckingen (komische Oper, 4, Rehbaum), Wiesbaden, 20 Jan 1877

Die vornehmen Wirte (komische Oper, 3, P. Schumacher), Leipzig, 10 March 1883

Gustav Wasa, Kassel, 1886

Ingo (4, Scholz), Frankfurt, 27 Feb 1898

Anno 1757 (3, R. Scholz), Berlin, Kgl, 18 Jan 1903

Mirandolina (3, Rehbaum), Darmstadt, Hof, 1 March 1907

other works

Vocal: Requiem; Das Lied von der Glocke, solo vv, chorus, orch; Das Seigesfest; Sylvesterglocken; partsongs and solo songs

Orch: 2 syms.; Pf Conc.; Capriccio, pf, orch; Capriccio all'ungarese, vc, orch; Wanderung, suite; Im Freien; Iphigenie, ov.

Chbr and pf: Pf Qnt; Str Qnt; Pf Qt; 2 str qts; 2 pf trios; vn and vc sonatas and other works; Pf Sonata; many other pf works, incl. preludes and fugues, variations, sonatinas, ländler, waltzes (4 hands) and variations (2 pf)

WRITINGS

ed.: *S.W. Dehn's Lehre vom Contrapunkt, dem Canon und der Fuge* (Leipzig, 1859)

Wohin treiben wir? Betrachtungen eines Musikers (Frankfurt, 1897)

Musikalisches und Persönliches (Berlin and Stuttgart, 1899)

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- B. Litzmann, ed.:** *Clara Schumann, Johannes Brahms: Briefe aus den Jahren 1853–1896* (Leipzig, 1927; Eng. trans., 1927/R)
- S. von der Schulenburg:** 'Briefe Wilhelm Diltheys an Bernhard und Luise Scholz', *Sitzungsberichte der Preussischen Akademie* (Berlin, 1933), 416–71
- W. Altmann:** *Handbuch für Klavierquartettspieler* (Wolfenbüttel, 1937)
- P. Cahn:** *Das Hoch'sche Konservatorium in Frankfurt am Main* (Frankfurt, 1979)

GAYNOR G. JONES/R

Scholz, Hans

(*b* Breslau [now Wrocław], 7 March 1879; *d* Munich, 20 Oct 1953). German writer on music, son of [Bernhard Scholz](#). He was enrolled at the Hoch Conservatory in Frankfurt before studying musicology from 1903 at the universities of Berlin and Rostock. He completed his studies at Munich University where he also taught theory between 1910 and 1924. With his translation of Berlioz's memoirs Scholz's reputation as a writer was established; later he was active as a music critic in Frankfurt. In 1928 he returned to Munich as a critic for the *Münchener Zeitung*.

WRITINGS

Johann Sigismund Kusser (Cousser): sein Leben und seine Werke (Leipzig, 1911)

Lebenserinnerungen (Munich, 1914, 2/1929) [trans. of H. Berlioz: *Mémoires* (Paris, 1870)]

Harmonielehre (Leipzig and Berlin, 1920)

ed.: *Richard Wagner an Mathilde Maier* (Leipzig, 1930)

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W. Zentner: 'Hans Scholz: 60 Jahre', *ZfM*, Jg.106 (1939), 293–4

A. Würz: 'Abschied von Hans Scholz', *ZfM*, Jg.114 (1953), 730–31

GAYNOR G. JONES/BERND WIECHERT

Scholze, Johann Sigismund.

See [Sperontes](#).

Schönbach, Dieter

(*b* Stolp, Pomerania, 18 Feb 1931). German composer. After studies in Detmold and Freiburg with Bialas and Fortner (1949–59), he served as

music director at the Bochum Schauspielhaus (1959–73). He also worked in theatres in Münster, Westphalia and Basle; he took part in the artistic arrangements for the 1972 Olympic Games in Munich and lectured in India and South America for the Goethe Institute. In 1972 he was joint winner of the Stamitz Prize of Stuttgart with Otte and Steffen.

One of the foremost German exponents of mixed-media composition, Schönbach has engaged in many collaborative ventures with visual artists, choreographers and film directors. Even in his 'pure' works he has made use of Wasily Kandinsky's theory of elements in pictorial form, disposing his materials as 'surfaces', 'points', 'silences' and 'curves'. Many of his pieces require graphic projections, sometimes prepared by other artists. Apart from his self-sufficient compositions, he has worked on advertising films, a multi-vision programme for the tourist office at Cologne, a programme of graphic compositions for underground railways and reconstructions of a number of Baroque operas. Also a painter, his visual works have been shown in several exhibitions.

WORKS

(selective list)

dramatic and mixed media

Geometrie, Sprache der Formen (film), 1958; Aktionsmusik I, elec rec, audience, 1967, collab. G. Weseler; Canzona da sonar 5, S, environment, 1968, collab. O. Piene; Die Geschichte von einem Feuer (mixed-media op, after E. Borchers), 1968, collab. E. Kieselbach, O. Piene, B. Völkle, Weseler; Aktionsmusik II, audience, 1969; Canzona da sonar 5 (film), 1970; Canzona da sonar 6 (mixed-media show with puppets), 1970, collab. Weseler; Hymnus I, spkrs, singers, choruses, pop group, tapes, visuals, 1970

Der Sturm (mixed-media show, after W. Shakespeare), spkrs, musicians, tapes, visuals, 1970, collab. Kieselbach; Bedrohung und Überleben (multi-media op), 1971, collab. Kieselbach and Piene; Hysteria–Paradies schwarz (mixed-media op), 1971, collab. D. Wellershoff, Kieselbach, K. Geldmacher, K. Göhling, P. Brühning, Weseler; Hymnus II–Morgen nach dem Feuer (mixed-media show), spkrs, singers, choruses, 3 pop groups, tapes, visuals, 1972; Die chöre des Oedipus (speech composition for radio, after F. Hölderlin), 1973; Metro Media, kinetic sound formations for underground railways, 1973; Der Sturm (radio scenes, after Shakespeare), 1973

Zum Beispiel Krönungsmesse von Mozart zusammen machen (TV film), 1974, collab. E. Schoener and J. Lord; Come S Francesco (chbr op), spkrs, singers, dancers, projections, 1975–6; Wie die signori Scarlatti, Cesti und Cavalli die göttliche Komödie in Versailles aufführten (Spektakl), 1984 [after frags. of Scarlatti, Cesti, Cavalli and Lully]; Fläche und Raum zur Musik (film), 1996 [after W. Kandinsky]

other works

Orch: Conc., D/F-tpt, chbr orch, 1957 [after A. Scarlatti]; Orchesterstück 1 'Farben und Klänge', 1958; Pf Conc., 1958; Orchesterstück 2 'Ritornelle', 1961; Orchesterstück 3 'Pour Varsovie', 1962; Orchesterstück 4 'Entre', 1963; Canzona da sonar 1, str, 1965; Canzona da sonar 17, 1992; Überdecken, pf, 2 orch, 1996 [after Mozart: Pf Conc., c, k491]

Vocal: Canticum psalmi resurrectionis, S, insts, 1957; Come S Francesco predico

agli uccelli, conc., S, insts, 1959; Lyrische Gesänge I (Borchers), S, insts, 1961; Lyrische Gesänge II (Borchers), S, 2 pf, 1962; Canticum psalmi ad laudes, S, insts, 1964, collab. Weseler; Chant liturgique, hommage à Perotin, chorus, orch, 1964, collab. Kieselbach; Canzona da sonar 8 'Birds', S, birdcalls, 1974; Canzona da sonar 9–16, vv, insts, 1982–9

Inst: 4 kleine Klavierstücke, 1957; Str Qt, 1957; Kammermusik 1960, 14 insts, 1960; Hoquetus, 8 wind, 1964, collab. Weseler; Canzona da sonar 2, ens, 1966, collab. Weseler; Canzona da sonar 3, tr rec, prep pf, tape, 1967; Canzona da sonar 7, t sax, pf, tape, 1971

Principal publishers: Moeck, Peters, Süddeutscher Musikverlag

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D. Gojowy: 'Die U-Bahn fährt plötzlich durch Wasser', *Melos*, xli (1974), 10–16

DETLEF GOJOWY

Schönberg, Arnold.

See [Schoenberg, Arnold](#).

Schönberg, Claude-Michel

(*b* Vannes, 6 July 1944). French composer. He supported himself while at the Ecole Supérieure de Commerce in Nantes by playing the piano in a popular group called Les Venètes (1963–7). After graduation he was employed as a producer and junior artistic director for Pathé-Marconi.

In 1972 he resigned to compose, with the lyricist Alain Boublil (*b* Tunis, 5 March 1941), the historically based musical *La révolution française*, which was released in the following year as a double album before performances on stage in Paris at the Palais des Sports. In 1974 *Le premier pas* became a hit song in France, and during the following years Schönberg, who had sung the role of Louis XVI in his first musical, continued to record his own songs. A second collaboration with Boublil, begun in 1979, led to another popular recording of a concept album, this time based on Hugo's epic novel *Les Misérables*, which in staged form extended considerably beyond its originally limited engagement in Paris in the next year. In 1982 the British producer Cameron Mackintosh joined forces with the director Trevor Nunn and John Caird and several additional librettists and lyricists to produce for the Royal Shakespeare Company a successful English version in 1985. Its Broadway début the following year claimed virtually all possible awards and a run of over ten years. Within a few years the show appeared in dozens of international productions and became arguably the greatest global success of the musical stage.

Schönberg rejoined Boublil and Mackintosh in 1989 to create a second international hit, *Miss Saigon*. This adaptation of *Madama Butterfly*, set against the backdrop of the Vietnam War and the fall of Saigon in 1975, was a stirring drama that brought the realities of a still-controversial war to the popular stage in a classic love story. In 1996 a third Schönberg-Boublil-Mackintosh musical received its first performance in London, *Martin Guerre*, loosely based on events in a small village in southern France in 1560, and set against the backdrop of the escalating conflict between Protestants and Catholics.

In contrast to his distant musical relative, Arnold Schoenberg, Schönberg is a self-taught composer who can play and record his melodies but not notate them. His musicals are almost entirely through-sung and, in addition to their generic popular character, attempt to evoke dramatically appropriate styles ranging from French patriotic tunes in *Misérables* to Asian scales and timbres in *Miss Saigon* and Renaissance modality in *Martin Guerre*.

WORKS

(selective list)

all are musicals: writers shown as (lyricist; book author)

La révolution française (A. Boublil; J-M. Rivière), Paris, Palais des Sports, 2 Oct 1973, collab. R. Jeannot

Les Misérables (Boublil and J-M. Natel; Boublil after V. Hugo), Paris, Palais des Sports, 17 Sept 1980; rev. Eng. version (H. Kretzmer), orchd J. Cameron, London, Barbican, 8 Oct 1985

Miss Saigon (Boublil and R. Maltby jr; Boublil), orchd W.D. Brohn, London, Drury Lane, 20 Sept 1989

Martin Guerre (Boublil, E. Hardy and S. Clark; Boublil and Schönberg), orchd J. Tunick, London, Prince Edward, 10 July 1996

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E. Behr and M. Steyn: *The Story of Miss Saigon* (London, 1991)

GEOFFREY BLOCK

Schonberg, Harold C(harles)

(b New York, 29 Nov 1915). American music critic. He was educated at Brooklyn College (BA 1937) and at New York University (MA 1938), and served as music critic and record reviewer for the *New York Sun* (1946–50) and the *Musical Courier* (1948–52). He became associated with the *New York Times* in 1950, and was the paper's senior music critic, 1960–80. He has also contributed articles to many American magazines. He was awarded two honorary doctorates (Temple University, 1964; Grinnell College, 1967) and was the first music critic to be awarded the Pulitzer Prize for criticism (1971), a category established in 1970. In 1980 he retired as senior music critic at the *New York Times*, but continued there as

cultural critic for the next five years; he remains an active contributor to other publications.

In his reviews and articles of the 1960s, Schonberg argued for a revival of 19th-century performing practice, which he felt had been sacrificed to the search for a perfect technique, resulting in a loss of both personality in the performance and contact with the audience. He was also highly critical of total serialism, an attitude which when initially expressed was unpopular but which has since gained some acceptance. His writings combine a profound knowledge of music with fine journalistic writing to reach a wide audience; he is also an expert on chess and painting.

WRITINGS

Chamber and Solo Instrument Music (New York, 1955)
The Collector's Chopin and Schumann (Philadelphia, 1959/R)
The Great Pianists (New York, 1963, 2/1987)
The Great Conductors (New York, 1967)
The Lives of the Great Composers (New York, 1970, 3/1997)
Facing the Music (New York, 1981)
The Glorious Ones: Classical Music's Legendary Performers (New York, 1985/R1988 as *The Virtuosi*)
Horowitz: his Life and Music (New York, 1992)
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PATRICK J. SMITH/R

Schondorpp, Philipp.

See [Schoendorff, Philipp](#).

Schöne, Lotte

(*b* Vienna, 15 Dec 1891; *d* Paris, 23 Dec 1977). Austrian soprano, later naturalized French. She studied in Vienna, made her début at the Volksoper in 1915, and sang at the Staatsoper from 1917 to 1926 and at the Salzburg festivals from 1922 to 1935. Hearing her there, Bruno Walter engaged her for the Berlin Städtische Oper, where she remained from 1926 to 1933. In Vienna and Berlin she was especially famous in all the lighter Mozart roles, as Adele in *Die Fledermaus* and Norina in *Don Pasquale*, as Verdi's Gilda and Oscar, and as Strauss's Sophie and Zerbinetta. Among several Puccini roles she excelled as Liù, which she sang with great success at Covent Garden in 1927. The latter part of her artistic life was disrupted by the coming to power of the Nazis in 1933. Thereafter she made her home in Paris, where her *Mélisande* was much admired, but she was obliged to go into hiding in southern France during the war. A beautiful woman, Schöne had a charming stage presence, of

which her light and well-schooled soprano seemed the natural counterpart. The best of her many recordings are those made in Berlin between 1927 and 1931. They reveal her skills as a lieder interpreter as well as chronicling the charm of her style in operatic roles.

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DESMOND SHAWE-TAYLOR/R

Schoneck.

See Schönig family.

Schonenberger, Georges

(*b* Mitlödi, Glaris, Switzerland, 22 July 1807; *d* Pfäfers, Switzerland, July 1856). Swiss publisher, active in France. His earliest advertisement dates from 10 April 1830, and his first address, 10 boulevard Poissonnière, Paris, was that of Dufaut & Dubois, whose business he acquired and many of whose publications he reissued. The house number was changed, or a move was made, first to no.20 in November or December 1841, and then to no.28 boulevard Poissonnière between December 1842 and January 1843. From 1837 Schonenberger's brother-in-law Jost Wild (1793–1875) was a partner in the firm. In the 1860s Wild's name was usually added to or substituted for that of Schonenberger in the imprints. In June 1875, on Wild's death, the business was advertised for sale for 250,000 francs.

Schonenberger is interesting for his enterprise in publishing full scores and orchestral parts of four Donizetti operas, including *La fille du régiment* (1840). He put out full scores of some 27 other operas, all but a handful of which were reissues from the plates of other publishers (including Pleyel, Dufaut & Dubois and Bochsá). He published about 50 operas in vocal scores, including several little-known works by Rossini and Donizetti. Among his other publications should be noted Berlioz's *Grand traité d'instrumentation* (1843), piano concertos in parts by Hummel, Mendelssohn and Thalberg, numerous piano works by J.S. Herz and Hünten, new editions or reissues of a large proportion of Bochsá's harp music, violin music by Delphin Alard and Paganini, a highly successful piano method by Henri Bertini, a certain amount of Spanish music, and translations into Spanish of didactic works published by the firm.

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RICHARD MACNUTT

Schönfeld, Johann Philipp

(*b* Strasbourg, 1742; *d* Strasbourg, 5 Jan 1790). Alsatian composer and conductor. He attended the Protestant Gymnasium in Strasbourg, studied theology and received his early musical instruction from J.F. Brück. By 1770 he was court steward and tutor to the Münchhausen family in Brunswick. During this period he called himself a musical amateur and published three collections of songs. In August 1777 he became assistant Kapellmeister at the New Church, Strasbourg. The city granted him a leave of absence with a small stipend in 1779 so that he could study in Italy. After his return he was Kapellmeister at the New Church and also concert director for the city from 1781 (assisted by Ignaz Pleyel). His plans of 1787 for the reorganization of the city concerts were abandoned because of the French Revolution. Schubart described Schönfeld as 'a composer of vocal music, who in the most recent times has begun to achieve recognition. He chooses poems by our best poets and often successfully gets at the sense of the poems in his settings; but his taste is too harsh, his shading too brilliant, and the expression of his feelings often too affected'. According to Fétis he left several operas in manuscript, but only one stage work is known.

WORKS

Song collections: *Recueil de quelques pièces pour le chant* (Nuremberg, c1769); [10] *Neue Lieder auf das Clavier*, i (Hamburg and Brunswick, c1776); *Neue Freymäurer Lieder mit Melodien* (Brunswick, before 1778); [17] *Lieder aus der Iris und 1 Arie mit Begleitung einer Violine zum Singen beym Claviere* (Berlin, 1778); *lieder*, 2–4vv, kbd, *B-Bc* [perhaps from *Lieder aus der Iris*]; several pubd in contemporary anthologies and periodicals

Other vocal: *Das Milchmädchen und die zween Jäger* (comic operetta), *D-Bsb* [incl. arias by Pacini and Duni]; *Gelobet seyst du, Herr* (cant.), *S*, chorus, orch, *F-Pn*; *Herr Gott, dich loben wir* (cant.), *S*, *B*, chorus, orch, *Pn*; *Cantata per il Venerdì Santo*, 2 *S*, 2 choruses, orch, *Pc* [inc.]; *Cantate auf die Feyerliche Einsenkung Grafen Moritz von Sachsen*, 1777, lost; other cants. cited by Vogeleis, lost

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*Fétis*B

*Gerber*L

*Schilling*E

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M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/R)

M. Vogeleis: *Quellen und Bausteine zu einer Geschichte der Musik und des Theaters im Elsass 500–1800* (Strasbourg, 1911/R)

ELLWOOD DERR

Schönfelder, Gerd

(*b* Köttewitz, nr Dresden, 27 April 1936). German musicologist. He studied musicology with Vetter, E.H. Meyer and Knepler at the Humboldt University, Berlin (1955–7), modern Chinese at Peking University (1957–9) and Chinese music and drama with Yang Yin liu and Liao Fu Shu at the Peking Academy of Music (1959–62); from 1962 he continued his studies while teaching at the universities of Berlin and Leipzig. In 1969 he took the

doctorate at Leipzig with a transcription, translation, commentary and analysis of a traditional Chinese Peking opera, and in 1972 he took the DSc at Halle with a study on the music of socialist realism. He became deputy director of teaching and research at the Dresden Hochschule für Musik (1972), where he was later appointed lecturer in musicology (1974). From 1984 to 1990 he was Intendant at the Staatsoper, Dresden. His chief areas of research are Chinese music theatre, contemporary German and Swedish music, 19th-century music aesthetics and the history of the Dresden Opera.

WRITINGS

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- "Die Beschwörung des Ostwinds", (Jie Dong Feng) aus dem Zyklus: Die Schacht bei der Roten Wand', *BMw*, v (1963), 183–212
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- 'Das ban-Prinzip der Peking-Oper', *Jb für musikalische Volks- und Völkerkunde*, iv (1968), 98–105
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- 'Befreiung aus Enge und Zwang: Webers Schaffen im historischen Umfeld', *MG*, xxxvi (1986), 562–7
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- ed., with H. Åstrand:** *Contemporary Swedish Music through the Telescopic Sight* (Stockholm, 1993)



Schönfelder, Jörg [Georg, Gregorius]

(b 2nd half of the 15th century). German composer. The six extant German songs which can be ascribed to him are in Schoeffer's *Liederbuch* of 1513 (RISM 1513²/R1908; 3 ed. in Eitner, 2 ed. in Cw, xxix, 1934) in a group of pieces by musicians of the Stuttgart Hofkapelle. This and the style of his songs suggest that he had connections with the Stuttgart Kapelle, although he is not known to have been a member. Of his settings (mainly based on conventional court songs with equally conventional texts) only one became widely known, *Von edler Art*, which appears in six further prints and four manuscripts (ed. in EDM, 1st ser., xx, 1942). Its broad melody and style of composition recall the most important songs of Hofhaimer and Adam von Fulda. (Moser in fact claimed that it was by Hofhaimer.) Eitner accurately described Schönfelder's songs as 'deeply personal yet of great simplicity'.

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H.J. Moser: *Paul Hofhaimer* (Stuttgart and Berlin, 1929, enlarged 2/1966)

HANS-CHRISTIAN MÜLLER

Schönherr, Max

(b Marburg an der Drau [now Maribor], 23 Nov 1903; d Vienna, 12 Dec 1984). Austrian conductor, composer and musicologist. He studied with Hermann Frisch in Marburg and Roderich von Mojsisovics (composition) at the Graz Conservatory. From 1924 to 1928 he was double bass player, répétiteur and conductor at the Stadttheater in Graz and then successively conductor of a touring opera company (1928–9), at the Theater an der Wien and Vienna Stadttheater (1929–33) and at the Vienna Volksoper (1933–8). From 1931 to 1968 he conducted for Vienna Radio, giving many concerts with the Vienna SO during the 1930s and founding a radio orchestra in Vienna in 1945; he also made guest appearances on foreign radio stations. He came to specialize in light music, and his radio performances of Viennese operetta and dance music displayed a rare sense of Viennese style. He received the title of professor in 1952, and in 1954 won a Joseph Marx composition prize with his *Divertimento*. As a composer he relied, even in more serious compositions, on clear melodic lines: his *Bauernmusi' aus Österreich* (1936) and *Tänze aus Österreich* (1937), based on traditional Austrian dances and intended as an Austrian counterpart to the national dances of Brahms, Dvořák, Granados and Grieg, have achieved international popularity in concerts of light Viennese music. His skill as an orchestrator was also employed in many practical editions of classical Viennese dance music, presenting the original orchestration edited for modern performing practice with alternative scoring for various instrumental combinations. After retiring from Vienna Radio he took up musicology and graduated at Vienna University in 1973 with a

study of Ziehrer (published in 1974). Here and in his other writings he combined extensive practical experience with a critical judgment and orderly presentation of material unique in studies of popular musical forms.

Schönherr's grandfather Franz (1821–86) and father Max (1873–1955) were military bandmasters and his brother Wilhelm (1902–75) an opera and theatre conductor.

WORKS

(selective list)

Ballet: Hotel Sacher (partly after Hellmesberger), Vienna, Staatsoper, 1957

Orch: 4 pieces, str, 1959; Pf Concertino, 1964

Other vocal, orch, inst and theatre compositions, incl. much light music [for fuller list see *LaMusicaD*]

Arrs. of music by Strauss family, Lehár, Ziehrer and others

Principal publishers: Bosworth, Doblinger, Ludwig Krenn, Universal

WRITINGS

with K. Reinöhl: *Johann Strauss Vater: ein Werkverzeichnis* (Vienna, 1954)

Various articles on Johann Strauss (ii) in *ÖMz* (1964–8); list in *ÖMz*, xxxi (1976), 127 only

Franz Lehár: Bibliographie zu Leben und Werk (diss., U. of Vienna, 1970); summary in *ÖMz*, xxv (1970), 330–33

Carl Michael Ziehrer: sein Werk, sein Leben, seine Zeit (Vienna, 1974)

Kompendium zu Band 1–120 der Denkmäler der Tonkunst in Österreich (Graz, 1974)

'Modelle der Walzerkomposition', *ÖMz*, xxx (1975), 273–86

'Ästhetik des Walzers', *ÖMz*, xxxi (1976), 57–120

Articles in *MGG1*, *RiemannL12*, *Grove6*

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ANDREW LAMB

Schönig [Schoneck].

German family of printers. Valentin Schönig (*b* Gnodstadt, 1544; *d* Augsburg, 1614) acquired Augsburg citizenship in 1567 through his marriage to Barbara Kriesstein, a daughter of the Augsburg printer Melchior Kriesstein, whose business Schönig probably inherited. With his purchase of Philipp Ulhart's workshop in 1581, he established an efficient printing firm and, in spite of his adherence to Reformation teaching, worked continually for the episcopal court. Gumpelzhaimer's *Compendium musicae* (1591) was one of his most successful publications. The Thirty Years War and unfavourable economic conditions prevented his descendants Hans Ulrich Schönig (1589–1655) and Johann Schönig

(1616–80) from extending the firm. Only Johann Jakob Schönig (1657–94), who had married a daughter of the Augsburg music publisher Andreas Erfurt, succeeded in giving it fresh impetus. Valentin Schönig, unlike his predecessors Kriesstein and Ulhart, had restricted himself to printing works of composers active in Augsburg, but Johann Jakob printed mainly Catholic church music. After his early death his widow married J.C. Wagner, who then took over the workshop. In 1710 Johann Jakob's son Johann Matthias Schönig (1685–1753) acquired his own printing business, which published individual editions of songs.

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THEODOR WOHNHAAS

Schonsleder [Schönsleder], Wolfgang [Volupius Decorus]

(*b* Munich, 21 Oct 1570; *d* Hall, Austria, 17 Dec 1651). German composer, teacher and music theorist. He became a student at the university in Ingolstadt on 16 October 1587, and he entered the Jesuit order on 14 May 1590. In 1593 he sang under the direction of Lassus in the Kantorei of the court at Munich. From 1596 to 1597 he taught at the University of Dillingen and at the same time became an instructor in rhetoric and ancient languages at the Jesuit college in Munich. The only musical composition he is known to have written is a *Missa super 'Laudate'* (now lost) for the festival of St Ignatius of Loyola held at Dillingen in 1619. After 1628 he went to Wildenau, Upper Pfalz, to join in the establishing of a Jesuit mission. He spent his final years, after 1648, as an instructor in Greek at the Jesuit college at Hall.

Schonsleder's only surviving work on music is the *Architectonice musices universalis* (Ingolstadt, 1631, 2/1684), which he published under the name of 'Volupius Decorus, Musagetes'. It was not well known to his contemporaries, nor has it become well known in more recent studies of 17th-century German music theory; yet it is an impressive and valuable work. Published in two parts, it was planned as a complete manual for learning the art of vocal composition. It begins with instruction and exercises forming chords over both regular and irregular bass progressions. Although Schonsleder never referred to thoroughbass practice it is clear that his approach to composition was similar to the rules of thoroughbass realization, particularly for unfigured basses in which patterns of movement determine chord progressions. The final sections of part i illustrate methods of ornamenting chordal structure with particular emphasis on how the contrapuntal style, in from two to eight parts, should be applied.

Part ii expands on the rules of counterpoint and is profusely illustrated with extensive music examples taken from many well-known composers. Chapter 8, 'De Textu', suggests four categories of words that should receive special musical treatment: (i) words of affect ('to lament', 'to

rejoice', 'to weep', 'to fear', 'to smile' etc.); (ii) words of motion and place ('to stand', 'to run', 'to jump', 'to ascend', 'to descend' etc.); (iii) adverbs of time and number ('fast', 'slow', 'twice', 'thrice' etc.); (iv) conditions of man (childhood, youth, old age etc.). Schonsleder took this classification from the earlier treatise of Johann Nucius, *Musices poeticae* (Neisse, 1613). The importance of this section of Schonsleder's work lies in the many illustrative examples showing how others have set these words, including long excerpts from such composers as Felice Anerio ('laughter'), Binaghi ('rejoicing'), Lassus (childhood and the tedium of old age, among many), Massaino ('jumping') and many more.

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GEORGE J. BUELOW

Schonthal, Ruth

(b Hamburg, 27 June 1924). American composer and pianist of German origin. She studied at the Sternsches Konservatorium, Berlin, from the age of five until her expulsion in 1935. On her family's emigration to Sweden in 1938, she was admitted to the Swedish Royal Academy of Music in Stockholm, despite restrictions on Jewish refugees, studying composition (with Ingemar Liljefors) and piano there until early 1941. The family then travelled to Mexico City, via the USSR, where Schonthal studied composition with Rodolfo Halffter and Manuel Ponce, and piano with Pablo Castellanos. She gave an acclaimed performance of her own piano concerto in Mexico City, and in 1946, after Hindemith heard her playing her own works, she entered Yale University on his recommendation (AB, composition, 1948).

Virtually all of Schonthal's study and much of her subsequent compositional career have taken place in situations of exile and in relative isolation from other composers and creative artists. To support herself and her family she played the piano in bars and wrote popular songs and music for TV commercials, and from 1952 held many part-time teaching positions and taught privately in New York. Schonthal is a prolific composer whose works are widely performed and recorded and consistently well received. Her many awards include a Delta Omicron International Award for her first string quartet.

Like others of his students, Schonthal struggled to establish her creative independence from Hindemith. Her music is expressionist, her forms ingenious. In *Jocasta*, a feminist retelling of the Oedipus story that was produced in New York (1998), both main characters are represented by an actor, a singer and a dancer. She conceives of music as a tapestry, 'a dense network of musical associations ... in which the individual elements are linked to one another in multiple, symbiotic relationships' (Helmig).

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(selective list)

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Orch: Conc. romantico, pf, orch, 1942; Pf Conc. no.2, 1977; The Beautiful Day of Aranjuez, hp, str orch, 1981, rev. 1983; Evening Music (Nocturnal Fantasy with Ocean Waves), 1992; Soundtrack for a Dark Street, orch, elec gui, 1994

Chbr and solo inst: Str Qt no.1, 1962; Sonata, vn, pf, 1962, arr. cl, pf, 1975; Sonata concertante (vc, pf)/(cl, pf)/(va, pf), 1973; 4 Epiphanies, va, 1975; Fantasia in a Nostalgic Mood, gui, 1978; Music for Horn and Piano, 1978, arr. hn, chbr orch, 1979; Love Letters, cl, vc, 1979; Letters to Cunegonde, cl, vc, 1979, rev. as Sonata in 2 Movts, vc, pf, 1989; Str Qt no.2 'in the Viennese manner', 1983, rev. 1996; A Bird's Song about ..., fl, pf, 1991; A Bird over Jerusalem, fl, pf, tape, 1992; Abendruhe mit süssem Traum, vc, pf, vib, timp, 1993, rev. 1996; Improvisation in 3 Interconnected Sections, vn, 1993; Fantasy-Variations on a Jewish Liturgical Theme, elec gui, 1994, rev. 1997; Abendruhe mit süssem Traum, vc, pf, vib, perc, 1996; Improvisation vc, 1997; Bells of Sarajevo, cl, prep pf, 1997; Divertimenti for Diverse Insts, duets and trios, 1997; Str Qt no.3 'Holocaust in Memoriam', 1997; Tristana, vn, pf, 1999

Vocal: 6 Early Songs (R.M. Rilke), S, 1939–42; 2 Songs (F. García Lorca), 1946; Hommage à García Lorca (García Lorca), S, fl, va, vc, hp, 1956, rev. 1993; 9 Lyric-Dramatic Songs (W.B. Yeats), Mez, chbr orch/pf, 1960; Totengesänge (Schonthal), S, 1963; By the Roadside (W. Whitman), S, pf, 1975; Songs of Love and Sorrow (various authors), S, pf, 1977; The Young Dead Soldiers (A. MacLeish), SATB, 10 insts, 1986; Six Times Solitude (Milne), S, pf, 1987, rev. 1990; Collages (from *Des Knaben Wunderhorn*), S, fl, 2 cl, 2 perc, vc, pf, synth, 1990; Wildunger Liederzyklus (I. Olbricht, L. Kottek), medium v, pf, 1992, rev. 1997; Die Mauer: vorher und nachher (Schonthal), nar, fl, vn, vc, pf/synth, perc, 1993; Trompeten Gesänge (Schonthal), medium v, tpt, vn, vc, pf, small drum, 1993; 3 Liebeslieder (Kottek), Mez, pf, 1994

Pf: Sonatina, a, 1939; Sonata, E♭; 1947; Sonata, b, 1950; Fiestas y danzas, 1961; Preludes in Blue, 1963; Nachklänge, pf with added timbres, 1971; Sonata brève, 1973; Variations in Search of a Theme, 1974; Gestures, 1978; In Homage of ... 24 preludes, 1978; Fragments from a Woman's Diary, 1982; Canticles of Hieronymus, 1975; Self-Portrait of the Artist as an Older Woman, 1991; 65 Celebrations, 1993–4; Heidelberger Fanfare and Variations, 1995–6; Japanese Sketches, 1997

Other kbd: The Temptation of St Anthony, fantasy-suite, org, 1990

MSS in *D-Bda*, *US-NYamc*, Archiv des Arbeitskreises Frau und Musik (Kassel)

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CATHERINE PARSONS SMITH

Schönwald, Albert.

See [Siklós, Albert](#).

School drama.

See [Schuldrama](#).

School fugue.

See [Fugue, 7](#).

School of English Church Music.

London college founded in 1927 and renamed The Royal School of Church Music in 1945. See [London, §VII, 4](#).

School opera.

See [Schuloper](#).

Schools.

Music is one of the oldest of school subjects – the long tradition of musical studies as a valued component of a liberal or general education can be traced back to the earliest civilizations and classical cultures – yet its place in education has often been uncertain and sometimes the topic of controversy. At certain periods in history the performing arts have been thought of as social rather than educational activities, and therefore of only marginal significance in schools. On occasion, influential figures have voiced strong opposition to music on the grounds that the arts are mere entertainment and do not warrant attention in institutions where the chief concern should be the cultivation of intellectual capacity.

A survey of national educational systems reveals that it is now surprisingly rare to find schools where musical pursuits, of one sort or another, do not feature as part of the regular programme. In most countries children are likely to receive some type of musical instruction within the context of their general education. During the 20th century there was a worldwide expansion in instrumental tuition and increasing opportunities for pupils of all ages to participate in a range of corporate activities; many schools are known for their choirs, orchestras and bands, some of which perform to a very high standard. Even so, provision is extremely variable both within and across systems. Opinion remains divided over the educational value of

music; consequently, any consideration of its position in schools not only raises issues about how the subject is organized and taught, but also more general questions about the nature and purpose of education itself.

I. Ancient traditions

II. From the Middle Ages to the end of the 18th century

III. From the 19th century: the growth of music in schools

IV. Contemporary issues

CHARLES PLUMMERIDGE

Schools

I. Ancient traditions

The earliest types of schools, established in Egypt and the city-states of Mesopotamia during the 3rd millennium bce, provided a strict form of vocational education and training for scribes and priests. These groups comprised an intellectual élite who, as guardians of knowledge and religious tradition, played a vital role in ensuring social and economic stability and the perpetuation of the culture. For the small number of children from the ruling classes chosen to receive a formal education, elementary programmes of study consisted of reading, writing, religion and mathematics; higher forms of education included practical sciences, law, medicine and astrology. To what extent musical studies might have formed part of school curricula is far from certain. Archaeological and historical research findings indicate that, in the Old World civilizations, vocal and instrumental performance together with dancing and drama featured strongly in rites and ceremonies; indeed, there is sufficient evidence to support the view that the arts constituted powerful forms of experience and meaning, and that musical activities often had greater social import than in modern times. However, the idea that education should reflect all aspects of the culture had limited relevance at a time when educational processes were necessarily utilitarian and bound up with the technical and religious demands of society. During the first Egyptian dynasties, singing and dancing of a devotional nature appear to have been given some attention in the upbringing of aristocratic and royal persons, but only as 'additional' pursuits. And in spite of their undoubted enjoyment of the arts, the Egyptian nobility always remained slightly nervous of active participation in music and dancing. Too much direct involvement could be dangerous since it might easily promote a certain weakness of character and even a tendency towards effeminacy.

Throughout the ancient world musical pursuits became specialisms; young men and women were trained, often as apprentices, to be professional performers and would have found employment in a variety of religious and secular settings. Liturgical practices called for systematic musical instruction. Ancient Sumerian texts reveal choir training in the temple of Ningarsu at Lagash as early as 3000 bce; in Babylonian times (19th–13th centuries bce) responsorial temple chanting became increasingly elaborate, and ceremonies also included instrumental elements which must have required expert tuition and direction. By the beginning of the New Kingdom in Egypt (1580 bce) music was being acknowledged as a moral force, and it therefore acquired a new educational significance. Of course, those holding positions of power and influence demanded that young

children be exposed to the sort of musical experiences that would foster virtuous behaviour; not surprisingly, programme content, and especially the song repertory, came under the strict control of the priesthood. During the Chaldean period (7th–6th centuries bce) music became associated with the more academic and speculative studies of astrology and mathematics; it is possible that the emerging theories of harmonics were known in the late 6th century to Pythagoras, who travelled widely in Mesopotamia and Egypt.

Ancient Chinese education was always characterized by its essentially secular nature and strongly influenced by powerful groups of scholars. The concept of the educated man became the morally sensitive citizen who would serve his ruler faithfully, recognize his duty towards the people over whom he had authority, and be equipped with the administrative skills required for the task of government. Such a view may have underpinned educational practices well before the Zhou dynasty (1122–256 bce). It became the foundation of the educational system established and disseminated in the 6th century bce by Confucius and his followers, who, believing in the direct relationship between rigorous academic studies and harmonious social order, built on what they regarded as worthy scholastic traditions. The pattern of an ideal, school-based education, largely for the ruling classes but open to others who demonstrated an appropriate aptitude, focussed on the promotion of the six Virtues and the six Good Actions through the study of the six Arts; these comprised rituals, music, archery, charioteering, writing and mathematics. All elements of the Great Learning (*Daxue*) were essential components of an education which aimed at the harmonious integration of mind, soul and body, with the principles of harmony and order applying to the individual, the family and the state. Within the Confucian system corporate music-making was valued as a means of promoting the disciplined character. Dancing and singing fostered refinement, with the learning of particular dances becoming part of the educative process at certain key stages. It is likely that Confucius used folk and dynastic songs contained in the Classic of Odes (*Shijing*) for the purpose of instruction; tuition on flutes, bells, zithers and percussion also probably formed part of the curriculum.

Inevitably, parallels will be drawn between Chinese and Greek traditions. The education of the Homeric knight in arms and horsemanship, sports, dance, singing and instrumental performance may be compared to the Confucian pattern, but the Greek ideal (at its best) is the man of valour who is well informed, objective in his thinking, gracious of manner and appreciative of artistic beauty. For the Greeks, music and instruments were the invention and gift of the gods and therefore to be respected and cherished. From about 2000 bce an extensive and sophisticated culture existed on the isle of Crete, where choral and instrumental music together with dancing became indispensable features of both religious and secular ceremonies and festivals. Crete was well known for its rich artistic life. Lycurgus, the partly mythical legislator, is said to have introduced many of its traditions to Sparta, and musical activity flourished during the 7th century bce. Spartan musicians and music teachers of the period enjoyed a high reputation throughout the Greek world. The preservation of the heroic past through song was central to the process of education, often for both boys and girls, and the growth of choral instruction probably contributed to the establishment of schools. Even during the harsh years of the 6th

century when Spartan education became highly militaristic, musical studies remained important, though as an aspect of character training rather than a form of aesthetic experience. Playing the lyre, singing and dancing continued to be included in a course of instruction designed for the purpose of moulding the young citizen. The fact that music was retained as part of the educational process in such unlikely circumstances is an indication of its deep significance in the ancient Greek psyche.

From the 7th century bce the education of the Athenian youth included dance and choral singing as well as tuition on the lyre and aulos. The learning and performing of heroic songs accompanied by the lyre was a long-established custom and was valued as both a musical and a spiritual experience. Methods of teaching relied largely on imitation and repetition, with the education of the aristocracy usually being provided for on an individual basis; group tuition for a wider middle-class population became increasingly common and well established by the 5th century. Plato's emphasis on the value of musical studies is well known and is frequently cited by present-day educationists as a justification for the subject within the curriculum, although presumably few would subscribe to the metaphysical and social aspects of his educational theory. It is also necessary to recognize that the Greek *mousikē* often has a wider meaning, but references to melody and rhythm clearly denote music in the modern sense. In the Platonic scheme, education of the Guardians would focus in the early years on literature, music and gymnastics with the ultimate aim of producing the balanced, well-rounded and reasoning individual. Association with artistic beauty during childhood would prepare the student, almost unconsciously, to recognize and value the beauty of reason itself (*Republic*, iii, 401). Music also served an important social function since it contributed to the formation of character (*ēthos*). Consequently, at the Academy certain types of music were favoured and others proscribed; words of songs had to be carefully chosen and combined with fitting mode and rhythm so as to foster courage and moderation and avoid the possibility of corruption. Like Plato, Aristotle saw music as having the power to 'induce certain conditions of the mind', but he offered a broader and less prescriptive view of musical education based on two guiding principles. First, in the Lyceum, music should be regarded not as useful or necessary, as reading and writing were, but as a way of providing an occupation for leisure (*scholē*). This was no mere recreation but an activity which could be regarded as 'elevated and gentlemanly' and involved working at something intrinsically worthwhile. Secondly, singing and the playing of the lyre and kithara would enable the individual to make properly informed musical appraisals: 'it is difficult, if not impossible, for those who do not themselves perform to become good judges of others' (*Politics*, viii).

Plato and Aristotle were committed to preserving what they regarded as a noble tradition of non-specialist pursuits and saw no educational merit in the growing tendency towards individual instrumental virtuosity, much acclaimed in musical circles. As aristocrats, they emphasized liberal studies and the development of persons; they thoroughly opposed any form of specialized education directed towards some extrinsic end such as a career in politics. Many of their ideas came to fruition during the Hellenistic age, although practical music lost its earlier significance and was replaced by studies in rhetoric. Choral singing remained popular, but

the teaching of music as a discipline tended to become increasingly theoretical. The focus moved to a study of Pythagorean principles which would be further developed as a component of the medieval Quadrivium. Aristoxenus, a pupil of Aristotle, and one of the most important of the Greek music theorists, regretted that harmonics had assumed such a place in education and at the expense of practical activities; once again, music-making became more the business of the professional and remained so during the Greco-Roman period.

Roman attitudes towards music in a system of education founded on family values, the interests of the state, a respect for the great figures of the past and military training, were always markedly different from those of the Greeks. Schools had existed from the 5th century bce, but it is unlikely that musical studies formed part of the curriculum until some 300 years later when Greek ideals started to influence the outlook of the Roman conquerors. Some pupils received music theory lessons and kithara tuition. Music was never compulsory, although it appears to have been taken quite seriously since pupils who opted for the subject were required to sit for regular examinations. Musicians enjoyed a relatively high status in Roman society and teachers received good salaries. Nevertheless, the aristocracy looked upon music with some reservation since it continued to be regarded essentially as a form of entertainment provided by professional performers. Consequently, musical pursuits could hardly be considered suitable in the education of upper-class young men destined to assume positions of authority. Women of noble families might sing and play instruments, but only in a limited and modest way. By the beginning of the Empire, however, many wealthy Romans had come to regard instrumental performance as a skill worth cultivating. Nero, Hadrian, Verus and Commodus were all accomplished amateurs; their public commitment and approval must have further raised the status of music and musicians. Even so, practical music-making received little attention as an educational activity; it was theoretical music that became the focus for more serious studies.

Schools

II. From the Middle Ages to the end of the 18th century

1. Christian education.
2. Renaissance and Reformation.
3. 17th and 18th centuries.

Schools, §II: From the Middle Ages to the end of the 18th century

1. Christian education.

There was a tendency among members of early Christian communities to view the 'old' classical education with a certain suspicion because of its association with the study of what was judged to be a pagan mythology. In consequence, the first monastic schools did not offer a liberal education but concentrated mainly on an ascetic form of moral and spiritual training. Other groups within the church, particularly the Christian Platonists, emphasized the need for scholarly studies as a necessary means of cultivating a mature and deeper understanding of the faith. Although practical music was not valued as it had been by the Greeks, and therefore

seldom featured in formal courses of instruction, the Judeo-Christian tradition of psalm and hymn singing always provided an important medium for worship; and the founding of the Schola Cantorum in Rome during the 4th century ensured firm and lasting connections between music, the liturgy and education. The song schools subsequently set up throughout Europe for the purpose of disseminating Roman church music were to have a permanent effect on the general development of music teaching in educational institutions.

Between the 5th and 8th centuries frequent invasions led to the partial collapse of the Western Empire, and a consequent decline in educational provision, but even in those dark and troubled times Christian scholars kept alive and promoted classical learning. Following Martianus Capella, Boethius and Cassiodorus in Rome, Isidore in Spain and Bede in England re-emphasized the fundamental importance of the seven liberal arts and the special value of music in philosophical and theological studies. Boethius (c480–c524), a key figure in the evolution of musical education, translated a number of Greek philosophical writings and thereby forged a link between classical ideals and medieval thinking. In the celebrated treatise *De institutione musica* he establishes the distinctions between *musica mundana*, *musica humana* and *musica instrumentalis*. Music is an essential part of the human condition and a means of blending soul and body: 'music is so naturally united with us that we cannot be free from it even if we so desired' (bk 1, 181). In the spirit of Plato, Boethius draws attention to music's power to ennoble or corrupt, and therefore advocates for educational purposes the experience of those modes which are 'vigorous and simple'. But the highest form of musical study is 'rational speculation' – that is, gaining knowledge of universal harmony through the faculty of reason. Thus music studies became theoretical or, more precisely, numerical. The writings of Boethius were acknowledged as standard texts and had a major impact on the teaching and learning of music for at least 1000 years.

Missionary teachers trained in Rome founded schools in Ireland, England and other parts of Europe. Monastic and song schools often existed side by side. In the former, prayers, contemplation and the learning of Latin grammar constituted the core programme, although even at the most austere institutions a certain amount of instruction and practice in the singing of the services was often part of the course of study. Famous song schools were established at Canterbury, York, Metz and Rouen, with rigorous choral and liturgical training as the central components of the curriculum. Until the Reformation such schools were necessities for all monasteries and cathedrals. Life for the students was often hard and highly disciplined. A demanding schedule of services and basic academic studies left little time for any sort of recreational activity: choristers needed to be fully acquainted with liturgical practices and procedures, and a relatively complicated repertory of psalms, antiphons, Ordinaries and Propers had to be learnt by rote. It was not until the 11th century that music teaching and learning moved away from a purely oral and aural tradition.

The general instability of society during the early Middle Ages adversely affected academic standards in the schools for clergy. On his accession to the Frankish throne in 768, Charlemagne determined to improve the

scholastic achievements of those in holy orders. Musical reforms featured as part of the development plan and included the creation of several new song schools. In his capitulary of 789 Charlemagne charged that the 'psalms, the notes, the chant' should be taught throughout the kingdom. In order to realize his aims he imported foreign scholars, one of the most illustrious being Alcuin (b c735) of York, whose reputation as a teacher and a man of letters was well known throughout the Christian world. Serving as master of the Palace School and later as abbot of Tours (796–804), Alcuin organized monastic schools for clergy and laity. Steeped in classical principles, he naturally subscribed to the view that strong minds would heighten understanding of the scriptures. Consequently, his educational programmes focussed on a thorough and systematic study of the seven liberal arts, thereby establishing the Trivium and Quadrivium as the standard curriculum for medieval institutions. Alcuin placed stress on the need for preparation in liturgical chant as part of a priest's education, but it is apparent that he valued theoretical and practical music as a means of enhancing not only worship but also the quality of daily life. The tradition of scholarly and musical pursuits continued to be promoted by his pupils, especially at the monasteries of Ferrières, Auxerre, St Amand, Reichenau and St Gallen.

After Charlemagne the empire suffered further destabilization as a result of renewed invasion and internal conflicts. In spite of the damaging consequences for education and educational institutions, the monks maintained an interest in theoretical music and the practice of psalmody, and constantly strove to improve standards of worship. Some taught choristers to sing intervals using the monochord, and a number experimented with various types of notation. The Benedictine Guido of Arezzo (c991–1034 or later) made an important contribution to the development of the notational system with the extension of the staff, and through his far-sighted use of solmization choirboys came to read melodies accurately. Musical instruction, often based on question and answer methods, expanded to include the study of the modes and mensural notation. Guido's creative innovations were to influence the teaching of music for the following six centuries, and his pedagogical techniques formed the basis of the movable *doh* system, which was to become an integral part of various teaching methods in the 19th century and beyond.

The founding of universities throughout western Europe from the 12th century onwards led to an increase in grammar and song schools; many were associated with cathedrals, collegiate churches and chantries as well as the universities themselves. Schools were also endowed by craft and merchant guilds, and some were attached to hospitals. With a growing secularization of education, musical studies in the grammar schools were often reduced; however, theoretical music remained part of the Quadrivium, and the need to prepare pupils adequately for the divine services meant that a certain amount of liturgical singing continued to be included in the curriculum. For boys of high rank education often took place at the courts of the nobility. Here the aim was to inculcate the intellectual, personal and social qualities expected of the worthy Christian knight. In addition to classical studies, instruction typically included singing, lute playing and poetry reading; such practices were in keeping with the rise of humanist thought at the end of the Middle Ages. The notion of artistic

accomplishment as a mark of the educated aristocrat finds full expression in Baldassare Castiglione's *Il libro del cortegiano* (1528).

Schools, §II: From the Middle Ages to the end of the 18th century

2. Renaissance and Reformation.

The Renaissance ideal of the educated man as one who would display a sense of grace and elegance as well as good artistic taste gained wide approval throughout Europe. In a desire to move away from medieval principles and the influence of the church, educational innovators sought to combine classical learning with the needs of contemporary society. Music teaching tended to focus more on practical than on speculative studies. The Spanish humanist and teacher Juan Luis Vives (1492–1540), a pupil of Erasmus but with a broader educational vision than his famous master, commended the study of music and declared that young men should receive both theoretical and practical tuition (*Tridentis disciplinis*, 1531, bk 4, chap.5). Vives visited England on several occasions, and his ideas led to the introduction of musical instruction in a number of the prominent new grammar schools. Richard Mulcaster (1530–1611), headmaster of the renowned Merchant Taylors' School in London, was one of several leading educational reformers who advocated singing, together with tuition on the virginals and lute, as part of a liberal curriculum. In his educational treatise *Elementarie* (1582) Mulcaster outlined a comprehensive programme, and his classically inspired views on the content of education might have appeared to augur well for the future development of musical instruction in English schools. However, religious and political conflicts were having dramatic effects on educational policies and practices. One outcome of the Reformation was that provision for music started to decline, largely as a result of the closure of song schools and institutions associated with monasteries and chantries. Choir schools attached to the Oxford and Cambridge colleges, St George's Chapel, Windsor, and a number of other foundations were not affected, but for the majority of those young people to whom schooling was available opportunities for learning music were severely curtailed. In spite of Mulcaster's vision and enthusiasm, the grammar schools, apart from such notable exceptions as Christ's Hospital and Penrith Grammar, had neither the resources nor the inclination to include music in their curricula.

Although the Reformation can be said to have inhibited the growth of school music teaching throughout England, the situation in other Protestant countries proved to be markedly different. Because of the close bond between church and community, music became a foundation subject with singing and worship forming a central part of the regular curriculum in Lutheran and Calvinist schools. Philipp Melancthon, who was charged with the organization of the Lutheran educational system, ensured proper and systematic musical instruction with lessons usually being held during the first hour after the midday meal. For Luther, music was not only essential to the praise of God but worthwhile in itself, and a powerful spiritual activity which could ward off the forces of darkness. A fine example of the expected course of study is Martin Agricola's *Ein kurz deutsche Musica* (1528). Intended for the boys at the Lateinschule in Magdeburg, the programme comprises musical theory and progressive exercises to be followed over a period of ten years. The importance

attached to music as both a curriculum subject and an extra-curricular pursuit in the Lutheran schools was to have a powerful influence on national musical developments over the following two centuries.

School music teaching in Catholic countries from the mid-16th century often remained tied to medieval practices. The French and Spanish choir schools maintained high standards, and curricula included counterpoint studies and instrumental tuition, but in such rural areas where schools existed provision for music varied considerably and was often little more than singing by rote. In Bohemia, a country with strong musical traditions, choral training and instrumental teaching were regular components of the school programme, and all elementary teachers were expected to have a certain level of musical expertise. At the Ospedale della Pietà in Venice, founded during the 16th century, orphaned and abandoned girls were educated at the city's expense, with talented students receiving intensive vocal training and instrumental tuition. Vivaldi composed orchestral and choral works for them, and the high standards achieved by the *figlie di coro* were widely recognized and applauded. Edward Wright, a British visitor during the 1720s, spoke highly of the music in the school, and Charles Burney was impressed by performances he attended some 50 years later. Burney also commented favourably on the fine singing of choirs for poor children in southern Germany established by members of the Jesuit order. The Jesuits are not generally known for an interest in the arts, and it is sometimes suggested that they were contemptuous of music. In fact, musical studies related to liturgical practices prospered during the 16th century at the Collegio Germanico in Rome. Music was never a standard subject in the Jesuit pre-university schools, but extra-curricular dramatic productions involving music became very popular especially in Italy, France and the German-speaking Catholic states. By the middle of the 17th century there were over 300 Jesuit schools throughout Europe at most of which it became common practice to stage a play, usually based on a biblical story or the life of a saint, at some stage of the academic year. Songs and choruses, often with orchestral accompaniment, that brought together opera and church music styles, and even ballet at times, became important features of these productions, many of which were technically innovatory and elaborate. The Society of Jesus was always a controversial order and a strong Counter-Reformation force. Dramatic performances had educational, religious and propagandist functions, but through these presentations students and a wider congregation remained in contact with music. As part of their overseas mission the Jesuits introduced music and drama in Brazil, Venezuela, Peru and other Latin American countries during the 16th and 17th centuries.

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3. 17th and 18th centuries.

Although the teaching of music in English schools received little support during this period, Renaissance ideals continued to influence the middle and upper classes. Singing and instrumental competence, especially for young women, came to be regarded as desirable social skills. Such publications as Morley's *Plaine and Easie Introduction* (1597) and Charles Butler's *Principles of Musik* (1636) were welcomed by amateurs as useful introductions to practical music and remained popular for almost two

centuries. However, English educational thought during the Enlightenment years was characterized by utilitarian and materialistic tendencies. The arts were often looked upon as mere diversions, and some people considered musical activities to be trivial and time-wasting. John Locke's decision to give 'last place' to music in his list of accomplishments (*Some Thoughts concerning Education*, 1693) illustrates the changing attitude of many British academics. Even Burney, nearly 100 years later, was describing music as nothing more than 'an innocent luxury, unnecessary indeed to our existence' ('Definitions', *A General History of Music*). Similarly, Cardinal Newman thought of musical activity as a pleasant recreation but not educational since it did not 'cultivate the intellect' (Discourse VI, *Discourses on the Scope and Nature of University Education*, 1852). These attitudes have been remarkably influential, and it could be argued that, in spite of subsequent advances during the 19th and 20th centuries, such views continue to permeate modern educational thinking and contribute to music's relatively lowly status as a curriculum subject.

The Pilgrims and Puritans arriving in the New World during the first decades of the 17th century organized schools to provide basic instruction in reading and religion. They brought with them a tradition of worship that included singing, and they valued music as a secular pursuit. But education had to be practical and directed towards survival in a frequently hostile environment; consequently, there was no place for music as a school subject. By the beginning of the 18th century, however, a concern for better congregational singing, in a rapidly expanding society, led to the formation of singing schools in New England, New York and Pennsylvania. These consisted of occasional classes conducted by peripatetic instructors in churches, people's homes or whatever other accommodation might be available. As well as vocal training the teacher dealt with rudiments of music and sight-reading. The singing-school movement, which marked the beginnings of North American music education, appealed to large numbers of the population and continued in some places into the early years of the 20th century.

In spite of the popularity of amateur music-making throughout Europe the 18th century could not be described as a period of growth with regard to school music. Negative attitudes were by no means confined to England, and some of the previously flourishing European centres were fast declining. Music in the German Lateinschulen was often impoverished and marginalized as a result of an emphasis on languages and sciences. The content of educational programmes reflected growing business and commercial interests and the arts subjects suffered neglect. There were, of course, important schools that were well known for their musical traditions, one of the most notable being the Thomasschule in Leipzig. Even so, when Bach was appointed Kantor (1723) he found social, professional and financial conditions far from satisfactory. Schools for the poor in Italy and France that had previously concentrated on music now turned their attention to other matters.

Towards the end of the century the idea of universal education and the need for national systems was attracting support from an increasing number of politicians and social reformers. Such a policy had been widely advocated by several leading intellectuals for well over 100 years. The

most significant figure was the religious leader and educational theorist Jan Ámos Komenský (1592–1670), who had outlined plans for universal primary and secondary education in which music would play a major part at all stages. Although Komenský's proposals had been well received and were influential in several countries, it was not until the 19th century that serious attempts were made, on a wider scale, to translate these educational theories into policy and practice.

Schools

III. From the 19th century: the growth of music in schools

1. National systems of education.
2. 19th-century methods.
3. 20th-century innovations.
4. Postwar developments.
5. Theory, research and curriculum development.
6. Professional issues.

Schools, §III: From the 19th century: the growth of music in schools.

1. National systems of education.

During the 19th century most European governments started to assume greater responsibility for educational policy and provision and subsequently established national systems. At a time of rapid industrial advancement, basic literacy and numeracy became a priority for the growing numbers of people engaged in new types of employment, but universal education was seldom conceived as a purely instrumental enterprise. Emerging theories and ideologies led to fundamental changes in attitudes towards children, the nature of teaching and the purposes of schooling. It was in a climate of social reform and educational expansion that music became established as a school subject and the foundations were laid for modern patterns of curriculum organization and teaching.

Links between religious and educational practices remained strong at the beginning of the century. In Russian elementary schools, for example, the reading of the scriptures and practice of liturgical chant were curriculum requirements after legislation of 1819. Church leaders, especially those in Britain, the USA, Denmark, Norway and Sweden, regularly referred to the need for school singing classes as a way of improving congregational participation at divine worship. Certainly, contemporary accounts portray standards of singing as being depressingly low, and no doubt many people of a musical disposition would have agreed with Thomas de Quincey's cynical observation that 'the psalmody in most [English] parish churches is a howling wilderness'. There is evidence to support the view that the teaching of music did have some positive effects on the quality of congregational singing in Britain and America, but to what extent the reformers achieved their goals is debatable. Nevertheless, the almost unquestioned acceptance of a correlation between class singing in schools and enhanced church worship continued to influence the choice of lesson repertory for at least the next 150 years.

For many 19th-century European reformers, musical studies were associated with the strengthening of moral values and the improvement of

social behaviour. In his *Manual of Instruction in Vocal Music* (1833) the Englishman John Turner set out to clarify the rudiments of music as a way of assisting people to understand and perform church music, but he also saw the study of music and engagement in musical activities as healthy leisure pursuits for the working classes which could provide much needed alternatives to the 'vicious indulgences' of the day. Music was thus conceived as a useful agent of social change and control and as such warranted a place in elementary education. Related to moral development was the notion of transfer of learning. Goethe, proposing a type of education suited to the 'new' times in *Wilhelm Meisters Wanderjahre* (1821–9), argued that the study of music could be a way of cultivating not only moral awareness but also ability in writing and number. Similarly, the French music teacher Guillaume Louis Bocquillon Wilhem held that children who have learnt music exhibit 'greater powers of application' as well as the agreeable personal qualities of courtesy and good conduct (*Manuel musical*, ?1836). That the study of music is of benefit to general academic performance is a theme that appears frequently in 19th-century educational writings. It is a compelling 'theory', and one that continues to receive support from musicians and educationists. Music was also valued as a way of preserving the cultural heritage and promoting a sense of national identity. This was particularly so in east European states, although the practice of singing nationalistic and patriotic songs appealed to many politicians of the period.

Ideas about the importance of musical experience as part of a general education received endorsement from Jean-Jacques Rousseau, Johann Heinrich Pestalozzi (1746–1827) and F.W.A. Froebel (1782–1852), all of whom had a strong impact on educational thought and policies. Music, in their schemes of 'child-centred' education, was valued not so much for its possible contribution to moral development, but as a form of experience and self-expression in an education designed to extend children's intellectual potential, imaginative powers and sense of the aesthetic.

[Schools, §III: From the 19th century: the growth of music in schools.](#)

2. 19th-century methods.

Many of the group teaching methods of the 19th century were informed by three basic principles derived from the theories and practices of Rousseau and Pestalozzi. First, the acquisition of musical literacy skills was regarded as prerequisite to the growth of musical understanding. Secondly, sounds were to be introduced before symbols. Thirdly, children needed a form of instruction suited to their age and stage of intellectual maturity; this usually involved the use of an 'interpreting' notation such as Rousseau's figure system. These various ideas influenced the methods of the Swiss teachers Michael Traugott Pfeiffer and Hans Georg Nägeli and also Carl August Zeller (1774–1846) in some of the German states. The American educator Lowell Mason, inspired by Pestalozzian principles, played a prominent role in establishing music in public schools between 1830 and 1860. As a result of Mason's determined advocacy the Boston School Committee (1838) included music as a regular elementary-school subject on the grounds of its intellectual, moral, physical and recreational benefits; other major American cities gradually adopted a similar policy.

French methods for teaching sight-singing were often based on the rather more formal and traditional approach of Wilhem, who employed monitors to instruct groups using carefully graded songs and exercises. He achieved much success in popularizing sight-singing throughout France; British administrators and educationists, impressed by the methods of continental teachers, invited John Hullah to introduce programmes of musical instruction in schools and teacher-training institutions. Hullah modified the fixed-*doh* system of music reading used by Wilhem and organized classes for teachers and pupils across the country; his stylish demonstration lessons proved highly successful and generated considerable public interest. As a teacher and school inspector Hullah made a notable contribution to the founding of class music teaching, and his ideas were also taken up by the Australian educators William Wilkens and George Allan. However, Hullah's much publicized method was eventually superseded by those that made use of the seemingly more manageable movable *doh*. The French challenge to the fixed *doh* came from the pedagogy devised by Pierre Galin and further developed and promoted by Aimé Paris with his sister Nanine and her husband, Emile Chev . Galin employed a figure notation similar to that of Rousseau, and the [Galın-Paris-Chev  method](#) was adopted throughout Europe for over 50 years. It found particular approval with teachers in Scandinavian countries, where hymnbooks were often published in figure notation. One of the lasting innovations of the method was the [Langue des dur es](#), or 'French time names' as they are now known, which have been incorporated into several other teaching systems. The best-known literacy methodologist of the 19th century, and probably the most influential, was John Curwen. A 'progressive' educator of great insight but without specialist musical expertise, Curwen drew on and adapted a number of teaching techniques, especially those concerned with pitch discrimination evolved by the Norwich schoolmistress [Sarah Anna Glover](#) and published in her *Scheme for Rendering Psalmody Congregational* (1835). [Tonic Sol-fa](#) became the standard method not only throughout Britain, but also in many Australian, Canadian, American and South African schools; at a later stage teachers in Switzerland, Germany and Denmark used it in a revised form. The method has been supported by amateur and professional musicians throughout the world, although like all systems which rely on an 'interpreting' notation it is not without its opponents and critics. Advocates of Tonic Sol-fa usually maintain that criticisms arise out of misunderstandings over the aims of the method and the purpose of the alternative notation. The publication of the *New Curwen Method* by the Curwen Institute in 1980 suggests that, for those who subscribe to an approach to music teaching which emphasizes the cultivation of aural and literacy skills as central to the furthering of musical understanding, Curwen's principles are still relevant and practicable. Internationally, opinion is divided over the use of fixed and movable *doh*; where the latter is not accepted, the Curwen system and others like it have no place in the schools.

By the end of the 19th century class singing and music reading were 'officially' established elementary-school activities throughout Europe, Australia, New Zealand, Canada and the USA. Repertory had become more inclusive and less dominated by church music. However, the inconsistency of provision is clearly shown in reports by Hullah (*Time and Tune in the Elementary School*, 1874) and John Spencer Curwen (*School*

Music Abroad, 1901), who travelled widely to investigate the state of music teaching. In England, Belgium, Switzerland and Bohemia they found that the teaching of sight-singing skills, using a variety of methods, received much attention. German schools were giving less time to music as a curriculum subject: although compulsory at the primary level, lessons were often little more than the singing of chorales and folksongs learnt by rote. Among reformist and innovatory educationists there appeared to be a growing realization that music curricula required an injection of new ideas; there was also a need for clearer aims, as well as improved content and methods and better forms of organization.

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3. 20th-century innovations.

The Swiss musician and educator [Emile Jaques-Dalcroze](#) provided a different approach and attitude to group music teaching through his system of 'gymnastique rythmique' (eurhythmics). Finding traditional conservatory forms of training mechanical and uninspiring, he devised exercises that would help students to respond physically and aesthetically to music and thereby gain a genuine 'feeling' for the discipline as well as conventional skills. Jaques-Dalcroze's ideas were adopted by his followers for school use in several countries and continue to be employed, often in modified forms such as music and movement and creative dance. A thriving Dalcroze Society with branches in several countries ensures that the original principles and methods are still widely disseminated.

In the USA a broadening of music programmes followed the rise of the appreciation movement. Listening to music, in addition to singing and the learning of music reading skills, became more practicable with the invention of the gramophone. In 1911 the Victor Gramophone Company invited Frances E. Clarke, a practising school music teacher, to prepare special recordings and teaching materials for use in elementary- and high-school classrooms; thus began a new era of school music teaching. In Britain the distinguished educator Stewart Macpherson, who was committed to what he called discriminating listening, argued in favour of teaching music as a 'language and a literature'. His seminal publication *Music and its Appreciation* (1910) sets out detailed principles of 'true listening' and how it may be achieved through structural analysis of works and a knowledge of their historical and social contexts. While the appreciation movement undoubtedly added a new dimension to music curricula, it has also been regarded as one of the causes of those disparaged lessons which focus on facts and information rather than direct musical experience. That, of course, was never the intention of Macpherson and his colleagues. The turning of class music lessons into a form of silent 'musicological studies' is probably due to a number of factors, one of which may be an attempt by some members of the teaching profession to improve the academic status of the subject. Listening to music was further advanced by the advent of broadcasting. The BBC, founded in 1922, soon established music programmes for schools, as did its Australian counterpart. Broadcast music lessons on radio and television remain an important resource for many teachers. In Japan, for example, educational broadcasts are nowadays closely linked to the National Course of Study and planned to complement class programmes. The percussion

band, introduced into English schools by Marie Salt in 1909, was also associated with the appreciation movement; this popular form of class music-making, warmly commended by several eminent members of the musical establishment, again increased the scope of the subject.

During the 1920s in Britain Margaret James encouraged the making and playing of bamboo pipes; these activities were taken up with much enthusiasm especially by elementary-school teachers. At the same time, the revival and reconstruction of the recorder by Arnold Dolmetsch and its introduction into schools by Carl Dolmetsch and Edgar Hunt heralded an innovation that was to have a permanent effect on music teaching worldwide. In the USA Satis Coleman (1878–1961) related the making of instruments to activities which would enable children to participate creatively in music. The notion of creativity also featured in the teaching methods formulated by the British educators Thomas Henry Yorke Trotter and Walford Davies, both of whom maintained that by making their 'own' music within a structured framework pupils would gain in apprehension of the musical language and its expressive qualities.

The expansion of school choirs, bands, orchestras and instrumental tuition during the early part of the 20th century constituted another important stage in the growth of musical education. Instrumental tuition had been offered in Austrian schools since the beginning of the 19th century, and even earlier in those of Bohemia, as Burney noted on his travels during the 1770s. So impressed was he by the number of students receiving instruction on a range of orchestral instruments that he referred admiringly to that country as the 'conservatoire of Europe'. School bands and orchestras became widespread in American high schools and part of the regular school programme with students eventually gaining high-school graduation credit for choral and instrumental activities. British 'public' (independent, private) schools started to make provision for instrumental teaching during the latter part of the 19th century, and many formed choirs and orchestras. Music was rarely taught as a class subject. Musical activities were strictly extra-curricular and conducted out of school hours, thereby reinforcing the view of music as a desirable social accomplishment but not a serious part of education. Opportunities for children to learn keyboard and orchestral instruments have been gradually extended throughout the British state system, with tuition being provided by visiting, or peripatetic, teachers employed by local education authorities, the schools themselves or an agency offering an instrumental teaching service. Many countries adopted a similar policy in the second half of the 20th century; this has led to the formation of local and national youth orchestras and bands, some of which perform to a near professional standard. Such musical achievements have received recognition and acclaim well beyond the educational community. However, some music educators express concern that because high-level performance groups are the public image of school music there may be a tendency to invest time and resources in these areas and neglect other equally important components of the subject programme.

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4. Postwar developments.

In the years following World War II the teaching of music in many countries has been much influenced by two composer educators, Orff in Germany and Kodály in Hungary. The *Orff-Schulwerk* system brings together choral singing, aural training, movement, improvisation and activities that use specially designed pitched and non-pitched percussion instruments. Orff himself described *Schulwerk* as a 'wild flower', meaning that it was never part of any preconceived plan but a series of teaching ideas that prospered in advantageous circumstances. Five books of teaching materials, *Musik für Kinder* (1950–54), exemplify ways of making what is called 'elementary music'; this is not 'easy' music but a style which utilizes 'basic elements' and is practicable and challenging for children. The various arrangements of folksongs and traditional melodies are intended as models or suggestions for teachers rather than a comprehensive scheme. Staff at the Orff Institute in Salzburg continue to offer courses publicizing the composer's ideals and pedagogical strategies. Kodály's principles of music teaching are in many ways similar to those of Orff, but the Hungarian's approach is more fundamentally choral. Concerned with the development of inner hearing and musical literacy, and determined to improve the musical life of the nation, Kodály drew on his country's folksong tradition, which he combined with art music using the pitch teaching principles of Curwen, hand signs and the rhythmic language of the Galin-Paris-Chevé movement. The books of songs and exercises known collectively as the 'Kodály choral method' (although Kodály, like Orff, never fashioned any method) have transformed music teaching in Hungarian schools and made their mark on the country's musical and educational institutions at all levels. Worthy of comment in the present Hungarian system are the music schools, which provide a specialized training for selected children at both primary and secondary levels within the context of a general education. Standards of singing and aural training are outstandingly high, and the schools have earned their reputation as centres of excellence in music pedagogy. Another educator who has had a worldwide influence is the American Justine Ward (1879–1977). Her system combines vocal, pitch and rhythm training with creative work and incorporates a distinctive use of bodily gesture and movement. The method is intended primarily for use by non-specialist class teachers of young children and is used widely throughout Europe, East Asia, Africa and Latin America. These three systems of class music teaching are underpinned by the strong conviction that musical education should be available to all pupils and not merely the specially talented. This viewpoint has been constantly emphasized by most modern music educators, who have been anxious to dispel the mistaken yet commonly held belief that musical activity can be profitably undertaken only by those with a particular aptitude.

During the 1960s and 70s a number of educators introduced styles of music teaching that concentrated on creativity and composition as integral parts of general music programmes. It was suggested that children should be given the opportunity to explore the basic materials of music and express their musical ideas; this often involved types of music-making that did not depend on pupils having acquired notational and technical skills. George Self (*New Sounds in Class*, 1967) and Brian Dennis (*Experimental Music in Schools*, 1970), both teachers and composers, designed materials and activities, often using graphic notation, which could be related to contemporary music and especially the styles of the avant garde. A similar

rationale informed other initiatives such as the American Contemporary Music Project (1971) and the Composer-in-Schools scheme in New Zealand. The Canadian composer R. Murray Schafer, in his publications *The Composer in the Classroom* (1965) and *Ear Cleaning* (1967), encouraged teachers and pupils to ask searching questions about the nature of music and musical experience and investigate the 'sound environment' as ways of identifying material for use in composition. One of the most celebrated and original publications of this period was *Sound and Silence* (1970) by the composers John Paynter and Peter Aston, who were members of the music staff at the University of York. They outlined a number of creative projects, covering a variety of musical styles and traditions, and recommended group and individual composition activities. Teachers responded positively to these various innovations, and 'creative music-making' became an international movement. As with all new forms of pedagogy there was often misinterpretation and misunderstanding of underlying principles. Innovators were frequently accused of being unclear about their aims; some teachers felt unsure of contemporary musical trends, while others found it difficult to change role from instructor to facilitator. Although creativity in music education remains a contentious issue, the idea that all children should have experience of composition as part of their musical education has gained universal approval and owes much to the highly imaginative curriculum developers of the 1960s and 70s.

Sociological theories of music and musical meaning have had some bearing on the choice of curriculum content and methods of teaching. Among others, John Charles Shepherd, Graham Vulliamy, Phil Virden and Trevor Wishart (*Whose Music? a Sociology of Musical Languages*, 1977), drawing on the 'new' sociology and the sociology of knowledge, challenged long-held assumptions regarding the supremacy of the 'classical' traditions. They attempted to demonstrate that what is considered to be worthwhile music is determined largely by those in positions of control or power, and proceeded to argue that many types of popular music deserved much more serious attention from members of the musical and educational establishments. Ethnomusicologists with an interest in music education have pointed to the wide diversity of styles and genres that constitute the world of music and contributed to thinking about the content of school programmes; their views have been particularly welcomed in those countries where there is a variety of cultures and ethnic groupings and a strong commitment to the ideal of education in, and for, a pluralist society. Recognition of indigenous traditions and new ideas regarding what 'counts' as music have also highlighted the dominance of Western conceptions of music education and the realization that these do not necessarily have a universal applicability.

Another factor determining curriculum content has been the move towards teaching music as part of a combined arts programme. Various strands of thinking inform this type of curriculum organization. It is frequently suggested that teachers of music become isolated and have much to learn from the more adventurous pedagogical strategies adopted by their colleagues in other arts disciplines. Some educators emphasize the arts as a realm of meaning or form of knowledge and point to the procedural and conceptual connections between music, visual art, dance, film studies and

literature. Such a view is promoted by the British writers Malcolm Ross (*Arts and the Adolescent*, 1975) and Peter Abbs (*Living Powers*, 1987), who argue (though in different ways) that the arts constitute a unity, with each discipline representing a form of aesthetic understanding. One consequence of this position is that in some schools music teachers are members of subject teams and work collaboratively with staff in 'expressive' or 'creative' arts departments. The principles and practices of combined arts teaching raise aesthetic, pedagogical, professional and managerial issues that generate wide-ranging discussion and much disagreement within the music teaching profession (see §5 below).

Music teaching in schools reflects not only changing theoretical perspectives and methodological innovations but also the growth and availability of new resources. Sound and video recordings provide access to an ever-widening repertory; new electronic instruments enable pupils to engage in a greater variety of performance and compositional activities. Remarkable technological developments have led to great changes in organization and practice. Personal computers with MIDI connections to electronic keyboards provide facilities for sequencing, editing and notating, and offer radically different forms of music presentation, instruction and learning. Opportunities for musical studies through networks and computer conferences are relatively unexplored at the school level but will probably lead eventually to completely new styles of teaching. The technological revolution appears to be generally welcomed by music teachers, although some express the concern that traditional yet valuable types of musical experience may be overlooked or simply discarded; this could lead, it is argued, to the neglect of conventional skills, so inhibiting and even stifling creativity and imagination.

At the end of the 20th century there are many more initiatives designed to enable children to be in more direct contact with professional musicians. Orchestral and choral concerts for young people were successfully introduced in Britain, the USA and Australia during the 1920s by Robert Mayer, Frederick Stock and Bernard Heinze, and there are now greater opportunities for children to experience high-level professional performances at first hand. Over a long period many composers have taken an interest in music for schools and contributed to what is now a large and popular repertory of works for young performers. More recently professional orchestras and opera companies have developed educational departments and outreach programmes that allow their members to work regularly with children and teachers. School and community projects that draw on the expertise of those in the fields of jazz, pop, rock and non-Western musics provide experiences that further enrich the normal curriculum programme. On the whole these various initiatives are having beneficial effects and augur well for the future of music in schools.

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5. Theory, research and curriculum development.

During the second half of the 20th century a number of music educationists developed new theoretical perspectives, often as bases for school practices, and concentrated on conducting research into various aspects of music teaching. Earlier studies had been largely in the field of psychology,

with investigators showing a particular interest in the nature of musical aptitude. The pioneer figure was the American Carl Seashore, whose *Seashore Measures of Musical Talent* (1919) was used widely for many years. Tests of musical ability devised by the British educationist Arnold Bentley (1966) have often been employed by teachers, mostly for the purposes of diagnosis and selection. The writings of James Mursell (1893–1963) were rooted in psychology but represented a broader view and influenced music teaching throughout the USA and Europe over a long period. Mursell stressed the importance of fostering the growth of musicality and musical values and recommended programmes that would include a range of musical experiences with less concern for the acquisition of skills and factual knowledge. Psychological theories of learning and instruction have also been applied to the teaching of music. J.S. Bruner's famous instructional theory (1966) underpinned the Manhattanville Curriculum Program (1970) and is an example of how some music educators have constructed curricula based on more general theories of teaching, learning and cognitive operations. The curriculum theory of 'behavioural objectives' has had a certain impact on the teaching of music, although the original model is usually regarded as being unsuitable for the design and implementation of arts curricula. An interest in the study of aesthetics as a basis for more ordered and coherent practice was stimulated by the publication of Bennett Reimer's *A Philosophy of Music Education* (1970) and has contributed to the conception of music education as aesthetic education. In a series of books the British music educationist Keith Swanwick has advocated general music programmes that combine performing, composing and 'audition' (listening in audience) and has constructed a well-known curriculum model based on aesthetic theories and psychological findings relating to children's musical development. Research, academic and professional studies of music education were greatly facilitated by the formation in 1953 of the ISME, which makes provision for international exchange and dialogue. The society, now representing over 70 countries, has promoted and reported on a wide range of research studies through its numerous publications, especially the yearbooks and the *International Journal of Music Education*. Writers on music teaching in schools frequently make a plea for more research, but, while research and theoretical studies carried out by members of the academic community undoubtedly may have beneficial effects on practice, some observers comment that there can be a considerable gap between theory and practice. It is argued that the improvement of practice is also dependent on teachers adopting a research orientation to their professional work, although the 'teacher as researcher' movement has not attracted the attention of music educators to a significant degree.

During the 19th and 20th centuries music teachers have encountered a plethora of theories, methodologies and innovations resulting in the present wide diversity of practices both within and across educational systems. This situation is seen by some as damaging to the development of music in schools and society. Many governments are moving towards the institution of national frameworks for curricula as a way of providing for more structured and consistent programmes. Specifications vary considerably in their detail. In Britain, the National Curriculum for Music, introduced in 1992, has a legal status and sets out attainment targets and programmes of study for all state school pupils between the ages of five and 14.

National schemes in the USA, Australia, Japan and Denmark, while outwardly prescriptive, allow for more flexibility. In general, centralized curricula are regarded as a useful means of ensuring that all pupils receive some musical instruction as an entitlement during their school years. However, the introduction of national specifications coincides with calls for greater teacher and school accountability at a time when cost-effectiveness is demanded of educational services. There is a growing expectation that pupils should be able to demonstrate certain standards of achievement in all curriculum subjects. Consequently, while prescribed curricula are seen as serving a worthwhile educational function they are also sometimes viewed as instruments of bureaucratic evaluation and control.

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6. Professional issues.

At the beginning of the 21st century teachers of music are required to be increasingly versatile, to acquire new forms of musical expertise and to further their professional knowledge of curriculum design, evaluation, assessment, organization, management and administration. Teacher education and training has, in consequence, become a matter for concern among members of the music education community. Whereas the training of music teachers for secondary schools has become more advanced, it is often the case that primary-school teachers do not receive substantive music tuition during their pre-service education and training. Research findings indicate that generalist primary-school teachers sometimes lack the necessary knowledge and skills to teach music competently and that the quality of learning in the early years is therefore uneven. Some teacher educators maintain that, provided generalist teachers have adequate in-service training and can draw on curriculum support services, they are able to apply their generic pedagogical skills and techniques to the teaching of music in an effective manner. Debates about the most suitable forms of teacher education continue to reflect a variety of opinions.

Many arts educationists express the view that at a time when there is a strong tendency to relate education to economic growth and advancement their subjects are not sufficiently valued and are in danger of becoming marginalized. This is by no means a new concern; the educational status of music has often been insecure, and in some countries provision is still limited. The future development of school music is obviously dependent on adequate resources; some observers fear that the advances made during the postwar years cannot be sustained without more financial and professional support. With demands for more qualified teachers, specialist accommodation and new types of sophisticated equipment, music has become an expensive school subject. In a number of countries opportunities for children to receive instrumental tuition in school are reported to have declined owing to financial constraints.

It is to be expected that music education, like every other area of the curriculum, will have its own inherent problems and areas of controversy. In spite of these difficulties there is now far more publicity for music and the arts, and a greater acknowledgment that these subjects provide for special types of experience which are a necessary and valuable part of a contemporary liberal education.

IV. Contemporary issues

1. Education and training.
2. Music and liberal education.
3. Teaching and learning.
4. Music and the school community.

Schools, §IV: Contemporary issues

1. Education and training.

The term 'music education' is nowadays widely used in both musical and educational contexts, but it is an ambiguous one, open to different interpretations. In the most comprehensive sense it describes an enterprise that encompasses all those types of musical instruction which take place in schools, colleges, universities, conservatories and other institutions. Music education, broadly conceived, will also be provided by private studio teachers, and furthered through membership of any number of organizations that have no formal links with educational establishments. In a large and increasing number of countries, school programmes include general class lessons which children will experience for at least part of their period of compulsory education; it is often the case that there will be additional opportunities for pupils to learn a variety of instruments and participate as members of choirs, orchestras, bands and other ensembles. These performance activities may be available as curriculum options or electives for those pupils with a particular talent or interest; in some educational systems such activities will be classed as extra-curricular, since they are organized and taught at times beyond the regular school schedule.

Traditionally, the word 'training' has been used with reference to certain kinds of musical tuition, and it would not sound out of place to say that a performer had received his or her training (rather than education) at a conservatory or college of music. Although differences between training and education can be difficult to define, it is generally accepted that the former is related to the development of some specified competence or skill whereas education implies a process concerned with growth of knowledge and understanding, a broadening of experience and a commitment to certain values. There is also the expectation that the educated person will view things with a critical eye; he or she will not simply acquire different kinds of knowledge but will develop an approach to knowledge involving reasoning, questioning, debating and reflecting in the course of gaining a depth and breadth of understanding together with a degree of intellectual autonomy.

When singers or instrumentalists are spoken of as being trained, the implication is that they are mastering certain musical techniques and aiming to achieve recognized standards of performance. However, there appears to be a growing tendency to include this type of study under the heading of education for at least two reasons. First, high-level performance is a multi-dimensional accomplishment and demands far more than simply the acquisition of an advanced technique; it is a complex decision-making process. Secondly, courses for performing musicians are by no means as narrow as is suggested by reference to training, for as well as following a

specialist route, students experience a range of related activities that contribute to their sense of taste, imaginative style, critical faculties and a deepening understanding of music in its many forms. A shift from 'training' to 'education' is to be found in many fields. It is commonplace now to talk of teacher education, whereas at one time preparation for a schoolteaching career was undertaken at a teachers' training college. Teachers nowadays are expected to have extensive professional knowledge and a greater understanding of their educational function; their training in pedagogical techniques is only one of several areas of study. The adoption of such terms as vocational education, physical education and driver education suggests in each case a move from a concern with specified ends to an appreciation of wider issues. In the light of current thinking and practice it is becoming more appropriate to talk of the education of singers and instrumentalists. One might continue to differentiate between musical education and training when the latter term is used to denote a limited (but not necessarily simple) objective such as skill acquisition. The obvious example would be aural training; indeed, in many societies it would still sound slightly strange to speak of 'aural education'.

In making the concept of music education more inclusive it becomes necessary to distinguish between specialist and general forms; the main difference is essentially one of intention. There are schools in some countries that have been set up for the express purpose of preparing talented young people for a career in the music profession. These institutions provide for intensive instrumental and vocal instruction with the aim of promoting pupils' performing capabilities to an advanced level. Although it may no longer be acceptable to refer to this type of schooling for musicians as training, it is nevertheless geared to specific ends, and for that reason can be regarded as a specialist type of music education. Mainstream school pupils might occasionally acquire equally high standards of musical expertise, but there is no direct intention on the part of school staff to equip pupils for a musical career. Whatever might be achieved by the individual is, first and foremost, part of his or her general education. Of course, teachers of both specialist and general music education programmes share some common aims. Although their ultimate intentions may differ, all teachers attempt to use strategies which enable pupils to internalize and value the rules, methods and procedures that constitute the discipline of music. General class lessons are never specialist pursuits, but they are required to be musical. Class lessons which did not focus on the proper methods of the discipline and the development of pupils' musical behaviour, or musicianship, might be types of relaxation or entertainment; but they could not be classed as legitimate forms of education. Specialist music education may be seen, at least to some extent, as a means to a particular end: pupils are being educated for the music profession. Musical activities that are part of a liberal or general education require a different justification since they have to be accommodated within a wider educational framework.

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2. Music and liberal education.

Because of music's often uncertain and marginal status a number of rather lofty and ambitious statements have been made, and continue to be made,

to justify its inclusion in the curriculum. It is frequently suggested that music makes children more imaginative, improves overall academic performance, instils transferable life skills, increases self-esteem and helps them to become better people. Concrete evidence to support such claims is rarely forthcoming, but even if music does engender all these positive qualities there is no reason to assume that the same would not apply to other curriculum subjects; the claims are, in fact, simply general educational aims. The selection of curriculum content cannot be satisfactorily justified in these terms; the choice of content is dependent on many factors and, most significantly, the particular view of education which provides a background to the curriculum. Ideas as to what is important in education and how music might be of value in educational programmes differ widely, and there is also a variety of opinions about the place of choirs, orchestras and bands in schools.

As a result of much theoretical input and numerous practical innovations over the past 150 years, the contents and methods of present-day class music programmes are extremely diverse. International research studies reveal wide-ranging practices in almost all countries. In addition to the well-established activities of choral singing, music reading and aural training, children might compose their own music using acoustic and electronic instruments, listen to and evaluate music of different styles and genres, learn about composers, study music theory and explore music through information technology. Although it may never be formally stated (in school or other official documentation), the importance attached to any one, or combination, of these different pursuits will be related to how music is seen as fitting into the whole curriculum. It is readily apparent that there are alternative and often conflicting ideas about the aims, contents and methods of music education at the school level.

Programmes of study that focus on performance activities, the learning of aural and literacy skills, and acquaintance with compositions of the great masters, have come to be regarded as representing a traditional approach to music teaching. It is an approach that is closely tied to the commonly held view, often expressed by national governments, that the purpose of education is to prepare young people for a life consisting of work and leisure by equipping them with certain skills and knowledge. Language, mathematics, science and technology are 'work' subjects; music and the arts are seen as future 'cultural' leisure pursuits. It is probably true, and highly commendable, that many pupils do acquire some musical expertise during their school years which they then develop further at a later stage. While it would seem likely that participation in community activities will be more directly related to previous experience of choirs, orchestras and the like, it can be argued that through general class programmes children develop knowledge and musical skills that enrich their lives. They should, at least, become informed and intelligent listeners, conscious of their cultural heritage, and maybe even keen concertgoers. The notions of education as preparation and education for leisure are, of course, notoriously troublesome; both give rise to a number of distinct and curious problems. First, if the purpose of musical studies is to prepare children for the future, then it could be quite reasonably concluded that for those who were actively involved in school but did not continue in later life, musical education had somehow been wasted; that would be an odd way of looking

at any educational activity. Secondly, although much talk of leisure education centres on the arts and crafts it is impossible, and perhaps morally objectionable, to prescribe how people should use their time. A wide range of interests may be acquired as a result of a general education; there is no reason to assume that adult leisure time will necessarily be confined to, or even include, artistic activity. Thirdly, the very meaning of leisure has changed greatly over the years: the Aristotelian tradition of intrinsically worthwhile pursuits has been replaced in modern times by thoughts of relaxation and freedom from pressure. Leisure 'parks' and 'centres' are places of fun and entertainment, and nobody needs to be 'educated' in their use. Advocates of leisure education often appear to overlook the fact that those who engage in music-making do so because they see their activities as having some point and meaning. They commit themselves to demanding responsibilities; the pursuits are leisure only in so far as they are separate from employment. In terms of curriculum content and practice, the ideal of preparation for work and leisure leads to the old conflict between core studies that are of vocational importance and peripheral studies that might occupy time at some future date. Musical studies are likely to be consigned to the latter category, particularly in an age when emphasis is placed on the direct links between education, the economy and personal vocational advancement. It might be held that this view of music and arts education is yet another manifestation of powerful and deeply embedded Enlightenment attitudes.

The 'progressive' style of music education is associated with those theorists and practitioners who maintain that the arts provide a medium through which children are able to express themselves and develop their finer feelings. Although this rationale is formulated in several different ways, one central theme, derived in part from Dewey's aesthetic and educational theories, is that the creative arts have an essential function as that part of an education which nurtures the growth of feeling and knowing. Education is a form of adaptation that depends on the affective and cognitive modes being in a state of equilibrium. Proponents of this position favour the exploration of expressive media through creative or compositional activities. Performance and listening are not ruled out, but 'creating' is taken to be central to the educational process. Many progressive music educators support combined arts programmes, arguing that since all the arts are concerned with the expression of human feeling, to teach them as separate and isolated disciplines inevitably restricts children's artistic growth and aesthetic awareness. Such a view represents one version of what is known as 'aesthetic' education.

Progressive arts educators come under fire from many quarters and are frequently accused (usually unjustly) of ignoring the past and placing too much faith in creativity, self-expression, experiment, freedom and individuality. A particular criticism relates to the dualistic theory of mind, which separates knowing and feeling. Although artistic endeavour is strongly associated with the expressive life, certain philosophers and aestheticians maintain that it is misguided to think of mathematics and science as 'cold' intellectual forms of inquiry which can be contrasted with the 'warmth' of the expressive arts subjects. All knowledge and experience has something of the affective about it, all artistic pursuits are highly cognitive.

For some educationists, traditional and progressive ideologies represent irreconcilable positions. Both are, of course, 'ideal' types and are unlikely to exist in a pure form; indeed, most practising teachers would probably regard them as complementary. In recent years there have been moves by members of the music education community to unite different teaching methods and practices within a new theoretical framework. This 'eclectic' view of music education is informed by an underlying conception of education central to which is the development of mind through the acquisition of different types of knowledge and experience. In post-Renaissance times music and the arts have usually been regarded not as ways of knowing but rather as pleasurable forms of activity which rely on different types of experience and sensation but do not have a genuine semantic content. Theory of knowledge has been dominated by positivist schools of thought; knowledge is either practical 'know-how' or, more important, that which can be stated as a logically or empirically verifiable proposition. New directions in epistemology and aesthetics, often much influenced by the writings of philosophers and curriculum theorists, including John Dewey, Susanne K. Langer, Louis Arnaud Reid, Philip Phenix and Elliot Eisner, have led to broader views. The arts have come to be regarded as unique 'languages', 'realms of meaning' or 'forms of knowledge'. Complementing these changes in theory of knowledge are newly emerging theories of intelligence and societal structures in which it is acknowledged that cognitive operations are not confined to linguistic and logico-mathematical modes of thought. Through the process of evolution, men and women have acquired a capacity, or cognitive apparatus, not only for discursive language but for a whole range of symbolic modes or intelligences. All societies have artistic systems, since the artistic mode of thinking is basic to the human condition. Such theories provide a justification for music that is in keeping with the traditions of liberal education and leads to a form of practice which focusses on the development of musical intelligence, to be achieved by 'initiating' pupils into the techniques and methods of music through the experiential modes of performing, composing and listening. Musical thinking and understanding depend on awareness of those traditions that provide the background to innovation and experiment. There is no one 'world' of music, and programmes will therefore be designed to expose pupils to a range of musical styles so that they become acquainted with the deep structures of the discipline. Many who subscribe to this position, which in some countries has become an official basis for general music education, point to the close connections between the arts disciplines and the need to recognize these connections when constructing and implementing school curricula.

That the arts constitute a realm of meaning or a way of knowing and thinking provides the basis for another version of music education as aesthetic education. Music, drama, literature, poetry, dance and visual art are seen as bringing together cognitive and affective operations in a unique manner. Peter Abbs (*The Educational Imperative*, 1994) is one exponent of aesthetic education who describes the arts as a 'generic community'. The different disciplines have their own methods and techniques but are united by a form of 'sensuous' knowing and also by procedural factors: making, presenting, responding, evaluating. Consequently, the teaching and learning of music contribute to a broader aesthetic education. Supporters of this position are inclined to favour various types of combined arts

programmes which enable children to make connections between the different subject areas, thus enhancing their learning and aesthetic intelligence. The principle of aesthetic education does not receive universal approval. While not wishing to deny the obvious links between the various arts, some educators, particularly in Europe and the USA, have cast doubt on whether the knowledge gained in painting pictures, writing poetry or composing songs is of the same kind. The British philosopher David Best (1992), for example, refers to the idea of the generic community of the arts as nothing more than an 'expedient myth' and goes on to argue that there is no rational basis for the claim that there exists a unifying factor in these different activities; furthermore, curriculum planning based on a misconceived philosophical position is likely to be contrived and of dubious educational value. A similar view has been expounded by David Elliott (1995) in North America. Nevertheless, the conception of music education as aesthetic education has become a popular orthodoxy and is likely to remain so for the foreseeable future. The sceptic might be moved to observe that acceptance of the aesthetic mode of understanding could mean that there would be no need to teach music at all, since education in any one art form would suffice. Presumably, few music educators would accept this seemingly logical conclusion no matter how committed they were to the principle of aesthetic education. In practice, views about aesthetic education and combined arts programmes will be determined just as much by organizational, managerial and professional considerations. The apparent 'merging' of subjects changes their curriculum status and the position of those who teach them; being a member of an arts team may carry less prestige than having sole charge of a subject area. The combining of the disciplines might also be interpreted as a convenient way of giving each one less time on the curriculum and undermining their educational importance.

[Schools, §IV: Contemporary issues](#)

3. Teaching and learning.

Whatever type of organizational framework might be adopted for music education, the implementation of curricula is dependent on the teaching force. Critical observers of educational systems and services often point out that the success or failure of a school is largely determined by the quality of its teachers. Few professional educationists would disagree; there has always been a lively debate about the roles, duties, responsibilities and training of teachers, and the conditions under which they carry out their many functions.

In the most fundamental sense, teaching may be described as a series of intentional activities whose aim is to bring about learning. The central purpose of music teaching is to engage pupils in practical activities through which they will come to learn and internalize the skills, techniques and procedures of the discipline and thereby develop musical thinking or musicianship. All these things have to be taught, but a distinctive feature of the musical realm is that people come to understand its rules and methods by working alongside others already inside the discipline. Much musical knowledge and understanding is 'caught' just as much as it is taught. This applies both to individual instrumental teaching and to corporate activities. The expert (teacher) assumes the role of a 'model' who demonstrates,

often quite unconsciously, various aspects of musical behaviour in his or her actions which are gradually assimilated by the learner. In the classroom the onus is on the teacher to exhibit this behaviour in his or her pedagogy and thereby establish an appropriate musical environment for learning to take place. The teacher of music (like any other teacher) has to display authority within his or her specialist field. And it is the issue of authority which is the cause of so many disputes about music teaching at the primary stage in countries where class teachers are expected to cover the whole range of curriculum subjects. Generalists are often apprehensive about their ability to teach music because of what they see as their lack of musical authority. However much it is claimed that all general practitioners can teach music provided they have suitable in-service training and support materials, it remains an inescapable point of logic that, in order to effect learning, the teacher is required to be an authority, at least in relation to his or her pupils.

While bringing about learning is central to teaching it is also an educational requirement that what is being learnt is both worthwhile and appropriate to the ages and abilities of the pupils. It is a further requirement that any method of instruction be in accordance with accepted educational principles. Learning may result from conditioning or indoctrination, but such techniques are contrary to the spirit of education. These observations may seem obvious enough, but they need to be borne in mind in the attempt to determine what might be classed as effective teaching. There may be a measure of agreement among educationists as to what constitutes the basis of good practice, but there will always be differences of opinion, and even serious differences, over what is worthwhile content or desirable pedagogy. Disputes are likely to arise over many aspects of curriculum content. Even with a fairly tightly prescribed central or national curriculum there can be conflicting ideas about song repertory or what types or items of music are suitable for listening purposes. Methods of teaching may be still more contentious. Pedagogical techniques associated with traditional methods find favour with some educationists while others espouse progressive approaches. The existence of differences over content and methods suggests that the identification of effective music teaching will depend, to some extent, on who is making any judgment of practice. This factor of uncertainty has important implications for teacher appraisal, a process which has assumed considerable educational importance and may be used for a variety of purposes. Appraisal might be seen as a means of identifying incompetent teachers or as a way of helping practitioners further develop their pedagogy. Whatever its purpose there is an assumption that it is possible to recognize good teaching, but that is clearly not as straightforward as is sometimes supposed. It does not follow that all judgments of teaching are relative and that there can be no agreement about good and bad practice, but the common and often unquestioned belief that it is possible to establish a formula for the evaluation of teaching that can be neatly applied to every classroom is to misunderstand and oversimplify the complex nature of educational transactions.

In those countries where the school music teacher is responsible for general class programmes as well as choirs, orchestras and other extra-curricular activities he or she is required to assume a dual role. On the one hand a teacher is a classroom practitioner while being expected on the

other to operate as a 'director of music'. There is no reason why the two roles should not be combined, but in such circumstances teachers have to respond to many different musical demands, not only within but often beyond the school. They are expected to be all-round musicians with a range of skills, broad expertise and a certain type of approach to music-making. Their style of musicianship is characterized by its versatility and an ability to adapt and modify practice in a variety of situations; it calls for a special type of creative or problem-solving attitude towards music and musical pedagogy. In many instances the modern music teacher assumes a multi-faceted role not unlike that of the Kapellmeister. How far teachers of music are adequately trained for these diverse musical, pedagogical and administrative duties remains a topic of some professional controversy.

Schools, §IV: Contemporary issues

4. Music and the school community.

Music in schools is not only a pedagogical and intellectual system; like any other area of teaching and learning it is also a social system whose functioning is governed by a complicated network of forces and messages. One issue that occupies the minds of music educators the world over (as it did Plato and Aristotle) is the balance between high-level performance activities, which in mainstream schools do not cater for all pupils, and general or class programmes of music education that are available to everybody. It is frequently claimed that resources, both human and material, are too often concentrated on the former. There is a view that choirs, bands and orchestras 'represent' school music and therefore receive greater support from those who manage and exercise control within the institution. To what extent this view is justified is unknown. The main educational arguments in favour of extra-curricular or elective activities can only be that they provide for worthwhile musical experiences which are part of a broader programme of music education. A critical question is whether these activities are so perceived within the school or the wider community. Musical and other artistic events can be effective public-relations exercises, and many schools enjoy a good reputation because of their pupils' achievements in choirs and orchestras. In an age of accountability, and competitiveness in some countries, musical activities may be valued as ways of advertising a school's accomplishments, and teachers themselves might be inclined to concentrate on those areas that will attract public recognition. If schools are presenting concerts and musical events for such extrinsic purposes then it could be claimed, with some justification, that pupils are in danger of being manipulated and exploited rather than educated. That view of performance activities would of course be rather cynical and suggestive of conspiracy, though perhaps not without some foundation. There are more positive interpretations of the ways in which public presentations function as part of a music programme. One of the most valuable outcomes of school concerts is that children's musical and social experiences fuse together. Pupils of different ages and abilities work as a group in a cooperative venture and share a commitment to a common set of values; they come to know music and understand it as a 'form of life' in ways that can never be fully appreciated through formal instruction.

It has long been recognized by politicians, school administrators, parents, pupils and members of the public that musical and other artistic pursuits

add a special quality to the character and general ethos of educational institutions. Although a great deal of attention is given to the importance of academic achievement, it is very rarely the case in any country that schools are concerned solely with formalized instruction. Schools are communities, and they establish their identities through a whole range of corporate activities. Choirs, orchestras, bands and other performing groups together constitute one of the many forces that permeate the social life of institutions and thereby contribute to their cultural style and sense of cohesion. Without these musical activities schools would be very different places.

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Schools Music Association.

British organization for the promotion of music in education. It was formed in 1938 as a result of the success of non-competitive schools' music festivals that had been held since 1927, initially in Shropshire but later through much of the country, mostly directed by Geoffrey Shaw. The first

national festival was held in the Royal Albert Hall, London, in 1938, and its success led to the formation of the association to coordinate the festivals' activities. A leading member was Cyril Winn, inspector of schools for the Board of Education and a pioneer in the development of school music in the 1930s. The administrative decentralization that resulted from the 1944 Education Act resulted in a larger number of local music advisers who helped enlarge the association's activities. In 1946 the National Youth Orchestra was founded by Ruth Railton with the support of Shaw and other members of the association. In 1956 the association founded the British Schools Orchestra, later renamed the British Youth Symphony Orchestra in order to admit a higher age range. In 1968 the British (later National) Youth Wind Orchestra was founded.

In 1951 the association's second national festival was held in the Royal Albert Hall as the first musical event of the Festival of Britain; Vaughan Williams's *The Sons of Light* was written for the occasion. National festivals were also held in 1956 and 1959, and subsequently these gave way to regional festivals. Other activities of the association have included the foundation of an advisory and research sub-committee, which has produced numerous reports including, at the request of UNESCO, a survey of music in the United Kingdom; an annual conference on music in schools (1964–) to maintain links with other music education bodies; the publication of the journal *Music* (from 1966, later replaced by a termly bulletin); national conducting courses; and courses for primary school music teachers. In 1970 it introduced the Suzuki method to Britain by organizing a concert and workshop at the Royal College of Music, London. In the 1990s the establishment of regional committees ensured that its activities covered the entire country. Links with government departments enabled the association to take part in discussions concerning the music curriculum.



Schop.

German family of musicians.

- (1) [Johann Schop \(i\)](#)
- (2) [Johann Schop \(ii\)](#)
- (3) [Albert Schop](#)

KURT STEPHENSON

[Schop](#)

(1) [Johann Schop \(i\)](#)

(*d* Hamburg, 1667). Composer and violinist. In 1614 Duke Friedrich Ulrich made him a probationary musician in the Hofkapelle at Wolfenbüttel. His performances as a lute, cornett and trombone player and in particular as an excellent violinist led to his being engaged permanently in 1615. Nevertheless, in the same year he responded to a summons to join the flourishing musical establishment of King Christian IV of Denmark in Copenhagen. Here he met the English viol player William Brade, who had earlier been in the service of the city of Hamburg and may have taught him there (at this time there were close connections between English and

German musicians). In 1619 Schop and Brade left Copenhagen to escape the plague. Schop had acquired such a high reputation that he soon obtained a post as Kapellmeister, although it cannot be established where this was. In 1621 he became the leading municipal violinist in Hamburg. The city offered him a substantial income for his participation in the church music and the festivities of the council and citizens, yet allowed him the freedom to undertake journeys to German and foreign courts. In 1634 he travelled to Copenhagen with Heinrich Schütz and Heinrich Albert for the wedding of Crown Prince Christian: during the splendid festivities he won a contest with the French violinist Jacques Foucart. He had by now become famous, and the Danish king attempted several times to lure him back to his musical establishment, but he stayed in Hamburg until his death.

Schop was a solid and versatile musician in a notable German tradition and showed himself to be a forward-looking player and composer. Through his close contact with the highly accomplished English string players and his encounter with early Italian violin masters, he became the leading exponent of the earliest German violin music: as late as 1740 Mattheson noted that one did not often find artists of his calibre in royal or princely establishments (*MatthesonG*). He contributed greatly to the flourishing cultivation of music in Hamburg in the mid-17th century. With his well-loved dance pieces he furthered the composition of suites in Germany between the time of Valentin Haussmann and that of Johann Rosenmüller. His sacred concertos occupy a special place alongside those of Schütz, particularly in their treatment of liturgical melodies. As a composer of solo songs, he was, together with Thomas Selle, the founder of a Hamburg school of songwriting. Many of his melodies to sacred texts by Johann Rist – e.g. *Lasset uns den Herren preisen*, *Werde munter, mein Gemüte* and *O Ewigkeit, du Donnerwort* (in Thomas, p.155) – for long remained in the Lutheran repertory (see illustration).

WORKS

13 wedding songs to sacred texts, 4–8vv, bc (Hamburg, 1627–52)

Erster Theil newer Paduanen, Galliarden, Allemanden, Balletten, Couranten, Canzonen, a 3–6, bc (Hamburg, 1633)

Zweiter Theil newer Paduanen, Galliarden, Allemanden, Balletten, Couranten, Canzonen, a 3–6, bc (Hamburg, 1635)

Erster Theil geistlicher Concerten, 1–8vv, bc (Hamburg, 1643–4) [contains composer's portrait]; 1 piece ed. in NM, lxix (1930)

1 suite, a 3 in Hochszeitmusik für D. Peshorn (Hamburg, 1640); 19 dance pieces, 2–3 vn, bc, 1646¹¹

Many vocal works in 1642⁹; 1651⁵; 1652⁵/R1974; 1653⁵; *Frommer und gottseliger Christen alltägliche Haussmusik*, ed. J. Rist (Lüneburg, 1654); *Passion und Bues-Lieder*, ed. J.B. Schupp (Hamburg, 1655); *Morgen- und Abendlieder*, ed. J.B. Schupp (Hamburg, 1655); 1655³; *Salomonis des Ebreischen Königs geistliche Wohl-Lust, oder hohes Lied*, ed. P. von Zesen (Amsterdam, 1657); 1660³; *Suscitabulum musicum* (Greifswald, 1661); 1670⁶

Schop

(2) Johann Schop (ii)

(b Hamburg, bap. 5 Oct 1626; d after 1670). Viol player and composer, son of (1) Johann Schop (i). About 1670 he was a viol player at the Schwerin

court under Duke Christian Ludwig, in whose entourage he more than once visited Paris and took part in performances of operas. Later he may have gone to England. In addition to a three-part funeral song for his sister (Hamburg, 1654) he also wrote 13 songs published in two collections in Hamburg in 1655–6 (RISM 1655³ and 1656⁷); they are modelled on those of his father.

Schop

(3) Albert Schop

(*b* Hamburg, bap. 6 July 1632; *d* ?after 1667). Organist and composer, son of (1) Johann Schop (i). He studied with Scheidemann and about 1655 was court organist at Güstrow. Like his brother he wrote a number of songs not unlike those of his father: 29 appeared in collections in Hamburg in 1655–6, others were published at Rostock in 1666. Ten of his psalms for solo voice and continuo appeared in *Exercitia vocis* (Hamburg, 1667); another for three voices and continuo survives in manuscript.

WORKS

Many songs in *Morgen- und Abendlieder*, ed. J.B. Schupp (Hamburg, 1655); *Passion und Bues-Lieder*, ed. J.B. Schupp (Hamburg, 1655); 1656⁷; *Erster Theil musikalischer Andachten* (Rostock, 1666)

10 psalms, 1v, bc, 1667⁷; 1, 3vv, bc, S-Uu

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Schopenhauer, Arthur

(b Danzig, 22 Feb 1788; d Frankfurt, 21 Sept 1860). German philosopher. His masterpiece, *Die Welt als Wille und Vorstellung* ('The World as Will and Representation'), was written while he was in his twenties and published in 1818 (dated 1819). It was almost unsold, unreviewed and unread. But he remained convinced that it contained 'the real solution of the enigma of the world' and for the rest of his life continued to work on and develop the ideas contained in it without altering them in any essential. In his last decade he experienced the beginnings of fame. Since his death he has probably had greater influence on more creative artists of the front rank than any other philosopher.

Schopenhauer saw his philosophy as the correction and completion of Kant's. Kant had held that the entire world of experience is a world of appearances only: that objects as they are in themselves, unmediated by our sensory apparatus, are inaccessible to us, and must remain permanently unknown. Schopenhauer's point of departure was the assertion that there is one vital exception to this, one physical object in the world for each man which he has direct access to, and knowledge of, from inside: his own body. This gives him the key to the inner nature of the world. For what is experienced from the outside, like any other piece of matter, through the representations of sense, is experienced from the inside as a will to live. This leads to the insight that matter as such is the embodiment of blind, irrational will to exist, of mindless force. (Schopenhauer would have taken Einstein's demonstration of the equivalence of mass and energy as triumphant corroboration of this on the scientific level.) His whole system is devoted to a many-sided consideration of this one thought: that the world, which is experienced as representation, is, in itself, Will.

Schopenhauer took over Plato's doctrine of Ideas as the permanent forms of reality underlying phenomena, but saw them as standing between the one Will and its differentiated manifestations in the world of sense; so for him they were intermediaries, not ultimates. In his view Ideas (in Plato's sense) are manifested in works of art, which is how the arts, with one exception, come to express the unchanging realities below the surface of life. But Ideas are the permanent forms behind our representations, and there is one art which is inherently non-representational: music. This is, as it were, a super-art which, without the intermediacy of Ideas at all, directly articulates ultimate reality, which is Will.

In a language intelligible with absolute directness, yet not capable of translation into that of our faculty of reason, it expresses the innermost nature of all life and existence ... the composer reveals the innermost nature of the world, and

expresses the profoundest wisdom in a language that his reasoning faculty does not understand.

If, *per impossibile*, we could put what music expresses into concepts, this would be the final revelation in words of reality as it is in itself, independent of all representation, and would thus be the true philosophy.

The philosophers most notably influenced by Schopenhauer were Nietzsche and Wittgenstein; the novelists, Tolstoy, Turgenev, Proust, Mann and Hardy; the composer, above all others, Wagner, who described his having read *Die Welt als Wille und Vorstellung* in 1854 as the most important event of his life. Everything he did subsequently was influenced by it; from that point his practice as an opera composer departed from the notion of *Gesamtkunstwerk* in which the various arts were to combine on equal terms, and he accorded music a dominating position (see J. Stein: *Richard Wagner and the Synthesis of the Arts*, Detroit, 1960). For the rest of his life Wagner's prose works abounded in passages which were little more than paraphrases of Schopenhauer (usually unacknowledged). Most important of all, his next wholly new artistic venture after his reading of *Die Welt als Wille und Vorstellung*, *Tristan und Isolde*, is almost an attempt to create the operatic equivalent of that book; Schopenhauer's philosophy is assimilated at every level, not only in the role of the music and in the detailed verbal imagery of the text but in the drama itself, and the whole view of life and death which that presents.

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BRYAN MAGEE

Schornburg, Heinrich

(*b* Echteld or Tiel, nr Utrecht, 1533; *d* Bad Schwalbach, 1596). German theorist, teacher and physician of Netherlandish birth. He studied at Kraków and Basle Universities from 1566 to 1569 and went to Cologne in 1570 where in 1575 he received the degree of bachelor of medicine. After several years spent elsewhere he returned to Cologne and in 1583

became professor of medicine at the university, a post he held for the rest of his life. There are indications that he visited France and Italy.

In addition to treatises on logic and astronomy, Schornburg produced a highly unconventional booklet on music, the *Elementa musica... qualia nunquam antehac ordine, brevitate, perspicuitate, et firmitate visa, cum vera monochordi descriptione, hactenus desiderata, instrumenta musica fabricare volentibus ante omnia cognitu necessaria*, published in Cologne in 1582 (ed. A. Friedrich, Beiträge zur rheinischen Musikgeschichte, lxvii, Cologne, 1966). Although this didactic manual is essentially of the *musica practica* type, presenting the fundamentals of music (notation, solmization and mensuration), there are some important differences. First, topics such as the conventional definition, divisions, uses and inventors of music, normally discussed in treatises of this kind, are omitted; second, Schornburg employed his own formulations throughout, rather than borrowing from other treatises as was customary. Finally, and of great significance, about half the treatise is devoted to tuning and temperament, a subject usually reserved for a treatise on *musica theorica*; the presentation here is in terms of the monochord. Using as a basis the Pythagorean ratios for the different musical intervals, Schornburg, by an individual method of successively and alternately adding and subtracting lengths of the monochord's string in accordance with these ratios, arrived at a two-octave system of 44 notes that avoids the Pythagorean comma. The great variety of intervals involved, however, would have made the practical application of this system problematical.

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F.E. KIRBY

Schorr, Friedrich

(*b* Nagyvarád, 2 Sept 1888; *d* Farmington, CT, 14 Aug 1953). Hungarian bass-baritone, naturalized American. He studied with Adolf Robinson, sang some small roles in Chicago in early 1912, and made his true début in Graz on 20 June 1912 as Wotan in *Die Walküre*. After brief engagements in Graz, Prague and Cologne, he came to wider prominence when engaged by the Berlin Staatsoper in 1923. During his seven Berlin years and thereafter, he was to tackle roles from a surprisingly wide repertory, including Strauss's Barak, Meyerbeer's Nélusko and Busoni's Doktor Faust; but it was above all in the great Wagnerian bass-baritone parts that he excelled, not only in Berlin, but at Bayreuth (1925–31), at Covent Garden (1925–33), and especially at the Metropolitan (every season from 1924 to 1943), where he also sang Pizarro, Strauss's Orestes and John the Baptist. His Wotan and Hans Sachs long dominated the international operatic scene; he was beyond question the leading exponent of these and of numerous other Wagnerian roles, especially the Dutchman. His voice had majesty and unflinching beauty; he never fell into the notorious 'Bayreuth

bark', but maintained a steady legato flow of tone even in declamatory passages. The most important part of his recorded legacy consists of the extensive Wagnerian excerpts made in his prime, in which his impeccable enunciation plays an important part in the impression of authority that he conveys. One can believe in the grandeur of a Wotan whose utterances are so commandingly distinct, and in the poetic sensibility of a Hans Sachs to whom words are of such evident importance.

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DESMOND SHAWE-TAYLOR/R

Schott.

German firm of music publishers. It was founded by Bernhard Schott (*b* Eltville, 10 Aug 1748; *d* Sandhof, nr Heidesheim, 26 April 1809) in Mainz. Eitner gave 1770 as the year of foundation, and the firm celebrated its bicentenary in 1970, but the publishing house was probably not founded until 1780, when Schott was granted a *privilegium exclusivum* and the title of music engraver to the court of the elector at Mainz. Schott had studied from 1768 to 1771 at the University of Mainz (graduating as *magister artium*), was clarinettist in a Strasbourg regiment from 1771 to 1773 and travelled in the Netherlands and England; in addition to his musical education, he gained a knowledge of copperplate engraving and particularly of music engraving. He was thus more thoroughly trained for the profession of music publishing than many of his contemporaries. He began his publishing venture with editions of the works of Abbé Vogler and his circle and with the composers for the Hofkapelle at Mainz, especially the works of G.A. Kreusser and J.F.X. Sterkel. Above all he brought out music for which there was a popular demand, such as piano scores and arrangements of popular operas; he published the first piano scores of Mozart's *Die Entführung aus dem Serail* (1785) and *Don Giovanni* (1791). He frequently reprinted the works of popular composers, especially Pleyel, and boasted that his own editions were of superior quality. The numerous flute duets and other pieces published in the 1790s are evidence of a marked leaning towards salon music.

Bernhard's sons Johann Andreas (1781–1840) and Johann Joseph (1782–1855), who gave the name 'B. Schott's Söhne' to the firm, enlarged the enterprise both by increasing the scope of the publishing programme and by taking over other publishers. By 1818 they had absorbed partly or completely the firms of Amon of Heilbronn, Falter of Munich and Kreitner of Worms (together with a part interest in Götz of Mannheim and Worms), as well as the firms of Karl Zulehner of Mainz and Georg Zulehner of Eltville. Subsequently the firm established branches in Antwerp (1824, transferred to Brussels in 1843 by Peter Schott, a son of Johann Andreas, where it has been independent from 1889 under the name of Schott Frères), Paris (1826), London (1835; managed by Bernhard's third son Adam Joseph Schott, 1794–1864) and Leipzig (c1840). The firm first achieved eminence

through the connection it formed with Beethoven in 1824 and through its first publication of such late works as the *Missa solennis*, the Ninth Symphony (see illustration) and the string quartets opp.127 and 131. The firm continued its tradition of publishing popular works by issuing the compositions of Italian and French opera composers, including Bellini, Donizetti, Rossini, Adam, Auber, Gounod and Halévy. In addition it brought out many works for piano by Leo Ascher, Henri Herz, Franz Hüntten, Sydney Smith and Thalberg, and works for violin by C.-A. de Bériot, Charles Dancla and Paganini. From 1824 to 1848 it published the music periodical *Cäcilia*, which was continued until 1869 as the *Süddeutsche Musikzeitung*. From 1835 it published, together with the Brussels firm of Leroux, Fétis's *Biographie universelle des musiciens et bibliographie générale de la musique*.

From 1855 until his death Franz Philipp Schott (1811–74), the son of Johann Andreas, carried on the publishing house as sole proprietor. Under him a connection with Wagner was formed in 1859, after which the firm published the latter's music dramas *Der Ring des Nibelungen*, *Die Meistersinger von Nürnberg* and *Parsifal*. Other composers of Wagner's circle turned to Schott, including Liszt, with whom there had already been a slight connection since 1837, as well as Cornelius, Wolf and Humperdinck.

After the death of Franz Philipp Schott the publishing house was bequeathed to Ludwig Strecker (1853–1943), who came from an old Hessian civil service family not related to the Schotts. From 1920 he made his sons Ludwig (1883–1978) and Willi (1884–1958) partners in the publishing house. With the publication of Stravinsky's *Fireworks* (1908) it began to encourage modern music, and this is still an important part of the firm's policy. 20th-century composers whose works have been published by Schott include Hindemith, Orff, Fortner, Egk, Françaix, Henze, Schoenberg, Zimmermann, Weill, Ligeti and Penderecki, as well as Goehr and Tippett in association with the English branch of the firm.

In 1907 Willi Strecker assisted Max Eschig in the foundation of his publishing house in Paris, and in 1910 he took over the London firm of Augener; both were expropriated during World War I. Heinz Schneider-Schott (1906-88), Ludwig Strecker's son-in-law, became a director of the firm in 1952, and Arno Volk (the founder of the publishing firm Volk), who had held a leading position in the firm since 1957, was chairman of the board of directors from 1974 to 1977. In 2000 the directors of the firm (known as Schott Musik International GmbH & Co. KG since 1995) were Peter Hanser-Strecker (president), Ludolf Freiherr von Canstein and Rolf Reisinger.

The more important works of musicology published by Schott since World War II include the 12th edition of the *Riemann Musik Lexikon* and the Haydn thematic catalogue edited by Anthony van Hoboken. In addition Schott has undertaken critical editions of the complete works of Wagner, Hindemith and Schoenberg.

The firm has also been much involved in music education. It publishes a number of periodicals including *Neue Zeitschrift für Musik*, *Musik & Bildung* (formerly *Musik im Unterricht*), *Das Orchester* and *Darmstädter Beiträge zur neuen Musik*, and formerly published *Melos*, *Forschung in der*

Musikerziehung (originally a supplement to *Musik & Bildung*, though it continued for a while as an independent yearbook) and *The World of Music*. In 1946 Schott bought the publishing house of Ars Viva, in 1957 the firm of Ernst Eulenburg, and in 1971 the gramophone record company of Wergo. It cooperates with Universal Edition, Vienna, with which the joint publishing house of Wiener Urtext Edition was formed in 1972, and has continued to revise and expand its list. Musifactory, a subsidiary firm which publishes light music, was founded in 1975, and in 1977 Schott and Universal Edition established a joint agency in the USA, the firm European American. In 1981 Schott bought the firm of Fürstner (London), for whose Richard Strauss edition it had been the German agent; it took over the firm of Cranz of Wiesbaden in 1992 and both Panton International and Hohner in 1998.

The firm survived World War II almost unscathed and is still in possession of its largely complete archives. Some 600 letters of Beethoven and other 19th-century composers were donated by Franz Philipp Schott to the Mainz Stadtbibliothek (now *D-MZs*).

The London branch of the firm was managed, after the departure in 1840 of A.J. Schott, by Johann Baptist Wolf, to be followed by Charles G.J. Volkert (1854–1929), who had joined the staff in 1873 and who took over the management in 1887. Under his direction the firm began to develop independently. In 1914 Volkert acquired the firm, and it became a limited company in 1924. After his death in 1929 his son-in-law Max R.B. Steffens took over as joint director with Willi Strecker; Strecker was succeeded on his death by Heinz Schneider-Schott. During the early 1960s the firm entered on a period of expansion; additional premises were built at Ashford, Kent, in 1965, to house a new printing works, warehouse and distribution centre, and the Great Marlborough Street premises, purchased in 1909, were redesigned in 1966 to include a retail showroom. Though autonomous from 1914 until 1980, when Schott of Mainz resumed control, Schott & Co. Ltd kept close links with the parent firm while maintaining a publishing policy of its own, which it continues to pursue. Contemporary music is strongly represented (Banks, Bryars, Casken, Maxwell Davies, Fricker, Gilbert, Goehr, Hamilton, Martland, Sackman, Searle, Seiber, Tippett and Turnage), and educational and school music are an important feature, with an extensive list of recorder music. The firm has taken a special interest in the recorder and early music revival.

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Schott, Georg Balthasar

(*b* Schönau, nr Eisenach, 22 Oct 1686; *d* Gotha, 25 March 1736). German organist and composer. After attending the Gotha Gymnasium, he studied at the Universities of Jena (1709–14) and Leipzig. On 9 August 1720 he succeeded J.G. Vogler as organist at the Neukirche in Leipzig and director of the city's collegium musicum. Following the death of Johann Kuhnau (5 June 1722), Schott applied for Kuhnau's position as Kantor at the Thomaskirche in Leipzig. As part of the application process he performed cantatas on 29 November 1722 (at the Neukirche) and 2 February 1723. The position, though, went to J.S. Bach, who began his duties on 16 May 1723. During the next several years Schott deputized for Bach, possibly for four consecutive weeks in the summer of 1725. Schott's collegium may also have taken part in performances of secular cantatas by Bach during these years. Schott's position at the Neukirche was hardly ideal: his salary was only 50 thaler (Bach earned over ten times this amount) and when in July 1723 he requested a raise, the city council merely admonished him to pay closer attention to the church's organ, which had recently been renovated. But, as Bach wrote, 'the dear Lord provided for the honest Mr Schott', and in March 1729 he returned to his native Thuringia to become Kantor in Gotha, a position he held until his death. As a token of its appreciation, the Leipzig city council granted him 24 thaler as a leaving present. Upon Schott's departure, Bach 'willingly' assumed directorship of the collegium and had C.G. Gerlach appointed as organist at the Neukirche.

Schott must have composed numerous works, but none has survived. In Gotha and Leipzig he performed pieces (all presumably of his own composition) in honour of the Saxon royal family. One such work was the 'drama' *Der richtende Paris*, which the Leipzig collegium performed in 1722 in recognition of Maria Josepha's first visit to Leipzig. Another was the ode *Landesvater! Held August!*, to words by the Leipzig professor J.C. Gottsched, performed by the ensemble in 1728 to celebrate the birthday of August the Strong. Of Schott's music for the Neukirche, there is documentation only of two Pentecost cantatas, *Du unbegreiflich höchstes Gut* and *Komm heiliger Geist, heiliger Gott*.

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RUSSELL STINSON

Schott, Johann Georg

(b Niederkleen, nr Butzbach, c1548; d Butzbach, 9 Jan 1614). German composer. He studied at Marburg, and from 1594 in Heidelberg, probably at the instigation of Nicolaus Rosthius, with whom he had lodged for three months late in 1590 and early in 1591. Later he entered the service of the Count of Nassau in Ottweiler (Saar), and rose to the position of an imperial notary and town clerk in Butzbach. In 1610 he described himself as 'Director musices' in charge of the collegium musicum there. Schott's last years coincided with a period when the city was at its most prosperous: in 1609 it became the seat of a branch of the Hessian line, the sole regent of which was Landgrave Philipp (1609–93), an extremely cultured prince.

Schott's only printed work, *Psalmen und Gesangbuch darinn die geistlichen Lieder D.M. Lutheri und anderer Christen begrieffen, zu 4 Stimmen. Contrapunkts weiss ... gesetzt* (Frankfurt, 1603 [RISM, B/VIII 1603⁰⁶]) belongs, as its title indicates, to the Lutheran chorale-book tradition established by Lucas Osiander; with its 196 four-voice settings it is one of the largest extant collections. Among the versions of the psalms of Middle and High German origin in the first part, there are 20 rhyming paraphrases from Johannes Magdeburg's *Psalter Davids gesangsweis* (Frankfurt, 1565, lost). Nearly all Schott's settings are based on existing tunes.

Three works by Schott in manuscript are no longer extant: two, for eight voices, were written 'in honorem Ludovici Hassiae Landgraf' – *Paraphrasis brevis et perspicua super psalmum xlv* (a wedding motet), and *Acclamatio musicalis* (cited in J. Steuber: *Catalogi und Nachrichten von der Marburger und Giessener Bibliothek, D-GI*); the third, *Das neugeborne Kindelein*, is known from an old Butzbach music list.

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WALTER BLANKENBURG/CLYTUS GOTTWALD

Schottische

(from Ger. *schottisch*: 'Scottish').

A round dance, like a polka, but slower. Any connection with the *écossaise* has been denied by some writers, but according to Sachs the *schottische* arose from the incorporation of waltz-like turns into the *écossaise*, and after the disappearance of the latter lived on as a waltz in 2/4 time. It was known in Bavaria as the 'Rheinländer' and introduced into England in 1848 as the 'German Polka'. In the USA the 'military' *schottische* was a popular variant, and through the popularity of Tom Turner's *Dancing in the Barn Schottisch* (1878) became known in Britain as the 'barn dance'. It involved the couple first advancing along the line of the dance and then doing a complete waltz turn. During the 20th century this further evolved into the progressive barn dance, which included changes of partners. The *Schottische bohème*, or *Polka tremblante*, was a particular kind of polka introduced in Paris in the 1840s.

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MICHAEL TILMOUTH/ANDREW LAMB

Schousboe, Torben

(b Copenhagen, 6 Oct 1937). Danish musicologist. He studied the organ with Peter Thomsen and took the organists' examination at the Royal Danish Conservatory of Music in 1960. His *début* took place with a recital in Odense Cathedral in 1961, after which he became organist at Emdrup Church in Copenhagen (1961–96). He studied musicology at the University of Copenhagen (MA 1966) and then held a lectureship there in the history and theory of music from 1966 to 1996, when he was obliged to retire for reasons of health. He was also a lecturer in church music at the Pastoral Seminary in Copenhagen (1986–93). His research has been mainly concerned with church music, both pre- and post-Reformation, and with Danish musical history. He has done valuable archival studies of 19th-century concert life in Copenhagen and in particular established himself as an authority on the music of Carl Nielsen, which his scientific studies, editions, revisions (especially of the operas) and award-winning record productions have done much to promote. He was one of the founders of the Danish Carl Nielsen Society in 1966, and its secretary until 1982, and has also served on the executive committees of Samfundet Dansk Kirkesang (1962–93), Selskabet Dansk Tidegaard (1966–92) and Selskabet for Dansk Teaterhistorie, of which he was chairman (1984–90).

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JOHN BERGSAGEL

Schrade, Leo

(*b* Allenstein, 13 Dec 1903; *d* Spéracèdes, 21 Sept 1964). American musicologist of German birth. From 1923 he studied musicology at the universities of Heidelberg with Halbig (while also taking courses at the Mannheim Conservatory), Munich with Sandberger and Leipzig with Kroyer; he also studied art history, philosophy, literary history, history and economics. He took the doctorate at Leipzig in 1927 with a dissertation on early organ music and then taught in the musicology seminar at Königsberg University, where he completed the *Habilitation* in 1929 with a work on the notation of early instrumental music. From 1932 he taught at Bonn University, being appointed lecturer in the history of medieval music in 1935. After leaving Germany for the USA he taught at Yale University, as assistant professor (1938), associate professor (1943) and professor of music history (1948), and as director of graduate studies in music (1939–58) instituted a course noted for its comprehensive coverage of music history. In 1958 he succeeded Handschin as professor and director of the musicology institute at Basle University; he held these posts until his death. In 1962–3 he was Charles Eliot Norton Professor of Poetry at Harvard, lecturing on 'Tragedy in the Art of Music'. He founded and edited (1947–58) the Yale Studies in the History of Music and the Yale Collegium Musicum series of performing editions; he was also co-editor of the *Journal of Renaissance and Baroque Music* (1946–7), of *Annales musicologiques* (from 1953) and of *Archiv für Musikwissenschaft* (from 1958).

The most prominent characteristic of Schrade's work, manifest equally in his publications and his teaching, was his striving for universality, and in this, rather than in work in any one area, lay his chief importance as a

musicologist. While he valued the precision of a specialist, he felt it both a responsibility and an opportunity to be involved in the whole history of music. He was always ready to undertake an important study, irrespective of its period; while refusing to be limited to merely technical issues, he invariably brought specialist attitudes to bear. Concern with the ideas of history and art is evident in such articles as 'Renaissance: the Historical Conception of an Epoch', and in less obvious ways throughout his work. His interest in method and philosophy permeates even the studies in which his specialist involvement was strongest – medieval polyphony (e.g. in 'Political Compositions in French Music of the 12th and 13th Centuries'). And humanist values motivated and illuminated his important critical editions, the series Polyphonic Music of the Fourteenth Century. In his teaching Schrade always complemented awareness of philosophic issues with a clear sense of musical style. He required that a perception of cultural and historical contexts be balanced against a sensitivity to the uniqueness of the individual composer, whether Philippe de Vitry, Monteverdi, Mozart or Stravinsky. His lively enthusiasm for musical performance was particularly evident in the collegium musicum which he fostered and in which he took part.

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RICHARD L. CROCKER

Schrader, Barry

(*b* Johnstown, PA, 26 June 1945). American composer of electro-acoustic music. He studied English literature (BA 1967) and musicology (MA 1970) at the University of Pittsburgh where he also served as an organist at Heinz

Chapel; while in Pittsburgh, he studied composition with Robert Griswold (1965–7) and Subotnick (1969–70). In 1970 he moved to Los Angeles to attend the California Institute of the Arts (MFA in composition, 1971), where he became a member of the composition faculty. He has also taught at California State University (1975–8) and at the University of California, Santa Barbara (1996). Schrader founded and directed Currents, a series of international electro-acoustic music programmes held in Los Angeles (1973–9), was director of the CalArts Electro-Acoustic Music Marathon (1983–7) and has participated in various festivals overseas. He has received awards from the Groupe de Musique Expérimentale de Bourges, ASCAP and other organizations, and in 1982 was elected to the board of directors of the American New Music Consortium. He was made president of the Society for Electro-Acoustic Music in the United States on its founding in 1984, and continues as a member of the board of directors and as an associate editor of *Journal SEAMUS*. In 1985 he founded the Southern California Resource for Electro-Acoustic Music, a consortium of colleges and universities that presented concerts and broadcasts of electro-acoustic music up to 1997. In 1988 he was invited by the Chinese Ministry of Culture to present concerts and lectures at Beijing and Shanghai conservatories.

Most of Schrader's music is electro-acoustic, much of it purely electronic. Beginning with *Bestiary* (1972–4), he has concentrated on the systematic development of new timbres and timbral transformations. The latter take on a structural significance in *Trinity* (1976), a work which also marks the beginning of a more sophisticated exploration of timbre. His compositional approach is a personal one derived more from an understanding of the human perception of sound and music as a kinetic phenomenon than from any abstract theory. Several of his larger works, such as *Lost Atlantis*, are based on literary or other extramusical themes. While Schrader's early works were composed with analog synthesizers, his later music, beginning with *Bachahama* (1986), has been composed using computers and digital equipment. This has influenced his musical style, particularly those works which include live interaction such as *Dance Suite for Harp and Computer* (1987) and *Excavations* (1992), which exhibits greater use of tonality and event-based compositional thinking. Many of his electro-acoustic works of the 1990s, such as *Beyond* and *816*, still exhibit the concerns for timbre and musical gestalts found in his earlier compositions.

WORKS

El-ac: Serenade, tape, 1969; Incantation, tape, 1970; Sky Ballet (O. Piene), sound environment, 1970; Elysium, hp, dancers, tape, projections, 1971; Celebration, tape, 1971; Bestiary, tape, 1972–4; Soundvironments I–II, tape, 1974; Trinity, tape, 1976; Classical Studies (3 on a Patch), tape, 1977; Lost Atlantis, tape, 1977; Moon-Whales and other Moon Songs (T. Hughes), S, tape, 1982–3; Electronic Music Box I, sound installation, 1983, II, 1983, III, 1984; Bachahama, 1986; California Dream, 1986–7; Dance Suite, hp, computer, 1987; Extreme Variations on a Theme and Variations by Mel Powell, 6 computer-controlled kbds, 1987; Triptych, 1987; Twilight, live elects, 1988; Dance from the Outside, 1989; Love, In Memoriam (M. Glück), Ct, tape, 1989, collab. F. Royon le Mée; Remonstrance (Philodemos, trans. Fitts), Ct, tape, 1989, collab. Royon le Mée; Night, 1v, computer, live elects, 1990, collab. Royon le Mée; Two: Square Flowers Red: Songs (P. Levitt), SATB, tape,

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STEPHEN MOSKO

Schradieck, (Carl Franz) Henry [Heinrich]

(*b* Hamburg, 29 April 1846; *d* Brooklyn, NY, 25 March 1918). German violinist and teacher. After less than two years' study with his father he appeared in public at the age of five. In 1854 Teresa Milanollo took an interest in him and placed him under Léonard at the Brussels Conservatory, where he gained a *premier prix* in 1858. He then studied with David at Leipzig (1859–61), obtaining his first important solo

engagement in the Privatkonzerte in Bremen in 1864. The next year he was appointed violin professor at the Moscow Conservatory but returned in 1868 to lead the Hamburg Philharmonic Society orchestra, as Auer's successor. From 1874 to 1882 he worked in Leipzig, leading the Gewandhaus concerts and teaching at the conservatory. He then went to the Cincinnati College of Music as conductor and teacher until 1889, but returned to his former position in Hamburg for the next eight years. In 1898 he moved permanently to the USA, first for a year as principal violin professor at the National Conservatory in New York, then at the South Broad Street Conservatory in Philadelphia from 1899 to 1912, when he returned to New York, to the American Institute of Applied Music.

Schradieck's systematic stress on fingering technique ensured his importance in the founding of modern violin teaching methods. His pedagogical works include 25 Studies op.1 (Leipzig, 1877), *Der junge Violine-Spieler* op.2 (Leipzig, 1882), *The First Position* (New York, 1897) and *Chord Studies* (New York, n.d.); he also edited concertos by Mendelssohn, Spohr, Viotti and Molique, as well as studies by Campagnoli, Polledro and Kreutzer. Among his pupils was the violinist Maud Powell.

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W.W. COBBETT/ DAVID CHARLTON

Schramm, Johann Jacob

(*b* Mülsen St Jacob, 18 Jan 1724; *d* Mülsen St Niclas, 7 June 1808). German organ builder. He lived as a wealthy houseowner in Mülsen St Niclas, and there carried on the tradition of the carpenter Georg Eger (*d* 10 March 1750), who had built small organs at Stenn (1726) and Mülsen St Niclas (1736). According to Kretschmar he first worked as a miller (like his father), but also made all kinds of mechanical devices, including positive organs and other keyboard instruments. Eventually he received proper training with Johann Jacob Donati of Zwickau. He is also said to have studied with Gottfried Silbermann, and was artistically close to him; his instruments, however, possess an individuality of timbre. He favoured narrower pipe-scaling (thereby securing a new type of sound) and tended, like J.C.G. Donati, to tune in equal temperament. A characteristic of his specifications is the inclusion of a 1' Flageolet on the manual. He was a famed craftsman, whom the Duke of Altenburg wished to appoint court organ builder. The quality of his work shows in solid construction, the use of choice materials, lightness of touch, ease of maintenance, keen voicing, and fresh, silvery tone with tasteful nuances, well balanced between manuals. His organs in Stangengrün (1766–9) and Wechselburg (St Otto, 1774–81; two manuals and pedal, 26 speaking stops, manual and pedal couplers) survive; only the impressive case remains of the organ built in Mülsen St Niclas (1796–1800).

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WALTER HÜTTEL

Schramm, Melchior

(*b* Münsterberg, Silesia [now Ziębice, Poland], c1553; *d* Offenburg, Baden, 6 Sept 1619). German composer and organist. He is first heard of in 1565 as a chorister in the Hofkapelle of Archduke Ferdinand of the Tyrol. He left in 1569 with a three-year scholarship and became a student of the Innsbruck court organist, Servatius Rorif. In 1571 and 1572 he was organist of a convent at Halle. In 1574 he became Kapellmeister and organist of the court at Sigmaringen; from 1594 he was organist only. From 1605 until his death he was civic organist of Offenburg, at the Heilig Kreuz Kirche. Inventories of the period show that his works were widely known, and the appearance of individual pieces in anthologies is a measure of their popularity. As a composer of German madrigals he ranks with Jacob Meiland as one of the most important forerunners of Hans Leo Hassler.

WORKS

Sacrae cantiones, 5, 6vv (Nuremberg, 1576)

Neue auserlesene teutsche Gesäng, 4vv (Frankfurt, 1579)

Cantiones selectae, 5, 6, 8vv (Frankfurt, 1606)

Cantiones selectae pars II (Frankfurt, 1612)

2 masses, 6vv, lost (mentioned in the inventory of Count Eitelfriedrich IV; see Schmid, 558)

Other works, *A-Wn, D-Rp*

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*Eitner*Q

*Senn*MT

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E.F. Schmid: *Musik an den schwäbischen Zollernhöfen der Renaissance* (Kassel, 1962), 30–34, 41–2, 52–4, 655–68

THEODOR WOHNHAAS

Schrammel, Johann

(*b* Neulerchenfeld, nr Vienna, 22 May 1850; *d* Vienna, 17 June 1893). Austrian violinist and composer. He studied the violin with Ernst Melzer (first violin at the Carltheater in Vienna) and then with Heissler and Hellmesberger at the Vienna Conservatory (1862–6). He played in the Harmonie and Josephstadt theatre orchestras and, after military service (1866–70), in the salon orchestra of K. Margold. His brother Joseph Schrammel (*b* Ottakring, nr Vienna, 3 March 1852; *d* Vienna, 24 Nov 1895), a violinist and composer, was also a pupil of Hellmesberger (1865–7) and became the leader and manager of the Schrammel Trio (later a

quartet), founded in 1878 with his brother and the bass guitarist Anton Strohmayr to play at inns and private gatherings. Both brothers composed songs and dances for the ensemble, Joseph's being less successful than those of Johann, whose *Wien bleibt Wien* (1887) remains one of the most popular Austrian marches.

After the occasional addition from 1879 of a G clarinet played by Georg Dänzer the ensemble was formalized as a quartet (1886) and gained wide popularity in Vienna, not least with musicians such as Brahms, Johann Strauss and Hans Richter. Guest appearances in Berlin (1888) and elsewhere in Germany (1889) were followed by a visit to the Chicago World's Fair (1893), where the Schrammel brothers were replaced because of illness. Dänzer died on the return journey and the G clarinet was replaced by an accordion; in this form 'Schrammel quartets' have survived and flourished. In 1964 the Klassische Wiener Schrammelquartett was formed by soloists from the Vienna SO, using the original instrumental combination and arrangements.

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ANDREW LAMB

Schrammel quartet.

See [Schrammel, Johann](#).

Schratt, Hans Rauch von.

See [Rauch von Schraat](#).

Schreiarien

(pl.).

See [Schreyerpfeife](#).

Schreiber, Johann Evangelist [Johannes Evangelista]

(*b* Arth, bap. 4 April 1716; *d* St Urban, 18 April 1800). Swiss composer. After studying rhetoric and logic in Lucerne (1733–5), he entered the Cistercian monastery of St Urban in 1737, took his vows in 1738 and was ordained priest in 1741; he was Kapellmeister there in 1750–53 and Kantor in 1753–5. Between 1748 and 1755 he composed music for three stage productions. He then went to other Cistercian monasteries: until about 1770 he served at Lützel in the Jura, initially as an instructor, and he was briefly in charge of the parish of Oberlurg (1758–60), where his German sacred songs were sung before their publication; he also worked at Stürtzelbronn in Lorraine, as organist (1762), at Salem and Kaisheim (1772) and in Tennenbach (1773–5). He died in St Urban after years of mental illness.

With F.J.L. Meyer von Schauensee, Schreiber was the only 18th-century Swiss composer of sacred music whose works found their way into print. His arias, masses and offertories are in the south German tradition that later reached its height with Haydn and Mozart and employ clear, straightforward harmonies, agreeable, pleasing melodies, concise forms and occasional parlendo. Schreiber's profession of adherence to the Italian style probably referred to his extensive cantabile arias, which offer scope to virtuoso singers. He uses alternating tutti and solos in the manner of a concerto grosso; polyphonic writing is chiefly confined to the impressive choral fugatos. The straightforward German sacred songs of 1761 already display the spirit of the Enlightenment. In old age Schreiber concentrated on choral theory and practice; his treatise *Fundamenta pro cantu plano seu choralis cisterciensi* survives in manuscript (CH-E, Lz).

WORKS

Sacred: Fasciculus ariarum 24 gloriosae virgini Mariae (12 duets, 12 arias), vv, 2 vn, va, bc, op.1 (Fribourg, 1747); Missale cisterciense musicum (6 masses, 2 requiem settings), solo vv, 4vv, orch, bc, op.2 (Fribourg, 1749); Adoratio Dei per 15 offertoria solennia, 4vv, orch, bc, op.3 (St Gall, 1754); Neue und annehmliche Arien (32 sacred arias and duets), vv, org (Fribourg, 1761); 15 Mag, 4 Regina coeli, 6 Salve regina, vv, str, org, CH-SGs (inc.)

Stage: Pseudo-propheta (comoedia), Lucerne, 1748, lib Lz; Sigeric (Trauer-Spiel), Zug, 1751, lib Zug, Stadt- und Kantonsbibliothek; melodrama [untitled], Neu St Johann, 25 Sept 1755, lib SGs

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DIETER RUCKSTUHL

Schreiber, Ottmar

(*b* St Goarshausen am Rhein, 16 Feb 1906; *d* Bad Soden am Taunus, 7 Oct 1984). German musicologist. He studied organ with Heinrich Boell at the Cologne Staatliche Hochschule für Musik (1926–9), and after working

as an organist, he moved to Munich, where he studied composition and music theory with Gustav Geierhaas at the academy (1929–31). He then studied musicology at Berlin, where his lecturers included Schering, Erich Schumann, Sachs and Hornbostel. He took the doctorate at Berlin in 1938 with a dissertation on the German orchestra between 1780 and 1850. From 1931 until his military service in 1941 he taught at various musical institutions in Berlin. In 1947 he was entrusted by Reger's widow Elsa with running and expanding the Max-Reger-Institut, which she had set up in Bonn. The institute moved from Bonn to Karlsruhe in 1996 and a catalogue of its Reger autographs was published in Schreiber's *Festschrift* (*Festschrift für Ottmar Schreiber*, ed. G. Massenkeil and S. Popp, Wiesbaden, 1978) on the occasion of Schreiber's 50th birthday. As director of the institute (1948–81) he edited its *Mitteilungen* (1954–74) and a number of publications, including sketches, letters and the hitherto unpublished original manuscript of the Violin Sonata op.139 and that of the Responsories, originally published in 1914 in Philadelphia. He played a crucial part in Breitkopf & Härtel's complete edition of Reger's works (1950–84). Schreiber was also a lecturer at the Musikhochschule in Frankfurt (1960–71). He was awarded the Bundesverdienstkreuz in 1984 for his contributions to Reger scholarship.

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- 'Max Regers musikalischer Nachlass', *Musikwissenschaftlicher Kongress: Vienna 1956*, 563–70
- 'Unbekannte geistliche Reger-Chöre', *Mitteilungen des Max-Reger-Instituts*, no.5 (1957), 8–26
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HELMUT WIRTH/SUSANNE SHIGIHARA

Schreider, Christopher.

See [Shrider, Christopher](#).

Schreier, Peter

(b Meissen, 29 July 1935). German tenor and conductor. After training in the Dresden Kreuzchor and private study, he joined the Dresden Staatsoper school in 1959, making his début as the First Prisoner in *Fidelio* in 1961. His operatic career soon took him to La Scala and the Metropolitan (Tamino, 1967) in addition to the leading houses in Germany and Austria. After the untimely death of Wunderlich in 1966, Schreier was acclaimed as the leading Mozart tenor of the day, his singing notable for its keen line and diction, allied to a suitably ardent manner. His Belmonte, Idamantes, Ferrando and Titus, all stylish, characterful interpretations, are preserved on recordings under Böhm, his Tamino on Colin Davis's *Zauberflöte*. Among his other notable roles were Nicolai's and Verdi's Fenton, Rossini's Almaviva, Massenet's Des Grieux, Strauss's Leukippos (*Daphne*) and Dancing-Master (*Ariadne auf Naxos*), both of which he recorded, and, in Wagner, Loge (an interpretation confirming the character as the *Ring's* sole intellectual), Mime and David: all three, captured on disc, evince his ability to characterize through an acute treatment of tone and text.

At the same time Schreier developed a distinguished career in oratorio and lieder. He was among the most affecting Evangelists of his day in the Bach Passions, a superbly accomplished soloist in the cantatas and an exemplary soloist in the choral works of Haydn, Mozart, Beethoven and Mendelssohn. He was the most significant tenor lieder interpreter of his age, probably of any age, his readings noted for his distinctive, slightly reedy tone, fine legato and expressive phrasing drawn from subtle enunciation of the text; yet he never lost a certain simplicity of approach. His finest recordings include Mozart and Beethoven songs, the three cycles of Schubert (shattering versions of *Winterreise* with both Richter and András Schiff among them), Schumann's *Dichterliebe* and Eichendorff *Liederkreis*, and Wolf's *Italienisches Liederbuch*. Since the 1980s Schreier has appeared frequently as a conductor, especially in Bach, and in the dual capacity of soloist and conductor has recorded the *St Matthew Passion*, B minor Mass and several cantatas. He announced his retirement from singing in 1999, but has continued to appear occasionally as the Evangelist in his own performances of the Bach Passions.

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ALAN BLYTH

Schreierpfeife.

See Schreyerpfeife.

Schreker, Franz (August Julius)

(b Monaco, 23 March 1878; d Berlin, 21 March 1934). Austrian composer, teacher, conductor and administrator. He is a central figure in that remarkable flowering of opera in Austria that included the works of Zemlinsky, Berg and Korngold. Integrating his aesthetic plurality (a mixture of Romanticism, naturalism, symbolism, Impressionism, Expressionism and Neue Sachlichkeit), timbral experimentation, strategies of extended tonality and conception of total music theatre into the narrative of 20th-century music has contributed to a more differentiated understanding of central European modernism.

1. Life.

2. Works.

WORKS

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CHRISTOPHER HAILEY

Schreker, Franz

1. Life.

Schreker was the oldest of four surviving children born to Ignaz Schrecker, a court photographer of Jewish birth, and Eleonore von Clossmann, a member of the Catholic aristocracy of eastern Styria. Ignaz Schrecker's restless travels took him and his family from Vienna to Monaco, Spa, Brussels, Paris, Trieste and Pola before he settled at last in Linz in 1882. After his death in 1888 the family moved to Vienna, where in 1892, with the help of a scholarship, Schreker entered the Conservatory. There he graduated as a violinist (under Ernst Bachrich and Arnold Rosé) in 1897 and as a composer (under Robert Fuchs) in 1900. His first public performance took place in London in July 1896, when the Budapest Opera orchestra performed his *Love Song* for strings and harp, a work now lost. In 1900 the Andante from a symphony in A minor and a setting of Psalm cxvi (his graduation exercise) were performed by the conservatory orchestra, and during the following two seasons he achieved notable performances with the Gesellschaft der Musikfreunde (Psalm cxvi under Loewe), the Konzertverein (Intermezzo under Loewe), the Vienna PO (*Ekkehard* under Hellmesberger) and the Singakademie (*Schwanensang* under his own direction), as well as the concert première with piano of his first opera, *Flammen*, in the Bösendorfer-Saal on 24 April 1902. Several of his early works and most of his songs were published (by this time he had dropped the second 'c' in his surname), and his Intermezzo won first prize in a competition sponsored by the *Neue musikalische Presse*. Probably in the midst of this flurry of early success, though possibly as late as 1904, he began *Der ferne Klang*, for which, as with all his subsequent operas, he wrote his own libretto.

He had begun conducting in 1895, when he had founded the Verein der Musikfreunde Döbling, whose orchestra and chorus he had led until 1899. After graduating from the conservatory he had applied unsuccessfully for a number of theatre positions until a year spent as a rehearsal coach and assistant conductor at the Vienna Volksoper (March 1907 to March 1908) cured him of any lingering illusions about a career in the opera house. In 1907 he formed the Philharmonic Chorus, which became a leading forum for new music in Vienna. He conducted the group until 1920, and among its

many premières were Zemlinsky's Psalm xxiii and Schoenberg's *Friede auf Erden* and *Gurrelieder*.

The success of his pantomime *Der Geburtstag der Infantin*, commissioned by Grete Wiesenthal for the opening of the 1908 Kunstschau, called attention to his development as a composer. In 1909 he signed a general contract with Universal Edition and resumed work on *Der ferne Klang*, whose Act 3 interlude, 'Nachtstück', was first performed on 25 November that year by Oskar Nedbal and the Vienna Tonkünstlerorchester. The opera was completed at the end of 1910 and given its première on 18 August 1912 in Frankfurt under Ludwig Rottenberg, an event that overnight established Schreker's fame. This auspicious première coincided with his appointment as a professor of counterpoint, harmony and composition at the Music Academy in Vienna. His next opera, *Das Spielwerk und die Prinzessin*, which was given simultaneous premières in Frankfurt and Vienna on 15 March 1913, was less well received, and the outbreak of World War I the following year interrupted the continuing success of *Der ferne Klang*, which had been performed in Leipzig, Hamburg and Munich, and accepted for production in Prague and Paris.

With the première of *Die Gezeichneten* (Frankfurt, 25 April 1918) Schreker moved to the front ranks of contemporary opera composers. A monograph on his work by the influential Frankfurt critic Paul Bekker unleashed a firestorm of controversy when Bekker compared his talent with that of Wagner. The première of *Der Schatzgräber* (Frankfurt, 21 January 1920) was the highpoint of his career, and in March that year he was appointed director of the Hochschule für Musik in Berlin, where he took up his duties the following autumn. Together with his vice-director Schönemann, he transformed a distinguished but tradition-bound institution into the pre-eminent conservatory of its day, with a renowned faculty that included Schnabel, Flesch, Feuermann, Edwin Fischer and Hindemith. As a teacher Schreker was remarkably undogmatic. His emphasis on technical fluency and creative individuality produced an exceptionally diverse school of students, among them Victor Babin, Max Brand, Paul Breisach, Jerzy Fitelberg, Walther Gmeindl, Berthold Goldschmidt, Wilhelm Grosz, Alois Hába, Paul Höffer, Horenstein, Krenek, Alois Melichar, Petyrek, Paul A. Pisk, Karol Rathaus, Artur Rodzinski, Joseph Rosenstock, Hans Schmidt-Isserstedt, Ignace Strassegger, Herbert Windt and Grete von Zieritz.

Schreker's fame and influence were at their peak during the politically and economically unstable early years of the Weimar Republic. He toured widely to supervise and conduct productions of his operas, often with his wife, the soprano Maria Schreker, whom he had married in 1909. During the later 1920s he developed expertise in both recording and broadcasting technologies and followed with interest developments in the Hochschule's electronic music laboratory, the Rundfunkversuchsstelle. His *Kleine Suite* was the first work commissioned specifically for German radio, and his *Vier kleine Stücke* for film were part of the same project as Schoenberg's op.34. In 1932 he supervised the development of the first concert films, featuring performances conducted by Blech, Busch, Kleiber, von Schillings, Stiedry and Walter.

The decline of Schreker's artistic fortunes began with the lukewarm reception of his sixth opera, *Irrelohe* (Cologne, 1924), and the failure of *Der singende Teufel* (Berlin, 1928). The process was accelerated by the economic turmoil of the late 1920s, which threw German opera houses into crisis. Right-wing demonstrations marred the première of *Der Schmied von Gent* (Berlin, 1932), and National Socialist pressure forced the cancellation of the scheduled Freiburg première of *Christophorus*. In June 1932 Schreker was forced to resign his position at the Hochschule. He took up a masterclass at the Prussian Academy of the Arts, but was placed on leave in May 1933 and officially dismissed in September that year. In December 1933 he suffered a stroke, to which he succumbed two days before his 56th birthday.

Schreker, Franz

2. Works.

By nature Schreker was drawn to dramatic music, and even as a child he was fascinated by the associative properties of harmony and timbre. His earliest works display a propensity for modal ambiguities and non-chordal tones, but this predisposition for colouristic effect was balanced by the strict conservatory education that imbued him with the aesthetic and technical precepts of the Viennese classical tradition. Most of his student works, such as the Violin Sonata (1898) and Psalm cxvi (1900), are Brahmsian in their formal balance, motivic interrelationships, bass-led harmonies, and rhythmic and contrapuntal refinements. His songs, most of which were written before 1902, and his first opera, *Flammen*, add to this mixture an increasing chromaticism and such devices of harmonic dislocation as chordal elision. Schreker's early works won praise for their craftsmanship but were thought to lack originality, a criticism with which the composer himself concurred. His struggles to find his own style preoccupied him for most of the first decade after his graduation and bore their first fruit in the pantomime *Der Geburtstag der Infantin*, one of a series of dance-related instrumental works that reveal a freer harmonic language of rapidly shifting tonal centres and polytonal chordal constructions, long-breathed melodies of irregular phrase lengths, and a new assurance in timbral combinations. Significant, too, is the use of neo-classical forms and a contrapuntal texture of twisting, angular lines. Still more harmonically daring are the *Fünf Gesänge* (1909, orchestrated 1922), which were written after he had become personally acquainted with Schoenberg.

The principal document of Schreker's self-discovery is *Der ferne Klang*, whose social and ethical concerns, including a critique of art-for-art's-sake idealism and a frank exploration of the enigmas of sexuality and eroticism, would remain central to his output for the stage. As in most of his subsequent operas, the plot springs from and is encapsulated by a musical-dramatic symbol. His bold heterogeneity of dramatic devices and musical means, in addition to the sheer fecundity of his timbral imagination, make *Der ferne Klang* one of the seminal works of 20th-century opera. The collage of onstage and offstage vocal and instrumental ensembles, polyrhythmic juxtapositions, layering of styles and improvised sounds in the second act bears comparison with contemporaneous experiments by Ives and with the emerging visual vocabulary of the cinema. The mix is also a prime example of Schreker's lifelong preoccupation with 'Raumwirkung',

the interaction of timbral effect and acoustic space. Schoenberg cited the opera's nonfunctional chord progressions in his *Harmonielehre*, and in its formal structure, orchestration, declamation and dramatic characterization *Der ferne Klang* had a profound influence on Berg, who prepared the vocal score in 1911. The poor reception of Schreker's next opera, *Das Spielwerk und die Prinzessin*, had more to do with the obscure symbolism of its libretto than with any musical weakness. The opera's succession of contrasting atmospheric scenes, meticulously differentiated lighting directions and heightened sensitivity to timbral subtleties suggest a proximity to the stage works of Dukas, Delius and Debussy. In turn, the work influenced Szymanowski, who heard the Vienna première. The one-act revision, *Das Spielwerk* (Munich, 1920), clarified and tightened the libretto and resulted in significant changes in the closing scene.

Schreker's mature style is most closely associated with a trio of works completed during World War I: *Die Gezeichneten*, the *Kammersymphonie* and *Der Schatzgräber*. All three employ an orchestra whose colours are defracted and reconstituted through divided strings, delicate use of percussion and subtle doublings that tend to obscure the identity of individual instruments. In his harmonic language Schreker continued to juxtapose tonal with chromatic and polytonal passages, often heightening his effects by omitting the roots of chords in the bass. At the same time the vocal lines in these works have greater focus and, as Schreker's sketches suggest, serve as the central inspiration for his fundamentally linear style, a quality that is brought out in his own recordings of his music, as well as in radio performances from the 1950s and 1960s by a generation of conductors such as Heger, Rosbaud, Scherchen and Zillig who were still familiar with the style. In this middle period Schreker's works have an undeniable element of Wagnerian harmony and dramaturgy. This is particularly true of *Der Schatzgräber*, his most popular opera, in which he achieved a balance of harmonic languages resembling that achieved by Strauss in *Der Rosenkavalier*.

His next opera, *Irrelohe*, is in many ways a turning point. The libretto is dramatically taut, and in keeping with the menacing subject matter the orchestra is harder edged and more opaque. The score's writhing linear counterpoint and chordal juxtapositions, which are close to late Mahler and the Strauss of *Elektra*, produce a high level of dissonance, without, however, undermining overall tonal structure. Particularly striking is a second-act love duet in the form of a canon. In the years of crisis following *Irrelohe* Schreker's style was transformed by a number of influences, including the aesthetic climate of *Neue Sachlichkeit* and his interest in technology. The orchestral *Kleine Suite* and *Vier kleine Stücke* employ the sparse textures and contrapuntal style – an angular linearity that had been present in his music since *Der Geburtstag der Infantin* – so ideally suited to the limitations of the contemporary microphone. Among his other non-operatic works of the 1920s, his settings of Whitman texts (*Zwei lyrische Gesänge*, 1923, orchestrated as *Vom ewigen Leben* in 1927) must be counted his supreme masterpiece, characterized by an assured synthesis of pliant vocal lyricism, supple and sinewy accompaniment, and a harmonic language suspended between functional and non-functional tonality.

These same elements are present in the later operas. *Christophorus, oder die Vision einer Oper* is a Zeitoper that parodies contemporary styles, including jazz, the popular chanson, Neue Sachlichkeit and the radical avant garde. It is at the same time a deeply felt document of Schreker's own struggles with his times. Dedicated to Schoenberg, the score contains Schreker's most advanced harmonic language alongside passages of diatonic and modal harmony, broad cantilenas alongside spoken dialogue and Sprechgesang. The complexity of the work's dramaturgy, in which vision and reality intertwine, invites comparison with the most advanced constructions of contemporary film and theatre. The dramaturgy of *Der singende Teufel*, by contrast, is far more traditional, but its brooding, medieval setting inspired an austerely archaic musical language that ranges from simple modal counterpoint and sharp timbral detail to massed, clustered effects for the full orchestra.

Superficially *Der Schmied von Gent*, based on a folktale by Charles de Coster, belongs to that genre of comic Zauberoper made popular by Weinberger's *Schwanda der Dudelsackpfeifer* (1927), but the underlying themes of individual destiny and social responsibility cause it to resonate profoundly with other works of the period, such as Hindemith's *Mathis der Maler*, Schoenberg's *Moses und Aron* and Krenek's *Karl V*. It is a vibrant piece, whose occasionally raw tone and grim satire helped provoke the politically inspired demonstrations at its première. Musically it combines the lush harmonic and timbral palette of Schreker's earlier operas with folk material and the more dissonant, neo-baroque contrapuntal forms of the later works.

The rise of National Socialism brought an end to performances of Schreker's works and began the systematic corruption of secondary sources that haunts Schreker reception to this day. Performances in the postwar period were sporadic, and a genuine revival of interest in the composer did not begin until the 1970s.

Schreker, Franz

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Der Wind (Tanzallegorie, G. Wiesenthal), cl, hn, pf, vn, vc, 1908, Vienna, 2 March 1910

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Das Spielwerk und die Prinzessin (op. prol. 2, Schreker), 1908–12, Frankfurt and Vienna, Hofoper, 15 March 1913; rev. in 1 act as Das Spielwerk (Mysterium, 1, Schreker), 1915, Munich, National, 30 Oct 1920

Die Gezeichneten (op. 3, Schreker), 1913–15, Frankfurt, 25 April 1918

Der Schatzgräber (op. prol. 4, epilogue, Schreker), 1915–18, Frankfurt, 21 Jan 1920

Irrelohe (op. 3, Schreker), 1919–22, Cologne, 27 March 1924

Der singende Teufel (op. 4, Schreker), 1924, 1927–8, Berlin, Staatsoper, 10 Dec 1928

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orchestral

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choral

Der Holdenstein (R. Baumbach), S, B, SATB, orch, before 1898; Versunken (Baumbach), male vv, pf, c1898; Schlehenblüte (Baumbach), male vv, c1898; Auf dem Gottesacker, SATB, c1898; Meereswogen (E. Scherenberg), male vv, c1898, inc.; König Tejas Begräbnis (F. Dahn), male vv, orch, 1899; Ps cxvi, op.6, female vv, orch, org, 1900; Schwanensang, op.11 (D. Leen), SATB, orch, 1902; Gesang der Armen im Winter (F. von Saar), SATB, 1902; Vergangenheit (N. Lenau), SATB, 1906

songs

for 1 voice, piano unless otherwise stated

Die Rosen und der Flieder (O. Gruppe), 1894; Des Meeres und der Liebe Wellen (R. Weitbrecht), 1894; Allegro-Lied der Fiorina, 1896; Waldeinsamkeit (J.P. Jacobsen), 1897; Überwunden (anon.), 1897

Fünf Lieder (M. Holm), before 1898: O Glocken, böse Glocken [op.5/1], Kennt Ihr den Sturm, Heute Nacht, als ich so bange, Ich hab' in Sorgen, Durch die Fenster zitternd sacht

Zwei Lieder auf dem Tod eines Kindes (M. Holm), op.5, before 1898: O Glocken, böse Glocken, Dass er ganz ein Engel werde

Drei Lieder (V. Zusner), 1899: Ein Rosenblatt, Noch dasselbe Keimen, Vernichtet ist mein Lebensglück

Das hungernde Kind (Des Knaben Wunderhorn), before 1900

Auf die Nacht (P. Heyse), before 1900, inc.

Fünf Gedichte (Heyse), op.3, before 1900: In alten Tagen, Im Lenz, Das Glück, Es kommen Blätter, Umsonst

Fünf Lieder, op.4, before 1900: Frühling (K. v. Lemayer), Unendliche Liebe (L. Tolstoy), Wohl fühl ich wie das Leben rinnt (T. Storm), Die Liebe als Recensentin (J. Sturm), Lenzzauber (Scherenberg)

Acht Lieder, [op.7], 1898–1900: Wiegenliedchen (Sturm), Zu späte Reue (Sturm),

Traum (Leen), Spuk (Leen), Rosentod (Leen), Ach, noch so jung (Scherenberg),
Rosengruss (Scherenberg), Lied des Harfenmädchens (Storm)

Zwei Lieder, op.2, after 1901: Sommerfäden (Leen), Stimmen des Tages (F. von
Saar)

Ave Maria, 1v, org/hmn/pf, 1902; Ave Maria, 1v, org/pf, 1909

Entführung (S. George), 1909

Fünf Gesänge, A, pf, 1909: Ich frag' nach dir jedwede Morgensonne (*The Thousand
and One Nights*), Dies aber kann mein Sehnen nimmer fassen (E. Ronsperger), Die
Dunkelheit sinkt schwer wie Blei (Ronsperger), Sie sind so schön, die milden
sonnenreichen (Ronsperger), Einst gibt ein Tag mir alles Glück zu eigen
(Ronsperger); version for A, orch, 1922

Das feurige Männlein (A. Petzold), 1915

Und wie mag die Liebe (R.M. Rilke), 1919

Zwei lyrische Gesänge (W. Whitman), S, pf, 1923: Wurzeln und Halme sind dies
nur, Ein Kind sagte: 'Was ist das Gras?'; version for S, orch, Vom ewigen Leben,
1927

other

Chbr: Sonata, vn, pf, 1898

Pf: Melodie, c1895; Apassionata, 1896; Adagio, F, before 1900; 2

Walzerimpromptus, c1901

Orch arrs.: Wolf: *Heimweh, Verschwiegene Liebe*, 1916; Liszt: Hungarian
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Schreker, Franz

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See [Grammateus, Henricus](#).

Schreyer, Gregor

(*b* Kirchenpingarten, nr Bayreuth, c1720; *d* Andechs, nr Munich, 6 June 1768). German composer. In 1740 he entered the Benedictine house at Andechs, one of the most musical German monasteries at the time, where he had ample opportunity to study music, and eventually became choirmaster. He may have spent some time at the monastery of St Emmeram in Regensburg in the early 1750s, but was certainly at Andechs as choirmaster in 1756, the year of his first publication.

Unlike many composers of church music in the mid-18th century, Schreyer does not seem to have had the needs of the small and comparatively inexperienced parish choir in mind. The eight masses of his op.1, *Jubilus musicus*, for four voices, two violins, trumpets, drums and organ (Augsburg, 1756), apparently originally written for the 1000th anniversary celebrations at Andechs, are on a large scale; the Kyrie, Gloria and Credo are each treated as a succession of separate movements, often with difficult solo arias. Moreover, the six masses of *Sacrificium matutinum* for four voices, two violins and organ, op.2 (Augsburg, 1763), though described as 'breves', are with one exception on an almost equally large scale. His op.3, *Sacrificium vespertinum*, containing vesper psalms for four voices, two violins and organ, was published at Augsburg in 1766. Almost all Schreyer's arias contain much elaborate coloratura and are heavily ornamented; his violin parts are among the most complex to be found in contemporary published church music, making much use of multiple stopping and recurrent demisemiquaver figurations. For the most part, however, Schreyer's ability to devise elaborate vocal and instrumental figuration is not matched by his powers of musical invention, especially in contrapuntal choral movements; but he occasionally shows himself capable of expressive word-painting at appropriate points. (E. Kraus: *Weltenburg und die Musik des Bayerischen Barock*, Weltenburg, 1971)

ELIZABETH ROCHE

Schreyerpfeife [Schreierpfeife, Srayffaiff, Schreiarien (plural), Schryari (plural)]

(Ger.: 'shouting pipe').

A loud wind-cap shawm (see [Wind-cap instruments](#)) of the 16th and 17th centuries, with expanding conical bore, but without a markedly flared bell, and having seven finger-holes and a thumb-hole. Ten such instruments

survive in Berlin (Staatliches Institut für Musikforschung; see illustration) and Prague (Národní Muzeum). The Berlin instruments came from St Wenzel, Naumburg, where they were listed in inventories dating from 1658, c1720 and 1728 as 'Schreiarien' (also 'Schrey-Arien', 'Schreyarien'); the Prague instruments came from the castle at Rožmberk (Rosenberg) in Bohemia, in whose inventories of 1599 and 1610 they appear as 'Srayffaiff'. These instruments represent four sizes pitched a 4th or 5th apart, each with a range of a 9th; the highest sounds *f* as its lowest note. On the largest two sizes the lowest sound hole is fitted with a key, and all sizes have two vent-holes on opposite sides (left and right) of the bell. Two instruments of uncertain date and origin survive in the Musikinstrumenten-Museum, University of Leipzig; they are equivalent in size to the soprano and alto instruments of the other group and are similar except that they have no thumb-holes.

The earliest occurrence of the name, in 1523, shows that *Schreyerpfeifen* were made in Nuremberg, probably by Sigmund Schnitzer the elder; and Arsazius Schnitzer of Munich, who died in 1557, is also recorded as a maker. A number of German town and court inventories list *Schreyerpfeifen*, usually in sets of three or four sizes. They went out of general use during the later 17th century though they are still listed in the Naumburg inventories in the 1720s, and Fuhrmann mentioned them, together with contemporary instruments, in 1706. 'Schryari' suggests an Italian form of the German *Schreyerpfeifen*, but the name is not documented outside Germany, though wind-cap shawms are (e.g. the French *cléron pastoral*, mentioned by Trichet). Considerable confusion has been caused by Praetorius's use of the plural forms 'Schryari' and 'Schreyerpfeifen' for a group of loud wind-cap instruments of quite different type (see [Schryari](#)).

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PraetoriusSM, ii

PraetoriusTI

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B.R. Boydell: *The Crumhorn and Other Renaissance Windcap Instruments* (Buren, 1982)

BARRA R. BOYDELL

Schrider, Christopher.

See [Shrider, Christopher](#).

Schritt

(Ger.).

See [Step](#).

Schröder.

German family of musicians.

- (1) Karl Schröder (i)
- (2) Hermann Schröder
- (3) Karl Schröder (ii) [Carl Schroeder]
- (4) Alwin Schröder [Schroeder]

LYNDA MacGREGOR

Schröder

(1) Karl Schröder (i)

(b Oberbosa, Thuringia, 17 March 1816; d Berlin, 21 April 1890). Violinist and viola player. He studied at the Eisleben training college with G. Siebeck and A.B. Marx, becoming first a town musician at Quedlinburg and then music director at Neuahaldensleben. He played the viola until 1866 in the family quartet which included (2) Hermann Schröder, Franz and (3) Karl Schröder (ii).

Schröder

(2) Hermann Schröder

(b Quedlinburg, 28 July 1843; d Berlin, 30 or 31 Jan 1909). Violinist and teacher, son of (1) Karl Schröder (i). He studied music first with his father, then at Magdeburg with W. Sommer and A.G. Ritter. In 1873 he opened a music school in Berlin which he continued to direct after his appointment as violin and harmony teacher at the Institut für Kirchenmusik (1885), of which he later became assistant director. He wrote chamber music for didactic purposes and small works for orchestra; he also published several essays on the physics and aesthetics of sound and a *Kunst des Violin-Spiels* (Leipzig, 1887).

Schröder

(3) Karl Schröder (ii) [Carl Schroeder]

(b Quedlinburg, 18 Dec 1848; d Bremen, 22 Sept 1935). Cellist, composer and conductor, son of (1) Karl Schröder (i). He studied with his father, with Karl Drechsler in Dessau and later with Friedrich Kiel and was only 14 when he was appointed to the Sondershausen Hofkapelle. With the family quartet he toured Europe, from Paris to St Petersburg, acquiring a high reputation. In 1872 he was Kapellmeister of the Kroll Oper in Berlin; late that year, the quartet was disbanded on his appointment to the Brunswick Hofkapelle commencing in 1873. A year later he became solo cellist of the Leipzig Gewandhaus Orchestra and professor at the conservatory. He returned to Sondershausen in 1881, replacing Max Erdmannsdörffer as Hofkapellmeister and founding a music school; this he sold to A. Schultze in 1886 when he was appointed conductor of the Duitse Opera in Rotterdam. He held similar posts in Berlin (1887) and in Hamburg (1888), where he succeeded Joseph Sucher at the Neues Stadt Theater. His former music school having become a state conservatory, he returned to Sondershausen in 1890 as its director, remaining until 1909. In 1911 he took up his last post, as professor at the Stern Conservatory in Berlin,

where he remained for more than a decade before retiring to Bremen. In addition to his compositions and educational works he produced careful editions of Classical cello pieces.

WORKS

Stage and inst: 2 ops, 3 syms., 6 vc concs., 2 str qts, Str Trio; numerous didactic works, incl. 2 sets of vc studies

Pedagogical: *Führer durch den Violoncell-Unterricht* (Leipzig, 1880), *Katechismus des Dirigierens* (Leipzig, 1889), *Katechismus des Violoncell-Spiels* (Leipzig, 1890), *Katechismus des Violin-Spiels* (Leipzig, 1899)

Schröder

(4) Alwin Schröder [Schroeder]

(*b* Neuwaldensleben, Saxony, 15 June 1855; *d* Boston, 17 Oct 1928). Viola player and cellist, son of (1) Karl Schröder (i). He studied the piano with his father and the violin with his brother (2) Hermann Schröder from the age of seven; later he studied at the Berlin Hochschule für Musik with Heinrich de Ahna and Wilhelm Tappert; he was only 11 when he replaced his father as viola player in the family quartet. On its dissolution he joined Karl Liebig's orchestra. Encouraged by his brother (3) Karl Schröder (ii) he began teaching himself the cello, and when Liebig offered to renew his orchestral contract in 1875 Schröder accepted – with the proviso that it should be as a cellist. Liebig suspected a joke, but an audition immediately convinced him and Schröder was appointed principal cellist. After several years in Hamburg he went to Leipzig in 1880 as (3) Karl Schröder (ii)'s deputy, becoming joint principal with Julius Klengel at the Gewandhaus and teacher at the conservatory when his brother left the next year. Ten years later Alwin Schröder settled in Boston where he remained for the rest of his life (apart from short visits to Frankfurt and Geneva), becoming an American citizen. He joined the Boston SO, became a member of the Kneisel (1891–1907) and Hess (1904–10) quartets, and acquired a distinguished reputation as both performer and teacher. He edited Classical works for the cello and published some study material.

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Schröder, Friedrich

(*b* Näfels, 6 Aug 1910; *d* Berlin, 25 Sept 1972). Swiss composer. He was educated at the universities of Münster and Berlin and at the Berlin Hochschule für Musik. From 1934 he was a conductor and arranger at the Metropoltheater in Berlin, and began to make a name with popular songs, dances and film music. He wrote songs for some 50 films, including *Ich tanze mit dir in den Himmel heinen* (*Sieben Ohrfeigen*, 1937) and *Gnädige Frau, wo war'n Sie gestern?* (*Fortsetzung folgt*, 1939). He then achieved particular success with the operetta *Hochzeitsnacht in Paradies* (Berlin, 24 September 1942), which has remained a standard work in the German repertory. His later operettas include *Nächte in Schanghai* (Berlin, 1947),

Chanel Nr. 5 (1947), *Lucrezia in Stockholm* (Berlin, 1949), *Isabella* (Nuremberg, 1949) and *Das Bad auf der Tenne* (Nuremberg, 1955). Schröder was one of the most successful and inventive of the composers of dance-band flavoured German songs of the late 1930s and early 40s, combining melodic fluency with rhythmic piquancy.

ANDREW LAMB

Schröder, Hanning [Hans]

(*b* Rostock, 4 July 1896; *d* Berlin, 16 Oct 1987). German composer and viola player. He studied composition and musicology in Freiburg, where his teachers included Julius Weismann and Willibald Gurlitt. After serving as solo viola player at the Düsseldorf Schauspielhaus (1924–5), he played in a number of orchestras in Berlin. He attracted considerable attention during the early 1930s as a member of the Harlan-Trio (other members included his wife, the musicologist Cornelia Schröder (née Auerbach), and instrument maker Peter Harlan), an ensemble that performed medieval and Renaissance music on historical instruments. In 1935, because of his wife's Jewish heritage and his connections with the workers' music movement, Schröder was excluded from the Reichsmusikkammer. Although special permission allowed him to work as a violist at a Berlin theatre, his political difficulties continued after 1945, as he worked in East and lived in West Berlin. In 1965 he became adviser to the Gruppe Neue Musik Berlin. His honours include the Johann-Wenzel-Stamitz prize (1983).

Schröder's compositions of the 1920s and 30s are stylistically close to the Neue Sachlichkeit; after 1949 he freely integrated 12-note techniques into his compositional style. Linear part-writing, supported by unresolved dissonances and chromaticism, plays a central role in his works. His later compositions are characterized by rougher melodic lines and an economic use of material.

WORKS

(selective list)

Dramatic: *Der Vogel Phönix* (H. Much), fl, ob, cl, bn, tpt, hp, 2va, 2vc, perc, 1926; *Marzzebüll* (H.W. Hillers), A, Bar, chbr orch, 1933; *Hänsel und Gretel* (F. Enke and L. Foellbach), S, A, 6vv, 4 vn, perc, 1951; film scores

Inst: *Sonata*, vn, pf, 1922; *Qt*, vn, 2va, vc, 1925; *Qt*, fl, vn, va, bn, 1926; *Suite*, pf, 1927; *Schlüpf Trio*, 3 va, 1928, rev. 1959; *Musik*, 3 vn, rec, drums, 1947; *Sonata*, fl, va, 1947; *Klaviermusik*, pf, 1950; *Divertimento*, fl, ob, cl, bn, hn, 1956; *Musik*, bn, orch, c1959; *Serenade pastorale*, ob, bn, hpd, c1959; *Varianten*, fl, orch, c1968; *Nonet*, fl, ob, cl, bn, hn, vn, va, vc, db, 1970; *Trio*, 2 vn, perc, 1970; *Sinfonia*, tam-tam, str orch, 1972; *Musik*, a fl, vn, vc, hpd, 1977; *Musik*, org, 1982; *Trio*, fl, va, gui, 1983–4; *Musik*, ob, perc, c1984; many duets, 3 str trios, 5 str qts, works for rec, works for solo insts, solo pf works

Vocal: *Advenisti desiderabilis* (lat.), SATB, 1922; 5 *Lieder* (E. Fuhrmann), S, va, 1922; *Mond und Menschen* (H. Bethge), Mez, fl, pf, 1922, rev. 1958; *Magnificarit Dominus* (Ps cxxv), 3 male vv, 1923; *Rilke-Kantate* (R.M. Rilke), S, fl, cl, va, vc, 1925; *Pflanzen-kantate* (Much), S, fl, va, 1926, rev. 1946; *Briefe* (C. Morgenstern), S, str qt, 1931; *Reigen* (T. Storm, O.J. Birnbaum, Rilke), SAB, 1945; *Eine kleine Winterkantate* (H. von Veldeke), S, SAB, rec/ob, str orch, 1946; *Weihnachtskyrie* (J.

Klepper), 2vv, 1946; Ein geistlich Bittlied um den Frieden (C. Querhammer), SAB, 1951; Drachensteigen (W. Layh), 2vv, 1953; 3 Lieder (E.L. Hähne), Mez, fl, va, vib, hp, pf, 1966; Völker der Erde (N. Sachs), A, fl, cl, 1966–7; workers' songs, many other works

MSS in *D-Bds*

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NICO SCHÜLER

Schröder, Johannes

(*d* Copenhagen, bur. 25 Sept 1677). Danish organist and composer, possibly a son of Lorentz Schröder. He became organist of St Petri, the German church at Copenhagen, in 1647, and he was also court organist to King Frederik III. In 1664 he was made deputy director of court music and in about 1667 he took over the post (though apparently not the title) of director abandoned by Kaspar Förster. Among his pupils was Johann Philipp Krieger. Schröder was greatly admired as both a performer and composer, but *Adesto virtutum*, for four-part chorus, two violins and bass (at *S-Uu*), is the only piece by him known to survive.

JOHN BERGSAGEL

Schröder, Lorentz

(*d* Copenhagen, before 1647). Danish maker of keyboard instruments, writer on music and organist, of German origin. He was organist of Helligaandskirke, Copenhagen, but is more interesting for his work in other areas. He established himself as a maker of keyboard instruments, for which in 1632 he received a royal privilege affording him the protection of King Christian IV against possible interference from the guild of master joiners. When this protection was reaffirmed in 1636 it was made clear that his privilege was limited to the making of keyboard instruments and that he was not to undertake other kinds of joinery: hence the making of keyboard instruments was recognized, apparently for the first time in Denmark, as an independent industry. Schröder's *Ein nützlich Tractätlein vom Lobe Gottes, oder Der hertzerfrewenden Musica* (Copenhagen, 1639) is a defence of music, which, of the seven liberal arts, was the one that he considered was held in the lowest esteem by the general public in his day.

A notable exception, however, was provided by Christian IV, to whom Schröder dedicated his book and of whose musical interests and accomplishments he gave some interesting details, for example that the king was competent personally to audition musicians seeking positions in his employ. He also praised his generosity as a patron of music: he described the lavish musical productions under the direction of Schütz that celebrated the marriage of Prince Christian of Denmark to Princess Magdalena Sibylla of Saxony in 1634. He observed that the lot of church musicians was better in Denmark than in Germany.

JOHN BERGSAGEL

Schröder-Devrient [née Schröder], Wilhelmine

(*b* Hamburg, 6 Dec 1804; *d* Coburg, 26 Jan 1860). German soprano. She was the eldest of four children of the baritone Friedrich Schröder (1744–1816), the first German Don Giovanni, and the actress Sophie Schröder, née Bürger (1781–1868). As a child she appeared in ballet in Hamburg, and in Vienna (15 March 1816). In Vienna she further appeared as Aricida in Schiller's *Phädra* (13 October 1819) and as Ophelia in *Hamlet* at the Hoftheater, being carefully schooled in movement and diction by her mother. She also studied singing with Giuseppe Mozatti. Her first operatic appearance was at the Kärntnertortheater as Pamina (20 January 1821), when the freshness and confidence of her singing made a great impression. She followed this with Emmeline (Weigl's *Schweizerfamilie*) and Marie (Grétry's *Raoul Barbe-Bleue*, in German); she also sang Agathe in *Der Freischütz* on 7 March 1822 with Weber conducting. However, her greatest triumph, and the performance that laid the foundations of her international fame, was as Leonore in *Fidelio* on 3 November 1822 (see illustration). She first sang in Dresden that year, and in 1823 was given a two-year contract to sing at the Hoftheater: she remained associated with Dresden until 1847. There she also had further singing lessons with the chorus master Aloys Mieksch. She married the actor Carl Devrient (1797–1872); they had four children, but the marriage was dissolved in 1828.

Schröder-Devrient impressed audiences everywhere with the dramatic power of her performances, especially as Donna Anna, Euryanthe, Reiza, Norma, Romeo, Valentine and Desdemona (in Rossini's *Otello*). She had an outstanding success in Berlin in 1828, though she offended Spontini by refusing to sing the title role of *La vestale* (she sang it a year later in Dresden). In Weimar in 1830 she sang to Goethe, who wrote some lines in her praise. Travelling on to Paris, she triumphed in appearances with Joseph Röckel's German company (Agathe, 6 May; Leonore, 8 May). She returned to sing Italian opera in 1831 and 1832, appearing with Malibran in *Don Giovanni* and *Otello*. In 1832 she also appeared at the King's Theatre in London ten times monthly during May, June and July, in *Fidelio*, *Don Giovanni* and *Macbeth* (by the season's conductor, Chelard). In the following season she was heard in *Der Freischütz*, *Die Zauberflöte*, *Euryanthe* and *Otello*, less successfully owing to the rival attractions of Marie Taglioni and Fanny Elssler. When, on the death of Malibran in 1836,

the English press hailed her as the only artist to take Malibran's place, she was encouraged to return to London in 1837, and sing in *Fidelio*, *La sonnambula* and *Norma*. But her English was poor, her health was failing, and she was paid nothing since the company was found to be bankrupt.

From that time a decline in Schröder-Devrient's vocal powers was noticeable. She seemed tired of the stage and prone to mannerisms, including a tendency to drag the tempo and to declaim rather than sing. Many passing love affairs further dispirited her (the *Memoiren einer Sängerin* (Altona, 1861) attributed to her are a pornographic fabrication). Nevertheless, she continued to have successes in Germany, creating Adriano (*Rienzi*), Senta and Venus, in Dresden, and singing Gluck's Iphigenia (*Aulide*). Her last appearance was at Riga on 17 December 1847. Her second marriage was to a Saxon officer, Von Döring, with whom she visited St Petersburg and Copenhagen, and who embezzled her earnings. The marriage was dissolved, and in 1850 she married a Livonian baron, Von Bock, who took her to his estate at Trikatén. Having returned to Dresden she was arrested for the sympathy she had publicly expressed with the 1848 revolution; she was banned by a Berlin court from returning to Saxony, and also from re-entering Russia. With difficulty her husband succeeded in overturning these sentences. Her last known concerts were in Germany in 1856.

All accounts agree on the dramatic powers of 'The Queen of Tears', as Schröder-Devrient was dubbed when observed actually to be weeping on stage. In an age when few singers matched their vocal prowess with equal dramatic skill, she impressed audiences especially with her interpretation of Leonore. In this role, Moscheles preferred her to Malibran, and many reports give details of the dramatic effect of her performance (see illustration). Beethoven, who had rehearsed her, thanked her personally, and promised to write an opera for her. According to Eduard Genast, whose wife accompanied her, she persuaded Goethe of the merits of Schubert's setting of his *Erlkönig* when a poor performance had previously caused him to dismiss it. Weber thought her the best of all Agathes, and to have disclosed more in the part than he had believed was there; however, on hearing her sing Leonore in 1822 he discerned the deficiencies that later (1842) disturbed Berlioz, who deplored her exaggerated acting, her vehement declamation and her failures of style. According to Chorley, 'Her voice was a strong soprano ... with an inherent expressiveness of tone which made it more attractive on the stage than many a more faultless organ. ... Her tones were delivered without any care, save to give them due force. Her execution was bad and heavy'. However, he praised her acting, even though she exaggerated her characterization as time went on. It was Schröder-Devrient who roused the 16-year-old Wagner to his sense of vocation as a dramatic composer, as he recounted in *Mein Leben*. He dedicated *Über Schauspieler und Sänger* to her memory, and in it gave a moving and detailed critical evaluation of her art, observing that she sang 'more with the soul than with the voice'. Schumann wrote *Ich grolle nicht* for her; he called her singing of it 'nobly projected' and declared that she was the only singer who could survive with Liszt as an accompanist. Her vocal deficiencies were partly due to erratic training, initially under her mother and insufficiently pursued under other teachers; as a singing actress who

brought new dramatic powers to the art of opera she was influential on the course of German Romantic opera.

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JOHN WARRACK

Schroeder.

See [Schröter](#) family.

Schroeder, Hermann

(*b* Bernkastel, 26 March 1904; *d* Bad Orb, 7 Oct 1984). German composer, teacher and organist. On his mother's side he had common ancestry with Beethoven (Hans Peter Schetter, *b* Traben on the Moselle, 1623, and his wife Eva, née Jonas, who was christened in Cologne in 1625). He studied at the Cologne Musikhochschule (1926–30); teachers who influenced him particularly were Heinrich Lemacher and Walter Braunfels (composition), Hermann Abendroth (conducting) and Hans Bachem (organ). He was a teacher of theory at the Rheinische Musikschule in Cologne (1930–38), was cathedral organist in Trier (1938–45) and from 1940 he was director of the Trier School of Music. In 1946 he started to teach theory at the Cologne Musikhochschule (he became a professor in 1948). Schroeder was also reader at Bonn University (1946–73) and a lecturer at the University of Cologne (1956–61). He was director of Cologne's Bach Society (1947–62) and deputy director of the Cologne Musikhochschule (1958–61). In 1952 he was awarded the Robert Schumann Prize of the City of Düsseldorf, and in 1956 he received an Arts Prize from the state of Rheinland-Pfalz.

Schroeder's importance as a composer is in the sphere of Catholic church music, which he did much to reform. By combining stylistic techniques from

the Middle Ages (fauxbourdon, Gregorian modes etc.) and 20th-century polyphony, he attempted to break the monopoly of Romantic music in the Catholic Church. The linear, atonal writing of his chamber music has much in common with that of Hindemith. With Heinrich Lemacher, Schroeder wrote several textbooks which have gained wide currency in German-speaking countries.

WORKS

(selective list)

sacred choral

mixed chorus except where otherwise stated

Mass, 1927; Mass, 1930; Mass, c, male chorus, 1931; Missa dorica, 1932; Missa brevis, 1935; Missa simplex, male chorus, 1936, rev. mixed chorus, 1957; Pauliner Orgelmesse, 1945; Missa 'Regina caeli', chorus, org, 1950; Requiem, 1952; Marienmesse, female chorus, org ad lib, 1952; Missa psalmodica, 1953; Missa coloniensis, chorus, org, 1954; Missa ambrosiana, 3vv, 1957; Missa gregoriana, 1957

Missa 'Lux et origo', female chorus, 1958; Missa figuralis, chorus, insts, org, 1959; Missa eucharistica, 3vv, 1961; Missa melismatica, 1961; Missa syllabica, 1962; Ordinarium X, chorus, org, 1965; Deutsches Ordinarium, chorus, org, 1965; St Caecilia Mass, chorus, orch, org, 1966; Deutsches Ordinarium no.2, chorus, org, 1966; Lateinisches Ordinarium, 1967; Vinzenz Palotti-Messe, chorus, org, wind, 1983

TeD, 1933; Carmen mysticum (J.W. von Goethe), S, Bar, spkr, chorus, orch, 1949; Johannes-Passion, 1964; Matthäus-Passion, 1965; many Latin motets, incl. De Profundis, 1983; German motets and cants.

other works

Hero and Leander (op), 1950

Concs. for str orch, 1937; vc, 1937; org, 1938; ob, 1955; pf, 1955; vn (no.1), 1956; fl, 1958; 2 vn, 1965; va, 1970; cl, 1973; vn (no.2), 1975; tpt, 1977; Concertino, cl, str, 1978; Concertino, org, str, 1981

Sym., d, orch, 1942; Symphonische Hymnen, orch, 1945; Capriccio a due tempi, orch, 1972

Str Trio, e, 1933; Str Qt no.1, c, 1939; Str Trio, g, 1942; Str Qt no.2, 1952; Pf Trio no.1, 1954; Sextet, pf, wind qnt, 1957; Qt no.3, ob, vn, va, vc, 1959; Pf Trio no.2, hn, vn, pf, 1964; Pf Trio no.3, cl, va, pf, 1967; Concertino, vn, ob, 1968; Str Qt no.4, 1968, rev. 1976; Conc., ob, org, 1972; Cl Qnt, 1974; Intrada and Fugato, 2 tpt, 2 trbn, 1974; Wind Qnt, 1974, rev. 1981; Sextet, op.59, wind, 1975; Str Trio no.3, 1976; Str Qt no.5, 1978; Quartett-Sonate, 4 hn; several solo and duo sonatas

Kbd (org unless otherwise stated): Fantasy, 1930; Prelude and Fugue 'Christ lag in Todesbanden', 1930; Little Preludes and Intermezzi, 1932; 6 Org Chorales, 1934; 5 Ger. Christmas Carols, pf (4 hands), 1936; Minnelieder, pf, 1939; Pf Sonata no.1, pf, 1946; Susani, pf, 1948; Pf Sonata no.2, 1953; Die Marianische Antiphone, 1954; Praeambeln und Interludien, 1954; Org Sonata no.1, 1957; Partita 'Veni Creator Spiritus', 1959; Kleine Intradern, 1960; Orgel Ordinarium 'Cunctipotens genitor Deus', 1964; Orgelchoräle mit Kirchenjahr, 1964; Org Sonata no.2, 1966; Duplum, (hp, org)/2 pf, 1967; Org Sonata no.3, 1970; Variations on the 'Tonus Peregrinus', 1975; Conc. piccolo, 1977; 5 Skizzen, 1978

Many secular choral pieces and folksong arrs.

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RUDOLF LÜCK/ERIK LEVI

Schroeter.

See [Schröter](#) family.

Schroeter [Schröter], Leonhard [Leonhart]

(*b* Torgau, *c*1532; *d* Magdeburg, *c*1601). German composer. In about 1538 or 1539 he was at school in Torgau where Johannes Walter, a colleague of his father, was one of his teachers. Afterwards he attended school in Annaberg in Erzgebirge until 1545, and then, for at least two years, the ducal school in Meissen. From 1561 (at the latest) to 1576 he was town Kantor in Saalfeld (Thuringia) except for a period of two years between 1571 and 1573 when he was dismissed from his post on account of his sympathy with the Philippists (supporters of the doctrines of Melanchthon), who were not considered sufficiently strict Lutherans. During this period he was librarian at the Wolfenbüttel court. From his first years at Saalfeld he was associated in Mühlhausen with Ludwig Helmbold, probably the most important Protestant poet of his day. Schroeter was Kantor at the Altstadt Lateinschule in Magdeburg from 1576 to 1595, a highly regarded position in view of such eminent predecessors as Martin Agricola and Gallus Dressler.

Schroeter continued the Magdeburg academic tradition representative of mid-German Lutheranism. (This tradition came to an end with Heinrich Grimm in 1631 when Magdeburg was sacked in the Thirty Years War.) His works comprise mainly chorale settings, both of the traditional type reminiscent of the Reformation polyphonic style (especially in the *Hymni sacri*), and some of a more homophonic variety with closer alliance between music and text. The chorale settings for eight-voice double choir are exceptional in being almost entirely homophonic. His few psalm settings make an important contribution to the early Protestant motet; an

example such as Psalm cxxvii for double choir is a fine example of the early German polychoral style.

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Der 12. und 124. Psalm Davids, 4vv (Magdeburg, 1576)

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Ein Hochzeitgesang ... zu Ehren ... Galli Dressleri, 5vv (Magdeburg, 1577)

Canticum sanctorum Ambrosii et Augustini Te Deum laudamus, 8vv, inc. (Magdeburg, 1584)

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Epithalamii cantilena ... in honorem nuptiarum ... Melchioris Papae, 10vv (Magdeburg, 1587)

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6 school songs in Tobias: eine schöne tröstliche Comoedia ... durch G.

Rollenhagen (Magdeburg, 1576); ed. R. von Liliencron, *VMw*, vi (1890), 377

Homo quidam erat dives, 5vv, 1583²⁴

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WALTER BLANKENBURG

Schröter [Schroeter, Schroeder].

German family of musicians.

(1) Johann Friedrich Schröter

(2) Corona Elisabeth Wilhelmine Schröter

(3) Johann Samuel Schroeter

(4) (Johann) Heinrich Schröter

(5) Marie Henriette Schröter

RONALD R. KIDD

Schröter

(1) Johann Friedrich Schröter

(b Eilenburg, 1724; d Kassel, 1811). Oboist and teacher. He was an oboist in Count Brühl's regiment when he married at Guben in 1748. The family moved first to Warsaw (c1755) and then to Leipzig (c1763). His wife died shortly after the birth of their youngest daughter, (5) Marie Henriette Schröter, in 1766, but he spared no effort in the development and advancement of his musically gifted children. They all appeared in Leipzig concerts and from 1771 he took them on extended tours to Germany, the Netherlands and England, where the three eldest children performed in the Bach-Abel concerts on 2 May 1772. His only known publication, six duets for violin and cello, were printed in London about 1772. The family returned to Leipzig in 1773 or 1774. He was subsequently a court musician and teacher at Hanau (1779–86) and Kassel, where he remained as a pensioner.

Schröter

(2) Corona Elisabeth Wilhelmine Schröter

(b Guben, 14 Jan 1751; d Ilmenau, 23 Aug 1802). Singer, actress and composer, daughter of (1) Johann Friedrich Schröter. Her earliest instruction was from her father; she studied various instruments, including keyboard and guitar, but was most successful as a singer. When the family moved to Leipzig she continued her studies with J.A. Hiller (whose wife was probably her godmother) and from 1765 she appeared in Hiller's Grand Concerts. She became the darling of Leipzig musical audiences, although she shared the limelight with Gertrud Schmeling (later Mme Mara) until 1771. Schröter's voice lacked the strength and italianate agility of her rival but the purity of sound and her delivery gave her the advantage in the eyes of many admirers. After her family returned from London (1773/4) she became ever more prominent in Leipzig musical circles but also gained acclaim as an actress in amateur theatricals. She was the dedicatee of the 1775 *Chronologie des deutschen Theaters* (H. Schmid and J.G. Dyck), an acknowledgment of her growing reputation as an actress. In 1776 Goethe, who had earlier seen and admired her, met her again and arranged her appointment as chamber musician to the Duchess Anna Amalia at Saxe-Weimar, where she first performed on 23 November that year. While there she also created many of the leading roles of Goethe's early dramas (one of her most heralded being in *Iphigenica*, 1779), often playing opposite Goethe in the amateur court theatre. She not only created the title role in his Singspiel *Die Fischerin* (1782) but also composed music for it, including *Der Erlkönig*, which opened the play. This first setting of Goethe's famous ballad is simple, folklike and strophic, and (unlike Schubert's later setting) does not attempt to dramatize the poem's inherent dialogue. (In his eulogy *Auf Miedings Tod*, 1782, for the deceased theatre director, Goethe immortalized Schröter's contribution to the Weimar stage and implicitly acknowledged her impact on his own development in drama).

When the court theatre was replaced by a professional company in 1783, Schröter sang in more informal salons and taught singing, as well as acting, and also devoted herself to poetry, drawing and painting, for which she had a respectable talent. She had withdrawn from the court altogether by about 1788. During these years she formed a warm friendship with Schiller, some of whose poems she set. About 1801 she went to Ilmenau with her lifelong companion Wilhelmine Probst in the hope of alleviating a respiratory disease, but she died in the following year. Ten of her letters, 1774–1802, survive (in *D-WRgs*).

Schröter composed and published two collections of lieder, the first (including *Der Erbkönig*) in 1786, the second in 1794. The first reflects the strophic simplicity of the folksong revival, but was evidently more successful than the second, which contains more artistically elaborate works and includes French and Italian songs. Several other vocal works, among them her settings of Schiller, are lost.

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Schröter

(3) Johann Samuel Schroeter

(*b* ?Guben, *c*1752; *d* London, 2 Nov 1788). Pianist and composer, brother of (2) Corona Schröter. He received his earliest musical instruction from his father, and studied with J.A. Hiller in Leipzig from about 1763. Early chroniclers suggested he studied with C.P.E. Bach, but there is no evidence to support this. He sang in Hiller's concerts until his voice broke, after which he appeared as a pianist (from 1767). When the rest of the family returned from London to Leipzig (1773/4), Johann Samuel remained behind and published several collections of chamber music in rapid succession, including his opp.1–2, which had already appeared in Amsterdam. He served for some time as organist at the German Chapel in London and found a patron in the musical dilettante Count Brühl (with whom both the Schröter family and Hiller had had previous connections). His sonatas op.1 are dedicated to Brühl and may have served as models for the count's own published sonatas. Through the intervention of J.C. Bach, Schroeter gained the protection and interest of the English court, where he made a great impression. On Bach's death in 1782 he was promptly named music master to Queen Charlotte. His public career was cut short, however, when he eloped to Scotland with one of his students. Her wealthy family, apparently distraught by the marriage, settled a yearly allowance of £500 on Schroeter with the proviso that he abandon his career as a public performer. Nevertheless, he subsequently held an appointment with the Prince of Wales (later George IV), regularly performing in his semi-private concerts, as well as in occasional benefits or concerts of the nobility. Schroeter's health, apparently never robust, deteriorated rapidly so that he lost his voice altogether and died of a lung

disease while still young. His widow, Rebecca Schroeter, later became a student and admirer of Haydn during his first London visit. Her affectionate letters were carefully kept by the composer, who dedicated to her his piano trios hXV:24–6.

Schroeter's importance lies, Burney wrote, in his being 'the first who brought into England the true art of treating [the piano]' (*Rees's Cyclopaedia*). His playing was not without bravura, and he astounded audiences by the graceful ease with which he performed rapid passage-work. Indeed the impression he made owed much to the delivery: 'His touch was extremely light and graceful so that just to watch him play became a pleasure in itself' (*Musikalisches Wochenblatt*). His compositions helped to popularize in England a natural 'singing-allegro' style and his concertos opp.3 and 5, which were among the earliest in England designed specifically for the piano, enjoyed particular success and influence. (Mozart was sufficiently impressed with op.3 to write cadenzas for three concertos.) They now seem to lack brilliance in their modest ensemble and chamber character, as opposed to the expanded symphonic and dramatic concept of Mozart's mature works. However, significant affinities with Mozart's concerto style, notably in the handling of keyboard passages, have been traced (see Wolff).

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Kbd arrs.: L. Borghi: Vn Conc., 3 sonatas; J.C. Fischer: Ob Conc.; further arrs. of ovs., vocal qts etc.

Schröter

(4) (Johann) Heinrich Schröter

(b Warsaw, c1760; d after 1784). Violinist and composer, brother of (2) Corona Schröter. He played a violin concerto by Dittersdorf in Leipzig in 1770, when his birth year may have been misrepresented by his father to make the prodigy's talents seem more impressive. After the family's successful concert tours he did not remain in London with (3) Johann Samuel Schroeter, contrary to some accounts. He went to Hanau with his father in 1779, and performed with his sister (5) Marie Henriette in Frankfurt (1780) and Leipzig (1782). In the Leipzig concerts he also played

the nail violin and is said to have toured France and Germany in the same year playing that instrument. He subsequently may have visited his brother in London, as publications by him appeared there and in Paris. In 1784 he went to Rotterdam, where he organized concerts with the flautist Zentgraff in the hall in the Bierstraat during the 1784–5 season. Little is known of his whereabouts after this and in his disappearance is given poignancy by an 1805 letter of his aged father complaining that he still did not know what had become of Heinrich. His only known compositions are six violin duets (London, c1772), six *Duo concertans* op.1 for two violins (Paris, c1785) and six string trios op.3 (London and Paris, c1786).

Schröter

(5) Marie Henriette Schröter

(b Leipzig, 1766; d ?Karlsruhe, after 1804). Singer, sister of (2) Corona Schröter. Trained by her father and (probably) J.A. Hiller, she appeared in concerts in Leipzig and with her brother (4) Heinrich Schröter in a concert in Frankfurt (1780). Although only 13 years old, she was included as a music teacher in her father's appointment to the Hanau court. She became a chamber singer to the Darmstadt court, where she married the court official J.J. Rühl in 1788. A letter from her sister Corona in 1794 (see Stümcke) suggests that Marie led a life of quiet domestic tranquillity, but she remained on the court rolls as a singer until 1804.

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Schröter, Christoph Gottlieb

(*b* Hohnstein, Saxony, 10 Aug 1699; *d* Nordhausen, 20 May 1782).
 German organist, composer, keyboard instrument designer and music theorist.

1. Life.

After early training in music from his father, he was sent in 1706 to nearby Dresden, where he joined the royal chapel as a soprano and took keyboard lessons from the Kapellmeister, J.C. Schmidt. In 1709 ill health forced him to live for a while with his godfather Hentschel in Bischofswerda. Returning to Dresden in 1710, on Schmidt's recommendation he was appointed, together with the slightly younger C.H. Graun, *Ratsdiskantist* (town discantist). With his change of voice he enrolled at the Kreuzschule, where according to his autobiography (see Marpurg) he studied, among other subjects, fugue with Schmidt. He did not say, however, with whom he studied the organ, but he reported practising on the instruments in the Kreuz- and Sophienkirchen as well as on an organ in the royal residence. In 1717 at his mother's wish he went to Leipzig to study theology, but after her death he returned in 1718 to Dresden, where Schmidt obtained for him the position of music copyist to Antonio Lotti. In 1719, as secretary and musical companion to an unidentified baron, he began five years of travel which took him to the Netherlands and England as well as to many German courts. In 1724 he went to Jena, where he gave lectures at the university

on Mattheson's *Neu-eröffnete Orchestre* (Hamburg, 1713) and the mathematical basis of music theory, and formed a collegium musicum: he was one of the first in Germany to reintroduce music to the university curriculum. He became organist at the principal church in Minden in 1726, and in 1732 accepted a similar position in Nordhausen. For the next 50 years he remained in this post, composed sacred music and wrote a large number of theoretical essays and books. In 1739 he was accepted as the fourth member of Mizler's Societät der musikalischen Wissenschaften, a Leipzig corresponding society of music scholars and composers which later included J.S. Bach, Handel and Telemann. On 23 August 1761 the French army occupied Nordhausen, plundered Schröter's home and destroyed his library: among the losses incurred were manuscripts of unpublished works such as a *Historie der Harmonie und Melodie* and the second volume of his thoroughbass treatise. None of Schröter's compositions was published, and practically none seems to survive: a considerable loss since in his autobiography he listed a quantity of works including five cantata cycles (to poetry by Neumeister, Rambach and Scheibel), four Passions, a *Sieben Worte Jesu* and various instrumental works.

2. Writings.

Schröter's most important work is the thoroughbass treatise *Deutliche Anweisung zum General-Bass* (1772), which had been completed as early as 1754. It remains a valuable mid-18th-century source of information on thoroughbass practice (see Arnold) and is also a manual for composers; Schröter considered the triad as the source of all harmony, an adaptation of Rameau's theory of fundamental harmonies, which had a decisive impact on German theoretical writing after 1730. Like many of his contemporaries, Schröter wrote with a sarcastic, frequently bitter critical tone, and he delighted in attacking those he considered personal enemies or misguided theorists, like G.A. Sorge, who earlier had criticized his theory of equal temperament (which Sorge proved was actually 'unequal'). Schröter also joined the battle over Scheibe's criticism of J.S. Bach's musical style, and his least successful published essays are those (in Mizler's *Musikalische Bibliothek*) attempting to diminish the value of Scheibe's work, *Der critische Musikus*.

As a member of Mizler's corresponding society he contributed a large number of papers on theory to the *Musikalische Bibliothek*. In 1749, at the request of J.S. Bach (who clearly respected his judgment), he agreed to review for publication, under Bach's supervision, Rector Biedermann of Freiburg's *Programma de vita musica*, which had attacked the use of music in church. Schröter's review appeared in a seriously altered form, and he condemned Bach for sanctioning the changes; but apparently they were made by the printer, not guided by the ailing Bach. Curiously, the Kantor and music director at Frankenhausen, G.F. Einike, who had been Bach's correspondent with Schröter, was credited by an unidentified Dresden reviewer as the author of the revised essay. Einike attempted to unravel this double embarrassment for himself and Bach in their relationship with Schröter by reporting the details of the entire affair in Mattheson's *Gespräche der Weisheit und Musik* (partly reprinted by David and Mendel).

3. Piano manufacture.

Schröter's letter of 1738 in Mizler's *Bibliothek* (iii, 464ff) states that in 1717 he commissioned 'a model of a new keyboard instrument with hammers, partly with and partly without springs' to be built. In Marpurg's *Kritische Briefe* (iii, letters 139–41), he explained that this model of both an up-striking and a down-striking action was presented without result to the Dresden court in 1721 and never returned. This belated claim as the inventor of the piano has been negated by the earlier date of Cristofori's hammer action (of which he was apparently unaware), but he was possibly the first to arrive at the concept independently in Germany. One notable detail of Schröter's drawings in Marpurg, however, is the iron pressure bar serving as a top bridge across the strings, between the nut and the striking point, in both the up-striking action and the tangent action substituted for the less successful down-striking action. No instruments using Schröter's action survive; the illustrations in Harding are from working models in the Stuttgart Landesmuseum. Welcker von Gontershausen attributed to Schröter two actions that seem to have no relation to his drawings. Certain individual features of the up-striking model can be recognized in the pianos of Zumpe, Senft, J.M. Schmahl and Taskin, but evidence is lacking that these makers were directly influenced by Schröter, and there is no certain connection between his and Späth & Schmahl's tangent actions. Schröter himself attributed the difference between his actions and those of his 'second-rate imitators' to their imperfect understanding of his invention. He also invented a device that enabled organists to make sudden changes of dynamics, on manuals and pedals, without altering the registration.

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- 'Herrn C.G. Schröters Bedenken über Herrn Sorges schmähend angefangenen Streit wider Herrn Marpurgs harmonischen Sätze', *ibid.*, 448–50
- 'Christoph Gottlieb Schröter', *ibid.*, 456–60 [autobiography and work-list]
- 'C.G. Schröters umständliche Beschreibung seines 1717 erfundenen Clavier-Instrumentes, auf welchem man stark und schwach spielen kann', *ibid.*, iii (Berlin, 1763–4/R), 81–8
- Deutliche Anweisung zum General-Bass, in beständiger Veränderung des uns angebohrnen harmonischen Dreyklanges* (Halberstadt, 1772)
- Letzte Beschäftigung mit musicalischen Dingen, nebst sechs Temperatur-Plänen und einer Noten-Tafel* (Nordhausen, 1782)

lost

- Historie der Harmonie und Melodie* [summary in preface to *Deutliche Anweisung zum General-Bass*]
- Vom vollstimmigen und unbezifferten General-Bass* [part ii of *Deutliche Anweisung zum General-Bass*]
- Euclides von der Harmonie aus dem Griechischen übersetzt und mit Beispielen erläutert*

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GEORGE J. BUELOW (1, 2), MARIBEL MEISEL, PHILIP R. BELT (3)

Schröter, Johann Georg

(*b* Berlstedt, nr Weimar, 20 Aug 1683; *d* c1749). German organ builder. A citizen of Erfurt from 1712, he obtained a monopoly on organ building in the area. He was probably the first organ builder to issue a printed advertising pamphlet (1723). He built only small and medium organs, but these had 8' Open Diapason, 16' Quintadena and 8' Trompete in the Great organ, 8' Gedackt, 4' Open Diapason and 8' Vox humana in the second manual; and 16' Sub-bass, 8' Octave and 16' Posaune in the pedal. He usually featured a Glockenspiel stop, and many wooden stops. The manuals had a wide selection of foundation stops and a complete diapason chorus, except that if mutations were included (an option normally available only on the second manual), the corresponding diapason chorus would be omitted; the pedal had few stops. Schröter's most important organ was in the Augustinerkirche in Erfurt, begun by J.F. Stertzing (1716; three manuals, 39 stops). It met the approval of J.S. Bach. Schröter's reliability was also recognized by Adlung, J.H. Buttstedt and Walther. Cases and some stops, from 11 of his many organs, including those at Andisleben (1737) and Wandersleben (1724, restored 1999), survive. Among Schröter's pupils were J.N. Ritter of Hof, J.P. Trampeli of Adorf and [Franciscus Volckland](#) of Erfurt. The latter became Schröter's rival.

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HANS KLOTZ/FELIX FRIEDRICH

Schroyens, Daniël

(*b* Mechelen, 4 May 1961). Belgian composer. After initial tuition in piano, harpsichord and chamber music at the Mechelen Conservatory and composition lessons with Westerlinck, he studied at Trinity College, London (1979–84; piano with Joseph Weingarten, composition with Tučapsky) and in 1984 attended the Berkshire Music Center, Tanglewood, where his tutors included Harbison, Antoniou and Schuller. This experience steered him towards a compositional career. After a brief spell back in Belgium he settled in London (1986). There he rounded off his compositional education with a postgraduate course at the Guildhall (1991–3). However, in spite of his formal training, he is to a large extent self-taught.

His youthful career first received media attention with the prize-winning *A Small Symphony of Variations* (1974) and further established itself through two radio commissions. The early compositions are indebted to Bartók and Britten, with elements of neo-Classicism and some traces of post-war serialism. They demonstrate an intuitive, non-systematic approach to music, and typically use 4th-based harmonies as a support for freely chromatic melody lines; while the harmonic vocabulary, though consistent and assured, remains within clear confines. *Suhail* (1987) reveals a more

sustained development, wedded to greater exploration and a quest for harmonic expressiveness. Often a sense of improvisation prevails. In some of the more recent works a playfulness comes to the surface (e.g. *Tango* and *Collateral*), complementing the earlier introspectiveness and seriousness. The opposing forces in his slowly developing output – attention to detail and concern for aural logic, a desire to avoid harmonic norms and, recently, a rediscovery of triadic contexts – often express themselves most readily in single-movement works.

His works are frequently broadcast on Belgian Radio and he has received several awards, including the Yehudi Menuhin and Lutosławski prizes (UK) and the 'Tenuto' Prize (BRT).

WORKS

(selective list)

Orch: A Small Sym. of Variations, str, 1974; Tableaux, 1983; R coronae Variations, chbr orch, 1986; Fresco, 1990; On a Crest of Liquid Silence, 1997

Chbr: 5 pieces, pf, 1975; Rhapsody, 4 cl, 1976; Study in Transparent Colours, hpd 4 hands, cel, hp, 1976; Melofonie, 12 str, 1980; Chanson, vn, pf, 1982; Poema, 12 str, 1982; Dance Choreography, 1992; Collateral, 2 tpt, hn, tbn, tuba, 1993; pf Qnt 1993; Tango, 7 pfms, elecs, 1993; Berceuse, pf, 1997; Prélude non-mesuré, org, 1998

Vocal: Boeket, song cycle, Mez, fl, pf, 1979; The Life that I Have, chorus, 1984; Suhail, S, chbr orch, 1987; 2 songs, high v, pf, 1994–7


Principal publisher: CeBeDeM (Brussels)

DIANA VON VOLBORTH-DANYS

Schryari

(from Ger. *Schreyerpfeifen*: 'shouting pipes').

(1) An alternative name for the *Schreyerpfeife*, used in the 17th century and occurring only in the plural form.

(2) A group of *Wind-cap instruments* described by Praetorius as similar to his *Cornamusa* (i); he illustrates three *Schryari*, which he also calls 'Schreyerpfeifen' (see illustration). The tenor (alto) and bass have bodies that taper towards the bottom. The bores may also taper, but this is unclear. Praetorius states that the alto and tenor are identical except that the alto has two closed keys which increase the range upwards. The bass has a key for the lowest soundhole. The compasses are: bass, *F–b* ; tenor, *c–d'*; alto, *c–f'*. The soprano *Schryari* appears to have a bore doubled back within the body of the instrument. Praetorius states that 'although the soprano is closed at the bottom, it has many holes on the side through which the wind can come out', some of these being covered 'with the balls of the hands' as on the wind-cap *Kortholt*. He gives only the bottom note of the soprano's compass, which is *g*.

Praetorius characterizes the sound of *Schryari* as 'loud and fresh'. He must have been describing a rare group of instruments (they are known from no

other source), which may explain his evident confusion over both names and descriptions.

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BARRA R. BOYDELL

Schuback, Jacob

(*b* Hamburg, 8 Feb 1726; *d* Hamburg, 15 May 1784). German lawyer and musician. The son of Hamburg's mayor, he attended the Johanneum Lateinschule, where Telemann was Kantor, and from 1743 to 1747 the classical school, obtaining at the same time a thorough training in music. He studied law in Göttingen and took up the legal profession on his return to Hamburg in 1750, becoming secretary-archivist of the senate within two years. By 1760 he was trustee of the senate, and from 1771 acted as representative of the Hanseatic Republic to the Reichstag in Regensburg.

Schuback's interest in music certainly exceeded the usual scope of musical amateurism. He composed several large-scale works, some of them to his own texts, and collaborated on an inauguration cantata with C.P.E. Bach, whom he befriended. His choral works are admirable for their text-declamation, while reflecting the conservative taste of their composer; his songs are sensitive and folklike but his symphonies more mediocre. His importance to music, however, lay primarily in his participation in Hamburg's musical life: he was a skilled choral conductor, directed one of the earliest performances in Hamburg of Handel's *Messiah*, organized public concerts and established a programme of choral music in a local charity school. He also played the keyboard, corresponded with Metastasio on the subject of text-setting, and published anonymously a treatise on musical declamation that gained some currency.

WORKS

MSS mainly in Berlin and Schwerin

Die Grossmuth des Scipio (drama, D. Schiebeler)

Orats (perf. Hamburg): Der für die Sünde der Welt sterbende Jesus (Passion orat, B.H. Brockes), c1750; La passione di Gesù Cristo (after P. Metastasio, trans. Schuback), 1763, *D-Bsb, ROu*; Betulia liberata (after Metastasio, trans. Schuback), 1773, *Bsb*; Gioas, ré di Giuda (after Metastasio, trans. Schuback), 1777, lost, formerly *DS*; Die Jünger zu Emaus (Schuback) (Hamburg, 1778–9)

Other vocal: Vierstimmige gesetzte Kirchenchoräle, biblische Sprüche, geistliche und moralische Lieder für die Rumbaumsche Armenschule (Hamburg, 1779–81); Versuch in Melodien, songs, 1v, kbd (Hamburg, 1779); c12 sacred cants., solo vv, chorus, orch; 2 secular It. cants. (Metastasio); inauguration cant., 1771, collab. C.P.E. Bach, *Bsb*; other ceremonial music; duets; 2 arias; 2 canons

Inst: 3 syms.

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Von der musikalischen Declamation (Göttingen, 1775); excerpts in J.N. Forkel: *Musikalisch-kritische Bibliothek*, iii (1779/R)
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EUGENE HELM

Schubart, Christian Friedrich Daniel

(b Obersontheim, Swabia, 24 March 1739; d Stuttgart, 10 Oct 1791).

German poet, journalist, writer on music and composer. Although his literary and musical talents manifested themselves in early youth, his parents decided that he should study theology. He received his preparatory education in Nördlingen and Nuremberg, music instruction from his father and the Nuremberg composer G.W. Gruber, and entered Erlangen University in 1758. At Erlangen he was often in trouble with the university authorities, and in 1760 he returned to his parents' home in Aalen. From 1763 to 1769 he was organist and preceptor in Geisslingen. In 1769 he obtained an organist position in Ludwigsburg, the residence of the Duke of Württemberg, and he was also employed by the court as harpsichordist at the opera house and instructor in music. However, he led a dissolute life, and in 1773 was banished from Württemberg. In 1774 he moved to Augsburg, where he established his *Deutsche* (or *Teutsche*) *Chronik*, a periodical devoted to politics, literature and music. The next year he moved to Ulm, where he successfully continued the venture for three years. However, his criticisms of policies pursued by the Catholic Church and various courts aroused the wrath of the nobility. In 1777 Duke Carl Eugen of Württemberg ordered Schubart's imprisonment at the fortress Hohenasperg, apparently for insulting his mistress (Strauss, 1849, i, 344–5). Schubart's confinement lasted ten years, during which he wrote several of his most important works: in 1778 and 1779 he dictated his autobiography, *Leben und Gesinnungen, von ihm selbst im Kerker aufgesetzt* (Stuttgart, 1791–3/R), to a fellow prisoner; and his *Ideen zu einer Ästhetik der Tonkunst* (Vienna, 1806/R) dates from 1784–5. Most of his extant compositions were also written during his imprisonment; he published many in *Musicalische Rhapsodien* (Stuttgart, 1786; ed. P.A. Merbach, Leipzig, 1924) and in other collections. On his release in 1787 he

was appointed court and theatre poet at Stuttgart. He resumed publishing his periodical (as the *Vaterlandschronik*, 1787–9, *Chronik*, 1790–?1793), but ill-health caused by his confinement forced him to abandon plans for a collected edition of his poetry and writings on music.

Schubart was a distinguished performer on the organ, harpsichord and clavichord, and many critics, including Burney, praised his virtuosity. He achieved considerable success as a lied composer, and several of his lieder remained popular well into the 19th century. Most are set to his own texts, and strophic form and a folklike melodic idiom predominate. In setting complex poems he occasionally utilized strophic variation techniques, rondo-like patterns and cantata-like structures. Though exhibiting a strong melodic gift, his songs are frequently marred by awkward harmonic progressions and inept part-writing. Similar characteristics are evident in the works that Schubart composed on a larger scale. Two church cantatas written to his own texts appear to be early works composed in Aalen and Geisslingen. He also wrote a significant amount of keyboard music while imprisoned at the Hohenasperg, including three sonatas for solo clavier and one for clavier, four hands.

Schubart's *Ideen zu einer Ästhetik der Tonkunst*, his essays on music in the *Chronik*, his prefaces to the *Musicalische Rhapsodien* and his autobiography present vivid accounts of German musical life during the second half of the 18th century and are of considerable value to the music historian. His aesthetic views reflect the proto-Romantic concepts then prevalent in Germany: he considered expression to be the 'golden axle around which the aesthetics of music turn', and emphasized the concept of musical genius. A well-known section in the *Ideen* subjectively describes the characteristics of individual tonalities, expressing the widely held belief that sharp keys portray strong passions and flat keys gentle feelings. Beethoven, Schubert and Schumann were interested in Schubart's opinions, though they disagreed with him in several respects. Schubart maintained that folksong represents the true musical expression of a people, and he devoted much attention to this subject. His comments on the works of individual composers show an exceptionally keen critical faculty. He praised the profoundly expressive compositions of C.P.E. Bach and his followers and denounced as superficial the *galant* idiom of Piccini, Paisiello and most of their Italian contemporaries. He also expressed an appreciation of the works of composers of earlier periods and was one of the few writers of his generation to comprehend the true worth of J.S. Bach's works.

Schubart's poetry was frequently set by his contemporaries and by composers of the following generation. The most important of these settings are the four lieder composed by Schubert; two of these, *Die Forelle* and *An mein Klavier*, have achieved a permanent place in the lieder repertory.

WORKS

Edition: *Christian Friedrich Daniel Schubart (1739–1791): sämtliche Lieder*, ed. H. Schick, Denkmäler der Musik in Baden-Württemberg, vii (forthcoming)

Lieder: 4 in *Deutsche (Teutsche; Vaterländische) Chronik* (1774–91); 12 in Neue

Blumenlese für Klavierliebhaber, ed. H.P. Bossler (Speyer, 1782–5); Die Macht der Tonkunst (cant.), 1v, hpd, in Neue Blumenlese für Klavierliebhaber, ed. H.P. Bossler (Speyer, 1783), repr. in Etwas für Klavier und Gesang von Schubart (Winterthur, 1783); 4 in Schwäbischer Musenalmanach, ed. G.F. Stäudlin (Tübingen, 1783–4); 1 in Zweite Sammlung neuer Klavierstücke mit Gesang für das deutsche Frauenzimmer (Dessau, 1784); 3 in Musikalische Monatschrift für Gesang und Klavier (Stuttgart, 1784); 14 in C.F.D. Schubart: Musicalische Rhapsodien (Stuttgart, 1786); 2 Lieder für das nach dem Kap bestimmte von Hügelsche Regiment (Stuttgart, 1787); 1 in Musikalische Real-Zeitung (Speyer, 1789); 3 in Musikalischer Potpourri für Liebhaberinnen und Freunde des Gesangs und Claviers (Stuttgart, 1790); 2 in Vermischte Gedichte von D.E. Friedrich Hübner, mit Klaviermelodien von Schubart und Abeille, ii (Stuttgart, 1791); 57 in Sang und Spiel, 1759–84, *D-Sl*; 23 in J.J. Wagner's notebooks, *Us*; 70 in Liedersammlung für Phillippina Freyinn, 1783, private collection, Ludwigsburg

Other vocal: Rondo für Freudenfeste (cant.), S, A, T, B, chorus, orch, *Bsb*; Psalm cxviii (cant.), S, A, T, B, orch, *MG*, Stadtkirche, Blaubeuren

Kbd: 2 minuets in Neue Blumenlese für Klavierliebhaber (Speyer, 1782–4); 3 solo sonatas, 1 sonata, kbd 4 hands, in Etwas für Klavier und Gesang von Schubart (Winterthur, 1783); Minuet, Rondo, in C.F.D. Schubart: Musicalische Rhapsodien (Stuttgart, 1786); 13 variations (Speyer, 1788); Chorale, Jesus meine Zuversicht, in *Musikalische Korrespondenz der Teutschen filharmonischen Gesellschaft* (1791), Notenblätter, 134; 3 chorale preludes, org, *B-Bc*; 14 pieces in Liedersammlung für Phillippina Freyinn, private collection, Ludwigsburg

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DAVID OSSENKOP

Schubaur, Johann Lukas

(b Lechfeld, bap. 23 Dec 1749; d Munich, 15 Nov 1815). German composer. He attended the theological seminary in Neuburg an der Donau, where he also acquired a comprehensive musical education. He gave up the monastic life because of illness, and studied medicine in Vienna, making a living by giving piano lessons and writing short occasional compositions. From 1775 he practised in Neuburg an der Donau; soon afterwards he settled in Munich and held several important medical posts.

Schubaur's activities as a dilettante composer were linked with the efforts of the Palatine court in Munich to develop an independent German Singspiel alongside Italian and French comic opera. His first attempt, *Melide, oder Der Schiffer*, translated freely by Schubaur himself from a French model and performed in 1782 in Munich, failed utterly and aroused discussion only after the success of his next Singspiel, *Die Dorfdeputierten*. For this work Schubaur chose a lighter text which had already been set by E.W. Wolf and later appeared in a well-known setting by Dieter and Teyber. It was his greatest artistic and commercial success (largely because of the vocal score, which he published himself) and is said to have received over 100 performances in Munich alone, as well as frequent stagings throughout Germany as late as 1813. After the resounding failure of *Das Lustlager* (1784) and the only moderate success of *Die treuen Köhler* (1786) Schubaur gave up writing for the theatre. Among his works only *Die Dorfdeputierten* and *Die treuen Köhler* are extant; additional works, mentioned by Eitner and Lipowsky, cannot be authenticated as Schubaur's.

WORKS

first performed at Munich, Nationaltheater

Melide, oder Der Schiffer (Spl, Schubaur, after F. de Falbaire), 24 Sept 1782

Die Dorfdeputierten (Spl, 3, G.E. Heermann, after C. Goldini: *Il feudatorio*), 8 May 1783, vs (Mannheim and Munich, c1783)

Das Lustlager (Spl, 2, F.M. Babo), 4 Aug 1784

Die treuen Köhler (Spl, 2, Heermann), 29 Sept 1786, vs (Munich, 1786)

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*Eitner*Q

*Lipowsky*B

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GERHARD ALLROGGEN

Schubert.

German family of musicians active in Dresden in the 18th and 19th centuries. Many sources incorrectly give [Louis Schubert](#) and [Joseph Schubert](#) as members of this family.

(1) [Franz Anton Schubert](#)

(2) [Franz Schubert](#)

(3) [Georgine Schubert](#)

JOHN WARRACK

[Schubert](#)

(1) Franz Anton Schubert

(*b* Dresden, 20 July 1768; *d* Dresden, 5 March 1827). Double bass player and composer. The younger brother of Anton Schubert (*b* Dresden, 28 June 1766; *d* Dresden, 12 Oct 1853), a double bass player in the Dresden orchestra from 1790 until his retirement in 1840, he became the director of the Italian Opera in 1808 and was appointed royal church composer in 1814. He gave some useful assistance to Weber. He is remembered chiefly for his contemptuous remarks when by mistake a copy of Franz Peter Schubert's *Erkönig* was sent to him by Breitkopf & Härtel: he retorted, in a letter of 18 April 1817, that the 'cantata' was not his but that he would retain the copy 'so as to learn if possible who has so impertinently sent you that sort of rubbish and also to discover the fellow who has thus misused my name'. His own numerous works are chiefly liturgical settings.

[Schubert](#)

(2) Franz Schubert

(*b* Dresden, 22 July 1808; *d* Dresden, 12 April 1878). Violinist and composer, eldest son of (1) Franz Anton Schubert. He first studied music with his father, then with C.P. Lafont in Paris (where he became a friend of Chopin) before returning to Dresden in 1833. In 1861 he succeeded Karol Lipiński as leader of the Dresden orchestra. His music for violin includes some duos with cello, written in collaboration with F.A. Kummer, and a set of 12 bagatelles op.13, of which no.9, *Die Biene*, was once popular. His wife Maschinka (*b* Reval, 25 Aug 1815; *d* Dresden, 20 Sept 1882), the daughter of the Kapellmeister Georg Abraham Schneider (1770–1839) and the singer Caroline Portmann, was a coloratura soprano who studied with her mother and with Giulio Bordogni; she made her début in London in 1832 and was later a valuable, versatile member of the Dresden Opera, her range including soubrette and tragic roles.

[Schubert](#)

(3) Georgine Schubert

(*b* Dresden, 28 Oct 1840; *d* Strelitz, 26 Dec 1878). Soprano, daughter of (2) Franz Schubert. She studied first with her mother, then with Jenny Lind and Manuel Garcia. She made her début in *La sonnambula* in Hamburg in 1839, and had a successful international career, including performances at the Monday Popular Concerts in London.

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Schubert, Ferdinand (Lukas)

(*b* Vienna, 18 Oct 1794; *d* Vienna, 26 Feb 1859). Austrian composer and teacher, brother of Franz Schubert. He received his first music lessons from his father, and after training in the Normalhauptschule in Vienna (1807–8) he became a teacher in his father's school. In 1810 he was appointed assistant teacher at the orphanage in the suburb of Alsergrund and made a full teacher in 1816. He was appointed headmaster at the Normalhauptschule in 1824. Admired in educational circles in Vienna for his efficient service as inspector of schools, he was appointed director of the Normalhauptschule in 1851. He was twice married, first to Anna Schüler (1816) and, after her death, to Therese Spazierer (1832).

A composer of small talent, he frequently drew on his brother's music for help in his daily work, passing it off as his own. The most famous instance of this appropriation is the *Deutsches Requiem* d621, which he submitted to the examiners of the Alt-Lerchenfeld school; on its strength he was appointed organist and choirmaster (1820). His brother also composed the antiphons for Palm Sunday, d696, for his installation in this post. He wrote vocal music almost exclusively, including two Singspiels, four masses and a requiem. As a custodian of his brother's manuscripts his record is mixed; he continued to appropriate the lesser, earlier works for school music books and choral test pieces (so that a list of his compositions must be suspect). But he also did all in his power to obtain the publication of Schubert's larger works, and in this task he was more or less successful.

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MAURICE J.E. BROWN

Schubert, Franz (Peter)

(*b* Vienna, 31 Jan 1797; *d* Vienna, 19 Nov 1828). Austrian composer. The only canonic Viennese composer native to Vienna, he made seminal contributions in the areas of orchestral music, chamber music, piano music and, most especially, the German lied. The richness and subtlety of his melodic and harmonic language, the originality of his accompaniments, his elevation of marginal genres and the enigmatic nature of his uneventful life

have invited a wide range of readings of both man and music that remain among the most hotly debated in musical circles.

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Schubert, Franz, §1: Life

(i) Background and childhood.

Schubert's Vienna was a polyglot city, more than a fifth of whose population comprised Hungarians, Czechs, Italians, Croats, Poles, Germans, Turks, Greeks and other nationalities. Most of Vienna's most celebrated musicians – Haydn, Mozart, Beethoven, Gluck, Salieri, Hummel – had been born in other parts of the Austro-Hungarian Empire or outside it. As a native Viennese, Schubert became the direct beneficiary of its musical offerings. He was born in the district of the Himmelpfortgrund just north-west of the Ring, the bustling, overcrowded centre of the capital of the empire. His paternal ancestors were Moravian farmers; his father, Franz Theodor Florian (1763–1830), moved when he was 20 to Vienna from Neudorf (Nová ves) in the Altstadt (Staré Město) district of Moravia (today part of the Czech Republic). He followed his oldest brother Karl, who had become the headmaster of the Carmelite School in the suburb of Leopoldstadt. He took up the position of schoolteacher, one that offered little social standing or financial reward; education was an enterprise supported only meagrely by the imperial government. Within a year Franz Theodor met Elisabeth Vietz (1756–1812) whose father, a locksmith and gunmaker, spent time in prison for embezzlement. Her family had also migrated to Vienna from the northern provinces. In January of 1785 Franz and Elisabeth married; one reason may have been the birth of their first child two months later. Of 14 births, nine children died in infancy – only slightly worse than the 50% infant mortality rate common in Europe before the discovery of germ theory. The survivors included Ignaz (*b* 1785), Ferdinand (*b* 1794), Karl (*b* 1795), Franz Peter (*b* 1797) and Maria

Theresia (*b* 1801). All of the children were born in a one-room apartment in a house called 'Zum roten Krebsen', a surviving building now bearing the address 54 Nussdorferstrasse. Schubert's birth in the early afternoon of 31 January 1797 took place in a kitchen alcove whose fireplace provided the family's only source of heat. He was baptized the next day, with his uncle Karl Schubert named as godfather. Schubert thereby became the only one of the canonic quartet (with Haydn, Mozart and Beethoven) of Viennese Classical composers to be born in Vienna – although many natives of the city have been quick to point out that he was only first-generation Viennese.

Less than a year after Maria Theresia's birth, Franz Theodor moved his family to a house ('Zum schwarzen Rössel') in the nearby Säulengasse (today no.3) on which he had taken out a mortgage a few months earlier. The bottom floor of this two-storey structure with courtyard served as the school; the upstairs served as the family's living quarters. Here Franz Theodor, an industrious, devout Catholic, built his student population steadily until he had 40 students in 1804, peaking to 300 students in 1805. Most of the scant information we possess about Schubert's childhood comes from later reminiscences by his father and his brother Ferdinand. Six-year-old Franz became a pupil at the school in 1803 and by all accounts he was a high achiever, although in a system that, by imperial decree, depended almost entirely on rote learning. The Schubert family were great music lovers, and although musical training played no role in formal education, there was plenty of it after hours. Schubert received his first piano lessons from his older brother Ignaz, but soon left him behind, averring that he 'would continue on his own'.

When Schubert was seven he was sent for an audition to Antonio Salieri; presumably his father made the arrangements. Salieri's reputation as a composer had peaked years before, but in his 50s he still enjoyed the power and prestige of the court music director. He was sufficiently impressed with Schubert to include him as a mezzo-soprano on a list of nine singers fit to sing for services in the imperial Hofkapelle. At the age of eight Schubert received his first violin lessons from his father. He also took lessons in counterpoint, figured bass, singing and organ from Michael Holzer, the organist at the Schuberts' parish church in Lichtental. Schubert's brother Ferdinand reported that Holzer acknowledged, with tears in his eyes, that 'whenever I wished to impart something new to him, he always knew it already'. Ferdinand also noted that Schubert was already composing songs, string quartets and piano pieces. When vacancies in the Hofkapelle choir opened up in 1808, Schubert passed the highly competitive audition easily. Perhaps the biggest perk was his free tuition-and-board admission into the Kaiserlich-königliches Stadtkonvikt (Imperial and Royal City College), which as the principal Viennese boarding school for non-aristocrats offered Schubert his best possible opportunity for a quality education. The 130 all-male students ranged from 11 to university age and were tutored by Piarist monks whose order was founded in the 17th century to educate the poor. A few months after entering the college, Schubert cowered while Napoleon's bombardment of Vienna sent a shell through the roof of the Stadtkonvikt. Nonetheless, he was to stay at the college for five full years, receiving the kind of education usually reserved for titled Viennese.

Encouraged by its principal, Dr Innocenz Lang, music played a sizable role in the life of the college. Its student orchestra was first-rate, and Schubert was soon invited to join the second violins. Here he became acquainted at first hand with the orchestral works of Haydn, Mozart, early Beethoven and their lesser Viennese contemporaries. The orchestra's founder and leader of the second violins was a law student named Josef von Spaun. Eight years Schubert's senior, Spaun soon befriended the impressionable youth, and the friendship flourished, in spite of interruptions, until the composer's death. At the end of the school year Spaun graduated; he left Vienna in September 1809 to join the civil service at Linz. According to Spaun, Mozart's Symphony no.40 in G minor and Beethoven's Second Symphony made a particularly strong impression on Schubert. From these years come the earliest of his surviving compositions. During his first two years he received permission to take regular lessons with Salieri, who urged him to find his models in Italian opera, a directive that conflicted sharply with Schubert's enthusiasm for the music of Mozart, Haydn and Beethoven, as well as his growing interest in the poetry of Goethe and Schiller as material for songs. By the time he was 13 Schubert seems to have interrupted his regular lessons with Salieri. Yet by the end of 1813 he had, largely under the tutelage of Spaun, seen half a dozen staged operas, including Mozart's *Die Zauberflöte*, Weigl's *Die Schweizerfamilie* and Cherubini's *Médée*. According to Spaun, upon attending a January 1813 performance of Gluck's *Iphigénie en Tauride*, with Johann Michael Vogl and Anna Milder-Hauptmann in the leading roles, Schubert 'was totally beside himself over the effects of this magnificent music and asserted that there could be nothing more beautiful in the world'. In spite of Schubert's heavy involvement with musical activities, his report cards from the first four years show him to have earned regular grades of 'good' or 'very good' in all his academic subjects.

[Schubert, Franz, §1: Life](#)

(ii) The adolescent composer.

We do not know whether Schubert began composing even earlier than brother Ferdinand reported. Although many of the dates assigned by scholars to his early works are speculative, Schubert's first surviving compositions appear to date from his 13th year. In the *Fantasie in G* for piano duet (d1; 8 April – 1 May 1810) and the song *Hagars Klage* (d5; 30 March 1811) Schubert seized on two marginal genres that over a lifetime he would transform into pillars of his output. A four-hand fantasy would have proved less intimidating to a precocious young composer than the more settled standards for a two-hand sonata. The *Fantasie* merits notice for its sheer length (more than 1000 bars) and modulatory brashness, averaging more than a new section per minute over its 20-minute duration. Its one-movement, multi-sectional plan was to spawn a chain of audacious experiments that extends over Schubert's entire career; and it is significant that both the *Fantasie* and *Hagars Klage* end in a key different from that in which they begin.

In the same month that Schubert completed what was probably his first song, his friend Spaun returned to Vienna, where he would remain in close contact with the composer for a decade. Partsongs and an overture round out the categories of finished works. The early years produced more than a

dozen fragmentary works (including sketches for a symphony, several sacred vocal works, three string quartets and one complete act of a three-act Singspiel) – a pattern that was to accompany the composer throughout his career. These sketches rarely point to a compositional impasse; rather, Schubert seems either to have intended merely to dip his toe in the water or to have simply lost interest. During his school holidays from around 1811, Schubert took on the role of viola player in a family quartet that included brothers Ignaz and Ferdinand as violinists and his father on the cello. Shortly afterwards – following several earlier false starts – he composed his first string quartet (in D, d94), and then completed three more quartets (d32, 36 and 46) between September 1812 and early March 1813. The slow, chromatic opening of d46, in C major, suggests Schubert's acquaintance with Mozart's 'Dissonance' Quartet, K465, in the same key. Schubert was equally blessed with a symphonic laboratory at the Stadtkonvikt, and in October of 1813 he completed his first symphony (d82, in D), in which Schubert would have had the pleasure of both conducting and playing among the violins.

Yet the musical style of the early adolescent Schubert was largely an amalgam of the grammar of Haydn and Mozart sprinkled with flashes of Rossini and Bach (the latter expressed loosely in a series of student fugues and compositional exercises for piano or organ, some showing corrections in the hand of Antonio Salieri). The 16-year-old Schubert's style at the phrase level would have been scarcely distinguishable from scores of other turn-of-the-century Austrian composers. While occasional phrases are worthy of the best of Viennese Classicism, Schubert's style as it began to coalesce – especially in the instrumental works – conveyed a post-Classical looseness and freedom of structure that would set him permanently apart from his great predecessors. Indeed, one could argue that Schubert's very earliest works are less inventive, for example, than those of Mozart at a more tender age and less assured structurally than the early keyboard variations and sonatas of Beethoven.

In May 1812 Schubert's mother died at the age of 55, perhaps from a typhus infection. We have no evidence to help us gauge the impact of Elisabeth's death on the 15-year-old Schubert. Less than a year later (25 April 1813) Schubert's father married 30-year-old Anna Kleyenbock, who bore Franz Theodor five more children. Schubert seems to have enjoyed a cordial if not close relationship with his stepmother. In the summer of 1812, after a performance of a mass by Peter Winter, Schubert's voice broke, memorialized by the composer's entry on his part: 'Schubert, Franz, crowed for the last time, 26 July 1812'. Although he could no longer sing in the choir, Schubert remained at the Stadtkonvikt for a fifth year. His increasing preoccupation with composition precipitated an inevitable decline in his academic performance, and he received warnings in both Latin and mathematics. In October 1813 Schubert was offered a scholarship for further study on the condition that he bring his academic subjects up to standard, 'since singing and music are but a subsidiary matter ...'. Perhaps sensing that he was at a crossroads, perhaps believing that five years of serious study was sufficient, Schubert declined. Whatever paternal input he received, the decision must have been largely his.

Schubert, Franz, §1: Life

(iii) Finding a career.

Schubert's decision to return the very next month to his father's home and take up a ten-month course of study at the St Anna Normalhauptschule that would certify him as a teacher seems in conflict with his decision to leave the Stadtkonvikt. Yet both his brothers were, like their father, teachers. At this stage Schubert could not expect to make a living pursuing the activity that engaged him most – composition. A teaching position might function as a 'day job' that would meet his modest overheads until he was sufficiently independent to strike out on his own. At all events, it is very unlikely that he saw his teacher training as leading to a lasting career. Six days a week he travelled from the Säulengasse house into the Ring district (the inner city) to receive instruction. The explosion in his compositional output suggests that the workload at the Normalhauptschule was not as great as that at the Stadtkonvikt. Schubert also found time to resume twice-weekly composition lessons with Salieri. In August 1814 he passed the final teaching examinations with strong marks in German and arithmetic but a poor grade in religion. His father had attempted to gain another position at the 'Scottish Monastery', but when that effort failed he engaged his son as his sixth assistant in the prosperous Säulengasse school that Schubert himself had attended. Schubert's responsibilities were apparently for the youngest students; Kreissle reports that he was strict, somewhat irascible and prepared to enforce discipline with a slap on the head. There is also evidence that Schubert the schoolteacher harboured sympathies for the student riots protesting against the oppressive Metternich regime that had become a regular part of the Viennese landscape. One of his classmates at the Stadtkonvikt, Johann Senn, lost his scholarship after trying to free a fellow student from prison. Some six years later he and Schubert were picked up from Senn's lodgings and held for questioning. While Schubert got off with a warning, Senn was deported. In May 1814 Schubert also completed his first opera, a three-act Singspiel, *Des Teufels Lustschloss*. It received its première half a century after Schubert's death. Of Schubert's passionate and abiding interest in opera there can be no doubt. From 1811 until 1823 there is no year in which he was not involved in an operatic project.

By the middle of 1813 the 16-year-old Schubert already boasted an impressive compositional catalogue. Nonetheless, few of Vienna's musical elder statesmen would have predicted a major career. Beginning in the summer of 1814, Schubert's confidence and productivity took a quantum leap forward. Near the end of July he completed his first mass (in F, D105), written for the centenary of the Lichtental church he had attended since a child. Although Schubert's spirituality was never in doubt, his freedom with the text (including the omission of 'Et in unam sanctam catholicam et apostolicam ecclesiam') suggests that the church as an institution was not sacrosanct to him. Musically the mass displays a deep familiarity with the masses of Haydn and Mozart, and Beethoven's Mass in C, a particular favourite of the composer's. Schubert conducted the first performance himself in October. Ten days later the mass received another performance at the Augustinerkirche in the city. The first soprano soloist at the première was Therese Grob, another offspring of a schoolmaster (Schubert's brother

Ignaz eventually married into her family) and presented by numerous biographers as the great love of Schubert's life. Two years Schubert's junior, she possessed a clear and pleasing high soprano voice. In a biographical note penned 26 years after Schubert's death, the composer's friend Anselm Hüttenbrenner recalled a conversation in which he had noted that the composer 'was so cold and unforthcoming towards the fair sex at parties'. According to Hüttenbrenner, Schubert responded by saying that 'I loved someone very dearly and she loved me too For three years she hoped I would marry her; but I could not find a position which would have provided for us both'. Only meagre corroborative evidence of a romantic relationship survives. Anton Holzapfel testified that Schubert had written of Therese in a long and enthusiastic letter to him that he unfortunately lost. Grob told Schubert's first biographer, Kreissle von Hellborn, that in her father's house Schubert 'was like an adopted son', but offered nothing about a more intimate relationship. Kreissle himself concluded that Schubert 'was somewhat indifferent to the charms of the fair sex'. The final Schubert song from Therese's album dates from 1816, the same year in which he wrote in a diary entry (8 September): 'To a free man matrimony is a terrifying thought these days; he exchanges it either for melancholy or for crude sensuality ...'. Although not yet 20, Schubert never spoke of marriage again.

[Schubert, Franz, §1: Life](#)

(iv) The miracle years.

In the autumn of 1814, after a promising but unspectacular adolescence, Schubert exploded into a burst of creative activity that over the next 15 months was virtually unrivalled in the history of Western music. He also introduced patterns of composition that prevailed for the rest of his life. Until 1814 Schubert had drawn on almost ten different poets for the texts of some two dozen solo songs and fragments. Beginning in the spring/summer of 1814, he devoted 13 of his next 15 songs to texts by a single poet, Friedrich von Matthisson. Throughout 1815 he set groups of between two and more than a dozen songs dominated by a single poet – Goethe, Körner, Hölty, Kosegarten, Baumberg, Ossian, Klopstock, Mayrhofer and Stoll. This intense focus on one poet at a time may help explain the composition of almost 150 songs in Schubert's 18th year – an average of more than one every three days. Schubert had encountered Goethe's *Faust* in the second half of 1814, and it made an indelible impression (fig.1). His first Goethe song (the first of a group of four) produced the extraordinary *Gretchen am Spinnrade* (D118; 19 October 1814), remarkable not only for its conjuring up of a spinning wheel and its waves of crescendos but for Schubert's empathetic representation of a woman's feelings. Towards the end of the following year he returned to Goethe for *Erlkönig* (D328), bringing astonishingly vivid and frantic life to a father, his feverish son and the figure of Death. In the same period he made the acquaintance through Spaun of the civil servant and poet Johann Mayrhofer (1787–1836), whose *Am See* (D124, December 1814) Schubert may have already set at Spaun's suggestion. Schubert doubtless relished the chance to meet a German-language poet, a counterpoint to Salieri's narrow emphasis on Italian. He set another Mayrhofer poem in 1815, as many as ten more in 1816, and more than 40 over his career. Almost ten years Schubert's senior, Mayrhofer was a gifted poet, a disturbed

eccentric, a misogynist and ultimately a suicide. He and Schubert enjoyed a close if intermittent relationship. Mayrhofer was a member of the Viennese branch of a Linz 'circle of friends' established in 1811, and his participation in this self-improvement group, or 'Bildung Circle', probably led to Schubert's subsequent joining. German literature and poetry were major themes of the group's meetings and doubtless helped to spur Schubert's song production. Between the autumn of 1814 and the end of 1815 Schubert also wrote two string quartets (d112 and d173, in nine and eight days respectively) and two symphonies (nos.2 and 3, d125 and d200), as well as his second and third masses (in G, d167; in B \flat , d324). In addition, he completed no fewer than four Singspiele (*Der vierjährige Posten*, d190; *Fernando*, d220; *Claudine von Villa Bella*, d239, whose second and third acts were apparently burnt in 1848 by servants of Schubert's friend Josef Hüttenbrenner; and *Die Freunde von Salamanka*, d326). In the autumn the bassoonist, violinist and conductor Otto Hatwig took over the private concerts that had grown out of musical gatherings at the Schubert home and that had taken place briefly at the house of a merchant, Franz Frischling.

In all of his combined categories, Schubert averaged an almost superhuman rate of at least 65 bars of new music each day, roughly half of which included an orchestra. The average may indeed have been higher, for we cannot assume that all of Schubert's works from this period have been preserved. And such figures assume that he was a full-time composer, although in fact he was a full-time, year-round teacher at his father's school. He was also taking composition lessons twice weekly with Salieri, attending numerous concerts and operas, doing a modicum of private teaching, and socializing with his friends from the Stadtkonvikt. In 1815 Schubert entered into long-term friendships with two very different kinds of men. He met the ever industrious Anselm Hüttenbrenner (1794–1868) while both were studying with Salieri. Though Hüttenbrenner was ostensibly a law student, their shared passion (fig.2) for music and composition soon brought them close.

Hüttenbrenner offered a memorable portrait of Schubert at 18:

Schubert's outward appearance was anything but striking or prepossessing. He was short of stature, with a full, round face, and was rather stout. His forehead was very beautifully domed. Because of his short-sightedness he always wore spectacles, which he did not take off even during sleep. Dress was a thing in which he took no interest whatever ... and listening to flattering talk about himself he found downright nauseating.

Schubert inscribed his *Trauerwalzer* (d365, 1818) with 'written down for my dear fellow coffee, wine and punch drinker Anselm Hüttenbrenner, the world-famous composer'. In 1821 Hüttenbrenner was forced to leave Vienna to take over his family's estate in Styria; in that same year he married and eventually fathered nine children. A respectable pianist, he also became a prolific composer who played an important, if not entirely understood, role in the saga of Schubert's 'Unfinished' Symphony (d759).

In the same year that he met Hüttenbrenner, Schubert was introduced by Josef von Spaun to a highly charismatic yet profligate dabbler in the arts, Franz von Schober (1797–1882). Although his father died when Schober was six, the family remained prosperous enough for him to attend private schools for the nobility (the family had been ennobled only in 1801) in both Germany and Austria. He began law studies in Vienna in 1816 but failed to complete the course. From his mother's spacious apartment in the Tuchlauben, Schober's warm hospitality cast its spell on members of a growing literary and musical circle, which soon included Schubert. In 1858 a friend from Schubert's youth, Josef Kenner, wrote unmistakably about Schober without naming him:

Schubert's genius subsequently attracted ... the heart of a seductively amiable and brilliant young man, endowed with the noblest talents, whose extraordinary gifts would have been so worthy of a moral foundation and would have richly repaid a stricter schooling than ... the one he unfortunately had. But shunning so much effort as unworthy of genius and summarily rejecting such fetters as a form of prejudice and restriction, while at the same time arguing with brilliant and ingratiatingly persuasive power, this scintillating individuality ... won a lasting and pernicious influence over Schubert's honest susceptibility.

The nature of this influence cast its shadow over the rest of Schubert's life.

Although the unparalleled productivity of 1815 tapered off slightly the following year, 1816 was nonetheless a remarkable year in Schubert's creative life. He composed more than 110 songs, largely in clusters of poems by Salis-Seewis, Goethe, Ossian (in translation), Schiller, Hölty, Matthisson, Klopstock, Jacobi and Mayrhofer. For the meetings of the 'Bildung Circle', Schubert's friends would search through volumes of poetry and present their favourites to Schubert – some of which he would subsequently set. He also completed another mass (d452, in C), two acts of his first attempt at a three-act opera (*Die Bürgschaft*, d435), two symphonies (d417, in C minor, later given the somewhat misleading subtitle 'The Tragic' by Schubert; and in B \flat , d485, the most popular of the youthful symphonies), a string quartet (d353, in E) and three sonatas (published as 'sonatinas') for violin and piano (d384, 385, 408). Still conspicuously missing are any significant works for solo piano. In mid-April Spaun sent a first volume of Schubert songs based on texts by Goethe to the ageing poet, hoping to secure his permission for dedications; Goethe returned the package unopened. In April Schubert applied for the post of music teacher at the teachers' training college in Laibach (now Ljubljana). The attractions probably included a higher salary and more time available for composition. Might he also have hoped to make himself appear more acceptable to Therese Grob's family? Not until September did Schubert learn that the post had gone to another applicant – about the same time that he made the diary entry appearing to renounce marriage. In mid-June Schubert participated in the celebrations marking the 50th anniversary of Salieri's arrival in Vienna, contributing both the text and the music of a vocal quartet, aria and three-part canon (d407). Although his lessons had been intermittent, the large number of instrumental and compositional

exercises from his 11th to his 19th year attest to the thorough, if ultimately limited, training he received from Salieri. On 24 July Schubert conducted his (lost) cantata *Prometheus* (d451) at Heinrich Josef Watteroth's house; among the participants was the lawyer Leopold von Sonnleithner (probably in the title role), the son of a music-loving family and himself an accomplished musician, whose new-found enthusiasm led him to become one of Schubert's most ardent and influential supporters.

[Schubert, Franz, §1: Life](#)

(v) Independence.

In the autumn of 1816 Schubert would have been pondering his return for a third year of teaching at his father's school. His youthful resentment of major claims on his time would have been understandable, and his failure to attain the Laibach position may have further soured his attitude to teaching. Some time that autumn Schubert refused to return to his father's school, left home and moved to the lodgings of Franz von Schober, who lived with his sister and mother in the inner Ring. He could not have left his father's household because of its hostility to his music, for the Schuberts were among his most enthusiastic supporters; and the symbolism of leaving the modest, pious household of his father for the dandified Schober and the luxurious Persian décor of the inner city must have been painful for the elder Schubert. In 1876 Schober remarked somewhat self-servingly that 'I shall always retain the eternally uplifting feeling of having freed this immortal master from the constraint of school, and of having led him on his predestined path of independent, spiritual creation'. For the first few months after the move, Schober was himself in Sweden. He returned towards the end of the year and Schubert was to remain with him until the following August. Around the time of his move Schubert's Fifth Symphony (d485) received its first performance at one of Otto Hatwig's house concerts. It is ironic to note that the not quite 20-year-old composer of five symphonies, over 300 solo songs (more than half of the surviving total), several dozen partsongs, four Singspiele, four masses, seven string quartets and innumerable smaller works had not yet received a single public performance in Vienna, a single public notice in a newspaper, or enjoyed a single publication. Now, gradually, these circumstances would begin to change.

It was inevitable that Schubert's phenomenal rate of productivity throughout 1815–16 would prove unsustainable. About 60 solo songs, almost a third of them to texts by Mayrhofer, survive from 1817. They include some of the most popular and enduring: *Der Schiffer* (d536), *Ganymed* (d544), *An die Musik* (d547), *Die Forelle* (d550) and *Gruppe aus dem Tartarus* (d583). *An die Musik* was one of a pair of poems by Schober; together with *Trost im Liede* (d546), both songs and poems express the intense idealism of music as the ultimate balm for the burdens of life. They also express the most idealistic dimension of the Schubert-Schober relationship.

Another ambitious attempt at an opera, *Die Bürgschaft* (d435), faltered in the third and final act. In the early months of 1817 Schober presented Schubert to the highly regarded baritone Johann Michael Vogl, whom Schubert had admired in a performance of Gluck's *Iphigénie en Tauride* four years earlier (he may also have known Vogl's Pizarro in the 1814

première of Beethoven's *Fidelio*). Schober insisted that Vogl – who physically towered over Schubert – read some songs on the spot. The singer is said to have heard in them ‘fine ideas’ and ‘something special’. It marked the beginning of an advocacy that lasted until Schubert's death.

Schubert's short-lived independence came to an end in the autumn of 1817, when he moved abruptly back to his father's house in the Himmelpfortgrund. The reversal may well have been triggered by financial difficulties and was perhaps hastened by his unenthusiastic resumption of teaching duties at the school. Countering this sobering development was growing public recognition. On 27 September Franz Xaver Schlechta, a member of Schubert's circle who had first met the composer at the Stadtkonvikt, published a poem, *An Herrn Franz Schubert (Als seine Kantate Prometheus aufgeführt ward)*, in the *Wiener allgemeine Theaterzeitung*; it marked the first time that Schubert's name was mentioned in a periodical. On 1 March 1818 one of Schubert's two overtures ‘im italienischen Stile’ (d590–91) was performed at the inn Zum römischen Kaiser. It marked the first performance of a Schubert work at a public concert. 11 days later an overture (probably the same one) was performed, arranged for piano eight hands, at a private entertainment at the same inn presented by the actor Karl Friedrich Müller; Schubert was one of the four pianists. About the performance Schlechta wrote: ‘Each of his shorter or longer compositions is characterized by profound feeling, spontaneous but controlled force and appealing charm ...’.

Only a few months after Schubert's return home, his father was finally transferred to a school in the Rossau district; the whole family moved there to 11 Grünetorgasse. Around this same time Schubert's Symphony no.6 (d589) received its première in a house concert at Otto Hatwig's. Nearly simultaneously, the song *Erlafsee* (d586) was published under the title of *Am Erlaf-see* in the *Mahlerisches Taschenbuch für Freunde interessanter Gegenden, Natur- und Kunst-Merkwürdigkeiten der sterreichischen Monarchie* (Vienna) – the very first publication of Schubert's to appear in print. On 5 March Schubert applied for membership as an accompanist in the Gesellschaft der Musikfreunde. His catalogue now included more than 500 works and he doubtless believed that he was as qualified for membership in this prestigious amateur group as anyone in Vienna. Hence his rejection, ostensibly on the grounds that he was not an amateur, must have come as a deep disappointment – especially since the society already included professional musicians. However, to block his admission only a single member of the admissions committee would have needed to raise questions about Schubert's politics or social standing. All of the composer's resentments must have evaporated when he reapplied three years later and was accepted.

In the spring Otto Hatwig moved from the Schottenhof to the Gundelhof, where his private orchestra now met. When he fell ill the concerts were moved to the apartment of Anton von Pettenkoffer where, with Schubert frequently on the viola, it met on Thursday evenings for the next two years. Leopold von Sonnleithner reported that the informal performances came to an end when Pettenkoffer, a worker in the wholesale trade, won a lottery and moved from Vienna to his own country estate. For Schubert there was, alas, no lottery. His teaching duties at his father's school became more

burdensome than ever and his relationship with his father grew increasingly strained. Works such as the Sixth Symphony or the Rondo in D (d608) seem to portray a certain stylistic indecision. Evenings spent drinking Bavarian beer at the inn Zur schwarzen Katze with friends such as Anselm Hüttenbrenner offered only temporary relief. On one of these evenings in February Hüttenbrenner claimed that Schubert, after helping empty several bottles of Hungarian red wine, 'composed the wonderfully lovely song' *Die Forelle*. But Hüttenbrenner was mistaken in claiming that Schubert had composed the work on the spot; he had set down the first version more than a year earlier. It was his frequent practice to write out multiple versions (*Die Forelle* exists in no fewer than five), sometimes in an effort to improve the work and other times simply to make a presentation.

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(vi) Travel.

In mid-1818 Schubert's gloomy spirits were lifted when he received an invitation from Count Johann Karl Esterházy of Galanta to tutor his two young daughters at his summer estate in Zseliz (today Želiezovce in Slovakia, then still in Hungary). Johann Karl Unger, a law professor at the Theresian Academy in Vienna, had suggested Schubert to his close friend Esterházy, and the composer quickly accepted. The two-day journey of more than 100 miles by stagecoach was easily the furthest the composer had ever ventured from Vienna. Schubert remained there for almost five months (July–November). He taught the piano and singing to his pupils Marie (aged 16) and Caroline (aged 12) and also provided musical entertainments for the family and their guests. Along with board and lodging he cleared some 75 florins a month. During that summer Esterházy introduced him to Baron Karl Schönstein (1797–1876), a senior official at the Hungarian ministry of finance who was also a passionate amateur singer. Although he had earlier expressed a marked preference for Italian music, upon making the acquaintance of Schubert's songs he quickly became an ardent advocate of German lieder and focussed on them almost exclusively for the rest of his career. Both Sonnleithner and Spaun praised him fulsomely, and Schönstein himself claimed that Schubert had told him on numerous occasions that he composed most of his songs with Schönstein's vocal range ('a noble-sounding tenor-baritone voice', according to Sonnleithner) in mind. Schubert's surviving letters to friends in Vienna portray a much more cheerful artist. Writing to a group of his friends, he exclaimed that 'Thank God I live at last, and it was high time, else I should have become nothing but a thwarted musician'. He staked out his place in the previously minor genre of the piano duet, composing, probably for his pupils, a sizable assortment of pieces including three *Marches militaires* (d733). But by September the mercurial Schubert had become disillusioned with the Zseliz scene as well. He wrote to his intimate friend Schober:

At Zseliz I am obliged to rely wholly on myself. I have to be composer, author, audience and heaven knows what else. Not a soul here has any feeling for true art [this remark presumably extended to the Esterházy daughters], or at most the countess now and then (unless I am wrong). So I am alone with my beloved and have to hide her in my room, in

my pianoforte and in my breast. Although this often makes me sad, on the other hand it elevates me the more. Have no fear, then, that I shall stay away longer than is absolutely necessary.

The merging of his art with the self-identity of an outsider was to become an ever more prominent theme.

Letters from his brother Ferdinand during the same summer show that the stultifying home atmosphere, especially where it concerned matters of religion, continued to worsen. It was hardly a surprise, then, that when Schubert returned with the Esterházy to Vienna during the third week of November he settled in with his friend Johann Mayrhofer rather than with his family. In his obituary of Schubert, Mayrhofer remarked that 'I wrote poems, he composed what I had written'. Schubert was never to undertake formal teaching duties again. He probably continued to teach the two Esterházy daughters through the winter. It had not been a productive year – a symphony, two fragmentary piano sonatas, a few pieces for piano duet and just over a dozen songs. Although he was never to regain the sheer level of output from the miracle years of 1815–16, 1818 marked a career low point. 1819 began more propitiously. On 8 January Schubert's cantata *Prometheus* received another performance at Sonnleithner's apartment in the Gundelhof. On 28 February the song *Schäfers Klagelied* (d121) was performed by Franz Jäger in a concert at Zum römischen Kaiser – the first documented performance of a Schubert song in a public concert. During this year Schubert began the remarkable Mass in A[♭] major (d678), although he was not to complete it until 1822.

For the summer of 1819 the 22-year-old Schubert elected not to seek employment but to travel through Upper Austria in the company of Vogl, making extended stops in both Steyr and Linz. During this period he very probably composed one of his most famous chamber works, the Quintet for piano, violin, viola, cello and double bass known as 'The Trout' (d667). The work was apparently commissioned by a native of Styria, Sylvester Paumgartner, who was himself an amateur cellist. He is also supposed to have stipulated the unusual instrumentation and the use of Schubert's popular song *Die Forelle* as the basis of the theme-and-variations fourth movement. In Linz, Schubert made the acquaintance of Anton Ottenwalt, a civil servant, dramatist and poet. Schubert had already set one of Ottenwalt's poems, *Der Knabe in der Wiege* (d579), in 1817. He was married to Josef von Spaun's sister Marie, and the music-making began almost immediately. Ottenwalt was described by all who knew him as a man of great industriousness, integrity and culture.

Some time during 1820 Schubert participated in a musical soirée at the apartment of Matthäus von Collin, a well-connected dramatist, poet and friend of Spaun's who introduced Schubert to, among others, Count Moritz Dietrichstein, Ignaz Franz von Mosel, Caroline Pichler, Baron Hammer-Purgstall and Johann Ladislaus Pyrker. According to Anselm Hüttenbrenner, the company heard *Der Wanderer* as sung by Vogel and the Eight Variations on a French Song for piano four hands (d624), played by Schubert and Hüttenbrenner. In mid-March the other side of Schubert's existence surfaced when he was present at the time his schoolfriend

Johann Senn's room was searched by the police. Senn had been under suspicion since his activist days in the 'Bildung Circle' at the Stadtkonvikt. The assassination of the dramatist Kotzebue (a government sympathizer) by a radical student in 1819 had emboldened the oppressive police to harass suspected malcontents in even greater numbers. For his lack of contrition Senn was greeted with 14 months of detention without trial and then deportation to the Tyrol. Schubert, who somewhat disingenuously registered himself as the 'school assistant from the Rossau', escaped, in spite of alleged offensiveness, with a warning that was sure to have reinforced his feelings of being an outsider.

Performances continued to accumulate throughout the spring. In March an overture (probably d648) was performed at Anton von Pettenkoffer's. In April an overture (probably d648 as well) was performed at a concert in Graz – the first known public orchestral performance of a Schubert work outside Vienna. The work received a third performance in November at a Gesellschaft concert. At the beginning of April Schubert conducted a performance of Haydn's 'Nelson Mass' at the Alt-Lerchenfeld church. More importantly, on 14 June the première of Schubert's Singspiel *Die Zwillingsbrüder* took place at the Kärntnertheater (Schubert had finished the work a year and a half earlier). Based on a French play, the tale turns around a young woman under contract from birth to marry a man (one of two identical twins, as it turns out) she does not love. In the original production Vogl played both twins, creating a challenge in the last scene, where both are on stage at the same time. Although it had six performances (more than average), *Die Zwillingsbrüder* received a mixed reception, and the shabbily dressed Schubert declined to acknowledge the audience's applause.

In July Schubert once again ventured outside Vienna, where he stayed as Schober's guest in the Atzenbrugg Castle, some 40 kilometres west of Vienna (fig.3). So agreeable did he find it that he returned there in both of the two succeeding summers. After his return to Vienna in August the melodrama *Die Zauberharfe* (d644), for which Schubert supplied on commission almost 3000 bars of music, was produced at the Theater an der Wien. It received eight performances between August and November. While playwright George von Hofmann's contribution was readily dismissed, critics were again divided on Schubert's contribution. But almost all of them acknowledged that his score contained numerous flashes of originality and brilliance. November also marked the marriage of Therese Grob to a baker, Johann Bergmann. If Schubert expressed any regrets at the time concerning this turn of events, they have not come down to us. At the beginning of December August von Gymnich performed *Erkönig* at Ignaz von Sonnleithner's. On 9 December the fourth version of *Die Forelle* was published in the *Wiener Zeitschrift für Kunst*. Also in that same month Schubert set down the first movement (and fragments of a slow second movement) of a string quartet in C minor (d703, known as the 'Quartettsatz') that revealed an intensity and concentration only hinted at in his earlier work.

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(vii) The professional composer.

By the end of 1820 the stresses of sharing a single room with Mayrhofer had brought Schubert to breaking point. Early in 1821 Schubert moved to new lodgings in the same street (21 Wipplingerstrasse), although the two men remained on warm enough terms for Schubert to continue setting poems by Mayrhofer. Around this same time Schubert made the acquaintance of Moritz von Schwind, a philosophy student at the University of Vienna who had recently decided to become a painter (fig.4). Intelligent, witty, good-looking and ingratiating, Schwind (nicknamed 'Cherubin' after the character in Mozart's *Le nozze di Figaro*) became one of Schubert's closest confidants. He even referred to Schwind as his 'beloved'. Unlike Spaun, Schwind became considerably enamoured of Schober and maintained a lively correspondence with him after Schober moved to Breslau in 1823. Just before Schober's return to Vienna in 1825 Bauernfeld remarked that 'Moritz reveres him [Schober] like a god'. In February Schubert found brief employment as a répétiteur at the Hofoper, where he coached the contralto Caroline Unger in the role of Dorabella in Mozart's *Così fan tutte*. On a practical front, Schubert began gathering testimonials from Count Dietrichstein, Ignaz Franz von Mosel, Salieri and Josef Weigl, perhaps with the intention of seeking a post at the Hofoper or of soliciting a commission for an opera.

During 1821 performances of Schubert's vocal music increased rapidly. In January Joseph Huber wrote to his fiancée about his experience at the first documented Schubertiad:

Last Friday [the 26th] I was excellently entertained; since [Fräulein] Schober was in St Pölten, Franz invited Schubert and 14 of his close acquaintances for the evening. Schubert sang and played a lot of his songs by himself, lasting until about 10 o'clock in the evening. After that we drank punch offered by one of the group, and since it was very good and plentiful the gathering, already in a happy mood, became even merrier; it was 3 o'clock in the morning before we parted.

In the same month Gymnich sang *Der Wanderer* (d489) at Ignaz von Sonnleithner's and *Erlkönig* at an 'evening entertainment' of the Gesellschaft der Musikfreunde. In February Josef Götz sang *Sehnsucht* (d636) at the Gesellschaft; in March Sophie Linhart sang *Gretchen am Spinnrade* at Sonnleithner's. In March, too, Vogl presented the first public performance of *Erlkönig* at the Kärntnertheater. The same programme included the first public performances of the quartet *Das Dörfchen* (d598) and the octet *Gesang der Geister über den Wassern* (d174). *Das Dörfchen* was repeated in April at a Gesellschaft concert, while *Die Nachtigall* (d724) received its first public performance at the Kärntnertheater. In June, Hérold's *Das Zauberglöckchen* (originally *La clochette*) received its première at the Kärntnertheater with two additional numbers supplied by Schubert. He also completed the two Suleika songs (d717 and 720), to texts by Goethe, and possibly the Rückert song *Sei mir gegrüsst* (d741). Perhaps most importantly, April saw the publication, as opp.1 and 2, of *Erlkönig* and *Gretchen am Spinnrade*, underwritten through the generous support of Leopold von Sonnleithner and other of Schubert's friends. In 1821 he also published 36 dances (d365, among them the *Trauerwalzer*)

and ten more Goethe songs, including *Der König in Thule* (d367), *Heidenröslein* (d257), *Schäfers Klagelied* (d121) and *Wandrer's Nachtlied* (d224), in addition to such songs as *Der Tod und das Mädchen* (d531) and *Der Wanderer* (d489). By November at the latest he had been accepted as a member of the Gesellschaft der Musikfreunde. Almost simultaneously he was invited to compose an opera for the Hofoper (in fact, none of his operas was ever produced there). By now Schubert was not simply a prolific composer but, in Vienna, a widely performed, published and visible one as well.

In mid-September Schubert travelled with Schober to St Pölten (some 55 kilometres west of Vienna) and to nearby Ochsenburg Castle, where they spent some of their four weeks as the guests of Schober's relative Johann Nepomuk von Dankesreither, the Bishop of St Pölten. Here they collaborated closely on a new opera, *Alfonso und Estrella* (d732), for which Schober served as the librettist. They finished Act 1 and began Act 2 before returning to Vienna where, on 3 November, they attended a truncated version of Weber's Berlin sensation, *Der Freischütz*. That same autumn Spaun was transferred to the customs office in Linz; a few months later Schubert wrote a parody of an Italian opera aria (*Herrn Josef Spaun, Assessor in Linz*, d749) that castigates Spaun for not writing. Schubert's visibility in Linz grew substantially during Spaun's sojourn there. At the beginning of 1822 Schubert moved in with Schober at the family home (9 Spiegelgasse), where he remained until the summer of 1823 except for a stint at his father's house from late 1822 to the spring of 1823. On 21 January 1822, after accompanying Schwind to a party presented by Professor Vincentius Weinridt, Schubert sang some of his songs to an enthusiastic reception. Present at the same party was Eduard von Bauernfeld, whose friendship with Schubert was not to blossom until three years later. The composer continued to become a more visible part of Viennese musical life. In February he made the acquaintance of the visiting Weber, around the time that both of them (along with Spontini, Weigl and Umlauf) had been invited by Italian impresario Domenico Barbaia to submit works for the 1822–3 season at the Kärntnertortheater, of which he had taken control.

Schubert and Schober hastily finished *Alfonso und Estrella* in February and rushed it off to Barbaia – who then failed to send them any response. Schubert's persistent efforts in Berlin, Dresden and elsewhere to get a staging all failed. In his declining years Schober described his contribution as 'such a miserable, stillborn, bungling piece of work that even so great a genius as Schubert could not bring it to life'. Vienna had no shortage of competent and even gifted librettists, and *Alfonso* is perhaps one more example of Schober's hold over the composer. In mid-1822 Schubert scrawled in pencil a document that his brother Ferdinand later labelled *Mein Traum*. In the literary style of Romantics such as Novalis, it recounts the tale of a son who is twice expelled from his parental home and is reconciled with his father only at the graveside of a young maiden. The manuscript, which Ferdinand presented to Robert Schumann in 1839, has generally been interpreted as a 'literary effusion', but its very uniqueness and timing suggest that Schubert was grappling with fundamental issues of family, belonging and otherness. We should not demand direct parallels in Schubert's life in order for this document to shed light on his state of mind.

Not only had Schubert become a much more visible part of Viennese musical life, he had climbed to a dramatically new level of creative expression. He completed the Mass in A[♭] (D678), begun in 1819. Nothing in his previous church music prepares us for its sweep; in the Viennese tradition perhaps only Mozart's Requiem and C minor Mass can compare in scale and intensity (Beethoven's *Missa solemnis* was completed around the same time, although there is no reason to believe that Schubert knew it before completing his own mass). In November he completed two movements and sketched the third of a symphony in B minor (D759), which posterity later dubbed the 'Unfinished'. Again, the assurance, the focus and the sweep of both finished movements far exceeded anything that Schubert had previously achieved in the symphonic realm. Yet with their concentration on literature and drama, Schubert's circle of friends seem to have expressed little interest in his symphonic works. At almost the same time he put the finishing touches on the 'Wanderer' Fantasy (D760), a work for solo piano of such unusual virtuosity and construction that it fascinated Romantics (notably Liszt) for decades to come. Schubert also completed more than a dozen solo songs and partsongs to mixed texts, including the headlong *Der Musensohn* (D764) and the tender *Geist der Liebe* (D747). In terms of Schubert's creative growth the year 1822 has to rank with the miracle year of 1815. Moreover, for his compositions Schubert was now being paid closer to what he was worth. In the years 1821–2 he earned more than 2000 gulden from the publication of his opp. 1–7 and 10–12; the annual salary of a minor civil servant – the social layer from which Schubert sprang – was about 400 gulden. In today's parlance we would describe Schubert as being 'at the top of his game'. Publications continued apace, including Eight Variations on a French Song for piano duet (D624); the vocal quartets *Das Dörfchen* (D598), *Die Nachtigall* (D724) and *Geist der Liebe* (D747); and the songs *Der Alpenjäger* (D524), *Die Rose* (D745), *Geheimes* (D719), *Gesänge des Harfners* from *Wilhelm Meister* (D478–80), *Lob der Tränen* (D711) and the first *Suleika* song (D720).

During the period of these miraculous achievements, more than one of his friends commented on Schubert's intense and potentially debilitating lifestyle. In 1820 Anselm Hüttenbrenner noted that Schubert 'used to sit down at his writing desk every morning at 6 o'clock and compose straight through until 1 o'clock in the afternoon. Meanwhile many a pipe was smoked'. Lunch included black coffee at a coffee house and another hour or two of smoking. Leopold von Sonnleithner, one of Schubert's biggest supporters, lamented that 'unfortunately, I must confess that I saw him in a drunken state several times', recalling in particular a party that Sonnleithner had left at 2 a.m.: 'Schubert remained still longer and the next day I learnt that he had to sleep there as he was incapable of going home. This happened in a house where he had not been known and where he had only been introduced a short time previously'. Accompanying these excesses were sharp changes of mood, frequent irritability and antisocial behaviour. Schober may have played an influential role in these developments; in December 1822 Schubert wrote to Spaun that 'we hold readings at Schober's three times a week as well as a Schubertiad'. A Schubertiad at Schober's in mid-January of 1823 probably brought down the curtain on Schubert's age of innocence.

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(viii) Crisis.

25 years Schubert's senior, the composer and conductor Ignaz Franz von Mosel met Schubert at the dramatist Matthäus von Collin's around 1820. Spaun later recalled that, upon hearing Vogl sing some of Schubert's songs, Mosel declared Schubert to be 'by no means just a prolific inventor of melodies, but a thorough musician'. On 28 February 1823 Schubert wrote a letter to Mosel with which he enclosed the overture and third act of his now completed opera *Alfonso und Estrella*. First soliciting Mosel's opinion, he then asked if Mosel might write him a letter of recommendation to Weber in Dresden, where Schubert also hoped for a performance. But dwarfing the main text of this otherwise routine letter is the opening sentence, which contains the first surviving mention of a development that altered Schubert's life permanently: 'Kindly forgive me if I am compelled to inconvenience you with another letter so soon, but the circumstances of my health still forbid me to leave the house'. Although Schubert remained circumspect about the nature of his malady, the scattered references to its symptoms during his lifetime suggest that it was almost certainly the venereal disease syphilis. Syphilis was common in Europe throughout the 19th century; researchers have estimated that in some cities it afflicted as many as one in every five inhabitants. Those particularly unfortunate could contract syphilis through a single sexual encounter; more commonly, it gained a foothold in those practising a promiscuous lifestyle; and that such a lifestyle led to Schubert's illness is suggested by accounts from those who knew him personally. That Schubert's nature contained a strong element of sexual excess was long ignored or concealed by his biographers. Many of the relevant documents were known to biographers in the 1850s; but it was only in the late 1980s that scholars brought the contradictions in the composer's personality into the open.

References already exist in Schubert's lifetime; in a letter of 1825 from Anton Ottenwalt to Josef von Spaun, Ottenwalt wrote that 'of Schubert I could tell you nothing that is new to you and to us; his works proclaim a genius for divine creation, unimpaired by the passions of an eagerly burning sensuality ...'. When Schubert became the object of intense biographical scrutiny from the 1850s onwards, several of his friends provided reminiscences that spoke of the paradoxes in his character. In 1857 Eduard von Bauernfeld wrote to the composer's biographer Ferdinand Luib that 'Schubert had, so to speak, a double nature, the Viennese gaiety being interwoven and ennobled by a trait of deep melancholy. Inwardly a poet and outwardly a kind of hedonist'. A dozen years later he wrote that 'the Austrian element, uncouth and sensual, revealed itself both in his life and in his art'. Expanding on the nationalist theme, he writes that 'the Austrian character appeared all too violently in the vigorous and pleasure-loving Schubert, there were also times when a black-winged demon of sorrow and melancholy forced itself into his vicinity'. In 1858 Josef Kenner wrote to his brother that '[Schubert's] body, strong as it was, succumbed to the cleavage in his – souls, I would put it, of which one pressed heavenwards and the other bathed in slime', appending an explanation that 'perhaps, too, it succumbed to frustration over the lack of recognition which some of his larger efforts suffered and to bitterness at the meanness of his publishers'. Schober – himself no model of virtue –

attributed Schubert's illness to 'excessively indulgent sensual living and its consequences'.

These characterizations of Schubert's lifestyle from his close friends – their probity notwithstanding – leave little doubt as to his powerful sexual appetite. What remains strongly in contention, however, is the nature of Schubert's excesses, specifically whether they were heterosexual, homosexual or perhaps bisexual. Schubert's illness offers no help; syphilis can be contracted through either heterosexual or homosexual activity. Those who argue for Schubert's orthodox, if hyperactive, heterosexuality point first to the purported love affair in 1816 between Schubert and Therese Grob. Schubert's failure to marry her is explained by Metternich's Marriage Consent Law, which forbade marriages by males in Schubert's class unless they could verify their ability to support a family. Although lost, a 'long, enthusiastic letter' from Schubert to his friend Anton Holzapfel was said to have described Schubert's infatuation with Therese. And in a reminiscence from 1854, Anselm Hüttenbrenner described a walk with Schubert in which the composer again declared his love for Therese. During the 1820s both Schober and Bauernfeld mention Schubert's apparently unrequited love for Princess Caroline Esterházy. In 1841 Wilhelm von Chézy wrote in his memoirs that Schubert 'honoured women and wine'. On the other hand, it is difficult to explain away Schubert's pronounced preference throughout his life for the company of men. However congruent with contemporary practices in Viennese society, his most intimate expressions of sentiment are all directed to men. Not a single letter survives from Schubert to a woman, or to Schubert from a woman. Any homoerotic dimensions within Schubert's circle of friends would not have been openly aired but expressed through ambiguous codes known only to insiders. Even given Josef Kenner's near-puritanical uprightness, it is hard to imagine 'bathed in slime' as applying to orthodox heterosexuality. Hence we are left to ponder many ambiguities – for example, whether 'Greek' describes a homosexual or a devotee of ancient Greek culture, or whether 'young peacocks' refers to Schubert's need for young boys or for medicinal food. Moreover, the rigid distinction between 'straight' and 'gay', which solidified only at the end of the 19th century, would have been unknown to Schubert. It is possible that Schubert's passions encompassed a whole range of heterosexual and homosexual impulses that he was driven to fulfil.

Regardless of the direct cause, in the first stage of syphilis that followed about a month after contracting the disease Schubert would have developed genital chancres and swollen lymph nodes in the groin. Doctors urged patients in this phase to remain at home. A few months later – perhaps around mid-April 1823 – he would have found himself covered with a pinkish rash accompanied by fever. By now Schubert, who was becoming increasingly well known in Viennese musical circles, would have had to decline social invitations. From the onset of his illness (probably no later than January 1823) until his death six years later, Schubert would live with frequent physical impairment and chronic anxiety. In Schubert's Vienna the contraction of syphilis was for all practical purposes a death sentence; the time interval between contracting the disease and entering its tertiary, and usually terminal, stage was typically three to ten years, although in some instances it might be a good deal more. Given the

widespread ignorance about hygiene and disease transmission, sufferers from syphilis often succumbed to other maladies first. Just how devastated Schubert felt about his sudden misfortune can be gleaned from a rare poem that he penned in May entitled *Mein Gebet*. Its opening lines – ‘With a holy zeal I yearn / Life in fairer worlds to learn’ – sharpens in the third of the four stanzas: ‘See, annihilated I lay in the dust, / Scorched by agonizing fire, / My life's martyr path, / Approaching eternal oblivion’. In the last of the four stanzas he finds the promise of redemption: ‘And a pure, stronger being / Let, Almighty, it be consecrated’.

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(ix) Despair and resolve.

It is unclear to what extent medical care dominated Schubert's life over the next six years. Several friends refer to hospitalization (presumably at the Vienna general hospital) in 1823, which may have occurred in April/May or perhaps in the summer months of June/July, when red, pea-sized papules may have covered much of Schubert's body. Hospital conditions were unsanitary and often posed more threat to the patient than home care. In April Schubert was probably well enough to pass a few weeks with Schober and Josef Kupelwieser at the Bruchmann family's summer residence in Hütteldorf. By the end of July he was able to travel with Vogl on their annual trip to Steyr and Linz. Schubert wrote to Schober that he was ‘constantly in touch’ with his physician, Dr August von Schaeffer. During the stay at Steyr, however, Schubert apparently took ill; the liberal politician Anton Doblhoff wrote to Schober some months later that he ‘found him [Schubert] seriously ill at the time’. Schubert's illness, and possibly his lifestyle, led to reclusiveness. During this summer Beethoven's nephew Karl, visiting his uncle in Baden where the composer was engrossed in his Ninth Symphony, wrote in a conversation book that ‘they greatly praise Schubert, but it is said that he hides himself’. By the end of July Schubert was feeling well enough to perform with Vogl some of his songs for the Hartmann family in Linz. He and Vogl returned to Steyr for most of August. But his anxiety and foreboding persisted. In a letter to Schober from 14 August, Schubert wrote that ‘I correspond busily with Schaeffer and am fairly well. Whether I shall ever quite recover I am inclined to doubt’. In that same month Schober left Vienna for Breslau in the apparent hope of succeeding as an actor; he did not return to Vienna for two years. Returning once again to Linz at the end of August, Schubert and Vogl were both inducted as honorary members of the Linz Musical Society, complementing the Diploma of Honour that Schubert had received from the Styrian Music Society in December of 1822. When he returned to Vienna in September he took up lodgings with Josef Huber, a civil servant known as ‘tall Huber’. By now he was apparently suffering the symptoms of secondary syphilis, most visible from a papular rash that required him to shave his head. Now under the care of Dr Josef Bernhardt, his treatment (possibly again in hospital) was probably little more than a strict diet. Unlike Schaeffer, Bernhardt grew close to the Schubert circle; he and Schwind agreed to use the intimate *Du* form of address, and it may have extended to Schubert as well. By the year's end Schubert's health had rebounded once again; he was able, for example, to participate in a Schubertiad at Bruchmann's on 11 November. Two days earlier, Schwind wrote to Schober that ‘Schubert is better, and it will not be long before he goes

about with his own hair again, which had to be shorn owing to the rash. He wears a very cosy wig'. At this same time the reading parties, suspended since Schober's departure, resumed at the painter Ludwig Mohn's.

Perhaps most remarkable about this year is that in spite of life-threatening crises, Schubert's productivity maintained the pace and quality of previous years. Indeed, it could be argued that a sharpened sense of his own mortality would spur Schubert to even greater achievements. In March and April he completed his eighth opera, the Singspiel *Die Verschworenen*, based on a libretto by Ignaz Castelli. In his preface Castelli could not resist a boast: 'The German composer's complaint is usually this: "Indeed, we should gladly set operas to music, if only you would supply us with the librettos!" Here is one, gentlemen!'. Although it has proved to be Schubert's most frequently staged opera, the composer could not persuade the management of the Kärntnertortheater to perform it. The censors' suspicion that the title signalled seditious intentions led to a name change, *Der häusliche Krieg*. But the first, makeshift performance, with only piano accompaniment, did not take place until two years after Schubert's death. Between May and October the composer completed an even more ambitious project, *Fierrabras*, based on a libretto by Schubert's friend Josef Kupelwieser. Between 1821 and 1823 Kupelwieser was the secretary to the Kärntnertortheater, a circumstance that Schubert believed would facilitate the work's performance. But even with director Barbaia's purported interest in staging German operas, *Fierrabras* fared no better than *Der häusliche Krieg*. When Weber's *Euryanthe*, a heroic German opera commissioned by Barbaia, flopped, Schubert wrote on 30 November to Schober: 'Weber's *Euryanthe* turned out wretchedly and its bad reception was quite justified, in my opinion. These circumstances ... leave me scarcely any hope for my own opera'. Schubert may even have shared his reservations with Weber himself, leading to a greatly cooled relationship between the two composers. In spite of these discouragements, the two operas did not exhaust Schubert's dramatic output for the year. Around the beginning of December he was persuaded by Kupelwieser to provide incidental music to Helmina von Chézy's play *Rosamunde, Fürstin von Zypern* (d797), to be presented as a benefit for the actress Emilie Neumann, with whom Kupelwieser was in love. The première on 20 December suggests that Schubert had only a few weeks to complete his work; one confirmation of his tight schedule is his use in several numbers of previously composed music. Remarkably, *Rosamunde* proved to be one of his most unified dramatic works. In the two months before he composed *Rosamunde* Schubert was hard at work on the pathbreaking song cycle, *Die schöne Müllerin*, assembled from poems by Wilhelm Müller. During at least some of this time Schubert was probably hospitalized (and his head shaved); he may have indeed composed part of the tragic cycle while in hospital. Müller's cycle had its origins in an 1815–16 Berlin *Liederspiel*, a kind of party game in which group members take on different parts; Müller's narrative thread may include autobiographical elements. In addition to the protagonists, the dramatic role of the mill stream is reflected especially in Schubert's highly original accompaniments. To portray the full scope of feelings that climax in the young miller's drowning, Schubert employs everything from the folklike strophic form of the opening of *Das Wandern* to the through-composed mania of *Eifersucht und Stolz*. How Schubert became acquainted with the work of the Prussian poet Müller is unknown,

but he found him congenial enough to return to him in 1827 for the poems for his next, and arguably greatest, song cycle, *Winterreise*. In February Schubert completed the Piano Sonata in A minor, D784, whose compact structure encompasses an explosive emotional range and novel keyboard techniques. 1823 also witnessed the publication of the 'Wanderer' Fantasy (D760) and more than a dozen important songs, including *Auf dem Wasser zu singen* (D774), *Frühlingsglaube* (D686), *Gruppe aus dem Tartarus* (D583) and *Sei mir gegrüsst* (D741). As he approached the first anniversary of his illness, Schubert had grappled repeatedly with depression and despair but maintained extraordinary resolve.

The year 1824 confirmed many changes in Schubert's life. Many of his best friends – among them Spaun, Stadler, Kenner, Schober and Kupelwieser – were now absent from Vienna either temporarily or permanently. Regular contact with Franz von Bruchmann, a troubled son of nobility, and with Schwind filled only part of the void. Bruchmann, who latter described the years 1823–6 as the most difficult of his life, shared with Schober a restless, often undisciplined, search for identity. He was drawn to the early Romantic outpourings of the Schlegel brothers, August and Friedrich. Schubert's relationship to Bruchmann may have extended back to the Stadtkonvikt years; Bruchmann was also educated at a Piarist school and was associated with the unfortunate Johann Senn. Free of financial worries, he never trained for a profession, becoming a Redemptorist in 1826. The Bruchmann family hosted several Schubertiads between 1822 and 1824. But Schubert's strained friendship with Bruchmann ended abruptly around March 1825 when Bruchmann discovered his sister Justina's secret engagement with Schober. Bruchmann seems to have intervened in efforts that led to the breaking off of the engagement. Schwind, who had acted as an intermediary, and Schubert both turned against him, and there is no evidence that they ever had contact again. Regarding the talented Schwind, Schubert wrote to Kupelwieser in March that 'thus, joyless and friendless, I should pass my days, did not Schwind visit me now and again and turn on me a ray of those sweet days of the past'. In spite of Schwind's impressive credentials, he and Schubert were not enough to sustain the reading parties and Schubertiads that had migrated recently to Ludwig Mohn's. After a Schubertiad on 19 January, all activities were discontinued by April. In the same letter to Kupelwieser, Schubert writes that 'our society [reading circle], as you probably know already, has done itself to death because of an infusion of that rough chorus of beer drinkers and sausage eaters, for its dissolution is due in a couple of days, though I had hardly attended myself since your departure'.

Not all of Schubert's works from these months, however, were in a tragic vein. In February he had been commissioned by Count Ferdinand Troyer, a fine amateur clarinetist, to compose a chamber work incorporating the clarinet. Possibly in consultation with Troyer, Schubert modelled his work after Beethoven's equally youthful Septet, adding only another violin to create an ensemble of string quartet, double bass, clarinet, horn and bassoon. The sunny tone of the six-movement Octet in F major (D803) carries scarcely a whiff of despair. In the spring première at Count Troyer's, the count played the clarinet part himself. The particular ensemble can be seen as a chamber orchestra; in his same March letter to Kupelwieser, Schubert confided his compositional plans: 'I seem once again to have

composed two operas for nothing [*Die Verschworenen* and *Fierrabras*]. ... Of songs I have not written many new ones, but I have tried my hand at several instrumental works, for I wrote two quartets ... and an octet, and I want to write another quartet; in fact I intend to pave my way towards a grand symphony in this manner'. Schubert had finally given up on any possibility of making it as an opera composer. Although instrumental music enjoyed a prestige below that of opera, Schubert may have been further stimulated in this direction by his attendance at the première on 7 May 1824 of Beethoven's Ninth Symphony. To be sure, much of the programme was choral, including three movements from the *Missa solemnis* and the choral finale of the symphony itself. But it was both Vienna's and Schubert's first opportunity to hear a new Beethoven symphony in more than a decade, and Schubert cannot have failed to be moved by the sight of the ageing composer having to be turned around for a bow. Beethoven's means of creation, which generally involved starting with a modest idea (this can be said of the 'Joy' theme itself) that is raised by stages to sublimity, would have intrigued Schubert but not provided a model he could emulate.


After his 27th birthday at the end of January 1824, Schubert's health once again took a turn for the worse. Even though in February Schwind reported to Schober that Schubert had discarded his wig, the composer was confined to Huber's house as more symptoms of secondary syphilis descended on him in the form of 'lesions of the mouth and throat', aching bones, and, later, pains in his left arm that prevented him from playing the piano. Some time in February Dr Bernhardt introduced a new treatment, which in Schubert's time simply meant a new (and medically benign) diet. This one consisted of alternating days of pork cutlets and a dish called panada that combined flour, water, breadcrumbs and milk. Generous portions of tea and frequent baths completed the regimen. Taking advantage on the last day of March of the opportunity to 'wholly pour out my soul to someone', Schubert wrote to Kupelwieser:

I find myself to be the most unhappy and wretched creature in the world. Imagine a man whose health will never be right again, and who in sheer despair continually makes things worse and worse instead of better; imagine a man, I say, whose most brilliant hopes have perished, to whom the felicity of love and friendship have nothing to offer but pain at best, whom enthusiasm (at least of the stimulating variety) for all things beautiful threatens to forsake, and I ask you, is he not a miserable, unhappy being? 'My peace is gone, my heart is sore, I shall find it nevermore'. I might as well sing every day now, for upon retiring to bed each night I hope that I may not wake again, and each morning only recalls yesterday's grief.

In response to his despair he kept an occasional journal; writing in March he appealed to the one thing whose loss would be even more devastating than his physical afflictions: 'O imagination! thou greatest treasure of man, thou inexhaustible wellspring from which artists as well as savants drink! O remain with us still, by however few thou are acknowledged and revered ...'. Schubert can only have drawn great comfort from the circumstance

that his imagination had not deserted him, for in the months from January to March 1824 he completed the Variations on *Trockne Blumen* for flute and piano (d802); the String Quartet in A minor (d804); the String Quartet in D minor (d810), 'Death and the Maiden' – the latter two among the greatest works in the chamber music repertory – and several songs to texts by Mayrhofer. Both of the quartets are marked by such a degree of pathos and poignancy that it is impossible not to presume a direct connection between Schubert's life and this music. In a highly unusual notebook entry from March Schubert seems to make the connection himself: 'What I produce is due to my understanding of music and to my sorrows'. One can only imagine the pleasure bordering on awe with which the Schuppanzigh Quartet (led by Vienna's most celebrated violinist) gave the first performance of the A minor Quartet on 14 March at the Musikverein.

Given Schubert's questionable health throughout the early months of the year, it is surprising that he agreed, after a six-year absence, to another lengthy summer sojourn in Zseliz as the music tutor to the two daughters of Count Johann Esterházy. He left Vienna for Zseliz on 25 May, less than three weeks after attending the première of Beethoven's Ninth. Aged 16 and 12 during Schubert's first tour, Marie von Esterházy was now 22 and Caroline 18. The second stay does not seem to have proved nearly as gratifying to Schubert as the first. He wrote in September to Schober, 'Now I sit here alone in the depths of the Hungarian countryside, to which I unfortunately allowed myself to be enticed a second time, without having a single person with whom I could speak a sensible word'. It is a challenge to reconcile these words with testimony from two of Schubert's friends and acquaintances concerning his interest in Caroline. Baron Schönstein, who visited Zseliz again for two weeks that summer, remarked in 1857 about the 'poetic flame that sprang up in [Schubert's] heart ... for that he loved her [Caroline] must have been clear from a remark of Schubert's – his only declaration in words. Once, namely, when she reproached Schubert in fun for having dedicated no composition to her, he replied "What is the point? Everything is dedicated to you anyway"'. In an 1869 reminiscence the not always reliable Eduard von Bauernfeld wrote that Schubert was 'head over heels in love with one of his pupils, a young Countess Esterházy'. In a letter to Schwind of August 1824 Schubert himself remarked that 'I often long damnably for Vienna, in spite of the certain, attractive star'. As is the case with Therese Grob, nothing more specific can be traced directly to Schubert.

Perhaps as a homage to the high level of musicianship exhibited by his two pupils (who, according to Schönstein, needed coaching more than teaching), Schubert took up where he had left off in 1818, creating a trio of undisputed masterpieces for piano duet: the Sonata in C (d812; dubbed the 'Grand Duo' by its publisher Diabelli), the Variations in A  on an original theme (d813), and most of the six *Grandes marches* (d819). In Schubert's time music for piano four hands was not simply a convenient vehicle for arrangements of orchestral works and opera overtures (although Schubert arranged four of his own overtures in just this way). Rather, it was a form of music-making of considerable social significance that permitted its executants a semi-public form of physical and emotional intimacy unequalled by any other form of social intercourse. Two generations earlier Mozart had succeeded in raising music for piano duet to a level above

most domestic forms; but it was Schubert who took it to a level where it stood shoulder to shoulder with the prestigious genres of the sonata, string quartet and symphony. If Schubert performed any of the Zseliz works with either of the Esterházy daughters then they must have been accomplished keyboard players, for both the *primo* and the *secondo* parts are equally demanding. The rapidity with which Schubert could compose a multi-voice work with ten individually set stanzas and piano accompaniment is related by Schönstein: 'One morning in September 1824 ... Countess Esterházy invited *Meister* Schubert during breakfast ... to set to music for our four voices a poem of which she was particularly fond ... *Gebet* ['Prayer', by Friedrich de la Motte Fouqué]. Schubert read it, smiled inwardly ... took the book and retired immediately in order to compose. In the evening *of the same day* we were already trying through the finished song at the piano from the manuscript'. In this same month, however, Schubert felt sufficiently alienated from the goings on at Zseliz (and, according to Schönstein, feared that he had taken poison) to entreat Schönstein to accompany him back to Vienna a full two months before the Esterházy's return. It is again difficult to reconcile his abrupt and premature departure with the posthumous reports of his deeply held love for Caroline. On his return to Vienna Schubert moved briefly – probably for financial reasons – for one last time into the Schubert family home in the Rossau. To be sure, it was the only place he ever lived in that contained a piano; Schubert never bought, leased or borrowed a piano of his own.

The only composition of any note during the remainder of 1824 was the Sonata for arpeggione and piano (d821); the arpeggione, a kind of bowed guitar, was invented in Vienna in 1814. It enjoyed only a brief vogue; and when the sonata was published in 1871 it already included an alternative cello part. How Schubert came into contact with the inventor Stauffer or his instrument is not known, but it shows the composer to have been friendly to new sounds. A compelling performance on an arpeggione today, although rare, shows that Schubert grasped immediately the instrument's plaintive, speaking quality. The soprano Anna Milder-Hauptman wrote at the end of the year offering to advance Schubert's operatic cause in Berlin. But when Schubert sent *Alfonso und Estrella* she rejected it, averring that she preferred a role for 'a queen, a mother or a peasant'. Nonetheless, in June 1825 she performed *Erlkönig* and the second *Suleika* song (d717) in a public concert in Berlin, and Schubert later dedicated *Der Hirt auf dem Felsen* (d965) to her. The publications of 1824, although not voluminous, are substantial. They include the String Quartet in A minor, the only one of Schubert's string quartets to be published in his lifetime; the vocal quartet *Gondelfahrer* (d809); the song *An den Tod* (d518), Axa's Romanze from *Rosamunde* (d797/3b); and the song cycle *Die schöne Müllerin*, which was issued in three parts (February, March and August). He also contributed, as he had in 1822, to a collection of shorter piano pieces published for the holidays by Sauer & Leidesdorf. These later became nos.3 and 6 from his popular collection of *Moments musicaux* (d780). Schubert may have spent part of January 1825 in hospital, presumably undergoing treatment once again for secondary-stage manifestations of syphilis.

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(x) Respite: the summer of 1825.

In the first two years of his illness Schubert had suffered symptoms that were intermittent and variable but occurred at relatively close intervals. Hence the symptom-free period from roughly February 1825 until the first half of 1826 was one for which the composer must have been extraordinarily grateful. He may have even concluded that he was cured (spontaneous cures were rare but not unheard of). The absence of both Schober and Kupelwieser may have stimulated new friendships in Vienna. In February Schwind took Schubert to a marathon visit with Bauernfeld, who remarked with satisfaction in his diary that previously he had been only 'distantly acquainted' with the composer. The three soon became a threesome. Late that same month Sophie Müller, a 22-year-old principal singer at the Burgtheater, invited Vogl, Schubert and Johann Baptist Jenger to lunch. When Schubert visited her alone on 20 April she sang at least three of his songs with the composer accompanying. Anselm Hüttenbrenner later remarked that she performed Schubert's songs 'most movingly'. They continued their pleasurable musical visits throughout 1825 and 1826. Schwind also introduced Schubert to his on-again, off-again flame Anna Hönig, the artistically untalented but well-educated and endearing daughter of a lawyer; in Schubert's circle she became known as 'die süsse Anne Page', an allusion to Shakespeare's *The Merry Wives of Windsor*.

In February Schubert moved to 9 Technikerstrasse, the house next door to Schwind and adjacent to the Karlskirche. Not too far away in the Wieden district, in the house where the composer Gluck had died, lived the painter Wilhelm August Rieder. Rieder had met Schubert around the time he fell ill at the end of 1822, and their friendship now grew closer. Rieder possessed a fine piano made by Anton Walter and encouraged Schubert to use it whenever he did not need quiet. According to an anonymous memoir of 1897, Schubert would walk frequently to Rieder's apartment looking for open curtains in pre-arranged window; if they were closed the chagrined composer returned home. In early May Rieder painted a three-quarter length watercolour portrait of Schubert that both Sonnleithner and Spaun praised as an extremely good likeness. Perhaps encouraged by the accessibility of Rieder's piano, Schubert worked during the spring on two ambitious piano sonatas. He completed the one in A minor (D845) but the C major Sonata (D840), dubbed 'Reliquie' by its publisher Whistling on the mistaken assumption that it was Schubert's last, broke off after three impressive movements (of which the third, a minuet, is almost complete) and 272 bars of an ineffectual finale.

Hence by the time Schubert left Vienna around 20 May for what was to be the most extended 'holiday' of his lifetime (four and a half months), he was in a compositionally expansive mood. His health had not been this robust for two and a half years. He and Vogl (who had preceded Schubert) met in Steyr, as they had in 1819. Together they then visited Linz, St Florian and Steyregg. On 6 June they reached the scenic lakeside town of Gmunden, where they tarried for six weeks. As guests of the merchant and music patron Ferdinand Traweger, Schubert had easy access to Traweger's 'splendid piano' and lived 'like one of the family'. They were doubtless also captivated by the romantic rock cliffs that rim the swan-inhabited lake and seem to conjure up a distant horn call. It was indeed here that Schubert began the realization of what he had alluded to in his 1824 letter to

Kupelwieser as 'grand symphony'. What became the 'Great' C major Symphony (D944, perhaps only serendipitously in the same key as the previously abandoned piano sonata) opens with a sustained solo horn passage that would have wafted effortlessly across the lake. Anton Ottenwalt later reported that Schubert 'had worked on a symphony at Gmunden'. A speculative reading of the date on its autograph led scholars to place the genesis of the 'Great' C major in 1828, necessitating a lost symphony from the summer of 1825. However, the paper used for the 'Great' C major and the works from that summer dated explicitly by Schubert makes clear that the 'Great' is the symphony from the summer of 1825.

From Gmunden, Schubert and Vogl made return visits to Linz and Steyr, taking in Kremsmünster and Salzburg as well. Even in the early 19th century the western portions of present-day Austria had long been known throughout the Austro-Hungarian Empire as enviable 'cure' destinations. On 10 August Schubert and Vogl arrived in the more remote, cliffside town of Bad Gastein, famous for its vertical drops and waterfalls. Here Schubert not only worked further on the 'Great' C major Symphony but also composed the Piano Sonata in D major (D850), a work of torrential energy in its first and third movements and of symphonic scope in its slow movement. The technical demands on a fully professional pianist such as its dedicatee Karl Maria von Bocklet were substantial. While at Bad Gastein Schubert also composed *Die Allmacht* (D852), an epochal hymn of praise to a deity described by the poet Johann Ladislaus Pyrker (whom he met there) in a series of powerful nature metaphors. Schubert himself described the environs of Gmunden as 'truly heavenly'; of Salzburg and Bad Gastein, whose 'mountains rise higher and higher', he wrote that 'the country surpasses the wildest imagination'. He was equally impressed with man-made triumphs, such as Salzburg Cathedral. Virtually everywhere that he and Vogl went they performed recent songs such as *Ave Maria!*, the third of the three Ellen songs on texts from the *Lady of the Lake* by Sir Walter Scott (D839); Schubert and Vogl both regularly performed songs specified for women. About their collaboration Schubert remarked to his brother Ferdinand: 'The manner in which Vogl sings and the way I accompany, as though we were one at such a moment, is something quite new and unheard-of for these people'. When Schubert finally returned to Vienna in early October he learnt that the month before he had been elected a representative (*Ersatzmann*) of the Gesellschaft der Musikfreunde. The publications of 1825 numbered more than half a dozen songs, including *Die junge Nonne* (D828), composed at the beginning of the year; two works for piano duet; and the Mass in C major (D452) – the only mass of his published in his lifetime.

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(xi) Return to reality.

Schubert's lengthy summer sojourn of 1825 marked the happiest period of his brief life. Over the next three years his fortune, his finances and his health would wane steadily, yet during this time he would produce a string of works demonstrating his idiosyncratic mastery of instrumental as well as vocal music. In July 1825 Schober had returned from his two-year sojourn in Breslau; during much of 1826 Schubert was to live with Schober at two

locations in the suburb of Währing and one in Vienna (6 Bäckerstrasse), moves necessitated by his family's loss of their luxury apartment in the Tuchlauben. Schober's financial situation deteriorated to the point where he had to take the previously unthinkable step of seeking employment. The Swiss publisher Nägeli approached Schubert about contributing a piano sonata to an anthology, but could not agree to the confident composer's healthy fee. In late January the Schuppanzigh Quartet rehearsed the D minor Quartet in Schubert's presence and then gave a private performance on 1 February in the rooms of the tenor Josef Barth. According to Franz Lachner, who hosted the rehearsal, Schuppanzigh, a keen advocate of new music, told Schubert: 'My dear fellow, this is no good, leave it alone; you stick to your songs!'. Schubert seems to have been little fazed; in June he began work on, and quickly completed, his last string quartet (in G major, D887), a work of striking originality. Throughout much of the year Schubert continued to expand and revise his C major Symphony with the hope of securing a performance by the Gesellschaft orchestra. In October he formally presented the work to the Gesellschaft with the idealistic dedication: 'Persuaded of the Austrian Musical Society's noble intention to support any artistic endeavour as far as possible, I venture, as a native artist, to dedicate to them this, my symphony, and to commend it most politely to their protection'. As a 'token of obligation' the Gesellschaft steering committee sent Schubert 100 florins and arranged for the copying of the parts. But they did not commit to what he longed for most – a performance. Performances of Schubert's smaller works continued at infrequent Schubertiads: one on 31 May at the apartment of Spaun's friend Karl Enderes, and a mammoth one at Spaun's on 15 December, at which Schubert played piano duets with Josef von Gahy and Vogl sang 'almost 30 splendid songs'. This is the event believed to be memorialized in the thickly populated sepia drawing of 1868 by Moritz von Schwind (fig.7). The 58-year-old Vogl had returned from Italy in April and announced his engagement to Kunigunde Rosa, the daughter of a curator of the Belvedere Art Gallery and 27 years his junior. Leopold Kupelwieser finally married his sweetheart Johanna Lutz, and both men were therefore less closely affiliated with Schubert's inner circle. In February Schubert heard performances of Beethoven's Second Symphony and Overture to *Egmont*, the Hallelujah Chorus from Handel's *Messiah* and chamber music by Haydn, Mozart and Beethoven performed by the Schuppanzigh Quartet – all on the same day.

Schubert's old teacher Salieri had died in May 1825 and his deputy Josef Eybler was eventually named to replace him. Hence in April 1826 Schubert applied for the vacant position of second court Kapellmeister. Not until January the following year did he learn that the position had been abolished and a court organist appointed instead. It is entirely possible that Schubert's lifestyle, politics and unreliability in keeping appointments prevented his obtaining this or any other regular post during his lifetime. Nor did Schubert's almost two-year respite from the symptoms of secondary syphilis continue. When Bauernfeld returned from Gmunden in July he found 'Schubert ailing (he needs "young peacocks", like Benvenuto Cellini), Schwind morose, Schober idle, as usual'. If the 'young peacocks' refer to adolescent boys rather than a dietetic antidote to syphilis, Schubert's friends would have been no more explicit. Bauernfeld had invited Schubert to join him in Gmunden, but the composer replied in

characteristic fashion: 'I cannot possibly get to Gmunden or anywhere else, for I have no money at all, and altogether things go very badly with me. I do not fret about it, and am cheerful'. A final chapter in the history of Schubert's frustrated attempts to succeed in opera was played out in 1826. Early in the year Bauernfeld persuaded the composer to tackle *Der Graf von Gleichen*, the tale of a medieval count on a crusade who falls in love with a Saracen princess, Suleika, and then brings her into his home as a *ménage à trois* with his wife. It is almost inconceivable that both men could not have foreseen troubles with the censor, but Schubert charged ahead anyway. When the censor predictably banned the libretto in October, Schubert continued to work on it through parts of 1827, drafting almost 3000 bars in short score for the first two acts. His encounters with opera were finally over. Nor was he very successful in obtaining broader publication of his instrumental music. Breitkopf & Härtel – who eventually published the 'Great' C major Symphony and 39 volumes of his complete works – did not even answer Schubert's proposal. The publisher Heinrich Probst in Leipzig wrote back to Schubert that 'the public does not yet sufficiently and generally understand the peculiar, often ingenious, but perhaps now and then somewhat curious procedures of your mind's creations'. Nonetheless, 1826 saw the publication of two piano sonatas (in A minor, D845, and D major, D850), four works for piano duet and almost a dozen songs, including *Du bist die Ruh* (D776) and *Lachen und Weinen* (D777). In addition to the G major String Quartet, Schubert completed the spacious and meditative Piano Sonata in G major (D894), three exquisite Shakespeare settings (D888, 889, 891) and the four *Gesänge aus Wilhelm Meister* of Goethe (D877, fig.7). In October he also responded to the fresh presence in Vienna of the violin virtuoso Josef Slavík with the energetic Rondo for violin and piano in B minor (D895).

For the first few months of 1827 Schubert lived alone near the Karolinentor (opposite the present Stadtpark). The diary of the Hartmann brothers testifies to frequent parties as well as after-hour celebrations at Zum grünen Anker, a popular restaurant and tavern. In March Schubert moved in with Schober for the last time, remaining, except for a two-month holiday, at the new house on the Tuchlauben (where he had his own music room) until his final move to his brother Ferdinand's in August 1828. Early in the year at Artaria's Schubert heard the première of his splendid Rondo, written for and performed by Slavík and Bocklet. The most dramatic event in the first months of the year was the death of Beethoven on 26 March. He had contracted pneumonia in December of the previous year and by mid-January a failing liver and a stomach disorder had sealed his fate. The often fanciful Anton Schindler claimed to have set out in February to distract Beethoven from his fate by bringing to the composer, largely in manuscript, some 60 songs and vocal works. Beethoven expressed amazement that Schubert had already composed over 500 songs by the age of 30 and was even more astonished at the content of those he perused (they included *Die junge Nonne* and *Viola*). Beethoven, reported Schindler, cried out the oft-cited line: 'Truly in Schubert there dwells a divine spark'. Did he also predict that Schubert would yet 'make a great stir in the world'? Schindler's virtually wholesale forgeries in Beethoven's conversation books leaves us little choice but to be sceptical, yet the broad outlines of his story sound at least plausible. And what might Beethoven have thought if he had seen some of the mature piano sonatas, string

quartets or the 'Great' C major Symphony? While it is tempting to imagine a face-to-face meeting between Vienna's two most distinguished composers, their combined reclusiveness would have made such a meeting extremely unlikely – a view reinforced by Spaun. Schubert was among the thousands who attended Beethoven's funeral a few weeks later, and his growing status was symbolized by his serving as a torchbearer. Following the ceremony, which culminated in an oration by Franz Grillparzer, Schubert, Schober, Schwind and Franz von Hartmann retired to the castle of Eisenstadt, where they reflected on Beethoven's achievements and passed until 1 a.m. A fellow torchbearer at the funeral was the German composer Johann Nepomuk Hummel, whose fame easily surpassed that of Schubert. While still in Vienna, Hummel, his precocious 16-year-old student Ferdinand Hiller, Schubert and Vogl were invited to dinner by Katharina Lászny, a former Viennese opera singer married, following several high-society liaisons, to a wealthy Hungarian nobleman. More than 50 years later Hiller recalled the magic of the evening: 'One song was followed by another ... Schubert had but little technique, Vogl had but little voice, but they both had so much life and feeling, and were so completely absorbed in their performances, that the wonderful compositions could not have been interpreted with greater clarity and, at the same time, with greater vision'. So impressed was Schubert by Hummel that he dedicated his last three piano sonatas to him; by the time they were published in 1839, Hummel was dead, prompting Artaria to change the dedication to Schumann.

After his frustrating experience with Probst, Schubert had considerably more success with Tobias Haslinger, who published 12 *Valses nobles* (D969) for piano in January, the G major Piano Sonata in April, and three Seidl settings in May. The proceeds from the sale may have facilitated Schubert's leaving for a two-month working holiday in Dornbach (probably often in Schober's company), a village a few kilometres north-west of Vienna. His principal creative activity was work on the unfinished opera *Der Graf von Gleichen*. While on holiday Schubert was also elected – at the age of only 30 – to full membership of the steering committee of the Gesellschaft der Musikfreunde; he responded in writing that 'I declare my gratification at the honour accorded to me by this election, and my entire readiness to fulfil all duties connected with the same'. In mid-April Schubert attended at the Musikverein the first public performance by an augmented Schuppanzigh Quartet of the Octet in F major. On 21 April Spaun presented a Schubertiad that, according to Franz von Hartmann's diary, enjoyed 'an enormous attendance'. Hartmann also wrote that 'at 12 o'clock we left ... and a larger party went to Bogner's, where however for that very reason it was no longer particularly jolly, and the glorious impressions of the Schubertiad were lessened'. Another cause may have been Schubert's state of mind, which Bauernfeld noted in early June as depressed. Schubert must have realized that his respite from syphilitic symptoms could end at any time. In early September he accepted an invitation arranged by Johann Jenger, a fine pianist, to visit Marie Pachler (another pianist, commended by Beethoven) in Graz. They stayed for three weeks, sandwiching in a side visit to Wildbach Castle and attending a charity concert of the Styrian Music Society that included three of Schubert's vocal works. Upon his return to Vienna he wrote to Frau Pachler that 'my usual headaches [a classic symptom of secondary syphilis] are assailing me

again'; indeed, while enjoying the Pachler family's hospitality in Graz, Schubert had cancelled an appointment with a music lover, probably for the 'usual' reason. Hartmann's diary made the blanket observation about the autumn of 1827 that 'every Wednesday and Saturday evening we go to the alehouse, where Enk, Schober, Schubert and Spaun can be found'.

Since February Schubert had been preoccupied with a melancholy cycle of poems by Wilhelm Müller, *Die Winterreise*. Its deeply interior, two-part tale of a young man unlucky in love who wanders across the frozen landscape had obvious parallels with *Die schöne Müllerin* of four years earlier, but Müller's new poems elicited even greater pathos from Schubert's pen. He apparently did not discover part 2 until October, probably completing the full 24-poem cycle before the end of the year. Spaun wrote that 'we were quite dumbfounded by the gloomy mood of these songs To which Schubert replied, "I like these songs more than all the others and you will get to like them too". They did, especially in Vogl's dramatic renditions. Spaun added that the songs of *Winterreise* 'were his real swansong. From then on he was a sick man, although his outward condition gave no immediate cause for alarm'. Gone for the most part are the spontaneous, arching melodies of *Die schöne Müllerin*, replaced by declamatory lines in a narrow range and repetitive rhythms that underscore the bleak landscape. Two thirds of the songs are in minor, and those in major, such as the subdominant-inflected *Die Nebensonnen*, are often heartbreakingly sad. Yet Schubert's personal gloom did not produce uniformly gloomy music. A flood of works were begun or completed in the autumn. Throughout much of 1827 he worked in spurts on the spacious and elated Piano Trio in B \flat major (D898). In November he began work on its equally convivial sibling, the Piano Trio in E \flat major (D929). One of them (probably D898) was performed at the Musikverein at the end of December. Both sets of the wide-ranging impromptus for piano (D899, D935) were completed by the end of the year. If we also take into account the Eight Variations on a theme from Hérold's opera *Marie* for piano duet (D908) of February, the Fantasia in C major for violin and piano (D934) of December, songs on texts by Leitner, Metastasio, Rochlitz and Schober, and the publication of almost 30 works, 1827 was an auspicious year.

[Schubert, Franz, §1: Life](#)

(xii) Beginnings and the end (1828).

Schubert began his final year with the familiar celebrations at Schober's. Along with friends such as Schober, Spaun, Schwind, Bauernfeld and the von Hartmann brothers, he made his way at 2 a.m. to Bogner's coffee house to celebrate and ponder the future. It seemed most promising. The reading sessions that had been suspended since 1824 were now revived at Schober's. On 20 January Slavík and Bocklet gave the première of the Fantasy for violin and piano at Slavík's private concert. On 15 January Spaun – Schubert's friend of longest standing – announced his long-awaited engagement. Schubert, although disappointed at the prospect of having to share his old friend, proposed a musical evening in honour of Spaun and his fiancée, Franziska von Ehrenwerth. On 28 January Bocklet, Schuppanzigh and Linke played one of the piano trios, after which Schubert and Bocklet played piano duets (including the magnificent A \flat : Variations) so brilliantly that, Spaun recalled, 'everyone was enchanted and

the highly delighted Bocklet embraced his friend [Schubert]'. It was not only the last Schubertiad at Spaun's, but the last one altogether. In the same month Schubert had begun work on the Fantasy in F minor for piano duet (D940), his most cathartic and structurally integrated work in that medium. The dedication to Caroline Esterházy testifies to the esteem in which he held her, although it stops short of being a clear-cut declaration of love. When two German publishers, Schott in Mainz and Probst in Leipzig, contacted Schubert about potential works, he replied with a varied list of largely instrumental compositions. Schott at first offered to take the second set of impromptus, but withdrew when his Paris office advised that they were 'too difficult for trifles'. Probst accepted and published the E♭ Piano Trio, including cuts in the finale that Schubert's friends had apparently urged.

For the first time in his career, Schubert felt emboldened to present a public concert devoted entirely to his own music. The Gesellschaft placed its concert hall in the Tuchlauben at his disposal. First planned for 21 March, it was changed to 26 March, the first anniversary of Beethoven's death. If the even-numbered verses of the one work composed especially for this evening, *Auf dem Strom* for tenor, horn and piano (D943), were meant to recall the Funeral March of Beethoven's 'Eroica' Symphony, then Schubert's homage could not have been more complete. Along with a group of songs (some recent, others as much as 12 years old), the Schuppanzigh Quartet played the first movement of the G major Quartet, and its members joined Bocklet in a performance of the E♭ Piano Trio. Those who commented on the evening all state that the hall was full to capacity; in the end Schubert netted the healthy sum of 800 florins – enough to sustain a civil servant for many months. Money, however, always slipped quickly through Schubert's fingers. Of their group finances, Bauernfeld wrote: 'Whoever was flush at the moment paid ... for the others ... among the three of us [Bauernfeld, Schwind and Schubert] it was Schubert who played the part of a Croesus and who, off and on, found himself swimming in money'. Schubert insisted on paying for tickets to hear Paganini, who gave several concerts in Vienna in 1828. After the concert Schubert treated him and Bauernfeld to several bottles of wine before moving on to the inn zur Schnecke for more celebrations with Franz von Hartmann.

Schubert's exploration of novel keyboard styles continued in May with the *Drei Klavierstücke* (D946); he may have expected the publisher to add fanciful titles. Around the same time he completed the passionate Allegro in A minor and the Rondo in A major, both for piano four hands. These two polarized works completed Schubert's extraordinary exploration of music for piano duet. An unrelated exception occurred the next month, when Schubert and his composer friend Lachner set off on a two-day excursion to Heiligenkreuz, where they hoped to hear the fine organ in the Cistercian monastery. In Baden, where they spent the night, Schubert proposed that each of them compose a fugue to be played at the monastery. By midnight, according to Lachner, they were finished, and at 6 o'clock the next morning they commenced the last leg of their journey. Both fugues were played in the presence of several monks, whose reactions are unrecorded. Diabelli's publication of Schubert's Fugue in E minor (D952) – saturated with pre-Wagnerian chromaticism – as a piano duet probably stemmed from his

desire to make it more saleable. Meanwhile, Schubert continued to collect accolades, both in private correspondence (as from the University of Breslau music lecturer J.T. Mosewius on both Müller song cycles) and in print, as in a review in the *Wiener Zeitschrift für Kunst* praising part 1 of *Winterreise* and the Rondo in B minor for violin and piano. In June Schubert turned, without any apparent external stimulus, for the last time to the mass. The Mass in E \flat major (D950), while in some respects more restrained than the A \flat Mass begun almost a decade before, shows Schubert's mastery of a wide range of choral textures.

As summer approached Schubert investigated the possibilities of another holiday in Graz with Jenger at the Pachlers, or in Gmunden. The exact reasons for delays are not known, but it may be that Schubert already felt unwell enough to be wary of straying too far from Vienna. In July, perhaps commissioned by the cantor Salomon Sulzer, he set Psalm xcii (D953) for soloists and chorus. In August Schubert's physical distress was great enough for him to consult the court physician, Dr Ernst Rinna, who made the ultimately fatal recommendation that Schubert move in with his brother Ferdinand in the Viennese suburb of Wieden. On 1 September Schubert joined his brother in a new building on Kettenbrückengasse 6, whose cleaner air on the outside was unfortunately complemented by very damp air on the inside. Schubert's symptoms, which may have included giddiness and headaches, were not enough to deter him from composing or completing a rich array of ambitious works that included the songs posthumously published as *Schwanengesang* (D957, August and October), the last three piano sonatas (D958–60, September), the String Quintet in C major (D956, September–October) and *Der Hirt auf dem Felsen* (D965, October) for voice, clarinet and piano. The seven poems each by Rellstab and Heine that make up the posthumously titled *Schwanengesang* were probably intended for separate publication. From the rippling demisemiquavers of *Liebesbotschaft* to the languid triplets of *Ständchen*, from the ebullience of *Abschied* to the sprawling gloom of *In der Ferne*, the emotional range of the Rellstab settings is staggering. Five of the seven Heine poems are deeply tragic, and with a remarkable economy Schubert plumbs the essence of images such as *Ihr Bild* and *Der Doppelgänger*. Even if we assume that *Schwanengesang* was begun earlier, the sheer quantity and quality of productivity in Schubert's last months point to a man who has by sheer force of will resolved not to acknowledge his failing body. But it could just as easily describe a man who knows that his time is almost up – or a man who, in his creative prime and, having survived worse bouts of illness, had no expectation of dying. Whatever the explanation, his productivity remains nothing short of miraculous. The rate of publication remained equally healthy, including the E \flat Piano Trio, some 20 songs to texts by Goethe, Leitner, Schulze, Scott, Seidl and Shakespeare, and part 1 of *Winterreise*.

It may have been Schubert's deeper study of the music of Handel (especially *Messiah*), or his attendance at the frequent colossal performances in Vienna of Handel oratorios that spurred him to seek counterpoint lessons with Simon Sechter, Vienna's most prominent music theorist and a strict advocate of the Fuxian tradition. It is hard to imagine why the composer of the E \flat major Mass or the Fantasy in F minor felt it

necessary to study counterpoint, but on 4 November, accompanied by the violinist and composer Josef Lanz (who apparently made the arrangements for both of them), Schubert took his one and only lesson with Sechter. On 31 October Schubert had dined at the tavern zum roten Kreuz often frequented by the composer and his family. His reaction to the fish that he ate was to feel ill. According to Bauernfeld, he had felt this way 'from time to time and we attached no importance to it'. Around this time Schubert began sketches for a symphony in D major (referred to incongruously as 'Symphony no.10'). Each of its three movements open new paths for exploration; the B minor Largo, especially, projects an almost Mahlerian sense of foreboding alternating with salvation. Schubert very likely worked on the symphony until he became too delirious to write.

On 3 November he felt well enough to attend the performance of a Requiem by his brother Ferdinand, followed by a three-hour walk with Schubert family friend Josef Mayssen. A few days later Spaun visited Schubert to have him check a copy of a psalm setting he had prepared at Schubert's request for the Ladies Choral Society in Lemberg. The composer was in bed but protested that there was nothing wrong with him, 'only I am so exhausted that I feel as if I were going to fall through the bed'. His fate was now sealed, and his 13-year-old half-sister Josefa and Ferdinand's wife Anna prepared to care for him for the duration. On 12 November Schubert wrote an alarming letter to Schober, declaring that 'I am ill. I have eaten nothing for 11 days and drunk nothing, and I totter feebly and shakily from my bed and back again. Rinna is treating me. If I try to take anything, it comes right back up'. The same letter requests more novels by James Fennimore Cooper, the American author of, among others, *The Last of the Mohicans* and *The Spy*. One unconfirmed report states that on 14 November Beethoven's String Quartet in C minor op.131 was performed at Schubert's bedside. Rinna now took ill himself, and Josef von Vering was called in. A bedside conference between Vering and another physician, Johann Wisgrill, led to a new course of treatment. We can only guess at the prescribed medications that Schubert imbibed at regular intervals using his stopwatch. Spaun, who visited Schubert during his last days, reported periods of delirium in which Schubert 'sang ceaselessly', alternating with periods of lucidity during which he corrected the proofs for part 2 of *Winterreise*. But on 18 November Schubert had to be restrained in his bed; by 3 o'clock the next afternoon he was dead.

The death certificate ascribed Schubert's death to *Nervenfieber* (nervous fever). For Otto Erich Deutsch, Schubert's great chronicler, this meant either typhus or typhoid fever. But later writers such as Eric Sams argue that the most probable cause was tertiary syphilis. Some of the symptoms, such as giddiness and headaches, could have been caused by mercury, the standard medication in Schubert's time for those afflicted with syphilis. Narrowing of the arteries in the brain – another symptom of tertiary syphilis – could have caused a stroke that led to Schubert's fever and delirium. With the stigma already attached to venereal disease in Schubert's time, it is easy to understand why his physicians and family would have wished to gloss over the true cause of death. Still others have posited malnutrition, the effects of alcoholism, and deterioration of the immune system. The imprecision of medical practice and the poor understanding of causality in Biedermeier Vienna will always preclude a definitive account. What is

certain is that, even by the standards of his day, Schubert died far younger than the vast majority of his less gifted friends. Two days after Schubert's death a funeral service was held at the Josephskirche in the Margareten suburb. A semi-delirious conversation Schubert had with Ferdinand the evening before he died led the brother to believe that Franz wished to be buried near Beethoven. There in Währing cemetery, in blustery November weather, Schubert, having not quite reached his 32nd birthday, was laid to rest. A heavily attended memorial service was held at the Augustinerkirche on 23 December, followed by a bittersweet Schubert concert at Spaun's. In January and March of 1829 Anna Fröhlich organized two private memorial concerts at the Musikverein, with half of the receipts going towards the erection of a funeral monument. Not until the summer of 1830 was Ludwig Forster's monument with the bust by Josef Dialer placed at Schubert's grave; it was inscribed with the celebrated epitaph by Grillparzer: 'The art of music has entombed here a rich treasure but even fairer hopes'. Immortal as these words are, they also suggest that even Schubert's most ardent supporters had little idea what he had accomplished in his brief time on earth.

[Schubert, Franz, §1: Life](#)

(xiii) Schubert's character and the reception of his works.

In the decades following Schubert's premature death, his character – or at least the character that his friends and biographers constructed – was unavoidably linked to the reception of his music. Less than a week after Schubert's death, Josef von Zedlitz wrote in the *Wiener Zeitschrift für Kunst* that 'his private life was absolutely honourable and worthy, as is always the case with every true artist'. In the wake of Metternich's Europe, artists remained perhaps the one class that society could still idealize. Although less naive, the obituaries published by Sonnleithner, Spaun and Bauernfeld glossed over aspects of Schubert's life with which they must have been acquainted. Only Mayrhofer acknowledged in his notice that Schubert 'had long been seriously ill, had gone through disheartening experiences, and life for him had shed its rosy colour'. Three decades later one might have thought that a balanced assessment was possible – although not where Anton Schindler was concerned. Waging a rearguard action, Schindler wrote in 1857 'does not the inheritance left by our young master declare clearly and distinctly how matters stood in his case with regard to his mode of life and consequently with regard to his use of every hour of his time? And yet the false idea has spread and taken firm root that Schubert led a disorderly life, was addicted to drink and suchlike'. Heinrich Kreissle, Schubert's first biographer, presented a composite picture of Schubert in 1861 (with a much expanded second edition in 1865) as 'a good son, fondly attached to all his family, a firm friend, always ready to do a good turn for any he loved, free from all envy and hatred, high-minded ...'. In 1873 the American Schubert biographer George Lowell Austin went one better than Kreissle: 'The evenness of his disposition, which bore a resemblance to the smooth surface of a mirror, was rarely ruffled by exterior matters, and there existed a perfect harmony between his spirit and action The important elements of Schubert's character were a love of truth, and a marked hatred of jealousy, tenderness with firmness, sincerity and affection...'.

The centenary of Schubert's death in 1928 prompted a spate of books that continued to reinforce the *Schubertbild*. In the English-speaking world Newman Flower's *Franz Schubert: the Man and his Circle* boasted of its grounding in the scholarship of Otto Erich Deutsch. Flower did not look kindly on those who threatened to tarnish his portrait of Schubert: '[Anselm] Hüttenbrenner later declared that Schubert had "an overruling antipathy to the daughters of Eve". But this is scarcely correct. That his love for Therese Grob was the great passion is beyond question'. More than a decade earlier Rudolf Bartsch's 1912 novel *Schwammerl* and Willner and Reichardt's 1916 Singspiel *Das Dreimäderlhaus* (English version, 1923, as *Lilac Time*) had spread the sentimentalized view of Schubert to every corner of the music world. With its brief span, remarkable productivity and lack of obvious turning-points, Schubert's biography facilitated just the kind of rewriting practised by biographers and novelists alike.

Between 1821 and Schubert's death in 1828 more than 100 opuses of his music had been published (or at least proofed by the composer), most by Viennese firms. This was a rate unequalled by any of Schubert's Viennese contemporaries. In terms of the sheer number of opuses, it almost doubles the total for Beethoven over the same period. The differences lay in the emphasis. In this period Beethoven saw seven symphonies and half a dozen overtures published; Schubert saw not one note of his orchestral music published. Schott published Beethoven's *Missa solemnis* shortly after its completion; Schubert could get only a handful of youthful sacred works into print. Almost two-thirds of Schubert's published opuses in his lifetime were devoted to lieder (more than 175 songs). The 50 *Nachlass* opuses published between 1830 and 1850 by Anton Diabelli were devoted entirely to 137 more lieder. More than 30 other Schubert opuses were divided equally between music for piano and piano duet. Of his greatest chamber works only the A minor Quartet and the E♭ Piano Trio appeared in his lifetime. At the time of Beethoven's death, virtually all of the music on which his posthumous reputation would rest had been published. Less than a quarter of Schubert's music had appeared in print when he died, and publication was heavily skewed towards the least prestigious genres.

Facilitated by Schubert's brother Ferdinand, Robert Schumann's Viennese encounter with the 'Great' C major Symphony led to Mendelssohn's celebrated Leipzig performance on 21 March 1839 and a publication of the parts the next year. Schumann's and Mendelssohn's roles were pivotal; previous attempts to mount performances in Vienna and Paris had failed because the musicians found the work too long and too difficult. But the publicity garnered by the symphony failed to have a major impact on the firms of Artaria, Diabelli, Leidesdorf, Schweiger and Spina, who continued to favour songs, partsongs and piano music. By 1865 only a single overture (D591) had been added to the orchestral list. Chamber music fared better, with the publication of the 'Trout' Quintet, the G major String Quartet, the Octet in F and the B♭ Piano Trio. Yet almost four decades after his death still less than half of Schubert's music was in print. In 1865 Anselm and Josef Hüttenbrenner were finally persuaded to go public with the 'Unfinished' Symphony, their legacy from Schubert's honorary 1822 diploma the Styrian Music Society in Graz. The first public performance of the symphony under Johann Herbeck finally put Schubert on the

international map, leading quickly to performances in Germany, England, France and North America.

Schubert, Franz

2. Works.

- (i) Songs.
- (ii) Partsongs and choruses.
- (iii) Sacred music.
- (iv) Dramatic music.
- (v) Piano music.
- (vi) Chamber music.
- (vii) Orchestral music.
- (viii) Schubert's style and influence.

Schubert, Franz, §2: Works

(i) Songs.

Schubert's first surviving song dates from his 15th year, and he probably wrote the last of his more than 600 completed songs only a few weeks before his premature death. In terms of separate works, almost two-thirds of Schubert's are lieder, and during his lifetime they were the principal vehicle of his fame. The nearly 300 ballads and lieder of the Stuttgart court composer Johann Rudolf Zumsteeg provide one of the few visible lineages leading to Schubert. Spaun wrote that, from his Stadtkonvikt days, Schubert 'never ceased to do justice to Zumsteeg's songs, indeed he always expressed himself with the same warmth about their value ...'. Schubert may have been attracted by Zumsteeg's attempt to enhance serious poetry (Schiller, Goethe) with music, by his use of through-composed as well as strophic procedures, and by the admixture of recitative and lyrical sections. Six of Schubert's songs between 1811 and 1816, including *Hagars Klage*, use texts set by Zumsteeg while emulating his general musical strategies as well. Yet from the beginning Schubert's accompaniments bore little relationship to the continuo-derived patterns of Zumsteeg, and his sense of both musical and dramatic coherence always transcended Zumsteeg's largely local phrasing. The lieder of the Berlin composer Carl Friedrich Zelter were probably even less of an influence, though the complexity of some of his accompaniments approach those of Schubert.

While his skill at setting verse grew throughout his lifetime, from the age of 17 onwards Schubert was composing masterful songs that ranked with the best produced over the next 100 years. Nothing in the Berlin school or in the songs of Haydn, Mozart or Beethoven could have prepared Schubert's admirers for his breakthrough lied, *Gretchen am Spinnrade* (D118), of October 1814. Not only do its freely modified strophes trace a mounting dramatic trajectory that unites the whole, but the spinning-wheel accompaniment serves as one of the protagonists. What may account partly for Schubert's great leap was his lifelong passion for poetry, in this instance his first encounter with Goethe. Schubert continually and assiduously sought out verse that both conveyed meaning(s) and was suited through its declamation for musical realization. His unrelenting search led him to more than 150 poets over a 17-year career. He set the greatest poets of his own and the preceding generations (Schiller, Goethe,

Klopstock, Heine, Rückert) but also gave extraordinary voice to his friends (Mayrhofer, Schober, Bauernfeld, Ottenwalt, Spaun) as well as to a bewildering array of minor poets from Hölty (more than 30 songs, mostly from 1815–16) to Stolberg.

Schubert's uniqueness lay not only in his raising of the lied from a marginal to a central genre but in his ability to fuse poetry and music in ways that seem not only unique but inevitable. Like those of Wolf, but few others, Schubert's songs can withstand the closest scrutiny because they contain so many layers of meaning and stylistic intersection. He reinvented in dazzling variety the kind of kinetic, *moto perpetuo* accompaniment first found in *Gretchen*: the undulating waves of *Auf dem Wasser zu singen* (d774), the impetuous brook in *Wohin?* (no.2 from *Die schöne Müllerin*), the shimmering demisemiquavers of *Liebesbotschaft* (no.1 from *Schwanengesang*), or the gently rocking figuration of *Nacht und Träume* (d827). As Schubert's expressive range developed, the integration of melody (the reciter of the text), harmony and accompaniment increased steadily. In the laconic *Am See* (d124) of 1814, the folklike melody and simple oom-pah accompaniment seem reminiscent of Zumsteeg but already include passages where the piano and voice lines interact with one another. By *Rastlose Liebe* (d138) of the next year, Schubert had combined the *moto perpetuo* rhythm in the right hand with a slower but equally urgent rhythm in the left hand, both counterpoised to the breathless delivery of the voice. In *Erkönig* (d328), from the autumn of 1815, he expanded this strategy into a large ballad structure unified by virtuoso triplet rhythms and concluding with an understated recitative that invests the death of the young boy with an almost unbearable poignancy.

Over the next dozen years Schubert invested every stylistic aspect of the lied with a richness that, dramatically speaking, rivalled and even surpassed opera. Although his harmonic language grew out of the chromaticism of Mozart, his harmonic daring in lieder could approach that of mid-century Wagner. In *Stimme der Liebe* (d412) of 1816, a hymn to love, Schubert passes through no fewer than six remote keys in the course of 30 bars. In the more expansive *Ganymed* (d544), he moves through three distantly related keys specifically linked to Goethe's irregular poetic structure. The ecstatic hymn to the almighty, *Die Allmacht* (d852), moves rapidly through highly chromatic sequences. *Trost* (d523), a premonitory song about death from January 1817 and headed 'mit schwärmerischer Sehnsucht' (with passionate longing), slips on the word 'tief' (deep) from B major down to the flattened sixth of G major, a relationship that Schubert would invoke repeatedly over his career. Schubert's rhythms, often overlooked, play an important role in defining the immediate character of a song, whether the energized syncopations of *Der Musensohn* (d764), the floating two-against-three rhythms of *Frühlingsglaube* (d686), or the static, hypnotic chords of *Meeresstille* (d216). In *Der Jüngling und der Tod* (d545) the slow dotted rhythms in the prelude signify the inevitable tread of death.

But it is as a melodist that Schubert formed and sustained his reputation as a song composer. Against the backdrop of Beethoven's predominantly instrumental style there is no doubt that Schubert's melodies stood out for his successors as well as for the generations that have followed. Yet the irony is that no Viennese composer's melodies depend as heavily on their

accompaniments for their effect as Schubert's. The celebrated melody of *Ave Maria!* (d839) leans heavily on the regular triplets and deceptive cadences of the piano part. Each verse of *An Sylvia* (d891), one of Schubert's Shakespeare settings from 1826, makes ingenious use of bar form, in which the *A* phrase moves through the mediant and the culminating *B* phrase is the only one to cadence on the tonic note. But the undeniable appeal of this melody grows equally out of the imitation in the piano at phrase ends, the playfully staccato ascending figure in the piano's bass, and the independent melody in the piano's right hand at the culminating end of the *B* phrase. As Schubert matured this interdependency between melody and accompaniment only grew deeper.

The nearly 200 songs published in Schubert's lifetime are generally performed as if their groupings were of no consequence; but there is ample internal evidence that he compiled his opuses carefully. In op.59, a group of four songs published in 1826, Schubert opens with *Du liebst mich nicht* (d756) in A minor, followed by another heartbreak song, *Dass sie hier gewesen* (d775), in the relative major. The third song, *Du bist die Ruh* (d776), uses a similar form of address to the first song but in a different, comforting mood, signalled by the more distant common-tone shift from the key of *Dass sie hier gewesen*, C major, to E \flat major. Finally, the whimsical, bittersweet *Lachen und Weinen* (d777) is in A \flat major, to which the previous song's E \flat major serves as a retrospective dominant. Hence the opus skilfully groups two pairs of songs in contrasting moods but united by the general theme of love.

Schubert's ongoing interest in song groupings may help explain his receptivity in 1823 to Wilhelm Müller's narrative cycle of 23 poems with prologue and epilogue entitled *Die schöne Müllerin*, published as part of a larger volume entitled *Seventy-Seven Poems from the Posthumous Papers of a Travelling-Horn-Player*. The growth of Müller's poems out of literary party games in Berlin resonated with Schubert's experiences in Viennese reading circles in 1821–2. He was doubtless also influenced by Beethoven's song cycle *An die ferne geliebte* of 1815–16. After boiling Müller's verse down to 20 poems, Schubert set each one with a directness and urgency that place Müller's often elliptical or ironic emotions in sharp relief and heighten the sense of dramatic narrative. As set by Schubert, *Die schöne Müllerin* (d795) is less a tragic love story than a metaphor on the Romantic conviction that true love on this earth finds its fulfilment only in death. Four years later Schubert returned to Müller's 1821 volume and seized on the 24 poems of *Winterreise*, a more interior, emotionally more nuanced portrait of another lovesick wanderer. Though less immediately tuneful, the songs of *Winterreise* are structurally more complex and varied. Following his rejection in love, the protagonist ends up resigning himself to the chilling alienation experienced in the last song by 'the hurdy-gurdy man', a perspective that must have struck a sympathetic chord with Schubert.

Schubert's song forms – strophic, ternary, bar, through-composed, to name the most common – are often spoken of in defining terms, but they are invariably the by-product of his encounter with the chosen poetry rather than a pre-existing predilection. With the exception of some of the longer narrative poems, the vast majority of the poetry Schubert set was in some

variant of stanzaic form, and his predecessors most often followed this cue with matching musical strophes. While Schubert was sensitive to the poetic form, he was more influenced by his assessment of a poem's emotional trajectory and dramatic possibilities. The result was a remarkable range of variations on a few formal types. While something like a third of Schubert's songs make use of strophic form, only a relatively small number utilize strict strophic form, in which the same music is repeated literally for each stanza. Among the mature works these include almost half of the songs in *Die schöne Müllerin* and both of the exquisite Shakespeare settings (D889, 891). All of these and other such songs contain level sets of verses (several with refrains) and often project a self-conscious folk quality. But even those in strict strophic form often transcend the folk pattern. The torrential triplets of the eight-bar introduction to *Ungeduld*, from *Die schöne Müllerin*, says more about impatience than Müller's four stanzas; the concluding refrain, with its two high As, provides an operatic climax entirely foreign to this genre. In other instances, such as *An die Musik*, Schubert writes out the music to the two stanzas, whose impact is cumulative rather than serial. More frequently Schubert's strophic forms are modified to suit the dramatic situation. *Gebet während der Schlacht* (D171) places an arioso/recitative before a written-out strophic form. His favourite variant is to turn from major to minor for the closing stanza, as in *Der Wachtelschlag* (D742), *Tränenregen* from *Die schöne Müllerin*, and *Im Frühling* (D882). Schubert's predilection for major–minor contrast, and for minor-keyed inflections within a major context and vice versa, derives from Mozart but goes far beyond him. Along with Brahms, he ranks as the greatest major–minor colourist in Western music.

Ternary forms (*An den Mond*, D193), bar forms (*Die Forelle*, D550) and rondos (*Der Einsame*, D800) are scattered throughout Schubert's song output, always motivated by the dramas inherent in their texts. But the most frequent strategy adopted by Schubert over his song career has been described by *Formenlehre* theorists as 'through-composed' (German *durchkomponiert*), a catch-all for all those songs that do not fit preconceived schemes. From the impressionistic simplicity of the 32-bar *Meeresstille* (D216) to the cathartic dramatic scena *Die junge Nonne* (D828), Schubert responds in seemingly infinite ways to the inner drama of his chosen poems. In this freedom of structure he is approached only by Hugo Wolf at the end of the century.

In the end, perhaps no one summarized Schubert's achievement in song better than his lifelong friend Joseph von Spaun:

In this category he stands unexcelled, even unapproached ... Every one of his songs is in reality a poem on the poem he set to music ... Who among those who had the good fortune to hear some of his greatest songs does not remember how this music made a long familiar poem new for him, how it was suddenly revealed to him and penetrated to his very depth.

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(ii) Partsongs and choruses.

Schubert's production of polyphonic songs and choruses extended chronologically almost as widely as that of the lied. At the age of 15 he

modelled a comic trio, *Die Advokaten* (d37; TTB and piano), after a work by Anton Fischer (although in the tradition of Mozart's *Das Bandel*); only months before his death he composed *Glaube, Hoffnung und Liebe* (d954; two tenors, two basses, chorus and wind) for the dedication of the new bells in the Dreifaltigkeitskirche in the Alservorstadt. He completed more than 150 such works, amounting in length to some 30% of his lieder output. The fledgling tradition of part-singing in Vienna was consolidated in 1809 in Berlin with Zelter's founding of the Liedertafel, a men's organization modelled loosely on the Meistersinger guilds. The practice spread quickly throughout the German-speaking regions and Schubert became its most important Viennese representative. Almost two-thirds of Schubert's partsongs or choruses are for men's voices, reflecting the essential child-rearing duties assigned to women in Biedermeier Europe. About a fifth are for mixed voices, and only half a dozen call for women's voices. The remainder are either unison or unspecified. In practice, many works could be performed with either one, several or many voices to a part, blurring any hard and fast distinction between solo and choral partsongs. In these works Schubert presents a rich variety of dispositions, including SATB, SAT, STB, TTB, TTBB, TTBBB, TTTTBBBB, SA, SSA, SSAA, chorus, double chorus, often spiced with additional combinations of soloists. The songs divide almost evenly between unaccompanied and accompanied. Schubert had a particular gift for inventing apt and varied vocal sonorities; in *Lied im Freien* (d572; TTBB) the outer sections are set in sprightly homophony punctuated by appoggiaturas to celebrate the coming of May. The second stanza's focus on the play of light and shade is treated in imitation, while the leisurely strolling of the third stanza is set as a slow fugato. The accompaniments range from simple keyboard to groups of horns, strings, wind and even full orchestra.

Many of these songs and choruses are occasional pieces. Ten carry generic drinking-song titles such as *Trinklied*, *Punschlied* or *Wein und Liebe*, while others are titled *Schlachtlied* or *Fischerlied*. Yet in his partsongs Schubert was drawn to a similar array of poetry as in the solo songs. The fifth and last of his settings of *Nur wer die Sehnsucht kennt* (d877 no.1) is the only one to mirror Goethe's scene as a duet between Mignon and the Harper, and easily surpasses the solo settings in emotional range. A remarkably high percentage of these works received their premières in Schubert's lifetime, and a goodly number were published. With its elaborate piano accompaniment, the SSAA quartet, *Gott in der Natur* (d757, first performed in 1827), is a hymn of praise to nature on almost as grand a scale as its solo counterpart, *Die Allmacht*. The more intimate *Des Tages Weihe* (d763) uses an SATB quartet to create a sense of gratitude more compelling than could be achieved by a solo voice. Night songs especially stimulated Schubert's colour palette. *Wehmut* ('Die Abendglöcke tönet', d825, TTBB) contrasts the monotone chiming of the bell with the magic of sunset. *Mondenschein* (d875), on a text by Schober and which received its première in the last year of the composer's life, exemplifies the best of Schubert's chromatic and major–minor inflections, here in a skein of aching appoggiaturas. *Nachtgesang im Walde* (d913; first performed in 1827) uses the echo effect of four horns to exquisite effect. Both *Die Nacht* (d983c) and *Nachthelle* (d892; first performed in 1827) highlight the upper male range to portray vividly the allure of night.

Nachthelle is built around an ethereal piano accompaniment that invests the choral echoes of the solo tenor with a special glow.

Geist der Liebe, D747 (TTBB; first performed in 1822), easily surpasses Schubert's solo setting of the same Matthisson poem. *Ständchen* (D920; alto and TTBB chorus), written for Anna Fröhlich, is at least the equal of either of Schubert's more celebrated solo serenades. Certain texts lent themselves naturally to the partsong. The collective energy of *Der Tanz* (SATB; D826) seems to spring off the page; and the repeated references to battle in Friedrich de la Motte Fouqué's *Gebet* (SATB; D815), one of Schubert's most ambitious partsongs, call for an equally collective utterance. *Mirjams Siegesgesang* (D942), for soprano, chorus and piano (Schubert doubtless intended to orchestrate it), is Schubert's most direct homage to Handel, whose music was frequently performed in Vienna. When reading Handel's music at the piano, Schubert is supposed to have remarked to Hüttenbrenner: 'Oh, the daring of these modulations! Things like that do not occur to the likes of us even in a dream!' Amateur choruses and part-singing reached their peak of popularity during the 19th century, and it is to be regretted that Schubert's partsongs, which include some of his finest inspirations, are performed comparatively rarely today.

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(iii) Sacred music.

Schubert was occupied with the composition of music for the church from his 15th year until the end of his life. In volume his sacred output falls only slightly short of Mozart and greatly exceeds that of Beethoven. Schubert attended mass regularly as a child and probably continued the practice into his adulthood, especially while living with or visiting his family. As with other areas of his personal life, direct evidence concerning Schubert's religious beliefs is hard to come by. In an 1824 diary entry he wrote that 'It is with faith that man first enters the world. It comes long before reason and knowledge, for to understand something one must first believe something ... Reason is nothing other than analysed faith'. After contracting syphilis Schubert made a number of heartfelt utterances in the ensuing years that may show him struggling to come to terms with his bleak destiny. Less than a decade earlier he had written in another diary that 'Man resembles a ball, to be played with by fate and chance'. Whether or not Schubert evolved a Christian humanism that combined elements of messianic Judaism and Platonism (with its view of life as an ascent towards divine perfection), his involvement with theological questions, broadly construed, seems to have been an important theme of his creative life.

Between 1812 and 1814 Schubert experimented with several Kyrie settings, as well as a Gloria, Credo, Sanctus and *Salve regina*. He wrote the first four of his six completed masses in close succession between 1814 and 1816, probably in response to a demand from the Lichtental church, his local parish, and perhaps in an effort to gain the attention of the soprano Therese Grob. They bear an obvious affinity to the Austrian *Missa brevis* tradition practised most conspicuously by Mozart. The first of these, that in F (D105) composed in 1814 for the centenary of the Lichtental church, shows an adolescent composer fully conversant with the Viennese church tradition. From the brilliant use of brass in the Gloria to the kinetic

fugue (albeit one over-reliant on sequences) of the 'Cum Sancto Spiritu', Schubert writes with an assurance rivalled at this age only by Mozart. In maintaining a single tempo in both the Credo and the Sanctus, Schubert departs confidently from tradition. Not unlike Mozart before him, Schubert felt no obligation to present the mass text in its entirety. He habitually omits the Credo text: '[Credo] in unam sanctam catholicam et apostolicam Ecclesiam', which might suggest a lack of sympathy for the institutional church. But on other occasions Schubert omitted liturgical text in an unpredictable fashion, a practice that suggests a more relaxed, empirical approach congruent with the practices of several contemporaries. Schubert's Second Mass, in G (D167), was composed less than a year later; scored for only strings and organ, it is also his shortest and most intimate mass. If the dates on the autograph are reliable, he started and completed it in six days. Although its textures are on the whole more homophonic than those in the F major Mass, movements such as the Gloria of the G major Mass brim over with visceral rhythms, wide-ranging chord dispositions and a harmonic momentum that extends beyond mere sequence. By contrast, the Mass in B \flat (D324) is less personal, operating within a narrower expressive range. The last of Schubert's masses in the *Missa brevis* tradition, in C major (D452), invokes most strongly the examples of Haydn and Mozart, although with a wider harmonic spectrum. During this same period Schubert composed an ambitious German setting of the *Stabat mater* (based on the paraphrase by Klopstock) and several of his six settings of the *Tantum ergo*.

Following this burst of activity, Schubert then withdrew from large-scale sacred projects for several years. The most remarkable fact about the Mass in A \flat (D678), whose intended performance destination is unknown, is that Schubert finished it. He commenced work in the autumn of 1819, at a time when he was reaching beyond his seemingly effortless youthful style towards a more complex and personal mode of expression. The years between 1818 and 1822 produced, among others, four unfinished symphonies, an unfinished oratorio, an unfinished string quartet and three unfinished piano sonatas. Work on the mass extended over three years, paralleling very closely the gestation period for Beethoven's *Missa solemnis* op.123 (although nothing suggests that Schubert was aware of Beethoven's project). Comparisons are inevitable, and it makes sense to acknowledge at the outset that the scale of Beethoven's is epic, monumental and symphonic, while Schubert's mass is more human and intimate in tone (although his orchestra includes trombones), intrinsically spontaneous and harmonically more far-reaching, nowhere more so than in the visionary Sanctus. It is still possible to imagine Schubert's mass receiving a performance in a Viennese church, while Beethoven's demands the concert hall (where, in fact, it received its first, albeit partial, performance). Schubert's mastery of string figuration in the faster sections of the Gloria and Credo and the delicious use of pizzicato in the Benedictus provide an irresistible forward momentum. The opposition of female and male voices in the 'Hosanna' and the hushed opening of the Credo represent colours largely foreign to Beethoven's palette. The confident sweep of the Handelian 'Cum Sancto Spiritu' fugue that concludes the Gloria testifies to the lofty contrapuntal ambitions of a composer who, in the very last month of his life, sought out the instruction of Simon Sechter.

Lazarus (d689), begun in February 1820 without any apparent external stimulus, fits neatly into Schubert's experimental period, for its highly original blending of elements of cantata, oratorio and staged drama (Schubert's score includes stage directions). Although breaking off in the second of three planned acts (representing the death, burial and resurrection of the New Testament character), the highly flexible vocal delivery looks forward to the technique of Wagner's music dramas.

Elsewhere Schubert responded to the implorings of friends and associates. The eight chordal hymns plus epilogue of the *Deutsche Messe* (d872) fulfilled J.P. Neumann's (the librettist of Schubert's unfinished opera *Sacrotala*) desire for liturgical music that could appeal to the broadest segment of the congregation. Schubert's setting of Psalm xlii (d953) in Hebrew was very probably commissioned by cantor Salomon Sulzer, whose rendition of Schubert's *Der Wanderer* had greatly impressed the composer. The synagogue in the Seitenstettengasse was only two years old, and Schubert's contribution doubtless strengthened the hand of the man responsible for diffusing historic anti-semitism in Vienna.

As with most of Schubert's mature sacred works, the Mass in E \flat (d950) seems to have been a response to inner need rather than external imperative. While building upon the foundation of the A \flat Mass, it integrates with remarkable success the symphonic organization of Beethoven with Schubert's seemingly limitless melodic and harmonic invention. Although more compact than that in the Gloria of d678, the concluding Gloria and Credo fugues, with their sharply chiselled subjects, suggest a composer who had studied Beethoven's *Missa solemnis*. The frequent changes in mood and tempo throughout are unified by closely spaced points of imitation (extended to impressive lengths in the 'Hosanna'). Original orchestral touches include the thematic role played by the timpani in the Credo. The 'Et incarnatus est', based on a long, arching, waltzlike melody, echoes the corresponding section of Haydn's *Heiligmesse* in being composed as a round, with each voice (two tenors and soprano) taking the melody in turn. The flowing but harmonically rich four-part solo writing of the Benedictus looks forward to Verdi's Requiem. The awesome modulations of the Sanctus and the anguished chromaticism of the Agnus Dei, based on an adaptation of the C \flat minor fugue subject from the first book of Bach's *Das wohltemperirte Clavier*, still retain their shock value today. In the E \flat Mass Schubert had reached his full stride as a composer of large-scale sacred works. The same assurance can be heard in the skilful blending of solo and choral writing in the *Tantum ergo* (d962) and in the rhapsodic oboe solo that drives the offertory *Intende voci* (d963), both composed a month before the composer's death.

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(iv) Dramatic music.

In no other arena of Schubert's artistic life did he encounter more frustration than in dramatic music. At first blush, the sense of drama evinced in songs like *Erlkönig*, not to mention his dazzling lyrical gift, would seem to have marked Schubert as an ideal composer of dramatic music. But like Haydn, Schubert lacked the instinct for long-range planning and cumulative dramatic development that came so naturally to a Mozart or a

Verdi. Perhaps he could have learnt through experience, as exemplified by his growth in the realm of symphonic music. But the circumstances for a positive learning curve could not have been more disadvantageous during Schubert's lifetime. The two principal Viennese theatres, the Burgtheater and the Kärntnertortheater (both owned and controlled by the emperor), were in decline. The Burgtheater had ceased producing opera altogether, while the Kärntnertortheater faced financial difficulties. Nor did the three suburban theatres offer more opportunity. The enthusiasm for the operas of Rossini upon their introduction in Vienna in 1816 had turned by 1821 into what the Viennese called the 'Rossini Rummel' (Rossini craze). Strict censorship introduced by Metternich forbade any subjects challenging the imperial authority. Finally, the paucity of opportunities had drained Vienna of virtually all of its professional librettists. In all it was an extremely poor environment for any composer of German opera.

Schubert's enthusiasm for dramatic music nonetheless overcame any objective assessment of his chances for success. Opera, in particular, remained the surest path in Vienna (and throughout most of Europe) to fame and fortune. Between 1811 and 1827 Schubert began no fewer than 16 full-scale dramatic works (not including the two fine numbers added to Hérold's *Das Zauberglöckchen* and the incidental music to Helmina von Chézy's *Rosamunde*), completing half of them. Half of those he began are Singspiele growing out of the same tradition that produced Mozart's *Entführung* and *Zauberflöte*. Schubert's first two efforts, *Der Spiegelritter* (d11) and *Des Teufels Lustschloss* (d84), were composed before he was 18. Based on existing librettos by August von Kotzebue, a respected and successful Viennese dramatist, their magical plots (statues that move, seduction by an Amazon) stimulated Schubert's Romantic imagination only sporadically, as in the texture-based night music that opens Act 2 of d84. In 1815, the same year that produced some 160 lieder, the teenaged Schubert commenced no fewer than four Singspiele, completing at least three of them. The single act of *Der vierjährige Posten* (d190), Theodor Körner's improbable tale of a sentry who gets left behind by his comrades, required only 12 days to complete. Its spirited music includes a quartet in the form of a round that may have been inspired by Beethoven's 'Mir ist so wunderbar' from *Fidelio*. The next, and more serious, work, *Fernando* (d220), includes a heroine Eleanora who seeks and finds her lost husband, and whose name probably harks back to Beethoven's opera as well. Its one act was probably tossed off in a couple of weeks but includes a good example of storm music and a moving prayer. The one surviving act of the three-act *Claudine von Villa Bella* (d239) holds out little promise; if ever completed, the two final acts have disappeared without a trace. The libretto for the final member of the quartet of 1815 Singspiele, *Die Freunde von Salamanka* (d326), was penned by Schubert's lugubrious friend Mayrhofer. Its tortured tale of male-dominated matchmaking offered Schubert few opportunities for dramatic conflict, witnessed by its tedious, repetitive phrase structure.

In May 1816 Schubert embarked on his first opera on a classical theme, *Die Bürgschaft* (d435), based on a story about rebellion against the despotism of the King of Syracuse. Probably based on the ballad by Schiller, the anonymous libretto offered a number of opportunities for dramatic development, none of which Schubert responded to. His desire

for operatic experience seems to have obliterated any sense of self-criticism that might have prompted him to abort the project well before the middle of the third act. This undisputed failure may account for the interval of almost three years before Schubert's next operatic project, the Singspiel *Die Zwillingsbrüder* (d647). Adapted by Georg von Hofmann from a French comedy, the story entangles the fortunes of two identical twins with that of two lovers, Lieschen and Anton. It holds a special place as the only opera of Schubert's to be performed in his lifetime (six times at the Kärntnertheater, starting on 14 June 1820). Perhaps more than in any other of his operas, Schubert mastered (with more than a nod to Mozart) the pacing and character development of ensembles, from duets to quartets. Even more promising musically are the eight complete and four sketched numbers of *Adrast* (d137), probably begun in the autumn of 1819. Presumably based on Mayrhofer's adaptation of Herodotus's account of King Croesus, it contains some of Schubert's most audacious writing. Why he abandoned such an intriguing project is a mystery, although it may have been to accept a commission in the summer of 1820 from the Theater an der Wien for the score to the melodrama *Die Zauberharfe* (d644). Almost half of its 13 numbers employ the technique of melodrama, with the voice speaking over an orchestral background. Schubert appears to have been quite stimulated by the orchestral freedom implied by this style. Without the lost libretto the full context for Schubert's score is difficult to see, but for originality its harmonic language can withstand comparison with any achievements to the middle of the century and beyond.

In the autumn of 1820 Schubert once again took on an operatic project (*Sacotala*, d701) subverted by a convoluted libretto, this one from the theologian J.P. Neumann; the composer was soon forced to abandon it. In spite of critical acclaim, the two fine numbers that Schubert contributed to Hérold's *Das Zauberlößchen* in June 1821 doubtless did little to enhance his reputation. In the hopes of gaining the recognition he yearned for, Schubert finally tackled in the autumn of 1821 a full-scale grand opera (i.e. without spoken dialogue). *Alfonso und Estrella* (d732), on a barely plausible plot blending medieval chivalry and romantic nostalgia (influenced by the Walter Scott craze that was sweeping across Europe) by Schubert's confidant Franz von Schober, occupied Schubert for over five months. In spite of Schubert's best efforts, Schober's material (involving the usurpation of an 8th-century Spanish king) is too static and contains too few opportunities for ensembles that advance the drama. In spite of some interesting experiments with accompanied recitative, the work moves in slow motion. After completion, composer and librettist touted it around unsuccessfully. With some relief Schubert may have returned in 1823 to the medium of Singspiel in *Die Verschworenen* (d787). Castelli's loose adaptation of Aristophanes' *Lysistrata* makes considerable use of both choruses and ensembles, and Schubert responded with some of his most varied music and pointed characterization. This final effort in Singspiel probably holds the stage better than any of Schubert's other operas.

After *Die Verschworenen* Schubert plunged almost immediately into some 300 bars of *Rüdiger* (d791), only to leapfrog quickly into another grand opera, *Fierrabras* (d796). Based again on a libretto by a friend of Schubert's (Josef Kupelwieser), most of the opera's action takes place in the spoken dialogue between the musical items. In spite of several of the

finest operatic numbers Schubert would pen, including a serenade, an impassioned rage aria for Fierrabras's daughter Florinda, the ravishing duet 'Weit über Glanz and Erdenschimmer' and several powerful sections of melodrama, *Fierrabras* cannot hold the stage. It was the last opera that Schubert would finish, although he continued to hunt for suitable librettos for the rest of his life. In the summer of 1827 yet another Schubert friend, Eduard von Bauernfeld, provided the composer with operatic fodder. Schubert sketched all but the final two numbers of the two-act *Der Graf von Gleichen* (d918) but could not bring himself to finish it, although he salvaged ideas from the first-act trio (no.3) for the first movement of his unfinished D major Symphony (d936a). There is considerable irony in the circumstance that Schubert's most acclaimed piece of dramatic music, *Rosamunde* (d797), was assembled hastily for a play at least as convoluted as any of his most problematic librettos. Helmina von Chézy's *Rosamunde, Fürstin von Zypern* was pilloried by the critics, but Schubert's ten numbers quickly took on a life of their own. With the composer given days rather than weeks to prepare the music, more than half of the numbers are recycled: for example, the overture is taken from *Alfonso und Estrella*, the Entr'acte in B \flat (no.6) is based on the song *Der Leidende*, and we cannot rule out the possibility that the Entr'acte in B minor (no.1) – a fully fledged sonata movement – was originally the finale for the unfinished Symphony in B minor. Given the speed with which Schubert mastered other genres, and given the promise scattered among his operatic failures, his lack of opportunity to learn from actual performances, and the absence of a Da Ponte or a Boito as a mentor, sentenced him to an undeserved fate.

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(v) Piano music.

Although Schubert may have learnt the violin first, the piano anchored his creative life. His first surviving work is a fantasy for piano duet (d1); among his last works (September 1828) are three incomparable piano sonatas (d958, 959, 960). He composed more than 700 vocal and instrumental works to include the piano, many of considerable complexity. Schubert's surviving sketches suggest that he composed as if at the keyboard. Although he made little use of the extra low notes available on larger Viennese pianos from 1816 (his borrowed instruments evidently did not include these notes), Schubert's exploitation of the piano's tone colour at least equals Beethoven's. His piano music is often described as of moderate technical difficulty, but many of the large-scale works (especially, but not only, the 'Wanderer' Fantasy) include passages that require considerable virtuosity; as to its interpretative demands, Schubert's keyboard music is as challenging as any composed in the 19th century.

Although Schubert returned periodically to the fantasy, his lengthiest involvement was with the solo piano sonata. His first effort, the Sonata in E major (d157), from which three of a projected four movements survive, dates from early 1815. That autumn two movements of the Sonata in C (d279) display a confidence and virtuosity scarcely to be expected in an 18-year-old. The opening sonata-form movement is the first to employ Schubert's characteristic device of a recapitulation beginning in the subdominant – a procedure found in earlier works such as Mozart's Sonata

in C, K545, and Beethoven *Coriolan* overture. The Allegretto in C (D346) may have been intended as a finale. Five pieces comprising D459 and 459a have been posited as a single sonata in E from 1816. The autograph of the first (and the beginning of the second) movement is headed 'Sonate', but it is not clear how the other three movements might have related. In the otherwise lean year of 1817 Schubert nonetheless commenced at least five sonatas, of which the Sonata in A minor (D537) constitutes his first completed effort. Its magnificent first movement, alternately fierce and poetic, is followed by two movements of lesser significance. Schubert re-used the theme of the slow movement as the main theme in the finale of the late A major Sonata D959. Retrogressive in style are the three movements of the Sonata in A \flat (D557), which may constitute a complete work. Equally fragmentary is the three-movement Sonata in E minor (D566), for which Schubert may also have intended the Rondo in E, D506. The key of the Sonata in D \flat major (D567) is probably unprecedented; in the mid-1820s Schubert took it up once again, revising and augmenting it substantially while transposing it to the more orthodox key of E \flat major. Three movements (an Andante in A, D604, and the Scherzo in D and the Allegro in F \flat minor that comprise D570) may belong with a fragmentary Allegro moderato in F \flat minor (D571) to form a four-movement work. The piano-rich year of 1817 was crowned by the four-movement Sonata in B major (D575). The exposition of the first movement traverses no fewer than four separate keys in leisurely fashion, with all the material linked persuasively by a dotted rhythm upbeat. Only the short-breathed finale falls below the level set by this first movement.

During the years 1818 to 1822 Schubert left three other unfinished piano sonatas (D613, 625, 655). The most interesting and extensive is the second, in F minor. If a D \flat major Adagio (D505) was intended as the slow movement, then only the first movement requires conjectural completion. The compact finale (whose recapitulation exists as a single line in Schubert's draft) combines Chopinesque virtuosity and Beethovenian propulsion to impressive effect. Schubert's first sonata to maintain a consistently high level throughout is the 'little' Sonata in A major, D664 (so dubbed to distinguish it from the later A major sonata), all three of whose movements are in sonata form. In the first movement the serene, expansive lyricism of the opening theme and more assertive second group challenge gender stereotyping, in which the first theme is traditionally more 'masculine' and the second more submissively 'feminine'. The Andante, built on a gently sighing theme is, unusually, monothematic, whereas the finale contrasts the fleet opening theme with a halting second group which then turns into a rollicking *ländler*. Throughout the finale the pianistic figuration is both idiomatic and original.

Whereas Schubert completed only four of the dozen sonatas he began before 1822, he finished all but one of the eight he began after 1822. Before he began any of them he composed the unique 'Wanderer' Fantasy (D760), a product of the stylistic exploration and experimentation years around 1820. Exploiting every sonority Schubert could conjure up, the four movements are linked by similar dactylic rhythms and constitute a novel and intriguing cyclic structure; the finale combines a recapitulation of elements of the first movement with strenuous *fugato* writing. The slow

movement, with its elaborate pianistic figuration, is based on an episode from the song *Der Wanderer* (d489) – hence the work's nickname. The two A minor sonatas (d784 and d845) of 1823 and 1825 are studies in contrast. The earlier sonata was Schubert's most original keyboard sonata to date, bleak, compact yet teeming with ideas. A single dotted rhythm in the opening unleashes a torrent of dotted octaves in the development which are fused with a contrasting accompanying rhythm. After a modest start, the *B* section of the ternary slow movement soars to unexpected heights over a bed of triplets. The agitated finale alternates eerie whisperings with ferocious eruptions. The four-movement A minor Sonata d845 shares the thematic richness and variety of the shorter work but is conceived on a more symphonic, even Beethovenian, scale. The dramatic range suggests that Schubert had, at least psychologically, moved the piano sonata from the drawing room into the concert hall. Begun and abandoned shortly before Schubert's lengthy summer sojourn of 1825, the thematically more restrained C major Sonata (d840, known as the 'Reliquie') sports an expansive first movement whose deceptively gentle gait is belied by a harmonic audacity (especially in the astonishing transition to the second subject) found in no previous Schubert sonata. With its exuberant energy and rich, wide-spaced textures, no other work of Schubert's reflects his natural surroundings more vividly than the D major Sonata d850, composed during his stay in and around Bad Gastein in the summer of 1825. Fashioned for a professional pianist, Karl Maria von Bocklet, Schubert felt free to give the torrential yet dancelike triplets of the first movement full rein. The emotional range of the slow movement is unprecedented in Schubert's piano music; the seemingly innocuous syncopation that launches the subdominant second group rises to a thunderous *fff* climax. The driving five-note dotted upbeat of the hemiola-laden Scherzo is a perfect foil both to the trio, with its wide harmonic vistas, and the relaxed, playful rondo finale. The opening *Molto moderato* of the G major Sonata d894, in 12/8 time, shares its tempo marking and spirit of almost timeless contemplation by the first movement of the B \flat Sonata (d960). Perhaps taking a cue from the corresponding movement of Beethoven's Fourth Piano Concerto, Schubert 'orchestrates' every triad to maximize its sonority, drawing upon techniques from low-slung fifths to doubled and tripled thirds. The finale of the G major Sonata suggests another homage to Beethoven, here his Piano Sonata in G, op.31 no.1, of 1802.

Only their position at the end of Schubert's short life prompts us to label the final trilogy of piano sonatas (d958–60) as late. Now in his prime, Schubert laid out three independent solutions to the challenge of the keyboard sonata, the first opening with a blatant tribute to the theme of Beethoven's 32 Variations in C Minor. The coincidences end there, however; the ambiguities in the sonata peak in the much maligned finale, a frantic tarantella whose apparently rambling structure belies a strikingly original treatment of sonata form. In the A major Sonata Schubert replaces ambiguity with extroverted clarity. As in Beethoven's op.106, the magisterial opening proclaims the textural and formal spaciousness of the work. Yet it is not without discontinuities; beginning as a static barcarolle, the F \flat minor Andantino contains a central episode which comes as close to a nervous breakdown as anything in Schubert's output, while during the

rapid play of registers in the Scherzo he torpedoed a placid passage in C major with a plummeting scale in C minor. Although the last movement borrows its theme from the early A minor Sonata d537 and its schematic sonata-rondo layout and some of its textures from Beethoven's op.31 no.1, it transcends both these models and constitutes one of his most subtle and alluring finales. If Schubert invests the ostensibly confident A major Sonata with a tinge of sadness, the final Sonata, in B major, is suffused by the composer's characteristic melancholy, mingled with a feeling of contemplative ecstasy. The stepwise elegiac opening alternates with disembodied trills in the bass, leading to remote keys, notably F minor, before the exposition is over. The emphasis on F minor (and the enharmonically related G major) in this movement prepares listeners for the remote key of C minor in the slow movement. The suspension of time in the A section gives way to a serene A major melody that mirrors in range and contour the theme with which the sonata opened, while conjuring up the sonorities of the preceding A major Sonata. Characteristically, Schubert's tune explodes in a catharsis out of which the opening stillness re-emerges. The opening of the finale again takes a cue from Beethoven, here the second finale of the String Quartet in B, op.130, published in May of the preceding year. Like Beethoven, Schubert feints mischievously at C minor before affirming the tonic key, B. But the movement's textures and emotional ambiguity are uniquely Schubertian.

During his career Schubert composed more than 400 waltzes, ländler and other dances for piano, publishing (and probably composing) them in sets. Most were improvised at social occasions or dance parties, then refined and written down later. Technically accessible, these predominantly 16-bar binary forms are rarely routine, and a surprising number withstand comparison with Schubert's finest work. The five Ländler (all in A major or minor) that open d366 encompass the playful leaps of nos.1 and 2, the sombre hymn of no.3, the poignant, appoggiatura-laden inner-voice melody of no.4 and the driving bass of no.5. Pianists such as Sviatoslav Richter have created mini-sets from these groupings, repeating one or more of the dances, perhaps much as Schubert did. The much smaller collection of *Moments musicaux*, impromptus and Klavierstücke that Schubert composed between 1823 and 1828 are examples of the favourite Romantic genre of the short, self-contained piano piece that became popular during the 1820s (precedents go back at least to Beethoven's op.33 bagatelles of 1802). The compositional freedom afforded by this new genre stimulated some of Schubert's most original creations. The six *Moments musicaux*, composed between 1823 and 1828, use familiar formal patterns such as the minuet and trio (nos.1 and 6) as a vehicle for enigmatic and sorrowful expression that is quintessentially Schubertian. The enduring popularity of no.3 in F minor, originally published as *Air russe*, derives at least partly from its anticipation of a *pas seul* by Tchaikovsky.

Perhaps in response to the 1821 publication of pieces of the same title by the Bohemian composer Jan Votršek, Schubert's publisher Haslinger gave the title Four Impromptus to d899. In their ternary design the impromptus may have been influenced by Tomášek's 1807 'Eclogues', written in protest to the vapid variation compositions of the time. Only the first of Schubert's impromptus, a mixture of sonata, variation and through-composed

elements, is not cast in ternary form. The bold opening dominant octaves act as the foil to a muted funeral march, which Schubert contrasts with an imitative, sensuously Italianate closing theme. While less experimental formally, the remaining three impromptus are highly individual. The A section of no.2 is a fleet *moto perpetuo*, while no.3 (first published in the key of G for fear that amateurs could not navigate G \flat) is the quintessence of the slow-moving Schubert melody over a flowing arpeggiated accompaniment. The last member of the group sports a key signature of A \flat major but moves for more than 30 bars through A \flat minor, C \flat major and B minor before finally arriving in the home key. The contrasting B sections of all three are highly dramatic. The final set of four impromptus (D935) was apparently meant as a continuation of the first set. They suggest a four-movement piano sonata in F minor, with the first movement a full-blown sonata, the second a tender minuet, the third a set of variations on the theme from *Rosamunde* also used in the Andante of the A minor Quartet, and the fourth a highly original finale containing some of Schubert's wittiest and most audacious piano writing. Although the posthumously published *Drei Klavierstücke* exist only in draft, they hold their own with the impromptus, of which they were perhaps a continuation. In all three sections of great urgency contrast with those in which time seems to stand still. Throughout the late piano pieces, Schubert explores a wide range of relationships between the tonic and the submediant in all its forms (major and minor, lowered and raised), an alternative to the Classical polarization of tonic and dominant, and one that was extensively cultivated by later Romantic composers.

Schubert's most original contribution to the keyboard repertory is arguably his music for piano duet. Although familiar from the 18th century, keyboard music for four hands was largely restricted to ephemeral pieces or utilitarian arrangements of orchestral works. Mozart invested the genre with more ambition but, as with the lied, it was Schubert who took a marginal genre and made it central. His earliest works for piano duet were three fantasies (D1, 9, 48), while a modest rondo (D608) from January 1818 and four polonaises (D599) and a sonata (D617) of Mozartian proportions composed in Zseliz during the summer of that year mark the beginning of Schubert's sustained interest in the genre. His first enduring success was a set of three *Marches militaires* (D733), possibly written during the summer or autumn of 1818, which was followed by a further 11 marches over the next decade. Schubert's unusual interest in the march scarcely stemmed from any enthusiasm for war but rather from the great range of stylistic possibilities it afforded, from funeral march to evocations of toy soldiers. The best of these marches (which include the six *Grandes marches* of 1824) exploit the full range of four hands while preserving a sense of intimate conversation.

The Grand Duo (D812) of June 1824 marked a watershed in Schubert's development, instantly raising the piano duet to a medium worthy of comparison with the string quartet or the symphony. Both the first and second movements feature leisurely three-key expositions, with Schubert's favourite submediant as the intermediate key. The massively scored Scherzo, with its minor-keyed trio, is a foil for the sly opening of the finale (initially in A minor rather than the expected C major), which grows again to

heroic proportions. At this same period Schubert invested variation form with similar substance and prestige in the Variations in A-flat on an original theme (d813). The seventh variation is extraordinarily bold in its chromatic colouring, while the heavily dotted eighth and final variation leads to a poetic and ultimately triumphant coda. No work of Schubert's, incidentally, proclaims more clearly his love of Beethoven's Seventh Symphony. Shortly after returning from Zseliz for the last time, Schubert essayed the *Divertissement à l'hongroise* in G minor (d818), which has given rise to intriguing speculation as to the exact nature and degree of its Hungarian influence. This three-movement work is much more substantial than its title suggests, as is its companion probably composed the next year, the *Divertissement sur des motifs originaux français* (d823).

Between January and June of his last year Schubert created no fewer than three enduring works for piano duet. The Fantasy in F minor (d940) shares with the 'Wanderer' Fantasy a continuous four-section scheme. The haunting opening theme returns in the finale, setting the seal on a cyclic structure; in between comes a Largo which contrasts quasi-Baroque double-dotted rhythms with yearning lyricism, and a fleet Scherzo, both in the unlikely key of F minor. The F minor finale is itself framed by the opening theme, between which Schubert unleashes a fugue based on a new theme. It matters little that the fugal texture gradually dissolves, for the momentum carries through until the final poignant recall of the opening. The masterly compression of the F minor Fantasy is in stark contrast to the passionate expansiveness of the Allegro in A minor d947, subtitled *Lebensstürme* when Diabelli published it in 1840. Few sonata movements by Schubert integrate so many diverse ideas so successfully. Because of its key, some commentators have suggested that the sublime Rondo in A major (d951) may have formed the finale of a larger work headed by d947. Belonging to the same family as the finale to Beethoven's E minor Sonata op.90, Schubert's movement is likewise a sonata-rondo, with a central episode that functions as a development and a long coda in which one of the themes is heard in the tenor part.

[Schubert, Franz, §2: Works](#)

(vi) Chamber music.

Schubert's first instrument was the violin, and he began writing string quartets at the age of 13 or 14. The existence of a family quartet provided the impressionable teenager with a ready made laboratory. Yet the demands of the new medium perfected by Haydn, Mozart and the Beethoven of the Razumovsky quartets took Schubert almost a decade to assimilate fully. The youthful experiment of the quartet in mixed keys (d18) of 1810–11 was succeeded by a progressively more assured series of seven quartets over the next two to three years. In these works the influences of Haydn, Mozart and Beethoven are readily apparent. Between 1814 and 1816, years dominated by song composition, Schubert produced only three quartets whose movements are of widely varying quality. In many of these early quartets Schubert resorts, not always successfully, to quasi-orchestral textures.

It was another four years before he produced the first movement of a quartet in C minor, the so-called Quartettsatz (d703) of 1820, a work of

furious intensity that heralded Schubert's maturity as a composer of instrumental music. Its concentration and variety of texture and register paved the way for the three great quartets of Schubert's last years. While the poignant, long-spanned theme-and-accompaniment opening of the Quartet in A minor (d804) (the first of a planned set of three) is rooted in the world of song, the movement as a whole reveals a new thematic economy, tautness of development and phrase-by-phrase logic. Schubert borrowed the theme of the Andante from his incidental music to *Rosamunde*; but the quartet movement is expanded into a more substantial ABAB form, plus a coda based on both A and B (d677). The minuet, which quotes Schubert's Schiller setting *Die Götter Griechenlands*, resumes the sombre pathos of the first movement. The ostensibly cheerful opening of the A major finale is undercut by a minor-mode second group and an ambivalent final cadence. Schubert followed the A minor immediately by the Quartet in D minor (d810), nicknamed 'Death and the Maiden' because the theme of the second movement draws on the song of that name. The first movement uses full, almost orchestral textures with a previously unthinkable power and intensity. Yet there is almost no doubling, with Schubert relying instead on an extraordinary range of widely spaced double and triple stops. The celebrated G minor slow movement takes the chorale-like theme through a series of five variations in which, except for the exquisite variation in the major, harmony dominates melody. The explosive dotted-rhythm scherzo is seemingly modelled on the first few bars of a German dance (d790 no.6). The grimly inexorable sonata-rondo finale is cast as a saltarello, and may have been in Mendelssohn's mind when he wrote his Italian Symphony. Schubert's final quartet, in G major, d887 (fig.10), dates from almost two years later, and is contemporary with Beethoven's last quartet, op.135. Although Schubert's quartet is formally less sophisticated than Beethoven's, it is revolutionary in the way it makes the contrast between major and minor modes the basis of much of the structure. Schubert's harmonic language was fuelled from the outset by the frequent equivocation between major and minor; but during the course of his career local colouring was gradually supplanted by longer-range strategies, of which d887 provides the most far-reaching and disturbing example. The modal interplay is reinforced by contrasts of dynamics, spacing and texture, with a telling use of pizzicato.

Between 1816 and 1827 Schubert composed eight works for piano and a single wind or string instrument. The four sonatas for violin and piano (d384, 385, 408, 574; the first three were published as sonatinas, perhaps to enhance their appeal to an amateur market) are compact, graceful works whose unassuming character conceals an intimate understanding of the medium's conversational potential. In 1826–7 Schubert returned to this same combination for the Rondo in B minor (d895), easily his most impressive work for this medium, and the Fantasy in C, d934. The technical demands of both works are considerable, but equally evident is Schubert's penchant for formal experimentation. Generations of flautists have celebrated Schubert's decision to write his ingratiating set of variations for flute and piano (d802) on *Trockne Blumen* from *Die schöne Müllerin*. The Sonata for arpeggione and piano (d821), is often underrated, although its cause is not helped by modern arrangements for various instruments, from the cello to the flute. The arpeggione's soulful, almost speechlike upper

register was clearly in the forefront of Schubert's mind when he composed this idiosyncratic work.

Apart from a youthful movement for piano trio, Schubert's three principal works for piano and strings are all products of his last decade. The five movements of the 'Trout' Quintet (1819) suggest a looser, divertimento-like structure, while the presence of the double bass gave Schubert the opportunity to exploit open, airy textures. The recapitulation of the opening movement, beginning in the subdominant, is a compressed transposition of the exposition, while the second and last movements make considerable use of transposed repetition, all factors suggesting that the work was composed rapidly. The variation fourth movement is based on *Die Forelle*, the popular song composed two years earlier, with the song's *A* phrase repeated to give the quintet theme added weight. In spite of its modest technical demands and accusations that its appeal is only of the surface, the 'Trout' Quintet projects a timeless freshness that has ensured its perpetual popularity.

Schubert probably composed, or at least began, both of his expansive piano trios in the autumn of 1827. His recent friendships with the pianist Bocklet, the violinist Schuppanzigh and the cellist Linke may have rekindled his interest in the medium after a gap of some 15 years. In the first movement of the B \flat Trio (d898), Schubert creates delightfully fluid textures, with the strings now playing in unison, now engaged in conversational interplay, while piano accompaniments invariably include thematic elements. The approach to the second group – the emotional centre of the movement – employs a favourite Schubertian device in which a sustained single tonic note (here, A in the cello) is suddenly redefined as the mediant of the secondary key (F). The intensely lyrical but disjunct theme is expanded to ten bars, with the melodic peak reserved for the final statement in the piano. In the ensuing Andante, cast in a free ternary design, the serene *A* section encloses a volatile central episode. The trio of the Scherzo, a movement of almost symphonic scope, features a sighing stepwise melody that passes from violin to cello before concluding in a poignant duet. Labelled a rondo, the sonata-form finale opens playfully before launching into an ambitious series of thematic developments crowned by a rhythmic transformation of the opening theme in triple metre. A Notturmo in E \flat major (d897) was probably intended as the original slow movement of the B \flat Trio. Its turbulently imitative *B* section, contrasting with the timelessness of the opening, has a volcanic power found in many of Schubert's later slow movements. The sheer length of this *ABABA* movement may have led the composer to replace it by the present Andante. The E \flat Trio (d929) opens with a triple-time triadic theme reminiscent of Beethoven's 'Eroica' but soon moves, via virtuoso runs in the piano, to a plaintive second group in the quite unexpected key of B minor. The exposition and recapitulation sustain much of their interest by constantly inflecting the major mode with the minor, enabling Schubert to draw out the descent from B minor to the dominant a semitone below. After reaching a *fff* climax in the coda, the movement ends with witty and touching *piano* reference to the second group. The marchlike Andante, based on a C minor theme that derives from a Swedish folksong, employs the same *ABABA* form as the Notturmo but in an even freer fashion.

Schubert accompanies the first return of the *A* theme with explicitly marked tremolandos that lead to a shattering climax in B minor, the key that had played a crucial role in the first movement. The lilting Scherzando, written in close canon, makes one wonder how Schubert could have doubted his own contrapuntal skills. The movement ends with a truncated return of the trio, recalling the final allusion to the second theme in the opening movement. As in the B♭ Trio, the huge finale (totalling 748 bars) frequently changes metre (from 6/8 to 2/2) here to accommodate a hypnotic repeated-note theme. More novel is the varied return of the first theme from the slow movement, creating the kind of cyclic structure that would prove irresistible to composers of the next generation. Perhaps under pressure from friends, Schubert acknowledged the problematic length of his finale and authorized two cuts generally adopted today.

Schubert composed two chamber works for unusual combinations of instruments. The Octet in F (D803; string quartet plus double bass, clarinet, horn, and bassoon) was commissioned by Count Troyer, who played the clarinet at the first performance. The work contains a few orchestral-style tuttis, none of which, however, undermines the work's essential chamber style. Except for passing shadows in the coda of the Adagio and the minuet, the first five movements, which include a set of brilliant variations on a jaunty theme from the operetta *Die Freunde von Salamanka*, are almost entirely free from the sombre colours found in much of Schubert's later music. Only in the introduction to the finale, with its eerie tremolandos, does darkness fall unexpectedly before evaporating in a breezy quickstep march. An internal impulse seems to have fuelled the composition of what many regard as Schubert's crowning achievement in chamber music, the String Quintet in C (D956), whose genesis overlaps with the late piano sonatas. Schubert's choice of a second cello rather than the second viola preferred by Mozart was prompted by his evident affection for the cello's plangent tenor range and by the increased textural possibilities offered by the extra cello. Unlike Boccherini in his quintets with two cellos, Schubert gave each of the instruments virtually equal prominence. In only a few other works, notably the G major Quartet, does Schubert derive a large-scale structure so cogently from the opening material, heard in the first movement as a deeply felt struggle between minor and major; in a masterly stroke of ambiguity, the apparent slow introduction here turns out to have been in the movement's basic Allegro tempo all along. The achingly beautiful cello duet that forms the intermediate stage of the three-keyed exposition derives much of its poetic effect from the reinterpreted G in the second cello that sinks flatwards to E♭. Perhaps the most astonishing feature of the movement is its range of textures (including liberal use of pizzicato), with the instruments often grouped into two pairs plus one single voice. Remarkably, the movement seems to expand the sonorities of chamber music rather than veering towards an orchestral style of writing.

The ethereal, disembodied melody of the Adagio creates an illusion of time suspended. Major–minor contrasts continue to colour the harmonic discourse at both the local and structural levels, the latter most evident in the abrupt juxtaposition of the *A* section in E major with the anguished *B* section in F minor. With the return of the *A* section haunted by distant echoes of the earthly struggles in the *B* section, it is not surprising that musicians such as the pianist Artur Schnabel – not to mention the writer

Thomas Mann – expressed a wish to die while listening to this movement. Extreme contrasts continue in the Scherzo, where the manic energy of the Scherzo itself provides a haunting foil for the wraithlike stillness of the D \flat trio, which, like the F minor episode of the Adagio, is placed a semitone above the movement's main tonality. For his finale Schubert took refuge in the Viennese dance music he had known since a child, all the while counterpoising the pronounced lilt of the main theme with *ppp* textures of the most transparent delicacy. In a bittersweet, disquieting ending that only Schubert could have conceived, the Quintet ends with the notes D \flat -C, leaving the question of mode as ambiguous as in the opening chords of the first movement.

Schubert, Franz, §2: Works

(vii) Orchestral music.

Of all the genres in which Schubert worked, the one that interested his friends and supporters least was orchestral music. When Antonio Salieri reportedly said: 'He is a genius! He can write anything: songs, masses, string quartets ...' it is no accident that he omitted any mention of symphonic music. Along with Salieri, the Schubert circle, with its poets, playwrights, painters and philosophers, was far more involved with the more intimate forms of music-making, especially the lied. Nonetheless, Schubert's interest in composing for orchestra dates back to his mid-teens and dominated his deathbed. He began more symphonies (13) than Beethoven, and completed seven. Schubert's first six symphonies, most of them written for performance by a private orchestra which had grown out of the family string quartet, are apprentice works, full of ingratiating touches and, less frequently, genuine originality. It is worth remembering that at the age when Beethoven finished his First Symphony, Schubert had little over a year to live. Born at just the right moment to inherit the full symphonic flowering of Mozart and Haydn, as well as the intimidating assaults of Beethoven, Schubert took full advantage of his legacy. Although his first essay, an Allegro in D (d2b), calls, unusually, for trombones, his First Symphony (d82) adopts the formal outline and scoring of Haydn's second set of London symphonies: a slow introduction leading to a sonata-form Allegro, a spacious slow movement, a symphonic minuet in the tonic key of the work, and a lighter, scurrying finale that opens softly before a tutti explosion. Mozartian touches can be heard, especially in the slow movement with its echoes of the 'Prague' Symphony; but the reappearance of part of the slow introduction immediately before the first movement's recapitulation is an impressive and individual stroke. Although he may already have been familiar with Beethoven's first six symphonies, Schubert rarely betrayed a direct influence in these early works; one obvious exception is the use of the Eroica Symphony's 'Prometheus' theme in the opening movement of the First Symphony. From the syncopated, scampering thematic material of the opening Allegro, through the theme-and-variations slow movement and the off-tonic (C minor) minuet to the use of three distinct key centres in the exposition of the finale, the Second Symphony, in B \flat major (d125), displays considerably more nerve and ambition. The Third Symphony (in D, d200) looks back to no.1 in its tonality and its Mozartian patina, although the jaunty themes of the first movement, and the *buffo*-style finale, have a whiff of Rossini. Schubert's Fourth

Symphony (in C minor, d417) betrays no influence of Beethoven's epic Fifth Symphony in the same key, harking instead back to Mozartian chromaticism. In spite of the title of 'Tragic' added by Schubert as an afterthought, the dominant moods are those of pathos and agitation rather than tragedy. The groping chromaticism of the slow introduction owes much to the opening of Mozart's 'Dissonance' Quartet; but the second group of the main Allegro gravitates to the submediant – a characteristically Schubertian stroke – and the movement ends nonchalantly in the major. Of the two major-mode inner movements, the *Allegretto* Andante includes two troubled sections in the minor, while the minuet, in *Allegretto* major, is disturbingly chromatic. The finale, which also moves to the submediant for the second group, recasts the recapitulation entirely in the major, although the effect is more colouristic than a true resolution of preceding conflicts.

The popularity of Schubert's Symphony no.5 in B-flat major (d485) derives on the surface from its amiable themes (the first subject launched exquisitely by an in-tempo four-bar introduction) and transparent, chamber musical textures (the orchestra includes neither clarinets, trumpets nor drums). Its deeper appeal stems from its classical balance of thematic and structural elements. In the first movement Schubert abandons his hitherto usually perfunctory recapitulations for a genuine resolution, adding 16 new bars that prepare for the final cadence. The three remaining movements repeatedly invoke Haydn and, especially, Mozart: the slow movement, for instance, virtually quotes the theme of the minuet finale from Mozart's Violin Sonata in F, k377, while the minuet is clearly indebted to the G minor Symphony k550. Schubert's final youthful symphonic venture, the Sixth Symphony, in C (d589), suggests a composer looking for new directions but not sure where to strike out. There are pre-echoes of the 'Great' C major, but also the unmistakable influence of Rossini, one that also permeates the two overtures 'im italienischen Stile' composed by Schubert at the same period as the symphony.

Written within just over four years of each other, the first six symphonies portray a gifted apprentice largely content to embellish – with a dash of Rossini and his own more relaxed phrase structure – the exalted legacy of Haydn, Mozart and, to a lesser degree, Beethoven. During the years 1818–22 he strove to evolve a more individual, subjective conception of the four-movement sonata ideal; and his struggles are betrayed by the fact that all of the symphonies he began at this period remained torsos. Sketches for the outer movements of a symphony in D (d615, May 1818) were abandoned, in spite of promising ideas. Some two years later a more ambitious symphonic project, also in D (d708a), suffered the same fate, although extensive piano score sketches for four movements reveal some original ideas, including a daring choice of the key of the tritone (A-flat major) for the second group in the first movement. The following year, 1821, Schubert completed a draft of a symphony in E (d729) that finally makes a decisive break with Haydn and Mozart. Following a bold minor-mode introduction to the first movement, Schubert eschews the repeat of the exposition. Three of the movements employ his characteristic three-key exposition, and the thematic structure is highly unified. Yet Schubert's full scoring (for an orchestra including trombones and four horns) of less than a third of the opening movement betrays his dissatisfaction with a work that

was quickly abandoned, although its completion has proved irresistible to conductors and scholars from Weingartner onwards.

For all these promising efforts, nothing really prepares us for the mournful rise and fall of the bass theme that opens the famous 'Unfinished' Symphony (D759). Unlike his previous symphonic attempts, Schubert fully orchestrated the first two movements, together with part of the Scherzo (fig. 13). Orchestral works in B minor were almost unheard of in 1822; and originality informs every aspect of the work. The startling move to the submediant, G major, is accomplished with shattering swiftness. The soaring cello theme that follows and its syncopated accompaniment, are treated at length in the latter part of the exposition; the development works the opening theme to a pitch of almost hysterical anguish before recalling the syncopated accompaniment in isolation from the cello melody – an effect of indescribable poignancy. At the start of the recapitulation the main theme is withheld in order to enhance the dramatic force of its reappearance in the coda. With its towering climaxes, its subjective, almost confessional, tone and its extreme contrasts between violence and lyrical pathos this movement is unprecedented in the symphonic literature.

In the E major Andante con moto Schubert uses a familiar structural pattern (*ABABA*) to uniquely poetic ends, from the assuaging opening theme, exquisitely shared between horns, strings and woodwind, through the haunting clarinet and oboe melody over a syncopated accompaniment (shades of the first movement) and the volcanic tutti explosions, to the coda, with its miraculous harmonic sleights-of-hand. Nowadays Schubert's two completed movements are sometimes performed with an orchestral completion of the Scherzo and, as a finale, the imposing B minor Entr'acte from *Rosamunde*, which makes at least a plausible conclusion.

Having failed to complete four successive symphonies, Schubert might have given up on symphonic ventures. Yet Schubert's travels in Upper Austria in the summer of 1825 seem to have unleashed an astonishing creative energy and optimism that found expression in the 'Great' C major Symphony (D944). Few works have such unquenchable rhythmic vitality or seem more expressive of their direct surroundings, from the opening horn call, which returns as a triumphant apotheosis in the coda, to the brisk step of the stoical, marchlike Andante con moto, from the joyous *alfresco* dance of the vast sonata-form Scherzo, saturated by its opening motif, to the surging triplets of the gargantuan finale. Having found his symphonic voice – a voice at once lyrical, colouristic and expansive – Schubert was understandably eager to undertake more symphonic projects. The so-called Symphony no. 10 (D936a) was the principal work to occupy the composer on his deathbed. He lived long enough to sketch a three-movement work in which the last movement was apparently to combine the function of scherzo and finale. The first movement exhibits structural gaps that challenge any projected completion. Like the 'Unfinished' of six years earlier, the first movement includes a second group whose lyrical main theme forms the movement's emotional and structural centre – so much so that the development opens with a slowed version of it. The last revisions appear to have been made in the remarkable slow movement (again in B minor!), which has an uncanny foretaste of Mahler. As perhaps the last music Schubert composed, its mingled serenity and sense of loss may

have grown out of his acceptance of his own fate. Originally labelled 'Scherzo', the third movement soon developed into a kind of contrapuntal rondo, sporting fugato, canon, double counterpoint, and even augmentation, all testimony to Schubert's renewed contrapuntal studies in the last weeks of his life.

[Schubert, Franz, §2: Works](#)

(viii) Schubert's style and influence.

19th- and earlier 20th-century commentators struggled to define Schubert's style, confining their arguments largely to whether he fitted more into a Viennese Classical or a Romantic mould. In practice, Schubert borrowed freely from the traditions of Haydn, Mozart and, eventually, Beethoven while simultaneously developing his own strategies to new, subjectively expressive ends. Perhaps most significant here was Schubert's extension of the polarized tonic–dominant Classical harmonic discourse to a full range of flat-side relationships – subdominant, flat mediant, submediant and, especially, flat submediant. With its flat-side staging posts, the well-documented three-key exposition attenuated the pull of the dominant. Though Schubert was by no means the inventor of this strategy (well-known precedents include the first movement of Beethoven's Waldstein Sonata), he raised it to extraordinary levels of subtlety. Along with this came both a blurring and an intensified colouristic use of the major–minor modal system. In its simplest form this might involve converting a major-mode theme into the minor (an extension of Mozart's practice), or it might involve a systematic rhetoric of ambiguity, as in the first movement of the C major Quintet. If Schubert's use of rhythm has received less attention, its generally looser, post-Classical structure proved eminently capable of supporting the arching melodic periods for which he is justly known. Although Schubert's melodic gift has long been celebrated, it resists generalization. But his characteristic fingerprints include a predilection for themes that revolve around the mediant, that move mostly by steps but are defined by a telling leap, in which each phrase carries the impetus for the next, and in which closure (often on to the tonic) is delayed until the last possible moment.

In line with this broadened expressive range, Schubert's style can best be understood as a series of four discrete styles. There is first of all the openly popular manner, captured in works like the Octet (d803), songs from *Die schöne Müllerin* and the 'Trout' Quintet. Schubert's popular tone is even more pervasive than Mozart's, surfacing in substantial as well as occasional genres. Counterpoised to this is what might be called the ambitious style – works (and passages) that openly declare their complexity. While weighted towards the last half of Schubert's career, they include works from every genre in which he worked. The late symphonies, masses, string quartets and piano sonatas contain only the most obvious examples. An extension of the ambitious style is the learned style, found primarily in contrapuntal passages ranging from the elaborate palindrone in *Die Zauberharfe*, the mirror counterpoint in the 'Wanderer' Fantasy, the extended fugal passages in both late masses, to the quasi-fugal writing in the F minor Fantasy for piano duet (d940). Finally, Schubert penned passages that can only be described (albeit unhistorically) as avant garde. These include music best described as 'unhinged', such as that in the slow

movements of the G major Quartet and the A major Piano Sonata (d959), or the so-called *Lebensstürme* for piano duet. But they also include the Wagnerian pre-echoes in *Lazarus* and the Count's recitative (no.2) in *Der Graf von Gleichen*, or the Mahlerian premonitions in the Andante of Symphony no.10.

Schubert's direct influence on the course of 19th-century music arguably exceeded that of Beethoven. That, like Beethoven, he exercised no influence over opera, the dominant form of public music for the duration of the century, does not diminish his contribution. The flood of lieder by composers such as Franz, Mendelssohn, Schumann, Brahms, Wolf and Mahler are quite unimaginable without the extraordinary precedent of Schubert. Of these, it was perhaps Wolf who came closest to replicating the vast emotional range of Schubert. While Schubert's writing for piano was less obviously innovative than that of Chopin, Schumann and Liszt, its influence was by no means negligible. The ability to exploit and extend the singing qualities of the Viennese piano, the wealth of innovative accompanimental textures, the formal experimentation, and the cultivation of new single-movement genres, including miniatures such as the *Moments musicaux*, were all to leave their mark on subsequent generations. While the only mature symphony of Schubert's known between 1839 and 1868 was the 'Great' C major, its impact on Schumann, Mendelssohn and, much later, Brahms and Mahler (who also knew the 'Unfinished') was profound. It is hard to imagine Brahms at all without the example of Schubert. Mahler's sense of spacious Austrian countryside draws directly from the Schubert of the 'Great' C major. The gradual publication of Schubert's works throughout the 19th century meant that new discoveries were constantly being made, affording numerous opportunities for influence. These cropped up in unexpected places: the harmonic vocabulary of the King of Ragtime, Scott Joplin, is lifted in almost textbook fashion directly from Schubert, while unmistakable Schubertian gestures such as the ubiquitous flat sixth chord pop up in, say, the Beatles' *I saw her standing there*. Indeed, the very language of musical theatre, from Siegmund Romberg to Andrew Lloyd Webber, is saturated with Schubertian melodic and harmonic syntax.

[Schubert, Franz](#)

WORKS

Editions: *Franz Schuberts Werke: Kritisch durchgesehene Gesamtausgabe*, ed. E. Mandyczewski, J. Brahms and others (Leipzig, 1884–97/R) [SW, ser./vol.,p.; Rb – Revisionsbericht]*Franz Schubert: Neue Ausgabe sämtlicher Werke*, ed. W. Dürr, A. Feil, C. Landon and others (Kassel, 1964–) [NSA, ser./vol.]Theatrical texts: *Franz Schubert: Bühnenwerke: kritische Gesamtausgabe der Texte*, ed. C. Pollack (Tutzing, 1988) [P, p.nos.]

Items are ordered by d number as enumerated in W. Dürr, A. Feil, C. Landon and others: *Franz Schubert: Thematisches Verzeichnis seiner Werke in chronologischer Folge von Otto Erich Deutsch*, Neue Ausgabe sämtlicher Werke, viii/4 (Kassel, 1978); where, exceptionally, numbers have been changed in this edition, a cross-reference is given. Numbers in parentheses following a title refer to separate settings of the same text.

[theatrical](#)

sacred

mixed voices

male voices

female or unspecified voices

orchestral

chamber

sonatas, fantasies and shorter works for piano

dances for piano

piano four hands

songs

index to the songs

miscellaneous

doubtful and spurious works

Schubert, Franz: Works

theatrical

first performed in Vienna unless otherwise stated

D	Title	Genre, acts	Librettist	Composed	Published
11, 966	Der Spiegelritter	Spl, 3; only ov. and most of Act 1 complete	A. von Kotzebue	Dec 1811 – late 1812 or early 1813	1893
First performance : Swiss Radio, 11 Dec 1949					

SW; NSA; P :
xxi/1, 1, xv/7, 107; ii/11; 357–415

84

Des
Teufels
Lustsch
loss
[1st
version]

Zauber
oper, 3

Kotzeb
ue

30 Oct
1813 –
15 May
1814

1888

First performance :
Musikvereinsaal, 12 Dec 1879 (as pubd in 1888)

SW; NSA; P :
xv/1; ii/1a; 15–74

[2nd
version]

complet
ed 22
Oct
1814

1990

SW; NSA; P :
—; ii/1b

137

Adrast
[ov.,
see
also
orchestr
al, 648]

Oper, 2
or 3;
unfinish
ed

J.
Mayrhof
er

?late
1819 –
early
1820

1893

First performance :
Redoutensaal, 13 Dec 1868

SW; NSA; P :
xv/7, 315; ii/11; 417–32

190

Der
vierjähri
ge
Posten

Spl, 1

T.
Körner

8–19
May
1815

1888

First performance :
Dresden, 23 Sept 1896

SW; NSA; P :
xv/2, 1; ii/2; 75–91

220

Fernan
do

Spl, 1

A.
Stadler

June –
9 July
1815

1888

First performance :
13 April 1907

SW; NSA; P : xv/2, 109; ii/2; 93–116					
239	Claudine von Villa Bella	Spl, 3; only ov. and Act 1 survive	J.W. von Goethe	begun 26 July 1815	1893

First performance :
Gemeindehaus Wieden, 26 April 1913

SW; NSA; P : xv/7, 1; ii/12; 433–92					
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326	Die Freunde von Salamanca	komisches Spl, 2	Mayrhofer	18 Nov – 31 Dec 1815 (?early 1816)	1888
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First performance :
Halle, 6 May 1928

SW; NSA; P : xv/2, 169; ii/3; 117–45					
435	Die Bürgschaft	Oper, 3; Acts 1 and 2 only		2 May 1816 – ?late sum. 1816	1893

First performance :
7 March 1908

SW; NSA; P : xv/7, 201; ii/12; 493–508					
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644	Die Zauberharfe	Zauber spiel mit Musik (melodrama), 3	G. von Hofmann	?May– Aug 1820	1891
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First performance :
An der Wien, 19 Aug 1820



SW; NSA; P :
xv/4, 1; ii/4, 3; 147–64

647

First performance :
Kärntnertor, 14 June 1820

SW; NSA; P :
xv/3, 1; ii/5; 165–96

Die Zwilling sbrüder	Posse, 1	Hofman n, after <i>Les deux Valentin s</i>	?Dec 1818 – Jan 1819	1889
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701

First performance :
12 June 1971

Sacnt ala [Sakunt ala]	Oper, 3, sketches for Acts 1 and 2 only	J.P. Neuma nn, after Kalidas a	Oct 1820 – early 1821	—
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SW; NSA; P :
—; ii/13; 531–54

723

First performance :
Kärntnertor, 20 June 1821

SW; NSA; P :
xv/7, 365; ii/14; 267–31

Duet and aria for Herold' s Das Zauber- glöckch en (La clochett e)		E.G.M. Théaulo n de Lamber t, trans. F. Treitsch e	spr. 1821	1893
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732

First performance :
Weimar, Hof, 24 June 1854

Alfonso und Estrella	Oper, 3	F. von Schobe r	20 Sept 1821 – 27 Feb 1822	1892
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SW; NSA; P :
ov. xv/4; xv/5, 1; ii/6; 197–244

787

Die Versch worene n (Der häuslic he Krieg)	Spl, 1	I.F. Castelli, after Aristop hanes: <i>Lysistra ta</i> and <i>Ecclesi azusae</i>	?late 1822 – April 1823	1889
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First performance :
Frankfurt, 29 Aug 1861 (concert perf., Vienna, Musikvereinsaal, 1 March
1861)

SW; NSA; P :
xv/3, 113; ii/7; 245–83

791

Rüdiger	Oper, sketche s for nos.1–2 only	?l. von Mosel	begun May 1823	1867
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First performance :
Redoutensaal, 5 Jan 1868

SW; NSA; P :
—; ii/14; 555–9

796

Fierrabr as	heroisc h- romanti sche Oper, 3	J. Kupelwi eser, after J.G.G. Büschin g and F.H. von der Hagen' s story in <i>Buch der Liebe</i> (1809), and F. de la Motte Fouqué : <i>Eginhar d und Emma</i> (1811)	25 May – 2 Oct 1823	1886
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First performance :
Karlsruhe, Grossherzogliches Hof, 9 Feb 1897

SW; NSA; P :
xv/6, 1; ii/8; 285–346

797

Rosam
unde,
Fürstin
von
Zypern
incid
music
to
romanti
c play,
4

H. von
Chézy

aut.
1823

1891

First performance :
An der Wien, 20 Dec 1823

SW; NSA; P :
xv/4, 345; ii/9; 347–53

918

Der
Graf
von
Gleichen
romanti
sche
Oper, 2,
sketches
only

E. von
Bauernfeld

19 June
1827–
1828

(Tutzing,
1988)
[facs.]

First performance :
—

SW; NSA; P :
—; ii/14; 561–615

966

[see 11
above] orch
interlude
to
11/3,
frag.

—

—

—

981

Der
Minnes
änger
Oper,
unfinished,
lost

—

—

—

First performance :
—

SW; NSA; P :
—

982

[Sophie
] Oper,
sketches,
3 nos.
only

—

?spr.
1821

—

First performance :
—

SW; NSA; P :
—; ii/14; 617–22

Schubert, Franz: Works

sacred

D	Title	Forces	Published
24e	Mass, ?F, frag.	SATB, orch, org	—
Composed : ?1812			
SW; NSA : —; i/5			
27	Salve regina, F	S, orch, org	1928
Composed : 28 June 1812			
31	Kyrie, d	S, T, SATB, orch, org	1888
Composed : 25 Sept 1812			
SW; NSA : xiv, 175; i/5			
45	Kyrie, B	SATB	1888
Composed : 1 March 1813			

SW; NSA :

xiv, 226; i/5			
49	Kyrie, d	S, A, T, B, SATB, orch	1888
Composed : April 1813			
SW; NSA : xiv, 189; i/5			

56	Santus, canon with coda, B	3vv	1892
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Composed :
21 April 1813

SW; NSA : xix, 89; i/8			
66	Kyrie, F	SATB, orch, org	1888
Composed : 12 May 1813			
SW; NSA : xiv, 203; i/5			

71a	Alleluja, F, canon	3vv	1956
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Composed :
?July 1813

SW; NSA : —; i/8			
105	Mass no. 1, F [see also 185]	S, S, A, T, T, B, SATB, orch, org	1856
Composed : 17 May – 22 July 1814			
SW; NSA : xiii/1, 1; i/1			

106	Salve regina,	T, orch, org	1888
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BL

Composed :
28 June – 1 July 1814

SW; NSA : xiv, 47; i/8			
136	Offertory: Totus in corde languo, C	S/T, cl/vn, orch, org	1825, op.46

Composed :
?1815

SW; NSA :
xiv, 1; i/8

167	Mass no.2, G	S, T, B, SATB, str, org	1846
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Composed :
2–7 March 1815

SW; NSA : xiii/1, 121; i/1			
175	Stabat mater, g	SATB, orch, org	1888

Composed :
4–6 April 1815

SW; NSA :
xiv, 101; i/8

181	Offertory: Tres sunt, a	SATB, orch, org	1888
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Composed :
10–11 April 1815

SW; NSA : xiv, 23; i/8			
184	Gradual: Benedictus es, Domine,	SATB, orch, org	c1843, op.150

<p>Composed : 15–17 April 1815</p>	<p>C</p>
<p>SW; NSA : xiv, 29; i/8</p>	
<p>185</p>	<p>Dona nobis pacem, F [alternative movt for 105] B, SATB, orch, org 1887</p>
<p>Composed : 25–6 April 1815</p>	
<p>SW; NSA : xiii/1, 931; i/1</p>	
<p>223</p>	<p>Salve regina (Offertorium), F version a S, orch, org</p>
<p>Composed : 5 July 1815</p>	
<p>SW; NSA : —; i/8</p>	
<p>Composed : 28 Jan 1823</p>	<p>version b 1825, op.47</p>
<p>SW; NSA : xiv, 9; i/8</p>	
<p>324</p>	<p>Mass no.3, B S, A, T, B, SATB, orch, org c1837, op.141</p>
<p>Composed : begun 11 Nov 1815</p>	
<p>SW; NSA : xiii/1, 157; i/2</p>	
<p>379</p>	<p>Deutsches Salve regina SATB, org 1859</p>

<p>Composed : 21 Feb 1816</p> <p>SW; NSA : xiv, 215; i/8</p>	(Hymne an die heilige Mutter Gottes), F		
	383	Stabat mater (orat), F/f	S, T, B, SATB, orch 1888

Composed :
begun 28 Feb 1816

<p>SW; NSA : xiv, 109; i/7</p> <p>386</p> <p>Composed : early 1816</p> <p>SW; NSA : xiv, 224; i/8</p>	Salve regina, B	SATB	1833
	452	Mass no.4, C [see also 961]	S, A, T, B, SATB, orch, org 1825, op.48

Composed :
June–July 1816

<p>SW; NSA : xiii/1, 209; i/2</p> <p>453</p> <p>Composed : July 1816</p> <p>SW; NSA : —; i/5</p>	Requiem, c, frag.	SATB, orch	—
	460	Tantum ergo, C	S, SATB, orch, org 1888

Composed :
Aug 1816

SW; NSA : xiv, 39; i/8			
461	Tantum ergo, C	S, A, T, B, SATB, orch	1935
Composed : Aug 1816			
SW; NSA : —; i/8			
486	Magnificat, C	S, A, T, B, SATB, orch, orch	1888

Composed :
15 Sept 1815

SW; NSA : xiv, 77; i/8			
488	Auguste jam coelestium, G	S, T, orch	1888
Composed : Oct 1816			
SW; NSA : xiv, 59; i/8			
607	Evangelium Johannis VI, E	1v, bc	1920

Composed :
1818

SW; NSA : —; i/8			
621	Deutsches Requiem (Deutsche Trauermesse) , g	S, A, T, B, SATB, orch	1826

Composed :
Aug 1818

SW; NSA :
—; i/6

676

Salve regina S, str
(Offertorium),
A

1845, op.153

Composed :
Nov 1819

SW; NSA :
xiv, 17; i/8

678

Mass no.5, S, A, T, B,
A [] SATB, orch,
org

Composed :
Nov 1819 – Sept 1822

version a

1875

SW; NSA :
—; i/3

version b

1887

SW; NSA :
xiii/2, 1; i/3

696

6 antiphons SATB
for Palm
Sunday:
Hosanna filio
David; In
monte Oliveti;
Sanctus,
sanctus,
sanctus;
Pueri
hebraeorum;
Cum angelis
et pueris;
Ingrediente
Domino

1829, op.113

Composed :
March 1820

SW; NSA :
xiv, 218; i/8

730	Tantum ergo, S, A, T, B, B SATB, orch, org	1926
Composed : 16 Aug 1821		
SW; NSA : —; i/8		

739	Tantum ergo, SATB, orch, C org	1825, op.45
Composed : 1814		

750	Tantum ergo, SATB, orch, D org	1888
Composed : 20 March 1822		
SW; NSA : xiv, 37; i/8		
SW; NSA : xiv, 43; i/8		

755	Kyrie, a, sketch	S, A, T, B, SATB, str, org	—
Composed : May 1822			

811	Salve regina, TTBB C	1850, op.149
Composed : April 1824		
SW; NSA : xiv, 220; i/8		

872	Deutsche Messe	
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Composed :
late sum. 1827

	version a	SATB, org	—
SW; NSA : —; i/6			
	version b	SATB, orch, org	1870
SW; NSA : xiii/2, 325; i/6			
	Appx: Das Gebet des Herrn		1845
SW; NSA : xiii/2, 340; i/6			
950	Mass no.6, E	S, A, T, B, SATB, orch	1865

Composed :
begun June 1828

SW; NSA : xiii/2, 167; i/4			
961	Benedictus, a [alternative movt for 452]	S, A, T, B, SATB, orch, org	1829
Composed : Oct 1828			
SW; NSA : xiii/1, 247; i/2			
962	Tantum ergo, E	S, A, T, B, SATB, orch	1890

Composed :
Oct 1828

SW; NSA : xiv, 227, xxi, 269; i/8			
963	Offertory: Intende voci,	T, SATB, orch	1890

Composed :
Oct 1828

SW; NSA :
xxi, 277; i/8

992

[sketches for
383]

Schubert, Franz: Works

mixed voices

NSA numbers refer to volume in series 3 unless otherwise stated

D	Title	Forces	Text	Compo sed	Publish ed	SW; NSA
17	Quell'innocente figlio		P. Metastasio	c1812		—; viii/2
	version 3	S, A, T			1940	
	version 4	S, A, T, B			1940	
	version 5	S, A, T			1940	
	version 6	S, A, T			1940	
	version 7	S, A, T, B			—	
	version 8	S, A, T, B			1940	
	version 9	S, A, T, B			1940	
33	Entra l'uomo allorché nasce		Metastasio	Sept–Oct 1812	1940	—; viii/2
	version 3	S, A, T				
	version 4	S, A, T, B				
	version 5	S, A, T, B				
	version 6	S, A, T, B				
34	Te solo adoro	S, A, T, B	Metastasio	5 Nov 1812	1940	—; viii/2
35	Serbate, o dei custodi		Metastasio	Oct 1812	1940	—; viii/2
	version 1	S, A, T, B				

	version 2	SATB				
47	Dithyrambe (Der Besuch), frag.	T, B, SATB, pf	F. von Schiller	29 March 1813	—	—; ii
168	Nun lasst uns den Leib begraben (Begräbnislied)	SATB, pf	F.G. Klopstock	9 March 1815	1872	xvii, 241; ii
168a	Osterlied [formerly 987]	SATB, pf	Klopstock	9 March 1815	1872	xvii, 244; ii
232	Hymne an den Unendlichen	SATB, pf	Schiller	11 July 1815	1829, op.112/3	xvii, 167; ii
294	Namensfeier für Franz Michael Vierthaler (Gratulationskantate)	S, T, B, STB, orch		27 Sept 1815	1892	xvii, 142; i
329a	Das Grab (1), sketch	SATB	J.G. von Salis-Seewis	?28 Dec 1815	—	—; ii
439	An die Sonne	SATB, pf	J.P. Uz	June 1816	1872	xvii, 218; ii
440	Chor der Engel	SATB	Goethe	June 1816	1839	xvii, 245; ii
451	Prometheus (cant.), lost	S, B, chorus, orch	P. Dräxler von Carin	17 June 1816	—	—
472	Kantate zu Ehren von Josef Spindler	2 S, B, SATB, orch	J. Hoheisel	Sept 1816	1830, op.128	xvii, 109; i
609	Die Geselligkeit (Lebenslust)	SATB, pf	J.K. Unger	Jan 1818	1872	xvii, 225; ii

642	Viel tausen d Sterne prange n	SATB, pf	A.G. Eberha rd	?1812	1937	—; ii
643a	Das Grab (5)	SATB	Salis- Seewis	1819	1972	—; ii
665	Im traulich en Kreise [part of 609]					
666	Kantate zum Geburt stag des Sänger s Johann Michael Vogl (Der Frühlin gsmor gen)	STB, pf	A. Stadler	10 Aug 1819	1849, op.158	xix, 37; ii
689	Lazarus, oder Die Feier der Auferst ehung (orat, 3), only 1st act and part of 2nd comple te	3 S, 2 T, B, SATB, orch	A.H. Nieme yer	Feb 1820	1865	xvii, 1; ii/10
748	Am Geburt stag des Kaiser s (cant.)	S, A, T, B, SATB, orch	J.L.F. von Deinha rdstein	Jan 1822	1822; 1849 as op.157	xvii, 138; ii
763	Des Tages Weihe	SATB, pf		22 Nov 1822	1842, op.146	xvii, 212; ii
815	Gebet	SATB, pf	F. de la Motte Fouqu é	Sept 1824	1840, op.139	xvii, 198; ii
826	Der Tanz	SATB, pf	? K. Schnitz er von Mecra	early 1828	1892	xvii, 228; ii

875a	Die Allmacht (2), sketch	SATB, pf	J.L. Pyrker von Felsö-Eör	Jan 1826	—	—; ii
920	Ständchen	A, TTBB, pf	F. Grillparzer	July 1827	1891	xvi, 108; iii
	version a [for version b see female or unspecified voices] [formerly 921]					
930	Der Hochzeitsbräuten	S, T, B, pf	F. von Schobler	Nov 1827	1829, op.104	xix, 14; ii
936	Kantate für Irene Kiesewetter	2 T, 2 B, SATB, pf 4 hands	anon. lt. text	26 Dec 1827	1892	xvii, 231; ii
942	Mirjams Siegesgesang	S, SATB, pf	Grillparzer	March 1828	c1839, op.136	xvii, 170; ii
953	Der 92. Psalm: Lied für den Sabbat	S, A, T, Bar, B, SATB	Heb. text	July 1828	1841	xvii, 247; ii
954	Glaube, Hoffnung und Liebe	2 T, 2 B, SATB, wind inst/pf	F. Reil	Aug 1828	1828	xvii, 152; i, ii
985	Gott im Ungewitter	SATB, pf	Uz	?1827	1829, op.112 /1	xvii, 156; ii
986	Gott der Weltscöpfer	SATB, pf	Uz	?1827	1829, op.112 /2	xvii, 164; ii
987	Osterlied [see 168a]					

Schubert, Franz: Works

male voices

NSA numbers refer to volume and page in series 3

D	Title	Forces	Text	Compo sed	Publish ed	SW; NSA
37	Die Advokaten [based on a previous setting by Anton Fischer]	TTB, pf	Baron Engelhart	25-7 Dec 1812	1827, op.74	xix, 2; iii
38	Totengräberlied (1)	TTB	L.C.H. Hölty	?1813	1892	xix, 76; iv, 3
43	Dreifach ist der Schritt der Zeit (1)	TTB	F. von Schiller	8 July 1813	1897	xxi, 337; iv, 4
51	Unendliche Freude (1)	TTB	Schiller	15 April 1813	1897	xxi, 330; iv, 8
53	Vorüber die stöhnende Klage	TTB	Schiller	18 April 1813	1892	xix, 61; iv, 10
54	Unendliche Freude (2), canon	BBB/TB	Schiller	19 April 1813	1873	xix, 78; iv, 12
55	Selig durch die Liebe	TTB	Schiller	21 April 1813	1892	xix, 67; iv, 14
57	Hier strecket der wallende Pilger	TTB	Schiller	29 April 1813	1897	xxi, 331; iv, 15
58	Desen Fahne Donnerstürme wallte	TTB	Schiller	May 1813	1892	xix, 63; iv, 18
60	Hier umarmen sich getreue	TTB	Schiller	3 Oct 1813	1892	xix, 65; iv, 33

62	Gatten Throne nd auf erhabn em Sitz	TTB	Schiller	9 May 1813	1956	xxi, 334; iv, 22
63	Wer die steile Sterne nbahn	TTB	Schiller	10 May 1813	1892	xix, 68; iv, 24
64	Majest ätsche Sonne nrosse	TTB	Schiller	10 May 1813	1897	xxi, 335; iv, 26
65	Schme rz verzerr et ihr Gesich t, canon, sketch	TTB	Schiller	11 May 1813	1892	xix, 94; iv, 180
67	Frisch atmet des Morge ns lebendi ger Hauch	TTB	Schiller	15 May 1813	1897	xxi, 335; iv, 27
70	Dreifac h ist der Schritt der Zeit (Ewig still steht die Vergan genheit) (3), canon	TTB	Schiller	8 July 1813	1928	—; iv, 177
71	Die zwei Tugen dwege	TTB	Schiller	15 July 1813	1892	xix, 69; iv, 32
75	Trinklie d (Freun de, samme lt euch im Kreise)	B, TTB, pf	F. Schäff er	29 Aug 1813	1850	xvi, 128; iii
80	Zur Namen sfeier meines Vaters	TTB, gui	F. Schub ert	27 Sept 1813	1892	xix, 48; iii
88	Versch	TTB	Schub	15 Nov	1892	xix, 77;

	wunden sind die Schmerzen, canon		ert	1813		iv, 35
110	Wer ist gross?	B, TTBB, orch		24–5 July 1814	1891	xvi, 205; i
129	Mailed (Grüner wird die Au) (1)	TTB	Hölty	c1815	1892	xix, 72; iv, 37
132	Lied beim Rundetanz, 1 part only	? TTB/T TBB	J.G. von Salis-Seewis	1815 or 1816	1974	—; iv, 177
133	Lied im Freien, 1 part only	? TTB/T TBB	Salis-Seewis	1815 or 1816	1974	—; iv, 178
140	Klage um Ali Bey (1)	TTB, ?pf	M. Claudius	1815	1850	xviii, 32
147	Bardengesang	TTB	Ossian, trans. E. de Harold	20 Jan 1816	1892	xix, 70; iv, 42
148	Trinklied (Brüder! unser Erdenwallen)	T, TTB, pf	I.F. Castelli	Feb 1815	1830, op.131/2	xix, 59; iii
236	Das Abendrot	TTB, pf	L. Kosegarten	20 July 1815	1892	xix, 57; ii
242	Trinklied im Winter	TTB	Hölty	? Aug 1815	1892	xix, 74; iv, 48
243	Frühlingslied (Die Luft ist blau)	TTB	Hölty	? Aug 1815	1892	xix, 75; iv, 50
267	Trinklied (Auf! jeder sei nun froh)	TTBB, pf		25 Aug 1815	1872	xvi, 131; iii
268	Bergknappenlied	TTBB, pf		25 Aug 1815	1872	xvi, 133; iii
269	Das Leben	TBB, pf	J.C. Wannovius	Aug 1815	—	—; iii
	version a [for version					

	b see female or unspecified voices]					
277	Punschlied (Vier Elemente, innig gesellt)	TTB, pf	Schiller	29 Aug 1815	1892	xix, 58; iii
330	Das Grab (2)	4 vv, pf	Salis-Seewis	28 Dec 1815	1895	xx/3, 231; iii
	version b [for version a see songs]					
331	Der Entfern ten (1)	TTBB	Salis-Seewis	c1816	1866	xvi, 194; iv, 56
337	Die Einsiedelei (1)	TTBB	Salis-Seewis	c1816	c1860	xvi, 195; iv, 58
338	An den Frühling (2)	TTBB	Schiller	c1816	1891	xvi, 196; iv, 60
339	Amors Macht, 1 part only	? TTB/TBB	F. von Matthisson	1815 or 1816	1974	—; iv, 178
340	Badeli ed, T2 only	? TTB/TBB	Matthisson	1815 or 1816	1974	—; iv, 178
341	Sylphen, T2 only	? TTB/TBB	Matthisson	1815 or 1816	1974	—; iv, 179
356	Trinklied (Funke lnd im Becher)	TTBB, lost pf acc.		1816	1844	—; iii
364	Fischerlied (2)	TTBB	Salis-Seewis	c1816–17	1897	xxi, 320; iv, 63
377	Das Grab (3)	TTBB, pf	Salis-Seewis	11 Feb 1816	1872	xx/4, 6; iii
387	Die Schlacht (2), sketch	solo vv, chorus, pf	Schiller	March 1816	1897	xxi, 341; ii
407	Beitrag zur fünfzig jährigen Jubelfeier des	T, TTBB, pf	Schubert	by 16 June 1816	1891–2	xvi, 211; iii

	Herrn Salieri, [no. 1 also in version for TTBB, see 441]					
422	Naturgenuss (2)	TTBB, pf	Matthisson	?1822	1823, op.16/2	xvi, 76; iii
423	Andenken (Ich denke dein, wenn durch den Hain) (2)	TTB	Matthisson	May 1816	1927	—; iv, 66
424	Erinnerungen (Am Seege- stad) (2)	TTB	Matthisson	May 1816	1927	—; iv, 68
425	Lebensbild, lost	TTB		May 1816	—	—
426	Trinklied (Herr Bacchus ist ein braver Mann), lost	TTB		May 1816	—	—
427	Trinklied im Mai	TTB	Hölty	May 1816	1892	xix, 73; iv, 70
428	Widerhall (Auf ewig dein)	TTB	Matthisson	May 1816	1927	—; iv, 73
441	[TTB version of 407/1]	TTB, pf	Schubert	by 16 June 1816	1892	xix, 53; iii
494	Der Geister- tanz (4)	TTBBB	Matthisson	Nov 1816	1871	xvi, 173; iv, 77
513	Lapastorella al prato (1)	TTBB, pf	C. Goldoni	?1817	1891	xvi, 134; iii
538	Gesang der Geister über	TTBB	Goethe	March 1817	1891	xvi, 175; iv, 81

	den Wasser n (2)					
569	Das Grab (4)	unison vv, pf	Salis- Seewis	June 1817	1895	xx/5, 122; iii
572	Lied im Freien	TTBB	Salis- Seewis	July 1817	1872	xvi, 180; iv, 89
598	Das Dörfch en		G. A. Bürger			
	version a, sketch	TTBB		Dec 1817	1891	xvi, 223; iii
	version b [former ly 641]	TTBB, pf		1818	1822, op.11/ 1	xvi, 41; iii
635	Leise, leise lasst uns singen	TTBB		c1819	1906– 7	—; iv, 97
641	Das Dörfch en [see 598]					
656	Sehns ucht (Nur wer die Sehns ucht kennt) (4)	TTBBB	Goethe	April 1819	1867	xvi, 185; iv, 98
657	Ruhe, schöns tes Glück der Erde	TTBB		April 1819	1871	xvi, 187; iv, 102
704	Gesan g der Geister über den Wasser n [see 714]					
705	Gesan g der Geister über den Wasser n (3), sketch	TTBB, pf	Goethe	Dec 1820	1897	xxi, 313; iii
709	Frühlin gsgesa ng (1)	TTBB	F. von Schob er	before April 1822	1891	xvi, 169; iv, 106
710	Im Gegen	TTBB, pf	Goethe	?Marc h 1821	1849	xvi, 119; iii

	wärtige n Vergan genes					
714	Gesan g der Geister über den Wasse m (4)		Goethe			
	version a, sketch [former ly 704]	TTTTB BBB, 2 va, 2 vc, db		Dec 1820	1891	xvi, 215; i
	version b	TTTTB BBB, 2 va, 2 vc, db		Feb 1821	1858, op.167	xvi, 24; i
724	Die Nacht gall	TTBB, pf	J.K. Unger	by April 1821	1822, op.11/ 2	xvi, 50; iii
740	Frühlin gsgesa ng (2)	TTBB, pf	Schob er	Jan– April 1822	1823, op.16/ 1	xvi, 65; iii
747	Geist der Liebe (Der Abend schlei ert Flur und Hain) (2)	TTBB, pf	Matthis son	Jan 1822	1822, op.11/ 3	xvi, 59; iii
778b	Ich hab in mich gesoge n, sketch	TTBB	F. Rücker t	?1823	1978	—; viii/3
809	Gondel fahrer (2)	TTBB, pf	J. Mayrh ofer	March 1824	1824, op.28	xvi, 83; iii
822	Lied eines Krieger s	B, unison vv, pf		31 Dec 1824	1842	xx/8, 32; iii
825	Wehm ut	TTBB	H. Hütten brenne r	before sum. 1826	1828, op.64/ 1	xvi, 141; iv, 121
825a	Ewige Liebe	TTBB	E. Schulz e	before sum. 1826	1828, op.64/ 2	xvi, 144; iv, 126
825b	Flucht	TTBB	K. Lappe	by early 1825	1828, op.64/ 3	xvi, 148; iv, 133
835	Bootge sang	TTBB, pf	W. Scott, trans. D.A. Storck	1825	1826, op.52/ 3	xvi, 89; iii

847	Trinklied aus dem 16. Jahrhundert	TTBB	F. Gräffer	July 1825	1849, op.155	xvi, 29; iv, 139
848	Nachtmusik	TTBB	K.S. von Seckendorff	July 1825	1849, op.156	xvi, 166; iv, 143
865	Widerspruch	TTBB, pf	J.G. Seidl	?1826	1828, op.105/1	xvi, 93; iii
873a	version a [for version b see songs] Nachklänge, sketch	TTBB		?Jan 1826	1974	—; iv, 187
875	Mondschein	TTBBB, pf	Schobner	Jan 1826	1831, op.102	xvi, 153; iii
892	Nachtlied	T, TTBB, pf	Seidl	Sept 1826	1839, op.134	xvi, 98; iii
893	Grab und Mond	TTBB	Seidl	Sept 1826	1827	xvi, 197; iv, 148
901	Wein und Liebe	TTBB	J.C.F. Haug	before June 1827	1827	xvi, 190; iv, 150
903	Zur guten Nacht	Bar, TTBB, pf	F. Rochlitz	Jan 1827	1827, op.81/3	xvi, 91; iii
912	Schlachtlied (2)	TTBB, TTBB	F.G. Klopstock	28 Feb 1827	1844, op.151	xvi, 157; iv, 156
913	Nachtgesang im Walde	TTBB, 4 hn	Seidl	April 1827	1846, op.139	xvi, 1; i
914	Frühlingslied	TTBB	A. Pollak	April 1827	1897	xxi, 321; iv, 166
916	Das stille Lied, sketch	TTBB	J.G. Seegemund	May 1827	1978	—; iv, 188, viii/3
941	Hymnus an den Heiligen Geist [see 948]					
948	Hymnus an den Heiligen Geist		A. Schmidl	May 1828		
	version	2 T, 2			1891	xvi,

	a [formerly 941]	B, TTBB				199; i/8
	version b [formerly 964]	2 T, 2 B, TTBB, wind insts			1849, op.154	xvi, 11; i/8
964	Hymnus an den Heiligen Geist [see 948]					
983	Jünglingswonne	TTBB	Matthi- son	?1822	1823, op.17/ 1	xvi, 137; iv, 112
983a	Liebe	TTBB	Schiller	?1822	1823, op.17/ 2	xvi, 138; iv, 115
983b	Zum Rundetanz	TTBB	Salis- Seewis	?1822	1823, op.17/ 3	xvi, 139; iv, 116
983c	Die Nacht	TTBB	? F.W. Krumm- acher	?1822	1823, op.17/ 4	xvi, 139; iv, 118
984	Der Wintertag	TTBB, lost pf acc.	?	?	c1865, op.169	—; iii

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female or unspecified voices

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D	Title	Forces	Text	Compose	Published	SW; NSA d
17	Quell'innocente figlio, version 2	2 S	Metastasio	c1812	1940	—; viii/2
33	Entra l'uomo allor che nasce, version 2	S, A	Metastasio	Sept–Oct 1812	1940	—; viii/2
61	Ein jugendlicher Maienschwung	3vv	Schiller	8 May 1813	1897	xxi, 333; iv, 20
69	Dreifach ist der Schritt der Zeit (2)	3vv	Schiller	8 July 1813	1892	xix, 80; iv, 30
130	Der	3vv	Hölty	c1815	1892	xix, 82; iv,

	Schnee zerrinnt (1), canon					38
131	Lacrimoso son io, canon, 2 versions	3vv		?Aug 1815	1892	xix, 87; iv, 40
169	Trinklied vor der Schlacht	2 unison choruses, pf	T. Körner	12 March 1815	1894	xx/2, 68; iii
170	Schwertlied	1v, unison chorus, pf	Körner	12 March 1815	1873	xx/2, 78; iii
183	Trinklied (Ihr Freunde und du gold'ner Wein)	1v, unison chorus, pf	A. Zettler	12 April 1815	1887	xx/2, 97; iii
189	An die Freude	1v, unison chorus, pf	Schiller	May 1815	1829, op.111/1	xx/2, 102; iii
199	Mailied (Grüner wird die Au)	2vv/2 hn	Hölty	24 May 1815	1885	xix, 91; iv, 44
202	Mailied (Der Schnee zerrinnt) (2)	2vv/2 hn	Hölty	26 May 1815	1885	xix, 91; iv, 44
203	Der Morgenstern (2)	2vv/2 hn	Körner	26 May 1815	1892	xix, 92; iv, 45
204	Jägerlied	2vv/2 hn	Körner	26 May 1815	1892	xix, 92; iv, 46
205	Lützows wilde Jagd	2vv/2 hn	Körner	26 May 1815	1892	xix, 93; iv, 46
244	Willkommen, lieber schöner Mai, canon, 2 versions	3vv	Hölty	?Aug 1815	1892	xix, 85; iv, 51
253	Punschlied: im Norden zu singen	2vv	Schiller	18 Aug 1815	1887	xx/3, 30; iv, 54
269	Das Leben	SSA, pf	Wannovius	25 Aug 1815	1849	xviii, 31; iii
	version b [for version a see male voices]					
357	Gold'ner Schein, canon	3vv	Matthisson	May 1816	1892	xix, 81; iv, 64
442	Das grosse Halleluja	chorus, pf	Klopstock	June 1816	c1847	xx/4, 110; iii
	version b [for version a					

	see songs]					
443	Schlachtlied (1)	chorus, pf	Klopstock	June 1816	1895	xx/4, 112; iii
	version b [for version a see songs]					
521	Jagdlied	unison vv, pf	F. Werner	Jan 1817	1895	xx/5, 3; iii
	version b [for version a see songs]					
706	Der 23. Psalm	SSAA, pf	trans. M. Mendelsohn	Dec 1820	1832, op.132	xviii, 3; iii
757	Gott in der Natur	SSAA, pf	E.C. von Kleist	Aug 1822	1839	xviii, 10; iii
836	Coronach (Totengesang der Frauen und Mädchen)	SSA, pf	Scott, trans. Storck	1825	1826, op.52/4	xviii, 1; iii
873	Canon, a, sketch	6vv	—	?Jan 1826	1974	—; iv, 187
920	Ständchen [formerly 921]	A, SSAA, pf	Grillparzer	July 1827	1840, op.135	xviii, 20; iii
	version b [for version a see male voices]					
988	Liebesäuselndie Blätter, canon	3vv	Hölty	?1815	1873	xix, 83; iv, 172
988a	—	pf acc. only	—	?after 1820	1969	—; iii

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orchestral

NSA numbers refer to volume and page in series 5

D	Title	Compose	Published	SW; NSA
2a	Overture, D, frag.	?1811	—	—; iv

	[formerly 996]			
2b	Symphony, D, frag., 1st movt only [formerly 997]	?1811	—	—; iv
4	Overture, D, for J.F.E. Albrecht's comedy <i>Der Teufel als Hydraulicus</i>	?1812	1886	ii, 1; iv
12	Overture, D	1811 or 1812	1897	xxi, 23; iv
26	Overture, D	by 26 June 1812	1886	ii, 13; iv
39a	3 minuets and trios, lost	1813	—	—
71c	Orch frag., D [formerly 966a]	Aug/Sept 1813	—	—; v
82	Symphony no.1, D	by 28 Oct 1813	1884	i/1, 1; i, 3
94a	Orch frag., B♭	c1814	—	—; v
125	Symphony no.2, B♭	10 Dec 1814 – 24 March 1815	1884	i/1, 65; i, 71
200	Symphony no.3, D	24 May – 19 July 1815	1884	i/1, 143; i, 153
345	Concerto (Concertstück), D, vn, orch	1816	1897	xxi, 46; iv
417	Symphony no.4, c, 'Tragic'	by 27 April 1816	1884	i/1, 191; ii
438	Rondo, A, vn, str	June 1816	1897	xxi, 73; iv
470	Overture, B♭ [possibly for cantata 472; arr. str qt 601]	Sept 1816	1886	ii, 31; iv
485	Symphony no.5, B♭	Sept – 3 Oct 1816	1885	i/2, 1; ii
556	Overture, D	May 1817	1886	ii, 47; iv
580	Polonaise, B♭, vn, orch	Sept 1817	1928	—; iv

589	Symphony no.6, C	Oct 1817 – Feb 1818	1885	i/2, 49; ii
590	Overture, D, 'im italienischen Stile' [arr. pf 4 hands, 592]	Nov 1817	1886	ii, 63; iv
591	Overture, C, 'im italienischen Stile' [arr. pf 4 hands, 597]	Nov 1817	1865, op.170	ii, 83; iv
615	Symphony, D, pf sketches for 2 movts	May 1818	—	—; v
648	Overture, e [possibly for 137, see theatrical]	Feb 1819	1886	ii, 101; iv
708a	Symphony, D, sketches	after 1820	—	—; v
729	Symphony [no.7], E, sketched in score	Aug 1821	1934	—; v
759	Symphony [no.7] no.8, b, 'Unfinished'	Oct 1822	1867	i/2, 239; iii
849	'Gmunden –Gastein' Symphony [?identical with 944]	June–Sept 1825	—	—
936a	Symphony, D, sketches	?mid-1828	1978	—; v
944	Symphony [no.8] no.9, C, 'Great'	?1825–8	1840	i/2, 117; iii
966a	Orch frag., D [see 71c]			
966b	Orch sketches, A, frag.	1820 or later	—	—; v
996	Overture [see 2a]			
997	Symphony [see 2b]			

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NSA numbers refer to volume and page in series 6 unless otherwise stated

D	Title	Forces	Compos ed	Publishe d	SW; NSA
2c	String Quartet, ?d/F, frag. [formerly 998]	2 vn, va, vc	?1811	1978	—; iii
2d	6 Minuets, C, F, D, C, d, B♭; [formerly 995]	2 ob, 2 cl, 2 hn, 2 bn, trbn	1811	1970	—; ix
2f	Trio of a minuet, C, sketch	? wind insts	1811	—	—; ix
3	String Quartet, C, frag.	2 vn, va, vc	?sum. 1812	1978	—; iii
8	Overture, c	2 vn, 2 va, vc	29 June 1811	1970	—; ii, 3
8a	Overture, c [arr. of 8]	2 vn, va, vc	after 12 July 1811	1970	—; iii
18	String Quartet, g/B♭;	2 vn, va, vc	1810 or 1811	1890	v, 1; iii
19	String Quartet, lost	2 vn, va, vc	1810 or 1811	—	—
19a	String Quartet, lost	2 vn, va, vc	1810 or 1811	—	—
20	Overture, B♭; lost	2 vn, va, vc	1812	—	—
28	Trio (Sonata in 1 movt), B♭;	pf, vn, vc	27 July – 28 Aug 1812	1923	—; vii, 3
32	String Quartet, C movts 1, 3 movt 4 movts 1–4	2 vn, va, vc	Sept – Oct 1812	1890 1897 1954	v, 11 Rb, 53 —; iii
36	String Quartet,	2 vn, va, vc	19 Nov 1812 –	1890	v, 19; iii

	B \flat		21 Feb 1813		
46	String Quartet, C	2 vn, va, vc	3–7 March 1813	1890	v, 37; iii
68	String Quartet, B \flat ; 1st movt and finale	2 vn, va, vc	8 June – 18 Aug 1813	1890	v, 53; iii
72	Wind octet, F	2 ob, 2 cl, 2 hn, 2 bn	by 18 Aug 1813	1889	iii, 69; i, 3
72a	Allegro, F, unfinished	2 ob, 2 cl, 2 hn, 2 bn	1813	1897	Rb, 41; i, 151
74	String Quartet, D	2 vn, va, vc	22 Aug – Sept 1813	1890	v, 71; iv
79	Wind nonet, E \flat ; 'Franz Schuberts Begräbnis-Feyer' (Eine kleine Trauermusik)	2 cl, 2 bn, dbn, 2 hn, 2 trbn	19 Sept 1813	1889	iii, 81; i, 25
86	Minuet, D	2 vn, va, vc	?Nov 1813	1886	ii, 154; ix
87	String Quartet, E \flat	2 vn, va, vc	Nov 1813	1840, op.125/1	v, 147; iv
87a	Andante, C	? 2 vn, va, vc	Nov 1813	—	—; iv
89	5 minuets and 6 trios, C, F, d, G, C	2 vn, va, vc	19 Nov 1813	1886	ii, 141; ix
90	5 Deutsche and 7 trios with coda, C, G, D, F, C	2 vn, va, vc	19 Nov 1813	1886	ii, 147; ix
94	String Quartet, D	2 vn, va, vc	? 1811 or 1812	1871	v, 93; iii
94b	5 minuets and 6 Deutsche with	2 vn, va, vc, 2 hn	1814	—	—

		trios, lost				
96	Trio, G, added to Schuber t's arr. of W. Matiegk a's Notturmo op.21 [replace s orig. 2nd trio]	fl, va, vc, gui	Feb 1814	1926	—; viii/2	
103	String Quartet, c, frags., Grave and Allegro	2 vn, va, vc	23 April 1814	1939	—; iv	
111a	String Trio, B♭, frag., lost [? sketch for 112]	vn, va, vc	5–13 Sept 1814	—	—	
112	String Quartet, B♭	2 vn, va, vc	5–13 Sept 1814	1863, op.168	v, 109; iv	
173	String Quartet, g	2 vn, va, vc	25 March – 1 April 1815	1871	v, 129; iv	
353	String Quartet, E	2 vn, va, vc	1816	1840, op.125/2	v, 165; iv	
354	4 komisch e Ländler, D	2 vn	Jan 1816	1930	—; ix	
355	8 Ländler, f♯	?vn	Jan 1816	1928	—; ix	
370	9 Ländler, D	?vn	Jan 1816	1930	—; ix	
374	11 Ländler, B♭	vn	?Feb 1816	1902	—; ix	
384	Sonata (Sonatin a), D	vn, pf	March 1816	1836, op.137/1	viii, 26; viii, 3	
385	Sonata (Sonatin a), a	vn, pf	March 1816	1836, op.137/2	viii, 40; viii, 17	
408	Sonata (Sonatin a), g	vn, pf	April 1816	1836, op.137/3	viii, 56; viii, 33	
471	String Trio, B♭	vn, va, vc	Sept 1816	1890–97	vi, 1, Rb, 84;	

		1st movt and frag. of 2nd				vi
487		Adagio and Rondo concertante, F	vn, va, vc, pf	Oct 1816	1865	vii/1, 52; vii, 157
574		Sonata (Duo), A	vn, pf	Aug 1817	1851, op.162	viii, 100; viii, 47
581		String Trio, B♭	vn, va, vc	Sept 1817	1897	xxi, 93; vi
597a		Variations, A, sketches, lost	vn	Dec 1817	—	—
601		Overture, B♭, frag. [arr. of orch ov. 470]	2 vn, va, vc	c1816	—	—
667		Piano Quintet, A, 'Die Forelle'	pf, vn, va, vc, db	?aut. 1819	1829, op.114	vii/1, 52; vii, 185
703		String Quartet, c (Quartettsatz), with frag. 2nd movt	2 vn, va, vc	Dec 1820	1870–97	v, 183, Rb, 76; v
802		Introduction and variations (on Trockne Blumen from Die schöne Müllerin), e/E	fl, pf	Jan 1824	1850, op.160	viii, 120; viii, 67
803		Octet, F	cl, hn, bn, 2 vn, va, vc, db	Feb – 1 March 1824		
		movts 1–3, 6 movts 1–6			1853, op.166 1889	— iii, 1; i, 27
804		String Quartet, a	2 vn, va, vc	Feb–March 1824	1824, op.29/1	v, 191; v
810		String Quartet, d, 'Der Tod und das	2 vn, va, vc	March 1824	1831	v, 215; v

	Mädchen'				
821	Sonata, a, 'Arpeggione'	arpeggione, pf	Nov 1824	1871	viii, 142; viii, 89
887	String Quartet, G	2 vn, va, vc	20–30 June 1826	1851, op.161	v, 251; v
895	Rondo, b (Rondo brillant)	vn, pf	Oct 1826	1827, op.70	viii, 1; viii, 107
897	Piano Trio movt, E♭, 'Notturmo'	pf, vn, vc	?1828	1846, op.148	vii/2, 106; vii, 143
898	Piano Trio, B♭	pf, vn, vc	?1828	1836, op.99	vii/2, 2; vii, 91
929	Piano Trio, E♭	pf, vn, vc	begun Nov 1827	1828, op.100	vii/2, 46; vii, 17
934	Fantasy, C	vn, pf	Dec 1827	1850, op.159	viii, 70; viii, 131
956	String Quintet, C	2 vn, va, 2 vc	?Sept 1828	1853, op.163	iv, 1; ii, 19
995	6 Minuets [see 2d]				
998	String Quartet [see 2c]				
al/3	Fugue, C, frag., va part only	? 2 vn, va, vc	?1812	—	—; viii/1

Schubert, Franz: Works

sonatas, fantasies and shorter works for piano

NSA numbers refer to volume in series 7/ii unless otherwise stated

D	Title and remarks	Composed	Published	SW; NSA
2e	Fantasie, c [formerly 993]	1811	—	—; iv
13	Fugue, d	c1812	—	—; iv
14	Overture, sketch, lost	c1812	—	—
21	6	1812	—	—

	variations, E, lost			
24	7 variations, F, frag., lost	?sum. 1812	—	—
24a	Fugue, C, ? for org	?sum. 1812	1978	—; iv
24b	Fugue, G, ? for org	?sum. 1812	1978	—; iv
24c	Fugue, d, ? for org	?sum. 1812	1978	—; iv
24d	Fugue, C, frag.	?sum. 1812	1978	—; iv
25c	Fugue, F, frag.	?sum. 1812	—	—; viii/2
29	Andante, C [arr. of Str Qt, 3]	9 Sept 1812	1888	xi, 136; iv
37a	fugal sketches, B, [formerly 967]	?1813	—	—; iv
41a	Fugue, e, frag.	1813	—	—; iv
71b	Fugue, e, frag.	July 1813	—	—; iv
154	Allegro, E [sketch of 157]	11 Feb 1815	1897	xxi, 136; i
156	10 variations, F	15 Feb 1815	1887	xi, 112; iv
157	Sonata, E, inc.	begun Feb 1815	1888	x, 2; i
178	Adagio, G, 2 versions [2nd version frag.]	8 April 1815	1897	xxi, 244; iv
279	Sonata, C [minuet = 277a with alternative trio, see dances for piano; ? finale = 346]	Sept 1815	1888	x, 16; i
346	Allegretto, C, frag. [? finale of 279]	?1816	1897	xxi, 222; iv
347	Allegretto moderato, C, frag.	?1813	1897	xxi, 230; iv
348	Andantino, C, frag.	?1816	1897	xxi, 233; iv
349	Adagio, C, frag.	?1816	1897	xxi, 242; iv
459	Sonata, E,	Aug 1816	1843	xi, 170; i

	frag. (nos. 1, 2 of 'Fünf Klavierstü cke')			
459a	'Fünf Klavierstü cke', C, A, E (nos. 3– 5)	?1816	1843	xi, 178; iv
505	Adagio, D, orig. slow movt of 625; adapted (? by publisher) as introduction to 506]	?Sept 1818	1897	Rb, 4; iv
506	Rondo, E [? finale of 566]	?June 1817	1848, op. 145	xi, 105; iv
537	Sonata, a	March 1817	c1852, op. 164	x, 60; i
557	Sonata, A	May 1817	1888	x, 30; i
566	Sonata, e [? finale = 506]	June 1817		
	Moderato		1888	x, 40; i
	Allegretto		1907	—; i
567	Scherzo Sonata, D, inc. [1st version of 568]	June 1817	1928–9 1897	—; i xxi, 140; i
568	Sonata, E	?June 1817	1829, op. 122	x, 74; i
570	Scherzo, D, Allegro f, inc. [? intended as movts 3–4 of 571]	?July 1817	1897	xxi, 236; i
571	Sonata, f, frag. of 1st movt only	July 1817	1897	xxi, 160; i
575	Sonata, B	Aug 1817	1846, op. 147	x, 44; i
576	13 variations on a theme by Anselm Hüttenbre nner, a	Aug 1817	1867	xi, 124; iv
593	2	Nov 1817	1871	xi, 190; iv

	scherzos, B, D			
604	Andante, A [? slow movt of 570/571]	1816 or July 1817	1888	xi, 138; iv
605	Fantasia, C, frag.	1821–3	1897	xxi, 214; iv
605a	Fantasy, C, 'Grazer Fantasie'	?1818	1969	—; iv
606	March, E	?1818	1840	xi, 198; iv
612	Adagio, E [? slow movt of 613]	April 1818	1869	xi, 142; iv
613	Sonata, C, 2 movts, frag. [? slow movt = 612]	April 1818	1897	xxi, 164; ii
625	Sonata, f, 2 movts, frag. [slow movt = 505]	Sept 1818	1897	xxi, 172; ii
655	Sonata, c, , frag. of 1st movt	April 1819	1897	xxi, 186; ii
664	Sonata, A	1819 or 1825	1829, op.120	x, 134; ii
718	Variation on a waltz by Diabelli, c	March 1821	1824	xi, 134; iv
759a	Overture to Alfonso und Estrella, D [arr. from 732]	Nov 1822	c1839, op.69	—; iv
760	Fantasy, C, 'Wanderer fantasie'	Nov 1822	1823, op.15	xi, 2; v
769a	Sonata, e, frag. [formerly 994]	c1823	1958	—; i
780	6 Momens musicals [sic], C, A, , f, c, f, A	1823–8	1828, op.94	xi, 88; v
784	Sonata, a	Feb 1823	1839, op.143	x, 94; ii
817	Ungarisch e Melodie, b [?1st version of pf duet,	2 Sept 1824	1928	—; v

	818]			
840	Sonata, C, 'Reliquie', movts 3–4 inc.	April 1825	1861	xxi, 190; ii
845	Sonata, a	before end May 1825	1826, op.42	x, 110; ii
850	Sonata, D	Aug 1825	1826, op.53	x, 146; ii
894	Sonata, G (formerly known as Fantasie, Andante, Menuetto und Allegretto)	Oct 1826	1827, op.78	x, 178; iii
899	4 Impromptu s, c, E, G, A	? sum.– aut. 1827		xi, 28; v
	nos.1–2		1827, op.90/1–2	
	nos.3–4		1857, op.90/3–4	
900	Allegretto, c, frag.	? after 1820	1897	xxi, 220; v
915	Allegretto, c	26 April 1827	1870	xi, 146; v
916b	Piano piece, C, sketch	? sum.– aut. 1827	1978	—; v
916c	Piano piece, c, sketch	? sum.– aut. 1827	1978	—; v
935	4 Impromptu s, f, A, B	Dec 1827	1839, op.142	xi, 58; v
946	3 Klavierstü cke, e, E, C	May 1828	1868	xi, 150; v
958	Sonata, c	Sept 1828	1839	x, 204; iii
959	Sonata, A	Sept 1828	1839	x, 232; iii
960	Sonata, B	Sept 1828	1839	x, 264; iii
967	fugal sketches [see 37a]			
980f	March, G	?	—	—; vi
993	Fantasie [see 2e]			
994	Sonata [see 769a]			

Schubert, Franz: Works

dances for piano

NSA numbers refer to volume and page in series 7/ii

D	Title and remarks	Composed	Published	SW; NSA
19b	Waltzes and march, lost	? 1812 or 1813	—	—
22	12 minuets with trios, lost	1812	—	—
41	30 minuets with trios, 10 lost	1813	1889	xii, 137; vi
91	2 minuets, D, A, each with 2 trios, 2 other minuets lost	22 Nov 1813	1956	—; vi
128	12 Wiener Deutsche	?1812	1897	xxi, 248; vi
135	Deutscher, E, with trio [see 146]	1815	1930	—; vi
139	Deutscher, C, with trio	1815	1930	—; vi
145	12 Waltzes [no.7 = no.2 of 970], 17 Ländler, 9 Ecossaisses [no.5 = no.1 of 421; no.6 = no.5 of 697], incl. 3 Atzenbrugger Tänze (nos.1–3)	1815 – July 1821	1823, op.18	xii, 14; vii
146	20 Waltzes (Letzte Walzer) [no.3 = 135 with new trio]		1830, op.127	xii, 66; vii
	nos.1, 3–	1815		

	11			
	nos.2, 12–20	Feb 1823		
158	Eccossaise, d/F	21 Feb 1815	1889	xii, 136; vi
277a	Minuet, a [used in Sonata, 279], with trio	?Sept 1815	1925	—; iv
299	12 Eccossais [no.1 = Eccossaise no.1 from 145]	3 Oct 1815		
	nos.1–8		1897	xxi, 264; vi
	nos.9–12		1912	—; vi
334	Minuet, A, with trio	c1815	1897	xxi, 256; iv
335	Minuet, E, with 2 trios	c1813	1897	xxi, 258; vi
365	36 Originaltänze (Erste Walzer), incl. Trauerwalzer (no.2) and 3 Atzenbrugger Tänze (nos.29–31)	1816 – July 1821	1821, op.9	xii, 2; vii
366	17 Ländler [no.17 arr. from 814 no.1, see piano four hands]	1816 – Nov 1824		xii, 88; vi
	nos.6 and 17		1824	
	nos.1–17		1869	
378	8 Ländler, B♭	13 Feb 1816	1869	xii, 102; vi
380	3 minuets, E, A, C, each with 2 trios, 2nd trio of 3rd minuet lost	22 Feb 1816		
	nos.1 and 2		1897	xxi, 262; vi
	no.3		1956	—; vi
420	12 Deutsche	1816	1871	xii, 94; vii
421	6 Eccossais, A♭, f, E♭, B♭, E♭	May 1816	1889	xii, 132; vi

	, A [no. 1 = Ecosaise no.5 of 145]			
511	Ecosaise	c1817	1924	—; vi
529	8 Ecosaises	Feb 1817		
	nos.1–3, 6, 8, D, D, G, D, D		1871	xii, 143; vi
	nos.4, 5, 7, D		1897	xxi, 267; vi
600	Minuet, c [? trio = 610]	?1814	1897	xxi, 261; iv
610	Trio, E [? minuet = 600]	Feb 1818	1889	xii, 157; vi
640	2 dances [see 980a]			
643	Deutscher, c, and Ecosaise, D	1819	1889	xii, 117; vi
679	2 Ländler [see 980b]			
680	2 Ländler [see 980c]			
681	12 Ländler, nos.1–4 lost	c1815	1930	—; vi
697	6 Ecosaises, A	May 1820		
	nos.1–4, 6		1889	xii, 134; vi
	no.5 [= no.6 of 145]		1823	—; vi
722	Deutscher, G	8 March 1821	1889	xii, 115; vii
734	16 Ländler and 2 Ecosaises (Wiener-Damen Ländler)	c1822	1826, op.67	xii, 48; vii
735	Galop and 8 Ecosaises	c1822	1825, op.49	xii, 119; vii
769	2 Deutsche			xii, 114; vi
	no.1, A	Jan 1824	1889	
	no.2, D	by Dec 1823	1823	
779	34 Valses	c1823	1825,	xii, 34; vii

	sentimentales		op.50	
781	12 Ecossaisses	Jan 1823		xii, 125; vii
	no.1 [= Ecossaisses no.2 of 783]		1825, op.33	
	nos.4, 7		1824	
782	nos.2-3, 5-6, 8-12 Ecossaisses, D	c1823	1889 1824	—; vii
783	16 Deutsche and 2 Ecossaisses [no.2 = no.1 of 781]	Jan 1823 – July 1824	1825, op.33	xii, 28; vii
790	12 Deutsche (Ländler)	May 1823	1864, op.171	xii, 82; vi
816	3 Ecossaisses, D, D, B	Sept 1824	1956	—; vi
820	6 Deutsche, A, B, B	Oct 1824	1931	—; vi
841	2 Deutsche, F, G	April 1825	1930	—; vi
844	Waltz, G (Albumblatt)	16 April 1825	1897	xxi, 268; vi
924	12 Grazer Walzer	?Sept 1827	1828, op.91	xii, 60; vii
925	Grazer Galopp, C	?Sept 1827	1828	xii, 123; vii
944a	Deutscher, lost	1 March 1828	—	—
969	12 Waltzes (Valse nobles)	by end 1826	1827, op.77	xii, 54; vii
970	6 Ländler, E, A, D [no.2 = no.7 of 145]	?	1889	xii, 106; vii
971	3 Deutsche, a, A, E	by end 1822	1823	xii, 108; vii
972	3 Deutsche, D, A, A	?	1889	xii, 110; vi

973	3 Deutsche, E, E, A	?	1889	xii, 111; vi
974	2 Deutsche, D	?	1889	xii, 113; vi
975	Deutscher, D	?	1889	xii, 116; vi
976	Cotillon, E	by end 1825	1825	xii, 118; vi
977	8 Ecoissais s	?	1889	xii, 129; vi
978	Waltz, A	by end 1825	1825	—; vii
979	Waltz, G	by end 1826	1826	—; vii
980	2 waltzes, G, b	by end 1826	1826	—; vii
980a	2 dances, A, E, sketches [formerly 640]	?	1956	—; vi
980b	2 Ländler, E [formerly 679]	?	1925	—; vi
980c	2 Ländler, D, frag. [formerly 680]	?	1930	—; vi
980d	Waltz, C	by end 1827	1828	—; vii
980c	2 dances, g, F, sketches [? for pf]	?	—	—; vi

Schubert, Franz: Works

piano four hands

NSA numbers refer to volume and page in series 7/i

D	Title and remarks	Compose d	Published	SW; NSA
1	Fantasia, G	8 April – 1 May 1810	1888	ix/3, 189; i
1b	Fantasia, G, frag.	1810 or 1811	—	—; i
1c	Sonata, F, frag., 1st movt only	1810 or 1811	—	—; i
9	Fantasia,	20 Sept	1888	ix/3, 224; i

	g	1811		
48	Fantasia, c (Grande sonate)	April – 10 June 1813		
	1st version [without finale]		1871	ix/3, 234; i
	2nd version [complete]		1888	—; i
592	Overture, D, 'im italienischen Stile' [arr. of orch ov., 590]	Dec 1817	1872	ix/2, 26; v
597	Overture, C, 'im italienischen Stile' [arr. of orch ov., 591]	Nov or Dec 1817	1872	ix/2, 14; v
599	4 polonaises, d, B, E, F	July 1818	1827, op.75	ix/3, 160; iv, 126
602	3 marches héroïques, b, C, D	1818 or 1824	1824, op.27	ix/1, 2; iv, 3
603	Introduction, 4 variations on an original theme and finale [see 968a]			
608	Rondo, D			
	version a	Jan 1818	—	—; i
	version b (Notre amitié est invariable)	c1818	1835, op.138	ix/2, 136; i
617	Sonata, B	sum.–aut. 1818	1823, op.30	ix/2, 40; i
618	Deutscher, G, with 2 trios and 2 Ländler, E	sum.–aut. 1818	1909	—; iv, 167
618a	Polonaise and trio, sketch [trio used in 599]	July 1818	1972	—; iv, 180
624	8 variations on a French song, e	Sept 1818	1822, op.10	ix/2, 150; i

668	Overture, g	Oct 1819	1897	xxi, 106; v
675	Overture, F	?Nov 1819	1825, op.34	ix/2, 2; v
733	3 marches militaires, D, G, E	? sum.— aut. 1818	1826, op.51	ix/1, 56; iv, 20
773	Overture to Alfonso und Estrella [arr. from 732]	1823	1826; 1830 as op.69	—; v
798	Overture to Fierrabras [arr. from 796]	late 1823	1897	xxi, 120; v
812	Sonata, C, 'Grand Duo'	June 1824	1838, op.140	ix/2, 66; ii, 5
813	8 variations on an original theme, A	sum. 1824	1825, op.35	ix/2, 168; ii, 27
814	4 Ländler, E, A, C, C [no.1 arr. as 366 no.17, see dances for piano]	July 1824	1869	ix/3, 172; iv, 176
818	Divertissement à l'hongroise, g	?aut. 1824	1826, op.54	ix/3, 2; ii, 38
819	6 grandes marches, E, g, b, D, e, E	?aut. 1824	1825, op.40	ix/1, 20; iv, 33
823	Divertissement sur des motifs originaux français, e	c1825		ix/3, 38; ii, 621
	1 Marche brillante		1826, op.63/1	
	2 Andantino varié		1827, op.84/1	
	3 Rondeau brillant		1827, op.84/2	
824	6 polonaises, d, F, B, D, A, E	1826	1826, op.61	ix/3, 136; iv, 140
859	Grande marche funèbre, c,	Dec 1825	1826, op.55	ix/1, 70; iv, 74

	on the death of Alexander I of Russia			
885	Grande marche héroïque, a, for the coronation of Nicholas I of Russia	1826	1826, op.66	ix/1, 78; iv, 82
886	2 marches caractéristiques [see 968b]			
908	8 variations on a theme from Hérolf's Marie, C	Feb 1827	1827, op.82/1	ix/2, 194; iii
928	March, G, 'Kindermarsch'	12 Oct 1827	1870	ix/1, 116; iv, 124
940	Fantasie, f	Jan–April 1828	1829, op.103	ix/3, 112; iii
947	Allegro, a, 'Lebensstürme'	May 1828	1840, op.144	ix/3, 88; iii
951	Rondo, A	June 1828	1828, op.107	ix/2, 118; iii
952	Fugue, e, pf/org	3 June 1828	1848, op.152	ix/3, 176; iii
968	Allegro moderato, C, and Andante, a (Sonatine)	?1818	1888	ix/3, 180; i
968a	Introduction, 4 variations on an original theme and finale, B♭ [formerly 603]	?1824	1860, op.82/2	ix/2, 216; i
968b	2 marches caractéristiques, C [formerly 886]	?1826	1830, op.121	ix/1, 94; i

Schubert, Franz: Works

songs

The following list includes duets, melodramas and works for or with unison chorus or incorporating brief passages for four-part chorus; all with piano accompaniment unless otherwise stated. SW numbers refer to volume and page in series 20, and NSA numbers to volume and page in series 4, unless otherwise stated. Incipits are given where different from title.

D	Title	Text	Key	Com	Publ	SW; NSA
				posed	ished	
1a	Song sketch (no text)	—	c	1810	1819	—; vi, 157
5	Hagars Klage	C.A. Schücking	c	30 Mar 1811	1814	i, 1; vi, 3
	Incipit : Hier am Hügel heissen Sandes					
6	Des Mädchens Klage (1)	F. von Schiller	d	1811 or 1812	1814	i, 16; iii
	Incipit : Der Eichwald brauset					
7	Leichenfantasie	Schiller	d	c1811	1814	i, 22; vi, 22
	Incipit : Mit erstorb'nem Scheinen					
10	Der Vaternörder	G.C. Pfeffel	c	26 Dec 1811	1814	i, 40; vi, 46
	Incipit : Ein Vater starb von des Sohnes Hand					
15	Der Geistertanz (1), frag.	F. von Matthison	c	c1812	1815	x, 92; vii, 188
	Incipit : Die bretterne Kammer der Toten erbebt					

15a	Der Geistertanz (2), frag.	Matt hiss on	f	c181 2	189 5	x, 94; vii, 190
Incipit : Die bretteerne Kammer der Toten erbebt						
17	Quell'innocente figlio	P. Met asta sio	F	c181 2	194 0	—; viii/2
version 1						
23	Klaglied	F. Roc hlitz	g	181 2	183 0, op.1 31/3	i, 52; vi, 56
Incipit : Meine Ruh' ist dahin						
30	Der Jüngling am Bache (1)	Schil ler	F	24 Sept 181 2	189 4	i, 48; iv
Incipit : An der Quelle sass der Knabe						
33	Entra l'uomo allor che nasce	Met asta sio	e	Sept —Oct 181 2	194 0	—; viii/2
version 1						
35	Serbate, o dei custodi	Met asta sio	C	10 Dec 181 2	194 0	—; viii/2
version 3						
39	Lebenstraum	G. von Bau mbe rg	C	c181 0	196 9	—; vi, 171
Incipit : Ich sass an einer Tempelhalle						
42	Misero pargoletto (1)	Met asta sio		?18 13		
version a, inc.						
version b, inc.						
	Misero pargoletto (2)		g		189 5	x, 31;

						vi, 60
44	Totengräberlied (2)	L.C. H. Hölt y	e	19 Jan 181 3	189 4	i, 54; vi, 64
	Incipit : Grabe, Spaten, grabe!					
50	Die Schatten	Matt hiss on	A	12 April 181 3	189 4	i, 58; vi, 68
	Incipit : Freunde, deren Grüfte					
52	Sehnsucht (1)	Schil ler	d	15– 17 April 181 3	186 8	i, 62; ii, 241
	Incipit : Ach, aus dieses Tales Gründen					
59	Verklärung	A. Pop e, tran s. J.G. von Herd er	a	4 May 181 3	183 2	i, 68; vi, 73
	Incipit : Lebensfunke, vom Himmel ertglüht					
73	Thekla: eine Geisterstimme (1)	Schil ler	G	22– 3 Aug 181 3	186 8	i, 70; iv
	Incipit : Wo ich sei, und wo mich hingewendet					
76	Pensa, che questo istante	Met asta sio				
	version a		D	7 Sept 181 3	196 9	—; vi, 184
	version b		D	13 Sept 181	187 1	x, 34; vi,

				3		76
77	Der Taucher	Schiller				
	Incipit : Wer wagt es, Rittersmann					
	version a		d	17 Sept 181 3 – 5 April 181 4	183	i, 73; vi, 78
	version b [formerly 111]		d	by 181 5	189 4	i, 102; vi, 114
78	Son fra l'onde	Metastasio	c	18 Sept 181 3	189 5	x, 36; vi, 150
81	Auf den Sieg der Deutschen, with vn, vc	?Schubert	F	aut. 181 3	189 5	x, 74; xiv
	Incipit : Verschwunden sind die Schmerzen					
83	Zur Namensfeier des Herrn Andreas Siller, with vn, hp	—	G	28 Oct – 4 Nov 181 3	189 5	x, 72; xiv
	Incipit : Des Phöbus Strahlen					
93	Don Gayseros	F. de la Motte Fouqué		c181 5	189 4	
	1 Don Gayseros, Don Gayseros		F			i, 132; vii, 167
	2 Nächtens klang die süsse Laute		F			i, 137; vii, 173
	3 An dem jungen Morgenhimmel		EL			i, 141; vii, 177
95	Adelaide	Mattison	AL	181 4	184 8	i, 169; vii, 3

<p>Incipit : Einsam wandelt dein Freund</p>	97	Trost: an Elisa	Matt hiss on	a	181 4	189 4	i, 154; vii, 6
<p>Incipit : Lehnst du deine bleich-gehärmte Wange</p>	98	Erinnerungen (1)	Matt hiss on				
<p>Incipit : Am Seegestad</p>	99	version a		B	aut. 181 4	196 8	—; vii, 167
	99	version b		B	c181 4	189 4	i, 166; vii, 8
<p>Incipit : Ich denke dein</p>	100	Andenken (1)	Matt hiss on	F	April 181 4	189 4	i, 144; vii, 11
<p>Incipit : Geisternähe</p>	101	Geisternähe	Matt hiss on	E	April 181 4	189 4	i, 147; vii, 14
<p>Incipit : Der Dämmrung Schein</p>	102	Erinnerung	Matt hiss on	e	April 181 4	189 4	i, 151; vii, 18
<p>Incipit : Kein Rosenschimmer leuchtet</p>	102	Die Betende	Matt hiss on	B	aut. 181 4	184 0	i, 156; vii, 21
<p>Incipit : Laura betet!</p>	104	Die Befreier Europas in Paris	J.C. Mika				

	Incipit : Sie sind in Paris!							
		version a	G	May 1814	1968	—; vii, 180		
		version b	G	May 1814	1968	—; vii, 182		
		version c	G	16 May 1814	1895	x, 76; vii, 24		
107		Lied aus der Ferne	Matt hisson					
	Incipit : Wenn in des Abends letztem Scheine							
		version a	E	July 1814	1894	i, 158; vii, 26		
		version b	D	? July 1814	1968	—; vii, 29		
108		Der Abend	Matt hisson	July 1814	1894	i, 161; vii, 31		
	Incipit : Purpur malt die Tannenhügel							
109		Lied der Liebe	Matt hisson	July 1814	1894	i, 163; vii, 33		
	Incipit : Durch Fichten am Hügel							
111		Der Taucher [see 77]						
113		An Emma	Schiller					
	Incipit : Weit in nebelgrauer Ferne							
		version a	F	17 Sept 1814	1894	i, 172; iii		
		version b	F	c1814	182	i,		

				4	1	174; iii
	version c		F	c1814	1826, op.58/2	i, 176; iii
114	Romanze	Matt hiss on				
	Incipit : Ein Fräulein klagt' im finstern Turm					
	version a		g	Sept 1814	1902	—; vii, 36
	version b		g	29 Sept 1814	1868	i, 178; vii, 42
115	An Laura, als sie Klopstocks Auferstehungslied sang	Matt hiss on	E	2-7 Oct 1814	1840	i, 183; vii, 48
	Incipit : Herzen, die gen Himmel sich erheben					
116	Der Geistertanz (3)	Matt hiss on	c	14 Oct 1814	1840	i, 186; vii, 52
	Incipit : Die bretteerne Kammer der Toten erbebt					
117	Das Mädchen aus der Fremde (1)	Schil ler	A	16 Oct 1814	1894	i, 189; viii
	Incipit : In einem Tal bei armen Hirten					
118	Gretchen am Spinnrade	J.W. von Goet he	d	19 Oct 1814	1821, op.2	i, 191; i, 10
	Incipit : Meine Ruh' ist hin					
119	Nachtgesang	Goet he	A	30 Nov 1814	1850	i, 197; vii, 55
	Incipit : O gib vom weichen Pfühle					

120	Tröst in Tränen	Goethe	F	30 Nov 181 4	183 5	i, 198; vii, 56
Incipit : Wie kommt's, dass du so traurig bist						
121	Schäfers Klagelied	Goethe				
Incipit : Da droben auf jenem Berge						
	version a		e	Nov 181 4	189 4	i, 203; i, 194
	version b		c	30 Nov 181 4	182 1, op.3 /1	i, 200; i, 20
122	Ammenlied	M. Lubi	g	Dec 181 4	187 2	i, 224; vii, 59
Incipit : Am hohen, hohen Turm						
123	Sehnsucht	Goethe	G	3 Dec 181 4	184 2	i, 206; vii, 60
Incipit : Was zieht mir das Herz so?						
124	Am See	J. May rhof er				
Incipit : Sitz' Ich im Gras						
	version a		g	Dec 181 4	196 8	—; vii, 194
	version b		g	7 Dec 181 4	188 5	i, 210; vii, 65
126	Szene aus Goethes Faust (Dom), with 4vv	Goethe				
Incipit : Wie anders, Gretchen, war dir's						

	version a		c	Dec 1814	1873	i, 215; vii, 196
	version b		c	12 Dec 1814	1832	i, 219; vii, 71
134	Ballade	J. Kenner	g	c1815	1830, op.126	ii, 198; vii, 77
	Incipit : Ein Fräulein schaut vom hohen Turm					
138	Rastlose Liebe	Goethe				
	Incipit : Dem Schnee, dem Regen					
	version a		E	19 May 1815	1821	iii, 198; i, 35
	version b		D	1821	1970	—; i, 208
141	Der Mondabend	J.G. Kumpf	A	1815	1830, op.131/1	ii, 20; vii, 86
	Incipit : Rein und freundlich lacht der Himmel					
142	Geistes-Gruss	Goethe		1815 or 1816		
	Incipit : Hoch auf dem alten Turme					
	version a		E /G		1895	iii, 189; v
	version b		E /G		1885	iii, 190; v
	version c		D/F			—; v
	version d		E /G		1895	iii, 191; v
	version e		E /G			—; v
	version f		E/G	rev.	182	iii,

					1828	8, op.9 2/3	192; v
143	Genügsamkeit	F. von Schöberl	D		1815	1829, op.109/2	iii, 230; vii, 88
	Incipit : Dort raget ein Berg						
144	Romanze, unfinished	F. Graf zu Stolberg-Stolberg	E		April 1816	1897	Rb, 46; vii, 201
	Incipit : In der Väter allen ruhte						
149	Der Sänger	Goethe					
	Incipit : Was hör' ich draussen vor dem Tor						
	version a		D		Feb 1815	1894	ii, 41; vii, 90
	version b		D		1815	1829, op.117	ii, 33; vii, 97
150	Lodas Gespenst	Ossian, trans. E. Baron de Harcourt	g/B		17 Jan 1816	1830	ii, 21; vii, 105
	Incipit : Der bleiche, kalte Mond						
151	Auf einen Kirchhof	F. von Schleiermacher	A		2 Feb 1815	c1850	ii, 1; vii, 119
	Incipit : Sei gegrüsst, geweihte Stille						
152	Minona	F.A. Aegerter	a		8	189	ii, 6;

		Bertrand		Feb 1815	4	vii, 124
Incipit : Wie treiben die Wolken so finster						
153	Als ich sie erröten sah	B.A. Ehrlich	G	10 Feb 1815	1845	ii, 15; vii, 135
Incipit : All' mein Wirken						
155	Das Bild		F	11 Feb 1815	1862, op.1 65/3	ii, 19; vii, 140
Incipit : Ein Mädchen ist's						
159	Die Erwartung	Schiller				
Incipit : Hör' ich das Pfortchen						
	version a		BU	1816	May 1818	—; vii, 141
	version b		BU	1816	1829, op.1 16	ii, 47; vii, 153
160	Am Flusse (1)	Goethe	d	27 Feb 1815	1894	ii, 58; xiii
Incipit : Verfliesset, vielgeliebte Lieder						
161	An Mignon	Goethe				
Incipit : Über Tal und Fluss getragen						
	version a		gl	1815	27 Feb 1815	1894; i, 249
	version b		g	1815	1825, op.1 9/2	ii, 60; i, 129

162	Nähe des Geliebten	Goethe		27 Feb 1815		
Incipit : Ich denke dein						
	version a		GL		1894	ii, 62; i, 276
	version b		GL		1821, op.5/2	ii, 63; i, 40
163	Sängers Morgenlied (1)	T. Körner	G	27 Feb 1815	1894	ii, 64; viii
Incipit : Süßes Licht! aus goldenen Pforten						
164	Liebesrausch (1), frag.	Körner	G	March 1815	1928	—; viii
Incipit : ... Glanz des Guten						
165	Sängers Morgenlied (2)	Körner	C	1 March 1815	1872	ii, 66; viii
Incipit : Süßes Licht! aus goldenen Pforten						
166	Amphiarao	Körner	g	1 March 1815	1894	ii, 68; viii
Incipit : Vor Thebens siebenfach gähnenden Toren						
169	Trinklied vor der Schlacht, for 2 unison choruses	Körner	C	12 March 1815	1894	ii, 76; iii/3
Incipit : Schlacht, du brichst an!						
170	Schwertlied, with	Körner	C	12	187	ii,

	unison chorus	er		Mar ch 181 5	3	78; iii/3
	Incipit : Du Schwert an meiner Linken					
171	Gebet während der Schlacht	Körn er	B	12 Mar ch 181 5	183 1	ii, 80; viii
	Incipit : Vater, ich rufe dich!					
172	Der Morgenstern (1), frag.	Körn er	G	12 Mar ch 181 5	—	—; viii
	Incipit : Stern der Liebe					
174	Das war ich	Körn er				
	Incipit : Jüngst träumte mir					
	version a		G	26 Mar ch 181 5	c184 2	ii, 84; viii
	version b, frag.		D	cJun e 181 6	189 7	Rb, 16; viii
176	Die Sterne	J.G. Felli nger	A	6 April 181 5	187 2	ii, 86; viii
	Incipit : Was funkelt ihr so mild mich an?					
177	Vergebliche Liebe	J.K. Bern ard	c	6 April 181 5	186 7, op.1 73/3	ii, 88; viii
	Incipit : Ja, ich weiss es					
179	Liebesrausch (2)	Körn er	G	8 April	187 2	ii, 90;

					181 5		viii
	Incipit : Dir, Mädchen, schlägt						
180	Sehnsucht der Liebe	Körn er					
	Incipit : Wie die Nacht mit heiligem Beben						
	version a		G	8 April 181 5	189 4	ii, 92; viii	
	version b, frag., lost		G	July 181 5	—	—	
182	Die erste Liebe	Felli nger	C	12 April 181 5	184 2	ii, 94; viii	
	Incipit : Die erste Liebe füllt das Herz						
183	Trinklied, with unison chorus	A. Zettl er	G	12 April 181 5	188 7	ii, 97; iii/3	
	Incipit : Ihr Freunde und du gold'ner Wein						
186	Die Sterbende	Matt hiss on	A	May 181 5	189 4	ii, 100; viii	
	Incipit : Heil! dies ist die letzte Zähre						
187	Stimme der Liebe (1)	Matt hiss on	F	May 181 5	189 4	ii, 98; viii	
	Incipit : Abendgewölke schweben hell						
188	Naturgenuss (1)	Matt hiss on	B	May 181 5	188 7	ii, 99; viii	
	Incipit : Im Abendschimmer wallt der Quell						
189	An die Freude, with unison	Schil ler	E	May 181	182 9,	ii, 102;	

	chorus		5	op.1 11/1	iii/3
Incipit : Freude, schöner Götterfunken					
191	Des Mädchens Klage (2)	Schil ler			
Incipit : Der Eichwald brauset					
	version a		c	15 May 181 5	189 4 ii, 104; iii
	version b		c	181 5	182 6, 106; op.5 iii 8/3
192	Der Jüngling am Bache (2)	Schil ler	f	15 May 181 5	188 7 ii, 108; iv
Incipit : An der Quelle sass der Knabe					
193	An den Mond	Hölt y	f	17 May 181 5	182 6, 110; op.5 iii 7/3
Incipit : Geuss, lieber Mond					
194	Die Mainacht	Hölt y	d	17 May 181 5	189 4 ii, 112; viii
Incipit : Wann der silberne Mond					
195	Amalia	Schil ler	A	19 May 181 5	186 7, 113; op.1 viii 73/1
Incipit : Schön wie Engel					
196	An die Nachtigall	Hölt y	f	22 May 181 5	186 5, 116; op.1 viii 72/3
Incipit : Geuss nicht so laut					

197	An die Apfelbäume, wo ich Julien erblickte	Höly	A	22 May 1815	1850	ii, 117; viii
Incipit : Ein heilig Säuseln						
198	Seufzer	Höly	g	22 May 1815	1894	ii, 120; viii
Incipit : Die Nachtigall singt überall						
201	Auf den Tod einer Nachtigall (1), frag.	Höly	f	25 May 1815	1970	—; x
Incipit : Sie ist dahin						
204a	Das Traumbild, lost	Höly	—	May 1815	—	—
206	Liebeständelei	Körner	E	26 May 1815	1872	ii, 122; viii
Incipit : Süßes Liebchen, komm zu mir!						
207	Der Liebende	Höly	B	29 May 1815	1894	ii, 123; viii
Incipit : Beglückt, beglückt, wer dich erblickt						
208	Die Nonne	Höly				
Incipit : Es lieb' in Welschland						
	version a, frag.		A	29 May 1815	1897	Rb, 19; viii
	version b [formerly 212]		A	16 June 1815	1895	ii, 124; viii

209	Der Liedler	Kenner	a	Jan 1815	1825, op.38	ii, 184; ii, 144
Incipit : Gib, Schwester, mir die Harf herab						
210	Die Liebe (Klärchens Lied)	Goethe	B	3 June 1815	1838	ii, 130; viii
Incipit : Freudvoll und leidvoll						
211	Adelwold und Emma	Bertrand	F	5–14 June 1815	1894	ii, 132; viii
Incipit : Hoch, und ehem schier von Dauer						
212	Die Nonne [see 208]					
213	Der Traum	Höltz	A	17 June 1815	1865, op.172/1	ii, 158; viii
Incipit : Mir träumt', ich war ein Vögelein						
214	Die Laube	Höltz	A	17 June 1815	1865, op.172/2	ii, 159; viii
Incipit : Nimmer werd' ich, nimmer dein vergessen						
215	Jägers Abendlied (1)	Goethe	F	20 June 1815	1907	—; i, 198
Incipit : Im Felde schleich' ich still und wild						
215a	Meeresstille (1)	Goethe	C	20 June 1815	1952	—; i, 197
Incipit : Tiefe Stille herrscht im Wasser						

216	Meeresstille (2)	Goethe	C	21 June 1815	182 1, op.3 /2	ii, 160; i, 23
Incipit : Tiefe Stille herrscht im Wasser						
217	Kolmas Klage	Ossian,	c	22 June 1815	183 0	ii, 161; viii
Incipit : Rund um mich Nacht						
218	Grablied	Kerner	f	24 June 1815	184 8	ii, 166; viii
Incipit : Er fiel den Tod fürs Vaterland						
219	Das Finden	L. Kosegar ten	B	25 June 1815	184 8	ii, 167; viii
Incipit : Ich hab' ein Mädchen funden						
221	Der Abend	Kosegar ten	B	15 July 1815	182 9, op.1 18/2	ii, 178; viii
Incipit : Der Abend blüht						
222	Lieb Minna	A. Stadler	f	2 July 1815	188 5	ii, 168; viii
Incipit : Schwüler Hauch weht mir herüber						
224	Wandrer's Nachtlied	Goethe	GL	5 July 1815	182 1, op.4 /3	ii, 170; i, 34
Incipit : Der du von dem Himmel bist						
225	Der Fischer	Goet				

			he			
	Incipit : Das Wasser rauscht					
		version a		B L 5 July 181 5	197 0	—; i, 208
		version b		B L c181 5	182 1, op.5 /3	ii, 171; i, 42
226		Erster Verlust	Goethe	5 July 181 5	182 1, op.5 /4	ii, 172; i, 44
	Incipit : Ach, wer bringt die schönen Tage					
227		Idens Nachtgesang	Kos egar ten	B L 7 July 181 5	188 5	ii, 173; viii
	Incipit : Vernimm es, Nacht					
228		Von Ida	Kos egar ten	f 7 July 181 5	189 4	ii, 174; viii
	Incipit : Der Morgen blüht					
229		Die Erscheinung	Kos egar ten	E 7 July 181 5	182 9, op.1 08/3	ii, 175; v
	Incipit : Ich lag auf grünen Matten					
230		Die Täuschung	Kos egar ten	E 7 July 181 5	186 2, op.1 65/4	ii, 176; viii
	Incipit : Im Erlenbusch, im Tannenhain					
231		Das Sehnen	Kos egar ten	a 8 July 181 5	186 5, op.1 72/4	ii, 177; viii
	Incipit :					

Wehmut, die mich hüllt							
233	Geist der Liebe	Kos egar ten	E	15 July 181 5	182 9, op.1 18/1	ii, 180; viii	
Incipit : Wer bist du, Geist der Liebe							
234	Tischlied	Goet he	C	15 July 181 5	182 9, op.1 18/3	ii, 182; viii	
Incipit : Mich ergreift, ich weiss nicht wie							
235	Abends unter der Linde (1)	Kos egar ten	F	24 July 181 5	189 4	ii, 204; viii	
Incipit : Woher, o namenloses Sehnen							
237	Abends unter der Linde (2)	Kos egar ten	F	25 July 181 5	187 2	ii, 206; viii	
Incipit : Woher, o namenloses Sehnen							
238	Die Mondnacht	Kos egar ten	F	25 July 181 5	189 4	ii, 208; viii	
Incipit : Siehe, wie die Mondesstrahlen							
240	Huldigung	Kos egar ten	E	27 July 181 5	189 4	ii, 210; viii	
Incipit : Ganz verloren, ganz versunken							
241	Alles um Liebe	Kos egar ten	E	27 July 181 5	189 4	ii, 212; viii	
Incipit : Was ist es, das die Seele füllt?							

245	An den Frühling [see 587b]					
246	Die Bürgschaft	Schiller	g	Aug 1815	1830	iii, 11; viii
Incipit : Zu Dionys, dem Tyrannen						
247	Die Spinnerin	Goethe	b	Aug 1815	1829, op.1 18/6	iii, 44; viii
Incipit : Als ich still und ruhig spann						
248	Lob des Tokayers	Baumberg	B	Aug 1815	1829, op.1 18/4	iii, 66; viii
Incipit : O köstlicher Tokayer						
249	Die Schlacht (1), frag.	Schiller	b	1 Aug 1815		—; iii/2
250	Das Geheimnis (1)	Schiller	A	7 Aug 1815	1872	iii, 2; xiii
Incipit : Sie konnte mir kein Wörtchen sagen						
251	Hoffnung (1)	Schiller	G	7 Aug 1815	1872	iii, 4; iv
Incipit : Es reden und träumen die Menschen						
252	Das Mädchen aus der Fremde (2)	Schiller	F	12 Aug 1815	1887	iii, 10; viii
Incipit : In einem Tal bei armen Hirten						
253	Punschlied: im Norden zu singen	Schiller	B	18 Aug 1815	1887	iii, 30; viii

<p>Incipit : Auf der Berge freien Höhen</p>						
254	Der Gott und die Bajadere	Goethe	EU	18 Aug 1815	1887	iii, 32; viii
<p>Incipit : Mahadöh, der Herr der Erde</p>						
255	Der Rattenfänger	Goethe	G	19 Aug 1815	c1850	iii, 34; viii
<p>Incipit : Ich bin der wohlbekannte Sänger</p>						
256	Der Schatzgräber	Goethe	d	19 Aug 1815	1887	iii, 35; viii
<p>Incipit : Arm am Beutel, krank am Herzen</p>						
257	Heidenröslein	Goethe	G	19 Aug 1815	1821, op.3/3	iii, 37; i, 24
<p>Incipit : Sah ein Knab' ein Röslein stehn</p>						
258	Bundeslied	Goethe	B	4 or 19 Aug 1815	1887	iii, 38; viii
<p>Incipit : In allen guten Stunden</p>						
259	An den Mond (1)	Goethe	EU	19 Aug 1815	c1850	iii, 40; ix
<p>Incipit : Füllest wieder Busch und Tal</p>						
260	Wonne der Wehmut	Goethe	c	20 Aug 1815	1829, op.15/2	iii, 42; viii


Incipit : Trocknet nicht, trocknet nicht						
261	Wer kauft Liebesgötter?	Goethe	C	21 Aug 1815	c1850	iii, 43; viii
Incipit : Von allen schönen Waren						
262	Die Fröhlichkeit	M.J. Prandstetter	E	22 Aug 1815	1895	iii, 64; ix
Incipit : Wes' Adern leichtes Blut durchspringt						
263	Cora an die Sonne	Baumberg	EL	22 Aug 1815	1848	iii, 50; ix
Incipit : Nach so vielen trüben Tagen						
264	Der Morgenkuss	Baumberg				
Incipit : Durch eine ganze Nacht						
	version a		EL	22 Aug 1815	1872	iii, 51; ix
	version b		C	c1815	1850	—; ix
265	Abendständchen: An Lina	Baumberg	BL	23 Aug 1815	1895	iii, 52; ix
Incipit : Sei sanft wie ihre Seele						
266	Morgenlied	Stolberg	F	24 Aug 1815	1895	iii, 54; ix
Incipit : Willkommen, rotes Morgenlicht						
270	An die Sonne	Baumberg	EL	25 Aug	1829,	iii, 56;

		rg		181 5	op.1 18/5	ix
	Incipit : Sinke, liebe Sonne					
271	Der Weiberfreund	A. Cow ley, tran s. J.F. von Rats chky	A	25 Aug 181 5	189 5	iii, 57; ix
	Incipit : Noch fand von Evens Töchterscharen					
272	An die Sonne	C.A. Tied ge	EL	25 Aug 181 5	187 2	iii, 58; ix
	Incipit : Königliche Morgensonne					
273	Lilla an die Morgenröte		D	25 Aug 181 5	189 5	iii, 59; ix
	Incipit : Wie schön bist du, du güldne Morgenröte					
274	Tischlerlied		C	25 Aug 181 5	185 0	iii, 60; ix
	Incipit : Mein Handwerk geht durch alle Welt					
275	Totenkranz für ein Kind	Matt hiss on	g	25 Aug 181 5	189 5	iii, 61; ix
	Incipit : Sanft wehn, im Hauch der Abendluft					
276	Abendlied	Stol berg	A	28 Aug 181 5	189 5	iii, 62; ix
	Incipit : Gross und rotentflammet					

278	Ossianns Lied nach dem Falle Nathos	Ossiann, trans. Harold	?Sept 1815		
Incipit : Beugt euch aus euren Wolken nieder					
	version a, frag.		E	1897	Rb, 34;
	version b		E	1830	ix, iii, 108; ix
280	Das Rosenband	F.G. Klopstock	ALL. Sept 1815	1837	iii, 72; ix
Incipit : Im Frühlingsgarten fand ich sie					
281	Das Mädchen von Inistore	Ossiann, trans. Harold	Sept 1815	1830	iii, 110; ix
Incipit : Mädchen Inistores					
282	Cronnan	Ossiann, trans. Harold	Sept 1815	1830	iv, 21; ix
Incipit : Ich sitz' bei der moosigten Quelle					
283	An den Frühling (1)	Schiller	6 Sept 1815	1865, op.1 72/5	iii, 68; xi
Incipit : Willkommen, schöner Jüngling!					
284	Lied	?Schiller	G 6 Sept 1815	1895	iii, 69; ix
Incipit : Es ist so angenehm					

285	Furcht der Geliebten (An Cidli)	Klopstock				
Incipit : Cidli, du weinest						
	version a		A	12 Sept 1815	1895	iii, 70; ix
	version b		A	c1815	1885	iii, 71; ix
286	Selma und Selmar	Klopstock				
Incipit : Weine du nicht						
	version a		F	c1815	1895	iii, 74; ix
	version b		F	14 Sept 1815	1837	iii, 75; ix
287	Vaterlandslied	Klopstock				
Incipit : Ich bin ein deutsches Mädchen						
	version a		C	14 Sept 1815	1895	iii, 76; ix
	version b		C	c1815	1895	iii, 77; ix
288	An Sie	Klopstock	A	14 Sept 1815	1895	iii, 78; ix
Incipit : Zeit, Verkündigerin der besten Freuden						
289	Die Sommernacht	Klopstock				
Incipit : Wenn der Schimmer von dem Monde						

	version a		C	14 Sept 181 5	189 5	iii, 80; ix
	version b		C	c181 5	189 5	iii, 82; ix
290	Die frühen Gräber	Klopstoc k	a	14 Sept 181 5	183 7	iii, 84; ix
	Incipit : Willkommen, o silberner Mond					
291	Dem Unendlichen	Klopstoc k				
	Incipit : Wie erhebt sich das Herz					
	version a		F	15 Sept 181 5	189 5	iii, 85; ix
	version b		F	c181 5	183 1	iii, 90; ix
	version c		G	c181 5	189 5	iii, 95; ix
292	Klage [see 371]					
293	Shilric und Vinvela	Ossi an, tran s. Har old	BL	20 Sept 181 5	183 0	iii, 100; ix
	Incipit : Mein Geliebter ist ein Sohn des Hügels					
295	Hoffnung	Goethe	c181 6			
	Incipit : Schaff, das Tagwerk meiner Hände					
	version a		F		187 2	iii, 193; ix
	version b		E		189 5	iii, 194; ix
296	An den Mond (2)	Goethe	AL	c181 6	186 8	iii, 195; ix
	Incipit :					

Füllest wieder Busch und Tal						
297	Augenlied	Mayrhof er		?18 17		
Incipit : Süsse Augen, klare Bronnen!						
	version a		F		189 5	iii, 168; ix
	version b		F		185 0	—; ix
298	Liane	Mayrhof er	C	Oct 181 5	189 5	iii, 165; ix
Incipit : Hast du Lianen nicht gesehen?						
300	Der Jüngling an der Quelle	J.G. von Salis- See wis	A	c181 7	184 2	vi, 208; ix
Incipit : Leise, rieselnder Quell						
301	Lambertine	J.L. Stoll		12 Oct 181 5	184 2	iii, 112; ix
Incipit : O Liebe, die mein Herz erfüllet						
302	Labetrank der Liebe	Stoll	F	15 Oct 181 5	189 5	iii, 114; ix
Incipit : Wenn im Spiele leiser Töne						
303	An die Geliebte	Stoll	G	15 Oct 181 5	188 7	iii, 116; ix
Incipit : O, dass ich dir vom stillen Auge						
304	Wiegenlied	Körner	F	15 Oct 181	189 5	iii, 117; ix

				5		
Incipit : Schlumm're sanft!						
305	Mein Gruss an den Mai	Kumpf	B	15 Oct 181 5	189 5	iii, 118; ix
Incipit : Sei mir gegrüsst, o Mai						
306	Skolie	J.L. von Dein hard stein	B	15 Oct 181 5	189 5	iii, 120; ix
Incipit : Lasst im Morgenstrahl des Mai'n						
307	Die Sternenwelten	U. Jarni k, tran s. Felli nger	F	15 Oct 181 5	189 5	iii, 121; ix
Incipit : Oben drehen sich die grossen						
308	Die Macht der Liebe	J.N. von Kalc hber g	B	15 Oct 181 5	189 5	iii, 123; ix
Incipit : Überall, wohin mein Auge blicket						
309	Das gestörte Glück	Körn er	F	15 Oct 181 5	187 2	iii, 124; ix
Incipit : Ich hab' ein heisses junges Blut						
310	Sehnsucht (1)	Goet he		18 Oct 181 5		
Incipit : Nur wer die Sehnsucht kennt						

	version a		Al	19 Oct 181 5	189 5	iii, 126; iii
	version b		F		189 5	iii, 128; iii
311	An den Mond, frag.		A	19 Oct 181 5		—; ix
312	Hektors Abschied	Schil ler				
	Incipit : Will sich Hektor ewig von mir wenden					
	version a		f	19 Oct 181 5	189 5	iii, 130; iii
	version b		f	c181 5	182 6, op.5 8/1	iii, 36; iii
313	Die Sterne	Kos egar ten	B	19 Oct 181 5	189 5	iii, 142; ix
	Incipit : Wie wohl ist mir im Dunkeln					
314	Nachtgesang	Kos egar ten	E	19 Oct 181 5	188 7	iii, 144; ix
	Incipit : Tiefe Feier schauert um die Welt					
315	An Rosa I	Kos egar ten	Al	19 Oct 181 5	189 5	iii, 145; ix
	Incipit : Warum bist du nicht hier					
316	An Rosa II	Kos egar ten				
	Incipit : Rosa, denkst du an mich?					
	version a		Al	19 Oct 181 5	189 5	iii, 146; ix

	version b		Al	c1815	1895	iii, 147; ix
317	Idens Schwanenlied	Kos egarten				
	Incipit : Wie schaut du aus dem Nebelflor					
	version a		f	19 Oct 1815	—	—; ix
	version b		f	c1815	1895	iii, 148; ix
318	Schwanengesang	Kos egarten	f	19 Oct 1815	1895	iii, 150; ix
	Incipit : Endlich stehn die Pforten offen					
319	Luisens Antwort	Kos egarten	bl	19 Oct 1815	1895	iii, 152; ix
	Incipit : Wohl weinen Gottes Engel					
320	Der Zufriedene	C.L. Reisig	A	23 Oct 1815	1895	iii, 154; ix
	Incipit : Zwar schuf das Glück hinieden					
321	Mignon	Goethe	A	23 Oct 1815	1832	iii, 155; ix
	Incipit : Kennst du das Land					
322	Hermann und Thusnelda	Klopstock	EL	27 Oct 1815	1837	iii, 159; ix
	Incipit : Ha, dort kömmt er					
323	Klage der Ceres	Schiller	G	9 Nov	1895	iii, 171;

				181 5 – June 181 6	ix
Incipit : Ist der holde Lenz erschienen?					
325	Harfenspieler (1)	Goethe	a	13 Nov 181 5	189 5 iii, 187; i, 218
Incipit : Wer sich der Einsamkeit ergibt					
327	Lorma (1), frag.	Ossian, trans. Harold	a	28 Nov 181 5	192 8 —; x
Incipit : Lorma sass in der Halle von Aldo					
328	Erkönig	Goethe			
Incipit : Wer reitet so spät					
	version a		g	?Oct 181 5	189 5 iii, 202; i, 173
	version b		g	181 5	186 8 iii, 214; i, 180
	version c		g	181 5	189 5 iii, 208; i, 187
	version d		g	181 5	182 1, op.1 iii, 219; i, 3
329	Die drei Sänger, frag.	F. Bobrik	A	23 Dec 181 5	189 5 x, 97; ix
Incipit : Der König sass beim frohen Mahle					
330	Das Grab (2)	Salissee	c	28 - Dec 181	189 5 iii, 231; iii/3

			wis		5		
	Incipit : Das Grab ist tief und stille						
		version a [for version b see male voices]					
342	An mein Klavier	C.F. A D. Sch ubar t		c181 6	188 5	iv, 138; x	
	Incipit : Sanftes Klavier						
343	Am Tage aller Seelen (Litanei auf das Fest aller Seelen)	J.G. Jaco bi		Aug 181 6			
	Incipit : Ruhn in Frieden alle Seelen						
		version a			183 1	v, 126; x	
		version b			—	—; x	
344	Am ersten Maimorgen	M. Clau dius	G	c181 6	—	—; x	
	Incipit : Heute will ich fröhlich, fröhlich sein						
350	Der Entfernten (2)	Salis - See wis	D	?18 16	188 5	iv, 69; x	
	Incipit : Wohl denk' ich allenthalben						
351	Fischerlied (1)	Salis - See wis	D	?18 16	189 5	iv, 70; xi	
	Incipit : Das Fischer-gewerbe gibt rüstigen Mut!						
352	Licht und Liebe (Nachtgesang), S, T	M. von Colli n	G	?18 16	c184 7	iv, 253; iii/2	
	Incipit : Liebe ist ein süßes Licht						

358	Die Nacht	J.P. Uz	AL	1816	c1849	iv, 127; x
Incipit : Du verstörst uns nicht, o Nacht!						
359	Sehnsucht (2)	Goethe	d	1816	1872	iv, 200; iii
Incipit : Nur wer die Sehnsucht kennt						
360	Lied eines Schiffers an die Dioskuren	Mayrhofer	AL	1816	1826, op.6 5/1	iv, 221; iii
Incipit : Dioskuren, Zwillingsterne						
361	Am Bach im Frühlinge	Schöberl	D	1816	1829, op.1 09/1	iv, 230; x
Incipit : Du brachst sie nun, die kalte Rinde						
362	Zufriedenheit (1)	Claudius	A	1815 or 1816	1895	iv, 244; xi
Incipit : Ich bin vergnügt						
363	An Chloen, frag.	Uz	G	1816	—	—; x
Incipit : Die Munterkeit ist meinen Wangen						
367	Der König in Thule	Goethe	d	early 1816	1821, op.5 /5	iv, 202; i, 45
Incipit : Es war ein König in Thule						
368	Jägers Abendlied (2)	Goethe	D	?early 1816	1821, op.3 /4	iv, 203; i, 25

<p>Incipit : Im Felde schleich' ich still und wild</p>					
369	An Schwager Kronos	Goethe	1816	1825, op. 19/1	iv, 204; i, 121
<p>Incipit : Spude dich Kronos!</p>					
371	Klage [formerly 292]	b	Jan 1816	1872	iv, 5; x
<p>Incipit : Trauer umfließt mein Leben</p>					
372	An die Natur	Stolberg - Stolberg	15 Jan - 1816	1895	iv, 2; x
<p>Incipit : Süsse, heilige Natur</p>					
373	Lied	Fouqué	15 Jan 1816	1895	iv, 3; x
<p>Incipit : Mutter geht durch ihre Kammern</p>					
375	Der Tod Oskars	Ossian, trans. Harold	Feb 1816	1830	iv, 7; x
<p>Incipit : Warum öffnest du wieder</p>					
376	Lorma (2), frag.	Ossian, trans. Harold	10 Feb 1816	1895	x, 102; x
381	Morgenlied	C	24 Feb	1895	iv, 29; x

				181 6	
Incipit : Die frohe neubelebte Flur					
382	Abendlied		F	24 Feb 181 6	189 5 iv, 30; x
Incipit : Sanft glänzt die Abendsonne					
388	Laura am Klavier	Schil ler			189 5
Incipit : Wenn dein Finger durch die Saiten meistert					
	version a		E	Mar ch 181 6	iv, 41; x
	version b		A	c181 6	iv, 46; x
389	Des Mädchens Klage (3)	Schil ler	c	Mar ch 181 6	187 3 iv, 52; iii
Incipit : Der Eichwald braust					
390	Entzückung an Laura (1)	Schil ler	A	Mar ch 181 6	189 5 iv, 54; x
Incipit : Laura, über diese Welt					
391	Die vier Weltalter	Schil ler	G	Mar ch 181 6	182 9, op.1 11/3 iv, 56; x
Incipit : Wohl perlet im Glase					
392	Pfütgerlied	Salis - See wis	C	Mar ch 181 6	189 5 iv, 58; x
Incipit : Arbeitsam und wacker					

393	Die Einsiedelei (2)	Salis-See wis	A	March 1816	c1845	iv, 60; xi
Incipit : Es rieselt, klar und wehend						
394	An die Harmonie	Salis-See wis	A	March 1816	1895	iv, 62; x
Incipit : Schöpferin beseelter Töne!						
395	Lebensmelodien	A.W. von Schlegel	G	March 1816	1829, op.11/2	iv, 72; x
Incipit : Auf den Wassern wohnt mein stilles Leben						
396	Gruppe aus dem Tartarus (1), frag.	Schiller	c	March 1816	1975	—; ii, 171
Incipit : Horch, wie Murmeln des empörten Meeres						
397	Ritter Toggenburg	Schiller	F	March 1816	132	183 iv, 31; x
Incipit : Ritter, treue Schwesterliebe						
398	Frühlingslied (2)	Höly	G	May 1816	137	188 iv, 97; x
Incipit : Die Luft ist blau						
399	Auf den Tod einer Nachtigall (2)	Höly	a	May 1816	135	189 iv, 98; x
Incipit : Sie ist dahin						
400	Die Knabenzeit	Höly	A	13	189	iv,

		y		May 5 181 6	100; x
401	Wie glücklich, wem das Knabenkleid	Winterlied	Hölt y	a 13 May 5 181 6	189 iv, 102; x
402	Keine Blumen blühen	Der Flüchtling	Schil ler	BL 18 Mar ch 181 6	187 iv, 35; x
403	Frisch atmet des Morgens lebendiger Hauch	Lied	Salis - See wis		
404	Ins stille Land	version a	g	27 Mar ch 181 6	184 iv, 66; x
		version b	a	April 181 6	189 iv, 67; x
		version c	a	Mar ch 181 6	— —; x
		version d	a	Aug 182 3	— —; x
405	Mit leisen Harfentönen	Die Herbstnacht	Salis - See wis	F Mar ch 181 6	188 iv, 61; x
405		Der Herbstabend	Salis - See wis		

Incipit : Abendglockenhalle zittern							
	version a		f	April 181 6	189 5	iv, 68; x	
	version b		f	181 6	—	—; x	
406	Abschied von der Harfe	Salise - See wis	e	Mar ch 181 6	188 7	iv, 80; x	
Incipit : Noch einmal tön, o Harfe							
409	Die verfehlt Stunde	A.W. von Schl egel	f	April 181 6	187 2	iv, 70; x	
Incipit : Quälend ungestilltes Sehnen							
410	Sprache der Liebe	A.W. von Schl egel	E	April 181 6	182 9, op.1 15/3	iv, 78; x	
Incipit : Lass dich mit gelinden Schlägen							
411	Daphne am Bach	Stol berg - Stol berg	D	April 181 6	188 7	iv, 81; x	
Incipit : Ich hab' ein Bächlein funden							
412	Stimme der Liebe	Stol berg - Stol berg					
Incipit : Meine Selinde							
	version a		E	181 6	—	—; x	
	version b		D	c181 6	183 8	iv, 82; x	
413	Entzückung	Matt hiss on	C	April 181 6	189 5	iv, 84; x	

Incipit : Tag voll Himmel							
414	Geist der Liebe (1)	Matt hiss on	G	April 181 6	189 5	iv, 87; x	
Incipit : Der Abend schleiert Flur und Hain							
415	Klage	Matt hiss on	C	April 181 6	189 5	iv, 88; x	
Incipit : Die Sonne steigt							
416	Lied in der Abwesenheit, frag.	Stol berg - Stol berg	b	April 181 6	192 5	—; x	
Incipit : Ach, mir ist das Herz so schwer							
418	Stimme der Liebe (2)	Matt hiss on	G	29 April 181 6	189 5	iv, 90; x	
Incipit : Abendgewölke schweben hell							
419	Julius an Theone	Matt hiss on	g	30 April 181 6	189 5	iv, 95; x	
Incipit : Nimmer, nimmer darf ich dir gestehen							
429	Minnelied	Hölt y	E	May 181 6	188 5	iv, 103; x	
Incipit : Holder klingt der Vogelsang							
430	Die frühe Liebe	Hölt y					
Incipit : Schon im bunten Knabenkleide							
	version a		E	May	189	iv,	

	version b, lost		E	181 6 c181 6	5 — —	104; x —
431	Blumenlied	Hölt y	E	May 181 6	188 7	iv, 105; x
	Incipit : Es ist ein halbes Himmelreich					
432	Der Leidende			May 181 6		
	Incipit : Nimmer trag' ich länger					
	version a		b		185 0	iv, 106; x
	version b		b		189 5	iv, 107; x
433	Seligkeit	Hölt y	E	May 181 6	189 5	iv, 108; x
	Incipit : Freuden sonder Zahl					
434	Entelied	Hölt y	E	May 181 6	185 0	iv, 109; x
	Incipit : Sicheln schallen, Ähren fallen					
436	Klage	Hölt y				
	Incipit : Dein Silber schien					
	version a		F	12 May 181 6	185 0	iv, 95; x
	version b [formerly 437]		F	181 6	—	—; x
437	Klage [see 436]					
442	Das grosse Halleluja version a [for version b see female or unspecified voices]	Klop stoc k	E	June 181 6	c184 7	iv, 110; x
	Incipit :					

Ehre sei dem Hoherhabnen							
443	Schlachtlied (1) version a [for version b see female or unspecified voices]	Klop stoc k	E	June 181 6	189 5	iv, 112; x	
Incipit : Mit unserm Arm ist nichts getan							
444	Die Gestirne	Klop stoc k	F	June 181 6	183 1	iv, 114; x	
Incipit : Es tönet sein Lob							
445	Edone	Klop stoc k	E L	June 181 6	183 7	iv, 116; x	
Incipit : Dein süßes Bild, Edone							
446	Die Liebesgötter	Uz	C	June 181 6	188 7	iv, 118; x	
Incipit : Cypris, meiner Phyllis gleich							
447	An den Schlaf		A	June 181 6	189 5	iv, 120; x	
Incipit : Komm, und senke die umflorten Schwingen							
448	Gott im Frühlinge	Uz					
Incipit : In seinem schimmernden Gewand							
	version a		E	June 181 6	188 7	iv, 121; x	
	version b		E	cJun e 181 6	—	—; x	
449	Der gute Hirt	Uz	E	June 181 6	187 2	iv, 124; x	
Incipit : Was sorgest du?							

450	Fragment aus dem Aeschylus	Aeschylus, trans. Mayrhofer		June 1816		
Incipit : So wird der Mann, der sonder Zwang						
	version a		AL		1895	iv, 128; x
	version b		AL		1832	iv, 131; x
454	Grablied auf einen Soldaten	C.F. D. Schubarth	c	July 1816	1872	iv, 140; x
Incipit : Zieh hin, du braver Krieger du!						
455	Freude der Kinderjahre	F. von Köpken	C	July 1816	1887	iv, 142; x
Incipit : Freude, die im frühen Lenze						
456	Das Heimweh	K.G. T. Winkler	F	July 1816	1887	iv, 144; x
Incipit : Oft in einsam stillen Stunden						
457	An die untergehende Sonne	Kosgarthen	EL	July 1816 – May 1817	1827, op.4 4	iv, 134; iii
Incipit : Sonne, du sinkst						
458	Aus Diego Manazares (Ilmerine)	Schlecht a	AL	30 July 1816	1872	iv, 146; x

Incipit : Wo irrst du durch einsame Schatten							
462	An Chloen	Jacob bi	A	Aug 181 6	189 5	iv, 149; x	
Incipit : Bei der Liebe reinsten Flammen							
463	Hochzeit-Lied	Jacob bi	E	Aug 181 6	189 5	iv, 150; x	
Incipit : Will singen euch im alten Ton							
464	In der Mitternacht	Jacob bi	c	Aug 181 6	189 5	iv, 151; x	
Incipit : Todesstille deckt das Tal							
465	Trauer der Liebe	Jacob bi					
Incipit : Wo die Taub in stillen Buchen							
	version a		A	Aug 181 6	188 5	iv, 152; x	
	version b		A	c181 6	—	—; x	
466	Die Perle	Jacob bi	d	Aug 181 6	187 2	iv, 153; x	
Incipit : Es ging ein Mann zur Frühlingszeit							
467	Pflicht und Liebe	F.W. Gott er	c	Aug 181 6	188 5	x, 104; x	
Incipit : Du, der ewig um mich trauert							
468	An den Mond	Hölt y	A	7 Aug 181 6	189 5	iv, 148; x	
Incipit : Was schauest du so hell und klar							

469	Mignon (1), 2 frags.	Goethe	AL	Sept 1816	1897	Rb, 86; iii
Incipit : So lasst mich scheinen						
473	Liedesend	Mayrhofer		Sept 1816		
Incipit : Auf seinem goldnen Throne						
	version a		c		1895	iv, 154; x
	version b		c		1833	iv, 159; x
474	Lied des Orpheus, als er in die Hölle ging	Jacobini				
Incipit : Wälze dich hinweg						
	version a, inc.		GL	Sept 1816	1895	iv, 164; x
	version b		GL	Sept 1816	1832	iv, 170; x
475	Abschied (nach einer Wallfahrtsarie)	Mayrhofer	G	Sept 1816	1885	iv, 176; xi
Incipit : Über die Berge zieht ihr fort						
476	Rückweg	Mayrhofer	d	Sept 1816	1872	iv, 178; xi
Incipit : Zum Donaustrom, zur Kaiserstadt						
477	Alte Liebe rostet nie	Mayrhofer	B	Sept 1816	1895	iv, 180; xi
Incipit : —						
478	Harfenspieler I (Gesänge des Harfners no.1) (2)	Goethe				

Incipit : Wer sich der Einsamkeit ergibt						
	version a	a	Sept 181 6	189 5	iv, 181; i, 220	
	version b	a	182 2	182 2, op.1 2/1	iv, 189; i, 85	
479	Harfenspieler II (Gesänge des Harfners no.3)	Goethe				

Incipit : An die Türen will ich schleichen						
	version a	a	Sept 181 6	189 5	iv, 184; i, 224	
	version b	a	182 2	182 2, op.1 2/3	iv, 196; i, 93	

480	Harfenspieler III (Gesänge des Harfners no.2) (1, 2, 3)	Goethe			
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Incipit : Wer nie sein Brot mit Tränen ass						
	version a	a	Sept 181 6	189 5	iv, 186; i, 291	
	version b	a	Sept 181 6	189 5	iv, 187; i, 226	
	version c	a	182 2	182 2, op.1 2/2	iv, 192; i, 89	

D	Title	Incipit	Text	Key	Com	Publ	SW; NSA
					posed	id	
481	Sehnsucht (3)	Nur wer die Sehnsucht	Goethe	a	Sept 181 6	189 5	iv, 198; iii

		ht kenn t					
482	Der Sänger am Felsen	Klage, meine Flöte	C. Pichler	e	Sept 1816	1895	iv, 200; xi
483	Lied	Ferne von der grossen Stadt	Pichler	E	Sept 1816	1895	iv, 212; xi
484	Gesang der Geister über den Wassern (1), frag.	... dann zur Tiefe nieder	Goethe	G	Sept 1816	1895	x, 594; xi
489	Der Wanderer	Ich komme vom Gebirge her	G.P. Schmidt von Lübeck				
	version a			cl	Oct 1816	1895	iv, 214; i, 200
	version b [formerly 493b]			b	c1816	1970	—; i, 204
	version c [formerly 493a]			cl	c1816	1821, op.4/1	iv, 217; i, 26
490	Der Hirt	Du Turm! zu meinem Leide	Mayrhofer	F	Oct 1816	1895	iv, 220; xi
491	Geheimnis	Sag an, wer lehrt dich Lieder	Mayrhofer	BL	Oct 1816	1887	iv, 223; xi
492	Zum Punsche	Wogget brausend, Harmoni	Mayrhofer	d	Oct 1816	1849	iv, 226; xi

		en					
493	Der Wanderer [see 489b–c]						
495	Abendlied der Fürstin	Der Abe nd rötet nun das Tal	May rhof er	F	Nov 181 6	186 8	iv, 227; xi
496	Bei dem Grabe meines Vaters	Frie de sei um dies en Gra bstei n	Clau dius	EL	Nov 181 6	188 5	iv, 234; xi
496a	Klage um Ali Bey	Lass t mich ! lasst mich ! ich will klag en	Clau dius	eL	Nov 181 6	196 8	—; vii, 84
497	An die Nachtigall	Er liegt und schl äft	Clau dius	G	Nov 181 6	182 9, op.9 8/1	iv, 238; v
498	Wiegenlied	Schl afe, schl afe, hold er süss er Kna be		AL	Nov 181 6	182 9, op.9 8/2	iv, 239; v
499	Abendlied	Der Mon d ist aufg ega nge n	Clau dius	BL	Nov 181 6	188 5	iv, 240; xi
500	Phidile	Ich war erst sech zehn Som mer alt	Clau dius	GL	Nov 181 6	189 5	iv, 242; xi
501	Zufriedenheit (2)	Ich bin verg nügt	Clau dius		Nov 181 6		

	version a			E		1895	iv, 246; xi
	version b			G		—	—; xi
502	Herbstlied	Bunt sind schon die Wälder	Salis - See wis	G	Nov 1816	1872	iv, 248; xi
503	Mailied (3)	Grüner wird die Au	Hölt y	G	Nov 1816	—	—; xi
504	Am Grabe Anselmos	Das ich dich verloren habe	Claudius				
	version a			eL	4 Nov 1816	1821, op.6/3	iv, 236; i, 56
	version b			eL	c1816	1970	—; i, 216
507	Skolie	Mädchen entsegen	Matt hission	G	Dec 1816	1895	iv, 249; xi
508	Lebenslied	Kommen und Scheiden	Matt hission	C	Dec 1816	1845	iv, 250; xi
509	Leiden der Trennung	Vom Meere trennt sich die Welle	Met astasio, trans. H. von Collin		Dec 1816		
	version a, frag.			g		—	—; xi
	version b			g		1872	iv, 251; xi
510	Vedi quanto adoro		Met astasio	eL	Dec 1816	1895	x, 40; xi
513a	Nur wer die Liebe kennt, sketch		F. Werner	AL	?1817	1974	—; xi
514	Die abgeblühte Linde	Wirst du halten, was du	L. von Széchenyi	a	?1817	1821, op.7/1	v, 29; i, 59

		sch wurs t					
515	Der Flug der Zeit	Es floh die Zeit im Wirb elflu ge	Szé chén yi	A	?18 17	182 1, op.7 /2	v, 33; i, 63
516	Sehnsucht	Der Lerc he wolk enn ahe Lied er	May rhof er	C	?18 16	182 2, op.8 /2	vi, 386; i, 73
517	Der Schäfer und der Reiter	Ein Sch äfer sass im Grü nen	Fou qué		April 181 7		
	version a			E		197 2	—; i, 191
	version b			E		182 2, op.1 3/1	v, 6; i, 95
518	An den Tod	Tod, du Schr t ecke n der Natu r	Sch ubar t	B	181 6 or 181 7	182 4	v, 130; v
519	Die Blumensprache	Es deut en die Blu men	? E. Plat ner	BL	?18 17	186 7, op.1 73/5	v, 25; xi
520	Frohsinn	Ich bin von lock ere m Schl age	I.F. Cast elli				
	version a			F	Jan 181 7	189 5	v, 2; xi
	version b			F	c181 7	185 0	—; xi
521	Jagdlied version a [for version b see female and unspecified	Trar ah! Trar ah!	Wer ner	F	Jan 181 7	189 5	v, 3; xi

		voices]	wir kehr en dah eim				
522	Die Liebe	Wo weht der Lie be hoh er Geis t?	G. Leo n	G	Jan 181 7	189 5	v, 4; xi
523	Trost	Nim mer lang e weil' ich hier		dL	Jan 181 7	188 5	v, 5; xi
524	Der Alpenjäger	Auf hoh en Berg esrü cken	May rhof er		Jan 181 7		
	version a			E		189 5	v, 12; i, 233
	version b			D		197 0	—; i, 236
	version c			F		182 2, op.1 3/3	v, 16; i, 104
525	Wie Ulfru fischt	Der Ang el zuck t	May rhof er		Jan 181 7		
	version a			d		197 0	—; i, 269
	version b			d		182 3, op.2 1/3	v, 18; i, 158
526	Fahrt zum Hades	Der Nac hen dröh nt	May rhof er	d	Jan 181 7	183 2	v, 20; xi
527	Schlaflied (Abendlied; Schlummerlied)	Es mah nt der Wal d	May rhof er		Jan 181 7		
	version a			F		197 5	—; ii, 193
	version b			F		182 3, op.2 4/2	v, 24; ii, 20

528	La pastorella al prato (2)		C. Goldoni	G	Jan 1817	1872	x, 46; xi
530	An eine Quelle	Du kleine grüne umwachsene Quelle	Claudio	A	Feb 1817	1829, op.109/3	iv, 232; xi
531	Der Tod und das Mädchen	Vorüber, ach vorüber	Claudio	d	Feb 1817	1821, op.7/3	v, 35; i, 66
532	Das Lied vom Reifen, frag.	Seht meine lieben Bäume an	Claudio	Allegretto	Feb 1817	1895	v, 36; xi
533	Täglich zu singen	Ich danke Gott und freue mich	Claudio	F	Feb 1817	1895	v, 38; xi
534	Die Nacht	Die Nacht ist dümpfig und finstern	Ossian, transp. Harold	g	Feb 1817	1830	v, 39; xi
535	Lied, with small orch	Brüder, schrecklich brennt die Träne		g	Feb 1817	1895	x, 78; iii/1
536	Der Schiffer	Im Winde, im Sturme	Mayrhofer		?March 1817		
	version a			Allegretto		1970	—; i, 263
	version b			Allegretto		1823, op.21/2	v, 24; i, 152

539	Am Strome	Ist mir's doch, als sei mein Leben	Mayrhofer	B	March 1817	1822, op.8/4	v, 54; i, 82
540	Philoktet	Da sitz' ich ohne Bogen	Mayrhofer	b	March 1817	1831	v, 56; xi
541	Memnon	Den Tag hindurch nur einmal	Mayrhofer	D	March 1817	1821, op.6/1	v, 59; i, 46
542	Antigone und Oedip	Ihr hohen Himmlischen	Mayrhofer	C	March 1817	1821, op.6/2	v, 62; i, 50
543	Auf dem See	Und frische Nahrung	Goethe		March 1817		
	version a			E		1895	v, 66; v
	version b			E		1828, op.9/2/2	v, 70; v
544	Ganymed	Wie im Morgen glanze	Goethe	A	March 1817	1825, op.19/3	v, 75; i, 132
545	Der Jüngling und der Tod	Die Sonne sinkt, o könnt ich	J. von Spaun		March 1817		
	version a			d		1895	v, 80; xi
	version b			d		1872	v, 82; xi
546	Trost im Liede	Braust des Unglücks Sturm	Schöber	d	March 1817	1827; 1828 as op.101/3	v, 84; v

		emp or					
547	An die Musik	Du hold e Kun st	Sch ober				
	version a			D	Mar ch 181 7	189 5	v, 86; iv
	version b			D	c181 7	182 7 op.8 8/4	v, 87; iv
548	Orest auf Tauris	Ist dies Tauris	May rhof er	EL	Mar ch 181 7	183 1	vi, 118; xi
549	Mahomets Gesang (1), frag.	Seht den Fels enqu ell	Goet he	cl	Mar ch 181 7	189 5	x, 110; xiii
550	Die Forelle	In eine m Bäck lein helle	Sch ubar t				
	version a			D	c181 7	189 5	v, 132; ii, 194
	version b			D	c181 7	189 5	v, 135; ii, 202
	version c			D	Feb 181 5	189 5	v, 138; ii, 198
	version d			D	c182 0	182 0; 182 7 as op.3 2	v, 141; ii, 109
	version e			D	Oct 182 1	197 5	—; ii, 206
551	Pax vobiscum	Der Frie de sei mit euch !	Sch ober	F	April 181 7	183 1	v, 88; xi
552	Hänflings Liebeswerbung	Ahid il ich liebe	F. Kind				
	version a			A	April 181 7	197 0	—; i, 260
	version b			A	c181 7	182 3, op.2 0/3	v, 90; i, 145

553	Auf der Donau	Auf der Wellen Spiegel	Mayrhofer	EL	April 1817	1823, op.21/1	v, 92; i, 148
554	Uranians Flucht	Lass uns, ihr Himmlischen	Mayrhofer	D	April 1817	1895	v, 99; xi
555	Song sketch (no text)			a	?May 1817	1934	—; xi
558	Liebhaber in allen Gestalten	Ich wollt', ich wär' ein Fisch	Goethe	A	May 1817	1887	iii, 46; xi
559	Schweizerlied	Uf'm Bergli bin i g'sässe	Goethe	F	May 1817	1885	iii, 48; xi
560	Der Goldschmiedsgesell	Es ist doch meine Nachbarin	Goethe	F	May 1817	1850	iii, 49; xi
561	Nach einem Gewitter	Auf den Blumen	Mayrhofer	F	May 1817	1872	v, 116; xi
562	Fischerlied (3)	Das Fischergebe gibt rüstigen Mut!	Salis-Seeewis	F	May 1817	1895	v, 118; xi
563	Die Einsiedelei (3)	Es riecht, klar und wehend	Salis-Seeewis	C	May 1817	1887	v, 120; xi
564	Gretchen im Zwinger (Gretchen; Gretchens Bitte), frag.	Ach neige, du Sch	Goethe	bL	May 1817	1838	x, 116; xi

		mer zens reich e					
565	Der Strom	Mein Leb en wälz t sich murr end fort	d	?Jun e 181 7	187 6	v, 123; xi	
569	Das Grab (4), for unison chorus	Das Gra b ist tief und stille	Salis - See wis	dl : June 181 7	189 5	v, 122; iii/3	
573	Iphigenia	Blüh t den n hier an Taur is Stran de	May rhof er	GL : July 181 7	182 9, op.9 8/3	v, 127; v	
577	Entzückung an Laura (2)		Schil ler		Aug 181 7		
	frag. a	Laur a, Laur a, über dies e Welt	A		187 3	x, 119; x	
	frag. b	Welt Amo rette n seh ich	DL :		189 5	x, 120; x	
578	Abschied	Leb e wohl ! lebe wohl !	Sch uber t	b	24 Aug 181 7	183 8	x, 80; xi
579	Der Knabe in der Wiege (Wiegenlied)	Er schl äft so süss	A. Otte nwal t				
	version a			C	aut. 181 7	187 2	v, 180; xi
	version b, frag.			AL :	Nov 181 7	189 7	Rb, 70; xi

579a	Vollendung [formerly 989]	Wenn ich einst das Ziel errungen habe	Matt	A	?Sept–Oct 1817	1970	—; xi
579b	Die Erde [formerly 989a]	Wenn sanft entzückt	Matt	E	?Sept–Oct 1817	1970	—; xi
582	Augenblicke im Elysium [see 990b]						
583	Gruppe aus dem Tartarus (2)	Horch, wie Murmeln des empörten Meeres	Schiller	C	Sept 1817	1823, op.24/1	v, 144; ii, 13
584	Elysium	Vorüber die stöhnende Klage!	Schiller	E	Sept 1817	1830	v, 149; xi
585	Alys	Der Knauseufzt	Mayrhofer	a	Sept 1817	1833	v, 159; xi
586	Erlafsee	Mir ist so wohl, so weh!	Mayrhofer	F	Sept 1817	1818; 1822 as op.8/3	v, 164; i, 78
587	An den Frühling (3)	Willkommen, schöner Jüngling!	Schiller				
	version a			A	Oct 1817	1885	iii, 8; xi
	version b [formerly 245]			B ₁	c1817	1895	iii, 6; xi
588	Der Alpenjäger	Willst du	Schiller				

		nicht das Lämmlein hüten					
	version a, frag.			EL	Oct 1817	1897	Rb, 66; ii, 236
	version b			C	c1817	1825, op.37/2	v, 168; ii, 138
594	Der Kampf	Nein, länger werd' ich diesen Kampf	Schiller	d	Nov 1817	1829, op.110	v, 171; xi
595	Thekla: eine Geisterstimme (2)	Wo ich sei, und wo mich hingewendet	Schiller				
	version a			cl	Nov 1817	1895	v, 177; iv
	version b			c	c1817	1827, op.88/2	v, 178; iv
596	Lied eines Kindes, frag.	Lauter Freude fühl' ich		BL	Nov 1817	1895	x, 122; xi
611	Auf der Riesenkoppe	Hoch auf dem Gipfel deiner Gebirge	Körner	d	March 1818	c1850	v, 184; xii
614	An den Mond in einer Herbstnacht	Freundlich ist dein Antlitz	A. Schreiber	A	April 1818	1832	v, 188; xii
616	Grablied für die	Hau		b	June	183	v, 194; xii

	Mutter	che mild er, Abe ndluf t			181 8	8	
619	Vocal exercise, 2vv, figured bass (no text)		—	C	July 181 8	189 2	ser. xix, 95; viii/2
620	Einsamkeit	Gib mir die Fülle der Eins amk eit!	May rhof er	BL	July 181 8	184 0	v, 196; xii
622	Der Blumenbrief	Euc h Blü mlei n will ich send en	Schr eibe r	D	Aug 181 8	183 3	v, 213; xii
623	Das Marienbild	Sei gegr üsst, du Frau der Huld	Schr eibe r	C	Aug 181 8	183 1	v, 214; xii
626	Blondel zu Marien	In düst rer Nac ht		el	Sept 181 8	184 2	v, 218; xii
627	Das Abendrot	Du heili g, glüh end Abe ndro t!	Schr eibe r	E	Nov 181 8	186 7, op.1 73/6	v, 220; xii
628	Sonett I	Apol o, lebet, noch	Petr arch tran s. A.W. von Schl egel	BL	Nov 181 8	189 5	v, 225; xii
629	Sonett II	Allei n, nach denk lich, wie gelä hmt	Petr arch tran s. A.W. von Schl	g	Nov 181 8	189 5	v, 228; xii

630	Sonett III	Nun mehr, da Himmel, Erde	Petrarch, trans. J.D. Gries	C	Dec 1818	1895	v, 234; xii
631	Blanka (Das Mädchen)	Wenn mich einsam Lüfte fächeln	F. von Schlegel	a	Dec 1818	1885	v, 236; xii
632	Vom Mitleiden Mariä	Als bei dem Kreuz Mariastand	F. von Schlegel	g	Dec 1818	1831	v, 238; xii
633	Der Schmetterling	Wie soll ich nicht tanzen	F. von Schlegel	F	c1819	1826, op.5 7/1	iii, 225; iii
634	Die Berge	Sieht uns der Blick gehoben	F. von Schlegel	G	c1819	1826, op.5 7/2	iii, 227; iii
636	Sehnsucht (2)	Ach, aus dieses Tales Gründen	Schiller			c1821	
	version a			b		1975	—; ii, 250
	version b			b		1895	vi, 23; ii, 258
	version c			b		1826, op.3 9	vi, 29; ii, 165
637	Hoffnung (2)	Es reden und träumen	Schiller	BL	c1819	1827, op.8 7/2	vi, 36; iv

		die Menschen					
638	Der Jüngling am Bache (3)	Anders	Schiller				
	version a	Quelle sass der Kna be		d	April 1815	189	vi, 40; iv
	version b			c	c1819	1827, op.87/3	vi, 36; iv
639	Widerschein		Schlechte		c1819		
	version a	Fischer harrt am Brückenbogen		D		1820	—; v
	version b [formerly 949]	Tom lehnt harr end auf der Brücke		B		1832	ix, 130; v
645	Abend, frag.	Wie ist es den n	L. Tieck	g	?Jan 1819	—	—; xii
646	Die Gebüsch	Es weh et kühl und leise	F. von Schlegel	G	Jan 1819	1885	vi, 1; xii
649	Der Wanderer	Wie deut lich des Mon des Licht	F. von Schlegel	D	Feb 1819	1826, op.65/2	vi, 5; iii
650	Abendbilder	Still be ginn t's im Hain zu taue	J.P. Silbert	a	Feb 1819	1831	vi, 7; xii

651	Himmelsfunken	Der Odeum Gottes weht	Silbert	G	Feb 1819	1831	vi, 14; xii
652	Das Mädchen	Wie so innig, möchte ich sagen	F. von Schlegel				
	version a			A	Feb 1819	1842	vi, 16; xii
	version b			A	cFeb 1819	—	—; xii
653	Bertas Lied in der Nacht	Nacht umhüllt mit wehendem Flügel	F. Grillparzer	eL	Feb 1819	c1842	vi, 18; xii
654	An die Freunde	Im Wald, im Wald da grabt mich ein	Mayrhofer	a	March 1819	c1842	vi, 20; xii
658	Marie	Ich sehe dich in tausend Bildern	Novalis [F. von Hardenberg]	D	?May 1819	1895	vi, 53; xii
659	Hymne I	Wenige wissen das Geheimnis	Novalis	a	May 1819	1872	vi, 42; xii
660	Hymne II	Wenn ich ihn nur hab	Novalis	bL	May 1819	1872	vi, 49; xii

		e					
661	Hymne III	Wenn alle untreu werden	Nov alis	b	May 181 9	187 2	vi, 50; xii
662	Hymne IV	Ich sag' es jedem	Nov alis	A	May 181 9	187 2	vi, 52; xii
663	Der 13. Psalm, frag.	Ach, Herr, wie lange	tran s. M. Men dels sohn	D	June 181 9	192 7	—; xii
669	Beim Winde	Es träumen die Wolken	May rhof er	g	Oct 181 9	182 9	vi, 54; xii
670	Die Sternennächte	In monderrhellten Nächten	May rhof er	D	Oct 181 9	186 2, op.1 65/2	vi, 56; xii
671	Trost	Hör erkläre rufen klagend	May rhof er	EL	Oct 181 9	184 9	vi, 60; xii
672	Nachtstück	—	May rhof er				
	version a	Wenn über Bergen der Nebel sich breitet		c	Oct 181 9	197 5	—; ii, 225
	version b	Wenn über Berge sich der Nebel breitet		c	c181 9	182 5, op.3 6/2	vi, 62; ii, 125

673	Die Liebende schreibt	Ein Blick von deinen Augen	Goethe	BL	Oct 1819	1832; 1862 as op.165/1	vi, 68; xii
674	Prometheus	Bedecke deinen Himmel, Zeus	Goethe	g	Oct 1819	1850	vi, 70; xii
677	Strophe aus Die Götter Griechenlands	Schöne Welt, wo bist du?	Schiller		Nov 1819		
	version a			a/A		1895	vi, 76; xii
	version b			a/A		1848	vi, 78; xii
682	Über allen Zaubern Liebe, frag.	Siehüpfte mit mir auf grünem Plan	Mayrhofer	G	c1820	1895	x, 123; xii
684	Die Sterne	Du stau nest, o Mensch	F. von Schlegel	EL	1820	1850	vi, 102; xii
685	Morgenlied	Eh' die Sonne früh aufsteht	Werner	a	1820	1821, op.4/2	vi, 104; i, 30
686	Frühlingsglaube	Die lindeln Lüfte sind erwacht	L. Uhland				
	version a			BL	Sept 1820	1970	—; i, 252
	version b			BL	1820	1970	—; i, 256
	version c			AL	Nov 1823,	1823,	vi, 108; i, 141

					2	op.2 0/2	
687	Nachhymne	Hinü ber wall' ich	Nov alis	D	Jan 182 0	187 2	vi, 372; xii
688	Vier Canzonen				Jan 182 0	187 1	
		1 Non t'acc osta r all'ur na	J.A. Vitor	C			x, 48; xii
		2 Gua rda, che bian ca luna	Vitor elli	G			x, 50; xii
		3 Da quel sem biant e appr esi	Met asta sio	B			x, 52; xii
		4 Mio ben ricor dati	Met asta sio	b			x, 53; xii
690	Abendröte	Tief er sink et scho n die Son ne	F. von Schl egel	A	Mar ch 182 3	183 0	vi, 94; xii
691	Die Vögel	Wie liebli ch und fröhli ch	F. von Schl egel	A	Mar ch 182 0	186 5, op.1 72/6	vi, 86; xii
692	Der Knabe	Wen n ich nur ein Vögl ein wäre	F. von Schl egel	A	Mar ch 182 0	187 2	vi, 88; xii
693	Der Fluss	Wie rein Ges ang sich wind	F. von Schl egel	B	Mar ch 182 0	187 2	vi, 91; xii

		et					
694	Der Schiffer	Friedrich Schlegel hingegen	F. von Schlegel	D	March 1820	1842	vi, 98; xii
695	Namenstagslied	Vater, scheinke mir diese Stunde	A. Stadler	A	March 1820	1895	x, 81; xii
698	Des Fräuleins Liebeslauschen (Liebeslauschen)	Dante steht ein Ritter	Schlechte	A	Sept 1820	1832	vi, 113; xii
699	Der entsühnte Orest	Zu meinen Füßen brichst du dich	Mayrhofer	C	Sept 1820	1831	vi, 121; xii
700	Freiwilliges Versinken	Wohin? O Helios!	Mayrhofer	d	Sept 1820	1831	vi, 124; xii
702	Der Jüngling auf dem Hügel	Ein Jüngling auf dem Hügel	H. Hüttenbrunner	G	Nov 1820	1822, op.8/1	vi, 126; i, 68
707	Der zürnenden Diana	Ja, spanne nur den Bogen	Mayrhofer		Dec 1820		
	version a			A		1895	vi, 133; ii, 210
	version b			A		1825, op.36/1	vi, 141; ii, 113
708	Im Walde (Waldesnacht)	Wendes Rauschen, Gott	F. von Schlegel	d	Dec 1820	1832	vi, 149; xii

		es Flügel					
711	Lob der Tränen	Lau e Lüft e, Blu men düft e	A.W. von Schl egel		181 8		
	version a			D	197 0	—; i, 229	
	version b			D	182 2, op.1 3/2	v, 10; i, 100	
712	Die gefangenen Sänger	Hörs t du von den Nac htiga llen	A.W. von Schl egel	G	Jan 182 1	184 2	vi, 164; xiii
713	Der Unglückliche	Die Nac ht brich t an	C. Pichl er		Jan 182 1		
	version a			b	189 5	vi, 168; iv	
	version b			b	182 7, op.8 7/1	vi, 173; iv	
715	Versunken	Voll Lock en krau s ein Hau pt	Goet he	AL	Feb 182 1	184 5	vi, 178; xiii
716	Grenzen der Menschheit	Wen der uralt e heili ge Vate r	Goet he	E	Mar ch 182 1	183 2	vi, 185; xiii
717	Suleika II	Ach um dein e feuc hten Sch wing en	? M. von Wille mer	BL	?Ma rch 182 1	182 5, op.3 1	vi, 201; ii, 97
719	Geheimes	Über mein es	Goet he	AL	Mar ch 182	182 2, op.1	vi, 183; i, 118

		Liebchen's Äugeln			1	4/2	
720	Suleika I	Was bedeutet die Bewegung?	?Willme				
	version a			b	March 1821	1970	—; i, 239
	version b			b	c1821	1822, op.14/1	vi, 194; i, 108
721	Mahomets Gesang (2), frag.	Seht den Felsenquell	Goethe	cl:	March 1821	1895	x, 125; xiii
725	Linde Lüfte wehen, Mez, T, frag.			b	April 1821	1929	—; iii/2
726	Mignon I (1)	Heis mich nicht reden	Goethe	b	April 1821	1870	vi, 189; iii
727	Mignon II (2)	So lasst mich scheinen	Goethe	b	April 1821	1850	vi, 191; iii
728	Johanna Sebus, frag.	Der Damm zerrisst	Goethe	d	April 1821	1895	x, 128; xiii
731	Der Blumen Schmerz	Wie tönt es mir so schaurig	J. Mayláth	e	Sept 1821	1821; 1867 as op.173/4	vi, 210; v
736	Ihr Grab	Dort ist ihr Grab	K.A. Engelhardt	EL:	?1822	1842	vii, 4; xiii
737	An die Leier	Ich will von Atreus Söhnen	F.S. Ritter von Bruchmann,	EL:	? 1822 or 1823	1826, op.56/2	vii, 42; iii

			after Ana creo n				
738	Im Haine	Son nens trahl en durc h die Tan nen	Bruc hma nn	A	? 182 2 or 182 3	182 6, op.5 6/3	vii, 46; iii
741	Sei mir gegrüsst	O du Entri ssne mir	F. Rüc kert	BL	betw een end 182 1 and aut. 182 2	182 3, op.2 0/1	vi, 214; i, 137
742	Der Wachtelschlag	Ach! mir scha llt's dort en	S.F. Saut er	A	182 2	182 2; 182 7 as op.6 8	vii, 2; iii
743	Selige Welt	Ich treib e auf des Leb ens Mee r	J.C. Sen n	AL	?aut . 182 2	182 3, op.2 3/2	vii, 14; ii, 6
744	Schwanengesang	Wie klag ich's aus	Sen n	AL	?aut . 182 2	182 3, op.2 3/3	vii, 16; ii, 8
745	Die Rose	Es lockt e schö ne Wär me	F. von Schl egel		182 2		
	version a			G		182 2; 182 7 as op.7 3	vii, 18; iii
	version b			F		189 5	vii, 21; iii
746	Am See	In des See s Wog enspi ele	Bruc hma nn	EL	? 182 2 or 182 3	183 1	vii, 74; xiii
749	Herrn Josef	Und	M.	c	Jan	185	x, 84; xiii

	Spaun, Assessor in Linz (Sendschreiben an den Assessor Spaun in Linz)	nimmer schreibst du?	von Colli n		1822	0	
751	Die Liebe hat gelogen		A. von Platen-Hallermünde	c	by April 1822	1823, op.23/1	vii, 28; ii, 4
752	Nachtviolen		Mayrhofer	C	April 1822	1822	vii, 6; xiii
753	Heliopolis I	Im kalten rauhen Norden	Mayrhofer	e	April 1822	1826, op.65/3	vii, 10; iii
754	Heliopolis II	Fels auf Felsen hingewälzet	Mayrhofer	c	April 1822	1822	vii, 14; xiii
756	Du liebst mich nicht	Mein Herz ist zerissen	Platen-Hallermünde		July 1822		
	version a			g		1895	vii, 24; iii
	version b			a		1826, op.59/1	vii, 26; iii
758	Todesmusik	In des Todes Feierstunde	Schöberl	GL	Sept 1822	1829, op.108/2	vii, 30; v
761	Schatzgräbers Begehr	In tiefster Erde ruht ein alt Gesetz	Schöberl		Nov 1822		
	version a			d		1823, op.23/4	vii, 35; ii, 10
	version b			d		189	vii, 187; ii, 189

762	Schwestergruss	Im Mon dens chei n wall' ich auf und ab	Bruc hma nn	AL	Nov 182 2	5 183 3	vii, 38; xiii
764	Der Musensohn	Durc h Feld und Wal d zu sch weif en	Goet he				
	version a			AL	Dec 182 2	189 5	vii, 48; v
	version b			G	c182 2	182 8, op.9 2/1	vii, 51; v
765	An die Entfernte	So hab' ich wirkl ich dich verlo ren?	Goet he	G	Dec 182 2	186 8	vii, 54; xiii
766	Am Flusse (2)	Verfl iess et, viel elieb te Lied er	Goet he	D	Dec 182 2	187 2	vii, 56; xiii
767	Willkommen und Abschied	Es schl ug mein Herz	Goet he				
	version a			D	Dec 182 2	189 5	vii, 58; iii
	version b			C	c182 2	182 6, op.5 6/1	vii, 64; iii
768	Wandrer's Nachtlied	Über allen Gipf eln ist Ruh	Goet he	BL	by July 182 4	182 7; 182 8 as op.9 6/3	vii, 70; v
770	Drang in die Ferne	Vate r, du	K.G. von	a/A	early 182	182 3;	vii, 91; iii

		glau bst es nicht	Leitn er		3	182 7 as op.7 1	
771	Der Zwerg	Im trüb en Licht vers chwi nde n scho n die Berg e	M. von Colli n	a	? 182 2 or 182 3	182 3, op.2 2/1	vii, 95; i, 160
772	Wehmut	Wen ich durc h Wal d und Flur en geh'	M. von Colli n	d	? 182 2 or 182 3	182 3, op.2 2/2	vii, 102; i, 168
774	Auf dem Wasser zu singen	Mitte n im Schi mm er der spie geln den Well en	Stol berg - Stol berg	ALL	182 3	182 3; 182 7 as op.7 2	vii, 106; iii
775	Dass sie hier gewesen	Das der Ost wind Düft e	Rüc kert	C	?18 23	182 6, op.5 9/2	viii, 2; iii
776	Du bist die Ruh		Rüc kert	ELL	182 3	182 6, op.5 9/3	viii, 4; iii
777	Lachen und Weinen		Rüc kert	ALL	?18 23	182 6, op.5 9/4	viii, 7; iii
778	Greisengesang version a version b	Der Fros t hat mir bere ifet	Rüc kert		by June 182 3	— 182 6, op.6 0/1	—; iii viii, 10; iii

778a	Die Wallfahrt	Meine Tränen im Busse wand	Rückert	f	?1823	1969	—; xiii
785	Der zürnende Barde	Wer wagt's, wer wagt's	Bruckmann	g	Feb 1823	1831	vii, 71; xiii
786	Viola	Schneeglöcklein, o Schneeglöcklein	Schuberl	Alf	March 1823	1830, op.123	vii, 76; xiii
788	Lied (Die Mutter Erde)	Des Lebens Tag ist schwer	Stolberg	a/A	April 1823	1838	vii, 104; xiii
789	Pilgerweise	Ich bin ein Waller auf der Erde	Schuberl	f	April 1823	1832	vii, 108; xiii
792	Vergissmeinnicht	Als der Frühling sich vom Herzen	Schuberl	Alf	May 1823	1833	vii, 114; xiii
793	Das Geheimnis (2)	Sie konnte mir kein Wörtchen sagen	Schiller	G	May 1823	1867, op.173/2	vii, 125; xiii
794	Der Pilgrim	Noch in meines Lebens Lenz	Schiller				

	version a	e		E	May 1823	1895	vii, 130; ii, 229
	version b			D	c1823	1825, op.37/1	—; ii, 132
795	Die schöne Müllerin		W. Müller		Oct–Nov 1823	1824, op.25	
	1 Das Wandern	Das Wandern ist des Müllers Lust		B			vii, 134; ii, 21
	2 Wohin?	Ich hör' ein Bächlein rauschen		G			vii, 136; ii, 23
	3 Halt!	Eine Mühle seh' ich blinken		C			vii, 140; ii, 29
	4 Danksagung an den Bach	Was es also gemeint Hätt' ich tausend Arme zu rühren		G			vii, 143; ii, 34
	5 Am Feierabend	Ich frag keine Blume		a			vii, 147; ii, 36
	6 Der Neugierige	Ich schnitt es gern in alle Rinden ein		B			vii, 149; ii, 42
	7 Ungeduld			A			vii, 152; ii, 46

	8	Morgengruss	Gute n Mor gen, schö ne Müll erin	C		vii, 154; ii, 50
	9	Des Müllers Blumen	Am Bac h viel klein e Blu men steh n	A		vii, 155; ii, 52
	10	Tränenregen	Wir sass en so trauli ch beis am men	A		vii, 156; ii, 54
	11	Mein!	Bäc hlein , lass dein Rau sche n sein	D		vii, 158; ii, 57
	12	Pause	Mein e Laut e hab' ich geh ängt	BL		vii, 162; ii, 63
	13	Mit dem grünen Lautenbande	Sch ad' um das schö ne grün e Ban d	BL		vii, 165; ii, 68
	14	Der Jäger	Was such t den n der Jäge r	c		vii, 166; ii, 70
	15	Eifersucht	Woh	g		vii, 168; ii, 72

	und Stolz	in so schnell					
	16 Die liebe Farbe	In Grün will ich mich kleiden		b			vii, 172; ii, 76
	17 Die böse Farbe	Ich möchte ziehen in die Welt hinaus		B			vii, 174; ii, 78
	18 Trockne Blumen	Ihr Blümlein alle, die sie mir gab		e			vii, 178; ii, 83
	19 Der Müller und der Bach	Wo ein treues Herz e in Liebe vergeht		g			vii, 181; ii, 87
	20 Des Baches Wiegenlied	Gute Ruh', gute Ruh'		E			vii, 184; ii, 90
797	Romanze zum Drama Rosamunde (3b)	Der Vollmond strahlt auf Bergeshöhn	H. von Chénizy	f	aut. 1823	1824, op.26	—; ii, 94
799	Im Abendrot	O, wie schön ist deine Welt	K. Lappe	Alte	1824 or Feb 1825	1832	viii, 30; xiii
800	Der Einsame	Wann	Lappe				

	version a	meine Grillenschwirren		G	early 1825	1825	viii, 36; —
	version b			G	c1825	1827, op.41	viii, 41; ii, 172
801	Dithyrambe	Nimmer, das glaub mir	Schiller	A	by June 1826	1826, op.60/2	viii, 14; iii
805	Der Sieg	O unbewölkt es Leben!	Mayrhofer	F	March 1824	1833	viii, 16; iii
806	Abendstern	Was willst du einsam an dem Himmel	Mayrhofer	a	March 1824	1833	viii, 18; xiii
807	Auflösung	Verbirg dich, Sonne	Mayrhofer	G	March 1824	1842	viii, 20; xiii
808	Gondelfahrer (1)	Estanz en Mond und Sterne	Mayrhofer	C	March 1824	1872	viii, 26; xiii
822	Lied eines Kriegers, with unison chorus	Des stolzen Männerlebens schönste Zeichen		A	31 Dec 1824	1842	viii, 32; iii/3
827	Nacht und Träume	Heilge Nacht,	M. von Collin		by June 1823		

		du sink est nied er					
	version a			B		197 5	—; ii, 267
	version b			B		182 5, op.4 3/2	viii, 32; ii, 184
828	Die junge Nonne	Wie brau st durc h die Wipf el	J.N. Crai gher de Jach elutt a	f	early 182 5	182 5, op.4 3/1	viii, 62; ii, 178
829	Abschied, melodrama	Leb wohl , du schö ne Erde	A. von Prat obev era	F	Feb 182 6	187 3	x, 136; xiii
830	Lied der Anne Lyle	Wär st du bei mir im Leb enst al	A. Mac Don ald tran s. ? S. May	c	?ear ly 182 5	182 8, op.8 5/1	ix, 78; iv
831	Gesang der Norna	Mich führt mein Weg	W. Scot t, tran s. S.H. Spik er	f	early 182 5	182 8, op.8 5/2	ix, 82; iv
832	Des Sängers Habe	Schl agt mein ganz es Glüc k	Schl echt a	BL	Feb 182 5	183 0	viii, 46; xiii
833	Der blinde Knabe	O sagt, ihr Lieb en, mir einm al	C. Cibb er, tran s. Crai gher				
	version a			BL	April 182 5	189 5	viii, 54; v
	version b			BL	April 182 5	182 7; 182 8 as op.1	viii, 58; v

						01/2	
834	Im Walde	Ich wandre über Berg und Tal	E. Sch ulze				
	version a			g	Mar ch	183 5, op.9	—; v
	version b			b	c182 5	182 3/1 8, op.9 0/1	viii, 96; v
837	Ellens Gesang I	Raste, Krieger, Krieger ist aus	Scott, trans. D.A. Storck	D	April – July 182 5	182 6, op.5 2/1	viii, 70; iii
838	Ellens Gesang II	Jäger, ruhe von der Jagd!	Scott, trans. Storck	E	April – July 182 5	182 6, op.5 2/2	viii, 78; iii
839	Ellens Gesang III (Hymne an die Jungfrau)	Ave Maria! Jungfrau mild!	Scott, trans. Storck	B	April 182 5	182 6, op.5 2/6	viii, 90; iii
842	Totengräbers Heimweh	O Menschheit, o Leben	Craigher	f	April 182 5	183 3	viii, 50; xiii
843	Lied des gefangenen Jägers	Mein Ross so müd in dem Stalle	Scott, trans. Storck	d	April 182 5	182 6, op.5 2/7	viii, 92; iii
846	Normans Gesang	Die Nacht bricht bald herein	Scott, trans. Storck	c	April 182 5	182 6, op.5 2/5	viii, 82; iii
851	Das Heimweh	Ach, der Gebirgssohn	J.L. Pyrkner von Fels		Aug 182 5		

	version a		ö- Eör	a		189 5	viii, 112; iii
	version b			a		182 7, op.7 9/1	viii, 120; iii
852	Die Allmacht (1)	Gros s ist Jeho vah, der Herr	Pyrk er		Aug 182 5		
	version a			A		—	—; iii
	version b			C		182 7, op.7 9/2	viii, 120; iii
853	Auf der Bruck	Frisc h trab e sond er Ruh	Sch ulze				
	version a			G	Mar ch or Aug 182 5	183 5, op.9 3/2	—; iii
	version b			A	c182 5	182 8, op.9 0/2	viii, 106; iii
854	Fülle der Liebe	Ein sehn end Stre ben	F. von Schl egel	A	Aug 182 5	183 0	viii, 132; iii
855	Wiedersehn	Der Früh lings sonn e hold es Läch eln	A.W. von Schl egel	G	Sept 182 5	184 2	viii, 136; xiii
856	Abendlied für die Entfernte	Hina us, mein Blick !	A.W. von Schl egel	F	Sept 182 5	182 7, op.8 8/1	viii, 138; iv
857	Zwei Szenen aus dem Schauspiel Lacrimas		C.W. von Sch ütz		Sept 182 5	182 9, op.1 24	
	1 Lied der Delphine	Ach, was soll ich		A			viii, 146; xiii

		2 Lied des Florio	beginnen Nun, da Schatten niedergleiten		E			viii, 143; xiii
860	An mein Herz	O Herz, sei endlich stille	Schulze	a	Dec 1825	1832		viii, 154; xiii
861	Der liebele Stern	Ihr Sternlein, still in der Höhe	Schulze	G	Dec 1825	1832		viii, 160; xiii
862	Um Mitternacht	Keine Stimme hör ich schallen	Schulze					
	version a				BL: Dec 1825	—		—; iv
	version b				BL: ?March 1826	1827, op.8 8/3		viii, 212; iv
863	An Gott, lost		C.C. Hohlfeld	—	by 1827	—		—
864	Das Totenhemdchen, lost		E. von Bauernfeld	—	after 1824	—		—
865	Widerspruch version b [for version a see male voices]	Wenn ich durch Busch und Zweig	J.G. Seidl	D	?1826	1828, op.105/1		ser. xvi, 93; v
866	Vier Refrainlieder		Seidl		?sum. 1828	1828, op.95		
	1 Die Unterscheidung	Die Mutter		G				viii, 240; v

		er hat mich jüngst gescholten					
	2 Bei dir allein			Alf			viii, 243; v
	3 Die Männer sind méchant	Du sagtest mir es, Mutter		a			viii, 248; v
	4 Irdisches Glück	So mancher sieht mit finsterner Miene		d			viii, 250; v
867	Wiegenlied	Wie sich der Äuglein kindlicher Himmel	Seid l	Alf	?1826	1828, op.105/2	viii, 252; v
868	Das Echo [see 990c]						
869	Totengräberweise	Nicht so düster und so bleich	Schlecht a	f	1826	1832	viii, 198; xiv
870	Der Wanderer an den Mond	Ich auf der Erd', am Himmel du	Seid l	g/G	1826	1827, op.80/1	viii, 234; iv
871	Das Zünglein	Kling die Nacht durch, klinge	Seid l		1826		
	version a			Alf		1979	—; iv

	version b			Al		1827, op.80/2	viii, 237; iv
874	O Quell, was strömst du rasch und wild, frag.		Schulze	G	?Jan 1826	1974	—; xiv
876	Im Jänner 1817 (Tiefes Leid)	Ich bin von aller Ruh geschieden	Schulze	e	Jan 1826	1838	viii, 164; xiv
877	Gesänge aus Wilhelm Meister		Goethe		Jan 1826	1827, op.62	
	1 Mignon und der Harfner (5), S, T	Nur wer die Sehnsucht kennt		b			viii, 166; iii
	2 Lied der Mignon (2)	Heiss mich nicht reden		e			viii, 169; iii
	3 Lied der Mignon (3)	So lasst mich scheinen		B			viii, 172; iii
	4 Lied der Mignon (6)	Nur wer die Sehnsucht kennt		a			viii, 174; iii
878	Am Fenster	Ihr lieben Mauern hold und traut	Seidl	F	Mar 1826	1828, op.105/3	viii, 176; v
879	Sehnsucht	Die Schiebefriert	Seidl	d	Mar 1826	1828, op.105/4	viii, 179; v
880	Im Freien	Draussen in der weit	Seidl	EU	Mar 1826	1827, op.80/3	viii, 184; iv

		en Nac ht					
881	Fischerweise	Den Fisc her fecht en Sorg en	Schl echt a		Mar ch 182 6		
	version a			D		189 5	viii, 190; v
	version b			D		182 8, op.9 6/4	viii, 194; v
882	Im Frühling	Still sitz' ich an des Hüg els Han g	Sch ulze	G	Mar ch 182 6	182 8, op.1 01/1	viii, 202; v
883	Lebensmut	O wie drin gt das jung e Leb en	Sch ulze	BL -	Mar ch 182 6	183 2	viii, 206; xiv
884	Über Wildemann	Die Win de saus en am Tan nen han g	Sch ulze	d	Mar ch 182 6	182 9, op.1 08/1	viii, 216; v
888	Trinklied (Come, thou monarch of the vine)	Bac chus , feist er Fürs t	W. Sha ksp eare , tran s. F.M. von Grü nbü hel and Bau ernf eld	C	July 182 6	185 0	viii, 227; xiv
889	Ständchen (Hark, hark the lark)	Horc h, horc	Sha ksp eare	C	July 182 6	183 0	viii, 228; xiv

		h! die Lerc h	, tran s. A.W. von Schl egel				
890	Hippolits Lied	Lass t mich , ob ich auch still vergl üh	F. von Gers tenb erg	a	July 182 6	183 0	viii, 230; xiv
891	Gesang (An Sylvia; Who is Sylvia?)	Was ist Silvi a	Sha ksp eare , tran s. Bau ernf eld	A	July 182 6	182 8, op.1 06/4	viii, 232; v
896	Fröhliches Scheiden, sketch	Gar fröhli ch kann ich sche iden	Leitn er	F	aut. 182 7 – early 182 8	192 0	—; xiv
896a	Sie in jedem Liede, sketch	Neh m ich die Harf e	Leitn er	B	aut. 182 7 – early 182 8	—	—; xiv
896b	Wolke und Quelle, sketch	Auf mein en heim isch en Berg en	Leitn er	C	aut. 182 7 – early 182 8	—	—; xiv
902	Drei Gesänge					182 7	
	1 L'incanto degli occhi (Die Macht der Augen) (2)	Da voi, cari lumi (Nur euch , schö ne Ster ne)	Met asta sio	C		182 7, op.8 3	x, 54; iv
	2 Il traditor deluso (Der	Ahi mè,	Met asta	e			x, 58; iv

	getäuschte Verräter) (2)	io tremo! (Weh mir, ich beb e)	sio					
	3 Il modo di prender moglie (Die Art, ein Weib zu nehmen)	Or sù! non ci pensiamo (Wohlan! und ohne Zagen)		C				x, 65; iv
904	Alinde	Die Sonne sinkt in tiefe Meer	Rochlitz	A	Jan 1827	1827, op.8 1/1		iv, 257; iv
905	An die Laute	Leiser, leiser, kleine Laute	Rochlitz	D	Jan 1827	1827, op.8 1/2		iv, 262; iv
906	Der Vater mit dem Kind	Dem Vater liegt das Kind im Arm	Bauernfeld	D	Jan 1827	1832		viii, 261; xiv
907	Romanze des Richard Löwenherz	Grossetat der Ritter	Scott trans. K.L. Müller		?March 1826			
	version a			b		1979		—; iv
	version b			b		1828, op.8 6		viii, 220; iv
909	Jägers Liebeslied	Ich schiess'	Schöber	D	Feb 1827	1828, op.9		viii, 264; v

		den Hirsch			6/2		
910	Schiffers Scheidelied	Die Wogen am Gestade schwellen	Sch ober	e	Feb 182 7	183 3	viii, 267; xiv
911	Winterreise		W. Müller			182 8, op.8 9	
	Book 1:				Feb - spr. 182 7		
	1 Gute Nacht	Fre md bin ich eing ezog en		d			ix, 2; iv
	2 Die Wetterfahne	Der Win d spiel t mit der Wett erfa hne		a			ix, 6; iv
	3 Gefrome Tränen	Gefr orne Trop fen falle n		f			ix, 8; iv
	4 Erstarrung	Ich such im Sch nee verg ebe ns		c			ix, 10; iv
	5 Der Lindenbaum	Am Brun nen vor dem Tore		E			ix, 16; iv
	6 Wasserflut	Man che Trän ' aus mein en					

		Aug en				
	version a		f			ix, 20; iv
	version b		e			—; iv
	7 Auf dem Flusse	Der du so lustig raus chtest	e			ix, 22; iv
	8 Rückblick	Es brennt mir unter beiden Sohlen	g			ix, 26; iv
	9 Irrlicht	In die tiefsten Felsen engründe	b			ix, 30; iv
	10 Rast	Nun merke ich erst				
	version a		c			ix, 32; iv
	version b		d		189 5	ix, 34; iv
	11 Frühlingstraum	Ich träumte von bunten Blumen	A/a			ix, 36; iv
	12 Einsamkeit	Wie eine trübe Wolke				
	version a		b			ix, 40; iv
	version b		d		189 5	ix, 42; iv
	Book 2:			begun Oct 1827		

	13 Die Post	Von der Stra- sse her ein Posthorn klingt	EL	ix, 44; iv
	14 Der greise Kopf	Der Reif hat eine n weisen Sch ein	c	ix, 48; iv
	15 Die Krähe	Eine Krä- he war mit mir	c	ix, 50; iv
	16 Letzte Hoffnung	Hier und da ist an den Bäu- men	EL	ix, 53; iv
	17 Im Dorfe	Es belle- n die Hun- de	D	ix, 56; iv
	18 Der stürmische Morgen	Wie hat der Sturm zerri- ssen	d	ix, 60; iv
	19 Täuschung	Ein Licht tanzt freu- ndlich	A	ix, 62; iv
	20 Der Wegweiser	Was ver- meid ich den die Weg- e	g	ix, 64; iv
	21 Das Wirtshaus	Auf eine n Tote	F	ix, 68; iv

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938	Der Winterabend	Es ist so still	Leitner	BL	Jan 1828	1835	ix, 118; xiv
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25 2 contrapuntal studies, a 2–4, frags., begun 18 June 1812

25a 2 contrapuntal studies, a 4, frags., ?sum. 1812

25b 15 contrapuntal studies, a 3, frags., ?sum. 1812 (part facs. in Landon, 1969)

AI/3 Fugue, C, str qt, frag., va only, ?1812

AI/1 Waltz, 'Kupelwieser-Walzer', G, pf, 17 Sept 1826 (Vienna, 1970)

4

AI/2 Lebenslied, TTB/TTBB, 2nd T only, 1815 or 1816 (Kassel, 1974) [? part of lost 3 Lebensbild, 425]

AI/2 Klage, song, c1817 [formerly 512]

8

AI/3 Figured bass exercises, before 1812 [formerly 598a]

2

AII/ arr. of ov. to Gluck's Iphigénie en Aulide, pf 4 hands, frag., ?early 1810

1

AII/ arr. of W. Matiegka's Notturmo op.21, fl, va, vc, gui, 26 Feb 1814 (Munich, 1926) [see also chamber, d96]

2

AII/ arr. of 2 arias from Gluck's Echo et Narcisse, 1v, pf, March 1816

3

AII/ arr. of M. Stadler's Psalm viii, S, 2 ob, 2 cl, str, timp, org, 29 Aug 1823 (Vienna, 1960)

4

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doubtful and spurious works

d

AI/4 Str qt, G, frag., by A. Stadler [formerly 2]

AI/7 March, 2 pf 8 hands, Nov 1825, lost [formerly 858]

AI/12 7 leichte Variationen, G, pf, ?1810

AI/15	Minuet and trio, D, pf [formerly 336]
AI/17	Tantum ergo, BL, frag., S-only
AI/25	Drum Schwester und Brüder, 1v, chorus, insts, frag., Oct 1819
AI/26	Sturmbeschworung, ? trio/qt, mixed vv, frag., S only
AI/29	Kaiser Ferdinand II, song
AIII/6	Offertory: Clamavi ad te, frag., ?Nov 1813, by J. Preindl [formerly 85]
AIII/11	Lass immer in der Jugend Glanz, canon, 2vv, after Mozart [formerly 92]
AIII/12	Selig alle, die im Herrn entschliefen, canon, 2vv, after Mozart [formerly 127]

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Schubert, Heino

(b Glogau, Silesia [now Głogów, Poland], 11 April 1928). German composer. He studied choral conducting, composition and the organ at the Detmold Music Academy, where his teachers included Kurt Thomas and Günter Bialas. In 1954 he continued his composition studies in Freiburg with Harald Genzmer. After serving as Kantor in Heidelberg, he was appointed organist at Essen Minster in 1961, also serving as lecturer at the nearby Folkwang Hochschule. He joined the composition department at the University of Mainz in 1978. His many honours include the Südwestfunk, Baden-Baden, composition prize (1957), the Stamitz prize (1961), the composition prize of the Bundesverband der Deutschen Industrie and the Silesian culture prize.

Schubert's primary compositional emphasis has been sacred music, particularly liturgical vocal works. He has also written chorale preludes for the organ, and works for wind and chamber ensembles. Some of these are intended for amateur musicians to perform during Catholic church services. Continuing in the tradition of Hugo Distler, Schubert's style is characterized by free tonality, modal melodies, colouristic harmonies and additive rhythms. His works often draw on themes from Silesian and Polish folk

music, as in the prize-winning oratorio *Der Mensch, das Spiel der Zeit* (1984).

WORKS

(selective list)

Stage: Kasperl wird reich (Schuloper)

Masses: Mass, E, 4-pt mixed chorus, 1950; Kanonmesse (1952); Mass, 3-pt mixed chorus, org, 1952; Missa 'unanimi voce', chorus, org, 1959; Gesänge zur Brautmesse; Kanonische Messe, mixed chorus; Missa choralis, chorus, org; St Anna-Messe, chorus, wind; Marienmesse

Cants. (chorus, org): Ave Maria, gratia plena, Königin im Himmelreich; Gelobet seist du, Jesu Christ; Gott sei gelobet unde gebenedeiet; Grosser Gott, wir loben dich; Liborius-Kantate; Maria ging hinaus; Wer heimlich seine Wohnstatt

Other vocal: Deutsche Ordinarium I, chorus, org, 1964; Deutsches Marienordinarium, chorus, org (1965); Weihnachtstriptychon, solo vv, male vv, children's chorus, orch, 1966; Die kleinen Jahreszeiten, female vv, pf (1979); Draussen ist der Vogel frei, choral cycle, mixed chorus, pf; Der Mensch, das Spiel der Zeit (orat, A. Gryphius) (1984); Auf dem Hochzeitsmarkt von Janoshida, chorus, 12 insts/pf 4 hands; Eigengesänge zur Missa 'Votiva St Hedwigs', chorus, wind; Proprien-Vertonung für Ostern, Pfingsten, Christkönig, Dreifaltigkeitssonntag, Marienproprium; St Hedwigsvesper, chorus, org

Inst: Sonata, ob, pf (1952); Wind Qnt (1956); Sonata, vn, pf (1958); 4 Stücke, pf 4 hands (1959); Giuoco per due, 2 pf (1962); Magnificat, org, 1963 (1964); Conc., 4 ww, str orch; org works

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LOTHAR HOFFMANN–ERBRECHT

Schubert, Johann Friedrich

(*b* Rudolstadt, 17 Dec 1770; *d* Mülheim an der Ruhr, Oct 1811). German violinist and composer. He studied in his home town, with Hesse in Frankenhausen (c1788) and with Hausmann in Sondershausen; his skill on the violin and bassoon then impressed E.L. Gerber, who drew him into the court concerts in Sondershausen. In 1791 he joined the orchestra of C.T. Döbbelin's troupe in Berlin as second violinist and moved with it to Stettin (now Szczecin, Poland), where he was appointed director of music after the successful première of his opera *Die nächtliche Erscheinung* (1798); he also began to perform as a soloist. He was director of music at the theatre at Glogau (now Głogów, Poland) from 1801 and in a similar post in Witter's theatrical society in Ballenstedt from 1804. Soon after, he became leader of the concerts of the Kölner Kaufmannschaft in Mülheim.

Schubert's reputation as a composer was based on his opera and a few published works, including a violin concerto, violin duets and keyboard

pieces. He was highly esteemed as a violinist, and wrote articles on string instruments as well as a singing method (1804); in the latter he followed Sulzer, Tosi and Hiller in their reliance on a systematic approach and a sound knowledge of literature.

WORKS

all printed works published in Leipzig

Die nächtliche Erscheinung (op, 2), Stettin, 1798

Inst: 3 Duos, 2 vn, op.1 (1804); 3 Duos, 2 vn, op.2 (n.d.); 24 kleine Stücke, pf, op.3 (n.d.); Symphonie concertante, ob, bn, orch, op.4 (n.d.); Vn Conc. (1805); Fantasia, orch, *A-Wgm*

Pedagogical: Neue Singe-Schule, oder Gründliche und vollständige Anweisung zur Singkunst in 3 Abtheilungen mit hinlänglichen Uebungsstücken (1804)

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MCL

SchillingE

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DIETER HÄRTWIG/URSULA KRAMER

Schubert, Joseph

(bap. Varnsdorf, 20 Dec 1754; *d* Dresden, ? 28 July 1837). Bohemian violinist, violist and composer. He had his first music lessons from his father, a Kantor, then studied counterpoint in Prague and in 1778 completed his training as a violinist in Berlin. From 1779 to 1784 he was first violinist in the Hofkapelle in Schwedt, where at least four of his operas were successfully staged. Between 1788 and 1824 he was a second violist in the Hofkapelle in Dresden. Here he composed many works, some of which are now in the Sächsische Landesbibliothek. He retired in 1824 with a pension of 500 thaler. Schubert provided much information on Bohemian musicians in Dresden for Jan B. Dlabač's *Allgemeines historisches Künstler-Lexikon* (Prague, 1815/R).

ZDEŇKA PILKOVÁ

Schubert, Louis

(*b* Dessau, 27 Jan 1828; *d* Dresden, 17 Sept 1884). German violinist, singing teacher and composer. He went to St Petersburg in his 17th year and to Königsberg as leader of the orchestra the following year; he remained there until 1862, and wrote music criticism for the *Hartung'sche Zeitung*. He then settled at Dresden, where he enjoyed a great reputation as a teacher of singing. He published a *Gesang-Schule in Liedern*, opp.18, 23–4 (Leipzig, c1868) and produced the comic operas or operettas *Aus Sibirien* (Königsberg, 1856), *Das Rosenmädchen* (Königsberg, 1861), *Die*

Wahrsagerin (Dresden, 1864), *Wer ist der Erbe?* (Dresden, 1865), *Die beiden Geizigen* (Königsberg, 1870), *Faustina Hasse* (Altenburg, 1879) and *Vorder Hochzeit* (Kassel, 1880).

GEORGE GROVE/R

Schubert, Manfred

(b Berlin, 27 April 1937). German composer. He studied music education with Fritz Reuter and Slavonic studies at the East Berlin Humboldt University (1955–60), and took part in Wagner-Régeny's masterclass at the German Academy of Arts in East Berlin (1960–63). In 1962 he became a music critic of the *Berliner Zeitung*, a position he held until 1990. In 1984 he received a UNESCO award (Paris) for his First Symphony. In 1985–6 he lectured in composition and orchestration at the Hochschule für Musik Hanns Eisler in Berlin.

The works of Hindemith, Stravinsky, Prokofiev and Eisler were Schubert's initial models. A deep interest in the Second Viennese School resulted in classical 12-note serial works such as the Flute Sonata (1966); in the mid-1960s his interests turned to the music of contemporary Polish composers. Since then he has used aleatory as well as serial elements, and tone-colour techniques. He strives for a synthesis of traditional and new methods, and for a creative adoption of classical models. His current preference lies in a fixed series of chords along the lines of a serially arranged polytonality. His output of the 1990s has consisted largely of church music.

WORKS

(selective list)

Orch: 5 Pieces, 1965; Tanzstudien, 1965; Orchestermusik 66, 1966; Suite, 1966; Divertimento, 1970; Cl Conc., 1971; Hommage à Rudolf Wagner-Régeny, hp, 13 str, perc, cel, 1972; Cantilena e Capriccio, vn, orch, 1974; Sym. I, 1979–82; Conc., 2 vn, orch, 1988; Vogelreden III, fl, str, 1990

Chbr: 2 pf sonatas, 1961, 1963; 4 str qts, 1963–96; Sonata, fl, 1966; Septet, 1967; Moments musicaux, 5 wind, 1967; Nachtstück und Passacaglia, 8 insts, 1967–8; Evocazione per undici esecutori, 10 insts, 1975; works for pf and org

Vocal: 4 Lieder (C. Morgenstern), Bar, pf, 1961; 2 Lieder (E. Toller, I. Härtelt), Bar, pf, 1961; 8 Lieder (B. Brecht), S, pf, 1964; Traumwald, 4 Lieder (Morgenstern), Bar, str, 1964; Brandenburger Kantate, S, Bar, mixed chorus, orch, 1971; Canzoni amoroze (J. Bobrowski), Bar, orch, 1973; Nachtgesänge (J.W. von Goethe), Bar, orch, 1986; Miserere, mixed chorus, org, 1992; Misericordia ejus, 2 mixed choruses, 1996

Principal publisher: Deutscher Verlag für Musik

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ECKART SCHWINGER/LARS KLINGBERG

Schubert, Richard

(*b* Dessau, 15 Dec 1885; *d* Oberstufen, 12 Oct 1959). German tenor. He studied with Rudolf von Milde and made his début as a baritone in 1909 at Strasbourg. After further study in Milan and Dresden, he returned in 1911 as a tenor, singing first at Nuremberg and then at Wiesbaden (1913–17), where he concentrated on the Wagnerian repertory. His career was then divided largely between Hamburg and Vienna. He sang in the première of Korngold’s *Die tote Stadt* (1920, Hamburg), and was also closely associated with Strauss in early performances of *Ariadne auf Naxos*, *Die Frau ohne Schatten* and *Die ägyptische Helena*. Abroad he sang in Paris, Buenos Aires and Chicago. He had a wide repertory of lyric and dramatic roles in Italian and French opera, including Rodolfo, Faust, Radames and Otello. His last appearance in Vienna was as Eisenstein in *Die Fledermaus* in 1937, after which he sang and directed the opera at Osnabrück and then retired to teach. His recordings show a vividly expressive and unusually lyrical style in the Wagnerian repertory; in association with his attractive stage presence these qualities gave him a leading position among the German tenors of his time.

J.B. STEANE

Schuberth, E(dward).

American firm of music publishers. Edward Schuberth began his association with the New York branch of the Leipzig publisher Julius Schuberth in 1858. When the branch closed in 1872, he established his own publishing business in Union Square. His earliest publications were by German and German-trained musicians, and included songs with English and German words, German-American pieces such as Fritz Neumüller’s *Campaign March for Grover Cleveland* (1884) and a series of European piano pieces edited by William Mason. Schuberth was the first American publisher of Victor Herbert’s music, issuing his first five operettas, the *Second Cello Concerto* and some orchestral music. In the 1890s the firm published English translations of European operettas by Ludwig Engländer and Ede Poldini, which were popular in New York, as well as those by the American composer De Koven. Schuberth became recognised as one of the major American publishers of serious music.

In 1902 E. Schuberth moved to 22nd Street. The firm had published songs by American composers such as Frederick Ritter, C.W. Cadman and W.W. Gilchrist as early as 1879, and by 1917 new items had doubled the size of its catalogue. Some of these songs enjoyed immense sales, especially *For You Alone*, made famous by Caruso. The number of new titles soon declined sharply, however, and the New York office was closed. Schuberth moved to Carlstadt, New Jersey, in February 1971.

Schuberth, Julius (Ferdinand Georg)

(*b* Magdeburg, 14 July 1804; *d* Leipzig, 9 June 1875). German music publisher. He was the son of Gottlob Schuberth (*b* Karsdorf, 11 Aug 1778; *d* Hamburg, 18 Feb 1846), a clarinettist and oboist, and was the founder of the well-known firm of J. Schuberth & Co. at Leipzig and New York. After learning the business of a music publisher at Magdeburg, he started his own firm at Hamburg in 1826. He founded branches at Leipzig (1832) and New York (1850). In 1854 he gave up the Hamburg business to his brother Friedrich (*b* Magdeburg, 27 Oct 1817; *d* after 1890), who operated it as Fritz Schuberth; Julius then devoted himself to the Leipzig and New York branches. He edited a *Musikalisches Fremdwörterbuch* (Hamburg, 1840, 8/1870), a *Musikalisches Conversationslexicon* (Leipzig, 1850, 10/1877; Eng. trans., 1895), the *Kleine Musikzeitung* (1840–50), and *Schuberths kleine Musikzeitung* (1874–5). He founded the Norddeutscher Musikverein in 1840 and received many decorations in recognition of his services to music. In 1874 he settled at Leipzig. His business, which by 1877 had issued over 6000 publications including works by Mendelssohn, Chopin, Schumann and Liszt, was carried on after his death with increasing success by his widow and nephew until 1891, when it was bought by F. Siegel.

His brother Ludwig (*b* Magdeburg, 18 April 1806; *d* St Petersburg, May 1850) was a conductor and composer. He studied under Weber, and at the age of 16 was musical director at the Magdeburg Stadttheater. He was subsequently Hofkapellmeister at Oldenburg, and after living at Riga and Königsberg (1836) became in 1845 conductor of the German opera in St Petersburg. His compositions include some published chamber music and unpublished operas and symphonies.

Another brother, Carl (*b* Magdeburg, 25 Feb 1811; *d* Zürich, 22 July 1863), was a cellist, conductor and composer who learnt the piano from his father and the cello from L. Hesse. From 1825 to 1828 he studied under Dotzauer at Dresden and in 1828 made his first concert tour to Ludwigslust and Hamburg. In 1829 he played in Copenhagen and Göteborg, but a series of misfortunes drove him back to Magdeburg, where he occupied the post of first cellist in the theatre orchestra. In 1833 he again played at Hamburg with success, and during the next few years he gave concerts in all the principal towns of north Germany, Belgium and the Netherlands, besides visiting Paris and London (1835). In the autumn of 1835 he was appointed solo cellist to the tsar. He remained in St Petersburg for at least 20 years, occupying the posts of musical director at the university, conductor of the imperial court orchestra and inspector of the imperial dramatic college. He later settled in Switzerland. His compositions include chamber music and cello concertos.

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WILLIAM BARCLAY SQUIRE/JAMES DEAVILLE

Schubiger, Anselm (Joseph-Alois)

(*b* Uznach, 5 or 9 March 1815; *d* Einsiedeln, 14 March 1888). Swiss music scholar. He entered Einsiedeln monastery in 1835 and served as organist and musical director of the chapel (1842–59), for which he wrote a considerable amount of sacred music; he was ordained in 1839. His study of the choir school of St Gallen from the 8th century to the 12th makes extensive use of the primary (but not always trustworthy) chronicle sources associated with St Gallen; it includes colour facsimiles of early musical sources from St Gallen and Einsiedeln as well as many transcriptions of sequences and other types of medieval chant, some from the earliest readable sources. He transcribed all but one of the larger sequence melodies (i.e. those with couplets) used by Notker, as well as four of the eight smaller, aparallel melodies; he included other sequences from the early repertory, and some by composers after Notker. This was a remarkable study in its time, and the transcriptions were not superseded in later publications. Schubiger's melodic readings, however, necessarily reflect the 12th- and 13th-century sources from which he transcribed; a more comprehensive approach to the sources will produce readings that are closer to Notker's own use, and better musically.

WRITINGS

Die Sängerschule St. Gallens vom achten bis zwölften Jahrhundert: ein Beitrag zur Gesangsgeschichte des Mittelalters (Einsiedeln and New York, 1858/R)

'Historische Irrthümer im Fache der Tonkunst', *MMg*, i (1869), 127–34

'Biographie C.D. Cossoni', *MMg*, iii (1871), 49–58

'Zur fünf- oder vierstimmigen Passion von J. Reiner', *MMg*, iv (1872), 213–18

Die Pflege des Kirchengesanges und der Kirchenmusik in der deutschen katholischen Schweiz (Einsiedeln, 1873)

Musikalische Spicilegien über das liturgische Drama, Orgelbau und Orgelspiel, das ausserliturgische Lied und die Instrumentalmusik des Mittelalters, *PÄMw*, v (1876/R)

'System der Lauten', *MMg*, viii (1876), 6–7

'Über Hucbalds Werk "De Musica"', *MMg*, x (1878), 24–8

RICHARD L. CROCKER

Schubinger.

German family of musicians. They appeared first in Bavaria in the 15th century, and they flourished briefly and brilliantly, fading from view after about 1530.

- (1) Ulrich Schubinger (i)
- (2) Michael Schubinger
- (3) Augustein Schubinger
- (4) Ulrich Schubinger (ii)
- (5) Anthon Schubinger

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K. Polk: 'The Schubingers of Augsburg: Innovation in Renaissance Instrumental Music', *Quaestiones in musica: Festschrift für Franz Krautwurst*, ed. F. Brusniak and H. Leuchtmann (Tutzing, 1989), 495–503

KEITH POLK

Schubinger

(1) Ulrich Schubinger (i)

(*b* c1425; *d* 1491). Wind player. He is the earliest known member of the family; he was engaged in the wind ensemble in Augsburg in 1457. Successful and prosperous, he served the city for the rest of his life.

Schubinger

(2) Michael Schubinger

(*b* c1450; *d* ?c1520). Shawm player, eldest son of (1) Ulrich Schubinger. He performed in Augsburg from 1472 to 1477, then moved on to Ferrara, where he remained, apart from a brief stay in Naples (c1485–8); his name disappears from records in about 1520.

Schubinger

(3) Augustein Schubinger

(*b* c1460; *d* 1532). Trombonist and cornettist, second son of (1) Ulrich. He established himself as one of the great virtuosi of the era. He also began his career in Augsburg in 1481, then moved on to Innsbruck in 1487. He relocated to Florence, on a recommendation from his brother to Lorenzo de' Medici, staying in the city until 1493, after which he returned to the court of Maximilian in Innsbruck. He remained in Habsburg service for the rest of his life. In about 1500 he took up the cornett, an instrument with which he dazzled audiences everywhere. He was also a skilled lutenist and an accomplished composer, though no pieces ascribed to him have survived.

Schubinger

(4) Ulrich Schubinger (ii)

(b c1465; d c1530). Instrumentalist, third son of (1) Ulrich. He began his career in Augsburg (as a trombonist, 1484–1502), and was then engaged in Mantua, probably on a recommendation from his two brothers, who were both well known in the city. He stayed there until 1522 when he moved on to Salzburg, where he was noted as a master performer on trombone, viol, harp and lute.

[Schubinger](#)

(5) Anthon Schubinger

(b c1470; d 1511). Wind player. He was perhaps a lesser talent than his brothers. He was recorded in Ferrara from 1506; he was certainly there through the influence of his brother, Michael. He disappears from the accounts after 1511.

The Schubingers exemplify salient features of instrumental music of the era. They engaged in their profession as a family (and certainly exploited familial connections), they were active in both cities and courts, and they commanded a range of instrumental specialities. The period of activity of the family was short – apparently less than a century – but within that span their fame and influence reached the far corners of Europe.

Schuch, Ernst Edler von

(b Graz, 23 Nov 1846; d Kötzschenbroda, nr Dresden, 10 May 1914). Austrian conductor. While a law student in Graz, he studied music with Eduard Stolz and directed the Graz Musikverein. At the time of his matriculation at Vienna, he was a pupil of Otto Dessoff. He was appointed music director of Lobe's theatre in Breslau (now Wrocław) in 1867 and then worked at Würzburg (1868–70), Graz (1870–71) and Basle (1871). In 1872 he was engaged by Pollini in Dresden, where he conducted opera for the first time in March that year. In August he became music director of the Hofoper and in 1873 Kapellmeister, sharing conducting duties at first with Julius Rietz, and from 1879 with Franz Wüllner. In 1882 Schuch assumed sole direction of the opera, and in 1889 became general music director. In spite of many engagements elsewhere in Germany and abroad (Berlin, Munich, Vienna, Paris, Rome, Moscow, St Petersburg, New York etc.) he concentrated his activities in Dresden. In 1898 he was ennobled by Franz Joseph.

Schuch was responsible for the growth of the Dresden opera and orchestra to rank among the greatest in the world. During his tenure the Hofoper witnessed 51 world premières as well as the addition of 117 other works to the repertory. He conducted the premières of Strauss's *Feuersnot* (1901), *Salome* (9 December 1905), *Elektra* (25 January 1909) and *Der Rosenkavalier* (26 January 1911), brought Wagner's *Ring*, *Tristan und Isolde* and *Die Meistersinger von Nürnberg* to the Dresden stage, and introduced Puccini's operas and Mascagni's *Cavalleria rusticana* to German audiences; he also gave the first local performances of works by other contemporary composers, including August Bungert, Paderewski, Dohnányi, Felix Draeseke and Wolf-Ferrari. Because he cultivated a particularly close working relationship with his orchestra and singers, it was with reluctance that he moved the rostrum back to the rail from the middle

of the orchestra nearer the footlights, a position that had been used in Dresden for many years, during the regimes of Weber, Wagner and others.

Schuch also conducted the concerts of the opera orchestra, the Königliche Kapelle (later Staatskapelle), from 1877. On Palm Sunday 1884 he presented excerpts from *Parsifal*, and his programmes between 1901 and 1914 included, in addition to the Strauss symphonic poems, works by Mahler, Reger, Pfitzner, Debussy, Ravel, Stanford and Elgar, indicating the extent of his support of contemporary music. A man of wide culture and great intelligence, he was a conductor of exceptionally fine technique, taste and inspiration, whose regime of more than a quarter-century was one of the most brilliant periods of the musical history of Dresden.

Schuch was married to the singer Clementine Schuch-Proska. Their daughter, Liesel von Schuch, was a coloratura soprano at the Dresden opera.

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H.-R. Arnold: 'Ernst von Schuch als Interpret', *ibid.*, 916–29

Schuchardt, Theodor

(*b* Weberstedt, nr Langensalza, 23 March 1601; *d* Eisenach, bur. 25 July 1677). German composer and schoolmaster. He studied at Greifswald University, where he matriculated on 4 October 1621, and was then a schoolmaster at two places near his birthplace, first at Merxleben and from 1639 at Thamsbrück. From the beginning of 1644 until his compulsory retirement at the end of 1670 he was Kantor at Eisenach, where by about 1650 he brought the cultivation of church music to an astonishingly high level and where, as a schoolteacher, he published new editions of language textbooks. The church music that he wrote at Eisenach consists of settings of German texts, several for large forces. Unique copies of works by Schütz and Schein transmitted by Schuchardt may indicate that he also had connections with Naumburg. He also added extra parts to works by Melchior Franck (in *D-WF*) and Heinrich Grimm (*D-BIB*). In his own pieces in his principal work, *Threnodia sacra*, homophony and measured declamation of the words are combined with madrigalian characteristics: scoring for a five-part ensemble including two sopranos, division of the voices into contrasting groups, occasional word-painting and a certain amount of animated writing. He also wrote two school texts on non-musical subjects, *Das kleine vocabularium* and *Teutsche Syntax*, both of which are lost.

WORKS

Der Welt nichtige Vergänglichkeit, 8, 16vv (Erfurt, 1645), lost

Threnodia sacra, 4–6vv (Gotha and Eisenach, 1653) [of the 38 pieces, 15 are composed by Schuchardt, and for the last piece he also wrote the text]

Christliches Gespräch eines betrübten Vaters ('Ach Gott, wie ist mein Hertz betrübt') (Gotha, 1656)

Christi Blut und Gerechtigkeit, 8vv, *D-WF*, inc.

Herr Gott Vater, mein starker Held, 8, 13vv, *BIB*

Herr, nu lässestu deinen Diener, 8vv, *BIB*

Nun danket alle Gott, 8vv, formerly in *Bsb*, now in *HAh*, inc.

Siehe, ich verkündige euch grosse Freude, 8vv, *BIB*

Wie bin ich doch so herzlich froh, 8vv, *BIB*

2 funeral songs (Arnstadt, 1653 and Giessen, 1656)

Several MS arrs. of other composers' works, *BIB*, *WF*

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W. Steude: 'Neue Schütz-Ermittlungen', *DJbM*, xii (1967), 40–74, esp. 63

WERNER BRAUN

Schuchart, J(ohan) J(ust)

(*b* ?Germany, *c*1695; *d* London, 1758). ?German wind instrument maker. He was living in London in the Savoy precinct by 1721 and very probably worked for Bressan. Bressan died in April 1731 and by midsummer of that year Schuchart had set up in Coventry Court, off the Haymarket. He moved subsequently to Panton Street in 1738, to Sherwood Street in 1748 and to Angel Court, Windmill Street, in 1756, where he made his will on 18 February 1757; it was proved on 17 September 1759. His son, Charles Schuchart (1719/20–65), was at the 'Two Flutes and Hautboy', 20 Chandos Street, in 1754, and was succeeded there by Thomas Collier in 1767 and John Hale, who was active 1785–1804.

Recorders, flutes, oboes, a tenor oboe and a bassoon by the Schucharts are known; the recorders and one oboe marked 'I u I SCHUCHART', with a double-headed spread-eagle are probably by the father. This mark is very similar to that of Bressan. J.J. Schuchart can also be credited with an early attempt to extend the range of the flute. In 1756, in an advertisement in the *Daily Advertiser*, the flute maker John Mason claimed to have invented a flute descending to *d*[♭]; Charles Schuchart replied to this in the same paper on 10 and 13 September 1756, stating that his father made a pattern for a flute with an extended foot-joint (i.e. descending below *d*[♭]) in about 1726.

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M. Byrne: 'Schuchart and the Extended Foot Joint', *GSJ*, xviii (1965), 7–13

M. Byrne: 'Pierre Jaillard, Peter Bressan', *GSJ*, xxxvi (1983), 2–28

MAURICE BYRNE/R

Schüchter, Wilhelm

(*b* Bonn, 15 Dec 1911; *d* Dortmund, 27 May 1974). German conductor. He studied at the Staatliche Hochschule für Musik, Cologne, with Abendroth and Jarnach and made his début in Coburg in 1937 conducting *Cavalleria rusticana* and *Pagliacci*. He held conducting appointments in opera houses in Würzburg (1937–40), Aachen (1940–42), where he worked closely with Karajan, and Berlin (Städtische Oper, 1942–3) and became a conductor for North German Radio, Hamburg, in 1947, as deputy to Schmidt-Isserstedt. He spent three years in Tokyo from 1958 as chief conductor of the NHK SO, returning to Germany in 1962 to become Dortmund's Generalmusikdirektor. His radical improvement of standards in Dortmund drew much attention within Germany and led to his eventual promotion in 1965 to the position of artistic director and general manager of the Dortmund Städtische Oper, which opened its new house in 1966. Schüchter remained at Dortmund until his death. His tenure was not without controversy, but he was generally considered the principal architect of Dortmund's musical advance in the late 1960s. He was sometimes criticized for over-opulent textures, although his performances of Wagner's music dramas at Dortmund won much-deserved acclaim.

LESLIE EAST

Schudi, Burkat.

See [Shudi, Burkat](#).

Schuëcker.

American family of musicians of Austrian descent.

(1) Edmund Schuëcker

(2) Heinrich Schuëcker

(3) Joseph E. Schuëcker

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ALICE LAWSON ABER-COUNT

[Schuëcker](#)

(1) Edmund Schuëcker

(*b* Vienna, 16 Nov 1860; *d* Bad Kreuznach, 9 Nov 1911). Harpist and composer. He studied the harp with Antonio Zamara at the Vienna Music Academy (1871–7), and graduated with honours. He was solo harpist in the Parkorkest, Amsterdam (1877–82), the Parlow Orchestra, Hamburg (1882–3), and the Dresden Staatskapelle (1883–4). From 1884 to 1891 he

played in the Gewandhaus Orchestra and taught at the Leipzig Conservatory; in 1890 he received the title *Kammervirtuos* from Ernest, Duke of Saxe-Altenberg. He declined an offer from the Boston SO in 1885 in favour of his brother (2) Heinrich Schuëcker, but in 1891 he became solo harpist with Theodore Thomas's newly founded Chicago Orchestra, returning to Austria each summer to direct the Vienna Harp College and give summer courses at Bad Kreuznach. In 1900 Mahler engaged him for the Vienna Hofoper, but he soon resigned because of his health and lived in Bad Kreuznach devoting himself to composition. He joined the Pittsburgh Orchestra (1903–4) and from 1903 to 1906 he travelled to London to be special harpist for the Wagner operas at Covent Garden. From 1904 to 1909 he played with the Philadelphia Orchestra and in 1910 with the Metropolitan Opera, but overwork brought a complete collapse, and he retired to Bad Kreuznach. In addition to his brilliant Mazurka op.12, which continues to be a popular harp solo, Schuëcker published ten volumes of solo studies and seven volumes of orchestral studies.

WORKS

(selective list)

all pieces for solo harp

all published in Leipzig, undated unless otherwise stated

Salon pieces: 2 Phantasiestücke, op.4; Erste Ballade, op.5; Nocturne, op.7; Serenade, op.10; Fantasia de bravura, op.11; Mazurka, op.12; Impromptu, op.13; Phantasie-Caprice, op.14; Am Springbrunnen, op.15; Elegie, op.16; 3 Stücke, op.17; 5 leichte Stücke, op.19 (Chicago, 1892); Legende, op.28 (Bayreuth, 1897); 3 Stücke, op.29; Menuett, op.32; Mazurka no.2, op.33; Fantaisie-appassionato, op.35 (Bayreuth, 1900); Elizabeth-Gavotte, op.37 (Bayreuth, 1900); Barcarolle, op.38 (Bayreuth, 1900); Remembrances of Worcester, op.40 (Bayreuth, n.d.); Henrica, nocturne, op.41 (Bayreuth, 1902); Träumerei, op.44

Studies: Etüden- und Melodien-Album, op.8 (Leipzig, ?1868); Etüden-Schule des Harfenspielers, op.18; 6 Virtuosen-Etuden, op.36 (Bayreuth, 1905); Die bedeutendsten Stellen aus Wagners Ring, Meistersinger und Parsifal (Mainz, n.d.); Orchesterstudien

Transcr. of works by Berlioz, Jensen, Liszt, Mozart, Weber and others

Schuëcker

(2) Heinrich Schuëcker

(b Vienna, 25 Nov 1867; d Boston, 17 April 1913). Harpist, brother of (1) Edmund Schuëcker. He studied the harp with Zamara at the Vienna Music Academy (1878–84). After a season as solo harpist in Hamburg with the Parlow Orchestra he joined the Boston SO in 1885. He taught at the New England Conservatory, appeared in a joint recital with his brother in 1904, and as a soloist at eleven of the Worcester, Massachusetts, music festivals. He also performed as a soloist in London and Paris on various occasions. He died of a heart attack during a Boston SO concert.

Schuëcker

(3) Joseph E. Schuëcker

(b Leipzig, 19 May 1886; d Los Angeles, 9 Dec 1938). Harpist, son of (1) Edmund Schuëcker. He studied the harp and the piano with his father and with Alfred Zamara at the Vienna Music Academy. He was solo harpist with the Pittsburgh Orchestra during 1904–5 and 1908–9. In 1909 he succeeded his father in the Philadelphia SO, and from 1911 to 1913 he was solo harpist with the Henry Savage Grand Opera Company in Boston. He taught and lectured on the history of the harp at the Carnegie Institute of Technology in Pittsburgh (1915–20). In 1926 he joined the Pittsburgh SO and remained there until 1930, when he retired to California.

Schuelke, William [Wilhelm]

(b Könitz [now Chojnice, Poland], 13 April 1848; d St Mary's, IN, 6 Dec 1902). American organ builder of German origin. He served his apprenticeship in Germany and emigrated to the USA with his family in 1864, working at first for Gottlieb Friedrich Gärtner in Ann Arbor, before settling in Dayton, Ohio, where he began building organs around 1871. In 1873 he was in Hamilton, Ohio, and then moved to Indianapolis (1874) and Milwaukee (1875), where he entered a short-lived partnership with Theodore Steinert and by 1890 had a sizeable, well-equipped factory.

Schuelke patented a version of the German cone-valve wind-chest in 1873, and by the 1880s many of his larger organs used this type of action, although until around 1895 most of his organs were still made with tracker action. The firm's instruments were mostly of moderate size, one of the largest being built in 1902 for St Mary's, Columbus, Ohio. By this time the firm had built around 160 organs. After William's death his son Max (1878–1975) became head of the firm, which by 1908 had 50 employees. Another son, William J. Schuelke (1888–1960), established his own independent firm some time around 1916. Both brothers continued to work on a reduced scale until the 1950s, but their work consisted largely of maintenance and rebuilding. For further information see E. Towne Schmitt: 'William Schuelke, Manufacturer of Church and Chapel Organs', *The Tracker*, xxv/1 (1980), 52–75.

BARBARA OWEN

Schuh, Willi

(b Basle, 12 Nov 1900; d Zürich, 4 Oct 1986). Swiss music critic and musicologist. He studied music with Eugen Kutschera and Werner Wehrli in Aarau, with Eugen Papst in Berne and with Walter Courvoisier in Munich, where he was also a composition pupil of Anton Beer-Walbrunn. He then studied art history and musicology in Munich with Sandberger (1922–4) and in Berne with Kurth (1924–7). He took the doctorate at Berne in 1927 with a dissertation on Schütz and in 1928 became music critic of the *Neue Zürcher Zeitung*, of which he was subsequently also music editor (1944–65). He taught music history and harmony at the Winterthur Musikhochschule, the St Gallen Handelshochschule and Zürich Conservatory (1930–44) and served as co-editor of the *Mitteilungen der*

Schweizerischen musikforschenden Gesellschaft (1934–6) and as editor-in-chief of the *Schweizerische Musikzeitung* (1941–68). He was a committee member of the Schweizerischer Musikpädagogischer Verband (1931–9) and the IMS (1967–72), and was an honorary member of the Schweizerischer Tonkünstlerverein (1969) and the Schweizerische Musikforschende Gesellschaft (1971). He was awarded the Hans Georg Nägeli medal by the town of Zürich in 1963.

Schuh's work as a music critic for the *Neue Zürcher Zeitung* was of great importance to Swiss musical life. Building on the work of his predecessor, Ernst Isler, he gave his own stamp to opera and concert criticism. His carefully prepared reviews were of great value for their emphasis on the thorough analysis and evaluation of the work performed, particularly in the case of new or rare works. Many of his reviews were republished in the four volumes of *Kritiken und Essays* (1947–8, 1955) and in *Umgang mit Musik* (1970). Schuh's research centred on the works of Richard Strauss, who chose him as his biographer; they were in continual contact from 1936 to the composer's death, and their correspondence was published in 1969. Schuh also wrote on Renoir and Wagner, on the history of French ideas in the late 19th century and on works by Swiss composers, particularly those of Othmar Schoeck.

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JÜRIG STENZL

Schuit, Cornelis (Floriszoon).

See Schuyt, Cornelis.

Schuke.

German family of organ builders. In 1894 Carl Alexander Schuke (*b* Stepenitz, 14 Aug 1870; *d* Potsdam, 16 Nov 1933) took over the Potsdam organ building business founded in 1820 by Gottlieb Heise (1785–1848) and directed (until Schuke's acquisition) by Carl Eduard Gesell (1845–94); the firm was then known as Alexander Schuke. Carl Alexander had been a pupil of Gesell and studied also under Otto Dienel; he had worked for the firm of Sauer in Frankfurt an der Oder, and also acquired a first-hand knowledge of the style of German organs of the 17th and 18th centuries. His sons Karl-Ludwig-Alexander (*b* Potsdam, 6 Nov 1906; *d* Berlin, 7 May

1987) and Hans-Joachim (*b* Potsdam, 7 Jan 1908; *d* Potsdam, 20 July 1979) directed the business jointly until 1953, when Hans-Joachim assumed the directorship of the Potsdam works (renamed VEB Potsdamer Schuke-Orgelbau in 1972); the director from 1976 to 1990 was Max Thiel; in 1990 Matthias Schuke, son of Hans-Joachim, assumed the position and the firm became Alexander Schuke Potsdam Orgelbau GmbH. Karl-Ludwig-Alexander took over the Berlin branch, established in 1950 (renamed Karl Schuke, Berliner Orgelbauwerkstatt GmbH, in 1972); he was appointed to a lectureship at the Hochschule für Musik in Berlin-Charlottenburg in 1955, and to a professorship in 1962. Foremen after his departure have included Ernst Bittcher (*b* 1928; founder of the Berliner Orgelbauwerkstatt, 1950–53); Wolfgang Theer (*b* 1927), 1975–94; and Andreas Schulz (*b* 1957), who joined the firm in 1995.

Organs built by the firm while the brothers directed it in partnership include those for the Ernst-Moritz-Arndt-Kirche, Berlin-Zehlendorf (1934–5); Magdeburg Cathedral (the Remter organ, 1949) and the Schlosskapelle, Schwerin (1951). The Schukes also restored historical organs, by Joachim Wagner, Arp Schnitger and Carl August Buchholz, and notably the instrument built by Friedrich Stellwagen in 1653–9 for the Marienkirche, Stralsund (three manuals, 51 stops). Instruments built since 1953 by the Potsdam works include those for the Divi-Blasii-Kirche, Mühlhausen (1958); the Tchaikovsky Conservatory, Moscow (1959); the Philharmonia, Vilnius (from 1962; three manuals, 52 stops); the Thomaskirche, Leipzig (1966) and the Bulgaria Concert Hall, Sofia (1974; three manuals, 55 stops). The Berlin branch has built organs for: the Musikhochschule, Berlin (1955; four manuals, 70 stops); Brunswick Cathedral (1962; four manuals, 55 stops); the Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin (1962; four manuals, 63 stops); the Philharmonie, Berlin (1965; four manuals, 84 stops); the NHK Hall, Tokyo (1973; five manuals, 90 stops); the National Conservatory, Cologne (1975); Rutgers University, New Brunswick, New Jersey (1976); the abbey church of St Matthias, Trier (1977); Seoul City Hall (1978; six manuals, 97 stops); the Alte Oper concert hall, Frankfurt (1981; three manuals, 60 stops); the Lubljana Concert Hall (1981; four manuals, 70 stops); the Neubaukirche, Würzburg (1986); St Lamerti, Münster (1989); the Aichi Arts Centre, Nagoya (1992; five manuals, 93 stops); and the Herz-Jesu-Kirche, Bad Kissingen (1993).

In 1933 the Schukes abandoned the exhaust wind-chest with pneumatic or electro-pneumatic action in favour of the slider-chest with mechanical action. They are among those German organ builders who have made a particular point of incorporating the advantages of the Baroque organ into their own style of construction.

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Schuldrama

(Ger.: 'school drama').

From the early 16th century, in Catholic schools and universities and later in Protestant ones as well, the performance of Latin plays formed an important part of the educational programme. At first comedies by Terence and other Roman playwrights were used, but at many schools members of the faculty wrote new Latin plays in imitation of classical models but without their erotic allusions. Important contributors after the mid-century include the Augsburg Meistersinger Sebastian Wild.

Typically, the plays used no decorations and only amateur actors. The plays show little if any literary finesse, with the main action normally drawn from the Bible but freely embellished in order to provide a forceful sense of realism. Elements were incorporated to fix the attention of an audience often little acquainted with Latin – spectacle, dances, live animals and scenes of physical violence as well as of excessive eating and drinking. Music's role was ordinarily confined to choruses, *intermedi* of various sorts and occasional hymns and songs.

Under the music-loving Prince-Archbishop von Schrattenbach, students at the University of Salzburg performed five-act Latin tragedies interspersed with musical pantomimes and comic intermezzos at Shrovetide, for important visitors and at the end of each term. Michael Haydn contributed both pantomimes and German Singspiele for these occasions between 1767 and 1771, as did the young Mozart with his three-act Latin intermezzo *Apollo et Hyacinthus* (13 May 1767).

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THOMAS BAUMAN

Schulhoff, Erwin [Ervín]

(*b* Prague, 8 June 1894; *d* Wülzburg, 18 Aug 1942). Czech composer and pianist of German descent.

1. Early years and first works 1910–18.

2. 1919–23.

3. Last years 1923–42.

WORKS

WRITINGS

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Schulhoff, Erwin

1. Early years and first works 1910–18.

Schulhoff's father, Gustav (1860–1942), was a wholesale wool and cotton merchant; his mother Louisa (1861–1938), neé Wolff, came from Frankfurt, where her father was leader of the local theatre orchestra. Erwin's great uncle, Julius (1815–98), was an esteemed piano virtuoso and successful composer.

Schulhoff expressed an interest in music from an early age. Learning to play the piano, he soon emerged as a child prodigy, and a musical career was decided for him on the recommendation of Dvořák (1901). He first studied privately, and then from 1904 at the Prague Conservatory in the piano class of Jindřich z Albestů Kàan; for a brief period he was also taught by Josef Jiránek, a pupil of Smetana. From here he moved to Vienna to the Horaksche Klavierschule, where from 1906 to 1908 he was a piano pupil of Willi Thern. From 1908 to 1910 he studied composition with Reger at the Leipzig Conservatory, where his other teachers were Krehl (music theory) and Teichmüller (piano), an admirer of Russian music, especially that of Skryabin. Following a year's break in which he completed his first concert tour of Germany, he continued his studies at the conservatory in Cologne (1911–14) under Fritz Steinbach (composition, conducting), Franz Bölsche, Ewald Strasser, and Lazzaro Uzielli and Friedberg (piano). His highly successful studies were crowned by winning the Wüllner Prize at the conservatory in 1913 and, later that year, the Mendelssohn Prize for piano; he also won the Mendelssohn Prize for composition in 1918 with the Piano Sonata op.22.

He began to compose at an equally early age. His first models were Schumann, Brahms and Dvořák, followed by Grieg and Richard Strauss, whose *Salome* made a strong impression upon him in 1906. In Leipzig he was significantly influenced by Reger and by Skryabin, whose harmonic ideas provided much inspiration. In Cologne this orientation extended to Debussy, with whom he briefly studied in 1913. Schulhoff's early works manifestly transgress the boundaries of the major-minor tonal system by way of a tendency to modality, a liking for tritone steps, for chords of the 9th and for harmony in 4ths. Also his melodic ideas, though initially a little inept and dependent upon foreign models, gradually acquired individuality by way of expressive and sinuous melodic design. At the German schools he learnt advanced counterpoint and variation techniques, and, as a matter of course, absolute mastery of large-scale forms. By the time he completed his studies he was well-grounded in the craft of composition.

When World War I broke out in 1914 he was conscripted into the Austrian army, where he spent a full four years. Composition was restricted to periods of leave, though ideas for a piano cycle – *Fünf Grottesken* – are said to have originated on the Asiago battlefield in the Dolomites in 1917. The war awakened in him vehement disapproval and opposition. It meant the breakdown of all the values he had previously believed in, and he became a convinced socialist. When at the end of 1918 he returned from the war he found himself unable to keep to the path that he had followed thus far. Although several works had already originated and were,

therefore, to be completed in his old style, among them the two vocal symphonies, *Landschaften* and *Menschheit* (dedicated to the memory of the murdered Karl Liebknecht), he feverishly began searching for a solution that would liberate him from his hitherto post-Romantic aesthetic.

Schulhoff, Erwin

2. 1919–23.

From January 1919 until the summer of 1920 Schulhoff lived with his sister Viola in Dresden, where he found friends among the musicians, visual artists and literati, and with whom he founded the society Werkstatt der Zeit. Their members included the painters Otto Dix and Otto Griebel, the poet Däubler and the Kapellmeister of the Dresden opera, Hermann Kutzschbach. Immediately in the spring of 1919 Schulhoff initiated a series of concerts, providing a platform for works by the Second Viennese School. Atonality as a radical alternative to the late Romantic musical-expressive system, and Expressionism as an aesthetic programme, were to him at this juncture an acceptable starting-point. At the same time he became acquainted with the Berlin dadaists, specifically with the painter George Grosz, who in Germany was among the first collectors of gramophone recordings of contemporary American jazz. The music he heard at Grosz's filled him with enthusiasm; he discerned here at once a phenomenon that would assist him in his attempt to extricate European postwar music from its crisis. At the same time he recognized that his revolutionary spirit was much better suited to the pro-active anti-bourgeois stance of the Berlin dadaists, than to the esoteric and intensive artificiality of the Viennese Expressionists.

Until the spring of 1921 Schulhoff moved between the two aesthetically irreconcilable poles, intermittently composing works inspired on the one hand by the Second Viennese School and on the other by the aesthetic of dadaism. Among the first group is *Zehn Klavierstücke* op.30 (1919), which he later made use of – uniquely combined with the visual arts cubist-futuristic creations of Otto Griebel – in the joint works *Zehn Themen* (1920), *Fünf Gesänge mit Klavier* (originally *Fünf Expressionen*) op.32 (1919), the orchestral *32 Variationen über ein achssliges eigenes Thema* op.33 (1919), *Musik für Klavier in vier Teilen* op.35 (1920) and *Elf Inventionen* (1921). The music of these compositions is tersely concentrated. The rhythmic metre is loose, mostly without bar-lines, with consistent application of the principle of musical prose that had already been formulated by Schulhoff's teacher Reger, and that was also topical in Schoenberg's circle (see Schulhoff's correspondence with Berg). Also pointing towards Expressionism is the markedly exposed atonality in melodic-horizontal as well as in harmonic-vertical thought, the transient changes of fluctuating tempos, and violent dynamic contrast. Only in the orchestral *Variationen* are these features of Expressionism subdued in favour of the late Romantic expressive means typical of his first creative period.

The second group of compositions from this period begin with *Fünf Pittoresken* op.31 (1919), dedicated to the painter and dadaist Grosz. This cycle signals a sharp change of course and is, for its period, an isolated musical manifestation of dadaism. The foxtrot, ragtime, one-step and maxixe served as the starting point for a derisive imitation of 'élitist music'.

They were elevated to the concert platform, but at the same time retained their primitiveness and rawness. At the centre of the cycle is the movement 'In futurum', which exclusively comprises pauses of diverse durations (written on two staves of which the upper is in bass clef and the lower in treble) with nonsensical time signatures (3/5 and 7/10), and the direction to play 'tutto il canzone con espressione e sentimento ad libitum, sempre, sin al fine!'. The score is filled with question marks, exclamation marks, note heads with sketched faces and even a 'Marschallpause'. This invites comparison with the speculative conceptual work of John Cage's *4'33"* (1952), though Schulhoff's work excels in its direct dadaist attack against the sacred values of esoteric music, an attack which is executed with humour and keen exaggeration.

There followed two separate opuses: a three-movement *Symphonia germanica* for voice with an accompaniment of an unnamed instrument, and a one-movement *Sonata erotica* for female voice, imitating coital sighs and cries; both compositions date from 1919. Next followed *Ironies* for piano (1920), a six-part suite with concluding foxtrot, and a jazz Suite (1921) for chamber orchestra, whose six movements were later broadened into a prelude, epilogue and entr'actes in the dance grotesque *Die Mondsüchtige*, which received its première at the festival of the ISCM in Oxford, 1931. The jazz Partita for piano (1922) and the Second Piano Concerto (1923) already do not belong to the dadaist era, although the orchestral part of the latter contains boat sirens, klaxons and rattles characteristic of the brutalism and musical experiments of the German dadaists. Schulhoff retained his liking for jazz into his next creative phase, which had established itself by the end of 1923.

Schulhoff, Erwin

3. Last years 1923–42.

If it is possible to assign Schulhoff's first compositions to the era of late Romanticism, and to consider that his second period passed between the bipolar movements of Expressionism and dadaism, then his third creative stage, lasting until the beginning of the 1930s, represents the synthesis of avant-garde aggression and the continuing European mainstream tradition. It is not by chance that this new development coincided with the return of Schulhoff to Prague from Germany; Czech music, which had retained its ties with native folklore, brought Schulhoff into contact with invigorating sources of musicality. Above all he was influenced by Janáček, to whom he dedicated a penetrating study (1925). Slavonic folksong and dance elements with lively syncopated rhythm and in church or minor modes, mainly originating from the eastern regions of between-the-wars Czechoslovakia, appear in a series of compositions, especially in his chamber music.

In Prague Schulhoff tellingly developed his activities as a composer, piano virtuoso and publicist. He worked together closely with Czech musicians, especially with the Zika quartet, and became the first interpreter of the quarter-tone compositions for piano by Hába and his pupils; he participated regularly at festivals of the ISCM and at festivals of chamber music in Donaueschingen, and became a studied interpreter particularly of contemporary piano music. During the second half of the 1920s he

appeared on Prague's Radiojournal, the BBC and on other European radio stations. After years of hardship came success and artistic recognition.

In the first months after returning to his native land he dedicated himself, among other projects, to completing two works which he had begun in Germany. The first of these was the ballet *Ogelala* (1922–4), to an old Amerindian subject, in which he mainly set about improving the impracticable libretto, whereas the expressively and rhythmically powerful music with its significant scoring for percussion needed little modification. The ballet saw three performances, none of which, however, were successful. The String Sextet (1920–24) harbours a well-concealed stylistic break: the first movement is atonal, is consequently through-composed and dramatically telling, and unambiguously approaches the Expressionism of the Second Viennese School. However, the other three movements, composed in Prague, already belong to the composer's new creative period, best illustrated by the homophonic neo-classical style of the 'Burlesca', with its prominent folk elements. In spite of this, the composition functions as an integral whole, thanks to the distinct motivic cell C–G–D \square ; from the first movement, which is restated in the intellectually related slow fourth movement. Structurally, this work closely resembles the First String Quartet (1924), which ranks among Schulhoff's most successful compositions. Further key works from this period are the First Symphony (1924–5), whose première was conducted by Kleiber in Berlin in 1928, the Double Concerto for flute and piano (1927), which the composer introduced in Prague that same year with the French flautist René Le Roy, and the Concerto for String Quartet and Wind (1930), which at its première in Prague in 1932 caused surprise with its terse, new constructivistic beauty and ideas of concentricity. Despite an exacting struggle to earn a living, frequent breaks and numerous excursions abroad, he also completed in 1929 the musical tragicomedy *Plameny* ('Flames') on the subject of Don Juan. At the première in Brno in 1932 the work failed decisively, and for many years was dropped from the repertory. Only at a Leipzig performance in 1995, thanks largely to the efforts of Udo Zimmermann, was the vitality of this spacious operatic work demonstrated. The principal characters are Don Juan and La morte, but also there appear familiar figures from Mozart's *Don Giovanni*, a lively mob from *commedia dell'arte* and ghost-like women, commenting upon the action as in ancient tragedy. The music incorporates diverse styles and genres, from Gregorian chant, through reminiscences of Mozart, passionately fiery music of Wagner, to strident jazz. The dramaturgical concept of the opera with its emphasis on sensual theatricality suggests *grand opéra* and belongs to the French rather than German operatic tradition. Its polystylistic content is stimulating, and serves to create dramatic tension, which is otherwise lacking in the libretto.

In 1932–3 Schulhoff's creative style and aesthetic underwent a fundamental change, which had ideological roots. The straightforward, transparent and almost neo-classical Second Symphony (1932), the third movement of which uses jazz for the last time (a foxtrot with blues), clearly illustrates that the composer now set out to make music more broadly communicative and intelligible; as yet, here there was no political connection. Simultaneously, however, he was already working with great absorption upon an extensive cantata to the text of the communist manifesto of Marx and Engels. Under the title *Das Manifest* the cantata

was completed on 28 September 1932. After visiting the Soviet Union in 1933 with a Czechoslovak delegation, he became an unambiguous disciple of the Stalinist doctrine of socialist realism, to which he subordinated all further creative activity. Although a mistaken critical reflex, his decision was prompted by his personal experiences of German fascism (even before Hitler came to power he was spurned in Germany for his Jewish origins), with the economic depression in which he had suffered and with war, whose horrors he had retained in living memory. Little wonder then that, like many other artists and intellectuals, he looked for a solution in the Soviet model of socialism. During the following years he composed large programme symphonies, such as the Third (1935), inspired by the hunger riots in eastern Czechoslovakia, the Fourth (1936–7), dedicated to the fighters in the Spanish Civil War, and the Sixth ('Symphony of Freedom', 1940–41), which he dedicated to the Red Army. In prison he composed the programme symphonies the Seventh ('Eroica', 1941), completed only in sketch form, and the Eighth (1942), of which the fourth movement remained unfinished. The common trait of all these large symphonies is the essential simplification of expressive means, evident in the lucid thematic-motivic working; the frequent employment of ostinati and march rhythms; the manipulation of material over large tracts; the classical, at times austere orchestration; and in structural terms the model of the Beethoven symphony, particularly in the angry scherzi and final movements. Schulhoff did not lose his own personality or invention in these works, but his struggle to comply with the insensitive dogma of socialist realism is evident; ultimately, the composer's creative élan was inhibited.

During the 1930s Schulhoff's living conditions continued to deteriorate. His sporadic earnings were restricted to appearances on radio, though in the years 1933–5 he procured extra income as a pianist in the jazz orchestra of Jaroslav Ježek in the avant-garde Free Theatre, and from 1935 he was employed as a radio pianist in Ostrava. After the occupation of Czechoslovakia in 1939 he was left without any means of living. He attempted to emigrate first to the West, and then to the Soviet Union. However, before he managed to arrange all the formalities he was arrested and imprisoned in Prague in June 1941 following the invasion of the Soviet Union. He was later deported to the concentration camp in Wülzburg, Bavaria, where after eight months he fell victim to laryngeal and pulmonary tuberculosis. He is buried in Weissenburg.

[Schulhoff, Erwin](#)

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(selective list)

stage

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Plameny [Flames] (op, 2, Beneš), 1927–9, Brno, 27 Jan 1932

orchestral and vocal-orchestral

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other instrumental

Chbr: Melodie, vn, pf, 1903; Variationen, op.7, vn, vc, pf, 1910; Suite, op.1, vn, pf, 1911; Sonata, op.7 [sic], vn, pf, 1913; Divertimento, op.14, str qt, 1914; Sonata, op.17, vc, pf, 1914; Str Qt, G, op.25, 1918; Sextet, 2 vn, 2 va, 2 vc, 1920–24; 5 Stücke, str qt, 1923; Str Qt no.1, 1924; Concertino, fl, va, db, 1925; Duo, vn, vc, 1925; Str Qt no.2, 1925; Divertissement, ob, cl, bn, 1927; Sonata, fl, pf, 1927; Sonata, vn, pf, 1927; Hot-Sonate, a sax, pf, 1930

Pf: Sonata, op.5, 1912; 5 Vortragsstücke, op.3, 1912; 4 Bilder, op.6 [sic], 1913; 9 kleine Reigen, op.13, 1913; Variationen über ein eigenes Thema, op.10, 1913; 5 Impressionen, op.12, 1914; 10 Variationen über 'Ah, vous dirai-je, Maman' und Fuge, op.16, 1914; 3 Präludien und 3 Fugen, op.19, 1915; 5 Grotesken, op.21, 1917; 5 Burlesken, op.23, 1918; Sonata, op.22, 1918; 3 Walzer, op.24, 1918; 5 Arabesken, op.29, 1919; 5 Humoresken, op.27, 1919; 10 Klavierstücke, op.30, 1919 [with lithographs by O. Griebel entitled *Zehn Themen*, 1920]; 5 Pittoresken, op.31, 1919; Ironies, 6 pieces, op.34, pf duet, 1920; Musik für Klavier in 4 Teilen, op.35, 1920; 11 Inventionen, 1921; Partita, 1922; Rag-music, op.41, 1922; Sonata no.1, 1924; Suite no.2, 1924; Ostinato, 1925; 5 études de jazz, 1926; Sonata no.2, 1926; Suite no.3, pf LH, 1926; Esquisses de jazz, 1927; Sonata no.3, 1927; Hot-music, 10 Studies in Syncopation, 1928; Suite dansante en jazz, 1931; popular compositions for jazz pf duet

Other solo: Bassnachtigall, 3 recital pieces, dbn, 1922; Sonate, vn, 1927

other vocal

1v with ens: 3 Stimmungsbilder (H. Steiger), op.12, S, vn, pf, 1913; Die Wolkenpumpe (H. Arp), op.40, Bar, 4 wind insts, perc, 1922; Ukolébavka [Lullaby] (J. Hořejší), Mez, fl, va, vc, 1936; Žebrák [The Beggar] (melodrama, after J. Hora), nar, fl, va, vc, 1936

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Schulhoff, Erwin

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Schuller, Gunther (Alexander)

(b New York, 22 Nov 1925). American composer, conductor, educator, writer, publisher and record producer. He was born into a musical family that had emigrated to America from Germany; his father played in the violin section of the New York PO for 42 years. In 1937 Schuller enrolled in the St Thomas Church Choir School in New York where his general musical education was supervised by Tertius Noble. By the time he finished high school, he was already a horn player of professional calibre. At the age of 16 he performed in the American première broadcast of Shostakovich's Symphony no.7, the 'Leningrad', conducted by Toscanini; his first book, *Horn Technique* (London and New York, 1962, 2/1992) has remained a standard reference.

After a season touring in the American Ballet Theatre orchestra under the direction of Antal Dorati, Schuller was appointed to the position of principal horn in the Cincinnati SO (from 1943). The orchestra's music director, Eugene Goossens, became one of his mentors; in 1945 Goossens conducted the première of Schuller's first major composition, the First Horn Concerto, with the composer as soloist. Schuller met Schoenberg's colleagues Rudolf Kolisch and Edward Steuermann, both of whom became

his friends and mentors, through his wife, Marjorie Black, a singer and pianist. Schoenberg's theories, life and work were particularly influential to Schuller throughout his subsequent career.

From 1945 to 1949 Schuller played in the Metropolitan Opera Orchestra, spending nine seasons as principal and working with many prominent conductors. During this period, he pursued his interest in jazz, sparked by an Ellington concert he had heard in Cincinnati. He listened to recordings obsessively and comprehensively, notating path-breaking solos; as a player, he participated in recordings by Miles Davis, Gil Evans, Lalo Schiffrin and others; he also wrote compositions and arrangements for the Modern Jazz Quartet. These activities were influential to his concert music, and at a lecture in 1957 he coined the term 'third stream music' to describe 'a new genre of music located about halfway between jazz and classical music'. Although only a fraction of his work explores this genre, albeit a fraction that includes some of his most popular works (*Seven Studies on Themes of Paul Klee*, 1959; *The Visitation*, 1966), Schuller's study of jazz eventually led to the book, *Early Jazz: its Roots and Development* (London and New York, 1968), one of the first books to treat jazz with analytical sophistication; its long-promised sequel, *The Swing Era* (New York and Oxford, 1989), had to wait 20 years for publication.

In 1959, Schuller retired from the Metropolitan Opera Orchestra in order to concentrate on composing. His various interests, however, continued to intersect. Before giving up horn-playing, he had begun conducting new works by such composers as Elliott Carter and Milton Babbitt. He also began guest conducting orchestras in America, Europe and Australia, surveying the standard repertory and exploring a wide range of new and unusual literature; he became principal conductor of the Spokane SO in 1985 and forged a relationship with Boston's Pro Arte Chamber Orchestra that spanned two decades. Every programme was designed to include something few had heard before, or present a particularly revealing and/or unexpected juxtaposition.

Schuller's educational activities began even before his distinguished tenures with the Berkshire (now Tanglewood) Music Center (1963–84) and his presidency of the New England Conservatory (1967–77). He taught at the Manhattan School of Music (1950–63) and at Yale University (1964–7), and presented over 200 radio programmes on contemporary music and jazz. His generosity to other musicians and to exploratory music-making won him respect and lasting affection, but his outspokenness on controversial issues also created fierce opposition. A speech given at Tanglewood in 1979 criticizing absentee music directors, the workmanlike mentality of players and the meddling of boards and administration in artistic matters cost him many commissions and engagements. After resigning from his Tanglewood post in 1984, he established a new festival at Sandpoint, Idaho.

In 1975, disheartened by the state of the music business, Schuller launched the presses Margun Music and Gun-Mar, and the GM Recordings label. He has published everything from early music to Ellington transcriptions to avant-garde works, and has promoted recordings by young instrumentalists and old masters alike. Other projects have included

preparing an accurate set of parts for Mahler's Ninth Symphony, arranging the première of Babbitt's *Transfigured Notes* (a work the Philadelphia Orchestra declared 'unplayable') with Boston freelance musicians, and fulfilling a lifetime dream by conducting *Parsifal* in Australia. His orchestrations and arrangements range from Scott Joplin's *Treemonisha* to reconstructions of André Kostelanetz's arrangements of show tunes. In 1997 he published *The Compleat Conductor*, a survey of the history, philosophy and art of conducting, supported by analyses of eight works in the standard repertory and ruthless commentary on celebrity conductors. Concurrently, he issued a CD of his own interpretations of two of the works discussed in the book: Beethoven's Fifth and Brahms's First symphonies.

Schuller has perhaps been more influential as a mentor, advocate and activist than as a composer. He has, nonetheless, written prolifically and significantly in virtually every musical genre. His more than 20 concertos, for example, include a series for neglected instruments and ensembles (bassoon, double bassoon, saxophone, double bass, wind quintet, brass quintet). All of his music rests on a sophisticated mastery of technique, and manifests a practical experience of notation and performance unrivalled among American composers of his generation. His sonorities are precise and imaginative and often build towards big, organic gestures. A profoundly assimilative composer, he has juxtaposed seemingly irreconcilable forces and influences to finally generate unexpected harmony. In every dimension, he has insisted that music be meaningful and engage humanity's full range of experiences and aspirations. This objective is strikingly exemplified in *Of Reminiscences and Reflections*, which won the Pulitzer Prize in 1994. An angry and elegiac work, which broke a year of compositional silence following the death of his wife, it conceals within its textures references to music he and his wife experienced together; it is music about the meaning of music.

WORKS

dramatic

Stage: Variants (ballet, G. Balanchine), jazz qt, orch, 1960, New York, 4 Jan 1961; The Visitation (Die Heimsuchung) (op, 3, Schuller, after F. Kafka: *Der Prozess*), 1966, Hamburg, 12 Oct 1966; The Fisherman and his Wife (children's op, 13 scenes, J. Updike, after J.L. and W. Grimm), 1970, Boston, 7 May 1970

Other: Automation (film score), 1962; Journey to the Stars (film score), 1962; Yesterday in Fact (film score), 1963; Teardrop (TV ballet), 1966; The Five Senses (TV ballet), 1967; Face-Down (TV score), 1996

orchestral

With solo inst or ens: Hn Conc. no.1, 1942–4; Vc Conc., 1945, rev. 1984; Recit and Rondo, vn, orch, 1954 [orch or chbr work]; Concertino, jazz qt, orch, 1959 [Passacaglia arr. jazz qt, band; Progression in Tempo pubd separately]; Capriccio, tuba, orch, 1960; Contrasts, wind qnt, orch, 1961; Journey into Jazz (Schuller, N. Hentoff), nar, jazz qnt, orch, 1962; Movts, fl, str, 1962; Pf Conc. [no.1], 1962; Threnos, ob, orch, 1963; Diptych, brass qnt, band, 1964 [arr. brass qnt, orch, 1967]; Colloquy, 2 pf, orch, 1968; Db Conc., 1968; Museum Piece, Renaissance insts, orch, 1970; Hn Conc. no.2, 1975–6; Vn Conc., 1976; Dbn Conc., 1978; Conc., tpt, chbr orch, 1979; Eine kleine Posaunenmusik, trbn, wind, 1980; Pf Conc. [no.2], 1981; Conc., a sax, orch, 1983; Concerto festivo, brass qnt, orch, 1984; Concerto

quarternio, fl, ob, tpt, vn, 5 chbr ens, 1984; Bn Conc. 'Eine kleine Fagottmusik', 1985; Va Conc., 1985; Conc., fl + pic, orch, 1988; Conc., str qt, orch, 1988; Pf Conc., 2 pf 3 hands, chbr orch, 1990; Song and Dance, vn, band, 1990; Vn Conc. [no.2], 1991; Org Conc., 1993

Other orch: Suite, chbr orch, 1945; Verige d'eros, 1945; Sym. Study, 1947–8, rev. 1964; Sym. (The Traitor), brass, perc, 1950; Dramatic Ov., 1951; Contours, chbr orch, 1955–8; Sym. Tribute to Duke Ellington, 1955; Little Fantasy, 1957; Spectra, 1958; 7 Studies on Themes of Paul Klee, 1959; Composition in 3 Pts, 1963; Meditation, band, 1963; American Triptych 'A Study in Textures', 1964–5; 5 Bagatelles, 1964; Conc. for Orch [no.1] 'Gala Music', 1965–6; Sym., 1965; 5 Etudes, 1966; Study in Textures, band, 1967; Triplum I, 1967; Fanfare for St Louis, 1968; Consequents, 1969; Shapes and Designs, 1969; Suite, 1970 [from The Visitation]; Concerto da camera, chbr orch, 1971; Capriccio stravagante, 1972 [after C. Farina]; 3 Nocturnes, 1973; 4 Soundscapes (Hudson Valley Reminiscences), 1975; Triplum II, 1975; Conc. for Orch no.2, 1976; In Praise of Winds, wind, 1981; Jubilee Music, 1984; Farbenspiel (Conc. for Orch no.3), 1985; Chbr Sym., 1989; Fanfare pour Wolf Trap, brass, perc, 1989; On Winged Flight, divertimento, band, 3 vc, 1989; And They All Played Ragtime, 1992; Festive Music, band, 1992; Of Reminiscences and Reflections, 1993; Ritmica-Melodia-Armonica, 1993; The Past is in the Present, 1994; An Arc Ascending, 1996; Blue Dawn into White Heat, band, 1996

vocal

Blumenstrauss (Schuller), S, pf, 1941; O Lamb of God, anthem, SATB, opt. org, 1941; O Spirit of the Living God, anthem, SATB, opt. org, 1942; 6 Early Songs (Li Bai [Li Tai-po]), lyric S, pf, 1944–5, orchd, 1973; Schreie der Raben (Klabund), S, pf, 1946; Meditations (G. Stein), S, pf, 1960; 6 Renaissance Lyrics (W. Shakespeare, J. de la Cruz, W. von der Vogelweide, F. Petrarck, P. de Ronsard, Michelangelo), T, fl, ob, str trio, db, pf, 1962; 5 Shakespearean Songs, Bar, orch, 1964; Sacred Cant. (Ps xcvi), SATB, chbr orch, 1966; The Power Within us (orat, H. Long), nar, Bar, chorus, orch, 1971; Poems of Time and Eternity (E. Dickinson), chorus, 9 insts, 1972; Deaï (Encounters), 8vv, 3 orch, 1978; Music for a Celebration, SATB, audience, orch, 1980; Thou Art the Son of God (Bible: *Matthew* xiv.22–3), SATBarB, fl, eng hn, cl, hn, tpt, perc, vn, vc, db, 1987; Magnificat and Nunc Dimittis, SATB, perf. 1994; Mondrian's Vision, SATB, fl, ob, cl, a sax, bn, hn, tpt, 3 perc, pf, str, 1994

jazz ensemble

Jumpin' in the Future, fl, ob, 3 sax, 2 hn, tpt, trbn, tuba, pf, db, drums, 1948; Twelve by Eleven, 1955; Transformation, 1956; Headin' Out, Movin' In, 1v, t sax, ens, 1994; Lament for M, fl, t sax, hp, str, drums, 1994; Rush Hour on 23rd Street, 1v, cl, t sax, eng hn, bn, ens, 1994; numerous arrs., transcrs. and edns of works by Bach, E. Blake, Ellington, J. Europe, Gesualdo, Gottschalk, L. Gruenberg, Ives, J.P. Johnson, Joplin, Lamb, Mingus, Monteverdi, Ockeghem, Weill and others

chamber and solo instrumental

8–16 insts: Abstraction, a sax, str qt, 2 db, gui, perc, 1955; Conversations, jazz qt, str qt, 1959; Lines and Contrasts, 16 hns, 1960; Variants on a Theme of John Lewis (Django), 11 insts, 1960; Variants on a Theme of Thelonious Monk (Criss-Cross), 13 insts, 1960; Double Qnt, wind qnt, brass qnt, 1961; Fanfare, 4 tpt, 4 trbn, 1962; Music from Yesterday in Fact, fl, hn, tpt, a sax, b cl, vn, vc, db, pf, drums, 1963; 3 invenzione, 5 chbr ens, 1972; Octet, cl, bn, hn, str qt, db, 1979; Fanfare, 6–12 tpts, 1986; The Sandpoint Rag, wind qnt, tpt, trbn, tuba, drums, pf, str, 1986 [arr. brass

qnt/solo pf]; Chimeric Images, fl, cl, bn, hn, tpt, vn, va, vc, db, hp, pf, 1987–8; The Trial, fl, ob, cl, tpt, trbn, drums, pf, hp, str qt, db, 1989; Hommage à Rayechnka, 8/16/24/32/40 vc, 1990

3–6 insts: Sonata, cl, hn, pf, 1941, rev. 1983; Blues, brass qt, db, drums, 1945; Suite, wind qnt, 1945; Fantasia concertante no.1, 3 ob, pf, 1947; Fantasia concertante no.2, 3 trbn, pf, 1947; Qt, 4 db, 1947; Perpetuum mobile, 4 muted hn, bn/tuba, 1948; Trio, ob, hn, va, 1948; 5 Pieces, 5 hn, 1952; Wind Qnt, 1952; Adagio (Movts), fl, str trio, 1953; Str Qt no.1, 1957; Symbiosis, vn, pf, perc, opt. dancer, 1957; Fantasy Qt, 4 vc, 1958; Curtain Raiser, fl, cl, hn, pf, 1960; Lifelines, fl, gui, perc, 1960; Music, brass qnt, 1961; Densities no.1, cl, hp, vib, db, 1962; Little Brass Music, tpt, hn, trbn, tuba, 1962; Night Music, b cl, gui, 2 db, drums, 1962; Str Qt no.2, 1966; Aphorisms, fl, str trio, 1967; 5 Moods, 4 tubas, 1973; Sonata serenata, cl, pf trio, 1978; On Light Wings, pf qt, 1984; Pf Trio, 1984; Sextet, bn, pf qnt, 1986; Str Qt no.3, 1986; Bouquet for Collage, fl, cl, pf trio, perc, 1988; 5 Impromptus, eng hn, str qt, 1989; A Trio Setting, vn, cl, pf, 1990; Impromptus and Cadenzas, ob, cl, bn, hn, vn, vc, 1990; Music for Young People, fl, pf trio, 1991; Paradigm Exchanges, fl, cl, pf trio, 1991; Brass Qnt no.2, 1993; Sextet, wind qnt, pf left hand, 1994

1–2 insts: 3 hommages, 1/2 hn, pf, 1942–6; Duo Sonata, cl, b cl, 1948–9; Sonata, ob, pf, 1948–51; Fantasy, vc, 1951; Recit and Rondo, vn, pf, 1953; Fantasy, hp, 1959; Composition, carillon, 1962 [arr. hpd/org, glock, vib, mar]; Duets, 2 hn, 1962; Studies, hn, 1962; Episodes, cl, 1964; Triptych, org, 1976; Sym., org, 1981; Duologue, vn, pf, 1983; Orgelwalzer, 1986; Sonata, hn, pf, 1988; Phantasmata, vn, mar, 1989; Marimbology, mar, 1993; Suite, gui, 1993; Sonata-Fantasia, pf, 1993

MSS in *US-NHoh*

Principal publishers: Associated, Margun, MJQ, Universal

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Schuloper

(Ger.: 'school opera').

A German opera written for didactic use in schools; its suitability for performance by children is a secondary consideration. Early examples, which belong more strictly to the category of 'school drama', derived from 15th-century humanism and concentrated on religious training and the teaching of Latin; music was confined to choruses and short interludes. Although Singspiele were written for children during the 18th and 19th centuries, the *Schuloper* belongs to the 20th century. Interest in the idea was reawakened in the late 1920s through the influential musical *Jugendbewegung* and through the concern for amateur music shown by leading contemporary composers. The pedagogic content concentrated on the teaching of music, drama and a community spirit. The most important examples are Weill's *Der Jasager* (1930), which also encouraged political thinking, and Hindemith's *Wir bauen eine Stadt* (1930), the latter well suited to performance by children in junior and middle schools.

See also [Gebrauchsmusik](#).

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K. Weill: *Ausgewählte Schriften* (Frankfurt, 1975), 61ff

IAN KEMP

Schultheiss, Benedict

(*b* Nuremberg, 20 Sept 1653; *d* Nuremberg, 1 March 1693). German composer and organist. He spent his whole life at Nuremberg. Like his contemporary Pachelbel, he was taught by Heinrich Schwemmer and G.C. Wecker; he also probably studied with Johann Dretzel. By the age of 17 he was playing the organ at services at the Augustinian church. He was

organist from 1673 at St Walburg auf der Veste, from 1686 at the Frauenkirche and from 1687 until his death at the Egidienkirche.

The suites in his two volumes called *Muth- und Geist-ermunternde Clavierlust* (1679–80) follow the traditions of the Nuremberg school but also foreshadow at a modest technical level certain features typical of the later development of the keyboard suite. Schultheiss was the first German composer to adopt what later became the stereotyped order *allemande–courante–sarabande–gigue*, to which he added a prelude in the four suites of the 1679 set. He asked that ‘the allemandes and sarabandes be played rather slow, and courantes and giges rather faster and more freshly’, so that by the change of tempo the suites might ‘please honest feelings’. A variation-like connection between the movements of a suite is sometimes suggested but is not yet a conscious structural device. Schultheiss wrote his suites for a bourgeois circle of amateurs and wished to fill a gap with them ‘because so far few such keyboard pieces have been published’. Seiffert’s low opinion of them is based on wrong criteria, since he compared them with more ambitious virtuoso works written for professional musicians and aristocratic patrons. The suites are Schultheiss’s only known secular music. After he joined, probably about 1680, the group of intellectuals and artists known as the Pegnesische Blumenorden, he was mainly interested in sacred songs, and he contributed 40 melodies with continuo to collections brought out by this circle. These continuo songs are aria-like and the vocal lines move mostly in quavers determined by the rhythm of the words, with occasional semiquaver figuration and sequences. Schultheiss also published in 1682 ‘orchestral’ sacred songs with introductory *sinfonias*.

WORKS

Muth- und Geist-ermunternde Clavierlust (Nuremberg, 1679); 2 sarabands, gigue, ed. K. Herrmann, *Altnürnberger Klavierbüchlein* (Mainz, n.d.); 1 suite ed. H. Fischer and F. Oberdorffer, *Deutsche Klaviermusik des 17. and 18. Jahrhunderts*, ii (Berlin, 1935–6, 2/1960)

Muth- und Geist-ermunternde Clavierlust, ander Theil (Nuremberg, 1680)

Hertz-Brüderlicher Glücks-Zuruff (Nuremberg, 1679), lost, authenticity doubtful

Nun der Kampf ist ausgekämpft; Wenn Paulus dort brennt von der Gotteslieb: 1v, 1–4 str, bc, in A. Myhldorfer: *Neumännischer loeblicher Abzug und lieblicher Einzug* (Nuremberg, 1682)

40 sacred lieder, 1v, bc, in S. von Birken: *Heiliger Sonntags-Handel und Kirch-Wandel* (Nuremberg, 1681), H. Müller: *Der geistlichen Erquick-Stunden ... poetischer Andacht-Klang* (Nuremberg, 2/1691), W.C. Dessler: *Gottgeheiliger Christen nützlich-ergetzende Seelen-Lust* (Nuremberg, 1692)

9 melodies (1 with bc), ed. in J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/R)

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M. Seiffert: *Geschichte der Klaviermusik* (Leipzig, 1899/R), 194ff

E. von Rumohr: *Der Nürnbergsche Tasteninstrumentalstil im 17. Jahrhundert* (diss., U. of Münster, 1939), 49–51, 61

F.W. Riedel: *Quellenkundliche Beiträge zur Geschichte der Musik für Tasteninstrumente in der zweiten Hälfte des 17. Jahrhunderts*

(*vornehmlich in Deutschland*) (Kassel, 1960, 2/1990), 60-61, 121, 127, 162

R.A. Hudson: 'Benedict Schultheiss: Muth- und Geist-ermuntrender Clavier-Lust 1679–1680', *CEKM* (Neuhausen-Stuttgart, 1993)

LINI HÜBSCH-PFLEGER

Schultheiss, Michael.

See [Praetorius, Michael](#).

Schulthesius, Johann Paul

(*b* Fechheim, nr Neustadt, 14 Sept 1748; *d* Livorno, 18 April 1816).

German composer and keyboard player. He received his earliest training in music from his father. After studying at the Gymnasium in Coburg (c1764–70) he entered Erlangen University where he completed his theological studies; while in Erlangen he also studied music with the organist and composer J.B. Kehl, who acquainted him with the keyboard sonatas of C.P.E. Bach. In 1773 he accepted the pastorate of the Dutch and German businessmen's congregation in Livorno, where he continued his musical studies with Raniero Checchi and soon became known as an expert keyboard player and fashionable composer. He played a private recital of his own works in 1780 (or 1782) before Grand Duke Leopold of Tuscany and the Duchess of Parma, who turned pages for him; at the end of the performance he was presented with a gold repeater watch. In 1807 he was elected permanent secretary of the fine arts division of the Società Italiana di Scienze, Lettere ed Arti.

The keyboard figures prominently in Schulthesius's published works, which are chiefly 'characteristic' sets of variations. Of the *Sept variations* op.9 (dedicated to Forkel) a reviewer wrote: 'These [variations] are not so much those that one calls *brilliant* than well considered; they are placed in good sequence, and knowledgeably composed' (*AMZ*, iii, 1800–01, col.750). The reviewer of his sonatas with violin accompaniment, opp.1–2, noted that the works were melodious and easy to play, with good interplay between the violin and keyboard, and that the final sonata was 'exceptionally charming' (*Magazin der Musik*, ed. C.F. Cramer, Hamburg, 1783–6/R, i, 80, 170–71; ii, 885). Besides his *Memoria sulla musica da chiesa* (Livorno, 1810) he wrote short articles for the *Allgemeine musikalische Zeitung*.

WORKS

op.

1	Tre sonate, hpd/pf, acc. vn obbl (Livorno, c1780)
2	Sonata a solo, hpd/pf (Livorno, c1781)
2	Four Sonatas, hpd/pf, acc. vn obbl (London, c1784)
3	Two Quartets, hpd/pf, acc. vn, va, vc (London, c1785)
4	Otto variazioni facili, hpd/pf, vn, va, vc (Livorno, 1787), lost
5	Allegretto avec 12 variations, hpd/pf, acc. vn, va, vc (Basle, c1792)
6	Allegretto with 12 Variations, hpd/pf (Basle, n.d.), lost
6	Andantino grazioso de Mr Pleyel varié, hpd/pf, acc. vn, vc

	(Basle and Augsburg, n.d.)
8	Andantino avec 8 variations, hpd/pf (Basle, n.d.) [?pubd as op.7 in Augsburg]
9	Sept variations, pf (Augsburg, 1797)
10	Eight Variations on a Russian Air, hpd/pf (Livorno, n.d.), lost
11	Twelve New Variations on Marlborough's Air, hpd/pf, vn, va, vc (Florence, n.d.), lost
12	Riconciliazione fra due amici [L. Marchesi, Schulthesius] ... variazioni analoghe al soggetto, pf (Augsburg, 1803)
13	L'allegria sopra la suddetta riconciliazione, ?pf (?Livorno), lost
14	Eight Variations on an Original Theme, pf (Livorno, n.d.), lost
15	Variazioni sentimentali sopra tema originale, pf (Leipzig, c1812)
16	X variations sur un thème original, pf (Leipzig, c1812)
17	IX variazioni sopra tema originale e rondò, pf (Leipzig, 1814)
18	Sonata caratteristica, pf (Leipzig, c1816)

For unpubd works, see Gervasoni

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*Gerber*L

J.N. Forkel: *Musikalischer Almanach für Deutschland ... 1784* (Leipzig, 1783/R); 1789 (1788/R)

C. Gervasoni: *Nuova teoria di musica* (Parma, 1812/R), 68ff [incl. account of his life]

ELLWOOD DERR

Schultz [Schultze].

See *Praetorius* family.

Schultz, Andrew (Noel)

(*b* Adelaide, 18 Aug 1960). Australian composer and musicologist. He took the BMus at the University of Queensland (1982), where he studied composition with Brumby. The recipient of several composer fellowships, he also studied composition with Crumb and conducting with Richard Wernick at the University of Pennsylvania (Fulbright scholarship, 1983) and composition with Lumsdaine at King's College, London (MMus 1986). In 1987 he was awarded the PhD from the University of Queensland for composition and a thesis on Berio's *Sequenze*. Schultz was appointed to

the staff of the University of Wollongong in 1986, and in 1994 he became associate professor and head of music in the faculty of Creative Arts. In 1997 he was appointed Head of Music at the GSM in London.

Schultz's output is diverse, including music for television and a one-act opera, *Black River* (1988), which involves the sensitive issues of Aboriginal deaths in police custody, integrating Aboriginal elements into a European operatic framework; it received the Australian National Composers' Opera Award 1988. Important influences have been Stravinsky, Messiaen (e.g. on *Spherics*) and Berio (e.g. on *Ekstasis*), but his work also draws on a wide range of other sources from flamenco, pop (rap), the natural environment and environmental sounds to Asian influences and post-serial techniques. Schultz's style is both poignantly expressive and vital. His main concerns include the refining and simplification of the musical language, and the creation of large-scale structures that unfold with variety and contrast within a post-tonal harmonic frame approachable to the listener. He is attracted to structures that may be interpreted in several ways; one example is his adaptation of the literary technique of parallel narrative in *Mephisto* (1990), in which two musical 'plots' unfold simultaneously.

WORKS

(selective list)

Opera: *Black River* (1, J. Schultz), 1988, Sydney, Sydney Metropolitan Opera, Nov 1989; *Going into Shadows* (3, Schultz), 1991–6

Orch: *Garotte*, 1981, rev. 1982; *Solace*, 1982; *Cloud Burning*, 1986; *Calling Music* (*Contrafactum I: Soave sia il vento*), 1991; *The Devil's Music*, 1993; *Willow Bend*, 1994; *Diver's Lament*, 1996; *Vn Conc.*, 1996

Chbr: *Spherics*, fl, trbn/b cl, vc, perc, pf, elec org; *Stick Dance*, cl, mar, pf, 1987; *Barren Grounds*, cl, va, vc, pf, 1988; *Machine*, 4 perc, 1989; *Mephisto*, fl, cl, vn, va, db, gui, 1990; *Respiro/Simple Ground*, fl, pf, 1993; *Music is a Gentle Hammer*, 1993 [composition for improvisers]; *Silk Canons*, 2 fl, 2 b cl, vib, pf, 1994; *Chorale*, *Demon*, *Beacon*, koto, 4 perc, 1995; *Septet no.2 'Circle Ground'*, fl, cl, str qt, pf, 1995

Vocal: *Fast Talking: the Last Words of Dutch Schultz*, male v, 1988; *Ekstasis*, 2 S, A, T, 2 B, 1990; *Dead Songs*, S, cl, vc, pf, 1991; *Hit List*, 6 solo vv, 1992; *Silk*, 2 S, b cl, db, vib, 1993

Pf: *Diferencia*, 1979; *Sonata*, 1982; *Sea-Change*, 1987

Film music: *Cenotaph* (TV documentary, dir. C. Tuckfield)

Principal publishers: Sounds Australian, Red House

WRITINGS

Sequenze I–VII by Luciano Berio: Compositional Idea and Musical Action (diss., U. of Queensland, 1986)

'The Specialisation Dilemma', *Sounds Australian*, no.24 (1989–90), 24 only

'Other Places, Whose Music? Some Introductory Comments on Appropriation and Tradition', *Sounds Australian*, no.30 (1991), 8–12, 47–8

'Identity and Memory: Temporality and the Music of David Lumsdaine', *SMA*, xxv (1991), 95–101

'The Gap: Criticism, Authenticity and the Phoney New', *Sounds Australian*, no.35 (1992), 22–3

with **N. Saintilan** and **P. Stanhope**, eds.: *Biographical Directory of Australian Composers* (Sydney, 1996)

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N. Saintilan: 'Andrew Schultz', *Sound Ideas*, ed. B. Broadstock (Sydney, 1995), 205–8, 321–5

CHRISTINE LOGAN

Schultz, Bartold.

See [Praetorius, Bartholomaeus](#).

Schultz, (Reinhold Fritz) Helmut

(*b* Frankfurt, 2 Nov 1904; *d* Waldenburg, Saxony, 19 April 1945). German musicologist. He attended the Leipzig Thomasschule and studied musicology under Kroyer at the University of Leipzig and at Vienna. He took the doctorate at Leipzig in 1928 with a dissertation on Johann Vesque von Püttlingen. In the same year he became an assistant at the musicology institute there and succeeded Kroyer a year later as its director. In 1933 he completed the *Habilitation* with a work on the form of the madrigal and became reader as well as director of the Heyer collection of musical instruments and the Saxon State Research Institute for Musicology; from 1934 he served as deputy chair for the board of *Publikationen älterer Musik*. Schultz was killed in action in 1945.

Despite his short career, Schultz made a name for himself as a prominent figure in Leipzig's musical life, enriching its musical offerings with performances by the university's collegium musicum, cultural programmes at the instrument museum, productions of early operas and radio broadcasts. He was an eclectic researcher, publishing writings and editions in the areas of organology, Italian Renaissance, Baroque and Classical periods, and 19th-century song. He produced scholarly editions of early keyboard music, operas of Gluck, Haydn, Neefe and Schubert, and works by Haydn and Wolf.

WRITINGS

Johann Vesque von Püttlingen 1803–1883 (diss., U. of Leipzig, 1928; Regensburg, 1930)

Die Karl-Straube-Orgel des Musikwissenschaftlichen Instituts (Leipzig, 1929, 2/1930)

Führer durch das Musikwissenschaftliche Instrumenten-Museum der Universität Leipzig (Leipzig, 1929)

Instrumentenkunde (Leipzig, 1931, rev. 2/1954 by R. Eller)

Das Madrigal als Formideal (Habilitationsschrift, U. of Leipzig, 1933; Leipzig, 1939/R)

ed., with **H. Zenck** and **W. Gerstenberg**: *Theodor Kroyer: Festschrift* (Regensburg, 1933) [incl. 'Das Orchester als Ausleseprinzip', 169]

'Gesetze der Volksmusik', *JbMP* 1934, 51–62
Ludwig van Beethoven, 1770–1827: sein Leben in Bildern (Leipzig, 1936)
'Die Musikzeitung der Wiener Baumannshöhle', *JbMP* 1936, 49–67
Hugo Wolf (Berlin, 1937)
Giuseppe Verdi, 1813–1901: sein Leben in Bildern (Leipzig, 1938)
'Tanzstil und Suite', *JbMP* 1939, 58–65
'Volkhafte Eigenschaften des Instrumentenklanges', *Deutsche Musikkultur*,
v (1940), 61–4

EDITIONS

Joseph Haydn: Symphonien Nr. 41–49, Werke, i/4 (Leipzig, 1908–32);
Symphonies 50–57, Gesamtausgabe, i/5 (Leipzig, 1952)
with R. Haas: *Hugo Wolf: Lieder mit Klavierbegleitung, Nachgelassene
Werke, i/1–4* (Vienna and Leipzig, 1936–40)
Deutsche Bläsermusik vom Barock bis zur Klassik, EDM, 1st ser., xiv
(1941)

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W. Gerstenberg: 'Helmut Schultz', *Mf*, ii (1949), 131–2

ALFRED GRANT GOODMAN/PAMELA M. POTTER

Schultz, Johann Abraham Peter.

See [Schulz, Johann Abraham Peter](#).

Schultz, Johannes

(*b* Lüneburg, bap. 26 June 1582; *d* Dannenberg, bur. 16 Feb 1653).
German composer and organist. He probably received his musical
education at Lüneburg. From 1605 until his death he was organist for the
Brunswick-Lüneburg court at Dannenberg. His instrumental dances of 1617
are formally well within the German tradition of such pieces, and the
Thesaurus musicus (1621), which was planned as part of a year's cycle of
motets, likewise owes much to tradition. Schultz turned again to secular
music in most of the contents of his *Musikalischer Lustgarte* (1622), a
collection of instrumental pieces, dance-songs, madrigals and motets
arranged in ascending order of the number of parts. The older texts here
are modelled on those of the songbook printed in 1536 by the younger
Peter Schöffler and Matthias Apiarius. The presence of tenor cantus firmus
parts even at this late date – another illustration of Schultz's conservatism
– is highlighted by the fact that the title-page of the tenor partbook is
printed in red as well as black.

WORKS

40 neuwe ausserlesene schöne liebliche Paduanen, Intraden und Galliard, a 4 [with
Passamezzo-Variationen, a 8] (Hamburg, 1617); 2 passamezzos ed. H.
Mönkemeyer (Wilhelmshaven, 1989)

Thesaurus musicus continens cantiones sacras, a 3–9, 12, 16 (Lüneburg, 1621)

Musikalischer Lustgarte, a 2–8 (Lüneburg, 1622); ed. H. Zenck, EDM, 2nd ser.,
Niedersachsen, i (Wolfenbüttel, 1937/R)

Epithalamium musicum, wedding motet, 8vv (Lüneburg, 1623)

Glücklich und fried und freudenreich musicalisch New Jahres Wunsch, 7 motets, 4, 5, 8vv (Hamburg, 1645)

Thesaurus musicus ecclesiasticus (1651), lost, cited in Schmieder and Hartwig

Teutsche Oster Historia, lost, cited in Siebeck, 73

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R. Caspari: *Liedtradition im Stilwandel um 1600* (Munich, 1971)

HORST WALTER

Schultz, Svend S(imon)

(*b* Nykøbing Falster, 30 Dec 1913; *d* Klampenborg, 6 June 1998). Danish composer. He studied the piano and composition at the Copenhagen Conservatory with Schierbeck and others (1933–8). He worked as a teacher and as music critic for *Politiken* (1942–9) and was appointed choir conductor and instructor for Danish Radio in 1949. As a pianist and conductor he toured Scandinavia, Italy and Switzerland with his own works. In his compositions he has concentrated on chamber music and vocal music. Danish chamber music of the 1930s was associated with a popular, entertaining style on a tonal, often neo-classical basis, and Schultz's chamber works followed that trend. He has expressed more serious moods in the choral work *Job* and the symphonies (especially nos.3 and 4), which appear to be influenced by Sibelius, Prokofiev and Shostakovich. But easily accessible musical expression characterizes both his solo songs and most of his choral music. Through a series of short, often *buffo*-like operas for small ensembles he has continued with public success the Danish conversational opera of Børresen, Schierbeck and Jeppesen.

WORKS

(selective list)

dates are of first performance unless otherwise stated

dramatic

Ops: Bag Kulliserne (Schultz), Copenhagen, 1949; Kaffehuset (opera buffa), 1949, withdrawn; Høst [Harvest] (E. Falk-Rønne), Århus, 1949; Bryllupsrejse [Honeymoon] (opera buffa, H. Boland), Copenhagen, 1950; Hyrdinden og skorstensfejeren (marionette op), television op, 1953; Hosekraemmeren, 1955, rev. 1985; Tordenevejret (Falk-Rønne), Århus, 1955; Den kåde donna, operetta, Ålborg, 1957; Dommer Lynch, 1959; Marionetterne, television op, 1959; Konen i muddergrøften, television op, 1965; Støv, television op, 1969; Svinedrengen, school op, 1969; Lykken og forstanden, school op, 1972

Other works: Det er ganske vist, pantomime, 1948; Eva (church drama, M. Balslev),

1968; Sommerdansen, ballet, 1970; incidental music for film and radio

other works

Orch: Sinfonia piccola no.1, 1941; Pf Conc. no.1, 1943; Serenade, str, 1947; Overture champêtre, 1947; Capriccio, pf, orch, 1947; Sym. no.2, 1947; Storstrømsbroen, 1948; Pf Conc. no.2, 1951; Concertino, pf, str, 1952; Festouverture, 1955; Sym. no.3, 1957; Sym. no.4, 1958; Sinfonia piccola no.2, 1971; Nordisk ouverture, 1975; Dansk pastorale, 1982; Concertino, cl, str, 1983; Sym. no.5, 1984; Concertino, hp, fl, cl, str, 1985

Vocal: Madrigaler, chorus, 1942; Pan lo, solo vv, chorus, orch, 1944; Stormene suse, solo vv, chorus, orch, 1944; Job, solo vv, chorus, orch, 1945; Hr. Mortens klosterrov, solo vv, chorus, orch, 1958; 5 madrigaler, 1969; De fire temperamenter, solo vv, chorus, orch, 1971; 4 fragmenta ex Ovidi Ars amandi, chorus, 1972; Kantate, children's choir, chorus, orch, 1972; 4 latinske madrigaler, 1974; Gensyn med Danmark, unacc. chorus, 1974; De fire lys på Adventskransen, 1979; Jul, girls' choir, orch, 1981; Det er ganske vist, chorus, cl, 1981; Her er dit land, girls' choir, 1983; 2 arkadiske scener, A, fl, pf, 1985; Det var engang en kejser, chorus, orch, 1986; 4 songs, unacc. chorus, 1987; Kantate til Nykøbing (Falster)s 700 års jubilæum, chorus, orch, 1989; 4 danske sange, 1989; Solsangen – efterklange, 1993; Intrada sacra, chorus, tpt, org, 1994; Pss cxxi, cxxx, chorus, org, 1994; Dyveke-sange, v, pf, 1995; other solo songs

Chbr: Concertino, 4 vn, pf, 1936; Qt, fl, pf trio, 1936; Divertimento, fl, str trio, 1937; 10 str qts, 1939–82; Qnt, fl, str qt, 1944; Une amourette, wind qnt, 1944; Musik for fløjte og bratsch, 1957; Duo concertante, fl, pf, 1957; Divertimento, wind octet, 1961; Romantisk trio, vn, va, pf, 1964, withdrawn; 2 mosaiker, 1979; Rondo over EDB, 1981; Intrada, 3 tpt, 1983; sonatas, other works

Pf: Sonata, 1938; Sonatina, 1940, 1950; Løvspring, suite, 1941; Til-Søren, suite, 1949; Sonatina, 1950; Concert-suite, 1950; Moments musicaux, 1960

Principal publishers: Engstrøm & Sødring, Hansen

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B.F. Alsinger: *Komponisten Svend S. Schultz – et kapitel af dansk musikliv* (Horsholm, 1996)

NIELS MARTIN JENSEN/DANIEL M. GRIMLEY

Schultze, Christoph

(*b* Sorau [now Żary, nr Wrocław], c20 Dec 1606; *d* Delitzsch, 26 Aug 1683). German composer. He himself charted fully the stages of his life: he went to school at Wittenberg (1619–20) and Torgau (1620–25), studied at Leipzig University (where he matriculated in 1627) and was Kantor at Neumarkt, Halle, from Easter 1628 to February 1633 and thereafter at Delitzsch. His worry and distress when his post at Delitzsch was imperilled by war and differences of opinion are reflected in numerous official and personal documents. Like a number of other composers in central Germany, Schultze identified strongly with the generation of composers 25 or so years older than himself who cultivated a more modern kind of church music. As a student at Leipzig he was influenced by Schein's late sacred

works, three of which he transmitted in unique copies, and in Halle he was close to Scheidt. He knew the Catholic concertato settings of Latin words from the collected edition of Viadana and from Donfrid's *Promptuarium musicum*, both of which appeared in Germany in the early 1620s. It was typical of composers such as Schultze that the body of his church music, dependent upon earlier models, should, through his pronounced interest in form, show such a full and varied range of sound. In his music for few voices – parts of his sacred concertos, his pedagogical pieces and the 29 tuneful bicinia published in 1659 and 1664 – it must be admitted that intensive counterpoint typical of Scheidt is worked out in a way hardly conducive to a clear enunciation of the words. Schultze's *Lukaspassion* (1653) is the first notable dramatic Passion after Melchior Vulpius's *St Matthew Passion* (1613). It contains several features familiar from Schütz's Passions. The choruses – those early in the work are for four voices, the later ones for six – are generally plain in both texture and harmony. The supple recitatives are still based on the traditional Passion tone.

WORKS

4 Ger. funeral poems (Leipzig, 1637, 1657–8)

Collegium musicum charitativum, 5vv, bc (Leipzig, 1647)

Geduldig und gar kurze Zeit, funeral song, 5vv, bc, c4 Feb 1647

Anfang und Unterweisung ... in der Singekunst (Leipzig, 1649) [incl. several pedagogical pieces]

Ich harre des Herren, funeral song, 5vv, bc (Leipzig, 1650)

Lukaspassion, 4, 6vv (Leipzig, 1653); ed. P. Epstein (Berlin, 1930)

11 pieces, 2vv, in B. Praetorius: Jauchzendes Libanon (Leipzig, 1659)

18 pieces, 2vv, in B. Praetorius: Spielende Myrtenaue (Leipzig, 1664)

Melodia cygnaea, 8vv, 1633, *D-DL* (inc.)

Das Grosse Hymnus-Buch, after 1635, *DL*, Superintendentur [incl. early version of Anfang und Unterweisung, dated 1638; fugues, c1649; 3 canons]

Klingender neues Jahres Wunsch ex psal. cxxxiii (Siehe, wie schön und lieblich ists), 1662, *DL*

Furcht des Herren, ex. Syrac. xxxiv (Wohl dem, der deinem Herren fürchtet), motet, 8vv, 1682, *DL*

3 motets, 8vv, *MÜG* (inc.)

8 sacred works, 4–6vv; 8 concs.; arrs. of works by other composers: *HAh Kapell MS* (inc.)

lost works

Concerten mit Symphonien und Capellen elaboriret, 5vv, 1647, cited in foreword to Collegium musicum

Mutetten und Concerten, 5, 6, 8vv, 1647, cited in foreword to Collegium musicum

1 other sacred work, 1, 2vv, 1649, cited in foreword to Anfang und Unterweisung

Johannespassion, before 1654, cited in Grosse Hymnus-Buch

Kirchen-Zierde (60 pieces in 7 vols.), up to 1682, cited in Furcht des Herren

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- W. Braun:** ‘Der Kantor Christoph Schultze (1606–1683) und die “Neue Musik” in Delitzsch’, *Wissenschaftliche Zeitschrift der Martin Luther-Universität Halle-Wittenberg: gesellschafts- und sprachwissenschaftliche Reihe*, x (1961), 1187–225
- W. Braun:** ‘Das “Grosse Hymnus-Buch” des Kantors Christoph Schultze’, *JbLH*, vi (1961), 123–35

WERNER BRAUN

Schultze, Michael.

See [Praetorius, Michael](#).

Schultze, Norbert

(*b* Brunswick, 26 Jan 1911). German composer. He studied conducting, composition and the piano at the Staatliche Hochschule für Musik in Cologne, then studied theatre in Cologne and Munich (1931). He was a composer and actor in a students' cabaret in Munich (1931–2), became an opera conductor in Heidelberg (1932–3) and Darmstadt (1933–4), then worked for the Telefunken record company (1934–5). From 1936 he was a freelance composer for stage, films and television, and in 1938 he composed the song *Lili Marleen* (Hans Leip), published and recorded in 1939 and made famous by Lale Anderson, Marlene Dietrich, Vera Lynn and others. From 1953 he owned a music publishing firm. Schultze's stage works include the fairy tale opera *Schwarzer Peter* (Hamburg, Staatsoper, 1936), the ballet *Struwwelpeter* (Hamburg, 1937), the musical *Käpt'n Bay-Bay* (Hamburg, 1950) and the operetta *Regen in Paris* (Nuremberg, 1954). The most noteworthy of over 50 film scores is that for *Symphonie eines Lebens* (1943), performed by the Dresden Philharmonie under Paul van Kempen. Though Schultze composed for popular forms, his work rose above that of the mainstream popular music of the time. For a minor part of his output he used the *noms de plume* Frank Norbert, Peter Kornfeld and Henri Iversen. His principal publishers are Sikorski (Hamburg) and Apollo-Verlag (Berlin and Frankfurt).

ANDREW LAMB

Schulz [Schulze].

See [Praetorius](#) family.

Schulz [Schultz], Johann Abraham Peter

(b Lüneburg, 31 March 1747; d Schwedt an der Oder, 10 June 1800).

German composer and conductor. His father was a baker who planned a religious career for him, so he attended both of Lüneburg's Lateinschulen; but his interests lay chiefly with music and he frequently appeared as soloist with various school and church choirs in Lüneburg. He studied the violin, flute, keyboard and theory with the local organist J.C. Schmügel. At the age of 15 he accompanied his mother to Lüchow for a family wedding, then continued alone to Berlin, where he sought out his musical heroes C.P.E. Bach and Joseph Kirnberger to enlist their help in his musical career. He was persuaded to complete his education in Lüneburg but when he was 18 he returned to Berlin and Kirnberger accepted him as a pupil. In one of several later autobiographical sketches he complained that his three years of study with Kirnberger consisted almost entirely of the analysis and composition of chorales.

In 1768 Kirnberger recommended Schulz for the position of accompanist and music teacher to Princess Sapiieha Woiwodin von Smolensk of Poland. Schulz travelled with the princess throughout Europe for three years, during which time he came into contact with a much wider range of musical ideas than he had known under Kirnberger. He was particularly impressed by Gluck, and met Grétry and Haydn (according to Reichardt). He also met Johann Reichardt in Danzig (1771) and the two became lifelong friends.

After visiting Poland, Schulz returned to Berlin in 1773. There Kirnberger enlisted his help in writing the music articles for J.G. Sulzer's encyclopedia *Allgemeine Theorie der schönen Künste*. Schulz wrote all the music articles from S to Z as well as assisting with and editing several others. He also assisted Kirnberger in writing *Die wahren Grundsätze zum Gebrauche der Harmonie*, although only the latter's name was credited when it was published in 1773.

In 1776, on Reichardt's recommendation, Schulz was appointed music director of the newly built French theatre in Berlin, and in 1778 he was given a similar position at the private theatre of the Prussian crown princess, Friederike Luise. In April 1780 he was appointed to yet another position with the Prussian royal family, as court composer in Rheinsberg to the king's younger brother Prince Heinrich.

Schulz was a champion of new music, producing French operettas along with operas by Gluck, Piccinni and Sacchini at these courts; this brought him into disfavour with the royal family and led to his resignation after seven years in Rheinsberg (1787). He then accepted an even more important position in the court at Copenhagen as Hofkapellmeister and director of the Royal Theatre (1787–95). There he reorganized the royal chapel, staged works which reflected society's concern for problems such as land reform, founded a benefit fund for musicians' widows and wrote a treatise on music education, *Gedanken über den Einfluss der Musik auf die Bildung eines Volks* (1790). This much-discussed essay reflected both his own aesthetic of folklike lieder and the contemporary political and social developments in Copenhagen. As a result of his varied activities, Copenhagen became one of the leading musical centres of Europe.

Schulz was pensioned at an early age in 1795, having contracted tuberculosis. He sailed for Portugal that autumn but his ship was forced

ashore by bad weather at Arendal, on the southern coast of Norway, where he stayed the winter at great detriment to his health. The following spring he visited his birthplace in Lüneburg, then returned to Prussia. For the remainder of his life he divided his time between Berlin and Rheinsberg, with frequent visits to Schwedt for medical reasons.

Apart from a few compositions written while he was studying with Schmügel and Kirnberger, Schulz did not compose seriously until his return to Berlin in 1773. He set a prologue for Frederick the Great's birthday in 1774, but the three-act operetta *Clarissa, oder Das unbekannte Dienstmädchen* (Berlin, 1775) was his first large stage work; it was followed by several others in the next two decades. The 1770s also saw the publication of his only significant keyboard works: six pieces for harpsichord or piano (op.1, 1776) and a harpsichord sonata (op.2, 1778).

It was not until 1779 that he published his first collection of lieder (*Gesänge am Clavier*), the genre of composition for which he is best known and through which he exerted the greatest influence during his lifetime. It comprises folklike lieder in the style of the first Berlin lied school, with optional accompaniments secondary to the vocal line. Choosing texts by leading poets was a cause to which he addressed himself continuously; by using the poetry of outstanding literary figures such as Claudius, Voss, Bürger, Klopstock and Hölty, as well as Metastasio and Beaumarchais, Schulz set a standard of excellence for other lied composers.

His most influential collection was *Lieder im Volkston*. Its first two volumes were composed in Rheinsberg and the third in Copenhagen but all three were published in Berlin (1782, 1785 and 1790). In the preface to the second volume Schulz outlined his aesthetic of lied composition: he intended to write lieder which would have the 'appearance of familiarity' to the listener on first hearing (thus resembling folk music), and further intended, in using only the work of the best poets, that the musical setting should reflect and enhance the meaning of the text, rather than being independent. This aesthetic, and Schulz's own simple, accessible style, influenced lieder into the 19th century.

Schulz was influential in Denmark and has been called the pioneer of that country's national music (Gottwaldt and Hahne). His simple melodies and strophic forms remained standard for the songs of his pupil C.E.F. Weyse and other 19th-century Danish lieder composers. His choruses and stage works written there were important as embodiments of political ideas.

WORKS

stage

Das Opfer der Nymphen (prol, C.W. Ramler), Berlin, Koch's, 24 Jan 1774, lost
Clarissa, oder Das unbekannte Dienstmädchen (operette, 3, J.C. Bock), Berlin, Döbbelin's, 26 May 1775, 8 songs in *Lieder im Volkston*

Musique de l'improptu (cmda, 1), c1779, *B-Bc*

La fée urgèle, ou Ce qui plait aux dames (comédie avec ariettes, 4, C.S. Favart), 1780–81, ?Rheinsberg, 1782, rev. and Ger. trans. as *Was den Damen gefällt*, Berlin, National, 1789, vs, *D-Bsb*

La vérité (épilogue, G. de Morveau), Rheinsberg, 1784, lost

Panomphee (divertissement), c1785, lost

Athalie (op, 5, Schulz and F.C. Cramer, after J. Racine), Rheinsberg, Frach Theatre, 1785; rev. Berlin, Corsicascher Konzertsaal, 1786; choruses, songs, in Polyhymnia, vs (Hamburg and Kiel, 1786)

Minona oder Die Angelsachsen (tragisches Melodrama, 4, H. Gerstenberg), Hamburg, 1786, lost

Aline, reine de Golconde (op, 4, M.-J. Sédaine), Rheinsberg, sum. 1787, vs, ed. C.F. Cramer (Copenhagen, 1790)

Indtoget (Spl, 2, P.A. Heiberg), 1789–90, Copenhagen, 26 Feb 1793, vs (Copenhagen, 1793)

Høstgildet (Spl, 1, T. Thaarup), Copenhagen, Kongelige, 16 Sept 1790, vs (Copenhagen, 1790)

Peters bryllup (Spl, 2, T. Thaarup), Copenhagen, 12 Dec 1793, vs (Copenhagen, ?1791)

Miscellaneous pieces for stage works, most in collections, incl. 1 for Die Hochzeit des Figaro, 2 for Le barbier de Seville, 1 for Goetz von Berlichingen

lieder

[25] Gesänge am Clavier (Berlin and Leipzig, 1779)

[48] Lieder im Volkston, i (Berlin, 1782, 2/1785); ii–iii (Berlin, 1785–90); Dan. trans. as Viser og sange (Copenhagen, 1792)

Johann Peter Uzens lyrische Gedichte religiösen Inhalts (Hamburg, 1784, 2/1794); Dan. trans. as Hellige sange forfattede af de tydske digtere Uz (Copenhagen, 1785)

Religiöse Oden und Lieder aus den besten deutschen Dichtern (Hamburg, 1786, 2/1792)

Gedichte von Friederike Brun, geboren Münter (Zürich, 1795) (incl. 7 set by Schulz)

Many others pubd singly and in 18th-century periodicals and anthologies

other works

Orats: Maria og Johannes (Passion orat, J. Ewald), 1787–8, vs, ed. C.F. Cramer (Copenhagen, 1789), score (Copenhagen, 1791); Christi død (Passion orat, J. Baggesen), Passion oratorio, Christiansborg, 1792, *D-Bsb*; Frelserens sidste Stund (Passion orat, V.K. Hjort), Copenhagen, March 1794, Ger. trans., *Bsb*; Das Lob Gottes, *A-Wn*

Cants.: Vater, bester lebe, lv, orch, Berlin, 1774, *D-Bsb*; Universitets-kantata til dod af H. v. Stampe (T. Thaarup), Copenhagen, 1789; Kantata til Kronprinds Fredericks formoeling (Schönheyder), Copenhagen, 1790; Sorge-sange da Prindsesse Sophie Frederike bisattes (T. Thaarup), Roskilde, cathedral, 28 Dec 1794; Jesu Minde (Passion cant.), 1794; Der Versöhnungstod, 4vv, orch (Leipzig, 1810) [arr. from slow movts of J. Haydn: syms. hl: 93, 87, 98, 80, 99 and Str Qt hIII: 74]; Dank ich Gott an deine Güte, 4vv, orch (Leipzig, 1811) [arr. from 2nd movt of J. Haydn: sym. hl: 104]

Miscellaneous sacred: Vor dir, o Ewiger (motet, C. Lavater), 4vv, in Reichardt: Musikalisches Kunstmagazin (Berlin, 1782); Gott Jehova sey hoch gepreiset (hymn, T. Thaarup), chorus, orch, 1790, vs (Copenhagen, 1793); Jesu dydens milde lærer (Passion motet, T. Thaarup), Copenhagen, 1790; TeD (T. Thaarup), Copenhagen, 1792; Gud, du es stor (hymn, E. Storm), 4vv, inst, 1792, *D-Bsb*, and Lovsang (J. Baggesen), 1793, *Bsb*, vss, pubd together (Copenhagen, c1795); Lysenes vater (hymn, C. Friman, after Horace), 1793, *Bsb*; Laudate Dominum omnes gentes, psalm, and Te splendor et virtus patris per vespera S Michaelis archangeli (hymn), both 4vv, inst, *A-Wn*; Zu Zions Höhen, 4vv, lost [formerly in library of the Singakademie, Berlin]; 2 choruses, 4vv, *D-Bsb*; others in 18th-century periodicals

Other vocal: Aria de bravura: Moi seule au temple de mémoire, S, orch (Berlin, 1786), lost; Freund, ich achte nicht des Mahles (round), 2 S, T, B (Hamburg,

?1804); Ah, que l'amour est chose jolie, S, inst, and 21 polyphonic songs, A-Wn; 4 arias, D-Bsb; Chansons italiennes (Berlin, 1782), cited in GerberL
Chbr and solo inst: 6 diverses pièces, op.1, hpd/pf (Berlin and Amsterdam, 1776); Sonata, op.2, hpd (Berlin, 1778); Largo, glass harmonica, in AMZ, ii (1799–1800), suppl.i; Sonate, kbd, vn, D-Bsb; Waltzer und Eccossai, kbd, 1800, cited in MGG1; Entractes, 2 vn, va, bc, 2 bn, B-Bc; others in contemporary anthologies

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Allgemeine Theorie der schönen Künste (Leipzig, 1771–4 and later edns)
with J.P. Kirnberger: *Die wahren Grundsätze zum Gebrauch der Harmonie ... als ein zusatz zu der Kunst des reinen Satzes in der Musik* (Berlin, 1773/R, 2/1793)
Entwurf einer neuen und leichtverständlichen Musiktablatur (Berlin, 1786)
Gedanken über den Einfluss der Musik auf die Bildung eines Volks (Copenhagen, 1790; Dan. trans., 1790)
Über den Choral und die ältere Literatur desselben (Erfurt, 2/1872) [1st edn unknown]

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RAYMOND A. BARR

Schulz [Schulze], John Philipp Christian

(*b* Langensalza, 24 Sept 1773; *d* Leipzig, 30 Jan 1827). German conductor and composer. He attended the Thomasschule in Leipzig and from 1787 appeared as a soprano in the Gewandhaus concerts. In 1793 he began studying theology at Leipzig University, but soon changed to music and became a pupil of the court organist Engel and of J.G. Schicht. In 1800 he was appointed conductor with Franz Seconda's theatre company in Leipzig, for which he also composed stage music. In 1810 he became director of the second Leipzig Singakademie and of the Gewandhaus concerts, where at first he conducted only secular vocal music; in 1816 he took over from Schicht as director of sacred works there as well. His post at the Singakademie connected him with the university, and in 1818 he was appointed music director there.

Schulz was most highly regarded as a singing tutor to amateurs. His few works include a number of quite popular lieder and partsongs, published by G.W. Finck in the *Musikalischer Hausschatz der Deutschen* (Gera, 10/1893) and *Die deutsche Liedertafel* (Leipzig, 1845), as well as in various separate editions; the canon *O wie wohl ist mir am Abend* is still popular. Published orchestral works, such as the Overture op.8 for Klingemann's *Faust*, demonstrate thematic development in the style of Haydn. Schulz also published a *Salvum fac regem* for chorus and orchestra, and Gerber mentioned stage music by him for Schiller's *Die Jungfrau von Orleans* and *Wallenstein*.

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GUNTER HEMPEL

Schulz-Beuthen [Schulz] (Viktor) Heinrich Donatien Wilhelm

(*b* Beuthen, nr Breslau [now Wrocław], 19 June 1838; *d* Dresden, 12 March 1915). German composer. He studied with K.F. Brendel, Hauptmann and Moscheles at the Leipzig Conservatory from 1862 to 1864, and moved to Zürich in 1866, where he was supported by Otto and Mathilde Wesendonck. Through them he also became acquainted with Wagner and Hans Richter.

Schulz-Beuthen made his living primarily as a critic, but also enjoyed increasing success as a composer, becoming known as a prominent member of the 'New German' school. He received much encouragement

from Liszt, who declared his setting of Psalm xxix to be 'spiritually powerful and musically perfect'.

A nervous breakdown caused Schulz-Beuthen to leave Zürich in 1880. He worked as a freelance teacher and composer in Dresden until 1893, then spent two unhappy years in Vienna before returning to Dresden, where he taught piano at the conservatory. After another breakdown in 1913 he was placed in a nursing home, where he died two years later. Most of his music was unpublished during his lifetime, and the majority was lost when his daughter Brunhilde's house was destroyed in the bombing of Dresden in the night of 13/14 February 1945.

Schulz-Beuthen's surviving music betrays the influence of Wagner and Liszt, though without their harmonic complexity. Some works have a charming naiveté of expression, for example his *Neger-Lieder und Tänze*, based on American minstrel songs (including one by Stephen Foster).

WORKS

(selective list)

MSS in CH-Zz, D-DI, Dsb, WRh

Stage: *Der Zauberschlaf* (fairytale op. 3, Schulz-Beuthen, after M. Wesendonck), Zürich, 1879; *Ohne Mann* (comic op. 1, H. Graeser), 1883; *Die Verschollene* (music drama, 2, F. Spigl), 1891–2; *Die Paria* (musical tragedy, 1, Spigl)

Orch: 10 syms. (lost, except for no.5, 'Reformation Hymn', and no.7, 'Kinder-Symphonie'); *Indianischer Korntanz*, op.35, 1876; *Konzert-Romanze*, op.37, vc/vn, orch, 1877; *Neger-Lieder und Tänze*, op.26, 1880; *Suite*, str, 1889–94; *Die Toteninsel*, sym. poem after Böcklin, 1890; *Tarantella*, from op.40, arr. pf, orch, c1896

Choral: *Ps lxii, lxiii*, Bar, chorus, orch, 1868; *Harald* (ballad, W.M. von Königswinter), Bar, male vv, orch, 1876

Chbr: *Ungarisches Ständchen*, op.9, vn, pf, 1872; *Stimmungsbilder*, op.17, vn, pf, 1873; *Abschiedsklänge*, op.28, 3 vn, va, vc, db, 1880

Pf: *Orientalische Bilder*, 8 pieces, op.2, 1871; 4 pieces 'in the heroic style', op.22, 1874; *Alhambra Sonata*, op.34, 1878–82

Other: Song cycle (M. Wesendonck); songs, 1v, orch or 1v, pf

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CHRIS WALTON

Schulze.

German family of organ builders. Five generations built organs, at first mostly in Thuringia. The founder, Hans Elias Schulze (1688–1762), worked in Solsdorf, but none of his instruments have survived. His sons Hans Heinrich (1716–62) and Johann Daniel Schulze (1720–62) worked in

Nottleben and Milbitz respectively; the organs built by Hans Heinrich have also disappeared, but parts of Johann Daniel's instruments survive at Milbitz (1774), Hochdorf (1783) and Oberweissbach (1783). The latter's son Johann Andreas (1753–1806), also based in Milbitz, built about a dozen organs, some possibly with his father. The organ at Auleben (1798, altered), five stops of the organ at Kahla (1796), and some cases (e.g. Stadtilm, 1785; Kleinhettstädt, 1787) survive.

Johann Friedrich Schulze, the son of Johann Andreas (*b* Milbitz, 27 Jan 1793; *d* Paulinzella, 9 Sept 1858), was trained by Johann Benjamin Witzmann (1782–1814) in Stadtilm and began working independently in 1815. He set up a workshop at Paulinzella, and from 1833 he worked for some years in Mühlhausen. In 1851 he formed the partnership of Schulze & Sohn with his son (Heinrich) Edmund (*b* Paulinzella, 26 March 1824; *d* Paulinzella, 13 July 1878). A decisive point in the careers of both came in Weimar where, in the course of rebuilding the organ at the Stadtkirche (1824–5) they met the organist there, J.G. Töpfer. Johann Friedrich adopted Töpfer's ideas on organ design. He reduced mutations and mixtures in favour of foundation stops (he even put 32' stops on the manuals), preferring narrow-scaled and stopped ranks, flutes with high cut-ups, and strings. Instead of speaking pipes in the façades, he used dummy pipes of zinc. As a result of high wind pressure, open footholes, broad mouths and high pipe-wall thicknesses, the *plenum* was very loud.

From about 1845 the area served by the Schulzes expanded beyond Thuringia; they worked on instruments at Halberstadt (Cathedral and St Martini, 1837–8, rebuildings); Weissenfels (Schlosskapelle, 1839); Halle (Marktkirche, 1839–43; Moritzkirche 1841–3); Riga (reformed Church, 1848); Bremen (Dom, 1849); Verden (Dom, 1850); London (Great Exhibition, 1851; with concave pedal-board; later transferred to the Town Hall, Northampton); and Lübeck (Marienkirche, 1851–4). They built many instruments in northern Germany, especially Pomerania. Three more of Johann Friedrich's sons were active in the trade: Oskar (*b* 9 Dec 1825; *d* 3 Dec 1878), Eduard (*b* 27 March 1830; *d* 11 Feb 1880) and Herwart (1836–1908), and after their father's death the firm was re-named Schulze Söhne. Oskar was a theorist and acoustician, and invented an apparatus to record longitudinal and transversal waves and interferences; Herwart was a woodcarver and gilder, and designed and built organ cases. The company built an organ in Rome, as well as five in New York and three in Rio de Janeiro, all before 1860; they also built instruments in Pest (Synagogue, 1858–61); Soest (St Petri, 1865); Düsseldorf (Tonhalle, 1866); Gernrode (St Cyriakus, 1867); Königsee (Lutheran church, 1871); and Neunhofen (Lutheran church, 1874).

Edmund, the head of the firm, was also active in England; he had a considerable influence on English organ builders including Forster & Andrews, Abbott & Smith, Charles Brindley and T.C. Lewis. Edmund was himself influenced by Cavallé-Coll, with whom he corresponded. His skill in voicing was highly esteemed. He was notable for his work on reeds (though their tone was sometimes criticized), harmonic stops, different wind pressures, narrow-scaled diapasons, and pipe ranks with extensions. This last was first employed in the pedal section of his organ for St George's, Doncaster (1862). His other main works were at Leeds (parish church,

1866); Meanwood, near Leeds (private organ for T.S. Kennedy, 1869; transferred to St Peter's, Harrogate, in 1877, and then with a new case to St Bartholomew's, Armley, Leeds, in 1879); Hindley (St Peter's, 1873). The organ at St Peter's, Harrogate (1879), was the last work of the Schulze firm.

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HANS KLOTZ/ALFRED REICHLING

Schulze [Schultze, Schultz, Praetorius], Christian Andreas

(*b* Dresden, *c*1660; *d* Meissen, 11 Sept 1699). German composer. He is first heard of in 1669, when on 4 June he was sent to the Kreuzschule, Dresden. From the winter term of 1675 he studied at Leipzig University. He applied unsuccessfully for the post of Kantor of the Annenkirche, Dresden, on 9 October 1677 and participated at the beginning of 1678 in operatic performances at Dresden. On the recommendation of the Saxon Elector Johann Georg II he was appointed Kantor of the municipal church and the municipal Lateinschule – the Franciscaneum – at Meissen on 22 April 1678, and he also became Kantor of the cathedral there. He held these positions for the rest of his life, though probably from economic motives he applied, unsuccessfully, for other posts as Kantor or teacher – in 1682 at Zittau, in 1694 and 1697 at his old school at Dresden and in 1699 at Freiberg.

The vast majority of Schulze's surviving works are sacred concertos for several voices – often tending towards the form of the cantata – or various kinds of early Protestant church cantata: cantatas on biblical or liturgical texts (concerto cantatas), chorale cantatas and those to mixed texts. They contain a good deal of fine writing, in the manner of small-scale sacred concertos, for one to three solo voices, including solo arias. There are no recitatives. From the musical point of view the Protestant chorale is of little importance in them: it is used as a cantus firmus in only four cantatas. Instruments play a prominent part. At the beginning of a work there is always a sinfonia or sonata, and in many cases arias are surrounded by ritornellos. Sometimes there are obbligato parts including typically instrumental figuration, as in the virtuoso violin solos in the cantatas *Delectare in Domino* and *Schaffe in mir*. Schulze's very interesting *Historia resurrectionis* continued the tradition of such works leading from Scandello through Schütz and Selle. It is the only extant work of this kind from the late

17th century. The text is a compilation from the Gospels by Johann Bugenhagen that Schütz also used. The work is written in a vivid, dramatic style without employment of the liturgical Easter tone. The exordium (which has an introductory sonata), the chorus of the disciples and the final movement are concerto-like pieces in several parts. The part of the Evangelist consists of affective recitative, while the parts of Christ and the other soloists are in an aria-like or dramatic style.

To sum up, Schulze's works stem from the motet-like concertato style of 17th-century German Protestant church music with its concern for the interpretation and expression of the text. They hold an honoured place in this tradition by virtue of their richness of form and expression, in which elements of psalmody, dialogue and quodlibet are found and in which the chiefly homophonic textures are enhanced by varied and colourful harmony often resembling that of Buxtehude.

WORKS

Missa alla breve, 5vv, 2 cornetts, 2 vn, 2 va, bn, bc, *F-Ssp*

Historia resurrectionis Domini nostri Jesu Christi secundum quatuor evangelistas (Ger. text), 1686, 6vv, chorus 5vv, 2 piffari, 2 vn, 2 va/trbn, vle/bn/b trbn, bc, *D-Dlb*
TeD, 5vv, 2 tpt, 2 vn, 3 trbn, bn/timp, bc, *F-Ssp*

Animae iustorum in manu Dei sunt, 3vv, 2 vn, bn, bc, *D-Dlb*

Delectare in Domino (Ps xxxvii), 1v, vn, 3 va, vle, bc, *Dlb*

Duo seraphim stabant, 5vv, chorus 5vv, 2 vn, 2 va, bn, 2 cornettinos, 3 trbn, bc, *Dlb*

Laetatus sum (Ps cxxii), 5vv, chorus 5vv, 2 vn, 3 va, 2 piffari, 3 trbn, bc, *Dlb*

Media vita in morte sumus, 2vv, 2 vn, bc, *Dlb*

Omnia flumina currunt ad mare, 2vv, 4 vn, bc, *Dlb*

Quum me pulsat, 3vv, 2 vn, bn, bc, *Dlb*

Tu Christe deficis, 2vv, 2 vn, bn, bc, *Dlb*

Veni Sancte Spiritus, 6vv, chorus 6vv, 2 piffari, 2 vn, 2 va, bn, timp, bc, *F-Ssp*

Aber deine Toten werden leben, 8vv, bc, *D-Dlb* (inc.)

Ach Gott und Herr, wie gross und schwer, 7vv, chorus 6vv, 2 vn, va, bn, 4 trbn, bc, *F-Ssp*

Als der Tag der Pfingsten erfüllet war, 3vv, vn, cornett, trbn, bn, bc, *D-Dlb* (inc.)

Als der Tag der Pfingsten erfüllet war, 4vv, 4 vn, bc, *Dlb*

Also heilig ist der Tag, 10vv, 2 vn, 2 va, bn, 2 cornetts, 3 trbn, bc, *Dlb*

Bessre dich Jerusalem, 5vv, 4 insts, bc, *Bsb*

Das Blut Jesu Christi, 2vv, 3 insts, bc, *Bsb*

Das ist meine Freude, 3vv, 6 insts, bc, *Bsb*

Das Wort ward Fleisch, 6vv, chorus 6vv, 2 vn, 3 va, 2 ob, bn, bc, *LUC*

Der Gott Abraham, 5vv, chorus 5vv, 2 vn, 2 va, bn, 2 cornettinos, 3 trbn, bc, *F-Ssp*

Der Tod ist verschlungen in den Sieg, 1v, chorus 5vv, 2 ob, 2 t insts, bn, bc, *D-MÜG*

Es sei denn, dass jemand geboren werde, 5vv, chorus 5vv, 2 vn, 2 va, bn, bc, *F*

Habt nicht lieb die Welt, 6vv, chorus 6vv, 2 vn, 2 va, bn, bc, *F*

Herr Jesu Christ, du höchstes Gut, 5vv, chorus 5vv, 2 vn, 2 va, bn, bc, *F-Ssp*

Heut triumphieret Gottes Sohn, 1v, 2 vn, 2 va, bn, 2 cornettinos, 2 trbn, vle, bc, *D-Dlb*

Ich schreie mit meiner Stimme zu Gott (Ps lxxvii), 5vv, 2 vn, 2 va, bn, bc, *F-Ssp*

Kommt all' herzu, ihr Engelein, 2vv, 2 vn, bc, *D-Dlb*

Meine Lieben und Freunde stehen gegen mir, 5vv, 2 vn, 2 va, bn/vle, bc, *Dlb*

Schaffe in mir, Gott, 1v, 2 vn, bn, bc, *LUC* (inc.)

Seid böse ihr Völker, 5vv, chorus 8vv, 2 vn, 2 va, bn, 2 piffari, 3 trbn, timp, bc, *Dlb*
Siehe, eine Jungfrau, 1v, 2 vn, bc, *LUC* (inc.)

Singet um einander, 5vv, chorus 5vv, 2 vn, 2 va, bn, bc, *Bsb*

So wahr ich lebe, 5vv, chorus 5vv, 5 insts, bc, *F* (inc.)

Warum sollt'ich mich denn grämen, 5vv, chorus 5vv, 2 vn, 2 va, bn, bc, *F-Ssp*

Was du tust, so bedenke das Ende, 5vv, chorus 5vv, 2 vn, 2 va, bn, bc, *D-Dlb* (inc.)

Wer mich liebet, 5vv, chorus 5vv, 2 vn, 2 va, bn, bc, *F*

Wie der Hirsch schreiet, 1v, 4 insts, bc, *Bsb*

lost works

Mag, 2vv, 2 vn, vle, bc; 5 concs., 1–10vv, 2–10 insts, bc: cited in 1696 inventory of the Michaelisschule, Lüneburg

18 works, 1–10vv, 3–10 insts, bc: cited in inventory c1680–90, Fürstenschule, Grimma

1 work, 9vv/insts; cited in 1718 inventory, Ulrichskirche, Halle

1 conc., 1v, 2 vn, 3 va, bc, cited in Gerber

3 occasional secular works, 1683–95, texts in *Dla*, authenticity doubtful

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PETER KRAUSE

Schulze, Hans-Joachim

(b Leipzig, 3 Dec 1934). German musicologist. He studied musicology in Leipzig at the Hochschule für Musik (1952–4) and with Eller, Serauky and Bessler at the university (1954–7), where he took a diploma.

Subsequently he became a research assistant (1957) and acting director (from 1974) at the Leipzig Bach-Archiv, and he was appointed co-editor (together with Christoph Wolff) of the *Bach-Jahrbuch* in 1975.

Hans-Joachim Schulze is one of the leading Bach scholars of his generation. His writings, which explore issues of Bach biography and the production and provenance of the manuscripts that transmit Bach's music, are characterized by great detail and new archival findings (as in his seminal *Studien zur Bach-Überlieferung im 18. Jahrhundert*, 1984), yet the intensity of the discussion is frequently leavened with wry Saxon wit (as in his charming *Ey! Wie schmeckt der Coffee süsse!: Johann Sebastian Bachs Kaffee-Kantate in ihrer Zeit*, 1985). As director of the Bach-Archiv in Leipzig, co-editor of the *Bach-Jahrbuch* and co-author of the *Bach-Compendium* (with Christoph Wolff, 1985–9), he has set a high standard for scholarly research that has influenced other specialists in the field.

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CHRISTOPH WOLFF

Schumacher, (Hermann) Rüdiger (Hubertus)

(b Beuel am Rhein, 23 June 1953). German ethnomusicologist. He studied musicology with Josef Kuckertz at Cologne University, with German language, Malaysian studies and dramaturgy as secondary subjects (MA 1979). He took the doctorate in comparative musicology in 1988 at the Freie Universität Berlin, where he taught comparative musicology (1980–86), he also lectured at the Musikhochschule in Hanover (1987–9) and at Kiel University (1985). He was appointed professor at Berlin in 1990, and professor and head of the ethnomusicology department at Cologne University in 1994. He is president of the Maria Laach Institute for Hymnology and Ethnomusicology in Cologne and general secretary of the European Ethnomusicological Seminar (from 1997). In 1995 he was awarded the Jaap-Kunst prize for his musicological research in Java and Bali. Schumacher has carried out fieldwork in Java (1977 and 1990) and Bali (1981, 1983 and 1990). His writings focus on the classification song texts, the European influences in Javanese music and 18th- and 19th-century Balinese court traditions.

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REGINE ALLGAYER-KAUFMANN

Schuman, William (Howard)

(b New York, 4 Aug 1910; d New York, 15 Feb 1992). American composer, teacher and administrator.

1. Life.

2. Works.

WORKS

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BRUCE SAYLOR

Schuman, William

1. Life.

At the age of 16 Schuman wrote his first piece, a tango, and widened his practical experience by taking up various instruments and organizing and performing in jazz bands. He wrote many popular songs to lyrics by Edward B. Marks and Frank Loesser, including the latter's first published song, *In Love with a Memory of You*. After hearing Toscanini conduct the New York PO on 4 April 1930 Schuman abruptly left the School of Commerce of New York University, where he had been studying for two years, and began private harmony lessons with Max Persin and, in 1931, counterpoint lessons with Charles Haubiel in New York.

While Schuman continued to write popular music until 1934, his study and composing veered increasingly towards concert music. He took summer courses with Bernard Wagenaar and Adolf Schmid at the Juilliard School (1932, 1933), spent a summer in the conducting programme at the Salzburg Mozarteum (1935), and in 1933 enrolled in Columbia University Teachers College (BS 1935, MA 1937). During 1932–5 Schuman had begun composing seriously, and after hearing Roy Harris's *Symphony 1933* he studied with Harris at Juilliard (summer 1936) and then privately (until 1938); Harris remained for some years an important influence on Schuman's orchestral music.

In 1938 Schuman won an American composition contest (in support of Republican Spain) with his Second Symphony. On the jury was Aaron Copland, who brought the work to the attention of Koussevitzky. Koussevitzky became a champion of Schuman's compositions, conducting the Second Symphony with the Boston SO in 1939, and first performances of the *American Festival Overture* (1939), the Symphony no.3 (1941, awarded the first New York Music Critics' Circle Award), *A Free Song* (1943, awarded the first Pulitzer Prize in music), and the Symphony for Strings (1943). The public and critical success of the Symphony no.3 established Schuman as a leading American composer and since that time his music has been widely performed. He remains among the most honoured figures in American music, having received 28 honorary degrees, 2 consecutive Guggenheim fellowships (1939–41), membership in the National Institute of Arts and Letters (1946) and later the American Academy of Arts and Letters (1973), the first Brandeis University Creative Arts Award in music (1957), the Horblit Award from the Boston SO and Harvard University (1980), the gold medal from the American Academy and Institute of Arts and Letters (1982) and a second, special Pulitzer prize (1985). *Credendum* (1955) was the first composition to be commissioned by the US government. In 1981 Columbia University established the William Schuman Award, a \$50,000 prize to a composer for lifetime achievement; Schuman himself was the first recipient.

Schuman's work as a teacher and administrator has had wide and lasting influence. At Sarah Lawrence College, where he taught from 1935 to 1945, he initiated an approach to general arts instruction aiming at students' self-discovery of the nature of the creative process; he went on to evolve a similar approach to the teaching of other subjects, including composition. Schuman also conducted the chorus at Sarah Lawrence (1939–45), commissioning and composing works for women's voices. In 1945, after leaving Sarah Lawrence for a three-year term as director of publications at G. Schirmer, Schuman was invited to become president of the Juilliard School. He left the Schirmer position (though he remained as a special editorial consultant until 1952), and began an extensive reorganization of the School: he merged the Institute of Musical Art with the Juilliard Graduate School to form the Juilliard School of Music, founded the Juilliard String Quartet (which became the model for many quartets-in-residence at American colleges), revived the opera theatre, added a dance division, and, most importantly, instituted the 'Literature and Materials of Music' curricular programme, which fused theory and history into a single coherent four-year course with the music itself as the basis for study. An exposition of his approach to music education appeared as *The Juilliard Report* (1953). Schuman also invited a number of distinguished composers to join the faculty, among them Bergsma, R.F. Goldman, Peter Mennin, Norman Lloyd, Vincent Persichetti, Robert Starer, Robert Ward and Hugo Weisgall.

In 1962 Schuman was made president of the Lincoln Center for the Performing Arts, a position which gave him considerable influence in the administration of the arts and one which he exercised in a characteristically imaginative and forceful manner. He encouraged the commissioning and performing of American works, and the importance he placed on the centre's service to urban communities led to the Lincoln Center Student Program, which instituted concerts in schools and opened the centre's halls

for young people's concerts. He founded the Chamber Music Society of Lincoln Center, the Film Society and a summer series of special musical events. He fought a long and successful battle to have the Juilliard School housed in Lincoln Center and to add a drama division to its offerings. At the end of 1969 Schuman left his post at Lincoln Center to devote himself to composition, but he has continued to champion the cause of the arts as a public speaker and as an adviser to numerous organizations, including the Koussevitzky Foundation, the Naumburg Foundation and the Charles Ives Society. He was chairman of the MacDowell Colony (1974–7, 1980–83) and became honorary chairman in 1984; he was the founding chairman of the Norlin Foundation (1975–85). He received the Gold Baton Award of the American Symphony Orchestra League (1985), the National Medal of Arts (1987) and the Kennedy Center Honors (1989). Schuman continued to compose despite a painful inherited bone disease. He maintained his legendary personal charm and gifts as a public speaker to the end.

Schuman, William

2. Works.

While Schuman has written extensively in many media, his orchestral music, especially the symphonies, forms the core of his work. He employs a broad nonrepetitive cantilena, a tonal idiom ranging from nonfunctional triadic harmony to free melodic chromaticism and polytonality (aspects of diatonicism hold his interest even in later works), and expansive musical and orchestral gestures. The vigorous drive, febrile rhythms and bonhomie of the symphonies and the *American Festival Overture* are also characteristic. Schuman considers melody the main element in his work. Arching lines unfold and motifs reappear in new guises, generating new material; their harmonic clarity and buoyancy is retained by displacing rhythmically their repetitions. Schuman writes for full orchestra, which he generally uses in homogeneous groups, with similar material tossed from one choir to another. He is inclined to superimpose up to three distinct layers moving at different speeds: his slow movements often present rich successions of triads or polychords in the lower register with one or more weaving melodic strands above. In fast sections, principal melodies are frequently accompanied by sharp, rhythmically irregular chordal strokes. Fugato and ostinato procedures figure prominently, and the subjects of fugues and passacaglias may undergo substantial change during the course of a movement. Sections frequently begin with canonic statements of long, legato melodies, as in the Third and Ninth Symphonies. Other typical elements are timpani solos and almost apocalyptic finales.

Schuman's harmonic development can be traced through the symphonies. In the Third, chords built on major or minor triads with one or two nontriadic tones in a lower or high register predominate, as do melodic perfect 4ths; in the Symphony for Strings, more consistent use is made of polytriads; and in the Sixth Symphony (1948), perhaps Schuman's finest achievement, major-minor chords (a hallmark of Schuman's style) permeate the complex and chromatic texture. 12 years separated the Seventh from the Sixth Symphony, and during this period Schuman composed in diverse styles and for various forces; more probing works, such as the choral *Carols of Death* (1958), alternated with the 'baseball opera' *The Mighty Casey* (1951–3) and the popular *New England Triptych* (1956), based on hymn

tunes by William Billings. The *Triptych*, its recastings for concert band and the many choral works are representative of Schuman's concern for indigenous American subjects and also for practical performance groups. He thought that his Seventh (1960), Eighth (1962) and Ninth (1968) Symphonies were 'somehow connected'; each lasting about half an hour, they share a brooding, chromatic idiom. In the Seventh and Eighth Schuman continued the new directions explored in the *Carols*. There are long stretches of harmonic stasis, and dense sonorities are insistently reiterated. In the first movement he unfolds a 12-note theme which soon fragments into 4-note cells, and uses material from a 1959 film score and his *Three Piano Moods* (1958). In the second movement of the Eighth, in which he also employs intervallic cells, a 12-note theme beginning with an inversion of B–A–C–H is featured. Slow, melancholy music predominates, as do march-like dotted rhythms, intense string adagios and bell-like sounds in the orchestra. The emotion-filled Ninth Symphony 'Le fosse ardeatine' (1968) is perhaps the finest of the later works; its dark and solemn mood, unity of form and detail, and slow–fast–slow plan recall the Sixth Symphony. During the 1960s he produced two smaller concertante works – *A Song of Orpheus*, based on a song of 1944 (*Orpheus and his Lute*), and *To thee Old Cause*, a bleak 'evocation', the first performance of which was given in memory of Martin Luther King, jr, and Robert Kennedy (3 October 1968).

Schuman's overall output appears ever more unified as works of the 1970s and 80s refer back to the forms, idioms, materials and even poets that concerned him earlier. Large-scale vocal pieces and vocally inspired works form a major part of his compositions after the mid-1970s. Concerto on Old English Rounds (1974), ostensibly a viola concerto, employs women's chorus and borrows primary material from the traditional round *Amaryllis* (which also provided the basis of the *Amaryllis* variations for string trio). *In Sweet Music*, a chamber work with voice of 1978, is an extensive reworking of the earlier song *Orpheus and his Lute*. In the introspective *Three Colloquies* (1979), for horn and orchestra, the soloist takes on a vocal eloquence; the work seems to reconcile the complex, elegiac harmonies of the *Carols* with the simpler though no less expressive idiom of *Orpheus*. *American Hymn* (1980) explores a more diatonic vein. The witty *Esses: Short Suite for Singers on Words Beginning with S* (1982) followed the more serious *Perceptions* (1982), a choral cycle on a text of Whitman. Schuman's last completed work, *A Question of Taste* (1987–9), was commissioned by Glimmerglass Opera, whose summer opera house is in Cooperstown, NY, the home of baseball's Hall of Fame. The one-act comedy was intended to complete a double bill with *The Mighty Casey*. Despite McClatchy's witty, rhymed libretto and Schuman's boisterous waltz (suggested by the plot), the music shares with the symphonies a slow, nostalgic lyricism.

Schuman, William

WORKS

all published unless otherwise stated

dramatic

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Night Journey (ballet, M. Graham), 1947; Cambridge, MA, 3 May 1947
Judith (ballet, Graham), 1949; Louisville, 4 Jan 1950, cond. R. Whitney
The Mighty Casey (op, 3 scenes, J. Gury, after E.L. Thayer), 1951–3; Hartford, CT, 4 May 1953, cond. M. Paranov; rev. as cant., 1976
Voyage for a Theater (ballet, Graham), 1953, unpubd; New York, 17 May 1953, cond. M. Sadoff [withdrawn]
The Witch of Endor (ballet, Graham), 1965, unpubd; New York, 2 Nov 1965, cond. R. Irving [withdrawn]
A Question of Taste (op, 1, J.D. McClatchy, after R. Dahl), 1987–9; Cooperstown, NY, 24 June 1989, cond. S. Robertson
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orchestral

9 syms.: no.1, 18 insts, 1935, unpubd [withdrawn]; no.2, 1937, unpubd [withdrawn]; no.3, 1941; no.4, 1941; no.5 (Sym. for Str), 1943; no.6, 1948; no.7, 1960; no.8, 1962; no.9 'Le fosse ardeatine', 1968; no.10 'American Muse', 1975
Other orch: Potpourri, 1932, unpubd [withdrawn]; Prelude and Fugue, 1937, unpubd [withdrawn]; Pf Conc., 1938, rev. 1942; American Festival Ov., 1939; Prayer in Time of War, 1943; William Billings ov., 1943, unpubd [withdrawn]; Variations on a Theme by Eugene Goossens, 1944, unpubd [no.5 in a set of 10 variations each by a different composer]; Circus Ov. (Side Show), small orch/full orch, 1944; Undertow, choreographic episodes, 1945 [from the ballet]; Vn Conc., 1947, rev. 1954, rev. 1958–9; Credendum, Article of Faith, 1955; New England Triptych, 1956; A Song of Orpheus, vc, orch, 1961, arr. vc, chbr orch, collab. J. Goldberg, 1978 [based on the song Orpheus and his Lute]; Variations on 'America', 1963, arr. band, 1968 [arr. of org work by Ives]; The Orchestra Song, 1963, arr. band as The Band Song; To thee Old Cause, evocation, ob, brass, timp, pf, str, 1968; In Praise of Shahn, canticle for orch, 1969; Voyage for Orch., 1972; Conc. on Old English Rounds, va, female chorus, orch, 1974; 3 Colloquies: 1 Ruminations, 2 Renewal, 3 Remembrance, hn, orch, 1979; American Hymn, orch variations, 1980, arr. band, 1980; Night Journey, choreographic poem, 15 insts, 1981; Showcase – a Short Display for Orch, 1986; Let's Hear it for Lenny!, 1988

for wind and percussion ensemble

concert band unless otherwise stated

Newsreel, in Five Shots, 1941, arr. orch, 1942; George Washington Bridge, 1950; Chester Ov., 1956 [from New England Triptych]; When Jesus Wept, 1958 [from New England Triptych]; Philharmonic Fanfare, 1965, unpubd [withdrawn]; Dedication Fanfare, 1968; Anniversary Fanfare, brass, perc, 1969; Prelude for a Great Occasion, brass, perc, 1974; Be Glad then, America, 1975 [from New England Triptych]

vocal

Unacc. vocal: 4 Canonic Choruses (Chorale Canons): 1 Epitaph (Millay), 2 Epitaph for Conrad (C. Cullen), 3 Night Stuff (C. Sandburg), 4 Come Not (A. Tennyson), SATB, 1932–3; Pioneers! (W. Whitman), SSAATTBB, 1937 [withdrawn]; Choral Etude (wordless), SATB, 1937; The Orchestra Song (M. Farquhar, after Austrian trad.), any vv, 1939; Prelude (T. Wolfe), S, female chorus/SATB, 1939; Te Deum, SATB, 1944; Truth shall Deliver (Farquhar, after G. Chaucer), male chorus, 1946; 5 Rounds on Famous Words: 1 Health, 2 Thrift, 3 Caution, 4 Beauty, 5 Haste, tr vv/SATB, nos.1–4, 1956, no.5, 1969; Carols of Death (Whitman), 1 The Last Invocation, 2 The Unknown Region, 3 To All, to Each, SATB, 1958; Deo ac veritati,

male chorus, 1963; Declaration Chorale (Whitman), SATB, 1971; Mail Order Madrigals (Sears Roebuck Catalogue, 1897): 1 Attention, Ladies!, 2 Superfluous Hair, 3 Sweet Refreshing Sleep, 4 Doctor Worden's Pills, SATB, 1971; To thy Love, choral fantasy on old Eng. rounds, SSA, 1973; Esses: Short Suite for Singers on Words Beginning with S, SATB, 1982; Perceptions (Whitman), cycle, SATB, 1982
 Acc. vocal: Prologue (G. Taggard), SATB, orch, 1937; This is our Time (Secular Cant. no.1) (Taggard), SATB, orch, 1940; Requiescat, female chorus/SATB, pf, 1942; Holiday Song (Taggard), female vv/SATB, pf, 1942, arr. 1v, pf; A Free Song (Secular Cant. no.2) (Whitman), SATB, orch, 1942; Choruses from The Mighty Casey, SATB, pf 4 hands, 1953; The Lord Has a Child (L. Hughes), (SATB/female chorus/1v), pf, 1956, rev., SATB, brass qnt, 1990; The Young Dead Soldiers (A. Macleish), S, hn, ww, str, 1975; Casey at the Bat (cant.), S, Bar, chorus, orch, 1976 [rev. of opera]; In Sweet Music, serenade on a setting of Shakespeare, Mez, fl, va, hp, 1978 [based on the song Orpheus and his Lute]; On Freedom's Ground (cant., R. Wilbur), Bar, chorus, orch/band, 1985
 1v, pf: God's World (E. St V. Millay), 1932; Orpheus and his Lute (W. Shakespeare), 1944, arr. vc, orch as A Song of Orpheus; Time to the Old (MacLeish): 1 The Old Gray Couple, 2 Conway Burying Ground, 3 Dozing on the Lawn, 1979

chamber and solo instrumental

Canon and Fugue, pf trio, 1934, unpubd [withdrawn]; 2 Pastorales, 1934, unpubd: no.1 (A, cl)/(2va/(vn, vc), no.2 (fl, ob, cl)/(fl, vn, vc) [withdrawn]; Str Qt no.1, 1936, unpubd [withdrawn]; Str Qt no.2, 1937; Quartettino, 4 bn, 1939; Str Qt no.3, 1939; Three-Score Set, pf, 1943; Str Qt no.4, 1950; Voyage: 1 Anticipation, 2 Caprice, 3 Realization, 4 Decision, 5 Retrospection, pf, 1953; 3 Piano Moods, 1958; Amaryllis, variations, str trio, 1964, arr. str orch; XXV Opera Snatches, tpt, 1978, arr. fl, 1985; Night Journey, various insts, 1980 [from ballet]; American Hymn, brass qnt, 1980; Dances, wind qnt, perc, 1984; Str Qt no.5, 1987; Awake, thou wintry Earth, cl, vn, 1986; Cooperstown Fanfare, 2 tpt, 2 trbn, 1987

recorded interviews in *US-NHoh*

Principal publishers: Associated, Boosey & Hawkes, Merion, Presser, G. Schirmer

Schuman, William

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Schumann [née Wieck], Clara (Josephine)

(*b* Leipzig, 13 Sept 1819; *d* Frankfurt, 20 May 1896). German pianist, composer and teacher. One of the foremost European pianists of the 19th century and the wife and champion of the music of Robert Schumann, she was also a respected composer and influential teacher.

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NANCY B. REICH

[Schumann, Clara](#)

1. [Life.](#)

Clara was the daughter of Marianne and Friedrich Wieck. Her father (1785–1873) studied theology at the University of Wittenberg and settled in Leipzig in about 1814. There he taught piano and established a business selling and lending music and pianos and repairing pianos. He rapidly acquired a reputation as an expert piano teacher. Clara's mother, Marianne Wieck (née Tromlitz) (1797–1872), was the daughter and granddaughter of musicians: her father, Georg Christian Tromlitz (1765–1825), was the town cantor in Plauen and her grandfather, Johann George Tromlitz, was a well-known flautist, flute maker and composer. She studied piano with Friedrich Wieck and married him in 1816. A gifted musician, she appeared both as a piano soloist and soprano soloist in the Leipzig Gewandhaus. She also helped out in her husband's business, taught piano, and bore five children in the eight years she was married to Wieck. The couple separated in 1824 and a divorce was granted within a few months. Because Clara and her brothers were legally considered the property of their father, they remained in his custody. Her mother married Adolph Bargiel (1783–1841), a musician with whom Wieck had studied briefly, and moved to Berlin; contact with her daughter was maintained through correspondence and occasional visits. In Berlin, both she and her husband taught piano; when he died in 1841, after several years of failing health, Marianne continued teaching to support herself and the four children of her second marriage. (Woldemar Bargiel, the composer and conductor, was Clara's half-brother).

Although Clara's general education was meagre, her musical education was superb: she studied piano with Wieck, religion and languages (under his supervision), and violin, theory, harmony, orchestration, counterpoint, fugue and composition with the best teachers in Leipzig, Dresden and Berlin; she attended every important concert, opera and drama given in

Leipzig; and she copied Wieck's letters into her diary, thus learning how to conduct the business arrangements of a musical career. Until her 19th year, Wieck directed her education and her career, escorting her on tours in Germany and Austria and also Paris. His entries in her girlhood diaries chronicle her repertory and concerts and the musical life of the 1830s. Though her father was high-handed and despotic, even cruel at times, his role as Clara's mentor and manager cannot be minimized and she herself acknowledged it frequently. In a letter of 1894, she wrote:

My father had to put up with being called a tyrant; however, I still thank him for it every day; I have *him* to thank for the freshness that has remained with me in my old age (at least in my art). It was also a blessing for me that he was exceedingly strict, that he reprimanded me when I deserved it and in so doing, prevented me from becoming arrogant from the praise the world showered on me. At times the rebuke was bitter, but it was still good for me! (Litzmann, iii, p.585).

Clara Wieck played in the Leipzig Gewandhaus when she was nine, made her formal solo début there aged 11, performed in Paris when she was 12, and dazzled audiences in Vienna when she was 18. She was appointed *k.k. Kammervirtuosin* to the Austrian court and an honorary member of the Gesellschaft der Musikfreunde. The young prodigy met, played for, and was admired by the leading musicians and celebrities of the day including Goethe, Paganini, Louis Spohr, and younger musicians such as Chopin, Liszt and Mendelssohn.

Following a legendary legal battle with her father who refused to consent to her marriage, Clara Wieck and Robert Schumann, whom she had known since childhood, wed in 1840. At the time, he was a relatively unknown composer while she was already a pianist with an international reputation. The Schumanns settled first in Leipzig and subsequently in Dresden and Dusseldorf. Between 1841 and 1854 they had eight children: Marie (1841–1929), Elise (1843–1928), Julie (1845–72), Emil (1846–7), Ludwig (1848–99), Ferdinand (1849–91), Eugenie (1851–1938), Felix (1854–79), but Clara carried on performing, composing and teaching. Her husband, whose growing mental illness had been a cause for concern for many years, attempted suicide in 1854 and was hospitalized in Eendenich, where he died in July 1856. Forbidden by his doctors to visit him during the two and a half years he was in the sanatorium, she saw him only during the last days of his life.

After her husband's death, Clara resumed her concert tours, no longer a glamorous young woman but a solemn 'priestess' of the art. Dressed in black, unsmiling and performing 'serious' music, aged 37, she devoted herself to her husband's memory and music. During her long years of widowhood, she took on more tasks related to her husband and his work: she edited the authoritative *Gesamtausgabe* of his work (with the help of Johannes Brahms and a group of trusted friends), prepared an instructive edition of his piano compositions, arranged and transcribed a number of his piano and vocal works, and edited a volume of his *Jugendbriefe*.

The marriage of Robert and Clara Schumann was a rare partnership: the two musicians studied scores together and read poetry for possible

settings; she arranged many of his instrumental works for piano and acted as rehearsal pianist for groups he conducted. Robert Schumann paid homage to her in the many quotations from her works that appear in his own. Through her concert tours in Austria, Belgium, Denmark, France, Germany, Switzerland, Russia, England (she made 19 trips to the British Isles), Robert Schumann's work became known to the musical world. Almost without exception, Clara played at the première of each work he wrote for or with piano; and almost all his orchestral works were introduced in concerts in which she was the solo artist.

In 1878 Clara Schumann became principal teacher of piano at the Hoch Conservatory in Frankfurt, but did not relinquish her performing career. Her presence attracted students from all over the world and especially from England, where she was an immensely popular performer. She made her last public appearance as a pianist in 1891 but continued to teach until her death in 1896.

Clara Schumann's life was one of musical triumph and personal tragedy. The divorce of her parents and consequent loss of her mother in her early childhood, the bitter struggle with her father over her marriage, the mental illness and early death of her husband, the illness of one son who was incarcerated in a mental hospital for over 40 years, and the loss of four children who predeceased her, all made their mark on her character and personality. She supported her children and grandchildren by her earnings and worked unceasingly, acting as agent and impresario for her own concerts. Pauline Viardot, Jenny Lind, Felix Mendelssohn and especially Joseph Joachim and Johannes Brahms were among her closest musical associates. The Schumanns met Brahms shortly before Robert's hospitalization and he became a lifelong, devoted friend. She helped advance his career by playing his works when he was young and unknown and he, in turn, assisted her with decisions on family, career, composing and editing.

[Schumann, Clara](#)

2. Career as pianist and composer.

Clara Schumann was considered the peer of such keyboard giants as Liszt, Thalberg and Anton Rubinstein and dubbed Europe's 'Queen of the Piano'. She carried on a brilliant career for over 60 years, and her playing was characterized by masterful technique, beautiful tone and poetic spirit. Because of her reputation and long years on the stage, she had a great influence on concert life and pianism in the 19th century. As a young woman, she was one of the few pianists to perform music from memory and, with Liszt, one of the first pianists to give solo concerts without assisting artists. Following her example, concerts became shorter and fewer works were offered so that greater attention could be given to individual pieces. Her attention to the composer's text, in an age of improvisation and embellishments on the score, was almost unique. In her hands, the piano recital became an event in which public attention was focussed on the composer rather than the virtuoso performer. (A collection of 1299 programmes of concerts she gave between 1828 and 1891 is held in the Robert-Schumann-Haus in Zwickau.)

In her girlhood concerts, Clara Wieck performed bravura works by such popular composers of the day as Johann Peter Pixis, Henri Herz, Frédéric Kalkbrenner and Liszt, but as she matured, and especially after her marriage, she began to present balanced programmes of works from the 18th and 19th centuries. In an age when the great virtuoso pianists gave entire concerts of their own works, she introduced J.S. Bach, Domenico Scarlatti, Beethoven and Schubert to audiences accustomed to showy variations on popular and operatic melodies. Clara Schumann was one of the first pianists in Europe to perform the music of Chopin and she frequently included Mendelssohn's music. Since Robert Schumann was the only composer of piano music among his contemporaries who did not perform in public, she took on this task for him, beginning at the age of 12 when she gave the first performance of his *Papillons*.

Critics and audiences were almost uniformly respectful and admiring, as is indicated by this review from London near the end of her career:

We think we are correct in saying that no pianist ever before retained so powerful a hold upon the public mind for so long a period ... Madame Schumann's character, intellect and training saved her from becoming a mere partisan: though for years she has been acknowledged unequal as an exponent of Schumann's music, yet one always hears of her wonderful interpretations of Bach, Mozart and Beethoven. By her modesty, prudence and talents she has gradually achieved a veritable triumph (*MT*, 1 April 1884).

The composer-pianist was an accepted phenomenon in the early 19th century. In her first solo concert at the Leipzig Gewandhaus, the 11-year-old Clara Wieck played her own *Variationen über ein Originalthema* as well as works by Herz, Kalkbrenner and Czerny. Throughout her girlhood years, she astonished audiences as much by her compositions as by her playing. Almost every concert in the 1830s featured one or more of her own works and often included improvisations, a skill expected of all keyboard performers in the early 19th century. Some examples of her improvisations (referred to as 'praeludieren' and 'fantasieren' in reviews) were preserved by her at the urging of her daughters but were not published in her lifetime.

Beginning with her four Polonaises op.1 (1831), almost all her works were published and favourably reviewed. In the use of bold harmonies, adventurous modulations, rhythmic freedom and the genres she chose, her compositions reflect the advanced tendencies of their day and resemble the works of other young composers of the new Romantic school such as Robert Schumann, Mendelssohn and Chopin. Outstanding among the works of her girlhood is her Piano Concerto op.7 (dedicated to Louis Spohr), which she began at the age of 13 and first performed three years later at the Leipzig Gewandhaus under Mendelssohn's direction. It is a dramatic and innovative work, a record of her own virtuosity and independent musical thinking.

Her early compositions fall into two broad categories: such virtuosic audience-pleasers as *Romance variée* op.3 and *Souvenir de Vienne* op.9, and the imaginative, poetically conceived character pieces such as opp.5 and 6 (issued together as *Soirées musicales: 10 pièces caractéristiques*),

which were inspired by the music of Chopin, Schumann and Mendelssohn. After her marriage her compositional style changed; she herself was maturing as an artist and the daily involvement with Robert and their joint studies influenced her work. She wrote fewer character-pieces and turned, as Robert Schumann had, to songs; three (*Am Strande*, *Volkslied* and *Ich stand in dunkeln Träumen*) were presented to her husband on their first Christmas together. These were followed by four songs, three of which (op.12) were incorporated in a joint collection (Robert Schumann's op.37). All her lieder, including some until recently unpublished, are expressive and powerful contributions to the genre.

The piano and chamber works in larger, more classically structured forms (for example the Sonata in G minor, the Piano Trio and the three Preludes and Fugues) were among the works written after her marriage. The Trio op.17 is probably her greatest achievement. Written in 1846, at a time of great stress, it has an autumnal, melancholy quality, and demonstrates a mastery of sonata form and polyphonic techniques.

Although Robert Schumann encouraged his wife's composition and contacted publishers for her, his creative work took priority over hers, and for many years her composing and practising were relegated to hours when her husband would not be disturbed. Despite her obvious gifts, she ceased composing after Robert's death (apart from a march composed for a friend's anniversary in 1879); the reasons for this have been a matter of continual speculation. After her death, her reputation as a pianist and teacher endured but her compositions were generally ignored, although interest in her creative work revived in the 1970s when the first recordings began to appear. Since that time, the discography of her works has grown to over 100 recordings, editions of published and previously unpublished pieces have appeared, and broadcasts and concert performances of Clara Schumann compositions have increased.

Clara Schumann arranged works by Brahms and William Sterndale Bennett for piano. Published arrangements and editions of Robert Schumann compositions include the vocal score of the opera *Genoveva* (1851), Studies for the Pedal-Piano from opp.56 and 58 (1896), a four-hand arrangement of his Piano Quintet, op.44 (1858) and transcriptions for piano of a number of songs (1873).

For illustration See Schumann, Robert, fig.10.

[Schumann, Clara](#)

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MSS in D-Bsb, Dlb and Zsch

orchestral and chamber

op.

- 7 Piano Concerto, a, orch/qnt acc., 1833–6 (1837), ed. J. Klassen (Wiesbaden, 1990); arr. for 2 pf, ed. K. Smith (Bryn Mawr, PA, 1993); arr. for 2 pf, ed. V. Erber (Wiesbaden, 1993)
- 17 Piano Trio, g, 1846 (1847); (Munich, 1972/R)
- Piano Concerto, f, 1847, sketch *D-Zsch*; completed and orchd as *Konzertsatz*, ed. J. De Beenhouwer and G. Nauhaus (Wiesbaden, 1994)
- 22 Drei Romanzen, vn, pf, D, g, B, 1853 (1855) (Wiesbaden, 1983/R)

piano

- 1 Quatre Polonaises, E, C, D, C, 1829–30 (1831), ed. B. Hierholzer (Berlin, 1987)
- Etude, A, early 1830s, *Bsb*
- 2 Caprices en forme de valse, 1831–2 (Paris and Leipzig, 1832)
- 3 Romance variée, C, 1831–3 (1833), G ii
- 4 Valses romantiques, 1835 (1835)
- 5 Quatre pièces caractéristiques, 1833–6 (1836), S, K, G ii [no.3]: 1. Impromptu, Le sabbat; 2. Caprice à la boléros; 3. Romance; 4. Scène fantastique; Ballet des revenants; no.1 as Hexentanz (Vienna, 1838), nos.1–4 with op.6 as Soirées musicales (1838)
- 6 Soirées musicales, 1834–6 (1836), S, K [4 pieces]: Toccata, Ballade, Nocturne, Polonaise, 2 Mazurkas; reissued with op.5 (1838)
- 8 Variations de concert sur la cavatine du Pirate de Bellini, 1837 (Vienna, 1837), S
- 9 Souvenir de Vienne, Impromptu, G, 1838 (Vienna, 1838)
- 10 Scherzo, d, 1838 (1838), S, K
- 11 Trois romances, e, g, A, 1838–9 (Vienna, 1840), G ii, S, K; no.2 also pubd as Andante und Allegro, *NZM*, vi (1839), suppl.7
- 14 Deuxième scherzo, c, after 1841 (1845), G ii
- 15 Quatre pièces fugitives, F, a, D, G, 1841–44 (1845), G ii; ed. J. Draheim (Wiesbaden, 1994)
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- Impromptu, E, before 1884, in *Album du Gaulois* (Paris, 1885)
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- Praeludium und Fuga, f, 1845, ed. V. Goertzen (New York, 1999)
- Präludium, f, 1845, *Bsb*
- 20 Variationen ... über ein Thema von Robert Schumann, f, 1853 (1854), G i, K

- 21 Drei Romanzen, a, F, g, 1853–5 (1855), K, G i [no.1], G ii [no.3]; ed. J. Draheim (Wiesbaden, 1983/R)
- Romanze, a, 1853, in *Girl's Own Paper* (London, 1891), K
- Romanze, b, 1856, G ii
- March, 1879, *Zsch*, first public perf., Frankfurt, Oct 1888; arr. 4 hands, ed. G. Nauhaus (Wiesbaden, 1996); orchd J.O. Grimm, 1888, *Zsch*
- Präludien und Vorspiele, improvisations written out 1895, *Bsb*, *Zsch*, Praeludien, ed. V. Goertzen (New York, 1999)

vocal

- Der Abendstern, early 1830s, *Zsch*, D ii
- Walzer (J. Lyser), 1833 (1833), D ii
- 12 Three songs (F. Rückert), 1841 (1841), D i: Er ist gekommen, Liebst du um Schönheit, Warum willst du and're fragen [pubd as nos. 2, 4, 11 of 12 Gedichte aus Friedrich Rückert's 'Liebesfrühling' für Gesang und Pianoforte von Robert und Clara Schumann; other nos. = R. Schumann, op.37]
- Am Strande (R. Burns, trans. Gerhard), 1840, *NZM*, viii (1841), suppl.14; D ii
- Volkslied (H. Heine), 1840, *Zsch*, D ii, N
- Die gute Nacht (Rückert), 1841, *Zsch*, D ii, N
- 13 Sechs Lieder, 1840–43 (1844), D i: Ich stand in dunkeln Träumen (Heine) [also in D ii as Ihr Bildnis], Sie liebten sich beide (Heine) [also in D ii], Liebeszauber (E. Geibel), Der Mond kommt still gegangen (Geibel), Ich hab' in deinem Auge (Rückert), Die stille Lotosblume (Geibel)
- Loreley (Heine), 1843, *Zsch*, D ii, N
- O weh des Scheidens (Rückert), 1843, *Zsch*, D ii, N
- O Thou my Star (F. Serre), 1846 (London, 1848) [= trans. of Mein Stern, *Zsch*, D ii, N]
- Beim Abschied (Serre), 1846, *Zsch*, D ii, N
- Drei gemischte Chöre (Geibel), SATB, 1848: Abendfeyer in Venedig, Vorwärts, Gondoliera; ed. G. Nauhaus (Wiesbaden, 1989)
- 23 Sechs Lieder aus Jucunde (H. Rollett), 1853 (1856), D i: Was weinst du Blümlein, An einem lichten Morgen, Geheimes Flüstern, Auf einem grünen Hügel, Das ist ein Tag, O Lust, O Lust
- Das Veilchen (J.W. von Goethe), 1853, *Bsb*, D ii, N

Doubtful: Der Wanderer in der Sägemühle,
D ii; Der Wanderer, 1831 (J. Kerner), D ii

cadenzas

- 2 for Beethoven: Pf Conc., G, op.58, 1846 (1870)
- 1 for Beethoven: Pf Conc., c, op.37, 1868 (1870)
- 2 for Mozart: Pf Conc., d, k466, n.d. (1891)

juvenilia

all lost

cited in C. Schumann's diary, programmes and Albumblätter

Orch: Scherzo, 1830–31; Ov., ?1833; orch version of op.4

Songs: Der Traum, 1831 (C.A. Tiedge); Alte Heimath, 1831 (J. Kerner); others listed as Lied/Lieder on programmes from 1830 on

Pf: Waltz, 1828; Variationen über ein Originalthema, 1830; Variationen über ein Tyrolerlied, 1830; Phantasie-Variationen über ein Wieck Romanze, 1830–31; An Alexis, 1832; Rondo, b, 1833; other works mentioned, incl. Capriccio, chorales, variations, scherzos, impromptus, n.d.

Schumann, Clara

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Schumann, Elisabeth

(*b* Merseburg an der Saale, 13 June 1888; *d* New York, 23 April 1952). German soprano, naturalized American. She studied with Natalie Hänisch, Marie Dietrich and Alma Schadow. She made her début at the Neues Stadt-Theater, Hamburg, as the Shepherd in *Tannhäuser*, in 1909, and she remained a member of the Hamburg company until 1919, when Richard Strauss persuaded her to join the Vienna Staatsoper. There she became a firm favourite and stayed with the company until 1938, when she left Austria shortly after the *Anschluss*.

She was first heard at Covent Garden in 1924, when she had a great success as Sophie in *Der Rosenkavalier*; after that she made many appearances there in this and in Mozartian parts. Her beautifully controlled high soprano of delicate, ringing timbre and of crystalline purity, and her charming stage presence made her a delightful Susanna, Blonde, Zerlina and Despina. Strauss's Sophie has also remained inseparably linked with her name, especially for her delivery of those long, soaring *pianissimo* phrases with which Sophie acknowledges the gift of the rose at the beginning of the second act; it seemed as though the composer must have had just such a quality of voice in mind when writing the part. Her Eva in *Die Meistersinger*, though the part taxed her strength, was charmingly youthful and lyrical; her Adele in Bruno Walter's revival of *Die Fledermaus* was a delicious essay in flirtatious gaiety. In the recital hall her popularity was even greater, and Strauss was so delighted by her singing of his songs that he toured the USA with her in 1921. Her emotional range as a lieder singer was to some extent restricted by the light weight and silvery tone of her voice; but within her chosen limits, and especially in the more lyrical and playful songs of Schubert, she was inimitable. She was also much admired as a Bach singer.

From 1938 Schumann made her home in New York, where she had sung Sophie and several other parts (including a triumphant Musetta) at the Metropolitan during the single season of 1914–15. In 1945 she reappeared in Britain at the Royal Albert Hall, and in 1947 took part in the first Edinburgh Festival; and she gave many subsequent recitals, besides teaching and singing at the Bryanston Summer School of Music. The passing years dealt lightly with her voice, and to the end it was rare for her to produce a note which was not of beautiful quality. Her many records, especially the famous abridged version of *Der Rosenkavalier* and the long series of lieder by Schubert, Schumann and others, are among the happiest of their kind ever made.

The second of her three marriages was to Karl Alwin (1891–1945), a conductor at the Vienna Staatsoper and pianist, who often accompanied her in recitals and recordings.

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DESMOND SHAWE-TAYLOR

Schumann, Frederic Theodor

(*fl* London, 1760–80). German composer, guitarist and player of the musical glasses. He appeared in London early in the 1760s (when numerous German musicians were attracted by the court of Queen Charlotte) and performed there on the musical glasses at least from October 1761. The dedication (to the queen) of his harpsichord concertos op.4 (c1769) indicates that he had performed on the glasses at court. He may also have played Franklin's new instrument (Pohl listed him as a performer on the glass harmonica); if so he was one of its earliest performers, along with Marianne Davies. His works, several collections of which were reprinted on the Continent, comprise mainly harpsichord sonatas and simple guitar pieces for students and amateurs. The first keyboard sonatas (op.3) are curious in their fluid, improvisatory character, suggesting at once the composer's orientation to the guitar and the example of C.P.E. Bach's fantasias. Simplification in his next keyboard works suggests the influence of fashionable London publications, including sonatas by Abel and J.C. Bach. The accompanied sonatas op.5 are scored like contemporary keyboard concertos; also unusual is the instrumentation in the string trios op.8.

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RONALD R. KIDD

Schumann, Georg (Alfred)

(*b* Königstein, Saxony, 25 Oct 1866; *d* Berlin, 23 May 1952). German composer and conductor. He was taught the violin by his father and the organ by his grandfather, playing in the Königstein orchestra at the age of nine and serving as town organist at 12. After initial piano studies in Dresden, he studied the piano and composition under Reinecke, Jadassohn and Zwintscher at the Leipzig Conservatory (1882–8). He was director of the Danzig Gesangverein (1890–96) and of the Bremen Philharmonische Gesellschaft (1896–9). In 1900 he was appointed director of the Berlin Sing-Akademie with the title of royal professor, and he remained with that organization for 50 years, touring extensively and developing a highly individual style of choral performance. Appointed to the Preussische Akademie der Künste in 1907, he became its vice-president (1918) and president (1934), and he led a master class in composition there (1913–45). His most popular work, the oratorio *Ruth*, fell victim to the Nazis' anti-Semitic policies and could not be performed during the Third Reich.

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(selective list)

for fuller list see Biehle (1925)

Choral orch: *Amor und Psyche*, op.3; *Totenklage*, op. 33; *Sehnsucht*, op.40; *Ruth*, orat, op.50; *Das Tränenkrüglein*, op.57; *David und Absalon*, *Ständchen*, *dramatische Burleske*, op.70

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Schumann, Robert

(*b* Zwickau, Saxony, 8 June 1810; *d* Endenich, nr Bonn, 29 July 1856). German composer and music critic. While best remembered for his piano music and songs, and some of his symphonic and chamber works, Schumann made significant contributions to all the musical genres of his day and cultivated a number of new ones as well. His dual interest in music and literature led him to develop a historically informed music criticism and a compositional style deeply indebted to literary models. A leading exponent of musical Romanticism, he had a powerful impact on succeeding generations of European composers.

1. Formative years: Zwickau, 1810–28.
2. Jean Paul and Schubert: Leipzig, 1828–9.
3. The decision for music: Heidelberg, 1829–30.
4. Discoveries and disappointments: Leipzig, 1830–33.
5. The music critic: Leipzig, 1833–4.
6. The Davidsbündler comes of age: Leipzig, 1834–8.
7. Viennese prospects, 1838–9.
8. The battle for Clara, 1839–40.
9. The aesthetics of the 'Liederjahr', 1840–41.
10. The 'system' of genres.
11. The symphonic year, 1841.
12. The chamber music year, 1842–3.
13. The oratorio year, 1843.
14. Russia and after, 1844.
15. A new manner of composing: Dresden, 1845–6.
16. The musical dramatist: Dresden, 1847–8.
17. Unbounded creativity: Dresden, 1848–50.
18. Director in Düsseldorf, 1850–54.
19. The late styles.
20. Endenich, 1854–6.
21. Reception.

WORKS

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JOHN DAVERIO (work-list with ERIC SAMS)

Schumann, Robert

1. Formative years: Zwickau, 1810–28.

The fifth and last child of August Schumann and Johanna Christiana Schumann (née Schnabel), Robert Schumann was born into a household dominated by literary activity. (There is no evidence for a middle name 'Alexander', given in some sources; his birth and death certificates both give 'Robert Schumann'. Possibly Alexander is a corruption of his teenage pseudonym 'Sküländer'.) His father, an author of chivalric romances and a tireless lexicographer, amassed a small fortune by translating Walter Scott and Byron into German. He was also a book dealer, and Robert, his favourite child, was able to spend many hours poring over the classics of literature.

Between his third and fifth years, Schumann was placed under the care of Eleonore Ruppius, whom he later described warmly as a second mother. Having already displayed a talent for singing, he began piano lessons at the age of seven with J.G. Kuntsch, organist at St Marien, Zwickau; at the same time he attended the private school of the archdeacon H. Döhner, where he studied Latin, Greek and French. Within a year he had composed several dances (now lost) for keyboard. Another spur to his musical imagination came in 1818, when he accompanied his mother to Carlsbad and had a fleeting encounter with the pianist-composer Ignaz Moscheles.

Schumann's childhood idyll came to an end with his entry into the Zwickau Gymnasium in 1819 or 1820. Shortly thereafter he and his brother Karl organized extempore theatrical productions in their home. In addition, he made his first appearances as a pianist in 1821 and 1822, in performances of variation sets (some for piano, Four hands) by Pleyel, Cramer, Ries, Moscheles and Weber. By this time he was also taking flute and cello lessons from Meissner, the municipal music director, and soon undertook two compositional projects, both dating from 1822: a setting of Psalm 131 for soprano and alto, with unusual instrumentation (on the title-page designated 'Oeuv. 1'); and an overture and chorus (*Chor von Landleuten*). An entry in his later 'Projektbuch' alludes to the beginnings of an opera.

Although only a middling pupil, Schumann showed a keen interest in *belles-lettres* from his 13th year. At about this time he began to gather his own literary efforts – poems, dramatic fragments, biographical sketches of famous composers – under the pseudonym 'Sküler', in a commonplace-book entitled *Blätter und Blümchen aus der goldenen Aue*. In the autumn of 1825 he and ten fellow students formed a 'Litterarischer Verein', the meetings of which featured readings from the monuments of German literature and discussions of the members' original creations. Before its disbanding in February 1828, the Verein provided Schumann with a forum for the systematic study of Schiller's dramas and the essays of Herder and Friedrich Schlegel. Late in 1827 he developed a passion for the idiosyncratic writings of J.P.F. Richter (known as Jean Paul).

During his period as chief organizer of the Litterarischer Verein, Schumann tried his hand at a variety of literary genres, including metric translations of Greek and Latin verse (*Idyllen aus dem Griechischen des Bion, Theocritus und Moschus*), lyric poetry (more than 30 poems gathered in *Allerley aus der Feder Roberts an der Mulde*), drama (seven fragments survive, one of which treats the Coriolan story) and criticism (essays on a variety of aesthetic topics). In the diary he started early in 1827 (*Tage des Jünglingslebens*) Schumann recorded his painful reactions to the death of his father (from a nervous disorder) and of his 19-year-old sister Emilie (probably suicide) in the summer of 1826. The diary also tells of his current infatuation with the young Liddy Hempel and his past flirtation with Nanni Petsch.

Schumann continued to pursue his musical interests during his middle and later teenage years. While preparing for the meetings of the Litterarischer Verein, he also came to know some of Beethoven's string quartets, Mozart's operas and the keyboard music of Haydn and Louis Ferdinand, Prince of Prussia. Unfortunately, August Schumann's attempts to retain

Weber as a composition teacher for his talented son came to nothing, owing to the death of both men in 1826. Although Schumann began an E minor piano concerto in 1827 (sketches for another, in E♭, date from the next year) and claimed to have completed many songs and piano pieces by that time, none of the solo keyboard compositions survives. 13 songs on texts by Kerner, Byron, Ernst Schulze, J.G. Jacobi and Schumann himself date from the summers of 1827 and 1828, and were probably inspired by Agnes Carus, an attractive woman eight years Schumann's senior, a talented singer, and the wife of Dr Ernst August Carus (nephew of an old family friend). Ranging from simple strophic to complex through-composed designs, the lieder attest the young composer's attainment of an impressive level of technical mastery. When Gottlob Wiedebein, the Brunswick Kapellmeister to whom Schumann sent his Kerner settings in July 1828, responded with encouraging words but warned against submission to unbridled fantasy, he was probably reacting to the frequent tempo shifts, wayward modulations and irregular phrase lengths in a song such as *An Anna I*. On the one hand, the early lieder fulfilled a youthful ideal: the appearance of 'poet and composer in one person'; on the other, they offered a repository of ideas for several of the piano works of the next decade: the Intermezzos op.4, the F♯ minor Sonata op.11 and G minor Sonata op.22.

Schumann, Robert

2. Jean Paul and Schubert: Leipzig, 1828–9.

According to the terms of his father's will, Schumann's receipt of his inheritance was contingent upon his undertaking a three-year course of university study in an unspecified field. In deference to the wishes of his mother and his guardian (J.G. Rudel), Schumann agreed to matriculate as a law student at the University of Leipzig in late March 1828. Before taking up residence in Leipzig, however, he set off with his friend Gisbert Rosen on a tour of southern Germany that took him to Munich (where he met Heine) and then in April and early May to Bayreuth, Jean Paul's home for his last 21 years. In the preceding months he had read most of the writer's major works; the novels *Titan* and *Flegeljahre* were his favourites.

Once settled in Leipzig in late May, Schumann proved indifferent to the 'ice-cold definitions' of law. According to his room-mate Emil Flechsig, who perhaps exaggerated, he never set foot in a lecture hall. Instead, he continued his close study of Jean Paul, to whose inimitable style – replete with extravagant metaphors, fantastic digressions, flashes of wit and antithetically paired characters – he was irresistibly drawn. Confiding in his diary, he claimed: 'Jean Paul seems to be interwoven with my inner being; it is as if I had a premonition of him'.

Before long Schumann embarked on a number of literary projects, all bearing the unmistakable stamp of his 'Jean Paul' manner. In *Hottentottiana*, the diary he began on 2 May 1828 and maintained until 1830, he brought together autobiographical analyses, sketches for poetic projects, and aesthetic speculations. *Juniusabende und Julytage*, an idyll conceived during the summer of 1828, contains experiments with 'Polymeter' or 'Streckvers', Jean Paul's terms for prose poetry. In the aesthetic fragments from *Hottentottiana* (most of them dating from July and

August, and thus contemporary with his second burst of song composition), Schumann toyed with the notion of musical composition as a kind of poetic activity, an idea he elaborated in 'Die Tonwelt', an essay written jointly with Willibald von der Lüche late that summer. The fancifully titled 'Über Genial-Knill- Original- und andre itäten' ('On Genial- Insobr- Original- and other i(e)ties') presents an analysis of creative genius. Finally, the fragmentary tale *Selene*, on which he worked in November, treats the Jean Paulian theme of the 'hoher Mensch', the individual capable of tempering Promethean energy with Olympian restraint. The synthesis of opposing character types – best represented by Vult and Walt Harnisch, the twin-brother protagonists in *Flegeljahre* – remained a major concern for Schumann as composer and critic throughout the ensuing decade.

Music likewise figured prominently during Schumann's first year in Leipzig. By August he was studying the piano with Friedrich Wieck, who was to play an important role in his professional and personal life. At Wieck's home, Schumann made contact not only with the musical élite of Leipzig but also with his teacher's daughter Clara, at nine years of age already well on the way to becoming a concert pianist. In the months ahead Schumann himself attempted to master Hummel's Etudes and Piano Concerto in A minor.

By late summer 1828 he had developed a passionate attachment to the music of Schubert, which he found comparable to Jean Paul's prose in its 'psychologically unusual connection of ideas'. Schubert's polonaises and variations for piano (four hands) served as models for Schumann's works in the same medium, among them the *VIII polonaises* conceived in August and September. Another four-hand composition for piano followed in early October, a set of variations (of which only a fragment survives) on a theme by Prince Louis Ferdinand. A more ambitious project undertaken soon after attests both the importance of convivial music-making for the young composer's development and the continued influence of Schubert. In November Schumann organized a piano quartet whose reading sessions were attended by Wieck and the Caruses (resident in Leipzig since November 1827), and which continued to meet regularly until late March 1829. The group provided a laboratory for the C minor piano quartet Schumann had just begun, a work perhaps intended to pay homage to the recently deceased Schubert. (Sketches for two other piano quartets, in A and B, may both date from this period.) Indeed, the glittering keyboard passage-work in the first movement, the rapid modulations by 3rds in the minuet and the propulsive rhythms of the finale all reflect Schumann's fascination with Schubert's E♭ Piano Trio d929. Nearly 20 years later, he would associate the trio of the minuet with the revelation of a 'new poetic life' in his music. The recurrence of the trio's main theme in the peroration of the finale is only one element in a web of inter-movement connections that bespeak Schumann's concern with large-scale unity. Having provisionally completed the piano quartet by March 1829, Schumann planned to 'cobble it into a symphony', a project he did not realize.

[Schumann, Robert](#)

3. The decision for music: Heidelberg, 1829–30.

As early as August 1828, Schumann contemplated a move to Heidelberg, ostensibly to spend a year at the university under the jurists Karl

Mittermaier and A.F.J. Thibaut. He left Leipzig in May 1829 and after passing through Frankfurt quickly assimilated himself into the easy-going pace of life in picturesque Heidelberg. Although his certificate of study from the university (dated 10 September 1830) confirms his enrolment in courses on Roman, ecclesiastical and international law, his friend Eduard Röller, echoing Flechsig's report on the year before, claimed that Schumann 'didn't attend a single lecture'. He did, however, take private lessons in French, Italian, English and Spanish, and also ran up a considerable debt with a local moneylender. After matriculating at the university on 30 July 1829, he made plans for a trip to Switzerland and Italy that would extend from 28 August to 25 October. Enchanted by Rossini's operas and the bel canto of the soprano Giuditta Pasta, he wrote to Wieck that 'one can have no notion of Italian music without hearing it under Italian skies'.

Once resettled in Heidelberg, Schumann kept busy with a broad range of musical activities. In Anton Töpken he found a willing partner with whom to explore the four-hand piano repertory; both friends also experimented with a chiroplast (or 'cigar-mechanism', as Schumann called it), a popular finger-strengthening device that may have caused the 'numbness' in the middle finger of his right hand, of which Schumann first complained in January 1830. Early in that year his performance of Moscheles's variations on *La marche d'Alexandre* in a concert sponsored by the Museum (a musical club consisting chiefly of students) earned him the epithet 'darling of the Heidelberg public'. While Schumann probably learnt little of jurisprudence from Thibaut, the latter's *Über Reinheit der Tonkunst* (1825) deeply affected his musical-historical thinking; so too did his participation in readings of Handel's oratorios (with up to 70 musicians) in Thibaut's home. His attendance at one of Paganini's Frankfurt concerts in April 1830 provided a musical stimulus of a very different but no less compelling kind.

In a self-analysis entered in his diary during the early summer, Schumann claimed to be 'excellent in music and poetry – but not a musical genius; [my] talents as musician and poet are at the same level'. But by July he was prepared to opt for music. Writing to his mother early in the month, he prepared her for the inevitable by pleading a lack of the 'practicality' and 'talent for Latin' that a successful lawyer must possess. Then in a letter of 30 July he outlined his plan to resume musical studies with Friedrich Wieck before spending a year in Vienna under Moscheles. Distressed by her son's decision, Johanna Schumann nonetheless complied with his request to solicit Wieck's opinion. Wieck replied in early August, promising to make Schumann into a greater artist than Moscheles or Hummel, but insisting that he take daily piano lessons, study music theory with a teacher of Wieck's choice and agree to a review of his progress after a six-month trial period. Schumann's mother gave grudging approval in a letter of 12 August.

The compositions either begun or completed in Heidelberg grew out of a milieu in which convivial music-making played an important part, but they also reflect Schumann's growing fascination with early music and contemporary virtuoso idioms. Among the 'shorter piano pieces' mentioned in his *Projektenbuch* for 1829 and 1830 is a set of six *Walzer*, known to us through the versions of three of these dances later incorporated into

Papillons. A series of variations (unfinished, but subsequently mined for the Intermezzos op.4 and Allegro op.8) on the 'Campanella' theme from Paganini's Violin Concerto no.2 was probably inspired by Schumann's encounter with the violinist's technical wizardry in the April 1830 concert. During the spring or summer of the same year, Schumann set to work on a piano concerto in F, an ambitious project that occupied him intermittently for about two years. While the solo portions of the first movement were completed by August 1831, and the remaining two movements had been partially drafted by May and November respectively, the concerto appeared in a list of projects dated August 1832 as 'yet to be finished'. When he approached Hummel as a possible teacher in August 1831, Schumann sent him the solo exposition of the work's first movement, described in a nearly contemporary diary entry as 'the first of my pieces to tend towards the romantic'. The C major Toccata (originally *Etude fantastique en double-sons*), parts of which may date back to late 1829, was completed in the spring of 1830, but was reworked in 1833 and published (in this later form) as op.7 in 1834. Both versions are characterized by rapidly alternating double-notes and motor rhythms, and thus represent an attempt to synthesize the chief musical stimuli of Schumann's Heidelberg period: Paganinian virtuosity and Baroque propulsion.

Though first mentioned in a diary entry of 22 February 1830, the Abegg Variations occupied Schumann mainly during July and August. The first work completed after his decision in favour of a musical career, it was issued in November 1831 as his op.1. With the Abegg Variations Schumann presented himself to the 'great world' as a virtuoso-composer in the tradition of a figure such as Moscheles, whose *Alexandre* variations served as a model for the projected version of the work with orchestra (probably begun in the summer of 1831). In addition, Schumann's variations also disclose a fanciful dimension in the generation of the theme from the surname of the work's probably fictional dedicatee, Pauline, Comtesse d'Abegg. The musical cipher inspired a subtle approach to motivic development; as the piece proceeds, less attention is lavished on the musically enciphered name than on the possibilities of the two-note segment (A-B \square) with which the theme begins.

Schumann, Robert

4. Discoveries and disappointments: Leipzig, 1830–33.

Schumann left Heidelberg for Leipzig in September 1830 and by 20 October he had settled into Wieck's home. His claim that he devoted up to seven hours daily to piano practice is supported by the near cessation of composition in late 1830 and early 1831, and also by the suspension of his diary. But by December 1830, when he wrote to his mother of his desire to study with Hummel in Weimar, Schumann had already become disenchanted with Wieck, whose chief interest lay in the promotion of his daughter Clara's career.

Although relatively little is known of Schumann's activities in the first part of 1831, the period surrounding his 21st birthday in June of that year emerges as a critical phase, musically, intellectually and personally. Soon after arriving in Leipzig in autumn 1830 he was introduced to the composer Heinrich Dorn, conductor at the city theatre, by his friend Willibald von der

Lühe. In mid-July of the following year he began theoretical studies with Dorn, proceeding from the 'noble figured bass' to chorale harmonization, canon and double counterpoint. According to a communication from Dorn to Wasielewski, Schumann's first biographer, the young musician proved to be an indefatigable worker, though on at least one occasion teacher and pupil 'moistened the dry work at hand' with a bottle of champagne.

Shortly before submitting to the rigours of contrapuntal study, Schumann became enthralled by the 'new worlds' revealed to him in E.T.A. Hoffmann's writings, their weird blend of reality and fantasy motivating a response analogous to that occasioned by his earlier fascination with Jean Paul. As indicated in an entry for 5 June 1831 in his new diary (*Leipziger Lebensbuch*), Schumann considered writing a 'poetic biography' of Hoffmann and reworking his *Bergwerke zu Falun* as an opera libretto. Then on 8 June (his 21st birthday) he wrote in his diary: 'It sometimes seems ... as if my objective self wanted to separate itself completely from my subjective self, or as if I stood between my appearance and my actual being, between form and shadow'. In response to the dilemma of the split self or Doppelgänger, a major theme in the works of both Hoffmann and Jean Paul, Schumann decided (in the same entry) to give his 'friends more beautiful and more fitting names'. Hence Wieck appears as 'Meister Raro' ('exceptional master'), Clara as 'Cilia' (later he would also dub her 'Chiara'), and Christel (perhaps a servant in Wieck's house, she had been Schumann's lover for at least a month) as 'Charitas'. Several of the same characters recur in the preliminary material for *Die Wunderkinder* ('child prodigies'), a novel dealing with the problematic situation of the artist that Schumann started to outline a week later. There his renamed friends were joined by virtuosos such as Paganini and Hummel, and by 'Florestan the Improviser'. That the last was intended as a self-projection is confirmed by an entry in the *Leipziger Lebensbuch* of 1 July: 'Completely new persons enter the diary from this day forward – two of my best friends ... – Florestan and Eusebius'. If Schumann's Florestan persona was the embodiment of his aspirations as a virtuoso, then Eusebius conforms to the image of a pensive cleric; within the next few years, Schumann made a specific association between 'his' Eusebius and St Eusebius the Confessor (pope 309–10), whose feast day (14 August), as he pointed out to the real and fictive Clara ('Eusebius an Chiara', 1835), is preceded by the namedays of 'Aurora' (13 August) and 'Clara' (12 August). Schumann noted these namedays in his *Haushaltbücher* (household account books) as late as 1853.

The birth of the child prodigies was likewise implicated in Schumann's discovery of a new musical idol, Fryderyk Chopin, whose recently published variations for piano and orchestra on Mozart's 'Là ci darem la mano' (op.2) he acquired sometime in May 1831. Frustrated by his inability to master the technical difficulties of the work, and speaking through his Eusebius persona, Schumann sketched a poetic critique of Chopin's op.2 that links each variation with the characters and events of *Don Giovanni*. Entered into his diary on 17 July, the critique supplied the nucleus of the pathbreaking review (published in the *Allgemeine musikalische Zeitung*, 7 December 1831) in which he hailed Chopin as a brilliant newcomer on the musical scene with the words: 'Hats off, gentlemen, a genius!'

A gradual shift in Schumann's view of himself, from composer-pianist to composer-critic, was precipitated by a physical complaint that was variously described in letters and diaries as an 'ever-worsening weakness' or 'laming' of the middle finger of his right hand, which became a source of 'inner struggles' beginning in October 1831. After a period of slight improvement, the finger was 'completely stiff' by June of the following year. While its precise cause still remains uncertain, the ailment can only have been exacerbated by Schumann's use of a chiroplast, a practice to which Wieck vociferously objected. And although he tried a number of curative measures – animal baths (a grotesque remedy that required the patient to insert his hand into the entrails of a carcass), 'electrical' therapy and homeopathic treatment (involving strict attention to diet and the ingestion of a 'tiny powder') – none produced lasting results. As he put it emphatically to his mother in a letter of November 1832: 'for my part, I'm completely resigned [to my lame finger], and deem it incurable'.

In November 1831, at the height of the inner struggles caused by the weakness in his right hand, the first of Schumann's poetic cycles for piano, *Papillons*, appeared in print as op.2. While diminutive in scope, the 12 pieces that constitute the cycle have been the object of sustained attention because of both their complex genesis and the issues they raise concerning the relationship between musical creativity and literary inspiration. While earlier versions of nos.1–9 can be placed in Heidelberg, and nos.5 and 11 draw on the *VIII polonaises* of 1828, it is difficult to be certain when this material was subsumed under an overriding *Papillons* idea. It may have been from the critical phase around Schumann's 21st birthday, when his interest in the notion of metamorphosis materialized in drafts for a cycle of poems entitled 'Schmetterlinge' ('butterflies' or *papillons*). His apparently contradictory statements on the links between his op.2 and the final chapters of Jean Paul's *Flegeljahre* (narrative accounts of a masked ball and of Walt's dream) raise further questions of interpretation. Writing to his mother and to the critic Ludwig Rellstab in April 1832, Schumann maintained that *Papillons* 'actually transforms the masked ball [from *Flegeljahre*] into notes', but in a letter of 22 August to his friend Henriette Voigt he asserted: 'I've underlaid the text to the music, and not the reverse ... Only the last piece ... was inspired by Jean Paul'. While seemingly contradictory, these points of view merely emphasize that Jean Paul's novel stands in both a reflective and a catalytic relation to Schumann's keyboard cycle. Having originally conceived *Papillons* in ten movements (as indicated in his sketchbooks), he may have decided to add another two in the summer of 1831 after rereading his favourite of Jean Paul's works (a diary entry of 7 August speaks to a renewed interest in the author, as does a copy of *Flegeljahre* in which Schumann associates various passages with one of the ten-movement incarnations of the cycle).

In the masked-ball chapter of *Flegeljahre*, Jean Paul implies that life is a constellation of fragments awaiting the transfigurative touch of the poet, and it is perhaps here that the most compelling point of contact with Schumann's composition can be located. Given the brevity of its constituent pieces, many of them tonally open-ended and featuring feigned openings or partial returns, *Papillons* aptly demonstrates the composer's engagement with the phenomenology of the fragment. His fondness for quotation (exemplified here by the appearance of the popular

'Grossvatertanz' in the last movement) contributes to the mosaic-like effect his poetic cycles share with collections of literary fragments by figures such as Friedrich Schlegel and Novalis. And even though thematic recurrences lend a degree of coherence to *Papillons*, they form less a dense web than a gossamer tissue of premonitions and recollections.

Soon after *Papillons* was published in November 1831, Schumann began planning a sequel, though it was not until November 1832, however, that he informed Breitkopf of the completion of 'XII *Burlesken* (*Burle*) after the manner of *Papillons*' (while some of these pieces may have found their way into the *Albumblätter* op.124, published in 1854, the majority have not resurfaced). The *Papillons* idea also informs the *Intermezzos* op.4, which the composer himself described as 'longer *Papillons*'. First conceived as a set of 'Pièces phantastiques', and completed between April and July 1832, the *Intermezzos* also reflect Schumann's study of Marpurg's *Abhandlung von der Fuge* in their enrichment of keyboard texture through imitative passages.

Schumann's cultivation of the musical fragment in 1831 and 1832 was complemented by a number of works in what he later called the 'higher forms'. The *Allegro* op.8 first served as the opening movement of a piano sonata in B minor which occupied him late in 1831 and early in 1832. As in the op.7 *Toccata*, Schumann attempts to mediate between virtuoso style and musical substance, the solution here entailing the integration of cadenza-like sections into the formal argument of the work. While the *Allegro* was displaced from its original context in a large (though unfinished) work, so, conversely, the *Fandango* in F \flat minor completed between May and September 1832 ultimately formed the basis for the first movement of the *Piano Sonata* in F \flat minor op.11 (finished by 1835). This dialectic between part and whole, fragment and higher form, continued to fuel Schumann's creativity throughout the 1830s and beyond.

Just as the pivotal phase around Schumann's 21st birthday was marked by reactions to E.T.A. Hoffmann and Chopin, so the corresponding period in 1832 was dominated by a response to figures as diverse as Paganini, Bach and Beethoven. In a diary entry of 20 April 1832, Schumann alluded to a plan to make Paganini's *Caprices* into 'studies for pianists who want to improve their technique'. By June, the first instalment of the project was complete: transcriptions of six caprices published that autumn as *Etudes pour le pianoforte* op.3. While arranging Paganini's *Caprice* no.16 (G minor), Schumann was 'visited' by a mesmerizing image of the violinist 'in a magic circle'. A similar series of Paganini transcriptions followed in the spring and summer of the following year (*VI Etudes de concert* op.10).

Schumann expressed his awe of Bach's universality in a diary entry of 14 May 1832: 'J.S. Bach did everything – he was a human being through and through'. By July, the fugues of *Das wohltemperirte Clavier* had become his personal 'grammar'. Schumann's reception of Bach took shape not only in the 'many contrapuntal studies' mentioned in the *Projektenbuch* for 1832, but also in the genre of the keyboard miniature. A partially preserved *Burle* in G minor (probably one of a pair of *Burle* mentioned in an August diary entry) employs a number of contrapuntal techniques including close imitation and variations over a quasi-cantus firmus.

Schumann's study of Beethoven's symphonic works led to an observation on the nature of musical development noted in his diary during the spring of 1832: 'If you want to develop, then really make something out of an otherwise ordinary passage ... In this, Beethoven, like Jean Paul, offers a splendid ideal'. Although a series of 'Acht Bilder, nach den Symphonien Beethovens' (listed under 'plans' in a diary entry of 29 April) failed to materialize, two other projects probably undertaken about this time attest Schumann's growing appreciation of Beethoven. The fourth of the so-called Wiede sketchbooks includes partially completed piano reductions of the Adagio from Beethoven's Fourth Symphony and the third *Leonore* overture. The same sketchbook transmits drafts for a set of 11 *Etüden in Form freier Variationen über ein Beethovensches Thema* (woo31), on the theme of the second movement (Allegretto) of Beethoven's Seventh Symphony. Two further versions of the set, in which Schumann abandoned the virtuoso style of the Abegg Variations, are preserved in manuscripts perhaps dating from 1833, though the work as a whole was not published during the composer's lifetime; only the fifth variation from the second version appeared in print, as no.2 ('Leides Ahnung') in the *Albumblätter* op.124.

Turning away from the keyboard genres that had occupied him for the past four years, Schumann started writing a symphony in G minor (woo29) during the autumn of 1832, his decision at once reflecting the scuttling of his plans for a career as a virtuoso pianist and inspired by his study of Beethoven's symphonies. Some of the material in the exposition of the opening movement can be traced to an unusual source: a family of sketches associated with Schumann's plan, initially broached in a letter to his mother of December 1830, to write an opera based on Shakespeare's *Hamlet*. The first movement was ready for a performance in Zwickau on 18 November (fig.2), but while Clara Wieck's rendition of Herz's *Bravura Variations* in the same programme caused a sensation, Schumann's offering elicited a mixed response, according to Wieck, because it was 'too thinly orchestrated'. A revised version of the movement was presented in Schneeberg (home of his brother Karl and sister-in-law Rosalie) in mid-February 1833, Schumann in the meantime having drafted the second movement and sketched portions of the third (the former exists in two markedly different versions). Sketches for the finale date from March to May 1833, and contain fugal elaborations of the motif that later served as the bass theme of the Impromptus op.5. The first movement was performed once again at Clara's 'grand concert' of 29 April at the Leipzig Gewandhaus, its limited success making painfully clear to Schumann that the path to success as a composer would be an arduous one. In addition to its obvious allusions to the 'Eroica' Symphony, the first movement of the G minor Symphony demonstrates a deeper affinity with Beethoven; its argument proceeds less from a theme than from a configuration of brief motifs capable of linear development and contrapuntal combination. Similarly, the second movement (in its presumably later version, Andantino con moto – Intermezzo quasi scherzo) counterbalances its references to the Allegretto of Beethoven's Seventh Symphony with digressive formal strategies very much of Schumann's own making.

Schumann, Robert

5. The music critic: Leipzig, 1833–4.

Schumann located the initiation of his 'richest and most active period' in the year 1833. Unfortunately, our knowledge of the first part of this phase is hampered by the suspension of his diary for much of the period between March 1833 and October 1837. Thus, for documentary information on his fortunes (and misfortunes) during the mid-1830s, we must rely on letters and a series of lapidary notes copied in Vienna on the evening of 28 November 1838.

The discontinuation of the diary may be linked to Schumann's attempt to pursue a full-time career as a composer. In addition to his work on the G minor Symphony, which commanded his attention until May 1833, he completed a second volume of Paganini transcriptions (op.10) between April and July, and drafted the Impromptus op.5 in late May. During the spring and summer he probably also completed the revised versions of the Toccata and the *Etüden*, and may have begun the piano sonatas in F \sharp minor and G minor (the andantino of the latter in fact dates from 1830), and the variations on Schubert's 'Sehnsuchtswalzer' (a conflation of d365 no.2 and d972 no.2) as well. Several of these works exemplify Schumann's imaginative rethinking of the keyboard variation form. The sketches for the *Sehnsuchtswalzer* variations speak to his desire to avoid the sectional nature of the traditional design through the addition of connective 'ritornelli'. The introductory movement of these unfinished variations later supplied the material for the 'Préambule' to *Carnaval*. According to Schumann, the *Impromptus sur une Romance de Clara Wieck* 'may be viewed as a new type of variation', a probable reference to the grounding of the work in a pair of freely elaborated ideas: the initial bass theme (its falling 5ths first came to Schumann after he and Clara devoted a sight-reading session to Bach's fugues in May 1832) and the slightly altered melody of Clara's *Romance variée* op.3 (the opening of which bears an uncanny resemblance to a four-bar melody Schumann sketched well before Clara wrote her *Romance*). The first in an impressive series of 'Clara' pieces, Schumann's op.5 summons up, develops and then gradually effaces Clara's theme, restoring it as a fleeting reminiscence only at the last moment. The poetic effect of this procedure, which turns on the transformation of actuality into memory, was somewhat undercut in the revised version of the Impromptus published in 1850.

Schumann's composing came to a standstill in the summer of 1833. Stricken with malarial fever in July and distraught over the death of his brother Julius and of his sister-in-law Rosalie within months of each other, he fell into a deep depression, the first of more or less evenly spaced and progressively worsening episodes that would complicate his life in the ensuing decades. The night of 17–18 October 1833, he noted in Vienna in November 1838, was the 'most frightful' of his life. Seized by the fear of going mad, and plagued by suicidal thoughts, he sought medical advice, but was merely told: 'Find yourself a woman; she'll cure you in no time'. By late November his neurosis had begun to abate, but lingering fears – of heights and of sleeping alone – caused him to move from a fifth-floor to a first-floor apartment and to share his lodgings with an old room-mate (a 'good-hearted fellow' named Carl Günther).

Schumann reported to his mother on 27 November that his 'return to life came about only gradually, and through hard work'. Much of this work

involved the establishment of the musical journal to which he had given some thought already in the previous March. By June, he and a group of like-minded associates – including the pianist Julius Knorr, the painter and composer J.P. Lyser, the music critic E.A. Ortlepp and the philosopher J.A. Wendt – began to gather at Friedrich Hofmeister's music shop; later in the year they assembled weekly at the Kaffeebaum, a tavern operated by Andreas Poppe. Sitting at the head of the table, puffing on a cigar, a mug of beer at his side, Schumann presided over a group united in its displeasure over the rule of empty virtuosity in the concert hall and Italianate frivolity in the opera house. The journal envisaged by Schumann and his colleagues would 'erect a barrier against convention', and might also provide the mastermind of the venture with the 'definite social standing' he lacked.

Schumann's recovery from the neurotic spell of October and November 1833 was further expedited through his contact with Ludwig Schunke, the gifted young pianist who came into his life in December 'like a star'. By the spring of the following year they had taken rooms together. While at this time Schumann slipped into a 'frequently dissolute lifestyle' in which his new friend may have shared, his relationship with Schunke was not without artistic consequences. The latter's *Variations concertantes* on Schubert's *Trauerwalzer* (d365 no.2) owe something to Schumann's *Sehnsuchtswalzer* variations. Schumann in turn dedicated the final version of his Toccata to Schunke, who, not surprisingly, soon attained a prominent position in Schumann's 'Davidsbund'.

By the mid-1830s the notion of a band of artists poised to ward off philistinism was hardly new. What E.T.A. Hoffmann called the 'serapiontic' principle lay at the heart of organizations such as Weber's Harmonischer Verein (founded 1810), the statutes of which exhorted its members to protect the art-loving world from inundation by works of mediocre quality. Leipzig's own Tunnel über der Pleisse, a society that met weekly to consider literary and musical matters, and whose members included Wieck and Lyser, would have offered Schumann a direct model for his Davidsbund. The distinguishing feature of the latter, however, was its emergence at the juncture between imagination and reality; or, as Schumann put it in the introduction to his collected writings (1854): 'The Davidsbund runs like a red thread through my journal, uniting poetry and truth in a humorous manner'. Traceable to the birth of the child prodigies in June 1831 (*Die Wunderkinder*), the Davidsbündler idea became the generating force behind Schumann's journalistic endeavours in the mid- and late 1830s. Schumann's partly real, partly imaginary band of crusaders against musical philistinism made its official début between December 1833 and January 1834 in 'Der Davidsbündler', a mixture of fanciful prose, critique and aphorisms (with attributions to Florestan, Eusebius and Raro, among others) published in *Der Komet*.

The contract establishing the Davidsbund's own journal, the *Neue Leipziger Zeitschrift für Musik*, was drawn up in late March 1834. Planned to appear twice weekly, and published by Christian Hartmann, a local book dealer, the journal was placed in the hands of an editorial board consisting of Knorr (editor-in-chief), Schumann, Schunke and Wieck. The prospectus, printed as the lead item in the first issue (3 April 1834), promised

theoretical articles, belletristic pieces, reviews of contemporary compositions and reports from foreign correspondents. Although Schumann boasted to his mother that the venture was off to an auspicious start, dissension soon broke out. Taking advantage of a dispute involving Knorr and Wieck, Hartmann enlisted legal counsel in an attempt to seize editorial control over the journal. Matters were further complicated by Schunke's untimely death in December. Schumann saved the enterprise from collapse by negotiating a new contract that named him sole owner and editor. The 'visionary of the group', as Schumann later described himself, proved that he could be an astute businessman when the situation demanded it. Rechristened the *Neue Zeitschrift für Musik*, the journal first appeared under Schumann's editorship on 2 January 1835.

Although Schumann's activities in 1834 were dominated by his efforts on behalf of the journal, the same year brought important developments of a personal sort. The founding of the journal in April coincided with his meeting Ernestine von Fricken, a young woman from the village of Asch; she was a piano student of Wieck's and the illegitimate daughter (though Schumann would not learn this fact until August 1835) of Captain I.F. von Fricken. The intensity of their relationship escalated during the summer, so that by September they were engaged. Understandably, Schumann's compositional productivity slackened in 1834. Apart from an incompletely preserved (and never published) set of keyboard variations on Chopin's Nocturne op.15 no.3, a project dating from late in the year, work on the F minor Piano Sonata is also a possibility. While in Zwickau in December, he began the composition that would become *Carnaval* and also set to work on the *Etudes symphoniques*.

These compositional projects notwithstanding, Schumann's designation of the year 1834 as the 'most important' in his life is far more justified by his cultivation of a fundamentally new brand of music criticism, its novelty resting on two factors: the critic's historical awareness and his sensitivity to the problems inherent in employing a verbal medium to describe musical processes. In his New Year editorial for the *Neue Zeitschrift* issue of 2 January 1835, Schumann wrote that his journal aimed

to acknowledge the past and its creations and to draw attention to the fact that new artistic beauties can only be strengthened by so pure a source; next, to oppose the recent past as an inartistic period with only a notable increase in mechanical dexterity to show for itself; and finally, to prepare for and hasten the advent of a new, poetic future.

Underlying this stance is a tripartite, teleological philosophy of history wherein the past is viewed as a nurturing source for the present, the present as a site of imperfection and the future as the poetic age towards which the past and present should aspire. But while Schumann's scheme resonates with the outlook on history already espoused by the Jena Romantics, he did not construe music-historical progress as a purely continuous phenomenon. On the contrary, the relationship between past and future was characterized by striking leaps and reversals. In Schumann's opinion, the 'profound combinatorial power, the poetry, and the humour of modern music trace their origins to Bach'. Conversely, this

mode of thought enabled him to make the startling assertion that 'most of Bach's fugues are character pieces of the highest kind'. Although Schumann's judgments ride roughshod over eminent figures, including Domenico Scarlatti and Haydn, his sense of a historical process governed by both continuities and discontinuities proved to be remarkably prescient.

Schumann's diagnosis of the present constitutes the most radical aspect of his philosophy of music history. A site of apparently contradictory trends, the present reflects the whole of the larger tripartite framework in microcosm. This notion was accorded a decidedly political slant in 'Der Psychometer' (1834), where Schumann divided his contemporaries into three parties: 'classicists', 'juste-milieuists' (middle-of-the-roaders or philistines), and 'romantics'. But he hardly viewed the products of the latter group (whose members included Mendelssohn, Chopin, William Sterndale Bennett, Hiller and Schumann himself) as embodiments of perfection; indeed, it was precisely their imperfections that held out the most promise for the poetic age to come. This conviction lay behind Schumann's interest in light and even trivial music, in the recent tendency towards fragmentary musical utterance and in the demise of classical forms. The best fugues, he maintained, are the ones the public mistakes for waltzes; musical fragments (like his own *Papillons*) aptly reflect the 'half-torn pages' of life itself; and if genres such as variations, the sonata, the concerto and the symphony were on the wane, then a series of 'new forms', the capriccio and the fantasy among them, were emerging to take their place.

The poetic language of Schumann's criticism, a response to the dilemma of illuminating a non-verbal art form through the medium of words, is notable for its evocation of the original that called it forth and by its reliance on a multi-layered perspectival technique. In the 1854 introduction to his collected writings, he provided a rationale for the latter strategy: 'In order to express different points of view on artistic matters, it seemed appropriate to invent contrasting artist-characters, of whom Florestan and Eusebius were the most important, with Master Raro occupying a mediating position'. Close analysis plays a major role in Schumann's lengthy review of Berlioz's *Symphonie fantastique* (*NZM*, iii, 1835, pp.1–2, 33–5, 37–8, 41–8, 49–51), not as an end in itself, but as a means of defusing the charge of formlessness levelled against the work by Fétis and others.

Although Schumann eventually looked upon his journalistic activity as a drain on his time and energy (in 1844 he sold the *Neue Zeitschrift* to K.F. Brendel), it nonetheless enabled him to resolve the longstanding struggle between his inclinations towards poetry and music. Moreover, his writings stand in reciprocal relationship to his compositional projects. Just as much of his poetic criticism adopts an almost musical style, many of his compositions can be interpreted as critiques in sound of past and contemporary practice.

Schumann, Robert

6. The Davidsbündler comes of age: Leipzig, 1834–8.

Schumann completed two significant compositions early in 1835: *Carnaval* op.9 and the *Etudes symphoniques* op.13 (both of which were probably begun late in 1834). These works grew out of his relationship with Ernestine von Fricken. The generating motifs of *Carnaval* derive from the

name of her home town, Asch; agents of a network of subliminal connections among the cycle's 21 pieces, these 'Sphinxes' (as Schumann called them) imbue the work with a measure of the 'Witz' (wit) so highly prized by Jean Paul and the Jena Romantics. Originally titled *Fasching: Schwänke auf vier Noten für Pianoforte von Florestan*, the cycle brings together a colourful array of musical fragments titled after characters who run the gamut from members of the Davidsbund (some disguised as *commedia dell'arte* figures), to Clara Wieck, Ernestine, Paganini and Chopin. The *Etudes symphoniques*, based on a melody purportedly by Ernestine's father (an amateur flautist), arose from an altogether more serious purpose: the liberation of the variation form from the conventions imposed on it by the bourgeois salon. At times contrapuntally dense, often syntactically free, and consistently challenging from a technical point of view, the *Etudes symphoniques* (first version, published in 1837) unfold a symmetrical structure around strategically placed variations.

Our relatively limited knowledge of Schumann's activities after the completion of this contrasting pair of works is particularly unfortunate in light of his assertion that the year 1835 was 'even more important in its consequences' than 1834. No doubt the *Neue Zeitschrift* claimed a large part of his attention. Moreover, later in the year he had considerably broadened his circle of acquaintances and friends, in part thanks to regular attendance at the salon of Henriette Voigt, doyenne of Leipzig's cultural élite. A brief encounter on 27 September with Chopin, then en route to Carlsbad, was followed on 4 October by his first meeting with the newly appointed director of the Leipzig Gewandhaus concerts, Felix Mendelssohn. Founded on mutual respect, veneration for the composers of the German classical tradition, admiration of Jean Paul and a passion for chess and billiards, their friendship endured until Mendelssohn's death in 1847.

The most significant of the consequences of Schumann's 25th year, however, was the burgeoning of his love for the 15-year-old Clara Wieck. Flirtatious exchanges in the spring of 1835 led to their first kiss on the steps outside Wieck's house in November and mutual declarations of love the next month in Zwickau, where Clara appeared in concert. Having learnt in August of Ernestine von Fricken's illegitimate birth and fearful that her limited means would force him to earn his living like a 'day-labourer', Schumann engineered a complete break towards the end of the year. But his idyll with Clara was soon brought to an unceremonious end. Her father became aware of their nocturnal trysts during the Christmas holidays and summarily called them to a halt.

Clara was deeply implicated in Schumann's compositional efforts in the latter half of 1835. Dedicated to her 'by Florestan and Eusebius', the F♯ minor Sonata on which Schumann had been working intermittently for two years was completed by August and figures in an allusive web that may be seen as an aesthetic counterpart to their intensifying relationship. The Allegro vivace of the first movement (a revision of the 1832 Fandango) develops a drum-like motif culled from Clara's own *Scène fantastique: Ballet de revenants*; the middle section of Clara's piece drew in turn on the dactylic rhythms of Schumann's Fandango. The Piano Sonata in G minor that Schumann provisionally completed in October was less obviously

linked with Clara, at least at this point. Though often cited as one of his most classically structured works, the composition in fact brims with Florestanian pathos, especially in its concluding Presto *passionato* (later replaced by a far tamer Rondo), a veritable encyclopedia of complex rhythmic and metric effects.

Schumann had good reason to refer to 1836 as his 'sad year'. On 14 January Wieck sent Clara to Dresden, where Schumann, undeterred even by the death of his mother, met her secretly in the second week of February. His hopes for a reconciliation with Wieck proved ill-founded; in a letter of 1 March he reported that his old teacher refused him to have contact with Clara 'under pain of death'. The enforced separation threw Schumann into a state of utter despair. As he later confided to Clara, he tried to banish her from his thoughts by initiating a liaison with a woman who had already 'partially ensnared' him, a reference either to Christel or, more likely, to the mistress he had taken by mid-October, known only as 'La Faneuse' ('the haymaker').

In spite of his dejection, Schumann cultivated a number of fruitful artistic ties during the second half of the year. By the end of the summer he had become friendly with Ferdinand David, leader of the Gewandhaus Orchestra and of a string quartet whose reading sessions, often held at Schumann's new lodgings in Ritterstrasse, may have inspired his plans to write a piano trio and a piano quartet. On 9 September Schumann spent an 'unforgettable' day with Chopin, whose G minor Ballade op.23 struck him as the composer-pianist's 'most original if not most ingenious work'. Chopin may also have treated Schumann and his colleagues to a performance of a preliminary version of his second Ballade (op.38). Late in October Schumann established a warm bond with William Sterndale Bennett, who had gone to Leipzig to study with Mendelssohn and was to remain there until June 1837.

Schumann brought only two compositions to (provisional) completion in 1836, but both are of imposing dimensions. The work he first drafted as a five-movement piano sonata in F minor and completed by June was published as the three-movement *Concert sans orchestre* op.14 in September (in the process of transformation from sonata to *Concert*, two scherzos were discarded and the original finale was replaced by a new one; the second of the scherzos was restored when Schumann reissued the work as a *Grande sonate* in 1853). A series of four rhapsodic variations on a no longer extant 'Andantino de Clara Wieck' serves as the composition's affective centre of gravity. In that Schumann's variations supply the melodic and tonal closure lacking in Clara's theme (or the portion of it he varies), they act as musical emblems for the longed-for union with his beloved.

The second major compositional project of 1836 was equally bound up with Clara. In June he drafted a work called *Ruines: fantaisie pour le pianoforte*; probably the title refers to what later became the first movement of the C major *Fantaisie* op.17. When in early September he had an idea for a contribution to the committee soliciting funds for a Beethoven memorial, he returned to the single-movement fantasy, added two more movements, and offered the work in this form to the publisher C.F. Kistner, to whom he

wrote on 19 December: 'Florestan and Eusebius would very much like to do something for Beethoven's monument, and to that end have composed: "Ruinen. Trophäen. Palmen. Grosse Sonate f. d. Pianof. für Beethovens Denkmal"'. Unable to find a venue for his 'grand sonata', he set it aside until January or February 1838, but did not see it through to publication until March or April 1839, the title having been altered in the meantime from *Dichtungen: Ruinen, Siegesbogen, Sternbild* to *Fantasie*.

Schumann's op.17 occupies the delicate middle ground between art and experience. The composer projects his own voices through those of his alter egos Florestan and Eusebius, who dominate the second and third movements respectively, and collaborate on the first. Moreover, the first movement (which Schumann called a 'deep lament for Clara') represents a highpoint in his search for 'new forms'. Its sonata-form design interrupted by an evocative character-piece, 'Im Legendenton', the movement culminates in an allusion to the final song of Beethoven's *An die ferne Geliebte* (a pre-publication version of the final movement ends with the same music). The deeply personal message of the *Fantasie* is thus conveyed through a dialectic of 'higher' (or larger) and smaller forms.

In December 1836 Schumann experienced something of a reawakening from the abject despair to which he had succumbed the year before. During January and February 1837 he sketched a piano sonata in F minor, no traces of which survive, and even thought of writing a symphony in E♭. Overlapping with these projects and continuing into March was a period of study devoted to Bach's *Art of Fugue* and organ chorale preludes. Throughout the winter and spring Schumann had little contact with Clara, although they lived near each other, but in May he was no doubt pleased to learn that Carl Banck, a singing teacher and composer who had taken more than a passing interest in Clara, had been banished from Wieck's house. The gifted British pianist Anna Robena Laidlaw entered Schumann's circle during the early summer and, like several young women before her, inspired him to compose. Drafted in July and dedicated to Laidlaw, the *Fantasiestücke* op.12 occupy a pivotal position in Schumann's output. The first of his cycles to draw on the world of E.T.A. Hoffmann (the title comes from the poet's *Fantasiestücke in Callots Manier*), it inaugurates a shift in emphasis from larger to smaller forms. At the same time, the work differs in important respects from Schumann's earlier cycles of poetic miniatures, given the tendency of its individual pieces towards greater breadth and structural self-sufficiency, and their regular alternation between Eusebian introspection and Florestanian impulsiveness.

In early August, Clara broke the silence that had separated them for 18 months. Acting through Ernst Becker, a lawyer and amateur pianist, she invited Schumann to a forthcoming performance featuring three of his *Etudes symphoniques*. He in turn wrote to her on 13 August, asking for a 'simple yes' as a token of her willingness to present her father with a letter in which Wieck was formally requested to bless Schumann's 'spiritual bond' with Clara. She responded positively on 15 August, thus sealing what Schumann would call 'the dawn of a second alliance'. Aided by Clara's trusted maid Nanni, the pair began the remarkable correspondence that would include 275 letters by the end of 1839.

The formalization of his engagement to Clara also stimulated Schumann's creativity. Less than a week after receiving her 'yes', he set to work on the *Davidsbündlertänze* op.6, and he completed a draft by mid-September. The cycle proclaims its debt to Clara's muse at the outset with a quotation from the fifth piece, a mazurka in G, of her *Soirées musicales* (also op.6). Whether Schumann enciphers Clara's name in several of the cycle's dances, as has been suggested by some writers, is less clear. The musical cipher system described in Johann Klüber's *Kryptographik* of 1809 (the manual that Schumann is said to have used to render 'Clara' in tones, though it is nowhere mentioned in his writings) fails to yield anything remotely resembling the pitch configurations often identified as 'Clara' ciphers (C-B-A-G₊A and D-C₊B-A₊B).

In the months after completing the *Davidsbündlertänze*, Schumann entered a period of intense emotional turmoil. His plea for Wieck's blessing had met with a sharp rebuff, though the older man sanctioned their meeting in public and exchanging letters while Clara was on tour. But so far as Schumann could determine, Wieck was interested only in 'selling' his daughter to the wealthiest suitor and in arranging lucrative concert tours. Still, October opened auspiciously with a 'blissful meeting with Clara'. (At this time, Schumann began to keep daily records of his expenditures; eventually the entries in these *Haushaltbücher* would document his compositional activities and even his fluctuating psychological states.) His subsequent lapse into melancholia resulted from two factors: Wieck's 'crackpot' alternation between friendliness and irascibility; and Clara's departure, in mid-October, on a concert tour that kept her away from Leipzig until May of the following year.

In late October 1837 Schumann turned again to the study of counterpoint, assembling the results of his 'fugal frenzy' (excerpts from Marpurg's treatise and drafts of fugal expositions) into the manuscript known as *Fugengeschichte*. But by mid-November he was again in the throes of depression. Exhausted by his work for the *Neue Zeitschrift* and further debilitated by bouts of heavy drinking, he suffered 'awful relapses' on 18 and 19 December and a 'horrid unhinging' on Christmas evening.

Schumann recovered from this neurotic spell by sheer determination. Having weaned himself away from Poppe's tavern, he was composing 'in a state of enchantment over Clara' by the end of January 1838. A group of keyboard waltzes and an étude in F₊ minor (none of which survive) initiated a spurt of creativity that extended until May and whose products included the *Novelletten* op.21, *Kinderscenen* op.15 and *Kreisleriana* op.16. Begun in late January or early February and drafted by April, the *Novelletten* bring together diverse and seemingly incompatible tendencies. Their often richly imitative textures represent an internalization of Schumann's recent study of Bach's *Das wohltemperirte Clavier*. 'I'm playing with forms', he wrote to Clara while at work on the cycle on 11 February, and in the same letter implored her to read *Flegeljahre*. His attempt to imbue the *Novelletten* with the quality of a Jean-Paulian narrative resulted in fragmented reprises, the embedding of smaller within larger structures and an evolutionary approach to melodic design in several of the cycle's larger pieces. Clara herself puts in an appearance in the eighth and final piece of the set, where a 'Stimme aus der Ferne' quotes from her Nocturne op.6 no.2.

While still occupied with the *Novelletten* in February and March, Schumann drafted up to 30 'cute little things' from which he extracted 13 to form *Kinderscenen*. Its title notwithstanding, the first of his keyboard cycles to achieve something approaching commercial success was not conceived for children, but rather, as he emphasized in a letter of 6 October 1848 to Carl Reinecke, as 'reflections of an adult for other adults'. Perhaps for the first time in his career, Schumann struck the delicate balance between art and artlessness that was to take on increasing importance in the works of the years ahead.

Before finishing the *Kinderscenen*, and perhaps moved by recent hearings of Beethoven's op.131, his favourite among the late quartets, Schumann tried his hand at writing a string quartet of his own. According to a letter of 3 April to Joseph Fischhof, the work was well on the way to completion by that time, though corroborating musical sources are lacking. Another quartet was contemplated in June.

In the meantime, Schumann had begun a new keyboard cycle in late April. Its title derived from the 'Kreisleriana' section of Hoffmann's *Fantasiestücke*, the work was provisionally drafted by early May (Schumann's claim to have completed it in four days was probably an exaggeration) and further polished in July and September. The composer's identification with Hoffmann's eccentric Kapellmeister is hardly surprising; both Schumann and Kreisler alternated between depression and rapture, and both were confirmed devotees of Bach. Kreisler's abrupt shifts of mood find a musical parallel in the contrast between daredevil virtuosity and gentle lyricism, a contrast often grounded in the tonal pairing of G minor and B \flat . Thus the dualism previously associated with Florestan and Eusebius, the leading players of the Davidsbund, is placed in even bolder relief.

[Schumann, Robert](#)

7. Viennese prospects, 1838–9.

On 19 March 1838 Schumann learnt that Clara had enjoyed a major triumph in Vienna and had been honoured with the title 'Imperial-Royal Chamber Virtuoso'. That day he wrote to his brothers Eduard and Karl outlining his intention to settle with Clara in Vienna, where he planned to continue to edit the *Neue Zeitschrift* under the auspices of a Viennese firm, and where Clara, using her influence with the empress, might obtain a teaching post at the conservatory. A preliminary visit to the Austrian capital would be necessary before making the final move, planned for no later than Easter 1840.

When Clara returned to Leipzig on 15 May 1838, Schumann had just entered another depressive phase. Anxiety over his attempts to establish business relations with the Viennese publishers Mechetti and Diabelli, over-indulgence in drink, Wieck's steadfast refusal to come to terms and Clara's departure in early July for a month-long stay in Dresden all contributed to Schumann's mental near-collapse on 31 July. Recovery followed rapidly as he began to prepare for the exploratory trip to Vienna. He and Clara secretly exchanged farewells in mid-September and again later in the month, when he circled back to Leipzig from Zwickau. On 27

September he departed by mail coach for Vienna, ready to take his 'first step as a mature man'.

Schumann reached his destination on 3 October, hatless and covered with dust but in unusually high spirits. His mood darkened considerably, however, when he failed to make headway with either the publishers Haslinger and Diabelli, or the Austrian court censor, whose approval was necessary if the *Neue Zeitschrift* was to be issued from Vienna by January 1839, as Schumann hoped. Suspecting that Wieck was responsible for his cool reception by the Viennese authorities, he resigned himself, by late November, to keeping his journal in Leipzig.

In spite of this setback, Schumann took some consolation in Vienna's rich cultural life. Regular visits to the opera and theatre rekindled his interest in dramatic music. In the renowned pianist Sigismond Thalberg he found a 'modest and decorous' artist among a social élite that he otherwise considered 'a bunch of gossips'. Writing to Raymund Härtel on 6 January 1839, Schumann could barely contain his excitement over the cache of unpublished compositions by Schubert he had recently been shown by the latter's brother Ferdinand. Deeply impressed by the monumental Symphony in C (D944), he arranged for its première at a Gewandhaus concert under Mendelssohn's direction (21 March 1839). In his celebrated review of the symphony (*NZM*, xii, 1840), Schumann extolled the work's 'heavenly length – like a thick novel in four volumes by Jean Paul'. The review was written with a steel pen Schumann had discovered on Beethoven's grave, in a symbolic gesture prefiguring the stylistic synthesis he would achieve in his own Symphony in B-flat, op.38.

When it became clear that he would not find a new home for his journal in Vienna, Schumann turned to writing and composing. In November he began a 'Brautbuch' for Clara in which he recorded landmark dates in their relationship and adages on married life. An important article for the *Neue Zeitschrift* on the concerto occupied him in December. By early in the new year, he had even taken a composition student, a 'hectic fellow' named Rösle.

After six months of relative inactivity as a composer, Schumann was slow to establish a regular rhythm of creativity. Although he finished a little piece for Clara on 12 November (*Fata Morgana*, later published as no.14 of the *Albumblätter* op.124), the following weeks brought only fitful starts on a variety of projects. Within a month, however, he had overcome his creative block, and soon a young runaway, Franz Jüllich, was acting as his amanuensis in exchange for lessons. Before leaving Vienna, he could boast of having made significant progress on about a dozen keyboard pieces. Responding to Clara's request to simplify the 'far too difficult' last movement of the G minor Piano Sonata, Schumann drafted a completely new finale in mid-December. Before the year was out, he had probably written two nocturnes (subsequently issued as the first two items of *Bunte Blätter*) and the Scherzo, Gigue and Romanze which he later rounded off with a Fughette and published as op.32. At the turn of the year came sketches for an Allegro in C minor and by 24 January 1839 a draft for a concerto movement in D minor. It is also likely that the *Arabeske* op.18 and *Blumenstück* op.19 were completed during the same month. Another work

from this period, which Schumann called *Guirlande* and described intriguingly as 'variations, but *not* on a theme', is probably lost. But in the composer's view none of these pieces was as significant as the *Humoreske* op.20 on which he worked between January and mid-March. At the same time he produced sketches and drafts for *Faschingsschwank aus Wien* op.26, though the work was not ready for publication until May or June 1840, and did not actually appear in print until August of the following year.

In a long diary entry of 20 March 1839, Schumann expressed a desire to leave Vienna within a fortnight. Then on 30 March he received word of his brother Eduard's grave illness, alarming news that motivated his composition of four character-pieces collectively titled *Leichenphantasie* ('Corpse Fantasy'). This grim designation was altered to *Nachtstücke*, an allusion to a series of eight stories by E.T.A. Hoffmann, when the work appeared as op.23 in June 1840. Schumann left Vienna on 4 April 1839, but when he arrived in Zwickau on 9 April, Eduard had already been dead for three days. His home town, Schumann noted in his diary, made the impression of a place 'now completely extinct'.

The compositions of Schumann's Viennese period cover a broad range of genres and styles. Works in the larger forms appear side-by-side with character-pieces and cycles of miniatures. In almost all of them, we sense the emergence of a more accessible strain in the composer's art, a stylistic shift related to his desire to cultivate a larger market for his music. Most striking, however, is the tendency to conflate larger and smaller forms and a resultant dialectic between accessibility and esotericism. Although Schumann appeared to dismiss the *Blumenstück* (and the *Arabeske* as well) in a letter of 15 August 1839 as a work 'for ladies', it unfolds as a rhapsodic variation form on two ideas of which the first gradually yields primacy to the second. On the surface a kaleidoscopic array of miniatures, the *Humoreske* is in fact articulated into a series of four or five larger movements, the whole unified tonally by the pairing of G minor and B♭ (a dualism familiar from *Kreisleriana*) and thematically by a web of recurrent melodies. Conversely, the sequence of movements in *Faschingsschwank aus Wien* suggests the pattern of a sonata, but on reflection the 'higher' form emerges as a cycle of character-pieces in disguise. Schumann's quotation of the *Marseillaise* in the first movement is only the most obvious sign of his attempt to strike a popular (even political) tone.

[Schumann, Robert](#)

8. The battle for Clara, 1839–40.

Schumann's return to Leipzig on 14 April 1839 coincided with disturbing news from Clara. Writing from Paris, she informed him of Wieck's plan to disinherit her and confiscate her earnings unless she agreed to break off relations with Schumann. His scepticism of Wieck's subsequent consent to their union, contingent upon Schumann's ability to earn 2000 thalers per annum, proved well founded, for by the end of May Wieck had renewed some of his earlier demands, insisting further that the couple were not to live in Saxony during his lifetime. As a defensive measure Schumann drafted a petition, dated 8 June, to the court of appeal in Leipzig, requesting that body either to insist upon Wieck's paternal consent or to

grant permission for the plaintiffs to marry. Having sent the document to Paris for Clara's signature, he vowed to hold her 'aloft like a trophy won in the fiercest of battles'.

Schumann's dealings with the composer Herrmann Hirschbach, author of several articles on Beethoven's late string quartets for the *Neue Zeitschrift*, may have had a bearing on his turning to quartet composition at this time. In a letter of 13 June to Clara, he claimed to have begun two such works, both of them 'just as good as Haydn's'. Brief sketches for quartet movements in D and E \flat survive.

After failing to reach an agreement with Wieck in late June, and acting on the counsel of the lawyer Wilhelm Einert, Schumann submitted his petition to the Leipzig court on 16 July. On 19 August he and Clara met for the first time for nearly a year in the Leipzig suburb of Altenburg and later went to Zwickau, where they celebrated their reunion with extended sessions of four-hand piano playing. Back in Leipzig by the end of the month, they met (31 August) Archdeacon R.R. Fischer, the court-appointed mediator in their lawsuit, but were dismayed to find that Wieck, claiming urgent business in Dresden, had cancelled the appointment at the last moment. A private meeting between Wieck and Schumann on 24 September filled the latter with 'gloomy forebodings', and indeed, within a week Wieck attempted to postpone the court hearing set for 2 October, on the incredible grounds that the meeting with Fischer had not taken place. When Wieck failed to appear at the hearing (this time without even proffering an excuse), the court set a new date for 18 December.

The lull in the legal proceedings afforded Schumann time to give thought to composition after a lengthy hiatus. While he wrote to Clara (10 October) that he had begun about 50 new works, the only tangible result of his efforts was the G minor *Fughette* later issued as the last item of the *Klavierstücke* op.32. The *Drei Romanzen* op.28, drafted by 11 December, constitute a more substantial project. Schumann's fondness for this set, the last in a rich series of keyboard works reaching back almost a decade, was perhaps rooted in its special relationship to Clara. The second of her own three *Romances* (completed in early 1839) features a variety of duet textures that Schumann emulated in the F \sharp major *Romanze* (no.2) of his cycle.

In the meantime, Wieck had written an 11-page 'Declaration' in which drunkenness was only one of a litany of charges levelled at Schumann. While Wieck's erratic behaviour at the hearing on 18 December damaged his credibility, the court acknowledged in its decision (delivered 4 January 1840) that his allegation regarding 'the plaintiff's tendency to drink' might have some bearing on the case. Within days Wieck was circulating his declaration among concert managers and critics, and on 13 January he formally contested the court's decision in a *Deduktionsschrift* submitted at the end of the month. Threatening to sue Wieck for slander, Schumann responded on 13 February with a written refutation. By now a master of postponement, Wieck managed to stretch from six weeks to six months the period granted him to prove that Schumann over-indulged in drink.

Although confident he would ultimately prevail, Schumann sought to strengthen his hand against Wieck by inquiring, through his friend Gustav Keferstein, about the possibility of obtaining the doctorate at the University of Jena. In early February he offered to demonstrate his scholarly aptitude by undertaking a long essay on the significance of music in Shakespearean drama, an exercise that proved unnecessary. After sending the university officials a *curriculum vitae*, representative articles from the *Neue Zeitschrift* and testimonials to his musical skills, he received the doctoral diploma from Jena on 28 February 1840.

Earlier in the same month, Schumann noted his work on 'a rich harvest of songs'. Indeed, by January 1841 he had completed about 125 lieder, well over half his output in the genre. What he called his *Liederjahr* ('Year of Song') officially began on 1 February 1840 with a setting of the *Schlusslied des Narren* (op.127 no.5) from Shakespeare's *Twelfth Night*. 'How blissful it is to compose for the voice!', he wrote to Clara late in February, by which time he had completed, among other things, the Heine *Liederkreis* op.24, a setting of Heine's ballad *Belsatzar* (op.57), other lieder on Heine texts and settings of Goethe, Byron and Mosen as well. The latter, together with lieder on verses by Rückert and Burns, became the basis for the 'wedding present' he finished in early April and published later that year as *Myrthen* op.25. A letter to Kistner of 18 February indicates that he was also contemplating an opera. No later than March he settled on Hoffmann's *Doge und Dogaresa*, a tale whose 'nobility and naturalness' attracted him, but in May his collaboration with the librettist Julius Becker failed.

The slackening of Schumann's productivity in early spring was due in part to his cultivation of a professional bond with Liszt, whom he heard in Dresden on 16 March and then accompanied to Leipzig. A mild depressive phase in the first part of April gave way to brighter spirits when Schumann departed, with Clara, for Berlin (home of her mother Marianne Bargiel, Wieck's first wife and an ally in the suit against him). Having returned to Leipzig on 1 May, Schumann again immersed himself in vocal composition. Within three weeks he produced his 'most profoundly Romantic' work to date, a *Liederkreis* to texts by Eichendorff selected largely by Clara (op.39; when Schumann reissued the cycle in 1850, he replaced the opening song, *Der frohe Wandersmann*, with the brooding *In der Fremde*). This was followed by 20 *Lieder und Gesänge* on verses from Heine's *Lyrisches Intermezzo*; completed on 1 June, the cycle was subsequently shortened by four songs and issued in 1844 as *Dichterliebe* op.48.

On 1 June Schumann also charged Wieck with defamation of character in a 'Denunciation' filed with the upper court in Dresden; it is not clear whether Wieck actually served his 18-day prison sentence for this offence. In his 'Declaration' of 7 July, Wieck conceded his inability to corroborate the charge of drunkenness against Schumann. Certain of victory, Schumann and Clara began their search for an apartment the following day, and before a week had elapsed Schumann was again immersed in the composition of lieder. By the end of the month he had completed a setting of Chamisso's lyric cycle *Frauenliebe und -leben* op.42, *Drei Gesänge* op.31 on lyrics by the same poet, *Fünf Lieder* op.40 on texts by Hans Christian Andersen and a popular Greek verse (all translated by Chamisso), and two ensemble settings of poems by Geibel (op.29 nos.1

and 2). Although he started a cycle on texts by Robert Reinick (*Sechs Gedichte* op.36) late in July, it was not finished until 22 or 23 August.

This surge of creativity came to a temporary halt after a setting of Geibel's *Der Hidalgo* (op.30 no.3) on 1 August. On the same day, the Leipzig court made public its 'Erkenntniss' of 18 July, the document granting legal permission for Schumann and Clara to marry. Wieck's failure to contest the decision during the ten-day period allotted him by law was taken as a *de facto* admission of defeat, so that on 11 August, a year after the initiation of the suit, Schumann could write with relief in the *Haushaltbuch*: 'happiest of days – end of the struggle'. With the posting of the banns on 16 and 30 August, the way was clear for the wedding to take place.

Although Schumann completed a few songs during the month of August, he devoted most of his energies to preparations for the forthcoming marriage ceremony. Meanwhile Clara had departed for a concert tour to Jena, Gotha, Erfurt and Weimar. Schumann paid her an unexpected visit in Weimar on 5 September, from which date they were 'together for evermore', as he noted in his diary. Finally, on 12 September, they were married in the village church at Schönefeld, a suburb of Leipzig. The simple ceremony was conducted by Pastor C.A. Wildenhahn, an old friend from Schumann's Zwickau days.

Among the gifts Clara received from Schumann on 13 September, her 21st birthday, was a little book with 'a very intimate meaning'. Maintained with varying degrees of regularity for nearly four years, and an invaluable source of information on the early phase of the couple's life together, the *Ehetagebuch* (marriage diary) was to consist of weekly entries alternately written by Schumann and Clara. As a rule, Clara kept up her side of the exchange better than her husband, with entries richer in detail and more pointed in their assessments than his.

To judge from the diary, they rapidly settled into Biedermeier cosiness. A period of joint study in late September devoted to Bach's fugues was followed in October by a continuation of Schumann's investigation of the role of music in Shakespeare's plays and by reading aloud from Jean Paul (an activity for which Clara showed little enthusiasm). Disagreements over the management of Clara's career emerged as a source of tension that was to resurface in the years ahead. Though plans for a tour of Russia were put off because of a volatile political situation and an unwillingness to compete with Liszt, Clara made renewed requests in October and November for Schumann to accompany her on projected tours to Belgium, the Netherlands and Denmark. Wieck's demand that Clara pay 60 thalers to have her piano removed from his house was a further cause of consternation in November.

While Schumann understandably composed little in the weeks after his wedding, he resumed creative work in early October with a set of three vocal duets (op.43) and the unusually scored *Zigeunerleben* (op.29 no.3, for vocal quartet, piano and optional triangle and tambourine). Between 13 and 17 October he even tried his hand at a symphony, a venture, as he put it, 'where not every first step is successful'. Regardless of whether this attempt can be linked with sketches in the Bonn Universitätsbibliothek for a symphonic movement in C minor, it was hardly a success, and Schumann

soon returned to vocal composition with settings of texts by Eichendorff (op.45 no.2) and J.G. Seidl (op.53 no.1). His technically irreproachable if aesthetically undistinguished setting of Nikolaus Becker's patriotic poem 'Rheinlied' (*Der deutsche Rhein* woo1, for solo voice, chorus and piano) was immediately successful after its publication in November. Late in the same month he turned to the poetry of Kerner for the first time in over a decade and completed 14 settings by late December. The bulk of these were assembled as *Zwölf Gedichte von Justinus Kerner* op.35, a cycle that is among the most impressive, if underrated, achievements of the *Liederjahr*.

Clara also made significant contributions to the song literature at this time. Impressed by her settings of poems by Burns (*Am Strande*) and Heine (*Ich stand in dunkeln Träumen* and *Es fiel ein Reif*), which she presented to him as Christmas gifts, Schumann suggested that they collaborate on a volume of lieder. The plan was realized the following year with *Zwölf Gedichte aus F. Rückerts Liebesfrühling* (published as Schumann's op.37 and Clara's op.12). The couple's 1840 Christmas season was further brightened by Clara's announcement of her pregnancy.

Schumann, Robert

9. The aesthetics of the 'Liederjahr', 1840–41.

Schumann's nearly exclusive concentration on vocal composition in 1840 can be traced to a confluence of pragmatic, personal and artistic factors. His turn to what was probably the most marketable of musical genres and the concomitant search for a more easily understandable style no doubt reflected his desire to attain the financial stability Wieck accused him of lacking. In addition, the lieder of 1840, like many of the earlier piano pieces, were closely interwoven with his feelings for Clara. 'Much of you is embedded in my Eichendorff *Liederkreis*', he wrote to her in May, and the same could justly be said of *Myrthen*, *Frauenliebe und -leben*, and the Kerner cycle op.35. Finally, in the lieder Schumann would have found an ideal means of fulfilling his longstanding quest for a synthesis of music and poetry. While he claimed (in a letter of June 1839 to Hirschbach) never to have considered song composition as 'great art', his own achievements in the genre may be seen as responses to an imperative articulated repeatedly in his critical writings: the perfecting of imperfect tendencies in contemporary art.

It is possible to reconstruct from these writings the composer's aesthetic of song, which commanded his critical attention from 1836. In Schumann's view, the ideal lieder must mediate between artlessness and art, simplicity and pretension. Construed as more than a singable melody supported by a decorative accompaniment, the lieder unites voice and piano as equal partners in a shared discourse. Schumann's further conviction that a great poem is a necessary condition for a great song may help to account for the relatively limited role he ascribed to Schubert, who was not always a discriminating judge of verse, in the development of the genre. Although Schumann located the song composer's central mission in the preservation of the poem's 'delicate life', this aim was to be fulfilled less through an act of translation than through a subtle recreation of the poem's essence. The composer endeavours 'to produce a resonant echo of the poem and its

smallest features by means of a refined musical content', he wrote, and hence becomes a poet.

The songs of the *Liederjahr* more than meet these standards. Schumann struck a balance between apparent naivety and refinement at all levels, perhaps most obviously as regards melody, but no less notably in the realm of form. While modified strophic or tripartite designs prevail in his settings, his concern for continuity often led him to leave the earlier strophes harmonically open so that closure is reserved for the final moments, as in *Morgens steh' ich auf* (*Liederkreis* op.24 no.1). In *Der Nussbaum* (*Myrthen* op.25 no.3), the interplay between a graceful but melodically attenuated vocal line and a diaphanous texture in the accompaniment produces a finely wrought dialogue. The piano postlude of *Stille Thränen* from the Kerner songs op.35, like the corresponding passages in many other songs, completes a thought only partly articulated by the voice.

Throughout his career as a lieder composer, Schumann drew on the verses of the finest poets of the late 18th and early 19th centuries, including Goethe, Eichendorff, Heine, Rückert, Andersen, Burns and Byron. While about half his chosen texts can be classified as lyric in the strict sense of the term, the remainder divide almost evenly into narrative and dramatic types. The topical range is equally broad, encompassing love in all its nuances, patriotism, wandering, death, isolation and even madness. In some of the collections, folk- and drinking-songs appear side by side with lullabies, visions and depictions of festive scenes. While he was particularly fascinated with the contrast between innocence and sensuality in many of Heine's lyrics, Schumann has been charged with insensitivity to the poet's characteristic irony. But although he undoubtedly smoothed over Heine's mordant wit on occasion, he demonstrated a keen sense for parody and for the destruction of illusion in his settings of *Lieb' Liebchen* (*Liederkreis* op.24), *Ich grolle nicht* (*Dichterliebe* op.48), and *Die beiden Grenadiere* (op.49 no.1), to cite just a few examples.

Nowhere is Schumann's tendency to cast himself in the role of poet more apparent than in his fondness for the song cycle, a genre he cultivated more assiduously than any other major composer of the 19th century. In a review of Carl Loewe's *Esther* op.52 (a cycle in 'Balladenform'), he observed that narrative continuity, large-scale tonal planning and motivic recurrence might contribute to a cycle's coherence, though the presence of all three elements was not prescribed as a condition of cyclic integrity. Several of Schumann's own works draw on poetic cycles that either provide a chronological narrative (*Frauenliebe und -leben*) or describe a series of affective states (the Heine *Liederkreis*). In other cases Schumann acts as co-creator of the text, either by making careful selections from a widely ranging poetic collection (such as Heine's *Lyrisches Intermezzo*, the textual basis for *Dichterliebe*), or by arranging poems from disparate sources into a meaningful pattern (the Eichendorff *Liederkreis* op.39). Tonal and motivic relationships are also coordinated with textual factors. The motion from D to F over the course of the Reinick *Sechs Gedichte*, for instance, reinforces a thematic shift in the poems from reality to dream world. Motivic recall and transformation are deftly aligned with poetic content in the Eichendorff *Liederkreis* (second version), where a compact

but expressive figure first introduced in the accompaniment of the opening song (*In der Fremde*) becomes an emblem for yearning, removal in time and space, and finally for an ecstatic union with nature. The restatement of entire melodies over broad expanses, often a function of the piano part, may call up reveries of bygone days (*Frauenliebe und -leben*) or add a consoling touch to texts that would have otherwise ended on a bitter note (*Dichterliebe*, Kerner cycle). In all of these cases, the technique of melodic recurrence underlines the power of memory itself, the theme through which Schumann confirms his role as musical poet.

Schumann, Robert

10. The 'system' of genres.

Viewing Schumann's output as a whole, one cannot help noticing his tendency to focus on individual genres at various points during his life: piano music (1833–9), song (1840), symphonic music (1841), chamber music (1842), oratorio (1843), contrapuntal forms (1845), dramatic music (1847–8) and church music (1852). Although there is no evidence that he made a conscious decision to pursue this course at a specific moment in his career, his orderly exploration of genres probably answered to both artistic and psychological imperatives. On the one hand, it would ensure his parity with such esteemed predecessors as Bach, Beethoven and Schubert (writing in 1842, he maintained that 'a master of the German school must know his way around all the forms and genres'); on the other, it was rooted in the same impulse to keep chaos at bay that made him an enthusiastic diarist, an avid (and systematic) reader and a sometimes obsessive keeper of lists.

To reduce Schumann's creativity to a single sweep through the musical genres, however, is to misrepresent a considerably more complex situation. By 1833 he had already attempted a similar undertaking, though its products were often incomplete (piano concerto in F, symphony in G minor), or remained at the level of preliminary planning (the *Hamlet* opera). Then at the end of his career, he re-enacted his earlier survey of the genres in the short space of two years (1850–52), his will to produce spurred on by his position as municipal music director in Düsseldorf.

The notion of a 'system' of genres for Schumann's output needs to be refined on several other counts. First, Schumann's contributions to individual genres often embodied diverse tendencies; secondly, he often pursued his interests in different genres either simultaneously or in close alternation; and lastly, his accomplishments in one area frequently affected his approach to others. While keyboard music dominated between 1833 and 1839, it is important to recognize the variety of this repertory, where essays in the larger forms give way to a concentration on the miniature. Moreover, both sub-genres, the large and the small, are conflated in such works as the C major *Fantasie* and the *Novelletten*. In 1849, Schumann's most productive year, he focussed alternately on *Hausmusik* (character-pieces for instrumental ensemble, choral partsongs, lieder) – from which he could expect handsome financial returns – and on more imposing forms involving vocal and instrumental soloists, chorus and orchestra. Just as significant as the individuality of the genres is their interdependence in Schumann's hands. Like his poetic cycles for keyboard, his song cycles

may be viewed as constellations of lyric fragments. The symphonic works of 1841 make both overt and covert allusions to the earlier songs and piano pieces. In the oratorio *Das Paradies und die Peri*, he drew on his previous experience as a composer of vocal and orchestral music.

It would be difficult to say which of these is the central genre for an understanding of Schumann's compositional development. Indeed, it was often in the transformation of one genre into another that he best displayed his mastery. *Kennst du das Land*, the first of the *Wilhelm Meister* songs (op.98a), is not only a lied but also a keyboard miniature and a compressed operatic scena.

Schumann, Robert

11. The symphonic year, 1841.

In early January 1841 Schumann set the nine lyric poems by Rückert that were to appear in the *Liebesfrühling* song cycle, conceived jointly with Clara (her contributions, nos.2, 4 and 11 of the published set, op.37, were ready by June). The identity of the C minor symphony to which Schumann alluded in entries of 21–2 January in the *Haushaltbuch* is still a matter of controversy. This notwithstanding, he had indisputably embarked on the activity that would claim his attention for the better part of the ensuing year. Motivated in part by Clara's suggestions (beginning in January 1839) that he write for orchestra, and responding to a personal desire, Schumann quickly made headway in the genre that Czerny described as 'the grandest species of musical creation'. Within four days and nearly as many sleepless nights (23–6 January), he completed the continuity draft (melody and bass sketches, notated on two staves) of the First ('Spring') Symphony op.38, the orchestration of which was finished by late February. What Schumann described as 'symphonic fire' was not cooled when he received an induction notice from the Leipzig communal guard (his petition for exemption from service was approved early in 1842), though after scoring the symphony he suffered from mild depression. His mood had brightened by the time of the work's warmly applauded première on 31 March at the Gewandhaus, an event he counted among the most important of his artistic life. Revisions of the first movement, scherzo and finale followed in June and August. With the First Symphony, he thus established a pattern of rapid sketching, textural elaboration and revision (often in reaction to a trial performance) that he was to employ in many of his subsequent works in the larger forms.

His next symphonic composition was sketched and scored in April and May. Conceived as a 'Suite' or 'Symphonette', and subjected to extensive revisions in August and again in the autumn of 1845, it was published in 1846 as Overture, Scherzo and Finale op.52. While still occupied with the first version of the finale in May 1841, he drafted a *Phantasie* in A minor for piano and orchestra, which, with the addition of a slow movement and rondo finale a little over four years later, became the Piano Concerto op.54.

'Sometimes I hear D minor strains resounding wildly from the distance', Clara wrote at the end of May in a reference to her husband's latest symphonic effort, a Symphony in D minor. While the sketching process had come to an end by mid-June, the work did not achieve provisional completion until October. In the meantime, the Schumanns were caught up

in a number of activities great and small. Early in July they enjoyed a holiday in the environs of Dresden. At about the same time, Schumann looked to the plays of Calderón as a possible source for an opera libretto. By early August, Thomas Moore's *Paradise and the Peri* had come under close scrutiny for operatic treatment; working with Adolf Böttger, Schumann made substantial progress in transforming the verse fairy tale into a quasi-dramatic text by December. On 1 September, soon before her 22nd birthday, Clara gave birth to their first child, a daughter, named Marie. Late in the same month, Schumann sketched yet another symphony, this one in C minor. While the continuity draft was not fully elaborated for orchestra, the music for the scherzo was later reworked as no.13 of *Bunte Blätter* op.99 (published in 1852). Having polished the D minor Symphony by early October, he turned briefly to vocal composition with a setting of Heine's *Tragödie* for voices and orchestra (a version for soprano, tenor and piano appeared in 1847 as op.64 no.3). On 6 December both the Overture, Scherzo and Finale and the D minor Symphony were first performed, at a Gewandhaus concert under Ferdinand David. The public's less than wholehearted embracing of these works (in contrast to its enthusiastic reaction to Clara's and Liszt's playing of the latter's *Hexameron* duo) may have contributed to Schumann's decision to withhold both from immediate release. Unable at first to interest a publisher in the symphony, he revised it extensively in December 1851, issuing it two years later as his Fourth Symphony op.120.

Schumann's main compositional efforts of 1841 constitute a comprehensive exploration of the symphonic medium. The grandeur of the First Symphony gives way in the Overture, Scherzo and Finale to a more compact design and an elfin orchestration redolent of Weber. (To judge from the sketches for the C minor Symphony, the finished product would probably have been deliberately Classical in style.) The style of the *Phantasie* for piano and orchestra stands between the improvisatory manner that distinguished Schumann's pianism and a structural plan rooted in the principles of sonata form. Finally, Schumann's attempt to bind the movements of the D minor Symphony into a freely unfolding whole justifies his later reference to the work as a 'symphonic fantasy'.

Faced with the problem of developing lyrical material into the dynamic forms expected of every post-Beethovenian symphonist, Schumann naturally turned to Schubert as a model. But even in the First Symphony, the most derivative of his mature orchestral works, he managed to forge convincing alternatives to the strategies of his predecessors. Inspired by a 'spring poem' by Böttger, the First Symphony lies midway between absolute and programme music. Schumann's replacing of the traditional point of recapitulation in the first movement with an apotheosis-like statement of the musical motto generated from Böttger's poem is only the most obvious of the techniques through which he strikes a grand symphonic tone in a fundamentally original manner.

In his reviews of orchestral music, Schumann noted the tendency of his contemporaries to imbue their works with 'historical interest' by developing related ideas over the course of an entire work. A prime means of achieving coherence on the large scale, the technique of inter-movement thematic recall figures prominently in the works of the symphonic year,

though Schumann was equally anxious to circumvent the monotony that might result from the over-use of a limited number of ideas. In the First Symphony, the concluding trombone chorale of the slow movement prefigures the main theme of the following scherzo in a gesture that provides both continuity and variety. The thematic web is even more densely woven in the Overture, Scherzo and Finale, where an idea introduced in the first movement's coda undergoes a variety of shifts in character in the subsequent movements. Although the A minor *Phantasie* owes much to the rhetoric of sonata form, its various sections, each articulated by a change in tempo and each presenting related motifs in an ever-changing light, are close to the fast–slow–fast disposition of a typical concerto. The D minor Symphony, perhaps the most radical of Schumann's works of 1841, does much the reverse in that the movements (all derived from material presented near the outset) together describe an overall pattern of exposition (slow introduction and Allegro di molto), development (Romanza and Scherzo), retransition (Largo) and recapitulation (Finale: Allegro vivace). A comment entered by Schumann into the marriage diary (March 1841) to the effect that his next symphony would be named after Clara, whom he planned to 'portray' with 'flutes, oboes and harps', has often been interpreted as a reference to the D minor Symphony, though it might just as well allude to the Overture, Scherzo and Finale. Indeed, Schumann sought to 'portray' Clara, at some level, in any number of his mature works.

Schumann, Robert

12. The chamber music year, 1842–3.

The first crisis of the Schumanns' married life arose in connection with a concert tour of north German cities undertaken early in 1842 and intended primarily as a showcase for Clara's pianism. Annoyed at having been snubbed by court officials in Oldenburg after Clara's concert there on 25 February, Schumann was in the depths of melancholy when he and Clara subsequently travelled to Hamburg. Finally, on 10 March (which Clara remembered as the 'most miserable day' of their marriage up to that point), he could bear his 'undignified situation' no longer and returned alone to Leipzig while Clara went on to give concerts in Copenhagen. Schumann's depressive state was exacerbated by his intemperance, though he did busy himself with contrapuntal exercises in the weeks before his reunion with Clara on 25 April. During the same period he also pored over the string quartets of Haydn and Mozart, and after Clara's return they studied these scores at the keyboard.

Soon the 'quartet thoughts' to which Schumann had first alluded in the *Haushaltbücher* on 14 February bore fruit as the String Quartets in A minor and F (op.41 nos.1 and 2), sketched and elaborated as a pair in June and early July. A third quartet (in A, op.41 no.3) was composed 8–22 July. Not long after returning from an excursion in Bohemia (6–22 August), during which he and Clara had a memorable audience with Metternich, Schumann drafted a composition that would achieve early and lasting success, the Piano Quintet in E♭ (op.44). Having completed this work by mid-October, he spent much of November working on a companion piece, the Piano Quartet in E♭ (op.47). 'Nervous irritation' did not keep him from finishing a set of *Phantasiestücke* for piano trio (op.88) over Christmas. This

impressive burst of creativity spilled into the next year with the Andante and Variations in B♭, drafted between 26 January and 7 February, and conceived for an unusual combination of instruments: two pianos, two cellos and horn (woo10). Acting on Mendelssohn's suggestion, Schumann recast the work for two pianos, in which form it was published late in 1843 as op.46. Thus in less than a year he had completed a comprehensive survey of the instrumental chamber idiom with a series of works varied in both scope and character. Composition in the 'higher forms', where the finely etched style of the string quartets contrasts with the broader strokes of the Piano Quintet and Piano Quartet, gave way to the character-piece and variations.

As a critic, Schumann made two principal demands of the prospective composer of string quartets. First, the 'proper' quartet style should avoid 'symphonic furore' and aim rather for a conversational tone in which 'everyone has something to say'. Secondly, the composer must possess an intimate knowledge of the genre's history, but should strive to produce more than mere imitations of Haydn, Mozart and Beethoven. Both aspects of this aesthetic are aptly reflected in Schumann's own quartets, which he proudly described in a letter to Härtel of December 1847 as the best works of his earlier period. His fugal studies of March and April aided the creation of contrapuntally integrated string quartets where every member of the ensemble is accorded a crucial strand in the total discourse. Similarly, his immersion in the quartets of the Viennese Classical tradition left a definite imprint on his treatment of sonata form. Haydn's mono-motivic forms, no less than Mozart's tendency to conflate developmental and recapitulatory processes, became objects of emulation in the opening and closing movements in nearly all Schumann's quartets. Beethoven's op.131 in turn provided a model for the tonal and thematic strategies employed to achieve large-scale unity in Schumann's op.41 no.1.

It is important to remember that Schumann, like Mendelssohn, reached artistic maturity during a period in which chamber music came to occupy an intermediary position between private entertainment and public display. This dialectic comes to the fore in the tension between symphonic and more traditional chamber-like elements in Schumann's Piano Quintet and Piano Quartet. The peroration of the earlier work, for instance, occurs at the point in the finale where that movement's main theme is combined with an emphatic restatement of the first movement's motto, a gesture of epic recall that Schumann later used in his Second Symphony. (This tactic apparently failed to impress Liszt, who dismissed the Piano Quintet as too 'Leipzigerisch'.) Apart from its surface similarities with the Piano Quintet, the Piano Quartet projects an exuberant character through musical materials of a decidedly neo-classical stamp.

Both the *Phantasiestücke* and the Andante and Variations take up features already exploited in Schumann's keyboard works of the previous decade. The mosaic-like designs of the *Phantasiestücke* have parallels in the *Novelletten*, while the alternation of Florestanian ebullience and Eusebian introspection in the Andante and Variations resonates with the affective pattern of the *Davidsbündlertänze*. In addition, the mediation of esoteric and popular styles in these works prefigures an important trait of the *Hausmusik* of the late 1840s.

Schumann, Robert

13. The oratorio year, 1843.

Between late January and early March 1843, musical life in Leipzig was considerably enlivened by the presence of Berlioz. Schumann heard Berlioz's concerts of 4 and 23 February with great interest, and although his enthusiasm for the French composer's works had cooled in the eight years since the publication of his review of the *Symphonie fantastique*, the Offertorium from the Requiem, Berlioz relates in his *Mémoires*, prompted Schumann to exclaim: 'That beats everything!'

By this time Mendelssohn's plan to found a music conservatory in Leipzig, an idea he first broached with Schumann in November 1842, was well on the way to realization. Schumann willingly assumed his duties as instructor of composition, score reading and piano in March 1843, but by midsummer complained that very few of the school's nearly 50 students showed genuine compositional talent.

Berlioz's visit and the founding of the conservatory overlapped with the beginning of sustained work on the music for *Das Paradies und die Peri*. Descended from the union of a fallen angel and a mortal, and thereby excluded from paradise, the Peri in Moore's version of the tale (one of four long poems in *Lalla Rookh*, published in 1817) attempts to impress the guardians of the heavenly gates with the blood of a young warrior and the sighs of an expiring maiden, but only gains admission to paradise with her third offering, the tears of a repentant sinner. In a list dating from December 1840, Schumann designated the story as 'material for an opera', but when in the latter part of the next year, and working in consultation with Böttger, he began to transform his friend Flechsig's translation of Moore's verses into a libretto, the result seemed more appropriate for treatment as an oratorio. Although the text was essentially complete by January 1842, Schumann left it untouched until February 1843. Two of the oratorio's three parts were sketched and scored within two months, but then came a month-long hiatus probably occasioned by the birth of a second daughter, Elise, on 25 April, and the demands of the 'annoying journal'. By 16 June Schumann had brought the work to provisional completion, although he returned to it for polishing and revision in July and September. Rehearsals with the singers began in October, and the première (4 December) under Schumann's direction was such a success (thanks in large part to Livia Frege's singing of the Peri) that a second performance was arranged for 11 December. The public acclaim Schumann garnered as a consequence of these events may have caused Wieck to send his son-in-law a formal letter of reconciliation dated 16 December.

Writing to Carl Kossmaly on 5 May 1843, Schumann claimed to be engaged in the creation of 'a new genre for the concert hall'. The *Peri* lives up to this epithet on several counts. In the first place, the work effects a fusion of the sacred and secular realms, with the semi-human, semi-divine Peri herself providing an emblem for the 19th-century artist. Second, the deft transitions between the oratorio's individual numbers, no less than the balanced disposition of narrative, lyric and dramatic elements, ensures a previously unmatched degree of continuity on the large scale. A delicate web of melodic recurrences contributes to the same end. Finally,

Schumann avoided a merely formulaic setting of the narrative portions of the text by means of what he called 'Rezitativer Gesang', a flexibly declaimed vocal line supported by a motivically rich orchestral texture. Critics of Schumann's orchestration might be persuaded to modify their stance after considering the airily scored music for the Nile Genies (no.11) and Houris (no.18), the mellow horn choir and shimmering strings of the Part 2 finale (no.17), and the colouristic touches from the upper winds in the solo baritone's 'Jetzt sank des Abends' (no.21). The *Peri* occupies a pivotal position in Schumann's output. Soon after completing it, he wrote in the marriage diary: 'An opera will be my next work, and I'm burning to get started'. The upheavals of the following years delayed the realization of this plan, but when, in the later 1840s, Schumann did fulfil his longstanding desire to compose dramatic music, he returned to a poetic theme first represented musically in the *Peri*, the notion of redemption.

Schumann, Robert

14. Russia and after, 1844.

In December 1843 Schumann reluctantly agreed to embark on a concert tour of Russia with Clara. After departing on 25 January, they travelled (often under arduous conditions) to Königsberg (now Kaliningrad), Riga, Mitau (Jelgava) and Dorpat (Tartu), in February, St Petersburg (March), Moscow (April) and again to St Petersburg before returning to Leipzig on 24 May. In some respects the tour was a success. Clara's four concerts in St Petersburg and three in Moscow brought in no less than 6000 thalers, half of which counted as profit. During their first visit to St Petersburg, the Schumanns met the leading figures on the Russian musical scene, including Glinka and Anton Rubinstein, and developed a warm rapport with the art-loving aristocrat Mateusz Wielhorski, a talented cellist, and his brother Michal, an amateur composer. Writing in the marriage diary, Schumann described St Petersburg as 'the most wondrous of the world's cities'. He and Clara were similarly awestruck by the 'peculiar orientalism' of Moscow, where they made almost daily visits to the Kremlin.

Elected an honorary member of the St Petersburg Philharmonic Society, and granted an audience with the imperial family (if only after a tiresome and humiliating series of political machinations), Clara succeeded in consolidating her reputation as an international artist. In contrast, for Schumann the artistic results of the Russian tour were decidedly meagre. Although his Piano Quintet was enthusiastically received at one of the Wielhorskis' soirées and at Clara's third St Petersburg concert, he was unable to arrange a Moscow performance of his First Symphony. Seldom able to compose while touring, Schumann considered Goethe's *Faust* for musical treatment while in Dorpat and began to sketch a scene from its second part in St Petersburg, but otherwise made little headway with the project that would occupy him for nearly a decade. In April, however, he wrote five extended poems, all but the last directly inspired by Ivan III's great bell-tower at the Kremlin. While some writers have interpreted these verses as symptomatic of deterioration in the composer's mental state, the poems can also be read as allegories for the problem of artistic creativity; their emphasis on the theme of redemption through striving also echoes Schumann's interest in Goethe's *Faust*.

However, by the end of the Russian tour Schumann was in a physically and psychologically precarious condition. In Dorpat a severe 'nervous fever' had confined him to his bed for almost a week. An eyewitness account of his behaviour in St Petersburg presents him as depressed, preoccupied and incommunicative. Attacks of dizziness that impaired his sight caused him to seek medical advice in Moscow.

Schumann's illness persisted and intensified after he and Clara returned to Leipzig in late May. At the same time, he made an effort to devote himself wholly to composing. Indeed, his discontinuation of the marriage diary and his decision, in early June, to sell the *Neue Zeitschrift* should be viewed in this light. (The journal officially passed into Brendel's hands, for 500 thalers, on 20 November.) Late in June he began to sketch a setting of the final scene of Part 2 of Goethe's *Faust* and almost concurrently set to work on an opera based on Byron's *The Corsair* (for which only the opening chorus, an orchestral interlude and sketches for an aria survive). By August, however, Schumann was complaining of 'wretched melancholy' and a generally 'dreadful state of health'. Nor did his condition improve during a brief holiday in the Harz mountains (10–18 September). A consultation on 1 October with Dr Moritz Müller, a practitioner of homeopathic medicine, did little good.

On 3 October the Schumanns travelled to Dresden, where Clara's father had recently made his home, and by the middle of the month they decided to remain there for the winter. Their ultimate decision to move to the Saxon capital was motivated by several factors. Passed over in favour of Niels Gade in his pursuit of the directorship of the Gewandhaus concerts, Schumann held out few hopes of advancing his career in Leipzig. Dresden's flourishing theatrical life, however, might afford opportunities for his operatic ambitions. Further, the many spas in the area would allow him to continue the hydrotherapeutic treatment he had tried, with some success, in late August. Having made their way back to Leipzig after a visit to their friends the Serres in Maxen, Schumann and Clara held a farewell soirée at which the Piano Quartet had its first performance, on 8 December.

Soon after the family moved to Dresden, on 13 December 1844, Schumann's mental and physical state reached its nadir. According to the report of Dr Carl Helbig, Schumann's physician throughout his five years in Dresden, he was suffering from acute depression, insomnia, exhaustion, auditory disturbances, bodily tremors and a wide range of phobias. Attributing the exacerbation of these symptoms to his patient's recent compositional efforts, Helbig suggested that Schumann should give up music altogether. Although this advice was not taken, it is possible that Schumann's attempt to finish the *Faust* setting on which he had worked fitfully throughout the summer and autumn had affected his health. While his entry for 23 December in the *Haushaltbücher* reads 'Faust completed, but with effort', his work on it was far from over. The second part of the final chorus ('Das Ewig-Weibliche zieht uns hinan') was not fully elaborated until April 1847, and an entirely new version followed in the space of three months. Then in May and June 1848 he added a rousing coda to the central chorus, 'Gerettet ist das edle Glied'. Nonetheless, by December 1844 Schumann had abandoned his earlier plans for a *Faust* opera. 'What

would you think about treating the entire material as an oratorio?', he inquired in a letter to Eduard Krüger.

Schumann, Robert

15. A new manner of composing: Dresden, 1845–6.

Schumann began to recover from his depression in late January 1845. Concurrently he studied counterpoint, along with Clara, who soon produced a series of preludes and fugues on themes by her husband and J.S. Bach. Schumann's own 'Fugenpassion', as he called it in the *Haushaltbücher*, resulted in the completion of the *Vier Fugen* op.72 in March, soon after the birth of their third daughter, Julie. On 7 April, the same day on which he and Clara delved into Cherubini's *Cours de contrepoint et de fugue* (1835), Schumann drafted the first of the *Sechs Fugen über den Namen: Bach* op.60 for organ. Intrigued by the pedal piano he had initially rented in order to master the fundamentals of organ technique, he composed two sets of pieces for this unusual instrument (alternatively for piano, three to four hands), between April and June: four *Skizzen* op.58 and six *Studien* (in canonic form) op.56.

After completing the *Studien*, Schumann brought his contrapuntal projects to a temporary halt. Having had no success in placing the A minor *Phantasie* for piano and orchestra with a publisher, he attempted to enhance its marketability by adding a slow movement and finale (composed in reverse order from 14 June to 16 July). The resulting concerto, destined to become one of Schumann's most popular works, received a private première on 4 December, with Clara as soloist and Ferdinand Hiller conducting the Dresden orchestra, but it was never performed in public during the composer's lifetime. While finishing the concerto in July, Schumann received an invitation to the Beethoven festival on 10–12 August in Bonn. Although he and Clara duly set out, on 31 July, his complaints of persistent dizziness and anxiety led the couple to abandon their original plans and visit Schumann's relatives in Zwickau instead. On returning home in mid-August, Schumann met regularly with Hiller, Wieck and Julius Becker regarding a projected series of orchestral concerts in Dresden, and by September he felt well enough to resume his work on the B–A–C–H fugues, all six of which were drafted by November. In the meantime he subjected the last movement of the Overture, Scherzo and Finale to extensive revision. After hearing a revised version of Wagner's *Tannhäuser* on 22 November, Schumann had a long conversation with the opera's controversial composer, whom he subsequently described as possessing 'an enormous gift of the gab ... one can't listen to [Wagner] for long'.

A performance of Schubert's Ninth Symphony on 9 December may have fuelled the 'symphonic thoughts' Schumann noted in the *Haushaltbücher* at about this time. Soon after Christmas he had nearly finished sketching the work that was to be published as his Second Symphony in C major (op.61). Beginning in late January 1846, Schumann composed a series of choral partsongs, several on texts by Burns, that were subsequently issued in two volumes (opp.55 and 59). Soon after the birth of a son, Emil, on 8 February, he turned to the elaboration of the symphonic sketches, a process that occupied him intermittently for almost a year. His tortuously

slow progress on the symphony – indeed, the near cessation of his creative work in the spring and early summer – can be attributed to recurrent bouts of illness, the chief symptoms of which included dizziness, auditory disturbances and general malaise. 25 visits to the mineral baths on the island of Norderney did little to restore his health. The Schumanns' five-week holiday at this popular resort (15 July–21 August) was further clouded when Clara suffered a miscarriage. Only between September and October did Schumann manage to make significant headway on the orchestration of the C major Symphony. The tepid response to its first performance, on 5 November at a Gewandhaus concert under Mendelssohn's direction, may have caused him to revise the first and last movements.

In a diary entry, probably dating from the late 1840s, Schumann wrote: 'I used to compose almost all of my shorter pieces in the heat of inspiration ... Only from the year 1845 onwards, when I started to work out everything in my head, did a completely new manner of composing begin to develop'. The stylistic corollaries to this alteration in compositional process include a refinement in Schumann's approach to the art of transition and, even more importantly, a profound rethinking of what constitutes a musical idea. To put it succinctly, the linear development of a single motif often recedes in favour of the simultaneous development of motivic combinations. Schumann laid the groundwork for the 'new manner' in the op.72 fugues and the organ fugues on B–A–C–H, where he frequently coupled his subjects with flexibly varied counter-figures rather than with strictly maintained countersubjects. The fluidity of the motivic development in these pieces justifies Schumann's view of the fugue as a genre that could aspire to the 'poetry' of the character-piece. Although the Piano Concerto does not overtly reflect his preoccupation with counterpoint, it demonstrates a concern with the issues of continuity that were just as crucial for the realization of the 'new manner'. The six-bar transition between the last two movements, to cite an obvious example, at once recalls the first movement's main theme and leads inexorably into the finale, thus uniting reminiscence and anticipation. Like the D minor Symphony of 1841, the Second Symphony coheres by virtue of a web of recurrent thematic strands. In the later work, however, the technique of motivic recall is enhanced by Schumann's employment of contrapuntal combinations. Specifically, the chorale theme introduced midway through the finale is integrated with the opening theme of the first movement, also a chorale, in the symphony's concluding passages. The displacement of the finale's initial march-like theme by a pair of interwoven chorales in essence lifts the Second Symphony from a secular to a quasi-religious plane.

[Schumann, Robert](#)

16. The musical dramatist: Dresden, 1847–8.

Between 24 November 1846 and 4 February 1847 the Schumanns toured in Vienna, Brno and Prague. After a week in Dresden they went to Berlin, where the Singakademie planned to perform *Das Paradies und die Peri* on 17 February, and remained there until late March. The Viennese leg of the tour was hardly a success. The performance of Schumann's First Symphony and Piano Concerto at the Gesellschaft der Musikfreunde on 1 January 1847 was poorly attended and coolly received; Clara's concert on 10 January was saved from the same fate only through the participation of

Jenny Lind (whose artistry and personal warmth also endeared her to the Schumanns). The performance of the *Peri* in Berlin, with Schumann conducting, met with a positive response in spite of difficulties with the Singakademie directors (Eduard Grell and K.F. Rungenhagen), frustrating episodes with ill-prepared vocal soloists and technical mishaps at the performance itself. Apart from these annoyances, the tour provided Schumann with an opportunity to immerse himself in opera. A regular if not always approving member of the audience at performances of works by Donizetti, Rossini, Meyerbeer, Halévy and Flotow, he registered his 'desire to write operas' in his travel diary (15 March).

While Schumann suffered from insomnia and 'nervous weakness' during the last weeks in Berlin, his condition improved soon after his return to Dresden on 25 March. Indeed, he remained in generally good health throughout much of the ensuing year despite its tragic events. The death of Mendelssohn's sister Fanny Hensel on 14 May 1847 came as a shock; even more unsettling was the Schumanns' loss of their 16-month-old son Emil on 22 June. Their stay in Zwickau between 2 and 13 July for a festival devoted to Schumann's music proved a welcome distraction. Ferdinand Hiller's decision, in late October, to accept the post of municipal music director in Düsseldorf left open his position as conductor of the Dresden Liedertafel. Schumann's direction of this group provided the impetus for a series of compositions for male chorus, including the *Ritornelle in canonischen Weisen* (op.65), *Drei Gesänge* (op.62) and the pieces posthumously published as *Drei Freiheitsgesänge* (woo13–15, with optional wind and brass accompaniment). As Schumann soon tired of what he called 'the eternal 6/4 chords of the male choral style' – his involvement with the Liedertafel ceased in October 1848 – he looked to a more satisfying outlet for his talents in the founding of a Verein für Chorgesang. First mentioned in the *Haushaltbücher* on 29 November 1847, the Chorverein began rehearsing on 5 January 1848, and occupied an important place in Schumann's musical life for the remainder of his stay in Dresden. In the meantime, however, he suffered another tragic loss when Mendelssohn died on 4 November 1847. Shortly after returning from the funeral ceremony in Leipzig, he made preliminary notes for a memoir. (His musical homage to his friend appeared as 'Erinnerung', no.28 of the *Album für die Jugend* op.68.) In November he also began to give composition lessons to the young Karl Ritter.

Schumann composed little in 1846, but 1847 was rich in creative activity. The orchestration of the closing scene of the second part of *Faust* was completed in April. At about the same time he prepared a four-hand piano arrangement of the Finale from op.52 and made further corrections to the Second Symphony. Clara assumed a central role in preparing a vocal score of the *Faust* setting, for which Schumann composed an alternative final chorus between May and July. In May and June he completed *Beim Abschied zu singen* for chorus and wind (op.84) and two of the songs later issued in the *Romanzen und Balladen* op.64. The 'trio thoughts' to which he referred in the *Haushaltbücher* took shape as the D minor Piano Trio (op.63), sketched between 9 and 16 June, and a companion piece in F (op.80), partially sketched in August. These works, perhaps inspired by Clara's G minor Piano Trio of the year before, were finished between September and November. Though conceived as a pair, they differ

markedly in tone, the sunny quality of the second (with its allusion to *Dein Bildnis wunderselig* op.39 no.2) providing a foil to the more sombre conceits of the first. Nonetheless, Schumann's 'new manner' is much in evidence in both works, especially in the D minor trio, whose first movement evolves less from a theme than from a contrapuntal configuration introduced at the outset.

By far the grandest of Schumann's projects for the year involved the realization of a longstanding wish to write an opera. During the past 17 years he had considered well over 40 subjects for operatic treatment (among them Shakespeare's *Hamlet* and *The Tempest*, Hoffmann's *Doge und Dogressa*, the Till Eulenspiegel legend and K.L. Immermann's *Tristan und Isolde*). Finally, on 1 April 1847, he settled on Friedrich Hebbel's *Genoveva* (1841). Based on an old French legend, Hebbel's drama focusses on the psychological decline of the steward Golo, who ensnares the title character in a plot to compromise her honour when she spurns his advances. Within days Schumann sketched an overture, drafted a scenario and engaged Robert Reinick as librettist. Reinick may have prompted Schumann to read Ludwig Tieck's dramatization of the French tale as *Leben und Tod der heiligen Genoveva* (1799). Before long, however, the collaboration between composer and librettist foundered, in part because of Schumann's desire to take over verbatim a significant proportion of Hebbel's verses. Schumann therefore assumed responsibility for the libretto, on which he worked sporadically from May to December. (He solicited Hebbel's advice in a letter of 14 May and met the poet in Dresden on 27 July; Hebbel later described Schumann as 'not merely stubborn, but downright unpleasant in his taciturnity'.) With the text nearly complete, Schumann elaborated the sketches for the overture between 17 and 26 December. He then sketched and orchestrated the four acts in turn, the entire process occupying him until August 1848.

Meanwhile the Schumann household reacted with joy and awe to a series of personal and public events. A second son, Ludwig, was born on 20 January. While at work on Act 2 of *Genoveva* in February and March, Schumann noted his 'political excitement' over the outbreak of revolution in Paris, Milan and Vienna. In May and June he amplified the central chorus ('Gerettet ist das edle Glied') of his setting of the final scene from *Faust* and directed a private performance of the entire scene on 25 June. Finding a performance venue for *Genoveva*, however, proved an immensely frustrating task. The intrigues of C.R. Reissiger, Hofkapellmeister at the court theatre, militated against a performance in Dresden; negotiations to mount the opera in Frankfurt, Berlin and Weimar failed to produce immediate results and the première eventually took place in Leipzig in 1850.

On 29 July 1848 Schumann read Byron's *Manfred* in the translation of K.A. Suckow. Within about a week, and immediately after finishing *Genoveva*, he began to prepare the text for his next dramatic work, an idiosyncratic treatment of Byron's play in which spoken dialogue alternates with 15 brief movements cast as vocal solos and ensembles, instrumental interludes, choruses and melodramas. But before realizing this plan, he prepared a four-hand piano arrangement of the Second Symphony with Clara's help and, on 1 September, Marie's seventh birthday, presented his eldest

daughter with an album (*Stückchen für's Clavier*) comprising eight little piano pieces, seven of them original compositions and one an arrangement of 'Vedrai, carino' from Mozart's *Don Giovanni*. Soon thereafter he amplified this album with arrangements of well-known melodies by Bach, Handel, Beethoven and Schubert, and a diminutive cipher piece called 'Rebus' (the melodic line yields the adage: '[L]ass das Fade, fass das Ächte', i.e. 'ignore what is merely fashionable, seize that which is genuine'). Most of Schumann's original contributions to the album (though not 'Rebus') found a place within the 40 numbers of the *Album für die Jugend* op.68. Drafted in September and early October, and originally intended to include a sampling of pieces from the classical repertory and maxims for fledgling musicians, the *Album* became one of Schumann's bestselling publications. By September he had also completed a *Lehrbuch der Fugenkomposition* consisting of excerpts from the treatises of Marpurg and Cherubini amplified with his own glosses. In mid-October he returned to *Manfred*, sketching and scoring its imposing overture by the end of the month and completing the music for the body of the drama by 23 November. This 'dramatic poem' would have to wait until June 1852 for its stage première, in Weimar under Liszt.

Schumann's efforts to raise music to the level of literary culture reached a highpoint in the dramatic music of his Dresden years, a repertory that has not fared particularly well with either performers or critics. While the 'just assessment' that Schumann hoped for may still be elusive, it should be possible to approach that goal by taking into account his outlook on dramatic music in general and his aesthetic of opera in particular. Reviews written between 1837 and 1842, the brief notices in the *Theaterbüchlein* (1847–50) and remarks in Schumann's correspondence indicate that five aspects of this aesthetic can be isolated: the necessity for operatic music and texts to aspire to an elevated tone; a notion of 'melody' in which eloquence counts for more than mere tunefulness; an insistence on technical correctness; the conviction that operatic subject matter should be drawn from world literature; and a concern for fidelity to the poetic source. Schumann's prescriptions for a specifically 'literary' opera apply not only to *Genoveva* but also to *Manfred* and to his major achievement in this area, the *Scenen aus Goethes Faust* (woo3). The affinity among these three works is further confirmed by their varied but related musical embodiments of the theme of redemption.

Caught in the crossfire between Wagner's detractors and supporters, *Genoveva* is neither a number opera nor an incipient music drama, but rather a scene opera, its distinctive stylistic profile deeply implicated in the spoken dramas upon which its text is based. Hence Schumann's frequent recourse to the declamatory mode of *Rezitativer Gesang* (for instance, in the sorceress Margaretha's dream narrative at the beginning of Act 3) represents a response to non-rhyming verse forms that tend towards prose. The music for *Genoveva* likewise reflects the dramaturgy of the *Trauerspiel* or play of mourning, the genre from which Hebbel's and Tieck's plays derive their sustenance. Just as the *Trauerspiel* draws on allegorical imagery, so Schumann's *Genoveva* features an emblematic code whose chief elements include a repository of motifs, gestures and timbral effects associated with the opera's villains, Margaretha and Golo. If the music for *Genoveva* is characterized less by a family of recurrent motifs than by a

sumptuous lyric tone, it is because she is the agent through whom the play of mourning is transformed into a hagiographic drama of redemption. Nowhere is this process of transcendence more palpable than in the heroine's great lament and prayer in the first part of Act 4.

Schumann's realization of the ideals of literary opera took a radical form in *Manfred*, the text of which retains, almost without alteration, 975 of the 1336 verses in Suckow's translation. In keeping with his desire to place this text in the sharpest relief, Schumann relied extensively on melodrama, the conjunction of unadorned (though sometimes rhythmized) speech and illustrative instrumental music. The music accompanying Manfred's encounter with the spirit of his beloved Astarte is the most exquisitely orchestrated passage in a score notable for its sonic effects. The title character of Byron's play is a brooding misanthrope who forsakes interpersonal exchange for distracted introspection and engagement with the present for absorption in a past he would sooner forget. These elements of the anti-hero's dilemma are powerfully projected in Schumann's music. The densely argued overture not only testifies to the continued impact of the composer's 'new manner' but also serves as an emblem for Manfred's solipsism, especially when the motivic fabric comes undone in the coda. Moreover, the tissue of reminiscences in the music for the drama reflects the dialectic between memory and forgetfulness in Byron's play. Although Schumann has been criticized for granting Manfred redemption to the strains of a jubilant setting of the 'Et lux perpetua' from the Requiem Mass, he remained fundamentally true to the tragic tone of his poetic source. Like Goethe's Faust, Schumann's Manfred is redeemed not in this life but in the next.

Writing after its first public performance in 1849, Brendel characterized Schumann's music for the closing scene of *Faust* as the harbinger of 'the church music of the future'. In fact the scene that Schumann called 'Faust's Verklärung' (no.7 of the *Scenen aus Goethes Faust*) is most remarkable for its fusion of sacred and secular styles on a grander scale than in any music since the finale of Beethoven's Ninth Symphony. A corollary to the poetic theme of ascent to divine knowledge, the gradual intensification of texture, timbre and tone over the course of the scene's seven movements is undeniably dramatic. The mediation of declamatory writing and melting lyricism in Dr Marianus's 'Hier ist die Aussicht frei' similarly suggests an operatic style. In contrast, the spirit of church music prevails in the passages for the Blessed Boys and in the *stile antico* opening of the final Chorus mysticus. Theatrical and sacred styles come together in Schumann's settings of 'Das Ewig-Weibliche zieht uns hinan', both versions of which culminate in an impressive display of contrapuntal skill.

[Schumann, Robert](#)

17. Unbounded creativity: Dresden, 1848–50.

In a letter to Hiller (10 April 1849), Schumann juxtaposed the surge in his productivity with the upheavals wrought by the mid-century revolutions: 'For some time now I've been very busy – it's been my most fruitful year – it seemed as if the outer storms compelled people to turn inward'. Indeed, in 1849 alone Schumann completed nearly 40 works, many of them sizable. Nor was this creative outburst without its financial rewards; Schumann's

annual income from composing increased from 314 thalers in 1848 to 1275 thalers in 1849. He further supplemented his earnings, beginning in November 1848, by giving private instruction to Heinrich Richter. The productive phase reaching into the early part of 1850 also proved to be a period of physical and psychological well-being.

While Schumann had concentrated on dramatic music for much of 1848, his focus shifted towards the end of the year. In November and December, just after finishing the music for *Manfred*, he drafted the *Adventlied* op.71, for soprano, chorus and orchestra. While completing this work, he began a set of pieces for piano four hands, *Bilder aus Osten* op.66, presenting it some weeks later to Clara as a Christmas gift. The *Waldscenen* op.82 followed between 24 December and 6 January 1849, though he continued to polish this cycle of nine keyboard miniatures until September 1850. In February 1849 he turned to the composition of chamber music (*Fantasiestücke* for clarinet and piano, op.73; Adagio and Allegro for horn and piano, op.70) and by early March had fashioned a latterday response to the Baroque concerto grosso in the *Concertstück* op.86 for four horns and orchestra. Later that month he completed several works conceived for the participants in his Chorverein (which by then had grown to include between 60 and 70 members) – most of the pieces later issued as *Romanzen und Balladen* for mixed chorus (opp.67, 75, 145, 146) – and the *Spanisches Liederspiel* op.74. Two other projects were undertaken at this time: a series of *Romanzen* for women's voices (opp.69 and 91, completed in May) and the song cycle *Spanische Liebeslieder* (op.138, completed in November). In April he wrote the *Fünf Stücke im Volkston* op.102, for cello and piano, and set to work on the *Lieder-Album für die Jugend* op.79 (fig.9), a pendant to the similarly titled collection of keyboard pieces of the previous year.

The rhythm of the Schumanns' lives was disrupted, on 3 May, when fighting broke out in Dresden after the king of Saxony dissolved the Landtag. Two days later a republican security brigade attempted to draft Schumann into its ranks but he, Clara, and their eldest daughter, Marie, fled through the back gate of their home to the nearby railway station. They arrived in Mügeln by midday and proceeded to Dohna and finally to the Serre estate in Maxen. Travelling part of the way alone and on foot, Clara (who was pregnant) returned to Dresden on 7 May to fetch the rest of the children (Elise, Julie and Ludwig), who had been left with a maid. The royalists recaptured the city on 9 May, and the next day Schumann and Clara ventured back into Dresden to collect some of their belongings. Offended by the anti-republicanism of the aristocrats camped at the Serres' home, they decided to continue their temporary exile in Bad Kreischa, where they lived in 'cosy stillness' until 12 June. Schumann closely followed the news of the revolution, spent many afternoons on long hikes with his children and continued composing with remarkable fluency, apparently unruffled by the outer tumult. During his month in Kreischa he completed a number of new works (lieder for three women's voices, op.114 nos.1 and 3; *Fünf Gesänge* for male chorus, op.137; the first version, with optional organ, of *Verzweifle nicht im Schmerzenstal* op.93; two of the Mignon songs later issued in *Lieder und Gesänge aus Wilhelm Meister* op.98a; and the *Minnespiel* op.101), added piano accompaniments to the

Romanzen for women's voices begun in March, and made further progress on the *Lieder-Album für die Jugend*.

If the lighthearted tone of many of these pieces seems strangely at odds with the shocking world events surrounding their composition, the four marches for piano, op.76, completed between 12 and 15 June in Dresden, are decidedly 'republican in spirit', to quote the composer himself. Writing to Brendel on 17 June, Schumann expressed his conviction that it had fallen to him 'to tell, in music, of the motivating sorrows and joys of the times'. While a joyful quality prevails in the keyboard marches, Schumann's settings of all but one of the interpolated lyrics in Goethe's *Wilhelm Meisters Lehrjahre*, a project that occupied him until 7 July, embody a range of darker moods. His fascination with Goethe persisted throughout the summer, resulting in the composition of the *Requiem für Mignon* op.98b (on a text from book 8 of *Wilhelm Meister*, sketched 2–3 July and orchestrated by September) and of nos.1–4 of the *Faust* scenes, sketched and scored between 13 July and 20 August. (Another son, Ferdinand, was born on 16 July.) The music for the final scene of *Faust* received a triple première on 29 August in Dresden (with Schumann conducting), Weimar and Leipzig, where the work was given in connection with celebrations marking the centenary of Goethe's birth. By the end of the year, Schumann had completed a diverse array of vocal and instrumental works: *Vier Duette* op.78 for soprano and tenor (August–September); Introduction and Allegro appassionato op.92 for piano and orchestra and *12 vierhändige Clavierstücke* op.85 (both composed in September); *Vier doppelchörige Gesänge* op.141 (October); *Nachtlied* op.108 for chorus and orchestra (November); and three of Byron's *Hebrew Melodies*, op.95, *Schön Hedwig*, for speaker and piano, op.106, and *Drei Romanzen* for oboe and piano, op.94 (all in December). Sketched in December 1849 and January 1850, the *Neujahrslied* op.144 was orchestrated by the following October.

For some time Schumann had been hoping to obtain a salaried post. In July 1849 he expressed an interest in the recently vacated directorship of the Gewandhaus concerts. At about the same time he even allowed inquiries to be made on his behalf regarding Wagner's recently vacated post at the court theatre. Then in mid-November he received a letter from Hiller, who had just accepted an offer from Cologne, inviting him to assume the position of municipal music director in Düsseldorf. Schumann responded on 19 November, requesting further details of the position and informing his friend that he would not, in any event, be able to assume the post before the Leipzig première of *Genoveva*. When he and Clara went to Leipzig in February 1850, they were annoyed to learn that Meyerbeer's *Le prophète* would be performed instead, though Schumann took some consolation in the enthusiastic response accorded his *Concertstück* for four horns and *Genoveva* overture. In March he and Clara gave more concerts in Bremen and, with Jenny Lind, in Hamburg. Returning to Dresden after a brief visit to Clara's relatives in Berlin, Schumann officially accepted the Düsseldorf directorship on 31 March. He resumed his compositional activities in late March and early April with the *Drei Gesänge* op.83 and *Aufträge* op.77 no.5. After preparing for publication the *Musikalische Haus- und Lebensregeln* (the 'instructive appendix' to the *Album für die Jugend*), he brought the *Faust* project to near completion with settings of the scenes of Faust's blinding and death (nos.5 and 6 of the finished set), both drafted

by 10 May. The *Sechs Gesänge* op.89 on texts by 'Wilfried von der Neun' (F.W.T. Schöpff) followed within a week.

On 18 May the Schumanns again went to Leipzig for the long-awaited rehearsals and production of *Genoveva*. The première on 25 June, under the direction of the composer, went smoothly until the tenor taking the part of Golo suffered a memory lapse in Act 3 and threw the cast into confusion. Although the performances of 28 and 30 June were more assured, Schumann did not achieve the triumph he had hoped for. However, he did not discount the possibility of future successes in the theatre; while in Leipzig he drafted a scenario for a libretto on Shakespeare's *Romeo and Juliet*. In June he also participated in discussions regarding the newly formed Bach-Gesellschaft. Back in Dresden by 10 July, he turned once more to vocal composition, completing the *Lieder und Gesänge* op.96 and another half-dozen songs (later published in opp.77, 125 and 127) by the beginning of August. This second *Liederjahr* ended with *Sechs Gedichte von N. Lenau und Requiem* op.90, the last item of which was added on 5 August under the mistaken impression that the poet Lenau had died. On 25 August, when the cycle was first performed for a private gathering at the home of his friend Eduard Bendemann, Schumann learnt that the poet had in fact died on 22 August in an asylum near Vienna. At a farewell dinner given in his honour at the Brühlsche Terrasse, Schumann behaved badly, harshly criticizing a performance of his choral partsongs and rudely announcing that the wine, a gift from Bendemann, was not to his liking. He and his family departed for Düsseldorf on 1 September.

The music of this highly productive period of Schumann's career embraces almost the entire spectrum of musical genres, ranging from unassuming *Hausmusik* to 'literary' opera, from simple training pieces to elaborate concertante works. To these canonical types Schumann added a number of arguably new genres, including the choral and declamation ballad, the dramatic song cycle and the 'spiritual poem' for chorus and orchestra. It would be a mistake to search for a single, dominant trend in all this variety. On the contrary, the interpenetration of esoteric and accessible styles in the music of Schumann's 'most fruitful year' complements the dialectic between inner and outer realms articulated in his letter to Hiller of 10 April 1849. Moreover, the alternation and overlapping of phases devoted to music for 'Kenner' on the one hand and 'Liebhaber' on the other established a creative rhythm driven in part by commercial exigencies.

Much of the music of Schumann's later Dresden years reflects the composer's engagement with a Biedermeier culture characterized in equal measure by conviviality and educational impulses. The convivial side manifests itself most clearly in the folkish melodies, straightforward but elegant harmonies and syllabic settings typical of the choral partsongs. Similarly, the euphonious parallel 3rds and 6ths of the vocal chamber music and the ensembles in the *Liederspiel* (a nearly moribund genre that Schumann essentially brought to life) convert the personalized messages of lyric poetry into collective utterances. In his *Hausmusik* for keyboard, for solo voice and piano, or for instrumental ensemble, the educational aspect of the Biedermeier sensibility comes into prominence. Indeed, the *Album für die Jugend*, *Lieder-Album für die Jugend* and *12 vierhändige Clavierstücke* constitute the beginnings of a pedagogical project

unequaled in scope since the days of J.S. Bach. At the same time, Schumann's instrumental *Hausmusik* reveals a poetic dimension that emerges in the literary inspiration for the *Bilder aus Osten* op.66 (*Makamen des Hariri*, Rückert's translation of a medieval Arabic epic), the finely woven tapestry of motivic reminiscences in the *Waldscenen* and the fluidity of phrase structure that lends an ineffable speech-quality to the cycles for solo instrument and piano.

Schumann was eager to experiment with tone colour, form and genre in much of the music of his 'most fruitful year'. Faced with the problem of striking a balance between an unusual concertante group and the full orchestra in the *Concertstück* op.86, the first large-scale concerted work to exploit the capabilities of the valve horn, Schumann deftly coordinated the characteristic gestures of the four solo horns with the functional demands of concerto form. The mellow tone of the horn also figures prominently in the Introduction and Allegro appassionato for piano and orchestra, its disposition in two thematically related but affectively contrasting sections a reflection of the mid-19th-century pianists' habit of presenting only the final two movements of three-movement concertos. The chief novelty of the *Wilhelm Meister* lieder lies in Schumann's blurring of the distinction between song cycle and opera, and in his inscription of this generic tension in the contrast between the lyricism of the Mignon songs and the largely declamatory quality of those for the Harper. Through an allusion to *Dein Bildnis wunderselig* (op.39 no.2) in the Harper's ballad, *Was hör' ich draussen vor dem Thor*, the composer proclaims his identification with the voluble bard in Goethe's poem. Like *Das Paradies und die Peri*, the choral-orchestral works of Schumann's later Dresden years embody the aesthetic of a 'new genre for the concert hall'. But whereas the earlier oratorio turns on the notion of redemption, the *Adventlied*, *Requiem für Mignon*, *Nachtlied* and *Neujahrslied* present a mélange of religious, political, ethical and humanistic themes. If the accent falls on the quasi-sacred dimension in the *Adventlied* (a work that Schumann variously designated as a cantata, a motet and a 'spiritual poem') and on the synthesis of religious and political spheres in the *Neujahrslied*, then the *Requiem für Mignon* offers a moving statement on the transfigurative power of 'Bildung' or self-cultivation.

The latter work resonates in many ways with the *Faust* scenes, which in turn mark the culmination of Schumann's accomplishments as a composer of dramatic music. His magnum opus consists of an overture (composed in August 1853 to round out the whole) and seven scenes that together capture the essence of Goethe's drama. These are grouped into three 'Abtheilungen' or parts: the first (nos.1–3) encapsulates the Gretchen tragedy; the second (nos.4–6) ends with Faust's death; and the third (no.7) represents his redemption through the agency of the 'Eternally-feminine'. While Schumann somewhat modified the Goethean original in nos.1, 3, 4 and 7, he remained basically true to the textual ideals of the 'literary opera'. Similarly, although he claimed that the scenes 'should not be performed *in toto* on a single evening', the *Faust* music is not without unifying features. Tonal coherence is ensured by the use of D minor and its relative major at crucial junctures. A recurrent melodic idea bearing an uncanny resemblance to one of the motifs linked with Margaretha in *Genoveva* becomes a musical emblem for Mephistophelean trickery, gnawing guilt and mystical yearning. At the same time, the score is noteworthy for its

employment of a range of vocal and instrumental styles, ranging from the conversational idiom of the garden scene (no.1) and the solemn declamation of Faust's monologues (in nos.4, 5 and 6), to the orchestral tone portraiture of the sunrise episodes (no.4) and the migrating cantus firmus technique of the midnight scene (no.5). Similarly, the music evokes a variety of genres across the span of the work: lied (no.2), horror opera (nos.3 and 5), grand opera (nos.5 and 6), oratorio (nos.4 and 7) and church music (nos.3 and 7). Deeply sensitive to the all-inclusiveness of Goethe's drama, Schumann created a manifold musical world in his *Faust* scenes.

Schumann, Robert

18. Director in Düsseldorf, 1850–54.

On their arrival in Düsseldorf on 2 September 1850, and over the course of the next days, the Schumanns were greeted with a round of festive events, including serenades by the town musicians, a concert devoted to Schumann's music, a celebratory dinner and a ball. Though he complained of rheumatism in his foot after the family moved into lodgings on the corner of Allee- and Grabenstrassen, Schumann was soon caught up in the discharge of his new duties. As municipal music director, he was in charge of the orchestra and chorus (Gesangverein) of the Allgemeiner Musikverein, which presented from eight to ten subscription concerts annually in seasons extending from October to May. In addition, he was to oversee the music on major feast days at St Maximilian and St Lambertus, Düsseldorf's principal Catholic churches. According to Hiller, the first concert of the 1850–51 season (held on 24 October and featuring Clara as soloist in Mendelssohn's G minor concerto) came off splendidly.

On the day of his début as conductor in Düsseldorf, Schumann completed the draft of his Cello Concerto op.129. The magnificent cathedral of Cologne, which he first beheld in late September, is supposed to have inspired the symphonic project he undertook between 2 November and 9 December. Popularly known as the 'Rhenish', and published as Symphony no.3, op.97, the work owes its final form (according to Wasielewski, at that time leader of the orchestra) to a second viewing of the cathedral in early November. News of the Archbishop of Cologne's elevation to cardinal perhaps motivated the placing of an additional movement, 'in the character of a procession for a solemn ceremony', just before the finale. In late December 1850 Schumann began to gather several dozen keyboard pieces written between 1832 and 1849 into a collection he planned to call *Spreu* ('Chaff'). Since this title was rejected by the publisher F.W. Arnold, the pieces appeared as *Bunte Blätter* op.99 (1852) and *Albumblätter* op.124 (1854). At the turn of the year Schumann took up orchestral composition with the overture (op.100) to Schiller's *Braut von Messina* and again, a month later, with the darkly hued overture (op.128) to *Julius Caesar*. In the intervening weeks he set a number of texts by Mörike and other poets (issued in opp.107 and 125). By this time, then, his creativity had fallen into a pattern whereby larger compositions intended for public performance alternated with (more easily marketable) works in the smaller genres. The latter dominated in March, which saw the completion of the *Märchenbilder* for viola and piano, op.113, and the four *Husarenlieder* op.117, on Lenau texts. In early February Schumann drafted the scenario for an oratorio called *Luther*, and enlisted Richard Pohl as a collaborator.

Although his plan to create a work accessible to 'peasants and burghers' alike was never realized, Schumann turned in late March to a project that did come to fruition, a setting of Moritz Horn's *Der Rose Pilgerfahrt* for solo voices, chorus and piano. But before finishing this 'musical fairy tale', he sketched the first of his choral-orchestral ballades, a setting of Ludwig Uhland's *Der Königssohn*. Work on both compositions proceeded more or less concurrently into the late spring and early summer. Between 28 May and 1 June he also set Uhland's *Der Sänger* as a choral partsong (op.145 no.3) and 11 haunting lyrics by the child-poet Elisabeth Kulmann for solo voice or vocal duet and piano (the duets as *Mädchenlieder* op.103 and seven lieder op.104). *Ballscenen* op.109, nine miniatures for piano four hands (including a polonaise composed in 1849), followed in mid-June. On 6 July the Schumanns celebrated the move to their new lodgings on the Kastanienallee with a performance of *Der Rose Pilgerfahrt* with a hand-picked group of singers from the Gesangverein. Between 19 July and 5 August they were travelling along the Rhine and in Switzerland, enjoying a holiday that Schumann would remember as one of the most idyllic experiences of his married life. During the following weeks he composed the first two of the *Drei Fantasiestücke* op.111, and on 16 August went with Clara to Antwerp, where he served as one of the judges in a male-chorus competition.

Schumann's second season as music director had a less than auspicious start. Forced to deal with poorly prepared singers and displeased by irregular attendance at orchestral and choral rehearsals, he had a 'stormy confrontation' on 6 September with the deputy mayor, W. Wortmann (a leading member of the administration of the Allgemeiner Musikverein), over the selection of repertory and soloists for the forthcoming winter concerts. This disturbance notwithstanding, he formed from his better singers a *Singekränzchen* which met regularly as a means of introducing the singers to the church music of the 16th to 18th centuries, and in November instituted an unfortunately shortlived instrumental group (*Quartettkränzchen*). Correspondingly, his creative activity in the autumn of 1851 emphasized vocal and instrumental chamber music. Between mid-September and early November he completed the A minor Violin Sonata op.105, *Drei Gedichte* op.119 on texts by Gustav Pfarrus, the G minor Piano Trio op.110, and the second 'Grand' sonata, in D minor op.121 for violin and piano. In conformity with a now familiar pattern, Schumann then turned to projects involving larger forces: an orchestral accompaniment for *Der Rose Pilgerfahrt* (7–27 November), an orchestration of the Scherzo from Norbert Burgmüller's unfinished Second Symphony (1 December; on the same day, Clara gave birth to their seventh child, Eugenie), a revision of the D minor symphony (op.120) of 1841 in which both the instrumentation and motivic argument of the earlier version were extensively altered (12–19 December), and finally, the overture op.136 to Goethe's *Hermann und Dorothea*, a play he was considering for operatic treatment.

A number of large-scale works for vocal forces and orchestra followed in the first half of 1852. Based on a text by Uhland that was adapted by Pohl after a long and frustrating exchange with the composer, the second choral-orchestral ballade, *Des Sängers Fluch* op.139, was provisionally completed on 19 January. Then Schumann focussed his attention on

church music, the genre he had described in a letter to August Strackerjahn (January 1851) as a composer's 'highest ideal'. Work on the *Missa sacra* op.147 (which, as Schumann later pointed out, was meant 'for the church service as well as for concert use') proceeded throughout much of February and into the next month, though the orchestration of the continuity draft was interrupted by a trip to Leipzig between 5 and 22 March. The enthusiastic response to three concerts featuring a broad selection from his choral, orchestral and chamber output was a sure sign of Schumann's establishment as a major composer in the eyes of the public. In the week after his return to Düsseldorf he finished scoring the mass (a contemplative Offertorium was added to the settings of the Ordinary texts in March 1853, perhaps in response to an announcement for a sacred music competition) and, following a move to Herzogstrasse, he sketched the Requiem op.148 (27 April–8 May). The new work was orchestrated by 23 May, just after the drafting of an orchestral accompaniment for *Verzweifle nicht im Schmerzenstal* in the middle of the month. Two projects of a literary nature also occupied Schumann in late spring 1852. On 11 April he began to select excerpts from Shakespeare's plays for inclusion in an anthology called *Dichtergarten*, the contents of which would eventually extend to relevant citations from many other staples of world literature. Then, on 27 May, he set about ordering his own writings on music for publication in a collected edition.

By the end of his second season as music director in Düsseldorf, Schumann's health was poor. Although suffering from nervous attacks, rheumatism, coughing fits and general exhaustion, he hoped to relive the pleasantries of the previous summer with a trip along the Rhine. In the weeks before his departure, his creative interests turned to narrative genres, first with the declamation ballad *Die Flüchtlinge* op.122 no.2 (composed 13 June) and next with sketches for the third and greatest of the choral-orchestral ballades, *Vom Pagen und der Königstochter* op.140, on texts by Geibel. Unfortunately, his attempts to proceed with the sketching process while on holiday (26 June–2 July) were cut short by persistent nervous complaints. Having failed to experience relief through a regimen of daily bathing in the Rhine, he set off with Clara on 12 August for Scheveningen, a spa on the Dutch coast. There he enjoyed the company of Jenny Lind and Johannes Verhulst, and made significant progress on the orchestration of *Vom Pagen und der Königstochter*, which he managed to complete by early September. Nonetheless, he again found himself in ill-health upon returning to Düsseldorf in the middle of the month.

Although Schumann's condition had somewhat improved by 19 September, the date of the family's move into a roomy town house at 1032 Bilkerstrasse, he was compelled to ask his deputy Julius Tausch to conduct the first two concerts (28 October and 18 November) of the 1852–3 season. He resumed his duties with the Gesangverein only on 21 November, and early in the next month conducted the Düsseldorf orchestra (now with a new leader, Rupert Becker) and chorus in the warmly applauded première of *Vom Pagen und der Königstochter*. The *Gedichte der Königin Maria Stuart* op.135, Schumann's first creative effort in almost three months, were completed on 15 December. But while at work on this cycle of five brooding lieder on translations of texts attributed to Mary Queen of Scots, he was confronted with a troubling request from the

administrators of the Musikverein. Offended by an 'impertinent' letter from Wortmann suggesting that his conducting responsibilities be curtailed, he ultimately agreed to place the choral rehearsals in Tausch's hands.

On 30 December Schumann conducted his first complete concert with the orchestra since the end of the last season and at about the same time regained his compositional stride, though now his focus shifted from vocal to instrumental music. The project he later called 'Bachiana' commenced in late December with piano accompaniments to Bach's sonatas and partitas for solo violin. With this task complete by early February 1853, he wrote the final orchestral-choral ballade, *Das Glück von Edenhall* op.143 (on a text by Uhland adapted by Richard Hasenclever) between 28 February and 12 March. The second and last instalment of Bachiana, harmonizations of the six suites for unaccompanied cello, was ready by 10 April. From 15 to 19 April he drafted the exuberant *Fest-Ouverture* (op.123) on Johann André's *Rheinweinielied*, intended for performance at the forthcoming Niederrheinisches Musikfest. Towards the end of the month the Schumanns and their friends developed a passion for table-rapping. Amazed by his ability to summon up the rhythms of such classics as Beethoven's Fifth Symphony, Schumann even wrote an article (which no longer survives) on the subject. These unusual sessions were suspended as preparations began in earnest for the festival, which culminated in four concerts in Düsseldorf between 15 and 17 May. Along with Hiller and Tausch, Schumann served as co-director of the event and garnered public acclaim for performances of his D minor Symphony (1851 version), Piano Concerto (with Clara as soloist) and the recent *Fest-Ouverture*. Soon afterwards he culled the pertinent excerpts from Jean Paul's works for *Dichtergarten*, an activity in which he took so much pleasure that upon completing it in early July he continued reading several of the novels of his favourite author well into October.

In late May he also returned to composition and within a month finished the *Sieben Clavierstücke in Fughettenform* op.126 and the *Drei Clavier-Sonaten für die Jugend* op.118, the latter collection specifically meant for his daughters Julie, Elise and Marie. For the first time in many years, Clara also began to compose, producing several piano pieces (among them a set of variations on one of the five *Albumblätter* from Schumann's *Bunte Blätter*) and lieder before the end of June. After a brief hiatus in July, Schumann started composing again, and with a vengeance, in mid-August. A diverse series of works followed in rapid succession: the overture to the *Faust* scenes (13–17 August); the Introduction and Concert-Allegro op.134 for piano and orchestra (23–30 August); the partsong *Orange und Myrthe hier* (20 August, presented to Clara for her 34th birthday); *Phantasie* op.131 for violin and orchestra (completed by 7 September; it was inspired by Joachim, during whose visit to Düsseldorf between 28 August and 1 September Schumann noted 'an unusual weakening' of his power of speech); the declamation *Ballade vom Haideknaben* op.122 no.1 (15 September); *Kinderball* op.130, 'six easy pieces' for piano four hands (18–20 September); and a 'piece for violin' that soon evolved into the Violin Concerto in D minor (21 September–3 October).

While still occupied with the Violin Concerto on 30 September, Schumann was visited by a young pianist and composer from Hamburg who had been

recommended to him by Joachim. Named Johannes Brahms, he was immediately recognized by the older man as a genius. During the ensuing month, this 'young eagle' regaled Schumann and Clara with his newly written piano pieces and songs, and with many other compositions later lost or destroyed. Inspired to assume the role of critic for the first time in nearly a decade, Schumann dubbed Brahms a musical saviour who would 'give ideal expression to the times' in 'Neue Bahnen' ('New Paths'), the celebrated essay completed on 13 October and published in the *Neue Zeitschrift* on 28 October 1853. Schumann's creativity continued apace throughout Brahms's stay. First came the *Märchenerzählungen* op.132, a delightful cycle of miniatures for clarinet, viola and piano. On 15 October, the day after Joachim's unexpected arrival in Düsseldorf, Schumann hatched the idea of composing, in collaboration with Brahms and Albert Dietrich, a violin sonata based on the letters of Joachim's personal motto: 'F–A–E' ('frei aber einsam' – 'free but lonely'). Schumann's contribution comprised an intermezzo and finale, to which he added two further movements (to form a third violin sonata) between 29 and 31 October. About a fortnight earlier he had made an enigmatic reference to 'Diotima' in the *Haushaltbücher*, an allusion to the cycle of five luminous piano pieces drafted by 18 October and titled *Gesänge der Frühe* op.133. On 21 October he began to write piano accompaniments to Paganini's Caprices for solo violin, no doubt with Joachim in mind. What proved to be Schumann's final creative surge came to an end, immediately after his young friends' departure, with five *Romanzen* for cello and piano completed in early November; these pieces were probably destroyed by Clara some 40 years later.

Already during the happy period of Brahms's and Joachim's visits, a storm was brewing with the executive committee of the Musikverein, its immediate cause being Schumann's increasingly idiosyncratic and self-absorbed style of conducting. The members of the Gesangverein refused to sing under his direction after a disastrous performance of a mass by Moritz Hauptmann on 16 October, when he continued to conduct well after the music stopped. In rehearsing Joachim's *Hamlet* overture for the subscription concert of 27 October, Schumann was curiously oblivious to his players' need for cues. In private consultation with Clara on 7 November, two members of the executive committee, Julius Illing and Joseph Herz, suggested that Schumann conduct only his own pieces and leave his other duties to Tausch. Incensed by what he considered a breach of faith, Schumann failed to appear at the subscription concert of 10 November, thus leaving himself open to the charge of violating his contract. Indeed, within a week the administration of the Musikverein informed the mayor, Ludwig Hammers, that Tausch would assume the directorship of the Düsseldorf orchestra and chorus for the remainder of the season. Schumann officially broke off relations with the executive committee in a bluntly worded letter of 19 November. At the same time, he and Clara considered a future move to either Berlin or Vienna.

Less than a week after severing ties with the Musikverein, they embarked on a concert tour of the Netherlands that turned out to be one of the major triumphs of Schumann's career. Complaints of 'intolerable aural disturbances', however, signalled a marked downturn in his physical condition. Back in Düsseldorf by 22 December, Schumann celebrated

Christmas quietly with friends and in the early part of the new year augmented his *Dichtergarten* with passages from Schiller and E.T.A. Hoffmann. On 19 January 1854 he set off with Clara for Hanover, where Joachim was leader of the court orchestra and where, over the course of the next 12 days, he engaged in a round of music-making which included a private reading of his Violin Concerto.

While in Hanover, Schumann had looked to Goethe and the poetry of *Des Knaben Wunderhorn* in connection with *Dichtergarten*, and after his return to Düsseldorf on 30 January the literary monuments of classical antiquity commanded his attention for the same purpose. On 3 February he drafted a brief but spirited introductory essay for publication with the collected edition of his critical writings. But his routine was brutally interrupted when, on the evening of 10 February, he was plagued by 'painful aural disturbances' that at first involved continually sounding pitches but soon took the shape of entire compositions played in 'splendid harmonizations' by a 'distant wind-band'. Soon after his friend and personal physician, Hasenclever, was summoned on 15 February, his condition improved slightly, but on 17 February he arose from his bed to transcribe a theme 'dictated by the angels'. Although these otherworldly voices became a hideous chorus of 'tigers and hyenas' in the following days, Schumann was able, in his more lucid moments, to write a set of five variations (woo24) on the 'angelic' theme (in conversation with Rupert Becker, he ascribed the melody to the spirit of Schubert). The composer's last surviving keyboard work bears a dedication to Clara.

Fearful that he might unwittingly bring harm to his wife, Schumann demanded to be removed to an asylum on 26 February. At the urging of the physician called in to examine him (a Dr Böger), he agreed to spend the night at home, but awoke the next morning in a profoundly melancholy state. After working for a time on the fair copy of his variations, he slipped undetected out of the house in the early afternoon and made for the bridge over the Rhine. After diving headlong into the river, he was rescued by fishermen who had observed him from nearby. Thereafter Clara was not allowed to see him, nor was she informed of his suicide attempt (though she soon realized the truth). In response to Schumann's persistent demands to be institutionalized, Hasenclever arranged for his admission to a private sanatorium at Endenich near Bonn. Clara was prevented from bidding him farewell when he departed in the company of Hasenclever and two male attendants on 4 March. She would not see him again until July 1856.

[Schumann, Robert](#)

19. The late styles.

The last years of Schumann's career were intensely productive ones. In the period between his arrival in Düsseldorf in 1850 and his removal to Endenich in 1854, he completed no fewer than 50 works, many of them multi-movement cycles or collections. Viewed as a whole, these pieces recapitulate the earlier progression through the genres (the poetic cycle for keyboard, the lied, symphony, concerto, chamber music in the 'higher' forms, oratorio and instrumental *Hausmusik* are all represented), a process culminating in the choral-orchestral ballade (a pendant to the 'literary

operas' of the Dresden years) and the composition of church music. The alternation of larger with less imposing projects speaks to an outlook in which idealism was tempered by a shrewd sense for the marketplace.

The aesthetic worth of the late music remains a point of contention even among devotees of Schumann's art. Perhaps biased by their foreknowledge of his unfortunate end, many commentators have searched for signs of mental decay in this repertory, a dubious exercise at best. The often repeated claim that Schumann's psychological decline finds a parallel in his 'gloomy' orchestration, for instance, is defensible on neither musical nor biographical grounds. In the first place, the scoring of the late works is by no means uniformly sombre: the overture to *Hermann und Dorothea*, to cite one of many examples, is as deftly orchestrated as anything by Weber or Mendelssohn. Moreover, a darkly hued work such as the final version of the D minor Symphony was the product of relatively happy times, while the luminously scored *Vom Pagen und der Königstochter* dates from a period of physical and mental distress. It was a matter less of a discrepancy between psychic state and sonorous elaboration than of a musical imagination capable of embracing a diversity of styles. Each of these is in turn projected by one or more of a colourful cast of personae: the lyric poet, the symphonist, the storyteller, the ecclesiastic, the collector, the pedagogue and the Davidsbündler.

As a lyric poet, Schumann explored the inner lives of his subjects in the *Sieben Lieder* on Kulmann texts (op.104) and the *Gedichte der Königin Maria Stuart* (op.135). In that the former provide a chronological account of the poet's brief life and the latter follow the queen from her departure from France to the moments before her death, both cycles may be said to echo the narrative trajectory of *Frauenliebe und -leben* (op.42). The generally affirmative tone of the earlier work, however, gives way to mysterious understatement in the Kulmann lieder and an unusual blend of passion and austerity in the *Maria Stuart* cycle.

At the opposite pole from the introspective lyricist is the extroverted symphonist. The public character of this persona emerges in Schumann's use of well-known tunes such as the *Marseillaise* and the *Rheinweinlied* ('Bekränzt mit Laub') in the overture to *Hermann und Dorothea* op.136 and the *Fest-Ouverture* op.123, respectively. While Schumann himself maintained that 'popular elements should prevail' in the Third Symphony, his real achievement lay in employing these elements as agents of unity on a large scale. Similarly, the concertante works of the last years are characterized by a synthesis of virtuosity and musical substance, most obviously in the written-out cadenzas of the Cello Concerto, the Introduction and Concert-Allegro for piano and the *Phantasie* for violin, where the traditional site of soloistic display becomes a secondary development section.

The recall of thematic ideas over the span of a multi-movement work, a feature of the Third Symphony and the concertos for cello and violin, is an essentially narrative technique and hence a manifestation of the storyteller persona. This figure naturally dominates in the ballad-type works for chorus and orchestra, most of which take the preservation of memory as their poetic theme. Indeed, the sharing of the narrative voice by solo voices and

chorus alike in *Der Königssohn*, *Des Sängers Fluch* and *Vom Pagen und der Königstochter* underlines the fact that memory is at once an individual and a communal affair. The epic quality of *Vom Pagen und der Königstochter*, its text an allegory for the bewitching power of the recollective faculty, is enhanced by a web of motivic recurrences and transformations.

Given his fondness for black attire, Schumann was often mistaken for an ecclesiastic by the inhabitants of Düsseldorf. The religious side of his personality was free of dogmatism. In his principal works to Latin texts, the *Missa sacra* and the Requiem, he strove, in contrast, for the 'lofty simplicity and dignity' that E.T.A. Hoffmann isolated as the hallmarks of genuine church music. These works likewise attest the fine line between the sacred and the profane in Schumann's output. Both emphasize the notion of redemption, the underlying theme of the *Peri*, the literary operas and the 'musical fairy tale' *Der Rose Pilgerfahrt*.

The figure of the collector is concerned with redemption of a material sort, with the preservation and arrangement of fragile objects that might otherwise perish. Once assembled into a collection, these objects are imbued with an aura, a mixture of distance and proximity intended to fill the beholder with awe. The literary manifestations of this persona during Schumann's last years include the numerous citations gathered for *Dichtergarten*, while the *Bunte Blätter*, *Albumblätter* and 'Bachiana' represent the musical products of the same passion for collecting. In adding transparent accompaniments to Bach's works for solo violin, Schumann provided these compositions with the musical equivalent of an aura.

If the collector preserves objects, then the pedagogue preserves traditions. Schumann initiated a pedagogical project of his own with the *Album für die Jugend* and the *Lieder-Album für die Jugend*, and amplified it with the *Ballscenen*, *Sieben Clavierstücke in Fughettenform*, *Drei Clavier-Sonaten für die Jugend* and *Kinderball*. While all of these belong to the world of *Hausmusik*, aiming to promote conviviality and edification, several of their constituent pieces disclose an undeniably poetic quality. The last movement of Marie's sonata (no.3) from the *Drei Clavier-Sonaten für die Jugend* is designated 'Traum eines Kindes' and quotes the opening music of Julie's sonata (no.1) from the same set, as if to say that the realm of early childhood is accessible only through dream.

Certainly, the poetry of the late music is largely a function of the composer's Davidsbündler persona. Though stimulated by his contact with Brahms and Joachim in the autumn of 1853, the resurgence of Schumann's youthful, esoteric manner was well under way two years before: witness the alternation of Florestan, Eusebius and Kreisler pieces in the *Drei Fantasiestücke* (op.111) and the A minor Violin Sonata, and the prevalence of mosaic-like designs (redolent of the *Novelletten*) in the G minor Piano Trio. The movements of the *Gesänge der Frühe* (op.133), like those of the keyboard cycles of the 1830s, are bound together by a network of subtly related motivic threads. Schumann's translation of a verbal motto into a musical motif in the F–A–E sonata clearly recalls the fanciful technique of encipherment already employed in the *Abegg*

Variations and *Carnaval*. The treatment of the 'angelic' theme as a migrating cantus firmus brings to mind one of the distinguishing features of the Impromptu op.5. The continuity between Schumann's earlier and later manner can be observed in another domain as well. Writing to Strackerjahn soon before the publication of his collected critical writings, Schumann was pleased to note that he had 'hardly deviated from views expressed 20 years ago'.

Schumann, Robert

20. Eendenich, 1854–6.

Situated on a well-kept estate in Eendenich, a suburb of Bonn, the private asylum where Schumann spent his last years was one of the more progressive institutions of its type. Its guiding force was Dr Franz Richarz, an adherent of the 'no-restraint' method championed by the British physician John Conolly. Though he neither force-fed nor drugged his patients, Richarz discouraged direct contact with relatives in the belief that such meetings might set off untoward reversals. It was chiefly for this reason that Clara did not see her husband until nearly two and a half years into his confinement, and just two days before his death.

While Schumann was severely psychotic when admitted to Eendenich in March 1854, he was better the following month and well enough in September to initiate correspondence with Brahms, who had since taken up residence in Düsseldorf, and with Clara. (In the meantime, on 11 June Clara had given birth to another son, named Felix, after Mendelssohn.) Between November 1854 and October 1855, however, Schumann's condition worsened dramatically. After a brief period of improvement, the final decline set in, leading to death in July 1856.

Tantalizing details of the Eendenich years are provided by the logbook or diary in which Richarz maintained a close record of his famous patient's activities. When his health permitted, Schumann strolled into Bonn to view the Beethoven monument, played the Lipp piano in the room adjoining his own, wrote letters and received friends including Joachim, Brahms, Wasielewski and Bettina von Arnim, née Brentano (as a rule, these visitors were permitted to communicate with him only through an aperture in the wall of his room). During his more lucid moments he even managed to undertake a few compositional projects: the Paganini harmonizations begun in Düsseldorf (March–June 1855), a keyboard fugue (January 1856), a piano reduction of Joachim's overture *Heinrich IV*, and a harmonization of the chorale *Wenn mein Stündlein vorhanden ist*. Perhaps other compositions were among the papers and letters that, according to Richarz, Schumann consigned to the flames in April 1856.

A particularly revealing entry from Richarz's diary (12 September 1855) relates the probable cause of the composer's final illness: 'Recently [Schumann] has been jotting down all sorts of things, many of them melancholy in content, e.g. "In 1832 I contracted syphilis and was cured with arsenic".' The most likely source of the infection was the young woman known only as 'Christel' or 'Charitas', with whom Schumann was on intimate terms in 1831 and 1832. The hallucinations and auditory disturbances he experienced in February 1854 probably mark the onset of the final stage of the disease after a long period of latency. The steady

deterioration of his neurological system brought with it convulsive fits, the gradual loss of the ability to speak clearly, delusional ideas (among them the conviction that he was being poisoned), aggressive behaviour and protracted periods of screaming that left him hoarse. The personae associated with Schumann's late compositional styles occasionally appeared during the Edenich years, but in the form of grotesque self-parodies. The storyteller was losing his memory (writing to Clara, Schumann repeatedly asked 'Do you remember ... ?' in an attempt to preserve the receding past); the collector was reduced to alphabetizing the names of cities culled from an atlas.

Clara had little inkling of the severity of her husband's dementia. Alerted by Bettina von Arnim in May 1855 to a regressive turn in Schumann's condition, she subsequently received reassuring reports from Joachim and also from Richarz, whom she met in Brühl. But when she learnt from Brahms in June 1856 that Schumann had not left his bed for several weeks, she decided to investigate for herself. Twice prevented from seeing him by Richarz and Brahms (during visits to Edenich on 14 and 23 July), she was finally admitted to his sickroom on 27 July. Now in the throes of pneumonia and barely conscious, Schumann mustered the strength to embrace her and mumble a few words of recognition. At 4 p.m. on 29 July, he died, quietly and alone; Clara had gone to the railway station to meet Joachim. Two days later he was buried in a cemetery near the Sternentor in Bonn. Among the mourners at the simple service were Brahms, Joachim, Dietrich, Wasielewski and Hiller. According to Klaus Groth, the small cortège attracted a crowd of onlookers, who came 'flooding from every street and lane as if to watch a prince pass by'.

[Schumann, Robert](#)

21. Reception.

Asked for an opinion on Schumann, a follower of the European musical scene in about 1840 would probably have identified him as a critic, not a composer. Even members of the relatively limited circle who knew his earlier compositions often found them bizarre and eccentric. In a telling allusion to the fragmentary quality that many listeners found difficult to grasp, Gottfried Weber described the diminutive movements of *Papillons* as 'thought splinters'. (Nietzsche would later cast the composer's penchant for the miniature in an even more negative light with the claim that 'Schumann's taste was basically a small taste'.) Reacting to charges of this sort at mid-century, Schumann reissued opp.5, 6, 13, 14 and 16 between 1850 and 1853 in versions specifically geared to appeal to a wider audience.

By this time, however, the contemporary outlook on Schumann's compositions had taken a decisive turn. With the First Symphony and the Piano Quintet, he began to garner the public recognition that had previously eluded him. Performed in centres as remote from his native Saxony as Riga and New York, *Das Paradies und die Peri* established his reputation as a composer of international stature. The appropriation of his music by the spokesmen for what was then taken to be musical progress also played a part in this shift. In the eyes of a Hegelian critic such as Brendel, Schumann's output embodied a dialectic in which the piano music

of the 1830s served as the 'subjective' term, the works of 1840–45 supplied an 'objective' counterpart, and the Second Symphony nearly effected a synthesis of these trends. Liszt, identified by Brendel as one of the leaders of the New German School, heard in Schumann's oratorios, choral-orchestral ballades and *Faust* settings a realization of the demand that 'music in its masterpieces should absorb the masterpieces of literature'. Critics of both conservative and progressive leanings, however, detected a tendency towards mannerism in the works conceived just before the onset of Schumann's final illness. Still prevalent today, this view has been challenged by only a handful of commentators, most notably Reinhard Kapp, for whom the late music is at once sober or 'objective' in tone and intensely concentrated in utterance.

Apart from these divergences of opinion, there is no denying the impact of Schumann's music on future generations of composers. Brahms's debt to the older artist's idiom extended to matters of melodic construction, tonal planning, contrapuntal elaboration and form. Hugo Wolf's lieder are inconceivable without Schumann's. The moments of apotheosis in Schumann's symphonies in turn exercised an impact on the symphonies of Bruckner and, even more decisively, on those of Mahler. Indeed, the 'breakthrough' technique that both Paul Bekker and Theodor Adorno identified as a characteristic feature of Mahler's symphonic forms has a precedent in Schumann's fondness for introducing 'new' themes after his symphonic narratives are well underway, and for crowning those narratives with visionary chorales. Dating from around 1900, Mahler's rescoring of Schumann's symphonies and *Manfred* overture were motivated in part by a desire to enhance the motivic and formal clarity of works that the later composer, in conversation with Natalie Bauer-Lechner, described as 'marvellous' in nearly every other respect. Adorno has also pointed to the remarkable affinity between Schumann and Berg, both of whom demonstrated a predilection for allusions, encoded messages and musical ciphers. Nor was Schumann's influence limited to the German sphere. Though critical of his orchestration, Tchaikovsky felt that Schumann's symphonic works, chamber music and piano pieces revealed 'a whole new world of musical forms'. For Grieg, the songs deserved to be recognized as major contributions to 'world literature'. In France, Schumann's music was admired by Debussy and Ravel while it concurrently played into the development of the literary movement known as 'symbolism'.

20th-century commentators have described Schumann variously as a 'modern-bourgeois intellectual' (P. Rumenhüller), a 'classicist' (H.C. Wolff) and a composer of '*Hausmusik* for *cognoscenti*' (C. Dahlhaus). In a sense he was all of these things and many others besides. A fastidious miniaturist, he was no less adept as a fabricator of monumental forms. A staunch upholder of tradition, he campaigned tirelessly for the 'new, poetic future' proclaimed in the pages of the *Neue Zeitschrift für Musik*.

[Schumann, Robert](#)

WORKS

Editions: *Robert Schumanns Werke*, ed. C. Schumann, J. Brahms and others (Leipzig, 1881–93) [SW] *Robert Schumann: Neue Ausgabe sämtlicher Werke*, ed. A. Mayeda, K.W. Niemöller and others (Mainz, 1991–) [NSA] Catalogue: K. Hofmann: *Die Erstdrucke der Werke von Robert Schumann* (Tutzing, 1979) [woos]

theatrical

choral with orchestra

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chamber

partsongs for mixed voices

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songs

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keyboard

Schumann, Robert: Works

theatrical

op.	Title	Compos ed	Publicati on/MS	Producti on	SW
	Der Corsar, opera	1844	ed. J. Draheim , 1983	—	—
Libretto : O. Marbach, after Byron					
Remarks : unfinished; chorus of corsairs, interlude and a sketch for Conrad's air					
81	Geneve va, opera	1847–8	1851	Leipzig, Stadt, 25 June 1850	ix/2
Libretto : Schumann (with R. Reinick), after L. Tieck and C.F. Hebbel					
Remarks : in 4 acts; first pubd in piano reduction					
115	Manfred, dramatic	1848–9	1853	Weimar, 13 June	ix/4, 1

Libretto : Byron, trans. K.A. Suckow, abridged Schumann	poem	1852
Remarks : first pubd in piano reduction		

Schumann, Robert: Works
choral with orchestra

Opp.98b, 108, 112, 116, 139, 140 and 143 are also published in vocal score in SW ix/8, and opp.144, 147, 148 and the Scenen aus Goethes Faust in SW ix/9

op.	Title, Text forces	Composed	Public ation/ MS	First Performanc e	SW	NSA
—	Psalm cl, S, A, pf, orch	1822	—	Düsse ldorf, 1997	—	—
—	Overt ure and choru s (Chor von Landl euten), choru s, pf, orch	1822	—	Düsse ldorf, 1997	—	—

Remarks :
MS in private collection

—	Tragö die	H. Heine	1841	—	—	—
Remarks : orch version of op.64 no.3 (see songs)						
50	Das Parad ies und die Peri,	from T. Moore : <i>Lalla Rook h,</i>	1843	1845	Leipzi g, 4 Dec 1843	ix/1, 3

solo vv, choru s, orch	trans. and adapt ed			
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Remarks :
first contemplated July 1841

woo3	Scen en aus Goeth es Faust, solo vv, choru s, orch	J.W. von Goeth e	1844- 53	1858	Colog ne, 13 Jan 1862 (scen e 7 first perfor med Dresd en, Weim ar and Leipzi g, 29 Augu st 1849)	ix/7	—
Remarks : first pubd in piano reduction							

71	Adve ntlied, S, choru s, orch	F. Rücke rt	1848	1849	—	ix/1, 43	—
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Remarks :
first pubd in piano reduction

84	Beim Absch ied zu singe n, choru s, wind/ pf	E. von Feuch tersle ben	1847	1850	—	ix/3, 1	—
93	Verzw eifle nicht im Schm erzen stal, doubl e choru	F. Rücke rt	1852	1893	—	ix/3, 6	—

s,
orch

Remarks :
orch version of motet op.93

98b	Requiem für Mignon, solo vv, chorus, orch	from Goethe: <i>Wilhelm Meister</i>	1849	1851	Düsseldorf, 21 Nov 1850	ix/3, 67	—
Remarks : see also songs, op.98a							
108	Nachtlied, chorus, orch	C.F. Hebbel	1849	1853	Düsseldorf, 13 March 1851	ix/3, 114	—
112	Der Rose Pilgerfahrt, solo vv, chorus, orch	M. Horn	1851	1852	Düsseldorf, 5 Feb 1852	ix/3, 138	—
Remarks : also pubd in piano reduction							
116	Der Königssohn, solo vv, chorus, orch	L. Uhland	1851	1853	—	ix/4, 101	—
123	Fest-Ouverture, T, chorus, orch	W. Müller, M. Claudius	1853	1857	Düsseldorf, 17 May 1853	ii, 145	—
Remarks : on J. André's <i>Rheinweinlied</i>							
139	Des Sängers Fluch,	R. Pohl, after Uhland	1852	1858	—	ii/4, 184	—

		solo v, choru s, orch	d						
140	Vom Page n und der König stocht er, solo v, choru s, orch	E. Geibe l		1852	1857	Düsse ldorf, 3 Dec 1852	ix/5, 1	—	
143	Das Glück von Eden hall, solo v, choru s, orch	R. Hase nclev er, after Uhlan d		1853	1860		ix/5, 99	—	
144	Neuja hrsli e, choru s, orch	Rücke rt		1849- 50	1861	Düsse ldorf 11 Jan 1851	ix/5, 148	—	
147	Missa sacra, choru s, orch	liturgi cal		1852- 3	1862		ix/9, 2	iv/3/2	

Remarks :
first pubd in organ reduction

148	Requi em, choru s, orch	liturgi cal		1852	1864	—	ix/9, 3	iv/3/3	
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Schumann, Robert: Works

orchestral

op.	Title, key, forces	Compo sed	Publica tion/M S	First perfor mance	SW	NSA
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	Piano Concerto, e	1827	—	—	—	—
Remarks : unfinished						

	Piano Concerto, E	1828	—	—	—	—
Remarks : unfinished						

	Piano Concerto, F	1830–31	—	—	—	—
Remarks : unfinished						

	Introduction and Variations on a theme of Paganini	?1832	—	—	—	—
Remarks : introduction, theme and sketches for 4 variations; variations 3 and 4 used in opp.4 and 8						

	Symphony, E	1830–32	1981	—	—	—
Remarks : sketches for a 'Sinfonia per il Hamlet'						

woo29	Symphony, g	1832–3	1972	Zwickau, 18 Nov 1832 (1st movt only); Schneberg, 12 Feb 1833 (1st movt, rev.)	—	—
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Remarks :						
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2 movts completed; 2nd movt in 2 versions; sketches for 3rd and 4th movts; orig. op.7							
—	Piano Concerto, d	1839	1988	—	—	—	—
Remarks : 1 movt only							
—	Symphony, c	1840–41	—	—	—	—	—
Remarks : sketches for 2 movts							
—	Symphony, c	1841	—	—	—	—	—
Remarks : sketches for 4 movts; scherzo used in Bunte Blätter							
38	Symphony no.1, B♭ ('Spring')	1841	1841	Leipzig, 31 March 1841	i, 1	—	—
Remarks : movts orig. entitled 1 Frühlingsbeginn, 2 Abend, 3 Frohe Gespielen, 4 Voller Frühling; facs. of sketches and autograph (New York, 1967)							
52	Overture, Scherzo and Finale, e–E	1841; last movt rev. 1845	1846	Leipzig, 6 Dec 1841	ii, 1	—	—
Remarks : orig. title Suite, then Symphonette							
54	Piano Concerto, a	1st movt 1841; 2nd and 3rd movts 1845	1846	Leipzig, 1 Jan 1846	iii, 146	—	—
Remarks : first movt orig. Phantasie, pf, orch							
61	Symphony no.2, C	1845–6	1847	Leipzig, 5 Nov 1846	i, 109	—	—

Remarks : also arr. pf 4 hands, 1848						
81	Genoveva, ov. to opera, c	1847	1850	Leipzig, 25 Feb 1850	i, 47	—
Remarks : see theatrical						
86	Concertstück, F, 4 hn	1849	1851	Leipzig, 25 Feb 1850	iii, 69	—
92	Introduction and Allegro appassionato (Concertstück)	1849	1852	Leipzig, 14 Feb 1850	iii, 239	—
97	Symphony no.3, E♭ ('Rhenish')	1850	1851	Düsseldorf, 6 Feb 1851	i, 243	I/1/3
100	Die Braut von Messina, ov., c	1850–51	1851	Düsseldorf, 13 March 1851	ii, 70	—
Remarks : to F. von Schiller's play						
115	Manfred, ov., e♭	1848–9	1852	Weimar, 14 March 1852	ii, 104	—
Remarks : see theatrical						
120	Symphony no.4, d	1841 as no.2; rev. 1851 as no.4	1853	Leipzig, 6 Dec 1841; Düsseldorf, 30 Dec 1852	i, 310	—
Remarks : first version pubd (1891)						

128	Julius Cäsar, ov., f	1851	1854	Düsseldorf, 3 Aug 1852	ii, 175	—
Remarks : to W. Shakespeare's play						
—	Orch of Scherzo by N. Burgmüller	1851			—	—
Remarks : from Burgmüller's unfinished 2nd symphony						
129	Cello Concerto, a	1850	1854	Leipzig, 9 June 1860	iii, 29	—
Remarks : orig. title Konzertstück						
131	Phantasie, C, vn	1853	1854	Hanover, Jan 1854	iii, 1	—
134	Introduction and Concert-Allegro, d-D, pf	1853	1855	Utrecht, 26 Nov 1853	ii, 291	—
136	Hermann und Dorothea, ov., b	1851	1857	—	ii, 214	—
Remarks : to Goethe's epic poem; for projected opera						
woo23	Violin Concerto, d	1853	1937	Berlin, 26 Nov 1937	—	—
woo3	Scenen aus Goethes Faust, ov., d	1853	1858	Cologne, 13 Jan 1862	i, 231	—
Remarks : see choral with orchestra						

Schumann, Robert: Works
chamber

op.	Title, key, forces	Compos ed	Publicati on/MS	Remark s	SW
—	Quartet, c, vn, va, vc, pf	1828–9	1979	orig. op.5	—
—	Quartet, B, vn, va, vc, pf	1828–9	1979	sketches	—
—	Quartet, A, vn, va, vc, pf	1828–9	1979	sketch	—
—	Allegro, melody inst, pf	?1829	1979	sketch	—
—	Quartet	1838	—	sketch or draft, lost	—
—	2 string quartets, D, E \flat	1839	1979; <i>D- Bsb</i>	sketches	—
41	3 string quartets, a, F, A	1842	1848	arr. pf solo, 1853	iv, 1, 22, 41
44	Quintet, E \flat , 2 vn, va, vc, pf	1842	1843		v/1, 1
47	Quartet, E \flat , vn, va, vc, pf	1842	1845		v/1, 2
woo10	Andante and variation s, 2 pf, 2 vc, hn	1843	1893	orig. version of op.46, see keyboar d	xiv/1, 1
63	Trio no.1, d, vn, vc, pf	1847	1848		v/2, 2
70	Adagio and Allegro, A \flat , hn/(vn/v c), pf	1849	1849	orig. title Romanz e und Allegro	v/3, 2
73	Fantasia	1849	1849	orig. title	v/3, 12

	stücke, cl/(vn/vc , pf			Soiréest ücke	
80	Trio no.2, F, vn, vc, pf	1847	1849		v/2, 50
88	Phantasi estücke, vn, vc, pf: 1 Romanz e, 2 Humore ske, 3 Duett, 4 Finale	1842	1850	based on Pf Trio, a, 1842	v/2, 124
94	Drei Romanz en, ob/(vn/cl , pf	1849	1851		v/3, 100
102	Fünf Stücke im Volkston , vc/vn, pf	1849	1851		v/3, 110
105	Sonata no.1, a, vn, pf	1851	1852		v/3, 26
110	Trio no.3, g, vn, vc, pf	1851	1852		v/2, 90
113	Märchen bilder, va/vn, pf	1851	1852		v/3, 82
121	Sonata no.2, d, vn, pf	1851	1853	orig. pubd as 2 ^{te} grosse Sonate	v/3, 48
woo2	Pf acc. to 6 vn sonatas and partitas by Bach	1852-3	1853		—
—	Pf acc. to 6 vc suites by Bach	1853	1985	only acc. To Suite no.3 (BWv 1009) survives	—
132	Märchen erzählun gen, cl/vn, va, pf	1853	1854		v/2, 148
woo22	Sonata, vn, pf,	1853	1935	2nd and 4th	—

	'F-A-E'			movts only; 1st and 3rd by A. Dietrich and Brahms	
woo27	Sonata no.3, a, vn, pf	1853	1956	in 4 movts, 2 being those which Schumann wrote for 'F-A-E' sonata	—
—	5 Romanzen, vc, pf	1853	—	lost	—
woo25	Pf acc. to Paganini's vn caprices	1853-5	1941	acc. to caprice no.24 not extant	—

Schumann, Robert: Works

partsongs for mixed voices

SATB, unaccompanied, unless otherwise stated; incipit given only if different from title

op.	Title, forces	Text	Composed	Publication	SW
55	Fünf Lieder:	1846	1847	xii, 1	
	Incipit : R. Burns, trans. W. Gerhard				
	1 Das Hochlandmädchen				
	Incipit : Nicht Damen tönt von hohem Rang				
	2 Zahnweh				
	Incipit : Wie du mit gift'gem Stachel fast				

	3	Mich zieht es nach dem Dörfchen hin				
	4	Die alte, gute Zeit				
Incipit : Wer lenkt nicht gern den heitern Blick						
	5	Hochlandbursch				
Incipit : Schönster Bursch, den je ich traf						
59	Vier	Gesänge [orig. pubd as 4, 1, 2, 3; 5 added later]:	1846	1848	xii, 11	
	1	Nord oder Süd!	K. Lappe			
	2	Am Bodense	A. Platen			
Incipit : Schwelle die Segel, günstiger Wind!						
	3	Jägerlied	E. Mörike			
Incipit : Zierlich ist des Vogels Tritt im Schnee						
	4	Gute Nacht	F. Rückert			
Incipit : Die gute Nacht, die ich dir sage						
	5	Hirtenknaben-Gesang, SSTT	A. von Droste-Hülshoff	1846	1930	—
Incipit : Heloe! Heloe! Komm du auf unsre Heide						

67	Romanzen und Balladen, i:		1849	1849	xii, 20
	1 Der König von Thule	J.W. von Goethe			
	Incipit : Es war ein König in Thule				
	2 Schön-Rohtraut	Mörke			
	Incipit : Wie heisst König Ringangs Töchterlein?				
	3 Heidenröslein	Goethe			
	Incipit : Sah ein Knab' ein Röslein steh'n				
	4 Ungewitter	A. von Chamisso			
	Incipit : Auf hohen Burgeszinnen				
	5 John Anderson	Burns, trans. Gerhard			
	Incipit : John Anderson, mein Lieb!				
75	Romanzen und Balladen, ii:		1849	1850	xii, 28
	1 Schnitter Tod	A. von Arnim and C. Brentano: <i>Des Knaben Wunderhorn</i>			
	Incipit : Es ist ein Schnitter, der heisst Tod				
	2 Im Walde	J. Eichend			

[2nd setting]

orff

Incipit :
Es zog eine Hochzeit den Berg entlang

	3 Der traurige Jäger	Eichendorff		
Incipit : Zur ew'gen Ruh' sie sangen die schöne Müllerin				

4 Der Rekrut

Burns, trans. Gerhard

Incipit :
Sonst kam mein John mir zu

	5 Vom verwundeten Knaben	J.G. Herder: <i>Volkslieder</i>		
Incipit : Es wollt' ein Mädchen früh aufsteh'n				

141

Vier doppelhörige Gesänge:

1849

1858

xii, 36

1 An die Sterne

Rückert

Incipit :
Sterne, in des Himmels Ferne!

2 Ungewisses Licht

J.C. von Zedlitz

Incipit :
Bahnlos und pfadlos

3 Zuversicht

Zedlitz

Incipit :
Nach oben musst du blicken

4 Talismane

Goethe

Incipit : Gottes ist der Orient!					
145	Romanzen und Balladen, iii:		1849–51	1860	xii, 60
	1 Der Schmidt	L. Uhland			
Incipit : Ich hör' meinen Schatz					
	2 Die Nonne	anon.			
Incipit : Sie steht am Zellenfenster					
	3 Der Sänger	Uhland			
Incipit : Noch singt den Widerhallen					
	4 John Anderson	Burns, trans. Gerhard			
Incipit : John Anderson, mein Lieb!					
	5 Romanze vom Gänseublen	O. Malsburg			
Incipit : Helf' mir Gott					
146	Romanzen und Balladen, iv:		1849–51	1860	xii, 68
	1 Brautgesang	Uhland			
Incipit : Das Haus benedei ich und preis' es laut					
	2 Der Bänkelsänger Willie	Burns, trans. Gerhard			
Incipit :					

O Bänkelsänger Willie, du ziehst zum Jahrmarkt aus					
	3 Der Traum	Uhland			
Incipit : Im schönstem Garten wallten zwei Buhlen					
	4 Sommerlied	Rückert			
Incipit : Seinen Traum, lind wob					
	5 Das Schiffllein, fl, hn	Uhland			
Incipit : Ein Schiffllein ziehet leise					
—	Des Glockentürmers Töchterlein	Rückert	1851	—	—
Incipit : Mein hochgebornes Schätzlein					
woo26, no.4	Bei Schenkung eines Flügels, pf	Schumann	1853	1942	—
Incipit : Orange und Myrthe hier					
—	Wenn mein Stündlein vorhanden ist, arr. of chorale		?1856	facs. in R. Taylor: Robert Schumann (London, 1982)	—

Schumann, Robert: Works

partsongs for women's voices

SSAA; incipit given only if different from title

op.	Title, accom panime nt	Text	Compo sed	Publica tion	SW	NSA
69	Roman zen, i, pf ad lib: 1 Tambu rinschl ägerin	Alvaro de Ameid a, trans. Eichen dorff	1849	1849	x/2, 16	v/2
	Incipit : Schwirrend Tamburin					
	2 Waldm ädchen	Eichen dorff				
	Incipit : Bin ein Feuer hell					
	3 Kloster fräulein	J. Kerner				
	Incipit : Ich armes Klosterfräulein					
	4 Soldat enbrau t [2nd setting]	Mörike				
	Incipit : Ach, wenn's nur der König auch wüsst					
	5 Meerfe y	Eichen dorff				
	Incipit : Still bei Nacht fährt manches Schiff					
	6 Die Kapelle	Uhland				
	Incipit : Droben stehet die Kapelle					
91	Roman		1849	1851	x/2, 32	v/2

	zen, ii, pf ad lib: 1 Rosma rien	Des Knabe n Wunde rhorn		
Incipit : Es wollt die Jungfrau früh aufsteh'n				
	2 Jäge r Wohlg emut	Des Knabe n Wunde rhorn		
Incipit : Es jagt' ein Jäger wohlgemut				
	3 Der Wasse rman	Kerner		
Incipit : Es war in des Maien mildem Glanz				
	4 Das verlass ene Mägdel ein [2nd setting]	Mörike		
Incipit : Früh wann die Hähne kräh'n				
	5 Der Bleiche rin Nachtli ed	R. Reinick		
Incipit : Bleiche, bleiche weisses Lein				
	6 In Meerest Mitten	Rücker		

Schumann, Robert: Works

partsongs for men's voices

TTBB; unaccompanied unless otherwise stated; incipit given only if different from title

op.	Title	Text	Compos ed	Publicati on	SW
33	Sechs Lieder:		1840	1842	xi, 1
	1 Der träumen de See	J. Mosen			
	Incipit : Der See ruht tief im blauen Traum				
	2 Die Minnesä nger	H. Heine			
	Incipit : Zu dem Wettgesange schreiten				
	3 Die Lotosblu me [2nd setting]	Heine			
	Incipit : Die Lotosblume ängstigt				
	4 Der Zecher als Doktrinä r	Mosen			
	Incipit : Was quälte dir dein banges Herz?				
	5 Rastlose Liebe	J.W. von Goethe			
	Incipit : Dem Schnee, dem Regen				
	6 Frühling sglocke n	R. Reinick			
	Incipit : Schneeglöckchen tut läuten				
62	Drei Gesäng e:		1847	1848	xi, 12
	1 Der	J.			

<p>Incipit : In stiller Bucht</p>	<p>Eidgenossen Nachtwa che</p>	<p>Eichendorff</p>		
	<p>2 Freiheits lied</p>	<p>F. Rückert</p>		

Incipit :
Zittr', o Erde dunkle Macht

<p>Incipit : Mit unserm Arm ist nichts getan</p>	<p>3 Schlacht gesang</p>	<p>F.G. Klopstock</p>			
<p>65</p>	<p>Ritornelle in canonischen Weisen [orig. order 5, 4, 2, 1, 6, 7, 8, 3]:1 Die Rose stand im Tau, 2 Lasst Lautens piel und Becherkl ang, 3 Blüt' oder Schnee! , 4 Gebt mir zu trinken!, 5 Zürne nicht des Herbste s Wind, 6 In Sommer tagen rüste den Schlitten , 7 In Meeres Mitten ist ein</p>	<p>Rückert</p>	<p>1847</p>	<p>1849</p>	<p>xi, 20</p>

	offener Laden, 8 Hätte zu einem Trauben kerne [pubd 1906]				
woo17	Zum Anfang	Rückert	1847	1928	—

Incipit :
Mache deinem Meister Ehre

woo13–15	Drei Freiheits gesänge , wind and brass insts ad lib:		1848	1913	—
	1 Zu den Waffen	T. Ullrich			

Incipit :
Vom Angesicht die Mask' herab!

	2 Schwarz -Rot- Gold	F. Freiligrat h			
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Incipit :
In Kümmernis und Dunkelheit

	3 Deutsch er Freiheits gesang	J. Fürst			
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Incipit :
Der Sieg ist dein, mein Heldenvolk!

93	Verzweif le nicht im Schmer zenstal, motet, double chorus, org ad lib [orchd 1852]	Rückert	1849	1851	—
137	Fünf Gesäng	H. Laube	1849	1857	ix/4, 175

	e aus H. Laubes Jagdbrevier, 4 hn ad lib [orig. order 1, 2, 3, 5, 4]:				
Incipit : Frisch auf zum fröhlichen Jagen	1 Zur hohen Jagd				
Incipit : Habet Acht auf der Jagd	2 Habet acht!				
Incipit : O frischer Morgen, frischer Mut	3 Jagdmorgen				
Incipit : Früh steht der Jäger auf	4 Frühe				
Incipit : Wo gibt es wohl noch Jägerei	5 Bei der Flasche				

Schumann, Robert: Works

songs

duets, trios etc. and works for vocal declamation with piano accompaniment and/or other instruments ad lib; incipit given only if different from title

op.	Title, forces	Text	Compos ed	Publicati on/MS	SW
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—	Verwandlung	E. Schulze	1827	—	—
Incipit : Wenn der Winter sonst entschwand					

—	Lied für xxx	Schumann	1827	—	—
Incipit : Leicht wie gaukelnde Sylphiden					

—	11 songs [nos. 1–6 (woo21) as <i>Sechs frühe Lieder</i> , ed. K. Geiringer (Vienna, 1933)]:				
	1 Sehnsucht	Schumann	1827	1933	
Incipit : Sterne der blauen himmlischen Auen					

—	2 Die Weinede	Byron, trans.	1827	1933	
Incipit : Ich sah dich weinen!					

—	3 Erinnerung	J.G. Jacobi	1828	1933	
Incipit : Glück der Engel!					

—	4 Kurzes Erwachen	J. Kerner	1828	1933	
Incipit : Ich bin im Mai gegangen					

	5	Kerner	1828	1933	
	Gesang es Erwache n				
Incipit : Könnst' ich einmal wieder singen					
	6 An	Kerner	1828	1933	
	Anna I				
Incipit : Lange harrt ich					
	7 An	Kerner	1828	1893	xiv/1, 34
	Anna II [used in op.11]				
Incipit : Nicht im Tale					
	8 Im	Kerner	1828	1893	xiv/1, 36
	Herbste [used in op.22]				
Incipit : Zieh' nur, du Sonne					
	9	Schuma nn	1828	1893	xiv/1, 37
	Hirtenkn abe [used in op.4 no.4]				
Incipit : Bin nur ein armer Hirtenknab					
	10 Der	J.W. von Goethe	1828	1933	
	Fischer				
Incipit : Das Wasser rauscht, das Wasser schwoil					
	11	Jacobi	1828	—	—
	Klage [lost]				

—	Vom Reitersmann	Old Ger.	—	D-Zsch	—
—	Maultreiberlied [lost]	—	1838	—	—
—	Ein Gedanke	E. Ferrand	1840	1942	—

Incipit :
Sie schlingt um meinen Nacken

woo1	Patriotisches Lied (Der deutsche Rhein), 1v, chorus, pf	N. Becker	1840	1840	x/2, 168
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Incipit :
Sie sollen ihn nicht haben

—	Der Reiter und der Bodensee [frag.]	G. Schwab	1840	1897	—
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Incipit :
Der Reiter reitet durchs helle Tal

—	Die nächtliche Heerschau [frag.]	Zedlitz	1840	1897	—
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Incipit :
Nachts um die zwölfte Stunde

24	Liederkreis:	H. Heine	1840	1840	xiii/1, 3
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Incipit :
1 Morgens steh'ich auf und frage, 2 Es treibt mich hin, 3 Ich wandelte unter den Bäumen, 4 Lieb' Liebchen, 5 Schöne Wiege meiner Leiden, 6 Warte, warte, wilder Schiffmann, 7 Berg und Burgen schau herunter, 8 Anfangs wollt ich fast verzagen, 9 Mit Myrten und Rosen

25	Myrthen	—	1840	1840	xiii/1, 24
	1 Widmungen	Rückert			

<p>Incipit : Du meine Seele, du mein Herz</p>	<p>g</p>
<p>Incipit : Lasst mich nur auf meinem Sattel gelten!</p>	<p>2 Freisinn Goethe</p>
<p>Incipit : Es grünet ein Nussbaum vor dem Haus</p>	<p>3 Der Nussbaum J. Mosen</p>
<p>Incipit : Mein Herz ist betrübt</p>	<p>4 Jemand R. Burns, trans. W. Gerhard</p>
<p>Incipit : Sitz ich allein</p>	<p>5 Lieder aus dem Schenkenbuch im Divan I Goethe</p>
<p>Incipit : Setze mir nicht</p>	<p>6 Lieder aus dem Schenkenbuch im Divan II Goethe</p>
<p>Incipit : Die Lotosblume ängstigt</p>	<p>7 Die Lotosblume Heine</p>
	<p>8 Talisma Goethe</p>

<p>Incipit : Gottes ist der Orient</p>	<p>ne</p>
<p>Incipit : Wie mit innigstem Behagen</p>	<p>9 Lied der Suleika Goethe, attrib. Mariann e von Willemer</p>
<p>Incipit : Ich bin gekommen ins Niederland</p>	<p>10 Die Hochländer-Witwe Burns, trans. Gerhard</p>
<p>Incipit : Mutter, Mutter! Glaube nicht</p>	<p>11 Lieder der Braut aus dem Liebesfrühling I Rückert</p>
<p>Incipit : Lass mich ihn am Busen hangen</p>	<p>12 Lieder der Braut aus dem Liebesfrühling II Rückert</p>
<p>Incipit : Mein Herz ist im Hochland</p>	<p>13 Hochländers Abschied Burns, trans. Gerhard</p>
<p>Incipit : Mein Herz ist im Hochland</p>	<p>14 Hochländisches Wiegenlied Burns, trans. Gerhard</p>

<p>Incipit : Schlafe, süßer kleiner Donald</p>	
<p>Incipit : Mein Herz ist schwer!</p>	<p>15 Aus Byron, den trans. J. hebräisc Körner hen Gesäng en</p>
<p>Incipit : Es flüstert's der Himmel</p>	<p>16 C. Rätsel Fansha we, trans. K. Kannegi esser</p>
<p>Incipit : Leis rudern hier</p>	<p>17 T. Zwei Moore, Venetia trans. F. nische Freiligrat Lieder I h</p>
<p>Incipit : Wenn durch die Piazzetta</p>	<p>18 Moore, Zwei trans. Venetia Freiligrat nische h Lieder II</p>
<p>Incipit : Hoch zu Pferd!</p>	<p>19 Burns, Hauptm trans. anns Gerhard Weib</p>
<p>Incipit : Wie kann ich froh</p>	<p>20 Burns, Weit, trans. weit Gerhard</p>
<p></p>	<p>21 Heine</p>

	Was will die einsame Träne?				
Incipit : Ich hab mein Weib allein	22 Niemand	Burns, trans. Gerhard			
Incipit : Ich schau über Forth hinüber	23 Im Westen	Burns, trans. Gerhard			
	24 Du bist wie eine Blume	Heine			
Incipit : Ich sende einen Gruss	25 Aus den östlichen Rosen	Rückert			
Incipit : Hier in diesen erdbeklommnen Lüften	26 Zum Schluss	Rückert			
27	Lieder und Gesänge, I:		1840	1849	xiii/1, 72
	1 Sag an, o lieber Vogel	C.F. Hebbel			
	2 Dem roten Röslein	Burns, trans. Gerhard			
Incipit : Mein Aug ist trüb	3 Was soll ich sagen?	A. von Chamisso			
	4 Jasminstrauch	Rückert			

Incipit :
Grün ist der Jasminenstrauch

29	5 Nur ein lächelnder Blick Drei Gedichte:	G.W. Zimmermann E. Geibel	1840	1841	x/2, 2
Incipit : Und wenn die Primel schneeweiss blickt		1 Ländliches Lied, 2 S			
Incipit : In meinem Garten die Nelken		2 Lied, 3 S			
Incipit : Im Schatten des Waldes		3 Zigeunerleben, S, A, T, B, triangle, tambourine ad lib			
30	Drei Gedichte:	Geibel	1840	1840	xiii/1, 80
Incipit : Ich bin ein lust'ger Geselle		1 Der Knabe mit dem Wunderhorn			
Incipit : Da ich nun entsagen müssen		2 Der Page			
Incipit : Es ist so süß zu scherzen		3 Der Hidalgo			

31		Drei Gesänge:		1840	1841	xiii/1, 92
		1 Die Löwenbraut	Chamisso			
	Incipit : Mit der Myrte geschmückt					
		2 Die Kartenlegerin	Chamisso, after P. Béranger			
	Incipit : Schlaf die Mutter endlich ein					
		3 Die rote Hanne, chorus ad lib	Chamisso, after Béranger			
	Incipit : Den Säugling an der Brust					
34		Vier Duette, S, T:		1840	1841	x/1, 2
		1 Liebesarten	R. Reinick			
	Incipit : Die Liebe ist ein Rosenstrauch					
		2 Liebhabers Ständchen	Burns, trans. Gerhard			
	Incipit : Wachst du noch, Liebchen, Gruss and Kuss!					
		3 Unter dem Fenster	Burns, trans. Gerhard			
	Incipit : Wer ist vor meiner Kammertür?					
		4 Familien-Gemälde	A. Grün			

Incipit :
Grossvater und Grossmutter

35	Zwölf Gedichte:	Kerner	1840	1841	xiii/1, 108
	1 Lust der Sturmnacht				
Incipit : Wenn durch Berg und Tale					
	2 Stirb, Lieb und Freud!				
Incipit : Zu Augsburg steht ein hohes Haus					
	3 Wanderlied				
Incipit : Wohlauf! noch getrunken den funkelnden Wein!					
	4 Erstes Grün				
Incipit : Du junges Grün, du frisches Gras!					
	5 Sehnsucht nach der Waldgegend				
Incipit : Wär ich nie aus euch gegangen					
	6 Auf das Trinkglas eines verstorbenen Freundes				
Incipit : Du herrlich Glas					
	7 Wand				

		erung			
Incipit : Wohlauf und frisch gewandert					
		8 Stille Liebe			
Incipit : Könnt ich dich in Liedern preisen					
		9 Frage			
Incipit : Wärst du nicht, heil'ger Abendschein!					
		10 Stille Thränen			
Incipit : Du bist vom Schlaf erstanden					
		11 Wer machte dich so krank?			
Incipit : Dass du so krank geworden					
		12 Alte Laute			
Incipit : Hörst du den Vogel singen?					
36	Sechs Gedichte:	Reinick	1840	1842	xiii/1, 132
	1 Sonntags am Rhein				
Incipit : Des Sonntags in der Morgenstund					
	2 Ständchen				
Incipit : Komm in die stille Nacht					
	3 Nichts schöner es				

Incipit :
Als ich zuerst dich hab gesehn

4 An
den
Sonnen
schein



Incipit :
O Sonnenschein!

Incipit :
Und wieder hatt ich der Schönsten gedacht

5 Dicht
ers
Genesu
ng



6
Liebesb
otschaft



Incipit :
Wolken, die ihr nach Osten eilt

37	Zwölf Gedicht e aus F. Rückert s Liebesfr ühling [nos.2, 4, 11 by Clara Schuma nn]:1 Der Himmel hat ein Träne geweint, 3 O ihr Herren, 5 Ich hab in mich gesogen , 6 Liebste, was kann denn uns scheide n?, S, T, 7 Schön ist das Fest des	1841	1841	xiii/2, 2	
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<p>Incipit : Rückert</p>	<p>Lenzes, S, T, 8 Flügel! Flügel! um zu fliegen, 9 Rose, Meer und Sonne, 10 O Sonn, o Meer, o Rose, 12 So wahr die Sonne scheinet , S, T</p>				
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Incipit :
Rückert

39

	<p>Liederkr eis [op.77/1 orig. included as 1st song, but omitted in 2/1850]:</p>	<p>Eichend orff</p>	<p>1840</p>	<p>1842</p>	<p>xiii/2, 28</p>
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<p>Incipit : Aus der Heimat hinter den Blitzen rot</p>	<p>1 In der Fremde</p>				
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Incipit :
Aus der Heimat hinter den Blitzen rot

	<p>2 Inter mezzo</p>				
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Incipit :
Dein Bildnis wunderselig

<p>Incipit : Es ist schon spät</p>	<p>3 Wald esgespr äch</p>				
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	<p>4 Die Stille</p>				
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Incipit :
Es weiss und rät es doch keiner

<p>Incipit : Es war, als hätt der Himmel die Erde still geküsst</p>	<p>5 Mond nacht</p>				
<p>Incipit : Es rauschen die Wipfel und schauen</p>	<p>6 Schöne Fremde</p>				
<p>Incipit : Eingeschlafen auf der Lauer</p>	<p>7 Auf einer Burg</p>				
<p>Incipit : Ich hör die Bächlein rauschen</p>	<p>8 In der Fremde</p>				
<p>Incipit : Ich kann wohl manchmal singen</p>	<p>9 Weh mut</p>				
<p>Incipit : Dämm' rung will die Flügel spreiten</p>	<p>10 Zwielicht</p>				
<p>Incipit : Es zog eine Hochzeit den Berg entlang</p>	<p>11 Im Walde</p>				
<p>Incipit : Überm Garten durch die Lüfte</p>	<p>12 Frühling snacht</p>				
<p>40</p>	<p>Fünf Lieder: 1 März eilchen</p>	<p>H.C. Anderse n, trans. Chamiss</p>	<p>1840</p>	<p>1842</p>	<p>xiii/2, 50</p>

<p>Incipit : Der Himmel wölbt sich rein und blau</p>	o				
	2 Muttertraum	Anderse n, trans. Chamisso			
<p>Incipit : Die Mutter betet herzlich</p>					
<p>Incipit : Es geht bei gedämpfter Trommel Klang</p>	3 Der Soldat	Anderse n, trans. Chamisso			
<p>Incipit : Im Städtchen gibt es des Jubels viel</p>	4 Der Spielmann	Anderse n, trans. Chamisso			
<p>Incipit : Da Nachts wir uns küssten</p>	5 Verräterne Liebe	Chamisso			
42	Frauenliebe und -leben: 1 Seit ich ihn gesehen, 2 Er, der Herrlichste von allen, 3 Ich kann's nicht fassen, nicht glauben, 4 Du Ring an meinem Finger, 5 Helft mir, ihr	Chamisso	1840	1843	xiii/2, 62

	Schwester, 6 Süßer Freund, du blickest, 7 An meinem Herzen, an meiner Brust, 8 Nun hast du mir den ersten Schmerz z getan				
43	Drei zweistimmige Lieder:		1840	1844	xi/1, 18
	1 Wenn ich ein Vöglein wäre [later incorporated in op.81]	<i>Des Knaben Wunder horn</i>			
	2 Herbstlied	S.A. Mahlmann			
	Incipit : Das Laub fällt von den Bäumen				
	3 Schön Blümlein	Reinick			
	Incipit : Ich bin hinaus gegangen				
45	Romanzen und Balladen , i:		1840	1843	xiii/2, 78
	1 Der Schatzgräber	Eichendorff			
	Incipit : Wenn alle Wälder schliefen				
	2 Frühling sfahrt	Eichendorff			

Incipit :

Es zogen zwei rüst'ge Gesellen

	3 Aben ds am Strand	Heine			
Incipit: Wir sassen am Fischerhause					
48	Dichterli ebe [orig. included op. 127/2 , 3 and op. 142/2 , 4]:	Heine	1840	1844	xiii/2, 88
	1 Im wunders chönen Monat Mai, 2 Aus meinen Tränen spriesse n, 3 Die Rose, die Lilie, die Tauben, die Sonne, 4 Wenn ich in deine Augen seh, 5 Ich will meine Seele tauchen, 6 Im Rhein, im heiligen Strome, 7 Ich grolle nicht, 8 Und wüssten' s die Blumen, die kleinen, 9 Das ist ein Flöten und Geigen,				

	10 Hör ich das Liedchen klingen, 11 Ein Jüngling liebt ein Mädchen, 12 Am leuchten den Sommermorgen, 13 Ich hab im Traum geweinet, 14 Allnächtlich im Traume, 15 Aus alten Märchen, 16 Die alten, bösen Lieder				
49	Romanzen und Balladen, ii:		1840	1844	xiii/2, 122
	1 Die beiden Grenadiere	Heine			
	Incipit : Nach Frankreich zogen zwei Grenadier'				
	2 Die feindlichen Brüder	Heine			
	Incipit : Oben auf des Berges Spitze				
	3 Die Nonne	A. Fröhlich			
	Incipit : Im Garten steht die Nonne				
51	Lieder und Gesänge, ii:			1850	xiii/2, 132
	1	Geibel	1840		

	Sehnsucht				
Incipit : Ich blick in mein Herz					
	2 Volksliedchen	Rückert	1840		
Incipit : Wenn ich früh in den Garten geh					
	3 Ich wandre nicht	C. Christen	1840		
Incipit : Warum soll ich denn wandern					
	4 Auf dem Rhein	K.L. Immermann	1846		
Incipit : Auf deinem Grunde haben sie an verborgnem Ort					
	5 Liebeslied	Goethe	1849		
Incipit : Dir zu eröffnen mein Herz					
53	Romanzen und Balladen, iii:		1840	1845	xiii/2, 142
	1 Blondels Lied	J.G. Seidl			
Incipit : Spähend nach dem Eisengitter					
	2 Loreley	W. Lorenz			
Incipit : Es flüstern und rauschen die Wogen					
	3 Der arme Peter	Heine			
Incipit : 1 Der Hans und die Grete tanzen herum					

Incipit :
2 In meiner Brust

[Redacted]

Incipit :
3 Der arme Peter wankt vorbei

57

Belsatzar Heine 1840 1846 xiii/3, 2

Incipit :
Die Mitternacht zog näher schon

64

Romanzen und Balladen, iv: 1847 xiii/3, 10

Incipit :
Ach, wenn's nur der König auch wüsst

1 Die Soldatenbraut E. Mörike 1847

2 Das verlassene Mägdelein Mörike 1847

Incipit :
Früh wann die Hähne krähen

Incipit :
1 Entflieh mit mir und sei mein Weib

3 Tragödie Heine 1841

[Redacted]

Incipit :
2 Es fiel ein Reif in der Frühlingsnacht

Incipit :
3 Auf ihrem Grab, S, T

[Redacted]

74

Spanisches Liederspiel Geibel, after Spanish 1849 1849 x/2, 46

	iel: poets			
1 Erste Begegnung, S, A				
Incipit : Von dem Rosenbusch, o Mutter				
2 Intermezzo, T, B				
Incipit : Und schläfst du, mein Mädchen, auf!				
3 Liebesgram, S, A				
Incipit : Dereinst, dereinst, o Gedanke mein				
4 In der Nacht, S, T				
Incipit : Alle gingen, Herz, zur Ruh'				
5 Es ist verraten, S, A, T, B				
Incipit : Dass ihr steht in Liebesglut				
6 Melancholie, S				
Incipit : Wann, wann erscheint der Morgen				
7 Geständnis, T				
Incipit : Also lieb ich euch				
8 Botschaft, S, A				
Incipit : Nelken wind ich und Jasmin				

	9 Ich bin geliebt, S, A, T, B				
Incipit : Mögen alle bösen Zungen					
	10 Der Kontrabandiste, Bar				
Incipit : Ich bin der Kontrabandiste					
77	Lieder und Gesänge, iii:		1851	xiii/3, 18	
	1 Der frohe Wandersmann [orig. included in op.39]	Eichendorff	1840		
Incipit : Wem Gott will rechte Gunst erweisen					
	2 Mein Garten	A. Hoffmann von Fallersleben	1850		
Incipit : Veilchen, Rosmarin, Mimosen					
	3 Geist ernähe	A. Halm	1850		
Incipit : Was weht um meine Schläfe					
	4 Stiller Vorwurf	? O.L. Wolff	1840		
Incipit : In einsamen Stunden drängt Wehmut sich auf					
	5 Aufträge	C. L'Egru	1850		
Incipit :					

Nicht so schnelle					
woo7	Soldatenlied	Hoffmann von Fallersleben	1844	1845	xiii/4, 122
Incipit : Ein scheckiges Pferd					
—	Das Schwert	Uhland	1848	—	—

Incipit :
Zur Schmiede ging ein junger Held

—	Der weisse Hirsch [sketches]	Uhland	1848	—	—
Incipit : Es gingen drei Jäger					
—	Die Ammenuhr	<i>Des Knaben Wunderhorn</i>	1848	—	—

Incipit :
Der Mond, der scheint

78	Vier Duette, S, T:		1849	1850	x/1, 28
	1 Tanzlied	Rückert			
Incipit : Eia, wie flattert der Kranz					
	2 Er und Sie	Kerner			
Incipit : Seh ich in das stille Tal					
	3 Ich denke dein	Goethe			
	4 Wiegenlied	Hebbel			
Incipit : Schlaf, Kindlein, schlaf					

Sommer ruh, duet	C. Schad, altered by Schuma nn	1849	1850	xiv/1, 38
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Incipit :
Sommerruh, wie schön bist du

79	Lieder- Album für die Jugend:		1849	1849	xiii/3, 30
	1 Der Abendst ern	Hoffman n von Fallersle ben			
	Incipit : Du lieblicher Stern				
	2 Schmett erling	Hoffman n von Fallersle ben			
	Incipit : O Schmetterling, sprich				
	3 Frühli ngsbots chaft	Hoffman n von Fallersle ben			
	Incipit : Kuckuck, Kuckuck ruft aus dem Wald				
	4 Frühli ngsgrus s	Hoffman n von Fallersle ben			
	Incipit : So sei gegrüsst vieltausendmal				
	5 Vom Scharaf fenland	Hoffman n von Fallersle ben			
	Incipit : Kommt, wir wollen uns begeben				
	6 Sonnt ag	Hoffman n von Fallersle ben			

<p>Incipit : Der Sonntag ist gekommen</p>		7	Geibel					
	<p>Incipit : 1 Unter die Soldaten</p>				Geibel			
<p>Incipit : 2 Jeden Morgen, in der Frühe</p>								
	<p>Incipit : 8 Des Knaben Berglied</p>		Uhland					
<p>Incipit : Ich bin vom Berg der Hirtenknab</p>								
	<p>Incipit : 9 Mailie d, duet ad lib</p>		C.A. Overbeck					
<p>Incipit : Komm, lieber Mai</p>								
	<p>Incipit : 10 Das Käuzlein</p>		<i>Der Knaben Wunderhorn</i>					
<p>Incipit : Ich armes Käuzlein kleine</p>								
	<p>Incipit : 11 Hinaus ins Freie!</p>		Hoffmann von Fallersleben					
<p>Incipit : Wie blüht es im Tale</p>								
	<p>Incipit : 12 Der Sandmann</p>		H. Kletke					
<p>Incipit : Zwei feine Stieflein hab ich an</p>								
	<p>Incipit : 13 Marienw</p>		<i>Des Knaben</i>					

<p>Incipit : Marienwürmchen, setze dich</p>	<p>ürmchen</p>	<p><i>Wunderhorn</i></p>			
<p>Incipit : Der Frühling kehret wieder</p>	<p>14 Die Waise</p>	<p>Hoffman von Fallersleben</p>			
<p>Incipit : Vöglein vom Zweig</p>	<p>15 Das Glück, duet</p>	<p>Hebbel</p>			
<p>Incipit : Als das Christkind ward zur Welt gebracht</p>	<p>16 Weihnachtslied</p>	<p>Andersehn, trans.</p>			
<p>Incipit : Es war ein Kind</p>	<p>17 Die wandelnde Glocke</p>	<p>Goethe</p>			
<p>Incipit : Schneeglöckchen klingen wieder</p>	<p>18 Frühlingsslied, duet ad lib</p>	<p>Hoffman von Fallersleben</p>			
<p>Incipit : Nach diesen trüben Tagen</p>	<p>19 Frühlings Anknunft</p>	<p>Hoffman von Fallersleben</p>			
	<p>20 Die Schwalben, duet</p>	<p><i>Des Knaben Wunderhorn</i></p>			

<p>Incipit : Es fliegen zwei Schwalben</p>	
	<p>21 Kinderwacht anon.</p>
<p>Incipit : Wenn fromme Kindlein schlafen gehn</p>	
<p>Incipit : Ihr Matten, lebt wohl, ihr sonnigen Weiden!</p>	<p>22 Des Sennen Abschied F. von Schiller</p>
<p>Incipit : Frühling lässt sein blaues Band</p>	<p>23 Er ist's Mörike</p>
<p>Incipit : Spinn, spinn</p>	<p>24 Spinnelied, trio ad lib anon.</p>
<p>Incipit : Mit dem Pfeil, dem Bogen</p>	<p>25 Des Buben Schütznied Schiller</p>
<p>Incipit : Der Schnee, der gestern noch in Flöckchen</p>	<p>26 Schneeglöckchen Rückert</p>
<p>Incipit : Zum Sehen geboren</p>	<p>27 Lied Lynceus des Türmers Goethe</p>
	<p>28 Goethe</p>

	Mignon [also as op. 98a/1]				
Incipit : Kennst du das Land					
83	Drei Gesänge:		1850	1850	xiii/3, 78
Incipit : Lieben, von ganzer Seele lieben	1 Resignation	J. Buddeus			
	2 Die Blume der Ergebung	Rückert			
Incipit : Ich bin die Blum' in Garten					
	3 Der Einsiedler	Eichendorff			
Incipit : Komm, Trost der Welt					
87	Der Handschuh [orig. version for chorus, 1849]	Schiller	1850	1850	xiii/3, 88
Incipit : Vor seinem Löwengarten					
89	Sechs Gesänge:	W. von der Neun [F.W.T. Schöpf]	1850	1850	xiii/3, 94
	1 Es stürmet am Abendhimmel				
	2 Heimliches Verschw				

inden

Incipit :
Nachts zu unbekannter Stunde

Incipit :
Durch die Tannen und die Linden

3
Herbstli
ed

4 Abschi
ied vom
Walde

Incipit :
Nun scheidet vom sterbenden Walde

Incipit :
Mir ist's so eng allüberall!

5 Ins
Freie

6 Rösel
ein,
Röselein
!

90

Sechs
Gedicht
e von N.
Lenau
und
Requie
m

N.
Lenau

1850

1851

xiii/3,
108

Incipit :
Fein Rösslein, ich beschlage dich

1 Lied
eines
Schmied
es

Incipit :
Dem holden Lenzgeschmeide

2 Meine
Rose

Incipit :
So oft sie kam

3 Kom
men und
Scheide
n

		4 Die Sennin				
	Incipit : Schöne Sennin, noch einmal singe					
		5 Einsamkeit				
	Incipit : Wild verwachs'ne dunkle Fichten					
		6 Der schwere Abend				
	Incipit : Die dunklen Wolken hingen					
		7 Requiem	anon.			
	Incipit : Ruh von schmerzreichen Mühen aus					
95		Drei Gesänge:	Byron: <i>Hebrew Melodies</i> , trans. Körner	1849	1851	xiii/3, 126
		1 Die Tochter Jephthas				
	Incipit : Da die Heimat, o Vater					
		2 An den Mond				
	Incipit : Schlaflose Sonne, melanchol'scher Stern!					
		3 Dem Helden				
	Incipit : Dein Tag ist aus, dein Ruhm fing an					
96		Lieder und Gesänge, iv:		1850	1851	xiii/3, 136
		1 Nachtlied	Goethe			

<p>Incipit : Über allen Gipfeln ist Ruh</p>			2 Schn ee glöck chen	anon.			
<p>Incipit : Die Sonne sah die Erde an</p>			3 Ihre Stimme	A. von Platen			
<p>Incipit : Lass tief in dir mich lesen</p>		<p>Incipit : Hört ihr im Laube des Regens</p>	4 Gesu ngen!	Neun [Schöpf f]			
<p>Incipit : Wie der Bäume kühne Wipfel</p>		<p>98a</p>	5 Himm el und Erde	Neun [Schöpf f]			
	<p>Lieder und Gesäng e aus Wilhelm Meister:</p>	<p>Goethe</p>	<p>1849</p>	<p>1851</p>	<p>xiii/4, 2</p>		
	<p>1 Kennst du das Land, 2 Ballade des Harfners (Was hör ich drausse n vor dem Thor), 3 Nur wer die Sehnsuc ht kennt, 4 Wer nie sein Brot mit Tränen ass, 5 Heiss mich</p>						

	<p>nicht reden, 6 Wer sich der Einsamk eit ergibt, 7 Singet nicht in Trauertö nen, 8 An die Türen will ich schleich en, 9 So lasst mich scheine n</p>				
101	Minnesp iel:	Rückert	1849	1852	x/2, 88
	<p>1 Meine Töne still und heiter, T, 2 Liebster, deine Worte stehlen, S, 3 Ich bin dein Baum, A, B, 4 Mein schöner Stern!, T, 5 Schön ist das Fest des Lenzes, S, A, T, B, 6 O Freund, mein Schirm, mein Schutz!, A/S, 7 Die tausend Grüsse, S, T, 8 So wahr die Sonne scheinet , S, A, T, B</p>				
103	Mädche nlieder,	E. Kulman	1851	1851	x/1, 42

	S, A/2 S:	n		
	1 Mailie d			
Incipit : Pflücket Rosen, um das Haar schön				
	2 Frühli ngslied			

Incipit :
Der Frühling kehret wieder

	3 An die Nachtig all		
Incipit : Bleibe hier und singe, liebe Nachtigall!			
	4 An den Abendst ern		

Incipit :
Schweb empor am Himmel

104	Sieben Lieder:	Kulman n	1851	1851	xiii/4, 27
	1 Mond, meiner Seele Liebling, 2 Viel Glück zur Reise, Schwalb en!, 3 Du nennst mich armes Mädche n, 4 Der Zeisig (Wir sind ja, Kind, im Maie), 5 Reich mir die Hand, o Wolke, 6 Die letzten Blumen				

	starben, 7 Gekämp ft hat meine Barke				
106	Schön Hedwig, declama tion	Hebbel	1849	1853	xiii/4, 106

Incipit :
Im Kreise der Vasallen

107	Sechs Gesäng e:		1851	1852	xiii/4, 40
	1 Herzelei d	T. Ullrich			

Incipit :
Die Weiden lassen matt die Zweige hangen

	2 Die Fensters cheibe	Ullrich			
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Incipit :
Die Fenster klär ich zum Feiertag

	3 Der Gärtner	Mörke			
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Incipit :
Auf ihrem Leibrösslein

	4 Die Spinneri n	P. Heyse			
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Incipit :
Auf dem Dorf in den Spinnstuben

	5 Im Wald	W. Müller			
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Incipit :
Ich zieh so allein in den Wald hinein!

	6 Aben dlied	G. Kinkel			
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Incipit :
Es ist so still geworden

114	Drei Lieder, 3			1853	x/2, 118
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		female vv:			
	1	Nänie	L. Bechstein	1849	
Incipit : Unter den roten Blumen schlummere					
	2	Triolett	L'Egru	1850	

Incipit :
Senkt die Nacht den sanften Fittig nieder

	3	Spruch h	Rückert	1849	
Incipit : O blicke, wenn den Sinn dir will die Welt					

117	Vier Husaren lieder, Bar:	Lenau	1851	1852	xiii/4, 52
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	1 Der Husar, trara!, 2 Der leidige Frieden, 3 Den grünen Zeigern, 4 Da liegt der Feinde gestreck te Schar				
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119	Drei Gedicht e:	G. Pfarrius	1851	1853	xiii/4, 60
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	1	Die Hütte			
Incipit : Im Wald, in grüner Runde					

	2	Warn ung			
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Incipit :
Es geht der Tag zur Neige

	3	Der Bräutigam und die Birke			
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Incipit : Birke, Birke, des Waldes Zier					
122	Zwei Balladen, declamations:		1852-3	1853	xiii/4, 112
	1 Ballade vom Haideknaben	Hebbel			
Incipit : Der Knabe träumt					
	2 Die Flüchtlinge	P.B. Shelley, trans.			
Incipit : Der Hagel klirrt nieder					
125	Fünf heitere Gesänge:		1850-51	1853	xiii/4, 68
	1 Die Meerfee	J. Buddeus			
Incipit : Helle Silberglöcklein klingen					
	2 Husarenabzug	C. Candidus			
Incipit : Aus dem dunkeln Tor wallt					
	3 Jung Volkers Lied [orig. intended for op.107 no.4]	Mörke			
Incipit : Und die mich trug im Mutterarm					
	4 Frühlingslied	F. Braun			
Incipit : Das Körnlein springt					

	5 Frühlingslust	Heyse			
Incipit : Nun stehen die Rosen in Blüte					
127	Fünf Lieder und Gesänge:			1854	xiii/4, 80
	1 Sängers Trost	Kerner	1840		
Incipit : Weint auch einst kein Liebchen					
	2 Dein Angesicht [orig. intended for op.48]	Heine	1840		
	3 Es leuchtet meine Liebe [orig. intended for op.48]	Heine	1840		
	4 Mein altes Ross	Moritz, Graf von Strachwitz	1850		
	5 Schlusslied des Narren	from W. Shakespeare: <i>Twelfth Night</i> , trans. Tieck and A. Schlegel	1840		
Incipit : Und als ich ein winzig Bübchen war					
—	Frühlinggrüsse	Lenau	1851	1942	
Incipit : Nach langem Frost					
135	Gedichte der Königin Maria	trans. G. Vincke	1852	1855	xiii/4, 90

	Stuart:				
	1 Abschied von Frankreich				
Incipit : Ich zieh dahin					
	2 Nach der Geburt ihres Sohnes				
Incipit : Herr Jesu Christ					
	3 An die Königin Elisabeth				
Incipit : Nur ein Gedanke					
	4 Abschied von der Welt				
Incipit : Was nützt die mir noch zugemess'ne Zeit?					
	5 Gebet				
Incipit : O Gott, mein Gebieter					
138	Spanische Liebeslieder:	Geibel	1849	1857	x/2, 124
	1 Vorspiel, pf 4 hands, 2 Tief im Herzen trag ich Pein, S, 3 O wie lieblich ist das Mädchen, T, 4 Bedeckt mich mit Blumen,				

	S, A, 5 Flutenreicher Ebro, Bar, 6 Intermezzo, pf 4 hands, 7 Weh, wie zornig ist das Mädchen, T, 8 Hoch, hoch sind die Berge, A, 9 Blaue Augen hat das Mädchen, T, B, 10 Dunkler Lichtglanz, S, A, T, B				
139	From Des Sängers Fluch:	R. Pohl, after Uhland	1852	1858	—
	4 Provenzalisches Lied				
	Incipit : In den Talen der Provence				
	7 Ballade				
	Incipit : In der hohen Hall sass König Sifrid				
142	Vier Gesänge:		1840	1858	xiii/4, 98
	1 Trost im Gesang	Kerner			
	Incipit : Der Wanderer, dem verschwunden				
	2 Lehn deine Wang [orig. intended	Heine			

	for op.48]				
	3 Mäd- chen- Schwer- mut	L. Bernhar- d			
Incipit : Kleine Tropfen, seid ihr Tränen					
	4 Mein Wagen rollet langsam [orig. intended for op.48]	Heine			
—	Mailed [duet]		1851	D-Zsch	—
woo26 no.3	Liedche- n von Marie und Papa, duet	Schuma- nn	1852	1942	—

Incipit :
Gern mach' ich dir

	Glocken- türmers Töchterl- ein	Rückert	—	—	—
Incipit : Mein hochgebor'nes Schätzelein					
—	Das Käuzlein [2nd setting]	Des Knaben Wunder- horn	—	Zsch	—

Incipit :
Ich armes Käuzlein kleine

	Deutsch- er Blumen- garten [duet]	Rückert	—	—	—
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Ich hör die Bächlein rauschen, op.39 no.8; Ich kann's nicht fassen, nicht glauben, op.42 no.3; Ich kann wohl manchmal singen, op.39 no.9; Ich sah dich weinen, 1827; Ich schau über Forth hinüber, op.25 no.23; Ich sende einen Gruss, op.25 no.25; Ich wandelte unter den Bäumen, op.24 no.3; Ich wandre nicht, op.51 no.3; Ich will meine Seele tauchen, op.48 no.5; Ich zieh dahin, op.135 no.1; Ich zieh so allein in den Wald hinein, op.107 no.5; Ihre Stimme, op.96 no.3; Ihr Matten, lebt wohl, ihr sonnigen Weiden, op.79 no.22

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In einsamen Stunden drängt Wehmut sich auf, op.77 no.4; In meinem Garten die Nelken, op.29 no.2; In meiner Brust, op.53 no.3; Ins Freie, op.89 no.5; Intermezzo, op.39 no.2; Intermezzo, op.74 no.2; Jasminenstrauch, op.27 no.4; Jeden Morgen, in der Frühe, op.79 no.7; Jemand, op.25 no.4; Jung Volkers Lied, op.125 no.3; Kennst du das Land, op.79 no.28; Kennst du das Land, op.98a no.1; Kinderwacht, op.79 no.21; Klage, 1828; Kleine Tropfen, seid ihr Tränen, op.142 no.3; Kommen und Scheiden, op.90 no.3

Komm in die stille Nacht, op.36 no.2; Komm, lieber Mai, op.79 no.9; Komm, Trost der Welt, op.83 no.3; Kommt, wir wollen uns begeben, op.79 no.5; Könnt ich dich in Liedern preisen, op.35 no.8; Könnt' ich einmal wieder singen, 1828; Kuckuck, Kuckuck ruft aus dem Wald, op.79 no.3; Kurzes Erwachen, 1828; Ländliches Lied, op.29 no.1; Lange harrt ich, 1828; Lass mich ihm am Busen hangen, op.25 no.12; Lass tief in dir mich lesen, op.96 no.3; Lasst mich nur auf meinem Sattel gelten, op.25 no.2; Lehn deine Wang, op.142 no.2; Leicht wie gaukelnde Sylphiden, 1827; Leis rudern hier, op.25 no.17

Lieben, von ganzer Seele lieben, op.83 no.1; Liebesbotschaft, op.36 no.6; Liebesgarten, op.34 no.1; Liebesgram, op.74 no.3; Liebeslied, op.51 no.5; Liebhabers Ständchen, op.34 no.2; Lieb' Liebchen, op.24 no.4; Liebster, deine Worte stehlen, op.101 no.2; Liebste was kann denn uns scheiden?, op.37 no.6; Lied, op.29 no.2; Liedchen von Marie und Papa, 1852; Lied der Suleika, op.25 no.9; Lied eines Schmiedes, op.90 no.1; Lieder-Album für die Jugend, op.79; Lieder aus dem Schenkenbuch im Divan I, op.25 no.5; Lieder aus dem Schenkenbuch im Divan II, op.25 no.6; Lieder der Braut aus dem Liebesfrühling I, op.25 no.11; Lieder der Braut aus dem Liebesfrühling II, op.25 no.12; Liederkreis, op.24; Liederkreis, op.39

Lied für xxx, 1827; Lied Lynceus des Türmers, op.79 no.27; Loreley, op.53 no.2; Lust der Sturmnacht, op.35 no.1; Mädchenlieder, op.103; Mädchen-Schwermut, op.143 no.3; Mailed, op.79 no.9; Mailed, op.103 no.1; Mailed, after op.142; Marienwürmchen, op.79 no.13; Marienwürmchen, setze dich, op.79 no.1; Märzveilchen, op.40 no.1; Maultreiberlied, 1838; Mein altes Ross, op.127 no.4; Mein Aug ist trüb, op.27 no.3; Meine Rose, op.90 no.2

Meine Töne still und heiter, op.101 no.1; Mein Garten, op.77 no.2; Mein Herz ist betrübt, op.25 no.4; Mein Herz ist im Hochland, op.25 no.13; Mein Herz ist schwer, op.25 no.15; Mein hochgebornes Schätzelein, after op.142; Mein schöner Stern, op.101 no.4; Mein Wagen rollet langsam, op.142 no.4; Melancholie, op.74 no.6; Mignon, op.79 no.28; Minnespiel, op.101; Mir ist's so eng allüberall!, op.89 no.5; Mit dem Pfeil, dem Bogen, op.79 no.25; Mit der Myrte geschmückt, op.31 no.1; Mit Myrten und Rosen, op.24 no.9; Mögen alle bösen Zungen, op.74 no.9; Mond, meiner Seele Liebling, op.104 no.1

Mondnacht, op.39 no.5; Morgens steh' ich auf und frage, op.24 no.1; Mutter, Mutter glaube nicht, op.25 no.11; Muttertraum, op.40 no.2; Myrthen, op.25; Nach der Geburt ihres Sohnes, op.135 no.2; Nach diesen trüben Tagen, op.79 no.19; Nach Frankreich zogen zwei Grenadier', op.49 no.1; Nach Langem Frost, 1851; Nachtlied, op.96 no.1; Nachts um die zwölfte Stunde, 1840; Nachts zu unbekannter Stunde, op.89 no.2; Nänie, op.114 no.1; Nelken wind ich und Jasmin, op.74 no.8; Nicht im Tale, 1828; Nicht so schnelle, op.77 no.5

Nichts Schöneres, op.36 no.3; Niemand, op.25 no.22; Nun hast du mir den ersten Schmerz getan, op.42 no.8; Nun scheidet vom sterbenden Walde, op.89 no.4; Nun stehen die Rosen in Blüte, op.125 no.5; Nur ein Gedanke, op.135 no.3; Nur ein lächelnder Blick, op.27 no.5; Nur wer die Sehnsucht kennt, op.98a no.3; Oben auf des Berges Spitze, op.49 no.2; O blicke, wenn den Sinn dir will die Welt, op.114 no.3; O Freund, mein Schinn, mein Schutz, op.101 no.6; O Gott, mein Gebieter, op.135 no.5

O ihr Herren, op.37 no.3; O Schmetterling, sprich, op.79 no.2; O Sonnenschein!, op.36 no.4; O Sonn, o Meer, o Rose, op.37 no.10; O wie lieblich ist das Mädchen, op.138 no.3; Patriotisches Lied, 1840; Pflücket Rosen, um das Haar schön, op.103 no.1; Provenzalisches Lied, op.139 no.4; Rätsel, op.25 no.16; Reich mir die Hand, o Wolke, op.104 no.5; Requiem, op.90 no.7; Resignation, op.83 no.1; Rose, Meer und Sonne, op.37 no.9; Röselein, Röselein!, op.89 no.6; Ruh von schmerzreichen Mühen aus, op.90 no.7

Sag an, o lieber Vogel mein, op.27 no.1; Sängers Trost, op.127 no.1; Schlafe süßer kleiner Donald, op.25 no.14; Schlaf, Kindlein, schlaf, op.78 no.4; Schlaflose Sonne, melanchol'scher Stern!, op.95 no.2; Schliefe die Mutter endlich ein, op.31 no.2; Schlusslied des Narren, op.127 no.5; Schmetterling, op.79 no.2; Schneeglöckchen, op.79 no.26; Schneeglöckchen, op.96 no.2; Schneeglöckchen klingen wieder, op.79 no.18; Schön Blümelein, op.43 no.3; Schöne Fremde, op.39 no.6; Schöne Sennin, noch einmal singe, op.90 no.4

Schöne Wiege meiner Leiden, op.24 no.5; Schön Hedwig, op.106; Schön ist das Fest des Lenzes, op.37 no.7; Schön ist das Fest des Lenzes, op.101 no.5; Schweb empor am Himmel, op.103 no.4; Seh ich in das stille Tal, op.78 no.2; Sehnsucht, 1827; Sehnsucht, op.51 no.1; Sehnsucht nach der Waldgegend, op.35 no.5; Seit ich ihn gesehen, op.42 no.1; Senkt die Nacht den sanften Fittig nieder, op.114 no.2; Setze mir nicht, op.25 no.6; Sie schlingt um meinen Nacken, 1840; Sie sollen ihn nicht haben, 1840; Singet nicht in Trauertönen, op.98a no.7; Sitz ich allein, op.25 no.5

So lasst mich scheinen, op.98a no.9; Soldatenlied, ?1845; Sommerruh, 1849; Sommerruh, wie schön bist du, 1849; Sonntag, op.79 no.6; Sonntags am Rhein, op.36 no.1; So oft sie kam, op.90 no.3; So sei gegrüsst vieltausendmal, op.79 no.4; So wahr die Sonne scheint, op.37 no.12; So wahr die Sonne scheint, op.101 no.8; Spähend nach dem Eisengitter, op.53 no.1; Spanische Liebeslieder, op.138; Spanisches Liederspiel, op.74; Spinnelied, op.79 no.24; Spinn, spinn, op.79 no.24; Spruch, op.114 no.3; Ständchen, op.36 no.2; Sterne der blauen himmlischen Auen, 1827; Stille Liebe, op.35 no.8; Stille Thränen, op.35 no.10; Stiller Vorwurf, op.77 no.4

Stirb, Lieb und Freud!, op.35 no.2; Süsser Freund, du blickest, op.42 no.6; Talismane, op.25 no.8; Tanzlied, op.78 no.1; Tief im Herzen trag ich Pein, op.138 no.2; Tragödie, op.64 no.3; Triolett, op.114 no.2; Trost im Gesang, op.142 no.1; Über allen Gipfeln ist Ruh, op.96 no.1; Überm Garten durch die Lüfte, op.39 no.12; Und als ich ein winzig Bübchen war', op.127 no.5; Und die mich trug im Mutterarm, op.125 no.3; Und schläfst du, mein Mädchen, auf, op.74 no.2

Und wenn die Primel schneeweiss blickt, op.29 no.1; Und wieder hatt ich der Schönsten gedacht, op.36 no.5; Und wüssten's die Blumen, die kleinen, op.48 no.8; Unter den roten Blumen schlummere, op.114 no.1; Unter die Soldaten, op.79 no.7; Unterm Fenster, op.34 no.3; Veilchen, Rosmarin, Mimosen, op.77 no.2; Verratene Liebe, op.40 no.5; Verwandlung, 1827; Viel Glück zur Reise, Schwalben, op.104 no.2; Vier Husarenlieder, op.117; Vöglein vom Zweig, op.79 no.15; Volksliedchen, op.51 no.2; Vom Reitersmann, after 1828; Vom Schlaraffenland, op.79 no.5

Von dem Rosenbusch, op.74 no.1; Vor seinem Löwengarten, op.87; Wachst du noch, Liebchen, Gruss und Kuss!, op.34 no.2; Waldsgespräch, op.39 no.3; Wanderlust, op.35 no.3; Wanderung, op.35 no.7; Wann, wann erscheint der Morgen, op.74 no.6; Wär ich nie aus euch gegangen, op.35 no.5; Warnung, op.119 no.2; Wärest du nicht, heil'ger Abendschein!, op.35 no.9; Warte, warte, wilder Schiffmann, op.24 no.6; Warum soll ich denn wandern, op.51 no.3; Was hör ich draussen vor dem Thor, op.98a no.2; Was nützt die mir noch zugermess'ne Zeit?, op.135 no.4; Was soll ich sagen?, op.27 no.3

Was weht um meine Schläfe, op.77 no.3; Was will die einsame Träne?, op.25 no.21; Wehmut, op.39 no.9; Weh, wie zornig ist das Mädchen, op.138 no.7; Weihnachtslied, op.79 no.16; Weint auch einst kein Liebchen, op.127 no.1; Weit, weit, op.25 no.20; Wem Gott will rechte Gunst erweisen, op.77 no.1; Wenn alle Wälder schliefen, op.45 no.1; Wenn der Winter sonst entschwand, 1827; Wenn durch Berg und Tale, op.35 no.1; Wenn durch die Piazzetta, op.25 no.18; Wenn fromme Kindlein schlafen gehn, op.79 no.21; Wenn ich ein Vöglein wär, op.43 no.1; Wenn ich früh in den Garten geh, op.51 no.2; Wenn ich in deine Augen seh, op.48 no.4; Wer ist vor meiner Kammertür?, op.34 no.3; Wer machte dich so krank?, op.35 no.11; Wer nie sein Brot mit Tränen ass, op.98a no.4; Wer sich der Einsamkeit ergibt, op.98a no.6; Widmung, op.25 no.1; Wie blüht es im Tale, op.79 no.11; Wie der Bäume kühne Wipfel, op.96 no.5; Wiegenlied, op.7 no.4

Wie kann ich froh, op.25 no.20; Wie mit innigstem Behagen, op.25 no.9; Wild verwachs'ne dunkle Fichten, op.90 no.5; Wir sassen am Fischerhause, op.45 no.3;

Wir sind ja, Kind, im Maie, op.104 no.4; Wohlauf! noch getrunken den funkelnden Wein, op.35 no.3; Wohlauf und frisch gewandert, op.35 no.7; Wolken, die ihr nach Osten eilt, op.36 no.6; Zieh' nur du Sonne, 1828; Zigeunerleben, op.29 no.3; Zigeunerliedchen, op.79 no.7; Zu Augsburg steht ein hohes Haus, op.35 no.2
 Zum Schluss, op.25 no.26; Zum Sehen geboren, op.79 no.27; Zur Schmiede ging ein junger Held, 1848; Zwei feine Stieflein hab ich an, op.79 no.12; Zwei Venetianische Lieder I, op.25 no.17; Zwei Venetianische Lieder II, op.25 no.18; Zwielficht, op.39 no.10

Schumann, Robert: Works

keyboard

for solo piano unless otherwise stated

op.	Title, key	Composed	Publication/MS	SW	Remarks
—	Arrangement of Georg Christoph Grosheim, Titania Ov.	?1824	—	—	
woo20	8 polonaises, pf 4 hands	1828	1933	—	some material used in Papillons, op.2c; orig. op.3
—	Variations on a theme of Prince Louis Ferdinand of Prussia, pf 4 hands	1828	only fragment survives	—	
—	Romanze, f	1829	—	—	unfinished
—	Etüden	1829–30	—	—	?lost
—	6 Walzer	1829–30	—	—	some material used in Papillons, op.2
1	Thème sur le nom Abegg varié pour le pianoforte	1830	1831	vii/1, 2	also sketches for version with orch
—	Variations on a theme of Weber	1831	—	—	on the Zigeusermarsch from Preziosa
—	Valse, E♭	1831	—	—	unfinished
—	Andante with variations on an orig. theme, G	1831–2	—	—	inscribed 'Mit Gott', some material used in op.124 no.2
—	Valse per F. Wieck	1831–2	—	—	unfinished
—	Sonata, A♭	1831–2	—	—	1st movt and Adagio only
—	Prelude and fugue	1832	—	—	
2	Papillons	1830–31	1831	vii/1, 12	includes some material from the 4-hand polonaises, 1828 and some used also in 6 Walzer, 1829–30
3	6 Etudes pour le pianoforte d'après les caprices de Paganini	1832	1832	vii/1, 22	orig. op.2
4	6 intermezzos	1832	1833	vii/1, 46	orig. op.3 and entitled Pièces phantastiques
—	Phantasie satyrique	1832	—	—	on a theme of Henri Herz; frags. only
—	Fandango, f	1832	—	—	later used in op.11

—	Exercice fantastique	1832	—	—	orig. op.5; lost
—	Rondo, B \flat	1832	—	—	unfinished
—	12 Burlesken (Burle)	1832	—	—	?some later used in op.124
—	Fugue, d	?1832	<i>D-Bsb</i>	—	
—	Movt in B \flat	?1832	<i>S-Skma</i>	—	sketch
—	Fugal piece, b \flat [one of many]	?1832	<i>Skma</i>	—	
sketch					
—	Canonon Au Alexis send' Ich Dich	?1832	1858	—	
—	Fugue no.3	?1832	—	—	probably intended as finale of op.5
	5 short pieces: 1 Notturnino 2 Ballo 3 Burla 4 Capriccio 5 Ecosaise	1832–3	—	—	1, 4 and 5 unfinished
—	Sehnsuchtswalzer Variationen: scènes musicales sur un thème connu	1833	—	—	also entitled Scènes mignonnes and Scènes musicales sur un thème connu de Fr. Schubert; opening used as opening of Carnaval, op.9
woo31	[11] Etüden in Form freier Variationen über ein Beethovensches Thema	1832–5	1976	—	Allegretto of Beethoven's Symphony no.7; 3 versions; no.5 from 2nd version pubd as op.124 no.2
5	[10] Impromptus sur une romance de Clara Wieck	1833	1833	vii/1, 68	last no. incl. material from finale of Symphony, g, 1832–3; 2nd version of 1850 omits 2 variations but introduces a new variation, no.3; orig. op.8
—	Variations sur un nocturne de Chopin	1834	<i>D-Zsch</i>	—	Chopin's op.15 no.3, g; frag., breaks off in 5th variation
—	Sonata movt, B \flat	1836	—	—	
—	Sonata no.4, f	1836–7	—	—	unfinished
6	Dauidsbündlertänze: 18 character-pieces	1837	1837	vii/1, 96	title in 2nd edn. (1850–51) Die Dauidsbündler
7	Toccata, C	1829–33	1834	vii/1, 146	orig. op.6; orig. title Etude fantastique en double-sons; 2 versions
8	Allegro, b	1831	1835	vii/1, 156	1st movt of projected sonata
9	Carnaval: scènes mignonnes sur quatre notes: 1 Prémabule, 2 Pierrot, 3 Arlequin, 4 Valse noble, 5 Eusebius, 6 Florestan, 7 Coquette.	1834–5	1837	vii/2, 2	orig. title Fasching: Schwänke auf vier Noten für Pianoforte von Florestan, op.12

	8 Réplique, Sphinxes, 9 Papillons, 10 ASCH-SCHA (Lettres dansantes), 11 Chiarina, 12 Chopin, 13 Estrella, 14 Reconnaissance, 15 Pantalon et Colombine, 16 Valse allemande, 17 Intermezzo: Paganini, 18 Aveu, 19 Promenade, 20 Pause, 21 Marche des Davidsbündler contres les Philistins				
10	6 Etudes de concert ... d'après des caprices de Paganini	1833	1835	vii/2, 30	orig. title Capricen für das Pianoforte, auf dem Grund der Violinstimme von Paganini zu Studien frei bearbeitet
11	Sonata no.1, f	1832-5	1836	vii/2, 52	on title-page 'Pianoforte-Sonata, Clara zugeignet von Florestan und Eusebius'
12	Fantasiestücke: 1 Des Abends, 2 Aufschwung, 3 Warum?, 4 Grillen, 5 In der Nacht, 6 Fabel, 7 Traumes Wirren, 8 Ende vom Lied	1837	1838	vii/2, 82	orig. title Phantasien; no.7 composed not later than 1832
woo28	9 ***	1837	1935	—	omitted from op.12
13	12 Etudes symphoniques	1834-7	1837	vii/2, 108	orig. title Etüden im Orchestercharakter für Pianoforte von Florestan und Eusebius; 2nd version (1852) entitled Etudes en formes de variations; 5 extra variations pubd in 1873 and incl. in SW xiv, 40; variation unpubd
14	Concert sans orchestre, f	1835-6	1836	vii/3	3 movts of orig. 5 pubd 1836; rev. and pubd 1853 as Grande Sonate with 1 scherzo restored
—	Scherzo	1836	1866	—	rejected movt of op.14
—	2 Variations	1836	1984	—	omitted from 3rd movt of op.14
15	Kinderscenen: Leichte Stücke für das Pianoforte 1 Von fremden Ländern und Menschen, 2 Curiose Geschichte, 3 Hasche-Mann, 4 Bittendes Kind, 5 Glückes genug, 6 Wichtige	1838	1839	vii/3	

	Begebenheit, 7 Träumerei, 8 Am Camin, 9 Ritter vom Steckenpferd, 10 Fast zu ernst, 11 Fürchtenmachen, 12 Kind im Einschlummern, 13 Der Dichter spricht				
16	Kreisleriana: [8] Fantasien	1838	1838	vii/3	rev. 2/1850
17	Fantasie, C	1836–8	1839	vii/3	orig. title Obolen auf Beethovens Monument: Ruinen, Trophäen, Palmen: grosse Sonate für das Pianoforte, für Beethovens Monument, von Florestan und Eusebius, op.12; also entitled Dichtungen: Ruinen, Siegesbogen, Sternbild; 1st movt orig. planned as independent fantasy entitled Ruines
18	Arabeske, C	1838–9	1839	vii/3	
19	Blumenstück, D \flat	1839	1839	vii/3	
20	Humoreske, B \flat	1838–9	1839	vii/4, 2	orig. title Grosse Humoreske
21	8 Novelletten	1838	1839	vii/4, 28	Andantino comp.1830
22	Sonata no.2, g	1833–8	1839	vii/4, 76	new finale composed 1838
woo5	Presto passionato	?1833	1866	xiv/1, 53	rejected finale of op.22
23	Nachtstücke: 4 pieces	1839–40	1840	vii/4, 96	Schumann envisaged the titles: 1 Trauerzug, 2 Kuriose Gesellschaft, 3 Nächtliches Gelage, 4 Rundgesang mit Solostimmen
—	Allegro, c	1839	—	—	lost
26	Faschingsschwank aus Wien: Phantasiebilder: 1 Allegro, 2 Romanze, 3 Scherzino, 4 Intermezzo, 5 Finale	1839–40	1841	vii/4, 110	no.4 pubd separately Dec 1839
28	Drei Romanzen, b \flat F \flat , B	1839	1840	vii/4, 132	
32	Klavierstücke: 1 Scherzo, 2 Gigue, 3 Romanze, 4 Fughette	1838–9	1841	vii/4, 146	lost
—	Sonatina, B \flat	1840		—	
46	Andante and variations, B \flat , 2 pf	1843	1844	vi, 2	orig. with 2 vc, hn; seechamber music
56	Studien für den Pedal-Flügel: 6 pieces in canonic form, pedal pf/pf 3–4 hands	1845	1845	vii/5	
58	4 Skizzen für den Pedal-Flügel, pf 4 hands	1845	1846	vii/5	

60	Sechs Fugen über den Namen: Bach, org/pedal pf	1845	1846	vii/1, 2	
—	Piece for harmonium, F	1849	—	—	2 movts only
66	Bilder aus Osten: 6 impromptus, pf 4 hands	1848	1849	vi, 24	
68	Album für die Jugend	1848	1848		<p>orig. title Weihnachtsalbum; facs. of autograph (Leipzig, 1956); facs. of sketchbook (London, 1924), with 4 other pf pieces by Schumann, ed. L. Windesperger: Gukkuk im Versteck, Lagune in Venedig, Haschemann, waltz in G [orig. untitled]; Other pieces conceived during early stages of project, unpubd at that time: Ein Thema von Georg Friedrich Händel; Ein Stückchen von Johann Sebastian Bach; Ein Stückchen von Wolfgang Amadeus Mozart; Andante [theme of Beethoven, Piano Sonata op.109, third movt]; Eine berühmte Melodie von Ludwig van Beethoven; Ein Trinklied von Carl Maria von Weber; Ein Ländler von Franz Schubert; Für ganz Kleine; Linke Hand soll sich auch zeigen; Puppenschlafliedchen; Bärentanz; *** [12-bar piece in C]; Auf der Gondel; Rebus; untitled, 9-bar piece in E♭; untitled, 20-bar piece in A; untitled fragmentary fughetta in A; Canon; Aus ist der schmaus, die Gäste gehn nach Haus; all originally unpubd pieces ed. B.R. Appel: <i>Robert Schumanns 'Album für die Jugend'</i> (Zürich and Mainz, 1998), 301–21</p>
	Pt. 1, Für Kleinere: 1 Melodie, 2 Soldatenmarsch, 3 Trällerliedchen [orig. Kinderstückchen], 4 Ein Choral,				

	Stückchen, 6 Armes Waisenkind [orig. Armes Bettlerkind], 7 Jägerliedchen, 8 Wilder Reiter, 9 Volksliedchen [orig. Volkslied], 10 Fröhlicher Landmann, von der Arbeit zurückkehrend, 11 Sizilianisch [orig. Zwei Sizilianische], 12 Knecht Ruprecht, 13 Mai, lieber Mai [orig. Mai, schöner mai], 14 Kleine Studie, 15 Frühlingsgesang, 16 Erster Verlust [orig. Kinderunglück], 17 Kleiner Morgenwanderer, 18 Schnitterliedchen Pt. 2, Für Erwachsenere: 19 Kleine Romanze, 20 Landliches Lied, 21***, 22 Rundgesang, 23 Reiterstück, 24 Ernteliedchen, 25 Nachklänge aus dem Theater, 26 ***, 27 Canonisches Liedchen [orig. Canon], 28 Erinnerung [orig. Erinnerung an Mendelssohn], 29 Fremder Mann, 30 ***, 31 Kriegslied, 32 Sheherazade, 33 Weinlesezeit – fröhliche Zeit!, 34 Thema, 35 Mignon, 36 Lied italienischer Marinari [orig. Schifferlied], 37 Matrosenlied, 38 Winterszeit I, 39 Winterszeit II, 40 Kleine Fuge, 41 Nordisches Lied (Gruss an G), 42 Figurierter Choral, 43 Sylversterlied [orig. Zum Schluss]				
72	Vier Fugen, d, d, f, F	1845	1850	vii/5	
76	4 marches, EL, G, B, F (Lager-Szene), EL, F	1849	1849	vii/5	
82	Waldscenen: 1 Eintritt, 2 Jäger auf der Lauer [orig.	1848–9	1850	vii/5	

	Jägersmann auf der Lauer], 3 Einsame Blumen, 4 Verrufene Stelle [orig. Verrufener Ort], 5 Freundliche Landschaft [orig. Freier Ausblick], 6 Herberge [orig. Jägerhaus], 7 Vogel als Prophet, 8 Jagdlied, 9 Abschied				
85	12 vierhändige Clavierstücke für kleine und grosse Kinder: 1 Geburtstagsmarsch, 2 Bärentanz, 3 Gartenmelodie, 4 Beim Kränzewinden, 5 Kroatenmarsch, 6 Trauer, 7 Turniermarsch, 8 Reigen, 9 Am Springbrunnen, 10 Versteckens, 11 Gespenstermärchen, 12 Abendlied	1849	1850	vi, 48	orig. title, with op.124, Spreu; no.2 from sketches in op.68; no.3 orig. title Gartenlied
99	Bunte Blätter: Drei Stücklein: 1 2 3 Fünf Albumblätter: 4 1841 5 1838 6 1836 7 1839 8 1838 9 Novellette 10 Präludium 11 Marsch 12 Abendmusik 13 Scherzo 14 Geschwindmarsch	?1838 ?1838 1838 1838 1839 1843 1841 1841 1849	1852	vii/6, 2	1: MS inscribed 'An meine geliebte Braut zum heiligen Abend 1838'; 3: orig. title Jagdstück; 13: orig. intended for symphony in c, 1841; 14: orig. intended for op.76
109	Ballscenen, pf 4 hands: 1 Préambule, 2	1851	1853	vi, 94	orig. title Kinderball; no.2 composed 1849

	Polonaise, 3 Walzer, 4 Ungarisch, 5 Française, 6 Mazurka, 7 Ecosaise, 8 Walzer, 9 Promenade				
111	Drei Fantasiestücke, c, A, c	1851	1852	vii/6, 36	orig. title Romanzen oder Phantasiestücke
118	Drei Clavier-Sonaten für die Jugend, G, D, C	1853	1853	vii/6, 44	
124	Albumblätter: 1 Impromptu (1832), 2 Leides Ahnung (1832), 3 Scherzino (1832), 4 Walzer (1835), 5 Phantasietanz (1836), 6 Wiegenliedchen (1843), 7 Ländler (1836), 8 Lied ohne Ende (1837), 9 Impromptu (1838), 10 Walzer (1838), 11 Romanze (1835), 12 Burla (1832), 13 Larghetto (1832), 14 Vision (1838), 15 Walzer (1832), 16 Schlummerlied (1841), 17 Elfe (1835) [orig. intended for op.9], 18 Botschaft (1838), 19 Phantasiestück (1839), 20 Canon (1845)		1854	vii/6, 78	orig. title, with op.99, Spreu; nos. 1, 3, 12, 15 perhaps among the 12 Burlesken offered to Breitkopf & Härtel in 1832
126	Sieben Clavierstücke in Fughettenform	1853	1854	vii, 102	
130	Kinderball, pf 4 hands: 1 Polonaise, 2 Walzer, 3 Menuett, 4 Ecosaise, 5 Française, 6 Ringelreihe	1853	1854	vi, 142	
133	5 Gesänge der Frühe	1853	1855	vii/6, 114	MS inscribed 'An Diotima'
—	Thema, E, c	1854	1893	xiv/1, 67	theme used by Brahms for Variations for pf duet op.23; see also below, variations on an original theme, woo24
woo24	Variations on an original theme	1854	1939		
—	Pf arr. Of J. Loachim's ov. Heinrich IV	?1854–6		—	unfinished
—	Fugue	1856		—	lost

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Schumann-Heink [née Rössler; Heink], Ernestine [Tini]

(*b* Lieben, nr Prague, 15 June 1861; *d* Hollywood, CA, 17 Nov 1936). Austrian contralto and mezzo-soprano, naturalized American. Among her teachers was G.B. Lamperti (the younger). She made her opera début at Dresden as Azucena in 1878, and remained there for four seasons. After marriage to Ernst Heink, she obtained an engagement at Hamburg under Pollini, and remained there until 1897, taking part in the company's London season under the young Mahler in 1892, when she was much applauded as Erda, Fricka, Waltraute and Brangäne. In 1893, having divorced her first husband, she married the actor Paul Schumann, assuming the familiar hyphenated form of her surname. A long and fruitful relationship with Bayreuth began in 1896, when she sang Erda in five cycles of the *Ring*, and lasted until 1914.

Between 1897 and 1901 Schumann-Heink took part in four consecutive Covent Garden seasons, and became a regular member of the Metropolitan company for a similar period (1898–1903), returning subsequently for single seasons only. By then she had begun the series of popular and profitable cross-country American concert tours that occupied much of the rest of her long career and made her into a national legend. In 1909 she returned to Dresden to sing the part of Clytemnestra in the première of *Elektra* (see illustration). Although she could sing (and very well) virtually anything, her English and American stage career centred on Wagner; and it was as Erda that she bade farewell to the Metropolitan in 1932, still captivating the audience, as the American critic Olin Downes wrote, with 'knowledge and imagination embodied in the tone and in every syllable of the text she delivered so memorably'. These words well describe the effect vividly conveyed by her Erda and Waltraute recordings made less than three years before. Although largely unrepresentative of her serious repertory, her many other recordings, made over a period of 25 years, give a splendid impression of her powers: of her opulent and flexible tones from low D to high B, the amazing fullness and evenness of her shake, her artistic conviction, dramatic temperament and vivid enunciation. Among them should be mentioned the brindisi from *Lucrezia Borgia* (several versions, all good), the prison scene from *Le prophète*, 'Parto,

parto' from *La clemenza di Tito*, and the duet with Caruso ('Ai nostri monti') from *Il trovatore*.

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DESMOND SHAWE-TAYLOR

Schuncke [Schunke], (Christian) Ludwig [Louis]

(*b* Kassel, 21 Dec 1810; *d* Leipzig, 7 Dec 1834). German pianist and composer. Born into a family of professional musicians – his father Johann Gottfried (1777–1861) and uncle Johann Michael (1778–1821) were distinguished horn players – Ludwig's precocious talents were given every opportunity to develop and he was soon recognized as a pianist of outstanding ability. As early as March 1822 he performed Hummel's A minor Piano Concerto op.85 under the direction of Spohr. This was followed by a concert tour throughout Germany. Before his 16th birthday his earliest compositions received the approval of Weber. In 1827 he left home to earn his living and study composition in Paris. There he lived with the piano maker Duport, whose instruments he demonstrated to support himself while studying composition with Reicha. He remained in Paris until 1830 gaining recognition from the leading musicians there, among them Berlioz, Kalkbrenner, Thalberg and Pixis. With such contacts it is not surprising that when he returned to Germany he formed a friendship with Chopin after hearing him play his E minor concerto in Stuttgart. In memory of this meeting Schuncke dedicated his Capriccio in C minor op.10 to Chopin. An even closer and professionally more important friendship developed with Schumann, who embraced his almost exact contemporary as one of the Davidsbündler and a contributor to the *Neue Zeitschrift für Musik*; Schumann also accepted the dedication of Schuncke's Sonata in G minor op.3 and in return dedicated to Schuncke his Toccata op.7. Although Schuncke is probably best known today as the dedicatee of this famous work, this does not do justice to his talent as a composer, which was just beginning to develop when he died of consumption two weeks before his 24th birthday. The G minor Sonata op.3, much admired by Schumann, is a four movement work worthy of comparison with the larger scale keyboard works of Weber; of his other known compositions, almost all for solo piano, the Allegro passionato in A minor op.6 and the 2 Capriccios opp.9 and 10 show a distinctive style developing despite clear influences of Weber and Beethoven, whose Sonata op.27 no.2 seems all pervasive in the Capriccio op.10. Schuncke's small corpus of work is well worth the researches of a pianist looking to explore little-known Romantic music.

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Variations brillantes sur la valse funèbre de F. Schubert, pf, orch, op.14 (Leipzig)

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VIRGIL POMFRET

Schünemann, Georg

(*b* Berlin, 13 March 1884; *d* Berlin, 2 Jan 1945). German musicologist and music educationist. In addition to practical musical training at the Stern Conservatory in Berlin, Schünemann also studied musicology (under Kretzschmar, Fleischer, Friedländer, Stumpf and Wolf), German literature and philosophy at the University of Berlin. He took the doctorate in 1907 with a dissertation on the history of conducting and then worked as a flautist. During World War I he made a collection of the songs of German colonists in Russian POW camps. From 1919 he taught at Berlin University (where he was appointed reader in 1921); in 1920 he became deputy director of the Berlin Hochschule für Musik and in 1932 he succeeded Schreker as its director. In 1933 he was dismissed without notice by the Nazi régime for suspected Marxist leanings, though shortly afterwards he was appointed director of the State Musical Instrument Collections. In 1934 he became director of the music section of the Prussian State Library, and during World War II he was called upon as a consultant in the German seizure of music collections in France.

Schünemann was one of the founders of modern German music education. He devoted himself to questions of elementary teaching, started a practical class at the music education department of the Berlin Hochschule für Musik as well as advanced classes for choir conductors and he instigated an orchestral school; in the 1930s he and Leo Kestenberg were involved in reorganizing every aspect of institutional and private music education in Prussia. Many of his writings are concerned with music teaching and related problems, but he also contributed to scholarship on J.C.F. Bach, Beethoven and the music history of Prussia.

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LOTHAR HOFFMANN-ERBRECHT/PAMELA M. POTTER

Schuppanzigh, Ignaz

(*b* Vienna, 20 Nov 1776; *d* Vienna, 2 March 1830). Austrian violinist and conductor. The son of a professor at the Realschule, he began his career as a viola player but had switched to the violin by 1793. His acquaintance with Beethoven probably dates from his informal quartet concerts on Friday mornings in Prince Lichnowsky's apartments, a tradition that continued for several years. In 1794 Beethoven wrote a note to himself 'Schuppanzigh, 3 times a W'. Although it has been assumed that Beethoven was studying the violin, Thayer observed that the note could refer to lessons at the Realschule with the elder Schuppanzigh.

According to Hanslick, in 1804–5 Schuppanzigh presented the first series of public quartet concerts in Vienna. The experiment was abandoned after at most three seasons, but this group was probably responsible for the premières of Beethoven's op.59 quartets in early 1807. The expanded roles for viola and cello and the overtly virtuoso passages – elements that made op.59 'long and difficult' according to a review in the *Allgemeine musikalische Zeitung* – assumed a group of skilled and dedicated performers, which Beethoven clearly had at his disposal (see [Table 1](#)). A common saying in Vienna, as Ignaz von Seyfried later noted, was that only Schuppanzigh's group could reveal the beauties of Beethoven's music.



In 1807 Schuppanzigh married Fräulein Killitschky, the sister of the singer Josephine Schultz-Killitschky. A year later Count Razumovsky instructed him to assemble 'the finest string quartet in Europe'. This group remained in existence until a fire destroyed the count's palace and fortunes in 1814. However, despite its privileged status it is unlikely that it ever performed in public. After the fire, Schuppanzigh continued to participate in public concerts, but decided in 1816 to move to Russia. Having settled in St Petersburg he actively promoted Beethoven's music, generating an enthusiasm that possibly led to the commission of the Golitsin quartets, opp.127, 132 and 130. Schuppanzigh returned to Vienna in 1823 (suggestions that he returned on visits before that time are unsubstantiated) and resumed his position as leader of his quartet, replacing Joseph Boehm. The ensemble began a series of subscription concerts that continued until Schuppanzigh's death in 1830. Beethoven agreed in 1825 to allow Schuppanzigh the privilege of giving the first

performance of op.127 at one such concert. The failure of this work at its première seems largely to have been a result of lack of preparation and rehearsal time. Furious, Beethoven reinstated Boehm and supervised the rehearsals himself: according to Boehm, the composer closely 'followed the bows and was therefore able to judge the smallest fluctuation in tempo or rhythm and correct it immediately'. Schuppanzigh soon returned to favour, however, and was entrusted with the premières of opp.132, 130 and 135, the latter first performed only after Beethoven's death. Schuppanzigh's quartet did not give the first performance of op.131.

In addition to the late quartets, Schuppanzigh took part in the premières of opp.16, 20, 59, 95 and 97, and he led and helped to organize the concert on 7 May 1824 at which the Ninth Symphony and parts of the *Missa solemnis* were first performed. Despite the composer's incessant teasing about Schuppanzigh's weight (Beethoven's nickname for him was 'Falstaff' – see, for example, woO 184 and 100), he clearly respected Schuppanzigh's musical judgment. According to Czerny, it was Schuppanzigh's suggestion to place the F major quartet first in op.18, and a note in an 1826 conversation book indicates that Schuppanzigh was responsible for one of the themes in op.29. Along with many other prominent Viennese musicians, Schuppanzigh was one of the torch-bearers at Beethoven's funeral.

Besides playing quartets Schuppanzigh led the Augarten concerts beginning in 1795, and after returning to Vienna in 1823 he joined the court orchestra and became the leader of the court opera. His repertory included Schubert's Octet and Quartet in A minor, of which he is the dedicatee. Beethoven called Schuppanzigh's playing 'fiery and expressive', but contemporaries claimed that, perhaps because of his obesity, he often played out of tune and had trouble in the upper positions. Schuppanzigh was almost solely responsible for redefining the string quartet as a standing ensemble. Although his name is now largely remembered in relation to Beethoven, he is to be recognized as the first musician to make his living and reputation primarily as a string quartet player.

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Schürer, Johann Georg

(*b* ?Raudnitz [now Roudnice], Bohemia, c1720; *d* Dresden, 16 Feb 1786). German composer. He was working in about 1746 as resident composer and music director of an opera troupe that appeared in Dresden with the Mingotti company at the Zwinger; the Dresden repertory had been dominated by Hasse since 1734. On 29 October 1746 they performed Schürer's opera *Astrea placata* (which had been given in Warsaw on 7 October in honour of the king's birthday); it was repeated several times. On 8 November of the same year his *Galatea* was given at Dresden, and repeated with new settings in the presence of the court a week later and again on 28 June 1747, the day before Gluck's festival opera *Le nozze d'Ercole e d'Ebe* was given at Pillnitz. During the 1747 court festivities Schürer's opera *L'Ercole sul Termidonte* and his German Singspiel *Doris* were performed. His last opera was *Calandro*, a comedy, performed on 20 January 1748 in the little Zwinger theatre; thereafter he confined himself to composing sacred music, beginning with the oratorios *Il figliuol prodigo* and *Isacco*. In 1748 he was appointed *Kirchencompositeur* in royal service.

Schürer was thus one of a notable succession of musicians, headed by Hasse, who worked at the Dresden court of King August III of Poland. Zelenka had died in 1745 and Schürer succeeded him as director of church music, first in the Catholic court chapel at Taschenberg and from 1751 in the newly built Catholic court church, with G.A. Ristori, Tobias Butz and Father M. Breunich assisting him with the church music, and Porpora employed as Kapellmeister and composer. His principal occupation was composing, which he did with enormous industry, especially in 1757 and 1758. In the former year he wrote a requiem on the death of the Electress Maria Josepha. During the 1763 Carnival his cantata *Donna Augusta perdona* was performed and in the autumn of the same year he wrote the funeral motet for the king, *Manus tuae fecerunt me*. In autumn 1764 the young J.G. Naumann was appointed second church composer, but he soon left for Italy so that all the work was once again Schürer's responsibility (although between 1765 and 1772 Domenico Fischietti was also contributing church music). In 1767 Schürer sold the manuscript parts of his church compositions (978 sheets) to the Saxon court and in 1772, when Friedrich August was elector, he sold them the scores as well (522, dated 1742 to 1770) for 900 thalers. Schürer himself had compiled an index of these works, giving the opening bars and date of composition of each (*Cursus annuus*, MS, 1765, *D-Bsb*). He retired in 1780 and sold a further 68 scores of sacred works written between 1767 and 1772 for 200 thalers in 1782, again with a detailed catalogue. The output of this prolific and indefatigable composer seems to have ceased in his last years in office, which were overshadowed by worry and illness; his pupils Joseph Schuster and Franz Seydelmann were working with him as church composers from 1772.

Although Schürer, according to Reichardt, was a 'very skilful composer', master of his craft and of counterpoint, his music met with only limited appreciation in Dresden because he did not bow to the prevalent neo-

Neapolitan taste. Gerber called him one of the most proficient church composers of the 18th century and noted that 'his masses were famed among worthy men outside Dresden'. In fact his six masses dedicated to S Antonio of Padua and his *Litaniae Xaverianae* are distinguished by their structure and their serious, expressive musical cast. His operas and oratorios also exemplify the changing style of his time, combining use of the traditional figured bass with delicate Rococo sentiment. Stylistically his music places him between the mature Telemann and the 12-year-old Mozart; but his melodic ideas are limited and eventually become tedious. The pastorale *Galatea* and the German Singspiel *Doris* have *galant*, Rococo features also found in Mozart's *Bastien und Bastienne*.

WORKS

all in D-Dlb unless otherwise stated

operas

Astrea placata ovvero La felicità della terra (dramma per musica, 1, B. Campagnari), Warsaw, 7 Oct 1746, lib *D-Bsb*

La Galatea (componimento drammatico, 2, P. Metastasio), Dresden, 8 Nov 1746; also 4 arias in Ger.

L'Ercole sul Termodonte (dramma per musica, 3, C.F. Bussani), Dresden, 9 Jan 1747

Doris (Spl, 2), Dresden, 13 Feb 1747

Calandro (comedia per musica, 3, S. Pallavicino), Dresden, 20 Jan 1748

oratorios

Il figliuol Prodigo (azione sacra, G.C. Pasquini), solo vv, chorus, orch, Dresden, 1747, lib *D-Bsb*

Isacco figura del Redentore (Metastasio), solo vv, chorus, orch, Dresden, 1748, lib *Bsb*

La Passione di Jesu Christo, solo vv, chorus, orch

cantatas

Cantata per la nascita di S.A.R. il Principe Carlo, A, insts, 13 July 1753

Cantata per solennizzare il giorno del nome di S.A.R. ... Principe Xaverio, A, insts, Dresden, 1755

Disgrazia accaduta al Nicolino à Sedlitz, A, insts, Dresden and Friedrichstadt, 1759

Donna Augusta perdona, A, 2 hn, 2 fl, 2 vn, va, bc, Dresden, 1763, *D-Bsb, Dlb*

Cantata ... per la nascita di S.P. Carlo, S, A

Nel felicissimo giorno del glorioso ... di Augusto III [characters Nice, Dorisbe, Filli]

Oggi si che più risplende, A, insts

masses, mass movements

6 Missae ad Sanctum Antonium de Padua, 4vv, 2 ob, 2 vn, va, bc, org, 1758–64

Credo, vv, insts; Gl, 4vv, 2 vn, 2 ob, 2 hn, 2 tpt, timp, org; Gl, 4vv, insts: all *D-Bsb*

other works

Regina coeli, 4vv, insts, org, *A-Wn*

?2 Litaniae Xaverianae, 4vv, insts

Partitura et Directio sacrae noctis in nativitate Domini, Dresden, 1756

2 arias, S, insts: La sventurata adora, Friedrichstadt, 24 Aug 1759; Delude fallace, Friedrichstadt, 19 Aug 1759

lost works

presumed lost

for complete list see Haas

Several ops, cants., etc; c30 masses; c13 motets; 56 offs; 3 requiems; 3 TeD; 15 Litaniae Lauretanae; 17 Sub tuum; 12 Alma Redemptoris; 12 Ave regina; 12 Regina coeli; 29 Salve regina; 6 Miserere; 152 pss; 6 Laudate pueri; 6 Mag; other sacred works

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DlabacžKL

EitnerQ

Fürstenaug1

GerberL

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MGG1 (D. Härtwig)

SchillingE

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M. Fürstenaug: *Beiträge zur Geschichte der königlich sächsischen musikalischen Kapelle* (Dresden, 1849)

C. Niessen: *Die Kirchenmusik in der katholischen Hofkirche Dresden* (Vienna, 1865)

R. Vollhardt: *Geschichte der Cantoren und Organisten von den Städten im Königreich Sachsen* (Berlin, 1899, rev. 2/1978 by E. Stimme)

R. Haas: *J.G. Schürer (1720–1786): ein Beitrag zur Geschichte der Musik in Dresden* (Dresden, 1915)

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DIETER HÄRTWIG

Schuricht, Carl

(*b* Danzig, 3 July 1880; *d* Corseaux-sur-Vevey, 7 Jan 1967). German conductor and composer. Born into a family of organ builders, he learnt the piano and the violin at home before studying composition with Humperdinck and the piano with E. Rudorff at the Berlin Hochschule für Musik (1901–3) and with Reger in Leipzig. He worked as a répétiteur and Kappelmeister in regional theatres (Mainz, Zwickau, Dortmund, Bad

Kreuznach and Goslar) before becoming chief conductor at Wiesbaden when he was 31. He conducted much contemporary music (especially Debussy, Delius, Ravel, Schoenberg and Stravinsky), worked as a guest conductor in Europe (conducting, for instance, the choir of the Berlin PO) and first appeared in the USA in 1927; but his reputation was essentially built at Wiesbaden, where he made 37 recordings. From 1937 to 1944 he was principal guest conductor of the Frankfurt RSO, and in 1942 he became chief conductor of the Dresden PO; but because of his Jewish wife the Nazis made his life difficult, and he resettled in Switzerland in 1944. He conducted at the reopening of the Salzburg Festival in 1946 and returned to guest conducting, taking the Vienna PO (with André Cluytens) on its first US tour in 1956. He recorded the complete Beethoven symphonies (1957–8), and continued to conduct the BBC SO, the LSO, the Stuttgart RSO and the NDR SO in Hamburg.

Schuricht gradually came to focus on the German Romantic repertory, with interpretations which were less strikingly individual than those of Furtwängler, Klemperer or Walter, but still in the 19th-century German tradition of expressive phrasing and liberal use of rubato. His own compositions include orchestral music, piano pieces and songs. (B. Gavoty and R. Hauert: *Carl Schuricht*, Geneva, 1954; Eng. trans. 1956)

JOSÉ BOWEN

Schurig, Wolfram

(b Bludenz, 30 Dec 1967). Austrian composer. After training as a music teacher at the Feldkirch Conservatory (1987–9), he began studying composition with Hans Ulrich Lehmann at the Zürich Musikhochschule (1989–93); he also studied the recorder with Kees Boeke. After the completion of his studies, he became associated with Lachenmann in Stuttgart. In 1995 he became director of the Bludener Tage zeitgemässer Musik. He received the Plön Hindemith prize in 1996.

Schurig's compositional style features stupendous sound techniques, as well as a determinedly rational organization of materials. Works such as *(ENT?)FESSELUNG* (1989), *BLENDUNG?/LICHT STURZ* (1990) and the five-part cycle *Die Ausschliesslichkeit der Finsternis* (1992–3) create a confusing expressivity through the use of novel sound combinations. In *GESPINST* (1990), independent sound strata are intertwined and brought together to articulate important structural moments. Later works, such as *CRWTH* (1993), *ex cathedra – ex tempore – ex machina* (1993–5) and *hot powdery snow* (1994–5), create a simultaneity of highly differentiated processes. Synchronous procedures also determine the character of Schurig's first orchestral composition, *SCHLEIFE SIMULTAN SOLO* (1995), a work that imposes strict symmetry on distinct strata by dividing the orchestra into three constantly changing timbral groups.

WORKS

(selective list)

Orch: *SCHLEIFE SIMULTAN SOLO*, 1995; Hoquetus, vn, chbr orch, 1997

Chbr and solo inst: *(ENT?)FESSELUNG*, vc, 1989; *BLENDUNG/LICHT STURZ*,

org, 1990; GESPINST, solo b cl, fl, cl, pf, hp, vn, vc, 1990; Die Ausschliesslichkeit der Finsternis 1992–3: I die stimme der dunkelheit spricht im diskant, pic, E♭ cl, pf, perc; II mein Herz: ein bunker, vn, vc; III instants enchaînés, vn pf, perc, IV Etwas über Unerbittlichkeit, fl, cl, bn, bc, pf, perc; V ENDE., fl, b cl, pf, vc; CRWTH, v, 1993; ex cathedra – ex tempore – ex machina, 2 hn, 2 tpt, 2 trbn, tuba, 2 perc, 1993–5; hot powdery snow, str qt, 1994–5; MAUERWERK, 2 hn, 2 tpt, 2 trbn, 1994; décalage, fl, ob, cl, vn, va, vc, perc, pf, 1997–8; Str Qt no.2, 1997–8

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P. Böttinger: 'Sonic Death? (... Im Gegenteil): Analytische Anmerkungen zu drei Werken von Wolfram Schurig', *Musik & Ästhetik*, no.8 (1998), 67–82

RHEINHARD KAGER

Schürmann [Schurmann, Scheuermann], Georg Caspar

(*b* Idensen, nr Hanover, 1672/3; *d* Wolfenbüttel, 25 Feb 1751). German composer. According to Walther, he was the son of a pastor, identified as Status Caspar Schürmann (*d* 1678), who went to Idensen in 1666. His son began his career at the age of 20 in Hamburg where he found engagements as a male alto both at the opera and in various churches. During the next six years Schürmann performed in an ideal musical milieu for a young musician, especially at the opera where Conradi, Kusser and Keiser were involved with productions of their works, and the music of Steffani (among other outstanding composers) was often heard. In 1697 he travelled with the Hamburg opera company for a series of guest appearances at the Brunswick court of Duke Anton Ulrich of Brunswick-Lüneburg. Soon after, Duke Anton Ulrich appointed Schürmann as solo alto to the court and also, according to Walther, as a conductor for the opera and court church.

Except for two periods of absence, Schürmann remained at the Brunswick-Wolfenbüttel court until his death 54 years later. He quickly established himself as a gifted composer, and in 1700 his first dramatic work, the Italian pastorale *Endimione*, was performed at the court theatres at Salzthal and Wolfenbüttel. The following year he wrote and produced two sacred operas, *Salomon* and *Daniel*. In late 1701 Duke Anton Ulrich sent him to Venice, no doubt to complete his education in the Italian operatic style. Walther said that he made the acquaintance of the most famous composers and musicians while in Venice, and one can speculate that these would have included Antonio and Carlo Francesco Pollarolo,

Tommaso Albinoni, Francesco Gasparini and Francesco Pistocchi. Nothing specific is known of Schürmann's Italian period, and apparently he returned to Germany after only one year to become, on loan from the Duke of Brunswick, Kapellmeister and composer at the court of Meiningen. He remained there until at least 1706 and, in addition to serving as music teacher to the ruling family, he wrote several operas and many church cantatas. In 1706 Schürmann went to produce an opera at Naumburg, where each year an important opera festival was maintained at court during the Petri-Pauli fair (beginning on 29 June and lasting eight days).

Walther stated that Schürmann returned permanently to Brunswick-Wolfenbüttel in 1707. Over more than 30 years his productivity was enormous. After 1739 he is not known to have composed operas, but he remained immersed in court musical life as a conductor, producer of operas, and translator and arranger of the Italian operas which had become the mainstay of the theatre. Schürmann rearranged many of his own works, inserting arias by other composers and creating numerous pasticcios. In his final years he continued to compose for the church as well as occasional pieces for special court festivals.

Schürmann, together with Conradi, Kusser, Keiser and Telemann, was an outstanding contributor to the history of German Baroque opera. It is regrettable that of the more than 30 operas he is known to have written only three seem to survive in their entirety and excerpts from another nine remain in manuscript; none of the three complete operas has been published. An outstanding study of Schürmann's operas was written by G.F. Schmidt, who examined the music in great detail.

Schürmann's operas demonstrate a successful blending of the operatic style developed in north Germany, especially in Hamburg in the music of Keiser, with the Italian practices he observed in Venice. His operas are aria-orientated, and each aria, in characteristic Baroque fashion, is planned to express a single affection or emotional idealization. Most of the arias have fairly extensive da capo structures, but Schürmann filled these stereotyped forms with richly inventive melodic ideas, strong textural variety (including frequent contrapuntal interplay between the voice and instrumental parts) and colourful solo instrumental writing. The recitatives are in the north German tradition of affective, rhetorical declamation, in which vocal line, harmonic colour (in the continuo part as well as the melody) and dramatic accent add strength and theatrical effectiveness. This is not the recitative of contemporary Italian opera, with its rapid parlando patten, and frequent 'dry' punctuations of cadential harmonic formulae in the accompanying harpsichord continuo realization. For Schürmann, as for the Hamburg opera composers, the recitative was still an important component of the musical drama.

Schürmann's melodic gift, undoubtedly in part the result of his own lengthy career as an operatic singer, makes his works impressively lyrical. The voice parts are never overshadowed by the orchestra, and the instrumental parts generally take on the melodic characteristics of the vocal style – not the reverse procedure, as one finds, for example, in Keiser's operas. Schürmann continued the Hamburg opera composers' proclivity for folklike melodies and for arias based on dance rhythms (especially the siciliana,

barcarolle and minuet). The dance is in fact a major part of each work, although for the most part other composers (frequently French ones) supplied the music for such ballet insertions. Although Schürmann gave his soloists ample opportunity to excel in written-out coloratura ornamentation, this kind of vocal virtuosity never dominated his arias, as it did for example in much of Keiser's music.

However, Schürmann's operas move clearly beyond his Hamburg heritage and in many ways remind one of the later works of Handel. While the textures are frequently contrapuntal, the use of counterpoint occurs as an element of variation, not as a basic compositional procedure. Harmonic rhythm, especially in his last surviving opera, *Ludovicus Pius*, is markedly slow, at times static, and often similar to that of the early Classical style in Germany. Bass lines, then, are not generally melodic, and indeed often seem to be in the early Classical mould with their tendency to serve a purely harmonic function. Schürmann's music, in fact, points strongly in the direction of the Classical style and suggests that this composer, who worked with both C.H. Graun and Hasse at Wolfenbüttel, may have played a significant part in the style's development in Germany during the first half of the 18th century.

WORKS

stage

performed in Brunswick; music lost unless otherwise stated

Endimione (favola per musica, 3, F. de Lemene), Salzthal, 1700

Salomon (Spl, 3, Duke Anton Ulrich of Brunswick and/or J.C. Knorr von Rosenroth), wint. 1701, *D-SW*

Daniel (Spl, 3, Knorr von Rosenroth), sum. 1701

Leonilde, oder Der siegende Beständigkeit (Spl, 3, G. Fielder), 1704/5, 4 arias *Bsb*

Das verstörte Troja (Spl, 5, ? J.C. Frauendorf), wint. 1706, arias and duets *Bsb*

Telemaque (op, 4, ? Frauendorf), Naumburg, sum. 1706; rev. as Telemachus und Calypso (3), Aug 1717

Giasone, overo Il conquisto del vello d'oro (dramma per musica, 3, F. Parisetti, Ger. trans. Schürmann), 1707, pasticcio incl. music by various It. composers, *Bsb*

Die schöne Psyche (Spl, 3, C. Postel), 1708 [?adaptation or partial recomposition of R. Keiser: Die wunderschöne Psyche]

Issé, oder Die vergnügende Liebe (pastorale, 3, A.H. de Lamotte), Wolfenbüttel, 3 Oct 1710, [?adaptation or partial recomposition of op by A. Destouches]

Procris und Cephalus (Spl, 3, F.C. Bressand), wint. 1714, pasticcio incl. music by Keiser, A. Lotti and others

Regnero (dramma per musica, prol, 3, P. Pariati), wint. 1715, [?only prol by Schürmann]

Heinrich der Löwe (op, 3, O. Mauro, Ger. trans. Fiedler), wint. 1716, pasticcio with music largely by A. Steffani

L'amor insanguinato, oder Holofernes (Spl, 5, J. Beccau), 1716, pasticcio

Die Plejades oder Das Siebengestirn (Spl, 3, Bressand), 1716

Atis, oder Der stumme Verliebte (op, 3, L. von Bostel), wint. 1717

Claudio ed Agrippina (dramma per musica, prol, 3), wint. 1717, [?only prol by Schürmann]

Heinrich der Vogler, pt 1 (Spl, 3, J.U. König), 1 Aug 1718

Porsenna [Clelia] (Spl, 5, Bressand), 1718, excerpts *Bsb*

Tiridate, ovvero L'amor tirannico (dramma per musica, 3, D. Lalli), 1718
 Die getreue Alceste (op, 3, König, after P. Quinault), Feb 1719, *Bsb* (1719, Hamburg)
 Heinrich der Vogler, pt 2 (Spl, König), 11 Jan 1721
 Das eroberte Jerusalem, oder Armida und Rinaldo (Spl, 3, J.S. Müller, after G.C. Corradi), wint. 1722
 Ixion (op, 3, Fiedler), wint. 1722, excerpts *Bsb*
 Orlando furioso (dramma per musica, 3, G. Braccioli, arr. and Ger. trans. Schürmann, after A. Ariosti), wint. 1722, pasticcio
 Rudolphus Habsburgicus (op, 3, 2 'Anreden', Müller), 4 Feb 1723
 Ludovicus Pius, oder Ludewig der Fromme (op, 3, C.E. Simonetti), Feb 1726, incl. some arias by C.H. Graun, ballet music partly from ops by Destouches and A. Campra, *Bsommer*; partial edn. in *PÄMw*, xvii (1890)
 Hannibal in Capua (op, 3, N. Beregán, arr. Schürmann), wint. 1726
 Orpheus (op, 3, Bressand, ?arr. Schürmann), wint. 1727, [?music by Schürmann and Keiser]
 Der von Londinen zugleich geliebte und ungeliebte Pharasmanes, König von Iberien (Spl, 3, J.F. von Uffenbach), ?1729
 Magnus Torquatus (op, 3, Müller), wint. 1730

Single arias from operas in *Bsb*, *SWI*, *W*

Doubtful: Mario (op, 3, S. Stampiglia), Leipzig, 1709 [? collab. J.D. Heinichen with some music by G.B. Bononcini]; Herodes (Spl, 4, Müller), Wolfenbüttel or Salzthal, 28 May 1718; Doppia festa d'Himeneo (favola pastorale, 25 scenes, Mauro), Salzthal, 1718 [? music partly or entirely by Steffani]; Cadmus (op, 3, König), 1720; Justinus (op, 3, Simonetti, after Beregán), sum. 1725; Ninus und Semiramis (op, 3), sum. 1730

other works

Serenata: Musicalisches Neu-Jahrs Opfer, 1728 [? music by Schürmann and/or C.H. Graun]

Sacred cantatas, *D-Bsb**: Aber über das Haus Davids, solo vv, chorus, orch, Meiningen, 27 May 1705; Auf, jauchzet, lobsinget dem König der Ehren, solo vv, chorus, orch [? same as cantata for the dedication of Grauen Hofkapelle, Brunswick, 24 Sept 1724]; Es wird ein Stern aus Jacob aufgehen, 4vv, insts; Gnädig und barmherzig ist der Herr, solo vv, chorus, orch, Meiningen, 29 May 1705; Gott ist unsere Zuversicht und Stärke, solo vv, chorus, orch; Komm, o Tröster, mein Verlangen, A, B, chorus, orch, 1717; Nimm das Opfer unserer Herzen, S, orch, New Year 1720; Pflüget ein Neues und säet nicht, 4vv, 4 insts; Siehe, eine Jungfrau ist schwanger, 4vv, 4 insts; Siehe, ich will meiner Herde selbst annehmen, solo vv, chorus, orch, Meiningen, 30 May 1705

Lost sacred cantatas: Gott hat alles Wohlgemacht, 1713; Jesu, meiner Seelen Weide, A. ?insts, see Schmidt; Trauermusik on death of Princess Christine Louise, Wolfenbüttel, Schlosskirche, 10 Dec 1747, text Wolfenbüttel, Landeshauptarchiv; numerous cantatas, many written after 1727 to texts by J.F. von Uffenbach

Instrumental-Suiten zu Tafel-Musicken, according to Walther, lost

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GEORGE J. BUELOW

Schurmann [Schürmann], (Edward) Gerard

(*b* Kertosono, Dutch East Indies [now Indonesia], 19 Jan 1924). British-Dutch composer, resident in the USA. Although he studied privately with Rawsthorne at the RCM, he is largely self-taught as a composer. He attracted public attention at an early age and in the early 1940s received many performances in England and the Netherlands. He moved to the USA in 1981. Slow-working and self-critical, he achieves an intensity of expression through telling contrapuntal writing and a rich, individual harmonic language, which often accommodates modality to colouristic advantage. Vivid orchestration and a refined ear for instrumental detail lend clarity to form and structure in his work. The *Six Studies of Francis Bacon* (1968), a product of close friendship with the painter, is typical, boldly individual in style and forceful in expression. The later Concerto for Orchestra (1992–5) likewise sets off sections of the orchestra in a fusillade of sound to immediate, powerful effect. *Chuench'i* (1966), an exquisite setting for high voice and piano (orchestrated in 1967) of Chinese poems, captivates by its wistful expressiveness; while both solo concertos, for piano and violin, are, conversely, impassioned virtuosic works. *The Gardens of Exile*, a cello concerto in all but name, echoes nostalgically the gamelan music, and Hungarian folk melodies, that the composer heard in his childhood. The opera-cantata *Piers Plowman* conjures up audible magic by the fluidity of its solo vocal writing, spun from a pentatonic opening motif; and in another work for voices, *The Double Heart* for double choir, Schurmann weaves a tour-de-force of canonic counterpoint. His chamber and solo instrumental works, notably the two piano quartets and the duo for violin and piano (1983–4), are strongly characterized, significant additions to the repertory; they typify his meticulous craftsmanship and elegantly sensuous melodic line.

WORKS

(selective list)

Orch: 6 Studies of Francis Bacon, 1968; Variants, chbr orch, 1968–70; Attack and Celebration, 1971; Pf Conc., 1972–3; Vn Conc., 1975–8; Intrada, str, 1948; The

Gardens of Exile, vc, orch, 1989–90; Conc. for Orch, 1992–5; Man in the Sky, 1996
Vocal: Chuench'i (Chin. poems, trans. A. Waley), 1v, pf, 1966, orchd 1967; Summer
is Coming, chorus, 1970; The Double Heart (cant., A. Marvell), double SATB, 1976;
Piers Plowman (op-cant., W. Langland); S, A, T, B, mixed chorus, orch, 1979–80
Inst: Bagatelles, pf, 1945; Fantasia, vc, pf, 1963–5; Sonatina, fl, pf, 1968; Serenade,
vn, 1969; Contrasts, pf, 1973; Leotaurus, pf, 1974–5; 2 Ballades, pf, 1981–3; Duo,
vn, pf, 1983–4; Pf Qt, 1986; Ariel, ob, 1987; Pf Qt, 1997; Sonata, vc, pf, 1998
Other works: 2 ballets, 34 film scores, incid music, arrs. of music by G.C.
Schürmann, Telemann, Leo, Rawsthorne

Principal publisher: Novello

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169–79

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RICHARD COOKE/RODERIC DUNNETT

Schuster, Ignaz

(*b* Vienna, 20 July 1779; *d* Vienna, 6 Nov 1835). Austrian actor, singer and
composer. He was a treble, and later a bass, chorister at the Schottenstift
in Vienna; Eybler and Franz Volkert were among his music teachers. At
about the same time he was offered posts as a bass in the Esterházy
musical establishment and at the Theater in der Leopoldstadt in Vienna. He
chose the latter, and despite his rather small, misshapen figure he quickly
established himself as a comic actor and singer after a successful début in
December 1801. From 1804 he began to figure as a composer too (*Baron
Barfuss*, by Perinet), supplying some 30 or 40 scores for farces, parodies

and pantomimes, some of them enjoying a long and distinguished life. In 1806 he was appointed a solo singer at the Hofkapelle; such was the urbanity of Vienna's cultural life that nothing untoward was felt about the city's leading comic actor (which Schuster had by then become) being also employed as singer in the imperial and royal chapel, and in the Stephansdom. A notable date in his career was 22 October 1813, when he created the role of Staberl in Bäuerle's *Die Bürger in Wien* and thereby inaugurated the last of the comic *personae* that from Hanswurst via Kasperl formed the principal sources of public delight in the old Viennese popular theatre. He earned special admiration for his brilliant imitation of Borgondio in the Bäuerle-Müller parody of Rossini's *Tancredi* in 1817. On Christmas Eve 1818 he appeared in the title role of *Die falsche Primadonna* (the censor had forbidden its original title of *Die falsche Catalani*), for which he also composed the score. This work, the finest of the long line of Krähwinkel plays that followed Kotzebue's *Die deutschen Kleinstädter*, was frequently imitated, until it was eclipsed by Nestroy's *Freiheit in Krähwinkel* (1848). *Die falsche Primadonna* was given all over the German-speaking lands, and in the Leopoldstadt alone it was performed 161 times in 40 years.

Despite the rising popularity of Raimund, which provoked jealousy from the older Schuster, he continued to enjoy triumphs as actor, singer and composer. During and after the Congress of Vienna, crowned heads praised and honoured him. In his own theatre he held the offices of chorus director and later senior producer. He has been identified as a partner represented in the Beethoven conversation books and was one of the singers who honoured Beethoven's memory with a double quartet on the day of his funeral, before accompanying the coffin to the Minoritenkirche. From 1828 Schuster was increasingly in demand for guest appearances at home and abroad; he retired in October 1835, less than a month before his death. Apart from his theatre scores, some of which were published in vocal score, and which include such parodies as *Othello, der Mohr in Wien* (1806), *Werthers Leiden* (1806) and *Romeo und Julie* (1808), all to texts by J.F. Kringsteiner, he also wrote a mass that was performed at the Schottenkirche in 1817, and songs. His manuscripts and some printed works are now in the major Vienna libraries.

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PETER BRANSCOMBE

Schuster, Joseph

(*b* Dresden, 11 Aug 1748; *d* Dresden, 24 July 1812). German composer and conductor. The son of a court musician in Dresden, he received his first musical instruction from his father and from the composer J.G. Schürer. He received a scholarship from the elector and, together with Franz Seydelmann, spent the years 1765–8 with J.G. Naumann in Italy, where he studied counterpoint with the Venetian Girolamo Pera. In 1772 both he and Seydelmann were appointed church composers in Dresden. From 1774 to 1777 Schuster again visited Italy, where he studied with Padre Martini in Bologna, composed operas for Naples and Venice and received the honorary title of *maestro di cappella* to the King of Naples. His first *opera seria*, *Didone abbandonata* (Naples, 1776), to a text by Metastasio, established his popularity with the Italian public. New opera contracts brought about his last journey to Italy in 1778–81, when he established closer relations with J.A. Hasse and had further stage successes in Naples and Venice. By this time he was also admired in Germany as a composer of *opera buffa* and Singspiel: his *Der Alchymist, oder Der Liebesteufel* (1778), one of the most charming and successful examples of the genre, remained popular in Germany into the 19th century. From 1781 he conducted in the Dresden court church and theatre (alternately with Naumann, Schürer and Seydelmann), and in 1787 he was appointed Kapellmeister to the elector, again simultaneously with Seydelmann.

Schuster had an easy social manner, was attracted by everything fashionable and was a very productive composer. Apart from his work as a conductor, his most important duties at court included managing the elector's chamber music and court concerts, giving music instruction, acquiring new music (primarily from Vienna, including works by Haydn, Mozart and Pleyel) and handling new appointments. He was a favourite of Elector Friedrich August III: he taught music to the elector's children and his name was assigned to scores composed in fact by members of the sovereign family. He also participated enthusiastically in Dresden's concert life; his role in it during the last two decades of the 18th century was significant, and during the 1780s he was at the height of his creativity and international success, particularly in opera. By 1792 he was recognized throughout Germany as 'one of our most popular composers' (*GerberL*).

Apart from his operas Schuster also composed church music, including oratorios, masses and many smaller sacred works, as well as secular songs, Italian cantatas and instrumental music. The cantata *Lob der Musik*, performed until the mid-19th century, was one of his few published works (1784); its treatment of choir and orchestra is particularly melodious. His initiative is shown in his chamber works, in which, as in *Der Alchymist* and the piano concertos, he consciously approached the Viennese style. The spirited divertimentos for harpsichord and violin of about 1777 are distinguished both by equal treatment of the violin and the keyboard and by originality of form; they were Schuster's introduction to Munich as he passed through on his last trip to Italy. It was in Munich that Mozart came across them and was prompted to efforts in the same 'gusto' (letter of 6 October 1777), resulting in his sonatas K296, 301–3/293a–c and 305/293d. Four string quartets formerly attributed to Mozart (KAnh.210–13/C20.01–04) have been proved to be by Schuster (see Finscher). Most of his piano works were composed for the Dresden court and serve as a reminder that

he deserves considerable credit as a champion and 'great master' (Schubart, 1806) of the fortepiano; both in Italy and in Dresden he contributed to the popularization of the *Hammerflügel*. Many of his works survive in autograph manuscript in the Dresden Sächsische Landesbibliothek.

WORKS

stage

DKT	Dresden, Kleines Kurfürstliches Theater
NC	Naples, Teatro S Carlo
VM	Venice, Teatro S Moisè

Addl music in F.L. Gassmann: *La contessina*, Dresden, 2 Jan 1772

La fedeltà in amore (ob, 2), DKT, 1773, *D-Dlb*

L'idolo cinese (ob, 3, G. Lorenzi), DKT, 1776, *Dlb*

L'amore artigiano (ob, 3, C. Goldoni), VM, 1776, *B-Bc*

La Didone abbandonata (os, 3, P. Metastasio), NC, 1776; *D-Dlb, I-Nc*; 1 song [also attrib. G. Gazzaniga] (London, c1790)

Demofonte (os, 3, Metastasio), Forlì, Nuovo, 1776, *D-Dlb, F-Pc*

La schiava liberata (op seria-comica, 3, G. Martinelli), DKT, 2 Oct 1777; 2 scores and vs, *D-Dlb*

Der Alchymist, oder Der Liebesteufel (comischer Oper, 1, A.G. Meissner, after M.A. Le Grand: *L'amour diable*), DKT, March 1778, *A-Wn, D-Bsb, Dlb, DS, Rp*; vs, ed. G. Sartorius, *Mbs* (R1985: GOB, V); ed. R. Engländer (Kassel, 1958)

Die wüste Insel (Spl, 1, Meissner, after Metastasio: *L'isola disabitata*), Leipzig, Ranstädter Tor, 1779, *A-Wn, D-Bsb*

Creso in Media (os, 3, G. Pagliuca), NC, 1779, *Dlb, I-Nc*

Amor e Psyche (os, 2, after M. Coltellini), NC, 1780, *D-Dlb, I-Nc*

Il bon ton (ob, 2), VM, 1780, ?lost

Il marito indolente (ob, 2, C. Mazzolà), DKT, 1782, *D-Dlb*; Ger. trans. as *Der gleichgültige Ehemann*, *Bsb*

Il pazzo per forza (ob, 2, Mazzolà), DKT, 1784, *Dlb*

Lo spirito di contradizione (ob, 2, Mazzolà), DKT, 1785, *Dlb*; Ger. trans. as *Dr Murner*, *DS*

Gli avari in trappola (ob, 2, Mazzolà), DKT, 1787, *Dlb*

Rübezahl ossia Il vero amore (ob, 2, Mazzolà), DKT, 14 Feb 1789; *Dlb*, vs, *A-Wgm*

Il servo padrone ossia L'amore perfetto (ob, 2, Mazzolà), DKT, 1793, *D-Dlb*

Osmano dey d'Algeri (ob, 2, ? G. Cinti), DKT, 1800, *Dlb*

L'amor prigionero (op, Metastasio), DKT, 1801

Il giorno natalizio (ob, 2, Cinti), pasticcio, DKT, 24 Feb 1802, *Dlb*

Der Schauspieldirector (Spl), *DS* [doubtful; cited in *EitnerQ*]

sacred

Orats (most for Catholic court chapel, Dresden): *La passione di Gesù Cristo* (P. Metastasio), 1778, *A-Wgm, D-Bsb, Dlb, Rp*; *Ester*, Venice, Conservatorio Ospedaletto, 1781 [cited in *GerberNL*]; *Mosè riconosciuto* (G.A. Migliavacca), 1786; *La Betulia liberata* (Metastasio), 1796, *Bsb, Dlb*; *Gioas re di Giuda* (Metastasio), 1803, *Dlb*

Masses: 19, *Dlb*; 4 for 4vv, orch, *Bsb*; 1 for 3vv, orch, *I-Mc*; 1, *A-Wgm*; frags. in *Wn, Wgm, D-Bsb, LEm*

Musikalische Todenfeier den Manen Leopolds des Weisen geheiligt ([?J.C.R.] Heydenreich), vs (Leipzig, 1792)

Other works: 21 offs, 7 lost; 13 Mag, 8 lost; 2 vespers, lost; 19 Marian ants, 4 lost; 2

hymns; 4 liets, 2 lost; Stabat mater; TeD, lost; Compline; many ps settings for soloists, choir and orch; most in *D-Dlb*, others in *A-Wgm*, *D-Bsb*, *Dlb*, *LEm*, *LEt*, *SWI*, *I-Bc*, *USSR-KAu*; MS catalogue ?1812, *D-Dlb*

other vocal

Cants.: Amor prigioniero, 2vv, insts, 1769, *D-Dlb*; Lob der Musik (A.G. Meissner), 1v, choir, orch, *Bsb*, *Dlb*, *SWI*, vs (Leipzig, 1784); cant. (Orlandi), 1807, *Dlb*; Il ritorno del sole sull'orizzonte, 1808, *Dlb*, *LEm*; Gesang zur Feyer, des Friedens und der sächsischen Königswürde, T, B, pf (Leipzig, n.d.); Per il felice ritorno di Carlsbad, *Dlb*; La sorpresa, *Dlb*; La tempesta (P. Metastasio), 1v, insts, *Dlb*; Il nome (Metastasio), S, orch, *Dlb* [inc.]

Many arias and songs, *A-Wgm*, *B-Br*, *D-Bsb*, *Dlb*, *DS*, *LÜh*, *W*, *I-Bc*, *Mc*, *MC*, *NL-Avm*, *USSR-KAu*

Numerous songs in contemporary anthologies

instrumental

Syms./ovs.: 9, incl. 2 dated 1765, *D-Dlb*; 4, *I-Mc*; 3, 1788, *D-DS*; 2 each, *W*, *Z*; 1 each, *A-Wgm*, *D-SWI*; 2, *CZ-KRa*

Chbr: Trio, 2 vn, b, c1768, *D-Dlb*; 6 sonatas, hpd, vn, c1776, *I-Nc* [?1 in *Mc*]; 6 divertimenti da camera, hpd, vn, ?1777, *D-Dlb*, *Bsb*, ed. W. Plath (Kassel, 1971–3); 4 str qts, *Bsb*, formerly attrib. W.A. Mozart (kAnh.210–13/C20.01–04), ed. H. Wolheim (Mainz, 1932), 3 also in *CZ-Pnm*, 1 also in *I-Pca*; 2 str qts, *CZ-Pnm*

Many concs. and kbd pieces

3 pieces, mand, *D-Dlb*

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DIETER HÄRTWIG

Schusterfleck

(Ger.).

See [Rosalia](#).

Schütter, Meinrad

(*b* Coire, 21 Sept 1910). Swiss composer and pianist. He began composing in 1928, and from 1931 to 1935 he studied at Zürich Conservatory. He travelled abroad, working as an accompanist, and received a scholarship enabling him to spend time in Rome. Largely self-taught as a composer, he carried out a private correspondence course in composition with Willy Burkhard during World War II, and later studied with Hindemith at Zürich University (1950–54). Admirers of his work have included Hermann Scherchen, who performed the *Five Variants and Metamorphosis* and the *Ricercare* for orchestra in 1949. Schütter was a ballet répétiteur at the Zürich Opera from 1943 to 1968, and has worked freelance since 1976. His early influences were primarily Schoeck and Hindemith. His strongly polyphonic music is at times tonal, at times atonal, employing a wide range of techniques from serialism to aleatory methods. His artistic personality is, however, strong enough to dispel any danger of incongruity. His songs for voice and piano are especially fine.

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(selective list)

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instrumental

Orch: *Ricercare*, 1946, rev. 1952; *Suite*, small orch, 1955; *Five Variants and Metamorphosis*, chbr orch, 1939, rev. 1960; *Duo concertante*, vn, va, orch, 1966; *Conc.*, pf, str, 1985; *2 Pastorales*, small orch, 1988; *Pastorale II*, cl, str, 1988

Chbr and solo inst: *2 pieces*, vc, pf, 1935; *Verbunkos*, vn, pf, 1957; *Clavis Astertis magica I*, vn, pf, 1973; *Suite*, vc, 1979; *Sonata*, vc, pf, 1984; *Octet*, fl, ob, 3 cl, 2 bn, hn, 1985; *Nachtstück I*, fl, cl, pf, 1986; *Nachtstück II (Spiegelungen)*, fl, cl, hpd, 1986; *4 Pieces*, cl, 1987; *Notturmo*, vn, pf, 1988; *Humoreske*, cl, pf, 1989; *Str Qt*, 1990; *Trio*, 3 cl/3 basset-hn, 1992; *Trio*, va, vc, pf, 1996; *2 suites*, cl, pf

Pf: Sonatine, 1939, rev. 1955; Variations on a rhythm, 1982

vocal

Choral: Great Mass, S, A, T, B-Bar, SATB, org, 1950, rev. 1970

Solo vocal (with pf): 5 songs after Flandrina von Salis, 1991; Chanzuns de la not (A. Peer), 1994; c35 other songs for 1v, pf

Solo vocal (with inst): Serenade (H. Hesse), S, vl, va, vc, 1934, rev. 1970; Sonnet 'Der Liebende schreibt' (J.W. von Goethe), S, small orch, 1939; Wunsch des Liebhabers (W. Bethge), S, fl, cl, va, vc, pf, 1958

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CHRIS WALTON

Schütz.

German family of musicians. It comprises (1) Gabriel Schütz and his four sons who were active principally as town musicians at Nuremberg in the late 17th and early 18th centuries. Of the sons, the second, (2) Jacob Balthasar, and fourth, (3) Georg Gabriel, are discussed briefly below; the others were Johann Jacob (*b* Nuremberg, 24 Dec 1659; he probably died young) and Valentin (*b* Nuremberg, 6 March 1665; *d* Nuremberg, 13 March 1716).

- (1) Gabriel Schütz
- (2) Jacob Balthasar Schütz
- (3) Georg Gabriel Schütz

LINI HÜBSCH-PFLEGER

Schütz

(1) Gabriel Schütz

(*b* Lübeck, 1 Feb 1633; *d* Nuremberg, 9 Aug 1710). Composer, viol player and cornettist. He studied at Lübeck for six years with Nicolaus Bleyer, who passed on to him the English viol technique that he had learnt from William Brade at Gottorf and from Thomas Simpson at Bückeberg. After spending about a year at Hamburg he set out for Italy in 1655. However, he got only as far as Nuremberg, which he reached at the beginning of 1656 and where he played so well on the gamba and cornett that, according to Mattheson, 'he was considered one of the greatest masters of his time in the Holy Roman Empire'. Friends and patrons sought to keep him there by holding out the prospect of a post as town musician, and in April 1658 he was made a probationary 'that he might not seek his fortune elsewhere'. From then until his appointment was confirmed in 1666 he played in concerts in various nearby south German courts, among them Ansbach, Bayreuth, Oettingen and Mergentheim, and also at Salzburg. In 1660 his salary was increased, and he was granted Nuremberg citizenship. In November 1666 his salary was again increased, and he was engaged to

teach young musicians on the instruments 'on which he excels to perfection': J.P. Krieger and Konrad Höffler were among his pupils. In the same year he refused a post as court musician at Stuttgart. Soon after this he travelled to Regensburg to play before the Emperor Leopold I, who offered through his Kapellmeister J.H. Schmeltzer 'to take him into his most gracious service'. But he refused this offer, too, 'partly from love of the city of Nuremberg, partly from scrupulous enthusiasm for the Protestant religion'. He remained a Nuremberg town musician until his death. His only works to survive are a sonata for two gambas and continuo (*GB-DRc*) and two partitas for flute, violin, gamba and continuo, signed 'Sign. Schütz' and presumably by him (*D-GZsa*). They are straightforward pieces, possibly written for teaching purposes, and give little hint of the virtuosity celebrated by his contemporaries. His many other 'beautiful pieces' for gamba mentioned by Doppelmayr appear to be lost. There is a sacred song by him in Heinrich Müller's *Der Geistlichen Erquickstunden ... poetischer Andachtsklang* (Nuremberg, 1691).

Schütz

(2) Jacob Balthasar Schütz

(*b* Nuremberg, 5 Jan 1661; *d* Nuremberg, 22 Jan 1700). Violinist and composer, second son of (1) Gabriel Schütz. Like his brothers, he was a pupil of his father. At the age of ten, together with his older brother, Johann Jacob, he played the violin before the Margrave of Ansbach. He was then trained as a singer by Heinrich Schwemmer and in 1674 took up a civic post in Nuremberg as a treble. At this period he also sang twice in operas at the Ansbach court. After his voice broke he turned entirely to the violin, and became so proficient that even the emperor's players respected him. In 1692 he married the daughter of Paul Hainlein. He died of consumption. According to Doppelmayr, he wrote 'many beautiful and skilful suites and pieces, the best of them for solo violin, which connoisseurs have always rated highly'; none, however, survives. There are eight sacred songs by him in Müller's 1691 volume mentioned under (1) Gabriel Schütz; the one reprinted in J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1888–93/R) is an attractive piece in allemande rhythm.

Schütz

(3) Georg Gabriel Schütz

(*b* Nuremberg, 14 Feb 1670; *d* Nuremberg, 13 March 1716). Musician and composer, youngest son of (1) Gabriel Schütz. He studied with his father. He was a probationary town musician at Nuremberg and a town musician proper in 1702. There is a sacred song by him in Müller's above-mentioned collection of 1691.

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See Litvinne, Félia.

Schütz, Heinrich [Henrich] [Sagittarius, Henricus]

(*b* Köstritz [now Bad Köstritz], nr Gera, bap. 9 Oct 1585; *d* Dresden, 6 Nov 1672). German composer. He was the greatest German composer of the 17th century and the first of international stature. Through the example of his compositions and through his teaching he played a major part in establishing the traditions of high craftsmanship and intellectual depth that marked the best of his nation's music and musical thought for more than 250 years after his death.

1. Childhood and youth (1585–1615).
2. Early manhood (1615–27).
3. Middle age (1628–45).
4. Old age (1645–56).
5. Last years (1657–72).
6. Portraits.
7. Works: introduction.
8. Madrigals and motets.
9. Sacred concertos.
10. Requiem, histories and Passions.
11. Secular dramatic works.
12. Achievement and reputation.

WORKS

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Schütz, Heinrich

1. Childhood and youth (1585–1615).

Schütz came from a prominent bourgeois family of Franconian origin that had resided in Saxony since the mid-15th century. His birthplace belonged to the principality of Reuss and lay close to Gera, capital of the region. Albrecht Schütz, his paternal grandfather, owned a local inn, 'Zum goldenen Kranich'; Christoph Schütz, Heinrich's father, served as a town clerk in Gera during the mid-1570s, then took over the inn at Köstritz on behalf of Albrecht, who had moved to Weissenfels in 1571. On 5 February 1583 Christoph, whose first wife had died and left him with three children, married Euphrosyne Bieger, daughter of the burgomaster of Gera; the couple had eight children, of whom 'Henricus' – as his name appears in the baptismal record – was the second-born and the eldest son. Two of his four younger brothers, Georg (1587–1637) and Benjamin (1596–1666), became well-known jurists. Schütz remained close to his family throughout his life; he appears to have had a particularly warm relationship with Georg.

According to a biographical sketch that the electoral court chaplain Martin Geier appended to his funeral oration for the composer, Schütz was born on 8 October 1585. Schütz himself, however, described his early years in a petition addressed to Elector Johann Georg I of Saxony on 14 January 1651, and there he gives the date as St Burkhard's Day, which falls on 14 October. Late in the summer of 1590 Christoph Schütz and his family moved to Weissenfels, where Albrecht, who died on 28 July, had bequeathed him an inn named 'Zum güldenen Ring'. Christoph became a figure of considerable eminence in his new city, eventually serving as its burgomaster. In 1615 he purchased a second inn known as both 'Zur güldenen Sackpfeife' and 'Zum güldenen Esel' – which he renamed 'Zum Schützen'. According to Geier, Christoph provided his children with a thorough religious and liberal education. Heinrich quickly showed 'a singular inclination to noble music', learning 'in a short time to sing securely and very well, with particular grace'. He presumably received musical instruction from the local Kantor, Georg Weber, as well as from the organist and sometime burgomaster Heinrich Colander, who had married the widow of Schütz's uncle Matthes.

In 1598 Landgrave [Moritz](#) of Hessen-Kassel, whose varied accomplishments included considerable skill in musical composition, stayed overnight at Christoph Schütz's inn. He heard young Heinrich sing, reported Geier, and the boy's performance so pleased him, that

His Noble Grace was moved to ask the parents to allow the lad to come with him to his noble court, promising that he would be reared in all good arts and commendable virtues.

Encountering resistance, Moritz continued to press his case in letters, and finally, in August 1599, Christoph Schütz took his son to the landgrave's seat at Kassel.

At Moritz's court Schütz served as a choirboy and pursued his education at the Collegium Mauritanum, an academy founded by the landgrave in 1595 primarily for the children of the Hesse nobility but attended also by some of the boys in the Hofkapelle and sons of court servants. Schütz distinguished himself in all his subjects and showed a special aptitude for languages, learning Latin, Greek and French. His musical training lay in the hands of Moritz's Kapellmeister, Georg Otto, who taught at the academy. According to Schütz, 'it was never the will of my late parents that I should make a profession of music either this day or the next'; following their wishes therefore, he

set out, after having lost my treble voice, for the University of Marburg, in order to continue there the studies that I had already begun elsewhere in things other than music, choose a secure profession and eventually gain an honourable degree therein.

He matriculated at the university on 27 September 1608 along with his fellow students Schimmelpfennig, Friedrich Kegel and Friedrich's brother Christoph, also a former choirboy at court. Geier wrote that Schütz elected to study law at Marburg and quickly won distinction for his academic prowess. Nevertheless, he did not remain at the university for long. During

a visit to Marburg in 1609 Landgrave Moritz advised him that since Giovanni Gabrieli, 'a widely famed but rather old musician and composer, was still alive, I should not miss the chance to hear him and learn something from him'. The landgrave often provided funds for his most gifted charges to acquire further training abroad; Christoph Kegel and the future Hesse Kapellmeister Christoph Cornet had already gone to Venice on such grants in 1604. Moritz offered Schütz a stipend of 200 thaler a year, evidently for a two-year period; Schütz accepted gratefully, even though the voyage would have countered the wishes of his parents, and left for Italy.

Soon after his arrival in Venice, Schütz later recalled,

I perceived the gravity and difficulty of the study of composition that I had undertaken and that I had had an unsound, poor start in this; and I therefore greatly rued that I had turned away from the studies commonly pursued in German universities.

By the end of 1610, however, he had made such progress that Sigismund, Margrave of Brandenburg, wrote to Moritz from Venice that

Giovanni Gabrieli has asked me many times to write to you and urge Your Grace that you be so kind to him as to allow your servant Heinrich Schütz to remain here another year, since he is doing so well not only in composition but also in [organ] playing.

Teacher and pupil evidently developed a close personal relationship. On his deathbed Gabrieli left one of his rings to Schütz, and Schütz never acknowledged anyone else as his teacher.

Gabrieli appears to have given his pupils a rigorous training grounded in traditional contrapuntal procedures but admitting some licence in the treatment of dissonance. Like most of those in Gabrieli's tutelage, Schütz completed his apprenticeship – or at least its initial phase – by producing a book of five-voice madrigals (swv1–19); he dedicated the volume to Landgrave Moritz. The foreword bears the date 1 May 1611; Schütz may have timed the collection to coincide with the end of his two-year stipend and the beginning of the renewal that Moritz evidently granted. In the petition of January 1651 – which mysteriously dates the appearance of the madrigals a year too late – he recalled with some pride that his first effort won high praise from 'the most prominent musicians in Venice of the time'.

After his third year in Venice, Schütz 'was exhorted and encouraged not only by my teacher ... but also by ... other leading musicians there' to continue his studies even further; he followed their advice and remained in Italy, supported now by his parents, who had presumably become somewhat more tolerant of his musical inclinations. In August 1612, not long after the start of this fourth year in Venice, Gabrieli died. According to Geier, Schütz left Italy soon afterwards; Schütz himself, however, indicated that he did not return to Germany until 1613.

Back in his native country, Schütz resumed his service at Moritz's court; a register of the Hesse Kapelle from the last four months of 1613 lists him as second organist with an annual salary of 80 florins. Although he kept his pledge to publish no music, his efforts to develop his craft bore immediate fruit in a series of polychoral works – swv36a, 467, 470 and 474 – all found in manuscripts copied by 1615 at the latest. His family meanwhile renewed their efforts to dissuade him from pursuing music as anything but an avocation. In the face of their 'repeated and incessant admonition' he finally decided to 'seek out once again the books that I had laid aside so long before'. According to his recollections, however, he never carried out this plan; no sooner had he made up his mind than an unexpected series of events intervened.

On 27 August 1614 the Elector Johann Georg I of Saxony proposed to Moritz that Schütz should come to Dresden for the baptism of the elector's son August on 18 September 1614 and 'stay a while with us'. The roots of the elector's interest in Schütz prove easy to discern. Since the semi-retirement of Rogier Michael in 1613 the electoral Kapelle lacked adequate leadership; Michael Praetorius served as visiting director, but his primary responsibilities lay in Wolfenbüttel. Moritz gave his consent, and Schütz left for the Saxon capital, where he presumably assisted Praetorius at the baptismal ceremonies. On 10 October Johann Georg wrote to the landgrave to announce Schütz's impending return to Kassel. Six months later, in a letter of 25 April 1615, Johann Georg asked Moritz to lend him Schütz's services for two years, 'until we once more have at our disposal those persons' – evidently Johann Nauwach and Johann Klemm – 'whom we have sent to Italy and elsewhere to learn this art'. Moritz, though protesting that he could hardly do without Schütz in his Kapelle for such a long time, acceded to the elector's request. Schütz left for Dresden at the end of August.

[Schütz, Heinrich](#)

2. Early manhood (1615–27).

By the time Schütz left Kassel for Dresden in August 1615 the increasing pace of his musical activities and the favour shown him by Johann Georg must have persuaded him to abandon any thought of another career. Schütz wrote in January 1651 that the elector's favour also helped reconcile his parents to the course that he now seemed destined to pursue. He became in effect Johann Georg's Kapellmeister. The official title still lay in the hands of Rogier Michael, and Praetorius remained, at least in principle, on call to direct the Kapelle on special occasions; but in practice, as Schütz recollected in a petition of 11 April 1651, 'I served for both of them, as I was still young'.

On 1 December 1616 Landgrave Moritz wrote to Johann Georg asking for Schütz to return; Georg Otto had become incapable of performing his duties. Moritz added that he also wanted Schütz as a tutor for his sons, but Christoph von Loss, who received the letter, advised Johann Georg against complying with the landgrave's request. In a memorandum of 11 December Loss wrote that 'I know at present of no-one preferable to the aforementioned Schütz', and he advised the elector to seek to obtain Schütz permanently.

Moritz replied to the elector on 24 December. Stressing once again Schütz's indispensability to him, he nevertheless agreed to let him remain in Dresden 'a while longer' until he 'might bring your Kapelle to the desired condition'. Soon, however, the landgrave, whose political situation demanded that he remain on good terms with Saxony, had no choice but to capitulate; in a letter of 16 January 1617 he ceded Schütz permanently to the elector. Following the death of Otto in November 1618, Moritz tried once again to regain Schütz from Johann Georg; the elector, replying on 25 January 1619, rejected the idea out of hand, and the post of Hesse Kapellmeister went to Christoph Cornet. Schütz nevertheless maintained amicable ties with Kassel. Not only did he continue to send his music there for at least three decades, but Moritz and his successor, Wilhelm V, seem occasionally to have entrusted young musicians to his care.

Schütz's name appears on a Dresden pay document of 1618 as 'organist and musical director'; in printed and manuscript sources covering the period from July 1617 to June 1618 he described himself as either 'musical director' or 'derzeit Kapellmeister' – a term he probably used to mean 'provisional' or 'interim' Kapellmeister. The final unqualified acceptance of Schütz as Hofkapellmeister coincides with Praetorius's death in 1621. From then on he received an annual salary increase of 200 florins. His duties appear to have consisted above all in the provision of music for major court ceremonies, whether primarily religious or primarily political in nature; as he remarked in his petition of January 1651, he 'most obediently served' Johann Georg at 'imperial, royal, electoral and princely assemblies' as well as at the baptisms of most of the elector's children and the weddings of all of them. He less frequently directed the music performed at ordinary religious observances; from the mid-1620s onwards this task lay increasingly in the hands of a vice-Kapellmeister. Schütz's letters reveal that he also had the responsibilities of keeping the Kapelle adequately staffed, ensuring proper living conditions for its members and supervising the musical education of the choirboys. During the following decades he taught several notable composers, among them his cousin Heinrich Albert, Christoph Bernhard, Johann Klemm, Johann Theile and Matthias Weckmann.

Schütz's first important opportunities to present the kind of sumptuous musical display favoured by his employer came within a few months of his permanent transfer to Dresden. On 15 July 1617 the Emperor Matthias and his family came to the electoral court on a state visit. Schütz furnished the text – and no doubt the music – for a mythological ballet presented in honour of the emperor ten days later; with the possible exception of a single number, only the libretto survives. According to an ordinance for the festivities, Schütz also had to make certain that 'good music ... is not wanting ... in church' and 'in general see to it that His Grace's Kapelle wins the praise and admiration of the visitors'. At the end of October the court held an elaborate celebration for the centenary of the Reformation. A detailed account of the event by the court chaplain Matthias Hoe von Hoeneegg indicates that Schütz and his musicians – 16 singers and an even larger body of instrumentalists – performed at least four concerted compositions at each of the three church services that marked the occasion; the works included some pieces that Schütz subsequently published in his *Psalmen Davids* (swv41, 43 and 45, and perhaps 35 and

47). Not all the music from this period, however, maintains such a grand scale. The madrigal swv Anh.1, possibly an adaptation of an Italian model, seems to date from the early Dresden years as well, as may the Marenzio parody swv450, at least in its first version (swv450a).

As director of the largest and most important musical establishment in Protestant Germany, Schütz inevitably found the scope of his activities widening beyond the confines of Dresden. In December 1617 he went to Gera to advise Prince Heinrich Posthumus of Reuss on the reorganization of music in the town and its schools and at the prince's court. In 1618 the authorities of Magdeburg Cathedral asked Schütz, along with Praetorius and Samuel Scheidt, to oversee the reorganization of their Kapelle. In the same year Schütz applied to the elector for a printing privilege, which was immediately granted (and renewed in connection with the Becker Psalter in 1627/8 and the *Kleine geistliche Concerte* in 1636). In 1618 he wrote and published the wedding concertos swv20 and 21, the first for the marriage of the Saxon consistorial councillor Joseph Avenarius and Anna Dorothea Görlitz on 21 April, the second for the wedding of the Leipzig jurist Michael Thomas – a friend of the composer's brothers Georg and Benjamin – to Anna Schultes on 15 June. The following spring he published his first collection of sacred music, the *Psalmen Davids sampt etlichen Moteten und Concerten* swv22–47; he dedicated the volume to Johann Georg. The appearance of the psalms, which fulfilled his ambition to 'distinguish myself properly by bringing forth a worthy piece of work', coincided with the preparations for his own wedding: on 1 June 1619 he married Magdalena Wildeck, the 18-year-old daughter of an official at the electoral court. Schütz sent copies of the print along with wedding invitations to church and city councils throughout Germany, several of which responded with generous gifts; he postdated the foreword to the day of the ceremony. On 9 August 1619 Schütz's brother Georg married Anna Gross in Leipzig; the composer no doubt attended the service, for which he wrote the concerto swv48. Six days later he joined Praetorius, Scheidt and Johann Staden in Bayreuth at the inauguration of an organ that Margrave Christian of Brandenburg-Bayreuth had had built for the Stadtkirche there.

The *Psalmen Davids* and the three wedding concertos that surrounded them inaugurated a period of steady and varied productivity for Schütz. A number of works in manuscript – swv263–4a, 289a, 326a, 429a, 430a, 450, 457, 459, 464, 475, 497 and Anh.k – seem to have originated about 1620 or not long afterwards. The psalm motet swv51 belongs to this period as well. In 1621 Schütz composed a musical tableau for the elector's birthday, which fell on 5 March; only the libretto survives. In October of the same year he and 16 members of his Kapelle went to Breslau as part of the large retinue that Johann Georg took with him to the ceremonies proclaiming the loyalty of the Silesian estates to the Holy Roman Empire. The elector, who had negotiated the peace between the estates and Emperor Ferdinand II after the Battle of the White Mountain in 1620, served as the emperor's deputy at the formal declaration of loyalty on 3 November. Schütz wrote the *Syncharma musicum* swv49, and possibly also the concerto swv338, to commemorate the occasion.

In 1623 Schütz published the elegy swv52 – for which he wrote both words and music – to commemorate the interment of Johann Georg's mother,

Duchess Sophia, on 28 January at Freiberg. The spring of 1623 saw the appearance of the *Historia der ... Aufferstehung ... Jesu Christi* swv50, Schütz's first major publication since the *Psalmen Davids*. A volume of motets, the *Cantiones sacrae* swv53–93, followed two years later; Schütz dedicated it to the imperial adviser Prince Johann Ulrich von Eggenberg, whom he had met on the occasion of the Emperor Matthias's visit to Dresden in 1617. Between these two larger projects came a madrigal, *Zwei wunderschöne Täublein zart*, for the wedding of the electoral courtiers Reinhart von Taube and Barbara Sibylla von Carlowitz on 10 February 1624; only Schütz's text for this piece survives. In summer 1625 he composed the motet swv95 on the death of Jacob Schultes – the brother of the Anna Schultes for whose wedding he had provided music in 1618 – and the 'aria' *De vitae fugacitate* swv94, a memorial for Magdalena Schütz's sister Anna Maria Wildeck, who died on 15 August.

Only three weeks after the death of his sister-in-law, Schütz suffered perhaps the severest personal blow of his life: on 6 September 1625 Magdalena Schütz died after a short illness. The composer and his wife had enjoyed an unusually warm and happy marriage blessed with two daughters, Anna Justina, born in 1621, and Euphrosina, born on 28 November 1623. Schütz, feeling unable to bring them up by himself, eventually placed them in the care of their maternal grandmother. He expressed his grief over Magdalena's loss in the continuo song swv501, published as an appendix to Hoe von Hoeneegg's funeral oration. Contrary to custom, he never remarried. For more than a year after the loss of his wife, Schütz seems to have devoted himself chiefly to the composition of the so-called Becker Psalter (swv97a–256a), a collection of simple partsongs based on the popular psalm paraphrases of the Leipzig theologian Cornelius Becker. The volume appeared early in 1628 with a dedication to the Danish-born Dowager Electress Hedwig, widow of Johann Georg's brother Christian II. In the foreword Schütz wrote that the project had grown out of occasional settings of Becker's psalms that he had made 'for the morning and evening devotions of the choirboys placed in my charge'; he had little thought of adding to these pieces, however, until

it pleased God the almighty ... that the sudden death of my
late dear wife ... bring to a halt such other work as I was
engaged in and put this little psalter in my hands, as it were,
so that I could draw greater comfort from it in my sorrow.

Schütz dated the foreword on the second anniversary of Magdalena's death.

In speaking of 'other work' that he had set aside, Schütz may have meant a second volume of *Psalmen Davids* – as late as the 1660s he referred to the publication of 1619 as 'Part i'. He appears to have made at least a start on this undertaking at about the time the Becker Psalter went to press. The Kassel manuscripts include no fewer than four concerted psalms – swv462, 466, 473 and Anh.7 – evidently copied not long after March 1627; stylistic considerations suggest further that the psalm swv476, although transmitted in a considerably later source, belongs to this group as well. Yet another psalm, swv473, survives in a manuscript copied in the late 1620s or early

1630s; but in this instance, the style of the music points to a date after 1629.

In the spring of 1627 Schütz and his Kapelle spent a month at the castle of Hartenfels at Torgau, where the elector mounted a lavish series of entertainments to celebrate the wedding of his daughter Sophia Eleonora to Landgrave Georg II of Hesse-Darmstadt. The ceremony took place on 1 April; 12 days later, in the words of a chronicler, 'the musicians enacted with music a pastoral tragi-comedy about Daphne'. The laconic reporter had in fact witnessed the performance of the first opera (or, better, Singspiel) created in Germany. Martin Opitz adapted the libretto from the *Dafne* written by Rinuccini for Peri more than 30 years earlier; Schütz's music, like that of all his stage works, does not survive. In a more modest contribution to the festivities he wrote a little duet, swv96, to conclude a set of German villanellas written by his colleague Johann Nauwach and dedicated to the landgrave and Sophia Eleonora on their wedding day (RISM 1627⁹). A similar work, the canzonetta swv441, survives in a partially autograph manuscript that dates from about this time or not long afterwards and thus presumably originated in the middle or late 1620s as well.

In the autumn Schütz went with Johann Georg to the electoral assembly held at Mühlhausen from 4 October to 5 November. He submitted a memorandum listing a group of six singers and 12 instrumentalists whom he hoped to take with him; as a contingency measure he added a reduced list of performers. The elector apparently let him have the larger ensemble, since the concerto swv465, written for the assembly, exceeds the instrumental forces detailed in the second list.

[Schütz, Heinrich](#)

3. Middle age (1628–45).

Although Saxony did not take part in the Thirty Years War for well over a decade after it began in 1618, economic pressures started to make themselves felt at the electoral court towards the end of the 1620s. On Palm Sunday 1628 the singers and instrumentalists of the Kapelle submitted a petition, written for them by Schütz, asking Johann Georg for back wages. On 22 April 1628 Schütz wrote to the elector asking permission to pay another visit to Italy; the letter makes it clear that he had broached the subject on previous occasions. Johann Georg eventually granted the request, and he also wrote a recommendation to the Duchess of Tuscany at the Florentine court. Schütz probably spent some time in Florence in either 1628 or 1629. Since his first visit to Italy, he wrote in his letter to the elector, 'everything has changed and the music in use at princely banquets, comedies, ballets and other such productions has markedly improved'. He directed his energies to absorbing the new developments. In an elegy printed by Geier, the Dresden court poet David Schirmer wrote that Schütz enjoyed the aid of 'the noble Monteverdi', who 'guided him with joy and happily showed him the long-sought path'; Schütz later paid tribute to Monteverdi with the concerto swv356, an adaptation of the older master's *Armato il cor* and chaconne *Zefiro torna e di soavi accenti*. Monteverdi may have advised him on dramatic monody in

particular. Writing on 6 February 1633 to Friedrich Lebzelter, the Saxon emissary in Hamburg, Schütz recalled that

during my recent journey to Italy I engaged myself in a singular manner of composition, namely how a comedy of diverse voices can be translated into declamatory style and be brought to the stage and enacted in song – things that to the best of my knowledge ... are still completely unknown in Germany.

On 29 June 1629, new style, Schütz reported sending a consignment of music and instruments back to Germany and having engaged the Mantuan violinist Francesco Castelli for the electoral court. During his final weeks in Venice he published his *Symphoniae sacrae* swv257–76; in the preface, dated 'XIV. Calend. Sept.' (19 August), he described the collection as the fruits of his encounter with the 'fresh devices' used by the newer Italian composers 'to tickle the ears of today'. He dedicated the volume to the elector's musically inclined eldest son, who also bore the name Johann Georg.

Schütz returned to Germany with Castelli and Caspar Kittel, a former choirboy at Dresden whom the elector had sent to Venice in 1624. They reached court by 20 November 1629 together with three new cornetts and four 'cornettini' that Schütz brought with him. In the months following his return from Italy, Schütz had to provide music for two major celebrations at court: the marriage of the elector's daughter Maria Elisabeth to Duke Friedrich III of Holstein-Gottorf on 21 February 1630, and the centenary of the Augsburg Confession on 5–7 June. In January 1631 he published the motet swv277 as a memorial to his friend Johann Hermann Schein, who had died in Leipzig the preceding 19 November.

The autumn of 1631 brought further bereavement to Schütz with the deaths of his father and father-in-law in early October. The autumn also saw Saxony enter the Thirty Years War for the first time. At an assembly held in Leipzig from 10 February to 3 April 1631 – to which Schütz and his Kapelle accompanied Johann Georg – the German electors and their allies had resolved to steer a middle course between the Catholic League and the anti-imperial opposition spearheaded by King Gustavus II Adolphus of Sweden. But on 11 September Johann Georg formed an alliance with Gustavus Adolphus, and Saxon troops joined the Swedish army at the Battle of Breitenfeld in November. The expense of Saxony's military effort spelt the end of any hope of improvement in the Kapelle. Although 13 singers and a slightly larger group of instrumentalists remained in 1632, their numbers soon declined drastically, and musical activities at the court ground almost to a halt.

On 6 February 1633 Schütz received a letter from Friedrich Lebzelter, informing him that Crown Prince Christian of Denmark had asked if he would go to Copenhagen to direct the music at the prince's forthcoming wedding to Johann Georg's daughter Magdalena Sibylla. On 1 March Prince Christian sent Schütz a passport and addressed a formal request to Johann Georg for his services; at the same time Christian wrote to his aunt, the Electress Hedwig, seeking her support for his plan. Several months appear to have elapsed, however, before Schütz left for Denmark. In July

Prince Christian wrote to urge that he come as quickly as possible; but even this does not seem to have had any immediate result. In all probability the composer remained at the electoral court to prepare and direct the music for thanksgiving services held on 6–7 September to commemorate the victory at Breitenfeld two years before. On 18 November Lebzelter wrote to Christian from Hamburg that Schütz and his entourage had arrived there two months earlier and would proceed to Denmark as soon as the prince reached Haderslev, where the royal family maintained one of its residences. A register of the electoral Kapelle from April 1634 reveals that Matthias Weckmann and the instrumentalist Daniel Hämmerlein accompanied Schütz on his journey. While Hämmerlein may have continued the rest of the way to Denmark, Weckmann would appear to have remained in Hamburg; his pupil Johann Kortkamp later reported that Schütz took Weckmann there to study with Jacob Praetorius (ii) for a period of three years, and this could hardly refer to any other occasion. Schütz presumably left Hamburg shortly after Lebzelter wrote to Christian; he stopped to visit the prince at Haderslev and then, before 7 December, set off for Copenhagen bearing a letter of introduction to the king's privy councillor Ditlev Reventlow. On his arrival in the capital a few days later he received the title of Kapellmeister to King Christian IV, at an annual salary of 800 reichsthaler, starting on 10 December.

The wedding festivities for the crown prince and Magdalena Sibylla lasted from 3 to 18 October 1634. Schütz appears to have brought a number of musicians from Germany for the occasion to augment the already sizable Danish *kapel*. The organist Michael Cracowit, who had worked in Denmark the previous year, wrote on leaving a post at Danzig that Schütz had invited him to return to his former position; the English flautist John Price came from Dresden and Heinrich Albert, employed at the time at Königsberg, composed an aria for the entry of the Saxon princess into Copenhagen on 30 September. A chronicle published by the Copenhagen bookseller J.J. Holst in Latin (1635), Danish (1637) and German (1648) versions reveals that the entertainments during the celebration included a ballet and two dramatic pieces with music and dancing; a *Comoedia de raptu Orithiae*, performed on 8 October, and a *Comoedia de Harpyriarum profligatione*, given on 12 October. Although Holst does not mention him by name, Schütz no doubt wrote the music to both comedies, especially as a notice in the court records states that the king conferred directly with Schütz about 'the monsters that will be employed' in them. Neither work survives, nor, with a single exception – the canzonetta swv278, sung as part of a tableau in a procession on 13 October – does anything else composed by Schütz for the wedding. Schütz remained in Denmark until May 1635. As a parting gift the king made him a present of 200 reichsthaler and a gold chain with a portrait – perhaps the one shown in paintings of the composer. On 14 June Johann Georg wrote to King Christian announcing Schütz's return. Ten days later the court held a festive service to celebrate the Peace of Prague, which created a unified German front – including Saxony – against the Swedes and seemed to promise an early end to the fighting; Schütz no doubt directed the music.

Directly after his return to Dresden, Schütz appears to have assembled a collection of his most recent works for his former employers at Kassel. On 30 March Wilhelm V had written to the composer recommending a

musician for the Danish *kapel* and taken the opportunity to ask if Schütz – who had ‘previously been in the habit of honouring our Kapelle at all times with your new compositions and pieces but not done so for a while’ – would ‘send at the earliest possible moment those pieces which you have recently composed and our Kapelle still does not have, and also [would] not object to providing us with whatever else you compose in the future’. Manuscripts still at Kassel as well as an inventory of music at the Hesse court from 1638 indicate that Schütz sent several works later published in the *Kleine geistliche Concerte* (swv287a, 293, 296a, 298, 300, 301a, 302a, 304a, 316a, 317, 325, 331a), the second book of *Symphoniae sacrae* (swv341a, 348a, 349, 352a, 361a) and the *Geistliche Chor-Music* (swv455), along with a handful of compositions never printed (swv449 and 460, and a lost setting of *Christ lag in Todesbanden*). One of the pieces in the group, the German *Nunc dimittis* swv352a, bears a dedication to Christoph Cornet, ‘ever to serve him with greatest affection’; Cornet, who died of the plague shortly before 2 August 1635, had no doubt commissioned the work as his funeral music.

On 3 December 1635, barely four months after Cornet’s death, Heinrich Posthumus died. Schütz wrote the largest and most important of all his funeral compositions, the *Musicalische Exequien* swv279–81, for the prince’s interment on 4 February 1636. In keeping with a frequent practice of the time, Heinrich Posthumus had arranged many details of his own funeral, even leaving instructions about the text and character of the music he wished performed. It does not appear, however, that he actually asked Schütz to compose the *Exequien* for him; the printed order of service for the burial states explicitly that the commission came from Heinrich’s widow and sons.

In autumn 1636 Schütz published his first collection of music for seven years, the *Erste Theil kleiner geistlichen Concerten* swv282–305; he dedicated the volume to Heinrich von Friesen, head of the appellate court at Dresden. By the time it appeared, the hopes raised by the Peace of Prague had vanished. France, which had tacitly supported Sweden, entered openly into the war, initiating a new phase of the hostilities that brought catastrophe on a scale previously unimagined. Schütz attempted to return to Denmark. As early as September 1635 Prince Christian reported to one of his father’s ministers that the composer had written to offer his services. In a petition for leave from February 1637 Schütz noted that he had left his ‘best pieces of music’ in Denmark and had a stipend from the crown prince as well as other prospects awaiting him there; he hoped Johann Georg would allow him at least to retrieve the music.

The journey to Denmark evidently never materialized; no mention of it occurs either in Danish records or in Geier’s biography. Seeking to extend the protection that his compositions enjoyed in Saxony to the neighbouring territories of the Holy Roman Empire, Schütz petitioned Ferdinand III for a copyright privilege; on 3 April 1637 the emperor granted his request, which Schütz had probably made in response to the pirating of the concertos swv39 and 291 in RISM 1638⁵.

After the death of his brother Georg in 1637, Schütz became responsible for the education of Georg’s children, one of whom, whose school had

fallen into disarray because of the war, he brought to live with him and installed as a treble in the electoral Kapelle. The long series of personal losses that Schütz suffered throughout the 1630s culminated with the death of his elder daughter, Anna Justina, in the early months of 1638. In late autumn Schütz and his Kapelle provided music for the wedding of Prince Johann Georg and Princess Magdalena Sybilla of Brandenburg. Town pipers and trumpeters from Dresden and elsewhere joined the depleted corps of electoral musicians for the festivities, which lasted from 13 to 20 November and concluded with a five-act opera-ballet on the Orpheus legend. Only the libretto of this work, by the Wittenberg poet August Buchner, survives; the title-page describes the music as 'composed by the electoral Kapellmeister Heinrich Schütz in the Italian manner'.

Towards the end of spring 1639 Schütz published his second volume of *Kleine geistliche Concerte* (swv306–37); he dedicated the collection to Christian IV's youngest son, Prince Frederik. In the preface, dated 2 June 1639, Schütz apologized for offering the prince 'so small and simple a piece of work', noting once again how the war made it impossible to bring out the 'other and (without boasting) better works that I have at hand'. Within a few months of the concertos' appearance he took another extended leave from the electoral court, going to Hanover and Hildesheim to serve as Kapellmeister to Georg of Calenberg. Schütz stayed less than 18 months; his correspondence shows that he returned to Dresden by the first week of 1641. He found the electoral Kapelle in a state of almost total collapse. In November 1639 Johann Georg had made an effort to strengthen the ensemble by appropriating the services of some young musicians employed by his eldest son; but even with this measure, the group numbered barely ten members, and salaries, despite frequent pleas for assistance, continued to go unpaid. Writing to the elector on 7 March 1641, Schütz likened the situation to that of a patient in his death throes. Mindful that the war prevented an immediate restoration of the Kapelle to full strength, he urged that Johann Georg at least ensure its eventual rebirth by making provision for the training of eight boys as singers and instrumentalists; nothing, however, seems to have come of the proposal. At the close of the letter Schütz revealed that he himself had just recovered from a grave illness; fear of impending death might account for the uncommonly agitated tone of a letter of 17 February concerning the overdue payment of 1000 florins borrowed from a trust that he had established for his daughter. Moser (1936) suggested that Schütz wrote the concerto swv346–7, published in the second book of *Symphoniae sacrae*, as a token of gratitude for his recovery; the idea would seem specially plausible in view of the fact that the first part exists in a manuscript version copied in the early or mid-1640s (swv346a).

Schütz spent most of the years 1642–4 in Denmark, where he must have arrived by the end of October 1642, since Geier and others report that he directed the music at the double wedding of King Christian's twin daughters in November. He received his last payment from the Danish court on 30 April 1644. After leaving Copenhagen he went again to the Brunswick-Lüneburg territories until the spring of 1645. His known artistic activities during this period all centred on the nearby court of Wolfenbüttel, the residence of Duke August the younger of Brunswick-Lüneburg. Musical affairs at court appear to have lain chiefly in the hands of August's wife,

[Sophie Elisabeth](#), a princess from the ducal house of Mecklenburg-Güstrow and a composer of considerable talent. A letter of Schütz's, written from Brunswick on 22 October 1644, reveals that he advised the duchess in her creative efforts and hints at a more ambitious collaboration between her and the composer. Following a visit to Hildesheim on personal business, Schütz wrote, he planned to meet the duchess at Wolfenbüttel 'to discuss and consider whatever is necessary to the completion of the musical work that we have at hand'. The preparations no doubt concerned the *Theatralische neue Vorstellung von der Maria Magdalena*, a spectacle presented at the end of the year. The court poet Justus Georg Schottelius later published two songs from the work with the remark that Schütz had provided the settings. Sophie Elisabeth presumably contributed to the piece as well, as Schütz's reference to her arias could indicate.

On 23 February 1645 Schütz stood godfather to the third child of Delphin Strungk, the organist at the Marienkirche, Brunswick, and he probably went to Wolfenbüttel to attend a festive birthday celebration for Duke August, held there on 10 April. On his return journey to Dresden he stopped in Leipzig, where he evidently made the acquaintance of the young Johann Rosenmüller, to whose *Paduanen ... mit drey Stimmen*, published in the autumn of 1645, he contributed a gratulatory poem 'sent from Dresden' following his arrival there.

[Schütz, Heinrich](#)

4. Old age (1645–56).

In 1645, when he was almost 60 years of age and with over 30 years of service to the Saxon court, Schütz felt that the time had come to withdraw from active duty as Kapellmeister. He asked for a pension of 200 thalers a year along with the right to retain his title and direct the Kapelle on special occasions, 'particularly when foreign rulers or emissaries are present'. In a memorandum of September 1645 he expressed a wish to absent himself from Dresden during most of the year and to settle in Weissenfels. Johann Georg granted his wishes only in part; he appears to have let him go to Weissenfels almost every autumn or winter for the next decade, but he did not let him retire. On leaving Dresden after Easter 1646, Schütz evidently went first to Calbe an der Saale, where August of Saxony, the administrator of Magdeburg, had a summer residence; August's betrothal, to Princess Anna Maria of Mecklenburg-Schwerin, on 6 September may have provided the occasion for the visit. On 7 September Schütz wrote from Calbe to an otherwise unknown correspondent named Christian Schirmer, who had solicited his opinion on the celebrated dispute between Paul Siefert and Marco Scacchi. In 1643 Scacchi had published a treatise entitled *Cribrum musicum ad triticum Syferticum* in which he subjected some compositions of Siefert's to a withering critique for their contrapuntal deficiencies; Siefert, who had provoked the attack by claiming that Italians no longer knew how to write correct counterpoint, responded in 1645 with a polemic entitled *Anticribratio musica ad avenam Schachianam*. Schütz declined to render an immediate judgment on the matter, but wrote,

I for my part would indeed have wished that Master Siefert had not instigated this affair, since in my estimation, as far as I have been able to gather from a quick and casual perusal,

Master Scacchi ... is an extremely well-grounded musician; and thus I will have no choice, it seems to me, but to agree with him in many things.

In a second letter, evidently written early in 1648, he affirmed his support for Scacchi.

Midway through winter 1646–7 Schütz made a short visit to Weimar to attend a birthday celebration for Eleonora Dorothea, the wife of Duke Wilhelm of Saxe-Weimar. The duke noted that Schütz and the poet Christian Timotheus Dufft, who had come from Gotha for the occasion, 'had a most excellent song of thanks performed by the Kapelle'. The composition, swv368, appeared in print soon afterwards. Shortly after his return to Dresden, Schütz brought out his first collection of music for eight years, the *Symphoniarum sacrarum secunda pars*, swv341–67; he dedicated the volume to Prince Christian of Denmark. In the prefatory material – the date of which, 1 May 1647, may represent the third anniversary of his departure from Copenhagen – Schütz wrote that he had in fact completed the *symphoniae* 'some years ago' and presented them in manuscript to Christian while serving at the Danish court. The continuing disruptions caused by the Thirty Years War, as well as the knowledge that few German performers had a sufficient understanding of music composed in the 'modern Italian manner', had made him reluctant to publish them; only when they began to circulate widely in faulty copies did he change his mind. Apart from the *Symphoniae sacrae*, few compositions of Schütz's occur in sources of the early and mid-1640s. The Breslau organist Ambrosius Profe included the concerto swv338 and the dialogue swv339 in a collection (RISM 1641³); five years later the concerto swv340 appeared in another volume assembled by Profe (RISM 1646⁴). Manuscripts from this period in Kassel contain the dialogues swv444 and 477, and the concerto swv456. A related group of sources in the same collection includes the madrigals swv438 and 442, the concerto swv469 and a handful of works subsequently published in the third book of *Symphoniae sacrae* (swv398a, 401a, 406a, 416a, 418a); but these copies probably originated closer to the end of the decade. The *Magnificat* swv468, a work found outside Kassel in a source of uncertain date, so closely resembles the larger pieces in the Kassel manuscripts that its composition must surely have fallen in roughly the same period as theirs.

August 1647 brought one of the few truly happy events of Schütz's later years: the engagement of his daughter Euphrosina to Christoph Pincker, a jurist in Leipzig. The wedding took place in Dresden on 25 January 1648; two days later, the musicians of the electoral Kapelle presented the bride and groom with a ballet whose libretto, signed by the court singer Johann Georg Hofkontz, praised Schütz as 'the Orpheus of our time'. Between 15 and 28 January 1648 Georg of Calenberg's brother Friedrich, the Duke of Celle, ordered a payment to Schütz of 20 thalers. The sum probably represents a combined wedding gift and honorarium for the second book of *Symphoniae sacrae*, a copy of which appears in a later inventory of music belonging to the Celle Kantorei. Against his original plans, Schütz appears to have stayed in Dresden after the wedding and presumably devoted the greater part of his time to overseeing the publication of his *Geistliche Chormusic* swv369–97, a set of motets that he had presumably completed

during the preceding year. The collection seems to represent a practical response on Schütz's part to the Scacchi–Siefert controversy; several remarks in the foreword echo both Scacchi's *Cribrum musicum* and the composer's own recent commentary on the dispute.

In a letter of 17 July 1648 Johann Georg placed Schütz at the disposal of his cousin Duke Wilhelm of Saxe-Weimar, whose Kapelle evidently lacked a permanent director at that time. Schütz himself presumably took the letter to Weimar. He no doubt took advantage of his presence there to supply the court with copies of his newest works. An inventory of the ducal Kapelle of 1662 lists a substantial number of compositions by him, several of which no longer exist; the lost works include a pair of German sacred madrigals 'that he left with us the last time he came here'. After further absences from Dresden, Hofkontz wrote in a memorandum of 16 May 1648 to the elector that Schütz 'has now once again sat for a year in Weissenfels and concerned himself with the Kapelle hardly or not at all'. The complaint does not seem wholly unjustified. Whether or not Hofkontz's remarks had any repercussions, Schütz's correspondence shows that he returned to Dresden within little over a month and stayed there without interruption for two years or slightly longer.

During Schütz's absence from Dresden the Peace of Westphalia, signed on 24 October 1648, at last brought the Thirty Years War to a close. But the peace had little immediate effect on musical conditions at the electoral court. Although both Johann Georg and his eldest son increased the size of their Kapellen – by the spring of 1651 the elector had 19 singers and instrumentalists in his employ, the prince 18 – the court remained heavily in debt, and the musicians continued to go without pay. Ceremonies commemorating the end of the war did not take place until 22 July 1650, following the departure of the occupying Swedish forces. An ordinance of the day's events reveals that the music performed included the early psalm swv45; manuscript and stylistic evidence suggests further that Schütz composed the psalm swv461 for the occasion. From 14 November to 11 December the court held a series of festivities for the marriage of Johann Georg's youngest sons, Christian and Moritz, to the princesses Christiana and Sophia Hedwig of Holstein-Glücksburg. At the nuptial service on 19 November, a chronicler reported, 'some pieces composed for this princely wedding by the Kapellmeister Heinrich Schütz were performed'.

In the brief period between the peace celebration and the wedding Schütz brought out his *Symphoniarum sacrarum tertia pars* swv398–418; the foreword bears the date Michaelmas 1650. He accompanied its presentation to the elector with the often quoted petition of 14 January 1651, in which, after recounting the circumstances of his life up to his arrival in Dresden and reviewing what he had achieved there, he made a renewed plea for release from his duties (see fig. 1). As he had done six years earlier, he asked the elector to

free me from my regular obligations (so that I may gather together and complete what remains of the musical works that I began in my youth and have them printed for my remembrance)

and requested a pension and the right to keep his title. He reported that the castrato G.A. Bontempi, a singer in Prince Johann Georg's Kapelle and an aspiring composer, had offered to conduct for him; Schütz warmly supported the proposal and hoped that the elector would acquiesce in it.

Neither this attempt, however, nor a reminder contained in a note of 11 April 1651 to the elector's private secretary, Reichbrodt, appears to have had any effect. Meanwhile the lot of the Kapelle grew worse. Things had got so bad for one of the singers, Schütz had heard, 'that he is living like a sow in a pigsty, has no bedstead, sleeps on straw [and] has already pawned his coat and doublet'. Hopeful nevertheless of some improvement, Schütz suggested a number of measures that he thought might help; he even volunteered to defer his plans for retirement if the elector 'would show me the kindness of assigning me a young, qualified substitute' – Schütz now proposed Christoph Bernhard, Bontempi evidently having become director of Prince Johann Georg's Kapelle – to conduct in his place.

The Weissenfels city records show that Schütz purchased a house there before the end of 1651. He returned to Dresden between 17 November 1651 and 24 January 1652, and on 4 February 1652 wrote to inform Reichbrodt that four members of the Kapelle had resolved to leave the elector's service. On 28 May he reported that the Kapelle now stood to lose the bass about whom he had told him the previous year. The continued lack of response to his petition for retirement finally moved Schütz to seek the aid of the court marshal, Heinrich von Taube, to whom he wrote on 26 June 1652 explaining yet again his reasons for wanting to withdraw from active service. This attempt had no more effect than any of the previous ones. At the close of his note Schütz remarked that he planned to visit Halle and Weissenfels in the near future 'to pull together what few assets I still have'. He presumably did not begin his journey until after 11 October 1652, when the elector's daughter Magdalena Sibylla, the widow of the Danish crown prince, married Duke Friedrich Wilhelm of Saxe-Altenburg. He had written the continuo song swv434 for the couple's engagement a year earlier, and he no doubt supplied music for the wedding as well. The festivities scheduled for the occasion included a ballet-opera, *Der triumphierende Amor*, with a libretto by Schirmer; a death in the electoral family two weeks before the wedding, however, forced the cancellation of the performance. Apart from swv434 only one work of Schütz's appears to survive from this period: the elegy swv419, written in memory of Anna Margaretha Brehme, the wife of the court librarian, who died on 21 September 1652.

After dealing with various matters of real estate in Dresden and Weissenfels, Schütz returned to Dresden to audition three musicians newly arrived from Italy and also to participate in celebrations planned for the feast of St John the Baptist on 24 June 1653 – the nameday of the elector, the prince and the latter's eldest son. Ernst Geller, the director of entertainments at court, prepared an arcadian drama for the occasion. An account of the performance by the official diarist notes that the Kapelle took part but provides no details about the music itself.

On 11 August Schütz wrote a prefatory letter for the treatise *Von den Madrigalen* by the poet and jurist Caspar Ziegler, a stepbrother of Benjamin

Schütz's wife. Calling the madrigal 'that poetic genre most perfectly suited to the creation of an artfully wrought composition', Schütz observed that Ziegler's demonstration of how German writers could adopt its flexible verse forms for use in their native idiom answered a need long felt by musicians. Ziegler's treatise must have provided a rare moment of satisfaction in a time of mounting troubles.

The increasingly powerful Prince Johann Georg attempted to restore order by having Schütz and Bontempi, each presumably with his own Kapelle, take charge of the performances in alternate weeks. The action came as an affront to Schütz. As he pointed out in a letter of 21 August 1653 to Reichbrodt, Taube and the court chaplain Jacob Welle, the direction of music on ordinary Sundays traditionally lay not in his hands but in those of the vice-Kapellmeister; and notwithstanding his apparent high regard for Bontempi, it added insult to injury that 'an old and, I hope, not undeserving servant' should have to appear before the public on an equal footing with 'a man three times younger than I and castrated to boot'. Whether this protest had any effect remains unknown. On the same day Schütz addressed a new petition for retirement to the elector; once again he appears not even to have received an answer.

To make matters worse for Schütz, Prince Johann Georg, who already had a number of Italian musicians in his service, apparently placed the three who had recently arrived in the electoral Kapelle; the action provoked considerable religious and nationalistic resentment, and rumours began to circulate holding Schütz – who clearly had never concealed his admiration for Italian music – responsible for it. On 21 September 1653 Schütz submitted a list of the foremost motives and reasons moving him to press for his retirement. Advancing age, he noted, had now affected even his creative powers. While he could still 'work out my compositions as soundly and as well as ever before, it all takes much longer and is more difficult'.

Conditions in the electoral Kapelle remained unchanged; although a letter of Schütz's from 19 June 1654 suggests the existence of a plan to give the musicians at least a portion of their long-overdue salaries – for which they had again petitioned earlier in the year – an appeal submitted to Johann Georg by Hofkontz and the organist Christoph Kittel on 30 November makes it clear that the idea never became a reality. Three days later Weller remarked in a note to the elector that it had become all but impossible to have so much as the Lord's Prayer sung in the palace church.

In 1655 Schütz suffered the loss of his daughter Euphrosina, who died in Leipzig on 11 January; her funeral oration reports that he visited her on her deathbed. Poems of condolence, printed with the sermon, came from Bontempi, Hofkontz, Bernhard and Ziegler among others. Schütz returned to Dresden by 29 May, when he addressed yet another – and, as fate eventually decreed, his last – petition for retirement to the elector. The spring, summer and autumn saw an exchange of letters with Sophie Elisabeth of Brunswick-Lüneburg concerning some new appointments to the ducal Kapelle at Wolfenbüttel. After the departure or death of their Kapellmeister Stephanus Körner not long before, the duchess and her husband evidently decided to entrust the supervision of their musical establishment to Schütz. The composer arranged for Johann Jacob Löwe

von Eisenach to assume leadership of the Kapelle, helped procure singers and instrumentalists, and provided choirboys whom he had trained. He would also seem once again to have advised Sophie Elisabeth on her compositions; a postscript to a letter of his from 24 July requests payment for a 'copyist who wrote out Your Grace's little psalter for me in Weissenfels'. The work in question probably corresponds, at least in part, to Sophie Elisabeth's *Christ-Fürstliches Davids-Harphen Spiel*, published in 1667. In the same postscript Schütz asked for written confirmation of his own position as absentee Kapellmeister and for payment of the salary promised him. Although payments fell into arrears on more than one occasion, the relationship between Schütz and the Wolfenbüttel court remained a warm one and lasted at least until Duke August's death in 1666.

Schütz's activities in Dresden, meanwhile, appear to have continued unabated. He no doubt directed the electoral Kapelle at special services held on 24 and 25 September 1655 for the centenary of the Peace of Augsburg; and the court diaries – which only at this period begin to provide detailed information about the music sung in the palace church – record several performances under his direction in the spring and early summer of 1656: on 6 April he presented his Resurrection History swv50, and he led the music at Whitsun (25 May), Trinity Sunday (1 June), and the feasts of St John the Baptist (24 June) and the Visitation (2 July). On the last three occasions the Kapelle had to repeat the service in the elector's private chambers; Johann Georg, almost exactly the same age as Schütz, had fallen gravely ill and could no longer attend church. Throughout the summer his condition worsened, and on 8 October he died. The interment took place in Freiberg on 4 February 1657. As a final act of duty to the man whom he had served for more than 40 years – and whose passing, despite everything, must have affected him deeply – Schütz composed the twin settings of the German *Nunc dimittis* swv432–3.

[Schütz, Heinrich](#)

5. Last years (1657–72).

With the death of Johann Georg I, Schütz's tribulations in Dresden finally came to an end. The new elector, Johann Georg II, combined his own Kapelle with that of his father, placing the entire ensemble under the direction of Bontempi and the recently engaged Vincenzo Albrici. Schütz, freed now from daily responsibilities, received the title of chief – or, in some documents, senior – Kapellmeister and a pension most likely equal to half his former salary. He continued to write new works for major occasions and no doubt helped shape musical policy at court, but he probably spent most of his time during the next few years preparing a revised and expanded version of his Becker Psalter, which he brought out in 1661 (swv97–256).

In 1657 Christoph Kittel published a group of Schütz's smaller choral works under the title *Zwölf geistliche Gesänge* (swv420–31); although, as the edition stated, these products of the composer's 'spare time' appeared with his approval and – as Steude (1982–3) discovered – he himself furnished the paper for the volume, Schütz does not seem to have taken a direct hand in the preparation of the music. On 10 April 1661, Duke August's 82nd birthday, Schütz sent two copies of the new print of the Becker

Psalter to Wolfenbüttel, one each for the duke and the duchess: he had spent 'more than eight months in Dresden', he wrote in the accompanying letter, guiding the volume through the press. These months seem also to have witnessed the first performance of the *Historia der ... Geburth ... Jesu Christi* swv435. The court diaries describe the music at Christmas Vespers in 1660 as 'the birth of Christ in recitative style'.

Schütz was absent from the electoral court during a major renovation of the palace church, but performances of sacred music did not wholly cease during this period; on 15 June 1662 the court diarist noted the presentation of a motet by Schütz, *Aquae tuae, Domine*, which does not survive. According to the same chronicler, Schütz wrote a new setting of Psalm c, 'with trumpets', for the festive reopening of the church on 28 September 1662; this work, too, does not survive. Although the composer evidently did not attend the performance, which Vincenzo Albrici conducted, he went to Dresden shortly afterwards for the wedding of the elector's daughter Erdmuth Sophia to Margrave Ernst Christian of Brandenburg-Bayreuth. The festivities lasted from 18 October to 13 November and reached their musical highpoint with the performance of Bontempi's opera *Il Paride* on 3 November. On his way to Dresden Schütz stopped at Leipzig, where, on 7 October, he wrote a prefatory epigram for the *Geistliche Arien, Dialogen und Concerten* of Werner Fabricius.

In 1663 Schütz apparently devoted much of his energy to organizing a Kapelle for the elector's brother Moritz, Duke of Saxe-Weitz. Documents from Weitz, where Moritz had established a new residence early in the year, reveal that Schütz arranged the appointments of Löwe von Eisenach as Kapellmeister and Clemens Thieme as chief instrumentalist, and himself received the title of 'Kapellmeister von Haus aus'; letters from Schütz of 14 July and 29 September show that he also procured instruments for the new ensemble, supervised the training of three choirboys whom the duke sent to Dresden in mid-April and even suggested architectural modifications to improve the acoustics of the palace church then under reconstruction.

On 10 January 1664 Schütz wrote from Leipzig to August of Brunswick-Lüneburg announcing that he had sent a number of his printed works – 'as many as I am able to muster for now' – to Wolfenbüttel for the duke's library, one of the largest and most famous in Europe. It is noticeable how frequently in his old age Schütz asked for money still owed him by his patrons, and in his letter of 10 January he regretted the fact that he was unable to send copies of pieces still in manuscript, which he described as 'better worked out than those already mentioned'. This would have happened, he wrote,

and I would have proceeded with their publication, if I had not lacked the means to have it done, and if, as was originally my intention, I could have used for this purpose the retainer or allowance that Your Noble Grace has most generously allotted me – which, however, because of my meagre regular income, I have mostly had to take and use for my scanty provisions and succour.

When a partial edition of the Christmas History swv435, containing only the evangelist's recitatives, appeared later in 1664 – an edition that the

composer seems to have neither instigated nor supervised – the preface stated that Schütz had withheld the work's more richly scored concerted movements from publication 'since he has observed that his inventions would hardly attain their proper effect anywhere but in well-appointed princely Kapellen'; similar considerations might have stood in the way of issuing other works for large forces.

On 1 May 1664 Moritz of Saxe-Weitz celebrated the opening of his rebuilt palace church with a festive consecration service. Schütz evidently attended the ceremony. The autumn and winter months presumably saw him at work on the initial version of his *St John Passion* (swv481a); according to court diaries, the electoral Kapelle sang the piece for the first time on Good Friday, 24 March 1665. Schütz sent a copy to August of Brunswick-Lüneburg on the occasion of the duke's birthday on 10 April. The Dresden court diaries report that Schütz wrote a new setting of Psalm c – identical, judging from its description, with swv493 – for the birthday of the elector's wife on 16 October 1665; the music performed also included a concerto *Renunciate Johanni quae audistis*, which does not survive. Schütz's Passions according to St Matthew, swv479, and St Luke, swv480, received their first performances on the second Sunday before Easter and on Palm Sunday 1666 respectively. On Good Friday, 13 April, the choir repeated the *St John Passion* given the previous year; Schütz probably created the revised version of the work (swv481) for this presentation.

Few external events mark the final years of Schütz's life. On 1 January 1667 the court diarist reported a performance of Psalm cl in 'Kapellmeister Schütz's new composition with trumpets and timpani'. A second reference to a 'new' setting of Psalm cl, this time without mention of trumpets and drums, occurs in the programme of a service held on 22 July 1668 to celebrate a recently concluded peace treaty; whether this in fact indicates a new composition or merely denotes a repeat presentation of the work heard the previous year remains uncertain since no music survives from either occasion. Towards the end of the 1660s a dramatic increase in the salaries of the electoral Kapelle brought Schütz's retirement pay to 800 thaler per year – twice what he had earned in active service under Johann Georg I, and two-thirds of the amount given to each of the four Italian Kapellmeister who actually led the ensemble. In the last year of the decade the elector presented him with a gilded cup 'in gracious remembrance', possibly to honour the composer on reaching the age of 84, one of the duodecimal *Stufenjahre* regarded by German tradition as the major dividing-points in life.

As the account of his funeral in the court diaries reveals, Schütz settled, in about 1670, in rented quarters near the electoral palace. Increasingly weak and hard of hearing, he began to make preparations for his end. A poem by Dedekind, dated 1 September 1670 and written at Schütz's behest, commemorates the completion of his tomb in Dresden's Frauenkirche. Mattheson, in *Grundlage einer Ehren-Pforte*, reported that Schütz also wrote to Christoph Bernhard in Hamburg asking for a five-voice setting, 'in the Palestrina style of counterpoint', of Psalm cxix.54, the words chosen as the motto for his funeral sermon; the composition, which does not survive, reached Schütz in 1670. 'My son,' he told Bernhard in his letter of thanks,

'you have done me a great kindness in sending the motet for which I asked. I do not know how to improve a single note in it'.

Psalm cxix, the source of Schütz's funeral text, served in its entirety as the basis for his last composition, a monumental eight-voice work in 11 *partes* (swv482–92). Dedekind recollected in the preface to his *König Davids göldnes Kleinod* of 1674 that Schütz had written the psalm 'shortly before his blessed end' and had expressly designated it as his swan-song. Schütz died on 6 November 1672, and his funeral took place on 17 November. Geier delivered the funeral oration; before and after the sermon, the diarist reported, the German members of the Kapelle performed four pieces, 'the first of which was composed by the former vice-Kapellmeister Christoph Bernhard, the other three, however, by the late Kapellmeister himself for voices and instruments'.

Schütz, Heinrich

6. Portraits.

Two authentic portraits of Schütz have come to light. The earlier, an engraving by the Dresden artist August John (1603–after 1678), shows the composer at the age of 42 in resplendent court dress with a medallion bearing the image of Johann Georg I (fig.2). The second portrait, executed in oils by the Leipzig painter Christoph Spetner (1617–99) and housed today in the Bibliothek der Leipzig Universität, portrays a considerably older Schütz in his Kapellmeister's robe, with a rolled sheet of music in his hand further indicative of his station (fig.3); this work provided the model for Romstet's engraving in the funeral sermon. An inscription associating Spetner with Stedten, near Querfurt, implies that the painting originated before October 1654, when the artist became a citizen of Leipzig; but Möller (1984) has argued that the medallion worn by Schütz shows the profile of Johann Georg II, which would point to a date of 1657 or later.

Maerker (1937–8) and Benesch (1963) proposed identifying Schütz as the subject of Rembrandt's *Portrait of a Musician* of 1633 (Corcoran Gallery of Art, Washington DC); but Sass (1971) disposed of this possibility on iconographic grounds – grounds amply confirmed by the more recent discovery of the John portrait – and biographical evidence eliminates virtually any chance of a meeting between artist and composer at the time in question. The common identification of Schütz as Kapellmeister in the engraving of the electoral Kapelle done by David Conrad for Bernhard's *Geistreiches Gesangbuch* of 1676 seems more plausible: the figure not only shows a marked facial resemblance to Schütz but also wears a chain and medallion like that shown in the authentic portraits. Nevertheless, the engraving can hardly count as, or even derive from, an authentic rendering of a scene in which Schütz participated, since it shows the palace church as it looked after the renovations of 1662, by which time he seems no longer to have conducted the Kapelle. If Conrad had in fact wished to portray Schütz, he might simply have copied his features from Romstet.

A further likeness of Schütz may appear in an illustrated scroll depicting the funeral of Duke August of Saxony on 4 February 1616. The procession includes a group of eight boys and four men labelled, collectively, 'choirboys and Kapellmeister' (repr. in Schnoor, 1948); the men could represent Schütz, Rogier Michael, Praetorius and the Kapelle

administrator. The lack of clearly individuated features, however, as well as the absence of comparative material, renders any attempt at a more precise identification purely speculative.

An anonymous miniature dated 1670, acquired in 1935 by the Prussian State Library – now the Staatsbibliothek zu Berlin – has been exposed as a modern forgery.

Schütz, Heinrich

7. Works: introduction.

(i) Sources.

Schütz's surviving output comprises some 500 works. The major portion of these appears in a series of 14 prints, containing large-scale individual compositions or collections of smaller pieces, that the composer enumerated in a handwritten catalogue sent to August of Brunswick-Lüneburg in 1664 (see Walter, 1973); he had previously published a similar list, covering the first ten volumes in the series, as an appendix to the *Symphoniarum sacrarum secunda pars* swv341–67. Both lists assign opus numbers to all the prints, though only four of them (opp.10–13) actually bear such designations on their title-pages. With the exception of the *Zwölf geistliche Gesänge* swv420–31, which he authorized but did not edit, Schütz himself oversaw the production of each volume, and he even supplied the paper – with a watermark containing the family crest and his personal monogram – for several of them. In a number of instances he continued to correct and revise even after publication; the ducal library at Wolfenbüttel (D-W) preserves nine prints in copies given by Schütz to Duke August, and several of these show important additions and alterations in the composer's hand (fig.4).

In addition to the pieces contained in the central series of prints, two major works survive in partial printed form. The recitative portions of the *Historia, der ... Geburt ... Jesu Christi* swv435 appeared in an edition no doubt sanctioned, but not prepared, by the composer. The sole extant copy (in D-Bsb) once belonged to Rudolph August of Brunswick-Lüneburg, the eldest son of August the younger and Sophie Elisabeth, and might have come to the Wolfenbüttel court as a gift from Schütz; several manuscript revisions found in the volume could thus have the composer's authority. In 1671 Schütz had the title-pages and a table of contents printed for the *Königs und Propheten Davids hundert und neunzehender Psalm* swv482–94, but the work itself, like most of swv435, remained in manuscript.

A handful of smaller occasional compositions (swv20, 21, 48, 49, 52, 94, 95, 277, 278, 432–3, 453, 464) appeared as individual prints, only some of these under Schütz's auspices. Very few works occur in contemporary collections: one each in RISM 1623¹⁴, 1627⁹ and 1646⁴, two in 1641³ and three in 1641⁴; the funeral sermon RISM 1652^{6a} contains one further composition, as does the poetic collection *David Schirmers ... poetische Rauten-Gepüsche* (Dresden, 1663). Schütz demonstrably or presumably supplied the music to the editors of all these volumes. On the other hand, the printing of excerpts from swv50 in RISM 1637³ and of swv39 and 291 in the companion volume RISM 1638⁵ clearly did not have his sanction; swv39 and the material from swv50 appear in arrangements verging on

falsifications, while swv291, identical in every respect with the version published in the first book of *Kleine geistliche Concerte*, seems to represent a simple act of piracy.

As Schütz indicated in several prefaces and letters, war and economic hardship forced him to leave a substantial part of his output unpublished. At least half of these works no longer survive. Fires in the 18th century destroyed the older portions of the Dresden Kapelle library, which Mattheson (1740) described as preserving a 'great number' of compositions by Schütz, and the library of the Danish royal *kapel*, which presumably contained all the music Schütz wrote during his years in Copenhagen. Important repositories in Lüneburg and Weimar, known through their inventories, exist no longer. The most notable concentration of works in manuscript still extant survives in the Hessische Landesbibliothek, Kassel; these sources, the remains of a larger collection belonging to the Hesse Hofkapelle, originated almost without exception either in Kassel – no doubt on the basis of copies provided by Schütz – or in Dresden. Several of the manuscripts from Dresden have titles or other textual entries in Schütz's hand; the sources for swv441, 470, 474 and Anh.1 contain autograph musical material as well (see fig.5). The manuscript collection of the royal Swedish Kapellmeister Gustav Düben in the Universitetsbibliotek, Uppsala, includes a fair number of works by Schütz, some in copies made locally, others in copies of probable Dresden origin. Before World War II a third important group of Schütz sources existed in the Staats- und Universitätsbibliothek, Königsberg; these apparently came from the collection of the Naumburg Kantor Andreas Unger. The war also accounted for the destruction of a smaller body of manuscripts, mostly of secondary significance, in the Stadtbibliothek, Danzig. Finally, a number of Schütz's works occur in collective and other secondary manuscripts written near Dresden and held there today in the Sächsische Landesbibliothek.

(ii) Style.

Schütz's main interest as a composer was in the word, its individual meaning and mimetic depiction through music. He never shied away from madrigalisms, but also developed an exceptional sensitivity in expressing conceptual meaning in a broader context. He used a variety of musical means – rhythmic, melodic, harmonic, textural and structural – to manipulate a text and create specific musical affects to enhance its message, and his greatness stems partly from the integration of many of these stylistic traits. *Das ist mir lieb* swv51, from the Grossmann collection of 1623, may serve as an early example. A motet without continuo, in many respects adhering to a homogeneous *stile antico*, it reveals under closer scrutiny a number of heterogeneous style characteristics, with subtle attention to harmonic detail (including an expressive use of dissonance), a logical harmonic layout that allows for an extended structure of six parts (including an affective shift from *cantus durus* to *mollis*) and careful rhythmic declamation. Poignant madrigalisms on 'Stricke des Todes' and 'Angst der Höllen' contribute to a lively surface expressivity. With the final phrase of part 2, 'o Herr, errette meine Seele', Schütz created an intricate fabric dividing the text into three motifs treated as a kind of triple canon: the *exclamatio* 'o Herr', the syllabically descending motif for 'errette meine

Seele' and the scalar ascent for the same text. It is at this juncture that the music relaxes from *cantus durus* to *mollis* with the text 'Der Herr ist gnädig', a shift expressing a generalized response to the word 'gnädig' rather than a localized madrigalism.

This type of stratified text treatment is typical throughout Schütz's career, whether in *stile antico* (motet style) or *stile moderno* (concerted style), which Schütz used side by side from an early date. A typical German, as opposed to Italian, feature is his frequent use of imitative technique to enrich the texture and thus intensify a text, without, however, obscuring it. All Schütz's extant music is vocal, and almost exclusively to biblical texts. He used more texts from the Old than from the New Testament, and found psalms and passages from the Song of Songs, as well as non-biblical devotional poems, particularly amenable to subjective responses.

Although the chronology of Schütz's printed collections is fixed, the dates of individual works within a print may differ considerably, and this contributes to the compositional heterogeneity found within various collections. Schütz himself distinguished only two compositional categories: those with and those without basso continuo. He made this distinction particularly clear in his preface to the *Geistliche Chor-Music* where he advocated, firstly, a strict contrapuntal structure without continuo and, only after mastering this, a freer style of writing above an obligatory continuo bass. In the 17th century the madrigal, motet and concerto repertoires were stylistically mixed, as will be apparent in the discussion that follows.

Schütz, Heinrich

8. Madrigals and motets.

Schütz's *Primo libro de madrigali* (1611) was the result of his studies with Giovanni Gabrieli in Venice. They are settings of texts – mostly by Guarini, from his *Il pastor fido* (Venice, 1590), and Marini – that were set by a number of composers, for example Monteverdi, Priuli and Grabbe. They are all for five unaccompanied voices except for the final eight-voice piece, probably to Schütz's own text, with which he honoured the dedicatee of the collection, his patron Landgrave Moritz of Hessen, and at the same time paid tribute to Gabrieli in his writing for double chorus. Imitative and homophonic sections alternate. Although they betray their roots in the Italian madrigal of the Renaissance, Schütz's examples of the genre explore modern textures, with voices grouped in twos and threes, chromatic harmonies (e.g. in *Alma afflitta*) and rhythms that contribute to a highly affective style governed by musical rhetoric and the word. Particularly in their harmonic licence they show the beginnings of what Christoph Bernhard later described as the *stile luxurians*.

In his motets Schütz distinguished between the traditional *stile antico* type, without basso continuo, and the modern concerted motet with continuo. Among those collections that adhere most closely to the first type are the *Cantiones sacrae* (1625), for four voices, and the *Geistliche Chor-Music* (1648), for five to seven voices. Both collections were conceived mainly for a *cappella* performance, but because of pressure from his publishers Schütz added a figured bass part which acts almost always as a *basso seguente*. As if to prove his competence in the newer style, however, he composed a few motets with *basso obbligato* (e.g. swv84–7 from the

Cantiones sacrae). Many of the texts in this earlier collection are from Andreas Musculus's Latin prayer book, a compilation that might have suited both Lutheran and Catholic confessions (see Heidrich, 1996). The Catholic imperial court adviser, von Eggenberg, may have been chosen as addressee because of his political status and his religious tolerance. The emotional intensity of the texts is enhanced by a musical rhetoric rich in dissonances, recalling the late Renaissance techniques of Schütz's madrigals. A few of the *Cantiones sacrae* (swv61–2) are reminiscent of a stricter 16th-century contrapuntal style.

Whereas this collection must have been conceived as private devotional music, the *Geistliche Chor-Music* was dedicated to the Leipzig city council and the choir of the Thomaskirche. The preface states the didactic nature of these compositions. They could serve as model compositions, many of them (e.g. swv373 and 381) alternating contrapuntal duple sections with effective declamatory sections in triple time or pitting duet and trio textures against each other in a quasi-concerted manner and contrasting them with tutti textures (swv378). Phrases with drawn-out rhythms alternate with busy syllabic writing or dance-like triple sections. Schütz achieved here a compelling cross-fertilization between musical techniques and text interpretation. Two motets, *Die Himmel erzählen* and *Das ist je gewisslich wahr*, exist in early versions from the 1630s (swv455 and 277), illustrating the difference in time between composition and publication. (Breig, 1996, mentions two other motets which existed in early versions no longer extant, swv392 and 397.) Schütz's scoring suggestion, 'cum choro duplicato pro capella', and his special mention of 'voces concertate et duplicatae' on the title-page of swv455 put one in mind of similar compositions in the *Psalmen Davids* of 1619. Some of the last motets, in six and seven parts with obbligato instruments (swv392, 395–7), surprise with their relentless imitation without sectional articulation and seem to reflect a much earlier compositional style reminiscent of the Renaissance. It may not be a coincidence that one of them, *Der Engel sprach* swv395, is a contrafactum of a motet by Andrea Gabrieli. More substantial and expressive than these four motets is Schütz's above-mentioned setting of Psalm cxvi, *Das ist mir lieb*, an early motet commissioned in 1619 by the Jena tax official Grossmann, who published it, along with 28 other settings of the same text, in his collection *Angst der Hellen und Friede der Seelen* in 1623.

Related to the motet genre is the Becker Psalter op.5 (1628; revised and enlarged as op.14, 1661) and the *Zwölff geistliche Gesänge* op.13 (1657). These collections are for four voices; op.5 is without continuo, but the other two, giving in to the pressures of the market, have an *ad libitum* organ part. Schütz's settings of Cornelius Becker's rhymed psalm paraphrases (Leipzig, 1602) consist mainly of his own melodies harmonized in simple style. Schütz added further compositions and substantially revised his earlier harmonizations for the 1661 edition commissioned by the Elector Johann Georg II. As several scholars have pointed out, the later versions are not necessarily the better ones. The *Zwölff geistliche Gesänge* is the only collection not published by Schütz himself. Some of the 'songs' are chordal, like those in the Becker Psalter; others are more motet-like in their combination of chordal and imitative textures as well as their expanded and more complex structures.

Schütz composed several double-choir motets, all with *basso seguente*; most of them belong to larger collections and are closely allied to the concerted motet and to other polychoral genres. The *Psalmen Davids, sampt etlichen Moteten und Concerten* (1619) represent a generic hybrid. They seem to combine, as Schütz's title indicates, compositions of both genres, the motet and the concerto (there is also one 'canzon'). These designations depend, however, on differentiations of text (incomplete psalm texts, psalm poetry and other texts; see Küster, 1996) rather than on fixed genres. Schütz's main interest in the *Psalmen Davids* lay in the contrasts and combinations of various independent choirs. He distinguished between 'cori favoriti', consisting of the most capable singers, and 'capellae' of voices and/or instruments to fill out the texture 'for the sake of sonority and splendour'. All the compositions are for at least two choirs, but in most cases the *capellae* are *ad libitum*. The scoring of the last six compositions in the collection goes beyond an eight-voice obligatory texture and builds up, counting all additional *capellae*, to a 20-voice score. Giovanni Gabrieli instructed Schütz in this multi-choral technique, but Schütz himself developed a broad scope of possibilities within the genre and drew on a compendium of techniques, from small concerto to multi-choral declamatory style.

Among a sizable number of polychoral works in manuscript are psalm settings that Schütz may have intended for a second part of *Psalmen Davids* (for example swv462, 466 and 500). Another category of large-scale works is that of occasional music in celebration of political events. Two motet-concertos with elaborate vocal as well as instrumental forces, Psalms lxxxv and cxxvii, were possibly written for the Reichstag at Mühlhausen in 1627. Most effective in their use of voices with instruments are the concertos *Syncharma musicum* swv49 and *Teutonium dudum* swv338, composed for the declaration of loyalty of the Silesian estates. The double-choral *Da pacem* swv465 was also written for the Reichstag in Mühlhausen; in no other work is the contrast between the two choirs more extreme: one quiet with viols, the other with 'vivat' exclamations from a vocal quartet with organ continuo.

Schütz's repertory of double-choral music closes with the *Schwanengesang* which he completed in 1671 at the age of 86, a manuscript collection of 13 double-choir motets with *basso seguente* setting Psalm cxix, Psalm c and the German *Magnificat*. Compositional techniques and intentions differ here from those of the *Psalmen Davids*. It is a homogeneous work, but was composed with no particular liturgical function in mind. Psalm cxix, which Luther called the ABC of the Bible, must have had a special significance for Schütz; he singled out one of its verses, 'Thy statutes have been my songs in the house of my pilgrimage', to be set by his pupil Christoph Bernhard in *stile gravis* and sung at his funeral. Although older compositional techniques – plainchant, a modal harmonic frame, contrapuntal writing and a *basso seguente* – dominate, Schütz nevertheless superimposed more modern features encompassing declamatory choral recitatives and at times dissonances that belong to the realm of a *stile teatrale*.

Schütz, Heinrich

9. Sacred concertos.

Schütz's *Kleine geistliche Concerte* (1636 and 1639) and his three publications of *Symphoniae sacrae* (1629, 1647 and 1650) constitute the core of his concerted music. It seems that Schütz regarded the 1647 publication as a kind of culmination, since in it he retrospectively added opus numbers to his earlier publications, starting with the Italian madrigals as opus 1. The second and third books of *Symphoniae sacrae* thus became op. 11 and 12 respectively.

The term 'symphoniae sacrae' goes back to late 16th-century publications by Giovanni Gabrieli and Kaspar Hassler, but Schütz pointed out in the dedication to his first book of *Symphoniae sacrae* that the style of composition had changed since his first Italian visit, and this change is reflected in Schütz's use of a few solo voices, with or without obbligato instruments, and basso continuo. Monteverdi and Grandi served as Schütz's compositional models, as is evident from *Güldne Haare* swv440 (a contrafactum of Monteverdi's *Chiome d'oro*), from *Es steh Gott auf* swv356 (after Monteverdi's *Armato il cor* and *Zefiro torna*) and from *O Jesu süß* swv406, which Schütz acknowledged as a reworking of a composition by Grandi.

In his first book of *Symphoniae sacrae*, dedicated to the Saxon elector's son, Schütz included 20 sacred Latin concertos in three to six parts which presented 'fresh devices' of Italian composition that 'tickle the ears of today'. Although printed in Venice in 1629, during Schütz's second visit to Italy, some of this music was conceived earlier. *Anima mea liquefacta est* swv263 and its *secunda pars*, *Adjuro vos*, represent striking examples of such a 'tickle' that play with the latest Italian licences in dissonance treatment. In particular, the seven settings of subjective and highly sensuous texts from the Song of Solomon inspired Schütz to expressive levels that reflect the new Italian manner. These concertos incorporate harmonic as well as structural innovations. *Q quam tu pulchra es* swv265 and the two-part concerto *In lectulo per noctes/Invenerunt* swv272–3 may serve as examples. In the first Schütz used the opening as a kind of leitmotif which he worked as a textual and musical refrain. Structural and harmonic devices contribute to a tighter and more sensuous setting than Grandi made of this text. swv272–3 is a longer composition and scored for larger forces than swv265. In it Schütz explored contrasting textures of solos and tutti, and a lilting, triple-metre aria style alternatives with duple sections that absorb brief recitative-like passages. While some of these concertos (e.g. swv257–8 and 265–6) employ modern italianate textures with two violins and continuo, most of them show, with their heterogeneous assortment of wind, brass and string instruments, an affinity with colourful late Renaissance scoring and with Giovanni Gabrieli's by then rather conservative writing for instruments.

In the decade following his second visit to Italy Schütz published his two sets of *Kleine geistliche Concerte*. With the exception of the dialogue *Sei gegrüßet* swv333–4, in which the duet of Mary and the Angel is framed by an instrumental symphony and a final motet with *colla parte* instruments, all these concertos are for one to five voices with continuo only. As Schütz mentioned in his dedication to the 1636 collection, interest in music and in financing court chapels was declining because of the strictures of the Thirty Years War, and this, he said, was the main reason for composing these

concertos without obbligato instruments. Conceptually Schütz's *Kleine geistliche Concerte* tie in with Viadana's *Concerti ecclesiastici*, though Schütz's repertory is much more complex. The small-scale concerto form receives in Schütz's hands a varied and most artful treatment. The concertos for one and two voices are particularly intense and express with much freedom the meaning of their texts. Schütz opened his publication with *Eile mich, Gott, zu erretten* swv282, for which he specified the 'stylo oratorio' and thus acknowledged his adaptation of the Italian *stile rappresentativo* here in a combination of simple and expressive recitative style. Some of the duets, such as *Habe deine Lust an dem Herren* swv311 and *Herr, ich hoffe darauf* swv312, recall Monteverdi's madrigal duos or Grandi's sacred concertos. Schütz constructs his 'small concertos' according to text paragraphs with contrasting metres, or he introduces musical devices such as an ostinato bass for the final 'alleluia' of *Habe deine Lust*. Among the concertos with four and five voices are a number of chorale settings (swv301, 303, 305, 327), a type of which Schütz wrote relatively few examples. One easily forgets the rigours of war when listening to the textually rich *Veni, Sancte Spiritus* swv328, which particularly skilfully explores musical rhetoric through monody, duet and quartet textures.

In 1647 and 1650 Schütz published two further collections of *Symphoniae sacrae*. The title that connects all three books refers to sacred concertos for solo voices with obbligato instruments and continuo. The second and third parts are homogeneous in their italianate and standardized instrumental scoring, with two violins or comparable instruments. Schütz must have viewed the third part as the culmination of his creative work, and he composed it with grand, almost opulent forces and dedicated it to his patron Johann Georg I of Saxony, who had also been the dedicatee of his op.2, the *Psalmen Davids*.

As in the first book, Schütz systematically arranged the concertos in both later collections in an order determined by the number of obbligato voices, increasing from three to six in the first book, from three to five in the second and from five to eight in the third. In the third book additional power stems from the suggested employment of a four-to-eight-voice *complementum* which, although structurally redundant, serves 'zum starcken Gethön und zur Pracht', as in the *Psalmen Davids* of 1619. In the interests of intelligibility, but undoubtedly also as a compositional challenge, Schütz decided to set the biblical texts in the last two parts in the German vernacular.

In his preface to the second part of the *Symphoniae sacrae* Schütz mentioned that musicians in Germany had only recently become capable of performing music in the Italian manner, for which reason he had delayed publication. The 'Italian manner' here is noticeably more virtuoso than in the first part and, 'with its customary measure and the black notes therein', shows striking textural similarities to Monteverdi's seventh book of madrigals. Some works exist in early versions (*Herr, nun lässest du deinen Diener* swv352a was written on the death of Schütz's friend Christoph Cornet, Kapellmeister at Kassel, in or before 1635) which place their composition closer to Schütz's second visit to Italy. A presentation copy for Prince Christian of Denmark, the dedicatee of the second part, was ready

by the time for Schütz's second visit to Denmark in 1642. Wade (1996, p.238) even suggests that some of the concertos may already have been performed at the 'great wedding' in 1634 of Prince Christian and Magdalena Sibylla, the youngest daughter of the Saxon elector. Some of the 'black-note' configurations in *Herr, nun lässest du deinen Diener*, with semiquaver passages in echo and written-out trills in parallel 6ths, even recall such stylistic traits in Monteverdi's *Orfeo* ('Possente spirito') or his Marian Vespers (1610), printed music that Schütz may have been familiar with.

Part iii of the *Symphoniae sacrae* contains a few adaptations of much earlier compositions (*Siehe, wie fein und lieblich* swv412 is adapted from the 1619 wedding concerto for Schütz's brother Georg, swv48, and *O Herr, hilf* swv402 from the *Kleine geistliche Concerte* swv297 of 1636), but there are also five early manuscript versions which probably date from the late 1740s, that is close to the date of publication (see Grove6 and Gottwald, 1990). Breig (*Heinrich Schütz: Neue Ausgabe sämtlicher Werks*, xvi) suggested that Schütz may have intended the first three psalm settings for a sequel to the *Psalmen Davids* of 1619, which in his work-list of 1647 he specified as *Psalmen Davids* 'Erster Theil'. Both Part ii and Part iii of the *Symphoniae sacrae* use a 'doubled' continuo, with organ and violone, to add sonority to the compositions' fundament, and in nearly all the concertos in the 1650 collection Schütz employed the by then standard obbligato instrumentation of two violins. He also commonly opened a work with an instrumental symphony and included instrumental episodes or even independent instrumental sections within a composition. More and longer sections resulted in pieces of greater overall length, and with well worked-out tonal plans that point towards a scheme of separate movements with functional tonal relationships. Yet harmonic procedures within such sections are mostly without tonal functionality and often create surprises characteristic of 17th-century music.

Although the *complementa* are *ad libitum*, Schütz undoubtedly conceived the concertos in Part iii of the *Symphoniae sacrae* with affectively contrasting sonorities in mind. *Saul, Saul, was verfolgst du mich*, setting a text from *Acts*, may serve as an example. Without an introductory symphony, the music builds up tension in four consecutive duets from the lowest to the highest register before bursting into a melodically static, but rhythmically percussive, tutti reinforced with two SATB *capellae* indicated in the print as a *complementum ad libitum*. Schütz worked with this frenzied tutti force to create the power that blinds Saul, causes him to fall from his horse and instigates his conversion. Schütz maximizes contrast by juxtaposing this explosive scoring with an expressive monody, and the work as a whole bears testimony to Schütz's skill at bringing a text alive through technical means. Among other noteworthy pieces in Part iii is the dramatic dialogue *Mein Sohn*, for which Schütz himself arranged a combination of Gospel and psalm text. Comparison of an earlier manuscript version with the final printed one provides evidence of Schütz's compositional process, involving some harmonic and melodic tightening. In *Es ging ein Sâmann aus* he manipulated the Gospel text to use the last phrase as a refrain, but with musical variants that reflect their context in the parable. In *Vater unser*, as well as employing a rich harmonic language, he moulded the structure by using the word 'Vater' as an ostinato.

A number of works in manuscript sources date from about the time of *Symphoniae sacrae* Part iii, among them the Latin Magnificat swv468, *Herr, der du bist vormals genädig gewest* (Psalm lxxxv) swv461 and *Surrexit pastor bonus* swv469. All three compositions share the opulent scoring of Schütz's 1650 collection, with four to six voices, two violins, three trombones (not included in the *Symphoniae sacrae*) and one or two *capallae ad libitum*. The *Magnificat* is a highly structured work combining sensitive text declamation with unexpected and expressive harmonic progressions and lofty homophonic tutti with fragmentary polyphonic solo sections.

The third collection of *Symphoniae sacrae* came at a high point in Schütz's creative life. Although reminiscent of much earlier *Psalmen Davids*, it constituted, along with other compositions from that time, a culmination in Schütz's adaptation of Italian techniques to German sacred music. Rich varieties of scoring, tonal planning, expressive monody and contrasts are among the resources of musical technique with which Schütz moulded his texts.

Schütz, Heinrich

10. Requiem, histories and Passions.

The *Musicalische Exequien* swv279–81 (1636) was commissioned for the funeral of Prince Heinrich Posthumus of Reuss by his widow. Schütz divided the work into three parts. The first, a 'Concerto in the form of a German burial Mass', alternates a six-voice tutti texture with duets and trios; the tutti sections, with optional *capella* reinforcement, are used for the Kyrie text and employed as a refrain. This innovative structural technique is continued in the second part of the 'concerto', where the solos correspond to settings of biblical texts and the tutti to chorale interpolations. Part ii, the double-chorus motet *Herr, wenn ich nur dich habe*, recalls the antiphonal writing in Gabrieli's large-scale works and Schütz's requiem ends with a 'Concerto for two choruses in which each chorus has its own words'. The SSB trio of the *chorus secundus* – two seraphims and the 'beata anima' – provides an 'angelic' gloss on the solemn and registrally dark AATTB quintet of the *Nunc dimittis*. In the *Musicalische Exequien* Schütz brought together older compositional techniques (plainchant intonations, modal associations, chorale harmonizations and motet textures) and the modern small concerto and double-chorus concerted style of the last part. They contribute to the varied and serenely intense style of Schütz's only extended funeral music.

Schütz's sacred works with dramatic and narrative content include the *Resurrection History* (1623) the *Christmas History* (a late work) and three Passions (also late works). Although without the specific designation, the epic *Seven Last Words* also belongs to the *historia* genre.

The *Resurrection History* swv50, although modelled on a 16th-century work by Antonio Scandello, shows modern 17th-century features. Schütz still uses *choraliter* notation for the Evangelist's recitation on the *lectio* tone, with a change to mensural notation at cadences; organ or lute accompaniment is possible, but Schütz's preference is for four viols in a modern Italian *falso bordone* manner, allowing for some improvised *passaggi*. More expressive are the italianate small concertos, with figured

bass that depict the different characters of the narrative. Both in this work and in the *Christmas History* swv435 Schütz framed the composition with oratorio-like motets, adding an instrumental second chorus in the later work. The Evangelist's narration in the *Christmas History* has evolved into a true Italian recitative of a kind that, 'to the best of the author's knowledge, has never before been printed in Germany'. Only the Evangelist's part, consisting of recitatives for tenor, organ and violone, appeared in print (1664); eight 'Concerte' or 'Intermedia' with obligato instruments survive in manuscript. Pairs of wind and string instruments lend supporting colour to the different characters in the story. This diversified instrumentarium more closely resembles that of Italian Renaissance *intermedi* than that of the 17th-century sacred concerto, which normally employed the standard pair of violins.

The *Seven Last Words* swv478 is transmitted in manuscript and recent research indicates that it must be counted among Schütz's late works (Steude), probably before 1657 (Konradt). The work is set up symmetrically. Christ's words, scored for second tenor, two instruments (possibly violins) and continuo, are set in a modern concertato style and alternate with passages from the Gospels scored for different voice combinations and continuo only. Some of these narratives use modern monody, others rather old-fashioned four-part motet writing. The first and last verses of a chorale in five-voice motet style and a five-part instrumental piece frame this work, which combines Passion traditions with the style of an oratorio.

In the three Passions swv479–81, which are entirely unaccompanied, Schütz abandoned the oratorio and returned to a more archaic manner of composition. The Evangelist's narratives, as well as the soliloquies, are in *choraliter* notation and the turba choruses in a four-voice *a cappella* motet style. The music strictly adheres to a modal idiom: the *St Luke Passion* (the earliest of the three) uses the traditional *lectio* tone on F in the Ionian mode; the *St John* and *St Matthew Passions* are in the Phrygian and transposed Dorian modes respectively.

Schütz, Heinrich

11. Secular dramatic works.

None of Schütz's dramatic music is extant except for an italianate strophic song, *Gesang der Venus-Kinder* swv278, for four sopranos and continuo, performed as part of a masqued tournament invention at the 1634 wedding in Copenhagen. Schütz assisted at various spectacles for dynastic celebrations in connection with the courts of Dresden and Copenhagen. As can be deduced from the poetic organization of some of the librettos, early German operas, including Schütz's *Dafne* (1627), are spoken plays with inserts of mostly strophic songs. Schütz's other theatrical works include *Zwo Comoedien* (1635, text by Johann Lauremberg), an operatic ballet, *Orpheo und Euridice* (1638, libretto by August Buchner), and *Theatralische neue Vorstellung von der Maria Magdalena* (1644, text by J.G. Schottelius). They all lack the recitative and madrigal poetry of early Italian opera, and point rather to pieces with spoken dialogue.

Schütz, Heinrich

12. Achievement and reputation.

Schütz's historical achievement lay in moving German music from its peripheral position to one of central importance. He was praised by many contemporary musicians and theorists, and in 1690 the writer and composer W.C. Printz mentioned him as 'the very best German composer' of the mid-17th century, but during Schütz's lifetime transmission of his music was restricted mainly to German-speaking Lutheran regions. Although he had received his training in Italy, the popularity of his music at the Dresden court eventually gave way to a taste for more fashionable Italian works performed by the numerous Italian musicians employed there.

Research into 17th-century performing practices, together with developments in the restoration, construction and playing techniques of 17th-century instruments, have resulted in a new approach to the performance of Schütz's music. Over-respectful, 'pious' performances of his sacred works have been largely replaced by more vibrant interpretations, and these in turn have deepened appreciation of the sensitive and complex manipulation and enrichment of the text that is one of the chief hallmarks of Schütz's best music.

Schütz, Heinrich

WORKS

Editions:*Heinrich Schütz: Sämtliche Werke*, ed. P. Spitta and others (Leipzig, 1885–1927/R) [G]*Heinrich Schütz: Neue Ausgabe sämtlicher Werke*, ed. W. Bittinger, W. Breig, W. Ehmann and others (Kassel, 1955–) [N]*Heinrich Schütz: Sämtliche Werke*, ed. G. Graulich and others (Stuttgart, 1971–) [S; references without vol. nos. indicate separately pubd single edns]

Catalogue:*Schütz-Werke-Verzeichnis (SWV): kleine Ausgabe*, ed. W. Bittinger (Kassel, 1960); suppl. in W. Breig (1979); complete, ed. Breig (in preparation) [SWV; A = Anhang]

Unless otherwise stated, entries in parentheses are earlier versions of the preceding work, with the same scoring. Opus nos. in square brackets come from the list of publications appended to *Symphoniarum sacrarum secunda pars*, and from the handwritten catalogue of works sent by Schütz to August of Brunswick-Lüneburg in 1664 (see §7(i)). Indications of scoring retain the nomenclature of the source in ambiguous cases. This applies particularly to designations of subensembles; 'capella' in the sources means (a) doubling ensemble, (b) optional ensemble included intermittently, or (c) ensemble always used as a whole; 'complementum' corresponds to (b), 'ripieno' and 'tutti' to (a). (The marking 'tutti' is retained when it seems to prescribe the addition of doubling voices.) Voices left undesignated in the sources, or labelled according to function rather than type (e.g. 'quinta pars'), are assigned on the basis of their notated range (with parts in Mez clef normally given to S, parts in Bar clef listed as B), unless the source includes directions for transposition, in which case the transposed range determines the labelling. 'Alternating' reflects the layout within a single part and does not necessarily indicate mode of performance. Lost parts are given in square brackets. Only principal sources are given for works in MS; all MS nos. for *D-Bsb*, *Dib*, *DS* and *Z* have prefix Ms.Mus., all for *KI* have prefix 2° Ms.Mus., all for *W* have prefix Cod.Guelf., all for *S-Uu* have prefix Vok. mus. i hdskr. Dates and places of provenance of MSS are given in square brackets; place of provenance is present location of source unless otherwise stated.

cap.	capella
compl.	complementum
rip.	ripieno
Δ	inst part (or part of uncertain scoring) fully or partly texted

+	doubling part or parts
†	Schütz's personal copy survives in D-W
††	only known or complete copy lost since 1945

SWV

Il primo libro de madrigali, [op.1] (Venice, 1611)†; G ix, N xxii, Si

1	O primavera (B. Guarini), 2 S, A, T, B
2	2p.: O dolcezze amarissime (Guarini), 2 S, A, T, B
3	Selve beate (Guarini), 2 S, A, T, B
4	Alma afflitta, che fai (G.B. Marino), S, A, 2 T, B
5	Così morir debb'io (Guarini), S, A, 2 T, B
6	D'orrida selce alpina (A. Aligieri), 2 S, A, T, B
7	Ride la primavera (Marino), 3 S, A, B
8	Fuggi, fuggi, o mio core (Marino), 3 S, A, B
9	Feritevi, ferite (Marino), 2 S, A, T, B
10	Fiamma ch'allacia (A. Gatti), 2 S, A, T, B
11	Quella damma son io (Guarini), 2 S, A, T, B
12	Mi saluta costei (Marino), 3 S, A, B
13	Io moro (Marino), 3 S, A, B
14	Sospir che del bel petto (Marino), 3 S, A, B
15	Dunque à Dio (Guarini), 3 S, A, B
16	Tornate, o cari baci (Marino), 2 S, A, T, B
17	Di marmo siete voi (Marino), 3 S, A, B
18	Giunto è pur, Lidia (Marino), 3 S, A, B
19	Vasto mar, nel cui seno (Dialogo) (?Schütz), I: S, A, T, B; II: S, A, T, B

Die Wort Jesus Syrach ... auff
hochzeitlichen Ehrentag des ... Herrn
Josephi Avenarii (Dresden, 1618)

20	Wohl dem, der ein tugendsam Weib hat, I: T, Δ3 cornetts; II: S, A, T, B; bc (org), for wedding of Joseph Avenarius and Anna Dorothea Görlitz, Dresden, 21 April 1618; G xiv
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Concert mit 11 Stimmen: auff des ... Herrn
Michael Thomae ... hochzeitlichen Ehren
Tag (Dresden, 1618)

21	Haus und Güter erbet man von Eltern, I: T, Δ3 trbn/bn; II: T, Δ3 cornetts/vn; III: 2 S, B; bc (+ lutes, hpd), for wedding of Michael Thomas and Anna Schultes,
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Leipzig, 15 June 1618; G xiv

Psalmen Davids sampt etlichen Moteten
und Concerten, [op.2] (Dresden, 1619)

22	Der Herr sprach zu meinem Herren (Psalmus 110), I: S, A, T, B; II: S, A, T, B; cap. a $\Delta 5$ ad lib; bc; G ii, N xxiii
23	Warum toben die Heiden (Psalmus 2), I: S, A, T, B; II: S, A, T, B; 2 cap. a $\Delta 4$ ad lib; bc; G ii, N xxiii
24	Ach Herr, straf mich nicht (Psalmus 6), I: S, A, T, B; II: S, A, T, B; bc; G ii, N xxiii
25	Aus der Tiefe (Psalmus 130), I: S, A, T, B; II: S, A, T, B; bc; G ii, N xxiii
26	Ich freu mich des (Psalmus 122), I: S, A, T, B; II: S, A, T, B; 2 cap. a $\Delta 4$ ad lib; bc; G ii, N xxiii
27	Herr, unser Herrscher (Psalmus 8), I: 2 S, A, T; II: A, T, 2 B; cap. a $\Delta 5$ ad lib; bc; G ii, N xxiii
28	Wohl dem, der nicht wandelt (Psalmus 1), I: 2 S, A, B; II: A, 2 T, B; bc; G ii, N xxiii, S
29	Wie lieblich sind deine Wohnung (Psalmus 84), I: 2 S, A, B; II: 2 T, 2 B; bc; G ii, N xxiii, S
30	Wohl dem, der den Herren fürchtet (Psalmus 128), I: 2 S, A, T; II: A, T, 2 B; bc; G ii, N xxiii, S
31	Ich hebe meine Augen auf (Psalmus 121), I: S, A, T, B (+ cap. ad lib); II: S, A, T, B (+ cap.); bc; G ii, N xxiv, S
32	Danket dem Herren, denn er ist freundlich (Psalmus 136), I: 3 S, T; II: A, 2 T, B; 2 cap. a $\Delta 4$ ad lib; bc; G ii, N xxiv
33	Der Herr ist mein Hirt (Psalmus 23), I: 2 S, A, T (+ cap. ad lib), II: S, A, T, B (+ cap.); bc; G ii, N xxiv, S
34	Ich danke dem Herrn (Psalmus 111), I: S, A, T, B; II: S, A, T, B; 2 cap. a $\Delta 4$ ad lib, bc (doxology 'Imitatione sopra: Lieto godea ... di Gio.[vanni] Gab.[rieli]'), G ii, N xxiv
35	Singet dem Herrn ein neues Lied (Psalmus 98), I: S, A, T, B; II: S, A, T, B; bc (?= Singet dem Herrn ein neues Lied, Ps.98, perf. Dresden, 31 Oct 1617, according to Hoe von Hoeneegg (1618)); G iii, N xxiv, S
36	Jauchzet dem Herren, alle Welt (Psalmus 100), I: S, A, T, B, bc; II: S, A, T, B, bc; G iii, N xxiv

(36a	Jauchzet dem Herren, alle Welt (Ps c), I: S, A, T, B; II: S, A, T, B; III: S, A, T, B, <i>D-Kl</i> 49r [1614–15] (bc in source added 1616–17, unauthentic); N xxviii)
37	An den Wassern zu Babel (Psalmus 137), I: S, A, T, B; II: S, A, T, B, bc; G iii, N xxiv
38	Alleluja, lobet den Herren (Psalmus 150), I: S, A, T, B; II: S, A, T, B; 2 cap. (I: Δ cornett/vn (alternating with cornett, vn), Δ 2 cornetts/vn, Δ trbn/bn (alternating with bn, bn/trbn); II: Δ cornett/rec (alternating with cornett, rec), Δ 2 trbn, Δ trbn/bn (alternating with bn, trbn, bn/trbn)) ad lib; bc; G iii, N xxv
39	Lobe den Herren, meine Seele (Concert), I: S, A, T, B (+ cap. ad lib); II: S, A, T, B (+ cap.); bc (org); G iii, N xxv
40	Ist nicht Ephraim mein teurer Sohn (Moteto), I: 2 cornetts/S, cornett/T, Δ cornett/trbn; II: A, Δ 3 trbn; 2 cap. a Δ 4 ad lib; bc; G iii, N xxv
41	Nun lob, mein Seel, den Herren (Canzon), I: S, A, T, B (+ cap. ad lib if inst cap. not used); II: S, A, T, B (+ cap. ad lib if inst cap. not used); 2 cap. (I: 2 vn, 2 viole, vle; II: 4 cornetts, trbn) ad lib if vocal cap. not used; bc (= Nun lob mein Seel den Herrn, auff 4 Chor, perf. Dresden, 1 Nov 1617, according to Hoe von Hoeneegg (1618)); G iii, N xxv
42	Die mit Tränen säen (Moteto), I: S, T, Δ 3 trbn; II: S, T, Δ 3 trbn; bc; G iii, N xxv
43	Nicht uns, Herr (Psalmus 115), I: T, Δ 3 cornetts; II (cap.): S, A, T, B; III: A, Δ 3 trbn; bc (= Nicht uns Herr ... Psalm 115 mit drey Choren, perf. Dresden, 2 Nov 1617, according to Hoe von Hoeneegg (1618)); G iii, N xxv
44	Wohl dem, der den Herren fürchtet (Psalmus 128), I: T, Δ 4 cornetts; II: A, Δ vn, Δ 3 trbn; cap. I: S, A, T, B; cap. II a Δ 4 ad lib; bc; G iii, N xxvi
45	Danket dem Herren, denn er ist freundlich (Psalmus 136), I: 2 S, A, T; II: A, Δ 3 trbn; cap. a Δ 5; tpts and timp; bc (= 136. Psalm mit Trommeten und Heerpauken, perf. Dresden, 2 Nov 1617, according to Hoe von Hoeneegg (1618)); G iii, N xxvi
46	Zion spricht, der Herr hat mich verlassen (Concert), I: S, T, Δ 3 cornetts,

	Δ bn; II: S, T, Δ 4 trbn; 2 cap. a Δ 4 ad lib; bc; G iii, N xxvi
47	Jauchzet dem Herren, alle Welt (Concert), I: A, T, Δ 2 fl (alternating with Δ 2 cornetts), Δ bn; II: S, T; III: S, Δ vn, Δ 3 viole; cap. a Δ 5 ad lib; bc (+ lutes) (? = Concert mit 4 Choren Jubilate Deo, perf. Dresden, 2 Nov 1617, according to Hoe von Hoeneegg (1618)); G iii, N xxvi, S
Der 133. Psalm ... auff die hochzeitliche Ehrenfrewde Herrn Georgii Schützen (Leipzig, 1619)††	
48	Siehe, wie fein und lieblich ists, 2 S, A, T, B, mute cornett/vn, vn/fl, vle/bn, bc (org), for wedding of Georg Schütz and Anna Gross, Leipzig, 9 Aug 1619 (earlier version of no.412); G xiv
Syncharma musicum (Breslau, 1621)††	
49	En novus Elysiis, I: T, 3 cornetts; II: T, 3 bn; III (coro aggiunto): 3 S, B; bc (org), for declaration of loyalty of the Silesian estates, Breslau, 3 Nov 1621 (copy formerly in Stadtbibliothek, Breslau, incl. 2nd text, Wo Gott nicht selbst bei uns wäre, added in later hand); G xv, N xxxviii
Historia der frölichen und siegreichen Aufferstehung unsers einigen Erlösers und Seligmachers Jesu Christi, [op.3] (Dresden, 1623)	
50	Die Aufferstehung unsres Herren Jesu Christi, 3 S, 2 A, 3 T, 2 B, 4 viols, bc (swv50 Anm.2–3, in <i>D-Kl</i> 49v, 53x [1623–7], unauthentic); G i, N iii
in RISM 1623 ¹⁴ :	
51	Das ist mir lieb, 2 S, A, T, B; G xii, N xxviii, S
Kläglicher Abschied von der churfürstlichen Grufft zu Freybergk (Freiberg, 1623R)	
52	Grimmige Grufft, so hast du dann (Schütz), S, bc, for burial of Duchess Sophia of Saxony, Freiberg, 28 Jan 1623; G xviii, N xxxvii
Cantiones sacrae, [op.4] (Freiberg, 1625)†	
53	O bone, o dulcis, o benigne Jesu, 2 S,

	A, B, bc (org); G iv, N viii
54	2p.: Et ne despicias, 2 S, A, B, bc (org); G iv, N viii
55	Deus misereatur nostri, 2 S, A, B, bc (org); G iv, N viii
56	Quid commisisti, o dulcissime puer, S, A, T, B, bc (org); G iv, N viii
57	2p.: Ego sum tui plaga doloris, S, A, T, B, bc (org); G iv, N viii
58	3p.: Ego enim inique egi, S, A, T, B, bc (org); G iv, N viii
59	4p.: Quo, nate Dei, S, A, T, B, bc (org); G iv, N viii
60	5p.: Calicem salutaris accipiam, S, A, T, B, bc (org); G iv, N viii
61	Verba mea auribus percipe, S, A, T, B, bc (org); G iv, N viii
62	2p.: Quoniam ad te clamabo, S, A, T, B, bc (org); G iv, N viii
63	Ego dormio, S, A, T, B, bc (org); G iv, N viii
64	2p.: Vulnerasti cor meum, S, A, T, B, bc (org); G iv, N viii
65	Heu mihi, Domine, S, A, T, B, bc (org); G iv, N viii
66	In te, Domine, speravi, 3 S, T, bc (org); G iv, N viii
67	Dulcissime et benignissime Christe, 3 S, T, bc (org); G iv, N viii
68	Sicut Moses serpentem in deserto exaltavit, S, A, T, B, bc (org); G iv, N viii
69	Spes mea, Christe Deus, S, A, T, B, bc (org); G iv, N viii
70	Turbabor, sed non perturbabor, S, A, T, B, bc (org); G iv, N viii
71	Ad Dominum cum tribularer clamavi, S, A, T, B, bc (org); G iv, N viii
72	2p.: Quid detur tibi, S, A, T, B, bc (org); G iv, N viii
73	Aspice, Pater, piissimum filium, S, A, T, B, bc (org); G iv, N ix
74	2p.: Nonne hic est, S, A, T, B, bc (org); G iv, N ix
75	3p.: Reduc, Domine Deus meus, S, A, T, B, bc (org); G iv, N ix
76	Supereminet omnem scientiam, 2 S, A, B, bc (org); G iv, N ix
77	2p.: Pro hoc magno mysterio pietatis, 2 S, A, B, bc (org); G iv, N ix
78	Domine, non est exaltatum cor meum, S, A, T, B, bc (org); G iv, N ix
79	2p.: Si non humiliter sentiebam, S, A, T,

	B, bc (org); G iv, N ix
80	3p.: Speret Israel in Domino, S, A, T, B, bc (org); G iv, N ix
81	Cantate Domino canticum novum, 2 S, A, B, bc (org); G iv, N ix, S
82	Inter brachia Salvatoris mei, S, A, T, B, bc (org); G iv, N ix
83	Veni, rogo, in cor meum, 3 S, T, bc (org); G iv, N ix
84	Ecce advocatus meus apud te, S, A, T, B, bc (org) (see also no.304); G iv, N ix
85	Domine, ne in furore tuo, S, A, T, B, bc (org); G iv, N ix
86	2p.: Quoniam non est in morte, A, T, B, bc (org); G iv, N ix
87	3p.: Discedite a me omnes qui operamini, S, A, T, B, bc (org); G iv, N ix
88	Oculi omnium in te sperant, 3 S, T, bc (org) (on no.429a); G iv, N ix
89	2p.: Pater noster, qui es in coelis, 3 S, T, bc (org) (as no.88; see also no.92); G iv, N ix
90	3p.: Domine Deus, pater coelestis, 3 S, T, bc (org) (as no.88); G iv, N ix
91	Confitemini Domino, 3 S, T, bc (org) (on no.430a); G iv, N ix
92	2p.: Pater noster, qui es in coelis, 3 S, T, bc (org) (as no.91; text and music = no.89); G iv, N ix
93	3p.: Gratias agimus tibi, 3 S, T, bc (org) (as no.91); G iv, N ix

De vitae fugacitate: aria ... bey Occasion des ... Todesfalles der ... Jungfrauen Anna Marien Wildeckin (Freiberg, 1625)

94	Ich hab mein Sach Gott heimgestellt, 2 S, A, T, B, bc, on death of Anna Maria Wildeck, Dresden, 15 Aug 1625 (earlier version of no.305); G xii, N xxxi
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Ultima verba psalmi 23 ... super ... obitu ... Jacobi Schultes (Leipzig, 1625)

95	Gutes und Barmherzigkeit werden mir folgen, S, [S], A, T, [T, B], bc (org), on death of Jacob Schultes, Leipzig, 19 July 1625; G xviii, N xxxi
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in RISM 1627⁹:

96	Glück zu dem Helikon (?M. Opitz), A, T, bc; G xv, N xxxvii
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Psalmen Davids, hiebevorn in teutsche

Reimen gebracht, durch D. Cornelium Beckern, und an jetzo mit ein hundert und drey eigenen Melodeyen ... gestellet, [op.5] (Freiberg, 1628, 2/1640) [all versions with a nos.]; rev. and enlarged 3rd edn, as Psalmen Davids ... jetzund ... auff's neue übersehen, auch ... vermehret, [op. 14] (Dresden, 1661)† [nos.97–256]

97	Wer nicht sitzt im Gottlosen Rat, S, A, T, B, bc (org); G xvi, N vi
(97a	Wer nicht sitzt im Gottlosen Rat, 2 S, A, B; N xl)
98	Was haben doch die Leut im Sinn, S, A, T, B, bc (org); G xvi, N vi
(98a	Was haben doch die Leut im Sinn, S, A, T, B; N xl)
99	Ach wie gross ist der Feinde Rott, S, A, T, B, bc (org); G xvi, N vi
(99a	Ach wie gross ist der Feinde Rott, S, A, T, B; N xl)
100	Erhör mich, wenn ich ruf zu dir, S, A, T, B, bc (org); G xvi, N vi
(100a	Erhör mich, wenn ich ruf zu dir, S, A, T, B; N xl)
101	Herr hör, was ich will bitten dich, S, A, T, B, bc (org); G xvi, N vi
(101a	Herr hör, was ich will bitten dich, 2 S, A, B; N xl)
102	Ach Herr, mein Gott, S, A, T, B, bc (org); G xvi
(102a	Ach Herr, mein Gott, S, A, T, B; N vi, xl)
103	Auf dich trau ich, S, A, T, B, bc (org); G xvi
(103a	Auf dich trau ich, S, A, T, B; N vi, xl)
104	Mit Dank wir sollen loben, S, A, T, B, bc (org); G xvi
(104a	Mit Dank wir sollen loben, S, A, T, B; N vi, xl)
105	Mit frohlichem Gemüte, S, A, T, B, bc (org); G xvi, N vi
(105a	Mit frohlichem Gemüte, 2 S, A, B; N xl)
106	Wie meinst du's doch, S, A, T, B, bc (org); G xvi, N vi
(106a	Wie meinst du's doch, S, A, T, B; N xl)
107	Ich trau auf Gott, S, A, T, B, bc (org); G xvi, N vi
(107a	Ich trau auf Gott, S, A, T, B; N xl)
108	Ach Gott vom Himmel, sieh darein, S, A, T, B, bc (org); G xvi, N vi
(108a	Ach Gott vom Himmel, sieh darein, S, A, T, B; N xl)
109	Ach Herr, wie lang willt du, S, A, T, B, bc

	(org); G xvi, N vi
(109a)	Ach Herr, wie lang willst du, S, A, T, B; N xl)
110	Es spricht der Unweisen Mund wohl, S, A, T, B, bc (org); G xvi, N vi
(110a)	Es spricht der Unweisen Mund wohl, S, A, T, B; N xl)
111	Wer wird, Herr, in der Hütten dein, S, A, T, B, bc (org); G xvi, N vi
(111a)	Wer wird, Herr, in der Hütten dein, 2 S, A, B; N vi, xl)
112	Bewahr mich, Gott, ich traue auf dich, S, A, T, B, bc (org); G xvi, N vi
(112a)	Bewahr mich, Gott, ich traue auf dich, S, A, T, B; N xl)
113	Herr Gott, erhöre die Gerechtigkeit, S, A, T, B, bc (org); G xvi
(113a)	Herr Gott, erhöre die Gerechtigkeit, 2 S, A, B; N vi, xl)
114	Ich liebe dich, Herr, von Herzen sehr, S, A, T, B, bc (org); G xvi, N vi
(114a)	Ich liebe dich, Herr, von Herzen sehr, 2 S, A, B; N xl)
115	Die Himmel, Herr, preisen sehr, S, A, T, B, bc (org); G xvi
(115a)	Die Himmel, Herr, preisen sehr, 2 S, A, B; N vi, xl)
116	Der Herr erhöre dich in der Not, S, A, T, B, bc (org); G xvi, N vi
(116a)	Der Herr erhöre dich in der Not, 2 S, A, T; N xl)
117	Hoch freuet sich der König, S, A, T, B, bc (org); G xvi
(117a)	Hoch freuet sich der König, 2 S, A, B; N vi, xl)
118	Mein Gott, mein Gott, S, A, T, B, bc (org); G xvi, N vi
(118a)	Mein Gott, mein Gott, S, A, T, B; N xl)
119	2p. of no.118: Ich will verkündgen in der Gmein, S, A, T, B, bc (org); G xvi, N vi
(119a)	2p. of no.118a: Ich will verkündgen in der Gmein, S, A, T, B; N xl)
120	Der Herr ist mein getreuer Hirt, S, A, T, B, bc (org); G xvi, N vi
(120a)	Der Herr ist mein getreuer Hirt, S, A, T, B; N xl)
121	Die Erd und was sich auf ihr regt, S, A, T, B, bc (org); G xvi
(121a)	Die Erd und was sich auf ihr regt, S, A, T, B; N vi, xl)
122	Nach dir verlangt mich, S, A, T, B, bc (org); G xvi, N vi

(122a	Nach dir verlangt mich, S, A, T, B; N xl)
123	Herr, schaff mir recht, S, A, T, B, bc (org); G xvi, N vi
(123a	Herr, schaff mir recht, 2 S, A, B; N xl)
124	Mein Licht und Heil ist Gott der Herr, S, A, T, B, bc (org); G xvi, N vi
(124a	Mein Licht und Heil ist Gott der Herr, 2 S, A, B; N xl)
125	Ich ruf zu dir, Herr Gott, S, A, T, B, bc (org); G xvi, N vi
(125a	Ich ruf zu dir, Herr Gott, 3 S, T; N xl)
126	Bringt Ehr und Preis dem Herren, S, A, T, B, bc (org); G xvi
(126a	Bringt Ehr und Preis dem Herren, S, A, T, B; N vi, xl)
127	Ich preis dich, Herr, S, A, T, B, bc (org); G xvi, N vi
(127a	Ich preis dich, Herr, 2 S, A, B; N xl)
128	In dich hab ich gehoffet, Herr, S, A, T, B, bc (org); G xvi, N vi
(128a	In dich hab ich gehoffet, Herr, S, A, T, B; N xl)
129	Der Mensch für Gott wohl selig ist, S, A, T, B, bc (org); G xvi, N vi
(129a	Der Mensch für Gott wohl selig ist, S, A, T, B; N xl)
130	Freut euch des Herrn, ihr Christen all, S, A, T, B, bc (org); G xvi, N vi
(130a	Freut euch des Herrn, ihr Christen all, S, A, T, B; N xl)
131	Ich will bei meinem Leben, S, A, T, B, bc (org); G xvi, N vi
(131a	Ich will bei meinem Leben, S, A, T, B; N xl)
132	Herr, hader mit den Hadern mein, S, A, T, B, bc (org); G xvi, N vi
(132a	Herr, hader mit den Hadern mein, S, A, T, B; N xl)
133	Ich sags von Grund meins Herzen frei, S, A, T, B, bc (org); G xvi, N vi
(133a	Ich sags von Grand meins Herzen frei, S, A, T, B; N xl)
134	Erzürn dich nicht so sehre, S, A, T, B, bc (org); G xvi, N vi
(134a	Erzürn dich nicht so sehre, S, A, T, B; N xl)
135	Herr, straf mich nicht in deinem Zorn, S, A, T, B, bc (org); G xvi, N vi
(135a	Herr, straf mich nicht in deinem Zorn, 2 S, A, B; N xl)
136	In meinem Herzen hab ich mir, S, A, T, B, bc (org); G xvi

(136a	In meinem Herzen hab ich mir, S, A, T, B; N vi, xl)
137	Ich harrete des Herren, S, A, T, B, bc (org); G xvi, N vi
(137a	Ich harrete des Herren, S, A, T, B; N xl)
138	Wohl mag der sein ein selig Mann, S, A, T, B, bc (org); G xvi, N vi
(138a	Wohl mag der sein ein selig Mann, S, A, T, B; N xl)
139	Gleichwie ein Hirsch eilt mit Begier S, A, T, B, bc (org); G xvi, N vi
(139a	Gleichwie ein Hirsch eilt mit Begier, S, A, T, B; N xl)
140	Gott, führ mein Sach, S, A, T, B, bc (org); G xvi, N vi
(140a	Gott, führ mein Sach, S, A, T, B; N xl)
141	Wir haben, Herr, mit Fleiss gehört, S, A, T, B, bc (org); G xvi, N vi
(141a	Wir haben, Herr, mit Fleiss gehört, S, A, T, B; N xl)
142	Mein Herz dichtet ein Lied mit Fleiss, S, A, T, B, bc (org); G xvi, N vi
(142a	Mein Herz dichtet ein Lied mit Fleiss, S, A, T, B; N xl)
143	Ein feste Burg ist unser Gott, S, A, T, B, bc (org); G xvi, N vi
(143a	Ein feste Burg ist unser Gott, S, A, T, B; N vi, xl)
144	Frohlockt mit Freud, S, A, T, B, bc (org); G xvi, N vi
(144a	Frohlockt mit Freud, S, A, T, B; N xl)
145	Gross ist der Herr, S, A, T, B, bc (org); G xvi, N vi
(145a	Gross ist der Herr, S, A, T, B; N xl)
146	Hört zu, ihr Völker in gemein, S, A, T, B, bc (org); G xvi, N vi
(146a	Hört zu, all Volker in gemein, S, A, T, B; N xl)
147	Gott, unser Herr, S, A, T, B, bc (org); G xvi, N vi
(147a	Gott, unser Herr, 2 S, A, B; N xl)
148	Erbarm dich mein, o Herre Gott, S, A, T, B, bc (org); G xvi, N vi
(148a	Erbarm dich mein, o Herre Gott, S, A, T, B; N xl)
149	Was trotzst denn du, Tyrann, S, A, T, B, bc (org); G xvi, N vi
150	Es spricht der Unweisen Mund wohl, S, A, T, B, bc (org) (text and music = no.110); G xvi, N vi
151	Hilf mir, Gott, S, A, T, B, bc (org); G xvi, N vi

152	Erhör mein Gbet, S, A, T, B, bc (org); G xvi, N vi
(152a	Erhör mein Gbet, S, A, T, B; N xl)
153	Herr Gott, erzeig mir Hülff und Gnad, S, A, T, B, bc (org); G xvi, N vi
154	Sei mir gnädig, o Gott, S, A, T, B, bc (org); G xvi, N vi
(154a	Sei mir gnädig, o Gott, S, A, T, B; N xl)
155	Wie nun, ihr Herren, seid ihr stumm, S, A, T, B, bc (org); G xvi, N vi
156	Hilf, Herre Gott, errette mich, S, A, T, B, bc (org); G xvi, N vi
157	Ach Gott, der du vor dieser Zeit, S, A, T, B, bc (org); G xvi, N vi
158	Gott, mein Geschrei erhöere, S, A, T, B, bc (org); G xvi, N vi
(158a	Gott, mein Geschrei erhöere, 2 S, A, B; N xl)
159	Mein Seel ist still in meinem Gott, S, A, T, B, bc (org); G xvi, N vi
160	O Gott, du mein getreuer Gott, S, A, T, B, bc (org); G xvi
(160a	O Gott, du mein getreuer Gott, 2 S, A, B; N vi, xl)
161	Erhör mein Stimm, Herr, S, A, T, B, bc (org); G xvi, N vi
(161a	Erhör mein Stimm, Herr, S, A, T, B; N xl)
162	Gott, man lobt dich in der Still, S, A, T, B, bc (org); G xvi, N vi
163	Jauchzet Gott, alle Lande sehr, S, A, T, B, bc (org); G xvi, N vi
164	Es wollt uns Gott genädig sein, S, A, T, B, bc (org); G xvi, N vi
(164a	Es wollt uns Gott genädig sein, S, A, T, B; N xl)
165	Es steh Gott auf, S, A, T, B, bc (org); G xvi, N vi
(165a	Es steh Gott auf, S, A, T, B; N xl)
166	Gott hilf mir, denn das Wasser dringt, S, A, T, B, bc (org); G xvi, N vi
(166a	Gott hilf mir, denn das Wasser dringt, S, A, T, B; N xl)
167	Eil, Herr, mein Gott, zu retten mich, S, A, T, B, bc (org); G xvi
(167a	Eil, Herr, mein Gott, zu retten mich, 2 S, A, B; N vi, xl)
168	Auf dich, Herr, trau ich allezeit, S, A, T, B, bc (org); G xvi, N vi
169	Gott, gib dem König auserkorn, S, A, T, B, bc (org); G xvi, N vi
170	Dennoch hat Israel zum Trost, S, A, T, B, bc (org); G xvi, N vi

(170a	Dennoch hat Israel zum Trost, S, A, T, B; N xl)
171	Warum verstösst du uns so gar, S, A, T, B, bc (org); G xvi, N vi
172	Aus unsers Herzen Grunde, S, A, T, B, bc (org); G xvi, N vi
173	In Juda ist der Herr bekannt, S, A, T, B, bc (org); G xvi, N vi
174	Ich ruf zu Gott mit meiner Stimm, S, A, T, B, bc (org); G xvi, N vi
175	Hör, mein Volk, mein Gesetz und Weis, S, A, T, B, bc (org); G xvi
(175a	Hör, mein Volk, mein Gesetz und Weis, 2 S, A, B; N vi, xl)
176	Ach Herr, es ist der Heiden Heer, S, A, T, B, bc (org); G xvi, N vi
(176a	Ach Herr, es ist der Heiden Heer, S, A, T, B; N xl)
177	Du Hirt Israel, höre uns, S, A, T, B, bc (org); G xvi, N vi
178	Singet mit Freuden unserm Gott, S, A, T, B, bc (org); G xvi, N vi
179	Merkt auf, die ihr an Gottes Statt, S, A, T, B, bc (org); G xvi, N vi
180	Gott, schweig du nicht so ganz und gar, S, A, T, B, bc (org); G xvi, N vi
(180a	Gott, schweig du nicht so ganz und gar, S, A, T, B; N xl)
181	Wie sehr lieblich und schöne, S, A, T, B, bc (org); G xvi
(181a	Wie sehr lieblich und schöne, 2 S, A, B; N vi, xl)
182	Herr, der du vormals gnädig warst, S, A, T, B, bc (org); G xvi, N vi
183	Herr, neig zu mir dein gnädigs Ohr, S, A, T, B, bc (org); G xvi, N vi
184	Fest ist gegründet Gottes Stadt, S, A, T, B, bc (org); G xvi, N vi
185	Herr Gott, mein Heiland, Nacht und Tag, S, A, T, B, bc (org); G xvi, N vi
186	Ich will von Gnade singen, S, A, T, B, bc (org); G xvi, N vi
(186a	Ich will von Gnade singen, S, A, T, B; N xl)
187	2p. of no.186: Ach Gott, warum verstösst du nun, S, A, T, B, bc (org); G xvi, N vi
(187a	2p. of no.186a: Ach Gott, warum verstösst du nun, S, A, T, B; N xl)
188	Herr Gott Vater im höchsten Thron, S, A, T, B, bc (org); G xvi, N vi
(188a	Herr Gott Vater im höchsten Thron, S,

	A, T, B; N xl)
189	Wer sich des Höchsten Schirm vertraut, S, A, T, B, bc (org); G xvi, N vi
(189a	Wer sich des Höchsten Schirm vertraut, S, A, T, B; N xl)
190	Es ist fürwahr ein köstlich Ding, S, A, T, B, bc (org); G xvi, N vi
(190a	Es ist fürwahr ein köstlich Ding, S, A, T, B; N vi, xl)
191	Der Herr ist König herrlich schön, S, A, T, B, bc (org); G xvi, N vi
192	Herr Gott, dem alle Rach heimfällt, S, A, T, B, bc (org); G xvi, N vi
(192a	Herr Gott, dem alle Rach heimfällt, 3 S, T; N xl)
193	Kommt herzu, lasst uns fröhlich sein, S, A, T, B, bc (org); G xvi, N vi
194	Singet dem Herrn ein neues Lied, S, A, T, B, bc (org); G xvi, N vi
195	Der Herr ist König überall, S, A, T, B, bc (org); G xvi, N vi
196	Singet dem Herrn ein neues Lied, S, A, T, B, bc (org); G xvi, N vi
(196a	Singet dem Herrn ein neues Lied, S, A, T, B; N xl)
197	Der Herr ist König und residiert, S, A, T, B, bc (org); G xvi, N vi
198	Jauchzet dem Herren alle Welt, S, A, T, B, bc (org); G xvi, N vi
(198a	Jauchzet dem Herren alle Welt, S, A, T, B)
199	Von Gnad und Recht soll singen, S, A, T, B, bc (org); G xvi, N vi
200	Hör mein Gebet und lass zu dir, S, A, T, B, bc (org); G xvi, N vi
201	Nun lob, mein Seel, den Herren, S, A, T, B, bc (org); G xvi
(201a	Nun lob, mein Seel, den Herren, 2 S, A, B; N vi, xl)
202	Herr, dich lob die Seele mein, S, A, T, B, bc (org); G xvi, N vi
(202a	Herr, dich lob die Seele mein, S, A, T, B; N xl)
203	Danket dem Herren, lobt ihn frei, S, A, T, B, bc (org); G xvi, N vi
204	Danket dem Herren, erzeigt ihm Ehr, S, A, T, B, bc (org); G xvi, N vi
205	Danket dem Herren, unserm Gott, S, A, T, B, bc (org); G xvi, N vi
206	Mit rechtem Ernst, S, A, T, B, bc (org); G xvi, N vi
207	Herr Gott, des ich mich rühmte viel, S,

	A, T, B, bc (org); G xvi, N vi
(207a)	Herr Gott, des ich mich rühmte viel, S, A, T, B; N xl)
208	Der Herr sprach zu meim Herren, S, A, T, B, bc (org); G xvi
(208a)	Der Herr sprach zu meim Herren, S, A, T, B; N vi, xl)
209	Ich will von Herzen danken Gott dem Herrn, S, A, T, B, bc (org); G xvi, N vi
(209a)	Ich will von Herzen danken Gott dem Herrn, S, A, T, B; N xl)
210	Der ist fürwahr ein selig Mann, S, A, T, B, bc (org); G xvi, N vi
(210a)	Der ist fürwahr ein selig Mann, S, A, T, B; N xl)
211	Lobet, ihr Knecht, den Herren, S, A, T, B, bc (org); G xvi, N vi
212	Als das Volk Israel auszog, S, A, T, B, bc (org); G xvi, N vi
213	Nicht uns, nicht uns, Herr, lieber Gott, S, A, T, B, bc (org); G xvi, N vi
(213a)	Nicht uns, nicht uns, Herr, lieber Gott, S, A, T, B; N xl)
214	Meim Herzen ists eine grosse Freud, S, A, T, B, bc (org); G xvi, N vi
(214a)	Meim Herzen ists eine grosse Freud, S, A, T, B; N xl)
215	Lobt Gott mit Schall, S, A, T, B, bc (org); G xvi, N vi
(215a)	Lobt Gott mit Schall, S, A, T, B; N xl)
216	Lasst uns Gott, unserm Herren, S, A, T, B, bc (org); G xvi, N vi
217	Wohl denen, die da leben, S, A, T, B, bc (org); G xvi, N vi
(217a)	Wohl denen, die da leben, S, A, T, B; N xl)
218	2p. of no.217: Tu wohl, Herr, deinem Knechte, S, A, T, B, bc (org); G xvi, N vi
219	3p.: Lass mir Gnad widerfahren, S, A, T, B, bc (org); G xvi, N vi
220	4p.: Du tust viel Guts beweisen, S, A, T, B, bc (org); G xvi, N vi
221	5p.: Dein Wort, Herr, nicht vergehet, S, A, T, B, bc (org); G xvi, N vi
222	6p.: Ich hass die Flattergeister, S, A, T, B, bc (org); G xvi, N vi
223	7p.: Dir gbührt allein die Ehre, S, A, T, B, bc (org); G xvi, N vi
224	8p.: Fürsten sind meine Feinde, S, A, T, B, bc (org); G xvi, N vi
225	Ich ruf zu dir, mein Herr und Gott, S, A, T, B, bc (org); G xvi, N vi

226	Ich heb mein Augen sehulich auf, S, A, T, B, bc (org); G xvi
(226a)	Ich heb mein Augen sehulich auf, S, A, T, B; N vi, xl)
227	Es ist ein Freud dem Herzen mein, S, A, T, B, bc (org); G xvi, N vi
(227a)	Es ist ein Freud dem Herzen mein, S, A, T, B; N xl)
228	Ich heb mein Augen auf zu dir, S, A, T, B, bc (org); G xvi, N vi
229	Wär Gott nicht mit uns diese Zeit, S, A, T, B, bc (org); G xvi, N vi
(229a)	Wär Gott nicht mit uns diese Zeit, S, A, T, B; N xl)
230	Die nur vertraulich stellen, S, A, T, B, bc (org); G xvi, N vi
231	Wenn Gott einmal erlösen wird, S, A, T, B, bc (org); G xvi, N vi
232	Wo Gott zum Haus nicht gibt sein Gunst, S, A, T, B, bc (org); G xvi, N vi
(232a)	Wo Gott zum Haus nicht gibt sein Gunst, S, A, T, B; N xl)
233	Wohl dem, der in Furcht Gottes steht, S, A, T, B, bc (org); G xvi, N vi
234	Die Feind haben mich oft gedrängt, S, A, T, B, bc (org); G xvi, N vi
(234a)	Die Feind haben mich oft gedrängt, S, A, T, B; N xl)
235	Aus tiefer Not schrei ich zu dir, S, A, T, B, bc (org); G xvi, N vi
(235a)	Aus tiefer Not schrei ich zu dir, S, A, T, B; N vi, xl)
236	Herr, mein Gemüt und Sinn du weisst, S, A, T, B, bc (org); G xvi, N vi
(236a)	Herr, mein Gemüt und Sinn du weisst, S, A, T, B; N xl)
237	In Gnaden, Herr, wollst eindenk sein, S, A, T, B, bc (org); G xvi, N vi
238	Wie ists so fein, lieblich und schön, S, A, T, B, bc (org); G xvi, N vi
(238a)	Wie ists so fein, lieblich und schön, S, A, T, B; N xl)
239	Den Herren lobt mit Freuden, S, A, T, B, bc (org); G xvi, N vi
240	Lobt Gott von Herzengrunde, S, A, T, B, bc (org); G xvi, N vi
(240a)	Lobt Gott von Herzengrunde, S, A, T, B; N xl)
241	Danket dem Herren, gebt ihm Ehr, S, A, T, B, bc (org); G xvi, N vi
(241a)	Danket dem Herren, gebt ihm Ehr, 2 S, A, B; N xl)

242	An Wasserflüssen Babylon, S, A, T, B, bc (org); G xvi, N vi
(242a	An Wasserflüssen Babylon, S, A, T, B; N xl)
243	Aus meines Herzen Grunde, S, A, T, B, bc (org); G xvi, N vi
(243a	Aus meines Herzen Grunde, S, A, T, B; N xl)
244	Herr, du erforschst mein Sinne, S, A, T, B, bc (org); G xvi, N vi
245	Von bösen Menschen rette mich, S, A, T, B, bc (org); G xvi, N vi
246	Herr, mein Gott, wenn ich ruf zu dir, S, A, T, B, bc (org); G xvi, N vi
(246a	Herr, mein Gott, wenn ich ruf zu dir, S, A, T, B; N xl)
247	Ich schrei zu meinem lieben Gott, S, A, T, B, bc (org); G xvi, N vi
248	Herr, mein Gebet erhör in Gnad, S, A, T, B, bc (org); G xvi, N vi
249	Gelobet sei der Herr, mein Hort, S, A, T, B, bc (org); G xvi, N vi
250	Ich will sehr hoch erhöhen dich, S, A, T, B, bc (org); G xvi, N vi
251	Mein Seel soll loben Gott den Herrn, S, A, T, B, bc (org); G xvi, N vi
(251a	Mein Seel soll loben Gott den Herrn, S, A, T, B; N xl)
252	Zu Lob und Ehr mit Freuden singt, S, A, T, B, bc (org); G xvi
(252a	Zu Lob und Ehr mit Freuden singt, S, A, T, B; N vi, xl)
253	Lobet, ihr Himmel, Gott den Herrn, S, A, T, B, bc (org); G xvi, N vi
(253a	Lobet, ihr Himmel, Gott den Herrn, S, A, T, B; N xl)
254	Die heilige Gemeine, S, A, T, B, bc (org); G xvi, N vi
255	Lobt Gott in seinem Heiligtum, S, A, T, B, bc (org); G xvi
(255a	Lobt Gott in seinem Heiligtum, 2 S, A, B; N vi, xl)
256	Alles was Odem hat, lobe den Herrn (Responsorium), S, A, T, B, bc (org); G xvi
(256a	Alles was Odem hat, lobe den Herrn (Responsorium), 2 S, A, B; N vi, xl)
Symphoniae sacrae, [op.6] (Venice, 1629)†	
257	Paratum cor meum, S/T, 2 vn, bc (org); G v, N xiii, 5 vii

258	Exultavit cor meum in Domino, S, 2 vn, bc (org); G v, N xiii, 5 vii
259	In te, Domine, speravi, A, vn, bn/trbn, bc (org); G v, N xiii, 5 vii
260	Cantabo Domino in vita mea, T, 2 vn, bc (org); G v, N xiii, 5vii
261	Venite ad me, T, 2 vn, bc (org); G v, N xiii, 5 vii
262	Jubilate Deo omnis terra, B, 2 flautinos/vn, bc (org); G v, N xiii, 5 vii
263	Anima mea liquefacta est, 2 T, 2 fl/cornettinos, bc (org) (on 263/4a); G v, N xiii, 5 vii
(263/4a	Anima mea liquefacta est, 2 T, 2 vn, [vle], bc, <i>D/b</i> Pi 8 [1625–30, Pirna], Pi 57 [1630–c1635, Pirna])
(263/4b	Anima mea liquefacta est, [4 S], bc, <i>D/b</i> 54a [c1635, Pirna], probably inauthentic arr. of 263/4a)
264	2p.: Adjuro vos, filiae Hierusalem, 2 T, 2 fl/cornettinos, bc (org) (as no.263); G v, N xiii, 5 vii
265	O quam tu pulchra es, T, Bar, 2 vn, bc (org); G v, N xiii, 5 vii
266	2p.: Veni de Libano, T, Bar, 2 vn, bc (org); G v, N xiii, 5 vii
267	Benedicam Dominum in omni tempore, S, T, B, cornett/vn, bc (org); G v, N xiv, 5 vii
268	2p.: Exquisivi Dominum, S, T, B, cornett/vn, bc (org); G v, N xiv, 5 vii
269	Fili mi, Absalon, B, 2 trbn/vn, 2 trbn, bc (org); G v, N xiv, 5 vii
270	Attendite, popule meus, B, 2 trbn/vn, 2 trbn, bc (org); G v, N xiv, 5 vii
271	Domine, labia mea aperies, S, T, cornett/vn, trbn, bn, bc (org); G v, N xiv, 5 vii
272	In lectulo per noctes, S, A, 3 bn/viole, bc (org); G v, N xiv, 5 vii
273	2p.: Invenerunt me custodes, S, A, 3 bn/viole, bc (org); G v, N xiv, 5 vii
274	Veni, dilecte mi, I: S, trbn/T, 2 trbn; II: S, T; bc (org, theorbo) (text for I: T added by Schütz to his copy); G v, N xiv, 5 vii
275	Buccinate in neomenia tuba, 2 T, B, cornett, tpt/cornett, bn, bc (org); G v, N xiv, 5 vii
276	2p.: Jubilate Deo in chordis et organo, 2 T, B, cornett, tpt/ cornett, bn, bc (org); G v, N xiv, 5 vii

Verba D. Pauli ... beatis manibus Dn.
Johannis-Hermanni Scheinii ... consecrata
(Dresden, 1631)††

277	Das ist je gewisslich wahr, 2 S, A, 2 T, B, bc (org) ad lib, on death of Johann Hermann Schein, Leipzig, 19 Nov 1630 (earlier version of no.388); G xii, N xxxi
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An hoch printzlicher Durchläuchtigkeit zu Dennenmarck ... Beylager: Gesang der Venus-Kinder in der Invention genennet Thronus Veneris (Copenhagen, 1634)

278	O der grossen Wundertaten (Canconetta), 4 S [III lost], [2 vn], bc, for wedding festivities of Prince Christian of Denmark and Princess Magdalena Sibylla of Saxony, Copenhagen, 13 Oct 1634; G xviii, N xxxvii
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Musicalische Exequien ... dess ... Herrn Heinrichen dess Jüngern und Eltisten Reussen, [op.7] (Dresden, 1636)††; G xii, N iv, S viii

279	Nacket bin ich vom Mutterleibe kommen (Concert ... in Form einer teutschen Missa), 2 S, A (alternating with B II), 2 T, B (+ cap. ad lib), bc (org, vle), for burial of Prince Heinrich Posthumus of Reuss, Gera, 4 Feb 1636
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280	Herr, wenn ich nur dich habe (Motet), I: S, A, T, B; II: S, A, T, B; bc (org, vle) ad lib (as no.279)
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281	Herr nun lässtest du deinen Diener/Selig sind die Toten (Canticum B. Simeonis), I: 2 A, 2 T, B; II: 2 S, B; bc (org, vle) (as no.279)
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Erster Theil kleiner geistlichen Concerten, [op.8] (Leipzig, 1636)†

282	Eile mich, Gott, zu erretten, S, bc (org); G vi, N x, S
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283	Bringt her dem Herren, Mez, bc (org); G vi, N x
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284	Ich danke dem Herrn, A, bc (org); G vi, N x
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285	O süsßer, o freundlicher, T/S, bc (org); G vi, N x
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286	Der Herr ist gross, 2 S, bc (org); G vi, N x
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287	O lieber Herre Gott, 2 S, bc (org); G vi, N x, S
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(287a	O lieber Herre Gott, <i>D-KI 59i</i> [1635,
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	Dresden])
288	Ihr heiligen, lobsinget dem Herren, 2 S, bc (org); G vi, N x
289	Erhöre mich, wenn ich rufe, 2 S, bc (org); G vi, N x
(289a	Erhöre mich, wenn ich rufe, 2 S [ll lost], [B], bc, <i>Dlb</i> Pi 8 [1625–30, Pirna], Pi 57 [1630–c1635, Pirna])
290	Wohl dem, der nicht wandelt, S, A, bc (org); G vi, N x
291	Schaffe in mir, Gott, ein reines Herz, S, T, bc (org); G vi, N xi
292	Der Herr schauet vom Himmel, S, B, bc (org); G vi, N xi
293	Lobet den Herren, der zu Zion wohnt, 2 A, bc (org) (?earlier version, lost, in inventory of Kassel Hofkapelle, 1638); G vi, N x
294	Eins bitte ich vom Herren, 2 T, bc (org); G vi, N x
295	O hilf, Christe, Gottes Sohn [Christe Deus adjuva], 2 T, bc (org) (Lat. text added by Schütz to his copy); G vi, N x, S
296	Fürchte dich nicht, ich bin mit dir, 2 B, bc (org); G vi, N x
(296a	Fürchte dich nicht, ich bin mit dir, <i>Kl</i> 49y [1635, Dresden])
297	O Herr hilf; 2 S, T, bc (org) (earlier version of no.402); G vi, N xi, S
298	Das Blut Jesu Christi, 2 S, B, bc (org) (?earlier version, lost, in inventory of Kassel Hofkapelle, 1638); G vi, N xi, S
299	Die Gottseligkeit ist zu allen Dingen nütz, 2 S, B, bc (org); G vi, N xi, S
300	Himmel und Erde vergehen, 3 B, bc (org) (?earlier version, lost, in inventory of Kassel Hofkapelle, 1638); G vi, N x
301	Nun komm, der Heiden Heiland [Veni, Redemptor gentium], 2 S, 2 B, bc (org) (Lat. text added by Schütz to his copy); G vi, N xi, S
(301a	Nun komm, der Heiden Heiland, <i>Kl</i> 49g [1635, Dresden])
302	Ein Kind ist uns geboren, S, A, T, B, bc (org); G vi, N xi, S
(302a	Ein Kind ist uns geboren, <i>Kl</i> 50c [1635, Dresden])
303	Wir gläuben all an einen Gott, 2 S, T, B, bc (org); G vi, N xi
304	Siehe, mein Fürsprecher ist im Himmel, S, A, T, B (+ cap.), bc (org) (later

	version of no.84); G vi, N xi, S
(304a	Siehe, mein Fürsprecher ist im Himmel, S, A, T, B, bc (org), <i>KI 50a</i> [1635, Dresden])
305	Ich hab mein Sach Gott heimgestellt [Meas dicavi res Deo] (Aria), 2 S, A, T, B (+ cap.), bc (org) (later version of no.94; Lat. text added by Schütz to his copy); G vi, N xii
Anderer Theil kleiner geistlichen Concerten, [op.9] (Dresden, 1639)†	
306	Ich will den Herren loben allezeit, S, bc (org); G vi, N x, S
307	Was hast du verwircket, A, bc (org); G vi, N x, S
308	O Jesu, nomen dulce, T, bc (org); G vi, N x
309	O misericordissime Jesu, T, bc (org); G vi, N x
310	Ich liege und schlafe, B, bc (org); G vi, N x
311	Habe deine Lust an dem Herren, 2 S, bc (org); G vi, N x
312	Herr, ich hoffe darauf, 2 S, bc (org); G vi, N x, S
313	Bone Jesu, verbum Patris, 2 S/T, bc (org); G vi, N x
314	Verbum caro factum est, 2 S, bc (org); G vi, N x
315	Hodie Christus natus est, S, T, bc (org); G vi, N xi
316	Wann unsre Augen schlafen ein [Quando se claudunt lumina], S, B, bc (org); G vi, N xi
(316a	Wann unsre Augen schlafen ein, <i>KI 59k</i> [1635, Dresden])
317	Meister, wir haben die ganze Nacht gearbeitet, 2 T, bc (org) (earlier version, ?lost, in inventory of Kassel Hofkapelle, 1638, ?identical to MS in <i>Rp</i>) G vi, N x
318	Die Furcht des Herren, 2 T, bc (org); G vi, N x, S
319	Ich beuge meine Knie, 2 B, bc (org), G vi, N x
320	Ich bin jung gewesen, 2 B, bc (org); G vi, N x
321	Herr, wann ich nur dich habe, 2 S, T, bc (org); G vi, N xi, S
322	Rorate coeli desuper, 2 S, B, bc (org); G vi, N xi
323	Joseph, du Sohn David, 2 S, B, bc (org);

	G vi, N xi, S
324	Ich bin die Auferstehung, 2 T/S, B, bc (org); G vi, N x, S
325	Die Seele Christi heilige mich, A, T, B, bc (org) (earlier version, lost, in inventory of Kassel Hofkapelle, 1638); G vi, N xi
326	Ich ruf zu dir, Herr Jesu Christ [Te Christe supplex invoco] (Hymnus), 3 S, Bar, bc (org); G vi, N xi, S
(326a	Ich ruf zu dir, Herr Jesu Christ, 3 S, bc, <i>D/b</i> Pi 8 [1625–30, Pirna], Pi 57 [1630–c1635, Pirna])
327	Allein Gott in der Höh sei Ehr (Hymnus), 2 S, 2 T, bc (org); G vi, N xi
328	Veni, Sancte Spiritus (in concerto), 2 S, 2 T, bc (org), G vi, N xi
329	Ist Gott für uns, S, A, T, B, bc (org); G vi, N xi, S
330	Wer will uns scheiden von der Liebe Gottes, S, A, T, B, bc (org); G vi, N xi, S
331	Die Stimm des Herren S, A, T, B, bc (org); G vi, N xi
(331a	Die Stimm des Herren, <i>Kl 52h</i> [1635, Dresden])
332	Jubilate Deo omnis terra, S, A, T, B, bc (org); G vi, N xi
333	Sei gegrüsset, Maria (Dialogus), 2 S, A, T, B, 5 insts, bc (org) (see also no.334); G vi, N xii, S
334	Ave Maria, gratia plena (Dialogus), 2 S, A, T, B, 5 insts, bc (org) (Lat. version of no.333); G vi, N xii, S
335	Was betrübst du dich, 2 S, A, T, B, bc (org); G vi, N xii, S
336	Quemadmodum desiderat cervus, S, A, 2 T, B, bc (org); G vi, N xii
337	Aufer immensam, Deus, aufer iram, S, A, 2 T, B, bc (org); G vi, N xii
in RISM 1641 ³ :	
338	Teutonium dudum belli [Adveniunt pascha pleno], 2 S, A, T, B, 2 vn, bc (org); G xv, N xxxviii
339	Ich beschwere euch, ihr Töchter zu Jerusalem (Dialogus), 2 S, 2 S/vn, A, T, B, bc (org); G xiv
in RISM 1646 ⁴ :	
340	O du allersüssester und liebster Herr Jesu, 2 S, A, T, B, 2 vn, bc (org); G xiv

Symphoniarum sacrarum secunda pars,
op.10 (Dresden, 1647)†

341	Mein Herz ist bereit, S/T, 2 vn, bc (org, vle); G vii, N xv
(341a)	Mein Herz ist bereit, [S], 2 vn, bc (org); <i>KI 49k</i> [1635, Dresden; title on wrapper is autograph]; N xv)
342	Singet dem Herren ein neues Lied, S/T, 2 vn, bc (org, vle); G vii, N xv
343	Herr, unser Herrscher, S/T, 2 vn, bc (org, vle); G vii, N xv
344	Meine Seele erhebt den Herren, S, 2 vn (alternating ad lib with 2 viole/trbn, 2 cornetts/tpt, 2 flautinos, 2 cornettinos/vn), bc (org, vle); G vii, N xv
345	Der Herr ist meine Stärke, S/T, 2 vn, bc (org, vle); G vii, N xv
346	Ich werde nicht sterben, S/T, 2 vn, bc (org, vle); G vii, N xv
(346a)	Ich werde nicht sterben, S/T, 2 vn, bc, <i>KI 49f</i> [1640–47]; N xv)
347	2p. of no.346: Ich danke dir, Herr, S/T, 2 vn, bc (org, vle); G vii, N xv
348	Herzlich lieb hab ich dich, o Herr, A, 2 vn, bc (org, vle); G vii, N xv
(348a)	Herzlich lieb hab ich dich, o Herr, A, 2 vn, bc (org), <i>KI 49d</i> [1635, Dresden; title on wrapper is autograph]; N xv)
349	Frohlocket mit Händen, T, 2 vn, bc (org, vle) (earlier version, lost, in inventory of Kassel Hofkapelle, 1638); G vii, N xv
350	Lobet den Herrn in seinem Heiligtum, T, 2 vn, bc (org, vle); G vii, N xv
351	Hütet euch, dass eure Herzen, B, 2 vn, bc (org, vle); G vii, N xv
352	Herr, nun lässtest du deinen Diener, B, 2 vn, bc (org, vle); G vii, N xv
(352a)	Herr, nun lässtest du deinen Diener (Canticum Simeonis), B, 2 vn, bc (org), <i>KI 50e</i> [1635, Dresden; title and dedication to Christoph Cornet on wrapper are autograph]; N xv)
353	Was betrübst du dich, 2 S/T, 2 vn, bc (org, vle); G vii, N xvi
354	Verleih uns Frieden genädiglich, 2 S/T, 2 vn, bc (org, vle); G vii, N xvi
355	2p.: Gib unsern Fürsten, 2 S/T, 2 vn, bc (org, vle); G vii, N xvi
356	Es steh Gott auf, 2 S/T, 2 vn, bc (org, vle) (as stated in preface, based on Monteverdi: Armato il cor and Zefiro torna e di soavi accenti); G vii, N xvi

357	Wie ein Rubin in feinem Golde leuchtet, S, A, 2 vn, bc (org, vle); G vii, N xvi
358	Iss dein Brot mit Freuden, S, B, 2 vn, bc (org, vle); G vii, N xvi
359	Der Herr ist mein Licht, 2 T, 2 vn, bc (org, vle); G vii, N xvi
360	Zweierlei bitte ich, Herr, 2 T, 2 vn, bc (org, vle); G vii, N xvi
361	Herr, neige deine Himmel, 2 B, 2 vn, bc (org, vle); G vii, N xvi
(361a	Herr, neige deine Himmel, 2 B, 2 vn, bc (org), <i>Kl 49i</i> [1635, Dresden, title on wrapper is autograph], N xvi)
362	Von Aufgang der Sonnen, 2 B, 2 vn, bc (org, vle), G vii, N xvi
363	Lobet den Herrn, alle Heiden, A, T, B, 2 vn, bc (org, vle), G vii, N xvii
364	Die so ihr den Herren fürchtet, A, T, B, 2 vn, bc (org, vle); G vii, N xvii
365	Drei schöne Dinge seind, 2 T, B, 2 vn, bc (org, vle); G vii, N xvii
366	Von Gott will ich nicht lassen, 2 S, B, 2 vn, bc (org, vle); G vii, N xvii
367	Freuet euch des Herren, A, T, B, 2 vn, bc (org, vle); G vii, N xvii

Danck-Lied: für die hocherwiesene fürstl. Gnade in Weymar (Gotha, 1647)

368	Fürstliche Gnade zu Wasser und Lande (C.T. Dufft), T, 2 insts, bc, for birthday celebration for Duchess Eleonora Dorothea of Saxe-Weimar, perf. Weimar, 12 Feb 1647, according to diary of Duke Wilhelm; G xv, N xxxvii
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Musicalia ad chorum sacrum, das ist: Geistliche Chor-Music ... erster Theil, op.11 (Dresden, 1648)†; G viii, N v, S

369	Es wird das Szepter von Juda, S, A, 2 T, B, bc
370	2p.: Er wird sein Kleid in Wein waschen, S, A, 2 T, B, bc
371	Es ist erschienen die heilsame Gnade Gottes, 2 S, A, T, B, bc
372	Verleih uns Frieden genädiglich, 2 S, A, T, B, bc
373	2p.: Gib unsern Fürsten, 2 S, A, T, B, bc
374	Unser keiner lebet ihm selber, 2 S, A, T, B, bc
375	Viel werden kommen, S, A, 2 T, B, bc
376	Sammet zuvor das Unkraut, S, A, 2 T, B, bc

377	Herr, auf dich traue ich, 2 S, A, T, B, bc
378	Die mit Tränen säen, 2 S, A, T, B, bc
379	So fahr ich hin zu Jesu Christ, 2 S, A, T, B, bc
380	Also hat Gott die Welt geliebt (Aria), S, A, 2 T, B, bc
381	O lieber Herre Gott, 2 S, A, 2 T, B, bc
382	Tröstet, tröstet mein Volk, 2 S, A, 2 T, B, bc
383	Ich bin eine rufende Stimme, 2 S, A, 2 T, B, bc
384	Ein Kind ist uns geboren, 2 S, A, 2 T, B, bc
385	Das Wort ward Fleisch, 2 S, A, 2 T, B, bc
386	Die Himmel erzählen die Ehre Gottes, 2 S, A, 2 T, B (+ tutti [ad lib]), bc (later version of no.455)
387	Herzlich lieb hab ich dich, o Herr (Aria), 2 S, A, 2 T, B, bc
388	Das ist je gewisslich wahr, 2 S, A, 2 T, B (+ tutti [ad lib]), bc (later version of no.277)
389	Ich bin ein rechter Weinstock, 2 S, A, 2 T, B, bc
390	Unser Wandel ist im Himmel, 2 S, A, 2 T, B, bc
391	Selig sind die Toten, 2 S, A, 2 T, B, bc
392	Was mein Gott will, das gscheh allzeit, A, T, 4 insts, bc (earlier version, lost, in inventory of Kassel Hofkapelle, 1638; not identical with anon. setting, 2 S, A, 2 T, B, <i>KI 53u</i> [c1610])
393	Ich weiss, dass mein Erlöser lebt, 3 S, A, T, 2 B, bc
394	Sehet an den Feigenbaum, S, T, 5 insts, bc
395	Der Engel sprach zu den Hirten (super Angelus ad pastores, Andreae Gabrielis), S, T, inst/B, Δ 4 insts, bc
396	Auf dem Gebirge, 2 A, 5 insts, bc
397	Du Schalksknecht, T, 6 insts, bc (earlier version, lost, in inventory of Kassel Hofkapelle, 1638)
Symphoniarum sacrarum tertia pars, op.12 (Dresden, 1650)†	
398	Der Herr ist mein Hirt, S, A, T, 2 vn, compl. 4vv and insts ad lib, bc (org, vle); G x, N xviii, S
(398a	Der Herr ist mein Hirt, S, A, T, 2 vn, 3 trbn ad lib, bc (org), <i>KI 49s</i> [1640–50],

	trbn parts ?inauthentic; N xviii)
399	Ich hebe meine Augen auf, A, T, B, 2 vn, compl. 4vv and insts ad lib, bc (org, vle); G x, N xviii, S
400	Wo der Herr nicht das Haus bauet, 2 S, B, vn, cornettino/vn, compl. 4vv and insts ad lib, bc (org, vle); G x, N xviii, S
401	Mein Sohn, warum hast du uns das getan (in dialogo), S, Mez, B, 2 vn, compl. 4vv and insts ad lib, bc (org, vle); G x, N xviii, S
(401a	Mein Sohn, warum hast du uns das getan (Dominica 1. post Epiphan.[ias], in dialogo), S, Mez, B, 2 vn, bc (org), <i>Kl</i> 49w [1640–50]; G x, N xviii)
402	O Herr hilf, 2 S, T, 2 vn, bc (org, vle) (later version of no.297); G x, N xviii, S
403	Siehe, es erschien der Engel des Herren, S, 2 T, B, 2 vn, compl. 4vv and insts ad lib, bc (org, vle); G x, N xix, S
404	Feget den alten Sauerteig aus, S, A, T, B, 2 vn, bc (org, vle); G x, N xix
405	O süsser Jesu Christ, 2 S, A, T, 2 vn, compl. 4vv and insts ad lib, bc (org, vle); G x, N xix, S
406	O Jesu süss, wer dein gedenkt (super Lilia convallium, Alexandri Grandis), 2 S, 2 T, 2 vn, bc (org, vle); G x, N xix, S
(406a	O Jesu süss, wer dein gedenkt (super Lillium convallium Alexandri Grandi), [2 S, 2 T], 2 vn, bc (+ vle), <i>Kl</i> 59q [1640–50]; N xix)
407	Lasset uns doch den Herren, unsern Gott, loben, 2 S, T, B, 2 vn, compl. 4vv and insts ad lib, bc (org, vle) (?earlier version, without compl., lost, in inventory of Weimar Hofkapelle, 1662); G x, N xix, S
408	Es ging ein Sämann aus zu säen, S, A, T, B, 2 vn, bn, compl. 4vv and insts ad lib, bc (org, vle); G xi, N xx, S
409	Seid barmherzig, S, A, T, B, 2 vn, bn (+ B), compl. 4vv and insts ad lib, bc (org, vle), G xi, N xx, S
410	Siehe, dieser wird gesetzt zu einem Fall, 2 S, A, T, B, 2 vn, bc (org, vle); G xi, N xx, S
411	Vater unser, der du bist im Himmel, S, Mez, 2 T, B, 2 vn, compl. 4vv and insts ad lib, bc (org, vle, Lat. version, <i>MÜs</i>); G xi, N xx, S
412	Siehe, wie fein und lieblich ist, 2 S, A, T,

	B, 2 vn, bn, compl. 2 insts ad lib, bc (org, vle) (later version of no.48); G xi
413	Hütet euch, dass eure Herzen, 2 S, A, 2 T, B, 2 vn, bc (org, vle); G xi, S
414	Meister, wir wissen, dass du wahrhaftig bist, 2 S, A, T, B, 2 vn, bn, compl. 4vv and insts ad lib, bc (org, vle), G xi, S
415	Saul, Saul, was verfolgst du mich, 2 S, A, T, 2 B, 2 vn, 2 cap. S, A, T, B ad lib, bc (org, vle); G xi, S
416	Herr, wie lang willst du mein so gar vergessen, 2 S, A, 2 T, B, 2 vn, compl. 4 viole ad lib [IV not pr.], bc (org, vle); G xi, S
(416a	Herr wie lang willst du mein so gar vergessen, 2 S, A, 2 T, B, 2 vn, 4 viole ad lib, bc, KI 49/ [1640–50])
417	Komm, heiliger Geist, S, Mez, 2 T, Bar, B, 2 vn, 2 cap. S, A, T, B ad lib, bc (org, vle); G xi, S
418	Nun danket alle Gott, 2 S, A, 2 T, B, 2 vn, compl. 4vv and insts ad lib, bc (org, vle); G xi, S
(418a	Nun danket alle Gott, 2 S, A, 2 T, B, 2 vn, bc, KI 52c [1640–50])

in RISM 1652^{6a}:

419	O meine Seel, warum bist du betrübet (Trauer-Lied) (C. Brehme), S, A, T, B, on death of Anna Margaretha Brehme, Dresden, 21 Sept 1652; G xviii, N xxxvii
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Zwölf geistliche Gesänge, op.13 (Dresden, 1657)†; G xii, S xv

420	Kyrie, Gott Vater in Ewigkeit (super Missam Fons bonitatis), S, A, T, B, bc ad lib
421	All Ehr und Lob soll Gottes sein (Das teutsche Gloria in excelsis), S, A, T, B, bc ad lib
422	Ich gläube an einen einigen Gott (Der nicänische Glaube), S, A, T, B, bc ad lib
423	Unser Herr Jesus Christus, in der Nacht (Die Wort der Einsetzung des heiligen Abendmahls), 2 S, A, B, bc ad lib
424	Ich danke dem Herrn von ganzem Herzen (Der 111. Psalm), 2 S, A, B, bc ad lib
425	Danksagen wir alle Gott, 2 S, A, T, bc ad lib
426	Meine Seele erhebt den Herren (Magnificat), S, A, T, B, bc ad lib

427	O süßter Jesu Christ (Des H. Bernhards Freudengesang), 2 S, A, B/I: 2 S, A, B; II: 2 S, A, B; bc ad lib
428	Kyrie eleison, Christe eleison (Die teutsche gemeine Litaney), S, A, T, B, bc ad lib
429	Aller Augen warten auf dich (Das Benedicite vor dem Essen), S, A, T, B, bc ad lib
(429a)	Aller Augen warten auf dich, 2 S, B, <i>D/b</i> Pi 8 [1625–30, Pirna]
430	Danket dem Herren, denn er ist freundlich (Das Gratias nach dem Essen), S, A, T, B, bc ad lib
(430a)	Danket dem Herren, denn er ist freundlich, 2 S, B, <i>D/b</i> Pi 8 [1625–30, Pirna]
431	Christe fac ut sapiam (Hymnus pro vera sapientia), S, A, T, B/I: S, A, T, B; II: S, A, T, B; bc ad lib
Canticum B. Simeonis ... nach dem hochseligsten Hintritt ... Johann Georgen (Dresden, 1657)	
432–3	Herr, nun lässest du deinen Diener, [S], S, A, 2 T, B, bc ad lib, on death of Elector Johann Georg I of Saxony, Dresden, 8 Oct 1657; G xii, N xxxi, S
in David Schirmers ... poetische Rauten-Gepüsche (Dresden, 1663):	
434	Wie wenn der Adler sich aus seiner Klippe schwingt, S, bc, on engagement of Princess Magdalena Sibylla of Saxony and Duke Friedrich Wilhelm of Saxe-Altenburg, Dresden, 1651; G xv, N xxxvii
Historia, der freuden- und gnadenreichen Geburt Gottes und Marien Sohnes, Jesu Christi (Dresden, 1664)	
435	Die Geburt unsers Herren Jesu Christi, Chor des Evangelisten: T, bc (org, vle); [Chor der Concerten in die Orgel: S, 3 A, 3 T, 4 B, chorus 4vv, chorus 6vv (+ viole ad lib), 2 vn, 2 violettas, 2 va (? = violettas), vle, 2 rec, bn, 2 tpt/cornetts, 2 trbn, bc (org)] (only Chor des Evangelisten printed; Chor der Concerten in MS, possibly = no.435a (ii)); G i, N i
(435a)	Die Geburt unsers Herren Jesu Christi

	(2 versions): (i) [S, 3 A], T, [3 T, 4 B, chorus 4vv, chorus 6vv (+ viole ad lib), 2 vn, va, 3 viole, 2 rec, bn, 2 tpt/cornetts, 2 trbn], bc (org, hpd, viola), <i>S-Uu</i> Caps. 71 [1660–64, Dresden] (probably = die Geburth Christi, in stilo recitativo, perf. Dresden, 25 Dec 1660, according to court diaries); G xvii (recitatives only); (ii) [Chor des Evangelisten: T, bc]; (Chor der Concerten in die Orgel:) 2 S, 2 A, A/T, 3 T, 4 B, 2 vn, va, 2 violettas/viole, 6 viole [II–VI lost], 2 rec, bn, 2 tpt, 2 trbn [II lost], bc (org), <i>Uu</i> Caps.71 [?1664, Dresden] (possibly = Chor der Concerten of no.435; 2 trbn in final chorus spurious); G xvii, N i)
(435b	Die Geburt unsers Herren Jesu Christi, 2 S, 3 A, 3 T, 4 B, 2 vn, [va], 2 violettas, vle, 2 rec, bn, 2 tpt, 2 trbn, bc, formerly Singakademie, Berlin [origins unknown] (inc.; recit = 435, Chor des Evangelisten, incorporating MS corrections to unique copy in <i>D-Bsb</i> ; intermedia possibly inauthentic); N i)
436	Ego autem sum, [B], bc, formerly Marienkirche, Helmstedt [1638, Helmstedt; MS now <i>W</i> 323 Mus.Handschr., but partbook containing no.436 no longer extant]; G xviii
437	Veni, Domine, [S], bc, formerly Marienkirche, Helmstedt [1638, Helmstedt; MS now <i>W</i> 323 Mus.Handschr., but partbook containing no.437 no longer extant]; G xviii
438	Die Erde trinkt für sich (Madrigal) (Opitz), A, T, bc, <i>KI</i> 59f [1640–50]; G xv, N xxxvii
439	Heute ist Christus der Herr geboren, 3 S, bc, <i>KI</i> 52g [1632–8]; G xiv, S
440	Güldne Haare, gleich Aurore (Canzonetta), 2 S, 2 vn, [bc], <i>KI</i> 58i [before 1650, ?] (contrafactum of Monteverdi: Chiome d'oro); G xv, N xxxvii
441	Liebster, sagt in süßem Schmerzen (Opitz), 2 S, 2 vn, bc, <i>KI</i> 49h [1627–32, Dresden; insts are autograph]; G xv, N xxxvii
442	Tugend ist der beste Freund (Opitz), 2 S, 2 vn, bc, <i>KI</i> 49f [1640–50]; G xv, N xxxvii
443	Weib, was weinest du (Dialogo per la

	pascua), 2 S, A, T [+ rip.], bc, <i>KI</i> 49x/2 [c1645, Dresden; text is autograph]; G xiv, facs. edn (Kassel, 1965)
(443a)	Weib, was weinest du, [2 S, A, T, B + rip.], bc, <i>Dlb</i> 1479/E/502 [?. ?Grimma]; <i>KI</i> 49x/1 [origins unknown; title-page only])
444	Es gingen zweene Menschen hinauf (in dialogo), 2 S, A, Bar, bc, <i>KI</i> 49u [1640–50]; G xiv
445	Ach bleib mit deiner Gnade, see 'Doubtful works'
446	In dich hab ich gehoffet, Herr, see 'Doubtful works'
447	Erbarm dich mein, o Herre Gott, S, 2 viole/vn, 2 viole, vle, bc, <i>S-Uu</i> 34:1 [before 1665, ?]; G xviii, N xxxii, S
448	Gelobet seist du, Herr (Gesang der dreier Manner im feurig Ofen), 2 S, A, T, B, 2 cornettinos ad lib, 3 trbn ad lib, [cap. 2 S, A, T, B ad lib], cap. 2 vn, 2 viole, vle ad lib, bc, formerly Staats- und Universitätsbibliothek, Königsberg [1652, ?Naumburg]; G xiii, S
449	Herr, unser Herrscher (Psalmus 8), 2 S, A, T, B (+ cap. ad lib), cornettino/vn ad lib, vn/cornett ad lib, 4 trbn ad lib, bc (org, vle), <i>D-KI</i> 50d [1635, Dresden; title is autograph] (contrary to N, insts authentic); G xiii, N xxvii
450	Ach Herr, du Schöpfer aller Ding (Madrigale spirituale), S, A, 2 T, B, bc, <i>KI</i> 52k [1615–27, Dresden] (on Marenzio: Deh poi ch'era ne' fati); G xiv, N xxxii, S
(450a)	Ach Herr, du Schöpfer aller Ding (sopra Deh poi ch'era ne' fati del Marentio), 2 S [I lost], B, bc, <i>Dlb</i> Pi 8 [1625–30, Pirna], Pi 57 [1630–c1635, Pirna])
451	Nachdem ich lag in meinem öden Bette (Opitz), S, B, 2 vn, 2 insts, bc, formerly Stadtbibliothek, Breslau [origins unknown]; G xv, N xxxvii
452	Lässt Salomon sein Bette nicht umgeben (Opitz), S, B, 2 vn, 2 insts, bc, formerly Stadtbibliothek, Breslau [origins unknown]; G xv, N xxxvii
453	Freue dich des Weibes deiner Jugend, S, A, T, B (+ tutti [ad lib]), tpt, cornett, 3 trbn ad lib, bc, <i>Dlb</i> Löb 56 [c1640, Löbau] (= Freue dich des Weibes, à 6 et 9, listed as pr. work in catalogue of A.

	Unger's collection, Naumburg, 1657); G xiv
454	Nun lasst uns Gott dem Herren, see 'Doubtful works'
455	Die Himmel erzählen die Ehre Gottes (Psalmus 19), 2 S, A, 2 T, B (+ cap. ad lib), bc (+ vle), <i>KI 50f</i> [1635, Dresden; title on wrapper and revision are autograph] (earlier version of no.386); G xiv, N xxvii, S
456	Hodie Christus natus est, 2 S, A, 2 T, B, bc, <i>KI 49c</i> [1640–50]; G xiv, S
457	Ich weiss, dass mein Erlöser lebet, 2 S, A, 2 T, B, <i>FBo XI 8 47</i> [origins unknown]; formerly Dreikönigskirche, Dresden [before 1628, ?]; S
458	Kyrie eleison, Christe eleison (Litania), 2 S, A, 2 T, B, bc, formerly Staats- und Universitätsbibliothek, Königsberg [before 1657, ?Naumburg]; G xii
459	Saget den Gästen (Dominica XX. post Trinitatis), S, A, T, B, 2 vn, bn, bc, <i>D-KI 52u</i> [1623–7]; G xiv, S
460	Itzt blicken durch des Himmels Saal (Madrigal) (Opitz), 2 S, A, T, B, 2 vn, bc (+ vle), <i>KI 49e</i> [1635, Dresden]; G xv, N xxxvii
461	Herr, der du bist vormals genädig gewest, 2 S, 2 T, B, 2 vn, 3 trbn ad lib, cap. S, A, T, B ad lib, [bc], <i>KI 49n</i> [c1650] (contrary to N, insts authentic); G xiii, N xxviii
462	Auf dich, Herr, traue ich (Psalmus 7), I: S, A, T, B; II: S, A, T, B; coro aggiunto (2 vn, viola cornett, 3 trbn), ad lib, bc (org); <i>KI 49q</i> [1627–32] (contrary to N, insts probably authentic); G xiii, N xxvii
463	Cantate Domino canticum novum, I: S, A, T, B; II: S, A, T, [B], bc (org), <i>KI 51q</i> [1650–51] (rev. version of G. Gabrieli: Cantate Domino, 1615); S
464	Ich bin die Auferstehung, I: S, A, T, B; II: S, A, T, B, <i>WRh AW B 1334</i> [origins unknown] (probably = Ich bin die Auferstehung ... mit 8 Stimmen, listed in Leipzig fair catalogue, aut. 1620); N xxxi, S
465	Da pacem, Domine, I: 5 viole + 1/2vv; II: S, A, T, B, bc, formerly Staats- und Universitätsbibliothek, Königsberg [before 1657, ?Naumburg], for electoral assembly, Mühlhausen, 4 Oct–5 Nov

	1627; G xv, N xxxviii, S
466	Herr, wer wird wohnen in deiner Hütten (Psalmus 15), I: A, B, 2 vn, vle; II: S, T, 3 trbn; bc, <i>D-KI</i> 49p [1627–32], G xiii, N xxvii
467	Wo Gott der Herr nicht bei uns hält, I: S, lutes; II: S, 3 viols; III: S, 3 trbn, bc, <i>KI</i> 49m [1615–18] (bc in source added c1625, unauthentic); G xiii, N xxxii
(467a	Wo Gott der Herr nicht bei uns hält, see 'Doubtful works')
468	Magnificat anima mea, S, A, T, B, 2 vn, 3 trbn, 2 cap. S, A, T, B ad lib, bc (+ vle), <i>S-Uu</i> 34:4 [before 1665, Dresden]; G xviii, S
469	Surrexit pastor bonus, 2 S, A, 2 T, B, 2 vn, 3 trbn, 2 cap. S, A, T, B ad lib, bc (org), <i>D-KI</i> 49a [1640–50]; G xiv
470	Christ ist erstanden von der Marter alle, S, A, T, 4 viole [III lost], 4 trbn, [2 cap. a 4], bc (+ lutes, org piccolo, org grande), <i>KI</i> 52b [1614–15; bc and lute are autograph] (variant sinfonia in late bc part [c1650], pr. in critical reports to G and N, from A. Hammerschmidt, Nehmet hin und esset, 1645 (DTÖ, xvi)); G xiv, N xxxii
(470a	Christ ist erstanden von der Marter alle, S, [?parts], <i>KI</i> 52b [c1613]; facs. in Breig, 1984)
471	O bone Jesu, fili Mariae, 2 S, 2 A, T, B [+ rip. ad lib], 2 vn/viole, 4 viole, [vle], bc (org), <i>S-Uu</i> 34:5 [?1666]; G xviii, S
472	Herr Gott, dich loben wir, see 'Doubtful works'
473	Wo der Herr nicht das Haus bauet (Psalmus 127), I: 2 S, A, T, B, 2 vn, 3 trbn; II (cap.): S, A, T, B; bc (org), <i>D-KI</i> 50b [1627–32, Dresden] (contrary to N, insts authentic); G xiii, N xxviii
474	Ach wie soll ich doch in Freuden leben, I: [S], lutes; II: [S], 3 viole; III: [S], 3 trbn; cap. A, T, B, vn, cornett; bc, <i>KI</i> 56d [1614–15; vn is autograph]; G xviii, N xxxviii
475	Veni, Sancte Spiritus, I: 2 S, bn; II: B, 2 cornetts; III: 2 T, 3 trbn; IV: A, T, vn, fl, vle; bc (org), <i>KI</i> 49b [c1620, Dresden; summary of scoring in bc and text for A are autograph] (swv, G, N and S give various alternative scorings based on inauthentic additions to MS); G xiv, N

476	xxxii, S Domini est terra, I: S, A, T, B (+ tutti [ad lib]); II: S, A, T, B (+ tutti [ad lib]); cornett, Δ cornett, bn, Δ 4 bn, vn, Δ vn, 4 trbn; bc, formerly Staats- und Universitätsbibliothek, Königsberg [before 1657, ?Naumburg] (contrary to N, insts authentic; tutti indications, texting of insts in source probably inauthentic); G xiii, N xxvii, S
477	Vater Abraham, erbarme dich mein (Dialogus divites Epulonis cum Abrahamo), 2 S, A, T, B, 2 vn (alternating with 2 fl), vle, bc, <i>D-KI</i> 53y [1640–50]; G xviii, S
Die sieben Wortte unsers lieben Erlösers und Seeligmachers Jesu Christi	
478	Da Jesus an dem Kreuze stund, S, A, 2 T, B [+ cap. ad lib], 5 insts, bc, <i>KI</i> 48 [origins unknown] (final chorus listed in catalogue of A. Unger's collection, Naumburg, 1657); G i, N ii, S
Historia des Leidens und Sterbens unsers Herrn und Heylandes Jesu Christi nach dem Evangelisten S. Matheum, 1666	
479	Das Leiden unsers Herren Jesu Christi, wie es beschreibet der heilige Evangeliste Matthaueus, 2 S, A, 3 T, 2 B, chorus 4vv, <i>LEm</i> II 2, 15 [c1700, Dresden] (= die Passion unsers Herrn Jesu Christi aus dem Evangelisten S. Mattheo des Capelmeisters Schützes neue Composition, perf. Dresden, 1 April 1666, according to court diaries; final chorus ?M.G. Peranda); G i, N ii, S, facs. (Leipzig, 1981)
Historia des Leidens und Sterbens ... Jesu Christi nach dem Evangelisten St. Lucam	
480	Das Leiden unsers Herren Jesu Christi, wie uns das beschreibet der heilige Evangeliste Lucas, S, A, 3 T, 2 B, chorus 4vv, <i>LEm</i> II 2, 15 [c1700, Dresden] (anon., but transmitted with nos.479 and 481; presumably = die Passion unsers Herrn Jesu Christi aus dem Evangelisten S. Luca, des Cap. Schützens Neue Composit., perf. Dresden, 8 April 1666, according to court diaries); G i, N ii, S, facs. (Leipzig,

1981)

Historia des Leidens und Sterbens ... Jesu Christi nach dem Evangelisten St. Johannem

481

Das Leiden unsers Herren Jesu Christi, wie uns das beschreibt der heilige Evangeliste Johannes, S, 3 T, 2 B, chorus 4vv, *LEm* II 2, [c1700, Dresden] (presumably = version perf. Dresden, 13 April 1666, according to court diaries); G i, N ii, S, facs. (Leipzig, 1981)

(Historia dess Leidens und Sterbens ... Jesu Christi aus dem Evangelisten S Johanno)

(481a

Das Leiden unsers Herren Jesu Christi, wie uns das beschreibt der heilige Evangeliste Johannes, *W* 1.11.1 Aug 2° [1665, Weissenfels] (= die Passion aus dem Evangelisten Johanne nach der neuen Composit Cappelm. Heinrich Schützens, perf. Dresden, 24 March 1665, according to court diaries); G i, S)

Königs und Propheten Davids hundert und neunzehender Psalm ... nebenst dem Anhange des 100. Psalms ... und eines deutschen Magnificats, *D/b* 1479/E/504, ?*GB-Lbl* (formerly Stefan Zweig's private collection, London) [1671, Dresden] (title-page and index pr. Dresden, 1671; dedication to Johann Georg II, other notes and corrections are autograph); N xxxix

482

Wohl denen, die ohne Wandel leben (Ps cxix: Aleph et Beth), I: S, A, T, B; II: [S], A, [T], B; bc (org)

483

Tue wohl deinem Knechte (Ps cxix: Gimel et Daleth), I: S, A, T, B; II: [S], A, [T], B; bc (org)

484

Zeige mir, Herr, den Weg deiner Rechte (Ps cxix: He et Vau), I: S, A, T, B; II: [S], A, [T], B; bc (org)

485

Gedenke deinem Knechte an dein Wort (Ps cxix: Dsain et Chet), I: S, A, T, B; II: [S], A, [T], B; bc (org)

486

Du tust Guts deinem Knechte (Ps cxix: Thet et Jod), I: S, A, T, B; II: [S], A, [T], B; bc (org)

487

Meine Seele verlanget nach deinem Heil (Ps cxix: Caph et Lamed), I: S, A, T, B; II: [S], A, [T], B; bc (org)

488	Wie habe ich dein Gesetze so lieb (Ps cxix: Mem et Nun), I: S, A, T, B; II: [S], A, [T], B; bc (org)
489	Ich hasse die Flattergeister (Ps cxix: Samech et Aiin), I: S, A, T, B; II: [S], A, [T], B; bc (org)
490	Deine Zeugnisse sind wunderbarlich (Ps cxix: Pe et Zade), I: S, A, T, B; II: [S], A, [T], B; bc (org)
491	Ich rufe von ganzem Herzen (Ps cxix: Koph et Resch), I: S, A, T, B; II: [S], A, [T], B; bc (org)
492	Die Fürsten verfolgen mich ohne Ursach (Ps cxix: Schin et Thau), I: S, A, T, B; II: [S], A, [T], B; bc (org)
493	Jauchzet dem Herrn alle Welt (Ps c), I: S, A, T, B; II: [S], A, [T], B; bc (org) (probably = composition perf. Dresden, 15 Oct 1665, according to court diaries: Zum Introitu, intonierte der mittlere Hofprediger ... Jauchzet dem Herren, worauff der Chor musicaliter antwortete und den 100. Psalm vollents absolvierte, dessen Composition hatt der Capellmeister Schüze izo hierzu von neuem gemacht)
494	Meine Seele erhebt den Herren (Teutsch Magnificat), I: S, A, T, B; II: [S], A, [T], B; bc (org); N xxviii, S
(494a	Meine Seele erhebt den Herren (Teutzsch Magnificat), I: S, A, T, B; II: S, A, T, B; bc, <i>D-Dlb</i> 1479/E/501 [1671–8, Grimma]; N xxviii)
495	Unser Herr Jesus Christus, in der Nacht, I: S, A, T, B; II: S, A, T, B, <i>Dlb</i> 1/C/ 2 [c1630, ?Sangerhausen]; ed. W. Braun (Kassel, 1961)
496	Esaja, dem Propheten, das geschah, B, [8vv], 2 cornetts (alternating with 2 rec), [7vv], [bc], <i>WF</i> partbooks without call no. [origins unknown]; N xxxii
497	Ein Kind ist uns geboren, 2 T [II lost], bc, <i>Dlb</i> Pi 57 [1630–c1635, Pirna]
498	Stehe auf; meine Freundin, I: S, A, T, B; II: S, A, T, B, <i>BIB</i> VI/ 2.2 [c1650], ed. W. Steude (Leipzig, 1972)
499	Tulerunt Dominum, 4 tpt [I, II lost], [20 parts], <i>Dlb</i> Pi 50 [c1635, Pirna]
500	An den Wassern zu Babel (Psalmus 137), I: T, 4 trbn [IV lost]; II: 2 S, B; bc (org, lutes, hpd), <i>KI</i> 49o [1627–32]; N xxviii

in Christliche Leich Predigt, beim
Begräbnis ... der ... Frawen Magdalenen,
Herrn Heinrich Schützens ... ehelicher
Hausfrawen (Leipzig, 1625)

501	Mit dem Amphion zwar mein Orgel und mein Harfe (Klag-Lied) (?Schütz), T, bc (lutes/hpd), on death of Magdalena Schütz, Dresden, 6 Sept 1625; ed. (with facs.) E. Möller (Leipzig and Kassel, 1984)
A1	Vier Hirtinnen, gleich jung, gleich schon, 2 S, A, T, bc, <i>Kl 58f</i> [1615–c1620, Dresden; music and part of text are autograph] (anon., but identifiable by description in inventory of Friedrich Emanuel Praetorius's private collection, Lüneburg, 1684, and by character of source); G xviii, N xxxvii
A2	Ach Herr, du Sohn David, see 'Doubtful works'
A3	Der Gott Abraham, see 'Doubtful works'
A4	Stehe auf, meine Freundin, see 'Doubtful works'
A5	Benedicam Dominum in omni tempore, see 'Doubtful works'
A6	Freuet euch mit mir, see 'Doubtful works'
A7	Herr, höre mein Wort, see 'Doubtful works'
A8	Machet die Tore weit, see 'Doubtful works'
A9	Sumite psalmum, see 'Doubtful works'
A10	Dominus illuminatio mea, see 'Doubtful works'
A11	Es erhuh sich ein Streit, see 'Doubtful works'
Aa	Das Leiden unsers Herrn Jesu Christi, wie es uns St. Marcus beschreibet, see 'Doubtful works'
Ab	Zeuchst du nun von hinnen, see 'Doubtful works'
Ac	Wo seid ihr so lang gelieben, see 'Doubtful works'
Ad	Deus in nomine tuo, see 'Doubtful works'
Ae	Tancredi, der Clorindam vor ein Manns Person, see 'Doubtful works'
Af	Kyrie eleison, Christe eleison, see 'Doubtful works'
Ag	Domine Deus virtutem, see 'Doubtful works'

Ah	Damit, dass diese Gsellschaft wert, see 'Doubtful works'
Ai	O höchster Gott, see 'Doubtful works'
Ak	Jesu dulcissime, see 'Doubtful works'

doubtful works

lost works

alphabetical key

Schütz, Heinrich: Works

doubtful works

445	Ach bleib mit deiner Gnade, S, A, T, B, formerly Preussische Staatsbibliothek Berlin [c1650, ?] (contrafactum of C. Cramer: Sag, was hilft alle Welt, 1641); G xvi, N xxxii
446	In dich hab ich gehoffet, Herr, [S, A], T, B, B 40 200 [origins unknown]; G xviii, N xxxii
454	Nun lasst uns Gott dem Herren, 2 S, A, 2 T, B, formerly Staats-und Universitätsbibliothek, Königsberg [origins unknown] (contrafactum of section of no.279); G xvi, N xxxii
(467a	Wo Gott der Herr nicht bei uns halt, 3 S, bc, <i>KI</i> 58n [1640–50] (spurious arr. of no.467); N xxxii)
472	Herr Gott, dich loben wir, I: [S] (+ cornett/vn/trbn ad lib), [A, T, B]; II: S, A, T, B (+ 3 trbn [III lost]), 2 clarinos, 2 tpt, timp, 2 vn/cornetts, bc (org), <i>D-Bsb</i> 20 374 (1677, Erfurt); G xviii, N xxxii
A2	Ach Herr, du Sohn David, 3 S, T, B, bc, formerly Stadtbibliothek, Breslau [origins unknown] (anon., attrib. by Moser, 'Unbekannte Werke' (1935), on grounds of presumed identity with lost work of this title; not by Schütz); S
A3	Der Gott Abraham, A, T, B, Δ2 vn, Δ3 trbn, bc, <i>KI</i> 52s [1640–50] (anon., attrib. by Engelbrecht, 1958, on stylistic grounds; not by Schütz); S
A4	Stehe auf, meine Freundin, I: 2 S, A, T; II: A, 2 T, B, formerly Preussische Staatsbibliothek, Berlin [?1643] (anon., attrib. by Moser, 'Unbekannte Werke' (1935), on grounds of presumed identity with lost work of this title, since

	discovered, see no. 498; A4 not by Schütz); S
A5	Benedicam Dominum in omni tempore, I: S, A, T, B; II: S, A, T, B, bc, <i>KI 55c</i> [c1660, ?Vienna] (anon., attrib. by Engelbrecht, 1958, on stylistic grounds; not by Schütz); ed. C. Engelbrecht (Kassel, 1959)
A6	Freuet euch mit mir, S/T, T/S, bc (org), or I: S, A, T, B; II: S, A, T, B; bc (org), <i>KI 52f</i> [1640–50] (anon., attrib. by Engel on stylistic grounds; possibly = Dialogus vom verlohrenen Schaaff, und Groschen, H. Heinrich Schützens, listed in inventory of Katherinenkirche, Zwickau, 1634–61); ed. H. Engel (Berlin, 1950, 2/1960)
A7	Herr, höre mein Wort (Psalmus 5), I: S, A, T, B (+ rip. $\Delta 4$ insts); II: S, A, T, B (+ rip. $\Delta 4$ insts); bc (org), <i>KI 52o</i> [1627–32] (anon., attrib. by Engel on stylistic grounds; probably by Schütz); ed. H. Engel (Berlin, 1950); N xxvii
A8	Machet die Tore weit, I: S, A, T, B; II: S, A, T, B, <i>D/b</i> Löb 8, Löb 70 [1624–5, Löbau], <i>KMs</i> 2920–27 [after 1637] (both attrib. Schütz), formerly Stadtbibliothek, Breslau [origins unknown] (attrib. S. Rüling); ed. H.J. Moser (Leipzig, 1935)
A9	Sumite psalmum, 2 S, A, T, B, 2 vn, 3 trbn, bc, <i>KI 53p</i> [c1660, ?Vienna] (anon., attrib. by Engelbrecht, 1958, on stylistic grounds; not by Schütz); ed. C. Engelbrecht (Kassel, 1959)
A10	Dominus illuminatio mea, S, A, 2 T, B, 2 vn, 2 va, bn, bc, <i>KI 53q</i> [c1660, ?Vienna] (anon., attrib. by Engelbrecht, 1958, on stylistic grounds; not by Schütz)
A11	Es erhub sich ein Streit (in Festo S. Michaelis angeli), I: S, A, T, B; II: S, A, T, B; III: T, 3 cornetts; IV: T, tpt, 3 bn; bc (org), <i>KI 53g</i> [c1630–1638] (anon., attrib. by H. Spitta chiefly on stylistic grounds, see G xviii; probably not by Schütz); G xviii, S
Historia des Leidens und Sterbens ... Jesu Christi nach dem Evangelisten St. Marcum	
Aa	Das Leiden unsers Herrn Jesu Christi, wie es uns St. Marcus beschreibt, S, A, 3 T, 2 B, chorus 4vv, <i>D-LEm</i> II 2, 15 [c1700, Dresden] (anon., transmitted with nos.479–81 and sometimes

	considered possibly authentic, identifiable through Dresden court diaries as work of M.G. Peranda); G i, facs. (Leipzig, 1981)
<i>Ab</i>	Zeuchst du nun von hinnen, S, bc, <i>DS</i> 1196 [c1630] (anon., attrib. suggested by F. Noack; probably not by Schütz); ed. in Noack, 1924
Frewden-Lied bey und über dem ... fürstl. Willkommen zu gebrauchen, Geschehen auff dem Friedenstein den 10. Christmonats im Jahr 1646 (Gotha, 1646)	
<i>Ac</i>	Wo seid ihr so lang geblieben (C.T. Dufft), S, bc (anon., attrib. by Thiele; not by Schütz); ed. in Thiele, 'Thüringer Meister' (1954)
<i>Ad</i>	Deus in nomine tuo, [4vv], B, [3 insts, bc], <i>Kl</i> 62f [c1660, ?Vienna] (anon., attrib. by Engelbrecht, 1958, on basis of common origin with A5, 9 and 10; not by Schütz)
Tancredus et Clorinda	
<i>Ae</i>	Tancredi, der Clorindam vor ein Manns Person, [S], T, [T, str, bc], <i>J-Tma</i> without call no. [?Reinsdorf, 1638–57] (contrafactum of Monteverdi: Il combattimento di Tancredi e Clorinda; anon., attrib. by W. Osthoff; by D. von dem Werder), facs. in Osthoff, 1961
<i>Af</i>	Kyrie eleison, Christe eleison (Litania), 3 S, A, T, B, bc (org), <i>S-Uu</i> Caps.69:7 [?1660–64, Dresden] (anon., attrib. by Grusnick, 1969, on grounds of style and evident Saxon origin; written on Schütz's own paper and hence very probably by him); S
<i>Ag</i>	Domine Deus virtutem, I: A, T, B, 2 vn; II: 2 S, 3 trbn/vle ad lib [III lost; ? = fagotto grosso/vle]; III: cap. S, A, T, B ad lib; bc (+ fagotto grosso/vle), <i>Uu</i> 40: 13 [before 1665, Dresden] (anon., attrib. by Grusnick, 1966, on provenance of source and stylistic grounds; possibly by Schütz); S
<i>Ah</i>	Damit, dass diese Gsellschaft wert (Intrada Apollinis) (Schütz), 2 S, [?parts], <i>D-DS</i> Mus. 1194 [origins unknown] (anon., attrib. by E. Noack, 1967, chiefly on basis of textual identity with section of Schütz's Wunderlich

	Translocation, 1617; probably not by Schütz)
<i>Ai</i>	<i>O höchster Gott</i> , 2 S/T, bc, <i>D/b</i> Pi 8 [1625–30, Pirna], Pi 57 [1630–c1635, Pirna] (anon., attrib. by Steude, 1967, chiefly on stylistic grounds; not by Schütz)
<i>Ak</i>	<i>Jesu dulcissime</i> , S, A, 3 T, B, <i>Kl</i> 52k [1615–27, Dresden] (on G. Gabrieli: <i>O Jesu Christe</i> ; anon., attrib. by Breig, 1974, chiefly on stylistic grounds; probably by Schütz), ed. W. Breig (Kassel, 1974)
—	[without text], [?parts], bc, <i>D/b</i> Gri 7 [c1640, Grimma] (attrib. 'Ex Sagittario'; ? by J. Sagittarius)
—	<i>Die nur vertraulich stellen</i> (C. Becker), S, [A, T, B], S pr. as top part of setting for 5vv in <i>Geistlicher Leider ... Ander Theil</i> (Gotha, 1648) with attrib. 'Melod. Schützi'; no relation to no.230
—	<i>Ein feste Burg ist unser Gott</i> , [I: S, A], T, [B; II: S], A, [T], B, Z 80.3 [1617–22]

Schütz, Heinrich: Works

lost works

References principally in inventories, other information in librettos and Dresden court diaries; see also nos. 293, 298, 300, 317, 325, 349, 392, 397, 407, 464, 493, A6

Inventories:

Gotha – inventory of works performed at the dedication of the palace church, 1646 (see Schneider, 1905–6)

Grimma – inventory of Christian Andreas Schulze's private collection, 1699 (see Steude, 1967)

Kassel – inventory of the Hofkapelle, 1638 (see Zulauf, 1902)

Leipzig – inventory of Gottfried Kühnel's private collection, 1684 (see Schering, 1918–19)

Lüneburg – inventory of Friedrich Emanuel Praetorius's private collection, 1695 (see Seiffert, 1907–8)

Naumburg – inventory of Andreas Unger's private collection, 1657 (see Werner, 1926)

Pirna – inventory of Cantorey und Musicorum Gesellschaft, 1654 (see Nagel, 1896)

Waldenburg – inventory of the church, before 1642 (see Möller, 1987)

Weimar – inventory of the Hofkapelle, 1662 (see Aber, 1921, and Möller, 1988)

all probably including bc

Ach Herr, du Sohn Davids, a 6, Naumburg (not A2); *Ach Herr, strafe mich nicht*, S, T, in index of *D-W* 323 Mus.Handschr. [1638, Helmstedt]; *Ach Herr, wie ist meiner Feinde so viel*, a 8, Waldenburg; *Alleluia, lobet den Herrn* (Psalm 150), with tpts, timp, first perf. Dresden, 1 Jan 1667; ?another setting perf. Dresden, 22 July 1668; *Alleluia, lobet ihn in seinem Heiligtum*, a 16 or 18, Weimar (catalogue includes incipit); *Anima mea liquefacta est*, a 3, Kassel; *Aquae tuae Domine*, perf. Dresden, 15 June, 23 Nov 1662; *Audite coeli*, Kassel; *Auf, auf, meine Harfe*, a 10, Weimar;

Auf dich, Herr, traue ich, a 16 or 24, Naumburg

Beati omnes qui timent Dominum, probably perf. Copenhagen, 1634; Benedicite omnia opera Domini, a 20, Leipzig; Canite, psallite, plaudite, a 12, Kassel; Christ lag in Todesbanden, Kassel; Confitebor tibi, 5vv, 5 insts, Weimar; Dafne (op, Opitz), perf. Torgau, 13 April 1627, for marriage of Landgrave Georg II of Hesse-Darmstadt and Princess Sophia Eleonora of Saxony, text extant; Das ander Maria, a 6, Weimar (listed with Maria, sei gegrüsset; ? inaccurate reference to no.334, or one of 'Zwey deutsche geystl. Madrial H. Sag.' listed elsewhere in Weimar inventory); Der Herr ist mein Hirt, 5vv, 5 insts, Weimar (? inaccurate reference to no.398a); Der Herr ist mein Hirt, a 8 (Strasbourg, 1657) (? = no.33 or 398a); Der Herr sprach zu meinem Herren, a 11, Weimar, a 17, Naumburg; Der Wind beeist das Land, d Dorian, 2 T, Lüneburg

Dies ist der Tag des Herrn, a 6, Naumburg; Die, so ihr den Herren fürchtet, Weimar; Dies Ort, mit Bäumen ganz umgeben, a, S, bc, Lüneburg; Domine, exaudi orationem, a 7 or 10, Naumburg, a 7, 10 or 14, Weimar; Dorinda, Weimar; Du bist aller Dinge schöne, 'finalis G', 2 S, A, T, B, 2 vn, 3 trbn, Grimma; Du hast mir mein Herz, a 8, Naumburg; Ego dormio, a 5, Kassel; Ein Kindelein so lobelich, Kassel; Ein Kind ist uns geboren, a 8, Naumburg; Einsmals der Hirte Coridon, g Dorian, 2 S, 2 vn, Lüneburg (? = anon. work with same incipit, Kassel); Einsmals in einem schönen Tal, d Dorian, a 2 and a 6, Lüneburg; Ein wunder Löwe, Kassel

Erhör mich, wenn ich rufe, a 8, Naumburg; Esaja, dem Propheten, a 8, Naumburg (? variant version of no.496; see also Mattheson, 1740); Es ist erschienen, 3vv, Weimar; Es ist Zeit, die Stund ist da, 4vv, Weimar; Es sei denn eure Gerechtigkeit, a 8, Naumburg; Es stehe Gott auf; a 13, Weimar; Exultate Deo adjutori nostro, probably perf. Copenhagen, 1634; Factum est praelium magnum (in festo Mich.[aelis]), C, a 9, Lüneburg (probably not A11); Fröhlich auf, ihr Himmels Volk (J.G. Schottelius), see Theatralische neue Vorstellung; Gelobet sei der Herr, a 5, 10, 11 or 20, Weimar (? inaccurate reference to no.448); Glückwünschung des Apollinis und der neun Musen, 12vv, 12 cornetts, tpts, timp, for birthday of Johann Georg I, Dresden, 5 March 1621, text extant (facs., Kassel, 1929); Gott, man lobet dich in der Stille, a 8, Naumburg

Herr, komm hinab (Dominica XXI. post Trin.[itatem]), a 9, Kassel, Naumburg; Herr, warum trittst du so ferne (Ps x), e Phrygian, a 8, 12 or 18, Lüneburg; Heut ist Christus der Herr geboren, a 6, Kassel (? variant version of no.439 or 456); Jauchzet dem Herrn (Ps c) with tpts, first perf. Dresden, 28 Sept 1662; Jauchzet dem Herrn, a 6, Gotha; Jauchzet, jauchzet, a 4, Weimar; Jesus trat in ein Schiff, a 8, Naumburg; Kyrie, Weimar (probably = one of following works or no.458); Kyrie eleison (Littaney), a 5, Weimar (? = Af, see 'Doubtful works'); [Kyrie eleison] (Deutsche Littaney), a 12 or 18, Weimar (catalogue includes incipit); Kyrie, Gott Vater in Ewigkeit, e, 6vv, 6vv in rip., 6 insts, Lüneburg; Lobsinget Gott, ihr Männer von Galilea (in fest.[o] Ascens.[ionis] Christi), d Dorian, a 5 or 10, Naumburg, a 10, Lüneburg

Machet die Tore weit, a 20, Naumburg; Magnificat, 3vv, 2 vn, Weimar; Magnificat, d Dorian, S, T, B, 2 vn, 3 trbn, bn, cap. a Δ4, Lüneburg, (? = preceding work with ad lib parts); Maria, sei gegrüsset, a 5, Weimar (listed with Das ander Maria; ? = no.333, or one of 'Zwey deutsche geystl. Madrial H. Sag.' listed elsewhere in Weimar inventory); Mein Freund, ich tu dir nicht Unrecht, a 6, Weimar; Mein Freund, komme, a 6, Pirna; Meister, wir haben die ganze Nacht, a 8, Naumburg; Misericordias Domini, a 6, Naumburg; Nun hat recht die Sünderin (Schottelius), see Theatralische neue Vorstellung; Orpheó und Euridice (opera-ballet, A. Buchner), for marriage of Prince Johann Georg of Saxony and Princess Magdalena Sybilla of Brandenburg, Dresden, 20 Nov 1638, text extant

Preise, Jerusalem, den Herrn (Ps cxlvii), a 6 in concerto, Gotha; Renunciate Johanni quae audistis, perf. Dresden, 16 Oct 1665; Saget den Gästen, a 4, Naumburg, a 9, Pirna (? both inaccurate references to no.459); Sag, o Sonne meiner Seelen, G Mixolydian, a 4, Lüneburg; Siehe, wie fein und lieblich ist, a 6, Kassel, Naumburg (? inaccurate reference to no.48); Singet dem Herrn ein neues Lied (Ps cxlix), 2 choirs, Gotha; Theatralische neue Vorstellung von der Maria Magdalena, Wolfenbüttel, Dec 1644 [collab. Sophie Elisabeth]; text of 2 numbers, Fröhlich auf, ihr Himmels Volk and Nun hat recht die Sünderin, in J.G. Schottelius: Fruchtbringender Lustgarten (Lüneburg, 1647/R) (Schütz's authorship of the rest uncertain); Tröste uns, Gott, Weimar (anon., but following 2 works by Schütz and headed 'so er gesezet'; catalogue includes incipit); Unser Leben währet siebzig Jahr, a 5, Naumburg

Venus, du und dein Kind, Weimar; Wenn der Herr die gefangenen Zion, 6vv, 6 insts, Weimar; Wer ist der, so von Edom kömmt, d Dorian, a 10 or 18, Lüneburg; Wer sich dünken lasset, a 4, Weimar; Wer unter dem Schirm des Höchsten, 5vv, 2 vn, Weimar (? = anon. work with same incipit, d Dorian, 2 S, A, T, B (+ cap.), 2 vn, Lüneburg); Wie ein Rubin, a 3, Weimar (? inaccurate reference to no.357); Wunderlich Translocation des weitberümbten und fürtrefflichen Berges Parnassi (Schütz), for visit of Emperor Matthias, Dresden, 25 July 1617, music lost, text in Panegyrici Caesario-Regio-Archiduales (Dresden, 1617); source does not name composer but music presumably by Schütz (see also Damit, dass diese Gsellshaft wert, Ah, listed under 'Doubtful works'); Zwei wunderschöne Täublein zart (Madrigal), for wedding of Reinhart von Taube and Barbara Sybilla von Carlowitz, Dresden, 10 Feb 1624, text extant

'9 Madragalien oder weltliche Stükke, H. S. darunter das Jägerliedt. A[dam] D[rese]', Weimar, incl. Das Zielbachische Jägerliedt, 1 work attrib. Schütz; also 7 anon. titles possibly by Schütz: Ach liebste, lass uns eilen (Opitz), a 4; Der Kuckuck hat sich zum Tode, a 4; Distel und Dorn stechen sehr, a 4; Gehet meine Seufzer hin, a 5; So bist du nun, mein Lieb, a 6; Täglich geht die Sonne unter (Opitz), a 6; Wenn dich, o Sylvia, a 6

'28 zusammengebundene Kirchen Stükke, H. Schützens', Weimar, incl. 20 works attrib. Schütz, 1 work attrib. ? Michael Cracowit; also 6 anon. titles: Bleib bei uns, 5vv, 5 insts; Es gingen zweene Menschen hinauf, 5vv, 2 va; Ich freue mich des, 5vv, 5 insts; Jesus Christus, unser Heiland, a 6; Kyrie, Gott Vater in Ewigkeit, 'ex E', 6vv, 11 parts (? = work of this title attrib. Schütz in Lüneburg, see above); O du allersüssester Herr Jesu, a 7 (? = no.340)

Schütz may also be presumed to have composed most, if not all, of the theatrical music for the Danish royal wedding of 1634.

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Schütz Choir of London.

London professional choir founded in 1973 to continue the work of the Heinrich Schütz Choir and the Heinrich Schütz Chorale, both founded in 1962. See London, §VI, 3(ii).

Schützendorf, Gustav

(*b* Cologne, 1883; *d* Berlin, 27 April 1937). German baritone. He studied in Cologne and Milan, and made his début in Krefeld in 1905 as Don Giovanni. From 1914 to 1920 he sang with the Munich Hofoper. After two seasons at the Berlin Staatsoper (1920–22) he was engaged by the Metropolitan; he made his début as Faninal in 1922 and remained with the company until 1935, taking a wide range of roles including Beckmesser, Alberich and Klingsor. He sang the Foreman of the Mill in Janáček's *Jenůfa* (1924), the Chamberlain in Stravinsky's *The Nightingale* (1926) and the Devil in Weinberger's *Svanda the Bagpiper* (1931), all American premières. His younger brother Leo Schützendorf and his elder brothers Guido (1880–

1967), bass, and Alfons (1882–1946), bass-baritone, were opera singers of international stature; Alfons sang Klingsor at Bayreuth (1910–12) and Wotan at Covent Garden (1910). A famous performance of *Die Meistersinger* at Bremen in 1916 featured Guido as Kothner, Alfons as Hans Sachs, Gustav as Pogner and Leo as Beckmesser, the only time all four brothers appeared in the same performance.

HAROLD ROSENTHAL/R

Schützendorf, Leo

(*b* Cologne, 7 May 1886; *d* Berlin, 18 Dec 1931). German bass-baritone, brother of Gustav Schützendorf. He studied with D'Arnals in Cologne and made his début at Düsseldorf in 1908. After engagements in Krefeld, Darmstadt, Wiesbaden and Vienna, he joined the Berlin Staatsoper in 1920. In nine years he made 445 appearances in a repertory of 47 roles, including Ochs, Boris, Beckmesser, Faninal, Méphistophélès and Wozzeck, which he created in 1925. In 1929 he sang in *Der Bettelstudent* at the Metropoltheater, Berlin, but as he had not obtained leave from the Staatsoper he was dismissed, an event that contributed to his final breakdown and early death. He was a versatile actor, as much at home in tragic roles as in comic ones.

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HAROLD ROSENTHAL/R

Schuyler, Philippa Duke

(*b* New York, 2 Aug 1931; *d* Da Nang, Vietnam, 9 May 1967). American pianist, composer, and writer. She made her first major New York appearance in 1946, playing Saint-Saëns's Concerto in G minor with the New York PO, and her Town Hall recital début in 1953. Her later life was spent in concert tours of Europe, South America, East Asia, and Africa. Among her teachers were Josef Hoffman, Dean Dixon and Paul Wittgenstein. Her best-known works are the orchestral *Manhattan Nocturne* (1943), *Sleepy Hollow Sketches* (1945–6), *Rhapsody of Youth* (1948) and *Nile Fantasy* (1965); her later works show the influence of Bartók and of African music. Five books related to her travels were published between 1960 and 1962. She died in a helicopter accident while helping in the evacuation of school-children in Vietnam. Subsequently a Philippa Duke Schuyler Memorial Foundation was established in New York. Her manuscripts are in the Schomberg Center for Research and Black Culture (New York).

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DOMINIQUE-RENÉ DE LERMA/R

Schuyt [Schuit], Cornelis (Floriszoon)

(*b* Leiden, 1557; *d* Leiden, 9 June 1616). Dutch composer and organist. He was probably trained as a choirboy at St Pieterskerk in Leiden where his father, Floris, was organist from 1558 until 1572, when the city adopted the Reform. In his madrigal book of 1600 Cornelis mentioned that he had travelled to Italy; this was most likely in the mid-1570s. Floris Schuyt was reappointed organist and a city player at Leiden in 1584, and his son Cornelis was named second organist on 11 March 1593. Each played daily in alternate weeks at St Pieterskerk and the Hooglandse Kerk, and provided *Tafelmusik* for city banquets as well. Cornelis was also responsible for the musical training of two choirboys. From 1598 he looked after the bell-chimes of two city towers, setting the melodies on the chime barrels. After his father's death in 1601 he became first organist of St Pieterskerk. Upon his own death, he was succeeded by his pupil and assistant Jan Pieterszoon van Reynsburch.

Schuyt was one of the leading Dutch madrigalists, cultivating Italian forms for many years after his trip there. His collections of 1600 and 1611, for five and six voices respectively, mirror the classic Italian madrigal in their restrained chromaticism and settings of texts by Tasso. His style includes northern contrapuntal techniques as well: the first book opens with a four-part prayer for his native city, *Bewaert, Heer, Hollandt*, set as a puzzle canon. Schuyt published a detailed explanation to the canon's resolution in his Dutch-texted *Hollandsche madrigalen* (1603). As resolved by Annegarn, the canon moves through a descending circle of 5ths to its midpoint, then returns through thematic inversion to the opening mode. Other texts, including *O Leyda gloriosa*, celebrate Schuyt's native land as well. His last madrigal collection, published in 1611, includes a 12-voice polychoral *Echo doppio*. A short six-voice picture motet, *Domine fiant anima mea*, survives in an engraving of St Cecilia by Zacharias Dolendo. Schuyt's instrumental ensemble collection of 1611 contains homophonic dance pairs (pavan-galliard) for six-part ensemble in each of 12 modes, framed by two closely related *canzone alla francese*. The two canzona titles, *Fortuna guide* and *La barca*, combine to form a pun on the composer's name: 'May good fortune steer the boat [schuit]'. An extant auction catalogue documenting the sale of Schuyt's music library in 1617 confirms his taste for Italian secular music and lists several unpublished collections, including instrumental ensemble canzonas and keyboard works.

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published in Leiden

Il primo libro de madrigali, 5vv (1600); 3 madrigals ed. in UVNM, v (1873); 9 madrigals, puzzle canon ed. in UVNM, xlv (1937–8); canon ed. in A i

Hollandsche madrigalen, 6–8vv (1603), inc.

Hymneo, overo Madrigali nuptiali et altri amorosi, 6vv, con un echo doppio, 12vv (1611); A ii

12 padovane et altrettante gagliarde ... con 2 canzone alla francese, a 6 (1611); A iii
Lute arrangement, 1601¹⁸; madrigal, 1605⁹

Picture motet, 6vv, copper engraving by Z. Dolendo after J. de Gheyn, *NL-Au*; motet and engraving in *Niederländische Bildmotetten*, ed. M. Seiffert, Organum, xix–xx (Leipzig, 1929); picture in Seiffert (1919–20); A i

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R.B. LENAERTS/KRISTINE FORNEY

Schuyt, Nico [Nicolaas Peter]

(*b* Bergen-aan-Zee, 2 Jan 1922; *d* Amsterdam, 25 Jan 1992). Dutch composer. In his home town he received private lessons in piano and harmony from Jacob van Domselaer. After World War II he studied in Amsterdam with Eberhard Rebling (piano), Willem Hijstek (theory) and Bertus van Lier (composition, 1949–52). For a few years Schuyt worked as a choir conductor and music critic, until he became director of the documentation department at the Donemus Foundation (1964–77). From 1970 to 1975 he was secretary and chairman of GeNeCo (Association of Dutch Composers). Schuyt fought hard for recognition by the Dutch government of the profession of composer, efforts which in 1982 led to the establishment of the Fonds voor de Scheppende Toonkunst (Fund for the Creation of Music). Schuyt wrote orchestral and choral works, ballets, songs and chamber music, especially for amateurs. His idiom is accessibly modern and often highly figurative, which is also apparent from such titles as ‘Whimsical Conversations’ (*Discorsi capricciosi* for 12 winds and percussion, 1965). The melodic and harmonic material of his compositions

can regularly be reduced to one central idea, as in the passacaglia in *Quasi in modo di valzer* (1973).

WORKS

(selective list)

Discorsi capricciosi, 12 wind, perc, 1965; Quasi in modo di valzer, orch, 1973; Razernijen voor vier [Frenzies for Four], 1975; Festa seria, orch, 1980; 3 pièces, 2pf, 1981; Alla deriva (Schuyt, P. Verlaine), SATB, orch, 1982; Down the Shades, 11 winds, pf, db, 1985, revised 1986; Atlanta, fl, vn, vc, hp, 1986

Amateur music: De varkenshoeder [The Swineherd], school op, 1951; Sonatina, youth orch, 1961; Hymnus, orch, 1966

Other orch works, choral pieces, chbr music, ballets, songs

Principal publisher: Donemus

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EMILE WENNEKES

Schwab [Suevi], Felician [Bonifacius]

(*b* Altdorf, nr Ravensburg, Swabia, bap. 1 June 1611; *d* 1661 or later).

German composer and organist. He studied at the monastery Gymnasium at Weingarten, where he probably received his first musical training from the monastery's organist and composer Michael Kraf. In 1630 he became a student at the Jesuit college at Lucerne and later the same year a novice at the Franciscan monastery there. He took his monastic vows in 1631 and adopted the monastic name Felician in place of his baptismal name, Bonifacius. He was affiliated to the convent at Konstanz, but remained at Lucerne until 1639. After spending a short time as organist at the Franciscan monastery at Solothurn, Switzerland, he was attached to the convent at Fribourg until 1642; he subsequently returned to Solothurn. In 1645 he was prior of the Franciscan monastery at Schwäbisch Gmünd but in 1651 had to exchange his priorate for a curacy. In 1653 he went to the Franciscan monastery at Speyer as a curate, and he became prior there in 1655. Since in some of his later publications he described himself as 'Argentorensis Provinciae Magister Capellae' and 'Ordinis S. Francisci Argentoratensis Provinciae Magister Musices', it may be supposed that from about 1645 he was entrusted with musical activities in the Upper German (Strasbourg) province of his order.

Schwab's output consists wholly of sacred music and includes both liturgical works (masses and *Magnificat* settings) and others not intended

for specific use in worship but for more general purposes, even as domestic music. The three collections of concerted masses, all incomplete, contain for the most part parody masses whose models are drawn from both sacred and secular music. The eight *Magnificat* settings are also in the *stile concertato*. All these works, and the motets and sacred concertos too, illustrate the extent to which church music in southern Germany and Switzerland was susceptible to Italian influence in the mid-17th century.

WORKS

Granarum sacrum in aliquot formices (12 sacred songs), 2vv, bc (Würzburg, 1634)

Sacra parnassi musici promulsis (Innsbruck, 1639), lost

Sacra eremus piarum cantionum liber II (22 motets, 1 sonata, 1 canzona), 2–3vv, bc (Innsbruck, 1641)

Psalmodia vespertini liber IV, 3vv, bc (Lucerne, 1642)

Tuba sacra [26] modulationum sacrarum liber III, 1–3vv, bc (Innsbruck, 1642)

Quadriga Mariana ex 4 antiphonis ... cum cantico Mariano adjectisque Litanis Lauretanis cantata, 1–4vv (Innsbruck, 1643)

Liber I [6] missarum concertatarum, 4–5vv, bc (Innsbruck, 1645)

Cithara patientis Jobi (Würzburg, 1647), lost

Odae latinae-germanicae de ... Christi resurrectione (Würzburg, 1651)

[8] Magnificat seu Vaticinium Dei parentis ... cum hymno Ambrosiano et falsi bordoni, 4vv, bc (Innsbruck, 1651)

Liber II [6] missarum concertatarum, 5–6vv, bc (Innsbruck, 1654)

Liber III [6] missarum concertatarum, 2, 5vv, bc (Innsbruck, 1655)

Fasciculus musicus [22] sacrorum concertuum pars I, S, A, T, B, 2 vn, bc (Innsbruck, 1656)

Lytaniae duodecim BVM (Innsbruck, 1661), lost

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EBERHARD STIEFEL

Schwab, Heinrich W(ilhelm)

(b Ludwigshafen am Rhein, 8 May 1938). German musicologist. After private instruction on the piano and violin, he studied musicology, German literature, philosophy, pedagogy and history at the universities of Mainz (1957), Kiel (1958–61) and Saarbrücken (1961–4). Among his teachers in musicology were Schmitz at Mainz, A.A. Abert and Wiora at Kiel and Salmen at Saarbrücken. He received the doctorate from Saarbrücken University in 1964 with a dissertation that examined certain late 18th-

century concepts of importance for the development of the so-called Romantic period. From 1966 he was attached to Kiel University, where in 1972 he became leader of a research group for studies in Scandinavia and the Baltic Sea area. He completed the *Habilitation* at the same university in 1977 with a work on the origin of the profession of the secular town musician in the Middle Ages, and was made professor there in 1982. In 1998 he was appointed professor of musicology at the University of Copenhagen. Schwab's wide range of interests and interdisciplinary competence is reflected in his large number of scholarly publications. Though he has written about both the 16th-century madrigal and 20th-century jazz, the main focus of his research lies in the period from the 17th century to the 19th and includes studies of genre as well as studies of sociological aspects of the musical profession.

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- Friedrich Ludwig Aemilius Kunzen (1761–1817): Stationen seines Lebens und Wirkens*, Kongelige Bibliotek, Copenhagen, 9 Nov 1995–31 Jan 1996, Bibliothek der Hansestadt Lübeck, May–July 1996, Schleswig-Holsteinische Landesbibliothek, Kiel, May–July 1996 (Heide in Holstein, 1995) [exhibition catalogue]
- 'La musique scandinave et les Expositions Universelles Parisiennes', *Grieg et Paris: romantisme, symbolisme et modernisme franco-norvégiens*, ed. H. Herresthal and D. Pistone (Caen, 1996), 111–24
- 'Carl Loewes *Klaviersonate E-Dur*, op.16: Gattungstradition und Unikum', *Carl Loewe (1796–1869): Beiträge zu Leben, Werk und Wirkung*, ed. E. Ochs and L. Winkler (Frankfurt, 1998), 329–49

EDITIONS

Johann Grabbe: Werke (Kassel, 1971)

C. Arnold: *Fantasie für Klavier, Op.20 (AWV 37)* (Wilhelmshaven, 1993)

JOHN BERGSAGEL

Schwaen, Kurt

(b Kattowitz [now Katowice, Poland], 21 June 1909). German composer. He studied at the universities of Breslau and Berlin, where his teachers

included Curt Sachs and Arnold Schering. In 1930 he met Hanns Eisler who had a profound impact on his compositional style. After becoming active in an anti-fascist student group, he joined the German Communist Party; from 1935 to 1938 he was imprisoned because of his political views. Following World War II, he made a major contribution to the rebuilding of musical culture in Berlin, writing compositions for amateur music groups, choirs, music schools and chamber ensembles, publishing and serving as a musical advisor. Between 1953 and 1956 he worked with Brecht, an experience which had a considerable influence on his aesthetic stance. In 1961 he became a member of the DDR Akademie der Künste, where he was head of the music department from 1965 to 1970. Between 1973 and 1981 he directed the children's musical theatre in Leipzig. His awards include an honorary doctorate from Leipzig University (1983) and several state awards. Schwaen's extensive oeuvre comprises over 620 titles. A number of works, such as the Piano Concerto no.2 (1987), show the influence of his several visits to Vietnam. Later works include the collaborative musical poem *Potsdamer Platz* (1998).

WORKS

(selective list)

Dramatic: Fetzers Flucht (radio op, G. Kunert), 1959 [rev. for TV, 1962]; Leonce und Lena (op, after G. Büchner), 1960; Ballade vom Glück (ballet, E. Dörwaldt-Kühl), 1965–6; Pinocchio's Abenteuer (children's op, W. and C. Küchenmeister, after C. Collodi), 1969–70, rev. 1997; Der eifersüchtige Alte (chbr op, after M. de Cervantes), 1978–9; Craqueville, oder Die unschuldige Sünderin (comic op, W. and C. Küchenmeister), 1984

Vocal: 26 Deutsche Volksdichtungen (W. and C. Küchenmeister), 1v, pf, 1953–4; Die Horañer und die Kuriañer (B. Brecht), chorus, fl, cl, 2 tpt, trbn, perc, pf, b, 1955/8; König Midas (children's cant., Kunert), spkr, solo children's vv, children's chorus, fl, cl, vn, va, vc, pf, 1958; Komm wieder zur künftgen Nacht (folk poetry), solo vv, mixed/female chorus, 1959–60; Spanische Liebeslieder (R. Alberti), S, fl, cl, hn, bn, pf, 1959; Der neue Kolumbus (musical poem, H. Rusch), spkr, T, B, chorus, orch, 1961; Parabolisch (J.W. von Goethe), S/T, pf, 1965–7; Eine Brücke zu allen Kindern (A. Könnner), 1973–4; Lob der Massen (V. Braun), chorus, 1975; Nimm an die Weisheit (Bible: *Proverbs*), chorus, 1986; Potsdamer Platz (musical poem, H. Baiertl, K. Lutz), spkr, 4 solo vv, orch, 1998, collab. H. Jörns, rev. 1999

Orch: Sinfonietta, chbr orch, 1957–8; Pf Conc. no.1, 1963–4; Chbr Conc., chbr orch, 1968, rev. 1970; Promenaden, 1971; Vn Conc., 1979; Mischa, der Honigbär (Schwaen), spkr, orch, 1980; Concerto grosso, str qt, str orch, 1982; Concerto da camera, accdn, str orch, 1985; Pf Conc. no.2 'Vietnamesisches Konzert', 1987

Chbr: Kleine Suiten, vn, 1932; Abendmusik, 2 mand, mandola, gui, kbd, 1948–9; Concertino Apollineo, pf, 7 wind, 1957; 8 Miniaturen, str qt, 1968; Sonatine no.2, tpt, pf, 1977; Pf Trio no.3, 1982; Concertino, hpd, 2 mand, mandola, gui, kbd, 1985; Pf Trio no.5 'en miniature', 1987; Concertino, vc, pf/chbr orch, 1991–4; Suiten, sax qt, 1992; Batuque, suite, 3 bn, dbn, 1993; 8 kuriose Walzer, vc, pf, 1995; Nachtszenen, str qt, 1996; Sequenzen, t sax, pf, 1996

Pf: 5 Tanzbilder, 1940; Movimenti, 1976–82; 17 Intermezzi, 1971; Waldvögel I–IV, 1971–3; Nocturne lugubre, 1992; Duo carattere, 2 pf/pf 4 hands, 1997

MSS in Kurt Schwaen's private collection, Berlin

Principal publishers: Breitkopf & Härtel, Deutscher Verlag, Dresdener Verlag, Hofmeister, Peters, Salabert, Joachim Trekel, Verlag Neue Musik

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KdG (R. Groth/W. Hanke) [incl. discography, writings and further bibliography]

C. Kaden: 'Themen und Motive: Bemerkungen über Kurt Schwaen und seine Musik', in K. Schwaen: *Stufen und Intervalle* (Berlin, 1976/R), 167ff

N. Schüler: 'Zwischen Noten- und Gesellschaftssystemen', *Festschrift Kurt Schwaen zum 85. Geburtstag*, ed. E. Ochs and N. Schüler (Frankfurt, 1994), 17–33 [interview]

ROSEMARIE GROTH

Schwaiger [Schweiger], Georg

(*b* probably at either Wasserburg am Inn or Landshut, Bavaria; *d* Munich, between 17 May and 20 Sept 1581). German composer and musician. In his posthumously published *Psalmi poenitentiales* (1588) he is described as 'Aquiburgensis' (i.e. from Wasserburg). It is not clear whether this denotes that he was born there (his father certainly worked there from 1555 at the latest) or whether it refers only to his later residence there. He may be the Georg Schwaiger 'ex Landhuta' (i.e. from Landshut) who matriculated at the University of Ingolstadt on 15 June 1545, in which case he must have been born no later than 1529. In 1569, after his father's death, he took over his position of Stadtpfeifer at Wasserburg. In 1576 he became chief Stadtpfeifer at Munich and remained there until his death. Eitner's theory, adopted by some later writers, that he lived at a Benedictine monastery in Bavaria has now been disproved. His extant music comprises motets with Latin texts or in organ transcriptions. The published ones are all for four or five voices; so are most of those in manuscript, though a few are for eight. Schwaiger's music circulated widely in manuscript and was evidently much admired in the late 16th century. It is closer in style to the expressive polyphony of Lassus and the Netherlandish school than to the Palestrina ideal. This is particularly true of the seven penitential psalms, which were inspired by, and modelled on, Lassus's works in this genre. Schwaiger handled imitation very freely and contrasted it with passages of syllabic declamation, including repeated notes, or with scalic melismatic writing. In the five-part works he created double-choir effects by the simulated division of the voices into two opposing groups. Schwaiger was clearly a composer of some stature whose music deserves further investigation. (*EitnerQ; MGG1* (F. Krautwurst))

WORKS

Moduli aliquot sacri, 4vv, insts (Munich, 1572)

Fasciculus selectiorum aliquot cantionum sacrarum ... secunda pars, 5vv (Munich, 1579)

Hymni sacri (Erfurt, 1587), lost

Regii prophetae Davidis septem psalmi poenitentiales sacratissimi, 5vv (Munich,

Schwanenberger [Schwanberg, Schwanberger], Johann Gottfried

(*b* probably at Wolfenbüttel, c1740; *d* Brunswick, 29 March 1804). German composer and Kapellmeister. The birthdate 28 December 1737 (or 1740) given by Gerber is not confirmed by church records. He studied in Wolfenbüttel with G.C. Schürmann and Ignazio Fiorillo, and from 1756 to 1761 (on a court stipend) in Venice with Hasse, Gaetano Latilla and Giuseppe Saratelli. From 1762 to 1802 he was Kapellmeister at the court of the Duke of Brunswick. During this period he made a number of competent settings of Italian *opere serie* for the court, which though unimportant to the development of the genre reflect the court's prevailing taste for Italian melody. He later declined an invitation from Frederick the Great to succeed Agricola as court composer in Berlin. His operas and keyboard works were highly praised by Burney (and by Burney's translator Ebeling, who regretted that so few reached print); he was also known as an excellent keyboard player.

WORKS

some MSS in D-W, Wa

operas

all performed in Brunswick

Adriano in Siria (os, 3, P. Metastasio), Aug 1762; Il Temistocle (os, 3, Metastasio), Aug 1762; Solimano (os, 3, G.A. Migliavacca), 4 Nov 1762; La Galatea (favola pastorale, Metastasio), Feb 1763; Ezio (os, 3, Metastasio), 1763; La buona figliuola maritata (dg, 3, ? C. Goldoni), Feb 1764; Talestri regina delle amazoni, 1764

La Didone abbandonata (os, 3, Metastasio), Aug 1765; Zenobia (Metastasio), 1765; L'Issipile (os, Metastasio), 1766, rev. 10 Feb 1767 with 3 new ballets; Antigono (os, 3, Metastasio), 2 Feb 1768; Romeo e Giulia (os, 2, J.R. Sanseverino), 1776; Le isole fortunate (festa teatrale, 1778); L'Olimpiade (os, 3 Metastasio), 1782; Il trionfo della Costanze (2, D. Poggi), 13 March 1790; Recits in Il Crespo, 1760

other works

Vocal: Il Parnaso accusato e difeso (cant., Metastasio), 1768, only recits, choruses, ov. by Schwanenberger; Das Gericht Apollos, dramatic prol; 2 sacred cants.; motet; psalm; 4 duets, 2 S, hpd

Inst: 23 syms.; 4 hpd concs.; 25 hpd sonatas; Sonatina, hpd; [3] Sonate a 3 (Brunswick, 1767)

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BurneyGN
GerberL
GerberNL

Schwann, William (Joseph)

(*b* Salem, IL, 13 May 1913; *d* Lincoln, MA, 7 June 1998). American discographer and publisher. He attended the University of Louisville (BA 1935) and did graduate work at Boston University (1935–7) and Harvard (1937–9), where his teachers included Hill, Leichtenritt and Piston. He also studied organ privately with Biggs and was a critic for the *Boston Herald*, 1937–41. From 1939 to 1953 Schwann owned a record shop in Cambridge, and in 1949, a year after Columbia Records had introduced the long-playing microgroove record, he began to compile a comprehensive catalogue of these recordings to facilitate his retail operations. He issued the first instalment of the *Long Playing Record Catalog* in October 1949 (R1979), which listed the 674 LPs then available on 11 labels. This monthly compilation, the first issued in any country, grew to a listing each month of some 45,000 items from about 1000 labels.

A *Schwann Supplementary Catalog* was published from 1965 to 1971 and became *Schwann 2: Record and Tape Guide* (1972–83). This was a biannual publication listing monaural and less frequently catalogued recordings (e.g. folk and children's music and the spoken word). When the supplement ceased publication these items were listed in the December issue of the main catalogue which had become *New Schwann* (1983–6). The guide was then published as *Schwann* (1986–90) and eventually superseded by three speciality catalogues: *Spectrum* (1990–96/7/9) for popular titles, *Opus* (1990–) for classical titles, and *In Music* (1990–91) for new releases. In 1999 Schwann began its publication *Schwann DVD Advance*, which is a monthly catalogue devoted to digital video discs. His other publications include the *Schwann Artist Issue* (1953–92), which classifies concert music recordings by performer; the *Schwann Children's and Christmas Record & Tape Guide* (annually since 1965); the *Schwann Catalog of Country & Western Long Playing Records* (three issues, 1966–71); and the *Basic Record Library* (four volumes, 1962–71). Schwann also compiled and edited *The White House Record Library* (Washington DC, 1973–80). His annual statistical studies provide information about the recording industry and its markets. After W. Schwann, Inc. was sold to ABC Publishing Company in 1976, Schwann remained president of the new affiliate. He received the Honorary Gold Recording Award of the Recording Industry Association of America in 1984.

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J. Dalton, ed.: 'New Music News: More on Mags', *Ear*, xv/[2] (1990–91)

I. Horowitz: 'Schwann commits to CD-oriented catalog: Critics of move contend decision is premature', *Billboard* (31 May 1986)

LEONARD BURKAT/GEORGE BOZIWICK

Schwantner, Joseph

(*b* Chicago, 22 March 1943). American composer. His formative musical experiences were of playing the tuba in his high school orchestra and the guitar (classical music, folk music, jazz). While still in high school he began studying music theory, and one of his early jazz works, *Offbeat*, won the

National Band Camp Award (1959). He received his BM in composition from the American Conservatory of Music in Chicago (1964), where his principal teacher was Bernard Dieter. At Northwestern University (MM 1966, DM 1968) he studied with Alan Stout and Anthony Donato. Three of his early works won BMI Student Composer Awards, including *Diaphonia intervallum* (1967), which, though essentially serial, contains elements that would become pervasive in his more mature works: a fascination with timbre, extreme instrumental range, juxtaposed instrumental groupings, pedal points, and a highly personal, even idiosyncratic compositional style.

He taught at the Chicago Conservatory College (1968–9), Pacific Lutheran University in Tacoma, WA (also 1968–9) and Ball State University (1969–70) before joining the faculty of the Eastman School in 1970. That year Richard Pitman and the Boston Musica Viva gave the première of his *Consortium I*, which is typical of his serial works in its disregard for the usual strictures of 12-note technique. It employs several discrete 12-note rows, which are employed freely, with certain repeated intervallic structures to provide formal coherence. With *Consortium II* (1971), also commissioned by Musica Viva, he continued his exploration of free serialism, but subsequent works of the 1970s reveal a growing preoccupation with tone colour. *In aeternum* (1973) and *Elixir* (1976), which was performed at the 1978 ISCM Festival in Helsinki, are among several of his works to use extended percussion, including watergongs and glass crystals. *Aftertones of Infinity* (1978), commissioned by the American Composers Orchestra and awarded the Pulitzer Prize in 1979, also shows an increasing reliance on tonal centres, as do *Music of Amber* (1981) and *New Morning for the World: 'Daybreak of Freedom'* (1982). Incorporating texts from Martin Luther King, *New Morning* was first performed by the Eastman Philharmonic with the Pittsburgh Pirates star Willie Stargell as narrator. Recordings and performances by a number of American orchestras have helped make it his best-known work.

In 1982 he took leave of absence from the Eastman School and began what would prove to be a fruitful relationship with Leonard Slatkin and the St Louis SO with whom he stayed as composer-in-residence until 1985. *Magabunda* 1983, a large-scale song cycle, was his first commission for the orchestra, followed by *A Sudden Rainbow* (1986) and the guitar concerto *From Afar ...* (1987). The New York International Festival of the Arts commissioned his Piano Concerto (1988), which Slatkin, the St Louis SO and Emanuel Ax introduced. Slatkin also conducted the New York PO and its principal percussionist Christopher Lamb in 1995 in the first performances of the Percussion Concerto.

Just as Schwantner's handling of 12-note materials is individual, so is his use of tonality. Tonal centres are created through pitch emphasis, rather than tonic-dominant function. Like his atonal, his tonal music employs a variety of pitch sets (but rarely major or minor scales) that are often symmetrical in design. His later works show the influence of minimalism, particularly in the repeated rhythmic and melodic figurations of works such as the Percussion Concerto, and his interest in orchestral colour remains paramount. His most extroverted pieces have a boisterous, even theatrical quality, have earned an important place in the American orchestral repertory, and have helped win an audience for new music.

WORKS

(selective list)

Orch: Aftertones of Infinity, 1978; New Morning for the World: 'Daybreak of Freedom' (M.L. King), nar, orch, 1982; Magabunda (A. Pizarro), S, orch, 1983; Dreamcaller (J. Schwantner), S, vn, orch, 1984; Distant Runes and Incantations, amp pf, orch, 1984; A Sudden Rainbow, 1986; Toward Light, 1987; From Afar ..., amp gui, orch, 1987; Pf Conc., 1988; Freeflight: Fanfares and Fantasy, 1989; A Play of Shadows, fl, chbr orch, 1990; Through Interior Worlds, 1992; Perc Conc., 1994; Sym. 'Evening Land' (P. Lagerkvist, trans. W.H. Auden, L. Sjoberg), S, orch, 1995; In Memories Embrace ..., str, 1996

Band: ... and the mountains rising nowhere, 1977; From a Dark Millennium, 1981; In Evening's Stillness, 1996

Chbr and solo inst: Chronicon, bn, pf, 1967; Diaphonia intervallum, ens, 1967; Consortium I, 8 insts, 1970; Consortium II, fl, cl, vn, vc, pf, perc, 1971; In aeternum II, org, 1972; In aeternum, vc, a fl, b cl, vn, perc, 1973; Canticle of the Evening Bells, ens, 1975; Elixir, fl, cl, pf qt, 1976; Music of Amber fl, cl, vn, vc, pf, perc, 1981; Veiled Autumn (Kindertoteslied), pf, 1987; Velocities, mar, 1990

Vocal: Wild Angels of the Open Hills (U. LeGuin), S, fl, hp, 1978; Sparrows (K. Issa), S, 8 insts, 1980; 2 Poems (Pizarro), S, pf, 1980

Principal publishers: Helicon, Peters

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J.L. Briggs: *The Recent Music of Joseph Schwantner: Unique and Essential Elements* (diss., U. of Illinois, Urbana-Champaign, 1984)

C.J. Folio: 'The Synthesis of Traditional and Contemporary Elements in Joseph Schwantner's Sparrows', *PNM*, xxiv (1985–6), 184–96

JAMES CHUTE

Schwarbrook [Schwarbrick, Swarsbrick, Swabridge, Swarbrick, Swarbutt], Thomas

(*b* c1679; *d* ?c1753). Organ builder, active in England and probably of English birth. For a fuller discussion of his nationality, see Speller (1980). He settled in London and worked for Renatus Harris and possibly Mark Anthony Dallam; in 1705 and 1706 he was working on his own, building the organ for All Saints, Northampton, in 1705. Early in the 18th century he left London, and by 1716 he was settled in Warwick. He is mentioned in connection with Worcester Cathedral for repairs costing £300 (1752). As this organ was rebuilt by Jordan and Bridge, and as Bridge took over the cleaning of Schwarbrook's organ at Salisbury in 1754, it is probable that Schwarbrook died between these dates. He built in Renatus Harris's French style with five-rank Cornets extending down to *c'*, separate high mutations – 'lesser Tierce' (19th) as well as Cart and Tierce – and Great and Choir departments on the same wind-chest with the possibility of

borrowing by communication. His organs include St Saviour, Southwark (1703); St Nicholas's, Bristol (1713); St Philip's, Birmingham (1715; now the cathedral; part of the case survives); St Chad's, Shrewsbury (1716; removed in 1794); St Mary's, Warwick (1717; now much enlarged; case survives); Holy Trinity, Coventry (1732; cost £600); St Michael's, Coventry (1733; his masterpiece, much admired by Handel); Magdalen College, Oxford (1737; three manuals, 20 stops, including three percussion registers); St Thomas's, Salisbury (1738; west gallery); Lichfield Cathedral (1740); St Mary the Virgin, Nottingham (1742; sold in 1777 to Uppingham parish church, though the present case is almost certainly not his); Shepton Mallet parish church (1744); and Holy Trinity, Stratford-upon-Avon (1745; removed in 1842). The case of the organ in St Martin's, Birmingham, was removed to St Alphege's, Solihull, probably in 1809.

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J.E.G. de Montmorency: *A Brief History of the Church of St. Alfege* (Greenwich, 2/1923), 19

J. Speller: 'Some Notes on Thomas Swarbrick', *The Organ*, lix (1980), 87–90

B. Matthews: Letter to the Editor, *The Organ*, lx (1981), 61 only

N. Thistlethwaite: 'Notes Relating to the Organization of Organ-Building in England, to c1740', *JBIOS*, v (1981), 46–51

GUY OLDHAM, NICHOLAS PLUMLEY

Schwärmer

(Ger.).

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

Schwartz, Arthur

(*b* Brooklyn, NY, 25 Nov 1900; *d* Kintnersville, PA, 3 Sept 1984). American composer. The son of a prosperous lawyer, Schwartz was groomed for the legal profession but he loved music and wrote songs during his law studies at New York University and Columbia University Law School. He began practising law in 1924 but, encouraged by lyricist Lorenz Hart, left the bar in 1928 when he teamed up with lyricist Howard Dietz. Their first success together, the revue *The Little Show* (1929), led the team to a series of Broadway revues that were among the finest of the 1930s. *Three's A Crowd* (1930), *The Band Wagon* (1931) and *At Home Abroad* (1935) were highlights during this golden age of the sophisticated musical revue. The team had less success with book musicals, even though *Revenge With Music* (1934) and *Between the Devil* (1937) had superior scores. By the end of the decade, Schwartz settled in Hollywood where he scored some dozen film musicals with various lyricists and with uneven success.

By the 1950s he had returned to Broadway, writing stage musicals with Ira Gershwin, among others. *A Tree Grows in Brooklyn* (1951), written with lyricist Dorothy Fields, revealed a new facet to Schwartz's music. Inspired by Fields' perceptive character lyrics, Schwartz's compositions for that

show explored longer and fuller musical lines and unsettling harmonies not previously heard in his music. He collaborated again with Dietz for two short-lived musicals in the early 1960s, *The Gay Life* (1961) and *Jennie* (1963). Schwartz was also a capable film producer (*Cover Girl* in 1944 and *Night and Day* in 1946). His music ranges from the broodingly romantic, such as *Dancing in the Dark*, to the bright and sophisticated, as in his signature song *That's entertainment*.

WORKS

(selective list)

lyrics by Dietz, unless otherwise stated

stage

dates are those of the first New York performance

The Little Show, Music Box, 30 April 1929 [incl. I guess I'll have to change my plan]

Three's a Crowd, Selwyn, 15 Oct 1930 [incl. Right at the Start of It, Something to Remember You By]

The Band Wagon, New Amsterdam, 3 June 1931 [incl. I love Louisa, Dancing in the Dark, New Sun in the Sky; film, 1953]

Flying Colors, Imperial, 15 Sept 1932 [incl. Alone Together, A Shine on your Shoes, Louisiana Hayride]

Revenge With Music, New Amsterdam, 28 Nov 1934 [incl. If there is Someone Lovelier than You, You and the Night and the Music]

At Home Abroad, Winter Garden, 19 Sept 1935 [incl. Thief in the Night, Love is a dancing thing]

Between the Devil, Imperial, 22 Dec 1937 [incl. By Myself, I see your face before me, Triplets]

Park Avenue (I. Gershwin), Shubert, 4 Nov 1946 [incl. Don't be a woman if you can]

Inside U.S.A., Century, 30 April 1948 [incl. Haunted Heart]

A Tree Grows in Brooklyn (D. Fields), Alvin, 19 April 1951 [incl. Make the man love me, I'll buy you a star, Love is the reason]

By the Beautiful Sea (Fields), Majestic, 8 April 1954 [incl. Alone Too Long]

The Gay Life, Shubert, 18 Nov 1961 [incl. Magic Moment, Something you Never Had Before]

Jennie, Majestic, 17 Oct 1963 [incl. Before I Kiss the World Goodbye]

film

Follow the Leader (R. Rainger and E.Y. Harburg), 1930 [Brother just laugh it off]

That Girl from Paris (E. Heyman), 1937 [incl. Seal it with a kiss]

Thank Your Lucky Stars (F. Loesser), 1943 [incl. They're either too young or too old, Love isn't born, it's made]

The Time the Place and the Girl (L. Robin), 1946 [incl. Through a Thousand Dreams, On a Rainy Night in Rio]

The Band Wagon, 1953 [incl. That's entertainment]

Dangerous When Wet (J. Mercer), 1953 [incl. I got out of bed on the right side]

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A. Wilder: *American Popular Song: the Great Innovators, 1900–1950* (New York, 1972), 313–30

H. Dietz: *Dancing in the Dark* (New York, 1974)

S. Green: *The World of Musical Comedy: the Story of the American Musical Stage as told through the Careers of its Foremost Composers and Lyricists* (New York, 1960, rev. and enlarged 4/1980), 423–6

THOMAS S. HISCHAK

Schwartz, Elliott (Shelling)

(*b* Brooklyn, NY, 19 Jan 1936). American composer and writer on music. He studied at Columbia University (BA 1957, MA 1958, EdD 1962) with Otto Luening and Jack Beeson, and privately with Paul Creston (composition) and Alton Jones (piano). During the summers of 1961 to 1969 he studied and collaborated with Henry Brant, Chou Wen-Chung, Stefan Wolpe and Edgard Varèse at the Bennington Composers Conference. He has taught at the University of Massachusetts, Amherst (1960–64), and Bowdoin College (1964–), and held visiting appointments at Ohio State University (1988–92) and Cambridge University (1993, 1998) among others. His many awards include the Gaudeamus Prize (1970), two Bellagio residencies from the Rockefeller Foundation (1980, 1989) four fellowships from the National Endowment for the Arts (1974, 1976, 1980, 1983) and a commission from the Library of Congress (1988).

Schwartz established his reputation as a musical pioneer in the mid-1960s, writing compositions that emphasize theatrical innovation, audience participation and game-orientated processes. After the mid-1970s he developed a distinctly eclectic style, employing an idiosyncratic blend of traditional and aleatory notations. References to music of the past emerge from, recede into, or starkly juxtapose radically dissonant and rhythmically fluid textures. In 1978 he began to concentrate exclusively on instrumental works. His compositions have been performed internationally by major orchestras and chamber ensembles.

WORKS

(selective list)

Dramatic: Elevator Music, 1967; Areas, fl, cl, trbn, vn, vc, pf, dancers, 1968; Music for Soloist and Audience, 1970; Telly, 5 ww/brass, 4 perc, 3 TVs, tape, 1972; Scales and Arpeggios, tape, 1973; Spaces, tape, 1974; Pentagonal Mobile, pf, tape, audience, 1978

Orch: Music for Orch, orch, tape, 1965; Texture, chbr orch, 1966; Magic Music, pf, orch, 1968; Voyage, concert band, 1969; Island, 1970; Dream Ov., 1972; Eclipse II, concert band, 1972; The Harmony of Maine, synth, orch, 1974; Eclipse III, chbr orch, 1975; Janus, pf, orch, 1976; Celebrations/Reflections, 1985; 4 American Portraits, chbr orch, 1986; Purple Transformation, wind, 1987; Equinox, 1994; Timepiece 1794, chbr orch, 1994; Chiaroscuro, wind, 1995; Rainbow, 1996

Chbr and solo inst: Eclipse I, 2 cl, 2 bn, tpt, trbn, vn, vc, perc, kbd, 1971; The Decline and Fall of the Sonata, vn, pf, 1972; Octet, fl, ob, cl, vn, vc, perc, 2 kbd, 1972; Chbr Conc. II, cl, 10 insts, 1977; Souvenir, cl, pf, 1978; Bellagio Variations, str qt, 1980; Chbr Conc. IV, sax, 10 insts, 1981; Dream Music with Variations, pf, str trio, 1983; Octagon, 8 perc, 1984; Spirals, fl, cl, str qt, db, pf, 1985; Northern Pines, 2 ob, cl, 2 hn, pf, 1988; Celebration Ov., org, 1989; Fantastic Prisms, 6 db, pf, 1990; Elan, fl, cl, vn, vc, pf, 1991; Chbr Conc. V, bn, str, pf, 1992; Aerie, 7 fl, 1993; Aria

with Interruptions, va, perc, 1993; Rows Garden, wind qt, 1993; Reflections, 6 bn, 1995; Alto Prisms, 8 va, 1997; Dreamscape, ob, vc, pf, 5 theremins, 1997; Over 20 other works for chbr groups and solo inst, 1963–1999

Tape and insts: Interruptions, wind qnt, tape, 1965; Music for Napoleon and Beethoven, tpt, pf, 2 tapes, 1969; Music for Prince Albert, pf, 2 tapes, 1969; Options I, trbn, tape/perc, 1970; Options II, cl, perc, tape, 1970; Memorabilia, vc, tape, 1971; Echo Music I, cl, va, tape, 1973; Grand Conc., pf, tape, 1973; Mirrors, pf, tape, 1973; Echo Music II, wind qt, tape, 1974; Prisms, org, tape, 1974; Cycles and Gongs, tpt, org, tape, 1975; Extended Cl, cl, tape, 1975; Extended Ob, ob, tape, 1975; 5 Mobiles, fl, tpt, org, tape, 1975; A Bowdoin Anthology, nar, insts, tape, 1976; Ziggurat, fl, tape, 1976; Extended Pf, pf, tape, 1977

Principal publishers: Margun, MMB-Norruth, Merion (Presser), Pembroke (C. Fischer), Tetra/A. Broude, Fallen Leaf, American Composers Edition

WRITINGS

ed. with **B. Childs**: *Contemporary Composers on Contemporary Music* (New York, 1967/R)

Electronic Music: a Listener's Guide (New York and London, 1973, 2/1975/R)

with **D.S. Godfrey**: *Music since 1945* (New York, 1993)

DANIEL S. GODFREY

Schwartz, Francis

(b Altoona, PA, 10 March 1940). American composer. After studies with Lonny Epstein, Vittorio Giannini and Louis Persinger at the Juilliard School (BS 1961, MS 1962), he moved to Puerto Rico (1965), where he became a faculty member and later chair (1971–80) of the music department, director of cultural activities (1981–6) and dean of the faculty of humanities (from 1995–9) at the University of Puerto Rico. He also served as music critic for the newspaper the *San Juan Star* (1966–88), composer-in-residence at the Centro de Investigaciones de Comunicación Masiva y Tecnología in Buenos Aires (1975) and visiting professor of experimental music at the University of Paris (1977–9). In 1981 he was awarded the doctorate in musical aesthetics by the University of Paris, where he had studied with Daniel Charles. Together with Aponte-Ledée, Schwartz was a key figure in the introduction of avant-garde music in Puerto Rico during the 1960s and 70s. Since that time his work has included compositions for a wide range of performance media, from solo guitar to the 'musicalization' of an entire university campus, with synchronized international telephonic communication (*Cosmos*). *Mon oeuf*, a multi-sensorial ovoid theatre for one, was installed in the Museum of Modern Art, Paris after its première at the Pompidou Centre (Paris, 1979). Schwartz has received many commissions, mainly for mixed-media works, from the French government, the Puerto Rico Casals Festival, the Sainte Baume Music Festival (France) and others. In 1987 he was appointed Chevalier of the Order of Arts and Letters.

WORKS

(selective list)

Stage: Auschwitz, tape, lights, odours, movt, 1968; My Name's Caligula what's Yours?, 3 actors + insts, 1970; Geo-Flux, ballet, 1974; Time, Sound, and the Hooded Man, actors, tape, videotape, 1975; Is there Sex in Heaven?, 1976; Hommage à K ..., 1978; Mon oeuf (F. Schwartz), tape, videotape, odours, sculpture, audience, 1979; Musique pour Juvisy, tape, videotape, synth, 1979, collab. C. Miereanu; Cosmos, 1980; La guerra de las flores, 1982; New World Youth Cant., solo vv, chorus, chbr ens, 1992

Orch: Plegaria, 1973; Yo protesto, 1974; The Tropical Trek of Tristan Trimble, 1975; Amistad III, 1979; Un sourire festif, 1981; Gestos, orch, audience, 1983; Fantasia de la Libertad, 1986; Papageno's Dream, 1991

Chbr and solo inst: Ergo sum, fl, tape, 1979; Eros by any other Name, db, pf, 1983; We've got (Poly) Rhythm, gui, body perc, vocal sounds, 1984; Let There be Peace (Homage to Segovia), 4 gui, 1987; The Night of the Fiery Angels, wind qnt, 1987; The Headless Glory of André Chenier, pf, 1989; Toward the New Millennium, fl, gui, 1992; Leaping Lenny, gui, 1995; Flaming June, fl, ob, cl, bn, tpt, hn, pf, vn, va, vc, db, 1998

Vocal: Canibal-Calibán, 1v, ens, 1976; 4+3=Paris VIII, 1v, vn, a sax, tpt, trbn, gui, perc, 1978; Grimaces, 1v, fl, a sax, db, perc, tape, 1984; Songs of Loneliness (J.L. Barges, A. Ginsberg, J. Gonzalez, A. Akhmatova, M. de Ferdinandy), 1v, vn, cl, pf, 1990; Bolívar, S, pf trio, 1990; John Cage and the Coquis, vv, elects, 1995; Songs of Life (V.L. Suris), 1v, pf, 1995; several songs with insts/tape Visions, Mez, fl, vc, pf, 1999

Principal publishers: Peer-Southern, Salabert, ZAMI, Transatlantiques

WRITINGS

with M.L. Muñoz: *El mundo de la música* (San Juan, 1982)

with D. Thompson: *Concert Life in Puerto Rico 1957–1992: Views and Reviews* (San Juan, 1998)

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J. Pilon: 'Au delà de l'objet musical', *Revue d'esthétique*, iii–iv (1979), 295–302

K. Degláns and L.E. Pabón Roca: *Catálogo de música clásica contemporánea en Puerto Rico* (Río Piedras, Puerto Rico, 1984), 147–55

DONALD THOMPSON

Schwartz [Shvarts], Isaak Iosifovich

(b Romnĭ, Chernihov province, Ukraine, 13 May 1923). Russian composer. He spent his early years in Leningrad (1930–37); his father, an archaeologist, was arrested in 1936 and shot a year later in Kolima and was only exonerated in 1956. In 1937 Isaak was exiled to Frunze with his mother, a teacher; there he began to study composition with Fere. After serving in the army (1942–5) he returned to Leningrad and attended the

conservatory there (1945–51) where he studied with Arapov and then Yevlakhov. He joined the Composers' Union in 1954 and the Union of Cinematographers in 1964. He became an Honoured Representative of the Arts of the RSFSR in 1984, received the Nika prize for several film scores in 1992 and was granted the State Prize of Russia in 1998. Although he is acknowledged as one of leading composers for film in the world, he lives a secluded life in a St Petersburg suburb.

Schwartz's early works, such as the Violin Sonata in G minor, are characterized by a passionate emotional language and a melodic and harmonic freshness. If the influence of Prokofiev and, in part, Tchaikovsky is evident in the instrumental and ballet music – *Nakanune* ('On the Eve') was commissioned by the Bol'shoi Theatre at the suggestion of the ballerina Galina Ulanova in 1960 and was the first of many stage works – then it is the influence of Shostakovich that dominates his orchestral writing. Schwartz had begun a symphony while still at the conservatory and, after its première in 1954 he won the approval of Shostakovich. Jewish subject matter is of significance in Schwartz's music, from the early choreographic miniature *Vesyol'iy portnoy* ('The Merry Tailor') composed for Leonid Yakobson in 1958 to the concerto for orchestra *Zhyol'tiye zvyozdi* ('Yellow Stars'), written in memory of Raul Vallenberg in 1988. Schwartz has a profound knowledge of secular and sacred traditional Jewish music, partly because his grandfather was a rabbi at a St Petersburg synagogue. The many years spent writing music for plays, television programmes and films has brought Schwartz considerable success. The requirements particular to writing such music have not compromised his creativity; he conveys with great economy the emotional atmosphere of a film's content and lends rhythmic diversity to visual sequences. His film scores are frequently heard in concerts and broadcast on radio. The subtle emotional response which characterizes these scores is also a hallmark of his many romances. These range in scope from the dazzling stylizations of 19th-century popular genres which feature in films to the 30 songs written in collaboration with the poet and bard Bulat Okujava. Recordings of these were made in millions and during the 1960s they represented an integral part of the spiritual life of the Russian intelligentsia. During the 1980s his songs appeared in the journals *Sovetskiy Ekran* and *Muzikal'naya zhizn'*, and since then many interviews have appeared in the Russian press.

WORKS

(selective list)

Stage: *Vesyol'iy portnoy* [The Merry Tailor] (choreographic miniature, choreog. L. Yakobson), 1958; *Nakanune* [On the Eve] (ballet, after I. Turgenev), 1960, Leningrad, Maliy, 1960; *Strana chudes* [A Land of Miracles] (ballet), 1966

Inst: Sonata, g, vn, pf, 1947; Str Qt, 1948; Sym., orch, 1954; Kontsertnaya syuita no.3 [Conc. Suite no.3], orch, 1980–81; Grustniy val's [Melancholy Waltz], gui, orch, 1984; *Zhyol'tiye zvyozdi* [Yellow Stars], conc., orch, 1988; Sinfonietta, orch, 1990; Ov., orch, 1998

Vocal: Romansi [Romances] (A.S. Pushkin and others), 1940s–80s; Soldat i v'yuga [The Soldier and a Snowstorm] (ballad, M. Svetlov), 1v, orch, 1949; Duma o rodine [Thoughts about our Homeland] (cant., A. Chepurov), B, chorus, orch, 1950

TV scores and 110 film scores, incl.: *Beloye solntse pust'ini* [The White Sun of the

Desert] (dir. V. Motil), 1969; Stantsionniy smotritel' [The Station Inspector] (dir. S. Solov'yov), 1974; Dersu-Uzala (dir. Akira Kurosava), 1975; Zvezda plenitel'nogo schast'ya [The Star of Captivating Happiness] (dir. Motil), 1976; Nas venchali ne v tserkvi [We weren't Married in Church] (dir. B. Tokarev), 1982; Captain Fracas (A. Vladimirov), 1988; Cyrano de Bergerac (dir. N. Birman), 1988

WRITINGS

'Baletmeyster i muzika' [The ballet master and music], *Leonid Yakobson: tvorcheskii put' baletmeystera, yego baleti, miniatyuri, ispolniteli: sbornik statey*, ed. S.M. Vol'fson (Moscow and Leningrad, 1965), 33
'U menya dva obraztsa; Charlie Chaplin i Nino Rota' [I have two models: Chaplin and Rota], *Izvestiya* (9 June 1993)

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G. Orlov: 'Simfoniya I. Shvartsa', *Sovetskaya muzika*, i (Moscow, 1956), 274–77

S.M. Slonimsky: *Isaak Shvarts: Simfoniya* (Leningrad, 1958)

S.M. Slonimsky: *Isaak Shvarts* (Leningrad, 1960)

LYUDMILA KOVNATSKAYA

Schwartz, Jean

(*b* Budapest, 4 Nov 1878; *d* Sherman Oaks, CA, 30 Nov 1956). American composer of Hungarian birth. He studied piano with his sister, a pupil of Liszt. He moved to the USA with his family when he was about ten years old and continued his studies, but held a number of non-musical jobs before becoming a pianist in a band which played at Coney Island. Shortly afterwards he published an instrumental cakewalk, *Dusky Dudes* (1899), and accepted a position as a song plugger with the Tin Pan Alley publisher Shapiro-Bernstein. Some of his melodies were interpolated in Broadway shows, among them 'When Mr. Shakespeare Comes to Town' (in Weber and Fields's *Hoity-Toity*, 1901), 'Rip Van Winkle was a lucky man' (in *The Sleeping Beauty and the Beast*, 1901) and 'Bedelia' (in *The Jersey Lily*, 1903). From 1904 to 1928 Schwartz composed music for nearly 30 Broadway musicals, including many of *The Passing Show* series (some in collaboration with Romberg). At first he was considered a promising new writer who could produce songs comparable with those of Kern or Berlin, but in time, as his hits proved few and far between, he was perceived as little more than a superior hack. Most of the lyrics for his songs were provided by William Jerome (*b* Cornwall on the Hudson, NY, 30 Sept 1865; *d* New York, 25 June 1932), including the very popular 'Chinatown, my Chinatown' (from *Up and Down Broadway*, 1910). His most enduring melody, 'Rock-a-bye your baby with a dixie melody', was introduced by Al Jolson in Romberg's *Sinbad* (1918). Schwartz spent his later years in California, where he found only small success; among his better-known songs from this period is *Au revoir, pleasant dreams* (1930), which the bandleader Ben Bernie employed as a radio theme song.

WORKS

(selective list)

stage

revues unless otherwise stated; dates are those of first New York performance

Piff! Paff!! Pouf!!! (musical, W. Jerome), 2 April 1904

The Ham Tree (musical, Jerome), 28 Aug 1905 [incl. Good-bye sweet old Manhattan Isle]

In Hayti (musical, Jerome; J.J. McNally), 30 Aug 1909

Up and Down Broadway (musical, Jerome), 18 July 1910 [incl. Chinatown, my Chinatown]

The Passing Show of 1913 (H. Atteridge), 24 July 1913

The Passing Show of 1918 (Atteridge), 25 July 1918 [collab. S. Romberg]

Monte Cristo, Jr. (musical, Atteridge), 12 Feb 1919 [collab. Romberg]

The Passing Show of 1919 (Atteridge), 23 Oct 1919 [collab. Romberg]

The Passing Show of 1921 (Atteridge), 29 Dec 1920

The Passing Show of 1923 (Atteridge), 14 June 1923 [collab. Romberg]

The Passing Show of 1924 (Atteridge, A. Gerber), 3 Sept 1924 [collab. Romberg]

songs

lyrics by W. Jerome unless otherwise stated

Any old place I hang my hat is home sweet home to me (1901); When Mr. Shakespeare Comes to Town, in Hoity-Toity, 1901; Rip Van Winkle was a lucky man, in The Sleeping Beauty and the Beast, 1901; Mr. Dooley, in A Chinese Honeymoon, 1902; Bedelia, in The Jersey Lily, 1903; My Irish Molly-O (1905); When the girl you love is loving, in Follies of 1908; I love the ladies (G. Clarke) (1914); Hello, Central, give me no man's land, Rock-a-bye your baby with a dixie melody, Why do they all take the night boat to Albany? (S.M. Lewis, J. Young), in Sinbad, 1918; Au revoir, pleasant dreams (J. Meskill) (1930); One Little Raindrop (Meskill) (1931); Trust in me (M. Ager) (1937)

BIBLIOGRAPHY

S. Spaeth: *A History of Popular Music in America* (New York, 1948/R)

D. Ewen: *Popular American Composers* (New York, 1962; suppl. 1972)

GERALD BORDMAN

Schwartz, Rudolf

(*b* Berlin, 20 Jan 1859; *d* Halle, 27 April 1935). German musicologist. He studied philosophy and then musicology with Spitta in Berlin (1882–7), taking the doctorate in Leipzig in 1887 with a dissertation on the influence of Italian madrigalists on H.L. Hassler. He was conductor of the Greifswald University Choir (1887–97), music critic of the *Signale für die musikalische Welt* in Leipzig (from 1897) and succeeded Emil Vogel as director of the Musikbibliothek Peters (appointed 1901), where he edited the *Jahrbuch* and compiled a new bibliographic edition of the catalogue. In 1907 he was appointed professor; he retired in 1909. His major research was on Renaissance secular music and included a valuable edition and study of 15th-century frottolas, as well as editions of Hassler's *Canzonette* (1590) and *Neue teutsche Gesang* (1596).

WRITINGS

- 'Die Frottole im 15. Jahrhundert', *VMw*, ii (1886), 427–66
H.L. Hassler unter dem Einfluss der italienischen Madrigalisten (diss., U. of Leipzig, 1887; *VMw*, ix (1893), 1–61)
 'Magister Statius Olthof', *VMw*, x (1894), 231
 'Das erste deutsche Oratorium', *JbMP 1898*, 59–65
Die Musik des 19. Jahrhunderts: ein historischer Überblick (Leipzig, 1900)
 ed.: *Jahresbericht der Musikbibliothek Peters*, viii–xxxv (Leipzig, 1902–29)
 'Die Musikwissenschaft', *Spemanns goldenes Buch der Musik*, ed. H. Abert and others (Berlin and Stuttgart, ?1904), 673–93
 'Zu den Texten der weltlichen Madrigale Palestrinas', *JbMP 1906*, 95–7
 'Zur Hassler-Forschung', *JbMP 1906*, 93–5
 'Zur Geschichte des Taktschlagens', *JbMP 1907*, 59–70
 ed.: *Katalog der Musikbibliothek Peters*, i: *Bücher und Schriften* (Leipzig, 1910)
 'Zur Geschichte der liederlosen Zeit in Deutschland', *JbMP 1913*, 15–27
 'Die Bach-Handschriften der Musikbibliothek Peters', *JbMP 1919*, 56–73
 'Nochmals "Die Frottole im 15. Jahrhundert"', *JbMP 1924*, 47–60
 'Musikwissenschaft', *Literarisches Zentralblatt für Deutschland*, lxxv–lxxx (1924–9) [series of 66 articles]
 'Der Stettiner Ratskantor Paul Praetorius (Schulz) 1520–1597', *Gedenkboek aangeboden aan Dr. D.F. Scheurleer* (The Hague, 1925), 283–9
 'Zur Musikkultur der Renaissance', *Beethoven-Zentenarfeier: Vienna 1927*, 193–5
 'Zur Charakteristik Zelters', *JbMP 1929*, 71–4
 'Zum Formproblem der Frottole Petruccis', *Theodor Kroyer: Festschrift*, ed. H. Zenck, H. Schultz and W. Gerstenberg (Regensburg, 1933), 77–85

EDITIONS

- H.L. Hassler: *Canzonette von 1590 und neue Teutsche Gesang von 1596*, DTB, ix, Jg.v/2 (1904); *Madrigale*, DTB, xx, Jg.xi/1 (1962)P. Dulichius: *Prima pars Centuria octonum et septenum vocum (1607)*, DDT, xxxi (1907, rev. 2/1958 by H.J. Moser); *Secunda pars Centuria octonum et septenum vocum (1608)*, DDT, xli (1911, rev. 2/1958 by H.J. Moser)O. Petrucci: *Frottole, Buch I und IV*, Publication älterer Musik (Leipzig, 1935/R)

BIBLIOGRAPHY

- A. Schering:** 'R. Schwartz zum Gedächtnis', *JbMP 1935*, 10–11
K. Taut: 'Verzeichnis der Veröffentlichungen von Rudolf Schwartz', *JbMP 1935*, 12–14

ALFRED GRANT GOODMAN

Schwartzenberg [Schwartzberger, Clouart Cebergue], Jean-Louis, *dit* Le Noble

(*d* Versailles, 25 May 1736). French musician and copyist. His father was Christian Schwartzenberg, a Swiss, and his mother Marie Le Noble. He

was appointed to the French court in 1703. He first played the drum in the Fifres et Tambours, and is recorded as a hautboy player in the 1720s; he also played the bassoon. By 1730 he had the title *ordinaire de la musique du roy*. By 1711 he had married H el ene Philidor, daughter of A.D. Philidor (i), and in about 1726 he inherited Philidor's post as *garde de la biblioth eque de musique*, with the responsibility of supplying all the court's music. In 1727 he copied his own 'simphonie en parties' (lost, mentioned in *BenoitMC*), performed for the queen.

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BenoitMC

N. Dufourcq and M.Benoit: 'Les musiciens de Versailles   travers les minutes notariales de Lamy', *Recherches*, iii (1963), 189–206

F. Waquet: 'Philidor l'ain , ordinaire de la Musique du Roy: un essai de biographie d'apr s des documents in dits', *RdM*, lxvi (1980), 203–16

BRUCE HAYNES

Schwartzkopff, Theodor

(*b* Ulm, bap. 6 Nov 1659; *d* Ludwigsburg, 13 May 1732). German composer. He was the son of Georg Reinhard Schwartzkopff (1631–1705), a town musician in Ulm as well as organist and organ builder. Theodor probably received his early instruction in music from his father as well as from S.A. Scherer, the organist at Ulm Cathedral. He was employed as an *Aspirant* in the W rttemberg Hofkapelle at Stuttgart around 1678 and was promoted to *Hofmusicus* in 1682. Following the success at court of his French-style ballet *Le rendez-vous des plaisirs* he was sent to study in Paris towards the end of 1684. On his return to Stuttgart in 1686 he was made vice-Kapellmeister. In December 1688 the Kapellmeister Johann Friedrich Magg sided with the invading French forces, leaving Schwartzkopff fully in charge of the Hofkapelle; on 21 March 1690 he was promoted officially to the vacant post.

Following a major retrenchment at court in 1709, caused by the cost of continuing hostilities with France coupled with the expense of building a new ducal residence at Ludwigsburg, Schwartzkopff was released from service with an inadequate annuity of 300 gulden 'until better times'. It seems that he sought work at the nearby Baden-Durlach court, since he is listed as a member of the Hofkapelle there between 1712 and 1716. Schwartzkopff returned to Stuttgart early in 1717, probably hoping for the post of Oberkapellmeister, which was vacant following the death of Pez, but this post went to Brescianello. A serenata by Schwartzkopff was performed for the annual Order of St Hubert festivities on 3 November 1721 and court documents after that date continue to describe him as Kapellmeister. In 1725 Schwartzkopff wrote to Duke Eberhard Ludwig suggesting that he direct a small ensemble for services in the Stuttgart Schlosskapelle while Brescianello continued to lead the full church music at Ludwigsburg. Unfortunately Schwartzkopff's dramatic and sacred music is lost, but a significant selection of his instrumental music written for the W rttemberg court musicians does survive. These works display a blend of French and Italian elements typical of the time, with conspicuous writing for the bass viol.

WORKS

lost unless otherwise stated

dramatic

first performed in Stuttgart unless otherwise stated

Le rendez-vous des plaisirs, ballet, 1684

Paradis Urthel, singendes Schauspiel mit Balletten, 1686

Endymion, Singspiel mit Balletten, 1688

Amalthea, musikalisches Dramate, 1697, possibly by Schwartzkopff

Serenata an dem ... Jäger-Ordens-Fest, Ludwigsburg, 1721

sacred

Mag, 7vv, insts, formerly *D-DS*

Fuga melancholiae harmonica, 4vv, 5 insts ad lib, Stuttgart, 1684, formerly *D-Bsb*

Harmonia sacra, hoc est Psalmi, 1–6vv, insts, Stuttgart, 1697

instrumental

all *D-ROu*

Concerto a 7, C, 2 ob, 2 vn, 2 va, bn, violon, hpd; Concerto a 4, D, fl, 2 vn, vle, hpd; Concerto a 8, D, 2 clarini, 2 ob, 2 vn, va, vle, hpd; Concerto a 6, F, 2 ob, 2 vn, va, vle, bc; Concerto da Camera à 10–11, C, 2 ob, 2 vn, 2 va, 2 va da gamba, clarino ad lib, bn, violon, bc

Ouverture a 6, B, 2 ob, vn, 2 va, bn, vle, hpd; Overture, C, clarino, vn, 2 va, violon, hpd

Partie, a, va da gamba/vn, hpd; Partie a 2, a, va da gamba, hpd; Partie, d, va da gamba, hpd

Pieces a 3, a, 3 va da gamba, violon, hpd

Sonata, A, 2 vn, vc, hpd; Sonata Al'imitatione del Rossignuolo e del Cucco, C, rec, 2 vn, 2 va, violon, hpd; Sonata a 3, d, 2 vn, violon, hpd; Sonata, d, 2 fl, hpd; Sonata a 3, g, va da gamba, bn, violon, hpd; Sonata a 3, g, 2 vn, violon, hpd

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L. Schiedermair: 'Die Oper an den badischen Höfen des 17. u. 18. Jahrhunderts', *SIMG*, xiv (1912–13), 369–90

W. Pfeilsticker: *Neues württembergisches Dienerbuch* (Stuttgart, 1957–74)

S. Owens: *The Württemberg Hofkapelle c. 1680–1721* (diss., Victoria U. of Wellington, 1995)

SAMANTHA OWENS

Schwarz, Boris

(*b* St Petersburg, 26 March 1906; *d* New York, 31 Dec 1983). American musicologist, violinist and conductor, of Russian birth. He studied musicology with Schering, Wolf and Sachs at the University of Berlin (1930–36) and completed his studies at Columbia University with Paul

Henry Lang. In 1950 he was awarded the doctorate for his dissertation on French instrumental music between the revolutions. He studied the violin with Flesch in Berlin (1922–5), continuing with Jacques Thibaud and Lucien Capet in Paris (1925–6). At the age of 14 he made his violin concert début in Hanover with his father, the pianist Joseph Schwarz; he was first heard in London in 1931. After performing throughout Europe he settled in the USA in 1936. He was leader of the Indianapolis SO (1937–8) and a member of the NBC Symphony Orchestra under Toscanini (1938–9). From 1941 to 1976 he was professor of music at Queens College, CUNY. Besides serving as chairman of its music department (1948–51, 1952–5), he also founded in 1945 the Queens College Orchestral Society and the Queens College Faculty String Quartet (1952–70). A violin scholarship bearing Schwarz's name was founded at Queens College in 1982.

After becoming an American citizen in 1943 Schwarz made a number of extended visits to the Soviet Union. A Guggenheim Fellowship (1959–60) allowed him to begin a serious study of Soviet music history, and in 1962 an exchange scholarship awarded by the Soviet Academy of Sciences gave him an opportunity to discuss music and educational policies with many leading Soviet specialists. With the information collected during these visits he wrote the first comprehensive study of Soviet music in English, *Music and Musical Life in Soviet Russia, 1917–70*, for which he was awarded the 1972–3 ASCAP prize. Although he was recognized primarily as an authority on Russian and Soviet music, Schwarz was also in the forefront of scholarship on the history of the violin and violin playing.

WRITINGS

- French Instrumental Music between the Revolutions 1789–1830* (diss., Columbia U., 1950; New York, 1987)
 ed. and trans.: *C. Flesch: 42 Etuden: Violin* (Zurich, 1953) [Schwarz's edn in Eng., Ger.]
- 'Karol Rathaus', *MQ*, xli (1955), 481–7
- 'Beethoven and the French Violin School', *MQ*, xliv (1958), 431–47
- 'Beethoveniana in Soviet Russia', *MQ*, xlvii (1961), 4–21; xlix (1963), 143–9
- 'Stravinsky in Soviet Russian Criticism', *Stravinsky: a New Appraisal of his Work*, ed. P.H. Lang (New York, 1963), 74–95
- 'Music', *Russia and the Soviet Union: a Bibliographic Guide*, ed. P. Horecki (Chicago, 1965), 379–94
- 'Soviet Music since the 2nd World War', *Contemporary Music in Europe*, ed. P.H. Lang and N. Broder (New York, 1965), 259–81
- ed.: *Violin Fingering: its Theory and Practice* (London, 1966/R) [trans. of C. Fleisch: *Die hohe Schule des Fingersatzes auf der Geige*]
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- 'Beethovens Op.18 und Haydns Streichquartette', *GfMKB: Bonn 1970*, 75–9
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- 'A Little-Known Beethoven Sketch in Moscow', *The Creative World of Beethoven*, ed. P.H. Lang (New York, 1971), 37–48

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- ‘Problems of Chronology in the Works of G.B. Viotti’, *IMSCR XI: Copenhagen 1972*, 644–6
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HENRY BURNETT

Schwarz, Gerard

(b Hoboken, NJ, 19 Aug 1947). American conductor and trumpeter. He studied with William Vacchiano (1962–8) and from 1965 to 1973 was a member of the American Brass Quintet, with which he toured the USA, Europe and Asia. He played with the American SO (third trumpet, 1966–8; first, 1969–72), the Aspen Festival Orchestra (1969–75) and the Casals Festival Orchestra (1973). From 1966 he conducted for the Erick Hawkins Dance Company; he also studied composition with Paul Creston. Schwarz has commissioned works from Brant, Cervetti, Dlugoszewski, Hellerman, Moryl and Whittenberg; he has made several recordings, notable for their unusual programmes, with the American Brass Quintet and as a soloist. He was the only wind player to receive the Ford Foundation Award for concert artists (1971–3), which enabled him to commission Schuller to write a trumpet concerto. In 1973 Schwarz was accepted without an audition to succeed Vacchiano as co-principal trumpet of the New York PO; he resigned in 1977 to commit himself to a full-time conducting career and has since made guest appearances with major orchestras in the USA and abroad. Between 1976 and 1980 he served as music director of the Eliot Feld Dance Company, meanwhile founding the ‘Y’ (later New York) Chamber SO (1977), which he conducted until 1986. From 1978 to 1985 he was music director of the Los Angeles Chamber Orchestra, with which he made many recordings. He became music adviser of the Seattle SO in 1983 and principal conductor the following year. His recordings with the orchestra include eloquent readings of symphonies and other works by Hanson. After holding the position of music adviser of the Mostly Mozart Festival (New York) for two seasons, he became the festival’s music

director in 1984. Schwarz has conducted many premières, including Krenek's *Arc of Life* (1982), Panufnik's *Arbor cosmica* (1984) and Barbara Kolb's *Yet That Things Go Round* (1987).

EDWARD H. TARR

Schwarz, Gerhard

(*b* Waldenburg [now Wałbrzych, Poland], 22 Aug 1902; *d* Bebra, 13 Oct 1994). German composer, organist and teacher. He attended the Akademie für Kirchen- und Schulmusik and Berlin University, studying the organ with Heitmann and composition with Schoenberg. In 1929 he became director of the Evangelische Schule für Volksmusik in Berlin-Spandau (later the Berliner Kirchenmusikschule) and organist of the Stiftskirche. He became a freelance church musician in 1935. After army service during the war, he was organist and a member of the ecclesiastical council in Waldenburg (1945–7). In 1947–9 he lectured on improvisation in Leipzig and Berlin. From 1949 to 1967 he was organist of the Johanneskirche and director of the Kirchenmusikschule der Evangelischen Kirche in Rheinland, in Düsseldorf, and professor of improvisation at the Cologne Musikhochschule. Awards made to him include the Kulturpreis Schlesien des Landes Niedersachsen in 1984. It has been said that he created a 'Düsseldorf organ landscape', as various churches – at his suggestion – acquired interesting new organs of different types.

Schwarz's importance lay in his teaching activities and in the field of organ improvisation; his improvisations on hymns during church services acquired a certain fame. On concert tours he organized whole evenings of improvisation, including not only hymn preludes but large-scale genres such as the concerto, the canzona and the fugue. His compositions – which include hymns that feature in German-language hymnbooks – are mainly choral, marked by his encounter with the *Singbewegung* of Fritz Jöde and Walter Hensel. His *Psalmen* of 1960 and works that derive from it show a French influence, as well as a growing emphasis on elements of serial technique. Schwarz's examination of different contemporary elements – from French Impressionism to 12-note music – has led to an unconventional stylistic synthesis.

WORKS

(selective list)

Choral unacc.: Kleiner Kalender (J. Weinheber), 1938; Stimme der Heimat (F. Bischoff), 1938; Chorsätze in 'Das Wochenlied', 1952; Psalmen, 1960; Eichendorff Gesänge, 1967; Lieder (T. Storm); Liebe und Leid (C. von Brentano); Europäische Weihnachtslieder, 1970

Choral and inst: Osterkantate, 1939; Kleine Weihnachtskantate, 1939; Geschichte vom verlorenen Sohn, 1957; Jesu, meine Freude, cant., 1961; Ps cxlvi, 1966; Der Turmbau zu Babel, orat, choir, solo vv, orch, 1966; 2 geistliche Konzerte für Singstimme und Orgel, 1949

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FRIEDEMANN GOTTSCHICK

Schwarz, Hanna

(b Hamburg, 15 Aug 1943). German mezzo-soprano. She studied at Essen and Hanover, where she made her début as Maddalena in *Rigoletto* in 1970. In Hamburg her roles included Cherubino and Dorabella; at Bayreuth in 1975 she graduated to Rhinemaiden and Valkyrie, appearing as Erda the following year. Her American début (San Francisco, 1977) as Fricka was praised in *Opera* as 'radiant-toned', and at Covent Garden in 1980 her Waltraute was 'stunningly sung'. Thought to be miscast as Carmen in San Francisco and as Charlotte in Amsterdam, she scored a particular success as Dido in *Les Troyens* at Hamburg in 1983. She has sung parts as diverse as the Princess in *Adriana Lecouvreur* and Prince Orlofsky in *Die Fledermaus*, but has continued to appear regularly at Bayreuth, and her Waltraute was widely considered to be vocally the greatest asset of Covent Garden's *Götterdämmerung* in 1990. Her rich, steady voice has taken well to recording, though the voice alone hardly suggests the attractiveness and animation of her stage appearance. Success in Hamburg as Mephistophilia in the 1995 première of Schnittke's *Historia von D. Johann Fausten*, and as Herodias in *Salome* at the Metropolitan in 1996, helped to confirm her as one of the leading mezzos of her time, a position strengthened by her work in concert and oratorio.

J.B. STEANE

Schwarz, Jean

(b Lille, 20 May 1939). French composer. After musical studies in Paris and at Versailles, Schwarz divided his activities between jazz drumming, the study of non-European music and composition. He joined the Groupe de Recherches Musicales in 1969, and shared in the adventure of *musique concrète*. As professor of electro-acoustic music at the Ecole Nationale de Musique de Gennevilliers and an engineer at the Centre National de Recherche Scientifique in the ethnomusicological department of the Musée de l'Homme in Paris, he has composed works for concert performance (some purely acousmatic, others employing live instruments), for cinema (music for Serge Moati, Jean-Luc Godard, Gérard Follin and Alain Resnais) and for dance (in particular *Year of the Horse* and *Undici onde* for Carolyn Carlson, works performed respectively at the Paris Opéra in 1978 and at La Fenice in Venice in 1981).

As a composer Schwarz favours electronic sounds, the raw material from which he fashions large architectural forms and powerful, vigorous structures of sound (*Erda*, 1972; *Quatre saisons*, 1983; *Suite symphonique*, 1989; *Makinak*, 1995). He has often taken his inspiration from non-European music (*Anticycle*, 1972; *Mosaïques*, 1997), and in his works involving live instruments he often combines a pre-recorded tape with brilliant improvisations by jazz musicians (*And around*, 1981; *Medley Body Music*, 1988; *Canto*, 1993).

WORKS

Tape (2-track unless otherwise stated): *Hoiku*, 1971; *Erda*, 1972; *Sonances*, 1973; *Il était une fois*, 1974; *Symphonie*, 1975; *Variations*, 1976; *Don Quichotte*, 1976; *Fotoband*, 1977; *Year of the Horse*, 1978; *L'enfance de Vladimir Kobalt*, 1979; *Windmills*, 1980; *Undici onde*, 1981; *Suite N*, 1982; *Bran*, 1982; *Interurbain*, 1982; *Perpetuum mobile I–III*, 1984–5; *Quatre vingts*, 1988; *Suite symphonique*, 1989; *Vent d'est*, 1990; *Mano a mano*, 1991, collab. Teruggi; *Capriccio*, 1994; *Makinak*, 1995; *Octosax*, 8-track tape, 1997; *Mixed up*, 1997

Tape (2-track) and insts: *Anticycle*, perc, tape, 1972; *Roundtrip*, 3 jazz pfms, tape, 1977; *Klavierband*, pf, tape, 1978; *Pianoband*, pf, tape, 1978; *Blue Chicken*, 2 jazz pfms, tape, 1979; *Gamma plus*, 3 synth, tape, 1979; *Surroundings*, 2 jazz pfms, tape, 1980; *La glace à trois faces*, inst ens, tape, 1981; *And around*, 3 jazz pfms, tape, 1981; *Eveil*, fl, tape, 1981; *Quatre saisons (Vierjahreszeiten)*, Bar, tape, 1983; *Nocturne*, fl, tape, 1983; *Chantakoa*, cl, tape, 1986; *Medley Body Music*, 3 jazz pfms, tape, 1988; *The Seamaid's Music*, 1v, tape, 1990, collab. E. Caron; *Pyramides*, bn, tape, 1990; *Voicescape*, 1v, tape, 1990; *Up*, bn, db, tape, 1990; *Sculptures*, bn, db, tape, 1990; *Mi*, bn, db, tape, 1990; *So long*, 1v, bn, tape, 1990; *Encore*, bn, db, tape, 1990; *Sokoia Tanz*, bn, db, gui, perc, tape, 1991; *Concertino*, bn, tape, 1992; *Olé*, gui, tape, 1992; *Blue Ensemble*, bn, db, gui, perc, tape, 1992; *Canto*, cl, bn, db, gui, live elecs, tape, 1993; *Le chevalier de Goñi*, 1v, spkr, tape, 1994; *Transe*, pf, live elecs, tape, 1994; *Chasin'*, 2 db, tape, 1996; *Mosaïques*, perc, tape, 1997

Principal recording companies: INA-GRM, Celia

BRUNO GINER

Schwarz, Joseph

(*b* Riga, 10 Oct 1880; *d* Berlin, 10 Nov 1926). German baritone. He studied in Berlin and Vienna, making his début in 1900 as Amonasro at Linz. After appearances in Riga, Graz and St Petersburg, he was engaged at the Vienna Volksoper and then at the Hofoper, where he made his début in 1909 as Luna. In 1915 he became a member of the Berlin Hofoper (later the Staatsoper). He made his American début in 1921 at Chicago as Rigoletto, returning as Iago and Germont; he sang Rigoletto again at the Paris Opéra (1923) and at Covent Garden (1925). His many distinguished recordings reveal a lyrical voice of considerable beauty which he used with innate intelligence to project dramatic intensity. He was generally considered one of the most notable singing actors in the early years of the 20th century.

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LEO RIEMENS/ALAN BLYTH

Schwarz, Rudolf

(*b* Vienna, 29 April 1905; *d* London, 30 Jan 1994). British conductor of Austrian birth. He studied in Vienna, and was prompted by the example of Nikisch to seek a career as a conductor. At 18 he joined the Düsseldorf Opera as répétiteur; he made his conducting début there the following year (1924), and went to Karlsruhe (1927–33) under Josef Krips. In 1936, at a time of increasing Nazi hostility, he was appointed musical director of the Jewish Cultural Organization in Berlin; this caused his internment in German labour camps (1943–5). While recuperating in Sweden he competed for, and obtained, the post of musical director to Bournemouth Corporation, where from 1947 he reorganized and considerably developed what became the Bournemouth SO.

Schwarz became a British citizen in 1952, was musical director of the City of Birmingham SO (1951–7), then succeeded Sargent as principal conductor of the BBC SO (1957–62). During this period he furthered the performance of much British music, including new works by Bliss, Gerhard, Hamilton, Rubbra and Tippett; and in 1958 he conducted the première of Britten's *Nocturne*. In 1964 he began a regular association with the Bergen Harmonien SO in Norway and the same year became principal conductor (from 1967, artistic director) of the Northern Sinfonia, Newcastle upon Tyne, to 1973. Less use was made in Britain of his operatic experience, except as a guest conductor with Sadler's Wells Opera, 1955–6, and with the English Opera Group in 1967. His conducting could be idiosyncratic (especially in late Romantic works such as Mahler's symphonies) and on occasion provoked adverse criticism; but he was generally admired for his perceptive skill in a variety of Classical and, especially, contemporary music. He was made a CBE in 1973. (Obituary, *The Times*, 14 Feb 1994)

NOËL GOODWIN

Schwarz, Thomas (Jakob)

(*b* Heroltovice, northern Moravia, 17 Dec 1695; *d* Tuchoměřice, nr Prague, 22 Feb 1754). German organ builder, active in Bohemia, Moravia and Silesia. He studied with J.D. Sieber in Brno until 1720, and after that with A. Richter in Bressanone. In 1727 Schwarz became a Jesuit lay brother and from then on he carried out work in various houses of the order, building organs at the Collegium Clementinum, Prague; St Ignatius, Jihlava (1732); Bohosudov (1734); Litoměřice (1736); Głogów (1741); Jesuit Church, Brno (1744); and three organs at St Nicholas in the Little Quarter, Prague (1745–8; three manuals, 43 stops; one manual, 13 stops; two manuals, 17 stops), of which the third survives. His organ in Jihlava and the case of his organ at Chomutov (1727) also survive. His last work was the organ in

Tuchoměřice (1754), finished in 1755 by Vojtěch Jan Beer. His organs are typical examples of late Baroque work in Bohemia and Moravia.

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A. Toriser: 'Die Orgelbauerfamilie Richter aus Linz', *Historisches Jb der Stadt Linz* (1997), 137–41

HANS KLOTZ/JIŘÍ SEHNAL

Schwarz, Vera

(*b* Agram [now Zagreb], 10 July 1888; *d* Vienna, 4 Dec 1964). Croatian soprano. She studied in Vienna and made her début in operetta at the Theater an der Wien in 1908. Her clear voice and good looks quickly brought her leading roles such as Rosalinde (*Die Fledermaus*). She graduated to opera, first at Hamburg, then with the Berlin Staatsoper, and in 1921 at Vienna, where she had a great success as Tosca. Known as 'the poor man's Jeritza', she sang in a repertory ranging from Countess Almaviva to Aida, Ariadne, Marietta (*Die tote Stadt*) and even Carmen. In 1927 she sang in the Viennese première of *Jonny spielt auf* and in the Berlin première of Lehár's *Der Zarewitsch*. This marked the beginning of a noted partnership with Richard Tauber in Lehár operettas. In 1938 at short notice she appeared at Glyndebourne as Lady Macbeth, where her acting was found 'outstandingly impressive' though her voice sounded tired. She spent the next ten years in the USA, singing and later teaching, and returned to Europe in 1948 to give classes at Salzburg and Vienna. Her versatility, as well as a less than perfect technical control over a fine but hard-worked voice, is well illustrated on records.

J.B. STEANE

Schwarzendorf, Johann Paul Aegidius.

See Martini, jean-paul-gilles.

Schwarzerd, Philipp.

See [Melanchthon, Philipp](#).

Schwarzkopf, (Olga Maria) Elisabeth (Friederike)

(b Jarotschin [now Jarocin], Posen province, 9 Dec 1915). German soprano. The outstanding lieder singer of the postwar decades, pre-eminent among women as was Dietrich Fischer-Dieskau among men (the two joined in memorable recitals of Wolf's Italian and Spanish songbooks), and an operatic artist in whom personal beauty, beauty of tone and line, and rare musical intelligence were combined. Schwarzkopf, the highly educated daughter of a classics master, entered the Berlin Hochschule für Musik in 1934, studying voice with Lula Mysz-Gmeiner (but for a year only; the celebrated lieder singer wished to make a contralto of her). In 1938 she joined the Berlin Städtische Oper, making her début as a Flowermaiden and soon graduating from second-soprano roles to Adele, Musetta, Zerbinetta etc. Recordings from this period show a rather dark middle voice and a brilliant coloratura top. She became a pupil of Maria Ivogün, whom she regards as her real teacher. After studying lieder with Ivogün and Ivogün's husband, the accompanist Michael Raucheisen, Schwarzkopf gave a very successful début recital in 1942 in the Beethoven Saal, Berlin. Karl Böhm invited her to join the Vienna Staatsoper, and after the war it was as a leading member of this troupe that she made her Covent Garden début (Donna Elvira, and Marzelline in *Fidelio*) in 1947. Invited to join the newly founded Covent Garden company, she remained with it for five seasons, singing not only in the German repertory (Pamina, Susanna, Eva, Sophie) but also Violetta, Gilda, Mimì, Butterfly, and Massenet's Manon – all in English. The voice became a lustrous, powerful lyric soprano, full-toned, warm and flexible, and her international reputation grew. At the Salzburg Festival (début in 1947, Mozart's Susanna) she appeared most years until 1964; at La Scala (début in 1949, Countess Almaviva) most years until 1963; with the San Francisco Opera (début in 1955, Marschallin) most years until 1964. Internationally she was sought as, above all, a peerless Fiordiligi, Countess Almaviva, Elvira and Marschallin (Metropolitan début as the last, 1963; Elvira, 1964), but her repertory ranged from Mélisande, Marguerite, and Iole in Handel's *Hercules*, all at La Scala, to Mařenka in an English *Bartered Bride* in San Francisco. She retired from the stage after singing the Marschallin in Brussels in 1972.

In most major musical centres, Schwarzkopf's lieder recital was an annual event eagerly awaited and attended. In concert, her repertory embraced the Bach Passions, oratorios of Handel and Haydn, Beethoven's choral works, the Requiems of Verdi and Brahms, and Tippett's *A Child of our Time*. In 1975 she made a farewell recital tour of the USA, but she continued to give occasional recitals in Europe.

In 1951 Schwarzkopf created the role of Anne Trulove in Stravinsky's *The Rake's Progress* in Venice. In 1953, in Switzerland, she was the Leonore of some concert performances of *Fidelio* under Karajan. And although Italian opera played a relatively small part in her career after she left Covent Garden, one notable exception was her inimitably merry, dexterous Alice

Ford in Verdi's *Falstaff* (Milan, Salzburg, Vienna) – happily captured on disc, as was her Bayreuth Eva of 1951. Schwarzkopf's fame was furthered by many excellent recordings; in 1953 she married Walter Legge, artistic director of EMI records, and the two perfectionists combined to record not only a great deal of her wide concert, recital and theatre repertory but also some Johann Strauss (ii) and Lehár operetta heroines. Richard Strauss's *Ariadne*, *Arabella* (in excerpt) and *Countess* (*Capriccio*), and his *Four Last Songs*, are among her best recorded performances, as are numerous Wolf songs.

All Schwarzkopf's interpretation and execution was marked by great care for detail; the care was often apparent, and she did not escape charges of over-inflection and artfulness, particularly in later years when the voice had lost its earlier freedom. Yet even then she could reveal the subtleties of an intricate song such as Wolf's *Wer rief dich denn?* in a way that made simpler performances seem but half-realized. In an inspiring series of masterclasses (Juilliard School, 1976, and then elsewhere), she and Legge strove to instil their understanding of style and execution. Among Schwarzkopf's many honours are a Cambridge MusD and Grosses Verdienst-Kreuz der Bundesrepublik Deutschland. She was created a DBE in 1992.

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ANDREW PORTER

Schwebung (i)

(Ger.).

See under [Organ stop](#) (*Celeste*, *Tremulant*). See also [Tremulant](#).

Schwebung (ii)

(Ger.).

A type of ornament. See [Bebung](#), (2).

Schwebungen

(Ger.).

See [Beats](#).

Schwedler, Maximilian

(b Hirschberg [now Jelenia Góra, Poland], 31 March 1853; d Leipzig, 16 Jan 1940). German flautist, teacher and inventor. He performed as principal flautist in the Gewandhaus Orchestra from 1881 to 1917, and taught at the Leipzig Conservatory from 1908 to 1932. Schwedler was the last major exponent of the conical-bore 'simple-system' flute, whose advantages he strove to retain whilst matching the manifest advantages of Boehm's 1847 system. In 1885 he designed the 'Schwedler-Kruspe flute', built for him by [f.w. Kruspe](#). In 1898 Schwedler designed his 'Reformflöte', collaborating with F.W. Kruspe's son, Carl jr (established since 1893 in Leipzig), which he later improved in 1912. Among improved features of these models were head-joint in metal, redesigned embouchure-hole and a mechanism to facilitate the fingering of F/F \square . After a rift with Kruspe, Schwedler's later models were made from 1917 by Moritz-Max Mönning (1875–1949), the last of which Hindemith dubbed 'the six-cylinder flute', because of its technical complexity. These developments are documented in his *Katechismus* (1897), a treatise on his aesthetic of flute-playing, and its two later revisions.

Schwedler was highly esteemed as executant; in February 1886 Brahms praised his 'besonders volltönenden, schönen und kräftigen Ton' after the Leipzig première of the composer's Fourth Symphony. His interests in early music were reflected in a pioneering performance on one-keyed traverso with gamba and cembalo in 1892 and in his numerous editions of early flute repertory. As flute reformer, his instruments failed in Germany to displace the ubiquitous 'Meyerflöte'. A long and distinguished career ended sadly when in 1940 he took his own life.

See also [Flute](#), §II, 4(iii)(c).

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WILLIAM WATERHOUSE

Schwegel [Schwiegel, Swegel] (i)

(Ger.).

The pipe of the [Pipe and tabor](#) (see also [Galoubet](#)).

Schwegel (ii)

(Ger.).

See under [Organ stop](#).

Schweher, Christoph [Hecyrus, Christoph]

(*b* Český Krumlov, 1520/21; *d* Prague, 1593). German composer and hymnologist living in Bohemia. He studied at Leipzig University, and from 1541 to 1558 he was a teacher and headmaster at the grammar school in České Budějovice. He then served as a town clerk in the same town until in 1569 he became a Catholic priest. In 1572 he became priest of České Budějovice and in the following year of Chomutov and Kadaň. Schweher returned to České Budějovice as dean in 1583 and remained there until 1593 when he was appointed canon of the chapter of Prague Cathedral. He died, however, in the same year.

Schweher's musical works include *Veteres ac piae cantiones* (Nuremberg, 1561), a collection of 63 settings of Latin and German texts for use in grammar schools. This is the earliest extant source for 12 German sacred songs. Most of the settings are of Schweher's own words. During the 1560s Schweher was in contact with Johannes Leisentrit and provided him with texts for 25 hymns published in his German Catholic hymnbook in Bautzen in 1567. Schweher's own hymnbook, *Die Christliche Gebet- und Gesäng* (Prague, 1581), was the first German Catholic hymnbook published in Bohemia. It contains 52 hymns, 28 with musical notation. Hymnological analysis has shown that nine of the melodies were taken from Czech models not preserved elsewhere.

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JIŘÍ SEHNAL

Schweiger, Georg.

See [Schwaiger, Georg](#).

Schweitzer, Albert

(*b* Kaysersberg, Upper Alsace, 14 Jan 1875; *d* Lambarené, Gabon, 4 Sept 1965). Alsatian organist and musicologist. After receiving piano lessons at the age of five from his father, he studied the organ and, while still at school, had private music lessons from Eugen Münch, who gave him an early introduction to Bach's work. At Strasbourg University (1893–9) he studied theology and philosophy, continuing his musical education privately. He perfected his organ technique under Widor in Paris, and played the organ under Ernst Münch in Strasbourg in the performances of Bach cantatas and Passions with the choir of St Wilhelm. He studied music theory with Jacobsthal in Strasbourg, took piano lessons with Philipp and Marie Jaëll in Paris and participated in Stumpf's studies of the psychology of sound in Berlin. In 1896 he paid his first visit to Bayreuth, where he established friendly relations with Cosima and Siegfried Wagner. His aversion to the modern organ as an instrument for the interpretation of Bach's polyphonic music dates from the same year and as a result he devoted himself to a careful study of organs and organ building.

Schweitzer's most important publications in the field of music appeared in the period 1905–13 when he was organist of the Paris Bach Society, both a practising minister and theology lecturer at Strasbourg University and, at the same time, studying medicine in preparation for his first journey to Lambaréné, where he founded his famous hospital in 1913. When in Europe on leave from Lambaréné, he engaged in intensive concert activities in most countries, always writing the programme and record notes himself. He wrote an epoch-making French study of Bach (1905), in which his principal concern was the interpretation of the essence of Bach's music and an inquiry into authentic performance techniques. He also specialized in German and French organ building of the period 1850–80, asserting that French organ builders excelled over the German inasmuch as they remained in many instances true to old building practices. At the 1909 IMS congress he helped write the manifesto *Internationales Regulativ für den Orgelbau*, which marked a turning-point in organ building and became the basis of the later *Orgelbewegung*. His last musical publication was the historic edition, commissioned for American organists, of Bach's complete organ works, which contains, among comprehensive introductions dealing with performing techniques, a treatise on ornamentation in volumes vi–viii.

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ERWIN R. JACOBI

Schweitzer, Anton

(*b* Coburg, bap. 6 June 1735; *d* Gotha, 23 Nov 1787). German composer. As a young man he served the Duke of Hildburghausen as chamber musician. To groom him in composition, the duke sent him to Bayreuth (1758) and later Italy (1764–6), after which he promoted him to Kapellmeister. When financial pressures forced the duke to dissolve his opera company in 1769, Schweitzer found employment as music director of the itinerant theatrical company of Abel Seyler, which was just beginning to add German operas to its spoken offerings.

Schweitzer's first work for the Seyler company, the one-act occasional piece *Elysium* (1770), gained considerable popularity as a musical afterpiece and was published in vocal score in 1774. He composed other celebratory pieces on mythological themes, but also comic operas. His re-setting of the popular musical farce *Der lustige Schuster* is lost, but surviving arias from *Walmir und Gertraud* show the italianate clarity and verve of Schweitzer's comic style. Seyler sent his music director on an expedition to recruit new singers in order to expand and elevate his musical productions in directions towards which Schweitzer's music clearly pointed. By a stroke of good fortune, the music-loving Duchess Anna Amalia of Saxe-Weimar engaged Seyler's company at this time (1771), and Schweitzer's ambitions were at last given full rein.

A heated rivalry with the duchess's leading musician (later Kapellmeister), Ernst Wilhelm Wolf, flared up immediately. Through a series of bold new works composed in collaboration with major writers, Schweitzer quickly established himself as the superior figure. While Wolf continued composing the Hillerian comic operas in which the duchess delighted, Schweitzer turned to the witty, more urbane tone of F.W. Gotter's farce *Die Dorfgala* (1772). On a more elevated plane, he composed not only celebratory dramas but also several dramatic ballets for the birthdays of the duchess and her sons, Karl Eugen and Konstantin.

Two other experiments at Weimar opened new vistas for the German theatre. In May 1772 the Seyler company gave the première of the first German melodrama, Schweitzer's setting of a translation of Rousseau's *Pygmalion*. A year later it was able to mount a serious five-act opera in German, Christoph Martin Wieland's *Alceste*, the achievement for which Schweitzer is chiefly remembered. Theatrical collaboration between Schweitzer and Wieland had begun in mid-1772 with the dramatic ballet

Idris und Zenide and continued that year with two dramatic prologues of Metastasian stamp, *Aurora* and *Die Wahl des Herkules*. When Wieland proposed the *Alceste* project to the duchess, he insisted that Schweitzer and not Wolf compose it.

A brilliant success at Weimar, *Alceste* made its way quickly to many other German stages, establishing at a stroke *seria*-style opera in German as a musical reality. Out of practical necessity, the singing roles had been limited to just four, but the virtuoso part of Parthenia (Alcestis' sister and confidante), written for the brilliant voice of Josepha Hellmuth, yields to no other opera of the day in difficulty. Elsewhere, the moderation of tone that Wieland thought proper to dramatic music predominates in the arias and extensive obbligato recitatives of Alcestis, Admetus and even the champion of virtue Heracles. Musically, the score is northern – expressively rich but monochromatic and formally conservative, without so much as a trace of Gluck's inspiration. Its high points are poignant, reflective moments in the obbligato recitatives of Alcestis and Admetus.

After *Alceste* Schweitzer began work on a new melodrama, *Ariadne auf Naxos*, adapted from a cantata text by H.W. von Gerstenberg by a member of the Seyler company, Johann Christian Brandes, in order to display the talents of his wife Charlotte. The work was only partly complete when a fire destroyed the Hoftheater at Weimar in May 1774. The Seyler troupe, by now one of the most respected in Germany, was immediately engaged by Duke Ernst II at the nearby court of Gotha. There Schweitzer found a far more formidable rival than Wolf in the court Kapellmeister Georg Benda. Benda supplanted Schweitzer almost immediately as the chief purveyor of important new dramatic compositions. The first of these, tellingly, was Brandes's melodrama *Ariadne auf Naxos* (27 January 1775); it eclipsed the rather tame, if lyrical, specimen in the same genre that Schweitzer produced that April, *Polyxena*, to a text by the Weimar courtier F.J. Bertuch.

As Benda scored one triumph after another, creative inertia seemed to overcome Schweitzer. His artistic ties remained firmly with the Weimar court, the scene of his greatest triumphs. In 1775 he set Goethe's early German libretto, *Erwin und Elmire*, but the opera was not performed at Gotha. When the Seyler company left Gotha, he elected not to travel with it, but remained as music director of the Gotha Hoftheater, which Duke Ernst II founded to replace the departed troupe in 1775. That March Schweitzer's incidental music to Goethe's tragedy *Clavigo* made a deep impression. Other than that he composed nothing for the new enterprise except for the brief occasional piece with which it was inaugurated, *Das Fest der Thalia*.

Schweitzer's main compositional challenge during these years came from elsewhere. The success of *Alceste* in 1775 at Schwetzingen and Mannheim prompted the Palatine court to commission another serious opera from Wieland and Schweitzer in 1777. Possibly the example of Holzbauer's *Günther von Schwarzburg* induced Wieland to contemplate a more full-blooded drama. Against his own inclinations, he worked hard to make his *Rosamunde* 'everything that a true Mannheim opera should be'. Schweitzer composed it with enthusiasm, and travelled to Mannheim in

December 1777 to conduct rehearsals. The death of the Bavarian Elector Maximilian III Joseph on 30 December forestalled the performance, however, and the opera was not produced until two years later, at the Mannheim Nationaltheater, without success.

After *Rosamunde* Schweitzer wrote nothing more for the stage. He remained in Gotha as Benda's successor after the latter resigned as the duke's Kapellmeister in 1778. The Hoftheater was disbanded in September of the following year. Early in 1780 Benda remarked acidly in a letter to the composer F.W. Rust: 'For the labours one now demands of a Kapellmeister here my successor Schweitzer is quite good, for he has nothing to do and does just that'.

Although *Die Dorfgala* showed how well Schweitzer could acquit himself in 'the valley of the farce' (in the words of its librettist, Gotter), his fame was made by devoting himself to serious opera, both in the occasional pieces he was required to compose during his first years with Seyler, and in his two through-composed operas, *Alceste* and *Rosamunde*. It was *Alceste* alone, however, that sustained his reputation to the end of the century, and that inspired other composers to establish opera of a more or less Metastasian character on the German stage. Both the libretto and the music evoked censure as well as praise. The young Goethe was revolted that Wieland could claim Euripides as his model for such 'meaningless pap'. Mozart found Schweitzer hopeless as a composer for the voice and the tone of the opera dreary. Gerber summed up the opera's fortunes in 1792: 'Many and diverse things have the critics found to fault in it, and indeed not without cause. In spite of this, it has now held up on our German stage for 16 years, always with the same enthusiastic praise and applause'.

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stage

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Other lost works: 46 ballets, 1772–5 [for titles, see Maurer, 68–9]; arrs. of 3 ops by Grétry, all before 1776

other vocal

Mass, C, 4vv, insts, *D-Bsb*; Grabgesang (Reichard) (Gotha, 1783)

Cants: Furibonde tempeste (J.F. von Hildburghausen), 1769, *RU-KAu**; Hallelujah Heil und Kraft (E.F.K. von Sachsen-Hildburghausen), before 1770, *D-Bsb*; Ein feierliches Kirchenstück, 1787, frag.; Kommet her und schauet

instrumental

3 syms., G, D, E♭; *D-RUI*, *SWI*, *WRdn*, 1 pubd (Amsterdam, 1796); 6 syms. and 1 pf trio announced in Breitkopf catalogue, 1836

Pf works in contemporary anthologies pubd Gotha and Leipzig

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THOMAS BAUMAN/R

Schweiz

(Ger.).

See [Switzerland](#).

Schweizelsperg [Schweizelsberg, Schweizelsperger], Casimir [Caspar]

(*b* Rosenheim, Upper Bavaria, 3 Dec 1668; *d* after 1722). German composer. He held the title of 'court musician' in a document recording his marriage in Stuttgart to Anna Barbara Leder on 2 November 1706. Records also show that on 3 July 1708 he was employed as a performing musician under Kapellmeister Rau at the court of Ansbach. Between 1712 and 1714 Schweizelsperg served as Kapellmeister for the private chapel of the cathedral provost and later for Prince-Bishop Johann Philipp Franz von Schönborn in Würzburg and Frankfurt. Between 1714 and 1717 he composed a number of operas for the court of Durlach-Karlsruhe. In 1717 he and his wife, an opera singer, established their own opera company in Coburg, which gave a highly successful guest season in Nuremberg in 1719. From about 1720 he was Kapellmeister for the prince-bishop, Cardinal Damian Hugo von Schönborn in Bruchsal (Speyer), a position he seems to have lost in 1722 after some difficulties with the clergy regarding his 'morality'. Only one of his works is partly extant, the opera *Die romanische Lucretia*. According to Baser, Schweizelsperg's operatic style is similar to that of Reinhard Keiser and reminiscent of other Hamburg opera composers at the turn of the 18th century.

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operas

all performed in Durlach and lost unless otherwise stated

Artemisia und Cleomedes, 1716; Die romanische Lucretia, 1716, revived Nuremberg, 1719; some arias in *D-KA*; Die unglückselige Liebe zwischen der egyptischen Königin Cleopatra und die romischen Trium-Vir Antonio, 1716; Diomedes, 1717

Der verstellte Dorindo, 1712, revived Nuremberg, 1719, authorship not established; Die in ihrem Christentum standhaft gebliebene Märtyrerin Margaretha, c1714, revived Nuremberg, 1719, authorship not established

instrumental

6 ovs., insts (Augsburg, 1715)

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WaltherML

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GEORGE J. BUELOW

Schweizerische Musikforschende Gesellschaft

(Fr. Société Suisse de Musicologie).

Swiss musicological society. It was founded in 1899 as the national section of the Internationale Musikgesellschaft, under the presidency of C.H. Richter, to promote and coordinate musicology in Switzerland and to publish scholarly editions of Swiss music and musicological studies. Between 1916 and 1934 it was known as the Neue Schweizerische Musikgesellschaft; Ernst Mohr was president from 1946 to 1974, when he was succeeded by Ernst Lichtenhahn. The society has six sections, based in Basle, Berne, Zürich, Lucerne, St Gallen and the French-speaking area, and there were about 600 members in 1999. It organizes regular lectures and has its own library and archive of microfilm, housed in *CH-Bu*. Its publications include volumes in the series Schweizerische Musikdenkmäler, numerous musicological studies and two volumes of *Schweizer Beiträge zur Musikwissenschaft* (a continuation of the *Schweizerisches Jahrbuch für Musikwissenschaft*, of which seven volumes appeared, 1924–38). The society collaborated in the complete editions of Goudimel and Senfl.

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Schweizerpfeife [Schweytzer Pfeife] (i)

(Ger.: 'Swiss pipe').

A Fife associated with Swiss mercenary foot soldiers. The term was used by Agricola (*Musica instrumentalis deudsch*, 1529) and Praetorius (*Syntagma musicum*, ii, 2/1619); the latter referred to the same instrument as *Feldpfeife*. It is known today, especially in the Canton Valois, as *Natwarischpiffe*.

Schweizerpfeife (ii)

(Ger.).

See under [Organ stop](#).

Schweller

(Ger.).

See [Swell](#). A *Schwellkasten* is a swell box; a *Jalousieschweller* a Venetian swell; and *Schwellwerk*, a swell organ. *Schwellton* is a [Messa di voce](#), i.e. a crescendo and diminuendo sung on a single sustained note.

Schwemmer, Heinrich

(*b* Gumpertshausen bei Hallburg, Lower Franconia, 28 March 1621; *d* Nuremberg, bur. 31 May 1696). German teacher and composer. After his father's death in 1627, he and his mother fled the ravages of the Thirty Years War. His mother died at Weimar in 1638, after which he was at Coburg until 1641, when he settled in Nuremberg, enrolled at the Sebaldusschule and began to study music with Kindermann. Both of these steps led to positions that he was to hold for the rest of his life: beginning in 1650 he was a teacher in Nuremberg's schools, functioning as a Kantor, though he was never given that title; and beginning probably in 1656 he was *Director chori musici*, a post he shared with Paul Hainlein. His chief contribution was as a teacher. He and Georg Caspar Wecker (also a pupil of Kindermann) taught Nuremberg's next generation of musicians: Nikolaus Deinl, Johann Krieger, Johann Löhner, Johann Pachelbel, J.B. Schütz and Maximilian Zeidler. After learning singing and the rudiments of music from Schwemmer, the pupils would go to Wecker for keyboard training and composition. Schwemmer's role as a singing teacher is reflected in the fact that all his extant works are vocal. As with Hainlein and Wecker, the bulk of his output consists of sacred strophic songs, most of which he was asked, as *Director chori musici*, to write for weddings and funerals. Nearly all his other works are either cantatas or choral concertos. Here the general lack of harmonic variety found in German music of the period is partly compensated for by frequent inventive and imaginative contrasts of texture, tone-colour and note values that identify him as a master of the concertato style.

WORKS

printed works published in Nuremberg unless otherwise stated

Siehe! der Gerechte kommet umb, funeral cant., 3vv, 2 vn, va, bc (1659)

Jura mihi curae fuerant [Was recht ist, muss auch recht auf immer fortan bleiben], funeral motet, 1v, 2 vn, va, vc, bc (Altdorf, 1661)

O wie manchen Berg bin ich (Tobias Franck), funeral cant., 5vv, 2 vn, 2 va, vc, bc (1665)

Der Gerechten Seelen sind in Gottes Hand, funeral cant., 5vv, 2 vn, 2 va, bc (1669) [for J.M. Dilherr]

53 sacred lieder, 1v, bc, in collections (1659–91); 10 ed. in Zahn i–v, 1 ed. in *WinterfeldEK*, ii

Occasional works for weddings and funerals: 9 sacred lieder, 1v, bc; 41 sacred lieder, 1, 2vv, 2–4 str, bc; 16 sacred lieder, 4, 5vv (1656–84); 2 funeral songs, 1v, 3 viols, bc (1661), ed. in MAM, iii (1955)

9 sacred lieder, listed in catalogues, now lost

Deus in nomine tuo (Ps liv), 5vv, 2 vn, 2 tpt, 3 trbn, bc, *S-Uu*

Halleluja, hodie Christus natus est, 5vv, 2 vn, 2 tpt, 3 trbn, bc, *Uu*

Jauchzet Gott alle Land, cant., 5vv, 2 vn, 2 va, vc, bn, bc, dated 1682, *Uu*

Magnus es Domine, 5vv, 2 vn, 3 va, bc, *D-Bsb*

Scintilla vel pusilla, cant., 5vv, 2 vn, 2 va, vc, bc, *S-Uu* (tablature)

Surgite populi clangite buccina, cant., 6vv, 2 tpt, 3 trbn, bc, *D-Bsb*

Victoria plaudite coelites, 5vv, 2 clarinos, 2 tpt, 2 trbn, bn, timp, bc, dated 1689, *Bsb*; ed. in DTB, x, Jg.vi/1 (1905)

2 Benedicamus Domino, liturgical responses, 5vv, *Nla*

3 vocal works, formerly in *Lm*, now lost (see *SIMG*, ix, 1907–8, p.618)

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J.J. Carbach: *Nürnbergisches Zion, das ist Wahrhaffte Beschreibung aller Kirchen und Schulen in und ausserhalb der Reichsstadt Nürnberg* (Nuremberg, 1733)

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HAROLD E. SAMUEL

Schwencke.

German family of musicians.

(1) Christian Friedrich Gottlieb Schwencke [Schwenke]

(2) Johann Friedrich [Fritz] Schwencke

(3) Karl [Carl] Schwencke

(4) Friedrich Gottlieb Schwencke



Schwencke

(1) Christian Friedrich Gottlieb Schwencke [Schwenke]

(*b* Wachsenhausen, Harz, 30 Aug 1767; *d* Hamburg, 27 Oct 1822). Pianist, composer and music editor, son of a bassoonist and Hamburg town musician, Johann Gottlieb Schwencke (1744–1823). He became a proficient pianist at an early age and performed a concerto by his father in Hamburg in 1779. In 1782 he went to Berlin, where he studied with Marpurg and Kirnberger. In 1787–8 he studied at the universities of Leipzig and Halle, and in 1788 succeeded C.P.E. Bach as Hamburg Stadtkantor, a post he held for the rest of his life. He became a contributor to the *Allgemeine musikalische Zeitung* in 1799. His compositions include incidental music, settings of Klopstock's *Vater unser* (1790; *D-SWI*; vs, Leipzig, 1799), performed at the poet's funeral, and the ode *Der Frohsinn* (*AMZ*, i, 1799), oratorios and cantatas (several in *D-Bsb*), two piano concertos, an oboe concerto, three piano sonatas (Halle, 1789), three violin sonatas (Berlin, 1792), six fugues for organ (published in Leipzig) and lieder (many published in Hamburg). He had a keen interest in the music of J.S. Bach, some of whose autographs he owned, and made one of the first editions of *Das wohltemperirte Clavier* (Bonn, 1801), adding an extra bar (after bar 22) in the first prelude that was perpetuated in several subsequent editions, including Czerny's. His other editions include rescored versions of choral works by Bach and Handel.

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[Schwencke](#)

(2) Johann Friedrich [Fritz] Schwencke

(*b* Hamburg, 30 April 1792; *d* Hamburg, 28 Sept 1852). Organist, cellist, clarinettist and composer, son of (1) Christian Friedrich Gottlieb Schwencke. He studied theory and composition with his father and in 1829 became organist of the Nikolaikirche in Hamburg. He had numerous pupils and was a prolific composer and arranger. His most important work is the *Choralbuch zum Hamburgischen Gesangbuch* (1832); among his other works are cantatas with organ accompaniment and a septet for five cellos, double bass and timpani. He also harmonized many chorales and Russian folksongs, orchestrated Beethoven's *Adelaide* and *Wachtelschlag* and arranged works of other composers, including Spohr.

[Schwencke](#)

(3) Karl [Carl] Schwencke

(*b* Hamburg, 7 March 1797; *d* Nussdorf, nr Vienna, 7 Jan 1870). Pianist and composer, son of (1) Christian Friedrich Gottlieb Schwencke. At the age of 19 he began a life of travelling; in 1824 he met Beethoven, who wrote the canon *Schwenke dich* (woo187) for him. His compositions include a Symphony in D, performed successfully at the Paris Conservatoire in 1843, a mass, a violin sonata and piano music.

[Schwencke](#)

(4) Friedrich Gottlieb Schwencke

(*b* Hamburg, 15 Dec 1823; *d* Hamburg, 11 June 1896). Pianist, organist and composer, son of (2) Johann Friedrich Schwencke. He succeeded his father as organist of the Nikolaikirche and made successful appearances both as an organist and as a pianist in Paris (1855) and elsewhere. His compositions include two fantasies for organ, trumpet, trombones and timpani, sacred songs for female voices and organ, songs and chorale preludes. He re-edited his father's collection of chorales (1886) and collected documents concerning the family's history.

Schwerin.

City in north Germany, capital of Mecklenburg-Vorpommern. Pre-Christian instruments are the earliest evidence of musical activity in the area. The cathedral was consecrated in 1171, and Bishop Rudolf I founded its choir in 1249. Among the earliest printed music in the city was the *Missale swerinense* (c1500). Under Duke Johann Albrecht I (1526–76) Schwerin became the most important musical centre in north Germany: from 1548 Hieronymus Mors was court and cathedral organist, and in 1563 the duke appointed David Köler as leader of the court orchestra; among the apprentices was Thomas Mancinus, who became Kantor at Wolfenbüttel in 1572. After the duke's death the court was dissolved.

In 1664 Duke Christian Louis I (1623–95), a convert to Catholicism, married a French duchess and engaged string players who had worked under Lully and who brought the French style to the court. Duke Friedrich Wilhelm (1675–1713) also cultivated this style, appointing a pupil of Lully, J.C.F. Fischer, as Konzertmeister. During the reign of Christian Ludwig II (1683–1756) the first German academy of drama was founded (1751) and the orchestra improved considerably, particularly under A.C. Kunzen, appointed Konzertmeister in 1749. Kunzen's Passion music and cantatas initiated a series of attempts in Schwerin and nearby Ludwigslust to create a German national oratorio style. Ludwig II's son, the pietist Duke Friedrich (1717–85), supported these attempts, but nullified his father's work towards creating a national theatre by prohibiting secular art at court (1756). In 1753 Kunzen was succeeded by J.W. Hertel, a prolific composer who remained in Schwerin when the orchestra moved, together with the court, to Ludwigslust in 1767. He composed numerous oratorios for the twice-weekly *concerts spirituels*, as did C.A.F. Westenholz, J.F. Reichardt, E.W. Wolf, J.G. Naumann, F.L. Benda and F.A. Rosetti. Many outstanding singers and instrumentalists were members of the Kapelle, including Eligio Celestino, H.O.C. Zinck, F.X. Hammer and Johannes Sperger; it was one of the finest in Germany at the end of the 18th century. Under Friedrich Franz I (1756–1837) secular music was reinstated (1785) and in 1789

Rosetti was appointed Kapellmeister. In 1788 the ballroom was converted to a theatre where operas were performed.

Under Konzertmeister Louis Massonneau the court orchestra took part in civic music for the first time, in the Mecklenburg festivals (Wismar and Rostock, 1815–20). In the new theatre (1836) the orchestra participated in regular opera productions; Jenny Lind sang Bellini there, and a production of *Tannhäuser* was mounted as early as 1852. In 1840 the second Norddeutsche Musikfest was held in Schwerin; Mendelssohn conducted Haydn's *The Creation* and his own *St Paul*. In 1848 evenings of chamber music were organized and in 1851 the first season of concerts was held. Flotow was theatrical director from 1855 to 1863, and appointed G.A. Schmitt (1807–1902) as Hofkapellmeister in 1856. Schmitt completely reorganized the orchestra and the opera. Under him the first performance of *Die Walküre* outside Bayreuth was given in 1878; *Siegfried* was produced in the same year. Schmitt directed nine of the 15 Mecklenburg festivals held between 1860 and 1922 and was also an important figure in the development of the city's choral societies. One of these, the Schweriner Schlosschor founded by Julius Schaeffer in 1855, achieved renown under Otto Kade for its performances of a *cappella* polyphony.

In 1862 the première of Genée's *Der Musikfeind* took place in Schwerin under the direction of the composer. A new theatre, the Demmlersches Schauspielhaus, was built in 1882. It was renamed the Landestheater after 1918 and the Staatstheater in 1926. Schmitt's distinguished successor as Hofkapellmeister was Herman Zumppe (1897–1901). From 1906 to 1931 Willibald Kaehler was Generalmusikdirektor, and in 1936 Pfitzner presented his *Armer Heinrich* in Schwerin.

After World War II Schwerin became a regional capital of the DDR until German reunification in 1990. In addition to classical and contemporary opera, the Mecklenburg Staatstheater of Schwerin concentrated on Slav composers; the first German performances of Dzerzhinsky's *Quiet Flows the Don* (1955) and Janáček's *From the House of the Dead* (1960) were given there. Principal conductors of the opera have included Rudolf Neuhaus (1945–53), Karl Schubert, Kurt Masur (1958–60), Heinze Fricke (1960–61), Klaus Tennstedt (1962–71), Horst Förster (1975–6), Hartmut Haenchen (1976–9), Johannes Winkler (1983–5), Fred Buttkewitz, Ruslan Raichew and (since 1993) Ivan Törzs. The Schwerin State SO, founded in 1946 by Fritz Thiede and later renamed the Schwerin Philharmonie, acted as a second orchestra to the Mecklenburg Staatskapelle until its dissolution after reunification in the early 1990s. Notable figures in the field of church music have been George Gothe, H.-G. Görner and W. Bruhns, while the city's outstanding composers are Claus Clauberg (1890–1963) and Dieter Nowka (b 1924), who lived in Schwerin during the 1950s and 60s. The former conservatory is now the J.W. Hertel Musikschule. Since 1991 the annual Mecklenburg-Vorpommern summer music festival has been held in Schwerin, and there are regular festivals of chamber music.

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DIETER HÄRTWIG

Schwermer

(Ger.).

See [Bombo](#) (i).

Schwertsik, Kurt

(*b* Vienna, 25 June 1935; *d* Bonn, 8 Jan 1995). Austrian composer. After studying at the Vienna Music Academy (1949–57) with Joseph Marx, Karl Schiske and Gottfried Ritter von Freiberg, he started a career as an orchestral horn player, performing with the Niederösterreichisches Tonkünstlerorchester (1955–9, 1962–8) and the Vienna SO (1968–89). He continued to study composition, particularly under Stockhausen, at the Darmstadt summer school (1955, 1957–62) and the West German Radio electronic studio. He took additional private lessons with Josef Polnauer (1963–4). In 1958 he co-founded the ensemble Die Reihe with Cerha, both conducting and playing the horn. The group performed new music concerts regularly from 1959 with the aim of introducing the widest possible spectrum of contemporary music to Viennese audiences. He later taught composition at the Vienna Conservatory (1979–89) and the Vienna Hochschule für Musik (from 1989)

Schwertsik's early works, such as *Duo und Double*, the op.3 Trio, and the op.4 String Quartet, reflect the compositional priorities of the Darmstadt school in the late 1950s. Influenced by Cage and the Fluxus movement, however, his style soon changed as he adopted a kind of Dadaist philosophy. His farewell from a Darmstadt associated style was marked by a performance of his neo-tonal work *Liebesträume* at Darmstadt in 1962. From that time on, he abandoned any identification with the European avant garde, which seemed to him to be too esoteric, earnest and restrictive in its claims of aesthetic absolutism and its demand for technical rigidity.

In the following years he co-founded the Vienna Salonkonzerte with Zykan (1965) and the MOB-art and tone-ART ensemble (1968), which led to the composition of a number of works including the *Symphonie im MOB-Stil*. These projects realized aesthetic and compositional ideals invoked by the allusive concept of 'MOB-art und tone-ART', a term coined by Schwertsik in 1966 to signify music that is both accessible and entertaining. A wish to

communicate with the audience is illustrated in his later compositions by the inclusion of audience participation (in the Salonkonzerte) and a return to a tonal musical language. He has also borrowed elements from pop (*Symphonie im MOB-Stil*) and Scottish and Irish folk music (*Twilight Music*). Despite his dramatic change in compositional philosophy, Schwertsik has retained high standards of musical craftsmanship, something he has attributed to the influence of Stockhausen and Boulez.

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(selective list)

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Orch: *Symphonie im MOB-Stil*, op.19, 1971, rev. 1984; *Conc. '...in keltischer Manier'*, op.27, alhorn, chbr orch, 1975; *Irdische Klänge*, orch cycle, 1980–92; *Irdische Klänge*, op.37; *5 Naturstücke*, op.45; *Uluru*, op.64; *Irdische Klänge mit obligaten Pauken*, op.54; *Mit den Riesenstiefeln*, op.60

Vocal: *da uhu schaud me so draurech au ...*, op.20 (H.C. Artmann), 1v, pf, 1969; *Ich sein Blumenbein* (E. Jandl), op.38, 1v, pf, 1980; *Gedichte an Ljuba* (P. Altenberg), op.53, 1v, pf, 1986

Chbr and solo inst: *Duo und Double*, op.2, vn, pf, 1957; *Str Qt*, op.4, 1960; *Trio*, op.3, vn, hn, pf, 1960; *Liebesträume*, op.7, cl, sax, trbn, db, hmn, perc, 1962–3; *5 Nocturnes*, op.10b, pf, 1964; *Musik vom Mutterland Mu*, op.22, 11 insts, 1971, rev. 1972; *Twilight Music* (Keltische Serenade), op.30, cl, bn, hn, str qt, db, 1976

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MARKUS GRASSL

Schwetzingen.

Town in Germany. Lying between Mannheim and Heidelberg, it was the summer residence of the Mannheim electoral court; see [Mannheim](#), §2. An opera festival is held each May in the 18th-century theatre of the palace.

Schwickert.

German firm of publishers, active 1772–1845. Founded by Engelhard Benjamin Schwickert, it was the most important typographic printer in Leipzig in the late 18th century. It issued many important works, including keyboard sonata collections by J.W. Hüssler (1776, 1778) and D.G. Türk (1787, 1789), and other works by Türk; Georg Benda's keyboard concertos (1779, 1784) and violin concertos (1783); anthologies of keyboard pieces and songs (1779, 1783–8); and numerous opera vocal scores. His theoretical and pedagogical works include reprints of Leopold Mozart's violin school (1792), Albrechtsberger's *Gründliche Anweisung zur Composition* (1790), two editions of C.P.E. Bach's *Versuch* (1780, 1787) and J.N. Forkel's *Allgemeine Litteratur der Musik* (1792) as well as many other musical and literary works. The firm had a branch in Halle, 1792–1802.

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THOMAS D. WALKER

Schwieger [Schwiger], Jacob

(*b* Altona, 1624; *d* after 1660). German poet. He studied philosophy, theology and German (the last under August Buchner) at the University of Wittenberg from March 1650. In 1653 he moved to Hamburg, where he became the friend of Zesen, Neumark and many musicians. In 1654 he joined the Teutschgesinnte Genossenschaft, a philological society founded by Zesen; his pseudonym was 'Der Flüchtige', under which he published some works. From 1654 to 1656 he was active at Gottesdorf, probably either as teacher or as Protestant minister, and from 1656 to at least 1660 he worked at Glückstadt.

Under the influence of Opitz, Fleming, Rist (whom he personally disliked) and Voigtländer, Schwieger wrote some of the best German lyric poetry of the mid-17th century. His earthy tone combined with his exceptional skill gave his poetry great power and depth. Under his supervision many German composers, chief among them Albert Schop, Michael Zachaeus and Johann Kruss, set his poems to music that he then published in his collections; he was also one of the poets set by C.C. Dedekind in his *Aelbianische Musen-Lust* (Dresden, 1657). In all cases his strophic poems are set in a simple syllabic style for one voice and continuo. A few poems use dialogue and echo effects, which the music accentuates. Seven poems in his *Liebes-Grillen* (Hamburg, 1654–6) are translations from the Dutch (five are based on poems by Jacobus Westerbamus), and in general there is Dutch influence throughout the collection. Adam Krieger parodied some of his songs.

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JOHN H. BARON

Schwilge [Schwilgi], Andreas

(*b* Thann, Alsace, c1608–9; *d* Ulm, 1688). Alsatian composer and teacher of German origin, resident for some time in Switzerland. As a boy he received singing, violin and organ lessons from his father, who came from Stuttgart. From 1623 to 1628 he attended the Jesuit school at Ensisheim, Alsace, and then studied philosophy at Würzburg. He entered the Franciscan order and after serving his novitiate at Lucerne continued his philosophy studies at Fribourg and then spent four years studying theology in Vienna. A journey to Rome and Milan persuaded him to renounce Catholicism. He returned to Switzerland and applied in 1639 for a post in Zürich either as a preacher or as a teacher of philosophy or music. After three months' instruction from Pastor Theobald Dürrysen at Winterthur and with recommendations as a philosopher, musician and scribe, he was appointed precentor at the Grossmünster, Zürich, and teacher of singing at the German school. In 1646 he was promoted to become Kantor at the Grossmünster and in 1652 preacher at the Spannweid infirmary but was dismissed a few weeks later after an argument with a barber's assistant. He then went to Ulm, where he became a teacher at the Gymnasium and Kantor of the Lutheran church and from 1659 until he retired in 1681 was musical director of the weekly concerts. At Zürich in 1648 he published 37 four-part settings of Johann Wilhelm Simler's *Teutsche Gedichte* in Goudimel's note-against-note style, though with the melody in the top part instead of in the tenor, as formerly. In the second edition (1653) he included 30 additional pieces, and in the third (1663) he further added six motets with continuo, which he called 'fugues'; a fourth edition appeared in 1688. Six of these pieces appeared anonymously with different texts in the New Year issues of the Zürich Bürgerbibliothek for 1646–9 and 1658–9, and 11, likewise anonymously, in Christian Huber's *Geistliche Seelenmusik* (St Gall, 1682). Schwilge may well have been the anonymous composer of eight songs for Rudolf Meyer's *Todtentanz* (Zürich, 1650): like the 'fugues', they begin with imitative passages and contain clumsinesses similar to those found in pieces that are definitely by him. He also wrote pieces in honour of the mayors of Zürich in 1653 and 1655 (manuscripts in *CH-Zz*).

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ARNOLD GEERING

Schwindl [Schwindel], Friedrich

(b 3 May 1737; d Karlsruhe, 7 Aug 1786). Composer, violinist and teacher, active in Germany, the Netherlands and Switzerland. Fétis named Amsterdam as his place of birth. He was married in Jungbunzlau, Bohemia (now Mladá, Czech Republic) in the late 1750s; a daughter, Anna Christina (later a singer in Cologne and the mother of Bernhard Klein), was born in 1759. During the 1760s Schwindl held at least two posts, first as Konzertmeister to the Margrave of Wied-Runkel, and then as *virtuoso di camera* to the Count of Colloredo (later Colloredo-Mansfield). He may have accepted the latter position as early as 1763, as both he and Colloredo are listed in Leopold Mozart's travel notes of October 1763 (Brussels); a set of symphonies (op.3, 1765) carries the same title. In 1770, shortly before or after becoming a resident of The Hague, Schwindl travelled to Switzerland for a three-month engagement as violinist with the Zürich Musiksaalgesellschaft. During his stay in The Hague he composed, taught (one of his pupils was the composer and harpsichordist J.A. Just), and also served as first violinist to Prince William V of Orange. Apparently still in the latter's employ in 1772, Schwindl travelled to Trier to appear in a concert of his music given on 22 July. Towards the mid-1770s Switzerland became the centre of his interests: besides giving concerts in Zürich, between 1774 and 1780 he organized and performed in a number of concerts in Geneva; and in the late 1770s he directed a *Liebhaborkonzert* in Mulhouse. On 21 September 1780 Schwindl became Konzertmeister to the Margrave of Bad Durlach (Karlsruhe), an appointment he held until his death. Further travels took place in 1783 and again in 1786 (Lausanne).

Schwindl's instrumental music enjoyed wide circulation, especially between the 1760s and 80s, when his symphonies and chamber works appeared in numerous publications. Records of performance also attest the popularity of his music: in Paris, the Concert Spirituel of 5 April 1767 began with a performance of one of his symphonies; a concert given at Nymphenburg (near Munich) during the summer of 1772 not only opened with two symphonies by Schwindl, but also included a performance of one of his trios, with the elector playing the bass viol; and a programme that began with Schwindl's 'Overture 1st' was presented by Josiah Flagg in Boston on 17 May 1771.

Contemporary criticism was generally favourable. J.A. Hiller ranked Schwindl among those composers who had contributed worthwhile pieces to the symphonic repertory, while Burney found his name 'well known in the musical world, by his admirable compositions for violins, which are full of taste, grace, and effects'. C.F.D. Schubart discussed the appeal of Schwindl's music both to amateurs and to adherents of *Empfindsamkeit*.

Schwindl's symphonies are scored mostly for eight parts (four strings with pairs of woodwind and horns). They include three- and four-movement structures (typically, Allegro–Andante–Minuet and Trio–Presto) which exhibit a variety of internal designs (e.g. sonata-form types with or without complete recapitulation). Viewed chronologically they reflect an increasingly expanded scope, made possible in the late works by a firm grasp of harmonic processes, broad control of phrasing, and by a heightened thematic specialization. Particularly significant are the symphonies in substantially revised versions (frequently with enlarged first movements and new, noticeably longer finales), which furnish cogent evidence of Schwindl's maturing style.

WORKS

orchestral

28 pubd syms., incl.: nos.2–3 of 3 symphonies modernes ... par Mrs. Canabich et Schwindl (Paris, 1761), 6 simphonies, op.1 (Amsterdam and The Hague, 1762) [fac. of no.6 (Zwenkau, 1932)], 6 simphonies, op.2 (Amsterdam and The Hague, 1764), 6 sinfonie, op.3 (Paris, 1765) [no.1 as The Periodical Overtures, Bremner no.39 (London, n.d.)], Simphonie périodique, Hummel no.2 (Amsterdam, 1769), 3 simphonies, op.9 (The Hague, 1775), Ouverture a 8 parties obligées (Geneva, c1775) [abridged as no.3 of 3 simphonies, op.1 (The Hague, c1882)], 3 simphonies, op.10 (Amsterdam and The Hague, 1782); 3 unpubd syms., listed in Breitkopf catalogues, 1767, 1774; symphonie concertante, C, lost; several concs.; further syms., *CH-Bu*, *CZ-Pnm*, *D-MÜu*, *Rtt*, *Z*, *S-L*, elsewhere

chamber

Duets: VI duetti, 2 fl, op.1 (Paris, n.d.), lost, cited in Breitkopf catalogue (1774); 12 Duets, 2 vn, op.3 (Amsterdam, c1766); XII Divertissements (Duos faciles), 2 vn, op.4 (Amsterdam, c1767); 6 duetti, vn, vc, op.6 (Amsterdam, c1769), ed. Y. Morgan (Winterthur, 1997); 6 Duets, 2 fl/vn (London, c1775); 12 Duets ... (a Second Sett), 2 vn (London, c1785); 6 sonatas, vn, b (Paris, n.d.); Airs choisis des opéras français, 2 vn/fl (The Hague, n.d.)

Trios: 6 Sonatas, 2 fl, bc, op.3 (London, ?1765); 6 sonates, 2 vn, bc, op.5 (Amsterdam, c1768); 4 Sonatas, hpd/pf, vn, vc, op.8 (Amsterdam, c1773); XXIV Menuettos, 2 vn, bc (London, 1778); 6 sonate, fl/vn, fl/vn, bc (Paris, n.d.); others 6 quatuor, op.7 (Amsterdam, c1770); 6 Easy Quartettos, 2 vn, fl, b (London, c1790); 6 quintettes ou trios (2 fl, 2 vn, bc)/(2 vn, bc), op.10 (London, n.d.); Divertissement militaire (The Hague, n.d.)

sacred

Die Pilgrime auf Golgatha (orat, J.F.W. Zachariä) (Cologne, 1772)

Marianens Trauengesang (cant.), solo vv, SSATB orch, excerpts *CH-Zz*

Mass, E♭; solo vv, SATB, orch, org, *Zz*, *BM*, *EN*, *Fcu*, *SAf*, *SGd*, *SO*, *D-OB*, *TEGha*, *KZa* [inc.]

Herr Gott dich loben wir (TeD), SSATB, orch, org, *CH-Zz*; arr. SATB, orch, *BM*, *SAf*, *SO*; Lat. text, SATB, orch, *EN*

other vocal

Operettas (all lost): Die drey Paechter, Mulhouse, 1778; Das Liebesgrab, Mulhouse, 1779; 4 Fr. operettas, before 1780

Arias (all *CH-Bu*): De longtemps les troupeaux, S, S, orch; Quand l'amour et l'innocence, S, orch; Sans soupirs et sans larmes, S, S, orch

Songs: 1 in *A Select Collection of Vocal Music, Serious and Comic* (London, 1770);
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ANNELIESE DOWNS

Schwirrholz

(Ger.).

See [Bullroarer](#).

Schwungzither

(Ger.).

See [Bell harp](#).

Schytte, Ludvig

(*b* Århus, 28 April 1848; *d* Århus, 10 Nov 1909). Danish pianist and composer. Although he did not have any musical education until he was 22, he made such rapid progress as a pianist and teacher that at an early age he had a successful career abroad. His teachers included Gade, Taubert in Berlin and Liszt in Weimar in 1884. From 1887 he taught at various conservatories in Vienna, including Horak's, and in 1907 he settled

in Berlin as a teacher at the Stern Conservatory. Today Schytte is still known for his numerous pedagogical piano methods, of which his various collections of Etudes (especially opp.75, 95, 106, 161 and 174) as well as the piano primer *Horneman's børneklaverskole* (1892), which he revised and re-edited, are best known. His other compositions can be described as salon music; they are efficiently worked, but completely without distinction. Only his Piano Concerto op.28, in which the influence of Schumann is clearly felt, and a piano sonata op.53 bear witness to a more serious approach to the problems of musical form. His brother Henrik Schytte (1827–1909) was a cellist and critic whose best-known work is the first important Danish music dictionary, the *Nordisk musiklexikon* (Copenhagen, 1888–92, suppl., 1906; based on Riemann's *Musik-Lexikon*, 1882).

BO MARSCHNER

Scialla, Alessandro

(*f* Tropea, Calabria, 1610). Italian composer. He was a gentleman member of an academy at Tropea, possibly the Accademia degli Amadori. He is known only by *Primo libro de' madrigali* (Naples, 1610), for five voices. The 23 madrigals it contains, settings of poems by Guarini and Marino, are slightly longer and have fewer chordal phrases than madrigals by his Neapolitan contemporaries. With very little Gesualdian chromaticism and with old-fashioned sequential motifs forming many of the imitative points, they are the work of a serious, conservative composer, who nevertheless added at the end of the book a galliard to a text by Sannazaro.

KEITH A. LARSON

Sciarrino, Salvatore

(*b* Palermo, 4 April 1947). Italian composer. A precociously gifted child, he at first gravitated towards the visual arts: he displayed a talent for figurative painting by the age of four and by the age of ten was guiding himself towards 'informal' abstraction. But he found himself increasingly fascinated and challenged by music and so began experimenting with composition in 1959 under the guidance of Antonino Titone. Within three years he had achieved a first public performance at the 1962 Palermo New Music Week. A brief academic training under Turi Belfiore in 1964 provided the only interruption to this autodidactic progress, crowned by public performances in Rome (*Quartetto II*) and Palermo (*Aka Aka to*) in 1968. In 1969 he moved to Rome, where he continued to pursue his own path under the aegis of Franco Evangelisti whose course on electronic music at the Accademia di S Cecilia he attended. He quickly developed one of the most distinctive (and widely imitated) voices of his generation, making an obsessive, but impeccably calculated language from sound resources marginalized by previous generations such as string and wind harmonics and ancillary performance noises. At first these were deployed in baroque abundance – and to striking critical acclaim in his first theatre work, *Amore e Psyche* (1972). But during the 1970s, Sciarrino became increasingly concerned to pare down his resources to a characteristic play between sound and silence that has underpinned much of his subsequent work.

This was explored extensively in the daring *Un'immagine di Arpocrite* (1974–9), a 45-minute adagio for piano, orchestra and chorus.

Although based in Rome until 1976, and then in Milan (where he taught at the Conservatory during the period 1977–82), Sciarrino has always shared with Luigi Nono a sense of music's obligation to accomplish a 'flight towards the new', rather than to be subsumed by the shared conventions of the time. In consequence, in 1982, as soon as his expanding compositional career permitted, he withdrew to the Umbrian town of Città di Castello. In a characteristic refusal to elaborate upon autobiographical details, he noted that he 'left the metropolises and sought the shadows', wishing to be one of those artists that remain apart, dedicating themselves solely to their work. He has, however, continued to teach at the Florence Conservatory, in Bologna and in his home town. The influence of the later Nono is equally clear in the demands that Sciarrino makes upon his listeners. In a characteristic commentary upon his percussion work *Un fruscio lungo trent'anni* (1998), he asserted that 'there is one thing without which no delight in sound makes sense, and that is the intensity of silence. The tension and the thoughts of the person who listens made perceptible by the person who plays'. But unlike Nono, Sciarrino has balanced the demand for such questioning, meditative intensity with a sustained interrogation of musical worlds to which he does not, or cannot, belong. Throughout his compositional career, he has produced transcriptions and elaborations of works from the past – some indeed have assumed a role in his own large-scale works: two of the Venetian *Canzoni da batello* (1977) flank the interval in his *Aspern* (1978); an elegy by Claude le Jeune furnishes the departure-point for *Luci miei traditrici* (1996–8). Indeed, his two-act ballet *Morte a Venezia* (1991) consists entirely of reworked movements from J.S. Bach. An even more powerful presence has been his encyclopaedic knowledge of classic American popular song, celebrated in *Blue Dream* (1980) or the *Nove canzoni del XX secolo* (1991), but also treated with allusive, but telling, effect in *Cailles en sarcophage* (1979) or *Efebo con radio* (1981).

Sciarrino has produced large-scale works for both theatre and the concert hall with a fluency the more remarkable for his non-dependence on the organic motivic traditions of pitch and rhythm central to the classical tradition. Large-scale planning has in consequence entailed the preparation of huge diagrammatic flow charts that have themselves been the subject of several exhibitions: for Sciarrino, the history of musical structures – his own and others' – is that of the spatialization of sound. Granted Sciarrino's devotion to a dramaturgy – on and off stage – of individualistic nuance, this planning has translated, in many of his large-scale works for the concert-hall, into the deployment of virtuoso soloists against a fluid, resonating backdrop of orchestral sound, whose very rarification opens up vast aural spaces to the imaginative ear. For practical reasons familiar to most living composers, Sciarrino's wider international reputation has been consolidated through a substantial range of works for soloist or small ensemble. The challenge of his virtuoso solo string works from the mid-1970s – most notably the *Tre notturni brillanti* (1974–5) for viola, and the *Sei Capricci* (1975–6) for violin – attracted interpreters of the calibre of Aldo Bennici and Salvatore Accardo. But over the longer term – and particularly from *All'aure in una lontananza* (1977) onwards – the

instrument that has most consistently engaged his attention is the flute, transformed into a creature of infinite nuance at the hands of Roberto Fabbricciani. As is evident from the literary titles that frequently adorn his works for the instrument, the flute assumes the role of emanation, subtle and sensuous, from the world of classical myth to which Sciarrino's imagination so readily returns. His other favoured solo instrument, the piano, demanded a very different approach. Lacking the flute's breathed intimacy, but being embedded in an expressive tradition so integral to its sound that such works as the *Etude de concert* (1976) or the 'Camille' section of *Cailles en sarcophage* (1979–80) sought to conjure up a bloodless and spectral simulacrum by way of exorcism, the piano's rhetorical capacities have mostly drawn Sciarrino away from his habitual fascination for working at the boundary of sound and silence. His sequence of five piano sonatas (1976–1994) are, on the contrary, increasingly assertive and percussive. Like a number of more recent works, the *Terza Sonata* (1987) achieves a particular energy and density by the mutual interruption of parallel dimensions – a process described by Sciarrino as 'windows form'. The piano has also played a particular role within the substantial list of works for small ensemble, notably in the remarkable sequence of quintets for different instrumental combinations with (usually) piano written between 1984 and 1986.

The inventive dramaturgy that lies at the heart of Sciarrino's musical theatre is rooted in the surreal, but it also casts a rueful and sardonic eye upon myths ancient and modern. Despite a remarkable diversity of musico-dramatic solutions, these works repeatedly anatomize the precariousness of human attempts at relationships, the unsteady but obsessive balance between misplaced hope and invincible solipsism. Such themes add resonance to the ever sparer, and sometimes obsessively repetitive musical idiom that has sustained them. The luxurious style and elaborately symbolical libretto of *Amore e Psyche* apart, each of the theatre works produced from the late 1970s on has insisted upon an increasingly eloquent clarity and parsimony. *Aspern* (1977–8) with its wry retelling of Henry James's narrative of a writer seeking (and failing) to extract from two Venetian ladies papers belonging to a vanished poet, presents its images of isolation, of a lifeless existence, through actors, while the spare, mesmeric 'numbers' of the singspiel – sometimes resetting fragments from Da Ponte's texts for *Le nozze di Figaro* – are given over to a soprano and chamber ensemble. A Mozart otherwise *in absentia* makes a dessicated and fleeting appearance in the overture.

Other musical worlds become more omnipresent – though again fleetingly – in the 'museum of obsessions' that followed. *Cailles en sarcophage* (1979) turned the surrealism latent in *Amore e Psyche* into a full-scale dramaturgical principle. A vast collage of text-sources, from Genet to Wedekind, were amalgamated to form three tripartite acts, each section conjuring up its own obsessive figure (including Dietrich and Garbo among others). Brief fragments of Sciarrino's favoured repertoire of classic American songs come and go, absorbed into a web of sound materials precious to Sciarrino for their tactile immediacy and their affirmation (in the true humanist tradition) of the human body. Three singers adopt a long series of parallel roles while the texts are otherwise delivered by actors. A chamber version of the same principle operated in his subsequent 'one-act

still life' *Vanitas* (1981), where the three performers (voice, cello and piano) pursue an oneiric tissue of fragments, musically grounded in 'a gigantic anamorphosis' of Hoagy Carmichael's *Stardust*. The two operas derived by Sciarrino from Jules Laforgue's ironic *Moralités légendaires*, *Lohengrin* (1982–4) and *Perseo e Andromeda* (1990) mark a recuperation of some measure of narrative continuity. *Lohengrin* in particular set the seal upon Sciarrino's vivid grasp of a theatre of spare vocal gesture. Laforgue's mordant and oblique version of the Lohengrin story presents Elsa as a vestal virgin, accused of impurity. Lohengrin arrives on his swan to defend her honour. In the nuptial villa made available to the happy couple by the Ministry of Cults, Elsa makes a gauche attempt to create the ambiance appropriate to a wedding night. Lohengrin remains awkward and unresponsive, clinging to his cushion which then mutates into a swan, astride which our relieved hero makes a rapid departure back to the moon. Sciarrino intervenes to cast a more disconcerting light upon Laforgue's *esprit blagueur*: Elsa and Lohengrin are given voice by the same actress-singer, and the order of the two episodes is reversed. Ruffled Wagnerian sensibilities are ambiguously soothed by the final revelation that she is a patient in a mental hospital; only at this juncture does Elsa cross from brilliantly inventive vocal gesture to infantile song. A more direct demonstration that heroic male intervention may not be worth the wait is provided by *Perseo e Andromeda*. Marooned on her island, a bored Andromeda is indulged by an avuncular Dragon (sung by two male voices). Perseus arrives on his winged horse, and makes a botched but ultimately successful kill. His doltish lack of finesse proves more than Andromeda can bear: she suggests that he has picked the wrong island. Perseus departs piqued; Andromeda is left alone to mourn her slaughtered Dragon. The score combines singing voices with live electronics, the latter providing Sciarrino with fresh means to pursue a favoured tour de force: that of creating an exquisitely artificial mimesis of the natural, here embodied by the wind and sea that frame Andromeda's insular existence. The later *Luci miei traditrici* (1996–8) confronts the eternal theme of personal jealousy and betrayal but with a spare, unblinking clarity. As infidelity is progressively unmasked in the course of a day, the singing voices (each at first lyrically celebrating their own delusion) move towards naked speech, while the instrumental ensemble maps a stylized progress towards the sounds of night, here, as ever in Sciarrino's work, the dimension of a more subversive truth.

WORKS

WRITINGS

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stage

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Cailles en sarcophage (atti per un museo delle ossessioni, 3 pts, G. Marini), 1979, Venice, Malibran, 26 Sept 1979; rev. Venice, Fenice, 17 Oct 1980

Vanitas (natura morta, 1, Sciarrino, after Sempronius and others), 1981, Milan, Piccola Scala, 11 Dec 1981

Lohengrin (azione invisibile, Sciarrino, after J. Laforgue), 1982, Milan, Piccola Scala, 15 Jan 1983, rev. Catanzaro, Spaizzo del Sole, 9 Sept 1984

Perseo e Andromeda (1, Sciarrino, after Laforgue), 1990, Stuttgart, Staats, 27 Jan 1991

Morte a Venezia (ballet, after T. Mann), 1991 [based on music by J.S. Bach], Verona, Filarmonica, 24 May 1991

Luci miei traditrici (op, 2, Sciarrino, after A. Cicognini), 1996–8, Schwetzingen, Rokokotheater, 19 May 1998

Infinito nero (estasi, 1, Sciarrino, after S Maddalena de' Pazzi), 1998, Witten, Theatersaal, 25 April 1998

other dramatic

Orlando furioso (incid music, L. Ariosto, dir. L. Ronconi), 1969; I bei colloqui (radio score, Pes, dir. C. Quartucci), 1970 [based on Orlando furioso]; All'uscita (radio score, L. Pirandello, dir. G. Pressburger), 1978 [incl. vocal-orch work Kindertotenlied, frags. from vocal work Il paese senza tramonto and orch work Il paese senz'alba], rev. as film score, 1985; Trachinie (incid music, Sophocles, dir. G. Cobelli), 1980; Lectura Dantis (incid music, C. Bene), 1981; La divina commedia (TV score, Dante), 1988 [based on recording of orch work Sui poemi concentrici]; Paradiso (incid music, Dante, dir. F. Tiezzi), 1993 [incl. orch works Alfabeto oscuro, L'invenzione della trasparenza, Postille]

vocal

Vocal-orch: Introduzione e aria 'Ancora il duplice' (Pes), Mez, orch, 1971 [from op Amore e Psyche]; Il paese senza tramonto (Marino), S, orch, 1977; Kindertotenlied (J. Ruckert), S, T, chbr orch, 1978; Efebo con radio (Sciarrino), 1v, orch, 1981; Flos florum (Sciarrino, after Egyptian Book of the Dead, other texts), SATB, orch, 1981; Morte di Borromini, spkr, orch, 1988; L'immaginazione a se stessa (E. Montale), SATB, orch, 1996; see also orchestral (Un immagine di Arpocrate)

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orchestral

With soloists: Rondo, fl, chbr orch, 1972; Romanza, va d'amore, orch, 1973; Variazioni, vc, orch, 1974; Un immagine di Arpocrate (J. von Goethe, L. Wittgenstein), chorus, pf, orch, 1974–9; Clair de lune, pf, orch, 1976; Che sai guardiano, della notte?, cl, chbr orch, 1979; Cadenziario, soloists, orch, 1982–91; Autoritratto nella notte, vn, orch, 1985; Frammento e adagio, fl, orch, 1986–2; Sui poemi concentrici, 1987: I, vc, orch, II, fl, cl, vc, orch, III, fl, vn, va d'amore, orch; Lettura da lontano, db, orch, 1989; L'invenzione della trasparenza, soloists, orch, 1993; Recitativo oscuro, pf, orch, 1999; Il clima dopo Harry Partch, pf, orch, 1999–

2000

Other works: Berceuse, 1967–8, rev. 1977; Da a da da, 1970; Grande sonata da camera, 1972; Il paese senza'alba, 1977; Berceuse variata, 1977; Autoritratto nella notte, 1982; 9 canzoni del XX secolo, 1985–7; Alfabeto oscuro, chbr orch, 1993; Postille, fl, vn, va, orch, 1993; Soffio e forma, 1995; I fuochi oltre la regione, 1997

chamber

(5 or more insts): ... da un divertimento, 10 insts, 1968–70; Sonata da camera, 16 insts, 1971; Di Zefiro e Pan, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 1976; Qnt no.1, cl, str qt, 1976; Qnt no.2, wind qnt, 1977; Attraverso i cancelli, 14 insts, 1977; Introduzione all'oscuro, 12 insts, 1981; Nox apud Orpheum, 2 org, insts, 1982; Centauro marino, cl, vn, va, vc, pf, 1984; Codex purpureus II, pf qnt, 1984; Raffigurar Narciso al fonte, 2 fl, 2 cl, pf, 1984; Lo spazio inverso, fl, cl, cel, vn, vc, 1985; Appendice alla perfezione, 14 bells, 1986; La ragioni delle conchiglie, pf qnt, 1986; Il silenzio degli oracoli, wind qnt, 1989; La bocca, I piedi, il suono, 4 a sax, 100 peripatetic sax, 1997; 4 intermezzi, insts, 1997 [from op Luci miei traditrici]

(2–4 insts): Sonata, 2 pf, 1966; Arabesque, 2 org, 1971; Sonatina, vn, pf, 1974; 6 quartetti brevi, str qt, 1967; Danse, 2 vn, va, 1975; Pf Trio, 1975; Siciliano, fl, hpd, 1975; Esplorazione del bianco, 1986; I, db, II, fl, b cl, gui, vn, III, drum kit; D'un faune, a fl, pf, 1980; Fauno che fischia a un merlo, fl, hp, 1980; La malinconia, vn, va, 1981; Melencolia, vc, pf, 1981; Codex purpureus, str trio, 1983; Il motivo degli oggetti di vetro, 2 fl, pf, 1986–7; Pf Trio no.2, 1987; 6 quartetti brevi, str qt, 1991–2; Omaggio a Burri, vn, a fl, b cl, 1997; Muro d'orizzonte, a fl, eng hn, b cl, 1997; Un fruscio lungo trent'anni, 4 perc, 1999; Settimo quartetto, str qt, 1999

Pf: Prelude, 1969; De la nuit, 1971; Esercizio, 1971; Sonata no.1, 1976; Etude de concert, 1976; Anamorfosi, 1980; Sonata no.2, 1983; Sonata no.3, 1987; Variazione su uno spazio ricurvo, 1990; Perduto in una città d'aque, 1991; Sonata no.4, 1992; Sonata no.5, 1994, rev. 1995; Polveri laterali, 1997; Notturmi, 1999– [incl. 2 notturni crudele]

Other solo inst: De o de do, hpd, 1970; 2 studi, vc, 1974; 3 notturni brillanti, va, 1974–5; Toccata, hpd, 1975; Per mattia, vn, 1975; 6 capricci, vn, 1975–6; All'aure in una lontananza, a fl, 1977; Ai limiti della notte, va, 1979, arr. vc; Let me die before I wake, cl, 1982; Hermes, fl, 1984; Canzona di ringraziamento, fl, 1985; Come vengano prodotti gli incantesimi?, fl, 1985; Fra i testi dedicati alle nubi, fl, 1989; L'addio a Trachis, hp, 1980, arr. gui as L'addio a Trachis II, 1989; L'orizzonte luminoso di Aton, fl, 1989; Venere che le Grazie la fioriscono, fl, 1989; Addio case del vento, fl, 1993; Sonata no.5, pf, 1994–5; Vagabonde blu, accdn, 1998

tape and electronic

Implocor, tape, 1971; La voce dell'Inferno (Dante), tape, 1981; Noms des airs, live elects, 1994

transcriptions and arrangements

A. Il Verso: 6 ricercari, vn, vc, 1969 [transcrs. of motets from *Il primo libro della musica a due voci* (Palermo, 1596)]

Anon.: Mottetti, 1v, insts, 1969

Anon.: 12 canzoni da batello, S, ob, bn, 2 vn, va d'amore, vc, gui, mand, 1977

Anon.: Premi, via, premi o stali, 1v, gui, 1977

Blue Dream, S, pf, 1980 [transcrs. of 15 Amer. popular songs by I. and G. Gershwin, C. Porter and others]

3 canzoni del XX secolo, fl, pf, 1984 [transcrs. of 3 Amer. popular songs by M. Parish and others]

G. de Machaut: Rose, Liz, 1v, fl, cl, bn, va, vc, 1984

5 canzoni del XX secolo, S, pf, orch, 1985 [transcrs. of 5 Amer. popular songs by J. Mercer and others]
 C. Porter: Night and Day, orch, 1987
 A. Barroso: Brazil, pic, cl, bn, hn, hp, vn, va, vc, db, 1988, arr. chbr orch, 1991
 G. Rossini: Giavanna D'Arco, Mez, orch, 1989
 9 canzoni del XX secolo, S, orch, 1991 [transcrs. of 9 Amer. popular songs by J. Mercer and others]
 J.S. Bach: Toccata and Fugue, d, BWV565, amp. fl, 1993
 Mozart a nove anni, orch, 1993 [arrs. of 10 movts by Mozart]
 W.A. Mozart: Adagio K356/617a, fl, tpt, perc, 2 va, 1994
 Medioevo presente, fl, tpt, perc, 2 va, 1994 [transcrs. of 3 vocal works by J. de l'Escurel, anon.]
 Le voci sottovetro, 1v, insts, 1998 [arrs. of 4 works by C. Gesualdo]
 Pagine, sax qt, 1998 [arrs. of 10 vocal and inst works by C. Gesualdo and others]

Principal publisher: Ricordi

Sciarrino, Salvatore

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Le figure della musica (Milan, 1998)

Sciarrino, Salvatore

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P. Petazzi: *Percorsi viennesi e altro Novecento* (Potenza, 1997)

R. Giuliani: *Salvatore Sciarrino: catalogo delle opere* (Milan, 1999) [incl. further bibliography]

Ścigalski, Franciszek

(b Grodzisk, 29 Jan 1782; d Gniezno, 27 Aug/Sept 1846). Polish composer, violinist, conductor and teacher. He began his musical studies with his father Stanisław (1750–1823), Kapellmeister at Grodzisk, and probably continued with Adalbert Dankowski, a member of the orchestra in Odra. In about 1797 he went to Poznań, where he studied with Augustyn Braun at the Maria Magdalena Gymnasium. During this period he became an accomplished violinist and was a member of Antoni Radziwiłł's string quartet; he was also in great demand as a violin teacher. From about 1821 he assumed the duties of orchestra conductor in a parish church in Poznań, and from 1825 to 1834 he was a music teacher at the Maria Magdalena Gymnasium. From April 1834 until his death he was musical director and first violinist of the cathedral orchestra in Gniezno, earning great admiration for his technique and dedication. He also directed the music school there.

Ścigalski's compositions, which are in a mature, classical style, are mainly sacred music. He wrote more than 60 pieces, including some for large-scale forces, and about 30 are still extant. Many show his use of polonaise motifs. His Symphony in D major remains in the Polish repertory.

WORKS

MSS in PL-CZp, GNd, KO, Pa

Sacred: 12 Masses; Requiem, F; 3 cants., 1839, 1840, 1844; Responsorium, perf. Poznań, 1817; Veni Creator; TeD, c1810; Salve regina, c1815; 7 grads; 6 offs; 3 lits
Other: Sym., D, c1810 (Kraków, 1956); 8 vn duets; 3 polonaises, pf, a, D, a (Poznań, 1825)

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- D. Idaszak:** *Grodzisk Wielkopolski: katalog tematyczny muzykaliów* [Grodzisk in Wielkopolska: a thematic catalogue of 'musicalia'] (Kraków, 1993), 171–4, 306–9
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BARBARA CHMARA-ŻACZKIEWICZ

Scimone, Claudio

(b Padua, 23 Dec 1934). Italian conductor and musicologist. He studied with Zecchi, Mitropoulos and Ferrara. In 1959 he founded at Padua the chamber ensemble I Solisti Veneti, which specializes in 18th-century Italian instrumental music and in contemporary works; Bussotti, Donatoni, Malipiero and Guaccero are among the composers to have written works specially for the group. Scimone has continued to direct it on tours in Europe, the USA and Japan. His work has helped to introduce rediscovered 18th-century Italian instrumental music to a wide audience,

and he has edited a number of concertos by Tartini. From 1952 until 1957 he wrote the music column in *La gazzetta del Veneto*, and from 1961 he taught at conservatories: at Venice until 1967, then at Verona, where he taught chamber music, and from 1974 to 1983 at Padua, where he was director of the conservatory and where in 1968 he became permanent conductor and artistic director of the chamber orchestra. From 1979 to 1986 he was conductor of the Gulbenkian Orchestra in Lisbon.

In the 1970s Scimone became closely associated with the Rossini revival originating at Pesaro; he also participated in a complete edition of Rossini's works. He conducted performances of such works as *Mosè in Egitto* and *Maometto II* at Pesaro in the 1980s, *Ermione* at Padua in 1986, *Armida* at Amsterdam and *Zelmira* at Venice in 1988. He conducted *L'elisir d'amore* at Covent Garden in 1981, and at Venice in 1984 conducted his own reconstruction of Albinoni's *Il nascimento dell'aurora*. He wrote *Segno, significato, interpretazione* (Padua, 1970), and was awarded the Elizabeth Sprague Coolidge Memorial Medal (1969).

CLAUDIO CASINI/R

Scio, Etienne

(*b* Bordeaux, 1766; *d* Paris, 21 Feb 1796). French composer. He made his début as a composer at the Grand Théâtre, Marseilles, where he was engaged as first violinist in 1788. The impresario Boursault-Malherbe brought him and his colleague Joseph Arquier to Paris in June 1791, when he opened the Théâtre Molière and acted as its first conductor. He left it in 1792 to play second violin in the orchestra of the Théâtre Feydeau, where his two main operas were performed. *Lisidore et Monrose* (1792) was criticized for plagiarizing Grétry's *Richard Coeur-de-lion* and Dalayrac's *Raoul sire de Créqui*; nevertheless it was a success. *Lisia* (1793), on an exotic subject derived from Dalayrac's *Azémia*, is notable for the important part played by the chorus and for its constant search for novel sonorities within the French operatic tradition.

Scio's wife, née Julie-Angélique Le Grand (*b* Lille, 1768; *d* Paris, 14 July 1807), was a successful soprano. She sang in Montpellier, Avignon and Marseilles before her Paris début in 1792. At the Théâtre Feydeau she created the title role of Cherubini's *Médée* (1797) and Constance in *Les deux journées* (1800). (*GroveO*, 'Scio, Julie-Angélique', E. Forbes; *StiegerO*).

WORKS

all first performed in Paris; printed works published in Paris

Le réveil de Kamailiaka, ou Le mariage de la folie (op, 2, Monnet), Molière, 4 July 1791

Le sofa (opéra féerie mêlé de vaudevilles et d'ariettes, 2), Molière, 26 Aug 1791, F-Mc

La France régénérée (comédie mêlée de vaudevilles et d'airs nouveaux, 1, Chaussard), Molière, 14 Sept 1791

Lisidore et Monrose (drame héroï-lyrique, 3, Monnet, after F.-T.-M. de Bacular d'Arnaud: *Le sire de Créqui*), Feydeau, 26 April 1792, excerpts (n.d.)

Lisia (cmda, 2, Monnet), Feydeau, 8 July 1793, *F-Pc**, excerpts (n.d.)

Le tambourin de Provence, ou L'heureuse incertitude (comédie mêlée de chant et de danses, 1, Monnet), Palais-Variétés, 13 Sept 1793

MICHEL NOIRAY

Sciolto

(It. 'loose', 'free', 'detached'; past participle of *sciogliere*, to untie, undo, loosen).

A word with several distinct meanings in music, mainly applied to bowing.

(1) A synonym for staccato, as described by Burney and as seen in the Larghetto of Vivaldi's B minor concerto for four violins (rv580).

(2) A bowing indication for *grand détaché*, a clear and aggressive separation of the bowstrokes; this seems implied by the direction *sciolto* in the first movement of Mozart's Haffner Symphony.

(3) A lighter and freer kind of staccato with flexible delivery, described by Joseph Fröhlich (1810–11) as 'with an ease without stiffness, but above all with great agility of the wrist', and found in Szymanowski's *Miti*, op.30.

(4) An indication that notes are not to be slurred, as described in J.A. Hiller's *Anweisung zum Violinspielen* (1792): 'Without the word legato, without slurs over the notes, all the notes will be articulated; and if this is the case throughout a passage, it will sometimes be marked with the word *sciolto* (free)'.

The terms *con scioltezza* and *scioltamente* are also found. Closer to the dictionary sense, the term *fuga sciolta* ('free fugue') was contrasted with the rigorous *fuga obbligata*; *dissonanze sciolte* are 'free dissonances'.

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ERIC BLOM/DAVID FALLOWS

Sciortino, Patrice

(b Paris, 26 July 1922). French composer. He is the son of the composer Edouard Sciortino, a pupil of d'Indy, who was professor of Gregorian chant and composition at the Schola Cantorum in Paris. Patrice Sciortino began studying music at the age of six with his parents (his mother, a poet, was also an amateur pianist). In 1936 he prepared for entrance both to the Ecole des Beaux-Arts, in drawing, and to the Schola Cantorum, where he went on to study piano with Jules Gentil, harmony and counterpoint with Achille Philippe and composition with his father (1936–40).

After a spell as cathedral organist and schoolmaster in Alès (1942–6), he returned to Paris, where he pursued several occupations, including organist, accompanist, choral director, orchestrator, poet and dramaturge,

in addition to composing for the theatre, cinema, radio and television; he also taught composition at the Conservatoire Européen de Paris, the Conservatoire du XIII e Arrondissement (1979–92) and the Schola Cantorum (from 1995). At the start of the 1960s he studied electro-acoustic techniques of *musique concrète* at the Groupe de Recherches Musicales. His research into non-European musics led to the composition of *Cyclopes* for nine percussionists and 52 instruments in 1968. Throughout his oeuvre run the threads of spiritualist questing (*Malédiction et lumières*, 1969), prolific lyricism and vigorous rhythmic life, as well as a highly characteristic contrapuntal, if not fugal, style. He is the author of *L'inventeur d'imaginaire* (Paris, 1991), a book on analysis.

WORKS

(selective list)

Op: *Atsmeuk*, 1965; *Strenze*, 1973; *L'affaire ffopp*, 1975; *Kio-tchaï*, 1980; *Round*, 1990

Orch: *Sym. no.1*, 1961; *Sym. no.2*, 1962; *Les cyclopes*, 9 perc, 52 exotic insts, 1968; *Soleil papier*, sym., str, 1972; *Ciels pour d'autres hommes*, wind band, 1976; *La mécanique surnaturelle*, wind band, 1976; *Society*, sym., 1978; *Phonie sans cordes*, wind, brass, hp, pf, timp, 3 perc, 1979; *Cercile*, sym., 1982; *Vents et vermeil*, 1983; *Tombeau de Cyr*, quadruple conc., tpt, trbn, hn, tuba, str, 3 perc, 1990; *Transformes*, double conc., accdn, perc, str, 1990; *L'orgue des oiseaux*, sym., brass, perc

Vocal-orch: *Sym. no.3*, S, orch, 1963; *Malédiction et lumières*, orat, S, SATB, large orch, 1969

Other vocal: *Edgar Poe*, SATB, 9 brass, pf, perc, str, 1977; *7 souffles*, 3S, 3A, 3T, 3B, 1980; *Entrailles*, SATB, 6 perc, 1983; *Comptines cosmopolitaines*, SA, str qt, 1986

Chbr: *Chanson d'enfer*, 2 pf, 1970; *Corps et graphismes*, 2 pf, 2 perc, 1973; *Contrecordes*, 2 vn, 1975; *Le vitrail éparpillé*, 3 pf, 1976; *3 signatures*, 3 cl, 1977; *Exultance*, 6 cl, 1978; *Salicionaux*, 10 rec, 1978; *Quadratura d'archi*, str qt, 1981; *La septième saison*, pf trio, 1981; *Scanzion*, 5 perc, 1985; *Avatars conventionnels*, vn, pf, 1989; *Nosergfol*, fl, gui, 1992; *Shamisen*, str trio, 1994; *Quadratura di corde*, str qt, 1996

Principal publishers: Arpèges/IMD, Billaudot, Choudens, Transatlantiques

LAURENT FENEYROU

Sciroli [Schiroli, Scivoli, Siroli], Gregorio

(*b* Naples, 5 Oct 1722; *d* after 1781). Italian composer. He was the son of Salvatori Sciroli, a member ('ripostiere') of the culinary staff of the Duke of Capriigliano. The duke was the composer's godfather and promoted his studies at the Conservatorio della Pietà dei Turchini, which he entered on 1 October 1732. He remained there for ten years, studying with Fago and Leo. His operatic career was characteristic of the time: from 1747, for some ten years, he composed intermezzos, farsettas and full-length comic works for the smaller theatres of Naples, Rome and Palermo. Having then gained some reputation, he appears to have spent the next decade mostly in north

Italy writing more important (and better-paid) serious operas for Pisa, Venice, Milan and Bologna.

In his early years he began to teach singing, notably to the soprano Giuseppe Aprile who made his Neapolitan debut at the Teatro S Carlo in December 1753, and who derived his nickname 'il Sciorolino' from his teacher. In 1752 Sciroli was *maestro di cappella* to the Prince of Bisignano, and he also directed the Palermo Conservatory (1753–7). Meanwhile the S Carlo engaged him for the season of 1753–4 as second harpsichordist, even though, as the appointment reads, he might find himself obliged to go to Palermo for production of his comic works. His contract in 1756 with the Teatro dei Fiorentini is illustrative of production practices of the time. Sciroli was to write the season's first and third comic operas, to rehearse and conduct the performances and 'to alter arias, recitatives, duets, quartets, finales and even whole acts, as needed'. The first of these works was perhaps *La Zita corredata*; P. Mililotti, who adapted the libretto of the other, *La marina di Chiaia*, complained that the production had been beset with constant difficulties, not least of which was Sciroli's need to be in Rome to oversee performances there, and that hence the whole undertaking had had to be put together in greatest haste.

Judging from the amount of his surviving sacred music Sciroli may later have held a church post, possibly in Genoa. His serious opera *Merope*, for Carnival 1761 in Milan, achieved some *réclame*, and in November that year, when he was in Genoa, the S Carlo impresario urged the king in Naples to recall him to work at home. Sciroli then received commissions to compose the prologue for the theatre's Carnival opening (perhaps Cafaro's *Ipermestra* or the revival of J.C. Bach's *Alessandro nell'Indie*) and the spring opera, *Sesostri*. But the latter, which may have been a revival of music written for Pisa in 1759, was a failure, and he seems then to have left Naples permanently; he may have settled in Venice about 1766. In 1777 he was in Milan, whence he recommended to the S Carlo management the tenor Gaetano Scovelli (he was eventually engaged for the 1779–80 season).

Sciroli's surviving operas are professionally competent but unimaginative. *Merope*, written when many new forces were making themselves felt in *opera seria*, is a conservative work containing arias mechanically following the full da capo form, with the middle section almost invariably in the subdominant. Towards the end of each part of the first section the vocalise had become so stereotyped a feature that it could occur on any word containing the right vowel, regardless of meaning. He had little gift for affective lyricism and constructed his melodies almost obsessively out of triadic members and half-octave scale passages; the number of arias opening with such patterns must make the opera as a whole monotonous. His harmonic vocabulary was limited and the arias contain frequent long activated tonic or dominant pedals. Although he regularly used a fuller orchestra than some composers of the period, with oboes and horns either in C or G, the accompaniments contain little contrapuntal interest. Perhaps the most attractive aria in the opera is 'Misero core amante', marked 'Alla veneziana', a piece in 6/8 metre with some flavour of a popular song, and a frequently repeated rhythmic motif to open phrases. His uninspired melodic style may be more effective in comic arias, where it is mitigated by livelier

rhythmic effects, achieved especially through use of rests that interrupt regularity of phrasing. His chamber music also appears more accomplished. A flute *concerto a quattro*, while conservative in its use of ritornello form for the first and last movements, is fully idiomatic for the instrument. His sonata for B \flat clarinet is one of the earliest for his instrument, and may have been written as the result of a visit to Milan around 1770.

WORKS

dramatic

- Capitan Giancocozza (farsa, D.A. Di Fiore), Naples, Fiorentini, carn. 1747
La Smorfiosa (int), Rome, Valle, carn. 1748
Madama Prudenza (farsetta), Rome, Valle, carn. 1749
Ulisse errante (dramma per musica, G. Badoaro), Palermo, S Cecilia, carn. 1749
Il Corrivo (ob, P. Trinchera), Naples, Pace, carn. 1751–2
Il Barone deluso (int, G. Petrosellini), Rome, Capranica, carn. 1752
Li nnamorate corredate (ob, Trinchera), Naples, Nuovo, aut.–wint. 1752
La Canterina (int), Messina, Jan 1753
Introduzione alla comedia per musica (B. Bonaiuto), Palermo, Valguarnera, 1753
Il finto pastorello (ob, A. Palomba), Naples, Nuovo, sum. 1755
La caffettiera astuta (farsetta), Naples, carn. 1756, *I-GI*
La Zita corredata (ob, P. Mililotti, after G.A. Federico), Naples, Fiorentini, 1756
La marina di Chiaia (ob, B. Saddumene), Naples, Fiorentini, carn. 1757
Il Conte Gian Pascozio in villeggiatura (farsetta), Rome, Capranica, Jan 1757, *GI*
L'Ipemestra (pasticcio), Casale Monferrato, aut. 1757
La sposa alla moda (int), Rome, Pace, carn. 1758
La contadina scaltra (int), Lucca, Pubbico, carn. 1759
Nell'amor l'honor, Genoa, Falcone, carn. 1759, *?I-GI*
Sesostri re d'Egitto (dramma per musica, after P. Pariati), Pisa, Pubbico, spr. 1759, *P-La* [a perf. with this title in Naples, S Carlo, 30 May 1762 may have had new music]
Bellerofonte (dramma per musica), Genoa, Falcone, spr. 1760
Olimpiade (dramma per musica, P. Metastasio), Venice, S Benedetto, aut. 1760, *La*
Merope (dramma per musica, Zeno), Milan, Regio Ducal, Jan 1761, *I-Nc,P-La*
Lo Saglemmanco [Act 1] (ob), Naples, ?Nuovo, 1762
Prologo (Venere, Ercole, Espero), Naples, S Carlo, carn. 1762
Alessandro nelle Indie (dramma per musica, Metastasio), Bologna, Pubbico, 31 May 1764, *La*
Solimano (dramma per musica, G.A. Migliavacca), Venice, S Cassiano, 22 Nov 1766, *La*
Le nozze in campagna (dg, ?C. Goldoni), Venice, S Moisè, aut. 1768
Il vagabondo fortunato (ob, A. Papi), Brescia, Erranti, Aug 1769
Zemira e Azor (dramma pantocomico), Nice, Maccharini, carn. 1778 (recits only)
La finta ammalata (int), *I-GI* [incl. aria by G. Cocchi and trio by R. da Capua]
La villanella innocente (ob), *GI* (Act 3 missing)
- Duets and arias P. Guglielmi: Antigono, Cremona, carn. 1776–7; arias in N. Jommelli: Don Falcone, Venice, 1762, *I-GI**

Doubtful: Achille in Sciro (dramma per musica, Metastasio), Naples, 1751; Artaserse (Metastasio), 1752, aria *GI*; Li negromanti (ob), Naples, Nuovo, 1752; La

commediante (ob, after Palomba), Naples, ?before 1754

Arias in *HR-OMf, I-Fc, Gl, MAav*

sacred

Primum fatale homicidium (orat), Venice, 1768

La morte di Eleazaro (orat), Genoa, S Filippo Neri, *I-Gl*

5 Masses, 2 choirs [3–4vv each], 1 dated 1779, *Gl*; 3 Masses (Ky–Gl), 4–5vv, 1 dated 1739, *CH-A*; Kyrie, 3–4vv, 1781, *I-Gl*; Gloria, 4vv *CH-EN*; 2 Credo, *I-Bc, Gl*; Gratias agimus, *Gl*

Miserere, 3vv, 1734, *Gl*; Miserere, S, A, T, B, insts, *GB-Cu*; Caelestis urbs Jerusalem, 1772, *S-Smf^r*; Iste confessor, 1772, *Smf^r*; Laudate pueri, 1774, *I-BGi, Gl*; Lauda Jerusalem, 3vv, 1775, *Gl*; Iste confessor, 1776, *BGi*; Salve Regina, 1776, *GB-Lbl, I-BGi, 1776, Gl*; Lectio VII, 1778, *Gl*; Magnificat, 3–4vv, 1778, *BGi, Gl*; 2 Laetatus sum, 1779, *Gl*; Nisi Dominus, 1779, *BGi*; 2 Tantum ergo, 1779, *Gl, 1780, BGi*; Beatus vir, *Gl*; Deus in adiutorium e Dixit, *Gl*; Dixit, *CH-E*; Dixit Dominus, 5vv, *BM, I-Sd*; Litanie, 4vv, *Gl*

5 motets, *Gl*; Fremat irato mare, *Sd*; A sexta hora tenebrae factae sunt, 1770, *S-Smf^r*

instrumental

6 Terzetti, 2 vn, bc, op.1 (Paris, 1770)

Sonata, cl, bc, *Bll*, ed. N. Delius (Mainz, 1990)

5 concs., orch, 1764–9, *CH-A, I-Gl*; Vn Conc., *Gl*; Ob Conc., *Gl*; Fl Conc., *Nc Ovs.: Gl (5), MAav, Mc*

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- U. Prota-Giurleo:** *Nicola Logroscino, 'il dio dell'opera buffa'* (Naples, 1927)
- F. De Maria:** *Il Regio Conservatorio di musica di Palermo* (Florence, 1941)
- E. Santaro:** *Il teatro di Cremona*, i (Cremona, 1969), 141, 273
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JAMES L. JACKMAN

Sciutti, Graziella

(b Turin, 17 April 1927). Italian soprano. She studied in Rome and made her début as Lucy in *The Telephone* at the 1951 Aix-en-Provence Festival. There she also sang Susanna, Despina and Zerlina and in 1954 created the title role of Sauguet's *Les caprices de Marianne*. That year she made her British début as Rosina at Glyndebourne and sang the Duchess in Paisiello's *Don Chisciotte* to reopen the restored Teatrino di Corte in

Naples. In 1955 she sang *Carolina (Il matrimonio segreto)* to inaugurate the Piccola Scala. She appeared many times in both the smaller and the larger auditoriums; her parts included the title role in *La Cecchina*, Adèle (*Le comte Ory*), Norina and Paisiello's Nina.

Sciutti made her Covent Garden début as Oscar in 1956 and returned to sing Nannetta, Susanna and Despina. She made her American début at San Francisco in 1961 as Susanna. She sang regularly at Salzburg and in Vienna and also appeared in Paris in Sacha Guitry and Reynaldo Hahn's *Mozart* and as Polly (*Die Dreigroschenoper*). In 1970 she returned to Glyndebourne as Fiorilla and in 1977 she sang in her own production of *La voix humaine* there. Her vivacity, pointed phrasing and clear diction made her an outstanding soubrette singer. Among her recordings are her Mozart roles, Marzelline (in Maazel's *Fidelio*) and French song. In the 1980s she worked as a director in New York and Chicago.

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HAROLD ROSENTHAL/ALAN BLYTH

Scliar (Cabral), Esther

(*b* Porto Alegre, 28 Sept 1926; *d* Rio de Janeiro, 18 March 1978). Brazilian composer, pianist and teacher. She first studied the piano and harmony in Porto Alegre and undertook further studies, in composition, in Rio de Janeiro with Hans Joachim Koellreutter, Cláudio Santoro and Edino Krieger from 1948 to 1952, with a period spent in Italy in 1948 as a conducting pupil of Hermann Scherchen. In 1952, in Porto Alegre, she formed the chorus of the Associação Juvenil Musical, with which she toured Europe the following year. In 1956 she settled in Rio de Janeiro and taught musical analysis and form at the Instituto Villa-Lobos and at the Pró-Arte music school (1962–75). She composed mainly chamber and vocal works, and among the awards she received were first prize for her Piano Sonata in the 1961 Brazilian National Radio competition and a prize at the Brasília film festival in 1966 for her music for the film *A Derrota*; she also wrote two theoretical works, *Elementos de teoria musical* (São Paulo, 2/1985–7) and *Fraseologia musical* (Porto Alegre, 1982).

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Orch: O auto da barca do inferno, prelude, 1962

Chamber and solo inst: Pf Sonata, 1961; Sonata, fl, pf, 1962; Str Qt, 1963; Imbricata, fl, ob, pf, 1976; Estudo no.1, gui, 1976

Choral and vocal: Desenho leve, chorus, 1962; Canto menor com final heróico, chorus, 1964; A busca da identidade entre o homem e o rio, chorus, 1971; Entre o ser e as coisas, 1v, pf, 1973; Toada de gabinete, chorus, 1976

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IRATI ANTONIO

Scofield, John

(b Dayton, OH, 26 Dec 1951). American electric guitarist. He became attracted to rhythm and blues, urban blues and rock and roll at an early age, particularly the playing of the guitarists B.B. King, Albert King and Chuck Berry. He attended the Berklee College of Music (1970–73), where he studied with Gary Burton and Mick Goodrick. In 1974 the latter recommended him for a reunion concert at Carnegie Hall of the band led by Gerry Mulligan and Chet Baker. Shortly thereafter Scofield was invited to join the jazz-rock group led by Billy Cobham and George Duke; he remained with this ensemble for two years. Later he played with Burton for a year and also performed and recorded with such musicians as Charles Mingus (1977), Jay McShann (1977–8), Ron Carter and Lee Konitz. In 1977 he formed his own band, with Richard Beirach, George Mraz and Joe LaBarbera, with which he toured Europe and recorded *John Scofield Live*, his first album as a leader. He recorded again the following year, and in 1980 formed a trio with Adam Nussbaum and Steve Swallow which made three highly acclaimed albums. At the end of 1982 he joined Miles Davis's band, which had two guitarists until Mike Stern left in 1983. After leaving Davis he continued to record as a leader; his recordings for Gramavision, beginning with *Still Warm* (1987), display his blend of blues and country styles with the harmonic sophistication of bop. Later albums have included the critically acclaimed *Time on my Hands* (1990, BN) and the acoustic *Quiet* (1996, Verve). Scofield is also a member of the band Bass Desires with Peter Erskine and Bill Frisell. He has composed many pieces for his own albums.

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BILL MILKOWSKI

Scola, Adamo

(fl London, 1739–48). Italian editor and music teacher. He is known through two publications that appeared in London in the mid-18th century. The first, *Essercizi per gravicembalo di Don Domenico Scarlatti*, a handsome edition mostly engraved by Fortier, with an ornate frontispiece by Jacopo Amigoni, carries this warning: 'Beware of incorrect printed Editions, a Scandal in this great Nation, and let not its fundamental Principles of Liberty and

Prosperity be abus'd by vile Worms that gnaw the Fruit of others ingenious Labour and Expençe'. Scola's other piece of work, published by Walsh, is *Venetian Ballad's Compos'd by Sigr Hasse and all the Celebrated Italian Masters*; it appeared in three volumes, 1742–8, and is introduced by Scola's dedication in Italian to 'Carlo Sackvill Conte di Middlesex'. In 1744 Scola was a governor of the Fund for the Support of Decay'd Musicians and their Families. The only record of his being a performer himself appears in the advertisement for the Scarlatti *Essercizi* in the *Country Journal*, 27 January 1739: these sonatas were to be obtained from 'Mr Adamo Scola, Musick Master in Vine Street, near Swallow Street, Piccadilly, over against the Brewhouse, London'. (*Grove5* (W.C. Smith); *Humphries-SmithMP*)

OWAIN EDWARDS/R

Scolari, Giuseppe

(*b* Vicenza, ?1720; *d* ?Lisbon, after 1774). Italian composer. He appears to have led the life of a travelling opera composer, with no fixed appointment. For many years he was in Venice, but from 1750 to 1752 or 1753 he was evidently at Barcelona. He may have been married to the Bolognese singer Barbara Narici (who is called Narici Scolari in one of the Barcelona librettos). Perhaps as early as 1766, certainly by 1768, he was in Lisbon; the presence of a fairly extensive collection of his scores (including one dated 1774) in the library of the Palácio Nacional da Ajuda suggests that he died in Lisbon some years later.

Scolari was among the first north Italian composers to take up the new style of comic opera that emanated from Naples and Rome in the early 1740s and dominated the European stage in the second half of the century. Though overshadowed by Galuppi and others, he appears to have enjoyed considerable success, notably with *La cascina*, written for him by Goldoni, which spread far and wide (in Spain it eventually joined the nascent zarzuela repertory, as *Las queseras*); and since the libretto has very little merit, the credit for the opera's success must be imputed to Scolari, who displayed a gift for ingratiating melody in some of its best numbers.

WORKS

operas

dg dramma giocoso
dm dramma per musica

Il Pandolfo (commedia per musica, 3), Venice, S Samuele, aut. 1745

La fata meravigliosa (dg, 3), Venice, S Cassiano, carn. 1745–6

L'Olimpiade (dm, 3, P. Metastasio), Venice, S Moisè, carn. 1746–7

Il vello d'oro (dm, 3, G. Palazzi), Venice, S Cassiano, carn. 1748–9

Alessandro nell'Indie (dm, 3, Metastasio), Vicenza, Piazza, carn. 1749, arias *I-GI*

Il chimico (dg, A. Palomba), Barcelona, Santa Cruz, 23 Sept 1750

Didone abbandonata (dm, 3, Metastasio), Barcelona, Santa Cruz, 30 May 1752; rev., Ferrara, carn. 1763

Chi tutto abbraccia nulla stringe (dg, 3, B. Vitturi), Venice, S Moisè, aut. 1753, *D-DIb* according to Eitner; as *L'avaro schernito*, Lugo, 1754; as *L'avaro burlato*,

Copenhagen, aut. 1762
Adriano in Siria (dm, 3, Metastasio), Venice, S Samuele, carn. 1753–4
Il filosofo chimico poeta (dg), Jerez de la Frontera, 1754
Cajo Fabricio (dm, 3, A. Zenò), Rome, Capranica, 2 Jan 1755, *P-La*
La cascina (dm, 3, C. Goldoni), Venice, S Samuele, 26 Dec 1755, *F-Pn, I-Fc, P-La*; as *La Campagna*, Bassano, 1763; also as *Las queseras*
Statira (dm, 3, Goldoni), Venice, S Samuele, Ascension 1756, duet *I-MOe*
L'Andromaca (dm, G.M. Viganò), Lodi, Sociale, 20 Jan 1757
Artaserse (dm, 3, Metastasio), Pavia, Homodei, carn. 1757, aria *Nc*, aria *CMbc*
Rosbale (dg, 3, F. Silvani), Padua, Nuovo, June 1757, *P-La*
La conversazione (dg, 3, Goldoni), Venice, S Samuele, carn. 1758, *A-Wn, I-Fc*
Il ciarlatano (dg, 3), Venice, S Moisè, aut. 1759, as *Il finto cavaliere*, Modena, aut. 1760
Lo staffiere finto nobile (operetta comica), Copenhagen, Danish, aut. 1760
La buona figliuola maritata (dg, 3, Goldoni), Murano, 24 April 1762
Il viaggiatore ridicolo (dg, 3, Goldoni), Milan, Ducale, sum. 1762 [with some music from Mazzoni setting of 1757], *F-Pc*
La famiglia in scompiglio (dg, 3), Parma, Ducale, 26 Oct 1762, *D-Dlb* according to Eitner
Il Tamerlano (dm, 3, A. Piovene), Milan, Ducale, 26 Dec 1763, *I-Nc, P-La*
La costanza delle donne (dg), Turin, Carignano, spr. 1764
Cajo Mario (dm, 3, G. Roccaforte), Milan, Ducale, Jan 1765, *I-Nc, P-La*
Il ciarlone (int, Palomba), Rome, Valle, carn. 1765
La schiava riconosciuta (dg, 3 'Alcindo Isaurense, P.A.') Bologna, Formagliari, sum. 1765, collab. Piccinni; rev., Venice, 1766, ?entirely by Scolari
La donna stravagante (dg, 3, 'Alcindo Isaurense, P.A. '), Venice, S Samuele, carn. 1765–6, *La*
Antigono (dm, 3, Metastasio), Naples, S Carlo, 30 May 1766, *La*; *S-Skma* according to Eitner
Il trionfo di Camilla (dm), Modena, Rangoni, carn. 1767
L'Arcifanfano (dg, 2, Goldoni), Lisbon, Rua dos Condes, Sept 1768
La betulia liberata (op, Metastasio), Lisbon, 1768
Il viaggiatore ridicolo (dg, Goldoni), Lisbon, 1770 [? unrelated to 1762 setting]
Il Bejgljerbej di Caramania (dg, G. Tonioli), Lisbon, Bairro Alto, sum. 1771
Eponina (dm, 3, G.F. Fattiboni), Cádiz, 20 Jan 1772
Alle dame (burletta), ?Lisbon, 1774, *P-La*
Giulia Mammea, *F-Pn*

Substitute arias in G.M. Rutini's *I matrimoni in maschera*, as *Il tutore burlato* (dg, 3), Rovigo, aut. 1764

other vocal

Serenata a sei voci, Padua, Nuovo, 15 July 1760
Arias: 2 arias, S, insts; *Già la morte*; all *D-Dlb*; *Sì mora l'audace*, T, orch, *SWI*; *Se al labbro mio non credi*, A, insts, 1758, *I-Pca*; *En ti espero dueño amado*; *Grandi è ver son le mie pene*; both *E-Bc*: all cited in *EitnerQ*
Canzonetta nuova e geniale, S, bc, *D-Dlb*

instrumental

Ov. in Sei Overture a più stromenti: composte da vari autori (Paris, c1760)
Sym., D; Vn Conc., G: both listed in Breitkopf catalogues, 1766
Sinfonia, *Bsb*: cited in *EitnerQ*

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PIERO WEISS

Scolica [Scholica, Scolia] enchiriadis.

See [Musica enchiriadis](#), [Scolica enchiriadis](#).

Scolium

(Lat.).

See [Skolion](#).

Scone Antiphoner

(*GB-En* 5.1.15). See [Sources](#), MS, §IX, 19.

Scontrino, Antonio

(*b* Trapani, Sicily, 17 May 1850; *d* Florence, 7 Jan 1922). Italian double bass player and composer. His father, a carpenter, was an ardent music lover and amateur instrument maker. Antonio joined the family orchestra at the age of seven, playing on a cello adapted to serve as a double bass. From 1861 to 1870 he studied at the Palermo Conservatory where his teachers included Luigi Alfano (harmony) and Pietro Platania (counterpoint and composition). He then toured as a double bass virtuoso throughout southern Italy. In 1871 he obtained the libretto of an opera from Leopoldo Marengo, but the work, *Matelda*, was not produced until 1879.

Aided by a grant from the municipality and province of Trapani, Scontrino went in 1871 to Munich, where for two years he studied German music. In 1874 he went to England as a member of Mapleson's orchestra and afterwards settled in Milan as a teacher of instrumental, vocal and theoretical music. He was appointed professor of counterpoint and composition at the Palermo Conservatory in 1891, and the following year gained a similar professorship at the Istituto Musicale in Florence.

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stage

Matelda (op, 4, L. Marengo), Milan, Verme, 19 June 1879 (1879)

Il progettista (farsa, 1, U. Barbieri), Rome, Argentina, 8 Feb 1882 (1882)

Il sortilegio (op, 3, G. de Nobili), Turin, Alfieri, 21 June 1882 (1882)

Gringoire (op, 1, V. Treves, after T. de Banville), Milan, private perf., 24 May 1890 (1890)

Cortigiana (op, 4, G.F. Cimino), Milan, Verme, 30 Jan 1896 (1896)

Francesca da Rimini (incid music, G. D'Annunzio), Rome, Costanzi, 10 Dec 1901

other works

Choral and vocal: Gloria, fugue, 8vv (1890); Tota pulchra es, motet, 4vv (1894);

Piccola cant, female vv, *I-TRP*; Salva regina, S, str qt, *TRP*; Intima vita (E.

Panzacchi), song cycle, *PLcon*; 31 separate songs, 1v, pf

Orch: Ov. to Celeste (L. Marengo), Milan, Scala, 29 May 1881 (1882); Sinfonia marinairesca, Florence, 12 Feb 1897 (1897); Db Conc, Hamburg, 18 Oct 1908, *Fc*; Sinfonia romantica, Berlin, 9 March 1914, *Nc*; Preludio religioso, 22 Dec 1919, *PLcon*; Bn Conc., Florence, 20 Dec 1920, *PLcon*; Pf Conc, *PLcon*

Chbr: Valzer capriccioso, str qt, *PLcon*; Preludio e fuga, str qt (Leipzig, 1895); Str Qt, g (Leipzig, 1901); Str Qt, C (Leipzig, 1903); Str Qt, a (Leipzig, 1905); Bozzetto, cl, pf (Florence, 1909); Str Qt, F (Leipzig, 1918); 8 pubd works, vn, pf, incl. Sonata, F (Leipzig, n.d.); Adagio, vn, wind insts, *PLcon*; Works for vc, pf, pubd and *PLcon*

Solo inst: 2 mazzurche (1865); Bizzarrie (1870); 12 bozzetti (1895); Marcia paesana (Florence, 1910); all pf; 7 pezzi, db (n.d.); Works for vc, pubd and *PLcon*

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J.A. FULLER MAITLAND/R

Scop

(Old Eng.; Old Norse *skop*: 'mocking'; Old Swedish *skiup*: 'contumely').

A poet or singer. The word may be derived from the proto-Germanic *skopon* ('dance'), suggesting that the scop originally danced as well as sang. Late Latin sources record that the Germanic tribes had professional singers who accompanied themselves on the harp; the singers served as tribal historians, entertainers and teachers, and also composed satirical verses. Old English and Anglo-Latin literature provides further information about the scop. *Widsith* mentions that kings rewarded scop's performances, and the scop in *Beowulf* is a nobleman.

Fragments of lap harps or lyres have been discovered in burial mounds at Sutton Hoo and Taplow Barrow in England, but it is unclear whether they were used to accompany all poetic recitation. In *Beowulf* the sound of the harp and the clear song of the scop are heard in Hrothgar's hall; however,

the use of parallelism in Old English poetry makes it possible to interpret the lines as saying either that the harp accompanied the scop's performance or that the performance of harp music was separate. Bede's *Historia ecclesiastica gentis Anglorum* states that Caedmon left the table when he was supposed to perform verses accompanied by the harp, but that he composed poetry without musical accompaniment for the angel who came to him in a vision. Both the Scop's method of playing the harp and the nature of the accompaniment (if any) are disputed. Some sources refer to playing with the hand, and some indicate that a plectrum (*sceacol*) was used. Since extant Old English poetry is formulaic, it may have had a somewhat monotonous melodic accompaniment such as that provided by the *gusle* in contemporary south Slavic poetry. Other theories hold that the harp provided a rhythmic base without melody, or that the harp was plucked only during 'rests' in the poem.

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ALEXANDRA H. OLSEN

Scordatura [descordato, discordato]

(It., from *scordare*: 'to mistune'; Fr. *discordé*, *discordable*, *discordant*; Ger. *Umstimmung*, *Verstimmung*).

A term applied largely to lutes, guitars, viols and the violin family to designate a tuning other than the normal, established one. Scordatura was first introduced early in the 16th century and enjoyed a particular vogue between 1600 and 1750. It offered novel colours, timbres and sonorities, alternative harmonic possibilities and, in some cases, extension of an instrument's range. It could also assist in imitating other instruments, and facilitate the execution of whole compositions or make possible various passages involving wide intervals, intricate string crossing or unconventional double stopping. North American and Scottish fiddlers commonly adopt 'open' tunings such as *a–e'–a'–e''*, which emphasize particular keys (ex.1), for greater resonance when playing chords and arpeggios and to facilitate the use, as drones, of open strings adjacent to the one on which the melody is being played.

The term *scordatura* has also been applied to instruments which had no standard tuning, such as the *Viola d'amore* (before about 1750), the *Lyra viol*, and folk instruments such as the Norwegian *Hardanger fiddle* and the Romanian *vioară*, but in such cases the term 'accordatura' (It.; Fr. *accord*; 'tuning') is more appropriate.

1. Violin and viola.
 2. Violoncello and double bass.
 3. Lute and guitar.
 4. The viol family.
- BIBLIOGRAPHY

DAVID D. BOYDEN/ROBIN STOWELL (1), MARK CHAMBERS (2),
JAMES TYLER (3), RICHARD PARTRIDGE (4)

Scordatura

1. Violin and viola.

Any tuning of the violin and viola other than their established tunings (*g–d'–a'–e'* and *c–g–d'–a'* respectively) is defined as *scordatura*. The required tuning is usually indicated at the beginning of a piece, the notation of which is generally such that the player reads and fingers it as if the violin were in the normal tuning (in effect, a species of tablature), and presupposes that open strings and 1st position will be used unless otherwise indicated. Accidentals in key signatures apply only to the specific note and not to its octave above or below, thus resulting in some strange signatures and a confusing relationship between the appearance and the actual sound of the score, as shown in [ex.2](#) (from Biber's 'Mystery' Sonata no.11, ?1674). Only rarely have composers prescribed the actual sounding notes in a *scordatura* piece and left performers to determine their own fingering (e.g. Biagio Marini, *Sonate* op.8 no.2, 1629; Baillot, *L'art du violon*, 1834; and Szigeti's transcription for violin and piano of M.F. Gnesin's *Spielmannslied*), because this is harder for the player to realize quickly. Composers seldom require a string to be retuned during a piece, despite the examples in Marini's *Sonate* op.8, Biber's *Sonatae violino solo* no.6 (1681), Baillot's *Etudes* op. posth. nos.15 and 23 (1851), Stravinsky's *Firebird Suite* (1910), and Bax's First Symphony (1922), because such retuning is hard to achieve with accuracy and tends to be unstable.

Inspired by the practice of 16th-century French lutenists, who used the term *avallé* or *ravallé* (or *avalé* or *ravalé*) to refer to a 'lowered' string (see [Cordes avallées](#)), violinists introduced *scordatura* in the early 17th century, Marini providing the first known example (*Sonate* op.8). Many others followed suit in Italy (Uccellini, Giovanni Bononcini, Lonati), in Germany (C.H. Abel, Georg Arnold, Johann Fischer, J.E. Kindermann, Pachelbel, J.H. Schmelzer, N.A. Strungk, P.H. Erlebach), and in England, where the earliest examples are found in some unaccompanied violin pieces by Thomas Baltzar and Davis Mell (in *GB-Och* 433), and in Playford's *The Division Violin* (1684). Biber, however, made the most extensive use of *scordatura*. 14 of his 'Mystery' or 'Rosary' Sonatas (?1674) specify different *scordaturas*, as well as two of his *Sonatae violino solo* (1681) and six suites of his *Harmonia artificiosa-ariosa* (n.p., 1696; Nuremberg, 1712). Each of the tunings in the 'Mystery' Sonatas is related either to the main notes of the tonality of its sonata, thus reinforcing the sonority, or is

intended to overcome technical problems. The extraordinary tuning $g-d'-g'-d''$, produced by interchanging the D and A strings) for no.11 ('The Resurrection of Christ'; [ex.2](#)) opens up a whole new range of possibilities on the instrument; it affords very different combinations of notes for double and multiple stopping, as well as a variety of different timbres, and enables the violinist to play difficult 10ths (and octaves) with relative ease. That of no.12 ('The Ascent of Christ to Heaven'; [ex.3](#)) is contrived to imitate the trumpet. For the tunings of Sonatas nos.7, 9 and 12, the raising of the lowest string to c' makes it advisable for a D string to be substituted for the G string in order to avoid imposing extreme tension on the instrument. Biber's imaginative application of such tunings far transcended the simple purposes of the original scordaturas by making possible special arpeggio and bariolage effects in a particular key. His works marked the zenith of scordatura practice, making it, according to Georg Falck (*Idea boni cantoris*, 1688), a device for the 'masters'. However, J.J. Walther, in the preface to his *Hortulus chelicus* (1688), emphatically rejected its use.

From the 18th century the use of scordatura declined in Germany and by 1752 Quantz (*Versuch*) considered it obsolete, but it became more popular in France and Italy. La Laurencie claimed that it was adopted in about 1713 by French violinists for the execution of certain *préludes*; however, Corrette was the first Frenchman to introduce it in published violin music ('Pièces à cordes ravallées' in *L'école d'Orphée*, 1738), specifying four different tunings. He was emulated by Jean Lemaire (Sonata no.1, 1739), Tremais (*Sonates* op.4 nos.2, 4 and 6, c1740) and Isidore Bertheaume (*Sonate pour le violon dans le stile de Lolly*, 1786, and Sonata op.4 no.2, 1787). Tremais offered two notations for each of his three sonatas, one in scordatura and the other in the normal tuning for the benefit of those unfamiliar with the device.

Pietro Castrucci, Emanuele Barbella, Lolli, Vivaldi, Tartini, Nardini and Bartolomeo Campagnoli are among the Italians who persevered with scordatura. Vivaldi used it in some of his violin concertos (e.g. op.9 nos.6 and 12, 1727). Lolli specified lowering the g string of the violin to d ([ex.4](#)), thus allowing the violin to accompany itself; pieces in this particular scordatura were described as 'in the style of Lolli'. Similarly, the tuning for the *Sonate énigmatique* for solo violin, attributed to Nardini, enables the performer to 'play his own bass'. The upper two strings, normally tuned, are notated as normal in the treble clef on the upper staff, while the lower two strings, raised to c' and f' , are notated in the bass clef on the second staff as G and d respectively, an octave below the normal tuning ([ex.5](#)). Barbella contrived to imitate the viola d'amore with another tuning, $a-d'-f'-d''$ ([ex.6](#)), which was later also adopted by Campagnoli (who recommended using thick a' and e'' strings for the f' and d'' , and playing *con sordino* for the optimum effect) and the Spanish composer Pablo Rosquellas.

'Transcription scordaturas', in which all four strings were raised either a tone or a semitone for greater brilliance, carrying power and facility of execution, were used in several late 18th-century pieces for viola. The most significant example is Mozart's Sinfonia concertante for violin and viola K364/320d (1779–80), in which all the strings of the viola are tuned a semitone higher than usual. Other notable examples include Vanhal's Concerto in F (written in E for the viola), Carl Stamitz's Sonata in B :

(written in A for the viola), and, according to one manuscript source (*US-Wc*), Stamitz's *Symphonie concertante* for violin and viola, which involves both solo instruments being tuned up a semitone.

Most 19th-century composers believed that there was more to be lost than gained from scordatura, on account of its special notation and playing requirements, the detrimental effect of higher tensions on the strings and the instrument, the inherent intonation problems (especially if several pieces with different tunings were to be performed in the course of a concert), the need to adapt the bow speed, bow pressure and contact point to suit string textures, tensions and thicknesses, and the resultant changes in instrumental timbre. Nevertheless, it was exploited by various violin virtuosos to broaden the technical and expressive boundaries of their art. Its usage was generally limited either to transposition scordaturas for greater facility of execution, additional tonal colour, intensity, and brilliance over the orchestra (e.g. Paganini's *Violin Concerto no.1*, 1816; *I palpiti*, 1819; and *Il carnevale di Venezia*, 1829; also some of Spohr's duets for violin and harp); or a raised tuning of the *g* string for the *una corda* bravura of such virtuosos as Paganini, Bériot and Vieuxtemps. Paganini most commonly tuned the *g* string up to b^{\flat} (Introduction and Variations on 'Dal tuo stellato soglio' from Rossini's *Mosè in Egitto*, ?1819), while Vieuxtemps's 'Norma' fantasia op.18 (c1845) requires it to be raised to *c'*. Berlioz (*Grand traité d'instrumentation*, 1843) reported that Bériot, like Mazas (*Barcarolle français* op.9) frequently raised 'merely the *g*' a whole tone in his concertos. Baillot and Winter, on the other hand, sometimes lowered that string to f^{\flat} or *f* in order to 'produce softer and deeper effects'. Baillot's *Etude* no.15 involves lowering the string to f^{\flat} during the course of the piece, while in *Etude* no.23 a cadenza-like passage is introduced by tuning the *g* string downwards through semitones to *d* (while playing), persisting with the resultant tuning to the end (ex.7).

Although the incidence of scordatura declined towards the end of the 19th century, it never became obsolete: sonority, as opposed to brilliance, became the principal reason for its use. Significant late 19th-century examples include Saint-Saëns's *Danse macabre* (1874), in which the solo violin is required to tune the *e''* string down to e^{\flat} , enabling diminished chords to be played on open strings, and Strauss's *Ein Heldenleben* (1897–8, violin) and *Don Quixote* (1897; the range of a solo viola is extended by lowering the *c* string to *B*). In the 20th century composers such as Mahler (Fourth Symphony, completed in 1900; solo violin in the second movement), Stravinsky (*Firebird Suite*, 1910; first violins), Bax (First Symphony, second movement, 1922; violins and violas), Hindemith (*Symphonische Tänze*, third movement, 1937; second violins), Inghelbrecht (*La valse retrouvée*, 1937; viola), Bartók (*Contrasts*, 1938; violin), Giacinto Scelsi (String Quartets nos.3 and 4, 1963–4, and *Xnoybis*, 1964; violin), Aldo Clementi (Concerto for violin, small orchestra and carillon, 1977), Reinhard Febel (*Polyphonie*, 1981; solo violin) and Fabio Vacchi (*Quintetto*, 1987; violin) were also attracted to the novel sonorities offered by the device. Stravinsky, for example, required the first violins to tune their *e''* strings down a tone in order to play arpeggios in natural harmonics all on this string and in the key of D (ex.8). Clementi raised the *a'* and *e''* strings of the solo violin by a quarter-tone, while Albert Stoessel's

tuning (a \flat -d'-a'-e \flat) for the violin in his *Flitting Bats* for violin and piano (1925) facilitates the playing of glissandos in diminished 5ths. Scelsi's (f'-g'-b'-d \flat) for *Xnoybis*) and Vacchi's (g-d'-c'-g') tunings are somewhat extreme and experimental, Scelsi using his to 'explore the phenomena of wavering single-note surfaces'.

Scordatura

2. Violoncello and double bass.

Although the normal cello tuning is C-G-d-a, and any deviation from this may be regarded as scordatura, the tunings B \flat -F-c-g (associated with the **Bass violin** in the 16th and 17th centuries) and C-G-d-g (the so-called 'Italian' tuning, employed by Domenico Gabrielli, B.G. Marcello, Giuseppe Torelli and others at the end of the 17th century) were also occasionally used as established tunings, and are thus not always scordaturas as such. However, the earliest known instance of a cello tuning being considered by a composer to be a variation from the normal is, in fact, C-G-d-g: the 'Capriccio' from Sonata no.2 of Luigi Taglietti's *Suonate da camera*, op.1 (1697), bears the instruction 'discordatura' and indicates this tuning by an incipit. The earliest example of a cello transposition scordatura is found in Jacob Klein's *VI sonates* op.1, bk3 (1717); all six sonatas employ the tuning D-A-e-b. In Klein's *VI duetti* op.2 (1719), C-G-d-g is employed only in the sixth duet. J.S. Bach's solo cello suite no.5 in C minor (bwv1011) is the latest example of cello scordatura from the Baroque period and uses the 'Italian' tuning.

Cello scordatura was abandoned as a technique for most of the 18th century and was used sparingly in the 19th-century chamber music repertory (e.g. Schumann's Piano Quartet op.47, which uses B \flat -G-d-a). 20th-century chamber and orchestral works that employ cello scordatura include Alban Berg's *Lyric Suite*, Stravinsky's *The Rite of Spring* and Respighi's *Pini di Roma*, which all employ the tuning B'-G-d-a. Solo works for cello scordatura include Kodály's *Sonata* op.8 (which uses B'-F \flat -d-a) and Ralph Shapey's *Krosnick Soli* (A'-G-d-a).

The unique evolution of the double bass as a three-, four- and five-string instrument has made it difficult to establish a single tuning as standard. While the generally accepted bass 'orchestral' tuning is E'-A'-D-G, the use of different tunings has been an idiomatic feature of the development of the double bass, being chiefly used to enhance sound projection and clarity. Much of the solo bass repertory requires the use of scordatura, the most common being the 'solo' tuning F \flat -B'-E-A (i.e. tuning all four strings up a whole tone). Scordatura has also been adopted in the jazz bass tradition; Red Mitchell employed a tuning in 5ths, C'-G'-D-A, and Ron Carter tuned a piccolo bass A'-D-G-c.

Scordatura

3. Lute and guitar.

The lute, having the largest surviving solo repertory of any instrument before the 19th century, has the greatest number of pieces in scordatura tunings (approximately 1600). A distinction should be made between simple **Cordes avallées**, a lowering of one course (usually the lowest of the

16th-century lute) in order to achieve a slightly wider open-string range, and true scordatura tunings, which exploit special effects such as drones and, more importantly, enhance the instrument's resonances in various keys.

For the lute, as well as the early guitar, other plucked instruments, and viols played in the lyra-viol fashion, the development of scordatura is linked to the use of [Tablature](#), a form of notation from which even the most unusual of tunings can be read and played as easily as the most normal one. The standard lute tuning throughout the 16th century (in Italy up to the 18th century) employed the following intervals, from the lowest to the highest main fingered courses: 4th–4th–major 3rd–4th–4th. (Interval patterns are given, rather than specific note names, due to the considerable variance of letter names and relative pitches used in the sources; however, for a lute with a top course tuned to g', this pattern would result in the tuning G–c–f–a–d'–g', disregarding any octave stringing on lower, doubled courses.) An early example of an altered tuning is 4th–5th–major 3rd–4th–4th (J.A. Dalza: *Intabolatura de lauto*, 1508), used for a quasi-drone effect. There are several other individual examples of this type of re-tuning during the 16th century, but the main period of scordatura was the 17th century.

Anthoine Francisque was the first to publish a substantial section of pieces in scordatura (minor 3rd–5th–4th–major 3rd–4th for the six main courses of his nine-course instrument) among pieces in standard tuning (*Le trésor d'Orphée*, 1600). Of course, for this and all other scordatura tunings, the extra basses beyond the first six courses were variably tuned according to key. Francisque used the term 'cordes avalées' for his scordatura tuning, as did J.-B. Besard (*Thesaurus harmonicus*, 1603) for his few pieces tuned to 4th–5th–4th–major 3rd–4th. They, and a few other early writers, retained this term from the previous century. The first publication consisting entirely of scordatura was P.P. Melli's *Intavolatura di liuto ... libro terzo* (Venice, 1614) which used 'una cordatura differente dall'ordinaria', 4th–major 3rd–minor 3rd–major 3rd–4th, plus seven bass courses for his 13-course 'liuto attiorbato'. Melli made excellent use of scordatura, as evinced by the lush sonorities of the music in this collection. The first French publication to use a scordatura tuning exclusively ('accords nouveau') was Pierre Ballard's *Tablature de luth de differens autheurs* (Paris, 1631), containing music by Chancy, Bouvier, Dufaut and other important musicians at the court of Louis XIII, who used two of the most common scordatura tunings of the period: 4th–4th–major 3rd–minor 3rd–major 3rd and 4th–4th–minor 3rd–major 3rd–minor 3rd. At least 30 different scordaturas were known throughout the 17th century, but the fashion for variant tunings waned in the first quarter of the 18th, and one of them – 4th–minor 3rd–major 3rd–4th–minor 3rd (the so-called D minor tuning) – became the standard tuning in later French and German high-Baroque usage. A comprehensive discussion of these tunings and their sources is found in Schulze-Kurz.

The early guitar employed scordatura during the same period as the lute, and its variant tunings were even more complicated than the lute's due to the re-entrant stringings and octave dispositions, which the guitar normally employed. A five-course instrument, the guitar's normal tunings were predominantly: *a/a–d'/d'–g/g–b/b–e'* (entirely re-entrant) or *a/a–d/d'–g/g–*

b/b–e' (with a low *d* on the fourth course). In addition, some players used a high *g'* on the third course, and others, a low *A* on the fifth. The re-entrant stringing made possible a technical idiom unique to the early guitar. By playing scale passages that used as many open strings as possible, an effect was achieved which enhanced resonance. Scordatura facilitated this aspect of guitar technique even further. For details on guitar technique and a comprehensive bibliography of sources, see Tyler.

The first examples of scordatura for the guitar are found in G.P. Foscari (*quattro libri della chitarra spagnola*, c1632) with the intervals: minor 3rd–4th–major 3rd–minor 3rd (ignoring octave displacements). Later writers, such as Corbetta (*Varii capricci*, 1643), Granata (*Soavi concerti*, 1659) and Bottazzari (*Sonate nuove*, 1663), used a variety of other scordaturas. Although throughout most of the 17th century scordatura was used mainly by Italian writers, Jakob Kremberg (*Musicalische Gemüths-Ergötzung*, 1689) employed up to six different tunings and François Champion (*Nouvelles découvertes sur la guitarre*, 1705) up to seven, in addition to the standard tuning. The number of guitar sources using scordatura is substantial, and among them about 20 variants are found, with major 3rd–4th–4th–4th being the most common.

For the six-string guitar (from the 19th century to the present), different tunings in true scordatura are rare, but the lowering of the sixth string by one tone is quite common (e.g. M. Castelnuovo-Tedesco, Sonata op.77, 1934). With the emergence of the new guitar, tablature was abandoned in favour of staff notation, which made reading and playing scordaturas difficult, and might explain the subsequent decline of unusual tunings for the instrument, except for music grounded in aural tradition. Some modern folk and popular guitarists use open-string tunings based upon a G or D chord (called 'dropped tunings'), which enable simple fingerings to be used for basic harmonies (see [Guitar](#), §7).

Scordatura

4. The viol family.

Ever since viol tunings were first recorded the sequence of intervals 4th–4th–3rd–4th–4th has been established as the standard for six-string instruments from which any deviation might be regarded as 'scordatura' (for a discussion of these sources, see [Viol](#), §§1 and 3). The most notorious use of alternative tunings on the viol was associated with the [Lyra viol](#) of 17th-century England, for which nearly 60 tunings have been uncovered. Most would have been used on a standard six-string bass viol (or one rather small in size, perhaps with lighter stringing and a flatter bridge). Other instances where scordatura is specified are rarer. Most common, probably, is the instruction to 'set your lowest string double *see fa ut*' (i.e. tune the *D* string to C; Tobias Hume, 'The Old Humor', *The First Part of Ayres*, 1605). Christopher Simpson (*Chelys/The Division-Viol*, 2/1659, p.8) states 'I will set your next Example in *C fa ut* with the lowest String put down a Note, as we commonly do when we play in that Key'. A similar practice is found in lute music (see [Abzug \(1\)](#) and [Cordes avallées](#)), and modern six-string bass viol players sometimes tune their lowest string to C when the music requires (this practice is obviated if a French high Baroque-style viol with a seventh string tuned to *A'* is used).

In addition to several six-string viol tunings based on the standard interval pattern, Praetorius (*Syntagma musicum*, ii, 1618, 2/1619) reported tunings with a 4th–3rd–4th–4th–4th pattern, and two tunings consisting entirely of 4ths (he also included tunings for three-, four- and five-string viols, some taken from Agricola). Five tunings for *Viola bastarda* were given: (1) *D–G–c–e–a–d'* (2) *C–G–c–e–a–d'* (3) *A'–E–A–e–a–d'* (4) *A'–D–A–d–a–d'* (5) *A'–D–G–d–g–d'* Praetorius did not suggest what music these various tunings would be suitable for. Tuning (2) is the same as the English practice of tuning the bass string down a tone. The very wide tunings of (3), (4) and (5) extend the range of the instrument down to A'. Vincenzo Bonizzi's *Alcune opere* (1626), for *viola bastarda*, demands a compass of *G'–d'*, but this could be played on a large bass viol in a standard *G'* tuning.

In his *Basse-continües des pièces a une et a deux violes* (1689) Marin Marais published a suite for bass viol and continuo in F minor which he suggests the continuo player could transpose to G minor if the original key proves troublesome to play. In which case, he says, the viol player would have to retune the instrument up a semitone (in order to use the same fingering). He says that the suite could also be transposed up to A minor, and likewise another suite, whose original key is B minor, could be played in D minor, with the viol retuned accordingly. Marais seemed to have great confidence in the ability of his instrument to respond well to being tuned up a minor 3rd.

Several suites by or attributed to Gottfried Finger feature scordatura bass viols, mostly tuned *E–A–c* (one of these also features a scordatura violin tuned *a–e–a'–e''*), but in one suite for two scordatura viols, *E–G–B–e–a–d'* is used.

Scordatura

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Score

(Fr. *partition*; Ger. *Partitur*; It. *partitura*).

1. Definitions, types.
2. Standard form of a full score.
3. History.

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Score

1. Definitions, types.

The use of the word score (Old Norse *skor*; Old Eng. *scoru*: ‘incision’) derives from the act of marking vertical lines through one or more staves of music to form bars. This process was originally described, in Latin, as *partire* or *cancellare*, whence came the term *partitura cancellata* (abbreviated *partitura*), a score divided into compartments (*cancelli*). Morley (*A Plaine and Easie Introduction*, 1597/R) used ‘partition’ for the sections in score.

The noun ‘score’ means: (a) a form of manuscript or printed music in which the staves, linked by bar-lines, are written above one another, in order to represent the musical coordination visually (see §3(vi) below); (b) a page, volume, fascicle or other artefact containing a complete copy of a musical work; and (c) by extension, a piece of music customarily written ‘in score’, i.e. in the form of a score as defined under (a) above.

The verb ‘to score’ means to compose or arrange for ensemble performance, either with or without voices. ‘Scoring’ in its creative sense may thus mean either ‘orchestration’ or ‘instrumentation’. ‘To score up’ means to write out a score from a given set of parts. (See *also* [Instrumentation and orchestration](#) and [Notation](#).)

A ‘full score’ is a score as in (a) above, for orchestra with or without voices, containing complete details of a work as it is intended to be performed. If printed, it is generally large enough to conduct from. A ‘miniature score’ is a printed score of pocket size (usually 13.5 × 18.5 cm) for individual use. An ‘open score’ is a score normally of more than two staves, showing each individual voice of a polyphonic composition on a separate staff. Open scores have in the past been used for solo keyboard works. A ‘piano score’

is an arrangement for solo piano of any ensemble composition; this term is sometimes used as a synonym for 'vocal score'. A 'short score' is either an ensemble score in which the whole is condensed or reduced on to a small number of staves (as distinct from a full score, and also called a 'condensed score'), or a composer's score of an ensemble work, showing his or her intentions on a few staves, with annotations, to be elaborated and fully written out later. A 'vocal score' or 'piano-vocal score' is an arrangement of an ensemble composition including voices, in which the instrumental parts are reduced for piano (normally solo) or organ, while the vocal parts appear on separate staves. 'Study score' is a term used either synonymously with 'miniature score' or to denote a printed full score, often of a substantial or fully scored piece, reduced to a size greater than 'miniature' but smaller than 'full'.

Score

2. Standard form of a full score.

A full score is ordered in groups from the top down as follows: woodwind, brass, percussion, strings. Two or more opposing ensembles, as in music for double orchestra, are laid out in self-contained areas. Each group is subdivided in roughly descending order of tessitura: flutes (with piccolo etc.), oboes (with english horn), clarinets (with bass clarinet), bassoons (with double bassoon); horns, trumpets, trombones, tuba; timpani, side drum, bass drum, triangle etc.; first violins, second violins, violas, cellos, double basses. The untuned percussion may be written on single-line staves.

The harp, celesta or orchestral piano is usually placed between percussion and first violins; an accompanying organ part may either appear here or below the double basses. The solo part of a concerto is written immediately above the first violins. Presence of an electronic tape may be indicated by a thick independent line at the bottom of the page. Voice parts, if present, are situated either in traditional position between the violas and the cellos or above the first violins. Soloists are placed above the chorus. Within these groups of singers the descending order of voices is adopted. Precise numbers of players or singers may be indicated on the opening page or on a prefatory page opposite it.

For clarity, the staves of an orchestra score are, normally, linked from top to bottom only at the beginning of a page. Bar-lines connect only those staves belonging to each group, and keyboard instruments, concerto or vocal soloists, timpani etc., have separate bar-lines. These subdivisions may be indicated against the initial brace by means of brackets.

In scores of chamber music a piano part is normally placed lowest. The other instruments may be written either according to the orchestral conventions described above, or throughout in descending order of tessitura.

Some deviations from the standard form of the full score are dealt with in §3(v) below; for exceptional forms of score used in modern music see §3(vi) below. For wind ensemble scores see [Band \(i\), §III, 1–4](#). For details of clefs and transpositions see [Instrumentation and orchestration](#) and [Transposing instruments](#).

Score

3. History.

(i) To 16th century.

(ii) 16th century.

(iii) 17th century.

(iv) 18th century.

(v) 1800 to 1945.

(vi) After 1945.

Score, §3: History

(i) To 16th century.

Profound differences in composing, teaching and performing music at this period, relative to our own, meant that permanent scores in our sense were largely redundant. Memory played a large part in all the above processes: paper was very expensive; the erasable pencil had not been invented. Teaching and sketching of music that required the functions of a score made use of an erasable slate (a *cartella*, or *tabula [compositoria]* or *tabella*) provided with permanent staves (see Owens, 1997, for complete accounts of all these and other related considerations, fully illustrated). The treatise known as *Musica enchiriadis* (anonymous, end of 9th century; *D-BAs* Var.1) contains the first known notation of polyphony. The pitches, but not the rhythms, of a four-voice organum are indicated by their text syllables (fig.1). Organa, conductus and clausulas were later written on staves of varying dimensions; 12th- and 13th-century manuscripts show two or three staves of four or five lines each, set one under the other, sometimes separated by a red line (*E-SC* Codex Calixtinus; *D-W* 677 and 1206; *GB-Lbl* Harl.978 and Arundel 248; see also other manuscripts with single staves of many lines carrying two or three voice parts). There is a continuous tradition of quasi-score notation of this type in English sources through to manuscripts containing carols of the 15th century (*GB-Ob* Selden B.26).

From about 1225, the development of the motet prompted a different, choirbook layout, in which each voice occupied a different area of the page; such principles were still to govern the design of Dowland's *First Booke of Songs or Ayres* in 1597.

However, the modern concept of a score is shown to have been in existence as early as the 14th century by surviving manuscripts of instrumental music which employ two staves and regular bar-lines (fig.2). The Reina Manuscript (*F-Pn* n.a.fr.6771, f.85) contains two pages in score of a 14th-century instrumental version of a ballata by Landini, *Questa fanciulla*; there are two staves of six lines each. Furthermore, the Faenza Codex (*I-FZc* 117; c1400) contains 104 pages of score notation, and is in effect a unified collection of instrumental music. Although no instruments are specified by name, it is thought that most of the pieces were for a keyboard instrument, with some possibly intended for two or more suitable melody instruments, such as lutes. In vocal music, however, no manuscript scores have been found that date from before 1500: the first known example is datable not later than 1560 (*I-Rvat* Chigi VIII.206, ff.156–67).

Score, §3: History

(ii) 16th century.

Polyphonic music for voices continued to be worked out and performed using separate partbooks, but teaching and composition made seemingly ever-greater use of score formats during the course of the century. An 'important principle' revealed by Owens is that 'composers generally employed the same kinds of notation and format for composing that they would use for preparing the final version for performance or transmission' (p.113) – that is, separate parts for vocal music, but in score (on two or more staves) for keyboard music. Around 1520, music for keyboard performance was first printed, using two staves each with a variable number of lines. Most notable were Antico's *Frottole intabulate da sonare organi* (Rome, 1517), M.A. Cavazzoni's *Recerchari, motetti, canzoni ... libro primo* (Venice, 1523; see [Leger line, illustration](#)) and Attaignant's Parisian editions from early 1531. In appearance, these anticipate the first known example of a regular score for voices. This too is printed, being simply a short example in the treatise *Compendium musices* by Lampadius (Berne, 1537). It consists of the opening bars of Verdelot's motet *Sancta Maria succurre miseris* as it would appear on a *tabula compositoria* (fig.3).

In the second half of the century, the fairly numerous surviving examples of manuscript music in score show regular bar-lines, frequently ruled from top to bottom of the page and thus able to serve more than one system of staves. In vocal music, manuscript scores always took the breve as bar unit. The number of lines per staff could be more than five, especially in keyboard music. Little or no information appeared beyond any superscription, the notes and the words, if any. Scores, with bar-lines, of music for voice and lute (in tablature) were widespread from the beginning of the 16th century.

A ten-line staff became a common aid to teaching at this time, evidently conceived of as a form of score which served 'as a visual image of the tonal system of early music' (Owens, p.39). Examples include Andreas Ornithoparchus, *Musice activae micrologus* (Leipzig, 1517). Composing in orthodox score format became a regular recommendation near the end of the century. In 1577 the first two surviving score publications with more than two staves were issued in Venice: *Musica de diversi auctori* and *Tutti i madrigali di Cipriano di Rore a quattro voci*. The latter was 'scored and arranged for performance on any keyboard instrument and for any student of counterpoint' and so was not primarily designed to be sung from.

Printed music was, however, expensive; many musicians therefore needed to score up music for their own use, but they did not always include the text underlay. If the musical intervals made keyboard performance impossible, the score might be studied or sung from using solmization syllables. The Baldwin Manuscript (*GB-Lbl* R.M. 24.d.2, compiled between 1581 and 1606; fig.4) is a personal anthology in which the scribe, John Baldwin, wrote out in score music composed by himself and by others, 'the science to sett foorth'. (Other English scores include *Lbl* Eg.3665; *US-NYp* Drexel 4302.) Some compact Italian copy scores do contain textual underlay, but they are rather small to sing from (*I-Bc* Q28–9, Q33, Q35, Q42, U92–3, T105). Italian scores were sometimes prepared (presumably from parts)

with the bass part at the top: this was to enable them to be made into Italian lute tablature.

Two large German manuscripts owned by Adam Gumpelzhaimer (1559–1625) contain evidence of use in musical performance and rehearsal (*D-Bsb* 40027–8). They show numerous added accidentals and marginal comments, but their general appearance is close to that of other contemporary scores. It is sometimes wrongly stated that the 1582 publication of the *Balet comique de la Royne*, with music by Jacques Salmon and either Girard or Lambert de Beaulieu, was the first 'orchestra score'. In fact it does not contain any music in score. The four-staff 1577 open score of Cipriano di Rore's music, noted above, was particularly designed for study at the keyboard; manuscript scores on four staves intended for the organ have been found in Brussels (*B-Bc* 26660–61). The music, by Annibale Padovano and Florentio Maschera, had originally been printed in parts in 1582 and 1593. The practice of writing out and printing keyboard music in open score lasted into the 18th century.

[Score, §3: History](#)

(iii) 17th century.

Apart from composition itself, the three primary functions of 17th-century ensemble scores were to make possible: the direction of larger vocal performances, particularly opera; the supply of material for the copying or printing of parts; and the study of music either mentally or at the keyboard. Secondary functions dependent on publication included the advertisement of a patron and the production of a commodity for profit.

The five-line staff became standard, except in some keyboard music. Performance details apart from the mere notes were added sparingly, but not invariably. Whereas in the score of Jacopo Peri's *Euridice* (fig.5) (published 1601: the second complete opera score issued in print) there is no instrumental or expressive labelling and the instrumental parts are never notated when the chorus sings, a score such as Purcell's *Te Deum* and *Jubilate* (1694) presents a relatively modern appearance. Expressive marks are in words rather than letters or symbols (e.g. 'play soft', 'fast'). Detailed instrumental and vocal labelling is included, though at times the chorus still occupies all the available staves and the orchestra is simply assumed to play the same notes. The nature of such doubling is sometimes expressed in words, as, for example, 'Leuti, Tiorbe, Arpe, 3 Violini suonino sopra i soprani che cantano' (Stefano Landi, *Sant'Alessio*, 1634). If the score had a preface, this might indicate some or all of the possible instrumentation (as occurs in the preface to Peri's *Euridice*).

The continuo bass in all scores represents in its notes and figures the most freely interpreted part. This single line formed the basis of music played by a flexible subgroup centred on the chord-playing instruments such as the harpsichord or organ. It could thus be labelled in a variety of ways, or split between two staves, separating keyboard from plucked and bowed instruments.

The layout of a full score was regular only in two respects. First, any vocal parts were placed immediately above the continuo line, which always occupied the lowest staff. Secondly, the strings were always ordered with

violins above violas. It was common for any brass instruments to be placed at the top of the page.

Scores could now be substantial or small (*Sant'Alessio* is 182 pages). Additional space could be saved by showing the repeat of a ritornello merely by repeating the word.

The basic scoring of many 17th-century pieces was for strings and continuo, in a total of three, four or five parts. It is thought that in some places (e.g. Paris) fewer staves meant the use of smaller forces, while in others (e.g. Venice) no such proportional relation existed. Lully's five-part textures, with their origins in Italian opera, spread in printed scores to the German-speaking nations, where they were adopted for orchestral suites. A three-part score sometimes disguised the fact that the violas might double the bass: as McCredie (1964) has asserted, 'the absence of one or more middle parts in a score did not necessarily imply that these were absent in a performance', since the filling out of the middle parts of scores for the Baroque theatre was often left to the composer's assistants.

Keyboard music was written either in open score on four staves (e.g. Frescobaldi's *Fiori musicali*, 1635; see [Sources of keyboard music to 1660](#), fig.2) or on two staves (his *Toccate e partite*, 1615). For clarity and for study purposes, the contrapuntal forms of *ricercare*, *canzona* and *fantasia* normally appeared on four staves, especially in Portugal (Manuel Rodrigues Coelho's publication of 1620), France (Titelouze, 1623) and Germany (Scheidt, *Tabulatura nova*, 1624, and *Tabulatur-Buch*, 1650).

Scores were far from universally used in directing, and least of all in purely instrumental pieces. Andreas Werckmeister (in the *Musicalische Paradoxal-Discourse*, 1707) declared that, in Germany, 'Directors put their scores into German tablature and conduct[ed] from this', and for some time the practice continued whereby sacred music was directed from a continuo partbook. But the obvious utility of the score in general performance was recognized by composers like Jacobus Handl (*Opus musicum*, iii, 1587) and Scheidt (1624); the opposition of some musicians to the figured bass (G.D. Rognoni Taeggio, 1605) may also, though less directly, have helped the cause of the score.

A score was not, however, an unchangeable mandate from composer to performer. Even if printed it represented a basis for performance rather than a rigid template, if the composer was not present in person. Some printed scores with a slightly different function sought to perpetuate information about one particular performance. These were scores produced (especially in Italy in the first half of the century) as valuable souvenirs either for the benefit of the composer or, more usually, for his patron who had sponsored the original performance. Like the performances themselves, such scores were not necessarily designed to be models for imitation.

By the end of the century a full score could be printed for direct profit by a composer or publisher. This was done in England by soliciting subscriptions in advance. In such cases the musical information in the score might be a highly accurate statement of the composer's intentions: 'Advertisement: ... I have ... been very carefull in the Examination of every

Sheet ... I find, too late, the Subscription-money will scarcely amount to the Expence of completing this Edition' (Purcell, score of *Dioclesian*, 1691). Purcell's *Te Deum* of 1694 was published three years later by his widow, 'that I might ... gratifie the Desires of several Gentlemen to see the Score'. On the other hand, scores of smaller-scale music, especially the gamut of sung music, were produced in increasing quantities for sale and domestic 'consumption'.

Score, §3: History

(iv) 18th century.

The 18th century saw the definitive adoption of engraving as the chief method of music printing, and movable type fell into disuse (see [Printing and publishing of music, §1, 3\(iii\)](#)). Engraving could reproduce passages of rapid notes with ease, and the increasing use of punches assisted the enormous expansion in the production of large and small scores. Some printed scores datable around 1800 appear scarcely at all archaic typographically; others are of inferior quality and accuracy. 18th-century scores also reflect the desire of composers to impart their intentions precisely. The quantity of verbal and symbolic information in scores grew considerably, both in manuscript and print; as the expected circulation increased, so the temptation to add written instructions also grew. A few late 18th-century scores from Paris even have mathematically fixed tempo indications to be used in conjunction with a 'chronomètre', a primitive form of metronome. The issue of purely instrumental scores (trio sonatas, concerti grossi) was a mere fraction of the quantity of music produced in parts. However, the last three decades of the century saw a prodigious output of engraved opera full scores from Parisian publishers.

The strings in any orchestral ensemble score displayed a normal constitution of first and second violins, violas, cellos and double basses (or violone). But the order of staves in a full score was still subject to only those uniform principles described above for the 17th century. Three main types of layout prevailed, the first two of which were used throughout the century: brass, woodwind, strings, bass (fig.6); upper strings, woodwind, brass, bass (used, for example, by Mozart; fig.7); and woodwind, brass, strings, bass. The last plan, which was eventually to become the standard one, is found at the end of the century, for example in *Die Zauberflöte*. However, when brass was absent, the normal order in the earlier 18th century was woodwind, strings, bass, although the presence of oboes (doubling violins) is often implicit, not explicit. Within these possibilities infinite variations were adopted, and composers, copyists and engravers were often inconsistent between pieces. Other principles of staff ordering were by register or orchestral 'colour'.

A constant factor in 18th-century scores of many types before the high Classical period is the principle of orchestral subdivision. The terms 'solo' and 'tutti' appeared against a single line of music in, for example, a concerto grosso, to indicate alternating performance between one player and several players. This form of notational shorthand also operated in other genres, more particularly opera and oratorio, wherever numbers of players permitted. (In French music the terms were 'petit chœur' and 'grand chœur'.) Although it is not always evident from the score, the use of

a small concertino band to accompany solo singers and the tutti to accompany the choruses and play the overture and dances was universally understood.

Publication of keyboard music in open score was effectively concluded by Bach, who published one movement each in the *Musical Offering* (1747) and the canonic variations *Vom Himmel hoch* (1748), and the whole of the *Art of Fugue* (1751), in open score. That the last of these was a keyboard work was not doubted at the time, since the layout was traditional.

By the close of the 18th century scores possessed as many varied uses as they do today, as if in response to a greater sense of discipline. Several writers had urged more comprehensive use of scores. For Walther (1732) the purpose of the score was 'to avoid mistakes the sooner' in performance, and the *Encyclopédie* (1765) edited by Diderot and d'Alembert concluded: 'He who conducts a concert must have a score in front of him'. The publication of instrumental scores in England shows the progression in function from study to practical utility. Pepusch's score edition of Corelli's trio sonatas (London, 1732) is unwieldy to play from and in any case was issued 'that the Eye should have the Pleasure of discovering, by what unusual Methods ye Ear is Captivated by this Most Celebrated Authors Compositions'. The 'Advertisement' in Avison's score of his own *Twenty Six Concertos* (Newcastle, 1758) says, however: 'a complete and legible score is the best plan for any musical publication, not only as it renders the study of music more easy and entertaining, but also the performance of it more correct and judicious'. Moreover the whole score could be rendered at the keyboard: 'a skilful hand on the organ or harpsicord, may give a pleasing idea of a general performance in concert'. Additionally, the printing layout contained no turnovers in the course of individual movements, so that even a violinist could play from the score, as Avison pointed out.

The traditional hazard of piracy affected the livelihood of the 18th-century composer, who stood to lose or gain more by it than was the case before. This was a natural result of the progressive tendency in Western music for ensemble performance to take place without the presence of the composer and for profit. Some composers, like Handel, held back most of their larger pieces from publication, which carried no copyright protection. The flourishing trade in music resulted in innumerable cases of mistaken identity and misattribution. The first legal steps towards grappling with the complex problems of copyright in printed scores and music generally were taken in France during the Revolution and First Empire.

Thus while manuscript full scores were in general only as accurate as the circumstances allowed, the authority of the printed score as a source for performance according to modern principles (i.e. with emphasis on literal fidelity rather than embellishment) was slowly but gradually gaining ground. A herald of this is seen in a letter by Grétry published in 1791 in the *Journal de Paris*: 'I beg the directors of the said theatres to use the printed score to correct the manuscript score of *Raoul Barbe-Bleu*, which was given them by disloyal hands: it is the only recompense I ask them for having performed my works without my consent'.

[Score, §3: History](#)

(v) 1800 to 1945.

In this period the use of mass-circulation printing methods, and the invention of lithography, transformed the dissemination of music. The great moves towards higher standards of public education resulted in the production of a sizeable body of smaller forms of score, such as vocal scores, piano scores and small-format full scores. Treatises were published on how to score for ensembles and how to play full scores at the keyboard. Educators proclaimed the need for scores to study: 'Foreigners are before the English, I am sorry to acknowledge, in two points, viz. They certainly do not print much musical trash; and what they do print is, generally, in full score' (J. Kemp: *The New System of Musical Education*, London, c1819). Linked to the education movements was the publication early in the century of scores of older music and sets of scores of the works of leading Baroque and Classical composers (e.g. Bach, Haydn) never perhaps before seen in printed score; this culminated in the German historical editions (see [Editions, historical](#)).

The expansion of the orchestra and the changes in musical style similarly led to increased sophistication in the design of orchestral scores. The layout of staves often followed the standard outline (see §2 above), although some composers (e.g. Spontini, Schubert and Schumann) at times departed radically from it and used one of the earlier 18th-century formats. Wagner, preceded by Spontini, Berlioz and others, placed the horns between the clarinets and the bassoons. There was no fixed place for instruments like the harp, the bass clarinet and (in France) the saxophone, or for the rarer instruments ([fig.8](#)).

Such complexities of score notation naturally prompted calls for its reform (see 'Score, Playing from', *Grove1*) which still persist. In particular, the idea that transposing instruments should be written at sounding pitch has been hard to relinquish.

However, the development of atonality has led to the rejection of transposing notation (other than the usual octave transpositions) in many scores. This practice is seen in Schoenberg, for example, from the Variations for Orchestra op.31 (1927–8) onwards. Experimental traits of many kinds are anticipated in the score of Skryabin's *Prométhée* (1908–10), whose part for a colour organ ('tastiera per luce') appears as a horizontal line.

In editing old music, the scoring of music of which no original score survives has sometimes accommodated new principles in editing: the use of dotted or broken bar-lines; 'bar'-lines linking staves but not passing through the staves (Ger. *Mensurstriche*); and the abandonment of bar-lines and adoption of a symbol representing the *tactus*. There is no consensus of opinion as to the most satisfactory of these barring systems.

[Score, §3: History](#)

(vi) After 1945.

The period from 1945 brings the history of the score full circles. Although a great number of contemporary scores follow the format of traditional orchestral, instrumental and vocal scores, experiments in musical language

after serialism have resulted in a proliferation of score variants that range from unprecedentedly precise scores to scores exhibiting non-specific notation that recall the mnemonic systems of the earliest extant musical sources. In general, it can be said that the diversity in scores and score-types after 1945 reflects the widespread pluralism of postwar culture, as well as the tendency of the postwar generation to equate structure and form with musical expression and the 'idea' of a musical work.

Scores of the later 1940s reflect composers' developing interest in the organizational potential of each of the parameters of sound. Messiaen's *Modes de valeur et d'intensité* (the second of his *Quatre études de rythme*, 1949–50) introduces a third staff to emphasize the structural importance of the low, middle and high registers of the piano, while John Cage's scores for prepared piano, such as *Sonatas and Interludes* (1946–8), include directions ('preparations') for inserting objects into the piano to expand its timbre. From 1951, the role of the performer and listener became increasingly central to the conception of some works. Cage's interest in 'non-intentionality' led him to toss coins in conjunction with the I Ching in writing *Music of Changes* (1951), a procedure that resulted in some highly complex musical structures. Cage introduced 'time-space notation' (crotchet = 2.5 cm = 1 second) to compensate for the rhythmic complexity, and he allowed the performer to 'employ his own discretion' when combinations become unplayable, an act that marks the beginning of the relaxing of the connection between the specific notation of the score and the general intention of a piece in the postwar period. Interest in the 'white paintings' of Robert Rauschenberg, the aesthetic of ambient sound and a belief that duration was the basis of all music led Cage to create the provocative *4' 33"* (1952), arguably his most profound work. The single-page score encourages a tripartite structure overall ('I Tacet; II Tacet; III Tacet') but otherwise consists of only a set of written instructions about the performer's (silent) role in creating a performance context, and an account of the work's first performance. The final sentence in the score – that the piece 'may be performed by any instrument and last any length of time' – is thought by some to be heretical, by others, a stroke of genius. Whichever may be the case, *4' 33"* continues to generate discussion about the centrality – some would say essentiality – of the score to the idea of a musical work in performance.

The substitution of written directions for musical notation coincided with the rise of the graphic score in works such as Morton Feldman's *Projection I* (1950; see [Feldman, Morton](#), ex.1) and Earle Brown's *December 1952* (1952; see [Brown, Earle](#), illustration). Despite the difficulty in establishing a consistent performing tradition for these works the production of graphic scores persisted until the mid-1960s, and later composers have periodically indulged in the flexibility offered by graphics (e.g. Stephen Montague, *String Quartet no.1*, 1989–93). The introduction of transparencies to scores like Cage's *Fontana Mix* (1958; see [Aleatory](#), fig.4) was an interesting development in the otherwise somewhat repetitive early graphic period. By the early 1960s, much of this interest had become subsumed in scores that blur the boundary between music and theatre, such as Cage's *0' 00" (4' 33" no.2; 1962)* – the score consists of the instruction 'In a situation provided with maximum amplification (no feedback) perform a disciplined

action' – and his later text-only works, for example *Sixty-Two Mesostics re Merce Cunningham* (1971).

Boulez, who was 'not interested in giving the musicians cartoons to improvise', produced mobile-form scores not unlike those of Cage but vehemently rejected the idea of 'non-intentionality'. In his unfinished Third Piano Sonata (1955–7), 'Parenthèse' includes optional – 'parenthetical' – musical material, while 'Constellation-Miroir' features colour-coded notation and a detailed network of arrows leading the performer through a complex (but limited) pattern of directed permutations. The formal premise of 'Constellation-Miroir' relies heavily on the spatial distribution of material possible in a two-dimensional score and trades on the belief that the composition 'exists' only in a series of interpretations of the score across the dimension of time. Boulez's inspiration was purportedly Mallarmé's *Livre*, which uses language in a similar way, but the piece closely resembles works like Stockhausen's *Klavierstück XI* (1956), which differs only in that the performer may move randomly between sound blocks, and that tempo, dynamic and touch are notated independently of pitch.

Musique concrète (developed from the early 1950s), and its later counterpart computer music, eradicated the relevance of performance and hence the score. Electronic pieces like *Elektronische Studie II* (1954; fig.9) and *Gesang der Jünglinge* (1955–6) by Stockhausen preserve the score, employing a notational system that translates the spatial, timbral and dynamic aspects of sound to corresponding visual images. The inorganic nature of the combination of electronic with acoustic sound has perplexed some composers, not least Boulez, who abandoned early electro-acoustic projects 'until better methods were discovered'. His *Répons* (1981) is said to vindicate his reticence, although the published score still lacks any reference to the electronic transformations in 'real time' that are central to its realization. This fact illustrates both the importance of the spontaneous association of sounds in performance to the form of electro-acoustic works and the difficulty in achieving a representative notation. Contemporary composers continue to marry the two media, as scores like James Dillon's *Introitus* (1990) and George Benjamin's *Antara* (1985–7) show. In recent years, however, composers have returned readily to traditional scores in works such as Harrison Birtwistle's opera *Gawain* (1991), Judith Weir's *The Bagpiper's String Trio* (1985) and Peter Maxwell Davies's *Time and the Raven* (1995) or combined traditional and graphic notation, as in Stephen Montague's organ piece *Behold a Pale Horse* (1990–91; fig.10). Perhaps the most vivid scores from the end of the century are those of Stockhausen, who has included in his scores extensive directions and elaborate photographs of past performances (*Jahreslauf vom Dienstag aus Licht*, 1977) and has placed complete transcriptions of individual performers' interpretations of his pieces alongside the notation of the original work (*Ypsilon*, 1989; fig.11).

For further illustration see [Notation, §III, 6](#).

[Score](#)

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Scorpione, Domenico

(fl 1672–1703). Italian composer and theorist. A Franciscan friar, he was *maestro di cappella* of S Francesco, Bologna, from 1672 to 1674, of the basilica of the SS Apostoli, Rome, in 1675 and again in 1703, of Messina Cathedral, and of Benevento Cathedral in 1702. All his surviving music is for the church and is conservative in style. His treatise *Riflessioni armoniche* includes a section on speculative theory, which shows a knowledge of the musical thought of his time, and a section teaching strict counterpoint and contrapuntal devices in the *prima pratica* tradition. His *Istruzioni corali* is a plainchant manual. (G. Donato: 'La policoralità a Messina nel 16° e 17° secolo', *La policoralità in Italia nei secoli XVI e XVII: Messina 1980*, 135–48)

WORKS

- Sacra modulamina, cum litanii BMV, 2–3vv, op.1 (Bologna, 1672)
- Compieta da cappella con le 4 antifone e litanie, 5vv, bc, op.2 (Bologna, 1672)
- Motetti, 2–4vv, con una messa concertata, 5vv, libro 2, op.3 (Rome, 1675)
- Armonia sacra, 2–3vv, [?op.4] (Naples, 1691)

WRITINGS

- Riflessioni armoniche*, op.5 (Naples, 1701)
- Istruzioni corali*, op.7 (Benevento, 1702)

IMOGENE HORSLEY

Scorzuto, Giovanni Maria

(fl 1625–36). Italian composer. He was *maestro di cappella* and organist at Asolo, near Treviso, from at least 1625 to 1636. This information derives from Leonardo Simonetti's popular anthology of solo motets, *Ghirlanda sacra* (Venice, 1625², 2/1636²), which contains Scorzuto's only known piece, *O bone Jesu*, for soprano and continuo. Compared with the fine solos of Monteverdi and Grandi in this collection, his motet illustrates on a simpler level the varied musical means adopted by the composer of solo motets: he used transpositions, sequences, repeated notes, chromatic inflections and even a short interlude for continuo. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

JEROME ROCHE

Scotch snap.

A melodic figuration consisting of a stressed semiquaver followed by an unstressed dotted quaver, usually applied to melodies that fall or rise by step. It was current in European art music between 1680 and 1800, and in Scottish strathspeys from 1760 to the present. Its origins are obscure. In Italy it was regarded as a Lombard characteristic; in France it was called the *manière lombarde*. Quantz (*Versuch*, 1753) wrote: 'This style began [in Italy] about 1722, but it seems to resemble Scottish music'. Burney, writing of Italian opera in London in 1748, deprecated the over-use of the 'Scots catch or cutting short of the first of two notes of a melody', blaming Cocchi, Perez and Jommelli for this fault. These comparisons imply that Scottish dance music was performed with Scotch snaps many years before the first printed strathspeys appeared in the 1760s. The art sonatas of the Scottish composers James Oswald (*Airs for the Four Seasons*, 1755) and John Reid (flute sonatas, 1762) show confluence of the Italian and Scottish traditions.

Purcell was using Scotch snaps long before Quantz's date of 1722. None appear in his earliest works, but they are well established in the coronation anthem *My heart is inditing* (1685). Purcell's source for the figure may have been the French [Notes inégales](#) or Scottish folksong: both French and Scottish music were in vogue in London in the 1680s. In his song *Twas within a furlong of Edinborough town* (1694) the figure has rustic overtones; elsewhere (e.g. in the recitative leading to 'When I am laid in earth', *Dido and Aeneas*, 1689) it is associated with elegance and passion. In Handel (e.g. *Musette* of *Concerto Grosso* op.6 no.6, 1739) and other British composers of the mid-18th century the figure has exclusively rustic or naive associations. The same is generally true of its appearances in the works of Mozart (several serenades and string quartets) and Beethoven (finale of the *Serenade* op.25).

After 1800 art music melodies became concerned with Romantic expressiveness at the expense of speech-rhythm; at this point composers lost interest in the Scotch snap. It continued, however, as one of the main figurations of Scottish dance music, and has occasionally been used for its Caledonian flavour by such later composers as Mackenzie, MacCunn and F.G. Scott. It is also a staple rhythm of present-day Scottish folksongs, giving melodies a flexibility that matches the irregular rhythms of Scots dialect.

DAVID JOHNSON

Scotch tune.

A type of melody popular in England from the Restoration until well into the 18th century, either genuinely Scottish in origin or written in a style purporting to be Scottish. Under titles such as 'An Aire, Scotch', 'Scottish March' or simply 'Scotch Tune', with or without a text, these pieces occur in collections of keyboard music, music for solo flute, violin or lyra-viol, instrumental theatre music and songs. Their melodies are often constructed on gapped scales, and in the fabricated tunes the Scotch snap

often occurs more frequently than it would in genuine Scottish folk music; sometimes harmonization in terms of a double-tonic sequence is present or implied. Purcell's 'New Scotch Tune' in the second part of *Musick's Handmaid* (1689) is a good example of a composer attempting to come to terms with a genuine Scottish melody in a manner almost as quaint as that of Haydn or Beethoven more than a century later. (D. Johnson: 'The Harmonization of Folk-Tunes', *Music and Society in Lowland Scotland in the Eighteenth Century* (London, 1972), 150–63)

See also [Scotland](#), §II, 5.

MICHAEL TILMOUTH/JEREMY BARLOW

Scotland.

Region of the United Kingdom bounded the Atlantic Ocean to the north and west, by the North Sea to the east and by England to the south. The west coast in particular is broken by lochs, and the mainland is surrounded by many islands including the Inner and Outer Hebrides, Orkney and the Shetlands.

I. Art music

II. Traditional music

KENNETH ELLIOTT (I). FRANCIS COLLINSON/PEGGY DUESENBERY
(II)

[Scotland](#)

I. Art music

1. Introduction.
 2. Early developments.
 3. The later 16th and 17th centuries.
 4. The 18th and 19th centuries.
 5. Later developments.
- [Scotland, §I: Art music](#)

1. Introduction.

Any account of music in Scotland must inevitably be halting and fragmentary, not only because of the ravages of time and the lack of sources but also because of powerful and even destructive political, religious and social factors. In the Middle Ages music appears to have developed peaceably in church and court until the 13th century. The 14th century was disrupted by English aggression. The 15th and 16th centuries marked another period of flowering in both church and court music. In the mid-16th century Scotland was saddled with an anti-musical national church, and in the 17th century was abandoned by a fugitive court, its music consigned to limbo. The tradition was revived by the Scottish aristocracy in the 18th century but lapsed into English-orientated provincialism in the 19th, to be reawakened by resurgent nationalism and its aftermath in the 20th century.

Scotland, §I: Art music

2. Early developments.

The earliest surviving traces of music in Scotland are of the late 13th century. The Celtic Church had been established as long ago as the 4th century, the Roman rite introduced only in the 8th and a solid feudal monarchy established by the 11th century. Ensuing Anglo-Norman and Gothic influences contributed to the foundation of great ecclesiastical centres (incorporating song schools) such as Dunfermline, St Andrews, Glasgow and Elgin. Two 13th-century sources of plainsong may preserve alongside Gregorian/Sarum material some of the repertory of the Celtic church: the Inchcolm Antiphoner contains what is probably much earlier music in honour of St Columba, as does the Sprouston Breviary of music for St Kentigern. One of the earliest surviving records of polyphonic music in Scotland (Wolfenbüttel manuscript *D-W 677*, associated with St Andrews Augustinian Priory) contains some of the early 13th-century Notre Dame repertory of organum and conductus, as well as some other music perhaps of more local origin. The 13th century was also the time when a distinctive Scottish literature began to emerge, but the only song with music to survive from the period is the Latin hymn for the wedding of Princess Margaret of Scotland in 1281 (see Elliott, 1985).

The 14th century witnessed Scotland's struggle for independence, England's persistent attempts at appropriation and the consolidation of Scotland's alliance with France. There are few references to court music, but, in spite of the destruction of the great Border abbeys, provision for music is recorded in some contemporary church statutes. Some fragments of 14th-century polyphony survive in Wolfenbüttel manuscript *D-W 499*. The three older Scottish universities – St Andrews, Glasgow and Aberdeen – were founded in the 15th century: in all three music played an important part in chapel services, if not as a subject for study in the medieval Quadrivium. Mid-century fragments in *D-W 499* and inscribed slates from Paisley Abbey are all that survive from that period today. The founding of collegiate chapels increased during the 15th century and during the reigns of James III and IV the most important of these, the Chapel Royal, cultivated, besides Scottish music, English compositions in the decorative style, music by the Burgundian DuFay and Netherlandish-inspired polyphony of the later century, all contained in the early 16th-century Carver choirbook. The development of the imitative style of the high Renaissance can be observed in Scottish music of the early 16th century. The masses and motets of Robert Carver (otherwise decorative), also in the Carver choirbook, show it in an early stage; an early motet of David Peebles is transitional; while in the works of Robert Johnson (most of which admittedly were written in England, where a parallel stylistic development took place) it is fully developed. Secular music at the Scottish court reflects the interests of English and French factions, the latter dominating when James V twice brought a French princess home to Scotland to be queen in 1537 and 1538, and French culture flooded into the country. The chanson style, developed by Claudin de Sermisy in the second quarter of the century, found expression in Scotland in a number of songs for four voices to texts by John Fethy, Steill, Scott and others, that subscribe to most of the structural and songlike features of French chansons of this period.

Scotland, §I: Art music

3. The later 16th and 17th centuries.

With the Reformation in 1560, Lutheran chorale melodies and French and English psalm tunes were adopted by the Scottish Reformed Church. Scottish composers such as David Peebles, Andrew Kemp, John Angus, Andrew Blackhall and John Buchan set them chordally or imitatively according to current European practice, composed some new tunes and set psalm texts as imitative anthems in syllabic style. The first printed Scottish psalter (tunes only) appeared in 1564; but without any adequate provision for music in the service, composition and performance of church music lapsed, and by royal decree song schools were made the responsibility of the burghs. Music at the Chapel Royal and court under Mary Queen of Scots fared somewhat better, the French influence and the Roman tradition being represented by French-inspired instrumental consorts and Latin sacred music. From the reign of Mary's son, James VI, we have Franco-Scottish 'chansons' of the Castalian Band (a group of poets and musicians led by the poet Alexander Montgomerie) and music in English keyboard and Italian madrigal styles. Among the musicians were Thomas Hudson, William Kinloch, James Lauder and Andrew Blackhall. Even after the departure of the court in 1603 attempts were made to keep the Chapel Royal going, but James VI's and Charles I's leanings towards episcopacy eventually brought about a violent reaction in Scotland: a narrow Presbyterianism triumphed, though it just managed to produce several printed psalters with part-music; and an interesting but retrospective psalter inspired by the Chapel Royal was printed in 1635, edited by its director, Edward Millar. The most characteristic Presbyterian church music of the age was a handful of all-purpose Common Tunes, which remained staple fare throughout the 17th and 18th centuries.

Despite the fragmentation of court culture in the 17th century the Scottish musical tradition managed to survive for a time among the musical amateurs of the northern castles and in one or two burgh song schools such as those of Aberdeen and Glasgow. At the latter the composer Duncan Burnett produced keyboard music in sombre Jacobean style in the early decades of the century. But in general native musical composition declined, and although works by foreign composers circulated, Scottish music was represented either by favourite pieces of an earlier age or by that other Scottish musical tradition, the native air or folksong. It was during the 17th century that folk music first began to be recorded, although as a tradition it must have existed for long before that. The music is arranged for instrumental performance on mandora (the Skene Manuscript), cittern (Edwards, MacAlman), lute (e.g. Wemyss, Balcarres), harpsichord (e.g. Edwards), lyra viol (e.g. Leyden) or violin (e.g. Panmure) – indeed, few song texts seem to have been written down at this time (see §II). After the Restoration some of the song-tunes of the Scottish courtly repertory belatedly reached print in Forbes's *Songs and Fancies* (Aberdeen, 1662–82), the first book of secular music ever printed in Scotland. But after a century torn by civil war and religious strife that tradition was fading rapidly. The last songbook to contain samples of its music dates from the closing years of the 17th century, just at the time when a young musician from a prominent Scottish family, John Clerk of Penicuik, was studying

composition with Corelli in Rome. Clerk's career as composer of cantatas in later Baroque style was promising but unfortunately short-lived, due to traditional family constraints and public duties.

[Scotland, §I: Art music](#)

4. The 18th and 19th centuries.

Musical composition in Scotland began to revive in the more stable social and economic conditions of the 18th century, and the growth of musical societies and concerts in the major cities attracted many foreign and especially Italian musicians such as Francesco Barsanti and Domenico Corri. Throughout the century native composers such as William McGibbon, Charles McLean, James Oswald, David Foulis and Thomas Erskine, 6th Earl of Kelly, wholeheartedly adopted the prevailing international styles of Baroque, Rococo and Classical in their songs, sonatas, concertos and symphonies. But events leading up to and following the Union of 1707, when Scotland lost its parliament, also coincided with an upsurge in national feeling that was reflected in a whole series of publications of folksongs (see §II). James Watson and Allan Ramsay, and later David Herd and Robert Burns, began to collect, edit or rewrite texts, and such song collections as *Orpheus Caledonius* (1725–33) and *The Scots Musical Museum* (1787–1803), while serving contemporary needs, could also be said to extend and develop the 17th-century aristocratic taste for arranged folk music. Some Scottish composers cultivated both styles, but this dualism of interest was eventually to produce an unfortunate division of loyalties between those champions of the so-called 'true' Scottish (i.e. folk) music and those of the so-called 'foreign' importation (i.e. art music). Even men of the Age of Enlightenment in Scotland failed to realize that music need be no less Scots for being European. But folksong, once the novelty of an aristocracy without a court, proved to be the hardier survivor and even achieved a European currency with the collections (1793–1841) of George Thomson, who turned to composers such as Haydn and Beethoven for his harmonizations. With the collapse of aristocratic patronage at the end of the century, the remarkable flowering of music in 18th-century Scotland came to an end and a period of relative stagnation in composition once more ensued. Ironically this flowering of creative activity could only have existed because of the equivocal 'Union', but tragically it could not sustain itself due to the lack of an international Scottish identity.

In the second quarter of the 19th century composition was revived briefly in the songs, chamber and dramatic music of John Thomson, which show elements of early German Romanticism. Throughout the century national song received much attention from collectors, arrangers and imitators – some of it worthwhile but much of it in doubtful taste. Manuscripts of early music began to draw the interest of antiquarians; such was the climate of opinion, however, that commentators doubted the value or even genuineness of court songs simply because they contained no traces of folk music. The national church (which had hardly progressed beyond the 12 Common Tunes during the 18th century) now fostered the publication of a flood of largely worthless books of psalms. It retained its 300-year-old hatred of the organ until the end of the century, although some attempts were made to improve standards of choral singing from about the 1860s. It

was the Episcopal (and to a lesser extent the Roman Catholic) Church that since the previous century had provided some sort of musical standards in taste and performance. The new interest in choral singing was paralleled about the mid-century by the formation of choral societies, with their attendant orchestras. These were to develop and become important features of the Scottish musical scene that have continued to the 20th century.

[Scotland, §I: Art music](#)

5. Later developments.

Towards the end of the 19th century a group of nationalist composers began to emerge on to a musical scene lately dominated by Anglo-German interests, and laid the foundations for important later developments. All of them showed an interest in large-scale forms and displayed considerable skill in handling the orchestra. In the cantatas and oratorios of Alexander Mackenzie, the native idiom of folksong is blended with the cosmopolitanism of the German style. The national idiom is even stronger in the choral and orchestral works and operas of Hamish MacCunn and Learmont Drysdale, both working at the turn of the century; while the music of William Wallace, a late Romantic exponent of the Lisztian symphonic poem, and of J.B. McEwen, a composer of delicate post-impressionist chamber music, is more individual in character. Some subsequent 20th-century Scottish composers, such as Ian Whyte and Erik Chisholm, could almost be said to have developed individuality to the point of eccentricity; whereas Francis George Scott transformed obsolence into individuality – a rarer achievement. In the work of later composers a wide range of 20th-century techniques of international currency may be found. Composers such as Robin Orr, Cedric Thorpe Davie and Ronald Stevenson retain leanings in a more or less marked degree towards traditional tonality in neo-classical, folksong revival, even late Romantic terms; Iain Hamilton, Thomas Wilson and Thea Musgrave have cultivated the more recent developments of serialism and aleatory technique; while David Dorward, Sebastian Forbes and Martin Dalby represented a younger group of Scottish composers whose work was significant for a developing musical culture. Among composers who have settled in Scotland for a considerable period of time are Kenneth Leighton, Peter Maxwell Davies and Lyell Cresswell. Native Scottish composers working today in many different musical styles include John MacLeod, Edward Maguire, William Sweeney, Judith Weir and James McMillan. Among a younger group of composers there is a growing interest in the new techniques of electro-acoustic/computer music.

Taking a more general view of the contemporary musical scene in Scotland, however, it may be observed that the 200-year-old dualism of Scottish music still operates today in many quarters. It is obviously a much more complex phenomenon than 19th-century nationalism. Attempts to treat folk music in the 20th century have ranged from well-meaning transformation of folksong into art song, idiomatic absorption into a musical language, sensitive arrangement, commercial tartan-and-bagpipe image-making (the persistent curse of Scottish music at the international cultural level) to neo-primitive popular styles. But since the mid-20th century there has been a remarkable growth in every sphere of Scotland's musical life.

The 20th-century patrons – the BBC, the Saltire Society, the Scottish Arts Council, the McEwen Bequest and, more recently, the Edinburgh Contemporary Arts Trust – have encouraged composition and performance of new music and have also stimulated interest in the music of Scotland's past. Orchestral music, opera and ballet are regularly presented on a national basis by the Scottish National (since 1990 the Royal Scottish National), Scottish Chamber and BBC Scottish orchestras and by Scottish Opera and Scottish Ballet. Among a wealth of smaller professional groups making regular appearances are Cappella Nova, the Scottish Early Music Consort, the Chamber Group of Scotland and BT Scottish Ensemble. Festivals have proliferated: apart from the long-established Edinburgh International Festival, perhaps the most notable are the St Magnus Festival, Mayfest and the Perth Festival of the Arts. The teaching and fostering of music in schools, music academies and universities are firmly established, and an ambitious project to document Scotland's music has been under way since 1968 at the Scottish Music Information Centre (formerly the Scottish Music Archive), Glasgow.

See also [Aberdeen](#); [Edinburgh](#); [Glasgow](#).

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II. Traditional music

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2. Sources and research.
3. Function and context.
4. General characteristics.
5. Song.
6. Instrumental music.
7. Education.

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Scotland: § II. Traditional music

1. Introduction.

Traditional music in Scotland includes locally-made music, whether of known authorship or not, and whether extant in written or recorded form or not, which has had a significant life in oral tradition. The notion of traditional music belonging to amateurs cannot be rigidly applied in the case of Scotland, as professional musicians have played an important role in traditional music since at least the 17th century. Traditional music in Scotland includes a wide variety of styles, many related to linguistic and/or geographic influences. The three main languages of Scotland (English, Scots and Gaelic) are all represented in traditional song; instrumental traditions, especially those of piping and fiddling, are closely related to these worlds of singing. Scotland has significant populations descended from South Asian, Cantonese, Polish and Italian immigrant groups, but their music-making in Scotland has been little studied and is not included in this article.

The 'Highland line' is conventionally regarded as dividing Scotland into two major areas of language and culture: the north and west being predominantly Gaelic and the south and east principally Scots. The line has shifted further to the west as Gaelic has declined and in the 20th century, has become less distinct as far as music is concerned. By the end of the 20th century there were no monolingual Gaelic-speaking areas left but Gaelic continues to be culturally important in the Western Isles and the Highlands. Owing to internal migration from rural areas, the largest number of Gaelic speakers is in and around the city of Glasgow.

Scotland: § II. Traditional music

2. Sources and research.

Scots is considered by some to be a distinct language, while English speakers not educated in Scots often include it as a dialect of English. This distinction has had important ramifications for traditional song in Scotland as some editors and collectors, particularly during the 18th and 19th centuries, have 'corrected' Scots-language texts for English readers. 20th-century field recordings of ballad singing have all but eliminated this notion in modern publications of Scots song.

Traditional music in Scotland is unusual among European folk traditions in that there is a long history of mixed oral and literate transmission of melodies, tunes and songs, and in that much of what is accepted as folk music in Scotland is of known authorship. This is because much of the early song poetry, although of known authorship, began to be printed only in the early 18th century, and until then was transmitted solely by oral means. For example, many of the songs of the Gaelic poet Mary Macleod (Mairi nighean Alasdair Ruaidh, *b* c1615) have survived for centuries in the repertoires of singers without having been written down. Some of their tunes were first printed in 1911, in Tolmie's collection of Gaelic songs (D1911); others are still being recovered. Similarly the chief composers of *piobaireachd*, notably the MacCrimmons, are known by name, though only a few of the earlier *piobaireachd* can be ascribed with certainty in individual composers.

Significant publication of Scottish song and fiddle tunes began in the mid-18th century, while the Highland Society of London encouraged staff notation of pipe music beginning in the early 19th century (see Bibliography: C). Although many traditional musicians today also use written musical sources, aural methods continue to be the primary means of disseminating repertory, including both personal contact and mass mediated sound recordings. The internet is primarily used as a means of advertising for professionals and of discussion for computer-literate amateurs rather than as a source of musical sound or notation.

Despite a few 17th-century sources (notably the Skene manuscript of lute music), there is little direct contemporary evidence concerning traditional music in Scotland before the 18th century. Heroic poetry in Gaelic became one of the first examples of spurious publication when Ossianic lays were presented by MacPherson. Little contemporary evidence of this music and song exists (but see Angus Fraser manuscript, Bibliography: A n.d.) but much pipe music and song has been collected from later generations of musicians (see Mackay, E1838; Tolmie, D1911).

Recent research in traditional music in Scotland has concentrated on collection of items of music, with the most important repository of sound archives being at the School of Scottish Studies, University of Edinburgh. Two major areas for research have been on historical aspects of the tradition, especially in piping, fiddle music and Gaelic song, and on performers at the margins of Scottish society. Researchers associated with the School of Scottish Studies have worked with travelling people since the 1950s to collect a large repertory of music and song from a solely oral tradition.

Other recent research includes musical ethnographies of Shetland and Galloway that have produced significant conclusions about the relations between population groups, social life and traditional music; more studies of this kind covering other areas of Scotland are needed. Studies of important individual performers (e.g. the traveller singer Jeannie Robertson, the Fisher family) have led to further work on the importance of individual life histories and psychology in the creation and performance of traditional music in Scotland. Study of traditional music and the mass media has led to a broader perspective on the workings of this mixed oral and literate tradition.

Scotland: § II. Traditional music

3. Function and context.

Traditional music may be heard at a variety of events ranging from the most intimate and informal to the most highly organized and public. Pipers are in demand at rituals associated with the life-cycle, especially weddings and funerals. Wedding parties also include traditional dancing usually with live music, as do parties celebrating significant wedding anniversaries.

Hogmanay is the main point in the calendar year at which traditional music is indispensable. This includes music at home during first-footing and, starting in the 1990s, outdoor amplified music at large urban street parties to bring in the New Year. At these events, traditional musicians are placed in a physical context originally designed for rock musicians. At Stonehaven, pipers accompany the march of fire-throwers on Hogmanay, while Shetland's Up-Helly-Aa festival has its own repertory of song to accompany fire rituals.

Burns Suppers, held in January to celebrate the life of the poet, song collector and editor Robert Burns, include piping to accompany the ritual entrance of the haggis, singing of Burns's songs, and music for dancing. All of the above events are usually ended with community singing and dancing of *Auld Lang Syne*.

Traditional music has little place in most formal religious worship, the exception being psalm singing in churches of the Gaels (see §5 (iii)). Popular psalm singing and playing of psalm tunes on the fiddle represent a paraliturgical role for traditional musicians.

Beyond these ritual functions of traditional music in Scotland is the prominence of traditional music at civic celebrations and important events. Pipe bands are used for parades of all kinds, while concerts and *céilidhs* are held to welcome and honour important guests. For example, the opening of the new Scottish Parliament in 1999 included the traditional singer Sheena Wellington performing Burns's *A Man's a Man for A' That*.

Traditional music also forms an essential part of a lively group of dance traditions in Scotland. A standard ensemble of accordion(s), fiddle, piano, bass and drums developed in the mid-20th century to accompany Scottish country dancing. Since the 1980s, a more eclectic type of band, often featuring bagpipes, fiddle and electronic accompanying instruments has developed for a new youth *céilidh* dance movement. Solo pipers are the

norm for Highland dancers and, along with solo fiddlers, some are involved in the late-20th century revival of step dancing in Scotland.

The traditional [Céilidh](#) is the most important informal context for music-making. Although rooted in Gaelic culture, *céilidhs* can be found at homes throughout Scotland, including travellers' camp sites.

The earliest known patronage for traditional musicians was in the Gaelic courts of clan chiefs, where musicians had important roles: pipers led men into battle and played at funerals and other important occasions. Bards and harpers provided entertainment and homage to important guests. The 18th-century break-up of clan society meant that the original context for this music disappeared; the harp was largely supplanted by fiddle and bagpipe by this time, and the bagpipe repertory was preserved away from establishment centres following the Jacobite rebellions. In the Lowlands, town pipers were employed, and in the 18th century it became fashionable to have a tune by a prominent fiddle composer named after members of the upper classes (e.g. *Lady Charlotte Campbell*). In the 20th century, mass media organizations have become important patrons and supporters of traditional music. BBC Radio Scotland provides regular traditional music programming, while both the BBC and commercial television stations have important though sporadic coverage.

Another important context for traditional music is the folk club. Developed largely in the 1950s and 1960s, most of these clubs meet weekly to hear an outside, paid performer and to give a platform to local musicians. The inclusive nature of folk clubs may be related to the same ethos at *céilidhs* of all descriptions, and is an important feature of the Scottish tradition of music-making.

Folk festivals, many of them emphasizing local music making, can be found throughout Scotland. Most Scottish folk festivals are small and local but in the 1990s a new kind of festival aimed at large audiences hearing star performers has evolved, notably the Celtic Connections festival in Glasgow. The smaller festivals may include formal concerts, dances, pub sessions, workshops and competitions. This last area, the competition, is also prominent at the Highland Games and is one of the main platforms for performance of some traditional forms (especially *piobaireachd*). The role of competitions has been controversial in that, along with encouraging performance and providing a meeting place for far-flung musical friends, competitions impose standards that may tend to ossify a musical tradition.

Traditional music in Scotland exists alongside mainstream forms such as Western art music and popular music. Despite the use of traditional music for significant civic and personal celebrations, the wealth of traditional music is sometimes hidden from the general population. Those seeking traditional music find it easily, but it is also easy to avoid it through total immersion in mass-mediated global popular music. The devolution of Parliament may begin to change this through both practical support and positive identification with Scotland's traditional music.

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4. General characteristics.

Although many musicians and writers on music emphasize the differences in musical styles in different areas of the country, traditional music-making in Scotland has an underlying unity featuring a common repertory of melodies; these are sung and played on virtually all the instruments of traditional music. Other unifying characteristics are the participation in traditional music and dance by all social classes, regardless of geography, language or period of history, and a nurturing attitude to young musicians along with an inclusive approach towards performance; this results in the traditional *céilidh*, in public performance opportunities such as at folk clubs, formal *céilidhs* and concerts, in pub session playing, and in informal teaching.

Prominent musical characteristics found in the traditional music of Scotland include pentatonic modes, double-tonic tunes, cyclical melodies, and the Scotch snap. Pentatonicism in Scottish traditional music is regarded by the outside world as a cliché. Study of Scottish pentatonic melodies reveals that, in Gaelic song, six pentatonic modes can be identified (see Gilchrist, D1910–13) all involving anhemitonic scales. Pentatonic songs in Scots include a greater number of five-note scales (e.g. C–D–E–F–G) in addition to pentatonic scales with a wider compass. Songs and tunes from Scotland also include hexatonic and heptatonic melodies, and Collinson (F1966) has pointed out Hebridean songs of four notes only ([ex.1](#)).

Another important modal feature of traditional music in Scotland, particularly in pipe tunes, is the double tonic. Double-tonic tunes feature a melodic phrase, usually based on a major triad, which is stated, then repeated a tone lower, and often repeated again at the original pitch. This effect suits the nine notes of the Highland bagpipe chanter, and the changing relationship to the fixed drone pitch accentuates the effect of a double-tonic figure. The use of double-tonic effects in tunes played on other instruments creates a bagpipe feel to the performance and, when well executed at speed, creates a feeling of wildness.

Some Lowland song-tunes are characterized by a dual modality, where the melody apparently begins in one mode and finishes in another. One of the best-known examples of this is in *Green grow the rashes-o* ([ex.2](#)), which may be described as beginning in the major key and ending in the relative minor (i.e. a mixture of Ionian and Aeolian modes). Sometimes the mode seems ambiguous because the tune ends on a note other than the tonic. For example, *Roy's wife of Aldivalloch* and *The Campbells are coming* both end on the third of the scale; *Tullochgorum* ([ex.3](#)), *Jenny dang the weaver* and other songs end on the second degree of the mode. These may all have been cyclic dance-tunes. Final cadences on the fifth of the mode are almost commonplace, particularly in Gaelic songs. However in *piobaireachd* the theme of the piece is often deliberately restricted to the notes of the pentatonic scale, even though the pipe chanter has a range of nine notes (an octave plus one). The MacCrimmons wrote their *piobaireachd* compositions almost exclusively in the pentatonic scale.

The [Scotch snap](#) is a rhythmic cliché of Scottish music that has been misunderstood by composers elsewhere in Europe. Most closely associated with the strathspey, this two-note dotted rhythm consists of a emphasized short note on the beat, leading to a longer, off-beat pitch (see

ex.8). The snap is also used for special effect in reels and is characteristic of pipe marches. Correct speed and emphasis in the Scotch snap is a marker of traditional performance style, as is the placement of snaps within heavily dotted-rhythm genres.

The modal aspects of traditional Scottish melodies, as outlined above, present difficulties for accompanists. Musicians are known to have experimented with harmonizing these tunes according to current norms of mainstream musical styles since the first flush of fiddle tune publications in the 18th century. More recent efforts have included the standard common-practice harmony used by Scottish country dance bands, harmonic experimentation inspired by jazz musicians, and imitation of bagpipe drones in effects produced by electronic instruments.

In addition to harmonization of traditional melodies, there have also been frequent attempts at more extended arrangements according to the norms of current European art and popular music. The first evidence of this are fiddle tunes arranged in 18th-century variation sets in the style of Corelli. More recently, a marriage of bothy bands and the swing music of big bands in the 1930s and 1940s led to dance bands able to play for both Scottish country dances and for ballroom dances such as the foxtrot and various quicksteps. At the end of the 20th century, cross-over musics involving traditional melodies include jazz, Western art music and rock, along with experiments in electronic sound. The maintenance of traditional repertory and style in the face of constant experimentation and interchange of specialist traditional musics with more mainstream musical styles is one of the distinguishing features of traditional music-making in Scotland.

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5. Song.

Scotland has a singing culture, with a repertory that may be classified by its source, language and musical style.

(i) Ballads.

Scotland is perhaps best known as the source for a large body of narrative song kept alive in oral tradition throughout the 20th century. The Scottish *muckle sangs* (lit. 'big ballads') form one of the most important European collections of sung tales, with many having cognate forms throughout northern Europe. F.J. Child (B1882–98) collected manuscript versions of the texts in the late 19th century, while in the mid-20th century, B.H. Bronson (B1959–72) collected and classified tunes sung to these texts (ex.4). Child was unaware that the repertory, which he classified into what are now known as the Child ballads, was still being sung by Scottish travellers. In the era of magnetic tape recording following World War II, several important collectors, starting with Hamish Henderson and Alan Lomax, recorded great traveller singers such as Jeannie Robertson and the Stewarts of Blair performing these tales of love, loyalty and often murder, in a unique, powerful and highly ornamented style.

Traditional singing in Scots also includes songs associated with calendar customs (the best known being *Auld Lang Syne*), children's songs and occupational songs. Of the latter, bothy songs concerned with the life of

19th- and early 20th-century farm labourers are the most important, both in numbers and in widespread dissemination and popularity. Many bothy songs describe actual events and were composed not long after they happened.

During the early to mid-18th century, large collections of Scots song were collected, composed and published by figures such as Ramsay (F1802) and Oswald (Bc1761–2). These especially emphasized lyric songs and led to a boom in composition in a pseudo-traditional style by Romantics such as Walter Scott, Lady Nairne and Robert Burns. This body of song, with texts composed by and for the upper classes to tunes either newly composed or 'improved' from oral tradition, are often identifiable by musical traits making them more difficult to sing (e.g. large range, long lines, big leaps). In spite of these traits, many of these songs have entered oral tradition and form an important part of the Scots heritage of song.

Bawdy song has been a somewhat hidden tradition, not much highlighted within officially sanctioned Scots song due to the bowdlerization of texts prepared for publication. Bawdy songs have been present in oral tradition regardless of the sensibilities of those able to purchase published books of song and an increasing number of bawdy versions of well-known 'clean' songs have been published and recorded in the late 20th century. This is particularly true of some well-known Burns songs (e.g. *John Anderson My Jo*, *Dainty Davie*).

Comic song moving into and out of the music hall forms another significant strand of the repertory of songs in Scots. Performers at the turn of the 20th century such as Harry Lauder and Will Fyffe built careers in music hall using material closely related to traditional song, as well as composing new songs. Some of this repertory has also been taken up in oral tradition.

Songs in English should not be left out of any account of song in Scotland. These range from Scots songs which have been anglicized for reasons similar to those for bowdlerization, loans from other English-speaking countries, and local songs composed in English. One of the most popular of the loan categories is the Country and Western repertory imported from the USA. These are especially popular with groups on the margins of Scottish society, either literally, as in those from the islands surrounding the mainland of Scotland, or figuratively, as in socially marginal groups such as the travelling community.

Writers on music have conventionally regarded the singing style of Scots song, particularly the ballads, as both impersonal and straightforward. While the highly ornamented singing style of some travellers may be an exception to a generally simple and clear singing style, the notion of an impersonal approach to singing is ill founded. Scottish singers want their audiences to understand their texts and strive to make a personal statement in their songs; for example, some singers may interpret *Ca' the Yowes* as relating to sheep while others would treat this metaphorically and associate the text to the subject of personal relationships. This approach is augmented by the telling of the tale of a ballad before it is performed, or in relating the personal significance of a song in introducing it.

(ii) Gaelic song.

Gaelic musical culture was exclusively oral until the early 18th century. The notation in manuscript or print of Gaelic songs began a great deal later than that of Lowland Scots music, but examples of Gaelic song can be found in oral circulation whose origins predate anything from Lowland Scotland.

Most Scottish Gaelic poetry is intended to be sung. Like Irish Gaelic poetry, it has evolved from the ancient bardic court poetry. Some of the Scottish bardic poetry was written down but unfortunately none of its associated music survives in its original form. The verses were in syllabic metre, i.e. with a fixed number of syllables to the line but without any regular stress-pattern, following instead the natural stresses of the language. A later, more popular and vernacular form of syllabic verse has survived with its music in the Heroic Ballads. These tell variously of the deeds of Cú Chulainn in the Ulster Cycle, of Fionn and Ossian in the Ossianic Ballads and of the Knights of the Arthurian legends. Of the latter only one example, *Am bron binn* ('The sweet sorrow'), has been found; it was recorded in the Hebrides in the early 1950s (ex.5). These songs originated in prose folk legends of an early period, and were put into ballad form with music in about the 12th century.

As Gaelic poets have always tended to use existing tunes for their songs, the tunes of the Heroic Ballads may well incorporate melodies belonging to the older court poetry. Some of them, too, may have been borrowed from ecclesiastical chants, for they possess features resembling those of plainchant, and it is not impossible that at least some of them may retain unaltered parts of their originals. The Heroic Ballads are still sung today.

After the era of the Heroic Ballads, there is a gap of several centuries from which very few examples of Gaelic folksong have been found. Fewer than half a dozen datable songs survive from a period spanning 300 years. Among them are the *Lullaby for Coinnich Oig* (b 1569), and a song about the battle of Carinish in North Uist (1601). This period without song records coincides with one of extreme political confusion in the Highlands and Islands following the breakdown of the Lordship of the Isles in the 15th century. The upheaval seems to have caused a definite change in clan tradition.

In the late 17th century, a new type of song developed, the *òran mòr* (great song) in praise of the Highland chiefs. These songs were in a verse form not previously used, having stressed metres. One of the most notable composers in the new style was Mary MacLeod (see §2 above). Though many of the earlier songs in stressed metre retain much of the rhythmic freedom of syllabic verse (e.g. the songs of *Iain Lom*), the rise in popularity of stressed metre can be said to represent a new stage in Gaelic song, one that was to lead eventually to the rhythmic type of Gaelic song as we know it today.

It is probable however that songs with regular stress and rhythm existed long before this, in the form of labour songs. Such songs are an important and extensive part of Gaelic folksong. Though few of them are now used for the tasks for which they were originally intended, they are sung for pleasure throughout Gaelic Scotland. They include songs formerly used to coordinate regular movement and exertion, in such communal tasks as

rowing, waulking (i.e. cloth-fulling), reaping and corn-grinding with the quern (a job for two people), as well as songs used to lighten solitary tasks, spinning, milking, churning, and nursing an infant or lulling it to sleep.

These songs, particularly the waulking-songs, are characterized by stereotyped series of non-lexical vocables in the refrains, such as *hao ri ri*, *o ho lebh o*, *hò ró eile*, etc. (see ex.1). These would appear to have the mnemonic, quasi-notational function of enabling the singer to recall the melody. The technique is somewhat akin to that of pipers' *canntaireachd* (see §6(i)). They have their own rules of construction; only certain consonants and vowels are used, and these only in selected combinations. Though the same refrain syllables recur throughout the labour songs, a sequence of syllables constituting a complete musical phrase is almost never duplicated in different songs. The syllables are in fact used like the words of a language.

Some of the older Heroic Ballads have been adapted as waulking-songs by addition of such refrain syllables. Many of the tunes of the waulking-songs may be older than their words; and a number of the song texts may originally have been extemporized to known tunes at the waulking-board. Some scholars have suggested that extemporization of words to existing tunes is common practice of the Gael.

The old custom of singing waulking-songs (fig.1) while shrinking the web of newly woven cloth (soaked in urine) has now practically ceased; but groups of young women in parts of the Outer Hebrides, notably in the Isle of Lewis, now sing the songs as a form of communal music-making, going through the movements of pounding the cloth on the table with a web of dry cloth already machine-shrunk. Waulking-songs are also popular on the concert stage. The memory of the cloth being passed from hand to hand by singers still lingers among the Gaelic Scots in Canada, although many of their ancestors left Scotland 200 years ago. They sit in a circle holding between them a scarf or other piece of cloth which they gently swing inwards and outwards towards the centre of the circle as they sing Gaelic songs (for a full analytical account of waulking and waulking-songs see Campbell, F1862, and Collinson, F1966).

Puirt-a-beul, or 'mouth-music', instrumental dance-tunes sung to words, is also a popular form of folk music in Gaelic Scotland. *Port* (plural *puirt*) means 'a tune for a musical instrument'; *puirt-a-beul* therefore implies the substitution of the voice for an instrument. *Puirt-a-beul* exist for all the common dance forms (strathspey, reel and jig) as well as for the sword dance *Gillie-Calum*. Other rhythmic measures sung in *puirt-a-beul*, sometimes with interesting cross-rhythms, are not identifiable as known dance-tunes. They may be the tunes for dances now forgotten in Scotland, such as the step-dances performed around lighted candles on the floor by the Scottish Gaels in Canada.

While theoretically for dancing, *puirt-a-beul* is more often sung alone, as an entertainment in itself and for the opportunity it gives the singer to display vocal and rhythmic expertise, amounting sometimes, in the fast tempo of the reel, to a tour de force. The words are often of the nonsense-rhyme type, and sometimes sharply satirical. There are examples of refrains with

meaningless syllables, such as *huradal, huradal, a ri um o, pihili-ho-um hum-am-im-bo*, etc.

An account of Gaelic song would be incomplete without reference to the fascinating 'fairy songs', which according to tradition are the work of 'fairy composers'. The songs are concerned both with the 'little people' of diminutive human form, and with supernatural creatures such as the water-horse (*each-uisge*) which takes human form to entice and woo a maiden. The *each-uisge* is usually personalized as the singer of the song. The theme of nearly all the fairy songs is that of a love affair between fairy and mortal (ex.6).

(iii) Gaelic Psalms.

The unaccompanied unharmonized singing of Gaelic versions of the psalms of David is a striking feature of Protestant worship in the Gaelic-speaking areas of Scotland because of the unusual and highly ornamental style of performance. The psalms were introduced after the Reformation, but it was not until 100 years later, in 1659, that 50 of the psalms were printed in Gaelic. The texts were in ballad metre, presumably so that they would fit the tunes already in use in Lowland Scotland. Because of the scarcity of texts and because few of the worshippers could read or write it was ordained that each line of text should first be read out and when necessary its meaning explained. Precentors were therefore appointed for leading the singing and 'reading the line'. This is still normal practice in Gaelic-speaking areas. Texts are generally sung in Gaelic but the practice also take place using English. The precentor intones musically the words of each line (except the first, which is read by the prayer leader) before being joined in singing the line by the main body of worshippers whether in family or congregational worship. Performance is uncondacted and slow, and in some areas (notably the Isle of Lewis) the tunes are so highly embellished by each singer in his own way that the result is rhythmic and melodic heterophony.

In 1844 Joseph Mainzer published several transcriptions of ornamental psalm singing. They were later given the label 'long tunes' by the General Assembly of the Free Church of Scotland, which included further examples of the 'old long tunes' in several editions of its *Gaelic Psalmody*. Nevertheless Gaelic congregations tend to sing all their small repertory of psalm tunes in the same style whether the tunes are 'old' or of more recent introduction. Knudsen's studies (F1968) provide valuable illustrations of this style based on the highly ornamental singing of one Lewis family. Mainzer's version of the psalm tune 'French' is sung in harmony each year at the close of the National Gaelic Mod.

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6. Instrumental music.

The Highland bagpipes, the fiddle and harp are conventionally regarded as the national instruments of Scotland. In addition to this triumvirate, a number of other instruments, notably the accordion, have had an important role in traditional music-making. During the early period of industrialization, pianos were bought by many of the factor/large farmer/merchant class, while commercialization in the production of instruments such as the

harmonica, jews harp and concertina led to widespread usage of these instruments as well. A resurgence of interest in the clàrsach was much helped by the provision of instruments available for hire by the Clàrsach Society after its formation in 1931.

By the 1880s, the combination of inexpensive instruments and increased leisure time led to a boom in the formation of amateur community music-making groups including brass bands and pipe bands (both especially associated with collieries), amateur orchestras, including Strathspey and Reel Societies, and choirs.

(i) Bagpipes.

(ii) Fiddle.

(iii) Clàrsach.

(iv) Free reed instruments.

Scotland, 6: § II. Traditional music: Instrumental music

(i) Bagpipes.

The Highland bagpipe is pre-eminent in Scotland. Consisting of a nine-note chanter, two tenor drones and a bass drone, this is the instrument of *piobaireachd*, of clan society, of British Army regiments, and of community pipe bands (fig.2). The Highland bagpipe has emigrated, along with its players, to many parts of the world, especially the countries of the British Commonwealth; players from these countries still travel to Scotland to perform in competitions. There are also a number of bellows-blown bagpipes in Scotland; their revival since the 1980s has been one of the most important innovations in traditional music at the end of the 20th century.

The Highland bagpipe chanter has a scale of nine notes: $g'-a'-b'-c''-d''-e''-f''-g''-a''$ (the c'' is considerably flatter than in the tempered scale). This scale has been described as Mixolydian beginning on a' , with a flat subtonic (g') below but this does not take account of bagpipe modes. There are three drones: two tenor drones on a and a bass drone on A .

The notes names given here are those used conventionally. It is important to note, however, that the actual pitches of modern chanters is considerably higher, usually approaching B'' . As pipers increasingly perform with musicians playing diatonic instruments, there are signs that the traditional tonality of the chanter is giving way to standard Western tuning systems.

The music of the Scottish Highland bagpipe is usually taught and practised on the practice chanter, a cylindrical mouth-blown wooden pipe with a double reed enclosed in a chamber or cap. The practice chanter is unique to the Scottish and to the Spanish bagpipe. It is possibly derived from the old stock-and-horn or shepherd's pipe (for illustration, see [Stock-and-horn](#)), which in some features it resembles, though the latter had a single reed. The practice chanter is the same length as the chanter of the bagpipe; but having a cylindrical bore (in contrast to the conical bore of the bagpipe chanter) it sounds an octave lower. A fully accurate standard of pitch however is not maintained in its manufacture.

Many pieces of Highland bagpipe music are pentatonic in character. Seamus MacNeill (F1968) identified three pentatonic scales (beginning on A, G, and D), each of which may be used in different ways so as to produce either a major or minor feeling. Joseph MacDonald, in his *Compleat Theory* of 1760 pointed out that the relationship of these pitches to the fixed drone pitch helps to convey a specific taste (Gaelic '*blas*'). The importance of these tastes is especially emphasized in tunes featuring a double-tonic construction.

There are two major categories of bagpipe music: *piobaireachd* (lit. 'playing on bagpipe'), also known as *ceòl mór*, and *ceòl beag* (lit. 'small music'). *Ceòl mór* includes a variety of laments, salutes, gathering tunes, etc. all in the form of a theme and variations; this is now an esoteric repertory performed only by and for aficionados. At the height of Gaelic clan society, *piobaireachd* tunes were closely related to song airs known to performers and listeners. *Ceòl beag* consists of dance music genres (marches, strathspeys, reels, jigs, hornpipes) and is a much more popular idiom.

The earliest records of the Highland bagpipe in Scotland concern the MacCrimmons in the 16th century. The first certain record of the MacCrimmons, who became hereditary pipers to the chiefs of the Clan MacLeod, concerns Donald Mór MacCrimmon (c1570–1640) who is credited with having invented *piobaireachd*. The form of *piobaireachd* is (briefly) that of variations, most of which are played slowly, on a theme or 'ground' (*urlar*) (ex.7a). The ground, after being played in its original version, is then reduced to skeletal form by selection of its essential 'theme-notes' (ex.7b). These theme-notes are decorated with chains or 'ripples' of stereotyped figurations (or 'movements') which increase in complexity with each succeeding variation of the *piobaireachd*, until each theme-note may be transformed into a swift ripple of up to ten notes (ex.7c–e). Finally the *piobaireachd* is rounded off nowadays with a return to the calm mood of the ground. The main *piobaireachd* movements are *urlar* (ground), *siubhal*, *taorluath* and *crunluath*, to which may be added the *taorluath a-mach* and *crunluath amach*. The ground itself may be followed by one or more variations of conventional melodic type before the *piobaireachd* variations proper. In the type known as a 'G *piobaireachd*' the melody is in the key of G but is accompanied throughout by the drones sounding A. The apparent clash of keys adds a curious piquancy to the sound, and some of the finest *piobaireachd* are composed in this implied bitonality.

The MacCrimmons were the supreme *piobaireachd* composers and players for just over 250 years. After Donald Mór MacCrimmon, the most famous MacCrimmons were Patrick Mór (c1559–c1670), Patrick Òg (c1646–1730) and Donald Bàn MacCrimmon (1710–46). There were other notable piping families, the MacArthurs, Campbells and Rankines. After the death of the last of the great 'hereditary' MacCrimmon pipers, Donald Ruadh, in 1825, their piping tradition descended through their pupils, notably Iain Dall (i.e. blind) MacKay and his son Angus at Gairloch; and John and Angus MacKay in Raasay. The art of *piobaireachd* all but perished in the repressive measures against the Highland way of life following the Jacobite rising about 1745. It was saved partly by the encouragement of piping in the new Highland regiments, formed towards

the end of the 18th century, and partly by the formation in 1778 of the Highland Society of London, which instituted annual Scottish competitions in *piobaireachd* playing. These continue to the present day.

Musical notation for Highland bagpipe music is loosely based on standard Western staff notation, but with several unique conventions. As noted above, the use of the name and staff-note 'a' refers to a chanter pitch closer to B₄ on modern instruments. A key signature of three sharps may be included simply to indicate the approximate pitches of the chanter, or it may be left out altogether on the basis that the chanter pitches are fixed. Stereotypical ways of writing ornaments are used (see ex.7 for those used in *piobaireachd*) which indicate finger patterns rather than necessarily perceivable pitches; these gracenings also give no rhythmic indications. Pipers learn to interpret this specialized notation as part of their training, and most pipers find it difficult to read standard Western staff notation.

Notation is often supported, or entirely supplanted, by the use of *canntaireachd* (lit. 'humming a tune'), a system of vocables indicating bagpipe melodies and specific gracenings. Several systems of *canntaireachd* have been written down, including some associated with the MacCrimmons, and a very systematic method compiled c1800 by Colin Campbell. Most pipers today sing in quite loose forms of *canntaireachd*, but it remains an important form for teaching and musical discussions. Many of these loose *canntaireachd* syllables are similar to the vocables used in the choruses of Gaelic song.

Ceòl beag, unlike *ceòl mór*, includes many tunes also played on other instruments. The earliest publication of pipe tunes are to be found in 18th-century fiddle collections, but more significant early publication was in collections such as Patrick MacDonald's *Highland Vocal Airs* (D1784) and Donald MacDonald's *Collection of Quicksteps, Strathspeys, Reels and Jigs* (C1828). By the mid-19th century, army regiments supported pipe bands, each developing (and many eventually publishing) its own material.

Pipe marches are largely in 2/4 or 6/8 and, although there was considerable experimentation with expanded variation sets in the early 20th century, most have two parts followed by a single variation. These tunes are used by pipe bands for marching and in concert, by *céilidh* dance bands for round-the-room couple dances such as the Gay Gordons, Canadian Barn dance, etc., and by solo fiddlers and accordion players in listening medleys. Despite their wide currency among non-pipers, these tunes are classified as 'pipe' marches because the pitches used are possible on the chanter and because the large majority have been composed by pipers (e.g. Willie Lawrie, G.S. MacLennan, Duncan Johnstone and many others).

Pipe bands consist of a group of Highland pipers accompanied by side, tenor and bass drummers. They are found in both military and civilian contexts. Until the 1970s, the pipers generally played in unison but the best bands now include arrangements featuring a second part played a 3rd below the main melody line. The repertory of pipe bands emphasizes tunes of lesser complexity, as a strict unison sound is desired.

Pipe-band drummers are led by a drum-major responsible for arranging parts. Evidence from 19th-century descriptions points to a fairly simple set of standard beatings; in the 20th century these have been increasingly elaborate and some bands exhibit drummers with an astonishing degree of virtuosity. Drum beatings follow or complement the melodic rhythm of pipe tunes; modern drum majors make sophisticated use of silence, syncopation and dynamics. Drumming was transmitted entirely orally, often using an informal drum *canntaireachd*, until the mid-20th century, when drum scores based on the single-line notation system of the Basle school were introduced.

As in the case of *piobaireachd*, pipe band music has, since the 19th century, dwelt in a world regulated by competitions and institutions (i.e. the Army School of Pipe, Royal Scottish Pipe Band Association). Partly influenced by the mid-20th-century folk revival, and partly in reaction against this regulated world, pipers began composing a significant body of new tunes which break rules concerning finger patterns, variation forms, and also introduce new rhythmic ideas. This trend, known as 'kitchen piping' for its informality, began in Canada but quickly gained popularity in Scotland, particularly among younger pipers. Public address systems also have brought a major change to the role of the Highland bagpipes in ensembles as it is now possible to balance the volume of this outdoor instrument with the softer fiddle, accordion, flute, clàrsach and voice.

In addition to the Highland bagpipe, Scotland has a variety of bellows-blown, or *cauld wind*, bagpipes. Historically, bellows-blown bagpipes are known from records concerning official pipers of Lowland burghs. These musicians played through the town at morning and evening, and at civic occasions. *Cauld wind* pipes had nearly died out by the mid-20th century but several have been revived, notably the Scottish small-pipes and the Border pipes. Both instruments are played in largest numbers by Highland pipers seeking an indoor instrument. These pipers simply transfer the Highland bagpipe repertory to the bellows-blown instrument. The Lowland and Borders Pipers Society (established 1984) seeks to revive repertory meant especially for bellows-blown instruments. There are now several important pipe makers, including Hamish Moore and Julian Goodacre, as well as composers (e.g. Gordon Mooney) concentrating on Scottish bellows-blown pipes.

Much Scottish bagpipe music is esoteric and is listened to and understood principally by other pipers and a small number of expert listeners. Competitions form one of the major outlets for performance of both *piobaireachd* and pipe band music, and a large proportion of competition audiences is made up of pipers. Pipe bands play more popularly for a large number of civic occasions, and solo pipers are often called on to perform at weddings and funerals.

The growth of phenomena such as kitchen piping and the use of both Highland and bellows-blown pipes in bands featuring other melody instruments has, in the late 20th century, created wider audiences for sustained piping performances. Despite the esoteric nature of the most advanced and complicated forms of bagpipe music, the Highland pipes have a strong cultural resonance for Scots; they are considered

emblematic of Scotland by the rest of the world. The strong connection with Highland society before the Jacobite rebellions, the emotive presence of pipes for army personnel, and the unique nature of the instrument all add to the Highland bagpipe's status as a national cultural icon.

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(ii) Fiddle.

The fiddle is played throughout Scotland, with particular areas of concentration in the north-east and in Shetland, each of which has numerous fiddlers and a distinctive solo fiddle tradition. The west Highlands, though having a smaller number of players, also features a distinctive tradition of solo fiddle playing. Ubiquitous throughout Scotland is the presence of the fiddle in dance bands; stylistically, there is less regional differentiation here than in solo playing for a purely listening audience.

There are iconographic and literary records of string instruments as the *feydl*, *rebec* and *croud* in Scotland from about the 10th century; but the violin proper is first mentioned there at the beginning of the 18th century. The first collections of music for the instrument were mostly of song-tunes with instrumental variations, in which the violin was often an alternative to the flute or oboe.

There are records of noted Scots fiddle players living before the accredited date for the appearance of the violin in Scotland: Patrick Birnie (*b* c1635), Nichol Burne ('the violer', probably also 17th century) and the famous fiddler-freebooter James Macpherson, composer of *Macpherson's Rant* (*b* 1675; hanged 1700). His fiddle, which he broke in pieces on the gallows (it is now in the Macpherson Museum, Newtonmore), was made on the Italian model.

From the mid-18th century, Scottish fiddle playing was dominated for nearly 100 years by the Gow family. The first of the Gow fiddlers was Niel Gow (1727–1807; see fig.3). He is thought to have developed the trick of the up-bow stroke which characterizes the 'Scotch snap' of the strathspey. This style of playing has been handed down among fiddle players of the Gow tradition. One of the best known of the 20th century is Hector MacAndrew at Aberdeen, whose grandfather was taught by a pupil of Niel.

Niel Gow was the accredited composer of some 70 tunes; but some of these attributions are doubtful, the Gows being notorious for appropriating other people's tunes as their own. Of Niel's four sons the youngest, Nathaniel (1766–1831), even more famous as a composer than his father, is probably best known for his descriptive piece *Caller Herrin*, to which Lady Nairne wrote the well-known words of the same title. His *Largo's Fairy Dance*, commonly used in the eightsome reel, is also eternally popular. Nathaniel Gow was also significant as a publisher of fiddle tunes.

Of the Gows' contemporaries, one of the best known player composers for the fiddle was William Marshall (1748–1833). His compositions include *Miss Admiral Gordon's Strathspey* (to which Robert Burns wrote the words *Of a' the airts the wind can blaw*), *The Marquis of Huntly's Farewell*, *Craigellachie Bridge* (ex.8) and other favourites. Other fiddle composers were Angus Cumming (*b* c1750), Isaac Cooper (c1755–1820), John Bowie

(1759–1815), Robert Petrie (1767–1830) and ‘Red Rob’ Mackintosh (1745–1807), all of whom published collections of their own compositions.

In the 19th and early 20th century, the most famous Scottish fiddler was James Scott Skinner (1843–1927). His background included both traditional fiddle playing and dancing, as well as training in Western classical violin playing. This combination led to a virtuosic performance style, along with composition of violinistic variation sets, owing much to the world of the orchestral violin. Skinner published over 600 original tunes, some of which are so embedded in the national repertory in oral tradition that players are unaware of their composer. Skinner was highly influential through his live performances as a soloist in concert parties and, continuing after his death, through his numerous commercial recordings. He was the first Scottish fiddler to record commercially, starting in 1899.

In the 20th century, the fiddle declined in popularity after Skinner's death; this coincided with a rise in the popularity of free-reed instruments. After a major competition sponsored by the BBC in 1969, and in tune with the revival of song in Scotland and elsewhere, interest in the fiddle has grown enormously. Important performers of the last 30 years of the 20th century include Hector MacAndrew, Bill Hardie, Angus Grant, Aly Bain and Alasdair Fraser. Some sections of the fiddle world have taken a strong interest in related traditions, especially in Cape Breton and Donegal, both of which have strong communities of emigrant Scots.

The repertory of Scottish fiddlers consists primarily of dance tunes (marches, strathspeys, reels, jigs, waltzes and, to a lesser extent, hornpipe) but slower tunes meant for a non-dancing audience are important as well; these include song airs (from both Gaelic and Scots songs), other slow airs and the slow strathspey. This latter genre, first developed by William Marshall, features an exaggerated form of the jagged rhythms of the dance strathspey. Many slow strathspeys are in B \flat and E \flat : major, keys not normally associated with traditional fiddling in Scotland. The typical medley for solo listening sets begins with a slow tune, and continues with a march, strathspey and reel or other combination of genres increasing in speed. These medleys generally feature tunes all in the same key. In contrast, medleys required for dance music generally include 3 to 4 tunes of the same genre.

Some writers have highlighted the use of scordatura tunings by Scottish and Shetland fiddlers, but these are rarely heard in modern times. Instruments in use today are standard European violins, often amplified in public performance through a variety of electronic means. Although there are makers of electric violins in Scotland, this form of the instrument has not been taken up by many traditional players.

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(iii) Clàrsach.

Unlike the bagpipe and fiddle traditions, the harp in Scotland suffered a complete break in its tradition. Having flourished during the Lordship of the Isles with clan chiefs retaining official harpists, the role of the chief's harper declined throughout the 17th century. The last known professional harper, Murdoch MacDonald, retired in 1734 from service to MacLean of Coll.

Another important late harper of this era was Roderick Morrison, harper to the MacLeod chiefs at Dunvegan Castle.

The instruments played by early Scottish harpers are represented by the 'Queen Mary' and 'Lamont' harps (National Museum of Antiquities, Edinburgh) and the 'Trinity' or 'Brian Boru' harp (Library of Trinity College, Dublin). Bannerman judges that, on internal evidence of decoration of these instruments, they came from a west Highland workshop before the 16th century. Lowland households before the 18th century also supported harpers, mainly playing gut-strung instruments. The range of modern clàrsachs is variable but is normally from G to a[♯] with semitone tuning blades.

The repertory of pre-18th century harpers playing either wire- or gut-strung instruments is largely unknown. Modern scholar-performers, notably Alison Kinnaird and Keith Sanger, have pieced together evidence based on harp tunes in fiddle manuscripts, tunes with harpers' names in their titles, a few pieces known to be harp compositions (notably those in the Angus Fraser manuscript), along with evidence from Irish and Welsh sources. Kinnaird, along with harpists including Ann Heymann and the harp duo 'Sileas' have attempted modern reconstructions of early harp music; though musically successful, their connection to older traditions is somewhat speculative.

Collinson, Bannerman (F1991) and others have speculated that 16th-century harpists in the Highlands and Islands played variation forms which were taken up by pipers to form *piobaireachd*. This is particularly likely in the case of official musicians to the MacLeod chiefs at Dunvegan, who included both prominent harpers (e.g. Roderick Morrison) and the MacCrimmon family of pipers.

Revival of the gut-strung clàrsach began in the late 19th century, when Lord Archibald Campbell instituted a competition for clàrsach playing to accompany Gaelic song at the National Mod; he also had instruments made in conjunction with this new competition. An arpeggiated accompaniment style developed which was related more closely to Western orchestral use of the concert harp than to anything known about indigenous Scottish harp music. Marjorie Kennedy Fraser and her daughter popularized this approach and it was further supported when the Clàrsach Society (Comunn na Clàrsach) was formed in 1931. The Clàrsach Society has provided instruments available for hire, individual lessons, publications of harp arrangements and performance opportunities. In the 1980s, influenced by the historical work of Alison Kinnaird and the increasing popularity of traditional music generally, a new generation of harpers engaged in further experimentation, playing fiddle and pipe melodies on both gut- and wire-strung harps, and using a more syncopated and varied style of accompaniment. Patsy Seddon and Mary MacMaster have been most prominent in the movement. As with other traditional instruments, electronic versions of the clàrsach have been used but only to a limited extent.

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(iv) Free reed instruments.

Free reed instruments, especially the mouth organ and accordion, are among the most popular instruments of traditional music in Scotland. Despite their popularity, free-reed instruments have low prestige because of their relatively recent origin and lack of art-music associations.

Jimmy Shand (*b* 1908), ex-miner turned accordion salesman and then professional musician, single-handedly boosted the popularity of the button-key accordion in the mid-20th century to the point that the fiddle was largely supplanted as the main instrument of the dance. The piano-key accordion has since become dominant. Bobby MacLeod of the Isle of Mull was one of the most distinguished accordion players who also played the Highland bagpipes. He interpreted, on the accordion, aspects of piping style, particularly the swing of march playing, and some gracings. At the same time, he and others experimented with jazz harmonies in using accordion chord structures for accompaniment of Gaelic song airs. At the end of the 20th century, the piano accordion continues to flourish in Scotland, with prominent exponents including Jim Johnstone, Freeland Barbour and Phil Cunningham. The accordion is primarily associated with dance music, but it is also used in concert bands. The concertina retains a minority-interest position but has a devoted following and some virtuoso performers.

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7. Education.

Traditional music education has ranged from apprenticeship systems among clan pipers to self-teaching during immersion in oral tradition, to individual and group lessons of varying formality. Traditional musicians sometimes speak of the need of heroes to emulate; in the modern world, this takes place through a combination of personal contact and learning from recorded sound. Alan Lomax referred to Scotland's traditional music as 'bookish' and reference, though not strict adherence, to written collections forms an important part of literate musicians' education.

After a mid-20th century lull in traditional music conventionally attributed to the rise of disco dancing, there appeared a generation lacking personal contact with traditional musicians. As interest grew in the 1970s and 1980s, newer organizations (e.g. The Traditional Music and Song Association) joined older ones (e.g. Clàrsach Society) in providing workshops and lessons in traditional music. The Feisean movement in the Highlands and Islands has been most successful in encouraging young musicians and giving them contact with some of the best teachers of traditional music.

Tom Anderson began a highly successful programme of fiddle teaching in Shetland in the 1970s, as well as helping to initiate summer vacation classes at Stirling University. His first and most famous pupil was Aly Bain, but he went on to found a schools fiddle programme in Shetland that is still flourishing at the end of the 20th century. Bagpipe instruction has also entered schools, particularly in the Highlands, and the College of Piping and Piping Centre in Glasgow, along with the Army School of Piping in Edinburgh, have provided further formal training for pipers. Other instruments and singing have not been so well supported in formal primary and secondary education. In 1996, the Royal Scottish Academy of Music and Drama began a degree course for traditional musicians featuring

principal studies in accordion, bagpipes, clàrsach, fiddle, Gaelic song, Scots song and percussion. The presence of this course has done much to bolster formal recognition for traditional music throughout Scotland.

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- A. Munro:** *The Democratic Muse: Folk Music Revival in Scotland* (Aberdeen, 1996)
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Scott, Cyril (Meir)

(*b* Oxton, Cheshire, 27 Sept 1879; *d* Eastbourne, 31 Dec 1970). English composer, writer and pianist. He showed early musical talent and at the age of 12 was sent to the Hoch Conservatory, Frankfurt, to study under Lazzaro Uzielli and Humperdinck. He returned to England 18 months later and continued his studies under Steudner-Welsing in Liverpool. A second period of study at Frankfurt began in 1895, this time under Iwan Knorr. Fellow composition students included Grainger, Norman O'Neill, Roger Quilter and Balfour Gardiner, who, together with Scott, were soon to be referred to as the 'Frankfurt Group'. It was during this period that he formed a close friendship with the poet Stefan George, whose work he later translated.

Scott left Frankfurt in 1898, returning to Liverpool and teaching. In 1900 his *Heroic Suite* was performed in Manchester and Liverpool by Richter, and his First Symphony in Darmstadt under Willem de Haan. Although well received at the time, both works, together with much of the chamber music he had written during this period, were later withdrawn. Scott's London début came in 1901 with a performance of the Piano Quartet in E minor. His Second Symphony (later reworked as *Three Symphonic Dances*) was

conducted by Wood at a Promenade Concert in 1903. He signed a contract with Elkin for songs and piano pieces, and in 1909 a similar agreement was made with Schott for large-scale works. Many of the original manuscripts of works published in Germany were destroyed during World War II. The long series of Impressionist piano pieces and songs that followed the Elkin agreement, together with frequent recitals and his own strikingly romantic appearance, established his reputation as a 'modernist' composer. His most outstanding achievement in the pre-war period was the Piano Concerto which Beecham introduced at the British Music Festival of 1915.

In 1921 Scott married the novelist Rose Allatini. By this time he had begun to take a serious interest in Indian philosophy, which led to his becoming a Vedantist and finally a follower of the Higher Occultism. He also became absorbed in the study of naturopathy, osteopathy and homeopathy. He was to write successfully and frequently on all these topics, his work being translated into many languages. His literary output included several volumes of poetry (much influenced by Swinburne and Dowson), a large number of unpublished plays, and an entertaining autobiography, *My Years of Indiscretion* (1924).

Between the wars Scott's music was much performed on the Continent, and a highpoint in his career came with the production of his one-act opera *The Alchemist* at Essen in 1925 under Felix Wolfe. In England, large-scale works for chorus and orchestra were heard at the 1936 Norwich Festival (*Let us Now Praise Famous Men*) and the 1937 Leeds Festival (*La belle dame sans merci*). But by now his music had begun to lose something of its appeal as a novelty. The rich harmonies, languorous melodic lines and rhapsodic diffuseness of form that had once seemed daring and very un-English, came to be regarded simply as part of a period tendency which had seen its most successful expression in the music variously of Debussy and Skryabin. Though still in demand as an interpreter of his own music (he made recital tours all over the world), his reputation as a significant composer went into partial decline.

By 1944 Scott had decided to abandon composition, but according to his own account (1969), a 'significant occult sign' led him to continue. The fruits of this renewed activity included the opera *Maureen O'Mara* (1946), an oratorio *Hymn of Unity* (1947), and a considerable quantity of orchestral and chamber music.

In 1962 a group of friends and admirers formed the Cyril Scott Society with the object of arousing interest in his work, but their efforts did not lead to any large-scale revival. A performance of a piano concerto in 1969, however, revealed a work that for all its rhapsodic opulence was stronger than had been suspected, and the *Hourglass Suite* made a similarly favourable impression in 1971. These performances and a 1993 recording of five major orchestral works suggest that a thorough-going examination of his life's work is long overdue. In the meantime his reputation is kept alive in England by a handful of songs and piano pieces, though abroad his chamber music still commands respect. The importance of his achievement was acknowledged, during his lifetime, by the International Academy (MusD, FIA 1956), the American Conservatory in Chicago (DMus 1959) and the RAM (1969).

WORKS

(selective list)

stage

The Alchemist (op, 1, Scott), 1917; The Incompetent Apothecary (ballet), 1923; The Saint of the Mountain (op, 1, Scott), 1925; Karma (ballet), 1926; The Masque of the Red Death (ballet, after E.A. Poe), 1932–?; Maureen O'Mara (op, 3, Scott), 1946

orchestral

Sym. no.1, 1900; Sym. no.2, 1903 [rev. as 3 Symphonic Dances]; Aubade, 1911; 2 Passacaglias on Irish Themes, 1912; Pf Conc., 1915; Vn Conc., 1927; Vc Conc., 1931; 2 vn concs., c1935; Hpd Conc., 1937; Sym. no.3 'The Muses', 1939; Ob Conc., 1946; Sinfonietta, str, org, hp, 1954; Pf Conc. no.2, 1958; Neopolitan Rhapsody, 1960; Sinfonietta, str, 1962; many ovs. and suites

choral and vocal

Nativity Hymn (R. Crashaw), chorus, orch, 1913; La belle dame sans merci (J. Keats), Bar, chorus, orch, 1916; The Ballad of Fair Helen of Kirkconnel (trad.), Bar, orch, 1925; Rima's Call to the Birds (W.H. Hudson), S, orch, 1933; Mystic Ode (A. Lundy, C. Scott), chorus, orch, 1933; Let us Now Praise Famous Men, chorus, orch, 1935; Ode to Great Men (Scott), T, orch, 1936; Hymn of Unity (Scott), solo vv, chorus, orch, 1947; over 100 songs

chamber and solo instrumental

2 pf qnts, 1924, 1952; Cl Qnt, 1953; 4 str qts, 1920, 1958, 1960, 1968; Pf Qt, e, 1900; 2 str trios, 1931, 1949; 3 pf trios, 1920, 1950, 1957; Sonata, 2 vn, pf, 1963; 4 sonatas, vn, pf, 1910, 1950, 1955, 1956; Sonata, vc, pf, 1950; Sonata, fl, pf, 1961; 3 pf sonatas, 1910, 1932, 1956; 160 pf pieces

MSS in GB-Lbl

Principal publishers: Boosey & Hawkes, Elkin, Schott, Stainer & Bell, Universal

WRITINGS

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The Initiate Trilogy (London, 1920–32)

My Years of Indiscretion (London, 1924)

Music: its Secret Influence throughout the Ages (London, 1933, enlarged 3/1958/R)

An Outline of Modern Occultism (London, 1935, enlarged 2/1950/R)

Medicine, Rational and Irrational (London, 1946)

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MICHAEL HURD

Scott, Francis George

(*b* Hawick, 25 Jan 1880; *d* Glasgow, 6 Nov 1958). Scottish composer. Educated at Edinburgh University and at Moray House College of Education, Edinburgh, Scott took the Durham MusB in 1909 and also studied briefly with Roger-Ducasse in the early 1920s. He taught English and primary subjects in Langholm, Dunoon and Glasgow before his appointment (1925–46) as music lecturer at Jordanhill College, Glasgow. His earliest ambitions were as much literary as musical, and the inspiration of his music was almost always verbal: although he wrote a few rather clumsy orchestral pieces (only the brash and vivid *Renaissance* overture merits revival), it is as a song composer with a searching literary insight that he will be remembered. He was a committed nationalist, and Scottish speech rhythm, folk poetry, folk music and pibroch were the sources of his art. All of these elements were blended into a musical language which also showed a keen awareness of Bartók and Schoenberg.

Scott's work is variable in quality. Although he made many fine settings of Dunbar and Burns, his best music is perhaps to be found in his settings of Hugh MacDiarmid, who had been his pupil at Langholm Academy. In such songs as *The Watergaw*, *Country Life*, *The Eemis Stane*, *Moonstruck* and *Milkwort and Bog-cotton* (the last three from *Scottish Lyrics*, book 3) he created a startlingly personal word–music synthesis and a chromatic idiom of great subtlety and strength.

WORKS

3 Short Songs, medium/high v, pf (London, 1920); *Scottish Lyrics*, 1v, pf, 5 vols. (London and Glasgow, 1922–39); *The Ballad of Kynd Kittock* (W. Dunbar), Bar, orch, 1934; *Renaissance*, ov., orch, 1937; *The Seiven Deadly Sinnis*, dance suite, orch, 1941; *Lament for the Heroes*, str orch, 1941; *Edward* (Scottish ballad), Bar, orch, 1943; *7 Songs*, Bar, pf (London and Glasgow, 1946); *35 Scottish Lyrics and Other Poems* (Glasgow, 1949)

MS collections: Scottish Music Information Centre, Glasgow

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NEIL MACKAY

Scott, James (Sylvester)

(*b* Neosho, MO, 12 Feb 1885; *d* Kansas City, KS, 30 Aug 1938). American ragtime composer and pianist. His parents had been slaves and had come from North Carolina to Neosho, where Scott took music lessons from John Coleman. After moving to Carthage, Missouri, about 1901, his father bought him a piano, and Scott honed his pianistic skills by 'sitting in' between dance sets at the Lakeside Amusement Park and by performing in local saloons. In 1902 he began working for the Dumars Music Company and was soon promoted to sales clerk and song demonstrator. The following year Dumars published two rags by Scott, *A Summer Breeze* and *The Fascinator*. In 1906 he reportedly journeyed to St Louis and met Scott Joplin, who is said to have introduced him to the publisher John Stark. That year Stark issued *Frog Legs Rag*, which proved popular, and thereafter his firm became almost the sole publisher of Scott's works. During the 1910s Scott continued to write piano rags for Stark and to work for Dumars, and also travelled as far as Kansas City and St Louis to perform. By 1920 Scott had moved to Kansas City, Kansas, where he opened a teaching studio. He reportedly continued to compose, but his last rag was issued in 1922. In the 1920s he played for silent films and then with pit orchestras in Kansas City, Missouri; when sound films displaced the theatre orchestras, he formed a dance band and continued to play until shortly before his death.

Scott's rags have a number of traits traditional to American music: pentatonicism, blue notes, call-and-response patterns and jazz-like breaks. They are generally structured around two-bar motifs, and demand greater virtuosity than the works of Joplin or Joseph Lamb. In Scott's later rags his textures became richer and his bass lines more varied. He was not well known in his lifetime and his music had less circulation than Joplin's: apparently none of Scott's rags were recorded on discs before the 1920s, although a number were issued on piano rolls. In 1939 Jelly Roll Morton recorded his *Climax Rag*, and in the 1940s several of Scott's other rags were recorded by dixieland jazz bands. A revival of interest in his works followed the publication in 1950 of Blesh and Janis's *They All Played Ragtime*.

WORKS

(selective list)

Pf rags: *The Fascinator* (1903); *A Summer Breeze*, march and two step (1903); *On the Pike*, march and two step (1904); *Frog Legs Rag* (1906); *Kansas City Rag* (1907); *Grace and Beauty* (1909); *Great Scott Rag* (1909); *The Ragtime Betty* (1909); *Sunburst Rag* (1909); *Hilarity Rag* (1910); *Ophelia Rag* (1910); *Quality* (A High Class Rag) (1911); *Princess Rag* (1911); *Ragtime Oriole* (1911); *Climax Rag* (1914); *Evergreen Rag* (1915); *Honeymoon Rag* (1916); *Prosperity Rag* (1916); *Efficiency Rag* (1917); *Paramount Rag* (1917); *Dixie Dimples*, ragtime fox trot

(1918); Rag Sentimental (1918); New Era Rag (1919); Peace and Plenty Rag (1919); Troubadour Rag (1919); Modesty Rag (A Classic) (1920); Pegasus (A Classic Rag) (1920); Don't Jazz Me (I'm Music) (1921); Victory Rag (1921); Broadway Rag (A Classic) (1922); Calliope Rag (1966)

Other pf: Hearts Longing Waltzes (1910); Suffragette Waltz (1914); Springtime of Love Valse (1919)

Songs: She's my girl from Anaconda (Dumars) (1909); Sweetheart Time (Dumars) (1909); Take me out to Lakeside (I. Millet) (1914); The Shimmie Shake (C. Wilson) (1920)

Principal publishers: Dumars, Stark

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JOHN EDWARD HASSE

Scott, John (i)

(*b* c1775; *d* Jamaica, 1815). English composer and organist. He worked in London so briefly and with so little effect that contemporary references to him are of extreme rarity. He studied the organ under William Sexton at St George's, Windsor, where he had been a chorister, and became deputy organist at Westminster Abbey under Samuel Arnold. In 1796 or 1797 he was appointed pianist (i.e. répétiteur) at Sadler's Wells Theatre, for which he composed some short burlettas, pantomimes and ballets; none of the music survives. Scott's only publications seem to have been a set of glees (c1799) and a comic song, *Abraham Newland*, about the chief cashier of the Bank of England. The words were by Charles Dibdin junior, who recorded in his memoirs (London, 1956, p.35) that its popularity at Sadler's Wells brought him the beginnings of fame and enough money on which to get married; its piracy by another publisher, Dale, led to a famous lawsuit. But the tune was already popular, and Scott did no more than provide it with a simple accompaniment. In 1800 Dibdin became manager of Sadler's Wells but did not think well enough of Scott to extend his contract there. From 1806 to 1813 he ran his own theatre, possibly called the Sans Pareil, which stood between Heathcock Court and Bullen Court. According to the Lord Chamberlain's accounts he was licensed to produce burlettas, pantomimes, 'Dancing Song & Recitation with Optical & Mechanical Exhibitions' (see *BDA*). Scott then left for Jamaica to be organist at Spanish Town.

Sadler's Wells's records are far from complete at this time; Scott wrote the music for four works for the theatre, but nothing seems to be known about them: *The Magician and the Invisible Lover* (burletta, 1797), *The Mountain of Miseries, or Harlequin Tormentor* (pantomime, 1797), *The Master of the Cave, or Harlequin and the Fay* (pantomime, 1798) and *The Oracle of Delphi, or Hercules' Vagaries* (1799). According to *Grove's Dictionary*, 1st edn, he also composed "the well-known anthem, "Praise the Lord, O Jerusalem".

ROGER FISKE/R

Scott, John (Gavin)

(b Wakefield, 18 June 1956). English organist. He was organ scholar at St John's College, Cambridge, from 1974 to 1978, and his principal teachers were Ralph Downes and Gillian Weir. He gave his London début recital at the Proms in 1977. In 1978 he won the Manchester Organ Competition and, in 1985, first prize in the International J.S. Bach Competition, Leipzig. He became assistant organist of Southwark and St Paul's cathedrals in 1978, then sub-organist of St Paul's in 1985, where he was appointed organist and director of music in 1990. Scott has given first performances of organ works by William Mathias and Kenneth Leighton, from whom he received dedications, and by Petr Eben. He has conducted the choir of St Paul's in recordings of anthems and psalms from the Anglican repertory and has recorded organ works by Duruflé, Dupré, Mendelssohn and English late Romantic composers.

IAN CARSON

Scott, (Patrick) John (Michael O'Hara) (iii)

(b Bristol, 1 Nov 1930). English arranger, composer, conductor and performer. As a young man Scott was a highly respected flautist and arranger with bands such as those of Heath, Ambrose and Herman. For a while he was a member of the John Barry Seven, and played on several soundtracks by Barry, including some early films in the 'James Bond' series. He accompanied many leading singers on commercial recordings, including Matt Monro, Tom Jones and Shirley Bassey. Much in demand as a session player, he worked with Mancini on several film scores and the experience persuaded him to concentrate on composing for the cinema. An operation on his jaw in 1971 ended his playing career.

Scott's first feature, *A Study in Terror* (1965), led to numerous commissions, including *Antony and Cleopatra* (1972), *England Made Me* (1973) and *Greystoke* (1984), and in the early 1980s he embarked upon a long series of Jacques Cousteau documentaries. He also contributed many short pieces to publishers' mood music libraries, and several became well known as signature tunes, for example those of the television programmes 'Tonight' and 'Nationwide'. His style seemed ideally suited to nature programmes, and was used by the BBC for 'The World About Us' and in

Anglia Television's 'Survival'. Scott's music for television has won him two Emmy awards.

DAVID ADES

Scott, Marion M(argaret)

(*b* London, 16 July 1877; *d* London, 24 Dec 1953). English musicologist. From 1896 to 1904 she studied at the RCM, where she was taught the violin by Arbos; she remained for many years closely associated with the college. She was a founder of the Society of Women Musicians in 1911 and its president from 1915 to 1916.

Marion Scott had a wide-ranging and creative mind and personality. She published a book of poems in 1905, wrote much music, and was a sensitive and discerning music critic (e.g. for the *Musical Times*). An associate of Joachim and later of Tovey, she led her own string quartet, organized concerts of British chamber music (between 1900 and 1920), and was for a time leader of the Morley College orchestra under Gustav Holst's direction. At the age of 50 she turned to musical scholarship. Her book on Beethoven is a masterly biographical and critical study, and her articles on Haydn are of great documentary importance. The studies and original research that they required were intended to go towards a book on Haydn, but only three chapters of this were completed at the time of her death. Her collection of Haydn scores and Haydn pictures was bequeathed to the Cambridge University Library. Her writings are remarkable for their grace and distinction of style, qualities which also appeared in her occasional programme notes.

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'Haydn in England', *MQ*, xviii (1932), 260–73

'Haydn: Relics and Reminiscences in England', *ML*, xiii (1932), 126–36

Beethoven (London, 1934, rev. 2/1974 by J. Westrup)

Mendelssohn (London, 1938)

'Haydn: Fresh Facts and Old Fancies', *PMA*, lxxviii (1941–2), 87–105

'Some English Affinities and Associations of Haydn's Songs', *ML*, xxv (1944), 1–12

'Haydn and England', *HMYB*, ii–iii (1945–6), 45–9

'Haydn and Folksong', *ML*, xxxi (1950), 119–24, 383–5

'Haydn Stayed Here!', *ML*, xxxii (1951), 38–44

'The Opera Concerts of 1795', *MR*, xii (1951), 24–8

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ERIC BLOM/PETER PLATT

Scott, Mrs.

English mezzo-soprano. See [Young family \(6\)](#).

Scott, Ronnie [Schatt, Ronald]

(*b* London, 28 Jan 1927; *d* London, 23 Dec 1996). English jazz night-club owner, tenor saxophonist and bandleader. He first played the soprano saxophone and took up the tenor instrument at the age of 15. After touring with the trumpeter Johnny Claes (1944–5), Ted Heath (1946) and others, he was one of a number of British players who worked on transatlantic liners (1946–8) solely to travel to the USA to hear the music played by such musicians as Dizzy Gillespie, Charlie Parker and Bud Powell. From 1948 he played in a number of bands including the Club Eleven, the Jazz Couriers (which he co-led with Tubby Hayes) and the Clarke-Boland Big Band, as well as leading his own quartets and quintets.

In 1959, he established Ronnie Scott's night club in Gerard Street in Soho. It became the most important venue for jazz performance in the UK, especially after it moved to Frith Street in 1967. In the informal surroundings, Scott presented American soloists such as Art Blakey, Coleman Hawkins, Gillespie and Sonny Rollins, as well as the big bands of Count Basie, Maynard Ferguson, Buddy Rich and others. The club's promotion of British jazz has also been of supreme significance and many British musicians appear there regularly. In 1981 Scott was awarded the OBE.

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L. Tomkins: 'The Club and I', *Crescendo International*, xvii (1979), no.10, pp.6–7; no.11, pp.20–22; no.12, pp.12–13; xviii/1 (1979), 12–13, 33 [interview]

J. Fordham: *Let's Join Hands and Contact the Living: Ronnie Scott and his Club* (London, 1986)

CHARLES FOX/DIGBY FAIRWEATHER/R

Scott, Stephen

(*b* Corvallis, OR, 10 Oct 1944). American composer. He studied at the University of Oregon with Homer Keller (BA 1967) and at Brown University with Paul Nelson and Shapiro (MA 1969); he studied traditional African music in Ghana, Tanzania and Zimbabwe in 1970. In 1969 he began teaching at Colorado College, where he founded the Pearson Electronic Sound Studio and the New Music Ensemble. His awards include the New England Conservatory-Rockefeller Foundation chamber music prize (1980, for *Arcs*), the Kayden Arts Award (1983) and an NEA fellowship (1985).

Scott's interest in African music and the works of Steve Reich and Terry Riley has influenced his own compositions, which are built around melodic repetition and gradual rhythmic change. In 1977 he developed a 'bowed piano' technique: as many as ten players excite the strings of an open

piano with monofilament bows and sticks coated with resin. The sounds produced resemble that of a mass of string instruments or a giant accordion, or occasionally electronic effects. His works in this medium range from short studies to the concert length *Vikings of the Sunrise*. His Bowed Piano Ensemble has toured extensively in the USA, Europe and Australia.

WORKS

(selective list)

Bowed pf (10 players): Music 1, 1977; Music 2, 1978; Music 3, 1979; Arcs, 1980, rev. 1984; Rainbows, 1981; Minerva's Web, 1985; The Tears of Niobe, 1986; Bowed Rosary, bowed pf, elec kbd, 1990; Thirteen, bowed pf tuned to just intonation, 1990; A Rosary of Islands, bowed pf tuned to just intonation, 1991; Music for Bowed Pf and Chbr orch, 1993; Vikings of the Sunrise, 1995

Others: Ww Qnt, 1967; 5 Ferlinghetti Poems, nar, mixed vv, tape, 1969; Traffic Jam, unspecified ens, 1970; Baby Ben, inst ens, 1971; Suspended Animation, 2 pf, 2 hpd, tape delay, 1972; Glacier Music, ww qnt, tape delay, 1973; Variations on an American Folk Tune, orch, tape, 1973; Monophonies and Euphonies, sym. wind ens, 1974; American Pie (various texts), mixed vv, inst ens, 1976; The Silver Staircase, pf, tape, 1976

Barney's Piece, inst ens, 1977; 3-piece Suitcase, sound sculpture, 1979; Rauschpfanpfare, 3 Rauschpfeifen, 1979; Ceremonial Music, 8 brass, 1979; 3 Winter Poems (J. Stone), S, cl, tape, 1980; The Things which are Seen (E. Dolphy, T. Ross, trad. Asante), T, chorus, synth, orch, 1981; Ta ta logy (textless), vocal ens, 1984; Departures, pf, 1996; incid music

Principal publisher: Adigital

Principal recording company: New Albion

INGRAM D. MARSHALL

Scott, Sir Walter

(*b* Edinburgh, 15 Aug 1771; *d* Abbotsford, 21 Sept 1832). Scottish poet and novelist. His writings inspired a large quantity of music, and his work is now exceeded only by Shakespeare's in terms of the number of compositions, especially operas, it has inspired.

A not-very-realistic image of Scotland had been a major influence on the Romantic movement in Europe. In about 1770 Goethe was swept off his feet by Herder's translations of *Border Ballads* (from Percy's *Reliques*), especially by *Edward*, which Goethe used to recite at parties. At the same time the epics attributed to the Celtic harpist Ossian were being translated into German and other languages, and compared, not to their disadvantage, with the *Odyssey*. Scotland, the source of these strange poems, had the further fascination of being a little-known land on the very edge of Europe, and so the first Scotsman who wrote in attractive detail of his country's customs and history was welcomed with enthusiasm. By the 1820s Scott was being read in translation all over Europe.

Scott was over 40 when he became dispirited with his long narrative poems and turned to novels, and of these the earlier ones about the Lowlands of

Scotland are now thought to be the best. *Ivanhoe* was the first that he based on English history, and its success led him thereafter to write as many novels set in England as in Scotland. The better novels proved ideal for stage treatment. Their characters were heroic yet realistic, and they were set sufficiently far in the past to make operatic treatment acceptable. *Ivanhoe* and *Kenilworth* were especially popular as models for librettos. Scott himself was in Paris in 1826 and saw *Ivanhoé*, a pastiche concocted from Rossini's music without the composer's permission. He wrote: 'It was superbly got up ... It was an opera, and of course the story greatly mangled, and the dialogue in a great part nonsense'. Scott's view was predictable: a libretto can hardly hope to preserve his vivid dialogue at all social levels, the interesting historical detail, the geographical reality, and the flow of the narrative. If the plot sinks as well, then there can be nothing of the original left. In the *Ivanhoe* opera that Scott saw, Rowena and Richard Coeur de Lion do not appear, and Ivanhoe marries Rebecca. The libretto of Bizet's *La jolie fille de Perth* never mentions the two main events of the story, and makes Scott's heroine go mad at the end. Much of the powerful plot survives in Donizetti's *Lucia di Lammermoor*, the best of the Scott operas, but Cammarano leaves out Scott's most memorable villainess, Lucy's mother, and at the climax the opera fashions the novel's crazy heroine into a powerful, mythic figure, melding her image with that of Ophelia.

The operas that were staged in London very soon after the publication of the earlier novels did do some justice to the plots, but their spoken dialogue was written in stage fustian; the blank verse dialogue in the first of these operas (taken from *The Lady of the Lake*) was especially deplorable. The music often included some fine old Scots songs, and the eventual popularity of *Auld lang syne* owed much to its being sung in Davy's *Rob-Roy*. Scott himself was unexpectedly sympathetic towards these adaptations; he even wrote some new lyrics for the operatic *Guy Mannering*, perhaps in fear of others writing something worse.

Schubert's seven settings of lyrics from *The Lady of the Lake* are outstanding (two of them are partsongs). Schubert had read the whole poem with care, and, as his accompaniments show, he knew that Ellen in her cave above Loch Katrine sings her *Ave Maria* to harp accompaniment, and that Norman is hurrying as quickly as possible to answer Roderick Dhu's call to arms. *Normans Gesang* would be more popular if modern audiences knew their Scott as well as Schubert did and appreciated the clash between the calm words and the hurrying piano part. Unfortunately Schubert set translations that sometimes alter Scott's rhythms; his songs cannot be sung to the original words.

When George Thomson was compiling his volumes of National Songs, he asked Scott to write 11 new lyrics to fit old tunes, most of them Welsh or Irish, and this gave Scott a tenuous relationship with their arranger, Beethoven (who once contemplated an opera on *Kenilworth*). Thomson rewarded Scott with presents rather than money, and complained that he seemed incapable of making all his verses rhythmically the same. Scott had no knowledge of music. He enjoyed national songs, especially when he knew something of their historical background, but he was never heard to sing a tune. Yet his novels are full of songs. There is a vivid,

unsentimental account of massed bagpiping in *The Legend of Montrose*, and this rather slapdash novel also contains some scholarly remarks about Annot Lyle's 'clairshach' (harp). Schubert set one of her songs, 'Wert thou, like me, in life's low vale', but Scott said he took the words from Andrew M'Donald.

Scott's popularity on the Continent had waned by the time symphonic poems became popular, and his plots inspired very few examples. In his early *Waverley*, Berlioz attempted only a generalized picture of a young man in search of military honour; he wrote on the score two lines of a poem on the subject alleged to be by Scott's hero, Edward Waverley. He composed his *Rob-Roy* overture in Nice soon after meeting Mendelssohn in Florence. Almost certainly they had discussed programme music, in particular the very detailed programme behind the overture to *A Midsummer Night's Dream*. *Rob-Roy* begins romantically with a Scots song tune on four horns, 'Scots wae hae wi' Wallace bled', but the song has nothing to do with Rob Roy, nor has the long central 'song' for English horn and harp. Nobody in the novel sings to a harp accompaniment, and it may be that the composer's later dissatisfaction with this overture stemmed in part from his discovery that he had been thinking of another book. 'When I conducted it in Paris', he wrote, 'it was so badly received that I put the score in the fire on the night of the concert'. Supposing he would not be detected, he used two of the themes, including the English horn 'song', for *Harold in Italy*, but there was a second score of *Rob Roy* in the Paris Conservatoire, and this has survived.

WRITINGS

with certain exceptions, this list does not include the numerous songs and partsongs

setting words by Scott, nor all the known overtures and incidental music

for plays based on his works

for further information see Gooch and Thatcher

titles of larger works are omitted when they are the same as Scott's

poems

The Lay of the Last Minstrel (1805): cant. by H. MacCunn, Glasgow, 1888

Marmion (1808): ov. by A. Sullivan, London, 1867; *Lochinvar*, 'Idylle romantique' by F.R. Kelly, Salerno, 1887; incid music by A. Mackenzie, Glasgow, 1891; *Young Lochinvar*, cants. by A. Arnott, 1893, and L. Lehmann, 1898; *Lochinvar*, ballet by G. Jacobi, London, c1898; *Lochinvar*, cant. by Haydn Wood, 1911

The Lady of the Lake (1810): *The Knight of Snowdown*, op by H. Bishop, London, 1811; *La donna del lago*, op by J. Vesque von Püttlingen, Vienna, 1830; 7 Gesänge, D835–9, 843, 846 by Schubert, 1825;

pastiche from ops of Rossini, 1846; cant. by G.A. Macfarren, Glasgow, 1877; *Das Feuerkreuz*, cant. by M. Bruch, Berlin, 1889; *Das Mädchen vom See*, op by O.A. Klauwell, 1889; *Coronach*, 4vv, chorus, orch by F. Simpson, 1891

Rokeby (1813): *Rokeby Castle*, op by W. Reeve, London, 1813; op sketched by Glinka

The Bridal of Triermain (1813): op by J. Ellerton, 1831, unperf.; operetta by A.P. Close, Dublin, 1862; cant. by F. Corder, Wolverhampton, 1886

The Lord of the Isles (1815): by G. Rodwell, London, 1834; *La fidanzata delle isole*, op by P. Candio, Verona, 1835; *Edita di Lorno*, op by G. Litta, Genoa, 1853; *Robert Bruce*, pastiche from ops of Rossini, Paris, 1948

novels

Waverley (1814): op by G. Rodwell, London, 1824; pastiche from ops of Rossini, Paris, 1825; ov. by Berlioz, Paris, 1828; *Première fantasia romantique d'après le roman Waverley* op.240 by Czerny; *Die Hochländer*, op by F. von Holstein, Mannheim, 1876 (revision of *Die Gastfreunde*, 1852, unperf.); *Mottoes from the Waverleys*, nar, choir, pf by H. Perkins, 1955

Guy Mannering (1815): ops by H. Bishop with T. Attwood, London, 1816 and L. Bertin, Bièvres, 1825; *La strega di Dernecleugh*, op by D. Pogliani-Gagliardi, Naples, 1830; *Deuxième fantasia romantique d'après le roman Guy Mannering* op.241 by Czerny; op by L. Lackey, 1980

Guy Mannering (1815) and *The Monastery* (1820): *La dame blanche*, op by A. Boieldieu, Paris, 1825; *La donna bianca di Avenello*, ops by S. Pavesi, Milan, 1830, and by C. Galliera, Cremona, 1854; *L'écossais de Chatou*, op by Delibes, Paris, 1869; *Der Erbe von Morley*, op by Holstein, Leipzig, 1872

The Antiquary (1816): opera by H. Bishop, London, 1820

The Black Dwarf (1816): *The Wizard*, op. by C.E. Horn, London, 1820; *L'uomo del mistero*, op by G. Pacini, Naples, 1841

Old Mortality (1816): *The Battle of Bothwell Brig*, op by H. Bishop, London, 1820; *L'exile*, ops by A. Adam, Paris, 1825, and A. Peellaert, Brussels, 1827; *I puritani di Scozia*, op [very distantly related] by Bellini, Paris, 1835; *Froissart* op.19, ov. by Elgar, 1890

Rob Roy (1817): op by J. Davy, London, 1818; *Diane de Vernon*, op by H.-L. Blanchard, Paris, 1831; ov. by Berlioz, Paris, 1831; *Quatrième fantasia romantique d'après le roman Rob-roy* op.243 by Czerny; ops by Curmi, Malta, 1833, F. Flotow, Royaumont, 1836, R. de Koven, New York, 1894, and C.E. Grieve, 1950

The Heart of Mid-Lothian (1818): op by H. Bishop, London, 1819; *La prison d'Edimbourg*, op by M. Carafa, Paris, 1833; *La prigionie d'Edimburgo*, op by F. Ricci, Trieste, 1838; *Le lutin de Culloden*, op by A. Berlijn, unperf., 1848; *Jeanie Deans*, op by H. MacCunn, Edinburg, 1894; op by L. Lackey, Edinboro, PA, 1979

The Bride of Lammermoor (1819): *Le Caleb de Walter Scott*, op by A. Adam, Paris, 1827; *Le nozze di Lammermor*, op by M. Carafa, Paris, 1829; *La fidanzata di Lammermoor*, ops by L. Rieschi, Trieste, 1831, and A. Mazzucato, Padua, 1834; *Oblubienica z Lammermooru*, op by J. Damse, Warsaw, 1832; *A bruden fra Lammermoor*, op by I. Bredel [lib by H.C. Andersen], Copenhagen, 1832; *Ida*, op by G. Bornaccini,

Venice, 1833; Lucia di Lammermoor, op by Donizetti, Naples, 1835; Evelia, op by V. Cappelli, Pistoia, 1885; Ravenswood, incid music by A. Mackenzie, London, 1890; Wishes, Wonders, Portents, Charms, vv, chorus, insts, by W. Bergsma, 1974

A Legend of Montrose (1819): Montrose, op by H. Bishop, collab. W.H. Ware and J. Watson, London, 1822; Lied der Anna Lyle D830 by Schubert, 1825; Allan Mac-Aulay, op by M. Aspa, Naples, 1838; Anna Campbell, op by E. Torriani, Milan, 1854

Ivanhoe (1819): op by J. Parry (ii), London, 1820; Maid Marian, op by H. Bishop, London, 1822; Ilda d'Avenel, ops by F. Morlacchi, Venice, 1824, and G. Nicolini, Bergamo, 1828; pastiche from ops of Rossini, Paris, 1826; Romanze des Richard Löwenherz D907 by Schubert, 1827; Der Templer und die Jüdin, op by H. Marschner, Leipzig, 1829; op by G. Pacini, Venice, 1832; Il templario, op by O. Nicolai, Turin, 1840; Adelaide di Borgogna al castello di Canossa, op by A. Gandini, Modena, 1841 (incl. ballet scene after Scott); Troisième fantasia romantique d'après le roman Ivanhoe op.242 by Czerny; Ivanoé, op by T. Sari, Ajaccio, 1863; Rebecca, op by B. Pisani, Milan, 1865; ballet by E. Bianchi, Florence, 1869; Rébecca, op by A. Castegnier, c1882; op by A. Ciardi, Prato, 1888; op by A. Sullivan, London, 1891; op by V. Fedeli, unperf.

The Abbot (1820): Marie Stuart en Ecosse, op by F.-J. Fétis, Paris, 1823; Le château de Lochleven, op by P.-J. de Volder, Ghent, 1826

Kenilworth (1821): Leicester, op by Auber, Paris, 1823; ballets by F. Mirecki, Milan, c1825, and by M. Costa, London, 1831; Elisabetta al castello di Kenilworth, op by Donizetti, Naples, 1829; Elisabetta, op by P. Sogner, Malta, 1830; Zamek Kenilworth, op by J. Damse, Warsaw, 1832; Festen paa Kenilworth, op by C. Weyse [lib by H.C. Andersen], Copenhagen, 1836; Emmy, op by C. Loewe, 1842, unperf.; Das Fest zu Kenilworth, op by E. Seidelmann, Wrocław, 1843; op by V. Schira, 1848, unperf.; Il conte di Leicester, op by L. Badia, Florence, 1851, and by A. Baur, Parma, 1858; masque by A. Sullivan, Birmingham, 1864; Amy Rosart, ops by G. Caiani, Foiano della Chiana (Arezzo), 1878, I. de Lara, London, 1893, and A.L. Schiuma, Buenos Aires, 1920; ops by G.A. Macfarren, 1880, unperf., B.O. Klein, Hamburg, 1895, and H. Löhr, 1905–6 unperf.; Suite for Brass Band by A. Bliss, 1936

The Pirate (1822): Gesang der Norna D831 by Schubert, 1825

The Fortunes of Nigel (1822): Nigel, op by H. Bishop, London, 1823

Peveril of the Peak (1823): op by C.E. Horn, London, 1826; Fenella, op by S. Pavesi, Venice, 1831

Quentin Durward (1823): ops by H. Laurent, London, 1848, F.A. Gevaert, Paris, 1858, and A. Maclean, Newcastle upon Tyne, 1920; The King's Prize, op by A. Maclean, London, 1904

St Ronan's Well (1823): La Contessa di S Ronano, op by O. Frangini, Florence, 1874

Redgauntlet (1824): Le Revenant, op by J.M. Gomiz, Paris, 1833

The Betrothed (1825): I fidanzati, op by G. Pacini, Naples, 1829; Il contestabile di Chester, ops by G.B. Rabitti-Sangiorgio, Reggio d'Emilia, 1840, and N. Fornasini, Naples, 1845; La dama del castello, op by E. Dominguez, 1845

The Talisman (1825): The Knights of the Cross, op by H. Bishop, London, 1826; König Richard in Palästina, op by P.J. Riotte, Vienna, 1827; Il talismano, op by G. Pacini, Naples, 1829; Malek-Adhel, op by C. Loewe, Stettin, 1832; Richard en Palestine, op by A. Adam, Paris, 1844; The Knight of the Leopard, op by M. Balfe, inc., arr. M. Costa as Il talismano, London, 1874

Woodstock (1826): Alice, op by F. Flotow, Paris, 1837

The Highland Widow (1827): Sara, op by A. Grisar, Paris, 1836; Deborah, op by J.A.H. Devin-Duvivier, Paris, 1867

The Fair Maid of Perth (1828): La guantaia di Perth, op by C.Z. Caffarecci, Naples, 1839; La jolie fille de Perth, op by Bizet, Paris, 1867; La bella fanciulla di Perth, op by D. Lucilla, Rome, 1877

lyrics

The Eve of St John (1800): op by A. Mackenzie, Liverpool, 1924

Donald Caird (1818): Donald Caird ist wider da, cant. by A. Jensen, op.54, 1875; cant. by G. Jacob, 1930

10 songs, duets and trio arr. Beethoven, 1810–18, pubd in Thomson's collections of Scottish, Irish and Welsh songs, London, 1814–17

God protect brave Alexander, written by Scott to fit Haydn's *Emperor's Hymn* for the Tsar's visit to Edinburgh, 1819

Waken, lords and ladies gay (1803): Jadgled op.120 no.1, male vv, by Mendelssohn, 1837

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ROGER FISKE/GEORGE BIDDLECOMBE

Scott-Heron, Gil

(b Chicago, 1 April, 1949). American poet and musician. He grew up in the Bronx and first found fame with poetry highlighting the plight of black Americans and the inadequacies and inequalities of life in the early 1970s. He was at the forefront of the black arts movement with early raps including *The Revolution Will Not Be Televised*, *Sex Education Ghetto Style* and *The Get Out of the Ghetto Blues*. These became even more well known when he recited them for a début album, *Small Talk at 125th and Lenox* (Flying Dutchman, 1970). 1970s 'blaxploitation' was defined by this and other of

his works, including *The Bottle*, *Angel Dust*, *Winter In America* and the album *Pieces of a Man* (Flying Dutchman 1971) for which he collaborated for the first time with the pianist Brian Jackson. By the 1980s, his politics diversified to include songs covering nuclear disarmament, alcoholism, Iran and Watergate as well as racial injustice. He also diversified musically and by the 1980s his records included as much singing as recital. Personal crises led to retirement until a comeback in the mid-1990s. Although new material was a relative commercial failure, the formation of his own record label Rimal-Gia kept the memory of his groundbreaking early recordings successfully alive.

IAN PEEL

Scotti, Antonio

(*b* Naples, 25 Jan 1866; *d* Naples, 26 Feb 1936). Italian baritone. A pupil of Ester Triffani Paganini, he made his début at the Circolo Filarmonico, Naples, in March 1889 as Cinna in Spontini's *La vestale*. The first part of his career, spent in Madrid, South America, Russia and the major Italian cities, ended with his début at La Scala (1898–9). During this period, smooth delivery, variety of colour, a fine legato and facility in the upper register were his chief qualities, together with the elegance of his acting, in a repertory that, as well as the typically 'noble' baritone roles in *Don Giovanni*, *Les Huguenots*, *I puritani*, *La favorite*, *Ernani* and *Don Carlos*, also included Falstaff and Tonio. After his début at Covent Garden (1899) and at the Metropolitan Opera (1899–1900), Scotti's performances were largely confined to London (until 1910, and in 1913–14) and New York, where he sang regularly until 1933, making his farewell appearance as Cim-Fen in Franco Leoni's *L'oracolo*, a role he had created in 1905. His later career coincided with the ascent of the actor over the singer and of the 'character' over the 'noble' baritone roles – Iago, Marcello, Scarpia, Sharpless, as well as Falstaff and Tonio. In this transformation, his voice soon lost its beauty, becoming thick and inflexible; but his already remarkable abilities as singer and actor were further refined, and explained his continuing hold over the New York public. In 1919 he formed, with colleagues from the Metropolitan, the Scotti Grand Opera Company, which for four seasons undertook tours of the USA and Canada.

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Scottish Chamber Orchestra.

Ensemble founded in 1974 in [Edinburgh](#).

Scottish National Orchestra.

Orchestra established in [Glasgow](#) in 1891 as the Scottish Orchestra, and renamed in 1950; it is now the Royal Scottish National Orchestra.

Scottish Opera.

Opera company founded in [Glasgow](#) in 1962.

Scottish Paraphrases.

See [Paraphrases, Scottish](#).

Scotto.

Italian family of booksellers, music printers and composers.

- (1) [Ottaviano Scotto \(i\)](#)
- (2) [Ottaviano Scotto \(ii\)](#)
- (3) [Girolamo \[Gerolamo, Geronimo, Hieronymus\] Scotto](#)
- (4) [Melchiorre \[Marchiore, Marchiò\] Scotto](#)

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THOMAS W. BRIDGES (1, 4), JANE A. BERNSTEIN (2, 3)

[Scotto](#)

(1) [Ottaviano Scotto \(i\)](#)

(*b* Monza; *d* Venice, 24 Dec 1498). Printer, publisher and bookseller. He came to Venice sometime before 1479, when his first imprint appeared; as a member of a patrician family, he styled himself 'nobilis vir'. Philosophy, medicine, law and classical literature were prominent among his publications, and he was an important publisher of liturgical incunabula containing printed notes and staves. Scotto's 1481 edition of the Roman Missal has spaces for music and, in some copies, printed staves on which music has been added by hand. Three books printed by Scotto in 1482 (two Roman Missals and a Dominican Missal) include black musical notation and red four-line staves, printed in two impressions, essentially the same method as that used by Petrucci. At least ten other printers occasionally worked for Scotto, and on his commission Johann Hamman printed, in the smaller octavo format, Roman Missals (1493 and 1497) and a Dominican Missal (1494 or 1495), all containing music and possibly printed from Scotto's type. Scotto's missals were notable achievements: that of 1481 was perhaps the second illustrated book to be printed in Venice; those of 1482 made him the first to print music from movable type in Venice; and his missal of 1493 was the first in octavo format. The delicacy of his note forms and the accuracy of his registration set standards

infrequently surpassed in the next three centuries of liturgical music printing. His printer's mark was an orb-and-cross device with the initials O[ctavianus] S[cotus] M[odoetiensis].

Ottaviano Scotto's heirs were his nephews, who published under the imprint 'heirs of Ottaviano Scotto' until 1532. Amadio Scotto (*fl* 1498–1532) supported Petrucci financially. Paolo Scotto (*fl* 1507–14), bother of Girolamo and Ottaviano (ii), was a composer as well as a bookseller (Petrucci printed several frottoles and a *lauda* by him), but neither published any music.

[Scotto](#)

(2) Ottaviano Scotto (ii)

(*b* Milan, c1495; *d* ?Venice, after 1566). Printer and bookseller, cousin of Amadio and nephew of (1) Ottaviano (i). His connection with music publishing began in 1516 when, according to a Roman contract, he was the financial backer of Andrea Antico's *Liber quindecim missarum*. In 1533 he took over the firm's main branch, presumably after Amadio's death, and from then until 1539 dominated Venetian music printing. Works by Verdelot, Willaert, Festa and Arcadelt, mostly madrigals, motets and chansons, make up the bulk of his 14 extant editions. The music for these was printed from woodcut blocks supplied by Antico.

Although he remained an owner of the press until at least 1566, Ottaviano left its active management to his brother (3) Girolamo in 1539, possibly because of his interests in medicine and philosophy, or because of illness, suggested by his drawing up of a will in 1544 and again in 1547. Very few books, none containing music, were printed by him after 1539. His last surviving publication is an Aristotelian commentary issued jointly with Girolamo in 1552. Ottaviano died some time between 1567, when he was named in a contract, and 1569, when Girolamo referred to himself as sole owner of the press. Respected as an editor and scholar, Ottaviano is mentioned in the writings of several men of letters including Pietro Aretino, Antonio Minturno and Antonfrancesco Doni.

In 1539 Ottaviano (iii) (*fl* 1539–63) and Brandino Scotto, Amadio's sons, printed Antico's last music publication, Willaert's second book of four-voice motets. The following year they issued a music treatise, Giovanni del Lago's *Breve introduttione di musica misurata* (1540/R). From 1541 until at least 1558 Ottaviano (iii) ran his own press, issuing publications in several subjects, many duplicating those of the family's main branch. He also worked as an agent for his cousin Girolamo. Ottaviano di Amadio probably had a hand in the printing of 18 unsigned musical works of 1545 to 1547.

[Scotto](#)

(3) Girolamo [Gerolamo, Geronimo, Hieronymus] Scotto

(*b* Milan, c1505; *d* Venice, 3 Sept 1572). Printer, bookseller and composer, nephew of (1) Ottaviano Scotto (i) and brother of (2) Ottaviano Scotto (ii). He is first named in a petition for a printing privilege of 1536. He assumed directorship of the press in 1539, when he issued seven music editions and an Aristotelian commentary, and financed a liturgical book. The advent of single-impression printing enabled him to make the house of Scotto one of

the foremost music publishers of the 16th century. Of the over 800 publications that emanated from his press during his 33-year tenure, some 409 music editions survive, a number rivalled only by the output of his contemporary, Antonio Gardano.

Scotto favoured music editions devoted to individual composers rather than the anthologies so popular in northern European centres. His earliest books feature works by Willaert as well as by composers outside the Venetian orbit, including Gombert, Morales and Jacquet of Mantua. In 1540 he published Veggio's *Madrigali a quatro voci ... con la gionta di sei altri di Arcadelth della misura a breve*, the first book of *note nere* madrigals to acknowledge the new style in its title. The following year he introduced a new genre to Venetian music printing with the publication of Nola's first and second books of *Canzoni villanesche*. This 'Neapolitan' genre was to become hugely popular. In 1544 Scotto experimented with the layout of his publications. He issued Doni's *Dialogo della musica*, a musico-literary work, and five other editions in upright rather than the usual oblong quarto format. The upright orientation was not used again until 1564, after which all his quarto publications were upright.

A curious gap occurred in Girolamo's production of music in 1545–7, when only one music theory book, Pietro Aaron's *Lucidario*, was signed by him. During these same years 22 music editions, including six lute books, were issued without a printer's name. Title-pages to four of them contain a woodcut of a salamander amid flames, a device used by Girolamo and other printers on several non-music publications (a larger version of this woodcut had appeared in Scotto's 1543 edition of Lupacchino's *Madrigali a quattro*). Typographical and archival evidence suggests that a consortium of bookmen delegated 18 of the editions to the house of Scotto. But Girolamo, busy with at least 56 non-music items, probably sub-contracted the music to other printers, in particular his cousin Ottaviano di Amadio (iii).

Scotto continued to emphasize motets and madrigals in the 1550s and 1560s, turning to the works of a new generation of composers including Rore, Donato, Ruffo, Hoste da Reggio, Lassus and Striggio. He also printed liturgical collections by Contino, Phinot and Jacquet of Mantua, and in 1556 brought out *Villancicos de diversos autores* (the so-called 'Cancionero de Upsala'), one of the few 16th-century editions of Spanish song to be printed outside Spain and the only Scotto publication in choirbook format.

Scotto issued many anthologies of *canzoni villanesche*, changing their format in 1561 from oblong quarto to upright octavo. Between 1565 and 1568 the singer Giulio Bonagiunta published several important anthologies at the Scotto press. Of special interest is the *Corona della morte*, a collection commemorating the death of the poet Annibale Caro to which 15 composers and poets contributed madrigals, many based on Caro's name. Other significant editions include Maddalena Casulana's two books of four-voice madrigals (1568, 1570), the first extant publications by a woman composer; Vincenzo Galilei's *Fronimo: Dialogo* (1568), one of four music works issued by Girolamo in folio; and *Musica de virtuosi* (1569), an anthology assembled by Massimo Troiano containing madrigals by Lassus and others at the Bavarian court.

Girolamo printed over 220 of his own works, including five books of madrigals and two books of *canzoni alla napolitana*. A book of three-voice madrigals containing the *Vergine* cycle is now lost. He was a skilled madrigal composer who kept up with the latest trends. For his *Madrigali a quattro voci* (1542) he wrote six *note nere* and seven *voci pari* madrigals, genres in vogue in the early 1540s, possibly because Scotto fostered them with his publications. Later, when lighter secular forms and the madrigal cycle gained in fashion, three-voice *canzoni alla napolitana* and multi-part *canzoni* predominated his editions. Girolamo excelled in writing two- and three-voice madrigals. He set many popular texts employed by other composers. While he paraphrased a few madrigals, such as Verdelot's 'S'io pensassi madonna che mia morte' and Arcadelt's 'Non v'accorget'amanti', most of the duos and trios are freely composed. His *Primo libro a due voci* proved the most popular, being printed at least five times from 1541 to 1572. The didactic purpose of this and of his three-voice madrigals is unmistakable, since Scotto organized and labelled the pieces according to genre and mode.

Although Scotto frequently changed the designs of his title-pages (see fig.1), initials and text founts, he employed the same music fount for nearly 20 years. He probably owned the punches and sold or leased the matrices to several other printers (including Gardano who used the fount briefly in the 1540s). In 1554 he introduced a larger music fount ('*stampa grosetta*'), which he used more frequently in the 1560s.

Girolamo owned nearly 20 different printer's marks. There are three main designs, which incorporated symbols of Venice and appeared in sizes to match various formats: a device depicting Fame with the initials O.S.M.; an anchor set in a log (symbolizing stability on sea and land) surrounded by a palm frond (virtue) and an olive branch (peace) with the initials S[ignum] O[ctavianii] S[coti]; and another of Peace atop a globe (fig.2).

Scotto maintained close relationships with several music printers, including Francesco Rampazetto, whose music fount and initials appear in two Scotto publications of 1555 and 1556, Ricciardo Amadino, who witnessed Girolamo's will, and possibly Antonio dell'Abbate (? di Rovigo), publisher of *La courone et fleur des chansons a troys* (1536). His precise connection with Antonio Gardano is more difficult to ascertain. Scotto underwrote Gardano's 1541 edition of Jhan Gero's *Madrigali italiani, et canzoni francese a due voci*, which was in fact a reprint of a 1540 edition printed by Scotto. Throughout their long careers Scotto and Gardano reprinted a significant number of each other's titles, occasionally in the same year. Accusations of piracy have been levelled at one or the other, but no evidence substantiates a bitter rivalry between the two. Scotto and Gardano obviously prospered from this relationship, since they maintained a near monopoly on Italian music printing for over 30 years.

Music printing was only one aspect of Girolamo's business. He also marketed books throughout Europe, had a financial interest in retail shops in several Italian cities and acted as a publisher by underwriting the editions of other printers. He continued to issue liturgical books and works in law, medicine, classical literature, theology, and vernacular history and literature. The speciality that won him respect and financial success was

scholasticism, notably the Latin translations, commentaries and interpretations of Aristotle. In his *Pandectarum* of 1548 the Swiss bibliographer Conrad Gesner dedicated the preface on civic philosophy to Scotto, whose importance as a printer and publisher did not go unnoticed by his peers. In 1571 he was elected the first Prior of the Venetian Guild of Printers and Booksellers.

WORKS

published in Venice

Il primo libro de i madrigali, 2vv (1541; partly repr. 1562 as Il terzo libro delli madrigali)

I madrigali, con alcuni alla misura breve, 3vv (1541; rev. and enlarged 1562 as Il secondo libro delle muse)

Madrigali, 4vv, con alcuni a la misura breve, et altri a voci pari (1542)

Il secondo libro delli madrigali, 2vv (1559)

Madrigali, 3vv (1570)

Corona: il secondo libro delle canzoni alla napolitana, 3vv (1571)

Corona: il terzo libro delle canzoni alla napolitana, 3vv (1571)

Works in 1541⁴, 1545⁷, 1549¹⁴, H. Ghibel: Primo libro dei madrigali, 3vv (1551)

Vergine, 3vv, lost

Scotto

(4) Melchiorre [Marchiore, Marchiò] Scotto

(*b* Milan, c1540; *d* Venice, 1613). Printer and bookseller, nephew and heir of (3) Girolamo Scotto. He acted as an agent for the Scotto press as early as 1565, and managed it after Girolamo's death. He continued to print music in great quantity, with especially numerous editions of Asola, Palestrina, Ferretti, Giovannelli, Lassus, Monte and Alessandro Striggio (i), as well as numerous anthologies and lute tablatures. He issued almost no music in the new concertato genres. Among his most elaborate books are the reprint of Gasparo Fiorino's *La nobiltà di Roma*, with part-music and lute tablature on facing pages; three volumes of compositions by Fernando de Las Infantas (1578–9); and a reprint of Galilei's *Fronimo* (1584). His output represents the more conservative side of the market, both in his editions of earlier music and in his choice of contemporary composers. He continued the family's practice of printing non-musical books, although in much smaller numbers, and of engaging in joint ventures for specific expensive publishing projects. He used printer's marks and devices already associated with the firm and two new ones, one a gryphon with the head of a cat or leopard (instead of an eagle), the other the more frequently seen device showing the three Graces, with the motto 'Virtus in omni re dominatur'. He published a trade list in 1596. In his will he named his natural son Baldissera as heir, but after 1613 only a few religious books appeared with the imprint 'Heredi di Girolamo Scotto'. Baldissera died in 1615, but because of his illegitimate birth the authorities refused to recognize his will and sold the property at public auction. However, at least one book with the imprint 'Scotus' appeared later, in 1619.

Scotto

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Scotto, Renata

(*b* Savona, 24 Feb 1933). Italian soprano. After studying in Milan, she made her *début* in 1952 at Savona as Violetta, repeating the role at Milan (Teatro Nuovo) in 1953. She first sang at La Scala in 1954 as Walter (*La Wally*), then appeared in Rome and Venice. In 1957 she made her London *début* (Stoll Theatre) as Mimì, then sang Adina, Violetta and Donna Elvira. The same year she replaced Callas as Amina in one performance of *La sonnambula* at Edinburgh for La Scala, with whom she later sang Elvira (*I puritani*), Antonida (*A Life for the Tsar*), Marguerite, Nannetta and Bellini's Giulietta. She made her American *début* (1960) in Chicago as Mimì and her Covent Garden *début* (1962) as Butterfly; later roles included Gilda, Manon, Amina and Lady Macbeth. At the Metropolitan (1965–87) Scotto took on heavier roles from 1974, singing Leonora (*Il trovatore*), Luisa Miller, Amelia (*Ballo in maschera*), Hélène (*Les vêpres siciliennes*), Desdemona, Elisabeth de Valois, Manon Lescaut, Musetta, Giorgetta (*Il tabarro*), Angelica, Lauretta, Berthe (*Le prophète*), Adriana Lecouvreur, La Gioconda, Francesca da Rimini and Norma. Her repertory also included *Lucia di Lammermoor*, *Maria di Rohan*, *Anna Bolena* and *La straniera*.

One of the leading Italian *lirico spinto* sopranos of her day, Scotto invested her roles with a rare combination of vocal agility and dramatic power. Pathos, as in the second act of *La traviata* or the last of *La sonnambula* and *Madama Butterfly*, was her particularly strong suit, and few sopranos have encompassed so easily the qualities called for by both Lucia and Butterfly (which she recorded in a classic version under Barbirolli). Among Scotto's other operatic recordings are eloquent interpretations of Violetta, Gilda and Desdemona.

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ALAN BLYTH

Scotto, Vincent

(*b* Marseilles, 20 April 1876; *d* Paris, 15 Nov 1952). French composer and songwriter. The son of Neapolitan immigrants, he learned the guitar as a child and began writing simple songs. Having no formal training, he never learned to read music and always relied on friends to transcribe his works. One of his songs, *Le navigateur*, was picked up by the singer Polin, who

transformed it into *La petite Tonkinoise*, whereupon it became a hit throughout France, and eventually around the world. After this immense early success, the teenage Scotto moved to Paris in 1895 and in due course became the leading composer of popular chansons for Parisian music-hall performers, including Mistinguett, Maurice Chevalier, Josephine Baker, Tino Rossi and Edith Piaf. In the 1910s and 20s, Scotto steadily wrote operettas for the Parisian café-concerts.

In 1931 he returned to Marseilles and presented the operetta *Au pays du soleil*, which became an immediate success owing to its cheerful southern charm, regional comedy and colourful songs. Thereafter, Scotto became a mainstay of Marseilles operetta, writing a string of successful works including *Trois de la marine* (1933) and *Un de la Canebière* (1935), all set in the south of France: many of these remain in the French repertory. In 1932 the playwright-director Marcel Pagnol asked him to write the score for his film *Fanny*. Thus began a collaboration between the two Marseillais that would span more than two decades and over a dozen films, most prominently *Angèle* (1934), *César* (1936), *Topaze* (1936) and *La femme du boulanger* (1938). Scotto wrote scores for over 200 films, including many of the great works of the golden age of French cinema, such as Duvivier's *Pépé le Moko* (1937) and *L'homme du jour* (1940).

Unlike many film composers during this period, Scotto did not see himself as part of the high cultural tradition of French music. Rather, his leanings were more towards the popular language and style of the café-concert and the operetta that characterized the *belle époque*. His songs usually reflected Parisian urban sophistication, while his operettas and film scores captured the charm of Provence, its warmth and the colourfulness of its inhabitants. Later Scotto turned to more substantial stage works, composing three large-scale operettas which adopted a more dramatic musical language, including his most successful work: *Violettes impériales* (1948). He is credited with over 4000 songs, including *Ah! si vous voulez de l'amour* (1907), *Les ponts de Paris* (1913), *Le plus beau tango du monde* (1934) and *La java bleue* (1938). He was made a Chevalier of the Légion d'Honneur in the late 1940s.

WORKS

Stage: Hugues (1910); Suzie (1912); Charlot de la chapelle (1919); L'amour qui rôde (1920); Zo-Zo (1922); Coeur d'artichaut (1924); La Princesse du Moulin-Rouge (1924); La poule des Folies-Bergère (1925); La famille Banaste (1925); Au pays du soleil (1931); Trois de la marine (1933); Arènes joyeuses (1934); Zou le Midi bouge (1934); Un de la Canebière (1935); Les gangsters du Château d'If (1936); Le roi des Galéjeurs (1938); Les Gauchos de Marseilles (1946); Violettes impériales (1948); La danseuse aux étoiles (1949); Les amants de Venise (1953)

Film: Over 200 film scores, incl. *Le Roman de Renard* (1930); *Fanny* (1932); *Marie, légende hongroise* (1932); *Tavaszi Zapor* (1932); *L'agonie des aigles* (1933); *Léopold le Bien-Aimé* (1933); *Tren de las 8'47* (1934); *Angèle* (1934); *Joffroi* (1934); *Marseille* (1934); *Zouzou* (1934); *Cigalon* (1935); *Merlusse* (1935); *César* (1936); *Topaze* (1936); *Cinderella* (1937); *Naples au baiser de feu* (1937); *Sarati the Terrible* (1937); *Pépé Le Moko* (1937)

Algiers (1938); *La femme du boulanger* (1938); *Battement de coeur* (1939); *Monsieur Brottoneau* (1939); *Fausse alerte* (1940); *La fille du puisatier* (1940); *L'homme du jour* (1940); *The Kiss of Fire* (1940); *Un chapeau de paille d'Italie*

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MARK BRILL

Scozzese, Agostino

(b Lecce, c1550; d ?Bitonto, nr Bari, after 1584). Italian composer and priest. The little that is known about his life derives from the title-pages and dedications of his two extant publications: *Il primo libro di canzoni alla napoletana a tre a quattro & a cinque voci* (Venice, 1579) and *Il primo libro de madrigali a cinque voci* (Venice, 1584). In the dedication to the set of 28 canzoni he states that within a few months of resuming his studies he was again plagued by a long-standing illness. He dedicated his madrigals (a total of 29 pieces) to the chief priest of Bitonto, whom it is clear from the dedication that he then served.

PATRICIA ANN MYERS

Scraper

(Fr. *racle, racleur, râpeur*; Ger. *Raspel, Schrapidiophon*; It. *raspa*; Sp. *raspador*).

An idiophone with a corrugated surface that is scraped by a non-sonorous object. In the classification system of Hornbostel and Sachs (reproduced under [Idiophone](#)) scrapers are grouped as follows: scraped sticks (usually bone or wood, bone scrapers having been used in Stone Age Europe as well as in Aztec ceremonies); scraped tubes (e.g. the Venezuelan *charrasca*, made from a bull's horn); scraped vessels (e.g. the Cuban [Güiro](#), made by cutting or burning a row of notches on a gourd); and scraped wheels (see [Cog rattle](#) and [Ratchet](#)) that have a tongue fixed in a frame which strikes the teeth of a wheel (see illustration). The improvised scraper made from a washboard (see [Washboard band](#)), which originated among black Americans in the 19th century, belongs to none of these categories. Scrapers are found in most continents. They are in widespread use in Africa, Asia and the Americas. In Europe they have all but disappeared but the Afro-American *güiro* has now been adopted by Western rhythm bands. In Oceania scrapers are most common in Papua New Guinea; they are found there wherever the chewing of betelnut is practised. Lime eaten with the nut is contained in decorative gourds, the associated notched 'licking stick' of which is scraped across the opening to accompany singing. In the Banks Islands of Vanuatu scrapers were used to produce spirit voices.



Scratching.

The use of record turntables as musical instruments, first developed by hip hop DJs in the late 1970s (see [Dj\(ii\)](#)) who developed rhythmic backing for early rappers by pushing and pulling records on the turntable to create backward sections, short stabs, loops and musical bursts. This worked to best effect when using two turntables and a mixer to cut and fade between the two. It also provided the backing to the break dancers who emerged at the same time. Malcolm McLaren's single *Buffalo Girls* (1982) introduced scratching to UK audiences, and by the late 1980s thousands of dance records had been produced using this technique, and many more incorporated short samples of scratching in their production. Notable early scratch DJs include Shortcut, DJ Flare (inventor of the 'flare' scratch) and Mix Master Mike. The annual Disco Mix Club (DMC) DJ championships were founded in 1987, most famously launching the 1991 winner, Q Bert. Its own terminology and styles range from the 'baby scratch' (a sharp forward, backwards movement) to the 'crab scratch' (a complex four-finger movement of the fader at the same time as the record is scratched).

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IAN PEEL

Scratch Orchestra.

An orchestra devoted to the performance, composition, understanding and dissemination of experimental music, founded in 1969 by the English composer Cornelius Cardew with Michael Parsons and Howard Skempton. The orchestra's immediate precursors were the English improvisation group AMM and Cardew's class on experimental music at Morley College; its manifesto was published in the *Musical Times* in 1969, and contains a list of potential compositions for performance, among them works by American experimentalists Young, Riley and Cage.

At its height the orchestra numbered over 100 members. Membership was not limited to those with musical training but open to all with an interest in experimental music, creating a group with a diversity of musical backgrounds. The unique make-up of the orchestra led to the creation of its own genre, 'scratch music', a quiet music written or improvised independently by each member and then performed simultaneously, either during meetings or concerts. Other pieces written for and performed by the orchestra include Christian Wolff's *Burdocks* and Cardew's *The Great Learning*.

For the first two years the group's anarchical social and political structure meant that all musical and organizational ideas were accepted equally. After two years, discontent among the members brought about the politicization of the orchestra in a Marxist direction: works to be performed had now to contain Marxist elements such as political texts or proletariat work songs. This politicization led by Cardew and other core members, was partially responsible for the orchestra's disbandment by the mid-

1970s. Despite its troubled end, many former members are committed to maintaining the ideals of the orchestra in their work up to the present day.

MSS in *GB-Lbl*; tape recordings and other MSS in *GB-Lmic*

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KATHRYN GLEASMAN PISARO

Scriabin, Alexander Nikolayevich.

See [Skryabin, alexander nikolayevich](#).

Scribanus, Iohannes.

See [Escribano, Juan](#).

Scribe, (Auguste) Eugène

(*b* Paris, 24 Dec 1791; *d* Paris, 20 Feb 1861). French dramatist and librettist.

1. Life.

2. Works.

LIBRETTOS

BIBLIOGRAPHY

HERBERT SCHNEIDER

Scribe, Eugène

1. Life.

Scribe attended the Collège Sainte-Barbe in Paris, where he won a number of prizes. He then entered the law firm of Guillonné-Merville; however, instead of studying, he spent his time writing *comédies-vaudevilles* in collaboration with his friend from Sainte-Barbe, Germain Delavigne. His first work to be produced (unsuccessfully) was *Le prétendu sans le savoir*,

ou L'occasion fait le larron, performed on 13 January 1810 at the Théâtre des Variétés and published under the pseudonym of Antoine. He had more success with *Les derviches* (1811) and *L'auberge, ou Les brigands sans le savoir* (1812), both written with Delavigne for the Théâtre du Vaudeville. The following year he wrote the first of three melodramas; the final one, *Les frères invisibles* (1819) for the Théâtre de la Porte Saint Martin, was the most successful. In 1813 he also wrote his first *opéra comique* libretto, *La chambre à coucher*, with music by L. Guénée. In 1817 one of his friends and collaborators, Delestre-Poirson, became director of the new Théâtre du Gymnase-Dramatique, which aimed to provide opportunities for promising new writers and actors. On 15 March 1820 an agreement was reached between Scribe and the theatre whereby he undertook to write exclusively for it among the secondary theatres. This contract, which still left him free to write plays for the major theatres of Paris, led to the production of a great number of vaudevilles, many of which were also performed successfully abroad.

In the 1820s Scribe wrote a large number of dramas for the major theatres. His first work for the Théâtre Français was *Valérie* (1822), and many works for the Opéra-Comique followed, including *Le neige*, *Léocadie*, *La fiancée*, *Le maçon* and *Fra Diavolo*, all with music by Auber, and *La dame blanche*, set by Boieldieu. His first libretto for the Opéra, the three-act *Le comte de Claros* (1823), was accepted but never set to music; however, his first scenario for a ballet-pantomime, *La somnambule, ou L'arrivée d'un nouveau seigneur* (written in collaboration with the choreographer Jean Aumer), was set to music by Ferdinand Hérold and staged at the Opéra in 1827. The following year his five-act libretto of *La muette de Portici* (written in collaboration with Delavigne, who had drafted the first, three-act version) was staged, with music by Auber. Not only was it his first serious opera to be set to music, but it was also the first in the new genre of grand opera. In the same year *Le comte Ory*, with a score composed and arranged by Rossini, was produced at the Opéra. During these years Scribe also published some successful novels in serial form in the *Revue de Paris*, the *Journal des débats*, *Le siècle* and *Le constitutionnel*.

From 1830, Scribe was an important dramatist and the leading librettist of French opera, with particularly successful relationships with Auber and Meyerbeer. As a successful author with a shrewd eye to his contracts, he made a large fortune, and had no difficulty in reconciling artistry with capitalism. He kept careful accounts of the high fees he earned, and amassed huge sums of money. However, he also set up a fund for former colleagues in need, and other impoverished musicians and dramatists, into which he paid 13, 000 francs a year. After 1832 he spent most of his time at his fine country estate of Montalais, and later at his large property in Séricourt, which had a château, a *chalet du théâtre* and several lakes. He invited his colleagues there and welcomed composers and operatic directors on working visits. His closest collaborator, Germain Delavigne, lived on his country estates for some time; Auber often visited at weekends, and occasional visits from Meyerbeer are mentioned in their correspondence.

His importance was recognized as early as 1827, when he was awarded the Légion d'Honneur, and although he was far from fitting the image of the

Romantic idealistic artist, he was elected a member of the Académie Française in 1836. In his acceptance speech for the latter, he began by expressing disagreement with the view that a writer of *comédies* was also a historian who should make historical truth the subject of his works. Instead, he declared that *comédie* served to depict moral truths, independently of any particular period and usually without engaging in social realism. It should be fictional, and the truth should be left to vaudeville and popular chansons. He also redefined the purpose of theatre, suggesting that the public no longer went to the theatre to be instructed according to the 18th-century ideal, but to be diverted and entertained.

Although it has often been suggested that the Opéra and Opéra-Comique had what amounted to a monopoly of established composers and dramatists, Scribe in fact worked at both theatres with many young composers and writers who were not of the first rank. At the Opéra-Comique, for example, although he wrote 28 works for Auber, he also provided librettos for more than 30 other composers, including Adam, Carafa, Rudolph Kreutzer, Louise Bertin and Offenbach. In addition, he wrote *opéras comiques* for the Gymnase-Dramatique, the Théâtre Lyrique, the Bouffes Parisiens, and for the Koninklijke Franse Opera in The Hague. Similarly, at the Opéra, although his best-known works were written for Auber, Halévy, Meyerbeer and Donizetti, he also produced librettos for Verdi, Gounod and a number of inexperienced composers, as well as four texts for foreign opera houses. His literary collaborators on plays and librettos were even more numerous; 70 names appear on the title pages of his published texts, although only Germain Delavigne, Delestre-Poirson, Mazères, Mélesville and Saint-Georges worked with Scribe in all genres.

Scribe, Eugène

2. Works.

(i) Creative process.

Unlike many Italian librettists, Scribe did not revise texts written by other dramatists, but turned novels, historical events or even his own vaudevilles into librettos, by a process of very free adaptation. This often involved the merging of different sources, to a point where it is almost impossible to identify them. He kept the various versions of his works carefully, from the initial plan through the drafts of individual vocal pieces, to the final, clean copy, and he often preserved the drafts of his colleagues and copyists, and relevant correspondence and contracts. These manuscripts were given to the Bibliothèque Nationale by his son-in-law in 1911, and, together with additional materials, they constitute the Scribe Archive in the Manuscripts Department (*F-Pn* n.a.fr.22480–22650).

The correspondence of Scribe and Auber provides much evidence of the librettist's musical competence. Auber would not only give him and Delavigne scores and ask their opinion, but he would also visit Séricourt to play them passages he had just composed; furthermore, the librettists closely tailored roles for individual singers. Auber often composed certain pieces in advance, and gave Scribe a *monstre*, a provisional text providing only the general outline of the verses required. Meyerbeer also valued Scribe's musical proficiency, describing his librettos (ii, p.125) as 'tailor-made for the music, full of dramatic, emotional and also merry situations',

that contained 'excellent parts' for the available singers. In addition, Scribe's versatility is illustrated by his desire to write an *opéra comique* libretto for Meyerbeer on the story of *Le portefaix*. He suggested (ii, pp.205–6) that the composer might put together an opera from musical numbers he had already composed: 'whatever these pieces may be like, it will be my business to create a text which can be adapted to them, and shall have a success which will enrich the theatre and cost you no time or trouble'. However, nothing came of this project, despite Scribe's attempts to convince Meyerbeer that it could be suitably adapted for the Opéra.

Scribe's work during rehearsals and his strict control over the first performances after the première were both valued and feared. Adam writes (p.22), for example, 'Scribe made me rewrite the finale of the first act three times, and then, after the dress rehearsal, he improvised a fourth version, which I had to rewrite in a single night'. Similarly, Meyerbeer notes (ii, p.161): 'Scribe alone has made so many changes to the piece during rehearsals that they affected the score itself, in a ricochet effect, and parts of my previous version could not be used'. However, after *Robert le diable* (1831) Scribe found collaboration with Meyerbeer increasingly difficult, as a letter written to the composer on 2 April 1835 (ii, 450) makes clear: 'My fear that you would not be satisfied constantly prevented me from being satisfied myself'. Indeed, Verdi's complaints about Scribe's indifference to his wish to change the last act of *Les vêpres siciliennes*, and disputes with Gounod, seem to be typical of the aging librettist.

(ii) Genres.

Scribe was the pioneer of vaudeville, a genre that developed during the Restoration in reaction to the emotional and unrealistic nature of Romantic drama. His 'well-made plays' depended upon careful preparation, whereby events were made to seem both logical and unpredictable to the audience. He entertained his typically bourgeois audiences with surprise and intrigue, and had such success that he was able to live on the income from his vaudevilles from an early age.

The musical component in vaudevilles included numbers drawn from operas and other musical genres of the time that were in the public domain, and original compositions. In *Les derviches*, for example, Scribe used 21 pre-existing melodies, known as *timbres*, some performed in dialogue or with a chorus, as well as a duet, a vaudeville finale and two original compositions by the music director of the Théâtre du Vaudeville, Joseph Doche. In *Estelle, ou Le père et la fille* (1834), there are ten *timbres* and three numbers from Auber's opera *Gustav III, ou Le bal masqué*. Like the popular *chansonniers* of the 18th and early 19th centuries, Scribe was able to parody *timbres* and dance or other instrumental movements, and his contemporaries thus regarded him as the representative of a literary tradition to which Favart, Panard, Théaulon and other writers belonged (Castil-Blaze, ii, p.168). Sainte-Beuve (i, p.260) described Scribe as 'the most skilful dramatic engineer of our age'.

Scribe's *opéras comiques* run from light, purely entertaining material to ironic and even tragic subjects, and have been popular internationally. They have been described as having better dialogue and more interesting characterizations than his grand operas (Smith, p.289), a fact which no

doubt reflects his experience with vaudeville. Although it has not been established to what extent Scribe's texts for the genre were political, in some works he clearly refers to contemporary ideological issues. The 19th-century anti-Wagnerian critic W.H. Riehl noted (pp.108–9):

[*Le dieu et la bayadère*] is full of humorous references to bad legal practices, ecclesiastical stupidity, etc. Hatred of the Jesuits is expressed in the earthly passages, as is bitter opposition to rule by violence in the Italian and Swiss references, and incidentally the Christian dogma of God made man is mocked in some detail in the figure of the Indian deity wandering on earth as an extremely plaintive tenor.

Although Scribe and Auber turned to more serious and difficult pieces later in their careers, rather than signalling a decline in their creative powers as is often suggested, this was part of their wish to assist the changes necessary in the field of *opéra comique*.

Scribe brought about a revolution in music drama with his grand opera librettos and won a new audience for the Opéra. The Christian Middle Ages superseded mythological subjects, and the Catholic Church and faith, with all its implications, thereby gained access to the stage. In addition, opposition between different social or philosophical groups was at the root of Scribe's plots. A new link with contemporary aesthetics was formed as dramatic and musical ideas were introduced into grand opera from other genres, such as melodrama and Romantic drama. This was combined with a new attention to the talents of everyone involved in opera, including the *metteur en scène*, and a new recognition of the importance of rehearsal. It is generally agreed that a decisive step was taken with *La muette de Portici*, which dealt with a 17th-century uprising: a dumb woman was the protagonist in the manner of a melodrama, spectacular situations were placed at the centre of the action, and there was an alternation between the public and private strands of the plot. Its status as a national work was emphasized by its frequent performance at times of national crisis, when patriotic songs were introduced into the third act. The history of the libretto, however, proves that the closing chorus, which turns the interpretation of the revolution upside down, was the result of censorship (Schneider and Wild, 1993).

Although Scribe's ballet scenarios make up only a small part of his dramatic writing, some of those written in collaboration with Aumer and featuring Marie Taglioni are among the most important of Romantic ballets. *Manon Lescaut* (1830), for example, includes, 'Le triomphe de l'amour', an *intermède* after the first act, which satirizes mythology and 18th-century opera.

Scribe has always had his critics, notably among men of letters including Théophile Gautier and Théodore de Banville, who accused him of being the ultimate in bourgeois art and philistinism, pleasing the masses and writing 'théâtre vide'. However, his dramatic technique and his mastery of dramatic proportions and of many different genres have been more generally acknowledged. Gustave Bertrand, for example, particularly praises his ability to combine the various elements of a scenario, which often led to dramatic situations of a very new and powerful nature. He also

notes the political significance of the subjects. Often criticized for lapses of grammatical style, Scribe often achieved new dramatic boldness on such occasions. His influence has been noted on Wagner.

Scribe, Eugène

LIBRETTOS

Edition: *Eugène Scribe: oeuvres complètes* (Paris, 1874–85) [75 vols.]

first performed in Paris unless otherwise stated

opéras comiques

La chambre à coucher, ou Une demi-heure de Richelieu, Guénée, 1813

La redingote et la perruque, R. Kreutzer and Kreubé, 1815

La comtesse de Troun, Guénée, 1816

La meunière (with Mélesville [A.-H.-J. Duveyrier]), García, 1821

Le paradis de Mahomet, ou La pluralité des femmes (with Mélesville), R. Kreutzer and Kreubé, 1822

La petite lampe merveilleuse (with Mélesville), A. Piccinni, 1822

Leicester, ou Le château de Kenilworth (with Mélesville), Auber, 1823

Le valet de chambre (with Mélesville), Carafa, 1823

La neige, ou Le nouvel Eginhard (with G. Delavigne), Auber, 1823

Les trois genres, Auber and Boieldieu, 1824

Concert à la cour, ou La débutante (with Mélesville), Auber, 1824

Peau d'âne, 1824

Léocadie (with Mélesville), Auber, 1824

Le maçon (with G. Delavigne), Auber, 1825

La dame blanche, Boieldieu, 1825

La vieille (with G. Delavigne), Fétis, 1826

Le timide, ou Le nouveau séducteur (with J.X.B. Saintine), Auber, 1826

Fiorella, Auber, 1826

Le loup-garou (with Mazères), Bertin, 1827

La lettre posthume (with Mélesville), Kreubé, 1827

La fiancée, Auber, 1829

Les deux nuits (with N. Bouilly), Boieldieu, 1829

Fra Diavolo, ou L'hôtellerie de terracine, Auber, 1830

L'enlèvement, ou Les Guelfes et les Gibelins (with Saint-Victor and d'Espagny), P.-J.-G. Zimmermann, 1830

L'amazone (with Delestre-Poirson and Mélesville), Beauplan, 1830; after vaudeville:
Le petit dragon, 1817

La marquise de Brinvilliers (with Castil-Blaze), Auber, Batton, Berton, Blangini, Boieldieu, Carafa, Cherubini, Hérold and Paer, 1831

La médecine sans médecin (with Bayard), Hérold, 1832

La prison d'Edimbourg (with E. de Planard), Carafa, 1833

Lestocq, ou L'intrigue et l'amour, Auber, 1834

Le fils du prince, A. de Feltre, 1834

Le chalet (with Mélesville), Adam, 1834

Le cheval de bronze, Auber, 1835

Le portefaix, Gomis, 1835

Actéon, Auber, 1836

Les chaperons blancs, Auber, 1836

Le mauvais-oeil (with G. Lemoine), Puget, 1836
L'ambassadrice (with Saint-Georges), Auber, 1836
Le domino noir, Auber, 1837
Le fidèle berger (with Saint-Georges), Adam, 1838
Marguerite (with Planard), L. Boieldieu, 1838
La figurante, ou L'amour et la danse (with H. Dupin), Clapisson, 1838
Régine, ou Deux nuits, Adam, 1839
Les treize (with P. Duport), Halévy, 1839
Polichinelle (with C. Duveyrier), Montfort, 1839
Le shérif, Halévy, 1839
La reine d'un jour (with Saint-Georges), Adam, 1839
Zanetta, ou Joueur avec le feu (with Saint-Georges), Auber, 1840
L'opéra à la cour (with Saint-Georges), Grisar, L. Boieldieu, 1840
La guitarréro, Halévy, 1839
Les diamants de la couronne (with Saint-Georges), Auber, 1841
Le main de fer, ou Un mariage secret (with de Leuven), Adam, 1841
Le diable à l'école, Boulanger, 1842
Le duc d'Olonne (with Saintine), Auber, 1842
Le code noir, Clapisson, 1842
Le kiosque (with Duport), Mazas, 1842
La part du diable, Auber, 1843
Le puits d'amour (with de Leuven), Balfe, 1843
Lambert Simnel (with Mélesville), Monpou and Adam, 1843
Cagliostro (with Saint-Georges), Adam, 1844
Oreste et Pylade (with Dupin), Thys, 1844
Le remplaçant (with Bayard), Batton, 1844
La sirène, Auber, 1844
La barcarolle, ou L'amour et la musique, Auber, 1845
Le ménétrier, Labarre, 1845
La charbonnière (with Mélesville), Montfort, 1845
Ne touchez pas à la reine (with G. Vaëz), Boisselot, 1847
Le sultan Saladin (with Dupin), Bordèse, 1847
Haydée, ou Le secret, Auber, 1847
La nuit de Noël, ou L'anniversaire, Reber, 1848
La fée aux roses (with Saint-Georges), Halévy, 1849
Giralda, ou La nouvelle Psyché, Adam, 1850
La chanteuse voilée (with de Leuven), Massé, 1850
La dame de pique, Halévy, 1850
La statue équestre, Clapisson, Lyons, 1850
Mosquita la sorcière (with Vaëz), Boisselot, 1851
Le vieux château, Van der Doës, The Hague, 1852
Les mystères d'Udolphé (with G. Delavigne), Clapisson, 1852
Marco Spada, Auber, 1852
La lettre au bon dieu (with F. de Courcy), Duprez, 1853
Le nabab (with Saint-Georges), Halévy, 1853
L'étoile du nord, Meyerbeer, 1854
La fiancée du diable (with H. Romand), Massé, 1854
Jenny Bell, Auber, 1855
Jacqueline (with L. Battu and E. Fournier), Comte d'Osmond and J. Costé, 1855
Manon Lescaut, Auber, 1856
La chatte métamorphosée en femme (with Mélesville), Offenbach, 1858
Broskovano (with H. Boisseaux), L. Deffès, 1858

Les trois Nicolas (with B. Lopez and G. de Lurieu), Clapisson, 1858

Les petits violons du roi (with H. Boisseux), Deffès, 1859

Yvonne, Limnander, 1859

Le nouveau Pourceaugnac (with Delestre-Poirson), A. Hignard, 1860

Barkouf (with Boisseux), Offenbach, 1860

La circassienne, Auber, 1861

Madame Grégoire (with Boisseux), Clapisson, 1861

La beauté du diable (with E. de Najac), G. Alary, 1861

La fiancée du roi de Garbe (with Saint-Georges), Auber, 1864

L'ours et le pacha (with Saintine), F. Bazin, 1870

operas

Robin des bois, ou Les trois balles (with Castil-Blaze and T. Sauvage), music arr. from Weber's *Der Freischütz*, 1824

La muette de Portici (with G. Delavigne), Auber, 1828

Le comte Ory (with Delestre-Poirson), Rossini, 1828; after vaudeville, 1816

Alcibiade, C.L.J. Hanssens, Brussels, 1829

Le dieu et la bayadère, ou La courtisane amoureuse (opéra-ballet), Auber, 1830

Le philtre, Auber, 1831

Robert le diable (with G. Delavigne), Meyerbeer, 1831

Le serment, ou Les faux-monnayeurs (with Mazères), Auber, 1832

Gustav III, ou Le bal masqué, Auber, 1833

Ali-Baba, ou Les quarante voleurs (with Mélesville), Cherubini, 1833

La Juive, Halévy, 1835

Les Huguenots, Meyerbeer, 1836

Guido et Ginevra, ou La peste de Florence, Halévy, 1838

Le lac des fées (with Mélesville), Auber, 1839

Xacarilla, A. Marliani, 1839

Le drapier, Halévy, 1840

Les martyrs, Donizetti, 1840

La favorite (with A. Royer and Vaëz), Donizetti, 1840

Carmagnola, Thomas, 1841

Dom Sébastien, roi de Portugal, Donizetti, 1843

Jeanne la folle, Clapisson, 1848

Le prophète, Meyerbeer, 1849

La tempête, Halévy, London, 1850

L'enfant prodigue, Auber, 1850

Zerline, ou La corbeille d'oranges, Auber, 1851

Florinde, ou Les maures en Espagne, Thalberg, London, 1851

Le Juif errant (with Saint-Georges), Halévy, 1852

La nonne sanglante (with G. Delavigne), Gounod, 1854

Les vêpres siciliennes (with Duveyrier), Verdi, 1855

L'Africaine, Meyerbeer, 1865

ballet-pantomimes

Hamlet de M. le public (with Delestre-Poirson), 1816

La somnambule, ou L'arrivée d'un nouveau seigneur (with J. Aumer), Hérold, 1827

La belle au bois dormant (with Aumer), Hérold, 1829

Manon Lescaut (with Aumer), Halévy, 1830

L'orgie (with Coralli), Carafa, 1831

La volière, ou Les oiseaux de bocage (with T. Elssler), C. Gide, 1838

La tarentule (with Coralli), Gide, 1839

Marco Spada, ou La fille du bandit (with Mazillier), Auber, 1857

Le cheval de bronze, Auber, 1857

other works

c250 vaudevilles incl.: *Le prétendu sans le savoir, ou L'occasion fait le larron*, Variétés, 1810 [under pseudonym 'Antoine']; *Les derviches* (with Delavigne), Vaudeville, 1811; *L'auberge, ou Les brigands sans le savoir* (with Delavigne), Vaudeville, 1812; *Flore et Zéphire* (with Delestre-Poirson), Vaudeville, 1816; *Le comte Ory* (with Delestre-Poirson), Vaudeville, 1816; *Le nouveau Pourceaugnac* (with Delestre-Poirson), Vaudeville, 1817; *Wallace, ou La barrière Mont-Parnasse* (with H. Dupin and Delestre-Poirson), Vaudeville, 1817; *Les nouvelles danaïdes* (with Dupin), Variétés, 1817; *Une visite à Bedlam* (with Delestre-Poirson), Vaudeville, 1818; *Les vêpres siciliennes* (with Mélesville), Vaudeville, 1819; *L'ours et le pacha* (with X.-B. Saintine), Variétés, 1820; *Le vampire* (with Mélesville), Vaudeville, 1820; *Le boulevard Bonne-Nouvelle* (with Moreau and Mélesville), Gymnase, 1820; *Trilby, ou Le lutin d'Argail* (with Carmouche), Gymnase, 1823; *Rossini à Paris, ou Le grand dîner* (with Mazères), Gymnase, 1823; *La haine d'une femme, ou Le jeune homme à marier*, Madame, 1824; *La chatte métamorphosée en femme* (with Mélesville), Madame, 1827; *Yelva, ou L'orpheline russe* (with Devilleneuve and Desvergers), Madame, 1828; *La favorite*, Gymnase, 1831; *Le paysan amoureux* (with Bayard), Gymnase, 1832; *Clermont, ou Une femme d'artiste* (with E. Vander-Burch), Gymnase, 1838; *Madame Schlick* (with Varner), Gymnase, 1852

3 melodramas: *Koulikan, ou Les tartares* (under pseudonym 'Amédée de Saint-Marc', with Mélesville and Delestre-Poirson), Gaîté, 1813; *Le songe, ou La chapelle de Glenhorn* (with Delestre-Poirson), Ambigu, 1818; *Les frères invisibles*, Porte Saint Martin, 1819

Scribe, Eugène

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Scrittura

(It. 'writing', 'contract').

A *scrittura teatrale* can be the contract for the engagement of any sort of theatre artist, but in musical contexts the term is most often used to refer to the engagement of a composer to write an opera.

Scrivano, Juan.

See [Escribano, Juan](#).

Scronx, Gérard

(fl Liège, early 17th century). Flemish musician. His family, prominent in Liège during the 16th and 17th centuries, produced several ecclesiastics, clerks and musicians (among them Lambert Scronx, who worked on the revision of the Liège Breviary in the early 17th century). He was a monk at the monastery of the Crutched Friars, Liège. Dart showed that he was there between 1619 and 1621; he may have been a pupil of the blind

organist of the monastery, Guillaume Huet. He was most likely the copyist of a manuscript of 1617 containing organ pieces by such composers as Andrea Gabrieli, Peter Philips, Sweelinck and Merulo (*B-Lu* 153, olim 888). He included an echo of his own composition, which Dart described as 'competent, but entirely uninspired'; the manuscript also includes 38 anonymous pieces, some of which may be by him. Dart was probably wrong in identifying the 'Griffarius Scronx' cited in the monastery records of 1619 with Gérard.

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JOSÉ QUITIN/PHILIPPE VENDRIX

Scronx, Lambert.

Flemish musician, related to [Gérard Scronx](#).

Scruton, Roger

(*b* Buslingthorpe, Lincs., 27 Feb 1944). British philosopher, writer, political activist and amateur composer. He was educated at Cambridge University (1962–5, 1967–9), and took the doctorate there in 1973; he thereafter trained at the Inner Temple (1974–6). From 1971 until 1991 he taught at the philosophy department of Birkbeck College, London, where he was made professor in 1984, and at Boston University (1992–5), after which he became a freelance writer and business consultant in government relations. He has also held visiting posts at many academic institutions in the USA, Canada and Europe. He is well known for his role as a conservative political thinker, and his conservatism is also evident in some aspects of his musical aesthetics.

Scruton's contribution to aesthetics lies in the analytic tradition of philosophy. In *Art and Imagination* (1974) he extends Ludwig Wittgenstein's account of seeing 'aspects' in an ambiguous visual image, such as the Gestalt duck/rabbit ('seeing as'), to cover cases of hearing different aspects in a musical phrase ('hearing as'). *The Aesthetic Understanding* (1983) seeks to explain the function of metaphor in aesthetic description. Metaphor is found to be intrinsic to any musical description, including such basic terms as the 'movement' of a sound in aural 'space'. This use of metaphor indicates the attitude of a perceiver, in hearing sounds as organized according to spatial categories. Hearing X (sound) as Y (metaphorical description) constitutes an 'intentional attitude'. If metaphor is basic to musical description, Scruton argues, then music itself must be understood ontologically as the object of an intention (an 'intentional object'), that is, as something known as perceived under a

metaphorical description. His most extended treatment of aesthetic issues relating to musical expression and interpretation (*The Aesthetics of Music*, 1997) includes a rapprochement with some aspects of formal and cognitive music theory, but it is made largely in order to defend his own view of music as a medium to be understood metaphorically. Formal descriptions, including linguistically-derived analytic tools, are viewed by him as inadequate, and semiotic or semantic techniques as irrelevant.

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NAOMI CUMMING

Scudo, P. [Pierre, Pietro, Paul or Paulo]

(*b* Venice, 8 June 1806; *d* Blois, 14 Oct 1864). French critic, writer on music and composer, of Italian birth. He grew up in Germany and about 1824 entered Choron's Institution Royale de Musique Classique et Religieuse in Paris. He sang a minor role in Rossini's *Il viaggio a Reims* (1825) with little success and returned to Choron's school until the July Revolution (1830). He then played second clarinet in a military band. In the 1830s he established himself in Paris as a singing teacher, composer of *romances*, and writer on various topics; from about 1840 he wrote on music. He contributed to the *Revue de Paris*, *Revue indépendante*, *Art musical*, several other journals and two contemporary encyclopedias, but was most influential as music critic for the *Revue des deux mondes*. Many of his articles also appeared in three published collections. He wrote *Le Chevalier Sarti* (a novel that discusses music) and published annual reviews of Parisian musical life: *L'année musicale* (1860–62) and *La musique en ... 1862* (1863). In his final summer he was committed to an asylum.

Scudo was renowned for his extreme conservatism; he liked little music written after 1830 and urged the revival of 18th-century works. He idolized Mozart and disdained Wagner, Liszt and, particularly, Berlioz, about whom he wrote 'Not only has he no melodic ideas, and for that reason ... has sought to cover his indigence with an unnecessary, excessive sonority, but when an idea does come to him, he does not know how to treat it because he does not know how to write' (*Revue indépendante*, vi/2, 1846, p.92). Scudo was a talented writer; many of his reviews (lengthy articles emphasizing works rather than their performance) include extensive historical information, observations on musical–dramatic relationships and

interesting discussions of aesthetics, but his comments on music tend to generalize and reveal little insight. Of Scudo's several *romances* Fétis wrote 'there is not one idea or phrase of merit'; few critics have disagreed.

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JEFFREY COOPER

Scudus, Aegidius.

See Tschudi, Aegidius.

Sculthorpe, Peter (Joshua)

(b Launceston, Tasmania, 29 April 1929). Australian composer. Of all Australian composers since Grainger, he is seen by the Australian musical public as the most nationally representative. He studied at the University of Melbourne (BMus) and later at Wadham College, Oxford (1958–60), where his teachers included Rubbra and Wellesz. In 1963 his music was performed at a conference of composers held in Tasmania. Although his works were not the most daring of those presented – he had by this time explored and largely rejected serial techniques – they exhibited a clarity and polish that identified him as a persuasive intermediary between the new wave of Australian composers and a generally conservative public. After the conference, he was offered a lectureship at the University of Sydney.

Sculthorpe introduced himself to a wider musical audience with the String Quartet no.6 (1965), commissioned by Musica Viva Australia. *Irkanda IV* (1961), a passionately elegiac work written on the death of his father, shares with the Quartet many of the stylistic traits that define his early musical vocabulary: an overall mood of sombre intensity articulated through strongly accented descending minor 2nds and minor 3rds; frequent and sometimes elaborate performance directions in Italian; occasional passages of spectral, stiffly jerking puppetry; and short phrases. He remarked at the time that he composed in small units that came together 'by accretion'. An additional aspect of his early style, important in establishing its frequent tone of smouldering unease, is the unaccented positioning of melodic phrases. The clarity and effectiveness of his textures appear as if inseparable from the quasi-fanatical neatness of his musical manuscripts (sometimes in the hand of students or other young assistants).

Sculthorpe's arduous compositional pace gave his early music a consistency of style and manner that allowed him to transfer passages easily from one work to another; he acknowledged, for example, that the String Quartet no.6 was in part a compendium of his best work up to that time. If he was open at times to charges of stylistic limitation, his consistency guaranteed that his listeners would always recognize his works. One of his favourite chords, a stack of 3rds intersected by an augmented 4th (sometimes used in sequence with a parallel construction a semitone or tone away), became such a prominent feature of his music that his students named it the 'Woollahra chord' after the Sydney suburb where he lived.

In 1965 Sculthorpe was commissioned to write a piece for the Sydney SO to play on their European tour. This project led him to explore successive 'sound events' (discrete inventions in timbre and density), such as those employed in Penderecki's music of the early 1960s. The resulting work, *Sun Music*, the first of a series of orchestral pieces with this title, inflects aggregates of string pitches by (approximate) quarter-tones to suggest quivering columns of light. Brass instruments provide signals and rhythmic tremors. One brief section for brass transcribes a passage Sculthorpe had used in class and on an educational television programme to illustrate integral serialism. In its final form the *Sun Music* series comprised: *Sun Music I* (1965); the more animated and effectively contrasting *Sun Music IV* (1967) in a closely related style; the scherzo-like *Sun Music II* (1969), a free transcription of the Balinese monkey dance *Ketjak*; and the lustrous *Sun Music III* (1967, originally *Anniversary Music*), which takes its point of departure from Balinese gamelan music. Other related works include *Sun Music* for voices, piano and percussion (1966, originally *Sun Music II*), which draws on a view of historical Mexico (as does the String Quartet no.7, 1966) and the orchestral *Sun Song* (1984). Some of the pieces in the *Sun Music* series were assembled to form the score for a ballet (1968) based on Japanese conventions.

Similar in style to the *Sun Music* series, *Music for Japan* (1970) does not simulate or pay tribute to Japanese music; it serves instead as an essay in Australian sensibility (bound up with a mystical apprehension of landscape) for Japanese listeners. Sculthorpe's simulation of Balinese traditional music, fuelled by his reading of Colin McPhee's *A House in Bali*, is his most

sustained exercise in Asian culture. First made prominent in the smoothly chiming patterns of *Sun Music III*, references to Balinese music recur in a number of subsequent works including *Tabuh tabuhan* for wind ensemble (1968), the title of which is borrowed from McPhee, and the String Quartet no.8 (1968, originally titled *String Quartet Music*), in which fast rhythmic passages imitate traditional rice-pounding patterns of Balinese farmers.

Although Sculthorpe's adoption of Balinese patterns, inflections and timbres represents a metaphorical turning away from European tradition, the elegiac music that persists in many works remains deeply rooted in European convention. Sculthorpe explained his fondness for an accented semitone descent, for example, as a recollection of the 'Abschied' of Mahler's *Das Lied von der Erde*. His later discovery that Kepler had arrived at the pitch sequence G–A– \square –G in his attempts to calculate the harmony of the spheres confirmed his obsession with this motif and strengthened his conviction that by using these pitch classes he could characterize the earth in an ecological way. Among other works, the motif appears in the powerful *Earth Cry* for orchestra (1986).

Sculthorpe's abiding concern for much of his career, however, has been to establish a nexus between his music and a sense of Australia. His use of Aboriginal titles, legends and sacred places reflects that purpose. Unlike earlier composers, he adopted a view approaching that of an Adelaide-centred group of writers (publishers of a *Jindyworobak* journal and anthology, and often identified with that title) who believed that the invocation of Aboriginal words and concepts gives a kind of magical access, built up over tens of thousands of years, to an identification with the land. Sculthorpe's string trio *The Loneliness of Bunjil* (1954, rev. 1964), otherwise notable for its use of quarter-tones, is an early essay invoking an imaginary Aboriginal presence. The Piano Sonatina that followed a year later, employing many of the distinctive traits of his moody, introspective manner, bears an inscription with Aboriginal references: 'For the journey of Yoonecara to the land of his forefathers, and the return to his tribe'. The *Irkanda* series (1955–61) contains in its title an Aboriginal reference to 'a remote and lonely place', and the text for *Rites of Passage* (1973) is taken from the language of the Southern Aranda tribe of central Australia. *The Song of Tailitnama* (1974), which introduced a longer-breathed, more rhythmically impetuous character into his lyrical writing, conforms in its principal melody to the contours of many Australian Aboriginal songs.

The importance of place in Sculthorpe's musical imagination became evident early on in works such as *The Fifth Continent* (1963), in which a narrator reads poetic text from D.H. Lawrence's *Kangaroo* while an orchestra mimics the swell of the ocean and Lawrence's response to the bush and a township's war memorial. That preoccupation reasserted itself in *Mangrove* (1979), an orchestral piece that ranks as one of his most finely proportioned. In addition to ideas of renewal and transformation, the work celebrates the rich fecundity of mangrove tidal flats at a time when these trees were looked on as untidy impediments to clean-limbed tourist development. One of a small number of scores drawing on Japanese court melodies of the *saibara* tradition, *Mangrove* suggests ancient, weathered music that crumbles into place rather than falling into neatly organized patterns. Although he has long made Sydney the base of his professional

career, Sculthorpe has continued to draw inspiration from his Tasmanian origins. *Mountains* (1980) matches in character the rugged southwest of the island, while the String Quartet no.14 (1998) embodies his memories of northern Tasmanian landmarks and stories. Other works respond to national occasions: *Child of Australia* (1988), to words by Thomas Kenneally, salutes without vainglory the bicentenary of European settlement in Australia; *Port Arthur* (1996) laments a mass killing at one of the most notorious prisons of the convict era, now a tourist site.

Sculthorpe's homage to Aboriginal legends and sacred sites, and his love for the often harshly outcropped Australian terrain merge in a series of works that coincided with gains in Aboriginal rights to traditional land ownership. *Songs of Sea and Sky* (1987) vividly evokes the vast, cloud-fringed peacefulness of tropical seascapes; *Kakadu* (1988) embodies in often exuberant and always magically evocative orchestral terms Sculthorpe's response to the possible dedication of the Northern Territory wilderness as a national park; *Nourlangie* (1989), originally a guitar concerto written for the Australian-born John Williams, was inspired by Aboriginal drawings on a Kakadu rockface; and *Jabiru Dreaming*, which came into being as a percussion quartet (1989–92), the String Quartet no.11 (1990) and the Third Sonata for string orchestra (1990–94), refers to the legendary *jabiru*, a long-legged swamp bird. Increasingly Sculthorpe extended his resources by quoting or paraphrasing characteristic melodies, as in his simulations of Aboriginal themes and rhythms. *Songs of Sea and Sky* makes use of Torres Strait song melody, while *Port Essington* (1977) communicates the failure of a northern Australian colonial settlement by allowing music representing the terrain and its Aboriginal inhabitants to encroach inexorably on genteel salon music.

Sculthorpe's formal structures are relatively straightforward; many works adopt simple binary or ternary forms. A common feature of compositions from the 1970s to 90s is the use of string harmonics, suggesting the cries of a suddenly roused flock of birds, to punctuate and frame the melodic or rhythmic momentum of emotionally charged paragraphs. Never alienating listeners with technical cleverness, he persuades through a haunted poetry born of deep concern for human beings and their natural world. His melodic gift, particularly notable in the delicate loping phrases of *Small Town* (1963–76) and the slowly released oboe theme of *Sun Music III* (1967), has helped to convince the public of the validity and importance of his work. An elegiac tone, unerring and persistent, spans his whole career, achieving an extended state of equilibrium between sorrow and consolation in his Requiem for solo cello (1979), a work in which quotations from traditional chant melodies frame personal grief.

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(selective list)

dramatic

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instrumental

Orch: The Fifth Continent (D.H. Lawrence), spkr, orch, 1963; Sun Music I, 1965; Sun Music III (Anniversary Music), 1967; Sun Music IV, 1967; Sun Music II 'Ketjak', 1969; Music for Japan, 1970; Ov. for a Happy Occasion, 1970; Mangrove, 1979; Pf Conc., 1983; Sun Song, 1984; Earth Cry, 1986; Kakadu, 1988; Little Nourlangie, org, orch, 1990; From Uluru, 1991; Nangaloar, 1991; Memento mori, 1992–3; Darwin Marching, 1995; Great Sandy Island, 1998

Chbr orch: Irkanda IV, vn, str, perc, 1961 [arr. fl, str trio, 1990; arr. str qt, 1991; arr. fl, str qt, 1992]; Small Town, 1963–76 [from The Fifth Continent]; Autumn Song, str, 1968, rev. 1986; From Tabuh tabuhan, str, perc, 1968; The Stars Turn, 1970–76 [from Love 200]; Sonata no.2, str, 1975, rev. 1988; Lament, str, 1976 [arr. vc, str, 1991]; Night Song, str, 1976; Port Essington, str trio, str, 1977; Cantares, flamenco gui, 3 gui, 4 elec gui, elec b gui, str qt, 1979; Little Suite, str, 1983; Sonata no.1, str, 1983; Nourlangie, conc., gui, str, perc, 1989; Sonata no.3 'Jabiru Dreaming', str, 1990–94; Djilile, 1996; Port Arthur 'In memoriam', 2 hn, tpt/ob, str, perc, 1996; Cello Dreaming, vc, str, perc, 1997–8; Love-Song, gui, str, perc, 1997

Chbr: The Loneliness of Bunjil, str trio, 1954, rev. 1964; Sonata, va, perc, 1960; Str Qt no.6, 1964–5; Morning-Song, str qt, 1966–70; Str Qt no.7 'Red Landscape', 1966; Str Qt no.8 (Str Qt Music), 1968; Tabuh tabuhan, wind qnt, perc, 1968; Dream, any insts, 1970; How the Stars were Made, 4 perc, 1971; Str Qt no.9, 1975; Night Song, pf trio, 1976, rev. 1995; Little Serenade, str qt, 1977; Landscape II, str trio, amp pf, 1978; Djilile, 4 perc, 1981–90 [arr. vc, pf, 1986; pf, 1989; 5 viol, 1995]; Tailitnama Song, a fl, 2 gui, vn, db, perc, 1981 [arr. vc, pf, 1989; vn, pf, 1991]; Str Qt no.10, 1983; Songs of Sea and Sky, cl, pf, 1987 [arr. fl, pf]; Jabiru Dreaming, 4 perc, 1989–92; Sun Song, 4 perc, 1989; Str Qt no.11 'Jabiru Dreaming', 1990; Dream Tracks, vn, cl, pf, 1992; Chorale, 8 vc, 1994; Str Qt no.12 'From Ubirr' (Earth Cry), str qt, opt. didjeridu, 1994; Str Qt no.13 'Island Dreaming', Mez, str qt, 1996; Str Qt no.14, 1998

Solo: Irkanda I, vn, 1955; Alone, vn, 1976; Requiem, vc, 1979; Threnody, vc, 1991–2; For Vc Alone, 1993; From Kakadu, gui, 1993; Into the Dreaming, gui, 1994; A Little Book of Hours, 1998

Kbd (pf, unless otherwise stated): Sonatina, 1955; 2 Easy Pieces, 1958–68; Callabonna, 1963, rev. 1989; Ov. to a Happy Occasion, org, 1970, rev. 1980; Landscape I, amp pf, tape, 1971; Night Pieces, 1971; Koto Music I–II, amp pf, tape, 1976; 4 Pieces, duo, 1979; Mountains, pf, 1980; Nocturnal, 1983–9

Edns: W. Stanley: The Rose Bay Quadrilles, 1989

vocal

Choral: Morning Song for the Christ Child (R. Covell), SATB, 1966; Sun Music, SATB, pf, perc, 1966; Autumn Song (Covell), SATBarB, 1968 [arr. str qt, 1994]; Sea Chant (Covell), unison vv, opt. high insts, perc, 1968 [arr. unison vv, orch, 1975]; The Stars Turn (T. Morphett), AATBARBarB, 1970–79 [from Love 200, arr. D. Matthews]; The Birthday of Thy King (H. Vaughan), carol, SATB, 1988 [arr. as Awake Glad Heart!, 2 tr, vc, str, 1992]; Child of Australia (T. Kenneally), spkr, S, chorus, orch, 1988; Ps cl, tr vv, opt. vv/insts, 1996

Other vocal: Sun (Lawrence), song cycle, 1v, pf, 1960; Parting (H. Heine), 1v, pf, 1947, rev. 1995 [arr. vc, pf, 1995]; Love 200 (T. Morphett), 2vv, rock band, orch, 1970; The Stars Turn, high v, pf, 1970–72 [from Love 200]; The Song of Tailitnama (Aboriginal), high v, 6 vc, perc, 1974 [arr. medium v, pf, 1984]; Eliza Fraser Sings (B. Blackman), S, fl + pic + a fl, pf, 1978; From Nourlangie, S, chbr ens, 1993 [arr. str qt]; Maranoa Lullaby (Aboriginal), Mez, str qt, 1996; Love Thoughts (*Manyoshu*, 7th-century Japanese anthology), 2 spkrs, S, 5 insts, 1998

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ROGER COVELL

Scutta, Andreas

(*b* Vienna, 1806; *d* Prague, 24 Feb 1863). Austrian composer, actor and singer. The experience of taking part in a performance of Rossini's *Moses* at the Theater an der Wien determined him to take up music as a career. He studied singing at Count Palffy's conservatory, and in 1824 went to Graz (and later to Linz and Zagreb) to gain experience. Illness cost him his fine and expressive singing voice in 1829 and he began to take comic parts in plays. After two years in the provinces he was engaged at the Theater in der Leopoldstadt after a successful guest appearance in 1831, soon making a name for himself not only as a skilful comic actor but as the composer of music for a long line of farces and parodies. In 1831 he married Therese (Josephine) Palmer, widow of his former director, who as a 13-year-old girl had created the role of Cinderella in Isouard's *Cendrillon* at the Theater an der Wien in 1811. He left the Theater an der Wien in 1845, and after some years of successful guest appearances in various theatres he went to Prague in 1852 and performed in the German theatre there for ten years.

Among Scutta's 30-odd scores, written mainly for the Theater in der Leopoldstadt but including also some for the Theater an der Wien and Theater in der Josefstadt, the following (all Theater in der Leopoldstadt) were the most successful: *Der Zauberdrache* (pantomime, J. Fenzl), 1831; *Robert der Wau Wau* (J. Schickh), 1833, a parody of Meyerbeer's *Robert le diable*; *Der errungene Preis* (pantomime, Fenzl) and *Der Wasserfall im Feenhain* (D.F. Reiberstorffer), both 1835; and *Eisenbahnheiraten* (Nestroy), 1844 – with nearly 60 performances, his most often-heard score.

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PETER BRANSCOMBE

SDRM [Société de Droit de Reproduction Mécanique].

See [Copyright](#), §VI (under France (ii)).

Se (i).

The sharpened form of [Soh](#) in [Tonic Sol-fa](#).

Se (ii).

A Chinese zither, formerly important in Confucian ritual music. See [China](#), §III; [Japan](#), §II, 4; [Korea](#), §2(i); [Taiwan](#), §1.

Searle, Humphrey

(*b* Oxford, 26 Aug 1915; *d* London, 12 May 1982). English composer and writer on music. He was educated at Winchester (1928–33), at Oxford (1933–7) where he was a classical scholar, at the RCM (1937) under Jacob, Morris and Ireland, and at the New Vienna Conservatory (1937–8). While in Vienna he also studied privately with Webern. In 1938 he joined the music staff of the BBC as a programme producer, returning there after his army service (1940–46), part of which he had spent in the intelligence service, part in training paratroopers. After the war, while still in Germany, he assisted Trevor-Roper in the research for his book *The Last Days of Hitler*. Searle left the BBC in 1948 and worked freelance until 1951, when he became music adviser to Sadler's Wells Ballet, remaining a member of the music panel until 1957. He was actively connected with most of the British organizations for modern music (the London Contemporary Music Centre, the Society for the Promotion of New Music, the Composers' Guild, etc.). He was general secretary of the ISCM (1947–8), and in 1950 he became honorary secretary of the newly formed Liszt Society; he was one of the leading authorities on Liszt.

In his *Night Music* op.2, written in 1943 for Webern's 60th birthday, Searle had already come very near to 12-note technique. But from the *Intermezzo* for 11 instruments of 1947 on, all his compositions use the 12-note method. From Webern he learnt his fastidious regard for every sound, inheriting his fine ear for chamber instrumentation. It is this that makes his *Quartet* for clarinet, bassoon, violin and viola, as well as the other works already mentioned, so euphonious in their effortless flow. But it is with the dramatic and Romantic Schoenberg that Searle's particular affinities lay. This is reflected, along with his admiration for Liszt, in the immensely demanding piano works – the scintillating *First Concerto*, the *Ballade* and the superlative *Sonata*. This last work, written in 1951 for the 140th anniversary of Liszt's birth and first performed on that day at the Wigmore Hall, is in one movement, closely modelled on the pattern of Liszt's own *Sonata*. It uses the Lisztian idea of thematic transformation, but within the 12-note method. Even the thematic material shows, intentionally, some resemblance to

Liszt's, but the result is one of the most original and impressive piano sonatas of the period.

As Schoenberg before him, Searle wrote a trilogy of works for narrator and orchestra – *Gold Coast Customs*, *The Riverrun* and *The Shadow of Cain*. *The Riverrun* employs a 12-note passacaglia throughout suggesting the relentless flow of the river Liffey; it is a highly evocative and often strangely beautiful piece, an exemplum of Searle's blend of natural Romanticism and contemporary technique. Such a mixture is evident too in the *Poem* for 22 strings (1950) with its glowing warmth and occasional sonorities which suggest electronic music. But although he made a limited use of actual electronics (to depict irrationality or madness in his operas), and introduced a short passage of collective improvisation in his Symphony no.4, he continued to write mainly in a conventional 12-note idiom. While the highly demanding and intense Symphony no.1 – the first strictly serial symphony – employs a derived row, based on the B–A–C–H motif, later works made little use of such construction. The first three symphonies all exhibit a romantic exuberance and dramatic scoring, but this was to contrast with a move towards the gentle more meditative style of the Symphony no.5, which recalls the restraint of earlier instrumental works.

Searle composed three operas to his own librettos. Words are generally set at conversational speed, without set numbers or formal divisions. The macabre and fantastic inventions of Gogol and Ionesco allowed him to express, effectively and memorably, violent and disordered emotions, and to exploit a vein of humour already foreshadowed in *The Owl and the Pussy-Cat* of 1951. *The Photo of the Colonel* in particular exhibits great wit within a form of driving continuity. In *Hamlet*, all themes are based on a single asymmetrical series, first heard in its authentic form in the 'To be or not to be' soliloquy. Motifs derived from this series are assigned to the principal characters, and are also associated with particular instruments or groups of instruments. Searle followed Shakespeare very closely in his libretto, and the free arioso style makes for maximum clarity and intelligibility. The supernatural episodes and the play within the play (set as a Romantic burlesque) are theatrically the most effective parts of an opera which functions as a musical commentary on the play rather than as a newly thought and autonomous work of art. In his final years, he composed music of immediate aural accessibility, including the splendid *Fantasia on British Airs* for five military bands, *Tamesis* – a musical history of the river Thames, and *Three Ages* which is a similar account of the 20th century.

Searle was continuously active as a teacher, counting among his pupils Finnissy, Elias, LeFanu and Rihm. He was appointed a professor of composition at the RCM in 1965, and worked abroad as guest professor at Stanford University, California (1964–5), Aspen Music Festival, Colorado (1967), and the Staatliche Hochschule für Musik, Karlsruhe (1968–72). He was made a CBE in 1968 and an honorary FRCM in 1969.

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stage

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instrumental

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COLIN MASON/HUGO COLE/DAVID C.F. WRIGHT

Seashore, Carl E(mil)

(*b* Mörlunda, 28 Jan 1866; *d* Lewiston, ID, 16 Oct 1949). American psychologist and musician of Swedish birth. His family emigrated to the USA in 1869. Having studied the organ as a child, he served as a church organist from the age of 14; he attended Gustavus Adolphus College, Minnesota (BA 1891), and Yale University (PhD 1895), where he studied psychology and worked as an assistant in the psychological laboratory (1895–7). He was subsequently appointed (1902) to the University of Iowa, where he stayed for the rest of his career, as professor and (from 1905)

head of the department of psychology and of the psychological laboratory, and for two periods (1908–37 and 1942–6) as dean of the graduate college. He was a pioneer in experimental psychology, and with his students developed many instruments for the measurement of visual, aural and kinesthetic perception, and for the graphic representation of such aspects of musical performance as rhythm, pitch, timbre and vibrato. This latter information was used in performance analysis, with special emphasis on the vibrato, and eventually influenced Seashore's theories of musical aesthetics.

Seashore's interest in music and in measurable psycho-physiological phenomena led him to devise a test for identifying musical talent through measurement of independent, presumably innate skills: tonal memory, perception of pitch and of loudness, sense of time passing, of rhythm, of 'consonance' (in the earlier version) and of timbre (in the later one). Although widely used, the test has been criticized, both on technical grounds and for its apparent assumption that musical talent can be described in terms of an aggregation of discrete skills.

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RAMONA H. MATTHEWS

Seattle.

City in Washington State, USA. It is the largest metropolis in the Pacific north-west and a major port. It was named after a chief of the local native Squamish and Duwanish peoples, Sealth (1786–1866), a singer who was baptized (1841) and led his people in morning and evening prayers. The town in its present location was laid out in 1853. In the 1860s touring groups – Excelsior's Minstrels, Stars Minstrels, Congo Minstrels and the USS Pensacola Band – performed in Henry Yesler's Mill Cook House (also called Hall or Pavilion). Squire's Opera House (1879–83), Frye's Opera House (cap. 1300; 1884–9), the Seattle Opera House (1890–93) and the Seattle Theater (1892–1915) hosted a constant stream of entertainers. The first locally formed troupe was the Seattle Minstrels (1880). Callender's Colored Georgia Minstrels (1882) headed a long list of touring all-black troupes that gave 13 Seattle seasons between 1889 and 1911.

Operas and operettas given in the 1870s and 80s by visiting companies included Offenbach's *La Grande-Duchesse de Gérolstein*, Wallace's *Maritana*, Balfe's *The Bohemian Girl*, Flotow's *Martha*, Donizetti's *La fille du régiment* and Gounod's *Faust*, as well as *La sonnambula*, *Il trovatore* and *Le nozze di Figaro*. Touring soloists visited the city in the same period, including the violinist Ede Reményi, the pianist Julie Rivé-King and the sopranos Adelina Patti, Nellie Melba and Emma Calvé. Scandinavian, Swiss and German immigrants fostered a strong choral tradition; the Norwegian Male Chorus was founded in 1889.

The Seattle SO gave its first concert in 1903 in the ballroom of the Arcade Building, conducted by the violinist Harry F. West. Most of its members also played for musical theatre performances in the Madison Street auditorium (1400 seats) and later the Moore Theater (1650 seats). The 1904–5 symphony season in John Cort's Grand Opera House concluded with John Hamilton Howe's chorus of 200 joining the orchestra for the *Creation*. Michael Kegrize conducted the orchestra from 1907 to 1909 and brought such soloists as Maud Powell, Mischa Elman and Lillian Nordica. During the Alaska–Yukon Exposition at the University of Washington in the summer of 1909, the soloists at the Sunday concerts conducted by Henry Hadley included Fritz Kreisler, Josef Hofmann, Teresa Carreño and Johanna Gadski, the latter singing some of Hadley's own songs. Hadley, who conducted the orchestra until 1911, composed his *North, East, South, and West* symphony in Seattle. His successor John Spargur conducted an orchestra of 85 that disbanded before the close of the 1919–20 season. In the hiatus from 1921 to 1926 the violin teacher Mme Davenport Engberg organized and conducted the Seattle Civic Orchestra. Karl Krueger conducted the revived symphony orchestra from 1927. After he resigned in 1931 the conductors were Basil Cameron (1932–8), Nicolai Sokoloff

(1938–40) and Sir Thomas Beecham. Beecham gave frequent performances of Delius and Sibelius interspersed with Mozart concertos played by Betty Humby, whom he married after divorce proceedings in 1943. Virulent personal attacks in the *Post-Intelligencer*, whose critic of the time rarely published a kind word, hastened Beecham's mid-season departure in 1942; his successor Carl Bricken continued until the 1947–8 season. Later conductors included Eugene Linden, Milton Katims (1954–76) and Gerard Schwarz (from 1984), whose tenure brought the orchestra international acclaim.

After one year with the Seattle SO, Linden became conductor for the Pacific Northwest Grand Opera Company (1950–55), which brought Bidú Sayão and Regina Resnik to Seattle for *La bohème* and *Carmen*. Linden also engaged Glynn Ross, director of the San Francisco summer opera, as stage director. Returning in 1964 as general director of the newly formed Seattle Opera Company, a post that he retained until 1983, Ross gave a complete *Ring* in 1975, with cycles in both German and English. Premières during his tenure included Carlisle Floyd's *Of Mice and Men* (1970) and Thomas Pasatieri's *Black Widow* (1972). His successor Speight Jenkins maintained the tradition of *Ring* cycles with a new production in 1986, repeated in 1991. Under him productions such as *Pelléas et Mélisande* in 1993, with Gerard Schwarz conducting, marked a new peak in cooperation between orchestra and opera. The 1995–6 season included *La Cenerentola*, *Elektra* and *Andrea Chénier*. The Seattle Center Opera House (cap. 3100), converted in 1962 from the former Civic Auditorium, was shared until 1998 by the opera and the symphony orchestra.

Vocal instruction was offered at the newly established University of Washington beginning in 1861, and piano in 1862; in 1889 when Washington became a state, Julia Chamberlain, a graduate of New England Conservatory, headed a music faculty teaching the mandolin and the guitar as well as the violin. A school of music was established in 1891. On the eve of the move in 1894 from the city centre to a new campus, music was listed first among three 'special' departments in the university catalogue drafted by the registrar, Edmond S. Meaney. For him is named the 1200-seat Meaney Hall for the Performing Arts, the chief university concert venue; in the same building is a 270-seat theatre. The present music building (occupied 1950) houses the Brechemin recital hall (cap. 225) and a library of 60,000 volumes (1996). The department head from 1994 was the pianist Robin McCabe. The department's ethnomusicology programme attracts students from Africa and Asia. William Bolcom and Alan Stout were both pupils of John Verrall (at the university 1948–73). The visiting professor of conducting in 1995–6 was Milton Katims.

The Cornish Institute of the Performing and Visual Arts (previously the Cornish School of Allied Arts) was founded in 1914 by Nellie Centennial Cornish. Teaching music, theatre, broadcasting, dance and the visual arts, it was the acknowledged centre of arts instruction in the north-western USA when in 1938 it hired John Cage. During his two years there Cage began giving recitals using prepared pianos and initiated his association with the school's leading student dancer Merce Cunningham. Cage worked occasionally with the leading University of Washington faculty composer

(1941–68), George Frederick McKay (1899–1970), whose pupils included Earl Robinson.

The rock guitarist Jimi Hendrix grew up in Seattle. Kurt Cobain (1967–94) headed the group Nirvana, which made Seattle grunge rock a world phenomenon. Soundgarden (formed in 1984), Alice in Chains (1987), Pearl Jam (1990) and the Presidents of the United States of America (1994) confirmed Seattle as the epicentre of creative rock in the decade of their emergence.

Maxine Cushing Gray, who settled in Seattle in 1946, served as art and music critic for the weekly *Argus* and then founded and edited the fortnightly *Northwest Arts* (1975–87). She had earlier powerfully endorsed the Seattle residency (1965–70) of the ballet company gathered by the Seattle native Robert Joffrey (b 1930). Joffrey's ballet *Astarte*, with rock music credited to Crome Circus, had its première in Seattle and went on to New York, achieving national renown.

The early 1990s saw the flourishing of the Seattle Classical Guitar Society, the Seattle Consortium of Harpers, the Seattle Girls' Choir, the Seattle Women's Ensemble and the Seattle Youth SO. By the end of the decade the wealth attracted to the area by the aircraft and computer industries had enabled financiers to underwrite notable arts projects. Symphonic music found a new home in the S. Mark Taper Auditorium, rated as 'one of the ten best in the world' by acoustician Cyril M. Harris, and smaller-scale performances were accommodated in the Illsley Ball Nordstrom recital room (cap. 541). This wealth elevated the Seattle SO to second in the nation in terms of its private charitable support and close to the first in terms of adventurous programming. Equally adventurous in another direction were the 23 and 24 June 2000 concerts that inaugurated Experience Museum Project Seattle, founded and financed by Microsoft partner Paul Allen. At the Memorial stadium the first concert intergrated among other headliners Metallica, Dr Dre with with Eminem and Snoop Doggy Dogg, Red Hot Chili Peppers, Kid Rock and Filter. The second concert included the more recently emerged Matchbox Twenty, No Doubt, Alanis Morissette, Beck and the Eurythmics. These events further strengthened Seattle's already established reputation as a milieu geared to the musical interests of youth.

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ROBERT STEVENSON

Seave.

See [Sayve](#) family.

Seay, Albert

(*b* Louisville, 6 Nov 1916; *d* Colorado Springs, CO, 7 Jan 1984). American musicologist. He took the BA and the BM from Murray State College in 1937, and the MM at Louisiana State University in 1939. After teaching at South-Western Louisiana Institute (1946–9), he resumed graduate work at Yale University under Leo Schrade and was awarded the doctorate in 1954. He began teaching at Colorado College in 1953 and was appointed chairman of the music department in 1967 and professor in 1972; he retired in 1982.

Seay's interest in the music and theory of the Middle Ages and the Renaissance has resulted in a wide range of editions, translations and articles. He edited the collected works of Arcadelt (for which he received the Otto Kinkeldey Award in 1972) and Carpentras, and the writings of Hothby, Tinctoris and Ugolino of Orvieto for the American Institute of Musicology. He also published practical transcriptions from the collections of Attaignant, Gardano and Moderne, and was an editor of the Colorado College Music Press Series, which published translations and editions of important theoretical treatises.

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PAULA MORGAN

Sébastien, Georges [Sebestyen, György]

(*b* Budapest, 17 Aug 1903; *d* La Hauteville, nr Paris, 12 April 1989). French conductor of Hungarian birth. He studied with Bartók, Kodály and Weiner at the Budapest Academy, and then attended Walter's conductors' course at Munich in 1922. He joined the music staff of the Munich Opera in 1922 (where Walter was musical director), and of the Metropolitan Opera in 1923. He then held conducting posts with the Hamburg Theatre (1924–5), the Leipzig Gewandhaus Orchestra (1925–7) and the Berlin Städtische Oper (principal conductor, 1927–31), where he again came under Walter's influence. During this period Sébastian began to specialize in the Viennese and German Classical and Romantic repertory; but he also gave some important first Berlin performances, notably of Bartók's *Bluebeard's Castle* and Krenek's *Jonny spielt auf*. In 1931 he was appointed musical director of Moscow Radio and conductor of the Moscow PO, with whom he performed Tchaikovsky's entire symphonic output on the 40th anniversary of the composer's death (1933). From 1938 to 1945 he conducted in the USA, Argentina and Brazil, notably at the San Francisco Opera, and in 1946 he settled in Paris, becoming principal conductor of the Opéra and conducting at the Opéra-Comique and with the Orchestre National, meanwhile making several foreign tours.

Sébastien's eloquent and impassioned conducting was strongly influenced by the Viennese tradition of Mahler and Walter. His repertory consisted mainly of the symphonies of Beethoven, Brahms, Bruckner and Schumann and the works of Richard Strauss and Wagner (he conducted important Wagner performances at the Opéra with Kirsten Flagstad).

CHRISTIANE SPIETH-WEISSENBACHER

Sebastiani, Claudius

(*b* Metz; *fl* 1557–65). German music theorist. From 1557 until 1565 he was organist in Fribourg, where Homer Herpol was Kantor. According to Gerber, Sebastiani had also been an organist in Metz, but when he described himself in 1563 as 'Metensis, Organista' he was working in Fribourg. In his *Bellum musicale inter plani et mensuralis cantus reges* (Strasbourg, 1563) he depicted the theories of plainchant and polyphony in the unusual form of a war between the 'kings' of the two 'provinces' about who should succeed Apollo to become supreme in the realm of music. Both kings deploy all their resources; the battle reveals all the advantages but also all the mistakes and weaknesses of each. Sebastiani named as his immediate model Guarna's *Grammaticae opus novum seu bellum grammaticale*. Ornithoparchus (*Musicae activae micrologus*) had described

accentus and *concentus* in the form of a similar fable. Sebastiani not only adopted several sections (on *accentus*, concord, counterpoint and cadences, as well as the ten rules of singing) from Ornithoparchus, but also the characteristics that Ornithoparchus had ascribed to his 'kings': thus the 'king' of plainchant was 'gravis, fecundus, severus' and the 'king' of polyphony was 'hilaris, iucundus, amabilis'. He used Coclico's classification of musicians into four genera, placing Herpol and Sermisy in the third category alongside, strangely, Gregory, Berno and St Bernard. In discussing various tablatures he gave two examples of keyboard tablature: in the first each part has its own staff, in the second the parts are combined on two staves. Both examples have bar-lines throughout. Also noteworthy is a section for young organists on improvising variations on a given melody, in which he recommended changes of beat, tempo, mode and number of parts.

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MARTIN RUHNKE

Sebastiani, Johann

(*b* nr Weimar, 30 Sept 1622; *d* Königsberg [now Kaliningrad], spring 1683). German composer. He is reputed to have studied in Italy. He settled in Königsberg in about 1650 and became Kantor at the cathedral in 1661. In 1663 the Elector of Brandenburg appointed him court Kapellmeister, and he retired with a pension in 1679.

Sebastiani's responsibilities to both church and court produced a preponderance of sacred music and occasional pieces intended for public commemorations. *Das Leyden und Sterben unsers Herrn und Heylandes Jesu Christi nach dem heiligen Matthaeo*, composed no later than 1663, is by far his most famous composition. It includes the traditional Passion characters, a five-part chorus and an instrumental ensemble of two violins, four viols and continuo. This large-scale *St Matthew Passion* is representative of Passions of the second half of the 17th century such as those of Heinrich Schütz, Christian Flor, Funcke, Pflieger and Theile. On the whole it is conservative in style. Certain general characteristics of Baroque opera – the *stile recitativo*, arias and small instrumental forces – are found in it, but more detailed elements such as the dramatic *stile concitato* and bold angular melodies are absent. Sebastiani shunned chromatic harmonies and added only slight expressive tension at such dramatically apt places as the choral answer to Pontius Pilate, 'Lass ihn kreuzigen!'. There is little text repetition, the voices are always doubled by instruments, and Sebastiani's retention of the five-part chorus indicates his regard for the *stile antico*.

Not unlike other Passion composers of this time, Sebastiani had the strings accompanying all the utterances of the soloists – Bach's later use of them to accompany only Christ's words in his *St Matthew Passion* is an exception. Sebastiani did, however, reserve a special string sound for Christ by specifying the sweet tone of the violins and letting the more strident tone of the viols accompany the narrator and the minor characters. He further heightened the drama and symbolism, as Bach did in his own *St Matthew Passion*, by silencing the violins at the words 'Eli, Eli, lama sabachthani', which underscores the utter despair of Christ. Smallman pointed out that Sebastiani's Passion is the earliest extant one to have simple chorales included in the score. They appear 13 times as a single vocal line (five of them designated for solo voice) with instrumental accompaniment. Sebastiani used eight different melodies; the repetition of several of them demonstrates an early awareness of the unity chorales can provide, a device developed by composers of oratorio Passions in the 18th century.

Although most of Sebastiani's vocal writing is lyrical, it is not highly florid. The syllabic settings in his two-volume collection of songs in the *Parnass-Blumen* are typical and are in the folksong style of the Hamburg school headed by Johann Rist. Their simplicity extends to Sebastiani's purely instrumental compositions, as can be seen in the four-part sinfonia appended to the funeral hymn on which it is based, *Wer, o Jesu, deine Wunden* (1666). Similarly the instrumental sinfonias of the *St Matthew Passion* are affected by the ideal of a simple vocal setting; the style is specially evident in the choral responses, where it forms an aesthetic link with the unadorned chordal writing of 16th-century Lutheran composers such as Johann Walter (i).

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all printed works published in Königsberg, unless otherwise stated

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Erster Theil der Parnass-Blumen oder [60] geist- und weltliche Lieder, 1672⁴ [incl. pieces by H. Albrecht, J. Reinhard and J. Weichmann]

Ander Theil der Parnass-Blumen (Hamburg, 1675) [incl. 6 pieces by 'J.G.']

Funeral songs, 5vv, bc: Mein Gott, ich sehe wie die Welt (1663); Mir fället, Jesu, immer ein (1663), ed. in J. Zahn, *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/R1963); Sei gnädig mir, o Herr, mein Gott (1663); Ich komm', o Gott der Gnaden (1664); Wer, o Jesu, deine Wunden (1666) [arr. of composition by J. Weichmann], ed. in EDM, 2nd ser., *Ostpreussen und Danzig*, i (1939); Herr, es gehen deine Plagen (1667); Herr, vergnüge mit der Welt (1670); Wie selig ist doch der (1670); Mein Freund ist mein (1676); Ich bin ein armer Wandersmann (1678); Gott tu mit mir, was ihm gefällt (1679); Herr, du nimmst dich unser an (1679); Meine Seele, gib dich nu wiederum zufrieden (1679); Wo soll mein' Zuflucht (1679); Soll ich, Jesu, diesem Leben (1680); Herr, wie ist dein' Gnad' so gross (1680)

Christlicher Leich-Text: Dennoch bleibe ich stets an dir, dialogue, a 15 (1673)

Tanzen ist der Liebe Schul, wedding dance (1678)

11 melodies in Preussisches neu verbessert-vollständiges ... Gesangbuch (1675); ed. in J. Zahn, *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/R1963)

c85 occasional works, pubd 1653–82, and 4 MSS with sacred works, formerly in USSR-KA, now lost, cited in Müller, Küsel and Piotrowski; 7 other works cited in inventories, see Mitjana, Küsel, Davidsson (1952)

WRITINGS

Kurtze Nachricht, wie die Passion am Char-Freytage in einer recitirenden Harmonie abgehandelt und nebst denen darin befindlichen Liedern gesungen wird, der Gemeinde zum besten zusammengezogen, woraus sie selbstens mitlesen und singen kann (Königsberg, 1686); authorship doubtful, attrib. Sebastiani in *EitnerQ*; see Smallman, 81, and Blankenburg, col.920

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JOHN D. ARNN/DOROTHEA SCHRÖDER

Sebastian z Felsztyna

(*b* Felsztyn, ?1480–90; *d* after 1543). Polish music theorist and composer. In 1507 he entered Kraków University, and in 1509 he took the BA. It has been suggested that he was taught by Jerzy Liban, or by Heinrich Finck, who lived in Kraków until 1510. Sebastian also studied theology, and about 1528 he was appointed priest at Felsztyn, and possibly later at Przemyśl. While at Felsztyn he kept in touch with the important Herbut family and with their support he became the parish priest of Sanok about 1536. His treatise *Directiones musicae ad cathedralis ecclesiae premislensis usum* (Kraków, 1543), now lost, was dedicated to Mikołaj Herbut.

Sebastian's collection of hymns, *Aliquot hymni ecclesiastici* (Kraków, 1522), probably containing polyphonic works, is lost. Three motets have survived. They are among the earliest examples of Polish four-voice music. All three are based on plainchant melodies which appear in the tenor in long note values. Sebastian used both florid counterpoint and note-against-note technique, and occasionally some imitation. The Capella Rorantistarum of Wawel Cathedral, Kraków included Sebastian's compositions in their repertory.

Sebastian's theoretical writings are concerned with plainchant and mensural theory. The treatises on chant, *Opusculum musice compilatum noviter* (Kraków, before 31 October 1517) and *Opusculum musices noviter congestum* (Kraków, 1524–5), were once regarded as two editions of the same treatise, but there are important differences between them. The first demonstrates a number of treatments typical of Kraków choral manuals from the beginning of the 16th century, including the classification of music and interval theory. It contains three- and four-voice music examples, which also indicate a familiarity with Wollick's *Opus aureum*. The second treatise in effect brings up to date the theory of *musica plana* in the spirit of the views of Burchardi and Ornithoparchus. Sebastian dispensed here with polyphonic examples, but cited an extensive choral repertory (fragments of more than 100 works).

The *Opusculum musice mensuralis* (published presumably after 31 October 1517) contains six chapters dealing with all aspects of mensural notation. Although some of the ideas seem to have been derived from other writers, notably Melchior Schanppecher, much of the work is considered original. Sebastian is also credited with the authorship of the anonymously published *Modus regulariter accentuandi lectiones*, which contains rules for accenting liturgical texts.

WORKS

theoretical works

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ed. *S Augustini De musica dialogi VI* (Kraków, 1536) [lost]

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[lost]

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motets

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Alleluia ad Rorate cum prosa Ave Maria, 4vv, ed. Z. Szweykowski, *Muzyka w dawnym Krakowie* (Kraków, 1964)

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ELŻBIETA WITKOWSKA-ZAREMBA

Sebell.

See [Cibell](#).

Sebenico, Giovanni [Šibenčanin, Ivan]

(*b* ?Šibenik, Dalmatia, *c*1640; *d* Cividale del Friuli or Córbole, Veneto, 19 Sept 1705). Composer, organist and tenor of Croatian origin. He was probably a pupil of Legrenzi. He worked as *vicemaestro di cappella* at Cividale del Friuli from 1660 to 1663 and as a tenor at S Marco, Venice, from 29 July 1663 to 1666. He was at Charles II's court in London between April 1666 and the summer of 1673: in 1668 he was 'Master of Italian Music' and was mentioned by Pepys (on 28 September) as a singer; Roger North heard him play the organ with Locke. He returned to Italy in 1673 to become *maestro di cappella* at the court of Savoy in Turin, a position he held until 1690. He was then most probably in Venice for two years before returning to Cividale del Friuli in 1692 as *maestro di cappella*. Towards the end of his life he ceased working because of illness and also lived for a time in Córbole.

In his own day Sebenico was best known as a performer and as a composer of operas. The three he is known to have written were performed in Turin: *L'Atalanta* (6 December 1673, Teatrino della Venaria Reale, to a libretto by B. Bianc6), *Gli Amori delusi da amore* in three acts (1688, Teatro Regio) and *Leonida in Sparta*, also in three acts (Carnival 1689, Teatro Regio) and rearranged as *L'oppresso sollevato* for performance in Venice (winter 1692, Teatro SS Giovanni e Paolo). The music seems not to have survived, though we do have printed librettos of the last two. Three sacred works were discovered in 1971 in the chapter archives at Cividale del Friuli: an unpretentious *Messa chiamata 'L'imitazione zoccolantissima'* for two two-part choirs (soprano and bass) with continuo; a rather operatic *Responsorio di S Antonio di Padova* for solo voice, two violins and continuo (ed. in Źupanovi6, 1978); and the motet *Lauda, Jerusalem, Dominum*, a luxuriant score, with rich harmony and a good deal of solo writing (ed. in Źupanovi6, 1971). A fourth work, *O dolor, o moeror*, for three voices and continuo, is in the Moravsk6 m6zeum, Brno; it appears to date from Sebenico's Turin years.

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LOVRO ŹUPANOVI6

Sebestyen, Gy6rgy.

See *S6bastian, Georges*.

Seb6k, Gy6rgy

(b Szeged, 2 Nov 1922). Hungarian pianist. He gave his first public performance at 14, and at 16 entered the Franz Liszt Academy in Budapest, where his teachers included Sz6kely, Ke6ri-Sz6nt6, Weiner and Kod6ly. After making his concerto d6but under Enescu (1946, Bucharest) and winning first prize at the Berlin International Competition, he embarked on a successful career as a soloist. He has taught at the B6la Bart6k Conservatory in Budapest, the Toho Gakuen School of Music in Tokyo, at Indiana University, the Hochschule in Berlin and the Banff Centre for the Arts, Canada, and has given internationally acclaimed masterclasses. Seb6k has made many recordings, notably of cello and violin sonatas with Janos Starker and Arthur Grumiaux, and, among other honours, received the Liszt Prize of the Hungarian Government (1953) and was made a Chevalier de l'Ordre des Arts et des Lettres, Paris (1996).

JEREMY SIEPMANN

Šebor, Karel (Richard) [Schebor, Carl]

(*b* Brandýs nad Labem, 13 Aug 1843; *d* Prague, 17 May 1903). Czech composer. A child prodigy, he attended the Prague Conservatory from the age of 11, studying the violin with Mořic Mildner and composition with J.B. Kittl. By 1859 he had already completed his first symphony. He gained a reputation as an excellent violinist, performing in chamber music concerts in and around Prague. However, in 1860, after he was found to be suffering from a heart defect, he left the conservatory and gave up any hope of pursuing a career as a violinist. A year later he moved to the Polish estate of Baron Puget-Puzet at Samianka, working as a music teacher, after which (1863) he obtained his first theatre post as a conductor in Erfurt.

In 1865 Šebor began his important association with Czech opera. He was installed at the Provisional Theatre as chorus master and second conductor, and his first opera, *Templáři na Moravě* ('The Templars in Moravia'), was staged with great success. This was the first performance of an original Czech opera at the Provisional Theatre, and it established Šebor as a leading Czech composer and potential rival of Smetana. Over the next three years he consolidated his position with further national operas, *Drahomíra* (1867), and *Nevěsta husitská* ('The Hussite Bride', 1868), which proved to be his most popular stage work. His next opera, *Blanka* (1870), was a failure. This was partly due to inherent weaknesses in its libretto, but perhaps also because Šebor became a victim of a burgeoning dispute between the aesthetically conflicting factions of Smetana and František Pivoda; his opera was attacked for exhibiting italianate style, a weak plot, and for its being based upon a poorly translated libretto resulting in faulty declamation and text underlay. The situation was exacerbated by disagreements with the theatre management, and probably compounded by as yet unknown personal difficulties. As a result he surrendered his post and left Bohemia.

He spent the next 24 years in voluntary exile, initially as conductor of opera in Lemberg (now L'viv, Ukraine), and from 1873 as music director of an infantry regiment. For a brief period he conducted at the Carltheater in Vienna. He remained active as a composer, producing some chamber works and many orchestral dances and marches. He revised *The Hussite Bride*, and an attempt was made by the former Intendant of the Provisional Theatre, František Rieger, to lure him back to composition for the Czech stage. This resulted in the comic opera *Zmařená svatba* ('The Frustrated Wedding', 1879), which, despite public success, was soon withdrawn from the repertory because of a dispute over Šebor's financial demands. He finally returned to Prague in 1894, founded a private music school, and became composer and music director of the national gymnastics institution Sokol. Apart from performances of *The Hussite Bride* until the mid-1890s, his only connection with Czech opera was as a member of the committee which decided the Prague National Theatre's repertory. After his death Šebor's music dropped from public awareness. His contribution to the development of Czech music still remains to be thoroughly evaluated.

Šebor was one of the most talented and significant of Czech Romantic composers. His creative style, which was founded upon French and Italian influences, especially Auber, Meyerbeer and Bellini, was notable for its spontaneity, evocative and strongly lyrical melodic writing, and an acute sense of orchestral colour. These characteristics were already evident in his early symphonies and overtures of the early 1860s, the former works representing an important anticipation of Dvořák's first works in the genre. However, his primary significance was as an opera composer, a medium to which his style was inherently suited. He demonstrated remarkable dramatic understanding, an ability to delineate character and to sustain long periods of dramatic argument and controlled climax. Unfortunately, he never fulfilled the promise of his early talent, tending to work too fast and without reflection. His later works, including *The Frustrated Wedding* and the mature chamber music, are often disappointingly superficial.

WORKS

(selective list)

many MSS in CZ-Bm

stage

all operas first performed in Prague

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Drahomíra (grand romantic op, 4 J. Böhm, after F. Šír), Provisional, 20 Sept 1867, Bm

Nevěsta husitská [The Hussite Bride] (grand romantic op, 5, E. Rüffer, trans.), New Town, 27 Sept 1868 Bm, love duet, Act 3, vs (Prague, n.d.); rev. (Ger. lib rev. T. Fallerau, trans.), Pnd, extract from Act 1 in Burghauser

Blanka (fantastic romantic op, 4, Rüffer, trans.), Provisional, 8 March 1870, Bm

Zmařená svatba [The Frustrated Wedding] (national op, 3, M. Červinková-Riegrová, after Fr. vaudeville Le petit Pierre), Provisional, 25 Oct 1879, Bm, excerpts, vs (Prague, n.d.; Hamburg, n.d.)

Vzpomínky z kouzelné říše [Memories from the Magic Empire] (ballet), 1890, unperf., Bm

instrumental

4 syms.: E♭, 1858, rev., 2 movts perf. Prague, 6 Dec 1874; E♭, op.11, 1861, perf. Prague, 8 March 1863; G, 1863; B♭, 1866/7, perf. Prague, 12 April 1867; all Bm

6 ovs: E, 1859; B♭, Wallensteins Tod, c1859, perf. Prague, 18 March 1860; D, op.16, 1862; B♭, 1863; f, La mélancholie, perf. Prague, 9 Sept 1865; Slavnostní ouvertura [Festival Ov.], 1895

Other orch: 6 ungarische Märsche (Dresden, 1863); 2 sets of Sym. Dances, perf. Prague, 1894; numerous single dances and marches for orch.

Chbr: 2 str qts, [no.1], perf. Prague, 1860, [no.2], e, op.42 c1880; Pf qnt, B♭, op.46; many pf works, incl. arr of ov. and potpourri from Templáři na Moravě (Prague c1865)

vocal

Cants: Májová noc [May Night] (K.J.Erben), vv, orch, 1866, perf. 1873; Slavnostní kantáta [Festival Cant] (J. Böhm), unacc. male vv, 1868, for laying the National Theatre foundation stone

Many choruses, male vv, incl. Sokolská hymna [Sokol Hymn], 1891

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KARL STAPLETON

Sec

(Fr.: 'dry').

A term used by several French composers, particularly Debussy, to indicate that a note or chord should be struck and released abruptly. It is applied particularly to harp, piano and percussion music. It also appears in French scores from the late 18th century: in Le Sueur's operas it applies to the whole orchestra.

Secco

(It.: 'dry').

Short for *recitativo secco*. A 19th-century term for recitative accompanied (normally) by a keyboard instrument instead of by the orchestra. For the practice of using a cello and a double bass in such contexts see [Recitative](#).

Sechter, Simon

(*b* Friedberg [now Frimburk], Bohemia, 11 Oct 1788; *d* Vienna, 10 Sept 1867). Austrian theorist, composer, conductor and organist. Sechter went to Vienna in 1804 and soon became known as a harmony and counterpoint teacher. In 1810 he began teaching the piano and singing at the Educational Institute for the Blind. He was appointed assistant court organist in 1824, and principal court organist in 1825. Schubert, shortly before his death (1828), took one counterpoint lesson with Sechter. In 1851, Sechter was appointed professor of thoroughbass and counterpoint at the Vienna Conservatory. Bruckner studied with Sechter, 1855–61, eventually succeeding him at the conservatory and passing on his methods. Other pupils were Marxsen (Brahms's teacher), Nottebohm, C.F. Pohl, Thalberg, Carl Umlauf and Henry Vieuxtemps.

A prolific composer, Sechter was said to have written a fugue every day. He apparently wrote more than 8000 pieces, of which the masses and oratorios written after 1825 became the best-known. His compositions exemplify the harmonic progressions he advocated in his treatises.

Sechter was the most influential Viennese music theorist of the 19th century. His main treatise, in three volumes, is *Die Grundsätze der musikalischen Komposition* (1853–4). The first volume, *Die richtige Folge der Grundharmonien*, introduces many of Sechter's principal ideas. He adopted the fundamental bass concept from Rameau, Kirnberger and J.A.P. Schulz, in which chord progressions and transformations, even highly chromatic ones, are based on roots belonging to the diatonic scale. Thus, he fits into the *Stufentheorie* ('step theory') tradition.

Sechter, like Rameau, treated the authentic cadence as the model for harmonic progressions (the 'Sechter'sche Kette' or 'Sechter circle' is a descending circle of 5ths); also among the 'correct' progressions are diatonic root connections by ascending 5ths and descending or ascending 3rds. A root progression by step requires a stated or implied intermediate chord (*Zwischenakkorde*) that contains the pitches of the first chord and approaches the second by a descending 5th. In such a situation, the stated first chord would be considered the (root) representative (*Stellvertreter*) for the unstated intermediate chord. For example, the progression C–E–G to D–F–A in C major requires the intermediate chord A–C–E–G. In some circumstances an apparent conjunct progression could be attributed to simultaneous chordal arpeggiation and non-harmonic notes. A proponent of just intonation, Sechter considered the interval of the 5th from the second to the sixth degrees of the major scale to be a dissonance. Also significant was Sechter's treatment of augmented 6th chords as 'hybrid chords' (*Zwitterakkorde*), belonging to two key areas.

The first two volumes of *Die Grundsätze* include sophisticated ideas about the relationship between metre and harmony. The third contains a tour de force of contrapuntal technique, including an impressive 165-page treatment of double counterpoint at many intervals and in various combinations.

Sechter's work influenced later theorists, including Cyrill Hynais, Carl Mayrberger and Josef Schalk, who attempted to analyse late Romantic harmony, especially that of Wagner. Schoenberg's *Stufentheorie*, his discussion of root progressions and interpolated roots, and his derivation of

augmented 6th chords are indebted to Sechter. Along different lines, Schenker's *Stufentheorie* also rests upon Sechter's.

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(selective list)

most MSS in A-Wgm, Wn, W Blindenerziehungsinstitut

stage works and oratorios

Die Offenbarung Johannis (orat, 3), 1838–45

Sodoms Untergang (orat, 2), 1840

Das Testament des Magiers (Posse, 3), 1842

Ezzeline, die unglückliche Gefangene aus Delikatesse (komische Oper), 1843, unperf.

Ali Hitsch-Hatsch (op, 3, Ernst Heiter ['Serious Merry', pseud. of a pupil of Sechter]), 1843, Vienna, Josefstadt, 12 Nov 1844, vs (Vienna, c1845)

Melusine (romantische Oper, 3, F. Grillparzer), 1851, unperf.

Des Müllers Ring (Localunsinn, 3), unperf.

other sacred

35 masses (12 pubd), 2 requiems, 5 ints, 18 grads, 30 ants, 24 offs, 2 hymns

2 TeD; Asperges me, 2 settings; Tantum ergo, 9 settings; 17 settings of Prophets and Lessons; settings of Gospel texts, Epistles and Gospel sayings; 74 religious songs

Psalms: Collectio psalmarum diversis modis, Wn; Ger. pss, Wgm

other works

Allerhand Gesangstücke, Wgm, incl. scenas, cants., idylls etc.; odes, cants., songs, ballads [many frags.]

Sym. movts, str qts, other chbr works [mostly frags.]; numerous org and pf works

4000 compositions in Sechter's diary *Prosa mit Musik*, 1849–67

Numerous didactic works, mostly for pf/org (see writings, 1824–8)

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Zwölf neue Variationen im strengen Style mit einer Schlussfuge, über das Thema des 7ten und 12ten Werkes, op.45 (Vienna, c1826–8)

Wichtiger Beitrag zur Fingersetzung, op.42 (Vienna, c1828)

Praktische Generalbass-Schule, op.49 (Vienna, c1830)

Praktische und im Zusammenhange anschauliche Darstellung, wie aus den einfachen Grundharmonien die verschiedenen Bezifferungen im Generalbass entstehen, op.59 (Vienna, c1834)

Musikalischer Rathgeber, op.57 (Vienna, c1835)

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Die Grundsätze der musikalischen Komposition, i: *Die richtige Folge der Grundharmonien* (Leipzig, 1853; Eng. trans., 1871, 12/1912); ii: *Von den Gesetzen des Taktes in der Musik; Vom einstimmigen Satze; Die Kunst, zu einer gegebenen Melodie die Harmonie zu finden* (Leipzig, 1853); iii: *Vom drei- und zweistimmigen Satze; Rhythmische Entwürfe; Vom strengen Satze, mit kurzen Andeutungen des freien Satzes; Vom doppelten Contrapunkte* (Leipzig, 1854)
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JANNA SASLAW

Sechzehntel-Note

(Ger.).

See [Semiquaver](#) (16th-note). See also [Note values](#).

Seckendorff, Karl Siegmund, Freiherr von

(b Erlangen, 26 Nov 1744; d Ansbach, 26 April 1785). German courtier, writer and composer. He studied literature and law at Erlangen University, and perhaps music at the Bayreuth music academy. From 1761 he was an officer in the service of Austria and from 1765 to 1774 he served in Sardinia. He then joined the court of Duchess Anna Amalia at Weimar in late 1775 as chamberlain and steward, and was there entrusted with the artistic and practical direction of the Hofkapelle. By 1784 he had apparently tired of court life at Weimar (which he satirized in *Leben des Herrn von Gicks zum Gackelstein*), and went as Prussian emissary to Ansbach, where he died shortly after assuming the post.

Seckendorff was instrumental in introducing Handel's works to Weimar (*Messiah* and *Alexander's Feast*, 1780), but his greatest significance lay in his close association with E.W. Wolf, Duchess Anna Amalia and Goethe in the early years of Singspiel. Despite some unpleasant incidents which were marked by rivalry and ambition on both sides, Seckendorff collaborated with Goethe a number of times: he translated *Werther* into French, composed the earliest known settings of *Der Fischer*, *Das Veilchen*, *Der untreue Knabe* and *Der König in Thule* (13 settings appear in Goethe's manuscript *Liederbuch* of 1777–8 alongside the original texts), and wrote music for several of Goethe's stage works. He also orchestrated compositions by the duchess, including her setting of Goethe's *Erwin und Elmire* (first version), wrote a shadow play *Minervens Geburt, Leben und Taten* on the occasion of Goethe's birthday (1781) and produced an opera libretto *Superba* for E.W. Wolf (1784). His works show the influence of Classicism (e.g. in his various contributions on music and aesthetics to the *Teutscher Merkur* and *Tiefurter Journal*) and of Herder's folklorism, which inspired the settings in his *Volks- und andere Lieder* (1779–82) and infuses much of his stage music, including his own operetta *Der Blumenraub* (1784). Seckendorff also composed a number of chamber works in a conventional pre-Classical idiom.

WORKS

stage

Le marché [La foire] du village (ballet comique), 1776, D-WRtl, DS

Lila (Spl, 4, J.W. von Goethe), Weimar, Neues, 1777, WRtl [first version of text, now lost]

Proserpina (monodrama, 1, Goethe), Weimar, Neues, 30 Jan 1778, DS [included in Act 4 of *Der Triumph der Empfindsamkeit* (1778)]

Jery und Bätely (Spl, 1, Goethe), Weimar, Neues, 12 July 1780, lib pubd, music lost

Der Geist der Jugend (comédie-ballet), Weimar, 30 Jan 1782, lost

Der Blumenraub (operette, 2, Seckendorff), Weimar, Neues, 1784, lost

other works

Lieder: *Volks- und andere Lieder*, 1v, pf, i–iii (Weimar, 1779–82); 12 Lieder, 1v, pf (Leipzig, n.d.); others in *Göttinger Musenalmanach* (1780), *Teutscher Merkur* (1779–85), *Mildheimisches Liederbuch* (Gotha, 1799), D-Bsb, SWI, WRgm

Inst: Sonatine, vn, pf, in P.F. Milchmeyer: *Pianoforte Schule*, i/2 (Dresden, 1798);
12 str qts, 8 divertimentos, pf trios, pf sonatas, *WRtl*

Miscellaneous: [Etikette auf dem Einbanddeckel:] 13 Kupfer- und Musik-Beilagen zu den Vorlesungen über Deklamation und Musik (n.p., n.d.)

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G. KRAFT, THOMAS BAUMAN

Second

(Fr. *seconde*; Ger. *Sekunde*; It. *seconda*).

The [Interval](#) between any adjacent diatonic scale degrees (e.g. C–D, D–E; E–F, F–G). If the interval is equal to a whole tone (see [Tone \(i\)](#)), it is called a major 2nd; if it is equal to a [Semitone](#) it is called a minor 2nd. A major 2nd that has been increased by a chromatic semitone is called an augmented 2nd (e.g. C–D; G–A). Intervals such as F–G and B–C could be called 'diminished 2nds'; but the usual term for them is [Enharmonic](#) equivalent.

Second, Sarah.

English singer. See [Mahon](#) family.

Seconda pratica

(It.).

A term used in opposition to [Prima pratica](#).

Secondary dominant.

See [Applied dominant](#).

Seconda volta

(It.: 'second time').

See [Volta \(iii\)](#).

Second subject group

(Ger. *Nebensatz*).

See [Subject group](#).

Second Viennese School.

A term used most often to refer collectively to Schoenberg, Berg and Webern, though sometimes understood more broadly to include Schoenberg's other Viennese students of the period before World War I (such as Wellesz, Jalowetz, Karl Horwitz and Erwin Stein) and even composers who studied later with Schoenberg in Berlin (such as Skalkottas). While the idea of a school constituted by Schoenberg, Berg and Webern harbours the obvious danger of minimizing the individuality of each composer's achievement, evidence of a strong commonality of purpose is provided by their close, if frequently strained, personal association (at least up until Schoenberg's move to Berlin in 1925), their joint public activities (for instance in the Verein für Musikalische Privataufführungen) and their parallel but distinct explorations of [Atonality](#) and [Twelve-note composition](#), practices which became central to the evolving historical definition of the school. While Second Viennese School has proved the most enduring designation in English-language texts, a number of other terms have enjoyed currency, including Young Viennese School (possibly the earliest in provenance, employed by Wellesz as far back as 1912), Schoenberg School, New Vienna School or simply Vienna School. These alternatives (and their foreign-language equivalents) have the advantage of circumventing the precarious concept of a 'First Viennese School', though the implication that Schoenberg and his circle were natural heirs to Haydn, Mozart and Beethoven, as well as to later 19th-century Austro-German tradition, was one that the composers and their apologists did much to foster in their theoretical and analytical writings.

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Secoria, Elfa

(*b* Garut, Java, 20 Feb 1959). Indonesian composer and jazz pianist. At the age of eight he appeared on Indonesian TV playing the piano and vibraphone in his jazz trio; in his teens he formed many jazz groups and studied composition and orchestration with F.A. Warsono in Bandung. In 1978 Secoria founded and conducted Orkes Chandra, an orchestra which played an important role in acquainting a wider audience with Indonesian pop in an orchestral form through its monthly concerts on TV, broadcast until 1981. In 1981 he became a teacher at the Indonesian Music Foundation in Bandung. The Elfa Music School, which he founded and taught at, has trained many pop musicians and singers. Later he led the Elfa Secoria Big Band, which has appeared at festivals from the Jakarta International Jazz Festival to the North Sea Jazz Festival. In his works for jazz combo, big band and orchestra Secoria has endeavoured to fuse elements of Indonesian traditional music (Balinese, Betawi and Minangkabau) with Latin American rhythms. For example, at the 1995 Jakarta festival his big band included a player of the *saluang* (Minangkabau flute) as a prominent soloist. He is one of the best known jazz pianists and composers in Indonesia.

FRANKI RADEN

Secreto

(Sp.).

See [Wind-chest](#).

Secrt, Josef.

See [Seger, Josef](#).

Secundposaune

(Ger.).

A trombone pitched a 2nd below the ordinary trombone. See [Quartposaune](#).

Sedaine, Michel-Jean

(*b* Paris, 2 June 1719; *d* Paris, 17 May 1797). French librettist and playwright. He was probably the most important and influential librettist of *opéra comique* in the later 18th century, taking a major role in the transformation of that genre from its mid-century identity (dominated by Favart) to its operatic maturity at the outset of the Revolution.

Sedaine began his career at 16, on his father's death, as a stone-mason and apprentice architect. By his 30s he was writing poetry while still engaged on building projects. In 1752 his *Pièces fugitives* were published, and in 1756 his 'poème didactique' *Le vaudeville*, setting out his critique of the current *opéra comique*. His comedy *Le diable à quatre* (1756) was a natural outcome of interest in music and the stage; set mainly in

vaudevilles it was succeeded by musical comedies in a new style, emphasizing an integrated approach to action and ensembles. Sedaine was extremely particular about the need to work exclusively with a chosen composer, and selected three collaborators of consequence (Philidor, Monsigny and Grétry) with whom all his main works were created. Each opera was regarded as a unique collaborative outcome, capable of no further musical resetting.

Sedain's creative career can be seen in terms of his progressive erosion of the established dramatic genres, and continual expansion in range of the subject matter of his operas. A pivotal work was *Le déserteur* (set by Monsigny, 1769), which enjoyed universal success. Its daring English-influenced mixture of comedy and near-tragedy was articulated through a variety of scenes and ensembles, with a through-composed finale involving the chorus.

In 1765 the Comédie-Française produced Sedaine's best play, *Le philosophe sans le savoir*, and in 1766 *Aline, reine de Golconde* succeeded at the Opéra: Sedaine thus had major works running simultaneously on the three leading stages of France. In the 1770s he developed his interest in subjects from the Middle Ages; the outstanding operatic results were *Aucassin et Nicolette* (1779) and *Richard Coeur-de-lion* (1784). Later works developed themes from myth as well as history, and *Guillaume Tell* is an outstanding combination of the latter, as well as a contribution to the aims of the Revolution, made explicit in the libretto's preface. Sedaine was appointed 'perpetual secretary' of the Académie Royale d'Architecture in 1768 and was elected to the Académie Française in 1786, when he expressed the wish for 'a man gifted with the sublime talents of poetry and of music, carried to the same degree'. Sedaine's reputation suffered a decline after his death (Hoffman criticized his themes of imprisonment and rescue) but scholarly interest revived in the later 19th century.

In Germany C.F. Weisse adapted two Sedaine works for J.A. Hiller: *Blaise le savetier* (*Der Dorfbalbirer*) and *Le roi et le fermier* (*Die Jagd*). The latter was also adapted by Goldoni for Galuppi's setting, *Il re alla caccia*. *Aline, reine de Golconde* was adapted by C.B. Zibet for F. Uttini's Swedish opera of the same name.

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Le roi et le fermier (comédie mêlée de morceaux de musique), Monsigny, 1762; *L'anneau perdu et retrouvé* (oc), La Borde, 1764 (L.-C.-A. Chardiny, 1788); *Rose et Colas* (comédie en prose et musique), Monsigny, 1764; *Aline, reine de Golconde*

(ballet-héroïque), Monsigny, 1766; *Philémon et Baucis* (opéra), Monsigny, 1766; *Les sabots* (oc, after J. Cazotte), E. Duni, 1768; *Le déserteur* (drame mêlé de musique), Monsigny, 1769; *Thémire* (pastorale mêlée d'ariettes), Duni, 1770; *Le faucon* (oc), Monsigny, 1771

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DAVID CHARLTON

Sedak, Eva

(b Zagreb, 17 July 1938). Croatian musicologist. She studied at the Zagreb Academy of Music (Diploma 1963, MA 1982), and took the PhD at Zagreb University in 1986 with a dissertation on Josip Slavenski. She joined Radio

Zagreb (later Hrvatski radio) in 1961 as journalist and was producer of its Treći Program (Programme III, 1963–90) and chief producer of its music programme (1990–92). Since 1965 she has been associated with the Zagreb Music Biennale. She has taught in the musicology department of the Zagreb Academy of Music since 1981 and was appointed director of its Institute of Systematic Musicology in 1994. Since 1996 she has taught at the Faculty of Education in Pula. She founded the musicological section of the Croatian Music Institute in 1988 and in the same year founded a project to document Croatian music, which she led until 1989 and again from 1997. She has served on the editorial boards of *Zvuk*, *Arti musices*, the *International Review of the Aesthetics and Sociology of Music* and the edition of Slavenski's works.

Sedak's musicological interests include Croatian music in Yugoslav and European contexts and the Croatian musical heritage of the 19th and 20th centuries. She has produced numerous radio and television programmes on Croatian music, on which many works were first performed.

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ZDRAVKO BLAŽEKOVIĆ

Sedany.

See [Dargason](#).

Sedecima

(?It.).

See [under Organ stop](#).

Sedlak, Wenzel

(*b* Jezbořice, Bohemia, 4 Aug 1776; *d* ?Vienna, 20 Nov 1851). Bohemian composer and clarinettist. He was employed as a clarinettist by Prince Auersperg in about 1805, and by Prince Liechtenstein from 1808 until the temporary dissolution of his Harmonie in June 1809. He may have resumed employment with Prince Auersperg as Kapellmeister before being re-engaged by Prince Liechtenstein as Kapellmeister and clarinettist by the time his Harmonie was reconstituted on 1 April 1812: Sedlak held this post until its dissolution on 1 May 1835 when he was given a pension. A prominent soloist in Vienna, in 1821–2, he was a member of Sedlatzek's Harmonie-Quintett, the Viennese counterpart of Reicha's Parisian wind quintet.

Sedlak is remembered most for his transcriptions of opera and ballet scores for Harmonie. He was Vienna's foremost exponent of this art for some 25 years. Over 60 works survive including several from originals by Rossini, Bellini, Donizetti and Auber (now in *A-Ee*, *Wgm*, *Wn*, *CZ-KRa*, *CZ-Bm*, *Pnm*, *H-Bn*, *I-Fc*, *PL-LA*); documents referring to the now lost Liechtenstein music library mention several others not found elsewhere. His transcriptions were scored for various Harmonie combinations up to a

maximum of pairs of oboes, clarinets, bassoons, horns and trumpets, with a double bassoon and trombone. None of his five published transcriptions – Duport's *Der blöde Ritter*, Liverati's *David*, Hummel's *Die Eselshaut*, Persuis's *Nina* and Beethoven's *Fidelio* (all 1812–15) – includes parts for trumpets or trombone. Undoubtedly the most important of these is that of *Fidelio*, which Beethoven himself authorized and may have actually supervised. Sedlak also composed a concerto for second horn, some *ländler* for clarinet, marches for trumpets, and some original dances and variations for piano and small chamber combinations.

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ROGER HELLYER

Sedrā.

A category of Syrian chant. See [Syrian church music](#), §3.

Sedulius [Caelius Sedulius]

(*fl* first half of 5th century). Christian Latin poet. He is known principally for his *Carmen paschale*, a biblical epic in five books of dactylic hexameter, probably written in the period 425–50. It was well known by the end of the 5th century and remained popular until at least the 12th; it was frequently copied and quoted, and was the source for the text of the introit of the Votive Mass of the Virgin, *Salve, sancta parens*, and the Christmas antiphon *Genuit puerpera regem*.

Two shorter poems are also attributed to Sedulius: a text on salvation history, *Cantemus socii Domino* (variously designated 'hymnus', 'versus' and 'carmen' in the manuscripts), and the famous abecedarian iambic hymn *A solis ortus cardine*, which recounts the life of Christ from the Incarnation to the Ascension and is found in liturgical manuscripts from the 10th century onwards. The latter text was often divided into sections for different liturgical occasions: the first seven strophes were used for Christmas, the next four (beginning 'Hostis Herodes impie') for Epiphany, and the following four (beginning 'Katerva matrum personat') for the Feast of the Holy Innocents. Both *A solis ortus cardine* and the *Carmen paschale* had a significant influence on medieval poets.

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LAWRENCE GUSHEE/SUSAN BOYNTON

Seede, Brice

(bap. Bisley, Glos., 14 April 1710; d Bristol, 10 Dec 1790). English organ builder. Seede was first active as an architect (Painswick Church, 1741) and wood carver (Westbury Court, 1745) before working as an organ builder in association with Henry Millar at Cirencester (1750–53). His first instrument was erected at Chippenham Parish Church (1752) where the surviving case reflects the work of John Strahan for the 1725 Harris-Byfield organ at St Mary Redcliffe, Bristol. On the death of Thomas Swarbrick in 1753 Seede moved to Bristol and developed extensive tuning and maintenance connections in the city, particularly at the Cathedral (where he repaired the Chair organ in 1763), St Mary Redcliffe and throughout the West Country. The largest of his modest output of new instruments, the Bodmin Parish Church organ (1775), has not survived, but a substantial chamber organ at Powderham Castle (1769) awaits restoration. Brice Seede's organs were not innovative but continued the tonal, technical and casework styles of the school of Renatus Harris. From 1771 he worked in partnership with his son Richard (1743–1823) whose surviving instruments include Lulworth Castle Chapel (1785–6, restored by Drake, 1986–9).

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CHRISTOPHER KENT

Seedo [Sidow]

(b c1700; d Potsdam, c1754). German composer. In the fifth edition of *Grove's Dictionary* Alfred Loewenberg cited a letter from the Prussian ambassador in London, C.W. von Borcke, which shows that 'Seedo' was the son of Samuel Peter Sidow, a musician employed by the Elector of Brandenburg, who may have come to London as early as 1700, perhaps with Pepusch (the letter is in *Tonkünstler-Lexicon Berlin's*, Berlin, 1860–61). By the mid-1720s Seedo was working at the Little Theatre in the

Haymarket. In 1727 he married the singer Maria Manina, who had small parts in London's Italian operas from 1711. After Pepusch had helped to make *The Beggar's Opera* a success at Lincoln's Inn Fields, Seedo worked on Drury Lane imitations from 1731 to 1734.

The Devil to Pay failed in its full-length version (42 airs), but as an afterpiece (16 airs) it was by far the most popular ballad opera of the century, apart from *The Beggar's Opera*; it was given regular London performances until well into the 19th century. In a translation by von Borcke it became popular in Germany as well, and was a major influence on the development of Singspiel. Like most ballad operas, it was originally published with only the melodies of the airs; for provincial productions someone on the spot must have provided the accompaniments. Thus it is that two early sets of manuscript parts survive for *The Devil to Pay* with completely different basses, and sometimes with instrumental preludes and postludes of a different length (*GB-Lbl* R.M. 21.c.43 and *Lcm* 2232). On 20 October 1740 the engraver George Bickham advertised in the *London Daily Post* a new edition 'with the Scene engrav'd in Picture Work on the top of each Song, as represented at the Old Playhouse', and 'a new Bass to the Whole'.

Bickham's basses cannot be by Seedo, and it may well be that the ones in the manuscript sets are not by him either. But Seedo arrangements (without preludes and postludes) were published anonymously for the 21 songs in *The Devil of a Duke*; an advertisement in other ballad opera librettos, for instance Robert Drury's *The Fancy'd Queen*, says they were 'Sett by Mr Seedo for the Spinnet, Harpsichord, German Flute, Violin & Hautboy, and a thorough bass to each Tune'. Seedo directed the band for all these ballad operas, and in the Drury Lane revival of Fielding's *The Author's Farce* he even spoke:

LUCKLESS: Mr Seedo, have you not provided a new overture for the occasion?

SEEDO [*in the orchestra pit*]: I have provided one.

This does not survive, and nor does the music for three more of Seedo's stage works: *Venus, Cupid and Hymen* (which included Mrs Seedo's only appearance at Drury Lane, though she had sung occasionally in masques at Lincoln's Inn Fields), *The Mother-in-Law* and *Harlequin in the City*. About 1736, deep in debt, Seedo went to Potsdam to work with the Royal Band.

WORKS

ballad operas

all performed in London

music lost

The Devil to Pay (C. Coffey), afterpiece version, 16 Aug 1731, 1 song

The Lottery (H. Fielding), 1 Jan 1732, 10 out of 19 songs

The Mock Doctor (Fielding, after Molière), 23 June 1732, 3 out of 10 songs

The Devil of a Duke (R. Drury), 17 Aug 1732, 1 song (orig. an addition to S. Johnson: *Hurlothrumbo*)

The Boarding School, or The Sham Captain (Coffey), 29 Jan 1733, 3 songs
The Author's Farce (Fielding), revival, 15 Jan 1734, ov. and act tunes, 1 song

other stage works

all performed in London

music lost

Venus, Cupid and Hymen (masque), Drury Lane, 21 May 1733

The Judgement of Paris; 1733

Ov. and incid music to The Mother-in-Law (comedy, J. Miller), Haymarket, 20 Feb 1734

Harlequin in the City (pantomime), Goodman's Fields, 25 Sept 1734

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ROGER FISKE/IRENA CHOLIJ

Seedo, Maria.

See [Manina, Maria](#).

Seefried, Irmgard

(*b* Köngetried, nr Mindelheim, 9 Oct 1919; *d* Vienna, 24 Nov 1988). Austrian soprano of German birth. She received her first music lessons from her father and at the age of 11, three years after her first public appearance, sang Gretel in Humperdinck's opera. After study at the Augsburg Conservatory she was engaged by Karajan for the Aachen Opera in 1939; while at Aachen she also sang in performances at the cathedral, under Theodor Rehm. In 1943 she made her début at the Vienna Staatsoper as Eva in *Die Meistersinger* under Karl Böhm, and then remained a member of the company. In 1944 she sang the Composer in the performance of *Ariadne auf Naxos* at Vienna in honour of Strauss's 80th birthday. (Her supreme interpretation of this role is preserved on recordings with Böhm and Karajan.) After the war she began the series of guest appearances that took her to the opera houses and concert halls of Europe and North and South America; she also undertook concert and recital tours of India, Australia, Japan and South Africa. She first sang at Covent Garden with the Vienna Staatsoper in September 1947 (Fiordiligi and Susanna), returned to sing Susanna and Eva with the Covent Garden company in the 1948–9 season, and soon became a regular soloist at such festivals as Salzburg, Edinburgh and Lucerne. In 1964 she and her husband Wolfgang Schneiderhan gave the first performance of Henze's

Ariosi at the Edinburgh Festival, and in 1968 they took part in the first performance of Martin's *Magnificat* (written for and dedicated to them) at Lucerne. Her last stage appearance was in the title role of *Kát'a Kabanová* in Vienna in 1976.

Seefried's combination of a beautiful lyric soprano voice, charm and pleasing stage deportment made her a favourite with audiences, although she sometimes overplayed the soubrette aspects of some of her favourite Mozart and Strauss roles. She was also a gifted, highly individual lieder singer, as can be heard on many recordings.

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PETER BRANSCOMBE/R

Seeger.

American family of musicians.

- (1) Charles (Louis) Seeger
- (2) Seeger, Ruth (Porter) Crawford.
- (3) Pete(r R.) Seeger
- (4) Mike [Michael] Seeger
- (5) Peggy [Margaret] Seeger
- (6) Anthony Seeger

ANN M. PESCATELLO (1, 5), DAVE LAING (3), JUDITH ROSEN (4),
GREGORY F. BARZ (6)

Seeger

(1) Charles (Louis) Seeger

(*b* Mexico City, 14 Dec 1886; *d* Bridgewater, CT, 7 Feb 1979).

Musicologist, composer, conductor, critic and musical philosopher. His initial interest was in composition and conducting, and he joined numerous young American composers in Europe in the years immediately following his graduation from Harvard (1908). He spent a season (1910–11) as a conductor at the Cologne Opera before returning to the USA as a composer and chairman of the department of music at the University of California, Berkeley (1912–19), where he gave the first American courses in musicology in 1916. Several of his compositions were destroyed in the Berkeley fire (1923). Subsequently he was a lecturer and instructor at the Institute of Musical Art, New York (1921–33), the forerunner of the Juilliard School, and lecturer at the New School for Social Research (1931–5), where, with Henry Cowell, he taught the first courses in ethnomusicology given in the USA (1931). Concurrently he was active in the organization and development of the Composers Collective and other programmes devoted to the growth and dissemination of American composition. One of

his outstanding students, [Ruth Crawford](#), later became his second wife. His own compositions written at this time include a number of songs, with piano or orchestral accompaniment, as well as many instrumental works. He also worked as a music critic for several American newspapers and journals, including the *Daily Worker*, for which he wrote under the pseudonym Carl Sand.

In 1935 Seeger moved to Washington, DC, where he served as music technical adviser in Roosevelt's Resettlement Administration (1935–7), deputy director of the Federal Music Project of Roosevelt's Works Progress Administration (1937–41), and chief of the music division of the Pan-American Union (1941–53). Under his energetic and far-sighted supervision, much fieldwork was done in North and Latin America, followed by many publications and recordings. He returned to university teaching, as research musicologist at the Institute of Ethnomusicology at the University of California, Los Angeles (1960–70), and lecturer at various New England universities, including Brown, Harvard and Yale. He was a founder (and chairman, 1930–34) of the New York Musicological Society, reorganized with his help in 1934 as the American Musicological Society (of which he was president in 1945–6), as well as the American Society for Comparative Musicology (president, 1935), the Society for Ethnomusicology (president, 1960–61; honorary president from 1972), the International Society for Music Educators, the College Music Society and the International Music Council; he was also vice-president of the Gesellschaft für Vergleichende Musikwissenschaft (1934–6).

Seeger concentrated on general ethnomusicology and its theory, in which he had considerable influence as a largely prescriptive and philosophical writer. He pointed out that the evaluation of all music in terms of Western art music is a cultural anachronism, and emphasized that in much non-Western music the performer, rather than a 'composer', is the main creator or re-creator. In his 'Preface to the Critique of Music' (1963) he criticized the habit of assessing both art and folk music by way of value judgments in the absence of an objective descriptive method, and in 'The Music Process' (1966) he approached the fundamental difficulty of describing music through the distorting medium of speech. The same essay set out his strictures on classifying peoples according to social strata, and on the limitations of the expression 'national music'. In the 1930s he became interested in the development of machines for music analysis, and he considered the value of automatic music writing (using 'Seeger melographs') as an aid to the objective perception and understanding of unfamiliar music. His lifelong interest in American folk music has been continued in his children's work; he recorded and, with his second wife, Ruth Crawford, transcribed and edited American folksongs, and with Ruth, and John and Alan Lomax he produced a major study of American folk music, *Folk Song: USA* (New York, 1947/R, 2/1975).

The freshness of Seeger's thinking, his constant concern for the balance between society and the individual, and the extent and variety of his work have made an outstanding impact on both American and international attitudes to music and its place in society.

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Seeger

(2) Seeger, Ruth (Porter) Crawford.

See Crawford, Ruth.

Seeger

(3) Pete(r R.) Seeger

(b New York, 3 May 1919). American folksinger, banjo player and songwriter, son of (1) Charles (Louis) Seeger. As a teenager he assisted the folksong collector J.A. Lomax, then joined the Almanac Singers, so meeting Woody Guthrie, Lee Hays and others. During the early 1950s he recorded such hit records as *Kisses Sweeter than Wine*, *Wimoweh* and *So long, it's been good to know you* with the vocal quartet the Weavers. Following his appearance before the House Committee on Un-American Activities, he was blacklisted by concert halls and broadcasters. In the 1960s Seeger further established his pivotal role in the American folk revival, promoting its ideals and, through concerts and recordings, encouraging others to sing and play. He founded the Newport Folk Festival, published tutors for the banjo and 12-string guitar and has contributed regularly to the magazine *Sing Out!* since 1954.

As a songwriter, Seeger was adept at making musical settings for works as diverse as a section of Ecclesiastes (*Turn, Turn, Turn*), Jose Martí's *Guantanamo* and *The Bells of Rhymney* by the Welsh poet Idris Davies. The best known of his own compositions include the anti-war song *Where have all the flowers gone?*, *If I had a Hammer* (written with Hays), *Last Train to Nuremberg* and *Waist Deep in the Big Muddy*.

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song collections

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ed.: *The Carolers' Songbag* (New York, 1952)

ed.: *American Favorite Ballads* (New York, 1961)

The Goofing Off Suite (New York, 1961)

The Bells of Rhymney (New York, 1964)

Bits and Pieces (New York, 1965)

transcr. and ed.: *Hard Hitting Songs for Hard-Hit People*, comp. A. Lomax (New York, 1967) [notes by W. Guthrie]

Oh Had I a Golden Thread (New York, 1968)

Pete Seeger on Record (New York, 1971)

Everybody Says Freedom, with B. Reisner (New York, 1989)

WRITINGS

How to Play the 5-String Banjo (New York, 1948, 3/1962)

The 12-String Guitar as Played by Leadbelly: an Instruction Manual, with J. Lester (New York, 1965)

The Incomplete Folksinger (New York, 1972/R)

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D.K. Dunaway: *How Can I Keep from Singing: Pete Seeger* (New York, 1981)

R. Reuss: *American Folklore and Left-Wing Politics* (Urbana, IL, 1986)

Seeger

(4) Mike [Michael] Seeger

(b New York, 15 Aug 1933). Folksinger and instrumentalist, son of (1) Charles Louis Seeger and Ruth Crawford. He received no formal instruction in music, but learned to play a number of folk instruments (including the fiddle, guitar, five-string banjo, autoharp, and jew's harp) from observing and imitating first other members of his family and then traditional musicians. Beginning in the early 1950s he sought to document folk music traditions of the mountains of the Southeast through field recordings and his own playing; he was responsible for the first recording of the guitarist and songwriter Elizabeth Cotten, and his own early recording of banjo playing in the style of Earl Scruggs is regarded as a classic in its field. With John Cohen and Tom Paley in 1958 he founded the New Lost City Ramblers, a pioneering traditional music group, and through it exerted a strong influence on the string-band revival that began in the 1960s; in 1968 he organized the Strange Creek Singers. He served on several boards of directors, including those of the Newport Folk Foundation (1964–70), the John Edwards Memorial Foundation at UCLA (1962–), and the Southern Folk Cultural Revival Project, Atlanta and Nashville (1973–86). He has received several NEA grants for performance, a Smithsonian Institution Visiting Scholar Research Fellowship (1983), and a Guggenheim Fellowship (1984). Throughout his career he has promoted an authentic folksong style and sound, by means of concerts, film and video documentaries and over 40 recordings and has shown himself committed to the perpetuation of the traditional music and culture of rural America.

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- D. Spottswood:** 'Mike Seeger', *Bluegrass Unlimited*, xix/11 (1985), 59–64
[Seeger](#)

(5) Peggy [Margaret] Seeger

(b New York, 17 June 1935). Folksinger, song collector and songwriter, daughter of (1) Charles (Louis) Seeger. As a child she had formal training in both classical and folk music, and at Radcliffe College she studied music and began performing folksongs publicly. After studies and travels throughout Europe (1955–6) and China, she moved to Britain in 1956, becoming a British subject in 1959. As a solo performer and with her husband, Ewan MacColl [James Henry Miller] (b Auchterarder, Perthshire, 25 Jan 1915), she has helped lead the British folk music revival, extending traditional styles to modern media. Both separately and together they have performed in concerts, festivals and folk clubs, made many records and written music (for radio, films and television) and books.

WRITINGS

- ed. with E. MacColl:** *Travellers' Songs from England and Scotland* (London and Knoxville, TN, 1977)
- ed. with E. MacColl:** *Shellback: Reminiscences of Ben Bright, Mariner* (Oxford, c1980)
- with E. MacColl:** *Till Doomsday in the Afternoon: the Folklore of Scots Travellers, the Stewarts of Blairgowrie* (Manchester, 1986)

Seeger

(6) Anthony Seeger

(b New York, 29 May 1945). American ethnomusicologist, grandson of (1) Charles (Louis) Seeger. He was educated at Harvard University (BA 1967), studying with Albert Lord, and at the University of Chicago, where he earned the MA (1970) and the PhD in anthropology, with a dissertation on social organization of the Suyá (1974), under Victor Turner and Terence Turner. From 1975 to 1982 he was a member of the department of anthropology at the Museu Nacional, Rio de Janeiro and an occasional professor at the Conservatório Brasileiro de Música (1979–82). In 1982 he became associate professor in the department of anthropology at Indiana University, where he also served as the director of the Archives of Traditional Music. In 1988 he became the curator and director of the Smithsonian Folkways Recordings at the Smithsonian Institution in Washington, DC. The main focus of his work has been the study of social processes influenced by and influencing musical performance, principally among Brazilian Indians. Other areas of interest have included the recording industry, archiving practices for audio and video, and anthropological approaches to music. He has served as president of the Society for Ethnomusicology (1991–3) and the Comissão Pro-Índio in Rio de Janeiro (1978–80). He has been a member of the executive board of the International Council for Traditional Music (1991–7), the American Institute of Indian Studies Ethnomusicology Committee (1986–) and the advisory board of the Traditional Music Archives, Sudan (1994–). In 1983 he was elected a fellow of the American Academy of Arts and Science.

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- Nature and Culture and their Transformations in the Cosmology and Social Organization of the Suyá, a Ge-Speaking Tribe of Central Brazil* (diss., Chicago U., 1974)
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- 'Sing for your Sister: the Structure and Performance of Suyá Akia', *The Ethnography of Musical Performance*, ed. N. McLeod and M. Herndon (Norwood, PA, 1980), 7–43; repr. in *A Century of Ethnomusicological Thought*, ed. K. Kaufman Shelemay (New York, 1990), 269–304
- Nature and Society in Central Brazil: the Suyá Indians of Mato Grosso* (Cambridge, MA, 1981)
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- ed., with L.M. Speer:** *Early Field Recordings: a Catalogue of the Cylinder Collection at the Indiana University Archives of Traditional Music* (Bloomington, IN, 1987)
- 'The Indiana University Archives of Traditional Music', *World of Music*, xxix/3 (1987), 95–8
- Why Suyá Sing: a Musical Anthropology of an Amazonian People* (Cambridge, 1987)

- 'Styles of Music Ethnography', *Comparative Musicology and Anthropology of Music*, ed. B. Nettl and P.V. Bohlman (Chicago, 1991), 342–55
- 'When Music Makes History', *Ethnomusicology and Modern Music History*, ed. S. Blum, P.V. Bohlman and D. Neuman (Urbana, IL, 1991), 23–34
- 'Ethnomusicology and Music Law', *EthM*, xxxvi (1992), 345–60
- 'Whoever we are Today, we can Sing you a Song about it', *Music and Black Ethnicity: the Caribbean and South America*, ed. G. Béhague (New Brunswick, NJ, 1994), 1–16
- 'Singing the Strangers' Songs: Brazilian Indians and Music of Portuguese Derivation in the 20th Century', *Portugal and the World: the Encounter of Cultures in Music*, ed. S.E.S. Castelo-Branco (Lisbon, 1997), 475–95

Seeger, Horst

(*b* Erkner, nr Berlin, 6 Nov 1926; *d* Berlin, 3 Jan 1999). German musicologist and critic. After working as a teacher (1946–50), he studied musicology at the Humboldt University and the Berlin Musikhochschule with Meyer, Vetter and Dräger (1950–55) and took the doctorate at Berlin in 1958 with a dissertation on folklore and the 20th-century composer. As visiting lecturer in an advisory capacity, he was entrusted with the task of setting up the institute of music education at Greifswald University (1958–9). He had also been a music critic since 1950 and was briefly (1959–60) editor-in-chief of *Musik und Gesellschaft* in Berlin. After this he worked as chief Dramaturg of the Berlin Komische Oper (1960–73) and in 1961 founded its *Jahrbuch* (later titled *Musikbühne*, 1974–7, then *Oper heute* from 1978), which he also edited. In 1973 he became Intendant of the Dresden Staatsoper, where he was responsible for presenting the first production of Schoenberg's *Moses und Aron* in eastern Europe. He retired in 1983 due to illness and was made an honorary member of the Dresden Staatsoper in 1984. His chief research interests were the history and aesthetics of opera, and music lexicography (see his *Musiklexikon*, 1966 and *Opernlexikon*, 1978). He was also responsible for up-to-date translations of opera librettos (e.g. *Rigoletto*, *Pique Dame*, *Oberon*; *Bluebeard's Castle*), some in collaboration with Felsenstein, and wrote the libretto for Siegfried Matthus's *Lazarillo vom Tormes* (1964).

WRITINGS

- 'Komponist und nationale Eigenart: zum Gedenken an Manuel de Falla', *MG*, vi (1956), 413–17
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- 'Zur musikhistorischen Bedeutung der Haydn-Biographie von Albert Christoph Dies', *BMw*, i/3 (1959), 24–31
- Joseph Haydn* (Leipzig, 1961)
- 'Die Originalgestalt des Es-Dur-Duetto Pamina-Papageno in der "Zauberflöte"', *Jb der Komischen Oper Berlin*, ii (1961–2), 95–101

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Musiklexikon (Leipzig, 1966)
'Entwurf eines Systems der Wissenschaft vom musizierenden Theater', *Jb der Komischen Oper Berlin*, viii (1967–8), 7–50
Wir und die Musik (Berlin, 1968)
ed.: *Musikbühne 74* (1974)
Opernlexikon (Berlin, 1978, 4/1989)
Musiklexikon: Personen A–Z (Leipzig, 1981)
with S. Kimura and H. Wakasugi: 'Operninformationen aus Japan', *Oper heute*, viii (1984), 229–63
'Ein Vierteljahrhundert! 25 Bände Opernjahrbuch des Henschelverlages', *Oper heute*, ix (1986), 7–34
'Nach wie vor – die Massstäbe: polemische Gedanken zu einem alten Thema', *Oper heute*, xi (1988), 7–24
ed., with W. Goldhan: *Studien zur Berliner Musikgeschichte: eine Bestandsaufnahme* (Berlin, 1988)
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DIETER HÄRTWIG

Seeger, Johann Baptista.

See [Serranus, Johann Baptista](#).

Seeger, Josef.

See [Seger, Josef](#).

Seeger, Ruth Crawford.

See [Crawford, Ruth](#).

Seegr, Josef.

See [Seger, Josef](#).

Seelen, Johann Heinrich von

(*b* Asel, East Friesland, 8 Aug 1688; *d* Lübeck, 22 Oct 1762). German theologian and philosopher. Son of Pastor Erich Zacharias von Seelen, he studied at the Gymnasium in Stade. In 1711 von Seelen attended the University of Wittenberg where he studied theology with Valentin Ernst Löscher and philosophy with Johann Christoph Wolf. He was appointed assistant rector in Flensburg in 1713, rector in Stade in 1716, and rector of

the Katharinenkirche in Lübeck, 21 December 1717, a position he retained for the rest of his life. He declined several university professorships, including one at the University of Göttingen in 1737. Von Seelen wrote numerous books and articles, principally devoted to theological and philosophical subjects. Some of these involve discussions of music from both a biblical and more general theological standpoint, and they provide important clues regarding the musical training and thought of a well-educated theologian and schoolmaster in early 18th-century Protestant Germany. Of his more than 350 works, those involving music are listed below.

WRITINGS

Q.D.B.V. Princeps musicus ex sacra et profana historia exhibitus
(Flensburg, 1715)

Athenae Lubecenses (Lübeck, 1719–22)

Miscellanea (Lübeck, 1736)

De patribus edoctis musicam Eccles. XLIV (Lübeck, 1737) [inaugural address for Kantor Caspar Ruetz]

Musarum ac musicae felix conjunctio (Lübeck, 1756) [inaugural address for Kantor Johann Hermann Schnobel]

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C. Stiehl: *Lübeckisches Tonkünstlerlexikon* (Leipzig, 1887)

GEORGE J. BUELOW

Seeling, Josef Antonín.

See [Sehling, Josef Antonín](#).

Segal, Uri(el)

(*b* Jerusalem, 7 March 1944). Israeli conductor. He studied the violin and conducting at the Rubin Conservatory in Jerusalem, and then conducting at the Guildhall School of Music in London, 1966–9, winning the 1969 Dimitri Mitropoulos Competition in New York. This brought him a season's engagement as assistant to Szell and Bernstein with the New York PO, preparing performances but not conducting. His début was with the Zealand Orchestra in Copenhagen in 1969 and he then appeared with the Israel PO. From 1970 he began touring in Europe, making his first appearances in Britain that year with the BBC Welsh Orchestra in Cardiff, and in London with the English Chamber Orchestra in 1971. He first appeared in the USA with the Chicago SO at the 1972 Ravinia Summer Festival and made his opera début at Santa Fe in 1973 with *Der fliegende Holländer*. In 1970 he moved to London and in 1973 was appointed a regular guest conductor with the South German Radio Orchestra in Stuttgart. Segal held posts with the Bournemouth SO (1980–83) and the Philharmonia Hungarica (1981–5); in 1982 he was appointed principal conductor of the Israel Chamber Orchestra and in 1989 principal conductor of the Osaka Orchestra, Japan. Among his recordings are works by

Stravinsky, piano concertos by Mozart and Beethoven, and oboe concertos by Françaix, Honegger and Ibert.

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ARTHUR JACOBS/NOËL GOODWIN

Segal, Vivienne (Sonia)

(*b* Philadelphia, 19 Apr 1897; *d* Beverly Hills, CA, 29 Dec 1992). American singer and actress. She studied music and drama at Philadelphia's Sisters of Mercy Academy and in 1914 she appeared as Carmen and Siébel (Gounod's *Faust*) in productions of the Philadelphia Operatic Society. In 1915 she was asked to take over the ingénue lead in Eysler and Romberg's *The Blue Paradise* when the singer originally booked proved unsuitable; it was rumoured that her father, a wealthy doctor and arts patron, had agreed to finance the show in order to secure his daughter's Broadway début.

Segal continued to play similar leads in Broadway operettas such as Friml's *The Little Whopper* (1919), Kálmán's *The Yankee Princess* (1922), Romberg's *The Desert Song* (1926) and Friml's *The Three Musketeers* (1928). She would have introduced the song *Bill* in Kern's *Oh, Lady! Lady!* (1918) had it not been dropped during tryouts. It was not until 1938, however, that her latent comedic talents were utilized, when Rodgers and Hart gave her a character role in *I Married an Angel*. The worldly Countess Palaffi was kin to her next role as Vera Simpson in *Pal Joey*, Rodgers and Hart's 1940 story of a young nightclub entertainer kept by an older, jaded socialite. Segal's knowing, yet vulnerable performances of the songs *Bewitched*, *Take him* and *What is a man?* were repeated for the successful 1952 revival, which netted her that year's New York Drama Critics Award; she had also appeared in the 1943 revival of Rodgers and Hart's *A Connecticut Yankee*, in which the role of Morgan Le Fay had been expanded for her with Hart's murderous catalogue song, *To Keep My Love Alive*. Segal also appeared in a handful of musical films, most notably the 1934 version of Kern's *The Cat and the Fiddle*. Her last public appearances were on Alfred Hitchcock's CBS television series in 1960 and 1961.

Although Segal's few recordings were made during the last decade of her career, they reveal a rich, fruity mezzo-soprano; only the somewhat unsteady vibrato gives away her years. Her operatic training produced a fine command of legato and clean transitions between registers, and her wide range included a rather startling *f* in *To Keep My Love Alive*. Her phrasing was extremely flexible and varied, although it never stretched over the bar line in the manner of her jazz-influenced colleagues.

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W. Grimes: Obituary, *New York Times* (30 Dec 1992)

Seger, Johann Baptista.

See [Serranus, Johann Baptista](#).

Seger [Czegert, Secrt, Seeger, Seegr, Segert, Sekert, Zekert], Josef (Ferdinand Norbert)

(*b* Řepín, nr Mělník, bap. 21 March 1716; *d* Prague, 22 April 1782). Czech composer, organist and educationist. He attended the Jesuit Gymnasium in Prague and graduated in philosophy at the university. He was an alto singer at the Minorite convent church of St Jakub, and later a violinist at St Martín. A letter written by his pupil Václav Pichl to G.B. Martini (27 July 1782) confirms that he studied the organ with B.M. Černohorský and counterpoint with Jan Zach and František Tůma; according to Dlabač he also studied thoroughbass with Felix Benda. He was appointed organist of the Týn Church (c1741) and the Crusaders' church (1745) in Prague, posts he held simultaneously until his death. Burney, who met him at Prague in September 1772, respected both his character and his musical abilities. Emperor Joseph II valued his organ playing while at Prague in 1781 and determined to give him a court appointment in Vienna, but Seger died before the confirming document arrived.

Seger was the most prolific Czech organ composer of the 18th century, though none of his works was published in his lifetime. His numerous preludes, toccatas and fugues reflect the diverse stylistic features of late Baroque organ composition. (The numerical prevalence of the preludes and general brevity of the fugues accord with the limitations imposed by the Catholic liturgy on solo organ music.) His works show rich harmonic imagination and expressivity, and demand a skilled organist. An archaic contrapuntal texture dominates the sacred works. A detailed evaluation of his output is made difficult by the attribution of many of his organ works to Brixl, Černohorský, Linek, Muffat and other composers. His supposed authorship of several fugues on J.S. Bach's themes appears to be unfounded. The report that Bach himself recommended Matěj Sojka (1740–1817) to study with Seger also seems improbable on the basis of chronological evidence. As a teacher of composition and the organ Seger was very influential; his thoroughbass lessons were copied and used by generations of organ teachers, as can be seen from the large number of extant manuscripts. Seger's most distinguished pupils in composition were Josef Jelínek, Karel Kopřiva, J.A. Kozeluch, Jan Kuchař, Vincenc Mašek, Josef Mysliveček and Václav Pichl.

WORKS

keyboard

Edns: 8 Toccaten und Fugen, ed. D.G. Türk (Leipzig, 1793/*R*), also ed. in *Organum*, iv/22 (Lippstadt, 1951); 2 preludes, in *Sammlung von Präludien, Fugen*,

ausgeführten Chorälen ... von berühmten ältern Meistern, i (Leipzig, 1795); [10] Praeludien, org/pf (Prague, c1803); 4 preludes, 2 fugues, Toccata, Fughetta, in *Fugen und Praeludien von älteren vaterländischen Compositoren*, ed. Verein der Kunstfreunde für Kirchenmusik in Böhmen, i–ii (Prague, 1832); c70 attrib. Seger in *Museum für Orgel-Spieler*, ed. [C.F. Pitsch] (Prague, 1832–4); 4 preludes, 3 fugues, Fantasy, Toccata, in *Ausgewählte Orgelwerke altböhmischer Meister*, ii (Berlin, before 1901); 2 fugues, Prelude, Toccata, in *Orgelwerke altböhmischer Meister*, ii (Wiesbaden, 1949); 3 fugues, 2 preludes, in MAB, xii (1953, 3/1973); Prelude, Fugue, in DČHP, nos.123–4; 34 pieces in MAB, li (1961, 4/1982); 21 pieces in MAB, lvi (1962/R); others listed in MAB, li, lvi, and MGG1

At least 50 works in 18th- and 19th-century MSS and arrs., mainly CZ-Pnm, D-Bsb, LEm

other works

MSS in CZ-Pnm, unless otherwise stated

Masses: Missa quadragesimalis, F, 4vv, org; Missa, d, 4vv, 2 vn, 2 trbn, org; Missa, d, 4vv, 2 vn, org; Missa choralis, E[♭]; 4vv, org concertante, CZ-LIT, doubtful

Other sacred: Christus nobis natus est, motet, G, 4vv, str, org, arr. as org fugue in 8 Toccaten und Fugen (Leipzig, 1793); Audi filia, grad, D, 4vv, org; Ave regina, a, 4vv, 2 vn, org; Alma Redemptoris, E, 4vv, violetta, va, org; Litaniae de sanctissimo sacramento, F, 4vv, 2 vn, org; Compieta (Cum invocarem, In te Domine, Qui habitat, Ecce nunc, Nunc dimittis), 4vv, 2 vn, org

Pedagogical: c200 thoroughbass lessons, org (Fondamenta pro organo, Generalbass-Übungsstücke, Orgel-Übungsstücke etc.), incl. frag. A-Wn*, CZ-PLm, Pnm, frag. D-Bsb*, 50 ed. C.F. Pitsch (Prague, 1833)

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DlabacžKL

FrotscherG

GerberL

MGG1 (J. Bužga)

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R. Quoika: 'Die Generalbassimprovisation nach Josef Seger', *Musikwissenschaftlichen Kongress: Vienna 1956*, 490–92

J. Smolka: 'Varhanní fugy na témata J.S. Bacha, připisované J. Segerovi' [Organ fugues on Bach's themes, ascribed to Seger], *OM*, i (1969), 155–9

K. Šulcová: 'Když legenda ustupuje faktům: byl B.M. Černohorský zakladatelem české kontrapunktické školy?' [When legend gives way to facts: was Černohorský the founder of the Czech contrapuntal school?], *HRO*, xxiv (1971), 280–85, esp. 284

Z. Culka: 'Poznámky k problematice Černohorského školy' [Černohorský's school], *OM*, vi (1974), 33–5

J. Ludvová: 'Pět varhanických fundamentů: K české hudební teorii 18. a 19. století' [Five fundamental principles for organ: Czech 18th-century music theory], *Hv*, xxi (1984), 146–55

V. Bělský: 'Ist die Fuge f-moll von Seger ein Orgelwerk?', *Organy i muzyka organowa*, vi (Gdańsk, 1986), 103–7

MILAN POŠTOLKA

Segerstam, Leif

(*b* Vaasa, 2 March 1944). Finnish conductor, composer and violinist. He studied the violin (Liisa Siukonen, diploma 1963) and orchestral conducting (Jussi Jalas, diploma 1963) at the Sibelius Academy in Helsinki, continuing at the Juilliard School of Music (with Persinger and Jean Morel). There he also studied composition, with Overton and Persichetti, and was employed as assistant (1965–6). He won first prize in the Maj Lind Piano Competition of 1962 and made his début as a violinist in 1963. He is one of Finland's most prominent conductors, and has held conducting contracts with the Finnish National Opera (1965–8), the Royal Opera in Stockholm (1968–72), the Deutsche Oper (1972–3), the ÖRF SO (1975–82), the Finnish RSO (1977–87), the Rhineland-Pfalz State PO (1983–9), the Danish RSO (1989–95) and the Helsinki PO (from 1995). He has also conducted elsewhere in Germany, and at La Scala, the Teatro Colón, Covent Garden and the New York Metropolitan. He was director of the Finnish National Opera in 1973–4. He has also appeared as a violinist in the Segerstam Quartet.

He began composing as a post-Expressionist in the 1960s (*Pandora* and *Seitsemän punaista hetkeä*, 1967). His Fifth String Quartet (the 'Lemming', 1970) marked a turning-point: in it he developed his own version of 1960s aleatory 'free pulsative' notation with no barlines. This proved to be a quick way of writing large blocks of sound (the temporal order of events being left to the performer) and permitted an exceptionally prolific output. Instead of constituting individual works, his music is more like a musical stream of consciousness (under the headings of *Thoughts*, *Episode* and *Orchestral Diary Sheet*). It also means that there are numerous scorings of the same piece. Although Segerstam operates with blocks of sound rather than melodic-rhythmic motifs, the pedal points and recurring dynamic upsurges create a late Romantic impression. His intention is to stretch the 'here and now' (one work is called *A NNNOOOOOOWWWW*) in an attempt to achieve the utopia of an 'organic musical kaleidoscope' in which notes are ultimately superfluous. Since 1993 he has been writing orchestral works which are to be performed without conductor.

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(selective list)

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MIKKO HEINIÖ

Segni, Julio [Julio da Modena; Biondin]

(*b* Modena, 1498; *d* Rome, 23 July 1561). Italian composer and keyboard player.

1. Life.

He studied singing with Bidon da Asti (Antonio Collebaudi) before 1512, and in 1513 was a member of the choir of Modena Cathedral, singing plainchant. He studied with the Modenese organist and composer Giacomo Fogliano between 1512 and 1514, at the request of Cardinal Ippolito I d'Este. On 13 March 1514 Fogliano suggested that the cardinal should employ Segni in Rome while his voice remained unbroken. Whether Segni was thus employed is not known, although he was certainly in Rome afterwards. However, Valdrighi's statement that Segni played the organ for Leo X during this period probably rests upon a misinterpretation of a statement by the astrologer Lucas Gaurico in his *Tractatus astrologicus* that Vincenzo da Modena (1469–1517), employed by Leo X, taught the organ to a certain Giulio, a relative of Leo's.

Cosimo Bartoli, in his *Ragionamenti accademici* (Venice, 1567), recounted how Segni's playing was able to silence a political discussion at the Vatican between Pope Clement VII, Giovanni Battista Sanga (Clement's secretary), Cardinal Ippolito I de' Medici and the Marchese del Vasto. This incident probably took place on 17 August 1530 when Segni was presumably either employed by the pope or Ippolito. By November 1530 Segni was in Venice as first organist at S Marco. Letters to Pietro Aretino of 12 February and 4 December 1531 reveal that Segni had good friends in literary circles (G.F. Valerio and Aretino) as well as in artistic ones (Titian and Sebastiano del Piombo). He remained at S Marco for a little over two years: by 29 March 1533 Baldassare da Imola had replaced him. The Venetian years and the following ones (probably spent in Rome) may have been a period devoted to performance and composition. Aretino in his *Il Marescalco* (Venice, 1533), Ortensio Landi in his *Sette libri de cathaloghi* (Venice, 1552) and Bartoli all implied that Segni preferred playing the harpsichord to the organ. In April 1541 the Venetian procurators tried to induce Segni to return to S Marco. He rejected their offer on the grounds first that he was already

employed by the Cardinal of Santa Fiore, Guido Ascanio Sforza, and second, that the 80 ducats offered by the Venetians were too little to live on. How long Segni had been in Rome remains unknown, but he probably did not go there until after Sforza was created cardinal in 1534. From a letter by Antonfrancesco Doni dated 29 May 1544 it seems that Segni may have accompanied Sforza and Pope Paul III on their visit to Piacenza, and if so, he may also have gone to nearby Castell'Arquato. A 16th-century keyboard manuscript at Castell'Arquato contains one ricercare by Segni. About 1545 Andrea Calmo cited Segni's keyboard playing (among others') as a standard of excellence. Segni probably remained in Cardinal Sforza's service at Rome for the rest of his life. Sforza had a memorial tablet placed in S Biagio della Pagnotta (via Giulia), which was probably Segni's parish church, for it was not far from the Sforza palace. The tablet commemorates Segni as one of the pre-eminent musicians of his age and easily the best organist among them.

2. Works.

Almost all of Segni's music appeared between 1540 and 1548. His 13 ricercares in *Musica nova* (RISM 1540²²) are the earliest to use points of imitation consistently. Only nos.3, 9 and 11 of the collection use neither sequential nor sectional repetition. While an imitative technique generally prevails, brief scalar figures, trills, occasional non-imitative counterpoint and constant small melodic and rhythmic alterations show that the polyphony was intended for instruments. Whereas Luis Venegas de Henestrosa's three arrangements for keyboard in his *Libro de cifra nueva* (Alcalá, 1557) are merely clumsy truncations, the version in score of ricercare no.11 (probably by Antonio de Macedo) in a late 16th-century Portuguese manuscript amplifies the few decorative hints present in *Musica nova* into a true gloss for keyboard.

Segni's ricercares were intabulated for lutenists more often than has been recognized. Ness has identified examples by Francesco da Milano, Pierino degli Organi and Domenico Bianchini. Pseudo-parodies and intabulations of ricercares based on now-lost ensemble or keyboard works by Segni also appear in G.M. da Crema's editions for lute (RISM 1546²⁵, 1546²⁶ and 1548¹³). To what extent these intabulations disguised the original polyphony is now difficult to determine, but the high incidence of restatement and the fairly consistent imitative writing indicate that the lost originals probably resembled his pieces in *Musica nova*. Da Crema's source may have been the *Recercari a 4* by 'Julio da Modena' cited in inventories of 1555 and 1562 of the Accademia Filarmonica of Verona, also mentioned by Doni (1550) and Caffi.

Owing to its thick, free-voiced, relatively unornamented writing and to the rare and isolated appearances of imitation, Segni's single surviving keyboard ricercare presents an impression of massiveness and solidity unique among Italian ricercares. Jeppesen rightly noted its 'proud and uplifting mien'.

WORKS

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H. COLIN SLIM/KIMBERLY MARSHALL

Segno, al.

See *Al segno*.

Segolta.

A sign marking a subsidiary stop within a half-verse in Hebrew *Ekphonic notation*. See also *Jewish music*, §III, 2(ii).

Segond, Pierre

(*b* Geneva, 8 Feb 1913). Swiss organist. He studied the piano with Mottu and the organ with Montillet at the Geneva Conservatoire, then, with a bursary from the Association of Swiss Musicians, went to the Paris

Conservatoire, studying composition with Roger-Ducasse, the organ and improvisation with Dupré, and with Messiaen, winning a *premier prix* for organ and improvisation in 1939. In 1940 he was appointed teacher of organ, improvisation and history of the organ at the Geneva Conservatoire, and in 1942 organist of Geneva Cathedral, in succession to Otto Barblan. He had an outstanding reputation as a teacher, his best-known pupil being Lionel Rogg. In carrying on the work of Barblan and Montillet he became the central figure in the Geneva school of organists. He acquired the discipline and technical ability of Dupré without subscribing to his individual interpretations; and he considered André Marchal the musician who influenced him specifically and most profoundly.

JÜRIG STENZL

Segovia, Andrés

(*b* Linares, Jaén, 21 Feb 1893; *d* Madrid, 2 June 1987). Spanish guitarist. Brought up in Granada, he was self-taught, making his début at the Centro Artístico about 1909. His Madrid début was at the Ateneo in 1913, and after performing throughout Spain he first toured Uruguay and Argentina in 1919. In 1922 he played at the Concurso de Cante Jondo, Granada, in a concert organized by Falla. His Paris début in 1924 was followed by recitals in Switzerland, Germany and Austria. In 1926 Segovia's Guitar Archive Series (Schott) started publication of classical transcriptions and pieces by composers such as Moreno Torroba, Turina, Ponce, Castelnuovo-Tedesco and Tansman, who over the years were inspired by his artistry to write many works for him. In March 1926 he made his Russian début, followed by his British début later the same year. In 1927 he gave recitals in Denmark and began recording for HMV. His US début was in 1928 and his first tour of Japan in 1929. The same year Villa-Lobos dedicated his *Douze études* to Segovia. In 1935 Segovia gave the première of his transcription of Bach's Chaconne in Paris. In 1936 he left Spain and spent the next few years in Montevideo, giving the premières of Castelnuovo-Tedesco's Concerto in D (1939) and Ponce's *Concierto del sur* (1941), both commissioned by him, and playing many solo recitals throughout South America.

In the postwar era Segovia began a new phase of his career, involving extended annual tours of the USA and Europe. With the advent of LP records he made over 50 albums (1947–77). He continued to inspire composers to write for him and, among other works, gave the première of Villa-Lobos's Concerto for guitar and orchestra (1956) and Rodrigo's *Fantasia para un gentilhombre* (1958). In the 1950s he began to teach at the summer school in Siena and, after 1958, at Santiago de Compostela. In 1961 he made his first tour of Australia.

The last two decades of his career gave him no respite. He still began each year with a tour of the USA, followed by engagements in Europe. In 1967 the film *Segovia at Los Olivos* was made showing Segovia at home in Spain. In 1976 his autobiography was published and the film *Song of the Guitar* recorded his playing in the Alhambra, Granada. In 1977 his final album, *Reveries*, was released. In 1981 Segovia was awarded the title of Marquis of Salobreña by King Juan Carlos of Spain and the Segovia

International Guitar Competition was held at Leeds Castle, Kent. The following year he toured Japan and gave masterclasses at the Metropolitan Museum of Art, New York. His 90th birthday in 1983 was celebrated by tours of the USA and Japan, and in 1985 he was awarded a gold medal by the Royal Philharmonic Society and a statue was erected at his birthplace, Linares. In 1986 he conducted masterclasses at the University of Southern California, and in April 1987 he gave his last recital, at Miami Beach, Florida. He received innumerable honours and awards, including a dozen honorary doctorates, four Orders of the Grand Cross from Spain and Italy, the Order of the Rising Sun, Japan, and over 20 Gold Medals.

Segovia's impact on the progress and status of the guitar as a recital instrument was immeasurable. He revitalized traditional playing techniques and expanded the repertory by editing many transcriptions and by his massive work in inspiring composers to write new music for the instrument. Central to his mission were the thousands of recitals that he gave between 1909 and 1987. His prolific recordings (1927–77) reached the widest possible audience and were received with great critical acclaim. His charisma and his teaching encouraged new generations of players to strive to fulfil their musical ambitions within the context of the guitar.

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GRAHAM WADE

Segue

(It.: 'follows').

A direction indicating either that the next section or movement must follow immediately or that a pattern established must be allowed to continue. It is also spelt *siegue*. At the end of an aria in his *Farnace* (1727) Vivaldi wrote 'Qui bisogna fermarsi un poco senza suonare, poi segue subito'; and in *Ottone in villa* (1713) he wrote 'Qui si ferma a piacimento, poi segue'. *Segue l'aria* appears quite often after recitatives in 18th-century opera. See also [Attacca](#).

For bibliography see [Tempo and expression marks](#).

DAVID FALLOWS

Seguidilla [siguidilla, seguidillas]

(Sp., diminutive of *seguida*: 'continuation', 'coda').

A Spanish dance and song (the dance is properly spelt in the plural, as *seguidillas*).

Literary antecedents of the *seguidilla* may be detected as far back as the 15th century or possibly earlier, but it seems not to have existed as a piece of music until the 1590s when, as a provocative street song and dance accompanied by loud strumming of the guitar, its popularity began to surpass even that of the similarly outrageous *zarabanda* (see [Sarabande](#), §1). Rough indications of this early music are given by J.C. Amat in his *Guitarra española* (1596). It was described by G. Correas, Cervantes and many others about 1600 as an exciting, salacious kind of plebeian couple-dance. Poets were soon cultivating it as a spicy coda (*coplas plus seguida*) to longer poems such as the [Romance](#) (ballad), verse forms like those in Table 1a predominating. More courtly versions were set by musicians from the 1620s onwards (examples in the Cancionero Musical de Sablonara, nos.8, 26, 67 etc.; see [Cancionero](#)). They are homorhythmic in two, three and four parts, in a syncopated triple time more characteristic of other 17th-century pieces than of the modern *seguidilla*, although the links are close enough to make it conceivable that the latter evolved from the early *seguidilla*. Passages in the opera *Celos aun del aire matan* (?1660) by Juan Hidalgo have been said to be based on *seguidilla* rhythms. By about 1700 the *seguidillas* used by Sebastián Durón in his zarzuelas are certainly closer to modern Castilian forms in their use of triple time, major tonality, off-beat initial notes and cadential melismas. *Seguidillas* were regularly sung and danced in the 18th-century [Tonadilla](#) as well as in the [Sainete](#) and [Zarzuela](#) of the 19th and 20th centuries. There is a useful illustration of the mid-18th century *seguidilla* in Pablo Minguet's *El noble arte de danzar* (Madrid, 1755) and of early 19th-century types in Sor's *Seguidillas*. Rhythms inspired in the *seguidilla* found their way into later music by such composers as Iradier, Pedrell, Albéniz and Glinka. Falla included an

artistically heightened example of a *seguidilla murciana* in his *Siete canciones populares españolas* (1914) for piano. The famous *seguidilla* in Bizet's *Carmen* (Act 1, no.10) has, with some reason, been criticized as untypical, yet the triple time, sprightly rhythms and vocal melismas are not far removed from Spanish *seguidillas* of the 18th and 19th centuries.

The modern *seguidilla* is in moderately quick triple time, usually in a major key; the melody ordinarily begins on an off-beat and cadences with melismas comparable with those of other modern Spanish folksongs. It is set to strophes (*coplas*) of alternating long and short lines, the short lines normally rhyming. Over 20 different verse forms have been detected in Spain and Spanish America but quatrains of approximately 7575 syllables rhyming (sometimes in assonance only) abab or abcb have from the 16th century been regarded as cardinal. (See [Spain](#), §II, 4.)

In performance, a brief introduction, often for guitar, is followed by a 'false' entry (*salida*) for the singer, taking a portion of the text. The main section, freely repeated and varied, consists of a further instrumental passage (*falseta* or *interludio*) followed by the vocal section proper (*copla*) (see [Spain](#), §II, 6). The dance is executed by pairs, at times alternating, at times approaching and withdrawing in two lines. The dancers' arms and bodies move with restrained grace while the footwork responds animatedly to the rhythms of the guitar, castanets or tambourine (see illustration). One of the characteristics of the dance is a technique whereby the dancers 'freeze' (*bien parado*) at the end of each strophe while the instruments introduce the next phrase. There is some evidence (Echevarría Bravo, Capmany) that the Castilian *seguidilla*, especially the celebrated *seguidillas manchegas* (from La Mancha in south-east Castile), is the earliest and the most influential type, but among the many notable variants are the *murcianas* (from Murcia) and the quicker *sevillanas* (from Seville). The *seguidilla gitana* ('gypsy seguidilla'), *siguiriya* or *siguriya*, like the related *playera*, is more plangent and musically more complex. The *siguriya* is generally considered one of the purest forms of *cante hondo* (see [Flamenco](#)) and hence is properly not a dance. The singer (*cantaor*) extemporizes within strict conventions to the accompaniment of a guitarist who similarly improvises on a set pattern. Its rhythms have been the subject of scholarly disagreement, arising perhaps from changes in the style of performance. Pedrell (at the turn of the century) detected a 3/4 time, Torner (in the 1930s) a combination of 3/8 and 3/4, García Matos (in the 1950s) 2/4 and 3/8, and Molina and Mairena (1963) proposed that shown in [ex.1](#). S. Estébanez Calderón, in his quasi-documentary *Escenas andaluzas* (Madrid, 1847/R), named 'seguidillas' in a description of various Andalusian songs and dances which seemed to bear the stamp of flamenco performance. No earlier reference to the *siguriya gitana* has come to light.

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JACK SAGE/SUSANA FRIEDMANN

Seguin, Arthur (Edward Shelden)

(*b* London, 7 April 1809; *d* New York, 13 Dec 1852). English bass of Irish descent. In England he was known as Arthur but in the USA usually as Edward. He attended the RAM in London, where he met his future wife, the soprano Anne Childe. He began his singing career at the age of 19; his first major success came three years later when he sang Polyphemus in Handel's *Acis and Galatea*. Seguin was a versatile vocalist. He sang at the Concert of Ancient Music in 1832, and for the next two years appeared at Covent Garden. In 1834 he sang Count Robinson in Cimarosa's *Il matrimonio segreto* at the King's Theatre. He last sang in London in August 1838 in Macfarren's *The Devil's Opera* at the English Opera House. He made his New York debut at the National Theatre on 15 October 1838 in William Rooke's *Amilie, or The Love Test*. He soon established his own English opera company, the Seguin Troupe, which normally consisted of between four and six singers and toured the eastern part of the USA and, on occasion, Canada. The company performed operas in English (original works and translations), and was especially successful in its productions of *Don Giovanni*, *The Magic Flute*, *The Barber of Seville* and Balfe's *The Bohemian Girl*, of which he gave the first American performance in 1844.

The Seguins also participated in the première performance of the first grand opera written by a native American – *Leonora*, by William Fry, which was produced at the Chesnut Street Theatre in Philadelphia in June 1845.

Since the Seguins introduced musical drama of this kind to Americans, it was especially fortunate that their performance standards were high. They also helped choral societies to present oratorios and they gave concerts, sometimes in partnership with other English musicians, such as Henry Russell and Vincent Wallace. By 1847, when the conductor and composer Luigi Arditi came to New York from Havana with a Cuban opera company that performed in Italian, the taste for 'Englished' opera had waned, and the Seguins performed to diminishing audiences. Suffering from poor health, Seguin finally disbanded the troupe and, soon after joining the Wallack's Theatre stock company in New York in September 1852, he died of tuberculosis. American critics wrote that Seguin's voice was superior to that of any singer who had yet sung in the USA. They described it as big, rich and even in quality; his enunciation was clear, his intonation precise and his execution skilful. His acting was also thought to be superlative, particularly in his portrayal of Devilshoof in *The Bohemian Girl*.

Anne [Ann] Childe (*b* London, ?1809–14; *d* New York, Aug 1888), who married Seguin in about 1831, studied at the RAM and appeared in public with Seguin. She sang at the King's and Drury Lane theatres, and in 1837 sang Anna in an English version of *Don Giovanni*. She went to the USA with her husband and sang in opera and assisted in the running of the troupe until Seguin's death, after which she taught in New York. Seguin's brother William Henry Seguin (1814–50) was a bass; his sister Elizabeth Seguin (1815–70) was also a singer, and the mother of Euphrosyne Parepa, who married Carl Rosa. Edward S.C. Seguin (1837–79), the son of Arthur and Anne Seguin, was also a bass, and toured with the opera companies of Euphrosyne Parepa-Rosa and Emma Abbott.

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NICHOLAS E. TAWA

Seguiriya.

An Andalusian or gypsy corruption of [Seguidilla](#).

Sehested, Hilda

(*b* Broholm, nr Gudme, Fyn, 27 April 1858; *d* Copenhagen, 15 April 1936). Danish composer. One of 14 children, she was born on her father's estate. She studied the piano with C.E.F. Hornemann and later with Louise Aglaé Massart, during a stay in Paris. The composer Orla Rosenhoff (the teacher

of Carl Nielsen) also taught her. In 1901 she graduated from the Royal Danish Conservatory as an organist, but she concentrated on composing for the rest of her life. She was an active member of the committees of two concert societies, the Danish Concert Society and Chamber Music Society (1911). An anti-feminist, she had refused to take part in the musical events during the Kvindernes Udstilling (Women's Exhibition) in Copenhagen in 1895, but in 1916 she composed and conducted a cantata for the Danish Women's Society. In 1914 her opera, *Agnete og Havmanden*, was accepted at the Kongelige Teater in Copenhagen, though never performed. Her music responded to contemporary developments: her piano sonata of 1896 demonstrates notable harmonic refinement in a late Romantic style, whereas her suite for flute from 1927 has traits of Debussy's influence. Her profound knowledge of music theory made her a popular tutor in this field.

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Op: *Agnete og Havmanden* (S. Michaëlis), 1913

Orch: Suite, cornet, str, 1906; 2 Miniatures, 1914; Suite, 1915 [version of Suite, cornet, pf, 1905]; Nocturne, hn, vc, orch, 1919; Course des athlètes du nord, trbn, orch, 1925

Chbr: 4 Fantasistykker, vn, pf, 1904; Intermezzi, vn, vc, pf, 1904; Suite, cornet, pf, 1905; Fantasistykker, vc, pf, 1908; Intermezzo pastorale, cl, pf, 1910; Str Qt, G, 1911 [part lost, 2 movts survive]; Fynske Billeder, cl, vc, pf, 1920; Morceau pathétique, trbn, pf, 1923; Pièce de concert, trbn, pf, 1924; 4 Fantasistykker, fl, pf, 1927

Choral: 3 Sange, SATB, 1917; Cant., S, SSAA, pf, str, 1916; 3 Sange, male chorus, 1922; Fuglekør, T, SATB, pf, 1910

Songs: 8 Gedichte (H. von Gilm), 1v, pf, 1894; 6 Sange, 1v, pf, 1907; Foraarsvers og Sommersange, 1v, pf, 1908; 2 songs, 1v, cl, vc, pf, 1910; 3 Sange, 1v, pf, 1912; 4 Sange, 1v, pf, 1914; Dansk Lyrik, 1v, pf, 1915; Moderen synger, 1v, pf, 1920

Pf: Fantasistykker, 1892; Sonata, 1904; 3 Klaverstykker, 1907; Sommerminder, 1920

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INGE BRULAND

Sehbach, (Oswald) Erich

(*b* Barmen, 18 Nov 1898; *d* Essen, 31 Oct 1985). German composer and teacher. He did not begin his studies at the Leipzig Conservatory until 1919; his teachers were Stefan Krehl (theory), Wolfgang Geist (singing), Max Ludwig (piano) and Karg-Elert (composition). From 1925 he worked as a freelance musician in Munich until he was appointed to the staff of the Essen Folkwangschule in 1928; apart from a period during World War II, he remained there as a lecturer in composition and counterpoint until 1964, when he became professor for two years. He was also director of opera

classes there. Writing in a style somewhere between Schoeck and Hindemith but entirely of his own, he produced works in every genre but church music. In 1952 he was awarded the Arts Prize of the City of Wuppertal.

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(selective list)

instrumental

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Chbr: Musik für Str Qt, G, op.36, 1942; Str Qt, op.69, 1952; Str Trio, op.39, 1942; Str Sextet, op.50, 1946; 3 sonatas, vn, pf, op.63, 1950, op.94, 1958, op.108, 1967; Sonata, op.82, vc, pf, 1958; Str Qt, op.103, 1965; Str Qt, op.104, 1966; Kleine Kammermusik, op.109, va, pf, 1966; Kortum-Serenade, op.113, wind qnt, 1969

Pf: 7 Musiken, op.56, 1948, op.66, 1952, op.71, 1954, op.80, 1955, op.85, 1957, op.89, 1958, op.92, 1958

vocal

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Choral: Lieder der Nacht, op.13, 1925; An die Künstler (J.W. von Goethe), op.24, 1940; 5 Chorlieder (R. Dehmel, R.M. Rilke), op.59, 1948; Der grosse Kreis (Goethe), op.60, 1950; Der ferne Klang (J. von Eichendorff), op.68, 1951–2; Symphonische Kantate (Manderlartz), op.65, 1952; Das Meer (Sehlbach), op.76, 1953; Heitere Kantate (Sehlbach), op.75, 1954; Zündet das Feuer an (Goethe), op.98, 1961; Die Macht der Musik (old Jap.), 1965; Kreuzmillionen (Sehlbach), 1967

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KLAUS L. NEUMANN

Sehling [Seling, Seeling, Söling], Josef Antonín

(*b* Toužim, nr Karlovy Vary, 7 Jan 1710; *d* Prague, 19 Sept 1756).

Bohemian composer. After studying music in Prague and Vienna, he was appointed choirmaster of two Prague monastic churches, as well as court musician and composer of Count Morzin. He was also active as second violinist to the metropolitan Prague Cathedral from 11 January 1737. He did not succeed in gaining either the post of choirmaster (in March 1737) or that of a first violinist there (1739), but he assisted the choirmaster Jan František Novák during the latter's illness. In 1743 his music to the drama *Judith* was performed by the Prague Jesuits on the coronation of Maria Theresa as Queen of Bohemia.

In Sehling's music collection, which formed a large part of the metropolitan chapter music library (591 items, now in *CZ-Pak*), sacred works of retrospective (Venetian and Viennese) and modern (Neapolitan) style are equally represented. His own output stands between the late Baroque and pre-Classical styles. His apparently earlier compositions are close in style to the sacred music of Caldara, while in other works a Neapolitan continuo-homophony predominates. The instrumental parts, especially violins, gradually assume a more important role, while the vocal parts are subordinate and rather static. His Christmas motets, pastoral masses and pastorellas are among the most important specimens of the genre in Bohemia before F.X. Brixi.

Sehling's brother František (1715–74) was a tenor and instrumentalist; he sang at Prague Cathedral from 1743, and acted as deputy when Josef Antonín was absent.

WORKS

in *CZ-Pak* (see Podlaha), Pnm, Bm and smaller collections (see Kouba)

c20 masses and mass sections

c50 motets and offs

c15 solo arias

3 Lat. pastorellas

3 vespers

2 liits

Other works

Lost works: *Filius prodigus*, Easter orat, St Benedict church, Hradcany, 1739; *Firma in Deum fiducia ... in Judith ... exhibita*, school drama, Prague Jesuit college, 1743; *Constantinus Magnus in signo crucis de Maxentio victor*, school drama, Prague Jesuit college, 1750; *Constantinus parenti suo vitae melioris autor et parens*, school drama, Prague Jesuit college, 1751

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MILAN POŠTOLKA

Sehnal, Jiří

(b Radslavice, nr Přerov, 15 Feb 1931). Czech musicologist. He studied musicology with Robert Smetana and Josef Schreiber, and aesthetics with Bohumil Markalous at Olomouc University (1950–55). He obtained the doctorate in 1967 at Brno University with a study of counterpoint in early Czech instrumental music and the CSc degree (1970) with a study of the orchestra of Karl Liechtenstein-Castelcorn. After working as a librarian in Olomouc (1955–64), he was appointed research fellow (1964) and then head (1978) at the music history division of the Moravian Museum, Brno, retiring in 1994. Since 1990 he has lectured at the universities of Olomouc and Brno, receiving the titles of lecturer (1992) and professor (1996) at Brno.

Although Sehnal's primary area of research has been in Moravian music of the 17th and 18th centuries, his ability to build up a broader picture from his many detailed studies has led to his recognition, both at home and abroad, as the leading Czech Baroque specialist of his generation. He wrote the 1620–1740 section of the standard Czech music history (1983), he has contributed to numerous international conferences and *Festschriften* and is a member of the Zentralinstitut für Mozart-Forschung, Salzburg and of the Joseph-Haydn-Institut, Cologne. His publications include hundreds of articles for the sixth and seventh editions of *The New Grove Dictionary of Music*. His book on music at Olomouc Cathedral (1988) is typical of his work. Based on thorough archival research, it provides detailed information on all the choirmasters, organists and other performers at the cathedral over two centuries and includes descriptions of the surviving instruments and (supported by a thematic catalogue) of the surviving music. The prince-bishops of Olomouc maintained the musical establishments of Kroměříž, and this has been another important focus of Sehnal's work with his studies of the *Kapellen* of the bishops Liechtenstein-Castelcorn (1970), Maxmilian Hamilton (1971), Leopold Egk (1972), Wolfgang Schratzenbach (1974, 'Počátky opery'), and Anton Theodor Colloredo-Waldsee (1978). Other interests include the music of Adam Michna, and instruments. Sehnal has written on wind bands, trumpets, and with

particular enthusiasm on the organ, initiating and coordinating efforts to preserve surviving organs in Moravia.

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JOHN TYRRELL

Seiber, Mátyás (György)

(*b* Budapest, 4 May 1905; *d* Kruger National Park, South Africa, 24 Sept 1960). British composer and teacher. Born into a musical family, he started to learn the cello at the age of ten, and from 1919 to 1924 studied at the Budapest Academy of Music with Adolf Shiffer (cello) and Kodály (composition). In 1925 Seiber entered a wind sextet (Serenade) for a Budapest competition: when it was not awarded the prize, Bartók resigned from the jury in protest. After completing his studies, Seiber accepted a teaching post in Frankfurt, then in 1927 joined a ship’s orchestra as cellist, visiting both North and South America. In 1928 Seiber was back in Frankfurt on the staff of the Hoch Conservatory, where his class in the theory and practice of jazz – the first of its kind anywhere in the world – achieved a *succès de scandale*. During these years he conducted at the theatres of the city, and was cellist of the Lenzewski Quartet. Seiber left

Frankfurt in autumn 1933, returning first to Budapest, and also visiting Russia, before he settled in England in 1935.

His early years in England were spent entirely as a freelance. He wrote a ten-part accordion tutor, was music adviser to a publishing firm and wrote film music, at first mainly for animated films. In 1936 he collaborated with Adorno on a jazz research project and, in 1938, Seiber lectured on jazz to the Music of Our Time Congress, demanding that it be taken seriously and subjected to intelligent analysis, chiefly through an appreciation of its rhythmic techniques. In 1942 he was invited by Tippett to teach at Morley College, an association which lasted some 15 years: the first performance of his *Ulysses* was given by the Morley College Choir. In 1943 he helped Francis Chagrin to found the Committee (later Society) for the Promotion of New Music, and continued to take an active part in its work, thus guiding a whole generation of young English composers. His pupils included Banks, Fricker, Anthony Gilbert, Lidholm, Milner, Schat and Hugh Wood.

Seiber was always in closer touch with continental musical life than most of his English contemporaries. He attended the International Bartók Festival in Budapest in 1948, and frequently went abroad for ISCM festivals, many of which included performances of his music (New York, 1941, Second String Quartet; Palermo, 1949, *Fantasia concertante*; Frankfurt am Main, 1951, *Ulysses*; Salzburg, 1952 and Baden-Baden, 1955, Third String Quartet). On a visit to Budapest just before the 1956 uprising, he met and befriended the young György Ligeti, whose *Atmosphères* (1961) is dedicated to Seiber's memory. In 1960 Seiber was invited to lecture at South African universities, and it was during this visit that he was killed in a car crash in the Kruger National Park. His papers were presented to the British Library by his widow in 1982.

Seiber's music reflects both the breadth of stylistic sympathy and the insistence on craftsmanship that marked his teaching. It ranges from ephemera like the successful pop song *By the Fountains of Rome* (1956) – which entered the top ten of the popular charts and won an Ivor Novello Award – through incidental music, to chamber, orchestral and choral works. The highlight of his work in the film studio was his score to the animated classic *Animal Farm* (1955). Folk music – not solely from his native Hungary, but also that of many areas from France to Arabia and India – was a recurring interest, expressed in numerous arrangements. A quirky humour surfaces in the Morgenstern settings of the 1920s, reappears in his cartoon scores and the later settings of Edward Lear (1956 and 1957) and indeed is never very far away even in his most 'serious' music. His longstanding interest in jazz had a significant impact on his music: representative examples include the two *Jazzolettes*, the blues movement of the Second String Quartet and later the collaboration with John Dankworth on the 1959 *Improvisations*, which juxtaposes serial techniques and improvised solo passages.

The music of Kodály left its mark on his earliest pieces (e.g. the First String Quartet) and its standards of craft and vigour on everything he produced. The Second Quartet (1934–5), his first fully mature work, displays his absorption of the influences of Bartók and Schoenberg, also evident in the *Fantasia concertante* (1943–4) and the *Quartetto lirico* (1948–51). The

cantata *Ulysses* is his best-known and most widely admired work, for in it his poetic imagination and his technical mastery worked most perfectly together. His response to Joyce's text, his sure feeling for choral writing, and a gift for glitteringly effective orchestration are here ideally combined in an eclectic yet homogeneous style which successfully marries large traditional forms like the passacaglia to other passages of almost Expressionist freedom.

WORKS

(selective list)

dramatic

Eva spielt mit Puppen (op, 1), 1934; A palágyi pékek (satirical skit, G. Mikes), 1942; Balaton (satirical skit, Mikeš), 1943; Faust (radio score, J.W. von Goethe trans. L. MacNeice), Ct, boys' chorus, SATB, orch, 1949, arr. as Choral Suite from Faust, S, T, boys' chorus, SATB, orch, 1950; The Invitation (ballet), orch, 1960

Incid music for plays, films (c60, incl. *Animal Farm*, 1955) and radio dramas

choral

Missa brevis, 1924; 2 Madrigals (C. Morgenstern), 1927–9; 3 Hung. Folksongs, 1931; Soldiers' Songs, male chorus, 1932; 6 Yugoslav Folksongs, 1942; *Ulysses* (J. Joyce), T, chorus, orch, 1946–7; Cantata secularis (medieval Latin), chorus, orch, 1949–51; David's Lament, S, A, SATB, hp/pf, 1955; 3 Fragments (Joyce), spkr, chorus, ens, 1957; Patapan, 1960

songs

4 Petöfi dal [4 Petofi Songs], S, pf, 1922–3; 2 Ady dal, S, pf, 1925; 3 Morgenstern Lieder, S, cl, 1927; 2 Schweinekarbonaden (J. Ringelnatz), 3 jazz vv, pf, 1931; 4 Hung. Folksongs, Bar, vn, 1936; 4 Greek Folksongs, S, str, 1942; 4 Medieval French Songs, S, va d'amore, va da gamba, gui, 1944; 6 French Folksongs, S, pf, 1944–6; To Poetry (Goethe, Shakespeare, J. Dowland, W. Dunbar), T/S, pf, 1952–3; The Owl and the Pussy-Cat (E. Lear), 1v, vn, pf/gui, 1953; By the Fountains of Rome, pop song, 1956

orchestral

Prelude and Fugue in the Style of Buxtehude, 1928; Besardo Suite no.1, 1940; Transylvanian Rhapsody, 1941; Pastorale and Burlesque, fl, str, 1941–2; Besardo Suite no.2, str, 1942; Fantasia concertante, vn, str, 1943–4; Notturmo, hn, str, 1944; Concertino, cl, str, 1951 [from Divertimento (Cl Qnt)]; Elegy, va, orch, 1953; 3 pezzi, vc, orch, 1956 [1st movt from Fantasy, vc, pf]; Improvisations, jazz band, orch, 1959, collab. J. Dankworth; Renaissance Dance Suite, 1959; Suite from The Invitation, 1960

chamber and instrumental

Nénie [Dirge], pf, 1922; 3 magyar népdal [3 Hung. Folksongs], pf, 1923; Kis szvit gyermekeknik [Little Suite for Children], pf, 1923; Str Qt no.1, 1924; Serenade, 2 cl, 2 bn, 2 hn, 1925; Sonata da camera, vn, vc, 1925; Divertimento (Cl Qnt), 1926–8; 2 Jazzolettes, 2 sax, tpt, trbn, pf, perc, 1929, 1933; 4 Hung. Folksongs, 2 vn, 1931; 77 Breaks, perc, 1932; Leichte Tänze, 2 vols., pf/accn/pf 4 hands, 1932

Rhythmical Studies, pf, 1933; Str Qt no.2, 1934–5; Fantasy, vc, pf, 1941; Pastorale, rec, str trio, 1941; Scherzando capriccioso, pf, 1944; Fantasy, fl, hn, str qt, 1945; Str Qt no.3 (Quartetto lirico), 1948–51; Andantino pastorale, cl, pf, 1949; Pezzo per il

clavicordo, cvd/pf, 1951; Concert Piece, vn, pf, 1953–4; 8 Dances, gui, 1956; Improvisation, ob, pf, 1957; Permutazione a 5, wind qnt, 1958; Sonata, vn, pf, 1960

MSS in GB-Lbl

Principal publisher: Schott

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'Kodály's Missa brevis', *Tempo*, no.4 (1947), 3–6
'Béla Bartók's Chamber Music', *Tempo*, no.13 (1949), 19–31
'A Note on "Ulysses"', *Music Survey*, iii (1950–51), 263
'Composing with Twelve Notes', *Music Survey*, iv (1951–2), 472
'Folk Music and the Contemporary Composer', *Recorded Folk Music*, ii July–Aug (1959), 6–9
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H. Keller: 'Seiber and the Rebirth of the String Quartet', *The Listener* (8 Sept 1955)
P.R. Fricker: 'Mátyás Seiber's Chamber Music', *The Listener* (26 Sept 1963)
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H. Wood: 'The Music of Mátyás Seiber', *MT*, cxi (1970), 888–91

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HUGH WOOD/MERVYN COOKE

Seidel, Friedrich Ludwig

(*b* Treuenbrietzen, 1 June 1765; *d* Berlin, 5 May 1831). German organist, conductor and composer. He was a pupil of Benda in Berlin, although Reichardt, who took him into his house there, must also have taught him a good deal. He lived in Berlin all his life. In 1792 he was organist at the Marienkirche, in 1801 assistant conductor at the National Theatre (at the instigation of B.A. Weber, who had heard his Singspiel *Claudine von Villa Bella*), in 1808 musical director of the royal chapel, and in 1822 court Kapellmeister. He was pensioned in 1830.

Besides *Claudine*, the score of which is now lost, Seidel's works include three ballets and a number of operas and theatrical pieces including *Der Dorfbarbier Zweiter Theil, oder Die Schmidts-Wittwe* (one-act farce, a sequel to Schenk's opera, 1807) and *Lilla* (J.W. von Goethe, 1818); incidental music to several plays including Goethe's *Götz von Berlichingen* (1805), Schiller's *Turandot* (1806), and versions of *Macbeth* (1809) and *Coriolanus* (1811); a mass, a requiem and other church music; an oratorio, *Unsterblichkeit*; overtures for orchestra; a sextet for wind and piano; piano pieces and songs. Much of the vocal music was published, separately and in anthologies, c1795–1815; most of the surviving manuscripts are in *D-Bsb*.

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ALFRED LOEWENBERG/BRUCE CARR

Seidel, Jan

(*b* Nymburk, 25 Dec 1908; *d* Prague, 23 May 1998). Czech composer. He learnt the basic principles of music from his father and from the organist Antonín Hoffmann. After studying at the technical school and at the academy of arts in Prague, he taught at a technical secondary school in the city, but then took special studies in music at the Prague Conservatory under Alois Hába (1936–40), also studying privately with Foerster. Seidel wrote incidental music for Burian's theatre (1936–8), the New Theatre and for Prague radio; he was then artistic adviser to the Esta Gramophone Company (1938–40) and director of the Gramofonové Závody (1945–53). He held various posts in the ministry of education and in the Union of Czech Composers, and he was in charge of opera at the Prague National

Theatre (1958–64). During the German occupation he produced around 4000 folksong arrangements and after the war he was successful as a composer of mass songs and large-scale cantatas. At first he pursued a Hába-like athenatic style, but from 1945 he strove for a new, socialist music by simplifying his writing. He was made a National Artist in 1976.

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(selective list)

Orch: Sym. no.1, 1943; Ob Conc. no.2, 1955; Strakonický dudák [The Bagpiper of Strakonice], 2 suites from film score, 1956, 1958; Conc., fl, str, pf, 1966; incid music, film scores

Vocal: Odkaz Julia Fučíka [The Heritage of Julius Fučík] (cant., Fučík), 1949; Poselství živým [Message to the Living] (F. Halas), chorus, orch, 1953; Tonka šibenice [Tonka the Gallows] (op. L. Mandaus), 1964; songs, choruses, cants.

Principal publishers: Panton, Supraphon

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J. Paclt: 'Jan Seidel padesátiletý' [Seidel's 50th birthday], *SH*, ii (1958), 547 only

MILAN KUNA

Seidel, Samuel

(*b* Glashütte, Saxony, c1610; *d* Glashütte, bur. 9 Nov 1665). German composer and organist. He came of an old Glashütte family and already at a young age he appears to have been active as an organist. In 1635 he was officially appointed as organist of the parish church in Glashütte, and from 1640 until his death he was Kantor there as well. His works, which were widely performed in Saxony, show the influence of central German composers of the period, in particular Andreas Hammerschmidt. He wrote motets for five and six voices and sacred concertos for few voices with continuo. The latter include appealing melodies, without ornamentation, and display incipient cantata-like structures. Seidel's *Corona gloriae* was dedicated to 12 priests of the Glashütte region, including the priest at his own church, Andreas Hartung. Nearly 100 works survive incomplete in manuscript.

WORKS

printed works published in Freiberg

Suspiria musicalia cordis ardentissima ex 7 psalmis poenitentialibus excerpta, 1, 2vv, 2 insts, bc (org) (1650)

Corona gloriae, Geistliches Ehren-Kränzlein von 12 schönen wohlriechenden Röselein, nebenst angehengtem Glorwürdigsten Kleinodien aus heiliger göttlicher Schrift hierzu erlesenen Krafft-Sprüchlein (13 Ger. works), 5, 6vv, bc (org) (1657)

Geistliches Seelen- Paradis- und Lust-Gärtlein voll himmlischer und hertzquickender Lebens-Früchte, aus heiliger göttlicher Schriffte erlesenen Krafft-Sprüchlein, so auff den heiligen Lauff unsers höchstverdienten Erlösers ... Jesu Christi ... gepflantzet und eingerichtet (15 Ger. works), 5, 6vv, bc (org) (1658)

Funeral work for Anna Margarethe Brehm (A. Hartung), 4vv, bc, 1652^{oa}

48 sacred conc, 2vv, bc (only bc extant); 29 Lat. and Ger. Offices, 5, 6vv (only T, B extant); 22 Ger. motets, psalms, 8vv (only A extant): *D-Dlb* (inc.)

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G. Schünemann: *Geschichte der deutschen Schulmusik* (Leipzig, 1928, 2/1931/R), 197

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KARL-ERNST BERGUNDER/PETER JANSON

Seidel, Wilhelm

(b Freiburg, 5 Jan 1936). German musicologist. He studied at the Musikhochschule and University of Freiburg and at Heidelberg University, and took the doctorate at Heidelberg in 1966 with a dissertation on the lieder of Senfl. He completed his *Habilitation* also at Heidelberg in 1973 and was appointed professor there in 1980. He was editor of *Die Musikforschung* (1980–85). In 1982 he was appointed professor at Marburg University and subsequently in 1993 head of the music department of Leipzig University. His more recent research focusses on the historical, terminological and theoretical problems of rhythm as well as French 16th- and 17th-century music theory, musical terminology and music aesthetics. The breadth of his interests is reflected in his writings, which include a monograph on Beethoven's First Symphony and articles on music from the Renaissance to the 20th century.

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Die Lieder Ludwig Senfls (diss., U. of Heidelberg, 1966; Berne, 1969)

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Über Rhythmustheorien der Neuzeit (Habilitationsschrift, U. of Heidelberg, 1973; Berne, 1975)

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FRIEDHELM KRUMMACHER

Seidelmann, Franz.

See Seydelmann, Franz.

Seideman, Władysław

(*b* Kalisz, 1849; *d* ?Berlin, after 1890). Polish synagogue cantor and later operatic baritone. He went to Warsaw in 1867 and studied under L. Sterling for two years; he then moved to Vienna, where he studied at the conservatory under Salvatore Marchesi. He made his début as Don Basilio in *Il barbiere di Siviglia* in 1874 in Vienna. He then sang in Italy (Mantua, Novara, Venice, Turin, Milan and Ancona) and for a season at Covent Garden. His next engagement was in South America, where he sang at Caracas; on returning to Europe he sang at Bucharest, then for three years at Dresden, with guest appearances in Vienna, Leipzig, Wiesbaden and Munich. Under contract to the impresario Maini, he concentrated on the Italian repertory and sang in Warsaw from 1882; there he scored successes not only in Italian works but in *Lohengrin*, *Tannhäuser*, *Robert le diable*, *Les Huguenots* and *Faust*. His voice combined power with rich sonority. In 1889 it was announced that he was to end his contract with the Warsaw Opera in the following year and take up a post as teacher of singing at the New York Conservatory; but he may have moved to Berlin and established a school of singing.

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Seidl, Anton

(*b* Pest, 7 May 1850; *d* New York, 28 March 1898). Austro-Hungarian conductor, naturalized American. He studied the piano and composition at Leipzig Conservatory and became an apprentice of Hans Richter in Pest. With Richter he attended the laying of the cornerstone of the Festspielhaus at Bayreuth in 1872, and heard Wagner conduct Beethoven's Ninth Symphony. Resolving 'at any cost to get near to Wagner', he subsequently spent six years living with the Wagner family at Wahnfried as Wagner's amanuensis. For the first performance of the complete *Ring* cycle in 1876 Seidl coached some of the principal singers and was responsible for many details of the staging; he was also *de facto* understudy to Richter, who conducted. In 1879 Wagner persuaded Angelo Neumann to make Seidl ('this young musician, in whom I have more confidence than any other') chief conductor of Neumann's Neues Theater, Leipzig. In 1881 Seidl and Neumann brought the *Ring* to Berlin with four complete cycles. Beginning in 1882, Neumann took a touring Wagner company, under Seidl, throughout Europe. Its 135 staged performances and 58 concerts, with a polished orchestra and ensemble, both introduced the *Ring* and insured its best possible reception. In 1883 Neumann and Seidl moved from Leipzig to the Bremen Opera. Seidl married the soprano Auguste Kraus in 1884.

After 1885 Seidl was based in New York. He told Americans that Wagner had wished that he become his New World emissary. As principal conductor at the Metropolitan Opera (1885–91) he directed the vast majority of performances during seasons when every opera was given in German, and most performances were of Wagner's works. After 1891 the Met was no longer a German house and Seidl appeared less frequently. He was also conductor of the New York Philharmonic in 1891–8, a period of steady growth and achievement.

At the Met, Seidl set performance standards previously unknown in the USA. His German ensemble included such singing actors as Marianne Brandt, Emil Fischer, Lilli Lehmann and Albert Niemann. He conducted the American premières of *Die Meistersinger* (1886), *Tristan und Isolde* (1886), *Siegfried* (1887), *Götterdämmerung* (1888) and *Das Rheingold* (1889). After 1891 he was instrumental in turning Lillian Nordica and Edouard and Jean De Reszke into leading Wagner singers; his Wagner casts also included Emma Eames, Victor Maurel, Nellie Melba and Pol Plançon. In 11 seasons at the Met he directed 471 performances, including 70 on tour.

Seidl displaced Theodore Thomas as New York's leading orchestral conductor. He commanded the services of dozens of fine freelance musicians who variously constituted the 'Metropolitan Orchestra', 'Seidl Orchestra' or 'Seidl Society Orchestra'. With the New York Philharmonic he gave the world première of Dvořák's 'New World' Symphony in Carnegie Hall on 16 December 1893. His specialities included Tchaikovsky's 'Pathétique' Symphony, in which he was said to display 'an emotional

stress and imagination seldom equalled'. He increasingly championed American repertory, and considered MacDowell greater than Brahms.

In Brooklyn, which was showing signs of becoming an 'American Bayreuth', Seidl conducted winter concerts at the Brooklyn Academy of Music, including two abridged concert performances of *Parsifal* (1890, 1891). In summer he conducted the orchestra 14 times a week at Brighton Beach, on Coney Island. The repertory for these inexpensive seaside concerts overwhelmingly stressed Wagner and Liszt; it is possible that no European concert series so regularly promoted the 'Music of the Future'. Both in concert and opera, Seidl toured widely in the USA; his fame as the central figure of the American Wagner cult preceding him. He became an American citizen and disliked being addressed as 'Herr'. He espoused democratized audiences and opera in English. His modesty and laconic speech did not preclude glamour or popularity; he had many female admirers and was better known by sight than any other New York musician. No comparable European musical luminary had previously come to the USA and stayed.

Seidl visited Covent Garden in 1897 with great success. In the same year he conducted *Parsifal* at Bayreuth, but distanced himself from Cosima Wagner and her coterie. He returned to New York pursued by offers from Europe. The threat of his departure prompted New Yorkers to begin a permanent Seidl Orchestra. His early death intervened.

Seidl's conducting style was modelled on Wagner's. He maintained eye contact with his singers and insisted that the words be heard. In the Eroica Symphony, his plasticity of pulse in the outer movements was considered an innovation in New York; like Wagner, he read both with maximum expressive variety. His Pastorale eschewed the polished breadth and serenity of Thomas's; he made the storm cataclysmic. In the finale of Beethoven's Seventh Symphony, he adhered to Wagner's advice (in *On Conducting*), that 'it is ... impossible to take [this movement] too quickly'. He sustained a pervasive play of rubato. A master calibrator of harmonic and structural stress, he preferred paragraphs to the words and sentences of other conductors. Even his Bach and Mozart interpretations were formidably and zealously Romantic. His central mission was to propagate the Wagner canon.

Seidl's writings, collected in *Anton Seidl: A Memorial by his Friends*, include an informative essay 'On Conducting'. He taught at New York's National Conservatory during the directorship of his friend Dvořák. A fledgling composer, he began work on an opera based on the Hiawatha legend, to a libretto by Francis Neilson.

Seidl's American protégés included Victor Herbert, who was often his principal cellist and assistant conductor, and Arthur Farwell, who wrote that Seidl's presence, 'famous alike for the depth of his silence and the height of his art, tinged the atmosphere and the consciousness of [New York City] with a peculiarly individual and glowing quality of feeling such as it has not known before or since. ... [Because] of his known love for New York, it was downright affection, rather than admiration or awe, that New York returned to him.' No conductor of opera exerted a greater influence in the United States.

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JOSEPH HOROWITZ

Seifarth, Johann Gabriel.

See [Seyffarth, Johann Gabriel](#).

Seifert.

German family of organ builders. Ernst Hubertus Seifert (*b* Sülzdorf, Thuringia, 9 May 1855; *d* Cologne, 27 April 1928) studied in Dresden with Jahn and founded his own business in Cologne in 1885. In order to improve the speaking quality of the pipes he invented the membrane chest: he also used partly tubular pneumatic, partly electro-pneumatic action in his organs. Instruments by him include those at the Philharmonie, Cologne (1900); Kaiser Friedrich Halle, Mönchen-Gladbach (1903); St Quirinus, Neuss (1906); Basilika, Kevelaer (1907, damaged during World War II; restored, 1979).

In 1906 Seifert set up a branch of the business in Kevelaer and in 1915 he entrusted it to his son Romanus Seifert (*b* Mudersbach, Sieg, 22 Sept 1883; *d* Kevelaer, 15 Jan 1960) who took over its management completely after his father's death. Romanus Seifert used electro-pneumatic action in his instruments and changed from the membrane chest to the cone valve chest ('Kegellade'). Instruments by him are at St Ludger, Duisburg (1936–41); Zeughaus, Neuss (modified 1951, kept in the Stadthalle since 1970); St Aposteln, Cologne (1957); Cathedral, Minden (1957). His son Ernst Seifert (*b* Kevelaer, 8 Jan 1910) took over the firm, and two further small branches in Cologne-Mansfeld and Bergisch-Gladbach were taken over by another grandson of the founder, Helmut Seifert (*b* Cologne, 6 Nov 1916). Ernst Seifert abandoned the electro-pneumatically controlled cone valve chest in favour of the slider chest with tracker action and electric registration. His instruments are at St Matthias, Berlin-Schöneberg (1958); St Michael, Waldniel (1967); St Viktor, Dülmen (1972) and St Adelgundis, Emmerich (1973). (E. Seifert: 'Seifert, Romanus', *Rheinische Musiker*, ii, ed. K.G. Fellerer Cologne, 1962)

HANS KLOTZ

Seifert, Johann Gottfried.

See [Seyfert, Johann Gottfried](#).

Seiffert, Max

(b Beeskow an der Spree, 9 Feb 1868; d Schleswig, 13 April 1948). German musicologist. He lived in Berlin from 1881, studying classical philology and musicology under Spitta at the university. In 1891 he took the doctorate with a dissertation on J.P. Sweelinck and his German pupils. He then worked as a private teacher and became permanent secretary to the Prussian Commission for the publication of *Denkmäler deutscher Tonkunst*; he also wrote numerous scholarly essays for various periodicals as well as for the *Allgemeine deutsche Biographie*. Between 1894 and 1901 he edited the works of Sweelinck and in 1899 published his *Geschichte der Klaviermusik*, a completely revised and expanded version of C.F. Weitzmann's *Geschichte des Klavierspiels und der Klavier-Literatur*. In 1892 he launched the series *Denkmäler deutscher Tonkunst* with Scheidt's *Tabalatura nova* (1892), contributing editions of numerous further volumes until 1927. From 1903 to 1914 he worked as editor-in-chief of *Sammelbände der Internationalen Musikgesellschaft* and as editor of the IMG's collected editions. In 1914 he proposed the creation of a musicological research institute in Bückeberg, which was founded in 1917; he edited its journal, *Archiv für Musikwissenschaft*, with Johannes Wolf and Max Schneider, and took over as provisional director of the institute in 1921. With the help of the Nazi Education Minister, Seiffert moved the institute to Berlin, where it was named the Staatliches Institute für Deutsche Musikforschung, and took over its direction until 1942. The expanded institute oversaw all German *Denkmäler* editions, the collection of old musical instruments and the folksong archive. Since 1909 he had been active in Berlin as a lecturer at the Hochschule für Musik and at the Akademie für Kirchen- und Schulmusik. He was given a professorship in 1907, in 1912 he was made a senator at the Akademie der Künste, and in 1928 he was given the honorary doctorate of theology at the University of Kiel.

The breadth of Seiffert's outlook was founded on his comprehensive knowledge of Baroque music, and in particular the German and Dutch keyboard music of that period, a knowledge he had built up through a thorough investigation of sources, but his many publications of old music in practical editions (J.S. Bach, W.F. Bach, Buxtehude, Handel, Haydn, Hurlbusch, Keiser, J.P. Krieger, Mozart, Sweelinck, Telemann and Tollius), and their realizations of continuo parts, are also of exceptional merit. One of his special interests as a scholar was musical iconography, a fact commemorated in the title of the Festschrift published in his honour, *Musik und Bild*.

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ANTON WÜRZ/PAMELA M. POTTER

Seiffert, Peter

(*b* Düsseldorf, 4 Jan 1954). German tenor. He studied at the Robert-Schumann-Hochschule with Hans Kast, and made his *début* in a small role in Reimann's *Lear* at the Deutsche Oper am Rhein in 1978, followed by appearances there as Baron Kronthal (*Der Wildschütz*). In 1982 he was engaged by the Deutsche Oper, Berlin, where he has sung, among others, Ottavio, Titus, Tamino, Matteo (*Arabella*), Faust, Lohengrin and Huon. Since 1983 he has sung regularly at the Bayerische Staatsoper in Munich. In 1988 he made his Covent Garden *début* as Parsifal and in 1994 his Salzburg Festival *début* as Ottavio. In 1996 he was much admired as Walther in his first Bayreuth appearance. Among his many recordings his management of the difficult roles of Max and Huon stand out, both under Janowski, as does his Florestan for Harnoncourt, all evincing a firm, rounded, lyric-dramatic voice with a flexibility remarkable in a tenor of his vocal weight.

ALAN BLYTH

Seinemeyer, Meta

(*b* Berlin, 5 Sept 1895; *d* Dresden, 19 Aug 1929). German soprano. She studied in Berlin, making her *début* there in 1918 at the Deutsches Opernhaus in *Orphée aux enfers*. She remained there until 1925, singing such roles as Elsa, Elisabeth, Agathe and Countess Almaviva. In 1923–4 she toured the USA with Hurok's German Opera Company, singing Elisabeth and Eva in New York. After a guest appearance as Marguerite at the Dresden Staatsoper, she was engaged there in 1925 by Fritz Busch, and remained there until her death; she created the Duchess of Parma in Busoni's *Doktor Faust* (1925), and sang Maddalena (*Andrea Chénier*),

Manon Lescaut and Leonora (*La forza del destino*). She appeared at the Colón, Buenos Aires (1926), the Vienna Staatsoper (1927) and Covent Garden (1929), where she sang Sieglinde, Eva and Elsa a few months before her death from leukaemia. Her many recordings demonstrate her peculiarly intense and highly individual voice, most notably in arias from Verdi's middle-period operas and in duets with the tenor Tino Pattiera.

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LEO RIEMENS/ALAN BLYTH

Seiranian, Sogomon

(*b* Baku, 16 Sept 1907; *d* Yerevan, 6 May 1974). Armenian *t'ar* player. He taught himself to play the *t'ar* and worked with several folk ensembles. He began to perform in public in 1926, becoming a soloist with the Philharmonia of Baku and leading various professional and amateur ensembles. During the 1930s he performed as an accompanist and a soloist with an ensemble of folk instrumentalists led by the *t'ar* player and composer Sergey Sergeyev; he also worked with the singer Suraya Kadjar, and Seiranian's performances of the *mugams* *Bayati-shiraz* and *Zabul* were included in a recording of the Suraya Kadjar Ensemble released by the Melodiya recording company. Seiranian won the All-Union Competition for Folk Instrument Performers held in Moscow in 1939. He performed with the first State Azerbaijani Eastern Orchestra under the direction of Aranes Ioannesian and recorded the *mugam* *Bayati-Isfahan* for Melodiya. In 1944 he moved to Yerevan, where he became a soloist with the Armenian Philharmonia and the Ensemble of Folk Instruments of Radio Armenia. He also performed the *gusan* song *Sayat-Nova* with the singers Ofelia Hambarcumian, Arev Bagdasarian and Shoghik Mkrtchian. Seiranian was named People's Artist of Armenia in 1961 and received the Medal of Honour in 1956. In 1970 he toured Syria, Lebanon and Iran.

His repertory included *mugams*, Armenian folkdance music and pieces by Armenian and Azerbaijani composers; he was popular throughout the Caucasus and was noted for his virtuoso technique and exploitation of the timbral qualities of the *t'ar*.

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ALINA PAHLEVANIAN

Seis.

An accompanied vocal piece from Venezuela, Colombia and particularly Puerto Rico, consisting of several stanzas of varying numbers of six- or eight-syllable lines. Its binary structure includes brief instrumental interludes performed by guitar or *cuatro* (small four-string guitar) in strict tonic–dominant harmony with percussion accompaniment, followed by an often unaccompanied, unmeasured text delivery in typically Hispanic, constricted, high-pitched vocal style. The *seis bombeo* features the delivery of a *bomba*, a subtle insult or, at times, an amorous offering, directed by the singer at one of the dancers.

WILLIAM GRADANTE

Seises

(Sp. 'sixes').

From the 16th century to the 19th, the choirboys who sang polyphony in the cathedrals of Seville, Toledo, Avila, Segovia, Mexico City, Lima and elsewhere in the Spanish-speaking world were called *seises* – six being their traditional number at Seville and Toledo cathedrals. The earliest papal bulls designating the income from a prebend for a master of the choirboys in Seville Cathedral were Eugene IV's *Ad exequendum* (24 September 1439) and Nicolas V's *Votis illis* (27 June 1454). Throughout the next three centuries Seville Cathedral (which set the pattern for the Spanish Indies) had both a master of the altar boys who sang only plainchant, and a master of the *seises*, generally the *maestro de capilla* or his deputy. The master of the *seises* boarded and taught them. When their voices changed, and upon receiving a certificate of good behaviour, they were entitled to a few years' free tuition and other benefits in the Colegio de S Miguel or in the Colegio de S Isidoro maintained by the Sevillian Chapter. Similar *colegios* were subsidized by other cathedrals. From the ranks of the *seises* in various Spanish cathedrals came many of the leading Spanish Renaissance and Baroque composers, among them Victoria and Guerrero.

At Seville the *seises* imitated David's dancing before the Ark during processions at Corpus Christi and the celebrations on the feast of the Immaculate Conception. The earliest notices of their dancing at Corpus Christi are dated 1508–9, years during which Pedro de Escobar was *maestro de capilla* and master of the *seises*. In 1557 they danced to the sound of rattles and jingles, in 1594 one of them played a *rabel* (rebec) while the others danced, and no later than 1667 they began shaking castanets while dancing. In 1693 the 'dance of Montezuma', mixed in with others, added fuel to the growing controversy on the appropriateness of

Corpus Christi choirboy dances. The music composed by such 19th-century maestros as Francisco Andreví and Hilarión Eslava for dances of the elaborately costumed *seises* is entirely secular in nature, recalling boleros and fandangos.

Instead of being called *seises*, the choirboys were called *infantes* or *infanticos* in the cathedrals of Zaragoza and Huesca (Aragon). At Huesca they are known to have existed in 1259, when there were only two: this number was doubled in 1399 (see Durán Gudiol, p.32). There, as elsewhere during the Spanish Renaissance and Baroque, the choirboys wore exceedingly rich and colourful costumes (including hats).

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ROBERT STEVENSON

Seisillo

(Sp.).

See [Sextolet](#), [sextuplet](#).

Seistron

(Gk.).

See [Sistrum](#). See also [Greece](#), §1, 5(i)(d).

Seixas, (José António) Carlos de

(*b* Coimbra, 11 June 1704; *d* Lisbon, 25 Aug 1742). Portuguese composer and organist. He was the leading figure in Portuguese 18th-century music. He was the son of Francisco Vaz and Marcelina Nunes; it is not known why the surname Vaz was dropped in favour of Seixas. Several authentic manuscript copies of his music carry only the name José António Carlos. In 1718, at the age of 14, Seixas succeeded his father as organist of Coimbra Cathedral. Two years later he moved to Lisbon, where he obtained the coveted position of organist at the royal chapel, which he held for the rest of his life. In 1738 João V honoured him with a knighthood. The Lisbon earthquake of 1755 may be responsible for the fact that none of Seixas's works survive in autograph. The extant copies are few and undated, and can represent no more than a fraction of his total output: his official duties must have exacted many more ecclesiastical compositions than the eight

choral works listed below; and Barbosa Machado recorded that Seixas wrote 700 keyboard 'tocatas', but only 88 appear to have survived.

Seixas's importance as a composer rests mainly on his keyboard sonatas. Their style has often been discussed in terms of Domenico Scarlatti's influence because from 1720 onwards they were both employed at the royal chapel in Lisbon, a professional association which lasted for eight years until Scarlatti's departure to Spain. Nothing is known about the circumstances of this association but it seems clear that it was based on mutual respect: when they first met Scarlatti is reported (by Mazza) to have 'recognized the giant by the finger' and to have told Seixas 'you are the one who should give *me* lessons'.

Seixas's sonatas are typical examples of the stylistic ambiguity of the transitional period between the Baroque and Classical styles. Some are reminiscent of the Baroque toccata (nos.8 and 9, first movements, following the numbering in PM), others are textbook examples of the *Empfindsamstil* (nos.41, third movement, and 49, fourth movement), some suggest the idiom of the Mannheim school (no.18, second movement), a great number have the simplicity and, at times, emptiness of *galant* entertainment pieces (nos.77, first movement, and 30), while only a minority reflect Scarlatti's style in form and technical display (no.27, first movement). The most obvious difference between Seixas and Scarlatti lies in their approach to the sonata cycle. Whereas Scarlatti soon abandoned the multi-movement form in favour of the single or paired binary sonata movement, Seixas continued to write sonatas in three, four and even five movements throughout his life. Seixas's single-movement sonatas mostly lack those features generally associated with Scarlatti, such as imitative openings (in no.70 only), and the technical display connected with the establishment of the complementary tonality. As regards the internal structure of the binary sonata movement, Seixas was independently engaged in far-reaching experiments involving motivic development after the double bar (no.47) and the creation of extended forms on the basis of a variety of motivic patterns (no.10 has 390 bars). He was an accomplished virtuoso on both the organ and the harpsichord, and although he used many idiomatic features of the prevailing Italian harpsichord style, some of his sonatas show an individually developed and highly demanding keyboard technique of their own (nos.50 and 57, first movement).

WORKS

choral

Tantum ergo; Ardebat vincentius: both *P-Lf*; Conceptio gloriosa; Gloriosa virginis Mariae; Hodie nobis caelorum; Sicut cedrus: all *Vs*; Verbum caro, *Em*; Dythyrambus in honorem et laudem Div. Antonii Olissiponensis, *EVp*

instrumental

Ov., D, ed. in PM, ser. B, xvi (1969); conc., A, hpd, str, ed. in PM, ser. B, xv (1969); sinfonia, B \square ; ed. in PM, ser. B, xvii (1969)

Kbd: 64 authenticated sonatas in *P-Cug, La*, Ivo Cruz private collection, *Ln*, ed. in PM, x (1965); 24 authenticated sonatas in Ivo Cruz private collection; 16 non-authenticated sonatas in *P-Cug, La, Ln*, ed. in PM, x (1965)

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KLAUS F. HEIMES

Seizième de soupir

(Fr.).

A hemidemisemi-quaver [Rest.](#)

Séjan [Séjean], Nicolas

(*b* Paris, 19 March 1745; *d* Paris, 16 March 1819). French organist and composer. He studied the organ with his uncle Nicolas-Gilles Forqueray and harmony and improvisation with Louis Charles Bordier. At the age of 13 he spectacularly improvised a *Te Deum*, which was widely reported and elicited great enthusiasm from those present, including Daquin and Armand-Louis Couperin. Two years later he obtained a position as organist at St André-des-Arts. At the age of 19 he made the first of many appearances at the Concert Spirituel, playing an organ concerto and establishing lasting fame as an organ virtuoso; the following two years he played organ concertos of his own composition. In 1772 he was chosen to succeed Pierre-Claude Fouquet as one of the four organists of the Cathedral of Notre Dame; he also held positions at the Church of the Cordeliers (1773–6), St Séverin (from 1782, succeeding his uncle, Forqueray), St Sulpice (1783–91, succeeding Luce) and the royal chapel (1790–91, succeeding Pierre-Louis Couperin), and became the first professor of organ at the Ecole Royale de Chant (1789). The Revolution deprived Séjan of all his positions; he was able, however, to intervene effectively during the Terror to prevent the destruction of many Parisian organs and to have the salaries of musicians formerly attached to cathedrals and collegiate churches reinstated. During this time he provided music (mostly battle-pieces) for republican celebrations, held in churches and at the Opéra. He was the first professor of organ at the Conservatoire

from its foundation in 1795 until 1802. In 1806 he was appointed organist at the Dôme des Invalides and again at St Sulpice. With the restoration of the monarchy in 1814 he returned to his position at the royal chapel, and received the order of the Légion d'honneur from Louis XVIII. He was also honoured by a nomination to succeed Monsigny at the Académie des Beaux-Arts.

Described in Lasceux's *Essai* (Paris, 1809) as one of the major figures of the 18th century in organ and piano improvisation, Séjan was one of the first composers in France to write specifically for the piano. Although he left relatively little music for that instrument he is often cited as one of the creators of the modern French piano school. The title-page of his first work, the *Six sonates pour le clavecin* (1772), indicated that 'some of these pieces may be played on the pianoforte'; despite infrequent dynamic markings, the dramatic nature of the works and their open texture favour performance on that instrument (an optional violin part is lost, but could not have added measurably to these excellent pieces). In the *Recueil de pièces pour le clavecin ou le piano-forte*, published in 1784 but possibly written several years earlier, Séjan divorced himself from the tradition of the *clavecinistes*. The first and third of the *Trois sonates* op.3 (1784) are fully-formed piano trios, with important obbligato parts for violin and cello.

Séjan's works show a fecundity of melodic ideas, resulting in a weak formal structure and frequently an inadequate thematic development. The melodic material also suffers from unimaginative accompaniment figures (such as unrelieved use of the 'Alberti bass'). In Favre's opinion, however, their dramatic character and opposition of contrasting tone-colours place Séjan among the precursors of Romantic pianism.

Séjan's son, Louis-Nicolas (1786–1849), was also an organist and composer, and in 1819 succeeded his father as organist at St Sulpice. A brother, Edmé-Philibert Séjan (1754–92), was organist at Sts Innocents and at St Jacques-de-la-Boucherie.

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all published in Paris

6 sonates, hpd, vn ad lib (1772), vn part lost

Recueil de pièces, hpd/pf, dans le genre gracieux ou gay (1784)

3 sonates, hpd/pf, op.3 (1784), nos.1, 3 with obbl vn, vc

Religion républicaine (Desforges), 3 male vv (1794)

Variations, pf, on Paisiello's Je suis Lindor, in *Journal de clavecin* (1782), no.7

Arrs.: J.-B.-A.J. Janson *l'aîné*: 3 qts, op.8, pf with vn, b acc. (1786); ballet airs, pf, in *Feuilles de Terpsichore* (1784), no.6 and (1785), no.21

Doubtful works: 3 fugues et plusieurs noëls, org (after 1819); Fugue, g, ed. in *Les maîtres français de l'orgue*, ii (Paris, 1949): ? both by L.-N. Séjan

Lost works: 2 org concs., perf. Concert Spirituel, 8 April 1765, 1 April 1766

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EILEEN MORRIS GUENTHER, HERBERT C. TURRENTINE

Šejna, Karel

(*b* Zálezly, nr Strakonice, 1 Nov 1896; *d* Vojkov, 17 Dec 1982). Czech conductor. He studied the double bass at Prague Conservatory under F. Černý (1914–20) and composition privately with K.B. Jiráček. He became first double bass of the Czech PO in 1921, and their occasional conductor from 1922. On Talich's advice he gained experience with amateurs, with the railwaymen's symphonic orchestra (1932–5), and as the choirmaster of the Vinohrady Hlahol (1929–36): he took both groups abroad. From 1935 he conducted subscription concerts of the Czech PO, in 1937 he became its second conductor, and in 1949 temporarily its artistic director as well. From 1950 until his retirement in 1965 he was, with Ančerl, its second conductor. He continued to appear as a guest.

Šejna had a healthy, direct musicality and an exceptionally keen ear. He learnt much from Talich and from Bruno Walter's concerts with the Czech PO. His repertory comprised mainly Smetana, Dvořák, Fibich, Tchaikovsky, Schubert and Mahler, and he often introduced Czech 20th-century music: Suk, Ostrčil, B. Vomáčka and Martinů. As a former player in the orchestra he had an excellent grasp of its demands and approach, and his calmness, discretion and reliability were important in its critical periods. He took part, with Ančerl, in its foreign tours, and made many recordings.

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'Slavní dirigenti u pultu České filharmonie' [Famous conductors on the podium of the Czech PO], *Česká hudba*, xxxv (1931–2), 161 only

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ALENA NĚMCOVÁ

Sekert, Josef.

See [Seger, Josef](#).

Sekles, Bernhard

(b Frankfurt, 20 March 1872; d Frankfurt, 8 Dec 1934). German composer, conductor and teacher. He attended the Hoch Conservatory, Frankfurt, where he studied with Iwan Knorr (composition), Engelbert Humperdinck (orchestration) and Lazzaro Uzielli (piano). He later served as Kapellmeister at the Heidelberg (1893–4) and Mainz (1895–6) operas. In 1896 he returned to the Hoch Conservatory to teach. Toch, Hindemith and Adorno were among his pupils. After becoming director of the conservatory in 1923, he broadened the range of subjects offered, set up adult and youth education programmes, and in the face of violent opposition from conservative circles, established the first European jazz class under the direction of Seiber.

As a composer, Sekles sought what he described as 'a stylized folkloric manner' somewhere between the expressive boundaries of 'sadness and happiness'. Writing in a late-Romantic style influenced by Brahms, he employed Slavic and Eastern texts and subjects in his early vocal music, and cultivated the art of the miniature in his instrumental works. His use of fugue and passacaglia contributed to the development of a neo-Baroque style in the 1920s. In April 1933 the National Socialists dismissed him from his post at the Hoch Conservatory and banned his music from performance in Germany.

WORKS

(selective list)

Stage: *Der Zwerg und die Infantin* (ballet), op.22, 1913; *Scheherazade* (op, 3, G. von Bassewitz), op.26, 1917; *Die Hochzeit des Faun* (comic op, R. Morr), 1921; *Die zehn Küsse* (comic op, C.L. Andersen and K.E. Kavoschek), 1926

Orch: *Aus den Gärten der Semiramis*, sym. poem, op.19; *Kleine Suite dem Andenken E.T.A. Hoffmanns*, op.21; *Die Temperamente*, op.25; *Passacaglia and Fugue*, op.27, orch, org; *Gesichte*, op.29, small orch; *Der Dybuk*, prelude, op.35; *Sym. no.1*, op.37; *Sommergedicht*

Chbr and solo inst: *Trio*, op.9, cl, vc, pf; *Serenade*, op.14, 11 insts; *Divertimento*, op.20, str qt; *Passacaglia and Fugue*, op.23, str qt; *Sonata*, op.28, vc, pf; *Str Qt*, op.31; *Sonata*, op.44, vn, pf; pf works

Vocal: *Lieder* (W. Rudow), op.6, female chorus; *6 volkstümliche Gesänge*, op.12, S, male chorus, pf; *Variationen über Prinz Eugen*, op.32, male chorus, wind, str; *Vater Noah*, op.36, male chorus; *Ps cxxxvii*, S, chorus, orch

Principal publishers: André, Brockhaus, Drei Masken Verlag, Eulenberg, Leuckart, Schott

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GISELHER SCHUBERT

Seklucjan, Jan

(*b* Siekluka, Radom district, or Siekluki, Wielkopolska or Małopolska, c1510; *d* first half of 1578). Polish writer, editor and publisher. In 1536 he went to Leipzig University where he obtained the degree of Bachelor of Arts. From 1538 he was active in Poznań spreading Luther's teaching, for which he was proscribed; he took refuge with Duke Albert of Hohenzollern, also a Lutheran, in Królewiec. In 1544 he was appointed Polish preacher there and worked as a publisher of Polish books (including the first Polish translation of the New Testament, by S. Murzynowski). In 1547 he published the earliest Polish hymnbook, *Pieśni duchowne a nabożne* ('Spiritual and godly songs'), containing 25 songs with melodies and ten with words only; the second edition, published in 1550, was enlarged by three texts and three melodies. The sources of the melodies are mostly German and Czech hymnbooks, chiefly Jan Roh's *Pisně chval božských* (Prague, 1541); Seklucjan sometimes printed the tunes unchanged, but he usually adapted them to the Polish words and often altered them considerably. In 1559 he published a second hymnbook in Królewiec, *Pieśni chrześcijańskie, dawniejsze i nowe* ('Christian songs, old and new'), in which he included all the songs from the first collection, adding 43 new ones with melodies and 23 without (7 melodies ed. in MAP, ii/3, 1994). Many of the new melodies were probably taken from Jan Zaremba's hymnbook (1558), of which only small fragments survive. About half of the new tunes were borrowed from earlier Czech and German songs of the Reformation and from Catholic songs in Latin; the others probably originated in Poland. In some cases Seklucjan gave the initials of the composers Wacław z Szamotuł and Cyprian Bazylik.

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PIOTR POŹNIAK

Sekunde

(Ger.).

See [Second](#).

Selby, William (i).

See [Shelbye, William](#).

Selby, William (ii)

(*b* Dec 1738, *hap.* London, 1 Jan 1739; *d* Boston, early Dec 1798). English organist and composer. He was organist of All Hallows Bread Street (1756–73), joint organist of St Sepulchre's, Holborn (1760–73), and organist to the Magdalen Hospital (1766–9). He contributed nine effective psalm and hymn settings to *A Second Collection of Psalms and Hymns Use'd at the Magdalen Chapel* (London, c1770), and may have compiled the collection. He also published five songs and an organ voluntary while in London; his hunting song *The Chace of the Hare* ('Do you hear, brother sportsman, the sound of the horn?') was reprinted many times. He was admitted to the Society of Musicians in 1762 and made a freeman of the Company of Musicians in 1766. He played the organ for the annual meeting of London Charity Children in 1767, and probably in other years.

In October 1773 he left London to take up a post as organist of Trinity Church, Newport, Rhode Island, where he arrived in December. He was organist of Trinity Church, Boston, from 1776 to 1780, and of the Stone Chapel (formerly King's Chapel) from 1782 until his death. He directed a series of highly praised concerts between 1782 and 1793, first at the chapel and then in other venues. Handel, Thomas Arne, and other English composers were the staple fare, but he also presented works by Piccinni, Dittersdorf and Grétry. Many programmes included one of his own organ concertos or other compositions.

At Boston Selby published a Jubilate, three anthems, and a Unitarian doxology; some were reprinted in several American collections. Their style is that of English cathedral music shorn of its organ accompaniment, with some evident borrowings from Handel. He also published four more songs and a duet in a pastoral, *galant* style, and patriotic choral odes *For the New Year*, *On the Anniversary of Independence*, and *To Columbia's Favourite Son*, the last of which he performed in the presence of President Washington at the Stone Chapel in 1786. In 1782, and again in 1790–91, he sought subscribers for a periodical publication of his own vocal and instrumental music, but without success. Only one number of the second set appeared, surviving as an untitled publication (at *US-Bhs*, see McKay, 623–4). It includes another organ voluntary and a 'Lesson', or sonata, for keyboard.

He has often been confused with his kinsman, John Selby (*d* 1804/5), who was organist of St Mary Woolnoth, 1764–71 (resigned 3 January 1772), arrived in Boston in September 1771 to become organist of King's Chapel, and appeared several times as a keyboard player at Concert Hall, Boston, 1771–5. A loyalist, he left for Halifax, Nova Scotia, in 1776, and became organist of St Paul's Anglican church there.

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NICHOLAS TEMPERLEY

Selçuk, Münir Nurettin

(*b* Istanbul, 1899; *d* Istanbul, 27 April 1981). Turkish vocalist. He reformed Turkish vocal performance by adopting the performance practices, educational principles and aesthetic values of Western art music. Responding to a contemporary concern for revolutionary cultural change in the newly-founded Turkish Republic, established in 1923, he adapted his art to suit the westernizing sensibilities of Republican taste while maintaining a link with tradition by continuing an ancient line of oral transmission (*silsile*) from the Ottoman past. He was initially trained in the historic manner of vocal instruction (*meşk*), but subsequently shunned the melismatic character, nasal timbre and chest register of traditional practice. In doing so, he revolutionized Turkish vocal performance by appropriating the technical tools of Western practice and by presenting his new style in a concert setting (after 1930). In this matter he was principally aided by the recording industry, most notably by HMV, whose artistic sponsorship, marketing infrastructure and technical expertise allowed him to disseminate his musical innovations to an expanding bourgeois audience. In his professional career, which extended over 60 years, Selçuk acted as a choral director, a recording artist, a vocal instructor and, most significantly, a concert performer. He is also recognized for his work as a composer, film actor and radio artist.

See also Turkey, §5(i).

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JOHN MORGAN O'CONNELL

Self-acting piano.

See [Barrel piano](#).

Selfridge-Field, Eleanor

(b New Orleans, 29 June 1940). American musicologist. She took undergraduate training in music and history with Dika Newlin at Drew University, New Jersey (BA 1962). After taking the MSc in journalism at Columbia University (1963), she studied at Oxford with Westrup and Sternfeld, earning the doctorate in 1969 with a dissertation on 17th-century Venetian instrumental ensemble music. She began her teaching career at Drew University (1962–5) and later joined the faculty of the University of Pittsburgh (1968–9). She was a consultant in musicology at San Francisco State University (1978–84) and since then has been a research associate at the Center for Computer Assisted Research in the Humanities at Menlo Park, California. She joined the Center for Research in Music and Acoustics at Stanford University in 1995; she became a consulting professor there later in the same year.

Selfridge-Field's work has centred on two distinct areas: musical and cultural history, and computer applications in music history and theory. Her historical writings have concentrated on the instrumental and vocal music of the Venetian Baroque and the cultural setting of this music. Her interest in the computer as a tool for musicological research and musical analysis has resulted in numerous articles, papers and demonstrations, and she has co-edited, with Walter B. Hewlett, a series of directories of computer-aided research in musicology.

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Selich [Selichius], Daniel

(*b* Wittenberg, bap. 4 Feb 1581; *d* Wolfenbüttel, 1626). German composer. He matriculated at the University of Wittenberg in 1601 and by 1616 was director of music at the castle of Wesenstein, near Dresden. Soon afterwards he became Kapellmeister at the court at Iburg of Duke Philipp Sigismund, Bishop of Verden and Osnabrück, on whose recommendation he succeeded Michael Praetorius as Kapellmeister at the Wolfenbüttel court of Duke Friedrich Ulrich in 1621. Although the court there was modest, the standard of its music was high, and judging from the contents of Selich's *Opus novum*, which was written for the chapel, its musicians included a number of instrumentalists and singers of high calibre.

The *Opus novum* contains 24 sacred concertos, which are settings of Latin and German texts of a consistently cheerful kind for forces ranging from two voices and continuo to double choir with additional instruments. Some of the instrumental parts are independent, others double the voices; specific instruments are always indicated. The preface includes instructions as to the disposition of choirs and instruments and implies that the procedure to be followed is largely that advocated by Schütz in his *Psalmen Davids* (1619), though the layout of the concertos and the way in which Selich uses his forces correspond more to Schütz's first set of *Symphoniae sacrae* (1629) than to the *Psalmen*. Some of the large-scale settings are almost like miniature cantatas, with choral refrains, sections in fewer parts intended for solo voices, and instrumental interludes which are sometimes scored for families of instruments. The use of Italianate ornamentation shows the probable influence of Schütz, as does the madrigalian word-painting. The constant variety in the forces used, the sense of form, and the expressive setting of the words compensate to some extent for the less imaginative thematic material, which is sometimes rather foursquare. The setting of Psalm lxxxv for two mixed choirs contains some powerful sonorities and stark contrasts of high and low blocks of sound.

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Ein Weihnacht Gesang, 5vv (Leipzig, 1616)

Christlicher Wundsch aus dem 85. Psalm, 8vv, bc (Wolfenbüttel, 1623); also in *Opus novum*

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A. LINDSEY KIRWAN

Seling, Josef Antonín.

See [Sehling, Josef Antonín](#).

Sellars, James (Edward)

(*b* Fort Smith, AR, 8 Oct 1943). American composer. He studied at the Manhattan School of Music (BMus 1966), where his teachers included Vittorio Giannini, Nicolas Flagello and David Diamond, Southern Methodist University (MM 1970) and North Texas State University, Denton (PhD 1976). From 1966 to 1969 he was harpsichordist with the New York Camerata Ensemble. He has received commissions from the American Society for Commissioning New Music, New Music America and the Danish RSO among others, and has won prizes for his First Piano Sonata and *Three Stein Choruses*. In 1982 he became associate professor at the Hartt School of Music; he served as music critic for the *Hartford Courant* from 1976 to 1981.

Sellars has produced and conducted many major performances of contemporary American chamber music and has published many articles on contemporary music. His compositional style has evolved from the neo-Romanticism of his teachers, through extended serialism and dada, to an eclectic post-Romanticism incorporating several popular elements. His dramatic works, such as *Chanson dada*, *For Love of the Double Bass*, *Haplomatics* and *Beulah in Chicago*, show an exceptional understanding of musical theatre. *Afterwards*, for orchestra, is an audacious re-writing of the first movement of Beethoven's Fifth Symphony. He has employed electro-acoustic techniques in a number of works, and has collaborated with artists in other disciplines, such as David Hockney and Peter Sellars. His fluent blend of diverse stylistic influences produces music that is both profound and highly entertaining.

WORKS

Dramatic: *The Family* (TV op, 1, W. Giorda), 1960; Tulsa, OK, 1963, withdrawn; *Rousseau* (ballet), wind, 1972; *Chanson dada* (monodrama, 3 pts, T. Tzara), Mez, small orch, 1979; Jaffrey, NH, 29 Aug 1980; *Beulah in Chicago* (1, after, F. O'Hara: *Suite for Military Band*), actor + dancer, small ens, 1982, Albany, NY, 28 March 1982; *For Love of the Double Bass* (incid music), db, pf, tape, 1982, Hartford, CT, 23 April 1983; *The Turing Opera* (3, T. Meyer), 1984; *Haplomatics* (video), nar, elec, 1990; *The World is Round* (2, J. Rockwell, after G. Stein), 1993, Hartford, CT, 16 April 1983

Orch: *Sym.*, 1965; *The Merry Guide*, nar, orch, 1980; *Pf Conc.*, 1980; *Sumer is*

Icumen In, quickstep-march, wind, 1983; Concertorama, pf/synth, orch, 1984; The Music Machine, 1984; Afterwards: Identity and Difference, 1995

Vocal: 5 Apollinaire Songs (G. Apollinaire), 1966 [arr. insts, 1980]; Ps c, SATB, 1967; Vous souvenez-vous (L. Parks), Bar, pf, 1981; August Week (H.D. Thoreau), Bar, tape, 1982; 3 Stein Choruses (G. Stein), SATB, 1967, 1972, 1983 rev. 1–2 1983; Aposiopeses (J. Williams), Bar, pf, 1989; Kissing Songs, SATB, pf 4 hands, 1996

Chbr and solo inst: Trio, cl, vn, vc, 1975; Separate Ways, vc, pf, 1978; and the sunlight pierced my heart ..., vn, pf, 1980; Tango for Two, 2 vc, 1980; Essays, any inst, 1982; Palm Court Music, vn, va, db, pf, 1983; Satie Sat at Tea, va, pf, 1985; Return of the Comet, fl, cl, str qt, db, synth, 1986; Che bella cosa, wind, synth, 1990; Don't Stop, cl, perc, pf, elec gui, vc, db, 1996; Bn Concertino, fl, cl, bn, vn, va, vc, 1997

Pf: Music from Texas, 1971; 5 Dada Deelites, 1973; Sonata no.1, 1973; Dream Nocturnes, 1981; Moonbeams and Starlight Waltz, 1981; Sonata no.2, 1981; Sonata no.3, 1983–97, One Minute Pieces, 1984; Sonata no.5, 1985; Sonata no.6, 1986; Sonata no.4, 1987; Sonatina, 1988

Principal publishers: Carl Fischer, Hog River, Quadrivium

YVAR MIKHASHOFF/ROBERT CARL

Sellars, Peter

(b Pittsburgh, 27 Sept 1957). American theatre and opera director. He studied at Harvard University and formed his own group, the Explosives B Cabaret, which put on several plays. In 1980 he staged Gogol's *The Inspector-General* for the American Repertory Theater, Cambridge, Massachusetts, in a modernist, anti-realist style. For the same theatre he directed in 1981–2 a production of Handel's *Orlando* in which the central character was an astronaut stationed at Cape Canaveral, and for the Chicago Lyric Opera a version of *The Mikado* located in present-day Japan. Sellars became the director of the Boston Shakespeare Company in 1983, and embarked on an adventurous repertory that included the American première of Peter Maxwell Davies's *The Lighthouse*. In 1984 he was appointed director of the American National Theater Company at the Kennedy Center, Washington DC.

A series of Mozart productions has included a widely acclaimed *Così fan tutte* (1986, Purchase, New York; based on the 1984 production at Castle Hill, Boston), set in a neon-lit diner, with an invented relationship between Despina and Don Alfonso. His *Don Giovanni* (1987, Purchase), set among drug dealers, was felt to have weakened the tensions and balance of the plot to some extent; *Le nozze di Figaro* (1988, Purchase), however, was entertainingly set in a new apartment block in New York. His production for Glyndebourne in 1990 of *Die Zauberflöte*, interestingly updated to the West Coast of the 1950s, provoked adverse criticism for its cutting of all the spoken dialogue (some restored in the 1991 revival), with detrimental effects on the coherence of the work. Sellars's first production in the UK was an oblique one of the equally enigmatic *The Electrification of the Soviet Union* (Glyndebourne Touring Opera, 1987), a collaboration between Sellars, Craig Raine (text) and Nigel Osborne (music). Other notable productions have included a richly comic *Giulio Cesare* (1985,

Purchase), Messiaen's *Saint François d'Assise* (1992, Salzburg), a moving *Theodora* at Glyndebourne (1996), with a contemporary US setting, *Le Grand Macabre* (1997, Salzburg, 1998, Théâtre du Châtelet, Paris) and the première of John Adams's *Nixon in China* (1987, Houston). In this, as in his production of Adams's *The Death of Klinghoffer* (1991, Brussels, La Monnaie), he has worked closely with composer, librettist and choreographer. In 1998 he directed the première of Tan Dun's *Peony Pavilion* in Vienna.

Sellars's iconoclastically untraditional approach, with its strong visual element, is influenced both by the European avant garde and, in its emphasis on gesture and symbol, by oriental stagecraft. He shows an unusual sensitivity to the theatrical workings of music in opera and musical comedy, but his inventiveness has sometimes led to productions in which the overlay of symbols and performance styles has seemed diffuse and complicated.

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T. Eckert jr: 'Taking Issue', *ON*, I/1 (1985–6), 10–14

G. Kay: 'Watching the Tanks Roll In', *Classical Music* (26 Sept 1987), 13–15

A. Clements: 'Peter Sellars', *Opera*, xlvii (1995), 1260–68

STEVEN LEDBETTER/R

Selle, Thomas

(*b* Zörbig, nr Bitterfeld, 23 March 1599; *d* Hamburg, 2 July 1663). German composer. His birthdate is given on a portrait of him engraved in Hamburg in 1653 (see illustration). He must have come from a poor family, but under a regulation agreed at Delitzsch in 1598 it was possible for him to be educated and maintained there for a short time. He then went to Leipzig, possibly to the Thomasschule, certainly to the university, where he matriculated in the summer term of 1622. He was undoubtedly stimulated musically by his stay in Leipzig; in the manuscript *Kurtze doch gründliche Anleitung zur Singekunst* (c1642) he referred to the Thomaskantor Sethus Calvisius in terms that suggest he had studied with him. He lived in north-west Germany from 1624 at the latest, first as Kantor at Heide, from 1625 as rector at nearby Wesselburen, from May 1634 as Kantor at Itzehoe and from 12 August 1641 as Kantor at the Johanneum, Hamburg. As civic director of church music in Hamburg he worked untiringly and successfully to ensure that up-to-date music was regularly and well performed.

Selle was a prolific composer of vocal music in a wide range of forms and styles current at the time, though it is fair to say that on the whole its quantity is more impressive than its quality. Virtually all of it appears to date from his years in north-west Germany. The influence of Schein can be seen in both his sacred and his secular works; since Schein was Calvisius's successor as Thomaskantor this was a further debt that Selle owed to his formative years in Leipzig. As a member of the Hamburg school of songwriters he seems not to have been at home in the lighter

forms, with their stereotyped motifs, weak imitative writing and episodic homophonic sections. However, the 'Pastorellen' of 1624 are good examples of a fashionable, indigenous style; certainly the music is superior to the poems, which, as is clear from the preface to *Concertatio castalidum*, Selle had written himself. With a sure instinct for what was musically both desirable and practicable, he followed in his church music the ideas of Michael Praetorius about contrasts and variety of sonority, the possibilities of performance of the same music by different forces, and the need for varied, clearcut forms articulated by instrumental sinfonias, interludes and ritornellos. These features distinguish above all his sacred concertos and also his Passion music; his *St John Passion*, one of the most notable Passions of the 17th century, is the first Passion to include instrumental interludes. From Scheidt's chorale concertos he adopted the idea of anticipating and preparing through solo writing the complete, fully scored statement of the chorale theme. His eclecticism and willingness to compromise also encompassed remnants of an older style; these can still be seen late in his career in his settings of Johann Rist, where chorale-like melodies appear without contradiction as vehicles for a modern type of word-setting.

Between 1646 and 1653 Selle made a complete manuscript compilation of his sacred music (including the works already published) in 16 partbooks and three volumes of tablature, which he revised in 1663 (all in *D-Hs*). It comprises 281 works, 90 to Latin texts (one in tablature only) and 187 to German texts, as well as three Passions and a Resurrection *historia* which were later separated from the collection and bound separately. He seems to have intended to publish the Latin works at his own expense at Rostock in 1646. A 36-voice canon (*D-Bsb*) and a treatise, *Instrumentum instrumentorum* (*D-Hs*), formerly attributed to Selle are now known not to be by him.

WORKS

printed works published in Hamburg unless otherwise stated

Edition: Opera omnia (MS, 1646–53, *D-Hs*)

sacred

Hagio-deca-melydrion, 1–4vv, bc (1627)

Monomachia harmonico-latina ... et ritornellis, congressus prior, 2, 5, 6vv, bc (1630)

Monophonia harmonico-latina, 1–3, 6vv, bc (1633)

Concertuum binis vocibus ... decas, 2vv, bc (1634)

Concertuum trivocalium germanico-sacrorum pentas, 3vv, bc (1635)

Concertuum latino-sacrorum ... pentas, 2, 4vv, bc (1635)

Concertuum latino-sacrorum ... liber primus, 2, 4, 5vv, bc (Rostock, 1646)

58 works in J. Rist. Sabbathische Seelenlust (Lüneburg, 1651)

52 works in J. Rist: Nene musikalische Festandachten (Lüneburg, 1655)

Monomachia harmonico-latina ... et ritornellis, congressus posterior, 2, 5, 6vv, bc, 1630, *D-Hs* (inc.)

Passio in dialogo secundum Matthaeum, 10vv, bc, 1642, *Hs*

Passio secundum Johannem cum intermediis, 12, 5, 4vv, bc, 1643, *Hs*; ed. in *Cw*, xxvi (1934)

Passio secundum Johannem, sine intermediis, 6, 5vv, bc, after 1643, *Hs*

Die Auferstehung Christi nach den 4 Evangelisten, 8, 14vv, bc, *Hs*

Contrapunctus simplex, 4, 5vv, bc, *Hs* (inc.)

Chorus fidicinius etlicher Kirchen-Psalmen, 2-7vv, bc, *Hs*

10 motets, 8vv, *GOL* (doubtful; see Jung)

secular

Concertatio castalidum, a 3 (1624) [MS bc part, *D-Hs*]

Deliciae pastorum arcadiae, 10 Pastorellen, a 3 (1624) [MS bc part, *Hs*]

Deliciarum juvenilium decas harmonica-bivocalis, 2vv, bc (1634)

Amorum musicalium ... decas I, a 3 (1635)

Monophonetica, hoc est, Allerhand lustige ... Liedlein, 1v, bc (1636)

25 wedding songs, 7 funeral songs, 2 others, pubd separately 1623–55: some lost; for sources etc. see Neubacher: *Die Musikbibliothek*

theoretical works

Kurtze doch grüntliche Anleitung zur Singekunst, *D-Hs*

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WERNER BRAUN/JÜRGEN NEUBACHER

Sellick, Phyllis (Doreen)

(*b* Newbury Park, Essex, 16 June 1911). English pianist. She studied at the RAM, 1925–7, then privately with Isidore Philipp in Paris, 1927–31, and made her *début* at Harrogate in 1933 playing Grieg's Concerto. She specialized in 20th-century French and English solo repertory and also, after her marriage to Cyril Smith in 1937, in works for four (and three) hands. Sellick gave the first performance of Tippett's *Fantasia on a Theme of Handel* (1942) and Malcolm Arnold's *Concerto for Phyllis and Cyril* (1969), both dedicated to her, and she was also the dedicatee of works by Vaughan Williams, Bliss and Gordon Jacob. She recorded, among other works, Tippett's *First Sonata*, Walton's *Sinfonia concertante* (with the composer conducting) and piano duos with her husband. An account of her career as a duo-pianist with Cyril Smith appears in his autobiography, *Duet for Three Hands* (London, 1958), to which she contributed a chapter. She taught at the RCM from 1964 to 1992, and was awarded the OBE in 1971.

FRANK DAWES

Sellitto [Sellitti, Selitti], Giuseppe

(*b* Naples, 22 March 1700; *d* Naples, 23 Aug 1777). Italian composer. He spent most of his life in Naples but he is known to have visited Venice, where he wrote two operas, in 1733, and Rome, where he had a hand in the composition of three operas, in 1742 and 1746. The exact number of works by Sellitto has yet to be determined. In two petitions dated November and December 1771 written to the King of Naples, Sellitto claimed that he had written 46 operas in all, 32 for Naples and 14 for Rome, Venice, Bologna and Florence, as well as oratorios and other secular and sacred compositions. He may have been in Florence in 1765 and he perhaps passed through Bologna on his way to and from Venice between 1732 and 1733. In 1760 he was appointed organist of S Giacomo degli Spagnuoli, Naples, a post he held until his death. In his later years he also taught singing.

Sellitto's brother Giacomo (*b* Naples, 28 July 1701; *d* Naples, 20 Nov 1763) was a singing teacher and composer and was *maestro di cappella* of the Collegio dei Nobili, Naples. He composed 72 fugues for harpsichord (*I-Nc**), a *Stabat mater* for four voices, violin, violetta and basso continuo (*Nc*), an opera, *La Gineviefà* (L. Brunassi) dating from 1745, a *tragedia per musica*, *S Perpetua martire* (Brunassi; *Fc, US-Wc*), and possibly *Parce mihi domine* for soprano and strings (in *I-Mc*).

WORKS

operas

Amor d'un' ombra e gelosia d'un' aura (ob, C. de Palma, after C.S. Capece),

Naples, Nuovo, spr. 1725

Oronte, ovvero Il custode di se stesso (ob, B. Saddumene), Naples, Fiorentini, 1730, *I-Rn*

Nitocri (os, A. Zeno), Venice, S Giovanni Grisostomo, carn. 1733, *D-Bsb, Dlb*

Ginevra (os, A. Salvi, after L. Ariosto), Venice, S Samuele, Ascension 1733

Siface (os, P. Metastasio), Naples, S Bartolomeo, 4 Dec 1734, collab. others; perf. with *La Franchezza delle donne* (int, T. Mariani), *I-Nc*

Drusilla e Strabone; intermezzos for F. Mancini's *Demofonte*, Naples, S Bartolomeo, 29 Jan 1735, *I-Nc*

La vedova ingegnosa (int, Mariani); perf. with Leo's *Emira*, Naples, S Bartolomeo, 12 July 1735, arias *D-Hs*

Il finto pazzo per amore (ob, Mariani), Naples, Fiorentini, wint. 1735

I due baroni (ob, G.A. Federico), Naples, Fiorentini, sum. 1736

Sesostri re d'Egitto (os, Zeno, P. Pariati), Rome, Capranica, 2 Jan 1742, arias *A-KR, D-Hs, I-Mc, S-Sk*

Farnace [Act 3] (os, A.M. Lucchini), Rome, Capranica, Jan 1742 [Acts 1 and 2 by G. Arena]

L'innocenti gelosie (ob, A. Villani), Naples, Nuovo, aut. 1744

L'orazio e Curiazio (os), Rome, delle Dame, carn. 1746, *I-Vnm*

Gl' inganni fortunati (commedia per musica), Naples, Fiorentini, wint. 1747

L'amor comico (ob, A. Palomba), Naples, Fiorentini, carn. 1750

Donna Laura Pellicchia (ob), Naples, Fiorentini, aut. 1750

Il cinese rimpatriato (divertimento scenico), Paris, Opéra, 1753; Fr. parody as *Les Chinois* (C.-S. Favart, Naigeon), Paris, Comédie-Italienne, 18 March 1756, *F-Pn, Po* (Paris, 1763–72), collab. others

L'amore alla moda (ob, Palomba), Naples, Fiorentini, wint. 1755

Lo barone Senerchia (commedia per musica), Naples, Fiorentini, sum. 1757

Gl' amori fortunati (farsetta per musica), Florence, Pallacorda, 1765

Insertion arias in L. Vinci's *La moglie fedele*, Naples, Nuovo, aut. 1731

Arias: *A-Wn; B-Bc; CH-Gc; D-F, MÜs; GB-Lbl; I-Mc, Nc, PLc; S-Sk; US-FA* Lewis

other works

Io che terror del mondo (wedding cant.), *GB-Cfm*

Cant., 2vv, orch, *I-Nc**

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MICHAEL F. ROBINSON (with LUISELLA MOLINA)

Sellner, Johann.

See Selner, Johann.

Selma y Salaverde, Bartolomé de

(b Cuenca, c1595; fl 1613–38). Spanish Augustinian friar, composer and bassoonist. His father was the royal chapel instrumentalist Bartolomé de Selma (d Madrid, 28 Aug 1616) and his mother, Angela Salaverde. On 21 October 1613 he professed at S Felipe el Real, the Madrid house of the Augustinian order. He was engaged as a virtuoso bassoonist by the Archduke Leopold, 1628–30, during the latter's residence at Innsbruck. Selma y Salaverde's one surviving collection, *Canzoni fantasie et correnti da suonar* (Venice 1638/R), for one to four parts and basso continuo, is dedicated to the son of King Sigismund III of Poland and Sweden, Carl Ferdinand, who was Bishop of Breslau from 1625 until his death but who was resident almost exclusively in Warsaw and the surrounding area. In the dedication Selma y Salaverde states that he was 'born and educated in Spain', and refers to two *maestri di cappella*, G.G. Porro and Giovanni Valentini (i), both of whom were presumably personal acquaintances. His solo writing for bassoon (the first ever published) descends to B \flat and the difficulty of the passage-work suggests that he was a master of his instrument; Claudio Panta's preface to the collection praises his control of breathing and tonguing. The dances for two, three and four voices are always enticing while occasional chromatic turns lend vivid colour. Elsewhere, 'modernity' manifests itself in frequent, sudden, specified contrasts of tempo and dynamic. The *Canzon a 4 sopra battaglia* begins with the type of fanfares and lively military signals common in Spanish and Portuguese *batallas* from Correa de Arauxo to Cabanilles. Modern editions of many of the pieces in the collection exist.

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ROBERT STEVENSON

Selmer.

French, American and British firms of musical instrument manufacturers. The American firm also imports and distributes wind, string and percussion instruments.

1. France.

The firm was founded in France by Henri Selmer (*b* Mézières, 20 Oct 1858; *d* Paris, 29 July 1941). Selmer, who was born into a family of military musicians, studied clarinet at the Paris Conservatoire, obtaining a *deuxième prix* in 1882. Such was his preoccupation with reeds that in 1885 he set up a business in Paris to make and adjust them. In 1896 he won a silver medal at the Montpellier Exposition and before the end of the century he hired an experienced clarinet maker, who made the firm's first set of clarinets. He exhibited reeds at the Paris Exposition of 1900, winning a bronze medal. In 1901 Selmer advertised clarinets, flutes, oboes, bassoons and saxophones under their own trademark; however, the quantities produced were small. A catalogue published in 1910 announced that Selmer had acquired the rights to the trademark of the flute maker Florentin Barbier. In 1911 the firm moved to a small factory at Gaillon, 97 km west of Paris, where the workforce grew to about 34. The retail shop in Paris was retained. After World War I the factory was moved to Mantes-la-Ville, nearer to Paris, to allow for further expansion; research and development concentrated on the saxophone and in 1922 the firm launched its 'Model 22'.

In 1928, when the workforce was about 180 strong, Selmer registered his firm as Henri Selmer & Cie. The firm took over Adolphe Sax & Cie. in 1929 and Schoenaers-Millereau (woodwind and brass instruments) in 1930. It diversified its activities during the 1930s to include music publishing, guitar making and the manufacture of brass instruments, while research on the saxophone was intensified. During this period the successful 'balanced action' saxophone and 'Armstrong' model trumpet were launched. World War II caused severe cutbacks in production and when Selmer died at the age of 82 he left his son Maurice Selmer (*b* Paris, 22 Dec 1891; *d* Paris, 7 Oct 1961) at the head of a reduced firm.

After the war, Henri Selmer & Cie. ventured briefly into record production (1948–53), but soon allowed this part of the business as well as the music publishing operation and the guitar making workshop to decline in order to concentrate on the saxophone and other research and development; this research led to a series of new models. The new 'MarkVI' saxophone, introduced in 1954, was to restore the firm to its previous position as a leading manufacturer of the instrument.

In 1954 Henri Selmer & Cie. ventured into the world of electronic musical instruments with the *Clavioline*, which was intended to imitate a range of wind and string instruments. In 1967 the firm launched the 'varitone' cellular microphone and control box, an electronic system, intended primarily for saxophones, which modified the sound of the instrument. In the mid-1980s the firm began to distribute the *Variospec*, a variable control device that can be built into saxophones, clarinets and flutes and which modifies the instrument's acoustic impedance, manufactured under licence to the French acoustician Ernest Ferron. At the end of the 20th century the company offered a full range of high-quality woodwind and brass instruments, sold through distributors in Europe, North and South America, the Middle East and East Asia.

2. USA.

The American firm, now called the Selmer Co., was founded by Henri's brother Alexandre Selmer (*b* Caluire-et-Cuire, nr Lyon, 7 Oct 1864; *d* Chatou, nr Paris, 19 Feb 1953), a clarinetist who went to the USA in 1898 to join the Boston SO (1898–1901), later playing in the Cincinnati SO (1902–6) and the New York PO (1909–11). Alexandre's set of Selmer clarinets attracted attention, and by 1903 he was acting as agent for his brother's instruments. In 1904 he showed a variety of wind instruments and reeds at the Louisiana Purchase Exposition and in 1906 he opened an import and retail business in New York City. He returned to Paris in about 1911, leaving the distributorship in the hands of George M. Bundy (1886–1951).

After World War I the firm was incorporated as H. & A. Selmer, Inc., with Bundy as president. By 1919 the retail store offered French-made Selmer woodwinds and American-made Holton band instruments, Leedy drums and Mersel band instruments. In 1927 the headquarters of the firm moved to Elkhart, Indiana, and a new Selmer firm was incorporated; the store in New York was retained. Around this time H. & A. Selmer began to distribute second-quality instruments under the 'Barbier' and 'Bundy' trademarks; some 'Bundy' clarinets were made by Henri Selmer & Cie. while the firm of Thibouville Frères made instruments of both marks. The American firm added 'Raymond' clarinets and 'Marcil' flutes to its catalogue in the early 1930s.

When the French firm found itself unable to export instruments during World War II, the American firm began to make its own clarinets and flutes, producing its first 'Bundy' clarinets in 1944. Following the war it developed a line of low-priced student instruments for the rapidly expanding school-band market. These instruments, which bore the 'Bundy' and 'Signet' trademarks, were made by streamlined machine production techniques; from 1948 plastics were substituted for wood to reduce production costs. The Bundy Band Instrument Corporation was created in 1958 to handle the large-scale production of these instruments. Selmer then undertook a series of mergers: with Harry Pedlar & Sons, Inc. (1958), the Vincent Bach Corporation (1961), the Buescher Band Company (1963), Leshner (oboes and bassoons, 1967), Glaesel String Instruments (1978), Ludwig Industries (percussion, 1981), and William Lewis & Sons violins (1995). At the end of the 20th century it had factories in Illinois, Indiana, Ohio and North Carolina. It has continued to import French-made Selmer instruments for its top-quality range and had developed a line of educational materials. The firm was itself owned by Magnavox (1968–74), the North American Philips Corp. (1974–88) and Integrated Resources (1989–93). The American Selmer firm merged with Steinway & Sons in 1995, but each company maintained its separate identity. A collection of clippings and catalogues is held at the Shrine to Music Museum, University of South Dakota, Vermillion.

3. Britain.

As early as 1901 Henri Selmer was exporting instruments to England, where the Spanish clarinetist Francisco Gomez (1886–1938) acted as his agent. Before 1910 Gomez had opened commercial premises in London. The business grew, and by 1923 the London firm of Lafleur & Son had

taken over the British distribution of Selmer's instruments. In 1929 Selmer allowed the saxophonist Ben Davis to register an English company, Henri Selmer & Co. Ltd.; the new firm imported less expensive instruments and produced a range of accessories.

In 1934 Henri Selmer & Co. Ltd. launched the 'L.D. Compacta' amplifier, and within two years Truvoice, Ltd. had established offices at the same address, from where they organized distribution of their 'Operadio' amplification system. In 1938 Henri Selmer & Co Ltd. applied for a patent for the *pianotron*, an electrified piano, and introduced the Selmer electric guitar; the manufacturer of these instruments is unknown. From the late 1930s the firm distributed a variety of instruments, including saxophones, brass instruments, accordions, guitars and generators, imported from several different countries. It also manufactured a range of amplifiers and distributed Meazzi wind instrument microphones and sound systems. The firm was dissolved in 1985 and Vincent Bach International Ltd. took over the distribution of French-made Selmer products in the United Kingdom.

WILLIAM McBRIDE (1, 3), CAROLYN BRYANT (2)

Selmer, Johan Peter

(*b* Christiania [now Oslo], 20 Jan 1844; *d* Venice, 21 July 1910). Norwegian composer. He attended law school for a year, but a serious lung ailment prevented him from completing his studies, and during the next few years he made extensive voyages to different parts of the world to convalesce. In 1869 he went to study music in Paris, working under Ambroise Thomas and Alexis Chauvet and hearing Berlioz's compositions for the first time. In 1870 he conducted a concert of Scandinavian music there. He remained in Paris during the Prussian siege and Commune and was appointed by the Commune to look after the interests of music and musicians. With Raoul Pugno, Delphine Ugalde and Eugène Garnier he set to work on the reopening of the Opéra, due in May 1871, when *L'année terrible* was announced but not performed. At the fall of the Commune, Selmer fled the country. In autumn 1871 he went to Leipzig to continue his studies under E.F. Richter and Oskar Paul. He also profited from his friendship with Johan Svendsen. After a couple of years his lung ailment worsened, and he went to Italy. Half a year later he returned to Leipzig, but his years of regular study were over.

Selmer's first independent concert in Christiania took place in the autumn of 1871 with further concerts in 1874, 1876 and 1879; all met with considerable success. In 1879 the Norwegian parliament granted him an annual state salary as a composer, like Grieg and Svendsen some years before. He made an important contribution to music in Christiania as a conductor of the orchestra in the Music Society (a forerunner of the Oslo Philharmonic Society) from 1883 to 1886. Later he held no permanent position, and because of his illness spent long periods in southern Europe.

Selmer's main works are for large orchestra, sometimes with added vocal parts. He also wrote about 110 songs, some duets, piano pieces and several choruses. His harmony and form are typical of the late Romantic composers and his works show the influence of his models, Berlioz, Liszt

and Wagner, and, less directly, Grieg, Svendsen and Sinding. An individual Norwegian element is, however, evident and Selmer was regarded in his day as the leader of the radical phalanx within Norwegian music. His orchestration is vital and has a great range of colour. A lyrical talent characterizes those songs and choruses that have remained popular in Norway.

Selmer held advanced social and philosophical opinions, largely through his travels abroad (especially in France); while he often turned to Hugo, Shelley and Lenau for his texts, the influence of Ibsen and Bjørnson was also strong. His interest in social problems led to his founding the Christiania Orchestral Musicians' Pensions Fund in 1884, of which he was the first president.

WORKS

(selective list)

choral and orchestral

op.

- | | |
|----|---|
| 4 | L'année terrible, scène funèbre, orch, 1871 (Christiania, c1886) |
| 5 | Nordens Aand [The Spirit of the North] (C. Ploug), chorus, orch, 1872, pf and choral parts (Christiania, c1888) |
| 8 | Alastor (after P.B. Shelley), orch, c1874 |
| 7 | Tyrkerne gaar mod Athen [The Turks go towards Athens] (after V. Hugo), chorus, orch, 1876 (Copenhagen, c1893, rev. version) |
| 23 | Hilsen til Nidaros [Greeting to Nidaros] (J. Paulsen), chorus, orch, 1883 (Christiania, c1885) |
| 27 | Selvmorderen og pilgrimene [The Suicide and the Pilgrims] (after C. Nordier), chorus, orch, 1888 (Leipzig, c1902) |
| 32 | Karneval i Flandern, orch, 1890 (Leipzig, c1893) |
| 50 | Prometheus, orch, 1898 (Leipzig, c1899) |

unaccompanied choral

26 works for male vv, incl.: Seraillets have [The Garden of the Seraglio], op.37/3 (Christiania, c1893); Norge, Norge, op.38/1 (Christiania, c1899); Ulabrand, op.48/1, Vort land [Our Country], op.48/3 (Christiania, c1895)

For female vv: opp. 12, 25, 59, 60, 61

songs

La captive, op.6 (V. Hugo), A, orch, 1872 (Christiania, c1886)

c110 songs, v and pf, incl. Tollekniven, op.24/10

8 tostemmige Barnesange til Skolebrug, duets, op.44 (1895); Lyse Toner, duets, opp.46–7 (1895)

piano

Six petits morceaux caractéristiques, pf, op.3 (c1877)

Bjorneborgmarschen, arrs. of Nor. trad. music

A complete collection of the printed works, together with several MSS and letters, is in *N-Ou*

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FINN BENESTAD

Selnecker [Selneccer], Nikolaus

(*b* Hersbruck, nr Nuremberg, 5/6 Dec 1528; *d* Leipzig, 12 May 1592). German theologian. He attended the Gymnasium in Nuremberg, and as early as 1540 became organist in the castle chapel. As a student in Wittenberg from 1549 he lived in the house of Philipp Melanchthon. In 1558 he became second preacher in the Dresden court, but through his involvement in religious quarrels between Lutherans and Philippists (the supporters of Melanchthon), was dismissed in 1564. He obtained an appointment as a professor at Jena in 1565, but was again dismissed after only two years. A move to Leipzig followed, where he taught at the university, became a minister at the Thomaskirche, and was later city superintendent. Except for a period of two years between 1572 and 1574 when he was granted leave of absence to supervise the reform of the church in Brunswick and Oldenburg, he remained active in Leipzig until 1586. In that year he again lost his appointments and accepted the post of superintendent in Hildesheim. He died almost immediately after returning once more to Leipzig.

Selnecker is known for a large corpus of theological writings (175) and a work for liturgical use, *Christliche Psalmen, Lieder und Kirchengesänge* (Leipzig, 1587), which places him among the foremost hymn writers of the late 16th century. Two hymns in particular have remained in use to the present day: *Lass mich dein sein und bleiben* and *Ach bleib bei uns, Herr Jesu Christ* (the first verse is not by him). It is probable that he also composed some of the melodies himself, or at least created new ones out of older melodic material; undoubtedly the tune to Ludwig Helmbold's *Nun lasst uns Gott, dem Herren* is his, although the metre, derived from the style of the humanist ode, is identical to that of its source. In his collection he remarked that Le Maistre, Scandello and others contributed tunes to go with his verses. The work is also significant in that a Protestant responsorial Passion is found for the first time with *exordium* and *conclusio*. Individual pieces were included in later anthologies of sacred works (1568¹¹, 1597⁷, 1597⁸, 1609¹⁰).

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WALTER BLANKENBURG

Selner [Sellner, Sölnerus], Johann [Johannes]

(*b* Nabburg, Upper Palatinate, c1525; *d* Leubnitz, nr Dresden, Nov 1583). German composer and clergyman. He was not born at Neuburg, in the Palatinate (as stated in *MGG1*): he matriculated at Wittenberg University in 1550, and he is listed in the university register as a native of Nabburg. He had already – probably in 1549 – settled at Wittenberg, with its strong associations with Luther, and become a Kantor. He stayed there, gaining wide respect for his diverse scholarly interests, until in 1553 Philipp Melancthon recommended him as successor to the first Protestant Kantor of the Kreuzkirche and its school at Dresden. He remained there until 1560; during his tenure the school was rebuilt in the form in which it survived until 1812. In 1560 Selner was ordained and became pastor at Leubnitz. In 1577 he was a signatory to the ‘Concordienformel’, the official formulation of the Lutheran creed. None of his compositions has survived. Five manuscript volumes of Latin motets, written by him in 1557, were found in 1716, but they are not extant and were probably burnt in 1760 along with the rest of the music library of the choir of the Kreuzkirche.

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WALTER BLANKENBURG

Seselim

(Heb.).

Ancient Jewish instrument, possibly a metal rattle. See [Biblical instruments](#), §3(vi).

Selva, Antonio

(*b* Padua, 1824; *d* Padua, Sept 1889). Italian bass. He was a struggling 19-year-old member of the chorus at La Fenice, Venice (with some experience of singing leading parts in a minor theatre) when Verdi in an emergency chose him for the important comprimario part of Don Ruy Gomez de Silva in *Ernani* (1844). This was the type of the granitic Verdi bass; he went on to sing other such parts, for instance Zaccaria in *Nabucco*, in leading Italian theatres and at the Théâtre Italien, Paris. He created Count Walter – another comprimario part – in *Luisa Miller* (1849, Naples). He sang frequently in Madrid between 1864 and 1874.

JOHN ROSSELLI

Selva, Blanche

(b Brive, Corrèze, 29 Jan 1884; d Saint-Amand-Tallende, 3 Dec 1942).

French pianist. In 1895 she was awarded a *première médaille* at the Paris Conservatoire, where she was a pupil of Sophie Chéné. She then studied composition with d'Indy at the Schola Cantorum and taught piano there from 1901 to 1922. She later held similar positions at the Strasbourg and Prague conservatories and in Barcelona, where she founded her own academy. In 1904 she performed the complete keyboard works of Bach in 17 recitals in Paris. She specialized in contemporary music and played the first performances of d'Indy's Sonata, Fauré's 13th Nocturne, Roussel's Suite op.14, and Albéniz's *Iberia* (books 1, 2 and 3). She wrote an important book on technique and edited piano pieces by Clementi, Froberger, Rust and Séverac. Her recordings reveal restraint and purity in Bach's B♭ Partita and exceptional virtuosity and tonal control in Franck's *Prélude, choral et fugue* and his Violin Sonata, with Joan Massía.

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CHARLES TIMBRELL

SEM.

See [Society for Ethnomusicology](#).

Sēmantron [sēmandron, sēmantēr, sēmantērion, sēmanthron, simandron].

Greek term, equivalent to *klepalo* (or variants) in Slav languages, for a wooden sounding-board or metal sounding-plate (the latter sometimes triangular in shape), suspended and struck rapidly with a hammer it is classified as an idiophone. It served universally as a call to prayer until it was supplanted (from the 7th century) in the West by the church bell. It is still used instead of, or in addition to, a bell in some Orthodox and other eastern Christian churches, especially monasteries (e.g. those on Mount

Athos; cf *Easter on Mount Athos*, a recording by Abbot Alexios and the Community of the Xenophontos Monastery, Archiv 2533 413, 1979). In medieval castles in the west a similar device was struck by strangers requiring admittance.

GEOFFREY CHEW/THOMAS J. MATHIESEN

Sembach [Semfke], Johannes

(*b* Berlin, 9 March 1881; *d* Bremerhaven, 20 June 1944). German tenor. He studied in Vienna and later with Jean de Reszke in Paris. In 1900 he made his *début* at the Vienna Staatsoper, and from 1905 to 1913 was principal dramatic tenor at Dresden, where he created Aegisthus in *Elektra* (1909). In 1910 he was admired at Covent Garden as an excellent Loge and Siegmund, adding Parsifal, Lohengrin and Walther in 1914. His *mezza voce* was the subject of special praise and the lyric beauty of his voice was again noticed when he sang the title role of Méhul's *Joseph* in its London première. At the Metropolitan he enjoyed a notable success, first as Parsifal (1914), then as Tamino, Florestan and Adolar (Weber's *Euryanthe*). He showed further versatility in the following seasons, turning from Siegfried to Pylades (*Iphigénie en Tauride*) and in 1920 learning the Wagnerian repertory in English as required in the immediate postwar years. Sembach returned to New York at the Mecca Temple (later the City Center) in 1931 and also made successful appearances in South America. On stage he presented a more credible hero than most Wagnerian tenors and on records his voice is heard as a strong, incisive instrument, often attractively used.

J.B. STEANE

Sembrich, Marcella [Kochańska, Prakseida Marcelina]

(*b* Wiśniewczyk, Galicia, 15 Feb 1858; *d* New York, 11 Jan 1935). Polish soprano, later naturalized American. The daughter of a village musician, she had her first instruction in violin and piano with her father and as a child helped support the family by playing both instruments. She was 11 when a well-to-do villager made it possible for her to attend the conservatory at Lemberg (now L'viv), where her principal teacher was Wilhelm Stengel, whom she later married. Stengel took her to Vienna to sing and play for Julius Epstein, who advised her to cultivate her voice; Liszt later endorsed this suggestion. She studied with Viktor von Rokitansky and the younger G.B. Lamperti, and made her *début* in Athens on 3 June 1877 as Elvira in Bellini's *I puritani*, adopting her mother's maiden name. After further study in the German repertory, with Richard Lewy in Vienna, she appeared in Dresden in 1878 as Lucia di Lammermoor, the same role she later sang for her *débuts* at Covent Garden (12 June 1880) and the Metropolitan Opera (24 October 1883, the second night of the first season).

Sembrich's success in New York was immediate. After an active season she showed her versatility at a benefit concert at the Metropolitan by

performing two movements of a violin concerto by Charles-Auguste de Bériot, a Chopin mazurka for piano, and part of the role of Rossini's Rosina. The season had been artistically brilliant but a financial disaster, and Sembrich spent the next years in Europe. Rejoining the Metropolitan company in 1898, she reigned as a favourite until 1909, when she was honoured with a sumptuous farewell gala in which all the principal artists performed in tribute to her. Having already established herself as a lieder singer, making extended tours, she continued to give recitals until 1917, the year of her husband's death. She was by then active as a teacher, heading the voice departments of both the Curtis Institute and the Institute of Musical Art.

Sembrich was one of the greatest sopranos in history. Like Patti (who became a staunch friend), she combined a dazzling technique with the purest lyricism. Her scale was perfectly matched over a range from c' to f". In addition to Lucia, her most popular roles were Violetta, Gilda and Rosina; she was also a leading interpreter of Mozart and was admired for her Zerlina, Susanna and the Queen of Night. Her repertory also included two Wagner roles, Elsa (*Lohengrin*) and Eva (*Die Meistersinger*), and Puccini's Mimi. She was the 'musicians' singer' of her time, and she enjoyed playing chamber music with such friends as the members of the Flonzaley Quartet, or two-piano music, often with Paderewski. Her recordings, made late in her career, hardly do her justice, though they give some impression of the limpid quality of her voice and the brilliance of her coloratura. She confessed that she was never at ease before the acoustic recording horn.

Personally, Sembrich was all but unique among singers in that she was utterly free of jealousy and beloved by all of her associates. After an engagement with the Metropolitan in San Francisco during the great earthquake of 1906, she delayed her departure for Europe to give a concert in Carnegie Hall, and raised some \$10,000 for the benefit of the orchestra and chorus. Her influence as a teacher was far-reaching: her pupils included Dusolina Giannini, Hulda Lashanska, Queena Mario, Winifred Cecil and Anna Hamlin, and established artists such as Alma Gluck and Maria Jeritza came to her to perfect their art. In the summer months she used to take a class of students to work with her, at first near Lake Placid, and from 1922 at Bolton Landing on Lake George. Her studio there is now open in the summer as a museum of opera.

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PHILIP L. MILLER

Semegen, Daria

(b Bamberg, 27 June 1946). American composer of German origin. She emigrated to the USA in 1951 and took American citizenship in 1957. She studied composition with Phillip Bezanson; at the Eastman School (BM 1968) with Burrill Phillips and Samuel Adler; with Lutosławski and Kotoński as a Fulbright scholar (1969); and with Bülent Arel and Alexander Goehr at Yale University (MM 1971). She also studied with Vladimir Ussachevsky at Columbia University (DMA 1973) and was his assistant at the Columbia-Princeton Electronic Music Center, where she taught from 1971 to 1975. In 1974 she joined the music faculty of SUNY, Stony Brook, and later became director of its electronic music studio, which she had helped to design.

Semegen's music focusses on the aural perception of colour and shapes. Her compositions are purely instrumental in nature even when she uses the voice. She does not write 12-note music but often uses note rows like traditional scales. Both her musical works and her writings (the latter published in *Music Journal* and elsewhere) reflect her belief that electronic music has evolved naturally from traditional instrumental styles. She favours such 'primitive' electronic composing techniques as physically cutting and splicing tape; exposition of themes and contrapuntal development provide a Classical structure for her music, whatever the genre. Her droll sense of humour is evident in both her writings and her music (e.g. *Jeux des quatres*). She has also written the lyrics for a set of songs with music by Alice Shields.

Semegen has won many honours and awards. In 1987 she was the first woman to be awarded the McKim Commission from the Library of Congress (*Music for Violin and Piano*).

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ELLEN D. LERNER, DAVID WRIGHT

Semel [semell].

See [Gymel](#).

Semibiscroma

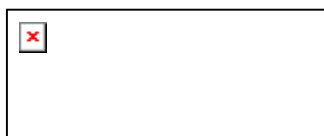
(It.).

See [Hemidemisemiquaver](#) (64th-note); *quattricroma* and *quarticroma* are also used. See also [Note values](#).

Semibreve

(Fr. *ronde*; Ger. *Ganze-Note*; Lat. *semibrevis*; It. *semibreve*; Sp. *redonda*, *semibreve*).

In Western notation the note that is half the value of a breve, hence its name, and twice that of a minim. In American usage it is called a whole note. It is first found in late 13th-century music. Before about 1600 its value was a half or a third of a breve, and it was usually shown as in [ex.1a](#). It was the shortest note expressible in ligature. The semibreve was adopted as the referential unit of much Renaissance and Baroque music theory, and several writers attempted to define its length precisely. A copy of the *pars organica* of Thomas Tomkins's *Musica Deo sacra* (1668, in *GB-Ob*) contains a remark to the effect that the length of a semibreve was equal to two heartbeats, or to the swing of a pendulum two feet long. The pendulum gives a rate of about 40 beats per minute, which agrees with a statement by Quantz, writing in 1752, that the rate of the heartbeat was 80 to the minute. The various forms of the semibreve and its rest are shown in [ex.1a–d](#).



See also [Notation](#), §III, 3(ii–iv) and [Note values](#).

JOHN MOREHEN/RICHARD RASTALL

Semi-cadence.

See [Imperfect cadence](#).

Semicorchea

(Sp.).

See [Semiquaver](#) (16th-note). See also [Note values](#).

Semicroma

(It.).

See [Semiquaver](#) (16th-note). The term was also used for a [Quaver](#) (eighth-note). See also [Note values](#).

Semifusa

(Lat.).

See [Semiquaver](#). See also [Note values](#).

Semiminim

(Lat. *semiminima*).

See [Crotchet](#). See also [Note values](#).

Seminiati [Seminiato], Santino

(*fl* 1619–20). Italian composer and organist. The title-pages of his two printed works describe him as organist of the cathedral at Ceneda (now Vittorio Veneto). In the dedication of his *Salmi in concerto facili et commodi da cantarsi*, for six voices and organ, op.3 (Venice, 1620), he claimed to have written 'in a style out of favour in modern times, namely simple to sing, neither long nor tedious and with varied forms'. These works are of the concertato type, with frequent changes of voice groups and sequential use of melodic fragments; dynamics are also indicated. His other printed work is *Compietta a ottava voci con il suo basso continuo* (Venice, 1619). A lost collection of three-part canzonettas was attributed to him in the Giunta catalogue (see *Mischiatil*), but no further details are known.



Semiology.

See [Semiotics](#).

Semi-opera [dramatic opera; English opera; ambiguous].

A play with four or more separate episodes or masques which include singing, dancing, instrumental music and spectacular scenic effects such as transformations and flying. The form, which flourished in England between 1673 and 1710, is further characterized by a clear demarcation between the main characters, who only speak, and minor characters – spirits, fairies, shepherds, gods and the like – who only sing or dance. Most semi-operas are tragicomedies adapted from earlier plays. The finest examples are those with music by Henry Purcell: *Dioclesian*, *King Arthur* and *The Fairy-Queen*.

Although its roots lie in the Jacobean masque and early Restoration play with music, semi-opera was invented by the actor-manager [Thomas Betterton](#), who was determined to produce an English equivalent of Lully's *comédies-ballets* and early *tragédies lyriques*, and his collaborators, the playwright Thomas Shadwell and the composer Matthew Locke. They recognized that all-sung opera of the Italian type would not suit 'rational' English taste, which was deeply rooted in the spoken play tradition, and their solution was to increase the already plentiful amount of music and dance in the early Restoration adaptations of Shakespeare and to exploit the scenic potential of the new Dorset Garden Theatre in London, which had been equipped as an opera house. Their first great success was a scenically enhanced version of *The Tempest* (1674), with music by Locke, James Hart, Pietro Reggio, Pelham Humfrey and John Banister. Though the resulting work is far removed from the original play of the same name, the music grows naturally from the plot and contributes to it, an integration generally characteristic of the early semi-operas even though music and speech are clearly separated. In the next major musical work, *Psyche* (1675, by Shadwell and Locke), Locke claimed to have created 'an English opera' distinct from French and Italian models (although it was based on the *tragédie-ballet* of the same name). In the character of Venus, who both speaks and sings, semi-opera was brought close to the continental mainstream.

After the lavish though musically inferior *Circe* (1677, text by Charles Davenant), there were no more new semi-opera productions for many years, a consequence partly of financial difficulties in the theatres but also of the death in that year of Locke. In 1684 Dryden wrote what he described as a play in 'blank Verse, adorn'd with Scenes, Machines, Songs and Dances' (the classic definition of a semi-opera), but this work, which he later called *King Arthur*, was not produced at the time. Semi-opera was resurrected in 1690 by Betterton, who adapted Philip Massinger and John Fletcher's tragicomedy *The Prophetess* (or *Dioclesian*) for Purcell. This was a notable success and helped establish a pattern of production which lasted for many years. Because semi-opera involved all the theatre's resources it was very expensive, with only one new work possible each year. *The Tempest*, *Psyche* and all Purcell's semi-operas were revived from time to time, often updated with new music.

Purcell's semi-operas differed in conception from earlier works of their kind, in that the music is mostly concentrated into self-contained masques which do not advance the plot. Little attempt was made to integrate music and spoken drama, except at a metaphorical level, and Purcell preferred to write for professional singers rather than the actor-singers who could not

do justice to his more difficult music, which tended to distance even further the spoken parts from the musical ones. After Purcell's death in 1695, the Theatre Royal continued to mount new semi-operas. The most notable, *The Island Princess* (1699, music by Richard Leveridge, Daniel Purcell and Jeremiah Clarke), enjoyed more performances than any English opera until *The Beggar's Opera* (1728).

The semi-opera died out not because there was no composer of Purcell's genius available to sustain this curious hybrid of music drama, but, rather, because of theatre politics. With the introduction of Italian opera in 1705–6, the London stage, which had survived several years of vicious competition between the two houses Drury Lane and Lincoln's Inn Fields (later the Queen's Theatre in the Haymarket), reeled under the strain of the high salaries demanded by foreign singers. After several crises the Lord Chamberlain ordered a separation of genres between the two theatres: Drury Lane was permitted to put on plays, but without music, while the Haymarket could produce any kind of opera. This effectively sank semi-opera, which required both actors and singers, and although performances were revived a few years later when the genre restriction was eased, no new works were written.

In Spain, several of the complex three-act mythological court plays by Pedro Calderón de la Barca were performed as semi-operas, with music by Juan Hidalgo. In these *comedias* with integrated operatic scenes, the gods sing their dialogues as recitative and address the mortals with persuasive airs or *tonadas* (mostly in strophic form, some with refrains). The mortal characters sing only common songs, largely drawn from a pre-existing repertory of well-known or popular songs. The prototypes for the genre in Spain seem to have been Calderón's *La fiera, el rayo, y la piedra* (1652; music lost) and *Fortunas de Andrómeda y Perseo* (1653; music in US-CA). These plays were produced at court with elaborate italianate staging by Baccio del Bianco. Later semi-operas by Calderón and Hidalgo include *Fieras afemina amor* (1670 or 1672), and *La estatua de Prometeo* (c1670–75). In Spain, where only three operas were produced in the 17th century, hybrid genres such as the semi-opera and the zarzuela dominated the repertory at court in the latter half of the century. No other dramatists cultivated the semi-opera (the lighter, pastoral zarzuelas without sung dialogue were easier to produce), but the Calderón-Hidalgo works were revived at court up to the end of the century.

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CURTIS PRICE (with LOUISE K. STEIN)

Semiotics [semiology]

(from Gk. *Sēmeion*: 'Sign').

The science of signs.

1. Models in general semiotics.
2. Musical semiotics.

NAOMI CUMMING

Semiotics

1. Models in general semiotics.

Two thinkers may be credited with developing this study in the 20th century. Ferdinand de Saussure (1857–1913), who used the term 'semiology', instigated a systematic approach to the study of language, based on the observation of binary contrasts as constitutive of the 'meaning' of units at any level of generality. The signifying unit, or 'signifier', does not bear any intrinsic relationship to the object or idea that forms its 'signified' content. This content is purely arbitrary and is determined by the relationship of the term to others, in binary pairs. 'Bit' and 'Bat', for example, are distinguished by the binary contrast of their vowels. Saussure's manner of analysing language as a relatively stable system of such contrasts, existing synchronically, contrasts with the 'diachronic' or historically-based approach to word meaning found in traditional philology. His further distinction between 'langue' and 'parole' is based on the assumption that a synchronic system (*langue*) is internalized by speakers and reflected in their individual utterances (*parole*).

The term 'semiotics' is more commonly used in traditions influenced by Charles S. Peirce (1839–1914), who developed his thought on signs (independently of Saussure) as part of a broader project in the study of logic and epistemology. Signs are not limited, in Peirce's thought, to elements of a language, but may include anything that 'stands to somebody for something'. He characterizes signs as having a three-part structure: sign (representamen), object and interpretant. The sign is an item observed as having a capacity to represent. Its 'object' is the idea conveyed by the sign, which may or may not be an idea of a concrete thing. The 'interpretant' (in its simplest form) is that by virtue of which the sign and object are linked. An interpretant may be a conventional code, arbitrarily formed, to give a kind of meaning consistent with that observed by Saussure. An organized system is not, however, necessary to Peirce's notion of sign. To account for non-conventional signification, he allows that the interpretant may also be grounded on apparent 'likeness' or a causal relationship between the sign and its object. The triad of terms most commonly taken up from Peirce's semiotics reflects these possibilities. The 'icon' signifies by likeness, the 'index' by causal connection and the 'symbol' by stipulated convention. Broader factors relevant to the understanding of a sign may include not only 'interpretants' of how its relationship to an object is grounded but also a network of further signs. 'Cat' is a 'symbol', with a purely stipulative relationship to its object, a kind of animal. If 'mammal' is invoked in defining it, another symbol has become an interpretant, and may activate an ongoing chain of interpretants. This is the process taken up by Umberto Eco, Floyd Merrell (1997), Jean-Jacques Nattiez and others as constituting 'infinite semiosis'.

Although Saussure and Peirce have been highly influential it would be mistaken to assume that their contributions have led to an orthodox 'methodology' for the study of signs. Rather than denoting a unified discipline, the term 'semiotics' covers a diverse collection of projects relating in some way to 'semiosis'. This last term refers to the activity of signs and may be found in contexts ranging from bio-semiosis (representation in biological systems) to cultural or social semiosis. The patterns of inquiry set by Saussure and Peirce would suggest that systematicity in the study of signs is a primary concern, pointing to a new 'discipline', with definable boundaries and some degree of consensus about its basic terms. Thomas Sebeok promoted the development of such a discipline in his introductory books, drawing on Peirce's divisions of signs. Eco (1976), also, went some way towards marking the boundaries of semiotic study, although he questions the usefulness of such basic terms as Peirce's 'icon'. When semiotics is brought into dialogue with deconstructive and postmodern thought, the very notion of a unified 'methodology' comes under stronger question. Postmodern habits of questioning unified systems of meaning work against the completion of a project such as that envisaged by Peirce, where an architectonic system organized in 'trichotomies' (such as the icon, index, symbol) is ordered to embrace every possible mode of signification. Discourse engaged with deconstructing binary oppositions also opposes Saussure's structuralist bent. Evident in the narratology of Algirdas Greimas is a problematizing of binary oppositions, with the formation of a new pattern of contrasts featuring not two but four terms. Other semioticians (Eco) explore codes without particular concern for oppositional relationships. Deconstructive and postmodern trends do not extinguish projects of semiotic study but call for a constant revision of what that study entails, and renegotiation of its boundary with other disciplines.

Semiotics

2. Musical semiotics.

Studies in musical semiotics reflect the diversity of 'semiotics' generally. They may be divided into two broad types: the structuralist and the semantic or referential. Leonard Meyer (1956) suggested that the latter might be divided into an 'internalist' and 'externalist' form, a distinction that still holds to some degree. Jean-Jacques Nattiez is a dominant figure in structuralist studies, which were given their first impetus by Nicholas Ruwet's segmentational analysis of a *Geisslerlied* (1972). This method of analysis reflects the goals of scientific objectivity set up by Saussure's study of language. Drawing also on the French theorist, Jean Molino, Nattiez postulates a tripartition of musical activity into three domains: the poietic, concerned with modes of creation; the 'neutral', or that which is immanent in the score, and the aesthetic, or domain of a listener's response. Nattiez's form of semiotic analysis belongs properly to the second of these; not concerned with mental acts of either composer or listener, it seeks to elucidate the structures of the score through processes of segmentation and comparison. Recurrent events are identified as belonging to a paradigm, to be tabulated on a vertical axis, while contiguous events appear horizontally, to form the axis of the syntagm. Internal relationships only are of concern. Each segmentational unit is a

'sign', held in relation to other 'signs', without regard to such things as effective connotation or cultural reference.

An internalist semantic approach begins with structures in the score, but seeks to relate them not only to other structures but to ideas with extra-musical reference. These forms of content were labelled by Wilson Coker as 'extrageneric', in contrast to the internal, or 'cogeneric', content derived from purely structural analysis (Coker, 1972). The indirect influence of Peirce is evident in Coker's account of musical 'gesture', which he treats as an aural 'icon' of non-musical gesturing. Coker became conversant with a behaviourist adaptation of Peirce's theory of sign through the work of Charles Morris, which was also influential in Meyer's account (1956) of meaning as expectancy. A more directly Peircean account of musical content, in which gesture receives some emphasis, is given by David Lidov (1987), who seeks to explicate the affective content of musical gesture as an icon of expressive movements with distinctive psycho-physiological motivation. The trichotomy of icon, index and symbol explicated by Lidov is also central to Vladimir Karbusicky's theory (1986) of musical semantics. Karbusicky differs, however, in placing greater weight on music's capacity to create a variety of directional indices (1987). He is concerned, furthermore, with the broad range of interpretants that may be brought by a listener to the hearing of a work.

Peirce's thought plays a subsidiary role in the work of other musical semioticians. Robert Hatten's account (1994) of semantic content in Beethoven relies more on a theory of 'markedness' developed by the linguist Michael Shapiro (1976). Shapiro identifies paired semantic oppositions as typically having a single 'marked' term, one that is more distinctive or limited in its application. Hatten applies this idea to oppositions of stylistic categories or 'topoi' within a composition (Ratner, 1980). Gesture plays an important role in his theory, as it does in those of Coker and Lidov, but Hatten places greater emphasis on its contextualization in a stylistic framework where paired oppositions of gestural types may be observed. A development of the Peircean view of iconicity is implied. In place of an 'iconicity' based on a perception of likeness between musical and non-musical movements, Hatten proposes a theory of correlation between the pairs of terms used to identify marked oppositions in music and their application in non-musical contexts. The need expressed by Eco for a definition of 'icon' that does not rely on a vague notion of similarity finds one solution in this way.

Oppositionality also plays a central part in Eero Tarasti's account (1994) of 'actoriality', a term used to convey the idea of anthropomorphic content (such as 'wilfulness') in tonal processes. Algirdas Greimas's narratological theories are the main impetus for Tarasti's semiotic theory, and also inform Márta Grabócz's analysis of narrative ordering in Liszt. In these semiotic approaches, musical themes or motifs are conceived as functioning symbolically as 'actors' or 'actants' capable of assuming distinctive 'attitudes' and following a narrative course similar to that found in literature. Greimas's theory of narrative ordering is based on two axes. A term (*A*) and its negation (*not A*) are placed on one diagonal axis; a complementary or contrasting term (*B*) and its negation (*not B*) on an opposite diagonal axis, forming a cross. A paradigmatic narrative is taken to follow the course

A-not A-B-not B. 'Excessivity' (*A*) might, for example, be contrasted with 'insufficiency' (*B*) in such a scheme, forming a narrative in which the negation of insufficiency (*not B*) is the final resolution – a state of sufficiency (Tarasti, 1994, p.53). This sequence of events finds application to musical contexts in which the opposition and complementarity of different 'actorial' units may readily be identified.

Other approaches to referential analysis are both flexible and syncretic. A number of authors show a concern for stylistically established 'codes' of meaning, styles and topics, such as those identified by Ratner (1980). Eco's notion of 'code' (1976), developed from Peirce's 'interpretant', allows for an on going process of interpretation, based on the application to music of typologies of varying degrees of generality. Codes of meaning are not approached necessarily in binary pairs, but may be organized in many ways. Their variety is explored by Roland Barthes in *S/Z* (1970). When Gino Stefani describes musical codes, under Eco's influence, he identifies a number of discrete types (Stefani and Marconi, 1987). Robert Samuels (1995) argues instead for a flexible approach, in which the coding strategies used by listeners have no pre-defined limit or technique of analysis. Kofi Agawu (1991) is similarly concerned with developing a multi-dimensional view of the sign, and particularly with showing the mutual interdependence of stylistic topics and internal structural relationships in the Western classical idiom.

Accounts of musical signification with an 'external' or 'cultural' emphasis have been put forward by authors who do not identify themselves as 'semioticians'. The factor distinguishing an approach as 'semiotic' might be taken as a concern with systematicity, starting any investigation with a close structural or stylistic analysis. This is, however, a generalization that is not intractable. A musical interpretation may be less concerned with identifying systematic bases for the attribution of meanings to units than it is with creating a richly described account of how the place of music in its cultural context creates codes of meaning or association. These need not be systematically formed and appraised so long as they are repeated sufficiently often to be recognizable by a given community. The account is 'semiotic' in its broadest sense if it is concerned with the relationship between musical units and other signifying units in a culture. Potential links between a semiotic approach to musical meaning and a wide range of postmodern thought have been explored by Raymond Monelle. The study of musical signification crosses boundaries between the domains of structuralist and cultural study, or the disciplines of 'theory', 'history' and 'ethnomusicology'. It is not a 'discipline' with a closed set of methodologies, authorities and topics, but a wide-ranging set of interpretative projects in which aspects of musical content are appraised both 'internally' and in relation to other cultural domains.

See also [Analysis](#), §I, 5 and 6; [Deconstruction](#); [Hermeneutics](#); [Postmodernism](#) and [Structuralism, post-structuralism](#).

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Semiquaver

(Fr. *double croche*; Ger. *Sechzehntel-Note*; It. *semicroma*; Lat. *semifusa*; Sp. *semicorchea*).

In Western notation the note that is half the value of a quaver, hence its name, and twice that of a demisemiquaver. In American usage it is called a 16th-note. It is the equivalent of the old *semifusa*, first found in 15th-century music. The *semifusa* took the form of either a minim with three flags or a coloured minim (red in black notation, black in the more recent void notation) with two flags. Some sources use the alternative term 'semicroma', while in Spanish writings a *semifusa* is a hemidemisemiquaver (64th-note). The semiquaver is still in regular use, although in common with other notes it now has a round note head. Its various forms and the semiquaver rest are shown in [ex.1a–e](#).



See also [Notation](#), §III, 4(iii) and [Note values](#).

JOHN MOREHEN/RICHARD RASTALL

Semi-reproducing piano.

See [Expression piano](#). See also [Player piano](#) and [Reproducing piano](#).

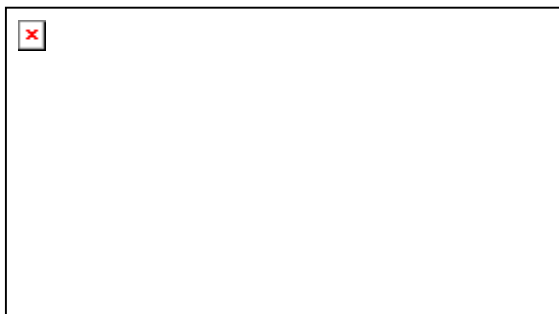
Semitone [half step]

(Fr. *demiton*, *semiton*; Ger. *Halbton*; It. *semitono*; Lat. *semitonium*, *hemitonium*).

The smallest [Interval](#) of the modern Western tone system; in [Equal temperament](#), the 1/12 part of an octave, or 100 cents. The notational system allows three types of semitone to be distinguished: the diatonic, which is the same as a minor 2nd (e.g. e–f, d \flat –d); the chromatic, which is

the difference between a major 2nd and a minor 2nd (hence an augmented unison, e.g. $f-f\flat$; $d\sharp-d$); and the enharmonic, which is a doubly diminished 3rd (e.g. $g\flat\flat-e$, $b\flat\flat-d\flat$; $b\flat\flat-d'$).

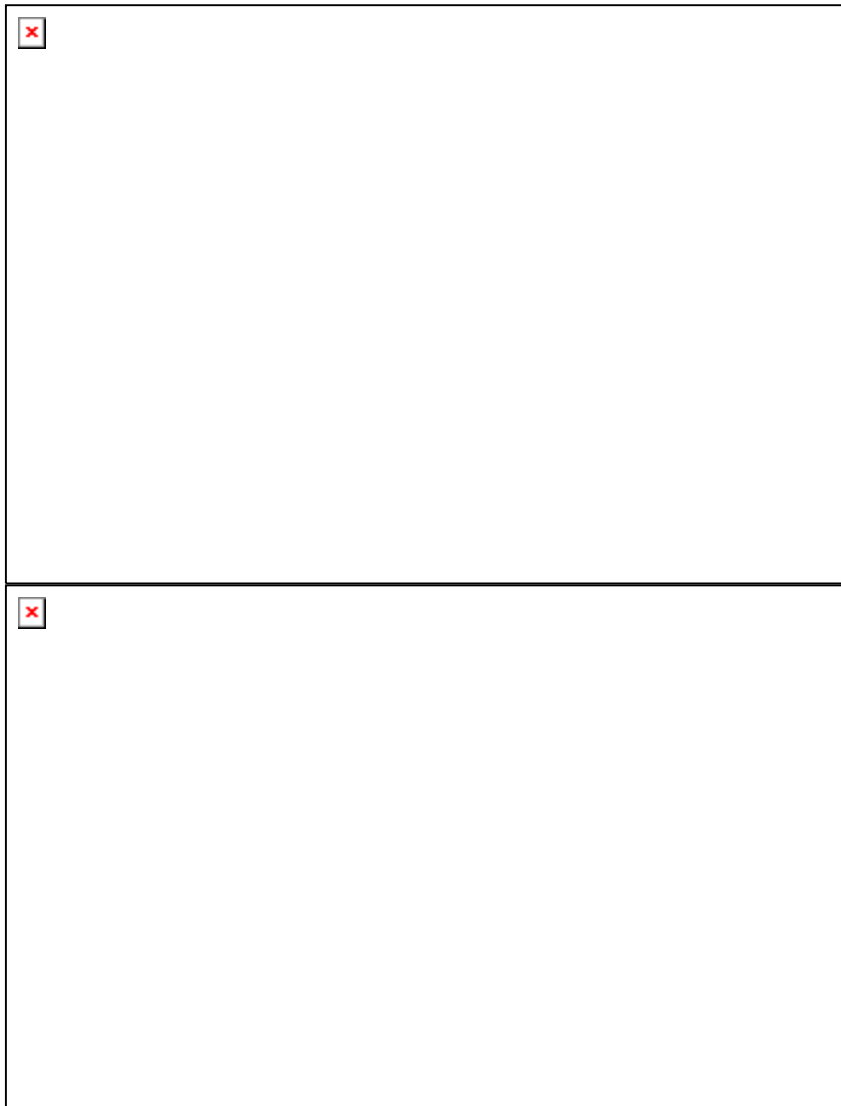
In Pythagorean intonation there are two kinds of semitone, each a different size. The diatonic semitone, often called the **Limma**, is the difference between three octaves and five perfect 5ths (reckoned from C, the interval $b'-c''$, as shown in [ex.1a](#)), a ratio of 256 : 243, or 90.2 cents. The Pythagorean chromatic semitone, called the **Apotomē**, is the difference between seven pure 5ths and four octaves (reckoned from C, the interval $c'''-c\flat''$, as shown in [ex.1b](#)), a ratio of 2187 : 2048, or 113.7 cents. The sum of an apotomē and a limma, then, is equal to a Pythagorean whole tone (ratio 9 : 8), and their difference amounts to a Pythagorean **Comma**, about a quarter of an equal-tempered semitone.



In **Just intonation**, where the pure major 3rd (ratio 5 : 4) amounts to 386.3 cents (almost 1/7 of a semitone smaller than in equal temperament), the relative size of the diatonic and the chromatic semitone is reversed. The diatonic semitone, the difference between an octave and a perfect 5th plus a major 3rd ([ex.2a](#)), gives a ratio of 16:15, or 111.7 cents. There are two sizes of chromatic semitone that are commonly derived, the smaller (and more frequently used) being the excess of a 4th plus two major 3rds over an octave ([ex.2b](#)), a ratio of 25 : 24, or 70.7 cents, the larger being the excess of three 5ths plus a major 3rd over two octaves ([ex.2c](#)), a ratio of 135 : 128, or 92.2 cents. In regular mean-tone temperaments as well, the diatonic semitone is larger than the chromatic semitone.



In tonal music, the notation of a pitch that does not belong to the scale of the prevailing key depends largely on considerations of part-writing, often on the resolution by step to or from that pitch. Since such a resolution normally requires adjacent letters in the musical alphabet (e.g. F to E, G to A), the resolution a semitone up, say, from F is $G\flat$; not $F\sharp$; and the resolution a semitone down from G is $F\sharp$; not $G\flat$; Sometimes a series of semitone resolutions cannot be notated without some compromise of this principle. Compare, for instance, the notation of $f\sharp$ versus $g\flat$ in [ex.3a](#) and [b](#); a more extreme illustration of this is given in [ex.4](#).

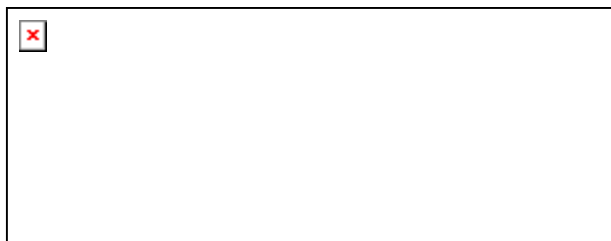


In the 20th century the semitone took on a special significance as the generating unit of the chromatic scale: in most modern theories of 12-note music, intervals are reckoned by the semitone: unison = 0, semitone = 1, whole tone = 2, and so on.

The history of diatonic semitones in performing practice is of special interest. If Pythagorean intonation was favoured as much in medieval practice as in theory, then the semitones of late medieval plainchant and early polyphony were about 10% smaller than those now familiar in equal temperament. In the early 14th century Marchetto da Padova gave explicit preference to high leading notes. But many 15th-century keyboard instruments provided rather large diatonic semitones, at first between any Dorian final and its leading note (see [Pythagorean intonation](#)) and then, with the adoption of [Mean-tone](#) temperaments, elsewhere as well. The large diatonic semitones of mean-tone temperament became so familiar during the Renaissance and early Baroque periods that Mersenne described them in 1637 as one of the greatest sources of beauty and variety in music, and Doni in 1639 asserted that singers at Rome disliked being accompanied by an instrument tuned in equal temperament because of its small semitones. In the 18th century a certain theoretical prestige was enjoyed by 1/6-comma mean-tone temperament and by the corresponding theoretical division of the octave into 55 equal parts, five of which

constituted a diatonic semitone and four a chromatic one. References to this division of the whole tone by Sauveur, P.F. Tosi, Nassare, Sorge (who attributed it to Telemann), Romieu, Quantz, Leopold Mozart and others suggest that equal-tempered diatonic semitones were still regarded as smaller than ideal. Neidhardt said so explicitly in 1732. Yet in the 1670s Christiaan Huygens had expressed preference melodically for a high leading note in the key of E minor (in terms of mean-tone temperament, E–E♭+E) while acknowledging that the lower form (D♭), when available on a keyboard instrument, was more resonant with B in the bass. In an 18th-century ‘good’ unequal temperament, or *tempérament ordinaire*, the semitones varied in size; those among the diatonic notes (E–F, B–C) were larger than those in the ‘remote’ keys (C–D♭, F–G♭ or E♭–F♭, A♭–B). Rousseau, for example, said in his *Dissertation sur la musique moderne* (1743) that in ‘l’accord ordinaire du clavecin’ the key of C minor was more tender than D minor partly because the semitone A♭–G was smaller than B♭–A; he also remarked that singers would duplicate such shadings only when so obliged by their accompanying instruments. Conflicting 19th-century accounts of intonation among singers and violinists (summarized in Ellis’s translation of Helmholtz) leave some doubt whether the preference for small diatonic semitones expressed by such modern artists as Casals and Menuhin was characteristic of musicians throughout the 19th century.

Equal-tempered semitones on the piano may, as E.J. Dent is reported to have demonstrated to the Royal Musical Association (1944) and as Siegmund Levarie and Ernst Levy showed in *Tone: a Study in Musical Acoustics* (Kent, OH, 1968), seem to the ear to vary in size according to their context. Hence for example the a♭ in [ex.5](#) may readily seem lower than the g♭ and thus by implication the semitone A♭–A larger than G♭–A.



WILLIAM DRABKIN, MARK LINDLEY

Semkow, Jerzy [Georg]

(b Radomsko, 12 Oct 1928). Polish conductor. He studied with Artur Malawski at the State Higher School of Music (now the Academy of Music) in Kraków (1948–51), then with Boris Khaikin at the Leningrad Conservatory (1951–3), becoming assistant to Mravinsky with the Leningrad PO until 1956. He had further studies with Kleiber in Prague and with Walter, and was conductor at the Bol'shoy Theatre (1956–8). After working with Serafin in Italy, Semkow returned to Poland as artistic director and principal conductor of the Warsaw National Opera (1959–62). In 1966 he was appointed principal conductor of the Danish Royal Opera, Copenhagen, and was subsequently a frequent guest conductor in other European cities. He made his British début in concerts with the LPO in 1968 and first appeared at Covent Garden in 1970, conducting *Don*

Giovanni. After making his US début in 1968 with the Boston SO, he conducted the Cleveland Orchestra from 1970 to 1971, and from 1975 to 1979 conducted the St Louis SO; there followed a period as conductor of the RAI SO in Rome (1970–82) and another as musical director of the Rochester PO in New York State. Semkow has also appeared with other leading orchestras in the USA and Canada. Semkow has been admired for his interpretations of late Romantic works, and his recordings include contemporary Danish music. He has given premières of works by Robert Simpson and Pierre Wissmer.

MIECZYŚLAWA HANUSZEWSKA

Sempé, Skip (Joseph)

(b San Diego, 8 March 1958). American harpsichordist. After taking the BMus at Oberlin College Conservatory in 1980, he continued his harpsichord studies with Gustav Leonhardt in Amsterdam. In 1986 he founded the Capriccio Stravagante ensemble, of which he is the director. His favoured repertory as a soloist includes the music of English virginalists, the 17th- and 18th-century French *clavecinistes*, and J.S. Bach. As ensemble director he has concentrated on music of Monteverdi and his contemporaries, consort works for strings and continuo and 17th-century operas. With Capriccio Stravagante, Sempé has recorded works by Monteverdi, Buxtehude, Lully and Purcell, striving, as he says, 'to transfer the spontaneity of a live performance to the recorded medium'. Both as soloist and ensemble director he has performed at major musical centres and festivals in Europe and the USA.

HOWARD SCHOTT

Semplice

(It.: 'simple', 'ordinary').

A direction found particularly in Baroque music denoting that the passage so marked is to be performed without any ornament or deviation. The Arietta in Beethoven's C minor Piano Sonata op.111 is marked *adagio molto semplice cantabile*. Variants of the term, suggesting less formality, are *semplicemente* and *con semplicità*.

In Italian, *intervallo semplice* is an interval smaller than an octave.

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

J.A. FULLER MAITLAND/ DAVID FALLOWS

Sempre

(It.: 'always').

A word whose purpose is often to remind the performer of directions which might otherwise be forgotten, as in the scherzo of Beethoven's Third Symphony, where the direction *sempre pp e staccato* is repeated again and again throughout the movement.

J.A. FULLER MAITLAND/R

Senailé [Senallié, Senaillié, Senallier, Senaillier], Jean Baptiste

(*b* Paris, c1688; *d* Paris, 18 Oct 1730). French violinist and composer. His father, Jean Senaillé, a violinist in the 24 Violons du Roi, is presumed to have been Jean Baptiste's first teacher. According to an article in the *Mercure* published eight years after his death, Senaillé studied with the violinist G.A. Piani. Fétis claimed that he also studied with Baptiste, but this appears to be pure conjecture. Senaillé published his first two books of violin sonatas in 1710 and 1712. He must already have been making something of an impact as a violinist in Paris since one of Dornel's *Sonates à violon seul* (1711) is entitled 'La Senaillé'. In January 1713 he was assigned his father's place in the 24 Violons and (apart from an absence of about four years) was associated with the ensemble until his death. Senaillé seems to have spent the years between the publication of his third and fourth books (1716–21) in Italy, though exactly what he did there remains unclear. There is no firm evidence for his having studied in Modena with T.A. Vitali, and the stories of his rapturous reception at the Modenese court, first reported by Titon du Tillet in 1743, can probably be discounted since they embody errors of fact about the ducal family. He was back in Paris by January 1720, when he is listed as one of the violinists who played in the *Ballet de Cardenio*, directed by J.-F. Rebel. In 1722 he took out a privilege for a collection of '*Sonates françoises avec la basse continue et autres pièces de symphonies à deux et à trois parties*'; however, the only new publication after this date was his fifth book of Sonatas of 1727. From 1728 he appeared regularly at the Concert Spirituel and, as the various reports in the *Mercure* make clear, he was acknowledged as one of the leading violinists in Paris. His reputation spread, J.-C. Nemeitz in his *Séjour de Paris* (Leiden, 1727) describing him as 'an excellent violin player, [who] has composed some beautiful sonatas for violin and basso continuo'.

On his death Senaillé's place in the 24 Violons was taken by François Francoeur. The *Mercure* of June 1738 paid tribute to him:

He had spent some time in Italy and had acquired enough of the Italian taste to blend it skilfully with the very attractive French melody. The progress that the violin has since made in France is due to him, for he incorporated quite technically difficult things into his music. Because his *Airs de symphonie* were so attractive and had a certain brilliance, everybody was charmed by them and wanted to learn how to play them – especially at a time when scarcely anyone had begun to familiarise themselves with any music that was at all out of the way.

This writer thought Senaillé 'one of our finest violinists', though not quite Baptiste's equal in 'either vigour or beauty of execution'. As a composer, however, he was considered more skilled than either Baptiste or Mascitti. In 1743 Titon du Tillet summed up Senaillé's achievement as follows:

Senaillé excelled also in the precision and grace with which he played the violin ... He made an agreeable blend of the natural, noble and gracious melody of French music with the learned and brilliant harmony of Italian music, which [combination] pleased persons of good taste.

These early commentators were right in pointing to Senaillé's position as a composer of the 'goûts réunis'. Although virtually all of his sonatas conform to the Corellian four-movement slow-fast-slow-fast template, most of the individual movements are based on French dance forms. The later sonatas seem more italianate; no.8 from book 3 opens with a Largo in which the violin plays brilliant slurred flourishes above a sustained pedal. The bass lines in the later books are often active in the same way as those in Corelli's op.5 (nos.4 and 5 and 'La Folia' particularly). Two sonatas have an obbligato bass part that is distinct from the basso continuo line, i.e. Sonata no.1, in book 2, where the use of alto clef indicates that it is intended for bass viol, and Sonata no.3, in Book 4, where it is marked 'violoncello'. From a violinistic point of view the sonatas are only moderately difficult, though they do represent a significant step forward in the technical demands of French violin music. Books 1 and 2, which make frequent use of *batteries* for example, are in many ways more virtuoso than the later volumes. Only rarely does the music venture into the upper reaches of the fingerboard, though in the brilliant Allegro assai that concludes the last sonata in book 3 there is an extended passage in 7th position.

WORKS

all published in Paris

Premier livre de [10] sonates, vn, bc (1710)

Deuxième livre de [10] sonates, vn, bc (1712)

[10] Sonates ... livre 3, vn, bc (1716)

Quatrième livre de [10] sonates, vn, bc (1721)

[10] Sonates, vn, bc (1727)

Some of the above pieces and others pubd in arrs. and in 18th-century anthologies

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PETER WALLS

Senart.

French firm of publishers. Active in Paris, it was founded by Maurice Senart (*b* Paris, 29 Jan 1878; *d* Paris, 23 May 1962) in 1908 in partnership with B. Roudanez. Senart directed the company alone from 1912 to 1920, when, in association with Albert Neuburger, it was reorganized as the Société Anonyme des Editions Maurice Senart.

Senart rapidly created a large catalogue (5000 works by 1925), including a number of important collections. The first was a series of popularly priced classics, edited by Vincent d'Indy and chiefly selected from the repertory of the Schola Cantorum. The firm later published *Les Maîtres Contemporains de l'Orgue* (8 vols., 1912, ed. J. Joubert); *Musique de Chambre* (extensive periodic collection of vocal and instrumental music with emphasis on modern works, ed. J. Peyrot and J. Rebuffat); *Edition Nationale de Musique Classique* (begun in 1930, including Cortot's editions of music by Chopin, Liszt and Schumann); *Les Maîtres Français du Violon au XVIIIe Siècle* (ed. J. Debroux); *Chants de France et d'Italie*, *Les Monuments de la Musique Française au Temps de la Renaissance* and *Les Maîtres Musiciens de la Renaissance Française* (all ed. H. Expert). The Senart catalogue includes compositions by Cras, Casella, Delannoy, Harsányi, Inghelbrecht, Jaques-Dalcroze, Koechlin, Malipiero, Migot, Milhaud and Rivier, and most of Honegger's early works. Editions Salabert bought the entire catalogue in May 1941. (*DEMF*, ii)

ROBERT S. NICHOLS

Senator, Ronald

(*b* London, 17 April 1926). English composer. He studied at Oxford University with Wellesz (1944–7) and with Arnold Cooke (1957–60) at London University, where he became a senior lecturer (1960–81). From 1981 to 1984, Senator was Professor of Composition at the GSM, with several visiting professorships at universities in Australia, North America and Canada. Senator's style shows the influence of both his teachers, the twin strands of Schoenberg and Hindemith, in its atonal harmony, angular lyricism, and often astringent, stark sonorities, with an eloquent simplicity to underpin the Impressionistic textures and formal designs. His outstanding achievement is the *Holocaust Requiem*, a powerful oratorio based on children's poems from Terezín (Theresienstadt) for cantor, children's choir, choir and orchestra, first performed at Canterbury Cathedral in 1986 under the joint auspices of the Bnai Brith Charity, the United Nations and the West German Government. Nominated for the Pulitzer Prize following its New York première in 1990 under Lukas Foss, it subsequently formed the centrepiece at the 1995 Terezín Fiftieth anniversary commemoration in the presence of the president of the Czech Parliament, with worldwide media coverage. A founder member of the Montserrat Composers' Association of Sacred Music, Senator is also founding director of the National Association of Music Theatre (UK). He has composed six operas and musicals on texts by notable contemporary writers. Many of his chamber and vocal works were written for colleagues, the distinguished singers Sybil Michelow, Jane Manning and Willard White, the violist Rivka Golani, the clarinettist Stanley Drucker and the pianist Miriam Brickman, to whom he is married.

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Choral: Basket of Eggs (nursery rhymes), children's choir, perc, 1965; Streets of London (E. Farjeon), children's choir, perc, 1966; Communal Mass, choir, congregation, org, 1967; Sunday Soon is Past (W.H. Auden), 1969; Sun's in the East (Chin. classical texts, trans. E. Pound), S, str, 1975; Ave regina coeli (motet), 1982; Holocaust Requiem (poems and diaries of child prisoners of Terezín, liturgical texts), nar, S, B, children's choir, adult choir, orch, 1986; A Cartload of Shoes (orat, B. Brecht, P. Levi, M. Angelou and others), nar, S, pf, str, perc, 1996

Inst: Pf Sonata no.2, 1975; Mobiles, pf, perf. 1983 [1st set]; Spring Changes, cl, pf 1983; Polish Suite, va, 1990 [also versions for vn and vc]; Lament for Senesh, pf, str, perc, 1993

Solo vocal: 5 Shakespeare Sonnets, spkr, pf, perf. 1982; A Poet to his Beloved (W.B. Yeats), S, pf, perf. 1984; Greenwood and Paradise (Vaughan Williams after French medieval texts), S, Mez, pf, 1985; Cabaret (W.H. Auden), B, pf, 1989

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Musicolour (London, 1976)

Requiem Letters (London and New York, 1996)

The Gala of Music (Oxford, forthcoming)

MALCOLM MILLER

Sender, Ramón

(b Madrid, 29 Oct 1934). American composer of Spanish birth. After studying in New York with George Copeland (piano) and Elliott Carter (1948–51), he attended the Conservatorio di S Cecilia, Rome, and Columbia University, where his teachers included Henry Cowell. He also studied with Robert Erickson at the San Francisco Conservatory (1959–62) and with Darius Milhaud at Mills College. With Morton Subotnick, he founded and directed the San Francisco Tape Music Center (1961–6), a composer's collective whose members included Buchla and Oliveros. With Ken Kesey and Stewart Brand he co-produced the 1966 Trips Festival (San Francisco), an event that inspired developments in popular and experimental works for the following decade. His interest in spirituality, music and experimental communities led him to explore group-composed functional chants and songs and to co-found the Morning Star Ranch (Occidental, California), an experimental community where he taught yoga, meditation and music (1966–80). His writings include the novel *Zero Weather* (Bodega Bay, California, 1980), the first hypertext-based interactive novel, *The Guide to EverWhere* (Apple CD-ROM Learning Disk, 1988), and numerous essays, treatises and manifestos on topics from experimental tuning systems to theories of clown types.

Many of Sender's works are for mixed media and defy traditional categorization. The *Tropical Fish Opera* (1962) situates four performers around a fish tank on which musical staves have been drawn; performers improvise based on the melodic lines created by the movements of the fish. In *Desert Ambulance* (1964), one of his best-known works, two channels of a three-track tape carry stereo sound to the audience, while the third channel, heard only by the performer, conveys pitches, timing cues and spoken instructions.

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(selective list)

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Tape: Kore, 1961; Traversals, 1961; Kronos, 1962; World Food Series I–XII, 1962–5; Interstices, 1963; Enoughing, 1968; Usheas, 1968; Xmas Me, 1968

Other works: Sound Fields, sextet, 1962; Tropical Fish Opera, 4 insts, 1962; Time Fields, any 6 insts, 1963; Balances, 4 amp str, 1964; Septet, insts, film, 1965; Loopy Gamelans on 'A' and 'B', 4 pfms, 1976; Loopy Gamelan, Oh 'C' Can you Say, children's chorus, 1976; A Tewa Prayer, mixed chorus, 1978; I Have a Dream, mixed chorus, 1978; The Siren Aura-Cleansing Stations, installation, 1996

STEVAN KEY

Sendrey [Szendrei], Alfred [Aladar]

(b Budapest, 29 Feb 1884; d Los Angeles, 3 March 1976). Hungarian-American opera conductor, composer and musicologist. He studied at the university and at the academy in Budapest (1901–5), his teachers including Driesch (philosophy) and Koessler (composition). Thereafter he worked as an opera conductor in Cologne (1905–7), Mülhausen (1907–9), Brno (1908–11), Philadelphia and Chicago (1911–12), Hamburg (1912–13), New York (Century Company, 1913–14), Berlin-Charlottenburg (1914–16), Vienna (Volksoper, 1916–18) and Leipzig (1918–24). He remained in Leipzig as conductor of the Leipzig SO (1924–32) and as a student of musicology at the university (1930–32), where he took the doctorate. In 1932 he was music director of central German radio, Berlin, and taught at the Klindworth-Scharwenka Conservatory. He began to collect materials for a history of Jewish music, but this work had to be continued in Paris, where he was a radio programme director (1933–40). Then he moved to New York and taught at the 92nd Street YMHA (1941–4). In 1945 he went to Los Angeles; there he taught at Westlake College (1945–52) and was music director of the Fairfax Synagogue (1952–6) and Sinai Temple (1956–64). He was professor of Jewish music at the University of Judaism (1962–72), from which he received an honorary doctorate in 1967. His works include an opera (1929), a symphony (1923), and choral and chamber music.

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ISRAEL J. KATZ

Sénéchal, Michel

(*b* Tavery, 11 Feb 1927). French tenor. He studied in Paris, making his début in 1950 at La Monnaie (Brussels), where he sang for three seasons. Established at the Paris Opéra and Opéra-Comique, as well as other French theatres, he sang lyric roles such as Ferrando, Don Ottavio, Tamino, Almaviva, Count Ory, Paolino (*Il matrimonio segreto*), Hylas (*Les Troyens*), Georges Brown (*La dame blanche*) and also many character roles. In 1956 he sang Rameau's *Platée* at Aix-en-Provence, scoring a triumph in the travesty role of an elderly nymph, which he repeated at Amsterdam, Brussels and the Opéra-Comique (1977). Other roles in this category included Erice (*Ormindo*), Monsieur Triquet, Scaramuccio (*Ariadne auf Naxos*), Trabuco (*La forza del destino*), Valzacchi, Rodriguez (*Don Quichotte*) and Teapot/Arithmetic (*L'enfant et les sortilèges*). He sang Gonzalve (*L'heure espagnole*) at Glyndebourne (1966); the Brahmin (Roussel's *Padmâvatī*) at Florence (1971); Don Basilio and Le Dancaïre (*Carmen*) at Salzburg (1972–88), and Don Jerome in the French première of Prokofiev's *Betrothal in a Monastery* at Strasbourg (1973). Having made his Metropolitan début in 1982 as the four *Contes d'Hoffmann* tenor comics, he returned as Don Basilio and Guillot (*Manon*). In 1985 he created Fabien in Landowski's *Montségur* at Toulouse and Pope Leo X in Boehmer's *Docktor Faustus* at the Opéra. Sénéchal's high, smooth, agile voice and unrivalled ability as a character actor commended him to record companies, for whom he recorded many of his comprimario roles with rare style and unstinting enthusiasm. He made a particularly notable contribution to the Offenbach discography.

ELIZABETH FORBES /ALAN BLYTH

Senefelder, Alois

(*b* Prague, Nov 1771; *d* Munich, 26 Feb 1834). Bavarian actor and playwright and the inventor of lithography. He was the son of Franz Peter Senefelder, an actor who joined the court theatre of the Elector of Bavaria in 1778. Educated first at the Munich Gymnasium and the Electoral Lyceum, he then followed his father's wishes and studied law at Ingoldstadt

University; however, after his father's death he left the university and took up acting.

Even as a student he had written successful plays, and as he wrote more he sought a cheap method of printing them because letterpress and engraving were very expensive. He first experimented with etched Solnhofen stone (apparently in ignorance of the fact that this process had been in limited use since 1550) and in association with Franz Gleissner (a composer and player in the electoral band) printed some music in 1796 and early 1797 which was issued by the Munich music publisher Falter. Later Senefelder discontinued etching and perfected his 'chemical printing'. He wrote on the stone with greasy ink and coated the surface with a mixture of water, acid and gum arabic. He inked the surface and the ink was absorbed by the writing. The resulting impression could be taken directly from the surface of the stone. The first music so printed was a selection from *Die Zauberflöte* made by Franz Danzi.

Thenceforward, almost until his death, Senefelder continued to experiment and improve the process (see [Printing and publishing of music, §I, 5](#)), which had vast commercial possibilities. He received a 15-year privilege in 1799 and, in partnership with the influential music publisher J.A. André of Offenbach, began to develop lithography throughout Europe. Late in 1800 Senefelder went to London where he received letters patent on 20 June 1801; he established his Chemische Druckerey in Vienna on 27 July 1803 (see [Haslinger](#)).

From its early days, lithography was used for the reproduction of works of art as well as for music. The famous *Specimens of Polyautography* (London, 1803) is an example of the delicacy of this new medium and the inspiration it could give to artists. But it was in the cheap, clear printing of music that there lay the most far-reaching benefits of lithography and its revolutionary development later in the 19th century. Senefelder himself described his work in *Vollständiges Lehrbuch der Steindruckerey* (Munich, 1818), which was translated into English by A. Schlichtegroll as *A Complete Course of Lithography* (London, 1819/R) and later as *The Invention of Lithography*, translated by J.W. Muller (London, 1911).

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ALEC HYATT KING

Senegal

(Fr. République du Sénégal).

Country in West Africa. It has an area of 196,190 km² and a population of 9.49 million (2000 estimate), approximately 92% of whom are Muslim. The Senegal river defines the northern boundary with Mauritania and eastern border with Mali. The Gambia river defines the country of the same name, which cuts through the middle of Senegal (see [fig.1](#)). The region south of The Gambia, called Casamance, is lush compared to the dry north. Senegal has undergone strong Islamic influence via its northern region in the Sahel, and early, prolonged European contact via its western border along the Atlantic coastline. The hereditary professional musician, oral historian and praise-singer ([Griot](#)) is prominent in the socially differentiated societies of the Wolof, Haalpulaaren (Tukolor, Toucouleur, FulBe or Fulani) and Mandinka. Senegal is well known for its drumming and dance traditions, especially the Wolof *sabar* ensemble, its Mandinka *kora* players and its wealth of urban popular music groups.

Information on ethnic groups in Senegal who are predominant in neighbouring countries is given in the articles on [The Gambia](#) and [Guinea](#) (Mandinka, FulBe), [Guinea-Bissau](#) (Balanta, Jola, Manjak or Mandyak), [Mali](#) (Maninka, Bamana or Bamara) and [Mauritania](#) (Moors or Maures).

See also [FulBe music](#).

1. [Ethnic groups, historical background and documentation.](#)
2. [Government institutions.](#)
3. [Main musical forms and features.](#)
4. [Modern developments.](#)

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ERIC CHARRY

Senegal

1. Ethnic groups, historical background and documentation.

When the Portuguese first reached West Africa, at the mouth of the Senegal river in the mid-15th century, they found a conglomeration of well-established states in the north-west (Jolof or Djolof, Walo, Bawol and Kajor or Cayor) associated with Wolof speakers, and Serer states (Sin or Sine and Saluum or Saloum) just north of the Gambia river that had been in existence for perhaps a few centuries. The Mandinka Kabu empire, centred in Guinea-Bissau with extensions north into southern Senegal and The Gambia, was at that time a tributary of the Mali empire. Smaller stateless

peoples such as the Jola, Manjak and Balanta may have been pushed westwards to their present location in the Casamance due to Mandinka migrations from Mali.

In the mid-19th century the French began military campaigns inland, resulting in the formation of the colony of French West Africa in 1895, which included Senegal. As the sub-Saharan African country closest to Europe by sea, Senegal shows more French influence than most of West Africa, aided in part by close political ties with France.

Portuguese travel accounts dating from the mid-15th century, along with French and British accounts beginning in the early 17th century, provide sporadic descriptions of musical activity in Senegal. Plucked lutes, drumming and dancing, and the very public roles of *griots* as praise-singers and members of royal retinues were noted. *Griots* were often described as beggars, perhaps indicating a collapse of the traditional patronage system in the Senegambia region. Occasionally, reports show sympathy and marked insight into the roles of *griots* as verbal and musical artisans, in line with other artisan groups such as blacksmiths and leatherworkers. Photographs of musicians from the late 19th century may be found in the Bibliothèque Nationale, Paris (Fierro, 1986). The earliest sound recordings probably date from anthropologist Laura Boulton's expedition in the early 1930s.

Senegal

2. Government institutions.

Before independence, an important centre for the integration and dissemination of French culture, including popular music and theatre, was the Ecole Normale William Ponty, the first institution of higher education in French West Africa, drawing students from throughout West Africa. After World War I, Ecole Ponty, originally established to indoctrinate the sons of local rulers into French culture, trained interpreters, teachers and civil servants. After several relocations, it became the Ecole Normale Supérieure in Dakar. The most musically influential alumnus was the Guinean Fodeba Keita, founder of Les Ballets Africains. The hundreds of thousands of returning African soldiers who had fought in Europe during World War I and World War II were another important source for the importation of European culture and musical instruments.

Since independence in 1960, the Senegalese government has actively promoted performance and research in the local arts through several institutions. The Archives Culturelles, established in 1967, is charged with collecting photographs, slides, sound recordings of music and oral traditions, and films of local culture. The Ensemble Lyrique Traditionnel, specializing in traditional instrumental and vocal music, Ensemble National de Ballet la Linguere, the international touring dance group, and the Ensemble National de Ballet la Sira Badral, the domestic dance group, are all attached to the Daniel Sorano National Theatre, which was inaugurated in 1965. The Conservatoire de Dakar, established in 1948 as a centre for training in European music, has attracted musicians from neighbouring countries, especially Guineans who would become leaders in the modernization of their local musics in the late 1950s. Renamed the Ecole des Arts just after independence, it opened a division of traditional music

offering training in *kora*, *bala*, *riti*, *xalam* and various drums. In 1978 its name changed again to Conservatoire National de Musique, de Danse, et d'Art Dramatique. A noted research institute for studies of sub-Saharan Africa called the Institut Fondamental d'Afrique Noire (IFAN) was founded in 1938 and is part of the University of Dakar (now called University Cheikh Anta Diop). Dakar was host to the first World Festival of Negro Arts in 1966.

Senegal

3. Main musical forms and features.

Certain musical traits are shared by neighbouring peoples, cutting across barriers of language and ethnicity, while others are markers of identity, unique to local communities. Major broad musical features distributed in varying ways include: hereditary professional musicians; fields of related musical instruments such as plucked lutes (in the north), calabash spike harps (in the south) and drums; Muslim-influenced vocal and instrumental styles; and drumming associated with fibre-mask figures (in the south).

Certain kinds of music-making, singing and speech are the exclusive domain of hereditary professionals called *griots* by the colonial French and Europeans, but known locally as *gewel* (Wolof), *gawlo* (Pulaar, pl. *awlube*) and *jali* (Mandinka, pl. *jalolu*). They are part of a larger artisan class known collectively as *nyeenyo* (Wolof and Pulaar) or *nyamaalo* (Mandinka), which can include blacksmiths, leatherworkers and weavers. Among the Mandinka there are also *finolu* (sing. *fin*: public speaker, genealogist, praiser), who do not sing. The artisan class is patronized by the other main class in these societies: non-artisanal freeborn leaders, warriors and farmers, known in local languages as *geer* (Wolof), *dimo* (Pulaar, pl. *rimbe*) and *foro* (Mandinka). *Griots* have adapted to new patronage systems by joining government-sponsored ensembles, appearing on radio and television and recording cassettes and CDs for local and international markets. Music-making in the smaller societies that predominate in the south is less professionalized.

Due to extended contact, close relationships may be found among the drumming traditions of the Wolof, Serer, Mandinka and Jola, with similar instruments and rhythms shared by several of these groups (for a chart of the distribution of musical instruments among ethnic groups see Table). Drumming in Senegal is dominated by the Wolof *sabar* ensemble, which has spread beyond its borders. The ensemble is open-ended, consisting of varying sizes and numbers of two different kinds of single-headed drums, all of which are played with one long thin stick and one bare hand. The *nder* (also called *sabar*) and *mbung-mbung* are open at the bottom and are higher pitched than the *lambe*, *chol* and *gorong*, which are heavier and are all closed at the bottom. In contrast to other parts of West Africa, the *sabar* ensemble has no accompanying bells or shakers. In the 1980s Doudou Ndiaye Rose launched an innovative *sabar*-based ensemble of several dozen players, including female in-laws, with great international success, conducting his ensemble through extensive memorized compositions.

TABLE 1: *Ethnic groups
and their musical
instruments*

	Chord ophon es	Aero phon es	Idio pho nes	
<i>Ethnic group</i>	<i>plucked lute</i>	<i>bow harp</i>	<i>flute</i>	<i>xylophone drums</i>
Wolof	xalam	riti		sabar, nder, lambe, chol, gorong, mbung- mbung, tama, tabala
Fulbe	hoddu	gna bolon gna yur	serdu	horde (half calabas h)
Serer	molo	moolar		junjung, hal calabas h
Mandinka	kontingo	kora		bala(fotangtan n) go, junjungo , tama
Serahuli	gambar	re simbingo, bolon		
Jola		furakaf		bugarab (u)
Balanta Bassari			kadj	andand an, bembren dye
Koniagi		anyanyi r		
Moor	tidinit	ardin		tabl

The Mandinka drum ensemble known as *seruba*, named after a musical event in which they play, consists of three drums: the accompanying *kutirindingo* and *kutiriba*, and the lead *sabaro*. The method of attaching the head, similar to that on the Wolof *sabar* drums, and the name *sabaro*

indicates a possible Wolof influence. FulBe from the Firdu region near eastern Gambia play a three-drum set identical to that of the Mandinka.

The *tama*, a small double-headed hourglass drum (fig.2), is played by the Wolof, and it is a prominent fixture in popular music groups. Mandinka *jalolu*, especially those with recent ties to Mali, also play the *tama*, as well as the *junjung*, a relative of the Malian *dundun*, which is also played in ensembles by Serer. The FulBe *horde*, a half-calabash, is usually played by an acrobat who strikes it with rings on the fingers holding the opening against his chest. Serer women use their bare hands to play large spherical calabashes with small holes at the top, and sing along. An upside-down calabash placed in a basin of water is also played by women. The Jola dance to the *bugarabu*, a set of three or four large drums played by a single person with bare hands usually wearing jingles on his wrists, often accompanied by women clapping long wooden blocks. One soloist playing several drums, such as the *bugarabu*, is rare in the Senegambia region. The *jembe*, more prominent in Mali and Guinea, is played by Bamana migrants in Tambacounda and in isolated communities elsewhere in the country. Through the Qadiriyya Sufi order, ensembles of large Arabic *tabala* drums are used during religious celebrations mixing Arab and Wolof traditions.

Two different frame xylophones are used in Senegal: the large Balanta *kadj*, local to the Casamance, played by two musicians on a single instrument, and the *bala* of Mandinka *jalolu*, an import from Guinea. Balanta xylophone music, with its use of parallel 3rds and frequent starts and stops, has exerted some influence on neighbouring Mandinka *kora* music and local guitar styles. Bassari (Basari) and Bedik (Budik) youth involved in initiation ceremonies play xylophones consisting of a few slats placed across the outstretched thighs, a hollowed tree trunk or a hole dug in the ground.

Two varieties of plucked lutes are played throughout Senegal: wooden trough-resonator lutes with fan-shaped bridges, such as the Wolof *xalam*, FulBe *hoddu* and Mandinka *kotingo*, all played by *griots*; and lutes with small calabash resonators and a cylinder-shaped bridge, such as the one-string FulBe *molo*. Wolof *gewels* play two sizes of *xalam*: *nder* (smaller, higher pitched, lead instrument) and *bopp* (larger, lower pitched, accompanying instrument). The *riti*, a one-string fiddle (fig.3), may be of Serer origin, or the Wolof name for the FulBe *gnagnur* (*nyanyur*) or *moolar*. The Koniagi (Konyagi) are the only Tenda group to play a fiddle (*anyanyir*), perhaps a borrowing from their FulBe neighbours. Calabash harps include the Mandinka *kora* played by *jalolu*, the Jola hunter's harp called *esimbin*, *furakaf* or *simbingo*, the Moorish *ardin* and the *bolon*, played by FulBe and others. The guitar is widespread and has absorbed local influences wherever it is played.

FulBe play the *serdu* (three-holed side-blown flute) over a wide geographic spread, and wind instruments such as flutes, whistles and trumpets are common among the Tenda.

The Senegalese Sahelian style of praise-singing closely associated with Wolof and Haalpulaaren *griots* in the north, as well as the Mandinka *jalolu*, who would have brought the tradition with them from Mali and Guinea,

bears a marked concordance with Muslim vocal styles; it is monophonic, highly ornamented, melismatic, heptatonic and improvised. The style is typified by vocal soloists accompanied by one or two plucked lutes, such as the *xalam*, *hoddu* or *kontingo*, played by *griots*. This vocal and instrumental style is part of a larger widespread tradition through Mali and Guinea associated with the royalty of past empires. Although vocal intonation may be similar to that used in the European major scale, Wolof singing is marked by occasional tones lying between the flat and natural seventh degree, and the natural and sharp fourth degree. The strength of the various Sufi orders and their requisite literacy in Arabic helps to explain the influence of Muslim vocal aesthetics, but the nature of the transmission needs further documentation. The possibility that many *muezzins* may be drawn from the ranks of Wolof and Haalpulaaren *griots* deserves more attention. Heterophonic choral singing differing markedly from *griot* praise-singing can be heard among the Tenda.

The instrumental music of *griots* appears to have some degree of theoretical conformity despite language differences. For example, lutes are typically played in pairs with one assuming an accompaniment role and the other a leading role called *ardin*. Wolof *xalam* performances feature two kinds of playing: *fodet*, a basic melody played over and over again, often with variations, and *tukull*, improvisatory interludes. This corresponds with the Mandinka *kora* terms *kumbengo* and *birimintingo*. The Wolof *fodet* and Mandinka *kumbengo* refer to both a tune (or accompaniment pattern) and a tuning. String music typically consists of melodies, a fixed number of beats long (often 8, 12 or 16), that are continuously repeated, often with subtle variations.

In the Wolof and Mandinka drum ensembles accompanying drums play short patterns, while one lead instrument interacts with dancers. Dancing usually takes place within a circle, with dancers emerging one or two at a time to confront the lead drummer for short periods, after which they run back to join the circle. Jola and Mandinka dance styles, with torsos bent forward and outstretched arms waving, differ significantly from Wolof styles, which feature straight backs, eyes focussed forwards or upwards, and great angular flexibility in the knees. Early detailed descriptions of singing, instrument playing and dancing can be found in M.J. de la Courbe (1913) and other French and British travel writings.

Praise-singing can typically be heard at public occasions, such as marriage celebrations and television or radio broadcasts. Major historical figures, such as El Hajj Umar Tall, the legendary Wolof ancestor Njanjan Ndiaye and 19th-century leaders Lat Dior, Alfa Yaya and Fode Kaba, have praise-songs dedicated to them that are usually accompanied by a variety of plucked lutes. Communal singing may occur in a religious Muslim context or among young people during rites of passage.

Typical occasions for drumming include circumcision and excision ceremonies, marriage celebrations and during agricultural labour. Professional wrestling matches are widespread in the Senegambia region and are also an important occasion for drumming. Wrestlers from different ethnic groups are often pitted against each other accompanied by their own drummers. In the Casamance and The Gambia figures wearing fibre-

masks who dance to drumming associated with male circumcision ceremonies are widespread and mark the northern limit of West Atlantic mask traditions.

Senegal

4. Modern developments.

The growth of popular music in Senegal has followed similar patterns to that of neighbouring Guinea and Mali: sparse recording up to the time of independence; a strong Cuban influence in the 1960s; the gradual assertion of local musical traditions in the 1970s, and an emergence into the world arena in the mid-1980s with several artists holding major European and American recording contracts. A six-CD series (*Senegal Flash*) surveys some of the popular landscape of the 1970s and early 1990s. Numerous Senegalese bands were active in the 1970s and 80s, and many launched the solo careers of a large number of male vocalists. Some of the major bands include: Orchestre Baobab (formed in the early 1970s), which featured vocalist Thione Seck; Super Diamono, which featured vocalist Omar Pene; Toure Kunda, made up of brothers of Serahuli (Soninke) origin from the Casamance; and Xalam, who emigrated to France shortly after they were formed in the early 1970s. The most internationally renowned singers include [Youssou N'Dour](#), [Baaba Maal](#), Ismael Lo and most recently Kine Lam (a female *gewel*). Articles about these and other Senegalese groups appear regularly in the British monthly *Folk Roots*.

Popular female singers typically come from the ranks of *griots*, such as Wolof *gewels*, and are steeped in the traditional social relationships that encourage praise-songs to their freeborn patrons (*geer*, *dimo* or *foro*). Male singers, who often do not come from *griot* families, have embraced the *griot* tradition but have reshaped it to the modern Senegalese context, wherein the widespread Sufi *marabout-taalibe* (religious master-disciple) relationship provides an alternate model. Songs dedicated to Sufi leaders, especially the Mourid founder Shaykh Amadu Bamba Mbacke, are a favourite vehicle.

Senegal

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Senese.

See [Ansanus S.](#)

Senesino [Bernardi, Francesco]

(*b* Siena; *d* ?Siena, by 27 Jan 1759). Italian alto castrato. His nickname was derived from his birthplace. He sang operatic roles in many Italian theatres: in Venice (1707–8, 1713–14), Vicenza (1708, 1714), Bologna (1709, 1712), Genoa (1709–12), Rome (1711), Reggio nell'Emilia (1712–13, 1715, 1717), Ferrara (1712), Brescia (1714), Florence (1715), Naples (1715–17) and Livorno (1717). He was engaged for Dresden from 1 September 1717 at the huge salary of 7000 thaler and the use of a carriage, and sang in Lotti's *Giove in Argo* (1717), *Ascanio* (1718) and *Teofane* (September 1719). He was dismissed early in 1720 for insubordination at the rehearsals of Heinichen's *Flavio Crispo*, when he refused to sing one of his arias and tore up Berselli's part. Handel, who had been instructed to engage him for London, heard him in *Teofane* and opened negotiations; Senesino sent Riva a power of attorney to accept the Royal Academy's offer of a contract for 3000 guineas and he joined the company for its second season in September 1720. He made his début at the King's Theatre on 19 November in Bononcini's *Astarto* and remained a member of the company until June 1728, singing in all 32 operas produced during this period. They included 13 by Handel, eight by Bononcini and seven by Ariosti. Senesino's success was spectacular from the start; Mrs Pendarves described him in *Astarto* as 'beyond Nicolini both in person and voice', and he was constantly eulogized in newspapers and private letters in such terms as 'beyond all criticism' (of his performance in Handel's *Giulio Cesare*). However, his arrogant temper clashed with that of the imperious Handel as early as 1720, when according to Rolli the composer earned his resentment by calling him 'a damned fool'.

After the break-up of the Academy in 1728 Senesino is said to have invested his London profits in a fine house in Siena with an inscription over the door that 'the folly of the English had laid the foundation of it'. He sang in Paris in 1728, Venice in 1729 and Turin in 1730. He apparently gave Handel a cold reception when they met in Italy, but in August 1730 he was re-engaged by Handel and Heidegger for the second Academy, this time at a salary of 1400 guineas, and arrived in October as a replacement for

Bernacchi. According to Lord Harcourt, continental judges thought Bernacchi the finer singer and were puzzled by Senesino's English reputation. In the next three years he sang in four new Handel operas and many revivals, and in the first two London seasons of oratorio (1732–3), playing Ahasuerus in *Esther* (in English), Acis, and Barak in *Deborah*. His popularity was almost as great as before, but his increasing antipathy to Handel came into the open in June 1733, when a movement to set up a rival company was inspired by Senesino, Rolli and their partisans among the aristocracy. This became the so-called Opera of the Nobility, which occupied Lincoln's Inn Fields in the following season and the King's Theatre from autumn 1734, with Porpora as chief composer and Senesino, Farinelli, Bertolli, Montagnana and later Cuzzoni as the leading singers. In three seasons (1733–6) Senesino sang in five operas by Porpora and in operas by Bononcini, Hasse, Handel (*Ottone*), Sandoni, Veracini and Campi; his last new part was Apollo in Porpora's serenata *La festa d'Imeneo* in May 1736. He was so moved by Farinelli's singing in Hasse's *Artaserse* that he forgot the character he was playing and embraced him on the stage; but 'several masters, and persons of judgment and probity' assured Burney that Senesino made a profounder impression in London than Farinelli or any of his successors. When he left, a song called *The Lady's Lamentation for the Loss of Senesino* haunted the theatre bills for several years.

Senesino sang in Rimini and Turin in 1737, in several operas in Florence in 1737–9 and privately in a duet with the future Empress Maria Theresa. In the summer of 1739 he refused an invitation to Madrid on grounds of age, but was engaged for the winter season in Naples at a salary of 800 doubloons (3693 ducats). Although de Brosse was enchanted by his singing and acting, the public condemned his style as old-fashioned. His last known performances were in Porpora's *Il trionfo di Camilla* at the S Carlo in 1740. A final glimpse of him is caught in March of that year, when Horace Walpole met him returning to Siena in a chaise: 'We thought it a fat old woman; but it spoke in a shrill little pipe, and proved itself to be Senesini'. His porcine features appear in many caricatures by A.M. Zanetti and Ricci in the Cini collection (see illustration) and at Windsor Castle, and in mezzotints by A. van Halcken (1735, after Hudson) and Krikall (after Goupy). An engraved caricature by J. Vanderbank shows Senesino in a scene probably from Ariosti's *Coriolano* (for illustration see [Berenstadt, Gaetano](#)). Evidence of his death comes from the diary of the Florentine Nicolo Susier, who on 27 January 1759 noted that the death of 'Antonio [sic] Bernardi detto il Senesino' had been reported from Siena (see R.L. and N.W. Weaver).

Senesino's quality as an artist may be estimated from the series of superb parts Handel composed for him. Of his 20 roles in Handel's operas, 17 were original: Muzio Saevola, Floridante, Ottone, Guido in *Flavio*, Julius Caesar, Andronico in *Tamerlano*, Bertarido in *Rodelinda*, Luceius in *Scipione* and the title roles in *Alessandro*, *Admeto*, *Riccardo Primo*, *Siroe*, *Tolomeo*, *Porro*, *Ezio*, *Sosarme* and *Orlando*. He also sang Radamisto, Arsace in *Partenope* and Rinaldo, with earlier music supplemented or transposed. His compass in Handel was narrow (*g* to *e*" at its widest, but the *g* appears very rarely, and many of his parts, especially in later years, do not go above *d*"), yet he was equally renowned for brilliant and taxing

coloratura in heroic arias and expressive *mezza voce* in slow pieces. Quantz's statement that he had 'a low *mezzo-soprano* voice, which seldom went higher than *f*' probably refers to his earliest years. Although the impresario Zambecari wrote slightly in 1715 of his acting and delivery of recitative, in both respects he was regarded as outstanding in London. Hawkins said that 'in the pronunciation of recitative [he] had not his fellow in Europe', and Burney quoted the opinion of many who heard him that he was unsurpassed in the accompanied recitatives of *Giulio Cesare* and *Admeto*. According to the same writer his best style was 'pathetic, or majestic', but his 'articulate and voluminous voice' could bring off the most difficult divisions. Perhaps the best all-round judgment is that of Quantz:

He had a powerful, clear, equal and sweet contralto voice, with a perfect intonation and an excellent shake. His manner of singing was masterly and his elocution unrivalled. Though he never loaded Adagios with too many ornaments, yet he delivered the original and essential notes with the utmost refinement. He sang Allegros with great fire, and marked rapid divisions, from the chest, in an articulate and pleasing manner. His countenance was well adapted to the stage, and his action was natural and noble. To these qualities he joined a majestic figure.

His private character by all accounts was very different, marred by touchiness, insolence and an excess of professional vanity. His intrigues were largely responsible for the split with Handel in 1733. Early in 1724 he insulted Anastasia Robinson at a public rehearsal, 'for which Lord Peterborough publicly and violently caned him behind the scenes'.

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WINTON DEAN

Senet.

Sennet.

Senff, Bartolf Wilhelm

(*b* Friedrichshall, nr Coburg, 2 Sept 1815; *d* Badenweiler, 25 June 1900). German music publisher. He served his apprenticeship with the music publisher K.F. Kistner in Leipzig, and in 1843 founded the periodical *Signale für die musikalische Welt*, which he edited up to his death. He left Kistner in 1847 to set up an independent publishing house that issued works by Schumann, Liszt, Brahms, Schubert, Bruch, Rubinstein, Bülow, Marschner, Raff, Hiller, Reinecke, Reitz and others; his catalogue of 1898 also includes 46 operas (with piano reductions by Kleinmichel). In his capacity as editor of *Signale* he was often reproached with being lukewarm towards Wagner. After his death the publishing firm was managed by his niece, and in 1907 it was sold with the *Signale* to Simrock.

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THEODOR WOHNHAAS

Senfl [Sennfl, Sennfli, Senfelius, Senphlius], Ludwig

(*b* ?Basle, *c*1486; *d* Munich, between 2 Dec 1542 and 10 Aug 1543). Swiss composer active in Germany. He was the most significant representative of Netherlandish–German motet and lied composition in German-speaking regions during the Reformation.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

MARTIN BENTE/CLYTUS GOTTWALD

Senfl, Ludwig

1. Life.

Senfl may have lived in Zürich from 1488, for his father was probably a certain Bernhart Sänfli from Freiburg who became a citizen of Zürich in that year. On Senfl's own testimony he became a choirboy in Emperor Maximilian I's Hofkapelle in 1496; he probably joined it in Augsburg shortly before it was disbanded and reorganized in Vienna. In 1497 Isaac was made court composer there and on 20 July 1498 Georg Slatkonia, the former canon and Kantor, was appointed Singmeister. In 1500 Isaac and the Kapelle accompanied the emperor to Augsburg for the meeting of the Reichstag; Senfl was probably there, unless his voice had changed, in which case he would have been training for the priesthood. In 1516 choirboys whose voices had broken received a grant for three years' study in Vienna, and Senfl probably studied there between 1500 and 1504 under a similar arrangement. He stayed briefly in Zürich in 1504 but apart from that he was always with the Kapelle. He must have become at least a priest of the lower orders, as the petition for the living at Basle Cathedral

that the emperor obtained for him in 1508 described him as 'clericus'. In spite of this clerical position, his membership of the Kapelle shows that he was a full-time musician, probably also studying composition with Isaac. From 1507 Senfl stayed with the Hofkapelle in Konstanz during the Reichstag, remaining there with Isaac until 1508 or 1509. In April 1508 Isaac was commissioned by the chapter of Konstanz Cathedral to compose a cycle of Offices for the Konstanz use; he delivered part of the commission a year later, but it was not until November 1509 that the rest was sent to the chapter. Senfl collaborated as his copyist, and claimed to have copied some 16 choirbooks under Isaac's direction. A large portion of the manuscript was later printed by Formschneider as the *Choralis constantinus* (Nuremberg, 1550–55).

Senfl may have gone to Florence after 1508, for in May 1510 the emperor gave him a living at S Michaelis de Englario in the diocese of Verona. In the relevant documents, he is not accorded any specific function with the Kapelle, the only references being to 'cantores', and his name is absent from a list of imperial singers of 1512, suggesting either that his role in the Kapelle was more that of a composer, or that he was still with Isaac in Italy. Isaac and Senfl appear to have started work on the Konstanz commission in Italy, for the original choirbooks (*D-Mbs Mus.35–8*) are copied partly on paper used in Italy around 1510. Music by Senfl was included as early as the first layers of this large collection. Mainly, however, he helped Isaac to prepare the fair copies of the finished compositions.

By 1513 Senfl was probably back in the service of the Kapelle, then in Vienna, and he took over Isaac's position there: in the extensive inscription to *En opus musicum festorum dierum* he called himself 'Isaac's pupil, who on his teacher's death was appointed to succeed him by order of His Imperial Majesty'. During this time Senfl was actively involved with discussions in Viennese humanist circles on questions of poetic metre and musical rhythm. According to Tritonius, Vadian and Minervius, Senfl was expected to realize their aim of giving appropriate metric shape to the poetic verse of classical odes. The influence of this circle of Viennese scholars extended beyond Austria and Bavaria, and made Senfl known to musicians and scholars throughout the whole of German-speaking Europe. As early as 1512 his first lieder had appeared both in manuscript and in the first German musical anthology (RISM 1512¹).

In a letter to Vadian written in the spring of 1518, Hofhaimer mentioned a hunting accident in which Senfl lost a toe. Senfl apparently suffered from this injury for almost a year, although he was back in Augsburg for the opening of Maximilian's last Reichstag in 1518. This was a particularly splendid series of events and provided Senfl with an important opportunity to demonstrate his talent as a composer. Towards the end of the Reichstag, Luther came to Augsburg for his famous examination before Cardinal Cajetan. As the guest of the imperial counsellor and Augsburg patrician Konrad Peutinger, he would have met Senfl and probably heard rehearsals of his compositions.

The emperor died early in 1519 and Costanzo Festa's motet *Quis dabit oculis nostris* was performed at the funeral. The text was slightly altered for the occasion, and, perhaps as a result, it was ascribed to Senfl when

printed in 1538. In 1520 the major part of Maximilian's household was disbanded by order of Charles V; the musicians received a small sum of money and were dismissed. Some of them, including Senfl, hoped to be appointed by the new emperor, and went to Augsburg to meet him. For four years Senfl attempted unsuccessfully to be accepted by him as a musician and composer. Charles, however, preferred his Spanish musicians, and Senfl's hopes turned towards King Ferdinand. He refused other offers, and instead repeatedly approached the two rulers, not least on account of the written promise he had received from Maximilian of a yearly payment of 150 gulden, but which had been reduced to 50 gulden on the emperor's death. Senfl's right to the 50 gulden was confirmed, but he fought in vain for almost 20 years to receive the yearly payment.

During his stay in Augsburg between 1519 and 1520 Senfl prepared the first German printed anthology of motets, which was brought out in 1520 by the local publishers Grimm & Wirsung (1520⁴). The motets by Isaac, Josquin and Senfl in this collection can be considered a representative selection from the imperial Kapelle's repertory.

The years 1521–3 were the most difficult of Senfl's life. At the peak of his career as composer at the emperor's court, he was obliged to fight for years to secure recognition of his rights and a position equivalent to a royal or imperial appointment. There is no clear information about where he was at this time; he himself said that he travelled extensively. (It has been assumed by various sources that he accepted a temporary post at Passau, but this is unlikely.) He was certainly at the Diet of Worms in the spring of 1521. Furthermore, texts of some of Senfl's lieder settings suggest that he presented these songs of praise and homage personally at royal weddings: in May 1521 in Linz at the wedding of Archduke Ferdinand and Queen Anna of Hungary; in the same year at the wedding of Ludwig II and Maria of Austria; and in October 1522 in Munich at the wedding of Duke Wilhelm IV of Bavaria and Maria Jacobäa von Baden. By early 1523 Senfl was in Munich, where he had obtained a post in Duke Wilhelm of Bavaria's Hofkapelle; he spent the rest of his life there. In a letter to the duke in 1523 Senfl called himself 'Komponist', and thus was not Kapellmeister as has sometimes been assumed. Under Duke Wilhelm, who valued him highly, he organized the Hofkapelle in Munich on imperial lines and succeeded in obtaining several singers from the former imperial Kapelle, among them Lukas Wagenrieder, a chaplain and alto who also served as scribe to the Kapelle. Before long the Bavarian Kapelle was highly respected and Luther praised it as having the best musicians in Germany.

Senfl's activity increased in Munich, and the Hofkapelle manuscripts *D-Mbs Mus.5*, 10, 12 and 25 contain his first Munich compositions. Besides his own compositions, Senfl introduced into the Munich repertory works by his contemporaries, particularly those of Isaac, some of which he retained in their original form from the imperial Kapelle. Senfl resumed the composition of polyphonic settings of the Proper of the Mass for the festivals of the church year. He provided his own music for the incomplete settings, and combined the whole into a new arrangement in four volumes for liturgical use by the Kapelle. The extensive title and the dedication to Duke Wilhelm suggest that his collection, *En opus musicum festorum dierum*, finished in 1531, was intended for publication. Senfl apparently abandoned this

intention in favour of a plan of the Nuremberg publisher Formschneider (who had succeeded Ott as the owner of Isaac's commission for Konstanz Cathedral) and decided to publish both lots of settings together. Senfl himself revised and prepared the edition of the latter for publication in Munich, but it did not appear until 1550–55, many years after his death.

Senfl was aware of the theological controversies of the time: although he did not support Luther's reformation openly, he seems to have sympathized with it. From 1526 to 1540 he corresponded regularly with Duke Albrecht of Prussia, who had adopted the Lutheran faith and for whom Senfl had composed numerous lieder and motets. In return Duke Albrecht honoured him with royal gifts. From 1530 at the latest Senfl corresponded with Luther, whose position he had become aware of when attending the diets in Augsburg (1518), Worms (1521) and Augsburg again (1530). Senfl's *Ecce quam bonum et quam iucundum habitare fratres in unum* (fig.1) was performed at the opening of the Augsburg Diet of 1530 as an exhortation to unity between the church factions. Shortly before the end of the diet Luther asked Senfl for a composition and received from him two motets, *Non moriar sed vivam* and *In pace in idipsum* (?lost), for which he thanked him with a small chest of books. Wolfgang Seidel, an admirer of Senfl's music and a Benedictine preacher at the Munich court, wrote an exuberant poem in praise of the composer in 1542. It is a sapphic ode of 118 verses praising Senfl's art but warning him against working secretly for the Reformation and employing his art in its service. It seems that Senfl did not encounter any difficulties because of his Reformation sympathies, although his pupil and successor, Ludwig Daser, had to submit to several examinations by the inquisition. However, Senfl eventually gave up his clerical status in Munich; in 1529 he had a house at the court and married in the same year.

In 1538 Senfl complained to Duke Albrecht of Prussia that he was heavily burdened with work. He must have been very busy finishing the edition of the *Choralis constantinus*, for Ott had announced its publication in 1537. In addition, a *Magnificat* cycle was published in 1537, and in 1539 *Harmonia poetica*, in collaboration with Hofhaimer, appeared, while Senfl also prepared numerous other collections of motets and lieder for publication. In 1540 Duke Albrecht's last surviving letter to Senfl thanked him with a gift of several 'Paternoster' of white amber, which, according to Geering, suggests premature aging and illness: amber was considered to give protection against apoplexy. From then on Senfl appears not to have composed for the Munich or Prussian courts, for in January 1543 Duke Albrecht established new contacts in Nuremberg in order to obtain new compositions. Senfl may have already died by this time; in any case, Munich registers indicate that his date of death must lie some time between 2 December 1542 and 10 August 1543. There exist a portrait sketch and a medallion of Senfl by Hans Schwarz (1519; see fig.2) and three different medallions by Friedrich Hagenau from the years 1526, 1529 and about 1530 with the motto 'Psallam Deo meo quamdiu fuero'. Other attempts to identify portraits of Senfl, including one in the illustration of the Hofkapelle in Hans Burgkmaier I's *Triumphzug Maximilians* (1515), are far from satisfactory.

Within his own lifetime Senfl won the undivided praise and acknowledgment of musicians, theoreticians and scholars throughout German-speaking Europe, and his name never completely disappeared from music history. The treatises of Glarean, Sebald Heyden, Hermann Faber and Zacconi contained examples of Senfl's work during his own lifetime, and Glarean's *Dodecachordon* was considered the standard authority of music theory up to J.S. Bach's time. The practice of singing Senfl's ode settings in the Lateinschulen for the purpose of instruction in antique verse metre continued in the reformed Gymnasiums until well into the 17th century. In the late 18th century Forkel, Gerber and Winterfeld rediscovered Senfl's work and enthusiastically praised his lieder compositions. Only Kroyer emphasized Senfl's sacred compositions and motets, which are equal, if not superior, to his lieder in their historical significance.

[Senfl, Ludwig](#)

2. Works.

Senfl's music forms both the climax to the old German music of the end of the Middle Ages and a highpoint of the new styles at the beginning of the Reformation. In 1537 Sebald Heyden called him 'in musica totius Germaniae nunc princeps'; this reputation rested firmly on his lieder and polyphonic motets, which were marked equally by characteristics of ecclesiastical, court and bourgeois musical culture, unlike the music of most of his contemporaries.

In keeping with tradition, Senfl's masses and motets were almost all in Latin; the few motets with German texts also possess lied-like qualities. His motet-style compositions are modelled firmly on the great Netherlanders, Isaac and Josquin, whose work he studied intensively, and show a reliance on their compositional techniques, even using their *cantus firmi*. Senfl developed a wide range of techniques, above all in his polyphonic settings of the Proper, using as structural bases archaic patterns (isorhythm or simultaneously sung dual texts) as well as *ostinatos*, canon and imitative treatment of a pre-existing *cantus firmus*. These devices are handled in a typically German manner (even more apparent in pieces of non-liturgical origin with no structural limitation): his textures are rich in sonority, with clear songlike lines often moving in parallel 3rds or 6ths. At the same time the works are compact, without florid or extended treatment, thus clarifying the meaning of the text; in this he shows his debt to Josquin, seen most clearly in two of the Munich choirbooks, in which some of Senfl's most impressive motets are preceded by their Josquin models.

Senfl wrote few secular works in languages other than German. Almost all his lieder are secular, though a few sacred ones whose content is basically in sympathy with the Reformation were apparently composed for Duke Albrecht of Prussia. In general the texts and musical settings of the lieder reflect the diverse character of this form, ranging from the courtly love-song through the folksong and *Gesellschaftslied* to the comic or satirical song. In addition to his song about his own musical development, *Lust hab ich ghabt zur Musica*, with the acrostic 'Ludwig Sennfl', a number of lied texts are certainly by him. His technique had its origins in the German Tenorlied of the early part of the century, although the four-part pieces show

evidence of the range of contrapuntal devices used by Netherlandish and French composers. Thus there are on the one hand simple lied-like pieces, some of which treat the tenor voice as a cantus firmus around which the other parts weave, and on the other more complex structures: quodlibets, canons and cycles of settings of the same tenor. However, Senfl was always concerned to present the text clearly, which prevented any fully contrapuntal treatment of material. Distinct from these in techniques, and of special interest, are Senfl's four-part settings of Latin odes in classical metre, in which he totally subordinated the musical setting to speech rhythms. As a result, these homophonic, simple compositions reveal clear traces of the lieder with the tune in the descant which were later taken up and developed in German Protestant hymn settings.

Senfl, Ludwig

WORKS

only principal sources listed

Editions: *Ludwig Senfls Werke erster Teil*, ed. T. Kroyer, DTB, Jg.iii/2 (1903) [K]
Ludwig Senfl: Sämtliche Werke, ed. W. Gerstenberg and others (Wolfenbüttel, 1937–74) [S i–xi]

masses, magnificat

proper settings

vesper settings

other motets

lieder

italian, french and latin songs

latin odes

instrumental

Senfl, Ludwig: Works

masses, magnificat

Missa dominicalis 'L'homme armé', 4vv, *D-Mbs*; S i, 3

Missa dominicalis, 4vv, *Mbs*; S i, 27

Missa dominicalis, 4vv, *Mbs*; S i, 42

Missa ferialis, 4vv, *Mbs*; S i, 55

Missa paschalis, 5vv, *Mbs*; S i, 60

Missa super 'Nisi Dominus', 4vv, 1541¹, *Bds*; S i, 77

Missa per signum crucis, 4vv, attrib. Senfl in *Mbs* Mus.3936, attrib. Daser in *Mbs* Mus.18; S i, 92

[8] Magnificat octo tonorum, 4–5vv (Nuremberg, 1537); K 1–76

Senfl, Ludwig: Works

proper settings

All in D-Mbs, mainly in En opus musicum festorum dierum aestivalium 1531; for 4 voices unless otherwise stated

Acceptabis sacrificium, comm, S ix, 120; Accipite iucunditatem gloriae, int, S ix, 22; Ad te levavi, int, S viii, 1; Agnus redemit oves, seq, S viii, 91; Angelus Domini descendit, all v., S viii, 99; Aqua sapientiae potavit, int, S viii, 103; Archangeli angeli vos, seq, S x, 5; Ascendit Deus, all v., S viii, 111; Atque illius nomen, seq, S x, 50; Attendite populo, all v., S ix, 112; Auctoris illius exemplo, seq, S viii, 38

Beata virgo Catharina, all v., S x, 63; Beata viscera Mariae, comm, S x, 10; Benedicite Deum caeli, comm, S ix, 41; Benedicta semper sancta [= Pater Filius Sanctus Spiritus]; Benedicta sit Sancta Trinitas, int, S ix, 25; Benedictus es, all v., S ix, 28; Cantabo Domino qui bona, comm, S ix, 72; Caro mea, all v., S ix, 45; Cibavit eos ex adipe, int, S ix, 43; Circuibo et immolabo, comm, S ix, 98; Concentu parili hic te [= Generosi Abrahae tu filia]; Crastina die, all v., S viii, 10

Deus in loco sancto, int, S ix, 122; Deus in tua virtute [= Piscatio nati tui]; Deus iudex iustus, all v., S ix, 70; Dies sanctificatus, all v., S viii, 26; Diffusa est gratia, comm, S x, 2; Dilexisti iusticiam, comm, S x, 1; Dilexit Andream, all v., S x, 72; Diligam te virtus, all v., S ix, 77; Dixit Dominus ex Basan [= Per verbum suum]

Domine Deus salutis, all v., S ix, 124; Domine in tua misericordia, int, S ix, 62; Domine in virtute, all v., S ix, 83; Dominus dabit benignitatem, comm, S viii, 7; Dominus deus meus, all v., S ix, 64; Dominus dixit, int, S viii, 13; Dominus dixit, all v., S viii, 14; Dominus firmamentum meum, comm., S ix, 85; Dominus fortitudo plebis, int, S ix, 94; Dominus illuminatio mea, int, S ix, 80; Dominus in Sina, all v., S viii, 113; Dominus regnavit, all v., S x, 31; Domus mea domus, comm, S x, 18; Dum clamarem ad Dominum, int, S ix, 115

Ecce advenit dominator, int, S viii, 52; Ecce Deus adiuvat, int, S ix, 110; Ecce virgo concipiet, comm, S viii, 8; Ecclesiam vestris doctrinis, seq, S x, 20; Ego autem sicut oliva, int, S x, 103 (in Choralis constantinus, iii); Ego clamavi quoniam, comm, S ix, 78; Emitte spiritum, all v., S ix, 15; Eripe me de inimicis, all v., S ix, 101; Et devotis melodiis, seq, S viii, 82; Etenim sederunt principes, int, S viii, 34; Exaudi Domine vocem, int, S ix, 87; Exiit sermo inter fratres, comm, S viii, 47; Ex ore infantium Deus, int, S viii, 48; Exsultate Deo, all v., S ix, 118

Factus est Dominus, int, S ix, 68; Factus est repente, comm, S ix, 13; Festa Christi omnis Christianitas [= Quae miris sunt modis]; Gaude Sion quod egressus, seq, S x, 57; Gaudete iusti in Domino, comm, S x, 9; Gaudete iusti in Domino, all v., S ix, 101 (in Choralis constantinus, iii); Generosi Abrahae tu filia, seq, S viii, 67; Grates nunc omnes reddamus, seq, 5vv, S viii, 16; Gustate et videte, comm, S ix, 109; Hac in die laudes [= Qua conscendit ad divina]; Haec dies quam fecit, grad, S viii, 79; Haec domus aulae, seq, S x, 13; Hanc concordii famulatu [= Auctoris illius exemplo]; Hodie scietis, int, S viii, 9; Honora Dominum de tua, comm, S ix, 126

Inclina aurem tuam, comm, S ix, 103; In excelso throno, int, S x, 28; In medio ecclesiae, int, S viii, 45; In splendoribus sanctorum, comm, S viii, 19; In te Domine, all v., S ix, 89; Introduxit vos Dominus, int, S viii, 97; Justus ut palma, grad, S x, 106 (in Choralis constantinus, iii); Lauda Sion Salvatorem [= Quantum potes tantum]; Laude Christo debita, seq, S x, 78; Laudes Salvatori voci [= Et devotis melodiis]; Lux fulgebit hodie, int, S viii, 19; Maria haec est illa, all v., S x, 26; Martinus episcopus, all v., S x, 48; Mitte manum tuam, comm, S x, 87; Narrabo omnia mirabilia, comm, S ix, 66; Natus ante saecula [= Per quem fit machina]

Omnes gentes, all v., S ix, 97; Omnes gentes plaudite, int, S ix, 100; Omnes sancti seraphim [= Archangeli angeli vos]; Ostende nobis, all v., S viii, 5; Pascha nostrum, all v., S viii, 80; Pascha nostrum immolatus, comm, S viii, 89; Pater Filius Sanctus Spiritus, seq, 6vv, S ix, 29; Per quem fit machina, seq, S viii, 28; Per verbum suum, seq, S x, 88; Petre summe Christi (= Ecclesiam vestris doctrinis), Piscatio nati tui,

seq, S x, 73; Primum quaerite regnum, comm, S ix, 114; Psallite Domino qui ascendit, comm, S viii, 121; Psaltat ecclesia mater [= Haec domus aulae]; Puer natus est nobis, int, S viii, 23

Qua conscendit ad divina, seq, S x, 64; Quae corda nostra, seq, S ix, 5; Quae miris sunt modis, seq, S viii, 57; Quantum potes tantum, seq, S ix, 48; Qui caeli, qui terrae, seq, S viii, 115; Qui manducat carnem, comm, S ix, 60; Qui me dignatus est, comm, S x, 93; Qui mihi ministrat, comm, S x, 40; Respice in me, int, S ix, 74; Respondens autem angelus, all v., S viii, 101; Responsum accepit Simeon, comm, S viii, 75; Resurrexi et adhuc, int, S viii, 76; Revelabitur gloria Domini, comm, S viii, 11

Sacerdotem Christi Martinum [= Atque illius nomen]; Sancti Spiritus adsit [= Quae corda nostra]; Si consurrexistis cum Christo, comm, S viii, 107; Simile est regnum caelorum, comm, S viii, 50; Speciosus forma prae natis [= Vultum desiderant cuius]; Spiritus Domini replevit, int, S ix, 1; Spiritus qui a Patre, comm, S ix, 24; Spiritus Sanctus docebit, comm, S ix, 21; Summi triumphum regis [= Qui caeli, qui terrae]; Surgens Jesus, all v., S viii, 106; Surrexit Dominus et apparuit, comm, S viii, 103; Suscepimus Deus misericordiam, int, S viii, 64 (Purification of the BVM); Suscepimus Deus misericordiam, int, S ix, 104

Te decet hymnus, all v., S ix, 107; Terribilis est locus int, S x, 11; Tolle puerum et matrem, comm, S viii, 22; Tu es Petrus, tr, S x, 94; Tu es Petrus, comm, S x, 25 (attrib. Isaac in Choralis constantinus, iii); Unam petii a Domino, comm, S ix, 92; Veni, pater pauperum, seq, S ix, 16; Veni Sancte Spiritus, all v., S ix, 3; Veni Sancte Spiritus [= Veni, pater pauperum]; Venite post me, comm, S x, 76; Victimae paschali [= Agnus redemit oves]

Video caelos apertos, all v., S viii, 36; Video caelos apertos, comm, S viii, 43; Viderunt omnes fines, comm, S viii, 33; Vidimus stellam, all v., S viii, 54; Vidimus stellam, comm, S viii, 63; Virginalis turma sexus, seq, S x, 41 (Isaac, completed by Senfl); Viri Galilei, int, S viii, 109; Vox exultationis, all v., S x, 3; Vox in Rama, comm, S viii, 49; Vultum desiderant cuius, seq, S x, 33

Senfl, Ludwig: Works

vesper settings

all in Liber vesperarum festorum solennium. D-Mbs Mus.52

Alleluia, Surrexit sicut dixit, 4vv; Ascendo ad Patrem meum, ant, 4vv; A solis ortus [= Beatus auctor saeculi]; Ave spes nostra, ant, 4vv; Beatus auctor saeculi, hymn, 5vv; 4 Benedicamus Domino 4vv; Benedicamus Domino, 5vv

Casta parentis viscera, vcle, 4vv; Christe qui lux es [= Precamur sancte Domine]; Christus natus est, invitatory, 4vv; Conscendit iubilans laetus, hymn, 5vv; Cui luna sol, hymn, 5vv; Cuius magnifica est, hymn, 5vv; Cum esset desponsata, ant, 4vv; Dum ortus fuerit, ant, 4vv

Exaltare Domine, re, 4vv; Facturae plasmator et conditor, seq, 4vv; Festum nunc celebre [= Conscendit iubilans laetus]; Gaude et laetare, ant, 4vv; Gaudete et exultate, vcle, 4vv; Gaude visceribus mater [= Cuius magnifica est]; Gloria in excelsis Deo, re, 4vv; Gloriosae virginis Mariae, vcle, 4vv; Gratuletur omnis caro [= Verbum Dei caro]; Gressum cepit cum concepit, hymn, 5vv

Haec Deum caeli, hymn, 5vv; Hostis Herodes impie [= Ibant magi quam viderant]; Ibant magi quam viderant, hymn, 5vv; In manus tuas Domine, re, 4vv; In Mariam vitae viam [= Gressum cepit cum concepit]; In nomine Patris, vcle, 4vv; In principio erat verbum, vcle, 4vv; Ista est speciosa, ant, 4vv; Judaea et Jerusalem, re, 4vv; Loquebantur variis linguis, vcle, 4vv

Nobis natus nobis datus, hymn, 5vv; Non ex virili semine, hymn, 5vv; Non vos relinquam, ant, 4vv; Nova veniens e caelo, hymn, 5vv; O lux beata Trinitas, hymn, 5vv; Omnes superni ordines [= Primum virtutes igneae]; O quam metuendus, ant, 4vv; Orietur sicut sol, ant, 4vv; Ornatam in monilibus, ant, 4vv

Pacem meam do vobis, ant, 4vv; Pange lingua [= Nobis natus nobis datus]; Paradisi porta per Evam, vcle, 4vv; Pater manifestavi nomen tuum, ant, 4vv; Praestet nobis gratiam, vcle, 4vv; Precamur sancte Domine, hymn, 4vv, K 130; Primum virtutes igneae, hymn, 5vv; 3 Psalmodia VIII tonorum, 4vv

Quem aethera et terra, seq, 4vv; Quem terra pontus [= Cui luna sol]; Qui paraclitus diceris, hymn, 5vv; Quod chorus vatum [= Haec Deum caeli]; Quoniam peccatorum mole, vcle, 4vv; Sanctificavit Dominus tabernaculum, ant, 4vv; Scitote quia prope, ant, 4vv; Surge ferventer aquilo, ant, 4vv; Suscipe devote praeconia, vcle, 4vv

Urbs beata Jerusalem [= Nova veniens e caelo]; Veni Creator Spiritus [= Qui paraclitus diceris]; Veni electa mea, ant, 4vv; Veni Redemptor gentium [= Non ex virili semine]; Veni Sancte Spiritus, ant, 5vv; Venite comedite panem, vcle, 4vv; Verbum Dei caro, hymn, 5vv; Vidi speciosam, ant, 4vv; Vidit Jacob in somnis, vcle, 4vv; Vox de caeli, vcle, 4vv

Senfl, Ludwig: Works

other motets

A subitanea et improvisa morte, 4vv, *D-Z* 81, 2; Alleluia, Mane nobiscum Domine, 6vv, 1540⁷, *Mu*; Anima mea liquefacta est, 6vv, 1538³, *Dlb*; Asperges me (i), 4vv, *Mbs*, K 95; Asperges me (ii), 4vv, *Mbs*, K 97; Assumpta est Maria, 4vv, *Rp*, Z 81, 2; Ave Catherina martyr [= Costi regis nata]; Ave Domine Jesu Christe, 4vv, *Quinque salutationes* (Nuremberg, 1526), S xi, 87, K 103; Ave Maria gratia plena, 6vv, 1537¹, *Mbs*, *Sl*, S xi, 12; Ave rosa sine spinis, 5vv, 1537¹, *Mbs*, S xi, 38; Ave Salvator, ave Redemptor [= Ave Maria gratia plena]; Ave Servator, ave Redemptor [= Ave Maria gratia plena]

Beati omnes qui timent (i), 4vv, 1520⁴, *Ngm*, S iii, 43, K 118; Beati omnes qui timent (ii), 4vv, 1537¹, *Kl*, *Sl*, S iii, 91, K 125; Christe qui lux es, 4vv, 1538³, *Rp*, Z, K 130; Collegerunt pontifices, 4vv, 1538⁸, *Rp*, K 140; Completi sunt dies Mariae, 4vv, *Rp*, Z 81, 2; Conditor alme siderum, 5vv, *Rp*; Costi regis nata, 5vv, *Mbs* Mus.19; Crux ave spes unica, 4vv, 1568⁸; Crux fidelis inter omnes, 4vv, *Mbs* 2° Mus.pr.156/4 (canon; broadsheet, n.p., n.d., printed in the form of a cross); Cum aegrotasset Job, 4vv, *Mbs*, K 149

Da pacem Domine, 4vv, *Rp*, Warsaw, Polinski collection 564; Da pacem Domine, 5vv, *D-Mbs* 19; De profundis clamavi, 5vv, 1537¹, *Kl*, *Mbs*, *Rp*, S iii, 86; Deus in adiutorium (i), 4vv, 1520⁴, *Kl*, K 156; Deus in adiutorium (ii), 4vv, 1537¹, S iii, 48, K 163; Deus qui sedes, 4vv, Z 83; Discubuit Hiesus, 4vv, 1520⁴, *Rp*, Z; Domine a festina, 4vv, *Mbs* Mus.52; Dum steteritis ante, 4vv, *Dlb* 1272

Ecce concipies, 4vv, *Rp*; Ecce Dominus veniet, 5vv, 1537⁴, *Ela*, *PL-WRu* (attrib. Gosse); Ecce Maria genuit, 4vv, 1575²; Ecce quam bonum, 4vv, 1537¹, *D-Mbs*, S iii, 32; Ego ipse consolabor vos, 2vv, 1545⁶, K 79; Gaude Dei genetrix, 4vv, *Mbs*, S xi, 59; Gaude Maria virgo, 5vv, 1520⁴; Genuit puerpera regem, 5vv, 1564⁴; Haec est dies quam fecit, 4–6vv, 1537¹, *Mbs*, S xi, 111; Hic accipiet Deus, 4vv, *Rp*; Hodie in Jordane, 6vv, 1537¹, *Sl*; Homo quidam fecit, 4vv, 1538⁸, ed. in G. Rhau: *Musikdrucke*, iii (1955), 4; Homo quidam fecit, 5vv, *Rp*, Z 73

Illuminare Jerusalem 4vv, *Rp*, Z 73; In Domino confido, 4vv, 1542⁶, S iii, 103; In exitu Israel, 4vv, 1539¹⁴; *Mbs*; In pace in idipsum (?lost); In principio erat verbum, 4vv, Z 73; In te Domine speravi, 4vv, *Mu* 4° Art.401; In te Domine speravi, 5vv, *Mu* 4° Art.401; Ingressus Pilatus, 4vv, 1538¹, *A-Wn*; Inter natos mulierum, 4vv, *D-Z* 73;

Laudate Dominum omnes gentes, 3–6vv, 1539⁹, K 81; Laus tibi Domine rex eterne gloriae, 5vv, *Mbs Mus.52*; Loquebantur variis linguis, 4vv, Z 73; Mater digna Dei/Ave sanctissima Maria, 5vv, *Mbs*, S xi, 28, ed in *Cw*, lxii (1957); Media vita in morte/In mitten unsers lebens Zeit, 5vv, *Mbs Mus.19*, *Rp*; Melodia versicolorum, 5vv, *Mbs Mus.52*; Miserere mei Deus, 5vv, *Mbs*, S iii, 53; Missus est angelus Gabriel, 5vv, 1540⁶, *Rp*

Nativitas tua, 4vv, 1575², Z; Ne reminiscaris Domine, 5vv, 1542⁶; Nesciens mater virgo, 4vv, *Rp*, Z 81; Nisi Dominus aedificavent, 5vv, 1537¹, numerous MSS, S iii, 81; Non moriar sed vivam, 4vv, Z, ed. in *ZMw*, vi (1923–4), 235, 416; Nunc Deus ad requiem, 4vv, *Sl* 36; Nunc dimittis servum tuum, 4vv, *LEu*; O admirabile commercium, 5vv, 1540⁷, *Sl*; O bone Jhesu, 4vv, 1538¹, *Rp*, *I-Rvat*; O crux ave spes, 4vv, 1568⁸; O gloriosum lumen, 5vv, *D-Mbs*, *Rp*, S xi, 65; O magnus admirationis gratia, 4vv, Z 81, 2; O mundi domina regio, 4vv, Z 81, 2; O quam admirabile, 5vv, 1540⁶; O sacrum convivium, 4vv, *Mu* 4° Art.401 (dated 1530); Omnes gentes plaudite, 5vv, *Mbs*, *Rp*, S iii, 65

Panem angelorum, 4vv, Z 73; Pange lingua gloriosi (i), 5vv, 1542¹², ed. in EDM, 1st ser., xxi (1942/R), 86; Pange lingua gloriosi (ii), 5vv, Z, *Mbs*, ed. in EDM, 1st ser., xxi (1942/R), 90; Pange lingua gloriosi (iii), 4vv, *Rp*; Pater peccavi, 4–5vv, Z 73; Patris etiam insonuit, 2vv, 1549¹⁶, K 80; Patris sapientia (i), 4vv, 1542¹², ed. in EDM, 1st ser., xxi (1942/R), 36; Patris sapientia (ii), 4vv, Z 81, 2; Philippe qui videt me, 6vv, 1537¹, *Mu* 4° Art.401; Popule meus quid feci, 4–5vv, 1538¹, *Mbs*, S xi, 75; Pulchra Sion filia, 4vv, 1538⁸, *Mbs*, ed. in Georg Rhau: Musikdrucke aus den Jahren 1538 bis 1545, iii (Kassel, 1959)², 163

Quare fremuerunt gentes, 4vv, *Sl*, S iii, 95; Quem terra pontus, 6vv, *Mbs Mus.19*; Qui propheticè prompsisti, 5vv, 1537¹, *Mbs*, S xi, 102; Quid vitam sine te, 4vv, 1545², S iii, 22; Quomodo fiet istud, 5vv, 1545²; Regina caeli laetare, 4vv, *Rp*; Rubum quem videat Moises, 4vv, Z 81, 2; Salva nos, Domine, 4vv, *Rp*; Salve regina/Stella maris, 4vv, *Mbs Mus.19*; Salve sancta parens, 4vv, 1520⁴; Sancta et immaculata, 4vv, *Rp*, Z 81, 2; Sancta Maria virgo intercede, 4vv, *Rp*; Sancta Maria virgo intercede, 8vv, *Kl*, *Mbs Mus.25*; Sancta Trinitas, 4–5vv, Z 81, 2; Sancte Pater divumque, 6vv, 1520⁴; S iii, 3; Saulus autem adhuc, 5vv, *Rp*

Si enim credimus, 4vv, *Mu* 4° Art.401; Spes mea Domine, 4vv, *Mu* 4° Art.401; Spiritus Sanctus, 6vv, *Rp*; Sum tuus in vita, 4vv, 1538³, *Rp*, *Sl*; Surge virgo, 4vv, Z 81, 2; Suscepimus Deus, 4vv, Z 81, 2; Sustinuimus pacem, 5vv, Z 73; Tanto tempore vobiscum, 5vv, Z 73; Te Deum laudamus, 4vv, Z 81, 2; Tenebrae factae sunt, 4vv, 1538¹, Z; Tota pulchra es amica, 5vv, 1538³, *Mbs*, *Rp*, S xi, 48; Tristia fata boni solatur, 4vv, 1540⁷; Usquequo Domine, 4vv, 1520⁷, *Rp*, S iii, 173; Veni Sancte Spiritus reple, 8vv, 1564¹, *Mbs*, *Rp*; Verbum caro factum, 6vv, 1537¹, *Mbs*, S xi, 1; Virga Jesse floruit, 4vv, 1537¹, *Mbs*, S xi, 97; Virgo prudentissima, 4vv, *Mbs*, S xi, 109

Felix Anna, *Rp*, and Quis dabit oculis, attrib. Senfl in 1538³, S iii, 17, are by Costanzo Festa

Senfl, Ludwig: Works

lieder

for 4 voices unless otherwise stated

Ach Elslein, liebes Elselein, 1534¹⁷, S iv, 29; Ach Elslein, liebes Elselein/Es taget vor dem Walde, *CH-Bu*, S ii, 13; Ach Elslein, liebes Elselein/Es taget vor dem Walde/Wann ich des Morgens, 6vv, *Bu*, S ii, 41; Ach Frau, dein Trost, *D-Z*, S vi, 43 (anon.); Ach Gott, wem soll ich klagen/Ich armer Mann/Mein Herz ist alles Traurens voll, 5vv, *A-Wn*, S ii, 79; Ach, holdseligs Maidlein, *CH-Bu*, S ii, 36; Ach Jupiter

hätt'st du Gewalt, *D-Mu*, S ii, 84; Ach Maidlein rein, 5vv, 1534¹⁷, S iv, 135 (also attrib. Grefinger); Ach Unfall, was zeichst du mich, *CH-Bu*, S ii, 29; Ach werte Frucht, 1534¹⁷, S iv, 100

A, freundlichs Weib, *D-Mbs*, S ii, 115; Ain' nämlich Schon, *Mu*, S vi 36 (anon.); Albrecht mirs schwer, *A-Wn*, S ii, 76; Allein dein Huld, *D-As*, S ii, 4; All Freud' und Scherz, 1536⁹, S v, 8; Als ab und hin, *CH-Bu*, S ii, 18; Also heilig ist dieser Tag, 6vv, 1544²⁰, S v, 99; An aller Welt, 1534¹⁷, S iv, 88; An aller Welte Zier, *Mu*, S vi, 37 (anon.); Auf Glück ich wart', *CH-Bu*, S ii, 20; Aus guetem Grund, 1544²⁰, *D-Mbs*, S ii, 113

Bericht durch G'sicht, 1534¹⁷, S iv, 84; Christ ist erstanden, 6vv, 1544²⁰, S v, 96; Christ ist erstanden, *WGI*, S vi, 52 (anon.; single voice); Da Jakob nu das Kleid ansach, 5vv, 1544²¹, *CH-Bu*, *D-Rp*, S vi, 32 (also attrib. Alder); Da Jesus an dem Kreuze hieng, 4–5vv, *Mbs*, S ii, 43; Das Gläut zu Speyer (see Gling glang); Dem ewigen Gott, *A-Wn*, S ii, 75; Der ehlich' Stand, 1544²⁰, *D-USch*, S v, 34; Der Welte Lauf, 1536⁹, S v, 14

Dich als mich selbst, *CH-Bu*, S ii, 19; Dich meiden zwingt, *D-Mbs*, S ii, 119; Die Brünnelein, die da fliessen, 1534¹⁷, S iv, 40; Die Brünnelein, die da fliessen, 6vv, *A-Wn*, S ii, 62; Die Hetz lasst ihres Schwatzen nit, 1536⁹, S v, 6; Die Not suecht Weg', 1534¹⁷, S iv, 47; Die Weiber mit den Flöhen, 1540²¹, S vi, 30 (also attrib. Piltz); Die Welt ist toll, 1556²⁸, S vi, 16; Dort oben auf dem Berge, 1544²⁰, S v, 52

Ehr, weibliche Zucht, *D-Mbs*, S vi, 39 (anon.); Ein alt bös Weib, 1544²⁰, S v, 66; Ein gmeiner Brauch, *CH-Bu*, S ii, 16; Ein Jungfrau mir gefallen tät, *D-Mbs*, S ii, 82; Ein Magd, die sagt mir freundlich zue, 1513², S vi, 29 (also attrib. Malchinger); Ein Maidlein zue dem Brunnen gieng, 1534¹⁷, S iv, 62; Ein'n Abt, den wöll' wir weihen, 1544²⁰, S v, 40; Ein zeitlich' Freud, 1534¹⁷, S iv, 90

Elend bringt Pein, 1544²⁰, S v, 74; Entlaubet ist der Walde (i), 1544²⁰, S v, 60; Entlaubet ist der Walde (ii), 1544²⁰, S v, 62; Erst ist benüegt das Herze mein, *CH-Bu*, *D-Mu*, S ii, 14; E schön und zart, 1544²⁰, S v, 51; Es hett ein Biedermann ein Weib, 1535¹⁰, S v, 4; Es ist nit alles Golde, 5vv, 1544²⁰, S v, 77; Es jagt ein Jäger g'schwinde, 1544²⁰, S v, 32; Es taget vor dem Walde (i), 5vv, *CH-Bu*, S ii, 37; Es taget vor dem Walde (ii), 5vv, 1544²⁰, S v, 82; Es taget vor dem Walde/Fortuna desperata, 5vv, 1534¹⁷, S iv, 18; Es was eins Bauren Töchterlein (i), 5vv, 1534¹⁷, S iv, 25; Es was eins Bauren Töchterlein (ii), 5vv, 1534¹⁷, S iv, 26; Es wollt' ein Frau zuem Weine gahn, 1540²¹, S v, 20; Es wollt' ein Maidlein Wasser hol'n, 1534¹⁷, S iv, 66; Es wollt' ein Mann versuechen sein Weib, *Bu*, S ii, 22; Ewiger Gott, 1534¹⁷, S iv, 3

Fortuna ad voces musicales, 1534¹⁷, S iv, 20; Fortuna desperata/Herr durch dein Bluet, 1534¹⁷, S iv, 132; Frau, ich bin euch von Herzen hold, 1540²¹, S vi, 28 (also attrib. Peschin); Frau Wirtin habt ihr uns, 5vv, 1534¹⁷, S iv, 115; Freundlicher Gruess, 1534¹⁷, S iv, 93; Freundlicher Held, 1540⁷, S v, 29; Freundliches K, 1534¹⁷, S iv, 95

Gar oft sich schickt, *D-Mbs*, S ii, 110; Gelobet seist du Christe, 5vv, 1544²¹, S vi, 1; Geduld umb Huld, 5vv, *Rp*, S ii, 11; Gling glang (Das Gläut zu Speyer), 6vv, 1534¹⁷, S iv, 109; Gott all's in allem wesentlich, 1536⁹, S v, 11; Gottes Gewalt, 5vv, 1536⁹, S v, 12; Gottes Namen fahren wir, 5vv, *Rp*, S ii, 6; Gott hat sein Wort, 1534¹⁷, S iv, 79; Gott nimbt und geit, 1535¹⁰, S v, 3; Grossmächtig und freundlich, 1534¹⁷, S iv, 105; Gross Weh ich leid, *CH-Bu*, S ii, 26; Gsellschaft ist guet, *D-Mu*, S ii, 97

Hab' grossen Dank, *CH-Bu*, S ii, 33; Hans Beutler, der wollt' reiten aus, 1544²⁰, S v, 58; Hat uns der Teufel, 1544²⁰, S v, 59; Herr, durch dein Bluet, 1534¹⁷, S iv, 134; Herzliches Bild, *Bu*, S ii, 21; Hett' ich Gewalt, 1534¹⁷, S iv, 87; Hoch Wohlgefallen ist in mir, *Bu*, S ii, 25; Hoscha, wenn wöll' wir frölich sein, 1534¹⁷, S iv, 16

Ich armer Mann/So lang man macht, 1544²⁰, S v, 36; Ich armes Käuzlein kleine,

1535¹³ (anon.), 1544²⁰, S v, 65; Ich armes Maidlein klag' mich sehr (i), 1544²⁰, S v, 56; Ich armes Maidlein klag' mich sehr (ii), 1549³⁷, *D-Rp*, S vi, 14; Ich bin der armen Frauen Sunn, 1534¹⁷, S iv, 91; Ich freu' mich dieser Fassenacht, *Bsb* (anon.; single voice); Ich hab' mich redlich g'halten, 5vv, *Mbs*, S ii, 116; Ich hett mir ein Endlein fürgenommen, 1544²⁰, S v, 39; Ich hoff' der Zeit, *CH-Bu*, S ii, 20

Ich kenn' des Klaffers Eigenschaft, 1544²⁰, S v, 48; Ich klag' den Tag, 1534¹⁷, S iv, 14; Ich klag' den Tag, 5vv, 1544²⁰, S v, 87; Ich sag' und klag', *A-Wn*, S ii, 68; Ich scheid' dahin, 1544²⁰, S v, 76; Ich schell' mein Horn, 1544²⁰, S v, 63; Ich soll und muess ein'n Buehlen haben, 1544²⁰, S vi, 25 (also attrib. Othmayr); Ich soll und muess ein'n Buehlen haben, 5vv, 1536⁸, S v, 18

Ich stuend an einem Morgen (i), 1534¹⁷, S iv, 5; Ich stuend an einem Morgen (ii), 1534¹⁷, S iv, 11; Ich stuend an einem Morgen/*Amica mea*, 1534¹⁷, S iv, 9; Ich stuend an einem Morgen/*Fortuna desperata*, 1534¹⁷, S iv, 12; Ich stuend an einem Morgen, 5vv, 1534¹⁷, S iv, 7; Ich weiss ein' stolze Müllerin, 1544²⁰, S v, 64; Ich weiss nit, was er ihr verhies, 1534¹⁷, S iv, 36; Ich weiss nit, was er ihr verhies, 5vv, 1534¹⁷, S iv, 37; Ich will mich Glücks betragen wohl, 6vv, 1544²⁰, S v, 85

Ihr Zucht und Lob, *D-Mbs*, S vi, 38 (anon.); Im Bad wöll wir recht fröhlich sein, 1549³⁷, S vi, 13; Im Maien (i), 1534¹⁷, S iv, 118; Im Maien (ii), 1534¹⁷, S iv, 120; Im Maien (iii), 1534¹⁷, S iv, 121; In Lieb' und Freud', *A-Wn*, S ii, 78; Jedermann guet aus Uebermuet, 5vv, *D-Mu*, S ii, 104; Jetzt bringt St Martin Gsellschaft viel, 1544²⁰, S v, 57; Jetzt merk' ich wohl, 1544²⁰, S v, 46; Jetzt scheiden bringt mir schwer', *A-Wn*, S ii, 53

K, dein bin ich, 5vv, *Wn*, S ii, 65; Kein Adler in der Welt so schön/Es taget vor dem Walde/Ich stuend an einem Morgen, 6vv, 1544²⁰, S v, 89; Kein Ding auf Erd', *D-Mbs*, S ii, 109; Kein Freud' ohn' dich, 1540⁷, S v, 27; Kein Höhers lebt, *Mbs*, S ii, 107; Kein Lieb' ahn' Treu, 1534¹⁷, S iv, 23; Kein Lieb' hab' ich wahrlich zu dir, 1540⁷, S v, 24; Kein' Sach' mir nie auf Erden, 5vv, *A-Wn*, S ii, 60; Klein ist mein Trost auf dieser Erd', 1544²⁰, S v, 67; Kunnt' ich, schöns reines wertes Weib, 1512¹, S ii, 3

Lass ab all Schrift, 1534¹⁷, S iv, 48; Laub, Gras und Blüeh, 1534¹⁷, S iv, 28; Leut' seltsam sind, 1534¹⁷, S iv, 63; Lieb, ieb dein Heil, 1544²⁰, S v, 49; Lieblich hat sich gesellet, 1535¹⁰, S vi, 45 (anon.); Lust hab ich ghabt zur Musica, *Wn*, S ii, 56; Lust mag mein Herz, *CH-Bu*, *D-Mu*, S ii, 14

Mach mich, mein Glück, 5vv, *Mu*, S ii, 91; Mag gleich wohl sein, 1534¹⁷, S iv, 67; Mag ich, Herzlieb, erwerben dich, 1534¹⁷, S iv, 48; Mag ich mein Glück, 1534¹⁷, S iv, 68; Mag ich Unglück nit widerstahn, 1539²⁷, S v, 19; Man sicht nu wohl, 1536⁸, S v, 17; Man sing', man sag', 5vv, *Mu*, S ii, 93; Man spricht, was Gott zusammenfüegt, 1534¹⁷, S iv, 80; Maria, du bist Genaden voll/Maria zart, 5vv, *CH-Bu*, S ii, 39; Maria zart, von edler Art, *D-Rp*, S ii, 8; Mass, Zucht, Verstand, 5vv, *Mbs*, S ii, 112

M, dein bin ich/Es taget vor dem Walde (i), 5vv, *A-Wn*, S ii, 70; M, dein bin ich/Es taget vor dem Walde (ii), 5vv, *Wn*, S ii, 72; Mein einigs Ein, *D-Mbs*, S ii, 114; Mein Fleiss und Müh' (i), 1534¹⁷, S iv, 32; Mein Fleiss und Müh' (ii), 5vv, 1534¹⁷, S iv, 32; Mein freundlichs B, 1544²¹, S vi, 11; Mein Herz in hohen Freuden steht (2p. So ich sie dann freundlich grüess), 1534¹⁷, S iv, 70; Mein selbs bin ich nit g'waltig mehr, 1549³⁷, S vi, 12; Meniger stellt nach Geld, *CH-Bu*, S ii, 17

Mich wundert hart, 1544²⁰, S vi, 23 (also attrib. Isaac); Mich wundert sehr, 1534¹⁷, S iv, 56; Min Herz lid't Schmerz und grosse Not, *CH-SGs*, S vi, 40 (anon.); Mir ist ein rot Goldfingerlein, 5vv, 1544²⁰, S v, 80; Mit Lieb' bin ich umbfangen, *D-Usch*, S vi, 42 (anon.; also attrib. Scandello); Mit Lust tät ich ausreiten, 5vv, 1534¹⁷, S iv, 34; Mit Lust tät ich ausreiten, 1544²⁰, S vi, 26 (also attrib. Othmayr); Mit Lust tritt ich an diesen Tanz, 5vv, *Mbs*, S ii, 98; Myn Hert lyt Smer so langher so meer, 3vv, *E-Sco*,

S vi, 41 (anon.)

Nichts ohn' Ursach', *CH-Bu*, S ii, 28; Noch bin ich dein [= Mich wundert hart]; Nun grüess dich Gott, 1534¹⁷, S iv, 27; Nun merk' ich wohl, *Bu*, S ii, 23; Nun wöllt ihr hören neue Mär, 1536⁹, S v, 5; O allmächtiger Gott, 1544²¹, S vi, 9; Ob Glück hat Neid, *A-Wn*, S ii, 54; O du armer Judas, 5vv, *D-Mu*, S ii, 95; O Frau, mein Trost [= Ach Frau, dein Trost]; O Herre Gott, begnade mich, 1544²¹, S vi, 3; O Herr, ich klag, 1536⁹, S v, 9; O Herr, ich rüef dein'n Namen an, 1544²⁰, *Rp*, S v, 42

Ohn' allen Scherz, *A-Wn*, S ii, 74; Ohn' Scherz mein Herz, *CH-Bu*, S ii, 27; Oho, so geb' der Mann ein Pfenning, 1544²⁰, S v, 38; O, Scheiden hin, 1534¹⁷, S iv, 60; Patientiam muess ich han, 1534¹⁷, S iv, 98; Patientiam muess ich han, 5vv, 1534¹⁷, S iv, 99; Recht so man ach't, 1536⁸, S v, 15; Recht' Ursach' bringt, *Bu*, S ii, 35; Rosina, wo was dein Gestalt, 1544²⁰, S v, 72; Rosina, wo was dein Gestalt, 6vv, 1544²⁰, S v, 102

Sich, Bauernknecht, lass mir die Rosen stahn, 1544²⁰, S v, 41; Sich hat ein' neue Sach' aufdraht, 1540²¹, S v, 20; Sie ist der Art, *D-USch*, S vi, 31 (also attrib. Eytelwein); Sie ist, die sich hält gebührlich, 1540⁷, S v, 31; So Glück und Stund', *CH-Bu*, S ii, 32; So ich, Herzlieb, nun von dir scheid', 1534¹⁷, S iv, 65; So ich sie dann freundlich grüess (see Mein Herz in hohen Freuden steht); So lang man macht, *D-As*, S ii, 4; So lang man macht, 5vv, 1534¹⁷, S iv, 75; So lang man macht, 6vv, 1544²⁰, S v, 93; So trinken wir alle, 1540²¹, S vi, 47 (anon.)

Tag, Zeit, noch Stund, 1544²⁰, S v, 53; Tandernaken, 1534¹⁷, S iv, 128; Tandernaken/Felices, quicunque Deo confidere possunt, 5vv, 1534¹⁷, S iv, 123; Teu'r, Hoch, Erleuch't, *Mbs*, S ii, 101; Trink lang (Gling glang); Unfall, wann ist dein's Wesen gnueg?, 5vv, 1556²⁹, S vi, 20; Unfall, wann ist dein's Wessens gnueg?, 1534¹⁷, S iv, 50; Ungnad' begeh'r ich nit von ihr, 1544²⁰, *Mbs*, S ii, 83; Unsäglich Schmerz, *A-Wn*, S ii, 58; Urbring ward ich verwund't in Tod, *D-Mbs*, S ii, 117

Vergebens ist all Müh' und Kost, 1544²¹, S vi, 7; Von edler Art ein Jungfrau zart, 1534¹⁷, S iv, 15; Von edler Art spiess ich in Bart, 1534¹⁷, S iv, 86; Von erst so wöll wir loben, 1534¹⁷, S iv, 30; Von Herzen bin ich grüessen dich, 1534¹⁷, S iv, 54; Vor Leid und Schmerz, 1544²⁰, S v, 71

Wahrhaftig mag ich sprechen wohl, 1534¹⁷, S iv, 96; Wann ich des Morgens früh aufsteh' (i), 1534¹⁷, S iv, 72; Wann ich des Morgens früh aufsteh' (ii), 5vv, 1534¹⁷, S iv, 74; Wann ich lang suech', *Mbs*, S ii, 87; Wann ich nit wär' des Fürwitzs gwant, *Mbs*, S ii, 103

Was all' mein Tag', 1534¹⁷, S iv, 107; Was ich anfach, geht hindersich, 5vv, 1540⁷, S v, 23; Was ist die Welt?, 1534¹⁷, *Rp*, S iv, 61; Was schad't nu das, ob ich fürbass, *Mbs*, S ii, 105; Was seltsam ist, 1556²⁸, S vi, 22 (anon.); Was wird es doch des Wunders noch, 1539²⁷, ed. in EDM, 1st ser., xx (1942/R), 32; Was wird es doch des Wunders noch, 5vv, 1534¹⁷, S iv, 41; Was wird es doch des Wunders noch, 7vv, 1534¹⁷, S iv, 44

Weil ich gross' Gunst trag' zue der Kunst, 1534¹⁷, S iv, 83; Welt, Gelt dir wird einmal der Welt, 1534¹⁷, S iv, 53; Wer dient auf Gnad', 1540⁷, S v, 26; Wer dieser Zeit, 1534¹⁷, S iv, 81; Wer sich allein auf Glück verlat, 1534¹⁷, S iv, 77; Wer untreu ist, 1534¹⁷, S iv, 102; Wie das Glück will, 1544²⁰, S v, 45; Wie ist dein Trost, 1544²⁰, S v, 55

Wiewohl ich trag', 1534¹⁷, S iv, 51; Wiewohl viel herter Orden sind (i), 1544²⁰, S v, 68; Wiewohl viel herter Orden sind (ii), 6vv, 1544²⁰, S v, 104; Wiewohl viel herter Orden sind/Es taget vor dem Walde, 5vv, 1544²⁰, S v, 83; Will niemand singen, 5vv, *Mbs*, S ii, 89; Wohl auf, wohl auf, an Bodensee, 1534¹⁷, 103; Wohl auf, wir wöllens wecken, 5vv, 1534¹⁷, S iv, 113; Wohlauf, wohlauf, Jung und Alt [=Isaac: Ave ancila trinitatis], 1540²¹, S vi, 48 (anon.); Wohl kumbt der Mai (i), 1534¹⁷, S iv, 58; Wohl

kumbt der Mai (ii), 1534¹⁷, S iv, 59 (also attrib. Grefinger); Zwen Gsellen guet, *CH-Bu*, S ii, 31; Zwischen Berg und tiefem Tal, 1534¹⁷, S iv, 116

14 text incipits without music, S vi, 100–01, 111–13

Senfl, Ludwig: Works

italian, french and latin songs

Chiara luce me puo' dare, 4vv, 1515², S vi, 55; S'io non venni, 4vv, 1515², S vi, 56

Allez regretz, 4vv, *A-Wn*, S vi, 58

Fortuna/Helena desiderio plena, 5vv, *Wn*, S vi, 62; Fortuna/Nasci, pati, mori, 5vv, *Wn*, S vi, 60; Fortuna/Virgo prudentissima, 5vv, *Wn*, S vi, 66

Omne trium perfectum, 3vv, 1547¹ (canon)

Senfl, Ludwig: Works

latin odes

for 4 voices

[30] *Varia carminum genera* (Nuremberg, 1534) [1534a]

Harmonia poetica (Nuremberg, 1539²⁶) (with P. Hofhaimer)

Ades Pater supreme (i), 1534a, S vi, 85; Ades Pater supreme (ii), 1539²⁶, S vi, 92; Ales diei nuntius, 1534a, S vi, 84; Altera iam bellis, 1534a, S vi, 80; Arma virumque cano, 1534a, S vi, 81; Diffugere nives, 1534a, S vi, 78; Disertissime Romuli nepotum, 1534a, S vi, 83; Ecce bonum quam iucundum, 1534a, S vi, 82

Hanc tua Penelope (i), 1534a, S vi, 82; Hanc tua Penelope (ii), 1539²⁶, S vi, 90; Horrida tempestas, 1534a, S vi, 79; Iam iam efficaci, 1534a, S vi, 81; Iam satis terris, 1534a, S vi, 72; Ibis Liburnis inter alta navium, 1534a, S vi, 78; Integer vitae, 1539²⁶, S vi, 88; Laudabunt alii, 1534a, S vi, 75; Lydia, dic per omnis, 1534a, S vi, 76

Maecenas atavis, 1534a, S vi, 71; Miseram est neque amori dare ludum, 1534a, S vi, 77; Mollis inertia, 1534a, S vi, 80; Non ebur neque aureum, 1534a, S vi, 77; Non usitata nec tenui ferar 1539²⁶, S vi, 89; Nox et tenebrae, 1534a, S vi, 84; O crucifer bone, 1534a, S vi, 86; O summe rerum conditor (i), 1534a, S vi, 86; O summe rerum conditor (ii), 1539²⁶, S vi, 91

Petti, nihil me sicut antea iuvat, 1534a, S vi, 79; Quis multa gracilis, 1534a, S vi, 74; Quod non Taenariis, 1539²⁶, S vi, 92; Rectius vives, 1539²⁶, S vi, 87; Rerum Creator maxime, 1539²⁶, S vi, 91; Scriberis Vario fortis, 1534a, S vi, 74; Sic te diva potens Cypri, 1534a, S vi, 73; Si tecum mihi, care Martialis, 1539²⁶, S vi, 90; Solvitur acris hiems, 1534a, S vi, 73

Tu ne quaesieris, 1534a, S vi, 77; Troiani belli scriptorum, 1539²⁶, S vi, 89; Vides ut alta stet nive, 1534a, S vi, 76; Vitam quae faciant beatiorem, 1534a, S vi, 83; Vivamus mea Lesbia, 1534a, S vi, 83

Senfl, Ludwig: Works

instrumental

Carmen in re (i), a 4, *A-Wn*, S vii, 12; Carmen in re (ii), a 4, *Wn*, S vii, 14; Carmen in la, a 3, 1538⁹, S vii, 3; Carmen in la, a 4, *Wn*, S vii, 11; Das Lang, a 3, 1538⁹, S vii, 1; Ich stuend an einem Morgen (i), a 3, 1538⁹, S vii, 6; Ich stuend an einem Morgen (ii), a 3, 1538⁹, S vii, 9; Lamentatio, a 4, *Wn*, S vii, 10

Preambulum, a 6, org, *A-Kk*, ed. in *MAM*, ix (1958), 1

Instrumental arrs. of Senfl's songs by other composers: 10 for fiddles; 15 for kbd; 63 for lute: all ed. in S vii

Senfl, Ludwig

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Senger, (Franz Ludwig) Hugo von

(b Nördlingen, Bavaria, 13 Sept 1835; d Geneva, 18 Jan 1892). German conductor and musical organizer. His birthdate has been given in some secondary sources as 1832. He was brought up in a Jesuit school and studied in Munich and Leipzig, where he earned a doctoral degree in law. Deciding to pursue a career in music, he studied with Moritz Hauptmann and Ignaz Moscheles at the Leipzig Conservatory and became acquainted with Mendelssohn, Schumann, Berlioz and Wagner. His career in Switzerland began in the early 1860s, when he became the conductor of the theatre in St Gallen; in 1865 he moved to Zürich, where he was assistant conductor of the theatre, and then to Lausanne. From 1869 until his death Senger lived in Geneva and worked to reorganize the city's musical life. He was the first director of a concert society founded in 1869, and in 1880 he formed the Société de l'Orchestre, which he conducted; he

also directed several choirs and choral societies and taught harmony and composition at the Geneva Conservatoire. Senger composed little, but his solo songs and male choruses are a valuable addition to the repertory; his best-known music was written for the Geneva wine festivals (*Fête de la jeunesse*, 1886, *Fêtes des vigneronns*, 1889). Other works include a cantata in honour of General Guillaume-Henri Dufour (1787–1875), a military suite, ballet music and some chamber music; a committee active in Geneva from 1895 to 1962 brought out a collected edition of his works.

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LUISE MARRETTA-SCHÄR

Senhal

(Provençal: 'cover name').

A disguised dedication. This poetic device is associated primarily with troubadour lyric but appears also in the poems of Italian Trecento polyphonic song. The dedicatee is named at the beginning of the final stanza, ritornello or *envoi* but in hidden form: in Provençal poetry the disguise usually consisted of giving the dedicatee a code-name, often a male name for a female; in Trecento poetry the true name of the lady to whom a poem was addressed was not traditionally such a close secret so the name was often simply divided between two words.



Senleches, Jaquemin de [Senlechos, Jacob; Selesses, Jacopinus]

(*fl* 1382–3). French composer. In 1382 he was in the service of Eleonor of Castile, according to the text of his ballade *Fuions de ci*, written after the queen's death in September that year. He then entered the service of Pedro de Luna, cardinal of Aragon (later Pope Benedict XIII), as a harpist, according to a treasury document dated 21 August 1383 from the royal household in Navarra. He is not to be identified with Jacomi Capeta (1357–?1409) or Johani de Sent Luch (*fl* 1374–1418), shawm players in the service of the King of Aragon.

Senleches' works include some of the most notationally intricate examples of *Ars Subtilior* (represented mainly in *F-CH* 564 and *I-MOe* α.M.5.24). The most interesting and difficult work is *La harpe de melodie*, which has an irregular canon in the upper voices, sophisticatedly described in a poem; in *US-Cn* 54.1 the same piece is written in the shape of a harp, using a unique notation that does not employ the spaces between the nine lines. The bitextual ballade ends with a refrain written canonically. An earlier,

simpler style is found only in the virelai *En ce gracieux tamps*, which has an untexted triplum instead of a contratenor. *Tel me voit* is a tribute to Guido (de Lange), who was presumably his teacher.

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French Secular Music, ed. G.K. Greene, PMFC, xix (1982), and xxi (1987) [G i and ii]

ballades

En attendant esperance, 3vv, A, G i

Fuions de ci, fuions, 3vv, A, G i

Je me merveil/J'ay pluseurs fois, 3vv, A, G i

virelais

En ce gracieux tamps, 3vv, A, G i

La harpe de melodie, 3vv, A, G; ed. R.H. Hoppin, *Anthology of Medieval Music* (New York, 1978)

Tel me voit, 3vv, A, G i

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URSULA GÜNTHER/MARICARMEN GÓMEZ

Senlecque, Jacques de.

See [Sanlecque, Jacques de.](#)

Senn, Walter

(*b* Innsbruck, 11 Jan 1904; *d* Igls, nr Innsbruck, 17 July 1981). Austrian musicologist. He received his first musical education from his father, a *regens chori* at Innsbruck. After studying the piano, organ and theory at the Innsbruck Musikverein school, he went to Vienna where he studied musicology with Adler and Lach at the university, and the piano with Friedrich Wührer and theory with Joseph Marx at the academy. He took the doctorate at Vienna University in 1927 with a dissertation on Beethoven sonata movements, and completed his practical training with state examinations in the piano, singing and the organ (1930–32); he also taught music at secondary schools in Innsbruck (1928–38) and was an assistant lecturer in theory and singing at the university. In 1933 he became a member of the Gesellschaft zur Herausgabe der Denkmäler der Tonkunst in Österreich. After carrying out research on the history of music and drama in the northern Tyrol, he worked during the war in various archives in the southern Tyrol under the sponsorship of the SS-Ahnenerbe. He completed his *Habilitation* at the University of Vienna in 1947 with a study of Jacob Stainer, and he was appointed reader in musicology at the University of Innsbruck in 1961. He was director of the music collection of the Ferdinandeum (the Tyrol provincial museum) and of the Tyrol Folksong Archives, and was a member of the Zentralinstitut für Mozart-Forschung. His work concerned Mozart, the history of music in the Tyrol, and the history of string instruments, particularly violin making in the Tyrol.

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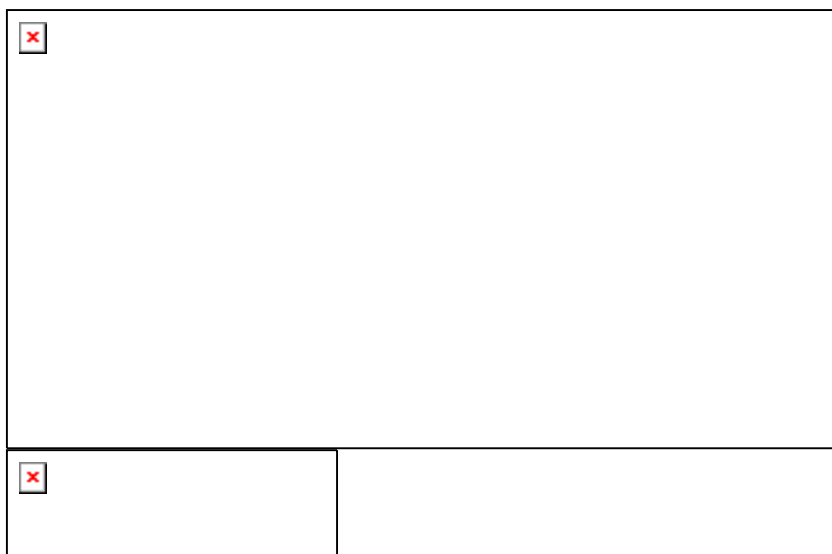
RUDOLF KLEIN/PAMELA M. POTTER

Sennet [senet, sonnet, sennit, sennate, sinet, synnet, cynet].

English term used during the 16th century and early 17th to indicate a monophonic trumpet signal. Sennet is synonymous with a number of contemporaneous terms found in continental Europe: 'sersseneda' in

Denmark, 'Serosonet' in Germany, and 'sarasinetta' in Italy. These were probably derived from an Italian compound noun which combined 'ser[en]o' with 'sonata', meaning a piece of instrumental music associated with the greatest nobility. Markham (1639) included the 'Senet for State' among a number of signals 'that have reference to the greatest Officers'; stage directions of late Elizabethan and Jacobean plays (documented from 1584 to 1619 and even later) associated the sounding of the sennet with the ceremonial entrance or exit of actors taking the roles of great lords; and Shakespeare reserved the signal for kings, heirs to the throne, emperors and great leaders.

Cesare Bendinelli included two sennets in his *Tutta l'arte della trombetta* (1614) ([ex.1](#)), one of which is also found among Magnus Thomsen's six sennets (*DK-Kk Gl.kgl.Saml.1875a*). They were written in the trumpet's triadic register. The form varied according to the occasion for which the sennet was composed; Bendinelli stated that sennets could be 'long or short, and adopted for all situations'. Some of the surviving sennets include two sections, others four; a third type is very long and borrows the compositional form of the trumpet ensemble sonata, but not the latter's homorhythmic performance manner. The final section of a sennet normally begins with a short extemporized melismatic passage, as shown in bars 8–10 of [ex.1](#): Thomsen indicated this in musical shorthand on the single pitch c" [ex.2](#).



For bibliography see [Tuck](#), [tucket](#); see *also* [Flourish](#); [Signal \(i\)](#); and [Sonata](#), §1.

EDWARD H. TARR, PETER DOWNEY

Sennewald.

Polish firm of music publishers. Gustaw Adolf Sennewald (*b* Bielsko, 26 Jan 1804; *d* Warsaw, 16 July 1860) worked in the firm of [Antoni Brzezina](#) during the 1820s; in 1828 he became a joint owner, taking over after Brzezina's death in 1831. He was a publisher, bookseller and owner of a

lithographic works. The firm was continued by his son Karol Gustaw Sennewald (*b* Warsaw, 9 April 1833; *d* Warsaw, 11 March 1896) who was also a founder of the Warsaw Music Society. His son Władysław Gustaw Sennewald (*b* Warsaw, 9 Sept 1860; *d* Warsaw, 19 April 1929) took over the firm after his father's death; he sold it in 1901. It continued until 1905 under the name Gustaw Sennewald – Księgarnia i Skład Nut Muzycznych.

The firm published mainly vocal and piano music, including melodies from contemporary European operas, songs and romances for voice and piano by such 19th-century Polish composers as Józef Stefani, Troszel, Zarzycki and Żeleński, and mazurkas, waltzes and polkas for the piano by Kajetan Kraszewski, Kania, Gustaw Roguski, Troszel and Lewandowski. The firm also published Moniuszko's operas *Flis* and *Verbum nobile* and his operetta *Jawnuta*, some pieces for the violin, string orchestra and military band, a few school books, and editions of early Polish music including ten psalms by Gomółka and two masses by Górczycki.

TERESA CHYLIŃSKA

Sennfl [Senphlius], Ludwig.

See [Senfl, Ludwig](#).

Sennit.

See [Sennet](#).

Sens, Ginetta [Genoveffa].

See [Cigna, Gina](#).

Sensenschmidt, Johann

(*b* Eger; *d* Bamberg, before 13 June 1491). German printer. In 1469 he was in Nuremberg, working partly with Knefl and Andreas Frisner. In 1480 he moved to Bamberg at the request of Abbot Ulrich III of Michaelsberg Abbey and set up a printing press there to print the *Missale benedictinum* (1481). As an itinerant printer (the first of Freising, Regensburg and Dillingen), he accepted commissions to print the liturgical books of various south German dioceses and monasteries. In 1487 he began to use a strong, well-cut gothic chant type to print at least eight missals with music. After his death, his son Lorenz inherited the press and, with the music printer Johann Pfeyl, issued three more liturgical books with music in 1491 and 1492. Pfeyl took over the press in 1495 and continued printing music with his own types.

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M.K. DUGGAN

Senserre [Senterre], Pierre.

See [Santerre, Pierre](#).

Sensibile

(It.; Fr. *sensible*).

See [Leading note](#).

Sentence.

A term adopted from linguistic syntax and used for a complete musical idea, for instance a self-contained theme; a sentence is generally defined as the sum of two or four phrases arranged in a complementary manner and ending with a perfect cadence. It therefore has much the same meaning as 'period', though it lacks the flexibility of the latter term, being restricted to dance-like and other symmetrically built musical statements. It is sometimes useful to treat 'sentence' as an intermediary term between 'phrase' and 'period'.

See also [Analysis](#); [Satz](#).

Senza

(It.: 'without').

A word used in all kinds of performance directions, always with its literal Italian meaning.

Sephardi music.

See [Jewish music](#), §III, 4.

Sepolcro

(It.: 'sepulchre').

A 17th-century genre of sacred dramatic music in Italian related to the oratorio and performed on Maundy Thursday and Good Friday at the Habsburg court chapels in Vienna. Other terms used for the genre were 'azione sacra' and [Rappresentazione sacra](#). The libretto of a *sepolcro* is invariably based on the Passion or an Old Testament story interpreted as

prefiguring the Passion. The earliest examples date from the 1660s, the latest from about 1705. A *sepolcro* tends to be shorter than an oratorio and in one structural part rather than the two common for the Italian oratorio. Bearing a close relationship to opera, the *sepolcro* was characteristically performed with scenery, costumes and action. References to the scenery and action are commonly found in both the printed librettos and music manuscripts of the numerous *sepolcri* set by Antonio Draghi to librettos by Nicolò Minato. These sources invariably begin with a comment on the replica of the Most Holy Sepulchre of Christ, the main element of the scenery, before which the personages in the drama play their parts. In addition to the Sepulchre, a large painted backdrop often depicted a scene appropriate to the drama. In the Draghi-Minato *Il sacrificio non impedito* (1692), for instance, the Sepulchre was in the foreground, while the painted scene represented the summit of a mountain on which Abraham's sacrifice of Isaac was in progress. Among the leading composers of *sepolcri* are, besides Draghi, Antonio Bertali, P.A. Ziani, Antonio Cesti, G.B. Pederzuoli, and the Emperor Leopold I. After 1705 the *sepolcro* was abandoned in Vienna, but representations of the Holy Sepulchre provided scenic backgrounds for oratorios by Fux, Caldara and others. These works, which were not acted as the earlier *sepolcri* had been, were identified on the title-pages of their librettos as oratorios 'at the Most Holy Sepulchre' (*al santissimo sepolcro*).

See also [Oratorio](#), §6.

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HOWARD E. SMITHER

Seprődi, János

(*b* Kibéd [now Chibed, Romania], 15 Aug 1874; *d* Cluj [now Cluj-Napoca, Romania], 6 March 1923). Hungarian musicologist and folklorist. He took a teacher's diploma in Hungarian and Latin at the University of Kolozsvár (now Cluj-Napoca, 1899); as a musician he was entirely self-taught. From 1898 to his death he taught at the Kolozsvár Calvinist College. He was a member of the Transylvanian Museum Society (1903) and secretary of its philosophical section (1909), and a member of the Kolozsvár Music Society (1907). He published several studies of particular problems in Hungarian music history and on important aspects of Hungarian folk music; he

collected more than 300 vocal and instrumental folktunes (1901–11). As a teacher he was influential in preparing the reform of vocal training in schools. He worked for the revival of the Calvinist hymnbook, and throughout his life took an active part in the musical life of Kolozsvár; he was a critic, and organized and performed in series of concerts illustrating the history of music.

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MÁRTA SZEKERES-FARKAS/FERENC LÁSZLÓ

Septave.

A rare term, occasionally used by organ builders to denote the seven diatonic notes of an octave counted upwards from but excluding the tonic. It probably arose at the end of the 19th century as a practical term (perhaps devised by musically illiterate craftsmen) to denote the seven keys on the keyboard itself; it may well derive from English usage, but has no theoretical sanction, nor is it found in even the most practical books on the organ.

PETER WILLIAMS

Septet

(Fr. *septuor*; Ger. *Septett*; It. *septetto*).

By analogy with the sextet, octet and nonet, the term 'septet', first used at the end of the 18th century, denotes a composition in the nature of chamber music for seven solo instruments. Initially, however, the word probably also served the more precise aesthetic definition of a work in relation to the various types of divertimento. For instance, Ignace Pleyel published a septet (b251) as early as 1787 for an ensemble (2 horns, 2 violins, viola, cello, double bass) that is clearly indebted to the serenade tradition. Peter Winter's Septet op.10 (c1803), which has stylistic connections with the Mannheim school, belongs to the same tradition. Even Beethoven's Septet op.20 (1799, published 1802) still has a superficial connection with the serenade in its six movements and light inflection; but the technique of its composition and the independent treatment of all the instruments raise it far above that genre. 'I cannot write anything that is not obbligato, for I came into the world to obbligato accompaniment', Beethoven wrote to his publisher in Leipzig. The great popularity of the piece made its original combination of instruments (clarinet, horn, bassoon, violin, viola, cello and double bass) a standard ensemble that inspired other composers to write their own septets, including Conradin Kreutzer (op.62, 1822), Berwald (?1828), Archduke Rudolph (1830) and Adolphe Blanc (op.40, c1864), and, with slight variations, Franz Lachner (1824), Bruch (1849) and Joseph Miroslav Weber (*Aus meinem Leben*, 1896). Schubert added another violin to the ensemble in 1824 to create the octet, thereby influencing many other composers in his own turn.

In the 19th century in particular further combinations of instruments (sometimes including the piano) enjoyed great popularity, probably because of their attractive tonal colouring. Among the principal compositions of the period in this genre were Hummel's two septets (op.74, 1816, and op.114, 1829, known as the *Septett militaire*). Other works were written by Ferdinand Ries (op.25, 1812), Glinka (1823), Kalkbrenner (op.15, 1814, and op.132, 1835), Alexander Fesca (opp.26 and 28, 1839–

40), Georges Onslow (op.79, 1852) and Spohr (op.147, 1853). One of the most popular septets of its time, though almost forgotten today, was that of Ignaz Moscheles (op.88, 1832–3), which has a brilliant piano part running through it. It was composed as a commission for the London Philharmonic Society. The septets by Saint-Saëns (op.65, 1881) and Stravinsky (1952–3) are notable for their neo-Baroque approach. Septets for string instruments were written by Heinrich Molbe (op.43, 1898) and Milhaud (op.408, 1964); in this instance Milhaud was experimenting with aleatory techniques. Outside the usual tradition of the wind band, works for seven wind instruments have been written by Koechlin (op.165, 1937) and Hindemith (1948).

It is difficult to be sure whether the term 'septet' should be extended, purely on the grounds of the number of instruments in the ensemble, to those 20th-century works which are not obviously chamber music and whose titles themselves point in other directions, for instance Ravel's *Introduction and Allegro* (1905), Rudi Stephan's *Music for Seven String Instruments* (1911), Janáček's *Concertino* (1925), Schoenberg's *Suite op.29* (1925–6), Isang Yun's *Music for Seven Instruments* (1959), Aribert Reimann's *Reflexionen* (1966) and Dieter Schnebel's *In motu proprio* canon for seven instruments of the same kind (1975).

In opera, ensembles with seven solo singers have also sometimes been described as septets, and occur chiefly in finales.

For bibliography see [Chamber music](#).

MICHAEL KUBE

Septième

(Fr.).

See under [Organ stop](#).

Septimal system.

A system of [Just intonation](#) which extends to intervals with frequency ratios involving the number seven, principally 7:4, 7:5, 7:6, 9:7 and their inversions; these are known as 'septimal intervals'. The ratio 7:4 corresponds to the interval between the fourth and seventh harmonic partials (i.e. between the third and sixth overtones) of a note, and is somewhat smaller than an equal-tempered minor 7th or augmented 6th; in terms of just intonation, it is 27 cents smaller than a minor 7th (9:5), or 7 cents smaller than an augmented 6th (225:128). In his *Tentamen novae theoriae musicae* (St Petersburg, 1739), Leonhard Euler put forward the view that the ratio 7:4 gave rise to a natural 'harmonic' form of minor 7th; adherents of this view, who included Fétis, Helmholtz and Harry Partch, therefore referred to the interval as the 'harmonic 7th'. On the other hand, a series of writers beginning with Nicola Vicentino (see [Barbour](#)) have viewed

the same interval not as a minor 7th but as an augmented 6th (see also Regener).

In his *Harmonie universelle* (Paris, 1636–7/R), Mersenne attributed consonant qualities to septimal intervals. Kirnberger, in *Die Kunst des reinen Satzes* (1771–9), invented a notational symbol for flattening a note by the difference between a minor 7th and the interval with frequency ratio 7:4. Euler, and later Helmholtz, saw in the configuration of the fourth, fifth, sixth and seventh harmonic partials an ideal realization of the chord of the dominant 7th. At the same time, however, many theorists – including Zarlino, Rameau and Schenker – have rejected the use of septimal intervals in music.

Some 20th-century composers, although satisfied to work within the system of equal temperament, nevertheless used pitch structures intended to evoke higher harmonics such as the seventh; examples are Skryabin's 'mystic chord', Messiaen's 'chord of resonance' and Bartók's 'acoustic scale'. Others, including Partch, Stockhausen and La Monte Young, have employed septimal intervals in their works, seeing in them a means of escaping the constraints of equal temperament and thereby expanding the tonal system.

See also [Microtone](#).

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MICHAEL JOHN HEWITT

Septuor

(Fr.).

See [Septet](#).

Septzug

(Ger.).

See [Zug](#) (i).

Sequeiros, Juan de Lima.

See [Serqueira de Lima, Juan](#).

Sequela.

Term coined by Anselm Hughes to denote the wordless melody associated with the alleluia of the Mass in the Franco-Roman liturgy. See [Sequentia](#).

Sequence (i)

(Lat. *sequentia*).

A category of medieval Latin chant (also called [Prosa](#) or 'prose') which flourished from about 850 to 1150. Throughout that period both its musical and literary importance were great; and from about 850 to 1000, when the large repertoires were firmly established, the sequence represented one of the most important kinds of music produced in the West – important because of its intrinsic musical values as well as its historical significance for the development of style in general.

1. General.
2. Sources.
3. Early repertory.
4. Style in early examples.
5. Sequence and alleluia.
6. The aparallel sequentiae.
7. Origins.
8. Form and performance.
9. Partial texting.
10. The later rhymed sequence.
11. The polyphonic sequence.

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RICHARD L. CROCKER (1–10), JOHN CALDWELL/ALEJANDRO E. PLANCHART (11)

Sequence (i)

1. General.

Since the sequence itself underwent profound structural modifications in its development, it is not possible to give a simple definition of its form that holds for the entire period; with that reservation, the sequence can be described as a piece of sacred chant of ample dimensions, in length as well as melodic range, set syllabically with a Latin text. The text consisted mostly of a series of couplets each having two isosyllabic lines sung to the same melody; each couplet was different from the preceding couplet in melody and usually in length. In earlier sequences the text was not governed by regular accent patterns or by end-rhyme, hence was indeed 'prose'. After 1000 the texts scanned and rhymed to an increasing degree, finally becoming verse.

The texts were often associated with a particular season, feast or saint's day, hence were 'proper' in the liturgical sense. Certainly by the end of the 10th century – and probably by the end of the 9th – they came to be sung at Mass, immediately after the alleluia, as a medieval addition to the Proper of the Mass. In this and in other ways the sequence is related to the alleluia, but the relationship is neither clear nor simple, and has been the subject of controversy (see §5). Also controversial is the problem of the genesis of the sequence (see §7). Much of the difficulty attending these questions may have been due to the inaccessibility of the materials, especially the music. It is still not possible, for example, to gain ready access to all the melodies used by [Notker](#) of St Gallen (c840–912), the most famous writer of early proses, even though his texts have been edited several times. In any case, discussion of the controversial aspects is not intelligible without a prior acquaintance with specific music examples representative of the early repertory, hence will be postponed until after some examples have been discussed.

The most important questions facing further research into the sequence concern (i) establishment of critical versions of texts and melodies, (ii) stylistic analysis of all phases of its history, (iii) delineation and chronological ordering – in so far as that is possible – of the development of the repertory as a whole.

[Sequence \(i\)](#)

2. Sources.

The history of the sequence is intimately bound up with the state of the sources in which it is preserved; an understanding of the sources and the problems they present is prerequisite to an appreciation of the sequence in general as well as of any given sequence encountered in modern publication.

Sequences appear singly or in small groups in manuscript sources from about 900 onwards: such sources are *D-Mbs* lat.14843, ff.94–104, from Toul; *F-AUT* 28 S, f.64; *Pn* lat.17436 (the gradual-antiphoner of Compiègne), ff.24, 29–30; *I-VEcap* XC (85); *F-Pn* lat.1154, ff.142–143v; *CHRM* 47, ff.60v–62; *Pn* lat.1240 (St Martial de Limoges, 923–36), ff.17–18v, 43–63v; and *GB-Lbl* Add.19768 (Mainz), ff.4–22v. Large systematic collections appear in increasing quantity and size between about 950 and 1000, standard repertory sources becoming common after about 1000. Representative manuscripts for the West Frankish repertory are those from the Aquitanian group – *F-Pn* lat.1084, 1118, 1120, 887, 1121, 1119, 1138–1338; for the East Frankish repertory – *CH-SGs* 484, 380, 381, 382; and the two Winchester manuscripts – *GB-Ob* 775, *Ccc* 473). After 1000 the number of manuscripts increased rapidly.

In this group of sources sequences are customarily notated in two different forms. In one form the melody is notated as a melisma (see fig.1) without the text (exceptions to this are discussed in §5(i) and §9); in the other form the text is given, usually with the melody entered over the text, a neume for each syllable (see fig.2); but the musical notation is occasionally lacking altogether. As a general principle, the melismatic notation of a given melody corresponds well to the syllabic notation. Many manuscripts place all their melodies in melismatic form together in a section called a

sequentiarium, and the same melodies notated syllabically over their texts in a section called a prosarium. It needs to be stressed that sequentaria and prosaria are alternative forms of notating one and the same repertory of music.

The musical notation of the Aquitanian manuscripts (the largest group among sources between about 950 and 1050) is sufficiently diastematic for melodies to be recovered, with certain limitations, directly from them; but melodies cannot be read directly out of other sources until much later – in the case of the St Gallen manuscripts, and others of the Swiss-Rhenish tradition, not before the 12th century. And given the continuing development of sequence style between 900 and 1200, the readings from a source in staff notation of the 12th or 13th century cannot be relied on to preserve in all details a melody as it was in the 9th century.

Sequence (i)

3. Early repertory.

The indispensable benchmark for dealing with the early repertory is the work of Notker: his collection of texts, entitled *Liber hymnorum*, is presumed to have been completed by 884. The *Liber hymnorum* is first found in the St Gallen manuscripts from after about 950, but the text tradition, both for words and neumes, is very firm. The value of Notker's testimony is manifold. First and foremost, the melodies used by Notker can be placed definitely in the 9th century; almost all the other melodies in the large and confusing repertories preserved in the sources from about 1000 lack such a witness – some may date from the 9th century, but most probably do not, and there is no completely objective way to determine which are which. A reliable assessment of the characteristics of the early sequence can only be gained on the basis of the melodies used by Notker.

Secondly, even though the St Gallen melodic tradition cannot be completely deciphered until several centuries after Notker, his texts provide an invaluable tool for verifying the 9th-century plan of individual sequences. This is due to the fact that as a general rule in the early repertory any given text fits only one melody (while on the other hand a given melody may have several alternative texts). If the plan of a melody as expressed in the number and length of its phrases has been altered between the 9th century and the time it is first preserved in a readable version – usually not much before about 1000 – its 9th-century shape can perhaps be restored with the help of Notker's 9th-century text. The value of this witness is particularly important for the West Frankish repertory: in the relatively stable St Gallen manuscript tradition, sequences show but little change between about 880 and 1000; but West Frankish sequences often did change in shape. Since the early West Frankish repertory shared its most important melodies with Notker's *Liber hymnorum*, the value of Notker's testimony for the early repertory as a whole is decisive.

Compared with these aspects of Notker's *Liber hymnorum*, the historical value of its preface, often used as the only source of information about the early sequence, is much less. Designed to introduce and explain the sequence as a new kind of work, the content of Notker's preface can be ascribed as much to rhetoric as to factual account. Its information may or

may not be true, and in some cases may possess only verisimilitude; certain details remain obscure; nonetheless it is an essential document.

To Liutward, who for his great sanctity has been raised in honour to be a high priest, a most worthy successor to that incomparable man, Eusebius, Bishop of Vercelli; abbot of the monastery of the most holy Columbanus, and defender of the cell of his disciple, the most gentle Gallus; and also the arch-chaplain of the most glorious emperor Charles, from Notker, the least of the monks of St Gall.

When I was still young, and very long melodies – repeatedly entrusted to memory – escaped from my poor little head, I began to reason with myself how I could bind them fast.

In the meantime it happened that a certain priest from Jumièges (recently laid waste by the Normans) came to us, bringing with him his antiphoner, in which some verses had been set to sequences; but they were in a very corrupt state. Upon closer inspection I was as bitterly disappointed in them as I had been delighted at first glance.

Nevertheless, in imitation of them I began to write *Laudes Deo concinat orbis universus, qui gratis est redemptus*, and further on *Coluber adae deceptor*. When I took these lines to my teacher Iso, he, commending my industry while taking pity on my lack of experience, praised what was pleasing, and what was not he set about to improve, saying, 'The individual motions of the melody should receive separate syllables'. Hearing that, I immediately corrected those which fell under 'ia'; those under 'le' or 'lu', however, I left as too difficult; but later, with practice, I managed it easily – for example in 'Dominus in Sina' and 'Mater'. Instructed in this manner, I soon composed my second piece, *Psallat ecclesia mater illibata*.

When I showed these little verses to my teacher Marcellus, he, filled with joy, had them copied as a group on a roll; and he gave out different pieces to different boys to be sung. And when he told me that I should collect them in a book and offer them as a gift to some eminent person, I shrank back in shame, thinking I would never be able to do that.

Recently, however, I was asked by my brother Othar to write something in your praise, and I considered myself – with good reason – unequal to the task; but finally I worked up my courage (still with great pain and difficulty) that I might presume to dedicate this worthless little book to your highness. If I were to learn that anything in it had pleased you – as good as you are – to the extent that you might be of assistance to my brother with our Lord the Emperor, I would hasten to send you the metrical life of St Gall which I am working hard to complete (although I had already promised it to my brother Salomon) for you to examine, to keep, and to comment upon.

The early repertory as defined by Notker's output is set out in Table 1, with texts from the West Frankish repertory which use the same melody set side

by side with them. The melodies fall into three groups. Those in group A lack a confirmed relationship to a melody of a Mass alleluia (as discussed in §5(iv)), although Husmann has proposed such relationships in some cases. The melodies in group B are related to specific alleluias, as indicated; but the relationships are not always free of ambiguities. Melodies in group C are shorter and lack a regular couplet structure; these melodies qualify as *sequentiae*, as discussed in §5, having in each case a clear relationship to a specific alleluia.

Besides the sequences listed in Table 1, only one other, *Stans a longe*, can claim a 9th-century witness (see §5); but a few others, including *Nostra tuba*, *Eia recolamus* and *Gloriosa dies adest*, are probably to be included in the early repertory from about 850 to 875.

TABLE 1

This table contains (i) in the right-hand column a complete list of Notker's texts, (ii) in the left-hand column the west Frankish texts using the same melodies that Notker used.

Where, in either column, more than one text is given, that listed first is tentatively proposed as the earliest. Texts in parentheses with quotation marks are melody titles as they appear in the east Frankish (Swiss-Rhenish) sources. Texts in parentheses without quotation marks refer to related alleluias.

<i>West Frankish Texts</i>	<i>Notker's texts (with melody titles)</i>
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*Group A:
lacking a
confirmed*

*relationship to
an alleluia*

1.	Laudes Deo omnis sexus	1.	Laudes Deo concinat (‘Organa’)
2.	Haec est sancta solempni tas	2.	(i) Haec est sancta solemnit as solemnit atum (ii) Quid tu virgo (‘Virgo plorans’)
3.	Haec dies quam excelsus	3.	(i) Grates salvatori (‘Duo tres’) (ii) Tubam bellicos am
4.	(i) Nunc exultet (ii) Semper regnans (iii) Arce superna	4.	Laudes salvatori (‘Frigdol a’)
5.	(i) Ecce vicit (ii) Epipha niam (iii) Gaude eia	5.	(i) Hanc concord ia (‘Conco rdia’) (ii) Petre summe
6.	(i) Christi hodiern a (ii) Pange Deo (iii) Rex	6.	Congau dent angeloru m (‘Mater’)

		nostras Christe	
7.	Rex omnipotens	7. Sancti Spiritus assit nobis gratia (‘Occidentana’)	
8.		(i)Clara gaudia	8. (i)Johannes Jesu (‘Romana’)
		(ii)Dic nobis	(ii)Laurenti David
9.	Fortis atque amara	9. Judicem nos (‘deus judex justus’)	
		10. Agni paschalis (‘Graeca’)	
		11. Carmen suo dilecto (‘Pascha’)	
		12. Summi triumphum (‘Captiva’)	
		13. Scalam ad caelos (‘Puella turbata’)	
		14. Concertu parili (‘Symphonia’)	
		15. Natus ante saecula (‘Dies sanctificatus’)	
		16. Benedicto gratias	

(‘Planctus
sterilis’)

*Group B: related
to an alleluia*

- | | | | |
|-----|--|-----|---|
| 17. | (i) Haec est vera redemptio | 17. | Gaude Maria virgo (‘Cignea’) |
| | (ii) Beata tu virgo (Alleluia, Pascha nostrum) | | |
| 18. | Praecursor Christi | 18. | (i) Dilecte Deo (‘Justus ut palma minor’) |
| | (Alleluia, Justus ut palma) | | (ii) Rex regum |
| 19. | (i) Ecce dies orbis reddit | 19. | (i) Sancti Baptiste (‘Justus ut palma major’) |
| | (ii) Haec dies est sancta | | (ii) Laus tibi Christe cui sapit |
| | (Alleluia, Justus ut palma) | | |
| 20. | (i) Veniet rex | 20. | Clare sanctorum (‘Aurea’) |
| | (ii) Salus aeterna (Alleluia, | | |

	Ostend e)		
21.	(i)En virginu m agmina	21.	Stirpe Maria (‘Adduc entur’)
	(ii)Jubile m us omnes (Alleluia , Veni Domine)		
22.	(i)Pangat laudes	22.	Psallat ecclesia (‘Laetatu s sum’)
	(ii)Regnan tem sempite rna (Alleluia , Laetatu s sum)		
23.	Omnipot ens Deus	23.	Festa Christi (‘Trinitas) (Alleluia , Benedic ta es)
		24.	Christus hunc diem (‘Domin us in Sina’)
		25.	(i)Omnes sancti (‘Vox exultati onis’) (ii)Agone triumph ali

*Group C: short.
aparallel
sequences*

26.	Qui regis sceptra	26.	Angelor um ordo (‘Laudat e Deum’)
	(Alleluia, Excita Domine)		
27.	Age nunc	27.	Is qui prius (‘Domin us regnavit’)
	(Alleluia, Dominus regnavit)		
28.	In cithara	28.	Laeta mente (‘Exultat e Deo’)
	(Alleluia, Exultate Deo)		
29.	Sancte rex	29.	En regnator (‘Qui timent’)
	(Alleluia, Omnes gentes)		
30.	Iam deprome	30.	Laus tibi sit (‘In te Domine’)
	(Alleluia, In te Domine)		
31.	(sequenti a)	31.	O quam mira (‘Confite mini’)
	(Alleluia, Confitem ini)		
32.	(sequenti a)	32.	Tu civium (‘Adorab o’)
	(Alleluia, Adorabo)		
33.	Veneran	33.	Christe

da die	Domine (‘Obtuler unt’ or ‘Pretiosa)
(Alleluia, Dies sanctifica tus)	

Sequence (i)

4. Style in early examples.

A layout typical of the early sequence can be seen in [ex.1](#), *Haec est sancta solempnitas*, a West-Frankish saint’s day piece used for Stephen, John the Evangelist and – in the earliest source – Aper, venerated at Toul (west of Metz). The text consists mainly of pairs of lines (2a, b, 3a, b etc.), each pair being sung to a different phrase of melody; but lines 1, 6 and 7 are ‘singles’, having only one line of text. Singles are found regularly in the early sequence as first and last lines, and occasionally elsewhere as well.

After the long opening single (1), the phrase lengths grow gradually from the very short phrase 2 to the much longer phrase 5. Phrase lengths in the early sequence are typically disposed in some such easily perceptible plan, frequently leading to the longest phrase as a climax; even if a clear plan is not apparent, the use of phrases of markedly different lengths is an important feature of early sequences, one which distinguishes their prose texts from verse.

The melodic phrases differ among themselves in inner form and content as well as length, and thereby assume with each other clearly delineated relationships, which constitute the musical shape peculiar to each individual piece. In *Haec est sancta solempnitas* phrase 2 stands in sharp contrast to 1 by being short, concise, clearly etched; its rhythmic dimensions are easily perceptible, compared to the more abstruse contours of 1 (the melodic repetition within phrase 1, ‘solempnitas ... beati ...’ is not exact enough to make a ‘double’, and such inexact repetition is frequent in singles; it can be found also in phrase 6). Phrase 2 lies in a higher register, centred on C and ending on G, without a firm cadence; in its tonal locus (i.e. organization around a final) it brings a bright contrast to phrase 1, which is located on F. Phrase 3 lies lower, occupying the space around and below G, and ending on G with the short cadence pattern F–G–G that appears very frequently in the early repertory. The use of cadence and the disposition of melodic line in phrases 2 and 3 binds them together in the manner of antecedent and consequent to form a larger phrase group.

Phrase 4 has a different melodic character – more declamatory at the start – emphasizing the high C again, with a firm close on G through a longer cadence pattern, C–B–C–A–G–F–G–G, also frequent in the early repertory. Phrase 5, besides being the longest, is the highest of the phrases, descending in a long arc from the high E down to F, then entering the cadence pattern. The descent uses a melodic ‘sequence’, E–D–C–D–C–A, C–D–B–C–B–G – an occasional but not frequent device.

Phrase 6, like 3, lies lower, falling almost entirely into the area between G and D below. Its profile is less obvious than that of 4, circling as it does through the same few pitches rather than sweeping over many in a clear direction. Phrase 7 begins like 4, recalling it to suggest a structural frame; the melodic motion is not at all sweeping, but instead involute and encumbered with ornamental neumes. Its function (as in many early sequences) is to provide a peroration with *ritardando* to close the work. Closing phrases hardly ever use the cadence formulae, but regularly confirm the final established in the course of the work, in this case G, found at the end of every phrase except 1. Tonal locus is almost always extremely clear in early sequences, even in those cases involving a change of locus between beginning and ending. Often one or two interior phrases will end on a different pitch, usually a 5th above the final; such phrase endings are given clear structural differentiation so as to function as 'open' endings in contrast to the 'closed' endings of the final.

Dealing with the text as analogue to the music is more difficult but just as important: early sequences cannot adequately be appreciated on the basis of their melodies alone; the syntax, sonority and rhetoric of the text play decisive roles in shaping the piece.

As a general rule, each couplet – sometimes each line – is syntactically complete; but run-on is used frequently and with artistic purpose. The larger periods of the syntax tend to be aligned with larger phrase groups of the melody. In *Haec est sancta* the opening period extends through to line 3*b*, 'premia' marking the most important close up to that point. Lesser articulations occur at the end of 1 and 3*a*; the very short line 2*a* runs on into 2*b*, and the main clause begun in 2*a* ('Ipse namque') finds its verb and object at the end of 3*a* ('secutus est vestigia'). In this way the melodic grouping of these shorter phrases is supported by the syntactic grouping.

That much (1–3) sets out the topic and reason for the celebration of the feast; phrase 4 begins an exhortation ('Let us now, therefore ...'). Phrase 5, the lyrical high point of the melodic curve, brings in its text a luminous image of Christ in glory surrounded by saints. Lines 6 and 7, as post-climax, contain a petition ('Therefore we beg ...') and – as the object of petition – an echo of the glory pictured in 5, but set to a melody that recalls 4. At higher levels of organization such avoidance of the most obvious symmetries is frequent and in keeping with the prose nature of the art form.

Being prose, the texts do not scan; yet they are highly rhythmic, governed by the disposition of accents and sonorities in artful flow. Line 5*a* is perhaps the most striking example:



Primary (´) and secondary (˘) accents, and unstressed (˘) syllables, fall into an irregular but nonetheless smoothly attractive succession; sonorities of 'e-' and '-m-' or '-n-' provide a continuum of assonance without being rhyme. Both factors continue to operate in line 5*b*, where the alignment of accent and sonority with melodic profile is even more intricate and artful. Text and music together create the long, unified line that carries the luminous image.

Such integration of text with music is different, of course, in every piece, although the same factors of syntax, sonority and rhetoric can be found everywhere at work. This particular text uses assonance in yet another way, shared by a number of other early texts (but by no means all). Each line ends in '-a-' or '-ia', and sometimes this end-asonance is heard in the interior of a line as well. The end-asonance – a striking feature – tends to throw emphasis at the ends of the lines (analogous to the cadence patterns) and to some degree works against the more subtle sonorities created by other textual means. Notker completely avoided end-asonance of this consistent type, relying instead on the less obvious techniques indigenous to his preferred models of classical Latin prose.

Notker's *Liber hymnorum* contains two texts for the melody of *Haec est sancta* – an early one, *Haec est sancta solemnitas solemnitatum*, and a later one, *Quid tu virgo*. The early one indicates its provenance by using the incipit of the West Frankish model *Haec est sancta solemnitas*, then goes on to follow its rhetorical layout: phrases 1–3 form the opening period, 4 is exhortatory (Notker's 'ergo gratias agamus' corresponds to the West Frankish 'Iam nunc ergo ipsius petamus'); there is a full stop at the end of 5, with 6 and 7 forming the closing period. Such correspondence in plan (with little or none in content) is characteristic of the relationship of Notker's texts to their West Frankish counterparts. Notker's later text uses the same grouping of phrases, and exactly the same syllable count. This, too, is characteristic (while between his versions and the West Frankish version there are frequent small differences in syllable count), showing that once Notker decided how a melody should be laid out, he kept it that way.

The early text, *Haec est sancta solemnitas solemnitatum*, is an Easter piece with a reference to the Harrowing of Hell (lines 2a–b; 3a–b). It is cast in a Latin style more formal and elegant than that found in most West Frankish texts, which are by turns less formal and more exaggerated, coloured by a long tradition derived from so-called 'Asian prose' passed on to the Carolingians by the learned Irish monks. Notker's choice of words is more fastidious, his use of word order – especially in early texts such as *Haec est sancta solemnitas solemnitatum* – more involute and artful (see especially lines 6–7). Notker's texts tend to read better, but are less singable, than the West Frankish ones, whose diction seems designed to support and enhance the fluent, surging melodic progressions of the early sequence.

Notker's later texts, while no less artful, sometimes show their maturity in a more direct, natural style of Latin, as well as a greater individuality of matter. *Quid tu virgo*, which contrasts the story of Rachel with a Christian viewpoint, illustrates Notker's frequent concern for a moral as well as a striking poetic image. The rhetorical layout of *Quid tu virgo*, a dialogue between the Christian interlocutor and the weeping Rachel, throws into strong relief the original grouping of phrases, 1–3, 4–5, 6–7.

[Ex.2](#) shows a much larger West Frankish sequence, *Rex omnipotens*, set by Notker as *Sancti spiritus assit nobis gratia*. *Rex omnipotens* begins with a topic sentence identifying the text with the feast of the Ascension (1–2), briefly recounts the events after the Resurrection (3–5), then describes the Ascension itself in words very close to those of *Acts* i, which is the Epistle

for the day (6–10). The text concludes with invocations and petitions (11–13). It is one of several such narrative texts in the early repertory, which are not without the qualities of an epic. The adaptation of a scriptural text to sequence form affords opportunities for textual analysis.

While the melody of *Rex omnipotens* shows some signs of a sectional structure (1–4, 5–8, 9–12) such as is occasionally encountered in early sequences, considerable attention has been given to making the melody continuous through a long, arching shape. Phrases 1–7 establish G and C above as a central area, or explore the region below G as a relief; these phrases tend to be shorter and less active. Phrase 8 brings an upward surge, carried out in phrases 9 and 10 by a shift to the upper register with open endings of D a 5th above the final; phrase 11 returns to the G final, preceding it by the F–A–C realm used frequently in G melodies as a foil to the final. Phrase 12, by far the longest, lies high and is divided into subphrases with an internal cadence on the high D. Such phrases appear frequently in the early repertory, always carefully placed in the overall plan – here as a penultimate climax.

Notker's *Sancti spiritus assit nobis gratia*, almost his only text to become popular in the later West Frankish repertory, more nearly approaches the directness and fluency of the West Frankish texts. Notker's prose consists of an acclamatory series of attributes and petitions addressed to the Holy Spirit.

A sequence known as 'Justus ut palma major' and related to the alleluia with that incipit is provided with a number of early texts including two by Notker. (There is another early sequence called 'Justus ut palma minor': for alleluia relationships in general, see §5.) Ex.3 shows the melody with the text *Haec dies est sancta*, for Christ's Nativity. Perhaps the most striking feature is the ending on G, a 4th above the D final clearly implied at the start. Analysis would be concerned more fruitfully, however, with the system of motifs that operates throughout the piece to bring continuity in spite of the change of locus. (Some versions of this melody substitute a d ending, which shows not that the G ending is incorrect, but only that it was problematic for some medieval musicians as well as for us.) The use of motifs is intimately connected with the departures from regular parallelism in the latter half of the piece. Such departures are more frequent in the earliest sequences than in later ones, and were often eliminated in later versions or retextings of earlier ones.

The short, lyrical phrases and irregular constructions found in 'Justus ut palma major' show up in other early sequences, especially in those related to alleluias (*Haec est vera*, *Veniet rex*, *Pangat laudes* in Table 1) but also in melodies used by Notker (*Agni paschalis*, *Carmen suo dilecto*) that are not related to an alleluia and not known in the West Frankish repertory. In general the early repertory presents a wide variety of styles and structures, permitting no easy generalities and requiring case-by-case consideration.

Sequence (i)

5. Sequence and alleluia.

The relationship of the early sequence to the alleluia of the Proper of the Mass has been one of the main problems of research. Complete, definite

answers to all the questions raised cannot yet be provided. In general, the categorical – and hypothetical – assertion that the sequence is derived from the alleluia needs to be abandoned, and instead attention should be directed towards what can be established as fact. An approach to the problem, which is manifold, can be made through the following factual aspects.

(i) All sequences are related to ‘alleluia’ by the fact that the word ‘alleluia’ appears under phrase 1 of all melodies when they are notated in melismatic form in the sequentiaria. This purely nominal relationship, which has nothing to do either with the prose that goes with the sequence or with any musical relationship that may exist between phrase 1 and an actual alleluia from the Proper of the Mass (as described under (iv)), is a simple fact of the sources; it has never been adequately explained.

(ii) The category of the sequence is related to the alleluia of the Mass in that at some point in its development – just when it has never been precisely determined – the sequence came to be sung at Mass immediately after the alleluia (after the second alleluia on days when two were sung). This, again, is a general relationship – in this case a purely liturgical one; a specific melodic relationship is not necessarily involved.

(iii) Some proses (none of the early repertory as shown in Table 1, except possibly Notker’s *Concentu parili* and *Natus ante secula*) begin with a regular double, to which is to be prefixed in performance a ‘phrase 1’ with the text ‘alleluia’. This prefix is regularly provided in the sequentiaria and is occasionally supplied in the prosaria as well (sometimes as a marginal addition). This type of relationship is to be regarded as merely textual: the melodic phrase 1 sung to the text ‘alleluia’ may or may not be in fact related musically to a specific alleluia of the Mass. Early pieces such as those in group A of Table 1 were sometimes supplied with a new text that began in phrase 2, the first phrase to be sung to the text ‘alleluia’.

(iv) In certain melodies (as in group B of Table 1), phrase 1 shows a demonstrable melodic relationship to a specific alleluia of the Mass. In many cases this relationship is indicated by the melody’s name, as provided in one or another of the sources; but sometimes not, and such references are not free from ambiguity. In general the melodic relationship is clear only for phrase 1; relationships between subsequent phrases and the alleluia, though asserted by Husmann and others, are not so clear.

(v) Many melodies, especially earlier ones, strongly suggest by their melodic style that they are related to an alleluia; nevertheless, the specific alleluia that corresponds to phrase 1 cannot be found in the Gregorian repertory. In some cases elaborate arguments have been devised to substantiate a specific relationship, or to account for the discrepancies or lack of corresponding alleluias. On the other hand, there is an increasing tendency to accept the fact that not all sequences may be necessarily related to an alleluia. Not yet investigated is the question of why – when certain sequences are in fact not related to alleluias – they should nonetheless suggest a resemblance.

There is a strong tendency in sequences apparently dating from the 10th century for increased usage of alleluia quotations in phrase 1 as compared

to usage in the early repertory. In the same period the style of incipit described under (iii) became popular, almost standard. Still from the same period comes the practice of organizing the sequence repertory into quasi-liturgical cycles, with consistent use of melody titles referring to feasts and Proper alleluias. All these developments point to a liturgical relationship with the alleluia closer than it had been before the 10th century.

The strongest argument for a generic relationship between alleluia and sequence is the well-documented existence in the early 9th century (Amalarius of Metz, *Liber officialis*) of a kind of melisma called *sequentia*, sung as a replacement for the jubilus at the repetition of alleluia after the verse (but it is not known which specific *sequentiae* existed in the early 9th century – perhaps some of the melodies listed in group C of Table 1, but very likely not any of those in group A or group B). Whatever its nature, Amalarius's *sequentia* clearly provided the eventual name, and also the eventual liturgical locus, for the kind of piece Notker wrote texts for after 850. But it must be remembered that Notker called his pieces 'hymns'. And against the witness of the *sequentia* stands the fact that one early important melody, *Stans a longe*, which is cited by [Hucbald of St Amand](#) in his *De harmonica institutione* and provided with numerous texts (though not by Notker), is demonstrably not derived from an alleluia of the Mass but rather draws its incipit from an antiphon at Lauds (tenth Sunday after Pentecost). It does unacceptable violence to the early repertory to require all or even most of these sequences to be *sequentiae* in origin. As an alternative to the theory of direct derivation from the alleluia to the *sequentia*, it can be suggested that the early repertory was the product of lively artistic imagination operating on a diverse stock of materials, textual as well as melodic – only one of which was the *sequentia*.

[Sequence \(i\)](#)

6. The aparallel *sequentiae*.

Certain texts in Notker's *Liber hymnorum* (those in group C of Table 1), together with their West Frankish counterparts, do indeed go with melodies that can be understood as *sequentiae* in the strict sense just described. These works are distinct in almost every essential, structural aspect from the kind of piece represented by *Haec est sancta*, *Rex omnipotens* and 'Justus ut palma major'. They are much shorter; they lack, as a general rule, the clear couplet structure that prevails in the larger works; they make little or no use of the cadence patterns that mark off the long phrases of the larger works; their texts lack the strong syntactical and rhetorical correspondence to melodic plans. Judged by the standards of, say, *Rex omnipotens*, these smaller *sequentiae* are amorphous and uninteresting; but the point is, they are not to be so judged, for as works of art they are in a different category, one which neither explains nor is explained by the larger kind, but simply co-exists with it in early collections such as Notker's *Liber hymnorum* and some of the earliest West Frankish manuscript sources. Also in contrast to the larger works is the fact that the smaller *sequentiae* always show a clear, verifiable relationship to a specific alleluia of the Mass, and are apparently designed – in text as well as music – to be sung after the verse at the reprise of the alleluia.

Qui regis sceptrā (ex.4) is a popular text for a *sequentia* to the *Alleluia, Excita Domine* for the third Sunday in Advent. Notker set it as *Angelorum ordo*, to go after the verse *Laudate Dominum* for the same alleluia when sung at the feast of St Michael and All Angels. The kind of melodic repetition found in this melody corresponds in structure and function to that found within singles of the larger kind of sequence, not to the regular couplet structure of doubles. Failure to make this distinction has resulted in needless confusion.

Sequence (i)

7. Origins.

Attempts to resolve the question of the sequence's origins have occasioned fantasies of historical reconstruction, whose common premise is that either Notker or some immediate predecessor troped archaic melismas, thereby creating a new musical form. This is neither credible nor useful: the attribution of such an act to Notker would indicate a presumptive reading of his preface, and the identification of this act with the origin of the sequence is self-contradictory. It cannot be proved that the account in Notker's preface is anything other than story-telling, whose purpose was to enable the author to introduce his 'hymns' to the Swiss-Rhenish monasteries. Further, if these melodies were indeed archaic in format and style, they could not be taken to represent any musical initiative on the part of the 9th-century Franks; and, in addition, no artistic value could be attributed to the words since they would have been merely underlaid. It has long been acknowledged that word underlay is not troping, so the sequence would not be a trope of the alleluia or of anything else, and none of what may be true of troping is relevant to the sequence. It is evident that not all melismas are archaic, for melisma is found in the work of Leoninus, Ockeghem and Handel – to name but a few. The idea that melismas *per se* are archaic is part of a mythic complex that was developed to explain medieval music in general and Gregorian chant in particular, there being no ready historical explanation and no possibility (for lack of sources) of finding one.

If it were necessary to imagine a model for the first sequences (i.e. musical compositions such as Notker claimed he saw in the antiphoner brought by the fugitive monk), then the melismas mentioned by Amalarius as sung after the verse of the alleluia at Mass would serve, since these could well be expanded and provided with words. Such 'aparallel' compositions do exist, including ones with words by Notker, but they are very inadequate models for the kind of compositions that make up the bulk of the sequence repertory from Notker onwards. For the latter, a model of much greater size and ambition would be required, one with a phrase structure at once more clearly articulated and more expansive, and with systematic use of couplets in words as well as melody. This last feature can be derived separately from the traditions of Latin art-prose, specifically the bicola. There is no obstacle to deriving the sequence from a combination of these models – unlikely as such a combination may seem – as long as the possibility of a large measure of creative originality on the part of the 9th-century Frankish cantors is accepted. But the only documented fact is that by 880 a repertory existed of a kind of musical composition that was not there

before, a kind for which no firm evidence in the preceding centuries is to be found.

Once this repertory is present in the documents, its development can be traced, and the development shows many of the features familiar from the history of other, more recent forms of music. As Notker explained, and as subsequent documents show, sequence melodies were often adapted to new sets of words. The adaptation might involve only slight change, or more substantial change. Phrases from one or several melodies might be combined with new material to make new melodies. Generic features of plan or idiom might be gradually modified, and entirely new but still compatible features introduced.

Sequence (i)

8. Form and performance.

Not much is known about the ways in which sequences were performed in the 9th and 10th centuries. Much of what has been suggested depends upon the way the melodies are notated in 10th- and 11th-century manuscripts, where they appear in two forms – over the text in a syllabic relationship, and without the text as melismas. Some manuscripts (the minority) put both kinds of notation in the same fascicle, alternating more or less phrase by phrase. Husmann has argued that this manner of notation reflects the manner of performance and that in principle each phrase is sung in both syllabic and melismatic fashion in succession. This virtually doubles the length of the performed work. Such performance is attested later in the Middle Ages.

Another solution, offered by Smits van Waesberghe, envisages the sequence sung in melismatic and syllabic form simultaneously, the chorus singing the melisma while the cantor sings the text. This hypothesis has much to recommend it. There is, however, still the possibility that the principal reason for the double notation is the adiaستمatic nature of notation in the 9th and 10th centuries, and has nothing to do with performance.

Anyone who sets great store by Notker's preface would be bound to clarify the roles of cantor and chorus in terms of their relative skills and the problem of memorizing, touched upon by Notker in a fashion that implies that the words helped him remember the melodies.

On quite different grounds – stylistic rather than notational – it has been assumed (especially by Von den Steinen) that sequences were regularly performed antiphonally between the boys of the monastic choir school and the men of the choir. This solution, supported by occasional references in the texts of certain sequences, is of course a perennial possibility in many kinds of medieval music. Whether it is to be applied categorically to the sequence is doubtful; in any case provision has to be made in individual cases involving singles and other irregularities.

Given the inconclusive nature of the evidence, and for other reasons as well, it seems advisable to consider the primary form of the work of art to be the singing of the melody with text, straight through, as found in the prosaria. This form, at least, gives a reliable base for stylistic judgments,

which can then be modified to take into account other possible modes of performance.

Still another mode of performance concerns the use of some form of polyphony. Such forms extend from singing in parallel motion (for instance, according to the instructions in the *Musica enchiridis*, c900), through the incipient oblique organum actually laid out for *Rex caeli* (not a sequence, but a *versus*, another 9th-century form) in the *Musica enchiridis*, and also the sequences provided with organal voices in the Winchester Troper, right through to the polyphony in contrary motion provided by the St Martial repertory for the opening phrases only of certain celebrated sequences (including *Rex omnipotens*). Here again, some evidence can be extracted from the texts of certain 10th-century sequences (Waite, 1961); but little that is definite can be concluded. Singing in parallel motion, however, could be assumed for the sequences as for any other kind of chant in the 10th or 11th century (see §11).

Sequence (i)

9. Partial texting.

Still another peculiar feature of the manuscript sources has given rise to frequent speculation – the so-called ‘partial texting’. Certain sequences are provided in the sequentaria (which in general have no text) with text set more or less syllabically under certain phrases. (This same text also appears in the version in the prosaria, as part of the complete prose.) The sequences in question have been listed (there are nine of them) and studied; one of the most striking aspects is that the ‘partial texts’ appear in phrases 5, 8 or 9 and in longer sequences 11 or 13 (Stäblein, 1961).

Another striking feature is that the ‘partial texts’ tend to be verse-like in structure, as for example those from phrase 9 of *Celebranda*:

Nobis det ut omnia/quae sunt patris et sua/premia aeterna
Salus et victoria/illi sit et gratia/omnia per secla

Two distinct hypotheses have been advanced to account for these ‘partial texts’. One, represented among studies by Stäblein, takes these texts to be a first stage in the composition of a sequence – a layer of archaic material around which the sequence was built. The opposing hypothesis, represented by Husmann, understands the partial texts to be later interpolations – ‘tropes’ – into existing proses. Thus both hypotheses make use of long-standing morphological assumptions – that of accretion on the one hand, of troping on the other.

More important, neither hypothesis takes sufficient account of the structural procedures common in the early repertory as a whole. The location of these acclamatory verses in the overall plan of a sequence performs a very specific function – that of accenting and highlighting the shape brought about by the melodic and rhythmic disposition of phrases. In this respect, the acclamatory verses are not isolated phenomena, but quite analogous to other features, such as phrase-endings on non-final pitches, or the longer phrases that contain short lyrical subphrases marked off with internal cadences.

In other words, the acclamatory verses need to be explained as composer's choices within the individual sequences in which they occur, not as part of a single morphological principle that holds for all instances. In general, the sequences involved seem all to be later than, say, 875 (none of the melodies used by Notker involves these verses). It can be tentatively suggested that *Celebranda* (Christmas), *Celsa polorum* (St Stephen) and *Fulgens praeclara* (Easter) were the first and most famous instances; these in each case supplanted earlier sequences to become the principal ones for their feasts. And in these cases it would seem that the acclamatory verses were conceived as an integral element in the original design of the work. On the other hand, it seems as though Husmann was correct in taking the verses in *Exultet elegantis* to be a subsequent addition; this sequence exists in alternative versions with and without the verses.

Sequence (i)

10. The later rhymed sequence.

Of all the many developments that took place within the sequence repertory after 1000, the most obvious were the regularization of accent and the influx of rhyme. Both elements increased in use gradually from the 10th century onwards, to become widespread and dominant in the 12th century. *Mane prima sabbati* (ex.5), a well-known Easter piece from the late 11th century or 12th, shows the consistent application of scansion and rhyme that makes the later prose seem more like verse.

In general, stressed syllables (including those accents identified as 'secondary' by modern observers, as in 'rèsurgéntis') alternate with unstressed syllables throughout, providing a regular rhythm at the lowest level. Each phrase ends, however, 'proparoxytone', that is, with two unstressed syllables ('glória'). Furthermore, each phrase falls into subphrases of seven or eight syllables; each subphrase (with important exceptions in phrase 7) begins with a primary or secondary stress; each seven-syllabled subphrase ends proparoxytone, while each eight-syllabled subphrase (again, with exceptions in phrase 7) ends 'paroxytone', that is, with one unstressed syllable. The subphrases in each line are usually linked by internal rhyme, the lines of each couplet by end rhyme.

2a Víctor régis scéleris/rédiit ab inferis/cum súmma victória
2b Cújus rèsurréctio/ómni pléna gáudio/cònsolátur ómnia

Occasional irregularities of accent within the line, as at 'cum summa', are normal, merely enhancing rather than disturbing the overall scheme. The general regularity created by scansion and rhyme gives the impression that this and many such pieces consist in principle of a series of seven-syllable verses, alternating occasionally with eight-syllable ones. For this reason, apparently, all proses, including the early ones, are printed in short lines in the *Analecta Hymnica*; but in the case of the early ones – those before about 1100 – the subdivision is in most cases entirely arbitrary, without basis either in the sources or in the style. And in the later ones – such as *Mane prima sabbati* – the seven- or eight-syllable 'verses' are only the smallest units: much more important are the groupings at the higher levels – important not just for the shape of the individual piece but also for showing the continuity of the later sequence with the earlier kind.

The grouping in *Mane prima sabbati* shows the same progression and expansion towards a climax, the same sense of departure and return, found in sequences from the early repertory – as long as attention is focussed on the nine long phrases and their interrelationships. Phrases 1 to 3 each have three seven-syllable subphrases, with principal cadences on D (the final) and internal cadences on either side – C, G or A. Phrase 4 has four seven-syllable subphrases and establishes a locus on A a 5th above the final. Phrases 5 and 6 introduce eight-syllabled subphrases in the pattern 8 8 7; in line 5a the eights are broken each into 4 4 by rhyme and motivic structure, but this subdivision is only occasional. Phrases 5 and 6 cadence on D, which together with the *accelerando* ‘diminution’ in the 4 4 gives a curious combination of a fresh start and a return. Phrase 7 is all eight-syllable subphrases, the last two beginning with unstressed syllables so that the phrase endings can be proparoxytone. Phrase 8, while not the longest (8 8 8 7), is melodically the most far-flung, making the same overall point as phrase 12 of *Rex omnipotens*.

In plan as well as melody, then, *Mane prima sabbati* and other later sequences reproduce the principles of the early repertory. Just as rhyme and scansion regularize the plan at the lower levels, so does the use of melodic motifs of three or four notes tend to control the inflection of the melody, helping to set off closed from open endings, for example, in phrase 6. Indeed, a wealth of detailed relationships can be worked out within the larger plan of *Mane prima sabbati*, revealing the developing symmetries, modal and hierarchical structures associated with 12th- and 13th-century polyphony and also with architecture. Yet during this period the sequence is an older, conservative form, merely reflecting trends pursued more vigorously elsewhere.

Of the five sequences remaining in standard 20th-century chant books, none is from the early repertory. [Victimae paschali laudes](#) (attributed to [Wipo](#)), a modest 11th-century German sequence that also became popular in the West, most closely resembles the early style. [Lauda Sion](#) (attributed to St Thomas Aquinas) is a 13th-century text to a French melody that became popular about 1100 to the text *Laudes crucis*; very large, and brilliant, it represents the whole spectrum of things possible in G melodies, cast in the new rhyme and scansion. [Veni Sancte Spiritus](#) (attributed to Innocent III), an 11th- or 12th-century piece on a D final, uses the rhyme and scansion in a very regular way, as does also [Stabat mater dolorosa](#) (attributed to Jacopone da Todi). The [Dies irae](#) (attributed to Thomas da Celano) is so regular at its highest levels that it is probably to be considered a *versus*. The attributions may be merely *honoris causa*; the last two have not been accepted for some time. Such attributions to famous personages were also made earlier in the history of the sequence. Perhaps their greatest value is the indication that to create a famous sequence was considered a sufficiently noble act to add to the glory of a king or pope. More reliable attributions occur throughout the history of the sequence, beginning with Notker, and including Waldram (St Gallen, c900), Ekkehard I ‘Decanus’ (d 973), Hermannus Contractus (d 1054), Gottschalk of Aachen (d 1098) and Hildegard of Bingen (d 1179). The best-known author of sequence texts – after Notker – is [Adam of St Victor](#) (d ?1177).

[Sequence \(i\)](#)

11. The polyphonic sequence.

(i) The Middle Ages.

Not only liturgical settings but also non-liturgical settings such as votive antiphons, motets and cantatas come within the general field of the polyphonic sequence, as do settings of other texts intended as substitutes for the liturgical sequence.

Almost from its inception the sequence was considered suitable for polyphonic elaboration. Textless *sequentiae* appear to have arisen shortly after 800, and by 848 the use of fully texted sequences was sufficiently widespread to merit a censure by the Council of Meaux. By about 900 a sequence-like *versus*, *Rex caeli Domine*, was used in *Musica enchiriadis* and *Scolica enchiriadis* as an example of organum at the fourth below moving from and to unison cadences. Furthermore, a number of the earliest sequences contain within their texts references to polyphonic performance. Typical of these is the opening of *Prome casta contio* in the earliest of the Aquitanian troopers (*F-Pn* lat.1240, c930): 'Prome, casta contio, carmina, organa subenctens hypodorica'. The earliest extended source of European polyphony, one of the two Winchester troopers (*GB-Ccc* 473, c1000), transmits in ff.153v–154v seven organa to seven textless or partially texted *sequentiae* for Christmas Day ([*Musa*]), St Stephen (*Beatus vir*), St John (*Iustus ut palma*) the octave of Christmas (*Multifariae*), Epiphany (*Chorus sive Bavverisca*), Purification (*Adorabo*) and Easter (*Fulgens praeclara*). An eighth, *Cythara*, for Ascension, has only the word 'Alleluia' and no neumes. The cycle was obviously intended to be completed since ff.155v–161v were originally left blank and only later filled with plainchant sequences. Two further organa to textless *sequentiae*, the plainchant melodies of which are unknown, *Planctus sterilis* and *Simon oboediens*, were added on f.198r. The transcription of this repertory is fraught with uncertainties, but Holschneider (1968, pp.156–7) provides a convincing reconstruction of *Beatus vir*. The setting is in general note-against-note, following largely the rules of the *Musica enchiriadis* for organum at the fourth below but with considerably more freedom of movement between the parts.

The next important source for polyphonic sequences is the cluster of Aquitanian *versaria* containing polyphony (*F-Pn* lat.1139, 3549, 3719 and *GB-Lbl* Add.36881). These sources transmit 12 polyphonic sequences, although in several cases only the first few verses are set. The organal part is now above the plainchant and the counterpoint is largely governed by contrary motion. The settings range from note-against-note with modest cadential flourishes (*Veri soli radius*) to moderately florid settings (*Rex omnipotens* and *Laude iocunda*). The texts used include not only those with a long Aquitanian tradition, such as *Prome casta contio* and *Alle-Caeleste necnon et perenne -luia*, but also newer proses and pieces from the East Frankish region, such as *Victimae paschali laudes* and *Sancti spiritus adsit nobis gratia*.

Similar in style to the Aquitanian settings are those in the roughly contemporary collection in the 11th fascicle of *W₁* (*D-W* 677, facs. in Baxter, 1931, and Staehelin, 1995), which contains exclusively music composed in the British Isles for the votive Mass of the Blessed Virgin. It

includes 15 two-voice sequences on ff.200v–209v (old foliation). The style is largely note-against-note with occasional ornamentation in a manner comparable to that of the Aquitanian settings, but unlike the Aquitanian polyphonic sequences those in *W*₁ set the entire piece, with the text of the second of each pair of versicles given in the margins. Sequences in this style are found in nine manuscripts of the 13th and 14th centuries and are listed by Ludwig (1910); several others are also listed by von Fischer and Lütolf (1972). The majority of these pieces are in a style similar to that of the sequences in *W*₁ or in an even simpler style referred to as ‘primitive polyphony’ or *cantus planus binatim*. They include not only sequences but tropes to the Office responsories, often labeled ‘prosa’, analogous in structure to the sequence and sometimes used as such.

The performing practice history of the sequence is ambiguous. It apparently began as a solo chant but became a choral one in a large number of establishments, and thus did not develop beyond a simple two-voice discant style during the 13th and 14th centuries, when the more complex forms of polyphony were the province of soloists. Nonetheless, phrases from sequences began to appear as motet tenors in the late 13th century in *F-MOf* H.196 and *D-BAs* lit.115, and later in the *Roman de Fauvel* and up to the early 15th century. The absence of elaborate polyphonic settings of the sequence might have prompted the rise in some centres of polyphonic *cantus loco sequentia*, substitutes which were often polyphonic antiphon settings. One such collection may be the series of 15 Marian antiphons copied between the Gloria and the Credo settings in the Old Hall Manuscript (*GB-Lbl* Add.57950).

(ii) The Renaissance.

The early 15th century saw a modest revival of the sequence as a polyphonic form. There are seven securely ascribed settings by Du Fay and three more that are most likely his. All are chant paraphrase *alternatim* settings that begin almost invariably with the plainchant. Among the three anonymous sequences that may be by Du Fay one is probably an addition to his own *Veni Sancte Spiritus* (CMM, i/5, 18) to make it conform to the use of the papal chapel. A distinction should be made between sequence settings and compositions using sequence-like texts which were also found as rhymed prayers in orationals and which composers set sometimes as sequences and sometimes as free cantilena motets, as in Du Fay’s *Gaude virgo mater Christi* (CMM, i/5, 1) and *Ave virgo que de celis* (CMM, i/1, 8) (see Planchart, 1988). Most of the remaining early 15th-century polyphonic sequences are anonymous, but they follow with remarkable consistency the stylistic traits seen in those of Du Fay.

Mid-15th-century settings are less common. There are three settings in *I-TRmp* 88 and five each in *I-TRmp* 89 and 90; some are four-part settings and some show an abandonment of chant paraphrase procedure. English settings of *prosa*e probably date from the middle decades of the century too. The term ‘prosa’ was reserved in England for tropes of the Office responsory analogous in structure and position to the sequence that was often sung at Vespers. Examples include the five settings of *Sospitati dedit aegros* for St Nicholas in the Pepys Manuscript (*GB-Cmc* 1236), one of them by Walter Frye.

Late 15th- and early 16th-century English sequence settings are a special case in that many were intended not as part of the Mass but as votive antiphons. This is true of 26 of the surviving complete or fragmentary sequence settings in the Eton Choirbook (*GB-WRec 178*), and of settings by Sheppard and Taverner. A number of these texts, particularly the 'Gaude' poems, had been set since the early 15th century not as sequences but as Marian motets (as in the pieces by Du Fay mentioned above). Settings of sequence texts for use in the Mass are found in the Lady Masses of Ludford and in the *alternatim* setting by Taverner copied by John Baldwin. The composition of sequences increased once more on the Continent in the later 15th century. Busnoys, Obrecht, Josquin and Isaac contributed to the genre and to its stylistic expansion. Busnoys's *Victimae paschali laudes*, a cantus firmus setting with plainchant mainly in the alto but occasionally in other parts as well, seems to reflect the influence of Du Fay's *Ave regina celorum* and Ockeghem's *Alma redemptoris mater* in its use of plainchant to generate the motivic material. Obrecht's *Salve crux arbor vitae* is a complex cantus firmus and chant paraphrase work, in which four voices paraphrase some of the plainchant of that sequence while the fifth voice has the seventh stanza of *Laudes crucis attollamus* as a cantus firmus with its own text, which eventually supplants the *Salve crux* text. The reason for this is probably liturgical, since the seventh stanza of *Laudes crucis* was assigned as the sequence for the feasts of the Exaltation of the Cross in churches in Bruges. Isaac's settings are all part of his *Choralis constantinus* and are *alternatim* settings in a variety of textures, typically ranging from two to six voices in any one setting. Isaac uses the plainchant melody as a source of motifs for the polyphony, and in at least one versicle he also sets the plainchant as a cantus firmus moving in long, even note values. In this he is following a specifically German tradition of polyphonic sequences exemplified most clearly by the nine anonymous sequences in *I-TRmp 93*, which reflect the tradition of the Austrian Hofkapelle at Wiener Neustadt (Peck Leverett, 1990). These sequences, like the later *Victimae paschali laudes* of Verdelot or the *alternatim* setting by Brumel, were most likely intended to be used in place of the sequence, if not during the Mass then during Vespers, where a sequence sometimes replaced the hymn.

With Josquin's settings the sequence moves firmly into the realm of the new motet repertory that was to dominate the first half of the 16th century. Five of his six sequences are complete; *Ave mundi spes, Maria*, possibly spurious, is missing the Superius part (it is reconstructed in Godt, 1976), and the six-voice *Veni Sancte Spiritus* and *Victimae paschali laudes* are almost certainly spurious. Josquin's authentic sequences use the plainchant as a cantus firmus, treating the second setting of each melodic segment as a variation of the first ('variation-chain' technique), and on occasion the motivic substance of the chant permeates the entire texture of a section. Typical of these procedures are the six-voice settings *Praeter rerum series* and the very late *Benedicta es celorum regina*. In the four-voice *Victimae paschali laudes* additional cantus firmi appear, the superius of Ockeghem's *D'un aultre amer* in the first part and that of Hayne's *De tous biens plaine* in the second. The *Stabat mater* uses as a cantus firmus the tenor of Binchois's *Comme femme desconfortée*. Mouton's four sequence settings use also variation-chain procedures.

The tradition of Josquin and Mouton is continued in the ten sequences of Willaert (probably the most prolific sequence composer of his generation), notably the early *Veni Sancte Spiritus* and *Verbum bonum et suave*, which are among his best works. Virtually all Willaert's sequences are variation-chain pieces based on the plainchant and are thus true polyphonic sequences rather than motets setting a sequence text. Other composers either avoided the sequence or, like Gombert, Morales, Sermisy and Clemens non Papa, left only one or two settings.

With the virtual elimination of the sequence from the Roman Mass by the Council of Trent (1543–63), sequence composition became rare. Palestrina wrote multiple settings of *Lauda Sion*, *Veni Sancte Spiritus* and *Victimae paschali laudes* as well as of the *Stabat mater*, which was not always considered a sequence. Lassus also set *Lauda Sion*, *Veni Sancte Spiritus* and the *Stabat mater*, and isolated settings of one or other of the four sequences admitted by the Council of Trent and of the *Stabat mater* appear in the works of Monteverdi (*Lauda Sion*, 1582), Felice and G.F. Anerio, Victoria and other Roman composers. At the end of the 16th century a tradition arose of setting sequences for an eight-voice double choir, so that, in the case of Palestrina, the eight-voice settings of the *Stabat mater* might have been intended as true sequences, and the other settings as free motets. In his *Gradualia* Byrd included a retrospective setting of *Victimae paschali laudes*, whose structure recalls the votive antiphon tradition, and a compact setting of *Veni Sancte Spiritus*, in which the long text is declaimed almost homophonically throughout.

(iii) After 1600.

The sequence texts spared by the Council of Trent have continued to attract composers until the present day. The sombre *Dies irae* received hundreds of settings, both as part of the Requiem Mass, for example by Michael Haydn, Mozart, Cherubini, Berlioz and Verdi, and as a self-contained work, as in settings by Caldara, Legrenzi, Charpentier, J.C. Bach and Reger, as well as the instrumental paraphrase in Liszt's *Totentanz*. Even more popular has been the *Stabat mater*, with settings by Alessandro and Domenico Scarlatti, Pergolesi, Caldara, Vivaldi, Soler and Boccherini in the 17th and 18th centuries, Joseph and Michael Haydn in the late 18th (an early setting by Mozart is lost), Schubert, Rossini, Cornelius, Dvořák and Verdi in the 19th, and Poulenc, Dohnányi, Virgil Thompson, Penderecki and Pärt in the 20th. Fewer settings of the remaining three sequences exist by composers active after 1600: there are settings of *Victimae paschali laudes* by Giovanni Colonna (1687), continuing the tradition of setting the sequences for an eight-part double choir, and by Jommelli; of *Lauda Sion* by Grandi, Colonna, Buxtehude, Michael Haydn and Mendelssohn; and of *Veni Sancte Spiritus* by Colonna, Michael Haydn, Mozart, Kozeluh, Bruckner and Peter Maxwell Davies. Most of these are essentially self-contained cantatas written in the style prevalent at the time, but those of Colonna and Michael Haydn were intended as liturgical works.

See also [Dies irae](#); [Lauda Sion](#); [Stabat mater dolorosa](#); [Veni Sancte Spiritus](#); [Victimae paschali laudes](#).

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Sequence (i): Bibliography

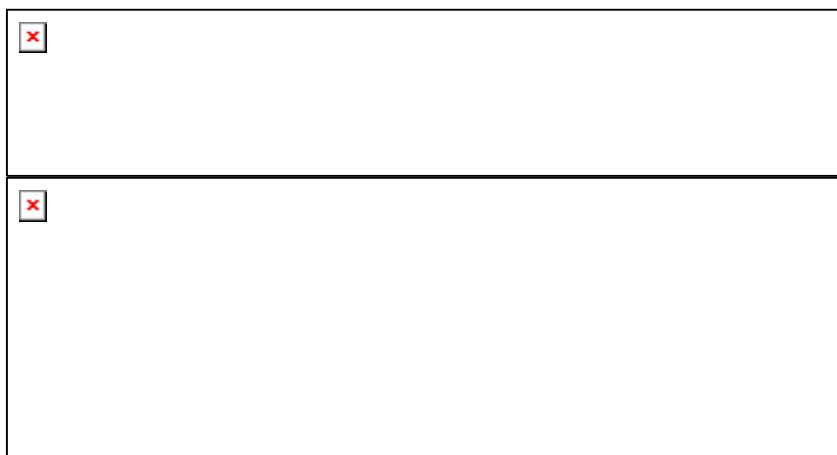
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Sequence (ii).

A melodic or polyphonic idea consisting of a short figure or motif stated successively at different pitch levels, so that it moves up or down a scale by equidistant intervals. It may be true to the diatonicism of the passage or may involve a literal transposition (see also [Rosalia](#)). Sequences can be used in the construction of a melody or theme itself, as in [ex.1](#), but they usually function in the spinning out of musical material by developing a motif related to a previously stated melody, as in [ex.2](#) (see also [Fortspinnung](#)). It is not uncommon for successive statements of a motif to be inexact repetitions of the original form and yet maintain the character of a sequence. In [ex.2](#), for instance, the left-hand chord at the end of bar 5 would have to be d[♭]-e[♭] in order for the repetitions in bars 6–7 to make a true sequence. The melody of a passage may be based on a sequential idea while the accompaniment is not, or vice versa.



WILLIAM DRABKIN

Sequencer

(Fr. *séquenceur*, Ger. *Sequencer*, It. *sequencer*).

An electronic device that creates automated repeatable sequences of sound. The sequencer was pioneered in the analogue synthesizers

designed by Donald Buchla in the mid-1960s, and continues to be incorporated into larger, especially modular synthesizers and also produced as a self-contained unit. Its automated functioning lends itself to digital and computerized control. In earlier models a series of knobs permitted the user to determine the value of up to three parameters (such as frequency, duration, filtering and modulation) for each step in the sequence, which typically comprised eight or more steps; such a repeated pattern is known as a loop, by analogy with a handmade loop of magnetic tape. The output of each step consists of a voltage whose level is determined by the position of the relevant knob(s), while the overall speed at which the sequencer cycles through the steps can be fixed or manually varied. Such a sequence of output voltages may vary a selected parameter of another device, such as a synthesizer module, by means of [Voltage control](#).

Subsequently the capacity and capabilities of larger sequencers have been greatly expanded, running to many thousands of steps; since the mid-1980s they have often been replaced by equivalent software programmes for increasingly powerful microcomputers, controlling synthesizers and other devices via MIDI. Because with MIDI every parameter setting is codified numerically, a sequencer is capable of storing recordings of sequences of MIDI events (the information about the sounds, not the sounds themselves, in all parameters), and there is thus little differentiation now between a sequence as described above and a digital recording of a passage of music. The software provides a virtual multitrack recorder and mixing desk, and often also enables the music to be viewed and printed out as notation in both musical and graphic ('player piano') formats. At the other extreme the availability of sequencers has given rise to forms of rock music ([Rap](#), etc.) that are based on the invasive monotonous rhythmic ostinatos of drum machines (see [Electronic percussion](#)) and simplistic looped electronic bass lines.

HUGH DAVIES

Sequentia.

A wordless melody associated with the alleluia of the Mass in the Franco-Roman liturgy. In his *Liber officialis* (c830) Amalar of Metz identified as *sequentia* a melisma replacing a repetition of the alleluia after the verse. Such *sequentiae* are first documented as additions to the Compiègne antiphoner *F-Pn* lat.17436, a manuscript dated to the end of the 9th century. Hence *sequentiae*, without texts, are attested before (texted) sequences (i.e. *prosaes*), and it was formerly assumed that the latter developed from the former; Anselm Hughes in his *Anglo-French Sequelae* (London, 1934) proposed that the term 'sequela', not previously used in a musical sense, be taken to denote 'the melody ... in this primitive [wordless] condition', so as to avoid ambiguity with the word 'sequence'. But the ambiguity is not intolerable, and the view that the *sequentia* represents a primitive condition of the sequence is in any case debatable. The relationship of these terms continues to be argued, but the tendency in recent scholarship has been to use 'sequentia' as Amalar used it – an expanded melisma to replace the usual repetition of the jubilus after the

alleluia verse, and 'sequence' for the genre – melodies with or without words. See [Plainchant](#), 6(iv); [Prosa](#); [Sequence \(i\)](#), §6.

RICHARD L. CROCKER

Sequentiary

(from Lat. *liber sequentiarum*).

A collection of sequences; hence also a book or part of a book containing such a collection. See [Sequence \(i\)](#).

Serafin [Serafino], Santo.

See [Seraphin](#), [Sanctus](#).

Serafin, Tullio

(*b* Rottanova di Cavarzere, Venice, 1 Sept 1878; *d* Rome, 2 Feb 1968). Italian conductor. He studied the violin and composition at the Milan Conservatory and made his conducting début at Ferrara in 1898. After experience in various Italian cities, and his Covent Garden début in 1907, he became principal conductor at La Scala (1909–14), returning in 1917–18. There he conducted the first Italian productions of *Der Rosenkavalier* and *Feuersnot*, *Oberon*, operas by Dukas, Humperdinck and Rimsky-Korsakov, and the premières of Montemezzi's *L'amore dei tre re* (1913) and *La nave* (1918). At the Metropolitan Opera (1924–34) he conducted the first American productions of *Simon Boccanegra*, *Turandot* and operas by Falla, Giordano and Musorgsky, and gave the premières of Deems Taylor's *The King's Henchman* (1927) and *Peter Ibbetson* (1931), Louis Gruenberg's *The Emperor Jones* (1933) and Howard Hanson's *Merry Mount* (1934). At New York he did much to develop the careers of several singers, especially Rosa Ponselle, who appeared with him at Covent Garden in 1931 in the first production there of *La forza del destino*, and in *Fedra*, by her teacher, Romano Romani.

Returning to Europe in 1934, Serafin was appointed artistic director of the Rome Teatro Reale. He remained there until 1943, conducting new operas by Alfano, Pizzetti and others, the *Ring* in Italian and the Italian première of *Wozzeck* with Gobbi in the title role. He conducted at the Florence Maggio Musicale, and returned to La Scala for the first postwar season, which included the first Italian production of *Peter Grimes*. During the 1950s, when he had a spell at the Chicago Lyric Opera (1956–8), he became closely associated with the career of Maria Callas, both in the opera house and on many noteworthy recordings. In 1959 he coached and conducted Joan Sutherland in her first appearance in *Lucia di Lammermoor* at Covent Garden. Three generations of singers owed much to his skill and encouragement, and it has been said that without him the postwar revival of interest in Italian Ottocento opera and the bel canto style would have been impossible. In Gobbi's opinion he was 'an infallible judge of voice and character and an invaluable guide to young singers'. He remained active as a conductor into his 80s, being appointed artistic adviser to the Rome

Opera in 1962 and conducting Rossini's *Otello* there that year. He was modest and retiring in personality, quietly incisive in rehearsal and ruthless only in eradicating carelessness; he often achieved an unparalleled balance of musical line and emotional expression in performance, to which many of his recordings testify.

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J.B. STEANE, NOËL GOODWIN

Serafino de' Ciminelli dall'Aquila

[Serafino Aquilano] (*b* Aquila, 6 Jan 1466; *d* Rome, 10 Aug 1500). Italian poet and musician. In 1478 he became a page in the Count of Potenza's court and studied music with Guillaume Garnier. In 1481 he returned to Aquila, where he apparently studied Petrarch and sang Petrarchan verse to the lute. He entered the service of Cardinal Ascanio Sforza in Rome in August 1484, and began to be known for his improvisations; at some point he met Josquin, to whom he addressed a sonnet in praise of creative genius. According to Calmeta (writing in about 1505), Serafino met Andrea Coscia in Milan in 1489; Coscia had a particular style of singing the *strambotto* which Serafino acquired, impressing many Romans, including Paolo Cortese and his circle. There is evidence of this style, with its well-marked syllabic melodies flowing into melismatic cadences, in *strambotti* printed by Petrucci and in manuscript sources (particularly *F-Pn* Rés.Vm⁷ 676 and *I-Mt* Cod.55); most of the music in the manuscripts is anonymous but some of it may be by Serafino.

By late 1491 Serafino was in Naples, where he frequented artistic academies and added to his reputation as a virtuoso 'improvvisatore'. At the end of 1494 he was at the Mantuan court, where his *Rappresentazione allegorica della Voluttà, Virtù e Famma* and two of his *acti scenici* were performed. He visited Milan for the installation of Lodovico Sforza as duke in 1495 and remained there in the service of Beatrice d'Este Sforza until her death in January 1497. After a period of wandering which took him to Mantua, Venice, Urbino and Genoa, he entered the service of Cesare Borgia in Rome late in 1499. His death was much lamented, and his poetry went through some 20 posthumous editions before 1516.

As a poet Serafino was pre-eminent among his contemporaries in adapting Petrarchisms to the verse of the *stile cortegiano*, a style that was defended

vigorously by his partisans against the new Tuscan purism of Bembo. Serafino's poetry influenced not only his Italian contemporaries but also French lyric poets such as Mellin de Saint-Gelais and Marot. It is harder to gauge the influence of Serafino's musical style because it belongs to an unwritten tradition, but he was probably a figure of the first importance.

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JAMES HAAR

Seraphin [Serafin, Serafino], Sanctus [Santo]

(*b* Udine, 1 Nov 1699; *d* after 1758). Italian violin maker. He is thought to have gone to Venice about 1720; his earliest known label is dated 1725. By 1730 he had developed an individual style as he drew inspiration from the work of the Amati family and applied some of their ideals to his own

distinctively Venetian designs. In the following years he made his finest instruments, using wood of superb physical appearance. If his success can be gauged from his tax returns he was for a time Venice's leading maker. The tone quality of his violins and cellos from this period leaves nothing to be desired, if sometimes they lack the sheer power of Montagnana's instruments. Towards 1740 Seraphin's work gradually changed in character; certain of the details were exaggerated and the result compares poorly with the splendour of the earlier years. In 1744 he made an undertaking to his guild to make no more violins, and although his retirement was probably more or less complete, he was still well able to sign his name in 1758.

Seraphin was one of the most important makers of the Venetian school; his workmanship was elegant, and he usually took infinite care with the appearance of his instruments.

His nephew Giorgio Seraphin (*b* Venice, c1726; *d* Venice, 25 Jan 1775) was also a fine craftsman. He worked independently as early as 1742, presumably having been taught by his uncle. He married a daughter of Domenico Montagnana and continued his father-in-law's business, though with little energy, perhaps because of weak health. He seems never to have signed his work after 1750 and it usually passes under other names.

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CHARLES BEARE

Seraphine.

A small free-reed keyboard instrument. It was made by John Green of London in about 1830. The name was later used in the USA and England to refer to any small [Reed organ](#). It was also the brand name of a model of automatic reed organ (see [Organette](#)).

Seraphon.

See under [Organ stop](#).

Serassi.

Italian family of organ builders. Giuseppe ('il vecchio') (*b* Como, 1694; *d* Crema, 1 Aug 1760) settled in Bergamo about 1720 and built the organs at San Pellegrino, Lodi and the sanctuary of the Madonna di Caravaggio. His son and successor, Andrea Luigi (*b* Bergamo, 19 May 1725; *d* Bergamo, 1799), built the organs in the cathedrals at Crema, Parma, Fossano and Vigevano.

The most important member of the family, Andrea Luigi's son Giuseppe ('il giovane') (b Bergamo, 16 Nov 1750; d Bergamo, 19 Feb 1817), built some 350 organs including S Alessandro in Colonna, Bergamo (1781–2), S Liborio, Colorno, near Parma (1791), SS Annunziata, Como (1800), the collegiate church at Tende (1807), and S Eustorgio (1812) and S Tomaso (1813), Milan. He published *Descrizione ed osservazioni pel nuovo organo nella chiesa posto del SS. Crocifisso dell'Annunziata di Como* (Como, 1808); *Catalogo degli organi fabbricati da' Serassi di Bergamo* (Bergamo, 1815) and *Sugli organi, lettere a G.S. Mayr, P. Bonfichi e C. Bigatti* (Bergamo, 1816/R). The first work contains a description of the Como organ with its two manuals (*grande* and *eco*), ten wind-chests (both slider- and spring-chests), and many divided stops, with instructions on using the stops for solo and duet effects and for imitating a wind band, the clarinet, oboe, thunder, harp, guitar, mandolin, dulcimer, lute, harpsichord and bagpipe.

After his death, Giuseppe's sons and grandsons continued the family firm under the name Fratelli Serassi until 12 November 1895, when Vittorio Serassi gave Giacomo Locatelli the right to add 'successori dei Fratelli Serassi' to the name of his firm. During this period important work included a rebuild of the Antegnati organ at the Duomo Vecchio, Brescia (1824); and new organs at Piacenza Cathedral (1816), S Maria Maggiore, Trent (1826–30; with a large Swell), S Maria di Campagna, Piacenza (1838), Milan Cathedral (1842; large one-manual with no reed stops), Bastia (1844), the Madonna delle Grazie, Brescia (1845), Nizza Cathedral (1847), Mantua Cathedral (1851) and S Lorenzo, Florence (1865).

The organs of the Serassi family retained many features of the classical Italian organ: often only one manual, spring-chests (slider-chests are only used in the case of a second or third manual), with a strong basis of chorus stops, many being divided into treble and bass; the higher ranks grouped in pairs; and solo half-stops added, such as reeds, 8' flutes and narrow-scaled string stops, the latter mainly in the bass at various pitches for accompanimental purposes.

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GUY OLDHAM/UMBERTO PINESCHI

Serauky, Walter

(*b* Halle, 20 April 1903; *d* Halle, 20 Aug 1959). German musicologist. He studied musicology at Halle and Leipzig under Schering (1922–8) and in 1929 he took the doctorate with a study of the aesthetics of imitation in music between 1700 and 1850. As Max Schneider's assistant he completed his *Habilitation* at Halle in 1932 with a study of Halle; he became professor there in 1940. After the war he undertook the task of rebuilding the destroyed Handel house at Halle. In 1949 he became director of the musicology institute of the University of Leipzig (from 1956 with Besseler as co-director). He was responsible for rehousing what is left of the institute's great instrumental collection.

Serauky preferred research to teaching and was an industrious scholar: his principal work, the five-volume *Musikgeschichte der Stadt Halle*, is the most exhaustive study ever written on a German town's musical history; the book's largest and most important sections are devoted to Scheidt, Türk, Reichardt, Loewe and Franz. His three-volume Handel monograph, planned as the continuation of Chrysander's unfinished work, often suffers from a surfeit of detail and was never completed. Although Serauky's writings reveal a positivist approach, he was also interested in music sociology.

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LOTHAR HOFFMANN-ERBRECHT

Serbia.

See under *Yugoslavia*.

Séré, Octave.

Pseudonym of Poueigh, Jean.

Serebrier, José

(b Montevideo, 3 Dec 1938). Uruguayan composer and conductor. He began violin studies with Juan Fabbri and then entered the Montevideo Municipal School of Music, where his teachers included Pritsch (violin) and Ascone (harmony). Privately he studied with Sarah Bourdillón (piano) and Santórsola (counterpoint, fugue and composition), and he followed Estrada's courses in counterpoint and composition at the Montevideo Conservatory. In 1956 he moved to the USA and entered the Curtis Institute of Music, where for three years he studied composition with Vittorio Giannini (1956–8). For four successive seasons he attended Copland's classes at Tanglewood; he had private conducting lessons from Monteux in Maine, and from Dorati as apprentice conductor with the Minneapolis SO (1958–60). Appointments followed as conductor of the Utica SO (1960–62), associate conductor of the American SO in New York (1962–7), composer-in-residence with the Cleveland Orchestra (1968–70) and music director of the Cleveland PO (1968–71). He became principal guest conductor of the Adelaide SO in 1982 and founder and director of the International Festival of the Americas in 1984. He has received grants and prizes from the Guggenheim Foundation, the Koussevitzky Foundation, the Pan American Union and other organizations; among his awards are Columbia University's Alice Ditson Award for services to contemporary music, and the Best Orchestral Recording Award (1990). He also founded the Miami Music Festival (1984).

Serebrier began to make a name as a composer in 1956, when the overture *La leyenda de Fausto* won a national competition, and in the next year his music was introduced to the USA by Stokowski, with a performance of the First Symphony. His subsequent interest in mixed-media work is well demonstrated by *Colores mágicos*, whose première was conducted by Serebrier at the Fifth Inter-American Music Festival (Washington, DC, 1971). The work requires a 'synchrorama', a device designed by Stanley Elliott to convert sounds into visual patterns, these being displayed on a screen during performance. Each of the composition's ten variations is based on a ten-note series.

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SUSANA SALGADO

Serei, Zsolt

(*b* Takácsi, western Hungary, 3 April 1954). Hungarian composer and conductor. After studying the trombone and composition at the secondary music school in Győr, he attended the Budapest Academy of Music (1973–83), where his teachers included Szervánszky, Petrovics (composition) and Kórodi (conducting). Since the time of his studies he has been a member of the New Music Studio. He joined the staff of the composition faculty at the Academy in 1986, and in 1989 he founded the contemporary music group 'Componensemble' of which he is artistic director.

The most important influences on his early career were Cage, Feldman, Christian Wolff and Boulez. During his student years he became deeply interested in minimalism as well as in serial technique. The music of Kurtág plays an important role in his structural thinking, though this is not apparent in the external characteristics of his works. Used purely for its technical properties, dodecaphonism for Serei represents a starting point; by the end of a compositional process it can be turned into a denial of itself, as, for example, in *Társalgás négyszögben* ('Conversation in Square') for piano and chamber ensemble. Though his artistic stance generally is characterized by openness and constant experimentation, in orchestration he remains faithful to the use of traditional forces. A number of his works involve open forms, improvisation and elements of chance. The works

Rege and *Calyx* were performed at the SCM festivals in Brussels and Budapest in 1982 and 1986 respectively.

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LÁSZLÓ GOMBOS

Serenade

(Fr. *sérénade*; Ger. *Serenade*, *Ständchen*; It. *serenada*, *serenata*).

A musical form, contemporary with and related to other mid-18th-century orchestral genres including the symphony and the orchestral partita. The term originally signified a musical greeting, usually performed out of doors in the evening, to a beloved or a person of rank. J.G. Walther (*Musicalisches Lexicon*, 1732) described it as 'ein Abend-Ständgen, eine Abend-Music; will dergleichen meist bey still- und angenehmer Nacht pflegt gemacht zu werden' ('an evening Ständchen, an evening piece; because such works are usually performed on quiet and pleasant nights'). The word, derived from the Latin *serenus*, was used in its Italian form, *Serenata*, in the late 16th century as a title for vocal works (for example Orazio Vecchi's *Selva di varia ricreatione*, 1590), and in the 17th it was used for celebratory works for voices and instruments; by the end of the century it was applied by such composers as Heinrich Biber (Serenade 'Nightwatchman's Call', 1673) and J.J. Walther (*Hortulus chelicus*, 1688) to purely instrumental pieces, a usage accepted in the 18th century. It then came to stand, if loosely, for a work of a particular character, formal structure and

instrumentation, of which Mozart's serenades are the chief examples. Such works were composed mainly in Italy, Austria, Germany and Bohemia; it was the practice to perform them at about 9 p.m. (the [Notturmo](#), a similar kind of work, was usually given about 11 p.m.). Relics of the original meaning of the term are found in the pizzicato accompaniment of the movement entitled 'Serenade' in the String Quartet op.3 no.5 attributed to Haydn (but probably by Roman Hoffstetter); any movement with an accompaniment on plucked strings (suggesting the lute, guitar or mandolin) carried serenade connotations. Mozart used serenade arias in *Die Entführung aus dem Serail* (Pedrillo's romance) and *Don Giovanni* ('Deh vieni alla finestra'), and a stylistic link is clear between the garden scene of *Così fan tutte* ('Secondate, aurette amiche') and his wind serenades; other composers to have used similar devices include Rossini (*Il barbiere di Siviglia*), Donizetti (*Don Pasquale*) and Eugen d'Albert (*Tiefland*).

A common serenade ensemble in the early Classical period consisted of wind instruments, double bass (a cellist would of course have had to be seated) and two violas. Settings for strings without wind appeared later. The serenade became a popular form among such early Classical composers as Asplmayr, Boccherini (g501, 1776), Dittersdorf, Michael Haydn, Pichl, Punto and Johann Baptist Toeschi.

In western Austria, Salzburg and parts of Bavaria, however, the orchestral serenade dominated; in Salzburg, at least, it was cultivated from the 1730s or 40s. Its multi-movement structure, never strictly prescribed and including any number of movements up to ten, was championed by Leopold Mozart, who composed more than 30 such works by 1757, all of them now lost. His sole surviving serenade, probably composed in 1762, is a forerunner of Mozart's serenades of the later 1760s. Generally speaking, serenades include an opening sonata-allegro movement, two slow movements alternating with two or three minuets (with the occasional insertion of a movement in faster tempo) and a closing Presto or Allegro molto. Leopold and Wolfgang Mozart, as well as Michael Haydn, commonly included two concerto-like movements (one fast, one slow; Leopold Mozart's Trumpet Concerto, which derives from his D major Serenade, is typical) in addition to a prominent solo part in a trio to one of the minuets; Mozart, more than Michael Haydn, often wrote such miniature concertos in keys remote from the main key of the work. Some of his serenades, described in the family letters as 'Finalmusiken', were given as part of the ceremonies marking the end of the academic year at the Salzburg Benedictine University (k203/189b, 204/213a, 320); others were composed to celebrate special occasions (k250/248b, 'Haffner', written for the wedding of Elisabeth Haffner and F.X.A. Späth). The close connection between the serenade and other orchestral genres is shown by Mozart's redaction of k204 as a four-movement symphony; by the same token, he gave the soloistic movements from the 'Posthorn' Serenade k320 as a sinfonia concertante at his Burgtheater concert (Vienna, 23 March 1783).

As an orchestral genre, the mid-century serenade had little to do with the contemporaneous [Divertimento](#), which usually represented one-to-a-part ensemble music ('chamber' music in the modern sense). Nevertheless, some serenades were probably given soloistically (Mozart's practice cannot be assumed to hold for the works of all his contemporaries).

Mozart's Viennese serenades of the 1780s were generally scored for wind (k361/370a, 375, 388/384a); *Eine kleine Nachtmusik* k525 is ambiguous and may have been intended to be orchestral. At the end of the 18th century the soloistic serenade became an important influence on chamber music, particularly the string trio, where through Mozart's works and those of Joseph Dorsch, Johann Georg Holzbogen and Friedrich Joseph Kirmair it led to the development of the 'grand trio'; it also influenced chamber music for larger ensembles of strings and wind (like the septet and octet – for example the works by Beethoven, Hummel, Conradin Kreutzer and Schubert). Beethoven's only works entitled 'serenade' (for string trio op.8; for flute, violin and viola op.25) are to be regarded as chamber music. The serenade for mixed chamber ensemble was revived by Reger in his opp.77a and 141a.

In the 19th century the orchestral serenade began to predominate; the genre includes such works as Brahms's opp.11 and 16, Volkmann's opp.62, 63 and 69, Dvořák's opp.22 and 44, Tchaikovsky's op.48, Suk's op.6, Elgar's op.20, Sibelius's op.69 for violin and orchestra (1912–13) and (for wind instruments) Strauss's op.7. The orchestral serenade of the 19th century resembles the symphony or suite in construction, and 20th-century composers have freely explored and changed the serenade's original formal layout and instrumentation. Smaller-scale serenades include Wolf's *Italienische Serenade*, originally for string quartet, Dohnányi's string trio op.10 (1905) and Stravinsky's for piano (1925).

The German term *Ständchen* was used in the 19th century for serenade-like songs and pieces for male-voice chorus.

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For further bibliography see [Divertimento](#).

HUBERT UNVERRICHT/CLIFF EISEN

Serenata

(It., from *sereno*: 'clear night sky').

A dramatic cantata, normally celebratory or eulogistic, for two or more singers with orchestra. The name alludes to the fact that performance often took place by artificial light outdoors at night. 'Serenata' has become associated incorrectly with 'sera' (evening); this etymology has long influenced the interpretation of the word, which has been used also to denote a lover's serenade or an instrumental composition (e.g. Mozart's *Serenata notturna* K239).

The first serenatas appear to have been written in Italy and in Vienna, shortly after the emergence of the solo cantata. Two early examples are Antonio Bertali's *Gli amori d'Apollino con Clizia* (1661, Vienna) and Antonio (or possibly Remigio) Cesti's *Io son la primavera* (1662, Florence). In the 17th and 18th centuries the serenata was viewed as a dramatic genre in the Aristotelian sense (the singers representing characters who communicate directly, without external narration) rather than in the senses of being acted on stage or having an identifiable plot. Its apparently contradictory nature has led to its being seen variously as a species of overblown cantata and a miniature opera. In reality, the serenata is a distinct genre, although its literary texts go by a multiplicity of descriptions that suggest greater diversity than actually exists.

'Serenata' is best understood as a catch-all term like 'opera' or 'oratorio'. It is often applied to their work by both poet and composer and is the term most frequently encountered in contemporary references. 'Cantata' was used in the same sense from early times and in the late 18th century was generally preferred: after the decline of the chamber cantata the risk of confusion had receded, while the rise of the instrumental serenade made the continued use of 'serenata' potentially misleading. Poets often substituted terms that conveyed the special essence of their work; an 'applauso per musica', for example, is explicitly a congratulatory piece, an 'epitalamio musicale' a work written for a wedding; a 'festa teatrale' is a celebratory piece for performance in an actual or improvised theatre, an 'azione teatrale' a work for theatrical performance containing some form of action. Certain poets used a particular description – 'composizione per musica', 'festa di camera', 'poemetto musicale', 'intreccio scenico-musicale' – as a kind of trademark.

The serenata shares important features with the chamber cantata, oratorio and opera. Like the cantata, it was usually a courtly entertainment given privately before an invited audience; however, learned societies and colleges also promoted serenatas, and in Venice the custom arose of performing a serenata instead of a full-length opera in public theatres on the last night of Carnival in order to leave more time for banqueting and visiting the gaming-house. Since serenatas were often given in open spaces, they could attract an outer circle of uninvited listeners and so become *de facto* public events. Serenatas usually formed an integral part of a larger celebration, or *festa*. During some large-scale celebrations whole cycles of serenatas came into being, such as the five performed at Piazzola sul Brenta on 7 and 8 August 1685 (see fig.1). The singers normally read from their parts, remaining more or less stationary. Thus relieved of the burden of memorizing they could tackle more complex music, and the poet could introduce greater literary artifice, than would be feasible in an opera. The singers were, however, frequently costumed in

operatic style and profiled against scenic backgrounds for enhanced visual impact and sense of occasion; in 17th-century serenatas, elaborate stage machinery was also often used.

Dramaturgically, the serenata most closely resembles the Baroque oratorio. Many serenatas contain allegorical characters personifying such concepts as duty and honour, and their texts usually have a strong moralizing strain. The composition is often divided into two approximately equal parts. It is in its musical style and resources that a serenata comes closest to true opera. The rise of the genre coincided with that of the modern orchestra, and its accompaniment was orchestral almost from the beginning. Wealthy patrons sometimes recruited mammoth orchestras in a spirit of frank ostentation: in 1729, for instance, 130 players were needed for the celebration of the dauphin's birth in *La contesa de' numi* (text by Metastasio, music by Vinci). Although serenatas sometimes include choruses, movements described as 'coro' are often ensembles for the full cast of principals.

Serenatas varied greatly in length. Cassani's *Il nome glorioso in terra, santificato in cielo* (1724, set by Albinoni) is close to the average, with five closed numbers in its first part, six in its second (equivalent to slightly more than one act of a three-act *dramma per musica*). Extreme brevity is represented by Metastasio's *La rispettosa tenerezza* (1750, set by Reutter; one closed number), extreme length by *Il nascimento de l'Aurora* (c1710, set by Albinoni; 25 closed numbers, with no division into two parts). Roles in serenatas, unlike those in operas, are usually given equal importance, even when they number as many as six or seven. Arias are often grouped in 'rounds' (containing one aria for each singer), in many cases paralleling a structural division of the text.

Since serenatas were performed in varied settings, and rarely in purpose-built theatres, there was no standardized manner of production. Architects, carpenters and scene painters deployed enormous ingenuity in creating 'theatres for a day', a favourite motif being the opposition between land and water. Heinichen's *Diana sull'Elba* (1719) had the performers on a boat moored in the Elbe and the Saxon court watching from the bank (see [Dresden](#), fig.8); conversely, *Le gare delle lodi di Sua Eccellenza conte di Melgara* (1686, composer unknown) placed the audience on a boat and left the performers on land.

Because of the pressure of time under which they often had to work, and the need for liaison with the commissioning patron, the poets and musicians commissioned to write serenatas were nearly always local. Although most are also known from their operatic activity, some minor figures and *dilettanti* who received no operatic commissions contributed to the genre. The only author who operated at an international level was Metastasio, many of whose texts achieved classic status and, like his opera librettos, were set repeatedly.

The occasions that called forth serenatas can be divided into those that could be prepared for well in advance (e.g. namedays, weddings, annual ceremonies and official visits) and those which were less predictable and were celebrated as soon as possible after the event (births, military victories, peace treaties). Most serenatas contain a clear allusion to the

event celebrated. Re-use or adaptation of a text was rare, perhaps because this was thought disrespectful to both original and new recipients of homage; however, the borrowing of short portions of text or music from earlier works was not precluded, though done less blatantly than in opera. Again, the great exception is Metastasio, whose most important texts contain a minimum of topical references, seemingly in order to render them re-usable; *L'isola disabitata*, for example, was set by 11 composers in the 30 years following its première in Bonno's setting (1753, Aranjuez).

Most serenatas lack a plot in the ordinary sense, although a few (e.g. Handel's *Acì, Galatea e Polifemo*) include a little dramatic action. The characters, when not allegorical figures, can be deities, semi-deities or denizens of Arcadia; only rarely do historical figures appear, as in Metastasio's *Il sogno di Scipione* (1743). The absence of plot meant that the poet had to work towards the climax (often the revelation of the person or event celebrated) at a leisurely pace. Two favourite structural models were employed. In the 'debate' or 'contest', frequently indicated by the words *gara* or *contesa* (or their opposites, *unione* and *concordia*) in the title, the characters express different points of view which finally become reconciled; in the 'quest' the object of celebration is discovered in stages. Topical references (some, where expedient, oblique in the extreme) are customarily veiled in Arcadian language: an Austrian emperor may be alluded to by the adjective 'augusto', while Venice often appears as 'L'Adria' (the Adriatic). Flights of fancy that would have been considered risky deviations in opera find an occasional place in the serenata: a fifth of *Il nascimento de l'Aurora* is taken up by a dramatically irrelevant word-game that gives rise to astonishingly lively banter.

The serenata quickly spread beyond the Alps to centres of Italian culture in northern Europe. In Lutheran states vernacular versions appeared. The works by J.S. Bach known today as 'secular cantatas' could accurately be described as German serenatas (indeed, *bwv66a* and *173a* are titled 'serenata'). In England the court ode normally took the form of a serenata by the start of the 18th century; typical examples are the birthday odes for the sovereign composed by Küsser in Dublin between 1709 and 1727 and Boyce's birthday and New Year odes (1751–79). Only France – strangely, in view of its successful naturalization of opera and the cantata – resisted the serenata. The genre petered out in the early 19th century, its social and aesthetic basis having been lost through the *embourgeoisement* of aristocratic culture and the universal reaction against Classicism and Arcadianism. The choral cantata is partly its linear descendant, partly its replacement.

The significance of the serenata in its time is not yet fully appreciated. From a modern point of view it sits uncomfortably between stage and concert hall and has suffered as a result. However, the growth of music theatre as distinct from traditional opera has encouraged the development of an aesthetic more tolerant of forms of presentation intermediate between full staging and concert performance, opening the door to imaginative and stylistically fitting revival of the best works in the serenata tradition.

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Sereni, Mario

(b Perugia, 25 March 1928). Italian baritone. He studied at the Accademia Musicale Chigiana in Siena and the Accademia di S Cecilia in Rome and privately with Basiola. His début was in 1953 at the Florence Maggio Musicale in Lualdi's *Il diavolo nel campanile*, and he went on to sing in Buenos Aires, Chicago, Mexico City, Milan, Naples, Palermo, Rome, Verona and Vienna. After his Metropolitan Opera début in 1957, as Gérard in *Andrea Chénier*, he became a mainstay of the company, singing over 380 performances of 26 roles. His robust but flexible voice allowed him to span the baritone repertory from the lyric to the dramatic. It can be heard most advantageously in recordings as Germont in Callas's Lisbon *La traviata* and as Sharpless in Victoria de Los Angeles's second set of *Madama Butterfly*.

CORI ELLISON/ALAN BLYTH

Seres, William

(fl 1546–77). English music printer. In 1553 he acquired a monopoly for printing psalms, through the influence of Sir William Cecil; in the same year he printed two volumes that included music, Francis Seagar's *Certayne Psalmes select out of the Psalter of David, and drawn into Englyshe Metre, with Notes to every Psalme* and Christopher Tye's *The Actes of the Apostles*. Seres continued to work as a printer, but no other example of printed music survives from his press. He is generally supposed to have been in partnership with John Day, who acquired the sole right to print the English Metrical Psalter with music in 1559. Seres had several addresses in London during his career; in 1553 he was working 'at the sygne of the Hedge-Hogg'.

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Sergeyev, Konstantin Mikhailovich

(b St Petersburg, 20 Feb/5 March 1910; d St Petersburg, 1 April 1992). Russian dancer and choreographer. See [Ballet](#), §3(iii).

Sergeyeva, Tat'yana Pavlovna

(b Kalinin, 28 Nov 1951). Russian composer, pianist and organist. At the Moscow Conservatory she studied piano with L. Roshchina, organ and harpsichord with Natal'ya Gureyeva (1970–75) and composition, at undergraduate and postgraduate levels, with Aleksandr Nikolayev (1977–81). Her career as a pianist and organist began in 1974 and she also worked at the conservatory from 1975 to 1988. She was twice laureate of the All-Union Young Composers' competitions, in 1977 and 1979, and was a winner of the 1987 prize of the Composers' Union of Russia. She is an Honoured Representative of the Arts of Russia (1995), a Laureate of the Shostakovich Prize (1996), and she is active both in Russia and abroad as a composer, pianist and harpsichordist (USA, 1991 and 1996; Germany, 1995 and 1996).

Sergeyeva's music dwells in a world of antiquity and classicism, and the texts of her vocal works are drawn from 18th-century Russian poetry or older stylized forms. Yet, despite the frequent use of classical forms and genres, her work is very much a part of a living tradition rather than of a lost age of perfection. She employs both direct and disguised quotations, mostly of well-known 'popular classics', and her own themes are concise; close attention to detail results in a noticeable clarity of texture. Lightness and joy – rare qualities in modern music – are hallmarks of her work.

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OL'GA MANUL'KINA

Serialism.

A method of composition in which a fixed permutation, or series, of elements is referential (i.e. the handling of those elements in the composition is governed, to some extent and in some manner, by the series). Most commonly the elements arranged in the series are the 12 notes of the equal-tempered scale. This was so in the technique introduced by Schoenberg in the early 1920s and employed by him in most of his subsequent compositions. Serialism was quickly taken up by his pupils, including Berg and Webern, and then by their pupils, but not at first by many outside this circle, the most important exceptions being Dallapiccola and Krenek. The method spread more widely and rapidly in the decade after World War II, when Babbitt, Boulez, Nono and Stockhausen produced their first acknowledged works. These composers and their colleagues sometimes extended serialism to elements other than pitch, notably duration, dynamics and timbre. At the same time serial techniques began to be used by already established composers; here the outstanding example was Stravinsky. The diverse range of composers so far mentioned should indicate that serialism cannot be described as constituting by itself a system of composition, still less a style. Nor is serialism of some sort incompatible with tonality, as is demonstrated in works by Berg and Stravinsky, for example, though it has most usually been employed as a means of erecting pitch structures in atonal music.

1. The 12-note series.

2. 12-note serialism.
3. Serialism with other pitch-class collections.
4. Rhythmic serialism.
5. 'Total serialism'.
6. Some considerations.

PAUL GRIFFITHS

Serialism

1. The 12-note series.

In 12-note serialism (sometimes referred to as 'dodecaphony', a term which is ambiguous in that it can refer to non-serial atonal music) the series is an ordering of the 12 notes of the equal-tempered chromatic scale (i.e. the 12 pitch classes) so that each appears once. Such a series can exist at 12 transpositional levels, all of which Schoenberg considered to be forms of the same series, and he also included the inversion, the retrograde and the retrograde inversion at each transpositional level in the complex, so that the series may be used in any of 48 forms. Thus the constant reference is a series of 11 interval classes in any of four shapes – prime, retrograde, inversion and retrograde inversion – at any of 12 transpositional levels. This is the understanding of the series that most later composers have accepted.

There is no standard convention for naming serial forms. That used here is as follows: 'P' indicates prime and 'I' inversion; the subscript numeral is the pitch-class number of the initial pitch class, i.e. the number of interval classes of a semitone by which the initial pitch class is raised above C (e.g. '10' indicates a series beginning with B \flat); and 'R' indicates the retrograde of the cited series.

Serialism

2. 12-note serialism.

The basic convention in serial composition is that the pitch successions in any portion of the music should be the whole or part of one or more statements of a series. This leaves undefined the registers at which the pitch classes are presented (and questions of change in register from one serial statement to another), what part of the series is projected linearly and what part vertically, how many statements of the series are made concurrently, to what extent each polyphonic voice presents its own sequence of serial statements, how many different series are used (and, if more than one, how they are related, if at all), and how, if at all, concurrent or consecutive serial statements are linked, in nature (e.g. by having I₆ follow P₀) and/or compositional usage (e.g. by shared notes). The examples that follow suggest some of the practices in these areas established by different composers. It is important to note that these practices are not restricted to the composers in whose work they are demonstrated, and that the composers concerned are/were not restricted to the particular practices described. Further observations will be found under [Twelve-note composition](#).

- (i) Schoenberg.
- (ii) Berg.
- (iii) Webern.

- (iv) Babbitt.
 - (v) Boulez.
- Serialism, §2: 12-note serialism

(i) Schoenberg.

The Variations for Orchestra op.31 (1928) afford a compendium of Schoenberg's early serial technique. The *Hauptstimme* of the theme (bars 34–57) presents four linear statements of the series in the forms P_{10} – I_7R – $P_{10}R$ – I_7 ; such a use of one or more serial statements as a melodic theme is found in many others of Schoenberg's serial works. [Ex.1](#) shows the first two forms in this instance. Note that the two are identical in hexachordal content. It is clear, therefore, that the first hexachord of I_7 has no pitch class in common with the first hexachord of P_{10} ; or, to put it another way, these two hexachords together form a 12-note aggregate (or the 'chromatic total'), that is, they are complementary. Where this situation obtains, the series is said to exhibit the property of combinatoriality, specifically of inversive hexachordal combinatoriality (see [Set](#)). Many of Schoenberg's series are of this (specific) type, and he exploited the property when associating serial forms. Thus the four forms of the theme's *Hauptstimme* are chosen and arranged so that, with one exception, complementary hexachords are adjacent. If x and y , in that order, represent the hexachordal contents of P_{10} , then this line presents x – y – x – y – y – x – y – x .

The property of combinatoriality also conditions the association of simultaneous serial forms in the theme of op.31. Thus P_{10} is accompanied by I_7 , I_7R by $P_{10}R$, $P_{10}R$ by I_7R and I_7 by P_{10} : each form is accompanied by its inversive hexachordal combinatorial partner. As often in Schoenberg, these relationships are to some extent hidden. Only at the statement of $P_{10}R$ accompanied by I_7R is hexachordal partitioning made explicit: the hexachords of $P_{10}R$ are presented as separate phrases and those of I_7R as three-note chords – successive in the case of the first hexachord, overlapping in the case of the second – so that y (line) is accompanied by x (chords) and then x (line) by y (chords), that is, complementary hexachords are aligned. In the remaining three serial statements of the *Hauptstimme*, the phrases are other than hexachordal and so are the accompanying chords (there is almost, but not quite, an identity between the numbers of pitches in the phrases and the numbers of pitches in the chords).

One final point before leaving these 24 bars. In the last six of them there is a *Nebenstimme* stating P_1 . Reference to [ex.1](#) will show that the series contains two intervals of the tritone class (in the case of P_{10} these are $B\boxed{+}E$ and $C\boxed{+}G$) and that the four pitch classes involved in these intervals together form a diminished 7th chord. Since this chord divides the octave into equal parts of a minor 3rd, any two serial forms (of which either or both may be P or I) separated from each other by one or more interval classes of a minor 3rd will contain the same four pitch classes at the tritone intervals (i.e. at positions 1, 2, 8 and 9; or, in retrograde forms, 4, 5, 11 and 12), though, of course, the pitch classes will be reordered; in other words, the unordered set of pitch classes in these positions is invariant under the conditions stated. Thus, to return to the particular case at the close of the theme, P_1 is related to the four forms announced in the *Hauptstimme* by this invariant relation. Furthermore, a special association links P_1 with the

Hauptstimme form with which it is concurrent, namely I_7 : this pair is one of those that holds the ordering at two (the maximum) of the positions under discussion (here 8 and 9) invariant.

Association through an invariant unordered set at the tritone intervals occurs elsewhere in the composition – for example at the beginning (bars 58–62) of the first variation, where a statement of P_{10} is accompanied by P_1 , P_{10} , I_1 and I_{10} . Moreover, these four forms in the accompaniment are presented in homophonic pairs, P_1/P_{10} and I_1/I_{10} , so that they produce a preponderance of vertical intervals of the minor-3rd class (minor 3rds and minor 10ths) or of a major 6th (which is related to the minor-3rd class by octave displacement), so drawing attention to the interval class that governs not only the invariant relation described here but also the combinatorial relation (combinatorially related forms, such as P_{10} and I_7 , are separated by the interval class of a minor 3rd).

In the examples given so far, each ‘voice’ (which may be linear or chordal) is assigned one or more complete serial forms. This is by no means always the case in Schoenberg. At the opening of the third variation of op.31, for instance, the *Hauptstimme* is an ostinato of six-note tritone figures derived from the series as shown in [ex.2](#); the other pitch classes of the series are filled in severally by other instruments. In addition, the forms used to generate these tritone figures are in tritone relations with each other: $I_7-P_1-I_1-P_7$ (bars 106–9) and $P_{10}R-I_{10}R-P_4R-I_4R$ (bars 111–14). During the bars in question two horns are presenting the melody or theme (with rhythmic modification) so that P_{10} is associated with the first group and I_7R with the second. The relationships of symmetry, invariance and combinatoriality that exist within and between these groups, each of five forms, can readily be discerned.

It is impossible to illustrate here all the means used by Schoenberg in associating serial forms in op.31, still less in his work as a whole; but the principles of combinatoriality and invariance are almost always of fundamental importance. In some later compositions, notably the Violin Concerto op.36, the Fourth String Quartet op.37 and the Piano Concerto op.42, he elaborated relations between serial statements and associations among them, on the analogy of the long-term techniques of tonal composition, to assure the coherence of extended forms. His handling of serialism was almost always based on tonal models in matters of form (sonata and variations in particular) and texture (theme and accompaniment), even if it would be difficult to find a precedent – outside his own tonal works – for the richly polyphonic character of his writing. The String Trio op.45 and the Phantasy op.47, however, exhibit forms that are not so readily referable to conventional patterns.

Schoenberg’s later works also show a relaxation of serial convention. Not only did he return to tonal methods for whole compositions, but within non-tonal pieces he admitted tonal features that he had previously avoided, such as vertical octaves and even diatonic triads: the *Ode to Napoleon* op.41 ends in $E\flat$; This work is a somewhat extreme example, in that it cannot be considered strictly serial at all, since reorderings of pitch classes within hexachords are permitted; in other words, its basic set is not a series

but a hexachordal trope. Such reorderings also occur in, for example, the String Trio, but to a lesser extent.

Serialism, §2: 12-note serialism

(ii) Berg.

If Schoenberg's serial practice became, in some respects, increasingly liberal, Berg's was never anything but free. In no work – indeed, in no movement – did he keep to a single series. The first movement of the Lyric Suite for string quartet (1926), for instance, is based not on a series but on the succession of 5ths beginning on F (ex.3). This is first presented (bar 1) as three four-note chords but, as in Schoenberg, partitioning into hexachords is more important. Reordering within the hexachords produces the series shown in ex.4, which is presented in the *Hauptstimme* of bars 2–4. It is an 'all-interval series', that is, a series which, in any one form, contains an interval of each class except the unison. Examination of the series will show that it also has the property of inversive hexachordal combinatoriality, though this is not exploited in the composition, nor in Berg's music generally. Cyclic permutation of ex.4 produces another series (ex.5: the last four pitch classes of ex.4 here become the first four), which is heard in the *Hauptstimme* of bars 7–9. A third series, first presented in bar 33, is generated by reordering the hexachords of ex.3 so that interval-class size is minimal (ex.6).

It is clear that Berg's licences with Schoenbergian convention produce series of quite diverse types within one movement, and in larger works, notably the opera *Lulu*, reordering is more extensively applied. In addition, Berg often used pitch material unrelated to the set, frequently resorting to tonal practice (most notably in the Violin Concerto), and he made independent use of fragments of serial statements. However, if he employed more freely than did Schoenberg non-standard serial transformations (cyclic permutation etc.), he limited his choice from the conventional 48 forms. In particular, retrograde forms are rare in his music outside sections that are retrograded as a whole (as, for example, in *Der Wein*). Furthermore, the thematic character of the series is emphasized by a limitation of octave displacement from one serial statement to another (the series shown in ex.6, for example, is always stated with its intervals conjunct), and series of different type are projected in a manner that keeps other aspects constant (for instance, the first appearances of ex.4 and 5 are both in the first violin and in very similar rhythms).

Serialism, §2: 12-note serialism

(iii) Webern.

By contrast with Schoenberg and Berg, Webern always used a single series for each composition (counting the numbers of opp.17 and 18 as separate compositions), he drew only on the standard 48 forms, he rarely repeated notes or groups of notes within serial statements after opp.17–20, and he almost never presented the series as a melodic theme in a constant timbre. Another distinctive feature of Webern's serialism is the use of highly symmetrical series. That of the String Quartet op.28 (1938), shown in ex.7, is typical. The second hexachord is the retrograde inversion of the first transposed by an interval class of a major 6th, so that $P_n = I_{n+9}R$; thus there are only 24 different forms of the series. Moreover, the three tetrachords of

the series are in the relation $p_0-p_4r-p_8$ (i.e. the second tetrachord is the retrograde of the first transposed by an interval class of a major 3rd, and the third is the first transposed by an interval class of a minor 6th); thus transposition of a serial form by one or more interval classes of a major 3rd will generate a serial form containing the same tetrachords in different positions and with two of the three retrograded.



This property of different serial forms having the same content of tetrachords is used at the opening of the first movement, the first three serial statements being of P_7 , P_3 and P_{11} (obviously, any or all of these names might be replaced by IR ones, given the symmetrical property described). Each adjacent pair is linked by terminal tetrachords held in common, as shown in [ex.8](#). Linking serial forms through common terminals is a frequent practice in Webern from op.21 onwards, but the shared notes are most usually one or two in number; this technique may limit, of course, the range of serial statements that can be chosen to follow a given form. Before leaving [ex.8](#) it should be noted that the three serial forms there shown are in the relation of prime tetrachordal combinatoriality; that is, a 12-note aggregate is formed by all of the first or second or third tetrachords. However, Webern did not normally make explicit use of the combinatorial relations in which his symmetrical series are rich. The vertical association of serial forms in the first movement of op.28 (which is, from bar 16 on, composed in two-part canon) is rather of the type P_n with P_{n+3} , which can, given the symmetrical relation, be written I_nR with P_n ; and consecutive association in this movement is governed, as hinted above, by the property of terminal invariance, P_n having four notes in common with P_{n+8} following or two notes in common with $P_{n+10}R$ following.



The opening quadruple canon of the second movement (bars 1–18) shows tetrachordal invariance at its most pervasive – the passage makes use of only six serial forms, P_0 , P_4 , P_8 and their retrogrades, and therefore of only three tetrachords of different content – and suggests how much Webern's serialism was conditioned by symmetry and coincidence.

[Serialism, §2: 12-note serialism](#)

(iv) Babbitt.

The composer who has been most consistent in theoretically codifying and compositionally proceeding from the work of the first-generation serial composers is Babbitt. Two notions central to his serialism – the secondary set and the derived set – were developed from the practices, respectively, of Schoenberg and Webern; and he made considerable and extended use of combinatoriality. Something of these features can be illustrated in a short

passage (bars 266–75) of the Second String Quartet (1954). This passage opens with a statement of the principal series in the form P_8 (ex.9) by all four instruments, after which the first violin and the viola present I_5 (ex.10). These two forms are in the relation of inversional hexachordal combinatoriality. The presence of that property makes it possible for a new 12-note series to be formed of complementary hexachords from different serial forms; such a series is termed by Babbitt a ‘secondary set’. (In ex.1, from Schoenberg, a secondary set is formed by the second hexachord of P_{10} followed by the first hexachord of I_7R .) While the statement of I_5 is in progress, a secondary set (ex.11) is presented by the second violin and the cello. Examination will show that ex.11 is constituted from the second hexachord of $I_{11}R$ and then the first of P_2 .

It is evident that these two forms, $I_{11}R$ and P_2 , are identical with each other in hexachordal content and that both are hexachordally combinatorial with P_8 . Where, as here, a P form has I, IR and P combinatorial partners (any serial form will, of course, be hexachordally combinatorial with its own retrograde), the series is said to be ‘all-combinatorial’. The use of hexachordal combinatoriality to govern the succession and superposition of serial forms at the beginning of the passage under discussion is shown by ex.12, where (a) indicates a hexachord of content identical with that of the first hexachord of P_8 and (b) one of complementary content. The presence of secondary sets is obvious from the example.

One item has been left out of account in ex.12: in bars 271–2 the cello presents a 12-note series (ex.13) which is neither a form of the principal series nor a secondary set. Note that its constituent trichords are in the relation $p_{10}-i_9r-i_3-p_4r$ (these names are analogous to those used in considering the symmetrical structure of the series of Webern’s op.28). The first trichord is found in one form of the principal series, P_3R , where it occurs in positions 2–4 (ex.14). A series formed by taking an element (of two, three, four or six pitch classes) from a serial form and building from it, by serial transformations, a new 12-note succession is termed a ‘derived set’, and so ex.13 is a derived set in relation to the principal series. Note, too, that it has the hexachordal contents (a)(b).

Derived sets and combinatoriality can be further exemplified in the portion that immediately follows that shown in ex.12 (see ex.15). The series presented by the first violin is a derived set based on the trichord at positions 10–12 of I_3 of the principal series, that presented by the second violin is a derived set based on the trichord at positions 4–6 of P_{11} of the principal series, and that presented by the cello is a derived set based on the trichord at positions 1–3 of I_{10} of the principal series. The viola presents a principal-serial form, $I_{11}R$. Solid boxes indicate some of the combinatorial relations, both trichordal and hexachordal, operating here; the dotted box indicates the central tetrachord held invariant between the two violins. Note that the middle interval class in these four series is in each case the tritone.

The ways in which Babbitt has used properties of the series to project large forms can only be suggested here, taking again as example the Second String Quartet. The principal series, of which forms are shown in exx.9, 10 and 14, is an all-interval one, the intervals being, in semitone classes, 3–8–5–9–1–6–2–7–4–10–11. At the opening a derived set based on the first

interval class, that of the minor 3rd, is presented ([ex.16](#)), followed by a derived set based on the second interval class, that of the minor 6th. This is succeeded by a derived set based on the trichord formed by these two interval classes ([ex.17](#)), a set which is used to build bars 7–18. Then the third interval class is introduced, again in a derived set, and then a derived set based on the trichord formed by the second and third interval classes. The composition proceeds in this manner until the first six interval classes have been introduced, when the first hexachord of the principal series is presented by the second violin solo *ff* (bar 114). In the second half of the quartet the second hexachord of the principal series is established in like manner, the whole principal series appearing for the first time in bars 266–8 (i.e. at the beginning of the passage considered above). This is, of course, no more than a simplified outline of the pitch connections that exist in the work.

Serialism, §2: 12-note serialism

(v) Boulez.

In few of Boulez's compositions is it an easy matter to demonstrate throughout how the series is referential, and he has developed procedures, such as 'chord multiplication', which increase the hazardousness of such demonstration. However, the section 'Texte' from the 'formant' *Trope* of the Third Piano Sonata (1957) is of relatively straightforward serial facture, while at the same time it suggests the freedom of his practice. 'Texte' is based on a 'cantus firmus' formed by four overlapping statements of the series ([ex.18](#)); the similarity with Webern's method of linking statements in op.28 is obvious. This chain of statements returns to the opening tetrachord: the idea of cyclic structure is essential to *Trope* (whose sections may be cyclically permuted) and to each part of it. The dotted lines in [ex.18](#) divide each serial statement into sets of four types, of which three are related in that *a* is equivalent in content to *b + d* transposed by an interval class of a minor 3rd for any given serial statement. Thus the 'cantus firmus' contains 13 of these sub-serial sets, each of which forms the basis for a defined section of 'Texte'.



In decorating the 'cantus firmus' set in each section, choice is made from other statements of the series, so that each section is built up of the pitch classes of one serial statement, often with note repetitions. [Ex.19](#), from the opening of 'Texte', shows the appearances of the first two sets of the 'cantus firmus' (circled notes), and the serial forms with which they are associated. Note that these forms are defined not by order but by the compositional projection of their constituent sets (of the types *a*, *b*, *c* and *d*). The combination of freedom of choice and order in these 'superstructure' serial forms with strict order in the 'cantus firmus' is typically Boulezian.



Serialism

3. Serialism with other pitch-class collections.

Composition with series containing a number of pitch classes greater or lesser than 12 was practised by Schoenberg in some movements of the Five Piano Pieces op.23 and the Serenade op.24 (both 1920–23), works which also contain some of the earliest examples of 12-note serial composition. Op.23 no.2, for example, uses a series of nine different pitch classes, though pitch material unrelated to this also occurs; and op.24 no.3 is based on a 14-note series in which three pitch classes are each duplicated. In the former example transpositions of the series are present, but I and IR forms appear only in the last six bars and R forms not at all; on the other hand, op.24 no.3 makes use of P, R, I and IR forms, but at only one transpositional level.

Stravinsky employed series of fewer than 12 pitch classes in several works after and including the Cantata (1951–2) before fully adopting 12-note serialism in *Threni* (1957–8). The strictest of these in serial usage is *In memoriam Dylan Thomas* (1954), whose series consists of five different pitch classes. Post-Schoenberg examples of composition with series of more than 12 pitch classes include Berio's *Nones* for orchestra (1954). This is based on a 13-note series (ex.20) consisting of two overlapping heptachords, of which the second is the retrograde inversion of the first.

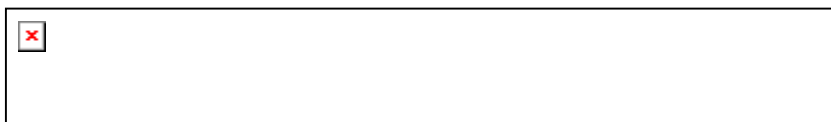
Few composers have attempted to extend serialism to pitch systems other than the equal-tempered semitonal, but Boulez has described a method for deriving quarter-tone series from semitone series, and his cantata *Le visage nuptial* (1946, revised 1950–51) makes use of quarter-tone serialism in parts and to some extent.



Serialism

4. Rhythmic serialism.

The use of ordered patterns of durations appears in Berg (Lyric Suite, third movement) and Webern (notably in the Variations op.30 for orchestra, 1940). Berg's rhythmic series is made up of 12 durations, each of one, two or three units; Webern employed two four-item series (ex.21). Both used the series in exact retrogrades, varied them by filling in parts of durations with rests, and 'transposed' them by multiplying all values by the same integer. There are, of course, precedents for these procedures, and only the Berg example – by reason of its length and its use of rhythmic order independent of pitch succession – seems to represent an attempt to find an analogue for pitch-class serialism in the rhythmic domain.



Boulez, who had been working towards the serialism of durations in several works of the late 1940s, employed a systematic method in *Structures Ia* for two pianos (1952). His notion of a 'chromatic' duration series – one consisting of 12 values, each a different whole number of demisemiquavers from one to 12 – came from Messiaen's *Mode de valeurs et d'intensités* for piano (1949), where the use of the duration set (and sets governing other aspects) is not serial. In the Boulez example, however, the set is employed as a series. The order numbers of the pitch classes in the serial form P_3 (i.e. the numbers from 0 to 11 assigned to them in the order in which they appear in that serial form) are retained by those pitch classes in the 47 other serial forms. This produces 48 orderings of the numbers 0–11 which can be used to generate 48 orderings of the integral durations from one to 12 demisemiquavers by adding one to each order number and expressing the result in demisemiquavers. The duration-serial forms are used independently of the corresponding pitch-class-serial forms (otherwise the same pitch class would always be associated with the same duration).

Such interpretations of rhythmic serialism are problematic. There is no equivalence class to correspond with the pitch class (in this example the durations used are absolute, but there are similar cases in which composers have proposed that durations in the ratio 1:2 be regarded as members of an equivalence class – a seemingly arbitrary proposition prompted by analogy with frequency), there is no analogue for inversion and transposition (the fact that, for instance, the pairs semiquaver/dotted quaver and crotchet/dotted crotchet have the same 'duration interval' is of dubious perceptibility) and the listener may easily miss the distinction between, for example, 11 and 12 demisemiquavers.

Babbitt has used rhythmic orderings which are formally analogous with pitch-class serialism. The first of the Three Compositions for Piano (1947) employs a four-element duration series: 5–1–4–2. This may be 'inverted' by complementation of the durations to six (complementation of pitch-class numbers to 12 is equivalent to inversion in pitch-class serialism), thus producing 1–5–2–4; the generation of R and IR forms is straightforward. In later works Babbitt's rhythmic serialism is subtler. The analogue of pitch is now not duration but time point, defined as the duration which separates the attack from the beginning of the bar. For instance, it is possible to write a series analogous to ex.9 by interpreting pitch-class numbers as time-point numbers (ex.22). Duration is now equivalent to interval (and, as in the

rhythmic serialism of Boulez and Berg, it may be filled in part by silence), but only consistently so if the bar contains an integral multiple of 12 units. Time-point series may be 'inverted' by complementation of their time-point numbers to 12; they may be 'transposed' by addition of a constant value to each time-point number; they may be retrograded; they may be associated by 'combinatoriality'; and they may generate secondary and derived sets. The perceptibility of time-point serialism must remain questionable, however; in particular, it depends on the perception of metre, which may well be doubtful when several serial forms such as [ex.22](#) are presented simultaneously.

Serialism

5. 'Total serialism'.

If rhythmic serialism raises difficulties of perceptibility (and performability), these are still more acute when serial procedures are applied to other sound aspects (dynamics, tempo, timbre/attack/instrumentation etc.). In the early 1950s several European composers, notably Boulez, Stockhausen and Nono, adhered more or less firmly to such extensions of serialism; the term 'total serialism' was coined for these endeavours. Boulez's *Structures I* contains not only the rhythmic serialism described above but also quasi-serial composition using sets of 12 dynamic markings and 12 indications of attack. The sort of heterogeneity that issued from such practices is illustrated in [ex.23](#), from the opening of Stockhausen's *Kontra-Punkte* (1952), though music constructed so consistently in isolated 'points' is rare in this composition and, indeed, in Stockhausen's work as a whole. Note that the first five bars announce a 12-note set, but the pitch-class serialism of the work is far from orthodox.

Few compositions apart from Boulez's *Structures I* attempt to follow 'total serialism' with any degree of thoroughness, but the notion did give rise to ideas that remained important in the work of those composers most closely associated with it, notably Boulez himself, Stockhausen, Nono and Pousseur. Principal among these ideas were the avoidance of repetition at all levels and in all domains, and the pre-compositional creation of 'scales' determining features that had not been so determined previously, even if the choice made from those 'scales' was not always in accordance with any serial procedure. Stockhausen's *Gruppen* for three orchestras (1955–7) makes serial use of a 'chromatic scale' of 12 tempos, with an 'octave' between, say, crotchet = 60 and crotchet = 120, and the other values in a geometric progression analogous to that of the equal-tempered semitone scale. Again, the differentiation of degrees between vocal sound as sound and vocal sound as semantic meaning in Boulez's *Le marteau sans maître* for voice and instruments (1953–5) and Stockhausen's *Gesang der Jünglinge* for tape (1955–6) may be traced to the experience of 'total serialism'.

Another aspect of 'total serialism' was the search for forms that would be in some way consonant with the method. Boulez's *Trope*, mentioned above, shows this approach. Barraqué spoke of an immense, unfinished work, such as his *La mort de Virgile*, as being the consequence of serial procedures, perhaps specifically of his own concept of 'proliferating series'. And the permutational nature of serial composition was one cause of the

introduction of aleatory forms allowing the performer(s) to permute passages of composed music.

Serialism

6. Some considerations.

A few of the problems of perceptibility associated with the serialism of rhythmic elements and other non-pitch aspects have been alluded to, but the question of whether pitch-class serialism is perceptible has not yet been mooted. Meyer has raised doubts in this area on several grounds: early learning conditions the listener to the perception of tonal but not serial music; serial music is often composed with a very small degree of redundancy (i.e. listeners can miss only a very little of the information presented if they are to perceive serial procedures); different serial works, even by the same composer, may employ quite different serial procedures, so that learning to perceive those in one work may not help the listener in others; and finally, perception of serial procedures is not assisted by simple relationships, such as octaves, perfect 5ths and 1:2 duration ratios, which are, most commonly, specifically avoided. Lévi-Strauss has asserted that serial music cannot operate as a communicable language because it lacks a primary 'level of articulation' (provided in tonal music, for example, by the hierarchical relationships between pitch classes in the diatonic scale) necessary to establish and define the listener's expectations. Ruwet has questioned the work of postwar European serial composers on these and other grounds, also from the standpoint of structural linguistics. It should be noted that these writers, with the possible exception of Lévi-Strauss, have not therefore condemned serial music, but have rather pointed out the difficulties that stand in the way of perceiving serial relations.

In replying, serial composers have usually taken one of three positions: that serial procedures are not to be perceived by the listener (Schoenberg's injunctions against analysis need not be taken as implying concurrence with that view); that serial procedures are not perceived consciously, but the music gives an effect of coherence which the listener cannot explain; or that serial procedures can be perceived, given the listener's cooperation in learning. This last attitude is implicit in the compositional methods and explicit in the written statements of Babbitt. The other positions raise a number of new questions. What is unconscious perception? If serial procedures cannot be perceived, do they give rise to relations which can be, and if so, what are those relations? Or is serial music perceived as incoherent, and if so, does that limit its capacity to communicate the composer's thought?

It need not surprise us that serialism arose at a time when such questions of intentionality and communication began to become acute, and composers' uses of serialism should be considered as contributions to a debate rather than as decisive answers. Because its rules can be applied mechanically (Boulez's *Structures Ia* almost composed itself), serialism explores the boundaries between the automatic and the thought, the inevitable and the willed, the predetermined and the determined; it asks us to consider how much our way through music – whether as composers, performers, analysts or listeners – is guided by rules newly evidenced in the piece at hand, how much by instinct and tradition. The fact that the first

works of Babbitt and Boulez were contemporary with the early practical development of computers is also suggestive. After the great wave of the 1950s, serialism became perhaps less forward in the minds of most composers, and discussions of method faded from the manifestos. However, serial principles of ordering and manipulation went on being practised by composers as diverse as Henze and Ferneyhough, and serialism's algorithmic character indicates a kinship with techniques that came into prominence later and might appear quite contrary, such as minimalism, and even with the imitation of historical styles and forms. However, serialism is also distinctive as the technique of choice for composers who feel or have felt themselves engaged in music as an evolving language, with a coherent history traceable back to Beethoven, Haydn or the Renaissance.

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J. Boros and R. Toop, eds.: *Brian Ferneyhough: Collected Writings* (Amsterdam, 1995)
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For further bibliography see [Twelve-note composition](#).

Series [row, tone row, note row].

An ordered succession of elements to be used as basic material in a composition. The term is most frequently applied to an ordering of the 12 pitch classes, but it may also be used of a succession of fewer or more than 12 pitch classes, or of successions of pitches, durations, dynamics, time points, timbres and so on. See [Serialism](#) and [Twelve-note composition](#). See also [Set](#).

Sérieyx, Auguste (Jean Maria Charles)

(*b* Amiens, 14 June 1865; *d* Montreux, 19 Feb 1949). French composer and musicologist. In 1893–4, while at law school, he started harmony lessons with Adrien Barthe. Following instruction in counterpoint with Gédalge, he became involved in the founding of the Schola Cantorum, where he became a pupil of d'Indy. Subsequently he assisted d'Indy with the first course in composition (1900–14) and taught counterpoint (1912–14). Sérieyx developed a close friendship with d'Indy, and later collaborated with the older man on the first two parts of his *Cours de composition musicale*, based on d'Indy's lecture notes. Sérieyx's own pedagogical writings offer additional information about contemporary theory instruction at the Schola. Sérieyx also contributed articles to *Le courrier musical* and *La tribune de Saint Gervais*. D'Indy held him in high regard as a critic, in which capacity he also wrote for Maurras's right-wing *L'action française*.

WORKS

Bethléem, chorus, pf (1939); Cantique au Sacré Coeur de Jésus, chorus (1939); Les dons du St Esprit, chorus (1939); Le mois de Marie, chorus (1939); De imitatione Christi, op.11, chorus, 1913–20; Mass, op.13, 2vv, 1920; Mass, op.15, 3vv; O salutaris, chorus, org

Secular choral works, instrumental pieces

Principal publishers: Schola Cantorum, Lemoine

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Cours de grammaire musicale (Paris, 1925)

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ELAINE BRODY/ANDREW THOMSON

Serinette

(Fr.).

A type of bird organ. See [Bird instruments](#).

Serini, Giovanni Battista

(*b* ?Cremona, ?1715; *d* after 8 Jan 1765). Italian composer and violinist. Nothing is known of his early life. He was probably related to other musicians active in northern Italy with the same name. The most significant of these, Giuseppe Serini (*b* Cremona, c1645), is known by the oratorio *Il genio deluso* (1680 or 1690) and the serenata *Il concerto degli Dei e delle Muse*, composed for the wedding in 1685 of the Elector of Bavaria (libretto and score in *A-Wn*). It is likely that there were two Pietro Paolo Serinis: the first, from Cremona, was famous as a singer, 1670–80; and the second tried unsuccessfully to obtain a post as violinist at S Marco, Venice, in December 1714. Caterina Serini, a soloist and choir member at the Incurabili from about 1760 to 1779, may have been Giovanni Battista's daughter. Giovanni Battista Serini provided music for Robert D'Arcy, 4th Earl of Holderness (Yorkshire) and British Ambassador to the Republic of Venice between 1744 and 1746. It is possible that Serini was recommended by his teacher Baldassare Galuppi, since Galuppi and D'Arcy must have known each other through their connection with the King's Theatre in the Haymarket, London. According to censal records, which mention a wife, child and invalid mother, Serini was still living in Venice in 1750. Later that year, however, he moved to Bückeburg to become composer to Count Wilhelm of Schaumburg-Lippe. Wilhelm, who was also acquainted with D'Arcy, made a trip to Italy in 1750, the year he assumed the throne, and undoubtedly employed Serini then. Under Wilhelm, the Bückeburg court, modelled on that at Berlin, became one of the most cultured in Germany and Serini's six years there were productive: the library contained more than 24 sinfonias, many chamber pieces, intermezzos, cantatas, motets, sacred works and operas, but they disappeared during World War II. Serini also taught the singer Lucia Elisabeth Münchhausen, who married J.C.F. Bach in 1755. In that year Serini presented a 212-page, leather-bound manuscript (*GB-Y*) of sinfonias, cembalo concertos, flute sonatas and arias to the Earl of Holderness, who had accompanied George II on his summer journey to Hannover. With the Seven Years War imminent, its overly flattering dedication, dated 15 June, could be a scarcely disguised plea for

employment. When Serini did leave Bückeberg, a year later, he went to Prague with Angelo Colonna (*fl* 1736–56), his compatriot and colleague. Serini is finally heard of in 1765, when he wrote to Wilhelm from Bonn. His letter accompanied several scores and informed the count of his position as instructor to the daughter of Mgr Cressener (British diplomatic representative from 1755 to 1781), yet another of D'Arcy's acquaintances.

Serini's music is essentially *galant*. Melodies are often attractive, but, despite some individual ideas, stock formulae are common and occasionally unimaginative. The major mode is far more common than the minor. The sinfonias, in three movements, are short and lighthearted, with markedly tonic-dominant based themes. Upper strings are frequently busy, with repeated notes, scale and arpeggio figures. The cembalo concertos, particularly in their first movements, are more interesting and substantial in all respects, and make considerable technical demands upon the soloist, as do the flute sonatas. The arias are melodramatic (as befits their texts) and contain some telling harmonic, orchestral and dynamic effects. Counterpoint is not a stylistic feature, but its use in both trio sonatas in G and in the double-fugue finale of the cembalo sonata in E shows some proficiency. Georg Schünemann, who studied the Bückeberg library music, concluded that Serini was 'a competent musician, equally well-versed in all areas of work, who wrote pleasingly and attractively according to the taste of the time, but who was also, for example in his cantatas, individual and impressive'.

WORKS

sacred vocal

San, SATB, 2 vn, 2 hn, vc, org, *CH-SAf*

Motets: *O fallaces honores ita procul volate* (incorrectly attrib. Francesco Serini in *Gemme d'Antichità*, 1864); *Sum in medio tempestatum*, 1v, pf, ed. C.I. Latrobe, *Selection of Sacred Music* (London, 1806) and J.A. Latrobe, *The Music of the Church* (London, 1831), transcr. S, str, 2 fl, tpt, 2 hn, timp, b trbn, c1815–35, *GB-Y*

secular vocal

Le nozze di Pische (intreccio scenico musicale, 3, V. Cassani), Venice, Boschettiniano, carn. 1736, music lost, lib *I-Vnm*

La fortunata sventura (drama per musica, 3), Bergamo, carn. 1740, music lost, lib *Mb, Vcg*

7 arias, Tr/2 Tr, orch, *GB-Y**; aria, S, orch, *S-Sk*, transcr. Tr, obbl tr, bc in *Recueil lyrique* (Paris, 1772); recit and aria, T, pf, *GB-Lbbc*; aria, S, pf, *Lbbc*

instrumental

6 sinfonias, *Y**; 2 sinfonias, *I-Vc*, inc.; 9 sinfonias, *D-RH** [3 also in *GB-Y*]

3 Sinfonie à 4 stromenti; Sonata à 4 stromenti: *F-Pn*

6 cembalo concs., *GB-Y**

2 sonatas, hpd, *D-Bsb**; 3 sonatas, hpd, *GB-Lk*, ed. in *Raccolta musicale*, i–iii (Nuremberg, 1756–65) [1 also in *D-Bsb*]; 2 sonatas, pf, *GB-Lbl, I-Vc* (incorrectly attrib. Giuseppe Serini), ed. F. Balilla Pratella (Milan, 1921) [1 also in *D-Bsb*, movts 2 and 3 of the other also in *GB-Lk*]

6 sonatas, fl, bc, *Y**, ed. C.P. Lynch (Leeds, 1992), 1 ed. J. Pilgrim (London, 1960)

Andantino grazioso, vn, pf, *Lbbc*, ed. M. Jacobsen and A. Toni, *Pieces by Old*

Masters (London, c1939)

3 trio sonatas: 1 for 2 fl, bc, 1750, *D-Bsb*, ed. M. Seiffert (1920); 1 for 2 vn, bc, *I-Vc*; 1 for 2 fl, bc, *F-Pn*

6 duets, 2 vn, op.1 (c1770), *GB-Lbl*

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P.M. Young: *The Bachs: 1500–1800* (London, 1970), 226

C. PETER LYNCH

Serkin, Peter

(b New York, 24 July 1947). American pianist, son of [Rudolf Serkin](#); his brother John is a horn player. He studied first with his father, who then sent him to Lee Luvisi at the Curtis Institute of Music; studies there with Horszowski also made a profound impact. His other teachers included Ernst Oster, Karl Ulrich Schnabel and the flautist Marcel Moyse, whom he cites as a vital musical influence. At 12 he was playing regularly in public; Mozart concertos at the Marlboro Festival, chamber music with Alexander Schneider in New York, and Mozart's Double Concerto with his father and Szell in Cleveland were some of the early engagements that brought him attention and admiration. Soon he began to work independently. He played a risky repertory (the Goldberg and Diabelli Variations, Schoenberg and Webern, much Messiaen), and was for a while reluctant to commit himself to a formal calendar-bound career. After spending much time in Mexico and India, he began to play more frequently and with evident pleasure in the early 1970s. His musical interests range wide; he enjoys rock and jazz, has been involved in improvisation, is fascinated by the music analysis methods of Schenker and has increasingly become involved with contemporary music. He has continued to play chamber music as well as solo and orchestral works and has performed with the Guarneri Quartet and the Boston Symphony Chamber Players, among others. He was a founding member of Tashi with Richard Stoltzman (clarinet), Ida Kavafian (violin) and Fred Sherry (cello) In 1983 Serkin became the first pianist to win the prize for outstanding artistic achievement awarded by the Accademia Musicale Chigiana in Siena; it was also in that year that he joined the faculty of the Mannes College. He later took up teaching posts at the Juilliard School and Curtis Institute of Music, as well as teaching regularly at the Tanglewood Music Center.

Serkin has commissioned and recorded numerous new works. He gave the première of Peter Lieberson's Piano Concerto no.1 with the Boston SO in 1985 and later took part in the première and recording of that composer's *King Gesar* for chamber group and narrator. Takemitsu's *Riverrun* and *Les Yeux clos II* were written for him and *Between Tides* was written for his trio with violinist Pamela Frank and cellist Yo-Yo Ma. In 1993 Serkin and the

Guarneri Quartet gave the première of Hans Werner Henze's Piano Quintet, which they also recorded. Between 1996 and 1998 Serkin made recordings that included music by Lieberson, Knussen, Henze, Berio, Goehr, Takemitsu, Kirchner, Webern, Wolpe, Messiaen and Wuorinen; at this time his recordings of traditional repertory were restricted to Bach and Beethoven. In 1998 he gave the première of Peter Lieberson's Piano Concerto no.2. Serkin is a brilliant, resourceful instrumentalist, a sensitive, original interpreter and a performer of uncommon vitality.

MICHAEL STEINBERG/R

Serkin, Rudolf

(*b* Eger, 28 March 1903; *d* Guilford, VT, 8 May 1991). American pianist of Austrian birth. His father, a Russian Jew, had eight children and moved his family from Bohemia to Vienna in order that his gifted son could receive from the pedagogue Richard Robert 'a very strict and limited upbringing as far as the piano is concerned' (Serkin's own words). In 1920, at the age of 17, he was considered too old to take further lessons by Busoni, who advised him to follow his own path. In his teens he also made the acquaintance of Schoenberg and his circle, whose ideas were 'like a kind of leprosy to the Viennese establishment'. Serkin thought Schoenberg the greatest musical mind he ever encountered, and for a while he was an enthusiastic performer of his music. The influence of the violinist Adolf Busch (his future father-in-law), whom he met in 1920, was deeper still. Having accepted Busch's invitation to move to Berlin, he lived with Busch's family as a pupil might live with his guru; and it was to Busch that he owed the commitment to chamber music which was to shape his career and development from then onwards. From 1921 they had a duo which lasted until Busch's death, and their magnificent HMV recordings in the 1930s of the Schubert *Fantasie* in C (d934) and some of the Beethoven and Brahms sonatas were groundbreaking at a time when international violinists were not accustomed to treating their pianists as equal musical partners in this repertory. Their trio recordings have proved similarly durable, notably those of Schubert's E♭ Piano Trio, with Busch's cellist brother Hermann, and of Brahms's Horn Trio, with Aubrey Brain. As a soloist, Serkin made a pioneering recording with the Busch Chamber Players in 1938 of Mozart's Piano Concerto in E♭ k449; it remains among the finest recorded examples of his art. He was also particularly admired in these years for his Bach, and with Busch's orchestra took part in their recording of the Fifth Brandenburg Concerto.

In 1934 the Nazis tried to prevent Busch from performing with Serkin; Busch's response was to give no more concerts in Germany and to move with Serkin to Basle. Having made his American *début* in 1936 with the New York PO and Toscanini, Serkin began to spend more time in the USA, and in 1939, when he started to teach at the Curtis Institute in Philadelphia, he settled there permanently. Busch also emigrated. The establishing of the Marlboro Festival in Vermont in 1950 is attributed to Busch, but Serkin (among others) was there from the beginning, and on Busch's death in 1952 it was natural for him to assume its leadership. In the spirit of its founder, it became an environment for the study of chamber music, free

from the pressures and restrictions of conventional concert life, with an emphasis on rehearsal rather than the performance of pre-determined programmes – a meeting-place too for professional musicians of all ages, backgrounds and nationalities. For 40 years Marlboro complemented Serkin's teaching, and through his direction of it and example as a performer it had (and continues to have) a profound influence on generations of musicians.

At the same time Serkin became one of the most celebrated soloists in the USA. He was a virtuoso who worked ceaselessly at his technique: impeccable transparency, clean attack and consummate control, together with an anti-sentimental sonority, had been there from the beginning and they were characteristics of his playing all his life. The latter could sometimes seem like hardness, or severity; it came from a stance that was rigorous in maintaining the importance of realizing everything that could possibly be realized about a work. Nothing less was good enough. The responsibility for what was at stake in his endeavours could inhibit his achievement like a weight, and colleagues and students have said how complicated he was as an artist; yet it was perhaps the conflicts in his make-up that gave his playing such power. His selflessness and devotion to the text could put him in shackles; but when his temperament as a virtuoso (which was the equal of Horowitz's) broke through, in works such as the Brahms concertos, and the Diabelli Variations, the Hammerklavier Sonata, the Fifth Concerto and the Choral Fantasy of Beethoven, the experience was unforgettable. His sensitivity was acute and he was capable of great delicacy; some of his finest achievements were in Mozart, whom he never underplayed.

At the core of his repertory were the Austro-German classics from Bach to Brahms. There were extensions to Reger and Strauss's *Burleske* and to Bartók's First Concerto and Prokofiev's Fourth (for the left hand). After his earlier enthusiasm, Schoenberg and the Second Viennese School fell away; it is intriguing to speculate how the reception of some of their music might have been different had he continued to champion it to a wide public. The microphone was not his friend and his solo recordings are on the whole unrepresentative. With orchestras, or colleagues in chamber music, it was another matter. His American recordings from the 1950s onwards (later remastered for CD by Sony Classical) include magisterial accounts of the Brahms and Beethoven concertos with such conductors as Szell, Ormandy and Bernstein and the Philadelphia Orchestra, Cleveland Orchestra and New York PO; there are distinguished accounts of Mozart concertos, too, with Szell and Alexander Schneider. The 40th anniversary of the Marlboro Festival was marked by issues of chamber music recordings, among which Serkin frequently appears. When he was at his best and the explosive tension behind his playing was in harmony with his pianism, he was indeed a 'fiery angel' and without doubt one of the great classical pianists of the 20th century. For all that, he was a man for whom music was always more interesting than the piano.

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STEPHEN PLAISTOW

Serlo of Wilton

(*b* England, *c*1110; *d* *c*1181). English poet. He settled early in Paris, where he was a brilliant teacher in the schools, writing Latin didactic grammatical poems and erotic lyrics until his spectacular repentance, after which he retreated into the Cluniac monastery at La Charité-sur-Loire; there he found the discipline too lax, and moved to the Cistercian abbey at Aumône, becoming its abbot in 1171. From his conversion come his moralistic poems *Versus de contemptu mundi*, but by far his best works are his youthful love-lyrics. His 84 surviving poems are mostly in hexameters (generally leonine), pentameters and elegiac distichs. He displays a profound knowledge of the classics and shows great mastery of rhyme and flexibility of rhythm. Serlo's language was much imitated, and its influence can be seen in the texts of contemporary Notre Dame and related conductus.

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For further bibliography see [Early Latin secular song](#).

Serly, Tibor

(*b* Losonc, 25 Nov 1901; *d* London, England, 8 Oct 1978). American composer and theoretician of Hungarian birth. He was born into a musical family which emigrated to New York in 1905; he became an American citizen in 1911. His first musical studies were with his father, Lajos Serly, a former pupil of Liszt. From 1922 to 1925 he attended the Budapest Royal Academy, where he studied composition with Kodály, violin with Hubay and orchestration with Weiner, graduating with the highest honours.

After his return to the USA (1925) Serly played in several major orchestras, including the Cincinnati SO (1926–7), the Philadelphia Orchestra under Stokowski (1928–35) and the NBC SO (1937–8). From 1929 date his enduring friendship with Ezra Pound and his association with Pound's circle. Meanwhile his music was beginning to receive more attention. In 1935 he conducted the Budapest PO in an all-Serly concert that included the première of his Viola Concerto; the following year Ormandy gave the first performances of his First Symphony in Philadelphia and New York. In 1938 Serly resigned from the NBC SO to develop his own ideas; from then on he taught privately.

In 1940 Bartók and his wife arrived in New York as refugees, and for the next five years Serly devoted most of his efforts to their support. (Serly had met Bartók in Budapest in 1925 and the two had become firm friends.) He made arrangements of piano pieces from Bartók's *Mikrokosmos* for chamber groups and orchestras, and undertook both the posthumous completion of the Third Piano Concerto and the reconstruction of the Viola Concerto.

Many of Serly's own compositions make use of the 'modus lascivus' (named after the medieval term for the diatonic scale), which, in his own words, 'permanently divides the chromatic scale into two separate segments, thus creating a multimodal chromatic scale system'. Other techniques Serly explored include the simultaneous performance of seemingly unrelated movements, as in the *Concertino 3 x 3*, wordless voice in the song series *Consovowels* and unusual string sonorities in *Rondo Fantasy in Stringometrics*, which calls for 14 types of pizzicato. Serly's pupils included Pleasants and Herzog. He also wrote three theoretical books, the last of which, *The Rhetoric of Melody* (written in collaboration with the Canadian poet Norman Newton), remains unpublished. Despite the efforts of admirers, notably his second wife, the pianist Miriam Molin, his compositions and teachings have not been widely recognized.

WORKS

works in the 'modus lascivus'

Ballet: *Cast out*, 1973, unperf.

Orch: *Conc.*, 2 pf, 1943–58 [last 2 movts only in 'modus lascivus']; *Conc.*, trbn, chbr orch, 1952–4; *Lament (Homage to Bartók)*, 1955; *Concertino 3 x 3*, pf, chbr orch, 1965; *Canonic Fugue in 10 Voices*, str, 1971

Vocal and inst: Pf Sonata no.1, 1946; Suite, 2 pf, 1946; Sonata, vn, 1947; 40 Etudes, pf, 1947–60; Canonic Prelude, 4 hp, 1967; Chorale, 3 hp, 1967; Adagio and Scherzo, fl, 1968; Consovowels: 1, S, 1968, 2, S, cl, 1970, 3, S, cl, 1971; Menuet in Bi-Modals, 2 rec, 1970; Consovowels 4, 5, both S, vn, 1974

other works

Stage: Mischchianza (ballet), 1937; Ex machina (ballet), 1943; Medea (incid music, R. Jeffers, Euripides) (1948)

Orch: Transylvania Rhapsody, 1926; Va Conc., 1929; Sym. no.1, 1931; Sym. no.2, wind, brass, perc, 1932; 6 Dance Designs, 1932–3; The Pagan City, sym. poem, 1932–8; Transylvanian Suite, chbr orch, 1935; Sonata concertante, str, 1935–6; 2 suites from Mischchianza, 1936–7; Colonial Pageant, sym. suite, 1937; American Elegy, 1945; Rhapsody, va, orch, 1947; American Fantasy of Quodlibets, 1950; Fun with Insts, 1952–4; Conc., vn, wind, 1953–8; Sym. Variations for Audience and Orch, 1956; Str Sym., 1956–8; Little Christmas Cant, audience, orch, 1957; Sym. in 4 Cycles, str, 1960; Music for 2 Hps and Str, 1976

Band: Contrapuntal Divertissement for Wind Insts, 14 ww, perc, 1931; 4 Centuries Suite, 1953; 3 Variations on an Old Hungarian Song, 1964

Vocal: 4 Songs from Chamber Music (J. Joyce), S, orch, 1926; Strange Story (E. Wylie), Mez, orch, 1927; Musical Play on Ancient Mississippi Folksong Ballads, solo vv, chorus, orch, 1930s–75; Anniversary Cant on a Quodlibet, vv, small orch, 1966; The Pleiades, cant, solo vv, chorus, orch, 1975; 9 songs, 1v, pf

Chbr and inst: Vn Sonata, 1923; Str Qt, 1924; Innovations, 2 hp, str qt, 1933–4, arr hp, str, 1964; Threnody, 4 vc/4 hn, 1933–73; Trio, cl, vn, pf, 1949; Rondo Fantasy in Stringometrics, vn, hp, 1969; Fantasy on Double Quodlibet, 3 hp, 1972; a few others

Arrs., etc.: *B. Bartók: Mikrokosmos Suite*, orchd (New York, 1943), collab. Bartók; *B. Bartók: Piano Concerto no.3*, completed (New York, 1946); *B. Bartók: Viola Concerto*, constructed from sketches (New York, 1950)

Principal publishers: Boosey & Hawkes, G. Schirmer, Southern

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A Second Look at Harmony (New York, 1964)

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JEANNE BEHREND/MICHAEL MECKNA

Sermilä, Jarmo (Kalevi)

(b Hämeenlinna, 16 Aug 1939). Finnish composer. He began his career as a jazz musician. He then studied composition at the Sibelius Academy in Helsinki with Kokkonen, gaining a composition diploma in 1975; in the same year he was awarded a master's degree at Helsinki University. He also studied composition in Prague in 1972. In addition to composing, and continuing to perform occasionally as a jazz trumpeter, Sermilä has had a particularly notable influence on Finnish musical life. He has been active as chairman of the Finnish Music Information Centre, of the Finnish Composers' Union, of the Finnish section of the ISCM and as artistic director of Finnish Radio's experimental studio. In 1976 he founded the Jasemusiikki publishing house, and in 1988 became artistic director of the Viitasaari (central Finland) Time of Music.

As a composer Sermilä came before the public relatively late, his first work dating from 1969. His early output was strongly influenced by Varèse. Since then a rhythmically freer fabric to his work has been joined by a clear pulse, and his music has shown certain minimalist effects. His central concerns are tone colours and textures and the relations between them, often forming his tone picture through random counterpoint and improvisation. Sermilä has, however, disregarded his background in jazz in his choice of material. His output has concentrated on ever-changing chamber ensembles, and he has avoided traditional formal genres such as the symphony and the sonata. During the 1970s he composed several works for orchestra, but from the 1980s he concentrated increasingly on chamber music.

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(selective list)

Stage: *The Wolf Bride* (ballet, after A. Kallas), 1980; *Merlin's Masquerade*, children's fantasy, tape, 2 cl, 2 hn, 2 vn, 2 vc, 1987

Orch: *Early Music*, 1971; *Mimesis 2*, 1974; *Cornologia*, 24–44 hrs, 1975; *Manifesto*, 1977; *LABORI*, 1982; *Quattro rilievi*, 1988–9: no.2, eng hn, bn, orch; no.3, b cl, orch
Solo inst with orch/choral acc.: *Pentagram*, tpt, orch, 1972; *Counterbass*, db, str, 1975, rev. 1996; *A Circle of the Moon*, ob, orch, 1979; *2 divertimenti*, ob, tpt, str, 1983; *La place revisitée*, fl/a fl, cl/b cl, 2 perc, str, tape, 1984; *On the Road – a Concerto of our Time*, tpt amp, perc, mixed choir, 1993; *Un'asserzione di una signora*, hn, str, 1994

Chbr and solo inst: *Monody*, hn, perc, 1970; *Homage to EV*, 2 tpt, 3 trbn, 2 hn, 2 perc, 1971; *Tavastonia*, db, pf, 1972; *Crisis*, cl, 2 vn, va, vc, 1972; ... for percussion alone ..., 1973; *A Weeping Myth*, fl, pf, 1974; *Contemplation 1*, flugelhn, tape, 1976; *Näin minä sen näin [Thus I Saw This]*, fl, ob, cl, bn, hn, 1977; *Contemplation 2*, a

sax, tape, 1978; Dissimilitudes, 2 vn, 2 va, 2 vc, 1980, rev. 1991; Improparlando, 3 or more insts, 1981; Rotations, 2 tpt, 2 trbn, 1981; Musique aérée, 4 brass, 1982; Myyttinen mies [The Mythic Man], perc qnt, 1982; Clockwork Etudes, b cl, mar/vib, 1983; A Prague Thoroughfare, elec gui, 2 vn, va, vc, 1983; Diary Fragments by Kilgore Trout 1, ob, vn, va, vc, 1984; ... and an elk was formed by Hiisi, 2 trbn, 2 perc, tape, 1984; Jean-Eduard en face du fait accompli, sax qt, 1986, rev. 1989; Movimenti e ritornelli, 2 vn, va, vc, 1986, rev. 1995; Contours, fl, cl, vn, vc, 1986; Diary Fragments by Kilgore Trout 2, 2 tpt, trbn, hn, tuba, 1988; Final Conclusion, tpt, tape, 1988; Trocortro, tpt, trbn, hn, 1990; Danza 1, hp, mar/vib, 1991; Danza 2, fl/a fl, gui, tape, 1991; Danza 3, vn, kantele, 1992; ... tota noin ..., fl, ob/s sax, cl, perc, 1992; Vinohrady, vn, va, vc, pf, 1992; Danza 4C, b fl, basset-hn, 1992; Danza 4A, va, db, 1993; Danza 4B, ob, b cl, 1993; Mechanical Partnership [3 versions], 1994–5; But I didn't know it was spring, tpt, tape, 1995; Danza 5, vn, mar, 1996; Diary Fragments by Kilgore Trout 3, 2 vn, va, vc, 1996; Quasi come Quasimodo, tuba + perc, 1997; Danza 5, vn, mar, 1996; A Twisted Reverie, elecs, 1996; An October Question, elecs, 1996; Einsame Seelen, elecs, 1996; Il mondo assurdo del Signor B., va, tape, 1997; Intermezzo, trbn, hp, mar, 1997; Music to an Unshot Motion Picture, ob, cl, bn, perc, pf, vn, vc, 1997

Vocal: Talvipäivän seisaus [Winter Solstice] (A. Vuorinen), S, pf, 1969; Love-Charms Songs, S, fl, ob, cl, bn, hn, 2 vn, va, vc, 1976; Lakeus [The Plains] (V. Kirstinä), Mez, vc, 1986; Hitaat auringot [The Slow Suns] (Kirstinä), S, cl, pf, 1989; Rituaaleja [Rituals] (Kirstinä), male choir, 2 perc, 1991; Elämää [Life] (Kirstinä), mixed chorus unacc., 1996

El-ac: The Myth Is Weeping Again, 1973; A Doll's Cry, 1973; St. Henry's Tribe Memorial Anthem, 1981; Hommage à Jules Verne, 1982; Another Reflection, 1994; Can on a Bang, 1995

Jazz and improvisational works: Tavastian Suite, 6-piece jazz group, 1970; Odds Against Intervals, 7-piece jazz group, 1972; Mimesis 1, 13-piece jazz ens, 1973; Urbanology, improvising soloists, tape, 1985; Park Mood 1 and 2, improvising soloists, tape, 1992; Park Mood 3 and 4, improvising soloists, tape, 1993; ... novelas de amor, improvising soloist(s), tape, 1995; Kesäkuun keskustelu [The Discussion in June], 2 improvising players, elecs, perf. 1996

Principal publishers: Fazer, Jasemuiikki

OSMO TAPIO RÄIHÄLÄ

Sermisy [Cermisy, Sermizy, Sermysy, Sernisy, Servyzy], Claudin[Claude] de

(*b* c1490; *d* Paris, 13 Oct 1562). French composer. He was one of the recognized masters of the Renaissance chanson and a significant composer of religious music. Claudin, as his name appears in most contemporary publications, was associated with the royal court of France under several monarchs (particularly Anne of Brittany, François I and Henri II) as well as with the Ste Chapelle du Palais in Paris and was one of the most important contributors to the earliest French publications of polyphonic music. The numerous instrumental transcriptions and

contrafacta of his compositions attest to the esteem in which he was held in his time.

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BIBLIOGRAPHY

ISABELLE CAZEAUX/JOHN T. BROBECK

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1. Life.

Both biographical information found in beneficial records and the existence of present-day place names of which 'Sermisy' might have been an old form suggest that the composer came from the area around Noyon in Picardy, though the Ile-de-France and Burgundy have also been proposed as possible areas of origin. The earliest document to mention Sermisy (dated 19 July 1508) describes him as one of the lower clergy at the Ste Chapelle. Apparently he left the palace chapel choir in the late autumn of 1508, when King Louis XII, Queen Anne of Brittany and the Duke of Bourbon plundered the choir by taking its best singers for their private retinues. Papal records dated 4 February and 8 June 1510 identify Sermisy as a singer in the queen's private chapel and a cleric of the diocese of Noyon. His name does not recur in the records of the palace chapel until 20 September 1533, when he was received as one of its 13 canons. Sermisy probably entered the king's chapel after the queen's death on 1 January 1514, at which time the queen's chapel was dissolved and the number of singers in the *Chapelle du roi* more than doubled. He was one of 23 royal chapel musicians who performed for the funeral and obsequies of Louis XII in January 1515, at least eight of whom previously had been in Anne's employ.

Sermisy remained in the royal chapel under King François I and almost certainly accompanied the new monarch to Italy in the summer of 1515. He was probably present when the royal chapel sang Mass with the papal choir during the meeting between François and Pope Leo X held in Bologna from 11 to 15 December 1515. After the meeting (which resulted in the Concordat of Bologna), Leo demonstrated his graciousness by rewarding several members of the king's entourage. On 17 December he granted the position of apostolic notary to both the royal *maître de chapelle* Antoine de Longueval and the court's chief composer, Jean Mouton, and on 30 January 1516 he granted dispensations to Sermisy ('Claudio de Sermisy canonico Noviomensis') and four other royal singers (Jean Richafort, Guillaume Cousin, Noel Galoys and Johannes Durand dit Le Fourbisseur) that allowed them to hold incompatible benefices. On 31 March the pope also gave the royal singer and organist Pierre Mouton a priory. Sermisy's name follows immediately after that of Jean Mouton in a list of 34 royal chapel singers employed by François from 1 October 1517 to 31 September 1518. He probably participated in the festive masses performed jointly by the English and French royal chapels when François and King Henry VIII of England met at the Field of the Cloth of Gold from 7

June to 10 July 1520 and at Boulogne between 21 and 29 October 1532. At the latter meeting the French royal chapel apparently also sang Sermisy's ceremonial motet *Da pacem Domine*.

By 1533 Sermisy had become *sous-maître* over the musicians of the royal chapel under the administrative headship of Cardinal François de Tournon, a diplomat, humanist, author of a text set by Sermisy and close friend of the king. The *sous-maître* directed the performances of the approximately 40 adult singers and six choirboys comprising the musical contingent of the king's chapel during the 1530s and 40s (the sizable group of chapel clerics listed in the account books of the *Maison du roi* was independently administered), and he also was responsible for the care of the boys and the upkeep of the chapel liturgical and music books. As *sous-maître* Sermisy earned wages and living expenses totalling 400 livres tournois in 1533, 600 livres from 1543 to 1545 and 700 livres in 1547. He held this position to at least 1555, sharing it with Jean-Loys Hérault from 1543 to 1545 and with both Guillaume Belin and Hilaire Rousseau from 1547 to 1553.

Thanks to the exemption from local residency requirements enjoyed by all members of the private chapels of the French kings and queens, Sermisy was able to augment his salary throughout his career with numerous ecclesiastical benefices. In 1510 he obtained the Augustinian priory of St Jean de Bougeuennes in the diocese of Nantes and requested papal permission in the same year to hold three incompatible benefices. In 1516 he held a canonicate in Noyon, as noted above, and at some time he also obtained a canonicate at Notre-Dame-de-la-Ronde in Rouen, which he resigned before 10 December 1524 in favour of a chapel in the parish church of Camberon near Abbeville. At about the same time as his appointment as royal chapel *sous-maître* Sermisy was nominated to the eleventh canonry of the Ste Chapelle, a post that he kept until his death. This position offered both substantial revenue and a house in Paris, which he used in 1559 to shelter the canons of Saint Quentin after their city was invaded by Spanish troops. In 1554 he added to this a prebend at Ste Catherine, Troyes. Upon his death he was buried in the lower chapel of the Ste Chapelle.

Sermisy had two nephews. One, Jean, was an artist in stained glass; the other, Gilles de Sermisy, a priest and canon at Vivier-en-Brie and curé of St Samson in the diocese of Le Mans, wrote a laudatory poetic epistle as a preface to Pierre de Manchicourt's *Liber decimus quartus XIX musicas cantiones continet* (Paris, 1539).

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2. Reputation.

Sermisy was highly regarded by contemporaries. In one of his noëls, Jean Daniel placed him in a group of famous musicians that included Prioris, Josquin, La Rue, Févin and Janequin. Pierre Certon, a colleague of Sermisy's at the Ste Chapelle, dedicated his second book of motets (1542) to him, as did Maximilian Guillaud his *Rudiments de musique pratique* (1554). In his *Discours de la court* (1543), a lengthy rhymed panegyric to François and the royal court, Claude Chappuys referred to the composer as the father of musicians, whose motets were sung at the king's daily Mass. Barthélemy Aneau, in his *Quintil Horatian*, listed him with Certon,

Sandrin and Villiers as 'renowned musicians', and in the prologue to the fourth book of Rabelais's *Pantagruel*, Sermisy and other French musicians are pictured seated in a garden singing an indelicate song. In a *déploration* on his death by Certon, Sermisy is called 'grand maistre, expert et magnifique compositeur' and 'le thresor de musique'.

Nor was his reputation confined to France. In a letter the Duke of Ferrara asked Sermisy to recruit singers for him; unable to do so, the composer apologized and sent him a copy of his motet *Esto mihi*. At least four of his masses circulated in Italy (the *Missa 'Domini est terra'*, *Missa 'Philomena'*, *Missa plurium motetorum* and the Requiem Mass), and his motets were widely disseminated throughout Europe. Instrumental versions of his vocal music circulated in over 60 printed collections from the 16th century, and his compositions were often drawn upon by composers as polyphonic models for masses. *Si bona suscepimus*, for example, was the model for Phinot's mass of the same name, as well as for an anonymous keyboard piece and one for lute by Giovanni Maria da Crema.

In spite of his renown during his lifetime, he was rather quickly forgotten after his death. A new edition in 1572 (RISM 1572²) of a collection of chansons omitted the only piece by Sermisy that was included in its first printing by Le Roy & Ballard in 1560. Some of his chansons reprinted in the 1560s and later are ascribed to other composers or to no-one in particular. Historians and editors of music (Burney and Van Maldeghem, for example) have at times mistaken him for Claude Goudimel or Claude Le Jeune. More recently, however, he has been recognized as 'a veritable dean of French musical life during the second quarter of the [16th] century' (Daniel Hertz).

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3. Sacred works.

Both the shared aesthetic and the similar melodic and rhythmic vocabularies employed in Sermisy's chansons and sacred music have tended to colour assessments of the latter until very recently. The euphonious harmonies, formal lucidity and relatively high degree of tunefulness characteristic of his motets, in particular, have suggested to some scholars that when composing sacred music he was unduly influenced by the burgeoning popularity of the homophonic chanson in Paris during the second quarter of the 16th century. Comparison of his sacred compositions with those of Févin, Mathieu Gascongne and especially Jean Mouton, however, strongly suggests that the translucent style of his masses and motets resulted primarily from his exploration and codification of tendencies already present in numerous sacred works composed by the preceding generation of royal chapel composers, rather than from any direct influence of the homophonic chanson. The relatively high degree of stylistic homogeneity distinguishing Sermisy's sacred oeuvre from the works of his immediate predecessors arose from his strong tendency to favour the lucid and unambiguous presentation of text over contrapuntal elaboration, and not because he pioneered a new compositional method. In his text-sensitive approach to sacred composition, Sermisy was adhering to the official position on religious music in the Gallican Church during François's reign, a position that

adumbrated musical reforms enacted by the Council of Trent more than a quarter of a century later.

Sermisy composed sacred music throughout his long professional career and, after Mouton, was the most prolific French royal court composer of sacred polyphony from the first half of the 16th century. 13 complete Mass Ordinary settings, 78 motets and more than 20 pieces of liturgical polyphony (most of which were published by the first royal printer of music, Pierre Attaingnant) can be securely attributed to him. The earliest sacred works are two motets, *Vox in rama* and *Aspice Domine de sede*, composed by 1518 and 1523 respectively. About half of his mass settings, motets and smaller liturgical settings were written before 1535. Anthologies devoted to his motets were published in 1542 and 1555 by Attaingnant and Le Roy & Ballard respectively. The latter firm, which succeeded Attaingnant as royal printer, also posthumously published a set of polyphonic *Magnificat* settings by Sermisy. The remainder of his sacred output appeared piecemeal between 1535 and 1558.

Most of Sermisy's mass settings are what are called 'imitation' or 'parody' masses. About half are based on motets by Sermisy himself or other composers associated with the royal court such as Févin, Gascongne, Richafort, Josquin and Jean Conseil. Three masses are based on secular models, and three derive significant portions of their melodies from plainchant, one of which, the *Missa 'Novem lectionum'*, was well enough regarded to have been the subject of a foundation made to the Ste Chapelle in 1583 by Claude Rossignol. Unusually, two of Sermisy's masses, the *Missa plurium motetorum* and the *Missa plurium modulorum*, draw from not one but multiple polyphonic sources. Although the style of Sermisy's models affected his compositional decisions to a certain extent (most significantly in his only five-voice mass, the *Missa 'Quare fremuerunt gentes'*), there is a constant tendency in the 'imitation' masses to return to the pellucid harmonic style typical of both his free motets and chansons. Thus, although the opening movement of the *Missa 'Philomena'* (which derives much of its melodic content from Richafort's motet *Philomena praevia*) employs decidedly more angular melodies and colourful harmonies than is typical of Sermisy's works, in later movements of the mass Sermisy departed from Richafort's style by introducing repeated notes into motifs derived from the motet and by presenting the text in increasingly syllabic, word-generated and motivic melodies, this in turn leading to musical textures increasingly governed by consonance and euphony rather than by the demands of strict contrapuntal imitation. Sermisy's masses are distinguished from those of Mouton by their greater conciseness and tunefulness, their greater stylistic homogeneity and their tendency to favour the creation of consonant harmony over the demands of strict counterpoint.

Perhaps the most characteristic sacred genre for Sermisy is the motet, the majority of his pieces being examples of free composition in four voices. His style in these works is marked both by great sensitivity to the rhetorical, syntactic and expressive implications of his texts and by considerable regularity of compositional technique. To project his texts clearly Sermisy employed lucid harmonies, generally varied the musical texture in accordance with natural text divisions, used uncomplicated rhythms and

set the majority of syllables to slower notes at the beginning of phrases. When it was musically feasible he also consistently employed a hierarchic system of musical articulation that projected the syntax of the text at the highest level by means of formal repetitions and at middle and low levels by his use of part-writing, by choice of cadential 'goal' tones and by systematic placement of stereotypical 'chansonesque' rhythmic motifs. An important, but secondary, factor in his aesthetic was his apparent desire to create well-rounded musical form, a desire that encouraged him either to select texts that incorporated refrains (e.g. Great Responsory texts) or to devise new texts that reiterated phrases of rhetorical significance. So pervasive was this approach to composition that Sermisy employed elements of it even in several motets that paraphrase Gregorian chants (e.g. *Alleluia*, *O filii et filiae* and *Veni sancte spiritus*). When writing for three voices Sermisy usually worked in a more florid and contrapuntal style. His ten settings for five, six and eight voices tend to avoid strong cadential articulations and exhibit considerably less textural variety and more contrapuntal continuity than his four-voice motets.

Twenty additional sacred works were composed to serve specific liturgical functions. Two years after his death Le Roy & Ballard published eight polyphonic *Magnificat* settings, one for each of the eight traditional Gregorian tones. These predominantly four-voice works set the odd verses of the canticle in *falsobordone*. Frequently the even verses are set as simple imitative duos or trios that employ the plainchant recitation formulae in loose paraphrase in the cantus or tenor. Half of the settings conclude by expanding to five voices, and several incorporate simple canons. Some earlier settings of *Magnificat* verses first published in Attaignant's motet series of 1534–5 employ a more animated rhythmic and contrapuntal style, in which the plainchant formulae inspire the melodic content of all parts through pervasive imitation. Most of the remainder of Sermisy's liturgical polyphony was composed for use during Holy Week, including settings of the Tenebrae responses for the *triduum sacrum*, the Lamentations of Jeremiah, the Passion according to St Matthew and the Easter introit. All these works (with the possible exception of the setting of the Lamentations) require interpolated plainchants for performance and were undoubtedly composed to exploit the division of the royal chapel singers during the mid-1520s into a *chapelle de musique* and a smaller *chapelle de plainchant*. The words of Sermisy's Passion derive solely from the Gospel according to St Matthew, as claimed in the title, unlike Longueval's St Matthew Passion, which contains texts from all four gospels. Longueval's is a motet Passion, whereas Sermisy's is of the dramatic type. Sermisy composed three additional liturgical works for use at Mass, including strictly chordal settings of the responses to the Mass Preface and *O salutaris Hostia* (which was traditionally sung in the royal chapel at the moment of the Elevation of the Host) and a more contrapuntally complex arrangement of the *Asperges me* antiphon. One additional work, a *Nunc dimittis*, sets the Canticum for Compline in homorhythmic style. Most of the *chansons spirituelles* ascribed to Sermisy are contrafacta of his own earlier secular works.

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4. Secular works.

Sermisy is generally credited with bringing the lyrical type of 'Parisian' chanson to its apex, as Janequin is especially noted for his mastery of the narrative type. Such works, which were published in considerable numbers by Attaignant during the second quarter of the 16th century starting with the *Chansons nouvelles* of 1528, may be distinguished from chansons composed in France and the Low Countries before 1500 by their greater contrapuntal simplicity and their freedom from the formal and poetic conventions of the *formes fixes*. Seemingly this new approach to chanson composition was largely the work of French musicians such as Févin, Mouton, Ninot Le Petit and others from the younger generation of composers represented in Petrucci's *Odhecaton*, *Canti B* and *Canti C*, who chose to write three- and four-part arrangements of popular melodies rather than to set poems expressing the rarefied sentiments of courtly love. Possibly under the influence of Italian musical idioms, these composers and Sermisy and Janequin after them gradually abandoned the melismatic, somewhat abstract musical writing favoured by the previous generation to compose in a simpler, more syllabic and more homophonic style.

Many of the texts set by Sermisy were by contemporary poets of the royal circle; he set 22 of Clément Marot's texts – more than any other composer – and the initial results of their collaboration, which appear anonymously in the *Chansons nouvelles*, antedate by four years the first literary edition of the same poems in the *Adolescence clémentine*. Only exceptionally did Sermisy select 15th-century poems for his chansons. His texts are in French, except for one in Italian (*Altro non*) and another mostly in Gascon (*Hari bouriquet*). The favourite topic is unhappy love, whether courtly or profane. A few are of a popular sort, such as drinking-songs (e.g. *Ceulx de Picardie*), animal songs (e.g. *Je ne menge point de porc*) or 'malmariée' songs (cheerful pieces about young women who are dissatisfied with their ugly, tired old husbands – for example *Pilons l'orge*). Whatever the theme, the writing is usually simple and direct. Poetic types include several rondeaux, an exceptional ballade and many free, monostrophic types labelled 'quatrain' (e.g. *Puisqu'il est tel*; see illustration), 'cinquain' (e.g. *Contre raison*), 'sixain' (e.g. *Je veulx tousjours*), 'septain' (e.g. *Dont vient cela*), 'huitain' (e.g. *Pour ung plaisir*), or 'dixain' (e.g. *Orsus, Amour*), depending on the number of lines they contain. In general the quality of the poems is high, except for those in a popular style.

Sermisy and other 'Parisian' composers published by Attaignant favoured the Dorian and Lydian modes and the superius as the bearer of the principal melodic material. Cadential formulas and the rhythmic profiling of most phrases appear standardized. A majority of his lyrical chansons are set in what may be described as contrapuntally enlivened homophony. Some 25 pieces, however, are entirely or almost entirely homorhythmic (e.g. *Je n'ay point plus d'affection*), and about 50 are predominantly polyphonic, with free imitation and juxtaposition of voices, either in pairs or as one against three. A few have two voices in canon (e.g. *Ton feu s'estaint*), but sometimes this texture is maintained for only part of the chanson.

Most often in his four-voice settings Sermisy set decasyllabic poetic quatrains rhyming *abba*, observing an overall repetition scheme of *ABCAA* or *ABCAA*¹. For longer poems repetition was also used at the beginning, or

at both beginning and end, for example in the patterns *ABCADD*, *AABCDD*, *ABABCDEE*, and so on. Regardless of the number of poetic lines, Sermisy's melodies often observe a quadripartite structure in which the framing exterior sections are stable and the internal sections (*B* and *C*) are markedly unstable and contrasting in character. The rhyme schemes of the poetry, the repetition and phrase structure of the music and the tonal ordering of the cadences are all extremely lucid. The length of musical phrases is determined by that of the poetic line; the cadence corresponds with its end, whether or not there is an enjambement. Each decasyllabic line is usually divided musically by a caesura between the fourth and the fifth syllables, and a rhythmic pattern consisting of three anacrustic minims frequently begins the second hemistich.

Sermisy's melodic lines are on the whole longer than those of many of his contemporaries (though the pieces are often shorter) and usually begin syllabically, becoming slightly melismatic towards the end. The chansons display an unusual amount of symbolism, not by chromatic, onomatopoeic or other detailed means that can be found in Italian madrigals or some French chansons of a later period, but by less extreme methods, such as descending lines for sad thoughts (e.g. *Las je m'y plains*), melismas for significant words or repetition of words and phrases for emphasis. The close imitation of the four voices in *Martin menoit*, on the words 'serre Martin', is a particularly appropriate musical equivalent of the text.

Sermisy's chansons were reprinted countless times in France and abroad. Clément Marot in his *Dialogue de deux amoureux* mentioned two of them. Some, particularly the earlier ones such as *Le content est riche*, were transcribed more or less freely as many as a dozen times, for various instruments: viols, organ, clavichord and other keyboard instruments, cittern and, chiefly, lute, by French, Italian, German and Polish instrumentalists. Some were arranged for voice and lute, the accompaniment being more or less a reduction of the remaining vocal parts of the original. A few were models for parody masses, such as Clemens non Papa's *Missa 'Or combien est'*. Several were transformed into basses dances or other dances (some of their titles were cited by Rabelais). *Jouissance* and the doubtful *Au pres de vous* appear in paintings. An important portion, if not the majority, of fragments identified in the *fricassées* published by Attaignant and Moderne are derived from his chansons. Given Sermisy's lifelong service to the Roman Catholic Church, there is a certain irony in the fact that many Protestant spiritual poems, such as those by Eustorg de Beaulieu, the psalms from the *souterliedekens* and both Scottish and German contrafacta, were sung to the tunes of his chansons.

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[masses and mass sections](#)

other liturgical polyphony

motets

chansons

madrigals

contrafacta attributed to sermisy

doubtful and misattributed works

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masses and mass sections

Missa 'Ab initio', 4vv, AC vi, 1 (on plainchant)

Missa ad placitum (sur fantaisie), 4vv, AC vi, 129

Missa 'Domine quis habitabit', 4vv, AC vi, 155 (on Sermisy's own motet)

Missa 'Domini est terra', 4vv, AC v, 113 (on Sermisy's own motet)

Missa 'Novem lectionum', 4vv, AC v, 30 (on plainchant)

Missa 'O passi sparsi', 4vv, AC vi, 220 (only superius extant; on canzona by Sebastian Festa)

Missa 'Philomena praevia', 4vv, AC v, 1 (on motet by Richafort)

Missa plurium modulorum, 4vv, AC vi, 187 (on chansons, including Sermisy's own J'ayme bien mon amy and Jouyssance vous donneray)

Missa plurium motetorum, 4vv, AC v, 59 (on motets by Josquin, Gascongne, Conseil, Févin, Sermisy, and anon.)

Missa 'Quare fremuerunt gentes', 5vv, AC vi, 86 (on Sermisy's own motet)

Missa 'Tota pulchra es', 4vv, AC vi, 30 (on Sermisy's own motet)

Missa 'Voulant honneur', 4vv, AC vi, 60 (on a chanson by Sandrin)

Requiem Mass, 4vv, AC v, 85 (on plainchant)

Credo, 4vv, AC vi, 213 (fauxbourdon)

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other liturgical polyphony

Amen, Et cum spiritu tuo, 4vv, ed. in P. Wagner, *Geschichte des Messe* (Leipzig, 1913/R), 248 (Responses to the Mass Preface)

Asperges me Domine, 4vv, 1546¹ (antiphon for the Asperges at Mass)

Kyrie eleison ... Parce famulis, 2–6vv, SM x, 58 (Tenebrae responses for Holy Week)

Lamentations, 4vv, AC ii, 1

Magnificat primi toni, 4vv, AC i, 1; Magnificat secundi toni, 4vv, AC i, 7; Magnificat tertii toni, 4vv, AC i, 12; Magnificat quarti toni, 4vv, AC i, 18; Magnificat [quarti toni], 3vv, SM v, 155 (only verses 6, 8, 10); Magnificat quinti toni, 4vv, AC i, 23; Magnificat sexti toni, 4vv, AC i, 27; Magnificat septimi toni, 4vv, AC i, 33; Magnificat octavi toni, 4vv, AC i, 39; Magnificat octavi toni, 4vv, AC i, 44; Esurientes, 2vv, AC i, 52; Quia fecit, 2vv, AC i, 51

[Nunc dimittis ...] secundum, 4vv, 1564⁷ (Canticle for Compline)

[O salutaris Hostia] quae caeli, 4vv, 1546¹ (for the Elevation)

Passio Domini secundum Matthaeum, 4vv, AC ii, 14

[Resurrexi] et adhuc tecum, 4vv, SM x, 179 (introit for Easter)

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motets

Nova & prima motetorum editio ... liber primus (Paris, 1542) [1542]

Moduli, vulgo moteta dicti ... liber primus, 4, 5, 6vv, inc. (Paris, 1555) [1555]

Adjuva me Domine, 3vv, 1565²; Ad te Domine levavi, 4vv, 1538⁵; Alleluia, O filii et filiae, 4vv, 1555; Alleluya, Angelus Domini, 4vv, 1542; Aspice Domine de sede sancta, 4vv, SM xi, 127 (also attrib. La Fage and Jacquet); Assuerus adamavit Ester, 4vv, 1555; Astiterunt reges et terre, 4vv, ed. in SCMot, x (1999), 171; Audite reges et intelligite, 4vv, 1542; Ave Maria ancilla Trinitas, 4vv, 1555; Ave Maria gratia Dei, 3vv, SM iii, 41; Ave sanctissima Maria mater, 3vv, 1542; Beata viscera Mariae, 3vv, 1565³; Beatus vir qui non abiit, 4vv, SM ix, 104; Benedic anima Domino, 4vv, SM ix, 123; Benedictum sit nomen Domini, 3vv, 1542; Cantate Domino canticum novum, 4vv, 1542; Clare sanctorum senatus, 4vv, SM i, 1; Conceptio gloriosae Virginis Marie (alternative text for Nativitas gloriosae Virginis Mariae); Confessor Dei sancte Nicolae (bassus extant in Berlin, Geheimes Staatsarchiv Preussischer Kulturbesitz, XX.HA StUB Königsberg Nr.7); Congratulamini mihi omnes, 4vv, 1542; Congregati sunt inimici, 4vv, *I-Rvat* C.G.XII.4

Da pacem Domine, 4vv, SM xi, 69; Da pacem Domine, 3vv, SM vii, 183; Deus in adiutorium meum, 4vv, SM ix, 130; Deus misereatur nostri, 5vv, SM iii, 140; Dignare me laudare te, 4vv, *Liber cantici Magnificat, omnium tonorum, authore Carpentras* (Avignon, c1535–9); Domine quis habitabit, 4vv, 1529¹; Domine rex omnipotens, 4vv, SM xi, 48; Domini est terra, 4vv, SM ix, 112; Ego autem constitutus, 3vv, ed. H.C. Slim, *A Gift of Madrigals and Motets* (Chicago, 1972), ii, 195; Esto mihi Domine, 5vv, SM xi, 184; Euntes ibant, 3vv, 1542; Euntes ibant, 4vv, 1549¹²; Exurge quare obdormis, 4vv, SM xi, 30; Gaudent in caelis animae, 4vv, 1542; Girum caeli circuivi, 4vv, 1542; Homo natus de muliere, 4vv, SM xi, 87; Impetum inimicorum, 4vv, S viii, 72; In te Domine speravi, 4vv, ed. in SCMot, viii (1990), 1; Inclina Domine, 8vv, AC ii, 39

Laetatus sum, 4vv (alternative title for Da pacem Domine, 4vv); Lauda Sion salvatorem, 4vv, 1555; Laudate Dominum omnes gentes, 6vv, 1550² (attrib. Josquin in *I-Bc* R142); Michael archangele veni in adiutorium, 4vv, ed. H. Albrecht, *Symphonia jucundae*, Georg Rhau: Musikdrucke aus den Jahren 1538 bis 1545 in praktischer Neuausgabe, iii (Kassel, 1959), 37; Miserere mei Domine, 4vv, 1542; Misericordias Domini, 4vv, 1542; Nativitas gloriosae Virginis Mariae, 4vv, 1529¹; Nisi quia Dominus erat, 4vv, ed. in SCMot, ix (1998), 42; Noe magnificatus est rex, 4vv, SM ii, 80; Noe puer natus est nobis, 4vv, 1555; Noe quem vidistis pastores, 4vv, 1542; Nos qui vivimus, 4vv, 1542; O Maria stans sub cruce, 6vv, 1542; Partus et integritas, 1542; Praeparate corda vestra, 4vv, ed. in Brobeck (1998), 81; Quare fremuerunt gentes, ed. H.C. Slim, *A Gift of Madrigals and Motets* (Chicago, 1972), ii, 187; Quis est iste qui, 5vv, 1542; Quousque non reverteris pax, 4vv, SM xi, 95

Regem archangelorum Dominum, 4vv, 1555; Regi seculorum immortalī, 4vv, 1542; Regi seculorum immortalī, 3vv, 1565³, inc.; Regi seculorum immortalī, 3vv, 1542 (with dual attrib. to Sermisy and Hesdin in 1565²); Regina caeli laetare, 5vv, 1542; Regina caeli laetare, 5vv, 1539⁷; Salve regina misericordiae, 4vv, SM xii, 115; Sancta Maria mater Dei, 4vv, SM xiii, 196; Sancti spiritus adsit nobis, 4vv, SM xiii, 50; Si bona suscepimus de manu, 4vv, SM xi, 81; Spes mea ab uberibus, 3vv, 1542; Surge illuminare Jerusalem, 4vv, 1555; Sustinuimus pacem, 4vv, SM xi, 103; Tota pulchra es amica mea, 4vv, SM xi, 152; Tunc repletum, 3vv, 1565² (secunda pars of Euntes ibant, 3vv); Universae viae tuae, 3vv, 1549¹⁴ (secunda pars of Misericordias Domini); Veni sancte spiritus, 4vv, 1542; Verba mea auribus percipe, 4vv, 1542; Viderunt omnes, 3vv, 1549¹⁴ (secunda pars of Cantate Domino); Vidi turbam magnam, 4vv, 1555; Virgines egregiae, 4vv, 1555; Vox in Rama audita, 4vv, S vi, 132

Sermisy, Claudin de: Works

chansons

for 4 voices unless otherwise stated

A tout jamais me convient endurer, AC iii, 15; Allez souspirs (after Petrarch), AC iii, 2; Amour me poingt, AC iii, 6; Amour me voyant sans tristesse (C. Marot), AC iii, 8; Amour passion increable, AC iii, 10; Amour voyant l'ennuy qui tant m'opresse (M. de Saint-Gelais or L. de Baïf), AC iii, 12; Amours partes je vous donne la chasse, AC iii, 9; Au departyr m'amy, AC iii, 16; Au joly boys en l'ombre d'un soucy, AC iii, 18; Aultre que vous il n'a voulu choisir, AC iii, 19; Autant ailleurs cela m'est defendu, AC iii, 26; Ayez pitié du grant mal que j'endure (A. Heroet or C. Chappuis), AC iii, 27 (2vv version ed. in AC iii, 29); Bien heureuse est la saison (François I, after Petrarch), AC iii, 30

Celle qui m'a tant pourmené (Marot), AC iii, 31 (superius of 3vv version in P. Attaignant, *31 chansons*, Paris 1535); C'est a grant tort que moy povrette endure, AC iii, 33; C'est en amour une peine trop dure, AC iii, 35; C'est une dure departie, AC iii, 38 (superius of 3vv version in P. Attaignant, *31 chansons*, Paris, 1535); Ceulx de Picardie, AC iii, 39; Changeons propos c'est trop chanté d'amours (Marot), AC iii, 41 (3vv version ed. in AC iii, 43); Chose commune a tous n'est agreable (attrib. François I), AC iii, 45; Comme transy et presque hors du sens, AC iii, 46; Comment puis je ma departie, AC iii, 47; Content desir qui cause ma douleur, AC iii, 48; Contentez vous amy de la pensée, AC iii, 50; Contre raison vous m'estes fort estrange, AC iii, 53 (3vv version ed. in AC iii, 52); Corps s'esloignant faict son cueur approcher, AC iii, 55; D'amours je suys desheritée, 2vv, AC iii, 58 (arr. of Richafort's setting); De vous servir m'est prins envie (O. de Saint-Gelais or B. d'Auriol), AC iii, 60; Dessoubz le marbre de dure recompence (François I), AC iii, 59; Dictes sans peur ou l'ouy ou nenny (attrib. François I), AC iii, 62; Dieu gart de mon cueur la regente (Marot), AC iii, 64; Dieu la vouloit retirée en son temple, AC iii, 65; Dont vient cela belle je vous supply (Marot), AC iii, 67; Du bien que l'oeil absent ne peut choisir, AC iii, 69

Elle a bien ce ris gracieux, AC iii, 70 (attrib. La Rue in *D-Mbs* Mus.ms.1508); Elle s'en va de moy tant regretée, AC iii, 73; Elle veult donc par estrange rigueur, AC iii, 74; En entrant en ung jardin (Marot), AC iii, 76; En esperant en ceste longue attente, AC iii, 78; Espoir est grand mais contentement passe, AC iii, 79; Est-ce au moyen d'une grande amytié, AC iii, 81; Fait ou failly ou du tout riens qui vaille, AC iii, 83; Fy fy d'amours et de leur alliance, AC iii, 85; Gris et tenné me fault porter, AC iii, 87; Hari bouriquet ('Les dames se sont tailladés'), AC iii, 89; Hau hau hau le boys, AC iii, 90; Il est en vous le bien que je desire, AC iii, 92 (3vv version ed. AC iii, 94); Il est jour dit l'alouette, AC iii, 96; Il me suffit de tous mes maulx, AC iii, 98

Jamais ung cueur qui d'amour est navré, AC iii, 99; J'atens secours de ma seule pensée (Marot), AC iii, 118; J'ay contenté ma volonté suffisamment (Marot), AC iii, 101 (superius of 3vv version in P. Attaignant, *31 chansons*, Paris, 1535); J'ay fait pour vous cent mille pas, AC iii, 102; J'ay le desir content et l'effect resolu (attrib. François I and others), AC iii, 106 (3vv version ed. AC iii, 104); J'ay par trop longuement aymé, 3vv, AC iii, 108; J'ay prins a aymer a ma devise, AC iii, 110; J'ay pris pour moy le noir, AC iii, 111; J'ay sceu choisir a mon plaisir complexion, AC iii, 113; J'ayme bien mon amy, AC iii, 114; J'ayme le cueur de m'amy (Marot), AC iii, 115 (3vv version ed. in AC iii, 117); Je me vantoys dame n'avoir puissance, AC iii, 120; Je n'avais point a bien choisir failly, AC iii, 123; Je n'ay point plus d'affection, AC iii, 121; Je ne faiz rien que requerir (Marot), AC iii, 124 (3vv version in 1531¹⁶); Je ne menge point de porc, AC iii, 127; Je n'ose estre content de mon contentement (attrib. François I), AC iii, 130; Je suis joyeux et languis en tristesse,

AC iii, 131; Je suis tant bien, AC iii, 133; Je veulx tousjours obeir et complaire, AC iii, 135; Joyeux adieu d'ung visage content, AC iii, 137; Jouyssance vous donneray (Marot), AC iii, 138

La la maistre Pierre, AC iii, 140; Languir me fais sans t'avoir offensée (Marot), AC iii, 142; L'ardant vouloir est au desir, AC iii, 143; Las je m'y plains maudicte soit fortune, AC iii, 145; Las que crains tu amy (attrib. François I), AC iii, 146; Le bien promis apres la longue attente, AC iii, 149; Le content est riche en ce monde, AC iv, 5 (attrib. Gombert in 1560⁶); Le cueur de vous ma presence desire (Marot), AC iv, 1 (2vv version ed. in AC iv, 2); Le feu d'amour que grande confiance, AC iv, 7; Le grant ennuy que incessamment porte, AC iv, 9; Le seul plaisir du desiré revoir, AC iv, 11; Le vray amy ne s'estonne de rien (M. de Saint-Gelais), AC iv, 13; Les dames se sont tailladés [see Hari bouriquet]; Martin menoit son pourceau au marché (Marot), AC iv, 19; Maudicte soit la mondaine richesse (Marot), AC iv, 22; Maulgré moy vis et en vivant je meurs (attrib. François I), AC iv, 24; Mon cueur est souvent bien marry, AC iv, 26; Mon cueur gist tousjours en langueur, AC iv, 27; Mon cueur voulut dedans soy recevoir (attrib. François I), AC iv, 29; N'auray-je jamais mieulx que j'ay, AC iv, 32; N'espoir ne peur n'auray jour de ma vie, AC iv, 34

O combien est malheureux le desir, AC iv, 35 (attrib. Sandrin in 1560⁶); O cruaulté logée en grande beaulté (Marot), AC iv, 37; O douce amour, O contente pensée (François I), AC iv, 39; O seul espoir du cueur desesperé, AC iv, 43; On en dira ce qu'on vouldra, 3vv, AC iv, 41; Or et argent vous me faictes grant tort, AC iv, 44; Orsus, Amour puisque tu m'as ataint (François de Tournon), AC iv, 45; Par fin despit je m'en iray seullette, AC iv, 47 (3vv version ed. in AC iv, 49); Par son grant art notre mere nature, AC iv, 50; Par ton regart tu me fais esperer (B. des Periers), AC iv, 51; Parle qui veut tien seray, AC iv, 53; Peine et travail me font, 6vv, lost (was in Le Roy & Ballard, *Meslanges*, Paris, 1560); Pilon pilons pilons l'orge pilons-la, AC iv, 54; Pour n'avoir onc faulsé chose promise, AC iv, 57; Pour ung plaisir qui si peu dure, AC iv, 60; Pourtant si je suis brunette (Marot), AC iv, 61; Puisque fortune a sur moy entrepris, AC iv, 66; Puisque sa foy l'ennemy par noblesse, AC iv, 69; Puisqu'en amours a si grant passetemps, AC iv, 64; Puisqu'il est tel qu'il garde bien s'ame, AC iv, 67

Quant tu vouldras ton humble serf changer (François I), AC iv, 72; Qui du blason d'amours a congnoissance, AC iv, 73; Qui la vouldra souhaite que je meure (Heroet and Marot), AC iv, 75; Qui peche plus luy qui est eventeur (Marot), AC iv, 77; Qui se pourroit plus desoler et plaindre, AC iv, 79; Rigueur me tient et doulx accueil m'attire, AC iv, 81; Secourez moy ma dame par amours (Marot), AC iv, 83; Si j'ay du bien l'ay-je pas merité, AC iv, 85; Si j'ay du mal maulgré moy je le porte, AC iv, 86; Si j'ay eu du mal ou du bien, AC iv, 88; Si j'ay pour vous mon avoir despendu, AC iv, 89; Si je viz en peine et langueur (Marot), AC iv, 91; Si le vouloir adoulcit la douleur, AC iv, 93; Si mon malheur m'y continue, 3vv (superius in P. Attaignant, *31 chansons*, Paris, 1535); Si ung oeuvre parfaict (François I, Marguerite de Navarre or M. de Saint-Gelais), 4vv, 1533¹, inc.; Si vous m'aymez donnez moy assurance, AC iv, 97; Sur le pont d'Avignon, AC iv, 98

Tant que vivray en aage florissant (Marot), AC iv, 99; Ton cueur s'est bien tost repenté, AC iv, 101; Ton feu s'estaint de ce que le mien art, AC iv, 102; Tous mes amys venez ma plaincte ouyr, AC iv, 104; Tu disoys que j'en mourroys menteuse que tu es, AC iv, 108; Une bergerotte prinse en ung buisson, AC iv, 115; Ung grant plaisir Cupido me donna, AC iv, 111; Ung jour Robin alloit aux champs, AC iv, 113; Venus partout cherche son fils perdu, AC iv, 116; Vignon vignette, 3vv, AC iv, 121 (attrib. Janequin in 1541², 1541¹³, and 1560¹); Vion viette sommes nous en goguette, AC iv, 123; Vive la serpe et la serpette, AC iv, 125; Vivray-je tousjours en soucy, AC iv, 127; Vivre ne puis content sans sa presence, AC iv, 129 (attrib.

Gardano in *D-Rp* AR 940–41); *Vostre oeil a deceu ma pensée*, AC iv, 130; *Voulant amour soubz parler gracieux* (François I or M. de Saint-Gelais), AC iv, 131; *Vous perdez temps de me dire mal d'elle* (Marot), AC iv, 134 (attrib. Sandrin in 1560⁶; attrib. Crecquillon in 1636 repr. of 1560⁶); *Vous qui voulez scavoir mon nom* (François I), AC iv, 136

Sermisy, Claudin de: Works

madrigals

Altro non e el mio amor (Cassola), 4vv, AC iii, 2

Sermisy, Claudin de: Works

contrafacta attributed to sermisy

Averte faciem tuam, 4vv, *D-ROu* 60 (contrafactum of *Or combien est malheureux*)

Date siceram maerentibus, 5vv, *D-Mu* 326 (contrafactum of Josquin: *Je ne me puis tenir*)

lacta tuam curam super, 4vv, *D-Z* 100/4 (contrafactum of *Vous perdez temps*)

Quis est homo qui desiderat, 4vv, *D-ROu* 60 (contrafactum of Orsus *amour*)

Sermisy, Claudin de: Works

doubtful and misattributed works

sacred

Aspice Domine quia facta est, 4vv (attrib. Sermisy in *I-Rvat* C.G.XII.4; doubtful on stylistic grounds)

Ave sanctissima Maria mater, 6vv, SM iii, 166 (attrib. Verdelot in table of contents in 1534⁵, Sermisy in contratenor partbook; concerning a possible attribution to La Rue, see M. Picker: *The Chanson Albums of Margaret of Austria: MSS 228 and 11239 of the Bibliothèque Royale de Belgique*, Brussels, Berkeley, 1965, pp.91–2)

Deus regnorum, 4vv, SM xi, 118 (attrib. Sermisy in index to 1535³, attrib.

Gascongne above the music in each partbook)

Domine Deus omnipotens, 4vv, CMM, xxxi/10 (1971), 21 (attrib. Sermisy in 1542; attrib. Arcadelt in 1538⁵ and *Brownl*, 1552¹¹; assigned to Arcadelt on the basis of style)

Nisi Dominus aedificaverit, 4vv, SM ix, 165 (attrib. Sermisy in *F-CA* 125–8; attrib. Lhéritier in 1532¹⁰ and 5 other sources; attrib. Le Heurteur in 1535¹ and 1555¹⁵)

Philomena praevia temporis, 4vv, AC v, 130 (attrib. 'Glandin' in *P-C* 48; by Richafort)

secular

Amour est bien de perverse nature, 4vv, AC iii, 5 (attrib. Certon in 1536⁴; attrib. Sermisy in 1549¹⁷)

Amy souffrez que je vous ayme, 3vv, AC iii, 14 (attrib. Le Heurteur and Moulu in 1553²²; attrib. Sermisy and Moulu in 1578¹⁴; attrib. 'Do. Izagha' in *I-Fn* XIX.117; 4vv version anon. in *CH-Bu* F.IX.59–62; *D-Mbs* 1516)

Au pres de vous secretement demeure, 4vv, AC iii, 21 (attrib. Jacotin in 1528⁶ and 1536²; attrib. Sermisy in 1551⁷⁻⁸, 1555²³ and 1571⁴)

Au pres de vous secretement demeure, 3vv, AC iii, 23 (attrib. Sermisy in *Attaignant* 1535 and 1539¹⁸; attrib. Janequin in 1541¹³)

Au pres de vous secretement demeure, 2vv, AC iii, 25 (attrib. Sermisy in 1545⁷, anon. in 1551²⁰)

C'est grand malheur a creature née, 3vv, AC iii, 36 (attrib. Sermisy in only source, 1578¹⁵; doubtful on stylistic grounds)

Je ne le croy et le scay seurement, AC iii, 125 (attrib. Sandrin in 1538¹¹, 1540⁹, 1549¹⁸ attrib. Sermisy in 1551⁴⁻⁵)

Las qu'on congneut (François I), AC iii, 148 (attrib. Sandrin in 1539¹⁵⁻⁶⁶, 1561⁷, 1561¹²; attrib. Sermisy in 1538¹⁷)

Le cueur est bon (music missing; attribution to Sermisy comes from the index of 1536²; an anon. setting of Le cueur est bon in 1528³, ed. in AC iv, 3, is probably not by Sermisy)

Les yeulx bendez de triste cognoissance (François I), AC iv, 15 (attrib. Vermont in 1533¹; attrib. Sermisy in *F-CA* 125–8)

Long temps y a que je viz en espoir (Marot), AC iv, 17 (attrib. Dulot in 1536³; attrib. Sermisy in 1537³)

Mon petit cueur n'est point a moy, 2vv, AC iv, 31 (attrib. Le Heurteur in 1539¹⁹ and other sources; attrib. Sermisy in 1564¹³)

Puisqu'elle a mis a deux son amytié, AC iv, 63 (attrib. Crecquillon in 1544¹²; attrib. Sermisy 1536⁵)

Si mon malheur m'y continue, AC iv, 94 (attrib. Pelletier in 1532¹²; attrib. Sermisy in 1537³)

Si mon travail vous peult donner plaisir, AC iv, 95 (attrib. Sandrin in 1540⁹ and 11 other sources; attrib. Sermisy in 1538¹⁷)

Trop tost j'ay creu y prenant tel plaisir, AC iv, 106 (attrib. Mornable 1542¹⁵; attrib. Sermisy 1550⁶)

Viens tost despitieux desconfort, AC iv, 119 (attrib. Appenzeller in *Des chansons a quatre parties, composez par M. Benedictus*, Antwerp, 1542; attrib. Jacotin in *F-Pn* n.a.fr.4599; attrib. Sermisy in *F-CA* 125–8)

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Serna (Asturisaga), Estacio de la [Laserna, Lacerna, Estacio de]

(*b* Seville, c1570; *d* ?Peru, after 1616). Peruvian organist and composer of Spanish birth. He was the son of Alexandro de la Serna, a well-known bass at Seville Cathedral. Estacio succeeded Hernando de Tapia as organist at the collegiate church of S Salvador in Seville on 29 October 1593. He resigned on 6 March 1595 to accept an appointment as organist of the royal chapel at Lisbon, a post he held from 1 April 1595 to 25 February 1604. He apparently spent the rest of his life in Peru, where until 18 April 1614 he was *maestro de capilla* of Lima Cathedral; he then exchanged posts with Miguel de Bobadilla (*d* 1626), the cathedral organist. Martín de León, in *Relacion de las exequias* (Lima, 1612), praised Serna's *Officium defunctorum*, composed in memory of Queen Margaret of Spain and performed in the cathedral on the evening of 3 November 1612, in a service that lasted five hours. Serna's only surviving works are two tientos for organ (ed. in MME, xii 1952).

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ROBERT STEVENSON

Serocki, Kazimierz

(b Toruń, 3 March 1922; d Warsaw, 9 Jan 1981). Polish composer. He studied at the Łódź Academy with Sikorski (composition) and Szpinalski (piano) and then in Paris with Boulanger and Lazar Lévy. While in Paris he became acquainted with the Leibowitz's writings on serialism. Until 1951 he pursued a career as a pianist; two years earlier, together with Baird and Krenz, he had formed Grupa 49, a composer alliance dedicated to promoting socialist realism in music. He was for brief periods general secretary and vice-president of the Polish Composers' Union, and in 1956 co-founded the Warsaw Autumn Festival of Contemporary Music. He received several State Prizes, including one for his film score *Młodość Chopina* ('Young Chopin') in 1952 and two for his whole output, in 1963 and 1972. The Sinfonietta received an honourable mention at the UNESCO International Rostrum in 1959.

Serocki's output is predominantly orchestral. In the years 1949–56 his music was conditioned by prevailing cultural dogma. Of the songs and cantatas, pre-eminent is the pictorial *Symfonia pieśni* ('Symphony of Songs'), a setting of texts describing rural life, in a style that bears echoes of folk music, Szymanowski and Stravinsky. His considerable talent as a symphonist, however, is more apparent in the first Symphony (1952), a work embodying the heroism of socialist realism but which nevertheless breached the boundaries of the permissible by including highly chromatic melodies and frequently changing metre. Despite the freshness of its allusions to Bartók, Ravel and folk idioms, the Piano Concerto, composed in 1950, remains a neglected work, whereas the Trombone Concerto, both vigorous and lyrical, is one of several still popular works which Serocki wrote for the instrument in 1953–4. A tougher, Prokofievian quality is apparent in the Piano Sonata than in the delicately jazz-inflected harmonies of the *Suita preludiów* ('Suite of Preludes'), though both works further incorporate 12-note melodic lines into an essentially neo-classical idiom at a time when serialism was officially denounced.

Serocki's experimental tendencies were released after the neo-classical Sinfonietta of 1956. The song cycles of that year and the next embrace both Viennese 12-note lyricism and French Impressionism, but the purely orchestral *Musica concertante* (1958), *Epizody* (1959) and *Segmenti* (1961) chart a more radical course. Here Serocki explores postwar pointillistic textures without being subservient to the integral serial technique of his models, and though *Musica concertante* is clearly indebted to both Webern and Boulez, its serial organization is comparatively unsophisticated. *Epizody*, with its unusual seating arrangement for strings and three percussion groups (Serocki had heard Stockhausen's *Gruppen* at Darmstadt in 1958), combined with a greater interest in sustained lines and sound-masses, illustrates the parity between Serocki, Górecki and Penderecki during these years. In *Segmenti*, which has no string section, other experiments with colour dominate the proceedings as do the extended instrumental techniques and reliance on time-space notation. The culmination of these explorations is the *Freski symfoniczne*, a brilliant and extrovert essay in which free notation develops organically into synchronized rhythm; thus underlining his capacity for musical drama.

Unusually for Polish composers in the mid-1960s and the 70s, Serocki was reluctant to relax his pursuit of an avant-garde ideal. His compositional

aesthetic was formed in works such as *Freski* and *A piacere* (1963) and ideas from both inform later pieces as well as his next instrumental work, *Continuum* (1966). *A piacere*, with its simple open form – three sections, each with ten miniature mobile segments, to be played in any order – was modelled on Stockhausen's *Klavierstück XI*; *Continuum*, on the other hand, anticipates Xenakis's *Persephassa* in its placing of six percussionists around the perimeter of the hall. In contrast, the two vocal works of the late 1960s, *Niobe* and *Poezje*, while fine pieces in their own right, do not participate as fully in Serocki's quest as the instrumental pieces. The former is an example of the Polish postwar cantata for speaker and orchestra, while *Poezje* is couched in a quasi-operatic style. Both works are settings of leading postwar poets.

In the late instrumental works, Serocki employs an astonishingly wide range of musical ideas which never fail to coalesce. *Dramatic Story* (1968–70), originally intended as a ballet score, includes modal or diatonic melody as well as an intricate harmony and means of orchestration more commonly associated with Lutosławski. Additionally, for the first time in his output, players are here required to produce sounds from removed mouthpieces, a practice put to humorous effect in his four-minute jazz parody, *Swinging Music*.

Serocki was intent on searching for new sonorities, and this is most evident in his pioneering writing for recorder. *Impromptu fantasque*, scored for recorders, mandolins and guitars, is particularly notable for its use of extended playing techniques, while the *Concerto alla cadenza*, for one player and six recorders, is a bravura study involving glissandos and multiphonics. If *Ad libitum* is the epitome of Serocki's kaleidoscopic orchestral dynamism, *Pianophonie*, with its incorporation of electronic transformation of much of the soloist's music, is a logical and memorable outcome of the composer's ceaseless and energetic application of performing techniques to expressive ends. Serocki was a musical abstractionist for whom colour was both decorative and substantive, both transitory and structural.

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orchestral

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vocal

Choral: Mazowsze (cant., W. Broniewski), 1950; Warszawski murarz [Warsaw Bricklayer] (cant., A. Domeradzki), Bar, orch, 1951; Sym. no.2 'Symfonia pieśni' [Sym. of Songs] (folk texts), S, Bar, chorus, orch, 1953, rev. 1959; 3 śpiewki [3 Little

Songs] (folk texts), chorus, 1951; Suita opolska [Opole Suite] (folk texts), chorus, 1954; Sobótkowe śpiewki [Midsummer Night Songs] (folk texts), chorus, 1954; Niobe (K.I. Gałczyński), male spkr, female spkr, chorus, orch, 1966

Solo vocal: 3 melodie kurpiowskie [3 Kurpian Melodies], S, T, 16 insts, 1949; Serce nocy [Heart of the Night] (K.I. Gałczyński), Bar, orch/pf, 1956; Oczy powietrza [Eyes of the Air] (J. Przyboś), S, pf, 1957, orchd, 1960; Poezje (T. Różewicz), S, chbr orch, 1969

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other works

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Pf: 4 tańce ludowe [4 Folk Dances], 1949; Sonatina, 1949; 10 Variations and Fugue, 1949; Suita preludiów [Suite of Preludes], 1952; Krasnoludki [The Gnomes]; Sonata, 1955; A piacere, 1963

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Incid music

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ADRIAN THOMAS

Seroussi, Ruben

(b Montevideo, 1 Jan 1959). Israeli composer and guitarist of Uruguayan birth. After emigrating to Israel in 1974, he studied the classical guitar with Menashe Baquiche and composition with Jan Radzynski. He obtained the BMus (1984) and MM (1986) at the Rubin Academy of Music, Tel-Aviv University, where his teachers included Leon Schidlowsky and Seter. He began to teach at the Rubin Academy in 1995. One of the foremost guitarists in Israel, his honours include two ACUM prizes (1992) and the Prime Minister Prize for composers (1994). As a composer, Seroussi has drawn inspiration from a variety of sources, including Luis Buñuel's films, Henri Matisse's paintings and the poetry of Pablo Neruda and Antonio Machado. His style, influenced by European avant-garde pitch content and Latin American orchestration, tends towards new complexity. His orchestral composition *Lux: in memoriam Mordecai Seter* (1995) begins and ends with bright, high-pitched organ pedal points and tremolos representing light; these are contrasted with blocks of dense, rhythmic colour and blocks of 'violent' silence. The long coda expands the sound of the beginning using rising scales, reminiscent of Seter's original modes.

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RONIT SETER

Serov, Aleksandr Nikolayevich

(*b* St Petersburg, 11/23 Jan 1820; *d* St Petersburg, 20 Jan/1 Feb 1871). Russian composer and critic. Although he never occupied any official position, never taught, and belonged to no organized group or faction, Serov was one of the most significant and, except for Anton Rubinstein, the most influential Russian musician of the 1860s. His critical writings are unrivalled in his country's literature for breadth and weight. Many of his essays have been reprinted numerous times and have continued to exert a strong authority. His operas were the outstanding contributions to the Russian musical stage between Dargomizhsky's *Rusalka* and the early works of Tchaikovsky and The Five. They have not survived in the repertory.

1. Life.
2. Background, influences and activity as a critic.
3. The operas.

WORKS

WRITINGS

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Serov, Aleksandr Nikolayevich

1. Life.

Serov's mother was of German-Jewish origin, his father a distinguished civil servant. He was educated at the School of Jurisprudence, where music was encouraged. There he became friendly with fellow student Vladimir Stasov, four years his junior, with whom he later quarrelled irrevocably. He left the school in 1840, and, although he hankered after an artistic career, his father insisted that he should enter the civil service. He took up music in a dilettante fashion, but, despite ambitious but abortive operatic projects, nothing more materialized in these early days than some weak fantasias on operatic airs for cello and piano (both of which instruments he played), and a few drawing-room songs and piano pieces. In 1845 he was appointed president of the Court of Appeal at Simferopol' in the Crimea, where he met the brother of the anarchist Bakunin and had a not altogether discreet affair with a married woman. While in the south, he arranged through Stasov for postal tuition in counterpoint with the Czech theorist Joseph Hunke, who lived in St Petersburg. It was also in that period that his first identified article about music appeared, in the *Odesskiy vestnik* of 6/18 September 1847. In 1848 he resigned his post (though it

was really only a sinecure) and returned to the capital, but his father forced him to take up a similar position in Pskov. In the early 1850s he completed an opera based on Gogol's *Mayskaya noch'* ('May Night'). Stasov roundly condemned the work, one version of which is said to have been burnt. It is in his correspondence with Stasov that Serov's operatic projects of 1843 to 1854 are documented.

Serov finally gave up his government post in 1851. He became a martyr to his art, dressing shabbily (he is reputed to have worn the same hat for 20 years) and existing on the slender proceeds of musical criticism. From 1851 until 1865, when a crown stipend at last assured his livelihood, he maintained a frenzied literary productivity that made him an extraordinary reputation but virtually eclipsed his true musical vocation; his activity as a critic continued until his death. In 1858, during a visit to Germany, he made the acquaintance of Wagner. He had the good fortune to be patronized by the Grand Duchess Yelena Pavlovna: as a result of this (and the support of other influential aristocratic friends) no expense was spared in producing his opera *Yudif'* ('Judith') at the Mariinsky Theatre in 1863. This five-act opera, with a libretto concocted by a number of hacks and one genuine poet (Maykov) from the apocryphal book of *Judith*, was astonishingly successful both with the public and with the conservatory staff and students, including the young Tchaikovsky. Only the Balakirev–Stasov circle remained hostile. The financial benefits of the success enabled Serov to marry Valentina Bergmann, a talented pianist and student at the conservatory who herself became an opera composer (her opera *Uriel Acosta* was produced in Moscow in 1885); their son Valentin became an accomplished portrait painter (see illustration). Serov followed up his success with an even greater triumph. Like Verstovsky's still-popular *Askold's Tomb*, *Rogneda* (produced 1865) was based on a historical drama of the time of Vladimir the Great (i.e. the 10th century), with a libretto by the minor dramatist D.V. Averkiyev. This folk opera had as much success in Russia as *Der Freischütz* in Germany, and for much the same reason, despite its musical inferiority. For the next decade or two, no other Russian folk opera could compete with *Rogneda*, which received about 70 performances at the Mariinsky alone between 1865 and 1870. The tsar granted the composer a pension.

At the end of 1865 Serov was offered a post at the Moscow Conservatory by Anton Rubinstein's brother Nikolay, but his finances were now in such good order that he was able to refuse the offer, involving as it did being 'exiled' to the rather provincial second city of Russia. (Tchaikovsky accepted the post in his stead.) In 1866 he delivered to the Russian Musical Society some lectures on Glinka and Dargomizhsky which revealed a comparative lack of bigotry, and he later commented favourably on the music of Rimsky-Korsakov; but in his very last years he reviled Balakirev mercilessly in the *Muzikal'niy sezon*, a new periodical financed by Yelena Pavlovna. She had quarrelled with Balakirev and forced him to resign the conductorship of the Russian Musical Society, of which Serov became a board member. Serov's last opera, *Vrazh'ya sila* (The Power of the Fiend), was left incomplete at his sudden death from heart disease, and was finished by his widow and N.F. Solov'yov. It is based on a typically realistic play about contemporary Russian life by the celebrated Aleksandr Ostrovsky.

Serov, Aleksandr Nikolayevich

2. Background, influences and activity as a critic.

Like many 19th-century composers, Serov gave expression to many of the ideas most important to his composing in his work as a critic; as in other cases however, there was often a considerable gap between the ideals set forth in prose and their author's musical practice. The influence of Glinka was virtually inescapable for a Russian of Serov's generation, and the pioneer of artistically successful music, especially opera, using Russian subjects and of Russian musical cast could not fail to serve as an example. Again like many of his generation, Serov championed the notion that there was much to be done in Russian music by encouraging the creation of indigenous repertoires.

Serov became known to the public as a critic some 12 years before he did as a composer. His critical voice was from the first that of a frustrated operatic composer: all of his most important essays were prolix, high-minded and compulsively polemical tracts on the aesthetics (which for him amounted to the ethics) of dramatic music. The tone which he employed did nothing for his relationships with other musicians, to whatever camp they might belong.

The first of these programmatic pieces was *Spontini i yego muzika* (Spontini and his Music, 1852), in which he gave first Russian voice to the well-worn reformist position (there attributed to Gluck) that the criteria of musical drama 'are the same as those of spoken drama, that music drama must be, in fact, and above all, *drama*'. For this blessed union to come about, he asserted, it would be necessary to reconcile the demands of musical beauty with those of 'truth of expression', which implied the rapprochement of the Italian and German schools. Disillusioned with Meyerbeer, he looked forward to the advent of 'a new operatic genius, inclined towards the tragic genre', who would 'loose the Gordian knot'.

Within months of writing these words, Serov discovered *Oper und Drama*, and this began his long involvement – personal, professional and propagandistic – with Wagner, in whom he instantly recognized a kindred spirit. He met Wagner in Weimar in 1858, immediately after being bowled over by *Tannhäuser*. In 1863 he heralded Wagner's Russian tour and proclaimed himself a disciple. His incautious advocacy of a composer from whom other Russian musicians tended to hold aloof did his reputation more immediate harm than good, and has also affected posterity's view of him, placing him in an unfortunate double bind. His aesthetic position is often described as wholly derivative from Wagner's, though the Spontini article shows it to have been basically in place by the time of his 'conversion'. More seriously, the fact that his subsequent creative work does not so obviously derive from Wagner has been taken as evidence not merely of a lesser gift, but of inconstancy and opportunism as well.

This unfair assessment is due to Stasov, with whom Serov fell out over a divergent view of Glinka's legacy (and over Stasov's brief amorous entanglement with Serov's sister). As a partisan of the Balakirev circle, Stasov upheld *Ruslan and Lyudmila* as a model of Russian national music despite its dramaturgical shortcomings. Serov, true to his puritanical

idealism, rejected *Ruslan* in favour of the dramatically stronger *A Life for the Tsar*. Their estrangement erupted into a bitter and protracted press war after Glinka's death, in which Serov was portrayed as a blind 'Zukunftist' hostile to the 'New Russian School', despite his uniformly warm critical reception of Balakirev, Cui, Musorgsky and Rimsky-Korsakov on their respective débuts. (His later hostility to Balakirev and Cui was a response to overt provocation.) Stasov, who outlived Serov by more than 30 years, continued to besmirch his memory in a torrent of abusive writings, including the great synoptical articles that formed the basis for Western reception of Russian music in the early 20th century.

Whatever disadvantages may have accrued to Serov from his Wagnerian leanings, they were amply outweighed by the simple fact that it was Wagner's example – the proof, as it were, that the ideal was attainable – that reawakened Serov's dormant appetite for musico-dramatic creation. In 1857 he turned to another Russian Wagnerite – Konstantin Zvantsov, an official of the Imperial Theatres who later translated *Tannhäuser* and *Lohengrin* for their Russian premières – with a proposal that they become a team. For three years they got nowhere with choosing a subject; but on the night of 20 December 1860/1 January 1861, the two of them were sitting together in a box at the Mariinsky Theatre when the touring Italian tragedienne Adelaida Ristori, speaking her own language, scored a sensation as the title character in *Giuditta* by Paolo Giacometti. This was it at last: two and a half years later, at the same theatre, the 43-year-old Serov finally made his operatic début with *Yudif'*.

[Serov, Aleksandr Nikolayevich](#)

3. The operas.

The music of *Yudif'* is raw, blatant and stylistically anonymous. It also exhibits what César Cui, no friend of its composer, had to recognize as 'a nose for theatre' coupled with a respectably 'conscious attempt to embody a truly contemporary view of art'. Wagnerian affinities are not to be sought in the musical details but in the flexible formal design, in which full closes are avoided for exceedingly long stretches. The opera enjoyed far more than the predicted *succès d'estime*. The mounting success at the première was surely due in part to a canny scenario that followed a pair of severe acts depicting the besieged Hebrews with a pair of gaudy ones set in the Assyrian camp. *Yudif'* played 20 times to full houses during its first season, an extraordinary success for a Russian opera.

The critical reception, like that of the public, was also unusually friendly, with an especially lengthy and appreciative review from the poet Apollon Grigor'yev, through whom Serov was introduced to a literary circle known as *pochvenniki* ('men of the soil'), clustered round Dostoyevsky's journals *Vremya* ('Time') and *Epokha*. It was in this conservatively nationalistic milieu that Serov's second opera, *Rogneda*, gradually took shape. Set at the time of the christianization of Russia, it celebrated the union of the Russian church and state. True to his critical principles (or so he imagined), Serov copied the dramaturgical shape of *A Life for the Tsar*, opposing 'pagan' and 'Christian' music (as Glinka had opposed Russian and Polish) in an accelerating rhythm of confrontation, meanwhile planting a melody for

multifarious symbolic reprise and eventual blazing culmination, 'thematic' in a dual sense (ex.1).

The ease with which Serov's antagonists (chiefly Stasov and Cui) were able to hoist the poor composer with his own petard, even as the old-guard press was extolling his 'civic deed', has made the critical reception of *Rogneda* a famous tragicomedy. The action, pieced together from miscellaneous factual and fictional sources, could hardly have been less coherent; the opera's historical gaffes could scarcely have been more glaring; nor, despite the composer's claims, was it at all short on conventional operatic trappings or formal numbers, many – especially the folklike ones – of a triviality it was only too easy to expose.

Vrazh'ya sila (The Power of the Fiend) occupied the composer for more than five years, but remained unfinished because of the huge, paralysing rift that developed between the cantakerous composer and his librettist Ostrovsky. It was a great pity, for the opera was on its improbable way to becoming a genuine masterpiece, as far removed in concept as one could imagine from the gaudy monumental spectacles on which Serov had made his reputation. Even in its ersatz redactions (see the work-list), the work represents the high-water mark of 'genre realism' (the realism of simple everyday life) in Russian opera, and the most thorough-going integration of Russian folk idioms into art music ever attempted.

Genre realism implies an unpretentious, even casual formal design, and Serov, with fine theatrical instinct, cast the work in an unashamed numbers format not far removed from the lowly status of the vaudeville, a genre still current on the St Petersburg stage, where an active French theatre (both spoken and modestly musical) remained popular throughout the 19th century. In place of spoken dialogue, however, Serov concocted an idiosyncratic sort of recitative that was no less imbued than the lyric numbers with the 'intonations' of urban folksong. And, having decided to end the opera with a bloody denouement to replace Ostrovsky's happy ending (the source of their falling-out), Serov composed music that for studied ugliness had no precedent in the music of his time. In the best scenes (the Act 3 finale, the Shrovetide panorama in Act 4) the combination really jelled; the opera has an originality of style and an integrity of tone at which nothing in Serov's earlier output had so much as hinted.

Serov's compositions were not influenced by Wagner, or by his use of the leitmotif technique: rather, he used reminiscent themes in much the same way as Meyerbeer or Verdi, and there is nothing so comprehensive in any Serov opera as Glinka's use of the reminiscence technique in *A Life for the Tsar*. As Tchaikovsky wrote, Serov 'knew how to catch the crowd' and was capable of piling up 'sensational effects'. This Russian Meyerbeer was influenced not only by that composer, but by Gounod, Verdi, Spontini, Halévy, Glinka and Dargomizhsky, among others: he was as catholic in this respect as he was narrow in his critical writings. In their turn, Serov's operas greatly influenced later Russian composers. Perhaps it was in his manipulation of crowd scenes that Musorgsky was most indebted to Serov. A good example from *Rogneda* is the naturalistic crowd (3 tenors, 1 tenor, 1 bass, another bass etc.) in the finale of the last act: this kind of crowd

treatment is found throughout *Boris Godunov*. Some dramatic ideas in that opera which probably originated in Serov's operas are Boris's hallucination (Holofernes's hallucination in *Yudif'*); the scene with Pimen (bass), Grigory (tenor) and chorus: Act 3 of *Rogneda*, with the Old Pilgrim (bass), Rual'd (tenor) and pilgrim's chorus; and the idea of the Simpleton (the Fool and his song in *Rogneda*, which Musorgsky quoted in his satirical song *The Peepshow*). *Vrazh'ya sila*, especially the carnival scene, certainly influenced Musorgsky's *The Fair at Sorochints'i*, but more interesting than this obvious connection is the influence of both *Yudif'* and *Rogneda* on Tchaikovsky: in his ballet music (dances and chorus of the Odalisques in *Yudif'* and the girls' dance in Act 2 of *Rogneda*); in his opera *Vakula the Smith* (dance of the buffoons in Act 2, and folklike chorus of women in Act 4 of *Rogneda*); in *The Oprichnik* (many passages, especially the chord of the 'Russian' augmented 6th in a tonic context in the penultimate number of Act 4 of *Yudif'*); and in *Yevgeny Onegin* (certain descending scale passages both in *Rogneda*'s monologue and the last scene of Act 4 of *Rogneda*). There are also numerous examples of influence on the music of Rimsky-Korsakov and Borodin, as for instance the epic folklike final chorus of Act 5 of *Rogneda*: this might have come straight from Borodin's *Prince Igor* or Rimsky-Korsakov's *Sadko* (for the latter, Rimsky also plundered the opening figure of Act 1 of *Rogneda*). In almost all the cases mentioned, and in many others, Musorgsky, Rimsky-Korsakov, Tchaikovsky and Borodin were stimulated to greater things by the ideas adumbrated by Serov. Musorgsky wrote to Balakirev that at the beginning of Act 1 of *Yudif'* the chorus of starving Jews lies there silently, and 'Serov forgets about them'; if he had managed it otherwise it would have turned out 'new and interesting'. And in his autobiography Rimsky-Korsakov acknowledged his use in *Antar* of a triplet figuration taken from the finale of Act 5 of *Rogneda*, 'only mine is better and more subtle than Serov's'.

If *Rogneda* is a mere hotch-potch of variegated scenes, *Yudif'* is much more satisfactory structurally. The epic Acts 1, 2 and 5, which take place in the besieged Jewish city, flank the oriental Assyrian Acts 3 and 4. His attempts at epic grandeur sometimes fell flat, and he could sink lower than the Mendelssohn oratorio choruses which some contemporary critics thought were the prototypes of his Jewish choruses. Also, more often than not, he failed to use his palette of oriental colours in the Assyrian acts with the assured genius Glinka had revealed in *Ruslan and Lyudmila*, and his recitatives lacked the distinctive qualities which frequently raise those in Dargomizhsky's *Rusalka* and *The Stone Guest* above the commonplace. Serov's operas will probably remain museum pieces. But among the dross of the many vulgar or insipid pages may be found the gold of a few really inspired passages, and his instrumentation is always effective and sometimes truly original, as Wagner was the first to point out. As was the case with Meyerbeer, who was similarly influential in the West, Serov was reviled, envied and imitated in about equal proportions by other composers.

[Serov, Aleksandr Nikolayevich](#)

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(selective list)

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Serova [née Bergman], Valentina Semyonovna

(b Moscow, 1846; d Moscow, 24 June 1924). Russian composer and writer on music. She was the wife of the composer Aleksandr Serov and mother of the painter Valentin Serov. In 1862 she entered the St Petersburg Conservatory with a scholarship to study the piano with Anton Rubinstein, but left and studied privately with Serov, whom she married in 1863. Together they published *Muzika i teatr* (1867–8), which included her earliest writings on music. In January 1871, Serov's opera *Vrazh'ya sila* ('The Power of the Fiend') was in production when the composer died, leaving Act 5 incomplete. Serova, aided by Nikolay Solov'yov, finished it in time for the première. The intense emotional experience revived her interest in composition and resulted in four original operas. Her first opera, *Uriel Acosta* (1885), was the only one to be performed at the Bol'shoy in Moscow; *Marie d'Orval* (composed during the 1880s) is set in the French Revolution; *Il'ya Muromets* (given by the Mamontov Private Opera in Moscow in 1899) is based on a Russian heroic tale; the last, *Vstrepenulis'* ('They Roused Themselves Up'), relates to the political unrest of 1904–5. Serova also wrote music criticism between 1865 and 1915 and vigorously promoted music education among the people.

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MALCOLM HAMRICK BROWN/R

Serpent

(Fr. *serpent*; Ger. *Serpent*, *Schlangenrohr*; It. *serpentone*).

A lip-energized wind instrument with side holes and a cup-shaped mouthpiece, sometimes called the 'bass of the cornett family'. Its original purpose was to strengthen the sound of church choirs, especially in Gregorian plainchant. In the mid-18th century it was adopted by military

bands, where it was gradually replaced during the 19th century by the valved bass brass instruments.

In the Hornbostel-Sachs classification the serpent is ranked as a trumpet.

1. Description.
2. History.
3. Makers.
4. Players.

REGINALD MORLEY-PEGGE/PHILIP BATE/STEPHEN J. WESTON

Serpent

1. Description.

The serpent differs from the 'great' (bass) cornett – from which it is evidently derived – by the more pronounced conicity of its bore, its thinner walls, and the absence of a thumb-hole. It consists of a sinuous conical tube about 2.13 metres long; inserted into its smaller end is a right-angled metal crook, which increases the length to about 2.44 metres. The bore expands from about 1.3 cm to nearly 10.2 cm. The mouthpiece is generally of ivory or horn and is similar to that of the bass trombone, sometimes nearly hemispherical in shape and with an exceedingly narrow rim. A metal mouthpiece with a wider rim came into use later, mainly among military-band players. The serpent originally had six finger-holes (see fig.1a), arranged in two groups of three with a distance of about 30.5 cm between the lowest hole of the upper group and the highest of the lower group. The upper group was fingered in the same way as other woodwind instruments, but the lower group could also be fingered with the order of the fingers reversed, the right hand being placed palm upwards below the bend (see fig.2). During the 19th century instruments were made with two to eight additional holes governed by closed keys (see figs.1b, c and d). In its final form the serpent had 14 such keys, with no holes directly fingered. English and continental serpents differ in outline, the English instruments being more compactly folded (see figs.1 a and b).

Serpents were nearly always made of wood, usually walnut. Surviving instruments show two distinct methods of construction. The earlier was to shape and hollow out two complete halves from solid blocks of wood and glue them together to make a tube, strengthening the parts subject to stress with ox sinew and covering the whole with leather. The second method, favoured by 19th-century English makers, was to build up the instrument from fairly short overlapping half-sections. These were glued, reinforced across the joints with metal staples, and lapped with canvas and then with leather. The two ends of the tube were further strengthened with brass mounts. In a few early serpents the two methods were combined as the available material dictated. Although Mersenne said that serpents could equally well be made of brass or silver, no early metal instruments seem to have survived. Metal serpents are said to have been made around 1800 by August Grenser (i) of Dresden, and by Feidhart, a pewterer of Leipzig. In the Reid Collection (Edinburgh University) there is a late-style serpent of copper signed 'Joseph Taylor, Glasgow'.

Originally the serpent was held vertically, but during the 18th century Abbé Lunel, a celebrated serpent player at Notre Dame, Paris, introduced a

method of holding the instrument diagonally with the second bend over the forearm. Hermenge, in his *serpent tutor* (c1817), advocated a nearly horizontal position with the first bend between the left forearm and the body. Hermenge notwithstanding, as late as the mid-19th century, serpentists in Amiens Cathedral were still holding the *serpent d'Eglise* vertically and examination of the drilling of the finger holes in extant early 19th century French church serpents suggests the vertical position remained in favour. Military serpents, on the other hand, being by design more compact and sturdy than church serpents, lent themselves almost immediately to a more horizontal playing position; in England, tradition has it that George III suggested both the method (used by military marching bands) of holding the serpent on the diagonal (see fig.2), and the slightly outwards-turned bell that is characteristic of most later English instruments.

Like all cup-mouthpiece instruments the serpent sounds a number of the partials of the harmonic series. Opening of successive finger-holes modifies the effective length of the air column and so enables the formation of new fundamentals (here the terms 'fundamental' and 'harmonic' are used in the broad sense common among playing musicians). Chromatic intervals are obtained by half-opening the finger-holes or by fork fingering, the former being the older method. As the finger-holes are opened towards the mouthpiece the tone quality becomes progressively poorer, though skilful breath control can mitigate inequalities in resonance. The 8th partial, obtained with all holes covered, was probably the upper limit of the range. The serpent's large bore enables the fundamental to sound readily, and the diatonic scale of the first octave consists entirely of fundamentals. The rather curious proportions of the instrument, however, afford the player considerable latitude in the pitch of these fundamentals and, to a lesser extent, of their partials, which can by lip adjustment be lowered by as much as a 4th. This explains why on most charts the downward compass of the instrument is shown as extended by two or more semitones below the note sounded with all finger-holes closed and normal lip tension, and may also account for the many divergences between one fingering chart and another. Of eight such charts published between c1760 and c1835 (listed in [Table 1](#)) no two agree as to either fingering or compass. All except the last are for serpent without keys and indicate occasional fork fingering; four call for some half-stopping as well. The last is for a seven-key instrument on which all the chromatic notes are obtained by means of the keys (see fig.3). In England it was customary to consider the serpent's true fundamental (all holes closed) as *C*, while the French tutors and Fröhlich give it as *D*. *D* is possible on English instruments, but French instruments seem to be more responsive at the lower end of their compass, though there is little apparent difference in size.

During the mid-19th century a few larger serpents were built. A contra-serpent exactly twice the size of the ordinary instrument was made about 1840 by two brothers named Wood. It was played in York Minster and elsewhere in the York area, and is now in the Edinburgh University Collection of Historic Musical Instruments. Another large instrument, in $E\flat_2$, was reported to have been displayed by James Jordan, a Liverpool maker, at the 1851 Exhibition in London; Jordan's exhibition leaflet makes no mention of a contra-serpent, but does describe his 'newly invented Euphonic Serpentcleide in *C*. Lowest note CCC, or an octave below the

ordinary serpent Its power and beauty of tone is perceptible from the lowest F of the Pianoforte'. There is no illustration of this monster, whose price is quoted at £31 10s.

Serpent

2. History.

According to Abbé Leboeuf (*Mémoire concernant l'histoire ecclesiastique et civile d'Auxerre*, Paris, 1743) the serpent was invented about 1590 by Edmé Guillaume, a canon of Auxerre and an official of Bishop Amyot's episcopal household, who discovered the art of making a cornett in the form of a serpent. This new instrument is said to have given fresh zest to Gregorian plainsong and was soon in widespread use in churches. The earliest known serpent player (apart, presumably, from Guillaume himself) was Michael Tornatoris, who in 1602 was appointed player of the serpent and bassoon (the bassoon was then only in the dulcian stage) to the church of Notre Dame des Doms, Avignon.

Praetorius made no mention of the serpent, which was apparently unknown in Germany before about the mid-18th century. The first detailed description is found in Mersenne (1636–7; see [fig.4](#)); from this it may be surmised that the earliest serpents were about 46 to 61 cm shorter than the 18th-century instruments and had a true fundamental of *E* instead of *D*. Kircher (1650) included a drawing and a brief description, stating that the serpent was then used extensively only in France. In at least one European collection large cornetts of more or less serpentine form, undoubtedly made as early as or earlier than the true serpent, have been wrongly identified as 'Italian serpents'. This has given rise to the view that the serpent originated in Italy and at an earlier date than had been generally supposed; but the alleged 16th-century serpents were examined by Morley-Pegge and proved to conform to all the criteria of the cornett, including the thumb-hole not found on the true serpent. Aimé Cherest (*Bulletin de la Société des Sciences Historiques et Naturelles de l'Yonne*, iv, 1850, pp.29–53) also cast doubt on the reliability of Leboeuf's statement. He asserted an earlier origin for the instrument, basing his view on an entry in the accounts of the archdiocese of Sens for 1453–4, but the entry is ambiguous and seems almost certainly to refer to repairs made to some metallic part of the church furniture.

The serpent was probably brought to England from France after the Restoration. The James Talbot manuscript (*GB-Och*), which is thought to date from about 1695, gives details and measurements that show that the instrument was then nearly identical with that of a century later. According to Talbot's notes, chromatic intervals were obtained by half-stopping the holes, but he did not mention fork fingering. The names of the two leading players of the day, Le Riche (or La Riche) and Lewis, are also given.

Apart from Busby's account (*Concert Room and Orchestra Anecdotes*, 1825) of how Handel first heard the serpent in England – by no means improbable, since it appears to have been unknown at that time in Germany – the instrument seems to have attracted little attention until 1783, when a German band was recruited in Hanover for the Coldstream Guards. This band included a serpent, and within ten years or so the instrument was found in most English military bands. Doane's *Musical*

Directory (1794) mentions four players attached to Guards' bands, as well as Louis Alexandre Fricot, serpent player in the Concert of Ancient Music orchestra in 1793.

Chromatic keys were evidently added to the serpent earlier in England than elsewhere: in the early 1800s three keys became standard; their application to the convoluted serpent was no doubt suggested by the three-key upright **Bass-horn** with which Fricot was experimenting early in the 1790s. About 1817 the bandmaster of the Prince Regent's band, Christian Kramer, is said to have devised improvements which made every note 'equal in strength and roundness of tone'. He 'added both to the number and size of the holes; constructed keys with a double action, which lie conveniently under the hand, and enable the performer to slur through the chromatic scale'. His instrument was reputed to have a compass of 'three octaves from double C' and was no doubt the forerunner of the seven-key serpents made in London by Thomas Key of Charing Cross.

The serpent made a significant contribution to the English church band in the early 19th century, although it was not as prevalent as has previously been surmised. D.J. Blaikley (*Grove*²) stated that the instrument 'for many years was an indispensable member of the primitive orchestras which accompanied the singing in rural churches in England'. In 1922 K.H. MacDermott (*Sussex Church Music in the Past*, p.41) noted that the serpent was 'practically obsolete in England, but still to be met with in France'. He referred to four church bands in Sussex where it had been played. S.J. Weston (1995, p.223) located examples of its use in six of the nine eastern counties. He noted 21 extant serpents with a known church provenance, both on the mainland and on the Isle of Man and the Scilly Isles. The serpent was used in much the same way as bassoons and cellos to support the church band's texture; the serpent's close relatives, the ophicleide and bass-horn, were less often used. Examples of church bands which used a mixture of bass instruments include Hucknall, Nottinghamshire, where a 'bass fiddle', ophicleide, trombone and two bassoons were used in conjunction with the serpent. At Seagrave, Leicestershire, however, it seems that the serpent was superseded by an ophicleide, although the two instruments are preserved together, displayed in the same glass case.

In Germany the serpent was evidently first adopted in certain wind bands around the middle of the 18th century. A number of military marches composed between 1750 and 1764 containing serpent parts have been discovered by Karl Haas, but no earlier evidence of the serpent in German wind bands has come to light. Although the 19th-century upright serpent was used to some extent in Germany, it did not have so long a life there as elsewhere, no doubt because the valve was developed earlier in Germany than elsewhere.

In France the serpent was used mainly in sacred music, and it is doubtful that it was used in military bands before the Revolution. Gaspard Veillard, who taught serpent at the newly formed Paris Conservatoire from 1796 to 1803, was a member of the Musique des Gardes Françaises as early as 1771, but as he was also a bassoonist at the Paris Opéra he probably played a bassoon and not a serpent in the military band. A bassoon-

serpent introduced in 1788 was the first of many forms of upright serpent widely used during the first half of the 19th century. Although its inventor, J.J. Régibo, was a Frenchman, France seems to have been the last country to adopt this type.

The main cause of the serpent's decline in popularity in the 19th century seems to have been the increasing tendency to extend its compass upwards and to use the instrument in ways for which it was structurally unsuited. According to a manuscript serpent tutor by J.B. Métoyen, musician-in-ordinary to Louis XV and Louis XVI from 1760 to 1792, who was referring to the use of the serpent in church, it was becoming all too common among players to finish off on the 'fourth D in the third octave' (i.e. the 8th partial) instead of on a 'belle pédale'. In addition, since good serpent playing depended above all upon a good sense of pitch, the addition of keys in the 19th century very probably led to a deterioration in the average quality of playing. Players were encouraged in the fallacious belief that keys cured faulty intonation, whereas keys actually had no influence on the instrument's remarkable inherent flexibility. The serpent tended to be neglected by more sensitive musicians and so fell into disrepute, encountering devastating criticism from Choron, Berlioz and others. Such criticism, levelled at the serpent by musicians who can hardly have heard it at its best, has been frequently repeated by others who never heard it at all. Whatever its shortcomings may have been in the hands of poor players after it had been unscientifically mechanized, in its simple form it had performed useful service for at least two centuries. Burney compared its tone, in incompetent hands, to that of a 'great hungry, or rather angry, Essex calf', but he also admitted that when judiciously played it supported voices better than the organ. A later partisan, commenting in *Musical World* (3 June 1841) on an improvement made by Thomas Key, said 'thus the fine quality of tone of the serpent may, henceforth, be available in the orchestra, and the hog-song of the ophicleide will, we fervently hope, be speedily tacitted or banished altogether'.

During the second half of the 20th century the early music movement brought about a revival of the serpent, giving rise to some new repertory. The early-brass specialist Alan Lumsden gave the first performance of Simon Proctor's Concerto for Serpent in South Carolina in 1989. Other composers have included Judith Weir, Clifford Bevan and Robert Steadman. Peter Maxwell Davies scored for the instrument in his opera *Taverner* (1962–8).

Serpent

3. Makers.

Most surviving serpents, apart from the upright forms, are without attribution. Rarely one finds an example of the 18th century or very early 19th with an otherwise unknown name on it, but there is nothing to show whether the name is that of an obscure maker or of the instrument's owner; the latter seems more probable since there is no known instance of two such serpents with the same name.

In England, where the instrument in its convoluted form survived later than elsewhere, there are a number of 19th-century examples by such makers as Milhouse, Thomas Key and Gerock, all of whom were well-known

woodwind makers. During the second quarter of the century there were a few serpent specialists, such as Francis Pretty, maker of horns and trumpets, who appears to have specialized in bass-horns and serpents (1838–40), Charles Huggett (1843–9) and possibly Beacham (who has been credited with inventing the serpentcleide played by Prospère, the renowned ophicleidist of Jullien's band).

Among the Paris specialists were Piffault, maker of *serpents militaires*, an upright form (c1806; see fig.5a), and Baudoin (convoluted *serpents d'église*, usually with three keys, c1812). The *serpent Forveille* was a variety of upright serpent devised by the Paris maker Forveille shortly before 1823, when he was awarded an honourable mention for this instrument at the Paris Exposition, and it became popular in France. The bell half of the instrument is of wood; the remainder consists of two sharp U-bends of brass, with the smaller end terminating in a swan-neck crook which carries the mouthpiece (see fig.5b). There are six finger-holes and three or four keys; fingering and general technique – shown in several fingering charts and in tutors by Hermenge and Schiltz – are those of the ordinary serpent. Similar in design, though with more complicated keywork, were the *chromatisches Basshorn* (c1820) by Johann Streitwolf of Göttingen and Haseneier's *Bass-Euphonium* (c1850). Coëffet's *ophimonocleide*, patented in 1828, derived its name from the fact that it had but one large, open-standing key near the brass bell; the body of the instrument was of wood. The key was closed only for C₂ and D₂ in all octaves, for B in the third octave, and for E₃ and F in the fourth octave. The instrument also had a slide whereby its pitch could be altered from opera to cathedral pitch (a difference of about one-third of a tone). It appears to have had little success but surviving examples are preserved in the Bate Collection, Oxford, and at the Royal College of Music, London; an incomplete specimen is at the City Museum, Weston Park, Sheffield. By 1850 in any case (the date of the Haseneier instrument notwithstanding) all instruments of this type had become obsolete.

Parisian makers who produced serpents of the [Russian bassoon](#) type were Baumann (c1800–c1830), who also made serpents with six keys (of the *serpent d'église* type), Pezé (c1807), Boileau *fils* (c1818) and Galander (c1835). Forveille's pupil Turlot made and repaired serpents of all kinds. Outside Paris, Tabard (c1820), Jeantet of Lyons (c1820), Printemps of Lille (c1820) and Coëffet of Chaumont-en-Vexin (c1828) also produced excellent serpents of the Russian bassoon type.

Belgian makers who produced upright serpents (mainly of the Russian bassoon type) as well as other instruments include Bonne (Ghent), Van Belle (Ghent), Dupré (Tournai), Van Engelen (Lierre), Charles Sax (Brussels) and Tuerlinckx (Mechelen). Streitwolf (Göttingen), Stiegler (Munich) and Luvoni (Milan) also made upright serpents. Only two makers, Milhouse and Tuerlinckx, are known to have been active before 1800. Sachs illustrated a 19th-century serpent (which he described as 'tubaform'), the original of which is preserved in the Rijksmuseum, Amsterdam. This is an upright instrument with a forward-facing bell of true serpent shape, rather than the ophicleide-type bell which is a feature of the ophimonocleide, among other instruments.

Late 20th-century makers of the serpent included Christopher Monk (who was succeeded by Keith Rogers), and David Harding of Abingdon.

Serpent

4. Players.

Although the serpent, with its very low normal register, does not lend itself to virtuoso display, there have been a few players whose exceptional skill attracted notice. Abbé Aubert, serpent player at Notre Dame, Paris, from about 1750 to 1772, was said by Francoeur to have been the finest player up to that time. His successor, Abbé Lunel, also had a great reputation in his day, but both confined their playing to ecclesiastical circles. Louis Alexandre Frichot, the French serpent player, lived in England after escaping from the Revolution, but appears to have played there only on the bass-horn, his own invention. Hurworth of Richmond in Yorkshire was a member of George III's private band and could execute elaborate flute variations on the serpent with perfect accuracy. André, of the Prince Regent's band and later of the remarkable Montpellier Spa band near Cheltenham, appears to have been the outstanding serpent player of all time. It was for him that Christian Kramer arranged the Corelli sonata that Domenico Dragonetti, the great double bass player, performed as a showpiece. (On one occasion at Montpellier Spa when André played the sonata, Dragonetti, who was present, loudly applauded the performance.) André was held by his contemporaries to be fully as great a player on the serpent as was Dragonetti on the double bass. He retired from active playing about 1853. Jepp, of the Coldstream Guards, was another exceptional serpent player. Somewhat younger than André, he never attained the latter's outstanding position, but his services were in great demand at music festivals and even for chamber music. He was a member of Sir George Smart's select band that played before Queen Victoria at the Guildhall in 1837. The serpent gradually declined during the remainder of the 19th century, in spite of Sir Michael Costa's championship of its cause. In 1897 Prout noted that 'the serpent is now so entirely obsolete that when, some years ago, the author was arranging for a performance of *St Paul*, he was unable to find a player on the instrument in the whole of London, and the part had to be played on a tuba'.

The revival of interest in the serpent since the late 20th century is chronicled in the *Serpent Newsletter*, edited by Paul Schmidt, who also maintains the Serpent Website. Modern performers include the London Serpent Trio (comprising Philip Humphries, Andrew van der Beek and Clifford Bevan), Michel Godard, Bernard Fourtet and Douglas Yeo.

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Serpent-basson

(Fr.).

See [Russian bassoon](#).

Serpentcleide.

A wooden [Ophicleide](#), also described in some 19th-century sources as a [Serpent](#) or a [Russian bassoon](#). Its invention has variously been ascribed to Charles Huggett, Beacham, and T.M. Glen; see [Glen](#) family.

Serpent-droit

(Fr.).

See [Russian bassoon](#).

Serpent Forveille.

A form of serpent invented by the Paris maker Forveille. See [Serpent](#).

Serpentone

(It.).

Brass instrument. See [Cimbasso](#); [Russian bassoon](#); [Serpent](#).

Serpette, (Henri Charles Antoine) Gaston

(*b* Nantes, 4 Nov 1846; *d* Paris, 3 Nov 1904). French composer. Son of a wealthy industrialist, he first became a lawyer before deciding to devote himself to music. In 1868 he entered the composition class of Ambroise Thomas at the Paris Conservatoire, and in 1871 won the Grand Prix de Rome with *Jeanne d'Arc*, a cantata which was performed at the Opéra in November of the same year. On his return from Italy Serpette experienced difficulty gaining acceptance at the Opéra-Comique, and the success of his three-act *La branche cassée* at the Bouffes-Parisiens in January 1874 persuaded him to continue with works in a similar vein. *Le manoir du Pic-Tordu* (1875) and *Le moulin du vert-galant* (1876) promised well, but Serpette was destined to continue, along with Varney, Vasseur, Roger and Lacome, in the shadow of such French operetta composers as Planquette, Audran and, later, Messager. Many of his theatrical scores were for works of a fantastic nature and for the slicker vaudeville operettas: to these he brought taste and charm but no strong individuality. Serpette also composed successful salon pieces such as *Marche funèbre sur La fille de Madame Angot*, a parody of Lecocq. His best works are in miniature forms, and his music often displays amusing parody. He was music critic for a number of Paris newspapers and journals.

WORKS

operettas and vaudevilles

All first performed and published (vocal score) at same time, in Paris unless otherwise stated

BP	Bouffes-Parisiens
N	Nouveautés
R	Renaissance
V	Variétés

La branche cassée (3, A. Jaime and J. Noriac), BP, 23 Jan 1874

Le manoir du Pic-Tordu (3, A. de Saint-Albin and A. Mortier), V, 28 May 1875

Le moulin du vert-galant (3, E. Grangé and V. Bernard), BP, 10 April 1876

Les poupées parisiennes (G. Marot and H. Buguet), Taitbout, 7 Feb 1877

La petite muette (3, P. Ferrier), BP, 3 Oct 1877

Rothomago (4, H.B. Farnie), London, Alhambra, 22 Dec 1879, collab. G. Jacobi and others

La nuit de Saint-Germain (3, G. Hirsch and R. de Saint-Arroman), Brussels, Fantaisies-Parisiennes, 20 March 1880; rev. as Fanfreluche, 1883
 Madame le Diable (4, H. Meilhac, Mortier and A. Millaud), R, 5 April 1882
 Steeplechase (1, P. Decourcelle), St Gratien, 22 July 1883
 Tige de Lotus (1, Toché), Contrexéville, Casino, 26 July 1883
 La Princesse (1, Toché), Trouville, Casino, 25 August 1883
 Mam'zelle Réséda (1, J. Prével), R, 2 Feb 1884
 Le château de Tire-Larigot (3, E. Blum and Toché), N, 30 Oct 1884
 Le petit chaperon rouge (3, Blum and Toché), N, 10 Oct 1885
 La singe [sic] d'une nuit d'été (1, E. Noël), BP, 1 Sept 1886
 Adam et Eve (3, Blum and Toché), N, 6 Oct 1886
 La gamine de Paris (3, Letterier and A. Vanloo), BP, 30 March 1887
 La lycéenne (3, G. Feydeau), N, 23 Dec 1887
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 Mé-na-ka (1, Ferrier), N, 2 May 1892
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 Pincette (1, Raoul), Bodinière, 4 Jan 1895
 Chiquita (1, C. Clairville), N, 4 Feb 1895
 La tourte (1, P. Bilhaud), Asnières, 8 Feb 1895
 La dot de Brigitte (Ferrier and Mars), BP, 6 May 1895, collab. V. Roger
 Le carnet du Diable (3, Blum and Ferrier), V, 23 Oct 1895
 Le capitole (3, Ferrier and Clairville), N, 5 Dec 1895
 Le royaume des femmes (3, Blum and Ferrier), Eldorado, 24 Feb 1896
 Le carillon (4, Blum and Ferrier), V, 7 Nov 1896
 Le tour du bois (J. Oudot and H. de Gorsse), V, 3 June 1898
 Shakespeare! (3, P. Gavault and P.L. Flers), BP, 23 Nov 1899
 Frileuse, ou L'enfant du cocktail, unperf.
 Cuvée réservée 1810, perf. as Amorelle (1810), London, Kennington, 8 June 1903

other works

Jeanne d'Arc, cant. 1871, 2 numbers pubd in vs (Paris, 1872)
 Insomnie (dramatic monologue, F. Henry), vs (Paris, 1884); many songs, pubd separately
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ANDREW LAMB

Serqueira [Serqueyra] de Lima, Juan [Sequeiros, Juan de Lima]

(d Madrid, c1726). Portuguese harpist, guitarist and composer. In 1676 he was working as a musician for a company of actors in Granada, when he

was sent to Madrid for the *autos sacramentales* being prepared for Corpus Christi, which that year included Calderón's *La serpiente de metal*. Serqueira remained in Madrid as a harpist and musical director for the annual *autos*, for *comedias* in the public theatres and for the court plays (*comedias*, zarzuelas, semi-operas and operas). In 1679, while he performed with the company of Manuel Vallejo, he composed music for minor theatrical pieces (*loas* and *bailes*) at court and additional or replacement songs for 'the missing acts [*jornadas*]' to Calderón's *El hijo del sol*, *Faeton* in revival. In 1682 he composed for the *autos sacramentales* of Corpus Christi, and in 1685 and 1686 he again provided new music for court *loas* and *bailes*. His name is consistently present in documents of various kinds pertaining to the theatres throughout the late 17th century, and he performed and composed music for the company of José de Prado from 1711 to 1719, and again in 1723 after his official retirement. While performing with Prado's company he was also called upon to compose music for plays performed by other troupes; for example, he composed the music for *Santa Cecilia* (1713), though it was performed by the company of Joseph Garcés in the Teatro del Príncipe.

Serqueira was the most prestigious and talented theatre musician of his time in Spain, working for companies in Madrid for nearly 50 years. His extant music (in *E-Bc*, *E*, *Mc*, *Mn*, *SA*, *SAC* and *US-SFs*) consists mainly of songs for *autos sacramentales*, *bailes* and other theatrical pieces, several cantatas and a villancico. His music for the *loa* to *Decio v Eraclea*, a partly sung spectacle play performed at the Buen Retiro palace in August 1708 to celebrate the first birthday of the future King Luis I, survives incomplete (*E-Mn*). It is curious that he was never given recognition or a pension at court, though he was paid a pension by the administrators of the public theatres in his last years. A short manuscript biography (*E-Mn* 12918; see Shergold and Varey, 1985) describes his two marriages (to the actress Theresa Garay and then to María de Prado, a 'lady of quality' at court), his love affair with the singer and actress Bernarda Manuela ('La Grifona') and his arrest and imprisonment by the Inquisition in 1691 for saying his nightly rosary before La Grifona's image, which he apparently hung in a curtained niche in his house.

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LOUISE K. STEIN

Serra, Luis

(b c1680; d Zaragoza, 1759). Catalan composer. On 19 May 1699 he succeeded against five other contenders for the post of *maestro de capilla* of S María del Mar, Barcelona. He became *maestro* of Nuestra Señora del Pilar at Zaragoza, as successor to the polemical Joaquín Martínez de la Roca y Bolea, on 23 March 1715. Bernardo de Miralles, Serra's successor, took office on 10 May 1759. From no later than 1721 up to 1758 he composed villancicos to texts printed annually at Zaragoza. He was a musician of some erudition and a highly successful teacher; his pupils included Pedro Aranaz y Vides and Oliac y Serra. In his approbation of Pablo Nassarre's *Escuela música segun la practica moderna*, dated Zaragoza 7 May 1723, he elaborated on Isidore of Seville's dictum 'without music no discipline can be perfect'.

Apart from a *Te Deum*, his works for S María del Mar (all burnt with the destruction of the basilica in 1936) include *Goigs de Carles Tercer* for four voices in honour of the Austrian pretender to the Spanish throne. Continuing the finest traditions of Spanish classical polyphony, he composed for El Pilar eight unaccompanied *Magnificat* settings for eight voices in the 1st to 8th tones; at his own expense they were luxuriously copied on vellum in 1739 (*E-Zvp*). He also wrote five *Salve regina* settings and six Marian antiphons, for four voices, all similarly copied in 1737. In other Spanish archives he is represented by instrumentally accompanied Latin works, including psalms, motets and *Magnificat* settings for between six and ten voices (*Ac, CU, E, J, SA, VAc*), as well as villancicos (*Bc, G, J*).

His Latin music was also circulated in Spanish America. In his four-voice unaccompanied Mass in B \flat ('De 5°. Tono punto bajo') in Guatemala Cathedral, each major movement begins with the same head-motif in an imitative point. Like his predecessors at El Pilar, Diego de Casseda and Ambiola, and other Spanish middle Baroque composers, he delighted in showing *prima prattica* mastery in Latin works while composing his villancicos (dated 1716–57) in a piquant and evolving up-to-date style.

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ROBERT STEVENSON

Serra, Michelangelo

(*b* Mantua, 1571; *d* in or after 1628). Italian composer. He was a priest and canon regular at S Salvatore, Venice, before becoming *maestro di cappella* of S Maria in Vado, Ferrara, about 1603. He moved from there to fulfil the same function first at Urbino Cathedral, from 1 March 1608 to 30 March 1612, and then at Ravenna Cathedral, where his name appears in the records in December 1614 and 1628. Although his smaller works show evidence of contemporary techniques in their use of the continuo, most of his strictly liturgical works are conservative; all but one of his masses are a *cappella*. The pure counterpoint of the *Missa sexti toni* (1615) was clearly influenced by the 16th-century polyphonic tradition, to which Serra also paid homage in reprinting masses by Clemens non Papa and Lassus in his 1608 collection. His eight-part psalms for double choir are also retrospective in style.

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[4] Missae ... item Missa pro defunctis Clementis non Papae, 4vv (Venice, 1606, lost; 2/1608¹) [also incl. mass by Lassus]

Missae ... libro secundo, 4vv, 1 with bc (org) (Venice, 1615)

Gli alleluja in contrapunto, 4vv, bc (Venice, 1628)

Pss, ants, motets, 12vv (3 choirs), bc (printed work lacking title-page) [bc only extant; possibly part of lost 1603 vol.]

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Mag, 3 pss, 8vv, I-Bc

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Serradell Sevilla, Narciso

(*b* Alvarado, Veracruz, Mexico, 25 Feb 1843; *d* Mexico City, 25 Oct 1910). Mexican composer. It is believed that he studied music for a short time at the Convento de S Francisco in Mexico City and later studied medicine. He is remembered for his song *La golondrina*, which he wrote to a text by Niceto de Zamacois in about 1862 and which he sang that year as a farewell to Mexico when exiled to France; he had been captured by French

troops following the Battle of Puebla. Released shortly after arrival in France, he lived in Paris and taught music and Spanish. In 1865 he returned to Mexico, to Tlalixcoyán in Veracruz, where he practised medicine and directed military bands and *orquestas típicas* (regional orchestras performing traditional music). Several printings of *La golondrina* appear to have been issued before the 1880s; early editions were not attributed to Serradell, but his authorship was later acknowledged. Besides this song, which is still known and performed throughout Mexico, Serradell composed in most of the popular salon and dance genres of the time.

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JOHN KOEGEL

Serrano (y Ruiz), Emilio

(*b* Vitoria, 13 March 1850; *d* Madrid, 9 April 1939). Spanish composer and teacher. He studied at the Royal Conservatory in Madrid with Eslava and Arrieta, and later taught successively solfège, piano and composition there until 1920. He succeeded Arrieta as professor of composition, and his pupils included José Subirá, Conrado del Campo and others of the so-called *generación de maestros* ('master generation'). He composed in a variety of genres and was a strong partisan of Spanish opera. He succeeded in securing premières of four works at the Teatro Real, Madrid, where he was artistic director. Although his roots were in the Italian tradition, he practised a simple type of nationalism, using folk themes, and his operatic work also showed Wagnerian influence. His last work, *La maja de rumbo*, was given its first performance in Buenos Aires; it is typical of his best work, perhaps because it follows more faithfully a Spanish line. He had a great influence on the musical life of Madrid through his positions as court musician to the infanta Isabel, founder of the Círculo de Bellas Artes concerts and president of the music section of the Real Academia de S Fernando.

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Gonzalo de Córdoba (prol., 3, Serrano), Madrid, Real, 6 Dec 1898

La maja de rumbo (musical comedy, 3, C. Fernández Shaw), Buenos Aires, Colón, 24 Sept 1910

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CARLOS GÓMEZ AMAT

Serrano (Simeón), José

(*b* Sueca, Valencia, 14 Oct 1873; *d* Madrid, 8 March 1941). Spanish composer. Coming from a musical family, he studied first with his father, then at the Valencia Conservatory with Salvador Giner and in Madrid with Bretón and Chapí. He composed a mass, fugues and songs, as well as zarzuelas performed in Valencia, before the success in Madrid of *El motete* (1900) launched him on a successful career as a theatre composer. He continued to specialize in one-act works, ranking with Vives as the most popular zarzuela composer of his time. He was a fluent composer of richly melodic, vibrant and sensuous music, as much at home in intensely Spanish creations as in evoking Venice in *El carro del sol* (1911) and the Bay of Naples in *La canción del olvido* (1916). Retiring by nature, he withheld from performance a three-act opera *La venta de los gatos* on which he worked for many years and which was finally produced in 1943.

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(selective list)

for fuller list see [GroveO](#)

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ANDREW LAMB

Serranus [Seger, Seeger, Säger], Johann Baptista

(*b* Lehrberg, nr Ansbach, bap. 23 June 1540; *d* Vincenzenbronn, nr Ansbach, 15 Aug 1600). German composer. He was a choirboy in the Ansbach court choir. In 1560 he enrolled at Wittenberg University to study theology and was financially supported there from at least 1565 onwards by the Margrave of Brandenburg-Ansbach. He neglected his studies for a time in order to devote himself more fully to music and was duly reported to the Margrave by his tutor Paul Eber. In 1568 he was appointed Kantor at St Johannis and at the Lateinschule, Ansbach. From 1573 until his death he was parish priest at Vincenzenbronn. He was evidently active as a composer only during his student days. Between 1565 and 1568 a number of works by him appeared separately or in anthologies, mainly at Wittenberg. They include one or two occasional works (details in *MGG1*), as well as the six-part *Erhalt uns, Herr* and five-part *Herr Gott himlischer Vater* in *Das Christlich Kinderlied D. Martini Lutheri: Erhalt uns, Herr* (Wittenberg, 1565), which also includes a setting of the chorale by Andreas Schwartz. The most interesting piece is *Das Gebet Josaphat: II. Paral. XX, Wenn wir in höchsten Nöten sein*, for five voices (Wittenberg, 1567; facs. in Ameln, 1964); it is also found in a four-voice version (in *D-USch 235a*; ed. in *Gott ist mein Licht: Chorgesänge des 16. Jahrhunderts*, Waiblingen, nr Stuttgart, 2/1951, p.76) and in an embellished form for organ in Ammerbach's *Orgel oder Instrument-Tabulatur* (RISM 1571¹⁷; ed. in A.G. Ritter: *Zur Geschichte des Orgelspiels*, ii, 1884, p.103). The work is a setting of a poem by Eber; obviously with his agreement – possibly even on his instructions – Serranus set it polyphonically to the tune of the *Dix commendements* (to Marot's words 'Lève le cueur, ouvre l'aurelle') from the Geneva Psalter. The piece seems to have been popular; it bears only the composer's first names. Marpurg (*Kritische Briefe über die Tonkunst*, ii, 1761, pp.207ff) cited it as an example of 16th-century compositional technique and reproduced the first seven bars.

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KONRAD AMELN

Serrao, Paolo

(*b* Filadelfia, Catanzaro, 11 April 1830; *d* Naples, 17 March 1907). Italian composer and teacher. His professional life was spent at the Naples Conservatory where he was admitted as early as 1839 to study piano with Francesco Lanza, harmony with Gennaro Parisi and composition with Carlo Conti. After his graduation in 1852 he started teaching piano and counterpoint there, and later succeeded Parisi in the chair of harmony. In 1861 he replaced the indisposed Giuseppe Lillo in the teaching of counterpoint and composition and finally took over that prestigious post on Lillo's death in 1863. Serrao became one of the most authoritative masters of the Neapolitan school and on Mercadante's death (1870) he stepped in as acting director of the Conservatory until Lauro Rossi was appointed. In March 1871 Serrao (along with A. Mazzucato, Casamorata and Gaspari) was appointed to a committee, chaired by Verdi, for the reform of musical studies. His best energies were spent in teaching and among his pupils were Cilea, Giordano, Leoncavallo, Martucci, Mugnone and Denza.

Serrao's compositions include liturgical works (he made his *début* in 1849 with a mass for four voices and orchestra), chamber music and a large number of piano pieces including several fantasias for four hands on fashionable operas. Like most conservatory professors of his time, he also composed for the theatre; three of his five operas were performed in Naples, *La duchessa di Guisa* (1865) being the most successful. His productions remain undistinguished in the rich repertory of mid-19th-century Italian opera dominated by Donizetti and Verdi.

WORKS

stage

L'impostore (op semiseria), 1850, unperf.

Dianora de' Bardi (op, L. Badiali), 1853, unperf.

Pergolesi (op semiseria, 3, F. Quercia), Naples, Fondo, 19 July 1857

La duchessa di Guisa (melodramma, 4, F.M. Piave), Naples, S Carlo, 8 Dec 1865

Il figliol prodigo (melodramma, 4, A. de Lauzières), Naples, S Carlo, 23 April 1868

other works

Gli Ortonesi in Scio (orat, 2, G.V. Pellicciotti), Ortona, Sept 1858; Requiem, 8 July 1871 [perf. at Mercadante's commemoration]; Omaggio a Mercadante, sym., 1871; sacred and chbr music, pf pieces, songs

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MATTEO SANSONE

Serré

(Fr.).

See [Stretto](#) (ii).

Serre, Jean-Adam

(b Geneva, 14 Nov 1704; d Geneva, 22 March 1788). Swiss painter and music theorist. From 1723 to 1727 he studied natural sciences at the University of Geneva. After working as a miniaturist in Vienna, he went to Paris in 1751, where he published criticism of the theories then being expounded by Blainville, Rameau and Euler. He later visited London (in 1756) but returned to Geneva, where he published a volume of *Observations* (1763), questioning the theories of D'Alembert, Tartini and Geminiani, and responding to criticisms of his own views which had appeared in the intervening years.

Serre's writings on music dealt primarily with the philosophical and methodological aspects of the important theoretical ideas of his day. His arguments attempted to clarify theoretical principles and develop them through critical, analytic and scientific procedures. His most significant contributions concerned the foundations of harmonic theory, Rameau's *basse fondamentale*, temperament and resonance, combination tones, the derivation of the minor mode and related topics. His thoughts had considerable currency in publications of the time, and they influenced the works of such writers as Rousseau, J.A. Hiller (who published a German edition of the *Observations*) and J.-B. de La Borde.

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B. Boccadoro: 'Jean-Adam Serre: un juste milieu entre Rameau et Tartini?', *RdM*, lxxix (1993), 31–62

ALBERT COHEN

Serrurier, Georges.

See [Servières, Georges](#).

Sertor, Gaetano

(b ?Venice, c1760; d 1805). Italian librettist. In the libretto to *Protesilao* he is identified as 'abate Sertor di Venezia'. He was among the first to incorporate into his librettos elements that Verazi had introduced in his librettos for the opening of La Scala, Milan, during the 1778–9 season. In 1780 he began working with Francesco Bianchi; their association spanned 11 years and resulted in six works. Their operas of the early 1780s – *Arbace*, *Zemira*, *Piramo e Tisbe* and *Aspardi* – depart from the traditional pattern of recitatives and arias. Ensembles of increasing and decreasing numbers of personnel, and arias and duets with interjections by other characters (*pertichini*) or the chorus, occur sparingly. Sertor follows Verazi's lead in borrowing from comic opera the *introduzione* and the finale incorporating some action. In Bianchi's *Piramo e Tisbe* (1783), Sertor planned to retain the three suicides but in the performance the original ending was replaced with a happy one in which none of the characters dies. The original tragic ending was used in Borghi's setting for Florence later the same year – a significant move towards the introduction of staged death to *opera seria*.

In Giordani's *Osmane* (1784, Venice) Sertor's interest in blending lyrical and declamatory elements into more fluid and dramatic constructions becomes more evident. In a solo scene near the end of Act 2, Zaira's aria grows out of the obbligato recitative to which it returns at the sounds of battle. The singer remains on stage for the trio finale, which also emerges seamlessly from obbligato recitative. *Enea e Lavinia* and *Armida abbandonata* incorporate some French-inspired spectacle. *Enea e Lavinia*, which Guglielmi composed for Naples, contains two terrifying appearances of Dido's ghost, borrowings from Verazi's *Enea nel Lazio*. Like Mozart's *Idomeneo*, also written for Munich, *Armida* contains lavish spectacle, choruses, ballets, pantomimes and a quartet; with the exception of several cavatinas and arias without exit, however, the work adheres formally to the Italian tradition.

Sertor's libretto *La morte di Cesare* proved to be his most influential work, ushering in a series of 'morte' operas in the 1790s. Though the assassination of Caesar took place behind closed doors, the tragic ending was still a break with tradition, and audiences would have been shocked to view the corpse of Caesar lying on stage during the final scenes. The chorus assumes a prominent role in the drama, participating in the ensembles and the closing action finale, and acting as *pertichini* in Caesar's aria in Act 2. A ballet is incorporated into the coronation scene, and a pantomime is used to portray Calpurnia's premonition. The opera contains a duet for two men and an early oath scene (*giuramento*), which closes the opera.

In his librettos of the early 1790s Sertor continued to reduce the number of exit arias by replacing them with aria-length cavatinas and ensembles. By 1792, introductions, ballets, action ensembles and multiple choruses (alone and in combination with ensembles and solos) were becoming commonplace in Venice. *Tarare* contains two scene complexes –

combining cavatina, chorus, instrumental music and dance bound together with obbligato recitative – one serving as the finale to Act 1, the other occurring within Act 2. Such scene complexes eventually replaced ensemble finales in Venetian opera. Late in his career Sertor also wrote a comic piece, *Il divorzio senza matrimonio*.

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MARITA P. McCLYMONDS

Sertorio, Antonio.

See [Sartorio, Antonio](#).

Sertorio, Gasparo.

See [Sartorio, Gasparo](#).

Servais.

Belgian family of musicians.

- (1) [Adrien François Servais](#)
- (2) [François \[Franz\] Mathieu Servais](#)
- (3) [Joseph Servais](#)

PATRICK PEIRE

[Servais](#)

(1) [Adrien François Servais](#)

(*b* Hal, nr Brussels, 6 June 1807; *d* Hal, 26 Nov 1866). Cellist and composer. He first played the violin, but after hearing a concert by N.-J. Platel, he decided to study the cello and was soon a pupil of Platel at the Brussels Conservatory. He won a *premier prix* almost immediately and from 1829 assisted Platel in his teaching. His first major success, in Paris in 1834, was followed by concerts in London in 1835, a return to Belgium for further study, and then several tours through Europe and Russia, during which he often performed his own compositions. In 1848 he succeeded Platel at the conservatory. Servais, described by Berlioz as ‘Paganinian’, was probably the finest cello virtuoso of his day. He was praised for his intense, pure sound, flawless intonation and acrobatic technique. His enormous Stradivari, later inherited by his son, is still known as the ‘Servais’ cello.

WORKS

Vc, orch: Concs., opp.5, 18 (Mainz, n.d.); 16 fantasias (Mainz, n.d.)

Chbr: 6 caprices, vc, 2nd vc ad lib, op.11 (Mainz, ?1854); 6 studies, vc, pf (Paris, n.d.); 14 duos on op themes, vc, pf (Mainz, n.d.), collab. J. Grégoir; 3 duets collab. Léonard and 1 duet collab. Vieuxtemps on op themes, vn, vc (Mainz, n.d.); other duos on op themes, vc, pf; duos, vn, pf

Servais

(2) François [Franz] Mathieu Servais

(*b* St Petersburg, 1847; *d* Asnières, nr Paris, 14 Jan 1901). Composer and conductor, ? adopted son of (1) Adrien François Servais. For some time rumoured to be the illegitimate son of Liszt, who later became a close friend (but see Walker), he won the Belgian Prix de Rome in 1873 with the cantata *La mort du Tasse*. He spent over 20 years working on the opera *Apollonide* (later *Jôn*, produced at Karlsruhe in 1899), and wrote symphonic works and songs in a rather formal style. He founded the Concerts d'Hiver in Brussels.

Servais

(3) Joseph Servais

(*b* Hal, 23 or 28 Nov 1850; *d* Hal, 29 Aug 1885). Cellist and composer, son of (1) Adrien François Servais. He studied with his father and won the first prize in cello at the Brussels Conservatory in 1866. From 1868 to 1870 he played in the court orchestra at Weimar, and in 1872 he became cello professor at the Brussels Conservatory. His playing was less virtuoso than his father's, but more delicate and lyrical. His compositions include a string quartet and an unfinished cello concerto.

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Servandoni, Giovanni Niccolò [Servandony, Jean-Nicolas]

(*b* Florence or Lyons, 2 May 1695; *d* Paris, 19 Jan 1766). Italian or French stage designer. It is not known whether he was a Florentine who took French citizenship or a Frenchman who followed fashion and italianized his name. He was a pupil of the painter Giovanni Panini and later studied architecture in Rome. He settled in Paris in 1724, and in 1726 the Académie Royale de Musique asked him to design a set showing the

Palace of Ninus for the première of Rebel and Francoeur's first opera, *Pyrame et Thisbé*. In 1728 he was appointed chief scene painter at the Opéra. There are only a couple of sketches definitely attributed to him, but the *Mercure de France* gives detailed accounts of his *veduta* work for opera, including Lully's *Proserpine*, with a waterfall of silver gauze (1727), Lacoste's *Orion*, a Nile landscape with pyramids (1728), Lully's *Thésée*, mixing real and painted perspective (1729), Rameau's opéra-ballet *Les Indes galantes* (1735) and Rebel and Francoeur's opera *Scanderberg*.

In 1738 he opened a *spectacle d'optique* in the Salle des Machines in the Tuileries, where he mounted pantomime plays to music, illustrated with motifs from mythology and the epics, that mixed mechanical and mobile figures with live actors. Lighting was an essential and expensive element. Servandoni worked in Lisbon (1742) and Bordeaux (1745) and was employed by John Rich at Covent Garden from 1747. In London he designed a set-piece for the fireworks display in St James's Park to celebrate the treaty of Aix-la-Chapelle (1748). In Dresden (1755–6) he was responsible for the lighting of large operas at court. He also worked in Vienna (1760) and Württemberg (1763).

Servandoni's careful studies of perspective helped him to modify stage space to increase verisimilitude and the impression of spaciousness. He broke with the principle of symmetrical, regular perspective, introducing oblique perspective (*per angolo*) to the Opéra. He alternated transverse space with space seen in depth, but above all, and it was in this that he showed his greatest originality, he made use of the entire height of the stage. He suggested vast proportions by showing fragments of architecture in the foreground, their height increasing as the eye approached the back of the stage, and by representing only the lower part of a column or tree. As the upper part was unseen, the spectator's own imagination could supply and extend it. Some of his designs and plans are preserved in Vienna (Albertina), New York and Stockholm (the Tessin collection), but our knowledge of his work comes chiefly from descriptions in the *Mercure de France* from 1726 to 1758.

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DAVID J. HOUGH, NICOLE WILD

Serventoys.

A medieval song form. See [Troubadours](#), [trouveres](#).

Service.

A term used in the Anglican liturgy to refer to musical settings of the canticles for Matins and Evensong, and to settings of certain parts of the Ordinary of Holy Communion. It is also applied to settings of sentences from the Burial Service. The term apparently derives from earlier Latin usage ('plenum servitium BMV' meant 'the full [as opposed to abbreviated] Office of the BVM'), but is not found in post-Reformation musical sources before the early 17th century.

A service may comprise any or all of the following elements (the texts being in English): for Matins: *Venite, Te Deum, Benedicite, Benedictus, Jubilate*; for Evensong: *Magnificat, Cantate Domino, Nunc dimittis, Deus misereatur*; for Communion: Kyrie, Gloria, Creed, Sanctus, Benedictus, Agnus Dei; and for the Burial Service: *I am the resurrection, I know that my redeemer liveth, We brought nothing, Man that is born of woman, In the midst of life and I heard a voice*. The *Benedicite* and *Jubilate* are alternatives to the *Te Deum* and *Benedictus* respectively, and the *Cantate Domino* and *Deus misereatur* may be sung in place of the *Magnificat* and *Nunc dimittis*. Some of the earliest services include a litany to be sung at the end of Matins. The other musical elements of the Anglican choral service – Preces, responses, psalms and anthems – are not normally included in the service, although one or two 16th- and early 17th-century services do provide simple anthems. The various elements of a service are bound together by a common musical style and mode (or key), and these are usually mentioned in the service title, for example Child's Short Service 'in A re'; Stanford's setting 'in B \flat '; Wood's 'in the Phrygian Mode'; Howells's 'in G'. Some consist only of music for one service, and are known as 'Morning Service', 'Communion Service' or 'Evening Service'; others provide for all three services, and 17th-century sources refer to 'the Whole Service'. Whole services may be linked not only by scoring, key and style but also by formal procedures and thematic links, in a manner akin to the cyclic Latin Mass. In the 20th century there has been an increasing tendency for composers to dedicate their service settings to particular choirs: hence, for instance, Howells's *Magnificat* and *Nunc dimittis Collegium regale* (for King's College, Cambridge) and Leighton's *Magnificat* and *Nunc dimittis Collegium Magdalenae oxoniense*.

1. Liturgical history.
2. Musical history.

JOHN HARPER (1), PETER LE HURAY/JOHN HARPER (2)

Service

1. Liturgical history.

The pattern of Anglican choral worship derives almost entirely from the Book of Common Prayer (1549) and especially the revised version of 1552 on which all later issues are based. Only since 1965 have alternative services been authorized in the Church of England; these have not had a significant impact on the choral repertory. The services of the Book of Common Prayer drew on medieval Latin forms as well as on the work of foreign reformers (e.g. Luther and Quiñones), but the final results are unique to the Anglican Church. At the end of the Middle Ages, Latin Matins

was often followed directly by Lauds, and Vespers by Compline; that is reflected in the conflation of elements of both pairs of services in English Matins and Evensong. English Matins takes the *Te Deum* from festal Latin Matins and the *Benedictus* from Lauds; Evensong takes the *Magnificat* from Vespers and the *Nunc dimittis* from Compline. In the 1552 revision of the Communion Service, the Kyrie was replaced by the recitation of the Ten Commandments (with 'Lord have mercy upon us' as response), the Benedictus and Agnus Dei were omitted, and the Gloria was relocated after the communion.

Following the dissolution of all monastic and many collegiate foundations, choral polyphony was sung in fewer than 60 cathedral, collegiate and parish churches after 1550. Composers during the reign of Edward VI provided complete sets of music for all three services, often with additional materials. From the reign of Elizabeth onwards Holy Communion was sung only as far as the Creed (so-called ante-Communion); the rest of the service was said. Whole services written between about 1560 and 1640 most often consist of the *Venite*, *Te Deum*, *Benedictus* or *Jubilate*, Responses to the Commandments, the Creed, *Magnificat* and *Nunc dimittis*. Apart from a period of High Church activity in the reign of Charles I during the ascendancy of William Laud, eventually Archbishop of Canterbury, the celebration of choral Holy Communion was increasingly rare (often only once in each month). After the Restoration the Sanctus was most often sung as an introtit to the ante-Communion. Between 1660 and 1880 most services consist only of canticles for Matins and Evensong; settings of the Sanctus and Gloria are particularly rare.

Three principal styles of service music developed: short service (mostly syllabic and homophonic), great service (including melismatic polyphony) and verse service (including sections for solo voices with organ accompaniment). The reformed English liturgy largely eliminated the distinction between festal and ferial observance by the suppression of ceremony and Proper texts. Nevertheless, there are indications that different styles of service music were used, at least in the early 17th century, to differentiate liturgical celebrations; for instance, in the Durham Cathedral partbooks copied during the reign of Charles I, the great services (two with solo verses) are placed with preces and psalms designated for specific feast days in one set of books (*GB-DRc E4–11*) and the short services are grouped in another (*DRc C8* only survives).

English reformers demanded audibility and comprehensibility, prescribed extended scriptural reading, and gave prime consideration to the needs of parish churches in the formation of orders of public worship; such features imposed limits on the complexity and scale of service music. Endowment and patronage of church music was limited. Outside the Chapel Royal instruments were not commonly used in the main services. Large-scale works in cantata style with orchestral accompaniment were very rare and specifically occasional: Purcell's *Te Deum* and *Jubilate* for St Cecilia's day in 1694, and Handel's setting of the same texts to celebrate the Treaty of Utrecht in 1713. This contrasts with the Roman Catholic Church abroad, where ceremonial opportunity and patronage enabled composers to write settings of *Te Deum*, the Mass and *Magnificat* on a sumptuous scale in a liturgical context where musical, textual and ritual elements were overlaid in

largely asynchronous simultaneity. Large and widely used selections of service music were published in Barnard's *The First Book of Selected Church Musick* (1641) and Boyce's *Cathedral Music* (1760–73).

During the 18th century service music was inevitably affected by the decline of royal interest in the Chapel Royal (the hub of church music since 1550) and by the lack of spiritual and liturgical vigour in cathedrals. In the early 19th century new liturgical impetus came from the Oxford Movement and the Tractarians; its musical impact was strongest in parish churches with the establishment of robed choirs and the singing of Holy Communion, most often to the chants published by Merbecke in 1550 (five editions appeared between 1843 and 1853). It was also 'for Parochial or General Use' that George C. Martin edited the series of *Short Settings of the Office of Holy Communion* for choir and organ, reinstating the Sanctus and Gloria after the Kyrie and Creed.

In the late 19th and early 20th century composers once again included the Benedictus and Agnus Dei in some settings of the Communion Service, reflecting the liturgical outlook of the time. The revised Book of Common Prayer (1928) allowed these texts, but the book failed to gain parliamentary approval, and their use was technically not sanctioned until the Alternative Services Measure (1965). As a result of the reinvigoration of the eucharistic life of the Church which has been central to the new liturgical movement the Sunday celebration has become the focal, and in some parishes the only, service. Even in cathedrals the Sung Eucharist (i.e. choral Holy Communion) is normally the principal service. The re-establishment of the Latin order of the Ordinary and of the Kyrie texts, the willingness to allow the performance of music with Latin texts in the Anglican liturgy, the availability of new editions of Latin masses from the period 1550–1820, and the reluctance of contemporary composers to engage with the new texts have together meant that the response to the opportunities for composing complete Communion services has been limited. Some of the most widespread services are congregational, and there is an uneasy tension between popular accessibility and musical merit.

Changes in working practices and educational expectations have resulted in the decline of daily choral Matins in choral foundations since World War II, although it is still sung in many cathedrals on Sunday morning. Evensong is sung almost daily during term in cathedrals and collegiate chapels and choral foundations. The order and the texts are almost exclusively those of the Book of Common Prayer (1662); only Magdalen College, Oxford, has responded to the modern liturgical movement by introducing a new form of weekday Evening Prayer in 1982.

Service

2. Musical history.

Following the introduction of the vernacular Prayer Book in 1549, Merbecke set the principal texts of Matins, Holy Communion, Evensong and the Burial Service to simple monophonic chant adapted or derived from the Latin Rite in *The Booke of Common Praier Noted* (1550). It is an indication of wider practice which extended to polyphony. Use of psalm tones and the technique of faburden occur in service music found in the three principal early sources, all containing repertory composed before 1553 – the Wanley

Partbooks (*GB-Ob* Mus.Sch.E.420–22), the Lumley Partbooks (*Lbl* Roy App 74–6) and John Day's *Certaine Notes* of 1560. The Wanley manuscripts also include adaptations of two of Taverner's 'Mean' and 'Small Devotion' Masses to English texts; indeed this source places particular emphasis on the Communion Service with ten complete settings. Also apparent is the pairing in the source of morning and evening canticles. This is taken further in Day's *Certaine Notes*, where three complete sets of services are provided for Matins, Holy Communion and Evensong; there are two further Evening Services as well as offertories, Lord's Prayer, litany and 16 anthems. Two unique characteristics of Anglican service music may therefore be discerned in these early stages: the musical pairing of canticles, and the cyclic treatment of service music for an entire liturgical day.

Between 1565 and about 1644 (when choral services were discontinued) more than 60 full services were composed, together with a further 20 collections of canticles for Matins and Evensong, some 25 for Matins (many consisting of the *Te Deum* only) and more than 60 sets of canticles for Evensong (all comprising *Magnificat* and *Nunc dimittis*).

These 16th- and early 17th-century settings may be divided into three basic categories: the 'short' service, the 'long' or 'great' service and the service 'for verses'. The short service, as its title implies, is the simplest of the three. Derived originally from pre-Reformation improvised polyphony based on a psalm tone *faburden*, it is essentially chordal in structure, the words are set syllabically, and the majority of settings are simply scored for treble, alto, tenor and bass without independent organ accompaniment. Tallis's Short Service, often referred to in late sources as his Service 'in the Dorian Mode', is one of the earliest and one of the most successful examples of the genre. It is through-composed, although the musical design mirrors to some extent the old-established practice of antiphonal chanting between the two sides of the choir (*AA¹BB¹C* etc., musical phrase *A* being set to the first half of verse one, and so on). The short service is the commonest of the three service types, and was obviously appropriate for weekday services. The great service is on the other hand a festal composition, constructed on the largest scale and intricately scored for a large choir dividing into as many as eight parts. Cranmer's letter to Henry VIII on the subject of church music has so often been quoted out of context that it comes as something of a shock to discover that some of the earliest services are of this kind. Robert Parsons's 'First Service of 4, 5, 6 and 7 parts' is based on 1549 Prayer Book texts, and therefore probably dates from about 1550. It is elaborately contrapuntal and closely akin in style to such works as Sheppard's 'Frenches' Mass. There are comparatively few extended settings of this kind, but they include a colourful Evening Service 'in medio chori' by William Mundy; a five-part *Te Deum* and a canonic service, 'two in one' by Tallis; a *Magnificat* and *Nunc dimittis* in seven parts by Weelkes; and Byrd's monumental Great Service, otherwise known as the 'New suite of service for meanes'.

The verse style began to take shape during the 1550s, in connection with the metrical psalm, the consort song and the anthem. Among the first composers to develop the new idiom were Richard Farrant, William Mundy and Byrd. Neither Farrant nor Mundy appears to have written a verse

service, and Byrd's one essay in the form – his Second Service – is basically a short service with brief interpolated solo sections. The earliest substantial verse service is by Morley, and there are others by Edmund Hooper and Nathaniel Giles (both members of the Chapel Royal) and by John Holmes, a comparatively unknown provincial musician, all of whose music is in the new style. Morley's *Magnificat* and *Nunc dimittis* from his First Service are colourfully scored for a large solo group – two meanes, two altos, tenor and bass, with a five-part choir dividing into separate decani and cantoris sections and organ. In form it follows the verse-anthem principle of a continuous alternation of solo verses with sections for the full choir, some of the verses being prefaced by short organ preludes. As in the verse anthem the organ is given an independent role in the solo sections, but it simply doubles the voices in the choral sections. Of the three types of service, the verse service offers the greatest scope for expressive word-setting. For this reason perhaps, and for the purely practical reason that it demanded much less of the full choir than the great service it became increasingly popular with composers during the early years of the 17th century.

From the Restoration until the early 19th century the service was regarded as of subsidiary importance to the anthem. Many services were composed, but the main concern seems to have been to provide singable music that demanded little of the choir and got through the text as quickly as possible. The change is well illustrated in the work of William Child. His 17 services cover a wide range of keys from the then unusually 'sharp' key of D major to C minor and E \flat major. They divide into 'verse' and 'short' categories, the verse services being of the simplest kind, with little of the colour and contrapuntal vigour that characterize the best services of the earlier period. Bryne, Henry Loosemore, Lowe and Rogers are the most important of Child's immediate contemporaries.

Blow was the most prolific Restoration composer. His music is conservative in style, having a certain rough contrapuntal strength at its best, as in the G major Evening Service. The organ has no more than a continuo role in this work and it was not again to be considered independent of the voices until the time of Walmisley and S.S. Wesley. The services of Pelham Humfrey and Purcell established a pattern that was to be followed by many 18th-century composers. The textures are basically homophonic and choral throughout, but verses are interposed from time to time, common groupings of solo voices being two trebles and an alto, and two altos, tenor and bass. Minor composers whose services achieved some popularity at the time include Aldrich, Croft, Hawkins and Charles King. Music for the Communion is less prolific and Aldrich, Croft, Ebdon and Hawkins are among the few who set the Sanctus and Gloria. Of the 30 or more services published by Boyce and Arnold in their six volumes of *Cathedral Music*, only two include settings of these movements.

While much service music was written in the 18th century, only Maurice Greene's C major Service is of any substance. It is an impressive essay in what was by then spoken of as the 'church' style. Its textures are elaborately contrapuntal and divide in places into as many as eight parts. The organ's role is simply that of a continuo instrument. Sections of the

service are scored for small solo groupings, in the manner of Humfrey and Purcell.

S.S. Wesley and T.A. Walmisley between them did much to lay the foundations of the Stanfordian style of service. In his D minor Service (probably 1855) Walmisley was the first to show, as Bumpus observed, 'how effectively broad, unisonous passages may be handled with a fine organ accompaniment'. Wesley had already shown the way to some extent in his big E major Service (1845), in which the organ is given some independence of the choir. In this, Wesley was consciously breaking with tradition and striving for a new and more expressive idiom. As he wrote in the preface to the service:

It is a fact beyond dispute that while in its secular departments the Art has been making the most rapid progress towards perfection, as regards the Church it has remained almost stationary, or worse, for centuries. ... However unsuited to Our English Cathedral Service the light, flimsy Masses of Mozart and Haydn may be, they are at least the productions of great men, if their worst. Mozart, it is well known, thought as little well of them as any others can do.; but 'little' as there may be 'in a name', the Kings, the Scrogginses, Jones, Porters, and Smiths of Cathedrals! – what have they been known to do well?

While Wesley's E major Service certainly covers new ground in the way that the organ is handled and blended with the voices, its overall structure is too loosely designed to be wholly successful. In this respect the services of Stanford represent the culmination of Wesley's work. The through-composed structures that characterize practically all service settings before Stanford's day gave way to integrated forms, coherently organized by means of motivic development. The various movements of Stanford's C major Service op.115 (his last, and reputedly his favourite) are each founded on one or two short motifs: the *Te Deum* is bound together, for instance, by a rising and falling scale of eight notes. This idea then recurs in the Gloria Patri used at the end of the *Benedictus*, *Jubilate*, *Magnificat* and *Nunc dimittis*. Many other subsidiary ideas are worked out during the course of the service.

Charles Wood, Stanford's pupil, colleague and eventually his successor as professor of music at Cambridge, continued to work in a similar vein, although without quite the same dramatic flair. His interest in plainsong and Renaissance polyphony is reflected in his own work, notably in the fauxbourdon settings of the canticles and his unaccompanied Communion Service in the Phrygian Mode.

The most successful contribution to the service repertory in the 20th century has been made by Howells, whose many settings of the evening canticles (*Collegium sancti Johannis Cantabrigiense*, *Collegium regale*, 'for New College, Oxford', 'for St Paul's Cathedral', 'for the Collegiate Church of St Peter in Westminster', and for many other churches) bear witness to the high regard in which his music is now held. The *Magnificat* and *Nunc dimittis* of the 'Gloucester' Service represent the composer at his best: slowly-moving harmonies (involving the frequent juxtaposition of flat 7ths

and sharpened 4ths), richly-scored contrapuntal textures and a symphonic organ accompaniment create an effect of spacious grandeur that is in its way unique.

There is a substantial repertory by minor organist-composers, but apart from Howells no composer of distinction has written a body of service music in the 20th century. There are, however, some distinctive examples: settings of *Te Deum* by Vaughan Williams (in G, 1928; F, 1937) and Britten (in C, 1934; E, 1944), and Britten's energetic and playful *Jubilate* (1961); Tippett's evening canticles for St John's College, Cambridge (1961), in which the declamatory juxtapositions of organ and choir in the *Magnificat* contrast with the solo writing of the *Nunc dimittis*; and settings of *Magnificat* and *Nunc dimittis* by Elizabeth Lutyens, using serial techniques (1965), Jonathan Harvey, with some late modernist features including aleatoricism (1978), and John Tavener, drawing on the textures and incantatory qualities of Orthodox Church music (1986). The less technically demanding settings by Kenneth Leighton and William Mathias are used more widely.

Less imagination is apparent in the smaller number of settings of English texts of the Communion Service. The revival of choral music for Holy Communion in the later 19th century was directed primarily to amateur parish choirs and there is nothing of distinction. The contributions by Stanford are comparable with his other service music, but Howells's Communion Service *Collegium Regale* is no match for the morning and evening canticles, and Vaughan Williams and Britten set the Latin text of the Mass.

Music for the Burial Service forms a modest appendix to the main corpus of Anglican service music. The sung texts of the Burial Service consist of two series of scriptural sentences sung in succession at the church and the grave, much in the manner of pre-Reformation processional antiphons. The Wanley Partbooks contain the earliest setting. Morley's set of burial sentences was used at the funerals of Elizabeth I (1603) and Prince Henry (1613). They were revived in 1695 for the funeral of Queen Mary II, for which Purcell provided *Thou knowest Lord*, apparently because Morley's version of that sentence was missing at the time (Wood, 1996). Croft incorporated Purcell's *Thou knowest Lord* into his setting of the sentences (*Musica sacra*, 1724); these may have been written for the funeral of Queen Anne (1714) or the Duke of Marlborough (1722) and remain in use today. All the settings are written in a straightforward, predominantly homophonic idiom, dignified and suitable for singing in procession.

See also [Anglican and Episcopalian church music](#); [Anthem](#); [Litany](#), §8; and [Mass](#), §III.

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Servières [Serrurier], Georges

(*b* Fréjus, 13 Oct 1858; *d* Paris, 25 July 1937). French musicologist. He was one of the earliest chroniclers of the Wagnerian movement in France and in 1887 published a detailed analysis of Wagner's French career divided into three 'periods', beginning with his sojourn in Paris (1839–42) and ending, at the inception of the 'third period', with the publication of the *Revue wagnérienne* in 1885. Servières' method was to build up a comprehensive picture of an event by painstakingly recording a large amount of documentation: this was also his procedure in his classic study of the production of *Tannhäuser* at the Opéra in 1861 and in a work on Massenet's early operatic career. Servières' other interests were the development of French music in the latter half of the 19th century and (in common with many of his generation) French music of the 17th and 18th centuries, on which he wrote several articles of a more specialized nature.

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JOHN TREVITT

Servin [Servyn], Jean

(*b* ?Orléans or Blois, c1530; *d* ?Geneva, after 1595). French composer active in Geneva. His collection of psalm harmonizations, issued in Orléans in 1565 (and dedicated to the Cardinal de Châtillon), has been taken as an indication of his place of origin, but it also seems likely that he could have come from Blois, as noted in a Geneva document from 1572 recording a recent influx of Huguenots escaping from anti-Protestant violence in France. Servin is also mentioned in Genevan archives as late as 1596. There is no evidence to suggest that he worked in or visited Lyons, the title pages to his last four publications notwithstanding – these books were almost certainly produced in Geneva by Charles Pesnot, one of a number of expatriate French bookmen who sought to circumvent prohibitions on the importation of Genevan books through the use of false or misleading colophons or imprint data.

These publications, like a number of other Genevan or crypto-Genevan books of spiritual music, seem to have been crafted for a highly literate readership. Servin worked his own name (in the form of an acrostic) into one of the chansons from his *Meslanges*; the name of one of his dedicatees, Henri de La Tour, is transformed as an anagram in his *Deuxiesme livre*, while the *Premier livre* includes a six-voice setting of an epitaph sonnet for Claude Goudimel, the text of which was previously included among the liminary materials of *La Fleur de chansons*, a pair of 1574 books issued in Lyons and devoted largely to the works of Goudimel. Servin's books also offer other curiosities: two settings of Guérault's poem *Susanne un jour*; a strikingly dramatic chanson, *Les regrets de Didon*; a *fricassée* of urban songs and cries; and a set of four-voice treatments of Latin psalm paraphrases by the Scots preacher George Buchanan.

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RICHARD FREEDMAN

Serwaczyński, Stanisław

(*b* Lublin, 1791; *d* Lwów, 30 Nov 1859). Polish violinist, conductor, composer and teacher. He began his musical studies with his father, Michał, conductor of the cathedral orchestra at Lublin. From his father's correspondence it is known that he was to begin studies at the Warsaw Conservatory in 1816, but according to other sources he studied in Vienna. From 1814, for about four years, he was conductor of the theatre orchestra in Lwów. Critical acclaim of his virtuosity came in 1818 and 1819 through a series of concerts at the Schuppanzigh winter gardens in Lwów, and in the following few years he gave concerts in Kraków, Warsaw and Kiev. In 1831 he gave a concert tour in Austria (his first concert in Vienna was on 19 April 1831) and Italy; in Venice (according to reviews in the press) his playing was favourably compared to that of Paganini. Early in 1832 he gave concerts in Lwów, Buda and Vienna; and in the latter part of the same year he assumed the position (for one season only) of soloist with the orchestra of the newly established theatre in Josephstadt, Vienna. From 1833 to 1838 he was leader, then conductor of the opera orchestra at Buda, he was also co-founder of the Music Institute there. He gave concerts in Romania in 1837, in Vienna in 1838, and in 1840 he returned to Lwów as leader and conductor for a theatre newly established by Count Skarbek; he

also performed the same functions for the Dominican church (until 1842). From this time on he rarely travelled.

Serwaczyński's playing was characterized by great technical facility, faultless intonation, a rich tone and a sparkling staccato, and his repertory included chamber and salon music as well as virtuoso works. His pupils included Joseph Joachim (in Pest, 1836), Henryk Wieniawski and Tytus Jachimowski (in Lwów, 1840). His compositions, which were printed in Leipzig, Warsaw and Vienna, are now rarely played; copies can be found in the Jagellonian Library in Kraków and the National Library in Warsaw.

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BARBARA CHMARA-ŻACZKIEWICZ

Seryogina, Natal'ya Semyonovna

(b Novokuznetsk, 1 June 1943). Russian musicologist. She studied with D.V. Zhitomirsky in the faculty of theory and composition at the M.I. Glinka State Conservatory of Nizhniy Novgorod (1965–70) and undertook postgraduate studies with M.V. Brazhnikov at the Leningrad State Conservatory (1970–3), after which she became a researcher at the Russian Institute for the History of the Arts. In 1975 she defended her *kandidat* dissertation on early Russian chant and, in 1995, her dissertation on the manuscript book *Stikhirar' mesyachny* ('Menological stikhiras') for a doctorate in arts history. Her research has focussed on early Russian culture, the aesthetics of hymnography, choral art, the hymns of the *Stikhirar'*, the penitential texts, and problems of links between modern Russian and early Russian culture. She has also written articles on contemporary and film music. In addition to academic work, she has been actively involved in the dissemination of knowledge of early Russian choral music, contributing to concert programming, films and television, and radio programmes. She has performed canticles which she has transcribed with a choir and written scripts for television and feature films.

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IRINA FEDOTOVNA BEZUGLOVA

SESAC.

See Copyright, §V, 14(iii).

Sesé y Balaguer, Juan de.

See *Sessé y Balaguer, Juan de.*

Sesquialtera

(Lat.: 'the whole and a half').

(1) In early music theory, the ratio 3:2. In terms of musical pitch, two lengths of the string of the monochord in this ratio sounded the interval of a 5th; *sesquitercia* (4:3) sounded the 4th. In the mensural notation of the Middle Ages and Renaissance, the *proportio sesquialtera* indicated a diminution of the relative value of each note shape in the ratio 3:2; similarly, *proportio sesquitercia* (4/3) and *sesquiquarta* (5/4). All these proportions (and 2/1, the octave, or *proportio dupla*) belonged to the *genus superparticularis*, represented by the formula $n + 1 : n$. *Sesquialtera* was

the most commonly used of all proportions. It was frequently indicated merely by the signature 3, and took over the name *tripla* (properly 3/1 not 3/2); the German *Nachtanz* of the 16th and 17th centuries which stood in *sesquialtera* relationship to its preceding dance was known as *Proportz tripla* or simply *Proportz*. Although the *Hemiola* resembled *sesquialtera* in effect ('three in the time of two'), the term 'hemiola' is used to refer to the momentary intrusion of a group of three duple notes in the time of two triple notes, and was notated by coloration (three red notes for two black ones, three black notes for two white ones, etc.). [Ex.1](#), the famous passage from Du Fay's *Missa S Antonii de Padua* (cited in this context by Tinctoris, *CoussemakerS*, iv, p.176), has the discantus in *sesquialtera* to the tenor: three *breves* (here as minims) in the time of two. At bar 212 this becomes what would strictly be called *sesquioctava*, nine in the time of eight. Perhaps the most famous and complex example of *sesquioctava* is also by Du Fay, at 'Genitum non factum' in the Credo of his *Missa 'L'homme armé'*, [Ex.2](#).

(2) In Spanish and Latin American music, a metre, probably derived from the Arabic rhythm called 'saraband', meaning 'unequal ternary', found in theoretical writings from al-Fārābī (*d* c950) to modern Egyptian theory. Its characteristic feature is the alternation or superposition of duple and triple time within groups of six quavers. At the same time the beat is distorted, the first and fourth quavers being prolonged and the remainder shortened. This rhythmic phenomenon is commented on by Juan Bermudo in his *Declaración de instrumentos* (1555/R, f.56r), by Francisco de Montanos in his *Arte de musica theorica y practica* (1592) and by Andrés Lorente in *El porqué de la música* (1672); they all associated it with the villancico. Indeed, the *sesquialtera* metre basically defined the characteristic rhythms of the villancico from the time of Bermudo until the early 18th century, and also had a strong influence on Spanish song and in theatre music. The metres designated by the number 3 or by C3 were used more or less interchangeably in the 17th-century villancico, and hemiola rhythms were often notated with coloration. As may be seen in the villancico *Al pan de los cielos* by the 17th-century composer Cristóbal de San Jerónimo ([ex.4](#)), the superposition of duple and triple time in villancicos could be extensive. Francisco Correa de Arauxo, in the introduction to his *Libro de tientos y discursos* (1626, f.6r) stated:

and this manner of execution (even though it is difficult) is the most used by organists, and consists in detaining more in the first note and less in the second and third, then more in the fourth and less in the fifth and sixth This is almost like making the first note a minim, and the second and third, crotchets; or, halving the note values, a crotchet and two quavers.

In modern Spanish terminology this is still known as *sesquialtera*, and applies to *sones* (traditional music) generally.



See also Mexico, §ii, 2.

(3) An [Organ stop](#).

DAVID HILEY (1), E. THOMAS STANFORD/PAUL R. LAIRD (2)

Sesquiquarta

(Lat.).

In early music theory, the ratio 5:4. See [Sesquialtera](#).

Sesquitertia

(Lat.).

In early music theory, the ratio 4:3. See [Sesquialtera](#).

Sessa d'Aranda

(*fl* 1571). Composer active in Italy. His surname suggests that he may have been born in one of the three places in Spain and Portugal called Aranda. His principal known work, *Il primo libro de madrigali a quatro voci* (RISM 1571¹²), which according to its dedication is also his first, contains a number of Petrarch settings together with two madrigals by Francesco da Cedraro, who is described as his pupil. The volume was evidently popular since it was reprinted three times; in the last two reprints, both published in Helmstedt by Giacomo Luzio, Cedraro's pieces are replaced by Weelkes's *Aye mee my wonted joyes*, an inclusion sufficiently noteworthy to be advertised on the title-page of the 1619 edition. Adam Crause's dedication of this edition to the Landgrave of Hesse was not entirely paying conventional lip-service in its extravagant claim of Sessa d'Aranda's popularity ('così in Italia come nella [Ger] Magna'); Praetorius acknowledged his indebtedness to him in his *Syntagma musicum* (iii, 1618, 2/1619, p.243). Sessa's only other known piece is a four-voice sacred composition with basso continuo, *Nun dancket alle Gott* (RISM 1646⁴), probably a contrafactum of one of the earlier madrigals.

IAIN FENLON

Sessé [Sesé] y Balaguer, Juan de

(*b* Calanda, nr Zaragoza, 24 May 1736; *d* Madrid, 17 March 1801). Spanish organist and composer. A letter to Latassa which outlines his career reveals that owing to failing eye-sight he abandoned a career in letters to become an organist, completing his studies in Zaragoza. He came to Madrid around 1760 as *maestro de capilla* and organist at S Felipe Neri. In late 1768 he won the post of organist at the royal chapel and entered service in January 1769. He moved to third organist in 1774 and second in 1787, in which position he remained for the rest of his life. His reputation as a musician is attested by Bails, who consulted him in preparing his own *Lecciones de clave* (1775). From 1773 to the 1790s many of his publications were announced in Madrid periodicals by the printing firm Librería de Copin, including fugues, versets, minuets, sonatas and other

pieces for organ, harpsichord or piano, as well as quartets and violin sonatas. All these prints appear to have been lost except his undated op.1, *Seis fugas para órgano y clave* (ed. A. Howell, Madrid, 1976), which passed with the Fétis collection to the Bibliothèque Royale, Brussels, and his also undated op.6, *Quaderno primero de una colección de piezas música para clavicordio, forte-piano, y órgano*, now in the Biblioteca Nacional, Madrid. Op.1, announced in 1773 (according to Saldoni), was apparently the first keyboard music printed in Spain since Correa de Arauxo's *Facultad orgánica* of 1626. Op.6, which was advertised in 1786 (*Biblioteca periódica anual para utilidad de los libreros y literatos*, i/3, 1786, p.104) consists of seven single-movement works, in a *galant* style, grouped by key. Eight manuscript fugues by Sessé, some with preludes, are also extant (ed. in Rubio), though their present whereabouts are unknown. The fugues are excessively long, showy virtuoso pieces, somewhat casual in counterpoint, but striking in their harmonic colour, motivic development and rising climaxes of figuration.

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ALMONTE HOWELL/ALMA ESPINOSA

Sessions, Roger (Huntington)

(*b* Brooklyn, NY, 28 Dec 1896; *d* Princeton, NJ, 16 March 1985). American composer, teacher and writer on music.

1. Life.

2. Works.

WORKS

WRITINGS

BIBLIOGRAPHY

ANDREA OLMSTEAD

Sessions, Roger

1. Life.

Sessions was the third of four children whose parents were second cousins and came from old, but not wealthy, New England families. His maternal grandfather was an important Episcopalian bishop and religion played a significant role in the family. The parents separated when Sessions was four, a circumstance that 'didn't make life easier for the children'.

An intellectual prodigy, Sessions had written an opera at the age of 13, entered Harvard at 14 and graduated with the BA (1915). He received the BMus from Yale (1917), where he studied with Horatio Parker. His most influential composition teacher was Ernest Bloch, whom Sessions sought out in New York in 1919. He taught at Smith College from 1917 to 1921, when he became Bloch's assistant at the Cleveland Institute (1921–25). In 1920 he married a Smith student, Barbara Foster. The couple lived in Europe from 1925 to 1933, supported by two Guggenheim Fellowships (in Paris and Florence), a three-year Rome Prize and a Carnegie grant (in Berlin). He had, therefore, first-hand experience of the rise of fascism in both Italy and Germany, and this sharpened his left-leaning political sensibilities.

During the years 1928–31 his close friend Copland presented the Copland-Sessions Concerts in New York. Since he was still in Europe, Sessions only distantly participated. Already fluent in French, German and Italian, he learnt Russian during this period, writing to Stravinsky, Slonimsky and Koussevitzky in their own language. After his return to the US, Sessions divorced in 1936 and married Elizabeth Franck, with whom he had two children. In the 1930s he was sometimes viewed more as a European than an American composer, and he befriended many Europeans who came to the US, including Krenek, Schnabel, Klemperer, Casella, Milhaud and Schoenberg. One of his closest relationships in the 1960s was with Dallapiccola.

Sessions was president of the American section of the ISCM (1934–42) and a teacher, briefly, at the Malkin Conservatory, the Dalcroze School, the Boston Conservatory and Douglass College. His teaching career at Princeton began in 1936. He left to teach at the University of California at Berkeley from 1945 to 1953, when he returned to Princeton until his retirement in 1965. He was appointed Bloch Professor at Berkeley (1966–7), and gave the Norton lectures at Harvard (1968–9). He accepted a post at the Juilliard School in 1966, remaining there until 1983. In his teaching and writing Sessions upheld high ideals, stressing craftsmanship and, by example, integrity of purpose. Numerous honours were bestowed on him including election to the American Academy of Arts and Letters (1953) and the American Academy of Arts and Sciences (1961), the Brandeis Creative Arts Award (1958), the Gold Medal of the American Academy of Arts and Letters (1961), a MacDowell Medal (1968) and two Pulitzers (a career award in 1974 and for his Concerto for Orchestra in 1982). He received 14 honorary doctorates.

During the course of a 62-year teaching career, Sessions profoundly influenced numerous important students. They include Babbitt, Larry Bell, Cone, Maxwell Davies, DeVoto, Del Tredici, Diamond, Eaton, Lehman Engel, Vivian Fine, Joel Feigin, Kenneth Frazelle, Gideon, Harbison,

Imbrie, Earl Kim, Kirchner, Machover, Mambk, Martino, Nancarrow, Newlin, Rzewski, Salzman, Harold Schiffman, Tsontakis, Weisgall and Ellen Taaffe Zwilich. Sessions published four books and numerous essays (collected in a fifth), including articles on theories by Krenek, Schenker and Hindemith. His teaching, academic honours and writings led critics to describe Sessions as an 'academic' composer, a charge he denied but did not escape.

Sessions, Roger

2. Works.

Having been a child prodigy, Sessions felt that he developed unevenly as an adult, the length of his creative life and the pattern of his compositional career paralleled by few others. Remarkably, the bulk of his work was written after 1950, his most productive period being from 60 to 85, at which age he won his second Pulitzer Prize. His reputation rests on nine symphonies, three piano sonatas, four concertos, two quartets and a string quintet, two operas, and four orchestral works with voices. The output is notably lacking in minor or occasional pieces, but though he is considered mainly a symphonic composer, Sessions may eventually be equally regarded for his almost as extensive body of vocal music. Excluding juvenilia, Sessions's 42 pieces can be divided into five creative periods, delineated sometimes by a change of place of residence and often by large, frequently vocal, works. Nothing from the juvenilia and his work with Parker or Bloch is published except a suite version (1928) of the 1923 *The Black Maskers* incidental music. This somewhat expressionistic work, written under Stravinsky's influence, remains, however, the composer's best-known piece.

(i) 1924–35.

The impact on Sessions of living in Europe until 1933 was enormous, but did not result in the production of much music. The only important works from this period are the First Symphony (1926–7), the Piano Sonata (1927–30) and the Violin Concerto (1930–35). His habit of procrastination and slow pace of composition frustrated early supporters such as Copland and Koussevitzky, who gave the première of the First Symphony with the Boston SO in 1927, the only Sessions work performed by him. The tonal Symphony may be described as neo-classical, but his own stylistic traits are also clearly in evidence: long phrases, dense polyphonic accompaniments, dissonance, colourful orchestration, and highly contrapuntal and rhythmically complex textures. The Violin Concerto, which took eight years to complete, marked a turning point, Sessions juxtaposing in it extremes of violence and lyricism. But its technical difficulty, seen by its début performer as insurmountable, gave it an unwarranted reputation as unplayable.

(ii) 1936–47.

Sessions, the internationalist, did not believe in cultivating 'Americanism' in music, a position at odds with that of Copland. His Americanness revealed itself in more subtle ways; for example, despite his multi-lingual abilities, he only set English (including Whitman twice), and the pitch and rhythmic inflections are in accord with American accentuation. Important pieces from

this time include the String Quartet no.1 (1936), Duo for violin and piano (1942), and the Second Symphony (1944–6) and the Second Piano Sonata (1946). The largest and most impressive work of the period is the one-act, 13-scene opera on Brecht's radio play, *The Trial of Lucullus* (1947). Written unusually quickly, for a student production at Berkeley, this effective, dramatic and lyrical opera has to date been produced only four times (besides Berkeley, at Princeton, Northwestern and Juilliard), and has been neither published nor recorded. Copyright problems with the Brecht estate have prevented one of Sessions's greatest works from being more widely disseminated.

(iii) 1948–63.

The Trial of Lucullus paved the way for his magnum opus, *Montezuma*, which he had already begun in the mid-30s and which underlies this entire period. The libretto, by the Sicilian Antonio Borgese, about the conquest of Mexico, was reduced by Sessions from four acts to three after Borgese's death in 1952. But it has still been criticized for an over-elaborate nature: it uses a narrator, alternates prose with rhymed iambic and trochaic couplets, omits many articles and pronouns, inverts normal word order and incorporates Aztec, Spanish and Latin. Sessions felt the story was similar to *The Trial of Lucullus*, illustrating the futility of conquest; as well as being fascinating on an historical level, the action displays rich pageantry and an array of powerful emotions. The musical response shows him at his most passionate, with a large, colourful orchestra dominating the opera. Ostinatos underline scenes of conspiracy and violent death, and exotic percussion instruments lend a Mexican flavour, while the dry, rasping sound of Sprechstimme is used at times as a literal illustration of the words. The two most memorable moments – the meeting of Cortez and Montezuma, and the human sacrifice – are relayed in tableau, the stage picture matched by a lush, vivid music. As an opera composer and in writing for the voice, Sessions was a Verdian rather than a Wagnerian (despite the almost Wagnerian orchestration). He venerated Verdi's music and devoted full semesters to teaching *Falstaff*. Originally produced in German (in Berlin), *Montezuma* was not given its American première until 1976, the New York première following in 1982.

At the beginning of the 1950s, in part inspired by a growing friendship with Schoenberg, Sessions gradually adopted the 12-note method, beginning with the String Quartet no.2 (1950–51) and then the Violin Sonata (1953), in which 12-note organization was unconsciously incorporated. But the large-scale *Idyll of Theocritus* for soprano and orchestra (1954), which uses two refrains and graphic musical climaxes to tell its love story, demonstrates that his approach was not as rigorous as that of its dedicatee, Dallapiccola, or as Schoenberg's. The fact that the music he had already composed for *Montezuma* by that time did not have to be revised shows how little such a change of technique affected his well-formed individual style. Though he continually downplayed its use – never writing about it and remarking, 'the music is God; the 12-tone system is just parish priest' – the new method, nevertheless, seemed to free him compositionally. Productivity increased despite teaching commitments, and the Piano Concerto (1955–6), Third Symphony (1957), String Quintet (1957–8), Fourth Symphony (1958) and Divertimento for orchestra (1959–

60) flowed from his pen in what was for him rapid succession, meeting with success.

(iv) 1963–70.

After *Montezuma* came Sessions's most prolific period. He produced *Psalm 140* for soprano and orchestra (1963), the Fifth Symphony (1964), the Third Piano Sonata (1964–5), the Sixth (1966), Seventh (1966–7) and Eighth (1968) symphonies, and a Rhapsody for Orchestra (1970). The latter three symphonies can be viewed as a trilogy dealing with Sessions's reactions to the Vietnam War.

(v) 1970–81.

Again, a large vocal work delineates a new era in Sessions's music. The last decade of composition was inaugurated by his masterpiece *When Lilacs Last in the Dooryard Bloom'd* (1964–70), dedicated to the memory of Martin Luther King and Robert Kennedy, both assassinated while Sessions was working on the piece. Based on Whitman's poem, the work is scored for three soloists – soprano, contralto and baritone – mixed chorus and orchestra (see fig.2). During this period Sessions also wrote a Double Concerto for violin and cello (1970–71), a Concertino for chamber orchestra (1971–2), Three Choruses on Biblical Texts (1971–2), the Ninth Symphony (1975–8) and the Concerto for Orchestra (1981). The pace of composition slowed. Nevertheless, at the age of 80, Sessions optimistically began work on a third opera, *The Emperor's New Clothes* (to a libretto by Andrew Porter). That this would have been a comedy paralleled *Falstaff*, also a product of an octogenarian.

Long revered by students, musicians and other composers, Sessions has not yet been accepted by the public. This is partly because his music, to quote his friend Casella, was 'born difficult'. Recordings have been slow in coming: not until 1996 were all nine symphonies available, while of the ten vocal works and operas only *Lilacs* is commercially recorded. His lofty personality, New England upbringing and idealism would not allow him to engineer – much less pay for – performances or recordings. Such indifference doubtless hindered his career. Fortunately, he possessed infinite patience, a knowledge of music history, a sense of humour and the self-confidence to wait for larger acceptance. These qualities were repaid in part when in 1988 the Roger Sessions Society, Inc. was formed to promulgate his music. His centennial year celebrations included performances by the New York PO and broadcasts by the BBC. After his death, Andrew Porter wrote of him, 'For music, he embodied what is finest in American thought, character, and genius. In nine symphonies, in concertos, two operas, and many other works, he gave it utterance. He was one of the country's – and the world's – great men' (1985).

Sessions, Roger

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Sestairo [Sestaro, Sestarron], Albertet de.

See [Albertet de Sestaro](#).

Šesták, Zdeněk

(b Citoliby, Bohemia, 10 Dec 1925). Czech composer. On leaving school he entered the Prague Conservatory, where he studied composition with Hlobil and Krejčí (1945–50); concurrently he studied musicology with Hutter at Prague University. In the 1950s he embarked on a career as a composer, and as a scholar specializing in 18th-century Czech music (he has written about the Kopřiva family of musicians and overseen the publication and recording of works by composers from Citoliby). While his first compositions were inspired by 20th-century masterpieces by

composers such as Stravinsky and Honegger, in the 1970s he sought a non-compromising style of expressive chords and clearly defined themes. In his approach he rejected the randomness of improvisation, preferring concise forms and proportional balance, and became convinced of the ample opportunity for creativity within strict formal boundaries. Many of his works have a philosophical dimension.

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(selective list)

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KAREL STEINMETZ

Sestetto

(It.).

See [Sextet](#).

Sestetto Chigiano.

Italian chamber ensemble that developed in 1966 from the Chigi quintet.

Sestina

(It.).

See [Sextolet](#), [sextuplet](#).

Set.

An unordered collection of associated musical elements, usually pitch classes.

1. Sets as representations of musical structures.
2. Historical background of set theory.
3. Synopsis.
4. Meaning.
5. Other types of set.

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JOHN ROEDER

[Set](#)

1. Sets as representations of musical structures.

The concept is based on the representation of music as discrete events characterized by properties such as pitch, duration, timbre and onset time. This representation is consistent with musical notation and with practical descriptions such as 'the tuba's low E' or 'the loud harmonic in bar 6'. In this view, the similarity of events in some of their properties associates them into structures, while dissimilarity distinguishes events within and between those structures. For example, a chord is composed of events that have the same onset time but differ in pitch, and a melodic motif is composed of events that are played consecutively, usually by the same instrument. Chords and motifs are specific instances of more general types

known as 'segments'. Examples of these types are indicated by circles in exx.1 and 2, which present characteristic passages of tonal and atonal music respectively. The central columns of Tables 1 and 2 indicate the shared properties that associate the events in each segment.

Although events may be identical in some respects, they necessarily differ in at least one property. In a set, associated events are represented by distinct values that denote their differences in one specific property. These values are listed within set brackets, {}, to indicate their segmental coherence. There are as many set representations of a given segment as there are properties in which its events differ. For example, various set representations of the segments in exx.1 and 2 are given in the right column of Tables 1 and 2. If two events in a segment are identical in some property that otherwise distinguishes events in the same segment, then both events are denoted in the set by a single element. In segment 1(e), for instance, several distinct events have the same pitch class, E, so in the pitch-class-set representation of the segment, {A,E}, the element E denotes all of them.

Representing an ordered segment as an unordered set of values discloses a fundamental identity that the segment shares with all other segments of events represented by the same values. For example, the segments (a), (b) and (c) in ex.1 are represented by the same sets of pitch classes, despite their many differences; and segments (b) and (e) can be represented by the same sets of onset times and durations, despite their complete difference in pitch.

Set

2. Historical background of set theory.

Although a disregard for order seems antithetical to a temporal art, it is in fact central to many important theories of music. Both the modal classification system, which attributes the same mode to different orderings of the same pitches, and theories of tonal harmony and figured bass, which assert the functional equivalence of different registral orderings of the same pitch classes, can be framed as theories of musical sets. In such theories, the unordered representation of ordered segments supports the recognition of unity among apparently diverse musical structures, and leads to the discovery of processes – such as root progression – that cannot be defined in less abstract representations.

Musical developments of the 20th century, however, stimulated a more explicit development of set theories. Precedents may be found in compositional treatises by Hauer, Hába, Schillinger and others, which recast the harmonic definition of chord inversion as a registral permutation of scale degrees, making it possible to catalogue all possible combinations of notes from any scale, even chromatic or microtonal. (In contrast, Hindemith's classification scheme asserts that the majority of chords cannot be inverted.) Composers such as Messiaen extended the concept of mode to embrace sets of durations and intensities. A crucial contribution was Babbitt's introduction of algebra and number theory to model 12-note rows and operations. The idea that the structural relations central to the 12-note system could form a basis for analysing pitch structures in the pre-serial, atonal music of Schoenberg and his contemporaries was

subsequently developed by Perle and Forte, leading to more rigorous theoretical formulations by Rahn, Morris and Lewin. The theory has influenced the practice of some composers, notably Elliott Carter.

Set

3. Synopsis.

Pitch-class set theory treats the properties and relations of unordered collections of pitch classes. The basic properties of any set are its content and its cardinality, which is the number of elements it contains. A dyad is a set of two pitch classes, a trichord a set of three, and so on through tetrachord, pentachord, hexachord, heptachord and octachord. The set of all 12 pitch classes is called the 'aggregate', and the 'complement' of a pitch class set S is the set of all members of the aggregate that are not members of S.

The simplest content relation of pitch-class sets is expressed by their intersection, a set that contains the pitch classes they have in common. For example, in ex.2 segments (b) and (h) intersect in the trichord {D,G,C}. This intersection creates continuity between successive segments, just as common notes link harmonies in tonal progressions. The greater the cardinality of the intersection, the more alike are the contents of the sets. The closest content relation arises when one set includes all the pitch classes of the other; in this circumstance the smaller set is called a 'subset' of the larger set, which is called the 'superset'. Inclusion relations help account for the similarity of segments that use many but not all of the same pitch classes. For example, segments (j) in ex.2 includes the same trichord, {D,G,C}, that is the intersection of (b) and (h), and segment (e) includes a set, {B,F,E,B_♭,D}, that is also a subset of the concluding segment, (i). Large sets, such as (e), can be understood as unions of smaller sets. In the music of the Second Viennese School, even before their 12-note works, the largest set of all – the aggregate – is formed regularly in this manner. As shown in ex.2, an aggregate results from the union of the first, essentially non-intersecting sets (a), (c), (d) and (g); at the end of the excerpt, the low strings also build up a larger set, creating closure by completing the aggregate at the last chord.

Another property of a pitch-class set is its interval-class content, which tallies how many of each interval class are formed by the set's dyadic subsets. This property makes some sets quite distinctive. Augmented-triad sets, for example, contain only interval class 4, while all other trichords contain at least two different types of interval class. The diatonic-scale set is also distinctive: it contains more instances of interval class 5 than any other heptachord. Equality of interval-class content constitutes another basis, besides inclusion, for relating sets. For example, it accounts for the similarity we attribute to different inversions of C major and F_♭ minor triads, which include no common pitch classes. To quantify the relation of sets that have different interval-class content, various measures of similarity have been proposed. They show, for example, that segment (c) in ex.2 is very similar to the last cello chord, (k), because five out of the six interval classes in the corresponding sets are the same (both sets contain two interval-class 1s, two 5s, and one 6).

Other pitch-class-set relations of compositional and analytical interest arise from considering pitch-class transformations such as transposition and inversion. If pitch classes are represented by numbers, these transformations may be formulated as arithmetic operations that possess an algebraic group structure; another less familiar but formally similar transformation is multiplication by 5 and 7. The transformation of a given pitch-class set S is defined as the set of pitch classes that result from applying that transformation to each of the pitch classes in S . Of course, set transformations can represent the relations of segments that are clear pitch-transpositions or pitch-inversions of each other, such as the cello chords in the second bar of ex.2, but they can also reveal more abstract relations among segments with different registral or temporal orderings. For instance, the trichord $\{B, C, F\}$ that represents the bassoon-clarinet chord (f) is an inversion of the trichord $\{D, G, G\}$ that represents the preceding, identically orchestrated segment (a), even though the segments are not related by pitch inversion. Transformational set relations are reinforced by other relations; for instance, sets that are transpositions or inversions of each other always have the same interval-class content, although the converse is not always true.

Although two sets are equal only if they contain the same pitch classes, two different sets are considered 'equivalent' if one is a transformation of the other. According to the group structure of the mathematical model, each type of transformation – transposition, inversion and multiplication – induces an equivalence relation among sets. Two sets belong to the same transformational equivalence class (or 'set class') if they are equivalent under that type of transformation. For example, since all major triads are transpositionally related, they belong to the same transpositional equivalence class; all minor triads belong to another transpositional class; and the sets $\{C, D, F\}$ and $\{D, E, G\}$ belong to yet another transpositional class. Under transposition and inversion together, however, all major and minor triads belong to the same equivalence class, while the other two sets still belong to another class. Under transposition and inversion together with multiplication by 5, all these sets are equivalent. The formal definitions of set class make it possible to name the type of any set without reference to possibly inappropriate tonal-harmonic descriptions.

One branch of pitch-class-set theory distinguishes set classes by the degree to which their sets are invariant (do not change their content) under transformation. Common-tone theorems relate the interval-class content of a set, and the pairwise sums of its pitch classes, to the cardinality of the intersection of the set with its transpositions and inversions respectively. Some types of set, called 'symmetric', are completely invariant under certain transformations. However, many hexachords, as well as most smaller sets, can be transformed into sets with entirely different pitch classes. A set that can be combined with transformations of itself to form the 12-note aggregate is said to possess the property of 'combinatoriality'.

Many of the connections linking inclusion, complementarity, interval-class content and transformation have been investigated in the literature on set theory. For example, the precise relation of the interval-class contents of complementary sets is expressed by the generalized hexachord theorem. 'Z-equivalence' denotes the relation of sets that have the same interval-

class content but are not related by transposition or inversion. Forte has proposed ways of grouping set classes themselves into larger set complexes and set genera on the basis of abstract inclusion relations, which obtain between two sets if one includes a subset that is transformationally equivalent to the other. From another standpoint, Lewin has shown that inclusion and interval content are specific instances of more general functions of sets, and has proposed an 'injection function' that subsumes these relations as part of a generalized set theory.

Set

4. Meaning.

Pitch-class set theory can be a compositional resource. A knowledge of the properties of a given set type – its interval-class content, symmetry, combinatorial potential, invariance and its subsets and supersets – may suggest specific processes and forms for which the set is well suited. For example, invariance properties such as combinatoriality are especially pertinent to 12-note serial composition and to non-serial textures that consistently feature the aggregate.

On the other hand, much of the theory has been designed to support analysis, especially of the problematic atonal repertory. The set relations remarked above in connection with ex.2 exemplify some of the basic types of analytical observations enabled by the theory: equivalence relations may be brought to bear in demonstrating the motivic unity of a piece that presents various orderings, transpositions and inversions of a few pitch-class sets, and the more abstract similarity and inclusion relations may be cited in demonstrating the coherence of a piece that exhibits a diversity of set classes.

Critiques of pitch-class-set analysis focus on the fundamental identity of sets, on segmentation and on the meaning of the more abstract set relations. In theory, the same set, characterized only by its pitch-class and interval-class content, can represent segments that differ greatly in rhythm, in registration and in the specific ordered intervals that are emphasized. The motivation for such an identification, and its benefits, are most evident in analyses of music that shuns overt repetition of pitch and interval structures. In cases where this abstract representation is appropriate, the analyst must strike a balance between identifying segments purely on the basis of rhythmic and textural cues and minimizing the number of set types across the entire composition; the task is clouded by the difficulty of determining how events associate in the highly variable textures of non-repetitive atonal music. Lastly, as with most abstractions, there is disagreement among scholars about the degree to which equivalence, inclusion and similarity relations are audible or analytically pertinent.

Set

5. Other types of set.

One sign that these difficulties are not insurmountable is the continuing development of new set theories for composition and analysis. For example, set models of the diatonic system as a seven-pitch-class aggregate have revealed the special structural properties of its triadic subsets. An exploration of the properties of the diatonic heptachord with

respect to the 12-note aggregate has stimulated the discovery of similar sets embedded within aggregates with greater and lesser cardinalities. In the domain of rhythm, as well as that of pitch, the work of Babbitt has been seminal. Many of his compositions rhythmicize events in a way that is analogous to 12-note composition: for example, by placing every attack on one of the beats of a 12-beat mensural unit, so that the series of attack time-points in each rhythmic segment constitutes an ordering of all 12 possible beats. This system has fostered a theory of beat-class sets for analysing the content and form of Steve Reich's 'phase-shifting' music; each repeated rhythmic pattern is represented by a set of beats that are attacked in the mensural unit, and the shifting of a pattern with respect to the notated bar is modelled as a temporal transposition of the set. Future directions in set theory may take into account Lewin's model of intervals and transformations, which provides a very general framework for theorizing sets of time-points, durations, pitches and more complex elements.

See also [Analysis](#).

[Set](#)

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Setaccioli, Giacomo

(*b* Corneto Tarquinia, Viterbo, 1868; *d* Siena, 1925). Italian composer. While in his lifetime he enjoyed a high reputation based on his undoubted skills as a teacher, Setaccioli's music, including that of his most productive and successful period of 1910–25, has not remained in the repertory. In addition, much of his output has disappeared, a particularly serious loss being that of the Symphony in A, in which he made a serious attempt at a form unusual for Italian music of the day, dominated, as it was, by the Respighian symphonic poem. After the work's single performance in Rome, Paribeni commented on its remarkable synthesis of post-Brahmsian architecture and Mediterranean lyricism. A tendency to strike a balance between elements which are difficult to reconcile is characteristic of Setaccioli's extant work in general. In the opera *Il martellaccio*, for example, the only one of four to have survived, a gentle expressivity

softens the somewhat rhetorical nature of the libretto. Of the chamber music, the particularly fine Sonata for clarinet and piano shows the clear influence of Impressionism adapted to traditional structures with an intelligent, critical sense.

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ROBERTO COGNAZZO

Setār [saitār, sehtār, setā, setór, sihtār].

Persian word, meaning 'three strings', used in Iran for a lute of the *Tanbūr* family with a small body, a long neck and four metal strings (three until the middle of the 19th century). It is played in classical Iranian music, mostly solo or to accompany singing. Like the *Tār*, which it resembles in the number of frets and the tuning system, it is held in high esteem because of its antiquity (it originated in the 15th century, or even earlier) and because its delicate and intimate tone restricts it to art music. Its manufacture, technique and playing style probably contributed to those of the *tār* at the end of the 18th century.

The pear-shaped body of the *setār* is made of mulberry wood assembled in strips or carved out of a single piece, and the long, narrow neck is provided with 25 to 27 movable frets producing the same intervals as on the *tār*; the strings are most often tuned *c–c'–g–c'*. The vibrating string is 62 to 70 cm long and the body is 25 cm long, 15 cm wide and 15 cm deep. The instrument is delicately made and weighs only 300 to 400 grams. The *setār* is distinguished from numerous other three- and four-string lutes in the region by a technique which uses only the index finger of the right hand in an oscillating motion. This makes for extreme fluidity and a richness of rhythmic and decorative patterns (*mezrāb* or *nākhon*). The Iranian musician [Ahmad Ebadi](#) (1906–93) was a significant exponent of solo *setār* playing; his performances encouraged interest in the instrument among a younger generation of players.

In Baluchistan, the *setār* (also *tanburag*) is a larger instrument with one low string and a double course tuned a 4th higher. It serves solely as a rhythmic drone for the singing of bards (*pahlavān*) or to accompany other instruments, notably the *sorud*.

In Central Asia, the *sato* or *satār* is a large version of the Central Asian *tanbur*. It has three or four metal playing strings, between eight and 12 sympathetic strings and about 16 tied frets. It is held vertically and is usually played with a bow but may occasionally be plucked with a plectrum. The Uzbek *sato* has three drone strings, while the Uighur *satār* has 10–12 sympathetic strings. For discussion of the *tanbur* in Uzbekistan and Tajikistan, see [Tanbūr](#).

The *setār* (*sehtār*, *saitār*) of Kashmir is a long-necked lute of the devotional art-music ensemble *sūf yāna kalām* ('Sufic utterance'; see also [Santur](#)). It is around 100 cm in length, though older players use a smaller version. The resonator is small in proportion and is composite at the back; an upper wooden shoulder-piece narrows to join the neck and with the main wooden part forms a fairly deep ovoid shell with a ridge at the back. A rare use of wood and gourd has been recorded for the shell. Both types suggest original carvel-building. The table is wooden and carries a deep bridge of the type commonly found on the Indian long lutes. The string holder is inferior. The neck carries a rigid nut and 14 bound gut frets, set to the diatonic major scale through two octaves, or with flattened 3rds or 7ths. The older type of *setār* has seven metal strings, of which six are tuned in unison to the tonic and the seventh to the dominant; the first two are a double course for the melody, the others drones. A newer type adds two thinner strings, with pegs further down the neck, tuned like the *cikārī* strings of the Indian *sitār*. The Kashmiri *setār* often has a decorative inlay, and is played with a wire plectrum like that of the Indian *sitār* (see [Sitār](#), [fig. 1c](#)).

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JEAN DURING, ALASTAIR DICK

Seter, Mordecai [Starominsky, Marc]

(*b* Novorossiysk, 26 Feb 1916; *d* Tel-Aviv, 8 Aug 1994). Israeli composer of Russian birth. One of the founding fathers of Jewish-Israeli contemporary music, his *Midnight Vigil* is acclaimed as the finest oratorio in Israeli music, creating a unique style of direct national appeal.

1. Life and works.
2. Periodization and style.
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RONIT SETER

Seter, Mordecai

1. Life and works.

The son of a pharmacist and a music connoisseur, the young Seter studied the piano in Novorossiysk and in Tbilisi, where his family moved prior to their emigration to Palestine in 1926. He continued his piano studies in Tel-Aviv with Jacob Weinberg and Rivka Burstein-Arber and made early attempts at composition while attending the prestigious Herzlia Hebrew Gymnasium. In 1932 he went to Paris for further study with Georges Dandelot (theory) and Lazare Lévy (piano). After two years he entered the Ecole Normale, where he studied composition with Paul Dukas and Nadia Boulanger, his most influential teacher. He also took a few lessons with Stravinsky. Among his first compositions published by Fortin in Paris were the Debussy-influenced piano preludes (1933). In two intensive, formative years with Boulanger he mastered early and contemporary European music, especially Renaissance choral music and French Impressionism, both major influences on his works. In 1937 his work with her ended owing to what he perceived as her blind admiration for Stravinsky and neo-classicism, and he returned to Palestine.

Seter's first encounter with Mizrahi folklore of Palestine (traditions originating in Middle Eastern Jewish communities) occurred in 1938, when Joachim Stutschewsky suggested he look at Sephardi liturgical tunes from Idelsohn's *Thesaurus*. Seter became immersed in this material, naturally suited to the Sephardi-accent of Palestinian Hebrew, and soon regarded it as *cantus firmi* for his works. From 1941 to 1944 he transcribed 144 Mizrahi cantillation tunes (originating in Palestine, Syria, Egypt and Corfu), published later as *Nigunim* ('Chants'). That research, followed in the 1950s by transcriptions of Yemenite tunes, permeated all his major compositions between 1939 and 1968, and arguably even his late style. His 1940 *Sabbath Cantata* (premièred 1941, Engel Prize 1945), his first significant

work, is considered a cornerstone of the Israeli choral repertory. This was followed by other choral works: *Mo'adim* ('Festivals'), *Shirei mo'ed* ('Festive songs') and *Motets*. In these and other works of the 1940s the use of Mizrahi and Yemenite liturgical tunes is clearly perceptible, amalgamated with Renaissance choral writing and the influences of Stravinsky and early 20th-century French music.

In the late 1940s, after a decade of writing choral music, Seter turned his attention to instrumental writing (mostly for strings, which he regarded as most closely associated with the human voice). Despite his change in genre, Mizrahi melos remained central to his work, notably in *Partita* and *Sonata. Ricercar* for strings became one of the most widely known and performed of Seter's instrumental works during the 1960s. As a ballet choreographed by Glen Tetley it has been danced by the world's leading companies.

Seter's association with Sarah Levi-Tanai and her Inbal Dance Theatre in 1957 enhanced his interest in Yemenite folklore. He composed two ballets for the company: *Eshet hayil* [Valiant Woman] (the first version of the *Yemenite Suite*) and the first version of his magnum opus, the 1961 oratorio *Tiqqun hatsot* ('Midnight Vigil'). The later version of this work won the 1962 Premio Italia and the 1965 Israel Prize. It was not until 1957 that he wrote his first full orchestral work, the *Sinfonietta*. This was followed by the *Variations* (Israel PO commission, 1959). Among his notable orchestral works of the 1960s were three additional ballets: two commissioned for Martha Graham, *The Legend of Judith* and *Part Real Part Dream*, and one for the Batsheva Dance Company, *Jephthah's Daughter*. These are written in a freely serial style that emphasizes occasional tonal centres.

Jerusalem and *Hallel* ('Dithyramb'), both choral works of 1966, begin to hint at Seter's enigmatic late style of the 1970s and 80s. This transformation of styles, which is commonly perceived as a drastic change towards an individual, almost autistic set of late works, comprising almost half of Seter's oeuvre, is better understood as an organic, teleological and consistent process, culminating in an exceptionally coherent opus of late chamber and piano works.

Seeing himself as an artist who wrote according to inspiration, Seter refused to accept commissions after the mid 1960s. Unlike his close friends, composers Boskovitch and Partos, and his colleague Tal, he was rarely involved in institutional activities. He taught at the Music Teachers' College (from 1946) and at the Israel Conservatory (from 1951; later the Rubin Academy of Tel-Aviv University), where he became professor in 1972. In 1983 he was awarded the ACUM prize for lifetime achievement. His pupils included the composer Tsvi Avni and the conductor Gary Bertini, who later directed the premières of almost all of his choral and orchestral music. From 1952 until his death in 1994 Seter wrote 29 personal journals in Hebrew, French, English and Russian that note his works, his performances, and various literary and poetic citations from these languages, but contain almost no other personal information. These, as well as his manuscripts and sketches, are held in the National Archive in the Hebrew University of Jerusalem.

[Seter, Mordecai](#)

2. Periodization and style.

Seter's works can be divided into four main periods, which retain a remarkable consistency in their orchestration and exhibit a gradual progression in style. Choral music dominates his first decade as a mature composer (1940–51). His interest in chamber music, which began in the late 1940s, blossomed until 1957, when he finished his first orchestral piece. He continued to expand his orchestral output until 1968; his distinctive late style emerged two years later.

The choral phase of Seter's works begins with the *Sabbath Cantata* (1940), a Renaissance-like polyphonic piece, surprisingly dissimilar to homophonic arrangements ubiquitous at the time in Palestine, based on Idelsohn's Sephardi cantus firmi and occasionally tinted with early Stravinskian rhythms and harmonies. It ended with *Motets* (1939–51), which features early Messiaen-like slow harmonic progressions, effective strettos, chordal sections and ornamental closures.

Perhaps it is no coincidence that Seter's more idiosyncratic style crystallized at a time when he hebraicized his name in 1950. Although his chamber music peaked with *Ricercar*, his idiom became more and more individual until it could no longer be considered representative of the Mediterranean style common to the music of Ben-Haim, Lavry, and early Partos and Boskovitch. *Ricercar*, based on a borrowed Mizrahi tune and two other Mizrahi-like themes (a common approach of many Mediterranean composers at the time), features a clear, organic structure and exquisite polyphonic sections. At once a triple fugue and a series of variations, conforming to its motto from Thomas Mann, 'continuity through change', *Ricercar* was perceived by Seter as a drama of three characters. Indeed, drama as present in classical music, using Renaissance and Baroque forms, became one of the most significant characteristics of Seter's music.

The influences of Bartók and Kodály, whose scores he studied with his friends Partos and Boskovitch, became significant in Seter's chamber period. This well known 'troika', Partos-Boskovitch-Seter, who protested against the Mediterranean style of Lavry and Ben-Haim and supported instead a national Israeli style, enjoyed enduring influence among young Israeli composers of the 1950s and 60s. Bartók's ideology is particularly evident in Seter's 1950s pieces, in which the 'synthesis [between Mizrahi and Western elements] should be performed from within [as a deep, non-ornamental/ oriental process]. ... I consider forms as instrumental variation and toccata, motet, cantata, chaconne, and passacaglia – as optimal for this synthesis: these forms are independent of [Western] harmony, and exist in either Mizrahi [Eastern] or Western musics. ... The Motets of the Thirteenth and Fourteenth centuries are not far from the oriental concept of music, neither form the modern concept' (M. Seter, 1960). The *Variations* for orchestra (1959) make up a drama of the individual searching for his identity through various experiences; the formal consequence being the emergence of the theme through the gradual unveiling of its inherent potentialities until it achieves its final form.

From the late 1950s, as he embraced orchestral writing, Seter's treatment of pitch gradually changed. Along with liturgical melodies, he worked predominantly with predetermined rows and modes of his own. *The Legend*

of *Judith* and other ballets of the early 1960s evolve from a row; *Jerusalem* and *Hallel* (both 1966) share the same five-pentachord mode as the basis of pitch content; even the earlier *Midnight Vigil* (1961), incorporating Yemenite and other Mizrahi themes, is based on a unifying mode of alternating minor and augmented 2nds. This work '... a monodrama building up, taking place and being presented within its sole character – a [Jewish] worshipper conducting his personal midnight vigil in an empty synagogue' (W. Elias). The worshipper's visions – the longings for the Holy Land in the Diaspora, the majestic High Priest of the Temple, God's promise to the Holy Land to Israelites in Jacob's Dream, the redemption in the Hallelujah – are the central scenes of the oratorio, which ends with a spoken canon of the morning prayer by the congregation, bringing the worshipper back to reality. Its textures vary from monophony to complex polyphony.

Seter's late style is also tied to a change in genre. Having reached the peak of his national and international fame, he turned to chamber music in the 1970s, and mostly to piano music in the 1980s. Characterized by introversion, bitterness, and personal and national disappointment, this period of Seter's life may have been a reaction to the avant garde and its negative effect on audiences. He turned away from commissions and honours and for more than five years in the mid-1980s, even refrained from submitting scores for publication. Written in a conservative style, his late works do not place emphasis on sound, rhythm, new textures or innovative orchestration. Partly influenced by Schoenberg's serial music and Messiaen's approach to modes and slow tempos, Seter employed modes and rows that are consistently diatonic; he almost never used any transpositions, thus enhancing Seterian harmonic functionality in pieces that might have seemed atonal. His 33 diatonic modes, serving as core pitch material for 35 of his 46 late works, each comprise an aggregate ranging between 12–25 notes. All are made up of minor, major, augmented and doubly-augmented 2nds, such as the mode of the *Quartetto Sinfonico* (String Quartet no. 2; [ex.1](#)), and typically contain more minor and augmented 2nds than major and doubly-augmented ones. The most significant technique in the *Quartetto*, as in most of Seter's other late works, is the simultaneous unfolding of the mode and its inversion in the climactic middle movement. The first movement is based on a repetition of a row derived from this mode, or, as he would describe it, is a set of variations on a theme.



[Seter, Mordecai](#)

3. Reception.

Seter was always deeply admired, especially by Israeli composers. Although his public fame dropped considerably after the 1960s, due to his

introverted, enigmatic late style, his acclaim among musicians never faded. Indeed, his stature has assumed mythical proportions over the years. Uniquely among his generation, he developed as a composer in Palestine; his peers emigrated there in the 1930s as mature composers. His innate grasp of Hebrew bestowed upon his choral music a more natural sound than was achieved by many of his contemporaries. His legendary appeal also emerged from his humble, introverted and austere, yet forceful and magnetic personality; his consistent avoidance of institutionalized honours; and his profound knowledge of Western music, literature, art and history. His special status was confirmed in the Israel PO's Millennium Festival programme, which included Beethoven's Ninth, Bach's B minor Mass and Seter's *Midnight Vigil*.

Seter, Mordecai

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- [39a] Tiqqun hatsot [Midnight Vigil], rhapsody on Yemenite themes, 1957–8
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- [42a] Variations, chbr orch, 1959–60, rev. 1967
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- 50 Saperi (Yemenite Song), youth chbr orch, 1968
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vocal

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Seter, Mordecai

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Set-piece.

A term sometimes used in 18th- and 19th-century Anglo-American sacred music to denote a through-composed setting of a metrical text.

In use in England from the beginning of the 18th century, the term began to appear in American tune books as early as 1795, when both Thomas Atwill's *New York Collection* (Lansingburgh) and Daniel Read's *The Columbian Harmonist*, iii (New Haven), mentioned 'anthems and set-pieces' in their titles. The distinction observed by Atwill and Read, and continued by Andrew Law, Lowell Mason, and some other American compilers as well, is that anthems are settings of scriptural prose, set-pieces of metrical poetry. Further south and somewhat later the term was applied to short, non-strophic compositions. The 'set-pieces' in John McCurry's *Social Harp* (Philadelphia, 1859) do not match their New England counterparts in length, but they do maintain the specific text–music relationship which is implicit in the Anglo-American set-piece and missing from strophic hymnody.

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RICHARD CRAWFORD

Setti (de Castro Lima), Kilza

(b São Paulo, 26 Jan 1932). Brazilian ethnomusicologist, composer and pianist. She graduated as a pianist in 1953 from the Conservatório Dramático e Musical, São Paulo, where she also studied composition with Camargo Guarnieri. She undertook private studies in ethnomusicology and anthropology, and in 1970 a Gulbenkian Foundation grant enabled her to continue her ethnomusicological research in Portugal, with the cooperation of Michel Giacometti and Fernando Lopes Graça. She subsequently

obtained her doctorate in social anthropology from São Paulo University with a dissertation (published in 1985) on the music and culture of the Brazilian Caiçara fishermen; she has also conducted research into the music of the Mbyá-Guarani and Krahô Indians of Brazil. She taught folklore and ethnomusicology at the Santa Marcellina music faculty, Perdizes, 1975–7, and postgraduate courses in musical anthropology at São Paulo University in 1985 and ethnomusicology at Bahia University, Salvador, in 1991. As a researcher, she has given conferences and published articles in Brazil and abroad. She is a member of the International Council for Traditional Music and of the Sociedade Brasileira de Musicologia. Setti's compositional output reflects a preference for choral music, songs and chamber works, some of which were published by Novas Metas and Ricordi Brasileira (both in São Paulo). She has developed a free and individual musical style, having presented works at the Brazilian Contemporary Music Biennial (Rio de Janeiro). She has won several composition prizes, among them the Rádio MEC awards in 1961 and 1962; her *Canoa em dois tempos* for chorus was commended by the musical institute of the Fundação Nacional de Arte in 1982. A catalogue of her works was published in Brasília in 1976.

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Inst: Folgança, suite, chbr orch; Suite, fl, cl, str; 2 momentos, fl, 1972, fl, pf, 1975; Rito e jogo, perc ens, 1978; Conversainvento, bn, pf, 1991

Pf: Toada, 1955; 8 variações, 1958; Série, 1960; 2 peças, 1972; Multisarabanda, 1987

Choral: 2 corais mistos: Obialá korô, lemanjá otô, unacc. choir, 1958; Balada do rei das sereias (cant., M. Bandeira), unacc. choir, 1959; Lenda do Céu (cant., M. de Andrade), choir, perc, 1962; Canoa em dois tempos, c1982; Missa caiçara, choir, vn, va caipara, perc, 1990

Vocal: 4 canções, 1v, str qt, 1958; A estrela (Bandeira), 1v, pf, 1961; Trova de muito amor (H. Hilst), 1v, pf; Ore ru ñamandu ete tenondeguá, 1v, fl, pf, perc, 1993; Hôkrépoi, 1v, pf, fl, bn, db, perc, 1995

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IRATI ANTONIO

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Festival held in [Palermo](#) between 1960 and 1963, and in 1965 and 1968.

Setting (i).

See [Text-setting](#).

Setting (ii).

A type of arrangement involving only a melody, not the accompanying parts in the original, if any; in some repertoires, such as folksong arrangements, the two terms are often used interchangeably. Vocal settings typically adopt the same text as the original, unless *contrafactum* is also involved. Changes to the melody are relatively few, although an introduction or interludes may be added.

Early polyphonic treatment of chant might be classed as setting but is generally considered organum or discant. The earliest large repertory of settings in the modern sense is found in 15th-century hymns, the Magnificat repertory and mass movements, by Du Fay and others, that [Paraphrase](#) a chant melody in the top voice and accompany it with simple harmonization in the other parts (see [Borrowing](#), ex.5). [Cantus firmus](#) treatment can be considered a setting as long as the melody remains clear and retains its text if sung, as in the German Renaissance Tenorlied; the use of a cantus firmus in a motet or mass is clearly a different procedure, in which the borrowed tune serves as a foundation and is not the featured melody. Settings of chorales, psalm melodies and hymn tunes are frequent from the 16th century on, including harmonizations in four parts with the melody in the upper voice or tenor, cantus-firmus settings, and settings for organ or other instruments with imitative or figurative accompaniment or with an embellished presentation of the melody over relatively simple accompaniment (see [Chorale settings](#) and [Chorale prelude](#)). The multiple settings of the Passion chorale 'O Haupt voll Blut und Wunden' in Bach's *St Matthew Passion* illustrate the variety of harmonic progressions that can accompany a single modal tune. By the late 18th century, settings of existing tunes tended to present the melody relatively unaltered over a simple or figured accompaniment, as in Haydn and Beethoven's folksong settings, or in harmonizations for choral performance. This has remained the pattern for vocal settings and for most instrumental settings. Folksongs, chorales and hymns, popular songs, national anthems, Christmas songs and black American spirituals are among the types of melody most frequently treated in settings.

See also [Text-setting](#).

For bibliography see [Borrowing](#).

J. PETER BURKHOLDER

Ševčík Quartet.

Czech string ensemble formed in Prague in 1901 by former members of Otakar Ševčík's violin class – Bohuslav Lhotský, Karel Procházka and Karel Moravec – and the cellist Bedřich Váška, a pupil of Wihan and Becker. At first they worked in Poland, calling themselves the Czech Quartet of the Warsaw Philharmonic; but when they returned to Prague in 1904 to become full-time quartettists, Ševčík gave them permission to use

his name. Later they were known as the Ševčík-Lhotský Quartet. They toured widely, first visiting London in 1907, and soon became as celebrated as their seniors in the Bohemian Quartet – with whom they sometimes played octets. In 1912 Váška emigrated to the USA, and the cello chair was filled successively by Ladislav Zelenka, Antonín Fingerland and František Pour. The sudden death of Lhotský in 1930 brought the ensemble's disbandment but Moravec continued to play and record as a soloist. He and the other two survivors also became influential teachers. The Ševčík-Lhotský Quartet made outstanding recordings which represented a distinct improvement on those of the Bohemian Quartet, although they complained that they often had to play faster in the studio than they would have done in the concert hall. Most of their records have been reissued on compact disc.

TULLY POTTER

Seventeenth.

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

Seventh

(Fr. *septième*; Ger. *Septime*; It. *settima*).

The [Interval](#) between any two notes that are six diatonic scale degrees apart (e.g. $c-b$, $d-c'$, $f-e$; $g-f$); the complement of the 2nd, that is, the interval produced when the 2nd is inverted at the octave. An octave less a diatonic semitone is called a major 7th, and an octave less a whole tone is called a minor 7th. A minor 7th from which a chromatic semitone has been subtracted is called a 'diminished 7th' (e.g. $d-b$; $e-d'$); a major 7th that has been increased by a chromatic semitone is called an 'augmented 7th' (e.g. $c-b$; $d-c'$, $g-f$). The so-called [Harmonic seventh](#), the interval between the 4th and 7th harmonic partials, is slightly smaller than a minor 7th.

See also [Diminished seventh chord](#) and [Dominant seventh chord](#).

WILLIAM DRABKIN

Seventh chord.

A four-note chord consisting of a bass note with a 3rd, 5th and 7th above it. In thoroughbass it is usually indicated by the figure 7. A 7th chord may be inverted, so any one of its notes may become the bass; the normal thoroughbass notations for these inversions are: 6-5 (3rd in the bass), 4-3 (5th in the bass), 4-2 or simply 2 (7th in the bass).

See also [Diminished seventh chord](#), [Dominant seventh chord](#) and [Inversion](#).

Sévérac, (Marie Joseph Alexandre) Déodat de, Baron de Sévérac, Baron de Beauville

(*b* Saint-Félix-Caraman [now Saint-Félix-Lauragais], Haute-Garonne, 20 July 1872; *d* Céret, Pyrénées-Orientales, 24 March 1921). French composer. Born into a family able to trace its descent back to the 11th century, he learnt the rudiments of music from his father, Gilbert de Sévérac, a talented painter, before being entrusted to the organist of Saint-Félix, Louis Amiel. On graduating in 1890 from the Dominican-run college at Sorèze where he had studied the piano, the organ and the oboe, he enrolled, on his father's insistence, at Toulouse University to study law. Three years later, his father relented and he transferred to the Conservatory. In 1896 Sévérac left Toulouse for the Schola Cantorum in Paris. He remained there until 1907, studying the organ with Pirro and Guilmant, choral conducting with Bordes, and counterpoint and composition with Magnard and d'Indy. He formed friendships there with Albéniz who gave him advice on his piano-playing and with fellow composition students including the pianist Blanche Selva (who was to write the first book about him), Canteloube, Labey, Roussel and Sérieyx. Outside the Schola his circle included not just the composers Dukas, Fauré, Ravel, Schmitt and Delage, but also poets (Léon-Paul Fargue and Jean Moréas), painters and sculptors (Redon, Picasso and Gris) and critics (Calvocoressi and Lalo). He also frequented several salons, including that of the Princesse de Polignac.

Sévérac composed prolifically while a student: as well as beginning work on his opera *Le cœur du moulin* in 1903, he produced an organ suite, two substantial sets of piano pieces – *Le chant de la terre* (1899–1900) and *En Languedoc* (1903–4) – numerous *mélodies* and the choral-orchestral work *Nymphes au crépuscule* (1901–2), in addition to two collections, one of old French songs for Yvette Guilbert and two of 18th-century songs. His composition did not prevent him from contributing to newspapers and journals, both national and *toulousain*. His studies at the Schola culminated in 1907 with the defence of his thesis, *La centralisation et les petites chapelles musicales*. In it, he pleaded for the decentralization of French music, which, he argued, in order to rid itself of Germanic influence, should seek inspiration from the diverse resources of the regional folk traditions. For Sévérac this meant drawing on the culture of the Mediterranean region. He therefore abandoned the capital and returned to the village of his birth, where he was elected to the municipal council (1900–19) and founded a brass band called La Lyre du Vent d'Autan. Some of his best-known piano pieces date from these first years back at Saint-Félix: they include *Stances à Madame de Pompadour* (1907), *Baigneuses au soleil* (1908) and 'Les Fêtes', one of the five 'pièces pittoresques' of *Cerdaña* (1908–11). Early in

1910 Sévérac moved to Céret, the Roussillon village where he was to serve as organist of the church of St Pierre until his death. There he immersed himself in a three-act *tragédie lyrique*, *Héliogabale*, which received its first performance in 1910 before an audience of over 13,000 in the arena at Béziers. A concert version was given at the Salle Gaveau in Paris the following year. In this work, the first of a number written for open-air performance (including *Lo cant del Vallespir*, 1911, *Mugueto*, 1911 and *La fille de la terre*, 1913) Sévérac combined the standard symphony orchestra with instruments of the traditional Catalan *cobla* such as the *flabiol*, *tiple* and *tenora*. Also in 1911 he began the two collections of piano pieces entitled *En vacances*, and completed *Navarra*, a work left unfinished by his late friend Albéniz.

During World War I, Sévérac was posted successively to Carcassonne, Perpignan, St Pons and Prades: he composed nothing during these years, apart from a few brief occasional pieces, such as military marches and patriotic songs. After demobilization in January 1919, he finished his *Naïades et le faune indiscret* for piano (begun in 1908), composed two pieces for piano and violin, (*Minyoneta* and *Souvenirs de Céret*) and published his last major piano work, *Sous les lauriers roses* (1919). But other scores set aside before the war were never completed. Among the many which remained unfinished at his death were an oratorio *Méditerranée*, and an opera on Emile Pouillon's novel *Les antibel*, a project on which he had been working since 1907 and one he valued particularly highly. In 1920, the year before his death, he was made Chevalier of the Légion d'Honneur.

Sévérac ranks among the most significant French musicians of the generation of Debussy, Dukas, Fauré and Ravel. His reputation undoubtedly suffered with his voluntary retreat to the Mediterranean. During his time in Paris his music had featured regularly on the programmes of the Société Nationale (and later also the Libre Esthétique in Brussels), while works such as *En Languedoc* and *Nymphes au crépuscule* had elicited praise from Debussy. His deliberate decision to leave Paris for good in 1907 led some to dismiss him as a provincial musician, hence a composer of the 'second rank'. Still his estrangement from Parisian musical life is probably not the only reason behind his comparative neglect: his piano music, for example, perhaps the most representative portion of his oeuvre, may not pose conventional virtuosic challenges, but is nonetheless exacting in its demands for subtlety, lightness of touch and meticulous pedalling. While his music, in its general modal flavour and cultivated assimilation of folk tradition, bears traces of the influence of the Schola Cantorum, and Bordes in particular, Sévérac remains a highly individual composer whose works, though humanized by colourful images of people and landscapes, are at the same time characterized by a certain nostalgia and melancholy. Even his few humorous works, such as the piano piece *Pippermint-Get* (1907) and the operetta *Le roi Pinard* (1919) seem to mask in self-effacement an underlying sense of tragedy.

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for fuller list see Guillot (1993)

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Mugueto (incid music, 3, M. Navarre), Rabastens, Tarn, 13 Aug 1911, unpubd

Hélène de Sparte (incid music, E. Verhaeren), Paris, Châtelet, 4 May 1912, unpubd

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Le roi Pinard (opérette, Séverac and A. Bausil, after L. Lointier: *La princesse d'Okifari*), 1919, unpubd

vocal

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instrumental

Orch: 2 Sym. Poems: L'automne, L'hiver (Séverac), v, orch, 1900; Nymphes au crépuscule, orch, offstage female chorus, 1901–2, unpubd; Didon et Enée, sym. suite, 1903; Triptyque, 1903–4 [after poem by L. Le Cardonnel]; Les grenouilles qui demandent un roi, sym. poem, 1909–21

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PIERRE GUILLOT

Severi, Francesco

(*b* Perugia, late 16th century; *d* Rome, 25 Dec 1630). Italian composer and singer. He joined the papal choir as a soprano castrato on 31 December 1613 and remained there for the rest of his life. In the preface to his *Salmi passaggiati* he said that his teacher was Ottavio Catalani, and it is clear from the dedication that he was also in the service of Cardinal Scipione Borghese.

Salmi passaggiati, Severi's first and most important publication, is one of the most valuable documents for the performance of early 17th-century vocal music, and shows that he was a leading exponent of the florid style of

ornamentation favoured in Rome at the time. It contains verset settings, mostly for solo voice and organ, of eight vesper psalms, the *Magnificat* and the *Miserere*. The voice part consists of elaborate divisions on *falsobordone*, which in the *Miserere* was composed by Fabrizio Dentice and in the other items is based on the psalm tones. Detailed instructions on performance are found in Severi's preface, which says that such embellishments were normally improvised and that his psalms are typical of the Roman style, which was cultivated especially by the castratos of the papal choir and is echoed in the toccatas of Frescobaldi. Severi's *Arie* (now lost) was one of the largest collections of secular songs of the period. It included solo madrigals, sonnets, strophic arias and strophic variations, canzonettas, six duets and a three-voice dialogue. The pieces printed by Chilesotti are not particularly distinguished.

WORKS

Salmi passaggiati ... sopra i falsi bordoni di tutti i tuoni ecclesiastici ... con alcuni versi di Miserere sopra il falso bordone del Dentice (Rome, 1615), ed. in RRMBE, xxxviii (1981); Sicut erat from Nisi Dominus ed. in Mw, xxxi, 57

Ecce Maria, motet, 2vv, bc, 1621³

O di raggi, aria, 1v, bc, 1622¹¹

Arie, 1–3vv, chit/hpd, con alcune arie con l'alfabeto per la chitarra alla Spagnola, bk 1, op.2 (Rome, 1626), lost; 10 canzonettas ed. in Chilesotti, 851–9

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COLIN TIMMS

Séverin [Severijn], André [Andries, Andry]

(*b* Maastricht, c1605; *d* Liège, 2 May 1673). Dutch organ builder. He became a citizen of Liège on 16 January 1629, as a member of the merchants' guild; his tomb in St Jacques, Liège, bears an epitaph. Séverin was probably a pupil of the younger Florent (Floris) Hocquet, who worked frequently at Maastricht and Liège during the first decades of the 17th century. On 18 November 1626 the Liège inventor Jean Gallé pledged himself to instruct Séverin in 'la façon de faire orgues positives, régales, espinettes et clavis, lesquelles par son invention se pourront haulser et

abaisser, s'accordantes à tous tons avec une harmonie meilleure qu'à l'ordinaire, pouvant commencer Ut par tout l'octave'. This contract obviously does not refer to the building of organs in general, but to the use of a transposing keyboard. It is not known if Séverin applied this invention.

Séverin was by far the most important 17th-century organ builder in the Meuse valley from Huy to Venlo. His work was concentrated in Liège, with its many churches. Séverin's activities in Tongres and Maastricht were also important. His main work was at St Denis, Liège (1638; repairs); Onze Lieve Vrouwebasiliek, Tongeren (1639–44; repairs); Notre Dame, Huy (1640–53; repairs or a new organ); St Pierre, Liège (1648; repairs); Onze Lieve Vrouwekerk, Maastricht (1652; still extant in altered condition); St Jansspitaal, Tongeren (1653; new organ); St Martinuskerk, Venlo (1660; new organ).

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MAARTEN ALBERT VENTE

Severino, Giulio

(*b* Naples; *d* before 1602). Italian lutenist and composer. He was a sufficiently well-known player to be mentioned, together with his father Vincencello and his brother Pompeo, by Cerreto in 1601 as being among the 'outstanding lute players of the city of Naples now no longer alive'. His works are included in Pietro Vinci's *Madrigali libro primo* (Venice, 1561; ed. MRS, v, 1985) and also in two collections (1568¹² and 1599¹⁸). One *canzone francese* and an intabulated madrigal are in a 16th-century manuscript lute tablature (in *D-Bsb*).

Cerreto also mentioned that Gioan Antonio Severino was a living lute composer; he was certainly a relative. All the musicians in this family were known by the name 'della Viola' and by the name of their place of origin, 'napolitano'.

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PIER PAOLO SCATTOLIN

Severus of Antioch

(*b* Sozopolis, Pisidia, c465; *d* Xoïs, Egypt, 8 Feb 538). Greek hymnographer and theologian. He studied law and philosophy in Alexandria and Berytus and in 488 was baptized in Libya. He became a monk and is thought to have founded a monophysite monastery near Maiuma in Palestine. Because of the persecution of Palestinian monophysite monks, Severus went to Constantinople in 508, where he opposed the teachings of the Council of Chalcedon and succeeded in gaining the support of Emperor Anastasius I for the monophysite cause. In 512 he became Patriarch of Antioch, but with the suppression of monophysitism following Anastasius's death in 518 he was removed from office and went into exile in Egypt. In 535 Severus returned to Constantinople, but he was excommunicated in 536 and again fled to Egypt where he later died.

One of Severus's intentions after he had taken up office was to create a magnificent rite (according to his biographer, Joannes bar-Aphthonia). Realizing that the people of Antioch loved both sacred and secular music, he composed many hymns and employed ecclesiastical singers to attract more people to church services. He was a prolific writer, whose surviving works have mostly come down in Syriac translation, among them the hymnal *GB-Lbl* Add.17134 entitled *Ma'niāthā d'qadisha ogtānā Seoira patriarka d-Antiokia* (*Ma'niāthā* of holy and blessed Severus, patriarch of Antioch'). This manuscript represents the oldest version of the hymnal and was probably copied at the end of the 7th century; it is based on James of Edessa's revised Greek edition of 675, which probably came very close to Severus's original text, even though James was revising Paul of Edessa's early 7th-century Syriac translations with their various reworkings and interpolations. (The original Greek title is not known: *ma'nithā*, singular of *ma'niāthā*, is usually translated *antiphōna* but may originally have been *hypēchēsis*, i.e. 'echo' or 'response'.)

GB-Lbl Add.17134 contains 295 hymns, most of them by Severus himself, but texts by Joannes bar-Aphthonia and Joannes Psaltes are also included. A number of the hymns provide information about the modes of the melodies to which they would have been sung. Many manuscripts of later date that are based on James's edition diverge widely from each other in the arrangement of the hymns; some are ordered according to the *Oktōēchos*, and consequently the collection came to be known, incorrectly, as the 'Oktōēchos' (*I-Rvat* syr.94, an early 11th-century copy of *GB-Lbl* Add.17134, was described by Assemanus as 'Octoechus sive Cantus tonis octo expressi', although only the second part is so ordered). Severus's hymnal, however, followed the liturgical calendar of Antioch, in which the Church year begins at Christmas; the first hymns in the collection,

therefore, are those for feasts from Christmas to Pentecost, followed by the feasts of the Holy Innocents, the Theotokos (Mother of God), John the Baptist, Stephen the Protomartyr, the Apostles etc. The collection also contains communion hymns and – perhaps unusually – songs for the Brumalia (the Roman festival of the winter solstice) and for the theatre.

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GERDA WOLFRAM

Sevillana.

A flamenco-style song and dance of Andalusian origin; see [Flamenco](#), Table 1, and [Spain](#), §II, 4.

Seville

(Sp. Sevilla).

City in Spain. Called Hispalis in antiquity, by Strabo's epoch (63 bce – 23 ce) Seville was regarded as the 'most famous' city of southern Spain. Both the emperors Trajan and Hadrian were born at Italica, 8 km north-west; the latter was responsible for building an amphitheatre larger than any outside Italy. [Isidore of Seville](#) (c559–636), brother of Leander and in about 599 his successor as Archbishop of Seville, ranks as the most learned polymath of Gothic Spain. In his *Etymologies* he gave more definitions of music than any previous Latin author and also a fuller list of instruments. Ornithoparchus, whose *Musicae activae micrologus* was translated by John Dowland (London, 1609), harked back to Isidore for his musical dicta.

In the Muslim epoch (712–1248) Seville became the centre of instrument making for north Africa as well as southern Spain. The Sevillian Al Shaqandī (d 1231) specified 20 different types of instrument made at Seville. After the reconquest, the city became the first to draw up elaborate

ordenanzas regulating instrument manufacture (one set was published in 1502 and others appeared frequently thereafter).

With the retaking of Seville from the Moors and the intermittent residence there of both Fernando III and his son Alfonso X (1221–84, who died at Seville), *juglares* and *trovadores* poured into the city. An immense Gothic cathedral was built in the 15th century on the site of the city's chief mosque. Its musical establishment included many of the finest musicians in Spain, and most cathedrals of Spanish America looked to it as a model. Among its *maestros de capilla* were Pedro de Escobar, Francisco Guerrero and Alonso Lobo. Cristóbal de Morales was a native of Seville. Others active there before 1600 included Francisco de la Torre and Francisco de Peñalosa. Francisco Correa de Arauxo was organist at the collegiate church of S Salvador from 1599 to 1636.

Three of the chief Renaissance music imprints were issued by Martín de Montedoca of Seville in the years 1554, 1555 and 1556: Fuenllana's *Orphénica lyra*, Guerrero's *Sacrae cantiones* (partbooks at *US-NYhsa*) and Vásquez's *Agenda defunctorum* (*E-Bc*). The latter's *Recopilación de sonetos y villancicos* (MME, iv, 1946) was published at Seville by Juan Gutiérrez in 1560. None of these bibliographical treasures survives in any Sevillian archive or library; the riches of the Colombina Library, once an almost complete collection of every music publication in Europe, were systematically rifled during the second half of the 19th century. The music surviving at the cathedral is less than a tenth of the wealth owned by the cathedral before the concordat of 1852. As a result of these losses, even the works of such significant *maestros de capilla* as Ripa and Eslava (1832–47) are better represented in distant South American archives (Lima, Archivo Arzobispal; Santiago Cathedral) than at Seville.

During the 19th century, the cathedral remained the site of serious musical endeavour, even when subservient to Italian romantic innovations. Visits to Seville by Liszt and Gottschalk, in particular, inspired the founding of local societies such as the Liceo Artístico y Literario (1838), the Sociedad Filarmónica (1845) and the Sociedad de Conciertos (1871) to promote concerts by visiting musical celebrities. The Sociedad de Conciertos were patrons of an 80-member orchestra which, under the direction of Manuel Cresj, was the first ensemble to bring Beethoven symphonies to Seville.

Nonetheless, Italian opera dominated musical entertainment after 1845. The Anfiteatro was opened in 1846 with Verdi's *Ernani* and the luxurious Teatro de S Fernando (cap. 3000, designed by French architects) was inaugurated on 21 December 1847 with *I lombardi*. Singers such as Tamberlik, Tetrizzini and Tito Schipa were engaged until World War I. The Conservatorio de Música, founded in 1882 in Calle Imperial, was modelled on the Milan Conservatory as late as 1922, with Luis Mariani as director.

In 1922 Falla created the chamber orchestra, Bética, under the patronage of the Sociedad Sevillana de Conciertos. He was helped by the cathedral maestro de capilla Eduardo Torres, a prolific composer himself and a vigorous defender of new music in *El noticiario Sevillano*. The pre-eminent composer Joaquín Turina (1882–1949) was another to break from the operatic niche. He began his orchestral oeuvre with *La procesión del Rocio* (1913), a symphonic poem set in Seville, followed by the equally successful

Sinfonía sevillana (1920), the only symphony by a native Spaniard of his era. Although he always lived outside Seville, nearly all Turina's successful works portray the scenes of this most Spanish of cities, for example *Sevilla* (1909), *Rincones sevillanos* (1911) and the seven-movement *Canto a Sevilla* (completed 1925).

During the Franco epoch Seville further consolidated its position as a leading tourist centre; flamenco alternated with international concert attractions to lure festival crowds to the city from spring to autumn. A tourist-aimed opera season, featuring Plácido Domingo, opened in 1992 with *Carmen* at the Teatro de la Maestranza (opened the previous year). The programme, which scheduled *Otello* and *Un ballo in maschera*, also included one Spanish work, *El gato montés* by Penella. The theatre was host to more opera seasons in the 1990s, including one in 1996 with Vjekoslav Sutej conducting the Real Orquesta Sinfónica de Sevilla, and one in 1998–9 in which Domingo returned to the city in *Le Cid*. Although opera no longer occupies its former position of importance at Seville, the name of the city lives on in such works as *Le nozze di Figaro*, *Don Giovanni*, *Fidelio*, *Il barbiere di Siviglia* and *Carmen*.

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ROBERT STEVENSON

Sex, sexuality.

The present article considers the ways in which sex and sexuality, as fundamental categories of human experience, filter into the composition of music and its understanding. 'Sex' sustains several meanings that can bear upon music, as well as referring to the physiological and biological characteristics that distinguish categories of beings and genital union or other erogenous activity. In casual parlance, 'sex' is often used to denote the larger category within which fit culturally perceived differences between men and women; in modern scholarly discourse the discussion of these issues is normally subsumed within consideration of gender (see [Gender](#); see also [Feminism](#) and [Gay and lesbian music](#)).

Taking cognizance of the various meanings of the term, 'sexuality' (best understood as a phenomenon of relatively recent origin rather than as a fixed, transhistorical essence) refers to a cultural production that configures the relationship between sexual practice and identity; it thus not only contributes to a personal, interior sense of self, it also serves as a nexus for relations of power. From ancient times to the present, texts that treat sexual difference and sexual union have been set to music; more recently, instrumental and balletic works have also sought to represent aspects of sexual behaviour. Inquiries into notions of sex and sexuality have profitably informed a wide range of musical scholarship, including biographical studies of composers, performers and other actors in the musical realm, investigations into the institutions that have fostered the production of music and explorations of the signification and structure of musical works themselves.

Human beings, of course, have always taken part in sexual activity, but the nature of sexual activity has not always remained the same. Steeped in the ubiquitous sexual content of popular music, and conditioned by apparently transparent representations of sexual desire in the canonic classical repertory (the love duet from *Tristan und Isolde*, the opening bars of *Der Rosenkavalier*), modern listeners can readily misconstrue convergences of sex and music from earlier eras. While the definition of 'sex' as the sum of physiological and biological characteristics that distinguish categories of being might appear to imply a relentless dimorphism, at different times and in different cultures it has been more flexibly configured. Both 'one-sex' and 'third-sex' formations have affected musical composition and comprehension. The 'one-sex model' of sexual difference that reigned within the prevalent Galenic medical tradition lies behind the poetic conceit of orgasmic 'death' commonly encountered in the Renaissance madrigal (Arcadelt's *Il bianco e dolce cigno* and Marenzio's *Tirsi morir volea* both famously deploy it). This tradition viewed women as imperfect versions of men and construed their genital organs accordingly. Women's genital functions also mimicked men's: if men released 'spirit' during sex in order to conceive, so too did women; if orgasm was necessary for men, then so too was it for women. (Death also brought about a release of 'spirit', which accounts for its popularity as a metaphorical substitute for terms for orgasm.) That metaphors of 'dying' drew upon a widely shared cultural understanding of the necessity for mutual release in sex suggests then that attempts to interpret the nature of the musical settings of these metaphors

should focus on relationships of contiguity rather than of difference. Various 'third-sex' categories have contributed to musical understanding, with castratos perhaps the most famous and visible of them. But other 'third-sex' classifications have also entered more indirectly into the reception of music: 19th-century writers who described Chopin's person, playing and music by evoking such otherworldly beings as fairies, sylphs and angels deployed metaphors that implicitly (and sometimes explicitly) framed Chopin within the 'third-sex' categories of androgyne, hermaphrodite or sodomite.

'Sexuality' also has a history; the claim that the concept emerged relatively recently hinges on a distinction between behaviour and identity. There is a difference between committing a sexual act of some type and being a homosexual, a heterosexual or a transsexual. According to this view, while Gombert and Britten may, four centuries apart, have shared an erotic interest in boys, the meanings of their sexual activities will have differed sharply, both for their senses of self and for the music they composed. To invoke sexuality is to call upon a nexus of institutions, desires and acts that together endow an identity. Before this governing concept took shape, these institutions, desires and acts either existed independently of one another or were linked in different sorts of ways. Two chronologically separate instances of musical production being measured against sexual reproduction illustrate the importance of this distinction. When C.F. Zelter (in a letter to Goethe of 14 September 1812) described Beethoven's works as resembling 'children whose father is a woman or whose mother is a man', and contraposed Beethoven's devotees to 'partisans of Greek love', he did not mean his comparison to reflect in any way on Beethoven's personal sense of self; his concatenation of same-sex desire and transsexual parentage instead attempts to account for the flaws he perceived in Beethoven's compositional offspring by calling on longstanding medical theories of monstrous birth (theories that explained, among other things, the existence of physical and psychical hermaphrodites, as 'partisans of Greek love' were often described at the time). But when Richard Strauss, in the *Symphonia domestica* (1902), followed the section of the work that depicts the husband (a representation of Strauss himself) in the act of composing music with one that represents the husband and wife having sexual intercourse, the juxtaposition is meant to reflect on a basic aspect of the protagonist's being. The explanation for this gesture goes beyond mere exhibitionism: Strauss, alert to the centrality of sexuality in the modern constitution of identity, in effect asserts an essential and self-defining continuity between acts of creation and acts of procreation.

The development of the concept of sexuality marked a momentous and complicated shift in the ways of construing individuals, one intimately connected with the emergence of modernity, its attendant notions of the individual and its new versions of subjectivity. When this shift took place is a matter of contention; scholarly opinion focusses primarily on dates between the early 18th century and the mid-19th. But by the second half of the 19th century the modern phenomenon of sexuality was widely established, its presence most readily perceptible in the nascent discipline of sexology, the quasi-Darwinian science that comprehensively mapped sexual persons and forms of desires. While the vocabulary of sexology,

including such coinages as 'homosexual' and 'heterosexual', continues to inform thinking about sexuality today, the field of knowledge that has contributed most to modern conceptions of sexuality is psychoanalysis. The theories of Sigmund Freud, Jacques Lacan and their followers decisively shifted interpretations of sexuality away from biological, reproductive imperatives onto notions of unconscious drives formed in infancy. These theories have proved immensely influential not only among psychoanalysts but also among cultural critics interested in the relationships between eroticism and human pursuits, including ideology, politics, philosophy, religion, art, literature and music. As central as they are, however, psychoanalytic models of sexuality have been challenged on several fronts, most significantly in the work of Michel Foucault. Foucault set his central task (for his planned history of sexuality) as the exploration of the historical relations of power and discourse on sex. He viewed sexuality not as a drive but rather as a complicated point of transfer for structures of power between human beings (power here understood as a productive relation, not as a force exerted in an authoritarian manner); his emphasis on sexual discourse as productive of meaning encouraged much of the ensuing research in sexuality, particularly in such areas as queer theory and gender studies.

It is no mere chance that the era of 'sexuality', with its attendant emphasis on the tracing of concealed inner drives, coincides so closely with the rise of modern musical analysis, with its concern for explicating background structures and processes of aesthetic gratification in compositions. The evident affinities between the two domains have stimulated scholars to use the tools of modern musical analysis (e.g. the parsing of form and the close reading of harmonic processes) both to derive sexual meanings from compositions and to illustrate how music can foster the construction of sexualities within society. An analysis of, say, Debussy's *Prélude à l'après-midi d'un faune* would not only hope to reveal how such constructive elements as its chromatic harmony, formal patterning and timbral control produce the haze of diffuse eroticism that surround the work; it would also try to suggest how Debussy's music, experienced intimately by individual listeners, contributes to the very notion of eroticism in modern society. Thus in the best scholarly work of this type, music and its attendant realms emerge not only as mirrors of the sexual currents and ideologies of an age, but also as producers of these very modes of discourse.

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JEFFREY KALLBERG

Sex Pistols, the.

English punk rock group. Its members were Steve Jones (*b* London, 3 May 1955; guitar), Johnny Rotten (John Lydon; *b* London, 31 Jan 1956; vocals), Paul Cook (*b* London, 27 July 1956; drums) and Glen Matlock (*b* London, 27 Aug 1956; bass), who was later replaced by Sid Vicious (John Simon Ritchie; *b* London, 10 May 1957; *d* New York, 2 Feb 1979; bass). Initially named the Swankers, the group was assembled in 1975 by entrepreneur Malcolm McLaren (formerly the manager of the American punk group New York Dolls), and during a three-year career they combined corrosive music and lyrics with a determinedly anti-social lifestyle. A series of spectacular performances in small London clubs and halls and fervent publicity from a small clique of journalists sparked record company interest. In 1976 EMI Records signed the group and issued *Anarchy in the UK* as a single. The furore following a television appearance caused EMI to cancel the contract

and after another brief signing to A&M Records, the Sex Pistols were signed (1977) by Virgin, which issued *God Save the Queen* in the month of the silver jubilee of Queen Elizabeth II. Despite being banned by all British radio stations and the refusal of chain stores to stock it, the record was a substantial hit. Like its predecessor, *God Save the Queen* combined a cacophonous wall of sound constructed by its producer Chris Thomas from Jones's guitar chords with lyrics expressing rudimentary but savage social criticism, delivered with malevolent glee by Rotten. By this time Matlock had been replaced by Lydon's friend Sid Vicious and the group was recognised as the spearhead of a punk rock movement whose other leaders included the Clash, the Damned and the Stranglers.

Pretty Vacant and *Holidays in the Sun* were further hits before the release of the album *Never Mind the Bollocks ... Here's the Sex Pistols* (1977), which became the subject of an unsuccessful court action brought under the 1899 Indecent Advertisements Act. In 1978 the group undertook a brief tour of the USA where audiences were less impressed with their outrageous stage act and soon afterwards Lydon left the group. The Sex Pistols folded after the issue of a single which included Vicious intoning *My Way* and *No one is innocent*, featuring the English fugitive Ronald Biggs. McLaren later issued various albums based on unissued recordings and material used in the film *The Great Rock 'n' Roll Swindle* (1979) which was loosely based on the group's career. Lydon subsequently formed Public Image Limited which explored avant-garde rock with some success during the early 1980s. In 1996 he, Jones and Cook reunited for an international tour. Vicious died of a drug overdose after being indicted for the murder of his girlfriend.

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DAVE LAING

Sext

(Lat. *sexta, hora sexta, ad sextam*).

One of the [Little Hours](#) of the [Divine Office](#), recited at midday, or at the 'sixth hour'. See also [Liturgy of the Hours](#).

Sextet

(Fr. *sextette, sextuor*; Ger. *Sextett*; It. *sestetto*).

By analogy with the septet, octet and nonet, the term 'sextet', first used at the beginning of the 19th century, denotes a composition in the nature of chamber music for six instruments. It was obviously used to define the sextet more precisely in relation to functional music such as the *divertimento* (usually with two horns and string quartet) and *Harmoniemusik* for wind ensemble (2 oboes, 2 horns, 2 bassoons).

Beethoven published his own compositions in these genres as sextets (op.81*b*, 1794, and op.71, 1796, both published 1810). At a later period, works for six wind instruments were written by Carl Reinecke (op.271, c1905) and Janáček (*Mládí*, 1924).

The string sextet (2 violins, 2 violas, 2 cellos) developed into a genre in the stricter sense in the middle of the 19th century. Despite some earlier compositions – by Boccherini (op.23, 1776) Luigi Arditi (*Sestetto di bravura*, 1843), Spohr (op.140, 1848) and Borodin (1860–61, unfinished) – it was the two ingenious works by Johannes Brahms (op.18, 1860, and op.36, 1864–5) that really inspired many composers to write for the same ensemble. These composers included Niels Gade (op.44, 1863), Ernst Rudorff (op.5, 1865), Louis von Stainlein (op.20, 1867), Joachim Raff (op.178, 1872), Rimsky-Korsakov (1876), Anton Rubinstein (op.97, 1876), Dvořák (op.48, 1878), Nicolay von Wilm (op.27, 1882), Tchaikovsky (*Souvenir de Florence* op.70, 1890), Louis Glass (op.15, 1892), Schoenberg (*Verklärte Nacht* op.4, 1899), Hakon Børresen (op.5, 1901), Glier (op.1, 1900, op.7, 1902, and op.11, 1906), Bridge (1906–12), Reger (op.118, 1910), Korngold (op.10, 1914–16), Egon Kornauth (op.25, 1918–19), Schulhoff (1920–24), d'Indy (op.92, 1927), Martinů (1932), Kagel (1953, rev. 1957) and Walter Piston (1964).

The piano sextets with strings popular in the first half of the 19th century (for an ensemble consisting of piano, string quartet and double bass) are notable for a more brilliant, concertante style in which the keyboard instrument is often at the centre of the music. Outstanding works for this combination were written by Ferdinand Ries (op.100, 1820), Mendelssohn (op.110, 1824, published 1868), Henri Bertini (opp.79, 85, 90, 114, 124 and 172), Glinka (1832), William Sterndale Bennett (op.8, 1835), Paul Juon (op.22, 1902) and Albert Roussel (*Divertissement* op.6, 1906). There are piano sextets with wind by Martinů (1929), Henk Badings (1931) and Poulenc (1932–9), and for mixed ensembles by Ignaz Moscheles (op.35, 1815), Georges Onslow (op.30, 1825) and Ernő Dohnányi (op.37, 1935). In addition, a small separate repertory for an ensemble consisting of clarinet, string quartet and piano developed in the 20th century, comprising works by Prokofiev (*Overture on Hebrew Themes* op.34, 1919), Felix Petyrek (1922), Roy Harris (*Concerto*, 1926), Copland (1937), Karl Schiske (1937) and Pfitzner (op.55, 1945).

It seems doubtful to extend the term 'sextet' to works that require six musicians, their texture is not obviously that of chamber music, and sometimes the titles of the works themselves point in other directions, as in the case of Chausson (*Concert* op.21, 1892), Milhaud (*Chamber Symphony* no.6 op.79, 1923, for four voices, oboe and cello), Martinů (*La revue de cuisine*, 1927), Falla (*Harpichord Concerto*, 1923–6), Stockhausen (*Kreuzspiel*, 1951) and Morton Feldman (*Durations V*, 1961).

In opera, ensembles with six solo singers have also sometimes been described as sextets, and occur chiefly in finales.

For bibliography see [Chamber music](#).

Sextolet, sextuplet

(Fr. *sextolet*; Ger. *Sextole*; It. *sestina*; Sp. *seisillo*).

A group of six notes of equal length, taking the place of several (normally four) notes of the same kind, from which they are usually distinguished by a figure 6. The true sextolet is formed by dividing each note of a triplet into two, thus giving six notes, of which the first alone is accented. More frequently used, however, is the double triplet, properly marked as such, but usually marked with a 6 and called a sextolet, although it carries a slight accent on the fourth note as well as the first. Both types are found, for instance, in the Largo of Beethoven's Piano Concerto no.1 (see [ex.1](#)); to ensure correct accentuation such passages are better grouped as in [ex.2](#).

FRANKLIN TAYLOR/R

Sextuor

(Fr.).

See [Sextet](#).

Sextus

(Lat.: 'sixth').

A sixth part in vocal or instrumental polyphony, particularly in the 16th and 17th centuries, when such music was published in partbooks. See [Partbooks](#) and [Quintus](#).

Sextus Empiricus

(*fl* Rome and Alexandria, c200 ce). Greek physician and head of the sceptical school of philosophy during its final phase. His writings are divided into two major groups: the *Outlines of Pyrrhonism*, comprising three books summarizing sceptical doctrines and criticizing other philosophical systems, and *Against the Professors*, consisting of 11 books, the last five of which are sometimes known collectively as *Against the Dogmatists*. The first six books of *Against the Professors* present refutation of *ta mathēmata*, including grammar, rhetoric, geometry, arithmetic, astrology and music. Initially (*Against the Professors*, i.8), Sextus intimates that he will criticize music, to which the sixth book, *Against the Musicians*, is devoted, by questioning the existence of its fundamental constituents, sound and time (*phōnē*, *chronos*). He does so in the latter half of his discussion (vi.29–51, ed. Greaves), employing the paradoxical methods of disproof developed by his predecessors to further their questing examination (*skēpsis*) of the real and knowable. First, the technical theory of musical sound – especially the theory of notes, intervals and genera – is demolished (vi.29–42), and then

the theory of rhythm, which depends on time, is shown to be logically absurd (vi.43–50).

The preceding chapters (vi.6–28), more often cited, are devoted to setting up and knocking down traditional arguments for the utility of music; Sextus employs the sceptic modes of Aenesidemus, introduced and discussed in the first book of the *Outlines of Pyrrhonism*. Music, he maintains, does not possess an intrinsic nature but depends upon our interpretation (vi.15); at best, it affects our behaviour merely by providing a temporary distraction (vi.16); whereas a poetic text may benefit us, its melody can only provide pleasure (vi.22). Sextus Empiricus concludes the first part of his refutation by showing that music is neither necessary nor useful (vi.23–7). The relative ethical valuation of the text and the musical setting reproduces a view propounded much earlier by the Epicureans, and the idea of music as a distraction may owe something to both Epicurus and Aristotle. Indeed, the entire treatise is essentially a compilation of existing knowledge or belief; although Sextus proceeded intelligently, he resembles Quintilian in showing no deep knowledge of music. His attack on music theory is distinguished by rigorous sceptical modes of argument.

More unusual is the comment (vi.2) that when a painting has been correctly executed, either the work or the painter may sometimes be described as ‘musical’. Precisely the reverse use of synaesthetic terms had drawn Plato’s censure (*Laws*, ii, 655a5–10), but Sextus’s analogy is similar to instances in [Aristides Quintilianus](#) (*On Music*, ii.4, iii.8) and [Plutarch](#) (*Table-Talk*, 657d); cf Aristotle, *Politics* (viii, 1340a14–18) and Pseudo-Plutarch, *On Music* (1146a-b). Also noteworthy is Sextus’s view that Achilles’ lyre playing and singing were intended to calm passion (vi.9, 19), and his designation of *ēthos* as a name for actual melodic types (vi.35).

Sextus Empiricus’s treatise exhibits significant parallels with the surviving fragments of [Philodemus](#), including a number of specific examples, and with the *Institutio oratoria* of [Quintilian](#). Sextus Empiricus’s purpose in his treatise is, however, distinct: as a sceptic, he wished to demonstrate the fallacy of dogma and therefore the need for suspension of judgment, leading eventually to *ataraxia* (quietude or calmness). In this context, *Against the Musicians* is unique among all ancient musical writings.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Sextzug

(Ger.).

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

Seydelmann [Seidelmann], Franz

(*b* Dresden, bap. 8 Oct 1748; *d* Dresden, 23 Oct 1806). German Kapellmeister and composer. As the son of Franciscus Seydelmann, a tenor in the electoral Kapelle in Dresden, he received an early and thorough musical education from the organist J.C. Weber and the composers J.G. Schürer and (from 1764) J.G. Naumann. He and his fellow pupil Joseph Schuster accompanied Naumann on a study tour of Italy from 1765 to 1768. He completed his education in Naples, Palermo, Bologna and Padua; he also sang with some success on the Italian stage. In 1772 he was appointed a church composer to the court in Dresden and in 1787 Kapellmeister, in both cases simultaneously with Schuster. Among his duties were the care of sacred music in the Catholic court church and the 'Accompagnement der opera buffa'; occasionally the direction of the operas lay entirely in his hands because both Naumann and Schuster frequently took extended leave of absence. In 1773 Seydelmann's earliest known stage work, *La serva scaltra*, was performed at the Kleines Kurfürstliches Theater in Dresden, followed by several other operas in succeeding years. His 'Chinese' spectacle *Il mostro, ossia Da gratitudine amore* (1786) was particularly successful, as was his best Italian opera, *Il turco in Italia* (1788), which Constanze Mozart described after a performance in Vienna in 1789. Although his operatic output virtually ceased in 1790 with *Amore per oro*, he wrote sacred music until the end of his life. Besides three oratorios he wrote many pieces to be used in Catholic services. He also composed secular solo cantatas, lieder, keyboard sonatas (including six for keyboard duet, 1781, ranked by Newman among the best of 18th-century examples of this genre) and chamber works.

Seydelmann wrote fewer operas than his Dresden colleagues, but their quality, at least in the most successful, met the current exacting standards of the city. His works make sensitive use of thematic recall in the manner of Naumann, contain many grandiloquent through-composed sections and rich orchestration, and occasionally reach a tone of deep conviction; on the other hand, the arias and melodic structure show many conservative, even conventional, traits. Seydelmann also contributed to the cultivation of German Singspiel and a national opera. In the fairy tale Singspiel *Arsene* (1779) traces of Georg Benda's monodrama can be seen, while the German comic opera *Der lahme Husar* (1780) has the naturalness of Singspiel. Gluck's influence is apparent in the dramatic French solo cantata

Circé (composed in 1787 as a commission from the Russian ambassador and protector of Seydelmann, Prince Belosel'sky) as well as in the oratorio *La morte d'Abele* (1801). His later works show his study of C.P.E. Bach and Joseph Haydn and display artful thematic invention in extended development sections.

Seydelmann was not well known outside Saxony, although his operas were occasionally performed in centres such as Vienna. His work consists largely of liturgical music, which is of a consistently high quality. The view of him as an alcoholic derives from a pun made by Mozart in a letter to Constanze (16 May 1789) and cannot be substantiated. Most of Seydelmann's works survive in autograph manuscript in Dresden's Landesbibliothek.

WORKS

stage

DKT Dresden, Kleines Kurfürstliches Theater

La serva scaltra (ob, 3), DKT, 1773, *D-Dlb*

Der Kaufmann von Smyrna, DKT, 1778, lost, recit and aria in J.A. Hiller, ed.: *Sammlung der vorzüglichsten, noch ungedruckten Arien und Duetten des deutschen Theaters*, v (Leipzig, 1780)

Arsene (*Die schöne Arsene*) (Spl, 4, A.G. Meissner, after C.-S. Favart), DKT, 3 March 1779, *Dlb*, vs (Leipzig, 1779)

Das tartarische Gesetz (F.W. Gotter), c1779, lost

Der lahme Husar (komische Oper, 2, F.C. Koch), Leipzig, Ranstädter Tor, 17 July 1780, *Dlb*, 2 songs in J.A. Hiller, ed.: *Sammlung der vorzüglichsten, noch ungedruckten Arien und Duetten des deutschen Theaters*, vi (Leipzig, 1780)

Il capriccio corretto (ob, 2, C. Mazzolà), DKT, 1783, *Dlb*, *B-Bc*, vs, *D-Dlb*, terzetto in *Auswahl der neuesten italiänischen, frantzösischen und deutschen Singestücken* (Dresden, c1793)

Der Soldat (komische Oper), Gotha, 1783

La villanella di Misnia (ob, 2, Mazzolà), DKT, 15 March 1786; Ger. trans. as *Das sächsische Bauernmädchen*, Frankfurt, 1791, *Dlb*

Il mostro, ossia Da gratitudine amore (ob, 2, Mazzolà), DKT, 5 March 1786, *Dlb*

Il turco in Italia (ob, 2, Mazzolà), DKT, 1788, *Dkh*, *Dlb*, song in *Bibliothek der Grazien*, ii (Speyer, 1790)

Amore per oro (ob, 2, ?Mazzolà), Dresden, Hof, 7 April 1790, *Dlb*

Le fils reconnaissant (Spl, 1), Oels, 25 April 1795, lost [possibly identical to *Der Soldat*]

other vocal

Orats: *La Betulia liberata*, 1774, *Bsb*, *Dlb*; *Gioas rè di Giuda*, 1776, *Dlb*; *La morte d'Abele*, 1801, *Dlb*

Other sacred: 36 masses (no.8 lost), requiem, 37 offs (nos.1, 5, 14, 29 lost), 15 vespers, 12 lits (nos.4, 12 lost), 32 ants (a third lost), 40 pss (no.14 lost), 2 hymns, 4 Miserere, 4 versets for Quadragesima, completorium, *Stabat mater*, other pieces, most in *Dlb*, some in *A-Wn*, *D-Bds*, *LEt*, *GB-Lbl*, *USSR-KAu*

Cants.: *Circé* (after J. Rousseau), Dresden, 4 Aug 1787, *D-Dlb*, 1 air in *Auswahl der neuesten italiänischen, frantzösischen und deutschen Singestücken*, i (Dresden, c1793); *An den Schöpfer* (Assmann), S, bc, before 1796, *Dlb*; *Il primo amore*, S, orch; *Sie kömmt, die vielgeliebte Mutter*, *A-Wgm*, doubtful; *Licenza*, S, choir, orch, *D-Dlb*, doubtful

Non temer, ti sieguo anch'io, aria with orch, 1779, *Dlb*

Numerous songs in contemporary anthologies, incl. 12 in C.F.W. Kriegel, ed.: *Lieder beym Clavier zu singen*, i–ii (Dresden, 1790–91), 5 in *Gesänge für Maurer mit neuen Melodien* (Dresden, 1782)

instrumental

Sinfonia, D, *Bsb*, doubtful

Chbr: 6 sonatas, hpd, fl, *Dlb*, nos. 1, 2, 6 as 3 sonates (Dresden, 1785); 3 sonates, hpd/pf, vn, op. 3 (Dresden, c1786); 2 sonatas, hpd, vn, c1768, c1775, *Dlb*, doubtful

Kbd: 6 Sonaten fuer zwei Personen auf einem Clavier (Leipzig, 1781); Allegretto del 'Capriccio corretto' ... con variazioni, hpd (Dresden, 1790); 6 sonatas, hpd, 1776, *Dlb*; sonata, *Dlb*, *GB-Lbl*

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DIETER HÄRTWIG/LAURIE H. ONGLEY

Seyfert, Johann Caspar

(*b* ?Augsburg, ?1697; *d* Augsburg, 26 May 1767). German composer. A pupil of the Augsburg Kantor Philipp David Kräuter, he completed his musical training at various courts, notably with J.G. Pisendel and S.L. Weiss in Dresden. A violinist and lutenist, he became choral director at the church of St Anna in Augsburg in 1723; in 1741 he succeeded Kräuter as Kantor of that church and as director of Protestant music. Apart from his activities as a musician, Seyfert was also an archivist and private secretary. Opinions about him are varied. Whereas a posthumous verdict is that he not only trained good musicians but also composed and performed many fine works, and one of his contemporaries praised his skill on the violin and lute and emphasized that his 'sacred compositions and oratorios' had brought him fame, one of his pupils, Mertens, described him as a not even mediocre composer who abided by the rules, composed without taste, fire

or gracefulness, and found only little acclaim. The cantata *Der Liebhaber des Gelds, des Weins, des Frauenzimmers*, found at the beginning of the fourth *Tract* (attributed to Seyfert) of the Augsburg *Tafel-Confect*, uses a convivial text written several decades earlier by Erdmann Neumeister and shows Seyfert not as an innovator, but as a follower of J.V. Rathgeber, who was responsible for the first three *Tracten*.

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Den in dem Löwen Aase des Undancks gefundenen Honig der Danckbarkeit (orat), text only extant

Das in Bitte, Gebet, Fürbitte und Dancksagung bestehende Opfer (Abendmusiken for church of St Anna), 1744, 1745, 1746, 1747, texts only extant

Vierte Tracht des Ohren-vergnügenden und Gemüth-ergötzenden Tafel-Confects (Augsburg, 1746), ed. in EDM, 1st ser., xix (1942), 141–82

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GÜNTER THOMAS

Seyfert [Seifert], Johann Gottfried

(*b* Augsburg, 11 May 1731; *d* Augsburg, 12 Dec 1772). German composer. The younger son of Johann Caspar Seyfert, he was given his first instruction by his father; Johann Zach was one of his first teachers on the keyboard. He went to Bayreuth in 1747 and was the pupil of 'Leitdorfer' (possibly Johann Daniel Leuthard) for three years. From there he travelled through Leipzig to Dresden, 'where he profited from Hasse's erudition', and then to Berlin, where he became a pupil of C.P.E. Bach and also came into contact with the brothers C.H. and J.G. Graun and with C.G. Krause. Returning to Augsburg at the end of 1752, he soon moved on to Venice, and then to Vienna, where he studied under G.C. Wagenseil; he finally returned to Augsburg at the end of 1753. There he first assisted his father and became a member of a society of music lovers which performed his works and which occasionally commissioned compositions from him. He succeeded his father as Kantor and musical director. According to Schubart, Seyfert was not only 'one of the foremost keyboard virtuosos of

his time' but was also so successful as a composer that his name 'echoed throughout the whole of Europe'. Burney wanted to visit him in August 1772 but was unable to meet him.

WORKS

most lost

vocal

Passion oratorio (Picander [C.F. Henrici]), 1747

Jesus Christus, der auferstanden ist von den Toten (orat, M.F. Krauss), 1754

Der Sterbenstag Jesu (orat, K.F. Brucker), 1757

Der von Gott Deutschland geschenkte Friede (orat, Brucker), for the Peace of Hubertusburg, 1763

Cants., incl.: 'Nachtmusik' (Brucker), for the selection of David von Stetten as Augsburg Stadtpfleger, 1768; Ino (K.W. Ramler), c1770; Roland (P. von Stetten), c1770

Motets for street singing and music for the annual 'Friedensfest', according to Mertens; an Italian opera for Venice and several masses, according to Schubart

instrumental

Sonata, kbd, no.5 in Oeuvres mêlées, v (Nuremberg, 1759)

VI sonate a 3, hpd, vn/fl, vc (Augsburg, n.d.)

Six Sonatas, fl, vn, b (London, n.d.)

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For further bibliography see [Seyfert, Johann Caspar](#).

GÜNTER THOMAS

Seyffarth [Seifarth, Seiffart, Seyfart], Johann Gabriel

(*b* Reisdorf, 1711; *d* Berlin, 6 April 1796). German composer and violinist. His first teacher in music (rudiments and keyboard playing) was J.G. Walther; after moving to Zerbst he studied the violin with Carl Höckh and then composition with J.F. Fasch. Before 1741, having gained some reputation as a violinist, he became a chamber musician in Berlin for Prince Heinrich, Margrave of Brandenburg-Schwedt; after that date he was a *Capell-Bedienter* in the royal chapel. Marpurg listed him as a violinist among Frederick the Great's musical forces in 1754; but around that time,

and probably before, he was also occupied as composer for the royal ballet. In 1749 he became a member of the newly founded Musikübende Gesellschaft, for whose meetings he is said to have composed a number of violin concertos.

Seyffarth's compositions display many features of the *galant-empfindsamer Stil* that was in vogue in the mid-18th century; his music often bears a distinct resemblance to that of C.P.E. Bach. Though many of his works are lost, they were highly regarded during his lifetime, and covered a broad range: songs (five published from 1756 to 1759 in Marpurg's *Neue Lieder*, *Geistliche Oden* and *Berlinische Oden und Lieder*, one in *Musikalisches Allerley*, 1761), keyboard works (of which a 'Balletto' was published in Marpurg's *Raccolta*, 1756), cantatas, concertos, symphonies and dances for instrumental ensemble. Works surviving in manuscript include a New Year's cantata, keyboard concerto, sonatina and three dances for keyboard (all *D-Bsb*) and a symphony (*B-Bc*, *S-Uu*).

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EUGENE HELM/DARRELL BERG

Seyfried, Ignaz (Xaver), Ritter von

(*b* Vienna, 15 Aug 1776; *d* Vienna, 27 Aug 1841). Austrian composer, conductor, teacher and writer on music. His brother Joseph (1780–1849) was a prolific dramatist, librettist and writer. Ignaz von Seyfried is said to have studied keyboard with Mozart and Kozeluch, and composition with Albrechtsberger and Winter. He studied philosophy in Prague in 1792–3, intending to take up law, but he eventually devoted himself entirely to music. From 1797 he was a conductor in Schikaneder's *Freihaus-Theater auf der Wiedon*, furnishing it and later the Theater an der Wien with innumerable scores: the first, *Der Friede*, was given in May 1797, the last in 1827, the year after he resigned as Kapellmeister – though he continued to supply occasional works and arrangements for other theatres. It has been estimated that his music was heard on 1700 evenings in the Theater an der Wien alone. He was on friendly terms with Beethoven, whose *Fidelio* he conducted at its première in 1805, and his versatility won him a unique place in Vienna's musical life; however, almost none of his music is marked by real originality or distinction.

Four of Seyfried's scores (including his setting of Schikaneder's *Der Wundermann am Rheinfall*, 1799, about which Haydn wrote him a complimentary letter) were among the 12 most often performed works in the *Freihaus-Theater*; many of his operas and *Singspiele* for the Theater an der Wien also enjoyed frequent performance. He was highly regarded

not least for his biblical music dramas, which include *Saul* (1810), *Abraham* (1817), *Die Makabäer* (1818) and *Noah* (1819). Among his numerous arrangements were *Ahasverus, der nie Ruhende* (1823) and *Der hölzerne Säbel* (1830), both based on melodies by Mozart, and *Rochus Pumpernickel* (1809), a pasticcio by Stegmayer for which the music was arranged by Seyfried and Jakob Haibel. He also reorchestrated or composed numbers for many earlier works, including *La clemenza di Tito*, *Zémire et Azor*, and C.P.E. Bach's oratorio *Die Israeliten in der Wüste* (1817). Plays for which he wrote incidental music include Schiller's *Die Räuber* (1808) and *Die Jungfrau von Orleans* (1811), and Grillparzer's *Die Ahnfrau* (première, 1817). Himself the author of music for several parodies, his opera *Idas und Marpissa* (1807, text by Stegmayer) was parodied by Perinet and Tucek under the same title in 1808, both works proving highly popular. He also wrote ballets, melodramas, cantatas, symphonies, songs, concertos, marches, pieces for wind instruments and, especially after his retirement from the post of musical director at the Theater an der Wien, a quantity of chamber and church music, including nearly 20 masses, countless smaller works and arrangements of sacred music (Palestrina, Pergolesi, Handel, Mozart, the Haydns and Cherubini). Among his many pupils, only the two later masters of the Viennese musical play and operetta are remembered: Karl Binder (to whom he left his musical collection) and Franz von Suppé.

Connected with Seyfried's pedagogical activities was his publication of Albrechtsberger's *Sämmtliche Schriften* (1826), Preindl's *Wiener Tonschule* (1827) and *Ludwig van Beethoven's Studien im Generalbasse, Contrapuncte und in der Compositions-Lehre* (1832). A large number of Seyfried's works were published in Vienna, and some in Germany; he also contributed articles and reports to the *Neue Zeitschrift für Musik*, *Allgemeine musikalische Zeitung*, *Cäcilia*, and Schilling's *Encyclopädie*. His works, in manuscript and in print, are in the important libraries in Vienna.

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PETER BRANSCOMBE

Seyler, Abel

(b Liestal, nr Basle, 23 Aug 1730; d Rellingen, nr Hamburg, 25 April 1800). Swiss impresario and actor, active in Germany. He was one of the 12 merchants of Hamburg who founded the German National Theatre in 1767. After the death of his first wife, or perhaps his divorce from her, his infatuation with the actress (Friederike) Sophie Hensel (née Sparmann), whom he later married, led to his wholehearted espousal of the theatre. He gained a controlling interest in the Hamburg theatre but in 1769 financial difficulties forced him to accept a post as director of George III's theatre at Hanover; there he formed an excellent company which settled in Weimar in 1772. After fire destroyed the Weimar theatre in 1774, Seyler's company moved to Gotha. In the following year he obtained a licence to perform in Saxony and they visited Dresden in winter and Leipzig in summer and at fair-times. The association between Seyler and the dramatic poet Klingler dates from this time and *Der Wirrwarr*, better known under its alternative title *Sturm und Drang*, was first given in 1776 by Seyler's company. From 1777 Seyler performed in Frankfurt, Mainz, Cologne and Mannheim, where for two seasons from 1779 he was artistic director of the Elector Carl Theodor's Nationaltheater. In 1781 Seyler left Mannheim after his wife's jealousy had provoked an unfortunate incident, and for most of the next 11 years he served as director of the Schleswig court theatre. In 1792 he returned briefly to Hamburg, but then retired. He spent his last years at Schröder's estate at Rellingen.

Seyler was in advance of his time in appointing a resident theatre poet (initially J.B. Michaelis) and a musical director; from 1769 the latter post was held by the experienced Anton Schweitzer. By that time the musical side of the company had been strengthened by the arrival of two very good singers, Herr Helmuth and his future wife Demoiselle Heise (Heisin). Schweitzer wrote several Singspiele for the company, including a setting of Weisse's *Der lustige Schuster* 'in Piccinis Manier'. During the period that the company spent in Weimar and Gotha, librettos by Gotter, Wieland and Brandes were available, and they gave the first performances of works by E.W. Wolf, Georg Benda and Schweitzer; these included Benda's *Medea*, the melodrama in which Sophie Seyler was given the chance to rival Madame Brandes' earlier success in *Ariadne*, and *Der Jahrmarkt*, the most successful of the Singspiele by Gotter and Benda. Seyler's company also played an important part in the popularization of Shakespeare in Germany. He enjoyed Lessing's esteem and affection, and was indeed generally respected.

His second wife was a very fine actress, as Lessing admitted, but she was a troublesome and tempestuous character. She is now remembered mainly as the author of the romantic Singspiel after Wieland, *Oberon König der Elfen*, published in 1789 and at once pillaged by Giesecke for his libretto for Wranitzky's well-known opera.

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PETER BRANSCOMBE

Seyler, Leonhard.

See [Sailer, Leonhard](#).

Seyve, de.

See [Sayve](#) family.

sf [sfz].

See [Sforzando](#).

Sfetsas, Kyriacos

(*b* Amphilochia, 29 Sept 1945). Greek composer. He studied composition under M. Vourtsis and the piano under Krino Kalomiri at the National Conservatory in Athens (1959–66). In 1967 he moved to Paris and received a French government grant, which enabled him to pursue his studies in composition, conducting and analysis with Max Deutsch (1969–72), benefiting at the same time from advice given by Xenakis and Nono, although the earlier works, such as *Docimologie* (1969), are more reminiscent of Pousseur in their sensitive instrumentation and the clear harmonic relationships between isolated sounds. In 1975 Sfetsas went back to Greece, where he worked for Hellenic Radio, becoming musical director of both the First (1978–82) and the Third (1982–94) Programmes. His return coincided with a bewildering expansion of his musical vocabulary, in works such as *Diafánies moussikis kontsértou* ('Concert Music Slides', 1977), which now embraced tonal and modal as well as atonal melody, elaborate developmental alongside improvisational writing, elements of Greek folksong and neo-Byzantine church music and allusions to jazz and rock music. His attempts to link these apparently incompatible musical gestures were not altogether without success, though they occasionally led to somewhat overblown musical proportions, for instance in the hour-long *To fos tis kaktou* ('Cactus Light', 1980–83). With works rich in musical and dramatic character, including *Ichissi parontos mellontos* ('Sounding of Present and Future', 1986) and *Diplochromia* ('Double Colours', 1988), the crisis came to an end, Sfetsas emerging as one of the most stimulating figures active in Greece at the end of the century.

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GEORGE LEOTSAKOS

Sfogato

(It.: 'let loose'; past participle of *sfogare*: 'to give vent to', 'to let out').

A direction used occasionally as an expression mark. Two famous and contrasting examples are in Chopin's Barcarolle (*dolce sfogato* over an extremely delicate filigree passage) and in Liszt's Hungarian Rhapsody no.14 (*ff sfogato con bravura*).



Sfondrino, Giovanni Battista

(fl 1637). Italian composer and guitarist. He composed one book for the guitar: *Trattenimento virtuoso disposto in leggiadrissime sonate per la chitarra* (Milan, 1637). Although entirely in the *battute* style, the work is extensive compared with other guitar books of the time, with 96 pages and more than 200 pieces. It is thoroughly notated with bar-lines and metre and rhythm signs. All the major genres of the day are represented, especially passacaglias, correntes, chaconnes and folias, providing a compendium of *battute*-style guitar music up to the late 1630s. Sfondrino's style incorporates advanced techniques of chordal substitution, use of the higher positions and occasional single-string effects, much in the manner of Corbetta's first book (1639).

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GARY R. BOYE

Sforza.

Italian family of music patrons. They were the ruling family of the Duchy of Milan from 1450 to 1535. During their rule, Milan was one of the most active centres of Renaissance culture, including music. The first Sforza duke, Francesco I, already had a number of trumpeters and wind players in his service when he seized the duchy in 1450. His son Galeazzo Maria (ruled 1466–76) was himself a musician and in 1473 established a ducal chapel for which he recruited musicians both from Italy and abroad. He employed some 40 singers, most of them French or Flemish. About half were attached to the court chapel, which was directed by Antonio Guinati; among these were Josquin, Alexander Agricola, Loyset Compère, Johannes Martini and Jean Cordier. The others belonged to the duke's chamber, where the music was directed by Gaspar van Weerbeke; among these were Jacotin and George Brant. The international character of these bodies contrasted with the predominantly Italian membership of the chapel

of Milan Cathedral, directed by Gaffurius. There were reciprocal influences between them and the cathedral.

Largely because of his wife, Beatrice d'Este, musical development reached a very high level under Ludovico il Moro, who acted as a regent for Galeazzo Maria's son Gian Galeazzo from 1479 and ruled in his own right from 1495 (he was defeated by the French in 1499 and died a prisoner in France in 1508). In addition to the chapel and chamber musicians, the court was entertained by fiddlers and singers such as Atalante Migliorotti (a friend of Leonardo da Vinci) and Serafino Aquilano (previously employed by Cardinal Ascanio Sforza in Rome along with Josquin). Such men introduced the vogue for less sophisticated forms such as the frottola, *strambotto* and *barzelle*, which were often settings of poems by Gaspare Visconti. Musical festivities were particularly sumptuous (see illustration). Leonardo da Vinci, who was at the court from 1482 to 1499, designed sets and stage machines for some of these performances, including the celebrated *Festa del Paradiso* of 12 January 1490 on the occasion of the wedding of Gian Galeazzo to Isabella of Aragon, to a text by Bernardo Bellincioni based on a subject suggested by Ludovico il Moro. Dancing was extremely popular, Ippolita Sforza, daughter of Francesco I, being a noted practitioner; Antonio Cornazano dedicated to her the first edition of his *Libro dell'arte del danzare* (1455).

The Sforza family also fostered the theoretical and didactic aspects of music. Ludovico il Moro appointed Gaffurius lecturer on music at court; Florentius dedicated a *Liber musicae* to Cardinal Ascanio (it is an illuminated manuscript now in *I-Mf*). Instrument makers were encouraged too, among them Isacco Argiropulo, organist and organ builder, who was at the court in 1472–3, and Lorenzo Gusnasco of Pavia, a maker of viols, organs and clavichords who was highly esteemed by Beatrice d'Este and her sister Isabella Gonzaga. Leonardo da Vinci invented a new kind of *lira* while at court.

After the defeat of Ludovico il Moro in 1499, the Sforza chapel was dissolved. Ludovico's sons Massimiliano and Francesco, however, had as *maestro* until 1509 the Flemish musician Simon de Quercu. Massimiliano recovered the duchy in 1512, and in that year Marchetto Cara and his pupil Roberto Avanzani lived at his court. He soon lost the duchy again to the French, but his brother regained it in 1522 and ruled as Francesco II until his death in 1535.

See also [Milan](#).

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MARIANGELA DONÀ

Sforzando

(It.: 'forcing', 'compelling'; gerund of *sforzare*).

A strong **Accent**. Like the past participle of the same verb, *sforzato*, it is abbreviated *sf* or *sfz*; *fz* is an abbreviation of *forzando* ('forcing') or *forzato* ('forced'). In Beethoven and most other 19th-century composers it is used for an accent within the prevailing dynamic and need not necessarily be very loud; but in the work of many 20th-century composers it is intended as an exceptional mark, irrespective of its context.

See also [Dynamics](#) and [Tempo and expression marks](#).

Sgabazzi [Scabazzi], Petronio Maria Pio

(*b* Bologna, 15 Oct 1716; *d* ?Bologna, after 1740). Italian composer. His father was Domenico Maria Sgabazzi, organist of S Petronio, Bologna, from 25 February 1697 until his retirement on 6 August 1743. Sgabazzi studied music with his father and counterpoint with Padre Martini. Evidence of his lessons in counterpoint is found in a manuscript, dated between 9 November 1735 and 12 July 1736, in which he recorded his compositions (*I-Bc* KK. 87). His other known compositions were written between 1736 and 1740. The five introits in strict counterpoint, composed during his apprenticeship with Martini, use *cantus firmi*. The concerted style of his other works resembles the style of his contemporaries in Reggio nell'Emilia, but the string parts (particularly the soloistic passages for the first violin) are carefully elaborated. (*GaspariC*, i, iii, iv; *MGG1* (O. Mischiati))

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all in *I-Bc* (KK. 83 87)

Ky, 4vv, vns; 5 int, 4vv, 1736

Dixit Dominus, 4vv, str, bc, 1737

Nisi Dominus, 2vv, 1738

Ave regina, A, vns

Laudate pueri, 3vv, vns, 1738

Mag a 4, vns, 1740

Domine ad adiuvandam a 4, vns, 1740

Messa concertata (Ky, Sinfonia), 4vv, vns, inc.

ANNE SCHNOEBELEN/MARC VANSCHEEUWIJCK

SGAE [Sociedad General de Autores de España].

See Copyright, §VI (under Spain).

Sgambati, Giovanni

(*b* Rome, 28 May 1841; *d* Rome, 14 Dec 1914). Italian composer, pianist and conductor. He first played the piano in public at the age of six and soon afterwards began to compose. After the death of his father in 1849 he moved with the family to Trevi, where he continued his musical studies with Natalucci, a pupil of Zingarelli. In 1860 he returned to Rome, where he quickly made his mark as a pianist, studied counterpoint with Giovanni Aldega and in 1866 received the *diploma di socio onorario* of the Accademia di S Cecilia. Meanwhile, in 1862, he had met Liszt, who at once recognized his talent, seriousness and receptivity to the various types of non-operatic music then neglected in Italy. He became Liszt's pupil and protégé, and the two remained close friends until the older man's death. This friendship was decisive for Sgambati's development, and in return he did much to promote Liszt's music (along with that of other important foreign composers). In 1866–7 he introduced the *Dante Symphony* to Italy and conducted the première of the first part of *Christus*.

In 1869 Liszt took him to Germany, where he met Anton Rubinstein and first encountered the music of Wagner, whom he was to meet in 1876 in Rome. On that occasion Wagner was impressed by Sgambati's two piano quintets and recommended them to Schott for publication. By then Sgambati had become internationally known as a pianist; he played in England in 1882 and 1891 and in many other countries. In 1881 he was offered a teaching post at the Moscow Conservatory, which he refused. He evidently did not wish to uproot himself from Rome, where he had made lasting and important contributions to the city's musical life. Notable among these was his founding (in collaboration with Ettore Pinelli) of the Liceo Musicale (later Conservatorio) di S Cecilia, linked to the much older Accademia. The Liceo began informally, as early as 1869, as a free school for poor piano students in Sgambati's house; in 1877 it was put on an official basis, and he continued to teach there until his death.

Sgambati is of unquestionable historical importance as a leading figure in the late 19th-century resurgence of non-operatic music in Italy. Yet his

works have endured far less well than those of his younger contemporary Martucci. He nevertheless had a fluent talent, and a movement such as the First Piano Quintet's mercurial scherzo, which begins and ends in fast 5/8 time, shows that in his youth he was not without originality. Occasionally later pieces, too, reveal signs of independent thinking, as in the unexpectedly adventurous Prelude in the Suite op.16 (published as op.21), with its piquant, glittering dissonances. Nor was he without Italian characteristics, despite the influence of various foreign composers, from Mendelssohn, Chopin and Schumann to Liszt. Like Martucci's, his music sometimes has a sunlit radiance reminiscent of Domenico Scarlatti (see, for instance, the Gigue published as op.23 no.6), and at other times there are reminders of Liszt's consciously 'Mediterranean' side – the fifth Nocturne op.24 (op.31), with its languid cantabile melodies and its indolent diatonic dissonances, might almost be called a 'poor man's *Sonetto di Petrarca*'.

Even in compositions such as these, however, the danger of lapsing into facile, easy-going charm, with repetitive rhythms and figurations, is not altogether overcome, and such dangers weigh heavily on many other pieces. Moreover, Sgambati's larger instrumental works (with the possible exceptions of the early quintets) do not indicate that he needed large abstract musical forms to embody his ideas. The D minor Symphony is more satisfactory than the Piano Concerto precisely because it is lighter and less pretentious. Even the once internationally popular String Quartet in C minor is too rhapsodic, and at times too turgid, to convince as a whole. Nevertheless, for all their shortcomings, these works played an essential part in preparing the ground for more durable Italian instrumental music; and special mention should be made of the Requiem, repeatedly used at Italian royal funerals, whose sober dignity and manifest sincerity can still impress, despite the extreme conservatism of the style.

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JOHN C.G. WATERHOUSE

Sgatberoni, Johann Anton

(*b* c1708; *d* Graz, 5 Feb 1795). Austrian composer. He was a musician at Graz parish church by 1773 and remained there until his death. Four harpsichord concertos and three partitas by him, from the collection of the Attems family in Styria around the middle of the 18th century, are in the Studijska knjižnica, Ptuj. The concertos (two are in MAM, xxviii–xxix) seem to have been modelled on Vivaldi's in their form and are among the earliest examples of the harpsichord concerto in Austria.

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Hague, The.

Sgrizzi, Luciano

(*b* Bologna, 30 Oct 1910; *d* Monte Carlo, 11 Sept 1994). Italian harpsichordist and pianist. He studied the piano, organ, composition and music theory in Bologna, Parma and Paris until 1938. Besides his musical activities, he was also a literary critic, wrote radio plays and arranged literary works for the radio. He began to appear as a pianist when he was 13, but from 1948 became better known as a harpsichordist and clavichordist, so that his repertory lay mainly between Frescobaldi and Mozart. He performed at the festivals of Spoleto, Salzburg and Flanders, among others, and made many recordings. He edited many works for practical performance by such composers as Banchieri, Pergolesi and Monteverdi, and had them performed, often with the Società Cameristica conducted by Edwin Löhrer, at concerts, on records and on radio, particularly for Italian–Swiss Radio in Lugano, where from 1947 to 1974 Sgrizzi was active as a pianist and harpsichordist. With Lorenzo Bianconi he edited *12 sonates pour clavecin* by Benedetto Marcello (*Le Pupitre*, xxviii, Paris, 1971). His compositions included *Suite belge* and English Suite for chamber orchestra, *Capriccio* for flute and small orchestra and *Ostinati* for piano. Sgrizzi's interpretations, particularly of Italian music and of Scarlatti sonatas (of which he recorded a complete cycle), were distinguished by a feeling for style, delicate nuances and spirited virtuosity; because he started as a pianist, his harpsichord playing had no tendency towards dryness. The recordings of Monteverdi made with Löhrer bear witness to his qualities as an ensemble player.

JÜRIG STENZL/R

Shabalala, Bhekizizwe Joseph

(*b* Tugela, Ladysmith, South Africa, 28 Aug 1941). South African composer and singer. He is the leader of the world-renowned *a cappella* group Ladysmith Black Mambazo and the chief exponent of *isicathamiya*, a tradition of male choral performance and dance that emerged in the 1920s and has remained popular with Zulu-speaking migrant labourers. His early recordings in the 1970s highlighted themes typical of the genre such as longing for ancestral homelands, the Zulu past and a world of stable gender relations. But Shabalala also reinvigorated the genre by introducing new choreography and by replacing the more voluminous sound of earlier *isicathamiya* singing with highly polished, subtle sound textures. After converting to Christianity in 1975, he produced a series of albums of

religious inspiration, before collaborating in 1986 with Paul Simon on the *Graceland* album. In 1987 Shabalala became the first South African musician to win a Grammy Award for his album *Shaka Zulu*. Collaboration with Simon and subsequent projects with Andreas Vollenweider, Ray Phiri and Michael Jackson have led Shabalala to explore new ways of broadening the international appeal of *isicathamiya* by emphasising the cross linkages to African-American gospel, South African *Mbaqanga* and mainstream popular music.

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- Best of Ladysmith Black Mambazo*, Shanachie 43098 (1992)
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VEIT ERLMANN

Shabbāba [ṣebbabe, shabbābah, shbiba].

Arabic term, used in Iraq, Syria, Jordan and by Palestinians, for an obliquely-held, endblown flute. It is also known as a *nay* or *blīl* (see [Ney](#)). It is made from a cylindrical tube of apricot wood, white beech or metal, with six or seven finger-holes and one thumb-hole. The average length is about 55 cm. As a solo instrument, it is particularly associated with shepherds and played during harvest in open places. More often, it is used by young amateurs. The *ṣebbabe* is held sacred by the Yezidi sect in northern Iraq and Syria (see [Kurdish music](#), §4). Together with the frame drum it accompanies their ceremonies, at which it is played by a low-ranking priest-musician, *al-qawwāl* ('the one who speaks').

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Shadows, the.

English pop instrumental group. Its members included Hank B. Marvin (Brian Robson Rankin; *b* Newcastle, 28 Oct 1941; lead guitar), Bruce Welch (*b* Bognor Regis, 2 Nov 1941), Jet Harris (Terence Hawkins; *b* 6 July 1939) and Tony Meehan (*b* London, 2 March 1942). Originally the backing musicians for Cliff Richard, they became the most influential instrumental performers in British and European popular music during the first half of the 1960s. Beginning with Jerry Lordan's *Apache* (1960), they recorded a long series of hit singles which featured the precise and melodic lead guitar playing on a Fender Telecaster of Hank Marvin. Their hits included Michael Carr's *Man of Mystery*, record producer Norrie Paramor's *The Frightened City*, Lordan's *Wonderful Land* and *Foot Tapper* by Marvin and Welch. The group split up in 1969, with Marvin and Welch forming a new vocal and instrumental trio with Australian guitarist John Farrar. They re-formed the Shadows to perform Welch's *Let me be the one* in the Eurovision Song Contest (1975). Subsequently the group had hit recordings with versions of Tim Rice and Andrew Lloyd Webber's *Don't cry for me Argentina*, Stanley Myers's *Cavatina* (the theme from the film *The Deer Hunter*) and Stan Jones's *Riders in the Sky*. In 1983 the Shadows were given an Ivor Novello award for their services to British music.

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DAVE LAING

Shadwell, Thomas

(*b* Broomhill, Norfolk, 24 March 1640 or 1641; *d* London, 20 Nov 1692).

English dramatist, poet and amateur musician. He entered the Middle Temple in July 1658 but did not practise law for long, concentrating rather on establishing himself as a man of letters. From 1668 onwards he wrote 18 plays. Realistic, often satirical, comedies form the most important part of his output, but his main interest for musicians lies in his contribution to semi-opera.

On or about 30 April 1674 an operatic version of the Davenant-Dryden adaptation of Shakespeare's *The Tempest* was produced by Thomas Betterton at the Dorset Garden Theatre with great success. Shadwell seems to have provided the words for the new musical sections, notably the masque in Act 5, but to what extent he was responsible for the other alterations is disputed. The vocal music was set mainly by John Banister (i) and Pelham Humfrey, the act music was supplied by Locke and the dances (now lost) by G.B. Draghi. At about the same time Shadwell was certainly

engaged in writing a semi-opera (based on Molière's *Psyché*), which was first performed on 27 February 1675. As in *The Tempest*, the main action is carried out in speech, but extensive musical scenes with dancing and elaborate stage machinery are introduced through the inclusion of subsidiary, often supernatural, characters. Shadwell made a real attempt to integrate the musical sections into the plot, and his detailed stage directions show a keen sense of instrumental colour. The music was composed mainly by Locke, though Draghi provided instrumental music which has not survived. These two works (both ed. in MB, li) set the pattern of English 'opera' for the rest of the century. Shadwell also used music extensively in other plays, notably *The Libertine* (1675) and *Timon of Athens* (1678); Purcell wrote music for later revivals of both. Shadwell was also known as a lutenist, and at least seven songs written by him are found in contemporary songbooks and manuscripts.

In the political polarization of the early 1680s Shadwell became a vehement Whig and was involved in vitriolic controversy with Dryden. After the accession of William and Mary in 1689, he was appointed Poet Laureate and Historiographer Royal in place of the Catholic Dryden, and in this capacity wrote four or five official odes. He also wrote the St Cecilia's Day Ode for 1690, which was set by Robert King.

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MARGARET LAURIE

Shafran, Daniil Borisovich

(*b* Petrograd [now St Petersburg], 13 Jan 1923; *d* Moscow, 7 Feb 1997). Russian cellist. He began his studies with his father, principal cellist of the Leningrad SO, and then with Aleksandr Shtrimer at the Leningrad Conservatory from the age of ten. He made his début in Leningrad in 1935 conducted by Albert Coates and the same year won first prize in the National Cello Competition in Moscow: one of the awards was a fine Antonio Amati cello which he played until his death. In 1949 and 1950 he shared two top prizes with Rostropovich in Budapest and Prague respectively. Shafran toured internationally from this time, making his American début in 1960 and his British début in 1964; he was created Honoured Art Worker of the RSFSR in 1955 and People's Artist of the USSR in 1971. He served on the jury of many international competitions

and from 1974 chaired the jury of the Tchaikovsky Competition in Moscow. Shafran's playing was distinguished by profound musicality, subtle lyricism, and unusual elegance and brilliance of technique, particularly in Bach's solo cello suites. He also had a talent for the deft characterization of musical miniatures.

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I.M. YAMPOL'SKY/MARGARET CAMPBELL

Shaftesbury, Lord

(1671–1713). English philosopher and aesthetician. See [Analysis](#), §II, 2.

Shaham, Gil

(*b* Champaign-Urbana, IL, 19 Feb 1971). American violinist. He studied at the Rubin Academy in Jerusalem with Samuel Bernstein, and made his orchestral début with the Jerusalem SO at the age of ten, playing with the Israel PO under Mehta the following year. In 1982 he took first prize in the Israeli Claremont Competition, which provided a scholarship to study with Dorothy DeLay and Hyo Kang at the Juilliard School in New York. His subsequent solo career brought him engagements with the New York PO, the Philadelphia Orchestra, the LSO, the Berlin PO, the Frankfurt RSO, the Orchestre de Paris and others; in 1989 he caused a sensation when he replaced, at short notice, an indisposed Perlman, playing the Bruch and Sibelius concertos with the LSO at the Royal Festival Hall, London. He made his London recital début at the Wigmore Hall the following year. Shaham has also made a number of recordings, including an outstanding disc coupling the violin concertos of Barber and Korngold. He is possessed of a dazzling technique allied to a rich, colourful tone reminiscent of earlier generations of great violinists; but he also has the intellect and dramatic flair to transcend routine interpretations. He plays a Stradivarius dated 1699, the 'Countess Polignac'.

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MARGARET CAMPBELL

Shaheen, Simon

(b Tarshīha, Galilee, 1955). Palestinian 'ūd player, violinist, composer and teacher. He comes from a family of musicians and began to study the 'ūd at the age of five with his father, the composer and conductor Hikmat Shaheen. At the age of seven he entered the Rubin Conservatory in Haifa to study the violin and Western classical music. He graduated from the Jerusalem Rubin Academy of Music and Dance in 1978 and remained there for two years as an instructor in the performance and theory of Arab music.

In 1980 he moved to New York, where he studied at the Manhattan School of Music and later at Columbia University. He subsequently performed as a soloist and as a member of the Near Eastern Music Ensemble, which he founded in 1982, and he has given workshops and lecture-demonstrations at several American colleges and universities. His performances have ranged from classical Arab compositions to contemporary jazz fusion. In 1992 he formed the Alcantra Fusion Ensemble and in 1994 he became producer of the Annual Arab Festival of Arts in New York.

In his first important composition, *Theme and Variations*, for 'ūd and orchestra, Shaheen used a variety of Western classical compositional techniques; the work is a tribute to the Egyptian composer Muhammed Abdel-Wahab, to whom Shaheen later dedicated a CD. His subsequent works include traditional Arabic compositions and arrangements, jazz, and film and theatre scores, notably those for the films *The Sheltering Sky* and *Malcolm X*.

In 1994 he received a National Heritage Fellowship Award for his contribution to traditional music; his blend of tradition and innovation has forged important musical links between the Arab world and the West.

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REEM KELANI

Shahidi, Tolib

(b Dushanbe, 13 March 1946). Tajik composer. The son of composer Ziyadullo Shahidi, he graduated from Ter-Osipov's class at the Dushanbe Music College in 1965 before taking a postgraduate course under Aram Khachaturyan at the Moscow Conservatory (graduating in 1972), where he came under the influence of Schnittke and Eshpay. He gained recognition comparatively early and has since won prizes in the USA and elsewhere. His awards included the title of People's Artist of Tajikistan and Rudaki State Premium of Tajikistan. His music combines Western techniques with Tajik folklore, especially that associated with Sufi tradition. In his *Recitatives of Rumi* (1982) the musical development mirrors the spinning of a Sufi dance, while in his first and second piano concertos (1981 and 1991) he employs a dodecaphonic style embellished with Tajik rhythms. The

Third Piano Concerto (1993) imposes modern techniques on modes derived from Indian ragas.

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RAZIA SULTANOVA

Shahnazi, Ali Akbar

(*b* Tehran, 1897; *d* Tehran, 1985). Iranian *tār* player, composer and teacher. He came from a family of celebrated musicians. His father was Aqa Hossein Qoli and his uncle Mirza Abdollah, both highly respected *tār* and *setār* players. He studied the *tār* with his father from the age of eight and, on his father's death in 1915, he continued further training with his uncle. He was 14 when he made his first recording, accompanying the singer Jenab-e Damavandi. Other recordings, both as a solo *tār* player and as an accompanist to singers, followed. By the early 1920s he was widely recognized as the country's foremost *tār* virtuoso.

In his maturity, Shahnazi developed a highly colourful and dramatic style of *tār* playing. He favoured strongly delineated dynamics; his plectrum strokes were clear, rapid and diversified. Many of his broadcast performances are preserved in the archives of Tehran Radio; the Iranian Ministry of Culture also holds a recorded collection of his rendition of all the *dastgāhs* of traditional music. As a teacher, Shahnazi was active throughout his adult life. He taught both privately and at the Conservatory of National Music in Tehran; many of the leading *tār* players of the late 20th century were his pupils.

Shahnazi was also active as a composer. During the early years of the 20th century, the practice of composition independent of extemporized performance gained popularity in Iran under the influence of Western music, and the composition of *tasnifs*, *Chāhārmezrābs*, *Pishdarāmad*s and *rengs* became central to the activity of the more progressive musicians. Throughout his life, Shahnazi made major contributions to the development of these new compositional forms; he left a large corpus of compositions in all four categories.

HORMOZ FARHAT

Shajariān, Mohammad Rezā

(*b* Mashhad, north-east Iran, 23 Sept 1940). Iranian singer. He was one of a group of musicians important in the renaissance of traditional music and other arts in the period following the 1979 Islamic Revolution. Born into a family with a long musical tradition, Shajariān joined the local radio in Mashhad at the age of 18. In 1966 he moved to the National Iranian Radio Organization in Tehran; at this time he rose to prominence with his distinctive combination of vocal warmth and technical mastery. He studied with several masters including Ahmad Ebādi, Esmail Mehrtash, Farāmarz Pāyvar, Abdollāh Davāmi and Nur Ali Borumand. Shajariān performed regularly on Iranian Radio between 1966 and 1986, and many of the broadcasts were subsequently released as commercial recordings. He also appeared frequently on national television between 1971 and 1976. Since 1977 he performed and recorded with several ensembles, giving concerts in Europe, North America and Asia. His work as a singer reflects his extensive knowledge of classical Iranian poetry.

Shajariān also plays several instruments, notably the *santur*. In addition to his work as a performer, he taught at the University of Tehran from 1977 until 1979 and returned there in 1990. His interest in the regional musics of Iran dates from his earliest musical experiences in the region of Khorasan where he was born and raised, and he has carried out research into various folk musics of Iran. He has also worked on an introduction to singing technique and the vocal *radif*. Shajariān commands great popularity and respect in Iran where he is generally regarded as the foremost classical vocalist of the post-revolutionary period.

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LAUDAN NOOSHIN

Shake.

A term used to denote several types of ornaments, many of which are types of trill. See [Ornaments](#), §6.

Shake-a-leg [malgari].

A type of Australian aboriginal dance performed in northern regions, concluded by jumping steps executed with quivering limbs. See [Australia](#), §I, 1(v).

Shakers, American.

The United Society of Believers in Christ's Second Appearing, popularly known as Shakers or Shaking Quakers, was a millenarian community under the leadership of Ann Lee (1736–84) of Manchester, England, who emigrated to America in 1774. The Shakers believed that Mother Ann was the female incarnation of the dual Saviour, fulfilling the Gospel prophecy of Christ's second coming, and to be certain of salvation they remained unmarried and sexually abstinent, organizing their reclusive lives around work and prayer. By the mid-19th century the sect had some 4000–6000 adherents residing in about 20 Shaker villages from Maine to Indiana and Kentucky; it was by far the most successful of all the 19th-century American communal societies. After the urbanization and industrialization of the eastern USA following the Civil War, Shaker communities gradually declined. By the end of the 20th century they were all but extinct, their only remaining influence lying in their simple but functional furniture, much prized by collectors, their cooking and their music.

The Shakers left an astonishing legacy of some 8000–10,000 religious songs and dance-tunes, preserved in almost 800 manuscripts and a few printed tunebooks, notably Isaac N. Youngs's *A Short Abridgement of the Rules of Music* (New Lebanon, NY, 1843, repr. 1846) and Russel Haskell's *A Musical Expositor* (New York, 1847). These tunebooks detailed the classic form of Shaker music theory, notation and tunes. While the theory was rather commonplace, the notational system and the tunes and their provenance were unique.

Reports of early Shaker ritual indicate that they liked to dance and sing with extravagant gestures and exaggerated melodic phrases that some likened to barking or screaming. Emphasizing 'gifts' or spiritual revelation, many Shakers were seized by hymns and other tunes which they sang or whistled to scribes (see [Singing in tongues](#)). The scraps of paper on which these tunes were captured were then collated into neat manuscript hymnals. As Shaker communities became more disciplined, the individualistic displays of piety were curbed and greater conformity was pursued through publication of accepted hymns, spirituals and work songs, and dances.

The musical notation in the Shaker manuscripts is of several types: besides shape-note notation, apparently derived from such earlier tunebooks as *The Easy Instructor* (Philadelphia, 1801) of Little and Smith, and conventional 'round-note' notation (used by the Shakers only after about 1870), Patterson (1979) identified numerical, shorthand, and Amerindian notations, and, most important, letter notation, a primitive non-diatemetic system of musical letters to which were joined conventional rhythmic values. Four types of letter notation have been observed: capital, small, linear and cursive.

Shaker music has been grouped in seven categories: songs of the gospel parents (that is, the first British followers of Ann Lee); solemn songs (songs in what the Shakers themselves called an 'unknown language'); labouring songs (songs for religious dances and marches); hymns and ballads (strophic songs); extra songs (short, one-stanza songs sung while resting between dances); anthems (longer songs to prose texts); and gift songs (songs from the decade-long period of renewed Shaker spiritual dedication beginning in 1837). Typified by 'Simple Gifts' (the tune used by Copland for the variations near the end of the ballet *Appalachian Spring*), Shaker music combines pentatonic or horn-call melodies with memorable rhythms always appropriate to the prosody of the text. Besides texts in plain English, lyrics consisting of nonlexical vocables and words from unknown tongues and dialects abound, chiefly imitative of Amerindian and black-American speech. These borrowings may indicate that Shaker scribes made the first transcriptions of Amerindian or black music years before such music became the object of more general curiosity.

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VICTOR FELL YELLIN/H. WILEY HITCHCOCK

Shakespeare, William

(*b* Stratford-on-Avon, bap. 26 April 1564; *d* London, 23 April 1616). English playwright.

1. Music in Shakespeare's plays.

2. Shakespeare and music since 1616.

EARLY SETTINGS OF LYRICS IN SHAKESPEARE PLAYS

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CHRISTOPHER R. WILSON (with F.W. STERNFELD) (1), ERIC WALTER WHITE, CHRISTOPHER R. WILSON (2), CHRISTOPHER R. WILSON (work-list, bibliography)

Shakespeare, William

1. Music in Shakespeare's plays.

(i) Shakespeare's use of music.

Music has an important role in Shakespeare's works: any of his plays would suffer only in its total impact if sound effects and processions,

fencing and costumes were eliminated, but the actual sound of vocal and instrumental music is essential to Shakespeare's dramatic purpose. It remains of course complementary to the sound of verse and prose, but where it punctuates the dialogue it could be omitted only at considerable loss. Beyond this, the traditional associations of music, its divine and degrading powers, often play their part in providing the dramas with a network of wider associations, not only in the actual use of music in the dramatic action but in the frequent use of musical imagery in the text of the play, for important structural and thematic purposes. These allegorical and symbolic functions of music are integral elements of what has been called the Elizabethan 'world-picture'.

In accordance with the conventions of Elizabethan and Jacobean drama, the integration of music in Shakespeare's plays operates on differing levels of sophistication and meaning. The majority of musical cues can be readily divided into four main categories: stage music, magic music, character music and atmospheric music. 'Stage music' is the most straightforward category. It encompasses functional or occasional music, prompted by or announcing an action on stage, usually eschewing allusion or hidden metaphor. It is used to accompany a banquet or procession, a duel or a battle where the 'stage army' (e.g. the Prologue to *Henry V*) is not very impressive and the aural excitement would make up for the rather minimal visual effects. Or it may herald the arrival or entry of kings and nobles. Trumpets and kettledrums announce the royal procession in *Hamlet* (3.ii). A flourish of trumpets conventionally ushers in Duke Frederick, lords, Orlando, Charles and attendants as the mood changes in Act 1 Scene ii of *As You Like It*. Likewise a flourish of cornetts announces the arrival of the Prince of Morocco (*Merchant of Venice*, 2.i) and his entry with Portia later in the same act. 'Stage music' may also be employed simply and quietly for a serenade, as in *The Merchant of Venice*, 5.i, or *The Two Gentlemen of Verona*, 4.ii.

The second category, 'magic music', is connected with the age-old concept of the 'ethos' of music, where the art of tones assists in inducing sleep or falling in love or a miraculous healing. When Lady Mortimer sings Mortimer to sleep in *1 Henry IV*, 3.i, her singing, accompanied by Hotspur's quizzical humour, involves and questions the extraordinary goings-on of Glendower, with his strange folklore and 'skimble-skamble stuff'. Lear's disordered mind is healed by the power of soft music; likewise in *Pericles*, Cerimon revives Queen Thaisa with soft or 'still' music. When the fairies sing Titania to sleep in *A Midsummer Night's Dream*, 2.ii, we know that theirs is no ordinary lullaby. Ariel entices Ferdinand 'to these yellow sands' in *The Tempest*, 1.ii, with a magic song. The origin of such 'magic music' is frequently invisible, or at least not to be seen by the characters on stage who are so wondrously affected. Glendower's musicians who

Hang in the air a thousand leagues from hence,
And straight they shall be here (3.i)

were hidden, most probably behind the curtain or arras at the back of the Globe stage, as were the spirits who accompany Ariel.

The use of music to portray and reveal character in a play demands real skill and knowledge of the differing effects of music. More than most

playwrights, Shakespeare excels in his use of 'character music'. The songs in *The Winter's Tale*, following each other in fairly close succession, characterize Autolycus and his position in life. Without them, much of Shakespeare's dramatic 'conceit' is lost. They rank among his most intense character songs, being psychological rather than philosophical. In *Troilus and Cressida* the nature of Pandarus, the provider of soft luxuries, the diseased pander, is characterized by his sophisticated, lecherous song, 'Love, love, nothing but love, still love, still more!' (3.i). Pandarus's song also reflects upon the characters of Paris and Helen for whom he sings, as well as upon the Elizabethan gentry whom Shakespeare was satirizing. Sometimes the personality generated through music is assumed rather than real. In *Othello*, Iago pretends to conviviality and pleasantness, while coldly plotting Cassio's downfall, when he sings, 'And let me the cannikin clink, clink' (2.iii). Bassanio is clearly marked as the preferred suitor in *The Merchant of Venice* by being the only one favoured with a song before he chooses a casket: 'Tell me where is fancy bred, / Or in the heart, or in the head?' (3.ii). Feste's 'O Mistress mine, where are you roaming?' (2.iii) is sung for Toby and Andrew in *Twelfth Night* because their creed of *joie de vivre* will brook no Puritan restrictions. A 'song of good life' would be a waste of the 'sixpence' offered to Feste, the professional clown. Songs often characterize not the singer but the patron. Feste's 'Come away, death' (2.iv) portrays Duke Orsino's unbalanced love-sickness by his demand for an excess of that music which is the food of love. Similarly, 'Take, O take those lips away', sung by a boy in *Measure for Measure* (4.i), shows Mariana's self-indulgent brooding on her betrayal and loneliness. Probably the most notable example of character music in Shakespeare occurs in Ophelia's mad scene (*Hamlet*, 4.v), where both her singing and her songs themselves characterize her state of mind and preoccupations.

Perhaps more than any other theatrical device, music is capable of indicating to an audience a change of tone within the drama. Shakespeare realized this more than any other dramatist of his day. 'Atmospheric music' is the most subtle of the four categories because it is concerned with such intangibles as mood, tone and emotional feeling, and because it may involve changes from suspicion to trust, from vengeance to forgiveness or from hatred to love. The highly romantic dénouement of *The Merchant of Venice*, after the harsh words and near tragedy of the trial scene, is prepared initially by increased lyricism in the poetry, with songlike stanzaic speaking and a setting of moonlight, stars and candlelight; and finally by background music for Portia's arrival, with the martial interruption of a flourish of trumpets to bring on the menfolk, adding to the romance their masculine swagger and impropriety. Music helps identify the stages of Prospero's personal development in *The Tempest*. Here we have both 'atmospheric' and 'character' music because the categories are never mutually exclusive. The coming to life of the statue, some 50 lines before the end of *The Winter's Tale*, announcing the reconciliation between the king and queen, combines 'magic' with 'atmospheric' music. Ariel's 'atmospheric' song 'Where the bee sucks' in *The Tempest*, 5.i, presaging calm seas and auspicious gales, is also 'character' music as the airy spirit sings to himself.

The artistry and significance of Shakespeare's use of music increased steadily as he progressed from the gravedigger in *Hamlet* to Feste in

Twelfth Night, to Pandarus in *Troilus and Cressida*, to Lear's fool and, in the clown's final apotheosis, to Autolycus in *The Winter's Tale*. A similar process of perfection leads from the farcical pinching-songs of the fairies in *The Merry Wives of Windsor* to the miraculous transformations performed by Ariel and his band in *The Tempest*. Shakespeare's advances in his application of music might well have been connected with the changing personnel and circumstances in his troupe. When Robert Armin succeeded William Kemp, Shakespeare increasingly emphasized the importance of the adult actor-singer until, in the role of Autolycus, he created a figure who is both essential to the action and able to add another dimension through his singing.

As for instrumental music, Shakespeare was usually specific because he wished to employ late medieval and Renaissance mythologies and 'ethos'. Certain instruments might be used to signify war or peace, to suggest divine or diabolical intervention, or to announce that a scene is domestic, courtly or military. Such contextual music often depended for its effect on the significance of opposites: loud, harsh music (*musique haute*) meant the opposite of soft, peaceful music (*musique basse*); trumpets, cornetts, bagpipes and hoboys contrasted with viols, lutes and citterns. When Othello bids farewell to war, he bids farewell to the 'shrill trump, the spirit-stirring drum, th'ear-piercing fife' (3.iii). Squealing hoboys foretell doom, as in the banqueting scenes in *Titus Andronicus* and *Macbeth*, and in their ominous music under the stage in *Antony and Cleopatra*. The brazen din of trumpets provokes men (and horses) to battle. In contrast, heavenly music, with its quasi-Pythagorean and neo-Platonic associations of moral reward, healing, prophecy and divine intervention is generally represented by soft music, gentleness being as much an excellent virtue in music as it is in a woman's voice.

A recurring symbolic reference in Renaissance literature, drama and art, and one used by Shakespeare, concerned the ancient legend of the musical contest between Apollo and Marsyas (or Pan), where the silver, sweetly tuned strings of Apollo signified the music of the spheres and the discordant, harsh-sounding pipes of Marsyas reflected the unpropitious conjunctions of the planets. The peace and unity of the commonwealth, whose sovereignty was embodied in the person of the monarch (a special Elizabethan political theme propounded through the myths of the musician-king, e.g. in *The Tempest*), were set against the disruption of civil war so feared and denounced in Shakespeare's works. The 'ethos' theory provides this interlocking connection between the tuning of the cosmos, that of musical instruments and the minds of men influenced by these instruments. It is with horror that the protagonists of the great tragedies contemplate man out of tune with himself. Rejected by Hamlet, Ophelia 'that suck'd the honey of his music vows' sees Hamlet's 'noble and most sovereign reason / Like sweet bells jangled, out of tune and harsh' (3.i). Similarly out of tune are King Lear, 'Who sometime, in his better tune, remembers / What we are come about' (4.iii) and Cleopatra, who is afraid when 'saucy lictors / Will catch at us like strumpets, and scald rhymers / Ballad us out o' tune' (5.ii). The analogy with internal strife which destroys the commonwealth is expounded in Ulysses' speech in *Troilus and Cressida*: 'Take but degree away, untune that string, / And hark, what discord follows.' (1.iii), and is expanded in the whole play in the contrasting

psychology of Greeks and Trojans, the politics of reason and passion, of the individual and the state. *Othello* is another structuring of a whole play around musical imagery. At its centre is Iago's 'O, you are well tun'd now! / But I'll set down the pegs that make this music' (2.i), and the destruction of harmonious and beautiful love is mirrored in the gradual destruction of Othello's splendidly musical poetry as it moves into prose and then into ugly and incoherent discord, only to be revived at the very end in Desdemona's song and Othello's final rhetorical splendour.

Shakespeare never employed music as a simple divertissement or idle distraction; its effect is carefully calculated in poetic and dramatic terms. 'The words of Mercury', says Don Armado as he brings *Love's Labour's Lost* to a close, 'are harsh after the songs of Apollo'. It was Shakespeare's achievement to have broken down that opposition, to have fused the message of Mercury and the music of the sun god, so that the music of words, of instruments and of melody coalesced to form a uniquely varied and sensitive dramatic medium.

(ii) The music.

Of the 100 or more songs, snatches or quotations of songs scattered through the 36 plays in the First Folio, for the large majority we have neither certain knowledge of, nor even a historically acceptable hypothesis for, the tune actually used by the King's Men in a first performance or early revival. Even when a melody has the appropriate title, incipit or rubric in a commonplace book, manuscript miscellany or printed source of the period, we cannot be certain that it was the tune used. Very little instrumental music for the stage has survived from Shakespeare's time. It is therefore virtually impossible to discover what was played in a particular production. But it is less important to know exactly what was played compared with what kind of music was intended. What has survived (notably *GB-Lbl* Add.10444, mostly music for the Stuart masque) shows that dances, marches, entries and so on were short, simple and mainly homophonic pieces.

The music for the songs, snatches, rounds etc. ranges from simple, traditional material (mostly ballads), fitted as a rule to lines of three or four stresses, to specially composed or adapted art songs, generally accompanied and set to poems of greater prosodic complexity. Most of the popular songs would be well-known to the Elizabethan audience; some are simply referred to by name, as for example when Mistress Ford exclaims: 'They do no more adhere and keep place together than the Hundredth Psalm to the tune of "Greensleeves"' (*Merry Wives*, 2.i), or when Autolycus sells a merry ballad that 'goes to the tune of "Two maids wooing a Man"' (*Winter's Tale*, 4.iv). Nearly all such popular tunes were unaccompanied and therefore could be sung at any time and any place by anyone. The presence of an accompanying instrument such as lute or cittern would have suggested that a musical performance was planned rather than spontaneous. Such are the ballad-like ditties performed by the Fool in *King Lear*, by Silence in *2 Henry IV* (5, iii) and by Ophelia in *Hamlet* (4, v). Although the first quarto has the stage direction, 'Enter Ophelia playing on a lute, and her hair down, singing', it is not repeated in the second quarto or first folio. Nor is there any reference to a lute or other instrument in the

surrounding dialogue. A simple accompaniment is unnecessary here; on the other hand it would not be out of place. In *Othello*, however, Desdemona would have found it difficult to accompany herself on a lute while Emilia was attending her. The song she sings, having stanzas of two lines each with four stresses interspersed with the 'willow' refrain, freely and incompletely recalls a pre-existent song (see list under *Othello*, 'The poor soul sat sighing').

In contrast to the simple ditties are art songs, distinguished by their prosodical sophistication, their dramatic context and their restricted length. Most art songs have only one stanza, whereas ballads, even incompletely performed, may well run into several, like Ophelia's 'Tomorrow is Saint Valentine's Day' and 'How should I your true love know?'. When the audience has been prepared and forewarned, a song can allow the singer more textual depth and careful performance. The instrumental accompaniment that is generally required may well be alluded to in the surrounding dialogue. In *Julius Caesar*, Brutus refers four times to the 'instrument' with which Lucius is to accompany himself (4, iii). In *Henry VIII*, Queen Katharine commands, 'take thy lute, wench' (3.i). In *Troilus and Cressida*, before beginning his song, Pandarus says, 'Come, give me an instrument' (3.i), and at another point, 'I'll sing you a song now'. And when Helen commands 'Let thy song be love', Pandarus obliges with a lyric far removed in quality and sophistication from the metrically simple songs and ditties, say, of Autolycus in *The Winter's Tale*, whereas Ariel's songs in *The Tempest* demand professional skill and presentation, especially 'Full fathom five' and 'Where the bee sucks', for both of which near-contemporary settings by the court lutenist Robert Johnson survive (see list).

Shakespeare, William

2. Shakespeare and music since 1616.

- (i) 17th century.
- (ii) Since 1700.
- (iii) Operas and related music.

Shakespeare, William, §2: Shakespeare and music since 1616

(i) 17th century.

The production of Shakespeare's plays on the London stage was naturally affected by his death in 1616; and at first there were few revivals. However, the publication of the First Folio in 1623, which collected 18 plays already published singly in quarto and another 18 not previously published, made the texts of virtually all his dramatic output accessible to the interested reader. The outbreak of the Civil War in 1642 led to the closure of the theatres, so that before the Restoration in 1660 and the reopening of the theatres there was a gap of nearly 20 years, sufficient to break the continuity and tradition of play production and performance. The new theatrical order ushered in by the Restoration was exemplified by the granting of two patents – the first (1662) to Sir Thomas Killigrew and his company of King's Players, the second to Sir William Davenant (1663) and his company of Duke's Players – thereby establishing a drama monopoly which continued with these companies and their descendants until the passing of the 1843 Act for Regulating Theatres. By dispensation of the

Lord Chamberlain the right to revive Shakespeare's plays was shared, more or less equally, by the King's Players and the Duke's Players.

Davenant, reputed to have been Shakespeare's godson, started his stage career as a playwright and by the 1630s was closely involved in writing texts for some of the last and most spectacular of the Caroline court masques. Though no musician himself, he was closely involved with composers, and towards the end of the commonwealth found an ingenious way of evading the ban on public performances of stage plays by presenting a number of operatic experiments disguised as 'moral representations'. When he obtained control of the Duke's Players after the Restoration, he made it a matter of policy to revive some of Shakespeare's plays; and the two that particularly attracted him, in view of the Lord Chamberlain's express condition that they should be 'reformed', were *Macbeth* and *The Tempest*. Both were revived at Lincoln's Inn Fields Theatre in the 1660s. For *Macbeth* Davenant inserted into Shakespeare's text the Hecate scenes from Middleton's *The Witch* (c1610). For *The Tempest*, he collaborated with Dryden in making extensive alterations in the text.

Although these revivals were successful with the public, Davenant was not satisfied. He felt both plays deserved the sort of treatment with music and spectacle that would bring them closer to opera. For this a new and larger theatre would be necessary, but Davenant died in 1668 before anything could be done about it. His widow went ahead with building plans; a handsome new theatre was opened in Dorset Garden in 1671, and arrangements were made to present new versions of *Macbeth* and *The Tempest* there 'in the nature of an opera'.

The 1673 revival of *Macbeth* included some of the music originally written by Robert Johnson (ii) for *The Witch*, and also new music by Matthew Locke; it proved very popular and was frequently revived. About the turn of the century new music for the play was written by John Eccles and Richard Leveridge; but the reputation of the Locke music was so powerful that when in the late 18th century the score of what was almost certainly Leveridge's incidental music was published by William Boyce, it was erroneously ascribed to Locke.

As for *The Tempest*, the Dryden-Davenant recension of the text was further altered by Thomas Shadwell; and the music for the 1674 revival was written by several composers – John Bannister, G.B. Draghi, Pelham Humfrey, Pietro Reggio and Locke, who was responsible for the instrumental numbers (separately published in 1675). In this form *The Tempest* also became extremely popular and was frequently revived. A new musical version, possibly by John Weldon, seems to have been composed about 1712 and was published in the mid-18th century when, probably erroneously, it was attributed to Purcell (see Laurie, 1963–4).

These reformed versions of *Macbeth* and *The Tempest* precluded Purcell's 'dramatic operas', among which *The Fairy Queen* (Dorset Garden, 1692) provided a vivid example of the strengths and weaknesses of that peculiar art form. The librettist (variously identified as Thomas Betterton, John Dryden or Elkanah Settle) based his text on Shakespeare's *A Midsummer Night's Dream*. Purcell's music was confined to four separate masque-like

entertainments, each inserted into one of the acts; none of the surviving songs has a Shakespeare text, though the air 'The woosel-cock so black of hue' (3.i) may derive from Shakespeare. Four years after Purcell's death a similar formula was used when an adaptation of *Measure for Measure* by Charles Gildon (Lincoln's Inn Fields, 1700) had the prologue and three acts of Purcell's *Dido and Aeneas* inserted into four of its acts in the form of four musical entertainments.

In the latter part of the 17th century, an interesting musical experiment was made at the behest of Samuel Pepys. Being an admirer of the Italian *stilo recitativo*, particularly as exemplified in Davenant's *The Siege of Rhodes* (1656), he persuaded some composer in London (perhaps Cesare Morelli) to make a recitative setting of Hamlet's soliloquy 'To be or not to be'. This experiment does not seem to have had any particular sequel, and whether or not it offers evidence of late 17th-century prosodical renderings of Shakespeare is questionable.

[Shakespeare, William, §2: Shakespeare and music since 1616](#)

(ii) Since 1700.

During the 18th century and the early part of the 19th, drama continued to be a monopoly of the two London patent theatres; this meant that there was a long, unbroken tradition of presenting Shakespeare, often in altered versions, at Drury Lane and (after 1732) at Covent Garden. New incidental music or revisions of existing scores were frequently provided, sometimes by the theatres' resident composers. In the 18th century, for instance, new settings of many of Shakespeare's lyrics were made by Thomas Arne and William Boyce. Nothing was contributed by Handel, however, who evidently preferred Milton.

During his period as actor-manager at Drury Lane, David Garrick conceived the idea of a Shakespeare Festival. The immediate occasion was the dedication of a new town hall at Stratford-on-Avon in 1769. Garrick had been approached to donate a bust of the bard to fill the niche over the central arch on the north side of the building. The programme of the Jubilee, as it came to be called, contained a setting by Arne of an ode specially written by Garrick, and various songs and serenades by Charles Dibdin, but not a single production of a Shakespeare play. Later the same year *The Jubilee, or Shakespeare's Garland* was produced at Drury Lane as a dramatic entertainment with music by Dibdin. Garrick's Jubilee was the precursor of the Shakespeare festivals that from 1827 became regular events at Stratford-on-Avon.

The 'dramatic operas' of Purcell and his contemporaries did not carry the seeds of operatic development in them; and shortly after Purcell's death the type became extinct. But during the 18th century other types of opera flourished in different parts of Europe, and composers began to turn to Shakespeare (now beginning to be available in translations of variable worth) for libretto material. One of the earliest examples was *Rosalinda*, an *opera seria* partly derived from *As You Like It* that Paolo Rolli wrote for Francesco Veracini to set, produced (in Italian) in London at the King's Theatre in 1744. In 1786 Lorenzo Da Ponte wrote the libretto for *Gli equivoci*, a 'dramma buffo' based on *The Comedy of Errors*, and this was

set by the English composer Stephen Storace, then resident in Vienna, and produced at the Burgtheater just after Mozart's *Figaro* in 1786.

At the end of the 18th century and beginning of the 19th the Romantic movement had a profound effect on all the arts, particularly music; and in Britain this was partly due to the writings of authors such as James Macpherson (Ossian), Lord Byron, Thomas Moore and Sir Walter Scott. Abroad the same British writers were equally fashionable and influential, but with the addition of Shakespeare, whose plays increasingly came to be known outside the English-speaking world through translation. This widening interest in Shakespeare came at a moment when symphonic music was passing through an important phase of development: so it is not surprising that Shakespearean music of the 19th century should often be more at home in the concert hall than in the theatre.

Mendelssohn's overture to *A Midsummer Night's Dream* (1826) was one of the earliest pieces of descriptive music specifically intended for concert rather than dramatic performance (though he later added incidental music for an actual production of the play in 1843). It was enormously successful with the public, and proved to be the first of many inspired Shakespearean pieces of the 19th century. In France, Berlioz developed an intense enthusiasm for Shakespeare and his plays. In 1830 he composed a fantasia on *The Tempest*, which later became absorbed into *Lélio*, and in 1831 an overture to *King Lear*. A dramatic symphony on the theme of *Romeo and Juliet* followed in 1839, and later two movements of *Tristia* (1848) based on scenes from *Hamlet* – 'La mort d'Ophélie' and 'Marche funèbre'. Liszt's *Hamlet* began life in 1858 as an overture and was later rewritten as a symphonic poem. In Russia, Balakirev produced an overture to *King Lear* (1859), which led later to a set of incidental music for the play, but this was not performed or published until 1904. Tchaikovsky conformed to the Romantic convention with his fantasy overtures to *Romeo and Juliet* (1869) and *Hamlet* (1888), and wrote a fantasia on *The Tempest* (1873). Among British composers, Sullivan composed incidental music to *The Tempest* as a student exercise at Leipzig in 1861, apparently with no particular stage production in view. In 1888 he wrote an overture for Irving's production of *Macbeth* at the Lyceum. Elgar composed a remarkable symphonic study *Falstaff* in 1913.

It is difficult to be certain of the amount of music accompanying productions of Shakespeare's plays, in the theatre or broadcast, since so much of it is unpublished. But it is undoubtedly very large. *A Shakespeare Music Catalogue* (1991) lists over 20,000 items of theatrical and non-theatrical music. The 20th century especially has seen newly composed music for new productions, probably because, as Dent pointed out, 'the problem of Shakespeare music is in a certain sense the problem of all incidental music to plays. Every age must find its own solution to it'. In the late 19th century, actor-managers (notably F.R. Benson at Stratford) tended to commission arrangements of well-known (often non-Shakespearean) pieces such as Beethoven's *Coriolan*, Nicolai's *Merry Wives*, Thomas' *Hamlet* and the ever-popular Mendelssohn *A Midsummer Night's Dream*, to be played before and at appropriate moments in a play. As the Victorian approach to production began to be superseded by the more historically faithful presentations of Poel and Granville-Barker in the early years of the 20th

century, so the type of music gradually changed. 'Elizabethan' music was introduced, following pioneering expositions on the subject by Wooldridge, Naylor, Fellowes and others. New composers (e.g. Vaughan Williams at Stratford, 1912–13) and arrangers (e.g. Rosabel Watson) were engaged to write specifically for productions. In the latter part of the century, Shakespeare companies have employed composers as musical directors. Guy Woolfenden (Royal Shakespeare Company, Stratford-on-Avon) has written music for the complete cycle; David Amram (New York Shakespeare Festival), Louis Applebaum (Stratford Shakespearean Festival, Ontario, Canada) and Conrad Susa (San Diego National Shakespeare Festival, USA) have also been prolific.

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(iii) Operas and related music.

More than 270 operas and a little over 100 operettas and musicals based on the dramatic works of Shakespeare were listed by Wilson (*GroveO*). Since then have appeared Jacobo Durán-Loriga's *Timon of Athens*, freely adapted by Luis Carandell (Madrid, 1992); Hans Gerfor's *Der Park*, a 'psychological interpretation', by Botho Straus of *A Midsummer Night's Dream* (Wiesbaden, 1992); Bibalo's *Macbeth* (Berne, 1995).

17th- and early 18th-century settings are scarce. Except for Purcell's *The Fairy Queen* (1692), which employs about 750 lines from Shakespeare's original 2100 and another 400 which are clearly derivative, other 'operas' are less Shakespearean and more dependent on Restoration 'improvements', notably by Davenant, Dryden, Shadwell and others. These include Locke's *Macbeth* (1673); Bannister's and others' *The Tempest, or The Enchanted Island* (1674); and Weldon's *The Tempest* (?1712). Continental works, such as Mattheson's *Die unglückselige Cleopatra* (Hamburg, 1704), Gasparini's *Amleto* (Venice, 1706) or D. Scarlatti's *Amleto* (Rome, 1715), used librettos similarly based on secondary sources far removed from the original Shakespeare. Later 18th-century operas continued to use adaptations of Shakespeare more in keeping with the theatrical trends of the day than with what we now know as the genuine product. Gotter's revision (1791) of Einsiedel's *Die Geisterinsel* (1778) – the first important German version of *The Tempest* – affirms its contemporary Singspiel mode, with its mixture of spectacle, farce, serious moralizing, magic, love and discovery. Mozart was powerfully attracted by it in 1791. Dittersdorf, who later set *The Merry Wives of Windsor* in 1796, was tempted in 1792 but demanded too many textual revisions. Fleischmann, Reichardt, Zumsteeg and Haack (1799) were less hesitant. Other Singspiel-type 'Tempests' were written to different librettos by Ritter (all 1798), Hensel (1799), Müller (1798) and Winter (1798).

As more editions and performances of Shakespeare were produced throughout Europe in the 19th century, so the number of operas increased. Librettos were still far removed from the Elizabethan original despite a growing historicist awareness. Scribe's *Tempest*, for example (rejected by Mendelssohn in 1846 but set by Halévy in 1850), incorrectly claimed authenticity. Rossini's *Otello* (1816) was long regarded as the first truly great Shakespearean opera, whose success certainly inhibited Verdi when he came to consider the subject. The libretto by Francesco Maria Berio is

based on Ducis' fairly free adaptation of Shakespeare's text (without acknowledgment in early printed editions), and incorporates a happy ending in the 1819 revision. Closer to Shakespeare, though heavily romanticized and necessarily simplified, are the three masterpieces by Verdi: *Macbeth* (Florence, 1847; rev. Paris, 1865), *Otello* (Milan, 1887) and *Falstaff* (Milan, 1893). Other notable 19th-century settings include Wagner's adolescent *Das Liebesverbot* (Magdeburg, 1836) based on *Measure for Measure*; Nicolai's ever-popular *Die lustigen Weiber von Windsor* (Berlin, 1849); Berlioz's fascinating *Béatrice et Bénédict* (Baden-Baden, 1862) based on *Much Ado about Nothing*; Gounod's *Roméo et Juliette* (Paris, 1867; rev. 1888); and Thomas' stylistically diverse *Hamlet* (Paris, 1868). Bellini's *I Capuleti e i Montecchi* (Venice, 1830), long thought to be one of the most attractive 19th-century Shakespearean operas, has little if anything to do with Shakespeare's *Romeo and Juliet*.

The 20th-century has witnessed a growing sensitivity to historical correctness and textual faithfulness in many facets of the performing arts, not least in Shakespearean production. In opera, Barkworth's *Romeo and Juliet* (1916) adheres entirely to the original text; it was not, however, a success. An outstanding example of a faithful Shakespearean opera and one which, like its 17th-century forebear (not without coincidence), also preserves the ethos of its Shakespeare original, is Britten's *A Midsummer Night's Dream* (Aldeburgh, 1960). Other significant 20th-century operas include Castelnuovo-Tedesco's settings of *All's Well that Ends Well* (1958) and *The Merchant of Venice* (1961); Samuel Barber's *Antony and Cleopatra* (1966; rev. 1975); Reimann's *Lear* (1978); Nabokov's *Love's Labour's Lost* (1973); Bloch's *Macbeth* (1910); Orff's *Ein Sommernachtstraum* (1964); Respighi's *Lucrezia* (1937) and Britten's chamber opera version, *The Rape of Lucretia* (1946); and several by Malipiero.

A discussion of theatrical vocal treatment of Shakespeare in the 20th century would be incomplete without mention of Bernstein's memorable *West Side Story* (1957), indebted to *Romeo and Juliet*, and Rodgers's *The Boys from Syracuse* (1938), related to *The Comedy of Errors*.

There have been comparatively few Shakespearean ballets. Of that number, *Romeo and Juliet* has been the most productive inspiration, providing the basis for, among others, Lorenzo Bainsi's *Giulietta e Romeo* (Venice, 1785), Constant Lambert's *Romeo and Juliet* (Monte Carlo, 1926), Michel Beuret's *Juliette et Roméo* (Tours, 1986) and Prokofiev's impressive *Romeo i Dzhul'etta* (Brno, 1938; rev. Moscow, 1946). Otherwise, incidental music by Berlioz, Mendelssohn, Liszt, Tchaikovsky and their like has been used to accompany ballets.

Music specially composed to accompany Shakespeare films and television productions has resulted in some distinguished scores, notably by William Walton for *Henry V* (1944), *Hamlet* (1947) and *Richard III* (1955) – all with Laurence Olivier in the title roles – and the BBC Television Shakespeare of the 1970s and 80s involving various composers, particularly Stephen Oliver. Non-classical works such as Duke Ellington's *Such Sweet Thunder* (New York, 1957) and John Dankworth's *Shakespeare & All That Jazz*

(London, 1964) have given the term 'Shakespeare music' a new interpretation.

Shakespeare, William

EARLY SETTINGS OF LYRICS IN SHAKESPEARE PLAYS

near-contemporaneous settings, not necessarily used in early productions

†	traditional songs, including ballads (others are art songs)
MST	F.W. Sternfeld: <i>Music in Shakespearean Tragedy</i> (London, 1963, 2/1967) [p. nos. refer to 2/1967]
VSPS	P.J. Seng: <i>Vocal Songs in the Plays of Shakespeare</i> (Cambridge, MA, 1967)

As You Like It

'What shall he have that killed the deer?' (4.ii). *Music*: J. Hilton (ii), 1652¹⁰, ed. in Brennecke, 1952, p.350. *Commentary*: Brennecke, 1952; Seng, 1959; VSPS, 85

'It was a lover and his lass' (5.iii). *Music*: T. Morley, *The First Booke of Ayres* (1600), ed. in EL, xvi (3/1966). *Commentary*: Chappell, 1855, p.205; Wooldridge, 1893, i, 114; Brennecke, 1939, p.139; VSPS, 89. On Shakespeare–Morley controversy see *ibid.*, 98–100; *A Shakespeare Music Catalogue*, 1991, i, no.1423, v, pp.2683–5

Cymbeline

'Hark, hark! the lark at heaven's gate sings' (2.iii). *Music*: R. Johnson (ii), *GB-Ob* Don.c.57, ed. in EL, 2nd ser., xvii (2/1974). *Commentary*: Thewlis, 1941, p.32; Evans, 1945; Cutts, 1953, p.193; VSPS, 217

Hamlet

†'How should I your true love know?' (4.v). *Music*: 'Walsingham' ballad in many settings, arr. in Sternfeld, 1964, pp.8, 10; cf Simpson, 1966, p.340. *Commentary*: Chappell, 1855, p.236; Naylor, 1896, 2/1931, p.190; MST, 59; VSPS, 135

†'Bonny sweet Robin is all my joy' (4.v). *Music*: Sternfeld, 1964, p.13; Simpson, 1966, p.60. *Commentary*: Chappell, 1855, p.234; Wooldridge, 1893, i, 153; MST, 67–78; VSPS, 154

†'In youth when I did love' (5.i). *Music*: *GB-Lbl* Add.4900, ed. in MST, 152; Sternfeld, 1964, p.16; Simpson, 1966, p.340. *Commentary*: Chappell, 1855, p.217; Wooldridge, 1893, i, 52; MST, 151; VSPS, 158

Henry IV, pt 2

†'When Arthur first in court' (2.iv). *Music*: 'Flying fame' ballad, ed. in Chappell, 1855, p.199; Wooldridge, 1893, i, 91. *Commentary*: VSPS, 45; MST, 177

†'Do me right and dub me knight, Samingo' (5.iii). *Music*: set by O. Lassus as 'Samingo', ed. in Sternfeld, 1958, pp.105–6. *Commentary*: Dart, 1954, p.93; Cutts, *Shakespeare Quarterly*, 1956; Sternfeld, 1958; VSPS, 51; Greer, 1972

King Lear

†'Then they for sudden joy did weep' (1.iv). *Music*: *GB-Lbl* K.1.e.9 (MS addn to 1609³¹), ed. in Sternfeld, 1964, p.20. *Commentary*: Seng, 'Fool's Song', 1958; MST, 175–7; VSPS, 203

†'Come o'er the bourn, Bessy, to me' (3.vi). *Music*: lute arr. in *Cu Dd.2.11, Lbl* Add.5665, ed. in MST, 180–88. *Commentary*: Chappell, 1855, p.505; Wooldridge, 1893, i, 121; Stevens, 1961, p.348; MST, 167–71; VSPS, 209

Measure for Measure

'Take, O take those lips away' (4.i). *Music*: J. Wilson, 1652⁸, ed. in Sternfeld, 1964,

p.17. *Commentary*: Cutts, 1959, 2/1971, p.114; *MST*, 93; *VSPS*, 181

The Merry Wives of Windsor

†'Greensleeves' (2.i, 5.v). *Music*: B. Jeffery, ed.: *Elizabethan Popular Music for the Lute* (London, 1968), 11; Ward, 1990, pp.182–3. *Commentary*: Chappell, 1855, p.227; Wooldridge, 1893, i, 239; Ward, 1957, p.151; Ward, 1990

'To shallow rivers to whose falls' (3.i) [garbled excerpt from C. Marlowe, 'The Passionate Shepherd to his Love']. *Music*: lra viol arr. by W. Corkine, 'Come live with me and be my love', *The Second Booke of Ayres* (1612), ed. in Simpson, 1966, p.120. *Commentary*: Chappell, 1855, p.214; *VSPS*, 164

Much Ado about Nothing

'Sigh no more, ladies' (2.iii). *Music*: T. Ford, *GB-Och* 736–8, ed. P. Warlock, *Four English Songs of the Early Seventeenth Century* (London, 1925) [connection with Shakespeare's lyric doubtful]

†'The God of love, that sits above' (5.ii). *Music*: Francis Willoughby Lutebook (NO), ed. in Ward, 1957, pp.164–5. *Commentary*: *MST*, 168; *VSPS*, 62

Othello

†'King Stephen was a worthy peer' (2.iii). *Music*: *MST*, 148–9; Sternfeld, 1964, p.1. *Commentary*: *MST*, 147; *VSPS*, 189

†'The poor soul sat sighing by a sycamore tree' (4.iii). *Music*: (1) *GB-Lbl* Add.15117, ed. in Sternfeld, 1964, pp.2–4; Simpson, 1966, p.789; (2) *EIRE-Dtc* D.3.30, ed. in *MST*, 48–9; (3) *US-Ws* V.a.1.59, ed. in Seng, 'Willow Song', 1958, p.419; Sternfeld, 1964, p.6; (4) *NYP* Drexel 4183, ed. in *MST*, 49–52; Ward, 1966, pp.845–55. *Commentary*: Chappell, 1855, p.207; Wooldridge, 1893, i, 106; Brennecke, 1953; *MST*, 24–52; *VSPS*, 194

The Tempest

'Full fathom five thy father lies' (1.ii). *Music*: R. Johnson (ii), 1660⁴, ed. in EL, 2nd ser., xvii (2/1974). *Commentary*: Long, 1955, ii; Cutts, 1959, 2/1971, p.24; *VSPS*, 256

'Where the bee sucks, there suck I' (5.i). *Music*: R. Johnson (ii), 1659⁵, ed. in EL, 2nd ser., xvii (2/1974). *Commentary*: Cutts, 1959, 2/1971, p.25; *VSPS*, 271

Twelfth Night

'O mistress mine, where are you roaming?' (2.iii). *Music*: (1a) consort arr. by T. Morley, *The First Booke of Consort Lessons* (1599), ed. S. Beck (New York, 1959) [Neighbour, 1978, p.145, refutes connections with Shakespeare's lyric]; (1b) kbd arr. by W. Byrd, *GB-Cfm* 32.g.29, ed. J.A. Fuller Maitland and W.B. Squire, *The Fitzwilliam Virginal Book* (London and Leipzig, 1894–9/R), i, 258–62 [listed by T. Tomkins as 'O mistris mine I must'; see Neighbour, 1978, p.145]; (2) *US-NYP* Drexel 4257 [cf P. Rosseter, 'Long have mine eyes', 1601¹⁷]. *Commentary*: Chappell, 1855, p.209; Wooldridge, 1893, i, 103; *VSPS*, 96; *A Shakespeare Music Catalogue*, 1991, iii, no.17758. On Shakespeare–Morley controversy see above, *As You Like It*, 'It was a lover and his lass'.

†'Hold thy peace, thou knave' (2.iii). *Music*: (1) 1609³², ed. P. Warlock, *Pammelia and Other Rounds and Catches* (London, 1928); Long, 1955, i, 173; (2) *GB-Ckc* K C.1, ed. in Vlasto, 1954, p.228. *Commentary*: *MST*, 112; *VSPS*, 103

'Farewell dear heart' (2.iii). *Music*: R. Jones (ii), *The First Booke of Songes and Ayres* (1600), ed. in EL, 2nd ser., iv (2/1959). *Commentary*: *VSPS*, 106; Greer, 1990, p.213

'Hey Robin, jolly Robin' (4.ii). *Music*: set by W. Cornysh (ii), *Lbl* Add.31922, ed. in MB, xviii (1962). *Commentary*: *MST*, 113; *VSPS*, 117

The Winter's Tale

†'Jog on, jog on, the foot-path way' (4.iii). *Music*: 'Hanskin' ballad, kbd arr. by R. Farnaby, *GB-Cfm* 32.g.29, ed. J.A. Fuller Maitland and W.B. Squire, *The Fitzwilliam Virginal Book* (London and Leipzig, 1894–9/R), ii, 494–500. *Commentary*: Chappell, 1855, p.211; Wooldridge, 1893; i, 159; *VSPS*, 235

'Lawn as white as driven snow' (4.iv). *Music*: J. Wilson, 1660⁴, ed. in Cutts, 1955, 2/1971, p.20; Long, 1955, ii, 80. *Commentary*: Cutts, 1959, 2/1971, p.128; Cutts, *Shakespeare Quarterly*, 1959, p.161; *VSPS*, 240

'Get you hence, for I must go' (4.iv). *Music*: R. Johnson (ii), *US-NYp* Drexel 4175, ed. in EL, 2nd ser., xvii (2/1974). *Commentary*: Cutts, *Shakespeare Survey*, 1956; *VSPS*, 244

Shakespeare, William

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Shakhidi, Ziyadullo

(*b* 1914; *d* 1985). Tajik composer. He was a founder of Tajik art music and an important representative of the first group of composers from the republics of Soviet Central Asia, who in the 1930s attempted to create a national art along the lines of the Russian and European traditions. Shakhidi was born and grew up in Samarkand, studied in the nationalities section of the Moscow Conservatory (1946–56), but spent the years of his creative activity in Dushanbe. The synthesis which moulds his work operates on three levels: firstly, in the conjunction of the classical music of the East and of classical Russian art (exemplified in his operas, symphonic poems, string quartet and romances), secondly, in the combination of the traditions of Tajik folklore and Soviet popular genres (in the cantatas and more than 100 songs) and thirdly, in the unification of trends in contemporary art music with oriental *maqam* practice. This latter development is most marked in the last period of the composer's work; the *Simfoniya makomov* ('Symphony of Makoms') is rich in elements of meditative stasis and sonorous expressiveness.

Drawing on the resources of popular traditions, Shakhidi is sensitive to their different roots, be they musical folklore, hafiz art, traditional urban song or classical *shashmaqam*. His reworkings of folk material, such as *Mullo chortori* in the opera *Rabi* ('The Slaves'), renew the old melodies and render them contemporary. *Maqam* traditions of thematism and the characteristics of *garibi* wailing songs, are dramatised and undergo broad symphonic development. His essential contribution to Tajik music has been recognized and furthered by the composers of a new generation, including Firuz Bakhor, Tolib Shakhidi and Zarina Mirshaka.

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YELENA VLADIMIROVNA ORLOVA

Shakhnazarova [Melik-Shakhnazarova], Nelli Grigor'yevna

(b Makhachkala, Daghestan, 9 Jan 1924). Armenian musicologist. She graduated from the Moscow Conservatory as a pianist (1950), and completed her postgraduate studies there in aesthetics in 1953. She obtained the *Kandidat* degree in philosophy in 1955 and the doctorate in art criticism in 1989. After teaching music aesthetics at the Conservatory (1952–4; 1956–60), and working as a senior editor for the publisher Muzika (1955–60), she joined the State Institute for Art History (now the State Institute of Art Studies), where she gained a senior academic post in 1992. She was awarded the title of professor in 1992 and Honoured Art Worker of the RSFSR in 1995.

Shakhnazarova's scholarship is mainly concerned with theoretical and aesthetic problems associated with national characteristics in music. In her *Kandidat* dissertation (1955), she had already questioned the prevailing ideological formula of art as 'socialist in content, and national in form'; she then went on to examine the relationship between the traditions of the 'East' (Central Asia and Transcaucasia) and the West. In her book *Muzika Vostoka i muzika Zapada* ('Music of the East and the West', 1983) she was the first to compare typologies of professionalism in the European tradition and the 'Eastern' tradition including the areas referred to above and Arab-speaking regions. Later, in her doctoral dissertation (1988), she analyses the process by which the cultures of the Soviet East have assimilated classifications of professions from a European tradition and gives for the first time a comprehensive view of this history.

Shakhnazarova has also studied the aesthetics, theory and criticism of 20th-century music by both Soviet and non-Soviet composers. In her book on Stravinsky, Schoenberg and Hindemith (1975), she was the first author in the former USSR to publish an objective analysis of the aesthetic views of Schoenberg and of Stravinsky's *Poétique musicale*, and she has published a number of articles on contemporary Armenian composers, including Aram Khachaturian, Mirzoian and Oganessian. In her monograph *Khudozhestvennaya traditsiya v muzikal'noy kul'ture XX veka* ('Artistic Tradition in the Musical Culture of the 20th Century', 1997) she defines artistic tradition and its underlying principles.

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GRIGORY L'VOVICH GOLOVINSKY

Shaking Quakers.

See [Shakers, American](#).

Shakubyōshi.

Wooden [Clappers](#) used in most Japanese court vocal genres. It consists of two thin slats, usually of boxwood, each about 36 cm long and widening from 2.5 to 3.5 cm. The narrow ends are held one in each hand, and the long edge of one slat is struck sharply against the flat surface of the other. It was supposedly created by splitting in two a symbol of court rank called a *shaku*; *byōshi* translates as 'rhythm'. The clappers are also used in Geza (off-stage) music in the *kabuki* theatre for scenes involving courtly vocal performance.

DAVID W. HUGHES

Shakuhachi.

End-blown [Notched flute](#) of Japan. The modern standard version has four finger-holes and one thumb-hole. Originally imported from China by the early 8th century, it reappeared around the 15th century in a Japanized form and has since come to be used in several quite diverse types of music: meditative solos, small ensemble pieces, folksong and modern works by both native and foreign composers. The impressive range of the *shakuhachi*'s sound potential has been well described by Malm (1959): 'From a whispering, reedy piano, the sound swells to a ringing metallic *forte* only to sink back into a cotton-wrapped softness, ending with an almost inaudible grace note, seemingly an afterthought'.

The fundamental pitches of the standard-size (54.5 cm) instrument are approximately *d'-f'-g'-a'-c''*. A skilful player can cover about three octaves although traditional pieces rarely exceed two octaves and a fourth. Pitches in between the basic ones are produced by a combination of part-holing and embouchure. The *shakuhachi* is manufactured in a graduated series of sizes a semitone apart; the size used depends on the genre, the other performers (if any) and the personal preference of the player.

For illustration and further discussion of its history and repertory, see [Japan, §II, 5](#).

Shalishim

(Heb.).

A musical term of uncertain meaning found in the Bible. See [Biblical instruments, §3\(xv\)](#).

Shallon, David

(*b* Tel-Aviv, 15 Oct 1950). Israeli conductor. He studied in Tel-Aviv with Noam Sheriff and in Vienna with Hans Swarowsky. Since his first success in 1980 conducting Mahler's Third Symphony with the Vienna SO, he has conducted such leading orchestras as the Berlin PO, the London SO, the Israel PO and the San Francisco SO; he has also appeared at many of the major European festivals and has conducted at leading opera houses, including Vienna, Frankfurt, Düsseldorf and the New Israeli Opera. He was musical director of the Düsseldorf SO, 1987–93, and was appointed musical director of the Jerusalem SO in 1992 and the Luxembourg PO in 1997. Shallon's repertory is wide-ranging, and he has given a number of premières, notably von Einem's *Jesu Hochzeit* (1980, Berlin). Several Israeli composers, among them Noam Sheriff, have dedicated works to him. Among his recordings are viola concertos by Bartók, Hindemith, Schnittke and Mark Kopytman, with his long-time partner, Tabea Zimmermann.

MICHAL BEN-ZUR

Shallot.

In an organ reed pipe, a conical or cylindrical tube formed from a piece of brass (or, in large pipes or for special effects, turned from wood) and fitted into the block. The reed strikes against a flattened area of the shallot, filed or ground to reveal a larger or smaller aperture, depending on the tone quality and strength required. See [Organ, §III, 2](#) and [fig.18](#).

Shalme [shalmie, shalmuse].

See [Shawm](#).

Shalmon, Kar'el.

See [Salomon, Karl](#).

Shalyapin, Fyodor.

See [Chaliapin, Fyodor](#).

Shamisen.

A Japanese three-string fretless plucked lute. In the Kansai area of Kyoto and Osaka it is called *samisen* and as part of *koto* chamber music it is often known as *sangen*. Since the mid-17th century it has been a popular contributor to the music of many levels of society, from folk and theatrical forms to classical and avant-garde compositions. A *shamisen* player usually accompanies a singer; purely instrumental music occurs primarily during interludes.

For further discussion of history and genres, see [Japan](#), §V, 6.

Shamo, Ihor' (Naumovich)

(*b* Kiev, 21 Feb 1925; *d* 17 Aug 1982). Ukrainian composer. In 1941 he left the N. Lysenko Middle Music School in Kiev to study at the medical institute. In 1942 he enlisted as a volunteer in the army, and until 1946 he was a medical assistant at the front; he graduated from Kiev Conservatory in 1951 (in the class of Lyatoshyns'ky). He is a People's Artist of the Ukrainian Soviet Republic (1975), and a Laureate of the Taras Shevchenko State Prize (1976). His lyrical and patriotic songs enjoyed national popularity in their time and some have survived much longer, such as *Kieve miy* ('My Kiev') which is thought of as the unofficial anthem of the city. Hardly ever employing folk melodies, Shamo nevertheless makes extensive use of turns of phrase from Ukrainian and Russian songs, introducing them into works of various genres. In his instrumental works, which tend towards the programmatic, he succeeded in combining the accessibility of his imagery with a freshness of language, and this ensured his instrumental music almost as great a popularity as his songs. His piano suite *Kartini russkikh zhivopistsev* ('Pictures of Russian Painters') remains in the Ukrainian teaching and concert repertory to this day. The symphonic quality of his thinking is vividly demonstrated in his lyrical – and frequently dramatic – orchestral works in which he utilizes monothematicism for structural unity. His only opera *Yatranskiye igrī* ('Yatransk Games') is original in that it is written for an a cappella chorus and a quartet of soloists and is constructed from subtly fashioned folksong sources (calendar, ritual and lyrical songs).

WORKS

(selective list)

Op: *Yatranskiye igrī* [Yatransk Games], 1978

Choral: *Lenin (orat)*, 1982

Orch: Sym. Dances, 1949; Conc.-Ballade, pf, orch, 1951; Moldavskiy poéma-rapsodiya [Moldavian Poem-Rhapsody], 1956; Sym. no.1, 1964; Kamernaya syuita [Chamber Suite], str, 1968; Sym. no.2, 1968; Vechernaya muzika [Evening Music], 1971; Variations, suite, 1972; Sym. no.3, 1973–5; Utryonnaya muzika [Morning Music], 1975

6 str qts, 1955–82

Other chbr: Pf Trio, 1947; Sonata, vn, pf, 1950; Pf Qnt, 1958; Ukrainskiy kvintet [Ukr. qnt], ww, 1961

Pf: Sonata, 1947; Ukr. Suite, 1948; Klassicheskaya syuita [Classical Suite], 1958; Kartini russkikh zhivopistsev [Pictures of Russian Painters], suite, 1959; 12 Preludes, 1962

More than 300 songs

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NINA SERGEYEVNA SHUROVA

Shamotulinus, Venceslaus.

See Szamotuł, Waclaw z.

Shanagan huur [Khuur].

Mongolian ladle fiddle. See *under* Huur, §1(ii).

Shanet, Howard

(b New York, 9 Nov 1918). American conductor, composer and writer on music. He began his musical career as a cellist. He took the AB in 1939 at Columbia University, where he continued his studies under Lang (MA 1941, with a dissertation on the solo violin repertory before Bach). After military service (1942–6), he studied conducting with Stiedry and Koussevitzky, and composition with Martinů, Lopatnikoff and Honegger. In 1951 he was appointed conductor of the Huntington SO in West Virginia. Having taught at Hunter College, CUNY, from 1941, he joined the faculty of Columbia University in 1953 as conductor of the university orchestra and professor of music; he succeeded Jack Beeson as chairman of the music department in 1972. As a conductor Shanet is noted especially for his support of new music and of unjustly neglected works of the past; he was for a time the conductor of the Music-in-the-Making Concerts in New York and was also responsible for the première of Chávez's *Panfilo and Lauretta* and revivals of Schubert's *Die Zwillingsbrüder*, Sousa's *El capitan*, and other works. In 1975 he founded the String Revival, a string orchestra which featured both new and old music in its repertory. His publications include the widely read manual *Learn to Read Music* (New York, 1956/R), and *Philharmonic: a History of New York's Orchestra* (New York, 1975, 2/1998), the standard work on the subject. He has also published articles on subjects including Bach's transpositions and Bizet's 'suppressed' symphony. His compositions include *Allegro giocoso* (for string quartet,

1942; for string orchestra, 1987), two marches for military band (1944) and *Variations on a Bizarre Theme* for orchestra (1946). His reconstruction of Gottschalk's *Night of the Tropics* enjoyed wide popularity during the 1960s and 70s in André Kostelanetz's broadcasts and recordings.

PIERO WEISS

Shanghai.

City in the People's Republic of China. The most populous city in China, Shanghai's rise to commercial and cultural prominence is fairly recent, dating from its selection in the mid-19th century as a treaty port open to foreign traders. The traders brought with them their own families, officials, soldiers, architects and missionaries. Meanwhile, foreign and Chinese entrepreneurs established numerous factories and shops, drawing in huge numbers of rural migrants as labour. Until World War II, Shanghai was still divided into a Chinese city and a number of foreign concessions, each of which had its own government, police force and legislation. The heterogeneous mixture of Shanghai's population (Chinese as well as foreign) and its rapid growth to become China's leading port was, and still is, reflected in the city's vibrant and diverse cultural life. For instance, Western theatre, opera and symphonic music were performed in Shanghai long before they were seen elsewhere in China. The local Chinese-language newspaper *Shen bao* of 24 February 1874 described a Western opera performance to curious Chinese readers: 'The performers came and went from [the stage], ... sometimes speaking, sometimes singing ... and the Western audience clapped their hands and stamped their feet, smiling at each other.'

Incoming Western and rural forms cross-fertilized in novel ways. In the 1930s, for example, traditional *shenqu* opera troupes adapted stories from Shakespeare and from popular Hollywood films. Apart from *shenqu* (now *huju*; both terms translate as 'Shanghai opera'), Shanghai was an important centre for Beijing opera (the so-called 'Southern School' was located here), *yueju* opera from Shaoxing in nearby Zhejiang Province, Suzhou *tanci* narrative singing, Shanghai narrative singing and Jiangnan *sizhu* ensemble music. Other than traditional-style square teashop-theatres, Shanghai saw the introduction to China of Western-designed stages, of which the most significant example is the Shanghai New Stage Theatre (Shanghai Xinwutai), built in 1908. Many of the styles mentioned above were also performed in large, multi-stage entertainment centres constructed from the 1910s onward, of which the Great World (Da Shijie) is the most famous example and remains in use today.

Shanghai was the centre of China's entertainment music, broadcasting, gramophone and film industries, at least until the 1950s. Local branches of international companies such as Victor and Pathé issued many recordings, and a number of composers specialized in the composition of film and other entertainment music for these new contexts, most notably Li Jinhui (1891–1967). After 1949 these factories were amalgamated to become a major branch of China Records, which still produces many recordings in Shanghai each year. Small musical instrument workshops were similarly nationalized and combined into larger state-run factories. Apart from

producing Western instruments, Shanghai-based factories have developed many novel designs of traditional Chinese instruments for the new orchestra of Chinese instruments.

The performance of Western orchestral music in Shanghai has been traced back to 1879, when foreign residents formed a small orchestra for their own entertainment. Initially, Chinese musicians were excluded from the orchestra, the first to gain acceptance being violinist Tan Shuzhen in 1927. The orchestra, now named the Shanghai SO (Shanghai Jiaoxiangyuetuan), is composed entirely of Chinese musicians. Two other orchestras are prominent in the city's musical life, the Shanghai National Music Orchestra (Shanghai Minzuyuetuan, a Chinese-instrument ensemble) and the Shanghai PO (Shanghai Yuetuan), both of which were founded in 1952. The city also supports ballet and opera companies, which commission new pieces by Chinese composers as well as perform standard Western works. The major biennial Shanghai Spring Festival has drawn in ensembles from many other parts of China, further diversifying the cultural life of the city.

Many performers in Shanghai's ensembles trained at the Shanghai Music Conservatory (Shanghai Yinyue Xueyuan), which opened in 1927. Currently, the conservatory supports departments of composition and conducting, musicology, orchestral instruments, piano, traditional instruments and voice. Undergraduate degree-level studies take four or five years to complete, many students entering the conservatory after graduating from its special attached primary and secondary schools. Much specialist scholarship is produced by members of the conservatory's Institute of Music Research, who also train postgraduate musicologists, and performances and workshops by foreign musicians are frequent. The journal *Yinyue yishu* ('Art of music') is published by this institution. A musical instrument factory and museum is also maintained by the conservatory, as is an extensive library and recording archive. Further valuable recordings are preserved in the Shanghai Library.

In recent decades disco and karaoke have become prominent features of the city's night life, and few hotel bars or restaurants are now without laserdisc technology. Live bands are also common, and the rise of television and changing patterns of leisure and employment have reduced audiences at many traditional or Western classical music performances from the huge numbers reported in the late 1970s and early 1980s. This has forced some ensembles to put on fewer performances or lay off performers, but these forms of music retain their popularity among certain segments of society, and Shanghai's musical life remains both active and diverse.

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JONATHAN P.J. STOCK

Shank.

In brass instruments, a short length of independent tubing inserted into the leader-pipe of the mouthpipe in order to adjust the pitch. Shanks may be used with instruments that lack other provision for tuning, such as the bugle and older forms of trumpet. Shanks also have, or originally had, the function of a crook in cases where the required length of tubing is too short to be coiled: thus the 'B□shank' still used with some cornets (and formerly accompanied by a longer shank for A) is historically the last relic of a full set of crooks. In the manufacture of brass instruments, the term 'shank' also denotes a short length of tube, with reversed taper to receive the mouthpiece stem, which is joined to the mouthpipe under a strengthening ferrule or 'chemise'; it can also denote other short tubes required in the manufacture.

ANTHONY C. BAINES

Shankar, Ravi

(*b* Varanasi, 7 April 1920). Indian *sitār* player and composer. After spending the first decade of his life in Varanasi, Ravi was taken by his eldest brother Uday to his headquarters in Paris to participate in his dance company. There and in extensive world tours until 1938 he came to know and hear many of the great composers and musicians of that time, experiences which would help him to bridge cultural gaps between India and other nations in his adult years. In 1935 Uday Shankar invited the performer and teacher 'Baba' Allaiddin Khan to tour Europe for one year as a soloist with the troupe. During this tour Allaiddin Khan initiated Shankar's formal training in Indian classical music. In 1938, Shankar left the troupe and his dancing career to undergo seven and a half years of rigorous training under Allaiddin Khan's strict tutelage in the traditional *gurūkul* system at Maihar, where Khan served as the chief court musician of the Maharaja. There Shankar learnt the *Sitār*, the *sūrbahār* and the forms of *dhrupad-dhamār* as well as the techniques of the *bīn*, the *rabāb*

and the *sursingār* in the style of the *Seniā gharānā* of Tansen, the legendary musician of the Mughal emperor Akbar's court.

He began his career of solo concert performance on the *sitār* in 1939 and quickly rose to the forefront of young artists (see illustration). His *sitār* style was distinct from those of his contemporaries. Drawing inspiration from the rhythmic practices of South Indian classical music, Shankar fashioned a unique approach to elaborating the Indian *rāga* system. He synthesized his knowledge of numerous instrumental and vocal genres gained during the broad-based training that he received from his *gurū* to develop a distinctive approach to the concert format. In his repertory he maintains a *dhrupad* approach to the solo *ālāp-jor-jhālā*, a *khayāl*-inspired approach to slow instrumental compositions (*vilambit gat*), and a late-19th century instrumental approach to fast compositions (*drut gat*). Beyond this core of his repertory, Shankar draws heavily on the light-hearted and erotic themes of *thumrī* in the closing numbers of his performances. During the formative stages of his career, Shankar contributed to the development of new technical practices on the *sitār*, modifying the instrument in consultation with Nodu Mullick, who was later to manufacture several *sitārs* of high tonal quality for Shankar. He perfected the elaboration of the bass octave on the *sitār*, a depth of range that few *sitār* players had included on their instruments prior to Shankar's popularization of this within his *ālāp*. He developed a new right-hand plectrum (*mizrāb*) technique that allowed for greater clarity and an increased dynamic range. Shankar also helped to popularize a duet style of performance known as *jugal-bandī* that paired the *sitār* with the *sarod*. He has added several new *rāgas* to the Hindustani system including Tilak Śyām, Parameśvarī, Nat Bhairav, Ahīr Lalit, Bairāgī and Cārukaums.

In 1949 Shankar was appointed director of music by All-India Radio and served as composer-conductor for its newly proposed instrumental ensemble (*vrinda vādya*). He stayed there until 1956, when he began making frequent visits to the United States and Europe. During his late seventies he continued to give between 25 and 40 concerts annually around the world as India's most sought-after classical musician. His liberal outlook brought him into musical collaborations with a diverse set of musicians including the former Beatle George Harrison, who also became Shankar's student, Yehudi Menuhin, Zubin Mehta and Philip Glass. He composed music for several films, including Richard Attenborough's *Gandhi*, for which he received an Academy Award nomination. He composed music placing his *sitār* in combination with the Western orchestra in two concertos and has composed and improvised music combining the *sitār* with the Western flute and the Japanese *koto*. Among his thousands of compositions for solo instruments, voice and ensembles is his melody for the popular national song of India, 'Sāre jahā se acchā ...', and his CD *Chants of India*.

Shankar has received numerous titles, honorary doctorates and other accolades including the highest award bestowed by the Government of India on an artist, the Padma Vibhūsan, and the highest award bestowed on an individual by the Government of Japan, the Praemium Imperiale. He was nominated to the Rajya Sabha of the Parliament of the Government of India in 1986. He is an honorary member of the American Academy of Arts

and Letters and a member of the United Nations International Rostrum of Composers. In 1997 he was named a regent's professor at the University of California.

recordings

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STEPHEN SLAWEK

Shankar, Uday

(*b* Udaipur, 8 Dec 1900; *d* Calcutta, 26 Sept 1977). Indian dancer and choreographer. He was the eldest son of Pandit Shyam Shankar Choudhury and the elder brother of the *sitār* player and composer [Ravi Shankar](#). He showed a strong interest in the performing and expressive arts during his childhood, performing his own interpretations of the traditional dances of Rajasthan and staging magic shows for his family and friends. In 1918 he began to study art at the Sir J.J. School of Art in Bombay. At the request of his father, who had moved to London in the services of the Maharaja of Jhalawar, Shankar enrolled in the Royal College of Art in London in 1920. Sir William Rothenstein, the Principal of that institution, took an interest in Shankar, advising him to study the Indian paintings housed in the British Museum. Shankar's earlier attraction to dance was nurtured by his growing understanding of the movements he found represented in the artworks which he studied. Soon after graduating in 1923, Shankar was selected by the Russian dancer Anna Pavlova to play Krsna in the Rādhā-Krsna ballet in which she portrayed Rādhā. This role brought Shankar instant celebrity, and he then set out on his own to pursue a career as a dancer. His early tours throughout Europe included concerts in major cities such as Berlin, Vienna and Budapest and featured dances based on Indian themes set to music played on Western instruments. Most of his dance partners during this early period were European women, the most well-known being Simone Barbier, whom Shankar renamed Simkie.

In 1929 the Swiss sculptress Alice Boner funded Shankar's extensive tour of India during which he viewed many of India's works of art in places such as Ajanta, Ellora and Konarak. Shankar established a studio in Calcutta and began the process of 'authenticating' his performances with the inclusion of traditional Indian music and musical instruments as well as themes drawn from Hindu mythology and movements from the classical dance traditions of India. He returned to Europe with Simkie, his mother, three brothers and a cousin forming the core of his dance troupe and Timir Baran Bhattacharya, a *sarod* disciple of the legendary Allauddin Khan, as his music director. On 3 March 1931 Shankar premiered the creative accomplishments of the transformed dance company at the Théâtre des Champs-Élysées. By the end of 1932, Shankar's troupe had given 369 performances throughout Europe. In the same year the American impresario Sol Hurok brought the troupe to the United States, where Shankar's performances were received enthusiastically.

The next phase in Shankar's career was also initiated with the largesse of a Western benefactor. Leonard Elmhirst of Dartington Hall provided

Shankar with the funds needed to establish a Centre for Dance and Music in India, and Shankar also received support from other prestigious individuals such as Rabindranath Tagore and Jawaharlal Nehru. The Uttar Pradesh government donated land for the enterprise, and in 1939 the school opened in the Himalayan resort of Almora. Many of the most respected musicians and dancers of India joined its faculty. While overseeing the activities of the school in Almora, Shankar married Amala Nandi, who had joined the troupe in its early days. The Almora school soon ran into financial difficulties and was forced to close in 1944. Shankar resettled in Calcutta and produced a film, *Kalpana*; initially a financial failure, it was soon recognized for its artistic merits and later won several international awards.

Shankar remained active in creating new ballets in India and in undertaking international tours in the 1950s and 60s. He eventually resettled in Calcutta and once again formed a new dance troupe. On the occasion of Rabindranath Tagore's centenary he produced the ballet *Samanya Kshati*, based on one of Tagore's poems and with music composed by his brother Ravi. Uday Shankar's health began a severe decline in 1969. After his death, Shankar's children Ananda and Mamata continued their father's creative and experimental approach to dance through new multimedia productions during the 1980s and 90s, but the family tradition suffered a debilitating setback with the death of Ananda in April 1999.

Uday Shankar is remembered for his eclectic approach to dance; he respected and blended together the formalized structures of the various classical dance traditions of India but professed allegiance to none of them. Instead he struck out alone to reinvent the cultural heritage of South Asia by creating a new dance form that sought its inspiration in what he perceived to be the Indian essences of the expression of emotion in movement. Shankar also deserves recognition for having taken numerous Indian musicians to the West; he prepared the way for the internationalization of India's classical music traditions by exposing thousands of Westerners to Indian music and educating many Indian musicians in the ways of the professional show business world of the West.

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STEPHEN SLAWEK

Shanty [chanty, chantey].

A work song used by sailors to coordinate effort and lighten labour aboard ships powered only by human muscles and the natural elements. Shanties consisted mainly of solo leads and roaring choruses said to be audible up to a mile away. Such songs can be traced back to ancient times, but few texts and no tunes have survived from before the 19th century. The word is obscure in origin and dates from the 1850s.

The spread of steam power at sea ended the need for shantying, but as early as 1900 the songs were revived ashore for use on the concert platform and in schools, a feeble echo of their old wildness and vigour. A second revival, however, starting in the 1950s and drawing inspiration from the last surviving shantymen, produced performances whose salty zest would have been instantly familiar to the sailors of a century earlier.

1. Origins.
2. Derivation.
3. Texts and tunes.
4. Categories.
5. Revival and survival.

ROY PALMER

Shanty

1. Origins.

Ever since seafarers pulled together at oars or hauled on ropes they seem to have galvanized their muscles and distracted their thoughts with some kind of vocal activity, ranging from grunts, yelps and exhortations to chants or songs. In the 5th century the goatherds Daphnis and Chloe watched a passing ship on the Aegean and noticed that just as 'other Marriners used to do to elude the tediousness of labour, these began [to sing], and held on as they rowed along. There was one amongst them that was the Celeustes, or the hortator [encourager] to ply, and he had certain nautic odes or Sea-songs: the rest like a Chorus all together strained their throats to a loud holla, and cacht his voice at certain intervals' (Lloyd, 1967, p.288). Viking vessels of the 7th century are known to have carried an officer whose task it was to lead a chant for the oarsmen. Over 1000 years later Samuel Johnson (*A Journey to the Western Isles of Scotland*, 1775, ed. R.W. Chapman, London, 1970, p.56) observed during a visit to Scotland:

They accompany in the Highlands every action, which can be done in equal time, with an appropriate strain, which has, they say, not much meaning; but its effects are regularity and cheerfulness. The ancient proceleusmatick [inspiring] song, by which the rowers of gallies were animated, may be supposed to have been of this kind.

The earliest known English sea song survives in a 14th-century manuscript describing a pilgrim ship's voyage to Santiago de Compostela. It contains several expressions, including 'Howe, hissa', 'Y how, taylia' and 'Y howe, trussa', encouraging those pulling on ropes (preface to J. Ashton, *Real Sailor-Songs*, London, 1891). Similarly, when Felix Fabri, a Dominican friar, sailed from Venice on a pilgrimage to the Holy Land in 1493 he noticed 'mariners who sing when work is going on, because work at sea is very heavy, and is only carried on by a concert between one who sings out orders and his labourers who sing in response' (Hugill, 1969, p.3). In shouting instructions above the noise of the storm in Shakespeare's *The Tempest* (Act 1 scene i) the boatswain calls: 'Heigh, my hearts! Cheerly, cheerly, my hearts! Yare, yare! Take in the topsail'. Andrew Shewan, a clipper captain who first went to sea in 1860, listed very similar phrases, such as 'Heave, my hearties', 'Cheerly, lads' and 'Rouse him up', while 'at the main sheet it would be "Oh, lug him a-lee!"; at the main tack such a

phrase as “Board him in the smoke, boys!”; or, when setting a stunsail, “Boom end her!” All these might be called “sea cheers” (A. Shewan: *The Great Days of Sail*, London, 1927, p.108).

When ‘sea cheers’ failed to produce sufficient effort, something more substantial was needed. One of Richard Hakluyt’s manuscripts, published by Samuel Purchas only a dozen years after *The Tempest*, records that ‘when mariners do hale or pull at anything they do make a noise, as it were crying ha woet hale men hale’ (Laughton, 1923, p.48). This device, later known as ‘Yo-ho-ing’ or ‘Yo-heave-oh-ing’, also had limited power, however, as R.H. Dana (1840) described: ‘Many a time when a thing goes heavy with one fellow yo-ho-ing, a lively song, like *Heave to the girls, Nancy oh!, Jack Crosstree, &c.*, has put real life and strength into every arm’.

The earliest notated British shanty texts (tunes were not written down until over 400 years later) are found in a polemical work ascribed to Robert Wedderburn, *The Complaynt of Scotland* (1548), which includes a description of a ship’s departure from the Firth of Forth. Scraps of various shanties are quoted, for example as the anchor is raised and then secured:

than the marynalis began to veynd the cabil, vith mony loud
cry. ande as ane cryit, al the laif cryit in that samyn tune
and as it aperit to me, thai cryit ... veyre veyra, veyra veyra.
gentil gallādis, gentil gallādis. veynde i see hym, veynd i see
hym. pourbossa, pourbossa. hail al ande ane, hail al and ane.
hail hym up til us, hail hym up til us. Than quhen the ankyr
was halit up abufe the vatir, ane marynel cryit, and al the laif
follouit in that sam tune, caupon caupona, caupon caupona.
caupun hola, caupun hola. caupun holt, caupon holt.
sarrabossa, sarrabossa. than thai maid fast the schank of the
anky.

Shanty

2. Derivation.

After such early examples, references to shantying disappear for some centuries, perhaps because it was deemed too commonplace to be worthy of remark. When allusions are found again in the 19th century they still do not include the words ‘shanty’ or ‘shantying’. In 1811 dockers in Jamaica using a capstan to unload a vessel sang ‘an English song ... at the end of which all the rest join in a short chorus’ (Hay, 1953, p.201). 20 years later a passenger travelling from London to the Orient aboard an East Indiaman hears ‘old ditties’ sung at the capstan (Doerflinger, 1951). In 1837 Frederick Marryat, a former naval captain and a novelist, travelled from Portsmouth to New York as a passenger on the *Quebec*. ‘The seamen, as usual’, he wrote in his diary, ‘lightened their labour with the song and chorus, forbidden in the etiquette of a man-of-war. ... The one they sung was particularly musical, though not refined; and the chorus of ‘Oh! Sally Brown’, was given with great emphasis by the whole crew between every line of the song, sung by an athletic young third mate’.

Dana (1840) listed 11 shanties by title and described shantying in detail, though without using either word: ‘The sailors’ songs for capstans and falls

are of a peculiar kind, having a chorus at the end of each line. The burden is usually sung by one alone, and at the chorus all hands join in – and the louder the noise the better'. A few years later Charles Nordhoff described how his ship was loaded with cotton at Mobile Bay (Doerflinger, 1951). Many of the stevedores (otherwise known as hoosiers or cotton-screwdrivers) were sailors who preferred to spend their winters doing such work rather than going to sea. Nordhoff observed:

Singing, or *chanting* as it is called, is an invariable accompaniment to working in cotton, and many of the screw-gangs have an endless collection of songs ... answering well the purposes of making all pull together, and enlivening the heavy toil. The foreman is the *chanty-man*, who sings the song, the gang only joining in the chorus, which comes in at the end of every line, and at the end of which again comes the pull of the screw handles.

This account, published in 1856, predates the *Oxford English Dictionary's* first record of 'shanty' (1869) and 'shanty-man' (1876). While the dictionary suggests that 'shanty' may be a corruption of the French *chantez* (from *chanter*, 'to sing'), the English word 'chant' could be the root of 'chanty' and 'shanty'. The latter pronunciation has also given rise to the theory first advanced by R.R. Terry, based on his own observations in the West Indies during the 1890s, where he saw what he calls the 'very ancient custom' of resiting huts:

The object moved was a *shanty*; the music accompanying the operation was called ... a *shanty* tune; its musical form (solo and chorus) was identical with the sailor *shanty*; the pulls on the rope followed the same method which obtained at sea; the soloist was called a *shantyman*; like the shantyman at sea he did no work, but merely extemporized verses to which the workers at the ropes supplied the chorus.

Another idea suggests a connection with the Canadian lumberjacks, who in the early 19th century were known as 'shantyboys'. This seems more likely to have stemmed from the shanties in which they lived than from their songs, but they did accompany with solo and chorus singing their work of floating great rafts of logs down the rivers in spring. The French-speaking *voyageurs* who travelled the same rivers with similar songs have also been put forward as a possible source of the word but this seems unlikely: their contact with the wider world, like that of the lumberjacks, was very restricted.

Shanty

3. Texts and tunes.

Shanties were subordinate to the tasks they accompanied. The command 'belay' (known as the shanty full-stop) or 'avast heaving' put an instant end to both work and singing. Solo lines (but not choruses) were often coarse and sometimes obscene, and shantymen might disguise offensive lyrics in deference to passengers or the captain's wife. For example, in the couplet 'Oh Sally Brown [or 'Shenadore'], I love your daughter, And I love the spot where she makes water', the second line could be varied to: 'And I love the

place where first I sought her'. Few of the uncamouflaged words, even now, have been published.

A good shantyman was expected to improvise. He would also borrow verses from different shanties and adapt entire songs to his purposes. British, Irish, West Indian and American seamen all brought material to the common stock, some of it drawn from traditional repertoires ashore and some from popular contemporary songs. The capstan shanty *Whoop Jamboree*, for example, started life as one of *White's Ethiopian Melodies*, published in 1851.

From the hoosiers of the American south sailors picked up songs such as *General Taylor*, *Mobile Bay* and *Roll the Cotton Down*. The 30 versions of *Blow the Man Down* noted by one collector combined the texts of two 'forebitters' or sailors' off-duty songs (*Ratcliffe Highway* and *Tiger Bay*), two traditional songs (*The Farmer's Curs't Wife* and *Windy Old Weather*), a broadside (*The Indian Lass*) and four other shanties (*Knock a Man Down*, *The Black Ball*, *The Flying Fish Sailor* and *The Ship 'Neptune'*) (Carpenter, 26 July 1931, p.10). Chaotic though it may be, the shanty corpus provides a vivid picture of sailors' life ashore and afloat, ranging from accounts of sordid encounters in dockside dives to stirring evocations of real or mythical heroes such as Napoleon or Stormalong.

In 1908 Percy Grainger met John Perring of Dartmouth, whom he described as a 'Genius Sea Chanty singing man', who recalled the days when ships' captains vied with one another to sign on the best shantyman. Grainger transcribed several fine shanties, including *Storm Along* (ex.1), in meticulous detail, and was struck by the 'wayward, random impulsiveness, and profuse melodic, rhythmic and dynamic variations' of Perring's singing (Grainger, 1908, p.231). Many shanties, with their opportunities for virtuoso singing such as this, show modal influence. The well-known *Drunken Sailor* is in the Dorian mode, as are versions of *The Plains of Mexico*, *Bring 'em Down* and *Lowlands Away* (the last, like a number of other Dorian tunes, having no sixth, in both its major and its minor-key versions). *Haul away for Rosie* is Mixolydian, and others are Aeolian in at least one version, such as *Randy Dandy O*, *The Hog-eye Man* and *Shenandoah* (the last again lacking the sixth degree). *Sally Brown* swings between minor and tonic major, with a passing Mixolydian inflection in an otherwise major section. *A-rolling Down the River* (also known as *The Saucy 'Arabella'*) (ex.2) passes through three different keys and finishes a tone lower than it began. Often shanties do not end on the tonic, creating an 'unfinished' effect; examples include *Goodbye, Fare Ye Well* (also known as *Homeward Bound*), which modulates to the dominant in the final bar. Most shanties were in cheerful major keys, however, and modal and minor-key melodies tended also to evolve towards the major mode. They seem, nevertheless, to have cast a lasting spell over generations of sailors, and some, such as Grainger's setting of Perring's *Shallow Brown*, can be almost unbearably beautiful.

Shanty

4. Categories.

Shanties fall into two main groups: those for use at the windlass or capstan, and those for hauling on ropes, although the boundaries are by no means rigid.

The windlass had a horizontal barrel turned by levers that were moved up and down. The capstan, a later development, was an upright version of the same device, powered by men who shuffled round in a circle, pushing bars as they went. The boast of a good shantyman was that his singing supplied 'the best bar of the capstan'. The windlass or capstan was used to weigh anchor, to warp a ship alongside her berth, or to raise heavy objects such as a spar or an item of cargo. Songs tended to be quite long, and singing continued throughout a spell of work. Windlass shanties such as *Sally Brown* and *Storm Along* consisted, much like halyard shanties, of four-line stanzas with alternating solo and chorus lines. The last note in a shantyman's line would invariably overlap with the chorus's first note; the shantyman would then re-enter on the chorus's last note, and so on throughout. Although windlass shanties were taken over for use at the capstan, with many like *Shenandoah* and *We're All Bound to Go* retaining the familiar double solo-chorus pattern, others added a further four-line chorus. *The Banks of Sacramento* does this, while *A-rolling Down the River* adds two.

Shanties for hauling on ropes also used a four-line stanza with alternating solo and response. Although all the men involved sang the choruses in a halyard shanty as they hoisted a yard up the mast, they pulled only twice in each case. In *Blow, Boys, Blow* they pulled on the words italicized in [ex.3](#). 'Hand over hand' songs such as *Sally Racket*, used for hoisting a light sail, went to a quicker rhythm and had verses of four solo lines alternating with four choruses, on each of which there was one pull: '*Haul 'em away*'. With a bowline or foresheet shanty such as *Haul Away, Joe* or *Haul on the Bowline* the concerted pull came only once, on the last word of the chorus: '*Haul on the bowline, the bowline, haul*'. Since there was no shantyman aloft when sails were furled, the men would simply sing in unison. Standing on a swaying footrope, perhaps in half a gale, they would cling to the yard with one hand and grasp a fistful of canvas in the other just as they reached the end of each two-line stanza: 'To me way, ay-ee ay, ya!/We'll pay Paddy Doyle for his *boots*'. Unison singing applied, too, though without any particularly emphasized words, in 'stamp and go' songs like *The Drunken Sailor*, when a gang of men would pick up a rope and run along the deck with it. The manoeuvre took place when the ship went about or a boat was hoisted inboard.

After a month at sea, when the men had worked off their advance in wages, they would sing *The Dead Horse* and raise to the main yardarm an effigy made of scraps of wood, canvas and perhaps a barrel which was then ceremonially dropped into the sea. The same shanty could be heard in ports of the west coast of South America when the last bag of salt petre came aboard before a vessel sailed for home.

For pumping, depending on the type of machine used, windlass or capstan shanties usually served. At the end of a voyage, as a ship was pumped out for the last time or the capstan was manned to warp alongside, the

customary choice would be *Leave her, Johnny*, with its bitter criticisms of officers and ship:

Oh the captain was a bastard and the first mate was a turk,
Leave her, Johnny, leave her;
And the bosun was a bugger with the middle name of work,
It's time for us to leave her.

Shanty

5. Revival and survival.

As early as 1884 a newspaper article lamented: 'The beau-ideal chanty-man has been relegated to the past. His death-knell was the shriek of the steam-whistle and the thump of the engines' (L.A. Smith, 1888, p.5). Three years later the first of many anthologies of shanty texts with their tunes appeared. Haswell's *Collection of Sea Shanties* was published on board ship in Australia in 1879, and as early as 1841 two shanties with music had been included in Olmstead's account of a whaling voyage. Nostalgia stimulated an appetite for memoirs of sailors' lives at sea, and many of these included accounts of shantying. Folksong collectors, too, began to take an interest: Frank Kidson noted a shanty in 1893, Cecil Sharp followed suit with 150 more obtained from retired sailors, while Anne Gilchrist, Percy Grainger and several others found further material.

Sailors had seldom sung shanties ashore, but now landsmen started to take them up, with bowdlerized words and prettified styles of delivery. In 1905 John Masefield, noting that he had 'heard chanties sung upon the stage both in this country and America', complained that 'they were not in the least like the real thing'. The same could have been said for the next half-century of the 'folk-chanteys' set to piano accompaniment by Cecil Sharp that were sung in schools or on the concert platform.

The folksong revival of the 1950s, led by Ewan MacColl and A.L. Lloyd, encouraged the search for a more authentic style of singing shanties and less inhibited texts. Several sailors who had sung shanties at sea were traced and recorded in the 1960s, including Paddy Walsh, a Liverpool Irishman, and Stanley Slade of Pill, near Bristol. The most influential figure, though, was Stan Hugill, an accomplished singer who had served as a shantyman and produced an authoritative book on the subject (1961).

With such models available it proved possible to revive the singing styles of the original shantymen sailors of a century earlier. Although some modern performers have sung as they worked aboard sailing ships at sea, shanties are now overwhelmingly an entertainment and a recreation for people ashore. By a quirk of cultural history the songs of 'the sailor, the stoker of steamers, the man with the clout, / The chantyman bent at the halliards putting a tune to the shout, / The drowsy man at the wheel and the tired look-out' (Masefield) seem destined for a long life on land.

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Shape-note hymnody.

A body of rural American sacred music published in any of several musical notations in which a note head of a certain shape is assigned to each of the solmization syllables *fa*, *sol*, *la*, *mi* (in the four-syllable ‘fasola’ system) or *do*, *re*, *mi*, *fa*, *sol*, *la*, *si* or *ti*. Most shape notations (also sometimes called ‘buckwheat’, ‘character’ or ‘patent’ notations) employ key signatures, deploy the notes on a five-line staff and use the rhythm signs of conventional notation (see [Notation](#), §III, 5, fig.151). They are intended to help singers with little musical expertise to sing at sight without having to recognize pitches on the staff or understand the key system.

1. [Repertory and practice.](#)
2. [Four-shape tune books.](#)
3. [Seven-shape tune books.](#)
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[Shape-note hymnody](#)

1. [Repertory and practice.](#)

The shape-note tradition originated early in the 19th century and flourished among many whites and some blacks, particularly in the South and Midwest, where it still survives, and furnished the principal printed sources of folk hymns and white spirituals. A later 19th-century offshoot formed an important branch of white gospel music.

Much of the music in the shape-note hymnbooks was written by the late 18th-century singing-school composers of New England, who also introduced the practice of including a pedagogical preface to a tune book, and were responsible for its oblong format. To the New England repertory of psalm and hymn tunes, fusing-tunes, set-pieces and anthems the shape-note hymnbook compilers made a significant addition – folk hymns and spirituals drawn from oral tradition. All these types of music were set for three or four voices, with the principal melody in the tenor and the other parts composed quite independently to produce a rugged, harmonically

crude, 'archaic' style that has reminded some (e.g. Seeger, 1940) of medieval polyphony. The first shape-note tune book to contain a sizable number of folk hymns and to influence later tune books published in the American South and West was the *Repository of Sacred Music, Part Second* (1813/R) compiled by John Wyeth.

Shape-note collections not only preserved the 18th-century New England repertory (when it had given way in New England to other kinds of psalmody) and introduced into print a large body of folk melodies, they also became the means of imparting to many generations the pleasures of choral singing by note and of sharing a rich repertory of Anglo-American music. Indeed, the practice of shape-note hymnody was more social and recreational than liturgical; the title-pages of the hymnbooks often emphasize their nondenominational character, and, from very early, groups met in 'singings' apart from worship services. Some singings were informal meetings of small numbers from a single parish or town, held perhaps one evening a month (often a Sunday); others were larger-scale, annual events which functioned as religious services, lasting for many hours and attracting perhaps as many as 100 participants; largest of all, and least numerous, were annual 'conventions' lasting two days (often Saturday and Sunday) or even longer, and attracting singers by the hundreds.

Characteristic of shape-note singings, which persist to this day, are the disposition of the singers in the form of a hollow square; unaccompanied performance, with trebles and tenors often doubling each others' parts; and the rotation among various singers of the responsibility for choosing the work to sing next, setting its pitch and leading the group (usually first singing the solmization syllables, then a second time with the text).

[Shape-note hymnody](#)

2. Four-shape tune books.

The first shape-note system to gain acceptance was that in *The Easy Instructor* of William Little and William Smith (1801), based on four-syllable or 'fasola' solmization ([ex. 1](#)). Another experimenter, Andrew Law, developed systems of staffless shapes which he used in tune books published between 1803 and 1819. The appearance of these tune books coincided with a significant migration of settlers into the South and Midwest, and shape-note publications appeared in the centres along the routes of travel. Wyeth, an editor and printer in Harrisburg, Pennsylvania, published the *Repository of Sacred Music* (1810) for settlers passing through to the new lands; modelled on Isaiah Thomas's extremely successful *Worcester Collection* (1786) and Andrew Adgate's *Philadelphia Harmony* (1789), it contained anthems, psalm tunes and fusing-tunes of the New England composers. The *Repository of Sacred Music, Part Second*, for which Wyeth's musical adviser was the Methodist minister Elkanah Kelsey Dare, included many folk hymns in addition to the earlier repertory. After 1813 shape-note publications appeared in three areas. The first stretched westwards from the Shenandoah Valley, Virginia, and Cincinnati to St Louis; the second, the centre of German-language shape-note hymnody, lay between the Shenandoah Valley and Philadelphia; and the third was further south, embracing South Carolina and Georgia.



The first southern shape-note tune book was Ananias Davisson's *Kentucky Harmony* (1816), which included 15 tunes from Wyeth's *Repository ... Part Second* (though Davisson claimed that several were his own). Davisson's *Supplement to the Kentucky Harmony* (1820) contained many more folk hymns than his initial book, and included some of the newer spirituals from the frontier camp-meeting revivals. In Tennessee William Caldwell issued his *Union Harmony* (1837), in which he listed himself as composer of 42 tunes. Describing his relation to the folk tradition, however, he admitted 'Many of the airs which the author has reduced to system and harmonized have been selected from the unwritten music in general use in the Methodist Church, others from Baptist and many more from Presbyterian taste'. James M. Boyd borrowed from both Wyeth and Davisson for his *Virginia Sacred Musical Repository* (1818). James P. Carrell and David L. Clayton published *The Virginia Harmony* in 1831. This was very successful and, although Carrell deplored his contemporaries' use of 'light airs' for sacred music, was comparatively rich in the best of the folk hymn repertory.

From the second decade of the 19th century Cincinnati became a significant centre of shape-note publications. The first shape-note tune book, *Patterson's Church Music* (1813), was followed in 1820 by the most popular tune book of the Midwest, *The Missouri Harmony* by Allen D. Carden. Carden drew heavily on Davisson's *Kentucky Harmony*. His other tune books, *Western Harmony* (1824), compiled with S.J. Rogers, F. Moore and J. Green, and *United States Harmony* (1829), did not achieve the success of *The Missouri Harmony*.

The most active publisher of German-language shape-note hymnody was the Mennonite Joseph Funk. In 1816 he compiled *Die allgemein nützliche Choral-Music*, the first German-language shape-note tune book to be widely used. Another collection, *A Compilation of Genuine Church Music* (1832), was in English, reflecting the acculturation of the area; its fifth edition (1851) was retitled *Harmonia sacra, being a Compilation of Genuine Church Music* and published in seven-shape notation (it reached its 25th edition in 1993 under the title *The New Harmonia sacra*). Although Funk was only one of several German-Americans to publish shape-note tune books in German (during the period 1810–83 at least 14 German or German-English books were published, mainly in Pennsylvania), his influence on Southern musical thought and practice was considerable. His family successors adopted the more flexible seven-shape notation and introduced the new gospel songs of the urban North into the South.

The first tune book to become widely popular in the Deep South was William Walker's *The Southern Harmony and Musical Companion* (1835). This was the first Southern shape-note book to be distributed nationally, and Walker reported in 1866 that it had sold 600,000 copies. Walker, a Baptist layman, made extensive use of folk hymns and spirituals and composed or arranged about 90 tunes, including such popular folk hymns as 'Complainer', 'Sweet Prospect' and 'Amazing Grace' (see [fig. 1](#)), one of the best-known, which had first appeared in *The Virginia Harmony* and was

widely used by other tune book compilers under the names 'Harmony Grove' and 'New Britain'.

The best-known and most widely used shape-note tune book, *The Sacred Harp* (1844), was compiled by Benjamin Franklin White and E.J. King. King wrote two popular tunes in *Southern Harmony* and *The Sacred Harp*, 'Bound for Canaan' and 'Weeping Savior'. White exerted a lasting influence on so-called Sacred Harp singing, a tradition of hymn singing based on the book, through his own compositions (of which there are more than 30 in *The Sacred Harp*), his work on the revision committees for the editions of 1850, 1859 and 1869, and his establishment in 1845 of the Southern Musical Convention, which fostered Sacred Harp singings. Other singing conventions using *The Sacred Harp* were established in the late 19th century and early 20th; Sacred Harp singings spread from Georgia to Alabama, west to Texas and Oklahoma, north to Tennessee and south to northern Florida.

Four 20th-century revisions of *The Sacred Harp* remain in use. J.L. White's version (1911) is used for a few singings each year in the area around Atlanta. J.S. James's *The Original Sacred Harp* (1911) had alto parts added by Seaborn M. Denson to 327 previously three-part pieces. This revision, reprinted in 1965, is used in about 15 singings in central and southern Georgia. A revision by W.M. Cooper, entitled *The Sacred Harp: Revised and Improved* (1902) and retitled *The B.F. White Sacred Harp* (1949, 2/1960), is used along the Gulf Coast, especially in northern and central Florida, in southern Alabama and Mississippi, and in about a dozen singings in eastern Texas. This is the second most popular version of *The Sacred Harp* in current use. The most widely used revision is *The Original Sacred Harp, Denson Revision* (1936, 2/1960, 4/1971), which is increasing in popularity and gradually replacing some of the others. The Denson revision is most used in central and northern Alabama and western Georgia; it is used at only a few annual singings in Tennessee, Mississippi and northern Florida. It is also used in universities (e.g. the University of Illinois and the University of North Carolina). Singings that use the Denson revision are announced and recorded in the annual *Directory and Minutes of Annual Sacred Harp Singings* (Birmingham, Alabama). J.L. White's and Cooper's editions of *The Sacred Harp* attempted to modernize the book by including gospel-style music, whereas those of James and Denson, while admitting new pieces, remained basically within the style originally associated with four-shape-note music.

A 20th-century tune book modelled on Cooper's revision of *The Sacred Harp*, *The Colored Sacred Harp* (1934/R) by Judge Jackson, consists of songs composed by black shape-note singers. As in Cooper's book, some of the songs are in the older, predominantly folk hymn style, and others are influenced by the gospel hymn idiom. Black singers use Cooper's edition of *The Sacred Harp* for most of their singing, but sing from *The Colored Sacred Harp* on special occasions.

Two competitors of *The Sacred Harp* in Georgia before the Civil War were *The Hesperian Harp* and *The Social Harp*. *The Hesperian Harp* (1848) was compiled by perhaps the most learned and versatile of the shape-note musicians, the Methodist minister William Hauser; it was the largest shape-

note tune book (552 pages), but does not seem to have been widely used. Hauser provided 36 of its tunes, including many carefully recorded from oral tradition. *The Social Harp* (1855/R), compiled by John Gordon McCurry, a Baptist farmer, contained what Jackson (1943, p.121) called 'by far the biggest single-book and single-edition batch of revival spirituals produced in the South'. The 49 pieces in *The Social Harp* attributed to McCurry include numerous folk hymns.

Thus in the period from the second decade of the century until the outbreak of the Civil War the publication of shape-note hymnody spread from Pennsylvania through the Shenandoah Valley of Virginia south to Georgia and west to Missouri. Shape-note tune books were also published in Tennessee, Kentucky and Ohio; use of *The Sacred Harp* spread into Alabama; and *The Missouri Harmony* was used as far south as Mississippi. With the Civil War, however, the publication of new rural shape-note tune books ceased, and after the war newer developments from the urban North brought about a considerable change in shape-note hymnody.

Shape-note hymnody

3. Seven-shape tune books.

Northern composers influenced by European music, such as Lowell Mason, opposed shape notes and advocated seven-syllable solmization; as their solmization method became accepted in the South there was a gradual change from four-shape to seven-shape notation. The first such system to be widely used was that of Jesse B. Aikin in *The Christian Minstrel* (1846), which retained the *fa*, *sol*, *la* and *mi* shapes of *The Easy Instructor* but added three others (ex.2). Aikin's system eventually prevailed over several rival seven-shape systems, invented because it was thought that Aikin's had been patented (hence the name 'patent notes'). In the development of shape-note hymnody the systems of notation and the physical appearance of the various publications were associated with different types of music. The oblong four-shape tune book, associated with a combination of folk hymnody and earlier New England music, was followed by the oblong seven-shape tune book, with less folk hymnody and earlier New England music and more European music, music of the Lowell Mason school, music with secular texts and early Southern gospel hymnody. When Southern gospel hymnody became the main repertory of shape-note books the format changed again: the collections, known as songbooks, were smaller, taller than they were wide and often had paper covers.

Only two years after the appearance of Aikin's seven shapes, *The Harp of Columbia* (1848) by W.H. Swan and M.L. Swan was published in the compilers' own seven-shape notation. After the Civil War M.L. Swan published *The New Harp of Columbia* (1867), which is still used in eastern Tennessee; the singers who use it are known as 'Old Harp singers'. Also in 1867 Walker yielded to northern influences and published his *Christian Harmony* in his own seven-shape notation; he included in it a preponderance of European music and music by Mason and his followers. Like his earlier *Southern Harmony*, it is still used in singings in several southern states, especially Alabama, which has a state Christian Harmony Convention; an extensively revised version of the book, by O.A. Parris and

John H. Deason (1958) is also used at a number of annual singings (25 reported in 1974, mostly in Alabama). Although a number of seven-shape notations had been developed after 1846, in 1877 Aldine S. Kieffer, a grandson of Funk and the leading seven-shape competitor of Aikin, negotiated an agreement to use Aikin's shapes. He promoted shape-note music chiefly through *Musical Million*, a monthly periodical edited mainly by himself and published at Singers Glen and later Dayton, Virginia, from 1870 to 1914. Kieffer's other activities included editing tune books and the new style of songbooks, and writing numerous texts and tunes, both sacred and secular.

Aikin's system became the standard seven-shape notation, and predominated in a large area of the South. Hauser, another of the older tune book compilers to adopt seven-shape notation, published *The Olive Leaf* (1878), in which he used Aikin's seven-shape system and included music influenced by the urban gospel hymns that Bliss and Sankey were publishing in the North. In addition to its use in tune books and gospel music collections Aikin's notation was used extensively in the 20th century for church hymnals, such as B.B. McKinney's popular *Broadman Hymnal* (1940) and those published by the southern branches of such denominations as the Church of God and the Primitive Baptists. Most of these hymnals contain gospel music, but a few, such as C. Cayce's *The Good Old Songs* (1913, 23/1961) which is used by conservative Primitive Baptists, contain mainly songs from the older shape-note tradition.

[Shape-note hymnody](#)

4. Shape-note gospel hymnody.

The term 'gospel hymn' originated in the popular northern hymnal *Gospel Hymns and Sacred Songs*, compiled from 1875 by Ira D. Sankey. Unlike the northern gospel hymns, those of the South often have melodies that use pentatonic and other scales inherited from the folk hymn tradition. Of the numerous late 19th-century southern shape-note gospel hymn composers, three of the most prominent were Asa Brooks Everett, Rigdon McCoy McIntosh and A.J. Showalter, some of whose hymns are still sung.

A.B. Everett, with his brother L.C. Everett and McIntosh, propagated musical knowledge in the manner of Lowell Mason's normal music schools in the North. Despite Everett's European training, some of his gospel hymns reflect the older shape-note tradition, for example his famous *Footsteps of Jesus*, which has a hexatonic melody. McIntosh exerted influence beyond the usual shape-note musical circles, for he directed the music departments of Vanderbilt University in Nashville, Tennessee, and Emory College in Oxford, Georgia, and was also music editor for the Nashville publishing house of the Methodist Episcopal Church, South, for about 30 years. He produced over 15 music collections, and his reputation can be gauged from the back cover of one of them, *New Life* (1881), where he is called 'The Most Eminent Composer of Music in the South'. A.J. Showalter published over 1000 of his own compositions and left hundreds more in manuscript. His most famous gospel hymn (still widely used) is his setting of the text 'Leaning on the everlasting arms', a predominantly pentatonic melody with diatonic harmony and dotted rhythms. By 1903,

165,484 copies had been sold of his *Class, Choir and Congregation* (1888) and 385,969 of *Rudiments of Music* (1887).

Shape-note hymnody

5. After 1924.

By the time of Showalter's death (1924) numerous publishers of shape-note gospel music had appeared who were more interested in popularising their songs than elevating musical tastes. Jackson (1933) listed 29 shape-note publishers of gospel music active in ten Southern and Midwestern states in the early 1930s. This number had diminished by the 1940s, and in the decade following World War II three firms emerged as the leading publishers of shape-note gospel music: James D. Vaughan, Stamps-Baxter and Stamps Quartet.

James D. Vaughan established the firm bearing his name in 1912 in Lawrenceburg, Tennessee, and in the period 1912–64 it published 105 shape-note gospel songbooks. These collections were usually published twice a year and were known as convention books because they were used in singing conventions; for many years the company sold an average of 117,000 copies of such books annually. In 1964 the Vaughan Company was bought by the Skyliters Recording Co. of Memphis, a firm formed by the Blackwood Brothers and Statesmen Quartets, but after a few months it was resold to a group in Cleveland, Tennessee, associated with the Church of God, a denomination which has made much use of shape-note gospel music. In 1965 the publication of convention books under Vaughan's name was resumed under the editorship of Connor B. Hall, also editor for the Church of God's Tennessee Music and Printing Co.

In 1926, two years after the death of Showalter, one of his associates, Jesse Randall Baxter jr, joined with V.O. Stamps to establish the Stamps-Baxter Music Co., known from 1929 as the Stamps-Baxter Music and Printing Co., with main offices in Dallas, Texas. Stamps-Baxter became the largest publisher of shape-note gospel music, publishing convention books and other song collections as well as a monthly magazine, *Gospel Music News*. Much of the spread of the gospel music published by Stamps-Baxter can be attributed to the success of their male quartets, through which this tradition became widely known in recordings and radio broadcasts (the firm purchased station KRLD, Dallas).

The music of the new Southern rural shape-note hymnody is a synthesis of the gospel hymnody of the North and the four-shape hymn repertory. It is based on diatonic scales (which, however, often omit the fourth and seventh degrees) and is generally lively; dotted rhythms appear frequently, particularly dotted quaver and semiquaver patterns with the semiquavers on chromatic lower-neighbour notes, imparting a swing to the rhythm. The songs always contain refrains that are inseparable from the stanzas, with frequent answering figures between the voices (fig.2). Performers usually employ a nasal tone quality, without vibrato, but with extensive sliding between notes. The gospel male quartet consists of a lead singer (second tenor), who sings the principal melody, a high tenor chosen for his bright frontal tone placement, a baritone and a bass. The quartets often sing a *cappella*, though they are sometimes accompanied by a guitar or (since the 1930s) a piano. Indeed, a 'hot' gospel piano style, similar to that of the

urban revivals around 1900, has developed, which in many ways resembles ragtime.

An important force in shape-note gospel music has been its organisation in singing conventions at county, state and national levels. The National Singing Convention was founded in 1936 in Birmingham, Alabama; its annual singings, lasting as long as four days, attract more than 1000 participants. These organizations (unlike the Sacred Harp conventions) do not use a single shape-note collection, but a variety of paperback songbooks supplied by different publishers. It is difficult to assess the full extent of shape-note gospel singings; however, *Gospel Music News* listed more than 1900 for 1974 (calculated from the January issue), not only in the South and Midwest but as far west as California and as far north as Michigan. Nevertheless after 1945 the increasing urbanization of the South and the introduction of traditional notation in the music programmes of public and private schools contributed to a decline in shape-note singing. Singing-schools and singing conventions tended to be replaced by gospel music concerts, where the music was increasingly similar to the popular secular repertory and audiences listened rather than participated.

See also [Gospel music](#), §I, 2.

[Shape-note hymnody](#)

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Shape-note notation [buckwheat notation, character notation].

A type of notation used for [Shape-note hymnody](#).

Shapero, Harold (Samuel)

(*b* Lynn, MA, 29 April 1920). American composer and pianist. He studied the piano with Eleanor Kerr and composition with Sergey Slonimsky (1936–7) and Ernst Krenek (1937), under whom he wrote a 12-note string trio (1938). He also studied with Piston at Harvard (1938–41), Hindemith at the Berkshire Music Center (1940–41) and Boulanger at the Longy School of Music (1942–3). His works from the 1940s earned high praise from Stravinsky and Copland, as well as a series of awards, including the Prix de Rome (1941) and a Naumburg Fellowship (1942). An accomplished pianist, he gave the premières of and also recorded a number of his keyboard and chamber works.

Shapero's first published work, like Piston's, was a set of Three Pieces for the flute, clarinet and bassoon (1939). He dedicated his String Quartet (1941) to Piston, whose influence can be heard in the music's dissonant counterpoint, quartal harmonies and driving rhythms. After hearing Boulanger play Beethoven's string quartets at the piano, he began to assimilate 18th-century models, a practice he defended in his best-known article, 'The Musical Mind' (*MM*, xxiii, 1946, p.31). A series of works strongly reminiscent of old masters followed, including the witty Three Sonatas for piano (Domenico Scarlatti, C.P.E. Bach and Joseph Haydn), the graceful Serenade in D (Mozart), the grand Symphony for Classical Orchestra (Beethoven), and the more romantic Piano Sonata in F minor (Schubert). These works adhere more closely than those of Piston or Stravinsky to the melodic phrase structure and harmonic rhythm of the Classical style; Copland, while admiring Shapero's 'technical adroitness' and 'wonderfully spontaneous musical gift', questioned this seeming 'compulsion to fashion his music after some great model'. Still, Shapero used traditional resources freshly and the Three Sonatas and the Symphony remained in the repertory, the latter enjoying renewed interest following a 1988 revival by Previn and the Los Angeles PO.

During the 1940s Shapero formed close associations with three fellow Piston students: Arthur Berger, Irving Fine and Leonard Bernstein. Berger included Shapero, Fine and himself in a 'Stravinsky school' of American composers, a phrase first coined by Copland; Shapero had close ties as well to Bernstein, who conducted the première of the Symphony in 1948 and recorded it in 1954. All four shared an interest in jazz and popular music, which Shapero knew well as a pianist and dance band arranger. Together they formed Brandeis University's first music department, where Shapero taught for over 30 years, eventually founding and directing its

electronic music studio. His students included Joel Spiegelman, Richard Wernick, David Epstein and Sheila Silver.

Shapero composed less in more than three decades at Brandeis than during the period 1940–50. He never became identified with the 12-note method, as did Fine and Berger, nor a jazz-classical idiom, as did Bernstein, though he participated in both trends with the large 12-note Partita in C for piano and small orchestra (1960) and *On Green Mountain* for jazz ensemble (1957), after Monteverdi. Shapero also explored Renaissance techniques in Two Psalms for chorus (1952), Jewish styles in the Hebrew Cantata for chorus (1943), and electronic media in Three Studies in C for synthesizer and piano (1969). This last composition and similar works were written for himself and his daughter, Hannah, to play together. With its homorhythmic textures, unisons and simple triads, Shapero's later music reveals a continuous search for directness and purity of musical thought.

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HOWARD POLLACK

Shapey, Ralph

(b Philadelphia, 12 March 1921). American composer and conductor. Raised in Philadelphia by Russian Jewish immigrant parents, he studied the violin with Emmanuel Zetlin (1937–42) and composition with Stefan Wolpe (from 1938). At the age of 16 he was selected as the youth conductor of the Philadelphia Youth Orchestra. He graduated from public high school in 1939, but received no other formal education. During the early 1950s he taught at the Third Street Settlement Music School, New York and from 1956 to 1959 worked at the MacDowell Colony. At the invitation of Rochberg, he accepted a part-time position at the University of Pennsylvania in 1963. The following year he joined the composition department at the University of Chicago, a position he retained until his retirement in 1992. He also founded and directed Chicago University's Contemporary Chamber Players and guest conducted such ensembles as the Chicago SO and the London Sinfonietta.

Shapey forged his iconoclastic, highly Expressionist style in postwar New York, influenced by Wolpe and abstract Expressionist painters, many of whom he counted among his friends. Artists such as Willem De Kooning and Jack Tworkov, and critics such as Harold Rosenberg and Dore Ashton attended his concerts. In return, he was one of the few non-painters admitted to the legendary Artists Club. His numerous honours include a MacArthur prize (1982) and first prize in the Kennedy Center Friedheim Competition (1990). In 1992 his *Concerto fantastique* (1991) was chosen to receive the Pulitzer Prize, but, in an event widely publicized at the time, the prize was withdrawn for consumer-related reasons. He was elected to the American Academy of Arts and Letters in 1989 and the American Academy of Arts and Science in 1994.

Shapey has described himself as a classicist structurally, a romantic emotionally and a modernist harmonically. His use of highly flexible, unsystematic 12-note chromaticism derived from Wolpe's style. In 1981 he began to compose based on what he called his 'Mother Lode Worksheet', a document published at the front of his String Quartet no.9. This reference, Shapey explained, 'contains my cantus firmus [a 12-note row] with harmonic aggregates assigned to each cantus note. It is constructed so that there are always common tones from any one aggregate to another. As in traditional tonal practice, this allows me to easily shift from one aggregate to another'.

The emotional quality of Shapey's music arises from many factors. His habit of juxtaposing sections of widely different characters provokes dramatic contrast. Many themes (such as the opening music of *Evocation no.4*, 1994) present bold, clearly memorable gestures. Other works encapsulate basic human passions from the lofty and religious (*Praise*, 1962–71) to the carnal (*Songs of Ecstasy*, 1967). Structurally, Shapey strives to create unforgettable sound images, carving his music into large, distinct blocks. Classical clarity governs most works. Traditional variation form, for example, appears in the *Fromm Variations* (1966, rev. 1973). The theme, a chorale of 20 slow-moving atonal chords, yields 31 variations, each with an individual character. Subsets of the original group of chorale

chords return at the end of each variation to delineate the structure. Less conventional forms also divide into distinct sections, such as the alternation between prologues, duets and solos in the first movement of *Evocation no.4*. Many works, however, also possess a complexity of texture that rivals the style of Elliott Carter. Passages in the String Quartet no.7 (1972), for example, feature dense tangles of distinct, angular lines.

Shapey's *Concerto fantastique* (1989–91) confirms his reputation as a 'radical traditionalist'. The work, adopting a classical four-movement plan, features rugged gestures within traditional developmental processes. The movements divide into discernible, self-contained sections defined by their scoring, texture and rhythmic patterns. In the middle of the first movement, for example, a series of long, well-chiselled passages appear: one combines reiterated dotted rhythms in the wind instruments with a slow string melody; another uses repeating semiquaver string chords to support a craggy four-part counterpoint in the trumpets; a third presents a quartet of piccolo, clarinet, violin and bass, with each instrument maintaining its own rhythmic and melodic character. In other characteristic passages, streams of thick chords in one orchestral grouping are juxtaposed against busy counterpoint in another. In the second movement, an elegy, Shapey presents three elements: a long, lyrical melody; chordal accompanimental material; and a short, distinctive rhythmic figure. As one section gives way to another, the three elements rotate from one instrumental group to another. Characteristic of his style, the elements evolve dramatically during the course of the movement, while remaining consistent within each section.

Although Shapey wrote primarily for traditional instruments and ensembles, several works also use tape. The second song of *Songs of Ecstasy* combines a recording of a soprano quoting Joyce's *Ulysses* with a live performance of her singing the same text. The third song requires a recording of scraped piano strings, notated graphically using the method employed by Cowell in *Banshee*.

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Vocal: Cantata (S. Shapey), nar, S, T, B, orch, 1951; Walking Upright (V. Klement), female v, vn, 1958; Dimensions (textless), S, 23 insts, 1960; This Day (Klement), female v, pf, 1960; Incantations (textless), S, 10 insts, 1961; Praise (orat, Bible: Old Testament), Bar, double chorus, chbr orch, 1962–71; Songs of Ecstasy (J. Joyce: *Ulysses*), S, pf, perc, tape, 1967; Songs of Eros (W. Whitman, Joyce, P. Louÿs, Bible: *Song of Solomon, Genesis*), S, orch, tape, 1973–5; O Jerusalem (Bible: Old Testament), S, fl, 1975; The Covenant (N. Sachs, Whitman, Louÿs, K. Molodowsky, H. Bialk, Klement, Bible), S, 16 insts, 2 tapes, 1977; Trilogy (Bible: Song of Songs): no.1, S, orch, 1979; no.2 Bar, orch, 1980; no.3 S, Bar, orch, 1980; Songs (many authors incl. E.A. Poe, C. Rossetti, H.W. Longfellow, R. Browning, P.B. Shelley, J. Milton, W.B. Yeats, A.L. Tennyson, W. Shakespeare), S, pf, 1982; Psalm no.1, S, ob, pf, 1984; Psalm no.2, S, chorus, ob, va, vc, db, pf, 1984; Songs no.2, S, cl, vn, vc, pf, 1984; In memoriam, S, Bar, 9 insts, 1987; Songs of Joy, S, pf, 1987; Songs of Life, S, vc, pf, 1988; Centennial Celebration, S, Mez, T, Bar, 12 insts, 1991;

Lullaby, S, fl, 1992; Goethe Songs (J.W. von Goethe), S, pf, 1995

Chbr and solo inst: Pf Qnt, 1946–7; Str Qt no.2, 1949; Sonata, ob, pf, 1951–2; Ob Qt, 1952; Pf Trio, 1953–5; Sonata, vc, pf, 1953; Str Qt no.4, 1953; Duo, va, pf, 1957; Rhapsody, ob, pf, 1957; Str Qt no.5, female v, str qt, 1957–8; Evocation no.1, vn, perc, pf, 1959; Soliloquy, nar, str qt, perc, 1959; De profundis, db, 16 insts, 1960; Five, vn, pf, 1960; Movts, wind qnt, 1960; Discourse, fl, cl, vn, pf, 1961; Convocation, 2 ob, 2 tpt, 2 trbn, b trbn, 2 vn, db, 1962; Piece, vn, 8 insts, 1962; Brass Qnt, 1963; Str Qt no.6, 1963; Configurations, fl, pf, 1965; Str Trio, 1965; Partita, vn, 1966; Partita, vn, 13 insts, 1966; Poème, va, perc, 1966; For Solo Tpt, 1967; Partita-Fantasia, vc, 16 insts, 1967; Reyem (Musical Offering), fl, vn, pf, 1967; Sonata no.1, vn, 1977; Str Qt no.7, 1972; Evocation no.2, vc, perc, pf, 1979; Three for Six, fl + pic, cl + b cl, vn + va, vc, perc, pf, 1979; Evocation no.3, va, pf, 1981; Concerto grosso, wind qnt, 1981; Fanfares, brass qnt, 1981; Discourse, no.2, cl, vn, vc, pf, 1983; Fantasy, vn, pf, 1983; Krosnick Soli, vc, 1983; Mann Duo, vn, va, 1983; Concertante no.1, 1984; Gottlieb Duo, perc, pf, 1984; Kroslish Sonata, vc, pf, 1985; Soli, perc, 1985; Concertante no.2, 1987; Variations, va, 9 insts, 1987; Soli, perc, 1989; Intermezzo, dulcimer, pf, cel, 1990; Duo, 6 wind, 2 players, 1991; Movt of Varied Moments, 2 fl, vib, 1991; Inventions, cl, perc, 1992; Trio concertante, vn, perc, pf, 1992; Trio, vn, vc, pf, 1992; Constellations for Bang-On-A-Can All-Stars, 1993; Dinosaur Annex, vn, vib, mar + glock, 1993; Rhapsody, vn, pf, 1993; Str Qt no.8, 1993; Evocation no.4, vn, vc, perc, pf, 1994; Sonata appassionata, vc, pf, 1995; Str Qt no.9, 1995; Discourse Encore, cl, vn, vc, pf, 1996; Interchange, perc qt, 1996; Stony Brook Conc., fl + pic, ob, cl, bn, hn, tpt, b trbn, 2 perc, pf, vn, vc, 1996; Inter-Two (Between Two), perc duo, 1997

Kbd (for pf, unless otherwise stated): 3 Essays on Thomas Wolfe, 1948–9; 7 Little Pieces, 1951; Suite, 1952; Sonata-Variations, 1954; Mutations I, 1956; Form, 1959; Birthday Piece, 1962; Seven, pf 4 hands, 1963; Sonance, carillon, 1964; Fromm Variations, 1966, rev. 1973; Mutations II, 1966; Deux, pf 4 hands, 1967; 21 Variations, 1978; Passacaglia, 1982; Harmaxiemanda, 1984; Variations, org, 1985; Theme + 10, hpd, 1987; Variations on a Cantus, 1987; Sonata profondo, 1995

MSS in *US-Cu*

Recorded interviews in *US-NHoh*

Principal publishers: Presser, Smith

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P. Finley: *A Catalogue of the Works of Ralph Shapey* (Stuyvesant, NY, 1997)

STEVEN JOHNSON

Shapira, Arie [Arik]

(b Kibbutz Affikim, nr Tiberias, 29 Nov 1943). Israeli composer. He studied with two of the most influential Israeli composers at that time, Oedoen Partos and Mordecai Seter, at the Rubin Academy at Tel-Aviv University (BM 1968), but did not follow either stylistically. He turned instead to an extreme, politically motivated avant-garde style, influenced by Webern, Stockhausen, minimalism and the electro-acoustic music of the 1960s and 70s, an artistic direction which has led to his marginalization in Israel. A composer mainly of electro-acoustic music, Shapira is also an established private composition teacher. He was awarded the Prime Minister's Prize for Composers (1986), and, more controversially, the Israel Prize (1994), only the fifth such award to an Israeli composer in 40 years. He started teaching part time at the Open University, Tel-Aviv, in 1986 and at the Rubin Academy, Tel-Aviv, from 1990 to 1995; he became a full time lecturer in Haifa University in 1995. Shapira's style is intentionally tense, atonal, often loud, densely packed and fierce, using repetitive, rapid patterns and attacks in short, minimalistic works. Distortion of sound, rhythm and text emerges as a crucial characteristic of his style; Shapira claims it to be the only possible compositional means to express the tension of life in Israel, and in Tel-Aviv in particular. The rhythms and sounds of Hebrew are significant in many of his works.

WORKS

(selective list)

Ops: Sacrifice (Bible and D. Ben-Gurion), solo vv, chorus, chbr orch, el-ac, 1982; The Kastner Trial (13 scenes), el-ac, 1991–4

Inst: Kammermusik, cl, 23 solo str, 1974; Missa Viva, orch, rock group, 1978; Left Over, vn, va, hpd, 'ud, saz, darbuka, jimbush, congas, tape, 1989; Off Piano, pf, tape, 1991; Ear Drum, perc, tape, 1995; Str Qt Etc., 1998

Vocal: Letzte Briefe aus Stalingrad, Bar, pf, hpd, Fender-Rhodes, Hammond org, sampler, el-ac, 1983–94; We are Heading Hiroshima Towards the Rising Sun (R.P. Warren), singer + spkr, chbr orch, el-ac, 1989; The Prophet is a Fool (Bible), S, fl, ob, tpt, 2 gui, 1991

Principal publisher: Israel Music Institute

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Israel Music Institute News (1994), no.2 [incl. article, list of works]

R. Fleisher: *Twenty Israeli Composers: Voices of a Culture* (Detroit, 1997), 180–94

R. Seter: *Yuvalim be-Yisrael* [Homage to Israeli art music] (Jerusalem, 1998), 50–57

Shapiro, Gerald (Mark)

(*b* Philadelphia, 14 May 1942). American composer. He studied at the Eastman School (BMus 1964) and with Milhaud at Mills College (MA 1967); he also worked with Subotnick (1964–5), Messiaen and Boulanger (1965–6), and Stockhausen (1966–7). In 1967 he joined the faculty of Brown University, where he is director of the MacColl Electronic Music Studio. Shapiro was attracted early in his career to the musical possibilities of live electronic music. His compositions encouraged performers to be ‘involved in an intensely communicative relationship with one another and with the technology of the piece’ (Shapiro), which often consisted of circuits built by him that responded to touch or pressure and in turn controlled the frequency, amplitude or other quality of the sound. This approach produced performances that were unique to the time, place and performers, and placed Shapiro among the experimentalists of the 1960s and early 1970s. In the mid-1970s he began using more traditional forms, incorporating them into modern idioms that often employ tape or live electronics. The use of such devices receded during the 1980s as Shapiro increasingly embraced aspects of traditional Western ideals of melody, harmony and texture. His music since has become even more accessible, while retaining a richly evocative quality that has characterized it from the outset.

WORKS

electro-acoustic

Antiphonie I, pf, tape, 1965; Chbr Music, cl, pf, vc, tape, 1966; Serenade II, 8 insts, live elecs, 1967; Computer Theater, mixed media, 1968; From the Yellow Castle, live elecs, 1968; Hyperspace, mixed media, 1969; The Second Piece: the Piece about Finding your Way in the Dark: the One for Ros and Harris, live elecs, 1970; Breath, live elecs, 1971; The Yellow Sound, theatre, elec, 1971; Winter Birch, live elecs, 1972; Sitting Quietly Thinking about Last Fall, live elecs, 1973; You are Your Own Energy Source, dance score, 1977; Sailing, jazz musicians, tape, live elecs, 1979; Arrival, solo pfmr, tape, 1981; A mon cher maître, fl, tape, 1984; Prayer for the Great Family, 4vv, tape, 1986, rev. for chorus, 1993; Phoenix, 4vv, elec, 1987

other

Inst: Dance Suite, pf, 1977; Dance Suite no.2, pf, 1980; 4 Preludes and a Fugue, pf, 1982; Serenade no.3, str qt, 1983; Nocturne, chbr orch, 1984; Trio, pf, vc, perc, 1987; Mount Hope in Autumn, orch, 1989; Sextet, perc, kbds, 1990; Pf Trio, 1993; In Time's Shadow, orch, 1994; Str Qt no.2, 1994; Dance Suite no.3, pf, vn, cl, 1995
 Vocal: For Nancy, wordless vocalise, S, pf, 1977; Questions (J. Schevill), SATB, 1977; The Voice of the Dharma (G. Snyder), SATB, 1978; Nursery Songs, S, chbr ens, 1985; Songs of Love and Dancing, SATB, 1985; For Martin, Mez, pf trio, 1995; The Rising Generation, chorus, orch

DALE COCKRELL

Shapleigh, Bertram

(*b* Boston, 15 Jan 1871; *d* Washington DC, 2 July 1940). American composer. He studied composition with G.E. Whiting and Chadwick, graduating from the New England Conservatory in 1891, and also with MacDowell, as well as in France and Germany. A man of wide interests, he received an MD degree from Vermont Medical College (1893) but became a lecturer on the arts. It was a developing concern with South Asian music that led him to give his attention fully to music and to composition. He played the piano and cello, and gave lecture-recitals on music history, Eastern music and Wagner's operas. In 1898 he left the USA for Europe, eventually settling in England in 1902. However, after his house, with his library of 7000 volumes, had been destroyed by fire, he returned to the USA in 1917, to serve as an adviser to Breitkopf & Härtel and editor of the *Concert Exchange*. He lectured widely, wrote for magazines and newspapers, published three books of poetry and a novel, and composed numerous pieces in various forms. His works are in a Romantic style, sometimes using themes and timbres imitative of Indian music. After his death a Bertram Shapleigh Foundation was established in Washington, DC, and his manuscripts are deposited there.

WORKS

(selective list)

Chorus, orch: The Raven (E.A. Poe), op.50, 1907; The Song of the Dervishes, op.53, 1905; Mirage, tone poem, op.57, 1910

Unacc. choral: Romance of the Year, op.53, 1v, small chorus, 1907; The Fir Tree and the Brook, op.54, 8vv, 1912; The Tale of the Dismal Swamp, op.55, 8vv, 1912; Vedic Hymn, op.56, 1910

Orch: Ramayana, suite, op.45, 1908; Gur Amir, suite, op.51, 1908; Sym. Prelude, op.61; Sym. no.1, b, op.62; Sym. no.2, A, op.68; Poem, vc, orch

Other works: 2 grand ops, 5 1-act ops; Grand Mass, D, and other Roman Catholic church music; chbr and solo inst pieces; over 200 songs

ERIC BLOM, BARBARA A. RENTON

Shaporin, Yury Aleksandrovich

(*b* Glukhov, 8 Nov 1887; *d* Moscow, 9 Dec 1966). Russian composer and teacher. A cellist in the local Gymnasium orchestra, he composed salon pieces throughout his youth, but, under his stepfather's influence, he initially decided against a musical career and in 1906 enrolled at the philological faculty of Kiev University. There he pursued his musical interests as an accompanist to the student choir and as a theory and composition pupil of Lyubomirsky. Two years later, on the advice of the composer Lysenko, he moved to the more stimulating atmosphere of St Petersburg and entered the university as a law student. An attempt to enrol simultaneously at the conservatory failed, so it was not until after his graduation in 1912 that, encouraged by Glazunov, he became a full-time music student. At the St Petersburg Conservatory (1913–18) he studied composition with Sokolov, orchestration with Steinberg and score-reading with Nikolay Tcherepnin. His compositional style was thus formed in the nationalist tradition, and, more particularly, within the school of Rimsky-Korsakov.

After graduating from the conservatory Shaporin became actively involved in the progressive artistic life of Petrograd: he allied himself with the revolutionary trends in drama and stage production, and, along with Gor'ky, Lunacharsky and Blok, he founded the Grand Drama Theatre (1919), with which he worked, eventually as musical director, until 1928. Thereafter, until 1934, he was associated with the Academic Theatre of Drama (now the Pushkin Theatre). This period of work for the theatre was the most dynamic of his creative career, and his intense compositional activity, some of it fairly experimental, was stimulated by his close friendships with the innovatory writers of the time: Aleksey Tolstoy, Blok, Zamyatin, Mayakovsky, Fedin, Gor'ky and others. In collaboration with Gork'y he planned an opera based on *Mat'* ('The Mother'), but the project was abandoned after the writer's death. In return, the young Soviet theatre received invaluable assistance from Shaporin as adviser, conductor and composer of incidental music to plays by Aleksey Tolstoy, Zamyatin, Trenev and Bill'Belotserkovsky, as well as many Western classics.

At the same time Shaporin had a variety of contacts with the musical world of Leningrad, and in particular with Asaf'yev. Both were founder-members of the Leningrad Association for Contemporary Music (1926–30), which promoted professionalism, experiment and (not uncritical) interest in new Western ideas. This period witnessed a concentration on instrumental music that produced two piano sonatas and the orchestral suite *Blokha* ('The Flea'). With the dissolution of the ACM, however, and a subsequent involvement with the Leningrad branch of the Soviet Composers' Union, his career took a new direction. The incidental music apart, his scores always tended to grow slowly to their final forms; from the 1930s his rate of composition became still slower, and in his last 30 years he completed only a handful of major works, many of which occupied him over several years. Of these later works the best known is the opera *Dekabristi* ('The Decembrists'), which was partly responsible for his move away from Leningrad. This work, based on an idea of Aleksey Tolstoy, had been started as early as 1920, and in its first, incomplete form, *Polina Gebel* ('Paulina Goebbel'), it was performed in Leningrad in 1925. Ten years later, with the work still in progress, Shaporin received a commission from the Moscow Bol'shoy; he settled for a time in Klin, and thereafter resided in Moscow. In 1939 he was appointed professor of instrumentation at the Moscow Conservatory, where he was made professor of composition after the war; his pupils included Shchedrin and Vol'konsky.

With *The Decembrists* still unfinished, in 1939 Shaporin completed the symphony-cantata *Na pole Kulikovom* ('On the Field of Kulikovo'), dealing with the Russian-Tatar war of 1380. The Romantic idiom of the score brought it immediate popularity, and Shaporin followed it with a series of epic-heroic works on themes of national struggle. Symphonic suites from the film scores for *Minin i Pozharsky* (1939), *Suvorov* (1941) and *Kutuzov* (1943) entered the repertory; the oratorio *Skazaniye o bitve za russkuyu zemlyu* ('The Story of the Battle for the Russian Land'), written during a wartime evacuation to Tbilisi, was acclaimed at its Moscow première in 1944 and is possibly his most impressive score; and the 'battle' series concluded with the less successful *Dokole korshunu kruzhit'*? ('How Long Shall the Kite Soar?'). All three of his oratorios show Shaporin's mastery of

an essentially Romantic nationalist style, whose refined lyricism has had a continuing appeal.

Shaporin devoted the immediate postwar years to song composition, perhaps in preparation for a final assault on *The Decembrists*, which was directly anticipated in the subject matter of *K Chaadayevu* ('To Chaadayev'). The opera, his most famous composition and his life's work, eventually reached completion and performance in 1953. It has remained firmly established in the Soviet repertory, but has not exported. Wholly in the great Russian tradition, it is a work of nobility and strong lyricism, despite its rather static and oratorio-like presentation; perhaps it has most in common with *Prince Igor*, whose composer Shaporin most closely resembles. After this achievement Shaporin's creative career waned considerably. His last years were devoted to the composition of small-scale works – songs, the Five Pieces for cello and piano, and the piano *Ballad* and to further revision of the larger scores. He continued to teach almost until his death, and in this sphere he won the respect of the youngest Russian composers. His collected essays were published as *Izbranniye stat'i* (Moscow, 1969).

WORKS

(selective list)

Op: Polina Gebi' [Paulina Goebbel], 2 scenes, perf. 1925; rev. and enlarged as *Dekabristi* [The Decembrists] (4, V. Rozhdestvensky, after A. Tolstoy), 1920–53

Orats and cants.: Na pole Kulikovom [On the field of Kolikovo], op.14 (sym.-cantata, after Blok), solo vv, chorus, orch, 1918–39; Skazaniye o bitve za russkuyu zemlyu [The story of the battle for the Russian land], op.17 (oratorio, K. Simonov, M. Lozinsky and others), solo vv, chorus, orch, 1943–4; Dokole korshunu kruzhit' [How long shall the kite soar?], op.20 (oratorio, after Blok), Mez, B, chorus, orch, 1945–7, rev. 1963; K Chaadayevu [To Chaadayev] (after Pushkin), T, chorus, orch, 1949

Orch: Blokha [The flea], op.8, comic suite, after N. Leskov, 1928; Sym., op.11 (Mayakovsky), chorus, orch, band, pf, 1928–33

Solo vocal: Pesni zhar-ptitsi [Songs of the firebird], op.2, 1v, 7 insts, 1923–4; Songs, op.4 (Ye. Zamyatin), 1v, orch, 1926; 6 Romances, op.6 (Tyutchev), 1v, pf, 1925; 5 Romances, op.10 (Pushkin), 1v, pf, 1937; Dalyokaya yunost' [Faraway Youth], op.12 (Blok), 10 songs, 1v, pf, 1935–9; Pamyat' serdtsa [The Heart's Remembrance], op.26 (F. Tyutchev), 8 romances, 1v, pf, 1958

Pf: Sonata no.1, b \flat ; op.5, 1924; Sonata no.2, f \sharp ; op.7, 1926; 5 Pieces, op.25, vc, pf, 1956; Ballad, op.28, pf, 1959

Many film scores, c80 scores for the theatre

WRITINGS

'Pamyati S.V. Rakhmaninova' [In memory of Rachmaninoff], *Pravda* (31 March 1943)

'Val'keriya: novoye postanovka Bol'shogo teatra SSSR' [Die Walküre: a new production at the Bol'shoy], *Pravda* (23 Nov 1943)

'Novoye v tvorchestve Shostakovicha' [New aspects of Shostakovich's music], *Sovetskoye iskusstvo* (18 April 1944)

'Sovremennaya tema v opere' [The contemporary theme in opera],
Sovetskiy teatr i sovremennost': statey i materialov (Moscow, 1947),
226–9

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- I. Glebov [B. Asaf'yev]:** 'Muzika Yu.A. Shaporina', *Izvestiya* (11 May 1933)
- V. Bogdanov-Berezovsky:** *Yu.A. Shaporin i yego simfoniya* (Leningrad, 1934)
- G. Sh.:** 'Ispolneniye simfonii Yu.A. Shaporina v Londone' [The performance of Shaporin's Symphony in London], *SovM* (1935), no.5, pp.106–7
- G. Abraham:** *Eight Soviet Composers* (London, 1943), 89ff
- V. Vasina-Grossman:** *Yu.A. Shaporin* (Moscow, 1946)
- Ye. Grosheva:** *Yuriy Aleksandrovich Shaporin* (Moscow, 1957)
- S. Katonova:** *Shaporin Yu.: Dekabristi opera* (Leningrad, 1959)
- I. Remezov:** *Kantati oratorii Shaporina* (Moscow, 1960)
- S. Levit:** *Yuriy Aleksandrovich Shaporin: ocherk zhizni i tvorchestva* [Shaporin: a sketch of his life and work] (Moscow, 1964)
- I. Martinov:** *Yuriy Shaporin* (Moscow, 1966)
- Ye. Sadovnikov:** *Yu.A. Shaporin: notograficheskiy i bibliograficheskiy spravochnik* [Reference book of works and writings] (Moscow, 1966)
- I.A. Smirnov:** *Romansi Shaporina* (Moscow, 1968)
- R. Shchedrin:** 'Uchitel' i drug' [Teacher and friend], *Muzikal'naya zhizn'* (1987), no.22, pp.6–7
- V. Kukharsky:** 'Dostoinstvo мастера' [The virtue of the master], *SovM* (1987), no.11, pp.87–100
- Yuriy Aleksandrovich Shaporin: literaturnoye naslediyе, stat'i, pis'ma; stat'i o tvorchestve Shaporina; vospominaniye sovremennikov* [Literary legacy, articles, letters; articles about Shaporin's work; reminiscences of his contemporaries] (Moscow, 1989)
- P.D. Roberts:** *Modernism in Russian Piano Music: Scriabin, Prokofiev and their Contemporaries* (Bloomington, IN, 1994) [the Piano Sonata no.2 is referred to as Shebalin's]

RITA McALLISTER, IOSIF GENRIKHOVICH RAYSKIN

Shaposhnikov, Adrian Grigor'yevich

(*b* St Petersburg, 27 May/9 June 1888 or 1887; *d* Moscow, 22 June 1967). Russian composer. He studied at the St Petersburg Technical Institute (1905–9) while taking music lessons with Kalafati, and in 1913 he graduated from the St Petersburg Conservatory as a pupil of Glazunov, Sokolov and Vītols. After working in Moscow as an engineer-economist and freelance composer (1920–35), he lived in Ashkhabad (1937–48) directing the Composers' Union of the Turkmen SSR, which in 1943 granted him the title Honoured Art Worker. He returned to Moscow in 1949.

Impressionist influences are discernible in the *Trioletti* for voice and piano; *Zokhre i Takhir* was the first Turkmenian opera.

WORKS

(selective list)

Stage: Pir korolya [The King's Feast] (ballet, A. Gorsky), 1912–13; Otravlenñiy sad [The Poisoned Garden] (opera-poem, F. Sologub), 1913; Zokhre i Takhir (op, B. Amanov), 1941, rev. (A. Karkliyev), 1953, collab. V. Mukhatov; Gyul' i Bil'bil' (op, K. Burunov), 1943; Shasenem i Garib (op, Burunov), 1944, rev. 1955, collab. D. Ovezov; Kemine i kazı [Kemine and the Goats] (comic op, Burunov, I. Keller), 1945–6, collab. L. Mukhatov; Ayna (op), ?1965, collab. Ovezov

Orch: Baletnaya syuita, 1914; Turkmenskaya rapsodiya, 1939; Dances, 1941–7; Ov., 1946; Pf Conc., 1947, rev. 1953; Turkmenian March, 1949; Sinfonietta, 1954; Liricheskaya poema, 1962

Folk orch: March, 1945; Rhapsody, 1949

Chbr and solo inst: P'yesı [Pieces], vn, pf, 1921; Pf Sonatina, 1923; 2 suites, str qt, 1924–5, 1947; Sonata (fl, hp)/(vn, pf), 1925–6; Sonata, vc, pf, 1925–6; Pf Sonata, 1926; Vospominaniye [Remembrance], Melodiya, vc, pf, 1948; many other pieces

Songs for 1v, pf: Trioletti (F. Sologub), 1925; many others

Incid scores, film music, choral works, Turkmenian army songs, Turkmenian and Ukrainian folksong arrs.

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I.A. Shaposhnikov, ed.: *A.G. Shaposhnikov: sbornik stat'yey i vospominaniy* [Collection of essays and reminiscences] (Moscow, 1973)

V. Gurevich: *Adrian Shaposhikov* (Moscow, 1985)

DETLEF GOJOWY

Sharara, Attia (Hassan)

(*b* Cairo, 15 Nov 1923). Egyptian violinist and composer. He studied at the Fuad I Music Institute (1941–5) and, proving a proficient violinist, was engaged to play with several composers. He conducted the Radio Music Ensemble and later the Reda Folkdance Troupe (1982–6).

His earliest compositions, from 1948, are instrumental monodic works employing traditional forms. But in 1950, after becoming acquainted with Western classical music through a private recording collection, he decided to compose Arabic music in a Western idiom. He studied with two Italians residing in Egypt, Menato and Isaiga, and now divides his time between playing and composing. He formed the Sharara Sextet (which includes his two sons Hassan and Ashraf), with which he has toured the Arabian countries, England, France and Germany. From 1956 to 1979 he travelled to Tunisia, Libya, Lebanon and Jordan to teach and help found ensembles of traditional music. Since 1984 he has been teaching violin and traditional song at the Cairo Conservatory. He was awarded a state prize for composition (1983) and an Order of Merit (1985).

His non-monodic works consist largely of concertos, including one for the *nāy* (a wind instrument), one for the *'ūd* (lute) and three for the violin, the

first of which draws on folk tunes. His Western-style works are conservative and simple, with short development sections containing frequent sequences. They employ Arabic rhythmic patterns such as the *Masmūdī* (in 4/4 time) and the *Dārij* (in 3/4 time).

WORKS

Orch: Arab Suite; 3 ovs.; Dance Suite; Sama'i in the Nahawand Mode

Solo inst and orch: 3 Vn concs, Bl, c, g; Vc Conc., G; 'ūd Conc., Al, Nāy Conc.; Fantasy (Rhythm and Tune), perc, orch; Fantasy 'Noor mina'l sharq', qānūn, orch
Ballet: Al-balleh al sharqi (Oriental Ballet)

Works for chorus and orch: Bal el Salam; Masr el khadra [Egypt the Green]; works for children's vv; 6 songs, chorus, pf

Chbr: Sonata, c, str; Str Qt, g; 2 str qnts; Sonata, str qnt, pf; 'Oriental' Trio, pf trio; Longa 'Al farasha' [The Butterfly], str

Film scores; arrs.; monodic pieces for *takht* [small ens]; works for 1 inst and pf

SAMHA EL KHOLY

Sharet, Yehuda

(*b* Kherson, 13/26 Jan 1901; *d* Afikim, 22 June 1979). Israeli composer and violinist of Russian birth. He emigrated to Palestine with his family at the age of five. After studying at the Shulamit Conservatory in Tel-Aviv with Hopenko and Karchevski, he joined the 'Ein Harod Kibbutz, where he formed the Valley Quartet. In 1926 he moved to the Yagur Kibbutz. During 1929–30 he studied choral singing with F. Jöde in Germany. Upon his return to the kibbutz, he wrote many songs on texts by Rachel Blovshtain (1890–1931) and Chaim Nachman Bialik, as well as on versicles from the Bible and prayer books. In addition to songs marking the Israeli agricultural tradition, he wrote sermons for Jewish festivals, the most famous of which is a version of the Passover legend. Sharet's best-known works are the eight *Anot* collections (1937–9) which predominantly contain new Israeli songs. The final part of the collection includes 80 European choral songs, many of which were reset to Hebrew texts.

NATAN SHAHAR

Sharma, Prem Lata

(*b* Nakodar, Punjab, 10 May 1927; *d* Varanasi, 4 Dec 1998). Indian scholar of Sanskrit and Indian music and musicology. Her early studies were in classical Indian literature and poetics. She took the PhD in Sanskrit at Banaras Hindu University and enrolled at the university's College of Music and Fine Arts; there she studied singing in the early 1950s and collaborated with the singer and teacher Omkarnath Thakur in his production of *Sangītāñjali*, a pedagogical treatise on Hindustani music, and other works. On Thakur's retirement in 1957 she became principal of the College and took charge of its research section, the interest of which was focused on the collecting and editing of primary sources in the history and theory of music, principally in Sanskrit. The section became the University's department of musicology after a reorganization in 1966. Sharma started new postgraduate programmes in musicology which attracted a large

number of Indian and Western students and scholars to Banaras; many of the leading specialists of the last forty years of the 20th century were in some way associated with her and her 'school'. Her experience and interests widened to embrace the southern and eastern traditions of Indian music as well as those of the north. The close study of Sanskrit texts on music became routine, and important editions of some of these texts were published by Sharma and by her students. The first volume of her edition of the *Sangītarāja* of Kumbhakarna appeared in Banaras in 1963. Under her guidance her one-time research assistant R.K. Shringy brought out the first part of a new translation of the *Sangīta-ratnākara* of Śārngadeva in 1978, and she continued this project after Shringy's early death. Sharma was involved in numerous other translating and editing projects, not only of music-theoretical treatises but also of important song texts; in 1972 she published the *dhrupad* texts of Nāyak Bakhśū under the title *Sahasrasa* with a substantial historical introduction. She encouraged the study of the history and current performing traditions of *dhrupad* and took editorial charge of the journal *Dhrupad Annual*, of which ten volumes appeared between 1986 and 1995, incorporating scholarly research by Indian and Western scholars.

From 1983 to 1986 Sharma was chairperson of the Uttar Pradesh Sangeet Natak Akademi, and from 1985 to 1988 she became vice chancellor of the Indira Kala Sangit University in Khairagarh, Madhya Pradesh. Thereafter she returned to Banaras, having joined a Government of India committee on the organization of the country's music and arts academies; she had also become involved with the academic and publishing programmes of Kapila Vatsyayan's Indira Gandhi National Centre for the Arts in Delhi. Her scholarly and organizational work continued and in 1994 she became vice chairman of the Sangeet Natak Akademi. Among her later achievements was the planning and staging of three international musicological seminars. A special issue (no.173, Feb 1999) of the Chennai (Madras) music journal *Sruti* contains a detailed account of her life and work by her former student N. Ramanathan.

WRITINGS

- Sangītarāja by Mahārāna Kumbhā*, ed. P.L. Sharma, i (Varanasi, 1963)
 'The Concept of *sthāya* in Indian Sangītaśāstra', *Indian Music Journal*, no.3 (1965), 29-38; no.4 (1965); no.5 (1966), 29-40
 'Music and Musicology', *Indian Music Journal*, no.6 (1970), 59-64
Sahasrasa: Nāyak Bakhśū ke dhrupadom kā sangrah, ed. P.L. Sharma (New Delhi, 1972) [Eng. trans. 'Sahasrasa: a Compilation of Dhrupad Texts Ascribed to Bakshoo, Synopsis of a Treatise', *Indian Music Journal*, nos.15-20 (1972-4)]
 'Traditional View of Drama, Music and Dance as an Integral Part Thereof', *Indian Music Journal*, no.9 (1975-80), 43-80
 'Rāga and Rasa', *IMSCR XII: Berkeley 1977*, 525-28
Sangīta-Ratnākara of Śārngadeva, ed. R.K. Shringy and P.L. Sharma (Delhi, 1978, 1979)
Bṛhaddeśī of Śrī Matanga Muni, ed. A.B. Boehar and P.L. Sharma (New Delhi, 1992, 1994)

JONATHAN KATZ

Sharma, Shiv Kumar

(b Jammu, 13 Jan 1938). Indian *santūr* player. He began his training in vocal music and *tablā* at an early age. He was taught by Pandit Umadutt Sharma, a Kashmiri disciple of Pandit Bade Ramdasji of Varanasi. Having been persuaded to take up the *Santūr*, which although well known in Kashmir was not used in Indian classical music at that time, he set out to build a career as a concert soloist. Even after giving his first public performance in Bombay in 1955, he continued to make changes to the layout and tuning of the instrument, creating new playing techniques in order to perform *dhrupad*-style *ālāp* and *gats* and incorporating many of the rhythmic techniques he had learned as a *tablā* player into his *santūr* playing. His efforts have been successful in establishing the instrument within the Hindustani music tradition, and a number of young *santūr* players are now following in his footsteps. His many honours include the Sangeet Natak Academy Award.

RECORDINGS

Call of the Valley, HMV ECSD 2382 (1968)

Santur – Inde du nord, Ocora OCR 77 (1976)

Raga mian ki malhar, Navras NRCD 0032 (1993)

MARTIN CLAYTON

Sharman, Rodney

(b Biggar, SK, 24 May 1958). Canadian composer. He studied composition at the University of Victoria with Adaskin and Komorous, at the Staatliche Hochschule für Musik (Freiburg) with Ferneyhough, and at SUNY, Buffalo (PhD 1990) where he studied with Morton Feldman. Sharman's many awards include the Darmstadt Kranichsteiner Prize (1990). He is one of the few Canadian composers to establish a reputation in Europe, where his compositions are regularly performed at new music festivals. He is also known as a lobbyist and administrator for new music, especially in his role as the president of the Canadian League of Composers. Much of Sharman's work, such as his *Predators of Light* (1989), consists of austere, static sound fields strongly emphasizing orchestral colour. Recent works such as his opera *Elsewhereless* (1996), a collaboration with librettist Atom Egoyan, suggest a move towards a more lyrical style. Sharman has described his compositional aesthetic as follows:

Although I am always conscious of music as a temporal art, writing music seems to begin with a sonic image. My concern is to work closer to the essence of the image and to allow music to radiate from the sound source outward, blurring distinctions between harmony and timbre, material and instrument.

He is included in T. Gerlich, H.W. Helster and W.W. Sparrer, eds.: *Komponisten der Gegenwart, edition text + Kritik* (Munich, 1996).

WORKS

(selective list)

Stage: *Predators of Light* (ballet, B. James), stereo tape, 1989; *Elsewhereless* (op, A. Egoyan), Mez, T, 2 Bar, B, 2 fl, 2 b cl, perc, mand, gui, hp, vn, db, 1996

Orch: *Chiaroscuro*, 1982; *In transii*, 1983; *Orpheus's Garden*, db, str, 1986–1987; *Fandance*, small orch, 1988; *Phantom Screen* (Egoyan), S, orch, 1991; *In Changing Light*, 1995; *Archaic smile*, 1997; *Still Light – fanfare for Chihuly*, 1998; *Variations on a Quiet Song*, hp, chbr orch, 1998



Chbr: *Towards White*, fl, stereo tape, 1983; *Erstarrung*, baroque fl, b cl, perc, mand, gui, hp, vn, db, 1984; *Canons and Ritornello* (J. Griebel), 6 part mixed chorus, fl, ob, bn, hn, hpd, str, 1985; *Dark Glasses*, baroque fl, b cl, pf, perc, vn, va, vc, db, 1988; *The Proximity of Mars*, 2 fl, 2 hn, 2 tpt, 2 trbn, pf, perc, hp, vn, vc, 1988; *In Deepening Light*, db, pf, 1989; *September*, 3 gui, 1987–1989; *Nader Tot U* (G. Reve), Bar, fl, cl, mand, gui, pf, perc, hp, vn, va, db, 1992; *After Truth*, baroque fl, perc, 1994; *Dedication*, S, fl, 1996



Solo inst: *Kore*, hpd, 1980; *Narcissus*, pf, 1981; *The Black Domino*, org, 1982; *Parhelia*, vn, 1983; *Cordes vides*, hp, 1990; *Apollo's Touch*, vib, 1992; *Elysium*, org, 1993

PETER HATCH

Sharp

(Fr. *dièse*; Ger. *Kreuz*; It. *diesis*; Sp. *sostenido*).

In Western notation the sign  normally placed to the left of a note and indicating that that note is to be raised in pitch by one semitone. Such a note is described in English usage as 'sharpened' and in American usage as 'sharped'. The adjective 'sharp' is used to denote intonation above the notated pitch (though the phrase 'sharp six', and so on, is colloquially used to signify a note or chord of the sharpened 6th by reference to the figuring ''). In some sources of the late 13th century to the mid-18th the diagonal *croix* form, X, is used; this is often placed below the note concerned.

A double sharp (Fr. *double dièse*; Ger. *Doppelkreuz*; It. *doppio diesis*), the notational sign , indicates that a note is to be raised in pitch by two semitones. In some early sources a double sharp is shown simply as .

See also [Accidental](#); [Notation](#); [Pitch nomenclature](#).

Sharp, Cecil (James)

(*b* London, 22 Nov 1859; *d* London, 28 June 1924). English folk music collector and editor. He was educated at Uppingham and Clare College, Cambridge, where he read mathematics and took the first part of the MusB examination. At the end of his life Cambridge made him an honorary MMus (1923). He began working in Australia, where among other activities he played the organ at Adelaide Cathedral and became a partner in a music school. In 1892 he returned to England and became music master at

Ludgrove Preparatory School (for which he edited a collection of national songs) and then in 1896 principal of the Hampstead Conservatory, a post that he held until 1905.

Two events turned his attention to folk music: on Boxing Day 1899 he saw the Headington Morris side at Oxford dance *Laudnum Bunches* and four other traditional dances; and in the summer of 1903, while staying at Hambridge, Somerset, he heard a gardener sing *The Seeds of Love* as he mowed a lawn. He quickly realized the potential significance and value of traditional arts, dance as well as song, for musical, social and educational purposes and thereafter devoted his life with missionary fervour to their preservation and propagation. Although not the first English folksong collector (the Folk-Song Society had been founded in 1898), he soon became the most important.

His first publication was *Folk Songs from Somerset*, issued in five parts between 1904 and 1909. *English Folk Song: Some Conclusions* (1907) was the first serious comprehensive study of the subject and remained so for half a century. His first publication on the dance was *The Morris Book* (1907–13). From then on he continued to collect both songs and dances, enlarging both categories to include carols and shanties in the one and John Playford's social dances in the other. By 1911 he was convinced of the need for a society to treat traditional dance as the Folk-Song Society, of which he was a member, treated folksong; he conceived the English Folk Dance Society though as a more active body that practised as well as collected and studied the surviving traditional dances. In 1914 he was able to provide traditional songs and dances for Granville Barker's production of *A Midsummer Night's Dream* in London and later in New York, which he visited during a lecture tour after the outbreak of war.

Sharp's visit to America had far-reaching consequences. It led him to make a large collection of songs of English origin and local 'square dances' in Appalachia. This in turn gave impetus to American efforts, subsequently taken up by American universities, to collect and publish their traditional ballads and songs, both English and indigenous, and to conserve their other traditional arts. Maud Karpeles accompanied him as amanuensis and assistant on his three later wartime visits to the USA, and after his death she edited and published two volumes of his *English Folk-Songs from the Southern Appalachians* in a library edition; Sharp himself published several books of these and other Appalachian songs between 1917 and 1923. After the war he devoted himself to re-establishing the work he had started: he founded vacation schools, gave lectures and demonstrations and revised earlier publications. He also did research on the history of the dance in collaboration with his friend Paul Oppé, who provided the illustrations for Sharp's posthumously published book on the subject. His aim of 'restoring their songs and dances to the English people' was further advanced by his appointment by the Board of Education as occasional inspector of training colleges. Sharp made a unique contribution to the movement to preserve and disseminate the heritage of English folksongs and dances: he collected 4977 tunes, of which he published 1118 and provided accompaniments for 501. This was not only an outstandingly valuable achievement in itself; he also gave an impetus to the renaissance of English art music through the use that composers such as Vaughan

Williams, Holst and Butterworth made of material that he had collected and made known to them.

FOLKSONG EDITIONS

Folk Songs from Somerset (London, 1904–9)

with S. Baring-Gould: *English Folk Songs for Schools* (London, 1905)

with S. Baring-Gould and others: *Songs of the West* (London, 1905) [rev. of S. Baring-Gould and H. Fleetwood Sheppard, eds.: *Songs and Ballads of the West* (London, 1889–92)]

Folksongs without accompaniment, *JFSS*, ii/6 (1905); v/18 (1914); v/20 (1916); viii/31 (1927)

with H.C. Macllwaine: *The Morris Book* (London, 1907–13, 2/1911–24) [dance notations]

with H.C. Macllwaine and G. Butterworth: *Morris Dance Tunes* (London, 1907–24) [arr. pf]

with G. Butterworth and M. Karpeles: *The Country Dance Book* (London, 1909–22/R) [dance notations]

Country Dance Tunes (London, 1909–22) [arr. pf]

with A. Gomme: *Children's Singing-Games* (London, 1909–12/R)

English Folk-Carols (London, 1911)

The Sword Dances of Northern England (London, 1911–13/R, 2/1950–51 ed. M. Karpeles) [dance notations]

The Sword Dances of Northern England: Song and Dance Airs (London, 1911–13) [arr. pf]

English Folk-Chanteys (London, 1914)

with O.D. Campbell: *English Folk-Songs from the Southern Appalachians* (London, 1917) [without accompaniment; 2/1952/R, ed. M. Karpeles]

Folk-Songs of English Origin collected in the Appalachian Mountains (London, 1919–21)

English Folk-Songs (London, 1920) [2/1959]

Nursery Songs from the Appalachian Mountains (London, 1921–3)

ed. M. Karpeles: *Cecil Sharp's Collection of English Folk Songs* (London, 1974)

WRITINGS

English Folk Song: Some Conclusions (London, 1907, rev. 4/1965 by M. Karpeles)

Folk-Singing in Schools (London, 1912)

Folk-Dancing in Elementary and Secondary Schools (London, 1912)

'The Folk-Song Fallacy: a Reply', *English Review*, xi (1912), 542

'Some Notes on the Morris Dance', *The English Folk-Dance Society's Journal*, i/1 (1914), 16

'English Folk Dance: the Country Dance', *MT*, lvi (1915), 658–61

with A.P. Oppé: *The Dance: an Historical Survey of Dancing in Europe* (London and New York, 1924/R)

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W.S. Shaw: 'Cecil Sharp and Folk Dancing', *ML*, ii (1921), 4–9

A.H. Fox Strangways and M. Karpeles: *Cecil Sharp* (London, 1933/R, 2/1955) [contains lists of edns and writings]

J. Reeves, ed.: *The Idiom of the People: English Traditional Verse ... from the Manuscripts of C.J. Sharp* (London, 1958)

M. Karpeles: *Cecil Sharp: his Life and Work* (London, 1967) [rev. version of book by Fox Strangways and Karpeles above]

- A.L. Lloyd:** *Folk Song in England* (London, 1967)
- F. Howes:** *Folk Music of Britain – and Beyond* (London, 1969/R)
- G. Shimer:** 'English Country Dances: Cecil Sharp (1859–1924) and John Playford (1623–c1687)', *Country Dance and Song*, xiii (1983), 24–30
- G. Cox:** 'The Legacy of Folk Song: the Influence of Cecil Sharp on Music Education', *British Journal of Education*, vii (1990), 89–97
- J. Porter:** 'Muddying the Crystal Spring: from Idealism and Realism to Marxism in the Study of English and American Folk Song', *Comparative Musicology and Anthropology of Music*, ed. B. Nettl and P.V. Bolhman (Chicago, 1991), 113–30
- G. Boyes:** *The Imagined Village: Cultural Ideology and the English Folk Revival* (Manchester, 1993)

FRANK HOWES

Sharp, Elliot

(b Cleveland, 1 March 1951). American composer. He was initially inspired to study the electric guitar through an admiration for rock artists such as Jimi Hendrix. His scientific background, however, together with the diverse influences of musicians such as Iannis Xenakis, Albert Ayler, John Coltrane, Ornette Coleman and John Cage, motivated him to deconstruct the existing principles applied to electric guitar composition and supplant them with his own musical language. He is best known for his exploration of alternative methods of sound production on the instrument. Based in New York, he performs and records on a specially designed eight-string Douglas Thompson electric guitar featured as the principal solo instrument of his ensemble Carbon. The group, consisting of percussion, electric harp, computerized sound samplers, electric bass and two bass clarinets, performs in an improvisational format.

Sharp's compositional approach is based largely on his adaptation of Benoit Mandelbrot's mathematical theories. Using Mandelbrot's book, *The Fractal Geometry of Nature* (New York, 1983), Sharp connects or 'maps' mathematical functions onto natural forms and phenomena, such as turbulence, chaos and seeming randomness, and converts them into compositional principles. He has also worked with the Fibonacci series, which he has adapted to govern the production and ordering of pitch, rhythm and timbre. A discussion of his music appears in R. Tomaro: 'Contemporary Compositional Techniques for the Electric Guitar in United States Concert Music', *Journal of New Music Research*, xxiii (1994), 349–67.

WORKS

(selective list)

for the ensemble Carbon unless otherwise stated

CIA Pope; Cochlea, orch; Cryptid Frags.; Datacide; Geometry; Hammer Anvil Stirrup; Helicopters; Intervention; Inverse Proportions; Iso; Lacunar; Last Laugh; Not-Yet-Time; Racing Hearts, orch; Re-iterations, orch; Singularity; Spring and Neap, orch; Squig; Turbulence; Vicious Cycle; Westwerk

Sharp, Granville

(*b* Durham, 10 Nov 1735; *d* London, 6 July 1813). English philanthropist and amateur musician. Best known for his fight to abolish slavery, he was also a keen amateur musician who played the flute, clarinet, oboe, flageolet and kettledrums. He had a good bass voice and his *Short Introduction to Vocal Musick* was published in 1767. Together with his brothers, William (1729–1810), surgeon to George III, and James (*d* 1783), an engineer, from 1775 until 1783 he held concerts on two barges on the Thames, attended by ‘not only men of the most eminent talents and skill, but also those of the highest and most distinguished rank’ (Hoare). This activity was recorded in a famous painting by Johan Zoffany which shows 15 music-makers, many of them members of the family, on their barge. The brothers also hosted fortnightly concerts of sacred music on Sunday nights in London.

The Sharp brothers owned a significant collection of music, a library established by their father, Thomas (1693–1758), Archdeacon of Northumberland; a manuscript catalogue is preserved in the New York Public Library. It included works of Handel, solo concertos, catches and glees, symphonies and overtures, as well as a substantial collection of Anglican sacred music; over 350 composers are represented. The description of the orchestral works includes musical incipits and the number of performance parts. A large part of the collection was sold by Leigh & Sotheby at auction in 1814. Some of the Sharp family instruments are now on loan to the Bate Collection of Historical Instruments in the Faculty of Music at Oxford.

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DNB (A.F. Pollard)

A Catalogue of the Extensive and Valuable Music, Printed and in Manuscript of the Late Granville Sharp, Leigh & Sotheby, 7 Feb 1814 (London, 1814) [sale catalogue]

P. Hoare: *Memoirs of Granville Sharp* (London, 1820, 2/1828)

A.H. King: *Some British Collectors of Music* (Cambridge, 1963), 28–30

J.B. Holland and J. LaRue: ‘The Sharp Manuscript, London, 1759–c1793: a Uniquely Annotated Music Catalogue’, *Bulletin of the New York Public Library*, lxxiii (1969), 147–66

J. Simon, ed.: *Handel: a Celebration of his Life and Times*, National Portrait Gallery, 8 Nov 1985 – 23 Feb 1986 (London, 1985), 246–7 [exhibition catalogue]

LENORE CORAL

Sharp, Ronald (William)

(b Kogarah, 8 Aug 1929). Australian organ builder. He is self-taught, and built his first organ in 1960 for St Mary's Cathedral, Sydney. Between 1960 and 1982 he built numerous organs for Australian colleges, churches and concert halls, also constructing ten medieval-style hand-pumped portative organs, each with one or two stops and 20–40 pipes. Between 1969 and 1979 Sharp built his most important instrument, for the Sydney Opera House. At the time this was the world's largest mechanical-action organ. It has five manuals, 127 stops and 10,500 pipes and is acknowledged as one of the most successful concert organs of the 20th century. The façade, *Positiv* and *Brustwerk* pipes are by Jacques Stinkens (Zeist), the large reeds and some of the wooden pipes are by Laukhuff (Weikersheim) and other reed pipes were made by Carl Geisecke (Göttingen). The console, wind-chests and some of the wooden pipes were made by Sharp from local timber.

Sharp conceived the Sydney Opera House instrument as a means to present to an Australian audience the finest tonal characteristics of outstanding European organs. His design is indebted to the organ building schools of four nations (and to a handful of exemplary instruments in particular): England (Trinity College, Cambridge), northern Germany (St Jacobi, Hamburg), Italy (St Giuseppe, Brescia), the French Classical school (St Gervais, Paris) and the French Romantic school (Ste Clotilde, Paris). Sharp's work is inspired by the desire to create instruments which have a strong audience appeal, and which, in the early 20th-century English 'town hall' tradition, will attract the public to organ recitals. He is concerned that many organs are built to satisfy the technical considerations and demands of a coterie of specialist players and listeners, and that beauty of sound has become a consideration. He employs simple, traditional designs in combination with highly refined voicing and regulation.

Sharp was awarded the Silver Jubilee Medal in 1977 and the British Empire Medal in 1980 for his services to organ building.

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- C. Clutton:** 'Ronald Sharp: Australian Organbuilder', *The Organ*, i (1970), 64–8
- R. Sharp:** 'The Grand Organ in the Sydney Opera House', *Journal and Proceedings of the Royal Society of New South Wales*, cvii/1–2 (1973), 70–80
- A. Hubble, ed.:** *Sydney Opera House Grand Organ: Specification and Background Notes* (Sydney, 1980)
- G.D. Rushworth:** *Historic Organs of New South Wales: The Instruments, their Makers and Players, 1791–1940* (Sydney, 1988)
- J.R. Maidment:** 'Ronald William Sharp', *The Oxford Companion to Australian Music*, ed. W. Bebbington (Melbourne, 1997)
- T.M. McEwen:** *The Australian Organ and its Music: Past, Present and Future* (diss., Griffith U., 1998)

W.D. JORDAN

Sharvit, Uri

(b Jerusalem, 24 Oct 1939). Israeli composer. He studied with Sadai (composition) at the Rubin Academy, Jerusalem (1961–4), and with Besson (composition), Rhodes and Christensen (ethno-musicology, PhD 1975) at Columbia University (1961–71). From 1966 to 1968 he was director of the Israel Institute for Sacred Music, Jerusalem, and in 1971 he was appointed lecturer in the musicology department of Bar-Ilan University and conductor of its orchestra. His works, published by Israeli Music Publications and the Israel Music Institute, include a Duo for violin and cello (1963), Psalm xxx (1963), a Passacaglia for orchestra (1971) and Duets for violin and viola (1975).

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Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
[pt.ii of rev. edn. of M. Brod: *Die Musik Israels*]

W.Y. Elias: *The Music of Israel* (Tel-Aviv, in preparation)

WILLIAM Y. ELIAS

Shatin, Judith

(b Boston, 21 Nov 1949). American composer. She studied composition with Milton Babbitt, Otto Luening, Jacob Druckman, J.K. Randall, Peter Westergaard and Gunther Schuller, earning degrees from Douglass College, the Juilliard School of Music and Princeton University. Founder of the Virginia Center for Computer Music, she has taught at the University of Virginia, Charlottesville, where she has also served as chair of the McIntire School of Music. Among her numerous honours are Juilliard's Abram Ellstein Award (1973) and commissions from the Kronos Quartet and the Women's PO.

Shatin's early works, which employ acoustic instruments in conventional solo and ensemble contexts, later gave way to a style combining electronic and acoustic sound. She has described this development by explaining: 'As I [became] fascinated by the intertwining of electronic and acoustic, my sense of music [grew] to include the rumble of machines in a working coal mine, the crunch of a potato chip, the blast of a shofar, the clink of a fork against a cup'. Her preoccupation with timbre, characterized as an 'exploration of timbral edges', has led to experiments with computer-generated digital synthesis and processing; her works often feature improvised acoustic responses to electronic tape or live electronic music.

WORKS

(selective list)

operas

Job (op-orat, Bible), S, Mez, T, Bar, B, fl, bn, vn, vc, hpd, 1978–9; Follies and Fancies (chbr op, G. Russo and J. Allen, after Molière: *Les précieuses ridicules*), S, Mez, T, Bar, B, pf, 1981–92

instrumental

Orch: Arche, va, orch, 1978; Aura, 1981; The Passion of St Cecilia, pf conc., 1983–4; Ruah, fl, chbr orch, 1985; Piping the Earth, 1990; Stringing the Bow, str, 1991

Chbr and solo inst: When the Moon of Wildflowers is Full, fl, va, 1972; Quatrain, cl, b cl, vn, va, 1975; Nightshades, vc, pf, 1977; Lost Angels, tpt, bn, pf, 1979; Wind Songs, wind qnt, 1980; Study in Black, fl, perc, 1981; Sursum corda, vc, 1981; Werther, fl, cl, vn, vc, pf, 1983; Glyph, va, str qt, pf, 1984; Assembly Line no.1, ob, 1985; Monument in Brass, fanfare, brass qnt, 1986; View from Mt Nebo, pf trio, 1986; L'étude du coeur, va, 1987; Fasting Heart, fl, 1987; Doxa, va, pf, 1989; Gabriel's Wing, fl, pf, 1989; Secret Ground, fl, cl, vn, vc, 1990; 1492, pf, perc, 1992; The Janus Qt, str qt, 1995; Dreamtigers, fl, gui, 1996; Spin, fl, cl, bn, vn, va, vc, 1997; Fantasia sobre el flamenco, 2 tpt, 2 trbn, tuba, 1998

Kbd (pf, unless otherwise stated): Postlude, org, 1975; Scirocco, 1981; Sphinx, 1982; Widdershins, 1983; Chai Variations on Eliahu HaNavi, 1995; Fantasy on St Cecilia, 1996

other works

Vocal: Entreat Me Not to Leave Thee (Ruth) (after Bible), S, 1971; Wedding Song (C. Marlowe), S, eng hn/a fl/cl/va, 1974; Ps xiii, chorus, org, 1978; Akhmatova Songs (A. Akhmatova), Mez, fl, cl, vn, vc, pf, 1982; 'Tis a Gift to be Simple (trad.), chorus, 1984; Marvelous Pursuits, 4vv, pf 4 hands, 1987; We Bring You Peace (Shatin), chorus, 1990; We Hold These Truths (after The Declaration of Independence, T. Jefferson), chorus, brass qnt, timp, 1992; Sister Thou was Mild and Lovely (S.F. Smith), S, va, 1994; Adonoi Roi (after Ps xxiii), chorus, opt. str orch, 1995; Baruch HaBah (trad.), male v, 1995; Songs of War and Peace (A. Kaufman, E. Bat-Tzion, E. Eytan, E. Netzer), chorus, pf, 1998

El-ac: Music for Emergence, tape, 1988; Hearing Things, amp vn, MIDI kbd, cptr, elecs, 1989; Three Summers' Heat (T. Weh), Mez, tape, 1989; Tenebrae super faciem abyssi, tape, 1990; Spinnerets (C. Stevens), actor, S, kbd, tape, 1990; Kairos, fl, cptr, elecs, 1991; Beetles, Monsters and Roses (4 Songs) (M. Hoberman, W. de la Mare, G. Stein, O. Nash), girls' chorus, elecs, 1993; COAL (Shatin), 2 vv, banjo, fiddle, gui, dulcimer, synth, DAT tape, 1994; Elijah's Chariot, str qt, tape, 1995; Sea of Reeds, cl, elecs, 1997

Principal publishers: American Composers Edition, Arsis, Peters, Laureate, Plymouth, Lawson-Gould, Music for Percussion

ANNIE JANEIRO RANDALL

Shavlokhavili, Tengiz

(b Tbilisi, 1 Nov 1946). Georgian composer. He studied at the Tbilisi Conservatory taking composition with Machavariani and counterpoint with Mamisashvili, graduated in 1972, then continued his studies at the Moscow Conservatory with Fortunatov (orchestration) and Yury Kholopov (analysis) for three years before he returned to Tbilisi for postgraduate work which occupied him until 1978. He worked as a music editor for the *Gruzia Film* studio (1975–84) before he took up a post of assistant professor at the Tbilisi Conservatory. He was also secretary of the Georgian Composers' Union (1992–6). During his time in Moscow he gained first-hand acquaintance with contemporary techniques of composition in the seminars for young composers held in Ivanovo; his use of chromaticism and atonal, sonoristic and aleatory techniques bear witness to this striving for expressive means. Although he works in most genres, he is particularly attracted to instrumental writing, and among the most significant of his works should be counted the First Symphony, the Concerto for flute and

chamber orchestra, the String Quartet and the Piano Trio. The instrumental orientation of his thinking is revealed in his demanding and frequently expressionistic vocal writing; these atmospheres, however, are tempered by the rationalism inherent in his approach to formal procedures. The slow, meditative unfolding of the musical argument is underpinned by a strong sense of the contrapuntal and of the spatial possibilities of timbre. The sum of his achievements as a composer is represented by his one-act opera *Tetri mandili* ('The White Shawl').

WORKS

(selective list)

Op: *Tetri mandili* [The White Shawl] (1, M. Potskhishvili, after M. Hartmann), 1972, rev. 1989, Kutaisi, 15 May 1993

Inst: Sonata, pf, 1969; Str Qt, 1974; *Dzveli Tbilisis tskhovrebidan* [From the Life of the Old Tbilisi], 2 sym. pictures, orch, 1977; *Konzertstück*, pf, orch, 1977; Vn Conc., 1979; Sym. no.1, 1983; Trio, vn, vc, pf, 1986, rev. 1991; Fl Conc., 1989; Vc Conc., 1996; also pieces for pf, 1967; vn, pf, 1968; gui, 1993

Vocal: *Deda* [Mother] (Potskhishvili, S. Petöfi, M. Kakhidze), song cycle, 1 female v, pf, 1970; Cant. (after W. Shakespeare), S, inst ens, 1976; *Rtsmenis kedeli* [The Believer's Wall] (vocal-inst poem, J. Charkviani), S, Mez, B, perc, str, org, 1980; unacc. choruses, 1989, 1990

Songs, incid music, film scores

Principal publishers: Muzfond Gruzii, Sovetskiy Kompozitor

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LEAH DOLIDZE

Shaw.

See [Shore](#) family.

Shaw, Alexander

(*b* c1650; *d* Durham, bur. 23 July 1706). English organist, sackbut player and composer. He was at Durham Cathedral, first as a chorister (1660–64) and then as a 'sackbutter' (1664–72). In 1677 he was appointed organist (but not, uniquely, master of the choristers as well), but he proved to have an unsatisfactory personality and was 'ejectus ob contumaciam' at

Christmas 1681. His activities thereafter are not known, though the notice of his wife's burial in 1701 describes him as 'organist' and that of his own as 'musician'. Parts of two anthems and two services by him survive (*GB-DRc*). Since he was associated with Thomas Preston as a copyist of the manuscript *GB-Lbl* K.7.e.2 (bass decani) he was probably the Shaw who was organist of Ripon Minster in 1677.

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BRIAN CROSBY

Shaw, Artie [Arshawsky, Arthur Jacob]

(*b* New York, 23 May 1910). American jazz clarinetist, bandleader, composer and arranger. He grew up in New Haven, Connecticut, where in summer 1925 he joined Johnny Cavallaro's dance band as an alto saxophonist. While touring with Cavallaro the following year he took up the clarinet, which later became his principal instrument. From 1926 to 1929 he worked in Cleveland as musical director and arranger for an orchestra led by the violinist Austin Wylie. He then toured as a tenor saxophonist with Irving Aaronson's band, and while in Chicago in 1929 played in jam sessions with several local musicians. At the same time he discovered the music of Debussy and Stravinsky; both influences were important in his musical development.

Later that year Shaw played in Harlem jam sessions and came under the influence and tutelage of Willie 'the Lion' Smith. From 1931 to 1934 he worked as a freelance studio musician and in 1936 he formed his first group, for a concert at the Imperial Theater. Shaw's unorthodox band, consisting of a string quartet, three rhythm instruments and clarinet, created a sensation by performing his chamber composition *Interlude in B*[♭]. He then added two trumpets, trombone, saxophone and a singer, and led a band at New York's Lexington Hotel. However, the public remained indifferent to the group's unusual style and instrumentation, and Shaw was forced to disband in March 1937.

One month later Shaw formed a conventional swing band. With this group, which briefly included Billie Holiday, he recorded his first big hit – Jerry Gray's arrangement of Cole Porter's *Begin the Beguine* (1938, B^b). This marked his breakthrough to public fame and established him as a rival to Benny Goodman. Constitutionally and emotionally unequal to his role as a *matinée* idol, however, Shaw withdrew from public view in November 1939, a move which served only to provoke the publicity he sought to avoid.

In early 1940 Shaw worked in Hollywood on the film *Second Chorus* and recorded his next big hit, *Frenesi* (Vic.), using a studio orchestra with a large string section. The success of this recording forced him on tour again

with a big band augmented by nine strings. From within this group he organized the Gramercy Five and recorded one of his best-known compositions, *Summit Ridge Drive* (1940, Vic.). Despite high critical acclaim, Shaw again dissolved his band a few months later, settling in New York to record with studio groups and to study orchestration.

After enlisting in the US Navy in January 1942 Shaw was asked to form a band which he then led throughout the Pacific war zone in 1943. Following his discharge and convalescence he assembled a new group in 1944, which was by all accounts his best jazz-orientated band; one of its recordings, *Little Jazz* (1945, Vic.) with Roy Eldridge, became a classic. He also continued to perform and record with the Gramercy Five. During the next decade Shaw organized two more big bands. He put together his last Gramercy Five in October 1953, then in 1954 he went into retirement. In 1983, however, he was persuaded to reorganize his band, which he continued to conduct occasionally; it performed mainly under the leadership of the clarinetist Dick Johnson.

Shaw was a leading musician of the swing period, and a public figure whose handsome features and eight marriages made him a darling of gossip columnists. His clarinet playing has often been compared with that of his rival Benny Goodman; though less hot than Goodman, he demonstrated superb technical facility in his recordings of fast and lively numbers and a genuine sense of jazz phrasing in ballads. The full range of his gifts is displayed in his recording *Concerto for Clarinet* (1940, Vic.). Like Goodman, Shaw was an energetic spokesman for racial equality in jazz, hiring and recording black musicians such as Holiday, Hot Lips Page and Eldridge.

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Shaw, (George) Bernard

(*b* Dublin, 26 July 1856; *d* Ayot St Lawrence, Herts., 2 Nov 1950). Irish dramatist, novelist, critic and polymath. Born into a musical household headed by a trombone-playing father and singing mother, he was initiated early into Italian opera and Mozart. George John Vandeleur Lee, notable in Dublin music as impresario, singing teacher and conductor, also lived with the family; from him Shaw derived his knowledge of singing techniques, an ambition to become an operatic baritone, and possibly the conviction that *Don Giovanni* was the most important item of his education.

In 1876 he moved to London and wrote his first musical criticisms for *The Hornet* as 'ghost' for Vandeleur Lee. From the start his views were trenchant and articulate, couched in a lithe and vivid prose that would venture with assurance on to any subject that might serve the cause of truth as interpreted by Shaw. His five novels date from 1879–83, and as tempestuous hero of the third one, *Love among the Artists*, he invented the composer-pianist of genius, Owen Jack. Shaw joined the editorial staff of *The Star* in January 1888, began to deputize for E. Belfort Bax as its music critic in June, and took over the job in February 1889 as 'Corno di Bassetto'. In May 1890 he transferred to *The World* and continued to write weekly criticism until August 1894.

Shaw's collected writings on music stand alone in their mastery of English and compulsive readability. He made many foes, if only on the ground that to him poor performance was a personal insult to be treated accordingly; but an exact knowledge of the law of libel earned for his pen a subjective licence without parallel in music criticism. Determined to interest stockbrokers in the art, he eschewed academic jargon, disposing once and for all of standard analytical practice in an outrageous parsing of Hamlet's monologue that must have nipped in the bud many a promising programme note. Shaw was fortunate in having to hand in Wagner a musical giant whose cause still needed pleading in London. His essay on the *Ring*, published in 1898 as *The Perfect Wagnerite*, combined a clear and entertaining interpretation of the myth in terms of the capitalist society Shaw found increasingly damnable with a ready interpretation of the work's power as music. If the case is weakened by his decision to regard *Götterdämmerung* and the last scene of *Siegfried* as grand opera rather than music drama and therefore unworthy of serious attention, he was right to note Wagner's change of direction during the composition of the *Ring*. Shaw's admiration for Wagner never ousted Verdi from his affection, even if it blinded him to the merits of Brahms, whose *German Requiem* inspired some of his most ribald paragraphs, and made him insensible to the worthiness of native oratorios that in Shaw's view seemed to equate inspiration with sin.

After abandoning professional criticism, he followed the development of music with keen interest. He took up the cudgels against Ernest Newman on behalf of Strauss's *Elektra*, recognized Elgar's genius and became his close friend, watched with approval the emergence of a new line of British composers, supported the pioneer work of Arnold Dolmetsch, and was as

ready to stretch his ears backwards in time as to sit out the latest Schoenberg or Skryabin. He turned down Elgar's request for an opera libretto, but was involved in the BBC's commissioning of the composer's Third Symphony. Most of his judgments have stood the test of passing years: if he neglected Haydn, he could hardly do otherwise at the end of the 19th century; if he overpraised Goetz, at least he arouses curiosity; if Mendelssohn is dismissed, it is by the standards of the B minor Mass; if Rossini has to go, it is because of *Parsifal*.

He claimed he had learnt force of assertion from Handel, and from Mozart the ability to say important things conversationally. 'Don Giovanni' was his nickname in the early London days, and Mozart's opera haunted his work from the short story of 1887, *Don Giovanni Explains*, to *Man and Superman* of 1901–3, in which Act 3 descends to a hell where 'music is the brandy of the damned', accompanied by the strains of Mozart's overture. The fourth play of *Back to Methuselah*, an ambitious scheme owing much to Wagner, introduces the oracle scene with the priests' chords from *Die Zauberflöte*. Among Shaw's dramatic characters are such musicians as Clementina Buoyant, who charms alligators and rattlesnakes with her saxophone, Lord Reginald Fitzambey and Strega Thundridge, duet-pianists in *The Music-Cure*, Shaw's 'piece of utter nonsense', the temporary Salvation Army trombonist, Andrew Undershaft, and the melancholy flautist Randall Utterword of *Heartbreak House*, while the artistic creed of the dying Louis Dubedat in *The Doctor's Dilemma* looks back to the young Wagner's tale *An End in Paris*. The operatic layout of many Shaw scenes generates a characteristic music of its own, and no heroine in music drama has a more effective curtain than Lilith's monologue in *Back to Methuselah*.

In 1908 Oscar Straus turned *Arms and the Man* into a musical comedy, *The Chocolate Soldier*, and in 1956 *Pygmalion* became Loewe's musical, *My Fair Lady* (with adaptation of the music by Previn for the film). Composers who have written music to Shaw films include Honegger for *Pygmalion* in 1938; Walton for *Major Barbara* (1941); Auric for *Caesar and Cleopatra* (1945); and Richard Rodney Bennett for *The Devil's Disciple* (1959).

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ROBERT ANDERSON

Shaw, Christopher

(*b* London, 30 July 1924; *d* Gatehouse-of-Fleet, 27 Sept 1995). English composer. He studied at New College, Oxford (1942–4) with R.O. Morris and H.K. Andrews. Although he subsequently showed some early compositions to Vaughan Williams, and retained a lifelong admiration for that composer, the Clarinet Sonata (1948–9), with which he had his first public success, tends towards the lighter Hindemith, but not in such a way as to call in question the later and more powerful influence of Dallapiccola. While the relatively approachable Sonata found a publisher, every work of the next 20 years, apart from the written-to-order *No Room at the Inn*, remained in manuscript. Although the successful première of the cantata *Peter and the Lame Man* brought an immediate offer of publication, Shaw declined it, and for the rest of his life preferred to compose in relative seclusion while also leading an active life as accompanist, coach, translator and a key figure in the touring programme of the Opera Players. Most of his later works, including the piano Fantasia, the Wind Quintet and a

second cantata, *In Memoriam Jan Palach*, remained unperformed at the time of his death.

Whereas *Peter and the Lame Man* proved accessible to a relatively broad public, despite affinities with the Schoenberg of *Moses und Aron* and the Stravinsky of *A Sermon, a Narrative and a Prayer*, *In Memoriam Jan Palach* takes the asceticism of *A Lesson from Ecclesiastes* to its solitary and hermetic conclusion. Already at odds with the spirit of the time when first composed, it was revised in the mid-1980s without the slightest concession to the prevailing climate of post- or anti-modernism. For Shaw there was never any contradiction between the absolute values embodied in the two cantatas and related works, and the practical considerations that dominated his occasional pieces. The most substantial of these is *Garden Songs*, a cantata in all but name, and one that belongs squarely to the tradition of Holst, Vaughan Williams and Britten, despite the fact that each number is a musical homage to a specific (not necessarily English) composer. Like the choral music for church occasions, *Garden Songs* presupposes a broad musical culture embodying a set of shared aesthetic values. Shaw's awareness that such compositions had become in principle anachronistic did not diminish his sense of their usefulness in local circumstances. Among British composers indebted to Schoenberg's serial method, Shaw stands almost alone between the generation of Lutyens, Searle and Darnton, and that of Birtwistle, Goehr and Maxwell Davies.

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(selective list)

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Other choral: The Shepherd's Wonder (S. Godolphin), SATB, org, 1956; The Year's Christmas (E. Muir), 8vv, 1956; No Room at the Inn, SATB, pf, 1961; A Lesson from Ecclesiastes, SATB, org, 1962; 3 Poems of D.G. Rossetti, SATB, 1963; Music, when soft voices die (P.B. Shelley), SATB, 1972

Other solo vocal: The Cherry Tree (A.E. Housman), 1v, pf, 1944; Ode to Evening (William Collins), S, 2 cl, pf, 1948; 4 Poems of James Joyce, S, hp, str qt, 1951–3; Bright Star (J. Keats), T, cl, 1953; 7 Songs from Chios, 1v, pf, 1958; Jubilate Deo, S, org, 1959; 6 Greek Folksongs, 1v, pf, 1959; 6 Songs from Scotland, 1v, pf, 1963; The Isle of Skye (Jacobite), S, B, pf, 1969; A Love Song (W. Cartright), 1v, lute, vc, 1984

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Shaw, Francis

(*b* Maidenhead, 23 June 1942). English composer. He studied at the London College of Music, with Goehr at the University of Southampton (BMus), 1972 and privately with Petrassi and Berkeley. From 1990 to 1995 he was head of music at the National Film and Television School, and in 1978 became lecturer in composition at the GSM; from 1997 to 1999 he was coordinator of the film composition course at the RCM. His opera *The Selfish Giant* was awarded first prize at the Caerphilly International Opera Festival in 1972 (the same year his *Divertimento* for strings was commissioned by Menuhin for the Windsor Festival). Shaw's fluency in a wide range of styles has brought him many commissions for film and television. While he works in a variety of media, including electronic, his strengths as an orchestral composer have enabled him to be particularly effective in supporting suspense and drama, for example in *Merlin of the Crystal Cave*, *Jamaica Inn* and the contemporary action-thriller *Vendetta*.

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Other: *Divertimento*, str, 1972; *The Selfish Giant* (op, 4 scenes, M. Ffinch), 1972; *Voices 'round a Star* (meditation for Christmas) (radio score) 1972; *The Stable and the Star* (meditation for Christmas) (radio score) 1973; *A Step to Reality* (radio score, G. Baker), 1982; *Aspects of Summer*, 1986; *Variations and Fugue*, str, 1987; *Pf Conc.*, 1988; *2 Dreamscapes*, vc, str, 1994; *Bright Phoenix* (J. White), SATB, org, 1997

DAVID BURNAND

Shaw, Martin (Fallas)

(*b* London, 9 March 1875; *d* Southwold, 24 Oct 1958). English composer. The brother of Geoffrey Shaw, he studied at the RCM, where he was a composition pupil of Stanford. After a number of years' work for theatrical productions associated with Gordon Craig and Isadora Duncan in England and Europe, he became organist at St Mary's, Primrose Hill (1908–20); he later served as organist at St Martin-in-the-fields (1920–24). An interest in specifically English music led to his foundation of the Purcell Operatic Society and its production of *Dido and Aeneas* in 1900. Traditional vocal music through which the community expressed itself (whether in school, church or on national occasions) also proved to be a lifelong commitment. He worked tirelessly as an arranger, editor and lecturer to bring this music

to the public's attention. He received the Lambeth degree of DMus in 1932, was appointed OBE in 1955 and was made a fellow of the RCM in 1958.

As a composer, Shaw wrote stage music, influenced by his early theatrical experiences, choral music and solo songs. His prolific output of songs, which leaves an impression of good taste without strong character, were welcomed by fastidious singers of their day. The *Song of the Palanquin Bearers* (1898) stands out as particularly successful in the evocation of its subject; one or two songs were intended for school use. His more orthodox church music (such as the anthem *Jesu, the very thought is sweet*, 1933) is lyrical and well contrived. His most influential music, the hymn tunes *Little Conrad* and *Marching* for example, was designed for congregational singing.

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(selective list)

Stage: *The Vikings* (incid music, H. Ibsen), 1900; *Brer Rabbit and Mr Fox* (musical frolic, 5 scenes, M. Dearmer), 1914; *Mr Pepys* (ballad op, 3, C. Bax), 1926; *The Thorn of Avalon* (op, 3, B. Baron), 1931; *Philomel* (operetta, E. Farjeon and Bax), 1932; *The Rock* (pageant, T.S. Eliot), 1934; *Master Valiant* (masque, Baron), 1936; *Waterloo Leave* (ballad op, Bax); *Faithful Jenny Dove* (ballad op, Farjeon)

Sacred music: *A Modal Setting of the Communion Service*, 1914; *An Anglican Folk Mass Founded on Native Hymn Melodies*, 1918; *A Parish Communion Service*, 1920; *Simple Traditional Music for the Eucharist*, 1958

Other: *Suite*, a, str qt, 1923; *The Ungentle Guest*, 1v, insts, 1931; *Water Folk*, 1v, insts, 1932; *Sursam corda* (cant., L. Binyon), perf. 1933; *The Redeemer* (cant., Cobbold); over 100 songs

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WATKINS SHAW/JULIAN ONDERDONK

Shaw [née Postans], Mary

(*b* Lea, Kent, 1814; *d* Hadleigh Hall, Suffolk, 9 Sept 1876). English contralto. She studied at the RAM, London (1828–31), and afterwards with Sir George Smart, making a successful début (as Mary Postans) in London (1834). In 1835 she sang at the York Festival and in the same year she married the painter Alfred Shaw and began to appear under her married name. During the Liverpool Festival of 1836 she sang in the first performance in Britain of Mendelssohn's *St Paul*. For the season of 1838–9 she was engaged at the Leipzig Gewandhaus concerts under the direction of Mendelssohn, who referred to her and Clara Novello as 'the best concert singers we have had in this country for a long time'. On 17 November 1839 she made her operatic début at La Scala, Milan, as Cuniza in the première of Verdi's first opera, *Oberto*. She returned to England in 1842 and made her local stage début in Adelaide Kemble's Covent Garden season, also scoring great successes in Cimarosa's *Il matrimonio segreto* and Rossini's *La donna del lago* at Drury Lane. On 22 April 1844 she appeared in the first performance of Benedict's *The Brides of Venice* (Drury Lane). Later that year her husband went insane, and the shock affected her voice so that she had to retire from the stage while at the height of her career. For a few years she taught privately and appeared in public at an annual benefit concert. After her husband's death in 1847 she remarried and retired to the country.

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HAROLD ROSENTHAL/GEORGE BIDDLECOMBE

Shaw, Oliver

(*b* Middleborough, MA, 13 March 1779; *d* Providence, RI, 31 Dec 1848). American composer, compiler, teacher, singer, organist and publisher. After accidental eye damage leading to blindness, he undertook musical studies with John L. Berkenhead, Gottlieb Graupner and Thomas Granger about 1800. In 1805 he established himself as a teacher of the piano and organ in Dedham, Massachusetts, where he began to issue his music in collaboration with Herman Mann. Moving to Providence in 1807, Shaw became a central figure in the city's musical life as organist, organizer of bands and composer of songs, odes, anthems and marches for patriotic

and civic occasions. His 'Military Divertimento', *Welcome the Nation's Guest*, celebrated the visit of Lafayette to Providence in 1824.

Shaw sought to improve the quality of local sacred music, co-founding the Psallonian Society, and provided inspiration to the founding of the Boston Handel and Haydn Society in 1815, frequently participating in its early performance. His tenor voice was described as sweet, simple and natural; his performances of his own compositions were said to be remarkably affective. *Mary's Tears*, *There's nothing true but heav'n* and *All things fair and bright are thine* were particularly popular, establishing him as a leader in the development of American song.

Shaw taught the piano and singing throughout his career, and conducted singing schools in the early decades of the 19th century (Lowell Mason was among his pupils). He also instructed his own children, who later served him as amanuenses. His pedagogical compositions include many easy keyboard pieces, two instructional books for the piano (1811, 1831) and a compilation of ensemble music, *For the Gentlemen* (1807), which was one of the earliest American printed instrumental tutors by a native composer.

WORKS

(selective list)

all printed volumes were published by Shaw and contain works by him, listed here in brackets

A Favourite Selection of Music (Dedham, MA, 1800) [3 songs, pf piece]

For the Gentlemen, 2–5 insts (Dedham, MA, 1807) [3 works attrib. O. Shaw, 13 others probably by him]

The Columbian Sacred Harmonist (Dedham, MA, 1808) [13 hymn tunes]

A Selection of Progressive Airs, Songs, &c, pf (Dedham, MA, 1810) [8]

The Providence Selection of Psalm and Hymn Tunes (Dedham, MA, 1815) [13 hymn tunes, choral works]

Sacred Melodies (Providence, RI, 1818) [3 choral works, 3 songs, 2 duets]

Melodia sacra (Providence, RI, 1819) [11 hymn tunes, 3 anthems]

[16] Sacred Songs, Duets, Anthems, &c (Providence, RI, 1823) [all by Shaw]

A Series of Original Songs, Duets, Anthems &c (Providence, RI, n.d.) [5 anthems]

The Social Sacred Melodist (Providence, RI, 1835) [26 songs, duets, anthems, all by Shaw]

Many pf pieces, incl. *Welcome the Nation's Guest*, 1824, ed. in RRAM, ii (1977); 5 in O. Shaw's *Instructions for the Pianoforte* (Providence, RI, 1831); other songs, odes, anthems, inst works, many separately pubd

MSS in US-NYp, PROhs, Wc

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(diss., U. of Rochester, 1971)

BRUCE DEGEN

Shaw, Robert (Lawson)

(b Red Bluff, CA, 30 April 1916; d New Haven, CT, 25 Jan 1999). American conductor. He studied at Pomona College, Claremont, California (1934–8), where he directed the glee club, which so impressed Fred Waring, the popular radio conductor, that he asked Shaw to help organize the Fred Waring Glee Club in 1938; Shaw conducted it until 1945. He also founded and conducted (1941–54) the Collegiate Chorale in New York, commissioning, among other works, Hindemith's *When Lilacs Last in the Dooryard Bloom'd* (1946). In 1944 he was awarded a Guggenheim Fellowship, the first conductor to receive this honour. He made his début as a symphonic conductor with the Naumburg Orchestra in New York in 1946, and the same year made his first appearance with the NBC SO, for whose concerts under Toscanini he had several times prepared the chorus. He was director of the choral departments of the Juilliard School, and the Berkshire Music Center from 1946 to 1948. That year he founded the Robert Shaw Chorale, and until it was disbanded in 1965 toured internationally with it and made many recordings. For the Chorale Shaw commissioned works from many composers, including Bartók, Milhaud, Britten, Barber and Copland. His interest in orchestral conducting led him to study with Monteux and Rodziński in 1950. He was associate conductor under Szell of the Cleveland Orchestra (1956–67), where he organized a chorus as adjunct to the orchestra. In 1967 he became music director of the Atlanta SO, a position he held until 1988, when he was named music director emeritus and conductor laureate. In 1988 he founded the Robert Shaw Institute at Emory University, Atlanta to promote choral singing.

Shaw's gift with choruses was remarkable; whether with the 120 or so amateurs of the Collegiate Chorale, the 40 professionals of the Robert Shaw Chorale, or with transient groups, the result was likely to be extraordinary. Certain of his innovations, such as seating by quartets rather than by sections for the sake of richer blend, have been widely adopted. In Cleveland he created a chorus that for Verdi's Requiem could produce a massive wall of sound such as one seldom hears in the USA, but which could lighten miraculously for Haydn's oratorios. His performance of Bach's B minor Mass in New York in 1946 was the first to be given there with small chorus and orchestra under other than specifically scholarly direction. He made many recordings, several of which have won Grammy Awards. Notable recordings with the Robert Shaw Chorale are Bach's Mass in B minor, Britten's *A Ceremony of Carols*, Poulenc's *Gloria* and Stravinsky's *Symphony of Psalms*; and with the Atlanta Symphony Orchestra and Chorus the requiem settings of Berlioz and Verdi and Britten's *War Requiem*. Shaw was made a member of the National Council on the Arts in 1979; in 1992 he was awarded the National Medal of Arts, and in 1993 the Conductor's Guild Theodore Thomas Award.

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Choral Journal, xxxvi/9 (1995–6) [Shaw issue]

MICHAEL STEINBERG/DENNIS K. McINTIRE

Shaw, Thomas

(*b* ?Bath, *c*1752; *d* ?Paris, *c*1830). English violinist and composer. He was the son of Thomas Shaw (*c*1716–1792), one of Bath's leading string players and early 18th-century concert directors. His earliest known performance was in Bath in April 1769, but he was clearly an accomplished player by then, for during the following autumn and spring of 1770 he led the orchestra in Thomas Linley's subscription concerts. He was a member of the theatre band in 1771 and his first known composition, an overture, was performed in a concert at the end of December. By 1772 he was playing his own compositions in Bath and Bristol but difficulties with Thomas Linley made London a more attractive centre for him and his last known performance in Bath was in November 1774. That same year *Six Favourite Minuets* by Shaw were published by Thomas Whitehead in Bath.

Shaw was admitted to the Society of Musicians in 1776 and was a member of the Drury Lane band by 1778. From 1786 until the early 1800s he led the band, and Dibdin thought him a much better leader than Covent Garden's Baumgarten. By 1790 Shaw had published some promising instrumental works and compiled an afterpiece opera, *The Island of St Marguerite* (Drury Lane, 13 November 1789), whose plot was inspired by the recent fall of the Bastille; Michael Kelly played the Prisoner in the Iron Mask. For the Act 1 finale Shaw borrowed the *Figaro* duet, 'Crudel! perchè finora', which had just been published in London. He contributed an interesting overture to *The Island of St Marguerite* in the same unusual form as the one in Mozart's *Die Entführung aus dem Serail*. He also wrote a good overture for a revival of Michael Arne's *Cymon* (Drury Lane, 13 December 1791); according to advertisements both these overtures were published in parts, but they seem to survive only in keyboard arrangement. Thereafter Shaw composed only the occasional song for Drury Lane, even though he later became one of the theatre's proprietors. Sheridan's failure to pay him led to severe financial difficulties, and his debts eventually drove him abroad. In the 1820s Fanny Kemble was sent to school in Paris and found him teaching music there.

Shaw's keyboard sonatas, though seldom striking, have a musical quality that makes them of some interest. The last set (op.13) is perhaps the best, although no.1 is too flimsy for modern tastes. No.2 in B \flat suggests a knowledge of Mozart's Prague Symphony, and no.3 in E ends with a 'Chaconne' based on the second subject of the opening movement. The Trio is a seriously intentioned work in G minor that would merit revival.

Shaw may have entertained Haydn to lunch on 14 September 1791; Haydn confided in his second London notebook that Mrs Shaw was 'the most beautiful woman I ever saw'.

WORKS

printed works published in London

instrumental

Violin Concerto in 9 parts (c1785)

3 Sonatas, pf/hpd (1787)

3 Sonatas, pf/hpd, op.4 (1790)

3 Sonatas, pf, op.9 (c1804)

Trio, g, 2 vn, vc (c1805)

3 Sonatas, pf, op.13 (1805)

Solo, fl, op.12 (1819)

Works with other op. numbers unknown

theatre music

Incid music (varying items): The Island of St Marguerite (1789), Cymon (1791), The Mariners (1793), The Stranger (1798), other pasticcios

sacred

Anthem on the Death of Princess Charlotte (1817)

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ROGER FISKE/KENNETH E. JAMES

Shaw, (Harold) Watkins

(*b* Bradford, 3 April 1911; *d* Worcester, 8 Oct 1996). English teacher of music and musicologist. After private music study with Charles Stott he read history at Wadham College, Oxford (1929–32; BA 1932), and then spent a year at the RCM (1932–3) studying with Alcock, Colles and R.O. Morris. In 1936 he was awarded the Oxford University Osgood Memorial prize for his dissertation on John Blow. He taught in London before becoming music organizer to Hertfordshire County Council in 1946. In 1949 he was appointed a lecturer at Worcester College of Education, a position he held until retirement, and while at Worcester was honorary librarian of St Michael's College, Tenbury (appointed 1948), retaining this position after his appointment as keeper of the Parry Room library at the RCM in 1971, from which post he retired in 1980.

Shaw's work as a musicologist was for many years carried out against the background of his work as a teacher. He published books on the teaching of music in schools at primary and secondary levels. Work for his edition of *Messiah* occupied the years between 1957 and 1965, when his textual companion to the work was published: a searching analysis of the sources, it is nevertheless elegantly written and has been described as the only textual commentary that might be read for pleasure. In 1974 he contributed a preface to a facsimile edition of the Tenbury manuscript of the oratorio.

Though eventually used, the edition at first aroused suspicion on account of its attempts in several directions to break the crust of convention surrounding the work in the British Isles. *Messiah* is only one of many Handel works of which he prepared editions both scholarly and practical. As a writer, specializing in English music from the Elizabethan era to the 18th century, his critical work was discerning and precise. In 1967 Shaw was awarded the DLitt in the faculty of music by Oxford University, and he was appointed OBE in 1985.

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DAVID SCOTT/R

Shawān, 'Azīz al-

See *Al-Shawān, 'Azīz*.

Shawe-Taylor, Desmond (Christopher)

(*b* Dublin, 29 May 1907; *d* Long Crichel, Dorset, 2 Nov 1995). English music critic. He was educated at Shrewsbury College, Oxford (1926–30). Before World War II he was employed mainly in literary criticism, but occasionally wrote about music in *The Times*, *The Spectator*, the *London Mercury* and the *New Statesman*. In 1945 he was appointed music critic of the *New Statesman*, and in 1958 he succeeded Ernest Newman as music critic of the *Sunday Times*. He was guest critic of the *New Yorker*, 1973–4. He contributed a quarterly article to the *Gramophone* surveying recordings of vocal music (1951–78) and a series of 17 articles, 'A Gallery of Great Singers', to the magazine *Opera* (1955–88). He retired from the *Sunday Times* in 1983.

Shawe-Taylor's particular interests were opera, song, vocal technique and interpretation, and recordings. His judgements were based on a deep and wide knowledge and a keen discernment, particularly as regards the human voice. Although receptive to new music, he was quick to distinguish pretension or absurdity and sharp in pointing them out. His writing was trenchant and informative, marked by grace, wit, and a strong vein of common sense.

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Shawki (Moustafa), Youssef [Shawqī Mustafá, Yūsuf]

(*b* Tanta, 1925; *d* Masqat, 20 Nov 1987). Egyptian musicologist. He studied science in Cairo and at Harvard, taking the doctorate in 1950, concurrently investigating Arab and European music. He began teaching at the Cairo Conservatory and later at the University of Cairo. He took part in conferences on Arab music in 1964 and 1969, his paper on Arabic music scales from the latter being one of his most important essays. In 1983 he was invited by the Sultan Qaboos bin Said of Oman to carry out field research on Omani music. He became the supervisor of the Oman Centre for Traditional Music in Masqat, compiled a dictionary of Omani music, published posthumously, and in 1985 organized a conference on traditional Omani music. Shawki is one of the major figures of Arab music in the 20th century. His writings are carefully investigated, and are characterized by their scientific approach.

WRITINGS

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CHRISTIAN POCHÉ

Shawm [scalmuse, shalm, shalmie, schalmuse]

(from Lat. *calamus*: ‘reed’; Fr. *chalemelle*, *chalemie*, *chelemele*; Ger. *Schalmei*, *Schalmey*; It. *cialamella*, *ciaramella*, *piffaro*; Lat. *celimela*, *gingrina*, *tibia*; Sp. *chirimía*, *xirimía*).

A woodwind instrument, usually with a double reed. The term ‘shawm’ has developed more than one meaning; since Hornbostel and Sachs (‘Systematik der Musikinstrumente’, 1914) it has been used as a generic term denoting both single-reed and double-reed aerophones, but in organological literature it is applied for the sake of precision to double-reed instruments only, many of whose names are linguistically related to ‘shawm’ (e.g. the Arab *zamr*, the Turkish *zūrnā*, the Persian *surnāy*, the Chinese *suona*, the Javanese *saruni* and the Hindu *sahanai/sanayi*). This

article is concerned with European types (for non-European types, see [Oboe, §I, 1](#)), primarily with the shawm as the double-reed instrument extensively used in European art music from the 12th century to the 17th and reappearing in the early music revival of the 20th. It was made in many different sizes.

The larger sizes of European shawm also became known as 'bombarde' or 'bumbard' (from Lat. *bombus*, 'drone, buzz'; It. *bombardo*, Ger. *Pumhart* or *Pommer*), a term deriving from a medieval artillery piece. The distinction already present in German in the middle of the 14th century between 'schalmigen und bumbart' (Strassburg, 1322) did not occur in English of the period, where all sizes were usually called 'shawm' or 'hoboy' indiscriminately. In fact there are some indications that the *Pommer* had an independent type of construction used only for instruments in the lower registers. During the 15th century the term 'hautbois' (from Fr., literally 'high wood') was also applied to the higher instrument, although it was transferred in the late 17th century to the newly developed oboe; an analogous term for lower ones was 'grosbois'. English also had the term 'wayghte' or 'waits pipe' (still used for the English shawm by James Talbot, MS c1695, *GB-Och* Mus.1187), named after the city watchman's duty of sounding the hours. In late medieval Germany and the Low Countries the term [Rauschpfeife](#) was sometimes used for the shawm both with and without a wind cap. For discussion of shawms with wind caps, see [Wind-cap instruments, §2](#).

As no original pre-16th-century instruments have been preserved, it is necessary to resort (with due caution) to modern folk survivals and to iconographical evidence for clues as to the early form and history of the shawm. Even the few later instruments that have survived are difficult to date and to classify in accordance with the diversity of original terminology whose meaning is not always clear. It is difficult to reconstruct playing practices from the meagre written documentation, and misleading concepts have become entrenched from attempts to reintroduce the shawm consort by 20th-century early music groups. A thorough history of the shawm and of shawm playing has not yet been written.

1. [General description.](#)
2. [The shawm family.](#)
3. [History.](#)
4. [The 'deutsche Schalmey'.](#)
5. [Other versions of the European shawm.](#)

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ANTHONY C. BAINES/MARTIN KIRNBAUER

[Shawm](#)

[1. General description.](#)

Shawms were made of various hardwoods, often maple. They have a conical bore expanding into a bell and are usually made in one piece, except the larger instruments which consist of several sections fitted together. They generally have little external ornamentation and are cylindrical or slightly tapered in outline. Internally, the bore is conical for some four-fifths of its length. The instruments have seven finger-holes at the front; in the larger instruments the lowest hole is closed by a key which

operates inside a protective, slide-on wooden barrel (Fr. *fontanelle*) perforated by small holes, arranged in ornamental patterns, to let the sound through (fig.1). Below the lowest finger-holes there are several vent-holes to correct the effect of the acoustically overlong bell section (which is necessary for tonal stability), and in some original instruments to make the production of diatonically descending extension notes possible by closing them.

As a rule these instruments, apart from the lowest ones, were played with a pirouette (Fr., also *Rosette*, Engl. 'flew'); although only a few original pirouettes have been preserved, Mersenne (*Harmonie universelle*, 1636–7) and Talbot both gave precise descriptions of their nature. They were usually made of turned wood in a cup shape with a flat or slightly concave top (fig.2). The double reed was placed on a staple (a conical brass tube), which in turn was fitted into the pirouette so as to leave the upper part of the reed clear. The lower part of the staple is wound with thread and fitted into the neck of the shawm. The player's lips could rest against the top of the pirouette, supporting the embouchure against fatigue and allowing the reed to vibrate freely inside the mouth, or the reed could be subject to direct lip control thus allowing variable sound production. The many depictions of a musical ensemble in which one shawm player is resting illustrates the strain placed on the lips in performance (see fig.8 below). The reeds were probably shorter and somewhat broader than those of modern double-reed instruments, although with a wider opening. However, such details as whether they were bound to a sleeve or constructed on a dummy are not known.

The few early accounts of the sound of the shawm suggest that it was extremely loud and powerful. As early as 1350 Konrad von Megenburg said that the 'bombina' is so called because 'it buzzes with a great trumpet blast or din of sound'. In 1588 Arbeau (*Orchésographie*, f.23v–24) commented that 'the "haulbois" greatly resemble trumpets, and they make a very pleasing consonance, when the large ones play in the lower octave ... with the little "haulbois" playing in the upper octave'. Consequently, he continued, they are 'good for making a loud noise, such as is needed for village feasts and large gatherings'. Praetorius (*Syntagma musicum*, ii, 2/1619) suggested that the Latin term 'Gingrina' for the treble instrument refers to 'the sound it makes, like a goose' (from Lat. *gingrire*: 'cackling'). In 1636 Mersenne wrote of shawms that 'they make the loudest and the fiercest sound of all the instruments, with the exception of the trumpet'. Depending on the reed and the manner of playing, the instrument could produce an open and brilliant sound, which accounts for the popularity of the shawm over many centuries.

Shawm

2. The shawm family.

The works of Virdung (*Musica getutscht*, 1511) and Martin Agricola (*Musica instrumentalis deudsch*, 1529), which contain drawings of shawms, mention only two sizes: a *Schalmey*, and a *Bombardt* pitched a 5th lower. Tinctoris (*De inventione et usu musicae*, iii, c1483), however, had already recognized three sizes of the *tibia* or *celimela*, describing them as *suprema*, *tenor* or *bombardam* and *contratenor*, terms previously used in a

list of a consignment of instruments sent from Bruges to the Burgundian court in 1423. Table 1 shows the shawm family of the 16th and 17th centuries as described by Praetorius in 1619 (fig.3) and illustrated by surviving instruments, for example in collections in Berlin (Musikinstrumenten-Museum; fig.4) and Prague (National Museum) and in Salamanca Cathedral. As in many wind families, shawms were built at intervals of a 5th from each other, which can lead to problems of intonation in ensemble playing. Praetorius therefore suggested additional instruments in a series of alternating 5ths and 4ths. It is important to note, however, that normally only two or three members of the family were played together at any one time, and not the whole family, as was sometimes practised in the 20th-century revival in shawm playing.

TABLE 1: Names and approximate sizes of 16th- and 17th-century shawms

<i>German (Praetorius)</i>	<i>Modern terminology</i>	<i>Compass</i>	<i>Length</i>
gar klein Discant	high treble Schalmey	?a'-e'''	50 cm
Discant Schalmey	e treble	d'-b''	65 cm (soprano)
Alt Pommer	alto	g-d'' (1 key)	75 cm
Tenor Pommer	tenor	c-g' (1 key)	110 cm
Basset Pommer		G/A/B/c-	130 cm
Bass Pommer	bass	f'/g' (4 keys)	180 cm
GrossBass Pommer	great bass	C/D/E/F-c' (4 keys)	290 cm
		F'/G'/A'/B' f (4 keys)	

The *gar klein Discant Schalmey* is mentioned only by Praetorius, presumably because of the problems caused by both its short length and its impractical diatonic disposition a 5th above the treble; there is a rare 16th-century example in the Kunsthistorisches Museum, Vienna. The treble shawm (*Discant Schalmey*) is the main descant instrument of the family. The seventh hole, placed on the side to accommodate the little finger, is duplicated left and right to allow the player to choose which hand is held uppermost; the unused hole is plugged with wax. With all finger-holes covered the treble shawm sounds d'. The top note given by Praetorius is b'' and by Mersenne d''' (*dessus haut-bois*); the difference may result from a different reed, mode of playing and perhaps from the absence of a pirouette. Fingering is like that of the recorder or cornett, except for the absence of a thumb-hole, since here the octave break is controlled by the lips, air pressure and the reed alone. The instrument's best diatonic scale is G major, which nonetheless involves cross-fingering for g', g'', c'' and d''. Hence Praetorius's recommendation that when treble shawms are used the

music should be transposed from the customary C or F into G (*f* is in any event difficult to produce accurately on shawms with *d*' as the lowest note).

The alto shawm and all instruments below it were known by the term 'bombarde' (Ger. *Pommer*, *Pumhart*). Instead of the treble's duplicated hole for the little finger, the alto has a brass key to cover the hole, protected by a *fontanelle* (see fig.1). Its tone is mellower than that of the treble shawm, a result of different principles of construction which indicate that it was originally an independent instrument. There is still some uncertainty about the significance of numerous representations of shawms from the late 14th century to the middle of the 15th, depicting the final section from the end of the flare to the bell as cylindrical (cf Duffin, 1997–8). As an extant instrument in Berlin shows (fig.4b), the alto shawm could sometimes be fitted with additional keys to extend its range, as was usual for the deeper instruments, the basset, bass and great bass shawm. Here the little finger controls two keys at the front of the instrument, and the remaining two keys are at the back, operated by the thumb (with a covering protecting the longer keys extending below the *fontanelle*). The lower instruments were played with an S-shaped crook; there is no evidence of a pirouette. Because of their great length and weight the lowest shawms were played with the bell resting on the ground. Their tone is more powerful than that of any other woodwind instrument in the same register, and consequently bass shawms continued in use later than the other members of the family to reinforce the bass register (see §3 below).

In addition Praetorius mentioned a *Basset Pommer* in *c* called a 'Nicolo' and provided with only one extension key, as a supplement to the described family. In contradiction to this, his illustration shows an instrument that had three extension keys and a thumb-hole and that was played with a wind cap. It was probably an instrument with a cylindrical bore, a kind of straight bass crumhorn. Such an instrument was described in an inventory of the Hofkapelle in Kassel in 1613: 'a long straight Basset of the crumhorns'. Other scholars have suggested this instrument could be a kind of [Schreyerpfeife](#) or [Hautbois de Poitou](#) (see Kinsky, 1925, and Weber and Van der Meer, 1972). In this context it is striking that Praetorius's illustration of the *Diskant Schalmey* and the *Basset oder Tenor-Pommer* shows the possibility that wind caps could be used on these instruments. Using a wind cap would not permit overblowing, and would thus limit the compass of the instrument to a 9th (see [Wind-cap instruments](#)).

In contrast to Praetorius's great variety of sizes, Mersenne knew only three different sizes of 'haut-bois': the *dessus* (lowest note *c*'), the *taille* (*g*) and the *basse* (*C*); each with a range of two octaves. However, there are indications that up to the middle of the 17th century there was another French size, the *haute-contre*, between the *dessus* and the *taille*. The comments made by James Talbot (op.cit.) on shawms and their construction provide some interesting details. In writing on the 'hautbois' he distinguished between the 'English or Waits' instrument (with treble *c'–b''* and tenor *f–f''*), that is, respectively a tone lower than Praetorius's *Diskant Schalmey* and *Alt Pommer*), and the new 'French hautbois'. He also mentioned a 'Schalmey' (see §4 below).

[Shawm](#)

3. History.

Shawms were probably of ancient origin and reached Europe from the Islamic East during the 9th to the 12th centuries at the latest. Medieval sources present problems: no instruments survive, and illustrations are seldom unambiguous. Terms such as the Latin *tibia* or *musa* and the German *pfeifen* can be used for very different kinds of wind instruments. Although shawms are illustrated in manuscripts dating from the late 12th century, clearer depictions are found in early 14th-century sources (e.g. the *Cantigas de Santa Maria* of Alfonso el Sabio, E-E T.j.1, b.l.2, and the *Manessische Liederhandschrift*, D-Hu Pal.germ.848). Such instruments were usually small (fig.5), similar in appearance to many of the shawm's oriental counterparts (e.g. the Persian *sornā* and North African *ghayta*). The medieval use of the shawm in courtly and civic music accompanied by drum and trumpets (e.g. in the city of Siena in 1252 an ensemble of three trumpets, *cialamella* and drum is documented) reflects a Turco-Arab practice perhaps adopted during extensive trading contacts or in the Crusades. The extent to which the shawm itself followed an oriental model is impossible to judge, but it seems likely that such non-oriental features as the missing thumb-hole and the specific material and construction of the double reed may have origins in the Western technology associated with the [Bagpipe](#).

In 14th-century illustrations longer shawms began to be portrayed, and the bombarde was first described in literary sources as accompanying the higher *chalemie* (e.g. Jean Le Fèvre's *Respit de la mort*, 1386, mentions 'musez et chalemellez et gressez bombardez nouvelez'). Because of the greater length of this instrument a key was added; this is clearly shown in illustrations by the early 15th century (fig.6). The pitch of a 5th below the treble shawm was first specified by Agricola in his fingering diagrams (1529), but no doubt it had been standard throughout the 15th century, when the principal wind-instrument combination of the *haut menestrels* was shawm (for the treble part), bombarde (for the tenor) and bombarde or trumpet (or slide trumpet; for the contratenor). An order for instruments by Philip the Good of Burgundy, from Bruges in 1423, illustrates such an ensemble, calling for two *bombardes a clef*, one *contre* and two *chalemies*, and a trumpet to be played with them. The presence of a *contre* in the order confirms the fact, for which there is much other evidence, that the contratenor part was performed on a bombarde (in 1406, for instance, Niccolo d'Allemagna was hired in Florence as a player of *ceremella contra tenorem*). This type of ensemble, playing 'loud music' (see [Alta \(i\)](#)), accompanied major ceremonies, led processions and played for the basse danse. The shawm's further versatility may be seen from many illustrations portraying shawms (possibly a *douçaine*, or 'styll shawm' as it is called in the court records at the beginning of Henry VIII's reign; see [Dolzaina](#)) played in a 'soft' consort with fiddle, lute and harp (fig.7). Shawm players were therefore central not only to court music but particularly to medieval town music (e.g. as played by the German *Stadtpeifer*).

There is an indication of the instrument's musical potential in two late 14th-century songs by the Monk of Salzburg ('Das nachthorn' and 'Das taghorn'; A-Wn 2856); the manuscript provides notation for a second part and carries the comment that the simple counterpoint may be played on a wind

instrument: 'Das Ist der pumhart darzu'. Chronicling the Duke of Burgundy's wedding in 1468, De La Marche (*Mémoires*, 1562, p.369) related that a motet was performed by 'les haulz menestriers' on three 'schalmayes' (which would have included bombardes) and a 'trompette saicqueboute' (trombone or slide trumpet). The use of the shawm in complex art music is confirmed by Tinctoris in his statement that any composition could be played on the instrument if its holes were correctly placed.

The growing musical literacy of wind musicians and their ability to arrange and perform written polyphonic compositions is demonstrated in a treatise written for the Berne *Stadtpfeifer* in 1491 (*Tütsche musica*, MS, CH-BEsu Hist.Helv.LI.76). Although Jean Chaler de Gerson (*De canticorum originali ratione*, before 1426) stated that in church the organ was only rarely joined by shawms, the practice of shawms playing motets together with cornets and trombones is documented, for example, in Mantua at the end of the 15th century (the repertory performed there is possibly that preserved in collections like *F-Pn Rés.Vm⁷.676*, or *I-Bc Q18*).

Information given by Martin Agricola (1529) indicates that in the 15th century shawms transposed their music 'alla alta', i.e. a 5th higher than written. An echo of this practice may be preserved in various instructions found in 16th-century sources of shawm music, e.g. 'notate in clave da sonare', 'alla quarta bassa' or 'alta'. Praetorius also described the pragmatic transposition of compositions when they fell below the compass of the instruments.

During the 16th century the shawm family was extended by the invention of larger instruments, and the bombarde began to be referred to as the alto shawm (the contratenor and bass roles being taken by a lower instrument). The first documentary evidence of shawms in five sizes comes from the Nuremberg woodwind instrument maker Sigmund Schnitzer the elder in 1539: besides a *grossen Pumhart* he mentions the *vagant*, *thenor*, *discant* and *klain pumhart*, which, except for the high treble, can be identified with the sizes listed by Praetorius. A so-called 'bass pumhart' mentioned in an Augsburg town band inventory of 1540 had only one key and may (by later standards) have been hardly larger than a basset shawm. But no doubt the 'dobbele bombaerde' which the town of Ghent acquired in 1551 was a real bass, for 'twee bassetten' arrived with it, completing the ensemble already consisting of 'twee boven sanghen ende twee teneuren scalmeye'. In England one of the York waits added a 'Base Shalme' in 1546. While there was a movement during the 16th century towards blended ensembles of strings, cornetts, trombones and organs, shawms remained popular for ceremonial music at court and in town bands. A French court band (later called 'les Douze Grands Hautbois de l'Ecurie ou même de la chambre'), instituted under Louis XIII, is documented as having two shawms and two cornetts on the two treble parts (their exact disposition is not recorded), four alto shawms for the *haute-contre* and *taille* parts (perhaps with an intermediate size, probably in A), two trombones for the *basse-taille* and two bass shawms on the *basse*; all the musicians could also play the violin. Part of their repertory is preserved in the first volume of the Philidor Collection (*F-Pn Rés.F671* and *F-V 1163*). In London, James I and his successors had a similar band with at least six musicians ('Hoboies' and

Sagbuttes'), but its precise composition is not known (see *LafontaineKM*). A similar number is found in civic music: Denijs van Alsloot's painting of an Antwerp religious procession in 1616 (fig.9) shows a six-piece band consisting of shawm, cornett, two tenor shawms, trombone and curtal. Examples of the typical repertory of a South German *Stadtpfeifer* band of the second half of the 16th century have survived in manuscript (*D-Rp MS A.R. 775–777*), consisting of motets, chansons etc. in four to six parts by Lassus, Striggio, Andrea Gabrieli and others. About that time the curtal (or dulcian; see [Bassoon](#), §3) was often used to play the bass part, as for instance in the collection of J.C. Pezel, *Bicinia variorum instrumentorum ... cum appendice a 2 Bombardinis vulgo Schalmeyen e Fagotto* (Leipzig, 1675). A similar combination was found in the 'oboe ensemble' of the Prussian army from 1646 (at the latest) to the 18th century, with two shawms, one alto and a bass dulcian.

While such shawm bands continued in existence, however, there was a perceptible disintegration of the consort during the course of the 17th century with the higher instruments being developed into different types and the lower ones used among ensembles of other instruments. Praetorius's directions for the instrumentation of canzonas and motets (*Syntagma Musicum*, iii, 1618) clearly show the reduced status of the shawm consort at the beginning of the century, reflecting changing aesthetic expectations. Praetorius – apart from noting the use of the bass and great bass shawm with other deep instruments in choirs of low tessitura – mentioned the shawm consort only briefly, and commented on the problems created by shawms in consort being at intervals of a 5th from one another. He recommended omitting the high shawms and playing all the music a 4th lower, with the *Altpommer* at the top. J.H. Schein's 'Hosianna dem Sohne David' (*Opella nova*, 1626) contains spirited ritornellos for 'bombardi', apparently two tenors and one bass shawm. The manner of playing the treble shawm began to change too, not least when the pirouette fell into disuse, and it was the point of departure for the new oboe as played at the French court (see [Oboe](#), §II, 2).

Although by 1700 even most provincial waits in England were replacing their shawms with the new oboes and bassoons, shawms remained in use in some places longer than elsewhere, particularly north of the Alps, and especially the deeper *Pommer* sizes. They still featured in *Stadtpfeiferei* to the end of the 18th century. Goethe wrote an account (in *Dichtung und Wahrheit*, 1811) of the anachronistic procession of the Nuremberg *Stadtpfeifer* with *Schalmei* and *Pommer* in the second half of the 18th century, on its way to the Pfeifergericht, an annual confirmation of trading privileges. Two instruments used then, made by Jacob Denner and either Johann Christoph Denner or a successor, are preserved in the Frankfurt Historisches Museum, and there is an example of their music in Fries's treatise (1752). Praetorius had already recommended the doubling of bass lines an octave lower with 'SubBassgeigen, Octav-Posaun, Doppel-Fagotten und gar grossen Bass-Pommern'; *Basspommern* were used in Germany until the end of the 18th century to reinforce the bass register (an example is the 'Schallmeyen-Bass' in the Marienkirche, Halle, used by W.F. Bach). Not surprisingly, therefore, a relatively large number of low shawms are extant, and some of a late date of manufacture (for instance, instruments made by I.G. Strehli after the mid-18th century).

The shawms used in Protestant areas of Switzerland between about 1750 and 1810 are a special case. They were of rather unusual structure, for use in an ensemble of treble and tenor with bassoon to accompany the psalms in divine service, and prefigured the heckelphone (see [Hautbois d'église](#)).

From the end of the 19th century copies of early shawms were occasionally built to complete the collections of some museums (by makers such as Wilhelm Heckel or the workshop of Victor-Charles Mahillon). Towards the middle of the 20th century more interest in the making and playing of historical instruments arose. Prominent makers and performers include Rainer Weber, who made his first instruments in Hamburg in 1947 before moving to Bayerbach, Bavaria in 1960, and the bassoon player Otto Steinkopf, who worked at the Berlin Instrument Collection of the Institut für Musikforschung before moving to Celle to work with the firm of Hermann Moeck. Early attempts at making reproduction shawms were orientated towards the needs of amateur early music groups and their experiences with recorder playing, which resulted in compromises of construction (with additional keywork, plastic reeds, etc.) and performance, particularly in the simultaneous use of all members of the family. Greater interest in historical evidence after the 1970s led to some makers and players becoming authoritative specialists in these instruments.

Shawm

4. The 'deutsche Schalmey'.

Parallel to the gradual development of the oboe during the second half of the 17th century, a distinct type of oboe existed; since A.C. Baines wrote about it (1957) it has been described as the *deutsche Schalmey*. This term is also to be found in contemporary sources, for instance the Naumburg inventory of instruments of 1720, and was obviously used at the time to distinguish it from the French oboe, and perhaps to indicate its comparatively high pitch. In musical sources from Germany and the Habsburg territories the term employed is usually *piffaro*, for instance in music manuscripts from Kremsier (now Kroměříž). Baines suggested that the *deutsche Schalmey* might be regarded as 'a German attempt at a quick answer to the new French oboe'; a more recent interpretation is that the *Schalmey* may represent a survival of the earliest form of the prototypical oboe developed in France, one that found a musical niche in the German-speaking area, especially in military *Hautboisten-Banden* beginning in the 1640s. The *Schalmey* and oboe seem to have co-existed rather than being in competition, to judge by the fact that many instrument makers such as Richard Haka in Amsterdam and Christian Schlegel in Basle made both types. The *Schalmey* demanded a less specialized embouchure than the oboe. A great many compositions specify two or three *pifferi*.

Talbot remarked that the instrument he described as a '(Saxon) Schameye' was 'used Much in German Army. Sweeter than Hautbois [i.e. shawm]. Several sizes & pitches.' The instrument was made in two sections; it was slender by comparison with the shawm and the oboe and had considerably thinner walls, a narrow and often roughly turned bore, and smaller finger-holes. Two sizes, treble and tenor, were made and each was provided with a *fontanelle*, although only in the tenors did this cover a key: on the treble instruments it was non-functional, as it covered two or more ventholes

(Talbot says that they 'would add a Note if stopd'). The range of the treble is given by Talbot as $c'-c'''$, and the tenor a 5th lower; chromatic tones depend on the kind of reed and manner of playing. The instruments could either have a pirouette or (like the shawm at this date) be blown without one.

A feature of the *deutsche Schalmey* intended for outdoor use (which 17th-century makers in Amsterdam called the *velt-Schelmey*) is the presence of devices fitted to the bell into which the reeds and sometimes the pirouette could be kept for ease of transport; these appear both in pictorial records and on surviving instruments. A *Schalmey* made by Christian Schlegel (c1667–1746) in the Basle Historisches Museum has a loosely fitted wooden pin with thickened ends fitted in the cup and extending into the bore; depending on its position, it could function as a drone.

At the beginning of the 18th century the *Schalmey* disappeared. Fleming said in 1726 that as it was 'difficult to blow, and struck the ear unpleasantly in the higher register' it had been replaced almost everywhere by the 'French hautbois'. Eisel (1738) did not describe it at all, saying merely that it belonged to the outdated group of 'rustic instruments'. However, it remained in use in rural areas for some time longer: it was described disparagingly as a 'boorish Schalmey' by J.C. Weigel (*Musicalisches Theatrum*, c1720).

Shawm

5. Other versions of the European shawm.

Various attempts have been made to revive the concept of the shawm in Germany. From the late 19th century until the 1930s several German firms made simple oboes in a high register (with one to six keys), which were called *deutsche Schalmey*. A similar French instrument, called the *musette*, began to be developed in the 1830s (see *Musette* (2)). The *Tristan Schalmey*, combining characteristics of the shawm and the *musette*, was designed by Wilhelm Heckel in 1904 for a performance of Richard Wagner's *Tristan und Isolde*. The term *Schalmey* was also used for a type of free-reed instrument worked with piston valves, also called *Martinstrumpete* after its inventor Max Bernhardt Martin of Markneukirchen.

In Catalonia and Roussillon in particular Western shawms have never relinquished their place in civic music. The scores of the 18th-century Catalan villancicos sometimes contain parts for treble and tenor *xirimias* (now known simply as *tiple* (treble) and *tenora*, and modernized with complete keywork in different layouts), the principal melodists in the present-day *sardana* band or *cobla*. The *tiple* is in F, a 4th above the oboe, and has a compass of d' to a''' . The *tenora* is in B \flat with a compass of e to c''' . Each has a pirouette (*tudel*) and a broad triangular reed. The dynamic range, from *piano* to *fortissimo*, exceeds that of any other existing woodwind instruments (see Bessler, 1949, and Baines, 1952; for illustration, see France, fig.16e, and [Spain](#), fig.7).

The Spanish *dulzaina* (or *pito*) and the Catalan *gralla*, smaller shawm-like instruments, were apparently developed independently and in a rural context. Such shawms were taken to America from the early 16th century onwards and are still played there. The demand for the *dulzaina* in Castile

and León led to the manufacture of various models with keywork, and in the last decades of the 20th century there has been a revival in making and playing these instruments (music examples are in Ledesma). Bands of players are now a common feature of town and village *fiestas*.

The Breton *bombarde* (see France, fig.16d) and south Italian *ciaramella* or *piffaro* (see Italy, fig.22), though they bear former shawm names and may be classified for convenience as traditional shawms, belong more strictly to the class of separate chanters played with bagpipe accompaniment, like the 17th-century [Hautbois de Poitou](#) (first mentioned in 1635 by Mersenne, *Harmonicorum libri*, xii) which could be played with a wind cap and was accompanied by a *cornemuse de Poitou*. A consort of three *hautbois de Poitou* and one *cornemuse* was brought to Paris around 1600 when pastoral arts became fashionable there. The group continued to perform at Versailles beyond the reign of Louis XIV and appears to have played in a 'Menuet pour les hautbois de Poitevins' in the 'Ballet des nations' with which Lully ended his music for *Le bourgeois gentilhomme* (1670); it retained its identity for many years, even after wind-cap instruments in general fell into disuse. It is last recorded in a document of 1733.

A variety of the true shawm – the Wendish *tarakava* – survived in Hungary (as the *tárogató*) and in Wendish parts of Germany until the 19th century. In Hungarian the term [Tárogató](#) occurs as early as the 16th century for reed instruments in general, and in a narrower sense for the shawm adopted from the Turks; a new type, but in the form of a clarinet, was developed by V.J. Schunda at the beginning of the 19th century. Still played today (especially on the island of Krk) is the *sopila* of the Croatian littoral; it is used in two sizes, played together largely in consecutive 6ths and 7ths (description and music examples in Brömse, 1937).

Two instruments of south-east Europe – the *pipiza*, still played by some shepherds in mainland Greece, and the larger *zurla* of the Macedonian Gypsies – are characterized by a thumb-hole placed lower on the pipe than the highest finger-hole, and by a loose lip-disc and soft reed, and are thus related to Turkish shawms. In Turkey the *davul* and *zurna* (drum and shawm) ensemble is traditionally used for dancing, festivals and circumcision ceremonies; the players of the *zurna* practise the continuous-breathing technique, which may also have been used in playing the European shawm.

See also [Bassanelli](#); [Dulcian \(i\)](#); [Dolzaina](#); [Rauschpfeife](#).

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Shchahlow (Kulikovich), Mikalay [Nikola] Mikalayevich

(b Moscow, 23 March/4 April 1893; d Chicago, 31 March 1969). Belarusian composer and musicologist. He studied at the school of the Moscow Synod (where he encountered Kastal'sky's music) and then entered the composition class of Ippolitov-Ivanov at the Moscow Conservatory. He was called up in 1914 and, after having seen active service, was seriously injured two years later. During the 1920s he taught music in Kursk, Voronezh and Smolensk, and in 1936 settled in Minsk, working as a radio editor, critic, composer and teacher of music theory at the Conservatory. During the period of occupation (1941–6) he collaborated with the German authorities and was condemned to death by the Belarusian partisans, but still managed to organize a variety theatre and write several operas and folksong arrangements. He emigrated to Germany in 1944 and to the USA in 1950, after which he was known as Kulikovich – his mother's maiden name. For 12 years he headed the choir of the Uniate Church in Chicago and appeared as a pianist and conductor in addition to activities in journalism and research. When his music was heard at the Ten-Day Festival of Soviet Music which took place in Moscow in 1940, it was judged to be in the mainstream of 19th-century Russian traditions, and while being lyrical in character, it is generally academic in style. An important role is played by Belarusian folklore in his music, which is scarcely known outside the Belarusian émigré Diaspora. His papers are housed at the F. Skorina Library in London.

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 Operettas: V tyopliye kraya [Into Warm Lands] (Arsen'yeva), 1944, inc.; Kupalle (Arsen'yeva), 1944; Tsim-li-li (Arsen'yeva, Kulikovich), 1956

Vaudevilles (librettist: Kulikovich): Priklucheniya dyad'kiu Yanki iz Garotnikov [The Adventures of Uncle Yanka from Garotniki]; Plennitsa [The Captive Girl]; Bezdushnaya tsatska [The Soulless Bighead]; Gol'i y nol' [A Bare Nil]

Incid music: Kastus' Kalinovsky (Ye. Mirovich), 1942; Zatonovshiy kolokol [The Sunken Bell] (G. Gaupman), 1942

Choral

Sacred: Liturgiya Yana Khristostoma [The Liturgy of St John Chrysostom], 1949; Velikodni kanon [Easter Canon]; arrs. of melodies from the Slutsk, Zhirovich and Vilen hiermologia, incl. Dostoyno yest' [It is Meet], Khriste Bozhe [O Christ Our God], Milost' mira [The Grace of Peace], Ni ne optushchayeshi [Now departest Thou], Rozhdestvo tvoya [The Birth], S nami Bog [God is with Us]; arrs. of melodies from the Orthodox obikhod; arrs. of Catholic and Uniate cants., chorus, orch

Other: Poema o Staline (after *Pis'mo belorusskogo naroda Velikomu Stalinu* [A Letter from the Belarusian People to the Great Stalin]), solo vv, chorus, orch, 1939; Sakavik [The Month of March] (cant., Arsen'yeva), narr, chorus, orch, 1954; arrs. of Belarusian folksongs from the collections of N. Aladov, V. Dobrovolsky, M. Goretsky, Ye. Romanov, G. Shirma, P. Shteyn, N. Sokolovsky, V. Teravsky, A. Yegorov (1942, 1943, 1960, 1961)

Instrumental

Orch: Belorusskaya syuita na narodniye temi [Belarusian Suite on National Themes], c1928; Kolkhoznaya syuita [A Collective Farm Suite], 1936; Sym. 1938–9; Kontserjniye variatsii na osnove belorusskikh melodi y [Conc. Variations on Belarusian Melodies], pf, orch, 1939

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TAISIYA SHCHERBAKOVA

Shchedrin, Rodion Konstantinovich

(b Moscow, 16 Dec 1932). Russian composer. From 1945 to 1950 he studied at the Moscow Choir School and in 1955 he graduated from the Moscow Conservatory in Yury Shaporin's composition class and also in Yakov Fliyer's piano class; he continued his studies with Shaporin as a postgraduate until 1959. In 1958 he married the ballerina Mayya Plisetskaya. Between 1965 and 1969 he taught composition at the Moscow Conservatory and since 1969 has worked freelance. From 1973 to 1990 he was Shostakovich's successor as Chairman of the Composers' Union of the Russian Federation and in 1990 was made honorary chairman of the organization. In 1989 he was a member of the Inter-regional Group of People's Deputies in Support of *perestroyka*, along with Andrey Sakharov and Boris Yel'tsin. Since 1992 he has divided his time between Moscow and Munich. The many prizes and honours he has received include the USSR State Prize (1972), Lenin Prize (USSR, 1984), honorary member of the International Music Council (1985), State Prize of Russia (1992), Dmitry Shostakovich Prize (Russia, 1993) and Crystal Award (Switzerland, 1995); he has also been made a Corresponding Member of the Bavarian Academy of Fine Arts (1976), Corresponding Member of the Academy of Fine Arts of the German Democratic Republic (1983) and honorary professor at the Moscow Conservatory (1997).

Shchedrin is one of the better-known Russian composers of the later half of the 20th century. While occupying a place within academic musical culture, Shchedrin considers it important not to break contact with a broad range of listeners and holds in high esteem the maxim that 'great art must have a

great audience'. His work is distinguished by diversity of musical genres and by breadth of musical language. His style unifies contrasting elements by means of organic fusion: freely serial procedures and avant-garde techniques such as pointillism, sonoristic and aleatory methods rub shoulders with complex polyphony, collage and, on the other hand, reflections of various types of Russian folk music ranging from peals of bells, lamentations, church music, shepherds' tunes, the *chastushka* and the style of folk singing.

Shchedrin's operas demonstrate the most important sides of his work: his taste for the themes of classical Russian literature and his desire to rework elements of Russian music in a 20th-century style. His opera *Ne tol'ko lyubov'* ('Not for Love Alone'), based on the stories of Sergey Antonov, was the first piece to incorporate the *chastushka* into an academic genre of music. This popular Russian folk genre of the 20th century is an aphoristic and melodic formula verse with a topical and humorous subtext. In *Myortviye dushi* ('Dead Souls') the folk line is continued in the parts of folk characters (for example, the violins in the orchestra are replaced by a chamber choir singing in the folk manner). This creates a counterweight to Gogol's basic characters. This deliberate contrast (along with the division of the stage into two) has been seen as an innovative breakthrough and described as 'parallel'. The opera *Lolita*, based on Nabokov's novel and first performed at the Swedish royal opera (conducted by Mstislav Rostropovich) continues Shchedrin's post-avant-garde, neo-Romantic style.

Shchedrin's ballets represent an important step in Russian music theatre. His early ballet *Konyok-gorbunok* ('The Little Hunchbacked Horse') renews the images of the Russian folk tale with a characteristic hint of comedy. The *Karmen-syuïta*, created for the dances of Mayya Plisetskaya and for the Cuban choreographer Alberto Alonso, is a brilliant transcription of fragments of Bizet's opera for strings and percussion and has become popular in concert performances. In *Anna Karenina*, the musical language attains a great breadth by virtue of its synthesis of 20th-century chromatic harmony and sonority with collages of themes from Tchaikovsky (thus conveying the colour of the epoch) in addition to concrete sound effects (an approaching train). The ballets *Chayka* ('The Seagull') and *Dama s sobachkoy* ('The Lady with a Lapdog'), both on Chekhov, were also written with Plisetskaya's participation in mind. The latter is an unbroken dance duet in which the music, set in a rondo form, unites neo-romanticism and classical stylistic elements. All Shchedrin's operas and ballets written before the 1990s were performed at the Bol'shoy.

He has also written a musical, a rare thing for composers of an academic orientation, for a commission from Japan; performed in Japanese and entitled *Nina i 12 mesyatsev* ('Nina and the 12 Months'), it is based on a tale by Marshak. It is in his symphonic works that Shchedrin is more experimental: his symphonies and concertos are always marked by an unconventional design. The Second Symphony is structured as 25 preludes; the Second Piano Concerto employs a 12-note series, while the finale of the same work includes a collage featuring jazz improvisation); the Third Concerto is set in the form of variations on a theme which is only heard at the end; the Fourth is based only on 'sharp' keys. His concertos

and orchestral pieces continue, under 20th-century conditions, the traditions of Glinka's *Kamarinskaya*, namely the symphonic development of Russian national material. This may be seen in the First Concerto for Orchestra, *Ozorniye chastushki* ('Naughty Limericks') and the Second Concerto for Orchestra, *Zvoni* ('Chimes'), with the use of various types of old Russian bell peals. The Third Concerto for Orchestra is based on old music of Russian provincial circuses, while the fourth, *Khorovodi* ('Round Dances') is based on Russian melodic formulae and rhythms. *Stikhira na tisyachiletiiye kreshcheniya Rusi* ('Stikhira for the Millennium of the Conversion of Russia') is built up as variations on the freely stated monophonic stikhira (a form of old Russian sacred music) of tsar Ivan the Terrible. The melodic style peculiar to the named pieces is also characteristic of his other instrumental concertos.

Shchedrin's chamber music may be divided into groups of pieces linked with either the memory of J.S. Bach or with the Russian national tradition. His *Muzikal'noye prinosheniye* ('Musical Offering') is an instrumental meditation of 90 minutes' duration, interspersed with quotations from Bach's organ works and monograms. Shchedrin's *Ėkho-sonata* ('Echo Sonata') for solo violin is a response to J.S. Bach's D minor Chaconne, with brief quotations from the latter's other solo violin pieces. In terms of piano music the Bach group is represented by 24 preludes and fugues, and by the *Polifonicheskiy tetrad'* ('Polyphonic Notebook') – 25 polyphonic preludes which form a textbook of polyphony. The Russian group developed as a response – in 20th-century language – to the folk traditions of instrumental playing.

Shchedrin has been familiar with choral music since childhood. He has written pieces for choir and orchestra that have both a satirical and a social colouring. These include *Byurokратиada* ('The Bureaucratiad') and *Poétoriya* ('The Poetorio'). In his purely choral compositions he carries on the tradition of unaccompanied Russian sacred music; his *Zapechatlyonniy angel* ('The Sealed Angel') for mixed choir and reed pipe (with Orthodox canonical texts in Church Slavonic), inspired by the story by Nikolay Leskov, may be considered a Russian liturgy and one of the finest pieces of Russian sacred music written in the 20th century. Based on the smooth contours of Russian church melody, the piece includes the effects of bell chimes, echo, the characteristically Russian sound of bass 'octavists' and boy soloists, as well as contemporary choral glissando and shouts. Rodion Shchedrin expresses the traditions of Russian culture more directly than any other composer of the second half of the 20th century.

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Ballets: Konyok-gorbunok [The Little Hunchbacked Horse] (4, V. Vainonen and P. Malyarevsky, after P. Yershov), 1955–6, Bol'shoy, 1960; Karmen-syuita (1, A. Alonso), 1967 [transcr. of fragments from Bizet: *Carmen*]; Anna Karenina (3, after L. Tolstoy), 1971; Chayka [The Seagull] (after A. Chekhov), 1979; Dama s sobachkoy [The Lady with a Lapdog] (after Chekhov), 1985

Musical: Nina i 12 mesyatsev [Nina and the 12 Months] (S. Marshak), 1988

Incid music and film scores

instrumental

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Other orch: Sym. no.1, 1958; Kamernaya syuita, accdn, hp, 20 vn, 2 db, 1961; Sym. no.2 '25 prelyudiy', 1965; Karmen-syuita, perc, str, 1967 [after ballet]; Anna Karenina, 1972 [after ballet]; Avtoportret [Self-Portrait], 1984; Muzika dlya goroda Kyotena [Music for the City of Koethen], chbr orch, 1984; Geometriya zvuka [The Geometry of Sound], chbr orch, 1987; Stikhira, 1988; Na bis dlya Vosburga [Encore for Vosburg], tpt, orch, 1993; Khrustal'niye gusli [The Crystal Gusli], 1994; Rossiyskiye fotografii [Russian Photographs], str orch, 1994; Velichaniye [Honouring with Rites and Songs], str orch, 1995; Vologodskiye svireli [The Shepherd's Pipes of Vologda], ob, eng hn, fr hn, str, 1995; 2 tango Al'benisa, 1996

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vocal

Choral: 2 khora [2 choruses] (A. Pushkin), 1950; Iva, ivushka [Willow, Little Willow], vocalisation exercise, 1954; Byurokратиada (satirical cant., after instructive texts to holidaymakers), solo vv, chorus, orch, 1963; 4 khora (A. Tvardovsky), 1968; Poëtoriya (conc., A. Voznesensky), poet, female v, chorus, orch, 1968; Lenin v serdtse narodnom [Lenin in the Heart of the People] (orat, after folksong texts), solo vv, chorus, orch, 1969; 4 khora (Voznesensky), 1971; Russkiye derevni [Russian Villages] (A. Kharabarov), 1973; Stirla zhenshchina bel'yo [The Woman Washed the Laundry] (I. Lyapin), 1975; Kazn' Pugachyova [The Execution of Pugachyov]

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Shcherbachyov, Andrey Vladimirovich

(*b* Poltava govt., 18/29 Jan 1869; *d* Kiev, 1/12 Feb 1916). Russian composer, second cousin of Vladimir Vladimirovich Shcherbachyov. In 1887 he entered the St Petersburg Conservatory, where he studied composition with Blumenfeld, Lyadov and Rimsky-Korsakov, and piano with N. Khristianovich, who had been a pupil of Henselt. He composed piano music, including a sonata, and several songs, and his orchestral march op.5 had some success. So too did his ballet *Evnika*, with a scenario by Count Stenbock-Fermor based on Sienkiewicz's novel *Quo vadis?* It received its première at the Mariinsky Theatre on 8/20 February 1907 in a production by Fokine and with Anna Pavlova in the principal role. At the outbreak of World War I Shcherbachyov joined the Red Cross as a medical attendant, and died of typhoid on Kiev railway station.

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JENNIFER SPENCER

Shcherbachyov, Nikolay Vladimirovich

(*b* St Petersburg, 12/24 Aug 1853; *d* ?Monte Carlo). Russian composer. He was the uncle of Vladimir Vladimirovich Shcherbachyov. He studied in St Petersburg, and in 1871 joined the Balakirev circle; though he was made welcome, Borodin in particular seems to have been uncertain as to the seriousness of the boy's aims as a composer. During the next few years, however, Shcherbachyov demonstrated his ability in a number of piano pieces and orchestral works: Musorgsky admired an étude for piano in B major, which he described as ‘splendid ... hot, nervous and dashing’. Cui, never the most generous of critics, admitted to being envious of the young man's creativity, and Stasov went so far as to place him second only to Musorgsky and Borodin. Nevertheless, his fears that the young composer might ‘stand still’ were justified, for Shcherbachyov soon succumbed to the temptation to play the part of the affluent dilettante, and he never fulfilled

his early promise. For a time he was away from St Petersburg, but he returned in 1877 and renewed his acquaintance with the Balakirev circle. After much coaxing he played some of his piano pieces; Rimsky-Korsakov recorded that they were much liked, but that many of them were never completed. Shcherbachyov continued to dabble in composition for a few years, and produced more than 40 pieces for piano and a number of songs, including six to texts by Heine and six to texts by A.K. Tolstoy. Two small piano pieces (no.1, *L'étoile du berger*, tableau pastoral; no.2, *En passant l'eau*, scherzino) were orchestrated by Balakirev in 1886, performed in St Petersburg and published by Belyayev. He also contributed a paraphrase on the 'Tati-tati' ('Chopsticks') theme to the 1893 Belyayev edition of the collaborative work by Borodin, Cui, Lyadov, Rimsky-Korsakov and others. (A.S. Lyapunova and E.E. Yazovitskaya: *Miliy Alekseyevich Balakirev: letopis' zhizni i tvorchestva* [Balakirev: chronicle of his life and works], Leningrad, 1967). Family legend has it that Shcherbachov died in Monte Carlo after gambling away all his money and working for a time as a croupier.

JENNIFER SPENCER/EDWARD GARDEN

Shcherbachyov, Vladimir Vladimirovich

(*b* Warsaw, 12/24 Jan 1887; *d* Leningrad, 5 March 1952). Russian composer and teacher. An orphan, he was sent as a boarding student at the age of 12 to the First High School of Warsaw, and completed his studies there in 1906. He then studied in the faculty of history and philology and in the faculty of law at the St Petersburg University (1906–10); he also graduated from the composition classes of Lyadov (fugue), Kalafati (harmony), Vitols (form), Nikolay Tcherepnin (score reading) and Steinberg (orchestration) at the St Petersburg Conservatory (1908–14). At this time, he showed an interest in the artistic association *Mir iskusstva*, and met its members; he later (1911–12) worked as a pianist with Diaghilev's company, being accepted on the recommendation of Glazunov, and with them he visited Paris, Rome, Monte Carlo and London. After his return he combined his conservatory studies with teaching theory. Despite still being a student, he ran a piano class for the students of the composition faculty at the conservatory (1912–14), and at the same time taught at a music college. In 1914, again on Glazunov's recommendation, he went to teach privately in Italy, but the war forced him to return to Russia. A four-month course at the Kiev Military College and his commission as an ensign prepared him for military service (1914–17), but he did not lose touch with artistic life and during this period he became friendly with Mayakovsky. He was called up into the ranks of the Red Army, where he served (1918–22) working in army and civilian cultural organizations. He was appointed music director of the Petrograd Everyman Theatre (1920), for which he wrote *Nonet* (for voice, seven instruments and female dancer). He worked as a librarian and scientific officer at the Petrograd (later Leningrad) Institute for the History of Art (1919–25), directed the music department of the People's Commissariat for Education in Petrograd (1920–23) and gave public lectures. By 1926 he was the acknowledged leader of the New

Music Circle but he later joined the Leningrad branch of the Association for Contemporary Music (ASM) (1925–27), where young musicians grouped around him, and where he had the temerity to contradict his highly authoritative teachers in the name of contemporary art. At the end of the 1920s and early 30s he was severely criticised by RAPM (the Russian Association for Proletarian Musicians) for his modernist tendencies.

Shcherbachyov was an outstanding teacher and innovator, and the founder of a modern system of professional higher education in Russia. He made foreign trips to Germany and France to study Western systems of musical education (1922–3, 1927). From 1923, when he became professor at the Leningrad Conservatory, he initiated a reform of higher music education, and in particular helped to institute reforms in composition teaching that were accepted in all Soviet conservatories. In the mid 1920s he taught at the Fourth (after 1926 – the ‘Central’) music training college, which was regarded as Leningrad’s ‘second conservatory’; here he was in charge of the department of theory and composition. In 1930 he was forced to leave his post at the conservatory, and subsequently he worked in Tbilisi (1930–33) as a teacher, administrator and music journalist. From 1932 he served on the administrative board of the Composers’ Union, and also headed the Leningrad Composers’ Organization (1935–7, 1944–6). In 1944 he was invited once again to become a professor at the Leningrad Conservatory, but his work was interrupted once more in 1948 by the persecution of the intelligentsia by the Party authorities. He endeavoured to teach his pupils according to each one’s artistic nature; he was intolerant of dogma and of unimaginative and mediocre technique. The ‘Shcherbachyov school’, as it was called in the 1920s, was noted above all for its lack of uniformity. The school included Boris Arapov, M. Chulaki, Yevgeny Mravinsky, Gavriil Popov, Pyotr Ryazanov, Iona Tuskia, Viktor Voloshinov and Valery Zhelobinsky.

Originally self-taught as a composer, pianist and improviser, he produced his first works in 1908; these show the influence of the St Petersburg formal tradition of Rimsky-Korsakov and Glazunov. His works of the 1910s reveal a Romantic nature: the songs have an intimate and dreamy lyricism, other works are passionate, dramatic outpourings (the Second Piano Sonata, the First Symphony), or delicate and poetic landscapes, such as *Vega* and *Skazka* (‘A Fairy tale’), influenced by symbolist poetry. Particularly characteristic is the piano suite *Nechayannaya radost’* (‘Unexpected joy’), where each piece is prefaced by a poetic programme drawn from Blok’s early pantheistic collections. In such works there is evident the influence of the late romantics (ranging from Liszt and Wagner to Skryabin and Rachmaninoff), and also of Debussy and of Russian impressionists (such as Lyadov and early Stravinsky). In these years before the Revolution he was shaped as an artist of the ‘Silver Age’.

During the 1920s Shcherbachyov’s style changed. The influence of Blok’s poetry became more pronounced, and the theme of Blok became central to his work. The culmination came with the Second Symphony *‘Blokovskaya’* (‘the Blok Symphony’) set to the poet’s verse. The many other Blok settings are tinged with gloom, or are marked by frenzied drama and tragedy. Shcherbachyov’s instrumental pieces have a slight tendency towards the grotesque and sometimes employ motor rhythms within a dry, unemotional

framework. In the piano suite *Vidumki* ('Inventions') and in the Third Symphony he makes extensive use of linear polyphony and polytonality; stylistic reference points can thus be found in Prokofiev, Bartók and Hindemith.

A further metamorphosis took place in the 1930s when his interest in historical themes took root with the film score for *Pyotr Perviy* ('Peter I') and the proposed opera on the same subject, as well as the projected opera *Ivan Grozniy* ('Ivan the Terrible'), neither of which were brought to fruition. He studied the music of the Petrine era (the *kantī*, marches, military calls, *znamenniy* chant and the *stikhiri* of Tsar Ivan). At the same time Shcherbachyov's music became simpler and clearer, acquiring a distinct association with the 19th-century Russian urban song and with the sentimental middle-class ballad. The period was dominated by programmatic pieces such as the Fourth Symphony, a depiction of certain episodes in the revolutionary history of the Izhorsk Factory near Petrograd. Another major work was the suite *Groza* ('The Thunderstorm') taken from his film score for Aleksandr Ostrovsky's play. Shcherbachyov's last composition was his Fifth Symphony, an epic work in the manner of Borodin and Glazunov.

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(selective list)

Orch: Vega, 1910; Shestviye [Procession], 1912; Skazka [A Fairy tale], 1912; Sym. no.1, 1913; Sym. no.2 (A. Blok), S, T, chors, orch, 1922–6; Sym.-suite no.3, 1926–31; Groza [The Thunderstorm], suite from the film score, 1934; Sym. no.4 'Izhorsk' (P. Daletsky), Mez, T, B, chorus orch, 1932–5; Pyotr I, suite from the film score, 1939; Sym. no.5 'Russkaya' [The Russian], 1940–48, rev. 1950

Stage: Nonet (textless) for female voice, fl, harp, pf, str qt, mime-dancer, 1918–19; Anna Kolosova (op, S. Spassky), 1933–41, unfinished; Tabachniy kapitan [The Tobacco Captain] (musical comedy, N. Aduyev), 1942–50, orch suite, 1943

Chbr and solo inst: Pf Sonata no.1, 1911; Nechayannaya radost' [Unexpected Joy], pf suite, 1912–13; Pf Sonata no.2, 1914; Vidumki [Inventions], pf suite, 1921; Pyotr I [Peter I], suite, str qt, 1943

Songs: 5 Bal'mont settings, 1908; 3 Tyutchev settings, 1914; Blok settings, 1915, 1921–24

Incid music: Polkovodets Suvorov [General Suvorov] (I. Bakhteryev and Razumovsky), 1941; Velikiy gosudar' [Mighty Sovereign] (Solov'yov), 1941

Film scores: Groza [The Thunderstorm], 1934; Pyotr I [Peter I] 1937–9; Baltiyski [The Baltic Fleet Sailors], 1937; Kompozitor Glinka [The Composer Glinka], 1950–52 [completed by Shebalin]

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GENRIKH ORLOV/LYUDMILA KOVNATSKAYA

Shcherbakov, Igor' [Ihor] Vladimirovich

(b Dnepropetrovsk, 19 Nov 1955). Ukrainian composer. In 1974 he graduated from the piano faculty of the M.I. Glinka State Music School in Dnepropetrovsk (his teacher was F.I. Shagdaleyeva), and in 1979 from the composition faculty of the Kiev Conservatory (V.D. Kireyko's class). He worked at the Ukrainian Ministry of Culture (1981–4), then as a music editor (1985–92, from 1987 as deputy chief editor) at the Muzichna Ukraïna publishers. Since 1993 he has taught composition at the Ukrainian National Academy of Music. He gained first prize at the 'Young Composers of the Ukraine' competition for his *Pokayanniy stikh* ('Verses of Repentance'); he has participated in festivals at Kiev and Warsaw and since 1992 has been musical director of the 'International Forum of Music by Young Composers' festival (IFMYC). He is an Honoured Representative of the Arts of the Ukraine (1996).

A representative of Ukrainian neo-Romanticism, Shcherbakov first exhibited this tendency in the *Aria Passione* for chamber orchestra (1992), and later in the elegy for piano *Koli vtomlene sertse* ('If your Heart is Weary') and the Concerto for piano and strings, of 1994 and 1996 respectively. Although he employs – with mastery – the full arsenal of contemporary techniques, the aesthetics of his music are far from those of the radical avant garde. His compositions are frequently conceptual and can be understood as a rapprochement between the idea of dramatic development and their actual subject matter.

WORKS

(selective list)

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Your Heart is Weary], pf, 1994; Romanticheskaya ellegiya, pf, 1994; Agnus Dei, S, 4 fl, perc, org, 1996; Pastka dlya vid'mi [A Trap for a Witch] (children's op), 1996; Pf Conc., 1996; Taras, zvyozdnaya kolibel'naya [Taras, a Starry Lullaby] (orat), 1996; inst pieces

MSS in UA-Km; USSR-Kan

Principal publishers: Muzychna Ukraïna

INESSA RAKUNOVA

Shcherbakova, Taisiya Aleksyevna

(b Mariupol', Donetsk province, Ukraine, 10 Dec 1932). Belarusian musicologist. She studied at the Glinka State Conservatory in Gor'kiy with Zhitomirsky, graduating in 1959. She was appointed to teach at the A. Lunacharsky State Conservatory of Belarus in 1960, later becoming head of the music history department there in 1990. She became a member of the Belarusian Composers' Union in 1962. Her main areas of research are the history of Russian and Belarusian music. She gained the *Kandidat* degree in 1972 with a dissertation on Shostakovich's version of Musorgsky's *Boris Godunov*, and in 1990 achieved the doctorate with a dissertation on music in Russian towns and the professional musical culture of 19th-century Russia. Her interests include textology, the study of sources, the historiography of Russian 19th-century music, and the problems of everyday musical culture and its links with professional music. She has contributed articles on Belarusian composers and the problems of style and genre in 20th-century Belarusian music to the collections *Historiya belaruskay savetskay muziki* ('The History of Belarusian Soviet Music', ed. H.S. Hlushchanka, Minsk, 1971 (in Belarusian)) and *Istoriya belorusskoy muziki* ('The History of Belarusian Soviet Music', ed. G.S. Gushchenko, Moscow, 1976 (in Russian)). She has also studied the history of Jewish domestic music in Belarus. She has in addition written a course for the training of musicologists (1990) and has produced a variety of programmes for Belarusian radio and television, including a series of broadcasts in 1971–2 entitled *Vechera belorusskoy kamernoy muziki* ('Evenings of Belarusian Chamber Music').

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YEKATERINA NIKOLAYEVNA DOULOVA

Shchetyns'ky, Oleksandr Stepanovich

(b Kharkiv, 22 June 1960). Ukrainian composer. Although he studied composition officially with Valentyn Borysov at the Khar’kiv State Institute of Arts (1978–83), his mentor, and strongest influence in his formative years, was Valentyn Bibyk. He taught at the Children’s Music School (1982–90) and later composition, instrumentation and techniques of contemporary music at the Khar’kiv Art Institute (1991–5). He has been much in demand as a lecturer on Ukrainian contemporary music. In 1990 he was awarded the main prize and a special prize at the Third International Kazimierz Serocki Composers’ Competition in Poland for his chamber orchestra work *Glossolalie*, and since has won prizes in competitions in Fribourg, Switzerland, and in France. His compositions have been performed at festivals in London (1989, 1994), Zagreb (1990), Warsaw (1990, 1991), Denmark (1992), Moscow (1992, 1994, 1996) and Kiev (1994, 1995) among others, and performed by the BBC National Orchestra of Wales, the Warsaw PO, the Arditti Quartet, Yvar Mikhashoff and Phylis Bryn-Julson. His style is essentially that of a structuralist, relying on a synthesis of a variety of modernist techniques and exploring in each piece a particular musical metaphor. This method explains his reliance on pieces with descriptive titles. The influence of an especially eastern European variety of minimalism (more meditative and less didactic) is also apparent in the carefully worked out relationship between different degrees of sound and silence, the predominance of soft dynamics, and in the smallest details and changes in pitch, timbre and rhythm.

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(selective list)

Orch: Vc Conc., 1982; Intersections, ob, orch, 1988; Glossolalie, chbr orch, 1989; FI Conc., 1993; Winter Elegy, a sax, chbr ens, 1994; A Prima Vista, 1997

Vocal: From Pavlo Movchan’s Poetry, vocal cycle, Bar, pf, 1984; Svet vo otkroveniye [Light to Lighten] (sacred cant.), chorus, 2 bells, 1989; A Ship of Eccentrics, vocal cycle, S, fl, ob, cl, hn, vn, vc, pf, 1989–94; The Preacher’s Word (cant.), S, str qt, 1991; La naissance de Jean-Baptiste, children’s chorus, 6 perc, 1992; The Baptism, Temptation and Prayer of Our Lord Jesus Christ, B, cl, trbn, va,

vc, db, 1996; A Song of Degrees, S, fl + a fl + b fl, perc, accdn, 1997

Chbr: Antyphons, vc, pf, 1983; Qnt, fl, ob, cl, bn, hn, 1985, rev. 1987; Suite, cl, pf, 1987–90; Lamento, chbr ens, 1990; On the Eve, 2 tpt, hn, trbn, tuba, 1990; Sonata, vn, pf, 1990; Way to Meditation, fl, cl, vn, vc, pf, 1990; Face to Star, chbr ens, 1991; Looking at the Sky, 2 fl, pf 4 hands, 1991, arr. fl, cl, pf 4 hands, 1996; Near the Entrance, tape, 1991; Qnt, recs (4 pfms), vib, tam-tam, 1991; Str Qt, 1991; A Ray of Hope, fl, ob, va, vc, hmn/accdn, 1992; Looking-Glass Music, chbr ens, 1992; 3 Sketches in Quarter Tones, 2 gui, 1992; Sonata, 2 pf, 1992; Sound for Sound, 3 perc, 1992; Epilogue, cl, pf, str trio, 1993; Now Lettest Thou ... , chbr ens, 1993; Crosswise, a sax, vc, 1994, arr. cl, vc, 1994, rev. 1996; In Low Voices, cl, vn, 2 va, db, accdn, 1995; Qnt, cl, hn, vn, vc, pf, 1995; Together, 5 pieces, vn, accdn, 1995; Message on A.W., vc, pf, 1996; 4 Movements, cl, va, pf, 1996; Pas de Deux, 2 vc, 1996; 3 Slow Pieces, fl, hpd, 1996; The Light of Thy Countenance, 4 perc, 1996; Two ... In Parallel ... Disjoint?, cl, accdn, 1996

Solo inst: Kharkov Music, pf, 1981, rev. 1989; Sonata, button-key accdn, 1983; Sumna pisnya [Sad Song], button-key accdn, 1984; 4 Inventions, button-key accdn, 1985; Sonata, va, 1985, rev. 1987; Praise ye the Name of the Lord, pf, 1988; Cryptogram, vib, 1989; Prayer for the Cup, pf, 1990; Poco-Misterioso, button-key accdn, 1991; Aria, trbn, 1994; In Private, pf, 1994; Lento pensieroso, bn, 1994

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VIRKO BAILEY

Shearing, George (Albert)

(b London, 13 Aug 1919). American jazz pianist of English birth. He was born blind and began playing the piano at the age of three. His only formal training in music was at the Linden Lodge School for the Blind, which he attended from the age of 12 to 16. By 1936 he was listening to recordings of Earl Hines, Fats Waller, Teddy Wilson, Meade Lux Lewis and Art Tatum. He absorbed the musical vocabulary of jazz so quickly and convincingly that the *Melody Maker* poll voted him the top British pianist for seven consecutive years. In 1947 he emigrated to the USA and settled in New York, where he was strongly influenced by the bop style – particularly the aggressive rhythmic playing of Bud Powell.

The historic 'Shearing sound' originated in recordings for Discovery in 1949, notably *Sorry*, *Wrong Rhumba*, made with a quintet of piano, vibraphone, guitar, double bass and drums. Using the piano as the leading instrument, Shearing played in the block chord style known as 'locked hands', which he developed from Milt Buckner's earlier model and from the chordal playing of Glenn Miller's saxophone section. In this style, each note of the melody is harmonized with a three-note chord in the right hand, the left hand doubling the melody an octave below. In Shearing's quintet the

upper melody note was then doubled by the vibraphone, and the lower one by the guitar (see [ex.1](#)). By popularizing this particular ensemble sound Shearing achieved commercial success on a scale rarely known in the jazz world. Among the sidemen who played in his quintet are Cal Tjader, Gary Burton, Toots Thielemans and Joe Pass. Shearing also played the accordion.

During the late 1950s Shearing began performing classical concertos with symphony orchestras in concerts which sometimes included orchestral arrangements featuring his quintet. From 1967 he performed as a soloist and in duos, notably with Mel Tormé (from 1976), which best display the full range of his abilities as a pianist and improviser. His best-known composition, *Lullaby of Birdland* (1952, MGM), was written as a theme for the legendary jazz club and its radio shows. A volume of transcriptions, *The Genius of George Shearing*, was published in 1984.

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- F. Salamone:** 'George Shearing', *Cadence*, xvi/4 (1990), 5–8, 24 only

BILL DOBBINS

Shebalin, Vissarion Yakovlevich

(*b* Omsk, 29 May/11 June 1902; *d* Moscow, 28 May 1963). Russian composer and teacher. Completing his studies at the Omsk gymnasium, in 1920 he simultaneously entered the Institute of Agriculture and a music college (where he studied the piano with B. Medvedev). A year later he was transferred to M. Nevitov's special music theory class before being accepted in 1923 into Myaskovsky's composition class at the Moscow Conservatory. His first compositions – some romances and a string quartet – received favourable reviews in the press. His romances, op.1 *Iz Demelya* ('From Dehmel') and op.3 *Iz Saffo* ('From Sappho') attracted attention for their 'freshness and lucidity', although 'the strong influence of the French impressionists' was noticed by one reviewer, who complained that 'the stylisation which was deliberately introduced by the composer is not always sufficiently sustained'. However, the quartet, op.2, revealed greater maturity of compositional technique 'Shebalin, a pupil of N.Ya. Myaskovsky, is at the present moment ... under the influence of this major contemporary Russian symphonist, after the example of his teacher uses themes of a folk character in his compositions, refracting them through a prism of contemporary harmony ... In his First Quartet, the young composer has revealed, besides the ability clearly and economically to set forth his ideas, a rather splendid flair for the quartet style and undoubted taste in the choice of the resources of string instruments' (Shirinsky, p.114–5). In 1928 Shebalin graduated from the conservatory, presenting as his

diploma work a symphony in three movements which he had written in 1925. The influence of Myaskovsky continues to manifest itself in this work in many ways: 'the symphony is highly polyphonic, and has enormous cohesion both as regards each movement, as well as between the individual movements. This is achieved by the remarkable unity of the thematic material: the themes have a kinship through the structure of their elements, they often cross over one into another, but at the same time they do not lose their usual vividness and expressiveness. A diatonic structure predominates in his melodies, which have for the most part a folk character. In many ways, the Russian folk song is the starting point in the works of Shebalin ...'. (Starokadomsky, p.153). In 1928 he started teaching (with breaks) at the Moscow Conservatory, was made a professor in 1935, and from 1940–41 was head of the composition faculty.

From 1942 to 1948 he served as director of the conservatory, guiding it with skill and devotion through the difficult years of war and reconstruction. By that time he had received many honours: a doctorate in arts in 1941, the title People's Artist of the RSFSR in 1947, and two Stalin Prizes – for the String Quartet no.5 in 1943 and the cantata *Moskva* ('Moscow') in 1947. An unexpected blow came with his dismissal in 1948 from the conservatory in the wake of the musical 'purge' of that year; he spoke with great courage during the public discussions. 'He suffered deeply and painfully under this, highly unjustified, dismissal', wrote Shostakovich, fellow victim of the purge. Shebalin was demoted to a subordinate job, teaching theory at a bandmasters' school, but he was reinstated as professor of composition at the conservatory in 1951. Although he suffered a stroke in 1953 which left him partly paralysed on the right side, he continued to teach and to compose; he learned to write with his left hand. His greatest success came late in life, with the opera *Ukroshcheniye stroptivoy* ('The Taming of the Shrew'), staged in 1957 and acclaimed as a masterpiece.

With Kabalevsky, Khachaturian and Shostakovich, Shebalin belongs to the first group of composers educated entirely under the Soviet regime. Yet his career was less spectacular than that of his confrères; it evolved rather more slowly and methodically. If, during the 1920s he was one of the young composers with modernistic leanings, then around the 1930s he began to re-examine his attitude to folklore and Russian traditionalism, having been caught (like Myaskovsky and others) in the ideological feud between the ACM and the aggressive Association of Proletarian Musicians (RAPM). Refusing to bow to pressure, Shebalin, Myaskovsky, Kabalevsky and others formed a new group which was soon (1932) superseded by the official Union of Soviet Composers. Undaunted, Shebalin worked to achieve a clarification of his musical idiom and a closer affinity to the evolving concept of socialist realism. However, he suffered several critical rebuffs: in 1931, his large-scale dramatic symphony *Lenin* (on texts by Mayakovsky) was 'buried by the critics' (as he ruefully observed in 1959). Not much better received was his Symphony no.4 (1935), dedicated to 'The heroes of Perekop', which incorporated his own mass song 'The Third Crimean Division'. More successful were his shorter orchestral works based on folk material, such as the Overture on Mari Themes (1936) and the Variations on the Russian Folktune *Uzh ti pole moyo* (1939–40). 'One must know how to develop the elements of folk material, reshape it into dynamic images, and transform them into large-scale works', Shebalin

wrote in 1940. While he continued the traditional method of Glinka and the Balakirev school, he lent a more modern touch by theme transformation and harmonic spicing.

By nature more lyric than epic, Shebalin gave his best in more intimate genres such as chamber music and vocal forms. Resuming the composition of string quartets in 1934, he produced a series of excellent works, among which the Fifth ('Slavonic') became best known. A large-scale work in five movements, it uses Russian, Ukrainian, Slovak, Serbian and Polish themes, yet despite the variety there is a feeling of inner cohesion. His use of folk material is not literal, his method of elaboration often polyphonic. Compared to the more complex earlier quartets, the Fifth is a further step towards artful simplification, evident also in his later quartets and the Piano Trio op.39; occasionally it led to over-simplification, as in the ballet *Zhavoronok* ('The Lark') or the cantata *Moskva*. Shebalin's exquisite feeling for poetry marks his songs and his masterly unaccompanied choruses. He was an erudite musician, more methodical than inspired, a masterful technician carefully planning every step, a musical intellect without the ultimate spark of genius. He was also an outstanding teacher (among his students were Khrennikov, Karen Khachaturyan, Gubaidulina, A. Nikolayev, V. Tormis (Estonia), Karetnikov and Denisov), and carried out conscientious editorial work: he unearthed and completed the Overture-Symphony on Russian Themes by Glinka (1937), and produced the best existing version of Musorgsky's unfinished opera *Sorochintsy Fair* (1931–2), superseding previous restorations by Lyadov, Cui, Sakhnovsky and Nikolay Tcherepnin.

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Ukroshcheniye stroptivoy [The Taming of the Shrew] (comic op, 4, A. Gozenpud, after W. Shakespeare), op.46, 1946–56, concert perf. Moscow, Central house of Art Workers, 1 October 1955; staged Kuyb'shev, 25 May 1957

Incid music: 35 theatre scores, 22 film scores, 12 radio scores

other works

Orch: Sym. no.1, f, op.6, 1925; Vn Conc., G, op.21, 1925, 1936–40; Suite no.2, op.22, 1925–35, rev. 1961; Sym. no.2, d, op.11, 1929; Concertino, g, op.14/1, vn, str, 1931–2, rev. 1958; Concertino, c, op.14/2, hn, small orch, 1933; Ov. (S. Gorodetsky), op.20, orch, chorus ad lib, 1933–4; Suite no.1, op.18, 1934–5; Sym. no.3, C, op.17, 1934–5; Sym. no.4, B, op.24, 1935, rev. 1961; Suite no.3, op.61, 1935–63; Ov. on Mari Themes, D, op.25, 1936; Variations on the Russian Folktune 'Uzh ti pole moyo, pole chistoye', op.30, 1939–40; Russian Ov., e, op.31, 1941; Sinfonietta on Russian Folk Themes, op.43, 1949–51; Sym. no.5, C, op.56, 1962

Vocal: Siniy may, vol'niiy kray [Blue May, Free Country] (cant., N. Aseyev), op.13, 1930; Lenin (dramatic sym., V. Mayakovsky), op.16, narrator, 4 solo vv, chorus, orch, 1931, rev. 1959; Moskva (cant., B. Lipotov), op.38, 4 solo vv, chorus, org, orch, 1946; unacc. choral works, many songs and folksong arrs., 9 str qts: no.1, op.2, 1923; no.2, op.19, 1934; no.3, op.28, 1938; no.4, op.29, 1940; no.5 'Slavonic', op.33, 1942; no.6, op.34, 1943; no.7, op.41, 1947–8; no.8, op.53, 1960; no.9, op.58, 1963

Other chbr: Str Trio, op.4, 1924, rev. 1934; Sonata, c, op.35, vn, va, 1940–44; Pf Trio, A, op.39, 1947; Sonata, op.51/2, va, pf, 1954; Sonata, op.51/1, vn, pf, 1957–8; Sonata, op.54/3, vc, pf, 1960

Solo: Sonata, e, op.10, pf, 1926, rev. 1963; 3 Sonatinas, op.12/1–3, pf, 1929; Suite, vn, 1933; Prelude, e, gui, 1951; 2 Preludes, e, C, gui, 1954; Sonatina, op.60, gui, 1963

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INNA BARSOVA

Shedlock, J(ohn) S(outh)

(*b* Reading, 29 Sept 1843; *d* London, 9 Jan 1919). English pianist and writer on music. He gained the BA at London University in 1864, then went to Paris to study the piano with Ernst Lübeck and composition with Lalo. When he returned to England he became a piano teacher and occasionally played in public. He succeeded Prout as music critic for *The Academy* in 1879, and from 1898 to 1916 was music critic for *The Athenaeum*. He also edited the *Monthly Musical Record* and taught the piano and music history at the RAM (1901–5). Shedlock's most important contribution was in Beethoven scholarship. His pioneering studies of manuscripts in the British Library, entitled 'Beethoven's Sketch Books', are similar to Nottebohm's *Beethoveniana* essays and have provided a basis for further research. He discovered Beethoven's annotated copy of Cramer's piano studies and published a two-volume translation of Beethoven's letters. His other works include a treatise on the piano sonata and an edition of Kuhnau's *Biblical Sonatas* (1895) and of Purcell's *The Fairy Queen* (as vol.xii of the Purcell Society edition, 1903).

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J.A. FULLER MAITLAND/WILLIAM DRABKIN

Sheffield.

City in England, in South Yorkshire. Except for the activities of the town waits, there is little to record of music-making in Sheffield before the 18th century. At the parish church of St Peter and St Paul (the cathedral since 1913) a group of instrumentalists accompanied the singing until a modern organ by G.P. England was installed in 1805; in the nonconformist chapels, modest choral services were fairly common. But it was the opening of St

Paul's Church (1740) that made possible oratorio performances on a large scale, especially after the Snetzler organ was constructed (1755). A musical society was in existence by 1758; later, subscription concerts were held in the Assembly Rooms (1762). Before the 19th century, an impetus to musical effort came from the necessity of raising money for charity, and when the Sheffield Infirmary was founded (1797) an ambitious festival was arranged. Sheffield musicians took part in the Yorkshire Choral Concert and other events; by 1800 the nature of Sheffield society was such that there were excellent prospects for professional teachers and performers.

Under the Million Pound Act Sheffield gained four new churches, at one of which, St Philip's (1828), an elaborate choral tradition developed in the era of the Anglican revival. The town possessed no sizable concert room until the Music Hall was built in 1824; this made commercial concert-giving possible and enabled concert promoters to engage such artists as Thalberg, Jenny Lind, Paganini and Sivori. With the improvement of rail communications, opera companies mounted 'seasons' at the Sheffield Theatre (1762) every year and similar productions were put on at the Surrey and Alexandra theatres. The singing-class movement encouraged the formation of choral societies (the Vocal Union, Sacred Harmonic Society etc.); but no permanent orchestra was established until the pianist J.M. Wehli (1832–87) formed the Sheffield Orchestral Union, which survived until Wehli left to tour abroad. There had been several unsuccessful attempts to put on regular choral festivals; it was not until the growth of civic pride after about 1860, however, that prospects improved considerably. The abundant enthusiasm for Tonic Sol-fa in Sheffield was responsible for, among other things, enhancing the career of a great English choral trainer – Henry Coward (1849–1944). Out of the local Tonic Sol-Fa Association (1876) evolved the Sheffield Musical Union, which Coward directed until its dissolution in 1938; this choir undertook several foreign visits, culminating in a world tour (1911). Coward also conducted the first major Sheffield Musical Festival (1895) and acted as chorus master for the triennial series that began in 1896. These important events were conducted by Manns, Weingartner, Henry Wood and others, the carefully selected festival chorus being accompanied by London orchestras in programmes that included a high percentage of commissioned works. Although interrupted by World War I, the festivals were belatedly resumed in 1933 and 1936, by which time the City Hall (1932) had superseded the Albert Hall (1873) and the Victoria Hall (1908) as the main concert centre. In 1937 the Albert Hall (then used as a cinema) burnt down and its fine Cavallé-Coll organ destroyed.

The period from 1880 to 1920 was the richest in Sheffield's musical history. Professional concerts were innumerable and on the operatic stage local singers occasionally assisted visiting companies; amateur music-making, as represented by such societies as the Collegiate Orchestral Society, the Choral Union and the Teachers' Operatic Society, was prodigious, with musicians of all kinds finding scope for remunerative employment. In 1899 Henry Coward formed the Sheffield Professional Orchestra; for some years promenade concerts were given in the Albert Hall under J.A. Rodgers (1866–1920), a gifted pianist, organist and critic. Music contributed to social welfare, with the corporation sponsoring band performances in the parks and 'Court and Alley Concerts' in densely populated districts. Church

and chapel festivals were frequent and brass bands (of which the most famous was perhaps the Dannemora Band) were well supported by factory managements; other notable events of the time were the competitive festivals. The outbreak of war in 1914 did not seriously jeopardize musical affairs. Fund-raising recitals were popular and choral societies continued to thrive; on a more professional level the 'Five O'Clock Concerts', started by Marie and Lily Foxon in 1915, soon became famous. The Foxon sisters enjoyed a high reputation as teachers of singing and the piano respectively; equally successful were their activities on the concert platform.

The interwar years in Sheffield were marked by a decline in the enthusiasm for mass choral performance; some societies held their own, but greater interest was now taken in orchestras and soloists of national repute. The era of radio and the 'talkies' had an adverse effect on local enterprise and the Depression meant that new ventures were short-lived. The well-established Amateur Musical Society (1864) and the Musical Union were dissolved at about the same time, being succeeded by the Philharmonic Society (1935) which supports the (amateur) Philharmonic Chorus and Orchestra. In 1943 the corporation agreed to underwrite the scheme whereby the Hallé and other orchestras perform regularly in the City Hall under the auspices of the Philharmonic Society. Since 1945 such organizations as the Sheffield Bach Choir, the Oratorio Chorus, the New Sheffield SO and the South Yorkshire SO have helped to maintain the high standards for which Sheffield musicians have long been respected.

The opening of the Crucible Studio (part of the Crucible Theatre complex in Tudor Square) in 1971 provided an additional venue for concerts by the locally based Lindsay String Quartet. This ensemble has been the mainstay of annual festivals run in collaboration with visiting celebrities. The Crucible Theatre's thrust stage lends itself to large-scale performances by the semi-professional South Yorkshire Opera and touring companies, while the Lyceum Theatre (1897, refurbished 1990) hosts a variety of musical events. The university drama studio is used for chamber opera, musical comedy and recitals.

Apart from William Sterndale Bennett, Sheffield has produced no noteworthy composer. It can, however, boast a number of distinguished teachers (Frederick Dawson, the Foxons, G.F. Linstead), ecclesiastical musicians (T.T. Trimnell, T.W. Hanforth, J.W. Phillips, Tustin Baker, Graham Matthews) and concert performers (Eva Rich, Peter Glossop, Kendall Taylor). In music education the record of Sheffield's schools and colleges is excellent. The City of Sheffield Youth Orchestra has been a training ground for many professional instrumentalists. At a critical period (1919–31) the university was fortunate enough to have as its vice-chancellor William Henry Hadow, during whose term of office the James Rossiter Hoyle Chair of Music was established. The successive occupants of the chair, F.H. Shera, J.S. Deas, Basil Deane, Edward Garden and Eric Clarke, have maintained an excellent relationship between the university and the city, and such musicologists as Denis Arnold and Gilbert Reaney were trained there.

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E.D. MACKERNESS

Shekere [sekere].

See [Cabaca](#).

Shekhter, Boris Semyonovich

(*b* Odessa, 9/20 Jan 1900; *d* Moscow, 16 Dec 1961). Russian composer. He completed his studies under Maliszewski at the Odessa Conservatory in 1922 and under Vasilenko and Myaskovsky at the Moscow Conservatory in 1929, where he taught from this date. In 1925, together with Davidenko, he co-founded Prokoll, a 'production collective' that represented and defended a relatively 'popular' style which was not modernist but which avoided the excesses of the zealous proletarian groups. He composed many popular songs and choruses; of his instrumental works, the orchestral suite *Turkmeniya* owes much to Turkmenian models.

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Vocal orch: Volgo-Don (cant., Ya. Belinsky); Kogda umirayet vozhd' [When the Leader Dies] (V. Kamensky), 1v, orch, 1931–2; Vol'nost' [Freedom] (A. Pushkin), solo vv, orch, 1949; Poëma-kantata, 1952; Shushenskoye (S. Shchipachov), Bar, orch, 1955

Choral: 2 lyric suites (1936); many other pieces, some with pf, some collab. Davidenko, M. Koval'

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DETLEF GOJOWY

Shekili [Abdullayev], Alesker

(*b* Sheki, 1866; *d* Baku, 1 April 1929). Azerbaijani *khanende* (singer and *mugam* specialist). In his youth he worked as a stonemason. He began to study the art of *mugam* in Sheki, completing his studies in Baku with Aga Seid oglu Agabali. Shekili had an outstanding voice of wide compass and a profound knowledge and mastery of *mugam*. He had a complete written and spoken command of Azerbaijani and Persian and was a fluent speaker of Georgian, Armenian, Turkish, Uzbek and Turkmenian; he also had a thorough knowledge of Persian music and of Persian and Azerbaijani classical literature. He was a popular singer throughout the Transcaucasian region, performing widely in Azerbaijan, Persia, Armenia, Georgia, Daghestan, Turkey and Uzbekistan. He won a gold medal in a competition held in the Persian Shah's palace, and when he won another competition held in Tashkent he was awarded a *gaval* (one-sided frame drum) which is preserved in the city museum of Sheki. In 1913 and 1914 Shekili recorded various Azerbaijani songs and classical *mugams* for the companies Sport-Record (Tbilisi) and Ekstrafon (Kiev); the recordings included the *mugams*, *Shur*, *Rakhab*, *Segyakh*, *Zabul*, *Shyushter*, *Chagyakh*, *Katar Rast* and *Bayati-Kadzhar*, sung mostly in Azerbaijani and Persian, with some in Turkish, Georgian and Armenian. His accompanists included the *tar* players Shirin Akhundov (1878–1927), Kurban Pirimov (1880–1965) and Akhmed bey Tairov (1887–1958). Shekili's son Mikail Abdullayev (1907–78) was also a well-known *tar* player.

Shekili also composed a number of songs which were still performed by the end of the 20th century. His influence on the development of Azerbaijani *mugam* song was immense.

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FAIK CHELEBI

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(*d* Canterbury, 1584). English composer. He held the combined office of master of the choristers and organist at Canterbury Cathedral from about 1541 to 1584, apparently with some interruption between 1554 and 1564 when payments were made to Thomas Bull. Shelbye wrote an antiphon, *Miserere*, and an offertory, *Felix namque*, both of which are in the Mulliner Book (ed. in MB, i, 1951, 2/1954). *Felix namque* sets the Sarum plainchant in breves throughout in a four-part texture. The *Miserere* is an early instance of a curious proportional device used by English composers, in which nine minims are set against two semibreves in the original notation. Later composers to employ this technique included Tallis, Byrd and Thomas Tomkins.

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JOHN CALDWELL/ALAN BROWN

Sheldonian Theatre.

Oxford auditorium opened in 1669, used for musical performances. See [Oxford](#), §4.

Shelem [Weiner], Matityahu

(*b* Zamos, Poland, 25 March 1904; *d* Israel, 10 May 1975). Israeli composer of Polish birth. After emigrating to Palestine at the age of 18, he was a founding member of the Beit-Alpha Kibbutz in the Israel Valley (1922). His first songs, written in 1931, were shepherd songs and songs for kibbutz festivals and events on his own texts. In 1941 he moved to the Ramat Yohanan Kibbutz. There he worked on reforming holy day festivities, examining their roots and traditions, and finding ways to update their celebration in light of the rejuvenation of Israeli agricultural life. Shelem saw Jewish holy days as social events unique to the kibbutz way of life. He composed celebrations in three parts – ceremony, banquet, assembly – specifically written according to this belief and published a number of articles on the subject. The most well known of his celebrations are: *Ha-va'at ha-'omer* ('Harvesting', 1947), *Simhat klulot* ('Wedding Celebration', 1970), *Haġ ha-gez* ('Shearing Festival', 1954), among others. A collection of his work entitled *Zmarim* ('Songs') was published in 1969.

NATAN SHAHAR

Shelemay, Kay Kaufman

(*b* Houston, 26 March 1948). American ethnomusicologist. She completed the BA, MA and PhD at the University of Michigan, where she took the doctorate in 1977 under W.P. Malm. She was appointed assistant professor of music at Columbia University (1977) and New York University (1981), and professor at Wesleyan University (1990), prior to being made

chair of the music department at Harvard University in 1992. She is editor of the series *The Garland Library of Readings in Ethnomusicology*. Her principal areas of research include the music and history of the Falasha of Ethiopia, the notation system of the Ethiopian Christian church, the cultural intermingling of Jewish and Arabic musics in the Syrian Jewish community, and the relationship of music and memory. Her discovery that contemporary Jewish identity among the Falasha is an artefact of 19th-century contact with Jewish travellers, rather than the result of an unbroken historical link to ancient Judaism, is an important but controversial contribution to the field. She is also known for her thoughtful works on fieldwork and its relationship to historical investigation.

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INGRID MONSON

Shelley, Howard

(*b* London, 9 March 1950). English pianist and conductor. Precociously gifted, he appeared on television at the age of ten in a recital of works by Bach and Chopin, and the following year made his *début*, in a Haydn concerto, at the Royal Festival Hall. He went on to study at the RCM (1967–71) with Harold Craxton, Kendall Taylor, Lamar Crowson and Ilona Kabos. In 1972 he made his Proms *début*, and in 1983 he performed the complete solo works of Rachmaninoff in a series of recitals at the Wigmore Hall. All of these were later recorded (he was joined in the suites for two pianos and the Symphonic Dances by his wife Hilary Macnamara), and soon afterwards he recorded Rachmaninoff's complete piano concertos and Paganini Rhapsody. Shelley's repertory is, however, exceptionally wide-ranging, and includes much 20th-century English music. The piano concertos of Edward Cowie, Brian Chapple and Peter Dickinson are all dedicated to him, and he has played and recorded concertos by Tippett, Vaughan Williams, Howard Ferguson, William Alwyn and others. His recordings also include a series of Mozart concertos which he directs from the keyboard. In the 1980s he developed a parallel career as a conductor. He was appointed associate conductor of the London Mozart Players in 1990, becoming principal guest conductor in 1992. He has recorded Mozart and Schubert symphonies with the RPO and has conducted a complete recorded cycle of the Beethoven piano concertos with Michael Roll. Shelley's impeccable taste and urbane musicianship are matched by a fluent technique, and his Rachmaninoff performances and recordings, in particular, have won high critical praise.

BRYCE MORRISON

Shelley, Percy Bysshe

(*b* nr Warnham, W. Sussex, 4 Aug 1772; *d* nr Lerici, Italy, 8 July 1822). English poet. His major writings, *Queen Mab* (1813), *Alastor* (1816), *The Revolt of Islam* (1818) and *Prometheus Unbound* (1820), evinced striking intellectual courage, political radicalism and atheism. In his book *The Perfect Wagnerite* Shaw proclaimed *Prometheus Unbound* 'an attempt at an English Ring' where the conflict between humanity, religion and government, the redemption of man from tyranny, the transfiguration of the world and the growth of man's will and self-confidence formed a striking parallel with Wagner's dramatic scheme. Such a connection was made by the 32-year-old Hubert Parry in his strongly Wagnerian dramatic cantata *Prometheus Unbound* for the Gloucester Festival (1880). However, the difficulties Parry experienced with Shelley's blank verse epitomized the problematic nature of such material for musical setting. It was instead the lyric poetry that excited a wide response. John Barnett's *Lyric Illustrations of the Modern Poets* (1834), a collection of 15 songs, included eight settings of which 'I arise from dreams of thee' is an outstanding early

example. Mid-19th-century settings also emanated from Macfarren, Loder, H.H. Pierson, Sterndale Bennett and Sullivan, but it was towards the end of the century and in the first half of the 20th that Shelley became a national icon for British composers. Arguably his finest extended lyric poem, *Ode to the West Wind* was set by Charles Wood in 1890 for tenor, chorus and orchestra; however, it was the shorter poems that had the widest appeal. Of the many solo songs, Parry's *Good night*, Stanford's duet *When the lamp is shattered* and the two settings of *Love's Philosophy* by Delius and Quilter stand out as do Parry's *Music, when soft voices die* and Elgar's *Wild West Wind* op.53 no.3 in partsong form. Other genres were also inspired by Shelley's lyric impulse, notably Parry's ballet *Proserpine* and Bax's *Prelude to Adonais*, written for the Keats-Shelley Festival at the Haymarket Theatre in 1912, while Elgar's Second Symphony (1911) is prefaced by the two memorable lines 'Rarely, rarely, comest thou, Spirit of Delight!'. On the Continent Shelley received conspicuously less attention than his friend and contemporary, Byron, though he was favoured by Respighi in three works for solo voice and orchestra: *Aretusa* (1910), *La sensitiva* (1914) and *Il tramonto* (1914).

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JEREMY DIBBLE

Shemer, Naomi

(b Palestine, 13 July 1930). Israeli composer. After completing her studies at the Academy of Music in Jerusalem, she returned to the kibbutz on which she was born and worked as a music teacher and song composer. In 1956–7 her music burst onto the Israeli music scene and she became a very popular composer and poet. Her songs, many of which set her own lyrics, were performed by such artists as Yaffa Yarkon, the Central Command Band and the Ha-duda'im Duo, and were released by a number of publishing houses. In 1967 she was commissioned to write a song about Jerusalem for the Jerusalem Song Festival; *Yerushalayim shelzahav* ('Jerusalem of Gold') was first performed on Independence Day of that year. During the Six Days War that began three weeks later, the song was played and sung widely in Israel and abroad. Thought to express perfectly the love of the nation for Jerusalem, the song was proposed in the Knesset as a new Israeli national anthem.

By the mid-1980s there was not an Israeli singer or ensemble who had not performed one of Shemer's songs. Nicknamed the 'national poet', she demonstrated a unique ability to express the national mood. Although her first works were published in the 1950s, her first book of songs, *Kol ha-shirim* ('All the Songs'), did not appear until 1967. Later publications have included three additional song books (1975, 1982, 1995), as well as various collections for children. As a singer she has recorded a selection of

her own songs. Her honours include the Jerusalem Prize (1983) and honorary doctorates from the universities of Jerusalem (1994) and Beersheba (1999).

NATAN SHAHAR

Sheng.

Mouth organ of the Han Chinese. It is especially prevalent in north and central-eastern China. The instrument is constructed of a bowl-shaped wind-chest of wood or metal (formerly of gourd), with a blow-pipe extending out from one side. Through the flat upper surface of the wind-chest, 17 (or more) bamboo pipes are inserted in an incomplete circle. The pipes are of varying graded lengths, the tallest pipes appearing on opposite sides of the circle (see fig.1). This arrangement, according to the 2nd-century ce dictionary *Shuowen Jiezi*, represents the two folded wings of the mythical phoenix. Most pipes on traditional instruments are operational, with a free reed at the bottom of each (enclosed within the wind-chest), a small finger-hole (above the surface of the wind-chest) and an upper vent-hole which defines the vibrating length of each pipe. On traditional instruments, however, three or four pipes are usually mute (i.e. blocked and without reeds or finger-holes), their presence being to maintain the 'phoenix-wing' profile.

1. Acoustics and performance.

The reeds (*huangpian*), which are secured by wax to the bottoms of the pipes, are made from 'resonant bronze' (*xiangtong*), an alloy comprised of approximately three parts of copper to one part of tin. *Sheng* reeds are free-beating reeds, the tongue cut from the same material as the reed frame, rectangular in shape and seated flush with the frame. The reed tongues are tuned with small dots of 'red wax' (*hongla*) applied near their vibrating ends, and are activated by either exhale or inhale. The tuning system normally employed is based on pure overblown 5ths, starting on the keynote of the instrument (d'' for the *sheng* used in central-eastern China), extending over the diatonic gamut of one and a half octaves (sometimes including one or more chromatic pitches as well; see fig.2 for one of several common pipe arrangements).

The *sheng* reed, primarily because it has a rectangular tongue, behaves differently from other reed types. Unlike single reeds, double reeds and pointed free reeds (e.g. on *bawu* reed-pipes), which vibrate at any pitch as defined by the length of the attached air column, the rectangular free reed sounds a pitch of fixed frequency. But because the tongue is seated flush with the reed frame (unlike the accordion tongue which is elevated), it relies on a coupled reinforcing pipe to provide back pressure for vibration. The function of the finger-hole (located on the lower wall of each pipe), when open, is to break the reinforcing air column so that no reed will sound unless selected. The closing of a finger-hole seals the air column and allows it to reinforce reed vibration. The length of each pipe is regulated by an upper aperture cut through the inner wall, the resonating distance matched to the pitch of the reed tongue. As shown by Hayashi, these

correlated measurements have been handed down from maker to maker since at least the 8th century, though they were undoubtedly known earlier.

In performance, air is alternately exhaled and inhaled through the blow-pipe. The fingers of both hands are responsible for the activation of specific pipes, the right index finger activating pipes 3 and 4 from inside the circle. The traditional system of producing harmonizing pitch clusters is known as *peihe* ('cooperation') and by other names. In practice, each 'root tone' (*zhuyin*) of a melody is performed together with an 'accompanying tone' (*peiyin*) a perfect 5th above. Owing to the instrument's narrow range, some 'accompanying tones' are played instead at the 4th below, and octave pitches are often added as well. The tonal position of *ti*, which is used infrequently, is usually sounded alone.

2. History.

Mouth organs are first mentioned in the ancient oracle bone inscriptions (14th–12th centuries bce) by the names *he* and *yu*. The name *sheng* appears first in the *Shijing* ('Classic of odes') around the 7th century bce. Both *he* and *yu* are identified as types of *sheng* in the later classic texts. While there are discrepancies in pipe and reed numbers appearing in these sources (and with archaeological finds), the *he* is clearly identified as being a small *sheng* (usually with 13 reeds), the *yu* a large *sheng* (with 23, 36 or other numbers of reeds and pipes). Another moderate-size *sheng* variant, *chao* ('nest') with 19 reeds, is also cited. Recent archaeological finds have shed additional light on these early instruments. The tomb of the Marquis Yi of Zeng (Hubei province), dating to about 433 bce, contains five small mouth organs with gourd wind-chests, varying numbers of pipes (12, 14 and 18) in two parallel ranks and bamboo reeds. The Han tombs 1 and 3 of Mawangdui (Hunan province), dating to the 2nd century bce, contain two large *yu* with wind-chests of wood and 22 long bamboo pipes in two parallel ranks, one instrument with reeds of metal similar to those in use today. It seems, therefore, there was considerable regional diversity in construction of these ancient mouth-organ types.

During the 8th century ce the Japanese court received from China three *sheng* and three *yu*, now preserved in the Shōsōin treasury. In number and arrangement of pipes (17 pipes, in an incomplete circle), tuning and shape, there is remarkable continuity between these instruments and the traditional *sheng* in use today. Throughout this period, in fact, other variants emerged, such as the various 19-pipe types and the fully chromatic instruments documented in the music treatises *Yueshu* (early 12th century) and *Lülü jingyi* (late 16th century). A semi-chromatic 17-pipe, 17-reed *sheng* dating from the 16th or 17th century is preserved in Beijing. Chromatic instruments, however, were most probably restricted to ritual usage within the courts and Confucian shrines.

3. Types.

The traditional *sheng*, which is still used in village ceremonies throughout North China and in *kunqu* opera accompaniment and *sizhu* ('silk-and-bamboo') chamber music of eastern China, generally has a small round wind-chest of lacquered wood, with 17 pipes arranged in an incomplete circle, but usually only 14, 13, or fewer reeds. Tuning is essentially diatonic,

though sometimes including the lowered seventh and/or raised fourth degrees. During the 20th century larger instruments have also become common, often with wind-chests of nickel-plated brass. One type distinctive to area of Henan province and south-western Shandong province is the *fangsheng* ('square *sheng*'), with rectangular wind-chest of wood, and 14 pipes arranged in three parallel ranks but traditionally only 12 reeds.

With the emergence of the new concert-hall music (*guoyue*) in the mid-20th century, the *sheng* underwent several important changes to accommodate expectations for increased volume, larger range and greater chromatic capability. Two new types have become commonly accepted. The *guoyue sheng* ('national music *sheng*') has a large wind-chest and sounding reeds in all pipes, such as the 17-pipe, 17-reed semi-chromatic *sheng* of the early 1950s. Additional pipes were subsequently added for increased range, such as the 21-pipe *guoyue sheng*, for which four extra pipes are positioned inside the circle. On these (and other) new models, some low pipes are lengthened by being 'folded' back at the distal end (*dieguan*) and all pipes amplified by the external attachment of metal tubes (*kuoyin guan*). The *jiajian sheng* ('keyed *sheng*') is a larger, fully chromatic instrument capable of being played in eight or nine keys. While 24- and 26-pipe models were common during the 1950s, present-day models more normally have 36 or 37 pipes. The *jiajian sheng* is different from traditional design in that there are gaps in the circle for both right and left index fingers, and reed vibration is controlled not by finger-holes but by way of keys which close pipe ends. Some models have a long, curving blow-pipe. There are yet other more specialized new *sheng* types, such as the organ-like *da paisheng* ('large row *sheng*', a floor model with foot pedals), the more moderate-sized *baosheng* ('held *sheng*', which rests on the player's lap or stand), and variants in between. These types, however, are limited to only the largest of contemporary ensembles.

It is striking that, given its very extended history, mythological associations and sophisticated acoustical system, a solo repertory for the *sheng* has developed only since the 1950s. Yet in every traditional ensemble of which it is a part, the *sheng* serves primarily to accompany other instruments.

See also [Khaen](#); [Shō](#).

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ALAN R. THRASHER

Sheng, Bright [Zong Liang]

(b Shanghai, 6 Dec 1955). Chinese-American composer. He studied the piano with his mother from the age of four. For seven years during the Cultural Revolution he worked in a folk music and dance troupe in Qinghai province near the Tibetan border, where he also studied and collected folk music. In 1978 he entered the Shanghai Conservatory, earning the BA in music composition. After moving to New York in 1982, he continued his studies at Queens College, CUNY (MA 1984), and Columbia University (DMA 1993). Among his principal teachers were Leonard Bernstein, Chou Wen-chung, George Perle and Hugo Weisgall. He has served as composer-in-residence for the Lyric Opera of Chicago (1989–92) and the Seattle SO (1992–5), and as artistic director for the San Francisco SO's Wet Ink Festival (1993). In 1995 he joined the composition department at the University of Michigan, Ann Arbor. His many honours include Guggenheim (1990), Naumberg (1990) and Rockefeller (1991) foundation fellowships and a Kennedy Center award (1995).

Sheng has described his biggest compositional challenge as integrating Asian and Western cultures without compromising the integrity of either. His dramatic orchestral composition *H'un* ('Lacerations'), given its première by the New York Chamber Symphony in 1988, is a formidable remembrance of the Cultural Revolution. *The Song of Majnun* (1992), based on an Islamic story but using Tibetan folk melodies, explores tensions among Chinese, Tibetan and European styles. In 1996 Sheng returned to China for the first time after a 14-year absence to compose the cello concerto *Spring Dreams*, commissioned by Yo-Yo Ma for cello and Chinese traditional orchestra. While in China, he reacquainted himself with Chinese instruments and Chinese musical thinking.

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Principal publisher: G. Schirmer

WEIHUA ZHANG

Shenshin, Aleksandr Aleksandrovich

(*b* Moscow, 6/18 Nov 1890; *d* 18 Feb 1944). Russian composer, conductor and teacher. He received lessons from Grechaninov in music theory (1907–8), Glière and Yavorsky in composition (1910–12 and 1914–15 respectively), Saradzhev in orchestration and conducting (1911–13) and piano lessons from Ye. Gnesina (1921–2). In 1915 he graduated from the history and philology faculty of Moscow University. From 1915 to 1921 he was a teacher of history and Latin, later to become head of the music section, and conductor of the orchestra at the Moscow Central Children's Theatre (1921–5); he also served as a member of the history and aesthetics section of the Academic subsection of the Music department of the People's Commissariat of Enlightenment, and was an editor of the journal *Sovremennaya Muzika* (1922–4). He taught at the Moscow Conservatory.

Vocal music and music for the theatre are central to Shenshin's work; his intimate and elegant vocal writing is exemplified in miniatures which are examples of a psychologically subtle reading of a poetical text, whether it be Bal'mont or Sappho. During the 1920s and 30s Shenshin was a popular choice of composer for incidental music by directors such as A. Tairov (of the State Chamber Theatre) and V. Meyerhold. He also collaborated with the State Belorussian Jewish Theatre.

He studied the interaction between the plastic arts and music and was the author of *List i Mikel'-Andzhelo* ('Liszt and Michelangelo'), *List i Rafael'* ('Liszt and Raphael') in addition to a work entitled *Printsipi i metodi obshchego muzikal'nogo obrazovaniya* ('The principles and methods of a general musical education') intended for use by schoolteachers. He was one of the organisers of the Academy of Artistic Sciences (GAKhN) under the aegis of which the Association for Contemporary Music (ASM) was set up; he was a member of the latter organisation.

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 Orch: Letniye kartinki [Summer Pictures] (after K. Bal'mont: *Liricheskaya Syuita* [Lyric suite]), 1913; Lyola, poem, 1913; Scherzo, 1935, from the collective suite Saradzhevu [To Saradzhev]; Dramaticheskaya uvertyura [Dramatic Ov.], 1943
 Choral: 4 stikhotvoreniya [4 Poems] (A.S. Pushkin) 1 solo v, chorus, orch, 1937–9; Pugachovtsi [The Followers of Pugachov] (A. Prokof'yev); 4 songs, chorus, 1940
 Songs (for 1v, pf, unless otherwise stated): Iz yaponskikh antologiy [From Japanese anthologies], 6 settings, 1912; Iz Safo [From Sappho] (Sappho, trans. Bal'mont, V. Ivanov), 1918; Iz liriki zapada [From the Lyric Poetry of the West] (Byron, trans. M.Yu. Lermontov, R. Lenau, trans. Verkhovensky, P. Verlaine, trans. F. Sologub), 1920; Iz russkoy liriki [From Russian Lyric Poetry] (S. Bogomazov, V. Ivanov, M. Lorkh, N. Yaz'kov) 1920; Krug nerazmikayemiy [The Circle that Cannot be Broken] (A. Blok), 1923; Radost' dorog [The Joy of Travelling] (Sologub), 1922; 5 stikhotvoreniy [5 poems] (C. Baudelaire, trans. S. Shervinsky), 1924; 5 stikhotvoreniy (Shervinsky), 1924; Kamishoviye pesni [Bulrush Songs] (Lenau, trans. Shervinsky), 1925; Gorod [The City] (Blok), 1928; Pesni o sholke [Songs about Silk], 1v, fl, ob, cl, bn, vn, va, vc, 1930; 9 stikhotvoreniy [9 Poems] (Pushkin), 1930–7; Anyutin denyok [Anyutin's Day] (Shervinsky), children's songs, 1932; Koktebel' (M. Voloshin), 1932; 4 pesni iz vengerskogo podpol'ya [4 Songs from the Hung. Underground] (A. Gidas), 1933; 7 ispanskikh narodnikh pesen [7 Spanish Folksongs] (trans. O. Rummer), 1935; Moy Koktebel' [My Koktebel'] (N. Gabrichevskaya), 1935; 10 ital'yanskikh narodnikh pesen [10 Italian Folksongs] (trans. Rummer), 1936; B'iliye godi: elegicheskiy tsikl [Former Years: Elegiac Cycle] (Lermontov), 1940; Rodina [Homeland] (Prokof'yev), 1940; 3 pesni [3 Songs] (S. Shchipachov), 1942
 Chbr: Pf Qnt, 1912; Str Qt, 1943
 Pf: 7 prelyudiy, 1917; 9 prelyudiy, 1923; Sonata, 1924; 5 prelyudiy, 1930
 Incid music

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ALLA VLADIMIROVNA GRIGOR'YEVA

Shen Zhibai

(*b* Wuchang, 18 March 1904; *d* Shanghai, 15 Sept 1968). Chinese musicologist and teacher. After graduating in 1931 from a teachers' college in Shanghai, he studied privately from 1932 to 1935 with the Russian Jewish musician [Aaron Avshalomov](#). He also kept contact with leading Chinese traditional musicians, and later with Beijing opera actors. He taught the history of Western and Chinese music at Hujiang University from 1940 to 1946, and the State Music School of Shanghai (later the Shanghai Conservatory of Music) from 1946 to 1949. After the Communist revolution he held leading positions on the faculty at the Conservatory. He died tragically in the Cultural Revolution.

Apart from his broad and thorough knowledge of both Chinese and Western music, Shen was much admired as an inspirational teacher. He was chief editor, compiler or translator of several influential publications. He also composed works for orchestra such as *Xiao zuqu* ('Little Suite', 1959) and *Hua zhi wuqu* ('Dance of Flowers', 1964), and *Dongxian wu* ('Dance of the Cave Fairies', c1933) for Chinese ensemble. Zhao Jiazi's brief biography of Shen Zhibai, 'Shen Zhibai xiansheng zhuanlue', appeared in *Yinyue yanjiu* (1990), no.1, pp.15–18

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SU ZHENG

Shepherd, Arthur

(*b* Paris, ID, 19 Feb 1880; *d* Cleveland, 12 Jan 1958). American composer, conductor and teacher. At the age of 12 he was sent to the New England Conservatory, where he studied with Goetschius and Chadwick. There he became immersed in Classical music and in the crosscurrents among Wagner, Brahms, and their French contemporaries. From 1898 to 1909 he worked as a conductor and teacher in Salt Lake City, where he founded a branch of the American Music Society after meeting Farwell in New York; the ideals of the society inspired the folklike tunes (though not the grand designs) of the First Piano Sonata (1907) and *Horizons* (1927). He then returned to Boston to aid Farwell, but their close association confirmed Shepherd's greater affinity with traditional musical craftsmanship than with Farwell's simpler nationalism. Shepherd taught at the New England Conservatory (1909–1920, interrupted by military service in France, 1918–19) and established himself as a modernist. Nevertheless, in the face of the vigorous dissonance of Stravinsky, Bartók, Schoenberg and Hindemith, he was unable to renounce 'the necessary *inevitable beauty* of the simpler euphonies' (letter to Goetschius, 1934). Neither nationalist nor iconoclast, Shepherd remained a stubborn traditionalist of original bent.

In 1920 Shepherd moved to Cleveland where he served as assistant conductor (1920–26) and programme annotator (1920–30) of the Cleveland Orchestra, critic (1928–31), and professor at Western Reserve University (1927–50); he was elected to the National Institute of Arts and Letters in 1938. His musical style continued to develop, as he explored expressive chromaticism (Piano Quintet, *Lento amabile*), modal themes (*Reverie*), 'Celtic' tunes (Second Sonata, fourth variation), dissonant yet tonal harmony of a mixed-mode character, and loose Romantic forms. His settings of English texts are particularly sensitive (*Triptych*, *Virgil*). He is the author of *The String Quartets of Ludwig van Beethoven* (Cleveland, 1935).

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Orch: Ov. joyeuse, op.3, 1901; Ov. to a Drama, 1919; Horizons (Sym. no.1), 1927; Choreographic Suite on an Exotic Theme, 1930; Sym. no.2, 1938; Fantasia concertante on The Garden Hymn, 1943; Fantasy Ov. on Down East Spirituals,

1946; Vn Conc., 1946; Theme and Variations, 1952; 8 others

Str qts, g, 1926, no.1, 1933, no.2, 1936, no.3, 1944, no.4, 1955

Other chbr: Sonata, vn, pf, c1918; Pf Qnt, fl; 1940; 4 other works

Kbd: 43 pf works, incl. Sonata no.1, op.4, 1907, Sonata no.2, 1930; 5 org works, incl. Fantasia on The Garden Hymn, 1939

25 choral works incl. The City in the Sea (B. Carman), Bar, double chorus, orch, 1913; The Song of the Pilgrims (R. Brooke), T, double chorus, orch, 1932; Invitation to the Dance (Sidonius Apollinaris), SATB, orch/2 pf, 1936; A Psalm of the Mountains (F.E. Allen), SATB, orch/pf, 1956

42 songs, 1v, pf, incl. The Lost Child (J.R. Lowell), 1908; Sun Down (W.E. Henley), c1909; The Gentle Lady (J. Masefield), 1915; Bacchus (F. Sherman), 1932; Reverie (W. de la Mare), 1932; Virgil (O. St John Gogarty), 1941; The Charm (T. Campion), 1943; Sarasvati (J. Stephens), 1957

Other vocal: Triptych (R. Tagore), high v, str qt, 1925; Serenade (S. Sitwell), va, pf, 1949; Spinning Song (E. Sitwell), va, pf, 1949

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RICHARD LOUCKS/GRAYDON BEEKS

Shepherd, John.

See [Sheppard, John](#).

Shepherd, John Charles

(*b* Surbiton, 25 Jan 1947). Canadian music sociologist of British origin. After reading music at Carleton University, Ottawa (1967–72), he studied

the flute at the RCM (1971); he then took the doctorate at the University of York under Wilfrid Mellers (1977). He taught at universities in Manchester (Metropolitan University) and Peterborough, Ontario (Trent University) and was appointed a professor at Carleton University in 1984. He also lectured abroad, was general secretary of the International Association for the Study of Popular Music (1983–7) and in 1990 became chair of the editorial board for the *Encyclopedia of Popular Music of the World*. His scholarship has focussed on the sociological and cultural criteria by which popular music is evaluated within the academic community. He has studied the effects of popular music in a wide range of communal situations and more recently worked on the theory of music cognition and perception.

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ELAINE KEILLOR

Shepp, Archie (Vernon)

(b Fort Lauderdale, FL, 24 May 1937). American jazz tenor and soprano saxophonist, playwright and teacher. He grew up in Philadelphia, and studied dramatic literature at Goddard College (BA 1959). While seeking theatrical work in New York he played the alto saxophone in dance bands, but under the influence of John Coltrane he took up the tenor instrument and performed in avant-garde groups. He was a member of Cecil Taylor's quartet (1960–62) and served as co-leader of a quartet with Bill Dixon (1962–3) and of the New York Contemporary Five with Don Cherry and John Tchicai (1963–4). He also recorded with Coltrane in 1965 (*Ascension*, Imp.). Thereafter he led his own groups. Shepp became an eloquent spokesman and apologist for free jazz, which he interpreted as a medium for political expression. He also wrote plays including *Junebug Graduates Tonight!*, which ran briefly in early 1967. From 1969 to 1974 he was a member of the faculty of black studies at SUNY, Buffalo, and in 1974 he transferred to the University of Massachusetts, where four years later he was named an associate professor. He remains active in the 1990s.

Shepp's early recordings abound in such elements of free jazz as collective improvisation, atonality and harsh fragments of melody. From the mid-1960s he began to make use of powerful poems evocative of life in the black ghettos (*Malcolm, Malcolm, semper Malcolm*, on the album *Fire Music*, 1965, Imp.) and African percussion, and to play marches, slow blues and sentimental ballads (*Prelude to a Kiss*, also on *Fire Music*; *In a Sentimental Mood*, on *On this Night*, 1965, Imp.); his tone became correspondingly full-bodied, and he employed old-fashioned growls and bends and wide vibrato. He simplified his style radically in the early 1970s, however, as he embraced rhythm-and-blues (*Attica Blues*, 1972, Imp.), and later bop, early blues and electronic music.

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BARRY KERNFELD

Sheppard [Shepherd], John

(*b* c1515; *d* Dec 1558). English composer. There is no evidence to support assertions that he was a choirboy at St Paul's Cathedral. At Michaelmas 1543 he went to Magdalen College, Oxford, as *Informator choristarum*. His character has regularly been blackened as a result of misreading of, and scribal inaccuracy in, the college records, which frequently attribute to him the misconduct of Richard Shepper, Fellow and Preston scholar of Magdalen from 1547 to 1557: the composer was at Magdalen only until 1548. In 1552 his name is in the list of the Gentlemen of the Chapel Royal, but because of the gap in Chapel Royal records from 1547, it is not known when Sheppard joined the Gentlemen. He was at the chapel throughout the 1550s. His will was made on 1 December 1558, and although he was allocated liveries for the funeral of Queen Mary on 13 December and the coronation of Elizabeth I on 15 January 1558/9, he was buried on 21 December 1558. In 1554 Sheppard had supplicated for the degree of DMus at Oxford, stating in his submission that he was 'studiosus Musices, quatenus viginti annos ei facultati operam continuo navaverit, multasque cantiones composuerit'. Unless he came to music unusually late in life, his birthdate can be put no earlier than 1512. It appears that the degree was never awarded. The John Sheppard who was a member of the Fraternity of St Nicholas in 1519 cannot be identified with the composer.

If Sheppard was composing about 1534, as he claimed, it would appear that most of his early work has been lost. Almost all of his music for the Latin liturgy exists only in post-Reformation anthologies. Were it not for the survival of the partbooks at Christ Church, Oxford (*GB-Och* Mus.979–83), probably copied by John Baldwin in the decade or so before 1600, far less of Sheppard's Latin music would have survived. The extant works testify well to the splendour of the Latin rite up to Elizabeth's accession. Most of it is incomplete but it is often restorable. The style and type of the pieces suggest that much of it dates from Mary's reign. Certain works, however, may be earlier. The six-voice *Magnificat*, for example, corresponds to the style of *Magnificat* composition between the 1490s or earlier and about 1540, when it apparently went out of fashion. It is incomplete, but enough survives to show that the use of full and solo sections for given verses, the use of the *faburden* of the chant and the division into duple and triple metre all adhere to type. It shows a fine handling of florid counterpoint, expansive and not structurally imitative, and seems to belong to the tradition developed by the Eton Choirbook composers and continued by Taverner. Sheppard's other *Magnificat*, for four voices, is far more modern in style,

and must belong to the revival of *Magnificat* setting in the 1550s. It is in duple metre throughout, with no solo sections, and is based on the chant itself. *Gaude virgo Christipera* may date from the period of votive antiphon composition which seems to have ended by 1540. Large pieces of this kind were certainly composed in Mary's reign (by Tallis and William Mundy, for instance), but Sheppard's work handles the antiphon style much more in the manner of Taverner, with some masterly sequential organization in the solo sections. Regrettably, no large mass by Sheppard has survived from his early period; *Missa 'Cantate'*, based on a short, unidentified melody, must be a Marian work. Like the large votive antiphon, the festal mass seems to have been revived in the 1550s, and this mass shares features with other works from this period. The four short masses in the Gyffard Partbooks (*GB-Lbl Add.17802-5*) include a plainchant mass, employing only the most basic rhythmic values, and the Mass '*The Western Wynde*', which, like Tye's mass on the same secular tune, seems to be modelled on Taverner's plan. The other two masses show how the use of homorhythm, antiphony and structural imitation had become an accepted feature of the short mass. In both, melodic phrases recur in a way that suggests a pre-existing tune. In the Mass '*Be not afraid*' this could be a type of ad hoc cantus firmus used as a unifying device.

Sheppard's outstanding qualities can be seen clearly in his cantus firmus settings of Office music. He was at his best when writing vigorous counterpoint around a monorhythmic plainchant for a many-voiced choir. The number and scale of his responsories and hymns reflect the increased importance accorded to Office polyphony in the last decade or so of the Latin rite, and they form, with those by other composers (notably Tallis), a body of ritual Office polyphony for the major church feasts. With the exception of a few pieces of special ceremonial significance, which do not use a monorhythmic cantus firmus, Sheppard conformed to accepted practice, setting the chant in the tenor in his responsories and in the top voice in his hymns. In the responsories he surrounded the chant with rich and vigorous counterpoint, using imitation not structurally but for its sonority; its melodic patterns are rarely related to the chant. Contrasted rhythms and phrase lengths are played off against the slow-moving chant with fine effect, seen in the final 'alleluias' of *Filiae Jerusalem*. In the hymns, the chant tends to be presented syllabically and the style is more concise. *Sacris solemniis* (for eight voices, though never in eight real parts) is one of the more remarkable exceptions. A rich spatial effect is obtained by pairing the upper voices, sometimes singing the same music, sometimes in a gymel. The chant is irregularly ornamented, the only instance of this in the cantus firmus pieces. In his large-scale works, Sheppard regularly used the lowest voice in short phrases between rests as a kind of punctuation. In the first verse of *Sacris solemniis*, these phrases are short descending scalic passages derived from the chant and gradually taken up by the other voices. There is even a short section of antiphonal writing for seven voices against the high unornamented chant in the *primus triplex*. In its imaginativeness and technique it is one of Sheppard's richest and most masterly works, and is a model of the successful reconciliation of the older florid ornamental writing with the more modern continental techniques that characterizes the best mid-century liturgical music in England.

The English music survives in a far worse condition than the Latin. Most of the pieces appear to have been composed in Edward's reign. Such anthems as *Christ rising again* and *I give you a new commandment* are sonorous examples of the small-scale anthem popular during Edward's reign. However, some more grandiose music also seems to have been cultivated at the Chapel Royal which would have appealed to Sheppard, who obviously liked rich textures. The lengthy *Lord, how are they increased* is probably one such piece. It is Sheppard's only known English work for six voices (only one part survives). The most splendid examples are the services. Even the simplest of them, the First Service, uses *divisi* parts and antiphony. The Second Service is more elaborate, really belonging to the tradition of the 'Great' services, and the evening canticles in the Batten Organbook (*GB-Ob* Tenbury 791) must have vied in splendour with even the richest of the Latin music.

WORKS

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DAVID CHADD/R

Sheppard, John

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liturgical positions given according to Sarum

† incomplete but restorable by addition of plainchant

latin masses, mass sections, magnificat settings

Mass 'Be not afraide', 4vv, S

Missa 'Cantate', 6vv, S

Mass 'The Western Wynde', 4vv, S

The Frances Masse, 4vv, S

Playnsong masse for a mene, 4vv, S

Magnificat [primi toni], 4vv, *GB-Lbl* Add.17802–5 (c.f. chant)

Magnificat [septimi toni], 6vv, inc., *Lbl* Add.11586, 18936–9, 31390, 32377, *Ob* Mus.Sch.E.423, *Och* Mus.45, Mus.984–8 (c.f. *faburden*, ed. in EECM, iv, 1968, p.136)

motets

Adesto Sancta Trinitas (no.1), 6vv, inc., *GB-Och* Mus.979–83 (hymn for 1st Vespers, Trinity)

Adesto Sancta Trinitas (no.2), 6vv, inc., *Och* Mus.979–83 (hymn for 1st Vespers, Trinity)

Aeterne Rex altissime, 5vv, *Ob* Tenbury 341–4 (attrib. Tallis), *Och* Mus.979–83 (hymn for 1st and 2nd Vespers, Ascension and Octave)

Alleluia, Confitemini Domino, 4vv (Vigils of Resurrection and Pentecost), C

Alleluia, In exitu Israel, 4vv, *Lbl* Add.17802–5 (ps for Vespers of Resurrection, procession to font; first 7 of 14 verses by Sheppard, others by [?Thomas] Byrd, Mundy)

Alleluia, Laudate pueri, 4vv, *Lbl* Add.17802–5 (ps for Vespers of Resurrection, procession to font)

Alleluia, Ora pro nobis, 4vv (re for Lady Mass, Tuesdays), C
Alleluia, Per te Dei genetrix, 4vv (re for Lady Mass, Mondays, only Eastertide), C
Alleluia, Veni electa, 4vv (re for Lady Mass, Thursdays), C
Alleluia, Virtutes caeli, 4vv (re for Lady Mass, Wednesdays), C
A solis ortus cardine, ?8vv, inc., *Och Mus.979–83* (hymn for Lauds, Nativity, Circumcision, etc.; only 6 voices extant)
Audiui vocem de caelo, 4vv (8th re for Matins, All Saints), C; also ed. in *Cw*, lxxxiv (1960)
Ave maris stella, 6vv, inc., *Och Mus.979–83* (hymn for Vespers, Annunciation, etc.)
Beata nobis gaudia, 7vv, inc., *Och Mus.979–83* (hymn for 2nd Vespers, Pentecost)
Beati omnes, 5vv (Ps cxxviii), *Och Mus.979–83*
Christe redemptor omnium, conserva, 5vv, inc., *Och Mus.979–83* (hymn for Lauds, All Saints)
Christi virgo dilectissima, 6vv, inc. (9th re for Matins, Annunciation), C
Confitebor tibi, 5vv, *Och Mus.979–83* (canticle of Isaiah; not Vulgate version)
Deus misereatur, 5vv (Ps lxxvii), *Ckc 316*, *Lbl Add.17792–6*, *Add.32377*, *Och Mus.979–83*; *US-NYp Drexel 4180–85*
†Deus tuorum militum (no.1), 5vv, *GB-Och Mus.979–83* (hymn for Common of Martyrs)
Deus tuorum militum (no.2), 5vv, *Ob Tenbury 341–4* (attrib. Tallis), *Och Mus.979–83* (hymn for Common of Martyrs)
†Dum transisset Sabbatum (no.1), 6vv (3rd re for Matins, Resurrection), C
Dum transisset Sabbatum (no.2), 6vv (3rd re for Matins, Resurrection), C
Esto Pater, 3vv, *Lcm 2035* (votive ant)
Filiae Jerusalem venite, 6vv (re for 1st Vespers, 3rd re for Matins, Nativity of a martyr confessor), C
Gaude gaude gaude Maria virgo, 6vv (re and prosa for 2nd Vespers, Purification), C
Gaude Virgo Christipera, 6vv, inc., *Lbl R.M.24.d.2*, *Ob Mus.Sch.E.423*, *Tenbury 807–11* (Marian ant)
Gaudete caelicole omnes, 4vv, *Lbl Add.17802–5* (ant to Christ and the Virgin)
Haec dies quam fecit Dominus, 6vv (grad for Vespers, Resurrection), C
Hodie nobis caelorum Rex, 4vv (1st re for Matins, Nativity), C; also ed. in *Cw*, lxxxiv (1960)
Hostis Herodes impie, 6vv, inc., *Och Mus.979–83* (hymn for 1st and 2nd Vesper, Epiphany)
Iam Christus astra ascenderat, 6vv, inc., *Och Mus.979–83* (hymn for 1st Vespers, Pentecost)
Igitur, O Jesu bone, 3vv, *Lbl Add.4900*, *Add.29246*, *Lcm 2035* (votive ant)
Illustrissima omnium, 3vv, *Lbl Add.29246*, *R.M.24.d.2*, *Lcm 2035* (votive ant)
†Impetum fecerunt unanimes, 5vv (3rd re for Matins, St Stephen), C
Inclina Domine (Ps lxxxvi.1–5), 5vv, *Ckc 316*, *CF D/DP.Z.6/1*, *Lbl*, *Ob Mus.Sch.E.1–5*
Inclina Domine (Ps lxxxvi.1–2), 3vv, *Lbl R.M.24.d.2*
In manus tuas Domine (no.1), 3vv (re for Compline, Passion Sunday to Maundy Thursday), C (as no.III)
In manus tuas Domine (no.2), 4vv (re for Compline, Passion Sunday to Maundy Thursday), C (as no.I); also ed. in *Cw*, lxxxiv (1960)
In manus tuas Domine (no.3), 4vv (re for Compline, Passion Sunday and Maundy Thursday), C (as no.II)
In pace in idipsum, 4vv (re for compline, Quadragesima to Passion Sunday), C; also ed. in *Cw*, lxxxiv (1960)
Iudica me Deus (Ps xliii), 5vv, *Ckc 316*, *Och Mus.979–83*

Jesu salvator seculi, redemptis, 5vv, inc., *Och Mus.979–83* (hymn for 1st Vespers, All Saints)

Jesu salvator seculi, verbum, 6vv, inc., *Och Mus.979–83* (Hymn for Compline, Low Sunday to Ascension)

Justi in perpetuum vivent, 5vv, inc. (re for 1st Vespers, many Confessors, outside Eastertide), C

Kyrie eleison, 6vv, *Lbl Add.30480–84* (2nd Vespers, Resurrection)

Laudem dicite Deo nostro, 5vv (re for 1st Vespers, All Saints), C

Laudes Deo dicam, 2vv, *Och Mus.6* (from troped Lesson, Mass 'in gallicantu')

Libera nos, salva nos, Magnus Dominus, 7vv, *Lbl Add.47844*, *Och Mus.979–83*, *US-NYp Drexel 4180–85* (6th ant for Matins, Trinity)

Libera nos, salva nos, Magnus Dominus, 7vv, *GB-Ob Tenbury 389*, *Och Mus.979–83*, *US-NYp Drexel 4180–85* (6th ant for Matins, Trinity)

Martyr Dei qui unicum, 6vv, inc., *GB-Och Mus.979–83* (hymn for Vespers, One Martyr)

Media vita ... Nunc dimittis, 6vv, inc., *Och Mus.979–83* (ant for Saturdays, Sundays, 9-lesson feasts, 2 weeks before Passion Sunday)

Non conturbetur cor vestrum (no.1), 6vv, inc. (re for 1st Vespers, Ascension), C

†Non conturbetur cor vestrum (no.2), 6vv (re for 1st Vespers, Ascension), C

Pater noster, 5vv, *CF D/DP.Z.6/1*, *Lbl 22597*, *Add.31390* ('Owr father')

†Reges Tharsis et insulae, 6vv (re for 1st Vespers, 3rd re for Matins, Epiphany), C; also ed. in *Cw*, lxxxiv (1960)

Sacris solemniis iuncta sit gaudia, 8vv, inc., *Och Mus.979–83* (hymn for 1st Vespers, Corpus Christi)

†Salvator mundi Domine, 6vv, *Och Mus.979–83* (hymn for Compline, Nativity to Octave of Epiphany, etc.)

Salve festa dies ... evo qua Deus infernum vicit, 4vv, *Lbl Add.17802–5* (prosa for procession at Mass of Resurrection)

Sancte Dei preciose, 5vv, inc., *Och Mus.979–83* (hymn for Lauds, Vespers, St Stephen)

Singularis privilegii, 3vv, *Lbl Add.29246*, *Add.34726*, *Lcm 2035*, *Ob Tenbury 341–4* (votive ant)

†Spiritus Sanctus procedens, 5vv (3rd re for Matins, Pentecost), C

†Spiritus Sanctus procedens, 6vv (3rd re for Matins, Pentecost), C

†Te Deum, laudamus, 6vv, *Och Mus.979–83* (hymn for Sundays and feasts outside Advent and Lent)

†Verbum caro factum est, 6vv, *Och Mus.979–83* (9th re for Matins, Nativity), C

Voce mea ad Dominum (Ps cxlii), inc., *Ckc 316* (single voice with Latin title but Eng. text; See I cried unto the Lord)

english service music

principal sources only; for full information, see Daniel and Le Huray

Kyrie, Creed (no.1), Offertory (see Lay not up for yourselves), inc., *GB-Lbl Add.29289*

Creed (no.2), inc., *Lbl Add.29289*

Creed (no.3), inc., *Lbl Add.29289*

Benedictus, inc., *Lbl R.M.24.d.2*

Deus misereatur, 4vv, *Och Mus.6*, *US-NYp Chirk*

Our Father [= Pater noster], 5vv, *GB-Lbl Add.31390*

First service (Ven, TeD, Bs, Cr, Mag, Nunc), 4vv, inc., *Lcm 1045–51*, *YM.13/1(S)–13/3(S)*

Second service 'in F fa ut', (Ven, TeD, Bs, Cr, Mag, Nunc), inc., *DRc A5.E4–E11a*

Service 'in e la mi' (TeD, Mag, Nunc), inc., *Lbl* Add.29289
Magnificat and Nunc dimittis (for trebles), inc., *Ob* Tenbury 791

anthems

principal sources only; for full information see Daniel and Le Huray

Christ our paschal lamb, 4vv, inc., *GB-Ob* Mus.Sch.E.420–22

Christ rising again, 4vv, *Lbl* Add.29289, Add.30480–84

Haste thee O God, 4vv, *EL* 4 (now in *Cu*; attrib. Tye), *Lbl* Harl.7340 (attrib. Thomas Shepherd), *Ob* Mus.Sch.E.423, *Och* 6

I cried unto the Lord, inc., *Ckc* 316 (has Latin title, *Voce mea ad Dominum*)

I give you a new commandment, 4vv, *Cu* Peterhouse 485–91 (olim 35–7, 42–5), *Lbl* Add.30480–84, *Ob* Mus.Sch.E.420–22, *US-NYp* Drexel 4180–85

Lay not up for yourselves, inc., *GB-Lbl* Add.29289 (communion off)

Let my complaint, inc., *Lbl* Add.29289, *SHR* 356 Mus.1

Lord, how are they increased, 6vv, inc., *Ob* Mus.Sch.E.423

Of all strange news, inc., *Ckc* 316, *SHR* 356 Mus.2 (verse anthem)

O Lord of Hosts, 4vv, 1563⁸ (attrib. Sheppard), *Lbl* Add.15166 (attrib. Tye), *Lbl* Add.29289 (attrib. Tye), *Ob* Mus.Sch.E.420–22 (anon.) (?not by Sheppard)

O sing unto the Lord, inc., *Ob* Tenbury 791

Rejoice in the Lord always, 4vv, *Lbl* Add.29289, *US-NYp* Drexel 4180–85 (attrib. Strogers)

Steven first after Christ, 3vv, *GB-Lbl* R.M.24.d.2

Submit yourselves to one another, 4vv, 1560²⁶, *Ob* Mus.Sch.E.420–22, *US-NYp* Drexel 4180–85

What comfort at thy death, 3vv, *GB-Lbl* R.M.24.d.2

41 psalm tunes, *Lbl* Add.15166

secular

O happy dames, 4vv, *Lpro* S.P.1 (Henry VIII) vol.246

Sheppard, John

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Sherard [Sharwood], James [Giacomo]

(*b* Bushby, Leics., 1 Nov 1666; *d* Evington, Leics., 12 Feb 1738). English amateur violinist and composer. Sherard was a successful London apothecary who moved in the society of some of the most eminent men of his day. He became an FRS in 1706 and later an honorary MD of Oxford University. His business seems to have brought him considerable wealth, which he devoted to travels abroad, the study of botany and the creation at Eltham (then in Kent, now part of London) of what was then one of the finest gardens of rare and exotic plants in England.

Through his brother, the botanist William Sherard, who was at one time a tutor in the Russell family, James became associated with Wriothesley, 2nd Duke of Bedford, to whom he dedicated his first set of trio sonatas, which are the first evidence of his interest in composition. They were probably first performed at Southampton House by the composer himself with the Duke's two Italian chamber musicians, Nicola Haym and Nicola Cosimi. It has been stated that Sherard was acquainted with Handel, an assertion made plausible by their mutual dealings with Haym. After the publication of his second set of sonatas, about the time of the duke's death in 1711, Sherard's active interest in music seems to have declined. Gout prevented his playing the violin, and botany became his chief interest.

Unpublished research by Margaret Crum has identified Sherard's hand in several manuscripts in the Bodleian Library, Oxford, including *GB-Ob* Mus.Sch. D.252 (a scribal copy of his own op.2 in which he made autograph corrections), D.249 and D.254–6. It has also been established that important additions made to the Bodleian Music School collection during the 18th century, including manuscripts of German and Italian music and many printed sources not recorded in earlier catalogues, came indirectly from Sherard's library, probably as part of Richard Rawlinson's bequest. Much of this information has been incorporated in the typescript *Revised Descriptions* in the Bodleian Music Room.

Sherard's 24 trio sonatas are all of the *da chiesa* type. Like some other English sonatas of the time they were modelled, according to the dedication of op.1, on Italian works, presumably those of Corelli, though their harmonic idiom retains distinctive English touches. They lack Corelli's

inventiveness but are nowhere marred by amateurish technical incompetence and show how a gifted amateur could at this period achieve real understanding of the technicalities of musical composition.

WORKS

[12] Sonate a tre, 2 vn, vle, bc (org), op.1 (Amsterdam, 1701)

[12] Sonate a tre, 2 vn, vc, bc, op.2 (Amsterdam, c1711)

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M. Crum: 'Music from St Thomas's, Leipzig, in the Music School Collection at Oxford', *Festschrift Rudolf Elvers*, ed. E. Hertrich and H. Schneider (Tutzing, 1985), 97–101

P. Wollny: 'A Collection of Seventeenth-Century Vocal Music at the Bodleian Library', *Schütz-Jb*, xv (1993), 77–108

MICHAEL TILMOUTH/ROBERT THOMPSON

Shere, Charles

(b Berkeley, 20 Aug 1935). American composer and music critic. After studying at San Francisco State University and the University of California, Berkeley (BA in English literature 1960), he studied at Mills College with Luciano Berio among others, and at the San Francisco Conservatory of Music, where his teachers included Robert Erickson; he also studied conducting with Gerhard Samuel (1961–4). He held the posts of music director at KPFA-FM (Berkeley) and critic, director and producer at KQED-TV (San Francisco) before gaining a teaching position at Mills College (1973–84). He has also served as critic for the *Oakland Tribune* (1972–88) and co-founder, publisher and editor of *Ear Magazine West* (1973–8); some of his articles are written under the pseudonym Charles Remolif. As a composer, Shere has received commissions from the San Francisco Chamber Orchestra, the San Francisco Contemporary Music Players, the Arch Ensemble (Berkeley) and the Noh Oratorio Society (San Francisco). His concertos for the piano and the violin have been performed at the Cabrillo Music Festival (1965, 1990).

Shere has described his early compositions, many of which are notated in open form and scored for unspecified or variable ensembles, as 'rural and contemplative rather than urban and assertive'; much of his music is rooted in the indeterminacy and conceptual experimentation of the 1960s. His most important influence is Marcel Duchamp, whose perceptual conundrums and whimsical humour are reflected in many of Shere's scores, especially the opera *The Bride Stripped Bare by her Bachelors, Even* (1964–86).

WORKS

Stage: *The Bride Stripped Bare by her Bachelors, Even* (op, 3, Shere, after M. Duchamp), 1964–86; *Interval: Sustaining Music for Audience for Dick Higgins* (theatre piece), pfmrs, 1969; *The Box of 1914* (Duchamp), nar, dancer, S, T, chbr orch, tape, 1978–80; *Ladies Voices* (chbr op, 5, G. Stein), 1987; *I Like It to Be a Play* (chbr op, G. Stein), 1989

Orch: *Small Conc.*, pf, orch, 1964 [arr. of *3 Pieces*, pf, 1963]; *Nightmusic*, 1967, rev. 1971, 1980; *From Calls and Singing*, chbr orch, 1968 [incl. *Ces désirs du quatuor*]; *Music for Orch (Sym.)*, 1976 [incl. *From Calls and Singing* and excerpts from *Nightmusic* and *Soigneur de gravité*]; *Conc.*, vn, hp, small orch, 1984–5; *Sym. in 3 Movts*, 1988

Vocal: *Accompanied Vocal Exercises* (J. Shere, Duchamp, S. Mallarmé, T. Tzara, A. Rimbaud), 1v, pf, 1964 [no.2 incl. in *The Bride Stripped Bare ...*]; *Scena* (Duchamp), S, T, 3 Bar, 2 double choruses, 1966 [from the *Bride Stripped Bare ...*]; *Dates* (Stein), S, insts, 1972; *Classify Combs by the Number of their Teeth* (Duchamp), S, va, 1973 [arr. vn, va, 1974]; *Dirt and Not Copper* (Stein), T, bn, trbn, 1975; *The White Hunter* (Stein), T, bn, trbn, pf, 1975; *Tongues* (improvised text), spkr, chbr orch, tape, live elecs, 1978 [incl. *Screen*, *Ces désirs*, *Variations*]; *Requiem with Oboe*, 8vv, ob, orch, 1985; *Three More Stein Songs* (Stein), S, vn, bcl, pf, 1997

Chbr and solo inst: *Fratture*, 7 insts, 1962; *3 Pieces*, pf, 1963; *2 Pieces*, 2 vc, 1964; *Ces désirs du quatuor*, 4 melody insts, 1965; *November 1965*, pf, 1965; *Screen* (Qt no.3), 4–6 str, 1969; *Bachelor Apparatus*, 4 wind, 1970; *En balançant* (Qt no.9), 2 of 3 pairs of str, 1971 [arr. orch as *Soigneur de gravité*, 1972; arr. chbr ens as *Tender*, 1974; arr. pf as *5 Pieces after Handler of Gravity*, 1975]; *Peregon*, wind qnt, 1972; *Variations*, any insts, 1975; *Str Qt*, 1980 [incl. *En balançant*, *Vie lactée*, *Screen*]; *Rose*, cl, 1981; *Sonata 'Bachlor machine'*, pf, 1989; *Trio*, vn, pf, perc, 1996

Principal publishers: Ear, Frog Peak, Fallen Leaf

PAUL ATTINELLO

Sheridan [Burke Sheridan], Margaret

(*b* Castlebar, Co. Mayo, 15 Oct 1889; *d* Dublin, 16 April 1958). Irish soprano. She studied with William Shakespeare at the RAM in London (1909–11) and with Olga Lewenthal, and was much in demand at fashionable musical soirées. In 1916 she went to Rome to continue her studies with Alfredo Martino. Her début was in *La bohème* (Rome, 1918) and in 1919 she appeared at Covent Garden (*Mimì*, and *Iris* in the first London performance of Mascagni's opera). She returned there in 1925 and 1926, and from 1928 to 1930, but sang mostly in Italy at the leading theatres, including La Scala (1922–4). Vocal and other physical problems led to her retirement in 1930. Her voice was pure and colourful, naturally suited to the gentle and sentimental, but also passionate, music of Puccini's heroines. A fine actress, she was outstanding as *Manon*, *Cio-Cio-San* and also as *Madeleine* in *Andrea Chénier*.

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Sheridan, Richard Brinsley

(*b* Dublin, 30 Oct 1751; *d* London, 7 July 1816). Irish playwright, politician, theatre owner-manager and opera impresario active in England. A major figure in the House of Commons for over 30 years, much of the time effectively as leader of the opposition, Sheridan is chiefly remembered as a playwright, author of *The Rivals* (1775) and *The School for Scandal* (1777). He was also successful in English opera: *The Duenna* (1775), with music composed and arranged by his father-in-law Thomas Linley (i), was so popular that Sheridan delayed its publication for nearly 20 years to prevent pirating. With his permission, however, *The Duenna* was translated into an Italian opera, *La governante* (1779), by Carlo Francesco Badini and set by Francesco Bertoni. Later settings of the play include those by Sergey Prokofiev (1946), Roberto Gerhard (1949) and T.N. Khrennikov (1983).

Sheridan's lifelong ambition, which was unfulfilled, was to control the London patent theatres. He bought Garrick's interest in Drury Lane in 1776, but the most coveted prize was the King's Theatre in the Haymarket, the Italian opera house. In January 1778 he and Thomas Harris (principal owner and manager of Covent Garden, the other patent theatre) agreed to purchase a majority interest in the Haymarket. They completed the transaction on borrowed money, saddling the theatre with mounting debts from which it never recovered. Unfamiliar with the world of Italian opera, Sheridan appointed Antoine Le Texier to run the artistic side of the company. In 1781 he brought the later notorious William Taylor into the company as comptroller, which exacerbated its financial problems. By then Sheridan was deeply involved in the day-to-day running of the theatre, but at the end of the 1780–81 season he handed over his interest in the opera house to Taylor, whose even less competent management soon led to the theatre's bankruptcy. The playwright had no further involvement with Italian opera until 1791–2 when, as co-proprietor of Drury Lane and a man of considerable political and social influence, he helped arrange the so-called Opera Settlement whereby Italian opera was re-established at the new Haymarket theatre after the Pantheon opera house fire of January 1792. Sheridan's actual connection with opera was brief, but the ruinous debts with which he saddled the King's Theatre were to have a disastrous effect on opera in London for fully 60 years.

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CURTIS PRICE

Sheriff, Noam

(b Tel-Aviv, 7 Jan 1935). Israeli composer and conductor. He studied philosophy at the Hebrew University, Jerusalem (1955–9). He started his musical training with Ze'ev Priel (conducting and piano), Horst Salomon (horn) and Paul Ben Haim (composition, 1949–57). He attended a conducting course with Markevitch in Salzburg (1955) and studied composition with Blacher at the Berlin Musikhochschule (1959–62). From 1972 to 1982 he was music director of the Kibbutz Chamber Orchestra. He taught at the Cologne Musikhochschule (1983–6) and was music advisor to the Israel Festival (1985–8). He was music director of the newly founded Israel SO from 1989 to 95, during which time he became the first Israeli conductor to include works by Richard Strauss in public concerts. He taught conducting and composition at the Rubin Academy in Jerusalem (1986–9) and from 1990 taught at the Rubin Academy in Tel-Aviv (director from 1998).

Sheriff's style is a synthesis of East and West, using a largely atonal idiom. His first major composition, *Akdamot le'moed* (1957), won the 'Sol Yurok' prize and was performed by the Israel PO under Bernstein at the opening of the Mann Auditorium in Tel-Aviv. In some of his works Sheriff used traditional models: the 'Folia' Variations (1984) are a set of eight variations with prologue and epilogue, and the 'Folia' theme can be heard in the fourth variation. *Akeda* (1997), written in memory of Prime Minister Yizhak Rabin, is an orchestral work built over a passacaglia theme. Among his chamber works *Trey-Assar* (1978) was written for the 12 cellists of the Berlin PO. His Violin Concerto (1986) combines Western and non-Western, mostly folk-like, elements such as Russian folk and Yemenite Jewish music. In the 1980s and 1990s he wrote a trilogy of vocal works which, like several of his other pieces written at that time, use several Jewish sources: *Mechye Hametim* (1985) combines Jewish prayer melodies and hymns, Yiddish folksongs and original material to address the theme of the Holocaust and the revival of the Jews in Israel. The *Sephardic Passion*, first performed in Toledo in 1992 with the Israel PO under Zubin Mehta with Plácido Domingo singing the tenor solo, relates the story of the Jewish community in 15th-century Spain. The *Psalms of Jerusalem* (1995), sung in Hebrew and Latin, are scored for four choirs and percussion groups placed at the four corners of the concert hall, the orchestra and audience being located in the middle.

WORKS

(selective list)

Vocal: Ashrei, A, fl, hp, tom-toms, 1961; *Mechye Hametim* [Revival of the Dead], T, Bar, boys' chorus, male chorus, orch, 1985; *A Sephardic Passion*, T, A, chorus, orch, 1992; *Psalms of Jerusalem*, T, B, 4 choruses, orch, 1995; *Wenn das Pendel*

der Liebe schwingt, A, chbr orch, 1996; Bereshit [Genesis], vv, children's chorus, orch, 1998

Orch: Akdamot le'moed [Festival Prelude], 1957; Metamorphoses on a Galliard, chbr orch, 1967; Before the Gate of Gloom, chbr orch, 1974; Song of Songs, fl, orch, 1981; Prayers, 1983; 'La folia' Variations, 1984; Vn Conc., 1986; Akeda [The Sacrifice of Isaac], 1997

Chbr: Music for Ww insts, Trbn, Pf and Db, 1961; Mai Ko Mashma lan ... , hp, str qt/str orch, 1976; Str Qt, 1982; Trey-Assar [Dodecalogue], 12 vc, 1984; Str Qt no.2, 1996; Gomel le'ish Hassid [Hassid's Reward], b cl, str, 1997

Solo inst: Klavier-Sonate, 1961; Arabesque, fl, 1966; Confession, vc, 1966; Sonate a 3, fl, a fl, pic, 1998

Principal publishers: Peters, IMI (Tel-Aviv)

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N. Lebrecht: 'Sheriff, Noam', *The Companion to 20th-Century Music* (Sydney, 1992)

MIRI GERSTEL

Sherley [Sherlie], Joseph.

See Shirley, Joseph.

Sherman, Richard M.

(*b* New York, 12 June 1928). American popular songwriter. He is known for his collaborations with his brother Robert B. Sherman (*b* New York, 19 Dec 1925). Their father was the songwriter Al Sherman. In the 1950s they wrote the hit song *You're sixteen* for Johnny Burnette and songs for Annette Funicello, which gained them the attention of Walt Disney, for whom they subsequently wrote the songs for the film *The Parent Trap* (1961). From the early 1960s, as staff writers for Disney, they contributed songs to films including *The Sword in the Stone* (1963), which began a long-term association with the feature-length animated film. In the same year they wrote *It's a small world* for the 1964 World's Fair, a song which has subsequently become identified world-wide with the Disneyland concept. They went on to contribute the now classic score to *Mary Poppins* (1964), with such numbers as 'Supercalafragelisticexpialidocious', 'Feed the birds' and 'A Spoonful of Sugar'. Their later Disney scores to wholly animated films include *The Jungle Book* (1967; 'I wanna be like you'), *The Aristocats* (1970; 'Everybody want to be a cat') and *Bedknobs and Broomsticks* ('The

Beautiful Briny'). Their song score for *Chitty Chitty Bang Bang* (1968) illustrates their consistent ability to provide contrasting memorable songs encompassing the rousing theme ('Chitty Chitty Bang Bang'), the sentimental ballad ('Hushabye Mountain'), the vigorous dance number ('Me Old Bamboo') and the swaggering march ('P.O.S.H.'). Other film scores include *Charlotte's Webb* (1972) and the Cinderella remake, *The Slipper and the Rose* (1976). They also wrote for the stage with *Over Here* (1970), a World War II tribute show that included the remaining two Andrews Sisters (Maxene and Patti), and the unsuccessful musical *Stage Door Charley* (1995). (G. Mamorstein: *Hollywood Rhapsody: Movie Music and its Makers 1900 to 1975* (New York, 1997), 348–50)

Sherman, Robert B.

See [Sherman, richard m.](#)

Sherwood, Percy

(*b* Dresden, 23 May 1866; *d* London, June 1939). Anglo-German composer and pianist. His father, John Sherwood, was an English university lecturer in Dresden, and his mother, Auguste Koch, was a German singer. Percy Sherwood studied piano and composition at the Dresden Conservatory (1885–8) with Felix Draeseke and Theodor Kirchner, and in 1889 he was awarded the Mendelssohn prize with a Requiem for solo voices and orchestra. He was appointed a teacher at the Dresden Conservatory in 1893, and professor in 1911. He made a name for himself as both a pianist and a composer in Germany, but subsequently moved to London.

Sherwood's compositions include five symphonies, and several concertos, including two apiece for piano, violin (one of which was dedicated to Marie Hall) and cello. He also wrote a considerable amount of chamber music. The majority of his published works appeared in Germany; they contain a large proportion of small-scale character-pieces for piano, although he is better represented by two substantial cello sonatas. His music belongs to the classical German tradition, with a Brahmsian majesty and warmth. A collection of about 40 autograph manuscripts by Sherwood (also copyist's full scores of his Requiem and Piano Quintet) has recently been deposited in the Bodleian Library, Oxford, allowing a reassessment of his work.

WORKS

many MSS in GB-Ob

Vocal: Requiem, S, A, T, B, chorus, orch, 1889; Sechs Lieder, op.2 (Dresden, 1893); 5 Songs from the Golden Treasury, op.16 (Boston, 1908); Elfin Song, op.17 (Boston, 1908)

Orch: 5 syms. [nos. 4 and 5 lost]; 2 serenades; 2 suites; 2 pf concs.; 2 vn concs.; 2 vc concs.; conc. for vn, vc

Chbr: Sonata, vc, pf, no.1, op.10 (Leipzig, 1898); Trio, pf, ob, hn, 1901; Pf Qnt, 1907; Sonata, vc, pf, no.2, op.15 (Hanover, 1908); 3 sonatas, vn, pf, incl. no.1, c, op.12 (Berlin, 1912); Suite, 2 vn, op.23 (Leipzig, 1913); Sextet, pf, hn, str; 6 str qts [4 lost]; Sonata, C, va, pf; 5 Kleinstücke, vc, pf

Pf: 10 Miniaturen für das Klavier, op.1 (Dresden, 1892); Walzer, op.3 (Dresden,

1894); 3 Romanzen, op.11 (Berlin, c1899); Humoresken, op.20 (Berlin, 1900); Nachgesang und Nachtstück, op.21 (Berlin, 1900); Sonata, c, 2 pf, 1901; 2 Sonatine, op.22 (Leipzig, 1913); other pieces, unpubd

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RICHARD PLATT

Sheryngham

(*fl* c1500). English composer. Two pieces by him appear in the Fayrfax manuscript (*GB-Lbl* Add.5465), an important collection of early Tudor partsongs: *My wofull hart* for two voices, and *A gentill Jhesu* for four. The verses of *A gentill Jhesu* have been attributed to Lydgate; in this setting the poem has been made into a carol by the addition of a burden, probably by Sheryngham himself. Burney included a transcription of *My wofull hart* in his *General History of Music*. Both are edited in MB, xxxvi (1975).

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*Harrison*MMB

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DAVID GREER

Shesht.

Sign indicating a melodic formula in Armenian [Ekphonic notation](#).

Shetky, J. George.

See [Schetky, J. George](#).

Shibata, Minao

(*b* Tokyo, 29 Sept 1916; *d* Tokyo, 2 Feb 1996). Japanese composer. He graduated in botany (1939) and aesthetics (1943) from Tokyo University, concurrently taking private composition lessons from Saburō Moroi and working as a cellist in the Tokyo String Orchestra (1939–41). In 1946 he founded the Shinsei Kai with Irino and Toda. His works of this period are in the main for chamber ensemble, piano or vocal forces, their style developed from German Romanticism with formal structures such as the fugue and the sonata. *Koten kumikyoku* for violin and piano, for example, is modelled on the Baroque suite, while the *Magnificat* for five-part chorus and organ (1951) has passages of modal quasi-Renaissance polyphony. In the early 1950s, however, he became interested in 12-note serialism and also made some essays in *musique concrète*. His serial music combines

the strictly wrought construction of Webern with the dramatic intensity of Schoenberg; a good example is the pair of songs, written in 1954, to poems of Katsue Kitazono, *Kigō-setsu* and *Kuroi shōzō*, for soprano and large instrumental ensemble including xylophone, vibraphone, marimba and percussion (for which the writing is particularly lively); a third song, *Kuroi kyori*, was added in 1958. Shibata's keen interest in instrumental sonorities is further illustrated by the 12-note *Sinfonia* (1960), where special emphasis is laid on the triple brass and large percussion ensemble. He taught music theory at the Tōhō Gakuen School of Music (1948–55), at Ochanomizu Women's College (1952–9) and, as professor, at the Tokyo National University of Fine Arts and Music from 1959 until 1969, when he retired to concentrate on composition and writing.

Shibata's works from between 1963 and 1973 often make use of aleatory and other avant-garde techniques. A typical example is *Zō* for marimba, written in 1969 for the virtuoso Keiko Abe and consisting of four phrases which may be played in any order; one is in graphic notation and another requires a 'cluster mallet' for which the notation is only approximate. The *Hachi-kan kyōsō* (1971), composed for Ririko Hayashi and her pupils, is scored for eight flutes, four of them tuned down a quarter-tone; at one point in the performance three players leave to play offstage and three others begin a piece for recorders chosen from the 17th or 18th century. *Kadensho* (1971), based on texts from the famous 15th-century nō treatise and composed for six solo voices and six choral groups, is again partly in graphic notation and requires a fair amount of improvisation. His *Consort* for orchestra, considered his masterpiece, in which he successfully synthesized a variety of European techniques, won an Otaka Prize in 1973.

A turning-point in Shibata's creative activity came with *Oiwake-bushi kō* (1973), the first of a new genre called by the composer 'theatre pieces'. In this work, a celebrated folk tune is presented in various versions with actions, overlapping and often freely improvised; some versions are authentic local variants, some in popular or European styles, some are performed by a solo singer, some by instruments. Somewhat akin to the *Musiktheater* of Kagel or Ligeti, Shibata's theatre pieces differ in their content and treatment, mainly deriving from traditional or folk material. In collaboration with the choral conductor Nobuaki Tanaka he produced a series of successful theatre pieces, notably *Nenbutsu-odori* (1976) and *Uchū ni tsuite* (1979).

In the 1980s Shibata used traditional and popular music instruments to explore a variety of musical media. Among these are *Hanano irodori*, a duet for saxophone and *koto*, *Engaku*, written for gagaku, the traditional Japanese court music, and solo pieces for gamelan and glass harmonica. His songs from this period are often accompanied by a Japanese instrument or percussion, while his opera *Orufeo no shōri* is accompanied by recorders, Irish harp, maracas and Chinese gong, among other instruments, and is performed on a nō stage. Never abandoning traditional Western techniques, such works as *Mugen kōya* (1995) demonstrate his skilful application of conventional harmony and counterpoint.

An influential teacher and an eloquent writer on music, he gave occasional lectures as professor of music history at the University of the Air (1984–90).

His *Seiyō ongaku-shi: inshō-ha igo* ('A history of Western music: after Impressionism') is an important outline of music from 1900 to 1960; his *Ongaku no gaikotsu no hanashi* ('A skeleton of music') demonstrates his unique method of musical analysis, with examples from Japanese folksongs and from the music of Schoenberg, Webern and Messiaen. With Tōyama he was co-editor of the Japanese edition of the New Grove (1993–5).

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(selective list)

opera

Yama no chikara [The Power of the Mountain] (TV op, 3, T. Fukunaga), NHK TV, 23 Nov 1982

Orufeo no shōri (El divini Orfeo) (3, S. Shibata, after Calderón), Tokyo, Umekawa Nō Institute Hall, 7 Dec 1984

Wasurerareta shōnen [Forgotten Boys] (E. Ishida), Nagasaki, Opera Plaza, 21 Aug 1990

vocal

Choral: 2 Pieces, vv, pf, 1947; Magnificat, Nunc dimittis, 5vv, org, 1951; Yasashiki uta (La bonne chanson) no.2, unacc., 1959; Nanimonai Hans [Hans the Empty Pocket] (musical tale for radio), nar, male vv, chbr orch, 1959; Rōma eno michi [The Road to Rome] (kyōgen), nar, S, vv, lute, ens, 1961; Kadensho, 6 solo vv, 6 choral groups, 1971; Oiwake-bushi kō [On the Folksong 'Oiwake'], vv, insts, 1973; Hokuetsu gifu [Play Songs of Hokuetsu District], children's chorus, 1975; Manzai Nagashi, vv, Jap. perc, 1975; Nenbutsu odori [Amitabha Dance], 1976; Shunie san [Hymn to the Shunie Ceremony], double chorus, 1978; Uchū 'ni tsuite [Cosmology], 1979; Furube yura yura, vv, ancient insts, rock band, 1979; Chōgonka [Song of Lasting Regret], Bar, Ct, female vv; Waga Izumo, Hakata [My Home is Izumo and Hakata], male double chorus, 1981; Utagaki [Song Competition], mixed vv, 1983; Aki kinuto [Autumn has Come], female vv, koto, 1988; Haru tatsuto [Spring is Beginning], mixed vv, yokobue, 1989; Minamata, 1992; Ishi ni kiku [Listen to Stones], 1994; Mie goshō [5 Chapters for Mie], 1994; Mugen kōya [Boundless Wild Plain], 1995; Fuchū sankei [3 Scenes from Fuchū], 1995

Solo vocal with orch or ens: 3 Poems by Katsue Kitazono: Kigō-setsu [Signature Theory], Kuroi shōzō [Black Portrait], Kuroi kyori [Black Distance], S, orch, 1954–8; Yoru ni yomeru uta [A Poem recited at Night], S, chbr orch, 1963; Yume no tamakura [Dream Songs], v, koto, ryūteki, 1981; Honoo no machi wo tōtte (A travers les villes en flammes), nar, T/5vv, pf, synth, perc, 1986; Yoshino Shizuka [Shizuka in Yoshino], v, koto, biwa, 1988; Yosefu no yume [Joseph's Dream], nar, Bar, Ct, rec, cb, 1994

Songs: Umi yon-shō [4 Scenes of the Sea], cycle, 1943; Yasashiki uta, cycle, 1944–9; 4 Songs (S. Tōson), 1947; Fuji-san [Mount Fuji], cycle, 1947; Tsurezure-gusa, Bar, pf, 1971; Paidorosu: habataku Erosu [Phaedrus: Fluttering Eros], Ct, rec, 1978; Aoi heya yori [From the Blue Room], S, pf, 1981; Shanagusuku no unjami [Sea God Festival at Zyanagusuku], S, Okinawan drum, 1982; Furusato no tsuchi [The Native Land], v, biwa; 5 Songs, Bar, cb, 1986; Kai uta [Song of Kai], v, koto, 1987; Kari no tsukai [Messenger of Hunting], v, shamisen, 1993

instrumental and tape

Orch: Music for Chbr Orch, 1956; Sinfonia, 1960; Consort, 1973; Yuku kawa no

nagare wa taezu shite [Floating Rivers never Ceasing], 1975; Yūgaku [Leisure], 1977; Diaphonia, 1979; Metafonia, 1984; Antifonia, 1989

Ens: 2 str qts, 1941–3, 1947; Kōten kumikyoku [Classical Suite], G, vn, pf, 1947; Essay, 3 tpt, 3 trbn, 1965; Hachi-kan kyōsō [Concertante Music], 8 fl, 1971; Jungetsu sōka [Leap Day's Vigil], kokyū, futozao, elec, 1972; Trimurti, fl, vn, kbd, elec, 1974; Gen-awase, gen-mawashi, gen-zukushi, 12 str, 1974; Metaphor, 27 Jap. insts, 1975; Quadrille, mar, kotsuzumi, elec, 1975; Yayoi izayoi [An Evening in March], shakuhachi, 3 koto, 1976; Ashirai [Improvisation], perc ens, 1980; Generation, 2 pf, 1981; Sumposion, jūshichigen, perc, 1983; Hanano irodori [Colours of Flowers], sax, koto, 1984; Engaku, gagaku ens, 1986; Etude, gamelan, 1987; Momijigasane [Dress with Layered Red Leaves], yokobue, perc, 1987; Fumitsuki no tōkyoku, kokyū ens, 1990

Solo inst: Variations, pf, 1941–3; Pf Sonata no.1, 1943; Improvisations, pf, no.1, 1957, no.2, 1968; Zō [Imagery], mar, 1969; Ritsu (Vinaya), org, 1977; Candelabra, gui, 1977; Shimoyo no kinuta [Stonework on a Frosty Evening], long shakuhachi, 1980; Diferencias, org, 1983; 4 Inventions and 4 Doubles, pf, 1990; Essay, glass harmonica, 1992

Tape: Myūjikkū konkrēto [Musique concrète], 2-track, 1955; Improvisation, 1967–8; Display '70, 1970

Principal publisher: Ongaku-no-Tomo Sha

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- Harmonic Sound Detection for Children* (Tokyo, 1955, 16/1973)
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Ongaku no gaikotsu no hanashi [A skeleton of music] (Tokyo, 1978)
Ongaku no rikai [Understanding music] (Tokyo, 1978)
Ongaku ha naniwo hyōgen suruka [What music expresses] (Tokyo, 1981)
Nihon no oto wo kiku [Listening to Japanese sounds] (Tokyo, 1983)
Gustav Mahler (Tokyo, 1984)
Waga ongaku, waga jinsei [My music, my life] (Tokyo, 1995)
[autobiography]

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'Theatre Pieces by Shibata (Sibata) Minao', *Tradition and its Future in Music: Osaka 1990*, 603–38 [incl. list of works]
M. Shibata, ed.: *A List of Works by Shibata Minao* (Tokyo, 1991)
K. Sano and K. Ishida, eds.: 'Shibata Minao 1916–1996', *Ongaku geijutsu*, liv/4 (1996), 22–46 [incl. list of works]
K. Hori, ed.: *Nihon no sakkyoku nijusseiki* [Japanese compositions in the 20th century] (Tokyo, 1999)

MASAKATA KANAZAWA

Shicoff, Neil

(*b* New York, 2 June 1949). American tenor. He studied at the Juilliard School, where he sang in Virgil Thomson's *Lord Byron* (1972). In 1975, after making his professional début in Washington, DC, as Narraboth (*Salome*), he sang Ernani at Cincinnati and Paco (*La vida breve*) at Santa Fe. He made his Metropolitan début in 1976 as Rinuccio, later singing the Duke of Mantua, Lensky, Massenet's Des Grieux, Werther, Hoffmann, Don Carlos, Faust and Cavaradossi (1991). Since making his Covent Garden début in 1978 as Pinkerton, he has sung Rodolfo (*La bohème*), Macduff, Alfredo, the Duke of Mantua and Hoffmann, one of his finest roles, which he has also sung in other major European houses. He has sung Werther, another favourite role, at Houston, Zürich, Vienna and Aix-en-Provence and made his début at Chicago (1979) as Rodolfo, at San Francisco (1981) as Edgardo (*Lucia*) and at the Paris Opéra (1981) as Gounod's Romeo. His voice, at first essentially lyrical, has strengthened and darkened, enabling him to take on roles such as Don José, which he first sang at Seattle (1987) and performed at Covent Garden in 1994, Rodolfo (*Luisa Miller*) and Riccardo (*Un ballo in maschera*), which he sang at the Deutsche Oper, Berlin, in 1994. Shicoff's recordings include Macduff, the Duke of Mantua (a brilliant, debonair reading under Sinopoli) and Lensky.

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RICHARD LESUEUR/ELIZABETH FORBES

Shield, William

(*b* Swalwell, nr Newcastle upon Tyne, 5 March 1748; *d* London, 25 Jan 1829). English composer, viola player and song collector. As the son of a music teacher he learnt the rudiments of music early, but after the death of his father in 1757 he was apprenticed to a boat builder, Edward Davison of South (or North) Shields. He resumed musical studies with Charles Avison of Newcastle, playing the violin in local concerts. His earliest known composition, now lost, was an anthem written for the consecration of St John's, Sunderland, on 6 March 1769. About 1770, after finishing his apprenticeship, he became leader of the theatre band and conductor of the concerts first at Scarborough and then at Durham. Encouraged by Luigi Borghi, in 1772 he moved to London to play second violin at the King's Theatre, transferring to principal viola the following season. He held that position for 18 years, even after replacing Michael Arne as house composer to Covent Garden in autumn 1784. The position at Covent Garden paid him £7 a week, and he remained in it until summer 1797 (except for the 1791–2 season, when, after an altercation with the manager, he left to travel in Europe). Shield was admitted to the Society of Musicians on 4 April 1779 and was a member of the King's Music by the 1790s. He also helped found the Glee Club and the Philharmonic Society.

Shield came to public notice with *The Flicht of Bacon* (1778), which became one of the most profitable and often performed afterpieces at the Haymarket Theatre. This pasticcio typifies much of Shield's theatrical

writing: of the afterpiece's 14 musical numbers, nine are by Shield, the rest being borrowed from an assortment of sources, including Italian opera, Tudor songbooks and British folksong. Shield emphasized the military slant of the libretto with appropriate rhythms that contrast nicely with the numerous pastoral and romantic pieces in 6/8, and the older borrowings reflect the traditional roots of the Dunmow flitch tradition.

Rosina (1782; see fig.1), Shield's most often performed work (over 200 London performances by 1800), follows the same blend of charming original and borrowed music. As *Rosina* shows, Shield excelled in harmonizing traditional music without destroying its character. He could also write more complex, italianate arias like 'When William at eve' and 'Light as Thistledown'. Unlike some earlier comic opera composers, he did not fall into the habit of assigning traditional ballads to rustics and italianate arias to the gentry: in *Rosina*, all the principal characters sing both types of music, and the blend seemed to please audiences. According to the Covent Garden accounts, Shield received £100 for the music (not £40, as Parke claimed in his memoirs) six months after the opera opened. After Robert Burns's death a folk melody in the overture to *Rosina* (played by bassoons imitating the bagpipe) was revised and attached to Burns's poem 'Auld Lang Syne'.

Shield was greatly interested in preserving musical heritages, both in his theatrical work and in his collaborations with the antiquarian Joseph Ritson. Together they edited *Select Collection of English Songs* (London, 1783) and *Scotish Songs* (London, 1794). He incorporated in his comic operas much native folk music, which Isaac Bickerstaff, the creator of comic opera in the 1760s, had regarded as a tasteless abomination. Shield's work with O'Keefe included many works with Celtic settings that allowed for appropriate music: *Love in a Camp* (1786), *The Highland Reel* (1788), *The Lad of the Hills* (1796). *The Poor Soldier* (1783) relied on an Irish slant in the music to reflect its setting, and O'Keefe claimed to have sung to Shield tunes that he remembered from his youth in Ireland so that they could be used in the opera (Fiske, 1973, traced the sources of many). Also, the presence of John Johnstone, a successful tenor in the Covent Garden company, no doubt encouraged Shield to write Irish parts for him. Shield could also mimic the folk idiom. For example, 'Sweet Transports' from *Rosina* makes generous use of the Scotch snap while other numbers sound like old ballads. The song in *The Farmer* (1787) about a ploughboy with social and political aspirations sounded traditional enough for Benjamin Britten to include in his *Folk-Song Arrangements*, iii (London, 1947). Other musical cultures also interested Shield: in *The Czar* (1790), a comic opera about Peter the Great's shipbuilding days in Deptford, and in *Hartford Bridge* (1792) he incorporated Russian folksongs, some obtained from Muzio Clementi, others from a Russian he met when travelling in Europe.

Covent Garden needed to keep abreast of fashions to compete with Drury Lane, and as house composer Shield provided music appealing to the latest tastes. In the early 1780s he wrote comic operas with rural settings and romantic plots, such as *Rosina*, which displayed his talents at writing what his contemporaries praised as 'sweet' music. When medievalism became fashionable he wrote operas with medieval settings such as *Robin*

Hood; Shield had no doubt been influenced by Ritson's research into the ballads about Robin Hood. Some of his later gothic operas also had evocative music: *The Mysteries of the Castle* (1795) accented its Sicilian setting with the newly published tune 'Sicilian Mariners'.

Other operas made use of recent events. The pantomime *Omai* (1785) was a fantasy version of the late Captain Cook's *Voyage to the Pacific Ocean*, published the previous year. To set the mood Shield used conch-shell sounds and unusual percussion instruments, as well as the first notated sea shanty. *The Highland Reel* (1788) followed soon upon the publication of Boswell's *Journal of a Tour to the Hebrides* (1786). *The Crusade* (1790) featured 'Turkish' rhythms that capitalized on the fact that Turkey had sent its first ambassador to London that year. *The Woodman* (1791), Shield's last big success, exploited the season's rage for female archery. This work borrows some devices from the rival theatre by adding spectacular onstage rainstorms and archery contests; critics noted that music now had the primary, not the secondary, role in comic operas at Covent Garden. Shield's acquaintance Haydn saw a performance of *The Woodman* on 10 December 1791 with Elizabeth Billington in the role of Emily, and he complained about the sleepiness of the orchestra and the impertinence of the audience in the galleries. Busby claimed that Shield was paid £1000 for the score.

Although Shield experimented widely with orchestration and exotic flavours in all his music (his published string trios, for example, contain some striking movements in 5/4 time), it was the operas with large doses of middlebrow glees, strophic songs and vaudeville finales that succeeded best with Covent Garden audiences and established his fame. During the 1790s Drury Lane composers such as Stephen Storace set a more spectacular style that Shield could not, or would not, adopt; after a dispute with the manager in 1797 Shield retired from Covent Garden. He turned his talents to theoretical matters, publishing two anthology-textbooks of music: *An Introduction to Harmony* (London, 1800) and *The Rudiments of Thoroughbass* (London, 1815), which discuss such matters as how to harmonize folksongs. He also continued composing glees and songs for use in the theatre.

In 1817 Shield became Master of the King's Music, and in 1818 he wrote the last court ode. On his death he left his viola to George IV and his library to his wife, Ann Stokes Shield. He was buried in the south cloister of Westminster Abbey.

WORKS

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LINDA TROOST

Shield, William

WORKS

stage

mostly pasticcios with spoken dialogue; first performed in London unless otherwise stated; vocal scores published in London soon after performance

LDL	Drury Lane
aft	afterpiece
mf	musical farce
pan	pantomime

The Shamrock, or The Anniversary of St Patrick (comic op aft, 2, J. O’Keeffe), Dublin, Crow Street, 15 April 1777, and LCG, 7 April 1783, as The Poor Soldier, LCG, 4 Nov 1783, vs/R1981 in Link; ed. W. Brasmer and W. Osborne (1978); music selected by librettist

The Crisis, or Love and Fear (comic op aft, 2, T. Holcroft), LDL, 1 May 1778

The Flitch of Bacon (comic op aft, 2, H. Bate, later Sir H. Bate Dudley), Haymarket, 17 Aug 1778, vs

The Cobler of Castlebury (mf, 2, C. Stuart), LCG, 27 April 1779, some music by Gehot

The Device, or The Deaf Doctor (farce, 2, F. Pilon, after L. de Carmontelle: *Le Poulet*), LCG, 27 Sept 1779; rev. as The Deaf Lover (farce, 2), LCG, 2 Feb 1780; songs pubd in short score

Henry and Emma (musical interlude, 1, Bate Dudley, after M. Prior: *The Nut-Brown Maid*), new music for revival, Haymarket, 18 Oct 1779, vs

The Siege of Gibraltar (mf, 2, Pilon), LCG, 25 April 1780, vs

Jupiter and Alcmena (burletta, 3, C. Dibdin after J. Dryden: *Amphytrion*), LCG, 27 Oct 1781, 1 song pubd with The Divorce, some music by Dibdin

The Divorce (mf, 2, I. Jackman), LDL, 10 Nov 1781, vs (2 songs)

The Positive Man (farce, 2, O’Keeffe, after *The She-Gallant*), LCG, 16 March 1782, some music by M. Arne

The Lord Mayor’s Day, or A Flight from Lapland (pan, 2, O’Keeffe), LCG, 25 Nov 1782, vs

Rosina, or Love in a Cottage (comic op aft, 2, F.M. Brooke, after C.-S. Favart: *Les moissonneurs*), LCG, 31 Dec 1782, vs/R; ed. J.L. Hatton and J. Oxenford in *English Ballad Operas (1874)*; MS orch parts *GB-Lbl*

The Magic Picture (tragicomedy, 5, Bate Dudley, after P. Massinger: *The Picture*), LCG, 8 Nov 1783, vs

Friar Bacon, or Harlequin’s Adventures in Lilliput, Etc. (pan, 2, C. Bonnor and O’Keeffe), LCG, 23 Dec 1783; incorporated into Harlequin Rambler, or The Convent in a Uproar (pan, 2), 29 Jan 1784; vs/R1981 in Link

Harlequin Junior, or The Magic Cestus (pan, 2), LDL, 7 Jan 1784; ov. by Baumgarten

The Campaign, or Love in the East Indies (comic op, 3, R. Jephson and N. Barry), Dublin, Smock Alley, 30 Jan 1784, and LCG, 12 May 1785, partly compiled by Tenducci, ov. by Haydn, 1 duet pubd; reduced as Love and War (aft, 2), LCG, 12 March 1787

Robin Hood, or Sherwood Forest (comic op, 3, L. MacNally and E. Lysaght, after popular ballads and O. Goldsmith: *The Vicar of Wakefield*), LCG, 17 April 1784, vs; ov. from Baumgarten: William and Nanny (1779); reduced (aft, 2), 28 Nov 1789

The Noble Peasant (comic op, 3, Holcroft), Haymarket, 2 Aug 1784, vs

Fontainbleau, or Our Way in France (comic op, 3, O’Keeffe), LCG, 16 Nov 1784, vs/R

The Magic Cavern, or Virtue’s Triumph (pan, 2, Pilon and R. Wewitzer), LCG, 27 Dec 1784, vs

The Nunnery (comic op aft, 2, W. Pearce), LCG, 12 April 1785, vs

The Choleric Fathers (comic op, 3, Holcroft), LCG, 10 Nov 1785, vs

Omai, or A Trip Round the World (pan, 2, O’Keeffe), LCG, 20 Dec 1785, vs

Love in a Camp, or Patrick in Prussia (mf, 2, O’Keeffe), LCG, 17 Feb 1786, vs; sequel to The Poor Soldier

Richard Coeur de Lion (comic op, 3, MacNally, after M.-J. Sedaine), LCG, 16 Oct 1786, vs; reduced (aft), 24 Oct 1786; free rev. of Grétry: Richard Coeur-de-lion
The Enchanted Castle (pan, 2, M.P. Andrews), LCG, 26 Dec 1786, vs
Nina (op aft, 1, B.J. Marsollier des Vivetières, trans. J. Wolcot), LCG, 24 April 1787, vs; after Dalayrac: Nina, ou La folle par amour, arr. with W. Parke
The Farmer (mf, 2, O'Keeffe), LCG, 31 Oct 1787, vs/R1981 in Link; ov. by T. Giordani
Marian (comic op aft, 2, Brooke), LCG, 22 May 1788, vs
The Highland Reel (comic op, 3, O'Keeffe), LCG, 6 Nov 1788, vs; reduced (aft, 3), 8 Dec 1788
The Prophet (comic op, 3, R. Bentley), LCG, 13 Dec 1788, vs; reduced (aft, 2), 4 Feb 1789; ov. by Salieri
Aladin, or The Wonderful Lamp (pan, 2, O'Keeffe), LCG, 26 Dec 1788, vs; compiled by A. Shaw; ov. by B.I. Richardson
The Czar (comic op, 3, O'Keeffe), LCG, 8 March 1790, 2 songs pubd; reduced as The Fugitive (aft, 2), 4 Nov 1790; lib printed as The Czar Peter; uses Mozart's 'La ci darem la mano', not yet pubd
The Crusade (musical drama, 3, F. Reynolds), LCG, 6 May 1790, vs, part in full score
The Picture of Paris, Taken in the Year 1790 (pan, 2, Bonnor and R. Merry), LCG, 20 Dec 1790, vs; 2 numbers from J.G. Naumann: Amphion
The Woodman (comic op, 3, H. Bate Dudley), LCG, 26 Feb 1791, vs/R
Oscar and Malvina, or The Hall of Fingal (ballet pan, 1, J. Byrn, after J. Macpherson: *Ossian*), LCG, 20 Oct 1791, vs; completed by W. Reeve
Hartford Bridge, or The Skirts of a Camp (mf, 2, Pearce), LCG, 3 Nov 1792, vs
Harlequin's Museum, or Mother Shipton Triumphant (pan, 2), LCG, 20 Dec 1792, vs; compiled by T. Goodwin
The Midnight Wanderers (comic op aft, 2, Pearce), LCG, 25 Feb 1793, vs; ov. from Naumann: Amphion
To Arms, or The British Recruit (musical interlude, 1, T. Hurlstone), LCG, 3 May 1793; incl. music by T. Giordani and Dr Stevenson of Dublin; as The British Recruit, or Who's Afraid?, 16 March 1795
Sprigs of Laurel, or Royal Example (comic op aft, 2, O'Keeffe), LCG, 11 May 1793, vs; reduced as The Rival Soldiers (musical entertainment, 1), 17 May 1797
Harlequin and Faustus, or The Devil will Have his Own (pan, 2, J. Wild), LCG, 19 Dec 1793
The Travellers in Switzerland (comic op, 3, Bate Dudley), LCG, 22 Feb 1794, vs
Netley Abbey (mf, 2, Pearce), LCG, 10 April 1794, vs; ov. and 1 song by Parke, finale by W. Howard
Arrived at Portsmouth (mf, 2, Pearce), LCG, 30 Oct 1794; reduced (mf, 1), 13 Jan 1796
Hercules and Omphale (ballet pan, 2, Byrn), LCG, 17 Nov 1794; ov. by Reeve
Mago and Dago, or Harlequin the Hero (pan, 1, M. Lonsdale), LCG, 26 Dec 1794; compiled by Goodwin
The Mysteries of the Castle (musical drama, 3, Andrews and Reynolds), LCG, 31 Jan 1795, vs
The Irish Mimic, or Blunders at Brighton (mf, 2, O'Keeffe), LCG, 23 April 1795
The Sailor's Prize, or May-Day Wedding (musical interlude, 1), LCG, 1 May 1795
The Death of Captain Faulknor, or British Heroism (musical interlude, 1, ?Pearce), LCG, 6 May 1795; collab. Byrn, ov. by S. Arnold; some music re-used from Arrived at Portsmouth
Lock and Key (mf, 2, P. Hoare), LCG, 2 Feb 1796, vs; ov. by Parke

The Lad of the Hills, or The Wicklow Gold Mine (comic op, 3, O’Keeffe), LCG, 9 April 1796, vs; reduced as The Wicklow Mountains (aft, 2), 7 Oct 1796; Act 2 finale by Parke

The Point at Herqui, or British Bravery Triumphant (musical interlude, 1, J.C. Cross), LCG, 15 April 1796

Abroad and at Home (comic op, 3, J.G. Holman), LCG, 19 Nov 1796, vs

The Italian Villagers (comic op, 3, Hoare), LCG, 25 April 1797

The Village Fete (occasional interlude, 1, R. Cumberland), LCG, 18 May 1797, to commemorate the marriage of the Princess Royal

Two Faces under a Hood (comic op, 3, T. Dibdin), LCG, 17 Nov 1807, vs

Yours or Mine? (operatic farce, 2, J. Tobin), LCG, 23 Sept 1816, 2 songs

Songs in: The Musical Lady, LCG, 24 Sept 1784; The Follies of a Day, or The Marriage of Figaro, LCG, 14 Dec 1784; The Duenna, LCG, 22 Dec 1787; The Relief of Williamstadt, or The Return from Victory, LDL at the Haymarket, 23 March 1793; Harlequin’s Chaplet, LCG, 2 Oct 1793; Hamlet, LCG, 9 Oct 1793

other vocal

Anthem, Sunderland, St John’s Church, 6 March 1769, lost

Dedication Ode, Sunderland, Phoenix Lodge, 1785, lost

Birthday Ode (R. Southey), 1817, *GB-Lbl**

A Collection of Favourite Songs, hpd, v/vn/gui/fl (London, c1775)

A Collection of Songs Sung at Vauxhall by Mrs. Weichsell (London, c1780)

A Collection of Canzonetts and an Elegy, v (2 for 2vv, 1 for SATB), pf/hp (London, 1796)

ed.: J. Haydn: 12 Ballads ... adapted to English Words, v, kbd (London, 1786)

ed. with J. Ritson: A Select Collection of English Songs (London, 1783); Scottish Songs (London, 1794)

ed. with S. Webbe and F. Hyde: A Miscellaneous Collection of Songs, Ballads, Canzonets (London, c1798)

Songs in: The Songster’s Jubilee, c1801; Variety, or Something New, 1802; The Wandering Melodist, or The Rose, Shamrock and Thistle, 1803; The Lyric Novelist, or Life Epitomiz’d, 1804; A Voyage to India, Lyceum, 1807; Hospitality, or The Harvest Home, 1808

Other songs and glees pubd separately and in *The Lady’s Magazine*

instrumental

6 duets, 2 vn (1 for 2 fl), op.1 (London, 1777/R)

6 duets, 2 vn, op.2 (London, c1780/R)

6 str qts (1 for fl, str), op.3 (London, c1782); no.2 ed. E. Hunt (London, 1950)

6 str trios (London, 1796)

Str trios, *Lbl*

The South Shields Loyal Volunteers March, Troop, Quick Step, pf/hp (London, c1800)

The Union Volunteers March, Troop, Quick Step, pf/hp (London, c1800)

Minuets, hpd, dedicated to Princes Elizabeth, *Lcm* (?autograph)

pedagogical

An Introduction to Harmony (London, 1800, 2/1815)

The Rudiments of Thoroughbass for Young Harmonists (London, 1815) [bound with 2nd edn of Introduction to Harmony]

Shield, William

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Shields, Hugh

(*b* Belfast, 8 Sept 1929). Irish folksong collector. He studied languages at Trinity College, Dublin (1948–52), where he took the doctorate in 1966; he was appointed senior lecturer (1967) and subsequently fellow at Trinity (1980), and retired in 1994. Although he received no formal tuition in music, Shields has studied oral traditions, particularly traditional singing in Ulster, for over 40 years; this activity is coupled with his research on medieval manuscripts. A prolific writer on Irish and French traditional folk music, he has also worked as broadcaster and critic and he co-founded the Folk Music Society of Ireland in 1971.

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FOLKSONG EDITIONS

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Old Dublin Songs (Dublin, 1988)
French Folksongs from Corrèze: chants corréziens (Dublin, 1993)

PATRICK F. DEVINE

Shifrin, Seymour

(*b* New York, 28 Feb 1926; *d* Boston, 26 Sept 1979). American composer and teacher. He began music studies at the age of six and later attended the High School of Music and Art in New York; the high quality of his work there prompted Schuman to offer him a scholarship for private study (1942–5). He received a BA (1947) and an MA in composition (1949) at Columbia University where he studied primarily with Luening. During the academic year 1949–50 he served as lecturer at Columbia and the following year filled a similar post at the City College, CUNY. On a Fulbright scholarship in 1951–2 he studied in Paris with Milhaud. He taught at the University of California, Berkeley (1952–66), and then joined the faculty at Brandeis University, where he remained until his death. Among his many awards were two Guggenheim Fellowships (1956, 1960), a Bearn's Prize (1949), a Mark Horblit Prize from the Boston SO (1963) and grants from the National Institute of Arts and Letters (1957), the Koussevitzky Foundation (1965) and the NEA (1978).

During the 1950s Shifrin was associated with a small group of composers in New York, including Babbitt, Perle and Monod, who were deeply involved with the Second Viennese School. Yet Shifrin's music from this time is loosely tonal. The truncated phrases of the *Serenade* (1954) and the nervous interjections of the *Lament for Oedipus* (the first movement of the *Cantata to Sophoclean Choruses*, 1957–8) would become characteristic. The latter work, in which a 19th-century sensibility animates a 20th-century language, is perhaps the most remarkable of this period.

Shifrin reached a turning-point in his career with the composition of *Satires of Circumstance* (1964), a setting of three poems by Thomas Hardy. From then on he commanded a rhetoric of great originality, characterized by

subtle and complex phrasing. Apparent irreconcilables are frequently interlinked – long lyrical lines with fragmentary interjections, metrical regularity with rhythmic dislocation – and tonal references are abandoned in favour of more unpredictable harmonies. However, these in fact serve to shape phrases and harmonic plans do emerge: *In eius memoriam* (1967–8) explores the notion of pitch circularity whereby each phrase turns back to its beginning, and *Responses* (1975), a short piece for piano, is governed by the gradual unfolding of the circle of 5ths. But even in these pieces compositional details are free from prior constraints.

Shifrin usually avoided repeating patterns or static elements, but towards the end of his career he came to feel that his complex and restless style could accommodate literal repetition. His *Five Last Songs* (1979), written while he was very ill, show no loss of intensity; the harmonic language has a density and richness akin to the early music of Schoenberg.

WORKS

instrumental

Orch: Music for Orch, 1948; Chbr Sym., 1952–3; Three Pieces, 1958; Minneapolis, Dec 1959, Minneapolis SO

Chbr: Sonata, vc, pf, 1948; Str Qt no.1, 1949; Serenade, ob, cl, hn, va, pf, 1954; Concert Piece, vn, 1959; Str Qt no.2, 1962; Str Qt no.3, 1965–6; Str Qt no.4, 1966–7; *In eius memoriam*, fl, cl, pf trio, 1967–8; Duo, vn, pf, 1969; Str Qt no.5, 1971–2; Duettino, vn, pf, 1972; Lullaby, vn, 1972; Play for the Young, vn, vc, 1972; Pf Trio, 1974; The Nick of Time, fl, cl, perc, pf trio, db, 1978

Pf: 4 Cantos, 1948; Composition, 1950; Trauermusik, 1956; The Modern Temper, pf 4 hands, 1959; Fantasy, 1961; Air for Teddy, Organ Grinder, 1962; Responses, 1975; Waltz, 1977

vocal

Choral: A Medieval Latin Lyric (Ausonius, trans. H. Waddell), unacc., 1954; Cant to Sophoclean Choruses (from *Oedipus rex* and *Antigone*, trans. W.B. Yeats and D. Fitts), chorus, orch, 1957–8, Boston, 2 May 1984; Give Ear O ye Heavens (Bible: *Deuteronomy xxxii. 1–4*), chorus, org, 1959; Odes of Shang (from E. Pound: *The Classical Anthology Defined by Confucius*), chorus, pf, perc, 1963; Chronicles (Bible: *Chronicles, Isaiah, Job*), 3 solo male vv, chorus, orch, 1970, Boston, 27 Oct 1976, Boston SO

Solo vocal: 2 Early Songs (R.M. Rilke), S, pf, 1947; The Cat and the Moon (W.B. Yeats), S, pf, 1949; No Second Troy (Yeats), S, pf, 1953; Spring and Fall (G.M. Hopkins), S, pf, 1953; Satires of Circumstance (T. Hardy), Mez, fl, cl, vn, vc, db, pf, 1964; Rest, Sweet Nymph, S, cl, 1966; A Renaissance Garland (T. Wyatt, anon., P. Sidney, W. Shakespeare), S, T, recs, viols, lute, perc, 1975; A Birthday Greeting (Ripeness is All) (Shakespeare), S, gui, 1976; Five Last Songs (Shakespeare, M. Fried, R. Herrick, Sidney), S, pf, 1979, arr. S, chbr orch, completed by M. Boykan

MSS (incl. juvenilia) and papers in *US-NH*

Principal publishers: Mobart, Peters

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M. Brody: 'An Anatomy of Intentions: Observations on Seymour Shifrin's Responses for Solo Piano', *PNM*, xix/1–2 (1980–81), 278–304
R.P. Morgan: 'Remembering Seymour Shifrin (1926–80)', *PNM*, xix/1–2 (1980–81), 305–7

CHARLES H. KAUFMAN/MARTIN BOYKAN

Shift.

The movement of the left hand from one position to another on the fingerboard of any string instrument. Although terms for shifting did not appear until the early 18th century, Ganassi, in his *Regola rubertina* (1542–3), a treatise for viol players, had already referred to playing beyond the frets. He gave fingerings indicating two types of shift: 1-2-1-2-, necessitating numerous small hand motions, and 1-2-3-4-1-2-3-4, requiring fewer large hand motions.

The 17th-century violin compositions of Marini, Biber, J.J. Walther and Marco Uccellini require, variously, the 3rd to 7th positions, particularly on the E string, and in double-stopped passages. In his *Violinschule* (1756) Leopold Mozart gave three reasons for changing positions: necessity, convenience and elegance. He advocated that the violin be held with the chin to facilitate playing in high positions. (See [Violin](#), §I, 4(iii)(b).

In the 18th century the two composer-performers who brought playing in the high positions on all strings to a peak unsurpassed even in our time were Pietro Locatelli and Paganini. Locatelli's *Capricci*, probably written as cadenzas to *L'arte del violino: XII concerti* (1733), are as fiercely difficult, in terms of shifting to high positions, as Paganini's famous 24 Caprices op.1 (Milan, 1820). The 19th-century treatises for violin and cello treat shifting and playing in high positions as a matter of course. Modern string playing has tended to free itself from the convention of dividing the fingerboard into clear positions and makes extensive use of shifting by extension.

On plucked instruments such as the lute and the guitar, shifting is essential when the instruments are used soloistically.

See also [Fingering](#), §II; [Position](#); [Slide](#) (2).

SONYA MONOSOFF

Shigayev, Dauletkerei

(*b* 1820; *d* 1887). Kazakh *dömbra* player, composer of *kyui* and singer. He was descended from khans and sultans of the Junior *juz* (horde). His father Shigai, a ruler of the Bukeyev horde, died when Shigayev was six years old, and Shigayev was brought up in the family of his cousin M.

Bukeikhanov, a hereditary sultan who had had a European education. Shigayev later became the ruler of the Nogai *taipa* (clan). He travelled extensively, met many famous musicians, attended the coronation of Tsar Aleksandr II in St Petersburg in 1885 and became acquainted with Russian culture.

His creative life may be divided into three stages. During the 1840s and 50s he created melodic *kyui* such as *Kyz Akjelen* ('Akjelen the Maid'), *Kos alka* ('Double Necklace'), *Jeldirme* ('Gallop of a Speedy Horse'), *Kos shek* ('Two Strings') and *Kudasha* ('Sister-in-Law'). During the 1860s and 70s he varied the themes of his *kyui*; works from this period include *Bulbul* ('Nightingale'), created during a famous meeting with the *kyui* singer Kurmangazy Saghyrbayev, and *Salyk olgen* ('On the Death of Salyk'), a mourning *kyui* composed following the untimely death of his beloved nephew Salyk Babajanov. The last period of Shigayev's creative life was marked by the creation of philosophical works such as *Zhiger* ('Strive' or 'Energy'), *Korogly* and *Tartys kyui* ('Kyui Contest'). Part of the composer Gaziza Zhubanova's 'Zhiger' Symphony was based on Shigayev's *kyui* of that name. Shigayev was one of the most distinguished representatives of the *dömbra* tradition of western Kazakhstan.

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ALMA KUNANBAYEVA

Shilkret, Nat(haniel) [Schüldkraut, Naftule]

(*b* Queens, NY, 25 Dec 1889; *d* Long Island, NY, 18 Feb 1982). American conductor, composer and arranger. Details of his education are obscure, though an honorary doctorate was awarded by Bethany College (Kansas) in 1935. Pietro Floridia was his principal teacher of composition and orchestration. A fine clarinettist, Shilkret played with the Russian SO, as well as New York's SO, PO and Metropolitan Opera orchestra. He also performed in bands led by Sousa, Pryor and Goldman. Freelance recording engagements led to employment at the Victor Talking Machine Corporation (later RCA Victor) before 1920. He is best known for his work at Victor where, as Director of Light Music, he conducted recordings by his Victor Salon Orchestra and other ensembles, of which dozens were bestsellers in the 1920s and 30s. While most of his recordings were of a popular or light-classical nature, he also provided orchestral accompaniments for the singers Bori, Crooks, Gigli, Garden and McCormack. His conducting activities in New York included thousands of network radio broadcasts. He also wrote several popular songs, the most successful of which, *The Lonesome Road*, was inexplicably included in the first filmed version of *Show Boat* (1929).

A longtime associate of Gershwin and Paul Whiteman, Shilkret conducted the 1927 electrical recording, credited to Whiteman, of *Rhapsody in Blue*. He was chosen to conduct *An American in Paris* in its first broadcast, first recording and at the 1937 Gershwin Memorial Concert in Los Angeles. Though he retained ties to RCA, Shilkret moved to Hollywood in 1935, working principally at RKO and MGM. Among his several dozen films as composer, arranger or musical director are *The Bohemian Girl*, *Mary of Scotland* and Kern's *Swing Time* (all 1936), and Gershwin's *Shall We Dance* (1937). Though his concert works have not proven durable, he attracted considerable attention with several of his first performances, such as his Concerto for Trombone for Tommy Dorsey. He commissioned fellow Californians Schoenberg, Stravinsky, Milhaud, Toch, Tansman and Castelnuovo-Tedesco to provide a movement each for the biblical *Genesis Suite*, including also his own 'Creation' segment. Shilkret remained professionally active into the 1950s, conducting several light-classical LPs and serving as the musical director for Kay Swift's musical *Paris '90* (1952).

WORKS

Orch: Skyward, sym. poem, 1928; Christmas Ov, chorus, orch (1930s); Trbn Conc., 1942; Jealous Ballerina (1940s), Genesis Suite, narrator, orch, 1945 [collab. Castelnuovo-Tedesco, Milhaud, Schoenberg, Stravinsky, Toch and Tansman]; Firefly Scherzo; Seasons, 4 tone poems; other descriptive pieces
Chbr: Southern Humoresque, vn; Jealous Ballerina, vn, pf; Plantation Dance, vn, pf; CI Qnt (1930s); Humoresque, 3 vn, va, vc, bn, timp, harp/pf

Many film scores, popular songs and arrangements

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'Alex and Nat are "Satisfied"', *Radio Digest* [Chicago] (March 1932), 25

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GEORGE J. FERENCZ

Shiloah, Amnon

(b Lanus, Argentina, 28 Sept 1928). Israeli musicologist. Of Syrian-Jewish origin, he emigrated to Palestine in 1941 and devoted himself first to a career as a flautist. Studies with Uri Toeplitz at the Rubin Academy of Music, Jerusalem (1952–4), and at the Paris Conservatoire (1954–5) were followed by a position in the Israel Broadcasting SO (1958–60). Formal ethnomusicological studies took place in Jerusalem (Hebrew University, MA 1960, Hebrew and Arabic literature and biblical studies) and Paris (Sorbonne, PhD 1963, musicology and oriental sciences). After heading the folklore department of the Israel Broadcasting Authority (1965–9), he joined the musicology department at the Hebrew University, where he taught throughout the remainder of his career (senior lecturer, 1969–71;

department chair 1971–4; associate professor, 1971–8; professor, 1978–96; emeritus professor, 1996). Important administrative posts at the Hebrew University (director of the Jewish Music Research Center, 1969–71; head of the Institute of Languages, Literatures and Arts, 1980–84) were mixed with distinguished visiting positions, especially in the USA (University of Illinois, 1968 and 1974; University of Louisville, 1979–80). In 1986 he received the Jerusalem Prize, and in 1995 the Prix des Muses.

Shiloah devoted his early scholarly activities to the study of Arab music theory and to fieldwork in the Jewish and Arab communities of the Middle East. Using philological and ethnographic comparison, he was particularly interested in documenting musical processes that crossed ethnic, linguistic and religious boundaries. His translations of individual treatises and compendia of Arab writings devoted to music provide the foundation for the history of music in the Middle East from the early Middle Ages up to the present. His recordings of folk and traditional musics (especially for UNESCO and Folkways projects) gather examples from throughout the Mediterranean and document processes of change and migration in the 20th century, especially the emigration to Israel of Jewish ethnic communities in the second half of the 20th century.

Shiloah's broad knowledge of Arab music theory led him to open new avenues of inquiry into the music cultures of Sephardi and Eastern Jewish communities, whose vernaculars were Arabic or dialects thereof. He has increasingly turned attention toward the diverse multiculturalism displayed by Israel's ethnic communities, producing seminal works on contemporary popular and religious musics. During the 1990s several important volumes that surveyed the entire field of Jewish music, its history and its methodologies appeared in Israel, France, Britain and the USA.

WRITINGS

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- 'Rôle et fonction de la musique orientale', *L'Afrique: ses prolongements, ses voisins*, ed. T. Nikiprowetzky (Paris, 1967), 279–97
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PHILIP V. BOHLMAN

Shimizu, Osamu

(b Osaka, 4 Nov 1911; d Tokyo, 29 Oct 1986). Japanese composer. His father was a gagaku player, and so he was encouraged to study traditional Japanese music, including gagaku, Buddhist music, nō music and koto playing. At the same time he acquired considerable skills in European music theory and composition under Hashimoto at the Tokyo Music School (1936–9). In his graduation year he composed the *Hana ni yosetaru buyō kumikyoku* for orchestra, which won a prize at the 1939 Mainichi Music Competition. He wrote few orchestral works after then, proving far more successful and prolific in vocal genres, particularly choral music and song. Essentially his songs take up the lied tradition, but with characteristically Japanese elements in texture, melodic phrase and mood; some of them have been stimulated by the ideas and music of Buddhism. Shimizu's choral pieces are among the most frequently performed Japanese works, a position they owe probably to their memorable melodies, smooth harmony, familiar subjects (legendary or romantic) and generally popular character; most successful of all has been *Yama ni inoru* for reciter, male chorus and orchestra (1960), which is concerned with the emotional reactions of a mother who has lost her son in the mountains. After World War II Shimizu became more interested in dramatic music, composing several operas, of which *Shuzenji monogatari* has been one of the more successful in postwar Japan. In 1961 he composed the *Three esquisses* for three koto, after which he has written steadily for Japanese instruments, renewing his interest in gagaku in *Taihei-raku* for orchestra, based on the gagaku piece of the same name, and *Kan'yō-raku* for gagaku ensemble.

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Sero-hiki no Gōshu [Gōshu the Cellist] (1, K. Miyazawa); Tokyo, Nihon Seinen-kan, 11 Oct 1957

Utai gaikotsu [The Singing Skeleton] (chbr op, 1, Kazuhiko Okamoto); Tokyo, NHK, 26 Nov 1961; stage, Tokyo, Metropolitan Festival Hall, 15 March 1962 [pt 3 of *Mittsuno mukashiko* (Three Old Tales); pt 1 by Moroi; pt 2 by Irino]

Shunkan (1, Shimizu and Kazuhiko Okamoto, after a kabuki play); Tokyo, Metropolitan Festival Hall, 9 March 1965

Muko erabi [The Marriage Contest] (1, Kazuhiko Okamoto); Riverside, CA, University, 3 Oct 1968

Daibuisu kaigan [The Great Image of Buddha] (3, H. Nagata), Tokyo, Nissei, 2 Oct

1970

Ikutagawa [The Ikuta River] (chbr op, 1, Kazuhiko Okamoto, after O. Mori); Tokyo, Metropolitan Festival Hall, Small Hall, 10 Nov 1971

Yokobue [The Flute] (mono-op, 1, Kazuhiko Okamoto, after C. Takayama); Tokyo, Yūbin-chokin Hall, 15 June 1973

Kicchomu shōten [The Assumption of Kicchomu] (2, H. Sakata); Ōita, Kenmin Opera, 1 Oct 1973

Shishi-odori no hajimari [The Origin of the Deer Dance] (1, H. Terasaki, after K. Miyazawa); Yūbin-chokin Hall, 4 Oct 1978

ballets

No no hi [Fire in the Field], orch, 1962; Ai no shishō [Love-poems], Jap. insts, str, 1966

other works

Orch: Hana ni yosetaru buyō kumikyoku [Dance Suite dedicated to Flowers], 1939; 2 syms., 1951, 1960; Taihei-raku [Music of Blessed Peace], 1971

Choral: Nagaki sō no hanashi [Priest with a Long Nose], vv, pf, 1960; Yama ni inoru [The Prayer to the Mountains], reciter, male vv, orch, 1960; Hinokuni mizunokuni no hanashi [Story of Fireland and Waterland], female vv, pf, 1962; Aru yo no kokoro [Sentiment on a Night], male vv, pf, 1965; Bara no sansaku [Promenade in the Roses], male vv, 1965; Dengyō-daishi sankā [Hymnal to St Dengyō], S, T, Bar, vv, orch, 1966; Requiem, chorus of men and boys, 1969; Shi no fuchi yori [From Death's Abyss], S, B, chorus, str trio, 1975

Solo vocal: Cheiko-shō, v, pf, orch, 1971; Tō shi sen [Selection of Tang Poems], T, pf, 1976; Oku no hosomichi, v, pf, 1977

Chbr and solo inst: 3 esquisses, 3 koto, 1961; Mittsu no ishibumi [3 Stone Monuments], koto, 1971; Duo, koto, jūshichigen, 1972; Fūkei [Landscape], koto ens, 1972; Kan'yō-raku, gagaku ens, 1972; Suite profane, brass, 1974; Kodai shibo [Yearning for Antiquity], shakuhachi, koto, jūshichigen, 1976

MASAKATA KANAZAWA

Shimmy.

A dance characterized by rapid shaking of the shoulders and torso. It rose to national and international popularity in the 1910s and early 1920s. It was also known as 'shaking the shimmy' or 'shaking the chemise', and its name probably originated from 'chemise'. The first documented reference to the dance occurs in Spencer Williams's song *Shim-Me-Sha-Wabble*, published in Chicago in 1916. After observing the dance in a Chicago south-side black American nightclub around the same time, Mae West, and other entertainers who included Bee Palmer and Gilda Gray, disseminated the dance nationally. By 1919 it was being featured in numerous Broadway and vaudeville acts, and Tin Pan Alley responded with dozens of songs such as A.J. Piron's *I wish I could shimmy like my sister Kate* and Irving Berlin's *You cannot make your shimmy shake on tea*. The dance was for a time closely associated with the new jazz music of the late 1910s. Song lyrics linked the two, and entertainers such as Bee Palmer shimmied to the accompaniment of jazz bands. Gilda Gray brought the dance to its widest national attention in 1922 through her performance in the Ziegfeld Follies. Although widely performed as an exhibition dance by female performers, the shimmy also appeared as a social dance in the USA and Europe during

the 1920s as a variation of the foxtrot or one-step. The dance was widely criticized and banned by conservatives troubled by its overt sexual character.

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REBECCA BRYANT

Shingli tunes.

A genre of liturgical music based on folk melodies performed by the Jews of Cochin, India. See [Jewish music](#), §III, 8(v).

Shinohara, Makoto

(b Osaka, 10 Dec 1931). Japanese composer, active in the Netherlands. After studying composition with Ikenouchi at the Tokyo University of Fine Arts and Music, graduating in 1954, he studied in Cologne with B.A. Zimmermann and Michael Koenig at the Hochschule für Musik and with Stockhausen at the Conservatory. He was appointed scientific researcher at the Institute of Sonology in Utrecht (1965–6, 1978), and was visiting professor of Japanese and electronic music at McGill University, Montreal. His commissions include *Obsession* (for the National Conservatory of France, 1960), *Liberation* (for Iranian National Radio, 1977) and *Cooperation* (for the Koussevitzky Music Foundation, 1990); his music has been featured at international music festivals in the Netherlands, Japan, Germany, Poland, Austria and the United States.

While his earliest influences arose from his research into sonology and his interest in the music of Bartók, Stravinsky and Messiaen, in the early 1970s he began to explore new methods of combining Western and traditional Japanese musics to minimize their differences and allow for harmonious existence. He is best known for his versatile experimentation with Western acoustic and electronic music and Japanese traditional music (*KdG*, Y. Sawabe).

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Chbr: Trio d'anches, ob, cl, bn, 1956; Sonate, vn, pf, 1958; Kassouga, fl, pf, 1959; 3 pièces concertantes, tpt, pf, 1959; Obsession, ob, pf, 1960; Alternance, 6 perc, 1962; Consonance, fl, hn, vib, mar, hp, vc, 1967; Relations, fl, pf, 1970; Play, fl, a fl, ob, cl, b cl, bn, hn, tpt, trbn, 1982; Turns, vn, koto, 1983; Violin, 1993; Cooperation, Western and trad. Jap. inst ens, 1990; Situations, a sax, synth, 1993; Undulation B, 2 pf, 1997

Solo inst: Tendance, pf, 1963/1969; Fragmente, t rec, 1968; Réflexion, ob, 1970; Elevation, org, 1976; Passage, b fl, amp, 1986; Evolution, vc, 1986; Undulation A,

pf, 1996

Orch: Solitude, 1961; Egalisation, 1975; Liberation, 1977

Vocal: Tayutai [Fluctuation], 1v, koto, perc, 1972; Tabiyuki [Travelling] (after Bashō), vv, wind qnt, tpt, trbn, pf, str, 1984; Yumeji [The Way of Dreams], mixed chorus, Western and Jap. trad. insts, 1992

Jap. trad. insts: Kyūdō B [In the Quest of Enlightenment], shakuhachi, in D + shakuhachi in G, hp, 1973; Kyūdō A, 1974; Jūshichigen-no-umare [The Birth of the Bass Koto], jūshichigen, 1981; Nagare [Flow], shamisen, 1981

Other: Visions, elecs, 1965; Mémoires, elecs, 1966; Visions II, 1970; Personnage, music theatre, tape, lighting, mime, 1968, tape 1973; Broadcasting, 1974; City Visit, audiovisual display, tape, slides, 1979

Principal publishers: Leduc, Moeck, Schott, Breitkopf & Härtel, Zen-On Gakufu, Ongaku-no-Tomo Sha

JUDITH ANN HERD

Shiomi, Mieko [Chieko]

(b Okayama, 13 Dec 1938). Japanese composer and performance artist. She studied music theory and composition with Shibata and Hasegawa and the piano with Koji Taku at the Tokyo National University of Fine Arts and Music, graduating in musicology in 1961. In 1961 she began to work exclusively as a freelance composer and performer, founding Group-Ongaku, an experimental ensemble focussing on improvisation, taped music and events, with Kosugi and Mizuno. In 1963 Nam June Paik introduced her to Fluxus, and, with the encouragement of George Maciunas, she went to New York to participate in the movement from 1964 to 1965. Most of her works before 1977 are event pieces such as *Direction Music* (1964), in which ten participants pull strings attached to a performer's fingers, or the series of international mail events published as *Spatial Poem* (1965–75). In later, notated compositions Shiomi continued to produce intermedia and theatrical works. In *If we were a Pentagonal Memory Device* (1979) each singer focusses on a single vowel sound, while madrigalian sections and block chords contrast with polyphonic treatment of the timbres of spoken and sung words. During the 1990s Shiomi developed several of her event pieces into musical works. Artistic collaboration has continued throughout her career, recently including a computer musician in *Billiards on the Grand Piano* (1991) and a glass artist for *The Twelve Embryos of Music* (1995). Shiomi's perception of natural phenomena informs her preference for free rhythm and loose structure and provides a source of inspiration for such compositions as her series linked with eclipses and with fractal theory.

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(selective list)

all texts by composer

Event pieces: Falling Event, Direction Music, Wind Music, Air Event, Passing Music,

Shadow Piece, Water Music, Mirror Piece, Music for 2 Pfmrs, 1963–4; Disappearing Music for Face, 1964; Compound View nos.1–2, 1966–7; Amplified Dream nos.1–2, 1969

Vocal: Mobile nos.1–3, 1v, vc, sax, mar, gong, metronome, noise, 1961; Bird Dictionary, S, pf, 1978; Phantom, monodrama, S, 1978; If we were a Pentagonal Memory Device, theatre piece, 2 S, 2 T, B, 1979; Paraselene, monodrama, S, tape, 1981; The Sun Sets Over the Prairie, Bar, pf, 1981; Spring, 2 S, Ct/T, T, B, 1982; Have You Seen Milpass?, children's chorus, pf, insts, radio, 1983; Maboroshi no Uta, S, koto, 1986; A Trick of Time, pt.2, Bar, vc, 2 pf, 1989; Requiem for George Maciunas, 1v, synth, 1990; Wind Music, S, pf, 1991; Contemplatio temporis, S, cptr, 1992; A Message from Encore, female chorus, 1998

Inst: Do you Hear the Theorem by Pythagoras?, 2 rec, mar, gui, 1979; In the Afternoon (The Structure of the Dream), (nar, pf)/(nar + pf), 1979, rev. with cptr obbl, 1991; Direction Music for a Pianist, (nar, pf)/(nar + pf): no.1, 1990, no.2, 1994; Fractal Freak no.1: CAsCAde, pf, 1997; Fractal Freak no.2: Mirror, pf, 1998; Fractal Freak no.3: Parabolic, pf, 1998; Direction Music for a Pianist no.3, (nar, pf)/(nar + pf), 1999; Fractal Freak no.4: Colored Shadows, pf, 1999; An Incidental Story on the Night of a Lunar Eclipse, nar, cl, pf, 1999

Mixed media: As It Were Floating Granules nos.1–6, chance composition, vv/insts/audience, 1975; And a Nightingale has Flown, S, pf, 2 pfmrs, 1980; A Trick of Time [pt.1], nar, pf, vc, metronome, Endless Box (folded paper boxes), 1984; Compound View no.3, nar, pf, 2 pfmrs, 1987; A Poem by Globules, synth/sampler, nar + pfmr, 1988; Billiards on the Grand Piano, pf, 2 pfmrs, 1991; Falling Event for a Grand Piano, pf, pfmr, 1991; And a Nightingale has Flown: an Etude for a Dual Movement, pf, 2 pfmrs, cptr, 1992; An Incidental Story on the Day of a Solar Eclipse nos.1–3, S, nar, pf, 2 pfmrs, cptr-processed sounds, 1996–7

Other media: Endless Box, folded paper boxes, 1963; Spatial Poem nos.1–9, mail events, 1965–75; Balance Poem nos.1–24, collage, 1991; Fluxus Balance, game, 1991–3; Bottled Music nos.1–14, score in glass bottles, 1993; Shadow Event no.X, silk screen on plastic film, 1993; Shadow Event no.Y, booklet, 1993; Time Labyrinth, lithograph, 1994; Mirror Melody – Melody Mirror nos.1–3, collage, 1995; Assorted Spices for Dinner and Daydreams, score and spice in glass bottle, 1995; A Musical Embryo, glass bottle, 1995; The Twelve Embryos of Music, tape inside glass bottle, 1995; Endless Music, stamp set, 1997

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J. MICHELE EDWARDS

Shirai, Mitsuko

(b Tokyo, 28 May 1949). Japanese mezzo-soprano. After training in Tokyo and Stuttgart, she took prizes in competitions at Vienna, Zwickau, 's-Hertogenbosch and Munich between 1973 and 1976. She made her recital début at Tokyo in 1975, her European début at Amsterdam the following

year and her US début at Carnegie Hall in 1985. In 1973 Shirai formed a duo with the pianist Hartmut Höll, who became her husband. The pair have toured extensively, performing repertory from Scarlatti to the complete vocal works of Webern, and have given masterclasses in Europe, the USA and Israel. Shirai has made occasional excursions into opera, including an admired Despina at Frankfurt in 1987, and has appeared in concert versions of *Lucio Silla*, Wagner's *Das Liebesverbot* and Dukas's *Ariane et Barbe-bleue*. In 1982 she was appointed professor of singing at the Staatliche Hochschule für Musik in Stuttgart. She has shown herself a sensitive interpreter with an expressive voice and an intelligent ear for verbal nuance in a wide variety of lieder recordings, with special emphasis on Schumann and Wolf.

ALAN BLYTH

Shire, David (Lee)

(*b* Buffalo, NY, 3 July 1937). American composer and lyricist. He learnt the piano and played in his father's dance band in Buffalo, then studied music at Yale (BA 1959) and Brandeis University. He collaborated with the lyricist and fellow Yale student Richard Maltby jr (*b* Ripon, WI, 6 Oct 1937) on songs for the Broadway musical *The Sap of Life* (1961). He played the piano in the orchestra for *Funny Girl* on Broadway, beginning an association with Barbra Streisand who recorded Maltby and Shire's *Autumn* and *No more songs for me*; Shire became an assistant arranger and conductor and an accompanist to Streisand. After some successful television work he moved to Hollywood (1969) and has written or contributed to many film scores, winning an Academy Award for the song 'It goes like it goes' (lyrics by N. Gimbel) from the film *Norma Rae* (1979); he also adapted music for the hugely successful *Saturday Night Fever* (1977). Further music for television includes the score for the mini-series *The Kennedys of Massachusetts*, which was nominated for an Emmy Award (1990).

Shire has a malleable style that can encapsulate simply a defining mood and so is well-suited to the demands of film and television scoring. This is shown in his musical theatre work through the creation of individually satisfying musical numbers, drawing mainly on light pop and jazz idioms, that underpin the strong, self-contained narratives of the lyrics by his regular partner, Richard Maltby jr. Consequently their greatest successes have been in shows that use a revue format, particularly *Baby* (1983) and *Closer than Ever* (1989). Shire's eclectic style and ability to write concise and memorable tunes is shown in the former through the infectious funk of 'Fatherhood Blues', and in the latter through the sophisticated jazz inflections of 'Miss Byrd', the rock influence of 'What am I doin'?' and the lyricism of the poignant ballad 'Life Story'. A revue, *The Story Goes On: the Music of Maltby and Shire*, was presented in New York (1998).

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Graham Crackers (revue), Upstairs and Downstairs, 1965; The Unknown Soldier and his Wife, Vivian Beaumont, 1967; How Do You Do, I Love You, 1968; Love Match (musical), Los Angeles, Almanso, 1970; Starting Here, Starting Now (revue), Barbarann, 7 March 1977; Baby (musical, 2, S. Pearson), Ethel Barrymore, 4 Dec 1983; Closer than Ever (revue, 1), Eighty-Eights, Jan 1989, rev. (2), Cherry Lane, 6 Nov 1989; Big (musical, J. Weidman, after G. Ross and A. Spielberg), Schubert, 28 April 1996, rev. Wilmington, DE, Playhouse, 26 Sept 1997 [after film]

Incid music for plays

Films (whole or part scores): One More Train to Rob, 1971; Summertree, 1971; Skin Game, 1971; To Find a Man, 1972; Drive, He Said, 1972; Two People, 1973; Showdown, 1973; Class of '44, 1973; The Conversation, 1974; The Taking of Pelham 1-2-3, 1974; Farewell, my Lovely, 1975; The Hindenburg, 1975; Harry and Walter Go to New York, 1976; All the President's Men, 1976; The Big Bus, 1976; Saturday Night Fever, 1977; Straight Time, 1978; The Promise, 1979 [incl. I'll never say goodbye; lyrics A. and M. Bergman]; Old Boyfriends, 1979; Fast Break, 1979; Norma Rae, 1979 [incl. It goes like it goes; lyrics, N. Gimbel]; Only When I Laugh, 1981 [incl. title song]; The Night the Lights Went Out in Georgia, 1981; Paternity, 1981; The Earthlings, 1981 [song only; Halfway House]; Max Dugan Returns, 1982; The World According to Garp, 1982; Oh God, You Devil, 1984; 2010, 1984; Return to Oz, 1985; Short Circuit, 1986; 'Night Mother, 1986; Backfire, 1988; Monkey Shines, 1988; Vice Versa, 1988; Paris Trout, 1991; Bed and Breakfast, 1992

c40 scores for television films and mini series

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JOHN SNELSON

Shirelles, the.

American popular vocal group. Led by Shirley Owens (*b* Passaic, NJ, 10 June 1941), the group was formed as the Poquellos at Passaic high school in 1957, and included Addie 'Micki' Harris (*b* Passaic, NJ, 22 Jan 1940; *d* Los Angeles, 10 June 1982), Doris Coley Kenner (*b* Passaic, NJ, 2 Aug 1941; *d* Sacramento, 4 Feb 2000) and Beverley Lee (*b* Passaic, NJ, 3 Aug 1941). The following year, as the Shirelles, they recorded their own composition *I Met Him on a Sunday* for the small record label Tiara, owned by the mother of a classmate. The song was a minor hit, but the group scored a major success with Carole King and Gerry Goffin's *Will You Still Love Me Tomorrow* (1961). Although the group considered the plangent ballad 'too white' for their rhythm and blues style, the song became a number one hit in the USA. It was followed by further hit singles in *Soldier Boy*, *Baby It's You* and *Dedicated to the One I Love*. The group disbanded in 1976 but later re-formed to appear at 1950s nostalgia concerts.

DAVE LAING

Shirley, George (Irving)

(b Indianapolis, IN, 18 April 1934). American tenor. He studied in Washington and New York, making his stage début in 1959 as Eisenstein at Woodstock, New York. In 1960 he sang Rodolfo at the Teatro Nuovo, Milan, and in 1961 made his New York City Opera and San Francisco débuts in the same role. At Spoleto he sang Herod (1961) and Don José (1962). In 1961 he also sang in Verdi's *Aroldo* (New York) and made his Metropolitan début as Ferrando; later roles there included Don Ottavio, Alfredo, Pinkerton, Romeo and Almaguerra. At Santa Fe he sang Alwa in *Lulu* (1963), then Apollo in *Daphne* (1964) and Leandro in Henze's *König Hirsch* (1965), both American premières. Shirley made his British début at Glyndebourne in 1966 as Tamino, then sang Idomeneus (a role he recorded to acclaim) and Percy (*Anna Bolena*) there. Having made his Covent Garden début in 1967 as Don Ottavio, he returned for David (*Die Meistersinger*), Pelléas and Loge (an unusually sharp study, scornful and cynical), which he repeated in Berlin (1984). He created Romilayu in Kirchner's *Lily* (1977, New York City Opera). He had an individual, bright-toned voice of considerable dramatic power and acted intelligently.

ALAN BLYTH

Shirley, James

(b London, bap. 7 Sept 1596; d London, bur. 29 Oct 1666). English dramatist. After spending three years as headmaster at St Albans Grammar School he settled in London in 1625 and became a playwright, producing 36 plays before 1642 when the theatres closed because of the Civil War. In 1634 he provided the text for an elaborate masque, *The Triumph of Peace* (set by William Lawes and Simon Ives), which was staged by the Inns of Court as a demonstration of their loyalty to the crown at Whitehall on 3 February 1634 and was repeated by royal request in the Merchants' Hall eight days later (ed. M. Lefkowitz, *Trois masques à la cour de Charles Ier d'Angleterre*, Paris, 1970). It consisted of a series of loosely related spectacular scenes and marks a decline in the masque form. Many details of the performance are preserved in the papers of Bulstrode Whitelocke and the Middle Temple archives.

Shirley fought for the Royalists from 1642 to 1644, when he reverted to school teaching. His last dramatic works were designed for school performance. These included two masques: *The Triumph of Beautie* (published in 1646 and set, at least in part, by William Lawes, indicating that it was written before Lawes's death in September 1645) and *Cupid and Death* (with music by Christopher Gibbons and Matthew Locke). The latter was given on 26 March 1653 as a private entertainment for the Portuguese ambassador, and revived in 1659. Locke's contribution was probably written for this revival. Both masques were less elaborate and more dramatic than the later court masques had been. In *Cupid and Death* especially, speech and music, masque and antimasque are integrated into a consistent dramatic plot to form the most important English work of its kind at that period (ed. in MB, ii, 1951, 2/1965).

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B. Lucow: *James Shirley* (Boston, 1981)

MARGARET LAURIE

Shirley [Scherley, Sherley, Sherlie, Shirlie], Joseph

(*f* London, 1607–10). English lutenist, viol player and composer. On 16 July 1607 he played the lute in a banquet at Merchant Taylors' Hall and on 24 November that year his son Joseph was baptized in the London parish of St Dunstan in the West. Between October 1609 and October 1610 he was the viol teacher of Christian Crusse, a Danish apprentice in Robert Cecil's household (see Hulse). His surviving output consists of 20 lyra viol pieces (*DoddI*), so he was presumably an exponent of the technique; one of them, *The Princes Coranto*, appeared in a four-part setting in Thomas Simpson's *Taffel-Consort* (RISM 1621¹⁹; ed. B. Thomas, London, 1988). They are graceful works, similar in style to the lyra viol dances of Alfonso Ferrabosco (ii).

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PETER HOLMAN

Shirley, Wayne (Douglas)

(*b* Brooklyn, NY, 28 April 1936). American writer on music and music librarian. He studied with Allen Sapp at Harvard College (AB 1957), at Stanford University (MA 1960) and with Paul Brainard at Brandeis University (1960–63). He was American co-editor, with John Vinton, of *RISM* (1963–5), and joined the music division of the Library of Congress as a reference librarian and music specialist in 1965. Shirley specializes in 20th-century American music, particularly gospel music and the work of Copland, Cowell, Gershwin, Ives, William Grant Still and Bessie Smith. He was editor of *American Music* (1990–93) and is a music editor for the Charles Ives Society and the Kurt Weill edition.

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PAULA MORGAN

Shirley-Quirk, John

(b Liverpool, 28 Aug 1931). English bass-baritone. After teaching chemistry at a technical college, and studying with Roy Henderson, he turned to singing professionally and became a member of St Paul's Cathedral choir, 1961–2. He made his operatic début as the Doctor in *Pelléas et Mélisande* at Glyndebourne in 1962. He joined the English Opera Group in 1964 to create the part of the Ferryman in *Curlew River*, and then sang regularly with the company, creating other Britten roles, among them Shadrach in *The Burning Fiery Furnace* (1966), the Father in *The Prodigal Son* (1968) and all seven baritone roles in *Death in Venice* (1973). He was also the first Mr Coyle, a most compassionate study, in *Owen Wingrave* on television in 1971 and at Covent Garden in 1973. With Scottish Opera he sang Count Almaviva, Don Alfonso, Mittenhofer (*Elegy for Young Lovers*, 1970, Edinburgh Festival), Yevgeny Onegin and a saturnine Golaud. He made his Metropolitan Opera début in *Death in Venice* in 1974 and in 1977 created Lev in *The Ice Break* at Covent Garden.

Shirley-Quirk's wide concert repertory ranged from Bach to Britten, and he was a fine interpreter of Friar Lawrence in Berlioz's *Roméo et Juliette* and the solos in Bach's Passions, Handel's oratorios, Haydn's *The Creation* and *The Seasons*, Brahms's *German Requiem*, *The Dream of Gerontius*, *Belshazzar's Feast* and Tippett's *The Vision of St Augustine*. He was also a thoughtful, sympathetic interpreter of lieder, *mélodies* and English song. As his numerous recordings reveal, his work was distinguished by a peculiar intensity of expression, refined phrasing and mellow, well-focussed tone.

He was made a CBE in 1975 and in 1982 became an associate artistic director of the Aldeburgh Festival.

ALAN BLYTH

Shirwānī [Fathallāh], al-

(*d* c1453). Persian scholar. Educated in Samarkand, he later moved to Anatolia, settling in Kastamonu. His output consists largely of commentaries on religious and scientific works, but also includes a treatise on music theory, the *Majalla fī 'l-mūsīqī* ('Codex on music'). It survives in two forms, the second much enlarged by quotations from the Timurid theorist 'Abd al-Qādir al-Marāghī, whose work was presumably unknown or unavailable to him when the first version was written. The *Majalla* lies squarely within the Systematist theoretical tradition (see [Arab music](#), §1, 4(i)). It is indebted in particular to Safī al-Dīn al-Urmawī, although it adds to his definitions of the intervals of the gamut, based on a circle of 5ths, a more recent method which proceeds by dividing a string into 256 parts, the first fret being set at 243, thus yielding a limma. In addition to intervals, it covers the standard topics of modal and rhythmic structure, to which the enlarged version adds form, and it points out incidentally one or two regional differences of terminology. It is alone among theoretical works in that it explicitly eschews any treatment of instruments on religious grounds.

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OWEN WRIGHT

Shivaree [shivareo].

See [Charivari](#).

Shleh, Lyudmila Karpawna

(*b* Baranovichi, 21 Sept 1948). Belarusian composer. She graduated from the Conservatory of Belarus in 1972, having studied with Aladaw and Smol'sky, and then completed her training with Sergey Slonimsky in 1980 while an assistant lecturer at the Leningrad Conservatory. She joined the Belarusian Composers' Union in 1974 and has composed full time since 1980. The stylistic path her work has taken has been largely governed by the folkmusic of Belarus and by the liturgical music of the Orthodox and Catholic traditions; she is recognized as one of the most consistent representatives of the Belarusian folkloristic style. Her first significant works which appeared in the late 1970s (*Lubok*, *Trava-murava* and the requiem *Pamyatayse*) were written as impressions of World War II, while her works of the 1980s – such as the oratorio *Skaz pra Igara* ('A Tale about Igor')

after texts from ancient Russian chronicles – set the pattern of interest in folk and church music. The 1990s saw her turn to the Orthodox tradition in various choral works. Her uniqueness lies in the constant versatility of her approach to her folk sources; in her combination of a 20th century language with a sensitivity towards the ancient styles, harmonic implications and performing traditions of folk music she comes close in aesthetic terms to the 'new wave of folklore' in Russian music of the 1950s and 60s, as exemplified by Slonimsky and Gavrilin.

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Songs, incid music, works for orch of folk insts

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VALENTINA ANTONEVICH

Shlifshteyn, Semyon Isaakovich

(*b* Saratov, 20 Jan/2 Feb 1903; *d* Moscow, 9 Aug 1975). Russian musicologist and critic. In his youth he settled in Moscow, and during the 1940s and 50s worked in a number of musical institutions, including the Moscow Philharmonic and the committee of art affairs at the USSR Council of Ministers. At this time he wrote most of his works, notably his book *Glinka i Pushkin* and also a number of pamphlets on Beethoven, Tchaikovsky, Prokofiev and Myaskovsky in the series *V pomoshch' slushatelyu muziki* ('On Behalf of the Concert Audience'). In 1956 he edited a collection of material on Prokofiev, and in 1962 produced two reference works on Prokofiev and Myaskovsky. During the 1960s he contributed articles and reviews on, particularly, Russian and Soviet music to the journals *Sovetskaya muzika* and *Muzikal'naya zhizn'*. Together with the

more prominent Soviet musicologists, Shlifshteyn came under attack from the authorities in 1948, being accused of 'anti-patriotic, harmful activity'.

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JOACHIM BRAUN

Shlonsky, Verdina

(*b* Kremenchug, 22 Jan 1905; *d* Tel-Aviv, 20 Feb 1990). Israeli composer and pianist of Ukrainian birth. While a student at the Berlin Hochschule für Musik, she studied the piano with Egon Petri and Artur Schnabel. She first travelled to Palestine in 1929, but decided to settle in Paris where she made contact with Arthur Honegger and Darius Milhaud, and studied

composition with Nadia Boulanger, Edgard Varèse and Max Deutsch (1930–32). Her First Symphony (1935), originally scored for piano, was orchestrated in 1937 while she was participating in a course given by Enescu. After the German invasion of France, Shlonsky escaped to London, where she wrote her Piano Concerto in Two Movements (1942–4). She emigrated to Palestine in 1945. Considered an avant-garde composer, she found it difficult initially to have her works performed. As well as teaching the piano at Tel-Aviv University, she served as a music critic for several Israeli newspapers.

Shlonsky's first work, the song *Poème hébraïque*, is written in an European orientalist style featuring an ostinato in parallel 5ths and improvisational, chromatic scalar flourishes. A setting of a poem by her brother, the Israeli poet Avraham Shlonsky, the song won first prize in a competition arranged by the Femmes de Professions Libéralis in 1930, later becoming part of the cycle *Images Palestiniennes* (1930). In following years she wrote over 100 songs, some for children and many in collaboration with her brother. Her inclination towards improvisatory piano writing is also evident in works such as *Teva domem* ('Still Life', 1932) and *Toccata* (1932). During visits to Palestine (1934–7) she wrote music for theatrical productions. Her 1948 String Quartet won the Bartók Prize and later received an award from the Israeli performing rights society (ACUM, 1973). *Euphonia* (1967, rev. 1979) for chamber orchestra, which exploits the technical possibilities of string instruments, was her first serial work. During the 1970s she reorientated her compositional style towards works for chamber ensemble; these include *Silhouettes* (1977), which won an ACUM prize in 1979, and *Nid ha'Avir* ('Movement of the Air').

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MICHAL BEN-ZUR

Shneyerson, Grigory Mikhaylovich

(*b* Yenissey'sk, Siberia, 28 Feb/13 March 1901; *d* Moscow, 5 Feb 1982). Russian musicologist. He received his musical education at the Petrograd Conservatory (1915–18), where he studied the piano and theory. In 1918 he moved to Moscow, where he studied privately with Nikolay Medtner (1918) and Konstantin Igumnov (1921–3) while working as a pianist in the drama studio of the Moscow Proletkul't. After serving as a music director at a number of Moscow theatres, he became general secretary of the International Music Bureau in Moscow (1931–5), and head of the foreign bureau of the Union of Soviet Composers (1935–40). He was also head of the music department of the All-Union Society for Cultural Links with Foreign Countries (1942–8) and editor of the overseas section of the journal *Sovetskaya muzika* (1948–61). He became president of the Soviet committee for RILM abstracts in 1968, and in the same year was elected a corresponding member of the Academy of Arts of the German Democratic Republic. Shneyerson's work was concerned with contemporary music of western countries, particularly France, England, Germany and the USA, and he made a special study of the music of China. Some of Shneyerson's works, such as *O muzike zhivoy i mertvoy*, show a tendency towards harsh criticism of 'Western bourgeois art'; at the same time he assisted in familiarizing the Russian reader with contemporary foreign culture – an area in which he himself was an expert.

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FOLKSONG EDITIONS

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LEV GINZBURG/LYUDMILA KORABEL'NIKOVA

Shō.

Japanese mouth organ. It is descended from the Chinese *Sheng*, of which *shō* is the Japanized pronunciation, and is used in various genres of *gagaku* (court music). The Japanese version has 17 bamboo pipes (two of which have no reed), a lacquered wood bowl and a short mouthpiece.

Six mouth organs are preserved in the 8th-century Shōsōin imperial repository in Nara; three are *shō* and three are the larger *u* (i.e. Chinese *yu*). All had 17 pipes and long curving detachable mouthpieces. The *u* soon disappeared from Japanese music, although it was artificially revived briefly in the late 19th century.

Two of the 17 pipes of the modern *shō* are silent – with neither reed nor soundhole. This situation is thought to have come about by the 10th century, although a convincing reason for such a development has yet to be discovered. It seems likely that all 17 pipes sounded on the Shōsōin instruments. The long mouthpiece also disappeared over the centuries. (The Korean *saenghwang* underwent a somewhat different development.)

Although resembling the *sheng*, the *shō* is unique in its musical applications. In the vocal genres *saibara* and *rōei* it plays a single-note melody in support of the voice (occasionally adding a second note); in *tōgaku*, however, except during the introductory sections (*chōshi* and *netori*), its part consists entirely of tone clusters known as *aitake*. Each of the ten basic *aitake* chords is linked with a particular degree of the *tōgaku* scale, which is usually also the lowest note of the chord. The chords are chosen to correspond with the main melody note. Each chord contains five or six notes, all of which, as Garfias (1975) has pointed out, are within seven consecutive 5ths of the fundamental note. It is these ethereal tone clusters, slowly swelling and fading, then reforming in anticipation of the next main melodic shift, which give modern *gagaku* much of its distinctive

flavour. (The *sheng* was reimported from China with *minshingaku* music and is played in the contemporary Chinese way in that context.)

The *Shō* has, like other court instruments, attracted the interest of modern composers, from Takemitsu to Tōgi Mideki (the son of a court musician, now a 'pop' star of sorts).

Another Japanese character, pronounced the same but written differently, refers to a separate instrument, a set of [Panpipes](#) derived from the Chinese *paixiao* (see [China](#), §III) and the Korean *so*. An example survives from the 8th-century Shōsōin imperial repository, although it soon became largely obsolete in Japan.

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DAVID W. HUGHES

Shofar

(Heb., pl. *shofarot*).

The ram's horn of the Bible; it is the only ancient Jewish liturgical instrument that survived the destruction of the Second Temple of Jerusalem by the Romans in 70 ce and is still in use. For a discussion of the shofar in biblical times, see [Biblical instruments](#), §3(x); see also [Jewish music](#), §II.

In post-biblical times, the shofar was still widely used for signalling, not only as an alarm but also with some symbolical intent on occasions of natural or man-made catastrophe such as droughts, famine or raging inflation. It was also used on occasions of rejoicing and jubilation (the word 'jubilee' is derived from the name of a special form of the instrument, the *shofar ha-yovel*), a practice still in use today among the Sephardim. The Ashkenazim, however, use the shofar only during the month of Ellul, on Rosh Hashanah (New Year; the first day of the following month) and Yom Kippur. On Rosh Hashanah it is blown at several points during the service, symbolically to call Israel together and to summon all Jews to repentance and to God; all adult male Jews are under obligation to hear the shofar on this day. Four calls are blown in varying combinations at each point ([ex.1](#)). On Yom Kippur only one call is sounded, at the end of the service, to symbolize God's forgiveness of Israel's sins.



The calls themselves vary considerably according to the various traditions, synagogues and players, while the actual pitches produced differ according to the shape and size of each shofar. The *teru'ah*, while often played as shown in Ashkenazi synagogues, is sometimes blown with a flutter-tongue on the lower partial; this is probably the older version. In the Sephardi synagogue the *teqi'ah gedolah* is usually replaced by a *teru'ah gedolah*, a greatly lengthened version of the normal *teru'ah*, the lower pitch being reiterated for as long as the blower has breath.

The Talmud lays down very precisely the materials from which the shofar could be made (wild goat is permitted, but the bovidae are prohibited), the extent to which it may be repaired without rendering it invalid, and the occasions on which, and the way in which, it may be used. The horn is often softened by heat and the narrow end straightened, leaving the wider end to form an upturned or twisted hooked bell. The point of the horn is cut off and a narrow, cylindrical tube bored from that end to meet the natural irregular cavity of the horn. As a result the intervals obtained, while always regarded as the 2nd and 3rd harmonics, vary from 4ths to 6ths. Ashkenazi shofars do not usually have a shaped mouthpiece, the embouchure being left as an irregular ovoid. Israeli and other Sephardi instruments usually have the end of the horn shaped into a miniature trumpet or horn mouthpiece, the embouchure being about the size of that of the cornett. Incised decorations and inscriptions are not uncommon (e.g. *Psalm lxxi.4*). Among the Yemenite Jews a much larger shofar is customary, made from the horn of the kudu, an African antelope.

The shofar has been used in a few musical works, most notably in Elgar's oratorio *The Apostles*. A trained shofar player (*ba'al toqe'ah*) is sometimes engaged, but more often a substitute such as a flugelhorn is used.

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JEREMY MONTAGU

Shoot [Shut'], Vladislav Alekseyevich

(b Voznesensk, 3 March 1941). Russian composer. Although wartime upheavals meant Shoot was born in the Ukraine, by culture, upbringing and experience he is Muscovite. After graduation in 1967 from the Gnesin Institute, where he studied with Peyko, he became music editor at the state publishing house *Sovetskiy Kompozitor*. There, he made a name by his determination to publish underground or non-conformist composers such as Denisov, Gubaydulina, Mansuryan and Schnittke.

In 1982, Shoot responded to increasing interest in his own music by turning freelance, supporting himself by writing occasional film-scores. With the collapse of the Soviet Union in 1991 came the collapse of most prospects of future performance for soviet composers and the following year he emigrated with his family to the UK, where he had been invited to be composer-in-residence at Dartington Hall.

Shoot belongs to the generation of Moscow composers which includes Firsova, Korndorf, Smirnov and Vustin that came of age in the early 1970s and constituted a second wave of the post-Stalinist avant garde after the more celebrated generation of Denisov, Gubaydulina and Schnittke. The music of all these composers is best viewed as part of the wider unofficial culture of the Moscow intelligentsia of the 1970s and 80s, a culture typically opposed to state ideology and either strongly pro-Western or, just as strongly, tending to a newly modish and reinvented Slavophilia.

Shoot's music stands at an intriguing tangent to this situation, and although it can certainly be considered part of it, it strikes no obvious political or aesthetic stance and displays few of the more provocative mannerisms of his colleagues, whether the modernistic heterophony of Denisov, the stylistic anarchy of Schnittke, the neo-romanticism of Sil'vestrov or the neo-medievalism of Pärt. What is distinctive about what he writes is its deliberate whimsy, and especially the way it courts the kinds of awkward sounds, uncomfortable instrumental writing and dislocated grammar that other composers prefer to avoid. He is fond of lurching suddenly, as in a cinematic rough-cut, between disparate fragments and gestures which feel sometimes familiar but remain historically, and therefore (in the context of Soviet assumptions of the period) politically, unplaceable. As Gubaidulina once observed, '[Shoot's pieces] do not always possess an outward gloss – indeed, some of them are downright rough-edged'.

His most characteristic work has been for mixed ensembles; most notable are five chamber symphonies (1973, 1975, 1978, and two from 1992) and the colourful and defiantly eccentric *Largo sinfonia* for organ and ensemble (1981). He has contributed frequently and notably to the bassoon repertory with such pieces as the Mozart-inspired *Romantic Messages* (1979) and *Four Versions* (1990). Two impressive symphonic works, *Ex animo* (1988) and *High Cross Symphony* (1998), give proof that this unusual composer is also well capable of handling large-scale musical argument.

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(selective list)

Orch: Ex animo, 1988; High Cross Symphony, 1998
Chbr orch: Sinfonia da camera no.1, 1973; Sinfonia da camera no.2, ww qnt, va, vc, db, 1975; Sinfonia da camera no.3, fl, ob, perc, 2 groups of str, 1978; Romantic Messages, fl, bn, prepared pf, str, 1979; Largo sinfonia, org, 15 insts, 1981; Warum?, 14 insts, 1986; Sinfonia da camera, no.4, str, tam tam, 1992; Sinfonia da camera no.5, 16 insts, 1992; Serenade, 1995; Divertimento, rec, vib, str, 1997
Chbr and solo inst: Sonata, vc, 1970; Silhouettes, pf, 1973; Sinfonia da camera no.1, 4 vc, db, timp, 1973; Sonata breve, fl, 1977; Solo per fagotto, bn, 1978; Trio, bn, vc, perv, 1978; Metamorphosis, sax, hp, db, perc, 1979; Trio, 2 cl, b cl, 1982; Pricha [Parable], 6 perc, 1983; Espressivo, fl, ob, vn, vc, pf, 1984; Quintetto d'Ottoni, brass qnt, 1984; Compositions, sax, pf, 1987; Four Versions, bn, str qt, 1990; Offering, pf, trio, 1991; Confession, org, 1993; Serenade, str qt, 1994; Pantomime, fl, hpd, 1995; Con passione, pf qnt, 1995; Amoroso, cl, str qt, 1996
Vocal: 6 stikhotvoreniy [6 Poems] (S. Gorodetsky), S, pf, 1970; Gleam of Light (B. Pasternak), Mez, pf, 1988; Vorgefühl (R.M. Rilke), S, 2 cl, va, vc, db, 1993; 4 Songs (P.B. Shelley), S, str qt, 1994; 3 Songs (O. Mandelstam), S, 6 insts, 1994

GERARD McBURNEY

Shore [Shaw, Show, Showers].

English family of musicians.

- (1) Matthias [Matthew] Shore
- (2) William Shore
- (3) John Shore
- (4) Catherine Shore

DON SMITHERS/EDWARD H. TARR (1–3), DON SMITHERS (4)

Shore

(1) Matthias [Matthew] Shore

(*d* London, on or before 14 May 1700). Trumpet player. On 5 January 1682 he was appointed a trumpeter-in-ordinary to Charles II and later (in the early summer of 1685) to James II. Shore had been employed by the monarch prior to his coronation, while he was Duke of York, playing trumpet on the *Gloucester*; he survived the shipwreck of 6 May 1682. On 5 October 1687 he succeeded Gervase Price as 'Sergeant of the trumpeters, drummers, and fifes in ordinary'; as such he attended James II and later William III in various progresses both in England and on the Continent, and he is depicted in contemporary illustrations of the coronations of James II and of William and Mary. However, although he was the 'Chief Trumpettor' he was not chosen one of 'four of the best trumpeters to attend his Majesty's Ambassadors and Plenipotentiaries for the Treaty of Peace' in 1697 (those chosen were (2) William Shore, Jervais Walker, John Stephenson and William Pyke). As Sergeant-trumpeter, Matthias received £160 a year; the established fee for the Sergeant-trumpeter was £100 and Shore received an additional £60 for his position as trumpeter-in-ordinary. The Lord Chamberlain's rolls for 1699, however, mention that he received only £100, while the other 16 trumpeters were each paid £91 5s., the standard annual fee for trumpeters in the army; musicians-in-ordinary received only £40. On 14 May 1700 *The Post Boy* stated that 'Mr Showers,

Serjeant Trumpet to His Majesty, fell out of his Calash and Died immediately.' His daughter [Catherine Cibber](#) was a soprano.

[Shore](#)

(2) William Shore

(*d* London, 11 Dec 1707). Trumpet player, son of (1) Matthias Shore. This is confirmed by the wills of both William and Matthias, and by a notice in the *London Gazette* for 8 July 1700: 'Matthias Shore Esq: ... lately deceased, all Trumpeters, Drummers, Fifes, and others, who had, or ought to have had, Licences from him, are to apply themselves for new Ones before the 20th August next to his Son William Shore ...'. Some doubt on the accuracy of this evidence is cast by the relative chronology of the two as members of the royal establishment: William was admitted as a trumpeter-in-ordinary to Charles II before Matthias, on 27 June 1679. William, like Matthias and (3) John Shore, was one of the trumpeters and musicians who accompanied William III to Holland between 1 January and April 1691 and in March 1697 was mentioned as one of 'the best of the King's 16 trumpeters'. William seems to have had some difficulty in maintaining his instruments: records show that for various reasons he was issued with new ones in 1684, 1694, 1698 and 1700. On 21 May 1700 William was appointed Sergeant-trumpeter 'in the room of Matthias Shore ... deceased'. The song *Prince Eugene's March into Italy* (c1700) bears the attribution 'the Tune by Mr. Wm. Shore', and *Shore's Trumpet* by Jeremiah Clarke (*GB-Lbm*) may be based on another trumpet tune by him. William was buried at St Martin-in-the-Fields on 11 December 1707.

[Shore](#)

(3) John Shore

(*b* c1662; *d* London, 20 Nov 1752). Trumpet player, lutenist and probably violinist, son of (1) Matthias Shore. He was the most famous member of the family. He was appointed trumpeter-in-ordinary to James II on 30 March 1688. He was placed on the waiting list for a position among the musicians of the Private Musick on 29 March 1695, and on 28 January 1697 became one of the 24 musicians-in-ordinary to William III on the death of William Clayton (a 'musician for the wind instruments and violin'). From that time his name no longer appears in lists of court trumpeters but is included with the orchestra along with such well-known musicians as John Blow, John Banister (ii) and Henry, John and Solomon Eccles. In October 1699 he was mentioned as having been in the service of Princess Anne of Denmark and by 1700 he was a musician to Prince George of Denmark. He succeeded (2) William Shore as Sergeant-trumpeter on 13 January 1708 and was appointed lutenist in royal service on 7 March of the same year. Hawkins reported that he split his lip while playing and was 'ever after unable to perform', though the post of Sergeant-trumpeter did not require any playing, merely organization of others and official duties. He held all his posts until his death.

John Shore was a man and musician of many parts. He has been credited with the invention of the [Tuning-fork](#). He may well have been the 'John Shaw' who from November 1689 to June 1692 was 'musical instrument maker-in-ordinary' to William III. He was in all likelihood the 'Mr. Showers',

mentioned in the *Gentleman's Journal* in 1692, who played 'some flat Tunes, made by Mr. [Gottfried] Finger' at the St Cecilia Day festivities at Stationers' Hall in November 1691. He is mentioned in numerous sources as having performed many of Purcell's difficult trumpet parts. His performances and those of other members of his family may explain the number of probable puns on the word 'shore' in texts used by Purcell and others. The most obvious of these is in Purcell's Queen Mary Birthday Ode for 1694, *Come, ye sons of art, away*, where, between music including parts for two trumpets, surely played by (1) Matthias and (2) William Shore, the two countertenors sing 'Sound the trumpet till around You make the list'ning shores resound'. Sometimes John was also a soloist, with Richard Elford, the well-known countertenor, in performances out of London. Winton Dean (*Handel's Dramatic Oratorios and Masques*, London, 1959, p.275) suggested that the three trombones used in the performance of Handel's *Saul* in January 1739 were obtained through his good offices; it was his cornett which was described in James Talbot's manuscript (written between 1690 and 1700).

Shore

(4) Catherine Shore

(b c1668; d London, 1730).Soprano, daughter of (1) Matthias Shore. She married the actor Colley Cibber on 6 May 1693. She was the 'Miss Shaw' or 'Mrs Cibber' often mentioned in connection with performances of music by Henry and Daniel Purcell but is not to be confused with the later Mrs Cibber, Susanna Maria, a relative who performed many of Handel's soprano arias. In *An Apology* Colley Cibber wrote:

It may be observable too, that my Muse, and my Spouse, were equally prolifick; that the one was seldom the Mother of a Child, but, in the same year, the other made me the Father of a Play; I think we had about a Dozen of each sort between us; of both which Kinds, some dy'd in their Infancy, and near an equal number of each were alive, when I quitted the Theatre.

Burney wrote that Catherine 'had been a scholar of Purcell in singing and playing on the harpsichord'. She was one of the performers in Purcell's music for D'Urfey's *Don Quixote* in 1694: in *Orpheus Britannicus* (London, 1702/R1967), 121, is the song *Genius of England*, with the note 'Sung by Mr. [John] Freeman and Mrs. Cibber'.

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Shore, Andrew

(*b* Oldham, 30 Sept 1952). English baritone. He studied at the RNCM and the London Opera Centre, then sang with Opera For All and various university groups. With Kent Opera (1981–7) he gave notable performances as Antonio (*Le nozze di Figaro*) and Rossini's Bartolo, while for Opera North he has sung such roles as King Dodon (*The Golden Cockerel*), Mr Flint (*Billy Budd*), Gianni Schicchi, Leander (*The Love for Three Oranges*), Varlaam, Don Pasquale, Don Jerome (in the first British staging of Gerhard's *Duenna*, 1992), Geronimo (*Il matrimonio segreto*) and Wozzeck. Shore's ENO roles have included Doeg in the UK première of Glass's *The Making of the Representative for Planet 8* (1988), King Priam, Don Alfonso and Falstaff, which he also sang at Glyndebourne (1990). He made his Covent Garden début (1992) as Trombonok (*Il viaggio a Reims*) and his US début as Dulcamara (*L'elisir d'amore*) in San Diego. He has also appeared with Scottish Opera, the WNO, New Israeli Opera and at the Opéra Bastille, Paris, as the Sacristan in *Tosca*. His other roles include Bottom (*A Midsummer Night's Dream*) and Dr Kolenatý (*The Makropulos Affair*). A superb comedian, with a strong, flexible voice, Shore particularly excels as Falstaff and as Rossini's Dr Bartolo, a role he has sung throughout Britain and in Canada and has recorded. He has also been admired for his subtlety and dramatic intensity in tragic parts, above all King Priam and Wozzeck.

ELIZABETH FORBES

Shore, Bernard (Alexander Royle)

(*b* London, 17 March 1896; *d* Hereford, 2 April 1985). English viola player. He entered the RCM in 1912, studying the organ with Sir Walter Alcock, the viola with Arthur Bent and composition with Thomas Dunhill. In 1914 he was awarded an exhibition for organ playing, but owing to an injury to his right hand suffered during World War I he gave up the organ, and on his return to the RCM after the war concentrated on the viola, studying with Lionel Tertis. In 1922 he joined the Queen's Hall Orchestra and three years later made his first solo appearance at a Promenade Concert. From 1930 to 1940 he was principal violist of the BBC SO. After World War II he became a professor of the viola at the RCM, and from 1948 to 1959 was also a staff inspector of schools. He was made a CBE in 1955. A gifted musician of varied talents, Shore composed a number of songs and pieces for the violin and was responsible for the first performances of several new works by other composers, including Gordon Jacob's Viola Concerto. He was also active in chamber music and was a member of the Spencer Dyke

String Quartet. He published two books, *The Orchestra Speaks* (London, 1937) and *Sixteen Symphonies* (London, 1947).

ELIZABETH FORBES

Shore, Dinah [Frances Rose]

(*b* Winchester, TN, 1 March 1917; *d* Beverly Hills, CA, 24 Feb 1994).

American popular singer. She was raised in Nashville and was first heard professionally on her own local radio show during her sophomore year at Vanderbilt University, where she studied sociology and took singing and acting lessons. Within a year of her graduation in 1938, she achieved recognition in New York with the Leo Reisman Orchestra. Popular recordings with Xavier Cugat in 1939 and spots on many notable radio programmes, such as the 'Ben Bernie Show', the 'Chamber Music Society of Lower Basin Street' and the 'Eddie Cantor Show', soon followed. By 1940 she was nationally known and was named the 'New Star of Radio' by several polls, the first of many honours she was to receive for her singing. Her best-selling recordings, such as *Yes, my darling daughter* (1940) and *Blues in the Night* (1942), and her radio show added to her popularity, although she was unable to establish herself in films. Her greatest success was the variety programme 'The Dinah Shore Show' (1951–61), one of the most important shows of its kind in the early years of television. Shore's earnest and often sentimental interpretations were marked with a characteristic southern graciousness and charm, and her mellow contralto voice, often darkened with husky timbres and melodic nuances, reflected her awareness of African-American singing styles. After the mid-1960s, she sang periodically in night clubs and on television.

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MICHAEL J. BUDDS

Short, Bobby [Robert] (Waltrip)

(*b* Danville, IL, 15 Sept 1926). American popular singer and pianist. He taught himself to play piano as a child, and was sometimes referred to as 'the miniature Fats Waller'. He began recording in 1954 but the turning-point in his career came in 1968, when the recording of a highly successful joint concert with Mabel Mercer in Town Hall, New York, was well received; in the same year he began what was to become a longstanding engagement at the Café Carlyle in New York. In the early 1970s he recorded a series of albums, each one with music by a different composer; most notable was one devoted to songs by Cole Porter, which contributed to a resurgence of interest in the composer and did much to broaden Short's following. He continued his association with Mercer; they gave their third concert together at Carnegie Hall in 1977. Short became one of the most popular performers of American and British theatre songs in a café setting, achieving his greatest success in the early 1970s when this type of performance style and setting had almost disappeared. Although he is not

a technically gifted singer, his style is generally termed 'sophisticated', and is characterized by a wide range of vocal inflections, elegant diction and accomplished, jazz-like piano accompaniments.

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SAMUEL S. BRYLAWSKI

Short, Peter

(d 1603). English music printer. He already had a flourishing general printing business when, in 1597, he first began to print music. From about 1584 he had established premises in Bread Street Hill, London, at the 'signe of the Starre'; all his printed music bears that imprint. In 1597 he issued six major musical works: John Dowland's *The First Booke of Songs or Ayres*, Antony Holborne's *The Ciththarn Schoole*, William Hunnis's *Seven Sobs of a Sorrowfull Soule for Sinne* and Morley's *Canzonets or Little Short Aers, Canzonets or Little Short Songs and A Plaine and Easie Introduction to Practicall Musicke*.

The layout of the pages in the Dowland volume established the English 'table-book' style for printing lute-songs, a style adopted by all other London printers for music of this kind. The *Plaine and Easie Introduction to Practicall Musicke*, a remarkably complex volume, includes among its many diagrams and illustrations the only surviving example of two-colour printing from London at this period; this volume alone would have been sufficient proof of Short's skill. He worked with type and possessed one of the few tablature founts known to have been used in London at that time. He printed only seven more music volumes, two of which were reprints of Dowland's *The First Booke of Songs or Ayres*. On his death in 1603, Short's widow published a few titles, and in 1604 she married Humfrey Lownes, who took over the business.

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MIRIAM MILLER

Shorter, Wayne

(b Newark, NJ, 25 Aug 1933). American jazz tenor and soprano saxophonist and composer. He began playing the clarinet at the age of 16, then changed to the tenor saxophone. From 1952 he studied music at New York University (1956, BME) and played in a local band. He performed briefly with Horace Silver in 1956 before being drafted, and in 1958 he

joined Maynard Ferguson's group, in which he first met Joe Zawinul. Shorter then began an important association with Art Blakey's Jazz Messengers (1959–64), ultimately serving as the band's music director. After a brief period of rest and work on his own recordings he joined Miles Davis's quintet in September 1964. He remained with the group until 1970, taking up the soprano saxophone in late 1968 as Davis experimented with electronic instruments and new ensembles, though during the same period he recorded regularly as a leader. Late in 1970, with Zawinul, he founded [Weather Report](#), which the two men continued to lead into the 1980s. Shorter also recorded an acclaimed album presenting Milton Nascimento (1974) and returned to acoustic jazz when he toured and recorded with Ron Carter, Herbie Hancock, Freddie Hubbard and Tony Williams as V.S.O.P. (1976–7). From the mid-1970s he has devoted his time equally to playing tenor and soprano saxophones. In 1985 he greatly reduced his activities with Weather Report, concentrating instead on recording, making international tours with his new group and appearing in reunion concerts with many of his colleagues from the 1960s, most notably Hancock. He also performed in the film *Round Midnight* (1986). In 1988, with Carlos Santana, he led a Latin jazz-rock group which toured internationally. He toured further with Hancock in the 1990s.

Shorter is a leading figure in hard bop and jazz-rock, both as an instrumentalist and as a composer of jazz tunes. In the early 1960s his tone and ideas strongly resembled those of John Coltrane, with whom he had practised after leaving the army. As his personal style emerged he developed varied approaches on the tenor and soprano instruments that had in common a certain terseness. Typically he plays subdued bop runs or Coltrane-like flourishes, liberally interspersed with periods of silence and sometimes with fragments of thematic material, especially as signposts in unconventional compositions. From soul music he has adopted a funky style (the simplicity of which suits his sense of economy), combining a biting attack and bluesy, syncopated dance phrases with an often esoteric selection of pitches. His tenor style is well illustrated in his albums *Juyu*, *Speak No Evil* (both 1964, BN) and *Adam's Apple* (1966, BN). On the soprano saxophone he produces a remarkably beautiful tone as on Miles Davis's *In a Silent Way* (1969, Col.).

Shorter's jazz compositions are highly original. One type is illustrated by *E.S.P.* (on *E.S.P.*, 1965, Col.; historically significant as the title track of the album that marked Davis's turn towards a new repertory) and by *Pinocchio* (on *Nefertiti*, 1967, Col.). Here Shorter's point of departure is the bop tradition: walking bass lines, complex swinging drum patterns and a structure in which solos are interspersed among statements of the theme. His jittery melodies are set to successions of non-functional and dense harmonies that at times are grouped in asymmetrical phrases; improvisations are virtually pan-tonal. Another type, which provided the inspiration for Weather Report, is represented by *Nefertiti* (on *Nefertiti*) and *Sanctuary* (on *Bitches Brew*, 1969, Col.). Here the 'accompanists' improvise while the 'soloists' reiterate strange, slow-moving melodies. Much of Shorter's writing for Weather Report is based on simple dance ostinatos and lyrical melodies. The rapidly changing textures of his *Surucucú* (on the group's album *I Sing the Body Electric*, 1971–2, Col.), on

the other hand, probably resulted from Weather Report's collective improvisation rather than from the composer's design.

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BARRY KERNFELD

Short octave

(Fr. *octave courte*; Ger. *kurze Oktave*).

A term to denote the tuning of some of the lowest notes of keyboard instruments to pitches below their apparent ones. The practice was employed from the 16th century to the early 19th to extend the keyboard compass downwards without increasing the overall dimensions of the instrument.

The short octave was not described in theoretical writings before the 1550s; the alleged description of it in Ramos's *Musica practica* (1482) results from a misinterpretation. However, the system originated earlier in stringed keyboard instruments. It was basically a variable tuning adapted to the requirements of individual pieces, comparable to the [Scordatura](#) of string instruments. It was first applied to keyboards showing *F* as the

lowest key; the $F\flat$ and $G\flat$ keys, if present, were tuned to sound lower notes, usually C , D or E . By the middle of the 16th century an apparent E was added as the lowest key, but it was often tuned to a lower pitch. This soon resulted in the standard tuning known today as the 'C/E short octave' (fig.1), but keyboard music sometimes called for other tunings, including some chromatic notes. The system was applied to the organ only at the end of the 16th century, since retunings were impractical and the pedal often provided the required low notes. At the beginning of the 17th century some composers applied scordatura to the chromatic keyboard beginning with C , the $C\flat$ key being retuned to A . This led to the standard 'G/B' short octave' shown in fig.2.

The short octave developed because the bass part of the keyboard repertory was usually diatonic. It may have been conceived at first as a means of allowing to play on the manual keyboard of string instruments what, on the organ, would have been played on the pedal-board. Several early keyboards show traces of pedal pull-downs under the short octave keys. The short octave arrangement has also been used for diatonic pedal keyboards, perhaps because it made the identification of the keys easier than in a single row of identical keys. From the 17th century onwards, however, composers often demanded a chromatic compass in the bass and so manual keyboards were enlarged, a process known as **Ravalement** (literally 'enlargement towards the bass'); or else the two lowest upper keys were split into two parts, the front tuned to the short octave note, and the back to its proper note, a system known as **Broken octave** (i).

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NICOLAS MEEÛS

Short score.

See **Score**, §1.

Shostakovich, Dmitry (Dmitriyevich)

(*b* St Petersburg, 12/25 Sept 1906; *d* Moscow, 9 Aug 1975). Russian composer. He is generally regarded as the greatest symphonist of the mid-20th century, and many of his string quartets, concertos, instrumental and vocal works are also firmly established in the repertory. His numerous film scores, extensive incidental theatre music and three ballets are of more variable quality. In 1936, political intervention cut short his potentially outstanding operatic output; such interference continued to blight his

career, belying the outward signs of official favour and recognition that increasingly came his way. Amid the conflicting pressures of official requirements, the mass suffering of his fellow countrymen, and his personal ideals of humanitarianism and public service, he succeeded in forging a musical language of colossal emotional power. The music of his middle period is often epic in scale and content; it has been understood by many Russians, and in more recent years also by Westerners, as chronicling his society and times, conveying moods and, as some would argue, experiences and even political messages in notes, at a time when to do so in words was proscribed. Since the appearance in 1979 of his purported memoirs, which expressed profound disaffection from the Soviet regime, his works have been intensely scrutinized for evidence of such explicit communication. However, his intentions in this respect continue to provoke disagreement, not least because of the problematic status of the sources involved. He published articles and made speeches under varying degrees of duress; for much of his life his correspondence was liable to be read by censors; he destroyed almost all letters sent to him; he kept no diary; and his reported confidences to friends and family are of varying reliability. Meanwhile, the musical dimensions of his works remain comparatively little examined. He played a decisive role in the musical life of the former Soviet Union, as teacher, writer and administrator. He was also an active pianist, frequently performing his own works until disability prevented him. His last concert appearance was in 1966.

1. Up to 1926.
2. 1926–36.
3. 1936–53.
4. 1953–62.
5. 1963–75.
6. Posthumous reputation.

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Shostakovich, Dmitry

1. Up to 1926.

Shostakovich's family on his father's side had Polish roots. These are reflected in the orthography of the name common until 1904, which was Shestakovich. His great-grandfather on his father's side, Pyotr Mikhaylovich Shostakovich (1808–71), took part in the Polish and Lithuanian uprisings of 1831, later settling in Yekaterinburg where Shostakovich's grandfather Boleslav Petrovich (1845–1919) was born. Implicated in the assassination attempt on Tsar Aleksandr II in 1866, Boleslav was arrested, tried and sentenced to exile in Tomsk, some 1300 km east of the Urals. Following a further denunciation for revolutionary activities he was sent north to Narim, deeper in the Siberian lowlands, where his second son, Dmitry Boleslavovich (1875–1922), Shostakovich's father, was born.

Shostakovich's grandfather on his mother's side, Vasily Kokoulin (1850–1911), rose from a humble background to become manager of the gold

mines at Bodaybo in Eastern Siberia, north-east of the Baykal Sea. His daughter Sofya Vasil'yevna (1878–1955), Shostakovich's mother, studied languages and piano in Irkutsk, and went on to be a pupil of Aleksandra Rozanova at the St Petersburg Conservatory. Here she met Dmitry Boleslavovich Shostakovich, who was studying histology at St Petersburg University and was a respectable amateur singer. After his graduation in 1899, Dmitry Boleslavovich joined the Palace of Weights and Measures. He was promoted to the rank of senior inspector in 1902 and married Sofya Kokoulin the following year. Dmitry Dmitriyevich was the second of their three children; his elder sister Mariya (1903–73) became a pianist, his younger sister Zoya (1908–90) a veterinary scientist. In these immediate pre-Revolutionary years, the young Dmitry Dmitriyevich grew up in comparatively privileged surroundings. The family had the use of two cars and a dacha, owned a Diderichs piano, and employed a German tutor, servants and a nanny. Shostakovich reportedly inherited from his father a liking for clownish behaviour and for early rising (habitually around 6 a.m.).

A quiet boy with a liking for nature and walking, he attended the private Mariya Shidlovskaya Commercial School from 1915 to 1919, along with children of the intelligentsia, such as those of Trotsky, Kustodiyev, Kamenev and Kerensky. Close to the school was the Finland Station, where Shostakovich and some school friends reportedly witnessed Lenin's historic arrival and speech on 3/16 April 1917. In 1919, he moved on to Gymnasium no.13, which he attended at the same time as pursuing his musical studies at the Conservatory.

His parents and his elder sister all made music in the house. Shostakovich enjoyed the gypsy songs his father sang and by the age of nine was well acquainted with Tchaikovsky's *Yevgeny Onegin*, even before seeing it staged. In 1915, he saw his first opera, Rimsky-Korsakov's *Tale of Tsar Saltan*. He had resisted the idea of musical instruction until that year, and his mother had had to persuade him to take piano lessons. As soon as these began, however, his musical gifts blossomed. He had absolute pitch and within a month was playing simple pieces by Mozart and Haydn. At about the same time he started to compose, and he liked to improvise illustrative pieces with verbal running commentaries. Later in 1915 he enrolled at Ignaty Glyasser's private music school, and initially studied with the director's wife, Olga Federovna. Within a year, Shostakovich was studying with Glyasser himself and progressed to Bach's preludes and fugues; by the end of 1917 he could reportedly play the entire *Das wohltemperirte Clavier*. He also composed short piano pieces, most of which were later destroyed. Those that survive, in various gift albums, include *The Soldier*, a *Hymn to Freedom*, and a *Funeral March for Victims of the Revolution* strongly reminiscent of the first movement of Beethoven's Sonata op.26. Evidence of the Shostakovich family's political interests at this time is scant, but it seems that they greeted the Revolutions of 1917 with enthusiasm, as did the majority of the intelligentsia.

Glyasser showed little or no interest in his pupil's compositions, and sometime in 1917 or 1918 Shostakovich became dissatisfied and eager to leave the school. His mother took him to her former teacher Rozanova for preparatory lessons before entrance to the Petrograd Conservatory; in the summer of 1919 she sent him to Glazunov to have his compositions

assessed. He entered the Conservatory in autumn 1919, studying harmony, orchestration, fugue, form and composition with Rimsky-Korsakov's son-in-law and pupil Maximilian Steinberg, and counterpoint and fugue with Nikolay Sokolov; he also attended the history classes of Aleksandr Ossovsky and towards the end of his studies took violin and conducting lessons. Some of his orchestration exercises from this time survive, notably his scoring of Beethoven sonata movements and of Rimsky-Korsakov's song *I waited for thee in the grotto* op.40 no.4. His prodigious gifts of aural perception, sight-reading and memory quickly became famous, and he absorbed the orchestral repertory by playing piano duets with his student friends. His op.1, a Scherzo for orchestra, was composed in late 1919 during his first year at the Conservatory.

In his second year, Shostakovich moved to Leonid Nikolayev's piano class, where his fellow-students included Mariya Yudina and Vladimir Sofronitsky. Yudina spurred him on to tackle such repertory as Beethoven's 'Hammerklavier' Sonata, which he performed in spring 1922, and encouraged him in his exploration of the latest works of Hindemith, Bartók and Krenek which were filtering into Russia after the period of post-Revolutionary cultural isolation.

The tradition established by Rimsky-Korsakov of rule-bound training in basic theoretical disciplines still prevailed. The arrival on the staff of composer-teacher Vladimir Shcherbachyov (in 1923) and of scholar-composer Boris Asaf'yev (in 1925) eventually provoked reforms, but these were instituted only near the end of Shostakovich's formal studies. He was ambivalent about Steinberg's teaching. He expressed respectful appreciation, but in later life did not hesitate to criticize his teacher for academic short-sightedness; Steinberg in turn was vexed by his pupil's interest in Western-inspired grotesquerie. Unlike Prokofiev a decade earlier, Shostakovich did not rebel as a student, however, and his determination to combine a degree of experimental freedom with strong compositional discipline laid the foundations for a multi-faceted musical idiom, capable of rapid modulations of tone and style. At the same time as going through the prescribed academic hoops, most obviously in the Theme and Variations op.3, he participated in the 'Circle of Young Composers', consisting of students meeting in the conservatory cafeteria (1921–4), and in the Anna Fogt Circle (1921–5), where he made contact with Asaf'yev, Shcherbachyov and conductor Nikolay Malko, all of them keen followers of contemporary musical trends in the West. It was in the Fogt Circle that Shostakovich introduced his *Two Fables of Krilov* op.4 and his *Three Fantastic Dances* op.5.

During the years following the Revolution and leading up to the end of Civil War and the introduction of Lenin's New Economic Policy in 1921, most artistic institutions were severely under-funded. The Conservatory was no exception and classes often took place in icy conditions. Shostakovich's once comfortably-off family also shared in the deprivations of the 'War-Communism' era. On several occasions Glazunov appealed to higher authorities, including the Commissar for Enlightenment Anatoly Lunacharsky and the writer Maksim Gorky, for ration cards and funds for his outstanding student; he eventually arranged for a stipend from the Borodin fund. When Shostakovich's father died of pneumonia in February

1922, his mother had to take up typing, and his sister gave private piano lessons. For the time being the 15-year-old Dmitry continued his studies, composing his Suite for two pianos, op.6, in the following month and dedicating it to the memory of his father.

Ever a sickly child, he developed tuberculosis of the lymph glands and in spring 1923 had to have an operation. He completed his final piano examinations at the conservatory in June with his neck still bandaged, including in his programmes Beethoven's 'Waldstein' Sonata, Liszt's 'Venezia e Napoli' from the *Années de pèlerinage*, and the Schumann Concerto. He then continued work on his second orchestral Scherzo op.7 and began to sketch ideas for what would eventually become his First Symphony. He was then sent for a summer sanatorium cure at Gaspra in the Crimea. This trip stimulated a love for travel that lasted most of his life (he generally preferred to travel south in the spring but to spend the summer months in the north of Russia). In Gaspra he met Tat'yana Glivenko, daughter of a well-known Moscow philologist, and some would say the greatest love of his life. He composed his Piano Trio op.8 with his feelings for her very much in mind; he wrote to his mother in praise of free love, only defending the institution of marriage as a safeguard for family life. Over the next years he backed away from full commitment to Glivenko, but he continued to see her, even trying to persuade her to be with him after her marriage in 1929; he only ceased to court her after the birth of her first child in 1932. His letters to her, now in private hands, are a rare source of information concerning his political views. They reveal a balanced attitude to the issues of the day, generally supportive of the communist regime but sceptical of some of its practical manifestations.

In March 1924 Shostakovich was excluded from the post graduate piano course, officially because of 'insufficient maturity'; he came close to transferring to the Moscow Conservatory, where he already had a number of friendly contacts, to study piano with Konstantin Igumnov and composition with Nikolay Myaskovsky. After he had enjoyed a second rest-cure in the Crimea he was reinstated with Nikolayev in Leningrad. He set to work in earnest on his symphony, now a prescribed graduation task. In October 1924, he began to earn pin-money playing the piano for silent films, having previously passed a qualifying exam. This gave him an outlet for his natural sense of fun and talent for lampooning, but the work itself was irksome and energy-sapping, not least when he had to take one of the cinema-owners to court for non-payment of wages.

In March 1925, when he was having difficulties with the last movement of the symphony, Shostakovich presented a selection of his music in Moscow. On this occasion the young Vissarion Shebalin made the bigger impression, but the visit at least helped Shostakovich to develop and inaugurate some important friendships – with Shebalin, with the theorist Boleslav Yavorsky, and with the music-loving marshal Mikhail Tukhachevsky. The latter helped the Shostakovich family financially and put his protégé in touch with the composer and theorist Nikolay Zhilyayev, who became another important mentor. Tukhachevsky would be shot at Stalin's behest in the Red Army purge of 1937; Zhilyayev, implicated by his friendship with the marshal, was arrested in November that year and executed the following January.

By April 1925, the symphony was complete in piano score, and the orchestration was finished by 2 July. Shostakovich dedicated the score to his Moscow student friend Mikhail Kvadri, who in 1929 would become the first of his close acquaintances to perish in the Stalinist repressions. The 12 May performance, coincidentally the first radio broadcast from the Great Hall of the Leningrad Philharmonic, was a major public and professional success. Critical reaction, however, was measured rather than ecstatic.

The success of Shostakovich's First Symphony catapulted him to international fame. The piece was taken up in rapid succession by Walter, Toscanini, Klemperer, Stokowski and others in the West, and it drew congratulatory letters from Milhaud and Berg. Its cachet lay partly in the fact that it was the first symphony composed in the Soviet Union to win a place in the general repertory and partly in that it had been composed by a teenager.

However, Shostakovich had tried and tested many of its ingredients in preceding compositions, beginning with his op.1, a Scherzo in F \flat minor composed in 1919 at the age of 13 and dedicated to Steinberg. Tchaikovskian in its balletic character, in construction the Scherzo already shows some ingenuity in its contrapuntal combination of themes, and it has a sophisticated retransition in which the climax of the central lyrical trio section and the return of the scherzo are telescoped together. Like the young Stravinsky, Shostakovich composed an exceptional number of scherzos in his apprentice years and used the form to develop facility in musical characterization and structure in tandem. The op.7 Scherzo shows an awareness of Stravinsky's rhythmic innovations and features the first of Shostakovich's irresistibly daft polkas. In addition to these self-sufficient scherzos, three of the symphony's four movements and the last of the *Three Fantastic Dances* for piano op.5 are predominantly scherzo-like in character; the second of the two String Octet pieces op.11, completed immediately after the symphony, is yet another scherzo. By contrast, the Romantic tone of the symphony's slow movement is foreshadowed in the Piano Trio op.8, composed at the time of his love affair with Glivenko, while the fateful gloom which descends on this movement and on much of the finale was foreshadowed in the Suite for two pianos op.6, in which the example of Rachmaninoff is evident.

The first of Shostakovich's surviving songs are the *Two Fables of Krilov* op.4, the second of which ends with a characteristic 'false triumph'. Concluding the tale of the ass who offends the nightingale by suggesting she should go to the cockerel for singing lessons, the singer remarks, 'Deliver us, O God, from judgments of this kind'. The accompaniment swaggers off in a philistine victory-march, powerfully echoed 30 years later at the end of the Tenth Symphony.

The First Symphony itself covers an extraordinary range of character, from its introduction in which the forlorn search for a stable key and tempo is reminiscent of *Petrushka*, through to an almost epic sense of resistance to fate at the end of the Finale. It maintains a fascinating tension between the progressivist interests Shostakovich had developed – in the music of Stravinsky, Hindemith and Krenek – and the restrictive conservatory disciplines to which he submitted more or less willingly. For these reasons,

the music's progress is constantly surprising, yet in its very volatility consistent and true to itself. It manages to steer a course around the two most influential attitudes to large-scale form current in 1920s Russia: form as architecture, as preached and practised by Rimsky-Korsakov's pupils Steinberg and Myaskovsky, and form as process, as preached by Asaf'yev and both preached and practised by Shcherbachyov and his pupils.

[Shostakovich, Dmitry](#)

2. 1926–36.

(i) Life.

(ii) Works.

[Shostakovich, Dmitry, §2: 1926–36](#)

(i) Life.

In the ten years between the triumph of his First Symphony and his first fall from official grace Shostakovich pursued several different avenues. His initial instinct was to sow some musical wild oats by composing in the latest avant-garde styles imported from the West. But the need to earn money, not least to support his mother, increasingly dictated the nature of the work he took on. This was especially the case from 1928 when he undertook a succession of commissions for incidental music, film scores and ballets, all of which had to conform to external requirements. Otherwise his income consisted of a mixture of honoraria from sporadic piano performances and publications (notably of the First Symphony and First Piano Sonata), some teaching (two days a week score reading at the Central Musical Technical College from October 1926 to at least May 1927), similar work at the Choreographic Technical College from January to April 1929, and stipends in respect of his postgraduate status at the Conservatory which continued until 1 January 1930, although his studies had effectively ended by 1926. By the end of 1932 dissatisfaction with the procrustean demands of theatre and film studio provoked a return to instrumental music, but now in a more restrained and thoughtful idiom.

One of his first priorities in this period was to test out his proficiency as a pianist. In January 1927 he took part in the first Chopin Piano Competition in Warsaw, where he was one of eight finalists but not a prizewinner (his Moscow friend Lev Oborin won first prize, Grigory Ginzburg came fourth). He put this disappointment down to pain from appendicitis (he eventually had his appendix removed in April) and to the national pride of an all-Polish jury. The competition marked the end of Shostakovich's serious aspirations as a professional concert soloist, although later in 1927 he played Mozart's Concerto for Two Pianos with Gavriil Popov, and he kept the first concertos of Prokofiev and Tchaikovsky in his repertory until the end of 1930. After that he still played his own works but otherwise confined himself to chamber music.

1927 was a particularly eventful year. He used his honorarium from Warsaw to finance a return trip via Berlin. Soon afterwards, he met Prokofiev who was making the first of many visits to Russia before his definitive return nine years later. Shostakovich played his own recently completed First Piano Sonata, which was one of the few works by the younger generation of Soviet composers to impress Prokofiev. In the aftermath of this visit, and with the encouragement of Yavorsky,

Shostakovich produced his even more extreme *Aforizmi* ('Aphorisms') op.13, a series of perversely mistreated genre pieces that seem like attempts to out-scandalize Prokofiev's *Sarcasms*. The Leningrad première of Berg's *Wozzeck* in June gave a further impetus to Shostakovich's avant-garde inclinations. Although he tried to play down the notion, the influence of this opera's tragic-satirical tone and expressionist style was decisive. Its influence can be found in the *Symphonic Dedication to October* (later retitled Symphony no.2, 'To October') on which he had just embarked as a commission from the Propaganda Department of the State Music Publishing House for the tenth anniversary of the October Revolution; it pervades the opera based on Gogol's *Nos* ('The Nose'), then in the planning stages; it also remains a powerful force behind his second opera, *Lédi Makbet Mtsenskogo uyezda* ('Lady Macbeth of the Mtsensk District'), composed between October 1930 and December 1932. In the symphony, he also amused himself with the idea of introducing factory hooters into the score; their parts are optionally performable by unison brass. The later stages of composition proved an uphill struggle as he wrestled with the final chorus, to a propagandistic text by Aleksandr Bezimensky which he found contemptible.

His work on *The Nose* received another stimulus from a new friendship with Ivan Sollertinsky, beginning in May 1927. Four years the composer's senior, this polymath intellectual soon became his mentor, confidant, correspondent and champion in succession to Yavorsky. Sollertinsky's forceful views on the symphonic tradition were vital factors in Shostakovich's development. He was already taken with the post-Mahlerian Germanic neo-classicism of Hindemith and Krenek. With Sollertinsky's encouragement he now made a deep study of Mahler's music and in so doing discovered the most important composerly affinity of his career.

In the summer of 1927 Shostakovich met Nina Varzar, an 18-year-old physics student, whom he would marry in May 1932 after a courtship complicated by their mothers' resistance and by his own continued feelings for Tat'yana Glivenko. In September 1927, he encountered the theatre director, Vsevolod Meyerhold, who invited the composer to work with him in Moscow and to stay at his apartment. Shostakovich accepted in early 1928, and worked on *The Nose* as well as performing in Meyerhold's theatre. Meanwhile, in December he was elected secretary of the Conservatory's Postgraduate Society, the first of numerous professional and public service posts he would occupy.

The second half of 1927 and the first half of 1928 were largely taken up with work on *The Nose*, interrupted by a spell of two months as pianist in the Meyerhold Theatre. Having originally intended to write the entire libretto himself, Shostakovich soon enlisted the help of Georgy Ionin, Aleksandr Preys and, to a lesser and contested extent, Yevgeny Zamyatin. The actual process of composition was extremely swift, as it would be routinely throughout the remainder of his career. He rarely made sketches beyond an aide-mémoire of salient themes; it is, however, likely that he destroyed a good deal of draft material and it is known that several of his major works had false starts (such as the fourth and ninth symphonies) or were entirely recomposed (Symphony no.12, String Quartet no.9).

Having passed the newly required compulsory examination in Marxist ideology in December 1926, Shostakovich contrived to extend his postgraduate registration at the Conservatory until New Year 1930. Fulfilling student requirements, he submitted his Third Symphony, subtitled 'Pervomayskaya' ('The First of May'), composed in mid-1929. Its impact was overshadowed, however, by the fuss surrounding *The Nose*. By the time the opera was finally given its first performance, at the Maliy Theatre on 18 January 1930, the critical climate had changed. Although questionnaires proved that the audience was responsive, reviews were largely hostile, even from former supporters of the opera. Shostakovich was accused for the first time in his life of 'formalism', a word that by now had lost its former connotations, either of conservative academic routine or of a radical foregrounding of formal devices, and had become an all-purpose insult to be directed at any artistic production that was deemed either incomprehensible to the 'People' or in any way ideologically wrong-headed.

As a student, Shostakovich had benefited from the relative pluralism and liberalism in the Soviet arts world, results of policies enshrined in a Party resolution of 1925. This favourable situation was, however, gradually giving way to monopolistic state control. By 1929 the Russian Association of Proletarian Musicians (RAPM) achieved hegemony over the Western-orientated Association for Contemporary Music (ASM), only to be swept aside in turn by another Party decree in 1932. Some RAPM members later allied themselves with Shostakovich (Daniil Zhitomirsky, Lev Lebedinsky); others remained a thorn in his flesh (Vladimir Zakharov, Marian Koval, Klavdiya Uspenskaya). The ascendancy of RAPM was brief but intimidating. While Shostakovich's compositions were lambasted in the press, his own official pronouncements, including self-assessments for the Conservatory, became defensive in tone and voiced concerns to create music 'for the People'. When he gave his first interview for the foreign press in 1931, he voiced orthodox Leninist views on the association of music and ideology and on the special place of Soviet music in the 'struggle'; where his actual convictions stood at this time is still a matter for debate.

The Union of Soviet Composers replaced the RAPM after the three-year hegemony of this independent organization. The Union was, supposedly, broadly-based and centrist in outlook, relatively tolerant in its policy and with a remit to rationalize the entire infrastructure of Soviet musical education, composition and criticism. As such, it was welcomed by Shostakovich and most of his fellow-composers, but its additional function as an instrument of Party control soon became evident. The dogma behind that control was the doctrine of Socialist Realism, officially defined in 1934 as 'the truthful and historically concrete representation of reality in its revolutionary development'. In practice, it meant almost precisely the opposite. Unsurprisingly, Soviet ideologues never succeeded in spelling out the implications for music, beyond the desirability of lyricism, a heroic tone and popular appeal based on the language of the 19th-century Russian classics. It could be argued that, to a certain extent, Shostakovich was ready to move in these directions anyway. Shostakovich had briefly been associated with the Leningrad branch of the ASM and other groups for the discussion and dissemination of new music, but he had held aloof

from overt propagandizing of modernism. With regard to the support he professed from about 1930 for more traditional musical values, it is impossible to separate the expression of genuine belief from expediency. He contradicted one or the other of these points of view in many instances. In 1930, for instance, he sounded off in RAPM-ist fashion against the supposed bourgeois delinquency of jazz and 'light genres' and 'apologized' for his own contributions, such as his famous arrangement of 'Tea for Two', tossed off for a bet in 45 minutes in October 1928. Yet he continued to indulge in such things himself, and when the Party line allowed a relative permissiveness, he produced his First Jazz Suite (February 1934) and took part in a jazz competition and commission in Leningrad.

In these years Shostakovich produced incidental music for some ten films, eight theatre pieces and three ballets, all of them either downright propagandist or at least thinly disguised allegories of capitalist vice and communist virtue. In later life, the evident association of their subject matter with the brutal Stalinist policies of agricultural collectivization, the industrialization of the first Five-Year Plan, class war and its associated purges, was a severe embarrassment to him. His unease was not lessened by the lack of evidence that he had been ideologically committed to the subject matter: if anything, his letters express contempt for the simplistic plots. At the time Shostakovich defined ideology in music in terms not of the subject matter alone but of the composer's attitude to it, which at least allows his motives in these works to be read in more than one way.

The stage and screen works were first and foremost a lucrative proposition – Shostakovich's first film project, the 90-minute score for Kozintsev and Trauberg's silent film *Noviy Vavilon* ('The New Babylon') of 1929 – netted him 2000 rubles; this payment enabled him to holiday that summer in the Crimea (the return flight to Moscow cost 54 rubles). In these scores he was able also to indulge his predilection for grotesque humour, at the expense of caricatured bourgeois-capitalist figures. However, the thin plots and crass production values made these projects frustrating to work on, and in the case of *The New Babylon* the participation of a live orchestra, playing from defective parts, produced a fiasco. Nor did political correctness guarantee the approval of the proletarian-dominated press. Regrettably, Shostakovich was obviously more fluent in producing satirical caricatures than affirmative paeans, so that the music representing the decadent bourgeoisie tended to be more enjoyable than that portraying the heroic-revolutionary, positive role-models.

1929 also saw Shostakovich's first commission for a ballet score. *Zolotoy vek* ('The Golden Age') came about as the result of a competition for a ballet on contemporary ideological themes, and the results were as keenly scrutinized as *The Nose* had been. Aleksandr Ivanovsky's storyline, concerning a group of Soviet sportsmen foiling capitalist opponents during an industrial exhibition in 'Fasch-landia', went through many variants at the committee stage, and its progress through rehearsal was fraught with difficulties, reflected in the complex picture presented by surviving scores. The eventual première in October 1930 was a public success; despite savage reviews, productions followed in Kiev and Odessa. Shostakovich's dissatisfaction with the piece focussed primarily on the theatrical and visual aspects of the production. He publicly resolved to commit himself in future

only to projects that excited him and over which he could exert a measure of artistic control; *Lady Macbeth* was already at the back of his mind. In the meantime, however, he had further commissions which were hardly in line with this resolution, including a second ballet, *Bolt* ('The Bolt') which was composed during the period 1930–31 and concerned the topical subject of industrial 'wreckers'. In the summer of 1931, he was persuaded to provide music for a vaudeville show at the Leningrad Musical Hall, entitled *Uslovno ubitiy* ('Declared Dead'). The story, loosely based around the topic of civil defence, features a character who is 'declared dead' during an air raid drill, but it also contrives to work in a dizzying array of circus acts. As with several of Shostakovich's theatre projects of this time, the fun and games seem to be the main point of the exercise, the ideological dimension just a pretext. This at least is how many such projects were received at the time, which makes the outrage they provoked in some quarters the more understandable.

Shostakovich was initially excited by the prospect of working with directors of the calibre of Meyerhold – on Mayakovsky's *Klop* ('The Bedbug') in 1929 – and Mikhail Sokolovsky at the Leningrad Theatre of Young Workers (known usually by its Russian acronym TRAM). Originally a forum for amateur performances of agit-prop plays, TRAM had turned professional by the time Shostakovich became associated with it (from 1929 to late 1932). After some initial enthusiasm on Shostakovich's part, disillusion soon set in. As soon as he sensed the official line turning against the proletarian wing, he distanced himself from the theatre.

Near the end of 1931, he reflected on three years of work mainly in the service of theatre and film. He rated only his Third Symphony and *The Nose* as worthy contributions to Soviet art, and with the exception of the planned production of *Hamlet* at the Vakhtangov Theatre he resolved to abstain from theatrical commissions for five years. He took the opportunity to lament the 'catastrophic' state of Soviet music in general. This duly brought forth a vituperative response from RAPM, but his views chimed in with official reasons given for the shakeup the following year with the creation of the Composers' Union. Whether Shostakovich had foreknowledge of the impending reorganization is not known, but he was certainly in the select consultation group that met in April 1932 with Lunacharsky's successor Andrey Bubnov to discuss the formation of the new Union. Shostakovich served on the governing body of the Leningrad branch from its inception in August.

The Nose had been a conspicuous exception to the tacit requirement that stage works should display positive ideological commitment, and as such, it had demanded special pleading from the composer. Notwithstanding the negative reactions in the press, Shostakovich had now become the focus of hopes for the future of Soviet opera, which in the past 15 years had failed to produce a single new repertory piece. Having turned down various proposed projects, Shostakovich plumped for his own idea to adapt Nikolay Leskov's short story *Lady Macbeth of Mtsensk District*. With the help of Aleksandr Preys he fashioned a libretto and worked on the composition on and off between September 1931 and December 1932. So confident was he of its quality that he had negotiated productions in both Moscow and Leningrad with only half of the music composed.

Completion of *Lady Macbeth* was delayed by work on the incidental music Shostakovich had promised for the unconventional production of *Hamlet* and by a film score for *Vstrechniy* ('Counterplan'), set in a Leningrad turbine factory and dealing with workers' determination to meet production quotas despite lazy management. For the film he took unusual pains to perfect the theme-tune, 'Song of the Counterplan', which became immensely popular and won international recognition from 1942 when it was published with a new text by Harold F. Rome as 'The United Nations'. Shostakovich continued to provide incidental theatre and film music even after the completion of *Lady Macbeth* in December 1932. He tried his hand at operetta (the incomplete *Bol'shaya molniya* ('The Great Lightning')) to a libretto by Nikolay Aseyev) and even cartoon-film-opera – *Skazka o pope i rabotnike yego Balde* ('The Tale of the Priest and his Worker, Blockhead'), after a story by Pushkin. He also made a decisive return to instrumental composition. He had reportedly composed the first movement of a Symphony *Ot Karla Marksa do nashikhdney* ('From Karl Marx to Our Days') in February 1932 (now missing). There followed 24 Preludes, composed December 1932 to January 1933, still Prokofievian in spirit, but emulating the latter's *Visions fugitives* and hence much milder in tone than Shostakovich's previous piano works. Next came the First Piano Concerto, an uproarious piece studded with in-joke quotations and including an obligato trumpet part designed for the Leningrad PO's Aleksandr Shmidt, followed by a Sonata for cello and piano composed at the suggestion of his cellist friend and recital partner Viktor Kubatsky. For several years, Shostakovich had been advocating that Soviet composers should not neglect chamber music, and in its outwardly traditional four-movement layout the Cello Sonata was his first significant attempt to lead by example. It also presaged a new restrained classicism in his style. A suite for bassoon and orchestra, a violin concerto and a quartet were among works planned at this time that never came to fruition.

On 13 May 1932, Shostakovich married Nina Varzar (1910–54), without initially informing his mother and sisters. Nina moved into the family's communal apartment until early 1934 when he used honoraria from performances of *Lady Macbeth* to purchase a private apartment. In the summer of that year the marriage was shaken when Shostakovich fell in love with a 20-year-old translator, Yelena Konstantinovskaya (who was to be anonymously denounced and arrested in 1935, shortly after the end of her relationship with Shostakovich). Although the Shostakoviches had agreed that their marriage would be open, this affair nearly ended it. After separation and, according to Nina, an official divorce, the marriage was patched up; with the conception of their first child (Galina, born May 1936) it was definitively stabilized, even though both partners later pursued extra-marital relationships.

The two premières of *Lady Macbeth* – in Leningrad on 22 January 1934, in Moscow two days later – turned the spotlight on Shostakovich as never before. The opera was a resounding popular and critical success, and prominent musicians were lavish in their praise. Negative reaction came from the conservative wing of the Composers' Union, but at this stage Shostakovich was able to shrug it off with confidence. In a little over two years the two productions ran up 177 performances at near-capacity attendance, and productions were mounted in the provinces and abroad.

His position at the cutting-edge of Soviet operatic composition was now unchallenged and his views were sought in all sorts of deliberations on the state of the art. He announced plans for a *Ring*-style tetralogy on Russian heroines, with *Lady Macbeth* as its *Rheingold*, and he assisted the young Ivan Dzerzhinsky with his opera *Tikhii Don* ('Quiet Flows the Don').

He made one final effort at producing a successful ballet score with *Svetlii ruchey* ('The Limpid Stream'), composed mostly in late 1934. This insipid tale of Soviet artists and farmers who reach comradely understanding on a *kolkhoz* in the Kuban region, was a characteristic product of the early Socialist Realist era. Whatever enthusiasm for the project Shostakovich may initially have had soon evaporated during his work on it. He pressed into service numbers from *The Golden Age* and *The Bolt*, and even the devoted Sollertinsky was less than thrilled with the result.

Stalin's unleashing of mass purges (the Great Terror) following the murder of Sergey Kirov in December 1934 touched musicians less than writers, but only in the sense that no more than a handful were actually deported or murdered. At the time, they enjoyed no such reassuring hindsight, and in any case, it was readily apparent that their careers, if not their lives, were threatened. Whatever his private or publicly expressed beliefs, Shostakovich's role as the most prominent and internationally renowned Soviet composer made him an obvious target when the clampdown came. On 17 January 1936, Stalin and a group of high-ranking officials attended a performance of Dzerzhinsky's *Quiet Flows the Don* at the Leningrad Maliy Theatre, and their approval was widely reported. Nine days later they went to the new Bolshoy production of *Lady Macbeth*, and the upshot was an unsigned condemnatory article which appeared in *Pravda* on 28 January. This now notorious article was headed 'Muddle instead of music'. It castigated Shostakovich for "'leftist" confusion instead of natural, human music' and warned him plainly of the consequences if he failed to mend his ways. The judgment was reinforced on 6 February when a further unsigned article damned *The Limpid Stream* as 'balletic falsity'. The shock to the cultural establishment was profound and Shostakovich was toppled almost overnight from his position as the leading light of Soviet music. He would eventually recover his position but it would be a long time before he again felt secure in it. This reduction of Shostakovich's stature and the warning to his musician colleagues was probably the main point of the exercise. These colleagues joined in the 'discussions' which followed amid the atmosphere of fear which characterized the Great Terror. With the honourable exceptions of Andria Balanchivadze, Vladimir Shcherbachyov, Shebalin and Sollertinsky, all of these colleagues spoke in favour of the censorious official resolutions; even Sollertinsky was soon forced to change his tune. Asaf'yev was particularly quick to condemn, thereby earning Shostakovich's undying scorn. It should, however, be remembered that the risks of not falling into line were dire. Virtually every family in Moscow and St Petersburg would be touched by the ongoing purges. Shostakovich's own brother-in-law, mother-in-law and uncle were among those arrested, as was his former lover Konstantinovskaya. Artists associated with Shostakovich who were arrested included Meyerhold, the poet Boris Kornilov (author of 'The Song of the Counterplan') and Adrian Pyotrovsky (librettist of *The Limpid Stream*).

In the wake of the *Pravda* denunciations Shostakovich instructed his friend, correspondent and, for a while, unofficial secretary, the young literary historian Isaak Glikman, to compile a scrapbook of those statements in the press which castigated him. According to several witnesses, he contemplated suicide at this time. He turned to Tukhachevsky for advice, and the prominent marshal wrote to Stalin personally to intercede, as did Gorky, who attributed the tone of the article to jealous rivals of Shostakovich and deplored its effect on the still young composer. But Tukhachevsky's days were numbered; he perished the following year in Stalin's purge of the Red Army generals. Gorky predeceased him in still unclarified circumstances. Unconfirmed stories have circulated of Shostakovich being interrogated as an associate of Tukhachevsky; the NKVD apparently had him down as a Trotskyite.

What kept Shostakovich going was the imminent birth of his first child (Galina, born on 30 May 1936) and a major ongoing composing project. In May 1934, Shostakovich had been planning a symphony ostensibly about the defence of the homeland. In November he had made some sketches, expanding these to drafts in the following year and producing *Five Fragments* for orchestra, which seem like further preliminary studies for the Fourth Symphony. His work was interrupted by a trip to Turkey in April–May 1935, by rehearsals for *The Limpid Stream*, by his contributions to discussions about Meyerhold's production of Tchaikovsky's *The Queen of Spades*, and finally by the *Pravda* affair and its repercussions. He eventually completed the piano score of the symphony in April 1936, and the orchestration in May. In November, shortly before the scheduled première, Shostakovich bowed to official pressure and withdrew the work. It was published in duet form in 1946, shortly before his second fall from grace, but not performed until 1961 as part of his final rehabilitation during the post-Stalin thaw.

[Shostakovich, Dmitry, §2: 1926–36](#)

(ii) Works.

On 16 June 1926, two months after being admitted to the postgraduate course in composition at the conservatory and one month after the première of his First Symphony, Shostakovich compiled his first *curriculum vitae*. A drily factual document, excepting the stated determination not to go back to 'hack-work' as a cinema accompanist, it gave no indication of the crisis of creative confidence he had been undergoing since completing the symphony. This crisis had led him to burn a number of manuscripts, including a juvenile piano sonata, a ballet on Hans Christian Andersen's *The Little Mermaid*, and an opera on Pushkin's *The Gypsies* (the poem also set by Rachmaninoff as *Aleko*). For a while his future creative direction seemed unclear; plans for a piano concerto and a second symphony were abandoned.

The crisis passed, and during the next two years Shostakovich struck out in the most modernistic manner he would ever adopt, composing at high speed and without apparent inhibition. Much influenced by the 'linear counterpoint' of Krenek and Hindemith, which his friends and mentors Yudina, Asaf'yev and Yavorsky had put his way, the grotesque-scherzo vein of his undergraduate years hardened into wilful experimentation in his

next four works. The Romantic lyricism of the First Piano Trio went underground, to be glimpsed only in the form of vaporous mysticism (as in the First Piano Sonata) or vicious parody (as in the *Aphorisms*). The Sonata's angular brutality is indebted to Prokofiev, whose Third Sonata and Third Concerto supply the principal models, while its torpid lyrical interludes recall Skryabin. The ten *Aphorisms* are even more extreme. Ronald Stevenson's suggested alternative designation, *Graffiti*, seems entirely appropriate.

Armed with his newly forged modernist idiom, Shostakovich then returned to orchestral writing. The 'Symphonic Dedication to October' – later designated the Second Symphony – is a single-movement oratorio-symphony. The work is notorious for its miasmic opening, with layered polyrhythms prophetic of 1960s Ligetian micropolyphony, and for a passage of manic 13-part free-association counterpoint as anarchic as anything in Schnittke. The influence of Berg's *Wozzeck* pervades this part of the work. Both of these passages appear to have a programmatic function as representations of the oppression and chaos of life under tsarist rule, before the redemptive appearance of Lenin and the Bolshevik Revolution is heralded in an agitprop-style final chorus. So vivid is Shostakovich's thematic invention that this stylistic disparity may be viewed not as weak composition but as a kind of bold objectivity, a thesis and antithesis denied culminatory synthesis, expressing a dichotomous world-view; later symphonies explore similar creative possibilities, albeit with more subtlety, over multi-movement cycles. In its broad outline of modernistic first half and bombastic final chorus, the Third Symphony follows the same pattern as the Second. This time, however, the themes and textures are more traditional in cut, and the structural premise is one of non-repetition. In this work Shostakovich seems to quarry out enough thematic and textural raw material for the rest of his symphonic career.

With the exception of his two operas and the theatre music for *Hamlet*, the 20 or so scores for stage and screen Shostakovich reeled off between 1928 and 1936 give the impression of hasty, off-the-top-of-the-head composition, largely indifferent to their propagandistic textual content. None of them is without intrinsic interest, however, and many contain pointers to the future. This is the heyday of Shostakovich's waltzes, marches, polkas and galops, learned largely from Offenbach with Sollertinsky's encouragement, but also from Tchaikovsky, Lehár, Johann Strauss and other operetta composers. A significant musical pointer to the future is Shostakovich's first passacaglia, albeit a rather timid affair, for the eighth scene of *New Babylon*, depicting the tragic aftermath of the violent overthrow of the Commune. After this and *Odna* ('Alone') the style of Shostakovich's film and theatre scores gradually becomes more conventional. The score of *Hamlet* stands out for its memorable material and exceptionally light touch, and the suite of 13 numbers compiled by the composer from it has won a place in the concert repertory.

Just as there is nothing like the sustained inspiration of Prokofiev's *Lieutenant Kijé* or *Ivan the Terrible* in Shostakovich's film scores, so his three ballets cannot compare with Prokofiev's *Romeo and Juliet*. Next to the operas they are, however, the most substantial of his stage works. By 1930 Soviet choreographers were faced by the problem of producing

scenarios of contemporary relevance while still using classical steps and ensemble routines which had changed little since Tchaikovsky. The musical interest of Shostakovich's ballet scores is sporadic and relies heavily on linear counterpoint blended from Hindemith and Stravinsky. *The Golden Age*, however, has some finely sustained composition in its finales and in the whole of act three. Each ballet features a half dozen or so memorable numbers, later collected into concert suites. The cheeky, wrong-note Polka from *The Golden Age*, originally intended for a send-up of a Geneva international disarmament conference, was an instant hit; it was subsequently arranged by the composer for piano and for string quartet, and by others for all manner of ensembles. The Bureaucrat's Polka from *The Bolt* is another memorable cameo, its malevolent bassoon writing anticipating the characterization of Katerina's father-in-law in *Lady Macbeth*. Among the other highlights in this score are a spoof-Tchaikovsky opening, a naughty habañera, music for radio gymnastic exercises and some coy Soviet ragtime. *The Limpid Stream* pales by comparison, thanks largely to the virtual elimination of grotesquerie and satire. Unable or unwilling to indulge in such antics since around the middle of 1934, Shostakovich produced a farrago of pretty polkas, chaste waltzes, oom-cha café music and low-pressure Tchaikovskian adagios.

His film, theatre and ballet scores may have been composed at breakneck speed and with no heed for the verdict of posterity, but Shostakovich spared no effort with his operas. Inspired by the example of Meyerhold, Shostakovich made *The Nose* the most uncompromisingly modernist of all his stage-works, its language pushed to extremes in most conceivable respects. Its reception was therefore always going to be problematic, and thanks to bad timing, it became caught up additionally in heated debates over the desirability of satire. Even the most negative reviews were not wrong in detecting wilful extremism and indebtedness to Western models. Nor would they have been wrong had they confined their censure to complaints of artistic one-sidedness, since the unremitting shock tactics of the tactics of the instrumentation (for chamber orchestra but with a large percussion section) and of the vocal writing (for a cast of around 80 soloists) are excessive by almost any standards. With hindsight, Shostakovich's arguments for the fundamental seriousness of his setting, its faithfulness to Gogol's text, and its attempt to fashion each act as a 'Theatre Symphony' on the lines of Meyerhold's 1926 production of *The Government Inspector*, seem to have an element of defensive special pleading. At the time they were made, however, the future of Soviet opera the general direction of the country's artistic policies were impossible to foresee, so experimentation of this kind was by no means foredoomed to failure. More to the point is the phenomenal energy of the writing – be it the hilarious onomatopoeia of Kovalyov's waking scene (outdoing the snoring scene in *Wozzeck*) or the relentless accumulation of the preceding percussion-only interlude (by no means the first percussion-only composition, but still three years before Varèse's often-cited *Ionisation*).

Shostakovich began work on *Lady Macbeth of the Mtsensk District* hard on the heels of the controversies which removed *The Nose* from the stage. Where in *The Nose* Shostakovich professed maximum fidelity to Gogol, here he deliberately inverted Leskov's attitude to his heroine, Katerina Izmaylova, excusing her murders and laying the blame on the surrounding

social order. There is nothing to stop us reading the indictment in *Lady Macbeth* as allegorically applicable to other societies, including Shostakovich's own. Since the rehabilitation of the original version of the opera in the late 1970s, this possibility has been much exploited by producers and commentators in the West. But the thrust of the infamous 'Muddle instead of music' article was precisely against the opera's lack of political commitments and the tastelessness of its sex scenes. Such evidence as there is, beyond Shostakovich's official statements which may contain an unquantifiable element of camouflage, suggests that the *Pravda* writer was not entirely misguided in those respects, since Shostakovich was concerned with Katerina's embodiment of reckless passion more than with any contemporary relevance. The dehumanization of her oppressors, which some now read as complicity with Stalin's de-kulakization and others as coded anti-Stalinism, may have been mainly an outlet for the composer's barbed sense of humour and his enthusiasm for the work of Berg and Krenek. Whether or not contemporary relevance figured in Shostakovich's initial artistic intentions it certainly did so in his later calculations. In various essays and interviews, he stressed the point of Katerina's oppressors being akin to 1930s 'kulaks'. Yet nothing in his correspondence or reported views suggests he was doing anything more thereby than covering himself. Nor, at the other ideological extreme, is there evidence that the depiction of the police was an allegorical dig aimed at Stalin's security forces. At least equally plausible is the supposition that the various elements of the story simply allowed Shostakovich to make a compelling large-scale drama, deploying his own over-riding interest in blending tragedy and satire, on the lines of the 'Dostoyevsky narrated in the language of Charlie Chaplin' Sollertinsky identified in Mahler's symphonies.

In retrospect, virtually all Shostakovich's music for stage and screen from these years seems like a preliminary study for *Lady Macbeth*. Some of it he transferred almost note-for-note, such as the 'Bacchanale' from *Declared Dead* which became the music for Aksinya's molestation in scene ii of the opera. Some of it established a mood-archetype that could easily be adapted, such as the 'Music for the Strolling Players' from *Hamlet*, which was adapted to express Katerina's outrage in Act 4. Even the lyrical and fateful tone of *Lady Macbeth* is prepared for in the *Six Romances on Words of Japanese Poets* op.21. More generally, both *The Golden Age* and *The Bolt* had been testing-grounds for the portrayal of positive and negative characters by means of genuine-lyrical and artificially decadent, Western-orientated music respectively. In *Lady Macbeth* the decadent music is used to highlight the cruelty of the father-in-law, the husband and eventually even the lover, all of whom oppress Katerina, in addition to the ineffectuality of the priest, police and farm-hands. The 'genuine' lyricism is reserved for Katerina herself and the prisoners in Act 4, symbols of the oppressed individual and the oppressed community respectively.

Shostakovich's involvement with the theatre had forced him to neglect instrumental composition and performing. In 1933 and 1934 he addressed both aspects with three works for his own concert use, all of which would become repertory favourites. They show him at a stylistic crossroads. The 24 Preludes, composed between December 1932 and March 1933, follow Chopin's ordering of major and relative-minor arranged in an ascending

circle of fifths, while their style emulates the comparatively restrained manner of Prokofiev's *Visions fugitives*. Prokofiev is again behind the Piano Concerto, which takes over much more of the theatrical element from Shostakovich's stage works, complete with gallops, can-cans and hilarious quotations. Critics singled out the lyricism of the score for comment, which may seem strange given its preponderance of circus-act tumbling routines. But they were right to see the lyricism as a significant development. Whether as a result of self-evaluation, or from a need for self-preservation, or simply with an ear to a general international spirit of the times, Shostakovich had been voicing his personal concern about the need for a new lyricism and had begun to put it into practice in *Lady Macbeth*. He took it a crucial stage further in his Cello Sonata of 1934. This was his first large-scale piece of chamber music. It was without programme, relatively conservative in idiom and cast in the four traditional movements, including, for the first time in his life, a repeated first movement exposition. Yet for all the Sonata's restrained exterior, Shostakovich's personal experiences never seem far from the surface. It would not be difficult to find echoes of his stormy love-life in the alternately troubled and amorous first movement, while the intense climax to the elegiac slow movement seems to reach out compassionately towards the suffering around him. It is ironic that Shostakovich was performing the Cello Sonata on the very day the *Pravda* article appeared, since it puts into practice many of the principles he was accused of neglecting. But at least he had the experience of this work to fall back on when it came to writing the classically proportioned large-scale works necessary for his rehabilitation.

Before he could follow that path, he was faced with the task of completing the Fourth Symphony, which he had embarked on as a kind of 'symphonic credo'. Unusually, abortive sketches for the first movement survive, and the Five Fragments seem like further preliminary studies for its themes. What finally emerged in its three-movement 60-minute span was a colossal synthesis of Shostakovich's musical development to date and a range of character and style from grotesquerie to high tragedy, all carried along on waves of delirious enthusiasm. The massive structure is drawn together largely by lessons learned from his recent Sollertinsky-inspired study of Mahler. Musical imagery from Mahler's Second and Fifth Symphonies and *Das Lied von der Erde* went almost directly into Shostakovich's symphonies from the Fourth onwards; the emulation of Mahler's tone of sustained ambivalence offered him a survival strategy when ideological pressures narrowed his options.

[Shostakovich, Dmitry](#)

3. 1936–53.

(i) [Life](#)

(ii) [Works](#)

[Shostakovich, Dmitry, §3: 1936–53](#)

(i) Life

The *curriculum vitae* Shostakovich wrote for the December 1936 edition of *La revue musicale* made no mention of the traumas of the earlier part of the year, and it ended with an orthodox Stalinist statement of his commitment to 'the development of socialism in my country'. In reality,

having survived the immediate aftermath of the *Pravda* denunciations, he now had to find means of surviving creatively. He needed a formula for balancing his artistic conscience with requirements handed down from above, which could be as unpredictable as they were imperative. He found the solution largely by continuing to moderate his style in the direction of 'acceptable' lyrical and heroic intonations, while at the same time devising an interplay of contextual and intertextual meanings which could modify or even contradict the surface impression.

The cycle of Pushkin Romances he composed mainly in December 1936 for the poet's upcoming centenary celebrations, opens with a setting of 'Rebirth'. It is tempting to read this as an emblem for Shostakovich's personal situation: its text refers to the permanence of art despite the interference of a 'barbarian'. When the characteristic accompaniment figure to this song, and the opening motif of its vocal line, reappear in the finale of the Fifth Symphony, on which he worked between April and June 1937, the strong inference is that the symphony is, at least at one significant level, another document of creative survival and rebirth. Such possibly veiled statements in Shostakovich's works are commonly referred to as 'aesopian', and their frequency increases rapidly from this time. By definition the subtext is partly left to the imagination of the listener; it is never so blatantly spelled out as to endanger the composer's safety or to make his intention verifiable except on a balance of probabilities which may always remain contentious.

The première of the Fifth Symphony on 21 November 1937 was the scene of extraordinary public acclamation. There was open weeping in the slow movement and a half-hour ovation at the end, suggesting a mixture of jubilation at the composer's presumed imminent rehabilitation and recognition of a channel for a mass grieving at the height of the Great Terror, impossible otherwise to express openly. Well versed by now in politically correct jargon and able to use it with masterly ambivalence, Shostakovich approved what he claimed was a journalist's description of the work as 'a Soviet artist's practical creative reply to just criticism'; since the source of this description has never been located, it is possible that the composer himself coined it, or was advised to, as a subterfuge to assist in his rehabilitation. A few negative criticisms of the new symphony were heard, including some perceptive ones that pointed to unresolved tensions in the Finale. The overwhelming consensus, however, was positive.

In spring 1937, at the instigation of a group of students, the director of the Leningrad Conservatory Boris Zagursky had invited Shostakovich to join the teaching staff, at the same time as Sollertinsky and Sofronitsky were taken on. In the aftermath of his fall from grace, with fewer commissions and a new baby daughter to support, Shostakovich accepted with alacrity. The post, to teach instrumentation and composition, was also a useful sign of his commitment, undoubtedly genuine, to the fostering of musical education in the country. He began work in September 1937, taking on Georgy Sviridov and Orest Yevlakhov, whose teacher Pyotr Ryazanov was on leave. They were soon joined by eight other pupils, of whom the best known were Yury Levitin, Veniamin Fleischmann [Fleyshman] and Galina Ustvol'skaya. Shostakovich taught in two sessions of five to seven hours each per week and had two assistants working under him. Apart from

overseeing his students' compositions, he supervised duet performances of masterworks, including some that he himself had transcribed, such as Stravinsky's *Symphony of Psalms*. He aired questions of aesthetics and the sociological function of music and led group discussions of work in progress. In class, he most often analysed works of Beethoven, Brahms, Mahler and Tchaikovsky, and he claimed that he often turned to Tchaikovsky for solving formal problems.

His pupils attended rehearsals of his new works and many of them naturally gravitated towards his style. But he also occasionally took the cue from them, especially from the ascetic intensity of Ustvol'skaya, whose 1949 Clarinet Trio he quoted in his Fifth Quartet and Michelangelo Suite, but also in various ways from Fleischmann and in later years from Boris Chaykovsky, Karen Khachaturyan, Kara Karayev and Boris Tishchenko. Most importantly perhaps, the analysis and supervision he had to carry out on a regular basis underpinned his own move in the direction of classical restraint that had been partly enforced, partly voluntary.

Shostakovich was made a full professor in June 1939. His conservatory teaching career was interrupted in mid-1941 by the siege of Leningrad and his evacuation, but was resumed officially in June 1943 in Moscow and in February 1947 in Leningrad. His teaching broke off again with his fall from grace in 1948, resumed again in 1961 with a postgraduate seminar in Leningrad, and finally concluded around 1966–8.

His teaching activity, combined with the relief of rehabilitation, made it temporarily difficult for him to contemplate major creative enterprises. In the year following the Fifth Symphony he abandoned a large number of projects, including plans for a Lenin Symphony, which he mentioned repeatedly in interviews over a number of years, but which he may never have seriously intended to write until circumstances eventually forced him to in 1962, resulting in the Twelfth Symphony. Those works he completed were generally undemanding: a succession of film scores, a second Jazz Suite for the recently formed State Jazz Orchestra (not to be confused with the suite for variety stage orchestra sometimes heard under that title, which is merely a compilation of tunes from various film scores), and his First String Quartet, the most easy-going of all his instrumental works, composed at the behest of the Glazunov Quartet. Between 1939 and Russia's entry into the war in June 1941 he added to these a Piano Quintet for himself to play with the Beethoven Quartet, produced more film scores, toyed with but abandoned more ideas for operas and ballets, and produced his own instrumentation of Musorgsky's *Boris Godunov*, a spin-off from his involvement in that composer's centenary celebrations. His professional activities were many and varied, and these years were generally outwardly free from strife. For many artists in the Soviet Union there was a certain superficial truth in Stalin's maxim 'life is getting better, life is getting happier'. Material rewards for approved activity were considerable, the price being conformity, constant fear of denunciation and silence about the misery in which the vast majority of the population were living. Shostakovich's most significant work from these times was the Sixth Symphony, composed between April and October 1939. This work disappointed those who were expecting something on the lines of the Fifth,

but its bizarre succession of apparently unrelated moods parallels the profoundly contradictory spirit of the times.

On 22 June 1941, when Shostakovich was involved with piano examinations at the Conservatory, the Nazis invaded Russia. Within a month he had begun work on the Seventh Symphony, which was to become an icon of resistance to the siege of his home city and one of the most widely discussed documents in the history of music. The known details of his activity in the second half of this year suggest that he was caught up in the general wave of patriotic fervour which Stalin astutely orchestrated by appealing for loyalty not to the Communist State but to the Russian Nation. Before embarking on the Symphony, Shostakovich completed *Klyatva Narkomu* ('Oath to the People's Commissar') in mass-song style and made 27 arrangements mainly of Russian art songs, for use at Leningrad frontline concerts. He served on firewatch duty at the Conservatory and on 16 August refused a first offer of evacuation from the besieged city. The Seventh Symphony was initially conceived as a single-movement tone poem, but he rapidly completed three movements before agreeing to leave Leningrad. On 1 October he flew to Moscow and two weeks later went by train to Kuybishev (now Samara), 800 km to the east in the southern Urals. There he completed the symphony on 27 December.

The work was first performed in Kuybishev on 5 March 1942, and its propaganda value was immediately realized. A microfilm of the score was flown to the West, where Toscanini and Stokowski were vying for the Western première; they were narrowly beaten to it by Sir Henry Wood at the London Proms. Other Russian orchestras took up the work, and on the day Hitler had decreed Leningrad should fall the besieged city itself mustered a historic performance from its few remaining musicians, reinforced by others recalled from the front; this was broadcast to the German troops in a show of defiance. Anti-Fascist and communist sympathizers in the West now took up Shostakovich's cause with renewed vigour. Alan Bush and others organized lectures in London, and in September 1942 Charlie Chaplin, Paul Robeson, Toscanini and Stokowski sent him 36th birthday greetings from a San Francisco Festival devoted to his music. In 1942 Shostakovich travelled between Moscow, Kuybishev and other provincial Russian cities. He worked on an opera to Gogol's *Igroki* ('The Gamblers'), but gave it up as impractical at the end of the year, having completed some 45–50 minutes of music. Also in 1942 he composed his Six Romances op.62, orchestrating them the following year, and assembled a suite of patriotic pieces entitled *Native Leningrad* for a concert play spectacle *Otchizna* ('Native Country'). He also wrote the first of three scores for the Ensemble of Song and Dance of the NKVD, headed by Lavrenty Beriya; its successors were *Russkaya reka* ('Russian River') of 1944, and *Vesna pobednaya* ('Victorious Spring') of 1946, the last of which included another popular hit song, 'Torches'.

In early 1943 Shostakovich settled in Moscow, and from June he resumed teaching when he was appointed by Shebalin to work at the Moscow Conservatory. Here his best-known pupils included Karen Khachatryan (nephew of Aram), Kara Karayev, German Galinin and Boris Chaykovsky. From 1 February 1947 he also taught at the Leningrad Conservatory, commuting there one day a week, but he decided not to return to live in his

former home town. Late in 1943 he met Stalin for the first time when the latter judged a competition for a new national anthem. His main work in this year was on the Eighth Symphony, at the newly established Composers' Rest Home at Ivanovo, 240 km north-east of Moscow. As with the Sixth Symphony, expectations aroused by its enormously successful predecessor were dashed. Shostakovich had tried to gloss over the symphony's prevailing gloom in a newspaper article, describing it as 'on the whole ... an optimistic life-asserting work', whose 'philosophical conception ... can be summed up in three words: life is beautiful. All that is dark and evil will rot away, and beauty will triumph'. The critics were not fooled, and the more hostile ones hastened to point out that he had produced an optimistic symphony (the Seventh) when the country was under dire threat and now a pessimistic one when victory was in sight. From this time, compositions conceived as memorials became an increasingly common feature of Shostakovich's output. If the Seventh Symphony commemorated the sufferings of the population of Leningrad, then the Eighth seemed more like a memorial to the whole nation. The Second Piano Sonata was composed in early 1943 in memory of his piano teacher, Nikolayev. A year later, the Second Piano Trio was dedicated to the memory of the recently deceased Sollertinsky, and also paid concealed homage not only to his pupil Fleischmann, who had died at the Leningrad battlefront, but also to the victims of the Holocaust. Shostakovich began work early in 1944, around the time he finished the orchestration and completion of Fleischmann's opera *Rothchild's Violin*, whose memorable Jewish dance themes are echoed in the finale of Shostakovich's Trio; this inaugurated a significant strand of musical imagery in his work. The Trio was not completed until August, and he followed on almost immediately with the Second String Quartet.

The great memorial work expected of him was the Ninth Symphony, which was scheduled to appear in the victory year of 1945. Having announced and, according to some sources, composed parts of a heroic victory symphony, he produced instead a deceptively lightweight score that caused some consternation. The wartime years had been a paradoxical window of opportunity for Russian composers. It had been possible to compose overtly tragic music on the pretext of referring to oppression from outside (which at one level it no doubt did), as well as private, relatively complex music, in the knowledge that the authorities had other calls on their watchfulness. After the war, close official scrutiny rapidly returned. Celebration of victory, and especially the role of Stalin and the Party in it, was now *de rigueur*, and vigilance against Western contamination was all the more stringent given the contact that Russians had had with the West during the war. One consequence of this renewed zealotry was that there was an eight-year gap before Shostakovich's next symphony; in the meantime the symphonic urge was deflected into concertos and string quartets.

1946 was a relatively quiet year, with the highly symphonic Third Quartet being the main project. Shostakovich was still sufficiently in favour for his Fourth Symphony to be published in piano duet form. That year he began a family routine of spending the summer in Kellomäki, a village outside Leningrad, known as Komarovo from 1948. In February 1947, he took on administrative posts in addition to his teaching work, including

chairmanship of the Leningrad Composers' Organization and deputy for Leningrad to the Supreme Council of the RSFSR. This offered him little protection from the oppression to come, however. In July 1947, inspired by the artistry of David Oistrakh, he began the First Violin Concerto, another crypto-symphony, and he was working on it when the storm finally broke. The renewed clampdown in the arts, which had already affected writers and film-makers, reached composers in January 1948, courtesy of Andrey Zhdanov, Politburo member with responsibility for the arts. It was enshrined in a Party Decree on 10 February, which, while criticizing the opera *The Great Friendship* by the modestly talented conformist Vano Muradeli, mainly targeted Shostakovich along with Myaskovsky, Popov, Prokofiev, Shaporin and Shebalin, all of whom were accused of leading Soviet music astray and of other sins under the catch-all heading of 'formalism'. Zhdanov's January speech provided material for Shostakovich's lampoon, *Antiformalisticheskiy Rayok*, a satirical chamber cantata conceived at the time but probably notated mainly in 1957 and further elaborated in the 1960s. For obvious reasons, this piece was not made public in the composer's lifetime; its first performance was in 1989, in the era of *glasnost*'.

As in 1936, former colleagues and friends queued up to denounce him. This time Shostakovich felt compelled to join in, and he ritually abased himself, following the example of the poetess Anna Akhmatova two years earlier. His speech of contrition was probably written by Leo Arnshtam. He still had some tried and tested coping strategies – including card games, alcohol, cigarettes, chess, and watching football – but to his few loyal friends he complained of rapid aging. He was again faced with acute material difficulty, having been dismissed from his teaching posts and with his music effectively having been placed on a blacklist. After completing the Violin Concerto he wrote scores for a number of films, some of them involving the obligatory hailing of Stalin as military genius and hero (*Encounter at the Elbe*, *The Fall of Berlin*, *The Unforgettable Year 1919*). These brought him much needed income. In 1947, before the Zhdanov inquisition, he had offered only a tokenist cantata for the 30th anniversary of the Revolution – *Poéma o rodine* ('Poem of the Motherland') op.74, consisting largely of arrangements of others' music. Now he composed full-blown vocal and choral works to unimpeachable texts by the conformist poet Yevgeny Dolmatovsky. The oratorio *Pesn' o lesakh* ('The Song of the Forests') eulogized Stalin's ill-fated campaign for reforestation (the references of Stalin were expunged in later editions of the score). This won him a Stalin Prize and 100,000 rubles (the entire production costs of Muradeli's *The Great Friendship* had been reckoned unusually lavish at 600,000 rubles). This was followed by the cantata *Nad rodinoy nashey solntse svetit* ('The Sun Shines over our Motherland'). Similar strategies of appeasement were probably behind the *Ten Poems* (on texts by Revolutionary poets) and *Two Russian Folksong Arrangements* for unaccompanied chorus. However little effort Shostakovich may have expended on these works, his technique was such that they stand up as respectable compositions, and they were well received in the Soviet Union. The first of the op.86 Dolmatovsky songs (1950–51) was used as a signature tune on Soviet news broadcasts and was sung by Yury Gagarin on the first manned space-flight in 1961. Shostakovich continued to set

Dolmatovsky's banal patriotic verses as late as the 1970 male-voice cycle *Vernost'* ('Loyalty') for the Lenin centenary celebrations.

Meanwhile his more serious works joined the Violin Concerto 'in the drawer'. These included the Fourth String Quartet, which occupied him for much of 1949, the Fifth Quartet and a second cycle of Pushkin romances (both in 1952). More ambiguous was the case of the song-cycle *Iz yevreyskoy narodnoy poéziy* ('From Jewish Folk Poetry') of 1948. Although an anti-Semitic campaign was well under way in the Soviet Union, official policy statements asserted the contrary, and Shostakovich may well have been trying to have it both ways – composing a piece which fulfilled official desiderata for folkloristic composition, yet speaking obliquely of solidarity with oppressed communities. When the penultimate song proclaims 'I am happy on my kolkhoz', for instance, the character of the music seems to assert the exact opposite. This putative subtext came strongly to the fore when the selective persecution of Soviet Jewry became more open from early 1949. This was another work that could not be publicly performed at the time, although it was heard in private.

A major role in Shostakovich's post-1948 rehabilitation was played by his duties as part of various delegations to international congresses, in which he was a mouthpiece for the supposed humanitarian progressiveness of the post-war Soviet Union. After a personal phone call during which Stalin promised to ensure his music was not blacklisted, Shostakovich was sent in March 1949 to a Peace Conference in New York, where he had to endure being forced to voice agreement with the constrictions of the Soviet system. His reward for this charade was a State dacha in Bolshevo. He went on similar missions to Vienna in December 1952 and June 1953. His membership of a Soviet delegation in summer 1950 to East Germany to take part in the Bach bicentenary celebrations bore significant creative fruit. Between October 1950 and February 1951, he composed a cycle of 24 Preludes and Fugues for piano. Even this had to run the gauntlet of hostile criticism at the Composers' Union. Similarly, the Tenth Symphony, which develops musical implications from the Preludes and Fugues and on which he worked mainly in the summer of 1953, would be the subject of four days of official deliberation in March–April 1954. By this time, however, following the death of Stalin on 5 March 1953, the artistic climate was discernibly beginning to relax, and voices openly supporting Shostakovich's creative stance were heard again.

[Shostakovich, Dmitry, §3: 1936–53](#)

(ii) Works

As early as the Second Symphony, with its confrontation of avant-garde and mass song styles, a phenomenon known to Russians as 'the two Shostakoviches' had been apparent. The 'real' Shostakovich would remain an altogether elusive concept, by no means tied to stylistic uniformity or ideological one-sidedness. The 'official' Shostakovich had to be mindful of expectations from above, without wholly selling out. The dichotomy between these musical personas increased markedly after 1936.

At the official extreme stands a 1937 orchestration of the 'Internationale' which the Soviet Union adopted as a national anthem between 1917 and 1944. Then came wartime arrangements for performances at the

battlefront, a Solemn March for Military Band, and arrangements of Russian, English, American and Greek folksongs. Patriotism, both voluntary and enforced, dictated a new emphasis on choral works, none of which now remain in the repertory (opp.63, 66, 72, 74). Shostakovich's music for another dozen or so films in these years is of little intrinsic interest, though on occasion it helped him discover useful material for later 'serious' use; parts of *The Fall of Berlin* are taken up in the Tenth Symphony, for instance.

At the other extreme were works where his private thoughts were close to the surface, such as the Four Pushkin Romances, op.46 and the *Six Romances to Words by English Poets*, op.62. The latter cycle includes a setting of Shakespeare's Sonnet 66, whose original contains the suggestive line 'And art made tongue-tied by authority'. Although this sentiment is disguised in Pasternak's translation it was almost certainly known to the composer and to the song's dedicatee, Sollertinsky. From the time of the two completed operas, Shostakovich had a convenient excuse for what might otherwise be interpreted as anti-Soviet critical social comment; he could pass it off as referring either to Tsarist Russia or to an external enemy such as capitalism or fascism. This applied equally to the cycle *From Jewish Folk Poetry*. Whatever the ideological force may be of the Jewish themes found here and in the Second Piano Trio, the Fourth Quartet and First Violin Concerto, they are fitted without incongruity into a language already saturated in expressive ambiguity and characterized by modal alterations (especially flattened seconds, fifths, sevenths and octaves, and fourths both flattened and raised).

The First Violin Concerto is in several respects a parallel work to the Fourth Symphony. Both summarize Shostakovich's compositional explorations over the preceding decade without detectable aesthetic compromise; in both cases work on the Finale was interrupted by a cultural purge; in both the première was long delayed because of that purge. The Concerto's many structural and idiomatic similarities to Britten's Violin Concerto of 1938–9 may be coincidental (Britten knew Shostakovich's music from the mid-1930s; but there is no evidence for Shostakovich having encountered Britten's before their first meeting in 1960). The Nocturne first movement is repressed in tone, allowing the devilishly driven Scherzo to unfold at imposing length, followed by a shock-absorbing Passacaglia and a massive Cadenza accumulating dramatic tension towards the Finale. The range and complexity of mood makes this work at least as worthy the title of Symphony-Concerto as Prokofiev's 1950–52 reworking of his Cello Concerto which carries that designation.

Part of the reason for the Violin Concerto's highly concentrated invention may rest with Shostakovich's experience of chamber composition in the preceding years. The gradual introduction of chamber music into his oeuvre opened up a field in which he could compose with maximum seriousness and minimum external pressure. The string quartets in particular are arenas for concentrated musical thought, exemplified in the habitual cyclic recalls in the Finales, which feed back into several later symphonies. This development, however, is by no means entirely a retreat into 'pure' music. The artless C major which frames the outer movements of the First Quartet is as suggestive of rebirth as anything in the Fifth

Symphony, and Shostakovich himself claimed that the work was associated with images of spring; it also established a tone of watchful neutrality which was new in his music. The movements of the Second Quartet carry the generic titles Overture, Recitative and Romance, Waltz, Theme and Variations. According to members of the Borodin Quartet, the five movements of the imposing Third Quartet once carried programmatic subtitles connected with World War II. The Fourth contains a prominent Jewish dance theme. The Fifth has thought-provoking quotations from Ustvol'skaya's Trio for clarinet, violin and piano; the hard-edged intransigence and severe economy of means of this work is also emulated. Virtually every one of the Quartets has at least one prominent muted passage, often in the scherzo, suggestive of the appearance of an especially intimate tone of voice.

Until 1945, the public voice was mainly embodied in epic symphonies. The fourth to ninth symphonies appeared at roughly two-year intervals from 1936–45; the Tenth Symphony followed after a gap of eight years. All these have won a firm place in the repertory, and together they might be taken as evidence for the paradox that the greatest music can be written under the greatest political pressure.

As propounded by the apparatchiks of the Composers' Union from 1934 on, the doctrine of Socialist Realism presented composers with the task of representing contemporary reality in a musical language comprehensible to 'the People'. Shostakovich found a remarkable solution to this conundrum. His intention apropos the Tenth Symphony was 'to convey human emotions and passions'. This apparently anodyne phrase carries extraordinary implications in the heyday of Stalinism. Obeying it to the letter meant, in effect, providing an outlet for mass emotional needs – to mourn and to commemorate – which were too dangerous to vent in words or through any other art form. The nature of instrumental music offered some protection: although the nature of the real-life causes of such emotions might be hinted at in inter-textual references for those in the know, they could never be incriminatingly specified. At the same time those emotions were refracted through Shostakovich's long-established mastery of satire and the grotesque, which were no longer admissible tones of voice in a theatrical context but which were certainly compatible with his friend Sollertinsky's theories of the 'Shakespearean' symphony. The result was that the boundary between genuine and ironic statement would always be open to debate. In all this, Shostakovich drew on the formidable resources of his training, his previous compositional experience and his teaching activity, creating musical structures more highly integrated than any he had previously attempted.

Where the Fourth Symphony relied heavily on thematic transformation and cinematographic (dis)continuity, with tonal and formal features providing a relatively passive framework, symphonies five to ten maintain a more traditional balance between these elements, especially in the four-movement cycles of the Fifth, Seventh and Tenth. Their first movements are all masterly examples of large-scale tonal and modal construction, to which the Tenth adds a particularly skilful handling of transitional passages and interdependent structural idiosyncrasies. Their finales share an apparent triumphalism, complicated in the case of the Fifth by allusions to

the first Pushkin Romance, and in the Tenth by disturbing disjunctions of mood which open the way for reference back to the oppressive second movement, countered in turn by the composer's musical signature (D–S–C–H = D–E–F–C–B). This signature appears overtly for the first time in Shostakovich's music in the third movement of the Tenth Symphony, alongside an encrypted version of the first name of Elmira Nazirova, pupil, confidante and object of affection at the time of composition. Such covert allusions increase in frequency in his late works. In some cases, their function is fairly explicit; in others it is a moot point whether the allusion is pointing at a significant level of concrete meaning or whether it is serving as a means to a musically articulated sense of mystery.

The sixth and eighth symphonies evolve their symphonic dramas from deliberately unbalanced movement-schemes. The three-movement Sixth appears to lack a first movement altogether. It starts with an *ABA* slow movement in declamatory Bachian contrapuntal style and virtually goes into hibernation in its middle section; the following movements are a spectral scherzo and a manic galop. The opening movement of the five-movement Eighth Symphony reaches a frightening climax early in its development section, which it sustains and surpasses to awesome effect before collapsing into a mournful *cor anglais* recitative at the recapitulation. There follow two brutal scherzos, a mournful passacaglia slow movement and a shell-shocked C major Finale, whose striving for and failure to achieve straightforward jollity is its most disconcerting yet moving aspect. The exhausted coda allows the merest glimmer of hope. This mood was adumbrated in the Piano Quintet and was soon to feature powerfully again in the Third String Quartet.

The fourth, seventh and eighth symphonies all work with the C minor/C major frame established in Beethoven's Fifth. The Fourth, nominally in C minor, has a double coda, proposing a C major apotheosis but negating it with C minor tragedy. The 'Leningrad' uses the major/minor opposition both structurally and emblematically. The initial C major seems to symbolize the heroism of the Russian people, in a striding theme closely related to Shostakovich's 'Oath to the People's Commissar'. Some 15 minutes later this theme is recapitulated in the tonic minor, as a kind of requiem, after the notorious prolonged 'Invasion' episode (never so called by the composer) that substitutes for the development section. The finale works its way from C minor back to a C major of terrifying balanced tensions, conveying inner resistance all the more powerfully for leaving the political colours of the oppressive force to the imagination. The Eighth Symphony, nominally a C minor work, bases its entire Finale in C major, but employs apparently inconsequential anti-heroic material, as though simultaneously questioning the Beethovenian archetype it invokes.

In its time Shostakovich's Ninth Symphony was perceived as referring back to Haydn rather than to Beethoven. Certainly it sidestepped the role of crowning glory of a 'War Trilogy' (symphonies seven to nine) which many expected it to fulfil. The rough playfulness of its first and third movements shows this clearly enough. Yet its darkness, especially when the Finale frog-marches its polka-like main theme into forced celebration, should not be underestimated. Russian commentators were quicker to detect this

subtext than were their counterparts in the West, who for the most part found the symphony simply lightweight.

Shostakovich habitually turned to contrapuntal composition when he experienced a creative block (as for instance in mid-1934). Part of his rehabilitation strategy after his fall from grace in 1936 had a Bachian aspect, evident in three of the five movements of the Piano Quintet and the opening movement of the Sixth Symphony. With the cycle of 24 Preludes and Fugues for piano of 1950–51 he confirmed his second return to creative life in the most monumental of his Bachian homages. As with the First String Quartet, the purity of the C major Prelude and Fugue suggests a *tabula rasa*, a new beginning from untainted sources. Like the Third Symphony, this work quarries out all sorts of musical gestures and motifs which would sustain him in his following works, most notably a ubiquitous 1–5–6–5 melodic shape, which he may have subconsciously remembered from Glazunov's Seventh Symphony, which he had prefigured in *Song of the Forests*, and which he went on to use in the *Ten Poems* for unaccompanied chorus, the Pushkin Monologues, and the Finale of the Tenth Symphony. The last Prelude and Fugue, in D minor, not only makes an impressively defiant culmination to the cycle; it also adumbrates motifs and textures crucial to the first movement of the symphony.

[Shostakovich, Dmitry](#)

4. 1953–62.

(i) [Life](#)

(ii) [Works](#)

[Shostakovich, Dmitry, §4: 1953–62](#)

(i) Life

The post-Stalin era in Russian history up to the accession of Leonid Brezhnev in 1964 is usually characterized after the title of Ilya Ehrenburg's 1954 novel as the 'Thaw'. During this period, extreme social and cultural oppression slowly gave way to more normal conditions, albeit within the framework of continued political conformism. In February 1956 Nikita Khrushchov, who had emerged with effective power early the previous year, made a famous 'secret' speech denouncing Stalin. The outward signs of Shostakovich's life suggest that he shared in some of the benefits of the Thaw. Most of his previously withheld or banned works were performed. The Fifth String Quartet was first performed in November 1953 and the Fourth Quartet a month later, soon to be followed by the new Tenth Symphony. The Violin Concerto and the song cycle *From Jewish Folk Poetry* had to wait until 1955, the Fourth Symphony until 1961 and the revised *Lady Macbeth* until 1963. On 28 May 1958, the 1948 anti-formalism decree was partially rescinded. Shostakovich was increasingly garlanded with honours at home and abroad. In August 1954 he was made People's Artist of the USSR, and in September 1956 he received the Order of Lenin. Numerous international awards, mainly honorary doctorates and membership of academies, came his way in this period.

Along with tentative de-Stalinization came renewed contact with artists from the West. The First Tchaikovsky International Competition, held in Moscow in 1958, of which Shostakovich was president, was symptomatic, and it was followed by highly publicized visits by composers from America

and elsewhere, culminating in that of Stravinsky in 1962. Shostakovich himself travelled widely, making his first visit to England in June 1958 and his second visit to the United States in November 1959. During his second visit to England, in 1960, he began what was to be a significant artistic friendship with Britten.

The price for the Soviet Union's tentative liberalization, however, was to be increased adherence to the Party line; Khrushchov sought every opportunity to bolster his never-solid political position with support from prominent members of the intelligentsia. Shostakovich's capacity for resistance was by now greatly reduced and his yearning for a peaceful working environment all the greater. He accepted all manner of official posts and duties. He was on the committee for the Glinka centenary in 1957 and contributed three variations to a collective set with seven other composers. In the same year, he was voted secretary of the Union of Composers of the USSR (as the Union of Soviet Composers had just been renamed). He took part in regional musical organizations in L'viv, Sverdlovsk and Azerbaijan; in April 1960, he became First Secretary of the Composers' Union of the RSFSR.

In the mid-1950s he appears to have been striving to compose more straightforward and cheerful music, as in the Sixth String Quartet, the tuneful film score to *Ovod* ('The Gadfly'), the Concertino for Two Pianos and the Second Piano Concerto (both for his aspiring concert-pianist son Maxim), and the operetta *Moskva, Cheryomushki* ('Moscow, Cheryomushki'). Far from cheerful, but presenting a façade of conformity, were his Eleventh and Twelfth Symphonies (1957, 1961), commemorating the Tsarist 'Bloody Sunday' atrocity of 1905 and the Bolshevik Revolution of 1917 respectively.

In reality, Shostakovich's artistic freedom was still severely limited. In 1956, he attended an unsuccessful re-auditioning of *Lady Macbeth*, at which Kabalevsky and others impressed on him the continued validity of the 1936 *Pravda* criticisms. His scorn for the continued philistinism on display at the second Composers' Union Congress in March/April 1957 was expressed in the satirical cantata *Rayok*, which he had begun after the 1948 denunciations and to which he added through the 1960s.

His personal life was far from happy. On 4 December 1954 his wife died unexpectedly of cancer, leaving him more vulnerable than before to outside pressures. His distress increased when his mother died in November 1955. His proposal of marriage to his former pupil Galina Ustvol'skaya was turned down, and he eventually married Margarita Kaynova, a worker at the Komsomol (Communist Youth League) in July 1956. For reasons not entirely clarified, the relationship proved unviable and the marriage ended in divorce in August 1959. Shostakovich again proposed to Ustvol'skaya who again turned him down.

Early signs of physical decline were by now becoming evident. Since the war he had had attacks of diphtheria, angina and inflammation of the lungs. In 1958 he began to experience symptoms of what was eventually diagnosed as a form of polio. In August–September 1958 he underwent his first hospital treatment for the condition. Initially his right hand was affected, leading to severe difficulties in piano playing, which he first experienced

when he had to perform and record his two Piano Concertos in Paris. He had been recording a number of his works since the late 1940s, and it is ironic that just as recording technology was making huge advances his health prevented him from capitalizing on them. In 1960 and 1967 he suffered leg fractures as a result of falls. The increasing tendency of his late works to reflect on the career of the artist may have much to do with enforced inactivity during his ever more frequent stays in hospital.

Shostakovich was physically ailing and without domestic support when he came under intense pressure to join the Communist Party in 1960. He yielded, and his membership was confirmed in stages over the next two years, but he experienced acute feelings of shame. Against this background, he composed his Eighth String Quartet, reportedly as a kind of obituary for himself, incorporating quotations from and allusions to some of his most fateful works.

He now had to make the best of a bad job as a confirmed establishment figure, trying to hold to his ideals and to be a force for good without jeopardizing his position within the system. He was relatively free to compose and able to exert some beneficial influence, not least as a teacher. He resumed his teaching duties at the Leningrad Conservatory in December 1961 with a class of postgraduate students, of whom his favourite was Boris Tishchenko. Given his personal circumstances it is difficult to see how he could have adopted a more confrontational political stance. However, his refusal to oppose officialdom openly exposed him to the contempt of some of the younger generation who were, in any case, caught up in the excitement of discovering progressive musical trends from the West and therefore increasingly inclined to look on him as an anachronism.

His Party membership seems to have been part of a complex *quid pro quo* with authority. He had already been fulfilling an increasing number of official duties. Now he finally produced the 'Lenin' Symphony he had been promising since the 1930s (the Twelfth, subtitled 'The Year 1917'), and he allowed his name to be used for all sorts of Party propaganda declarations, sometimes reading speeches others had written for him, sometimes having articles and letters published under his name but written by friends or functionaries. In return, he was allowed performances of the banned Fourth Symphony (30 December 1961) and of *Lady Macbeth*, which he revised as *Katerina Izmaylova* (8 January 1963). The first performance of the Fourth Symphony took place 25 years after its aborted première. The score, which had been lost in the war, had to be reconstructed from the orchestral parts. According to its conductor, Kirill Kondrashin, not a note was changed, and the performance was an overwhelming success, as was the Western première the following September at the Edinburgh Festival under Gennady Rozhdestvensky, with the composer present. Along with his Thirteenth Symphony ('Babiy Yar', 1962) the Fourth reminded Russians of the 'real' Shostakovich, and it opened the way for new developments in the Soviet symphony: Vaynberg [Weinberg], Shchedrin, Kancheli, Salmanov and later Schnittke and others, all responded.

Excoriating Russia's social evils under the flimsiest of allegorical disguises, the Thirteenth Symphony again strained his relationship with officialdom,

and the première on 18 December 1962 was nearly sabotaged by official pressure. This was the last of Shostakovich's major brushes with authority, however.

In 1960 he had met the young literary editor Irina Antonovna Supinskaya, and after she had obtained a divorce he married her in November 1962, the same month in which he made his only public appearance as conductor, in his First Cello Concerto and Festive Overture. At a time of steadily deteriorating health his third marriage provided him with invaluable support, and Irina continued to devote herself to his music after his death, preserving a family archive in the house in Moscow's Nezhdanova Street where she and Shostakovich lived from April 1962.

[Shostakovich, Dmitry, §4: 1953–62](#)

(ii) Works

By 1961 the phenomenon of 'The Two Shostakoviches' had become so familiar it was the subject of an article in *Time* magazine. The reference was prompted by the recently completed Twelfth Symphony, 'the most banal of his works to date', but the supposed split personality was dated to 1948. The article provoked disclaimers from the composer and from Soviet musicologists, but in reality its concept was not so much misguided as insufficiently subtle. Certainly, there were works such as the Twelfth Symphony whose political conformism was almost devoid of discernible subtext and whose artistic value is now generally considered to be minimal, suggesting as near disdain for the task on the composer's part as he could risk. Yet, other 'official' or trivial-seeming works may reflect a genuine need to alternate between works of highly passionate or tragic content and ones that could be tossed off in a relatively light-hearted way. In fact, some of the lighter works composed in the wake of the Tenth Symphony, for instance the Festive Overture and the 'National Holiday' movement from *The Gadfly*, though of scant intrinsic interest, help throw into relief the often overlooked complexities of the symphony's finale. Immediately after the Tenth Symphony Shostakovich composed an undemanding Concertino for two pianos for his son Maxim, followed three years later by the Second Piano Concerto which he considered of little artistic worth but which nevertheless has a deeply felt slow movement. In between came more Dolmatovsky Romances, the Spanish Songs and the deceptively innocent Sixth Quartet – deceptive because the naive G major of the opening keeps slipping from view, to be reinstated as if nothing had happened.

Shostakovich's interest in light music culminated in the opera-comedy *Moscow, Cheryomushki*, composed in 1957–8. This gentle send-up of urban mores on a newly built overspill housing estate was the belated fulfilment of plans to compose an operetta, plans he had cherished since the early 1930s. Its numerous cross-references to earlier scores might conceivably suggest a hidden commentary on the machinations of officialdom, but, on the whole, its succession of easy-going waltzes and innocuous polkas, most of them marked *allegretto*, represents a considerable dilution from the heyday of his stage music in the early 1930s.

For his 50th birthday in September 1956, Shostakovich published an article in *Sovetskaya muzika* reflecting on his career. Its mixture of straight fact and evasive generalization is symptomatic of the position of Soviet artists

in the Thaw years. Even the seemingly conformist clichés invite reading between the lines. After mentioning his ‘naive attempts to reflect “real life”’ in his earliest piano pieces, he continued: ‘the same desire to write pithy music, reflecting the experiences of my contemporaries, runs through everything I have written’. If *Lady Macbeth*, the Fourth Symphony, the Six Romances op.62, *From Jewish Folk Poetry* and works to come such as the song cycle *Satires* of 1960 and the Thirteenth Symphony of 1962 are indeed intended to reflect the ‘real life’ experiences of his contemporaries, they must be counted as profoundly subversive.

The Eleventh Symphony was composed for the 40th Anniversary of the October Revolution and programmatically represented the 1905 Bloody Sunday Massacre; yet appearing as it did in October 1957, its message concerning the abuse of dictatorial power invited aesopian reading as a comment on the Soviet repression of the Hungarian uprising. Although Shostakovich himself later encouraged this interpretation, the publication of his intent to write such a symphony had actually preceded the Soviet invasion of October 1956, and the programmatic scenario is extremely closely wedded to the events of 1905 – unimpeachable subject matter for a good communist.

Since the Tenth Symphony, the death of Nina and the difficulties of his second marriage, Shostakovich had been in something of a creative trough, and despite his careful integration of a dozen revolutionary songs in the Eleventh Symphony, this work remains a crudely constructed tapestry compared with its predecessor. It was not until the summer of 1959 that he produced a work to match the concentration and complexity of the Tenth. This was the First Cello Concerto, composed for Rostropovich. Here pithy motifs, pared-down textures and obstinate forward motion are grafted on to familiar Shostakovichian gestural archetypes, establishing a lexicon of devices for his late instrumental works. Fiercely intense invention is equally a feature of the Seventh String Quartet, dedicated to the memory of Nina. Here, metrical transformations, motivic economy and cyclic recalls all feature in greater concentration than ever before.

The array of song quotations in the Eleventh Symphony prepared the way for the self-quotations in the Eighth Quartet, including the ubiquitous D–S–C–H. This piece became inordinately famous, inspiring transcriptions for various media, especially string orchestra, sanctioned by the composer. Every one of its quoted themes acquires either a sadder or a more violent character than it had in its source-work. The moment of most heart-stopping plangency comes in the fourth movement when Shostakovich quotes Katerina's aria of longing for her lover from the fourth act of *Lady Macbeth*, mirroring the composer's own personal loneliness at a time of intense need.

Patriotic film scores and other commissioned work continued to occupy Shostakovich, but to an ever-decreasing extent. The Twelfth Symphony represents an unhappy infiltration of that official manner into the main oeuvre. The naivety of its programme, structure and thematic invention lends weight to claims that the composition had to be quickly thrown together after the abandonment of an earlier, possibly rashly satirical project. As in the Eleventh Symphony, there are four continuous

movements, but instead of a kind of newsreel commentary, the music unfolds as a series of static tableaux or reflections; the first movement is more academically conformist than anything in Shostakovich's symphonic output, as is the thoroughgoing cyclic unity between movements.

As if to cleanse himself of this apparent act of appeasement, Shostakovich ensured that his next two projects – the Thirteenth Symphony and the already largely completed revised version of *Lady Macbeth* – would be as near as possible to the real thing. In the Thirteenth Symphony, Yevgeny Yevtushenko's poems pointed to egregious social ills in Soviet Russia, from anti-semitism through the suppression of humour, oppression of women, and the climate of fear, to the dilemma of maintaining integrity in an artistic career.

Katerina Izmaylova, as he entitled the revised version of *Lady Macbeth*, is a source of ongoing controversy. Shostakovich's revisions, involving two re-composed interludes, confirmation of the trimmed version of the notorious seduction scene (it had already been cut for the 1935 publication of the score), and a large number of rewordings and vocal transpositions, were carried out for a mixture of motives. Some were practical considerations, reflecting the experience of staging the opera in the 1930s. Others, such as the toning down of sexual imagery and the addition of an ideological element to the prisoners' music in Act 4, may have been a compromise with the criticisms of the 1936 article, or may reflect the composer's own preferred shift of emphasis.

[Shostakovich, Dmitry](#)

5. 1963–75.

(i) Life

The première of *Katerina Izmaylova* took place on 8 January 1963, two months after the appearance of Solzhenitsyn's *One Day in the Life of Ivan Denisovich*, a story of life in a Kazakhstan prison camp in the last years of Stalin's rule. Approved by Khrushchiov, this publication represented a high-water mark of de-Stalinization in the arts. But a backlash against Soviet authors soon followed and the climate of gradual liberalization itself came under increasing threat when Khrushchiov was ousted and replaced by Leonid Brezhnev in October 1964. The invasion of Czechoslovakia in 1968 and the increasing profile of the dissident movement intensified the reactionary pressure; Shostakovich put his name to political documents such as the condemnation of the nuclear physicist turned human-rights campaigner, Andrey Sakharov, on 3 September 1973. If his distaste for such things was not always perceptible to those who looked to him for moral example, that may indicate the effectiveness of the pretence. His music came close to contradicting his actions, as in the setting 'To the Exile' from the Michelangelo Suite, composed in 1974 immediately after Solzhenitsyn's enforced move to the West.

Shostakovich's declining health made a more openly defiant stance hardly possible. His hand weakness worsened and he gave his last performance as pianist on 28 May 1966, suffering a heart attack later that night. The polio-related condition responded to treatment at an orthopaedic clinic in Kurgan in 1970 and 1971 and deterioration was partially arrested. Shortly

after completing his Fifteenth Symphony, on 17 September 1971, he had a second heart attack. This forced him to give up smoking, but for the last two and a half years of his life he suffered from lung cancer, which spread to the kidneys and liver and eventually to the artery between heart and lungs.

Outwardly, his career was again marked by steadily increasing recognition and success. He continued to travel extensively within the Soviet Union and abroad, especially for the numerous premières of *Katerina Izmaylova*, meeting composers and collecting honours. Coinciding with his 60th birthday in September 1966, he was made Hero of Socialist Labour and received a second Order of Lenin as well as the Gold Medal of the Hammer and Sickle. Earlier that year a collected edition of his music was mooted (a rare honour for any composer in his lifetime), and he composed a sardonic *Preface to the Complete Edition of my Works and a Brief Reflection apropos of this Preface*, the title mimicking verbose Russian officialese. His own text for this song remarks ironically but accurately on his title of 'People's Artist of the USSR' (conferred in 1954), his 'many other honorary titles', his position as First Secretary of the Composers' Union of the RSFSR (since 1960) and ordinary Secretary of the Composers' Union of the USSR (since 1957) and 'very many other highly responsible duties'.

With Rostropovich, Oistrakh, Richter, and conductors Mravinsky and Kondrashin in the forefront, his works were now performed and recorded with increasing regularity. In February 1964, the town of Gor'kiy mounted a festival with 43 concerts of his music. Seemingly encouraged, Shostakovich came out of a comparatively fallow creative period since the Thirteenth Symphony and produced the Ninth and Tenth Quartets in quick succession (a previous Ninth Quartet composed in 1961 was destroyed), followed by the Yevtushenko cantata *Kazn' Stepana Razina* ('The Execution of Stepan Razin').

Inwardly his thoughts and creative projects turned increasingly to the topic of death; at the same time he became interested in 12-note composition, still the subject of official disapproval. In this he was inspired by the example of Britten, whose *The Turn of the Screw* he had seen in Edinburgh in 1962, and by his own pupils. In May 1965 he got to know Karayev's Third Symphony and in the following year Tishchenko's Third Symphony. In 1968 he himself built his Twelfth Quartet around 12-note themes, and such themes also appear in the Violin Sonata, Thirteenth Quartet and Fourteenth and Fifteenth Symphonies. He never applied the technique in the manner of the Second Viennese School; rather, themes of this kind took on symbolic associations with death or stasis.

From the Second Cello Concerto of 1966, each of Shostakovich's last ten years with the exception of 1972 saw at least one major composition. The Second Violin Concerto was composed in 1967 for Oistrakh, and in the following year the Violin Sonata (also for Oistrakh) and 12th Quartet. In 1969 came the 14th Symphony, a vocal symphony consisting of 11 settings on the subject of death, in 1970 the 13th String Quartet, which catches much the same mood, and in 1971 the enigmatic 15th Symphony. His second heart attack just after completion of this symphony put a temporary halt to his output, and he spent the remainder of that year in hospital and

sanatorium. 1972 was a year of travel, to East and West Germany in May and June, to London and Dublin in July, returning via Copenhagen, and a further visit to England in November before another extended stay in hospital. 1973 saw return trips to Berlin and Copenhagen and the USA (chiefly Chicago), around which Shostakovich fitted the Fourteenth Quartet and the Tsvetayeva settings op.143. In 1974 he produced the 15th Quartet and Michelangelo Suite, whose orchestrated version, completed later in the year, is tantamount to a Sixteenth Symphony. Also this year *The Nose* was finally restaged in Russia, the last of his effectively banned works to be rehabilitated. The Moscow production was masterminded and conducted by Gennady Rozhdestvensky, marking the advent of a new generation of musicians committed to his music. By now, Maxim Shostakovich was conducting extensively, and Rozhdestvensky himself was unearthing and recording numerous obscure and almost forgotten works. In 1975 Shostakovich orchestrated Musorgsky's 'Song of the Flea' and composed his Viola Sonata, for which he was reading proofs only days before his death on the evening of 9 August 1975 in hospital at Kuntsevo. He was buried five days later in the Novodevichy Cemetery.

(ii) Works

The musical trends established over the previous decade continued, the only significant new features being exploration of 12-note themes. That there was no fundamental evolution in Shostakovich's style is suggested by the fact that his last major work, the Viola Sonata, could quote extensively from the overture to his unfinished opera *The Gambler* of 1941–2, without any stylistic discrepancy being apparent. By the same token the Violin Sonata of 1968 owes much to the example of Prokofiev's First Violin Sonata of 1938–46, both in its gestural character and its layout of movements.

In these years, very few 'official' works were demanded of him, and in those that were it is increasingly tempting to read subtexts and in-jokes. *Oktyabr* ('October'), his symphonic poem for the 50th anniversary of the Revolution, feels like no more than a grudging discharge of duty, for instance, and the *March of the Soviet Militia* is reputedly dedicated to the memory of Zoshchenko, himself a one-time Red Army officer but best known as a trenchant satirist. Shostakovich did agree to undertake two film scores of more or less official stamp for friends (Leo Arnshtam's *Sofya Perovskaya* on the life of an activist associated with the assassination of Tsar Aleksandr II, and *A Year is Like a Lifetime* to Galina Serebryakova's scenario on the life of Marx). But he took much more seriously his work on Grigory Kozintsev's *Hamlet* and *King Lear*, producing music of a starkness of texture to match the ascetic qualities of the cinematography.

The symphonic impulse continued to shift away from symphonies to quartets (especially Nos.9, 10 and 12), concertos, sonatas and song cycles. The Second Cello Concerto, Second Violin Concerto and Violin and Viola Sonatas have much in common, in particular a sense of familiar territory being traversed but in a wan, alienated manner, as though experienced by a lost soul. Moments of tonal clarification register increasingly as out-of-body experiences, and they are surrounded by paroxysms of pain, inscrutable soliloquies and ghostly revisitings of the

past. Themes containing eleven or all twelve notes of the scale are contrasted with blank oscillating perfect fourths which often conclude movements in anxious stasis. To all this the finale of the Viola Sonata adds an extremely dark-hued tribute to Beethoven, brooding on the affinity between the repeated-note motif of the first movement of the 'Moonlight' Sonata and Shostakovich's own favourite dotted-rhythm funeral march gestures. This world of purgatorial numbness was passed on to the following generation of Schnittke and others.

Quartets 11 to 14 were dedicated to each member of the Beethoven Quartet in turn, in recognition of a partnership of more than 30 years' standing; the Fifteenth Quartet bears no dedication but could easily be read as a requiem for the composer himself. Quartets 13 and 15 in particular abound in stark musical imagery, while the Fifteenth echoes the black humour of the early piano *Aphorisms*, with contorted re-interpretations of innocent-seeming movement titles such as Serenade and Nocturne.

The vocal works focus ever more intently on the subject matter of love, death, and the role of the artist (especially in the Blok cycle, the Fourteenth Symphony and the Tsvetayeva settings respectively). The last cycle, *Four Verses of Captain Lebyadkin*, from Dostoyevsky's novel *The Devils*, ends Shostakovich's vocal output on a note of sour vituperation. The importance he attached to the Tsvetayeva and Michelangelo cycles is reflected in the orchestral versions he made of them, and the same is indicated by his re-orchestrating the Six Romances, op.62. In general the importance he attached to texts in his later years is reflected in his renunciation of the title *romansi* ('romances'): the Blok, Lebyadkin and Tsvetayeva cycles are dubbed *stikhotvoreniya* ('poems' or 'verses') while the proper full title for the Michelangelo settings is *Syuita na slova Mikelangelo* ('Suite on Words of Michelangelo'). The instrumentation of the Blok verses, for violin, cello and piano, prepares the ground for the Fourteenth Symphony (soprano and bass soloists, strings and percussion), and, in general, the borderline between symphonic and vocal works is blurred at this time. The Fourteenth Symphony itself consists of eleven settings of poems, subtly arranged to suggest outrage at the imposition of death by human hand.

The Fifteenth Symphony is haunted by a legion of ghosts – subtle allusions to Shostakovich's own past works and to musical styles that had influenced him. Paradoxically, these allusions make the overall tone of the work all the more difficult to define. The last pages gaze back over the past with unfathomable sadness, and the coda is probably the most desolate music ever to have been written in A major. The end of the Viola Sonata is no less poignant; it is yet another extraordinary reinterpretation of C major, with the rocking fourths so often associated with death in Shostakovich's late work now suggesting a measure of calm and reconciliation.

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6. Posthumous reputation.

25 years on, Shostakovich's obituary notices make bizarre reading. *Pravda*, in an article with 85 signatories from the country's political and musical élite, described him as 'a true son of the Communist Party, outstanding public and state activist, an artist – citizen Shostakovich

devoted his entire life to the development of Soviet music, to asserting the ideals of Soviet humanism and internationalism, the struggle for peace and friendship of nations'. *The Times* called him 'a committed believer in Communism and Soviet power'; the *New York Times* referred to him as 'a committed Communist who accepted sometimes harsh ideological criticism'. Suggestions to the contrary in books by émigrés such as Yury Jelagin and Yury Olkhovsky as early as the 1950s had been little heeded and were even dismissed as embodying biased Cold War tactics.

For many years, serious scholars in the West had scarcely bothered with Shostakovich, being seemingly unable to hear past the surface conservatism of language, which Stravinsky, Adorno, Boulez and others equated with reactionary conformism and attributed to a combination of weak-mindedness and *force majeure*. The evaporation of avant-garde prejudices had already cleared the way for a more realistic assessment when Solomon Volkov's *Testimony: the Memoirs of Dmitry Shostakovich as Related to and Edited by Solomon Volkov* made its sensational appearance in 1979. This presented a picture of Shostakovich's profound disaffection with the communist system, stretching back at least to the mid-1930s. This book continues to be a source of controversy, mainly because it was shown to contain substantial passages – appearing on seven of the eight pages signed by Shostakovich – drawn almost verbatim from Shostakovich's articles and speeches. The editor declined to explain how the situation might have come about or how it might be reconciled with the title of the book. Further doubt has been expressed as to whether Shostakovich, in so far as the book may contain his actual words and thoughts, might not have been reinventing his own past. Friends, family and musical associates of the composer expressed conflicting opinions on the book's authenticity and the veracity of the opinions it contains, although a substantial and increasing majority have spoken in its favour. Accusations and counter-accusations have made the question of Shostakovich's relationship with the Communist regime one of the most bitterly fought musicological controversies in the late 20th century. This issue has overshadowed efforts to understand the non-ideological dimensions of his music, to disentangle those aspects of the Soviet system he approved of from those he abominated and to identify when and how his attitudes changed. Scholarly interest in the music has gained new impetus, but at the expense of concentration on a vulgarized, mono-dimensional view of its meaning.

Unlike that of many composers, Shostakovich's reputation with the musical public has grown steadily since his death, fuelled by post-*glasnost*' revelations about the society in which he lived. By most conceivable measurements, he has become the most popular composer of serious art music in the middle years of the 20th century.

His influence on composers spread through the work of his most gifted pupils and protégés (Vaynberg, Boris Chaykovsky, Tishchenko) and kindred spirits abroad (such as Britten, who however, died only a year after him). Others in the Soviet Union emancipated themselves from his style but took up some of the deeper implications of his work, especially his fondness for mixing styles and tones of voice, his use of musical ciphers, his exploration of the no-man's-land between dynamism and stasis and his

compulsion to question the same things as he affirms. In these respects, Alfred Schnittke has the strongest claim to being the 'true successor', though the musical quality of his invention rarely reaches comparable heights. The doctrinaire rump of the Western avant garde never became reconciled to Shostakovich's importance, although some who started in that camp have at least come to recognize the multi-faceted complexity of his music. On the other hand, natural conservatives in Russia, Scandinavia, Britain and the United States acknowledged the influence but generally failed to grasp the underlying complexities of tone. Those complexities could only have taken the shape they did under the unique coercions of Stalin's Russia. As the most talented Soviet composer of his cursed generation Shostakovich was uniquely equipped to transcend those pressures, and as such his achievement is unrivalled.

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operas and ballets

op.

- | | |
|-----|---|
| 15 | Nos [The Nose] (op, 3, Shostakovich, A. Preys, G. Ionin and Ye. Zamyatin, after N.V. Gogol), 1927–8, Leningrad, Mal'iy, 18 Jan 1930 |
| 22 | Zolotoy vek [The Golden Age] (ballet, 3, A. Ivanovsky), 1929–30, Leningrad, State Academic, 27 Oct 1930 |
| 27 | Bolt [The Bolt] (ballet, 3, V. Smirnov), 1930–31, Leningrad, State Academic, 8 April 1931 |
| — | Bol'shaya molniya [The Great Lightning] (comic op, N. Aseyev), ?1931–2, unfinished, Leningrad, Philharmonic Bol'shoy Hall, 11 Feb 1981 |
| 29 | Ledi Makbet Mtsenskogo uyezda [Lady Macbeth of the Mtsensk District] (op, 4, Shostakovich and Preys, after N. Leskov), 1930–32, Leningrad, Mal'iy, 22 Jan 1934; rev. as Katerina Izmaylova, op.114, 1955–63 |
| 39 | Svetliy ruchey [The Limpid Stream] (ballet, 3, F. Lopukhov and A. Pyotrovsky), 1934–5, Leningrad, Mal'iy, 4 June 1935 |
| — | Igroki [The Gamblers] (op, after Gogol), 1941–2, unfinished, concert perf., Leningrad, Philharmonic Bol'shoy Hall, 18 Sept 1978, staged Moscow, Chamber Musical Theatre, 24 Jan 1990; completed by K. Meyer (3), Wuppertal, Opernhaus, 12 June 1983 |
| 105 | Moskva, Cheryomushki [Moscow, Cheryomushki] (operetta, 3, V. Mass and M. Chervinsky), 1957–8, Moscow, Operetta, 24 Jan 1959 |
| 114 | Katerina Izmaylova, 1954–63, Moscow, Stanislavsky–Nemirovich-Danchenko Music Theatre, 8 Jan 1963 [rev. of op.29] |

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other dramatic works

incidental music

- 19 Klop [The Bedbug] (V. Mayakovsky), 1929, Moscow, Meyerhold, 13 Feb 1929
- 24 Vistrel [The Shot] (A. Bezimensky), 1929, Leningrad, Working Youth Theatre, 14 Dec 1929
- 25 Tselina [Virgin Soil] (A. Gorbenko and N. L'vov), 1930, lost, Leningrad, Working Youth Theatre, 9 May 1930
- 28 Prav', Britaniya [Rule, Britannia] (A. Pyotrovsky), 1931, Leningrad, Working Youth Theatre, 9 May 1931
- 31 Uslovno ubitiy [Declared Dead] (stage revue, V. Voyevodin and Ye. Ri'ss), 1931, Leningrad, Music Hall, 2 Oct 1931
- 32 Gamlet [Hamlet] (W. Shakespeare), 1931–2, Moscow, Vakhtangov, 19 May 1932
- 37 Chelovecheskaya komediya [The Human Comedy] (P. Sukhotin, after H. de Balzac), 1933–4, Moscow, Vakhtangov, 1 April 1934
- 44 Salyut, Ispaniya [Hail, Spain] (A. Afinogenov), 1936, Leningrad, Pushkin Theatre of Drama, 23 Nov 1936
- 58a Korol' Lir [King Lear] (Shakespeare), 1941, Leningrad, Gor'ky Bol'shoy, 24 March 1941
- 63 Otchizna [Native Country] (spectacle), 1942, Moscow, Dzerzhinsky Central Club, 7 Nov 1942
- 66 Russkaya reka [Russian River] (spectacle), 1944, Moscow, Dzerzhinsky Central Club, 17 April 1944
- 72 Vesna pobednaya [Victorious Spring] (spectacle), 2 songs (M. Svetlov), 1946, Moscow, Dzerzhinsky Central Club, 8 May 1946
- Gamlet [Hamlet] (Shakespeare), 1954, Leningrad, Pushkin Theatre of Drama, 31 March 1954 [from op.58a]

film scores

- 18 Noviy Vavilon [New Babylon] (dir. G. Kozintsev and L. Trauberg), 1928–9 [for live perf. with silent film]
- 26 Odná [Alone] (dir. Kozintsev and Trauberg), 1930–31
- 30 Zlatiye gorí [Golden mountains] (dir. S. Yutkevich), 1931
- 33 Vstrechniy [Counterplan] (dir. F. Ermler and Yutkevich), 1932
- 36 Skazka o pope i rabotnike yego Balde [The Tale of the Priest and his Worker, Blockhead] (dir. M. Tsekhanovsky), 1933–4, unfinished, rev. as comic op by S. Khentova, 1980
- 38 Lyubov' i nenavist' [Love and Hate] (dir. A. Gendel'shteyn), 1934
- 41 Yunost' Maksima [The Youth of Maxim] (dir. Kozintsev and Trauberg), 1934 [no.1 of Maxim trilogy]
- 41a Podrugi [Girl Friends] (dir. L. Arnshtam), 1934–5
- 45 Vozvrashcheniye Maksima [The Return of Maxim] (dir. Kozintsev and Trauberg), 1936–7 [no.2 of Maxim trilogy]
- 48 Volochayevskiye dni [Voločayev Days] (dir. G. and S. Vasil'yev), 1936–7
- 50 Viborgskaya storona [Viborg District] (dir. Kozintsev and Trauberg), 1938 [no.3 of Maxim trilogy]
- 51 Druz'ya [Friends] (dir. Arnshtam), 1938
- 52 Velikiy grazhdanin [The Great Citizen] (dir. Ermler), 1st ser., 1937
- 53 Chelovek s ruzh'yom [The Man with a Gun] (dir. Yutkevich), 1938
- 55 Velikiy grazhdanin [The Great Citizen] (dir. Ermler), 2nd ser., 1938–9
- 56 Glupiye mishonok [The Silly Little Mouse] (dir. Tsekhanovsky), 1939
- 59 Prikl'yucheniya Korzinkinoy [The Adventures of Korzinkina] (dir. K. Mints), 1940–41

- 64 Zoya (dir. Arnshtam), 1944
- 71 Prostiye lyudi [Simple People] (dir. Kozintsev and Trauberg), 1945
- 75 Molodaya gvardiya [The Young Guard] (A.A. Fadeyev, dir. S. Gerasimov), 1947–8
- 76 Pirogov (dir. Kozintsev), 1947
- 78 Michurin (dir. A. Dovzhenko), 1948
- 80 Vstrecha na El'be [Encounter at the Elbe] (dir. G. Aleksandrov), 1948
- 82 Padeniye Berlina [The Fall of Berlin] (dir. M. Chiaureli), 1949
- 85 Belinsky (dir. Kozintsev), 1950
- 89 Nezabivayemiy 1919-y [The Unforgettable Year 1919] (dir. Chiaureli), 1951
- 95 Pesnya velikikh rek (Yedinstvo) [Song of the Great Rivers/Unity] (dir. Y. Ivens), 1954
- 97 Ovod [The Gadfly] (E.L. Voynich, dir. A. Faintsimmer), 1955
- 99 Perviy eshelon [The First Echelon] (dir. Faintsimmer), 1955–6
- 106 Khovanshchina, 1958–9 [orch of op by M. Musorgsky]: see orchestrations [Khovanshchina, 1958–9]
- 111 Pyat' dney – pyat' nochey [Five Days – Five Nights] (dir. Arnshtam), 1960
- Cheryomushki (dir. G. Rappaport), 1962 [arr. of op.105]
- 116 Gamlet [Hamlet] (Shakespeare, trans. B. Pasternak, dir. Kozintsev), 1963–4
- 120 God, kak zhizn' [A Year is Like a Lifetime] (dir. G. Roshal'), 1965
- Katerina Izmaylova (dir. M. Shapiro), 1966 [arr. of op.114]
- 132 Sofya Perovskaya (dir. Arnshtam), 1967
- 137 Korol' Lir [King Lear] (Shakespeare, dir. Kozintsev), 1970

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orchestral

symphonies

- 10 Symphony no.1, f, 1924–5, Leningrad PO, cond. N. Malko, Leningrad, Philharmonic Bol'shoy Hall, 12 May 1926
- 14 Symphony no.2 'Oktyabryu' [To October] (A. Bezimensky), B, with chorus in finale, 1927, Leningrad PO and Academic Choir, cond. Malko, Leningrad, Philharmonic Bol'shoy Hall, 5 Nov 1927
- 20 Symphony no.3 'Pervomayskaya' [The First of May] (S. Kirsanov), E♭, with chorus in finale, 1929, Leningrad PO and State Academic Choir, cond. A. Gauk, Leningrad, Moscow-Narva House of Culture, 21 Jan 1930
- 43 Symphony no.4, c, 1935–6, Moscow PO, cond. K. Kondrashin, Moscow, Conservatory Bol'shoy Hall, 30 Dec 1961
- 47 Symphony no.5, d, 1937, Leningrad PO, cond. Ye. Mravinsky, Leningrad, Philharmonic Bol'shoy Hall, 21 Nov 1937
- 54 Symphony no.6, b, 1939, Leningrad PO, cond. Mravinsky, Leningrad, Philharmonic Bol'shoy Hall, 21 Nov 1939
- 60 Symphony no.7 'Leningrad', C, 1941, Bol'shoy Theatre Orch, cond. S. Samosud, Kuybishev, House of Culture, 5 March 1942
- 65 Symphony no.8, c, 1943, USSR State SO, cond. Mravinsky, Moscow, Conservatory Bol'shoy Hall, 4 Nov 1943
- 70 Symphony no.9, E♭, 1945, Leningrad PO, cond. Mravinsky, Leningrad, Philharmonic Bol'shoy Hall, 3 Nov 1945
- 93 Symphony no.10, e, 1953, Leningrad PO, cond. Mravinsky, Leningrad, Philharmonic Bol'shoy Hall, 17 Dec 1953
- 103 Symphony no.11 '1905 god' [The Year 1905], g, 1956–7, USSR State SO, cond. N. Rakhlin, Moscow, Conservatory Bol'shoy Hall, 30 Oct 1957
- 112 Symphony no.12 '1917 god' [The Year 1917], d, 1959–61, Leningrad PO,

	cond. Mravinsky, Leningrad, Philharmonic Bol'shoy Hall, 1 Oct 1961 [ded. to the memory of Lenin]
113	Symphony no.13 'Babi' Yar' (Ye. Yevtushenko), b \flat , B, B chorus, orch, 1962, V. Gromadsky, Republican State and Gnesin Institute Choirs, Moscow PO, cond. Kondrashin, Moscow, Conservatory Bol'shoy Hall, 18 Dec 1962
135	Symphony no.14 (F.G. Lorca, G. Apollinaire, W. Küchelbecker, R.M. Rilke), S, B, str, perc, 1969, G. Vishnevskaya, Ye. Vladimirov, Moscow CO, cond. R. Barshay, Leningrad, Hall of the Glinka Academy Choir, 29 Sept 1969
141	Symphony no.15, A, 1971, All-Union Radio and Television SO, cond. M. Shostakovich, Moscow, Conservatory Bol'shoy Hall, 8 Jan 1972

other

1	Scherzo, f \sharp , 1919
3	Theme and Variations, B \flat , 1921–2
7	Scherzo, E \flat , 1923–4
15a	Nos [The Nose], suite, T, Bar, orch, 1928 [from op]
22a	Zolotoy vek [The Golden Age], suite, 1930 [from ballet]
23	Two pieces for E. Dressel's opera Der arme Columbus, 1929
27a	Bolt (Ballet Suite no.5), 1931 [from ballet]
30a	Zlatiye gor'i [Golden Mountains], suite, 1931 [from film score]
32a	Gamlet [Hamlet], suite, 1932 [from incid music]
35	Piano Concerto no.1, c, pf, tpt, str, 1933, D. Shostakovich, A. Shmidt, Leningrad PO, cond. F. Stiedry, Leningrad, Philharmonic Bol'shoy Hall, 15 Oct 1933
—	Suite no.1, jazz orch, 1934
42	Five Fragments, 1935
—	Suite no.2, jazz orch, 1938
50a	Suite with chorus, arr. L. Atovm'yan, 1961 [from Maxim trilogy]
—	Solemn March, military band, 1942
64a	Zoya, suite, with chorus, arr. Atovm'yan, ?1944 [from film score]
75a	Molodaya gvardiya [The Young Guard], suite, arr. Atovm'yan, 1951 [from film score]
76a	Pirogov, suite, arr. Atovm'yan, 1951 [from film score]
77	Violin Concerto no.1, a, 1947–8, D. Oistrakh, Leningrad PO, cond. Mravinsky, Leningrad, Philharmonic Bol'shoy Hall, 29 Oct 1955
78a	Michurin, suite, with chorus, arr. Atovm'yan, 1964 [from film score]
80a	Vstrecha na El'be [Encounter at the Elbe], suite, with vv, arr. Atovm'yan, 1948 [from film score]
—	Ballet Suite no.1, arr. Atovm'yan, 1949
82a	Padeniye Berlina [The Fall of Berlin], suite, with chorus, arr. Atovm'yan, 1950 [from film score]
85a	Belinsky, suite, with chorus, arr. Atovm'yan, 1960 [from film scores]
89a	Nezabivayemiy 1919–y [The Unforgettable Year 1919], suite, arr. Atovm'yan, 1952 [from film score]
—	Ballet Suite no.2, arr. Atovm'yan, 1951
—	Ballet Suite no.3, arr. Atovm'yan, 1951
—	Ballet Suite no.4, arr. Atovm'yan, 1953
96	Festive Overture, A, 1954
971	Ovod [The Gadfly], suite, arr. Atovm'yan, 1956 [from film score]
99a	Perviy eshelon [The First Echelon], with chorus, arr. Atovm'yan, 1956
102	Piano Concerto no.2, F, 1957, M. Shostakovich, USSR State SO, cond. N. Anosov, Moscow Conservatory Bol'shoy Hall, 10 May 1957

- 107 Cello Concerto no.1, E♭, 1959, M. Rostropovich, Leningrad PO, cond. Mravinsky, Leningrad, Philharmonic Bol'shoy Hall, 4 Oct 1959
- Novorossiyskiye kuranti/Ogon'vechnoy slavi [Novorossiisk Chimes/The Flame of Eternal Glory], 1960
- 111a Pyat'dney–pyat' nochey [Five Days – Five Nights], suite, arr. Atovm'yan, 1961 [after film score]
- 114a Suite from Katerina Izmaylova, S, orch, 1962
- 115 Overture on Russian and Kyrgyz Folk Themes, 1963
- 116a Gamlet [Hamlet], suite, arr. Atovm'yan, 1964 [from film score]
- 120a God kak zhízn' [A Year is Like a Lifetime], suite, arr. Atovm'yan, ?1969 [from film score]
- 126 Cello Concerto no.2, G, 1966, Rostropovich, USSR State SO, cond. Ye. Svetlanov, Moscow, Conservatory Bol'shoy Hall, 25 Sept 1966
- 129 Violin Concerto no.2, d, 1967, Oistrakh, Moscow PO, cond. Kondrashin, Moscow, Conservatory Bol'shoy Hall, 26 Sept 1967
- 130 Traurno-triumfal'naya prelyudiya pamyati geroyev stalingradskoy bitvi [Funeral-Triumphal Prelude in Memory of the Heroes of the Battle of Stalingrad], 1967
- 131 Oktyabr' [October], sym. poem, 1967
- 139 March of the Soviet Militia, military band, 1970

Shostakovich, Dmitry: Works

choral

- Ot Karla Marksa do nashikh dney [From Karl Marx to Our Days] (sym. poem, N. Aseyev), solo vv, chorus, orch, 1932, unfinished, lost
- Klyatva Narkomu [Oath to the People's Commissar], (V. Sayanov), B, chorus, pf, 1941
- Pesnya gvardeyskoy divizii/Idut besstrashniye gvardeyskiye polki [Song of a Guard's Division/The Fearless Guard's Regiments are on the Move] (Rakhmilevich), B, chorus, pf, 1941
- Slav'sya otchizna sovetov [Glory to our Soviet Homeland] (Ye. Dolmatovsky), chorus, pf, 1943
- Chornoye more [The Black Sea] (S. Alimov and N. Verkhovsky), B, male chorus, pf, 1944
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Shostakovich, Maxim [Maksim]

(b Leningrad, 10 May 1938). Russian conductor and pianist, son of Dmitry Shostakovich. He took music lessons from an early age and entered the

Moscow Conservatory as a piano student of Yakov Fliyer, gaining his entrance qualification by performing his father's Piano Concerto no.2, written for him. His interest in conducting developed at the conservatory, and he studied first with Nikolay Rabinovich and Aleksandr Gauk, later with Rozhdestvensky and Markevich. He was appointed assistant conductor with the Moscow PO in 1963 and with the USSR State SO in 1966, later becoming principal conductor of the State RSO. His British début in 1968 with the LPO at the Royal Festival Hall was followed the next year by his first North American tour with the USSR State SO. In 1981 he settled in the USA as a political refugee with his son Dmitry, also a pianist, and he was chief conductor of the Hong Kong PO, 1983–5, and chief conductor and artistic director of the New Orleans SO, 1986–91. The first opera he conducted in the theatre was his father's *The Nose* for the New Opera Company at the London Coliseum in 1979; he later drew praise for his conducting of *Lady Macbeth of the Mtsensk District* at New York in 1984 (Juilliard Opera Center) and at the Hamburg Staatsoper in 1990. He conducted the premières of some of his father's later works, including the Symphony no.15. His earlier performances were characterized by youthful dynamism and a nervous intensity of feeling; latterly his conducting has become more refined, dignified and subtly nuanced. His recordings include both his father's piano concertos, several of his symphonies and other Russian works.

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NOËL GOODWIN

Shostakovich Quartet.

Russian string quartet. It was founded in 1967 by students at the Moscow Conservatory: Andrey Shishlov, Aleksandr Balashov, Aleksandr Galkovsky and Aleksandr Korchagin. At first they appeared under their individual names and were successful in that guise for more than a decade, with a residency at Moscow Radio. Balashov was a talented composer and the quartet played his music; but after nine years he wished to leave – he later died tragically young. Aleksandr Semyanekov filled in as second violinist for a year, then Sergey Pishchugin became available on the dissolution of the Glinka Quartet in 1977. Since then the group's personnel has remained stable. In 1979 the four took Shostakovich's name and began dedicating themselves to a special study of his chamber music, some of which they already played. In 1985 they gave their first cycle of his quartets in Amsterdam, repeating the feat in Adelaide in 1986 and Edinburgh in 1988 – in Moscow they have usually performed the cycle across two seasons. Their interpretations display considerable imagination; individually they have fine tones and they are not afraid to play without vibrato or to use the open strings for effect. Their repertory ranges from Purcell to Schoenberg, Bartók and contemporary music; Vasily Lobanov and Mikhail Yermolayev have written for them and they play works by Prokofiev, Myaskovsky, Yevgeny Golubev, Nikolay Peyko and Arno Babajanian. They have frequently collaborated with the pianist Aleksey Nasedkin and the cellist

Aleksey Kovalov. Their recordings include all Glazunov's quartets, two Shostakovich cycles, most of the Beethoven quartets and an outstanding account of Haydn's *Seven last Words* – a work they have sometimes played in concert with a narrator. Shishlov and Korchagin teach at the Moscow Conservatory and Galkovsky at the Gnesin Institute. The ensemble's instruments are a 1740 Giuseppe Guarneri violin, a school of Amati violin, a 1710 Carlo Antonio Testore viola and a 1751 Giovanni Gabrieli cello.

TULLY POTTER

Show.

See [Shore](#) family.

Showalter, A(nthony) J(ohnson)

(*b* Rockingham Co., VA, 1 May 1858; *d* Chattanooga, TN, 24 Sept 1924). American music educator, publisher and composer. He moved to Dalton, Georgia, where he established in 1884 a branch office of the Ruebush-Kieffer Co. In the same year he founded his own company, which grew into the largest music publishing house south of Cincinnati, with branches in Dallas, Texarkana, Arkansas-Texas and Chattanooga. Sales of its gospel song collections had exceeded two million copies by 1904; by 1940, when the firm ceased to publish music, approximately six million copies of Showalter's song and hymn collections, as well as theory books, had been issued. Showalter edited well over 100 collections containing more than 1000 gospel and secular songs, anthems and hymns of his own composition; he was recognized during his lifetime as the leading composer in this tradition in the southern and southwestern states, but his only composition to have achieved lasting popularity is *Leaning on the Everlasting Arms*. Showalter also published the monthly *Music Teacher and Home Magazine* and wrote *The Best Gospel Songs and their Composers* (1904). In about 1885 he established the Southern Normal Conservatory, which educated more teachers and composers of gospel songs than all other southern schools of this nature combined.

See also [Shape-note hymnody](#), §4.

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JOEL F. REED

Showers.

See [Shore](#) family.

Showground organ.

[Fairground organ.](#)

Shrider [[Schrider](#), [Schreider](#)], Christopher

(*b* ?Germany, *c*1680; bur. Soho, London, 31 May 1751). English organ builder. Sumner claimed he was born in Leopoldsburg (?near Wettin) in Germany. He is often referred to as Father Smith's son-in-law, though soon after Smith's death in 1708 he married Helen Jennings (possibly his second wife). On Smith's death he was instructed to complete the new organ at Trinity College, Cambridge, and he also succeeded Smith as organ maker to the royal household. It appears that he had associations with the two Abraham Jordans, father and son, reputedly collaborating with them on their instrument at St Magnus's, London Bridge, in 1712, and being assisted by them in building the organ at Westminster Abbey in 1727. His organs include those at the Chapel Royal, St James's Palace, London (1710); the Chapel Royal, Hampton Court Palace (*c*1710); Exeter Cathedral (1713; a rebuilding of the Loosemore organ with new soundboards, action and bellows); St Mary Whitechapel, London (1715; also attributed to Renatus Harris); St Mary Abbots, Kensington (*c*1716; also attributed to Jordan); St Mary the Virgin, Finedon, Northamptonshire (*c*1717; also attributed to Gerard Smith); St Martin-in-the-Fields, London (1726; the gift of King George I; it was removed in 1799 to Wotton-under-Edge, Gloucestershire, where parts remain); Westminster Abbey (1730; for the coronation of George II); and Henry VII's Chapel, Westminster Abbey (1737; temporary organ). Several other instruments have been attributed to Shrider on doubtful evidence: that at St Alkmund's, Whitchurch, Shropshire, is now known to have been built by Marc-Antoine Dallam. Shrider's son Christopher (*d* London, 16 Oct 1763) succeeded his father as organ maker to the king.

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GUY OLDHAM/STEPHEN BICKNELL

Shrubsole, William

(*b* Canterbury, bap. 13 Jan 1760; *d* London, 18 Jan 1806). English organist. He is celebrated as the composer of the hymn tune 'Miles Lane'. He was a chorister of Canterbury Cathedral and became organist of Bangor Cathedral in 1782; but his tendency to associate with religious dissenters there led to his receiving notice of dismissal in December 1783. He went to London and became organist of Spafields Chapel, Clerkenwell (Countess of Huntingdon's Connexion), in 1784 and at St Bartholomew-the-Less in 1800. His famous tune, one of only four attributed to him, was first published anonymously in the *Gospel Magazine* for November 1779 (facsimile in *MT*, xliii, 1902, p.244). His name was first attached to it in the eleventh edition of Stephen Addington's *Collection of Psalm-Tunes* (London, 1792).

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WATKINS SHAW/NICHOLAS TEMPERLEY

Shrude, Marilyn

(*b* Chicago, 6 July 1946). American composer and pianist. She studied at Northwestern University (DM 1984), where her teachers included Alan B. Stout and M. William Karlins. She has taught at Bowling Green State University (from 1977) and the Interlochen Arts Camp (from 1990), and served as director of the MidAmerican Center for Contemporary Music (at Bowling Green), an international organization for the study and promotion of contemporary music and new technology. Among her honours are a Kennedy Center Friedheim Award for orchestral music (third place, 1984), Chamber Music America awards (1993 and 1998), a lifetime achievement award from the American Academy and Institute of Arts and Letters (1997), a 'Meet the Composer' New Music for Schools Residency Grant (1997) and commissions from the Toledo (Ohio) SO, the St Louis SO Onstage series and the Cleveland Chamber Symphony. She was awarded the Cleveland Arts Prize in 1998. Her works are highly linear, featuring layered constructions, timbral contrasts and intervallic transformations in both tonal and atonal contexts. In addition to composing, she has remained active as a recitalist.

WORKS

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Light, 1994; Flight, a sax, sym. band, 1995; Chant, chbr orch, 1998; La chanson de printemps, str orch, 1999

Vocal: Mass, vv, org, 1972; 4 Meditations (Bible): To a Mother and Her Firstborn, S, hp, pf + cel, 3 b, perc, 1975; Lines from Tennyson (A. Tennyson), SATB, 4 fl, perc, 1984; I Wandered Lonely as a Cloud (W. Wordsworth), SATB, 1989; Silent Night (Traditional), SATB, 1991; Songs of Praise (M. Mott), S, pf, 1995; Childsong (M. Shrupe), Tr vv, Orff insts, 1998; How Lovely is thy Dwelling Place) (Ps lxxxiv), SATB, org, 1999

Chbr: Sax Qt, 1972; Music for Soprano Sax and Pf, 1974; Evolution V, a sax, sax qt, 1976; Arctic Desert, fl+ pic, ob, cl, bn, hn, pf + cel, hp, perc, str qt, db, 1979; B.E.R.G., 2 hn, 1980; Drifting Over a Red Place, cl, elecs, dancer, slide projections, 1982; Masks, sax qt, 1982; Shadows and Dawning, a sax, pf, 1982; Odyssey 'Flights of the Imagination', brass qnt, 1984; Splintered Visions, 2 fl, cl, a sax, pf, hp, perc, str qt, db, 1985; Interior Spaces, db, pf, 1987; Renewing the Myth, a sax, pf, 1988; A Window Always Open to the Sea, vc, pf, perc, 1990; ... and they shall inherit, sax ens, 1992; Notturmo: in memoriam Toru Takemitsu, vn, a sax, pf, 1996; 8 Bagatelles, 2 pf, 1997; Continuum (Postscript 1997), a sax, pf, 1997

Solo inst: 6 Pieces, pf, 1972; Invocation, Anitphons and Psalms, perc, 1977; Enuma Elish, org, 1980; Solidarnosc, pf, 1982; Visions in Metaphor, cl, 1986; Perfect Timing, hp, 1988; Visions in Metaphor, a sax, 1996; 4 Chorale Preludes, org, 1996

MARY NATVIG

Shteynpress, Boris Solomonovich.

See [Steinpress, Boris Solomonovich.](#)

Shtoharenko, Andry Yakovych

(*b* Novyy Kaidaky, 2/15 October 1902, *d* Kiev, 15 Sept 1992). Ukrainian composer. In 1912 he entered the Russian Musical Society's school in Katerynoslav, and in the 1920s, in Dnipropetrovs'k, he taught singing in schools and organized his own orchestra. In 1930 Shtoharenko entered the Khar'kiv Conservatory where he studied with Bahat'iryow and graduated in 1936. Throughout his active life, he occupied several key administrative positions in the musical hierarchy of the USSR: secretary to the Turkmen Composers' Union during World War II; vice-chairman (1947–56) and chairman (1968–89) of the Composers' Union of the Ukrainian SSR; vice-chairman of the USSR Composers' Union (1948–54); teacher of composition and rector of the Kiev Conservatory (1954–68) and head of the composition faculty (1968 until his death). His many awards include two state prizes (1946, 1952), People's Artist of the Ukrainian SSR (1971), People's Artist of the USSR (1972), the Shevchenko prize (1974) and Hero of Socialist Labour (1980). After the death of Lyatoshyn's'ky in 1968, Shtoharenko became the official voice of Ukrainian music. A prolific composer of considerable but very uneven talent, his eclectic style was an amalgam of the Lysenko Ukrainian national school, The Five (primarily Musorgsky and Borodin), Bartók's more folk-oriented works and of the style of his fellow composer and friend Mykola Kolyada (1907–35). Early on, Shtoharenko was also shaped by the populist aesthetics of the Association of Proletarian Musicians of Ukraine and their emphasis on mass culture and topical themes – he gained his first success with the symphonic

cantata *Pro kanal's'ki roboty* ('About the Canal Work'). One of the later landmarks of this style was the symphonic cantata *Ukraino moya* ('My Ukraine') written in 1943 in response to the German invasion. The compositions written in post-Stalin years, such as the well-crafted and inspired Second Symphony in D major for strings (1965), fall well within the mainstream of slavich modern conservatism as characterized by neoclassical phrase structures, aphoristic themes, motoric rhythmic patterns, clear harmonic construction and broad gestures. Most of his music also tends to be programmatic, but, at best, the message is an underlying feeling and is handled with subtlety as in the Third Symphony 'Kyiv' ('Kiev').

WORKS

(selective list)

orchestral

Pokhid [The Cruise], sym. poem, 1936; Sym. no.1 'Kazky' [Tales], 1947, rev. 1958; Marsh-uvertyura, 1951; Pam'yati Lesi Ukrainky [To the Memory of Lesya Ukrainka], suite, 1951; Partyzans'ki kartynky [Partisan Scenes], conc.-suite, pf, orch, 1957; Molodizhna poéma [Youth poem], 1959; Molodizhna syuita [Youth Suite], 1959; Pam'yati Kobzarya [To the Memory of Kobzar], sym. poem, 1960; Sym. no.2 'Pam'yati tovarisha' [To the Memory of a Comrade], 1965, rev. 1970; Satira, scherzo, 1966; Pioners'ka syuita, 1966; Divertissement, fl, chamber orch, 1967; Vn Conc., 1968–9; Bolgars'ki vrazhennya [Bulgarian Impressions], 1971; Sym. no.3 'Kyiv', 1971; Pf Concertino, 1972; Vn Concertino, 1972; Poéma-Kontsert, pf, orch, 1977; Simfonyehny tantsi [Sym. Dances], pf, orch, 1982; Vc Conc, 1984

vocal

With orch: Pro kanal's'ki roboty [About the Canal Work], sym. poem-cantata, 1936; Dytynstvo [Childhood], vocal orch suite, 1939; Ukraino moya [My Ukraine] (Malyshko, M. Ryl'sky), cantata-sym., 1943; Zdravytsya na chest' velykogo rosiys'kogo narodu [A Toast to the Great Russian People], 1949; Do 800-richchya Moskvyy [To the 800 Years of Moscow], cantata, 1950; Rosiya [Russia], vocal sym. poem, 1950; Pro partiyu ridnu [On the Native Party], vocal sym. poem, 1953; Ziyshla komunizmu zorya [The Story of Communism has Risen], vocal sym. poem, 1955; Lyrichna oda Zhovtnyu [Lyrical Ode to October], 1958; Shlyakhamy Zhovtnya [On the Paths of October], tale, solo vv, chorus, wind, 1967; Pro nezabutnykh lyudey [On the Unforgettable People], ballads, 1969; Iz Putyvlya na skhid sontsi [From Putyul to Sunrise], poem, 1970

Other works: over 80 smaller choral pieces, c40 solo songs, c20 folksong arrs.

other works

Chamber: Str Qt, 1935; Virmens'ki éskizy [Armenian Sketches], str qt, 1960; Trio molodizhne [Youth Trio], 1961

Inst: Fantasia, vn, 1960; Ballada, Zhartivlyvy marsh [Jocular March], vc, pf, 1973; Ukraïns'ki tantsi, vn, pf, 1973; Sonata, vc, pf; c20 accordion pieces, other smaller works

Pf: Kartyni z bita narodnykh mstyteley [Pictures From the Daily Life of the Folk Avengers], suite, 1954; Pam'yati muzykantiv [To the Memory of Folk Musicians], 3 poems, 1961; Obrazy [Images], 5 preludes, 1969–70; Etyudy-malyunky, 1974

Dramatic: 12 incidental scores, 5 film scores

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VIRKO BALEY

Shuard, Amy

(*b* London, 19 July 1924; *d* London, 18 April 1975). English soprano. She studied at Trinity College of Music, London, and later with Eva Turner. After singing *Aida*, *Venus and Giulietta* (*Les contes d'Hoffmann*) in Johannesburg, in 1949 she joined the Sadler's Wells Opera, remaining there until 1955, and singing the title role of *Kát'a Kabanová* in the British première in 1951. Her repertory also included *Magda Sorel* (*The Consul*), *Carmen*, *Eboli*, *Tatyana* and *Tosca*. In 1954 she joined Covent Garden Opera, where she distinguished herself first in the Italian repertory as *Aida*, *Turandot* (a thrilling portrayal) and *Lady Macbeth* in the first production there of Verdi's *Macbeth*, then in the German repertory as *Sieglinde*, *Brünnhilde*, *Kundry* and *Electra*. She sang the title role in *Jenůfa* in the opera's first stage production in Britain in 1956, and the *Kostelnička* in its 1972 and 1974 revivals. She sang *Isolde* in Geneva in 1972, and also appeared in Bayreuth, Vienna, Buenos Aires, San Francisco and Milan. Shuard had a bright, gleaming tone and sang with dramatic awareness, as can be heard on a Verdi and Puccini recital recording made under Edward Downes at the height of her career.

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HAROLD ROSENTHAL/ALAN BLYTH

Shudi [Schudi, Tschudi, Tshudi], Burkat [Burkhardt]

(*b* Schwanden, canton of Glarus, 1702; *d* London, 19 Aug 1773). English harpsichord maker of Swiss birth. He came to England as a joiner in 1718

and worked for [Hermann Tabel](#). In 1728–9 he married Catherine Wild (whose parents also came from Schwanden), and in 1739 took up residence at 1 Meard Street, Soho, remaining there until 1742, when he moved to Great Pulteney Street. It was there that his portrait by Marcus Tuscher, now in the National Portrait Gallery, was painted (see illustration).

In 1761 John Broadwood started working for Shudi. Eight years later Broadwood married his employer's daughter Barbara and was taken into partnership by his father-in-law. Shudi's 'Venetian swell', whereby the volume could be varied by moving louvres, was patented on 18 December 1769. In 1771 Shudi retired to a house in Charlotte Street, and on his death his place in the partnership was taken by his son, Burkat (*b* c1738; *d* 1803); after the son's death the ownership of the firm passed to Broadwood, who by then was devoting almost all his time to piano making. Details of some 23 surviving Shudi harpsichords and 27 Shudi–Broadwood harpsichords are given by Boalch.

Two other harpsichord-making members of the family are known: Joshua Shudi (1739–74), the son of Burkat Shudi's elder brother, Nicholas, spent a short time at sea and then went to work for Shudi in 1761. That his work was not satisfactory is attested by an affidavit sworn on 12 January 1767 by John Broadwood and two fellow apprentices (see Russell, appx 13). However, by 1766 Joshua had set up on his own in Silver Street, Golden Square, and Boalch records three surviving harpsichords, signed 'Joshua Shudi', from 1770, 1773 and 1776 respectively. The relationship (if any) of Bernard Shudi to the rest of the family is not clear, and his existence is known only from a two-manual harpsichord of 1769 signed by him.

Shudi was one of the two most important English harpsichord makers of his period, the tone of his instruments being preferred by Burney to Kirkman's; his clients included Frederick the Great, the Empress Maria Theresa, Haydn, the Prince of Wales, and his friends Gainsborough, Reynolds and Handel. Described as 'celebrated' by Gerber (*Lexicon*, 1790–92), he had among his workers Zumpe (according to Burney) as well as Broadwood; he also worked with Snetzler (again according to Burney) on claviorgans (although none of these have survived), and left Snetzler a ring in his will. Mozart tried one of his harpsichords (no.496) when in London on 13 May 1765 (the numbers were recorded in the workshop books and often on the instruments themselves); Clementi took one of his instruments to Paris; others were exported to Russia (1772–3), and at least 11 to Oporto (1773–5), presumably for dispatch to various places in the peninsula. Mrs Hamilton's instrument in Naples was said by Burney to be regarded locally as a musical phenomenon.

Trained in the Flemish-orientated workshop of Tabel, Shudi is also known to have hired out two Ruckers harpsichords. From 1782, Broadwood's piano production was immense, but previously the Shudi–Kirkman output had been largely geared to three basic models: the single-manual harpsichord – 8', 8'; another single-manual harpsichord of 8', 8', 4'; and a double-manual harpsichord – 8', 8', 4' and lute. Usually there was a buff stop; on some single instruments a pedal operates it. Modifications or additions can be dated approximately: from c1760 the buff stop; from c1765 the machine stop and the music desk; from c1765 a long compass

down to C'; from c1769 the Venetian swell; from c1770 a change in scaling to somewhat longer bass strings and more distant plucking-points. The 'machine stop', perhaps invented for Frederick the Great's instruments, was the name given to the mechanism engaged by a handstop but operated by a foot-pedal, which on being depressed gradually reduces the registration on each manual (see [Machine stop \(i\)](#)). Variety of tone, dynamic changes, and a certain degree of crescendo-diminuendo were made possible by this means, corresponding roughly to the knee-levers of such French makers as Taskin. The Venetian swell, perhaps invented as an improvement on Kirkman's raised-lids or nag's head swell, was the name given to the row of framed longitudinal louvres tightly fitting the harpsichord above the strings and opened and closed by a mechanism worked by a foot-pedal. The chief purpose is uncertain, since the device changes the timbre of the sound, affects its volume, permits both gradual and sudden operation, and can rest open or closed. Whatever the various builders' intention with the Venetian swell, it can hardly be compared to the organ swell which in 1769 still concerned only the upper or melodic parts of the compass; nor can it be truly said to have been intended to aid 'the harpsichord's fight for survival against the pianoforte' (Russell) since in England pianos had not become very common by 1769, and Frederick had then owned two Silbermann pianos for over 20 years. Of instruments with the long compass C' to f''', 11 examples dating from 1765 to 1782 are now known; of Shudi's supposed 16' stop, nothing is known and the phrase 'upper and lower octave' in the advertisement in the *Morning Herald* for the sale of Handel's harpsichord on 26 June 1788 is much too vague and of too dubious a provenance for the historian (see Russell, 81). Other terminology is also a little unclear; for example Shudi's phrases 'guitar or harp' for the buff stop in one of Frederick's instruments, and 'cimbal' for the basic, lower-manual 8' stop.

The general nature of a Shudi harpsichord, including its inner construction, can be described as 'developed Flemish', like its French and English contemporaries. With regard to the tonal differences between Shudi and Kirkman harpsichords, it is generally said that Shudi harpsichords are rounder, deeper and less incisive, due possibly to the use of leather plectra in some registers (not normally found in Kirkman harpsichords), and the later changes in plucking point and string layout. Such judgments must remain essentially subjective, and the opportunities to hear and compare side by side a Kirkman and a Shudi harpsichord of the same date, in as near as possible the same state of preservation, are still rare. In fact, these judgments are of little real value, for whatever subtle variations of tone may be found between the two makers there can be little doubt that Hubbard's dictum that the harpsichords of Shudi and Kirkman represent 'the culmination of the harpsichord maker's art' is still valid. His further claim that 'for sheer magnificence of tone, reedy trebles and sonorous basses, no other harpsichords ever matched them' is possibly equally true, but again must remain subjective. It is interesting, however, that in the late 20th century, performances of music of the 18th century tended to favour the classical French harpsichord with its beguiling tones and more flexible registration scheme, and it has been less common for modern builders to make true and faithful copies of either a Shudi or a Kirkman.

For illustration see [Harpsichord](#), fig.14.

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DONALD HOWARD BOALCH, PETER WILLIAMS, CHARLES MOULD

Shudraga [shidurgu, shandz].

Mongolian lute. Traditionally, this three-string fretless lute was played by some ethnic groups of West Mongolia and in Ulaanbaatar. During the Qing dynasty, the *sanxian* was used in Mongolian music and in shamanic rituals.

The instrument has a circular or sub-circular wooden frame and a long neck that carries three strings over a single bridge (see illustration). The three strings, which allow a range of three octaves and a major 3rd, are believed to symbolize past, present and future. It is made from elm or sandalwood, and the body formerly had the groinskin of cattle stretched over both sides. Horse-hair or silk thread was used for the strings. Modern instruments have an upper bridge made of bone and a lower bridge made from bamboo with snake- or goatskin over the two faces. During the summer, when dairy produce is plentiful, skins are tanned with yoghurt, then softened. They are moistened for two or three days, then washed, stretched and smoke-dried to make them stronger. Strings are made from animal gut after cleaning, par-boiling, stretching and drying.

A variety of playing techniques is used. Emsheimer (1943) described a Mongolian instrument with three silk strings, plucked or strummed with horn plectrum or fingers. Since the sound is short lived, the player strikes each note more than once in succession. When Western Mongols, such as Torguts, play the instrument to accompany the *biy*-dance, the strings are strummed with fingers of the right hand across the lower section of the neck. The four fingers of the left hand used to stop the strings are also used to sound them by plucking.

As with other instruments, tunings varied in the pre-Communist era according to group tradition and genre of music played. The pitch was not fixed. In contemporary Mongolia, the instrument is played by women in folk music ensembles.

See also [Mongol music](#).

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CAROLE PEGG

Shuffle.

(1) A dance step of indefinite southern black-American origin, perhaps dating from the 18th century, in which the feet are moved rhythmically across the floor without being lifted.

(2) A rhythm derived from the dance step. The term is onomatopoeic, "sh" describing its characteristic smoothness (and especially its sound when played on the snare drum). The alternation of long and short syllables (shuf-fle, shuf-fle, ...) evokes its distinguishing rhythm, a subdivision of the beat into uneven triplets which is more specific than the fundamental swing or boogie-woogie rhythm only in that it is usually played legato and at a relaxed tempo. The shuffle rhythm is generally confined to early styles of jazz, up to and including swing; however it is not unknown in later styles, and may be heard, for example, on a version of *Birdland* recorded in concert by Weather Report and included on the album *8:30* (c1079, Col. PC2-36030). Although the rhythm is most often executed on the snare drum using brushes, some drummers, notably Paul Barbarin, were adept at producing it with sticks.

(3) A term used in the titles of jazz pieces, principally in the late 1920s and the 1930s; although the shuffle rhythm was widely used during this period, such pieces are not necessarily associated with the dance step or rhythm.

JOHN SNELSON

Shugliashvili, Mikhail

(*b* Tbilisi, 17 Jan 1941; *d* 23 Nov 1996). Georgian composer. In 1964 he graduated from the Tbilisi Conservatory where he studied composition with Andria Balanchivadze and from 1959 taught music theory at various Tbilisi music schools. One of the board members of the Georgian Composers' Union, in 1996 he founded, and was the artistic director of the first computer music studio at the Kvali film studio. He is one of a line of Georgian exponents of experimental music. During the 1960s and 70s, he wrote a series of almost solely instrumental works, in which he moved away from serial counterpoint towards a meditative minimalism. His musical thinking was influenced in part by scientific positivism, and also by information theory and structuralism. Much is determined by a cult of the objective, in which his conception of sound is arrived at constructively and

logically by means of various number categories inherent in the music, a process to which he attached special importance. In his development of the concept of the transformation of nature in art, he investigated the exterior and interior qualities of structure, analysing its properties from the widest possible range of means. This method led to constant changes in the tension, solidity, rhythm, dynamics and timbre of the structure. In a manner related to some of Stockhausen's experiments, he tried to unite these parameters into acoustic impulses and subjected the initial cell or group to spatial displacements. Later this method is enriched by the inclination, characteristic of minimalist music, towards the exposure of the semantic meaning of the structure. His music consists of the extended intonating of separate intervals and chords which themselves comprise a single row of overtones; he presupposes the listener's concentration on the micro-details of the sound process. Among the composer's most significant works are the *Pastoral'* and *Gradatsii*.

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LEAH DOLIDZE

Shukh, Mikhail Arkad'yevich

(b Krasnıy Luch, Lugansk province, 14 Dec 1952). Ukrainian composer. In 1977 he completed his studies at the faculty of composition with V. Zolotukhin and D. Klebanov at the Kharkiv State Institute of Arts. That same year Shukh became a teacher of theory and composition at the Donets'k State Music College, and in 1981 he graduated from the professional development faculty of the Kiev Conservatory. During the 1980s he frequently participated in seminars for young composers held in Ivanovo, and in 1991 he became a laureate of the Prokofiev Prize and a stipendiary of the Art-Radon fund for culture and charity. His works have been heard in festivals in Georgia, Germany, Italy, Russia and Ukraine.

As Shukh was establishing himself artistically during the 1970s, in Russia it became possible for the first time to study the works of Stravinsky, the composers of the Second Viennese School, as well as those of Boulez, Messiaen, Stockhausen and Xenakis; Shukh armed himself quickly with the latest musical techniques. However, innovation in composition and technique did not become an end in itself, but simply helped him to find his own path. In his sacred works, Shukh fuses genres and modes from Gregorian and Protestant chorales, Catholic and Orthodox music and elements of non-European cultures; an important stylistic aspect in his work of the 1990s is a tendency towards meditative moods.

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Inst: *Stariye galantniye tantsi* [Old Galant Dances], pf suite, 1981; *Sym.*, 1984; *V odin iz letnikh dney* [On One Summer's Day], ww qnt, 1984; *Chbr Sym.*, 16 str, 1986; *Via dolorosa*, org mass, 1989; *2 molitvi-meditatsii* [2 Prayer-Meditations], pf, 1995

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LESYA LANTSUTA

Shukur, Salman

(b Baghdad, 1921). Iraqi 'ūd player and composer. He is the sole guardian of the Arab-Ottoman repertoire in Iraq. Between 1936 and 1944 he studied the 'ūd at the Institute of Fine Arts in Baghdad with the Arab Ottoman prince, al-Sharīf Muhiyy al-Dīn Haydar (1888–1967). In 1947 Shukur was appointed by his master to teach the 'ūd at the Institute, and he subsequently became head of the music department. From 1955 until the 1990s he gave recitals in many parts of the world and worked on Arab-Islamic manuscripts. He has composed about ten works which are largely based on suite or sonata forms with programmatic tendencies. He has also written a concerto for 'ūd and orchestra. As a performer, his interest in instrumental improvisations (*taqsīms*), however, is limited. He rather favoured composed pieces and is known to be the main performer of al-Sharīf Muhiyy al-Dīn's compositions, which are noted for their technical difficulty and evidence of Western influence; Shukur is a learned and dedicated virtuoso, who has transmitted his art and technique to a generation of Iraqi 'ūd players.

SCHEHERAZADE QASSIM HASSAN

Shulman, Alan

(b Baltimore, 4 June 1915). American cellist and composer. He began cello lessons at the age of eight and later studied at the Peabody Conservatory with Bart Wirtz; there he also studied theory and harmony with Louis Chislock. In 1928 he won a New York Philharmonic scholarship to study the cello with Joseph Emonts and harmony with Winthrop Sargent, and in 1932 he was awarded a scholarship to the Juilliard School, where until 1937 he was a pupil of Felix Salmond (cello), Bernard Wagenaar (composition) and Albert Stoessel (orchestral training). He was a founder member of the NBC SO under Toscanini in 1937, remaining in the orchestra until 1954 except for the war years, when he served in the US Marines. Shulman was co-founder of the Stuyvesant String Quartet (1938–54), which was noted for its performances of contemporary music; its many acclaimed recordings included the First String Quartet by Bloch and rarely heard quartets by Paganini and Kreisler. From 1962 to 1969 he was a member of the Philharmonia Trio. He wrote his first composition at the age of ten and while still a student composed incidental music for a New York performance of the play *The Chinese Nightingale*. His other works include Theme and Variations for viola and piano (1940, later rewritten for viola and orchestra) and a cello concerto (1948) dedicated to Leonard Rose, who gave the première with the New York PO in 1950. Shulman founded the Violoncello Society of New York in 1956 and was the society's president from 1967 to 1972.

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MARGARET CAMPBELL

Shumeyko, Volodymyr (Viktorovich)

(b Gleyuvatka, Krivoy Rog region, 21 Jan 1949). Ukrainian composer. In 1973 he graduated from Skoryk's class at the Kiev Conservatory, then taught at the Institute of Culture in Rovno (1973–6), and at the Dimer Music School in the Province of Kiev (1976–8). He then worked as an editor for the Muzychna Ukraïna publishing house (1978–84) before taking up composing full-time. At the start of his artistic career he followed along the path of neo-folklorism. He made extensive use of traditional Ukrainian genres such as the *duma* and the lament (the Partita no.2 for piano, and all his orchestral compositions). His attraction to folk instruments has led him to write compositions written purely for them, among which were the first in the Ukraine to make use of pointillist and sonoristic techniques. He frequently combines folk instruments with those of a standard orchestra: the *Duma pro tr'okh brativ* ('Duma about Three Brothers') for baritone and orchestra makes use of a folklore model, and includes in the scoring a bandura and the Ukrainian lyre. In his Second Symphony a small orchestra is supplemented by a whole set of folk instruments. Many of his works can be perceived as meditations in the style of a *duma*, as a distinctive form of music-making with elements of folklore and ritual; note should also be made of the composer's interest in the *kant* (his Sonata for flute and harpsichord, and *Starosvit's' ki spivanitsi* ('Old World Songs') for vocal ensemble). With regard to genre, Shumeyko has a preference for chamber works and cycles in suite form.

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Choral works, film scores, children's pieces

MSS in Vernadsky National Library, Ukrainian Academy of Sciences

Principal publisher: Muzychna Ukraïna

NINA SERGEYEVNA SHUROVA

Shumsky, Oscar

(b Philadelphia, 23 March 1917; d Rye, NY, 24 July 2000). American violinist and conductor. At the age of eight he made his début with the

Philadelphia Orchestra under Stokowski. He studied with Auer privately from 1925, and at the Curtis Institute, Philadelphia (1928–36), entering Zimbalist's class following Auer's death in 1930. He made his débuts in New York in 1934 and in Vienna in 1936. In 1939 he joined the NBC SO under Toscanini and became leader of the Primrose String Quartet. He also appeared as a soloist with the principal American orchestras, and on radio and television. In the early 1960s he joined the Bach Aria Group as the solo violinist. Shumsky made his début as a conductor in 1959 with the Canadian National Festival Orchestra and served as music director of the Canadian Stratford Festival (1959–67). He also conducted the Westchester SO and the Empire Sinfonietta in New York, and the Colonial SO in New Jersey. He taught at the Peabody Conservatory, Baltimore, and the Curtis Institute; in 1953 he joined the faculty of the Juilliard School in New York.

In 1982, after some years of absence, Shumsky returned to the concert platform and gave memorable performances in Britain and the USA. He was a player of virtuoso technique, pure style and refined taste; yet never sought recognition as a soloist, preferring to concentrate on teaching, chamber music playing and conducting. He made outstanding recordings of Bach's concertos and Ysaÿe's sonatas for solo violin. In 1965 he was granted a Ford Foundation Award. He played a Stradivari of 1715 known as 'Ex-Pierre Rode' or the 'Duke of Cambridge'.

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BORIS SCHWARZ/MARGARET CAMPBELL

Shupo, Sokol

(*b* Gjirokastra, 4 Feb 1954). Albanian composer and ethnomusicologist. In Gjirokastra he studied the accordion and the piano (the latter with Gjon Simoni) before attending first the Jordan Misja Art Lyceum, Tirana (1969–73), and then the Ciprian Porumbescu Conservatory, Bucharest (1973–6), where his teachers included Comes, Stroe and Vieru. On his return to Tirana, he continued his studies at the conservatory with Zadeja, graduating in 1978. He also served as musical director at the Palace of the Pioneers, Tirana, until 1982, when he was appointed to teach composition and Albanian folk music at the Tirana Conservatory. He founded the Albanian section of the ISCM (1991) and the International Days for New Chamber Music, Tirana (1994; renamed Vjeshta e Tiranës [Tirana Autumn] in 1998), heading up both organizations.

In the 1980s, as one of the most promising younger Albanian composers, Shupo attempted (e.g. in the Second and Third Symphonic Suites) some daring combinations of Albanian folk and traditional symphonic idioms. He attempted to keep up with contemporary musical developments abroad, and after 1991 his style changed dramatically. Shifting to chamber music composition, he developed a vocabulary based on isolated sounds or intervals, short melodic or harmonic fragments, occasional ostinato figures

and fleeting echoes of Albanian folk music. Three works of 1995 – *Sans titre*, *Interferences* and *Agoraphobia* – demonstrate his delicate sense of contrast, timing and economy. Through his writing and administrative work, he has done much to raise the profile of Albanian music internationally.

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GEORGE LEOTSAKOS

Shuttleworth, Obadiah

(*b* London, *c*1700; *d* London, 2 May 1734). English violinist, organist and composer. According to Hawkins, he was the son of Thomas Shuttleworth (*d* 1725) of Spitalfields, a London music teacher and copyist, and played the violin in family concerts with his two brothers (violin), his father (bass viol) and his sister (harpsichord). He also played in Thomas Britton's concerts, and was 'first violin at the Swan concert in Cornhill'. Hawkins thought he 'played the violin to such a degree of perfection, as gave him a rank among the first masters of his time'. According to an advertisement in the *London Journal* (22 April 1722), he was composing by the age of 13. Having unsuccessfully competed with Maurice Greene and John Stanley for the post of organist of All Hallows Bread Street, in October 1723, he was appointed at St Michael Cornhill, at Christmas that year, also becoming organist of the Inner Temple at the Temple Church on 16 May 1729. On his death he left his wife Anne and two daughters.

Hawkins wrote in his *History* that Shuttleworth was 'celebrated for his fine finger on the organ, and drew numbers to hear him, especially at the Temple Church where he would frequently play near an hour after evening service', though in his 'Memoirs of Dr. Boyce' he criticized him as 'a mere harpsichord player, who having the advantage of a good finger, charmed his hearers with such music as was fit alone for that instrument, and drew after him greater numbers than came to hear the preacher'. John Shuttleworth (*d* 1730), organist of St Olave's, Southwark, was presumably a relative.

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2 Concertos, 4 vn, va, vc, 2 ob, bn, bc (London, 1729), no.1, 'for a Private Concert', no.2, for St Cecilia's Day, lost except for vn pt

Arr.: A. Corelli: Sonate op.5, nos.1, 11 (London, 1729), arr. as concs.

Lost, advertised in the *London Journal* (28 April 1722) as 'shortly [to] be publish'd':

12 Sonatas; 12 Concertos; 12 Solos, vn, b; bk of cants., 1/2vv, with syms.

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PETER HOLMAN

Si

(Fr., It., Sp.).

 See [Pitch nomenclature](#).

SIAE

[Società Italiana Autori ed Editori]. See [Copyright](#), §VI (under Italy).

Sibelius, Jean [Johan] (Christian Julius)

(*b* Hämeenlinna, 8 Dec 1865; *d* Järvenpää, 20 Sept 1957). Finnish composer. He was the central figure in creating a Finnish voice in music in the late 19th and early 20th centuries. His most significant output was orchestral: seven symphonies, one violin concerto, several sets of incidental music and numerous tone poems, often based on incidents taken from the Kalevala, the Finnish-language folk epic. His work is distinguished by startlingly original adaptations of familiar elements: unorthodox treatments of triadic harmony, orchestral colour and musical process and structure. His music evokes a range of characteristic moods and topics, from celebratory nationalism and political struggle to cold despair and separatist isolation; from brooding contemplations of 'neo-primitive' musical ideas or slowly transforming sound textures to meditations on the mysteries, grandeurs and occasionally lurking terrors of archetypal folk myths or natural landscapes. A master of symphonic continuity and compressed, 'logical' musical structure, he grounded much of his music in his own conception of the Finnish national temperament. Throughout the 20th century Finland regarded him as a national hero and its most renowned artist. Outside Finland, Sibelius's reputation has been volatile, with passionate claims made both by advocates and detractors. The various reactions to his music have provided some of the most ideologically charged moments of 20th-century reception history.

1. 1865–89: early years, first student compositions.
2. 1889–91: the transformation (Berlin, Vienna).
3. 1891–8: forging a Finnish national music.
4. 1898–1904: first international successes and local politics.
5. 1905–11: modern classicism.
6. 1912–26: late works.
7. 1927–57: the silence from Järvenpää.

WORKS

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JAMES HEPOKOSKI (text, bibliography), FABIAN DAHLSTRÖM (work-list)

[Sibelius, Jean](#)

1. **1865–89: early years, first student compositions.**

Christening records from Hämeenlinna (Swedish, Tavastehus), a small garrison town roughly 100 km north of Helsinki, clarify the original order of

his given names: Johan Christian Julius. In March 1886, as a first-year music student in Helsinki, 20-year-old 'Janne' adopted the first name Jean as 'my music-name' (his uncle Johan, a sea captain who had died a year before the composer's birth, had also used that name). He was the second of three children born to Christian Gustaf Sibelius, a military physician and the town doctor, and Maria Borg: the eldest was his sister Linda (1863–1932), the youngest his brother Christian (1869–1922), born after his father's death.

When Christian Gustaf died, from typhus, in 1868, the family was plunged into debt and received the support of close relatives. The children often spent their summers with their paternal grandmother and their aunt Evelina Sibelius in the southern coastal town of Loviisa (Lovisa). Young Janne, who had been attracted to the family's piano from about the age of five, received a few piano lessons when he was about seven from Evelina's sister, Julia, although at the time he was more interested in improvising than in disciplined study. Even more important was the unflagging encouragement of his uncle Pehr Sibelius in Turku (Åbo), a seed merchant who was also an amateur violinist and music lover. Much correspondence from the 1880s between the two still survives; most of it concerns Sibelius's developing love of music.

In the second half of the 19th century Finland was stirring with the economic and cultural changes with which the young Sibelius would soon be identified. Long controlled by Sweden (from the 12th century up to the early 19th), it had since 1809 been an autonomous grand duchy governed by Russia. Its population was divided by rival languages. On the one hand, its government, education, coastal commerce and fine arts were dominated by a longstanding élite culture of Swedish-speaking Finns, a minority within the country. On the other, the Finnish-speaking majority in the interior had traditionally wielded no social power, although a movement ('Fennicization') was under way to legitimize the language and to embrace it as the driving force of an authentic, assertive self-identity. The cultures articulated by these unrelated languages – the two sides of the Finnish character – were substantially different: the one Scandinavian, and hence potentially more urbane, sophisticated and international in outlook; the other Finno-Ugric (or Uralic), rooted in the rugged peasantry, uncompromisingly idiosyncratic, inscrutable to the outside world.

Sibelius grew up amid this growing language dispute, and his life and career reflect the aspirations of both sides and the tensions between them. He came from a Swedish-speaking family; even later in life his letters and diaries would be written largely in that language. His first extended exposure to Finnish came when he was ten: in 1876, after four years of Swedish-language education, he enrolled in the country's first Finnish-language secondary school, the Normaalityseo, in Hämeenlinna. Although Sibelius learnt the rudiments of Finnish at this time, the language is absent from his 'Hämeenlinna letters' of the 1870s and 80s. There is little evidence that he had a high regard for it during those decades (although in a letter to Uncle Pehr dating from August 1885, shortly before his move to Helsinki, Sibelius mentioned that he 'could give lessons in Finnish' to earn money; a letter two months later suggests in passing, though somewhat unclearly, that he might have made himself available for such work). Whatever young

Sibelius's initial abilities with Finnish might have been, his fuller, more sympathetic immersion in this language-world came only in the 1890s.

The traditional date of 1875 assigned to his earliest preserved composition, *Vattendroppar* ('Water Drops'), a 24-bar trifle in E minor for violin and cello, both pizzicato throughout, seems suspiciously early. As is clear from the recently published 'Hämeenlinna letters', his formal study of music began in September 1881 (not 1880, as commonly cited), when at the age of 15 he started taking violin lessons with Gustaf Levander, the local military bandmaster. By the late 1880s the intense, nervous Sibelius would become a competent violinist, although one temperamentally suited more to chamber and ensemble performances than to solo appearances. Much of his chamber-music activity was in conjunction with a string quartet in Hämeenlinna (in which he played second violin), although music-making also took place at home, where he and his brother and sister constituted a piano trio: Janne on the violin, Christian on the cello and Linda on the piano.

During most of the 1880s he regarded himself primarily as a violinist, but his thoughts were also turning to composition. The gift of a 'long desired but unbelievably expensive' harmony book from Aunt Evelina in August 1882 led in the following year to the composition of the earliest surviving pieces after *Vattendroppar*: a three-movement Trio and a small Minuet in F for two violins and piano. He wrote to Uncle Pehr on 25 August 1883, 'The compositions are, of course, very bad, but on rainy days it is fun to have something to work on'. Another letter to Pehr (24 February 1884) refers enthusiastically to his work with a newly acquired copy of J.C. Lobe's *Lehrbuch der musikalischen Komposition*, although later in life he reported that his conception of musical form in the early 1880s had crystallized around A.B. Marx's *Die Lehre von der musikalischen Komposition*. Thus towards the end of this 'Hämeenlinna Period' (1880–85) Sibelius began to write chamber works more or less imitative of the Viennese Classical or early Romantic style (Haydn, Beethoven, Schubert), albeit in a simplified manner. 1884 saw a few larger chamber works, and in summer 1885 he wrote his first piano pieces and his earliest string quartet, in E♭; sometimes charitably described as Haydnesque.

In autumn 1885 Sibelius left Hämeenlinna, supported by a loan from Pehr, to enrol both in Helsinki University as a student of law – a half-hearted aspiration lasting only a year – and in Martin Wegelius's newly-founded Helsinki Music Institute as a violinist. This phase of his music study would last four years (1885–9). Under the teachers Mitrofan Vasil'yev and (from 1887) Hermann Csillag his violin technique improved remarkably, but during this time 'Jean' Sibelius found himself drawn more deeply into composition. In spring 1887, following some terms of classroom harmony, he began to study composition privately with Wegelius, a former pupil of Reinecke in Leipzig who now favoured the harmonic and contrapuntal textbooks of Ludwig Bussler. A wellspring of energy and organization, Wegelius was an educational traditionalist who nonetheless admired Wagner and Liszt.

Sibelius soon became Wegelius's protégé. In the years 1887–9 the young violinist composed over a dozen conservatory-style chamber works and

individual movements flavoured with Nordic mannerisms and sentimental earnestness. Some were written for the institute itself, others for private performances. Hints of the mature Sibelius are rare in these student works, which he never sanctioned for publication. They typically feature simple melody-plus-accompaniment textures, along with a striving for 'serious' sonorities and tonal colours; contrapuntal interplay (*thematische Arbeit*) rarely pervades all of the voices. They include: a Piano Trio in C 'Loviisa', a virtuoso Suite for violin and piano in E; a Grieg-influenced Violin Sonata in F, whose slow movement, a set of variations on a folk-like tune (intended to represent, he told Pehr, 'an authentic Finnish girl' singing with 'sadness and melancholy', unaffected by flirtatious efforts to cheer her up), was his first explicitly 'nationalistic' piece; a String Trio (Suite) in A; and a laboured fugue for Martin Wegelius for string quartet. The most promising of these early works was the String Quartet in A minor, performed at the institute in May 1889 and praised by the influential Helsinki Swedish-language music critic Karl Flodin, who welcomed Sibelius to the front lines of Finnish composition. These years also saw his first published work: in 1888 his song *Serenad*, with text by the celebrated Swedish-Finnish poet Johan Runeberg, was printed in an anthology, *Det sjungande Finland 2*. By 1889 his future path was clear: 'Jean' Sibelius had determined to become a composer.

During his final year at the Helsinki Music Institute (1888–9) Sibelius's circle widened to include figures that were to become increasingly important in his life. In Ferruccio Busoni, freshly hired as a professor of piano, he discovered a kindred, sympathetic artist (and vice versa). The two musicians, along with three Finnish contemporaries – pianist and writer Adolf Paul and the two Järnefelt brothers, the composer Armas and the painter Eero – joined together convivially as the 'Leskovites' (named after Busoni's dog Lesko) and exchanged ideas in Helsinki's cafés and restaurants. The connection with the Järnefelts proved especially significant: it was at this time that Sibelius fell in love with the Järnefelts' younger sister Aino, his future wife. Moreover, that distinguished family staunchly supported the pro-Finnish-language cause. The Järnefelts' lobbying on behalf of Finnish history and literature as virtually a moral imperative, along with their preference for speaking and writing in that language, must have begun to influence the Swedish-speaking Sibelius. His interest in the Finnish language and its recently collected folk poetry was doubtless rekindled at this point; it would deepen remarkably in the next few years.

[Sibelius, Jean](#)

2. 1889–91: the transformation (Berlin, Vienna).

Following Sibelius's graduation from the Helsinki Music Institute at the age of 23, he secured, through Wegelius's recommendation, a state stipend of 2000 Finnish marks for a year's study of composition in Germany. The eager young composer, bursting with local promise, was packed off to Berlin – his first visit to a leading European capital – from September 1889 to late June 1890 to study privately with Albert Becker. Sibelius's self-image was dashed at once. At his first lesson the pedantic Becker ('an old fogey from head to foot', growled Sibelius in a letter to Wegelius) put his finger on the weaknesses of the student's recent quartet and promptly

placed him on a regimen of Bach counterpoint (chorales, motets and fugues) that would last most of the year. Experiencing the big city, however, had its own rewards: concerts, recitals, Wagner operas and fervent aesthetic debates. At the same time, Sibelius's wildly impractical personality succumbed to the enticements of Berlin. Throughout the year he spent with abandon, drank excessively and ran into financial and medical difficulties.

In Berlin, his own composition ground to a near halt. It was only in early 1890, after travelling to Leipzig with Adolf Paul and Busoni, who was performing Sinding's Piano Quintet, that Sibelius was roused to compose something new. This was his own five-movement Piano Quintet in G minor, written in Berlin in March and April 1890 and sent off directly to Wegelius in Finland. The first and third movements were performed immediately in Helsinki (with a sympathetic Busoni at the piano), but Wegelius criticized its underdeveloped piano writing, its impulsive indulgences here and there, and its occasionally awkward formal layout. Wegelius's remarks were not unfounded: notwithstanding its compelling seriousness, the Quintet displays a selfconscious obsession with the opening motto (which dimly foreshadows that of the First Symphony some nine years later) and a striving for grand effects in the absence of a convincing inner-voice polyphony. Still, Sibelius's insistence on sonority itself – pure sound – may also be heard as an emerging promise foreshadowing features of the later composer (for example, the poetically static open 5ths in the piano that precede the opening motto, the dramatic pauses throughout and the heterophonic enhancement of texture through inner-voice arpeggiation).

Dissatisfied with Berlin, Sibelius returned to Finland for the later summer and completed another string quartet, in B \flat , along with a lengthy, somewhat discursive Adagio in D minor for the same instruments. He then moved to Vienna from October 1890 to early June 1891 – again supported by Finnish state funds – where he studied composition and orchestration with Karl Goldmark and, at the conservatory, Robert Fuchs.

Vienna proved to be the turning-point of his musical life because of the convergence of four factors. First, his letters reveal an intense Sibelius brooding on his own potential: he was becoming more self-critical, embracing hard work (although continuing to indulge his penchant for drink and profligacy) and seeking to fashion a unique style. Secondly, it was here that he turned away from academic-classical chamber composition – the hallmark of the Brahmsians and Viennese Liberals – and towards the orchestra. After some preliminary, discarded attempts for Goldmark, he produced in February and March 1891 an Overture in E and a waltz-like *Scène de ballet* (originally planned as two movements of 'a kind of suite or rather symphony'), his earliest pieces for orchestra. Thirdly, Sibelius's aesthetic was wrenched in the direction of the progressive, in part as a result of coming into contact with certain key works. One was Bruckner's Third Symphony (the 1888–9 version, which he heard in December), with its monumental scale and throbbing ostinato sound-sheets. At the time Sibelius declared Bruckner 'the greatest of all living composers', thus taking sides in the divisive Brahms–Bruckner controversy and growing more dismissive of the academic classicism advocated at the conservatory.

Towards the beginning of April he attended a performance of *Siegfried*; shortly thereafter he joined the Wagner Society.

Fourthly, and most significantly, in Vienna the Swedish-speaking Sibelius began to steep himself in Finnish-language culture, clearly taking steps to redefine himself more emphatically along those lines. Much of this must have been occasioned by his secret engagement to the pro-Finnish Aino Järnefelt the previous summer: her letters to him are consistently in Finnish, his to her in Swedish ('so that it does not take five minutes to write out each word', he explained in October). By 26 December he reported to Aino that he was enthralled with the Kalevala, the national folk epic, whose archaic, trochaic-tetrameter 'runes' (poems) of creation, nature, gods, and heroes (Väinämöinen, Lemminkäinen, Kullervo and others) embodied elemental Finnish culture. Above all, he was captivated by the unyielding sameness of the incantatory Kalevala poetry and reported to Aino that he was experiencing it as 'extraordinarily modern'. Its repetitive recastings of similar rhythms, images and general moods impressed him as 'pure music', as 'themes and variations'.

At the same time he pondered the cultural implications of folk music, especially the reiterative Kalevala recitation formulas, the most Finnish of musical patterns. These formulas constitute a family of brief, constricted melodies, each a pattern for the delivery of complementary pairs of poetic lines, spun out in an endless line-by-line alternation and sometimes performed back-and-forth between two male reciters. Each variant is typically bounded by a minor pentachord and unfolds in an implied 5/4 metre with two longer stresses on the final two beats ([ex.1a–c](#) shows three such repetitive formulae of hundreds that have been transcribed). On 8 January 1891 Sibelius wrote to Aino, 'I certainly do believe in Finnish music, regardless of the smirks of the self-appointed authorities. That sonorous, remarkably melancholy monotony in all Finnish melodies, although it is a defect, properly speaking, is nevertheless characteristic'. The occasion for this declaration was his composition of the (Swedish-language!) song *Drömmen* ('The Dream'), whose vocal line's first phrase, although in 3/4 metre, manifestly alludes to the 5/4 Kalevalaic pattern ([ex.2a](#)). Similarly, with his Overture in E he hit upon the practice of writing minor-mode, 'runic' second themes as characteristic nationalist moments within sonata forms. Such circular, often-reiterative theme-whirlpools – typically preoccupied with 'fatalistically' fixed intervallic patterns within the minor pentachord (with occasional decorative extensions above and below) – became characteristic features of the composer's 'Finnish' style in the 1890s and beyond ([ex.3a–f](#)).

By spring 1891 – he was still in Vienna – Sibelius's plans swerved towards the monumental. Doubtless recalling the Finnish conductor and composer Robert Kajanus's brief (and stylistically unremarkable) *Aino* Symphony (which he had heard in Berlin), based on a story from the Kalevala, he began to plan the massive *Kullervo*, a five-movement 'symphonic poem for soloists, chorus and orchestra', precipitating his new, 'modern' Finnish style. 'All my moods derive from the *Kalevala*', he wrote to his own Aino on 20 April 1891, jotting down a major-mode version of what would become the minor-mode opening theme of *Kullervo*. Fuchs himself, he reported, had praised what he had seen of the newly imagined composition of his

'Finnish barbarian': 'Everyone thinks I am so strange and original, unnatural and highly strung'. Sibelius's life's work begins in earnest from this moment.

Sibelius, Jean

3. 1891–8: forging a Finnish national music.

Once returned from Vienna, Sibelius threw himself into the grand *Kullervo* project, continuing to construct his new 'Finnish-culture' self-image in ways that were to inform the rest of his life. He ruled out the direct citation of folksong, for example, and sought instead to capture the essential feeling that animated such music. This self-definition demanded slow, cautious work, particularly because, as he wrote to Aino on 21–2 October 1891, 'I would not wish to tell a lie in art ... But I think I am now on the right path. I now grasp those Finnish, purely Finnish tendencies in music less realistically but more truthfully than before'. At the same time he was becoming engrossed in Finnish-language Karelianism, a political and artistic feature of the 'National Romanticism' that swept through Finland in the 1890s. The Karelianists paid special homage to the pre-industrial region of Karelia, much of which lay in Russian hands to the east of Finland's legal borders, although a portion, centred on Viipuri (Vyborg), then formed Finland's south-easternmost province. This region was venerated as preserving the most authentic traditions of Finnish music and poetry: larger Karelia had been the source-area of much of the Kalevala epic.

Sibelius sought out touchstone representatives of these folk-music practices during at least two periods at this time. The first occurred not in Karelia but in the coastal town of Porvoo (Borgå), between Helsinki and Loviisa. In later 1891 the Ingrian-Karelian singer Larin Paraske had been brought there as part of the preparation of a new edition of the Kalevala. By that point the 57-year-old woman had become widely famous as the leading memorizer and most authentic performer of these folk traditions. Sibelius heard Paraske perform laments (and probably also Kalevalaic rune-formulae) at the Porvoo home of the folksong collector Adolf Neovius in the final weeks of December 1891. 'We have become good friends', he boasted to Aino on 21 December, and he reported that he had penned the quasi-runic lullaby theme of 'Kullervo's Youth', the second movement of the future symphonic poem ([ex.3c](#)). Within a few days he mentioned the completion of the first movement.

Sibelius's second direct encounter with folk music occurred the following year, after the completion of *Kullervo* and immediately preceding the composition of the tone poem, *En saga*. During June and July 1892, following his marriage to Aino, he made a pilgrimage to Karelia itself – a personal extension to his honeymoon travels in south-eastern Finland – and noted down numerous melodies, especially from the remote Korpiselkä region.

About two months earlier, on 28 April 1892, the Helsinki première of *Kullervo*, conducted by Sibelius himself, had scored a telling success. This large-scale work established him overnight as the musical voice of a rising generation of pro-Finnish-culture activists. An unrelenting, mythic tale of hardship, incest and tragedy, *Kullervo* combines features of the standard

programmatic symphony with cantata-like epic recitation and quasi-operatic soliloquies and brief dialogues. The non-texted movements, the first, second and fourth, provide a sonata-form structure, a slow movement and a scherzo. The texted movements, the third and fifth, with Finnish texts from the Kalevala, were recognized immediately as landmarks in the proper, idiomatic setting of Finnish. Sensing that *Kullervo*, despite its local triumph, was not yet the utterance he had hoped it would be, Sibelius never consented to its publication (it was printed only in 1966 – though with a copyright date of 1961 – nine years after his death).

Kullervo may have been compositionally untidy and occasionally sprawling, yet it proclaimed his new artistic identity in a startlingly original style. Most importantly, it seemed to bypass significant features of the academic-classical traditions altogether – traditions that Sibelius may never have fully mastered – in favour of a colouristic, grippingly earnest plunge into folk-saturated content and quasi-ritualized musical objects. With *Kullervo*, Sibelius began to turn a potential weakness into an immense strength. Pushing conservatory correctness to the sidelines, the work gave prominence to modally-tinged ('Finnish') melodies and reiterative accompaniment patterns; obsessive ostinato repetition, long pedal points and epic recyclings of brief melodic ideas; bluntly cut rhythms; broodingly thick, dark and often minor-mode textures, redolent of stern historical burdens and inescapable tragedy; unmediated juxtapositions of utterly contrasting timbre fields; and a favouring of texturally stratified, prolonged sound-images at the expense of traditional, linear-contrapuntal development.

The natural-minor opening pages, among the boldest in all of Sibelius, convey the sense of a dam breaking, a releasing of mythic floodwaters, a rushing and roaring rhythmic stream bursting in from silence, turbulently churning up ancient memory. The hauntingly original, Dorian lullaby theme of the second movement ('Kullervo's Youth'), harmonized with pungent dissonances, is among the most characteristic runic-styled ideas in early Sibelius (ex.3c). In the work's dramatic centrepiece, the texted third movement ('Kullervo and his Sister'), Sibelius grappled with the problem of writing differing styles of music in 'Karelian' quintuple metres, a characteristic concern of these early years: the opening ritornello, ex.2b, is dance-like (perhaps a trepak); ex.2c is recitational. The same movement provides an early instance of embracing the non-standard formal practice of unfolding ideas in epic or ritualistic semi-parallel cycles. The first third of the movement, for example, is built around three varied rotations (cycles) of the pattern: orchestral ritornello – male-chorus recitation – brief dialogue. The pattern unravels only towards the end of the third cycle, probably to suggest, along with the text, a slide into disorder.

The next few years saw Sibelius developing further his local-nationalist musical image and busying himself with the conflicting demands of family, career and anti-bourgeois, immoderate personal impulse. Three of his six daughters were born in the 1890s, Eva (1893), Ruth (1894) and Kirsti (1898, died 1900). In autumn 1892 he began teaching theory (and violin) both at the Helsinki Music Institute and at Kajanus's Philharmonic Orchestra School: he continued to teach until the end of the decade. He also made periodic trips abroad. In summer 1894 he visited Bayreuth (and

later Innsbruck and Venice): ‘overwhelming’ experiences with *Parsifal*, *Tristan* and *Die Meistersinger* plunged him into a short-lived Wagner crisis, which he managed to resolve within a month. By 19 August 1894 he declared himself closer to Liszt and the symphonic poem than to Wagnerian music drama; by 22 August he wrote, ‘I am no longer a Wagnerian’, and two weeks later he was studying Liszt’s *Faust* Symphony. In spring 1896 he travelled to Berlin with Aino and visited Busoni. Summer 1897 brought a holiday in Venice. In November 1897 the Finnish Senate voted to support Sibelius as a national artist with a pension of 3000 marks for each of the next ten years; after that time it was renewed to extend over the rest of his life.

In the mid-1890s, Sibelius’s loyalties shifted away from the pro-Swedish-Finnish Wegelius (who had disapproved of the Finnish nationalism of *Kullervo*) and towards a group of ‘modern’, more pro-Finnish intellectuals dedicated to agitated aesthetic debates, typically prolonged – sometimes for days – by alcohol. Sibelius’s self-styled ‘Symposium’ circle included Wegelius’s rival, Robert Kajanus, the gifted painter Akseli Gallen-Kallela (then undertaking his ‘Karelian-Symbolist’ *Kalevala* canvases, now Finland’s most celebrated paintings; see fig.2), Adolf Paul and Armas Järnefelt. Gallen-Kallela immortalized this camaraderie in a notorious 1894 painting, ‘Symposium: the Problem’: it depicted the bottle-flanked ‘discussions’ of three of the group (Sibelius, Gallen-Kallela himself and Kajanus) in the bleary-eyed, dishevelled company of a fourth (perhaps Oskar Merikanto) who had already passed out on the table (fig.1). The *bon vivants* frequented, among other establishments, the Kämp restaurant in Helsinki. These visits gave rise to dozens of still-repeated ‘Kämp stories’ featuring Sibelius’s irresponsibility, characteristically counterpointed with Aino’s long-suffering patience.

In autumn 1896 Sibelius, Kajanus and the musicologist Ilmari Krohn competed for a prestigious academic appointment at the University of Helsinki. In pursuit of the position (ultimately awarded to Kajanus), Sibelius delivered a lecture at the university on 25 November that was something of a nationalistic musical manifesto: ‘Some Perspectives on Folk Music and its Influence on the Art of Music’. The subject had long occupied him: apart from his intersections with folk music in 1891–2, he and the folklorist Lähteenkorva (Borenius) had edited a selection of Finnish folk tunes for the Finnish Literary Society in 1895.

The 1896 lecture emphasized three points. First, folk and recitation melodies were instinctive products of nature. Modern composers should not harmonize them artificially or intellectually; only someone steeped in their folk spirit would be able to provide an intuitively correct harmonization or adaptation. Secondly, the most stable feature of Finnish folk music was the minor pentachord, representable as D–E–F–G–A. The pentachord had no mandatory final; melodies or phrases could end on any of its pitches, and they could be backlighted with different harmonizations carrying diverse tonal implications. Moreover, in some melodies the Finnish pentachord was extended upwards to include B and C (6 and 7) as tense upper auxiliary notes; the five-pitch complex also implied a complementary pentachord a 5th below, G–A–B(♭)–C–D, all of which encouraged a variety of modally inflected harmonizations. Thirdly, the repetitive Kalevalaic

recitation formulas (rune melodies) were not static; rune singers varied these melancholy cycles through improvisation and personalization, especially as the text grew more intense. The nearest art-music analogue to these varied cycles (as Sibelius had noted in 1890) was 'theme and variations'.

Throughout this decade Sibelius continued to develop the style first declared in *Kullervo*. At that time he surely regarded his formulation of this new language as an aggressively 'modern' project in the sense carried by that newly circulating term in younger German and Austrian artistic circles. The style was modern in several ways: its sheer strangeness was a mark of the brash generational difference separating Sibelius from his musical predecessors, whose norms it challenged; it strove unapologetically for vivid primitivist effects through an intensely personalized, non-academic treatment of harmony, melody, orchestral colour and musical continuity; and in its stern, anti-traditional manner it claimed to uncover a deeper human truth than that afforded by the complacent conservatory traditions.

His own command over this idiom expanded with a series of promising orchestral compositions, although in each case – as with *Kullervo* – he held back from immediate publication, preferring to set the works aside for possible later revision. These were: the tone poem *En saga* (1892, revised 1902); the set of tableau-vivant music for the Viipuri (Karelian) Student Association (1893, movements of which were published as the *Karelia* Overture and Suite, 1906); the tone poem *Skogsrået* ('The Wood Nymph', 1895, unpublished; recovered and recorded in 1996); and the *Lemminkäinen-Sarja* ('Lemminkäinen Suite'), four tone-poem 'legends' from the Kalevala, in effect a programme symphony (1895, subjected to multiple revisions in the ensuing years). The period also saw a handful of pioneering Finnish-language pieces for male chorus, such as *Venematka* ('The Boat Journey', 1893; *ex.2d*), the mini-triptych *Rakastava* ('The Lover', 1894; *ex.2e*), *Saarella palaa* ('Fire on the Island') and *Sortunut ääni* ('The Broken Voice', 1898; *ex.2f*). In addition, he was intermittently attracted to post-Wagnerian opera: towards that end he worked in 1893 and 1894 on the Kalevala-based *Veneen luominen* ('The Building of the Boat'; it was ultimately abandoned but material from its prelude was recast as *Tuonelan joutsen*, 'The Swan of Tuonela'); and in 1896 he completed an unsuccessful one-act opera, *Jungfrun i tornet* ('The Maiden in the Tower').

Sibelius's modern nationalism of the 1890s was a confluence of several musical streams. At first the impact of Liszt was keen – the liberation from (or radicalized dialogue with) formal conventions and the narrative-pictorial aspirations of the symphonic poem – but reverberations of Wagner and Bruckner were also present (vibrant colours, chromatic shifts, reiterative background ostinatos, muscular eruptions). By the end of the decade his growing self-criticism, reinforced by occasional stinging disapproval in the Helsinki press, led to an increased discipline and formal concentration: with time he came to aspire to the motivic severity (though not the counterpoint) of the Austro-Germanic tradition of Haydn and Beethoven. He also absorbed features of the Scandinavian and Russian nationalists: Grieg, Sinding, Svendsen and the St Petersburg school (including Borodin and Glazunov). In works from the late 1890s onwards, especially, one often senses a strong influence of Tchaikovsky in the general approach to

orchestral sound and in certain local effects, though not in larger questions of structure. And nourishing the whole was his personal adaptation of Finnish language rhythms and folk idioms: obsessive, rune-like melodies, modal harmonies and a spirit of unflinching determination.

To grasp Sibelius's maturation throughout the 1890s (and to come to terms with the seasoned composer thereafter) is to recognize that a substantial part of his creativity was propelled by a deep-seated conflict of contradictory aesthetics and personal motivations that would gnaw as irreconcilables throughout his life and music. On the one hand, as the insecure, self-doubting outsider, he longed time and again to prove himself within the traditional circles and musical formats of the idealistic, neo-romantic establishment. One side of Sibelius ached for acceptance, yearned to thrive and be praised in the plushy afterglow world of the European institution of art music and its comforts, longed to furnish with appropriately Nordic, melancholy sentiments the culturally contented and luxuriate in the polished-mahogany satisfactions of 'art' as it existed. In these wishes, however, he was destined to fall short, never to achieve satisfaction. Whenever the aesthetic balance tipped too far in this direction, he would stumble, handling matters awkwardly or selfconsciously.

On the other hand, a compensatory, rebellious drive, even a streak of early-modernist defiance, incited him to transgress commonplace or outworn stereotypes, regardless of the consequences for his reputation. This neo-primitivist side of Sibelius sought to plunge recklessly towards an essential truth hidden in sonority (*Klang*) itself, to reawaken sound back to its crude or primal essence, to do violence – abrupt violence – to the conventions. Thus Sibelius the 'Finnish barbarian' undertook his mission to validate himself by defamiliarizing sonic norms, endeavouring to startle sound awake with surprising strokes. The tension between these two impulses – a residual longing for recognition within bourgeois conventions versus a defiant attraction to the break-up of the same conventions – tears at the heart of Sibelius from *Kullervo* onward. Wrestling with their complex interactions was central to his musical career.

During the 1890s then, Sibelius cultivated and blended not one style but two, generated by different aspects of his personality. At the risk of oversimplification, one might also suggest that these differences intersected in vital ways with the ever-present dialectic of language and world-view in Sibelius's (and Finland's) life: the 'Finnish-language' (or Kalevalaic) and 'Swedish-Finnish' tendencies. The two styles were not mutually exclusive: there was much overlap between them, but certain compositions tilted towards one or the other. While the rugged Finnish manner, concerned with burning issues of ethnic authenticity and cultural legitimacy, was the more politicized and disruptive, the Swedish-Finnish impulse sought a larger, more international audience on traditional terms. This latter tendency favoured the conventionally melodic; more frankly mercantile, it sought out the sentimental and confessionally sincere: although generally smoother it was still tinged with Finnish (or Scandinavian) melancholy. Sometimes this latter style came to the fore in lighter orchestral works, such as *Vårsång* ('Spring Song', 1894, revised 1895 and 1902) or some of the later incidental music. For Sibelius its most elevated home was the Swedish-Finnish (Swedish-language) 'romantic'

Lied, which occupied him throughout his career, sometimes in experimental ways. The seven Runeberg songs op.13 was his first publication with his name on the title-page (1892). In 1895 the Finnish soprano Ida Ekman managed to perform for Brahms another early song on a Runeberg text, *Se'n har jag ej frågat mera* ('Then I questioned no further') (1891–2). According to her report almost 50 years later, Brahms's reaction was positive: 'Aus dem wird was' ('Something will become of him').

There can be no doubt, however, that Sibelius made his strongest utterances in orchestral works in which the radically Finnish style was pushed to the forefront. The high points before the First Symphony (1899) were *Tuonelan joutsen* ('The Swan of Tuonela') and *Lemminkäinen palaa kotitienoille* (literally, 'Lemminkäinen Returns to his Home Districts'), two movements of the *Lemminkäinen Suite* that he published separately, after revision, in 1901 (the remaining two movements were revised again in 1939 and were not published until 1954). Broodingly immersed in the vaporous presence of its prevailing A minor tonal colour, the suite's slow movement, *The Swan of Tuonela*, depicts the gloom and near-immobility of the world of Death (*tuoni*) from the Kalevala. In this Northern-symbolist work Sibelius emerged as a master of orchestral atmosphere. The famous, extended solo for English horn (featuring the twisting rhythm of the 'Sibelius triplet') is supported by a bed of sustained, muted strings, each group of which, with the exception of the double basses, is normally subdivided into four parts: 17 string parts in all, some of which are occasionally divided further for searching solo phrases. The result is an uncommonly rich background texture, subjected to register shifts, dynamic swells and chromatic slippages. (Some of the colours recall passages in the *Parsifal* prelude and Act 3 of *Tristan*; *Swan Lake* and other works by Tchaikovsky might also be present as residual memories.) As one phrase merges into the next, the piece's impression of 'inexplicable' organic cohesiveness relies more on the varied resurfacing of interrelated themes, colours and motifs treated as independent sound objects than on any standard formal plan. The slow transformations build towards climactic textures near the end, where the divided strings merge to produce a sonorous, death-march *cantabile* melody in octaves.

Sibelius's experimentation is even bolder in the suite's finale, *Lemminkäinen's Return*, a watershed in his career and, at least in the 1901 revision, a harbinger of formal innovations more characteristic of his later works. This breathless *moto perpetuo* shrugs off references to traditional architectonic forms in favour of a coherent process of cumulative growth towards the production of a goal statement (or *telos*). In this case the goal to be achieved (the Kalevala hero's home to which he is returning) involves three elements in succession: attaining the 'colour' of the suite's tonic key, E \flat major (bar 315, letter 'N', a 'border-crossing'); sounding an ecstatic *telos*-melody in that key (bar 342, one bar after letter 'O'); and, at the end, producing an adrenalin-driven *accelerando* to secure E \flat major with an assertive IV–V 7 –I authentic cadence (bars 431–7, letter 'R'). The piece begins off-tonic in a 'modal' C minor (in *vi*, 'away from home') with a 19-bar block bristling with scarcely contained fragments and wild cries. This energetic block is then subjected to continuous recyclings, but each rotation of the cycle accumulates additional motifs, expanding the size of each rotation block and gradually generating later *telos*-events. The whole

piece is best described as a single-minded process unfolding in three stages: bars 1–139 (C minor, vi); bars 140–314 (letter 'D', wide-ranging tonal shifts, attaining the tonic minor – E \flat minor – in bar 243, letter 'I'); bars 315–481 (E \flat major, production of goal statements). Two decades later, Sibelius recreated the excitement of the manically rhythmic, E \flat major conclusion of *Lemminkäinen's Return* at the end of the first movement of his Fifth Symphony.

Sibelius, Jean

4. 1898–1904: first international successes and local politics.

By 1898, several of Sibelius's major orchestral works had been performed in Finland. Apparently uncertain of his command over certain formal or textural aspects of his still-developing Kalevalaic style, he had withheld these pieces from publication in order to revise them further. Nevertheless his local reputation had been secured. As the century drew to an end, Sibelius sought to realize three related aims: to tighten his rough-cut, primitivist textures to a more impressive level of motivic concentration and formal purpose; to have new works and revised versions of the strongest of his earlier pieces published, thereby entering the larger marketplace of music; and to seek wider international recognition, especially by establishing a foothold in Germany, the most prestigious arbiter within the cultural institution of art music.

The success of the 'lighter' incidental music for Adolf Paul's *Kung Kristian II* ('King Christian II'), first performed in February 1898 (Helsinki), played a pivotal role in all of this. In the first place, it was promptly published locally, by K.F. Wasenius. More importantly, this work established Sibelius's crucial connection with the Leipzig publisher, Breitkopf & Härtel, who agreed to acquire the rights to it during Sibelius's prolonged trip to Germany from late February to June 1898. A year later, in February 1899, his music received its first public hearing in Germany: a Leipzig performance of four of the seven movements from *King Christian II*. After reading the largely negative reviews, Sibelius complained to Busoni that he was embarrassed to have been introduced to Germany as a composer of 'salon music': 'I have the greatest ambition [instead] to stand before you as a composer for whom you can have some regard'.

But grander things were afoot. In 1898 Breitkopf had apparently promised to support 'something from [the] *Lemminkäinen [Suite]*', yet to be revised. This would spur Sibelius to final work on *The Swan of Tuonela* and *Lemminkäinen's Return*, published in 1901 by Wasenius, with a direct Breitkopf connection. The composer may have mentioned even broader plans to the German publisher, for in April 1898, in Berlin, he began sketches for a First Symphony. This was to receive its Helsinki première in April 1899, undergo revisions and a second 'première' in the following year, and be published in 1902 by Fazer & Westerlund – again with links to Breitkopf (who acquired the rights to this music in 1905). These pieces, along with *King Christian II* and *Finlandia* (1899), whose revised version (1900) was published in 1901, again by Fazer & Westerlund, formed the nucleus of the orchestral works that introduced Sibelius to larger Europe in the early 1900s.

This introduction began in earnest in July 1900 – only a few months after the death of his youngest daughter, Kirsti – when Sibelius, Kajanus and the Helsinki Philharmonic went on tour throughout northern Europe: Sweden, Norway, Denmark, Germany (Lübeck, Hamburg and Berlin), the Netherlands and France (Paris, concluding with concerts at the Finnish pavilion at the World Exhibition). Apart from presenting Sibelius to these countries, the concerts' subtext was Finland's current political struggle against an ever more oppressive Russia, and political metaphors could effortlessly be read into such works as *Finlandia* and the First Symphony. All in all, the tour was successful; Sibelius was gratified by the attention he was beginning to receive in Germany. After Hamburg, he summarized his hopes in a letter to Aino (16 July 1900): 'I can win a place, I believe, with my music. No, I don't believe; I *know* I can'.

In the next few years Sibelius, still indulging in bouts of immoderate drinking, smoking and spending, was consumed with the process of career building. Performances of his works outside Finland, with or without the composer conducting, became more frequent. He experienced an important success in Heidelberg in June 1901 with *The Swan of Tuonela* and *Lemminkäinen's Return*. The Berlin press praised the works, and Richard Strauss himself attended one of the rehearsals: Sibelius wrote home that the famous composer had been 'complimentary'. At about the same time the *Allgemeine Musik-Zeitung* published one of Sibelius's songs from 1901 (with text by Runeberg), *Flickan kom ifrån sin älsklings möte* ('The girl returned from meeting her lover'): a piercingly effective representation of old-world sexual shame, with only slightly concealed metaphorical extensions to the world of modernity and lost innocence. The song was destined, deservedly, to become among his most celebrated.

Sibelius composed his most frequently performed songs during this period (published as opp.36, 37 and 38). Some were introduced to a wider Europe by the soprano Ida Ekman; a few were recorded, by various artists, in Helsinki, Berlin and Stockholm in 1904 and 1906. The most characteristic songs are deeply melancholy, soberly chilling, an atmosphere enhanced by the resonances of the Swedish language. They include, from 1899, *Svarta rosor* ('Black Roses') and *Men min fågel märks dock icke* ('But my bird is nowhere to be seen'); from 1900, *Säv, säv, susa* ('Reed, reed, rustle'), *Demanten på marssnön* ('The Diamond on the March Snow') and *Den första kyssen* ('The First Kiss'); and from 1902, *Var det en dröm?* ('Was it a dream?'). There were also two masterpieces from 1903: the reflective, chromatically ambitious *På verandan vid havet* ('On a balcony by the sea') and the dramatic, declamatory scena, *Höstkväll* ('Autumn Evening').

Within Finland, the turn-of-the-century years were also Sibelius's most overtly political. In the late 1890s Russian policy in Finland turned towards harsh repression. Tsar Nicholas II appointed Nikolay Bobrikov Governor-General in 1898 to carry out a programme of 'Russification', and in 1899, with the much-despised February Manifesto, Bobrikov began the process of stripping Finland of its political autonomy, limiting free speech and assembly, shutting down newspapers, arranging deportations and the like. Such policies drew fierce resistance from the Finns, and Sibelius composed a number of frankly patriotic, protest pieces, in a simpler, more populist (even incendiary) style. Some had electrifying results in Finland

but proved to be crafted for local consumption only. The most politically charged of these was the resistance-march for accompanied chorus, *Atenarnes sång* ('Song of the Athenians', 1899). Others included *Islossningen i Uleå älv* ('The Breaking of the Ice on the Oulu River', 1899), *Isänmaalle* ('To the Fatherland', 1900, which in 1901 became the first piece of Sibelius to be recorded) and *Har du mod?* ('Do you have courage?', 1904, first performed in the same year, only a few months before Bobrikov was assassinated in Senate Square in Helsinki).

One of his resistance pieces proved more exportable. Although by the time of the 1900 tour it had been revised and rechristened as *Finlandia*, this brief, call-to-action tone poem began life in 1899 as *Suomi herää* ('Finland Awakens'), the finale of a set of incidental music accompanying staged, historical tableaux depicting Finland's history. It was destined to become Sibelius's best-known work, an inextinguishable symbol for Finland itself. In terms of its political content, the tone poem's sequence of events could hardly be easier to grasp: political subjugation, sudden awakening and conflict, and a nationally centred hymnic liberation into the future. Yet its musical form is non-traditional, not sharing the sonata form with expanded 'introduction-coda frame' of some of its obvious predecessors, Beethoven's *Egmont* and Tchaikovsky's *1812* overtures. Similarly notable is Sibelius's use of allusion in the famous 'Finlandia Hymn' section, whose incipit apparently paraphrases and reconfigures rhythmically an inner section of a similarly titled, patriotic choral work from the early 1880s by the Finnish composer Emil Genetz, *Herää, Suomi!* ('Awaken, Finland!'), as would probably have been evident to its first listeners (see [ex.4 a–b](#); note the curiously similar opening of Schumann's Piano Quartet).

Sibelius doubtless regarded his First Symphony, in E minor (1899, revised 1900), as a watershed work. About to enter larger European markets, he now tackled head-on the central problem facing his compositional career: the harnessing of a stubbornly separatist, regionally resonant musical idiom according to the assimilationist demands of pan-European musical expectation – the forging of a potentially uneasy rapprochement of the refractory neo-primitivist style with the well-worn conventions of the post-Brahmsian, post-Tchaikovskian symphony. From one perspective, the First Symphony represented a calculated move towards a more international abstraction: the work was nominally non-programmatic and treated the issues of traditional form and the unfolding of motivic 'logic' with high seriousness and remarkable concentration. Yet its impact also resulted from its explosive combination of ethnically charged, latently political factors that were even more direct and would soon be identified throughout Europe as characteristically Sibelian. One might point, for example, to its sweeping, 'nationalistic' melodies of enormous determination and cumulative force (sometimes held fast with lengthy, support-beam pedal points, as in the second theme of the finale). Or to its stubbornly personal harmonic practice, featuring recyclings of a restricted set of chordal objects – an attraction to harmonic stasis, frequent substitutions of traditional 5th-orientated progressions with chromatic chord transformations (dominated especially by the harmonic mannerism, borrowed from Russian composers, of the smooth shifting of a 5–3 to a 6–3 sonority or vice-versa by means of a passing \square_5 or \square_6) and occasional modal effects. Or to its manifest rhetoric of Finnish commitment: its impassioned articulation, especially in the outer

movements, of heroic, though in this case futile, national struggle against overwhelmingly negative forces. Sibelius's First Symphony may be regarded as his 'Karelianist' symphony, the masterly summary-statement towards which his work of the 1890s had been tending (see also [ex.3e](#) above).

Sibelius followed up the First Symphony with a perhaps even more motivically concentrated, more aggressively modern Second, in D (1901–2). Where the First had ended in smouldering, minor-mode 'injustice', the more radiant Second sang of eventual victory. It opens with pristine Nordic pastoralisms juxtaposed with expressions of swelling self-pride, forceful determination and premonitions of conflict; tracks subsequently through dark struggles and chiaroscuro upheavals (especially in the harrowing, prison-house effect of the tonic-minor second movement); and concludes with a sure-fire, folk-triumphalist finale. Its first-movement exposition is arrestingly original – a succession of abruptly discontinuous fragments and raw elements in which chunks of unprocessed sound intercut and interrupt each other, as though one were confronting single-minded facets of the cultural world that will be icily chilled, put at risk, in the second movement. Similarly striking is the finale's hypnotically reiterative, Kalevalaic second theme, the insistent, ritualized process of returning to the folk-self, through whose presumed claim to cultural legitimacy the minor mode is to be liberated into the major.

Sibelius's denials that the Second was underpinned by a specific programme of Finnish protest (as claimed by Kajanus in a convincing printed commentary of 1902) have never seemed fully credible. Such disavowals of the obvious probably indicated his desire to multiply the work's significance beyond its self-evident local implications into a more pan-European, humanist utterance. And in fact there is historical evidence to help persuade us to consider this broader interpretation as well: some of its ideas originated either as independent musical thoughts or as sketches planned for quite different compositions. In June 1899 Sibelius hit upon the separate idea that, reworked, became the finale's capstone coda-theme: it emerged as a sudden 'impression', improvised at 2 a.m., of the 'basic mood' of an exotically furnished room in Gallen-Kallela's villa in Ruovesi. Much of the material included in the symphony was sketched during a compositional trip to Italy – Rapallo and Florence (funded by a wealthy Swedish supporter, Axel Tamm) – in February–April 1901. This is particularly true of the second movement, whose spectral, D minor pizzicato opening (explicitly recalling the slow movement of Bruckner's Fifth Symphony?) and *lugubre* bassoon melody he devised for a fleetingly projected tone poem on the legend of Don Juan (a response to Strauss?): the ominous twilight steps of the 'stone guest' and his song of death. The second movement's major-mode consolation theme, first heard in F \square major, appears in the same sketch with the label 'Christus'. Its proximity with the first idea suggests a similar Don Juan connection, but Sibelius may also have had another image in mind: certainly by early summer 1901 – back in Finland – Sibelius had jettisoned the Don Juan idea in favour of a tone poem based on Dante (a response to Liszt?). By August the tone poems were being transformed into the new symphony, essentially crafted in Finland in the last half of 1901. Even though the Second Symphony is

unmistakably Finnish in tone and carries an undeniable political charge, it marks a decided move beyond the purer Karelianism of the First.

Nor was Sibelius alone in this emerging aesthetic shift. While Kalevalaic nationalism and myth-centred symbolism had stabilized the fledgling Finnish arts in the late 19th century, in the 20th several Finnish intellectuals were seeking to break through the confines of the merely local into more cosmopolitan, internationally modernist concerns. One prominent circle was Helsinki's Swedish-speaking 'Euterpists' (including the writer Bertel Gripenberg and the literary historian Gunnar Castrén), whose members and broader, post-Kalevala aims began to attract Sibelius in late 1902. The same year had seen Sibelius's brilliant recasting of his earlier tone poem from 1892, *En saga*. Its Berlin performance in November 1902 generated stormy controversy – to the composer's delight – and it was published by Breitkopf in 1903, along with the Second Symphony.

By this point his broader European career seemed all promise. In 1903 he composed incidental music for Arvid Järnefelt's psychological play, *Kuolema* ('Death'). Its most haunting movement, 'Valse triste', was a valedictory, dreamscape evocation of the faded salon style. Irresistible in late-Romantic appeal, though leagues away from the complexities of the symphonies and tone poems, it was published separately in 1904. With *Finlandia*, it was soon widely regarded as one of Sibelius's signature pieces.

Far more substantial was the Violin Concerto in D minor, whose first version occupied him in 1903 and early 1904: it was first performed in Helsinki in February 1904. Here he took up what would seem an impossible challenge – the fusing of his stern, compromise-resistant neo-primitivism (Sibelius as 'deep and sober thinker') with the tradition of the flashy, exhibitionistic virtuoso concerto, a tradition filled with displays of dazzling technique that sometimes bordered on emptiness. Did the concerto not exist, it would be difficult to imagine such a merger, and at times the strain of the attempt shows through in some of the virtuoso figuration – an occasional tilt toward ostentation that would be out of place in the world of Sibelius's symphonies and tone poems. From a different perspective, though, one could also regard the work as a deepening of the tradition – a virtuoso concerto simultaneously affirmed and transcended by a thoroughgoing seriousness of purpose and 'surplus' density of compositional pondering. Above all, its brooding Nordic atmosphere and motivic sound-world are unmistakably Sibelian. One of its unusual features was an expanded first-movement cadenza that serves as the development section (building, surely, on the Mendelssohnian precedent of placing the cadenza at the end of the development); another was its spine-stiffening enhancement of the display-concerto aesthetic through suddenly eruptive, powerfully resolute orchestral upheavals. Dissatisfied with portions of the 1904 version, which had disappointed the much-respected Helsinki critic Karl Flodin, Sibelius withheld the work from publication (this version was recovered in 1990). Its more dramatically taut revision – now ranked among the world's leading concertos – received its première in Berlin in October 1905, with Karel Halíř as soloist and Richard Strauss conducting.

In these years Sibelius's family and several of his associates became gravely concerned about the effects of his continued heavy drinking. In 1903 his wife, Aino, and his close friend, Axel Carpelan – a fervent supporter who had sought out the composer three years earlier – devised a plan to save him from self-destruction: the family, now expanded with the birth of Katarina in 1903, was to move permanently out of Helsinki, away from city life and its temptations. A rustic, beautifully conceived villa, dubbed 'Ainola' ('Aino's dwelling-place'), was designed and constructed for them in the midst of the rugged Finnish forest at Järvenpää, close to Lake Tuusula – near enough to Helsinki to provide professional access, but far enough to discourage casual visits (fig.3). Here the sense of isolation – of communion with the vast pine forests throughout the cycle of seasons – was palpable. Sibelius and his family moved into Ainola in September 1904. It was his home for the rest of his life.

Sibelius, Jean

5. 1905–11: modern classicism.

By 1905, Sibelius's impact in Germany had been brought to a promising yet precarious position. On the one hand, such successes as his conducting of the Second Symphony in Berlin in January of that year confirmed his growing reputation as a controversial Northern modernist. On the other hand, the 'exotic' factors that had gained him attention in the first place (along with the ominous popularity of a few lighter pieces) were encouraging European musical circles to overlook the depth of his musical thought in favour of a reductive stereotype. By considering him only under the peripheral category of 'nationalist' – outsider status – and by noting that his unusual musical language failed to satisfy the academic-classical expectations of standard symphonic or linear-contrapuntal practice, even modestly sympathetic commentators, such as Walter Niemann, were setting up limits of acceptance that would be difficult to exceed.

'This is the crucial hour, the last chance to make something of myself and achieve great things', he wrote to Aino on 19 January 1905; 'Now the important thing is not to let up but to sustain the momentum'. The next month he broke with the Finnish publishers to sign a four-year contract with the Berlin publisher Robert Lienau (Schlesinger), pledging – too optimistically, as it turned out – the delivery of four new works per year (the first two, from 1905, were the incidental music to *Pelléas och Mélisande* and the revised Violin Concerto). Expanding outward, in November 1905 Sibelius made his first trip to England, where he made a remarkable impression in Liverpool conducting the First Symphony and *Finlandia*. In England he was greeted by a circle of enthusiastic admirers: Granville Bantock, Henry Wood, Ernest Newman and Rosa Newmarch. This trip was pivotal for his historical reception: ultimately his ties with English – and later, American – audiences would strengthen; within a few years, those with Germanic listeners would deteriorate.

By 1905, sparked by the Lienau contract and sensing himself 'in the grip of change' (as he had remarked the previous summer), Sibelius felt that his European reputation was now on the line. His first response was to return to the formal freedom of the tone poem. In January 1905 in Berlin he had heard Strauss – still the foremost of the musical modernists – conduct *Ein*

Heldenleben and *Symphonia Domestica*. 'I was very fascinated', he wrote to Aino on 8 January; 'I learnt a lot'. On 23–4 January he added, 'I'm no longer writing a symphony, rather a symphonic fantasy for orchestra. This is my genre!! Here I can move without feeling the weight of tradition'. Throughout late 1905 and early 1906 the projected symphonic fantasy was *Luonnotar*, to be based on the creation story from the Kalevala. Around June 1906, however, the *Luonnotar* draft seems to have been refashioned into a different tale from another portion of the Kalevala, *Pohjolan tytär* ('Pohjola's Daughter'), recounting 'steadfast, old', white-bearded Väinämöinen's sleigh-ride and futile wooing of the beautiful 'daughter of the North'. The most narratively detailed of Sibelius's tone poems, *Pohjola's Daughter* unfolds as a sonata deformation (a non-traditional structure in dialogue with sonata norms) centred on B \flat -major as a referential tonal colour rather than as a key in the usual sense. It is preceded by a brooding, G minor-grounded 'Kalevalaic' introduction, evoking the ancient traditions from which the story springs, and the work's tonally shattered, *morendo* ending represents the wreckage of Väinämöinen's hopes: a lonely aftermath of 'lost', chromatic fragments – a characteristic mood in mature Sibelius – coming eventually to rest on the referential B \flat .

If *Pohjola's Daughter* was crafted as an enthusiastic response to the later tone poems of Strauss, that response also contained an element of critique. Increasingly suspicious of what he perceived as the episodic looseness and self-indulgent monumentalism of the most hypertechnically advanced modernists, especially Strauss and Mahler, Sibelius was now seeking a redoubled compression and motivic density: the performance time of *Heldenleben* is about 40 minutes; that of *Pohjola* about 12. In 1905–6 the composer was on the cusp of a crucial development. Was it possible to remain regarded as unequivocally modern – in uniqueness of language and uncompromising attitude, in radical orchestral colour, in boldness and depth of idea – but simultaneously to react against the more sensationalist currents of modernism by recovering the economy and formal logic of the abandoned classical ideal? Though a risky strategy within an unpredictable musical marketplace (these were the *Salome* and *Elektra* years), this 'modern classicism' now became Sibelius's aim. A stylistic ideal at once referentially traditional yet almost compulsively dismissive of overtly popular appeal, it may be regarded as Sibelius's middle-period proposal to accommodate the assimilationist–separatist dialectic that kept pulling him in opposite creative directions.

The leaner, less Kalevalaic Third Symphony in C (1907) was the manifesto of this merging into modern classicism. Less spectacular than his first two symphonies, the anti-monumental Third compensates through a further gain in compositional discipline. In part the work was a counter-response to Mahler's expansive Fifth Symphony, which he had studied in 1905. In October 1907, shortly after Sibelius's completion of the Third, Mahler visited Helsinki, although he knew nothing of Sibelius's major works and thought little of the composer. At that time Sibelius remarked to Mahler that he considered the essence of the genre of the symphony to be its 'severity and style and the profound logic that created an inner connection between all the motifs'. Mahler's reply is equally famous: 'No! The symphony must be like the world. It must embrace everything'.

With the Third Symphony, Sibelius grasped more clearly the artistic project that would dominate his later compositions: to give the impression that his reiterative, uncommonly concentrated language sought to draw out the hidden secrets of sound itself, to free an ontological truth from sound's acoustic materiality. To this end the Third Symphony strives to recover both the diatonic melodic fragment and the pure triad as meaningful modern utterances by presenting them in non-normative ways. Such an unusual aim – the defamiliarization of the diatonic and the consonant within a surrounding European context of multiplying dissonance, ironic detachment and high modernism – was easy for audiences and critics to misconstrue. This dogged, non-ironized retention of the triadic would lead to much misunderstanding and bitterly partisan debate for the rest of the century.

The perceptual effect created throughout the Third Symphony is that of an elemental, C-major-triad sonority gaining cumulative heft and weight, maximizing in presence and insistent self-assuredness, pulling itself free from distracting obstacles, until at the end one is confronted with something extraordinary: the reality of a heavier, more revelatory 'C major'. The remarkable finale is laid out in two distinct parts, welding together aspects of traditional third and fourth movements: a motivically scattered, scherzo-like block, unfolding in repetitive cycles, eventually produces a circular, melodic juggernaut that steamrollers its way to the end, accruing 'surplus' C-triad intensity with every reiteration (ex.5). From one perspective, the finale can be understood as a radicalized sonata deformation, in which the double-theme scherzo cycles furnish two varied expositions and a development and the juggernaut conclusion serves as a reconceived recapitulation. From another, the scherzo cycles can also appear as a paradigm of what may be called 'rotational form' – broad, varied recyclings of a thematic pattern – within which a separate idea (in this case, the juggernaut theme) is engendered, nurtured and finally brought to flower as a revelatory *telos* or goal. Sibelius himself described the finale's process as 'the crystallization of ideas from chaos'. Foreshadowed most notably in *Lemminkäinen's Return*, this combination of quasi-ritualistic rotations and 'teleological genesis' would take on increased importance in the following years. It eventually became the grounding formal principle of his works after 1912.

The years 1907–12 brought alternating periods of buoyant confidence and corrosive despair, much of which he registered in a diary beginning in February 1909. Both Sibelius's finances and health had reached a crisis point, even as his family continued to expand with the births of his last two daughters, Margareta in 1908 and Heidi in 1911. By 1908 he was awash in debts, he was experiencing the negative effects of prolonged alcoholism – in his own mind intoxication had been a necessary spur to his artistry – and he had developed a menacing throat tumour. Fearing cancer, he consulted specialists in Helsinki and Berlin and suffered through several operations. On doctor's orders he was forced to swear off drinking and smoking. Although such abstinence had been previously unthinkable, this resolution lasted until 1915. For several years after 1908, Sibelius was haunted by the shadow of death, and much in his music and thought at this time turned towards the darker and the more introspective.

Nor were affairs entirely encouraging on the professional level. His monetary problems, compounded by growing self-criticism whenever he undertook large-scale projects, strained his relations with Lienau and made it difficult to fulfil the conditions in his 1905–9 contract. After the Third Symphony, he produced only two other major works for Lienau, neither of which invited public success. One was the proto-minimalist (and non-Kalevalaic) tone poem, *Öinen ratsastus ja auringonnousu* ('Night Ride and Sunrise', 1908). Breaking more decisively away from the sonata principle through multiple, cumulative rotations, it foreshadows much of the sound-world of Sibelius's later works. The second was his return to chamber composition with the sombre String Quartet in D minor, subtitled 'Voces intimae' (1909). As Sibelius himself recognized, this quartet was a milestone in his compositional development. Yet it did not come without a steep price. Anticipating certain features of the Fourth Symphony, the brooding language of the five-movement quartet seems to turn its back on audiences altogether in its entrenched isolation, depression and invasive despair. It reveals its chilling, deeper currents only to initiates into Sibelius's manner of thinking.

Most of what he offered to Lienau, however, proved to be compendia of short pieces of varying quality: fleeting sound-ideas, experimental miniatures or songs. These included the six German-language songs of op.50 (1906), the curiously exotic incidental music to *Belsazar's Feast* ('*Belsazar's Feast*', 1906–7), the more significant incidental music to Strindberg's fairy-tale play *Svanevit* ('Swanwhite', 1908), certain features of which would be recalled in the Fifth Symphony, and the eight songs op.57 on Swedish texts by Ernst Josephson (1909–10). In 1910, after Lienau turned down Sibelius's terms for the Ten Pieces for Piano op.58, the composer was lured to Breitkopf, whom he also offered two songs from 1908, published in 1910 as op.35 (and much praised by later commentators): the broadly static *Jubal* and the proto-expressionistic, hauntingly decadent *Teodora* – a rare encounter in Sibelius's music with aestheticist eroticism. Towards the end of 1909, meanwhile, he had been momentarily rescued from his appalling financial situation through discreet contributions from a few wealthy Finnish patrons. This relief effort was organized by his friend Axel Carpelan, who characteristically pressed Sibelius to steer clear of potentially lucrative miniatures in favour of major orchestral statements.

His several trips abroad in 1909–12 kept him abreast of new developments in music and permitted him to reflect on his own position – or lack of it – in the larger European markets. The most encouraging successes occurred in England, where a few influential voices – Bantock, Newman, Wood, Newmarch – continued to champion his cause. Sibelius was fêted in England in February–March 1909 (when he also briefly met Debussy) and September–October 1912. But his experiences in Berlin and Paris during these years were at best mixed, at worst deeply discouraging. There, for the most part, he had been consigned to the position of a second-tier 'nationalist', no longer regarded as a key player in the world of the new music personified by such figures as Debussy, Stravinsky, Varèse (whom Sibelius met, through Busoni, in 1910) or Schoenberg (whose musical principles challenged him to the point of crisis in 1912). Apart from his English connection, Sibelius's career now seemed on the wane. His newer

works proved especially difficult to market in the rest of Europe. These included the funeral march *In memoriam* (1909, revised 1910) and a revision of his choral and orchestral setting from the Kalevala, *Tulen synty* ('The Origin of Fire', 1902). His modern-classical gambit and increasingly dark, enigmatic musical utterances were not leading to the success for which he had hoped.

The unresolvable obstacle was his puzzlingly unusual style. As his biographer Erik Tawaststjerna pointed out, 'Sibelius's musical ideas were alien to the Central European mentality'. Traceable in letters and diary entries, the composer's response was to refashion his self-image into that of a man of profound isolation, groping his way along a little understood compositional 'path' that he 'must take', one that would ensure his irremediable alienation from the currents that governed the prestige institutions of his time. This self-assessment crossed a crucial line with the widespread reconstruction of the concept of musical modernism that attended the European compositional revolutions in the years around 1910 – Stravinsky, Schoenberg and others. It was now clear that Sibelius's early modernism, along with that of others of his generation, was being outflanked (and placed under suspicion as traditionalism or 'late Romanticism') by a younger group of high modernists whose new-music posture and practices he came to view as sensationalist, a betrayal of the tradition.

Sibelius's Fourth Symphony in A minor (1910–11) was the climactic utterance of his modern-classical style – broken, despairingly contemplative, irretrievably lonely in tone, the product of much compositional struggle and, above all, a resolute statement of the separatist side of his conflicted artistic persona. It is a piece of enormous depth and implication, very much a work of its time, harbouring at its core a brilliantly staged contradiction. On the one hand, the standard 20th-century verdict, especially among historians, has been that this is Sibelius's most modern, most harmonically and technically advanced composition. Many factors point in this direction: the Fourth's emphasis on the tritone as a generative interval; its arrestingly acerbic dissonances; the strangeness of its moment-to-moment syntax, including stubborn rhetorical discontinuities and truncations; its unparalleled motivic compression and density of thought; its structurally deformational movement layouts; its uncompromising bleakness and disdain of popular appeal. On the other hand, its selfconsciously anti-sensational tone was intended as a rebuke to the new, post-1910 reconception of modernism. This was the initial view of the symphony put forth by Sibelius's confidant Axel Carpelan in April 1911, shortly after the Helsinki première. It was reinforced the following month by Sibelius himself in a much-quoted letter to Rosa Newmarch: '[My symphony] stands as a protest against present-day music. It has nothing, absolutely nothing of the circus about it'. The modernist/anti-modernist contradiction driving the Fourth Symphony is irreconcilable. In that irreconcilability it exposes, albeit from the sidelines, the conflicts tearing through the fabric of the European musical politics of the period.

[Sibelius, Jean](#)

6. 1912–26: late works.

In terms of its initial reception in larger Europe, the Fourth Symphony was a failure. Sibelius's estrangement from the new reception categories of Austro-Germanic and French modernism would drive the remainder of his career. Although his decision in early 1912 to turn down the offer of a position in composition at the Imperial Academy of Music in Vienna was prompted in part by local concerns, it was also a signal that he no longer sought the front lines of compositional battle on the terms offered by Central Europe. Fuelled by struggles with depression coupled with a visceral disdain for the polemically driven politics of musical fashion, his thoughts were turning instead towards withdrawal, private resistance to the new trends and continued explorations of the separatist path that he had set out for himself.

These attitudes were reinforced in early 1914, when Sibelius took a month-long trip to Berlin after a year of isolation in Finland. Once again he threw himself back into the Germanic swirl, and there he sought out alternatives to his own style: the music of Debussy, Mahler, Strauss and above all Schoenberg, including the first *Kammersymphonie*, the Second Quartet and a few songs. In his diary entries of 4 and 9 February he recorded his ambivalence to the new Expressionism: Schoenberg's music was 'a legitimate and valid way of looking at things ... but it is certainly painful to listen to ... It gave me a lot to think about. He interests me very much'. Still, it was evident that his own music would maintain only a modest place on the continent and that the language, style and characteristic problems of the symphonic tradition were on the way to being judged obsolete.

In a curious twist of fate, the very qualities that were marginalizing him in Central Europe were proving attractive to certain traditionalist English and American circles, which were beginning to appropriate him as a Northern, 'healthy' antidote to a diseased musical modernism. Generally underexamined on all sides, Sibelius's music was on its way to becoming a much stormed, much defended redoubt in the modernist/anti-modernist culture wars. Anticipations of this had been sounded in England for several years. The next stage unfolded among Sibelius's American champions. In 1913 Horatio Parker invited him to undertake a concert tour the following year in the eastern USA. The principal sponsors, Carl Stoeckel and Ellen Battell-Stoeckel, commissioned a new work, to receive its première at the Music Festival in Norfolk, Connecticut, in June 1914 as the centrepiece of the visit: this turned out to be the tone poem, *Aallottaret* ('The Oceanides').

Sibelius's visit to America in late May and early June 1914 – on the eve of European war – was one of the grandest experiences of his life. He was welcomed as a celebrity, regaled with travel and luxurious accommodation, and praised rapturously; he visited New York, Boston and Niagara Falls (which moved him profoundly), met musical luminaries (Horatio Parker, Walter Damrosch, George Chadwick and others), carried off the première of *The Oceanides* and received an honorary doctorate at Yale University. Among the most important of Sibelius's new acquaintances was Olin Downes, then the critic for the *Boston Post*. Downes had already taken up Sibelius as a personal cause to counter the 'overcultivated' features of modern times – in retrospect, with a coarse vehemence, edgily reflecting his own psychological needs ('music of intense masculinity, from which the erotic element ... is entirely absent ... a hero of the North ... the last of the

heroes in music ... [who can] throw manners to the winds and bring back the gods'). He would pursue this overblown campaign in the 1920s and 30s as the leading critic for the *New York Times*. Although such Downesian projections (and their British analogues) would become leitmotifs among English-speaking traditionalists, their long-term effect would be negative, propping up Sibelius as a perennial 'conservative' target for partisan advocates of the dissonant 'new music'.

Sibelius's actual compositional concerns during the years after the Fourth Symphony elude simplistic classification as either conservative or progressive: this late-period music resists such shopworn binary oppositions. At its centre was an increasing flight from cosmopolitan fashion into near-solitary contemplation – the turn onto 'a lonely ski-trail that leads away to the depths of the forest' (to cite the opening lines of a brief, metaphorically confessional work of 1925, *Ett ensamt skidspår* for narrator and piano, with text by Gripenberg). The deepest and most significant of his career, Sibelius's late works are inseparable from his day-to-day existence at his forest retreat, Ainola, outside Järvenpää: its towering, resinous pines, its crystalline lakes, its boreal plants and wildlife, including its majestic migrating birds (which so impressed the composer), its dramatic and pitiless change of seasons, its utter separation from anything urban. 'Here at Ainola', he would remark, 'this stillness speaks'.

Since 1912 Sibelius had begun to envisage an enormous final project: bringing the 19th-century ideal of organic form to a culmination while exploring the relationship of the resulting form to an enhanced presence of musical sound. The composer had come to regard certain types of sound-image with reverence, as spiritually mappable onto the manifestations of Being concealed behind the visible surface of nature. At least within the sphere of musical practice, the composer appears to have held the quasi-animist conviction that long-dormant spiritual realities – roughly analogous to ancient, pagan gods – inhabit nature, waiting to be reawakened through meditative reflection. Supplementing what we may regard as Sibelius's aesthetic pantheism was his growing belief in the potential reuniting of music with nature. He now sought to bring the palpable, grainy textures of musical sound and the processes of musical elaboration into alignment with the magisterial spontaneity of nature's cries, rustles, splashes, storms, cyclical course and the like. Thus the act of composition became a neo-pantheist spiritual exercise. The resultant work of art was intended to invite a complementarily mystical, reverential or poetic listening – not to be captured by rational analysis or chalkboard explanation. Hence, one supposes, the mature Sibelius's phobic rejections of virtually all published discussions of his music: he repeatedly lamented that academic or critical explications 'misunderstood' him.

Bearing such conceptual weight, the production of major works became a struggle ('wrestling with God', he wrote in his diary on 26 January 1916). The compositional battles of the final-period works, from *Luonnotar* (1913) and *The Oceanides* (1914) to the Fifth (three versions, 1915, 1916, 1919), Sixth (1923) and Seventh (1924) Symphonies and *Tapiola* (1926), were shot through with an unnerving mixture of creative exhilaration and crushing self-criticism. Most of the late works went through substantial reconceptualizations, recompositions and revisions before he consented to

publish them. In April 1915 he compared his compositional practice to the search for the proper reconfiguration of scattered mosaic tiles flung down from heaven. Two years later, on 20 May 1918, he would write to Carpelan, 'I notice how my inner being has changed since the period of the Fourth Symphony. And these symphonies of mine are more confessions of faith than are my other works'.

After the Fourth Symphony Sibelius sought to forge musical structures less dependent on traditional musical shapes than on the non-systematic, intuitive logic of the musical materials selected for any given composition. As he later explained, pieces were to grow by moment-to-moment motivic transformations as spontaneously and self-assuredly as frost patterns. In his diary entries of April, May and August 1912 he repeatedly vowed to develop this new method. For example, from 8 May, 'I intend to let the musical thoughts and their development determine their own form in my soul'. As a result, his major works after 1912, veering from the usual symphonic shapes, have provoked different analytical interpretations. The tonal and rhetorical layout of sonata form (or even 'free sonata form'), which had governed the outer movements of Symphonies nos. 1–4, seems much less determinative of *The Oceanides* or the outer movements of the Fifth. With the Sixth Symphony – especially its finale – and the single-movement Seventh, sonata-form references are sidelined altogether, overridden by structures that are self-evidently coherent but not easy to classify with traditional terminology.

Over the years, Sibelius analysts – Abraham, Ringbom, Parmet, Tanzberger, Simpson, Tawaststjerna, Murtomäki and others – have proposed various solutions to this problem. Most of these solutions have been grounded in free adaptations of the standard structural categories: sonata, rondo, *ABA*, strophic construction, scherzo and trio, variations, ritornellos and the like; categories that are often relevant to these works but are rarely satisfactory as total explanations. The most deeply-rooted analytical tradition has marvelled at the concentrated germination and metamorphosis of motivic cells within a piece (analogous to Schoenbergian *Grundgestalten*, 'basic shapes'), the almost imperceptible mechanisms of tempo change and texture change, and the uncanny interrelatedness of the themes. More recently, attempts have been made to submit these works to Schenkerian readings, sometimes merging those techniques with concerns for larger architectural shapes and the conclusions of past analyses. Perhaps most provocatively, Sibelius's son-in-law, the conductor Jussi Jalas, supported Simon Parmet's argument in the 1950s for a golden-section basis for the Seventh Symphony. Jalas even mentioned that Sibelius had told him that the *sectio aurea* informed all of his works, but that how it operated was 'my secret'. Elaborated in published analyses, Jalas's claim is neither supported nor contradicted by external evidence that has yet come to light. No golden-section calculations appear, for example, in the materials of the Seventh Symphony. The claim remains a topic of controversy.

A broader consideration of these later works suggests that their predominant mode of organization is a more thoroughgoing version of the procedure anticipated in such works as *Lemminkäinen's Return*, the finale of the Third Symphony and the slow movement of the Fourth. Sibelius

never gave the procedure a name but, again, it may be called rotational form: varied recyclings of the thematic pattern established in the piece's first rotation. Rotational form produces cumulative meditations – recurrent revisitings of past cycles, transforming and gathering new ideas as they proceed – which may or may not be set in tension with the expectations of sonata expositions, developments and/or recapitulations. Sibelius typically coupled rotational form with the principle of teleological genesis: the gradual awakening of a climactic goal-utterance (*telos*) – the more fully awakened 'Being' of nature – near the end of the piece. The free-rotational principle offered maximal formal freedom while encouraging new, coherently disciplined shapes. In most cases, the thematic ordering of the initial rotation remained relatively constant throughout the later cycles, though elements could be expanded or deleted or new ones added. In the final works, such as the highly complex Seventh Symphony, the rotational cycles recur with their constituent elements significantly shuffled or treated freely.

With this new compositional approach Sibelius sought to overcome the much-vaunted distinction between two seemingly opposed orchestral genres, symphony and tone poem, striving to fuse their most basic principles: the symphony's traditional claims of heft, musical abstraction, gravitas and formal dialogue with canonic works of the past; and the tone poem's axioms of structural innovation and spontaneity, identifiable poetic content and sonorous innovation. The stylistic distinction between symphony, 'fantasy' and tone poem in the late works is not easy to make, particularly since ideas that were first sketched for one piece sometimes wound up in another. (The Fifth, Sixth and Seventh Symphonies and *Tapiola* are interrelated works, four tableaux of a comprehensive vision of the spiritual presences animating the Northern forest-world. All four contain versions of materials first planned for the Fifth in the 1914–15 sketchbooks.). When the compositional result was a multi-movement work, as with the Fifth and the Sixth Symphony, Sibelius generally did not make public the underlying, nature-based poetic ideas, even though suggestions of them might be now recoverable from sketches or other evidence. Instead, he provided it with the abstract title, 'symphony', although in the early stages of each he had toyed with the title of 'fantasy' instead. When the result was a single-movement work with multi-movement implications, as with the Seventh Symphony, the genre became more ambiguous: the manuscript parts used at the Stockholm première of the Seventh (24 March 1924) read 'Fantasia sinfonica no.1'; by February 1925, before its publication by Wilhelm Hansen in Copenhagen, Sibelius changed the title to 'Symphonie Nr.7/In einem Satze' ('in one movement').

The four extended, single-movement works without multi-movement implications received titles identifying them as myth- or nature-based tone poems. Two of these furnish an impressive gateway into the late period: *Barden* ('The Bard', 1913), brief and elusive; and the 'tone poem for soprano solo and orchestra', *Luonnotar* (literally, '[Feminine] Nature-Spirit', 1913), a reshaping of the Kalevala creation story and the most uncompromisingly Finnish of Sibelius's major works. The remaining two are masterworks of the late style: the commission for America, *The Oceanides* (*Aallottaret*, literally '[Feminine] Spirits of the Waves', 1913–14 – whose suppressed, never-performed first draft had been laid out in three

contrasting movements, perhaps as something of a reply to Debussy's *La mer*); and, above all, the disturbingly primeval forest-evocation, *Tapiola* (literally, 'Where the Forest God Dwells', 1926).

Apart from these major works, Sibelius assembled smaller compositional scraps, usually with less elevated compositional claims, into other outlets. Some became appropriate incidental music – to Poul Knudsen's tragic pantomime, *Scaramouche* (1913, portions of which foreshadow *The Oceanides*), to the Finnish translation of Hofmannsthal's *Jedermann* (*Jokamies*, 1916) and, most impressively, to Shakespeare's *The Tempest* (*Stormen*, 1925), four or five movements of which are miniatures of the highest mastery, including the ferocious, whole-tone-grounded storm music, the gentle 'Berceuse', 'The Oak Tree' and 'Prospero'. Others were fashioned into modestly saleable works for violin and orchestra (*Laetare anima mea* and *Ab imo pectore*, 1915, both performable alternatively with cello solo; or the Six Humoresques, 1917–18) or into individually titled, occasional pieces (the starkly minimalist, oddly stirring *Andante festivo* for String Quartet, 1922, rearranged for string orchestra and timpani, 1938). The late period also saw a scattering of lesser works (for piano, for solo instrument and accompaniment, for chorus) that he composed for financial or locally patriotic reasons.

Originally composed for the Helsinki celebrations surrounding his 50th birthday, the triumphalist Fifth Symphony in E \flat – so different from the pessimistic Fourth – was performed in two preliminary versions (1915, 1916) before Sibelius decided on its final shape in 1919. The 1915 version, which has now been restored and recorded, contained four separate, motivically linked movements, each in rotational form: its brief, moderately paced first movement ended abruptly and was followed by a bustling scherzo that revitalized and recast the same themes; a slow movement and finale followed. In the 1916 version, no longer fully recoverable, Sibelius not only recast individual sections but also fused the first two movements by composing a climactic bridge between them. A breathtaking apotheosis of opening-page material, this bridge produced an orchestral breakthrough that sweeps commandingly through the tempo change required by the thematically related scherzo (parts of which, consequently, now also seemed somewhat recapitulatory). The 1919 revision – the familiar version – preserved the 'fusion-form', two-movement-in-one opening, with its slow-to-fast E \flat trajectory (a *locus classicus* of Sibelius's art of tempo transformation) pivoting around the majestic, central bridge upheaval on B major, but altered, reordered and condensed numerous local details in all of the movements.

Although Sibelius provided no public information about the natural imagery grounding this 'confession of faith', two early diary entries (21 and 24 April 1915) as well as a private remark in one of Carpelan's letters to him ('that swan hymn beyond compare', 15 December 1916) make it clear that the composer identified the central finale theme (ex.6) with the splendour of the migrating swans sighted seasonally around Ainola – the circling of the grand birds far above, their wings lifting and pushing against the rushing wind. Nor, apparently, was the swan-related imagery (encompassing swans, cranes and wild geese – including their cries – as disclosers of 'nature mysticism and life's *Angst!*') confined to the finale. The germinal

motive on the opening page of the first movement (an ascending 2nd followed by an upward-leaping 5th, scale-steps 1–2–6) had been a programmatic motif in his 1908 incidental music to Strindberg's fairy-tale play *Swanwhite* – the horn-call blessing of Princess Swanwhite's marriage-bed, surrounded by the 'magic forest' teeming with fantasy animals. Similarly, much of the Fifth's middle movement recalls delicate passages from the *Swanwhite* movement entitled 'The Harp', which represents the Swan-Mother's magical bestowal of graces on her daughter, the princess.

The late 1910s ushered in a different world for Sibelius – one more isolated from the rest of Europe and more heatedly politicized within Finland. The 1914 outbreak of World War I affected him swiftly and directly: his customary European travels became unthinkable; the gears of German and English publications (and royalty payments) ground to a near halt; and his income plummeted. Three years later, Finland's declaration of independence from the new, Lenin-led Russia on 6 December 1917 fulfilled a long-cherished national dream but simultaneously triggered a brief but bloody Finnish civil war between the socialist Reds and the ultimately victorious liberal-democratic Whites. Sibelius sided emphatically with the Whites, and on the eve of the civil war, in late 1917, he composed a crudely rousing *Jääkärien marssi* ('Jäger March') for accompanied male chorus in support of the anti-Red, Finnish Jäger battalion, which had been trained in Germany. Although musically insignificant, its political effect was explosive and unabashedly partisan. From this point onward the composer was identified with the pro-nationalist, anti-leftist cause. In early 1918 the civil war brought Red Guard control to his home, Ainola, and the composer was temporarily obliged to seek shelter in Helsinki. Nor did the German-assisted, pro-White resolution of the civil war put an end to Finnish political controversies. Factional turmoil was henceforth the order of the day, and Sibelius and his family – generally supportive of the right – would be pulled into ideological and Finnish-Swedish language disputes for years to come.

Other factors too seemed watersheds: his resumption, in 1915, of frequently reckless drinking after seven years of abstinence – bringing on, by the end of the decade, a pronounced tremor of the hands; Furuhielm's 'official' (Swedish-language) biography from 1916, which celebrated Sibelius's status as a classic within Finland; and the emerging maturity and marriages of his oldest daughters (his first grandchild was born in 1915). Some time between February 1918 and May 1919, his decision to transform his appearance one last time – the adoption of the now-familiar, shaved bald head – projected an altered public and private persona: Sibelius as eccentric, uncompromising, alienated thinker, the man of granite, the 20th-century successor, perhaps, to the similarly cropped Bruckner. The next few years saw the deeply personal impact of the death in April 1919 of his friend and musical confidant, Axel Carpelan; his participation in (and occasionally intemperate behaviour at) the Nordic Music Festival in Copenhagen in June 1919; his visit to England in 1921, which turned out to be his last trip to that country; his decision in 1921 to decline an offer to become director of the new Eastman School of Music in the USA; and several European trips in the mid-1920s, including his last appearances as a conductor – in Stockholm, Rome and Göteborg in 1923, Stockholm, Copenhagen and Malmö in 1924, and finally Copenhagen again in 1926.

But it may have been his drinking, his personal and financial unreliability, and the resulting domestic tension that overrode everything else. Perhaps most telling was his scandalously drunken appearance as a conductor of his Sixth Symphony in Göteborg in April 1923. This incident prompted Aino in March 1924, faced with his continued alcoholism as he composed the Seventh Symphony, not merely to upbraid him but to write him a formal note of withering condemnation, vowing not to appear in public with him for its première – a note that remained secret until after his death over three decades later. As for Sibelius, deeply depressed and concerned about his ability to complete the symphony, he confided to his diary on 11 November 1923: ‘Alcohol, which I gave up, is now my most faithful companion. And the most understanding! Everything and everyone else have largely failed me’.

The four-movement Sixth Symphony was first performed on 19 February 1923 in Helsinki. In its isolated interiority and restraint – its ‘transcendental serenity’, in the words of Heikki Klemetti, an early Finnish reviewer – it was the antithesis of sensationalism: the composer described it as ‘pure spring water’, as opposed to the cocktails served up by younger composers. Many have noted the glowing purity of its quasi-contrapuntal long lines and ‘white-note’ style, especially in its eloquent opening, and have cited Sibelius's apparently concomitant study of Palestrina and Monteverdi as contributing factors. To a Swedish interviewer in February 1924, Sibelius described the Sixth as ‘built, like the Fifth, on linear rather than harmonic foundations. ... [Its] four movements ... are formally completely free and do not follow the ordinary sonata scheme’. As Tawaststjerna and Kilpeläinen have more recently noted, two of its themes appear in post-1915 sketches (perhaps c1919) with nature-grounded programmatic titles: *Talvi* (‘Winter’, foreshadowing the first movement's eventual bars 29ff, which Tawaststjerna argued was the movement's main theme); and *Hongatar ja Tuuli* (‘[Feminine] Pine-Spirit and the Wind’, an important interior theme of the finale – related to the rising-theme complex shown in [ex.7](#) below). Extrapolating from this and remarks found in the diaries, both Finnish scholars have also linked the early stages of some of the Sixth's music with Sibelius's work in 1920 on a projected tone poem, *Kuutar* (‘[Feminine] Moon-Spirit’).

From a different cultural perspective the Sixth may also be understood as a quasi-pastoral meditation on Finnish uniqueness and difference – a maximally distilled summary of his late-style thought on the characteristic turns of minor- or Dorian-inflected Kalevalaic modality, which he had considered a central sign of Finnish ethnicity since the 1890s. Much of the Sixth is steeped in the linear motif of the D-Dorian pentachord, D–E–F–G–A (the ‘Finnish pentachord’), often outfitted with two upper extensions: the complementary tetrachord, A–B–C–D or the rounded contour, A–B–C–B–A, which replicates in a higher register the archetypically Sibelian ‘Finnish ideogram’ of a descending, linear minor 3rd. In the outer movements the D-Dorian saturation, in which sidelights and corners of the pure mode are singled out and caressed in detail, is often contrasted with the lower neighbour C major (or other C-modal) pitch collection, producing large-scale oscillations between D-Dorian and ‘C major’. In terms of thematic material – as is strongly suggested by sketch evidence – Sibelius constructed the symphony to grow towards the climactic Finnish-Dorian

idea (related to the sketch-theme labelled 'Hongatar ja Tuuli' a few years earlier) presented in full only at a culminating point near the middle of its finale (ex.7, bars 72–83; basically rehearsal letters 'D' to 'E', subsequently recycled in an intensified restatement and led into a process of decay, decentring and valedictory farewell). Capping a four-movement process of motivic transformation, advanced rotational form and teleological genesis, this D-Dorian theme had been sketched about eight years earlier (in E♭: Dorian, and without the later 'Pine Spirit' label) as a proposed melody for the Fifth Symphony. It became instead the basic idea and animating force of the Sixth.

Its companion piece from 1924, the Seventh Symphony – the product of much labour, recasting and revision – is surely Sibelius's most remarkable compositional achievement (fig.4). Although brief in duration (about 22 minutes), this 'symphony in one movement' articulates a vastness not measurable by clock-time: its churning, ever-transforming textures and tempos track a panoramic passage through four discrete sections, each of which aspires to the integrity of a symphonic movement even while participating in the uninterrupted growth process of the whole. The Seventh provides a late example of the historical drive towards a tonally grounded 'multi-movement form in a single movement', a post-Beethovenian compositional problem also confronted by Liszt, Strauss, Schoenberg and others. But with the Seventh the crucial factors are its unique musical language and its fantasy-like freedom from reliance on prior solutions to this problem: Sibelius provided it with the architectural satisfactions and expressive depth of an abstract symphony while breaking away from references to sonata form and other traditional formal models. As such, developing in free conceptual space unmoored by prior expectations, the Seventh stands as the consummate realization of his late-style rethinking of form. Its ad hoc structure emerges link-by-link from the transformational processes of the musical ideas themselves – a content-based form constantly in the process of becoming.

Because of its subtlety and the dizzyingly multiple motivic interconnections between widely separate passages, the Seventh has been resistant to traditional descriptions of its form. Differing interpretations abound. In large-scale terms, three principles seem clearly at work. First, Sibelius framed the symphony with the C major 'bookends' of Sections 1 and 4: the expository materials of the opening Adagio, cresting in the grand trombone theme (bar 60, seven bars after letter 'C'), are given a freely reordered, shortened reprise (or valedictory farewell) beginning with the Presto nine bars after 'W'. The two interior sections, grounded in the same motivic materials (as separate, freely shaped rotations), comprise a scherzo-like Vivacissimo (in place by letter 'J', if not earlier, after several bars of transition) and another, more expansive scherzo (perhaps the 'Hellenic Rondo' proposed years earlier for this symphony), beginning in C major, Allegro molto moderato, 13 bars after 'N'. Secondly, the three full statements of the 'trombone theme' – perhaps consciously alluding to the horn call in Brahms's First Symphony – serve as arrival-points and conceptually organizing 'cornerstones' (Parmet) of the whole: they occur as the culmination of Section 1 (C major), as the chilly, windswept marker of a metrical gear-shift (C minor, around letter 'L') ultimately leading Section 2 into Section 3, and as a deeply affecting 'farewell' gesture near the opening

of Section 4 (C major, three after letter 'X'). Sibelius may have associated the trombone theme's grand vista with a contemplation of the breadth of the night sky. One of its early, rudimentary versions had been situated, along with material later placed in the Sixth Symphony, in thematic sketches for what may also have been reworked in the eventually discarded work *Kuutar* ('[Feminine] Moon Spirit': there the theme is labelled *Tähtolä*, 'Where the Stars Dwell'). Thirdly, the rotational principle – the recasting of a collection of motifs in a series of multiple cycles – is dominant throughout, though treated with unprecedented freedom. Section 1, for instance, may comprise two rotations. The first, bars 1–22, lays out and provides an initial processual field for the basic motivic ideas: ascending scale, woodwind motif (bar 8), descending 4th, and so on, each of which seems to grow on its own terms; the second, bars 23–c89 (the polyphonic string passage producing the trombone theme) sets out again from the principle of linear ascent (compare bars 1–2) and reshapes the same ideas in substantially different ways.

The same kind of close-knit thinking is evident in Sibelius's last major composition (directly following his main work on the incidental music to *The Tempest* in 1925–6), the tone poem *Tapiola*, occasioned by a commission in 1926 from Walter Damrosch on behalf of the New York Philharmonic Society. Here, however, the specific gravity is even higher, quasi-minimalist in effect. The entire work, seeking an identity with the dark and ancient pine forests harbouring their hidden god, Tapio, is produced from the ramifying growth of a single, brief motif. This may be represented as 3–2–3–4–3–2–1 in minor (often in or around B minor, the piece's governing tonal colour), although the basic motif may be reduced even further to the 'Finnish ideogram', 3–2–1 – the heart of the work. In this respect *Tapiola* displays motivic intersections with the Sixth Symphony, and Sibelius may have generated its musical ideas at about the same time.

The content-based form, like its immediate predecessors grounded in transformable rotations, has provoked differing analyses: some have heard the work as a free-form, 'evolutionary' working of the fundamental motif; others as a 'total variation form'; others, noting the break and double-bar before the D major 'scherzo' section (bar 208) and the suggestion of a varied reprise at bar 485, have proposed the presence of an imaginatively free dialogue with aspects of the sonata principle. (Sibelius, astonishingly, later remarked to his secretary Santeri Levas that *Tapiola* had been 'written in a strict sonata form'.) Above all, what impresses is the work's unparalleled atmosphere, unique in the symphonic literature: its brooding stasis, gestational patience and long pedal points; its dark, hypnotic oscillations, registering an underlying, vital sway in the forest; its cold shadows and impersonal, elemental natural processes before which mere humankind fades into insignificance; its slow transformations of chordal colour (including modal, chromatic and whole-tone passages); the terrifying ferocity of its wind-lashed storms; the gathering up and climactic double-discharging of its basic motif (bars 356, 569, both *triple-fortissimo*), the self-disclosure of the animating forest-god.

[Sibelius, Jean](#)

7. 1927–57: the silence from Järvenpää.

Tapiola would prove to be the last of Sibelius's major works. 1927–32 were years of compositional crisis, frequent depression and waning self-confidence. They brought forth only a scattering of smaller compositions: a handful of occasional choral pieces, the draft of a suite for violin and orchestra 'op.117', a few curious miniatures for piano solo or violin and piano and the *Surusoitto* ('Funeral Music') for organ in memory of Akseli Gallen-Kallela. In the background were his plans for an Eighth Symphony. His initial work on it, however, probably in Berlin in 1928, appears to have run aground almost at once. This was a period when Sibelius was withdrawing even further by declining conducting engagements and avoiding public appearances. He seems to have returned to the Eighth in 1930 and 1931: as he reported in letters to Aino, it was occupying him during what proved to be his last trip outside Finland, a 1931 visit to Berlin. Within his own mind, at least, he still considered himself an active composer. In the same year he wrote to Olin Downes not only that the Eighth would soon be 'ready for printing' but also that he had several other 'new works in my head'. By 1933 the multi-movement symphony was virtually completed: in the late summer he sent to his copyist what was probably the opening movement, a fascicle of 23 pages – the copyist Voigt's bill for the work survives – and indicated that seven more such fascicles would follow. They never did. The rest of the tale is tragic: Koussevitzky's and Downes's pressing of Sibelius for the long-awaited Eighth throughout the early 1930s; Sibelius's promises, hesitations and delays; the souring of the Eighth into a near-taboo topic of discussion. In the end Sibelius abandoned the project. Aino later reported to Erik Tawaststjerna that in the mid-1940s (perhaps in 1945) the composer destroyed a laundry basket of manuscripts – including what must have been the entire set of materials for the Eighth Symphony, probably in several substantially differing versions – by throwing them into the fire of the dining-room stove at Ainola.

Tapering off drastically in the late 1920s, new compositions from Sibelius came to a stop after 1931. The only exceptions are two small works for men's chorus from 1946 (*Veljesvirsi* and *Ylistyshymni*) and a few revisions of earlier, non-published pieces (most notably the 1938 orchestration of *Andante festivo* and the 1939 recasting of *Lemminkäinen and the Island Maidens* and *Lemminkäinen in Tuonela*, both eventually published in 1954). Anecdotal evidence suggests that he may have continued to compose intermittently, but in effect the 'silence from Järvenpää' was total. Sibelius retired as a grand personage of Finland, the musical symbol and most famous citizen of the nation. Within Finland official biographies (Ekman, G1935) and formal studies of the works (Roiha, J1941; Krohn, J1942) began to appear. Over the years he received numerous distinguished visitors, and his birthdays were occasions of state celebration and international recognition. The accolades for his much-noted 70th birthday in 1935 included the Germany Goethe Medal, awarded by Hitler, who doubtless (and quite apart from Sibelius's views) considered this gesture an advantageous affirmation of racial and Nordic solidarity. Important recordings of his works also emerged in the early 1930s, beginning with the officially-sponsored Kajanus recordings in 1930 and 1932 of Symphonies nos.1, 2, 3 and 5, two movements from the *Karelia Suite*, *Pohjola's Daughter*, *Belshazzar's Feast* and *Tapiola*. Koussevitzky recorded the Seventh Symphony in 1933, following it in 1935 with the

Second; George Schnéevoigt's Fourth, Sixth and *Luonnotar* were produced in 1934. Sibelius himself was persuaded to record the *Andante festivo* in 1939, though as part of a short-wave broadcast, not as a commercial recording. (Decades later, a different recording was wrongly identified and released as Sibelius's; the confusion was clarified only in the mid-1990s.) The 1930s also saw the cresting of a wave of frequent Sibelius performances in England and the USA. Several British composers of the 1930s, in particular, seem to have been caught up in the Sibelius 'cult' and to have reflected it in their own music (Vaughan Williams's Fifth Symphony; Walton's First).

As Sibelius's popularity peaked in English-speaking countries – while Austria, Germany and France remained relatively uninterested – opinions about his work polarized along ideological lines, with disastrous results for his subsequent reputation in the critical and academic world in the second half of the century. Sibelius's traditionalist supporters – Cecil Gray, Constant Lambert, Olin Downes and others – claimed him as the last true successor to Beethoven and adduced the composer's works in their own campaigns against the dissonant new music. Pro-modernist factions responded with lacerating criticism and contempt for the taste shown by Sibelians. On the neo-classical side Virgil Thomson carried the charge forward: the Second Symphony was 'vulgar, self-indulgent, and provincial beyond all description'. In the pro-Schoenberg camp Theodor W. Adorno, in the enormously influential 'Glosse über Sibelius' (1938), derided the veneration for Sibelius as a shabbily deluded, market-driven false consciousness and denounced the composer's musical technique as reactionary and inept, the 'originality of helplessness'. Nearly two decades later René Leibowitz issued a pamphlet (1955) labelling Sibelius, on essentially the same grounds, 'le plus mauvais compositeur du monde'.

The issues at stake were not only musical ones. Viewed from certain combative angles, especially among leftist or avant-garde critics, Sibelius's world-view could be interpreted as uncomfortably assimilable into the 'blood-and-soil' ideologies promoted by the Third Reich (this, in fact, was precisely one of Adorno's charges). Such criticism looked warily on Sibelius's lifelong attraction to the 'truth' supposedly embedded in ethnic identity, on his deadly serious aesthetic invocations of archaic folk gods, on his manifest discomfort with modern urbanism and on his anti-technological retreat back to 'nature'. Additional factors, surely, were his well-known anti-socialist politics and the historical fact of Finland's 'continuation-war' alliance of convenience with Nazi Germany in 1941–4 against the much-hated Soviets – for which the composer made an Associated Press appeal for understanding on 12 July 1941. All these things doubtless had their roles to play as underlying, often tacit factors in mid-century Sibelius reception.

Obscured among the politicized charges and implications, it seems, was the complexity of the real man, who was by no means so readily classifiable. It should be added that in several diary entries from September 1943 a deeply troubled Sibelius denounced Nazi racial laws and theories as 'petty', 'puerile' and 'humbug': 'This primitive way of thinking, anti-Semitism and the like, is something that at my age I *cannot* condone. My upbringing and breeding don't fit in with the times'. He went on to counsel

himself as a 'genius' and 'artist': 'You are a cultural aristocrat and can make a stand against stupid prejudice'; and he intermixed these remarks with characteristic despair about the reception of his own works: 'Only very few understand what I have done and want to do in the world of the symphony. The majority have no idea of what it is about'.

By the 1950s, the decade of the flowering of the postwar avant-garde, Sibelius's reputation had plummeted among elite modernists, and it seemed to slump among concert audiences as well, notwithstanding the entrenched persistence of the Second Symphony and the Violin Concerto, the devoted support of several eminent conductors and a modest, ever-renewing faction of admirers. For the rest of the century, historians writing official accounts of what came to be called 'modern music' or '20th-century music' would routinely blank him out of their histories or mention him briefly and patronizingly as a mere nationalist or faded holdover from the 19th century. Within the late 20th-century academy, itself conservatively wedded to one-sided conceptions of 'modernism', this inadequate picture has proved difficult to move beyond, even as audiences in recent years have once again shown signs of renewed interest, and even as his technique of slow textural transformation found a new following in the 1970s and 80s among some of the minimalist and post-minimalist composers.

Sibelius died of a cerebral haemorrhage on 20 September 1957: he was buried at Ainola. Over the next few decades Sibelius research – archival, biographical, analytical – began to gather steam, centring primarily around the Sibelius Museum in Turku (Otto Andersson, more recently Fabian Dahlström) and Helsinki University (Erik Tawaststjerna, more recently Kari Kilpeläinen). Grounded in basic research documents, many of which had never before been made public, and in conversations with the family, Tawaststjerna's five-volume biography (1965–88) put Sibelius studies on a new plane. Other factors, too, have given a new push to Sibelius research: the availability of the composer's sketches, drafts and autograph manuscripts, an enormous collection housed primarily, since 1982, in the Helsinki University Library; Dahlström's clarifications in the 1980s and 90s of many elusive issues regarding the chronology of the works and their complicated publication history; the Swedish recording company BIS's project, complemented by releases on the Finnish labels Ondine and Finlandia, of recording the bulk of Sibelius's output, including early works, unpublished works and long-suppressed early versions of known pieces (*En saga*, the Violin Concerto, the Fifth Symphony); the bibliographical, biographical and reception studies of Glenda Dawn Goss; and the launching in Finland of plans for a complete, scholarly edition of the works, the first volumes of which began to appear in 1999. A substantial and long overdue reassessment of Sibelius seems to have begun.

[Sibelius, Jean](#)

WORKS

Editions: *Jean Sibelius: Works*, ed. F. Dahlström, G.D. Goss and others (Wiesbaden, 1999–) [JSW]

[stage](#)

orchestral

accompanied choral

unaccompanied choral

solo vocal

chamber and solo instrumental

piano

Sibelius, Jean: Works

stage

op.

- Näcken [The Watersprite] (song for play, G. Wennerberg), 1888 [rest of incid music by M. Wegelius]
- music to historical tableaux, ov. and 9 nos., 1893, unpubd; ov. rev. as Karelia Ov., op. 10, 1893; 3 nos. rev. as Karelia Suite, op.11, 1893: Intermezzo, Ballade, Alla marcia; Intermezzo and Ballade arr. pf, ?1897
- Jungfrun i tornet [The Maiden in the Tower] (op, 1, R. Hertzberg), 1896, unpubd, Helsinki, 7 Nov 1896
- 8 Ödlan [The Lizard] (incid music, M. Lybeck), 1909, Helsinki, Svenska Teatern, 6 April 1910
- 27 Kung Kristian II (incid music, A. Paul), 7 nos., 1898; suite, 4 nos., 1898; 4 nos. arr. pf, 1898; no.4 arr. as Sången om korsspindeln [Fool's Song of the Spider], 1v, pf, 1898
- music for Press Celebrations, 7 nos., 1899, Helsinki, Svenska Teatern, 4 Nov 1899; nos. 2, 5 and 4 rev. as Scènes historiques, op.25, 1911; no.7 rev. as Finlandia, op.26, orch, 1900; section of no.7 again rev. as Finlandia-hymni, male chorus, 1938, rev. mixed chorus, 1948
- Kuolema [Death] (incid music, A. Järnefelt), 1903, 6 nos., unpubd; no.1 rev. as Valse triste, op.44/1, orch, 1904, arr. pf, 1904; nos.3–4 rev. as Scene with Cranes, op.44/2, 1906; also 2 addl pieces for new production in 1911: Canzonetta, op.62a, Valse romantique, op.62b
- Musik zu einer Szene (incid music), 1904, unpubd; arr. pf, op.45/2, as Tanssi-intermezzo, pf version orchd 1907
- 46 Pelléas och Mélisande (incid music, M. Maeterlinck, trans. B. Gripenberg), 10 nos., 1904–5; suite, 1905, arr. pf, 1905; no.6 arr. 1v, pf as Les trois soeurs aveugles, 1905
- 51 Belsazars gästabad [Belshazzar's Feast] (incid music, H. Procopé), 10 nos., 1906, unpubd; suite, 1906–7, arr. pf, 1907; no.2b arr as Solitude, 1v, pf, 1939, unpubd
- 54 Svanevit [Swanwhite] (incid music, A. Strindberg), 13 nos., 1908; suite, 1909
- 60 Trettondagsafton [Twelfth Night] (2 songs, W. Shakespeare, trans. Hagberg), 1v, gui/pf, 1909: Kom nu hit, död [Come Away, Death], also arr. 1v, hp, str, 1957; Hållilå, uti storm och i regn [Hey ho, the Wind and Rain]
- Die Sprache der Vögel (wedding march for play, A. Paul), 1911
- 71 Scaramouche (music for tragic pantomime, P. Knudsen), 1913; Danse élégiaque arr. pf, 1914; Scène d'amour arr. pf, 1914, arr. vn, pf, 1925
- 83 Jokamies [Everyman] (incid music, H. von Hofmannsthal, trans. H. Jalkanen),

16 nos., 1916, unpubd, Helsinki, Finnish National, 5 Nov 1916; 3 nos. arr. pf, 1925–6, unpubd

109 Stormen [The Tempest] (incid music, Shakespeare, trans. E. Lembcke), 34 nos., 1925; prelude, 2 suites arr. 1927; 3 nos. arr. pf, 1927

Sibelius, Jean: Works

orchestral

—	Overture, E, 1890–91, Helsinki Orchestral Society, cond. Kajanus, Helsinki, 23 April 1891
—	Scène de ballet, 1891, Helsinki Orchestral Society, cond. Kajanus, Helsinki, 23 April 1891
6	Cassazione, 1904, Philharmonic Society, Helsinki, cond. Sibelius, 8 Feb 1904; rev. 1905
9	En saga, 1892, Helsinki Orchestral Society, cond. Sibelius, 16 Feb 1893; rev. 1902, Philharmonic Society, cond. Kajanus, Helsinki, 3 Nov 1902
10, 11	Karelia, ov. and suite, 1893 [based on music to historical tableaux, 1893]
—	Impromptu, str, 1894 [arr. of pf pieces op.5/5–6], Musical Society of Turku, cond. Sibelius, Turku, 17 Feb 1894
—	Scherzo, str, 1894 [arr. of Scherzo from Str Qt, op.4], Musical Society of Turku, cond. Sibelius, Turku, 17 Feb 1894
—	Menuett, 1894, unpubd, Orchestral Society, cond. Kajanus, Helsinki, 23 Oct 1894
14	Rakastava, str, 1911–12 [recomposition of unacc. choral work, op.14], Philharmonic Society, cond. Sibelius, Helsinki, 16 March 1912
15	Skogsrået [The Wood Nymph] (Ballade), tone poem, 1895 [recomposition of work for reciter, pf, 2 hn, str, 1895], Helsinki

	Orchestral Society, cond. Sibelius, Helsinki, 17 April 1895
16	Vårsång [Spring Song], tone poem, 1894, cond. Sibelius, Vaasa, 21 June 1894, lost; rev. 1895, Helsinki Orchestral Society, cond. Sibelius, Helsinki, 17 April 1895; rev. 1902, Philharmonic Society, cond. Kajanus, Helsinki, 12 Dec 1903
22	Lemminkäis-sarja [Lemminkäinen Suite], Philharmonic Society, cond. Sibelius, 13 April 1896: 1 Lemminkäinen ja saaren neidot [Lemminkäinen and the Maidens of the Island], 1895, rev. 1897, 1939; 2 [orig. no.3] Tuonelan joutsen [The Swan of Tuonela], 1895, rev. 1897, 1900; 3 [orig. no.2] Lemminkäinen Tuonelassa [Lemminkäinen in Tuonela], 1893, rev. 1897, 1939; 4 Lemminkäinen palaa kotitienoille [Lemminkäinen's Return], 1895, rev. 1897, 1900
25	Scènes historiques I, suite, 1911 [based on 3 nos. from music for Press Celebrations, 1899], Philharmonic Society, cond. Sibelius, Helsinki, 11 Oct 1911
26	Finlandia, 1900 [based on no.7 from music for Press Celebrations, 1899], Philharmonic Society, cond. Kajanus, Helsinki, 2 July 1900
39	Symphony no.1, e, 1899, Philharmonic Society, cond. Sibelius, Helsinki, 26 April 1899; rev. 1900, Philharmonic Society, cond. Kajanus, Helsinki, 1

	July 1900
—	Porilaisten marssi [March of the Björneborgers], arr. 1900, unpubd, Philharmonic Society, cond. Kajanus, Stockholm, 4 July 1900
42	Romance, C, str, 1904, Musical Society of Turku, cond. Sibelius, Turku, 26 March 1904
43	Symphony no.2, D, 1901–2, Philharmonic Society, cond. Sibelius, Helsinki, 8 March 1902; JSW i/3
—	Overture, a, 1902, Philharmonic Society, cond. Sibelius, Helsinki, 8 March 1902
44/1	Valse triste, 1904, Philharmonic Society, cond. Sibelius, Helsinki, 25 April 1904: see stage [Kuolema, 1903]
44/2	Kurkikohtaus [Scene with Cranes], 1906: see stage [Kuolema, 1903]
—	Cortège, 1905, Philharmonic Society, cond. Sibelius, Helsinki, 30 April 1905
45/1	Dryaden [The Dryad], tone poem, 1910, Musikforeningen, cond. Sibelius, Oslo, 8 Oct 1910; arr. pf as Die Dryade, 1910
45/2	Tanssi-intermezzo [Dance Intermezzo], orchd 1907 [from Musik zu einer Szene, 1904]
47	Violin Concerto, d, 1903–4, V. Nováček, Philharmonic Society, cond. Sibelius, 8 Feb 1904, rev. 1905, K. Halíř, Berlin PO, cond. R. Strauss, Berlin, 19 Oct 1905
49	Pohjolan tytär [Pohjola's Daughter], sym. fantasia, 1905–6, Mariinsky Theatre Orchestra, cond. Sibelius, St Petersburg, 29 Dec

	1906
52	Symphony no.3, C, 1907, Philharmonic Society, cond. Sibelius, Helsinki, 24 March 1906
53a	Pan och Echo, dance intermezzo, 1906, Philharmonic Society, cond. Sibelius, Helsinki, 24 March 1906; arr. pf, 1907
55	Öinen ratsastus ja auringonnousu [Night Ride and Sunrise], tone poem, 1908, cond. A. Ziloti, St Petersburg, 23 Jan 1909
59	In memoriam, funeral march, 1909, rev. 1910, Musikforeningen, cond. Sibelius, Oslo, 8 Oct 1910
62	Canzonetta, Valse romantique, 1911 [from stage work Kuolema, 1903]
63	Symphony no.4, a, 1910–11, Philharmonic Society, cond. Sibelius, Helsinki, 3 April 1911
—	Hochzeitzug, 1911 [from stage work Die Sprache der Vögel, 1911]
64	Barden [The Bard], tone poem, 1913, Philharmonic Society, cond. Sibelius, Helsinki, 27 March 1913; rev. 1914, Philharmonic Society, cond. Sibelius, Helsinki, 9 Jan 1916
66	Scènes historiques II, suite, 1912, Philharmonic Society, cond. Sibelius, Helsinki, 29 March 1912
69	Two Serenades, vn, orch, D, g, 1912–13, R. Burgin, cond. Sibelius, Helsinki PO, Helsinki, 8 Dec 1915
73	Aallottaret [The Oceanides], tone poem, 1914, cond. Sibelius, Norfolk, CT, 4 June 1914
77	Two Pieces, vn/vc, orch: Laetare anima mea, 1914, Ab imo pectore, 1915, O. Fohström (vc), Helsinki PO,

	cond. Sibelius, 30 March 1916; arr. vn/vc, pf, 1915
82	Symphony no.5, E \flat , 1915, Helsinki PO, cond. Sibelius, Helsinki, 8 Dec 1915; rev. 1916, Musical Society of Turku, cond. Sibelius, Turku, 8 Dec 1916; rev. 1919, Helsinki PO, cond. Sibelius, Helsinki, 24 Nov 1919
87	Humoresques nos.1–2, d, D, vn, orch, 1917, perf. with nos.3–6, P. Cherkassky, Helsinki PO, cond. Sibelius, Helsinki, 24 Nov 1919
89	Humoresques nos.3–6, g, g, E \flat , g, vn, orch, 1917, perf. details as op.87
—	Promootiomarssi [Academic March], 1919, Helsinki PO, cond. Kajanus, Helsinki U., 31 May 1919
91a	Jääkärien marssi, orch, male vv ad lib, 1918 [arr. of work for male chorus, pf, 1917]
96a	Valse lyrique, 1920 [orch of pf work], Helsinki PO, cond. Kajanus, Helsinki, 6 April 1922
96b	Autrefois (Scène pastorale), orch, 2 S ad lib, 1919, S. Dahlström, C. Alfthan, Helsinki PO, cond. Sibelius, Helsinki, 1919; arr. pf, 1920
96c	Valse chevaleresque, 1921 [orch of pf work], Helsinki PO, cond. Sibelius, Helsinki, 19 Feb 1923
98a	Suite mignonne, 2 fl, str, 1921, Helsinki PO, cond. K. Ekman, Helsinki, 6 April 1922; arr. pf, 1921
98b	Suite champêtre, str, 1923, Helsinki PO, cond. Sibelius, Helsinki, 19 Feb 1923; arr. pf, 1923
100	Suite caractéristique, hp, str, 1922, Helsinki PO,

	cond. Sibelius, Helsinki, 19 Feb 1923; arr. pf, 1922
104	Symphony no.6, d, 1923, Helsinki PO, cond. Sibelius, Helsinki, 19 Feb 1923
105	Symphony no.7, C, 1924, first perf. as Fantasia sinfonica, Konsertföreningen, cond. Sibelius, Stockholm, 24 March 1924
—	Morceau romantique sur un motif de M. Jacob de Julin, 1925, Helsinki PO, cond. Sibelius, Helsinki, 9 March 1925; arr. pf, 1925
112	Tapiola, tone poem, 1926, New York Symphonic Society, cond. Damrosch, New York, 26 Dec 1926
—	Symphony no.8, c1928–33, destroyed
—	Suite, vn, orch, 1929, unfinished [originally designated op.117]

See also stage [suites from Kung Kristian II, op.27; Pelléas och Melisande, op.46; Belsazars gästabad, op.51; Svanevit, op.54; Stormen, op.109]

Sibelius, Jean: Works

accompanied choral

—	Upp genom luften [Up through the Air] (Atterbom), chorus, pf, 1888, unpubd
—	Vi kysser du fader min fästmö här? [Why, father, do you kiss my sweetheart here?] (Runeberg), female chorus, pf, 1889–90, unpubd
7	Kullervo (sym., Kalevala), S, Bar, male chorus, orch, 1891–2, E. Achté, A. Ojanperä, Helsinki Orchestra Society, cond. Sibelius, Helsinki, 28 April 1892; excerpt: Kullervon valitus [Kullervo's Lament], arr. Bar, pf, 1892, rev. 1917–18, orchd 1957
—	Cantata for the Helsinki University ceremonies of 1894 (Lönnebohm), chorus, orch, 1894, unpubd; excerpt: Juhlamarssi [Festival March], arr. chorus, 1896
—	Cantata for the Coronation of Nicholas II (Cajander), chorus, orch, 1896, unpubd; excerpts: Krönungsmarsch, orch, 1896; Terve ruhtinatar, arr. children's chorus, ?1913
—	Cantata for the Helsinki University ceremonies of 1897 (Koskimies), solo vv, chorus, orch, 1897 [frags.]; 9 songs arr. as op.23, chorus, ?1898
—	Ohi 'Caroli', Tippole trappole, lt. songs, chorus, insts, 1897–8 [frags.]
—	Carminalia (Lat. student songs), children's chorus, pf/hmn, 1898
19	Impromptu (V. Rydberg), female chorus, orch, 1902, cond. Sibelius, Helsinki, 8 March 1902; rev. 1910, cond. Sibelius, Helsinki, 29 March 1910
28	Sandels (improvisation, J.L.Runeberg), male chorus, orch, 1898, Sällskapet

- Muntra Musikanter, Philharmonic Society, cond. G. Sohlström, Helsinki, 16 March 1900; rev. 1915, Sällskapet Muntra Musikanter, Helsinki PO, cond. G. Schnéevoigt, Helsinki, 14 Dec 1915
- 29 Snöfrid (improvisation, Rydberg), reciter, chorus, orch, 1900, cond. R. Kajanus, Helsinki 20 Oct 1900
- 30 Islossningen i Uleå älv [The Breaking of the Ice on the Oulu River] (improvisation, Z. Topelius), reciter, male chorus, orch, 1899, cond. Sibelius, Helsinki, 21 Oct 1899; excerpt: Neiden, arr. children's chorus, ?1913
- 31/1 Laulu Lemminkäiselle [A Song for Lemminkäinen] (Y. Veijola), male chorus, orch, ?1896, unpubd, Ylioppilaskunnan Laulajat, Philharmonic Society, cond. J. Hahl, Helsinki, 2 Dec 1896
- 31/2 Har du mod? [Do you have courage?] (J.J. Wecksell), male chorus, orch, 1904, cond. Sibelius, Helsinki, 8 Feb 1904; rev. male chorus, pf, 1911–12
- 31/3 Atenarnes sång [Song of the Athenians] (Rydberg), boys' chorus, male chorus, ww, brass, db, perc, 1899, cond. Sibelius, Helsinki, 26 April 1899; arr. vv, pf, hmn ad lib, 1899, arr. vv, brass band, 1899
- 32 Tulen synty [The Origin of Fire] (Kalevala), Bar, male chorus, orch, 1902, cond. Sibelius, Helsinki, 9 April 1902; rev. 1910
- 33 Koskenlaskijan morsiamet (Oksanen), male chorus, orch, c1943: see solo vocal (with orchestra)
- 48 Vapautettu kuningatar [The Captive Queen] (cant., P. Cajander), chorus, orch, 1906, cond. Sibelius, Helsinki, 12 May 1906
- Three Songs for American Schools, chorus, pf, 1913: Autumn Song (Dixon); The Sun upon the Lake is Low (W. Scott); A Cavalry Catch (Macleod)
- 91a Jääkärien marssi [Jäger March] (H. Nurmio), male chorus, pf, 1917, cond. O. Wallin, Helsinki, 19 Jan 1918 [first perf. with brass septet]; arr. orch, male chorus ad lib, 1918, cond. Kajanus, Helsinki, 20 April 1918
- 91b Partiolaisten marssi [Scout March] (J. Finne), chorus, pf, 1918; arr. chorus, orch, ?1918, arr. chorus, pf, 1921, rev. as The World Song of Girl Guides and Girl Scouts, 1951–2
- 92 Oma maa [Our Native Land] (cant., Kallio), chorus, orch, 1918; Kansalliskuoro, Helsinki PO, cond. A. Maasalo, 24 Oct 1918
- 93 Jordens sång [Song of the Earth] (cant., J. Hemmer), chorus, orch, 1919, cond. Sibelius, Turku, 11 Oct 1919
- 95 Maan virsi [Hymn to the Earth] (cant., E. Leino), chorus, orch, 1920, cond. H. Klemetti, Helsinki, 4 April 1920
- Kolme johdantovuorolaulua [3 Introductory Antiphons], chorus, org, 1925
- Herran siunaus [God's Blessing], chorus, org, 1925
- 110 Väinön virsi [Väinö's Song] (cant., Kalevala), chorus, orch, 1926, cond. Kajanus, Sortavala, 28 June 1926
- 113 Masonic Ritual Music (Schiller, Confucius, J.W. von Goethe, Simelius, Rydberg, Sario, Korpela, Sola), male chorus, hmn/org: Opening Hymn, 1927; Suloinen aate [Thoughts be our comfort] (von Schober), 1927; Näätkö kuinka hennon yrtin [Though young leaves] (Pao Chao), 1927; Ken kyynelin [Who ne'er hath blent his bread with tears] (J.W. von Goethe), 1927; On kaunis maa [How Fair is the Earth] (Simelius), 1926; Salem (Rydberg), 1927; Varje själ som längtan brinner [Whosoever hath a love] (Rydberg), 1927; Veljesvirsi [Ode to Fraternity] (Sario), 1946, rev. 1948; Ylistyshymni [Hymn] (Sario), 1946, rev. 1948; Marche funèbre, 1927; Suur' olet, Herra [You are mighty, O Lord] (Korpela) [see unacc. choral work Den höga himlen, 1927]; Finlandia Hymn [from stage work, music for Press Celebrations]
- Karjalan osa [Karelia's Fate] (march, Nurminen), male chorus, pf, 1930

— Suur' olet, Herra, chorus, org, 1945 [from Den höga himlen, unacc. chorus, 1927]

Sibelius, Jean: Works

unaccompanied choral

—	Ack, hör du fröken Gyllenberg [Oh, do you hear, Miss Gyllenberg] (folksong arr.), chorus, 1888–9, unpubd
—	Ensam i dunkla skogarnas famn [Alone in the Depths of the Forests] (von Qvanten), chorus, 1888
—	Hur blekt är allt [How pale it all is] (Runeberg), chorus, 1888, unpubd
—	När sig våren åter föder [When spring once more comes to life] (Runeberg), chorus, 1888, unpubd
—	Tanke, se hur fågeln svingar [Imagine, see how the bird swoops] (Runeberg), chorus, 1888, unpubd
—	Työkansan marssi [Workers' March] (Erkko), chorus, 1893
—	Heitä, koski, kuohuminen [Leave off foaming, cataract] (Kalevala), male chorus, 1893 [frag.], recomposed as 2nd movt of Pf Sonata, op.12
—	Soitapas sorea neito [Play, pretty maiden] (Kanteletar), T, chorus, 1893–4, unpubd
14	Rakastava [The Lover] (Kanteletar), male chorus, 1894; arr. male chorus, str, 1894, unpubd; arr. mixed chorus, 1898; recomposed for str, triangle, timp, 1911–12
—	Laulun mahti [The Power of the Song], male chorus, 1895 [arr. of ballad by J. Vihtol]
—	Juhlamarssi, chorus, 1896 [from Cantata, chorus, orch, 1894]
—	Aamusumussa [Morning Mist] (J.H. Erkko), chorus, 1897, arr. children's chorus, ?1913
—	Carminalia (Lat. student songs), children's chorus, 1898
18	Six partsongs, male chorus: Sortunut ääni [The Broken Voice] (Kanteletar), 1898, arr. mixed chorus, 1898; Terve kuu [Hail, O Moon!] (Kalevala), 1901;

	Venemakta [The Boat Journey] (Kalevala), 1893, arr. mixed chorus, 1914; Saarella palaa [Fire on the Island] (Kanteletar), 1895, arr. mixed chorus, 1898; Metsämiehen laulu [Forest Invocation] (A. Kivi), 1899; Sydämeni laulu [Song of my Heart] (Kivi), 1898, arr. mixed chorus, 1904
21	Hymn (Natus in curas) (F. Gustafsson), male chorus, 1896
—	Kuutamolla [In the Moonlight] (A. Suonio), male chorus, 1898
—	Min rastas raataa [The Thrush's Toiling] (Kanteletar), chorus, 1898
23	9 songs, chorus, ?1898 [from Cantata, chorus, orch, 1897]: Me nuoriso Suomen [We, the youth of Finland], Tuuli tuudittele [Rock, Wind], Oi toivo, toivo sä lietomieli [O hope, hope, you dreamer], Montapa elon merellä [Many of the sea of life], Sammuva sainio maan [The Fading Thoughts of the Earth], Soi kiitoksesksi Luojan [We praise thee, our creator], Tuule, tuuli, leppeämmin [Blow, wind, more gently], Oi Lempi, sun valtas ääretön on [O love, your realm is limitless], Kun virta vuolas [As the swift current], Oi kallis Suomi, äiti verraton [Oh precious Finland, incomparable mother]
—	Isänmaalle [To the Fatherland] (P. Cajander), chorus, 1900, arr. male chorus, 1908
—	Kotikaipaus [Nostalgia] (W. von Konow), female chorus, 1902
—	Till Thérèse Hahl (N. Wastjerna), chorus, 1902 [2 settings]
—	Veljeni vieraila maalla [Song of Exile], male chorus, 1904
—	Ej med klagan [Not with lamentation] (J.L. Runeberg), chorus, 1905
—	Kansakoululaisten marssi [Primary School Children's March], children's chorus, 1910
—	Cantata (von Konow), female chorus, 1911
65a	Män från slätten och havet

	[People of Land and Sea] (E.V. Knape), chorus, 1911
65b	Kellosävel Kallion kirkossa [The Bells of Kallio Church] (H. Klemetti), chorus, 1912, arr. pf, 1912
—	Uusmaalaisten laulu [Song for the People of Uusimaa] (K. Terhi), male/mixed chorus, 1912
—	Terve ruhtinatar, children's chorus, ?1913 [arr. from Cantata, chorus, orch, 1894]
—	Nejden andas, children's chorus, ?1913 [from Islossningen i Uleå älv, reciter, male chorus, orch, op.30]
84	Five partsongs, male chorus: Herr Lager och Skön fager [Mr Lager and the Fair One], 1914; På berget [On the Mountain] (B. Gripenberg), 1915; Ett drömmackord [A Dream Chord] (G. Fröding), 1915; Evige Eros [Eternal Eros] (Gripenberg), 1915; Till havs [At Sea] (J. Reuter), 1917
—	Drömmarna [Dreams] (Reuter), chorus, 1917
—	Fridolins dårskap [Fridolin's Folly] (E.A. Karlfeldt), male chorus, 1917
—	Brusande rusar en våg [The Roaring of a Wave] (G. Schybergson), male chorus, 1918
—	Jone havsfärd [Jonah's Voyage] (Karlfeldt), male chorus, 1918
—	Ute hörs stormen [Outside the storm is raging] (Schybergson), male chorus, 1918
—	Viipurin lauluveikkojen kunniamarssi [Honour March of the Singing Brothers of Viipuri] (E. Eerola), male chorus, 1920, new setting 1929
—	Likhet [Resemblance] (Runeberg), male chorus, 1922
—	Koulutie [The Way to School] (V.A. Koskenniemi), chorus, 1924
108	Two Partsongs (Larin Kyösti), male chorus, 1924–5: Humoreski, Ne pitkän matkan kulkijat [Wanderers on the Long Way]
—	Skolsång [School Song] (Runeberg), chorus, 1925

—	Skyddskårsmarsch [Suojeluskunta's March] (Runeberg), chorus, 1925, unpubd
—	Den höga himlen [The Lofty Heaven] (J. Tegengren), chorus/org, 1927 [from Masonic Ritual Music, male chorus, org, op.113]; arr. as Suur' olet, Herra [You are Mighty, O Lord] (S. Korpela), male chorus, org, 1945
—	Siltavahti [The Bridge Guard] (W. Sola), male chorus, 1928; arr. 1v, pf, 1928, unpubd
—	Jouluna [Christmas Song] (Jaakkola), chorus, 1929
—	Finlandia-hymni, male chorus, 1938 [based on section of no.7 from music for Press Celebrations, 1899]; arr. mixed chorus, 1948

for further arrangements see solo vocal (with piano), op.1

Sibelius, Jean: Works

solo vocal

with orchestra

—	Serenade (E.J. Stagnelius), Bar, orch, 1894–5, A. Ojanperä, Helsinki Orchestra Society, cond. Sibelius, Helsinki, 17 April 1895
3	Arioso (J.L. Runeberg), S, str, 1911, I. Ekman, Turku Musical Society, cond. K. Ekman, Turku, 30 March 1914; arr. 1v, pf, 1911, I. Ekman, K. Ekman, Helsinki, 18 Sept 1913
33	Koskenlaskijan morsiamet [The Rapid-Rider's Brides] (A. Oksanen), Bar/Mez, orch, 1897, A. Ojanperä, Philharmonic Society, cond. Sibelius, Helsinki, 1 Nov 1897; arr. male chorus, orch, 1943, Laulu- Miehet, Helsinki RSO, cond. M. Turunen, Helsinki, 22 April 1945
70	Luonnotar (tone poem,

	Kalevala), S, orch, 1913, A. Ackté, Gloucester, 10 Sept 1913
96b	Autrefois (Scène pastorale), 1919: seeorchestral

For vocal-orchestral arrangements of other pieces see stage [opp.27, 60], accompanied choral [op.7] and solo vocal (with piano) [opp.13, 17, 36, 38, 57]

with piano

—	Serenad (J.L. Runeberg), 1888
—	En visa [A Song] (Baeckman), 1888
—	Orgier [Orgies] (L. Stenbäck), 1888–9
—	Skogsrået [The Wood Nymph] (V. Rydberg), 1888–9
—	Likhet [Resemblance] (Runeberg), 1890
—	Den första kyssen [The First Kiss] (Runeberg), 1891–2
—	Tule, tule, kultani [Come, my Sweetheart] (folksong arr.), 1892
1	Five Christmas Songs: Nu står jul vid snöig port [Now Christmas stands at the snowy gate] (Z. Topelius), 1913; Nu så kommer julen [Now Christmas is coming] (Topelius), 1913; Det mörknar ute [Outside it is getting dark] (Topelius), 1897; Giv mig ej glans, ej guld, ej prakt [Give me no splendour, gold or pomp] (Topelius), 1909; arr. male chorus, 1935, arr. female chorus, 1942, arr. children's chorus, 1954; On hanget korkeat [High are the snowdrifts] (Joukahainen), 1901; JSW viii/2
13	Seven Songs (Runeberg): Under strandens granar

	<p>['Neath the Fir Trees], 1892; Kyssens hopp [Kiss's Hope], 1892; Hjärtats morgon [The Heart's Morning], 1891; Våren flyktar hastigt [Spring is Flying], 1891, orchd 1913; Drömmen [The Dream], 1891; Till Frigga [To Fricka], 1892; Jägargossen [The Young Sportsman], 1891; JSW viii/2</p>
17	<p>Seven Songs: Se'n har jag ej frågat mera [Then I questioned no further] (Runeberg), 1891–2, orchd ?1903; Sov in! [Slumber] (K.A. Tavaststjerna), 1891–2, rev. ?1894; Fågellek [Enticement] (Tavaststjerna), 1891; Vilse [Astray] (Tavaststjerna), 1898, rev. 1902; En slända [A Dragonfly] (O. Levertin), 1904; Illalle [To Evening] (A.V. Forsman-Koskimies), 1898; Lastu lainehilla [Driftwood] (I. Calamnius), 1902; JSW viii/2</p>
—	<p>Segelfahrt [Sailing] (J. Öhquist), 1899</p>
—	<p>Souda, souda sinisorsa [Row, row, duck] (A.V. Forsman), 1899</p>
35	<p>Two Songs, 1907–8; Jubal (E. Josephson), Teodora (B. Gripenberg); JSW viii/2</p>
36	<p>Six Songs, 1899: Svarta rosor [Black Roses] (Josephson) Men min fågel märks dock icke [But my bird is nowhere to be seen] (Runeberg), 1899; Bollspelet vid Trianon [Tennis at Trianon] (Fröding), 1899; Säv, säv, susa [Reed, reed, rustle] (Fröding), 1990; Marssnön [March Snow] (Wecksell), 1900; Demanten på marssnön [The Diamond on the March Snow]</p>

	(Wecksell), 1900, orchd 1916–17; JSW viii/2
37	Five Songs: Den första kyssten [The First Kiss] (Runeberg), 1900; Lasse liten [Little Lasse] (Topelius), 1902; Soluppgång [Sunrise] (Hedberg), 1902; Var det en dröm? [Was it a dream?] (Wecksell), 1902; Flickan kom ifrån sin älsklings möte [The girl returned from meeting her lover] (Runeberg), 1901; JSW viii/2
38	Five Songs: Höstkväll [Autumn Evening] (Rydberg), 1903, orchd 1904 [2 versions]; På verandan vid havet [On a balcony by the sea] (Rydberg), 1902, orchd 1903; I natten [In the Night] (Rydberg), 1903, orchd 1903; Harpolekaren och hans son [The Harper and his Son] (Rydberg), 1904; Jag ville jag vore i Indialand [I wish I dwelt in India land] (Fröding), 1904; JSW viii/2
—	Erlöschen [The fire has died out] (Busse-Palma), 1906
50	Six Songs, 1906: Lenzgesang (A. Fitger); Sehnsucht (R. Weiss); Im Feld ein Mädchen singt (M. Susman); Aus banger Brust (Dehmel); Die stille Stadt (R. Dehmel); Rosenlied (A. Ritter)
—	Hymn to Thaïs, the Unforgettable (A.H. Borgström), 1909
57	Eight Songs (Josephson), 1909: Älven och snigeln [The River and the Snail], En blomma stod vid vägen [A Flower in the Path], Kvarnhjulet [The Millwheel], Maj [May], Jag är ett träd

	<p>[The Tree], Hertig Magnus [Baron Magnus], Vänskapens blomma [The Flower of Friendship], Näcken [The Elf King]</p>
61	<p>Eight Songs, 1910: Långsamt som kvällskyn [Shall I forget thee?] (Tavaststjerna), Vattenplask [Lapping Waters] (Rydberg), När jag drömmer [When I dream] (Tavaststjerna), Romeo (Tavaststjerna), Romans [Romance] (Tavaststjerna), Dolce far niente (Tavaststjerna), Fåfäng önskan [Idle Wishes] (Runeberg), Vårtagen [Spell of Springtime] (Gripenberg)</p>
72	<p>Six Songs: Vi ses igen [We will meet again] (Rydberg), 1914, lost; Orions bälte [Orion's Belt] (Topelius), 1914, lost; Kyssen [The Kiss] (Rydberg), 1915; Kaiutar [The Echo Nymph] (Larin Kyösti), 1915; Der Wanderer und der Bach (M. Greif), 1915; Hundra vägar [A Hundred Ways] (Runeberg), 1907</p>
86	<p>Six Songs: Vårförnimmelser [The Coming of Spring] (Tavaststjerna), 1916; Längtan heter min arvedel [Vain longings are my heritage] (E.A. Karlfeldt), 1916; Dold förening [Hidden Union] (C. Snoilsky), 1916; Och finns det en tanke? [And is there a thought?] (Tavaststjerna), 1916; Sångarlön [The Singer's Reward] (Snoilsky), 1916; I systrar, I bröder, I älskande par! [Ye sisters, ye brothers, ye loving couples!] (Lybeck), 1917</p>

88	Six Songs, 1917: Blåsippan [The Anemone] (F.M. Franzén), De bägge rosorna [The Two Roses] (Franzén), Vitsippan [The Wood Anemone] (Franzén), Sippan [The Primrose] (Runeberg), Törnet [The Thorn] (Runeberg), Blommans öde [The Flower's Destiny] (Runeberg)
90	Six Songs (Runeberg), 1917: Norden [The North], Hennes budskap [Her Message], Morgonen [The Morning], Fågelfångaren [The Bird Catcher], Sommarnatten [Summer Night], Vem styrde hit din väg? [Who brought you here?]
—	Små flickorna [Little Girls] (Procopé), 1920
—	Narciss (Gripenberg), 1925

For arrangements of other songs for solo voice and piano see stage [opp.27, 46, 51, 60], accompanied choral [Kullervo, op.7], unaccompanied choral [Siltavahti, 1928] and solo vocal (with orchestra) [Arioso, op.3]

duet

— Tanken [The Thought] (Runeberg), 2 S, pf, 1915, unpubd

music for recitation

- Trånaden [Longing] (E.J. Stagnelius), acc. pf, 1887, unpubd
- O, om du sett [Oh, if you had seen] (E. Hackzell), acc. pf, 1888, unpubd
- Svartsjukans nätter [Nights of Jealousy] (J.L. Runeberg), acc. vn, va, vc, pf, 1888, unpubd; partly arr., op.5 nos.5–6, pf
- 15 Skogsrået [The Wood Nymph] (V. Rydberg), acc. pf, 2 hn, str, 1895, unpubd; recomposed, orch, 1895, final section arr. as Ur Skogsrået, pf, 1895
- Grevinnans konterfej [The Countess's Portrait] (tableau music, Z. Topelius), acc. str, 1906
- Ett ensamt skidspår [The Lonely Ski Trail] (B. Gripenberg), acc. pf, 1925; arr. hp, str, 1948, orchd 1948

Sibelius, Jean: Works

chamber and solo instrumental

— Early works: Vattendroppar [Water Drops], vn, vc, ?c1881; Minuet, F, 2 vn, pf, 1883; Trio, a-G-C etc.,

	1883; Andantino, C, vc, pf, 1884; Sonata, a, vn, pf, 1884; Qt, d, 2 vn, vc, pf, 1884; Trio, a, vn, vc, pf, ?1884; Str Qt, E, 1885; Trio, a, vn, vc, pf, 1886; Andante cantabile, G, vn, pf, 1887; Andante molto, f, vc, pf, 1887; Qt, g, vn, vc, hmn, pf, 1887; Theme and Variations, d, vc, 1887; Trio 'Korpo', D, vn, vc, pf, 1887; Suite, d, vn, pf, 1887-8; Suite, E, vn, pf, 1888; Theme and Variations, g, str qt, 1888; Theme and Variations, c, str qt, 1888 [frag.]; Trio 'Loviisa', C, vn, vc, pf, 1888
2	Two Pieces, vn, pf, 1888, rev. 1911: Romance, Perpetuum mobile
—	Allegro, brass septet, 1889
—	Andantino, A, vn, va, vc, 1889, unpubd
—	Canon, vn, vc, 1889
—	Fantasia, vc, pf, ?1889 [frag.]
—	Fugue for Martin Wegelius, a, str qt, 1889
—	Overture, f, brass septet, 1889
—	Sonata, F, vn, pf, 1889
—	String Quartet, a, 1889
—	Suite (Trio), A, vn, va, vc, 1889, rev. 1912
—	Tempo di valse (Lulu Waltz), vc, pf, 1889
4	String Quartet, B, 1890, Scherzo arr. str orch
—	Adagio, d, str qt, 1890
—	Piano Quintet, g, 1890
—	Prelude, brass septet, 1891
—	Quartet, c, 2 vn, vc, pf, 1891, unpubd
—	Andantino and Menuet, brass septet, 1891-2
—	Duo, C, vn, va, 1891-2
—	Rondo, va, pf, 1893, unpubd
—	Trio, g, vn, va, vc, 1893-4
—	Dolcissimo and Moderato,

—	kantele, 1896–8, unpubd
—	Tiera, brass septet, perc, ?1899
—	Valse, vn, kantele, 1899
20	Malinconia, vc, pf, 1900
56	String Quartet 'Voces intimae', d, 1909
78	Four Pieces, vn/vc, pf: Impromptu, 1915; Romance, 1915; Religioso, 1917; Rigaudon, 1915
79	Six Pieces, vn, pf: Souvenir, 1915; Tempo di menuetto, 1915; Danse caractéristique, 1916; Sérénade, 1916; Tanz-Idylle, 1917; Berceuse, 1917
80	Sonatina, E, vn, pf, 1915
81	Five Pieces, vn, pf: Mazurka, 1915; Rondino, 1917; Valse, 1917; Aubade, 1918; Menuetto, 1918
—	Andante festivo, str qt, 1922; arr. str, timp ad lib, 1938
102	Novelette, vn, pf, 1922
106	Cinq danses champêtres, vn, pf, 1924
111	Two Pieces, org: Intrada, 1925, Surusoitto [Funeral Music], 1931
—	Preludium and Postludium, org, 1925–6, unpubd
115	Four Pieces, vn, pf, 1929: Auf der Heide [On the Heath], Ballade, Humoresque, The Bells
116	Three Pieces, vn, pf, 1929: Scène de danse, Danse caractéristique, Rondeau romantique

For chamber arrangements of other pieces, see stage, op.71, and orchestral, op.77

Sibelius, Jean: Works

piano

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Unpubd early works: Au crépuscule, 1887;

	Florestan, suite, 1889; A Betsy Lerche, 1889
5	Six Impromptus, 1893, nos.5–6 arr. str. 1894
12	Sonata, F, 1893
24	Ten Pieces: Impromptu, 1895; Romance, A, 1895; Caprice, 1898; Romance, d, ?1896; Valse, ?1898; Idyll, 1898; Andantino, 1899; Nocturno, 1900; Romance, D \flat , 1901; Barcarola, 1903
—	Kavaljeren [The Cavalier], 1900
26	Finlandia, 1900 [arr. of orch work]
—	Six Finnish Folksongs, arr. 1902–3
34	[10] Little Pieces: Valse, 1914; Air de danse, 1914; Mazurka, 1914; Couplet, 1914; Boutade, 1914; Rêverie, 1913; Danse pastorale, 1916; Joueur de harpe, 1916; Reconnaissance, 1916; Souvenir, 1916
40	[10] Pensées lyriques: Valsette, 1912; Chanson sans paroles, 1913; Humoresque, 1913; Menuetto, 1913; Berceuse, 1913; Pensée mélodique, 1914; Rondoletto, 1914; Scherzando, 1915; Petite sérénade, 1915; Polonaise, 1916
41	Kyllikki, 3 nos., 1904
45/2	Dance Intermezzo, 1904 [from Musik zu einer Szene, 1904]
58	Ten Pieces, 1909: Rêverie, Scherzino, Air varié, Der Hirt, Des Abends, Dialogue, Tempo di minuetto, Fischerlied, Ständchen, Sommerlied
65b	Kellosävel Kallion Kirkossa [The Bells of Kallio Church], 1912 [arr. of unacc. choral work]

67	Three Sonatinas, 1912
68	Two Rondinos, 1912
—	Spagnuolo, 1913
—	Till trånaden [To Longing], 1913
74	Four Lyric Pieces, 1914: Ekloge, Sanfter Westwind, Auf dem Tanzvergnügen, Im alten Heim
75	Cinq morceaux: När rönner blommar [When the Rowan Blossoms], 1914; Den ensamma furan [The Lonely Fir], 1914; Aspen [The Aspen] 1914; Björken [The Birch Tree], 1914; Granen [The Spruce], 1914, rev. 1919
76	Thirteen Pieces: Esquisse, 1917; Etude, 1911; Carillon, 1914; Humoresque, 1916; Consolation, 1919; Romanzetta, 1914; Affettuoso, 1917; Pièce enfantine, 1916; Arabesque, 1914; Elegiaco, 1916; Linnaea, 1918; Capriccietto, 1914; Harlequinade, 1916
85	Five Pieces: Bellis, 1917; Oeillet, 1916; Iris, 1916; Aquileja, 1917; Campanula, 1917
—	Mandolinato, 1917
94	Six Pieces: Danse, 1919; Nouvelette, 1914; Sonnet, 1919; Berger et bergerette, 1919; Mélodie, 1919; Gavotte, 1919
—	Till O. Parviainen [To O. Parviainen], 1919, unpubd
96a	Valse lyrique, 1919, orchd 1920
—	Con passione, 1919–20, unpubd
96c	Valse chevaleresque, 1921, orchd 1921
97	Six Bagatelles, 1920: Humoresque I, Song, Little Waltz, Humorous March, Impromptu, Humoresque II

98a	Suite mignonne, 1921 [arr. of orch work]
98b	Suite champêtre, 1923 [arr. of orch work]
99	Eight Pieces, 1922: Pièce humoristique, Esquisse, Souvenir, Impromptu, Couplet, Animoso, Moment de valse, Petite marche
100	Suite caractéristique, 1922 [arr. of orch work]
101	Five Romantic Pieces, 1924: Romance, Chant du soir, Scène lyrique, Humoresque, Scène romantique
103	Five Characteristic Impressions, 1924: The Village Church, The Fiddler, The Oarsman, The Storm, In Mournful Mood
—	Morceau romantique, 1925 [arr. of orch work]
114	Five Esquisses, 1929: Landscape, Winter Scene, Forest Lake, Song in the Forest, Spring Vision

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MSS in *D-Frl*; *FIN-A*, *Hy*

Principal publishers: Breitkopf & Härtel, Fazer, Hansen, Hirsch, Lienau, Warner-Chappell, Westerlund

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See Siefert, Paul.

Sibilla [Gronamann, Sybilla; Mrs Pinto]

(*d* before 1766). ?German soprano. A pupil of Arne, she made her début in his *Comus* at the Aungier Street Theatre, Dublin and took the title role in his *Rosamond* (1743). Her first London appearance was in Arne's *The Temple of Dullness* (1745) at Drury Lane, where she sang for three seasons, mostly in theatre pieces by Arne but also in Lampe's *Dragon of Wantley* and Leveridge's *Macbeth* music. In 1747 she joined the King's Theatre company, appearing in the Handel pasticcio *Lucio Vero* and Hasse's *Didone* and *Semiramide riconosciuta*. She sang in Handel's oratorio seasons of 1748 and 1749, when she created the parts of Aspasia in *Alexander Balus*, the Attendant in *Susanna* and the Second Harlot in *Solomon*. The tessitura and compass (*c'* to *a''*, the latter note once only) suggest a limited voice with a mezzo timbre. Sibilla sang at Cuper's Gardens in 1748, 1749 and (as Mrs Pinto) in 1750, and in Waltz's benefit concert at the New Theatre in the Haymarket in 1748. She was the first wife of the violinist Thomas Pinto, with whom she had a daughter Julia, who sang leading parts at Dublin in Arne's *Artaxerxes* and operas by Michael Arne, Gazzaniga and Piccinni between 1774 and 1777. Julia married one Samuel Sanders and became the mother of George Frederick Pinto.

WINTON DEAN

Sibiryakov, Lev (Mikhailovich)

(*b* St Petersburg, 1869; *d* Antwerp, Oct 1942). Russian bass. He studied in Milan and made some guest appearances in Italy before returning to Russia, where he made his début in 1895. Singing first in the provinces, he established himself as a leading bass at the Mariinsky Theatre in St Petersburg, where his roles included Wotan, made remarkable by his ability to 'penetrate any orchestral forte without forcing, becoming an element of the orchestral sound' (Levik). He sang Don Basilio in *Barbiere* (in Russian) with the Boston Opera Company in 1910 and Marcel in *Les Huguenots* at Covent Garden in 1911. Back in Russia, he continued for some years, leaving for Western Europe after the Revolution. In 1932 he sang in *Aida* and *La favorite* at Monte Carlo and made a final appearance in the title role of *Boris Godunov* at Brussels in 1938. 6' 6" tall and with a voice of proportionate volume, he was often compared with Chaliapin. Recordings show a deep-toned voice with an extensive upper range and

remarkable control throughout, though for power of vocal characterization he can hardly approach his great contemporary.

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(*b* Copenhagen, 26 Aug 1828; *d* Frederiksberg, 11 Feb 1892). Danish composer and organist, son of [Giuseppe Siboni](#). He grew up in a musical atmosphere and was taught theory by J.P.E. Hartmann and piano by B. Courländer. In 1847 he went to the Leipzig Conservatory to continue to study theory with Moritz Hauptmann and piano with Ignaz Moscheles, but interrupted his studies the following year to volunteer for service in the Danish army during the Three Years War in Schleswig-Holstein. In 1851 he moved to Vienna, where he studied counterpoint with Simon Sechter. He returned to Copenhagen in 1853, travelling home by way of Paris where he visited Rossini, a friend of his father, and made the acquaintance of some of the leading Parisian musicians. He established himself as a composer and teacher in Copenhagen, numbering among his pupils the Princesses Alexandra and Dagmar, later Queen of England and Empress of Russia, respectively. Josephine Crull, a pupil of Marschner and Moscheles and later to become his second wife (1866), was the soloist in the first performance of his Piano Concerto in 1864. In 1865 he succeeded Peter Heise as organist and singing teacher at Sorø Academy, where he remained until poor health obliged him to retire in 1883.

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MSS in DK-Kk

Stage: Loreley (op, 1), Copenhagen, 1859; Carl den Andens flugt [The Flight of Charles II] (op, 3, T. Overskou), Copenhagen, Kongelige Teater, 1861

Choral: Slaget ved Murten [The Battle of Murten], cant., solo vv, male chorus, orch; Stormen paa Kjøbenhavn [The Assault on Copenhagen], cant., solo vv, chorus, orch; Stabat mater, solo vv, chorus, orch, org, 1873; Wellenspiel (H. von Winkler), 1855

Inst: pf pieces, opp.1–9 (Berlin, Vienna, Copenhagen, n.d.); Pf Qt, B♭, op.10 (Copenhagen, 1862); Praeludier, org, op.11 (Copenhagen, n.d.); Pf Conc., d, 1864; Tragic Ov., orch, arr. for pf 4 hands as op.14 (Copenhagen, n.d.); Otello, ov., 1881; 2 syms.

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Siboni, Giuseppe (Vincenzo Antonio)

(b Forlì, 27 Jan 1780; d Copenhagen, 28 March 1839). Italian tenor. He made his début at Rimini in 1797 and then sang in Florence. He appeared in Bologna (1798), in Genoa (1800) and at La Scala (1805). He made his first appearance in London at the King's Theatre (1806), in *Il principe di Taranto* by Paer, who later wrote many roles for him. During that season he also sang in Portugal's *Il ritorno di Serse* and *La morte di Mitridate*, in Paisiello's *Il barbiere di Siviglia* and in Nasolini's *La morte di Cleopatra*. He sang again in London three years later, in operas by Pucitta, Farinelli and Paisiello. In 1810 he created the role of Trajano in Pavesi's *Arminia*. During his career he also appeared in Paris, Vienna, Prague and St Petersburg and throughout Italy. In 1819 he became director of singing at the Royal Theatre in Copenhagen.

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ELIZABETH FORBES

Sibyl, Song of the.

The song of the Erythrean Sibyl, describing the signs that would precede the second coming of Christ at the Day of Judgment. The most ancient version, in Greek, is found in Book VIII of the *Oracula Sibilina*, which dates from the dawn of Christianity. The lines were included by Eusebius of Caesarea (d c340) in his *Oratio Constantini ad Sanctorum Coetum*, and a century later they reappeared in St Augustine's *De civitate Dei*, translated into Latin from Greek and reduced from 34 hexameters to 27, a number symbolizing the Trinity. The next link in the transmission of the Sibylline verses is the *Sermo de Symbolo*, attributed to St Augustine during the Middle Ages but now to Quodvultus, Bishop of Carthage from 437 to 453. It is not known when or where the lines were set to music, nor when the pseudo-Augustinian sermon, which adds the evidence of 12 prophets and gentiles to that of the Sibyl on the coming of the Messiah, entered the liturgy, but this was an important factor in its diffusion. The earliest appearance of the lines in the form of a musical composition is in a miscellaneous 9th- or early 10th-century codex of St Martial de Limoges (*F-Pn* lat.1154), with a refrain consisting of the first line, 'Iudicii signum: tellus sudore madescet' ('Sign of judgment: the earth grows wet with sweat'), alternating with 13 couplets formed by grouping the Sibylline lines in pairs. From the 12th century, in a significant number of French, Spanish and Italian monasteries, the pseudo-Augustinian sermon, with the verses read or sung, constituted the sixth or ninth Lesson for Matins on Christmas Day, a practice which spread to some cathedrals in the following century.

Some 50 versions of the Song of the Sibyl with the Latin verses are currently known, mainly in lectionaries, homiliaries and breviaries from the 10th to the 15th century. Most of these come from Spain (26) and the others from France (14) and Italy (7). No two versions are completely identical but the chant remains relatively stable in them all. The same applies to the six existing versions of the verses translated and adapted into Catalan, to the two in Spanish and to the one in Gallego-Portuguese, *Madre de Deus*, a *Cantiga de Santa Maria* of Alfonso el Sabio in imitation of the Sibyl's song. Seven polyphonic settings of the refrain exist in Spanish sources, one with the text in Latin, two in Catalan (*Al jorn del Judici*) by Bartolomé Cárceres and Alonso, and four in Spanish (*Juicio fuerte*), of which one is by Alonso de Córdoba, one by Juan de Triana and one by Cristóbal de Morales.

Except for that of Alfonso el Sabio, the vernacular versions date from the 15th and 16th centuries. It is known that in many places in the Iberian peninsula the Song of the Sibyl was dramatized, sometimes as part of the *Ordo prophetarum*, coinciding with the adoption of the vernacular. The leading role was usually taken by a boy dressed as a pythoness, and in some places, such as Toledo Cathedral, he was accompanied by two acolytes bearing swords and by two others with candles; the Sibyl sang the verses and a choir responded with the refrain. The introduction of the new Roman breviary in 1568, which omitted the reading of the *Sermo de symbolo*, led to the abolition of the Song of the Sibyl, but it continued to be used in some religious institutions as a supplement to Matins on Christmas Day. It is still sung in the cathedral of Palma de Mallorca and the Majorcan monastery of Lluc, although both the Catalan text and the chant have suffered profound changes with the passage of time.

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For further bibliography see [Medieval drama](#).

MARICARMEN GÓMEZ

Sicard, Jean [not Laurent]

(fl 2nd half of the 17th century and early 18th). French composer and singer. His most productive years were spent in Paris, where he was highly esteemed as the 'famous Sicard who sings, teaches and composes very well' (*Mercure galant*, 1678). Titon du Tillet singled him out as one who 'succeeded very well in [the composition of] *airs à boire*'. He may have been on good terms with the influential court singer Pierre de Nyert, to whom he dedicated his fifth book of *airs* ('I am convinced that it is impossible to become illustrious in this beautiful art if one is not acquainted with your work'). The year 1710 found Sicard in Marseilles directing the Académie Royale de Musique en Provence.

A total of 336 *airs* by Sicard were printed in 17 books which, except for a gap in 1672, he produced at the rate of one a year between 1666 and 1683. From book 3 onwards (except for book 7) Sicard included *airs sérieux* with *airs à boire* 'to let the public know ... that I am able to compose both'. A few further *airs* by him survive in printed collections and manuscripts.

The range of invention and variety of musical settings in his *airs à boire* are much greater than one might expect. Those scored for bass voice and two violins are important forerunners of the 'doubled continuo' *air* found in French opera up to Rameau; some are virtuoso pieces for bass (see, for example, the fall of nearly two octaves in *Ne vous estonnez pas*, book 8; see Gérold, 162); and some, like certain *airs sérieux*, are organized as dialogues.

The wit of his prefaces ('I confess that I have an extreme passion to divert those unconcerned with good taste', book 1) appears in his music. Thus the duet *Amis, je suis triste* (book 5) uses the musical language of an *air tendre* to mourn a broken wine bottle. Sicard lavished much attention on his *airs sérieux*: for example, *Languir*, from book 3, is as moving a lament as exists in 17th-century French music.

Sicard dedicated his 12th book to his daughter and student, Mlle Sicard (whose first name is unknown), in the hope that she would become so proficient in composing *airs* that 'one day in seeing your work they will say "it is by the daughter of Sicard"'. Mlle Sicard contributed one *air* to this collection and in subsequent years composed five additional *airs*, included in books 12 (one), 13 (three), 14 (one) and 16 (one).

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JAMES R. ANTHONY

Sicher, Fridolin

(*b* Bischofszell, 6 March 1490; *d* Bischofszell, 13 June 1546). Swiss organist and composer. At the age of 13 he studied the organ with Martin Vogelmaier, the organist of Konstanz Cathedral. Later he devoted himself to theological studies, and in 1510 the canons of Bischofszell granted him the prebend of St Agnes, which led to his appointment as organist there. In 1512 he returned to Konstanz to perfect his organ playing with Hans Buchner, a pupil of Hofhaimer. At the end of 1515 or the beginning of 1516 he went to St Gallen as organist of the collegiate church. There he was also active as a writer. Because of the Reformation in Switzerland he had to leave St Gallen in 1531, and went (perhaps on Glarean's recommendation) to Ensisheim, Alsace, where he was appointed organist at St Michael's. Six years later the changed religious and political situation enabled him to return to Switzerland, and he went back to St Agnes, Bischofszell, where he was made organist and chaplain. Whether or not he also returned to his post in St Gallen is not known. In 1545 he had an operation from which he never recovered.

Sicher compiled the St Gallen Organ Book (*CH-SGs* 530; ed. H.J. Marx and T. Warburton, SMd, viii, 1992) between 1512 and 1521, adding an appendix in 1531. This collection contains 176 pieces, of which 110 are transcriptions of contemporary vocal works, mainly sacred. Among the composers of the vocal models are Busnoys, Josquin (13 pieces), Japart, Weerbeke, Agricola, Compère, Isaac (26 pieces), Brumel, La Rue, Mouton, Obrecht, Pipelare, Hofhaimer, Senfl, Buchner and Kotter. Sicher himself composed one piece, *Resonet in laudibus*. In contrast to Bonifacius Amerbach's organ tablature intended for use in the home, the St Gallen manuscript was intended for church and liturgical performance.

The book of songs in mensural notation with an inscription *Liber Fridolini Sichern ... 1545* (*CH-SGs* 461; ed. F.J. Giesbert: *Ein altes Spielbuch*, Mainz, 1936; facs., ed. D. Fallows, Peer, 1996) was long thought to be of Netherlands or possibly Italian origin, and from about 1500, but now seems certain to have been copied in Switzerland soon after 1510; moreover, comparison of script and of the main sources used (which are those used for his keyboard tablature) suggests that it may even have been written by Sicher himself.

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HANS JOACHIM MARX

Sichra, Andrey Osipovich.

See [Sychra, Andrey Osipovich](#).

Siciliana [siciliano]

(It.; Old It. *ciciliano*; Fr. *sicilienne*).

A term commonly used to refer to an aria type and instrumental movement popular in the late 17th and 18th centuries. It was normally in a slow 6/8 or 12/8, characterized by clear one- or two-bar phrases, a quaver upbeat giving an iambic feeling to the rhythm, simple melodies and clear, direct harmonies. From the 18th century to the 20th the siciliana was associated with pastoral scenes and melancholy emotions, and it is thought to be the basis for the Christmas carol *Stille Nacht* (see Haid, 1993; see [also Pastoral](#)). There have been at least two traditional uses of the term, however, apparently distinct from each other: from the 14th century until the early 17th the word denoted the singing or accompanied recitation of a particular poetic form, the *strambotto siciliano*; from the late 16th to the 18th the term often referred to a dance commonly considered a form of slow gigue (see [Gigue \(i\)](#)).

1. Arie di cantar siciliano.

The earliest known use of the word to refer to a musical performance is in Giovanni da Prato's novella *Il paradiso degli alberi* (1389), in which a character is said to have escaped boredom on a journey by singing a 'ciciliano' to poetry by Francesco di Vannozzo. A Florentine chronicle of 1449 describing the effects of a plague in the city mentioned that groups of young Florentines sang 'canzoni di Sicilia' in their attempts to forget their danger, and as late as 1609 a novella by Malaspini included a reference to the singing of 'diverse bellissime siciliane' by a gentleman of Messina, who accompanied himself on the lute (see Tiby). The Roman theorist Pietro della Valle claimed to have introduced the recited or declaimed siciliana to Rome, in a version he had heard in Messina in 1611, but the claim is unlikely (*Della musica dell'età nostra*, 1640). Della Valle added, however, the interesting information that sicilianas were most appropriate for evoking melancholy or piety, a description that may have referred to the subject matter of the poetry rather than to any musical traits.

Giustiniani remarked in 1628 (*Discorso sopra la musica dei suoi tempi*) that each area of Sicily had its own pattern for declaiming the siciliana, attesting to a diversity apparent in the few printed examples specifically called

sicilianas in the early 17th century (e.g. in Stefani's *Affetti amorosi*, RISM 1618¹⁵, *Scherzi amorosi*, RISM 1620¹³ and Milanuzzi's *Secondo scherzo delle ariose vaghezze*, 1622). Pieces entitled 'aria siciliana' or 'aria di cantar siciliano' have in common the poetic structure of their texts; all are settings of the characteristic Sicilian form of the **Strambotto**, eight hendecasyllabic lines with the rhyme scheme *abababab*. Each consists of a declamatory vocal line, often with subtle rhythmic reflections of textual accents, above a basso continuo realized in the Spanish guitar notation and printed above the vocal part (see illustration). While some common harmonic patterns may be found among the several surviving examples, there seems to have been no standard progression or bass line for the *aria siciliana* such as that for the 'aria di **Ruggiero**' or the 'aria di Fiorenza'. All *arie siciliane* are notated in the mensuration C, rather than in the compound duple metre usually associated with the late Baroque form. Music is normally given for the first quatrain of the text; each line has its own vocal phrase, the third and fourth lines are often linked together without an intervening cadence, and all or part of the fourth line is usually repeated. The second quatrain of the *strambotto* is printed beneath the music, presumably to be sung as though it were the second stanza of a strophic song. Apparently these *arie siciliane* were realizations of an improvisatory practice: one of the sicilianas included in Stefani's *Scherzi amorosi* was printed in Remigio Romano's *Terza raccolta di bellissimi canzoni* (RISM 1622²⁰), a collection of *poesia per musica*, with the same guitar chords indicated above the text but without any printed vocal line. Often a single *aria siciliana* was intended to serve for several poems, rather like the formulae Petrucci had called 'mode di cantar sonetti' a century earlier in his fourth frottola book.

2. 'La siciliana' as a dance.

If little is known about the repertory of *arie siciliane* at the beginning of the 17th century, or about the eventual fate of the form, still less is known about the dance called 'la siciliana'. Garzoni (*La piazza universale di tutte le professioni del mondo*, 1599) included the siciliana, along with better-known forms such as the pavan and galliard, in a list of the few popular dances he knew to have resisted the influence of the balletto. No Italian choreographies or descriptions of the 16th-century dance nor any musical accompaniments survive. An anonymous English manuscript of about 1570 (*GB-Ob* Rawl.poet. 108) includes choreographies for dances called 'Cycyllya Alemayne' and 'Cycyllia Pavan', all apparently forms of the English country dance, but it is not known if they are related to the Italian dance. The same is true for the single extant 18th-century choreography, three couplets of a dance for a gentleman and a lady entitled *The Siciliana*, by the English dancing master Mr Siris (1714; see Little and Marsh, no.8040). It was as a dance, however, that the siciliana was known to 18th-century theorists. Brossard (*Dictionnaire de musique*, 1703) described the 'canzonette siciliane' as a kind of gigue, with its 6/8 or 12/8 metre and the characteristic dotted quaver–semiquaver–quaver figure on downbeats (he elsewhere described the figure as 'in saltarello'), and remarked that the siciliana was usually in either rondeau or da capo form. Mattheson (*Das neu-eröffnete Orchestre*, 1713) linked it with the *napolitana* and the barcarolle, echoing Della Valle's remarks by suggesting that it was to be performed slowly and was best used to evoke melancholy passions. Later

18th-century theorists such as Quantz, Rousseau and Türk apparently based their remarks on those of Brossard and Mattheson, stating that the dance was a kind of slow gigue with a pastoral connotation.

3. The 18th-century aria type and instrumental movement.

Some early 20th-century scholars linked the Baroque aria type with the dance; Wolff suggested that it began as a popular Venetian dance, perhaps exploiting local colour, like the *forlana* and *napolitana*; Heuss saw an early forerunner of it in the closing *moresca* of Monteverdi's *Orfeo* (ex.1). It rapidly gained popularity in the late 17th century and was much used as an aria type in the operas of Alessandro Scarlatti and his contemporaries. Although arias in 12/8 had already appeared (e.g. 'Piangi ch'assai mi piace' in Carlo Pallavicino's *Galieno*, 1675), Scarlatti used them abundantly, though not always marking them clearly as sicilianas. 13 of the 49 vocal numbers in *La caduta de' Decemviri* (1697), for example, are in 12/8, although the fast tempos implied for some of them suggest *gighe* rather than sicilianas. Scarlatti also frequently used the Neapolitan 6th in his sicilianas, with the flat supertonic in the upper part, a trait common in siciliana arias by his contemporaries and followers such as Perti, Caldara, Lotti, Porpora and Handel. Few of the arias on pastoral or melancholy texts in a slow 12/8 are actually marked sicilianas. Of Handel's 50 such arias only one, 'Gioje, venite in sen' from *Amadigi* (1715), is so entitled (ex.2). Similarly, Bach seldom labelled the siciliana arias in his cantatas as such, although 'Stirb' in mir, Welt' from the cantata *Gott soll allein mein Herze haben* (bww169) is a transcription of a concerto movement he called 'Siciliano' in the arrangement he later made of it in his Harpsichord Concerto in E (bww1053). Slow cantabile arias in 12/8 continued to enjoy popularity throughout the 18th century in both opera and sacred music. Handel used the siciliana style for 'Your charms to ruin led the way' in *Samson* (1743) and for 'And he shall feed his flock' in *Messiah* as well as for many arias, mostly in pathetic situations, in his operas; Haydn may have intended to evoke the pastoral with the 6/8 metre of 'With verdure clad' in *The Creation*, and Mozart in the chorus 'Placido è il mar' in *Idomeneo* and 'Deh vieni, non tardar' in *Le nozze di Figaro*.

Siciliana movements appeared in much 18th-century instrumental music, especially in works influenced by Italian style. The movement entitled 'La paix' in Handel's *Music for the Royal Fireworks*, for example, seems to be a siciliana, as does the Sinfonia opening the second cantata of Bach's *Christmas Oratorio*. Bach, Handel, Telemann, Domenico Scarlatti, J.-M. Leclair and François Couperin wrote siciliana movements conforming to the traditional simplicity of style, with short phrases and the characteristic 12/8 metre, but there seem to have been other possibilities. Ex.3 shows the beginning of a movement from J.-F. Rebel's *Les éléments* (1737–8), marked 'Siciliane' though written in 3 (effectively 3/4) rather than 6/8 or 12/8; similar examples can be found in the works of Bonporti. Siciliana movements continued to be written in the late 18th century, as in the slow movement of Mozart's Piano Concerto in A major k488 and Haydn's String Quartet op.20 no.5. After the 18th century, however, the style fell into disuse; Meyerbeer's *Robert le diable* (1831) includes a fast 'sicilienne' in the finale of Act 1, and Fauré used a siciliana in the third entr'acte of his

incidental music for *Pelléas et Mélisande* (1898), but these examples seem to have been exceptional.

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For further bibliography see [Aria](#).

MEREDITH ELLIS LITTLE

Sicilianos, Yorgos

(b Athens, 29 Aug 1920). Greek composer. Until 1943 he studied harmony with Varvoglis at the Hellenic Conservatory and with Sklavos at the Athens Conservatory; there he continued his studies in counterpoint and fugue (1944–9). He was then a pupil of Pizzetti at the Accademia di S Cecilia, Rome (1951–3), and of Milhaud and Aubin at the Paris Conservatoire where he came into contact with Messaien. In 1955 a Fulbright Scholarship took him to the USA for further study, mainly with Piston at Harvard but also at Tanglewood with Blacher and with Persichetti at the Juilliard School. Back in Greece he was appointed head of music services to the National Broadcasting Institute (1960–61, 1979) and elected to the vice-presidencies of the Hellenic Association for Contemporary Music and the Greek section of the ISCM (1965–9). He also served as president of the Union of Greek Composers (1981–9) and the arts committee of the National State Opera, Athens (1992–4). His music has evolved smoothly

from the modality of the early masterpiece *I apokalypsi tis pemptis sfragidas* ('The Revelation of the Fifth Seal') through the atonality of the Concerto for Orchestra to a use of 12-note and total serialism in the orchestral Variations. Instrumentation and expression are restrained and forms have a geometrical elegance. In some works there are definite echoes from the past, though they do not mar the stylistic homogeneity: Brahms in the Concerto for Orchestra, Bartók in the Third Quartet, sonata form in the Cello Concerto, Debussy in the eight *Etudes compositionelles* for piano. After Sicilianos attained a mastery of 12-note and serial techniques, such echoes disappeared. Treatment of poetical texts, lyrical (*I mellichomeidhi*) or tragical (*Cassandra*), becomes more penetrating, often through exploitation of timbres, while in orchestral and chamber works the musical argument becomes stronger thanks to an increasingly refined instrumentation ultimately inseparable from the overall conception (*Antithésseis*, Fourth and Fifth String Quartets).

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Orch: Sym., b, op.3, 1941–7; Prelude and Dance, op.5, 1948; I apokalypsi tis pemptis sfragidas [The Revelation of the Fifth Seal] (after El Greco), sym. poem, op.7, 1952; Concertino, op.11, 5 wind, str, ?1952–3; Vraziliana skitsa, op.10, ?1953; Conc. for Orch, op.12, 1954; Sym. no.1, op.14, 1955–6; The Bacchantes, suite, op.19, ?1959 [from ballet]; Tanagraea, suite, op.17, 1961 [from ballet]; Synthesis, op.21, 2 str orch, perc, 1962 [based on Str Qt no.3]; Vc Conc., op.22, 1963; Variations on 4 Rhythmical Themes, op.24, 1963; Prooptikes [Perspectives], op.26, 4 orch groups, 1966; Paysages, op.36, perc ens, orch, 1975; Antiphona, op.40, str, brass, perc, 1976; Antithésseis [Contrasts], op.48a, 2 pf, orch, 1985 [after Lasso: Prophetiae Sibyllarum]; Daemon [The Demon], sym. fantasy, op.50, 1985; Vn Conc., 1985–7; Pf Conc., op.52, 1989; 6 fantastika kommatia [6 Fantastic Pieces], op.54, 1993; Metamorphosseis, op.55, str, 1993; Ballada tou nekrou adelfou [Ballad of the Dead Brother], op.56, 1994; Sym. no.2, op.58, 1994–7; Sonata, 1998 [version of chbr work, op.59]

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Chbr: 3 Pf Sonatas, op.2, c1939; Str Qt no.1, op.8, 1952; Str Qt no.2, op.13, 1954–5; Str Qt no.3, op.15, 1957–62; 8 Children's Miniatures, op.23, pf, 1963; Episodia,

op.27, 17 insts, 1964–7; Str Qt no.4, op.28, 1967; [8] Etudes compositionelles, op.32, pf, 1973–4, rev. as 6 études, op.38, pf, orch, 1975; Spoudi [Study], op.35, tuba, 1974; Schemata, op.39, 6 perc, 1976; Pantoum, op.46, pf trio, 1981; Sonata, op.45, vn, pf, 1981; Str Qt no.5, op.53, 1990–91; Sonata, op.59, vc, pf, 1998

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GEORGE LEOTSAKOS

Sicilienne

(Fr.).

See [Siciliana](#).

Sidarta, Otok Bima

(*b* Yogyakarta, Java, 18 May 1960). Indonesian composer, brother of the composer Djaduk Ferianto. Son of the choreographer Bagong Kusudiardjo, he studied at his father's dance school and at the Indonesian Music Academy in Yogyakarta. Moving to California in 1980, he participated in the world music festivals of the California Institute of the Arts in Valencia (1981) and San Diego (1982) and in the activities of the Indonesian Cultural Centre in Los Angeles. On his return to Indonesia in 1984, he founded the highly acclaimed group Kelompok Musik Sempu. He taught music and dance in Sumatra and Malaysia, then after touring with his father's group in East Asia he founded the Centre for the Study of Javanese Music in 1988; in 1989 he founded and directed the first festival for new music using Javanese gamelan in Yogyakarta. Sidarta has added hand-held percussion instruments such as claves and bells to the gamelan, developed new percussion techniques and created an individual drumming style fusing Javanese, Sundanese and original elements. As well as compositions for gamelan and dance he has created music for *ketropak*, a genre of folk theatre. Sidarta is also well known as a painter.



Side-blown trumpet

(Fr. *trompette traversière*; Ger. *Quertrumpete*; It. *tromba traversa*).

Indigenous African trumpet or horn with the mouth-hole (which is often oval or rectangular) at the side of the instrument rather than at the end. They are usually made from an animal horn or an elephant tusk, or are carved

from wood; instruments made from gourds, bamboo or metal are more commonly end-blown. Some side-blown specimens have an additional small hole at or near the tip, which may be stopped or unstopped by a finger during performance to vary the pitch. Side-blown trumpets may be used for music, for signalling, in hunting or herding, or for conveying verbal messages (in place of 'talking' drums). In some societies they frequently serve, together with drums and other percussion, in ceremonial or ritual roles or as royal insignia. When used as a pair or in larger ensembles, they are often played in hocket fashion. Many European museums have interesting specimens on display (for example, the Städtische Musikinstrumentensammlung, Munich, and the Koninklijk Museum voor Midden-Afrika, Tervuren.

See [Trumpet](#), §1.

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DAVID K. RYCROFT

Side drum.

See [Drum](#), §II, 2.

Sidel'nikov, Nikolay Nikolayevich

(*b* Tver', 5 June 1930; *d* Moscow, 21 June 1992). Russian composer. He studied under Shaporin and Messner at the Moscow Conservatory and subsequently became professor of the composition department there. Although a composer of a vividly Russian orientation, he was also influenced by Stravinsky. With his tendency towards programme music, he used motifs drawn from Russian folklore and fairy tales. In his last compositions the traditions of Russian religious music – the *Liturgiya svyatogo Ioanna Zlatousta* ('The Liturgy of St John Chrysostom') in particular – are strong. His original rhythmic technique combines *ostinati* motifs of the folksong type and jazz elements. His work mostly falls into choral and symphonic genres.

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Moscow, 1985; Chertogon [Cross] (operatic dialogue, N. Leskov), 1981; Beg [The Race] (op, M. Bulgakov), 1984 Vocal orch: Podnyavshiy mech [The Raised Sword] (orat, after old Russ. chronicles), solo vv, chorus, orch, 1957–61; Dramaticheskaya simfoniya 'Pesn' o krasnom znamenii' [Dramatic Symphony 'Song about the Red Standard'], reciter, solo vv, chorus, orch, 1966–7; Poprochtenii 'Dialektiki prirodi' Engel'sa [On Reading Engels's, 'The Dialectics of Nature'], chorus, org, orch, 1968; Myatezhnyi mir poëta [The Rebellious World of the Poet] (M.Yu. Lermontov), B, chamber orch, 1969–71; Sokrovennii razgovor' [Innermost Conversations] (trad.), cant., chorus, perc, 1975; Smert' poëta [Death of a Poet] (orat, after poem of Lermontov), chorus, orch, 1976; Romansero o lyubvi i smerti [Romancero about Love and Death] (F. García Lorca), cycle of lyrical poems, chorus, elec gui, perc, 1977; Sichuanskiye èlegii [Szechuan Elegies] (orat, Du Fu), chorus, fl/hp, vib, 1980 [part 1]; Sichuanskiye elegii [Szechuan Elegies] (orat, Du Fu), chorus, solo vv, fl, fl/pic, hp, pf, perc, 1984 [part 2]; Liturgiya svyatogo Ioanna Zlatousta [Liturgy of St John Zlatoust] mixed chorus, 1988; Psalmi Davida [The Psalms of David] (cant., Bible: *Psalms*), chorus, 2 fl, 1991 Orch: Romanticheskaya simfonia, 1964–5; Duéli [Duels], conc.-sym., 1974; Venskaya simfonieta [Viennese Sinfonietta], brass, 1981; Simfoniya o pogibeli zemli russkoy: k tisyacheletiyu kreshcheniya Rusi [Symphony about the Ruin of the Russian Land: for the 1000th Anniversary of Russia's Adoption of Christianity], 1989 Inst: Sonata, pf, 1954; Russkiye skazki [Russian Tales], conc., 12 insts, 1968; Sonata-fantasia, pf, 1969 Other works: 5 liricheskikh poëm, chorus; 2 collections of children's songs for pf; 2 fugues for pf; and fugues; choral works; over 20 film scores; music for the theatre, radio and television

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GALINA GRIGOR'YEVA

Sidharta, Otto

(*b* Bandung, Java, 6 Nov 1955). Indonesian composer. At the Jakarta Arts Institute he studied fine arts for a year in 1977 then switched to composition studies with S.A. Sjukur. Sidharta came to notice by performing his live electronics piece *Kemelut* ('Crisis', 1979) at the Young Composer's Festival organized by the Jakarta Arts Council. In 1984 he received an opportunity to study composition and electronic music at the Sweelinck Conservatory in Amsterdam with Ton de Leeuw, Floris van Mannen and Gerhard Trimpin. On his return to Indonesia in 1988, Sidharta set up the Cantus Studio and began to create computer music using interactive techniques. For example, he collaborated with the prominent dancer-choreographer S.W. Kusumo on *Detik-Detik Tempo* ('Seconds of Time'), a multi-media installation which made use of an interactive framework for voice and movement through the computer. Sidharta has also used elements of traditional music in his computer pieces, for instance his employment of the sound of the *saluang* (traditional Minangkabau bamboo flute) as the basic material of *Saluang II*, performed in 1992. His works have been performed in Europe and Japan. Chairman of the music committee of the Jakarta Arts Council, he is also active in organizing concerts and contemporary music festivals in Indonesia. He is a pioneering composer of electronic and computer music in Indonesian.

Sidi, Yizhak.

See [Sadai, Yizhak](#).

Sidow.

See [Seedo](#).

Siebach, Konrad

(*b* Pausa, Vogtland, 9 Oct 1912; *d* Leipzig, 22 Sept 1995). German double bass player and teacher. After briefly studying the violin, he was advised to play the bass because of his large hands. He made his solo début in Thüringen at the age of 17 and later played in coffee houses to support his professional studies at the training school of the Sächsische Staatskapelle in Dresden with Alwin Starke (1934–7). He was a member of the Leipzig Gewandhaus Orchestra from 1937 to 1978, for many years holding the post of first solo bassist, and was also renowned as a continuo player at the Thomaskirche, Leipzig. A traditionalist in terms of technique and fingering systems, Siebach was a professor at the Leipzig Conservatory from 1954 until 1992 and served on numerous international competition juries; many of his students have gained principal posts in German orchestras and become leading teachers in their own right. Siebach edited many publications for Hofmeister in Leipzig, some under the pseudonym Spitzbarth.

RODNEY SLATFORD

Siebeneicher, Mateusz

(*b* Liebenthal; *d* Kraków, 1582). Polish printer. He took over the firm founded by [Maciej Szarfenberg](#).

Siebenhaar, Malachias

(*b* Creibitz [now Chřibská], nr Rumburk, 6 March 1616; *d* Magdeburg, 6 Jan 1685). German composer of Bohemian origin. A refugee during his youth, he wandered with his family from his native Bohemia through several German cities and finally reached Zerbst, where he attended the Gymnasium. From 1637 to 1641 he studied at the University of Wittenberg, where he became a close friend of the writer Philipp von Zesen. He then served as Kantor in Tangermünde and from 1644 to 1651 as Kantor and teacher at the city school of Magdeburg. He served as Protestant minister in Nischwitz, Saxony, in 1651 and in 1656 became second minister of St Ulrich, Magdeburg.

Siebenhaar's works fall into two distinct categories: his motets for several voices written in Magdeburg and his sacred and secular solo songs with continuo printed in the collections of Zesen and Hildebrand. The first group

includes vocal concertos; two of the collections contain ritornellos for trumpets and timpani. The solo songs are unpretentious but reach a high artistic level, not least because of the texts, for Zesen's poetry is among the best in 17th-century Germany, and Siebenhaar was one of the composers he asked to set it to music; Siebenhaar set both German and Dutch strophic poems syllabically and simply.

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sacred

published in Magdeburg unless otherwise stated

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Gängel Wagen der Jugend und Stab des Alters, 6vv (1661)

Der Kirchen Jesu Christi köstlicher Seelen Schmuck, 8vv, tpts, timp (1661)

Schuldige Pflicht und treumeinender Unterricht, 8vv (1662)

Himmlischlechtzendes Hirschen-Hertz, 8vv (1663)

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secular

Andächtige Lehr-Gesänge von Kristus, ed. P. von Zesen (Nuremberg, 1675)

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JOHN H. BARON

Siebenkäs [Siebenkees], Johann

(*b* Nuremberg, 23 Dec 1714; *d* Nuremberg, 22 Jan 1781). German composer. He was the son of a baker, and related on his mother's side to the Nuremberg Kodisch family which produced trumpet and trombone makers in the 17th century. At the age of six he became a pupil of the organist of St Lorenz, Wolfgang Förtsch, who instructed him on keyboard instruments; Siebenkäs also attended the Egidiengymnasium. When he was 12 he moved on to Dresden where he became a pupil of J.D. Heinichen 'in order to receive further instruction in music and its theoretical principles' (Gruber); he remained there for four years. At the age of 15 he was 'summoned to Petersburg' but did not answer the call, and once he had the opportunity of playing 'with much praise and acclaim' before August the Strong and the Prussian King Friedrich Wilhelm I and his son, later to become Frederick the Great. On his return to Nuremberg he first worked in his father's bakery. In 1737 he assumed the post of organist at St Walburg; six years later he moved on to become organist of the so-called 'Musikchor' of the Frauenkirche; and in 1764 he held the same office at St Lorenz. During the years 1761 to 1771 he became known particularly for his regular performances of oratorios. He is said to have rejected an offer to succeed Telemann in Hamburg. Finally, in 1775, he became

organist at St Sebaldus, on the death of C.H. Dretzel, who had retired in 1772 and for whom Siebenkäs had already deputized. He fulfilled this office 'in the most praiseworthy way' until his death. 'He was an excellent musician and virtuoso on several instruments, especially on the German flute, the keyboard and the organ' (Nopitsch), and should be regarded as the last important representative of the old Nuremberg school; the tradition of the organists and Kantors of the city died with him. His son Jeremias Paulus (bap. Nuremberg, 25 Nov 1745; d Nuremberg, 17 June 1802), one of ten children of his first marriage, began life as a merchant and later became organist at several churches in Nuremberg, finally at St Sebaldus; an obituary said that he played 'the organ with consummate skill'.

WORKS

Kommt herzu, lasst uns dem Herrn frohlocken, consecration cant, S, A, T, B, chorus a 4, 2 ob, 2 hn, timp, str, org, *D-Bsb*

Menuett, G, kbd, in *Der Zufriedene*, ii (Nuremberg, 1763), 240

Numerous other sacred and inst works, ?lost, see Nopitsch

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*Eitner*Q

*Gerber*L

MGG1 (F. *Krautwurst*)

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S. Kümmerle: *Encyklopädie der evangelischen Kirchenmusik*, iii (Gütersloh, 1894/R), 377

GÜNTER THOMAS

Sieber, Georges-Julien

(b Paris, 15 Nov 1775; d Passy, 22 Jan 1847). French music publisher and composer, son of [Jean-Georges Sieber](#). He studied composition with H.-M. Berton at the Paris Conservatoire, and worked in his father's publishing business from about 1795. In August 1798 he married Anne-Marie, daughter of the publisher Pierre Leduc. In January 1799 he opened a shop at 1245 rue de la Loi, where he traded as Sieber Fils at the sign of 'La flûte enchantée'. The house was renumbered 28 between 10 May and 28 September 1805, and the street reverted to its pre-Revolutionary name, rue de Richelieu, between July 1806 and March 1807. By April 1809 Sieber had moved to 21 rue des Filles-St-Thomas, where the firm remained. In 1824 he took over his father's business and in 1834 retired, being succeeded by his son Adrien-Georges (b Paris, 26 June 1802; d Paris, 17 Oct 1872). In 1847 Adrien-Georges was bankrupted and in April the plates and stock were sold by auction.

Like that of Jean-Georges, Georges-Julien's output as a publisher was strongly biased towards instrumental music by foreign composers. In particular he published a great quantity of piano music, including numerous works by Clementi, J.B. Cramer, Dussek, Gelinek and Steibelt. He also published at least 35 of his own works, mainly piano sonatas, fantasias, variations, contredanses and quadrilles, and nocturnes for piano and horn. All the firm's publications were engraved. From his shop, as well as retailing the music of all publishers, he sold instruments, ran a lending library and offered music binding facilities.

For bibliography see [Sieber, Jean-Georges](#).

RICHARD MACNUTT

Sieber, Jean-Georges

(*b* Reiterswiesen, 2 Feb 1738; *d* Paris, 13 Jan 1822). French music publisher and instrumentalist. He went to Paris in 1758 and joined a military band. Subsequently he was employed as a horn player in the orchestras of the Comédie-Française (1762–3), the Opéra (1768–85, first horn from 1778) and the Concert Spirituel (1777–86, first horn throughout). Choron and Fayolle state that he was the first harpist to play in the orchestra of the Paris Opéra, in Gluck's *Orphée* (1777); the Opéra employed no regular harpist or trombonist until 1782 and 1783 respectively, but in 1780 and 1781 Sieber's name appears as an occasional player of those instruments.

It is as a music publisher, however, that Sieber is chiefly remembered. At some time between 2 July 1770 and 28 January 1771, in partnership with a Signor Fischer, he took over the stock and premises (in the rue des Deux-Ecus) of the publisher Huberty; but the arrangement was short-lived, for in November 1771 Huberty resumed publishing, reclaiming both his former stock and premises. Sieber moved to the rue St-Honoré, where he established his business in the Hôtel d'Aligre (formerly Hôtel du Grand Conseil). By January 1782 he had moved to the building opposite, 92 rue St-Honoré, which was renumbered 85 in, or soon after, 1792. About 1802 he moved back to the Hôtel d'Aligre; at first the house number was 99, but in 1803 it was altered to 199 and in 1805 to 123. In February 1813 Sieber moved to 22 rue Coquillière, remaining there until his death. His son, [Georges-Julien Sieber](#), worked with him from about 1795, when the firm was called Sieber Père et Fils. After Georges-Julien had left to found his own business in 1799, Sieber styled himself Sieber Père.

According to Choron and Fayolle, it was J.C. Bach who dissuaded Sieber from buying an existing business and suggested that he would do better to start afresh and make direct approaches to eminent foreign composers. Whether or not Bach had any part in it, Sieber certainly showed uncommonly good judgment in the works he chose to publish. Unlike most of his Parisian contemporaries, he did not indulge the popular taste for trivia: the greater part of his output consisted of good editions of music by first-rate international composers. Among the publications of his first two

years were chamber works by J.C. Bach, Dittersdorf, Eichner, Gossec, Haydn, Schobert and Stamitz; he continued to publish the instrumental and symphonic works of the Mannheim school, of Italians like Boccherini, Cambini, Fiorillo, Giardini, Pugnani, Tessarini and Viotti, and of J.C. Bach, Gossec, Gyrowetz, Kreutzer, Pleyel, Vanhal and Wranitzky. He published the first editions of six of Mozart's piano and violin sonatas (k301–6/293a–d, 300c and 300l) in 1778 and of the Paris Symphony (k297/300a) in c1788, as well as early editions of some two dozen other works; but in 1783 he turned down Mozart's offer of three piano concertos and six string quartets. He published more than 50 of Haydn's symphonies in parts and numerous chamber works. Sieber also published or reissued at least 35 operas in full score, mainly French adaptations of Italian works; these included operas by J.C. Bach (*Amadis des Gaules*), Cimarosa, Duni (12 works), Kreutzer (*Lodoïska*), Paisiello and Sarti, and *Laurette* (based on *La vera costanza*), the only Haydn opera published in contemporary full score. He also enjoyed the dubious distinction of being the first to publish the full score of *Die Zauberflöte*, but in the infamous version by Lachnith entitled *Les mystères d'Isis* (1801).

All Sieber's publications were engraved and from 1789 bore plate numbers (earlier works were given plate numbers when reissued). The date of his death is often given as 1815, but there are references to him in directories until 1822 as a 'pensionnaire de l'Opéra'. His firm continued to advertise their publications in his name until September 1822; but the last advertisement that month was inserted by 'Veuve Sieber' who continued the business until 1824 when it was taken over by her son, Georges-Julien.

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DEMF [incl. a list of plate nos.]

*Hopkinson*D

*Johansson*FMP

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RICHARD MACNUTT

Sieczyński, Rudolf

(*b* Vienna, 23 Feb 1879; *d* Vienna, 5 May 1952). Austrian composer, lyricist, librettist and author. He learned the piano from his musical mother, was educated at Kremsmünster Abbey and the Theresianum, Vienna, and later obtained the doctorate in law at Vienna University. His fame is founded firmly on one song, the evocative *Wien, du Stadt meiner Träume*,

composed in 1913. At the time of its writing he was a junior clerk in the district government offices at Meidling. During World War I he was a director of the internment station of the Wöllersdorf prison camp, south-east of St Pölten, and afterwards was employed by the Lower Austrian regional government as senior clerk and officer-in-chief of the Regional Agricultural Authority. Alongside his composing activities, he wrote a number of melodramas based on poems by Detlev von Liliencron, Franz Karl Ginzkey and Alfred Wurm, and was the librettist of the childrens' musical play *Die selige Kinderzeit* (1918). Typically, his music is tuneful, sentimental and nostalgic, especially about his native Vienna. He was elected president of the Österreichischer Komponistenbund, and for 25 years was vice-president of the prestigious and influential Austrian society of authors, composers and music publishers (AKM). In recognition of his contribution to his homeland, he was awarded the coveted Ring of Honour by the City of Vienna on 23 April 1948.

WORKS

(selective list)

text by Sieczyński, unless otherwise stated

Wienerlieder: Wien, du Stadt meiner Träume, op.1, 1913 (1914); Geh'n ma mit!, op.2 (?1914); Das sind die Frauen und Mädchen von Wien, op.4 (?1915); Ja, so ein Wiener Mäd'!, op.10 (?1918); Wiener Vorstadt-Lied (Fremde Leut' und neue Häuser), op.14 (1919); Der Grobian (1922); Wien, meine erste Liebe (1927); Märchen der Liebe träumt man im Wienerwald (F. Allmeder) (1935); An Fehler hab'n die Wienerleut (1940); Ich hab' am Kahl'nberg drausst ein kleines Haus (1942); Auf der Jägerzeilen anno damals (J. Hochmuth and H. Werner); Drausst in Lerchenfeld war mein Mäderln z'Haus; In Grinzing beim heurigen Wein; Wenn in Wien der Flieder blüht

Lieder: Du altes Österreich!, Lied für eine oder zwei Singstimmen, op.3 (1915); Die kleine Marie, Ein recht sentimentales Lied, op.5 (1916); Serenade (Komm', mein blondes, kleines Mädchen), op.6 (1916); Der Autodefekt, op.11 (1919); Augensprache, op.15 (1920); Das war die Zeit der Blüten; Ich bin heut so zerstreut; Morgen ist wieder Sonnenschein; Sag' ich blau – sagt sie grün

Dance compositions: Indécise, Valse sur les motifs de la mélodie célèbre (1915); Die kleine Freundin, foxtrot, op.16 (1920)

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Siefert [Syfert, Sivert, Sibert], Paul

(bap. Danzig [now Gdańsk], 23 May 1586; *d* Danzig, 6 May 1666). German composer and organist. His father, a procurator (*d* 1604), had the same name, and this, along with the existence of a number of other persons with the surname of Siefert in Danzig, has led to biographical confusion. Paul Siefert the younger was the son of his father's second marriage. He received a scholarship from Danzig city council to study for three years (1607–10) with Sweelinck in Amsterdam, together with Samuel Scheidt, after which he returned to Danzig (in late 1610) to become assistant organist at the Marienkirche. The principal organist of the Marienkirche, Cajus Schmiedtlein, died in March 1611, and Siefert applied for the post, but was rejected, due in part to complaints about his playing style and his arrogance. He left the city and went to Königsberg. From 1611 to 1616 he was organist of the principal church in the 'Altstadt' of Königsberg, after which he became court organist at Warsaw under Asprilio Pacelli, who was succeeded by Marco Scacchi. In 1623 (probably after the deaths of Pacelli in May and Michael Weida, organist at the Marienkirche), he moved back to Danzig, where he was appointed principal organist. He remained there until his death. His application in 1627 for the post of Kapellmeister after the death of the incumbent, Andreas Hakenberger, also failed, and Hakenberger was succeeded by Kaspar Förster the elder.

Siefert apparently had an abrasive personality, which easily made him enemies. He became alienated at the Warsaw court, and his feud with his Danzig colleague Kaspar Förster the elder, choirmaster of the Marienkirche from 1627 to 1652, reached such proportions that the two antagonists petitioned the city council in as many as 24 documents to intercede. His well-known dispute with Marco Scacchi, choirmaster at the Polish court from 1628 to 1649, can be viewed as a ramification of this feud. Scacchi sided with his friend Förster and exposed Siefert as incompetent (for a fuller account of the dispute see [Scacchi, Marco](#)).

Siefert belonged to that group of north German composers, including Scheidt and Scheidemann, which created its own particular style rather than adhering to out-of-date rules or imitating new Italian models. Because of this individual style, the criticism aimed at his first set of *Psalmen Davids* (1640) – that in it he had mixed different genres – is to some extent invalid, since his compositions belong to none of the categories that Scacchi listed in *Cribrum musicum* (1643). His subsequent attempt to justify his psalm settings in the *Anticribratio musica* (1645) on the basis of rules set forth in the *Cribrum* was naturally doomed to failure.

The contents of the first book of *Psalmen Davids*, settings of the Calvinist Goudimel-Lobwasser psalter of the Reformed Church, adhere to the techniques of Siefert's teacher Sweelinck and are unlike the sacred concertos in, for example, the *Symphoniae sacrae* of Schütz: it comprises 12 psalm settings for four and five voices as well as two concertos for three and four voices. The works are in fact chorale motets; the figured bass is of little or no importance, and instruments are not used independently, only to double or replace voices. The works in *Psalmodium Davidicum ... II* (1651), which comprise 15 psalms for four to eight voices, a concerto for

four voices and an eight-part instrumental canzona, are historically more noteworthy, since they may be seen as leading to the concertato chorale motet and the chorale cantata. They begin with instrumental preludes, which recur as ritornellos, and they are divided into sections; solo and tutti passages alternate and in general the counterpoint is loosened by concertato elements.

Siefert's keyboard works reflect the influence of the Sweelinck school, but the set of chorale variations is weakened by excessive ornamentation and a lack of contrapuntal movement. The highly ornamented line is usually played by the right hand with the chorale underneath. This texture is interrupted by episodes exploiting effects of harmony and colour.

WORKS

published in Danzig unless otherwise stated

vocal

Psalmen Davids, nach französischer Melodey oder Weise in Music componieret, 3–5vv, insts, bc (1640)

Canticum seu Symbolum divi Ambrosii et Augustini Te Deum laudamus, 1–5vv insts, bc (1642)

Epithalamium solemnitati nuptiali Augustiis ... ac 6. choris, 25vv, insts, bc (1646), lost; pubd as Ps cxxviii in Psalmorum (1651)

Melisma harmonicum ... 5vv, 3 insts, bc (1647), lost

Psalmorum Davidicorum, ad gallicam melodiam ... pars II ... 4–8vv, insts, bc (1651)

Der Herr herrschen thut, motet, 5vv, *PL-WRu* (according to *EitnerQ*)

instrumental

Canzona a 8 in Psalmorum (1651)

Fantasia and a Lassus motet ornamented by Siefert, *A-Wm*; chorale variations, *D-Bsb*; 1 work, *S-Uu*

13 fantasias possibly by Siefert, *D-LEm*

theoretical works

Anticribratio musica ad avenam Schachianam (1645)

Examen musicum (Breslau, 1649), lost

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JERROLD C. BAAB

Siegel, Wayne

(b Los Angeles, 14 Feb 1953). American composer. He studied composition with Edward Applebaum at the University of California, Santa Barbara (BM 1975), and with Nørgård and Karl Rasmussen at the Royal Danish Conservatory. Although he has made appearances in the USA, he has developed his professional career principally in Denmark after settling there in 1974. In 1986 he was appointed director of the Danish Institute of Electro-Acoustic Music in Århus. Strongly influenced by the American pop and folk music of his youth, he has also been drawn to the music of Ligeti, Reich and Andriessen. Siegel's compositions often combine electronic processing (e.g. various types of digital delays) and computer music with instrumental ensembles of unusual make-up and size. In a work such as *Domino Figures*, scored for up to 100 guitars, players create a complex canon by passing motifs around a circle in a chain reaction. *Autumn Resonance* (1979) for piano and electronics is most representative of his soloistic, repetitive and delayed-effects style. Works composed during the 1990s, such as *Tracking* (written for the Kronos Quartet and computer) and *Jackdaw*, contain an elegant combination of computer-generated sounds with repetitive, gradually changing processes.

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(selective list)

El-ac: *Autumn Resonance*, pf, live elecs, 1979; *Rosewood Afternoon*, gui, delay, 1980; *Voices Recurrent*, vc, delay, 1980; *Street Music*, kbds, live elecs, 1981; *Supreme Sacrifice*, 1v, kbds, live elecs, 1981; *Cobra*, 4-track tape, 1988; *Cobra/Tunnel*, 4-track tape, 1988–95; *Forest Music*, 4-track tape, 1989; *Netvaerk*, 4 composers, 4 cptr, 1989–94; *Tracking*, str qt, cptr, 1990; *Chimney Music*, cptr music installation, 1991; *Music for Wind*, cptr music installation, 1991; *Eclipse*, 4vv, elec, 1992; *Jackdaw*, b cl, cptr, 1995; *Tunnel*, 4-track tape, 1995; *Match I*, perc, cptr, 1996; *Movement Study I* (choreog. H. Saunders), dancer, cptr, 1997

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Chbr and solo inst: *East L.A. Phase*, 2 pf/4 gui/4 mar, 1975; *Str Qt no.1*, 1975, rev. 1979; *Semitic Dance*, 2 cl, 4 perc, 1978; *Domino Figures*, 10–100 gui, 1979; *Mosaic in Wood and Brass*, ob, cl, sax, tpt, 3 perc, b gui, 1979; *Music for 21 Clarinets*,

1980; Watercolor, Acrylic, Watercolor, fl, ob, cl, bn, hn, 2 vn, va, vc, db, 1981; Invention, tpt, trbn, tuba, 1983; Polyphonic Music, brass qnt, 1983; Polyphonic Music, wind qnt, 1983; 42nd Street Rondo, 2 perc, 1984; Canon, 9 fl, 1986; Last Request, perc, 1986; 3 Canons, 2 gui, 1987; Sount Patterns, cl, vc, pf, 1987; Paso, fl, gui, vc, perf, 1993; Swirl, fl, gui, 1995

Principal publisher: Samfundet til Udgivelse af Dansk Musik

Principal recording companies: Marco Polo Dacapo, Paula Records

INGRAM D. MARSHALL

Siegele, Ulrich

(b Stuttgart, 1 Nov 1930). German musicologist. From 1951 he studied musicology under Gerstenberg and classical philology at the University of Tübingen, where he took the doctorate in 1957 with a dissertation on Bach's techniques of composition and adaptation. He then held a post as assistant lecturer in the musicology department of the University of Heidelberg, and from 1959 a similar post at Tübingen University. He completed his *Habilitation* in musicology in 1965 with research on the Heilbronn music collection; since then he has worked at Tübingen University first as a lecturer (1965–71), and subsequently as supernumerary professor (1971–95). He retired in 1995. His work focusses on the study and analysis of compositional methods used by composers since the late 16th century (particularly those of Monteverdi, J.S. Bach, Beethoven and serial composers), and the biography and historical background of J.S. Bach and his family.

WRITINGS

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'Die musiktheoretische Lehre einer Bachschen Gigue', *AMw*, xvii (1960), 152–67

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HANS HEINRICH EGGBRECHT/KONRAD KÜSTER

Siegl, Otto

(b Graz, 6 Oct 1896; d Vienna, 9 Nov 1978). Austrian composer, conductor and critic. He studied composition at the Schule des Steiermärkischen Musikvereins, Graz (1901–15, 1918–20) with Mojsisovics, Kroemer, Künzel and later Kornauth. During the years 1921–3 he worked as a violin teacher in Leoben, a violinist in the Vienna SO and a conductor, vocal coach and critic in Graz. He edited the Viennese *Musikbote* (1924–5) and in 1926 he moved to Germany, settling first in Munich and then working as a music director in Paderborn and Herford, as a choral conductor in Essen and Bielefeld and as a theory teacher in Hagen. In 1933 he was appointed to teach theory and composition at the Cologne Musikhochschule where he was made professor in 1935. He also took over the direction of the university chorus and the Gürzenich choir in succession to Abendroth (1934). In 1948 he returned to Vienna to teach theory at the academy; there he was appointed head of the department of theory and conducting in 1955 and professor in 1958, holding that post until his retirement in 1967. Among the honours he received were the Austrian State Prize for Music (1957), a seat in the Kunstsenat (1960), the Ehrenmedaille der Stadt Wien (1966), the Ehrenkreuz für Wissenschaft und Kunst (1968) and the Kunstpreis der Steiermark (1971). He produced well over 200 works. Those from the 1920s explore atonal and other procedures new at the

time, but they were quickly abandoned for a more conventional style. After 1949 he concentrated on choral music, particularly on pieces for male chorus.

WORKS

(selective list)

Vocal: Das grosse Halleluja (M. Claudius), op.68, solo vv, chorus, org, orch; Eines Menschen Lied (E. Goll), op.73, S, Bar, chorus, org, orch, 1931; Klingendes Jahr (A. Fischer-Colbrie), op.81, S, male chorus, str orch, pf, 1933; Hymnus ambrosianus (TeD), S, male chorus, orch, 1950; Das Gebirge (J. Linke), male chorus, orch, 1952; Stern des Lebens (Fischer-Colbrie), S, A, T, B, chorus, orch, 1964; masses, many other choral pieces, Lieder, folksong arrs.

Orch: Festliche Ouvertüre, op.61; Sinfonietta, op.63, str; Conc. grosso antico, g, op.86, 1936; Pastoralouvertüre, 1939; Weingarten-Idyll, 1947; Conc., fl, str, 1956; Vc Conc., 1957; Chbr Conc., pf, orch, 1963; syms., other concs.

Chbr: Divertimento, op.44, str trio; Der Kreuzweg, str sextet, 1942; sonatas, trios, qts, sextets, pf and org pieces

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JOSEPH CLARK

Siegmeister, Elie [Swift, L.E.]

(*b* New York, 15 Jan 1909; *d* Manhasset, NY, 10 March 1991). American composer and writer on music. He studied theory and composition with Seth Bingham at Columbia College (BA 1927) and counterpoint privately with Wallingford Riegger. He went on to study composition with Boulanger in Paris (1927–31) and conducting with Stoessel at the Juilliard School (1935–8). He held teaching positions at Brooklyn College, CUNY (1934), the New School for Social Research (1937–8), the University of Minnesota (1948) and Hofstra University (1949–76). A member of the [Composers' Collective of New York](#), he used the pseudonym L.E. Swift for songs written for that group. After helping to found the ACA (1937), he formed the American Ballad Singers (1939), a vocal ensemble that pioneered

performances of American folk music. He also served as vice-president of the AMC (1960–65) and a member of the board of ASCAP (1977–91). In 1978 he became the first composer-in-residence at the Brevard (North Carolina) Music Center. His honours include awards and commissions from the Ford Foundation (1971), the American Academy of Arts and Letters (1978) and the Library of Congress (1983).

Like other American composers of the 1930s and early 1940s, Siegmeister wrote music for the 'common folk'. Inspired by American folk material and Amerindian music, his compositional style is characterized by a synthesis of the dramatic and the lyrical, the forceful and the tender, the dissonant and the melodic. Many of his works exhibit elements borrowed from the blues (Clarinet Concerto, 1956) or jazz (last movement of the Sextet, 1965; Double Concerto, 1976). *American Holiday* (1933), *Prairie Legend* (1944), *Sunday in Brooklyn* (1946) and *From my Window* (1949), some of his most important orchestral works, all employ folk material. The symphonies, especially the third and fourth, show a mastery of form in which the musical architecture is masked by fantastical and improvisatory effects.

Siegmeister's early efforts in the genres of opera and musical theatre produced *Doodle Dandy of the USA* (1942), a play with music, and the musical *Sing Out, Sweet Land* (1944). Written in an uncomplicated musical style, these works emphasize a message, rather than a sophisticated compositional language. *Darling Corie* (1952), *Miranda and the Dark Young Man* (1955) and *The Mermaid in Lock no.7* (1958) display a more subtle approach, but one as strongly committed to communication. The final operatic works, *Angel Levine* (1984–5) and *The Lady of the Lake* (1984–5), explore Siegmeister's Jewish identity. *Angel Levine*, in particular, employs Hebrew chants and intonations: both use chromaticism more adventurously and provide greater rhythmic interest than earlier compositions. As other composers' interest in a utilitarian approach to composition waned in the early 1950s, Siegmeister's commitment to his audience continued. His significant accomplishments in all genres of music, but especially those in music theatre and opera, attest to his music's ability to speak skillfully to the masses.

Siegmeister's musical output reflected a heightened musical Americanism, exemplified by his use of folksong. He believed that American music should express the inflections, nuances and social particularities of American society, and that the best American music contained a fusion of both popular and serious art. As a writer, he produced many influential texts reflecting these sentiments, including *Music and Society* (New York, 1938, rev. 1974), an extended social history of music, *The Music Lover's Handbook* (New York, 1943, rev. 1973 as *The New Music Lover's Handbook*) and *Work and Sing* (New York, 1944), a collection of American work songs.

WORKS

(selective list)

dramatic

Doodle Dandy of the USA (play with music, S. Lanscourt), 1942, New York, 26 Dec

1942; Sing Out, Sweet Land (musical, W. Kerr), 1944, Hartford, CT, 10 Nov, 1944; Darling Corie (op, L. Allan), 1952, Hempstead, NY, 18 Feb 1954; Miranda and the Dark Young Man (op, 1, E. Eager), 1955, Hartford, CT, 9 May 1956; The Mermaid In Lock no.7 (op, E. Mabley), 1958, Pittsburgh, 20 July 1958; The Plough and the Stars [orig. Dublin Song] (op, 3, Mabley, after S. O'Casey), 1963–9, Baton Rouge, LA, 16 March 1969; Fables from the Dark Woods (ballet), 1976, Shreveport, LA, 25 April 1976; Night of the Moonspell (op, 3, Mabley, after W. Shakespeare: A Midsummer Night's Dream), 1976, Shreveport, LA, 14 Nov 1976; The Marquesa of O (op, 3, N. Rorem, after H. von Kleist), 1982; Angel Levine (op, 1, Mabley, after B. Malamud), 1984–5, New York, 5 Oct 1985; The Lady of the Lake (op, 1, Mabley, after Malamud), 1984–5, New York, 5 Oct 1985; incid music; TV score; film scores, incl. They Came to Cordura, 1959

large instrumental ensemble

Orch: American Holiday, 1933; Abraham Lincoln Walks at Midnight, 1937; Ozark Set, 1943; Prairie Legend, 1944; Wilderness Road, 1944; Western Suite, 1945; Lonesome Hollow, 1946; Sunday in Brooklyn, 1946; Summer Night, 1947; Sym. no.1, 1947, rev. 1972; From My Window, 1949 [arr pf, 1949]; Sym. no.2, 1950, rev. 1971; Divertimento, 1953; Cl Conc., 1956; Sym. no.3, 1957; Fl Conc., 1960; Theater Set, 1960 [from film score They Came to Cordura]; Dick Whittington and his Cat, nar, orch, 1966; 5 Fantasies of the Theater, 1967; Sym. no.4, 1967–70; Sym. no.5 'Visions of Time', 1971–5; Pf Conc., 1974; Shadows and Light, 1975; Double Conc. (An Entertainment), vn, pf, orch, 1976; Vn Conc., 1977–83; Sym. no.6, 1983; Fantasy in Line and Color, 1985; Daybreak in Alabama, 1989; Lonely Start, 1989; Sym. no.8, 1989; Sym. no.9 'Figures in the Wind', 1990

Band: Summer Day, 1946; 5 American Folk Songs, 1949; Riversong, band/orch, 1951–82; Hootenanny, 1955; Ballad, 1968; Celebration, 1977; Front Porch Saturday Night, 1977

vocal

Choral: Heyura, Ding, Dong, Ding, 1935, rev. 1970; John Henry, 1935; American Ballad Singers Series, 1943; As I was Going along (E. Eager), 1944, rev. 1967; A Tooth for Paul Revere (H. Zaret, S.V. Benét), 1945; Lazy Afternoon (L. Paris), 1946; The New Colossus (E. Lazurus), 1949; American Folk Song Choral Series, 1953; In Our Time (W. Blake, G. Taggard, W. Whitman), chorus, orch/pf, 1965; I Have a Dream (cant., E. Mabley, after M.L. King), nar, Bar, chorus, orch, 1967; A Cycle of Cities (L. Ferlinghetti, L. Hughes, Rosten), S, T, chorus, orch, 1974; Cantata for FDR (O. Brand), Bar, chorus, 67; A Cycle of Cities (L. Ferlinghetti, L. Hughes, N. Rosten), S, T, chorus, orch, 1974; Cantata for FDR (O. Brand), Bar, chorus, wind ens, 1981; Sing unto the Lord a New Song (Pss lxxxi, xcvi), chorus, org, 1981; Songs of the Big Town, 1987; Scenes of the Big Town, 1989

Songs and song cycles (1v, pf, unless otherwise stated): Cortège for Rosenbloom (W. Stevens), 1926; 4 Songs (R. Frost), 1930; The Strange Funeral in Braddock (M. Gold), 1933 [arr. ar, orch, 1938]; 3 Elegies for Garcia Lorca (A. Machado), Bar, orch, 1938; 3 Elegies for Garcia Lorca (A. Machado), 1938; Johnny Appleseed (S.V. Benét), 1v, 1940 [arr. chorus, 1940]; Nancy Hanks, 1964; The Face of War (L. Hughes), 1966 [arr. 1v, orch, 1967–8]; Songs of Experience (W. Blake), 1966, rev. A/B, va, pf, 1977 [arr. S, cl, pf, 1987]; 5 Songs (e.e. cummings), 1970; 6 Songs (Cummings), 1970; Songs of Innocence (Blake), 1972; City Songs (Rosten), 1977; Brief Introduction to the Problems of Philosophy (I. Edman), 1979; Ways of Love (L. Ferlinghetti, Hughes, E. Merriam, M. Waddington, Cummings), 1v, chbr ens, 1983

small instrumental ensemble and solo instrumental

Chbr and solo inst: Nocturne, fl, pf, 1927; Prelude, cl, pf, 1927; Contrasts, bn, pf, 1929; Str Qt no.1, 1935; Down River, a sax, pf, 1939; Sonata no.1, vn, pf, 1951; Song for a Quiet Evening, vn, pf, 1955; Str Qt no.2, 1960; Fantasy and Soliloquy, vc, 1964; Sextet, brass, perc, 1965; Sonata no.2, vn, pf, 1965; Sonata no.3, vn, pf, 1965; American Harp, hp, 1966; Sonata no.4, vn, pf, 1971; Str Qt no.3, 1973; Sonata no.5, vn, pf, 1975; Declaration, brass, timp, 1976; Summer, va, pf, 1978; Four Minutes for Four Players, fl, oob, cl, bn, 1985; Sonata no.6, vn, pf, 1989

Pf: Fantasy Rag, 1929; Theme and Variations no.1, 1932; American Sonata, 1944; Sunday in Brooklyn, 1946; 3 Moods, 1959; Sonata no.2, 1964; Theme and Variations no.2, 1967; On this Ground, 1971; Sonata no.3, 1979; Prelude, Blues and Toccata (Sonata no.4), 1980; 3 Studies, 1982; Sonata no.5, 1988

4 vols. educational pieces

Principal publishers: Cherry Land, C. Fischer, Peters, Presser

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ed.: *The Music Lover's Handbook* (Irvington-on-Hudson, NY, 1943)

Invitation to Music (Irvington-on-Hudson, NY, 1961)

Harmony and Melody (Belmont, Calif., 1965–6)

ed.: *The New Music Lover's Handbook* (Irvington-on-Hudson, NY, 1973)

[incl. essay by Siegmeister on his own music]

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JAMES P. CASSARO

Siegmund-Schultze, Walther

(*b* Schweinitz, 6 July 1916; *d* Halle, 6 March 1993). German musicologist. He studied musicology with Arnold Schmitz, and music education, classics and German at Breslau University (1935–9), where he took the doctorate in 1940 with a dissertation on the thematic structure of Mozart's vocal and instrumental works. After the war he was a teacher in Halle, and in 1951 completed the *Habilitation* at the university under Max Schneider with a study of Brahms's style. On finishing his national service (1949–53) he became lecturer (1954) and professor (1956), and director of the musicological institute at Halle University. He served as editor-in-chief of

the Hallische Händel-Ausgabe (1957), editor of the *Händel-Jahrbuch* (1955–90), president of the Halle Georg-Friedrich-Händel-Gesellschaft (1989–91) and editor of a series of congress reports on Handel published by the university. One of the most influential musicologists of the German Democratic Republic, he instigated the separation of the DDR musicologists from the Gesellschaft für Musikforschung in 1968. His research was heavily influenced by a Marxist approach and was primarily concerned with 18th-century music, musical aesthetics and reception theory, particularly in relation to Handel, Bach, Telemann, Mozart and Brahms. Two Festschriften (*Dichtung und Musik: Walther Siegmund-Schultze zum 65. Geburtstag*, ed. S. Bimberg, Halle 1982, and *Aufklärerische Tendenzen in der Musik des 18. Jahrhunderts und ihre Rezeption*, ed. B. Baselt and S. Flesch, Halle, 1987) were published to mark his contributions to music scholarship.

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Siegue

(It.).

See [Segue](#).

Siehr, Gustav

(*b* Arnsberg, Westphalia, 17 Sept 1837; *d* Munich, 18 May 1896). German bass. He studied in Berlin, making his début in 1863 at Neustrelitz as Oroveso in Bellini's *Norma*. After singing in Göteborg, Prague and Wiesbaden, in 1881 he was engaged at the Munich Hofoper, where he remained until his death. At Bayreuth he sang Hagen in the first *Ring* cycle (1876), Gurnemanz in *Parsifal* (1882–9) and King Mark in *Tristan und Isolde* (1886). His wide repertory included Mozart (Sarastro and the Commendatore), Weber (Caspar in *Der Freischütz*), Meyerbeer and other Wagner roles.

ELIZABETH FORBES

Siems, Margarethe

(*b* Breslau [now Wrocław], 30 Dec 1879; *d* Dresden, 13 April 1952). German soprano. She studied with Anna Maria Orgeni, a pupil of Viardot and Marchesi. She was engaged for the Prague Maifestspiele in 1902, when she sang Marguerite de Valois, and that autumn joined the Neues Deutsches Theater, Prague. In 1908 she became principal dramatic coloratura soprano at Dresden, where she sang until 1920, creating Chrysothemis (1909) and the Marschallin (1911); she also created Zerbinetta (1912, Stuttgart). In 1913 she made her Covent Garden début as the Marschallin in the first London performance of *Der Rosenkavalier*. Siems was an extraordinarily versatile singer and actress. Her repertory included the coloratura soprano roles of Bellini, Donizetti and Meyerbeer, as well as the Queen of Night; she successfully undertook the heavier Verdi parts (Leonora, Amelia and Aida) and Wagnerian roles such as Venus and Elisabeth (she often sang both on the same evening), and even Isolde. Strauss considered her the ideal Marschallin, and her portrayal of this role is, partially, preserved on disc. She made a number of other recordings, which show her charming manner and excellent technique.

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HAROLD ROSENTHAL/ALAN BLYTH

Siena.

Italian city in Tuscany. Siena has a long tradition of music-making associated with civic events (see fig.1), a tradition kept alive in the singing of popular songs for the Palio, the annual horse race. Historically, more formal musical activities centred on the cathedral and the Palazzo Pubblico, the principal seats of church and state.

Cathedral documents record the presence of a cantor and a master of the school by the 11th century. Services were celebrated by a plainchant choir, which grew in size from about 20 members (including canons, chaplains and clerks) in the mid-14th century to about 50 by the end of the 16th. Cathedral chant books notated in Beneventan neumes (now at *I-Sc*) survive from the 12th and 13th centuries, but the most celebrated volumes are the 13 graduals and 16 antiphoners from the period 1450–80, in the Libreria Piccolomini, which have illuminations by Liberale da Verona, Sano di Pietro and others. Two of these, manuscript 27.11 (olim 15) and manuscript 11.M (olim 25), contain a complete rhymed Office and a Mass Proper for the feast of the city's patron, St Ansanus.

Musical practices at the cathedral were first described by the canon Oderigo in his *Ordo officiorum* of 1215. In addition to providing a detailed account of the prayers and chants used in daily offices and masses, he furnished information regarding improvised performances of organum sung by two to four soloists and on occasion by the entire choir, and made it clear that the practices were neither new nor unusual. How long they endured is difficult to determine, but during the late 14th century and the early 15th it became the practice to hire two singers of polyphony. The employment of an ensemble of three or four adult singers in the 1440s mirrors trends evident at other cathedrals, such as Florence and Milan, during the same period. The adults were joined by cathedral school students, whose presence proved indispensable in the later 15th century. From the 1440s onwards, Siena served as a way-station for many of the Franco-Flemish singers recorded at larger and more active centres, such as Rome, Florence, Milan and Ferrara. Though most singers stayed briefly, their presence in Siena points to its importance in terms of contemporary performance practices and the transmission of repertory. Notable in this regard is the manuscript K.I.2, parts of which were apparently copied, probably in 1481, by the former papal singer Matheus Gay and subsequently rebound with fragments of other manuscripts; the repertory includes motets, psalms, Magnificat settings and masses by Martini, Obrecht, Agricola and Isaac.

Early in the 16th century the cathedral hired its first *maestro di cappella*, Eustachius de Monte Regali, a northerner who later served at the Vatican and Modena Cathedral. His successors included a number of Sieneese musicians, among them Ansano Senese and Giovanni di Maestro Antonio (who also built the organ in the Palazzo Pubblico). The chapel felt the effects of the mid-century war and siege, and rebuilding was slow but steady under the leadership of Ascanio Marri and two north Italian Servites, Arcangelo da Reggio and Salvatore Essenga (the latter brought his student Orazio Vecchi to sing in the choir in the mid-1570s). But it was under Andrea Feliciani (*maestro di cappella* 1575–97) that the ensemble, with as many as 20 singers, an organist and trombonist, became a renowned Sieneese institution. The repertory included the latest works by Palestrina

and Victoria, as well as pieces composed expressly for Siena by Feliciani and his brilliant successor Francesco Bianciardi (*maestro* 1597–1607).

The chapel maintained a core of 12 to 15 singers throughout the 17th century and flourished under the direction of mostly Sieneese musicians, including Marcantonio Torniola, Annibale Gregori, Orindio Bartolini, Agostino Agazzari, Cristoforo Piochi and Giuseppe Fabbrini. In the second decade of the century, Gregori successfully enlarged the old-fashioned repertory by purchasing newer large- and small-scale concerted works by composers such as Belli, Vernizzi, Monteverdi, Torniola and Agazzari (much of whose sacred music was designed with the cathedral organization in mind). A theorbo player and a cittern player performed sporadically with the choir in the first half of the century, complementing the ever-present trombonist; violinists were added to the payroll after 1650.

The presence of musicians at Siena's seat of government, the Palazzo Pubblico, is documented from as early as 1249, although it was not until a few decades later that the town trumpeters and heralds were officially recognized. From that time until the fall of the Republic, the trumpeters' corps was a cohesive force of some ten musicians who performed fanfares and other pieces learnt by rote. Their duties included playing at official functions, within and outside the Palazzo, and at daily and yearly public concerts. In the later 16th century, the trumpeters' corps was eclipsed in importance by the wind band, founded in 1408. Among the notable players were Niccolò Piffero (whose frottolas were published by Sambonetto), Marri, Tiberio Rivolti and, in the 17th century, Alberto and Annibale Gregori. The repertory of the group in the mid-1650s included Vecchi's *L'Amfiparnaso*, madrigals and motets by Marenzio, Gagliano, Leoni, Vernizzi and Agazzari, and diverse eight-part 'sinfonie'.

Notable among other institutions where music flourished was the hospital church of S Maria della Scala, at which an ensemble can be documented from the early 1580s until 1612. The chapel was formed to display the talents of orphans apprenticed in the art of music. A musical organization was also established at S Maria di Provenzano shortly after its dedication in 1611; among its first *maestri* were Agazzari and Gregori. The Advent Novena was celebrated with special musical services there. Many of the city's other churches, such as S Domenico and S Agostino, employed organists on a regular basis. Ugurgieri Azzolini's praise of singers and instrumentalists at Ognissanti, S Niccolò and S Sebastiano confirms that several convents had active musical traditions. In addition to performing at services, the nuns staged spiritual comedies with musical interludes; a score survives for a sacred opera performed at S Girolamo in Campansi in 1686.

Also prominent in the city's musical life were the lay companies of *laudesi*, among the earliest in Italy. *Lauda* singing is recorded at S Domenico in 1273; by 1288 the monastery had opened a school for training young singers. Professional singers of *laude* were also associated with the cathedral and the hospital church in the 14th and 15th centuries. The continuing musical activities of lay companies throughout the next centuries are documented by a 1596 inventory from S Giovanni Battista in Pantaneto, which mentions at least ten manuscripts of plainchant,

falsobordone and polyphony, and by Tomaso Pecci's Holy Week responsories, composed for the company of S Caterina in Fontebranda.

Works in various sources attest to the practice of secular music in Siena in the 14th century, though the history of Siennese secular music may be said to begin with the publication of Sambonetto's *Canzone sonetti strambotti et frottole libro primo* (RISM 1515²). Publications of madrigals by Marri and Feliciani, and the volume *Il quinto libro delle Muse* (1575¹²) with works by Essenga, Feliciani and Marri, as well as Vecchi, Porta and Striggio, provide insight into the music performed in the city during that time. In the early 17th century, Siena could boast the composers Pecci and Claudio Saracini, widely admired for their *seconda pratica* madrigals and monodies respectively. Visits of the ruling Medici family to the city were often occasions for specially composed secular music, such as the canzonettas and arias Marri wrote for the pastoral cantata performed on the visit of Francesco de' Medici and his wife Bianca Capello in 1583, and the solos and choruses Gregori provided for the pastoral opera *L'Imeneo d'Amore e di Siche*, performed for a 1629 wedding where the bride was a lady-in-waiting to Duchess Catherine Gonzaga, then governor of Siena (the music for both now lost). Matthias de' Medici, during his reign as governor of Siena, was the moving force behind an operatic production of 1647.

Academies played a large role in the musical life of the city. Members of the Filomeli staged an annual feast in honour of St Cecilia at which they performed *intermedi*. Members of the Congrega dei Rozzi (established in 1531) staged *commedie* and plays with *intermedi*. They obtained their own theatre for such productions from Grand Duke Cosimo III in 1690; the Teatro dei Rozzi, rebuilt in 1836, still stands. Vecchi's *Le veglie di Siena* was based on the games of 'imitation' that enlivened meetings of the Accademia degli Intronati (established in 1525), whose members included Bianciardi, Tornoli and Agazzari. The Intronati and the Accademia dei Filomati united in 1654 as the Accademia dei Rinnovati, which in 1669 mounted its first operatic production (Cesti's *L'Argia*) in what is now called the Teatro dei Rinnovati in the Palazzo Pubblico (fig.2). The theatre (for a time called the Teatro Grande) burnt down in 1742 and 1751, and was rebuilt the second time by Antonio Galli-Bibiena; it later fell into disrepair but was restored in 1950.

Little is known of Siena's cultural life in the 18th and 19th centuries, except that it was the birthplace of the castrato Francesco Bernardi, known as Senesino, and of the soprano Marietta Piccolomini. In 1932 Guido Chigi Saracini, a talented amateur musician and scion of a family with a conspicuous patrimony, brought Siena back to worldwide prominence with the creation of the Accademia Musicale Chigiana, a summer institute attracting students to the city for master classes with performers of international renown. The institute's activities annually culminate in a series of performances, the Settimane Musicali Senesi. The Accademia Chigiana also promotes research and study. Its publications include the *Quaderni dell'Accademia Chigiana* and since 1964 an annual collection of musicological studies, *Chigiana*.

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COLLEEN REARDON

Siena Lutebook

(NL-DHgm 20.860). See [Sources of lute music](#), §2.

Siepi, Cesare

(*b* Milan, 10 Feb 1923). Italian bass. After private vocal studies, he made his début as Sparafucile at Schio near Vicenza in 1941. The war interrupted a career that he resumed in 1945 in Verona and 1946 at La Scala, singing Zaccaria in *Nabucco* on both occasions. He appeared at Covent Garden during the Scala company's visit in 1950 and that autumn he opened Rudolf Bing's first Metropolitan Opera season as Philip II in *Don Carlos*. A member of the Metropolitan for 24 years, he performed the major *basso cantante* roles of the Italian repertory as well as Méphistophélès in *Faust*, Boris Godunov and Gurnemanz in *Parsifal*. He was especially admired for his Mozart roles, particularly Figaro, and Don Giovanni (which he sang in Salzburg in 1953 under Furtwängler and at Covent Garden in 1962 under Solti). Like his predecessor, Ezio Pinza, he also attempted a Broadway musical comedy (*Bravo, Giovanni!*, 1962) but with little success. With a strikingly handsome physical presence on stage, and a pleasantly warm, pliant, evenly schooled voice, Siepi could always be relied on for musically polished, dramatically striking interpretations that were consistently satisfying if not always of great individuality. He recorded many of his major operatic roles, from Figaro and Don Giovanni to Padre Guardiano, Boito's Mefistofele and Baron Archibaldo in *L'amore dei tre re*. (GV; G Gualerzi; R. Vegeto)

PETER G. DAVIS

Sieradza, Cyprian z.

See [Bazylik, Cyprian](#).

Sierakowski, Count Wacław

(*b* Bogusławice, 29 Sept 1741; *d* Kraków, 14 Feb 1806). Polish musical organizer and writer. From 1763 to 1765 he studied in Rome, where he was ordained priest and returned to Rome for three years in 1777 before settling in Kraków, where he eventually became a priest at Wawel Cathedral. Socially aware, in 1787 he built (at his own cost) a clothing factory in Kraków, and he financed free medical care at Sandomierz. From 1781 he organized at his own home in Kraków the city's first public concerts at which Polish and Italian cantatas were performed. In the same year he founded and financed (until 1787) a private singing school. He appointed F.K. Kratzer, a cantor at Wawel Cathedral, as director of this school and recruited as teachers such talented musicians as Gołąbek and F. Lang. The school trained singers for church choirs and for the operatic stage, including J.N. Szczurowski, who later became a soloist at the Warsaw Opera. Among the alumni of the school were those who initiated the Towarzystwo Przyjaciół Muzyki ('Society of Friends of Music'), formed in Kraków in 1817.

In 1784 Sierakowski brought an Italian opera company to Kraków and in 1786 he worked closely with Jacek Kluszewski to establish the first, permanent Polish theatre in the city. He wrote or translated the texts of several Italian, French and Latin cantatas. He also persuaded the government to take responsibility for teaching music in schools; his main project was to establish a publicly-funded vocational music school (the 'Alumnatus vocalistarum') with a specialist curriculum spanning eight years and designed for talented children from all backgrounds. Accordingly, in 1792 he petitioned Parliament with his proposals, but the unstable political situation in Poland at this time prevented him from bringing his ideas to fruition. His planned reforms of the cathedral choir are expressed in his *Projekt reformy kapeli kościoła katedry krakowskiej* ('Project for the Reform of the Church Choir of Wawel Cathedral') (MS in Wawel Cathedral Archives, Kraków).

Sierakowski's principal work on the theory of music is the three-volume treatise *Sztuka muzyki dla młodzieży krajowej* ('The art of music for the country's youth') (Kraków, 1795–6), which remains a valuable source of information about the musical life of that epoch. This treatise contains a reprint of his petition to Parliament dating from 1792 (vol.1), a short encyclopedia of elementary musical terms (vol.2) and advice on musical performance (vol.3).

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BARBARA CHMARA-ŻACZKIEWICZ

Sierra, Roberto

(b Vega Baja, PR, 9 Oct 1953). American composer. He studied at the Puerto Rico Conservatory of Music (1969–76) and the University of Puerto Rico (1971–6). He continued his studies abroad, first at the RCM (1976–8) and then at the Institute for Sonology in Utrecht (1978–9). From 1979 to 1982, he worked with Ligeti at the Hamburg Hochschule für Musik. He returned to Puerto Rico in 1982 and spent seven years in administration at the University of Puerto Rico and the Puerto Rico Conservatory. Sierra first achieved recognition in 1987 when the Milwaukee SO gave the première of *Júbilo* at Carnegie Hall. Two years later, he became that orchestra's

composer-in-residence, a post he held until 1992, when he began to teach at Cornell University.

As Sierra's style has evolved, he has synthesized European modernism – with Ligeti, he developed an abstract thought process – with elements of Puerto Rican and Latin American folksong, jazz, salsa and African rhythms, a process he calls 'tropicalization'. Although the descriptive Spanish phrases of his titles may sometimes appear to indicate the character of the music, complex textures and intricate rhythms can belie such implications. Latin American dance rhythms such as the *habanera* are, for example, draped in modern garb by straying from the conventional pulse, while dissonant melodies are superimposed upon a salsa or jazz-based harmonic structure.

He is best known for his instrumental music, equally at ease with chamber and orchestral ensembles. A brilliant and colourful orchestrator, he often integrates unusual percussion instruments into the orchestral fabric. In *Evocaciones* (1994), his expanded percussion section incorporates African and Latin American instruments, contrasting the violin's lyricism and occasionally astringent line with the visceral rhythms of Latin dances. *Concierto nocturnal* (1985) shows the more abstract side of his personality, with European influence dominant over tropical imagery.

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LAURIE SHULMAN

Sierra Leone, Republic of.

Country in West Africa. It has an area of 73, 326 km² and a population of 4.87 million (2000 estimate). Colonized by the British in the early 19th century, the state became independent in 1961 and a Republic in 1971. The population comprises the Mende in the south and the Temne in the north, with a number of smaller ethnic groups, including the Kissi, Malinké (Maninka), Fula (FulBe) and Krio.

Although Sierra Leone is a relatively small country, it has a rich variety of music. This is not only because it has different peoples, each with their own musical variety, but also because of their influence on each other. In addition, music is closely connected with dancing, drama, storytelling and the visual arts. Even carving and other arts and crafts are associated with music through the use of masks and costumes by dancers who act as the embodiments of certain spirits, and through the decoration of such instruments as the *kamanine* (ivory trumpet; fig.1).

1. Musical genres and instruments.

Praise-songs are widespread, and travelling musicians may earn a living by composing, singing and accompanying songs in praise of their rich benefactors. Festive songs and songs for or about chiefs are also common, and stories are usually interspersed with songs. Almost anything may be the subject of a song, and chains of songs are common in which the singing proceeds from one subject to another; the tune may change with the subject but the unbroken instrumental accompaniment ensures that the chain itself has musical unity. Group items may be instrumental, vocal or a combination of instruments and voices; if they are purely vocal, they are often accompanied by hand-clapping. Much music of all kinds is provided by the societies that train the young as members of the community. Songs and instrumental pieces are often performed specifically for dancing; dance-songs deal with various subjects (e.g. farming) or they may tell complete stories.

The enormous number of instruments, and the names given to them in the different languages, make it impossible to list more than the most remarkable ones and their usual names. Two lamellophones are common in Sierra Leone, the smaller one in the north among Temne, Limba and Loko musicians, the larger one in both north and south. The small one, most commonly called *kondi* (fig.2), on which slender tongues are plucked with the thumbs, is a melodic instrument; the large *kongoma* (fig.3) is a rhythm instrument on which broader tongues are plucked with the fingers of one hand while a rhythm is tapped out on the sound box with the other. Although its tongues produce different pitches, it has a drum-like sound.

A xylophone, commonly called *balangi* (fig.4), is used in the north by Susu, Malinké, Yalunka and Koranko (Kuranko) musicians, and also among the Temne. The bowl-shaped drums (*bote*) in the illustration are played with the right hand while the left, with rings on the thumb and two fingers, strikes a metal clapper (*baba*). A common type of drum with many names, of which *sangbai* is possibly the best known, varies considerably in detail but is always more or less conical, with one skin at the wider end, and open at the other; it is always played with hands and fingers (never with sticks), the hand- and finger-work making for greater variety of pitch and tone. There are double-headed drums in many varieties and sizes, including the hourglass drum (see [Drum, §1, 2\(ii\)\(c\)](#), for which the Limba name is *hutamba*). Another instrument of definite pitch is the common slit-drum (fig.5), possibly best known as *kelei*, made from a hollow log or cane with one to four slits. Pitch variety is obtained by striking the instrument between or on either side of the slits, near the ends of the log or cane, or near the middle. The most widespread instrument in the south and east, played only

by women, is a gourd rattle strung with a network of beads, shells or buttons, and best known by the name *segbureh* (fig.6).

Chordophones and side-blown horns and flutes, while less common than any of the foregoing, are also found, as well as a variety of different struck, shaken and scraped idiophones. Some string instruments may have been brought into Sierra Leone by travelling Fula and Malinké musicians from Guinea, Senegal and The Gambia; among these instruments are the 21-string *Kora* bridge harp, used by Malinké musicians, and the *nyayaru*, a one-string fiddle played by the Fula and adopted by the Temne (fig.7). Mende chordophones in the south, like the one-string musical bow and the *koningei*, a frame zither with several strings, do not seem to be connected with any influx from the north. A small three-string pluriarc, called *kondingi* (fig.8), is found among the Susu and Temne; and a harp-lute called *kondene* is used to accompany Yalunka hunting-songs.

2. Style, rhythm and scales.

Throughout Sierra Leone, male soloists and choruses tend to sing in a high register, but female voices are often low in pitch. Apart from the falsetto technique used by male altos, voice production is often fairly natural and related to that of the speaking or calling voice. Singers from the north, however, frequently produce the forceful tone and 'metallic' resonance associated with North Africa. Songs may be unembellished but are sometimes ornamented, particularly by the more celebrated singers. A recitative style of singing is widespread, and song-, speech- and call-like elements are often found within one song.

Musical phrases vary greatly in length. An important phrase in an instrumental piece may be repeated and varied, or divided into sections that in turn are varied: a number of such important phrases may be presented in succession. Songs may have refrains that return periodically, but the refrains may undergo changes in the course of the song. Responsorial singing is widespread, and solo singing occurs among Fula and Malinké musicians in the north. Songs frequently have a staggered beginning, with the different instruments and voices entering in succession. The first phrase or sentence of a song may form an introduction that is not repeated in the song, and such a tune may include notes foreign to the scale on which the rest of the song is built, or it may be built on a different type of scale altogether.

Some songs are stanzaic in structure, and each verse may consist of a solo phrase and answering sentence sung by the solo and chorus together; the verses may be separated by instrumental interludes and may vary in detail. But singing may also be continuous, especially if there are several solo singers whose contributions interlock, each in its own way, with the chorus. At times the overall structure may be uncertain, with the organization and theme or themes changing several times before the end, while the ending itself may introduce an entirely new idea or a different tonality. Within a song there is often movement from comparative simplicity to greater complexity, and sometimes a general quickening of tempo.

Vocal combinations vary from unison singing to three-part polyphony. The simplest type of partsinging is one voice sustaining a note while another

singer has a tune. The next type is a more deliberate harmonization of individual notes or sections of a tune, when the supporting voice may be either above or below the main melody. Parallel singing is not usually heard for long stretches, but may continue for the whole of a musical phrase. In many songs, particularly in the south and east, the different voices are far more independent; just as each instrument may have its own rhythm, each voice in polyphonic singing may have its own melody, with the same freedom to change when appropriate. The combination of a solo singer with a two-part chorus may lead to three-part singing; occasionally the chorus may split into three parts. The most original polyphony comes from Vai (Gallinas), Kissi, Kono and Mende singing.

Freedom of vocal rhythm is revealed particularly in songs with hand-clapping. The claps do not indicate beats but simply mark strict, equal divisions against which is set the free rhythm of the singing. Some instruments tend to act as time markers, to which the other instruments set their rhythms, so that instruments playing together often give the impression that each has its own independent rhythm, with freedom to change it at strategic points. They may alternate subtle and exciting rhythmic sections with sections of quiet, steady rhythms, and the exciting sections on different instruments may be staggered.

Most songs and pieces are based on definite scales, although chromatic notes may occur and both scale and tonal centre may change during the music. Songs are sometimes bitonal with singing and playing based on different scales, and occasionally, although with a lesser degree of tonal contrast, the same applies to soloist and chorus. Some instrumental pieces are built on tetratonic scales, and other pieces and songs appear to be pentatonic, hexatonic or heptatonic; many of them are found to be more complex when their tonality is investigated. All or part of a song melody sometimes rises or falls in pitch gradually as the song proceeds; in playing *kondi*, *kongoma* and certain harp-like chordophones such as the *kondene* the force and manner of plucking may make the pitch of certain tongues or strings change during a piece.

The tuning of instruments is not standardized and varies widely on the *kongoma*. The *balangi* is always heptatonic; the *kondi* may be pentatonic or hexatonic but a note missing in one octave may appear in the next octave. 'Chromatic' alteration is achieved on both instruments (and also on string instruments) by having, for example, a D in one octave and a D[♭] in another. When three or four *balangi* play together, two of them often have many notes in common, while the others have notes foreign to the scale suggested by the first two.

3. Interaction between rural and urban music.

There has been an increase of mutual influence between rural and urban music. Krio musicians in the capital city of Freetown can be hired to play *goombay* music at weddings and wakes, but the *goombay*, a drum resembling a four-legged stool with a drumhead seat, may now also be encountered in small villages far from any towns. Music in such villages may demonstrate a marked relationship with 'milo jazz', which flourished in Freetown in the 1970s and 80s. The song texts may represent a mixture of different languages. At the same time, urban popular dance bands may

include a few rural musical instruments in their ensembles and show an interest in particular rural performance styles.

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COOTJE VAN OVEN

Siess [Sies], Johannes

(*b* 2nd half of the 15th century; *d* Stuttgart, ? before 1534). German composer. Eitner and Nowak asserted that he was an Austrian, but this has not been verified; the assertion may have been made because between 1510 and 1513 Siess travelled in Austria and other countries to recruit singers for Duke Ulrich of Württemberg. From 1508 he was a singer in the Stuttgart court chapel. As he received a benefice in the collegiate church there the next year, he would not have been affected by the chapel's

dissolution in 1514. When it was re-established in 1517 he succeeded Georg Brack as Kapellmeister. Even after the Duke had been forced to leave Württemberg, Siess remained in his service, although he matriculated as a composer at Tübingen University in May 1519. In 1521–2 he was apparently still in office, but in 1534 when the duke returned from exile he was no longer a member of the chapel. Four songs for four voices (ed. in DTÖ, lxxii, Jg.xxxvi/2, 1930) were printed in Schöffers *Liederbuch* (RISM 1513²). They are polyphonic with little imitation and not without some crudities; their style shows him to be a contemporary of Hofhaimer. The anonymous pieces in *D-S/ Mus.* 1.47 may include further compositions by Siess.

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HANS-CHRISTIAN MÜLLER

Sievers, Johann Friedrich Ludwig

(*b* Oegle, Hanover, 26 Jan 1742; *d* Magdeburg, 28 June 1806). German composer. He began his musical career as an organist in Brunswick, until in 1776, on the recommendation of Duke Ferdinand of Brunswick, he was appointed organist and curate of Magdeburg Cathedral. There he established a weekly concert series and was a popular lied composer and pianist. His *Oden und Lieder aus der Geschichte des Siegwart* (Magdeburg, Leipzig and Brunswick, 1779) are settings of passages from J.M. Miller's sentimental text in imitation of Goethe's *Die Leiden des jungen Werthers*; these songs were written in a unique style combining lyrical elements and recitative, and using key changes to depict character. He included many performing directions, but in places there is too much use of the fussiness then in fashion and of weak suspended notes. Sievers enjoyed particular success with his famous ballad *Es war einmal ein Gärtner*, a sentimental, folklike melody; he also published three harpsichord sonatas (op.1, 1782) and, according to Gerber, a sinfonia for harpsichord, two violins, two flutes, two horns and bass. Apart from a *Miserere* which is in the Wissenschaftliche Allgemeinbibliothek, Schwerin, no record remains of the sacred pieces and chamber music in manuscript mentioned by Gerber.

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DIETER HÄRTWIG

Sievert, Ludwig

(b Hanover, 17 May 1887; d Munich, 11 Dec 1966). German stage designer. After studying scene painting at the Stadttheater and at the school of applied arts in Aachen, he worked in various, chiefly Rhenish, scenic studios as a painter, 1904–9. He then became artistic director of the Werkstatt für Bühnenkunst in Munich (1910) and of the important Studio Lüttkemeyer in Coburg (1911), before going to the Städtische Bühnen in Freiburg (1912–14) as artistic director. There followed engagements as director of design at Mannheim (1914–18), Frankfurt (1918–37) and Munich (1937–43), as well as invitations to work at other European and American opera houses.

Sievert's work was at first influenced by neo-romanticism and the reforms of *Jugendstil*. He played a part in the development of the anti-historicist and anti-naturalist *Stilbühne*, to which he gave a craftsmanlike, ornamental stamp which asserted itself later, especially in his Mozart productions. The radicalization of the *Stilbühne* concept under the influence of Expressionism, which he had undertaken with the director F.L. Hoerth in his Freiburg Wagner productions, was continued in Mannheim and Frankfurt. He developed an art of expression tending towards abstraction, rich in symbols, which in influential productions (e.g. Hindemith's *Sancta Susanna*, 1922, Frankfurt, and Krenek's *Der Sprung über den Schatten*, 1924, Frankfurt; see illustration) sought to make visual the idealized, almost irrational emotional appeal of Expressionist music drama through cubist forms, expressive colours and suggestive lighting effects. Elements of Expressionism could still be traced in his sketches (especially for Wagner productions) until the 1950s, but after 1925 his work tended towards the concrete objectivity of the 'new realism'. This style, at first working with modernism (e.g. in the première of *Von heute auf morgen*, 1930, Frankfurt), then increasingly moving towards three-dimensional genre-painting and historicism, resulted in creditable artistic achievements (e.g. Orff's *Carmina burana*, 1937, Frankfurt) even under fascism – which however enforced a flight into a conservatism based on craftsmanlike solidity, to which he remained committed even after World War II.

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MANFRED BOETZKES

Siewiński, Andrzej.

See [Siewiński, Andrzej](#).

Siface [Grossi, Giovanni Francesco]

(*b* Chiesina Uzzanese, nr Pescia, 12 Feb 1653; *d* nr Ferrara, 29 May 1697). Italian castrato. He achieved early fame, and his performance of Syphax in Cavalli's *Scipione africano* in Rome in 1671 earned him the nickname by which he was always known. In April 1675 he was admitted to the papal chapel. Four years later he entered the service of Francesco II d'Este, Duke of Modena, and remained with him for the rest of his life, though he travelled extensively. In 1678 he sang *Vespasiano* at the opening of the Teatro Grimani a S Giovanni Grisostomo, Venice. In the Venetian carnival of 1679 he sang in Pallavicino's *Nerone*, a report of which in the *Mercure galant* bears witness to his increasing fame, and his singing attracted the attention of Queen Christina of Sweden in Rome. Success seems to have turned his head, and he began to display the arrogant behaviour that marked the rest of his career. He refused to sing for the French ambassador, tactlessly remarking that for his pains he wanted 'delle doble, non dei sorbetti' (doubloons, not ices), which was all one got from the French. In 1683 he sang in *Il re infante* at Venice; a report in the *Mercure galant* describes him as 'Abbe' and, probably mistakenly, states that he was employed by the Duke of Mantua. In 1684 he took the part of Mithridates in Alessandro Scarlatti's *Pompeo* at Naples, and in 1686 he appeared in Florence.

In 1687 Siface was sent to England to entertain Francesco's sister, Mary of Modena, James II's queen. He broke his journey in Paris, where he was acclaimed, though Rizzini, the Modenese agent there, privately noted that like all great virtuosos he was also 'un gran fantastico'. The dauphin heard him, but Louis XIV ignored him, so he pressed on to London, where he arrived on 16 January 1687. He sang in James II's private chapel on 30 January, when there was 'much crowding, [and] little devotion', according to Evelyn, who nevertheless admired the voice, which he heard again at Pepys's house on 19 April:

I heard the famous Singer the Eunuch Cifacca, esteemed the best in Europe & indeede his holding out & delicatenesse in extending & loosing a note with that incomparable softnesse,

& sweetnesse was admirable: For the rest, I found him a meere wanton, effeminate child; very Coy, & proudly conceited to my apprehension: He touch'd the Harpsichord to his Voice rarely well.

He complained that the English climate affected his voice adversely and soon left again for Modena. His departure on 19 June 1687 was commemorated in Purcell's harpsichord piece *Sefauchis Farewell*, which appeared in *The Second Part of Musick's Hand-maid* (RISM 1689⁷).

Between 1688 and his death Siface sang in Modena, Naples, Parma and Bologna. Illness appears to have interrupted his career about 1690, though he did appear later at Modena (1692), Milan (1692) and Reggio nell'Emilia (1696). An indiscreet affair with a member of the Marsili family, about which he foolishly boasted, brought about his death at the hands of assassins hired by the family when Siface was travelling between Ferrara and Bologna, where he was engaged to sing. The murder created a great scandal, and the Duke of Modena implacably pursued those responsible for it. His voice was long remembered in England and on the Continent. In Galliard's 1742 translation of Tosi's *Opinioni* he was described as 'famous beyond any, for the most singular Beauty of his Voice'.

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MICHAEL TILMOUTH/OLIVE BALDWIN, THELMA WILSON

Sifflet

(Fr.).

See [Whistle](#). A *sifflet à coulisse* is a [Swanee whistle](#).

Sifflöte

(Ger.).

An [Organ stop](#).

Sifonia, (Liberato) Firmino

(*b* Geneva, 6 Feb 1917; *d* Lanciano, 25 Dec 1996). Italian pianist and composer. He studied music first in Munich with Emile Bourdon and Louis Abbiate. In 1934 he moved to Paris, where he studied with Cortot and Jean Dennerly and where, beginning in 1935, he took Henri Challon's harmony course at the Ecole Nationale de Musique. He then went on to study composition with Petrassi in Rome. In Italy he was in charge of the music output of the RAI Terzo Programma (1953–9) and secretary of the Italian national music committee at UNESCO. He taught composition at the conservatories in Perugia (1958–65) and Bologna (1965–9), and he was director of the conservatories in Pescara (1969–76) and Florence (1977–87).

Sifonia adopted 12-note technique from his first chamber (3 *pezzi* for string quartet) and orchestral works (*Ouverture, Musica, 2 pezzi*) on. He held to it in an orthodox manner throughout his creative life, achieving his most intensely communicative music in his concertos and in certain pieces for voice and instruments (e.g. *Lines, Vòcero II*). With *Canoni* he became one of the first composers in Italy to take an interest in electronic music.

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(selective list)

Orch: *Ouverture*, small orch, 1951; *Musica*, 3 hn, orch, 1952; 2 *pezzi*, 1953; *Conc.*, db, wind, perc, 1961; *Va Conc.*, 1963; *Totems*, 11 str, 1969; *Memoria*, 14 wind, pf, perc, tape, 1976; *Sound*, perc, 11 str

Vocal: *Choeurs de Mallarmé*, unacc., 1945–50; *Dialogo di S Gregorio*, reciter, male chorus, perc, 1959; *Lines (Chin. verse)*, S, hpd, 1964; *Vòcero II*, reciter, 4 hn, str, perc, 1966; *Cantus*, S, 6 wind, pf, 1974

Chbr and solo inst: 3 *pezzi*, str qt, 1948; *Blues*, cl, pf, 1957; *Vòcero*, vn, va, vc, db, 1958; *Parafresi*, 2 pf, 1959; *Ground*, 3 str, 3 wind, pf, 1962; *Piccola musica*, pf, 1963; *Musiche*, db, perc, 1964; *Due*, vn, pf, 1972

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VIRGILIO BERNARDONI

Sigefrid, Cornelius

(*b* c1550; *d* Zweibrücken, Palatinate, after 1604). German composer and clergyman. He is first encountered in 1568 as a scholarship holder at Hornbach in the Palatinate, then in 1577 as a schoolmaster at Zweibrücken, and finally as a pastor at Baumholder (also in 1577), Duchroth (1578), Wattenheim (1592) and, from 1595 until at least 1605, in the neighbouring parishes of Ebertsheim and Mertesheim, which were then part of the countship of Altleiningen but are now also in the Palatinate. His first publication was *Kirchen-Gesäng: Psalmen und geystliche Lieder*

welche in christlichen Gemeynen und Versammlungen dieser Landen gesungen werden, mit vier Stimmen Contrapuncts weise also abgesetzt dass auch ein jeglicher Christ den Choral durchaus mit singen kan (Strasbourg, 1602; 2/1605; four pieces in *Handbuch der deutschen evangelischen Kirchenmusik*, i/2, Göttingen, 1942). The wording of the subtitle is very close to that of Lucas Osiander's *Fünffzig geistliche Lieder und Psalmen* (Nuremberg, 1586), a publication that inaugurated a long series of hymnbooks in which the cantus firmus is in the highest part and simply harmonized, thus enabling choir and congregation to sing together. Sigefrid's work is notable for its adaptations of Strasbourg hymns and especially for its liturgical partsongs, which, as the title-page states, were sung in Altleiningen. He published more four-part devotional music in *Drey und sechzig Psalmen Davids ... Sampt noch zehen trost-reiche geistliche Lieder, mit vier Stimmen lustig und lieblich zu singen und auff allerley instrumenten heyl-samlich zu gebrauchen* (Neustadt an der Hardt, 1607). An earlier publication, *Newe christliche Gesäng und geistliche Lieder, mit vier Stimmen lustig und lieblich zu singen, und auff allerley Instrumenten heilsamlich zu gebrauchen* (Strasbourg, 1604), is lost. To judge from the title-page, the music of these volumes seems to have been rather more elaborate than that of the *Kirchen-Gesäng*.

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WALTER BLANKENBURG

Sigelius [Sigl], Rufinus

(*b* Sigmaringen, 1601; *d* Seeon, Bavaria, 26 Nov 1675). German composer. He entered the Benedictine monastery at Seeon as a lay brother, later educated himself privately, studied theology and was ordained as a priest in 1630. He worked as a chaplain at Frauenchiemsee and as the parish priest of Buechberg in Bavaria, finally returning to the monastery at Seeon. He was praised there after his death as an 'experienced organist and composer'. Sigelius was the first named composer from the monastery at Seeon, and probably one of the first Bavarian Benedictines whose music appeared in print. With his *Alveus sacer* (Ingolstadt, 1630), a collection of 21 sacred concertos for one to four voices and continuo, he numbered among the early south German exponents of the new style developed by Viadana around 1600.

AUGUST SCHARNAGL/RAYMOND DITTRICH

Sigh.

A type of ornament. See [Ornaments](#), §6.

Sight, sighting.

Terms used in Middle English discant treatises (c1390–c1450), and in a few later theoretical works, in specifically musical senses involving the improvisation of a discant above or below a plainchant. The technique of ‘sight’ or ‘sighting’ was also called ‘imagination’ or ‘imagining’ (Lat. ‘fictus visus’, ‘perfectio ocularis’).

(1) A singer was expected to be able to improvise simple discant above or below a plainchant, visualizing the notes he sang as consonances above or below the notes of the chant on the four-line staff. If he was extemporizing his part in essentially the same compass as the plainchant, he could visualize or ‘sight’ the actual notes that he sang ‘in voice’. The mean, for example, might sing a unison with, or a 3rd, 5th, 6th or octave above the plainchant (ex.1): these intervals all fit conveniently on the staff with no need for leger lines or transposition. (It follows that a mean may only sing the wider intervals when the plainchant lies low.) ‘Sight’ here designates simply the imagined notes or series of notes visualized at their true pitch.

(2) The term also came to be used for the series of ‘acordis’, the choice of consonances, specified for each ‘degree’ of discant and for the singer of faburden, and also the rule by which they were derived from the chant. ‘Mean sight’ has five consonances above the plainchant with no transposition; countertenor sight (ex.2) has the same five, but may also use them beneath the chant, making nine consonances in all, still without transposition. The remaining degrees of discant all need to sing intervals wider than the octave, and cannot therefore visualize their notes directly on the plainchant staff at the sung pitch. They have to transpose. The treble (ex.3) has the choice of the 5th, 6th, octave, 10th and 12th above the plainchant, and is instructed to ‘sight’ them on the staff an octave lower: to sing the 5th above the chant ‘in voice’, he must imagine the 4th below it ‘in sight’. A boy quatreble’s consonances are the octave, 10th, 12th, 13th and 15th above the chant (ex.4): he must ‘sight’ them a 12th lower. The singer of counter or countir (ex.5) keeps below the plainchant all the time: he has seven normal consonances (unison, 3rd, 5th, 6th, octave, 10th and 12th below), which he arrives at by visualizing them a 5th higher ‘in sight’. If the counterer has a low voice and the chant lies high, he may also sing the 13th and 15th below it; but in order to ‘sight’ these he must increase the interval of transposition to a 12th. The singer of a faburden, though not strictly a discanter, also uses a transposed sight (ex.6): his two consonances, the 3rd and 5th beneath the plainchant, are to be derived from sighted notes a 5th higher. In all these cases the sight is transposed, so that ‘sight’ comes also to mean the rule of transposition. By a further extension, the term ‘sight’ can mean any of the above voice-parts.

Exx.1–6 show the choice of intervals for each degree of discant and for faburden, as recommended by the anonymous treatises in *GB-Lbl* Lansdowne 763, the last and fullest exposition of the subject. The bottom staff gives the plainsong note (breve) at its actual pitch on the four-line staff and shows the sighted notes from which the pitches ‘in voice’ are derived (black semibreves); the middle staff, for ease of reference, shows the same notes on the modern bass staff. The top staff shows the notes actually sung ‘in voice’ (semibreves) and, above, the name of the sight in question and its interval of transposition, if any (‘=’ means there is none). The

numbers beneath the upper two staves show the intervals that the sighted and voiced notes make with the plainsong note; a minus sign means an interval beneath the plainsong.

The system of sights was first hinted at in the pseudo-Franconian *Compendium discantus* (*Cousse-makerS*, i, 156b, c1300, English): the term used is 'ymaginabis'. Treble sight with octave transposition upwards was also known in late 15th-century Italy: it was used by [Guillelmus Monachus](#) (c1480) both in his description of fauxbourdon and gymel and also as a notational convenience ('in order to have a full understanding of sighted consonances, note that the unison is taken [to mean] the octave', ed. Seay, *CSM*, xi, 1965, p.35); and the English Carmelite [John Hothby](#), who travelled widely and lived and taught in Italy, has left a brief discussion of 'sighted discant', which he described specifically as English, in his *Regule ... supra contrapunctum* ('this way of singing is called sighted discant: I will explain how to "see" this manner on the four lines [of the plainsong staff]', *Cousse-makerS*, i, 333). Bukofzer (1936, pp.41, 156ff) also mentioned references to octave sight in Ramis de Pareia and Burzio.

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For further bibliography see [Fauxbourdon](#) and [Faburden](#).

BRIAN TROWELL

Sigismondo, Giuseppe

(*b* Naples, 13 Sept 1739; *d* Naples, 10 May 1826). Italian librarian, historian and composer. He studied law and also had lessons in singing, figured bass and counterpoint, including some from Durante and later (1761–7) Porpora. He graduated in law in 1759, but continued to devote much of his time to acting 'all'improvviso' in an amateur theatrical company for which he wrote many comedies, some of which were published. He was also active as an amateur composer. The Naples Conservatory library has much of his music in autograph, including two stage works (1765, 1783), four masses and other sacred works, two oratorios (1765, 1768), 20 sacred and secular cantatas and organ and harpsichord pieces. He was a highly regarded singing teacher in Neapolitan society; four sets of solfeggios by him – one dated 1824 – are in the Naples library (others in *I-Baf* and *Mc*). He provided Saverio Mattei with material for his important book (1785) on

Jommelli, of whom he had been a close friend (some say pupil). After Mattei was made *Real Delegato* ('overseer') of the Pietà dei Turchini conservatory, in 1794 he had Sigismondo appointed archivist-librarian of the library that he established there and to which Sigismondo added manuscripts from his own collection (Sigismondo was a prolific copyist; numerous manuscripts transcribed by him are in the British Library and probably other libraries as well). Eventually extreme old age and gout prevented Sigismondo from discharging his duties adequately, and when Florimo succeeded him as librarian in 1826, the collection was in considerable disarray.

Sigismondo gathered materials for a history of music in Naples. His four-volume manuscript, entitled *Apoteosi della musica del regno di Napoli in tre ultimi transundati secoli* and dated 1820, is now in the Berlin Staatsbibliothek. It includes accounts of the four conservatories, music in Naples in the 16th and 17th centuries and the founding of the conservatory library, and has individual essays on 15 composers (at least one is missing). A few brief sections of it were published by F.S. Kandler (*AMZ*, 1821). After Sigismondo's death his sons showed this work to the Royal Historian, the Marchese di Villarosa, whose eldest son Sigismondo had taught. Because of its rather chaotic organization, Villarosa discouraged its publication as it stood, but used it as the fully acknowledged basis of his own *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840), in which many passages were taken wholly or in slightly revised form from Sigismondo.

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DENNIS LIBBY

Sigl, Rufinus.

See [Sigelius](#), [Rufinus](#).

Signac [first name unknown], Sieur

(*b* before 1600; *d* after 1630). French composer. In 1618 he was a musician in the household of the Bishop of Toul. He published three books of *Airs à 4 parties* from 1618 to 1625 (the second book is lost). He was sufficiently well regarded in musical circles in 1618 for Pierre Ballard to include six of his *airs de cour* and four of his psalm settings in an anthology. Signac dedicated his *Cinquante pseumes de David* (1630) to François II, Duke of Lorraine and Bar, which suggests that even if he was not in the duke's service he at least enjoyed his protection.

For his psalm settings Signac used the translation by Desportes, who was attempting to supplant the Protestant version by Marot and Bèze. The 1630 volume comprises settings of 47 psalms – two of them in two sections – together with the *Libera me* in French; the 15 pieces for five voices cannot be transcribed complete because the fifth part is missing. In his *airs* as well as in his psalms Signac's harmony is discreetly embellished with suspensions and passing notes. His melodies, particularly in the psalms, are quite expansive and often very attractive; they are modal, sometimes with modulations to related modes. The word-setting is usually syllabic, and the note values closely follow the long and short syllables of the texts.

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Airs à 4 parties (Paris, 1618/R)

6 *airs*, 4 psalms, 1618⁹; all *airs*, 1 psalm, 1619¹⁰; 1 *air* ed. in Quittard

Ille livre d'airs à 4 parties (Paris, 1625)

50 pseumes de David, 4–5vv, premier livre (Paris, 1630), texts by P. Desportes; 8 psalms ed. in Quittard, 4 ed. in Launay

Sacred contrafacta, 1632⁴

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DENISE LAUNAY/JAMES R. ANTHONY

Signal (i), §1

A piece played on a musical instrument to transmit information, commands or encouragement, or to embellish ceremonial occasions.

1. Military signals.
2. Hunting signals.
3. Other signals.
4. Use by composers.

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Signal (i)

1. Military signals.

Musical instruments have been used to convey information, commands or encouragement to an army during battle or in camp, to a navy during engagement or on voyage, and to royal and noble households; they have also been employed on ceremonial occasions. Trumpet and horn signals were used in the West by the ancient Egyptians, Israelites, Greeks and Romans, and also by the Celtic and Germanic tribes. Their use continued after the fall of the Western Empire. Five single-note trumpet signals (*nodseinn*) were recognized in 8th-century Ireland: *fricath* (for battle), *friscor* (unyoking), *fri imthect* (for marching), *fri sroin* (for victory), and [*fri*]comairli (for council). A 'tuba' was used by the Avars (Notker Balbulus, *De Carlo magno*, c884), and the military employment of the horn and trumpet (*horn ond byman*) in Scandinavia and England is described in the 10th-century epic *Beowulf*. The existence of these indigenous practices suggests that from the time of the crusades (late 11th century) there may have been a complex interaction between medieval European and Saracen military instruments and practices. Later medieval Irish and Scottish war practices included the use of bagpipes and the simultaneous sounding of single-note horns of different lengths.

Johannes de Grocheo (c1300, *Ars musicae*) indicated that the medieval trumpet sounded no higher than the 4th harmonic. Engelbert of Admont (before 1325, *De musica*) described the sound of the trumpet and horn as a 'tremulous voice ... which is indicated in books by the neume called the *quilisma*'; he was probably referring to the *dran* (see below). The names and functions of the medieval trumpet signals became standardized, and they suggest a French origin: *mit se selles*, *s'armast*, *montast à cheval*, *retraite* and *assaut*. These *bastures* or *mots* also began to find a place in the daily routine at the Franco-Burgundian courts.

Swabian and Swiss foot soldiers were using fife and drum signals by the late 15th century and these were imitated across Europe by the 16th century. Kettledrums were introduced from the East, initially in Hungary. The kettledrummer was stationed with the general staff, the trumpeters with the cavalry troops. At sea, where signals had been given on conch shells, trumpeters were stationed with the officers on the poop deck, fife and drum players with the foot soldiers on the main deck.

New, standardized, monophonic 'Italian style' trumpet signals were introduced during the 16th century. The earliest surviving notated sources are by Magnus Thomsen, a German who worked at the Danish royal court (MS, 1596–1612, *DK-Kk*), Cesare Bendinelli (*Tutta l'arte della trombetta*, MS, 1614, *I-VEaf*), Marin Mersenne (*Harmonicorum libri*, 1635–6, and *Harmonie universelle*, 1636–7) and Girolamo Fantini (*Modo per imparare di sonare di tromba*, 1638). Names of signals (but no music) are also given in Caspar Hentzchel's *Oratorischer Hall and Schall ... der Trommeten* (Berlin, 1620). Thomsen supplies the signals in their purest form and the others attest the gradual curtailment and deterioration of the style. (Schünemann's transcription of Thomsen's music is unsatisfactory.) There were five

principal signals. According to a letter that accompanied the (now lost) earliest notated source of these signals, three were for setting out (the *aufblasenn*): *Sateln* ('Boots and Saddles'), *Aufsitzen* ('The March') and *zur Fahne* ('To the Standard'); and two were for assembly (the *einzüge oder Reittmassenn*): *Pfertruckenn* ('Mount-Up') and *auf der wache* ('The Watch'). The German terms given here (with modern English equivalents) are those used in the letter. (Name forms used in the most important early sources are listed in Table 1.) The trumpet signals Boots and Saddles, Mount-Up 'in the French manner', To the Standard and The Watch were old four-sectional French pieces more-or-less confined to the second and third harmonics. Boots and Saddles shows the signal *Pottesella* as notated by Thomsen (f.174) in the French manner: in four parts, and preceded and followed by an *Ingangk* (tucket). Mount-Up 'in the Italian manner' (which replaced the French version), and The March were new five-sectional Italian signals set one harmonic higher, as notated by Bendinelli (ff.3v–4). The type of tucket that was sounded before and after the French signals (ex.1) was only played before the Italian signals (ex.2). The March was sometimes termed '*Tucquet*' since it often prefaced other signals instead of a tucket (see [Tuck, tucket](#)). These signals had characteristic motifs which employed long-term pan-European employment and recognition. A recurring figure was the *dran* in which the basic interval of a signal was articulated 'hardly touching the first note and passing to the other with a kind of accent' (Bendinelli; see ex.1). A third group of signals, including 'Alarum' and 'Charge', was added before 1600. They were primarily employed to warn of impending danger, featured an *al arma* motif, and were prefaced by a [Chiamata](#). Alarm signals were occasionally termed *Chamade* or *Chamado* due to the latter association. Separate ceremonial *chiamatas*, tuckets and sennets (see [Sennet](#)) were also introduced.

TABLE 1

Modern English	Thomse <i>n</i>	Bendinelli <i>i</i>	Hentzschel <i>hel</i>	Mersenn <i>e</i>	Fantini	G. Markham
Boots and Saddles	Pottesella	Butasella	Putresella	Boute-selle	Buttasella	Butte Sella
The March	Cawalche	Cavalche	Cawalche	Cavalquet	La Marciata	Tucquet
To the Standard	Allesdandare	Allostandard	All-standare	A l'estendart	Allo Stendard	Al'a Standardo
Mount-up	Monttaca wala	Mont'a Cavallo	Acauale	A Cheval	L'accavalllo	Mounte Cavallo
The Watch	Aüged	Augetto	Auget	Le Guet	Ughetto	Auquet

Bendinelli and Fantini added syllabic underlay to the signals as an aide-mémoire and to guide articulation (ex.2). Gervase Markham (*The Souldiers Exercise*, 1639) advised that cavalry soldiers should sing the signals or express them in words (*lanquet*). Unofficial titles resulted: for example, the 17th-century English naval trumpet signal for disembarkation was often called 'Loath-to-Depart'. The use of mnemonics has continued to the present day.

English cavalry trumpet signals were mentioned in *The Rules and Ordynances for the Warre* (1544). Gervase Markham listed them: 'Butte Sella', or Clap on your Saddles; 'Mounte Cavallo', or Mount on Horsebacke; 'Al'a Standardo', or 'Goe to your Colours'; 'Tucquet', or March; 'Carga, Carga', or an Alarme, Charge, Charge; *Auquet*, or the Watch; and 'other Soundings ... as, *Tende Hoe*, for listening, a "Call for Summons", a "Senet for State", and the Like'. English infantry fife and drum 'soundes', such as 'Marche', 'Allarum', 'Approach', 'Assaulte', 'Battaile', 'Retreate' and 'Skirmishe', were listed by Ralph Smith (c1557). Arbeau (*Orchesographie*, 1588, 2/1589) gave the basic drum pattern of the 'Infantry March' as five sounded beats followed by three silent beats. Francis Markham (*Five Decades of Epistles of Warre*, 1622) advised that 'it is to the voice of the Drum the Souldier should wholly attend, and not the aire of the whistle', and listed the infantry signals:

First in the morning the discharge or breaking up of the *Watch*, then a preparation or *Summons* to make them repaire to their colours; then a beating away before they begin to march; after that a *March* according to the nature and custom of the country ... then a *Charge*, then a *Retrait*, then a *Troupe*, and lastly a *Battalion* or a *Battery*, besides other sounds which depending on the phantasttikenes of forain nations are not so useful.

The codification, modification, elaboration and proliferation of military signs continued over the next two centuries, although the principal motifs proved enduring. Other signals – proclamations and signals for bivouac and mealtime, for example – were used, but enjoyed local application only. There was a vogue for signals in two-, three- and four-part homophony during the 19th century.

In France, government orders from the time of Louis XIV onwards regulated the trumpet and drum signals. In 1705 Philidor *l'aîné* assembled a manuscript volume containing some cavalry trumpet signals together with accompanying chiamatas (termed *Preludes*), as well as an array of *batteries* that he, Lully, and others had composed for French and foreign infantry regiments. Each of the *batteries* includes five drum signals (*La Generale*, *l'Assemblée*, *la Marche*, *la Descente des Armes* and *la Retraite*) complete with alternative 'airs' written for oboe band rather than fifes. The increasing diversity of the French signals may be noted in Lecocq Madeleine's *Service ordinaire et journalier de la cavalerie en abrégé* (1720) and Marguery's *Instructions pour les tambours* (1754). During the first half of the 19th century successive French governments adopted new and revised *ordonnances* by David Buhl for trumpet, drum and fife; these still form the principal body of French army signals. The extent of his revision can be seen by comparing the beginning of Philidor's and Buhl's versions of *A cheval*, a signal still extant in England as 'To horse' and 'General parade' (ex.1). (See also [Sonnerie \(i\)](#), (1).)

The earliest surviving sources of notated trumpet signals originated in areas under German influence, but such sources are less evident there during the late 17th century and the 18th. However, the occasional inclusion of trumpet signals in composed music and the information found

in J.E. Altenburg (*Versuch einer Anleitung zur ... Trompeter- und Pauker-Kunst*, 1795), show that similar developments to those found in England and France also occurred in Austria and Germany. Kastner's *Manuel général de musique militaire* (1848) records contemporary military signal practices from all over Europe (including Germany), as well as many of the earlier European trumpet signals dating from the early 17th century onwards, but gives no German signals from the 1820s. Other 19th-century publications from German-speaking lands include the Austrian Andreas Nemetz's *Allgemeine Musikschule für Militär Musik* (1844) and the Prussian H. Sussmann's *Neue theoretisch practische Trompeten-Schule* (1859).

In England the fife was replaced by the oboe band at the close of the 17th century but reintroduced in 1745–7. Horse regiments used trumpets; marching regiments (and occasionally cavalry) now used fife and drum (horse grenadiers, dragoon guards and foot regiments formerly used side drums only). *A Compleat Tutor for the Fife* (c1750–55) and R. Spencer's *The Drummers Instructor with English and Scotch Duty* (c1760) include fife and drum signals. Distinct English and Scottish systems were followed until 1816, when the uniform system set out by Samuel Potter in *Art of Playing the Fife and Art of Beating the Drum* (1815) was adopted.

Trumpets replaced side drums in the horse grenadier guards and dragoons in 1766. Light dragoons adopted semicircular bugles in 1761, and the light infantry, artillery and regiments of foot followed. James Hyde revised 'the trumpet and bugle soundings' for *The Sounds for Duty & Exercise*, published by the War Office in 1798; he then corrected errors in the original work with a publication of his own, *A New and Complete Preceptor for the Trumpet and Bugle Horn* (1799). Bugle signals also appeared in James Gilbert's *Bugle Horn Calls for Riflemen* (1804) and T.R. Cooper's *Practical Guide for the Light Infantry* (1806).

The bugle gradually replaced the drum and fife. Drum signals were used in the artillery until 1856, but the fife was reserved for a few routine signals as late as the 1890s. Regimental trumpet calls were introduced by Sir Hussey Vivian in 1835. The separate sets of signals for the different divisions of the army were assimilated into a single manual, *The Trumpet and Bugle Sounds for the Army*, in 1902, which however maintained an old anomaly – that rhythmically identical trumpet and bugle signals were often harmonically different because of their scales (ex.2). There are now three categories of signal: regimental, field and routine.

The Continental Army of Revolutionary America was organized after British military custom; Friedrich von Steuben's *Regulations for the Order and Discipline of the Troops of the United States* (1778) lists the American signals: 'The General', 'The Assembly', 'The March', 'The Reveilly', 'The Troop', 'The Retreat', 'The Tattoo', 'To Arms' and 'The Parley'. Regiments of foot included drummers and fifers; light dragoons used trumpeters and fifers; companies of riflemen included a drummer or a trumpeter; and light infantry units used the bugle. William Duane's *Military Dictionary* (1810) specified that 'the trumpet is ... the principal military instrument ... belonging to the line; the bugle horn to riflemen and detached parties'. Drum and fife tutors include *The Fifer's Companion* (1805), J.L. Rumrille

and H. Holton's *The Drummer's Instructor* (1817), the *Fife Instructor ... to which is prefixed Instructions for the Drum including the Principal Duties of the Camp* (c1830) and *Strube's Drum and Fife Instructor* (1870). The bugle replaced fife and drum towards the end of the 19th century, initially deriving its signals largely from the French. Truman Seymour revised and assimilated the signals in 1867 and laid the foundation for the present system, which retains reminders of both British and French signals: e.g. 'Boots and Saddles' is French, but 'Stables' is British.

Signal (i)

2. Hunting signals.

Signals have been sounded at various stages of hunting to convey information, give instruction and for rejoicing. Medieval depictions of hunting scenes often include curved organic and metal horns. Early references to hunting horns occur in *Le dit de la chace dou cerf* (c1260), Guyllame Twici, *L'art de venerie* (1315) and Henri de Ferrieres, *Le livre du roy Modus* (1330). Hardouin de Fontaines-Guérin's *Tresor de vènerie* (1394) includes 14 single-note signals which are distinguished by their rhythms, as are those in Turberville's *Noble Art of Venerie* (1575). Lingual and labial articulations were probably employed. Jacques du Fouilloux (*La vénerie*, ?1561) used the syllable *tran*, indicating articulation similar to that of the trumpet *dran* figure. One example shows a signal indicating that the stag is at bay. The sounding pitch was 'whooped' from below with the effect of a rise of as much as a 4th, and the true pitch may have been quavered.

The large hooped hunting horn was developed at the court of Louis XIV during the second half of the 17th century. Philidor transcribed the signals for horn in C alto in 1705 (*Premier appel, Pour le Chien, Pour la Voye, Le Defaut, La Fanfare, La Retraite* and *La Soureillade*) and added a set for horn in C basso. The signals are in triple or compound duple metre and include tuneful fragments, triadic passages, lingual and labial articulations and the *tayauté*, or 'jerked note'. Two- and three-part signals followed later. Hunting signals were included in mid-18th-century horn methods, in Diderot and d'Alembert's *Encyclopédie* (1751–80) and in Dampierre's *Recueil de fanfares* (1778).

The coiled horn was used in the English hunt, but a more enduring instrument was the short straight horn developed during the 16th century and made of copper by the middle of the 17th. English hunting signals have been printed in many sources, including Tuberville's *The Noble Art of Venerie* (1576), Thomas Cockaine's *A Short Treatise of Hunting* (1591), Nicholas Cox's *The Gentleman's Recreation* (2/1677) and L.C.R. Cameron's *The Hunting Horn* (1905). For a time the German hunt employed the bugle and had a military-derived signal repertory. The bugle was replaced by the coiled 'Prince Pless' horn during the 19th century. German hunting signals have been published by Kastner, among others. Single-note horns were developed in Russia in the late 18th century, initially to permit concordant signalling. They later formed a large musical band, which spread to other countries and lasted until the second half of the 19th century (see [Horn band](#)).

Tons de chasse encourage the hounds, give warning, call for aid and indicate the circumstances of the hunt; best known are *Lance* and *Hallali*

sur pied. *Fanfares* distinguish between the animals hunted, with several for the stag; the *Royale* is used for a stag of ten points, the *petit Royale* for the boar. Musical *airs* are performed for rejoicing after successful hunting. The *Fanfare de St Hubert* is associated with the feast (3 November) of the patron saint of the hunt. These terms have been employed since the 18th century and are still in use today wherever hunting with coiled horns is practised.

See also [Jagdmusik](#).

[Signal \(i\)](#)

3. Other signals.

Signals have long played a part in religious ceremonial. Such signals include the peal of church bells before Christian services, the call to prayer of the muezzin in the Islamic mosque, the sounding of the shofar in the Jewish synagogue and the use of bands of shawms and trumpets in Tibetan Buddhist monasteries. Trumpets featured in religious processions in the West in medieval times; they were used in Venice from the 12th century. During the 15th and 16th centuries many cities maintained trumpet ensembles to embellish important religious and civic ceremonies, including processions, elections, banquets and the announcement of judicial deliberations. The repertory was the same as that of the military trumpeters.

From an early period proclamations and bans were announced by town criers to the sounding of trumpets, or horns. Horns, and later trumpets, were employed by tower watchmen to warn of internal dangers, such as fire, as well as external, such as attacks. According to Froissart (c1337–c1405), they sounded *trahi!* on such occasions. Bakers and butchers played horns to announce their wares and pilgrims purchased ceramic horns.

With the beginning of mail services in the 15th century postal couriers sounded signals on small horns, initially using the 1st and 2nd harmonics only. Higher harmonics were added as the horns were lengthened, and the 1st and 2nd harmonics had vanished from the signals by the 19th century. Published [Post horn](#) methods with signals include the Prussian *Anleitung zum Trompetblasen für die Königl. Preussischen Postillione* (1828) and the English *Complete Tutor for the Coach Horn, Post or Tandem Horn, Bugle and Cavalry Trumpet* (1898).

The herder's horn, or [Alphorn](#), was used in rural communities and survives today in Switzerland, Norway, Sweden, the Baltic States and parts of Russia, Hungary, the western Slav countries and Romania. They were used for communication, to summon and drive the herds and to gather people together for defence. Many of the traditional signals survive in folk music collections.

[Signal \(i\)](#)

4. Use by composers.

Composers have often incorporated references to signals into their music. Janequin's chanson *La guerre* includes cavalry trumpet signals, and his *La bataille de Mets* imitates the sound of fifes and drums. Trumpet signals form the bass parts of a *Symphonia nobili frenetur organo* (MS, c1504, D-LEu 1494) and a *Laudate Dominum* (c1548, DK-Kk Gl.kgl.saml.1842). Among the 'battle' pieces imitating the sounds of the trumpet, kettledrum, fife and drum are Andrea Gabrieli's polychoral *Aria della battaglia* (1590), Byrd's virginal suite *The Battle*, Tobias Hume's *The Souldiers Song* (1605) and various pieces in Monteverdi's *Madrigali guerrieri et amorosi* (1638). Trumpet signals are included in Christoph Straus's *Missa 'Veni sponsa Christi'* (1631), Joseph Haydn's Symphony no.100 'The Military', Beethoven's *Wellingtons Sieg*, Berlioz's *La damnation de Faust*, the overtures to Suppé's *Die leichte Kavallerie*, (1866) and Auber's *Fra Diavolo* (1830), Tchaikovsky's *Capriccio Italien* (1880), and Bizet's *Carmen*.

The sounds of the hunt are found in Gherardello da Firenze's *Tosto che l'alba* (for illustration see [Caccia, ex.1](#)), J.-B. Morin's divertissement *La chasse du cerf* (1708), Carl Stamitz's symphony *La chasse* (1772), and Joseph Haydn's Symphony no.73 'La chasse' and oratorio *The Seasons*. Watchman's signals presumably inspired the *Tagelieder* by the Monk of Salzburg (late 14th century): *Nachthorn*, *Taghorn* and *Trumpet*. Alhorn music is quoted in a *Sinfonia pastorella* by Leopold Mozart, in Beethoven's Symphony no.6, Rossini's Overture to *Guillaume Tell*, Berlioz's *Symphonie fantastique*, Brahms's Symphony no.1, and Wagner's *Descendons gaiment la courtille* wvw 65. For usage of post horn signals by composers, see [Post horn](#).

[Signal \(i\)](#)

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For further bibliography see [Band \(i\)](#) and [Military music](#).

Signal (ii).

A time-varying parameter which carries information. In the musical context, the signal is typically a fluctuating electrical voltage which, after appropriate amplification, can be applied to a loudspeaker to generate an audible sound. A musical signal may be generated in a variety of ways. A microphone senses the fluctuating pressure in a sound wave and converts it into an electrical signal. The pickup on an electric guitar generates a signal which depends on the string motion. In a synthesizer the signal is generated purely by electrical circuits. Once the signal has been generated, it can be modified by a range of techniques known collectively as signal processing. The most common of these are amplification, in

which the signal is multiplied by a constant factor, and filtering, in which selected parts of the frequency spectrum of the signal are amplified or attenuated. The voltage output from a microphone is a continuously varying representation of the sound pressure. Neglecting any distortion introduced by the microphone, the voltage waveform is a strict analogue of the pressure waveform, and this type of signal is known as an analogue signal. Most modern signal processors and recording systems require that an analogue signal is first passed through an analogue-to-digital converter (ADC), which periodically samples the signal. The result is a sequence of numbers, representing the signal values at the sampling times, known as a digital signal.

Digital signals have two major advantages over analogue signals. Firstly, they can be copied and transmitted effectively without degradation. An analogue signal is always in practice accompanied by unwanted noise. Each stage of processing, transmission or recording introduces additional noise, and the signal-to-noise ratio, by which the signal's quality is measured, decreases. In contrast, digital signals are represented by sequences of logic pulses of fixed height; as long as the noise level is kept well below the pulse height it does not affect the information content of the signal. Secondly, digital signals can be stored, edited and processed on a computer. A digital signal is a sequence of numbers, and cannot be fed directly to a loudspeaker. A digital-to-analogue converter (DAC) is required, which recreates an analogue signal in the form of a continuously varying voltage matching the rise and fall of the numbers in the digital signal. The fidelity of the reproduction improves as the interval between the samples diminishes; the digital signal stored on a CD is obtained by sampling the original analogue signal 44,100 times per second.

See also [Recorded sound, II](#).

MURRAY CAMPBELL, CLIVE GREATED

Signalhorn

(Ger.).

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

Signalpfeife

(Ger.).

See [Whistle](#).

Signate.

See [Sennet](#).

Signature.

In Western notation a sign or signs placed at the beginning of a composition. A [Key signature](#) indicates which notes in the piece are to be sharpened or flattened; a [Time signature](#) indicates its metre.

Significative [Romanian] letters.

Letters added beside neumes in some Western chant notations to clarify or supplement the meaning of the neumes (see [Notation](#), Table 5). They may affect the rhythm, pitch or manner of execution of the neumes. They appear most frequently in St Gallen manuscripts and it was a St Gallen tradition to ascribe their invention to Romanus, a Roman cantor who had brought authentic Roman chant books to St Gallen in the late 8th century; hence the name invented by Schubiger: *Romanus-Buchstaben*, 'Romanian letters'. The term 'significative letters' derives from Notker's letter to Lantbert as transmitted in *CH-SGs* 381 (facsim. in *PalMus*, iv, 1894, pls.B–D) which includes the words 'quid singulae litterae ... significant'. Other significative letters are found in Lorraine and Breton notations.

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Signoretti, Aurelio

(*b* Reggio nell'Emilia, 25 April 1567; *d* Reggio nell'Emilia, before 2 Nov 1635). Italian composer, trombonist and singer. He was born in the parish of S Prospero, took holy orders in 1593, and is recorded as a singer at the cathedral in Reggio for the first time on 16 March 1596. According to the chapter acts he was promoted to *maestro di canto* in 1602. During Viadana's brief period as *maestro di cappella* in 1602 Signoretti is recorded as a trombonist, and immediately after Giulio Belli's equally short tenure as *maestro* he may have acted as *maestro di cappella*. On the appointment of Pisanelli in 1604 Signoretti assumed the responsibilities of *vicemaestro*, and between about 1614 and 1632 he held the post of *maestro*. An entry in the chapter acts for 2 November 1635 refers to him as having recently died.

Signoretti's earliest published works, *O altitudo divitiarum* and the five-voice *Agnus Dei*, were published in Serafino Patta's *Sacra cantica* (Venice,

1611), which suggests that Patta, organist of SS Pietro e Prospero, Reggio nell'Emilia, from 1609, may have been Signoretti's teacher. In Signoretti's *Primo libro de mottetti* the works written under the influence of the new song style make much use of rapid melismatic passage-work not always prompted by textual concerns. The collection concludes with a double-choir setting for eight voices of the *Ave Maria*. In 1619 he composed a festal mass for seven choirs for the opening of the temple built in honour of the Madonna della Ghiara. There are seven *Magnificat* settings, one in each of the ecclesiastical modes except the 5th, and three masses by him in manuscript (*I-REm*), together with Palestrina's *Missa 'Iste confessor'* (presumably copied from G.F. Anerio's edition, in RISM 1619²).

Signoretti's music displays an intriguing blend of conventional and modern features. The *Missa 'Loquebantur'* is a parody, often quite strict in its contrapuntal technique, of Palestrina's four-voice motet *Loquebantur variis linguis Apostoli*; together with the other two masses in the manuscript it is for four voices, and not, as Fétis and Tiraboschi believed, for seven. As Tagliavini noted, the vesper psalms are written for soloists with an optional ripieno choir often doubling the solo parts at climactic points. The *Vespertinae* includes a sequence of psalm settings for Marian feasts and three workings of the *Magnificat*. Elsewhere Signoretti used the concertato style, but his melodic style frequently seems inhibited, perhaps by his contrapuntal training.

WORKS

Il primo libro de mottetti, 2–6, 8vv, bc (org) (Venice, 1615)

Vespertinae omnium solemnium psalmodiae, 5, 9vv, bc (Venice, 1629)
3 motets, 1611⁴, 1619⁵

7 *Mag.*, 8vv; 3 masses, 4vv: *I-REm* [dated 1626]

Mass, 7 choirs, composed 1619, lost

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MGG1 (L.F. Tagliavini)

A. Isacchi: *Relazione intorno l'origine, solennità, traslazione et miracoli della Madonna della Ghiara* (Reggio nell'Emilia, 1619), 103

G. Tiraboschi: *Biblioteca modenese*, vi (Modena, 1786/R), 601

G. Casali: 'La cappella musicale della cattedrale di Reggio Emilia all'epoca di Aurelio Signoretti (1567–1631)', *RIM*, viii (1973), 181–224

IAIN FENLON

Signorucci, Pompeo

(b Borgo S Sepolcro [now Sansepolcro], province of Arezzo; fl 1594–after 1609). Italian composer and organist. From at least 1594 to 1603 he was organist and *maestro di cappella* at Borgo S Sepolcro, where he also taught music at the convent of S Margherita. About 1608–9 he was *maestro di cappella* of Pisa Cathedral and later held a similar position at Siena Cathedral. He was a member of the Accademia degli Unisoni of Perugia. One of Banchieri's *Lettere armoniche* (1628) is addressed to him, but he was not necessarily still alive then. Banchieri also mentioned him, together with Gabriele Fattorini, in his *Conclusioni nel suono dell'organo* (1609) in connection with the use of the *basso seguente* without indication

of accidentals. In his op.6 the characteristics of the *falsobordone* style are not always evident; some of the *falsobordoni* are for one voice and continuo. The motets in this volume are often homophonic.

WORKS

published in Venice

sacred vocal

Concerti ecclesiastici, libro primo, 8vv, bc (1602)

Salmi, falsobordoni, e motetti ... con 2 Magnificat, uno intiero l'altro à versi spezzati, 1, 3vv, bc, op.6 (1603)

Messe ... con un Magnificat, 8vv, op.7 (1603)

Il secondo libro de' concerti ecclesiastici, 8vv, op.11 (1608)

2 motets, 8vv, 1612³, 1613²

Missa octavi toni, 8vv; Mag, pss, motets: *PL-Wn* (tablature), *WRu* (tablature)

secular vocal

Madrigali, 5vv, con un ecco, 8vv, libro primo (1602)

Canzonetta, 3vv, 1594¹⁶

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EitnerQ

MGG1 (L.F. Tagliavini)

SchmitzG

J. Gołos: 'Tre intavolature manoscritte di musica vocale rintracciate in Polonia', *L'organo*, iii (1962), 123–48

PIER PAOLO SCATTOLIN

Signum concordantiae

(Lat.: 'sign of congruence').

The term comes from the theorist Anonymus 12 (c1400; ed. *CoussemaekerS*, iii, 483; *CSM*, xxxv (1990), 64), who described it as 'ubi cantus universi congruunt' ('where all the voices come together'). But Anonymus 12 was trying to distinguish twelve different signs in music. The surviving sources are by no means consistent in their use of these signs or in their shape; and the term is used today to describe the mark written like a fermata or *segno* with a wide range of different meanings in sources from about 1300 to 1650. They can denote the point where a canonic voice enters (or ends), the point where other voices enter, the point from which the music of a secular song repeats, some kind of a fermata, a point of embellishment, and much else. For illustration see [Porta](#), [Costanzo](#), fig.2.

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RiemannL12 ('Signum')

C. Warren: 'Punctus organi and cantus coronatus in the Music of Dufay', *Dufay Conference: Brooklyn, NY, 1974*, 128–43

DAVID FALLOWS

Sigtenhorst Meyer, Bernhard van den

(b Amsterdam, 17 June 1888; d The Hague, 17 July 1953). Dutch composer and musicologist. He studied at the Amsterdam Conservatory with Pauw (organ), Lange (theory), Zweers (composition) and Röntgen (chamber music). For many years he lived in The Hague, where he enjoyed a considerable reputation as a piano and composition teacher. He wrote the first major studies on Sweelinck and, in 1950, undertook the reprinting of the collected edition; he produced several other scholarly and practical editions. He also enjoyed a great reputation as a pianist and accompanist, especially with the singer, poet and painter Rient van Santen, who inspired him with visions of old cities and castles (e.g. *Doode steden*) and also of the orient (*Het oude China*, *Zes gezichten op den Fuji* and *De verzoeking van Boeddha*). These early compositions, as well as the String Quartet no.1, have a strong Impressionist tendency. In the early 1920s, however, his style became less romantic, and was more controlled in a 17th-century Baroque manner (*Jesus en de Ziel* for soprano, female chorus and organ, a setting of poems by Jan Luyken). Much of his output is chamber music, including two string quartets, two violin sonatas, piano pieces and solo works for oboe and violin.

WORKS

(selective list)

Vocal: *Het Naardermeer*, 1v, pf, 1916; *Bij den Tempel*, 1v, pf, 1916; *Stabat mater*, SATB, 1918; *De verzoeking van Boeddha*, vv, female chorus, str orch, 2 hp, cel, 1918; *Doode steden*, 1v, pf, 1919; *Vijf geestelijke liederen*, 1v, pf/org, 1924; *Canticus fratris solis*, SATB, 1929; *Lofzangen*, 1v, pf/org, 1932; *Jesus en de Ziel*, S, female chorus, org, 1937

Chbr: *Str Qt no.1*, 1919; *Sonate*, vn, pf, 1926; *Landelijke miniaturen (1st set)*, ob/fl, 1926; *Sonate no.2*, vn, pf, 1939; *Str Qt no.2*, 1944; *Landelijke miniaturen (2nd set)*, fl/ob, 1950; *Trio*, 2 vn, va, 1952, arr. fl, vn, va

Solo inst (pf unless otherwise stated): *Het oude China*, 1916; *Van de vogels*, 1917; *Zes gezichten op den Fuji*, 1919; *St. Quentin*, 1920; *Oude kastelen*, 1920; 8 preludes, 1921; *Sonate*, 1922; *Variaties*, 1924; *Sonate no.2*, 1926; *Sonate*, vc, 1926; *Sonatine*, ob, 1930

Principal publisher: Donemus

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Jan Pieterszoon Sweelinck en zijn instrumentale muziek (The Hague, 1934, enlarged 2/1946)

Jan Pieterszoon Sweelinck (Amsterdam, 1941)

De vocale muziek van Jan Pieterszoon Sweelinck (The Hague, 1948)

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H. Antcliffe: 'Sigtenhorst Meyer: a Personal Impression', *MMR*, lxxxiii (1953), 261–5
L. Samama: *Zeventig jaar Nederlandse muziek 1915–1985* (Amsterdam, 1986)

ROGIER STARREVELD/LEO SAMAMA

Siguidilla.

See [Seguidilla](#).

Siguriya.

An Andalusian or Gypsy corruption of [Seguidilla](#).

Sigurbjörnsson, Thorkell

(*b* Reykjavík, 16 July 1938). Icelandic composer, pianist, conductor and teacher. He studied the piano, the violin, the organ and theory at the Reykjavík College of Music, where his teachers included Róbert A. Ottósson, Victor Urbancic and Árni Kristjánsson. At Hamline University, St Paul's, Minnesota, he studied the piano, theory and composition with R.G. Harris (BA 1959). Further studies included composition with Kenneth Gaburo and electronic music with Lejaren Hiller at the University of Illinois (MM 1961), and conducting at the Académie internationale de la Musique, Nice and at Darmstadt. In 1962 he returned to Iceland to teach at the Reykjavík College of Music, where he played a major role in establishing the department of music theory and composition. He also worked as a composer, pianist, critic and commentator for Icelandic broadcasting. As president of Musica Nova he pioneered the programming of avant-garde music in Iceland at a time when much of the core classical repertory had still not been performed. He has also been secretary and president of the Society of Icelandic Composers, artistic director of the biennial Reykjavík International Festival of the Arts, and founder member of the Iceland Music Information Centre. He was a creative associate of the Center for Creative and Performing Arts, Buffalo, New York (1973), a guest of the Center for Music Experiment at the University of California, San Diego (1975), and a lecturer at the Shanghai Conservatory (1995).

One of the most prominent of Icelandic composers, Sigurbjörnsson writes prolifically in a wide range of genres, though not large-scale opera and symphonies, and in many styles, frequently writing functional, small-scale works tailored to the requirements of specific occasions and the skills of specific performers. He has always striven to do more with less: to assimilate seemingly unrelated elements using minimal material, often developed through motivic elaboration, clarity of structure and virtuoso performing techniques. Internationally known also as a pianist, he has given many performances of his own works both at home and abroad, and has been an energetic supporter of the music of both his contemporaries and his pupils, many of whom are now represented in the succeeding generations of Icelandic composers.

WORKS

(selective list)

Dramatic: Rabbi, children's op, 1968; Af mönnum [Of People], ballet, 1988; Stúlkan í vitanum [The Girl in the Lighthouse] (children's op, Hallgrímsson), 1997; Gaefuhjólíð [Wheel of Fortune] (Grettir's Saga), chbr op, 1998

Orch: Festival Ov., 1970; Laeti, 1970; Mistur, 1972; Haflæg [Sea Songs], 1974; Búkolla, cl, orch, 1974; Niður, db, orch, 1975; Fl Conc., 1977; Vc Conc., 1981; Vn Conc. (Fylgjur), 1981; Diafonia, 1984; Liongate, fl, orch, 1984; Trifonia, 1990; Life, Dreams and Reality, 1993; Rúnir [Runes], hn, orch, 1994; La alucinación de Gylfi, S, orch, 1997; Sym., 1998

Choral: Missa miniscula, female vv, 1971; Recessional (Uni Deo sit gloria), mixed vv, 1981; Koma [Coming], mixed vv, 1988; Missa brevis, mixed vv, 1993

Chbr: Hässelby-Qt, 1968; For Renée, ens, 1973; Copenhagen Qt, 1977; Wind Qt, 1979; Thriju andlit í látbragðsleik [Three Faces of Pantomime], pf trio, 1982; Lófalagið [Shape of the Hands], ens, 1990; Gövertimento, pf, wind qnt, 1991; Filigree, ens, 1991; Heimsókn [Visit], str qt, 1992

Tape: Computer Music, 1971; La Jolla Good Friday I and II, 1976

Principal publishers: Iceland Music Information Centre, Norsk Musik Forlag

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HILARY FINCH

Sikhra, Andrey Osipovich.

See Sychra, Andrey Osipovich.

Siklós [Schönwald], Albert

(*b* Budapest, 26 June 1878; *d* Budapest, 3 April 1942). Hungarian educationist, musicologist, composer and cellist. He began to compose at the age of six and started piano and theory lessons the next year. At the Hungarian Music School he studied the cello, composition and chamber music. He made his début as a performer in 1891 and played his own Cello Concerto in 1896. Then he studied composition with Koessler at the National Hungarian Royal Academy of Music until 1899, while reading law at the University of Jurisprudence, Budapest. He was a cellist in the Budapest PO (1901–4), and a teacher at the Ernő Fodor School of Music (1905–19) and at the High School of Musical Art (from 1910). He was appointed professor at the High School in 1913, and from 1919 until his death taught one of the composition classes there, the other being taken by Weiner, then Kodály from 1921. The name Siklós was adopted by the composer in about 1901.

Siklós's importance rests primarily on his educational work: his publications provide a complete course for professional music education, and they were the only Hungarian textbooks available for advanced study. He edited the music journal *A zene* from 1928 to 1938 and wrote a large quantity of criticism, essays and popular introductions. In his music he was less independent and original; he remained faithful to the German Romantic tradition, although in his later years he was influenced by Debussy. A thorough knowledge of resources was evident in everything that he wrote. He followed neither Liszt nor Bartók in his treatment of national material, but was interested rather in Hungarian music of the Baroque period, as demonstrated explicitly in his numerous transcriptions.

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(selective list)

stage and orchestral

Fulkó lovag [Knight Fulkó] (op, 1, Siklós, after M. Jókai), 1896; A tükör [The Mirror] (pantomime, 1, J. Mohácsi), 1922; A hónapok háza [The House of Moons] (op, 1, J. Törzs), 1926

Vc conc. no.1, 1895; Sym., b, 1896; Sym. 'Anlauf', 1896; Chinese Ov., str, perc, 1897; Suite antique, str, 1898; Symphonie aetherique, 12 db, 1899; Vn Conc., 1899; Sym., G, 1901; Das verschleierte Bild zu Saia, ov., 1901; Vc Conc. no.2, 1902; Magyar változatok [Hungarian Variations], 1903; Báthory Erzsébet, ov., 1906; Rákóczy, a, ov., 1906; Suite no.4, d, 1913; Bihari, suite, small orch, 1922; Tinódi Lantos Sebestyén, ov., 1925; Magyar rapszódia a Kájoni-kódex táncaiból, 1929; Chorale Prelude, Fantasy and Fugue, d, 1930; Táncimpressziók, 1930; Vigjáték nyitány [Comedy Ov.], small orch, 1931; Prelude and Fugue, c, 1934; Sinfonietta, small orch, 1934; A löcsei tabulaturás könyv magyar táncai, 1935; Elégia, 1937; Magyar koncert rondó, small orch, 1935; Elégia, 1937; Scherzo, b, 1937

other works

Vocal: Bravura aria, lv, pf, 1897–9; Ps xciii, S, A, chorus, str, 1899; 10 dal [Songs] (T. Emőd, G. Juhász, Petőfi, B. Endrődy, Ady), 1918–23; Chbr Suite (L. Szabó), Bar, chbr orch, 1923; Tinódi Lantos Sebestyén Cronica-jának nyolc éneke [8 songs from the Cronica of Sebestyén Tinódi], Bar, orch, 1934

Chbr: Sonata, A, vn, pf, 1902; Sonata, hn, pf, 1920; Pf Trio, op.72, 1920; 8 pièces faciles, vc, pf, 1921; Táncszvit a Kájoni-kódex táncaiból, vn, pf, 1925; Idill és vadászdal [Idyll and Hunting Song], 4 hn, 1927; Qt 'Michelangelo', cl, bn, hn, pf, 1931; Trio, fl, va, hp, 1933; Wind Septet, 1938

Kbd: 2 vols. of pieces, pf, 1896; Legend and Fugue, org, 1896–9; Sonata, b, pf, 1898; Prelude and Fugue, org, 1899; Variations on 'Boci boci tarka', pf duet, 1900; Pasztellképek [Pastel Pictures], op.60, pf, 1917–20; Chorale Prelude, Fantasy and Fugue, d, org, 1922; Rokokó szvit 'Soirée à Louis XV', op.53, pf, 1923; Valse Alice, pf, 1924

Other solo inst: Suite, C, vc, 1933; 2 études, hp, 1937; Prelude and Fugue, c, hp, 1939

Principal publishers: Rozsnyai

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A vezérkönyv–olvasás útmutatója [Guide to score reading] (Budapest, 1911)
Zeneesztétikai/zenetudományi/jegyzetek [Notes on music aesthetics] (Budapest, 1921)
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- ‘Siklós Albert emlékezete’ [In memory of Siklós], *A zene*, xxiv (1942–3), 51–5

JOHN S. WEISSMANN

Sikora, Elżbieta

(*b* L’viv, 20 Oct 1943). Polish composer. A graduate in sound engineering from the Warsaw Academy, she completed her studies in electronic music with Schaeffer and Bayle in Paris (1968–72) and studied computer music with John Chowning at Stanford. Between 1972 and 1974, back in Warsaw, she was a composition pupil of Baird and Z. Rudziński. Together with Knittel and Michniewski, in 1973 she founded the composers’ group KEW. In 1981 she moved to France, and in 1985 was appointed to teach electro-acoustic music at the conservatory in Angoulême. She has created pieces at the Groupe de Recherches Musicales, at IRCAM and Radio France. Among her awards are first prize at the GEDOK (Mannheim) competition in 1982, for *Guernica* and second prize for the chamber opera *Ariadne* at the 1978 Weber Competition (Dresden).

Sikora has written mostly for the stage, radio and electronic media. In the operas the often multilingual texts are as much spoken as sung, and her generally rhapsodic approach to drama incorporates a range of musical idioms and references. Among her most representative electro-acoustic works are *Głowa Orfeusza II* (‘The Head of Orpheus II’, 1982) and the first and second suites. Elsewhere, Sikora’s music contains expressionistic qualities in the early songs; energetic instrumental scenes in the orchestral music; and a tendency towards neo-classicism in works such as the String Sextet (1993).

WORKS

(selective list)

Dramatic: *Ariadne* (chbr op, 1, C. Pavese), 1977, Warsaw, 12 March 1979; *Derrière son double* (radio op, 1, J.-P. Duprey), S, Bar, 4 actors, str qt, fl, perc, elec, 1983, Radio France, 1983; *L’Arrache-cœur* (chbr op, 1, B. Vian), 1984–6, Radio France,

1983, rev. 1995, Warsaw, 16 Sept 1995; film scores

El-ac (for tape unless otherwise stated): *Interwencje* [Interventions], tuba, 2 perc, tape, 1969; *Prénom*, 1970; *Widok z okna* [View from the Window], 1971; *Nocą twarzą ku niebu* [In the Night, Face to Heaven], 1978; *Rapsodia na śmierć republiki* [Rhapsody for the Death of the Republic], 1979; *Waste Land*, 1979; *Listy do M* [Letters to M], 1980; *Głowa Orfeusza I* [The Head of Orpheus I], 1981; *Janek Wiśniewski–Grudzień–Polska (Głowa Orfeusza III)* [Janek Wiśniewski, December, Poland], 1981–2; *Głowa Orfeusza II*, fl, tape, 1982; *La création*, S, spkr, chorus, chbr orch, elects, 1986; *A peine le temps que dure une vision (J. Hernandez)*, S, cl, tpt, perc, db, tape, 1987–9; *Suite no.1*, vc, tape, 1990; *Géométries variables*, 1991; *Suite no.2*, hpd, tape, live elects, 1992; *On the Line*, S, tape, 1993; *Flashback*, 1996
Other: *Pieśni rozweselające serce* [Heart Brightening Songs] (early Egyptian texts), S, fl, ob, cl, vn, vc, 1973; arr. S, fl, hpd, 1983; *Guernica* (P. Eluard), chorus, 1975–9; *Str Qt no.1*, 1975; ... według Pascala [... according to Pascal], tpt, hp, hpd, vc, 1976; *Podróż pierwsza* [First Journey], tuba, 1977; *Piaski* [Sands], fl, perc, 1980; *Str Qt no.2*, 1980; *Podróż trzecia* [Third Journey], fl, 1981; *Eine kleine Tagmusik*, 7 insts, 1983; *Solo*, vn, 1983; *Sym no.1 'Ombres'*, orch, 1984; *Loreley* (G. Apollinaire), S, 10 insts, 1987; *Rappel II*, orch, 1989; *Chant de Salomon*, S, cl, ob, bn, str trio, perc, 1992; *Str Sextet*, 1993; *Canzona*, b viol, ens, 1995; *Thinking of Brahms*, str qt, 1996; *Omnia tempus habent* (orat), A, children's chorus, chorus, orch, org, 1997; *Suite no.3 'Baroque'*, orch, 1997

Principal publishers: PWM, Agencja Autorska, Heugel

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ADRIAN THOMAS

Sikorski.

German firm of music publishers. In 1935 Hans Sikorski (*b* Posen [now Poznań], 30 Sept 1899; *d* Bad Wiessee, 22 Aug 1972) founded a drama and music publishing concern in Berlin whose main publications were popular and entertainment music. In 1948 Hamburg became the headquarters of the group, which grew to more than 20 subsidiary firms in ten countries. Publications cover a wide range of music including operas, symphonies, chamber music, operettas and musicals. The firm has published works by such contemporary composers as Theodor Berger, Nico Dostal, Kabalevsky, Kelemen, Milko Khachaturian, Künnecke, Mark Lothar, Prokofiev, Shostakovich and Wellesz. Early in 1970 Sikorski began to place greater emphasis on contemporary music; important representatives of the Russian avant garde, such as Edison Denisov, Gubaydulina, Kancheli, Pärt, Schnittke and Ustvolskaya, were now joined by a number of young German composers such as Ulrich Leyendecker, Jan Müller-Wieland, J.-P. Ostendorf, Peter Ruzicka and Manfred Trojahn. It is also noted for its publications of school music, methods for guitar,

recorder, violin and other instruments, and music literature. Today Sikorski is co-managed by Hans Sikorski's son and daughter, Hans Sikorski (*b* Marburg an der Lahn, 10 March 1926) and Dagmar Sikorski-Grossmann (*b* Hamburg, 12 March 1956).

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THEODOR WOHNHAAS

Sikorski, Józef

(*b* Warsaw, 1813; *d* Warsaw, 4 May 1896). Polish critic and composer. Between 1843 and 1858 he wrote music reviews and articles, mainly in the monthly *Biblioteka Warszawska*. In 1849 he appealed to the ecclesiastical authorities for the church archives to be opened so that he could examine the collection of Polish music. In the following year he began work on the sources, assembling much valuable material which was later useful to Poliński, Chybiński and others. He founded the first significant Polish musical periodical, the weekly *Ruch muzyczny*, in April 1857; it appeared regularly until December 1862. From 1866 to 1874 he was editor of the daily *Gazeta Polska*, and in 1870 he helped to found the Warszawskie Towarzystwo Muzyczne (Warsaw Music Society). After 1874 he withdrew almost completely from musical and literary activities. Sikorski was a conscientious and objective critic and an advocate of a national school of Polish music. He also composed about 20, mainly unimportant, works for piano, solo voice and chorus.

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Radość [Joy] (cant., K. Brodziński), 1845; Dzwon [The Bell] (cant., J.D. Minasowicz, after F. von Schiller); Mass, chorus, org; Alpuhara (A. Mickiewicz), chorus, pf; Psalm Dawidowy, chorus, pf, 1887; songs; pf pieces

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'Matematycy i muzyka' [Mathematicians and music], *Biblioteka Warszawska* (1847), no.1, pp.175–85

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'Wspomnienie Chopena' [In memory of Chopin], *Biblioteka Warszawska* (1849), no.4, pp.510–59

Doręcznik muzyczny [Handbook of music] (Warsaw, 1852)

'Splecenie muzyki z życiem dawnych Polaków' [The importance of music in the life of the ancient Poles], *Księga Świata* (1853), 345–53, 375–83

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- 'Krótki rys historii powszechnej muzyki' [General history of music], *Ruch muzyczny* (1859), 25, 53, 97, 169, 189, 200, 234, 261, 285, 309, 326, 361, 387; (1860), 209, 248; (1861), 353, 369, 385, 401, 417, 481, 497, 545, 561
- 'Ryszard Wagner', *Ruch muzyczny* (1859), 265, 273, 436, 447

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STEFAN JAROCIŃSKI

Sikorski, Kazimierz

(*b* Zürich, 28 June 1895; *d* Warsaw, 23 July 1986). Polish composer and teacher. He studied composition with Szopski at the Chopin High School of Music in Warsaw (to 1919) as well as graduating from the philosophy department of Warsaw University (1921). Simultaneously, he studied musicology with Chybiński at Lwów University. He furthered his musical studies in Paris with Nadia Boulanger (1925–7, 1930) before returning to Poland to take up a series of important teaching posts in Łódź, Poznań and Warsaw; he was rector of the Warsaw Academy of Music from 1957 to 1966. He served as president of the Union of Polish Composers (1954–9) at a time of great political and cultural change in Poland. He was awarded many state prizes, including two from the Polish Composers' Union in 1951 and 1975.

Although his early works, like the String Sextet, show the influence of German late Romanticism, his period in Paris resulted in an abiding attachment to the clarity and vivacity of the French neo-classicists. This was supported by traditional craftsmanship, especially in his harmonic and contrapuntal language, and a capacity for intense expressivity in slow tempos. Although he rarely pushed forward stylistic boundaries, his contribution to the concerto genre is notable and the six symphonies are a just measure of his steadfast compositional achievements. Sikorski's contribution to the amateur choral movement and to the resurrection of 19th-century Polish masterpieces was typically altruistic. His lasting legacy was as the exceptional teacher of many of Poland's future composers and musicians, among them Bacewicz, Baird, Kisielewski, Krauze, Krenz,

Maciejewski, Malawski, Palester, Panufnik, Serocki and his own son
Tomasz Sikorski.

WORKS

(selective list)

Orch: Suite, str, 1917; Sym. no.1, 1919; Sym. no.2, 1921; Obrazki wiejskie [Country Pictures], 1945; Ov., 1945; Allegro symphonique, 1946; Cl Conc., 1947; Suita z Istebnej [Suite from Istebna], 1948; Hn Conc., 1949; Sym. no.3 'w formie concerto grosso', 1953; Uwertura popularna, 1954; Fl Conc., 1957; Conc., tpt, str, 4 timp, xyl, tam tam, 1959; Koncert polifoniczny, bn, orch, 1965; Ob Conc., 1967; Sym. no.4, 1969; Trbn Conc., 1973; Sym. no.5, 1979; 4 polonezy wersalskie [4 Versailles Polonaises], str, 1980; 3 canoni su un tema unico, str, 1982; Sym. no.6, 1983; film scores incl. Warszawska premiera, 1951

Vocal: Stabat mater, B, chorus, org, 1943, rev. 1950; many songs, folksong arrs.

Chbr: 2 str qts, 1915, 1918; Str Sextet, 1930

Edns/arrs.: F. Janiewicz: Vn Conc.; F. Lessel: Pf Conc., 1951; S. Moniuszko: Halka; S. Moniuszko: Straszny dwór [The Haunted Manor]

Principal publishers: Czytelnik, PWM

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ed., with A. Chybiński: *Kwartalnik muzyczny* (Warsaw 1928–33, Kraków 1948–50)

Instrumentoznawstwo [The science of instruments] (Kraków, 1932, 3/1975)

Harmonia (Kraków, 1948–9, abridged 9/1996)

Kontrapunkt (Kraków, 1953–7)

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ADRIAN THOMAS

Sikorski, Tomasz

(b Warsaw, 19 May 1939; d Warsaw, 14 Sept 1988). Polish composer and pianist, son of [Kazimierz Sikorski](#). He studied composition with his father and the piano with Zbigniew Drzewiecki at the Academy of Music in

Warsaw (1956–62). He also studied in Paris (1965–6) and worked at the Columbia-Princeton Electronic Music Center, New York (1975–6).

Tomasz Sikorski cut a somewhat isolated figure in Polish music during the cultural turmoil after 1956. He rapidly established his own voice – introverted, often tense and bleak, and deeply influenced by his readings in philosophy. The writings of certain authors – Heidegger, Kafka, Kierkegaard and Beckett included – fuelled his existential outlook, which manifested itself in the sense of ritual, reductive musical ideas and restricted timbral palette.

His music is concerned with motivic fragments (usually chordal, often iambic), repeated and marginally developed; *Sonant* for piano (1967) is especially uncompromising in this regard. In works for two or more instruments or voices he establishes an almost passive dialectic between the periodic fragments and a subdued continuum elsewhere in the texture. His harmony is often based on the tritone but sometimes, as in *Homofonia*, on combinations of triads. Sequences of events rarely develop, except in the larger ensemble works (i.e. *Concerto breve*, *Sequenza I* and *Music in Twilight*), though many have a perceptible coda, if not closure. His preference for his own instrument was lifelong, alongside wind (usually brass) and metal percussion, while he returned to string sonorities during the 1980s. His distinctive soundscape was not minimal in the conventional sense: his obsessive contemplation on fractured ideas was an uncompromising commentary on the madness of the world around him.

WORKS

(selective list)

2 Preludes, pf, 1955; Wariacje, pf, 4 perc groups, 1960; Szkice [Sketches], str qt, 1961; Echa II [Echoes II], 1–4 pf, perc, tape, 1961–3; Stretti, chorus, instr, 1962; Antyfony, S, hn, pf, bells, 2 gongs, 2 tam-tams, tape, 1963; Prologi (textless), female chorus, 4 fl, 4 hn, 4 perc, 1964; Conc. breve, pf, 24 wind, 4 perc, 1965; Monodia e sequenza, fl, pf, 1966; Sequenza I, orch, 1966; Sonant, pf, 1967; Intersections, 4 perc, 1968; Diafonia, 2 pf, 1969; Collage, female chorus, insts, tape, 1970; Musique diatonique, 16 wind, 8 gongs, 1970; Homofonia, 12 brass, pf, gong, 1970; Na smyczki [For Strings], 3 vn, 3 va, 1970

Vox humana (textless), chorus, 12 brass, 4 tam-tams, 4 gongs, 2 pf, 1971; Bez tytułu [Without Title], pf, any 3 insts, 1972; Holzwege, small orch, 1972; Przygody Sindbada żeglarza [The Adventures of Sinbad the Sailor] (radio op, Sikorski, after B. Leśmian), 1972; Zerstreutes hinausschauen, pf, 1972; Muzyka nasłuchiwania [Listening Music], 2 pf, 1973; Muzyka z oddali [Music from Afar], chorus, 10 brass, 1 perc, pf, 1974; Inne głosy [Other Voices], 24 wind, 4 gongs, bells, 1975; Samotność dźwięków [The Solitude of Sounds], tape, 1975; Choroba na śmierć [Sickness Unto Death] (Kierkegaard), reciter 4 tpt, 4 hn, 2 pf, 1976; Music in Twilight, pf, orch, 1978; Hymnos, pf, 1979; Autograf, pf, 1980; Modus, tbn, 1980, rev. vc, 1982; Struny w ziemi [Strings in the Earth] (after J. Joyce), str, 1979–80; 2 portrety [2 Portraits], orch, 1981–2; W dali ptak [Afar a Bird] (S. Beckett), kb, pre-recorded kbd, 1v (whispering), 1981; Eufonia, pf, 1982; Paesaggio d'inverno, str, 1982; Autoportret, orch, 1983; Autoritratto, pf, orch, 1983; Recitativo e aria, str, 1983; La notte – omaggio a Friedrich Nietzsche, str, 1984; Rondo, kbd, 1984; Das Schweigen der Sirenen (after F. Kafka), vc, 1986; Omaggio in memoriam Borges, 4 pf, orch, 1987; Diario 87 (J.L. Borges), reciter, tape, 1987

Principal publishers: Agencja Autorska, PWM

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ADRIAN THOMAS

Siku [sicu, sico].

South Andean [Panpipes](#).

Sikuri [sicura].

A type of [Panpipes](#) of the Bolivian altiplano, used by Aymara and Quechua musicians among Titicaca immigrants to La Paz and Irpo Chico, a village 30 km south of La Paz.

Silas, Edouard [Eli]

(*b* Amsterdam, 22 Aug 1827; *d* London, 8 Feb 1909). Dutch organist, pianist and composer. He was taught by Neher, a member of the Mannheim court orchestra, and made his first public appearance in Amsterdam in 1837. He continued his piano studies in Frankfurt with Louis Lacombe from 1839 and in Paris with Kalkbrenner from 1842, later entering the Conservatoire where his teachers were François Benoist for the organ and Matthäus Nagiller and Halévy for composition; in 1849 he won a *premier prix* for organ playing, competing with Saint-Saëns and Jules Cohen. In 1850 he moved to England and after playing first in Liverpool made his London début on 21 May. He took the post of organist at the Roman Catholic chapel in Kingston upon Thames and soon established himself as a teacher. He was a friend of Berlioz and at the Crystal Palace on 22 March 1852 played the piano under his direction in Beethoven’s Triple Concerto. In 1858 he composed a ‘sacred drama’ *Joash* with words by George Linley, which was dedicated to Berlioz and first performed in 1863 at the Norwich Triennial Festival; it combines the oratorio tradition represented by Mendelssohn with the style of French grand opera. His first symphony (1852) was performed in London in April 1863, repeated the following year and later published; a Fantasia and an Elégie, both for piano and orchestra and dedicated to Anton Rubinstein, were played in London in 1865 and 1873 respectively and in 1866 his Mass in C major op.62 for four voices and organ won a prize in an international competition of sacred

music held in Belgium. His other published works include many light polyphonic organ pieces, dances, impromptus and nocturnes for piano, chamber music, and vocal works, both sacred and secular; he also wrote a burlesque symphony, entitled *Mr Punch's Musical Recollections* (1856–66). A treatise on musical notation remained unpublished, but his essay on harmony was printed in London in 1885. For many years he taught harmony at the GSM and the London Academy of Music.

CHRISTOPHER SENIOR

Silbato

(Sp.).

See [Whistle](#).

Silbenstrich

(Ger.).

A feature of medieval modal notation. See [Strich](#).

Silber (Franck), Eucharío

(*f* late 15th century). German printer from Würzburg, active in Rome. First printer of music in a drama (see [Printing and publishing of music](#), §I, 2). His son Marcello published music in collaboration with [Andrea Antico](#).

Silbermann.

German family of organ builders and instrument makers. Two distinct lines of organ building emanating from Alsace and Saxony were established, headed by Andreas Silbermann and his brother Gottfried respectively. All the members of the family also made string keyboard instruments.

1. Organs, Alsace: Andreas; Johann Andreas and brothers.
2. Organs, Saxony: Gottfried Silbermann.
3. String keyboard instruments.

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MARC SCHAEFER (1), FRANK-HARALD GRESS (2), PHILIPPE FRITSCH (3)

Silbermann

1. **Organs, Alsace: Andreas; Johann Andreas and brothers.**

The Alsace branch of the family was headed by Andreas Silbermann (*b* Kleinbobritzsch, nr Frauenstein, Saxony, 16 May 1678; *d* Strasbourg, 16 March 1734). The son of a master joiner, he learnt the joiner's trade from George Lampertius in Freiberg from 1691 to 1694. It is not known who taught him to build organs. In 1699 he was in Alsace, where he renovated the Baldner organ in Bouxwiller; he then worked for the Strasbourg organ builder Friderich Ring (1666–1701). Andreas finally settled in Strasbourg in

1701, receiving citizenship on 15 March 1702. In 1703 he and his younger brother Gottfried (i) (whom he had trained himself) built an organ for Ste Margarethe, Strasbourg. From 1704 to 1706 he worked with François Thierry in Paris, 'in order to perfect himself yet further in the French taste'. After returning to Strasbourg he worked first with Gottfried, building organs for the Collegium Wilhelmitanum in 1706 and the church of St Nicolas in 1707; when Gottfried returned to Saxony in 1708 Andreas continued to run his workshop on his own. Major commissions now began to come his way, such as for the church of Marmoutier Abbey (1709–10), Basle Cathedral (1711) and Strasbourg Cathedral (1714–16; three manuals, 39 stops). The Strasbourg Cathedral instrument was his largest organ; for this he retained the case built in 1491 by Friedrich Krebs. Louis Marchand played it on his way to Dresden in 1717. Andreas Silbermann built 35 organs in total (including nine positives) in Alsace, Baden and Switzerland. Many of his instruments were altered or destroyed later. The organs of Marmoutier and Ebersmünster (1731–2) are by far the best preserved of his works. Those built for the Dominican church, Colmar (1726; now in Niedermorschwihr), Altorf, near Molsheim (1729–30), St Matthieu, Colmar (1732), and Rosheim (1733) are partially preserved, as is the positive in the Château des Rohan in Strasbourg.

Andreas tended towards the French style of organ building, using French scaling. His dispositions also followed French principles, incorporating the three typical groups of *plein jeu*, *jeu de tierce* and *grand jeu*. However, he also took local customs into account, e.g. in his use of the 16' pedal stop, which was always situated behind the lower case, and the use of basic stops such as Viola da gamba 8' or 4' in his early organs. Typically, his cases have three towers in the *Hauptwerk* and two in the *Rückpositiv*. The pitch of his organs varied between Cornet-Ton (a semitone higher than the modern pitch standard of a' = 440) and deep French pitch (a whole tone lower than modern pitch). His manuals had compasses of 48 or 49 notes, and his pedals 12 or 13, 19 or 20, or 24 or 25 notes. Andreas Silbermann corresponded with Johann Christoph Egedacher in Salzburg, and with his brother Gottfried.

Andreas trained his sons as organ builders. The most prolific was Johann Andreas Silbermann (*b* Strasbourg, 24 June 1712; *d* Strasbourg, 11 Feb 1783), who learnt his trade from his father, and helped to build the last of Andreas's organs. He took over the business after his father's death, and continued building instruments in Andreas's manner, while developing a new form of case with a tripartite central rank. In 1741, after building an organ for St Thomas, Strasbourg, he spent six months on a study tour of Germany, most notably visiting his uncle Gottfried, whom he helped with the building of the organ in Zittau. Under Gottfried's influence, Johann Andreas gradually developed his own style. He built two three-manual organs with an *Oberwerk* on the model of Gottfried's instruments, for the Neue Kirche (now Temple Neuf) Strasbourg (1749), and for St Blasien Abbey, Baden (1774). These two organs did much to establish his reputation. His later organs have higher Mixtures, including a Sifflet 1'. The Echo, divided into separate choruses, is complemented by a bass section with a Fagott 8'. He built 57 organs in total in Lorraine, Baden and Switzerland, including two positives. To some extent Johann Andreas Silbermann achieved a synthesis between the French and German styles

of organ building. His major works in the Neue Kirche, Strasbourg, and St Blasien Abbey are now destroyed, and most of his other organs have undergone alteration. Those partially preserved are the organs in St Thomas Strasbourg (1740–41), Guebwiller (1745; now in Wasselonne) Saint Quirin (1746), Soultz-Haut-Rhin (1750), Arlesheim (1761; see illustration), Châtenois (1765), Ettenheimmünster (1769), Blodelsheim (1779), Molsheim (1781) and Gries (1781). His early organs were tuned to French pitch; after 1752 he preferred Italian concert pitch (a semitone lower than modern pitch). Most of his early instruments had 49 notes in the manuals, those from 1766 onwards had 51. The pedals had 13, 20 or 25 notes. The instruments tended towards equal temperament. On his visit to Strasbourg in 1778 Mozart gave public performances on Johann Andreas Silbermann's organs in the church of St Thomas and in the Neue Kirche.

Johann Andreas was also well known as a writer and antiquarian. He left useful notes on the building of organs in documents now known as the Silbermann Archive, and corresponded with scholars and organ builders of note such as K.J. Riepp. He was also a talented graphic artist and illustrator, and a member of the Strasbourg City Council.

Johann Andreas worked with his younger brothers Johann Daniel (i) (1717–66), Gottfried (ii) (1722–62) and Johann Heinrich [Jean Henry] (1727–99). Johann Daniel also made mechanical musical instruments. In 1752 he joined his uncle Gottfried in Freiberg and became his sole heir. He was also organist at the Neue Kirche in Strasbourg, and composed several works. Gottfried (ii) was also a painter, while Johann Heinrich specialized in the building of stringed keyboard instruments. Johann Andreas's sons Johann Daniel (ii) (1745–70) and Johann Josias (1765–86) were also organ builders. Johann Josias ran the workshop after his father's death. He was succeeded by the firm's journeyman (Johann) Conrad Sauer (i) (1735–1802), his son (Johann) Conrad Sauer (ii) (1775–1828) and grandson Théodore (*b* 1806; *d* after 1863). Subsequently both George Wegmann (*b* 1795; *d* after 1857) and Martin Wetzell (1794–1897) described themselves as successors to the organ-building firm of Silbermann.

The organs made by the Strasbourg branch of the Silbermann family are notable for the very high quality of their craftsmanship and their use of the best material. Andreas and Johann Andreas valued simplicity in the design of the instruments and their actions, solidity in the construction of wind-chests and cases, rational uniformity of scaling, and efficient sound production. These almost legendary qualities in their work left a permanent mark on the organs of the Upper Rhine area.

[Silbermann](#)

2. Organs, Saxony: Gottfried Silbermann.

The younger brother of Andreas, Gottfried Silbermann (i) (*b* Kleinbobritzsch, 14 Jan 1683; *d* Dresden, 4 Aug 1753) built most of his organs in Saxony. In 1701 he went to Strasbourg where he was trained by his brother and worked with him. During Andreas's absence in Paris (1704–6) Gottfried probably took charge of the workshop. He returned to Saxony in 1710, building an organ in Frauenstein, and in the same year he was commissioned to build the organ of Freiberg Cathedral (completed 1714; three manuals, 44 stops; extant, see [..\Frames/F004908.htmlOrgan](#), Table

24). Freiberg remained his home and the place from which he worked for the rest of his life. In 1723 Elector Friedrich August granted him the title of court and *Land* organ builder. Of his colleagues and pupils, Joachim Wagner and Zacharias Hildebrandt were outstanding for their own organ building. The latter supervised the construction of Silbermann's last and greatest organ, that in the Hofkirche, Dresden, completing it after his master's death. Silbermann was acquainted with a number of famous musicians including J.S. Bach and his son Wilhelm Friedemann, Bach's pupil Johann Ludwig Krebs, Johann Kuhnau and Johann Georg Pisendel. Johann George Silbermann (*b* Frauenstein, 19 May 1698; *d* Freiberg, 1 Sept 1749), the son of a half-brother of Gottfried and Andreas, was also an organ builder. He was trained by Gottfried and worked with him, occupying a prominent position in the Silbermann workshop.

Gottfried built 46 organs in central Germany, including: Sophienkirche, Dresden (1718–20; *Unda maris* 8' added by Silbermann's colleague David Schubert in 1747); Georgenkirche, Rötha (1718–21; extant); Marienkirche, Rötha (1721–2; extant); Reinhardtsgrμμα (1729–31; extant); Frauenkirche, Dresden (1732–6); Petrikerche, Freiberg (1733–5; extant); Ponitz (1734–7; extant); Grosshartmannsdorf (1738–41; extant); Johanniskirche, Zittau (1738–41); Schlosskapelle, Burgk (1739–43; extant); Nassau, near Frauenstein (1748; extant); Hofkirche, Dresden (1755; three manuals, 47 stops; reconstructed by Gebrüder Jehmlich, 1967–71, with restoration of parts destroyed in air raids, including the front and bellows). His work is characterized by his consistent and programmatic building of certain types, the easily surveyed design of his instruments, and the rationally standardized construction of the details. His specifications fall into five categories: positives and small organs based on Prinzipal 4' or 2', single-manual organs based on Prinzipal 8' in the manual; two-manual organs without a manual 16', two-manual organs with a manual 16', organs with three manuals. The subsidiary manuals were built as *Oberwerk*, and sometimes, in his two-manual organs without a 16' manual, as *Hinterwerk*. His three-manual organs also have a *Brustwerk*. Only his three-manual organs have a pedal in the nature of a *Werk*: in smaller instruments it is confined to the bass function. The compass of the manuals is *CD* to *c'''* or less frequently *d'''*, the pedal extends from *CD* to *c'*.

The voicing of his pipes is very powerful by today's standards, with high wind pressure (the Freiberg Cathedral organ originally had 97 mm pressure for the manuals and 109 mm for the pedal). The tuning of most of his organs was originally between $a' = 460$ and $a' = 465$ (*Chorton*), or higher in some of the early organs. The organ of the Sophienkirche in Dresden and several later instruments were tuned to *Cammerton* (between $a' = 410$ and $a' = 414$). Silbermann used a mean-tone temperament that was regarded as controversial by his contemporaries: according to measurements from the Freiberg Cathedral organ, originally nine 5ths were tempered smaller than pure by one-fifth of the Pythagorean comma on average; the $C\flat$ minor/ $E\flat$ minor and $E\flat$ minor/ $B\flat$ minor 5ths were pure; the wolf 5th was set at $G\flat$ minor/ $D\flat$ minor.

Gottfried Silbermann is regarded as one of the central figures in the history of organ building. Even at the beginning of his career, his masterly realization of his concept of the organ, an individual synthesis of the French

tradition of Alsace and the Saxon tradition, placed him in the forefront of the leading makers of his time. His achievements were seen as models, and to this day they continue to set standards and inspire organ builders.

Silbermann

3. String keyboard instruments.

(i) General.

In addition to building organs, all the members of the Silbermann family were trained to make string keyboard instruments ('Claviere'), though the two most active in this regard were Gottfried in Freiberg and his nephew Johann Heinrich (Jean Henry) in Strasbourg. A number of harpsichords, spinets, clavichords and pianos survive. Gottfried is also credited with the invention of the *Cembal d'amour* (although no surviving instrument has yet been found), for which he obtained a royal patent from Augustus the Strong in 1723. Adlung, however, claimed that its inventor was in fact the 'berühmte Herr Silbermann aus Strassburg' (1768). Gottfried also built all of Hebenstreit's pantaleons, until they quarrelled in 1727.

Whereas the organs are recognizable as products of either the Strasbourg or the Freiberg workshop, many of the string keyboard instruments are neither signed nor dated, and they all share the same stylistic origin. There are enough instruments with Johann Heinrich's printed labels inside, and enough pianos with Gottfried's handwritten signature under the soundboard (and are on the balance rail of his only surviving clavichord) to be able to distinguish, by analogy, the maker of the others. Nonetheless, the general conception and techniques of both Alsatian and Saxon workshops show so many similarities that identification is not always easy. The most accurate way of establishing the workshop of origin is by identifying the unit of measurement used for string lengths and case dimensions: the Strasbourg unit was 1 inch = 24 mm (except for clavichords), whereas Gottfried's unit is 1 inch = 23 mm (except for his Hammerflügel). It is also clear that Gottfried Silbermann's pianos were designed in Strasbourg, though built in Saxony; conversely, Johann Heinrich's five-octave, unfretted clavichords were constructed in Strasbourg after a Saxon model. (The sharing of information between the Strasbourg and Freiberg workshops was kept secret within the family, although Adlung had his suspicions concerning the origins of Gottfried's pianos.) Thus there was really only one Silbermann 'school' comprising the two workshops.

The cases of all the Strasbourg instruments are made of rather thin walnut (4–8 mm for harpsichord bentsides) and oak. The undersides are made of pine. All Silbermann soundboards are of spruce with stained walnut bridges (with the exception of the bridges of Gottfried's pianos, which are unstained). The framing of each of Johann Heinrich's instruments is adapted from a single basic principle. Gottfried used ivory for the facings of the sharp keys in all his instruments; Johann Heinrich only used it in his harpsichord and pianos (otherwise he used bone).

Silbermann string keyboard instruments were all tuned in *hoher Cammerton* ($a' = c415$), with the exception of one of the harpsichords from Andreas's workshop (now in the Museo Municipal de Música, Barcelona, a'

= c392). Two of Gottfried's pianos had keyboards which transposed down a semitone, from *hoher* to *tiefer Cammerton* ($a' = c415/392$).

(ii) Harpsichords.

The harpsichords (all two-manual) stem from the French 17th-century tradition; of the four surviving instruments, two are from the workshop of Andreas Silbermann (now in the Musée de la Musique, Paris, and the Museo Municipal de Música, Barcelona), one from Gottfried's workshop (Musikinstrumenten-Museum, Staatliches Institut für Musikforschung, Berlin) and one from the workshop of Johann Heinrich (Musée Pyrénéen, Lourdes). The Paris instrument has a compass of C–e^{'''}; all the others have F–f^{'''}. They each have two 8' stops and one 4', and all originally had a dogleg jack (with the exception, perhaps, of the Barcelona instrument). The 4' stop plucks near the soundboard in the Berlin instrument, and between the two 8' stops in the others. The harpsichords from Andreas's workshop have a buff stop and their soundboards are painted *à tempera*. The soundboard roses are made of parchment; that of the Berlin instrument is cut with an 'S'.

(iii) Spinets.

The surviving spinets are all by Johann Heinrich. It appears that he built his instruments in small series at any rate, the spinets are all built according to the same pattern, wing-shaped or 'Zenti-form', with a compass of F–f^{'''}, and constructed using the Strasbourg unit of measurement. Examples are preserved in Paris (private collection); the Kirschgartenmuseum, Basle; Rastatt (private collection; signed, 1785); the Bachhaus, Eisenach (two instruments; signed, but not dated); the Germanisches Nationalmuseum, Nuremberg (signed, 1767); the Musikinstrumentensammlung, Universität Erlangen; and the Musikinstrumenten-Museum, University of Leipzig.

(iv) Clavichords.

All but one of the surviving clavichords are by Johann Heinrich Silbermann; most are unfretted, with a compass of F–f^{'''}, and are modelled on a Saxon design using the Saxon unit of measurement. They are preserved in the Musée de la Musique, Paris; the Gemeentemuseum, The Hague; the Musikinstrumenten-Museum, Staatliches Institut für Musikforschung, Berlin; and the Germanisches Nationalmuseum, Nuremberg. His single surviving fretted clavichord is in the René Prunières Collection, Chaumontel. Its compass is G'A'–d^{'''}; the original fretting has been altered. There is also an unfretted clavichord (?1723), with a compass of C–e^{'''}, by Gottfried, in the Musikinstrumentenmuseum, Markneukirchen. One of Gottfried's clavichords was the prized possession of C.P.E. Bach for almost 50 years.

(v) Pianos.

All of the surviving pianos have actions copied from Bartolomeo Cristofori's invention; the string lengths are measurable in the Strasbourg unit. Three examples by Gottfried are preserved at the Schloss Sanssouci, Potsdam (1746; compass F–d^{'''}), the Neues Palais, Potsdam (?1749; F–e^{'''}), and the Germanisches Nationalmuseum, Nuremberg (1749; F–e^{'''}). They each have a 'Cembalo-Zug' (harpsichord stop) consisting of thin pieces of ivory

rattling slightly on top of the strings. The dampers may be raised throughout the range. The Neues Palais, Potsdam, and Nuremberg instruments, which are both provided with a transposing device, may also be played *una corda*. Johann Heinrich abandoned the *Cembalo-Zug* and the transposing keyboard, but retained the *una corda*. Two instruments by him survive, in the Musikinstrumenten-Museum, Staatliches Institut für Musikforschung, Berlin (1775) and a private collection, Venice (1770s); both have a compass of *F–f*". There is also a *Tafelclavier* by Johann Heinrich, now in the Augustiner-Museum, Freiburg im Breisgau (1789).

Silbermann

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ClinkscaleMP

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Silbote.

A large duct flute from the Basque region, also called *txistu aundi*. See [Pipe and tabor](#).

Silcher, (Philipp) Friedrich

(*b* Schnait, Württemberg, 27 June 1789; *d* Tübingen, 26 Aug 1860). German composer and folksong collector. He was taught music first by his father and later by N.F. Auberlen, the organist at Fellbach (near Stuttgart), who trained him to be a teacher and gave him a thorough musical education. In 1806 he became a private tutor in Schorndorf and from 1809 he taught at a girls' school in Ludwigsburg. A meeting with Weber decided him on a career in music. He settled in Stuttgart in 1815, giving private lessons and continuing to study the piano and composition with Konradin Kreutzer and Hummel. After composing a cantata for the University of Tübingen (celebrating the tercentenary of the Reformation) Silcher became the university's director in 1817 and a teacher at the Evangelical College. He founded the Akademische Liedertafel in 1820 and the Oratorienchor in 1839. The university conferred an honorary doctorate on him in 1852, and on his retirement in 1860 he was awarded the Knight's Cross of the Order of Peace.

Silcher is known primarily for his research on folksongs. He met Pestalozzi in 1816, was profoundly influenced by his ideas and, working closely with Hans Georg Nägeli, became one of the leading promoters of popular musical education. Folksong was, in their view, the most suitable genre that the general public could be encouraged to perform. Choral societies and smaller domestic groups were formed, and the cause of school music was fostered. Silcher collected and arranged folksongs from Germany and other countries. He also composed some 250 songs modelled after Mozart, Weber and Mendelssohn but folklike in style, and prepared some practical editions of chorales. A critical edition of his works was published on the

centenary of his death, and a Silcher archive (with research facilities) and museum were opened in Schnait in 1956.

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LUISE MARRETTA-SCHÄR

Silent keyboard.

See [Virgil practice clavier](#).

Silesia.

Region of Central Europe, now part of the [Czech Republic](#).

Silesian National Theatre

(Cz. Slezské Národní Divadlo).

Opera and drama company founded in [Opava](#) in 1945.

Silesius, Angelus.

See [Angelus Silesius](#).

Silesu, Lao [Stanislao]

(*b* Samassi, Sardinia, 5 July 1883; *d* Paris, 12 August 1953). Italian composer and pianist. He studied with his father Luigi, organist of Iglesias Cathedral, and with Luigi Allione, and revealed his creative bent at an early age, composing waltzes and mazurkas while still a child. In 1904 he moved to Milan, where he studied harmony and counterpoint with Carlo Gatti and, at the conservatory, with Luigi Mapelli and Amintore Galli. He completed his studies in London with Guy Weitz and in Paris, where he settled in 1907, with d'Indy at the Schola Cantorum. In Paris he established himself in the world of the *café-chantant* as a composer of dances and *mélodies* which he himself performed on the piano as a soloist, in chamber groups, or accompanying famous singers such as Harry Fragson and Félix Mayol.

He was on friendly terms with well-known literary and musical figures such as D'Annunzio, Puccini, Cortot and Caruso, who expressed a high opinion of his music.

Silesu was a very prolific composer (his output amounts to around 600 works), writing for piano, orchestra and chamber ensembles. He worked in a variety of genres, from *mélodie* for voice and piano to opera and operetta. His serious work has affinities with Romantic trends and recalls Franck; at the same time it shows an attempt to take on board contemporary developments in French music. Silesu was also interested in Sardinian traditional music, the character of which he expressed in various compositions.

WORKS

(selective list)

stage

Amsicora (op, 3, S. Magnanelli), 1907; Le lys dans la vallée (op, 3, G. Spitzmüller, after Balzac), 1921–3 I cavalieri della notte (operetta, 3, P. Reni, after H. de Balzac), 1922; Line (operetta, 3, M. Carré and J. D'Hospital), 1931; Gil Blas (op, 3, Spitzmüller, after A.-R. Lesage), c1950; Astore (op, 1, Magnanelli, after G. Deledda), c1917; Astarté (op, 2, P. Palmentier), n.d. scènes lyriques

vocal

Choral: Carmen saeculare (Horace), S, T, Bar, B, chorus, orch, 1926; La crèche de la tranchée (Carré), T, chorus, orch, 1931; hymns

Songs: Un peu d'amour (A. Nilson Fysher), c1912; Love, Here is my Heart (A. Ross), c1915; Bells of June (Ross), c1917; Star of my Life (M. Marras), 1917; T'amo (Magnanelli), 1920; Voglio tornar (Magnanelli), 1920; Passa l'ammore (F. Russo), 1921; La parigotte (L. Boyer), 1923; Matin de caresse (P. D'Amor), c1929; Printemps (M. Romilly), 1932; Cléopâtre (Morgane), 1935; Infantines (Romilly), c1936; L'appel du printemps (Palmentier), c1943

instrumental

Orch: Paysage sarde, c1913; Fantaisie sur des impressions de Sardaigne, 1923; Rapsodie sarde, pf obbl, orch, 1923; Muse champêtre, 1935; L'âme de cloches, 1936; Rapsodie moresque, 2 pf, orch, 1938; Sym., f, 1941; Pf Conc., E♭, 1948

Chbr: Candore lunare, vn, pf, c1908; Rêverie, vn, pf, c1908; Sous la forêt verte, vn/vc, pf, c1908; Pensiero, vn, pf, c1913; Berceuse, vn, pf, c1913; Serenata, vn, pf, c1914; Prière, 2 vn, vc, db, pf, hmn, 1924; Caprice, vn, pf, 1930; Chant d'amour, vn, pf, 1932; Andante, vc, pf, 1935; Appassionata, vn, pf, 1935; Séduction, vc, pf, 1937; Son portrait, sax, pf, 1945; Émotive, vn, pf, 1950

Pf: Intermezzo, 1920; Légende des vallons, 1935; Message d'amour no.1, 1937; Thème en do mineur avec variations, 1938; Étude, G, 1939; Nocturne, E, 1939; Prélude et fugue, C, 1939; Cipressi, 1939; Marche funèbre, 1941; Impromptu no.1, 1947; Message d'amour no.2, 1947; Le five o'clock des enfants, 1948; Impromptu no.2, 1949; Parfum de lys, c1949; Feuilles éparses, 1951; 6 sonatas; 15 preludes, 20 waltzes, polkas, mazurkas

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BARBARA MARIA ELTRUDIS

Silja, Anja

(b Berlin, 17 April 1940). German soprano. She studied with her grandfather, Egon van Rijn, making her début in 1955 as Rosina at Brunswick, where her roles included Micaëla, Zerbinetta and Leonora (*Il trovatore*). In 1959 she sang the Queen of Night at the Aix-en-Provence Festival. In 1960 Wieland Wagner engaged her for Bayreuth as Senta; during the next seven years (as Elsa, Elisabeth, Eva, Freia and Venus) she became the most controversial singing actress at postwar Bayreuth. Her close association with Wieland Wagner continued at Brussels, Cologne, Stuttgart and Frankfurt, where she sang Isolde, Brünnhilde, Leonore, Lulu, Marie (*Wozzeck*), Renata (*The Fiery Angel*), Kát'a, Desdemona, Salome and Electra. She made her London début at Sadler's Wells (1963) with the Frankfurt Opera in *Fidelio*, which she also sang at her Covent Garden début in 1967; other Covent Garden roles included Cassandra (*Les Troyens*) and Marie. She made her American début as Salome in San Francisco (1968). At the Metropolitan (1972) she sang Leonore and Salome. Engaged at the Hamburg Staatsoper from 1974 to 1984, she created Luise (von Einem's *Kabale und Liebe*) in Vienna (1976). She sang Regan (Reimann's *Lear*) at San Francisco (1985), Emilia Marty (*The Makropulos Affair*) at Boston (1986), Lady Macbeth (1987) and Grete (*Der ferne Klang*) at Brussels (1988). At Glyndebourne she has sung the Kostelnička in *Jenůfa* (1989, returning in 2000) and Emilia Marty (1995), both of which were recorded on video. Silja is a performer of great magnetism, whose wholehearted stage portrayals were sung in a voice of arresting and individual timbre. She married the conductor Christoph von Dohnányi.

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HAROLD ROSENTHAL/ALAN BLYTH

Sillet

(Fr.).

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

Sills, Beverly [[Silverman, Belle](#)]

(*b* Brooklyn, NY, 25 May 1929). American soprano. Her first singing appearance was at the age of three on commercial radio. When she was 11 she began serious vocal studies with Estelle Liebling and she made her operatic début as Frasquita with the Philadelphia Civic Grand Opera Company in 1947. For a few years she worked with touring opera companies, gave lieder recitals in the Midwest, and sang with the San Francisco Opera. In 1955 she joined the New York City Opera and became the company's diva; but her full stature was not recognized until 1966 when she sang Cleopatra in Handel's *Giulio Cesare*. Her sensational success in this florid role (which she recorded) led to a series of bel canto revivals at the City Opera, including Donizetti's trio of Tudor queens, *Maria Stuarda*, *Anna Bolena* and Elizabeth in *Roberto Devereux*. Appearances in major European opera houses quickly followed, including the Queen of Night at Vienna (1967), Rossini's *Le siège de Corinthe* at La Scala (1969) and *Lucia di Lammermoor* at Covent Garden (1970). Her Metropolitan Opera début, as Pamira in a new production of *Le siège de Corinthe*, was in 1975. She was general director of the New York City Opera from 1979 to 1989, and became chairman of the board of Lincoln Center for the Performing Arts in 1993.

Although a singer of secure and often brilliant technical accomplishment, Sills lacked the dramatic weight of a Callas or the sheer tonal beauty of Caballé and Sutherland, her principal rivals in this repertory. As a consequence the lighter, less dramatically commanding bel canto roles such as Lucia and Elvira (*I puritani*) seemed more suited to her voice and temperament. An excellent actress with an ingratiating and warm stage personality, she perhaps found her most congenial part in Massenet's *Manon*, of which she made a delightful recording.

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PETER G. DAVIS

Silluq.

A sign marking the end of a verse in Hebrew [Ekphonic notation](#). See also [Jewish music](#), §III, 2(ii).

Silofono

(It.).

See [Xylophone](#).

Siloti, Aleksandr Il'ich.

See [Ziloti, aleksandr il'ich.](#)

Silva, Adelaide Pereira da

(*b* Rio Clara, São Paulo, 5 July 1928). Brazilian pianist and composer. She studied the piano first with Nair de Souza and Hans Bruch and later with Dinorá de Carvalho, harmony and counterpoint with Oswaldo Lacerda and composition with Camargo Guarnieri. Although most of her career has been dedicated to performing and teaching, she has also been active in developing research into Brazilian folk music, at the Museu do Folclore in São Paulo. Some of her compositions, which are mainly instrumental and choral, have been published by Ricordi Brasileira (São Paulo), and a catalogue of her works was produced by the Brazilian Ministry of Foreign Affairs in 1977.

WORKS

(selective list)

Pf: Ponteio Nos.1–5 1962, 1966; Suíte nos.1 and 2, 1965, 1966; Sonatina, 1975; Ecos da infância, 1981

Choral: Ele nasceu lá na Loanda, 1964; Reza de umbanda, 1971; Coros infantis brasileiros, 1977; Canto da terra, 1980

Chbr: Seresta, 1983

Inst: Suíte, perc, 1976; Sonatina, pf, vn, 1976; Canções modais, pf, ob, 1983

IRATI ANTONIO

Silva (Santisteban), Alfonso (de)

(*b* Callao, 22 Dec 1903; *d* Lima, 7 May 1937). Peruvian composer. He studied the violin at the National Academy with Santé Lo Priore and Nello Cecchi and took piano lessons from Gerdes and José María Valle-Riestra. Mostly self-taught as a composer, he wrote lieder and short Romantic pieces from 1918 onwards. In 1921 he was awarded a grant to study at the Real Conservatorio de Música in Madrid with Del Campo, but he gave up his studies. The compositions he presented in concerts were well received, and in 1922 he travelled to Berlin and then Paris. However, in 1924 he returned penniless to Lima. After a concert of his pieces the following year, he returned to Europe, but promised government support did not materialize. One of Silva's rare high moments came when Viñes performed his Prelude no.1 (1928). In frustration he returned to Peru in 1931 and gave himself over to a bohemian existence and succumbed to alcohol.

Although exceptionally gifted, Silva did not manage to develop his full potential. The greater part of his work was written before he was 18. His eloquent songs, with their rich harmonic structure and concision, are particularly noteworthy. His most often performed composition for piano, *Poemas ingenuos*, was modelled on descriptive pieces by Schumann. The suite *Instantes* and *Canción amarilla*, both well orchestrated, show, like his

Preludio for piano, a change in style towards an Impressionistic language and colour that is closer to Ravel. *Instantes* is considered the most important orchestral work of the 1921–46 period in Peruvian music.

WORKS

instrumental

Orch: *Instantes*, suite, Mez, orch, 1921–3; *Cuento de hadas*, 1921–4, rev. 1936; *Canción amarilla* (Chin. poems), 1v, orch, 1924; *Poema bajo la lluvia*, inc.; arrs. of many songs for 1v, orch

Vn, pf: *Minuet*, 1921; *Minuetto all'antiqua*; *Canción sin palabras*, 1921; *Canción india*, 1922; *Mes petits regrets*, 1923; *Berceuse*, 1923; *Canción*, 1923; *Meditación*

Pf: *Lírica*, op.1; *Lírica*, op.2; *Lírica*, op.17, 1917; *Gran vals no.3*, 1919; *Inquietud*, op.32 (Lima, 1920); *Mazurka*; *Minué colonial*, arr. str qt; *Minué noble*; *Minuetto giocoso*; *Gavota*, op.41; *Atardecer en el convento*, 1921; *Preludio no.1*, 1928; *Berceuse de la abuelita*; *Canción popular*; *La danza de las hojas secas*; *La fiesta y la lluvia*; *La nuit ensorcelée*; *Poemas ingenuos*, album de juventud; *Preludio ansiedad*; *Récit du pêcheur*

songs

1v, pf unless otherwise stated

† – pubd in A. de Silva: *Lieder* (Lima, 1964)

He de llegar un día (F. Cabajal), 1918; *En la pobre alma arrasada* (A. Ureta), 1919; *Ay, cuán vacíos!* (M. Dauthenday), 1920; *Espléndidos de flores* (O. Hartleben), 1920; *Pobre amor!* (Ureta), 1920†; *Que están emponzoñadas mis canciones* (H. Heine), 1920†; *Las tapadas* (M.I. Sánchez Concha), 3 vv, pf; *Los tres húsares* (E. Carrère), balada, 1921; *Yo seré tu tristeza* (A. deSilva), 1921†; *Anublose* (N. Lenau), 1921†; *Ashaverus* (A. Guillén), 1921†; *La carretera* (D. Ruzo), 1921†; *Las gaviotas* (Silva), 1921†; *Júbilo* (G.A. Bécquer), 1921†; *Dolor* (C. Moro), 1924†; *Himno revolucionario* (Silva), 1927; *En secreto* (Ugang-Sing-Yu), 1934, inc.†; *Himno del enfermo mental* (Silva) (Lima, 1936)

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J. CARLOS ESTENSSORO

Silva, Andreas de.

See [De Silva, Andreas](#).

Silva, António José da

(*b* Rio de Janeiro, 8 March 1705; *d* Lisbon, 18 Oct 1739). Portuguese playwright of Brazilian birth. After his Jewish parents were arrested by the Inquisition in 1712 he was taken by relatives to Lisbon, where he grew up. Despite constant surveillance by the clergy he completed his studies at Coimbra University and became a respected lawyer, as well as engaging in literary and theatrical activities. In 1732 he obtained permission to present operas with life-size puppets at the Teatro dos Bonecos in the Bairro Alto during carnival. He produced seven operas based on his own plays in the five years to 1737, when, on the orders of the Inquisition, he was arrested and tried for sacrilegious libel. He was burnt at the stake in Lisbon's infamous auto-da-fé of 1739.

Da Silva's satirical style points to his familiarity with the writings of Cervantes and Molière. The two operas for which music is extant (in *P-VV*), *Guerras do alecrim e manjerona* (attributed to António Teixeira) and *As variedades de Proteu*, both dating from 1737, are akin to the German Singspiel, with spoken dialogue. Although da Silva's works were officially banned in Portugal (though performed there frequently in private), Ventura's newly established opera house in Rio de Janeiro produced his musical plays with great success after 1767.

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MARY TÉREY-SMITH

Silva, Francisco da Costa e.

See [Costa \(i\)](#), (7).

Silva, Francisco Manuel da

(*b* Rio de Janeiro, 21 Feb 1795; *d* Rio de Janeiro, 18 Dec 1865). Brazilian composer and conductor. He received his first music instruction from José Mauricio Nunes Garcia and sang in the choir of the royal chapel at Rio de Janeiro in 1809. Later he had lessons in counterpoint and composition from Sigismund Neukomm, who was in Rio from 1816 to 1821. As a singer at first and a cellist later, da Silva belonged to the orchestra of the royal

(imperial after independence) chapel and chamber, directed by Marcos Portugal. With the abdication of Emperor Dom Pedro I (7 April 1831) the orchestra was dismissed. As a liberal da Silva wrote a hymn during the same year in commemoration of the abdication. This *Hino ao 7 de Abril* gained such popularity that it was adopted officially as the Brazilian national anthem (without lyrics) when the Republic was proclaimed in 1889. Under the reign of Dom Pedro II, da Silva became the most dynamic organizer of Rio's musical life. In 1833 he founded the Sociedade Beneficência Musical, whose goal was not only to promote musical activities but also to provide social services to its musician members. In 1834 he was appointed the regular conductor of the recently founded Sociedade Filarmônica, then composer of the imperial chamber (1841) and master composer of the imperial chapel (1842), whose orchestra he reorganized in 1843. Da Silva's most durable achievement was the foundation of the Rio de Janeiro Conservatory, officially created in 1847 and inaugurated a year later. He also participated in the creation of the Imperial Academy of Music and National Opera (1857), which promoted opera performance in Portuguese and the writing of operas by native composers.

WORKS

4 masses: Missa de S Braz; E♭; F; Missa pro defunctis

Requiem, B♭

Other sacred: c30 works, incl. 2 lits, Miserere, Qui sedes, Salve regina, TeD, Veni Creator

Hino ao 7 de Abril (Hino nacional Brasileiro), 1831; Hino à coroação, 1841; Hino das artes, 1854; 3 other hymns

2 waltzes, pf: A beneficência, 1839; O primeiro beijo, 1847

WRITINGS

Compêndio de música prática (Rio de Janeiro, 1832)

Compêndio de música (Rio de Janeiro, 1838)

Compêndio do princípios elementares de música (Rio de Janeiro, 1848)

Método de solfejo (Rio de Janeiro, 1848)

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GERARD BÉHAGUE

Silva, Jesús Bermúdez.

See Bermúdez Silva, Jesús.

Silva, João Cordeiro da

(fl 1756–1808). Portuguese composer. He may have studied in Naples but on 21 November 1756 he was admitted to the Irmandade de S Cecília, the musicians' union of Lisbon. In 1763 he was already organist and composer of the Real Capela da Ajuda, and the following year he started to receive a yearly salary of 240,000 réis from the royal theatres. He was praised in a letter from the director of the royal theatres to Jommelli dating from 1767, which also indicates that by then he was responsible for all operatic productions at the Lisbon court, including the adaptation of Jommelli's own operas for local conditions. In his own compositions he attempted to follow Jommelli's style as closely as possible. He may have replaced João de Sousa Carvalho after his retirement as music master to the princes. In 1808 he was earning 170,000 réis as first *mestre* to the future King João VI but was considered too old to follow the royal family to Brazil. None of his dramatic works, which were all written for the Lisbon court, has received a modern revival.

WORKS

all first performed in Lisbon

dg **dramma giocoso**
dm **dramma per musica**

Stage: untitled 'componimento drammatico', Ajuda Palace, 6 June 1764; Il natal di Giove (serenata, P. Metastasio), Queluz Palace, 21 Aug 1778, *P-La*; Edalide e Cambise (dm, 1), Ajuda Palace, 17 Dec 1780, *La*; Il ratto di Proserpina (dm da cantarsi, 1, G. Martinelli), Queluz Palace, 25 July 1784, ov. *Em*; Archelao (dm da cantarsi, 1, Martinelli), Queluz Palace, 21 Aug 1785, *La*; Telemaco nell'isola di Calipso (dm, 1), Ajuda Palace, 21 Aug 1787, *Em*, inc.; Megara tebana (dm, 1, Martinelli), Ribeira Palace, 25 July 1788, *La*, ov. *Em*; Bauce e Palemone (dm, 1, Martinelli), Ajuda Palace, 25 April 1789, *La*, ov. *Em*; Lindane e Dalmiro (dramma serio-comico, 2, Martinelli), Ajuda Palace, 17 Dec 1789, *La*; L'Arcadia in Brenta (dg, 3, C. Goldoni), Salvaterra, carn. 1764, *La* [doubtful]

Sacred: Salome, madre de sette martiri Maccabei (orat sacro, Martinelli), Ajuda Palace, 21 March 1783, *P-La*; Mass, Magnificat, Confitebor, all 4vv, org, *La*; 3 masses, Ave regina, motet, psalm, all 4vv, org, *Lf*; others, *VV*

Inst: 4 sinfonias (ovs. to dramatic works), 2 trios, 2vv, vc, *P-Em*

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M.C. de Brito: *Opera in Portugal in the Eighteenth Century* (Cambridge, 1989)

MANUEL CARLOS DE BRITO

Silva, José da Costa e.

See Costa (i), (16).

Silva, José de Santa Rita Marques e [Marques, José]

(*b* Vila Viçosa, c1778; *d* Lisbon, 5 Feb 1837). Portuguese composer. After studying with Galão in Vila Viçosa, in 1802 he went to Lisbon where he became a Paulist friar and organist of the Paulists' church. He also took lessons in counterpoint from Baldi, on whose recommendation he was appointed organist of the royal chapel of Bemposta (Lisbon) in 1808. In about 1810 he briefly visited Rio de Janeiro, but returned to Bemposta, and after Baldi's death in 1816 succeeded him as *mestre de capela*. In 1819 he attempted to succeed Leal as *mestre de música* in the *seminário* (choir school) of Lisbon Cathedral, but the personal enmity of the school's inspector cost him a long delay and resulted in only a part-time appointment beginning 6 October 1820. In recompense he was allowed to hold the Bemposta chapel post concurrently until 1834, when as a partisan of the defeated Dom Miguel I he was excluded from further royal employment. During his last three years he composed for festivals celebrated privately by the Conde de Redondo and contributed piano pieces to the short-lived Lisbon music periodical, *Semanário filarmónico*. Although of an irascible temper, he was the teacher of the best musical talents in mid-19th-century Lisbon. His many religious compositions are fluent, brilliant in style and immediately effective, but lack depth.

WORKS

some duplication in MSS

8 masses; 5 Credos; Mag; 15 Matinas; 13 pss; 4 Misereres; 5 TeD; 4 hymns; 12 motets; Trezena de Santo António; Novena de Nossa Senhora da Conceição; mostly 4vv, org: all *P-La*

13 masses, incl. 1 Requiem and 1 Missa Pastoril; 11 Matinas; Officium defunctorum; 26 pss; 6 TeD; 7 hymns; 5 motets; 3 Ladainhas; mostly for 4vv, org: all *Ln*

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ROBERT STEVENSON

Silva, Luigi

(*b* Milan, 13 Nov 1903; *d* New York, 29 Nov 1961). Italian cellist, naturalized American. He studied the cello with Arturo Bonucci at the Liceo Musicale in Bologna and composition with Respighi in Rome. After playing in theatre orchestras in Rome he was cellist of the Quartetto di Roma from 1930 to 1939, during which time he also taught at the Florence Conservatory. In 1933 he won the Boccherini Prize for young Italian concert artists. After emigrating to America in 1939 (he became an American citizen in 1945), Silva made his New York début on 5 April 1941 in a joint recital with Leopold Mannes; he, Mannes and the violinist Vittorio Brero formed the Mannes Trio in 1949. Silva was chairman of the cello and

chamber music departments at the Eastman School of Music (1941–9) and taught at the Mannes College (1949–61), the Juilliard School (1953–61), the Yale School of Music (1951–8) and the Hartt School (1956–61). He transcribed for cello works by Paganini, Boccherini and other Italian composers, and edited Bach's suites for unaccompanied cello.

GENE BIRINGER

Silva, Manuel Nunes da

(*b* Lisbon; *d* Lisbon, shortly before 24 July 1704). Portuguese theorist. He studied with João Álvares Frouvo and became a priest. In 1685, when his *Arte minima* was published, he was *mestre de capela* of S Maria Madalena, Lisbon, the church in which he was baptized, and was also teaching at the S Catarina choir school attached to the cathedral; when the second edition appeared in 1704 he still held these posts. From 1685 to 1704 he taught at the Lisbon college of the Ordem de Cristo, of which order he was a member; he was simultaneously *mestre de capela* of the Lisbon church of the order, Nossa Senhora da Conceição. He is known for his *Arte minima, que com semibreve prolaçam tratta em tempo breve, os modos de maxima, & longa sciencia da musica* (Lisbon, 1685, 3/1725). The five adjectives in the title are all puns on note values. Like António Fernandes in his *Arte de musica* (1626), Silva began with a section on polyphony (which had circulated in manuscript among his many pupils for 'a long time' before publication) and one of 44 pages on counterpoint; in the latter he cited Philippe Rogier and Géry Ghersem as his authorities for various disputed procedures. Plainchant is treated in the 52 pages of the third part. The work concludes with a 136-page alphabetically indexed 'Trattado das Explanaçoens' embracing the following topics: 'The excellences of music and how it should be used', 'Who invented and developed music', 'Musical definitions and distinctions', 'Signs, deductions, notes [of the hexachord], properties and mutations', 'Clefs, divisions and genera', 'Intervals', 'Modes', 'Figured music', 'Mensural music' and 'The many forms of music'. Coloration, which was still in use in 17th-century Spain and Portugal, remains a live problem throughout the treatise. Silva called the blackening of notes in ternary metre 'Himiolia'. Bowing to the authority of his teacher Frouvo he classed the 4th as a consonance. His other musical authorities range from Johannes de Muris, Francisco Tovar and Cerone to Lorente. His ecclesiastical authorities include not only the Bishop of Faro, Jerónimo Osório (1506–80), but two other 'Portuguese', Popes Damasus I (c305–84) and John XXI (c1210–77), both of whom he credited with musical innovations. Despite such excessive patriotism he soon won sufficient esteem throughout the Iberian peninsula to be quoted as an authority along with Cerone in Jorge de Guzmán's *Curiosidades del cantollano* (Madrid, 1709).

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ROBERT STEVENSON

Silva, Óscar da

(b Oporto, 21 April 1870; d Leça da Palmeira, 6 March 1958). Portuguese composer and pianist. He studied in Oporto and Lisbon before leaving for Germany in 1892 to continue his piano studies. He was a pupil of Julius Ruthardt and Carl Reinecke at the Leipzig Conservatory, and of Clara Schumann in Frankfurt. Shortly afterwards, he embarked on a brilliant solo career, giving performances, of his own works especially, in various European cities. On returning to Portugal, he accepted a teaching position at the Oporto Conservatory. His opera, *Dona Mécia*, on a libretto by Júlio Dantas, was given its first performance at the Coliseum in Lisbon. Meanwhile, he continued his international career as a pianist in the USA, Africa and Brazil. He considered Brazil a second home, and lived there for 24 years, returning to Portugal only in 1951, at the invitation of the government, to compile and publish his works. Piano music dominates his output. His works for the instrument are often arranged in cycles: these include sets of character pieces (*Imagens, Dolorosas, Páginas portuguesas*), as well as bagatelles, waltzes and preludes. His musical language is essentially Romantic, combining the influences of Schumann, Chopin and Liszt with the spirit of 19th-century salon music. Some of his music dating from 1930 onwards shows greater harmonic daring, but he never became a modernist.

WORKS

(selective list)

Op: *Dona Mécia*, 1901

Orch: *Mariam*, sym. poem; *Alma crucificada*, sym. poem; *Toada beiroa*; *Berceuse*; *Minueto*; *Desilusão*; *Serenata oriental*; *Concerto-fantasia*, pf, orch

Chbr: *Sonata saudade*, vn, pf; *Palmilhando, amourette e estúrdia*, str qt; *Pf Qt, D*; *Suite*, vc, pf; *Suite*, vc, pf; *8 fantasias*, str qt; *Mistério*, str qnt; *Cinema*, str qt; *Fantasia volubilis*, pf qt; *Valsa*, fl, vn, pf; *Serenata*, fl, vn, pf

Pf: *Marcha triunfal*; *Nocturno*; *Páginas portuguesas*; *Imagens*; *Dolorosas*; *Extras*; *Nostalgias*; *Girouettes*; *Vieilleries*; *Embalos*; *Humorísticas*; *Prelúdios*; *Queixumes*; *Saudades*; other works, incl. mazarckas, bagatelles, waltzes, preludes, divertimentos

Songs: *Romances*; *Complaintes*; *Souviens-toi*; *Líricas*; *Recordações*; *Notes perdues*; *Des souvenirs*; *Silence*

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CRISTINA FERNANDES

Silva, Tristão da [Sylva, Tristan de, Tristano de]

(*b* Tarazona; *f* 1450–85). Spanish poet, theorist and musician active in Portugal. He worked at the court of Afonso V (reigned 1438–81), to whom he may have given musical instruction. His *Amables de musica* (lost), written by royal commission, seems to have included a theoretical component as well as songs. His theoretical views partly diverged from those of his friend Bartolomeus Ramis de Pareia, who discusses them in *Musica practica* (1482). Five of Silva's poems survive in Garcia de Resende's *Cancioneiro geral* (Lisbon, 1516/R).

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C. Terni: *Música práctica da Bartolomé Ramos de Pareja* (Madrid, 1983)

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ALBERT T. LUPER/MANUEL PEDRO FERREIRA

Silva Leite, António da.

See [Leite, António da Silva](#).

Silvani, Francesco [Valsini, Frencasco]

(*b* Venice, *c*1660; *d* 1728–44). Italian librettist. He was an abbot; little else is known about his life. He issued his first two works (*Ottone il grande*, 1682, music by P. Biego and *Marzio Coriolano*, 1683, music by G.A. Perti), which are discussed in the *Mercure galant* of March 1683, under the anagram 'Frencasco Valsini'. Between 1691 and 1716 he produced librettos under his own name for various Venetian theatres almost every year. The title-pages of his librettos document that he served Ferdinando Carlo, Duke of Mantua, from 1699 to 1705. The duke granted Silvani his patent after Silvani wrote *L'oracolo in sogno* for a production in Mantua in June 1699, but it is not known how much time Silvani spent there. He was usually on hand for the Venetian productions of his works. He reached the height of his career in the years 1708–14 when he wrote for the Teatro Grimani a S Giovanni Grisostomo, the most important theatre in Venice.

Silvani's identification with reform librettists, such as Zeno, Pariati and Frigimelica Roberti, stems from his clearly motivated plots, elevated diction,

and extensive passages of recitative. He occasionally borrowed from earlier literary works. *Armida abbandonata* (1707, music by Ruggieri) and *Armida al campo* (1708, music by Boniventi) are based on Tasso's *Gerusalemme liberata*, and *La pace generosa* (1700, music by M.A. Ziani) is indebted to Seneca's *Troades* ('The Trojan Women'). Two works are based on French neo-classical dramas: *I veri amici* (1712, music by A. Paulati) on Pierre Corneille's *Héraclius empereur d'Orient*, and *La costanza combattuta in amore* (1716, music by G. Porta) on Nicolas Pradon's *Statira*. For autumn productions he often wrote pastorals, suited to the nobles' return from *villeggiatura*. His carnival works, which are heroic, usually have historical characters, although the plots are not always historically founded. He reacted strongly to charges of plagiarism. In the preface to *L'innocenza giustificata* (1698, music by Vinaccesi), he declared it to be his policy to place his name on the title-pages of only those works that were entirely his own in invention, disposition and elocution. He pointed to *Il principe selvaggio* (1695, music by M.A. Gasparini) as a work that he wrote with the advice and assistance of others; hence it does not bear his name on the title-page.

Silvani was fond of long, abstract titles; later productions often shortened the original title to a character's name. The high literary esteem Silvani's work enjoyed is clear from the publication after his death of 24 librettos in a collected edition, *Opere drammatiche del signor Abate Francesco Silvani* (Venice, 1744).

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HARRIS S. SAUNDERS

Silvani, Giuseppe Antonio

(*b* Bologna, 21 Jan 1672; *d* Bologna, 1727/8). Italian music publisher and composer. Son of the Bolognese music publisher Marino Silvani, he and his brother Matteo took over the business after their father's death in 1711. He became the sole owner probably in 1712, and certainly by 1716. Continuing his father's work he published compositions and treatises by Bolognese and Modenese musicians, including G.P. Colonna, Berardi,

Arcangelo Corelli, Domenico Gabrielli, Bononcini and Attilio Ariosti, while extending his well-organised catalogue to include the works of younger Emilian composers such as Aldrovandini, Pistocchi, P.F. Tosi and Mazzaferata. However, the publishing house of Silvani found itself in serious financial difficulties in 1723 and had to be mortgaged; evidently the firm was liquidated by 1727. The date of Silvani's death is reported in the index of the *Defonti della celebre Accademia de'Filarmonici di Bologna* as 1728. However, an index of the firm's printed works dating from 1727 mentions the heirs of G. Silvani, so his death probably occurred shortly before that date.

Silvani received his musical education from G.P. Colonna and in 1693 was admitted to the Accademia Filarmonica as a tenor. In 1697 he was *maestro di cappella* at the church of the Confraternita de' Poveri and from 1702 until his death he held the same post at S Stefano. Although most of his works, which are exclusively sacred except for two short secular cantatas, are in strict counterpoint for one or two choirs, he published several collections of well-crafted concerted music for voices and instruments in the Bolognese late Baroque style. Of his four known oratorios only the librettos are extant.

WORKS

oratorios

known only from librettos published by P.M. Monti

Il martirio de' SS Grisanto e Daria, Bologna, Casa Desideri, 2 April 1696

Il Gulia ucciso da Davidde, Bologna, Confraternita de' Poveri, 1 Nov 1697

Giesù nato (G.A. Bergamori), Bologna, Confraternita de' Poveri, Christmas 1697

La verità in sogno spiegata da Gioseffo, Castel S Pietro, Confraternita del SS Sacramento, 1704

other works

all published in Bologna

op.

1	Litanie concertate, 4vv, vns (1702)
2	Inni sacri per tutto l'anno, 1v (1702)
3	Sacri responsorii per li 3 giorni della Settimana Santa, 4vv (1704)
4	Inni sacri per tutto l'anno, 4vv (1705)
5	Cantate morali e spirituali, 1–3vv, vns (1707)
6	Stabat Mater, Benedictus, Miserere, 8vv (1708)
7	Messe brevi concertate, 4vv, vns, str (1711)
8	Motetti con il responsorio di S Antonio di Padova, 8vv (1711)
9	Motetti con le 4 antifone della BVM (1713)
10	Motetti, 2–3vv, vns (1716)
11	Messe brevi, 4vv (1720)

12	Versi della turba per li Passii, 4vv (1724)
13	Sacre Lamentazioni della Settimana Santa, 1v (1725)
14	Il secondo libro delle Litanie della BVM, 4vv (1725)
3 missae breves, 4vv (1 with str), <i>D-Bsb</i>	
2 secular cants., <i>I-MOe</i>	

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Indice dell'opere in musica sin'ora stampate in Bologna, e si fanno vendere dalli eredi di G.A. Silvani (Bologna, 1727/R)

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O. Gambassi: *L'Accademia Filarmonica di Bologna* (Florence, 1992), 457

ANNE SCHNOEBELEN/MARC VANSCHEEUWIJCK

Silvani, Marino

(d Bologna, 1711). Italian music publisher and editor. He began his career as a seller of books and music, trading 'at the sign of the violin'. He occasionally used the presses of the Bolognese printer [Giacomo Monti](#), particularly for the anthologies of Bolognese music that he edited (*Sacri concerti*, 1668; *Nuova raccolta di motetti sacri*, 1670; *Canzonette per camera a voce sola*, 1670; *Scielta delle suonate a due violini, con il basso continuo*, 1680), and for several other publications in 1683–4. From at least 1665 until his death he also did his own printing. His music publications include both sacred and instrumental music by G.B. Bassani, Cazzati, Aldrovandini, Cherici, G.P. Colonna, his son Giuseppe Antonio Silvani, Corelli, Jacchini and Manfredini. He published at least three lists of his printed works in 1698–9, 1704 [?1701] and 1709 [?1707]. After his death his heirs continued the firm, publishing a reprint of Corelli's op.5 and G.A. Silvani's op.7 (both in 1711). Later the firm took the name of G.A. Silvani; its typographical mark was a basket of fruit and musical instruments, or a violin with the motto 'UTRElevelt Mlserum FATum SOLlitosque LABores'.

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ANNE SCHNOEBELEN

Silver [Silva], Horace (Ward Martin Tabares)

(b Norwalk, CT, 2 Sept 1928). American jazz pianist, bandleader and composer. As a child he was exposed to Cape Verdean folk music performed by his father, who was of Portuguese descent. He began studying the saxophone and the piano in high school, when his influences were blues singers such as Memphis Slim and boogie-woogie and bop pianists, especially Bud Powell and Thelonious Monk. In 1950 Stan Getz made a guest appearance in Hartford, Connecticut, with Silver's trio, and subsequently engaged the group to tour regularly with him. Silver remained with Getz for a year, during which time three of his compositions, *Penny*, *Potter's Luck* (written for Tommy Potter) and *Split Kick*, were recorded by the band for the Roost label.

By 1951 Silver had developed sufficient confidence to move to New York, where he performed with such established professionals as Coleman Hawkins, Lester Young, Oscar Pettiford and Art Blakey. In 1952 he was engaged by Lou Donaldson for a recording session with Blue Note; this led to his own first recordings as a leader and to an exclusive relationship with Blue Note for the next 28 years. From 1953 to 1955 he played in a cooperative band called the Jazz Messengers which he led with Blakey. By 1956, however, he was performing and recording solely as the leader of his own quintet, while Blakey continued as leader of the Jazz Messengers.

Silver's music was a major force in modern jazz on at least four counts. He was the first important pioneer of the style known as hard bop, which combined elements of rhythm-and-blues and gospel music with jazz, influencing pianists such as Bobby Timmons, Les McCann and Ramsey Lewis. Second, the instrumentation of his quintet (trumpet, tenor saxophone, piano, double bass and drums) served as a model for small jazz groups from the mid-1950s until the late 1960s. Further, Silver's ensembles provided an important training ground for young players, many of whom (such as Donald Byrd, Art Farmer, Blue Mitchell, Woody Shaw, Benny Golson and Joe Henderson) later led similar groups of their own. Finally, Silver refined the art of composing and arranging for his chosen instrumentation to a level of craftsmanship as yet unsurpassed in jazz. He is a prolific composer, and one of very few jazz musicians to record almost exclusively original material; his work consistently combines simplicity and profundity in a rhythmically infectious style which, despite its sophistication, sounds completely natural. Several of his compositions have become jazz standards.

From the mid-1960s Silver wrote lyrics as well as music for a series of three quintet recordings, *The United States of Mind*, and recorded a number of albums featuring the quintet with ensembles of brass, woodwind, percussion, voices and strings. His quintet continued to tour regularly in the 1980s, performing a wide range of material from his impressive and influential library of original works.

WORKS

(selective list)

recorded for Blue Note

Opus de Funk (1953); Doodlin' (from Horace Silver and the Jazz Messengers; 1954); The Preacher (from Horace Silver and the Jazz Messengers; 1955); Señor Blues (from Six Pieces of Silver, 1956); Sister Sadie (from Blowin' the Blues Away; 1959); Nica's Dream (from Horace-scope; 1960); Song for my Father (from Song for My Father; 1964)

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BILL DOBBINS

Silver, John

(*b* c1606; *d* Winchester, in or before June 1666). English organist and composer. He was a chorister at Winchester Cathedral up to 1624 and briefly a lay clerk there (1626) before becoming organist of Dulwich College (1627–31). In 1638 he was made Master of the Choristers at Winchester ('aetat 32') at the same time as Christopher Gibbons became organist. After the Restoration Silver succeeded Gibbons as organist (1661); he was dead by June 1666. His son, also John (*b* ?Whitchurch, Hants., *bap.* ? 4 March 1631/2; *d* Wimborne, Dorset, *bur.* Nov 1694), was a chorister at Winchester from 1640, lay clerk from 1661 and organist of Wimborne Minster from 1664 until his death. The elder rather than the younger is more likely to have composed the Service in F and five fragmentary anthems attributed to Silver at Wimborne (two, also incomplete, are at *GB-GL*, *LF*, *Ob* and *US-BE*).

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I. Spink: *Restoration Cathedral Music, 1600–1714* (Oxford, 1995), 410–12

BETTY MATTHEWS/IAN SPINK

Silver, Sheila (Jane)

(b Seattle, 3 Oct 1946). American composer. She studied composition in Paris and Stuttgart with Karkoschka and Ligeti, and at Brandeis University with Arthur Berger, Shapero and Shifrin. She has received numerous awards, prizes and residencies including the Prix de Paris, Prix de Rome, Koussevitzky and Rockefeller Foundation fellowships and a Composer Award from the American Academy and Institute of Arts and Letters. Silver cites the music of Debussy, Bartók and Stravinsky as major influences. One critic has described her output as comprising ‘impressive transcultural works in which elements of, say, Buddhist chanting are worked into Western-style textures’. Other sources for her melodically rich music include classical Greek, Roman and Indian mythology, American jazz and Jewish chant. Her allegorical opera, *The Thief of Love*, for which she also wrote the libretto, is based on a 17th-century Bengali tale adapted to a contemporary perspective, the modern-day professional woman in search of the perfect man. *To the Spirit Unconquered*, a piano trio, is in Silver’s words ‘about the ability of the human spirit to transcend the most devastating of circumstances, to survive, and to bear witness’, inspired, in part, by Primo Levi’s writings on the Holocaust. She became a professor of composition at SUNY, at Stony Brook, in 1979. Her works have been recorded on CRI, Mode and Leonarda.

WORKS

(selected works)

Op: *The Thief of Love* (Silver), 1986

Orch and chbr orch: *Galixidi*, 1976; *Shirat Sarah*, 1985–7; *Dance of Wild Angels*, 1990; *3 Preludes*, 1993; *Pf Conc.*, 1996

Chbr and solo inst: *Str Qt*, 1975; *Dynamis*, hn, 1978; *Canto* (E. Pound), Bar, ens, 1979; *Dance Converging*, hn, va, pf, perc, 1987; *Vc Sonata*, 1988; *6 Preludes*, after C. Baudelaire, pf, 1991; *To the Spirit Unconquered*, vn, vc, pf, 1992; *From Darkness Emerging*, hp, str qt, 1995; *Str Qt no.2*, 1996

Vocal: *Chariessa* (cycle of 6 songs, Sappho), S, pf, 1978, arr. S, orch, 1980; *Ek Ong Kar*, SATB chorus, 1981

Film scores: *Alligator Eyes* (dir. J. Feldman), 1990; *Dead Funny* (dir. Feldman), 1995

Principal publisher: MMB Music Inc., Studio 4 Productions, Argenta Music

CYNTHIA GREEN LIBBY

Silverstein, Joseph

(*b* Detroit, 21 March 1932). American violinist and conductor. He studied at the Curtis Institute in Philadelphia (1945–50), first with V. Reynolds, then with Zimbalist, and worked also with Gingold and Mischakoff. He joined the Boston SO in 1955 (he was its youngest member); he became leader in 1962, assistant conductor in 1971, and also led the orchestra's various chamber ensembles. Silverstein came to international attention in 1959 in the Concours Musical Reine Elisabeth, Brussels. The next year he won the Naumburg Foundation Award and made his New York *début* in 1961. He gave many solo performances with the Boston SO and with it recorded the violin concertos of Bartók and Stravinsky under Erich Leinsdorf. He is chairman of the faculty of the Tanglewood Music Center and since 1972 has held posts as associate professor of music, first at Yale University and later at Boston University. He became music director of the Worcester SO in 1980, was principal guest conductor of the Baltimore SO, 1981–3, and was appointed artistic director of the Utah SO in 1983. In 1984 he resigned his positions with the Boston SO. He has also appeared widely as a guest conductor, and in 1987 was appointed music director of the Chautauqua SO.

Silverstein is one of the most accomplished and versatile American violinists of his generation. His playing is distinguished by fine-grained resonant tone, flawless intonation and impressive technique. His temperament is controlled, his musicianship exemplary. Among his specialities are programmes for unaccompanied violin. He plays a violin made by J.B. Guadagnini in 1773, formerly owned by both Campoli and Grumiaux, and a 1742 Guarneri, the 'ex-Camilla Urso'.

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BORIS SCHWARZ/R

Silvester II.

See [Gerbert d'aurillac](#).

Silvestre.

French family of violin makers. Pierre Silvestre (*b* Sommervillers, 9 Aug 1801; *d* Lyons, 1859) was a pupil of Blaise at Mirecourt before moving to Paris to work with Luptot and the elder Gand. He left Gand in 1829 to open his own workshop at Lyons. His brother Hippolyte Silvestre (*b* Saint Nicolas-de-Port, 14 Dec 1808; *d* Sommervillers, 3 Dec 1879) worked for Blaise and in Paris with J.-B. Vuillaume before joining him at Lyons in 1831. The brothers made and labelled their instruments jointly, though Pierre is regarded as the finer artist of the two. Their instruments, modelled after Stradivari and Guarneri, compare in workmanship and tone with the best of their French contemporaries. They are easily recognized by their dark red varnish, usually with simulated wear. Hippolyte retired in 1848 and

Pierre worked on alone until his death. Hippolyte then returned to the bench for a few years, passing the business in 1865 to his nephew.

Hippolyte Chrétien (*b* Sommervillers, 1 April 1845; *d* Neuilly-Plaisance, April 1913), known as Hippolyte Chrétien Silvestre, was the son of a sister of Pierre and Hippolyte. He was apprenticed at Mirecourt, but then learnt from and succeeded his uncle in business in 1865, at the age of 20. His instruments have considerable merit. In 1884 he transferred to a workshop in Paris, where a number of fine new instruments were made by him and under his direction. In 1900 the firm became Silvestre & Maucotel, and later Maucotel & Deschamp. (*VannesE*)

CHARLES BEARE

Silvestri, Constantin

(*b* Bucharest, 13 May 1913; *d* London, 23 Feb 1969). British conductor of Romanian birth. He first appeared in public as a pianist at the age of ten and later studied the piano and composition at the Bucharest Conservatory. He began his adult career as a pianist, but changed to conducting after a successful *début* with the Bucharest RSO in 1930. Five years later he began a long association with the Romanian Opera, and from 1945 he combined its musical direction with that of the Enescu PO. He taught conducting at the conservatory from 1948, and became well known as a guest conductor in Moscow and other centres in eastern Europe.

In 1956 Silvestri left Romania for Paris and made his British *début* the following year with the LPO. In 1961 he was appointed music director of the Bournemouth SO. He settled in Bournemouth and was naturalized in 1967.

An outstanding orchestral trainer, Silvestri steadily developed the Bournemouth SO's standards and reputation in the face of recurring financial problems. He brought the orchestra to a wider public with concerts at the Edinburgh Festival in 1963 and a European tour in 1965. His Covent Garden *début* was in 1963 with Musorgsky's *Khovanshchina*, and his wide range of sympathies extended to many works by British composers. Among his recordings is an outstanding reading of Elgar's *In the South*. He composed some music for string orchestra, two string quartets, two violin sonatas and other chamber works.

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NOËL GOODWIN

Silvestris, Florido de [Sylvestris, Floridus de]

(*b* Barbarano, nr Vicenza, early 17th century; *d* Rome, after 1673). Italian anthologist and editor of music, composer, singer and dramatist. He was a priest, who from about 1647 until at least 1654 was a bass in the choir of Santo Spirito in Sassia, Rome. In 1664 he held a similar position at S Giacomo degli Incurabili, Rome (the church in which he is buried). A manuscript inscription, 'Floridus de Sylvestris à Barbr. [?]civ.s. [?]Bracc.ni. Dulcia cum flore hic Barbara Sylva Canit', on the title-page of the copy of the alto partbook of Francesco Pasquali's *Madrigali, libro terzo* (1627, in *I-Bc*) may be of biographical significance; Pasquali's book includes a madrigal, *Fere barbare*, for solo bass. Silvestris seems to have been an accomplished singer. The solo motet *Aggrediamur iter vitae* in one of his anthologies (RISM 1659¹), written for him by an unknown composer, contains virtuosic passage-work and requires a vocal range of over two octaves (*D* to *f*).

Silvestris is noted mainly as the compiler of 22 anthologies of music printed in Bracciano and Rome between 1643 and 1672. His earliest publications, however, consist mainly of editions of the music of Bernardino Lupacchino and G.M. Tasso, Arcadelt and Metallo undertaken at the suggestion of the bookseller G.D. Franzini. The anthologies contain, for the most part, music written by composers who worked in or near Rome in the mid-17th century, including Carissimi, Virgilio Mazzocchi, Savioni, Benevoli and Abbatini. Silvestris was himself an able composer, and most of his anthologies include at least one of his own pieces. He worked in the styles and the smaller forms current in mid-17th-century Rome. For example, the motet for solo soprano *Non superabit* (RISM 1663¹) is in the form of a rondo cantata; though it contains attractive melodic ideas it is essentially a display piece and makes some use of contrasting dynamics. Allacci listed six plays (five comedies and a tragedy) by Silvestris, published between 1638 and 1667. On the title-pages of the earliest of these he styled himself 'Accademico Disunito, detto l'Incapace'.

EDITIONS AND WORKS

number of works by Silvestris, all with basso continuo, given in square brackets

sacred

Giovanni Guidetti: Directorium chori ad usum omnium ecclesiarum cathedralium, et collegiatum (Rome, 8/1642), 1643¹ [2 motets, 3vv], 1645² [1 work, 2vv], 1646¹, 1647² [1 work, 2vv], 1648¹ [1 work], 1649² [1 work, 4vv], 1650¹ [1 work], 1651¹, R. Floridus canonicus de Sylvestris a Barbarano has sacras cantiones ... pars prima (Rome, 1651), 1652¹, 1654² [1 work, 4vv], 1655¹ [1 work, 3vv], Alias cantiones sacras, ab excellentissimis musices auctoribus, 3vv, bc (org) (Rotterdam, 1657) [1 work, that included in 1655¹], 1659¹, 1661¹ [1 work], 1662², 1663¹ [1 work, 1v], 1664¹ [1 work, 4vv], Has alias cantiones sacras ab excellentissimis musicis auctoribus, 2–4vv, bc (Rome, 1664), Bernardino Vannini: Sacrae musicales cantiones, 8vv, et pro processionibus (Rome, 1666), 1668¹ [1 work, 3vv], 1672¹ [1 dialogue, 2vv], Florido concerto di madrigali a 3 voci, con la parte da suonare, parte III (Rome, 1673), lost

1 motet, *GB-Lcm*

Magnificat, 9vv, bc, attributed to 'sig.r. Silvestro' in *I-Bc* may be either by Silvestris or, more probably, by Silvestro Durante

secular

2/1642⁵, 1646⁷ [1 piece, 1v], 1652³ [madrigal, 3vv], 1653⁴ [madrigal, 3vv]

didactic

16/1642⁷, textless; Grammatio Metallo: Ricercari, 2vv, per sonare et cantare (Bracciano, ?/1643)

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JOHN WHENHAM

Silvestrino, Francesco ['Chechin']

(*fl* c1540–50). Italian composer. He may have been the viola player M. Chechin, to whom Antonfrancesco Doni referred in his *Dialogo della musica* (1544). He must have achieved some status by 1545, when his name appeared on the title-page of Willaert's *Canzoni villanesche alla napolitana* (ed. in RRMR, xxx, 1978), to which he contributed three compositions. The only one retained in subsequent editions was *O Dio se vede*, a literal arrangement of a three-part *villanesca* by Nola. Like Willaert, who may have been his mentor, Silvestrino's madrigalesque arrangements of *villanesche* have the borrowed tune transposed to the lower 5th and placed in the tenor part. (D.G. Cardamone: *The 'Canzone villanesca alla napolitana' and Related Forms, 1537 to 1570*, Ann Arbor, 1981)

DONNA G. CARDAMONE

Sil'vestrov, Valentyn Vasil'yovych

(*b* Kiev, 30 Sept 1937). Ukrainian composer. Sil'vestrov began music studies at the age of 15, at first privately and then at the Stetsenko Adults' Evening Music School. In 1955 he left the school with a Gold Medal and entered the Kiev Institute of Construction Engineering. He then studied composition with Lyatoshyns'ky and harmony and counterpoint with Revutsky at the Kiev Conservatory (1958–64). His debut as composer occurred in December 1961 during a plenum of younger Ukrainian

composers, where his Piano Quintet (1961), a work in which diatonicism and chromaticism flirt boldly with atonality, created a significant impression. With *Triada* for piano (1961) and the Trio for flute, trumpet, and celesta (1962) Sil'vestrov further explored this particular world, in which influences are neutralized and assimilated into aphoristic statements of unromantic but highly expressive mercurial gestures. His first fully mature compositions, *Mystery* for alto flute and six percussion groups (written for Severino Gazzelloni), *Spectre* (1965) for orchestra, and soon afterwards the massive Third Symphony *Eschatophony*, commissioned by the Koussevitzky Foundation and first performed in Darmstadt under Maderna in 1968, provide the first demonstration of a conflict and dialogue between 'cultural' (precisely notated) and 'mysterious' (improvisational) structures. The result is a rich and eloquent musical language that introduced the incantatory and the magical as aesthetic conditions. The culmination of this first period in Sil'vestrov's stylistic development (and the beginning of his second) was the monumental *Drama* (1969–71), a three-movement work that is virtually a clinical study of an artistic crisis, or more specifically, the avant-garde crisis. Its first movement is a violin sonata, its second a cello sonata and its third a piano trio. Highly theatrical and full of conscious archaisms, *Drama* attempts to bring together the various stages of historical development into a single work. More a parody than a collage, *Drama* is characterized by an ironic but also affectionate self-awareness; here, the dialectic between the 'cultural' and 'mysterious' is at its most intense.

The year 1973 saw the creation of a remarkable and unusual cycle of works written in 'olden style'. In them, Sil'vestrov begins to rediscover diatonicism, but of an almost minimalistic (non-functional) kind. *Music for Children*, *Three Pieces in Olden Style*, *Two Pieces in Olden Style*, and *Two Pieces for Children in Olden Style* were followed by a Cantata for soprano and chamber orchestra. The style reached maturity with the String Quartet composed in 1974. As Laryssa Bondarenko observed, Sil'vestrov continued in these pieces to move away from singleness of style, while at the same time consciously confining himself to traditional methods, albeit in an allegorical manner. Employing the genres and stylistic norms of the 17th to 19th centuries, these pieces exhibit the paradox of an intimate personal expression contained within fixed forms. The decades between 1974 and 1995 were very productive. It was during this period that the mystical and tragic tendencies found their most concrete expression in a series of works that further identified the 'allegorical manner' as Sil'vestrov's terrain (one which is distinctly different from the polystylistic exuberance, for example, of Alfred Schnittke). In many ways, the Fifth Symphony represents the fulfilment of his middle style. It is the work where all former experimentations find a resting place, and the resultant eloquence of the musical language encompasses all the resources of contemporary thinking. In this symphony Sil'vestrov fully explores for the first time the domain of the coda. It becomes almost a 'post-symphony', a coda to the history of the genre, in that it does not partake of dialectical development but explores what seems like the 'afterlife' of a work. In this symphony, and the works that followed into the late 90s, Sil'vestrov often explored the concept of memory as a dramatic device. One is, in effect, experiencing the future of an event long gone.

WORKS

(selective list)

Orch: Sym. no.1, 1963; Classical Ov., 1964; Monodia, pf, orch, 1965; Spectre, chbr orch, 1965; Sym. no.2, fl, perc, pf, str, 1965; Sym. no.3 'Eschatophony', 1966; Hymn, 5 inst ens, 1967; Poem in Memory of Lyatoshyn's'ky, 1968; Meditation, chbr orch, 1972; Postludium, pf, orch, 1974; Sym. no.4, brass, str, 1976; Serenade, chbr orch, 1978; Sym. no.5, 1980–82; Intermezzo, chbr orch, 1983; Exegi monumentum, sym., Bar, orch, 1985–7; Widmung [Dedication], conc., vn, orch, 1990–91; Metamuzika, pf, orch, 1992; Sym. no.6, 1994–5; Visnyk 96 [The Messenger], synth, str, 1997 Vocal: Cant. (F. Tyutchev, A. Blok), S, chbr orch, 1973; Simple Songs, 1v, pf, 1974–81; Quiet Songs (A. Pushkin and others), 24 songs, Bar, pf, 1974–84; Ancient Ballad, 1v, pf, 1977; Cant. (T. Shevchenko), chorus, 1977; Forest Music (G. Aigi), S, hn, pf, 1977–8; Stupeni [Steps], 11 songs, 1v, pf, 1980–82; Postludium DSCH, S, vn, vc, pf, 1981; 4 Songs (O. Mandel'shtam), 1v, pf, 1982; Ode to a Nightingale (cant., J. Keats), S, chbr orch, 1983; Requiem, soloists, chorus, orch, 1999 Chbr and solo inst: Pf Sonata [no.1], 1960, rev. 1972; Sonatina, pf, 1960; Pf Qnt, 1961; 5 Pieces, pf, 1961; Quartetto Piccolo, str qt, 1961; Triada, 13 pieces, pf, 1961; Trio, fl, tpt, cel, 1962; Mystery, a fl, 6 perc groups, 1964; Projections, hpd, vib, chimes, 1965; Elegy, pf, 1967; Drama, vn, vc, pf, 1969–71; Children's Music, pf, 1973 [bk nos.1–2]; Music in Olden Style, pf, 1973; Str Qt no.1, 1974; Pf Sonata [no.2], 1975; Kitsch-Music, pf, 1977; Pf Sonata [no.3], 1979; Postludium, vn, 1981; Postludium, vc, pf, 1982; Sonata, vc, pf, 1983; Str Qt no.2, 1988; Post Scriptum, sonata, vn, pf, 1990

Film scores

Principal publisher: Muzychna Ukraïna, Sikorski

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- V. Tsenova and V. Barsky, eds.:** *Muzika iz bivshego SSSR* [Music from the former USSR] (Moscow, 1994)

VIRKO BALEY

Silvia.

See [Egeria](#).

Silyanovsky, Trifon

(*b* Sofia, 16 Dec 1923). Bulgarian composer and pianist. The son of a professor of law, he graduated from the law faculty of Sofia University as well as attending the State Music Academy where he studied composition with Pancho Vladigerov and the piano with Dimiter Nenov. He also studied

history of art with Hans Sedelmaier in Vienna (1941–3) before winning, in 1948, the first Bulgarian Singers' and Instrumentalists' Competition, an event that led to a number of recordings for Bulgarian radio. During the next few years he was subject to political persecution: he spent time in a concentration camp (1949–51), was periodically jailed thereafter and was exiled from Sofia. He worked as a labourer, played the piano in restaurants and gave private lessons of Latin and ancient Greek in order to survive. Only in 1959 was he permitted to work as a répétiteur for Sofia Opera. In 1973 he co-founded, with the director Plamen Kartalov, the Blagoyevgrad Chamber Opera of which he served as musical director until 1982. He then taught score reading at Plovdiv Conservatory (1982–91) before being appointed, at the fall of communism, to the staff of the State Music Academy in Sofia. He was made professor extraordinary in 1997. His work was condemned as 'formalistic' and, as such, was known only to the Bulgarian intellectual and artistic elite among whom Silyanovsky was highly esteemed not only as a musician but as a philosopher, essayist, theologian, polyglot and as a scholar of uniquely encyclopedic erudition. His music reflects his philosophical and ethical ideals as well as the hardships of his life. His professionally crafted scores are distinguished by an individual style, rigorous structural clarity, dissonant harmony, dense textures and complex polyphony. Thematic material is often related to Orthodox chant.

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Vocal: 5 pesni [5 Songs] (R.M. Rilke), S, pf, 1954; Missa ordinaria, chorus, org, 1955; Stabat Mater, solo vv, chorus, orch, 1960; Te Deum, A, chorus, org, 1962
Orch: Preljud, ariya i tokata, 1946; Conc. no.1, str, 1947; Conc. no.2, str, 1949; Sym. no.1, 1950; Conc. no.3, str, 1953; Sym. no.2, 1958; Sym. no.3, 1963; Pf Conc., 1968; Vizantiyskiy triptikh [Byzantine Triptych], 1969; Sym. no.4, 1972; Variatsii v"rkhu tema ot Bakh [Variations on a Theme of Bach], str; Variatsii v"rkhu tema ot Gluk [Variations on a Theme of Gluck]
Chbr: sonatas, vn, va, vc, 1967–70

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ANDA PALIEVA

Simaku, Thoma

(*b* Kavajë, 18 April 1958). Albanian composer. He studied composition with Harapi at the Tirana Conservatory (1978–82) and with David Blake at York University (1991–6), where he was awarded the DPhil in composition. In 1996 he was Bernstein Fellow in Composition at Tanglewood, where he studied with Bernard Rands. Simaku's style has evolved from the obligatory folk idiom of pre-1990 Albania to one that assimilates modernist techniques, combining free chromaticism with a highly expressive lyricism. In 2000 he was awarded an Arts and Humanities Board Fellowship in Creative and Performing Arts by the University of York.

WORKS

(selective list)

Orch: Ballade, vn, str, 1981; Vn Conc. no.1, 1981; Vn Conc. no.2, 1987; Ob Conc., 1988; Sym., str, 1989; Epitaphs, str, 1992–3; The Eagle on the Cross, orch, 1995–6; Canticello, vc, chbr orch, 1997; Plenilunio, 12 solo str, 1998; Illuminazione, pic, ob, b cl, hn, pf, perc, vn, va, vc, 1999

Chbr and solo inst: The Nightingale, str qt, 1979; Nocturn, cl, pf, 1984; Str Qt, 1991; Wind Qnt (Hommage à Stravinsky), 1992; Elephas-Maximus, 13 wind, 1993; L'aria distante, ob, chbr ens, 1994; The Eagles, 10 brass, 1995; Tanglewood Trio, cl, va, pf, 1996; From Across the Sea, 3 fl, 1997; Guirlande de flutes, pic, 4 fl, A fl, 1997; Stanze sonore, cl, bn, str qt, perc, 1997; Ed e' subito sera ... , vc, pf, 1997–8; Soliloquy, vn, 1998; Four Wedding Songs and a Dance, cl, pf, 1999

Silver, chorus, pf, 1995

Principal publishers: Emerson, University of York Music Press

JUNE EMERSON

Simandron.

See *Sēmantron*.

Simándy, József

(*b* Budapest, 18 Sept 1916). Hungarian tenor. He studied with Emilia Posszert, joining the Hungarian State Opera House chorus in 1940. He made his début at the Szeged National Theatre in 1946 as Don José. The following year he returned to the Budapest Opera, and was its leading heroic tenor until 1984. Between 1956 and 1960 he was a regular performer in Munich. Although he undertook a wide range of lyric and spinto tenor roles, Simándy was, in dramatic and vocal character, best suited to heroic roles, notably Radames, Otello and Lohengrin. His recordings include the title roles in Erkel's *Bánk bán* and *Hunyadi László*.

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Šimbracký [Schimbracki, Schimrag, Schimrack, Schimrak], Ján [Johannes]

(d Spišské Podhradie, 1657). Slovak composer and organist. In 1630 he bought a house in Spišské Podhradie and from 1637 until his death he was a member of the town's municipal council. His compositions were copied and performed in many places in Slovakia; one of them, *Gott stehet in der Gemeine Gottes*, was used as incidental music to a play by Peter Eisenberg, *Ein zwiefacher poetischer Act*, performed in Prešov in 1651.

The main source of Šimbracký works are two manuscripts in tablature (CZ-L 3 A and 4 A, olim 13 992 and 13 994) in the hand of [Thomas Gosler](#), town clerk of Kežmarok and a composer in his own right. Šimbracký's extant works number 54; 42 survive in tablature scores and 12 in an incomplete set of partbooks. His settings of Latin and German sacred texts show him to be a master of the older Franco-Flemish polyphony as well as of modern polychoral techniques. In *cori spezzati* works he employed contrasts between differently composed choirs and alternated contrapuntal and chordal passages; a prominent role is played by antiphonal exchanges of homophonic declamations. The motets exemplify contrasts of metre, timbre and dynamics, and the sacred concertos more sophisticated contrasts of solo and tutti (refrain) passages as well as alternations of a *cappella* and instrumentally accompanied writing. Šimbracký's style is balanced between the ancient church modes and the major-minor system. His melodies make use of a wide range of Baroque figures, but chromaticism appears only sparingly.

WORKS

Edition: *Ján Šimbracký: Opera omnia*, ed. R. Rybář and L. Kačič (Bratislava, 1982–93)
[R i–ii]

† incomplete

masses and canticles

Missa - Officium (Ky, Gl), 11vv, bc, CZ-L

Missa 'Omnes gentes plaudite' (Ky, Gl), 8vv, L, *H-Bn*; ed. R. Rybář and L. Burlas (Bratislava, 1968); R ii

†Missa 'Verbum car factum est' (KY, Gl), 15vv, bc, CZ-L

†Benedicite omnia opera Domini, 8vv, L, *H-Bn*

Magnificat sexti toni, 4vv, CZ-L, *RO-MC*; ed. S. Diamandi and Á. Papp (Budapest, 1994); R i

Magnificat sexti toni, 12vv, CZ-L

latin motets etc.

†A Domino factum est istud, 16vv, bc, CZ-L, *RO-Sb*; Angelis suis mandavit de te, 8vv, CZ-L, ed. R. Rybář and L. Burlas (Bratislava, 1968), R i; †Canite tuba in Sion, 2vv, L; Congregati sunt inimici nostri, 8vv, L, *H-Bn*, ed. R. Rybář and L. Burlas

(Bratislava, 1968), R i; †Dico vobis hic descendit, 7vv, CZ-L; Domine ad adjuvandum me festina, 8vv, L, R i; Ecce mulier Cananaea, 8vv, L, R ii; Extollens vocem, 7vv, L, R ii; Factum est silentium in coelo, 12vv, L, R ii; Gaudent in coelis, 12vv, bc, L, ed. in Rybarič (1984), R i; O Domine, Jesu Christe, 8vv, L, R ii; Omnes gentes plaudite, 8vv, bc, L, H-Bn, R i; Plaudite mortales, 8vv, CZ-L, R i; †Quem vidistis pastores, 20vv, bc, L; Surrexit pastor bonus, 8vv, bc, L; †Vulnerasti cor meum, 8vv, L

german sacred

all in CZ-L

Ach Herr, wie sind meiner Feinde so viel, 8vv; Alleluja, heutt' triumphieret Gottes Sohn, 14vv, bc; Christ lag in Todesbanden, 8vv; †Christus der ist mein Leben, 2vv; Da Jesus an dem Kreutze stund, 6vv; Da Jesus an dem Kreutze stund, 8vv; †Der heilige Geist von Himmel kam, 3vv; Der heilige Geist von Himmel kam, 7vv; Der Tag, der ist so freudenreich, 8vv; Der Tag, der ist so freudenreich, 12vv, bc; Du Friedenfürst, Herr Jesu Christ, 8vv, bc; Freue dich, des Weibes deiner Jugend, 8vv, bc; Freue dich, du Tochter Zion, 8vv; Freuet euch des Herren, ihr Gerechten, 8vv; Freuet euch in dem Herren, 12vv; Gott stehet in der Gemeine Gottes, 8vv, bc
†Herr, Herr wenn ich nur dich habe, 8vv; †Heutt' triumphieret Gottes Sohn, 3vv; Heutt' triumphieret Gottes Sohn, 8vv; Ich will dich erhöhen, 8vv; Jauchzet dem Herren alle Welt, 8, 8vv, bc; Komm heiliger Geist Herre Gott, 8vv, bc; Lobe den Herren meine Seele, 8vv, bc; Meine Seele erhebt den Herren (Magnificat quinti toni), 8vv; Nach dir, Herr, verlangest mich (2p. Herr, Zeige mir deine Wege), 8vv; Nun freut euch all' und jubilieret, 8vv, bc; Nun komm der Heiden Heiland, 8vv, bc; Richte mich Gott, 8vv; Seid fröhlich und jubilieret, 8vv, bc; Siehe, wie fein und lieblich ist's, 8vv, bc; Singet dem Herren ein neues Lied, 8vv, bc, ed. in Petőczová-Matúšová (1999); Wenn wir in höchsten Noten sein (2p. Darum kommen wir, Herr Gott), 8vv

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Simeonov, Konstantin Arsen'yevich

(*b* Kaznakovo, Tverskaya province, 7/20 June 1910; *d* Kiev, 3 Jan 1987). Russian conductor. He studied conducting at the Leningrad Conservatory until 1936 under Aleksandr Gauk and Il'ya Musin. He was a singer (1918–28), then conductor (1928–31) of the People's Choral Academy in Leningrad. After being active as a symphonic conductor from 1930 to 1960, he was chief conductor of the Kiev Opera and Ballet Theatre from 1961 until 1967, when he moved to the Leningrad Opera and Ballet Theatre; in 1974 he returned to the Kiev post. He won the 1964 All-Union Conductors' Competition in Moscow, and the same year was one of the conductors with the Bol'shoy Opera company in its autumn season at La Scala, Milan. He conducted Tchaikovsky's *The Queen of Spades* during this visit and was highly praised for the balance of voices and orchestra, and for his evocation of dramatic atmosphere. His opera performances in the USSR were distinguished by emotional power and dramatic tension and he excelled in choral scenes such as those of Musorgsky's *Khovanshchina* and Shostakovich's *Katerina Izmaylova*. He was also admired for his performances of operas by Dzerzhinsky, Lysenko, Mayboroda and Paliashvili, among others.

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I.M. YAMPOL'SKY

Similar motion.

In [Part-writing](#), the simultaneous melodic movement of two or more parts in the same direction.

Simile

(It.: 'like', 'similar').

A word used in musical scores to mean 'play as before', particularly if an intricate phrasing and articulation is repeated many times and the necessary slurs and dots would clutter the page.

Simile aria [metaphor aria].

An aria in an opera, oratorio or cantata in which the text makes a comparison between the singer's situation or thoughts and some natural phenomenon or activity in the world at large, and the music provides

appropriate illustration. Its literary origins are found in the elaborate metaphorical style of Giambattista Marino (1569–1625), whose influence on 17th-century Italian literature extended to the opera libretto; aria texts using conceits broadly similar to those favoured by Metastasio are common in the 17th century. Arias of this kind offered composers an opportunity to introduce a wide variety of imagery. An example from Handel is Caesar's aria 'Va tacito e nascosto' in *Giulio Cesare* (1724), where a solo horn alludes to the hunter who must go cautiously in pursuit of his prey and the text makes a comparison with the intriguer who conceals his real intentions. In Bach's cantata *Was mir behagt* bwv208 (1716), the accompaniment to 'Schafe können sicher weiden' suggests a pastoral background, while the text compares the security enjoyed by sheep under a watchful shepherd with the satisfaction of living under a wise ruler. In Gay's *The Beggar's Opera* (1728) the beggar claims to have 'introduc'd the similes that are in all your celebrated Operas', and the texts include several parodies of the type, e.g. 'I'm like a skiff on the Ocean tost'. The convention was increasingly criticized during the 18th century and had nearly died out by the end of it. A late example is 'Come scoglio' in Mozart's *Così fan tutte* (1790), which parodies the convention, in that Fiordiligi compares her resolution – which the audience knows will prove weak – to a rock unaffected by the battering it receives from a stormy sea.

See also [Aria §4\(i\)](#).

JACK WESTRUP

Simionato, Giulietta

(b Forlì, 12 May or 15 Dec 1910). Italian mezzo-soprano. She studied at Rovigo with Locatello and Palumbo. She made her début in 1935 in the première of Pizzetti's *Orsèolo* at Florence and first sang at La Scala in 1939 as Beppe (*L'amico Fritz*). During the next few years she sang Cherubino, Rosina, Hänsel, Dorabella and Mignon. From 1946 she appeared regularly at La Scala, where her repertory included Charlotte (*Werther*), Jane Seymour (*Anna Bolena*), Cenerentola, Isabella (*L'italiana in Algeri*), Carmen, Asteria (*Nerone*) and Léonor. She made her British début as Cherubino at the 1947 Edinburgh Festival; she first sang at Covent Garden in 1953 as Adalgisa, Amneris and Azucena. In 1954 she sang Romeo (*I Capuleti e i Montecchi*) in Palermo and made her American début at Chicago. She sang at Salzburg (1957–63) as Mistress Quickly, Eboli, Orpheus and Azucena and at the Metropolitan from 1959 to 1963. In 1962 she sang Valentine at La Scala. She retired in 1966. Simionato's agile mezzo was secure throughout its wide range, with a personal and seductive timbre in its lower register. Among her recordings are notable accounts of Amneris and Azucena. She had an imposing stage presence, vivacious in comedy, dignified and moving in tragedy.

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HAROLD ROSENTHAL/ALAN BLYTH

Simiot, Jacques François

(*b* Dôle, *c*1769; *d* Lyons, 28 Aug 1844). French woodwind instrument maker active in Lyons from about 1803 to 1844. He specialized in clarinets and bassoons but also made piccolos, flutes, alto clarinets, bassoons and bass horns. In 1812 his daughter Émilie married Jean Baptiste Tabard (1779–1845), whom he probably trained as a maker since flutes and clarinets have been reported with a stamp of Simiot and Tabard.

Simiot was one of the earliest French makers to improve the Classical-period clarinet and bassoon. In a published letter of December 1829, addressed to F.-J. Fétis in the *Revue musicale*, he claimed to have made a 12-key clarinet in 1803. In 1808 he published the earliest fingering chart for the seven-key clarinet; it was accompanied by an explanation of his improvements to the clarinet, including additional sixth and seventh keys, a double hole for the left-hand ring finger, a protruding tube in the thumb-hole, a register key re-sited on the dorsal side to avoid water, and a tuning slide between the barrel and mouthpiece. Later improvements included the use of brass key mountings, a hinged key for *f/c*, and a thumb rest. In 1827 his 19-key clarinet and alto clarinet were approved by the Académie des Beaux-Arts.

In 1808 Simiot advertised his first improvements to the bassoon: a tuning-slide on the wing joint and keys for B[♭] and C[♭]. By 1817 he had developed a metal U-tube to replace the butt cork, keys for C[♭] and F[♭] and a tuning-slide, and by 1823 a tuning-slide operated by a rack and pinion and a water key.

Among Simiot's apprentices was Pierre Piatet (*c*1796–1868), who produced woodwinds with Benoit in Lyons from 1836 to 1855. Simiot was succeeded in 1844 by Brelet and the firm continued as Simiot & Brelet until 1874. Extant instruments include: a seven-key clarinet in C (Musée d'art et d'histoire, Nice, 1875); a 19-key clarinet in B[♭] with *corps de rechange* in A (Edinburgh University Collection, 115); and a 13-key alto clarinet (Bate Collection, Oxford, 493).

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ALBERT R. RICE

Šimkus, Stasis

(*b* Motiskai, nr Kaunas, 23 Jan/4 Feb 1887; *d* Kaunas, 15 Oct 1942).
Lithuanian composer, conductor and teacher. He studied the organ at the Warsaw Institute of Music until 1908, whereupon he entered the St Petersburg Conservatory, studying with Lyadov, Steinberg and Vītols (1908–14). He lived in the US for a while (1915–20), during which time he was active as a conductor. After further study at the Leipzig Conservatory (1921–2) he returned to Lithuania, where he continued to conduct and also taught and collected folksongs. Among the most prominent of his students was Jonas Švedas. Šimkus's works include the opera *The Village at the Plantation* (1916), the symphonic poem *Neman* (1930), cantatas, songs, piano works and folksong arrangements.



Simmes [Simms], William

(*fl* 1607–16). English composer. A William Simmes matriculated at Exeter College, Oxford, on 15 October 1585, and another on 3 March 1607. Either or neither may be identifiable with this composer, who was in the service of the Earl of Dorset in 1608. His music circulated in sources associated with London and East Anglia.

Simmes contributed a three-section anthem to Myriell's manuscript anthology *Tristitiae remedium* (*GB-Lbl*); two other anthems by him survive (*Lbl*, *Ob* and *Och*). Seven five-part fantasias for viols are attributed to him (*Och*), of which the most successful are the fourth and seventh (ed. R. Morey, *William Simmes: Seven Phantazias*, Albany, CA, 1991).

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NORMAN JOSEPHS/ANDREW ASHBEE

Simmons, Calvin

(*b* San Francisco, 27 April 1950; *d* nr Lake Placid, NY, 21 Aug 1982).
American conductor. His musical training began in gospel music with his mother, and at the San Francisco Boys' Choir from the age of nine, where he took conducting lessons. From 1968 to 1970 he studied conducting with Max Rudolph at the Cincinnati Conservatory of Music, and followed him to

the Curtis Institute of Music (1970–72). While at the Curtis Institute he also studied the piano with Rudolf Serkin. He was engaged, initially on an occasional basis, by Kurt Herbert Adler as répétiteur and assistant conductor at the San Francisco Opera from 1968 to 1975. He made his début there in 1972 with *Hänsel und Gretel*. Three years later he made his British début at Glyndebourne. During a term as assistant conductor of the Los Angeles PO he also served as music director of the Young Musicians Foundation Debut Orchestra (1975–8), and of the Ojai Festival (1977). Simmons made his Metropolitan Opera and New York PO débuts in 1978, and two years later first appeared at the New York City Opera. In opera he proved a decisive leader, highly sympathetic to singers. He became music director of the Oakland SO in 1979 and in less than three years brought about an extraordinary renaissance in the orchestra and its musical community. He died in a canoeing accident.

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CHARLES BARBER, JOSÉ BOWEN

Simmons, William Benjamin Dearborn

(*b* Cambridge, MA, 27 April 1823; *d*Cambridge, 31 Oct 1876). American organ builder. He was apprenticed to Thomas Appleton, and began his own business in 1845 in partnership with Thomas McIntyre, a former pipemaker with Appleton. This partnership lasted until 1851, after which Simmons continued on his own until 1856, when another partnership was formed with George Fisher. By this time the firm had become quite successful, and had opened a sizable factory with steam machinery. Between 1858 and 1860, a period during which several larger organs were built, Simmons had as a partner the organist John Henry Willcox (1827–75).

Simmons's best work was characterized by innovation and tonal creativity. He was one of the first in America to employ a full-compass Swell division, to advocate the use of tempered tuning, and to use steam-powered machinery in his factory. In the late 1850s Germanic influences appeared in his tonal work, perhaps the result of Willcox's influence. Important instruments were built for Dover Hall, Boston (1855), Harvard University (1859) and St Paul's Cathedral, Louisville, Kentucky (1860).

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BARBARA OWEN

Simms, William.

See [Simmes, William](#).

Simon [Symon].

Name held by at least three musicians in 15th-century France.

- (1) [Simon \[Symon\] le Breton](#)
- (2) [Symon Britonis \[Brytonis\]](#)
- (3) [Simon \[Symon\] de Insula](#)

DAVID FALLOWS

[Simon](#)

(1) [Simon \[Symon\] le Breton](#)

(*d* Cambrai, 12 Nov 1473). French composer. He was a singer at the Burgundian court chapel by January 1431 (when he was named in a motet by Binchois) and remained there until 1464. In the 1460s he was listed as a member of the confraternity of St Jacques-sur-Coudenberghe at Brussels as 'her Simon Britonis mynsheeren zanghere'. He retired to Cambrai Cathedral, where he had been a canon since 10 October 1435 'vigore nominationis ducis Burgundiae' (*F-CA* 1046, f.70a). He was buried there in the chapel of St Stephen, as was Dufay a year later. Several of his possessions passed into the hands of Dufay, who described Simon in his will as 'dominus meus et confrater'.

The three-voice rondeau *Nul ne s'y frotte* (ed. K. Jeppesen, *Der kopenhagener Chansonnier*, Copenhagen, 1927, 2/1965) is ascribed in *I-PEc* G20 to 'Magister Symon'; identification with the Simon at the Burgundian court is suggested by the title which is also the motto of Antoine, the senior bastard son of Philip the Good. The Flemish song *Vie sach oit* (ed. in Lenaerts), ascribed in *I-Fn* 176 to 'Simonet', is in a remarkably similar style. Robert Morton's lighthearted quodlibet *Il sera pour vous/L'homme armé* refers to him as 'Maistre Symon' and as 'Symonet le Breton'; it may well have been written at Simon's retirement from the Burgundian court chapel at the end of May 1464. He might conceivably also be the author of no.98 of *Cent nouvelles nouvelles*, which is ascribed in the first printed edition to 'Le breton', though the earlier Glasgow manuscript ascribes it to 'L'acteur'.

[Simon](#)

(2) [Symon Britonis \[Brytonis\]](#)

(*fl* 1482–3). Recorded at 's-Hertogenbosch as 'onsen bovensenger' ten years after the death of his namesake at the Burgundian court, he is a possible though unlikely contestant for some of the documents or pieces mentioned under (1) Simon le Breton.

[Simon](#)

(3) [Simon \[Symon\] de Insula](#)

(fl c1450–60). French or ?English composer of a four-voice mass cycle (without Kyrie) in *I-TRmp* 88, ff.304v–311 (nos.428–31). Based on the isomelically treated antiphon *O admirabile [beati Gregorii]* (see PalMus, xii, 1922/R, p.219), the cycle has matching head-motifs, extensive duo sections and the *Wechselklänge* that Besseler described as characteristic of English music. So there is some dispute as to whether 'Insula' in this case means Lille, as one would expect, or England (see *MGG1*, Gülke). However, if the name can be interpreted that freely it is possible that Simon de Insula is to be identified with (1) Simon le Breton who, as a chaplain to the Burgundian court, spent much of his working life in Lille; but the musical style of the mass cycle contradicts such an identification.

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Simon, Abbey

(b New York, 8 Jan 1922). American pianist. He was awarded a scholarship to the Curtis Institute, Philadelphia, by its principal, Josef Hofmann, and studied there with David Saperton, Dora Zaslavsky and Harold Bauer (1932–40). He won the Walter W. Naumburg Award in 1940, which led to his New York recital début soon afterwards. He played in Europe for the first time in 1949 and went on tour in the Middle East, East Asia, Australia, New Zealand, South Africa and South America, in due course being awarded the Harriet Cohen Medal and the Elizabeth Sprague Coolidge Award. He has held teaching positions at Indiana University (1960–74), the Julliard School (from 1977) and the University of Houston (from 1977). Simon's recordings include the complete piano music of Chopin and Ravel, all the Rachmaninoff concertos and solo works by Schumann, Brahms and Beethoven. His pianism, well suited to such repertory, is noted for its sensitivity and elegance.

JESSICA DUCHEN

Simon, Alicja [Alice]

(b Warsaw, 13 Nov 1879; d Łódź, 23 May 1957). Polish musicologist. She studied music in Warsaw, Berlin and Zürich, and musicology with Kretzschmar in Berlin (1904–9), where she also studied philosophy, psychology and history of art. In 1914 she took the doctorate at Zürich with

a dissertation on Polish elements in German Classical music. After working in Berlin (1920–23) and Geneva (1923–4), she became head of the music division of the National Library in Washington (1924–8). From 1929 to 1939 she was the curator of the music department of the State Art Collection in Warsaw, and during World War II she was engaged in clandestine teaching. From 1945 until her death she was reader and, from 1954, full professor of musicology at the University of Łódź. She actively promoted Polish music abroad and, especially between 1924 and 1939, gave many lectures of a popular nature. As a musicologist, she dealt mainly with the relations between western (mainly German) music and Polish music.

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ZYGMUNT M. SZWEYKOWSKI

Simon, Anton (Yul'yevich)

(*b* Paris, 5 Aug 1850; *d* Moscow, 19 Jan/1 Feb 1916). Russian composer and conductor of French birth. He studied with Marmontel, Matthais and Duprato at the Paris Conservatoire, but in 1871 went to Moscow, where he was appointed to the directorship of the Théâtre Bouffe. From 1891 he taught the piano at the music school of the Moscow Philharmonic Society, and in 1897 was appointed superintendent of the Moscow Imperial Theatre orchestra and director of music at the Aleksandrovsky Institute. Simon wrote three operas (all performed in Moscow), three ballets, orchestral works, chamber music, choral pieces and about 100 songs.

WORKS

(selective list)

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JENNIFER SPENCER

Simon, Artur

(b Wesermünde, nr Bremerhaven, 6 May 1938). German ethnomusicologist. He studied musicology and ethnology at the University of Hamburg, receiving the doctorate in 1971 with a dissertation on Egyptian folk music. In 1972 he was appointed director of the ethnomusicology department of the Museum für Völkerkunde, Berlin (formerly the Phonogramm-Archiv). From 1984 he was also professor of musicology at the Hochschule der Künste, Berlin. He has conducted field research in Egypt, the Sudan, Nigeria, Cameroon, Western New Guinea and Northern Sumatra. His areas of interest include methodology, organology, film and trance music and dance. In addition to publishing on these topics, he has also made several ethnomusicological and ethnographical films. He has served as editor of the record and audio-visual series ‘Museum Collection Berlin’.

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LINDA FUJIE

Simon, Geoffrey (Philip)

(b Adelaide, 3 July 1946). Australian conductor. He studied at the University of Melbourne, the Juilliard School, New York (1968–9), and Indiana University (1969–72), and later took lessons in conducting from Karajan, Kempe, Markevich and Hans Swarowsky. He was assistant conductor of the South Melbourne SO (1966–8) and musical director of the Bloomington SO (1969–72) before moving to England in 1973. He made his UK début with the Bournemouth SO in 1975, his London début (with the Australian Sinfonia, which he directed from 1975 to 1978) in 1976 and his début with a major London orchestra, the LSO, in 1978. From 1978 to 1982 he was professor of music at the University of Wisconsin in Milwaukee, occupying a similar post at the North Texas State University in Denton from 1982 to 1984. Simon was music director of the Albany SO, New York, from 1986 to 1989, and of the Sacramento SO from 1992 to 1996. Meanwhile, he had founded his own record label, Cala Records (1991), for which he has made an impressive series of recordings with the LPO and the Philharmonia, including music by John Downey and colourful readings of works by Saint-Saëns, Debussy and Ravel. As a guest conductor Simon has appeared with leading orchestras around the world.

RICHARD WIGMORE

Simon, Johann Caspar

(b Schnellbach, nr Schmalkalden, Thuringia, 10 Jan 1701; d Leipzig, 22 Nov 1776). German composer and organist. He attended the Lateinschule in Schmalkalden University of Jena from 1723 to 1727. He may have been a pupil there of Johann Nicolaus Bach, J.S. Bach's cousin. For the next four years he was *Praeceptor* of the Lateinschule in Langenburg, and both

organist and priest at the Stadtkirche there. In August 1731 he was appointed organist of the Georgskirche, Nördlingen, and the town's *director musices*; in 1743 he was made *Praeceptor* of the Lateinschule. Through the death of a brother-in-law in 1750 he inherited a drapery business. He gave up his musical activities in Nördlingen and spent the rest of his life in Leipzig. He distinguished himself in his second career, and as honorary *Commerzienrath* advised the head of state in business matters.

Although Adlung and other contemporaries esteemed him highly as a composer, Simon was modest in offering 'beginners and country schoolmasters' his short preludes and fugues and other keyboard works as alternatives to an 'old French menuet or courante on a barrel organ'. With two or three exceptions the fugue subjects show little distinction and there are occasional mistakes in the part-writing. On the other hand, he handled the prevailing three-part texture smoothly and sometimes rounded off a prelude and fugue by alluding to opening toccata-like material. At Nördlingen Simon wrote the words and music for well over 200 church cantatas (at least three and a half annual cycles). Only the third cycle is extant; the texts are based on New Testament readings for the day and the settings require only modest forces. A central aria–recitative–aria grouping is framed by an opening chorus and a concluding chorale, sometimes with an instrumental sonata to begin.

WORKS

cantatas

Simon-Leibbrandtsche Hochzeitscarmen (Nördlingen, 1733)

Die Freude im Herrn (Nördlingen, 1734)

Das allerschönste Jesus-Bild in geistreichen Cantaten für die gewöhnlichen Sonn- und Festtags-evangelia (Oettingen and Nördlingen, 1737–8), c250 cantatas, *D-NLk* (3rd cycle only)

Wedding cantata (Leipzig, 1755)

keyboard

Nördlinger Choralbuch (1743–50; Nördlingen, 1995)

Gemüths vergnügende musicalische Nebenstunden (Augsburg, 1750); Anderer Theil (Augsburg, 1752)

Erster Versuch einiger variirten und fugirten Choräle (Nuremberg, 1754)

Leichte Praeludia und Fugen (Augsburg, 1754; Nördlingen, 1994)

Musicalisches A.B.C. in kleinen und leichten Fugetten (Augsburg, 1754; Nördlingen, 1994)

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HUGH J. McLEAN

Simon, Lucy

(b New York, 5 May 1940). American composer and performer. She began her professional singing career at the age of 16 with her sister Carly in the Simon Sisters. She released two solo albums, *Lucy Simon* (1975) and *Stolen Time* (1977), and received a Grammy Award for her Sesame Street album of children's songs, *In Harmony* (1980). Her first Broadway musical, *The Secret Garden* (1991), won her a Tony nomination. With book and lyrics by Marsha Norman, sets by Heidi Landsman and direction by Susan H. Schulman, this was the first Broadway musical to be created and directed entirely by women. Based on the novel by Frances Hodgson Burnett, Norman's libretto is enhanced by Simon's eclectic score. Numbers such as the operatic *Lily's Eyes* contrast with the folk-like *Wick and Hold On*. When combined with numbers like Archibald's lyrical *A Bit of Earth*, Mary's innocent *The Girl I Mean to Be* and the ethereal music of the ghosts, the score captures and accentuates the various levels of narrative in the musical. Simon's lush romantic score never exceeds its limits: the sense of directness which she acquired from her popular music career has influenced her musical theatre writing by ensuring its forthrightness and directness.

WILLIAM A. EVERETT

Simon, P.

See [Symon, p.](#)

Simon, Paul

(b Newark, NJ, 13 Oct 1941). American popular singer and songwriter, member of the duo Simon and Garfunkel. After an early chart success in 1957 with Art Garfunkel he worked in the Brill Building, recording demonstration tapes and occasionally releasing his own songs under pseudonyms. With Garfunkel he recorded the album *Wednesday Morning 3 A.M.* (Col., 1964) but, after it found a limited audience, departed to England where he performed in folk music clubs and recorded a solo album, *The Paul Simon Songbook* (Col., 1965). A re-released version of the song *The Sound of Silence*, from the album *Wednesday Morning 3 A.M.*, became a hit, and during the duo's following success Simon's style displayed a self-conscious literary bent in the lyrics, and accomplished folk-style melodies with carefully worked out harmonies. Later he incorporated more diverse musical influences, tempering the early self-consciousness with the development of a wry persona and a sophisticated narrative sense.

Upon the duo's demise in 1970, Simon intensified the eclecticism of his work. His eponymous solo album (Col., 1972) contained the reggae song *Mother and Child Reunion*, and revealed a growing tendency toward lyrical angst. His next two albums, *There Goes Rhymin' Simon* (Col., 1973) and *Still Crazy After All These Years* (Col., 1975), display his increasing fascination with African-American gospel music (*Loves Me Like a Rock* and

Gone At Last), and with complex harmonic progressions (*Still Crazy After All These Years*). Following the less successful *One Trick Pony* (Warners, 1980) and *Hearts and Bones* (Warners, 1983), he recorded *Graceland* (Warners, 1986) with South African *mbaqanga* musicians, Louisiana zydeco musicians, and the Chicano band from East Los Angeles, Los Lobos. The album rejuvenated his career and sparked heated controversy about whether he had violated the UNESCO cultural boycott on South Africa. He has subsequently continued his cross-cultural collaborative projects, releasing *Rhythm of the Saints* (Warners) in 1990, featuring a wide range of Brazilian and African percussive styles, and *Songs of the Capeman* (Warners) in 1997, a Broadway musical using salsa and doo-wop.

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DAVID BRACKETT

Simon, Pierre

(*b* Mirecourt, 1 Dec 1808; *d* Neuilly-sur-Marne, 12 Dec 1881). French bowmaker. One of the most important 19th-century bowmakers, he served his apprenticeship in Mirecourt and moved to Paris in about 1835. There, over many years, he produced bows for J.-B. Vuillaume and Gand Frères. In 1848 he took over the business and premises of Dominique Peccatte at 18 rue d'Angevilliers. By 1851 he was in partnership with Joseph Henry at 179 rue St Honoré; that year their bows won a silver medal at the Great Exhibition in London.

Simon was perhaps the most fluent maker of the Peccatte school. His work is elegant: most sought after today are those bows with heads that resemble Peccatte's hatchet-head bows. Unique to Simon with this model is a rather pronounced curve to the back of the head. The sticks are usually round; the frogs have fairly deep, squared throats and the buttons, in three-piece form, have collars with a single cut. Viola bows are very rarely seen while the cello bows, often quite light, sometimes are made from a spectacular, veined pernambuco. His brand *simon, paris* is usually found on the brand facet, but is occasionally located under the frog or under the wrapping. Most of the bows which Simon made for Vuillaume have heads of very different design: fairly large, rounded and slightly bell-shaped, and almost always elegant.

PAUL CHILDS

Simon, Prosper-Charles

(*b* Bordeaux, 27 Dec 1788; *d* Paris, 31 May 1866). French organist and violinist. He was active in Bordeaux early in his career. As a boy he received some musical instruction from Franz Beck, and organ lessons from a Benedictine, Father Placide. He held organists' posts at the churches of Ste Croix (1802–6) and St Seurin (1807–8 and 1811–25). In addition he led the Orchestre de Concert of Bordeaux, founded in 1814. He was elected a member of the Société Philomatique du Muséum d'Instruction Publique in 1811. He moved to Paris in 1825; the performance of his *Te Deum* there (22 October) attracted some attention. In the following year he was elected organist of the church of Notre-Dame des Victoires. From 1827 he taught the organ and harmony at the Maison Royale of St Denis. In October 1840 he was made organist of the basilica of St Denis, where Cavaillé-Coll's first organ had been installed; these duties were supplemented by government work as inspector of French cathedral and parish organs. He was elected to the Institut Historique de France in 1847 and to the Order of St Silvester in 1854 and became a Chevalier of the Légion d'Honneur in 1858.

Simon's talent for organ improvisation was widely praised and respected, particularly in connection with the instrument at St Denis: he was nicknamed 'the Rossini of the organ'. Reviews of his playing (quoted in *FétisB* supplement and Dufourcq) praise his originality and feeling for timbre. Simon wrote the second part of a *Nouveau manuel complet de l'organiste* (Paris, 1863/R); the first volume, by Georges Schmitt, had appeared in 1855.

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DAVID CHARLTON

Simon, Simon

(*b* Les-Vaux-de-Cernay, nr Rambouillet, ?c1735; *d* ?Versailles, after 1788). French harpsichordist and composer. An announcement in *L'avant coureur* of 6 August 1761 describing him as 'still very young' casts doubt upon the birthdate of 'vers 1720' given by Fétis. Accounts of his life derive mainly from what appear to be the personal recollections of La Borde. At the age of seven, he was sent to study with an uncle named Butet, organist of an abbey near Caen, but 'the mediocrity of the master's talents spread to the progress of the pupil'. When he was 13 he came by chance to the notice of the Marquise de la Mézangère, the 'strongest' pupil of François Couperin *le grand*; she took him in at her Paris *hôtel* and gave him harpsichord lessons while the violinist Saint-Saire, another protégé, taught him *musique*. This must have occurred by 1754, when he is recorded as a witness to a Paris wedding (Brossard). He made rapid progress, soon acquiring an 'infinity' of pupils whose demands on his time did not, however, prevent him from studying composition with Dauvergne. He wrote *petits motets* and harpsichord pieces which were performed in private concerts (*L'avant*

coureur, 17 August 1761, pp.525–6). The harpsichord pieces, later gathered into op.1 (1761), gained him the esteem of Le Tourneur, *maître de clavecin des enfants de France*, who presented him with one of his pupils as a wife and the reversion of his royal post. Appointments as harpsichord teacher to the dauphine, the queen and the Countess of Artois followed. Although he had already assumed Le Tourneur's functions on the latter's retirement to Nantes, he did not succeed to the title until the beginning of 1770. He still retained these titles in 1788, as well as those of harpsichord master to the dukes of Angoulême and Du Berry (from 1784) and Madame Elizabeth (from 1787).

The long *Avertissement* to op.1 shows the clarity of thought and concern for detail of an accomplished teacher, particularly in matters of tempo, touch and articulation, and illustrates generalizations with specific pieces. Simon is one of the more interesting of the French harpsichord composers after 1750. His suites hover on the threshold of the sonata: 'Instead of publishing *suites* for solo harpsichord in a single key in the usual way (which would have caused me to fall into a kind of uniformity and dryness better avoided), I thought I ought to compose some with violin accompaniment'.

Five of the suites consist of or contain three-movement groups; of these, three have the middle piece in a contrasting key and three have accompaniments. Simon said that he had tried to include both French and Italian styles in his collection. In opp.2 and 3 all thought of the suite is abandoned for a wholesale capitulation to Italianism and (especially in op.3) the *galant* style – probably at the behest of Madame Adélaïde, for whom they were written. The music is uneven in quality: in op.1 the dark, passionate ostinatos of 'La La Corée' (in E \flat minor) and the driving rhythm of 'La De Croisoeuil' (with violin accompaniment) alternate with earnest, clumsy juvenilia. Like so many of his colleagues, Simon was often unable to sustain harmonic tension or direction, to prolong cadential progressions or to use sequences for propulsion instead of for ballast, with the result that, when his music is not startling, it is apt to be static or aimless. Much of the harpsichord writing is thick and heavy, depending on mechanical arpeggio or scale formulae for motivic material.

Simon is not to be confused with a Simon, violist at the Opéra, who composed six symphonies in 1748, nor with a Simon, author of considerable vocal music from 1757 to 1771.

WORKS

Pièces de clavecin dans tous les genres, some acc. vn, op.1 (Paris, 1761)

4 sonates et 2 concertos, hpd, vn acc., op.2 (Paris, 1770)

6 concerts, hpd, ad lib vn, op.3 (Paris, 1770)

Suite d'ariettes, arrs. of comic opera airs, hpd, vn, c1765–77, F-Pn

Other arrs. in MS anthologies

?Several petits motets, ?lost

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*Fétis*B

*La Borde*E

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DAVID FULLER/BRUCE GUSTAFSON

Simon, Stephen (Anthony)

(b New York, 3 May 1937). American conductor. He studied the piano with Joel Rosen (1952–6) and graduated from the Yale University School of Music while continuing piano studies with Ellsworth Grumman (1956–60). His New York début was in May 1962, when he conducted Bach's B minor Mass at Philharmonic Hall. He studied choral conducting with Hugh Ross and Julius Herford, 1962–4, and was appointed music director of the Westchester Orchestral Society in 1963. From 1964 to 1965 he worked with Josef Krips, and made his European début in 1965 with the Lamoureux Orchestra in Paris. He then embarked on recording all Mozart's piano concertos with Lili Kraus. In 1970 he worked with Susskind at the St Louis SO and was appointed musical director of the New York Handel Society (1970–74) and the Handel Festival at the Kennedy Center (1977). Simon's alert, buoyant direction of little-known Handel works became a feature of New York and Washington concert life. In 1990 and 1991 he conducted at the Handel Festival in Halle. His recordings include *Judas Maccabaeus*, *Orlando* and *Ariodante*.

RICHARD BERNAS

Simon and Garfunkel.

American popular vocal duo. **Paul Simon** (b Newark, NJ, 13 Oct 1941; guitar and vocals) and **Art Garfunkel** (b New York, 5 Nov 1941; vocals) initially recorded as Tom and Jerry while still in high school, and enjoyed a minor hit with Simon's song *Hey Schoolgirl* (1957). They reformed as Simon and Garfunkel in 1964 to record *Wednesday Morning, 3 A.M.* and, although the album made little impression, one of its songs, *The Sound of Silence*, was re-released in late 1965 with electric guitars, electric bass and drums added. When the song rose to number one on the US singles charts, Simon and Garfunkel quickly recorded *Sounds of Silence*, an album featuring Simon's songs accompanied by a rock band. The next three albums, *Parsley, Sage, Rosemary, and Thyme* (1966), *Bookends* (1968) and *Bridge Over Troubled Water* (1970), found Simon's songs exploring new directions musically (psychedelia, jazz and Andean folk music) and lyrically (whimsical humour, social satire and extended narratives). With their smooth two-part harmonies and literary lyrics, they became the most successful group to emerge from the urban folk revival of the early 1960s. The performing style featured Simon's light baritone in solo lines, joined frequently by Garfunkel's ethereal tenor, with songs occasionally performed solo by either of the pair. The title song from their last album, *Bridge Over Troubled Water*, featured Garfunkel throughout in one of Simon's best arching melodies, and revealed Simon's interest in African-American

gospel music. Both the single and the album were their best-selling work and won six Grammy awards. They have recorded and performed together sporadically since 1970, for example with *My Little Town* in 1975 and the *Concert in Central Park* in 1981, but have largely pursued solo projects.

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DAVID BRACKETT

Simon à Scto Bartholomaeo [Simon].

Monastic name of [Václav Kalous](#).

Simon d'Authie [Autie]

(*b* ?1180–90; *d* Amiens, after 1235). French trouvère. His name appears in documents as canon at Amiens Cathedral from 1223 and as dean of the chapter in 1228. A skilful lawyer, he acted for the abbey of St Vaast, Arras, from 1222 to 1226 in a suit against lay assessors, and again in 1232 in an action involving the projected erection of a reliquary altar by the chapter of Arras Cathedral. Gilles Le Vinier, whose name is also recorded in the documents, is a partner of Simon in the jeu-parti *Maistre Simon, d'un esample nouvel*, whereas Adam de Givenchi, likewise concerned, is a judge in one of the two jeux-partis (*Symon, le quel emploie* and *Symon, or me faites*) between Simon d'Authie and Hue le Maronnier. Of the 11 other works attributable to Simon, six may be the work of other trouvères.

Bone amour qui m'agree consists entirely of hexasyllabic lines, an uncommon structure; *Quant la sesons comence* places one octosyllabic line among ten hexasyllabic. Also unusual is the use in *Li nouviaus tens qui fait paroïr* of a melody with the structure *ABB'CDEFG* in the setting of an isometric strophe consisting of two *pedes* and a *cauda*. Most strophes contain more than eight lines each, although *Tant ai amours servie et honoree*, set to a non-repetitive melody, consists of only six. *Fols est qui a ensient*, *Tant ai amours* and *Nouvele amours ou j'ai mis mon penser* present analytical problems since the internal intervallic relationships differ in the various readings of these works. *Tant ai amours* is also noteworthy in that several readings have a range of a 12th. No melodies survive in mensural notation; most are irregularly constructed, of variable floridity, and not particularly appropriate for modal interpretation.

See also [Troubadours](#), [trouvères](#).

WORKS

nm [no music](#)

Bone amour qui m'agree, R.487 [also attrib. Gautier d'Espinal]

Fols est qui a ensient, R.665

Li biaus estés se resclaire, R.183 [also attrib. Gace Brulé]

Li nouviaus tens qui fait paroir, R.1802

On ne peut pas a deus seigneurs servir, R.1460 [also attrib. Raoul de Ferrières]

Quant je voi le gaut foillir, R.1415

Quant la sesons comence, R.623

Quant li dous estés define, R.1381(=1385)

Tant ai amours servie et honoree, R.525 [also attrib. Thibaut IV de Champagne]

works of probable joint authorship

Maistre Simon, d'un esample nouvel, R.572 (jeu-parti, with Gilles Le Vinier)

Symon, le quel emploie miex son temps, R.289 (jeu-parti, with Hue le Maronnier) (nm)

Symon, or me faites savoir, R.1818 (jeu-parti, with Hue le Maronnier) (nm)

doubtful works

Amours qui fait de moi tout son comant, R.327 [also attrib. Sauvale Cosset and Jehan l'Orgeneur]

Nouvele amours ou j'ai mis mon penser, R.882 (V, a) [also attrib. Chastelain de Couci]

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

THEODORE KARP

Simon de Insula.

See [Simon](#), (3).

Simon de Quercu.

See [Quercu](#), [Simon de](#).

Simoneau, Leopold

(b Saint-Flavien, Quebec, 3 May 1916). Canadian tenor. He studied in Montreal with Salvator Issaurel, and made his debut there in 1941 as Hadji in *Lakme* with the Varietes Lyriques. After successful appearances in *Cosi fan tutte* and *Die Zauberflote*, he studied in New York with Paul Althouse. He made his Opera-Comique debut in 1949, in *Mireille*, and remained in

Paris for five seasons. His reputation as a Mozart specialist, elegantly lyrical in style, was first established at the Aix-en-Provence and (from 1951) Glyndebourne festivals, where he sang Idamantes and Don Ottavio. He sang in Mozart operas at La Scala (1953), in London with the Vienna Staatsoper (1954), at the Teatro Colón, at the Salzburg Festival (1956) and with the Metropolitan (début 1963 as Don Ottavio). He made admired recordings of all his major Mozart roles. Simoneau was Tom in the French première of *The Rake's Progress*, at the Opéra-Comique in 1953. Other roles included Gluck's Orpheus and Bizet's Nadir, both of which he recorded. In 1946 he married the soprano Pierrette Alarie with whom he often appeared. He played a leading part in forming the first statutory subsidized opera company in North America, the Opéra du Québec (1971), of which he was initially artistic director. He has taught in Quebec, San Francisco, Banff and Victoria, British Columbia, where he founded Canada Opera Piccola in 1982; he was director of the company until 1988. His translation of Hahn's *Du chant* was published in Portland, Oregon, in 1990.

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GILLES POTVIN

Simone di Ugolino de' Prodenzani.

See [Prudeniani, Simone](#).

Simonelli, Matteo

(*b* Rome, after 1618; *d* Rome, 20 Sept 1696). Italian composer, singer and organist. He spent his life in Rome. In 1633 he sang treble in the Cappella Giulia at S Pietro under Virgilio Mazzocchi and later continued his studies with Vincenzo Giovannoni, *maestro di cappella* of S Lorenzo in Damaso, where he also became organist. In 1660 he became *maestro di cappella* of S Giovanni dei Fiorentini, a post he held until 1679, and he seems occasionally to have worked at S Luigi dei Francesi. From 1650 there are records of his singing tenor at oratorios; he continued to take part in oratorios at S Marcello as singer and organist until 1694. It was as a countertenor that he was admitted on 15 December 1662 to the Cappella Sistina, where he sang for exactly 25 years, and on his death he was buried in the tomb of the papal singers in S Maria in Vallicella (Chiesa Nuova). Among his pupils were Corelli and G.M. Casini. He published little, but his compositions earned him the title of 'the Palestrina of the 17th century' (Adami). He primarily continued the *a cappella* ideal of the Cappella Sistina and wrote a mass for 17 voices typical of Roman polychoral music. But he also wrote a *Stabat mater* for five voices, two violins and organ, which exceptionally is in the style of the *seconda pratica*. His contrapuntal compositions, which are in the majority, do, however, show elements of newer style in the shaping of the melodic lines and the handling of harmony and rhythm.

WORKS

Missa, 17vv, *I-Rvat C.G.* V70

Missa, 6vv, *Rvat C.S.*111

Missa 'Buda expugnata fuis ad Deum praecibus', 5vv, 1686, *Rvat C.S.*87

Miserere, 8vv, *Rvat C.S.*192

Victimae paschali laudes, 4vv, *Rvat C.S.*303

Stabat mater, 5vv, 2 vn, org, *D-MÜs*

2 motets, 1672¹, 1683¹

34 motets, 4–8vv, *Bsb, MÜs, I-Rvat C.G., C.S., US-Wcu*

1 kbd piece in *The Lady's Entertainment or Banquet of Music* (London, [1708])

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JOHN HARPER

Simonetti, Achille

(*b* Turin, 12 June 1857; *d* London, 19 Nov 1928). Italian violinist and composer. He was first taught the violin by Francesco Bianchi; later he studied with Eugenio Cavallini at the Milan Conservatory (1872–3). He returned to Turin for further violin instruction with Giuseppe Gamba and for composition lessons with Carlo Pedrotti, and continued his studies in Genoa with Sivori, whose clearcut style and bravura temperament decisively influenced his playing. He was engaged briefly as solo violinist at the Théâtre Bellecour in Lyons (1880), then went to Paris to study the violin with Charles Dancla and composition with Massenet at the Conservatoire and to play in the Concerts Padeloup (1881–3). He spent the winter seasons 1883–7 in Nice, where he led a quartet that included the young Alfredo d'Ambrosio. In 1887 he went to England to tour with the singer Marie Rôze and the pianist Benno Schönberger; from 1891 he lived in London. He played in the London Trio with Amina Goodwin and W.E. Whitehouse from 1901 to 1912, and subsequently was violin professor at the Irish Royal Academy of Music (1912–19).

Frequent appearances in London and elsewhere in England, as well as throughout Europe, earned Simonetti the reputation of an outstanding soloist and chamber music player. He was among the first violinists to perform the Brahms Violin Concerto, for which he wrote his own cadenzas. Walter Starkie wrote of him in 1929: 'Few violinists were better musicians than Simonetti; not only did he draw a beautiful tone from his Bergonzi violin, but there was a noble sense of style in everything he played'. His graceful salon pieces for the violin are no longer in print, though one of

them, *Madrigale*, achieved worldwide popularity; his more ambitious works include two string quartets and two violin sonatas, the second of which was described by Cobbett as 'a delightful work in lyric vein'. For further information see *Cobbett's Cyclopedic Survey of Chamber Music* (London, 1929–30, rev. 2/1963/R by C. Mason).

ALBERT MELL

Simonetti, Leonardo

(*b* late 16th century; *d* after 1630). Italian castrato singer and editor. He was a boy soprano in the service of the Graz court in about 1596, remaining there until 9 January 1609, when he resigned. In his later years at Graz he was a pupil of Matthia Ferrabosco. Nothing is then heard of him until 4 January 1613, when he was elected a soprano singer at S Marco, Venice, with a salary of 55 ducats; the minute registering this appointment mentions the fact that he had been singing in the basilica for about a year, presumably on probation. His salary was increased to 70 ducats in 1615 and to 80 in 1626. His name then disappears from the register of S Marco, though he was still in its service in June 1630 when he dedicated his third anthology of sacred music to Alessandro Grandi (i). It seems probable, in view of the fact that his appointment was not renewed at the customary time, that he died in the plague of 1631.

Simonetti merits a place in musical history as the compiler of three anthologies of Venetian music, two of which are outstanding. His *Ghirlanda sacra*, the finest collection of the time of solo motets in the modern style, drew on the work of practically every worthwhile composer in the Veneto, including Monteverdi, Grandi and Cavalli. These motets were written for virtuosos of the first rank and demonstrate the emotional nature of one aspect of Counter-Reformation church music. Other aspects are displayed in the anthology of 1630, which includes the first Baroque concertato mass; it is by Grandi and is for soloists, chorus and instrumental ensemble.

EDITIONS

Celesti fiori del Sig. Alessandro Grandi, 2–4vv, bc (Venice, 1619)

Ghirlanda sacra, 1v, bc (Venice, 1625²)

Raccolta terza ... de messe et salmi del sig. Alessandro Grandi et Gio. Croce Chiozotto, 2–4vv, bc (Venice, 1630¹)

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Simonffy, Kálmán

(*b* Tápiószele, ? 5 Oct 1831; *d* Budapest, 15 Dec 1888). Hungarian composer. His title of nobility was 'marosvásárhelyi'. He was a lieutenant in the Hungarian War of Liberation, and after a short period of hiding lived in Nagyabony and later in Cegléd, where he organized and conducted a choral society. A self-taught composer, he began to attract attention in the mid-1850s with his songs, particularly the cycles *Vadrózsa* ('Wild Rose', 1853) to a text of Kálmán Tóth, *Hegyháti dalok* ('Songs of Hegyhát') and *Cipruslombok* ('Cypress Leaves'). By the 1860s he had become the most popular song composer in Hungary. Simonffy also held a number of government posts in the 1860s and 70s. As a member of parliament (1872–5) he played an important part in the founding of a national academy of music. For several years he was the vice-chairman of the Hungarian Singers' Association, and for a long time he was a land registration supervisor. Towards the end of his life he suffered from attacks of depression, and he was mentally deranged by the time of his death.

Simonffy's songs, to poems by Tóth, Sándor Petőfi, Mihály Vörösmarty and others, are rich and many-faceted in their melodic invention and unquestionably represent the peak of 19th-century Hungarian popular song. Many of them were spread by choral societies and gypsy bands to the widest strata of society and came to be thought of as folksongs. Simonffy himself travelled through the countryside (with Károly Fátýol's band) and abroad in 1860 and 1862–4. He was also the author of numerous essays on Hungarian music, including a portrait of János Pecsényánszky and a series of polemical articles taking issue with Liszt.

BIBLIOGRAPHY

ZL (*E. Major*)

Simoni, Gjon

(*b* Shkodra, 8 Feb 1936; *d* Tirana, 2 July 1999). Albanian composer. He worked as a music teacher in Kukësi (1954–6) and a night-club pianist in Durrës (1958–63) before becoming one of the first students (1962–6) at the newly founded Tirana Conservatory, where his teachers included Kozma Lara, Zadeja and Harapi. After graduation he was a musical director in Gjirokastra (1966–70) and head of music production at Albanian Radio (1970–80) before taking up the chair of theory and composition at the conservatory (1980–89). He was appointed dean there in 1992. He died after a car accident.

Though not a prolific composer, Simoni was admired above all as an inventive orchestrator, writing intimate music of exquisite taste. In his Violin Concerto (1987–8) the subtle harmonic and timbral enrichment of essentially pentatonic, folklike thematic material achieves a striking breadth of gesture, while the *Sinfoni i vogël* ('Little Symphony', 1989–90) provides a fine example of his sustained musical invention.

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Vocal: Për liri s'të fal shqiptari [Albanians Never Forgive when Freedom is at Stake] (G. Beci), mixed chorus, orch, Tirana, 1982; Kjo pranvera na bashkoi [This Spring Brought us Together] (X. Jorganxhi), S, orch, Tirana, 1982; Suites (after folksongs), mixed chorus, orch: no.1, 1982, no.2, 1984; Shqipëri, ballin me dritë [Albania, thy Front is Glowing] (H. Milloshi), mixed chorus, Tirana, 1986; De profundis (Ps cxxix), 1v, mixed chorus, orch/org, 1991; Ave Maria, SATB, 1992–3; Agni parthéne, SSA, 1993; Ad memoriam (texts from Anglican hymns), SATB, org, 1995; Altissimu omnipotente (St Francis of Assisi), SATB, 1995; Nokturn (P. Kolevice), S, pf, 1995; Guximi [Courage] (V. Zhiti), S, pf, 1996; Përse? [Why?] (A. Saury, trans. Simoni), S, pf, 1997; Requiem, SATB, str, timp, 1997, arr. SATB, orch, 1997–8 [in memoriam Mother Theresa]; Shpresa [Hope] (P. Koço Taçi), S, pf, 1998; Orch. of T. Harapi: Requiem, perf. 1999; folksong arrs. for solo v, vv or chorus

Inst: Suite, str, 1982 [based on op Mrika by P. Jakova]; Parodie, pf, 1983; Motive migjeniane [Migjenian Motives], suite, str, 1984 [from ballet Bijt e shekullit të ri]; Vn Conc., e, 1987–8; Stinet e valëve [The Seasons of the Waves], suite, str, 1989, orchd, 1993; Sinfoni i vogël [Little Sym.] (Sinfonietta), str, 1989–90, rev. 1995–6; Katër tingëllime të një kënge [4 Echoes of a Folksong], str, 1991 [based on folksong Moj e bukura More]; Fantazi greke, pf, orch, 1994; Cl Qt, 1995 ?transcr. for bn, 1999; Idée fixe, va, db, 1996

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GEORGE LEOTSAKOS

Simonishvili, Varlam

(*b* Shemokmedi, nr Ozurgeti, 1884; *d* Ozurgeti, 23 March 1950). Georgian traditional singer (bass) from Guria (western Georgia). He studied folk and church songs with Anton Dumbadze and taught church singing at the Ozurgeti Theological College and in several villages of Guria. His ensemble (trio) together with Samuel Chavleishvili and Avtandil Makharadze was considered to be one of the best in Guria. His first recording was made in Kutaisi in 1908 when he recorded 15 songs. Between 1910 and the 1930s he led several choirs with appearances throughout Georgia as well as in Moscow and Leningrad (St Petersburg) in 1934 and 1936, and including the studio recording of 20 songs. His versions of many Gurian traditional songs such as *Adila-Alipasha* (a song about Alipasha), the table song *Chven mshvidoba* ('Peace to us') and *Naduri* (a harvest song), remain very popular in Georgia. His singing style was based on a deep knowledge of the harmonic and melodic variability of

traditional songs and of virtuoso singing technique: his style has influenced many subsequent Gurian singers.

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JOSEPH JORDANIA

Simon le Breton.

See [Simon](#), (1).

Simonov, Yury Ivanovich

(*b* Saratov, 4 March 1941). Russian conductor. The son of opera singers, he showed a talent for conducting from an early age, and while studying the violin at a local music school made his début at the age of 12 conducting the school orchestra's performance of Mozart's Symphony no.40. He entered the Leningrad Conservatory in 1956 and graduated as a viola student of Kramarov in 1965 and a conducting student of Rabinovich in 1968 having conducted several productions at the conservatory's opera studio. Appointed principal conductor of the Kislovodsk PO (1967–9) he became the youngest Soviet conductor to direct a leading orchestra. After winning the 1968 conducting competition at the Accademia di S Cecilia, Rome, he was appointed assistant conductor (under Mravinsky) of the Leningrad PO, 1968–9; he first appeared at the Bol'shoy Theatre, conducting *Aida*, in 1969 and was then appointed conductor and, from 1970 to 1985, principal conductor. Simonov has toured with the Bol'shoy Opera and Ballet to Europe, the USA (he conducted *War and Peace* during the Bol'shoy's visit to the Metropolitan Opera in 1975) and Japan, and also with the Bol'shoy Theatre Chamber Orchestra, which he formed in 1979. That year he reintroduced Wagner (*Das Rheingold*) to the Bol'shoy; his British opera début was in 1982 with *Yevgeny Onegin* at Covent Garden, followed by *La traviata* there in 1986 and *The Queen of Spades* at the Opéra Bastille in 1993; from 1995 to 1998 he conducted the *Ring* cycle at the Budapest Opera.

From 1985 to 1989 he was simultaneously chief conductor of the Maliy SO in Moscow and the USSR Small State SO, in 1991 he became principal guest conductor of the Buenos Aires PO and in 1994 music director of the Belgian National Orchestra. He has appeared with all the leading Russian orchestras, the leading London orchestras (since 1982) and major US orchestras (since 1989), and in Japan, Hong Kong and throughout Europe. He has been a champion of Soviet music and the works of young Soviet composers, and his première performances include Shchedrin's ballet *Anna Karenina* (1972). In 1975 he was appointed to teach an orchestral class at the Moscow Conservatory, becoming professor in 1985.

Simons, Julie.

See [Candeille, Julie](#).

Simons, Netty

(*b* New York, 26 Oct 1913; *d* New York, 1 April 1994). American composer. Originally trained as a pianist, she later studied at New York University with Percy Grainger and privately (1938–41) with Stefan Wolpe; she regarded Wolpe as her most influential teacher. From 1965 to 1971 she was active in producing new music radio broadcasts. Her early compositions are characterized by extreme economy of means and imaginative interplay of tone colour. By 1960 she had become more experimental, often including aleatory elements; later she frequently used graphic notation (*Buckeye has Wings, Design Groups I and II, Silver Thaw*). Many of her compositions may be performed as theatre pieces, employing dancers and actors as well as (or instead of) musicians. Her musical materials have been donated to New York Public Library, Lincoln Center.

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Orch: *Piece for Orchestra* (1949); *Lamentations I* (1961); *Lamentations II* (1965); *Variables*, 5 insts/multiples of 5 up to full orch (1967); *Illuminations in Space*, va, orch (1972); *Pied Piper of Hamelin* (R. Browning), nar, fl, pf, str orch (1972); *Big Sur* (1981)

Chbr and solo inst: *Piano Work*, pf (1952); *Night Sounds*, pf (1953); *Qnt*, 4 wind, db (1953); *Sonata*, 2 vn (1954); *Circle of Attitudes*, dance suite, vn, opt. dancer (1960); *Facets II*, fl/pic, cl, db (1961); *Time Groups I* (*Gate of the 100 Sorrows*), dance suite, pf, opt. dancer (1963); *Windfall*, pf (1965); *Design Groups I*, 1–3 perc (1966); *Design Groups II*, duo, 1 tr, 1 b (1968); *Silver Thaw*, 1–8 players (1969); *5 Illuminations*, pf (1970)

Vocal: *Set of Poems for Children* (C. Rossetti, C. Sandburg, J. Stephens, R.L. Stevenson), nar, inst octet (1949); *3 Songs* (H. Morley), Mez, pf (1950); *Puddintame* (limericks), nar, any number of players (1972); *Songs for Wendy* (W. Blake, J. Keats, Rossetti), 1v, va (1975); *Songs for Jenny*, 1v, db, amp pf (1974–5); see also orch

Principal publisher: Presser

CHRISTINE AMMER

Simonsen, Rudolph (Hermann)

(*b* Copenhagen, 30 April 1889; *d* Copenhagen, 28 March 1947). Danish composer and pianist. He took a law degree at the University of Copenhagen (1912) while training as a pianist and composer. As a student at the Copenhagen Conservatory (1907–9) he was taught theory by Malling and the piano by Agnes Adler; he continued the piano with Teresa Carreno and Anders Rachlew. He made his *début* as a pianist in 1911 and for some years concentrated on chamber music and accompanying. In 1916 he was appointed teacher at the Copenhagen Conservatory, of which he became director when Nielsen died in 1931. His compositions display his admiration for Nielsen, particularly the four symphonies, which are nevertheless independent and substantial contributions to the Danish orchestral repertory of the period. Simonsen's idealistic musical vision, with a wide cultural background, also found expression in comprehensive educational activities concerned with music, and in his published writings on music.

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NIELS MARTIN JENSEN

Simple interval.

An [Interval](#) of an octave or less (as opposed to a [Compound interval](#)).

Simple time.

Any musical metre whose main beats are divisible by two. It can occur in duple time (e.g. 2/2, 2/4), triple time (3/4, 3/8), quadruple time (4/2, 4/4) and so on. See [Compound time](#).

Simplex

(Lat.: 'simple', 'uncompounded').

Term used in medieval theory to denote principally (1) monophonic, as in 13th-century use of the phrase 'simplices conductus'.

(2) Simple (i.e. not composite), as in 'simplex organum' and 'simplex cantus' (*Musica enchiriadis*, 9th century), implying lines of parallel organum which are not doubled at the octave (see [Organum](#)).

(3) Unligatured, of note forms especially in rhythmic modal theory and in notation *cum littera*, as distinct from 'ligata'. See [Notation](#), §III, 1–2; [Motet](#), §I; [Rhythmic modes](#).

(4) Prime, unlengthened, of durational values ('longa simplex', 'brevis simplex', 'pausatio simplex') as distinct from 'duplex' (see [Notation](#), §III, 3).

IAN D. BENT

Simplification system.

A method of constructing organ-chests whereby pipes are placed chromatically as near as possible to their notes on the keyboard and the number of pipes is reduced by applying the principle of difference and addition tones. The system is associated with the Abbé [Georg Joseph Vogler](#), who travelled through Europe 'simplifying' organs in Salzburg, Munich, Berlin and elsewhere by replacing their bulky reeds with free reeds and their costly Mixtures and 32' stops with low Mutations. Most ranks were halved. None of these ideas was new, of course, but Vogler's personal magnetism, though smacking of charlatanry to the enlightened, was effective. Both the contemporary interest in the theory of overtones, etc. (which noted that 16' + 102/3' ranks gave a soft 32' tone), and the popular need for economy in organs helped his schemes, but his influence on the new big firms of central Europe – Walcker, Moser, Sauer – should not be overestimated.

See also [Orchestrion](#) (1).

PETER WILLIAMS

Simpson, Adrienne (Marie)

(b Wellington, New Zealand, 26 Nov 1943). New Zealand musicologist. She studied music history at Victoria University of Wellington (MA 1965) and King's College, London, under Thurston Dart (MMus 1966). Research into lute music led to her becoming editor of the *Lute Society Journal* during 1971–2 and a close association with Gerald Abraham encouraged an interest in 19th-century Czech music. On returning to New Zealand in 1983 she became founder-editor of *Early Music New Zealand* (1985–8) and undertook work on the history of opera there, which has led to three books. She was president of the New Zealand Opera Society from 1988 to

1990 and is an advisor to *Australasian Music Research*. She broadcasts regularly for the BBC and Radio New Zealand. Simpson has shown, in her writings, criticism and broadcasts, an innate ability to communicate with a wide musical audience.

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PETER WALLS

Simpson [Sympson], Christopher

(*b* ?Egton, N.Yorks., c1602–6; *d* ?Holborn, London, between 5 May and 29 July 1669). English theorist, composer and viol player. He was the eldest son of Christopher Simpson of Westonby and his wife Dorotheie; they, like him, were Roman Catholics and known recusants, who in 1604 were 'suspected to be secretly married'. His father, a cordwainer and leader of a company of actors based at Egton, acquired a smallholding (Hunt House) on the moors some 6 km south of Egton, which the younger Christopher inherited. Simpson has been tentatively identified with 'Christopher Simpson alias Sampson' from Upsall in Yorkshire, who studied at the

Catholic college of Saint Omer in the early 1620s, was ordained in Rome on 26 August 1629, entered the Society of Jesus at Watten in 1634, returned to England by 1639 as a priest attached to the residence of St John, Durham, and rose to become superior of the Jesuit mission in Northumbria (Urquhart, 1992). There are problems with this identification, however, and a report to Rome, from the English provincial George Gray, that the Jesuit priest died on 3 March 1674 is not easily explained.

During the Civil War Simpson served on the Royalist side in the campaigns of 1643–4 under the Earl (later Duke) of Newcastle as quartermaster to the troop of horse commanded by Newcastle's son Lord Henry Cavendish. In the dedication to the duke of his *Compendium of Practical Musik* (London, 1667), Simpson mentioned pieces 'formerly composed for your Grace's recreation', and at least one of his 22 three-part airs appears to have been written at Welbeck, the duke's Nottinghamshire seat (see Hulse, 1994). At some time between 1645 and 1649 he went to live at Scampton, Lincolnshire, at the house of Sir Robert Bolles, who became his friend and patron, 'affording me a cheerful Maintenance, when the Iniquity of the Times had reduced me (with many others in that common calamity) to a condition of needing it' (dedication of *Chelys .../The Division-viol*, 1665). It was Sir Robert's son John (b 1641) who was 'the chief occasion' for the writing of *The Division-Violist* (London, 1659). A Latin ode by James Alban Gibbes, in praise of John Bolles's brilliant viol playing in Rome in 1661, praises Simpson also as a teacher comparable to Chiron, 'whom roving fame made known to the world through the accomplishment of the Thessalian youth'. Another pupil was Sir John St Barbe, a nephew of John Bolles's wife Elizabeth, who was ten when *The Principles of Practical Musick* (London, 1665), a work partly framed for his 'particular Instruction', was published. John Bolles succeeded to the baronetcy in 1663; Simpson was a witness to Sir Robert's will, by which he received £5. He continued to enjoy Sir John's close friendship, staying at his house 'by Turn-stile in Holborne'; here, it appears from Wood's notes, he died (although in his almanac Wood had been uncertain whether he died in London or at Scampton). In his will (made on 5 May and proved on 29 July 1669) Simpson left his music books to Sir John; Hunt House passed to his nephew. Matthew Locke, a fellow Catholic, commemorated him in 1672 as 'a Person whose memory is precious among good and knowing Men, for his exemplary life and excellent skill'; John Jenkins had called him his 'very precious friend'. His portrait, painted by John Carwarden, hangs in the Faculty of Music at Oxford (see fig.1); an engraving after this, with Simpson's coat of arms, was made by William Faithorne for *The Division-Violist*, and a second Faithorne portrait appears (in different versions) in the 1667 and 1678 editions of the *Compendium*.

Simpson was the most important English writer on music of his time. *The Division-Violist* (fig.2), to which Jenkins, Coleman and Locke contributed laudatory verses, was sufficiently successful for a second, revised edition to be made in 1665 (most copies of this second edition represent a second state, dated 1667) with parallel Latin and English texts 'to make it useful at Home as well as abroad', entitled (in Latin) *Chelys* and (in English) *The Division-Viol*. Sir Roger L'Estrange, who licensed the second edition, called it 'one of the best Tutors in the world' for the instrument and 'a work of exceeding use in all sorts of Musick whatsoever'. Its three sections are 'Of

the Viol it self, with Instructions how to Play upon it'; 'Use of the Concords, or a Compendium of Descant' and 'The Method of ordering Division to a Ground'. The same practical and human approach distinguishes *A Compendium of Practical Musick* praised by Locke in 1667 as 'new, plain and rational; omitting nothing necessary, nor adding any thing superfluous', by L'Estrange in 1678 as 'the Clearest, the most Useful, and Regular Method of Introduction to Musick that is yet Extant' and by Purcell in 1694 as 'the most Ingenious Book I e'er met with upon this Subject'. The first part, a revision of the *Principles* of 1665, treats of the rudiments of pitch and time; the other four parts deal with intervals, concords, cadences and chord progressions, with dissonance treatment and theoretical aspects of the scale, with counterpoint, imitation, and the forms of vocal and instrumental music, and with canonic writing. Editions of Playford's *Brief Introduction* from 1655 to 1679 incorporated Campion's *A New Way of Making Fowre Parts in Counter-point* 'with Additional Annotations thereon, by that Excellent and profound Master of Musick, Mr Christopher Simpson', though these had not been intended by Simpson for publication.

Simpson's instrumental compositions range from the 'Short and Easie Ayres Designed for Learners' (in *The Principles of Practical Musick*) to works which display the prowess of the fully fledged division violist. His written sets of divisions for one or two viols upon a ground bass are models of skill and invention; in such pieces, he wrote, 'excellency of the Hand' may be as well shown as in extemporized divisions, 'and the Musick perhaps better, though less to be admired, as being more studied'. His most challenging and elaborate pieces are a set of 12 fantasias (*The Monthes*), to which Jenkins referred in 1659 in these lines:

And those thy well composed Months o' th' Yeere;
Which Months thy pregnant Muse hath richly drest,
And to each Month hath made a Musick-Feast,

and a companion set of four suites of fantasia, air and galliard, *The Seasons*, probably inspired by Jenkins's brilliant fantasia-suites for the same consort. These fantasias are of a type described by the composer in *The Division-Violist* as 'beginning with some *Fuge*; then falling into *Points of Division*; answering One Another ... and sometimes, All joyning Together in *Division*; But commonly, Ending in Grave, and Harmonious *Musick*'. The airs and galliards contain three (or, in the case of *Winter*, five) increasingly brilliant varied repeats of each strain.

WORKS

instrumental

6 airs, 2 b viol, in *The Principles of Practical Musick* (see theoretical works)

39 airs, tr, b viol, in *The Principles of Practical Musick* and *A Compendium of Practical Musick* (3/1678) (see theoretical works), GB-Ob, MS in private hands, 1651⁶, 1655⁵; some also for tr, lyra viol, b viol, bc (see Little Consort) or 2 tr, b viol, bc; some lack tr part

Little Consort in 4 Setts (26 airs), g, G, d, D, tr, lyra viol, b viol, bc, Ob, Och; some also a 2, tr, b

22 airs, 2 tr, b viol, bc, En, Lbl, Lcm, Ob, Och, W; ed. W. Hancock (Ottawa, 1981); some also a 2, tr, b; 14 further anon. airs from En attrib. Simpson by McCart

20 airs, 2 tr, 2 b viol, bc, *En, Ob*

c20 sets of divisions, b viol, bc, in *The Division-Violist and Chelys .../The Division-viol* (seetheoretical works), T. Salmon: *An Essay to the Advancement of Music* (London, 1672), *Cfm, DRc, HAdolmetsch, Lcm, Ob, US-NYp*

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14 lessons, lyra viol, *D-Kl, GB-Cu, Mp, 1661*⁴

8 prolusiones and 3 preludes, b viol, in *The Division-Violist and Chelys .../The Division-viol* (seetheoretical works), *Cfm, DRc, Ob*

vocal

I saw fair Cloris, catch, 4vv, in *A Compendium of Practical Musick* (seetheoretical works) (without text); 1673⁴ (with text)

theoretical works

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CHRISTOPHER D.S. FIELD

Simpson, John

(*d* London, c1749). English music publisher, instrument maker and engraver, established in London. He was employed by John Hare's widow, Elizabeth (see [Hare](#) family), until her retirement in 1734, when he set up in business for himself, taking over the trade sign from Mrs Hare and probably also her stock and plates. He also had connections for a short time with Thomas Cobb, and when James Oswald arrived in London in 1741 he may have worked for Simpson, who published some of his compositions.

Simpson's early publications were mostly sheet songs, many of which were later gathered into the volume of *Harmonia anglicana* (1744) containing the earliest known appearance of *God Save the King*. This collection was almost immediately reissued with the title changed to *Thesaurus musicus*, and a second volume was added in about 1745. Other notable publications were Henry Carey's *The Musical Century* (3/1744), *The Delightful Pocket Companion* (c1745), a reissue of *Calliope* (1746–7), Thomas Arne's *The Musick in the Masque of Comus* (c1749) and *Lyric Harmony* (c1746–8), and Gluck's *Six Sonatas for Two Violins & a Thorough Bass* (1746).

After his death Simpson was succeeded by his widow Ann, with Maurice Whitaker as manager, and the business continued in her name until she married John Cox in 1751. At Cox's retirement in 1764 many of Simpson's plates were acquired by [Robert Bremner](#), Henry Thorowgood, the [Thompson](#) family and [John Walsh](#) (ii). The business passed into the hands of James Simpson, son of John and Ann, who about 1767 took his own son, John, into the firm, which continued until about 1795. They were mainly active as violin and flute makers (or at least dealers), but published a small quantity of music, mostly single sheet songs. They were

presumably related to James Simpson jr, who was at Sweeting's Alley from about 1796 to 1799.

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

Simpson, Robert (Wilfred Levick)

(*b* Leamington, Warwicks., 2 March 1921; *d* Tralee, Co. Kerry, 21 Nov 1997). English composer and musicologist. His father was Robert Warren Simpson, his mother, Helena Hendrika Govaars, who came from Dutch stock. He was educated at Westminster City School, and his earliest musical experiences were gained through playing the cornet in brass bands. A lifelong pacifist, he worked with an ARP mobile surgical unit during the blitz of World War II. His parents intended him to become a doctor, but he gave up medicine after two years, and instead from 1942 to 1946 studied harmony and counterpoint as a private pupil of Howells. For several years he was a freelance lecturer and writer, contributing to *Music Review* and *Music Survey*. The distinctive character of his writing and broadcasting came from an ability to communicate complex musical processes to the layman; similarly the complex musical ideas of his compositions always remain aurally attractive. In 1947 he founded the Exploratory Concerts Society, which questioned received opinion by promoting neglected masterpieces and underrated composers. In 1951 he was awarded the DMus at the University of Durham, submitting for it the work that became the First Symphony (he had written and destroyed four previous symphonies, one of which used serial techniques).

Sir Steuart Wilson, musical director of the BBC, took notice – especially of the Exploratory Concerts Society – and in 1951 he invited Simpson to join the BBC music division. Much of his life was spent with the corporation, and for much of that time he was joined by Deryck Cooke and Hans Keller. His innovatory series *The Innocent Ear* introduced many radio listeners to the unfashionable but excellent through his formula of talking about the music and playing it, but concealing the composer's name until the end. During these years composition was a spare-time activity; but following dissatisfaction with the cultural policies of the BBC he resigned in 1980 after which he devoted most of his time to composition, a pursuit he felt more valuable than analytical essay writing. After many years of living at Chearsley, Buckinghamshire, in 1986 Simpson moved to Ireland, where the idyllic nature of his surroundings encouraged him to a calmer outlook, as well as involving him with Irish broadcasting and performances. He was a Fellow of the Royal Astronomical Society, and moved his personal astronomical telescope from Buckinghamshire to the hill above his new home overlooking the Atlantic.

Simpson first came to prominence as a scholar; his special interest in Bach (an interest that resulted in a frequent use of fugue in his own works), the

Viennese classics, Bruckner, Nielsen and Sibelius gave him considerable knowledge of composition which deeply affected his whole outlook. His books on Bruckner (1960 and 1967) and Nielsen (1952 and 1965) did much to further the music of those two composers, which had until then been largely neglected outside their native countries: for this work he was awarded the Carl Nielsen Gold Medal (Denmark) in 1956 and the Medal of Honour of the Bruckner Society of America in 1962. But he was essentially an artist first and a theorist second, and one of his aims was to recapture in his own music the momentum to be found in the Viennese classics, a handling of muscular rhythm that he felt had largely been lost among contemporary composers. 'Energy' was a word that constantly appeared in his discussions and its presence is unmistakable in all his compositions. Indeed, it is the title of one, and it reflects an optimistic (or, as he once put it, 'ferociously anti-pessimistic') outlook. In a similar fashion Simpson found himself in sympathy with Nielsen's remark that music is nothing unless it has a 'current' – a current which he took to mean an expressive life force. Simpson was a pacifist humanitarian (he was a patron of Musicians against Nuclear Arms) and while this may have made him pessimistic about the future of humanity, it resulted in life-affirming, communicative music. ('We all know how a tree can split a rock', he once said.) This caused him to pursue the idea of growth in his music – the same kind of growth found in the symphonic processes of Beethoven and Sibelius but expressed in his own individual language. Though traces of the influence of – and sometimes deliberate, if brief, quotations from – Haydn, Bruckner and Nielsen may be found in Simpson's music, it is never merely imitative. He had no interest in trends or fashions, once remarking that it was listening to serial music by Schoenberg in his early years that told him exactly what he did *not* want to do. His music is neither atonal, nor for the most part functionally tonal; instead it seeks to release the energy locked within basic intervals and resonances.

The heart of Simpson's output is to be found in his 11 symphonies and 16 string quartets, which spanned his composing life; he had a particular interest in the string quartet medium. His earliest published pieces were, however, two works for piano: the earlier of these, the Sonata of 1946, already proclaims the composer's interest in classical procedures and in the construction of large-scale music which is organic and of tonal consistency. The second, the Variations and Finale on a Theme of Haydn (1948), demonstrates an interest in momentum by exploring the ways in which lines, rhythms and harmonies in a tonal work create a sense of motion when played in both forward and reverse directions; the theme and each variation are palindromic. These two early works point the way ahead: palindromes are found in several later works (the Ninth String Quartet is a massive re-exploration of the same Haydn theme), and several large-scale works (notably the Ninth Symphony) explore momentum by being based on a single pulse throughout, alterations in note-values being used to create a sense of tempo change. Simpson's fascination with momentum led to a deep appreciation of Sibelius's handling of rhythm, in particular the use of imperceptible changes from one type of motion to another, as in the first movement of the Fifth symphony. Examples of this in Simpson include the First String Quartet and the finale of the Third Symphony. His ideas on the symphony are cogently laid out in the prefaces he supplied as editor of the two-volume study *The Symphony*.

Simpson's scholarly and compositional skills came together in a number of works, chief among which are the String Quartets nos.4–6: the starting-point for these was a BBC television talk on Beethoven's Third 'Rasumovsky' Quartet. Realising that verbal analysis could not lead to the essence of the piece, and that there was much to be learned about Beethoven's methods of large-scale construction and handling of momentum by following his procedures, Simpson made his quartets studies of the 'Rasumovskys'. A similarly close interest in Beethoven informs other works: the first movement of the Third Symphony is a fine example, as are numerous one-in-a-bar scherzos. In addition to this fascination with sonata-style tonal tensions is Simpson's admiration for Beethoven's variations, which led to his own sets of variations (and not only in works so titled).

A change in Simpson's approach to the basic building blocks of composition occurred in the late 1970s. Despite traces of the process in some earlier works, from the Eighth String Quartet onwards Simpson began to organize his music around the resonances provided by intervals, treating a perfect 5th, for example, as if it was a completely novel sound, and seeing what would happen if it was combined with some other interval. Increasingly, too, doublings, which in music before the 20th century had frequently been at the octave, were made at other intervals from the fundamental end of the harmonic series; thus the Seventh Symphony and the organ piece *Eppur si muove* have much doubling of chords and lines at the fifth. The process is expanded in the Sonata for violin and piano (1984) by concentrating on notes higher up the harmonic series: here the basic building blocks are the major and minor 3rd melodic lines, often being paralleled at the major 3rd, the piano making a considerable feature of doubling chords at that interval. Moreover, a chord consisting of just a minor third (e.g. G₂-B₂) will often be doubled at the major third above (B₂-D₃), so that the natural open string sonority, G₂-D₃, is filled in with both the major and minor 3rd. Such a chord is intervallically symmetrical, and this principle was further investigated in the mirror inversions of the Ninth String Quartet (*Variations and Fugue on a Theme of Haydn*) and the Symphony no.10 (1988).

A concern that the players in a string quartet should be regarded as individuals, rather than as four people providing the same kind of music at different pitches, always informed Simpson's writing for strings. The same care for tailoring his music to the individual instruments is found in his music for brass band. Simpson's early experience as a brass player led to a handful of works that have enjoyed considerable acclaim. But it is above all his symphonies and quartets for which he will best be remembered and that warrant the description of him as 'an avant-garde radical', one with which he concurred.

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11 Syms:1951; 1956; 1962; 1972; 1972; 1977; 1977; 1981; 1986; 1988; 1991Other
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(incid music, J. Milton), 1974; Variations on a Theme of Carl Nielsen, 1983; FI Conc.,
1989; Bach Variations, str orch, 1991; Vc Conc., 1991Brass:Canzona, brass band,
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LIONEL PIKE

Simpson, Thomas

(bap. Milton-next-Sittingbourne [now Milton Regis], Kent, 1 April 1582; *d* ?Copenhagen, before 20 June 1628). English composer, string player and music editor. Nothing is known for certain of his activities before 1608, when he is listed as a musician at the court of the Elector Palatine at Heidelberg, though an apparently autograph bass part of 19 'songes' dedicated to Sir Norton Knatchbull of Mersham, Kent, probably dates from before he left England. Also, his wife came from Lorraine, so he may have spent some time at the court in Nancy. He was still at Heidelberg in 1610, when he published his first collection, though by 1615 he had moved to the court of Count Ernst III of Holstein-Schaumburg at Bückeburg, near Hanover. He was still there when he published his third collection in 1621, and probably left the following year, when Count Ernst died. He was employed as a 'fiolist' at the Danish court from 7 May 1622 to 4 March 1625, and was dead by 20 June 1628, when the city bailiff of Copenhagen was asked to collect a debt from his heirs.

Nearly all of Simpson's surviving music comes from the three collections he published between 1610 and 1621. The first, *Opusculum newer Pavanen*, is in five parts and consists of 12 pavan–galliard pairs followed by three courante–volta pairs. Seven of the pavans (three by John Dowland, two by John Farmer, and one each by Richard Reade and Thomas Tomkins) come from the English repertory, and were arranged by Simpson himself, perhaps from lute or keyboard settings; he followed German practice by drawing material from them for his own delightful galliards. A fine pavan of his own, *Sachevil's dolorosi*, is probably an elegy for Thomas Sackville, Earl of Dorset (*d* 1608). *Opusculum newer Pavanen* is a fairly conservative collection, similar to those by Holborne and Dowland, with restrained writing equally suitable for consorts of viols or violins, though

some of the pieces use the modern part layout in which the tenor-range *quintus* part is replaced by a second soprano.

The second collection, *Opus newer Paduanen*, is also in five parts, though it is much more up-to-date (which suggests that the reported edition of 1611 is a ghost). All the pieces are apparently by Simpson himself, and they use the two-soprano layout, often deployed in virtuosic, violinistic dialogues. There is also a much greater range of styles and forms, including pavans and galliards in the English style, an italianate ricercare and canzona, and pieces entitled 'ballet' or 'mascarada' that imitate dances from the English masque or the French *ballet de cour*. The collection ends with a fine set of variations initially inspired by Richard Alison's *Quadro Pavin* from Thomas Morley's *The First Booke of Consort Lessons* (London, 1599; ed. S. Beck, New York, 1959, no.1).

In *Taffel-Consort* the process of modernization is carried a stage further: all 50 pieces are laid out in the four-part 'string quartet' scoring with a figured continuo part, and there are pieces in D major and even A major, keys well suited to the open strings of the violin but outside the traditional hexachord system. Some are by English composers, including Dowland, Robert Bateman, Alexander Chesham, Alfonso Ferrabosco II, Edward Johnson, Robert Johnson and Joseph Shirley, and were presumably arranged by Simpson himself. The pieces by local composers – Nicolaus Bleyer, Christoph or Christian Engelmann, Johann Grabbe, Johann Grosche or Krosch, Christoph or Christian Töpfer, Maurice Webster and Simpson himself – were probably specially written for a particular ensemble at the Bückebug court. There is a similar range of styles and forms as in *Opus newer Paduanen*, but with fewer pavans and galliards. Simpson's activities as an arranger and editor have tended to divert attention from his merits as a composer. At their best, his dances have irresistible tunes, lively part-writing and logical, forward-looking harmony, while his contrapuntal pieces, especially the beautiful ricercare on the English folksong 'Bonny sweet Robin' (*Taffel-Consort*, no. 29), show that he was capable of deeper things.

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Opusculum [30] neuer Pavanen, Galliarden, Couranten unnd Volten, a 5, 1610²²; ed. H. Mönkemeyer, *Monumenta musicae ad usum practicum*, vii (Celle, 1987)

Opus [22] newer Paduanen, Galliarden, Intradan, Canzonen, Ricercaren, a 5 (Frankfurt, 1611, lost; Hamburg, 2/1617); ed. H. Mönkemeyer, *Monumenta musicae ad usum practicum*, viii (Celle, 1987)

[50] Taffel-Consort, a 4, bc, 1621¹⁹; ed. B. Thomas (London, 1988)

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19 'songs', a 4, GB-MA (inc., possibly by and probably compiled by Simpson)

Courante, Volta, lute, D-HR

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PETER HOLMAN

Simrock.

German firm of music publishers. Nicolaus Simrock (b Mainz, 23 Aug 1751; d Bonn, 12 June 1832) founded the firm in Bonn in 1793; Heinrich [Henri] Simrock founded a branch in Paris in 1802 and in 1812 Peter Joseph Simrock (b Bonn, 18 Aug 1792; d Cologne, 13 Dec 1868) founded a branch in Cologne, taking over the firm from his father Nicolaus Simrock in 1832. He was followed in 1868 by his son Friedrich August [Fritz] Simrock (b Bonn, 2 Jan 1837; d Ouchy, 20 Aug 1901), who moved the firm to Berlin in 1870. From 1901 to 1910 one of Fritz Simrock's nephews, Johann Baptist [Hans] Simrock (b Cologne, 17 April 1861; d Berlin, 26 July 1910) directed the firm and established a subsidiary in Leipzig (1904) as well as agencies in London, New York and Paris. In 1907 the firm acquired the Bartolf Senff publishing house of Leipzig. Richard Chrzescinski was manager from 1910 to 1920; he was succeeded by Fritz Auckenthaler Simrock (b 17 Nov 1893; d Basle, 19 April 1973), a nephew of Fritz Simrock who took over the publisher Eos in 1925. The firm was sold to the Anton J. Benjamin-Verlag of Leipzig in 1929 but retained its original name; from 1938 to 1951 it belonged to the group of Sikorski music publishing houses, Leipzig. The firm was then returned to the Schauer family (the heirs of the former owners, Benjamin), who manage it in Hamburg and London within the Benjamin–Rahter–Simrock publishing organization. In 1980 the ownership of the group passed to Irene Retford, a descendant of Benjamin.

By 1780 Nicolaus Simrock, a horn player in the electoral orchestra in Bonn, was dealing in printed music and musical instruments. Through his friendship with the young Beethoven he published the Kreutzer Sonata op.47 (1805) and the Variations for flute and piano op.107. When Haydn visited Bonn in 1790, Simrock met him and the firm subsequently published *Sechs leichte Trios* op.21 (1796), the London symphonies nos.7, 9 and 10 (1801) and a collection of 37 symphonies under the title *Symphonies à grand orchestre* (1810). Simrock published compositions by Carl Maria von Weber from 1808 and encouraged the reprinting of works by Bach (*Das wohltemperirte Clavier*, 1800; solo violin sonatas, 1802; *Magnificat*, 1811;

Mass in B minor, 1833, with Nägeli of Zürich) and Handel (Psalm c, 1821; *Messiah*, 1823; *Alexander's Feast*, 1825; *Israel in Egypt*, 1826); he was also interested in promoting German folksong. Under Peter Joseph Simrock works by Mendelssohn (*Lieder ohne Worte*, *St Paul*, *Elijah*), Hiller and Schumann (Symphony no.3) were acquired for the firm. The collection *Classische Kirchenwerke alter Meister für Männerchor* (1845), edited by J.J. Maier and including works by Josquin, Lassus and Palestrina, was published during this period. From 1860 Simrock published most of Brahms's opp.16–122 (see [illustration](#)) and, at Brahms's suggestion, pieces by Dvořák, including *Klänge aus Mähren* op.32 (1877) and *Slavische Tänze* op.46 (1878), most works by Bruch from 1869 to 1890 and some by the younger Johann Strauss. Simrock's successors acquired music by Leon Kirchner and Reger, Pfitzner, Graener and Dohnányi. The firm publishes compositions by Wellesz, Dietrich Manicke, Theodor Blumer and others, as well as editions of earlier works.

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RUDOLF ELVERS

Sims, Ezra

(*b* Birmingham, AL, 16 Jan 1928). American composer. He studied at the Birmingham Conservatory (1945–8), with Quincy Porter at Yale University (BMus 1952), and with Kirchner and Milhaud at Mills College (MA 1956). In 1958 he joined the staff of the Loeb Music Library at Harvard University as a computer programmer. In 1960 he studied at the Berkshire Music Center. He spent the years 1962–3 in Japan on a Guggenheim Fellowship, composing at the electronic music studios of NHK. From 1965 to 1974 he returned to the Loeb Library, and taught theory briefly at the New England

Conservatory (1967–8). Between 1968 and 1978 he was music director of the New England Dinosaur Dance Theatre, whose new music ensemble, the Dinosaur Annex, has given premières of many of his works. He has received commissions from the Koussevitzky Foundation and Boston Musica Viva and, in 1985, an award from the American Academy of Arts and Letters.

Sims's output is divided roughly evenly between tape and instrumental music. His tape music uses both collage and *musique concrète*; most of his later works in this area use a mixture which he calls 'combine tape'. About 1960 Sims began working with microtones and developed an equal-tempered scale based on a 72-note division of the octave, from which 18 pitches are drawn to form an asymmetrical mode. Eight of the pitches correspond roughly to natural harmonics (the 8th to the 15th); the other ten are chromatic. Sims has used the scale for most of his non-tape music after 1971, both strictly (as in much of his computer-generated music) and with microtonal adjustments that approximate mean-tone or just intonation. He has written vocal music in traditional tunings (Chamber Cantata on Chinese Poems) and based on his own scale (*Elegie – nach Rilke*). Sims contributed articles on microtones and related topics to the second edition of *The Harvard Dictionary of Music* (1964).

He was increasingly sought after from the late 1980s for lectures on his technique and concerts devoted to his music in Austria and Germany. In 1992–3 he was guest lecturer in the Richter Herf Institut für Musikalische Grundlagenforschung at the Mozarteum in Salzburg.

WORKS

(selective list)

works based on sims's 18-note scale

5 or more insts: Octet for Str, 1964; 'Str Qt no.2', ww, str, 1974; Longfellow Sparrow, 5 fl, 5 cl, 3 tpt, 5 trbn, 1976; Yr Obedt Servt, 4 cl, hn, trbn, vn, vc, 1977, rev. chbr orch, 1981; Midorigaoka, 2 vn, 2 va, vc, 1979; Sextet, cl, a sax, hn, vn, va, vc, 1981; Phenomena, fl, cl, vn, va, vc, 1981; Pictures for an Institution, chbr orch, 1983; Night unto Night, 3 fl, 2 ob, 2 cl, 2 bn, 3 hn, 2 tubas, 1984; Qnt, cl, 2 vn, va, vc (1987); Night Piece: In girum imus nocte et consumiur igni, fl, cl, va, vc, tape, 1989; Concerto Piece, solo va, fl, cl, vc, small orch, 1990; Stanzas, fl, 3 cl, va, vc, 1995
1–4 insts: Ob Qt, 1971–5; 20 Years After, cl, vn, 1978; And, as I was saying ..., va, 1979; All Done from Memory, vn, 1980; Ruminations, 1980; Two for One, vn, va, 1980; Solo after Sextet, sax, 1981; Qt, fl, vn, va, vc, 1982; This Way to the Egress, vn, va, vc, 1983; Str Qt no.4, 1984; Flight, fl, tape, 1989; Duo, fl, vc, 1994; Duo, va, vc, 1996; Duo '97, cl, va, 1997

Vocal: In memoriam Alice Hawthorne (E. Gorey), T, Bar, nar, 4 cl, hn, 2 mar, 1967; Elegie – nach Rilke, S, fl, cl, vn, va, vc, 1976; Come Away (Campion, Fletcher, Hardy, Whitman), Mez, a fl, cl, hn, trbn, va, db, 1978; The Conversions, 2 S, 2 A, 2 T, 2 B, 1985; If I told him (G. Stein), Mez, vc, 1996

other works

Inst: Sonatine, pf, 1957; Str Qt no.1, 1959; Sonate concertanti, nos.1–5, ob, va, vc, db, nos.6–10, str qt, 1961; Str Qt no.3, 1962; Slow Hiccups, 2 insts, 1975

Vocal: Chamber Cantata on Chinese Poems, T, chbr ens, 1954; Cantata III, S,

perc, 1963; several other songs and choral works

Dance music, all tape: McDowell's Fault (The Tenth Sunday After Trinity) (T. Armour), 1968; A Frank Ov., 4 Dented Interludes, and Coda (J. Waring), 1969; Clément Wenceslaus Lothaire Nepomucene, Prince Metternich (1773–1859) (Armour), 1970; Real Toads (C. Keuter), 1970; Where the Wild Things are (Armour), 1973; Collage XIII (J. Plum), 1977; over 10 other works

Many incidental scores, other tape works

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STEVEN LEDBETTER

Simsimiyya [semsemiyya, sumsumiyya].

Bowl or box lyre with five strings, found in Egypt (from the Suez area to Sinai), Saudi Arabia (the Red Sea coast) and South Yemen (where it has six strings). This instrument is smaller than the *tanbūra*. In South Yemen the *simsimiyya* lyre has a circular soundbox, with two arms, less widely spread than in the *Tanbūra*, standing almost parallel. The strings tied on the yoke are held not by rings of material, as in the *tanbūra*, but by pegs, as in the *beganna*.

In Saudi Arabian popular usage, a petrol can may serve for the soundbox (see [Saudi arabia](#), §III). The Egyptian *simsimiyya* seems to adapt to the shape of the *tanbūra*, but rectangular models also exist – those on the Red Sea coast formerly called *tanbūra* and more particularly in the Egyptian port of Qusseir, where it is played by sailors.

The tuning of the *simsimiyya* is similar to that of the North Yemeni *tanbūra*: $d''-c'-b\boxed{f}-a'-g'$. Some strings have lost their original names, which have been replaced by a recent vocabulary borrowed from scholarly music. According to Shiloah (1972), the progression from high to low is *sharār* ('the spark'); *husaynī* (name of a *maqām* in A); *watar* ('the string'); *dūka* ('second degree'); and *būma*.

The Egyptian *simsimiyya* has lately undergone structural modifications. The strings are attached to the yoke by buttons which fit like pegs, allowing meticulous measurement and the reproduction of the neutral 3rd; further, to reinforce the instrument, a kind of bow has been added on some models to support the yoke.

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CHRISTIAN POCHÉ

Šín, Otakar

(*b* Rokytno, nr Nové Město na Moravě, Moravia, 23 April 1881; *d* Prague, 21 Jan 1943). Czech theoretician and composer. While working at a brewery he studied organ and composition at the Prague Conservatory under Josef Klička and Karel Stecker (1900–05). After the war he began teaching at the conservatory and was appointed to the permanent staff in 1920; from 1922 to 1924 he was also administrative director. His compositions, which include published piano pieces and chamber music, were influenced mainly by Novák and Suk, and the study of these two composers helped Šín clarify his theories on contemporary harmony. Later he evolved a system of functional harmony to analyse such music. His harmony and counterpoint manuals became standard textbooks and ran into several editions.

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JOHN TYRRELL

Sinatra, Frank [Francis Albert]

(b Hoboken, NJ, 12 Dec 1915; d Los Angeles, 14 May 1998). American popular singer and film actor. His parents were Italian immigrants from whom he inherited an inborn predilection for the bel canto style of singing. Though untrained as a singer and unable to read music, he immediately attracted attention while singing on New York radio programmes and was engaged as a big-band vocalist with Harry James in 1939. This was followed by a three-year engagement with Tommy Dorsey (1940–42), during which time he became a celebrity among young people on a scale matched only by Benny Goodman before him. After leaving Dorsey he was constantly in demand as a solo attraction, singing as many as 100 songs daily on a tight touring and recording schedule. Inevitably this overexposure began to tell on Sinatra's voice and popularity, and from 1947 his career entered a noticeable decline. He continued to issue recordings for Columbia, generally in a ballad vein with lush arrangements by Axel Stordahl, but failed to match his former success. Furthermore, his flamboyant life style was causing him personal difficulties. By 1952 he was without film or recording contracts and lacked a manager.

The following year Sinatra re-established himself in the public eye through a non-singing role in the film *From Here to Eternity*, revealing a hitherto unexpected talent for dramatic film acting which earned him an Academy Award. At the same time he signed a new recording contract with Capitol Records which placed him in a more congenial, jazz-orientated context. There followed a long series of best-selling recordings, such as *Come Fly with Me* (1957), that used backup arrangements by Billy May, Gordon Jenkins, and most notably Nelson Riddle, whose expert handling of big band and strings drew out the many facets of Sinatra's musical personality to excellent advantage. Throughout his career Sinatra was assiduous in performance in crediting the composers and arrangers of his repertory. From the late 1950s Sinatra projected an image as a 'swinger' rather than a balladeer, though he continued to excel in ballad performances as well. Once again he began to dominate the popularity polls for male vocalists, this time, however, without the allure of a matinée idol but solely for the excellence of his singing. His album *Come Dance with Me!* (1959), with arrangements by Billy May, gained Sinatra his first Grammy award. He appeared in 58 films, both in musicals such as *Guys and Dolls* (1955), *High Society* (1956) and *Can-Can* (1960) and in non-singing roles, particularly *The Man with the Golden Arm* (1955), *The Manchurian Candidate* (1962) and *Von Ryan's Express* (1965).

The years around 1960 probably represented the crest of his popularity. In 1961 Sinatra formed Reprise Records and released *Ring-a-Ding-Ding*; many of his following albums drew strongly upon jazz arrangers and performers, including Count Basie and Duke Ellington. His films at this time presented a more lighthearted playboy image with the 'rat pack', a social group that included Sammy Davis jnr and Dean Martin. With them he appeared in four films, including *Ocean's Eleven* (1960) and *Robin and the Seven Hoods* (1964), in which he introduced 'My Kind of Town'. In 1971 he announced his retirement, but this proved impossible for a man so quintessentially a public performer, and from 1973 he resumed his career with national and international tours, television spectacles, and recordings. In 1980 his recording of the title song to the film *New York, New York* became a chart success, and in 1985 he received the

Presidential Medal of Freedom. He finished making regular recordings in the mid-1980s, but continued to appear in concert, including touring with Sammy Davis jr and Liza Minnelli (1989), and Shirley Maclaine (1992). His last public performance was at the Palm Desert Marriott Ballroom, Palm Desert, California (25 February 1995). He died in 1998 after a period of protracted illness.

In the course of his long career Sinatra's name became virtually a byword for the American popular singer, and his singing represents a consummation of this long-standing tradition not likely to be equalled. Possessed of complete confidence in his talent, despite his lack of musical training, he set out to devise a singing style different from that of Bing Crosby, then the outstanding figure among popular singers. From Tommy Dorsey he adopted certain key aspects of jazz phrasing, particularly regarding breathing; later he expressed a debt to the jazz style of Billie Holiday and the narrative style of Mabel Mercer. But the crucial innovations in Sinatra's approach were based (unwittingly) on the Italian bel canto tradition, particularly his legato attack (known to his detractors as 'mooring'), his handling of portamento and rubato, and his sensitive modulation of vowel sounds. Like Crosby, he made full use of the microphone, but with a new awareness of its potential as an 'instrument' for achieving a wide range of dynamics and for magnifying the expressive effects of singing at medium volume. His lightness of breath and 'forward' vocal production permitted an extraordinarily clear enunciation and allowed him to concentrate on shading and nuance. Unlike jazz singers, he seldom departed radically from the given material, but then always with excellent taste and to expressive purpose. Though Sinatra spawned countless imitators – few popular singers outside the rock tradition entirely escaped his influence – none was able to match the tone of almost autobiographical sincerity in his singing, a quality which contributed to his success with the song *My Way*, which he first recorded in 1969. This style was the result of a unique fusion of a turbulent and controversial public career and an intuitive penetration and projection of the meaning of a song and its lyric.

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HENRY PLEASANTS/R

Sinclair, George Robertson

(*b* Croydon, 28 Oct 1863; *d* Birmingham, 7 Feb 1917). English organist and conductor. He was educated at St Michael's College, Tenbury, and at the Royal Irish Academy of Music in Dublin. In 1879 he became assistant organist of Gloucester Cathedral and organist and choirmaster of St Mary de Crypt in Gloucester. In 1880 he was appointed organist and choirmaster of Truro Cathedral. From 1889 until his death he was organist of Hereford Cathedral. His conducting of the Three Choirs festivals from 1891 to 1912 in the years in which they were held at Hereford brought him into contact with eminent English musicians of the time. He was conductor of various local societies, both choral and orchestral, and of the Birmingham Festival Choral Society (1899–1917). In 1895 he was made an honorary member of the RAM and received an honorary music doctorate from the Archbishop of Canterbury. In 1904 he was made an honorary FRCO. Sinclair's impetuous character, his skilful organ pedalling and the barking of his dog are immortalized in the 11th of Elgar's 'Enigma' Variations. Sinclair was also the dedicatee of Elgar's *Te Deum and Benedictus* (1897) and *A Christmas Greeting* (1907). A biographical tablet is erected to his memory in Hereford Cathedral.

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J.A. FULLER MAITLAND/CHRISTOPHER KENT

Sinclair, John

(*b* nr Edinburgh, 9 Dec 1791; *d* Margate, 23 Sept 1857). Scottish tenor. Having studied music as a child, he joined Campbell of Shawfield's regiment as a clarinettist. He also taught singing in Aberdeen, saving enough money to buy his discharge from the regiment. His first, anonymous, stage appearance was as Captain Cheerly in Shield's *Lock and Key* at the Haymarket Theatre, 7 September 1810. He was then engaged at Covent Garden, where he appeared on 20 September 1811 as Don Carlos in Sheridan and Linley's *The Duenna*. He remained there for several seasons, creating the tenor roles in Bishop's *Guy Mannering* and *The Slave* (1816), among other works. In April 1819 Sinclair studied in Paris with Pellegrini, and subsequently in Milan, with Banderali. He also had some instruction from Rossini in Naples in 1821. In 1822 he sang, mostly in Rossini's operas, in Pisa, Bologna, Modena and Florence. In 1823 he was engaged for Venice, and Rossini wrote the part of Idreno in *Semiramide* for him. After singing at Genoa, he returned to England and reappeared at Covent Garden on 19 November 1823 as Prince Orlando in Dibdin's *The Cabinet*, meeting an enthusiastic audience but critical reviews. In 1828–9 he was engaged at the Adelphi, in 1829–30 at Drury Lane. He visited the USA in 1830, and then retired from the stage, becoming director of the Tivoli Gardens, Margate. Sinclair composed a number of songs. In Italy, where he sometimes appeared as Saint-Clair or St-Clair, his technique was said to be remarkable, especially in runs.

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W.H. HUSK/JOHN WARRACK

Sincopas.

See [Cinque pas](#).

Sindhèn.

See [Pesindhèn](#).

Sinding, Christian (August)

(*b* Kongsberg, 11 Jan 1856; *d* Oslo, 3 Dec 1941). Norwegian composer. He trained for a career as a violinist, taking lessons during his school years with Gudbrand Bøhn and also studying music theory with L.M. Lindeman. In 1874 he went to the Leipzig Conservatory, where he was a pupil of Schradieck (violin) and Jadassohn (theory and composition). He stayed in Leipzig for four years, during which time his talent for composition became increasingly evident, and he abandoned his violin studies. His association with German culture remained close throughout his life: he spent some 40 years in the country. In addition, he was in the USA for a year (1920–21), teaching theory and composition at the Eastman School. He received from the Norwegian government regular grants from 1880, an annual bursary from 1910 and from 1924 Henrik Wergeland's house 'Grotten'. In 1921 he was given a national award for his contributions to music.

Sinding, the most important Norwegian Romantic composer after Grieg, was a prolific composer who enjoyed wide fame during his life, although afterwards his reputation declined, partly because of a general reaction against Romanticism and partly because his standing was somewhat exaggerated by contemporaries. He was most strongly influenced by Wagner, Liszt and Strauss; from them he quickly built an individual style which altered little with the years. As Grinde has noted, his harmony owes more to Liszt than to Wagner; it is rich, with frequent and sometimes abrupt modulations, and a good many chromatic progressions, but there is no real tendency to destroy tonality. He was most radical in his use of cyclic thematic form, but this was no longer a novelty in his time. The independence and originality of his style are associated with an aggressive freshness and virility, which can at times seem bombastic, but in his best works are supported by the impetus of a fertile musical ability; most of his finest works are among his earlier ones.

Wagner's influence on Sinding is clear in the latter's opera, *Der heilige Berg*, which was performed in Dessau (1914) and Oslo (1931, concert version), but has dropped from the repertory. The best of his four symphonies is the first, a work of dense sound, with long crescendos culminating in violent explosions; like most of his larger works it is formed on classical patterns. Of his concertos, that for piano in C \flat minor is the most important; in particular, the Andante is one of his finest achievements (the outer movements are spoilt by their thickness). Another major work is

the rugged, fresh and forceful Piano Quintet op.5, which first brought him international renown. The String Quartet op.70, the Serenade op.92 for two violins and piano, and the Two Romances op.79 for violin and piano also merit attention. Sinding wrote around 250 songs and is considered one of Norway's foremost contributors to the genre, his best examples being the two *Symra* collections opp.28 and 75 and the *Sange* op.18, which include the celebrated 'Der skreg en fugl' ('A bird cried'). Apart from *Frühlingsrauschen* ('Rustle of Spring', from op.32) and the Variations op.2, few of his works have taken a permanent place in the literature, although the Sonata op.91 and the *Fatum* variations op.94 are also notable compositions.

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opera and choral

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orchestral

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chamber and instrumental

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KARI MICHELSEN

Sinet.

See [Sennet](#).

Sinfonia (i)

(It.: 'symphony').

A term used from the late Renaissance to designate pieces in various forms for a variety of performing media, usually instrumental ensemble. It derives from the Greek *syn* ('together') and *phōnē* ('sounding'), and thence from the Latin *symphonia*. Some modern writers have tended to use the word to refer only to operatic overtures in Italian Baroque style, particularly those in three movements by Alessandro Scarlatti and his successors which are considered to be the immediate precursors of the modern [Symphony](#). In fact, however, the term 'sinfonia' has been applied over a longer period to a wider range of musical forms than this restricted usage allows; and it has often been revived for a work shorter, more italianate or less earnest than 'symphony' is sometimes taken to imply (e.g. Britten's *Sinfonia da requiem* op.20, 1940, Berio's *Sinfonia*, 1968–9).

1. To 1700.

As instrumental music, the *sinfonia* seems first to have been considered analogous to the ensemble *canzona* (see [Canzona](#), §3). Banchieri's *Ecclesiastiche sinfonie* (1607) could also have been called 'canzoni francesi', according to their composer, and the *sinfonias* of such composers as Salamone Rossi (*Sinfonie e gagliarde*, 1607, 1608, 1622 etc.), Antonio Troilo (*Sinfonie, scherzi ... et fantasie*, 1608), Viadana (*Sinfonie musicali*, 1610) and G.G. Kapsperger (*Libro primo di sinfonie*, 1615) are all independent ensemble pieces of a preludial nature, many closely approximating to the sectional, intermittently contrapuntal style of the contemporary *canzona*. Some independent keyboard preludes designed to set the key of motets or mass sections were published under the heading 'sinfonia' or 'symphonia', as in Pietro Lappi's *Sacrae melodiae* (1614) and Alessandro Grandi's *Motetti a una et due voci* (1621). As early as 1608 (in Cesario Gussago's *Sonate a quattro*) *sinfonias* for ensemble were considered introductory pieces, but it was particularly after 1650 that they began to appear at the beginnings of groups of dances. Thus in G.M. Bononcini's *Sinfonia, allemande, correnti, e sarabande* op.5 (1671) four-section *sinfonias* precede each group of three dance movements. In the last quarter of the 17th century the term 'sinfonia' or one of its equivalents was used interchangeably with the equally ambiguous 'sonata'. Thus each of the 'sinfonie' promised on the title-page of Giuseppe Colombi's *La lira armonica* (1673) is called 'sonata' in the table of contents, and such collections as G.B. Bassani's *Sinfonie a due, e tre* (1683), Giovanni Bononcini's *Sinfonie* (1685 and 1686) and *Sinfonie da chiesa a quattro* (1687) and Torelli's *Sinfonie a' 2. 3. e 4. istromenti* (1687; see illustration)

contain works all but indistinguishable from ensemble sonatas. But Bukofzer (*Music in the Baroque Era*, New York, 1947) found that the sinfonias in Torelli's *Sinfonie a tre e concerti a quattro* op.5 (1692) are distinct from the concertos by virtue of their more contrapuntal style.

In early 17th-century vocal music the word 'sinfonia' usually headed an instrumental piece that was not part of the strophic structure of an aria or madrigal (as distinguished from a ritornello). Thus, each 'sinfonia' in the madrigal 'Nel volto ha Fili ascose' in Banchieri's *Il virtuoso ritrovo* (1626) is based on a new idea, while a single 'ritornello' is repeated between each of the five stanzas of the canzonetta 'Fili, Fili, ove l'asconde' in the same collection. Performance of sinfonias in vocal music seems, in some cases, to have been considered optional in accordance with available performing forces. In 1617 Pietro Pace (or his printer) stressed that the sinfonias attached to some of his *Madrigali a quattro et a cinque voci* were obligatory ('quelli delle Sinfonie non si possano cantare senza sonarli, ma gli altri si'). Cavalli took a somewhat different view in the *avvertimento* to his *Musiche sacre concernenti messa, e salmi concertati* (1656), remarking of the 'sinfonie' that they were optional ('si possono anco tralasciare ad arbitrio'). Sinfonias as preludes, interludes or postludes to arias, ariosos and ensembles in 17th-century opera were common too, and usually, as in the Banchieri madrigals, not repeated (although ritornellos are occasionally marked 'sinfonia di ritornello' and some composers were inconsistent in their use of the term 'ritornello'). From the 16th century, the term 'sinfonia' or one of its equivalents was applied to instrumental music used to introduce dramatic works or cover the sound of changing scenery (as in the *intermedi* by Malvezzi, Marenzio and others to *La pellegrina*, whose publication in 1591 marked the first appearance of the word 'sinfonia' in print). Many early 17th-century overtures were little more than fanfares, such as the toccata that precedes Monteverdi's *Orfeo*. Sinfonias virtually indistinguishable from the contemporary canzona introduce each of the three acts of Stefano Landi's *Il Sant'Alessio* (1631/2), and the canzona type of sinfonia persisted as the most common overture into the mid-17th century, particularly in Venice. Cavalli's *Giasone* (1649), for example, was prefaced by a sinfonia in two distinct sections, a slow duple-metre introduction followed by a section in a livelier triple metre. Such sinfonias have been considered the immediate source of the [French overture](#) style. In general, the appearance of the term 'sinfonia' in an opera or oratorio score of the 17th century implied nothing more specific than it did in instrumental music of the time.

2. After 1700.

The use of the term became gradually specialized in the early 18th century to refer mainly to an operatic overture in three movements (fast–slow–fast/dance) scored for an orchestra of strings, oboes and horns, and very commonly in the key of D (for its open-string resonance). During the course of the century the term was increasingly used to designate the concert symphony, while 'ouverture' referred to specifically operatic introductions. Until the end of the century overtures were commonly used as symphonies in formal concerts, often without reference to their operatic origin. Few concert symphonies were used as overtures, however, owing to their greater length and complexity, and to their lower level of excitement.

The purposes of the *sinfonia* or overture – to generate anticipation and hush the audience – obviously tended towards brief forms. Classical trends in general were moving in the opposite direction, towards expansion, and opera composers reacted first by joining movements or partial movements and then by eliminating the slow movement, at the same time trimming what remained to a fast-moving formula. One of the most interesting transitional solutions was the ‘*da capo sinfonia*’, typically an allegro exposition followed by an andante in a new key, leading by a ‘D.C.’ sign back to the original allegro. In this return, however, at a point in the transition marked by a special sign (the *segno* of the modern ‘D.S.’) the composer redirected the modulation back to the tonic and transposed the rest to act as a normal reprise (see Rinaldo di Capua’s *La zingara*, 1753).

At the next stage of curtailment, the dropping of the andante, the remaining structure became the later familiar exposition and reprise form (sonata without development); one-movement overtures of this design and many other streamlined patterns became more and more popular from the mid-18th century onwards. The need for speed in both composition and performance encouraged the use of simplified textures, frequent repetition and obvious signals such as the standardized *forte* with violin tremolo that heralds the transition and the strategic use of pedal points to emphasize important divisions (ideas that occur in more restrained versions in the concert symphony). The operatic background also influenced thematic formation in the direction of dramatic contrast of subsidiary phrases (loud–soft, staccato–legato, chordal–melodic, tutti–small group) rather than the earlier motivic play or varied repetition. The energetic atmosphere probably also accounts for the frequent use of beats activated by quick rhythmic ornamentations such as acciaccaturas, turns and snaps (semiquaver or two demisemiquavers plus dotted quaver).

Despite constantly recurring clichés, however, in the magic context of an operatic performance the *sinfonia* creates a mood of sparkling expectation. Some highly effective features of the 18th-century *sinfonia* survive in crystallized form in many Rossini overtures, including the breathless final acceleration, the noisy orchestral crescendo and the hammering cadences that stimulate audience applause.

For bibliography see [Symphony](#).

SUZANNE G. CUSICK (1), JAN LARUE (2)

Sinfonia (ii)

(It.).

See [Hurdy-gurdy](#).

Sinfonia concertante.

See [Symphonie concertante](#).

Sinfonia da camera

(It.).

See [Chamber symphony](#).

Sinfonietta.

An orchestral piece on a smaller scale, or of more modest aims, than a symphony. The word is not genuine Italian and has been little used by Italian composers. It was apparently coined by Joachim Raff, whose *Sinfonietta* in F for ten wind instruments, op.188, was published in 1874. Since the early 20th century the term has been in common use: some of the more significant examples are those by Reger, op.90 (1905); Prokofiev, op.5 (1909), revised as op.48 (1929); Villa-Lobos (1916, 1947); Janáček (1926); Weingartner, op.83 (1932); Britten, op.1 (1932); Piston (1941); Poulenc (1947); Hindemith (1950); Berkeley, op.34 (1950); Krenek, 'La brasileira' op.131 (1952); Milhaud, op.363 (1957); Peter Maxwell Davies, *Sinfonietta accademica* (1987); Penderecki (1992). Some *sinfoniettas* are for strings alone, or for a small chamber orchestra with single woodwind; others are for a moderate, or even (like Reger's and Janáček's) a large orchestra. Nováček's (1905) is for eight woodwind only; Martinů's (*Sinfonietta giocosa*, 1940, and *Sinfonietta La jolla*, 1950) are for piano and chamber orchestra. Alun Hoddinott has composed a series, of which no.4 was written in 1971. In length *sinfoniettas* vary from about 10 to 30 minutes. They often include movements of a popular, nationalistic or pictorial character. The essence of the term is to disclaim the depth and importance of a fully fledged symphony. There are several terms of similar or overlapping sense: *sinfonia da camera*, *symphoniette*, *kleine Symphonie*, *Kammersymphonie* and so on.

The word is occasionally used in the name of a performing group, such as the London *Sinfonietta*.

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NICHOLAS TEMPERLEY

Singapore, Republic of.

Island state situated between peninsular Malaysia and the archipelago of Indonesia. Founded in 1819, it served as an important port of call for the British Empire in South-east Asia, gaining independence on 9 August 1965. The country has approximately three million people, who are largely descendants of immigrants from the Malay peninsula, Indonesia, China, South Asia and Sri Lanka. The ethnic make-up consists mainly of Chinese (77.4%), Malay (14.2%), Indian (7.1%) and Eurasian (0.4%), with other peoples, including Arabs, Japanese, Jews, Armenians and Europeans, making up the remainder. With a largely Asian population in a post-colonial setting, Singapore boasts a mixture of cultural attributes, reflected in its diverse musical culture.

The musical palette of Singapore is largely marked by music of the three major ethnic groups (Chinese, Malay and Indian), as well as Euro-American classical music and popular music in Mandarin and English. In the late 1980s, musicals by Singaporean composers had tremendous success in the country, followed by the advent of locally composed, produced and performed rock music in the 1990s.

1. Chinese.

In Singapore the Chinese community comprises various dialect groups, including Fujian, Chaozhou, Guangdong, Hainan and Kejia. Operas of the various dialects are performed indoors by numerous amateur opera groups and outdoors on make-shift stages along the streets by professional troupes; the latter, otherwise known as *wayang*, are usually performed in conjunction with temple celebrations. A popular entertainment during the month of the hungry ghosts (the seventh month of the lunar calendar) is the contemporary urban genre known as *getai* ('song-stage'), which usually features popular Mandarin, Fujian and English songs, with comic skits that often highlight local socio-cultural and political issues. Chinese orchestral music received national recognition in Singapore when the country's first national Chinese orchestra was inaugurated in 1996. Among other Chinese musical forms practised in Singapore are the Fujian vocal genre, *nanyin* (or *nanguan*), the Fujian *liyuan* ('pear garden') opera and the hand-and-string puppet theatres.

2. Malays.

The *kompang* and *hadrah* are single-sided, hand-held frame drums, usually played at traditional Malay weddings and official functions. Said to be of Arabic origin, the music is characterized by interlocking rhythmic patterns with vocal accompaniment that usually has religious connotations. *Dikir barat* is a secular vocal genre, performed by a vocal ensemble with instruments such as the *kompang*, *bonang* (double-row gong-chime) and gong. It comprises stock melodies in a verse-refrain form, accompanied by lively hand-clapping and upper-body movements. Other genres practised by Malays in Singapore include the *ghazal*, a vocal genre usually accompanied by *Gambus* (pear-shaped lute), *tabla*, frame drum, accordion and a violin, and *kuda kepang*, the horse-trance dance. Ensembles of *Angklung*, tuned bamboo rattles, and Javanese *Gamelan* are also played. The Singapore Malay Orchestra, formed in 1991, combines Western orchestral instruments with gamelan instruments such as the *saron* (metallophone) and *bonang* (gong-chime) and in its repertory includes genres from jazz to *dondang sayang*, a vocal repartee genre based on Malay poetry. (See also [Malaysia](#), §1, 1(v).)

3. Indians.

The majority of Indians in Singapore speak Tamil, while other large groups include the Malayalis, Punjabis, Sindhis, Bengalis and Gujaratis. Temple music from the Carnatic tradition, featuring the *nāgasvaram* (oboe) and *tāvil* (double-headed barrel drum), is performed to announce daily prayer times and during festivals such as *Thaipusam* and *Thīmithi*. Other genres include the *bhajana* (Sanskrit *bhajan*), film music and Hindustani and Carnatic classical music. The Sikh community is known for its *bhangra*

music and dance, a genre said to have originated in Punjab and performed during Sikh weddings, harvest and other joyous occasions. Traditional *bhangra* is usually accompanied by the *thundhi* and *dhol* (drums), while the pop *bhangra*, popular in several clubs in Singapore, features electric keyboard, drum and guitar. The Singapore Indian Orchestra is reputed to be the first large Indian music ensemble outside India and is supported by the Singapore Indian Fine Arts Society, which conducts courses on Indian instruments and dance.

4. Eurasians and Peranakans.

Eurasians make up one of the four major ethnic groups in Singapore and are descendants of European settlers (such as the Portuguese, British and Dutch) who married Asian women during colonial times. The Eurasian Association dance troupe specializes in European folk dances and performs the *branyo*, which is apparently exclusive to Eurasians in the Malaysia-Singapore region. Kristang, a Malaccan-Portuguese creole language, is also being revived through publications of stories, poems and songs.

The Peranakans are descendants of early Chinese immigrants to Malacca who married local Malay women and whose musical culture reflects their dual cultural heritage. Religious and festive celebrations such as weddings and funerals feature Chinese music played on the *sarunai* (oboe), while music for entertainment is characterized largely by *joget* and *ronggeng* dances and *dondang sayang*, the vocal genre based on *pantun*, the Malay poetic form, and accompanied by *rebana* (frame drums), violin and gong.

5. European art music.

The Singapore Symphony Orchestra, Singapore Symphony Chorus and Singapore Lyric Theatre are a few of the many music organizations in Singapore that present Euro-American art music. Singaporean composers such as Leong Yoon Pin, Phoon Yew Tien and Joyce Koh have championed Western 20th-century compositional styles and assimilated local musical idioms into them. The Singapore Lyric Theatre has successfully presented many well-known Western operas to critical acclaim and continues to provide performing opportunities for Asian musicians and vocalists.

6. Popular music.

Since its independence, Singapore has strived to establish a national identity through music. *Xinyao*, a Mandarin vocal genre accompanied by guitars, began in the early 1980s among teenage students. The year 1988 saw the production of the first local musical that led to many others revolving around the local socio-cultural settings. The composer Dick Lee is particularly known for his advocacy of Asian and Singaporean heritage in his songs and musicals. The bi-annual 'Sing Singapore' national music project was launched in 1988 to encourage the composition and performance of songs about Singapore in the four major languages.

Many English pop music groups proliferated in the 1960s, modelled after Western bands and further encouraged by the marketing of the first locally

produced vinyl recordings. In the 1980s and 90s, rock music was re-endorsed at public functions after having been banned in the 1970s because of its perceived association with drugs. There have been numerous experiments with alternative music, known locally as 'Indie' music. Singaporean pop music (Singapop) is gaining recognition overseas, broadcast in Britain and the Asia-Pacific region.

Since independence, as part of the country's nation-building, Singapore has been negotiating its musical identity. National festivals and concerts featuring local and foreign traditions provide a performance context for artistes and serve as a discursive platform musically to construct and affirm a Singaporean identity.

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TONG SOON LEE

Singende Säge

(Ger.).

See [Saw](#), musical.

Singer, George

(*b* Prague, 6 Aug 1908; *d* Tel-Aviv, 30 Sept 1980). Israeli conductor, composer and pianist of Czech birth. At the Prague Music Academy (1924–6) he studied the piano with Franz Langer and Ervin Schulhoff, and composition with Zemlinsky, winning a piano competition there in 1925. His début as an opera conductor was in 1926 at the Neues Deutsches Theater, Prague, with Kienzl's *Der Evangelimann*. He conducted there until 1930, when he went to Hamburg to conduct the Staatsoper. In 1934 he returned to Prague, where he gave the first radio performance of the concert version of Dvořák's first opera, *Alfred*. In 1939 he settled in Palestine and in December that year he first conducted the Palestine SO; he later became permanent guest conductor of this orchestra, and also of the Israel Broadcasting SO, the Israel Chamber Orchestra and the Haifa SO. He was among the founders in 1940 of the Popular Opera in Israel, and was its permanent conductor until 1945. On the establishment of the Israel National Opera in 1947 he became its permanent guest conductor. He began touring widely in Europe and elsewhere from 1947, and in 1965 he visited the USSR for concerts in Leningrad and Kharkiv. His début in the USA was in 1968 with the New York City Opera in *La bohème*. He appeared with the New Philharmonia Orchestra in London in 1976. From 1958 he several times conducted the Rubinstein Festival in Israel. Among the opera premières he conducted were Avidom's *Alexandra the Hasmonean* (1959, Israel National Opera), Karel Salmon's *Vows* and Yehuda Wohl's *The Fence*. He gave the premières of several Israeli orchestral works, such as Avidom's Symphony no.4; Ben Haim's *To the Chief Musician* for orchestra, Symphony no.2 and *The Sweet Psalmist of Israel*; Boskovich's Oboe Concerto; and Gelbrun's Rilke Songs for soprano and orchestra and Symphonic Prologue. Among his compositions were a Sinfonietta for orchestra (1950), two suites for orchestra (1957, 1960), a piano concertino (1965) and vocal and piano music.

WILLIAM Y. ELIAS

Singer, Malcolm (John)

(b London, 13 July 1953). English composer. He was a junior exhibitor at the RAM before studying at Magdalene College, Cambridge (1971–4), then with Donatoni (1973), Boulangier (1974–7) and Ligeti (1975–6), all of whom influenced his style significantly. His initial interest in serialism turned towards a minimalism based on polyrhythms, heterophony and pitch-centred tonality, as in *A Singer's Complaint*, winner of a Chandos Prize at Musica Nova and composed in 1979 for Jane Manning, who later sang in the première of the more serious cantata *York* (1991) on a Jewish subject. While professor at the Yehudi Menuhin School (1977–96), Singer received a Harkness Fellowship (1980–82) to work at the Center for Computer Research in Music and Acoustics, Stanford, University of California. His most significant works in chamber and choral media, recognized with international awards and many BBC commissions and broadcasts, combine avant-garde experimentation with a telling melodic gift. Striking individuality is to be found in the choral works, such as the Hebrew psalms setting for the BBC Singers and the Zemel Choir (Britain's foremost mixed Jewish choir, of which Singer was musical director from 1983 to 1993); in these works resonant sonorities akin to Pärt or Tavener are enhanced by striking synagogal soundscapes. In 1990 Singer was appointed professor of communication skills at the Guildhall School of Music and Drama, and, in 1993, professor of composition; in 1998 he became director of music at the Yehudi Menuhin School.

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(selective list)

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MALCOLM MILLER

Singer, Peter (Alcantara) [Josef Anton]

(*b* Häselgehr, 18 July 1810; *d* Salzburg, 25 Jan 1882). Austrian composer, music theorist, organist, choirmaster and instrument maker. He was musically mainly self-taught; at the age of 9 he learnt to play the piano and organ, as well as the violin, harp, flute, clarinet and horn. When he was 11 he took lessons in harmony and basso continuo from P. Mauritius Gasteiger in Reutte. He attended the Gymnasium in Hall (1824–30), and took some organ and piano lessons from the organist Ignaz Heinz. He entered the Franciscan monastery of Salzburg in 1830 under the name of Peter von Alcantara, and was ordained in 1834. From 1837 to 1840 he was organist and choirmaster in Bolzano and Innsbruck, and he spent the rest of his life in the Franciscan monastery in Salzburg.

Singer became famous for the building of his 'Pansymphonikon' in 1845; this was a keyboard instrument with sets of reeds, two manuals and 42 registers which imitated an entire orchestra. He wrote contemplative works, a treatise on choral singing entitled *Cantus choralis in provincia tirolensi fratrum reformatorum consuetus* (Salzburg, 1862), and an important book on music theory, *Metaphysische Blicke in die Tonwelt nebst einem dadurch veranlassten neuen System der Tonwissenschaft* (Munich, 1847). Drawing on the works of J.-P. Rameau and A. Reicha, Singer developed a theory of music which was very progressive for its time, relating all music functionally to the tonic triad (the 'primal harmony') and its upper dominant 7th and lower dominant 6th ('auxiliary harmonies'). Singer gave his system theological and philosophical support by presenting the triad as analogous to the Trinity; all other sounds and melodies are its creations or emanations.

A prolific composer, Singer wrote 102 masses, 141 motets, 15 litanies of the Blessed Virgin, 7 settings of the *Te Deum*, 14 responsories to St Anthony, 78 settings of the *Tantum ergo*, and many German devotional hymns as well as several organ sketches. Free treatment of the texts, variable form, folklike melodies, a sequential technique and rich harmonies are found in his works; his use of the organ in a piano-like style is especially significant.

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WOLFGANG MARIA HOFFMANN

Singer-songwriter.

A term used since the late 1950s to describe those mainly American and British singing composer-performers, often with roots in folk, country and blues, whose music and lyrics are considered inseparable from their performances.

1. Characteristics.

Singer-songwriters are generally socially aware performers, the themes of their work often involving a sense of introspection, alienation or loss (real or imaginary): this is shared by both the singer and the listener, the sense of intimacy magnified by the microphone. In their performances and on many of their recordings there is an almost symbiotic relationship between the singers and their instruments, usually guitar or piano, at which the songs have generally been composed. The playing is usually fairly simple and always underpins the text; quirks of technique sometimes trigger a new direction for the lyrics. Remnants of the compositional process can survive in the performance itself: the initial empty bars or anacrustic beginning to the text, for example, give thinking time as well as asserting the pitch.

Singer-songwriters have been described variously as folk poets (Beltz on Chuck Berry), auteurs (Laing on Buddy Holly), poet-composers (Mellers on female singers) and even bards (Bok), indicating the supreme importance of the words, with both the sung lines and their instrumental accompaniment providing support. Although many singer-songwriters have published poems as literature (Bob Dylan, Lou Reed and Leonard Cohen), the genre is both an aural and oral one with its roots in ancient oral traditions. The songs have the legitimacy of a poet reading his or her own verse, to which is added the authority of a musician singing an own composition. The direct connection between performer and audience can produce a cultural commonality or authenticity which has made some songs extraordinarily representative of their time: Joan Baez and the anti-war movement in the USA, Joni Mitchell and *Woodstock*, Ray Davies and London of the 1960s. Since Lennon and McCartney the term singer-songwriter has also been used of certain singers who generally wrote only the music (Elton John) or the lyrics (Morrissey). It tends not to be applied to singers for whom the song is a supporting element of a wider agenda, even though the singer may have written both words and music, as in the case of David Bowie.

2. Folk and blues origins.

Many folk and country singers, and almost all blues singers, are singer-songwriters by definition. As such they have been the main sources of renewal in these musics, aided by the post-World War II folk revival and the

commercial exploitation of country music and the blues. It is possible to trace a line from Hank Williams and Woody Guthrie through to the present day in which social and political topics emerge as mainstream concerns among the musicians and a wider record-buying public. Hank Williams sang of women and alcohol, Woody Guthrie of social and political reality as seen from the road, both projecting their own experiences into song. Pete Seeger, from a family background in folk music and a seminal position in the American folk revival, fell foul of the Un-American Activities Committee. The influence of all these musicians can be found in the work of the most significant singer-songwriter to emerge in the early 1960s, [Bob Dylan](#).

From his 1962 self-titled *début* recording onwards, using just guitar and harmonica accompaniment, he has reflected New York folk and blues influences. The eponymous title track of his album *The Times they are A-Changin'* cannot be separated from its performance, and none of the cover versions of this or any of his other songs achieve the immediacy of direct contact with the singer-songwriter. Subsequently few guitar-playing singer-songwriters have been able to escape comparisons with Dylan. Joan Baez, an exact contemporary, influence and sometime partner, sang protest anthems in the 1960s and more intimate confessional songs in the 1970s, thereafter reducing her output as her involvement with global peace organizations increased. Country Joe Macdonald's anarchic urban folk style maintained its vigour through the 1970s and 80s, while Phil Ochs, unjustifiably overshadowed by Dylan, stayed a trenchantly political acoustic composer-performer until his suicide in 1976. Bruce Springsteen, most clearly influenced by Dylan on the album *Nebraska* (1982) on which he sings *rubato* over discreet strummed or arpeggiated guitar chords with occasional harmonica, has evolved towards heavier rock anthems such as *Born in the USA*. In this, a seemingly anti-American song celebrates American patriotism. Harry Chapin created a body of politically aware narratives before his untimely death in 1981, and the influence of Guthrie and Dylan emerged again in the songs of Michelle Shocked of the late 1980s and 90s. Reggae too has yielded important singer-songwriters with socio-political agendas, such as Jimmy Cliff, Bob Marley (see fig.1) and Peter Tosh.

From country music singer-songwriters the ballad style of Johnny Cash was commercially successful in the late 1950s (*Cry Cry Cry* and *I walk the line*), and John Denver, Kris Kristofferson and Dolly Parton have brought such ballads into the mainstream, as has the English Roger Whittaker. Many country-influenced singer-songwriters of the 1950s and 60s were also successful in rock and roll: Carl Perkins, Buddy Holly and Roy Orbison are such examples. Gram Parsons's southern background influenced his country rock albums with the Flying Burrito Brothers and as a solo artist, and Canadian Neil Young's country-influenced early songs include *After the Goldrush* (1970) and *Harvest* (1972), the latter including symphonic orchestral arrangements.

Rhythm and blues and soul also produced significant singer-songwriters, with Chuck Berry's guitar-driven happy rock, Marvin Gaye's mainstream soul ballads, and Smokey Robinson's ballads for Motown. The songs of Sam Cooke and Al Green display the influence of gospel, while James Brown covered almost every style. The keyboard player and vocalist Stevie

Wonder was much influenced by Ray Charles, and his collection *Songs in the Key of Life* (1976) was one of the most significant of the decade. Before her semi-retirement from performing, Laura Nyro's blend of white soul, gospel and rhythm and blues harnessed to her three-octave range offered new possibilities in this area.

Both blues and country music have influenced a number of virtuosic guitarists in writing their own songs, especially Ry Cooder, Don Hendry, Eric Clapton and Mark Knopfler. British and Irish folk music has produced its own singer-songwriters: Donovan, Christy Moore, Richard Thompson, Nick Drake and Al Stewart all achieving mainstream success.

3. Expanding the genre: rock music.

Most of the singer-songwriters who emerged in the 1960s continued to make records into the post-60s rock era, when the term also came to be used more generally of any composer-performers who wrote their own material. The poetic agenda tended to become broader and less melancholic, sometimes embracing the more conventional concerns of Tin Pan Alley songwriters of previous generations, but still demonstrating a legitimacy based on individual control of the whole creative process. Instrumental accompaniment became more sophisticated from the writers themselves, who would often orchestrate their recordings playing some or all of their own instruments. The process was begun by the Beatles, especially Lennon and McCartney, whose songs drew on a range of influences from rhythm and blues to Tin Pan Alley standards. Ray Davies's tunefully poetic songs for the Kinks in the late 1960s celebrated the romance of the ordinary in *Waterloo Sunset* and *Sunny Afternoon*. Paul Simon began with acoustic ballads in the 1970s, taking from African and Mexican music in the following decades. Joni Mitchell's wide and varied vocal range and skilled playing on both the piano and the guitar allowed her a wider harmonic and melodic vocabulary, already apparent on the 1970 collection *Ladies of the Canyon*, which includes the song *Woodstock*, the quintessential late-1960s expression of peace and protest (fig.2). Subsequent work took her into more mainstream music and jazz, notably through her album *Mingus* (1979). Her contemporaries include Carole King who, like Mitchell, began her career writing songs for others, and on whose 1970 album *Tapestry* she reveals a close affinity with the piano.

In the later 1970s and 80s Rickie Lee-Jones's narrative songs were often compared, despite their bleakness, to those of Joni Mitchell; Janis Ian expressed a similar melancholy, moving from folk towards jazz before her temporary retirement in 1981. Randy Newman, a classically trained pianist, uses musical parody and pastiche to support his often ironic view of American Society, and from a similar background Dory Previn also used the language of Tin Pan Alley to express astringent personal themes. Billy Joel's more mainstream pop songs (*Mr Piano Man*) show a versatility derived from having complete control of his resources and sometimes verge on an easy-listening style. Joan Armatrading's music, perhaps once influenced by Mitchell, covers a wide range of genres from folk to reggae, jazz and soul, her vocal delivery ranging from the intimate to the explosive. Tracy Chapman, whose vocal style is reminiscent of Armatrading's, writes more radically social and political texts: *Behind the Wall*, on her self-titled

1988 début album is a passionate unaccompanied solo on the subject of domestic violence. Politics are at the heart of Billy Bragg's social commentary, and more than a passing influence on the white soul songs of Paul Weller (fig.3). The 1980s and 90s also saw the more experimental work of Nick Cave, Lou Reed and Polly Jean Harvey (fig.4), as well as sophisticated extrapolations from folk-rock by Suzanne Vega.

4. The late 20th century.

The last three decades of the 20th century saw the emergence and continuing success of Van Morrison, Leonard Cohen, Tom Waits and Elvis Costello. Perhaps more than any others these four represent the essence of the genre. The eponymous title track of Morrison's first solo record *Astral Weeks* is a dialogue with an imaginary woman/listener. As music it barely exists: Morrison's guitar alternates throughout its seven-minute length between tonic and subdominant while the singer declaims his text in a series of repeated phrases using only a small number of notes, occasionally reduced to incoherence. To engage with the piece the listener is forced to become the addressee of Morrison's rhetoric and enter the singer's world without ever fully comprehending what the song might be about. There are echoes of Dylan's recitative-like delivery punctuated by basic root-position chords throughout the album, with surreal flutes and violins giving the songs a magical and romantic quality which pervades many of Morrison's subsequent albums. Cohen has a similarly powerful effect, his lugubrious baritone drawing the listener in. His songs describe the awfulness of human relationships, sex, religion and death, sparingly spiked with a melancholic humour, as on the depressive *Songs from a Room*. While his droning delivery can become tedious, at its minimal best he can produce a unique union of poetry, music and self, as in the moving *Queen Victoria*, a home recording from 1972.

Cohen was an accomplished poet and novelist before he took to performing, and critics have detected various literary references in his work. Morrison, too, drew on Joyce and Yeats, while Elvis Costello soon outgrew his early comparison with Dylan and has applied his versatile imagination to almost every aspect of late 20th-century pop music. From the 1977 collection *My Aim is True*, musically looking back to American rock and roll and doo-wop, to the later albums including *Punch the Clock* (1983) and *Mighty Like a Rose* (1991) he has ranged over social and romantic issues, flirting with pastiche in his efforts to set his free-ranging lyrics in a familiar musical context. Tom Waits, in elevating the bar-ballad to an art-form, marries magical texts with a harmonic vocabulary drawing on jazz, which he delivers in a powerful bass. Both Costello and Waits have had many of their songs sung by others, but like Dylan before them, echoes of their distinctive voices are always present.

The genre continues to reinvent itself. Phil Collins's *Both Sides* (1993), on which he played all the instrument lines himself by multi-tracking, is a good example of a confessional album using modern technology as the equivalent of an accompanying instrument. Sting's albums, especially the partly autobiographical *The Soul Cages* (1991), have extended the medium, though his use of virtuosic instrumentalists tends to have a depersonalizing effect. All generations have produced composer-

performers who stretch the definition of the term: Frank Zappa's rambling creations, Laurie Anderson's machine-driven political songs, Kate Bush's virtuosic excursions into fantasy, Elvis Costello's collaborations with the Brodsky Quartet and Fretwork, Peter Gabriel's ventures into world music. What gives them coherence is the creative connection between music, text and listener, and which is mediated by a single singer.

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JOHN POTTER

Singer, Martial (Jean-Paul)

(*b* Oloron Sainte Marie, Pyrénées-Atlantiques, 14 Aug 1904; *d* Santa Barbara, CA, 9 March 1990). American baritone of French birth. He studied at the Ecole Normale Supérieure, Saint Cloud (1925–7), and the Paris Conservatoire (1927–30), where he won *premiers prix* in both opera and *opéra-comique* singing. In November 1930 he made his opera début in Amsterdam as Orestes in *Iphigénie en Tauride* under Monteux. He first sang at the Paris Opéra a month later, as Athanaël in *Thaïs*, and remained a principal baritone of that company until he went to the Metropolitan Opera in 1943 as Dapertutto in *Les contes d'Hoffmann*. He continued as a member of the Metropolitan until 1959 singing both Pelléas and Golaud, the Count in *Le nozze di Figaro*, all four baritone roles in *Les contes d'Hoffmann*, Lescaut in *Manon* and Mercutio in *Roméo et Juliette*, among other roles. Early in his Paris career his repertory included Wagner baritone parts (the Dutchman, Telramund and Gunther), much Verdi and Hamlet, Scarpia and Rossini's Figaro. He was the first to sing Ravel's song cycle *Don Quichotte à Dulcinée* (which he recorded). After he retired from the stage he was head of the voice department at the Curtis Institute in Philadelphia, then of the voice and opera departments at the Music Academy of the West, Santa Barbara, California (1962–81). Among his pupils were James King, Gramm, Reardon, Louis Quilico, Altmeyer and Blegen. The lean, clearly focussed, rather dry timbre of his voice was not one of great natural beauty, but he was a fastidious musician and an elegant interpreter, particularly of the French operatic and song literature. (GV, L. Riemens; R. Vegeto)

PETER G. DAVIS

Singhiozzando

(It.: 'sobbing').

A direction asking for a sobbing effect, especially in vocal and string music, where it can be obtained by a strongly marked portamento.

Singier, Jean-Marc

(*b* Paris, 14 March 1954). French composer. After the Ecole Normale, Paris, he studied with Donatoni in Siena and Rome and attended seminars by Ligeti, Stroe and Ferneyhough, as well as courses at IRCAM. He also studied African drumming in Dakar, a vital influence on his own percussion works. He won the Maurice Ravel Prize in 1985 and was in residence at the Villa Medici in Rome, 1986–88. In 1989 he became a teacher of analysis at the Auxerre Conservatoire.

The obsessive titles of many of Singier's works are a reflection of the fanciful invention and wit that characterize his music. His works are mosaics of brittle, sparkling textures, written for heterogeneous combinations of instruments, though he also possesses an undeniable lyrical gift and a clear sense of form.

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Principal publishers: Lemoine, Una Corda

JEREMY DRAKE

Singing.

Singing is a fundamental mode of musical expression. It is especially suited to the expression of specific ideas, since it is almost always linked to a text; even without words, the voice is capable of personal and identifiable utterances. It is arguably the most subtle and flexible of musical instruments, and therein lies much of the fascination of the art of singing.

Because it imparts to words a heightened expression that they do not have when merely spoken, or even declaimed in a dramatic manner without musical pitch, singing (or incantation) played a vital role in many early forms of religious ritual, and in the early theatre. Even outside religion, singing has long been held to have moral and cultural value. Aristotle quoted the bard Musaeus, 'Song is man's sweetest joy', and went on to warn against using musical instruments, such as the aulos, which interfere with or prevent the act of singing. Athenaeus (*Deipnosophistae*, 2nd century) reported that 'it is no disgrace to confess that one knows nothing, but it is deemed a disgrace among them to decline to sing'. In the history of Western civilization, and of other civilizations, an ability to sing well has repeatedly been viewed as a mark of culture and humanity.

1. [Vocal production.](#)
2. [Early history.](#)
3. [17th and 18th centuries.](#)
4. [19th century.](#)
5. [20th century.](#)
6. [Performing practice.](#)
7. [Popular singing.](#)

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OWEN JANDER/ELLEN T. HARRIS (1, 3–6), DAVID FALLOWS (2), JOHN POTTER (7)

Singing

1. **Vocal production.**

The historical study of the voice is difficult and frustrating. As opposed to the study of instruments, there are no models to examine, and little information can be gleaned from visual depictions of singers. The development of recorded sound helps enormously from the end of the 19th century, but also reveals how little can be gauged from written descriptions. Nevertheless, it is possible to draw some conclusions about the ideals of vocal production from a study of theoretical treatises, vocal tutors and descriptions of singers throughout history.

Two qualities always required in a singer were good (some authors say perfect) intonation and clear enunciation. Tinctoris (*De inventione et usu musicae*, c1481) listed the qualifications of a good singer as accurate rhythm, a good sense of pitch, enunciation and a good voice ('ars mensura, modus, pronuntiatio, et vox bona'). Giulio Caccini's list (*Le nuove musiche*, 1601/2; see [fig. 1](#)) does not markedly differ; he calls for 'the tuning of the voice in all the notes', 'a command of breath', enunciation ('unless the words [are] understood' the singer cannot 'move the understanding') and expression ('to delight and move the affections of the mind'). In the 20th century, Sergius Kagen (*On Studying Singing*, 1950) still calls for 'a keen musical ear', 'natural singing voice' (Tinctoris's 'vox bona') and proper pronunciation and expression of the text. None of these qualities, however, explains how the voice is produced, and around 1800 a major change took place affecting both singers and composers.

Vocal production entails the use of the vocal registers, otherwise known as head voice ([Voce di testa](#), often equated with [Falsetto](#)) and chest voice ([Voce di petto](#)). James Nares (*A Treatise on Singing*, c1780) clearly states the situation of the singer who has moved beyond the beginning stages:

I should have observed that, after the Scholar has gained a good Intonation and some Management of his voice, the Master should make him acquainted with the Compass of his Voice, shewing him where his Voce di petto ends and where to cultivate the falsetto, or Voce di testa, and instruct him how they should be joined, so as to be imperceptible, without which the pleasing variety will be lost.

As Nares implies, singers in the 18th century were taught to blend the registers so as to eliminate the break but also to maintain the 'variety' of the distinct sounds. Earlier tutors sometimes encouraged singers to choose to perform in one or the other. Caccini, for example, identifies two registers as the 'natural' and the 'falsetto' and counsels singers to avoid the latter by performing arias in keys suitable to their natural voice. Bénigne de Bacilly (*Remarques curieuses sur l'art de bien chanter*, 1668) defines the same two registers and allows that both have their adherents:

Some people are proud of their high voices, and others of their low tone, taking the view that a high voice is little more than a screech. Those who have natural voices scorn the falsetto as being artificial and shrill, while on the other hand falsetto singers are usually of the opinion that the beauty of a song is more evident when performed by the shimmering brilliance of their vocal type than when done by a natural

tenor, which, although it ordinarily has better intonation, does not have the brilliance of the falsetto.

With the extended range of vocal music at the end of the 17th century and throughout the 18th, singers had to learn (as Nares states) to use both registers and to unite them. Pietro Francesco Tosi (*Opinioni de' cantori antichi e moderni*, 1723), perhaps the first author to address this issue, clearly states the relation of this necessary technique to range:

A diligent Master, knowing that a [male] *Soprano* [castrato], without the *Falsetto*, is constrained to sing within the narrow Compass of a few Notes, ought not only to endeavour to help him to it, but also to leave no Means untried, so to unite the feigned and the natural Voice, that they may not be distinguished; for if they do not perfectly unite, the Voice will be of divers Registers, and must consequently lose its Beauty.

The end of the 18th century and the beginning of the 19th witnessed a marked change in production, when singers began to carry the full weight of the chest voice into the highest registers. One of the most significant effects of this change was to make the high voice much more powerful than was possible when using head voice or falsetto on the same notes. The Irish tenor Michael Kelly was among the first singers to produce this sound, as a contemporary description of his voice attests: 'His compass was extraordinary. In vigorous passages he never cheated the ear with feeble wailings of falsetto, but sprung upon the ascending fifth [from *d'* to *a'*] with a sustained energy that electrified the audience'. This change in vocal production reversed the previously taught relationship of dynamic to range.

In 1739, for example, Johann Mattheson (*Der voll-kommene Capellmeister*) referred to a Latin 'rule which has already served for two hundred years, that each singing voice, the higher it goes should be produced increasingly temperately and lightly: however in the low notes, according to the same rule, the voice should be strengthened, filled out, and invigorated'. He is probably quoting from Conrad von Zabern, whose Latin treatise on singing (*De modo bene cantandi choralem cantum*, 1474) had been published in Germany. Zabern is certainly clear on the principle of volume as it relates to range:

Another fault which is more obvious than the others is singing notes with an unstintingly full and powerful voice ... When this shouting is done by individuals with resonant and trumpet-like voices it disturbs and confuses the singing of the entire choir, just as if the voices of cattle were heard among the singers ... In order to recognize this error completely it must be realized that whoever wishes to sing well and clearly must employ his voice in three ways: resonantly and trumpet-like for low notes, moderately in the middle range and more delicately for the high notes – the more so the higher the chant ascends ... Therefore, let him who wishes to sing flawlessly never again presume to sing with a full and strong voice in the upper register, for this disfigures the chant, pointlessly weighs down and fatigues the singer, makes him hoarse and consequently

useless for singing ... But on the other hand, when one sings with a delicate tone in the upper register the voice then corresponds to the high-pitched sound of the small pipes of the organ, as well as the upper range of the monochord.

Little more than 50 years after Mattheson had cited this principle as having existed for over 200 years, it was overthrown. In 1791, William Jackson (*Observations on the Present State of Music in London*) complained that 'instead of developing their voices so as to be soft at the top and full at the bottom, singers were achieving the opposite effect' (FiskeETM, 1973, p.270), and in 1810 Domenico Corri (*The Singer's Preceptor*) may have been the first author to instruct that the voice should increase in volume as it ascended and decrease when descending (p.52). With this change, the ground was laid for the development of the dramatic soprano, the **Heldentenor** and other weighty voices, and of a new repertory that privileged power over brilliance or flexibility. One cannot, however, simply define vocal production in one way before 1800 and in another after; issues of voice range, genre and nationality all contributed to a more complex picture.

Singing

2. Early history.

Before the 17th century, two main considerations make the topic hard to study. First, the names given to voices in the surviving music normally denoted their function rather than their range or timbre. Thus, for example, 'tenor' was the voice-line that stood at the core of the polyphony, sometimes borrowed from chant but almost always the line in relation to which everything else happened. Similarly, 'contratenor' was before the 16th century simply a voice that functioned broadly in the same range as the tenor, hence its name.

Secondly, written or named pitches did not generally have any fixed pitch in the modern sense of a frequency. This can be seen most easily in the Gregorian chant repertory, where a piece in the 7th mode would characteristically have a written range from *g* to *a'* and a piece in the 2nd mode would have a written range nearly an octave lower, from *A* to *b*, but both would almost certainly have actually sounded in the same register. That is, written pitches were chosen not according to the frequency but to give the simplest possible notation of the modality: key signatures other than one flat do not exist before the mid-14th century; and even in the mid-16th century any further key signature was a rare gesture for a special purpose.

So any study of singing in those years must begin from the ranges and relative ranges of the written music. Broadly speaking, Gregorian chant has a range of about a 9th, and must be assumed to be at a pitch comfortable for a large body of singers – normally men, presumably with the choirboys (documented from the 11th century) singing an octave higher; women seem never to have sung alongside men in church, though in nunneries they plainly sang at a pitch that was suitable for them. Exactly what pitch was considered comfortable or suitable in these cases must have depended on techniques and ideals of vocal production, concerning which the available information is mostly anecdotal and hard to interpret with

confidence. Chaucer's famous description of the Prioress, whose singing was 'Entuned in hir nose ful semely', was intended as light humour and can hardly be used for historical reconstruction.

With the rise of extended monophonic works, starting with the sequence of the late 9th century, there is a marked increase in vocal range. From the time of Notker, sequences often exceed a 12th in range. In the 14th century the monophonic *lais* of Guillaume de Machaut routinely cover two full octaves: they can last up to 20 minutes, and their very rare modern performances demand extremes of vocal flexibility and stamina. That is perhaps the right context for understanding the description by Hieronymus de Moravia (late 13th century) who mentions *vox pectoris*, *vox gutturis* and *vox capitis* – chest voice, throat voice and head voice.

The earliest two-voice polyphony most often had a *vox principalis*, often a Gregorian chant, and a *vox organalis*, which was more florid and had a wider range, but in essentially the same register. That remains the case even in the late 12th century, with the two-voice organa normally credited to Leoninus: here the *vox organalis* can be exceedingly florid, evidently intended for virtuoso display. Any evaluation of its vocal technique must consider that virtuoso element and a similar manifestation of vocal floridity coupled with intricate rhythms found in much Italian polyphonic song of the 14th century. It is hard to resist thinking that brilliance and lightness of touch characterized the best singing in these repertoires. That is in fact spelt out in the Trecento song *Oselletto salvaço* of Jacopo da Bologna:

Per gridar forte non si canta bene
Ma con soave et dolce melodia
Si fa bel canto et ciò vuol maestria.

(You do not sing well by shouting loudly, but with sweet and elegant melody fine song is made, and that needs skill.)

More or less the same was said at greater length by Conrad von Zabern in 1474 (see Dyer, 1978).

There is no reason to believe that any polyphony before the 15th century was sung with more than one voice to a part. The liturgical organa of the Notre Dame repertory all set exclusively the solo sections of the chants, simply using three or four soloists rather than just one; the remainder of the chant was sung monophonically by the *schola*, whose members continued to be the core of any church choir.

In the course of the 14th century the voices in polyphony begin to polarize into two different ranges: increasingly the 'discantus' (and occasionally also a 'triplum') stood in a range roughly a 5th higher than the tenor and contratenor. This remains broadly true until about 1450, when composers began to cultivate additionally a 'bassus' voice in a range roughly a 5th below the tenor.

Around 1440 there is the first clear indication of the pitch area implied by these relative ranges. Two works in the Trent codices, Battre's *Gaude virgo* and Bourgois' *Gloria*, specifically denote sections to be performed by 'pueri' alongside other sections marked 'mutate voces' (changed voices):

presumably adult men). The relative ranges of the Battre piece are, for the 'mutate voces', tenor $d-d'$, contratenor $d-e'$, discantus $c'-c''$; for the 'pueri', tenor $a-b'$, contratenor $c'-c''$, discantus $d'-d''$. Here the discantus lines of the 'mutate voces' sections go as high as those of the 'pueri' sections; thus it seems clear that the discantus must have been sung in a high men's range that could also be sung by boys. If it is legitimate to project that information back to the 14th century, it would suggest that the tenor and contratenor lines were in a range of roughly a 10th from tenor c and the discantus a similar range from about g . Certainly there is documentation from the early 16th century that in Italy the master of the choirboys sang along with the boys in unison. That in its turn would mean that the 'bassus' lines introduced in the middle of the 15th century were approximately at the pitch of the modern bass.

This conclusion is obviously surprising and remains in dispute, because it implies that polyphony before about 1450 avoided the baritone and bass registers that now seem the most common 'natural' voices of grown men. But such arguments are hard to bring any further without firmer information about vocal production and ideals of sound.

A further hint about these matters comes from the chapel statutes of the court of Burgundy codified in 1469 (Fallows, 1981). These state that in performing four-voice polyphony there must be at least six men on the top line, three on the tenor, two on the contratenor (which was then still normally in the same range as the tenor) and three on the bassus. The surprise here is the six on the top line. By good luck the payment lists of the Burgundian court choir in that year contain enough information for it to be certain that there was nobody under 20 years old, so they were not choirboys. It therefore seems almost certain that these were grown men singing in a falsetto register but with an extremely light tone.

Already by the late 15th century there are clear statements of specialization in particular ranges: Tinctoris (*De inventione et usu musicae*, c1481) describes the different voices and names particularly distinguished exponents, including Ockeghem as a bass. In 1481 Siena Cathedral despaired at losing their tenor singer, despite having two contratenors evidently used to singing in the same range, because 'senza tenore non si può cantare'. These were the years in which singers such as Jean Cordier and Giles Crepin travelled from court to court, receiving ever-increasing payment for their services.

The church polyphony of the years around 1500 is remarkable for its wide voice ranges. Josquin's masses, for example, seem to expect each voice to have a range of almost two octaves. Again, lightness and flexibility seem to be implied. By contrast, 80 years later, in the Palestrina generation, voice ranges appear to have diminished: only rarely does Palestrina expect a single voice to exceed a 10th; and Nicola Vicentino's *L'antica musica* (1555) firmly recommends those ranges. While the reasons for this change have not yet been explored, it is plausible to think that one element was a change in vocal ideals: a need for a more focussed sound that concentrated on the best notes in the voice.

Some hint of the change can be seen in the distinction between the quiet *voce da camera* and louder *voce da chiesa*, first found in a letter of 1491

(Fallows, 1985, p.64) and most clearly spelt out in a letter of 1568, in which the singer Carlo Durante is reported as saying that he cannot sing with *voce da camera* because he has recently been singing regularly in church but that when his voice is rested he hopes to be able to sing in the chamber ('et come la voce sara riposata si crede gli servirà per camera'). It looks very much as though the techniques and ideals of singing in church changed substantially in the 16th century whereas chamber music retained the older style.

Singing

3. 17th and 18th centuries.

The history of singing in the 17th and 18th centuries is characterized by several trends: the rise of the professional opera star, inaugurating a continuous succession of nationally and internationally famous singers; the wide popularity of the castrato and the soprano; the formation and dissemination of the Italian style of singing, along with a concurrent tendency towards national differences; and the cultivation of vocal ornamentation to a peak of artifice. All these trends were supported by specialist teachers of singing, working either independently or in institutions such as the Neapolitan conservatories and the Venetian *ospedali*. Just as previously the authors of singing treatises tended to be tenors, they now tended to be Italian castratos, and the most important of these treatises, by Tosi and later Giambattista Mancini (*Pensieri, e riflessioni pratiche sopra il canto figurato*, 1774), must therefore be used with caution when applied to other voices and other countries.

For example, the joining of the head and chest registers over the break, so important to both Tosi and Mancini, was apparently not as valued in France or Germany. J.J. Quantz (*Versuch einer Anweisung die Flöte traversiere zu spielen*, 1752) writes, 'Joining the chest voice to the falsetto is as unknown to [German singers] as it is to the French'. Apparently French and German singers continued the older tradition of singing in one register as much as possible, using transposition (as suggested by Caccini) to facilitate this where necessary. Where the compositional range demanded vocal expansion beyond one register, the natural break was probably accepted, as it was in many voices well into the 19th century.

Raguenet (*Paralèle des italiens et des françois, en ce qui regarde la musique et les opéra*, 1702; Eng. trans., 1709) states that one essential difference between French and Italian opera was the variety of ranges in the French; he especially praises the deep French bass as opposed to the 'feign'd Basses among the *Italians*, which have neither Depth nor Strength'. He speaks of the resultant 'agreeable Contrast' in French music arising from the 'Opposition' of the bass with the treble parts, something that is lacking in Italian music – 'the Voices of their Singers, who are, for the most part, *Castrati*, being perfectly like those of their Women'. The partiality of the French to the low bass, or *Basse noble*, continued past the 18th century as an identifying feature (see [Bass \(ii\)](#)).

Tosi mentions a distinction between the treble voices of castratos and women when he states, 'Among the Women, one hears sometimes a *Soprano* entirely *di Petto*, but among the Male Sex it would be a great Rarity, should they preserve it after having past the Age of Puberty'.

Handel wrote for a number of renowned sopranos, and a comparison of the surviving descriptions of their voices with the music they sang confirms that Handel was careful to place the highest notes in weak, unaccented positions, a practice that tends to confirm the use of the head voice and a lesser dynamic in the upper register. There is, however, at least one exception to this practice in the music Handel wrote for Anna Maria Strada (such as in the role of Alcina), where the high notes are frequently accented in both word and rhythm (Harris, 1988–9). Strada may have been one of these women who was able to sing completely *di petto*. Nevertheless, the definitive change in vocal production towards a strong and resonant upper register did not occur until after 1800.

Singing

4. 19th century.

The first half of the 19th century was a period of significant change in the history of Western singing, especially in opera. Newer categories of voice such as the *tenore robusto*, *tenore di forza*, Heldentenor, ‘Verdi baritone’, ‘Falcon soprano’, ‘dramatic soprano’ and *lirico spinto* reflect a taste for weightier timbres, more brilliant upper registers, more sonorous low notes and increased volume in general. Although the new taste for greater volume and more dramatic expression extended to all voices, its impact is most clearly apparent in the careers of several 19th-century tenors, including Adolphe Nourrit, Enrico Tamberlik, Jean de Reszke and most notably Gilbert Duprez, who became famous (and in some circles infamous) for his use of the *Voix sombrée* and for his clarion high *c*’.

The development of the high, powerful tenor voice spelt the end of the reign of the castrato, a tradition that had already waned at the beginning of the century with the substitution of the female *Musico* for the castrato in heroic male roles such as Rossini's *Tancredi*. The soprano voice was also extended upward in range and power, leading to the separate development of the dramatic mezzo-soprano, a range closely associated with the parallel development of the baritone. Both are particularly well served in Verdi's operas, to the extent that the dramatic baritone is generally referred to as the ‘Verdi baritone’ (see *Mezzo-soprano* and *Baritone* (i)).

Wagner sought dramatic tenor voices of unusual strength and endurance. Although he never used the term ‘Heldentenor’, now closely associated with the Wagnerian tenor type, he adamantly distinguished what he wanted from the French dramatic tenor of his day. The Heldentenor differs from the French and Italian tenor (*Tenore robusto*) in having a smaller range and a sound closer to that of a baritone. Not surprisingly, many of the most famous dramatic tenors, including in the 19th century Jean de Reszke and in the 20th Placido Domingo, began their careers as baritones.

One of the distinct changes resulting from the cultivation of the heavier voice was the increase in vibrato. At first considered an ornament in the expression of passion, vibrato was not generally considered acceptable as a constant part of vocal production before the end of the 19th century. A particularly clear early injunction against it was given by Christoph Bernhard (*Von der Singe-Kunst, oder Maniera*, c1649):

Fermo, or the maintenance of a steady voice, is required on all notes, except where a *trillo* or *ardire* is applied. It is regarded as a refinement mainly because the *tremulo* [sic] is a defect ... Elderly singers feature the *tremulo*, but not as an artifice. Rather it creeps in by itself, as they no longer are able to hold their voices steady. If anyone would demand further evidence of the undesirability of the *tremulo*, let him listen to such an old man employing it while singing alone. Then he will be able to judge why the *tremulo* is not used by the most polished singers, except in *ardire*.

In the 18th century, too, Tosi warned singers to learn to hold notes without vocal 'trembling', for those who do not 'will become subject to a Flutt'ring in the Manner of all those that sing in a very bad Taste'. In the 19th century 'vibrato' is written as a special instruction at certain points in scores of Donizetti, Halévy, Meyerbeer and others. Although it continued to be criticized, many Italian singers seem to have begun using an audible vibrato on every sustained note by the middle of the century.

The significant changes in vocal production in the first half of the 19th century, including the use of the chest voice and increased volume in the upper register, together with the increasingly continual use of vibrato, were not universally welcome. Rossini is said to have exclaimed, 'Alas for us, we have lost our *bel canto*', and it is right around this time that the phrase, 'beautiful singing', took on a specific meaning. Associated with legato production, light tone in the upper register, and agile and flexible delivery, it was contrasted with the weightier, speech-inflected (*Sprechgesang*) style. While for its adherents the term became both a nostalgic symbol for a declining tradition and a battle cry for its revival, for its detractors it was simply pejorative: Wagner, for example, derided the *bel canto* model that was concerned only with 'whether that G or A will come out roundly' (Prose Works, Eng. trans., 1894, iii, 202).

Another development of this period was the increasingly 'scientific' approach to singing and vocal production. The most important and influential publication was the *Traité complet de l'art du chant* (1840) by Manuel Garcia, baritone and singing teacher. Garcia's invention of the laryngoscope in 1855 furthered the increasing interest in the physiological properties of the voice. His teaching method was based upon a thorough understanding of the workings of the 'instrument' (larynx, throat, palate, tongue etc.), and his work became a model for numerous books on singing after 1850.

The trends in concert and operatic singing in the 19th century, towards a new sense of grandeur, in terms of the size of the halls and the size and volume of the orchestra as well as in the production of the voice (all of which developments were closely related), were offset by the largely contemporary rise of the solo song with piano accompaniment that called for an almost unprecedented intimacy. Although increased intimacy was also evident in operatic characterization, it was especially manifest in a new class of singer who specialized in recitals and oratorio, such as the baritone Julius Stockhausen for whom Brahms wrote his *Magelone* songs and the baritone part in the *German Requiem*.

The change in vocal production in the 19th century and the consideration of the voice as an instrument affected all repertoires. Singers of songs could and sometimes did have smaller voices than their operatic counterparts, but this was not essential and, indeed, much of the song repertory called for strength and endurance in the upper register, such as Schubert's 'Suleika' songs. The primary effect was to draw a clear distinction between operatically trained and 'popular' singers, a distinction that had not existed in the 18th century, when the English tenor John Beard could move easily among Italian opera, English oratorio, popular ballad opera and English song.

Singing

5. 20th century.

The most important development for singing in the 20th century was the invention and expansion of electronically altered and amplified sound as well as the vast proliferation of recorded sound. Techniques of electronic amplification, including the microphone, have, especially in popular singing, altered vocal production, further dividing the 'classical' and 'popular' singer. Without the need to project the voice naturally over robust (and often amplified) accompaniments in vast halls, popular singers, such as Billie Holiday and Frank Sinatra, did not need to power their voices physically (through diaphragmatic support, use of chest voice and breath control), but could make previously inaudible intimate vocal nuances, such as whispers or murmurs, audible in live performance. Subsequently expanded vocal experimentation in various rock music genres led to the inclusion of screams, growls and the like and the manifestation of the male falsettist (Michael Jackson and many predecessors) who specializes in intense and distorted sound in the upper registers (see §7 below).

Experimentation with sound was not limited to popular singing. The technique of Sprechstimme, a highly stylized mode of vocal expression halfway between singing and speaking, was associated particularly with the so-called Second Viennese School in such works as Schoenberg's *Pierrot lunaire* (1912). Composers of both choral and solo music also explored a range of special vocal effects, including choral recitation, [Bocca chiusa](#), glissando and controlled shouting. Since 1950, electronic amplification and alteration have also been increasingly used by classical composers. In Crumb's *Ancient Voices of Children* (1970), for example, a soprano sings (or shouts) into an open piano and the sympathetic vibrations of the undamped strings are then amplified through a contact microphone. Singers such as Bethany Beardslee, Jane Manning and Cathy Berberian have specialized in singing avant-garde music and in developing the new techniques that this entails.

Perhaps the most radical innovation in 20th-century singing is, paradoxically, allied to the movement towards historically accurate performances of early music. Although at first more focussed on performing practice (e.g. in matters of ornamentation) and on the use of period instruments and correct ways of playing them, the rediscovery of the pre-1800 singing style has transformed and reinvigorated contemporary understanding and appreciation of early music. The countertenor voice, which had remained in constant use in England since the Renaissance but

had been forgotten elsewhere, was rediscovered by an international audience in the 1950s, chiefly through the career of Alfred Deller. Since then singers of all ranges, such as the soprano Emma Kirkby, the mezzo-soprano Lorraine Hunt Lieberson, the countertenor Andreas Scholl and the bass David Thomas, have become specialists in the performance of a wide repertory of early music. Interesting points of contact exist between the early music movement and the avant garde, including a similar singing style that emphasizes a pointed tone with little or no vibrato (see [Bass \(ii\)](#), [Countertenor](#), [Mezzo-soprano](#) and [Soprano](#)).

Recording technology, although it does not necessarily alter the production of sound, has had a great effect on both popular and classical singing. It provides recorded documentation of specific singers, yielding more information than any verbal account has ever been able to convey, and further permits composers to supervise recorded documentation of their intentions, allowing a more precise transmission than is possible in a written score. Ironically, at least in the performance of classical music, the technology that made it possible to capture and disseminate the remarkable variety of singers' styles has tended to encourage stylistic norms and led to an increased internationalization and homogenization of sound production and performing practice. In popular music, individuality, sometimes reaching to the extremes, has been more welcome.

The various 20th-century singing styles – classical, popular, avant-garde, early music – manifest certain resemblances that help to define this period. First, experimentation with new sounds has been a dominant trend in all forms of new music, whether classical or popular; secondly, a retreat from the 19th-century sensation of pulling the chest voice into the upper register (with a subsequent reduction in vibrato) has been a factor not only in popular folk singing but also in both early and contemporary music performance; thirdly, a renewed preference for extremely high voices can be seen in the dominance of the soprano in avant-garde music, the falsettist in popular music and the countertenor in early music (and the virtual disappearance of the contralto); and, fourthly, the dramatic rise in so-called crossover projects has led to various kinds of transference, such as, on the one hand, the association of the tenor Pavarotti with the rock artists U2, Sting and others in his 'Pavarotti and Friends' projects, and, on the other, the rock singer Michael Bolton's forays into opera.

[Singing](#)

6. Performing practice.

One of the most important aspects of singing is the way singers have interpreted the notes on the page. Portamento, for example, was considered an essential element of good singing until about the beginning of the 20th century: that is, singers connected notes 'almost imperceptibly' by gliding through the intervening pitches. The abuse of this technique at the end of the 19th century and the beginning of the 20th led to its abandonment, but the practice encouraged by Garcia in 1894 of hitting each note 'purely' has no basis in earlier history (see [Coup de glotte](#)). Singers not only connected notes, but approached initial notes from as far as a 3rd or 4th below the notated pitch ([Cercar della nota](#)). A consistent notation for the portamento and *cercar della nota* was never developed, in

part because the practice was so normative that notation would have been redundant. Thus our record of this practice is largely limited to written treatises on singing and descriptions of voices, but early recordings also document its regular use (Crutchfield, 1983).

Also unnotated are such important ornaments as the [Messa di voce](#), or a crescendo and diminuendo on a single sustained note. Caccini (1601/2) considered this practice 'the foundation of passion', the 18th-century castrato Farinelli was particularly renowned for his exquisite *messa di voce*, and Garcia (*Traité*, 2/1847) recommended the singing of scales with a *messa di voce* on every note (in order to unite the registers and develop volume). A gradual increase or decrease of volume over phrases was also recommended by tutors; Bernhard (c1649) writes, 'Care must be taken not to shift too abruptly from the *piano* to the *forte*, but rather to let the voice wax and wane gradually'. So-called terrace dynamics, popular in the mid-century performances of Baroque music, are not supported by contemporary sources. Not only the treatises, but also scores from at least the early 17th century, indicate the use of crescendo and decrescendo rather than abrupt dynamic change.

Rhythm and metre have also been treated flexibly. Girolamo Frescobaldi (in the preface to his *Toccate*, 1615) speaks of performing instrumental pieces like madrigals, 'taking it now slowly, now quickly, and even held in the air, to match the expressive effect'. Bacilly (*Remarques curieuses*, 1668) encourages singers to slow down in order to add embellishments, and Tosi (1723) describes 'stealing the Time' in order to avoid 'a mechanical Method of going on with the Bass'. In the 19th century singers made liberal use of rubato, as the earliest recordings document. Rhythmic freedom was always of paramount importance in recitative and declamatory singing.

Ornamentation, in terms of the addition or alteration of the notes, is somewhat easier to document as composers and singers from the end of the 16th century to the present have left examples of their practice (see [Ornaments](#) and [Improvisation](#)). Caccini (1601/2) not only described the most important ornaments but published arias from his *Il rapimento di Cefalo* as they had been sung and ornamented by the bass Melchior Palontrotti, the tenor Francesco Rasi and the tenor-composer Jacopo Peri. Handel ornamented some arias in his own hand, and ornamentation used by the 18th-century singers Francesca Bordoni and Farinelli also survives. Many examples (including some by Haydn and Mozart) survive from the Classical era (see Crutchfield, 'The Classical Era', 1989). Rossini left many manuscripts illustrating the ornamentation of his arias, as did Verdi; such 19th-century singers as Cinti-Damoreau, Viardot and Kemble left notebooks with their ornamentation (see Crutchfield, 'The 19th Century', 1989). The invention of sound recording has further facilitated the comparison of earlier ornamental styles. In the 20th century, however, fewer composers were likely to assume or even desire rhythmic or melodic improvisation in performance. This is evident in the use of pre-recorded tape but also, for example, in Stravinsky's assertion that music should be not be interpreted but should rather be objectively executed, an attitude that found its way for a time into 20th-century attitudes towards earlier music. However, the application of such principles to earlier music, as has

happened in some performances of Handel's and Rossini's operas, is not only inappropriate but often damaging.

Singing

7. Popular singing.

The earliest known references to what might be called popular singing in the West are the work songs referred to in the works of Homer, which are assumed to have been sung in a 'natural' speech-related way that can still be heard in certain European folksongs. Medieval literature contains references to oral music which depended on singing that was untrained and inspirational, and which was identified with the singers who created and performed it rather than composers. From the 17th century onwards the growing commercialization of popular entertainment saw an increasing variety of popular singing styles ranging from speech-related folk singing to more stylized varieties derived from classical singing, which diverged significantly from popular varieties in the early 19th century with the evolution of the more efficient low-larynx technique and its associated breath control.

In the USA a multi-faceted popular oral tradition, with European folksong and African-American blues as major influences, was the earliest popular singing to interact with technology, first in the form of recordings in the early years of the 20th century and then by the use of amplification from the 1920s onwards. Early black American jazz singers such as Louis Armstrong and Bessie Smith were a crucial influence on white singers such as Bing Crosby, who used the microphone to take an intimate, speech-related style to large audiences, broadening the popular base of jazz-influenced singing from a black minority interest to something that caught the imagination of millions of people. Speech uses a higher larynx-position than classical singing, which modifies speech patterns as part of the projection process. Microphones enable singers to dispense with the mechanisms of projection and retain the nuances of speech, thereby seeming to create a feeling of a one-to-one relationship with their listeners: hence the misleading term 'crooning', which was applied to certain microphonic singers in the 1930s and 40s.

The speech-song of Armstrong and the early Crosby became more singer-like and sophisticated with their successors, culminating (after a digression into the virtuosity of bebop) in the work of Frank Sinatra, who even described his own singing as 'bel canto'. Sinatra sang with speech-related word shaping, but used efficient breath control and was concerned with tone-colour (and, especially in his later recordings, with vibrato) in a similar way to classical singers. Postwar rock and roll, vocally a synthesis of country music and rhythm and blues, was very much a reaction to this ultra-sophistication, Elvis Presley in particular representing the visceral ebullience of a youthful return to speech-related singing in which the voice was the servant of textual rhetoric. Rock and roll's rather limited musical potential was given new life by the Beatles and others during the 1960s. The Beatles' early catholic taste embraced black American music and musicals as well as conventional rock and roll. Their second album, *With the Beatles* (1963), included Paul McCartney singing 'Till there was you', a ballad from the musical *The Music Man*, which extended the range of

speech-related singing to music that was originally conceived for the sub-classical singing of previous generations. The punk phenomenon of the mid-1970s was in part a reaction to the all-embracing stylistic and commercial tentacles of rock. Before they, too, were subsumed into the mainstream, punk singers briefly outraged the establishment with their aggressive recitatives performed in a kind of heightened speech. The real revolution in the late 1970s came once again from the African-American community, when New York black youths began to have some commercial success with rap. Rap is heightened rhymed speech; many variants have developed under the general term 'hip-hop'. Ironically, the declamatory style has theoretical echoes of the 'classical' dramatic rhetoric of ancient Greece.

Classical singing has a rigid classification of voice-types. Pop singers tend to be loosely categorized according to genre (folk, soul, rock, rap and so on). The evolution of rock has generally seen a narrowing of vocal ranges, with men singing in the upper part of the voice and women in the lower (Kate Bush is an exceptional high soprano, Tom Waits a rare bass), the overlap of tessitura between the sexes perhaps signifying a certain ambiguity towards gender in the late 20th century. There is little formal pedagogy associated with pop singing, which is able to use any rhetorical means to deliver its message, unencumbered by a systematized technique (a contrast vividly demonstrated by the duetting of Freddie Mercury and Montserrat Caballé on the 1988 album *Barcelona*). Popular singing is potentially the most democratic means of music-making (anyone who can speak can sing) and has always shown a rich diversity of styles (from bebop to doo-wop, techno to hip-hop). It is increasingly enhanced by technology: the sound system on which commercial pop music depends has evolved from simple amplification to a creative tool which can modify tone-colour and create simultaneous harmonies, but the major stylistic changes of the 20th century were connected with the need for popular singing not to stray too far from its primary purpose: to express a text in a speech-like way that is relevant to all.

See *also* entries on individual voice-types and [Acoustics](#), §VI.

[Singing](#)

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Singing arc.

A monophonic electronic keyboard instrument developed in London in 1899 by the English physicist and wireless pioneer William Du Bois Duddell (*b* London, 1872; *d* ?London, 4 Nov 1917). It was inspired by the (unwanted) high-pitched whistling produced by the electric arc-lamps used at that time for street lighting. See [Electronic instruments](#), §III, 1(i).

Singing birds.

A term applied to mechanical instruments that imitate birdsong. See [Bird instruments](#), [Mechanical instrument](#), [Musical box](#) and [Musical clock](#).

Singing in tongues.

A non-rational form of prayer in which one individual, a group within a congregation or an entire congregation use the technique of 'speaking in tongues' as the basis for improvised singing. Speaking in tongues (i.e. praying in languages foreign both to the listener and to the person praying) was known in biblical times: as a type of meditation it was highly valued by the apostle Paul for private prayer (*1 Corinthians* xiv.4, 39), but was regulated for liturgical use (*1 Corinthians* xiv.27). The languages or 'tongues' used need not be actual languages, but may merely be syllables strung together. In a linguistic analysis Samarin described speaking in tongues as a normal phenomenon which has nothing to do with schizophrenia or other pathological states, but can be seen as a form of communication and is regarded as a 'symbol of the sacred'.

Although singing in tongues has received less attention from scholars than has its spoken counterpart, it has been used for some time in the ritual of various Christian sects. In the USA during the first part of the 19th century many members of Shaker groups improvised (or received in visions) songs in tongues, which were then learnt by other members of the sect and eventually written down. Since the early 20th century singing in tongues has become an accepted form of prayer in a number of Pentecostal churches, particularly among black congregations in many parts of Europe, North and Latin America. It can occur as an unaccompanied solo (male or female); as an accompanied solo, duet or trio (the accompaniment can include both instruments and congregational part-singing); as a three- and four-part chorale; or (rarely) as contrapuntal improvisation by the whole congregation. Some congregations seem more prone to singing in tongues than others, but reasons for this have not yet been advanced. A preference for the minor mode is shown in some groups; harmony, when used, often consists of simple triads and 7ths.

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WALTER J. HOLLENWEGER

Singing schools.

In 18th-century America, instructional sessions devoted to teaching singing and note-reading. See [Psalmody \(ii\)](#), [§II](#) and [Shape-note hymnody](#).

Single.

A seven-inch vinyl phonographic disc with a playing speed of 45 r.p.m., later a short-playing tape or CD. In the 1950s the vinyl single became the most important medium for popular music; along with the vinyl LP, it replaced the shellac 78 r.p.m. ten-inch which was the standard up until the late 1940s. Cheaper to manufacture and easier to distribute, in the 1950s it became the format for jukeboxes, the retail business and radio play, and the singles charts in both the USA and the UK became something of a style barometer. Because of cheaper distribution it was also possible for small independent labels to gain a market share and introduce new talent, true both in the 1950s with the rise of labels such as Sun and Stax, and also in the late 1970s, when the UK market was briefly flooded by new wave material from small independent labels such as Stiff. By the late 1950s and early 60s million-selling singles by artists such as Elvis Presley and the Beatles were common on both sides of the Atlantic. Certain labels, most notably Tamla Motown, concentrated almost exclusively on the singles charts. By around 1967 the pop market showed signs of division, with a number of rock acts and labels choosing to consolidate their position in the more lucrative album market. Whereas before, artists such as the Rolling Stones could be described as catering for both LP and singles markets, it was now common to talk of the hard rock act Led Zeppelin as album-based and of the Osmonds as singles-based.

As late as 1978, singles were still selling in impressive numbers, for example Wings's *Mull of Kintyre* was the first single to sell over two million copies in the UK, but by the 1980s sales were in decline. Global sales of the vinyl single dropped by a third from 550 million in 1980 to 375 million in 1988. Other formats such as the cassette single were usurping vinyl, and in 1990 Roxette's *Listen to your heart* became the first single to reach number one in the US pop charts without appearing on vinyl. By the mid-1990s sales of singles had recovered somewhat with the popularity of the CD single, which usually played for between 20 and 30 minutes. In 1997 *Candle In The Wind*, Elton John's tribute to the late Diana, Princess of Wales, overtook Bing Crosby's *White Christmas* as the highest-selling single of all time with global sales in excess of 30 million.

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DAVID BUCKLEY

Singleton, Alvin (Elliot)

(b Brooklyn, NY, 28 Dec 1940). American composer. He studied composition and music education at New York University (BM 1967); composition with Mel Powell and Wyner at Yale University (MMA 1971) and with Petrassi at the Accademia di S Cecilia in Rome on a Fulbright fellowship (1971–2). His honours include the Darmstadt Kranichsteiner Musikpreis (for *Be Natural*, 1974), an NEA grant (1981) and commissions from Austrian Radio, the Atlanta SO, the Houston SO and the Florida, Cleveland and Philadelphia orchestras among others. Singleton's works have been performed at numerous festivals worldwide, including ISCM festivals in Brussels (1981) and Graz (1982), the Berkshire Festival and the 1996 Olympic games (*Umoja – Each One of us Counts*). In 1973 he settled in Graz, where he worked as a freelance composer. In 1985 he received a three-year appointment as composer-in-residence with the Atlanta SO. His compositional style has been influenced by jazz, his American roots and contemporary European musical practices. His harmonic language is based on triads; works such as *Again* (1979), written for the London Sinfonietta, and *A Yellow Rose Petal* (1982) make extensive use of triadic harmonies punctuated by outbursts of dissonances. In other works (for example, *Such a Nice Lady*, 1979) that emphasis is reversed.

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Orch: *A Yellow Rose Petal*, 1982; *After Fallen Crumbs*, 1987; *Shadows*, 1987; *Eine Idee ist ein Stück Stoff*, 1988; *Even Tomorrow*, 1991; *Sinfonia diaspora*, 1991; *Durch Alles*, 1992; *56 Blows (Quis Custodiet Custodiet?)*, 1993; *Cara Mia Gwen*, 1993; *BluesKonzert*, pf, orch, 1995; *Umoja – Each One of us Counts* (R. Dove), nar, orch, 1996

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STEPHEN MONTAGUE

Singleton, Zutty [Arthur James]

(*b* Bunkie, LA, 14 May 1898; *d* New York, 14 July 1975). American jazz drummer. He played the drums in several important New Orleans bands, such as those of Papa Celestin and Luis Russell, and from 1921 to 1923 worked in Fate Marable's riverboat groups. By 1927 he had moved to Chicago, where his recordings with Louis Armstrong in 1928 (notably *Muggles*, OK) and in a trio with Jelly Roll Morton and Barney Bigard in 1929 (for example, *My Little Dixie Home/That's like it ought to be*, Vic.) made Singleton well known in the jazz world. His style was sufficiently flexible and progressive to keep him active during the swing period of the 1930s, sometimes as the leader of his own group and at other times accompanying performers such as Sidney Bechet and Roy Eldridge. In later years he worked mainly freelance in New York, either leading his own dixieland bands or working with traditional and mainstream musicians. He toured Europe in 1951–3, and held a long residency at Ryan's in New York from 1963 until he was incapacitated in 1970 by a stroke.

Singleton's career and musical development closely resemble those of Baby Dodds, with whom he is often, and sometimes unfavourably, compared. Unlike Dodds, however, he incorporated the innovations of 1920s Chicago drummers into his playing, thereby forming a link from the New Orleans style to later swing drummers, notably Sid Catlett. He was among the first drummers to use the sock cymbals (a forerunner of the hi-hat) and wire brushes, both of which appear on his recordings with Armstrong (1928); and he was particularly innovative on his recordings with Morton and Victoria Spivey (for example, *Funny Feathers*, 1929, OK), where he may be heard playing rim shots, ride patterns on the top cymbal, unchoked cymbal crashes and offbeat accents on the bass drum, all of which later became familiar features of jazz drumming. Although Singleton played solo choruses at least from the mid-1920s, and was famous for his imaginative breaks and fills (see Wettling), he is known primarily as an expert and highly musical accompanist, as is attested by the many important musicians of several generations who sought him out for recording sessions.

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J. BRADFORD ROBINSON

Singoni, Giovanni Battista.

See [Zingoni, Giovanni Battista](#).

Singspiel

(Ger.: 'sung play').

An opera, usually comic and in German with spoken dialogue.

1. [Origins](#).
2. [Germany](#).
3. [Vienna](#).

PETER BRANSCOMBE (text) THOMAS BAUMAN (bibliography)

[Singspiel](#)

1. [Origins](#).

The German Singspiel, in the normal sense of that term, was developed from a variety of predecessors. Apart from medieval mysteries and church plays, important sources of the Singspiel are to be found in secular plays of all kinds. The tragedies and comedies of the travelling troupes frequently contained a number of songs (often with many verses, and sung to a popular melody) as well as instrumental music – dances, marches, flourishes for royal entrances, battles, hunting scenes. The songs were usually given to the principal comic character (Jean Potage, Jack Pudding, Pickelhäring, later Hans Wurst), whose part was in the early days often taken by the only actor fluent in the language of the country where the performance was taking place. The *commedia dell'arte* exercised a twofold influence, through the visits of Italian companies to theatrical centres in Austria and southern Germany in particular, and through the mediation of the Comédie-Italienne in Paris which, in the localized form of the Théâtres de la Foire in the early 18th century, also exerted a marked influence, especially on the Viennese theatre.

Baroque opera at the great Austrian and German courts set a standard of magnificence that the popular companies were unable to emulate, though their adaptations and parodies brought at least something of the splendours of the opera to the people. Occasionally, broadly comic musical entertainments and intermezzos were put on at the Viennese court that have close similarities to the world of Hanswurst in the Kärntnertortheater. Other forms of court entertainment, including pastorales and ballets, both mounted and danced, left a mark. The dramatic performances put on by

religious orders are also of great importance in the rise of the Singspiel. In particular the Jesuits staged musico-dramatic performances of a magnificence to rival or even surpass the grandeur and lavishness of the court operas. In Vienna the use of German songs, parody and even mixed-language verse, as well as extensive musical sequences, helped to break down the barriers between the various art forms and prepare the ground for the plays with music of the comedians in the Kärntnertheater who, from the beginning of the second decade of the 18th century, represent the oldest unbroken popular theatre tradition in the German lands. Theirs are the earliest works that deserve to be labelled 'Singspiel' in its usual sense.

Where German was normally or often the language of operatic performances (Hamburg, Brunswick etc., but not Vienna or Munich), the musical style was seldom markedly different from that of the Italian operas written for Austro-German houses, or the French models that to a more limited extent exerted an influence in Germany. But the use of the vernacular was certainly an encouragement to the German Singspiel writers, and the music of the peasant and servant scenes frequently has a frankly popular touch that assured its success and its survival – the melodies of many of the songs in collections such as Sperontes's *Singende Muse an der Pleisse* (Leipzig, 1736–47) had their origins in more sophisticated musical forms, mainly of French origin, but they also included music by Bach, Handel, Telemann, Keiser, Vivaldi and others. In turn Sperontes's collections were plundered by actor-dramatists such as Kurz-Bernardon in Vienna. On the whole, however, operatic works by German composers had little success or influence in Austria. Handel and Graun were hardly known in Vienna, and later Hiller's Singspiele were seldom performed there, or were given as spoken dramas. Indeed, of the north German Singspiel composers only Benda (primarily with his melodramas) had any success in the Austrian capital.

Singspiel

2. Germany.

Contrary to generally held opinion, the north and central German Singspiel of the mid-18th century arose only after a lusty and prolific Viennese genre had become firmly established. This was some time after Baroque opera had disappeared from the repertory of all but the most reactionary of German theatres. Writing in the fourth edition of his *Critische Dichtkunst* (1751), Gottsched prematurely congratulated the Germans on their taste and good sense in abandoning opera; the brief and dismissive sections on operetta and the intermezzo give no sign of awareness of the gravity of the new danger to what he considered good taste: the emergent Singspiel.

The main sources of the north German Singspiel were the French *comédie mêlée d'ariettes*, an offshoot of the Comédie-Italienne given with great success at the Foires St Germain and St Laurent after the banishment of the Italian comedians from Paris in 1697, and precursor of the true *opéra comique*; and the English ballad opera. The popularity of the Gay-Pepusch *Beggar's Opera* and its successors in London in the late 1720s and early 1730s did not go unnoticed in Germany; C.W. von Borck, Prussian envoy in London, translated Coffey's *The Devil to Pay* (performed in Berlin in 1743, probably with the original English tunes). The era of the German

Singspiel proper opened with Standfuss's setting of C.F. Weisse's translation of *The Devil to Pay*, which under the title *Der Teufel ist los, oder Die verwandelten Weiber* was performed by G.H. Koch's company at Leipzig in 1752. Despite its success (not least in sparking off a battle of pamphlets – Gottsched and his adherents objected to what they considered its coarse and tasteless nature), its sequel, *Der lustige Schuster* (based on Coffey's *The Merry Cobbler*), was not given until 1759, in Lübeck; Standfuss's third and last Singspiel, *Jochem Tröbs*, was given at Hamburg on 17 September 1759. It is not without significance that both these last works were first performed in north German ports with close trading links with Britain: in the 18th century Hamburg was the principal point of entry for English cultural influences in Germany (Borck also translated Shakespeare's *Julius Caesar*).

Once the Hamburg operatic venture had foundered in 1738, the only German-language Singspiel venture with a permanent home was the Hanswurst company at the Kärntnertheater in Vienna. For the rest, operatic performances of a popular nature and in the vernacular were given by wandering troupes. This helps account for the short-breathed and usually simple nature of the early German language Singspiele: most of the casts were actors and actresses who could also sing, as opposed to fully trained musicians, and the expense of maintaining even a moderate-sized orchestra and a repertory of large-scale works was beyond the reach of almost all the companies. But several troupes in the third quarter of the 18th century gave notable performances of Singspiele; Anton Seyler's performed at Weimar and Gotha for some years, with Anton Schweitzer and later (in Dresden) C.G. Neefe as musical directors and composers; and from the late 1770s G.F.W. Grossmann directed what was probably the most important opera troupe in Germany, with Neefe as Kapellmeister. Yet, for all they achieved, these companies only briefly enjoyed the settled conditions of a semi-permanent home, and the establishment of a tradition of sustained excellence of ensemble was impossible.

The most important figures in the rise of the German Singspiel are the dramatist and poet C.F. Weisse (1726–1804) and the composer J.A. Hiller (1728–1804). All but four of Hiller's 14 Singspiele are settings of Weisse librettos, and his first attempts were adaptations of the two Coffey-Standfuss works, for which Weisse had arranged the texts. In most of his Singspiel texts Weisse leant on French originals (mainly by Favart), though in *Der Ärndtekrantz* (1771) he wrote an original German libretto. The principal features of Hiller's Singspiele are typical of the new genre (though it should be noted that Singspiele are not always comic; the Gotter-Benda *Walder* of 1776 is an example of the 'ernsthafte Operette'). The story tends to be about lower-middle-class people or artisans, and is frequently pastoral (or at least rural) in vein, as well as comic. A firmly satirical attitude may be taken towards the upper classes or foreigners who threaten the simple idyllic life of the principals. Romantic interest nearly always plays a prominent part. The action is carried forward in spoken dialogue, normally in prose, with music reserved for introductions and emotional highpoints; dances, marches and narrative songs are frequent; recitatives occur only occasionally, normally in addition to the dialogue rather than in place of it; the vocal numbers tend to be fairly simple and often strophic songs, though there are some ambitious arias, usually but by no means invariably for

upper-class characters; choruses and extended ensembles are infrequent in early Singspiele, though straightforward vaudeville finales are often found; marches, recruiting songs and other military touches reflect the Seven Years War through which Germany had recently passed.

The high quality of books and music kept the Weisse-Hiller *Lottchen am Hofe* (1767), *Die Liebe auf dem Lande* (1768) and *Die Jagd* (1770) in the repertory for several decades, and many of the songs soon achieved the lasting popularity of what were shortly to be called 'folksongs'. Despite their excellent qualities (high spirits, melodic charm, pathos, pleasing instrumentation) there is something rather monotonous about them, especially by comparison with the livelier Viennese Singspiele. Georg Benda however achieved in his theatre scores a remarkable range and depth of musical characterization, variety of effect, humour and occasional elegiac power and elegance that make Mozart's profound admiration for his melodramas entirely understandable. The best of the Singspiel scores of his contemporaries – André, Neefe, Reichardt, Wolf and Zumsteeg – would also repay occasional revival.

Two composers of more serious operas in German – works called 'Singspiel' at the time although outside the central, comic tradition – should be mentioned here. Ignaz Holzbauer wrote most of his operas to Italian texts, though as early as 1746, while still in Vienna, he set a German farce by Weiskern. His most important stage work is *Günther von Schwarzburg* (1777, Mannheim), to a libretto by Anton Klein on a German historical subject. The scoring is imaginative and the expressive accompanied recitatives were greatly admired; Mozart was struck by the fire and spirit of the music when he heard it in the autumn of that year. The case of Anton Schweitzer is very different, in that his 20 or so stage works were virtually all written to German texts. Historically the most important of these are *Alceste* (1773, Weimar) and *Rosemunde* (1780, Mannheim), both to librettos by Wieland; their partnership represented a then rare collaboration between a major German poet and composer, though musically and dramatically Schweitzer did not depart far from Neapolitan *opera seria* practice.

The attempts of major literary figures to raise the tone of the Singspiel by the provision of superior texts had only limited success; neither Wieland nor Goethe added to his reputation or to the permanent repertory of the Singspiel with his contributions (in Goethe's case particularly numerous) to the genre, and Reichardt with his Liederspiele likewise hardly achieved the hoped-for union of a libretto of high quality with music of popular appeal and distinction.

By the early 19th century the borderline between the Singspiel and opera with dialogue is far from distinct. Whereas Weber subtitled *Abu Hassan* 'Singspiel', *Der Freischütz* is a '(romantic) opera' and *Oberon* a 'romantic fairy-opera', notwithstanding very similar proportions between sung and spoken elements in the three works. In general it is probably fair to say that the term Singspiel in Germany as well as in Austria was frequently avoided by those wishing to make exalted claims for their works. There are inevitably many exceptions, yet on the whole a Singspiel made less exacting demands on the performers than did an opera; at least in the early

days of the modern German Singspiel, the travelling companies could cope more readily with the demands of the play with songs.

A further designation that is frequently used for referring to a kind of 19th-century German Singspiel is 'Spieloper', a term used not so much by author and composer themselves as by more recent commentators (e.g. Lüthge, 1924). Thus Nicolai's *Die lustigen Weiber von Windsor*, as well as Lortzing's stage works, for which he himself was both librettist and composer, are often referred to as *Spielopern*, whereas Lortzing simply called them comic operas (preferring this appellation to the original 'Singspiel' for his adaptation in 1830 of the Weisse-Hiller *Die Jagd*). Among other notable early 19th-century German Singspiel composers are Himmel (especially for *Fanchon das Leyermädchen*, 1804, to a libretto by Kotzebue), E.T.A. Hoffmann (with several Singspiele, though his best-known and most important stage work, *Undine*, is a magic opera), Reichardt (most of whose once-popular Singspiele were in fact written before the end of the 18th century) and Conradin Kreutzer – though he, like Spohr, might be thought to invite consideration as a composer of operas with spoken dialogue, rather than as a master of the simpler and less exacting Singspiel.

Singspiel

3. Vienna.

Although the term Singspiel was rather seldom used by Viennese librettists and composers in titling their own works, there can be no doubt that the works themselves are most clearly described by this term. The combination of music and comedy was already firmly established by the court operas and the Jesuit dramatists and composers long before the popular Singspiel tradition had begun. It grew directly from these two Viennese theatrical forms, but also from the 17th-century tradition whereby strolling players used music as an added attraction in their works.

It was long held that music played no part, or at most a very restricted part, in the performances of Hanswurst-Stranitzky's company that took over the Kärntnertheater in Vienna in 1710, but numerous songs, dances and even complete ballets were performed by this company. The texts survive of some 16 Haupt- und Staatsaktionen (plays about historical or mythical characters, with a liberal larding of coarse comic scenes) by J.A. Stranitzky, in which an average of a dozen or 15 'arias' were sung. After Stranitzky's death in 1726, the musical components of the Viennese popular comedies were extended yet further. H. Rademin's *Runtzvanscad, Koenig deren Menschenfressern* of 1732 includes four choruses, five duets and two dozen arias; and after 1744, with the establishment in the company of Joseph Felix von Kurz (whose guest appearances in central and southern Germany enriched the northern repertory), music began to play a still more important part. Even if the total of musical numbers in a typical Kurz work is lower than in *Runtzvanscad*, there was sometimes a remarkable preponderance of ensembles. The nine musical numbers of *Das zerstörte Versprechen des Bernardons* (probably from the late 1740s or early 1750s) comprise three quintets, a quartet, a trio, two duets and a mere two arias. By comparison, Kurz's libretto for Haydn's *Der neue krumme Teufel* (probably printed in 1758) includes as many as 32 arias

and only one duet, one trio, one extended solo number and three choruses among its 38 numbers.

The earliest surviving music definitely composed for the Viennese popular theatre dates from the mid- or late 1750s (the so-called *Teutsche Comedie Arien*; all ed. in DTÖ, lxiv and cxxi); the composer of some of the numbers may well be Haydn, whose puppet opera *Die Feuersbrunst (Das abgebrannte Haus)*, probably dating from 1776–7, was rediscovered in the late 1950s. Among other composers named on librettos or in contemporary account books as writing music for the popular theatre are Holzbauer (*Arlekin, ein Nebenbuhler seines Herrn*, 1746), and the otherwise unknown Eder, Fauner and Ziegler.

The most important period of the Viennese Singspiel began in 1778, with Joseph II's institution of the 'German National-Singspiel', which was intended to encourage native poets and composers to produce works in the vernacular for the benefit and improvement of lovers of German rather than Italian or French art. Despite the emperor's good intentions and the competence of J.H.F. Müller, the National-Singspiel's first director (he went to Germany in search of good new artists), the encouragement of the best native talent failed to produce the hoped-for results. Year after year, the principal public successes in the court theatre were translations of foreign originals rather than German-language plays, and the same happened with the opera. Two companies, those of Johann Böhm and J.C. Wäser, performed operatic works in the Kärntnertheater in spring and summer 1776. Böhm's repertory consisted entirely of French operettas, badly translated and poorly performed, which had no public success; and Wäser too failed to please, though he gave a number of original German Singspiele. It was against this background that Joseph II went ahead with his plan to establish a German Singspiel company in Vienna, and many of the works it later performed were revivals from the Böhm and Wäser guest seasons.

The work chosen to open the National-Singspiel venture, Ignaz Umlauf's one-act opera *Die Bergknappen* to a libretto by Weidmann, was first heard on 17 February 1778 and received 30 performances in four years; the second new Singspiel, *Diesmal hat der Mann den Willen!*, was also by a native composer, Ordonez (born in Vienna, despite his Spanish name); but thereafter translations once again preponderated. Seven of the 15 works given in the opening season were original German works, yet only Ulbrich's *Frühling und Liebe* and Benda's by no means new *Medea*, apart from *Die Bergknappen*, were to attain ten or more performances, compared with four of French or Italian provenance that averaged some 25 performances each. In later seasons the discrepancy was more clearly marked, the only native successes to rival the most popular importations being Umlauf's *Die schöne Schusterin oder Die pücefärbenen Schuhe* and *Das Irrlicht*, Gluck's *Die Pilgrime von Mekka* (itself a translation from its French original), and Mozart's *Die Entführung aus dem Serail* (with around 40 performances by the final night of the venture, it was the most successful work written for the National-Singspiel; in absolute terms Gluck's *Pilgrime* and Grétry's *Zemire und Azor*, with 56 performances each, were the most often heard). The company closed its doors on 4 March 1783, though a second extended season ran from autumn 1785 until 4 February 1788, including among its

few native successes Dittersdorf's *Der Apotheker und der Doktor* (*Doktor und Apotheker*, to a libretto by Stephanie), which was first heard on 11 July 1786. The comment that its success eclipsed Mozart's *Le nozze di Figaro* (first performed on 1 May 1786) is at best based on unjust comparison: circumstances and criteria differed considerably between the German company that gave Dittersdorf's work and the Italian company that gave Mozart's.

The final closure of the National-Singspiel in February 1788 left Vienna without any theatre specifically catering for vernacular opera. Karl Marinelli, the director of the theatre in the Leopoldstadt suburb, seized the opportunity. In Wenzel Müller he already had a highly gifted young composer who had shown his abilities in Singspiel; with Ferdinand Kauer and other competent musicians to assist him, the Leopoldstadt ensemble was soon able to mount a series of very popular, unexactly tuneful Singspiele, the best of which held their place in the repertoires of Austrian and many German theatres for several decades, and ran up some 200 and more performances in the Leopoldstadt alone. Martín y Soler, Schenk and Gluck (*Die Pilgrime*) were the most successful of the 'court' opera composers whose works were taken into the Leopoldstadt repertory (Gassmann, Salieri and Dittersdorf were less successful in this respect), though none of them could rival the best of Müller's own works in popularity. The return to Vienna of Emanuel Schikaneder in summer 1789, when he took over the direction of the Freihaus-Theater auf der Wieden, soon provided Marinelli with a dangerous rival in Singspiel, though Schikaneder did not have house composers quite of the quality or resilience of Marinelli's. Nevertheless Schikaneder's series of 'Anton' Singspiele (with music mainly by the singers Schack and Gerl) enjoyed great popularity, and the performances he gave of works by Mozart, Süssmayr, Seyfried, Henneberg, Winter, Wranitzky and others (and composite works, such as *Der Stein der Weisen*, rediscovered in 1997) added greatly to his reputation at least until megalomania clouded his judgment and led to ever more lavish stagings of third-rate new works, or revivals of old favourites.

Apart from Mozart, the best of the Viennese Singspiel composers of any pretension was Dittersdorf. Although his indebtedness to Gluck and Mozart is obvious, he was experienced in the Italian idiom, and he also showed himself prepared, as was Hiller (whose Singspiele were seldom performed in Vienna), to include solo numbers ranging from simple songs to full-scale coloratura arias. Dittersdorf's greatest successes – *Der Apotheker und der Doktor*, *Der Betrug durch Aberglauben*, *Die Liebe im Narrenhause*, *Hieronymus Knicker* and *Das rothe Käppchen* – were Singspiele, all from 1786–90, though he sometimes favoured the description 'komische Oper'. All contain thoroughly attractive melodies, skilful scoring (with quite rich use of wind instruments) and lively, well varied ensembles. By any standard other than comparison with Mozart, his feeling for musical characterization and humour is exceptional, and the ensembles (for example the two act finales in *Der Apotheker und der Doktor*) are both extensive and well developed. If he was content to accept the large proportion of non-dramatic arias and songs provided by his librettists, these numbers are undoubtedly neat and pleasing; and in this respect he was more adept than Mozart at providing the public with what it wanted.

Among the other successful exponents of the Viennese Singspiel at the end of the 18th century and the beginning of the 19th a few stand out: Johann Schenk, whose *Der Dorfbarbier* (1796) was one of the most successful of all stage works for two or three decades, Peter Winter with *Das unterbrochene Opferfest* (1796), Joseph Weigl with *Die Schweizerfamilie* (1809) and Gyrowetz with *Der Augenarzt* (1811); Schubert's Singspiele however have neither in the composer's lifetime nor since enjoyed the success that the beauty of their music merits. Beethoven's only operatic work, *Fidelio* (1805, rev. 1806 and 1814), hovers uncomfortably between the light, unpretentious world of the Singspiel and the melodramatic world of the 'rescue opera' for quite half its length, and for all its positive virtues and importance in the later history of opera its influence was not wholly beneficial (Weber's dramatic arias often contain exactly unvocal writing of a kind that can be traced back to *Fidelio*).

The supreme example of the Viennese Singspiel is the Schikaneder-Mozart *Die Zauberflöte* (1791), though it was not mere pride or pretension that led librettist and composer to subtitle it 'eine grosse Oper' or 'deutsche Oper' rather than 'Singspiel'. Despite the extensive scenes of spoken dialogue, most of the musical numbers are of a size and complexity that left the world of the average Singspiel far behind (the same is not true of settings of Schikaneder's later librettos, for singularly few of which was he content to use the modest subtitle of Singspiel). The enormous and lasting success of *Die Zauberflöte* (223 performances in the Theater auf der Wieden alone before Schikaneder moved to his new Theater an der Wien in 1801) led Schikaneder to try ever more desperately and vainly to emulate it; scores from Süssmayr, Mederitsch and Winter, Wölfl, Henneberg and Seyfried all enjoyed at best ephemeral success while failing signally to add anything original to the recipe that had worked so superbly in *Die Zauberflöte*.

Whereas most of the Singspiele given at the court theatres in Vienna from around 1800 tended to reduce the number of solo arias and songs and increase the number of ensembles, the emphasis in the popular suburban theatres continued to lie in the solo song – initially *buffo* or sentimental lieder, later the satirical *couplet* perfected by Nestroy and his composers. Early in his career Wenzel Müller had occasionally written act finales of a length to rival those of *Die Zauberflöte*; but in his later works, he and Ferdinand Kauer and the other principal composers for the Theater in der Leopoldstadt tended to limit the number of concerted pieces and place the musical interest firmly in simple solo songs with the occasional more challenging aria. This tendency does not exclude simple choruses and other numbers for more than one singer, but it is rather rare to find even duets that are more than mere alternating solo strophes. The term *Posse* (or *Posse mit Gesang*) is sometimes attached to such works (see [Posse](#)), especially those of a farcical kind. The twilight of the Viennese popular Singspiel extends from Müller's later scores of the period after his return from Prague in 1813, until the late years of Adolf Müller, the principal purveyor of scores to the Theater an der Wien and the Theater in der Leopoldstadt from 1828 until the late 1870s. The advent of the Viennese operetta in the 1860s, following the vogue of the French vaudeville and the more recent arrival of Offenbach's Parisian operettas on the Viennese stages, may be held finally to end the era of the Viennese Singspiel.

See also [Opera](#), §IV.

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Sinigaglia, Leone

(b Turin, 14 Aug 1868; d Turin, 16 May 1944). Italian composer. After studying under Giovanni Bolzoni at the Liceo Musicale, Turin, he went to

Vienna in 1894 and became a pupil of Eusebius Mandyczewski. He met Brahms, Goldmark and Mahler, and became a close friend of Dvořák, who gave him private lessons in orchestration at Prague and Vysoká (1900–01) and awakened his interest in folk music. In 1901 Sinigaglia returned to Turin, and from 1902 devoted much energy to the collection and study of Piedmontese folksongs (c500 in all), many of which he arranged for voice and piano or for other media. He died suddenly when on the point of being arrested as a Jew.

Most of Sinigaglia's music written before he moved to Vienna remains unpublished; but the sombrely meditative Romanza op.3 for horn and strings and the vivacious Scherzo op.8 for string quartet reveal a fluent, amiable, essentially conservative talent, receptive to the influences of Mendelssohn and other early Romantics. His growing awareness, during his Viennese period, of Brahms is reflected in some of his mature music, for instance in parts of the Violin Concerto. But the example of Dvořák proved more decisive: the fresh, melodious *Rapsodia piemontese*, written in Prague, is particularly indebted to the Czech composer, whose influence persists (despite the different regional accent) in two highly successful works using genuine folk melodies, the *Danze piemontesi* and the *Piemonte* suite, both often heard in Italy. Sinigaglia's folksong arrangements as such are always tasteful and imaginative, with judicious variations in the accompaniments from verse to verse. In his original compositions, however (except in the two above-mentioned works and the *Serenata sopra temi popolari*), he preferred to absorb folk influences without recourse to direct quotations. Nor do all his post-1902 works have Piedmontese overtones: the popular *Baruffe chiozzotte* overture, for instance, comes nearer to Wolf-Ferrari in its sparkling, neo-Rossinian exuberance. After World War I Sinigaglia composed little and showed almost no inclination to update his style (though he took an open-minded interest in at least some modern composers, from Debussy to Dallapiccola): Dvořákian characteristics remain discernible, notably in the agreeable Cello Sonata; and in the late Violin Sonata such characteristics are sometimes modified by an affectingly nostalgic chromaticism that recalls Strauss at his most mellow.

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chamber and solo instrumental

Romanza, op.3, hn, str qt, 1889; Scherzo, op.8, str qt, 1892; 12 variazioni sopra un tema di Schubert, op.19, ob/cl, pf (1898), arr. ob, str; Variazioni sopra un tema di Brahms, op.22, str qt, 1901; Str Qt, op.27, 1902; 2 pezzi, op.28, hn, pf, 1903; Trio-Serenata (Serenade), op.33, str trio, 1906; Sonata, op.41, vc, pf, 1923; Sonata, op.44, vn, pf (1936); Wind Qnt, op.46, 1937 or later

Various early pieces, most unpubd; few small pf pieces; other pieces for str qt; vn, pf; etc.

vocal

Original works: many songs for lv, pf, most pubd in sets, 4 orchd; small choral pieces; other works incl. 3 Duetti, female vv, pf (1896)

Folksong arrs.: c130, most for lv, pf, but some (mostly alternative versions) for lv, orch; lv, ens; lv, str qt; chorus; children's chorus; etc.; 36 pubd in 6 sets as Vecchie canzoni popolari del Piemonte, op.40 (Leipzig, 1914–27, 2/1957); also 24 vecchie canzoni popolari del Piemonte, ed. L. Rognoni (Milan, 1956)

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C. Mosso and E. Bassi, eds.: *Leone Sinigaglia, Torino 1868–1944: primo centenario della nascita* (Turin, 1968) [incl. Sinigaglia's essay 'Vecchie canzoni popolari del Piemonte']

S. Martinotti: *Ottocento strumentale italiano* (Bologna, 1972), esp. 522ff

L. Benone: 'La figura di Leone Sinigaglia nella cultura musicale torinese', *Ghedini e l'attività musicale a Torino fra le due guerre: Turin 1986*, 196–203

M. Conati: 'Sinigaglia "folklorico"', *ibid.*, 180–95

JOHN C.G. WATERHOUSE

Sinisalo, Helmer-Rayner

(*b* Zlatoust, Ural' region, 14 June 1920; *d* Petrozavodsk, 2 Aug 1989).

Karelian composer. He studied the flute at the Petrozavodsk Music College (1935–9) but suffered political persecution as the son of an enemy of the people (his father Nestor Sinisalo was shot in 1937). He also studied composition with Peyko and Voloshinov in the Moscow and Leningrad conservatories respectively (1952–5). During his student years and for a while thereafter he played the flute in the Karelian Radio SO (1936–41 and

1944–56). He was also the artistic director and conductor of the Kantele national ensemble of song and dance (1950–52), as well as a teacher at the Petrozavodsk Music College (1948–57). He gradually moved away from performing and in 1956 became head of the Karelian composers' organization, of which he had been a member since the age of 19. He remained in this post until his death. As a composer and as a public figure who made a great contribution towards the development of a Karelian national school of professional music he received many awards, honorary titles and prizes.

Although he began composing miniatures during his student years, his real début as a composer was with his Flute Concerto (1940). His historical importance stems from his composition in 1949 of the first Karelian symphony – *Bogatīri lesa* ('The Warrior Heroes of the Forest') – and the ballet *Sampo*. The origins of the ballet can be traced to the choreographic poem *Pobeda* ('Victory') and the one-act ballet *Kyullikki*, both written during World War II and subsequently lost. *Sampo*, written on themes taken from the *Kalevala* was first performed in Petrozavodsk on 27 March 1959. Numerous performances followed in Moscow (as part of a festival of Karelian art and literature held in August 1959), across the Soviet Union, and at an international festival in Helsinki (1962). Of Sinisalo's later ballets, the one that most closely resembles the earlier ballet in the dramatic sense is *Kizhskaya legenda* 'A Kizhi Legend' of 1973.

Epic, lyrical-pastoral and dance influences predominate in Sinisalo's music. In his miniatures these factors generally operate alone, while in large-scale works they are interwoven into a multi-faceted whole. Sinisalo's language was partly moulded by his feeling for 19th-century Russian music and that of Sibelius. His style equally developed from his studies of Finnish, Karelian, Russian and Vepsian folksong. He rarely quoted actual folk melody; rather, he conveyed their characteristic colouring.

WORKS

(selective list)

Dramatic: *Sampo* (ballet, I. Smirnov, after Kalevala), 1959, Petrozavodsk, 27 March 1959; *Ya pomnyu chudnoye mgnoven'ye* [I Remember the Wondrous Moment] (ballet, Smirnov), 1962 [after I. Glinka]; *Sil'neye lyubvi* [Stronger than Love] (ballet, Smirnov), 1965; *Vozrast zhenshchinī* [The Age of Women] (operetta, Ye. Shatunovsky), 1967, collab. A. Golland; *Kizhskaya legenda* [A Kizhi Legend] (ballet, Smirnov), 1973

Orch: Fl Conc., 1940; *Karel'skiye kartinki* [Karelian Pictures], suite, kantele orch, 1945, arr. orch (1967); *Bogatīri lesa* [The Warrior Heroes of the Forest], sym., 1949; *Variatsii na finskuyu temu* [Variations on a Finnish Theme], 1954; *Detskaya syuita* [Children's Suite], 1955; Pf Conc., 1958; *Sampo*, suite (1963) [from ballet]; *Kizhskaya legenda* [A Kizhi Legend], suite (1981) [from ballet]

Chbr and solo inst: Str Qt, 1942; 24 Preludes, pf, 1943; Pf Sonata, 1945; *Karel'skaya syuita* [Karelian Suite], str qt, 1946; 3 *miniatyurī*, fl, pf, 1950; 3 *miniatyurī*, ob, pf, 1950; 3 *kontsertniye p'yesi'* [3 Conc. Pieces], cl, pf, 1974; 2 *kontsertniye p'yesi'* [2 Conc. Pieces], bn, pf, 1974; *Karel'skaya svadebnaya* [Karelian Wedding Song], hp (1982)

Songs, romances, choral works, folksong arrs.

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- N. Grodnitskaya:** *Gel'mer-Rayner Sinisalo: monograficheskiy ocherk* [Sinisalo: essay in monograph form] (Leningrad, 1984)
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OL'GA ALEKSANDROVNA BOCHKARYOVA

Sink, Kuldar

(*b* Tallinn, 14 Sept 1942; *d* Kõrve, 29 Jan 1995). Estonian composer and flautist. He graduated from the Tallinn Music School, where he studied music theory (diploma 1960), the flute (diploma 1961) and composition (with Veljo Tormis); he continued his composition studies at the Leningrad Conservatory. A composer with a particular sensitivity to sound, his early works show the influence of Debussy and Messiaen. In the mid-1960s, after a short neo-classical period (which produced works such as the Flute Concertino, 1960), he began to incorporate serial writing, cluster and field techniques, and aleatory events into his music. His style, while avant-garde in comparison to many other Estonian composers of that time, is less strict than Pärt's in its use of structural constraints and generally less dramatic. Finding new impulses in the folk traditions of central Asia, from 1977 onwards Sink's music gained a timeless quality and a freely improvisatory manner. His most important work, *Sünni ja surma laulud* ('The Songs of Birth and Death'), a setting of five poems by Federico García Lorca (1985–7), is an extensive cycle based on Arabian *maqāms*. His late compositions, mostly simple choral works, make use of a variety of sources from Gregorian chant to Estonian folksong.

WORKS

(selective list)

Vocal: 3 laulu Tagore sõnadele [3 Tagore Songs] (R. Tagore), Mez, pf, 1959; Helisev vigvam [The Sounding Wigwam] (H.W. Longfellow), B-Bar, pf, 1962; Aastaajad [The Seasons] (cant., J. Liiv, Jap. poets), Mez, chorus, chbr orch, 1964; 5 haikut [5 Haiku] (J. Kaplinski), S, str qt, 1964; 3 Poems (Tagore), chorus, 1980; Sünni ja surma laulud [The Songs of Birth and Death] (F.García Lorca), Mez, 2 fl, gui, vc, 1985–7; Maarjamaa missa [Mass of the Virgin Mary's Land] (liturgical texts), (1v, org)/chorus, 1988–90; Aastaajad [The Seasons] ii (Liiv), Mez, fl, gui, hp, vc, 1991; Pss xxxvii and xlii, chorus, 1991; other choral works

Inst: 3 prelüüdi [3 Preludes], pf, 1959; Concertino, fl, chbr orch, 1960; 4 meditatsiooni [4 Meditations], pf, 1960; 3 pala [3 Pieces], str orch, 1960; Chbr Sym. no.1, 1963; Kompositsioonid [Compositions], 2 pf, 1964–6; Monotemaatilised etüüdid [Monothematic Etudes], pf qnt, 1964; Väikesed kvartetid [Small Qts], str qt, 1965; Octet, 1966; Polütemaatilised etüüdid [Polythematic Etudes], pf qnt, 1966; Chbr Sym. no.2, 1967; Mäed ja inimesed [Mountains and Men], 3 sonatas, pf, 1977

Film scores

Principal publishers: Sikorski, edition 49

Principal recording companies: Melodiya, Antes, Forte

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MERIKE VAITMAA

Sink-a-pace.

See [Cinque pas](#).

Sinopoli, Giuseppe

(*b* Venice, 2 Nov 1946). Italian conductor and composer. He combined medical studies at Padua with composition at the Venice Conservatory, where he became professor of contemporary and electronic music in 1972. Further studies with Bruno Maderna and Franco Donatoni were combined with conducting under Hans Swarowsky in Vienna. In 1975 he formed the Bruno Maderna Ensemble to perform contemporary music, and that year made his conducting début at the Royan Festival. His opera début was with *Aida* at Venice in 1978. For a time he made his name primarily as a composer, receiving commissions from various festivals in France, Germany and the Netherlands, and writing vocal and orchestral works and some chamber and electro-acoustic music. The influence of Donatoni was prominent, as well as a structural rigour characteristic of the Darmstadt school of the 1950s, but used in such a way as to allow the emergence of quasi-expressionist elements through a seductive tonal hedonism. His two-act opera *Lou Salomé*, depicting an associate of Nietzsche and Rilke, had its first performance in 1981 at the Staatsoper in Munich, conducted by the composer. After this Sinopoli put aside composition to concentrate on conducting.

His conducting career developed rapidly in the 1980s, taking him to the New York PO in 1983; he made his Covent Garden début the same year with *Manon Lescaut*, having previously appeared with the London Sinfonietta. He was chief conductor of the S Cecilia Academy Orchestra in Rome, 1983–7, and in 1985 first conducted at the New York Metropolitan (*Tosca*) and Bayreuth (*Tannhäuser*). Having conducted the Vienna Staatsoper production of *Manon Lescaut* in Japan in 1986, he inaugurated the Suntory Hall, Tokyo, the next year with concert performances of *Madama Butterfly* with the Philharmonia Orchestra from London, of which he became principal conductor in 1984, and was music director from 1987

to 1995. He returned frequently to Japan, taking the Bayreuth Festival company there in 1989 for *Tannhäuser* and other works.

Sinopoli was appointed general music director at the Deutsche Oper, Berlin, in 1990, beginning with a production of *Salome*, but because of controversy over his terms of contract (signed a decade earlier) he did not take up the post. He moved instead to the Dresden Staatskapelle as principal conductor in 1991. Among several opera recordings, *Manon Lescaut*, *La forza del destino* and *Salome* have received international awards. His symphonic recordings include Mahler and Schumann symphonies; for the recording of Schumann's Symphony no.2 (with the Vienna PO) Sinopoli wrote his own notes advocating that concern for the composer's psychopathology was an essential aspect of interpretation.

Sinopoli has frequently attracted adverse opinion: orchestral players are apt to resent the lengthy verbal analyses to which they are sometimes subjected during rehearsal, and his interpretations have, on occasion, been criticized for corpulent tempos, unbalanced and muddled textures as well as rhythmic indulgence at the expense of the music's metrical framework. However, at his best, he has been admired for his continued searching after the music's logic and for the wealth of instrumental detail and shading his performances can reveal, as in his 1997 Bayreuth *Parsifal* and his recording of *Die Frau ohne Schatten*.

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R. Morrison: 'Maestro behind the Myths', *The Times* (18 Sept 1991) [interview]

NOËL GOODWIN

Sinqua-pace

(It.).

See [Cinque pas](#).

Sintetizzatore

(It.).

See [Synthesizer](#).

Sinti music.

See ['Gypsy' music](#).

Siouxsie and the Banshees.

English punk rock band. Its principal members were Siouxsie Sioux [Susan Ballion] (*b* Bromley, 27 May 1957; vocals), Budgie [Peter Clark] (*b* 21 Aug 1957; drums) and Steve Severin (*b* 25 Sept 1955; bass). Ballion was a member of the clique which supported the Sex Pistols in their early London club appearances, and in 1977 she became the first female punk performer by improvising a version of the Lord's Prayer at the Marquee Club, Soho. Siouxsie and the Banshees soon established themselves as stylish and uncompromising performers (their commitment to what designer Vivienne Westwood called 'confrontation dressing' included wearing swastika armbands), and made their recording début in 1978 with *Hong Kong Garden*. The group's first album, *The Scream* (Polydor, 1978), showed the influence of Nico (the former singer with the Velvet Underground) but in turn Siouxsie Sioux's own raven's wing hairstyle, vampire film-inspired make-up and on-stage hauteur inspired the 'positive punk' and 'goth' musical subcultures.

Despite the demise of punk rock, they continued to tour and record throughout the 1980s, maintaining an enthusiastic following throughout Europe. Their most commercially successful recordings included versions of Lennon and McCartney's *Dear Prudence* and Dylan's *This wheel's on fire*. During the 1990s Siouxsie Sioux and Budgie continued to perform as the Creatures and in 1996 they formally dissolved the Banshees.

DAVE LAING

Sipilä, Eero (Aukusti)

(*b* Hailuoto, 27 July 1918; *d* Kajaani, 18 May 1972). Finnish composer. After studies at the Helsinki Church Music Institute (graduation 1943) and at the Sibelius Academy (organ diploma 1945) he was appointed senior teacher at the Kajaani training college (1945–72). He produced his first composition only in 1952, and his output remained small; he achieved a moderately individual style through the use of some novel techniques. Several of the solo songs have a sophisticated musical humour.

WORKS

(selective list)

Choral: 2 motets, 1961; *Super flumina Babylonis*, motet, 1963; *Miserere*, motet, 1965; *Te Deum*, A, Bar, chorus, orch, 1969

Inst: Str Trio, 1952; *Partita*, wind qnt, 1955; *Fugue and Chaconne*, str, 1969; *Lux aeterna*, str qt, 1972; org pieces

Song cycles: *Schein und sein* (W. Busch), 1966; *Tiitiäisen satupuusta* [From the Fairytale Tree of Tiitiäinen] (K. Kunnas), 1971

Principal publisher: Finnish Broadcasting Corporation

HANNU ILARI LAMPILA

Siqueira, José (de Lima)

(b Conceição, Paraíba, 24 June 1907; d Rio de Janeiro, 22 April 1985). Brazilian composer and conductor. A bandmaster's son, he entered the National Music Institute in Rio de Janeiro in 1926, and there he studied theory, composition and conducting with Paulo Silva and Francisco Braga. In 1935 he was appointed to teach harmony at the institute, and he was made a regular member of the staff in 1938. His intensive activity as an orchestral conductor began in the late 1930s. In 1940 he founded the Brazil SO, which he directed for eight years, and he was responsible for the foundation of the Sociedade Artística Internacional (1946) – through which many European and American conductors were able to tour Brazil – the Rio de Janeiro SO (1949) and the Clube do Disco (1951) for promoting recordings. He toured the USA and Canada in 1944, conducting concerts of his music in Philadelphia, Detroit and Montreal, and in 1954 he went for further study to Europe, notably with Messiaen, Aubin, Bigot and Chailley in Paris. With his wife, the soprano Alice Ribeiro, he visited several European countries to conduct concerts of Brazilian works. In 1960 the Ordem dos Músicos do Brasil, a professional musicians' union, was created under his leadership. In 1979 and 1981 he visited the Soviet Union where he conducted several orchestras. He was a member of the Brazilian Academy of Music.

Siqueira began to compose about 1933, following a neo-classical style, but in 1943 he turned to musical nationalism and established himself as one of the foremost Brazilian proponents of that trend. He made field studies in north-east Brazil, particularly of the Afro-Brazilian music of the Bahia area. His output shows a predilection for programmatic orchestral music; the 4 *poemas indígenas*, the 5 *danças brasileiras* and the the *O canto do Tabajara* are most direct in their use of folklore. During the 1950s, however, Siqueira developed a more sophisticated style based on traits in the folk and popular music of his native state. He devised his own 'Brazilian trimodal' and 'Brazilian pentatonic' systems, essentially adoptions of the modes of north-eastern folk music (such as pentatonic scales or the C major scale with sharpened 4th and flattened 7th) together with their characteristic harmonies and rhythms; the concertos for cello and violin were written within these systems. His three-act comic opera *A compadecida* (1959), produced in 1961, uses folksong themes to characterize the main roles. At the same time he produced works based on Afro-Brazilian ritual music, such as *Xangô*, the *Cavalo dos deuses*, the *Encantamento da magia negra* and *Candomblé*, a 'fetishistic oratorio' in 13 parts; *Adoração aos orixás* takes thematic material from Afro-Bahian cult songs.

WORKS

(selective list)

Stage: *Uma festa na Roça* (ballet), 1943; *Bailado das garças*, 1943; *O carnaval do Recife* (ballet), 1947; *Saci pererê*, 4 ballet suites, 1947; *A compadecida* (op, 3, A. Suassuna), 1959; *Gimba* (lyric drama, prologue, 2, G. Guarnieri), 1960

Orch: *Sym.*, b, 1933; *Alvorada brasileira*, 1936; 4 *poemas indígenas*, 1944; 5 *danças brasileiras*, 1944; *O canto do Tabajara*, 1946; 3 *syms.*, 1951; *Suite*

nordestina no.1, 1951; Vc Conc., 1952; Pf Conc., 1955; Vn Conc. 1957; 2 pf concs., 1965, 1966

Vocal: Xangô, chorus, orch, 1952; O cavalo dos deuses, S, 2 str orch, perc, 1955; Encantamento da magia negra, chorus, orch, 1958; Candomblé (orat), chorus, orch, 1958; Adoração aos orixás, S, str qt, 1962; 3 poesias de Vincius de Moraes, solo v, orch, 1968; Candomblé II, solo vv, chorus, orch, 1970

Chbr and solo inst: Str Qt, 1933; A música da vida, 1939; Pregão, 11 insts, 1945; Sonata no.1, vn, pf, 1949; Zabumba, 2 fl, accdn, drum, 1949; Sonata no.2, vn, pf, 1952; Trípticos nos.1–3, str qt, 1960; Wind Qnt, 1962; Suite, wind qnt, 1962; Louvação, str qt, 1962; Str Qts nos.1–2, 1963; 3 cantigas para lemanjá, vc, 1963

WRITINGS

A harmonia nas obras dos grandes mestres (Rio de Janeiro, 1938)

Modulação passageira (Rio de Janeiro, 1938)

Regras de harmonia (Rio de Janeiro, 1942)

Curso de instrumentação (Rio de Janeiro, 1943)

Curso de estética musical (Rio de Janeiro, 1945)

Sistema trimodal brasileiro (Rio de Janeiro, 1946)

Música para a juventude (Rio de Janeiro, 1951)

Música para a infância (Rio de Janeiro, 1954)

Sistema pentatônico brasileiro (Rio de Janeiro, 1959)

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Compositores de América/Composers of the Americas, ed. Pan American Union, xvi (Washington DC, 1970) [with list of works]

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V. Mariz: *História da música no Brasil* (Rio de Janeiro, 1981, 4/1994)

GERARD BÉHAGUE

Siren

(Fr. *sirène*; Ger. *Sirene*; It. *sirena*).

A metal or cardboard disc with one or more rings of equally spaced perforations, which, when rotated in the path of a stream of air (by the air itself, by hand, or by a motor) interrupts it periodically to produce a note, the pitch of which depends on the number of perforations and the speed of rotation. The siren's principal characteristics are its loud and penetrating quality (its loudness increases with the pitch) and the initial and final glissando caused by the acceleration of the disc to maximum speed when the motive power is applied and the corresponding deceleration when it is cut off.

The earliest sirens were devised at the end of the 18th century by Thomas Johann Seebeck and John Robison; improved models that produced a louder sound were developed in France in 1819 by Baron Charles Cagniard de la Tour and in Germany around 1850 by Friedrich Wilhelm

Opelt. Polyphonic sirens, with concentric rings of perforations, were constructed by, among others, Opelt, Heinrich Wilhelm Dove and Hermann von Helmholtz; these normally produced a major triad. In 1872 Rudolph Koenig devised the 'wave siren' which has no perforations but in which the disc has a toothed or waveform-shaped rim.

Until the development of reliable electronic oscillators in the middle of the 20th century the siren was primarily used for accurate frequency measurements and acoustic demonstrations. During the 20th century more powerful sirens operated by compressed air (now usually replaced by electronic equivalents) have been used chiefly as signalling devices in ships and factories, on emergency vehicles and to give warnings of danger; sometimes, as with foghorns, these are klaxons [claxons] with a fixed pitch rather than true sirens. Mouth-blown sirens, about the size of a whistle and containing a metal disc, include the Acme siren. 'Light sirens', in which a perforated disc is placed between a beam of light and a photoelectric cell, have formed the basis of the sound-generating systems in a number of electronic instruments since about 1916 (see [Electronic instruments](#), §I, 3).

Sirens of various types were included in some theatre orchestras during the early years of the 20th century and in ensembles accompanying silent films and music-hall acts. They were also used by a number of early 20th-century composers, including Varèse (especially *Ionisation*, 1929–31), Milhaud, Satie, (*Parade*, 1916–17), Hindemith, Max Brand (*Maschinist Hopkins*, 1929), Weill (*Marie Galante*, 1934) and Prokofiev (*Cantata for the 20th Anniversary of the October Revolution*, 1936–7); a klaxon is used in Shostakovich's Symphony no.2 'Oktyabryu' (1927) and Bliss's ballet *Miracle in the Gorbals* (1944). Since 1950 sirens and klaxons have been used by, among others, Cage, Françaix, Shchedrin, Xenakis (88 mouth sirens in *Terrétektorh*, 1966), Kagel (a genuine Cagniard de la Tour siren in *Der Schall*, 1968), Schnittke (Symphony no.1, 1972), Penderecki (at least two works), Del Tredici, Rautavaara, Peter Maxwell Davies, Yuasa, Alexander Goehr, Lucier, Robin Holloway, Henze, Goebbels and Henry Brant.

Industrial and marine sirens and klaxons have been the primary sound sources in several environmental presentations, starting with the series of performances in the USSR between 1918 and 1923 under the title Concert of Factory Sirens and Steam Whistles, which included Arseny Avraamov's *Simfoniya gudkov* [Symphony of Factory Sirens] (1922); more recently they have been used in *Triton* (1976–7) by Davide Mosconi, *Maritime Rites* (1980) by Alvin Curran, and in *Toot 'n Blink Chicago* (1982) by Charlie Morrow. Since 1983 the biennial Sound Symposium festival in St John's, Newfoundland, has established a tradition of *Harbour Symphonies* performed on ships' klaxons.

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HUGH DAVIES

Sirène, La.

See [La Sirène](#).

Sirens

(Gk. *seirēnes*; Lat. *sirenes*, *sirenae*).

Mythological creatures, usually thought to number three. They are first mentioned in the *Odyssey* (xii.39ff, 158ff); when Odysseus's ship approaches their island near Scylla and Charybdis, he has himself lashed to the mast and his crewmen's ears stopped up with wax in order to escape the hypnotic, fatal power of the Sirens' song, which Homer describes as high-pitched and clear-toned (*liguros*, 43, 183). Hellenistic genealogies make one or other of the Muses the mother of the Sirens (Apollodorus, i.3.4; cf i.7.10); older accounts assign their parentage to elemental or chthonic powers. Their many names (e.g. Thelxiepeia, Aglaophōnos, Ligeia) invariably refer to the beauty or the incantatory nature of the words or melody of their song. Originally they were represented as birds with women's heads; by the 5th century bce they had become winged women with feathered legs and claws for feet (Apollodorus, *Epitome*, vii.18–19).

These anthropomorphic Sirens were often depicted with a kithara (see illustration) or aulos. Hellenic writers connected them with music and also with the underworld: Sophocles (Nauck, frag.777) said that they sang the melodies of Hades; Euripides (*Helen*, 168ff) referred to them as playing the aulos, the syrinx or the phorminx, and associated them with Persephone. In an encounter with the Argonauts, the power of the Sirens is defeated by Orpheus, who sings an even more alluring song (Apollonius Rhodius, *Argonauts*, iv.891–921; Apollodorus, i.9.25), and when the Sirens challenge the [Muses](#) themselves to a contest of song, the Sirens are defeated, lose their wings and jump into the sea (Pausanias, *Description of Greece*, ix.34.3).

On Attic gravestones the Sirens were depicted as mourners and musicians. They are related to the figure of the musician, who through song or piping or harping represents the fascination of death. Celtic mythology contains accounts of women, magical singers and guides of the souls of the dead, who strikingly resemble the Sirens (see Gresseth), and the singing and playing of the Sirens were eventually taken over into the music of the Christian angels who guided souls to Heaven (but see *Isaiah* xiii.21 and xxxiv.13). Plato's myth of Er (*Republic*, x, 617b–d) depicts eight Sirens stationed on the eight celestial spheres, each singing one note. The ensemble, according to Plato, constitutes a modal complex (*harmonia*). Cicero (*On the Greatest Good and the Greatest Evil*, v.18.49) dismisses

the music of Homer's Sirens as trivial and ineffective. Canonized by Ovid (*Metamorphoses*, v.551ff; *Art of Love*, iii.311–12) and further strengthened by the powerful authority of Isidore of Seville (*Etymologiae*, xi.3.30), the conception of the Siren as bird-woman remained dominant until the 11th or 12th century, when the fish-tailed Siren, ancestress of the Lorelei, became the accepted type in iconography and popular belief.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Siret, Nicolas

(*b* Troyes, 6 March 1663; *d* Troyes, 22 June 1754). French organist and composer. He was the most important member of a family that supplied four generations of organists in Troyes. He presumably studied with his father, Louis (*b* 13 April 1632; *d* 14 Oct 1704), who was himself the second generation of Sirets to be organist at Troyes Cathedral, and was named his successor at the cathedral in 1689. Like his father, Nicolas acquired the post of organist at St Jean, Troyes (from 1693). He did not marry until he was 45, and the stormy relationship lasted only a year. Almost a decade later, in 1717, he married an organist 24 years his junior, Marie-Françoise Bidelet (1687–1762). She was the organist at Ste Madeleine (since 1712), and also substituted for Nicolas at the cathedral. They had three daughters; one, Marie-Cécile (*b* 1719), was a substitute organist for her mother. There was a male Siret of this generation or the next who was 'musicien à Paris' and published a bassoon concerto there around 1780 (*GerberL*); there are also violin airs (London, c1769–75, private collection) and *cotillions*. Though firmly rooted in Troyes, Nicolas maintained important contacts in Paris and was at least occasionally resident there. He dedicated his first book of harpsichord pieces to François Couperin *le grand*, noting, 'the sincere friendship with which you have honoured me for more than 20 years'. He added, 'Every year I leave the countryside to come here [Paris] to admire you, and I never leave without my imagination being full of a thousand beautiful things. What more perfect model could I have taken?'

Siret's compositional imagination may have been influenced by his friend and mentor, but the style of Couperin's own first book of 1713, with its elaborate ornamentation system and the ordering of tonal groups into two sections, a traditional dance suite followed by character pieces, is not reflected. Rather, Siret's two books (1707–11/R, 1719) are cast in old-fashioned suites. They are among the last French publications for harpsichord to adhere so closely to the traditional dance ordering and to have so few character pieces. The preface to his first book is useful in specifying that *allemandes*, *sarabandes* and *passacailles* are *lent ou grave*, while the second part of overtures, *courantes*, *gigues*, *gavottes* and *minuets* are *vif ou leger*. Accordingly his textures are notably thicker for the serious pieces and tend to be two-voiced for the quick ones. The second book reflects its provincial origin with a dedication to the Bishop of Troyes, and is even more old-fashioned, beginning the first of its three suites with an unmeasured prelude. Both books reflect great sensitivity to the harpsichord. Although Siret was primarily an organist, only a single fugue survives for that instrument (*F-T MS 2682*); it may have been composed by his father. His works are published in D. Herlin, ed.: *Nicolas Siret: Complete Works* (forthcoming).

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BRUCE GUSTAFSON

Sirmay, Albert.

See Szirmai, Albert.

Sirmen [Syrmen; née Lombardini], Maddalena [Madelena] Laura

(*b* Venice, 9 Dec 1745; *d* Venice, 18 May 1818). Italian composer, violinist and singer. Unusually for a woman composer at that time, there appear to have been no other musicians in her family and she became famous entirely through her own efforts. In 1753 she was admitted to the Ospedale dei Mendicanti in Venice, not as an orphan but as a musician who would be an asset to their all-female choir and orchestra. She must have been an outstanding violinist since in 1760 she was allowed to go to Padua to study with Tartini; as the lessons were delayed, Tartini wrote her a long letter explaining his violin playing methods and the best way to practise. It was copied in Padua before it was sent and by 1770 it was in print in Italy, shortly followed by translations into English (by Charles Burney), German and French. Sirmen was probably taught composition by the *maestro di*

coro at the Ospedale, Ferdinando Bertoni, and probably also by Tartini. The dates of her compositions are unknown, but as most of them were in print before 1774 they may have been composed while she was still at the Ospedale.

In 1766, after 13 years at the Ospedale, she wanted to leave. Tartini tried unsuccessfully to find her a husband, but in the next year she married the violinist and composer Lodovico Sirmen (1738–1812). In 1768 the couple started a highly successful European tour, playing in Turin and several times at the Concert Spirituel in Paris, where six of her string quartets were published in 1769. Although the title page says ‘Composta Da Lodovico, E Madelena Laura Syrmen’, stylistic evidence indicates that they are entirely her own work. In January 1771 Lodovico was settled in Ravenna with their daughter and Maddalena was in London, advertised as ‘the celebrated Mrs Lombardini Sirmen’. She had two very successful seasons there as a violinist, playing in various concert series (including the Bach-Abel concerts) and at the theatres, followed by a third when she became a singer. Her six violin concertos were published in 1772–3, followed in 1773 by keyboard arrangements of them by Tommaso Giordani. After London she played or sang in various Italian cities, in Paris, Dresden and as principal woman singing at St Petersburg (1783). In 1785 she appeared again at the Concert Spirituel, playing her own violin concertos, but was criticized for her old-fashioned manner. She then settled in Venice and Ravenna, where she spent the rest of her life.

Sirmen's music was widely known during her lifetime. A violin concerto was played in Stockholm in 1774, and in a letter from Salzburg of 12 April 1778, to his wife and son Wolfgang, Leopold Mozart said: ‘After the symphony Count Czernin played a beautifully written concerto by Sirmen’. The string quartets, mostly in two movements, are notable for their interesting inner parts. The first movements of the violin concertos are generally in an embryonic sonata form, the slow movements in binary and the finales in rondo form. Her music was widely published and frequently reprinted by several different publishers in Paris, the Low Countries, Germany and London.

WORKS

MSS in B-Lc; CZ-Bm; D-Bsb, WRz; I-AN, Bc, Gl, Mc, Nc, OS, Ria, TRa, Vc, Vnm; S-L, Skma

6 quartetti (Paris, 1769), ? collab. L. Sirmen

6 trios, 2 vn, vc obbl (Amsterdam, 1770); as op.1 (London, 1771)

6 concertos, vn, orch (Amsterdam, 1772–3), as op.3 (London, 1772–3); nos.1, 3, 5 ed. in RRMCE, xxxviii (1991); transcr. T. Giordani for kbd (London, 1773)

6 duets/sonatas, 2 vn, op.4 (Amsterdam and London, 1773); ed. K. Clarke and C. Cooper (Bryn Mawr, PA, 1994)

Sonata, A, vn, bc (Vienna, 1776) [attrib. L. Sirmen]

Trio, B, 2 vn, vc obbl, *US-DMu*

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ELSIE ARNOLD

Širola, Božidar

(*b* Žakanj, 20 Dec 1889; *d* Zagreb, 10 April 1956). Croatian composer, ethnomusicologist and organologist. He studied mathematics and physics at the University of Zagreb, and later taught these subjects in secondary schools for nearly 30 years; he also studied composition with Ivan Zajc, and in 1916 was included in the so-called historical concert of six young Croatian composers in Zagreb. In 1921 he took the doctorate in musicology at the University of Vienna with a dissertation (supervised by Robert Lach) on Istrian folksong.

A man of great energy, Širola was a prolific composer as well as a lecturer and critic. In the early 1920s he organized the collection of 56 folk instruments left by Franjo Kuhač at the Ethnographic Museum and eventually increased it to 600. With Milovan Gavazzi and Vladimir Tkalčić he organized the recording archive at the museum and made phonographic recordings in the studio and in the field (see *Muzikološki rad*, 1931). His work as an ethnomusicologist was recognized by the Croatian (then Yugoslav) Academy of Sciences, Zagreb, which admitted him as a corresponding member in 1922 and as a full member in 1930. In the mid-1930s he became administrative director of the secondary school of music within the Zagreb Academy of Music, and later became curator and then director of the Ethnographic Museum. Under the postwar government he was obliged to retire.

Širola is remembered chiefly for three operas and an oratorio commemorating St Cyril and St Methodius, a two-hour work for mixed chorus and soloists a cappella first performed at a festival of the ISCM in Frankfurt (1927). He was often inspired by elements of the folk music of various Croatian regions, as in his comic opera *Citara i bubanj* ('The Cithara and the Drum') which successfully depicts the typical atmosphere of a small Croatian seaside town. His song cycles, however, are perhaps his finest compositions, some being regarded as outstanding examples of Croatian music between the wars.

Širola's book surveying Croatian art music (1922) was the first work of its kind; this and a similar larger volume (1942) have remained valuable sources of information. His finest scientific study is on wind instruments with a beating reed (1937), from the simplest instruments, made of straw, to the *diple* (a chanter without a bag) and including various types of bagpipe, discussing construction, fingering, melodies, distribution and nomenclature. The survey of Croatian folk music (1940) is the most extensive work on the subject.

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(selective list)

dramatic

Ops: Stanac (musical grotesque, 1, after M. Držić), Zagreb, 29 Oct 1915, rev. 1933; *Citara i bubanj ili neobični svatovi* [The Cithara and the Drum, or An Unusual Wedding] (comic op, 3, V. Develić, after V. Novak), 1929, Zagreb, 22 Nov 1930; *Z Griča na Trešnjevku* [From Grič to Trešnjevka] (operetta, 3), 1931; *Mecena* [Maecena] (grotesque satire, 1, A. Kostelić), 1934; *Grabancijaš* [The Student of Black Arts] (comic op, 1, Deželić, after T. Brezovački), 1935, Zagreb, 3 Oct 1936; *Mladi gospodin* [The Young Gentleman] (3, Deželić, after A. Šenoa), 1940, unperf.; *Kameni svatovi* [The Stone Wedding Guests] (folk op, 3, M. Širola, after A. Šenoa), 1954, unperf.; *Godišnji odmor* [The Holiday] (operetta, 3, Širola), 1955

Ballets: *Sjene* [The Shadows], 1917; *Idilički intermezzo* [Idyllic Intermezzo], 1929
Melodramas: *Iz Danteova 'Raja'* [From Dante's 'Paradiso'], 1912; *Putnik* [The Traveller] (I. Poljak), 1919; *Otmica* [The Abduction] (I. Velikanović), 1921; *Šuma Striborova* [Stribor's Forest] (I. Brlić Mažuranić), 1923; *Kameni svatovi* (Šenoa), 1935

Incid music for numerous plays, church dramas and marionette shows

orchestral

Novela od Stanca [The Story of Stanac], ov., 1912, lost; *Sym. Scherzo*, G, 1912; *Svečana uvertira* [Festival Ov.], A, 1920; *Suite*, 1925 [from *Otmica* (melodrama)]; *Conc. da camera*, 2 fl, chbr orch, 1927; *Koncertna uvertira*, e, 1927; *Sinfonietta*, G, str, 1938; *Romanca*, vn, str, 1939 [from *Romanca*, vn, pf, 1929]; *Scherzo*, vn, str, 1939 [from *Scherzo*, vn, pf, 1937]; *Ricercar*, vn, pf, 1954; *Sym.*, e, 1945; *Sinfonia concertante*, pf, orch, 1951 [from *Sonata no.1*, E, pf, 1945]; *Vn Conc.*, D, 1953 [from *Sonata no.1*, D, vn, pf, 1952]

vocal

Orats: *Žrtva Abrahamova* [Abraham's Sacrifice], 1924; *Život, i spomen slavnih učitelja sv. braće Ćirila i Metoda, apostola slavenskih* [The Lives and a Memorial to St Cyril and St Methodius, Apostles to the Slavs], 1926–7; *Posljednja pričest sv.*

Jeronima [The Last Communion of St Jerome], 1928; Muka i smrt Kristuševa [The Passion and Death of Christ], 1928; Seljak [The Peasant], 1931

Other choral works: Krst na Savici [The Baptism in the Savica] (cant.), 1910; Stara slika [An Old Picture], 1911; Noćni psalem [A Night Psalm], 1914; Legenda o djetetu Isusu [Legend of the Child Jesus] (cant.), 1929; 6 masses, other sacred music, 3 secular collections, folksong arrs.

Song cycles: Mrazove sestrice [The Autumn Crocus] (Đ. Arnold), 1914; Popevke [Songs] (D. Domjanić), 2 sets, 1919, 1922; Kipci [Scenes] (Domjanić), 1921; V suncu i senci [In Sun and Shadow] (Domjanić), 1928; V zimi i snegu [In Winter and Snow] (Domjanić), 1936

chamber and solo instrumental

Str qts: no.1 'Međimurski', d, 1920; no.2 'Bodulski', C, 1933; no.3, e, 1946; no.4, F, 1946; no.5, g, 1951; no.6, A, 1951; no.7, b, 1951; no.8, G, 1952; no.9 'Nizozemski', G, 1953; no.10, F, 1955; no.11, A, 1955; no.12, f, 1955; no.13, A, 1955

Other chbr works: Spomen iz Slovenije [Souvenir of Slovenia], wind octet, 1926; Romanca, vn, pf, 1929; 3 pf trios, D, 1934, C, 1937, G, 1939; Suite, b, va, hpd/pf, 1940; Sonata, C, vc, pf, 1952; Sonata no.1, D, vn, pf, 1952; Rondo, tbn, pf, 1954; Sonata no.2, F, vn, pf, 1955

Pf: Već lišće pada [Already the Leaves Fall], 1909; 3 Bagatelles, 1921; Sonatina antica, a, 1929; Prizori iz marionetske igre [Scenes from a Marionette Play], suite, 1925, orchd 1945; Mala suita [Little Suite], 1939; 2-Part Inventions, 1939; 8 sonatas, 1945–54, no.1, E, orchd as Sinfonia concertante

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'Problemi našega muzičkog folklor'a [Problems of our folk music], *Zbornik za narodni život i običaje Južnih Slavena*, xxvii (Zagreb, 1930), 193–231

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with **M. Gavazzi**: *Muzikološki rad Etnografskog muzeja u Zagrebu* [Musicological work of the Ethnographic Museum in Zagreb] (Zagreb, 1931) [with Ger. summary]

Fučkalice: sviraljke od kore svježeg drveta [Fučkalice: pipes made from the bark of green wood] (Zagreb, 1932) [with Ger. summary]

'Kako se grade žveglice' [How žveglice are made], *Zbornik za narodni život i običaje Južnih Slavena*, xxviii/2 (1932), 145–58

Sopile i zurle [Sopilas and zurlas] (Zagreb, 1932) [with Ger. summary]

'Kako se grade dangubice i druge tamburice' [How dangubice and other tamburice are made], *Zbornik za narodni život i običaje Južnih Slavena*, xxix/1 (1933), 197–205

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folksong editions

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BARBARA KRADER/KORALJKA KOS

Sirola, Gregorio.

See [Scioli, Gregorio](#).

Sirota, Leo [Leiba] Gregorovich

(*b* Kamenets-Podol'skiy, 22 April/4 May 1885; *d* New York, 24 Feb 1965).
Ukrainian pianist. He made his début in Kiev at the age of eight and,
having entered the Imperial School of Music in Kiev as a pupil of
Chodorovski, made his first tour of Russia at the age of ten. He
subsequently studied with Glazunov at the St Petersburg Conservatory,
and on graduating worked with Busoni in Vienna; in 1910 he played
Busoni's Concerto to great acclaim at the Musikverein with the composer
conducting. During World War I Sirota continued to work with Busoni, and
also studied philosophy and law at the University of Vienna. At this time he
married Augustine, the sister of Jascha Horenstein.

Sirota toured Europe as a soloist and chamber musician, and in 1927 gave
a series of two-piano concerts in Russia. Following a tour of Japan in 1929
he became director of the Ueno Imperial Academy in Tokyo, remaining in
Japan as a foreign national under conditions of great privation until the end
of World War II. His Carnegie Hall début in 1947 created a sensation, and
he was invited to become artist-in-residence at the St Louis Institute of
Music. During this period he also gave weekly radio broadcasts which
included the complete Beethoven sonatas, the major works of Chopin,
Schumann and Liszt, as well as a historical survey of piano repertory from

Bach to Stravinsky (he had given the première of the Three Movements from *Petrushka*).

As a teacher Sirota attached great importance to all-round cultural development. His own performances could display great virtuosity in such works as Liszt's Sixth Hungarian Rhapsody or his own version of Rosenthal's arrangement of Chopin's 'Minute' Waltz; in large-scale works by Tchaikovsky and Glazunov his intense cantilena and highly personal rubato reflected the style of an earlier era. (See J.K. Allison: 'Leo Sirota: one of life's unsung heroes' in *International Piano Quarterly*, i/4, 1997, pp.50–60.)

CHARLES HOPKINS

Sirventes.

A medieval song form. See [Troubadours](#), [trouvères](#).

Sistema

(It.).

See [Staff](#).

Sistermans, Anton

(*b* 's-Hertogenbosch, 5 Aug 1865; *d* The Hague, 18 March 1926). Dutch bass. He sang as a boy chorister in his native town and subsequently studied with Julius Stockhausen in Frankfurt, where he settled as a concert singer. He made his début on 16 December 1889 in Strasbourg as the bass soloist in Verdi's Requiem, and became prominent as a lieder singer throughout Europe and Russia. He was a friend of Brahms and performed many of the composer's songs; in the spring of 1896 he gave the first performance of the *Vier ernste Gesänge* (which were written for him) in Vienna, accompanied by Coenraad Valentijn Bos. On 16 March that same year Sistermans gave the first performance of the orchestral version of Mahler's *Lieder eines fahrenden Gesellen* in Berlin, with Mahler conducting. In 1899 he was invited by Cosima Wagner to sing the roles of Gurnemanz (*Parsifal*) and Veit Pogner (*Die Meistersinger*) at Bayreuth. Sistermans's busy schedule of song recitals between 1895 and 1908 is documented in his correspondence with Pfitzner and Eugen d'Albert (manuscripts in *NL-DHgm*).

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ANK REINDERS

Sistinus, Theodoricus.

Latinized name of [Truid Agesen](#).

Sistre

(Fr.).

See [Sistrum](#).

Sistro [timpano musicale]

(It.).

A series of small mushroom-shaped bells mounted in a frame on a handle. The compass of the instrument, which is akin to the glockenspiel, ranges from one to three octaves, with the bells mounted diatonically in a single row, or chromatically in two rows. The instrument is said to have been invented by G.B. Ariosti, whose collection of 44 dance-tunes *Modo facile di suonare il sistro, nomato il timpano* (Bologna, 1686) has an illustration of a 12-bell sistro on the title-page; the collection was enlarged and corrected in 1695 by the composer [Giuseppe Troili](#) [Paradossi], a virtuoso exponent of the instrument. The sistro is occasionally required in Italian scores, notably Rossini's *Il barbiere di Siviglia* (1816) and Respighi's instrumental Suite no.2 (1901–5). In Italian and Spanish the term also refers to the ancient [Sistro](#).

JAMES BLADES

Sistrum [crepitaculum, platagē]

(Lat., from Gk. *seistron*: 'that which is shaken'; Fr. *sistre*; It., Sp. *sistro*).

A sliding rattle in the shape of a spur (classified as an [Idiophone](#)). It consists of a 'U'- or lyre-shaped form, often of silver, with a straight, usually wooden, handle protruding from the bottom. The 'U' is traversed by loose-fitting metal rods or wires which jingle when shaken. Frequently small loose discs are fitted on the rods to create additional sound. This is the form it retains when used in the ritual of the Ethiopian Church, where it is known as *sanāsel* or *tšenatsil*. Possibly of sub-Saharan origin, the instrument still appears among certain African tribes.

The sistrum was especially common in Egyptian cult practice, at first in the worship of Hathor and later in that of Isis. Its function is usually interpreted as having been apotropaic, that is, to ward off undesirable evil spirits. From Egypt it spread to other Near Eastern civilizations, and Hattian sistra were highly developed by the end of the 3rd millennium in Anatolia. There a kind of sistrum became associated with the worship of Cybele, as seems clear from a Roman terracotta.

The Egyptian sistrum had two main forms: the arched sistrum, usually of metal (see illustration), and the sistrum in the form of a *naos* or shrine,

mostly of faience. The central feature of both was a head of the goddess Hathor. Decoration often included a cat (sacred to Bastet) and the uraeus. The ends of the metal rods used for mounting the sounding-plates were sometimes shaped to represent the uraeus or a bird's head. The *naos* sistrum appears to have been indigenous to Egypt. This is the form of a model alabaster instrument inscribed with the titles of King Teti (c2345 bce) in the Metropolitan Museum, New York. Associated with the divine wives of Amun, often royal princesses dedicated to the service of the god, the sistrum gradually assumed primary importance in the temple. With the spread of Isis worship in the Roman world, use of the sistrum was widespread, particularly after Egypt became a Roman province in 30 bce. The cult was at first frowned upon officially as exotic, luxurious and associated above all with the hated Cleopatra; but it became established with the building of an Isis temple in 38 ce under Caligula. Roman representations of Isis generally showed the sistrum as a chief attribute, and in Egypt a Roman emperor might be portrayed worshipping her or Hathor with a sistrum, one arched and the other of the *naos* type, in each hand. The sistrum has been revived for use in modern percussion works, for example, *Double Music* (1941) by John Cage and Lou Harrison.

See also [Greece](#), §1, 5(i)(d).

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JAMES W. MCKINNON, ROBERT ANDERSON

Sitār

(Bengali *setār*, Marathi *satār*).

Large, fretted long-necked lute. It is a prominent instrument of the classical music of the northern and central regions of South Asia. Though played by some itinerant rural performers (in Rajasthan) and in modern film and radio orchestras, the *sitār* is found mainly in chamber music as formerly practised at the Muslim and Hindu courts and now on the public concert stage and through urban media.

1. [History](#).

2. [Modern structure and tuning](#).

3. Technique.



Sitār

1. History.

The name *sitār* is an Urdu transcription of *sihtār* ('three-stringed') from Persian, the court language of North India from the 13th century to the 19th. It did not become standard in India until the instrument began to reach its present form in the 18th century, and we must look to other Perso-Turkic names for long-necked lutes – *tanbūr*, *tanbūrah*, to which *sihtār* may first have been an adjective – for early forms of the *sitār*, as well as of the *tambūrā*, which is of fundamentally similar construction.

The history of the Hindustani *sitār* begins with the Muslim Delhi Sultanate (1192–1526). The immigrant Turks and Persians brought their music and instruments with them. In the works of the Indo-Turkish court poet Amir Khusrau (1253–1325) the *tanbūr* is recorded together with other Islamic instruments. The general nature of the *tanbūr* can safely be inferred from surviving Perso-Turkish long-necked lutes. These are slender instruments with an ovoid or pear-shaped wooden shell, frontal or right unilateral pegs (or both) inserted directly into the neck (without a separate pegbox), wooden soundtable and gut or fibre strings. They may have included both the fretted forms (with simple tied gut, like the modern western Central Asian *tanbūr*, *dutār* and *setār*) and unfretted (like the Central Asian *dambura*). A Muslim tradition in South Asia credits the invention of the *sitār* (and often also of the *tablā* and the song form *khayāl*) to Amir Khusrau himself, although these names are not mentioned in his works. The *tanbūr* continues to be mentioned at the courts throughout this period: Sultan Sikandar Lodi, an Afghan (reigned 1489–1517), had 'four boy slaves, skilled in *chang*, *rabāb*, *tanbūr* and *bīn*'.

The early Mughal emperors (1526–1707) and their tribesmen not only brought fresh Central Asian influences to India but were also, especially Akbar, Jahangir and Shah Jahan (who ruled consecutively 1556–1658), great patrons of the arts. The long-necked lute is recorded as *tanbūrah* at this time, and in Abul Fazl's contemporary account (c1590) of Akbar's chief court musicians four players (more than for any other instrument) are named, all Muslim.

Among the *tanbūrāh* players at the court of Shah Jahan were one Shauqi ('well-versed in Persian and Hindi melodies') and his pupil Tara Chand, titled Kalavant (a high Hindu musician caste); clearly the instrument was being adopted by Hindu musicians and for Hindu music. Links are also found with the Uzbek *dutār*, in the technique used for plucking and in the early three-string tuning, which became well established in the following century when the name *sitār* became current. Willard (*A Treatise on the Music of Hindustan*, Calcutta, 1834) gives the three-string tuning as two brass strings tuned in unison to the tonic (*kharaḥ*), and the first, of steel, to the 4th; *ma-sa-sa*. This remains the basis of the later more complex tunings which can be seen as expanded *dutār* tuning.

The Hindustani court *sitār* took on the outline of its modern form as a solo instrument of art music during the late Mughal empire (1707–1858).

Changes included the widening and thickening of the neck, now always straight, not tapering; the use of gourd for the shell instead of carvel-built ribs; the adoption of heavy metal frets as well as of a rigid nut and string-guider of bone etc. (frequently also simple bindings on non-Indian types); and the fitting of heavy metal strings. The *dutār* pattern of two frontal pegs was retained, leaving space to the left of the main string (which runs along the frets almost centrally) for large-scale string deflection for *mind* (portamento).

The name *sitār* became established early in this period, though we hear of 'fretted and unfretted *tambūrā*' up to about 1800, to distinguish the *sitār* from the fretless drone *tambūrā*. It was during the 18th century, however, that the five-string *sitār* (whose pegs are retained in the modern instrument, placed above the nut) came into use. Several tunings are given in later sources, with two strings (variously drone, melody or cross-plucking) added to the earlier three. With the addition of the *cikārī* they form the basis of the modern seven-string tuning. 17 frets were common, with variant degrees provided only for the lower and middle 4ths and lower 7th of the first string.

During the late Mughal period the two main *bāj* (repertoires) of *gat* (composition) were established. The Delhi *bāj* is attributed to the 18th-century court musician [Masit Khan](#). The descendants of Masit Khan were associated with a large *sitār* with two extra full-gourd resonators, an instrument of the hybrid *bīn-sitār* type, and they claimed descent from Tansen (Akbar's chief court musician). The second is that of the 'eastern' (*pūrab*), or *razākhānī*, *bāj* linked to [Ghulam Raza Khan](#) (early 19th century) of Lucknow, whose nawabs had by then succeeded the Mughals as the main patrons of Indo-Muslim culture. (See [India](#), §III, 6(i).)

Other *sitār* types have been found on the periphery of northern and central South Asia, whose distribution and related features suggest a common development. These include the Karnatak *sitār*, the Kashmiri *setār*, the Afghan *tanbur* and perhaps the Gujarati *sittarae*, which share the pattern of three frontal pegs and a main string in a double course, and are all accompanying or band-*sitārs*.

[Sitār](#)

2. Modern structure and tuning.

Several types of *sitār* can still be found in manufacture, but the most common in Hindustani concert music is fairly uniform, with two main models, single-gourd and double-gourd ([fig. 1](#)); other types include the *sūrbahār* (see below) and the rarely found *kachvā sitār*.

(i) Concert sitār.

Tarafdār sitār means 'sitār with sympathetic strings', but this type is often simply called *sitār*, this feature having become standard. It is made of wood and a bulging gourd segment (though all-wood *sitārs* are sometimes found) and is based on the 'large *sitār*' of the 19th century, when it was standardized to a length of about 120 cm, excluding the string holder. Other dimensions are more variable. For all but very cheap instruments two types of wood are mostly used. Toonwood (*tun*, *tūn*, *tunnā*) has always been thought best for sound. Teak (*sāgvān*, *sāgūn*, *segūn*) was formerly

employed only for cheaper instruments, but with the modern higher pitch and use of thicker strings (especially in Calcutta *sitārs*) it has become increasingly used for its strength, and combinations with a teak neck and toon soundtable are found. The body has two principal parts: the resonator or shell (*khol*), and the neck (*dad*, *dandā*, *dandī*: 'stick'), each being composite (fig. 1).

The shell has three main sections: a bulging segment (A) of about two-thirds of a gourd (*tumbā*, *tubā*, *tōbā*), carefully chosen for its near symmetry and acoustic properties, cut and cleaned, dried and varnished hard; a piece of thick wood (B), shaped like the half-section of the neck and shoulder of a large round bottle (*gal*, *galā*, Urdu *gul*, *gulū*, *gardan*: 'neck, throat') with an under-shelf around its lower rim on which the gourd is glued; and the soundtable (C; *tablī*), much thicker than in Western lutes, appearing convex but continuing the notional height of the fingerboard in its flat upper-central surface, and carved gently sloping down and away to its outer edge. On many *sitārs* seven carved leaves with seven points (D) project over the gourd from the rim's lower edge.

The neck proper (E) is a long, hollowed piece of wood (its top closing wall, *pagrī*, 'turban', is usually integral), rounded at the back and roughly 90 cm long and 9 cm wide; it terminates at the lower end in a heavy tenon to which the soundtable and shoulder are nailed inside the shell. The fingerboard (F; *patrī*: 'plank') is in three pieces: over the peg area; between the string-guider (G) and the nut (H), this piece often bearing the maker's label; and under the frets, this section being concave with narrow flat ledges running down each side.

The peg area, apart from the front, is not a separate piece on the *sitār*, but simply the top of the neck above the string-guider and nut (G and H); its 'sawn-off' shape and arrangement of frontal and right lateral pegs are distinctive features shared by the western Central Asian long-necked lutes with wooden table. The five principal pegs (*khutī*, *kīl*, *kīlak*: 'peg'; Bengali also *kān*: 'ear') and their strings (*tār*, derived from Persian: 'metal string') are arranged as shown (I (i)–(v)); the strings, secured through narrow holes in the stems of the pegs, are wound anti-clockwise except for I (ii) which is wound clockwise for spacing from I (i). Modern pegs are thick and round in cross-section, with a bulbous top carved smooth, or in whorls, roses etc. for a better grip. Older *sitārs* have smaller pegs with a two-dimensional 'two-leaf clover' top. The strings are all of metal: the first and fifth are always tempered steel, the second of copper or phosphor bronze, and the others of brass or steel, according to tuning.

From the pegs the strings pass over two blades of bone or similar material set in the fingerboard and often termed 'cross-pieces' (*ār*, *ārī*), though their functions are different. The upper may be called the string-guider (G; Urdu *tārdān*, Hindi *tārgahan*: 'string holder'), for it guides the strings, threaded through holes halfway down, to the nut (H; *atī*, from *at*: 'check, restraint'), where they are held firmly in little grooves.

From the nut the main strings pass down over the frets to the main bridge (J; *ghorā*, *ghurī*, *ghurac*: 'horse, mare, little horse', respectively). This deep bridge, 7 to 7.5 cm wide, about 3 cm deep and 2 to 3 cm high, consists of antler or bone plate glued on a table-shaped wooden trestle whose two

broad legs are set near the centre of the table. The surface of the plate is filed in a parabolic contour (*javārī*), with the node between a third and halfway back. When plucked, the string beats on the bridge in front of the node, producing a bright tone rich in harmonics; a sharper angle of filing (*khulī*: ‘open’), as with most *sītārs*, gives a twangy, nasal tone and a looser string, while a more gradual one (*gol*: ‘round’) gives a more subtle, veiled tone and a tighter string (as in the style of Ustad Vilayat Khan, for example). The *javārī*, which regularly needs renewal, serves three main purposes: it provides a long-lasting tone; it can be adjusted to allow an even timbre along the whole length of the neck (two octaves); and it reduces the tension on the string where it sits in a groove in the back wall of the bridge behind a lateral ‘ditch’ (the string would otherwise break when pulled sideways for *mīnd*, which can be obtained over an interval up to a 5th). The contour is often different under each string.

The strings pass from the bridge over a protective plate on the table to the inferior string holder (K), sometimes called *tārdān* etc. (see G above), but more often named after its shape: a long narrow triangular bone piece with an upper T-bar (*langot*: ‘loin cloth’; or *mogrā*: ‘mallet’) screwed to the gourd. Fastening devices vary from one or more projecting bone hooks around which the strings are looped in a noose, to a combination of a hook for the sympathetic strings and six or seven projecting teeth on the T-bar, one for each main string. Before being attached the melody strings are threaded through fine-tuning beads (L; *mankā*) which lie either on the peg area or, and in the case of the first string always, on the soundtable below the bridge, the latter usually in the form of an animal or bird; these allow rapid minor retuning during performance.

The frets (M; *pardā*, from Perso-Turkish *pardah*) are of thick curved brass, of round or oval cross-section, the two ends resting on the narrow ledges of the fingerboard and tied with bindings (fig. 1b, N; *bandhanī*) of gut, nylon or a rough yarn of wild silk. Modern frets are side-tied, the bindings sitting in small grooves near either end of the fret and passing around the back of the neck. The 20 frets give a range of two octaves on the first string. Apart from the tonic (*sa*), fifth (*pa*), held to be immovable (*acal*), and the lower octave, which is chromatically complete, the second and sixth frets of the middle and the second to fourth frets of the upper octave require moving to access all the chromatic (*vikrt*) notes. Completely chromatic (*acal-thāt*) *sītārs* are very rare.

Also from the mid-19th century one or two thin strings began to be added, known today as *cikārī* (Hindi: ‘squeaking, gnat’), of 0-gauge steel and tuned variously, but often to the middle tonic (O (i)) and upper tonic (O (ii)). Deriving from the *bīn* through the *sūrbahār*, they are best described as punctuating strings, not drones. They pass from their pegs below the nut over two small bone posts (P) set upright in the fingerboard ledge (sometimes carved in the shape of cloves, and so called: *laung*, *lavang*) and down over the main bridge to the string holder. The posts are set approximately a third and two-thirds along the fingerboard; on older *sītārs* each *cikārī* peg is immediately above its post.

Another later 19th-century development on the *sītār* is the dozen or so sympathetic strings (*taraf*, *tarab*: ‘side-strings’), also taken from the

sūrbahār, and ultimately perhaps from the *sārangī*. Their small pegs (Q) project sideways through the neck, and the strings rise up through a line of bone-ringed holes in the concave fingerboard, passing down under the frets to their own small bone bridge (R), also parabolically filed, and under the main bridge to the string holder. Formerly of brass, they are now made of thin steel (0 or 00) and are tuned for sympathetic resonance. Decorative features on the *sitār* mostly hide the joints of the parts and include a long punched strip (Hindi *gōt*: 'hem') running around the joints of the resonator and shell, recalling the inlay of Central Asian lutes; a large floral panel covering the front neck-table joint; two inlaid birds on the upper quadrants of the table; and raised wooden vines near the edge of the table in these quadrants. Sometimes the shoulder is heavily carved.

Many *sitār* have a small second gourd resonator (S; *tumbā*) attached at the back of the neck below the nut; the gourd, up to 22 cm in diameter, is capped by a round wooden shoulder, ending in a heavy tubular brass screw inserted in a nut built into the neck. This is detachable, and is not an original feature of the *sitār*; it adds little extra resonance and serves perhaps only a symbolic purpose, manifesting a *bīn* lineage for the player.

The *sitār* is always played with a twisted-wire plectrum (Urdu *mizrāb*), worn on the right index finger (fig. 1c).

(ii) *Sūrbahār*.

This is effectively a bass *sitār*. It was invented about 1820 by the famous *sitār* player Ghulam Muhammad of Lucknow (or, some say, by his teacher, the *bīn* player Pyar Khan) as an instrument suitable for playing the older Hindustani style of the *bīn*. Its construction is essentially that of the *sitār*, but with the following differences: the overall dimensions are much larger, with a length of 145 cm or more, a neck width of at least 11 cm and the diameter of the soundtable over 40 cm; the gourd-section at the back of the shell is flat-backed and round-sectioned (as is the table), often with a projecting wooden floor-rest on the left side of the gourd; the tied curved metal frets are often vertically flat-sectioned, with small flat plates at either end for support; the pegbox is separate, bent-back and often has a scroll, open at the back and with a bilateral (two left, three right) arrangement of the main pegs. Some *sūrbahār* have also a soundhole on the table, or a second gourd resonator.

It is still mainly performed by *sitār* players, with the same plectrum and technique (though some use that of the *bīn*). Its Urdu name means literally 'a springtime of notes', referring to the sympathetic strings, then unusual on long lutes. It is considered to have three 'breaths' (*dam*), in that the dying sound can be revived twice by left-hand portamento (*mīnd*), which in the hands of masters (of which there are but few) can extend to a full octave.

Sitār

3. Technique.

The player sits fully on the floor, his left leg tucked flat beneath his right, the shell supported in the hollow of his left foot. The main weight of the *sitār* is in the neck, and the shell must be held down by the right forearm, hanging naturally. The left thumb maintains a steady pressure on the side of the

neck, with an angle at the wrist; the knuckles press down over the first string. Some players sit cross-legged with the raised right thigh supporting the neck (requiring less pressure from the right arm); others keep it flat.

The basic plucking style is a continuous through-movement of the right hand from the wrist, all four fingers held loosely together and supported by the thumb, mostly on the first string but often lightly brushing the second string simultaneously. Only the plectrum is used for plucking, with the hand tilted somewhat, generally inwards (*dā*) for a downbeat and outwards (*rā*) for an upbeat. The left hand cups the neck lightly, touching it only at the back with the rigid thumb and on the frets primarily with the gently curved index finger between the pad and the tip; this light grip is maintained throughout performance, the middle finger touching for a descending turn, or the third for a large stretch (but some players ascend with the middle finger and descend with the index, or vary their fingering according to context). The constant use of one finger creates the Indian vocal legato quality, and the distance between frets is too great for much use of positional fingerings.

Full notes on the frets are 'standing notes' (Hindi *kharā sur*), but there are many ornamental techniques, of three main types. The first kind are played along the string: in *ghasīt* ('dragging') the finger slides to another fret, lightly for grace-notes (*kan*: 'drops'), up or down (Bengali *biksep*, *praksep*: 'casting') or slow (*gharsan*: 'friction' or *ās*: 'expectation') to suggest intermediate tonal-microtonal pitches; a dramatic slide is *chūt* ('release'). Hammering with the middle finger is *sparś* ('touch'), or *kan*, and repeated hammering *zamzamā* (Urdu: 'humming'); in *krntan* ('cutting') the middle finger plucks off a fret. The second type consists of a sideways pulling (*khic*) of the string for portamento (*mir*, *mīnd*) up to a 5th or, rarely, a flat 6th, derived from the *vīnā* but, like the *sūrbahār*, pulling to the left of the neck, free of the strings. The *sītār* is considered to have two *dam* in *mīnd*. *Āndolan* is a slow repeated 'swing', and *garnak* a throbbing fast one. The third kind, a cross-string plucking (*cher*, *cher-chār*), is principally a feature of *jhālā* since the adoption of *cikārī* strings.

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Sitkovetsky, Dmitry

(*b* Baku, 27 Sept 1954). American violinist and conductor of Azerbaijani birth and Ukrainian parentage. Trained at the Moscow Conservatory and the Juilliard School, New York, he represents the third generation of a distinguished family of violinists: his father was [Yulian Sitkovetsky](#) and his mother the pianist Bella Davidovich. In 1977 Sitkovetsky left the Soviet Union to pursue his studies in the United States; and in 1979 he won first prize at the Fritz Kreisler Competition in Vienna. In 1990 he founded the New European Strings, with whom he has toured Europe and America; and in 1993 he was appointed artistic director of the Seattle Festival. In 1996 he became principal conductor of the Ulster Orchestra. Works dedicated to him include the concerto by John Casken, of which he gave the première at the 1995 Proms in London. His recordings include concertos by Bartók, Elgar, Prokofiev and Shostakovich, as well as sonatas and his own transcriptions for string trio and string orchestra of Bach's Goldberg Variations. He has a duo with the pianist Pavel Gililov and a piano quartet with Michel Dalberto, Kim Kashkashian and David Geringas. Sitkovetsky's violin playing, technically strong, is an interesting amalgam of American and Russian influences, welded together by a commanding personality.

TULLY POTTER

Sitkovetsky, Yulian

(*b* Kiev, 7 Nov 1925; *d* Moscow, 23 Feb 1958). Ukrainian violinist, father of [Dmitry Sitkovetsky](#). He started learning the violin with his father, Grigory, when he was four, then studied with David Bertie at the Central Music School, Kiev. At eight he played for Thibaud and in 1934 performed Mendelssohn's E minor Concerto with the Kiev SO. In April 1939 he played the Tchaikovsky Concerto in Moscow and he then entered Abram Yampol'sky's class at the Central Music School in that city. Evacuated to Perm' with his fellow students during World War II, Sitkovetsky graduated to the 'Moscow Conservatory in Exile' in 1943; in 1945, back in Moscow, he won a first prize alongside Richter and Rostropovich in the All-Union Young Performers' Competition. In 1947 he, Leonid Kogan and Igor Bezrodny shared first prize at the Prague Festival of Young Musicians. In 1950 Sitkovetsky married the pianist Bella Davidovich, with whom he formed a notable duo. In 1952, he took second prize at the Wieniawski Competition in Poznań and in 1955 he won the Gold Medal and second prize at the Concours Musical Reine Elisabeth in Brussels. The same year he founded the outstanding Tchaikovsky Quartet (with Anton Sharoyev, Rudolf Barshay and Yakov Slobodkin). Taken ill with lung cancer in 1956, he gave his last Moscow concert that year – a performance of Shostakovich's newly revised A minor Concerto which won praise from the composer. Sitkovetsky's recordings, ranging from works for solo violin through sonatas and quartets to concertos by Paganini, Sibelius, Tchaikovsky, Glazunov, Lyapunov and Khachaturian, are exceptional in their musicality and cleanness of execution. In style his playing was more akin to that of Kogan

than the more muscular, extrovert David Oistrakh. His tone, though not especially large, was of great beauty and was easily projected because of its concentration and immaculate intonation. He gave the premières of works by Nikolay Rakov, Mark Milman and Albert Lehman.

TULLY POTTER

Sitsky, Larry [Lazarus]

(*b* Tianjin, China, 10 Sept 1934). Australian composer, pianist and musicologist. Born to Russian-Jewish parents, he emigrated to Australia with his family in 1951. He studied piano at the NSW Conservatorium of Music, Sydney, where his teachers included Busoni pupil Winifred Burston (1952–8), and in San Francisco with Egon Petri (1959–61). On his return to Australia, he taught at the Queensland Conservatorium (1961–5) and lectured on contemporary composition at the University of Queensland. In 1965 he assumed the position of head of keyboard at the newly founded Canberra School of Music, where he became head of composition in 1978. His numerous honours and awards include the Alfred Hill Prize (1969), the A.H. Maggs Composition Prize (1971, 1981), the Spivakovsky Prize (1981), an Advance Australia Award (1989), a Fulbright Scholarship (1988–9) and an honorary doctorate from the Australian National University (1997). He became a fellow of the Australian Academy of the Humanities in 1998.

Sitsky first came to prominence as a composer at the inaugural Australian Composers' Seminar (Hobart, Tasmania, 1963), where his Woodwind Quartet was loudly jeered. Throughout the 1960s and 70s he was at the forefront of the Australian avant garde, producing a large body of works while remaining active as a concert pianist and teacher. Co-founder with James Penberthy of the Composers' Guild of Australia (1975), he also established the Australian Contemporary Music Ensemble with Keith Humble and Don Banks in 1976, the first ensemble of its kind in Australia. The group's performances and recordings of new Australian works, as well as of compositions by Schoenberg, Webern, Stravinsky and others, did much to promote Australia internationally.

Sitsky's ability as a performer, his creative output and his writing all manifest the same intellectual breadth and musical enterprise; this is particularly evident in his engagement with Busoni as both a pianist and a composer, his interest in 'lost' or unknown repertoires and his absorption of a vast array of multi-cultural literature, music and ideas. His compositions owe much to Jewish, Chinese and Armenian folk elements and to the rhapsodic expressiveness of the Russian school of piano playing. While he has derived inspiration from eclectic sources, including mysticism, the occult, symbolist poets and diverse musical sound worlds, he has maintained an almost serial compositional approach for much of his career. Only after rediscovering his cultural roots through visits to Russia (1977, 1988) and China (1983) did his music exhibit greater expressive and structural freedom.

Of special importance to Sitsky's oeuvre are the six operas on librettos by Gwen Harwood, the series of concertos and chamber music written for colleagues (especially the violin concertos for Jan Sedivka) and the series

of fantasias for solo piano. Many of these works pay homage to a specific artist, capturing in sonority, colour or instrumental technique the special qualities of the performer or composer to whom they are dedicated. Fascinated by transcription and the freedom of interpretation evident in early sound recordings, he has encouraged performers to respond freely to his notation despite the personalized nature of his writing.

Sitsky's sometimes discordant relations with the 'establishment' have neither hindered his many commissions, nor silenced his criticism of what he perceives as a lack of recognition for music in the nation's historical record. Through his many performances, writings, editorial and recording projects, especially the *Anthology of Australian Music on Disc*, he has attempted to raise public awareness of Australian music, both old and new.

WORKS

(selective list)

dramatic

Ops: Fall of the House of Usher (1, G. Harwood, after E.A. Poe), 1965, Hobart, Tasmania, 19 Aug 1965; Lenz (1, Harwood, after G. Büchner), 1970–74, Sydney, 14 March 1974; Fiery Tales (1, Harwood, after G. Chaucer and G. Boccaccio), 1975, Adelaide, 23 March 1976; The Golem (3, Harwood), 1980, rev. 1993, Sydney, 14 Oct 1993; De profundis (monodrama, Harwood, after O. Wilde), 1982, concert perf., Canberra, 31 Oct 1982, stage, 8 April 1987

Other dramatic: Sinfonia 'Dark Refuge' (ballet), 1964; Voices in Limbo (radio drama, Harwood), 1977, ABC broadcast, 12 Aug 1981

instrumental

Orch: Apparitions, 1966; Prelude, 1967; Conc., wind qnt, orch, 1971; Sym. Elegy, 1973; A Song of Love, 1974; Conc. 'Santana', cl, str, 1982; Vn Conc. no.2 'Gurdjieff', 1983; Conc. for Orch, 1984; Gui Conc., 1984; Suite, band, 1987; Vn Conc. no.3 'I ching', 1987; Pf Conc. 'The Twenty-Two Paths of the Tarot', 1993; At the Gate: Collage, 1992; Vc Conc. 'Sphinx', 1993; Vn Conc. no.4 'The Dreaming', 1998; see also vocal [Conc. 'Mysterium cosmographicum', 1972]

Chbr and solo inst: Sonata, fl, 1959; Sonata, vn, 1959; Wind Qt, 1963; Str Qt no.1, 1969; Diversions for David, gui, 1973; Sonata 'The Five Elements', gui, 1974; Narayana, pf trio, 1975; Atman, pf trio, 1975; Fantasia no.3, tpt, str, 1980; Sonata 'The Fourteen Days of Bardo Thödol', fl, 1979; Str Qt no.2, 1980; Conc. 'Kundalini', trbn, kbds, perc, 1982; 6 Concs. for Six, 1984; Dagh, tpt, 1984; Fantasia 'Maherq', bn, 1984; Khavar, trbn, 1984; Mertazil, hn, 1984; Sayat-Nova, ob, 1984; Suite 'Armenia', sax, 1984; Vartarun, cl, 1984; Duo concertante, vn, gui, 1985; Trio, vn, viol, hpd, 1985; Diabolus in musica, 4 perc, 1986; Pf Trio, 1986; Trio, fl, ob, pf, 1986; The Secret Gates of the House of Osiris, fl, pf trio, 1986; Necronomicon, cl, pf, 1989; The Phantom Drummer of Tedworth, perc, 1990; Fantasia 'on A.B.C.', vc, 1992; Sonata 'The Three Names of Shiva', mand, 1992; Str Qt no.3, 1993; Trio, fl, cl, pf, 1993; Sonata 'The Jade Flute', fl, 1994; Sonata, vn, pf, 1995

Kbd (for solo pf, unless otherwise stated): Fantasia 'In Memory of Egon Petri', 1962; Dimensions, pf, 2 tape recs, 1964; 7 Statements, 1964; Conc., 2 pf, 1967; Sonatina formalis, 1969; ; Bagatelles for Petra, 1973; 12 Mystical Preludes, 1973; 11 Abstractions on Paganini's La campanella, carillon, 1974; 7 Meditations on Symbolist Art, org, 1974; Fantasia 'Arch', 1980; Fantasia 'In Memory of Winifred Burston', 1980; Century, 128 pieces for young players, 1982–90; Fantasia

'Sharagan', 1984; Fantasia, double kbd pf, 1992; Lotus, 1995

Edns: F. Busoni: *Concerto für Klavier und Streichorchester* (Wiesbaden, 1987); R. Agnew: *Complete Sonatas* (Mt Lawley, Perth, 1997); numerous transcrs.

vocal

4 Settings from Tagore, S, pf, 1956; 8 Oriental Love Songs (various), Mez, pf, 1960; 3 Songs for Ethel Harris (various), S, pf, 1960; 5 Improvisations (various), chorus, pf, 1961; A Whitman Cycle (W. Whitman), A, pf, 1972 [orchd as 6 Orch Songs, 1979]; Concert Aria (Bible, Sitsky), A, ens, tape, 1972; Conc. 'Mysterium cosmographicum', female vv, vn, orch, 1972; 10 Sephiroth of the Kabbalah (Heb.), chorus, pf, 1974; 8 Settings (after Li Bai [Le Tai-po]), low v, fl, vc, pf, 1974; Music in the Mirabell Garden (G. Trakl), S, 8 insts, 1977; Deep in my Hidden Country (C. Brennan), S, fl, vc, pf, perc, 1984; In pace requiescat (E.A. Poe), S, str, 1989; Bach and all that Jazz, chorus, ens, 1991; The Sound of Drums (T.E. Hulme), high v, pf, 1992; Shih ching (Book of Songs) 'In Memory of Gwen Harwood' (various), A, pf, 1996

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ROBYN HOLMES, PETER CAMPBELL

Sivec, Jože

(b Ljubljana, 19 Jan 1930). Slovene musicologist. He studied musicology at the Music Academy in Ljubljana with Dragotin Cvetko (1948–53) and German literature at the Faculty of Arts, Ljubljana (1951–6). He gained the PhD in 1967 with a dissertation on opera in Ljubljana. He was an assistant at the Music Academy in Sarajevo (1958–63) since when he has worked at the Faculty of Arts, Ljubljana, becoming professor of musicology there in 1981.

Sivec's main interests are the history of Slovene opera and the music of Slovene composers of the 16th century. He is the author of an exhaustive general history of opera as well as detailed studies of 19th-century opera performances in Ljubljana. He has also prepared editions of music by Striccius, Lagkhner and Prenner.

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- 'Italijanska opera v Ljubljani v obdobju klasicizma' [Italian opera in Ljubljana in the Classical period], *Evropski glasbeni klasicizem in njegov odmev na Slovenskem/Der europäische Musikklassizismus und sein Widerhall in Slowenien: Ljubljana 1988*, 31–43 [with Ger. summary]
- 'Lamentationes Ieremiae Jakoba Gallusa', *Gallus Carniolus in Evropska renesansa/Gallus Carniolus und die europäische Renaissance: Ljubljana 1991*, ii, 79–99 [with Ger. summary]
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- 'Wolfgang Striccius und sein Beitrag zur Musik der Reformation in Slowenien', *Ein Leben zwischen Laibach und Tübingen: Primus Truber und seine Zeit*, ed. R.-D. Kluge (Munich, 1995), 235–50

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Sivert, Paul.

See Siefert, Paul.

Šivic, Pavel

(*b* Radovljica, Slovenia, 2 Feb 1908; *d* Ljubljana, 31 May 1995). Slovenian composer and pianist. He studied at the Ljubljana Conservatory until 1931 as a composition pupil of Osterc and a piano pupil of Ravnik; his studies were continued in the Prague Conservatory master classes (1933) under Suk, Hába and Kurz. Šivic taught at the Ljubljana Conservatory (1934–9) and at the academy of music (1939–44, 1946–78). As a member of Osterc's school, he was an enthusiastic follower of new compositional trends until the 1960s, returning later to a more conventional idiom. He was also active as a concert pianist, accompanist and writer on music.

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Oj, ta prešmentana ljubezen [Oh, that Cursed Love] (opерetta, 3, M. Simončič); 29 April 1931

Dogodek v mestu Gogi [An Event in the Town of Goga] (ballet), 1967

Cortesova vrnitev [The Return of Cortés], 1971 (op, 3, Šivic, after A. Hieng); 20 March 1974

Svitanje [The Daybreak] (op, 1, Šivic, after B. Šömen); 10 May 1979

Samorog [The Unicorn] (op, 3, Šivic, after G. Strniša), 1981

Kaznovana radovednost [Curiosity Punished] (Children's op, 1, Šivic and V. Rudolph); 9 Feb 1988

Hiša iz kart (op), 1989

Orch: Divertimento, pf, orch, 1949; Alternations, 1963; Emotions fugatives, pf, orch, 1969; Musique concertante, trbn, orch, 1969; Dialogues, ob, str, 1971; Pf Conc., 1972; Vn Conc., 1974; Reminiscences, 1978–9; Vc Conc., 1981; Org Conc., 1982; Fl Conc., 1984; Tpt Conc., 1989; Simfonija triada [Triad Symphony], 1991

Vocal: Jetnik [Prisoner], 1v, orch, 1933; Svečana predigra [Solemn Ov.], chorus, orch, 1949; Rdeči oblaki [Red Clouds], 2 solo vv, orch, 1959; Požgana vas [Burnt Village] (cant.), 2 solo vv, chorus, orch, 1961; Zaklinjanja [Incantations], Mez/Bar, orch, 1965; Sosredja [Concentricities], nar-singer, orch, 1967; Von Schwelle zu Schwelle, Mez, str, 1971; Gerüchte (cant.), Bar, chorus, b cl, 2 pf, perc, 1972; Intima (cant.), chorus, orch, 1979; Težko je natji pravo besedo [It is Hard to Find the Right Word] (cant.), 2 vv, chorus, orch, 1985; Oda vsakdanjosti [Ode of Commonness], 2 vv, orch, 1991

Chbr: Sonatina, vc, pf, 1939; Istrian Suite, vn, pf, 1940; Wind Trio, 1947; Sonata, vn, pf, 1956; Interpunkcije [Punctuation Signs], cl, pf, xyl, 1965; Musique pour 15, 1968; Preludio, interludio e postludio, vc, pf, 1969; Diptih, fl, str qt, perc, 1973; Les caractères, fl, perc, 1973; 3 pièces de concert, ob, pf, 1981; Suita, a sax, pf, 1986

Pf: Dodecaphonic Suite, 1937; Espressivo e burleska, 1940; Sonata, 1948; Improvisations, 1950; 7 Bagatelles, 1956; M Solfasi pathétique et Mme Dolare caprisieuse, 1960; Bodice [Pricks], 1960; Premene [Metamorphoses], 2 pf, 1964; Hommage à Arnold Schönberg, 1989

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ANDREJ RIJAVEC/IVAN KLEMENČIČ

Sivori, Camillo

(*b* Genoa, 25 Oct 1815; *d* Genoa, 19 Feb 1894). Italian violinist and composer. A child prodigy, he received his first lessons from Restano, then studied violin with Paganini's former teacher Giacomo Costa, *maestro di cappella* at the cathedral of S Lorenzo, who encouraged Sivori to perform in religious services. Between October 1822 and May 1823 Paganini was in Genoa, and, favourably struck by the young violinist, decided to give him lessons. Their relationship was brief but intense, and Paganini regarded Sivori as the only pupil for whose formation he was responsible ('the only person who can call himself my pupil', he wrote in 1828). He composed various pieces for him (a concertino, *12 cantabili e valtz*, *6 cantabili* and a *sonata con variazioni*), which were performed privately, with Paganini himself accompanying on the guitar. After leaving Genoa he continued to follow Sivori's development, having entrusted him to his disciple Agostino Dellepiane for further study, and before he died, he gave him a violin, a copy of his favourite Guarneri del Gesù, made by Jean-Baptiste Vuillaume.

Sivori quickly set out to emulate Paganini's artistic achievements. He adopted the same unusual playing position, and favoured the same notion of the miraculous, which involved imitation and extravagant and rhetorical elements, often misunderstood by classicists such as Wasielewski and Moser. His virtuoso repertory was based principally on his own compositions and those of Paganini, but unlike his teacher, Sivori also became an exceptional performer of Classical and early Romantic chamber music.

Sivori's first important success was his concert of 27 April 1827 at the Teatro di Corte in Genoa. Immediately after this, he set off on a journey across Europe with Dellepiane. In London he performed alongside Giuditta Pasta at Her Majesty's Theatre and at the Argyll Rooms, while in Paris, where he met Rossini, Cherubini, Baillot and Paer, he played at the Salle des Menus-Plaisirs and the Salle Chantereine with the young Liszt. On returning to Italy he played at the Teatro Re in Milan, and in Turin. Between 1829 and 1839 he studied counterpoint with Giovanni Serra, a renowned Genoese teacher, who introduced him to chamber music (and dedicated his Quartet no.4 to Sivori). In 1834 he made his quartet début in London. From 1836 to 1840 he was leader of the orchestra of the Teatro Carlo

Felice in Genoa, where he gave regular recitals, and taught at the Istituto di Musica, taking over from Dellepiane. Between 1839 and 1840 he played all over Italy.

After a triumphant recital in Genoa in 1841, he began his first great European tour; in the course of more than five years he met the most renowned figures in music and gave around 900 concerts. According to a widely practised custom, he was brought together in competition with famous violinists, such as Spohr, Bériot, H.W. Ernst, Ole Bull, Alexandre Artôt, Alard and Henry Vieuxtemps, and always to his credit. The reports which appeared in European periodicals are witness to his extraordinary success. In 1843 he made a great impression in Paris, and the Conservatoire awarded him a special medal. In the same year he travelled to Belgium and then to London, where he was engaged by many musical institutions including the Royal Italian Opera, the Philharmonic Society and the Hanover Square Rooms. In 1844 he performed Paganini's Second Violin Concerto to great acclaim at the Opéra-Comique, Paris, under Berlioz, and on his return to London he played with Thalberg, Döhler, Joachim and Mendelssohn. A tour of England, Scotland and Ireland followed, and he participated in the first complete performance in London of Beethoven's quartets, and was the soloist for the first performance in England of Mendelssohn's Violin Concerto, at the Philharmonic Society.

Sivori then undertook an adventurous tour of North and South America (1846–50) across 67 cities in the north in the company of Henri Herz, and then on to Cuba, Jamaica, Lima, Valparaiso, Santiago, Rio de Janeiro and Montevideo. On his return to Europe he went again to London where he gave numerous concerts in the spring of 1851, including the first performances of the pieces by Paganini which had recently been published by Schonenberger; he formed a close artistic bond with the double-bass player Bottesini and the cellist Piatti. The highpoint for this Italian trio came the following year, when they gave the inaugural performance of the New Philharmonic Society under Berlioz. After further performances in Europe, Sivori made Paris the centre of his activities, where he had many friends (including Rossini and Léonard). For more than 20 years he was a popular performer at countless concerts in France and scored an exceptional triumph in a contest with Alard (in 1862). He made frequent visits to London and also appeared regularly in Baden-Baden and in the summer residences of the European aristocracy, as well as in the Netherlands, Germany and Russia. It was only in the 1880s that he began to scale down this frenetic activity. In Italy he performed his customary repertory and also appeared with the Società del Quartetto; in 1869 Genoa named its first auditorium in his honour. He did much to promote contemporary Italian music, and Verdi wanted to engage him for the first performance of his E minor quartet in Paris in 1876.

Although he did not have special physical characteristics (his small hands obliged him to modify some difficult passages), Sivori's style of bowing, use of the G string, simple and double harmonics, dizzying changes of register, double and multiple-stopping and tremolo legato were all technically assured, and the purity of his intonation, and the elegance and singing quality of his tone, were beautiful and expressive. His pupils included

Marteau, Rosario Scalero, René Francescatti and the Genoese Agostino Robbio, Giuseppe Bacigalupo and Enrico La Rosa.

A stylish composer, who displayed a lovely melodic vein, Sivori composed around 60 pieces, some published at the time and others kept by his heirs. They include two violin concertos which await modern performance, numerous fantasies on operatic themes in the form of theme and variations where virtuosity and melodiousness are cleverly alternated, descriptive pieces, where the programme has a narrative content (the famous imitations), and shorter, simpler pieces with a broadly melodic element. The *12 études-caprices* op.25 are outstanding pieces in which the great Paganinian model is reconsidered in a personal way.

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violin and orchestra

Vn Conc. no.1, E♭; 1839, unpubd; Vn Conc. no.2, A, ?1841, unpubd; Fantasia on themes from *La sonnambula* and *I puritani*, 1853, unpubd

violin and piano

most also arranged for violin and orchestra

Variations on 'Nel cor più non mi sento' from Paisiello's *La molinara*, op.2, ?1833; Variations on a theme from *Il pirata*, op.3, 1840; Variations on a theme from *La sonnambula*, op.8, 1840, unpubd; *La génoise*, premier caprice, 1843; Variations on a theme from *Lucia di Lammermoor*, 1843, collab. G. Degola; *Fantaisie-étude*, op.10, 1844; *Andante cantabile*, 1847; *Carnevale di Cuba* (El sinsonte), 1848, unpubd; Fantasia on themes from *Norma*, op.30, 1848; Fantasia chilena espagnola sopra la Canzone nazionale e il Zapateado di Cadiz, 1849, unpubd

Zamba cueca tema popolare chileno (Souvenir du Chili), 1849, unpubd; Variations on a theme from *Don Giovanni*, 1853, unpubd; *Berceuse de l'enfantelet*, after H.P. Seligmann's op.63, 1856; *Fiori di Napoli*, fantasia, op.22, 1859; *Tarantella*, op.21, 1859; Fantasia on themes from *Un ballo in maschera*, op.19, 1862; Fantasia on themes from *Il trovatore*, op.20, 1862; 2 romanze senza parole, op.23, 1862 (no.1 also arr. vn, str qnt); Fantasia on themes from *La traviata*, 1862, unpubd; *Eloge des larmes*, variations on Schubert's *Lob der Tränen*, 1863; Fantasia on themes from *Rossini's Otello*, 1863, unpubd

Variations on a theme from *Faust*, 1866, unpubd; *Mouvement perpétuel*, 1867, unpubd; *Berceuse*, after G. Pfeiffer, 1874; *Elégie*, 1877; *Rêverie*, 1877; *Dors mon enfant!*, berceuse, also arr. str, op.30, 1881; *Cantabile*, op.31, 1882; *Folies espagnoles* (version of *Carnevale di Madrid*), op.29, 1886; *Andante*, 1887; *Andante amoroso*, 1888; *Barcarolle*, op.38 (n.d.); Theme and variations on a mazurka by C. Marciszoski, collab. F. Mirecki (Mirecki's op.25) (n.d.)

Uncertain (all mentioned in *Pierrottet*): *J'ai perdu mon Eurydice*, after Gluck, unpubd; *La mélancholie*, after F. Prume; Variations on a theme by Paisiello, unpubd

other works

Cantabile, vn, 1841, unpubd; *Allegretto*, canzone popolare, pf, 1842, unpubd; *Carnevale di Venezia*, souvenir de Paganini, vn, str, pf, 1842, unpubd; *Capriccio*, vn, 1842, unpubd; *Capriccietto*, vn, 1843, unpubd; *Capriccio*, vn, 1846, unpubd; *Carnevale americano* (Yankee Doodle), vn, 1846, unpubd; *Gran duo concertante*,

vn, db, 1851, collab. G. Bottesini; Pensiero religioso, org, 1851; Tempo di marcia, vn, 1851, unpubd; Mira, la bianca luna, serenade, vn, vc, pf, after Rossini, 1853, collab. Seligmann

Carnevale di Madrid, vn, str, timp, 1854, unpubd; La pesca notturno e la promessa, canzonetta, vn, vc, pf, op.37, 1856, after Rossini, collab. Seligmann (Seligmann's op.64); Adagio amoroso, vn, 1859, unpubd; 12 études-caprices, vn, op.25, ?1860 (incl. no.5 Andante religioso, and no.7 Adagio); Duo based on Siren's Chorus from Oberon, vn, vc, pf, op.28, 1868, collab. Seligmann (Seligmann's op.91); Salutaris, after Beethoven, vn, also arr, vn, vc, 1893; Piccolo tema con variazioni, str qt, unpubd, n.d.; Potpourri, pf, unpubd, n.d.; Rondò, str qt, unpubd, n.d.; Various str qt, n.d.

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FLAVIO MENARDI NOGUERA

Sivry, Charles de

(b Paris, 15 Nov 1848; d Paris, 15 Jan 1900). French composer. The son of Mme Mauté, who gave piano lessons to Debussy in 1872, Sivry played several string instruments, for which he was largely self-taught, and the timpani. After a turbulent youth he settled into the salon of Nina de Callias, also frequented by Chabrier, Cabaner and the poet Verlaine, who later became his brother-in-law (1870). Before becoming pianist-composer at the Chat noir and finally Théodore Botrel's accompanist, Sivry was the

conductor at a number of small theatres, for which he composed several operettas, including *Le rhinocéros en mal d'enfant*, which had a lengthy run in 1874. Fascinated by the Hungarian gypsy orchestras at the Paris Universal Exhibition of 1867, Sivry became an erudite collector of folksongs, which he arranged in a simple but effective manner.

MICHAEL PAKENHAM

Siwiński [Siewiński], Andrzej

(fl early 18th century). Polish composer. He is known only by his works in manuscript at the ecclesiastical seminary in Sandomierz. They are in the concertato motet style with florid vocal parts, and comprise an *Ave regina caelorum* (three voices, strings and organ, dated 17 April 1713), a *Missa pro defunctis* (four voices, two oboes, strings and organ, dated 1726), and four *Mottetae de BVM* (four voices, strings and organ). The 1737 inventory of the Kraków Jesuit chapel mentions *Litaniae* in C minor, now lost, and a Requiem in C (probably identical with the Sandomierz *Missa pro defunctis*).

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MIROSLAW PERZ

Six, Les.

French group of composers: Auric, Durey, Honegger, Milhaud, Poulenc and Tailleferre. The group received its name from an article published by Henri Collet in *Comoedia* (16 January 1920), 'Les cinq russes, les six français et M. Satie', though most of its members had been giving concerts as 'Les nouveaux jeunes' since June 1917, and it was at a song recital given by Jane Bathori in November 1917 that the entire six had first appeared on the same programme. Originally a set of Conservatoire students (Auric, Milhaud and Honegger met as pupils of Gédalge), the group formed itself under the eye of Satie and soon acquired an enthusiastic promoter and spokesman in Cocteau, whose *Le coq et l'arlequin* (1918) sounded forth on the principles for a new music. Collet's analogy with the Russian nationalists was no accident, for Cocteau chauvinistically demanded that French music be freed from foreign, and in particular German, taints. For half a century French musicians had had

ambivalent relations with Wagner; *Le coq et l'arlequin* declared an open rebellion. The new music was to take its subject matter and its stimulus from everyday life; it was not to turn its back on machines, whether as instruments or as a source for the imagination; it was also to learn from the music hall, the circus and the jazz band; and its principal qualities were to be dryness, brevity and straightforwardness. This positive programme was tied up with a characteristic cultivation of the image of the *enfant terrible*: snooks were cocked not only at Wagner but at Debussy, Strauss, Stravinsky and Schoenberg; Satie alone received praise.

Aside from their public concerts – at which they presented their own pieces and also new non-French music, including works by Schoenberg and Bartók – Les Six collaborated on two ventures: an *Album des Six*, containing piano pieces by all of them, and *Les mariés de la tour Eiffel*, a playlet-ballet with text and choreography by Cocteau, presented by the Ballets Suédois at the Théâtre des Champs-Élysées on 18 June 1921. *Les mariés* had two speaking voices, representing gramophone machines, who described the mimed drama of a wedding party on the Eiffel Tower, a party strangely interrupted by a cyclist, a hunter in pursuit of an ostrich, a lion and a seaside bather. Five of Les Six provided short dance numbers, but Durey declined; and, indeed, within two or three years the group had lost any cohesion. Honegger had never had any sympathy with Satie; Durey went on to support socialist ideals; Milhaud went on. Auric remained Cocteau's collaborator in his later role as film maker; only Poulenc kept faith with the group's flippancy.

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PAUL GRIFFITHS

Six-four chord

(Ger. *Quartsextakkord*).

A three-note chord consisting of a bass note with a 6th and 4th above it. In thoroughbass it is indicated by the figure '6' placed above the figure '4'. In terms of fundamental bass theory a 6-4 chord is the second inversion of a major or minor triad. In any strict harmonic context it is unstable and, unless used in a transitory context (as a 'passing 6-4', Ger. *Durchgangsquartsextakkord*), must be resolved to a consonant triad. Most

often this is achieved by the conjunct descent of both upper notes (i.e. 6-4 resolving to 5-3); in such cases the bass note is often the dominant ('dominant 6-4' or 'cadential 6-4') and the 6-4 itself functionally a dominant, such that resolution of the upper notes either completes an [Imperfect cadence](#) or precedes resolution through a [Perfect cadence](#).

See also [Harmony](#), §2(ii), and [Inversion](#).

Sixt, Johann [Giovanni] Abraham [August]

(*b* Gräfenhausen, Baden-Württemberg, 3 Jan 1757; *d* Donaueschingen, 30 Jan 1797). German composer and keyboard player. He first studied music under his father, Johann Michael Sixt, an assistant schoolmaster and organist at Gräfenhausen, who taught from textbooks by Kirnberger, Fux and Marpurg, as well as C.P.E. Bach's *Versuch* and Leopold Mozart's *Violinschule*. This grounding may have earned him a place in the Karlsschule, Stuttgart, as a pupil of the court harpsichordist Seemann, the Kapellmeister Poli and the violinist Eligio Celestino. Sixt's first posts as an organist were in either Geislingen or Heilbronn, and in Mömpelgard (now Montbéliard), where he was living when his first works were published at Lyons in about 1780. After working in Stuttgart, he was appointed to the court of Prince Joseph Maria Benedict von Fürstenberg at Donaueschingen in 1784. As harpsichordist to the prince's wife, Sixt accompanied amateur performances of songs and Liederspiele, and stage performances of melodramas by Georg Benda, J.A. Hiller, Dittersdorf and Haydn. His output at the court was hindered by sickness, numerous loans to others and disagreements with the court music director and violinist Wenzel Nördlinger, and he seems to have been regarded with suspicion after visits to Strasbourg, a city sympathetic to the French Revolution. In 1789 Sixt and Nördlinger worked under the Intendant Karl von Hampel, a pupil of Stamitz and Ignaz Holzbauer's son-in-law.

Gerber reported that Sixt was 'supposed to be a good organist' assigning him to the Mozartian school but criticizing his 'bizarre tricks, forever making chromatic progressions and stressing grace-notes'. Sixt's songs were used in Erich Fischer's 'domestic comedies' in the 1920s, and H.J. Moser praised him as 'one of Mozart's most sensitive contemporaries'.

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Inst: 2 concs., C, G, hpd, *NL-DHgm*; 2 concs., A, B \flat ; hpd, (acc. lost); 3 Sonate, 2 for hpd, vn, 1 for 2 hpd/harp, op.1 (Lyons, c1780); Sonata, hpd/pf (Offenbach, 1793); 6 Duetti, 2 fl, op.3 (n.p., n.d.); 3 Sonates, hpd/pf, vn, vc, op.8 (Augsburg, c1795), ed. E. Fischer (Berlin, 1932); 6 allemandes, 8 wind insts; 10 deutsche Tänze, pf; 12 variations, hpd; 6 variations, hpd

Vocal: 12 Lieder, pf acc. (Augsburg, 1791), ed. E. Fischer (Berlin, 1950); 6 Geistliche Lieder, 4vv (Augsburg, c1795), lost; 6 Lieder, pf acc. (Leipzig, c1795);

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FRIEDRICH BASER

Sixta, Jozef

(b Jičín, 12 May 1940). Slovak composer. He studied composition and the piano at the Bratislava Conservatory (1955–60) before continuing his composition studies under Alexander Moyzes at the Bratislava Academy of Music and Dramatic Arts (until 1964). In 1971 Sixta received a scholarship to study in Paris under Messiaen and Jolivet. From 1964 to 1976 he taught theory and composition at the Bratislava Conservatory and in 1976 was appointed lecturer in composition at the College of Performing Arts.

At the start of his career Sixta was influenced largely by his teacher Moyzes and the latter's traditional composition method. After graduation (Sixta's diploma work was the First Symphony) he developed an intense interest in modern techniques, especially aleatory music, the achievements of the Polish school (see the String Quartet no.1, *Variácie*, the Nonet and *Asynchrónia*) and the rational organization of pitches. His compositional idea has become the synthesis of a more or less evolutionary approach to musical form and the selective organization of horizontal and vertical components based on intervallic sets. The latter represents a contemporary concern for integration, while his concept of form and the use of theme and development suggests Classical principals; added to this are Renaissance techniques such as canon and imitation, factors which in themselves assume important structural roles in his music. Sixta is interested exclusively in 'absolute music' free of extra-musical associations; typically, he has produced little or no vocal music, text-settings, programme music or interdisciplinary forms.

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Chbr and solo inst: 3 fúgy, pf, 1959; 4 skladby, pf, 1960; Qnt, fl, ob, cl, bn, pf, 1961; *Fantázia*, pf, 1963; *Invencia*, cl, pf, 1963; Str Qt no.1, 1965; *Variácie*, pic, 2 fl, 2 ob, eng hn, 4 cl, 2 bn, pf, 1967; Nonet, fl, ob, cl, hn, bn, 2 vn, va, vc, 1970; Qt, 4 fl, 1972; *Sólo*, pf, 1973; *Recitatív*, vn, 1974; *Okteto*, 2 fl, 2 ob, 2 cl, 2 bn, 1975; Trio, 2 ob, eng hn, 1980; Trio, cl, vc, pf, 1981; Str Qt no.2, 1984; Pf Sonata, 1985; *Etuda*, hpd, 1987; *Hudba pre štyroch hráčov* [Music for 4 Players], ob, cl, bn, hpd, 1988; Trio, 3 cl, 1992; *Hudba* [Musica], fl, ob, mar, vib, synth, 1994

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VLADIMÍR GODÁR

Sixte ajouté

(Fr.).

See [Added sixth chord](#).

Sixteen, The.

English choir, often augmented to include the period-instrument Orchestra of the Sixteen and specializing in Renaissance and Baroque music. Founded in 1977 by its director, Harry Christophers (*b* 1953), it has become one of the most versatile and widely recorded groups of its generation. Performing the major large-scale works of Purcell, Handel and Bach throughout the world, it has also established a reputation for championing many lesser-known vocal polyphonic masterpieces from the Tudor period as well as a full representation of Spanish and Portuguese composers from the 16th to the 18th centuries. Its performances of music from the Eton Choirbook won a Gramophone Award in 1992. The Sixteen has recorded an extensive series of works by Victoria and has made frequent forays into the 20th-century choral repertory, including works by Britten, Poulenc, Stravinsky, Martin and Maxwell Davies.

JONATHAN FREEMAN-ATTWOOD

Sixteen foot.

A term used in reference to organ stops, and by extension also to other instruments, to indicate that they are pitched an octave below the [Eight foot](#) or 'normal' pitch now based on $c' = 256$ Hz. At Delft Oude Kerk in 1458, the *16 voeten Blockwerk* ran from *F* not *C*, so the pitch must either have been about a 4th below $c' = 256$ Hz or the *voet* shorter than $1' = 0.3048$ m. Either way, a [Great organ](#) of Sixteen foot, i.e. based on an open Diapason of 16' or sub-octave tone, became the ideal in the newly developing church organ, even when the Pedal had its own department.

PETER WILLIAMS

Sixteenth-note.

See [Semiquaver](#). See also [Note values](#).

Sixth

(Fr. *sixième*; Ger. *Sexte*; It. *sesta*).

The [Interval](#) between any two notes that are five diatonic scale degrees apart (e.g. C–A, E–C, F–D); the complement of the 3rd, that is, the interval produced when the 3rd is inverted at the octave. An octave less a minor 3rd is called a major 6th, and an octave less a major 3rd is called a minor 6th. A major 6th that has been increased by a chromatic semitone is called an augmented 6th (e.g. C–A \flat ; B–G); a minor 6th from which a chromatic semitone has been subtracted is called a diminished 6th (e.g. C–A \sharp ; E–C, G–E \flat).

Medieval theorists usually classified the 6th as an [Imperfect consonance](#); in the early 15th century it became the characteristic interval between the outer parts of fauxbourdon and fauxbourdon-style polyphony. In cadences it has always been of primary importance in that it resolves linearly to the octave. As a melodic interval the 6th was a kind of ‘boundary interval’ in the Middle Ages (see [Hexachord](#)); in the Renaissance the minor 6th was normally the greatest interval (apart from the octave) that could be sung by leap in a melodic part.

See also [Added sixth chord](#); [Augmented sixth chord](#); [Harmony](#), §2; [Inversion](#); [Neapolitan sixth chord](#).

WILLIAM DRABKIN

Sixth chord.

A three-note chord consisting of a bass note with a 6th and a 3rd above it. In thoroughbass it is indicated by the figure ‘6’. In functional harmony a 6th chord is the first inversion of a major or minor triad; by itself it is a consonance, though it may be interpreted as a dissonance in some harmonic contexts (e.g. *a–c'–f'* resolving to *a–c'–e'* in A minor). Consecutive 6th chords are an important characteristic of much music of the first half of the 15th century (see [Faburden](#)).

See also [Added sixth chord](#); [Augmented sixth chord](#); [Harmony](#); [Inversion](#); [Neapolitan sixth chord](#).

Sixth flute.

A [Recorder](#) with lowest note *d*"', a 6th above the treble instrument.

Sixty-fourth-note.

American term for [Hemidemisemi-quaver](#). See also [Note values](#).

Sixt z Lerchenfeldu, Jan [Sixt von Lerchenfeld, Johann]

(*b* Prague, 1550–60; *d* Litoměřice, 3 Nov 1629). Czech composer. He was studying with the Jesuits at Prague in 1575. In 1584 he was a singer in the Kapelle of the Emperor Rudolf II in Prague. From 1594 to 1597 he studied at the Jesuit academy at Olomouc, where in 1596 he obtained the bachelor's degree and in 1597 the doctorate. To mark the latter the singers of the Kapelle published the 12-part *Chorus musicus caesareus ... in ... D. Joannem Sixtum Boemum Pragensem ... emblematicè pictus, fictus et decantandus* (Prague, 1597), and two other prints honoured him about this time: Franciscus Mollerus published a *Melicum poema* (Olomouc, 1597), and the Sodalitas Mariana of the university published a musical print, *Nymphae harmoniacae* (Olomouc, 1598). According to these sources he was choirmaster of the Jesuit church at Olomouc. From 1599 to 1602 he was again at the court of Rudolf II, as court chaplain and alto. In 1602 he became archdeacon at Plzeň and in 1605 canon at St Vitus, Prague. From 1608 he was at Vyšehrad, first as canon and then, from 1613, as dean of the chapter. From 1617 until his death he was provost at Litoměřice. In 1623 he was made an imperial counsellor and elevated to the peerage. In 1625 he founded a printing press at Litoměřice, where he published his religious writings and also, in 1626, the volume containing his only known music, *Triumphus et victoria Joannis ... Comitissae de Tilly*. This publication, which also includes works by Italian composers and acclamatory poems and quotations, celebrated the victory of the imperial army over the Protestants at the Battle of the White Mountain in 1620. The four works of his own in it are a *Te Deum*, a *Sanctus*, a *Miserere* and a *Magnificat*. The first three are four-part polyphonic works, while the *Magnificat* (ed. in *DČHP*, cv, 1958) is homophonic and can be performed in either four or eight parts: the forces are a solo voice accompanied by three violas and a four-part chorus with doubling trumpets and organ. Sixt was highly esteemed by his contemporaries as a musician, though it is difficult to assess his powers as a composer on the basis of only four works.

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Sjeallands Symfoniorkester.

Orchestra based in [Copenhagen](#). It was founded in 1964 on the basis of the orchestra of the Tivoli concert hall, which dates back to the 1840s.

Sjögren, (Johan Gustaf) Emil

(*b* Stockholm, 16 June 1853; *d* Stockholm, 1 March 1918). Swedish composer. He first studied music with L. Ohlson, and from 1869 to 1874 attended the Swedish Royal Academy of Music, where his teachers were Thegerström for the piano, Mankell for the organ and Berens for harmony. He continued his studies in Berlin in 1879–80, with Kiel for composition and Haupt for the organ, and it was during this time abroad that he decided to devote himself to music. In 1881 he was appointed organist at the French Reformed church in Stockholm, and in 1891 organist at the Johanneskyrka, a post he held until his death. He also taught at Anderssons Musikskola from 1886 to 1888. In 1884–5 his extensive travelling in Europe took him to Berlin, Munich and Vienna, where he studied instrumentation with H.T.O. Grädener, and to Paris, where he was a regular visitor from the 1890s and gave annual concerts from 1901 to 1914.

As a composer, Sjögren proceeded from early, typically Scandinavian works to a style marked by Schumann's influence. Then, during his travels abroad, a number of important currents in European music made their lasting impression upon him: the works of Wagner and Liszt, Italian opera, and French music, including Franck's, with which he made his first close acquaintance in Paris in 1885. His mature writing for the piano was probably stimulated as much by his contact with the music of Saint-Saëns and Fauré as by that of Schumann and Chopin. His friendship with the Danish composer Lange-Müller was undoubtedly an important factor in his development as a composer of lieder; it was this genre that Sjögren cultivated most and many of his songs, of which he wrote about 200, are still in the Swedish repertory. His choice of texts at the outset was unusually cosmopolitan by Swedish standards, and he made frequent use of the contemporary poetry of his native land (C. Fröding, V. von Heidenstam) only after 1900. A large number of his songs, both strophic and through-composed, are *Stimmungslieder*, depicting in music a single, generalized mood for the entire poem. Alongside these settings he wrote songs which were progressive in their harmonic language and technique of declamation, notably the Jacobsen songs op.22 (1887), and the Li-Tai-Po songs (1911), with their personal touch of exoticism; the latter group shows the linear writing and somewhat free treatment of tonality characteristic of much of his later work. For all its broad lyricism, colourful sonorities and harmony, Sjögren's output is often marked by a certain reserve and occasionally penetrated by the sentiment of the salon; but in the variety of its moods and methods of expression, it is virtually unique in Swedish music.

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AXEL HELMER

Sjukur, Slamet Abdul

(*b* Surabaya, Java, 30 June 1935). Indonesian composer. After piano lessons from the age of nine, he studied at the Indonesian Music Academy in Yogyakarta (1952–6). In 1957, already well-known as a composer, Sjukur co-founded an important musical institute in Surabaya. Between 1962 and 1967 he studied analysis with Messiaen at the Paris Conservatoire and composition with Dutilleux at the Ecole Normale de Musique on a French government scholarship. In Paris he also worked with the Groupe de Recherches Musicales under the leadership of Schaeffer. On his return to Indonesia in 1976, Sjukur taught composition at the Jakarta Arts Institute until 1987, familiarising the younger generation of Indonesian composers with European contemporary music. In the 1970s he was seen as an eccentric personality and was associated by the general public with the strangeness of contemporary music. Sjukur has often used mathematical themes as the basis for his compositions, for example *OM* for string ensemble, commissioned for the 1995 Contemporary Music and Dance Festival. In the late 1990s he became increasingly interested in using the aesthetic concepts of traditional Indonesian music, such as gamelan, in his compositions.

FRANKI RADEN

Ska [bluebeat].

A style of Jamaican popular music and dance. From 1961 to 1965 it was the predominant popular style in Jamaica, and can claim to be its first truly indigenous music. A stylistic amalgam of African-Cuban and New Orleans influences, jazz, quick-time rhythm and blues and Rastafarian rhythms, it primarily originated with the Skatalites, who recorded under a variety of names and provided ska's chief musicians. The group's line-up consisted of piano (Jackie Mittoo), guitars (Ernest Ranglin, Lyn Tait and Jah Jerry), bass (Lloyd Brevett), drums (Lloyd Knibbs), and a horn section (Lester Sterling, alto saxophone; Tommy McCook, 'Ska' Campbell and Roland Alphonso, tenor saxophones; Karl Bryan, baritone saxophone; 'Dizzy' Johnny Moore and Baba Brooks, trumpets; Don Drummond, trombone). It was popularized by the seminal Clement 'Sir Coxsone' Dodd of Studio One, and 'Duke' Reid of Treasure Isle, and its influence has now flourished worldwide. Using a staccato guitar to accentuate the upbeats of its

distinctive double-time shuffle rhythm in simple quadruple metre, ska's chugging melodies and propulsive horn section represented youthful emancipation as Jamaica celebrated its independence.

Ska's many early stars included Jimmy Cliff, Toots and the Maytals, the amusingly salacious Prince Buster, the father of reggae music Joe Higgs and his partner Roy Wilson, Alton Ellis, Carlos Malcolm and his Afro-Jamaican Rhythm, Byron Lee and the Dragonaires, and early Bob Marley and the Wailers. Ska has experienced two revivals in the United Kingdom: in the late 1960s its rhythm patterns were adopted by Judge Dread, then in 1980 the ska-based 'Two Tone' movement united black and white musicians in groups like the Beat, the Specials, Selector and Madness. In the 1990s American pop groups influenced by ska, such as No Doubt, Sublime, the Toasters and Let's Go Bowling, achieved commercial success.

ROGER STEFFENS

Skaggs, Ricky (Lee)

(b Brushey Creek, KY, 18 July 1954). American country and bluegrass singer-songwriter. His early influences were from his father, a guitarist and gospel singer, and Bill Monroe, the legendary bluegrass exponent. His father bought him a mandolin when he was five, and at the age of seven he appeared on stage at a concert given by Monroe. He had become a professional musician by his mid-teens, playing fiddle, guitar and mandolin, and released his first solo album, *That's It*, in 1975. He had already begun to explore the bluegrass repertory with his band Boone Creek when Emmylou Harris finally persuaded Skaggs to join her Hot Band. His distinctive high tenor harmonies featured on her bluegrass-influenced *Roses in the Snow* (WB, 1980).

At a time when country music was embracing elements of showbusiness Skaggs with Harris led the so-called New Traditionalists in a rediscovery of its heritage. A revival of the Flatt and Scruggs song *Cryin' my heart out over you* (1982) gave Skaggs his first number one hit in the country music charts, the first in a series of honours which lead to his election to the Country Music Hall of Fame as its youngest member. Throughout the 1980s, with a hold over mainstream country music, he combined a career at the Grand Ole Opry with another on the traditional bluegrass circuit. Although his mix of politics and religion came to alienate many admirers, he remains highly respected by fellow musicians, and has worked with such artists as Johnny Cash, Dolly Parton and Jesse Winchester. (B. Allen: 'Ricky Skaggs: Country Rocks, but Bluegrass Rules', *Bluegrass Unlimited*, xxxii/3 (1997), 38–45)

LIZ THOMSON

Skalić, Pavao [Scalichius, Scalitz, Scala, Skala; Paulus]

(*b* ?Zagreb, 1534; *d* Danzig, 1575). Croatian writer and music theorist, active in Austria, Germany and Italy. He studied theology and philosophy in Vienna and later moved around Europe, living in Bologna, Rome, Bohemia, Poland, France and Germany, among other places. Both in his life and in his works, he displayed an unusual combination of piercing intellect, encyclopedic knowledge and self-aggrandizing fantasy. His principal work was the *Encyclopaediae, seu orbis disciplinarum, tam sacrarum quam prophanarum, Epistemon* (Basle, 1559), the first modern European publication to apply the word 'encyclopedia' in its modern sense. All Skalić's accessible texts on music are included in it, including the *Discursus harmonicus*, which deals in a conservative fashion with Pythagorean and Neoplatonic ideas on Harmony and music. Among his other writings was the *Dialogus de lyra* (Cologne, 1570; possibly lost), mentioned by Walther and Gerber, and in Peter Lichtenthal's *Dizionario e bibliografia della musica* (Milan, 1826/R).

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*Gerber*L

*Walther*ML

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LOVRO ŽUPANOVIĆ

Skalkottas, Nikos [Nikolaos]

(*b* Halkis, Evia, 21 March 1904; *d*Athens, 20 Sept 1949). Greek composer.

1. Life.
2. Works.
3. Folksong.
4. Instrumental writing.

WORKS

BIBLIOGRAPHY

JOHN THORNLEY

Skalkottas, Nikos

1. Life.

His father, Alexis, and uncle, Kostas, were both musicians. When the latter lost his position of musical director of the town band in 1906 as the result of legal and political intrigues, the family moved to Athens with the two-year-old Nikos already showing signs of musicianship. At the age of five he began violin lessons with his father and uncle, and at ten he entered the Athens Conservatory, graduating at the age of 16 with a highly-acclaimed performance of the Beethoven Concerto. A year later, in 1921, he won a scholarship to the Berlin Hochschule für Musik, where he studied the violin with Willy Hess. He also took some composition lessons with Juon and Robert Kahn, but his growing fascination with contemporary music was probably stimulated by Mitropoulos, his friend and fellow-student from Athens, who was studying composition with Busoni. In 1925 Skalkottas decided to give up his promising career as a violinist and become a composer. From 1925 to 1927 he studied with Jarnach, a pupil of Busoni, and he took orchestration lessons from Weill in 1926. But it was his studies with Schoenberg (1927–32) at the Preussische Akademie der Künste which he later recalled had been an inexhaustible wellspring of inspiration for all his subsequent work. During Skalkottas's time there several of his symphonic and chamber works were publically performed.

In his early years in Berlin Skalkottas had earned his living by playing the violin in Berlin's café and cinema orchestras, but in 1928 he began to receive financial support from a wealthy young Greek musical amateur, Manolis Benakis, whom in return he assisted in buying and selling autograph manuscripts – a task for which the young musician had little practical aptitude. After a disagreement over money Benakis ended his support in 1931. The growing unemployment among Berlin musicians prevented Skalkottas from resuming his work as a freelance violinist. Material problems, and his worries about his ability to survive as a composer, combined with doubts about his own national identity and artistic direction, caused feelings of deep insecurity; these were increased by the ending of his relationship with Matla Temko, a violinist and student at the Berlin Hochschule, with whom he had a daughter. Poverty and debt forced him to leave Berlin in March 1933; he was repatriated to Athens by the Greek Embassy, leaving behind his musical manuscripts, which were later sold by his landlady.

On his return to Athens Skalkottas suffered a temporary nervous breakdown. His intended return to Berlin was prevented by the confiscation of his passport by the Greek authorities, and then by continuing financial worries and increasing political tensions in Europe. His former friends in Athens found his character had permanently changed; his youthful good humour and high spirits had turned into an introverted pessimism: cynical mistrust was masked as polite reticence. He met largely with indifference and hostility from the Athens critics and the leading figures of Greece's musical life, who had not forgotten the uncompromising works that had been heard during Skalkottas's previous visit to Athens in the winter of 1930–31, nor forgiven his withering criticisms of Greece's musical and cultural establishment. In 1934 he began to work as an orchestral violinist in the symphony and opera orchestras of Athens, and later also in Greek Radio SO. He remained in Athens for the rest of his life, through the artistically and politically restrictive years of the Metaxas dictatorship, World War II and the German occupation, during which he was arrested and

detained for several weeks on the false suspicion of being a member of the Greek resistance, an experience he endured with stoic fortitude, although it crucially affected his health, and almost certainly led to his early death. Even during the following five years of civil war, Skalkottas remained detached from outward events: during the revolution in Athens in 1944–45, as bombs exploded close to his house, he continued to compose the Concerto for two violins and orchestra, drawing staves on cigarette-paper when his supply of manuscript paper ran out.

Skalkottas had little contact with other artists, composers or writers in Greece, and appeared to accept and even relish the solitude that left him with the time and freedom to compose as he wished. Eventually he married in 1946 and had two children. The day before his second son was born, Skalkottas died of a strangulated hernia, which, with characteristic self-neglect, he had ignored until too late.

During his years of depression (1932–4) Skalkottas wrote little; but from 1935 onwards, often late at night after he had completed his orchestral duties, he composed a large number of 12-note and atonal works, at rapid speed, and with apparently few sketches. He worked in extreme isolation, having no opportunity for further contact with Schoenberg (who later in his book *Style and Idea* declared him to be one of the most talented of his pupils) or with other European composers, and knowing little of further musical developments in contemporary music outside Greece – even after World War II. His mind instead remained fixed on the world of Weimar Berlin, even to the extent of writing German tempo and expression marks in his scores, and occasionally corresponding in German with Temko and other friends from his Berlin years.

Though aesthetically far removed from the folkloristic romanticism of the then fashionable ‘national school’ of Greek composers such as Petrides and Kalomiris, he nevertheless attempted to meet the taste of what he called (without irony) the ‘great Greek public’, with tonal ballet suites and symphonic works composed in a deliberately popular style and intended for performance by the Athens State Orchestra. His one great success in Greece was with the *36 Greek Dances* for orchestra, a project he had conceived in Berlin in 1931; the *Dances* were based on Greek folksongs, some of which the composer transcribed from recordings from the Athens archive project of Samuel Baud-Bovy and Melpo Merlier. The few *Greek Dances* which were heard in the composer's lifetime were frequently performed by the ‘State’ Orchestra, and in the USA (conducted by Mitropoulos). But the atonal music Skalkottas composed in the Athens years remained unknown, undiscussed and unperformed – except in private, with a few close friends – until after his death.

[Skalkottas, Nikos](#)

2. Works.

Throughout his career Skalkottas remained faithful to the neo-classical ideals of *Neue Sachlichkeit* and ‘absolute music’ proclaimed in Europe in the 1920s. He persistently cultivated classical forms: variants of sonata, rondo, binary, and – particularly in earlier works – ternary form, within the traditional genres of suite, concerto, sonata, duo, trio and quartet, all generally in three movements. His music is characterized by a strong

motoric drive, a kind of baroque energy shared by other contemporary composers such as Hindemith and Honegger. Titles for full-scale works are often reticent (e.g. Suite and Sonata) and symphonic movements are often cast as stylized suite types (e.g. the March and *Sicilano-Barcarolle* from the First Suite for orchestra, and the Toccata from the Second).

Skalkottas's individual style is already apparent in the high-spirited music composed during his years in Berlin, although the textures are sparser and leaner than in later works. After a few piano pieces in a simple tonal style (the *Greek Suites* of 1924, ak79) and a String Trio and Quartet (now lost) came the extraordinarily mature, polytonal Solo Violin Sonata of 1925. From 1927 onwards, Schoenberg was a crucial technical influence. With the *15 Little Variations* for piano (1927) Skalkottas's language became completely atonal, and he began to use a serial approach similar to that of Schoenberg's *Klavierstücke* op.23, although of the handful of the Berlin works of 1927–31 which have survived, only the First Piano Concerto and the second and third movements of the Octet use 12-note writing with any consistency.

During the unproductive years of his personal crisis (1932–4), he worked mainly on planning and sketching the *Greek Dances*. But the year 1935 saw a prolific stream of works composed, for the first time, in a fully 12-note technique, chief among them the Suite no.1 for orchestra, based on themes sketched out in Berlin in 1929. Two-thirds of Skalkottas's output (49 of his 74 atonal and 12-note works, 62 of which have survived) was written during the years 1935–45. A passionate expressiveness alternates with a more wistful tone, and a sometimes biting sense of humour. Movements are often quite long, e.g. in the Violin Concerto, Second Piano Concerto, and Second Symphonic Suite, and most notably in the Fourth String Quartet, the Third Piano Concerto and the orchestral Overture to an unwritten opera, *Ἐπιστροφή του Οδυσσεύς* ('The Return of Ulysses') – a 30-minute epic sonata-form movement whose atmospheric opening depicts Ulysses waking up on the beach of the island of the Phaeacians at dawn, after his shipwreck the previous night. (The subject of the suffering hero's return and rehabilitation may well have had a poignant meaning for the composer, who did not hear a single modernist work of his publically performed after 1931.)

Most of the large-scale works of 1933–45 are dodecaphonic, but from about 1938, Skalkottas also began to compose several works in a parallel atonal style, e.g. the Sonata no.2 for violin and piano, the *Sonate concertante* for bassoon and piano, the *Variationen über ein griechisches Volksthema* for piano trio, and the concertos for double bass, and for violin and viola. Themes and textures of this idiom (which partly derives from an approach he had already used much earlier in Berlin works such as the First Piano Concerto and Octet) frequently contain most or all the 12 notes of the chromatic scale within a brief space, and material is often transformed by using serial techniques, including retrograde transformation. However, Skalkottas allowed himself more latitude to develop his material spontaneously, with decorations, arpeggios, repetitions of notes and phrases, and deliberately neo-Romantic gestures, moments of tonal or polytonal association, and touches of parody or humour (as in the finale of the *Sonate concertante*).

A number of pieces in this freer atonal style have movements which are strikingly brief. This group includes the Piano Suites nos.2–4, the *10 Musical Sketches*, the cycle of *16 Songs* and the *32 Piano Pieces*. In these shorter movements, baroque types (e.g. passacaglia, chorale, canon) and other monothematic forms are found alongside dance-genres (minuet, gavotte, scherzo, waltz etc.), character pieces (such as nocturne, intermezzo, serenade, partita and capriccio) and miniature variation movements, such as *Variations on a Mountain Theme* from the *32 Piano Pieces*. Some of these, with their musical scene-painting and dramatic effects such as tremolo and glissando, and titles such as *Catastrophe in the Jungle* and *The Young Girl's Morning Serenade*, clearly reflect the composer's nostalgic memories of playing and improvising music for the silent cinema in Berlin in the 1920s.

Even in shorter pieces, such as the Rondo for violin and piano, Skalkottas employs large amounts of quite diverse material. In his large-scale works, movements often contain a large number of themes and subsidiary motifs, and many sonata-form movements have a 'development' section consisting largely of entirely new material. At the same time, single motifs are greatly extended, as in [ex.1](#), whose ostinato rhythm is heard over large stretches of the main allegro of the *Ulysses* overture. Skalkottas tends to maintain textures more continuously than Schoenberg or Berg, and the periodic structures of his themes are more symmetrical (see [ex.2](#)).

Yet his approach is no less formally complex than that of the Second Viennese School. Themes and motifs often reappear in a different order, producing mosaic-like fantasia structures such as the Preludio from the First Piano Suite, or the slow movement of the Second Piano Concerto. Material is transformed – sometimes beyond recognition – by serial procedures; for example the recapitulation of the *Overture concertante* in the Second Suite for orchestra is a strict retrograde of each section of the exposition.

In Skalkottas's 12-note works, diversity is guaranteed by the use of an often large number of different series in each movement, in polyphonic combination and horizontal succession (see [ex.2](#)). The First Suite contains 40 series, between three and 12 in each movement. Such series are usually unrelated, except by isolated two- or three-note correspondences. (In [ex.2](#) series 1 and 2 share the E–G–B triad, and series 2 and 3 share the group D–A–E.) In other works, such as the Violin Concerto, or the *Ulysses* overture, Skalkottas often writes a theme consisting of a succession of many series without any obvious relationship between them, except for fleeting melodic or harmonic correspondences. Prime and retrograde forms are used freely, but transpositions appear rarely and inversions almost never. A flexible means of development is given by the playful permutation of the notes of the series, within – and often between – the two- to five-note groups into which it is often divided. Permutation, and the use of several different series, both procedures originating in Berg's *Lyrische Suite*, create an extreme variety of pitch content, increased still further by many irregularities in the row (such as repetition or omission).

Skalkottas's use of a large number of rows allowed him to imitate melodic motifs with considerable freedom, so that they correspond in contour,

rather than in exact detail. Examples of this are at the opening of the First Symphonic Suite for orchestra (c.f. the antecedent and consequent in [ex.2](#)), and the Fourth Quartet (c.f. the opening in [ex.3a](#) with the four variants in [ex.3b](#)).

This kind of ongoing development, which has parallels in the music of Bartók, is exploited even more flexibly in Skalkottas's works in freer atonal style, whose melodic and harmonic language is often as dense and compressed as in the 12–note works of the same period. For example, in [ex.4](#), 11 of the 12 chromatic notes are heard in the violin part in the opening two bars, and 8 of the 12 notes are heard in the combined violin and piano parts within the first two beats of the first bar.

Textures are often highly contrapuntal (the 17–part opening of the Little Suite for strings is an extreme case) and the constant crossings of parts give an extreme complexity to even the most simple instrumental combinations. As in [ex.4](#), voices are often concealed in chordal writing. Canonic and imitative writing are often used, notably in the extensive fugato sections of the *Ulysses* overture and in the finales of the Piano Trio and the *Variationen über ein griechisches Volksthema*. Rhythmically, Skalkottas's music is strongly influenced by Stravinsky in its use of ostinatos and crossrhythms and continual syncopation against a strong rhythmic pulse. Melodic lines are disjunct yet quasi-vocal as in the instrumental music of Berg. Harmonically Skalkottas follows Schoenberg's principle of avoiding octave-doublings, but the frequent melodic and chordal use of 3rds, 4ths, 7ths, and even triads, sometimes produces the fleeting effect of localized tonality, particularly in some rather lighter-textured works composed after 1939 such as the Concertino for oboe and piano. The influence of jazz-rhythms – filtered through Stravinsky, Krenek and Weill – is apparent in the *Ragtime* from the *10 Musical Sketches*, some of the *32 Piano Pieces* and the two rather skittish quartets for piano and wind, part of a group of works which the composer intended to be performed in a single concert.

Skalkottas's creative energy appears to have slackened after 1944. Orchestral playing and family duties took up more time than before, and compositionally he was occupied largely with writing tonal works, such as the Piano Concertino, Sinfonietta, *Klassikē symphōnia* and several ballet suites, which he hoped would please the public in Athens. Generally effective, workmanlike pieces, their colourful orchestration is rarely matched by the quality of their themes and their development, though the ballet score *Ē thalassa* ('The Sea') is a vivid exception. Skalkottas's main private compositional activity during these final years was the orchestration of the Second Suite for orchestra, left unfinished at his death. The handful of chamber works that he composed during the years 1945–9 have a much simpler, less dissonant melodic and harmonic language, though (except for the Little Suite no.2) they too employ a multi-series 12–note technique.

[Skalkottas, Nikos](#)

3. Folksong.

For the *36 Greek Dances* Skalkottas drew not only on Greek folk melodies from the Merlier archive recordings, but on folktunes he had found in published collections, and popular songs as well. In spite of his love of

Greek folk music (his mother had sung such songs to him as a child) he remained sceptical of the attempts of his Greek contemporaries to integrate it into the modern symphonic style. Although he did employ Greek folk materials freely in several tonal ballets, such as *Ē thalassa*, he quoted folk tunes in only a handful of his atonal and 12-note works, such as the slow movement of the Little Suite no.1 for violin and piano, and the central variation movement of the Concerto for two violins, which is based on a *rembetiko*, a nostalgic popular song by Vasilis Tsitsanis called *Tha pao ekei stin Arapia* ('I'll go to Arabia'). The 'Greek folk theme' which is the subject of the *Variationen* is in fact Skalkottas's own invention. Elsewhere he only occasionally uses the rhythms and metres of Greek folk music (e.g. the 7/4 *Greek Dance* in the *32 Piano Pieces*, and the 7/8 *kalamatianos* dance rhythms in the Rondo of the *10 Musical Sketches* and the finale of the Octet). Although mixed metres (such as 2/4 + 3/4 + 5/8) are found in several other works, e.g. the Violin Concerto, they are more influenced by the examples of Stravinsky and Bartók than by Greek folk music. Only in one major work did Skalkottas juxtapose and mix folk, atonal and 12-note styles: the incidental music to Christos Evelpides's 1943 fairy-tale drama *Me tou magou ta magia* ('The Spell of May'), a Greek version of the Ondine legend. The Greek village atmosphere is provided by tonal folksongs and dances (some, such as the moving choral song 'Night has Fallen', with disturbingly chromatic ornamentation and harmonies), while the world of the supernatural is musically depicted by 12-note writing that subtly blends and contrasts lyrical fantasy with dissonant confusion.

[Skalkottas, Nikos](#)

4. Instrumental writing.

Skalkottas wrote generally for large but conventional instrumental forces, although he also showed a particular fondness for wind ensembles (Third Piano Concerto, Concerto for wind and orchestra, Concerto for violin, viola and orchestra, *Klassikē symphōnia*) showing a debt to Stravinsky's *Mavra* and the Piano Concerto, Hindemith's Concertos op.36 and Weill. After a rather pointillist, mosaic-like orchestration of the Berlin years, the Athens works use larger forces and have more sustained instrumental lines. Remarkable sonorities are obtained by exploiting the highest and lowest registers of instrumental groups; in the Double Bass Concerto and *Ulysses* overture, the Impressionistic use of the harp as a continuo instrument gives the orchestral texture the quality of shimmering light. Effects such as the divisi tremulandos and slides in the second movement of the First Suite for orchestra, the gradual build-up of a 12-note chord in successive instrumental entries producing a massive crescendo in the *Romance* of the same Suite, the clusters in the last movement of the Third String Quartet, and the last bars of the *Largo sinfonico* from the Second Suite for orchestra, where 16 tutti pianissimo 12-note chords are heard, are all examples of Skalkottas's imaginative sound-world, which often seems to anticipate postwar trends.

Skalkottas's writing for instruments (solo and orchestral) is often extremely challenging, with its disjunct leaps, extremes of register and difficult double- and triple-stops for the strings. As the specially-composed music examples of his unpublished *Technique of Orchestration* show, Skalkottas expected the highest technical standards. Even a miniature such as the song *To*

phengari ('The Moon'), composed for the coloratura soprano Margarita Perras, a friend in Berlin whose voice he knew well, has an almost impossibly high tessitura.

With its generally uncompromising demands on listener and performer alike, and its seemingly conservative formal and thematic aspects, Skalkottas's music has had only limited influence on postwar trends, even in Greece. In spite of the efforts of Iohannes G. Papaioannou, who both collected Skalkottas's manuscripts after the composer's death and promoted performances of his works, and of others such as the conductors Hermann Scherchen and Walter Goehr, the pianist George Hadjinikos, the publisher Alfred Kalmus and the musicologist Hans Keller, public interest in his music, which awakened in the two decades following his death, has since waned. Yet his importance goes beyond his historical position as a link between the Second Viennese, Busoni and Stravinsky schools, the imposing size of his output, or its consistency of approach; it lies rather in his ability to achieve in each work, within self-imposed conventions of form and style, a remarkable originality, range and power of expression.

[Skalkottas, Nikos](#)

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[the A/K numbering is that of the Skalkottas Archive](#)

orchestral

atonal and 12-note works

A/K

3	Suite, sketched 1929, lost
6	Concerto, wind, 1929, Berlin SO, cond. Skalkottas, Berlin, Singakademie, 20 May 1930, lost
23	Little Suite, vn, chbr orch, 1929, A. Knorre, cond. K. Mengelberg, Berlin, Singakademie, 6 April 1930, lost
21	Concerto, pf, vn, chbr orch, 1930, P. Mathey, A. Knorre, cond. K. Mengelberg, Berlin, Singakademie, 6 April 1930, lost
16	Piano Concerto no.1, 1930–31
20	Concertino, 2 pf, orch, 1935, J. Blancard, J. Horneffer, Suisse Romande Orch, cond. Baud-Bovy, Geneva, 15 June 1952
3a	Suite no.1, large orch, 1935, City of Birmingham SO, cond. M. Constant, London, 28 April 1973 [on material from a/k3]
17	Piano Concerto no.2, 1937–8, G. Hadjinikos, North German RSO, cond. Scherchen, Hamburg, 12 Oct 1953
22	Violin Concerto, 1937–8, T. Varga, North German RSO, cond. Gielen, Hamburg, 14 May 1962
26	Cello Concerto, 1938, lost
18	Piano Concerto no.3, pf, 10 wind, perc, 1938–9, Binns, Smalley, Rajna, cond. Hadjinikos, London, 9 July 1969
25	Concerto, vn, va, wind, dbs, 1939–40, H. Bronschwak, M. Lemoine, ORTF SO, cond. Constant, London, 7 July 1969

- 8 10 Musical Sketches, str qt/str orch, 1940, Athens State Orch, cond. W. Goehr, Athens, Parnassos Hall, 6 Nov 1952
- 7 Little Suite, str, 1941, Beromünster RO, cond. Schmid, Zurich, 30 Aug 1953
- 27 Double Bass Concerto, ?1941–3, K. Stoll, Danish Radio SO, cond. Hadjinikos, Copenhagen, 1978
- 5 Ē epistrophē tou Odysseus [The Return of Ulysses], ov., 1943–4, LSO, cond. Dorati, London, Royal Festival Hall, 23 June 1969; arr. 2 pf, a/k5a, 1943–4
- 4 Suite no.2, large orch, 1944, movts 1–4 and part of 5th movt orchd 1946–9; movts 1, 4, 3, BBC SO, cond. Dorati, London, BBC Maida Vale studios, 31 Jan 1966
- 24 Concerto, 2 vn, 1945, pf arr. only

tonal works

- 11 36 ellēnikē chori (36 griechische Tänze), 1931–6, reorchd; 1948–9; nos.1–4, Athens Conservatory Orch, cond. Mitropoulos, Athens, 21 Jan 1934; 9 nos. arr. wind, a/k11a, 1935, 1940–43; also chbr arrs.
- 12 Ē Iygeri kai o charos [The Maiden and Death], ballet, 1938, Athens Conservatory Orch, Athens, 10 May 1940; rev. 1947, Athens State Orch, cond. E. Lycoudis Athens, 23 March 1947
- 15a T Pagana [The Demons], ballet, 1938, pf score, only 2nd movt survives
- 9 Klassikē symphōnia, a, wind, 2hp, 8 db, 1947, Orchestra of Greek Radio and Television, cond. Choo Hoey, Athens, 28 Nov 1975
- 2 Henry V (incid music, Shakespeare), 1947–8; Athens Radio, 1947–8, lost
- 10 Sinfonietta, B♭, 1948, Greek Radio SO, cond. V. Fidetzis, Athens, 20–28 Nov 1985
- 19 Piano Concertino, C, 1948, C. Georgiades, Greek Radio and Television SO, cond. M. Caridis, Athens, Herod Atticus, 4 Aug 1987
- 13 Mikrē chorevetikēe suite: 4 chori ya balleto (Kleine Tanz-Suite: 4 Tänze für Ballett), 1948–9, Athens State Orch, cond. Vavayannis, 2 May 1949
- 15 Dance Suite, 1948–9, pf arr. only
- 29 Morceau caractéristique (Nocturne-divertimento), xyl, orch, 1949
- 14 Ē thalassa [The Sea], 1949, Orchestra ton Chromaton, cond. M. Logiades, Athens, 24 June 1993

chamber and solo instrumental

atonal and 12-note works

Str Trio, a/k40b, 1923–4, lost;

Str Qt, a/k31, 1923–4, lost;

Sonata, a/k69, vn, 1925;

Pf Sonatina, a/k75b, 1927; 15 Little Variations, a/k75c, pf, 1927;

Str Qt no.1, a/k32, 1928;

Sonata no.1, a/k49a, vn, pf, 1928, lost;

Str Qt no.2, a/k33, 1929, lost; Eukolēh mousikē [Easy Music], a/k32a, str qt, 1929, lost;

Sonatina no.1, a/k46, vn, pf, 1929, only 2nd movt survives;

Octet, fl, cl, bn, tpt, trbn, pf trio, 1929, lost;

Sonatina no.2, a/k47, vn, pf, 1929;

Octet, a/k30, ww qt, str qt, 1931;

Str Qt no.3, a/k34, 1935;

Str Trio, a/k41, 1935;

Sonatina no.3, a/k48, vn, pf, 1935;

Sonatina no.4, a/k49, vn, pf, 1935;

Pf Trio, a/k42, 1936;
 Suites no.1, a/k71, 1936;
 Der Marsch der kleinen Soldaten, Rondo, Nachtstück, Kleiner Choral und Fuge, a/k53–6, vn, pf, ?1937–8;
 Duo, a/k45, vn, va, 1938;
 8 Variationen über ein griechisches Volksthema, a/k43, pf trio, 1938;
 Gavotte, a/k57, vn, pf, 1939; Scherzo, Menuetto cantato, a/k58, vn, pf, 1939–40;
 Concertino, a/k28, ob, pf, 1939;
 Scherzo, a/k39, pf qt, ?1939;
 Suite, a/k61, vc, pf, 1939, lost [?same as Sonata, a/k61a, lost]
 32 pf Pieces, a/k70, 1940; Suite no.2, no.3, a/k72–3, pf, 1940;
 Sonata no.2, a/k50, vn, pf, 1939–40;
 Str Qt no.4, 1940;
 2 Qts, a/k40, 40a: ob, bn, tpt, pf, 1940–42;
 Concertino a/k68, tpt, pf, 1940–42; 4 pf Studies, a/k75, 1941; Suite no.4, a/k74, pf, 1941;
 Largo, a/k66, vc, pf, 1941–2;
 Sonata concertante, a/k67, bn, pf, 1943;
 Mikrē serenata (Kleine Serenade), a/k64, vc, pf, 1945;
 Bolero, a/k63, vc, pf, 1945;
 Little Suite no.1, a/k51, vn, pf, 1946;
 Duo, a/k44, vn, vc, 1946–7; Little Suite no.2, a/k, vn, pf, 1949;
 Sonatina, a/k62, vc, pf, 1949;
 Zarte Melodie, a/k65, vc, pf, 1949

Tonal works

2 Suites, a/k79e–f, 2 pf, 1924, 1924–5;
 Greek Suite, a/k79a, pf, 1924–5; pf Sonatina, a/k79b, 1924–5, inc.;
 9 Greek Dances, a/k/37, str qt, 1938–47 [arr. of orch pieces, a/k11];
 6 Greek Dances, a/k59, vn, pf, 1940–47, [arr. pf as a/k76] [arr. of orch pieces, a/k11];
 37a O gero dēmos [The Old City], str qt, 1939
 3 Greek Folksongs, a/k60, vn, pf, 1945–6

vocal

Atonal and 12–note works: Choral work (R. Stein, on the Unknown Soldier), a/k90, 1930, lost;
 Kapote [Sometime] (I. Stephánou), a/k81, S/Bar, pf, 1938–9;
 To phengari [The Moon], a/k82, S, pf, 1941–2;
 16 Songs (Chrysos Espera [Evelpidis]), a/k80, Mez, pf, 1941;
 Me tou magou ta magia [The Spell of May] (incid music, Christos Evelpidis), a/k1, nar, S, orch, chorus ad lib, 1943–4
 Tonal works: Ē laphina [The Doe], Ali Pasha, Astrapsēnithini i kai ē anatolē [Lightning in the East], Kapiēs Stigmēs [Certain Moments], Ē Despo [The Command], Ē Diamanto [The Diamond], O ti thel ē mana sou? [Oh What Does Your Mother Want?]: a/k86–8, 1v, pf, 1928–31, lost; Mi me dernēs mana [Mother, Don't Beat Me], a/k85, S, T, pf, 1937–8; Nanourisma [Lullaby] (wordless), a/k89f, S, gui, 1941; To tragoudi tou kleidona [The Locksmith's Song], a/k97, SSMez, 1943–4; Mousikē [Music] (D. Chorafas), a/k89, 1944; Ammoudia [The Beach] (D. Chorafas), a/k89a, 1944;

orchestrations and arrangements

113

D. Mitropoulos: Kritikē giorṯē [Cretan festival], 1928

110

Ta pagana [The Demons], ballet, 1938–9, pf arr. only [from Bartók, Byrd]

Ē pentamorphi kai to rodo [The Beauty with the Rose], ballet, 1948–9 [from Bartók, Stravinsky and W. Neumann]

MSS in Skalkottas Archive, Athens

Principal publishers: Skalkottas Society, Universal

Skalkottas, Nikos

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- J.A. Thornley:** *The Life and Works of Nikos Skalkottas* (diss., U. of Cambridge, in preparation)

Skalovski, Todor

(b Tetovo, 21 Jan 1909). Macedonian composer and conductor. He studied composition with Milojević at the Belgrade Academy of Music and conducting with Markevich and Matačić at the Salzburg Mozarteum. Before World War II he worked as a music teacher and conductor in various Yugoslav towns. After 1945 he became one of the leading figures in the musical life of Macedonia: he was manager of the Macedonian Opera and the Macedonian PO; founder-director of the Radio Choir; and head of music programmes at Skopje radio. He has appeared as a guest conductor in former Yugoslavia and abroad, and is a member of the Macedonian Academy of Sciences and Arts. His work draws on Macedonian folk music; particularly valuable are the notably melodic choral pieces.

WORKS

(selective list)

Makedonska humoreska, chorus, 1937; Makedonsko oro [Macedonian Round Dance], chorus, 1944; 11 October (cant.), 1945; Rapsodija II, chorus, 1948; Zalez, Bar, orch, 1959; Veličanija, A, str orch, 1960; Baltepe [Copper Hill], A, T, chorus, ww, perc, 1961

c30 other choral pieces, songs, incid music

Principal publisher: Društvo na Kompozitorite na Makedonija

STANA DURIĆ-KLAJN

Škampa Quartet.

Czech string quartet. It was formed in 1989 at the Prague Academy of Musical Arts by Pavel Fischer (*b* Zlin, 1965), Jana Lukášová (*b* Sušice, 1967), Radím Sedmidubský (*b* Prague, 1964) and Karel Snětina. Its teachers were Milan Škampa and Antonín Kohout of the Smetana Quartet. After further studies with Piero Farulli of the Quartetto Italiano, Walter Levin of the LaSalle Quartet and members of the Amadeus Quartet, the quartet won a prize at the Premio Vittorio Gui in Florence in 1990. The following year it won the Charles Hennen Competition in the Netherlands and in 1992 a special prize from the Czech Chamber Music Society. Jonáš Krejčí became the group's cellist that year and in 1999 he was replaced by Peter Jarůšek (*b* Bratislava, 1976). The Škampa Quartet was resident ensemble at the Wigmore Hall, London, from 1994 to 1999 and has toured widely, playing a repertory ranging from the Classical era to the late 20th century. The group's full-toned, committed style, based on a secure technique, has brought it wide acclaim.

TULLY POTTER

Skelly, Joseph P(aul)

(*b* Ireland, 29 June 1850; *d* New York, 23 June 1895). American composer. He came to New York about 1854. In the 1870s he worked briefly as a plumber before turning to music. He was alcoholic and tubercular and had no fixed abode; as one of the few songwriters whose poverty and intemperance truly conformed to popular stereotypes, he was easily exploited by publishers. Between 1873 and 1895 Skelly produced over 1000 songs. At first he specialized in comic, topical and 'seriocomic' pieces, and was the principal composer for such variety stars as Tony Pastor, Pat Rooney and Gus Williams. After 1880 he turned increasingly to sentimental ballads, setting texts by himself and by George Cooper. His career peaked around 1883, declining when the public began to prefer more elaborate, melodramatic works.

Skelly's songs are modest in scope and harmonically unsophisticated; he was a gifted melodist who drew on simple Irish and Italian idioms in a way that sometimes recalls Stephen Foster. Because Skelly had only one major success, *My Pretty Red Rose* (1877), his importance to popular music is often underestimated; his songs contributed significantly, however, to the

evolution of both sentiment and ethnic stereotypes in late 19th-century American culture.

WORKS

(selective list)

all for 1v, pf, most published in New York; works by Skelly unless otherwise stated

Irishmen to the Front (W. Scanlon), (1875); I've only been down to the club (1876); My Pretty Red Rose (1877); Far from the Old Home (G. Cooper), (1881); The Old Rustic Bridge by the Mill (1881); One of the Finest (G. Williams), (1882); A boy's best friend is his mother (H. Miller), (1883); Little Ah Sid (?Skelly), (1883); Little darling, dream of me (1883); Strolling on the Brooklyn Bridge (Cooper), (1883); Sweet Dreams of Mother and Home (Cooper), (1885); A Letter from Kathleen (1889); Bring my laddie back to me (1893)

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Obituaries, *New York Clipper*, xliii (6 July 1895), 278; *American Art Journal*, lxxv/14 (1895), 223

E.B. Marks: *They all Sang* (New York, 1934)

S. Spaeth: *A History of Popular Music in America* (New York, 1948)

WILLIAM BROOKS

Skempton, Howard

(b Chester, 31 Oct 1947). English composer. He studied at Ealing Technical College while taking composition lessons with Cardew, first privately (1967–8) and then at Morley College (1968–71), where, with Cardew and Parsons, he founded the Scratch Orchestra in 1969. Since 1971 he has worked as a music editor for several publishers and is active as a performer of his own compositions (as a pianist and, especially, an accordionist) as well as a teacher. In 1991 he was a visiting lecturer in composition at the University of Adelaide.

Skempton was associated from the outset of his career with the English school of experimental music which evolved in the late 1960s out of Satie, Cage, Feldman and others, in which he, in common with Cardew, played a significant part. Webern and La Monte Young, as well as Feldman, were strong formative influences on the development of Skempton's style, which from as early as *A Humming Song* for piano (1967) was characterized by concentration on sonority, economy of means, clarity of texture, low dynamics, slow speeds and non-developmental forms of considerable brevity.

From 1970, a greater metrical clarity began to augment this approach, producing a music which quickly turns from the paradigmatic experimental flatness of *Waltz* for piano (1970) towards the ambiguous rapprochement with tonal motion well exemplified by his next piano piece, *First Prelude* (1971). Constructivist techniques continued to be a feature of Skempton's compositional methods, especially during the 1970s, and this aligned him not only with musical minimalism but also with the work of artists such as

Peter Lowe and Jeffrey Steele. The range, both structural and expressive, of his output nevertheless expanded through the 1970s and 80s, exploring traditional tonal procedures and, increasingly, extending the emphasis on melody which was already a feature of *Waltz*. The piano pieces that run like an unbroken thread through his career effectively demonstrate this expansion, leading to a work such as the longer, more sectional and varied *The Durham Strike* (1985); their champions include Michael Finnissy and John Tilbury. The many accordion pieces that the composer has written for himself to play reveal these developments from a different angle, delighting in their different conjunctions of popular idioms and a formal abstraction which derives in considerable part from the restricted nature of the instrument itself. Skempton's diverse chamber output includes several pieces for two drums, most of them written in the mid-1970s for performance by Parsons and the composer.

The more empirical approach to structure that Skempton deployed from the early 1980s, together with a desire to synthesize the various stylistic areas explored over many years composing almost exclusively for solo and duo forces, led to the creation of works for larger forces and of longer duration; no single work until then lasts much more than 15 minutes, however, except for the half-hour cycle of 20 piano pieces for a television series called *Images*. Landmarks in what can also be identified as a response to the wider audience his music has gained during this period include *Lento* for orchestra (1990) and the series of concertos composed during the 1990s. The latter includes a pair of double concertos in which Skempton bestows his characteristic favours on some of the less-favoured members of the Western instrumental pantheon, the hurdy-gurdy in one, the accordion in the other.

WORKS

(selective list)

Orch: May Pole, 1971 [open score]; Chorales, 1980; Chorales 2, 1987; Lento 1990; The Light Fantastic, chbr orch, 1991; Conc., hurdy-gurdy, perc, chbr orch, 1994; Chbr Conc., 1995; Ballade, 4 sax, str, 1997; Conc., ob, accdn, str, 1997; Concertante, vn, str, 1998Pf: A Humming Song, 1967; Snowpiece, 1968; September Song, 1968; 2 Highland Dances, 1970; Waltz, 1970; First Prelude, 1971; One for Molly, 1972; Quavers, 1972; Simple Pf Piece, 1972; Rumba, 1973; Riding the Thermals, 1973; Eirenicon, 1973; One for Martha, 1974; Quavers 2, 1974; Second Gentle Melody, 1975; passing fancy, 1975; Quavers 3, 1975; Eirenicon 2, 1977; Eirenicon 3, 1978; Postlude, 1978; Air, 1979; Trace, 1980; Campanella, 1981; Well, Well, Cornelius, 1982; Beginner, 1983; The Durham Strike, 1985; Eirenicon 4, 1985; Even Tenor, 1988; Images, 20 pieces, 1989; Of Late, 1992; A Roma, 1992; Swedish Caprice, 1993; 3 Nocturnes, 1995; Cantilena, 1995; Arpeggio, 1997; Octaves, 1998Accdn: Gentle Melody, 1974; One for the Road, 1976; Pendulum, 1978; Cakes and Ale, 1984; Twin Set and Pearls, 1984; Small Change, 1985; Home and Abroad, 1985; Something of an Occasion, 1986; Crane's Waltz, 1991; Parsons' Waltz, 1996Other inst: Prelude, hn, 1971; Lament, 1972 [open score]; Drum Canon 2, 2 drums, 1976; Lullaby, cl, vc, 1983; Call, cl, 1983; Recessional, 1983 [open score]; Bagatelle, fl, 1985; Agreement, 2 drums, 1985; Moto perpetuo, va, 1993; 3 Pieces, ob, 1993; Gemini Dances, fl, cl, vn, vc, perc, pf, 1994; Spadesbourne Suite, vn, va, vc, db, pf, 1995; Cl Qnt, 1997; Six Figures, vc, 1998Vocal: Not-Very-Long Song (Skempton), 1v, accdn, 1972; Song at the Year's Turning (R.S. Thomas), SATB, 1980; Tree Sequence (Skempton), S, pf, woodblocks, 1982; The Gipsy's Wife Song (B. Jones, after D.H. Lawrence), A, fl, ob, vib, pf, 1983; How Slow the Wind (E. Dickinson), S, 2 cl, va, vc, db, 1989; 3 Poems of D.H. Lawrence, S, cl, 1989; The Witches' Wood

(M. Coleridge), S, fl, cl, vn, vc, pf, 1990; Colomen (M. Webb), S, cl, pf, 1990; 2 Poems of Edward Thomas, SATB, 1996

Principal publishers: OUP

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- P. Hill:** 'Riding the Thermals: Howard Skempton's Piano Music', *Tempo*, no.148 (1984), 8–11
- W. Zimmermann:** 'Stillgehaltern Musik: zu Howard Skemptions Kompositionen', *MusikTexte*, no.3 (1984), 35–7
- M. Parsons:** 'Howard Skempton: Chorales, Landscapes and Melodies', *Contact*, no.30 (1987), 16–29
- K. Potter:** 'Howard Skempton: Some Clues for a Post-Experimental "Movement"', *MT*, cxxxii (1991), 126–30
- I. Pace:** 'Archetypal experiments', *MT*, cxxxviii/Oct (1997), 9–14
- H.-C. Müller:** 'Emanzipation der Konsonanz: Howard Skemptions Orchesterstück Lento', *ibid.*, 77–83
- J. McAlpine:** 'Im Geist kindlicher Kreativität: Howard Skempton im Gespräch', *MusikTexte*, no.75 (1998), 69–72

KEITH POTTER

Skēnē.

In ancient Greek theatre, a building extending behind the length of the platform on which the actors performed. It provided a kind of 'dressing room' for the actors and also functioned as a background to the action. Originally a simple structure, it became more elaborate in the 5th century bce and eventually acquired projecting wings. Its roof sometimes served as a raised stage for theatrical action at a higher level (see [Theatron](#)).

THOMAS J. MATHIESEN

Škerjanc, Lucijan Marija

(*b* Graz, 17 Dec 1900; *d* Ljubljana, 27 Feb 1973). Slovenian composer, conductor, pianist and writer on music. He studied in Ljubljana, at the Prague Conservatory (1920–21), and at the Vienna Academy (1922–4) with Marx for composition and Trost for the piano. His education was completed at the Schola Cantorum under d'Indy for composition (1924–7) and at the Basle Conservatory under Weingartner for conducting (1930). From 1922 Škerjanc taught music in Ljubljana and in 1926 he was appointed composition teacher at the conservatory. He moved to the Academy of Music in 1940, remaining there until 1970 and acting as rector from 1945 to 1947. In addition he was conductor of the Musical Centre orchestral society (1925–45), director of the Slovenian PO (1950–56) and a member of the Slovenian Academy of Sciences and Arts from 1949. He composed mostly in a lyrical, marked late Romantic style with Impressionist

influences, though he passed through a brief Expressionist phase in the late 1920s and employed 12-note techniques in the late 1950s.

WORKS

(selective list)

Orch: Lyrical Ov., 1925; Vn Conc., 1927; Preludio, 1928; Sym no.1, 1931; Festive Ov., 1932; Prelude, Aria and Finale, 1933; Suita v starem slogu [Suite in the Older Style], str, 1934; Sym. no.2, 1938; II suita, str, 1939; Pf Conc., 1940; Dramatic Ov., 1941; Sym. no.3, 1941; Simfonična žalna glasba [Sym. Mourning Music], 1942; Sym. no.4, str, 1942–3; Sym. no.5, 1943; Fantasy, pf, orch, 1944; Vn Conc., 1944; Allegro de concert, vc, orch, 1947; Concertino, pf, str, 1949; Gazelles, 1950; Hp Conc., 1954; III Suita, str, 1954; Conc., bn, hp, str, 1956; Cl Conc., 1958; 7 Dodecaphonic Fragments, 1958; 6 Etudes, 1958; Problems, 1958; Sinfonietta, chbr str, 1958; Solemn Ov., 1961; Fl Concertino, 1962; Pf Conc., LH, 1963

Chbr: Str Qt no.1, 1917; Str Qt no.2, 1921; Str Qt no.3, 1925; Wind Qt, 1925; Intermezzo romantique, vn, pf, 1934; Pf Trio, 1935; Str Qt no.4, 1935; Trio, fl, cl, bn, 1937; 2 Bagatelles, vn, pf, 1938–41; Str Qt no.5, 1945; Str Qt, 1950; Duo, 2 vn, 1952; 5 Lyrical Melodies and Capriccio, vc, pf, 1953; Concertone, 4 vc, 1954; 4 Dithyrambic Pieces, vn, pf, 1959

Pf: Pro memoria 13. II., 1927; 7 Nocturnes, 1935; 24 Diatonic Preludes, 1936; 10 Youth Compositions, 1938; 6 Improvisations, 1942; 12 Variations without a Theme, 1944; 6 Compositions for One Hand, 1945–50; 12 Preludes, 1954; Sonata, 1956

Cant.: Sonetni venec [Wreath of Sonnets] (F. Presčeren), 1948

Over 60 songs; music for film and theatre

Principal publisher: Edicije DSS

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Emil Adamič: življenje in delo slovenskega skladatelja [Adamič: life and works of a Slovenian composer] (Ljubljana, 1937)

Kontrapunkt in fuga (Ljubljana, 1952–6)

Jurij Mihevec: slovenski skladatelj in pianist (Ljubljana, 1957)

Anton Lajovic (Ljubljana, 1958)

Od Bacha do Šostakoviča (Ljubljana, 1959)

Glasbeni slovarček za mladino [Music dictionary for young people] (Ljubljana, 1962/R)

Harmonija (Ljubljana, 1962)

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Oblikoslovje [Musical form] (Ljubljana, 1965)

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M. Kartin-Duh: 'Peta simfonija Lucijana Marije Škerjanca' [The Fifth Symphony of Lucijan Marija Škerjanc], *MZ*, xix (1983), 51–70

ANDREJ RIJAVEC/IVAN KLEMENČIČ

Škerl, Dane

(b Ljubljana, 26 Aug 1931). Slovene composer. He studied composition with Škerjanc at the Ljubljana Academy of Music and, after his graduation

in 1952, continued his studies in Austria, at the Cologne electronic music studios and elsewhere in the former German Federal Republic. Škerl was then active as a conductor and teacher: he taught at various Ljubljana music schools, directed the Šturm Music School (1954–60) and was on the staff of the Sarajevo Music Academy from 1960 to 1970. Thereafter he taught composition at the Ljubljana Academy until his retirement in 1995. He wrote in a pleasing neo-classical style in the fifties, touching on expressionism and serialism in the sixties and afterwards developing both components in his clear musical language.

WORKS

(selective list)

7 syms.: 1949, 1963, 1965, 1972, 1981, 1987, 1992

Other orch: Concertino no.1, pf, str, 1949; Serenade, str, 1952; Conc. for Orch no.1, 1956; Concertino no.2, pf, str, 1959; 18 etudes, str, 1960; Invenzioni, vn, str, 1960; ? Kontrasti [Contrasts], 1961; CI Conc., 1963; Sinfonietta no.1, 1964; Piccola Suite, 1965; Improvisazioni concertanti, hn, va, orch, 1968; Intrada, 1968; Musica funebre, trbn, orch, 1970; Sinfonietta no.2, 1971; Sinfonietta no.3, 1972; Conc. for Orch no.2, 1973; 3 simfonične skice, 1981–2; Vn Conc., 1983–4; Conc. for Orch no.3, 1990
3 intermezzi, vc, 1987; cants., ballets, chbr music, film scores

Principal publisher: Društvo slovenskih skladateljev

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A. Rijavec: *Slovenska glasbena dela* (Ljubljana, 1979)

Enciklopedija Slovenije (Ljubljana, 1987–)

F. Križnar and T. Pinter: 'Dane Škerl', *Sodobni slovenski skladatelji/Contemporary Slovenian Composers*, ed. I. Bizjak (Ljubljana, 1997), 238–41, 32–2

ANDREJ RIJAVEC/IVAN KLEMENČIČ

Sketch

(Fr. *esquisse*; Ger. *Skizze*; It. *schizzo*).

A composer's written record of compositional activity not itself intended to have the status of a finished, public work. A sketch may record work in progress on a specific composition or may be made independently of any such project; while typically fragmentary or discontinuous, even consisting of no more than a few notes, a sketch may also represent a more fully worked-out musical idea. Even though a sketch might be sufficiently extensive and fully notated as to be performable, its origin as an essentially private notation distinguishes it from a composer's manuscript of a completed work (see [Autograph](#)), a document typically intended as the basis for subsequent copying and publication. The term 'sketch' usually refers to an idea recorded in musical notation, but may be extended to include verbal remarks or the numerical tables and rows frequently used in the composition of serial works. While some writers (see Benary, *MGG2*) attempt to distinguish, principally on grounds of length and completeness,

between 'sketch' (*Skizze*) and 'draft' (*Entwurf*), such distinctions cannot be rigidly maintained; a distinction between sketch and draft, on one hand, and 'fragment', on the other, may be more tenable inasmuch as a fragment may frequently (though not exclusively) refer to all that survives of a formerly complete score, or of a score initially intended to record a complete, finished composition. This last distinction signals the relevance of any presumed compositional intent in categorizing the often overlapping functions of such manuscript sources of music. The term *particella* (It.) or *Particell* (Ger.) is sometimes used for the kind of compressed short score used by some composers (such as Schubert and Wagner) as part of the composition procedure.

The sketching of music in the senses defined above is probably as old as the notation of music itself; but the manuscript evidence, and the consequent scholarly engagement with sketch materials, is concentrated heavily in the 19th and 20th centuries. For music in the period before 1600 it is likely that much initial sketching and drafting was done on erasable tablets (*cartelle*), after which the emergent composition would be transferred to paper. Recent research has identified manuscripts in the hands of Fabri, de Fogliaris, Corteccia, Isaac, Palestrina, Pujol, Rore, Wert and others, which bear evidence of compositional work, including the sketching of polyphonic music in quasi-score format and the use of tablature for instrumental music (see Owens, 1997). The quantity of post-1600 sketch material that survives is not extensive for the Baroque period, but increases considerably thereafter. The quantity of material surviving in the hand of a given composer may depend not merely on the passage of time but largely on individual psychology: Brahms, despite his scholarly interest in earlier music and his possession of an important collection of autographs, habitually destroyed his sketches. By contrast, Beethoven's attachment to his sketches as opposed to autograph manuscripts was so extraordinary that his is undoubtedly the most celebrated corpus of sketches to have survived, and no discussion of the term can afford to skirt their importance.

Beethoven's sketching habits were a subject of curiosity even in his own lifetime, and it is no exaggeration to say that the branch of musicology called 'sketch studies' derives directly from scholarly engagement with the Beethoven sources. Several thousand sketch manuscripts survive, in a variety of physical formats ranging from single leaves or small bound or unbound bundles to professionally made sketchbooks (in so-called 'desk' and 'pocket' book formats), almost all of which were partially or totally dismembered relatively soon after the composer's death. The characteristics of the sketches themselves are also wide-ranging: although Beethoven typically worked using single-line melodic drafts, with occasional indications of supporting harmony, sketches may also consist of passages of harmony, and even, as in the case of the 'score sketches' associated particularly with the late quartets, approach the status of fully notated draft scores. (This last sketch type, sometimes referred to as a *Brouillon* although Beethoven himself seems to have used the term *Concept*, further illustrates the considerable functional overlap, noted above, that exists between types of manuscript evidence of the compositional process.) Even Beethoven's autograph manuscripts are typically less a post-compositional record of the finished work than the site

of continuing compositional activity; as such, they may take on the status of very late sketch manuscripts. Many autographs illustrate Beethoven's dependence on a 'cue-staff' as a transitional notation between sketchbook and fully scored work.

The history of scholarly engagement with Beethoven's sketches – which is essentially to say, with composers' sketches – begins in the period 1860–1880, with the bibliographical and biographical labours of Alexander Wheelock Thayer and Ludwig Nohl, and above all with the work of Gustav Nottebohm, whose familiarity with the sources decisively outstripped not only that of any of his contemporaries but of anyone else for the next hundred years. The few early 20th-century figures such as Heinrich Schenker (in his *Erläuterungsausgaben* of the late piano sonatas) and Paul Mies (see Mies, 1925), who attempted to interpret the sketches in relation to finished works, tended to rely heavily if not exclusively on Nottebohm's partial transcriptions. Despite the inauguration, by the Bonn Beethovenhaus in 1952, of a complete edition of the sketchbooks in facsimile and transcription, the real continuation of Nottebohm's work is to be found in that of Alan Tyson, who, along with Douglas Johnson, Joseph Kerman, Richard Kramer, Lewis Lockwood and Robert Winter, began in the late 1960s and the 1970s a sustained period of intensive research into the original structure of the sketchbooks and of Beethoven's working methods. The same decades also saw the flowering of sketch studies in relation to numerous other composers, principally of the 19th century (Wagner, Berlioz, Chopin and Schumann are conspicuous examples), but also including Robert Marshall's work on Bach and Tyson's monumental contribution to the study of Mozart's autograph manuscripts and fragments. Although the 1970s and early 1980s seem in retrospect to have represented a high-water mark for sketch studies, activity in the field has remained strong, with attention being turned to Baroque opera (Rameau), late 19th- and 20th-century composers (Mahler, Wolf, Berg, Webern, Stravinsky, Bartók, Honegger, Dallapiccola, Tippett and Maxwell Davies, among others) and popular music.

Of all these composers it is perhaps Mozart, whose fabled compositional facility had for so long been the stuff of popular legend, whose image has been most substantially modified by the results of sketch research. While Tyson's principal contribution has been the redating of a large number of works, and the reassignment of existing fragments to completed compositions, Ulrich Konrad's edition of the surviving sketches (in the *Neue Mozart-Ausgabe*) provides imposing evidence for Mozart's famous claim, apropos his 'Haydn' quartets, that composition could be 'una lunga, e laboriosa fatica' (see also Konrad, 1992). Although, as László Somfai has pointed out ('Sketches during the Process of Composition', 1996, p.53), 'the total quantity of surviving Mozart sketches is confusingly small compared to his output and is unevenly distributed chronologically', this has not deterred the formation of working hypotheses concerning what one writer, in another context, has called Mozart's 'standard operating procedure[s]'. Somfai's own major contribution to the field of sketch studies has been in relation to the music of Bartók, though he is also one of those who have tackled what little survives from Haydn's working papers. Schenker had been something of a pioneer here too, with his 1926 facsimile publication of a sketchleaf for the 'Chaos' music from *The*

Creation; nor should one overlook Schenker's role, in association with the Haydn scholar Anthony van Hoboken, in the foundation of the Hoboken Photogramm-Archiv at the Österreichische Nationalbibliothek.

The motivations for sketch studies are various. Sketches may yield information about work chronology; and the study of a composer's working methods is broadly an aspect of biography. More controversial is the use of sketches in the completion or 'realization' of unfinished works (the list of such attempts includes Mahler's Tenth and Elgar's Third Symphony, as well as a putative 'tenth' symphony by Beethoven; Act 3 of Berg's *Lulu*; attempts to 'finish' Mozart's Requiem stretch from the late-18th-century efforts of Eybler and Süßmayr to late-20th-century attempts by Franz Beyer, Richard Maunder, Duncan Druce, Robert Levin and others). But the most common motivation has been an interest in the compositional process in relation to specific works: the 'biography' of the composition, as it were, rather than of the composer (though it should be obvious that 'compositional process' denotes a spectrum of activities far too complex to be equated simply with the writing of sketches). While any research along these lines will necessarily be partly dependent upon the survival of a critical mass of material, it also tends to proceed from a particular understanding of the composer as original creative artist and of the musical work as an organic and teleological whole. These factors, the first a matter of fortuity and the other two of ideology, have tended to dictate the choice of composers and works studied; again, Beethoven is crucial.

Although Nottebohm's was to be the seminal work, earlier reproductions of Beethoven's sketches had appeared in publications by Anton Schindler, Ignaz Ritter von Seyfried and Hermann Hirschbach dating from 1832–44; and in 1850 J.C. Lobe incorporated some of these examples into an account of the compositional process published in the first volume of his *Lehrbuch der musikalischen Komposition*. Lobe's account posits four 'Procedures' (*Prozeduren*), the third of which is defined as 'vollständige Skizzirung', while the first two are also presumed to lead to a notational record in the form of more fragmented 'sketches'. While Lobe's incorporation of Beethoven's sketches into his modelling of the compositional process is significant in that his work significantly predates Nottebohm's publications, it would be wrong to assume that his model was based principally upon first-hand observation of Beethoven's working methods. Rather, Lobe's discussion was heavily indebted to that adumbrated by H.C. Koch in the second volume (1787) of his *Versuch einer Anleitung zur Composition*. Koch's scheme, while deriving ultimately from the categories of classical rhetoric as reformulated in 18th-century aesthetics, stemmed more directly from J.G. Sulzer's model of the process of artistic creation in his *Allgemeine Theorie der schönen Künste*, first published in 1771–4. Both Koch and Sulzer recognized the role of the 'sketch' (*Entwurf*) in fixing on paper the sequence of ideas generated in the 'invention' (*Erfindung*) and the subsequent 'plan' (*Anlage*) of the composition, and both stressed that what is recorded in the 'sketch' relates to the overall design. In discussing the spiritual condition of the composer during the composition of the *Anlage*, Koch wrote (trans. from Baker and Christensen, 1995, p.187):

if the composer has invented ... the principal phrases of his piece, and if they appear to him as a complete whole, connected and accompanied by their principal harmonic features; ... then he should lose not a moment to put [this beautiful whole] on paper as quickly as possible so that no idea, indeed, no feature of it is blurred or even obliterated by other ideas perhaps still crowding his fantasy.

In his own account of the creative process, Sulzer (unlike Koch) had devoted a lengthy article to *Entwurf*, observing that 'to sketch a work, one sets down its principal sections without working out any one of these sections, such that one sees nothing except their assemblage into a whole' (ibid, p.64). This emphasis on the whole is also a feature of Lobe's 'vollständige Skizzirung', which has been described as 'the mapping of the total structure from the resources created thus far' (see Bent, 1984, p.41). And these various descriptions of *Entwurf* and *Skizzirung* do in fact accord well with what scholars, borrowing from the terminology developed in relation to Beethoven's sketches, call a 'continuity draft', a notational form in which 'Beethoven can be seen fitting together the more fragmentary ideas made earlier into a coherent whole' (Cooper, 1990, p.105). However, it is clear from Sulzer's account of *Erfindung* that notation of one's ideas was understood as an option also at this primary stage of the creative process, and presumably at any later one too.

A distinction ought to be made between the attempt, with the aid of sketches, to reveal aspects of the compositional process in a given musical work, and the attempt to use the knowledge of that process to inform an analysis of the finished work. In practice, however, the first attempt tends to shade into the second, if only because in the great majority of cases sketch studies are devoted to well-known compositions about which analytical positions have already been staked out. (The fact that the vogue for sketch studies in the late 1960s and the 1970s coincided with the rise to prominence of music analysis of a decidedly 'formalist' methodological persuasion should not be ignored.) Yet in the same year that Allen Forte published a pitch-class set-based analytical study of *The Rite of Spring* drawing heavily on the published sketches, Douglas Johnson argued strongly that sketches are of strictly biographical import and of no relevance to the analysis of finished works. Beethoven's sketches could merely confirm what could be gleaned from the work alone; or, if they differed significantly from the finished version, they 'could be safely characterized as failed experiments' (Johnson, 1978–9, p.15; but see also Johnson, 1998). The general response to this polemic was that Johnson's position – and especially his definition of what constitutes music analysis – was somewhat extreme, though a more recent detractor of sketch studies has even claimed that sketch analysis involves analysing the 'non-existent' (Griffiths, 1997, p.151). Nonetheless, publishing ventures such as the monograph series *Studies in Musical Genesis and Structure*, inaugurated by Oxford University Press in 1985, testify not only to a continuing fascination with sketches and other autograph sources antecedent to the definitive text of a work, but to a continuing faith in the potential for studies of the compositional process to enrich understanding of the work itself and to facilitate an engagement with those questions of 'good and bad, good

and better' that lie in the domain not of analysis but of criticism (see Kerman, 1982, p.65).

Another writer has suggested that the usefulness of sketches to the analysis of finished compositions is related to 'the compositional system the sketches draw upon', and that 'sketches are most helpful for highly defined theoretical systems' such as common-practice tonality or serial composition (Hall, 1996, pp.4 and 11). But far from defining the relevance of sketches to the finished work, the present and future challenge may be rather to define the role of sketches and sketch studies in the context of a loss of faith in the notion of the organic, 'closed' work itself.

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Sketch

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Skiffle.

A hybrid style of popular music that has affinities with jazz and country blues. The term 'skiffle' appears originally to have been applied in the USA during the 1930s to entertainment provided at rent parties, which encompassed blues, barrelhouse, boogie-woogie and other styles of black popular music. This music was revived in the 1950s, mostly by white groups, who learnt the repertory from touring black performers and from recordings. Skiffle bands played in a style loosely based on that of the spasm bands from New Orleans and such groups as the Mound City Blue Blowers led by Red McKenzie. They often included acoustic guitar, harmonica, kazoo, jug, washtub bass and washboard or drums, and the chordal and melodic instruments provided a simple three- or four-chord accompaniment to a vocal part.

While the skiffle revival of the 1950s embraced the USA and Germany, it gained most ground in Great Britain. The earliest recordings by Chris Barber (1951) and Ken Colyer (1954), made with skiffle groups drawn from their jazz bands, exemplified the style of such ensembles, but the best-known recording of the period was *Rock Island Line* (1954, Decca) by Lonnie Donegan with Barber's group. Donegan's work was modelled on that of the blues singer and guitarist Leadbelly. Donegan and his imitators enjoyed considerable popularity until about 1959, when skiffle gave way, both in the USA and Europe, to 'beat' music and to rock and roll.

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Skillern, Thomas.

English engraver and publisher, active in London. On the death of John Walsh the younger in 1766 two of his engravers, Thomas Straight and Thomas Skillern, set up in partnership on their own as engravers and publishers. They may have acquired the business of James Oswald on his death in 1769. The firm of Straight & Skillern lasted until about the end of 1777 and then split into two separate businesses. Straight evidently published and sold music only until about 1783, although his engraving activities continued into the 1790s and included some work on Arnold's Handel edition. Skillern remained in business until 1802, his plates being subsequently bought by Thomas Preston. Besides books of pleasure-garden songs, country dances and the like, many single sheet songs were issued by both firms, often using only the letters 'Str: & Sk:', 'Str:', 'T.Sk:' or 'Sk:' as an imprint. A different Thomas Skillern, probably a son, set up as a music seller and publisher at a new address around 1802; on being joined by Neville Butler Challoner about 1806 the business became known as Skillern & Challoner (sometimes simply Skillern & Co.), and survived until about 1826. (*Humphries-SmithMP*; *KidsonBMP*)

PETER WARD JONES

Skilton, Charles Sanford

(*b* Northampton, MA, 16 Aug 1868; *d* Lawrence, KS, 12 March 1941). American composer. He was awarded the BA at Yale (1889), taught languages at Siglar's Preparatory School, Newburgh, New York (1889–91) and then went to the Berlin Hochschule für Musik (1891). His teachers, in the USA and Europe, included Woldemar Bargiel, Otis Boise and Dudley Buck (composition) and Harry Rowe Shelley (organ). He taught in Salem and in New Jersey before becoming professor at the University of Kansas in 1903. While working at the Haskell Institute, near the university, he became acquainted with the music of Amerindians (for whose benefit the institute had been established). His enthusiasm for this music soon became apparent in his own works. The opera *Kalopin*, based on an Amerindian story, received the David Bispham Memorial Medal of the American Opera Association of Chicago. He also introduced Amerindian motifs into instrumental works such as the *Suite Primeval* and *American Indian Fantasy*. Skilton belonged to that group of American composers of the first quarter of the 20th century (others were Cadman, Farwell, Gilbert and Nevin) who saw Amerindian music as a vital new source, and who incorporated tribal melodies and folklore into their major works. Though the movement quickly waned, it played an important part in establishing the maturity and independence of American music.

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Orch: Suite Primeval, 1920 [pt 1 = orchd version of 2 Indian Dances, str qt; incl. Sioux Flute Serenade]; East and West, suite, 1921, lost; Mount Oread, ov., 1928; Legend, c1928; Autumn Night, 1930; Ov., E, 1931; Ov., E²; lost; American Indian Fantasy, vc obbl, orch, 1932 [arr. of org work]

Vocal: Lenore (cant., E.A. Poe), solo vv, chorus, orch (1895); Pervigilium veneris (cant.), chorus, orch, 1916; The Witch's Daughter (cant., J.G. Whittier), S, Bar, chorus, orch, 1918; Electra (incid music, Sophocles), female chorus, orch, 1918; The Guardian Angel (orat, A.F. Brown), solo vv, children's chorus, chorus 4 vv, orch (1925); Mass, D, chorus, 1930; From Forest and Stream, female chorus (1930); Ticonderoga (cant., R.L. Stevenson), male chorus, orch, 1932; Mary Rose (incid music, J.M. Barrie), 1933; Communion Service, C, solo vv, chorus, org, orch, 1937; Zoo fantastique (L.W. Spencer), cycle of 6 songs, 1v, pf, c1940; The Ballad of Carmilhan (cant., H.W. Longfellow), inc.; c30 other choruses; c15 other songs

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DAVID E. CAMPBELL/MICHAEL MECKNA

Skinner, Ernest M(artin)

(*b* Clarion, PA, 15 Jan 1866; *d* Duxbury, MA, 27 Oct 1961). American organ builder. At the age of twenty he was apprenticed to George H. Ryder of Reading, Massachusetts, where he worked for four years before going to the larger George S. Hutchings firm in Boston. He remained there for eleven years, working as a tuner, mechanic, draftsman and eventually factory superintendent. In 1893 he married Mabel Hastings, an artistically-talented woman who remained his companion until her death in 1951.

While at Hutchings's factory, Skinner was encouraged to experiment with action improvements. In 1892 he received his first patent (for a swell pedal action) and in 1893 devised the first electro-pneumatic action to be used in a Hutchings organ; by 1896 an improved version had been successfully

employed in several instruments. By 1898 he had developed the first 'pitman' type individual-valve wind-chest. In the same year he visited England and France, where he became acquainted with the work of Willis and Cavallé-Coll, and upon his return made some high-pressure reed stops based on Willis models which were utilized by Hutchings in his organ for Boston's Symphony Hall.

In 1901 Skinner left Hutchings to begin his own company in Boston. He completed a modest two-manual instrument in the following year, by which time he had obtained several more contracts and had entered into a brief partnership with James Cole. Robert Hope-Jones was briefly associated with Skinner in 1905–6, and shortly thereafter Skinner signed the contract for the first of his many prestigious church instruments, completed in 1910 for the Cathedral of St John the Divine in New York. His 'symphonic' tonal ideal was also coalescing in this early period, during which he developed such 'trademark' stops as the Erzähler (a soft string), Flügel Horn, and French Horn. In 1917 he published a book outlining his philosophies, and also introduced a player organ called the 'Orchestrator'. In 1919 the industrialist Arthur Hudson Marks (1874–1939) purchased a controlling interest in the company and became president, and in 1920 the firm expanded by acquiring the assets of the Steere Organ Co. in Springfield, Massachusetts. G. Donald Harrison (1889–1956), formerly with Willis, entered the firm in 1927, and soon was sharing sales and design responsibilities with Skinner.

In 1931 the organ operation of the Aeolian Co. of New Jersey was acquired, and the firm name changed to Aeolian-Skinner. Under Marks's control, Harrison began to assume greater responsibility, while Skinner's activities were increasingly curtailed. With his son Richmond he purchased the old Methuen Organ Co. factory in Methuen, Massachusetts in 1932 and commenced production in 1933 under the name of Ernest M. Skinner & Son. Much of the work done there was of a minor nature, the most impressive project being the rebuilding of the Washington Cathedral organ in 1938. Without significant financial backing, Skinner was frequently in debt; he went bankrupt in 1942, and a year later the Methuen factory burnt down. Skinner set up shop again in Reading, Massachusetts, and engaged in some minor repair and rebuilding work assisted by Carl Bassett, to whom he sold his name and a few assets in 1949. Bassett continued to work under the Skinner name until 1970, when it was sold to a small company building 'pitman' chests in New Hampshire.

In its heyday Skinner's original firm was an innovative leader in American organ building, counting among its notable organs those in City College, New York (1906), the Eastman School of Music (1921), the Municipal Auditorium, St Paul (1921), Trinity Church, Boston (1926) and Woolsey Hall, New Haven (1929).

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BARBARA OWEN

Skinner, Frank (Chester)

(*b* Meredosia, IL, 31 Dec 1897; *d* Los Angeles, 9 Oct 1968). American composer and arranger. A graduate of the Chicago Musical College, he found early employment in vaudeville and went on to perform and arrange for dance bands. This work brought him to New York, where from 1925 to 1935 he arranged about 2000 popular songs for Robbins Publishing. By the time he left Manhattan for Hollywood, he had written two books on arranging for dance bands.

After a short period at MGM, working on musical settings for *The Great Ziegfeld* (1936), Skinner was hired by Universal Studios. Over the course of his 30 years there, he composed music for more than 200 films. Although he continued to work on musicals, he quickly mastered the art of dramatic scores, eventually earning five Academy Award nominations (1938–43). His distinctive approach to scoring horror films, such as *Son of Frankenstein* (1939) and *The Wolf Man* (1941), has been characterized as a 'passion for chromatic lines ... mirrored contours ... [and] restrained, yet ominously Mythical orchestrations' (Marcello). He gained new recognition in the 1950s for his lush romantic scores, including *Magnificent Obsession* (1954) and *Written on the Wind* (1956). Despite many changes in the film industry, his book *Underscore* (1950) has survived as an excellent introduction to film music composition.

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(selective list)

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Skinner, James Scott

(*b* Banchory Ternan, nr Aberdeen, 5 Aug 1843; *d* Aberdeen, 17 March 1927). Scottish violinist, composer and dancing-teacher. He was the younger son of a violinist, William Skinner ('Dancie'), who also taught dancing. At first he was accompanying cellist to his elder brother Alexander, a violinist, playing by ear. Then in 1855 he became one of a touring band of boy players, Dr Mark's Little Men, a charitable organization for orphan sons of musicians based in Manchester. For almost six years this gave him excellent instruction under the French violinist Charles Rougier (a member of the Hallé Orchestra). Just before his indenture ended he returned to Aberdeenshire to study dancing, mainly Scottish. He began teaching as soon as he had qualified under his 'professor' Scott, whose name he added to his own. Although his dancing won high distinction, his fiddling fame grew so fast that he decided to concentrate on solo playing and composition. He toured throughout Scotland, to London and even to the USA. His portrait by J. Young Hunter (1917) is in Dundee Art Gallery.

Skinner wrote over 700 works for violin, mostly in Scottish style, including certain pastorales which he developed from the slow strathspey form (he called himself 'the Strathspey King'). Some 600 items were published in collections, mostly at his own expense. His music is melodically rich, perhaps less original than that of Neil Gow, but technically denser and more demanding. *The Miller o' Hirn* (Elgin, 1881) is often named as the best collection, *The Laird o' Drumblair* as his finest strathspey and *The Bonnie Lass o' Bon Accord* as his best-known air.

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JEAN MARY ALLAN

Skip.

See [Leap](#).

Skizze

(Ger.).

See [Sketch](#).

Skjavetić, Julije.

See [Schiavetto, Giulio](#).

Sklavos, Georgios

(*b* Braila, Romania, 20 Aug 1888; *d* Athens, 19 March 1976). Greek composer. He studied with Marsick at Athens Conservatory, graduating in 1913. From then until 1924 he taught history, harmony and counterpoint at the Athens Conservatory; he was professor there and at the Piraeus Conservatory between 1924 and 1968. Through his work in translating Riemann's history – published by the periodical *Moussika chronika* (Athens, 1933) – he was involved in the earliest attempts to develop a musical terminology in the scholarly 'katharevousa' language. He was also general director of the National Opera, Athens (1946–9) and for many years wrote criticism for reviews, such as *Helleniki dimiourgia*, and newspapers. Principally an opera composer, he belongs to the national school and his music treats folk or Byzantine ideas with colourful orchestration and Romantic harmonies that tend increasingly towards chromaticism and density of texture.

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GEORGE LEOTSAKOS

Skočná

(Cz.: 'leaping'). A fast Czech dance in duple time. In his manuscript *Thesaurus linguae Bohemicae* (Prague, Národní muzeum) the grammarian Václav Jan Rosa (1620–89) recorded the terms 'skočná píseň' ('leaping song') and 'skočný tanec' ('leaping dance') or 'skočná'; 'skočák' is a later and more colloquial variant. By the time Jungmann defined a *skočná* as a 'Bohemian dance' (1838) it was already well known from collections of folk and social dances and from references in literature (e.g. Šebastián Hněvkovský's poem, 1798, about a godless bagpiper playing a *skočná* on his instrument). Texts to which the *skočná* was sung are generally of a humorous nature (ex.1). The lack of further defining characteristics allowed the term to be used generically for other fast duple-time dances, such as the *vtřák* ('turning dance'), *dupák* ('stamping dance'), *obkročák* ('straddling dance'), *třasák* ('shaking dance') and *břitva* ('razor'). From Smetana's stylizations of both a *skočná* and a polka added to his *Bartered Bride* in 1869, it is evident he saw little difference between the two.



In Moravia (late 19th century and 20th century) the term has been used for a competitive male dance, usually in duple time, in which the dancer attempts to jump higher than his rivals, at the same time hitting his heel with his hand.

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JOHN TYRRELL

Sköld, (Karl) Yngve

(*b* Vallby, Södermanlands län, 29 April 1899; *d* Stockholm, 6 Dec 1992). Swedish composer. He studied the piano with Andersson and counterpoint and composition with Fryklöf at the Swedish Royal Academy of Music (1915–18). In 1919 he passed the organists' examination and then went to the Brno Conservatory for further study (1920–22); back in Stockholm he passed the advanced examination in choir direction and music teaching (1933). He was pianist and organist to the Swedish film industry (1922–38), secretary and treasurer of the Swedish Occidental Association (1936–64) and music librarian to the Society of Swedish Composers (1938–64). His music, distinguished by restraint and technical solidity, is late Romantic,

often tinged with national elements; the Symphony no.2 is particularly notable.

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Other orch: Pf Conc., op.7, 1917; Poème élégiaque, op.25, 1926; Suite concertante, op.35, va, orch, 1936; Sinfonia da chiesa, op.38, 1939, Passacaglia movt arr. wind orch/org; Vn Conc., op.40, 1941; Pf Conc., op.46, 1946; Vc Conc., op.49, 1947; Conc., op.52, vn, vc, orch, 1950; Pf Conc., op.67, 1968; Hn Conc., op.74, 1977

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Inst: Sonata, vc, pf, op.26, 1927; Str Qt, 1930; Str Qt, 1955; Betraktelser (Meditazioni), op.61, org, 1961; Str Qt, 1965; Divertimento, op.70, vn, va, vc, 1971; Pastoralsvit, 2 vn, 1973; Str Qt, 1974; Suite, op.71, hn/vc, pf (1974); Trio domestico, op.73, pf trio, 1975; Egyptiska bilder, pf, 1976; Fantasi över ett tema av Seraphin E. Albisser, pf, 1977; Variationsfantasi, op.75, pf, 1978; Elegie, str qt, op.77, 1980; Fantasi över ett tema av Hilding Sköld, vn, pf, 1981; Impromptu, hn/va/vc, pf; 2 sonatas, vn, pf; 2 pf sonatas, pf pieces for 2, 4 or 6 hands

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MSS in S-Sic

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ROLF HAGLUND

Skolion

(Gk.; Lat. *scolium*).

Term applied to several different types of song performed at symposia (see [Symposium](#)). Greek writers differ among themselves in their descriptions of the genre. Two characteristics of performance were common: the guests sang successively, perhaps most often in random order; and following the

order of singers, a myrtle branch passed from guest to guest. Plutarch (*Table-Talk*, 615b–c) described the genre, stating that it was named ‘skolion’ because of the intricate and twisted character of its path, an etymology based on the similarity among the terms *skólion*, *skolión* and *duskolos*. Among other things, *skolión* means ‘winding’ or ‘obscure’, while *duskolos* means ‘difficult’. The *skolion* may therefore be seen as ‘obscurely constructed’, winding its way around the room from couch to couch, or difficult to sing. In some cases *skolia* may have been composed of verses improvised sequentially by each guest, whereas in other cases one guest might begin a traditional song by Simonides or [Stesichorus](#), hand the myrtle to another guest, who would be expected to continue the song until handing the myrtle to the next guest, and so on. In defining the *skolion*, Proclus (*Useful Knowledge*) adds that *skolia* could be biting or satirical in character and were influenced by Dionysian intoxication, an observation supported by Aristophanes' *Wasps* (1216–62), which offers a glimpse of singing at a symposium. Scholiasts commenting on *Wasps* observe that the songs were called ‘skolia’ because it was difficult to pick up a piece at some point in the middle without any warning or preparation. The scholiast to Plato's *Gorgias* (451e) states that *skolia* were so called because the drinking companions offered the sprig to each other in turn and those who did not sing were shown to be uncultured.

Athenaeus emphasizes the ancient and simple style of *skolia* and names [Alcaeus](#), [Anacreon](#) and Praxilla as famous exponents. 25 *skolia* are preserved in his *Sophists at Dinner* (xv, 693f–696a), and he suggests that the set could be viewed as representing a single performance. After the first 7 songs, there is a short interruption during which the guests comment on the song and one quotes a parody of it by Anaxandrides; the songs then resume. Athenaeus's arrangement of *skolia* 10–13, which can be combined to form a part of the ‘Song of Harmodius’, one of the *skolia* specifically mentioned in Aristophanes' *Wasps* (1225) and *Acharnians* (978–80 and 1093), provides a clear example of the way in which the verses of a traditional song could be passed from guest to guest. The text itself employs a constant measure and refrains. The first two lines of the first verse are repeated in the third verse, and the last two lines of the first verse are nearly repeated in the fourth verse. All this suggests a simple repetitive melody that would be easy for a group of symposiasts to pass from one person to the next, perhaps representing the free and convivial manner in which the *skolia* were performed. On the authority of Artemon Kasandreu (from whose collection the *skolia* were perhaps drawn), Athenaeus defines three types: an initial [Nomos](#) sung by all the guests at the symposium; a sequence of verses in which the men would sing one after another; and a series of songs performed by select singers in whatever order occurred. This accords in general with Plutarch's description and with the scholiast to Plato's *Gorgias* where the definitions are ascribed to Dicaearchus's treatise on musical competitions. Athenaeus, however, asserts that ‘skolion’ does not refer so much to a particular type of composition as to the irregular performance, moving from person to person. The *skolia* presented by Athenaeus would seem to fall primarily in his second category: they are short and simple, with texts ranging over historical incidents, life in general and personal sentiment. None is satirical in the sense suggested by Proclus's definition.

The famous Epitaph of Seikilos, one of the surviving fragments of ancient Greek music (see [Greece, §1, 8\(i\)](#)), has been frequently described since its discovery in 1883 as a *skolion*. Although this piece, inscribed on a tombstone, is short and simple in style, its context hardly suggests a *skolion*. Rather, the piece is an epigram, a short and simple verse commonly placed on grave stones and votive tablets. The scholiast to Plato's *Gorgias* made an explicit association between the epigram and the *skolion*, and the confusion of modern scholarship on this composition is not surprising.

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THOMAS J. MATHIESEN

Skoryk [Skorik], Myroslav Mykhaylovych

(b Lwów [now L'viv], 13 July 1938). Ukrainian composer and teacher. Skoryk entered the L'viv Music School in 1945, but in 1947 he and his family were deported to Siberia and were not permitted to return to Ukraine until 1955. He entered the L'viv Conservatory where he studied composition with Lyudkevych and Simovych among others; he then studied with Kabalevsky at the Moscow Conservatory (1960–64). He then joined the staff of the L'viv Conservatory and in 1967 that of the Kiev Conservatory, where he remained until 1988 teaching composers who include Balakauskas, Karabyts and Stankovych. He has occupied posts within the Ukrainian Composers' Union, has won the Shevchenko Prize – in 1985 for his Cello Concerto – and holds the title People's Artist of Ukraine. He is also active as a musicologist and editor of music publications. Unlike many of his countrymen who adopted an avant-garde stance in the 1960s, from around that time Skoryk largely relied on Carpatho-Ukrainian folklore in his works, firstly attracting attention with the *Hutsuls'ky tryptykh* ('Hutsul Triptych') derived from his score for Sergey Paradzhanov's film *Shadows of Forgotten Ancestors*. In subsequent orchestral works (First Violin Concerto and Cello Concerto) he developed a style in which a work is built from short melismas – derived from the synthesis of idiomatic folk rhythms and melodic formulae – which often succeed in asymmetrical phrases expanding by means of troping. In the 1990s he began to utilize various elements of popular music, earlier found

in the Fifth Partita for piano 'in modo retro' (1975). Skoryk's works have been performed across Europe and the USA.

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VIRKO BALEY

Skovhus, Boje [Bo]

(b Århus, 22 May 1962). Danish baritone. After studying at the Copenhagen Opera Academy he made his début as Don Giovanni at the Vienna Volksoper in 1988. He became an instant favourite in that city and the role of Giovanni remained central to his repertory, the strong, bright voice being matched by a handsome and athletic stage presence. He first appeared at the Vienna Staatsoper in 1991 and within the next few years became well known in the leading German houses, adding such roles as Wolfram (*Tannhäuser*), Olivier (*Capriccio*), the Count in *Der Wildschütz* and Mozart's Count Almaviva (which he has recorded with Abbado). At Cologne in 1993 he sang the title role in *Billy Budd*, introducing himself to a wider audience that same year in a recording of Britten's *War Requiem*.

Copenhagen honoured him with a production of Thomas' *Hamlet* in 1995. He made his Covent Garden début as Guglielmo in 1997 and his Metropolitan Opera début as Eisenstein (*Die Fledermaus*) in 1998. As a lieder singer Skovhus impressed strongly with his first Hugo Wolf recordings, but his command of the gentler emotions and of a true legato has sometimes been found defective. His wide concert repertory includes such works as Zemlinsky's *Lyrische Symphonie* and Berio's arrangements of songs by Mahler.

J.B. STEANE

Skowroneck, Martin (Franz Hermann)

(b Berlin-Spandau, 21 Dec 1926). German instrument maker. After completing his secondary education in 1947 he studied music in Bremen, qualifying in 1950 as a teacher of the flute and recorder. While a student he had begun to make recorders for his own use because no instruments that satisfied him were available; soon he began to make recorders to order for other players. In 1952 a clavichord which had been badly damaged in the war was sent to him for restoration; while working on it he decided to build a clavichord for his own use, and this first instrument led to orders for historical keyboard instruments. Although he has had no formal training or apprenticeship in the craft of instrument making, he has made an intensive study of all the available historical keyboard instruments, especially the great collection in Berlin, as well as the documentary evidence of the construction techniques and materials used by the great harpsichord builders of the past. From 1953, when he built his first harpsichord, he devoted most of his time to building stringed keyboard instruments on historical lines, while continuing to teach the flute and recorder as a secondary interest.

Skowroneck has concentrated mainly on re-creating harpsichords of Italian design and in the early (Ruckers) and late (Dulcken) Flemish tradition, and instruments of these types have earned him great renown, especially through recordings by Gustav Leonhardt. When he began producing instruments of traditional design in Germany (independently and, in fact, unaware of Hubbard and Dowd's pioneer work in the USA) he initially encountered considerable opposition, not only from established German manufacturers of modern harpsichords, but also from a public which had come to accept the sound of such modern instruments as the tonal norm. It is partly due to the influence of his instruments and those of such like-minded German harpsichord makers as Klaus Ahrend and Rainer Schütze, that German harpsichordists have turned increasingly to reproductions of historical instruments for the performance of early keyboard music.

Since 1991 Skowroneck has added fortepianos to his production of harpsichords, clavichords, recorders and transverse flutes. He has restored several notable historical instruments. He described his view of restoration in a paper delivered at the 1970 Antwerp Colloquium. The application of the experience gained in restoration to theoretical knowledge acquired through historical research, and the relevance of both to the building of

new instruments is discussed in his 'Probleme des Cembalobaus', which aroused considerable controversy in German instrument building circles at the time of its appearance.

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HOWARD SCHOTT

Skramstad, Hans

(*b* Toten, bap. 26 Dec 1797; *d* Bergen, 15 June 1839). Norwegian composer and pianist. Of peasant stock, he had no chance to study music as a child, and was probably mostly self-taught. Nevertheless, in 1819 he performed with the Musical Lyceum society in Christiania (now Oslo). During the years 1822–6 he gave concerts in various Norwegian cities, and in 1824 performed in Copenhagen. From 1826 to 1835 he spent some time in Paris and Lausanne, and possibly lived in Germany for a period. After returning home he attempted unsuccessfully to establish himself as a music teacher in Christiania. He never managed to gain a firm footing in Norwegian musical life, and when he was discovered drowned in a pond, he was assumed to have committed suicide.

Of Skramstad's compositions four sets of variations and a few small piano pieces survive. One set of variations is on a Norwegian folksong, the others on contemporary popular melodies. These works represented something new for Norwegian music of the time. Earlier pieces in this form were purely figural variations, in some cases amateurish. Although their model is the Classical Viennese variation form, Skramstad's compositions come close in character to variations of the Romantic era in their frequent use of tempo change and their greater artistic pretensions. All four have a similar structure, beginning with an introduction, the theme and five to seven variations (of which the last is in a contrasting mode) and ending with an independent coda. The separate introductory and concluding sections are

unusual for this period; they could even suggest to some extent a free variation form, but as their relation to the main theme is tenuous, they are probably best described as fantasia sections. The works are particularly interesting in their harmonic vocabulary, which is that of early Romantic music, in a fairly developed form. Skramstad made frequent use of the normal altered chords, but also of enharmonic changes, unexpected resolutions of dominant 7th chords and chromatic sequences of parallel 6th chords.

Skramstad's works represent the vanguard of Norwegian composition about 1830. Although he did not achieve an entirely coherent artistic position, his few surviving works brand him the first true Romantic among Norwegian composers.

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all printed works published in Paris, n.d.

op.

- 1 Variations brillantes pour le piano forte sur un air norvégien
- 2 Variations pour le piano forte sur un air suédois
- 4 Variations pour le piano forte sur un thème tyrolien
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NILS GRINDE

Škraup, Jan Nepomuk.

See Škroup, Jan Nepomuk.

Skrebkov, Sergey Sergejevich

(*b* Moscow, 25 March/3 April 1905; *d* Moscow, 6 Feb 1967). Russian musicologist. At the Gnesin State Institute for Musical Education he studied the piano with Yelena Gnesina until 1927 and composition with Glière until 1928. He then attended the Moscow Conservatory, where he studied music history with Ivanov-Boretsky and theory and acoustics with N.A. Garbuzov; he also studied in the faculty of physics and mathematics at Moscow University, graduating in 1930. In that year he joined the staff of the State Insitute for Music Research and undertook work on acoustics with Garbuzov in the department of physiology and psychology. He taught harmony and counterpoint at the Moscow Conservatory (1932–67), becoming professor (1946) and head of the music theory department (1948). He was also head of the music theory department at the Gnesin

State Institute (1944–9), and a research fellow at the Institute for the History of the Arts (1944–52). In 1935 he was awarded an honorary *Kandidat* degree; in 1945 he took the doctorate at the Moscow Conservatory with a dissertation on musical form.

Skrebkov made an important contribution to Russian theoretical musicology, and developed new analytical methods. He achieved a synthesis of scientific and musicological approaches to the study of music. His areas of interest were the universal laws of musical thought, the history and theory of polyphony, and Russian choral music from the 17th century to the early 18th. He also undertook studies into musical performance from a physical and acoustical point of view. The culmination of his study of musical style was the book *Khudozhestvenniye printsipi muzikal'nikh stiley*; it was published posthumously under the editorship of Vladimir Protopopov, who in his introductory essay described the work as 'an important step in the study of historical stylistic development in European music of the last 1000 years'. Skrebkov's wife, Ol'ga Leonidovna Bekman-Skrebkova (b Moscow, 17/30 Oct 1905; d Moscow, 28 Oct 1997), was also a musicologist; together they wrote a number of textbooks on harmony, polyphony and musical analysis.

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IGOR' BĚLZA/TAT'YANA DUBRAVSKAYA

Skriabin [Skrjabin], Alexander Nikolayevich.

See [Skryabin, alexander](#).

Škroup, [Schkroup, Skraup], František Jan

(*b* Osice, 3 June 1801; *d* Rotterdam, 7 Feb 1862). Czech composer and conductor, brother of [Jan Nepomuk Škroup](#). His father, Dominik Škroup (1766–1830), a teacher and composer, introduced František and his brothers Jan Nepomuk and Ignác (1807–89) to music. At the age of 11, already a good flautist, he went to Prague to finish primary school, and supported himself as a choirboy. He continued his schooling at one of the most important Czech national revival movement centres, Hradec Králové, where he was a choirboy at the cathedral and studied with the local choirmaster and composer Franz Volkert (1767–1831); then he returned to Prague to attend university. From 1822 he studied law but also pursued acting, music teaching and performing. He was particularly involved in Czech amateur charity opera productions, which started on 28 December 1823 when the Prague Estates Theatre first gave a Czech version of Weigel's *Die Schweizerfamilie*.

The aim of the young Czech national revival movement – to express the intellectual power of the Czech nation and its language in opera as one of the highest achievements of art – soon led from translations to more

ambitious ventures, and inspired Škroup to compose his first opera, *Dráteník* ('The Tinker', 1826), a two-act Singspiel in 14 numbers. The libretto was by J.K. Chmelenský (1800–39), a lawyer, poet, literary and music critic and publisher of the first Czech music magazine *Věnec ze zpěvů vlastenských* ('A garland of patriotic songs', Prague, 1835–9), in which some of Škroup's vocal works also appeared. The plot is of the Viennese Singspiel type, while the libretto uses both Czech and Slovak; the music owes less to Mozart than to early Romantic Italian and French opera and German Singspiel. As required by the national revival feelings, Škroup tried to imitate Czech national song. *Dráteník* used to be regarded as the first Czech opera; in fact, since most of Škroup's principal predecessors and contemporaries wrote to German or Italian texts, he was a pioneer in this field only for his period and his circle, for there are many Czech 'folk' operas of the 18th century by Jan Antoš, Father Alanus Plumlovský, Karel Loos and F.V. Míča, among others.

After the success of *Dráteník*, in which Škroup sang the title role, he devoted himself entirely to music, theatre music especially. In 1827 he became second Kapellmeister at the Estates Theatre, in 1837 first Kapellmeister. He directed the company successfully up to 1857 when he was dismissed because of a disagreement with the director, J.A. Stöger. He then conducted various concert groups and opened a singing school; in 1860 he became Kapellmeister at Rotterdam opera, where again he achieved great success.

The opera and Singspiel repertory given by Škroup in Prague, as at any theatre of his time, consisted mostly of the works required by public taste: historical dramas, genre-scenes, fairy-tales and thrillers. But he did introduce to Prague many valuable works by Marschner, Spohr, Halévy, Meyerbeer, Lortzing, Gluck (*Iphigénie en Tauride*) and Verdi (*Nabucco*, *Rigoletto* and *Il trovatore*). He gave the first Prague Wagner productions (*Tannhäuser*, 1854, *Lohengrin* and *Der fliegende Holländer*, 1856), and also gave Beethoven's *Fidelio* and works by Mozart. He wrote insertions for *La Juive*, Cherubini's *Médée* and Bellini's *Beatrice di Tenda*. In his role as Kapellmeister he wrote much incidental music, especially for plays by J.K. Tyl, of which the most famous is *Fidlovačka* ('Shoemakers' Feast', 1834), a farce describing Prague society on the background of the Easter fair and guild feast. The music consists of 21 numbers – overture, interludes, dances, songs and choruses, some of them quoting popular folk melodies. One song, 'Kde domov můj' ('Where is my homeland') soon became a national hymn, and shortly after the foundation of Czechoslovakia in 1918 a part of the national anthem.

After *Dráteník* Škroup wrote other Czech and German operas and Singspiels. To meet the taste of the wider Prague public he composed four fairy-tales, of which only *Der Nachtschatten* (1827) survives; the score shows the influence of Weber. His first attempt at a historical drama in music was *Oldřich a Božena* ('Oldřich and Božena', 1828). Chmelenský's libretto dealt here with the half-mythical story of love and marriage of a Czech 11th-century prince. In 1833 it also appeared in a German version (*Udalrich und Božena*). Also based on Czech legendary history was his and Chmelenský's last Czech opera, *Libušín sňatek* ('Libussa's Wedding'), composed and performed in 1835, rewritten in 1849 and given again in

1850. The libretto deals with the origins of Bohemia and the foundation of the first Czech princely dynasty, the Přemyslids (a popular subject that gave rise to numerous plays and operas, including works by Albinoni, Kreutzer, Grillparzer and, perhaps most important, Smetana). Škroup's *Drahomíra*, written to a German text by a philologist, student of aesthetics and gymnasium professor Václav Alois Svoboda-Navarovský (1848), was to picture the life and death of St Wenceslas and his mother, Princess Drahomíra, against the background of the struggle between pagans and Christians in 10th-century Bohemia (again a popular subject in music and drama, widely used, notably by Dvořák in his oratorio *St Ludmila*). Affected by the revolutionary movements of 1848, Škroup turned in 1851 to the history of the Netherlands. *Der Meergeuse* (to a libretto by the Prague writer and newspaper editor J.C. Hickel, who worked as theatre repertory adviser in Prague and Vienna), describes an episode of the Dutch revolt against Spanish rule in the 16th century; it was the most successful opera première of the year in Prague and brought Škroup one of his greatest triumphs in Rotterdam in 1861. His most important musical work, *Columbus*, based again on a libretto by Hickel and composed in 1855, was never performed during his lifetime.

Apart from a small number of songs, choral, chamber and orchestral works, Škroup's main output was for the stage. The strongest points of his compositions are the fresh *buffo* scenes, the moving lyrical songs and the use of well-balanced and colourful orchestration. He based *Dráteník* on the late Classical opera idiom, coloured by national elements. But the fresh *buffo* naivety so successful there did not suit his other operas. The sophisticated poetic structure of Chmelenský's later librettos for *Oldřich a Božena* and *Libušín sňatek*, with their historical plots which required such careful handling, led to works that are dramatically lifeless. The best of each work is found in the individual songs that became popular. *Der Meergeuse*, with a plot concerning a different part of Europe and a libretto full of theatrical effects, offered a freer field to explore. The work is influenced by contemporary German and Italian opera – in places it even shows a neo-romantic feeling – and is dramatically well built. The same applies to *Columbus*, which was influenced by French grand opera. Škroup's style might be called eclectic, based on his work as a Kapellmeister; his work is chiefly of value as a successful experiment in the composition not simply of Czech but European music. This was not easy in the Bohemia of his time; the barriers erected by the nationalist revival movement, which wanted to make the music serve their artistic objectives through the use of folksong, were to be fully overcome only in the work of Smetana and Dvořák.

Škroup's son, Alfred Škroup, was a violinist in the Rotterdam opera orchestra, and Kapellmeister in Coburg, Danzig (Gdańsk), Breslau (Wrocław), Mainz and other German cities. He also worked for the Prague music publishers Hoffman, and as an impresario for various singers.

WORKS

stage

all first performed in Prague

Dráteník [The Tinker] op.1 (Spl, 2, J.K. Chmelenský), Estates, 2 Feb 1826 (Prague, 1913, 2/1926)

Oldřich a Božena op.19 (op, 3, Chmelenský), 14 Dec 1828; as Udalrich und Božena, 12 Feb 1833; 2 songs in F.J. Škroup and J.K. Chmelenský, eds.: Věvec ze zpěvů vlastenských [Garland of Patriotic Songs], i (Prague, 1835), iii (Prague, 1837)
Der Nachtschatten, 1827 (op, 3, K. Schikaneder), Jan 1830

Der Prinz und die Schlange (Spl, 3, F.V. Ernst), 1829; Cz. version 1835, lost

Libušin sňatek [Libussa's Wedding], op.20 (op, 3, Chmelenský), 6 Nov 1835; rev. version, 11 April 1850; excerpts in Věvec zpěvů vlastenských, i (Prague, 1835), iv (Prague, 1838)

Die Drachenhöhle bei Röthelstein, oder Der Hammer um Mitternacht (Spl, I, Kollmann), 28 May 1832, lost

Die Geisterbraut (op, Ernst, after W. Irving), 22 Dec 1836, lost

Drahomíra (op, 3, V.A. Svoboda-Navarovský), 20 Nov 1848

Der Meergeuse op.34 (op, 3, J.C. Hickel), 29 Oct 1851

Columbus op.38, 1855 (op, 3, Hickel), 1942

Incidental music to 8 plays, incl. Bratovah [Cain and Abel] (J.N. Štěpanek), 27 Feb 1831; Fidlovačka [Shoemakers' Fair] (J.K. Tyl), 21 Dec 1834, ed. (Prague, 1952); Čestmir (Tyl), 3 May 1835; Žižková smrt [Žižka's death] (J.J. Kolár), 17 Nov 1850

other works

Mass, chorus, orch, org; Synagogal choruses; Ger. cants.; Ger. and Cz. choruses and solo songs

Ovs., orch; 3 str qts; Trio, cl, vc, pf; 2 trios, vn/fl, vc, pf; pf pieces, incl. Polonaise, ed. in MAB, xx (1954)

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M. Kopecká: *Vztah slova a hudby v lyrických částech jevištních děl a kupletech Františka Škroupa* [The relationship of words and music in the lyrical sections of the dramatic works and couplets of František Škroup] (diss., Charles U., Prague, 1973)

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J. Tyrrell: *Czech Opera* (Cambridge, 1988)

MICHAELA FREEMANOVÁ

Škroup [Škraup], Jan Nepomuk

(*b* Osice, 15 Sept 1811; *d* Prague, 5 May 1892). Czech composer, conductor and choirmaster, brother of [františek Škroup](#). In 1836 he became vice-Kapellmeister, and in 1838 choirmaster, of the Prague Estates Theatre, where he was appointed second Kapellmeister in 1840. From 1838 he was also a choirmaster of the Crusaders' church in Prague. In 1843 he conducted the Czech opera performances in the Růžová Street Theatre, Prague, for whose opening he wrote *Slavná overtura* ('Festival Overture'), in 1842. He left the theatre to become director of the Sophien-

Akademie (1844–9; in 1846 he took part in preparations for Berlioz's visit to Prague). From 1845 he was Kapellmeister at Prague Cathedral, where in 1856 he invited Liszt to conduct his *Missa solennis*, and from 1846 he was a singing teacher of the archiepiscopal seminary. Between 1874 and 1882 he resumed the post of second Kapellmeister and choirmaster of the Estates Theatre.

Much of Škroup's work, including some of his theoretical writings, is devoted to the church. He also wrote songs, choral works (some of which were published), incidental music, overtures and other pieces. His first opera, *Elfriede*, composed by 1828, was possibly intended for children. Nothing is known about *La fiancée du gnome* (?1836 or ?1850), mentioned by Wurzbach and Teuber. In 1845 he wrote *Švédové v Praze* ('The Swedes in Prague'), but only the first act was performed. After its libretto was reworked, it was performed in full in the Provisional Theatre, Prague, in 1867.

Škroup's son Karl (1851–1909), a critic, actor, producer and playwright, was director of Erfurt Theatre by 1909, while another son, Alfons, was Kapellmeister in Danzig (now Gdańsk) by 1864, and Kapellmeister and choirmaster in Bremen by 1870.

WORKS

stage

Elfriede (children's op, 3, J. Siegl), Prague, before 1828, CZ-Pnm

La fiancée du gnome, ?1836 or ?1850

Švédové v Praze [The Swedes in Prague] (op,3, J. Pečírka; lib rev. by E. Zünger), 1845, Prague, Provisional, 22 April 1867

Der Liebersring (comic op, 3, H.T. Schmid), Prague, 18 Dec 1861

Vineta (op, 3, Schmid), 1864, Prague, 11 June 1870

Incidental music to J.K. Tyl's *Chudý kejklíř* [The Poor Juggler]

other works

most MSS in CZ-Pnm

Sacred: *Musica sacra pro populo* (Prague, 1854–5); *Hymne zu Ehren des heiligen Vaters Pius IX* (Prague, 1859); masses, Requiem settings, grads, offs, *Salve regina* settings, *Vespers*, hymns, church songs

Other vocal: school songs, other songs, choral works

Inst: ovs., incl. *Slavná overtura* [Festival Ov.], Prague, 1842; piano works (dances); qt

Theoretical: *Anleitung zum Figural und Choral Gesänge, nebst der allgemeinen Musiklehre* (Prague, 1848); *Manuale pro sacris functionibus quae per anni ecclesiastici decursum cum cantu celebrantur* (Prague, 1858); *Theoreticko-praktická škola hudební pro učitele* [Theoretical-Practical School for Teachers] (Prague, 1864); *Vyučování zpěvu z prvopočátku* [Teaching Singing from the Very Beginning] (Prague, 1864)

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E. Lébllová-Chorvá: *Jan Nepomuk Škroup a jeho opera 'Švédové v Praze'*
(thesis, Prague University, 1953)

J. Tyrrell: *Czech Opera* (Cambridge, 1988)

MICHAELA FREEMANOVÁ

Skrowaczewski, Stanisław

(*b* Lwów [now L'viv], 3 Oct 1923). American conductor and composer of Polish birth. He made his *début* as a pianist on Polish radio at the age of 11, and in 1936 he played and conducted Beethoven's Piano Concerto no.3 at the Lwów Musical Association. Two of his compositions, an overture and songs for soprano and orchestra, were played by the Lwów PO in 1940. He began studies in conducting, composition, musicology and philosophy in Lwów at the conservatory and university; graduate studies were concluded in Kraków in 1945. After winning the Szymanowski Composition Prize in 1947 he obtained a French government grant for study in Paris with Boulanger (composition) and Kletzki (conducting), 1947–9. His directorships of the Wrocław (1946–7), Katowice (1949–54) and Kraków (1954–6) orchestras led to his appointment as conductor of the Warsaw National PO, 1956–9; he also won the 1956 Accademia di S Cecilia Competition in Rome. Skrowaczewski made his American *début* with the Cleveland Orchestra at Szell's invitation in 1958. His New York PO *début* in 1960, when he took over a series of concerts because of Mitropoulos's death, was a great success. The same year he left Poland to begin an international career and was music director until 1979 of the Minneapolis SO, succeeding Dorati. From 1984 to 1991 he was principal conductor of the Hallé Orchestra, with whom he recorded symphonies by Brahms, Bruckner and Shostakovich. He has conducted most of the leading American and European orchestras and has directed performances for the Metropolitan Opera and the Vienna Staatsoper, where he made his *début* in 1964 with *Fidelio*. His performances display a lean elegance and a fastidious technique that has often been compared with Szell's. Among his works are four symphonies, a string quartet and a concerto for english horn.

RICHARD BERNAS

Skryabin [Scriabin], Aleksandr Nikolayevich

(*b* Moscow, 25 Dec 1871/6 Jan 1872; *d* Moscow, 14/27 April 1915). Russian composer and pianist. One of the most extraordinary figures musical culture has ever witnessed, Skryabin has remained for a century a figure of cultish idolatry, reactionary yet modernist disapproval, analytical fascination and, finally, aesthetic re-evaluation and renewal. The transformation of his musical language from one that was affirmatively Romantic to one that was highly singular in its thematism and gesture and had transcended usual tonality – but was not atonal – could perhaps have occurred only in Russia where Western harmonic mores, although

respected in most circles, were less fully entrenched than in Europe. While his major orchestral works have fallen out of and subsequently into vogue, his piano compositions inspired the greatest of Russian pianists to give their most noteworthy performances. Skryabin himself was an exceptionally gifted pianist, but as an adult he performed only his own works in public. The cycle of ten sonatas is arguably of the most consistent high quality since that of Beethoven and acquired growing numbers of champions throughout the 20th century.

1. Life, 1871–96.
2. Life, 1896–1906.
3. Life, 1906–15.
4. The music and its philosophical background.
5. Reputation and influence.

WORKS

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JONATHAN POWELL

Skryabin, Aleksandr Nikolayevich

1. Life, 1871–96.

The Skryabin family has been traced back to the 13th century; its first recorded member was described as a boyar and Aleksandr Nikolayevich himself stressed his noble origins. Hailing from the Nizhny-Novgorod region, they moved to Moscow in the 16th century and by the 19th were established as a respected military family; the composer's grandfather, Aleksandr Ivanovich (1811–79), is said to have run his immediate family like an army platoon. His son, Nikolay Aleksandrovich (1849–1914), broke away from the military tradition to train as a lawyer but abandoned his studies soon after marrying Lyubov' Petrovna Shchetinina (1849–73); she was one of the first recognized female musicians in Russia, a pianist and composer who had studied with Leschetizky, knew Anton Rubinstein and drew high praise from Tchaikovsky. She gave a recital of works requiring a virtuoso technique five days before Aleksandr Nikolayevich was born, on Christmas Day 1871. Her husband returned to study diplomatic jurisprudence at Moscow University, but by September of 1872 Lyubov' Petrovna was so ill (she had been weak since giving birth) that he again abandoned his studies to take her to Italy, where she soon died. Nikolay Aleksandrovich eventually finished his university course and, after studying oriental languages for two years, went as an interpreter to the Russian Embassy in Constantinople. Father and son had little contact: Aleksandr Nikolayevich's upbringing was entrusted to his two doting grandmothers and the infatuated aunt Lyubov' Aleksandrovna, herself an amateur musician who gradually gained control over and responsibility for the child.

As a child, Skryabin attended concerts held by the Russian Musical Society and operas at the Bol'shoy; he could also play melodies he heard and improvise at the piano at the age of five. His first teacher was his aunt. He soon wrote plays, made toy pianos, enjoyed needlework and read Shakespeare and Molière. Although at this age, he was nervous, thin, delicate and unhappy – in 1896 Boris de Schloezer was struck by 'his frail and delicate appearance, his intense nervousness' (*Scriabin: Artist and Mystic*, 1923) – the ambitious Lyubov' took him for assessment to Anton

Rubinstein who guardedly confirmed her hopes in the boy's gifts. Meanwhile, in 1880 his father married an Italian, Olga Fernandez, and was a consul, working in countries where Turkish was spoken. Contrary to his father's and certainly his aunt's wishes, Skryabin expressed a desire – encouraged by his elder cousin Mitya – to attend the Cadet Corps; he became the 'only cadet of the Russian Army never to carry arms throughout five years of training' (Bowers, 1969), but amused his contemporaries (and the director, another amateur musician) with his piano playing and even had time to start composing.

In summer 1883 Skryabin received his first formal music lessons from Georgy Konyus, a neighbour at the dacha the old Skryabin ladies had rented at Khovrino, near Moscow. As Hugh Macdonald has pointed out, his doting aunt and two grandmothers 'pampered him endlessly and set his mind towards the fastidiousness and egocentricity of his later years' (Grove6). He studied Weber, Mendelssohn and Chopin on the piano and began to compose in a more controlled fashion. Through a family connection, he was prepared for entry to the Moscow Conservatory by the 28-year-old Taneyev, and through him met the formidable Zverev. This influential piano teacher, who had studied with Henselt, insisted that his teenage piano pupils should live in his own house and be subject to the most disciplined of regimes. Under his guidance, Skryabin learnt not only French and German but also the manners of high society; he was shown great literature and how to drink vodka. Although he studied among a group of boys of similar age who included Rachmaninoff and Goldenweiser, he soon became Zverev's favourite. But when Skryabin dedicated a Nocturne in F \flat minor to his teacher (later published as op.5 no.1 but, typically for Skryabin, without the inscription), Zverev attempted to dissuade his pupil from composition. Skryabin's right arm was injured in a carriage accident, and although this had the undesirable effect of intensifying his aunt's coddling it also, like his hand strain later, acted as a catalyst to further composition. In 1886, he wrote his first significant work, the Etude in C \flat minor (published as op.2 no.1); in 1887 he had started to write poems that spiritually coexist with particular musical works as well as noting down his views on religion.

Skryabin entered the Moscow Conservatory in January 1888; he took no entrance examination because the director, Safonov, had heard him play at one of Zverev's salons years earlier. Like Zverev, whom he hated, Safonov adored Skryabin for his sensitive pianism but despite his laziness and wilfulness towards other aspects of study. Lessons learnt in Taneyev's polyphony class reverberate throughout Skryabin's output while Safonov's insistence on tonal variety, subtle pedalling and legato playing was to lead to these becoming the hallmarks of his performing style. He became one of the conservatory's foremost piano students; in a fit of competitiveness, he set about learning Beethoven's complete sonatas, stopping however at the tenth out of sheer boredom. His attacks of nervousness increased, especially during times devoted to composition, and he appears to have lived much of the 1890s on a Dostoyevskian knife-edge, precipitously close to breakdown. In 1891, in a further bout of pianistic competitiveness, Skryabin overstrained his right hand practising Liszt's *Don Juan* fantasy; when forbidden by a doctor to play, he turned to practising with his left hand and elaborated a virtuoso left-hand paraphrase of a Strauss waltz

(the strength and subtlety he subsequently developed in his left-hand technique is reflected in much of his later writing). The final year at the conservatory, 1892, was marked by a series of disagreements between Arensky (who was attempting to teach him fugue) and his pupil, who was supported by Safonov; problems also arose because Skryabin wanted to graduate a year early, like Rachmaninoff. Skryabin graduated with a Small Gold Medal (as opposed to Rachmaninoff's Great Gold Medal) mainly on account of Arensky's intransigence and probably his jealousy.

In spring 1892 Skryabin gave a private concert under the auspices of the Circle of Music Lovers; Boris Jürgenson, in the audience, agreed to show some of the young composer's works to his father Pyotr, the publisher. Thus 14 pieces were published, without opus number and without remuneration to the composer; that summer, Skryabin wrote the First Piano Sonata in one short burst. The next year, he received 50 rubles for four mazurkas (later to form op.7 and part of op.2). During the summer of 1893 he made his first trip abroad, to Finland and Latvia, strengthening his yearning to leave Russia and giving him his first impressions of the sea. Later that summer, deemed unfit for military service, he returned to Moscow where he visited friends such as the Monighettis, Emil Rozenov, Taneyev and Safonov and where he also acquired the habit of staying out all night drinking (his tendency to do this was to increase before it subsided in later years). He read Schopenhauer and met Leonid Sabaneyev (his first biographer) and Paul de Schloezer (son of Boris). Skryabin had become enamoured of the 15-year-old Natal'ya Sekerina but the affair was forbidden by her parents; their subsequently painful friendship lasted for several years and it was probably through disappointment and desperation over this separation that he later married unwisely. Mitrofan Belyayev became acquainted with Skryabin's work through Safonov and agreed to publish it in 1894. He arranged for Skryabin to play in St Petersburg (where he greatly impressed Vladimir Stasov), to Tolstoy at Yasnaya Polyana and, in summer 1895, he enabled Skryabin to travel to Europe, where he wrote much music (many of the Preludes op.11 are inscribed with the location of their completion). Back in Russia, he completed more works – nearly all preludes, because of a bet with Belyayev that he would write 48 such works within a given period – before Belyayev took Skryabin off to Paris. There he mingled with the symbolist demi-monde and played in a number of private houses before making his European début in the Salle Erard on 15 January 1896, to general acclaim.

[Skryabin, Aleksandr Nikolayevich](#)

2. Life, 1896–1906.

Skryabin remained in Paris long after Belyayev returned to Russia and his dealings with his publisher soon became strained, as they remained over the next few years. Skryabin's pleas for money caused by his hopeless accounting and Belyayev's demands that Skryabin finish pieces on which he had been working for months (as well as his requiring that they were marked and edited properly) form a pattern that constituted only one part of the confusing relationship between the physically huge maecenas and the effete, nervous composer. Skryabin travelled to visit his father in Rome, where he sketched a symphonic Allegro (several themes of which later reappeared in a sophisticated form in the Third Symphony) before returning

via Paris – where his hedonism continued unabated – to Russia. Here he wrote the Piano Concerto op.20 at phenomenal speed. In August 1897 he married, against the advice of almost all who knew him, a pianist, Vera Ivanovna Isakovich (1875–1920), whom he had met through de Schloezer. The newly-weds travelled to Odessa, where Skryabin played his concerto in a concert arranged by Safonov before travelling to Vienna and Paris, where he struggled to find engagements but also started work on the Third Piano Sonata. He was saved once more from destitution by Belyayev, this time through a Glinka Prize, a form of supposedly anonymous financial supplement given mostly to Belyayev's composers and on which Skryabin relied on numerous occasions. Vera and Aleksandr gave a joint recital in January 1898 featuring solely Skryabin's works, including the recently finished Polonaise and the Second Piano Sonata. Vera's pregnancy forced their roundabout return to Russia; a daughter, Rimma, was born on 15 July 1898. A few weeks later, Skryabin met Boris de Schloezer's 15-year-old sister, Tat'yana.

By September 1898, Safonov and Belyayev had arranged a piano professorship at the Moscow Conservatory for Skryabin; until 1904 he frequently travelled between Moscow and St Petersburg, performing (the Russian première of the Piano Concerto was in St Petersburg in November 1898), teaching, composing and attempting to accustom himself to his new role as family man. His workload at the conservatory burgeoned – during the 1899–1900 academic year he had 21 pupils – but it enabled him to support his family and left the summers free for composition. Over summer 1899 he wrote the six-movement First Symphony, which was first performed in St Petersburg in November 1900, though without the chorus parts in the last movement. The performance was largely regarded as a failure, as was the follow-up in Moscow the next year. Meanwhile, Vera gave birth to another daughter, Yelena, in February 1900 amidst difficulties regarding the publication of the symphony. In June, Skryabin set off for Paris with Belyayev where he again performed to critical approval. Returning to Russia, he accepted another job, as Inspector of Music at St Catherine's Institute, and worked on an opera which, although never finished, sowed the seeds which were to implant in Skryabin's mind the concept of the *Misteriya*; he also composed the *Fantasia* op.28, which was first performed by Gol'veysev as late as 1907 (Skryabin apparently forgot that he had written the work). Since a disagreement with Belyayev in May 1900, Skryabin had been less inclined to keep his protector informed of every detail of his composing plans; he presented him with the completed Second Symphony in September 1901 with scarcely a word of warning. Its première, in St Petersburg in January 1902, elicited hissing and catcalls, and this, along with its equally dismal reception in Moscow a year later, upset Skryabin considerably; he also decided to leave the conservatory and obtained a promise of a much larger stipend from Belyayev. His spirits were lifted by the first all-Skryabin concert of orchestral and piano works, in Moscow in March 1902, two months before he formally resigned from the conservatory.

Freed from his teaching duties, Skryabin spent summer 1902 at Obolenskoye with Vera, starting work on his Third Symphony, the *Bozhestvennaya poema* ('Poème divin'), along with several shorter works. In August Vera gave birth to a fourth child, a boy, Lev, but soon after was

nonetheless asked by Skryabin to start preparing the score of the Second Symphony for a performance by Lyadov the next March. Skryabin took a brief cure in Yalta before resuming work in earnest on the Third Symphony; the composition was not completed until 1904. He began to read more philosophy and Greek myth, often in Solov'yov's translations, and joined the Moscow Philosophical Society founded by Prince Sergey Trubetskoy, with whom he became friendly. In summer 1903 the Skryabins were neighbours of the Pasternaks at Obolenskoye; Leonid Pasternak later made a famous drawing of the composer at the time when Skryabin had become musical mentor to his son Boris. Long after he had abandoned his ambition to compose, Boris Pasternak wrote a memoir of Skryabin, probably the finest of the many that have come to light.

During that summer Skryabin saw much of Boris de Schloezer and, more importantly, his sister Tat'yana. She had been instantly captivated by Skryabin's music in 1901, when she heard Buyulki play the Third Piano Sonata; she was thus deeply flattered when Skryabin became her lover in late summer or early autumn of 1903. The group of works from op.30 to op.43 reflect the intense sensuality which had enveloped the composer's spirit; these compositions were all presented to Belyayev on his nameday in November of that year. Scarcely a few days after this event, Skryabin accepted an offer from the recently widowed Margarita Morozova, a former student, of a monthly income of 200 rubles. Little more than a month later Belyayev died at the age of 67; Skryabin was grief-stricken.

After Belyayev's death, the monthly payments from the publishers ceased and a row ensued; to add to this difficulty Skryabin seduced a former pupil, Mariya Bogoslovskaya, still in her teens, and was forced to resign from St Catherine's Institute. The move abroad he had long dreamed of was now necessary; ten days after he had arrived in Switzerland, in March 1904, Vera and the children did so. He had arranged for Tat'yana to live in a neighbouring village and explained her presence through reasons of health. Vera, however, was soon informed of the real state of affairs and, after she had left, Tat'yana took her place in the Villa des Lilas in Vézenaz. There Skryabin finished the Third Symphony in November before setting off for Paris where, with difficulty, he arranged for the work to be conducted by Nikisch in May 1905. He wrote to Morozova that the performance would be 'the first proclamation of my new doctrine', more than hinting that music was by then not the only expression of his intellect and creativity and also that the doctrine and the music were two different forms of expression of the same entity: Aleksandr Skryabin. The reception of the work was mixed; when it was heard in St Petersburg in 1906 it prompted an outburst of enthusiasm from the 80-year-old Stasov.

Skryabin returned to Italy, worn out by Paris and the stress surrounding the première of the symphony; he and the pregnant Tat'yana lived in the village of Bogliasco on the Riviera. Skryabin was overcome by guilt when his first and favourite child, Rimma, died in July, but relieved when Vera returned to Moscow, having been offered a post at the conservatory. Tat'yana gave birth to a daughter, Ariadna, in October; meanwhile, Skryabin had become acquainted with Georgy Plekhanov, with whom he discussed his doctrine and the coming revolution. Despite the obvious disparity in philosophical approach between the impractical and mystic Skryabin and the inventor of

dialectical materialism, they respected each other and their friendship lasted well over a year. Skryabin's material situation had worsened: the Belyayev board was sending him less money per composition than before and, in his fury at what he imagined was lack of respect for his talent, Skryabin broke with the publishers altogether in early 1906. Jürgenson could no longer afford Skryabin's terms, Zimmerman was musically too backward to appreciate his current language, and, after an unsuccessful attempt to publish his own works in Geneva, Skryabin found himself without a publisher. He and Tat'yana had moved to Geneva at the time of the break with Belyayev and, penniless and in desparation, asked Stasov to intervene in the publication problem. Skryabin was welcomed back into the Belyayev fold by Lyadov, who was promised a 'big poem for orchestra', the *Poema ékstaza* ('poème d'extase').

[Skryabin, Aleksandr Nikolayevich](#)

3. Life, 1906–15.

In October 1906 Skryabin was invited to America by Modest Altschuler, a cellist whom he had known as a student. He made his début on 20 December with an orchestra and then performed a solo programme two weeks later to mixed reviews. Tat'yana, against Skryabin's wishes, arrived in America in February 1907; a year earlier Maksim Gor'ky and his mistress had been hounded out of puritanical New York on account of their marital status and Skryabin feared a similar reaction. They returned to Paris, their domestic irregularities having already lost Skryabin Safonov's friendship and support. There Diaghilev was organizing his first Saison Russe and hired Nikisch to conduct the Second Symphony, but the impresario soon fell out with Skryabin who, when patronized by Diaghilev, had informed him that 'without us [artists] ... you would be less than nothing on this earth!' The *Poème d'extase* was finally sent to Belyayev's only in December, by which time Skryabin was living in Lausanne and writing the Fifth Piano Sonata. In January 1908 he cut several piano rolls of his own works for the Welte-Mignon firm and in February a son, Julian, was born. Soon after, he met Koussevitzky, who had invited him to join the advisory board of his newly founded Edition Russe de Musique. Skryabin had discussed colour and music with Rachmaninoff and Rimsky-Korsakov in 1907, and from that time onwards his desire increased to formalize these ideas and then manifest them in a work. Initially, Skryabin assigned particular colours to particular keys, and he was similar to Rimsky-Korsakov in this respect (except that the colour-key assignments were not the same in each case). When writing *Prométhée*, Skryabin, like other synaesthetics who assign particular colours to letters of the alphabet, would complete a circle of correlations with a chord represented by both light and by the vowel vocalized by the wordless chorus, with the latter two thus also referring to each other. Taking these patterns of reference a stage further, the series of colours projected by the *tastiera di luce* (designed by Skryabin's friend, the photographer Mozer) during the course of the work were symbolic of the psychological states implied by the music's *alter ego*, in its philosophical-literary manifestation. Colour, the *tastiera di luce* and synaesthesia have played a prominent place in popular Skryabin mythology lending him, among composers, an otherness that increases his attraction and mystique but which has often detracted from his being taken seriously. Skryabin expounded to Koussevitzky his ideas for a multi-media *Misteriya* and his

theories on colour and music; the entranced but astute Koussevitzky offered financial terms that Skryabin, again in poverty, could not refuse. Skryabin moved to Brussels where he met the painter Jean Delville (who later designed the cover for *Prométhée*; fig.2) and other Theosophists in whose circle Skryabin felt able to propound his doctrine. Many terms which became important for Skryabin, such as 'pleroma', he first encountered in Blavatsky's work; his desire for his music to inhabit – and to coax the listener to – a region divorced from human physical reality probably stems from early readings of her *Secret Doctrine*. But as he had done with others' music and others' philosophies, Skryabin soon amalgamated those aspects of her doctrine which were consonant with his own temperament into his far more grandiose yet specific theories (and with many more Russian ones: it should be stressed that Blavatsky was the assumed name of an Englishwoman) to such a degree that to call his own methods and aims theosophical would be inaccurate.

Skryabin's return to Russia in January 1909 was heralded by a concert in St Petersburg which included the *Poème d'extase*, conducted by Felix Blumenfeld, and solo piano works. Widespread critical acclaim, so long denied Skryabin in Russia, finally arrived; he turned down the offer of a post as superintendent of the Imperial Chapel while Koussevitzky organized a Skryabin Week in Moscow. Throughout the summer and winter of 1909 Skryabin worked on *Prométhée*; in this work he systematized more thoroughly than before the 'principles' (as he called them) by which he was to write his remaining music, the crystalline and technically unimpeachable piano works, opp.61–74, unique in their luminosity. Skryabin moved to a flat in the Arbat; here, his visitors included the poets Bal'mont, Baltrushaitis and Vyacheslav Ivanov, the composers Drozdov, Gnesin, Krein and Sabaneyev Mozer, the painter Sperling, Gol'denveysev and the eccentric anglophile Bryanchaninov, one of Skryabin's oldest friends. In mid-1910, Koussevitzky accompanied Skryabin on a tour of several Russian towns, while in early 1911 a tour of Germany was completed soon after the birth of Skryabin's last child, Marina. Koussevitzky and Skryabin soon quarrelled so vehemently – over money – that their relationship was irreparably damaged. Again, Skryabin had outraged a patron by considering him an employer, an agent or an administrator rather than an artist in his own right; after handing over several more compositions to the Edition Russe de Musique to fulfil a contract, Skryabin was again without a publisher. Rachmaninoff and the pianist and conductor Aleksandr Ziloti soon rushed to Skryabin's aid and proposed several lucrative concerts. Alluding to his time spent in Koussevitzky's mansions, Skryabin sarcastically remarked to Rachmaninoff that it was 'pleasant for an artist to be a guest of an artist'.

By October 1911, Skryabin completed a circle by accepting Jürgenson's terms to publish his music; his financial situation was also improved by increased numbers of concert appearances (which however he did not generally enjoy making). When the concerts subsided he was able to write the sixth and seventh piano sonatas, the latter being among his favourite works. He and Tat'yana took a holiday in Switzerland in 1912, where Skryabin wrote the Etudes op.65 before returning to Moscow, where they moved to no.11 Bol'shaya Nikol-Petrovskaya Pereulka (the lease expired on the day of Skryabin's death). In early 1913, Skryabin gave a successful series of concerts in London. Henry Wood conducted *Prométhée*, no doubt

encouraged by Rosa Newmarch, who wrote the programme notes. That summer was spent in the Kaluzhskiy province and there, as plans for the *Misteriya* fermented further, Skryabin finished three more piano sonatas, nos.8–10. At the end of the summer he went alone to Switzerland, where he made peace with his father over Tat'yana and was visited, after much pestering, by Stravinsky. Stravinsky heard Skryabin play his late sonatas and found them 'incomparable'; Skryabin later said that Stravinsky's music possessed a 'minimum of creativity'.

Returning to Moscow, Skryabin became increasingly convinced that India would be the most suitable venue for the performance of the *Predvaritel'noye deystvo*, a preparatory act which would ready the human race for the *Misteriya* itself. In early 1914 Skryabin wrote *K plyameni* ('Vers la flamme') before returning to London, where he was afflicted by a furuncle on his upper lip. He improved upon his earlier successes; his reception was ecstatic in most quarters. The summer was spent in a dacha near Podol'sk accompanied by an entourage of disciples. There he finished his last works and laboured over the text of the *Predvaritel'noye deystvo*. Back in Moscow he gave a number of concerts with works from every stage in his life, ranging from the *Valse* op.1 to some of the op.74 preludes. Skryabin made his last public appearance in St Petersburg on 2 April 1915; the praise from the press reached new heights. Returning to Moscow, he noticed a pimple on his upper lip reminiscent of the one which had afflicted him in London; by 7 April he was bedridden and his temperature rose rapidly. By 11 April crowds thronged the staircase of his flat – the situation had become grave. One incision was followed by others, but by then two types of blood poisoning had set in. Skryabin died on 14 April, with the manuscript containing sketches for the *Misteriya* open on his piano.

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4. The music and its philosophical background.

Skryabin is unique among composers, not only for his obsession with philosophy and mysticism but also on account of the global nature of his imagination. Through being, in Pasternak's words, 'more than just a composer', Skryabin was forced by his protean intellect and creativity to justify and rationalize his work as a musician; the maximalism so favoured by Russian artists of the Silver Age engendered in him not only an interest in unorthodox aspects of musical creativity such as synaesthesia but also, and more importantly, a desire to articulate by means of a metaphysical doctrine the *ultima ratio* of his creative existence. His philosophical tenets were reasons for, commentaries on and justifications of, but not programmes for, his music, and were not secondary nor auxiliary to his artistic creativity; although the discourse had a purely practical end it developed independently and in parallel to the music. Seen in the context of the literature of the time and the art of the Russian Silver Age as a whole, Skryabin loses much of the alien quality he assumes when compared with other musicians. His aesthetic code, wrote de Schloezer (1923), 'is remarkably similar to that of the vast intellectual and artistic movement which animated Russia' during the pre-Revolutionary era; Bal'mont, Vyacheslav Ivanov and Bryusov, like Skryabin, considered art a 'superior form of knowledge, an intuition analogous to that of the mystics, bearing the promise to reveal true reality and provide a passage to a

transcendental world, to divinity'. Mallarmé occupied a position analogous to Skryabin's in the canon of Symbolism, and as he idealized beauty, Skryabin sanctified ecstasy and the act of creation by which that state is achieved; for both artists this process represented a means of passage to and a form of self-identification with the divine, or, in essence, a form of gnosis. Skryabin's demiurge sought to convey the listener – or in the case of the *Misteriya*, participant – on a journey to a supernaturally heightened plane of existence by means of a language of symbols, a language in which conventional musical phenomena are dislocated from their usual significance by means of an extraordinary departure from traditional tonal procedures.

Already in 1905 when composing the *Poème de l'extase*, Skryabin enthused that the work would be 'a great joy, an enormous festival'; this concept of his music to be not only a source of artistic celebration but a participatory act of celebration grew throughout the following years of the decade. *Prométhée* was at one point considered by Skryabin to be a section of a much larger *Misteriya* ('Mysterium') which would occupy his creative efforts from that time onwards. Later the incorporation of *Prométhée* into the larger work was abandoned in favour of the creation of an intermediate *Predvaritel'noye deystvo* ('Acte préalable') which would prepare an as yet unready public for the *Mysterium*. In 1914 Skryabin bought a piece of land in Darjeeling; for him, India was the 'land of sages, sadhus, magical and mystifying attainments' (Bowers, 1969, vol. ii, p.254) and its backdrop of the Himalayas would form a natural temple at which the selected participants could attain Skryabin's prescription of *samadhi*, an Indian word for the spiritual ecstasy central to Skryabin's artistic aims. The colour organ used in *Prométhée* was to have been only the beginning of a vast synaesthetic experiment: Skryabin intended the *Mysterium* to consist of music (with chorus, solo voices, orchestra and, of course, himself centre-stage at a piano), dance, lights and perfume, augmented by 'bells suspended from the clouds'. The sketches for the music of the *Acte préalable* (the text was completed in 1915) contain several allusions to the later piano works as well as a simultaneity – consisting of two French 6th chords and one diminished 7th – in which each pitch of the chromatic scale appears once only. (This tantalizing glimpse into a future that was not to be was elaborated by the Russian composer Aleksandr Nemtin into an extended, three-movement work.) To paraphrase Skryabin's close friend Vyacheslav Ivanov, Skryabin's music and therefore also its logical culmination in the *Mysterium* 'would not have wanted to be and could not have been "only art"' (V. Ivanov: *Borozdi i mezhi*, Moscow, 1916), an assertion which, although made with reference to the Russian symbolist movement as a whole, is particularly pertinent to Skryabin's example.

Skryabin's early works reveal him to have assimilated a complex late Romantic language, to be frequently experimenting in formal matters (only the Third Piano Sonata follows the conventional four-movement format) and forging a personal harmonic language. The least convincing aspects of the early style – such as the bombastic octave passages in the *Allegro de concert* and the insipid vacuity of salon pieces such as the *Impromptus en forme de mazur* – are largely absent in the most successful works of this period such as the Piano Concerto, the 24 preludes and Piano Sonatas nos.2 and 3. Skryabin was short in stature; his delicate physique may well

have lain behind the lack of bombastics in his playing. The small stretch of his hand – little more than an octave – informed his writing for the instrument. His works up to 1903 (the year of Piano Sonata no.4) bear witness to the immense influence of the piano writing of Chopin and Liszt not only on Skryabin but also on earlier Russian composers such as Balakirev and Glazunov whose piano style formed the basis of the contemporary Russian manner. Also common in Skryabin's early works is the use of ostinatos – a particularly Russian trait in itself – and these are often combined with other layered and rhythmically independent voices. Even though it has been said that Skryabin 'owed nothing to his predecessors nor to his Russian contemporaries' (de Schloezer), and that the early works bear the imprint of Skryabin's hand, they are not stylistically unusual for the period; the harmony is chromatic but not daring and in many ways represents the lingua franca of the era.

From 1903 onwards, Skryabin began to make significant departures: in the sonatas, single-movement structures became the norm, and although sonata form was largely adhered to, its variations and mutations in the later sonatas and especially in the last two orchestral works parallel only those made by Schoenberg and his pupils. Skryabin, however, was arguably better placed to expand this form because – unlike the Viennese – he had not removed from his language that aspect which lends the form its dynamism, namely its sense of tonal centre. The example of Liszt's experiments looms large in any consideration of Skryabin's construction of larger formal structures. All of Skryabin's larger works rely to a greater or lesser extent on tripartite classical sonata form and, as was the case with his 19th-century predecessors, he placed an especial emphasis on the development and coda sections, these being those parts of sonata form which he could most convincingly place at the disposal of his symbolic requirements. Many of the later piano sonatas (nos.4, 5, 8 and 10 in particular) open with an introduction containing motifs which are subsequently built into themes and subject groups; this introductory music later reappears in the development and eventually – usually in a highly developed and sped up form – in coda sections. Such tailored approaches to the sonata layout allowed Skryabin to build much larger structures than most sonata forms. Additionally, conventional characteristics of all sections of multi-movement works are frequently alluded to by Skryabin in his single-movement essays. Like Mahler, Skryabin used 'false' recapitulations approximately halfway through developments, not only separating quasi-lento and quasi-scherzando subsections, but also in order to create a wave of strophe-like thematic statements which lend the structure a narrative tone. From the middle of the first decade of the 20th century, Skryabin used with less frequency such genre designations as 'impromptu' and 'mazurka', which had been applied to earlier works (and which largely belonged to the previous century and Chopin in particular), in favour of the 'poème' or 'poema'; this genre, while not of his invention, was made his own. In a sense, nearly all the works of his middle and late periods could be described as *poèmes*. Titles such as *Poème fantasque* or *Poème languide* are not merely descriptive; they represent microcosmic manifestations in language of the world occupied by the composition itself. During his middle period, and especially in the *poèmes*, Skryabin extends his gamut of expression markings as no composer had done before; his remarks, rather than being mere instructions to the performer, are

signposts for the psyche in its journey to lands previously uncharted and forbidden to musicians. The major works exude confidence – both musical and spiritual – and display an ever-widening range of contrapuntal and harmonic device.

The orchestra as employed by Skryabin in the First Symphony was remarkable for the addition of voices and had become by the time of *Prométhée* enormous, even in comparison with contemporary scores by Strauss and Schoenberg. His orchestration, however, was different from that of both these composers since its roots lay elsewhere. Although it is at once evident that Skryabin had shown great interest in the orchestra as used by Wagner, his choices of instrumental groupings, the manner in which these are employed in polyphonic layers, the resultant ‘meta-timbre’, and his placing of contrasting, almost antiphonic hierarchies as the music propels itself to points of climax; all these habits point to Skryabin's Russian musical identity.

Skryabin's development towards his later style – from the *Feuillet d'album* op.58 onwards – was seamless. It was not punctuated by a series of technical discoveries; just as he accepted and rejected various facets of other people's thinking for his own doctrine, its face changing only gradually, his musical language refined itself through the jettisoning of the irrelevant and the perfection of those elements appropriate to the needs of the moment. The later music has been rightly called ‘an act that performs his desires’, an act integral to the ‘ceremony in which the entire universe takes part and which culminates each time in an ecstatic dance’ (de Schloezer, 1953); this pattern is evident in the piano sonatas nos.5–10 and, most spectacularly, *Prométhée*. Although in the sequence of events representing the philosophical starting point of this last work, namely the birth and development of human consciousness, there can be seen an analogy to the seven races depicted in Blavatsky's *Secret Doctrine* (the work that Skryabin claimed had most deeply affected the formation of his own doctrine), by this point both musical language and accompanying rationale – however irrational it may now seem – were inextricably intertwined, enhancing and justifying each other.

Much has been made of the stylistic disparity between the language of the early works and that of the later ones; more relevant, however, are the similarities in technique between the two extremes and the connections and continuities within various modes of expression recognizable as uniquely his. Elements in early- and middle-period works are transformed while still retaining their character as Skryabin's language becomes more complex while, paradoxically, attaining greater transparency. The outbursts of repeated chords in such works as the Etude op.8 no.12 and the Impromptu op.12 no.2 are frequently bombastic. By the time of writing of the fourth and fifth piano sonatas, similar writing is less oppressive (due partly to the abandonment of minor keys) and there it serves a different purpose: when this figuration appears in the Tenth Piano Sonata and *Vers la flamme*, the effect produces an aura of radiance and not doom. Similarly, an element which – with its preponderance of dominant harmonies and lyrical melody – could be retrospectively labelled saccharine, found in early works (such as the second subject of the *Fantasie* op.28), mutates into the otherworldly (such as the opening material of the *Poème* op.69 no.1). The

lugubrious element of many of Skryabin's early miniatures (such as the B-flat minor prelude in the op.11 set) disappears altogether after the Prelude op.56 no.2, his last work in a minor key. This lugubriousness was superseded by the languor which is the hallmark of nearly all the slower music written after 1902, from the *Poème* op.32 no.1 of 1903 to the Prelude op.74 no.2 of 1914. A element noticeable in later works which can be described as fantastic – evident in compositions such as *Etrangeté* and in the music of the allegro sections of Sonata no.10 – is a logical development of the nervous, skittish, often explosive but sometimes filigree gestures found in works such as the Etudes op.8 no.10 and op.56 no.4. More generally, the triple metres which predominate in Skryabin's output – from the *Valse* op.1 onwards – are gradually refined (especially by means of dotting the second quaver) and developed into the compound elided formations of the Tenth Sonata. Complexity of texture had become a feature of his work early in his career: the dense polyphony found in the Polonaise, several of the mazurkas of the op.27 set, and in much of the writing of the *Fantasie* was to have direct repercussions in the music composed later. Such density is always imagined and executed with remarkable clarity; Taneyev's lessons in strict counterpoint were not learnt in vain. A common feature of this polyphonic writing is rhythmic complexity, involving the piling up of irrational rhythmic groupings which often start rather individually on the upbeat. This was an early development, as can be seen in the closing section of the Impromptu op.7 no.2.

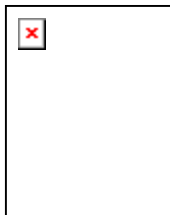
Melodies, especially in the middle-period works, frequently begin with a rising 3rd and thence proceed along rising contours. The interval of a 3rd often serves as an impetus for modulation and also as a signpost delineating phrase structure, as in the *poèmes* opp.32 and 34. The intervals of a minor and major 3rd are the building blocks of dominant sonorities; these intervals are respectively the distance between every other pitch in octatonic and whole-tone scales. Skryabin's fondness for symmetrical constructions in composition (and this extends beyond the symmetrical division of the octave by the tritone link) and his tendency to arrange long-term harmonic progressions in steps of 3rds (a logical subdivision of the pairs of tritones) can be traced to his tendency to become obsessed with various intervals in a work; in the Prelude op.74 no.4 every intervallic detail can be traced to the opening two-bar melody.

Clues to the factors linking Skryabin's eschatological thinking and the music which he so closely related to it can be found in some of the most noticeable stylistic hallmarks of Skryabin's work. The phenomenon of upward contours (often dovetailed into the subsequent phrase unit) is a technical manifestation of his desire for music to deliver a sense of uplift (towards flight – *polyot*) and eventually *poriv* ('a transporting burst'); linked to the perpetually dominant harmonies, these melodic shapes suggest Skryabin's 'constant strivings to transcend the human' (Taruskin, 1997) through music. Even though the literary companion piece to the *Poème d'extase* is of Skryabin's own creation, the content of the text is reminiscent of Bal'mont's *Budem kak solntse* ('We shall be as the Sun'), in which creation is identified with ecstasy and escape into the air. The sanctification of a creative process in which the sensation of uplift towards otherworldliness and ecstasy (often symbolized by the sexual act) is central to Skryabin's mature output.

For Scriabin, the horizontal and vertical in music were almost one and the same; when he stated that ‘melody is unfurled harmony ... harmony is furled melody’ he was simply showing that his ‘methods ... had their basis ... in the same practices as Stravinsky’s’ (Taruskin, *Stravinsky and the Russian Traditions*, Oxford, 1996) and those of most of his Russian contemporaries. Scriabin’s penchant for dominant sonorities can be traced back to his earliest works: the *Valse* op.1 contains a passage in which a dominant chord (with an added 6th, a device which was to gain great significance in his later works) is superimposed over the tonic, D \flat . The entire first line of the *Impromptu* op.12 no.1 is written in the dominant (of F \flat major), with only cursory and passing resolution on to the tonic. By the time he was writing the *Poème* op.32 no.1, Scriabin was in the habit of resolving one dominant onto another. These ‘chords take on an independent, self-sustaining life’ (Bowers, 1973) and are frequently presented with a flattened 5th, which itself is sometimes found as the lowest pitch of the chord. This constant use of dominants at first leaves the listener with a heightened sense of expectation, which in Scriabin’s terms symbolizes desire. Eventually, because of the persistent lack of traditional resolution, a sense of alienation from normal harmonic procedure is produced. This can be linked to the sensation of otherworldliness that Scriabin strove to achieve. The shift from using a tonic underpinning a dominant resonance (C-G-B-F-D \sharp -A) to using an enharmonic, symmetrical pair of dominant chords (D \flat -G-C \flat -F-E \flat -A and G-D \flat -F-B-E \flat -E-A) – a transition particularly marked between the last two orchestral works – results in a significant alteration of the principal sonority. Latterly, instead of possessing a conventional and tonally responsive perfect 5th at its base, the chief chordal element is propelled into the outer reaches of harmonic stratosphere by the insatiable and ultimately unresolvable diminished 5ths. In his inextinguishable thirst for light, Scriabin – like a character in a Dostoyevskian parable – brandishes the *diabolus in musica* and flirts with the infernal with the *Satanicheskaya poema* (and though acquiescence to Podgayetsky’s lasting appellation of the Ninth Piano Sonata, ‘Black Mass’), invoking the ‘necessary presence of evil at the gates of knowledge’ (G. Steiner: *Tolstoy or Dostoyevsky*, Harmondsworth, Middx, 1967).

Scriabin said that he wrote ‘in strict style ... there’s nothing by accident ... I compose according to definite “principle”’. The ‘principle’ behind his late works has long eluded analysts; however, during Scriabin’s lifetime, Boleslav Yavorsky evolved a concept of modal rhythm based on the natural propensity of a diminished 5th to resolve on to either a major 3rd or a minor 6th. By resolving two complementary tritones on to two pairs of major 3rds, separated by a tritone, an altered dominant and a French 6th chord are arrived at, chords that form the backbone of the unique language Scriabin employed after 1909 (ex.1). Whole-tone and octatonic scales, both collections of which the French 6th and altered dominant chords are subsets, are a product of a series of chains of diminished 5th resolutions. This phenomenon links Scriabin’s principles even closer to Yavorskian – and Russian – modal systems than to either tonal or proto-serial ones, because although Scriabin rarely wrote music that was strictly whole-tone or octatonic, the relevance of these scales to his music is immense. The mystic chord (c-f \flat -b \flat -e-a-d) was for a long time regarded as the starting point of all of Scriabin’s later experiments and has, like theosophy, colour

and his supposed effeminacy, contributed greatly to his mystique and, to some extent, diminished his status. The mystic chord is in fact one of many based on dominant and French 6th chords which Skryabin employed after 1908. This chord, rather than the host of others he used, has been particularly associated with Skryabin because, when presented horizontally, while being neither whole-tone nor octatonic (scales which figured prominently in the works of Debussy and Stravinsky of the same period and which are both mathematically consistent) it contains elements of both. The whole-tone scale had been used in Russian music since Glinka; the octatonic scale was in particular vogue in Russia, and especially St Petersburg, around the turn of the century. Skryabin used octatonic sets more subtly and less dogmatically than did Rimsky-Korsakov in his late operas; Skryabin rarely wrote music that was either whole-tone or octatonic in the strictest sense. By adding pitches to it, or by combining it with the whole-tone scale, Skryabin arrived at his own later language. Incomplete whole-tone scales are frequently found in dominant 9th chords with a flattened 5th; this is demonstrated in the first bar of the *Poème*, op.32 no.1. The Seventh Piano Sonata displays the most consistent use of octatonic sets, yet here they are often arranged to form dominant-type structures. In choosing these two scales as the modal starting points of his harmonic development, Skryabin was able to abandon traditional tonal relationships in his music while maintaining a sense of tonal gravitation – or rather ascent – without which the production of the sensation of *polyot* or *poriv* would be impossible.



Varvara Dernova expanded Yavorsky's theory by arranging various pairs of complementary dominant chords separated by a tritone. This relationship forms the essence of the tritone link, in which the two chords, called departure and derived dominants, 'are like brother and sister having related but equal and independent function within a ... family of harmony' (Dernova, 1968). These pairs of chords, when arranged in an often interlocking series, each pair a tone or minor 3rd higher than the last, form the harmonic backbone of many of Skryabin's late works (ex.2). On this framework Skryabin constructs complex chords by adding, most commonly, major 6ths (in the case of the 'mystic' chord), major 7ths and minor or major 9ths, all of which in their turn form networks of passing tones and resolutions.



The intervallic invariance of this progression – a result of the fact that each set of chords is made up of the same groups of intervals – is the source of what is sometimes considered to be the claustrophobic ambience of Skryabin's harmony. Throughout Skryabin's later output, the twin dominant chords function as 'consonances requiring no resolution' (Bowers) and are the defining characteristics of a system 'not dependent on the release of tension, yet containing all the necessary tension'. This tension arises

because most of the chords are formed from groups of interlocking tritones which require but rarely receive resolution. Through this rigorous extension of the dominant sonority, Skryabin was able to move to what he described as 'another stage ... another plane'. While the later techniques went far beyond the concepts of traditional tonality, they are mostly explicable by Yavorsky's theories and thus adhere to natural laws of consonance. Despite claims that he was a proto-serialist, Skryabin did not move into the area of atonality in which all sense of tonal centre and gravitation is forsaken, even if the works of op.74 sound atonal.

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5. Reputation and influence.

By the time of his death, Skryabin's following was such that his funeral could be described as the most fashionable event in Moscow for years. Boris Pasternak (1959) called the beginning of the 20th century the 'era of Skryabin'; during his last ten years, Skryabin was seen as the modernist composer of Russia, and even during his prolonged stay in Europe (1904–9) he was regarded by his contemporaries as a glamorous and almost mythical figure. Older composers such as Rimsky-Korsakov, while questioning Skryabin's interest in the extra-musical facets of creativity, still considered him 'impeccable as a harmonist, not a trifler like Reger or Strauss' (Taruskin, *Stravinsky and the Russian Traditions*).

The messianic and egotistical nature of Skryabin's philosophy was such that although in itself it had no obviously discernible influence upon younger Russian composers, it clearly had some appeal and resonance for artists working in the era of early Soviet Russia which, like Skryabin's music, may well have seemed apocalyptic and revolutionary. During the early Soviet era Skryabin was regarded as the composer who most convincingly represented the revolutionary character of the era and thus appealed not only to musicians but also to the fledgling authorities and the newly widened concert-going public. Only the works of Beethoven were heard more frequently than Skryabin's during this period, and the last piano sonatas were often played at recitals. The Commissar for Public Enlightenment, Anatoly Lunacharsky, was well known for his boundless admiration for Skryabin as man and composer. He still wrote about him in 1930, the year after his resignation from office: 'Skryabin well understood the instability of the society in which he lived ... he felt the electricity in the air and reacted to its disturbance. In his music, we have the great gift of the Revolution's musical Romanticism' (*V mire muziki*, Moscow, 1930). Skryabin's singular political beliefs have been described as a vein of socialism and these, along with his friendship with Plekhanov have been stressed by Soviet biographers such as Del'son. Skryabin's revolutionary, apocalyptic and essentially optimistic vision had great appeal and resonance for artists working in a society which in many senses was post-apocalyptic, revolutionary in political and social terms and which initially engendered optimism in large parts of the creative community and intelligentsia.

The cultural change which had taken place by the 1930s brought an end to the official favour in which Skryabin was held posthumously. After World War I and the deprivation of the civil war years, Skryabin's vision began a

slow decline. By the later 1920s his mysticism found far fewer sympathizers and had less resonance in a radically changed society. Two comments – one anonymous, the second from Shostakovich – sum up the attitudes of the Stalinist era. Skryabin was criticized for his ‘acute and morbid neuropathic egocentricity, [for being] totally un-Russian in his themes, and more anti-people than anything in the whole of Russian music’. By then, he was their ‘bitterest enemy’ (Bowers, 1969). This fall from grace was subsequently reversed: by 1972 his rehabilitation was so complete that a stamp depicting him was issued in the Soviet Union on the centenary of his birth.

The official view during the later Soviet period towards Skryabin is however neither one of the unconditional condemnation nor the idolatry that characterized the three decades after his death. In the continuing process of revising and rewriting the cultural history of Russia, Skryabin was eventually publicly heroized. However, the curious attitude of institutions such as the conservatories is demonstrated by the fact that while every student pianist will learn the op.8 and then the op.42 sets of études, Skryabin's later music – and the accompanying philosophy – tended to be viewed with nervous suspicion. It took 20 years for Varvara Dernova – long the foremost Russian Skryabin scholar – to publish her work on the late music.

Skryabin's influence on Russian composers of the early 20th century was as strong as it was on poets such as Vyacheslav Ivanov and Bal'mont. Many composers simply imitated him, his later style in particular. Indeed, Skryabin's influence was so pervasive that not only did he serve as a direct model from which less individual composers could copy but also he held a fascination for the more outstanding composers of the era following his death such as Stanchinsky, Roslavets, Lourié, Krein, Feinberg and Lyatos'hyn's'ky, most of whom, along with a handful of other figures less directly influenced, occupied central positions in Russian musical life from after Skryabin's death until the late 1920s.

In one way or another, Skryabin affected the development of nearly every Russian composer of the first half of the 20th century. Not only was he an idol during the early Soviet era; indeed, his influence began to take effect during his own short life: during the first decade of the century it can be seen in works by composers such as Catoire, Glier, Medtner and Vasilenko. More importantly, at this time elements of his style became discernible in the early works of Prokofiev and Stravinsky, both of whom arguably subsequently developed creative personalities as strong as his. Other composers active in Russia in the 1910s and beyond – from Aleksandrov, Myaskovsky, Polovinkin, Shaporin and Shebalin to Mosolov and Shostakovich – took one or more aspects of his music and all later defined various aspects of Soviet music in different ways. Thus Skryabin's influence reached out to the broader field of Soviet music.

Some of these composers were aesthetically quite distant from Skryabin. However, his influence was so pervasive that in the 1910s and 20s it affected even composers with quite different creative aims from his and whose music rarely sounded like his. Perhaps the most spectacular example of the unexpected nature of Skryabin's influence can be found in

the case of Stravinsky, whose early works are generally thought to have been products of the St Petersburg traditions of Rimsky-Korsakov; but he too has been shown to have been influenced by Skryabin. That later Soviet music was dominated by Shostakovich, the only composer who remained in Russia with the status and position of artistic influence that Skryabin had until 1930, is paradoxical because in many respects he was the one most dissimilar to Skryabin in terms of output, philosophy, aesthetic character and musical technique. Those composers who actively eschewed Skryabin's influence from the later 1920s did so because of its pervasive nature; they made themselves artistically conspicuous in doing so. The evolution of Russian music in the 20th century can therefore be seen as having been defined not merely by ideology, as is frequently claimed, but by the paradox of and fundamental shift between Skryabin and Shostakovich. In essence, Skryabin is the most representative composer of the Russian Silver Age, arguably one of the most remarkable periods in the development of human culture.

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WORKS

op.

orchestral

- Fantaziya, a, pf, orch, 1889 [orchestral part in second piano score only]
- 20 Piano Concerto, f, 1896
- Simfonicheskaya poema, d, 1896–7 [pubd piano version by N.S. Zhilyayev, 1929, full score, ed. A. Gauk, 1949]
- 24 Mechtī/Rêverie, 1898
- Andante, str, 1899, unpubd
- 26 Symphony no.1, E, with chorus in finale, 1899–1900
- 29 Symphony no.2, C, 1901
- 43 Symphony no.3 'Bozhestvennaya poema/Le poème divin', C, 1902–04
- 54 Poema e'kstaza/Le poème de l'extase [Symphony no.4], 1905–08
- 60 Prometey, poema ognya/ Prométhée, le poème du feu, solo pf, orch, org, chorus, 1908–10

piano

- Noktyurn, A, 1881–2
- Canon, d, 1883
- 1 Val's/Valse, f, 1885
- Fuga, 1885–6
- Mazurka, C, 1886
- Sonata-fantaziya/Sonata fantasie, g, 1886
- Val's/Valse, d, 1886 [labelled op.6 no.1]
- Val's/Valse, D, 1886
- Variatsii na temu Yegorovoy [Variations on a Theme by Mlle Yegorova], 1887
- Sonata, e, 1887–9
- 2 Tri p'yesi/Trois pièces, 1886–9
- Stranitsa iz al'boma Monigetti/Feuillet d'album de Monighetti, A, 1889
- 3 Desyat' mazurek [Ten Mazurkas], 1889
- Mazurka, F, ?1889
- Mazurka, b, ?1889

4	Allegro appassionato [after Sonata, e \flat , movt 1], 1892
5	Dva noktyurna [Two Nocturnes], 1885–90
6	Sonata no.1, f, 1892
7	Dva eksprompta v vide mazurki/Deux impromptus à la mazur, 1892
8	Dvenadtsat' etjudov/Douze études, 1894
9	Preljud i noktyurn dlya odnoy levoy rukoy/Prélude et nocturne pour la main gauche seule, 1894
10	Dva eksprompta/Deux impromptus, 1894
11	Dvadsat' chetire prelyudii/Vingt quatre préludes, 1888–96
12	Dva eksprompta/Deux impromptus, 1895
13	Shest' prelyudiy/Six préludes, 1895
14	Dva eksprompta/Deux impromptus, 1895
15	Pyat' prelyudiy/Cinq préludes, 1895–6
16	Pyat' prelyudiy/Cinq préludes, 1894–5
17	Sem' prelyudiy/Sept préludes, 1895–6
18	Kontsertnaya allegro/Allegro de concert, 1896
19	Sonata no.2 'Sonata-fantaziya/Sonate-fantasia', g \flat , 1892–7
21	Polonez/Polonaise, b \flat , 1897
22	Chetire prelyudii/Quatre préludes, 1897
23	Sonata no.3, f \flat , 1897
25	Devyat' mazurek/Neuf mazurkas, 1898–9
27	Dve prelyudii/Deux préludes, 1900
28	Fantaziya/Fantasia, b, 1900
30	Sonata no.4, F \flat , 1903
31	Chetire prelyudii/Quatre préludes, 1903
32	Dve poemi/Deux poèmes, F \flat , D, 1903
33	Chetire prelyudii/Quatre préludes, 1903
34	Tragicheskaya poema/Poème tragique, B \flat , 1903
35	Tri prelyudii/Trois préludes, 1903
36	Satanicheskaya poema/Poème satanique, C, 1903
37	Chetire prelyudii/Quatre préludes, 1903
38	Val's/Valse, A \flat , 1903
39	Chetire prelyudii/Quatre préludes, 1903
40	Dve mazurki/Deux mazurkas, 1903
41	Poema/ Poème, D \flat , 1903
42	Vosem' etjudov/Huit études, 1903
44	Dve poemi/Deux poèmes, 1904
45	Tri p'yesī: Listok iz al'boma/Feuillet d'album; Fantasticheskaya poema/Poème fantasque; Preljud/Prélude, 1904
46	Skertso [Scherzo], C, 1905
47	Quasi-valse, F, 1905
48	Chetire prelyudii/Quatre préludes, 1905
49	Tri p'yesī: Etyud/Etude; Preljud/Prélude, Gryozī/Rêverie
51	Chetire p'yesī: Khrupkost'/Fragilité; Preljudiya/Prélude; Okrilyonnaya poema/Poème ailé; Tanets tomleeniya/Danse languide, 1906
—	Preljudiya [Prelude], F \flat , 1907
52	Tri p'yesī: Poema/Poème; Zagadka/Enigme; Poema tomleeniya/Poème languide, 1907
53	Sonata no.5, 1907
56	Chetire p'yesī: Preljudiya/Prélude; Ironiya/Ironies; Nyuansī/Nuances; Etyud/Etude, 1908

- 57 Dve p'yesi': Zhelaniye/Désir; Laska v tantse/Caresse dansée, 1908
- 58 Listok iz al'boma/Feuillet d'album, 1910
- 59 Dve p'yesi'/Deux pièces: Poema/Poème; Preljudiya/Prélude, 1910
- 61 Poema-noktyurn/Poème-nocturne, 1911–12
- 62 Sonata no.6, 1911–12
- 63 Dve poemii/Deux poèmes: Maska/Masque; Strannost'/Etrangeté, 1911–12
- 64 Sonata no.7, 1911–12 [known as the 'White Mass']
- 65 Tri etyuda/Trois études, 1911–12
- 66 Sonata no.8, 1912–13
- 67 Dve prelyudii/Deux préludes, 1912–13
- 68 Sonata no.9, 1912–13 [known as the 'Black Mass']
- 69 Dve poemii/Deux poèmes, 1912–13
- 70 Sonata no.10, 1912–13
- 71 Dve poemii/Deux poèmes, 1914
- 72 K plameni, poema/Vers la flamme, poème, 1914
- 73 Dva tantsa/Deux danses: Girlyandi'/Guirlandes; Tyomniye ogni/Flammes sombres, 1914
- 74 Pyat' prelyudii/Cinq préludes, 1914

other works

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- Keistut i Birut [Keistut and Birut] (op, Skryabin), 1891 [fragment]
- Romans [Romance] (A. Skryabin), 1v, pf, 1894
- Variatsiya II [Variation II], G, str qt, 1899 [for Variatsiya na russkuyu temu [Variations on a Russian Theme], collab. with Arts'ibushev, Blumenfeld, Ewald, Glazunov, Lyadov, Rimsky-Korsakov, Sokolov, Winkler]
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Skrypnyk, Olesy [Aleksey Viktorovich]

(b Kirovsk, Voroshilovgrad region, 14 Aug 1955). Ukrainian composer. In 1986 he graduated from the Donets'k Musical-Pedagogical Institute, where he studied composition with A.I. Nekrasov; after being admitted into the Ukrainian Union of Composers in 1988 he returned to the institute in 1989 to teach music theory and composition. He was appointed pro-rector in 1996, five years after the institute had been renamed the Prokofiev State Conservatory. He was the winner of the Ostrovsky and Revutsky prizes (1990 and 1991 respectively) and takes part in various festivals both within the Ukraine and internationally, in 1991 winning third prize in the Mar'yan and Ivanna Kots's composition competition at the Second International Kiev Music Festival.

Skrypnyk's output – which covers a considerable range of genres – includes works employing jazz and rock groups which are often organically

incorporated into more traditional ensembles; the results are notable for their eclecticism with frequent recourse to aleatory means in addition to a host of other contemporary methods. He has researched the use of aleatory methods by Ukrainian composers, and part of his dissertation on the subject has been published in the collection *Voprosi muzikal'nogo iskusstva* [Questions of musical art] (vol.1, Donets'k, 1996).

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Works for rock group, chorus

INESSA RAKUNOVA

Skrzypczak, Bettina

(b Poznań, 25 Jan 1962). Polish composer and musicologist. At the same time as taking her school-leaving examinations she concluded her study of music in Bydgoszcz with a piano diploma. She then attended Poznań Conservatory and University, gaining her diploma in musicology in 1985 and in composition (with Andrzej Koszewski) in 1988. She continued composition studies with Thomas Kessler at the Basle Musikakademie's Studio for Electronic Music (1988–9), and, at the academy, with Rudolf Kelterborn (1989–92). Besides her activities as a composer she works as a musicologist and music journalist and teaches theory and music history at the Lucerne Conservatory. She is on the board of the Boswil Künstlerhaus Foundation.

The categories of modes of procedure, tonal colour and tonal area are at the heart of Skrzypczak's composing. The harmonic processes occurring in her works are usually a function of timbre, and this also creates a strong spatial effect in her orchestral works, in a manner reminiscent of the sound techniques of Polish music in the 1960s. In her two concertos, various tonal continuities worked out with a fine feeling for sound are created between the solo instrument and the body of the orchestra. Her procedural developments are often pursued until they break down in chaotic circumstances, before finding their way back into an organized structure. She has won many awards, such as at the Zagreb Biennale in 1988, the Tadeusz Baird competition in Warsaw in 1990 and the 10th Mannheim international competition for women composers in 1994.

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(selective list)

Vocal: Lieder, S, va, pf, 1991; Lob der Erde, choir, perc, 1991; Acaso, choir, cl, vc, 1994

Orch: Verba, 1987–8; Kaleidoscopio, str orch, 1991; Variabile, 1991; SN 1993J, 1995; Ob Conc., 1996; Pf Conc., 1998

Chbr: Bellaire, perc sextet, 1985; Sonate, 2 pf, 1985; Str Qt, 1985; In una parte, tpt, hn, trbn, perc, 1986; Inside – Outside, str, pf, perc, 1986; ABC, tape, 1987; What is black, what is white, perc duet, 1987; Perc Trio, 1989; Str Qt, 1991; Notturmo, fl, 1992–3; Str Qt, 1993; Decision, wind octet, db, 1994; Fantasie über polnische Landschaften, ob, 1997

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PATRICK MÜLLER

Skuherský, František Zdeněk (Xavier Alois)

(b Opočno, 31 July 1830; d Budweis [now České Budějovice], 19 Aug 1892). Bohemian composer, theorist and teacher. Born into an educated family of physicians, he attended grammar school in Königgrätz (now Hradec Králové) and Prague, and medical school in Prague and Vienna for four terms before giving up medicine in favour of music. He had been a keen amateur musician and composer since he was 12 and had graduated from the Prague Organ School, where he was a pupil of Karel Pitsch (1846–7). After two years as a music teacher to Count Hardegg of Seefeld he studied with J.B. Kittl in Prague for a short time. From 1854 to 1866 he worked in Innsbruck, first as a theatre conductor, then as the director of the musical society and as choirmaster at the university church. There he performed symphonic and choral music, taught at the school attached to the musical society and wrote operas (which were unsuccessful). He failed to win the position of director of the Prague Conservatory (1865), but was appointed director of the Prague Organ School in 1866. He improved both its organization and its artistic results; among his pupils were J.B. Foerster and Janáček. He was also choirmaster at churches in Prague (St Hastal's and Holy Trinity), court pianist to Ferdinand V (1869), director of the court chapel and lecturer in music theory at the faculty of philosophy in Prague (1879, at the Czech university from 1882). Illness compelled him to retire in 1890.

Skuherský was an advocate of the reform of church music and was active in the Association for Advancement of Sacred Music (1884); in his own sacred compositions he combined the principles of the Cecilian movement with a musically richer and more modern conception. His vocal music was more Romantic in manner. He wrote the first systematic theory of composition in the Czech language; in harmony, he promoted progressive

theories and brought to bear on them a scientific point of view. He renounced the principle of constructing chords in 3rds and allowed modulation between any keys. Some of his ideas influenced Janáček and Hába.

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all printed works published in Prague

operas

Samo (J.B. Staněk), inc., excerpts, Prague, 16 March 1854, lost

Der Apostat (historical op, J.V. Frič), before 1860, unperf.; in Cz. as Vladimír, bohů zvolenec [Vladimír, the Gods' Chosen One] (H. Mostecký [pseud. of Frič]), Prague, Provisional, 27 Sept 1863

Der Liebesring (romantische Oper, 3, H.T. Schmied), Innsbruck, 26 Feb 1861; Cz. version as Lóra (2, K. Krása), Prague, Provisional, 13 April 1868

Der Rekrut (comic op, 3, E. Zünger, after E. Raupach), before 1860, trans. as Rektor a generál [Rector and General], Prague, Provisional, 28 March 1873

Smrt krále Václava [King Wenceslas's Death] (J. Wenzig), 1868, inc.

other

Vocal: 27 staročeských chorálů [27 ancient Czech chorales] (1887); Píseň svatováclavská [Song to St Wenceslas], Bar, mixed vv, org (1889); at least 13 masses, c140 grads and offs; incid cants.; male choruses; song collections

Inst: Máj, sym. fantasia after K. Mácha, 1874, perf. Brno, 22 April 1877; 3 Fugues, orch, 1883–4; Sym. for wedding of Franz Joseph I and Elisabeth; Pf Qnt, 1871; Str Qt, 1871; Pf Trio, 1871–2; salon pieces, pf, org works

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O formách hudebních [Musical form] (Prague, 1873, 2/1884; Ger. trans., 1879)

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Varhany, jejich zařízení a zachování [The organ, its care and preservation] (Prague, 1884)

Velká teoreticko-praktická škola na varhany [Grand theoretical-practical organ tutor] (Prague, 1884, 2/1949)

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JIŘÍ FUKAČ

Skulte, Ādolf

(b Kiev, 15/28 Oct 1909). Latvian composer and teacher. He graduated from Vītols's composition class at the Latvian State Conservatory, Rīga, in 1934 and continued his studies in the practical composition class, 1934–6. In 1936 he was appointed to teach composition there, holding the chair in composition from 1948 to 1972 (professor from 1952). He is teaching composition at the Latvian State conservatory at present. From 1952 to 1954 he was also president of the Soviet Latvian Composers' Union.

Skulte is a symphonist *par excellence*, who shows a particular liking for large forms and music for the stage. A master of brilliant orchestral colour and displaying a penchant for picturesque programme music, he has an individual style which often leans on the melodic and metrical characteristics of Latvian folk music. His first orchestral works were influenced by impressionism, as is evident, for example, in the symphonic poem *Vilņi* ('The Waves', 1934). In 1950 he was awarded the USSR State Prize for the music to the film *Rainis* (1949) and the same year saw the first production of his *Brīvības sakta* ('The Brooch of Freedom'), a brilliant example of Latvian ballet in symphonic style and a work which voices the idea of the nation's freedom. As a highly accomplished teacher, Skulte has trained such Latvian composers as Grīnups, Imants Kalniņš, Kalsons, Zemzaris, and others.

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(selective list)

Op: Princese Gundega (4, after A. Brigadere), 1971; Eža kažociņš [Hedgehog's Coat] (children's op, 3, after V. Plūdonis), 1979

Ballets: *Brīvības sakta* [The Brooch of Freedom] (3, after Y. Rainis), Rīga, 1950; *Negaiss pavasarī* [Thunderstorm in Spring] (3 A. Ozoliņš), Rīga, 1967

Choral: Rīga (cant.), 1951; *Kā guļ bērni* [How the Children Sleep], unacc., 1968; *Jūra* [The Sea], unacc., 1971; *Quasi una sonata*, chbr chorus, 1983

Orch: *Rainis*, suite, 1949 [from film score]; Sym. no.1 'Par mieru' [For Peace], f, 1954; *Horeogrāfiskā poēma* [Choreographic Poem], 1957; Sym. no.2 'Ave sol' (Rainis), chorus, orch, 1959; Sym. no.3 (Kosmiskā simfonija), 1963; Sym. no.4 'Jaunatnes', 1965; Sym. no.5, 1974; Sym. no.6, 1976; Sym. no.7 'Saudzējiet dabuo!' [Preserve Nature!], 1981; Sym. no.8, 1984; Sym no.9, 1987

Chbr and solo inst: Str Qt, G, 1935; Pf Sonatina, 1956; other pf pieces

Film music, incid music

Principal publishers: Liesma, Muzyka, Sovetskiy kompozitor

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I. Lukašinska: *Ādolfo Skulte* (Rīga, 1987)

JĒKABS VĪTOLIŅŠ/ARNOLDS KLOTIŅŠ

Slack-key guitar.

A style of guitar playing and tuning originating in Hawaii in the 19th century. A variety of 'open' tunings are used, i.e. with the strings slackened from the standard guitar tuning to form an open major chord. The thumb of the right hand plays the bass while the other fingers play the melody and improvise, and the strings are fretted in the normal way with the fingers of the left hand. The enormous influence that this style had on guitar-playing technique in the USA is often underestimated. Another technique, in which the strings are fretted using a metal bar (a 'steel'), led to the development of the [Hawaiian guitar](#) and, later, the [Pedal steel guitar](#).



Slade, Julian (Penkivil)

(*b* London, 28 May 1930). English composer, lyricist and librettist. The son of a distinguished barrister, he was educated at Eton and Trinity College, Cambridge. As an undergraduate he wrote the musicals *Lady May* and *Bang Goes the Meringue* and, upon leaving in 1951, decided to become an actor. He went to the Bristol Old Vic Stage School and then joined the company at Bristol's Theatre Royal. For a brief period he was an actor, but turned to writing in collaboration with other company members. Following the success of this first show, *Christmas in King St*, Slade became the company musical director and house composer. His first London success was through his music for *The Duenna* which transferred from Bristol in 1953. The following year *Salad Days*, a light piece written with Dorothy Reynolds to play to the strengths of the Bristol company, achieved spectacular success in London, running for a record 2289 performances. Using simple songs, a plot presented through affectionate caricature, and with accompaniment from two pianos, its small scale and engaging naivety has proved enduring and resulted in many revivals. Ellis's *Bless the Bride* was an acknowledged influence and Slade adopted some of its period lyricism, although did not follow that show's musical model in subtle characterization or extended forms. *Free as Air* (1957) shows a similar unpretentious approach, with Slade's diatonic and often pentatonic melodies, and uncomplicated harmonies. By the time of *Trelawny* (1972), although a more adventurous score than previously, his directness and simplicity was viewed as predictable and outdated. He never repeated the success of *Salad Days*, but maintained his associations with Bristol for whom he has written much incidental music. He has also contributed music for productions at Stratford-upon-Avon and the Regent's Park Open Air Theatre.

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(selective list)

dates those of first London performances unless otherwise stated

Musicals (where different, authors shown as lyricist; book author): Christmas in King St (Christmas entertainment, J. Slade, D. Reynolds and J. Cairncross), Bristol, Theatre Royal, 24 Dec 1952, rev. as Follow that Girl (2, Slade and Reynolds), Vaudeville, 17 March 1960; The Merry Gentlemen (Reynolds), Bristol, Theatre Royal, 24 Dec 1953; Salad Days (2, Slade and Reynolds), Vaudeville, 5 Aug 1954 [incl. I sit in the sun, The Time of My Life, We said we wouldn't look back]; Free as Air (2, Reynolds and Slade), Savoy, orchd P. Knight, 6 June 1957 [incl. Let the grass grow]; Hooray for Daisy (Reynolds), Bristol, Theatre Royal, 23 Dec 1959; Wildest Dreams (2, Slade and Reynolds), Vaudeville, 3 Aug 1961; Vanity Fair (2, R. Miller; R. Miller and A. Pryce-Jones, after J. Thackeray), Queen's, orchd D. Gornley, 27 Nov 1962; Nutmeg and Ginger (Slade, after *The Knight of the Burning Pestle*), Cheltenham, Everyman, 29 Oct 1963; The Pursuit of Love (Slade, after N. Mitford), Bristol, Theatre Royal, 24 May 1967; Winnie the Pooh (Slade), Phoenix, 17 Dec 1970 [after H. Fraser-Simson: *The Hums of Pooh*]; Trelawny (2, Slade; Slade, A. Woods and G. Rowell, after A. Wing Pinero: *Trelawny of the Wells*), Sadler's Wells, orchd A. Ralston and A. Gould, 27 June 1972; Out of Bounds (Slade, after A.W. Pinero: *The Schoolmistress*), Bristol, Theatre Royal, 26 Dec 1973

Incid music, incl. The Duenna; Love for Love; She Stoops to Conquer; The Merchant of Venice

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GänzlEMT

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JOHN SNELSON

Slancio, con

(It.: 'with dash', 'with impetus').

A direction often found in violin music, particularly showpieces.

Slaoui, Houcine [al-Husīn al-Slāwī]

(*b* Salé, 1918; *d* ?Salé, 7 Sept 1951). Moroccan singer, instrumentalist and songwriter. He first gained notoriety performing in *halqāt*, the performance areas of public markets. Travelling with one or two percussionists and a violinist with whom he played the *gunibrī* (long-necked lute) and the *snītra* (banjo), he became quite well known across Morocco in the 1930s. His success in *halqa* performance brought him to the attention of Pathé-Marconi, whose scouts took him to France to record in the 1930s and 40s. Recording and radio exposure expanded his popularity, allowing him to tour France as well as Tunisia and Algeria.

Slaoui's songwriting and performance style was heavily influenced by the work of Būjum'a al-Farrūj, a Moroccan singer from the Tafilalet. Slaoui recorded several songs of Farrūj, including *Ayyāmnā* (Our days) and *Yā*

mouj ghannī (Sing, O waves). In recordings Slaoui introduced many new instruments to Moroccan *shaʿbī* (popular) song; he broke stereotypes by using the *ūd* (lute), an instrument associated with Middle Eastern and Arab-Andalusian classical traditions, to play songs of the *halqa*, and also featured the *qānūn* (zither), the clarinet, the claves, the piano and the accordion. In French cabarets he was exposed to other North African musical traditions, and he subsequently incorporated material from the Tunisian *maqām* repertory in songs such as *Yā ghrīb lik Allah*. Another innovation was the topical nature of his lyrics, which sometimes took the form of humorous yet sharply critical observations about contemporary Moroccan society; songs such as *Hadi ras'ek* (Watch your head) and *Al-amīrikān* (The Americans) addressed the impact of wartime rations and American soldiers on daily life.

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TIMOTHY D. FUSON

Slap-bass [slap].

An effect produced on the double bass by means of an exaggerated pizzicato technique: the string is drawn away from, or across the fingerboard at high tension and then released suddenly. The resulting note is accompanied by a percussive click or slapping sound as the string hits the fingerboard (see [Double bass](#), §5). It was widely used in jazz before the swing era, and consequently in revivals of music of that period, and was prominent in the jump music of Louis Jordan (see [Jive](#)) and in early rock and roll, notably in the playing of Al Pompilli with Bill Haley and the Comets. Double bass players in many areas of music (e.g. avant-garde jazz and contemporary art music) continue to employ slap-bass as one of a range of percussive effects. An effect known as slapping used on the [Electric bass guitar](#) involves the player slapping the string with the side of the thumb and 'popping' higher strings with the index or middle finger, creating a very rhythmic, percussive sound, characteristic particularly of [Funk](#) and funk-rock. Notable exponents include [Stanley Clarke](#), Marcus Miller and Les Claypool.

ALYN SHIPTON

Slapstick.

See [Whip](#).

Slargando.

See [Allargando](#).

Slatford, Rodney (Gerald Yorke)

(*b* Cuffley, 18 July 1944). British double bass player. His first lessons were at the age of 14, after which he entered the National Youth Orchestra and studied with Eugene Cruft and later with Adrian Beers at the RCM. He held appointments as principal double bass with the Midland Sinfonia (1965–74) and the English Chamber Orchestra (1974–81) and played with the Nash Ensemble from its foundation in 1965 until 1994. He formed a duo with the pianist Clifford Lee in 1968 and made his London debut in 1969, after which he appeared internationally as a soloist and lecture recitalist. With Lee he gave the premières of Lutyens's *The Tides of Time* (1969), Maconchy's Music for double bass and piano (1971) and Lennox Berkeley's Introduction and Allegro (1971), all of which are dedicated to him. Slatford was professor of the double bass at the RCM from 1974 to 1984, when he was appointed head of the School of Strings at the RNCM. He made many recordings, including most of the chamber repertory with double bass. He retired from the concert platform in 1994 in order to concentrate on teaching and broadcasting. In 1984 Slatford founded the Yorke Trust for the teaching of the double bass to children. His research into the repertory for his instrument led him to found a publishing company, Yorke Edition, devoted to the double bass literature.

MARGARET CAMPBELL

Slatkin, Felix

(*b* St Louis, 22 Dec 1915; *d* Los Angeles, 8 Feb 1963). American violinist and conductor. He began violin studies with Sylvan Noack at the age of six. At the Curtis Institute, Philadelphia, he continued string training with Efrem Zimbalist and also studied conducting with Fritz Reiner. Although he frequently appeared with leading American orchestras as a soloist, he joined the violin section of the St Louis SO in 1931 and two years later became assistant leader. He moved to Los Angeles in 1937, and served as leader of the 20th-Century Fox studio orchestra. After wartime service in the US Air Force, he formed in 1947 the Hollywood String Quartet, the other members of which were originally Paul Shure (violin), Paul Robyn (viola) and Slatkin's wife Eleanor Aller (cello). This ensemble toured and recorded extensively until it was disbanded in 1961. In his later years Slatkin concentrated on playing in films, 'pops' concerts and recordings, his taste and classical training proving assets even in commercial enterprises. His sons are the conductor Leonard Slatkin and the cellist Fred Zlotkin.

MARTIN BERNHEIMER/R

Slatkin, Leonard (Edward)

(*b* Los Angeles, 1 Sept 1944). American conductor. Grand-nephew of Altschuler, son of violinist and conductor Felix Slatkin and cellist Eleanor Aller, he studied the viola, violin, piano and composition before taking

conducting courses at Indiana University (1962) and Los Angeles City College (1963). He also studied with Walter Susskind at Aspen, Colorado, in 1964 and, from 1964 to 1968, with Morel at the Juilliard School of Music, where he took the BMus. He made his Carnegie Hall début in 1966 conducting the Youth SO of New York. His mentor, Susskind, appointed him assistant conductor at the St Louis SO in 1968, promoting him to associate in 1971, associate principal in 1974 and principal guest conductor in 1975. From 1977 to 1979 he was music director of the New Orleans Philharmonic SO, returning to St Louis as music director in 1979, a position he held until 1996. In that period he transformed St Louis into a leading American ensemble, earning a 30-disc recording contract with BMG, broadcasting weekly national radio concerts and making tours of Europe and Asia. Like Rattle in Birmingham, Slatkin chose to work for many years with a regional orchestra open to his ideas of balance and voice-leading, his commitment to new and American music and his intense periods of score study. Slatkin's loyalty was returned by an ensemble which became remarkably flexible and fluent in its readings.

While building the St Louis orchestra Slatkin also accepted guest engagements with leading orchestras in Europe and the USA and with the Chicago Lyric Opera, the Vienna Staatsoper and the Metropolitan. He has also directed summer concerts for the Cleveland Orchestra and for London's South Bank American Music Festival (1994). In 1996 he was appointed music director of the National SO of Washington, DC, and in 1999 music director of the BBC SO. His conducting is distinguished by a powerful sense of line, a sure command of form and acute attention to polyphonic detail. Although persuasive in standard repertory, as his recordings of Classical and Romantic symphonies, from Haydn to Elgar, reveal, Slatkin also favours such contemporary tonal composers as Adams, Barber, Castelnuovo-Tedesco, Corigliano, Ives and Piston. He holds an honorary doctorate at Juilliard and is a fellow of the American Academy of Arts and Sciences and an honorary member of the RAM.

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CHARLES BARBER

Slatkonia, Georg

(*b* Laibach [now Ljubljana], 1456; *d* Vienna, 1522). Austrian ecclesiastical administrator. A distinguished churchman, for 21 years he was leader (*obrister Capellmeister*) of Emperor Maximilian's Hofmusikkapelle. Slatkonia began his studies at the University of Ingolstadt but transferred after one year to the University of Vienna, where he received the baccalaureate in 1477. He became a chaplain to the emperor as early as 1495 and three years later assumed the post of Kapellmeister for Maximilian's newly formed Hofkapelle at Vienna. Slatkonia is pictured in the *Triumphzug Maximilians*, seated at the rear of the carriage behind the choristers and instrumentalists of the Hofkapelle. Isaac singled him out for

special mention in the *secunda pars* of his 'imperial' motet, *Virgo prudentissima*. In 1513, when Vienna became a bishopric in its own right, Slatkonja was the first bishop. He is shown in his bishop's mitre on a commemorative plate now in the Stephansdom at Vienna, where he served for almost 25 years.

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LOUISE E. CUYLER

Slatyer, William

(*b* Tykeham, nr Bristol, 1587; *d* Otterden, Kent, Feb 1647). English clergyman and music editor. He graduated at Oxford University in 1609 and became a Fellow of Brasenose College; he later took the degrees of BD and DD (1623). In 1616 he became treasurer of St David's Cathedral, and for a while he was chaplain to the queen consort, Anne of Denmark. From 1625 until his death he was rector of Otterden. In 1630 he was censured by the Court of High Commission for publishing a book of metrical psalms, to which was attached 'a scandalous table to the disgrace of religion, and to the encouragement of the contemnors thereof'. The book was called *Psalmes or Songs of Sion Turned into the Language, and Set to the Tunes of a Strange Land* (London, 1642). In some copies the 'scandalous table' has been removed, but it survives in one (*GB-Cu*). It names various ballads and secular songs, as well as a few psalm tunes, to which Slatyer's versions may be sung. They include 'Walsingham', 'Barder Forsters Dreame', 'What if a day' and 'In sadnesse'. Slatyer declared that the metrical psalms were 'intended for Christmas Carols, and fitted to divers of the most noted and common, but solemne tunes, everywhere in this land familiarly used and knowne'. He also published *The Psalmes of David in 4 languages and in 4 parts, Set to the Tunes of our Church* (*RISM* 1643^o), with metrical versions in Hebrew, Greek, Latin and English. Most of the settings here are by Thomas Ravenscroft; the others are by John Bennet, Edward Blancks, William Cobbold, Dowland and Kirbye. (*DNB* (E.I. Carlyle))

PETER LE HURAY/NICHOLAS TEMPERLEY

Slavenski [Stolzer, Štolcer, Štolcer-Slavenski], Josip

(*b* Čakovec, 11 May 1896; *d* Belgrade, 30 Nov 1955). Croatian composer. His father gave him his first instruction in music, then in 1913 he entered the Budapest Conservatory where his teachers included Kodály and Siklós. His studies were interrupted in 1916 by army service and at the end of the war he was forced to return to his father's business in Čakovec. In 1921 he

went to study in Novák's masterclasses at the Prague Conservatory. Having completed his studies in 1923 he returned to Croatia and taught for a year at the music school of the Zagreb Music Academy. In 1924 he moved to Belgrade, where he stayed for the rest of his life (except for a period in 1925–6 spent in Paris); he taught first at the Stanković School of Music, then at the music school of the Belgrade Academy (1937–45), becoming in 1945 professor of composition at the latter. Slavenski first attracted attention when in 1920 his orchestral Notturmo op.1 was performed in Zagreb; in 1924 his First String Quartet was performed with success at the Donaueschingen Festival. Kleiber conducted his symphony *Balkanophonia*, first in Berlin in 1927 and then in various musical centres in Europe and the USA. Slavenski thus became the first Yugoslav composer of the 20th century to make an international reputation. At home, however, after the first success in 1920, he had to face the hostility of the then conservative Belgrade public and critics. After 1938 he composed very little; his works were seldom performed between 1940 and 1956 and he was almost forgotten. It was only after his death that his stature was recognized.

Initially Slavenski developed as an autodidact. The rich folk music of his native region, Medjimurje in north-western Croatia, left a decisive impact on him, and his youthful fascination with the sounds of church bells and the intricate combinations of their upper partials greatly contributed towards the formation of his harmonic idiom. His early compositions, dating from the time of his Budapest studies, show a blend of spontaneity with a strong desire for experiment. Polytonality and bold dissonances occurred in his piano pieces as early as 1913, at a time when many southern Slav composers were still treating material borrowed from folk tradition in a predominantly Romantic way. Such interests brought him close to the music of Kodály and Bartók, and his academic studies deepened the mastery of counterpoint, which remained a vital ingredient of his style. He continued to experiment with new ideas throughout the 1920s: the Sonata for violin and organ contains sonorities which foreshadow electronic music, and the Piano Sonata uses aleatory technique. Slavenski's interest in folk music broadened in the late 1920s to encompass that of the whole of the Balkans, and the culminating result of this was his *Balkanophonia*. He was equally attracted by the mystical and ritual aspects of music, as may be seen from *Chaos*, a movement from the unfinished *Heliophonia*, and *Religiophonia*, the latter generally considered to be his masterpiece. During the 1920s and 30s he was one of the very few Yugoslav composers who showed an awareness of the searching spirit of the avant garde abroad. His imaginative use of percussion instruments may occasionally recall Varèse, whose works he did not know. He had no predecessors in Yugoslav music and no followers in his lifetime. When after his death his music became better known, it was already too late for it to exercise a direct influence on Yugoslav composers, though his creative use of folk music and his experiments of the 1920s provided a necessary impulse.

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Edition: *Sabrana djela* [Collected works], ed. N. Devčić (Zagreb and Belgrade, 1983–) [S]

Orch: Notturmo, op.1, 1916, rev. 1920; Chaos [from inc. Heliophonia, 1918–32 [S]];

Balkanophonia, op.10, 1927 [S]; Vn Conc., 1927; Religiophonia (Simfonija orijenta), solo vv, chorus, orch, 1934; Muzika za orkestar, 1936 [S]; 4 balkanske igre [4 Balkan Dances], 1938 [S]; Muzika, chbr orch, 1938; Simfonijski epos, 1944–6; Pf Conc., 1951, inc.

Chbr: Sonata religiosa, op.7, vn, org, 1919–25; Str Qt no.1, op.3, 1923 [S]; Slavenska sonata, op.5, vn, pf, 1924 [S]; Južnoslavenska pjesma i ples [South Slavonic Song and Dance], vn, pf, 1925 [S]; Sa sela [From the Country], op.6, fl, cl, vn, va, db, 1925 [S]; Str Qt no.2 'Lyric', op.11, 1928 [S]; Str Trio, 1930; Wind Qnt, 1930 [S]; Str Qt no.3, 1936 [S]; Music for 4 trautoniums and timp, 1937; Str Qt no.4, c1949 [arr. of 4 balkanske igre, 1938]

Pf: Sa Balkana, 1910–17 [S]; Iz Jugoslavije, 1916–23 [S]; Jugoslavenska svita, op.2, 1921 [S]; Sonata, op.4, 1924 [S]; Plesovi i pjesme sa Balkana [Dances and Songs from the Balkans], 2 vols., 1927 [S]

Vocal: Pesme moje majke [Songs of my Mother], A, str qt, 1916–44 [S]; Voda izvira iz kamena [Water Springs from the Stone], chorus, 1916–21; Molitva dobrim očima [Prayer to the Good Eyes], chorus, 1924; Fticek veli [Little Bird Speaks], chorus, 1927; 6 narodnih popijevaka [6 Folksongs], chorus, 1927; other folksong arrs.

Incid music, music for Bosanquet's hmn, film scores

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BOJAN BUJIĆ

Slavický, Klement

(*b* Tovačov, Moravia, 22 Sept 1910; *d* Prague, 4 Sept 1999). Czech composer and conductor. After receiving a basic musical education from his father, he studied at the Prague Conservatory (1927–31) with Jiráček (composition), Dědeček (conducting) and Stupka (viola). He then took part in the masterclasses of Suk (1931–3) and Talich (1934–5). An appointment with Czech radio followed (for a time he was conductor of the radio orchestra); on leaving he devoted his attention to composition, although he was active in the administration of the Artistic Society (1939–72) and the Union of Czechoslovak Composers (1949–69). Slavický's music has its roots in Moravian folklore and he has been strongly influenced by Janáček and Novák. However, an individual character was already evident in the Woodwind Trio, and he developed a style of excited dramatic feeling and deeply expressive quality. One of his most important works, *Lidice*, displays his moral reactions to the German occupation; other major works include the Sinfonietta no.1 and the *Zpěv rodné země* ('Songs of my Country'). He worked slowly and deliberately and produced no occasional music.

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(selective list)

Orch: Fantasy, pf, orch, 1931; Sinfonietta no.1, 1939–40; Moravské taneční fantasie, 1951; Rapsodické variace, 1952–3; Sinfonietta no.2, 1962; Sinfonietta no.3 'Conc. for Orch', 1980; Sinfonietta no.4 'Pax hominibus in universo orbi', 1984
Vocal: Své matce [To my Mother] (J.V. Sládek), male chorus, 1942; Zpěv rodné země [Songs of my Country] (Moravian trad.), T, pf, 1942; Lidice (F. Halas), double male chorus, 1945; Madrigals, chorus, 1959; Psalmi, S, T, chorus, org, 1970
Chbr and solo inst: Str Qt no.1, 1932; 2 Pieces, vc, pf, 1935; Trio, ob, cl, bn, 1936; Frescos, org, 1957; Zamyšlení nad životem [Contemplations on Life], sonata, pf, 1957; Partita, vn, 1963; Trialog, cl, vn, pf, 1966; Capriccio, hn, pf, 1967; Musica monologica, harp, 1968; Suite, pf 4 hands, 1968; Str Qt no.2, 1972; Rapsodie, vn, 1987; Musica, hn, 1988
Folksong arrs., film scores

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Slavík, Josef

(*b* Jince, nr Příbram, Bohemia, 26 March 1806; *d* Budapest, 30 May 1833). Czech violinist and composer. His father, the teacher Antonín Slavík, taught him the rudiments of violin playing. At the age of nine Josef became a member of an amateur quartet which met in the flat of the count's clerk Josef Lábor in Horschowitz (now Hořovice). Under the patronage of the owner of Hořovice castle, Count Eugen z Vrbna, Slavík entered the Prague Conservatory (1816–23), where he studied the violin with B.V. Pixis, and theory and composition with B.D. Weber. He appeared for the first time at a conservatory concert on 30 March 1821, playing Mayseder's Polonaise in E. Two further school appearances attracted the attention of the critic for the Leipzig *Allgemeine musikalische Zeitung*, who predicted a great artistic career for the young violinist. After completing his studies in Prague he was a member of the Estates Theatre orchestra (1823–6), where he made friends with the soprano Henriette Sontag (who later helped him with his début in Paris). He also became associated with the Prague literary circle which included the foremost Czech historian, František Palacký. He appeared at several concerts in Prague, the Teplitz (now Teplice) spas, Carlsbad (Karlovy Vary) and Horschowitz.

In 1826 Slavík left for Vienna, where he made a living teaching the violin; when he failed to gain tuition from Mayseder, he prepared himself for the concert platform on his own. He became acquainted with Schubert, who dedicated to him the Fantasia in C d934; he performed it for the first time at a concert on 20 January 1828. Together with the composer, Slavík rehearsed Schubert's last string quartet. In 1828 he met Paganini in Vienna; their friendly relations and Paganini's approval during his stay in Vienna greatly influenced Slavík's further artistic development. Paganini embodied Slavík's ideal of virtuoso violin playing and became his model. In October he left for Paris, but he was unable to make his name against the strong international competition there.

In March 1829 he returned to Vienna to take up an appointment in the Viennese Hofkapelle (to which he had belonged previously as an unpaid member). He worked to perfect his playing, especially its musical expressiveness, which in recent years he had somewhat neglected while concentrating on technique. He gained great popularity with the Vienna concert public and audiences in Bohemia, where he toured regularly. His friendship with Chopin dated from December 1830 to June 1831. Chopin showered him with superlatives in his letters, and they planned to compose jointly variations for violin and piano on a theme by Beethoven. Slavík's Viennese concerts in 1832 and his last, on 28 April 1833 before the beginning of a proposed concert tour, were great artistic triumphs. In spite of illness he started the journey to Budapest, but there he fell ill again and died suddenly.

From his youth Slavík was interested in violin bravura and solving technical problems; this tendency appeared in his first compositions, such as the demanding Variations in E (c1820), dating from the period of his Prague studies. The Violin Concerto in F \flat minor (1823) is formally and expressively more mature, and contains features of the Romantic instrumental concerto. It was probably Slavík's graduation piece and in later years became one of the standard numbers in his programmes, although Pixis at the conservatory had rejected it as being meaningless and unplayable. Only a few of his works survive: the early variations, an incomplete copy of the F \flat minor concerto, the Caprice in D for violin solo, Grand Potpourri for violin and piano with Diabelli's edition of the Rondino in E for violin and piano, the Polonaise in D for piano, Variations on the G string on motifs from Bellini's *Il pirata* and a single movement of his best work, the Violin Concerto in A minor. Most of his other compositions are known only as titles in concert programmes, but even from this small and incomplete legacy it is possible to discern Slavík's artistic orientation as a Romantic virtuoso composer. He was the first modern Czech violinist to achieve an international reputation.

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ALENA NĚMCOVÁ

Slayer.

American death metal group. It was formed in 1981 by Kerry King (*b* Los Angeles, 3 June 1964; guitar), Jeff Hanneman (*b* Oakland, 31 Jan 1964; guitar), Tom Araya (*b* Chile, 6 June 1961; bass and vocals) and Dave Lombardo (*b* Havana, 16 Feb 1965; drums), who was replaced by Paul Bostaph (*b* San Francisco, 26 March 1964) from 1992 to 1996 and since 1997. They got their start by playing cover versions of songs by Iron Maiden and Judas Priest but eventually became the most successful and respected death metal band, due in part to their musically precise and speedy performances. Araya was a particularly influential death metal vocalist, and the rest of the band's members were highly regarded instrumentalists. Their lyrics frequently feature extreme violence and references to Satan, and are often cast in terms of defiant celebration as a response to a world filled with evil. Their calculatedly brutal, transgressive, sometimes chaotic-sounding music has caused controversy; ambiguous

references to the horrors wrought by Nazism, such as in 'Angel of Death' on *Reign in Blood* (Def Jam, 1986), gained them some white supremacist fans and caused record distribution problems. In the mid-1980s, Slayer was considered one of the 'big four' of speed metal along with Metallica, Anthrax and Megadeth.

ROBERT WALSER

Šlechta, Milan

(*b* Prague, 18 Oct 1923; *d* Prague, 24 April 1998). Czech organist. He played the piano from childhood and studied the organ at the Prague Conservatory with Wiedermann (1942–7) and at the Academy of Musical Arts (1947–51); at the same time he studied musicology and English at Prague University (1946–8). While a student he began to give broadcasts (1949) and a year later made his concert début with a recital of works by Bach. His performance at the organ competition in Ghent in 1955 led to an invitation to give several concerts in Ghent and Brussels in 1956. Subsequently he toured to the Netherlands, Britain, France, Italy, Yugoslavia, Germany, the USSR and other European countries. His playing was distinguished by a sense of style, accentuated by a well-considered choice of stops, technical brilliance and great musicality. He was among the most erudite of Czech organists. In 1964 he was appointed to teach at the Academy of Musical Arts in Prague; he was also an artistic adviser on organ construction. His repertory included works by early Czech masters (Černohorský, Seger, Vanhal, Kopřiva), by Bach, and by French composers, notably the complete organ works of Franck and music by Dupré, Vierne and others. He contributed articles on organ music to *Hudební rozhledy* and edited early Czech organ music.

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ALENA NĚMCOVÁ

Sledge, Percy

(*b* Leighton, AL, 25 Nov 1941). American soul singer. A former hospital orderly, he had a major hit with his first recording, *When a Man Loves a Woman* (1966). Composed by Cameron Lewis and Andrew Wright and produced at the South Camp studio in Sheffield, Alabama, by Quin Ivy (a local disc jockey), the song was given a sparse arrangement featuring a Farfisa organ played by Spooner Oldham which offset Sledge's impassioned vocal; the recording was said to have been the primary inspiration for Procol Harum's *A Whiter Shade of Pale*. Sledge followed this with *Warm and Tender Love*, composed by Bobby Robinson. Oldham and

Dan Penn composed two further Sledge recordings, *It tears me up* and *Out of Left Field*. His final pop hit was *Take Time to Know Her* (1968), but he continued to perform and record in the southern states. Although Sledge was black, he had grown up listening to country music and one critic described his vocal tone as 'Jim Reeves with grit and feeling'; he was a key exponent of what came to be called country soul, a style which amalgamated elements of both genres. See also B. Hoskyns: *Say It One Time for the Brokenhearted: the Country Side of Southern Soul* (London, 1987).

DAVE LAING

Slegel [Schlegel].

Netherlandish family of organ builders from Zwolle. Jorrien (i) (*d* before 5 March 1568) built a new organ for Osnabrück Cathedral, 1545–7, and with the help of his sons Cornelis (*d* 1593) and Michiel (*d* c1585) also built a new organ for the Broerenkerk in Zwolle in 1556–7. His sons built new instruments for St Martini, Stadthagen, in 1559–60, for Aalten and Nienburg in 1560, the Unserer Lieben Frauenkirche, Bremen, in 1561, Osnabrück Cathedral before 1570, and for the Marienkirche, Osnabrück, in 1571. Jorrien (ii) (*d* after 1615), son of Michiel, built new organs for the St Marien convent at Berg, Herford, and for St Marien, Lemgo, both in 1587 (the latter survives in altered condition); he became a citizen of Osnabrück in 1592. Michiel's son Jan (*d* before 7 Oct 1604) was organist of the Grote Kerk in Zwolle as well as an organ builder; he built a new instrument in Hattem, 1577–95, and one for the Reinoldikirche in Dortmund, 1591–6. Another Jan (*d* after 1684), grandson of the first, built a large organ for St Nicolaaskerk (Bovenkerk), Kampen, 1670–72 (many stops survive), and rebuilt his grandfather's instrument at Hattem, 1677–80 (which still survives). The specifications of the Slegel organs at Zwolle, Stadthagen and Herford, and of another at Warendorf have survived; they show *Hauptwerke* of seven or eight stops, and *Brustwerke* of four, supplemented by a 'full' Pedal. The full complement on a Slegel instrument consisted of Praestant 8', Oktave 4' and Mixtur, with perhaps also a Prinzpalquinte 22/3' and a Quintadena 16'. The *Hauptwerk* would have had 8' and 2' stopped and open flutes, the *Brustwerk* 4' and 1'; the *Brustwerk* would also have had a Rauschende Zimbel. Trompete 8' on the *Hauptwerk* and Krummhorn 8' on the *Brustwerk* were divided into bass and treble. The principal sphere of the Slegels' activities lay outside their homeland, in the western areas of northern Germany, and they left their mark on the style of that region.

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HANS KLOTZ

Sleigh bells.

See [Bell \(i\)](#), §1.

Slentando

(It.: 'becoming slower').

See [Rallentando](#).

Slezak, Leo

(*b* Mährisch-Schönberg [now Šumperk], Moravia, 18 Aug 1873; *d* Egern am Tegernsee, Germany, 1 June 1946). Austrian-Czech tenor. Discovered and trained by the well-known baritone and teacher Adolf Robinson, he made a promising début at Brno on 17 March 1896, as Lohengrin. His early career was somewhat chequered; and his Covent Garden début, again as Lohengrin, on 18 May 1900, was ruined by the pandemonium aroused by the news of the relief of Mafeking. By contrast, his career in Vienna, whither he was called by Mahler in 1901, was brilliant and prolonged; he remained one of the leading tenors of the house until the mid-1920s, and subsequently made occasional guest appearances until a final *Pagliacci* in 1933.

During the interim Slezak had become internationally famous, especially after a period of study with Jean de Reszke in 1907. A marked improvement was noted on his reappearance at Covent Garden in 1909, when he sang *Otello* with robust power and beauty of tone. That autumn he made his first appearance at the Metropolitan Opera as *Otello*, to still greater acclaim; he remained with the company for four consecutive seasons, singing, among other parts, his main Wagner roles (*Tannhäuser*, *Lohengrin*, *Walther*), Verdi's *Manrico* and *Radames*, and Tchaikovsky's *Hermann*, and frequently appearing under the direction of Toscanini and Mahler. In later years he became well known as an interpreter of lieder, and later still made a new career for himself in 'comic uncle' roles in German and Austrian films. His irrepressible sense of fun comes out in his several autobiographical books; a similar volume by his son, the actor Walter Slezak, called *What Time's the Next Swan?* (New York, 1962), alludes to the tenor's celebrated stage whisper on an occasion when the swan in *Lohengrin* began to move off before he had stepped aboard. Such anecdotes, together with his immense stature and ample girth, might suggest that Slezak was more of a 'character' than a serious artist. But the verdict of the New York critics during his seasons there, as well as numerous recordings made over a period of 30 years, prove the contrary.

There were certain flaws in his technique, but at his best he combined great warmth and brilliance of tone with clear enunciation and a most delicate use of *mezza voce*. His lieder recordings are intensely expressive, but verge on the sentimental.

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DESMOND SHAWE-TAYLOR/R

Slezské Národní Divadlo

(Cz.: Silesian National Theatre).

Opera and drama company founded in [Opava](#) in 1945.

Slide (i).

(Fr. *coulé*; Ger. *Schleifer*). An ornament consisting of two short notes making a conjunct approach to the main note. The direction is usually upwards with the ornament on the beat, but downward motion is also found and an unaccented interpretation is occasionally possible.

See [Ornaments](#), §8(v)(f).



Slide (ii).

(Fr. *glissade*, *port de voix*; It. *portamento*). In string playing the name given to an expressive method of changing smoothly and fairly rapidly from one note to another position (see [Shift](#)). The movement of the shifting finger along the string between two pitches is entirely audible without any of the intervening notes being distinguishable (see [Portamento \(ii\)](#)). In singing, the term slide is used as a synonym for vocal portamento (see [Portamento \(i\)](#)).

ROBIN STOWELL

Slide (iii).

(Fr. *pompe*; Ger. *Zug*; It. *pompa*). On wind instruments, an airtight telescopic joint used to vary the length of the instrument and thus alter the pitch of the notes that can be sounded. On the [Slide trumpet](#) and the [Trombone](#) the slide can be moved freely and is long enough to allow a lowering of several semitones. Most brass instruments and some others incorporate at least one [Tuning-slide](#) which is sufficiently stiff not to move in the course of performance. On some instruments such a slide not only

allows tuning to match the other instruments of an ensemble but may be extended to lower the pitch by one or more semitones, giving a different transposition.

ARNOLD MYERS

Slide (iv).

In Western guitar playing, especially blues, country and rock, the slide is an object held in the player's left hand to stop the strings above the fingerboard rather than fret them in the usual way with the fingers. Any object of suitable size, smoothness and weight may suffice, but most commonly used are glass bottle-necks, steel bars, metal combs or knives. See also [Steel](#).

TONY BACON

Slide (v).

See [Jackslide](#).

Slider.

In the [Wind-chest](#) of an organ, the slider is the perforated strip of wood placed between one hole admitting wind from the channel below and a second under the toe-hole of the pipe(s) above; when pulled or pushed directly (from its ends) or indirectly (from the stop-knobs at the console) the slider admits wind to that toe-hole. A single slider simultaneously controls all the pipes operated by one stop, and is thus perforated with as many holes as there are pipes for that stop (see [Organ](#), §II). The nap of a carefully graded sheepskin leather under the slider has typically been used to make sure that wind does not escape between the slider's holes. The careful fitting of sliders has always taxed the skill of the organ builder, especially where sliders are superimposed, as in some types of [Combination action](#). The vast majority of organs built between 1500 and 1850 had slider chests, at first for the [Chair organ](#) only since multiple or spring chests were thought preferable for the bigger departments; the slider soundboard has since been revived as the system truest to the perfected classical organ. The term itself has an uncertain history; 'register' is used in some French and English sources (cf the harpsichord register, similarly a perforated strip of wood moving lengthwise), but it was not until 1837 (in Joshua Done's *A Complete Treatise on the Organ*) that the term became current in writing about organs.

PETER WILLIAMS/MARTIN RENSHAW

Slide trumpet

(Fr. *trompette à coulisse*; Ger. *Zugtrompete*; It. *tromba da tirarsi*).

A trumpet fitted with a slide mechanism whereby the length of the instrument can be altered while it is being played, thus making it possible to

fill in gaps in the natural harmonic scale (it is classified as an aerophone: chromatic trumpet). It was used on the Continent during the Renaissance and Baroque periods and, in another design, in England in the 17th and the 19th centuries.

According to evidence first presented by Sachs and later refined by Polk, Höfler, Welker and others, the Renaissance slide trumpet was made with the mouthpiece attached to a long cylindrical mouthpipe that telescoped inside the instrument's first length of tubing (see fig.1). The player held the mouthpiece against his lips with one hand, moving the instrument back and forth on the mouthpipe with his other hand; depending on the length of the instrument, three or four positions were obtainable. When the instrument was in a closed position, it could scarcely be distinguished from the contemporary natural trumpet.

The straight natural trumpet was already in use in Flanders around 1330–50 in the *alta* (see [Alta \(i\)](#)), the basic formation of which soon consisted of a shawm, a tenor shawm and a trumpet. Shortly before 1400 instrument makers learned to bend brass tubing; the earliest documentation of an S-shaped trumpet is a carving from the Worcester choir stalls, dated 1379 (the dating c1397 in Galpin, *Old English Instruments of Music*, 4/1965, 149 seems to be a misprint). The single-slide trumpet seems to have been introduced shortly afterwards – according to Polk (1997) between 1400 and 1420, probably first in Burgundy, then in the Cologne-Flanders area – and was soon ubiquitous. It was used until the invention of the double slide around 1490 (this date according to Baines (1951) and Höfler; not earlier, despite Downey's reservations 1993), after which time the trombone gradually took over the single-slide trumpet's former function.

During this roughly 100-year period many shapes of slide trumpet co-existed: straight (both short and long, one of which can be seen in Hans Memling's *Nájera organ doors* from c1490, fig.1); U-shaped (from an illustrated Bible from Padua, late 14th century, *GB-Lbl Ms.15277*, f. 34); S-shaped (perhaps best exemplified by Michael Pacher's carving of two angel trumpeters from an altar showing the Coronation of the Virgin, from 1471–81, St Wolfgang im Salzkammergut, St Wolfgang); very long with a short folded section (as in the *Très Riches Heures* of Jean, Duke of Berry, c1411/1413–16, *F-CH MS 65*; see Trumpet, fig.10b); folded with the non-parallel tubing lying in a kind of loop (popular in the north, as in the Memling painting mentioned above); and folded with parallel tubing like the later Baroque trumpet (from mid-century and possibly called 'clareta' or 'clarette'). There were also 'proto-trombones' with a single slide and in which the second bend of tubing lies behind the player's head (for example in a painting of the Coronation of the Virgin by the Master of the Life of the Virgin, c1480 in Munich, Bayerische Staatsgemäldesammlungen). With all due caution Höfler has determined on the basis of surviving illustrations that the lengths of such instruments could have been about 120 cm at the beginning of the 15th century, about 180 cm towards mid-century and later, and about 240–360 cm at the end of the century.

Terminology and nomenclature in a period of transition are always problematic. Early mentions of 'pusun', for example in Basle in 1410, could refer to either the long straight trumpet or perhaps the slide trumpet;

'trompette saicqueboute', in Burgundy in 1468, probably meant a slide trumpet, not yet the trombone; and various scholars including Höfler, Welker and McGee have shown that the brass instrument depicted on the Florentine 'Adimari wedding chest' of c1443–65 can no longer be termed a trombone, as had previously been thought (for illustration see [Alta \(i\)](#)). By 1422 the trumpet in the *alta* – perhaps already a slide trumpet – was apparently known at the Burgundian court as the *trompette des ménestrels* to distinguish it from the natural trumpet or *trompette de guerre*. In Spain, where the *alta* consisted of four 'ministrers de xalamies' (shawms) and one 'trompeta de ministriers' as early as 1418, the slightly later term 'trompeta bastarda' probably referred to the slide trumpet.

The close connection between slide trumpet and trombone should not be surprising, since both instruments were then played in the alto-tenor range. Johannes de Grocheio (*De musica*, c1300) showed that the trumpet played predominantly in the second octave of the harmonic series, the octave in which prime, 5th and octave are present.

In addition, trumpet style for secular instrumental music was described in an early 15th-century German treatise (*PL-WRu*, IV.Qu.16, f.148): 'Trumpetum and *stampania* may have two or three parts and wander frequently to the 5th or the diapason, i.e. the octave, in the manner of a trumpet [*tube*] or a lyre'.

Johannes Tinctoris (*De inventione et usu musicae*, c1487) stated that the *alta* performed for church festivals, the weddings and banquets of the nobility, and for numerous other festivities both public and private, sacred and secular, 'very gracefully and with rich invention'. The usual repertory of the *alta* consisted of *basses dances*, in which the slide trumpet generally played the *contratenor* part with its characteristic leaps. The music was generally memorized or even partially improvised, but it could also be written out. The repertory of the ship's trumpeter Zorzi from c1444–9 contains various tenor and *contratenor* parts (*GB-Lbl Ms. Cotton Titus A XXVI*); in 1447–8 he was joined by two pipers, Girardo and Bortolomaio.

Certain 15th-century church compositions by Grossin, Loqueville, Lantins, Franchois de Gemblaco, Fontaine and others include the indication 'trompetto' or 'tuba' (chiefly in the *contratenor* parts) (see Heyde and Safowitz). Although it has been suggested that these parts may have been performed on other instruments in imitation of the slide trumpet, scholars now consider them to have been vocal imitations of the instrument. It was not until late in the century that wind instruments combined with voices.

Some later illustrations of slide trumpets, notably one in Jost Amman's *Stände und Handwerker* (Frankfurt, 1568), include a cross-piece with which the player seems to manipulate a double slide (fig.3). Thus the question is raised as to whether slide trumpets were always exclusively of the single-slide type.

The *Türmer Horn* ('tower watchman's horn') depicted in the early 16th century by Virdung (*Musica getuscht*, 1511) and Martin Agricola (*Musica instrumentalis deudsch*, 1529) may have been a slide trumpet. Trumpeters had been installed as tower watchmen as early as 1376 in Görlitz; the more usual terms were *Zugtrompete* and *tromba da tirarsi*. A Kassel inventory of

1573 recorded 'three German trumpets with their slides and mouthpieces' and another from 1601 mentioned two 'slide [*Zugk*] trumpets'. Thus it seems unlikely that the slide trumpet was invented in 1648 by the Weimar court conductor Adam Drese, as Downey has provocatively suggested. Still another inventory from the Wenzelskirche in Naumburg in 1658 spoke of 'two brand-new slide trumpets'. The only surviving example of such an instrument came to a Berlin collection (Musikinstrumenten-Museum, Staatliches Institut für Musikforschung) in 1890 from that church; made in 1651 by Huns Veit of Naumburg, it is pitched in modern E \flat and has a single slide nearly 56 cm long (see fig. 2a). G.C. Wecker, Kuhnau, J.S. Bach and J.L. Krebs wrote music for the slide trumpet; Gottfried Reiche owned one when he died in 1734. J.E. Altenburg (letter of 1767; *Versuch*, 1795) referred to the slide trumpet as used by tower watchmen and by *Kunstpfeifer* to play chorales. Another version of the slide trumpet, called the **Flat trumpet**, was used in England in the late 17th century.

Towards the end of the 18th century in England a type of slide trumpet was developed in which the bend of tubing nearest the player's chin was a slide that could be drawn towards the player by a finger cross-piece on a bar fixed lengthwise inside the loop of tubing (see fig. 4). John Hyde, in his *New and Compleat Preceptor for the Trumpet & Bugle Horn* (London, c1798), described one of the earliest instruments of this type as a 'Chromatic Trumpet ... invented by J. Hyde, and made by Woodham' that allowed every note of the harmonic series to be lowered one semitone. The early models had a double watch-spring mechanism to return the slide to its normal position; later ones from about 1860 used a band of rubber. Surviving examples of 'Harper's Improved' model, licensed to John Köhler of London in 1833, are of both types (Bate Collection, Oxford). The standard English slide trumpet was in F, with crooks to lower the pitch to E, E \flat , D or C (or by combining crooks, to D \flat , B, B \flat or A) and had sufficient length in the slide to lower the pitch of open notes by a semitone or, in some instances, by a whole tone. Despite the advent of valved trumpets and cornets, English players – notably the Harpers, father and son – continued to play the slide trumpet throughout the century, taking up the cornet only occasionally for passages of great technical intricacy. In 1890, W. Wyatt introduced a doubly folded slide trumpet with more positions (an instrument of this type is now in the Padbrook collection.). Two other English variants were the large-bore short-model slide trumpet with a double fold, first built in 1815 (known as the **Regent's bugle**) and the 'patent ortho-chromatic slide trumpet' with forward-extending slide, manufactured by Boosey about 1892.

In France the noted trumpeter J.D. Buhl rejected a German slide trumpet by Haltenhof of Hanau, brought to France in 1823, because of its cumbersome slide mechanism. However, in the mid-19th century Adolphe Sax in Paris made a slide trumpet of the English type, with a single watch-spring mechanism (now in the Bernoulli collection, Historisches Museum, Basle, Switzerland). F.G.A. Dauverné developed an instrument with the slide located in the bend nearest the bell, so that its movement was away from the player; six positions were possible. Courtois and Sax manufactured instruments of this type but French players preferred the *cornet à pistons* and the slide trumpet was generally little used in France.

An unusual type of slide trumpet, with two double bends of tubing (now in the collection of the Stadtmuseum, Munich), was made in about 1820 by Michael Saurle of Munich (fig.2b). Of the two bends in the tubing at the bell end of the trumpet, the inside one can be used as a tuning-slide and the outside one as a double-slide mechanism.

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EDWARD H. TARR

Slide whistle.

See [Swanee whistle](#).

Slim, H(arry) Colin

(*b* Vancouver, BC, 9 April 1929). Canadian musicologist. After receiving the BA from the University of British Columbia, Slim began graduate studies at Harvard University, and took the PhD in 1961. He taught at the University of Chicago from 1959 to 1965, then joined the staff of the University of California at Irvine. In 1972 he was appointed professor of music at the University of Chicago and in 1973 he became professor of music at the University of California at Irvine. From 1989 to 1990 he was president of the AMS and he received an honorary doctorate from McGill University in 1993. He retired in 1994.

Slim’s earlier writings focussed on the keyboard and vocal music of Renaissance Italy; his later work is chiefly concerned with the iconographic representation of Renaissance music, musicians and instruments, particularly in the 16th century. His editions are remarkable for their high quality of scholarship, and they demonstrate Slim’s breadth of interests.

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Slingerland.

Firm of percussion instrument makers. It was established in Chicago in 1921 as the Slingerland Banjo and Drum Co. by H(enry) H(arvey) Slingerland (*b* Netherlands; *d* Chicago, March 1945). Some time before 1941, however, the firm discontinued its banjos and devoted itself exclusively to the production of drums, becoming the Slingerland Drum Co. For many years the firm operated its own tannery and made its own heads. It specialized in the manufacture of machine timpani with an internal cable mechanism to connect tensioning screws to a pedal locking system. After World War II, and under the directorship of the founder's son, the company moved to larger premises in Niles, Illinois. In 1955 the patents of the Leedy Manufacturing Co. were acquired from C.G. Conn, but manufacture of its drums continued for only some three years. By 1978, when the J.C. Deagan Co. was purchased, Slingerland had become one of the world's largest percussion instrument manufacturers. By working closely with performers, the company developed a number of technical improvements to its products, including solid maple and five-ply drum shells, self-aligning lugs, various snare assemblies, and synthetic bar material for use on certain xylophones. In 1970 Slingerland became part of the C.G. Conn group of companies, and in 1984 the firms of Slingerland and Deagan were purchased by Larry Rasp (a former employee) and Sandra Rasp; Slingerland/Deagan's name was changed to the Sanlar Corporation. A year later Sanlar went out of business; the Slingerland name and product line were sold first to Fred Gretsch Enterprises, then, in 1994, to Gibson Musical Instruments, who established Slingerland as a subsidiary, manufacturing a full drum kit, including snare and bass drums, tom-toms and related hardware.

EDMUND A. BOWLES

Slit-drum

(Fr. *tambour de bois*, *tambour à fente*; Ger. *Schlitztrommel*).

An idiophone percussion tube or percussion vessel in the classificatory system of Hornbostel and Sachs – not a true drum. It is used for musical or signalling purposes (see [Talking drum](#)) and made by cutting, burning or gouging one or more slits in the wall of a hollowed-out piece of wood. Slit-drums vary in size from gigantic, consisting of whole tree-trunks which are sometimes covered with a roof for protection (see illustration), to small portable ones like the temple block. On many slit-drums, especially in Africa, the two sides (or lips) of the slit are carved to different thicknesses so that at least two pitches can be produced. In areas where tonal languages are spoken, this enables the drum to be used for conveying messages by reproducing pitch phonemes, generally as conventional formulae; this is true, for example, of the Igbo regions of Nigeria, where the use of double as well as single slits extends the range of speech patterns that can be imitated. Elsewhere, as in Oceania, signalling codes are made up of arbitrary sequences of long and short beats. Sachs (p.37) discussed

the ritual use of the slit-drum and the sexual symbolism implicit in its shape. Slit-drums are sometimes called slit-gongs, a term that Sachs rejected (p.30).

Slit-drums occur in several distinct regions of the world. In China, Korea and Japan they are used as ritual instruments and also in urban theatrical and village ensembles. Recently in China a slit-drum chime was invented for orchestral use comprising a number of *muyu* slit-drums of differing size tuned to a scale. Slit-drums (sometimes very large ones) may occur among hill tribes in India, for instance in Assam near the border with Myanmar and in one area of Madhya Pradesh. From Myanmar, Thailand, Vietnam and Malaysia slit-drum distribution continues into the islands of Indonesia and the Philippines and in a broad band south-eastwards among the Pacific islands stretching as far east as the Cook Islands. Another region of slit-drum use is Central and West Africa stretching from Angola and Zambia in the south to Mali and Senegal in the north-west (Laurenty recorded the names for over 100 different slit-drums in former Zaïre). Pre-Columbian civilizations of the Americas also used slit-drums, of which the best-known surviving types are the *teponaztli* of Aztec Mexico and the *tun* or *tunkul* of the Mayan Indians of Guatemala. Elsewhere in this region slit-drums have been reported in Cuba (several types), Costa Rica, Ecuador and Peru. Small slit-drums are used in Western dance and jazz bands, most being simplified forms of the Chinese *muyu* or like the rectangular orchestral [Woodblock](#).

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PETER R. COOKE

Śliwiński, Jan

(*b* 1844; *d* 1912). Polish organ builder. He was one of the best and most prolific Polish organ builders. He trained with Cavallé-Coll, subsequently working for him from about 1866 to about 1876 in Paris. In 1876 he founded his own large factory in Lemberg (now L'viv). He built 79 instruments before 1892, mainly in what is now Poland, the Ukraine, Slovakia, Romania and Hungary. Among his large organs are those built for St Pierre Cathedral, le Vigan, France; the Franciscan Church, Kraków; Our Lady of the Snows and the Conservatory, L'viv; the Catholic Church, Kherson (Ukraine); the Franciscan church, Krosno; Luc'k Cathedral; and the parish church in Grybów. Although there is no complete record of his organs, he apparently built well over 150 instruments and trained several apprentices who continued his line. Śliwiński's extant organs betray a strong French influence, although reed stops were usually omitted, being then in disfavour with the Polish clergy (influenced by the Cecilian Movement). He also made reed organs of various sizes and good quality.

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JERZY GOŁOS

Śliwiński, Józef

(*b* Warsaw, 15 Dec 1865; *d* Warsaw, 4 March 1930). Polish pianist, conductor and teacher. The son of Jan Śliwiński, organist of Warsaw Cathedral and professor at the Music Institute in Warsaw, Józef began his piano studies with Juliusz Janotha and Kazimierz Hofman, continuing with Rudolf Strobl, Leschetizky in Vienna (1886–7) and Anton Rubinstein in St Petersburg (from 1890); he also studied the interpretation of Chopin's works with Karol Mikuli. His fame as one of the most talented pianists of his generation was established at the outset of his career with concerts throughout Europe, including Vienna, Warsaw, St Petersburg, Paris and London. He also made three concert tours in America to great critical acclaim (1894, 1902 and 1903). He was particularly esteemed in Russia, where he worked as a teacher in Riga (1910–14), Mitawa, Rostov and, from 1914 to 1918, in Saratov, as director of the conservatory. He also studied conducting in Riga, and in 1915 made an acclaimed conducting début in Warsaw. After he returned to settle in Poland in 1918 he combined his career as pianist with a conducting post at the Warsaw PO. In his later years he taught the piano at the Music School of Wielkopolska in Poznań. His unexpected death prevented him from making the gramophone recordings scheduled for 6 March 1930, though his playing is preserved on piano rolls (mainly of Chopin) made in Leipzig.

Śliwiński was acknowledged as one of the inheritors of the Romantic pianistic tradition of Anton Rubinstein. His playing was characterized by a light, silken touch, beautifully sustained cantilena lines, an acute feeling for Chopinesque rubato and a virtuoso technique. In addition to his exemplary Chopin interpretations, he was also a superb exponent of Schumann and Liszt. In his youth he composed a number of songs (before 1888) and some variations for piano (before 1892).

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BARBARA CHMARA-ŻACZKIEWICZ

Sloane, A(Ifred) Baldwin

(b Baltimore, 28 Aug 1872; d Red Bank, NJ, 21 Feb 1925). American composer. He received his musical training from teachers in his home town. He was among the founders of Baltimore's Paint and Powder Club, an amateur theatrical group, for whose productions he composed some of his earliest songs. In the early 1890s he moved to New York, where his songs were interpolated in musicals and employed by vaudeville singers; one of his earliest successes was *When you ain't got no money, well you needn't come around*, introduced by May Irwin. He presented his first complete Broadway score, for *Jack and the Beanstalk*, in 1896. From 1900 to 1912 he wrote the music for 24 Broadway shows, including his best work, *The Mocking Bird* (1902), and the less successful *Lady Teazle* (1904) for Lillian Russell. His most famous song was 'Heaven will protect the working girl', sung by Marie Dressler in *Tillie's Nightmare* (1910), but its success lay more in Edgar Smith's amusing lyrics and Dressler's performance than in Sloane's music. With the blossoming of new talent in the American musical theatre around the time of World War I, demand for Sloane's work all but disappeared and his music was heard only infrequently. His last scores were for the *Greenwich Village Follies* of 1919 and 1920 and the posthumously produced *China Rose* (1925). Although Sloane was, in his brief heyday, the most sought-after and prolific writer of musical comedies and revues, his melodies were devoid of distinction; his music exemplified the competent but uninspired composition that critics of the time commonly characterized as 'tinkly' and 'reminiscent'.

GERALD BORDMAN

Slobin, Mark

(b Detroit, 15 March 1943). American ethnomusicologist. He received the BA (1964) and the PhD (1969) at Michigan University, the latter under W.P. Malm. In 1971 he was appointed to the faculty of Wesleyan University, where he was made professor in 1984. He served as editor of *Asian Music* (1972–87) president of the Society for Asian Music (1987–9) and president of the Society for Ethnomusicology (1989–91). The focus of his early work was the music of Central Asia, particularly of northern Afghanistan, where he conducted fieldwork (1967–8, 1971 and 1972). In the mid-1970s he turned his attention to Eastern European Jewish music, concentrating on music found in the USA. His ethnographic work on Yiddish songs, Yiddish theatre, Klezmer musicians and cantors was complemented by research and writing on the theory and method of ethnomusicology. He has been in the forefront of efforts to forge links between ethnomusicology and sister disciplines such as folklore, performance studies, anthropology, sociolinguistics and cultural studies; he has also made documentary videos and directed theatre projects. As an educator, he has played a key role in the development of the World Music Program at Wesleyan University and its model of a 'world music community'. He has also worked to open up a dialogue with scholars in the former Soviet Union and Eastern Europe.

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THEODORE LEVIN

Slobodskaya, Oda

(*b* Vilna [now Vilnius], 28 Nov 1888; *d* London, 29 July 1970). Russian soprano. She studied at the St Petersburg Conservatory and joined the company of the Mariinsky Theatre, where she made her début in 1919 as Lisa in *The Queen of Spades*. During the following years she sang most of the principal soprano parts of the Russian repertory and appeared also as Sieglinde, Marguerite (*Faust*), Elisabeth de Valois and Aida. In 1922 she was invited to sing the part of Parasha in the first performance of Stravinsky's *Mavra* in Paris; and thenceforward she began to make extensive appearances outside Russia. She sang Fevroniya in Rimsky-Korsakov's *Legend of the Invisible City of Kitezh* in Italian at La Scala in 1933, and in 1936 took part in a Russian season at the Teatro Colón,

Buenos Aires. In London she sang Venus in *Tannhäuser* (1932, Covent Garden); Natasha in Dargomizhsky's *Rusalka*, with Chaliapin (1931, Lyceum); Palmyra in Beecham's production of Delius's *Koanga* (1935, Covent Garden); and Khivrya in Musorgsky's *Fair at Sorochintsi* at the Savoy and on an English tour, in 1941 and subsequent years. By then Slobodskaya had made her home in England, where she was much in demand by the BBC, both for concert performances of opera (notably as the heroine of Shostakovich's *Lady Macbeth of the Mtsensk District*) and for recitals of Russian song. She possessed the imagination and the vivid temperament to convey to an audience ignorant of Russian the precise mood of each song, whether elegiac, boisterous, satirical or childlike. As her many recordings reveal, these rare interpretative powers were matched by a beautiful and ample voice of characteristically Slavonic colour and by a technical mastery which showed itself especially in supple and sustained legato phrasing. Slobodskaya retained her vocal and interpretative powers to an advanced age, making records as late as 1962.

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DESMOND SHAWE-TAYLOR

Slonimsky, Nicolas

(*b* St Petersburg, 15/27 April 1894; *d* Los Angeles, 25 Dec 1995). American composer and writer on music of Russian birth. At the St Petersburg Conservatory he studied the piano with his aunt, Isabelle Vengerova, and then composition with Kalafati and Shteynberg. In the USA he taught at the Eastman School of Music (1923–5) and then for two years was Koussevitzky's secretary. He conducted the Boston Chamber Orchestra (1927–34) and the Harvard University Orchestra (1927–30). During the 1930s and early 1940s he conducted in Europe and in North and South America, becoming known for his first performances of Ives, Varèse, Riegger, Cowell, Chávez and other composers of the Americas. He was a lecturer at Colorado College (1940, 1947–9), Peabody Conservatory (1956–7) and the University of California at Los Angeles (1964–7). In 1962–3 he travelled throughout eastern Europe as a lecturer under the sponsorship of the State Department.

Slonimsky was responsible for some of the major music reference works in English. He edited Thompson's *International Cyclopaedia of Music and Musicians* from the fourth edition (1946), and under his guidance *Baker's Biographical Dictionary* continued its pre-eminence as an American bio-bibliographical source with expanded bibliographies and consistently accurate information on a wide range of musicians. He was also a member of the editorial board of the *Encyclopedia Britannica*. As a composer, he wrote a wide variety of works, from orchestral compositions to solo piano pieces. The titles and texts of his music often reveal a whimsical turn of mind, a trait also evident in his *Lexicon of Musical Invective* (1952) and in some of the entries in his reference books.

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PAULA MORGAN

Slonimsky, Sergey Mikhaylovich

(*b* Leningrad, 12 Aug 1932). Russian composer, pianist and teacher. The son of the writer M.L. Slonimsky and a relative of the composer and musicologist Nicholas Slonimsky, he began to study composition at the age of 11, with Shebalin. From 1945 to 1950 he attended a special music school for gifted children, where he was taught the piano by S. Savshinsky and composition by Arapov and Vol'fenzon. In 1955 he graduated from the Leningrad Conservatory in Yevlakhov's composition class, and in 1956 in

V. Nil'sen's piano class. In 1958 he completed a postgraduate course on the theory of music, instructed by Ter-Martirosian. Since 1959 he taught music-theoretical disciplines, and since 1967 composition, at the Leningrad Conservatory. He has taken part more than once in folkloristic expeditions, and has recorded Russian folksongs. He is a Candidate of Arts (1963, for his dissertation on Prokofiev's symphonies), professor (1976), laureate of the State M. Glinka Prize (1983) and People's Artist of Russia (1987). He runs musical gatherings devoted to the popularization of Russian 20th-century music (especially from the 1920s). He is a member of the Composers' Union.

Slonimsky belongs to the generation who came into being as composers after World War II. Since the middle of the 1950s he has been interested in the musical avant garde and in a decisive stylistic renewal. Among his first works, which attracted attention by their use of non-traditional media, were the *Karneval'naya uvertyura* ('Carnival Overture', 1957) and the F minor Symphony (1958). Not uninfluenced by Stravinsky's folklorism, he became one of the pioneers of the 'new folklore wave' at the beginning of the 1960s, with his vocal cycle *Pesni vol'nitsi* ('Songs of the Runaway Serfs', 1960) and his opera *Virineya* (1967). He subsequently gravitated more towards archaic folk materials, towards medieval music and also the avant garde; these apparently contradictory tendencies may be seen in various compositions, both in parallel and separately (*Kontsert-buff* ('Concerto-Buffer', 1964–5) the cantata *Golos iz khora* ('A Voice from the Choir', 1964) and others).

Since the end of the 1950s Slonimsky has employed, in certain cases, the 12-tone system, and since the 1960s he has used aleatory, and sonoristic techniques, non-traditional graphic notation and quant rhythm. He made use of instrumental theatre in the *Dialogi* ('Dialogues', for wind quintet, 1964) and *Antifoni* ('Antiphons', for string quartet, 1968). In his later works he is frequently and unexpectedly paradoxical, and in striving to make his own all compositional models of past and present music presents them in an unbroken extravagance of generic symbiosis. Alongside the grotesque in *Kontsert-buff* and the extremely complicated counterpoint of *Simfonicheskiy motet*, he writes a Concerto for orchestra, electric guitar ensemble and solo instruments, and the *Prazdnichnaya muzika* ('Festive Music') for balalaika, spoons and orchestra.

He has written ten symphonies: this particularly academic genre dominated Slonimsky's output of the 1980s. Although the second of these appeared 20 years after the first, the following six were written over just three years. Various models of sonata-symphonic cycle are presented there: lyrical-epic, pastoral, those with signs of narrative drama of the novelistic type (for example, the Fourth Symphony, dedicated to the composer's father, the writer Mikhail Slonimsky). In the later symphonies he displays a tendency towards post-Mahlerian massive cycles; the tragic Ninth Symphony depicts the catastrophes which have befallen humanity in the 20th century. The same theme is depicted through mythological images in the symphonic fresco *Apollon i Marsiy* ('Apollo and Marsyas'), commissioned by Ricordi. The programmatic Tenth Symphony *Krugi Ada* ('Circles of Hell') – written under the influence of the *Divina Commedia* by Dante Alighieri – is divided into nine parts ('circles') which follow without a break. The complex

numerical symbolism of Dante's poem is reflected in the serial transposition of rows, and the composer pays great attention to effects of timbre and the various ways of creating sound on wind instruments.

Slonimsky's continued interest in the problems facing humanity and in tragic conflicts is reflected in his five operas, which represent various types of operatic drama in different periods of world history and literature. The steady success of *Virineya*, written in the traditions of Soviet opera, was no protection against the lengthy impossibility – due to censorship – of performing his second opera, *Master i Margarita* ('The Master and Margarita'), based on the novel by Bulgakov, which in 1955 had been published after years of disfavour under Stalin. The new type of chamber opera which he attempted to create remained unperformed for over 20 years, and it was only after another decade that the composer wrote his opera-ballade *Mariya Styuarda* ('Mary Stuart') in the style of European grand opera. The right to the première of this piece was contested among several leading theatres. Slonimsky followed the same path with his next opera, *Gamlet* ('Hamlet'), whose genre he defined as *dramma per musica*. This suggests the operas of Monteverdi, typological signs of which have enriched the musical lexicon of the late 20th century. In his fifth opera, *Ivan Groznıy* ('Ivan the Terrible'), he returns to tragic events in Russian history and renews the particular form of folk musical drama, which he modernizes under the name of 'Russian tragedy'. In his vocal cycles he favours the poets of the 'silver age' and his contemporaries (Akhmatova, Mandel'stam, Daniil Kharms, Yevgeny Reyn and Iosif Brodsky).

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LARISA GEORGIEVNA DANKO

Slovakia.

Country in Central Europe. From 1018 the territory of the Slovaks was part of Hungary and in 1526 it was brought, together with Bohemia and Moravia, under Habsburg rule. The administrative division into the Austrian (Cisleithan) region and the Hungarian (Transleithan) region was created after declaration of the dual monarchy in 1867. In the Hungarian region a policy of aggressive oppression of minorities (including the Slovaks) was promoted, eroding the conditions for the development of Slovak culture. After 1918 the territory of Slovakia was incorporated into the new state of Czechoslovakia and was able to build its own cultural identity. In 1993 Slovakia became an independent state.

I. Art music

II. Traditional Music

RICHARD RYBARIČ/L'UBOMÍR CHALUPKA (I), OSKÁR ELSCHKEK (II)

Slovakia

I. Art music

1. To 1526.
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Slovakia, §I: Art music

1. To 1526.

The first mention of music in the territory of present-day Slovakia dates from the end of the 8th century, when the Christianization of the central European Slavs began. In 863 the Byzantine missionaries Cyril and Methodius came to the Great Moravian Empire and laid the foundations of Slavonic liturgical chant, formed by the synthesis of Eastern (Byzantine) and Western (Latin) elements. After the incorporation of the territory of the Slovaks into Hungary in 1018 Western Gregorian chant became predominant. One of the most important monuments of Gregorian chant, equal in importance to the Nitra Gospel (11th century, with ekphonic neumes) and the Pray Codex (late 12th century, with notation pointing to French and Italian models), is the Bratislava Missal (c1341). Like numerous liturgical manuscripts of the 15th and 16th centuries (e.g. the Spiš Gradual and Antiphoner of Juraj of Kežmarok, c1426; some four antiphoners from Bratislava and two large graduals from Košice, 15th and 16th centuries), the Bratislava Missal contains examples of indigenous liturgical music (sequences, tropes, rhymed offices etc.). Sacred songs were also sung in

the vernacular. Secular music in the Middle Ages was largely practised by minstrels, the *igríci* who were at the same time musicians, dancers and jugglers. The earliest evidence of their existence dates from the 13th century.

Polyphony was cultivated chiefly in the larger towns such as Bratislava (also known as Pressburg and Pozsony), Kremnica, Levoča (Leutschau, Lőcse), Kežmarok, Spišské Podhradie, Bardejov and Košice, between the 15th and the 17th centuries. The repertory up to the end of the 15th century consisted of a large number of antiquated pieces (organa, conductus, polytextual motets), as in the Trnava manuscript (c1400) or in fragments from Spiš and Košice (c1460–70).

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2. 1526–1760.

Bratislava, which became a coronation city in the 16th century, held its dominant position in the cultivation of sacred music. From St Martin's Cathedral the extensive polyphonic collection of Anna Schuman has been preserved, which contains antiphons, responses and hymns written in white mensural notation. The Franciscan library also houses a collection of 16th-century polyphony. The inventory lists from St Martin's Cathedral (1617, 1700) and from the Protestant church (1651, 1657) point to an influx of 17th-century Italian music, which came to western Slovakia via Vienna. Information on musical life of the second half of the 17th century can also be found in the inventory lists from other centres in Slovakia (e.g. from the Piaristic monasteries in Svätý Jur, Prievidza, Podolinec and churches in Pruské and Prešov).

The regions of Spiš and Šariš in eastern Slovakia provide important source materials documenting the cultivation of music in the 16th century and the 17th. The music collections from Bardejov and Levoča include motets, masses and vocal concertos by Franco-Flemish composers, Italian and German music of the late Renaissance and early Baroque and works by local composers. The major composers of polyphony in Slovakia were Johannes Ján Šimbracký (*d* 1657, organist in Spišské Podhradie between 1646 and 1648), whose music was influenced by Lutheran German *musica poetica* (e.g. that of Michael Praetorius and Schütz); Zachariáš Zarewutius (c1605–1667), organist in Bardejov, 1625–67; Samuel Marckfelner (1621–74), organist in Levoča; S.F. Capricornus (1628–65), music teacher and Kapellmeister in Bratislava from 1649 to 1657, who developed the South German and Italian *stile concertato*; Johann Kusser (1626–96), Capricornus's successor in Bratislava; and N.M. Pollentarius (*d* 1681), music director in Kremnica. Vernacular hymns, sung by the congregation in unison, played an important role in the period of the Reformation and Counter-Reformation, not only in the confessional conflict but also in the development of the Slovak language and Slovak culture, including art music. Some of these hymns were transmitted orally, others in manuscript hymnbooks, such as the *Ľubický spevník* (Ľubica Hymnbook) and the Prešov Gradual, but most in printed collections, such as the hymnbook of J. Silván (1578), the Protestant *Cithara sanctorum* (1636) and the *Cantus catholici* (1655).

In contrast to vocal polyphony, Baroque instrumental music drew much of its material from folksong and dance. The most important collections, such as the Vietoris manuscript (c1675–9), *Pestrý zborník* (a tablature book from Levoča, c1675), the Eleonora Susana Lányi collection (1729), Anna Szirmay-Keczer's collection of songs and dances (1730) and two Uhrovec manuscripts (1730, 1742), contain, in addition to local and foreign dance music, a large number of arrangements of folksongs for keyboard, wind and strings as well as for ad lib groups.

This was paralleled in sacred music by the late high Baroque forms of the sacred aria and pastorella (a particular type of the central European Christmas carol) for smaller vocal and instrumental ensembles, which were also greatly indebted to folk music. Most of the principal exponents of these forms were west Slovak Franciscans. Some of them, such as Paulinus Bajan (1721–92) and Georgius Zrunek (1734–89), were musicians of merit. Their music was intended for a broad rural population. On the other hand, the music of F.X. Budinský (1676–1727), Pantaleon Roškovský (1734–89) and Gaudentius Dettelbach (1739–1818) contains strong Italian traits.

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3. 1760–1830.

Music of the Classical era was swiftly and favourably assimilated in Slovakia. Contemporary copies and even some autographs of works by the major composers are common in Slovak libraries. Except in Bratislava and Košice, where most of the aristocracy lived, the church remained the centre of musical life; and the majority of local composers were orientated towards sacred music.

During the Classical period Bratislava, owing to its proximity to Vienna and its political and economic importance, was one of Europe's leading musical centres. Whereas previously musical patronage had been dispensed by members of the royal family, the wealthy aristocracy (notably the Esterházy, Grassalkovich, Erdödy, Apponyi and Pálffy families) and the ecclesiastical establishment, now the bourgeoisie began to take a dominant role in the spread of musical culture, through the municipal societies organizing public concerts and theatre performances. Bratislava's flourishing musical life was stimulated by the high quality of the city's music education and music journalism (notably in the *Pressburger Zeitung*), by distinguished local instrument makers and by a number of able composers, including Anton Zimmermann, cathedral organist and master of music to Cardinal Josef Batthyany in the mid-18th century, who composed symphonies, concertos and chamber music, among other works; Georg Druschetzky (Jiří Družecký), renowned for his music for wind instruments and his operas and other works for the theatre; the keyboard player and composer F.P. Rigler; J.M. Sperger; and F.X. Tost.

In the region of western Slovakia music was intensively cultivated in the towns (Skalica, Malacky, Trenčín, Prievidza, Pruské, Žilina), in religious centres (Trnava, Nitra, Svätý Jur) and in the residences of the nobility (Dolná Krupá, Hlohovec, Želiezovce). Many well-trained musicians and composers lived and worked in the region (Augustin Smehlík, Norbert Schreier, Alojz Schliester etc.). Musical activities of central Slovakia were particularly developed in the mining centres (Kremnica, Banská Štiavnica,

Banská Bystrica); composers there included František Hrdina, Anton Hiray and Anton Aschner. The cultural tradition in the region of Spiš developed in Levoča, Kežmarok, Ľubica, Spišská Kapitula, Spišské Podhradie, Podolinec and other towns, and was influenced by the co-existence of different nationalities (including a substantial German population) and faiths. Most local compositions were backward-looking in style, adopting a Baroque rather than Classical idiom. In eastern Slovakia, where there was little bourgeois or aristocratic patronage, musical life was dominated by the church. The sacred works of several local composers, notably Ľudovít Skalník, Jozef Janig and, especially, F.X. Zomb, organist and teacher in Košice, were valued throughout Slovakia.

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4. Musical nationalism.

The development of musical nationalism in Slovakia was closely connected with the study and cultivation of folk music in other European cultures. A number of manuscripts and printed books containing folksongs and national hymns date from the 1830s and 40s. The culmination of this activity was a three-volume edition of Slovakian folksongs, *Slovenské spevy* (1880–1926), containing more than 2000 songs. Folksong formed the basis of the popular choruses and songs of several amateur composers (Blažej Bulla, Štefan Fajnor, Miloš Francisci, Ľudovít Izák, Jan Kadavý, Milan Lichard and Miloš Ruppeltdt) and of Ľudovít Vansa, who trained professionally in Prague. The first important Slovak nationalist composer was Ján Levoslav Bella (1843–1936), who composed orchestral, chamber and sacred music as well as the opera *Wieland der Schmied*. Most of his compositions, however, do not realize the ideas about Slovak music expounded in his theoretical writings (1873). He succeeded in creating a synthesis of his professionalism and a Slovak nationalist spirit only in a few works of the earliest and latest (after 1920) creative periods.

Musical associations and choral societies were important disseminators of music during the 19th century. They cultivated both sacred and secular music, often in the same programme. The choral societies in the country towns of Martin, Liptovský Mikuláš and Tisovec were particularly significant for their propagation of nationalist musical ideals. Several composers, notably Ján Egry, Leopold Dusšínký, the brothers Andrej and František Žaškovský, Alexander Kapp and Oldrich Hemerka, composed church music in an international idiom which was widely performed throughout Slovakia. The church music society of St Martin's Cathedral in Bratislava, founded in 1828, had a particularly high reputation. Although the teaching of music developed mostly on a private basis, the first Slovak public music school had been opened in 1775 in Bratislava. During the 19th century some towns tried to set up municipal music schools, and in 1830 a school modelled on the conservatory in Prague was opened in Trnava.

The spirit of Slovak musical nationalism was developed in the works of Mikuláš Schneider-Trnavský (1881–1958), who composed mainly church music and lyrical song cycles, and in the chamber and orchestral music of Mikuláš Moyzes (1872–1944). Viliam Figuš-Bystrý (1875–1937) was the composer of the first Slovak opera, *Detvan*. Friso Kafenda (1883–1963), a pianist and teacher trained in Germany, wrote mainly chamber music in a

late Romantic style. Alexander Albrecht (1885–1958), a friend of Bartók and director of the church music society at St Martin's Cathedral, Bratislava, from 1921, cultivated a more progressive idiom.

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5. Since 1918.

The professionalization of Slovak musical culture had profound and far-reaching effects. The establishment of various musical institutions on a national basis started soon after the creation of the first Czechoslovak Republic in 1918. These included the opera ensemble of the Slovak National Theatre (1920), Hudobná a Dramatická Akadémia pre Slovensko (Music and Drama Academy in Slovakia, 1928) and the Bratislava RSO (1929), as well as the department of musicology at the Comenius University in Bratislava (1921). From the late 1920s a progressively orientated group of composers emerged, whose works often aimed at a synthesis between the tonality of traditional Slovak folksong and modern modal harmonic structures. This group included Alexander Moyzes, Eugen Suchoň, Ján Cikker, Ladislav Holoubek, Andrej Očenáš, Dezider Kardoš, Šimon Jurovský, Jozef Kresánek and Tibor Frešo.

The stylistic development of Slovak music in the second half of the 20th century was accompanied by a gradual removal of the doctrines of socialist realism enforced during the period 1948–89 when Slovakia belonged to the Soviet bloc. In the 1960s a group of avant-garde composers emerged who drew their inspiration from a broad spectrum of 20th-century European music, especially from the Second Viennese School, the Darmstadt School and the Polish avant garde. This group includes Ivan Hrušovský, Roman Berger, Pavol Šimai (who emigrated to Sweden in 1968), Miro Bázlik, Juraj Pospíšil, Ilja Zeljenka, Jozef Malovec, Ivan Parík, Dušan Martinček, Ladislav Kupkovič (who emigrated to Germany in 1969), Peter Kolman (who moved to Austria in 1977), Tadeáš Salva, Jozef Sixta, Juraj Beneš and Juraj Hatrík. From the 1980s a number of composers, including Vladimír Godár, Iris Szeghy, Martin Burlas, Peter Zagar, Peter Martinček and Daniel Matej, wrote in an essentially postmodern idiom.

The position of music in postwar society was closely connected with the systematic state control of culture in Slovakia. The communists decreed that music should be widely accessible to all strata of society, and developed institutions to this end. The position of Bratislava, capital of Slovakia, was reinforced as the centre of national music life, and new institutions were created, notably the Slovak PO, the High School of Musical Arts (both established in 1949), the State Music Publishing House (1951, from 1970 OPUS) and the Slovak Music Fund (1954). From 1951 musicological research was concentrated in the Institute of Musicology at the Slovak Academy of Sciences. After the fall of communism in 1989 the Union of Slovak Composers became the Slovak Music Union representing the interests of composers, performers and musicologists. The Slovkoncert Music Agency organized concert life in Slovakia and arranged foreign tours for Slovak artists.

These institutions have helped to form a new generation of composers, performers and musicologists in Slovakia. These include the conductors of the Slovak PO (Ľudovít Rajter, Ladislav Slovák, Bystrík Režucha, Ondrej

Lenárd), the chorus directors Juraj Haluzický, Štefan Klimo and Ladislav Holásek, and Bohdan Warchal, conductor of the Slovak Chamber Orchestra; the pianists Michal Karin, Rudolf Macudziński, Klára Havlíková, Eva Fischerová-Martvoňová, Helena Gáfforová, Peter Toperczer, Marián Lapšanský and Daniela Varínska; the organists Ferdinand Klinda, Ivan Sokol and Ján Vladimír Michalko; the string players Tibor Gašparek, Peter Michalica, Juraj Alexander and Jozef Podhoránsky; the early music ensemble Music Aeterna; the Moyzes Quartett; and the singers Lucia Popp, Edita Gruberová, Peter Dvorsky, Sergej Kopčák, Magdalena Hajóssyová, Peter Mikuláš and Martin Babjak.

Jozef Kresánek, professor of musicology at the Comenius University in Bratislava from 1956 to 1980, was the founder of modern musicological research in Slovakia. His distinguished contemporaries and successors have included the music historians Richard Rybárik and Darina Múdra, the ethnomusicologists Ladislav Leng, Alica Elscheková and Oskár Elschek, the acoustician Miroslav Filip and the theorists Ladislav Burlas and Peter Faltin. The results of their research were reflected in the journals *Slovenská hudba* ('Slovak music', founded 1957) and *Hudobný život* ('Musical life', founded 1969) as well as in the annuals *Hudobnovedné štúdie* ('Musicological studies'), *Musicologica slovacca* (founded 1955) and *Hudobný archív* ('Musical archives', founded 1974).

The cultivation of folk traditions has been an important aspect of contemporary Slovak music. In addition to the presentation of authentic folk music at festivals and competitions, folksong has also been cultivated in stylized forms by the Slovak National Folk Ensemble and the youth ensemble Lúčnica.

The establishment of the Opera of the State Theatre in Košice (1945) was followed by similar opera companies in Prešov (1948) and Banská Bystrica (1959). After World War II a network of primary music schools was created throughout Slovakia, conservatories were founded in Žilina, Košice and, later, in Banská Bystrica, and music teaching to degree level was established at institutes in Trnava, Nitra, Banská Bystrica and Prešov. Regular concert life began in the eastern and central regions of Slovakia with the formation of the State PO in Košice (1969) and the State Chamber Orchestra in Žilina (1974). The principal monuments of Slovak music are held in the music department of the Slovak National Museum in Bratislava, the J.N. Hummel Museum in Bratislava, the Literary and Music Museum in Banská Bystrica, the Museum of Keyboard Instruments in Markušovce and the Matica Slovenská in Martin.

The most important international festival in Slovakia is the Bratislava Festival, established in 1965. The Central European Festival of the Performing Arts has been held annually in Žilina since 1990, and the Festival of Historic Organs takes place each year in various churches throughout Slovakia. Smaller summer festivals are held in Bratislava and in other towns, especially spas. Other recent festivals include the Biennale Melos-Étos, devoted to new music, and a festival of contemporary chamber music organized by the Slovak section of the ISCM.

See also [Bratislava](#); [Košice](#).

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Slovakia

II. Traditional Music

Slovakia is situated at the intersection point of western and eastern European cultural areas. This is reflected in its folk music, which is based on east European elements but contains many features of west European origin, especially in the newer style. Slovak folk music has served as a bridge between the folk music of the two areas by introducing styles and elements of west European melodies and harmonic and tonal principles to Hungary, the Ukraine and other areas. Through transformation and assimilation, it has acquired a remarkable stylistic variety. Bartók, referring to central European folk music in general in a letter of 1911, wrote: 'in this country, it seems, the Slovak people is the richest in folk song. In almost every village they know different songs'. Slovakia in its central European position unites old European styles and new European folk music

developments. Old Slav and non-Slav elements are balanced in its history and presence.

1. Sources.
2. Historical styles.
3. Regional music areas.
4. Folksong genres.
5. Cross-cultural relations.
6. Instruments and instrumental music.

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1. Sources.

The sources for Slovak folk music are manifold. In the Middle Ages there was a social group of folk epic singers called *igríc* or *igrec* ('player') who performed mainly in villages but also at court. They can be traced in 12th- to 18th-century sources, which describe various ordinances, prohibitions and penalties against them. 15th- and 16th-century sources show greater interest in folksongs and were frequently cited in editions of spiritual songs and to a lesser extent in folkdance music: many central European sources mention such dances as the *haiduc* and *ungaresca*.

Collecting on a large scale began in the 17th and 18th centuries, some results of this activity being the Vietoris manuscript, a collection of harpsichord pieces (see Burlas, Fišer and Hořejš), a collection by Anna Szirmay-Keczer of violin pieces (see Kresánek, 1967) and four manuscripts from Uhrovec containing almost 800 melodies (see Terrayová, 1990). In the 19th century such groups as the Friends of Slovak Songs began systematically collecting and editing folksongs; they collected about 5000 Slovak folksong melodies including 2000 published in the *Slovenské spevy*, available in a new edition. Similar work was done from the 1870s onwards by the Matica Slovenská. Among later important collectors were Bartók, H. Bím, A. Halaša, Janáček, J.E. Jankovec and Jozef Kresánek. After 1950 extensive fieldwork was started by the ethnomusicology department of the Institute of Musicology of the Slovak Academy of Sciences, and in the folk music department of Bratislava Radio. 26,000 Slovak folksong melodies had been published by 1995; there is also a stock of 90,000 folk music transcriptions and more than 110,000 recorded folksongs and instrumental melodies in the archives. Study is aided by computers. Historic and regional studies have been supplemented by basic methodological studies in folk music analysis, systematization, comparison and cross-cultural relations. Electronic melographic and spectrographic devices are used for transcription and sound analysis, as are graphic and written kinetic dance notations. Instrumental folk music, folk instruments and folkdance receive great attention and are widely documented on film and video.

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2. Historical styles.

The many different styles of contemporary Slovak folk music may be classified according to their historical strata, regional characteristics and folk music genres. (Style in this context refers to a group of melodies or melodic types with a similar or identical musical structure.) These are discussed in a hypothetical chronological order.

The 'magico-ritual style', whose recitative-like melodies have a tonal skeleton of a 2nd or 3rd, is represented by about 2200 songs, 1.5% of all the Slovak folksongs collected. 51% of them are in a free melodic form based on simple motivic formulae and short repeated lines; 31% show two- or four-section structures with four to six syllables per line. Melodic structure and content are largely determined by the texts. These songs are associated with ceremonies for the winter and summer solstices and with harvest and funeral rites. Children's songs and play songs are also found in this style, which is similar to eastern Slav ceremonial songs and more generally to the European children's repertory. Melodic types are not clearly differentiated; they consist of static formulae moving around a tonal skeleton, as shown in [ex.1](#). All transcriptions are of recordings in the sound archives of the Slovak Academy of Sciences.

The 'peasant style' is characterized by the interval of the fourth which acts as the skeleton or frame for the melody: the central tone and the note a 4th above are the most important notes of the melody. 4–5% of collected Slovak folksongs (about 5000 melodies) belong to this 4th-tonal style. The frame of a perfect 4th is sometimes extended to more complicated forms, such as that juxtaposing two 4th frames, authentic and plagal; this is common in the '5th formation' of dance-songs (i.e. a phrase repeated a 5th lower). [Ex.2](#) is representative of this style, with rhythmically expanding cadences (i.e. note values increasing towards the end of a phrase). It cannot be organized into regular bars and, as in 75% of the songs in the peasant style, it has four sections. 62% of these four-section melodies are isometric with six-syllable lines; their form varies (e.g. *AABB*, *ABAB*, *AABC* or *ABCD*). The tempo of performance is crotchet = c100, the prevailing durational values being a crotchet and a quaver. Types of song in this category are harvest and hay-making songs, wedding and christening songs, and laments and lullabies. The most beautiful and characteristic melodies are the *trávnice*, the hay-making or meadow songs, whose texts are predominantly based on subjects drawn from nature, as in [ex.2](#).

The 'shepherd style' developed between the 14th century and 18th, with a melodic structure built on the framework of a 5th. It represents 30% of the collected Slovak folksong repertory. This style is partly a continuation of earlier traditional Slovak peasant styles and partly the result of acculturation from the period of the 'Valachian colonization'. The mountain regions of central and north Slovakia were sparsely inhabited and insufficiently exploited economically. The nobility therefore encouraged sheep-rearing by giving various rights and privileges to shepherds when they settled in these regions. These privileges brought to Slovakia Valachian shepherds from Romania (13th to 15th centuries), the Ukraine (15th to 16th centuries) and the northern side of the Tatra mountains (17th to 18th centuries). Every wave of immigration brought new cultural elements which were assimilated and transformed, as the mountain areas were mostly settled by Slovaks from the plains and lowlands. This new economic, social and cultural development resulted in the Valachian musical style. The social and economic hardship of the 17th century, deepened by the Turkish wars, brought misery to the country and greater oppression for the serfs; the result was an increase in feudal warfare. One of the most spontaneous forms of protest against the ruling class was flight into the mountains where bands of outlaws and robbers were formed. The

songs and dances that arose out of these circumstances greatly influenced the shepherd culture and indeed represent some of the most beautiful examples of this style.

The shepherd style is characterized by the following structural features: the intervals of a 5th, or a 3rd and a 5th, form the framework of the music, remaining unchanged throughout; the melodic line is usually descending; augmentation of note values takes place as the melodic line proceeds, with notes of longer value at cadences; 62% of the melodies are in the F mode, robber songs are often in the G mode, and the C and D modes are also fairly common; closed forms are unknown, but there is a tendency towards periodic forms, in which a phrase is repeated with slight variation, for example *AA'B* or *ABB'*. In later examples of the shepherd style, the characteristic range of a 5th is expanded, probably as a result of the influence of instrumental music (on the bark horn, flute and string ensembles) and polyphonic singing. Contact with more recent songs or songs of Western origin has also exerted some influence.

In 55% of these songs the melodic stanza consists of four six-syllable lines, of which the second and the fourth are rhythmically augmented so that lines one and three are of two bars, and lines two and four of three bars (see [ex.3](#)). The robber dance-songs are built on conjunct or overlapping 5th structures: authentic ([ex.4a](#)), plagal ([ex.4b](#)) or a tone apart ([ex.4c](#)). These melodies consist of five or six lines with the form *ABC*, repeated a 5th lower, and a bimetric syllabic structure, for example 8 + 6 + 6 + 8 + 6 + 6. 20% of the shepherd songs show such a bimetric structure, as in [ex.5](#) (6 + 6 + 7 + 7 syllables). The example is rhapsodic in character, and shows how the melody may be subtly varied from one stanza to another.

The origin of melodies constructed on a 5th is probably connected with the earlier 4th-tonal types, as transitional types are common. The interval skeleton of a 5th was extended to 3rd–5th and further to 4th–6th structures. Two- and three-part homophonic singing, in which, however, both heterophony and polyphony may occur, is another characteristic feature of this style.

Besides robbers' and shepherds' themes there are narrative, ballad and love motifs, as well as songs connected with weddings, christenings, harvest and other such events. Dance-songs are typical of the shepherd style; for example the *haiduc* (robber) dance *odzemok*, the bear dance and sheep dance, as well as the Christmas carols and songs to Christmas plays enacted by shepherds.

The last stage of Slovak folk music development consists of a harmonic-melodic style referred to as the 'new song style'. This style originated in the 16th and 17th centuries, attaining stability and its principal features in the 19th century. The birth of the new style was accelerated by various factors: the influence of Baroque art and popular music; folksongs of Western (German) origin; market songs from Poland, Bohemia and Moravia; and, in the late 19th century, the urban music of Gypsies.

The final note of a melody functions also as the main note of an arched melodic structure, in what is termed 'contrary fifthing', that is, the transposition of a phrase (*A*) a 5th higher (*A*⁵); this arises from the new (to

this tradition) tonal relationship of the tonic and dominant. The formal types AA^5BA and AA^3BA have become very common, showing a preference for a closed formal structure with the repetition of the first phrase at the end. The syncopated or 'pointed' rhythm (see [ex.6](#)) appears in about 30% of the new songs and is applied in a free, often improvised, manner. Isometric and bimetric structures occur approximately equally in four-line melodic stanzas. It is characteristic for the third line to have a different number of syllables from the other three (e.g. 12 + 12 + 10 + 12 or 14 + 14 + 12 + 14) and to employ some rhythmic and metric contrast. The number of syllables has increased beyond the six to eight of the earlier styles and now lies between eight and 25 syllables to a line, thus allowing a new type of longer melody. In contrast to the smooth melodies with small intervals of the earlier styles, melodies of the new style show a free use of large intervals (see [ex.7](#)).

Another aspect of these new songs is their changed thematic content and social function. Representative genres are ballads, love songs, military and recruiting songs, and humorous, social and emigration songs. This new song style at present constitutes 60–70% of the collected Slovak folksong repertory.

Folk music of the 20th century showed some new elements: for example, in the richness of polyphonic singing in all parts of Slovakia, and in the merging of traditional forms with modern popular dance-songs of the 1930s and 40s. Another significant change was the emotional style of performance. The texts of the songs were closely related to everyday life.

In the 1940s and 50s new folksong genres came into use: songs about Slovak national rising, partisan songs, songs about the cooperatives in villages and about industrialization and the events changing rural social structure. The texts of these new genres of folk poetry are sung to traditional melodies selected from the earlier and new styles. This technique of singing new texts to older melodies was also common in the revolutionary work songs of the 19th and 20th centuries. There has been a conscious revival of folksong and music in ensembles in towns, schools and among young people as well as on radio and television programmes. A new powerful revival began in the late 1960s associated with folk music instruments and instrumental music. Festivals, folk music meetings, seminars, competitions, jamborees and other events were an important part of this revival. Rediscovering, imitating and reconstructing older traditions were the basis of the folk music revival, and the function and character of folk music changed due to the musical transformation of different styles. Cooperation between folk music practice and folk music research influenced this process.

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3. Regional music areas.

Different music areas or dialects have developed in response to particular regional, cultural, social, geographical and musical conditions. They consist of a special configuration of the known historical styles, whereby individual stylistic elements are integrated in a relatively new formation. There are four main regions, which are divided into the sub-styles of smaller regions, valleys and villages with folk musics of their own.

The significant feature of west and south Slovakia is that the earliest magico-ritual and 4th-tonal peasant styles are found in their most typical and developed form. This is because from the 5th century this region was the oldest central cultural area of the western Slavs. The shepherd style plays an inferior role there. The new song style predominates though it shows many common elements with the melodic formulae of the earlier styles, for example, melodies of small range with five to six notes, two- or three-line structures and short motifs. The influence of western European elements is strongest in this area. 8% of the region's melodies originate in the earlier styles, 30% are 5th-tonal but without clear connections with the shepherd style and 60% belong to the new repertory.

The mountain regions of north and central Slovakia constitute the largest and richest music area. 60% of the songs there originate in the shepherd style, and in some villages of north Slovakia (e.g. Terchová) almost 60% of the songs are in the F mode. In the north the 'Podhalian tonality' ($d-f-g-a-b-c-d'-e'-f'$), based on the natural scale of flutes without finger-holes, is characteristic, while the G mode is favoured more in central Slovakia. The origin of these modes in Slovak folk music is connected with folk instruments (the shepherds' horn, flutes without finger-holes and the *fujara*, a duct flute with three finger-holes). In this region partsinging and parlando performance play an important role.

East Slovakia forms the third music area. 80% of the songs are performed in *tempo giusto*. The melodic structure is characterized by repetition, transposition and the sequential repetition of miniature motivic formulae. An important aspect of these songs is their use for accompanying dance. The melodies on the whole are longer and have a greater range than in other areas. Cadences of a 4th are typical and therefore hypomodes (i.e. plagal) predominate. Closed forms such as *AABA* or *ABBA* are most common. The rhythm is organized exclusively in two-beat bars, as is characteristic of 90% of Slovak folksongs. In east Slovakia, the alternation of 2/4 and 3/4 metres occurs in the *karičky*, a round-dance performed by girls, without instrumental accompaniment. In this region archaic tonal elements are coupled with a feeling for harmony and modern formal principles.

The regions of Gemer and Spish are characterized by their texture of musical styles and form an independent regional style. They are situated between the north and central mountain regions and the east Slovak region; thus there is an integration of elements of the shepherd style with east Slovak modern folksong style. More than 20% of Gemer songs show hypomodal features. In Spish remarkable rhapsodic melodies alternate with dance in *tempo giusto*. The fluctuation between fixed metric and free performance has resulted in many 5/8 and 7/8 melodies; they are performed slowly in a rhapsodic and declamatory manner.

In all the regions mentioned the predominance of one style is the result of stylistic integration due to the coexistence of other regional and historical styles. These are not isolated from each other, the cross-currents between the different styles being a typical feature of Slovak folk music.

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4. Folksong genres.

Slovak folksongs cover a wide variety of functions and thematic content. In general there is no static dependence of a single text on a single melody, but certain text groups are connected with a melodic type or style. A firm connection between music and texts exists only in a few old-style songs and in the popular or composed songs of the 19th century. Individual performers may tend to relate certain melodies in specific texts, but this is not an indication of regional practice. Some songs are performed only during their respective ceremonies or events, among them songs for the ceremonies of 'burying winter' (*morena, smrt, kyselica*), the advent of spring and summer (St John's Day), laments, Christmas carols, lullabies, harvest and wedding songs. These song genres are homogenous both in musical and textual structure although there are melodies of great historic and typological variation among them. Their function, performance and similarity of content give them common unifying features.

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5. Cross-cultural relations.

As Slovakia is in central Europe, it has come into close cultural contact with its nearest neighbours and also with wider areas of east and south-east Europe. The earliest musical styles show similarities to the magico-ritual melodies of the east and south Slavs (Ukrainians, Bulgarians, Serbs, Croats and Slovenes), indicating that they are remnants of a common Slav folk music style. The 4th-tonal peasant style (see §2 above) shows some relation to this ancient Slav style but can be qualified as the first stage of development of specifically Slovak folk music (starting in the 5th and 6th centuries). The 15th- and 16th-century musical style was built on this basis. Economic conditions and migrations, however, led to the introduction of foreign music, partly from east Europe and the Balkans, and partly through the German miners' colonization in the 13th and 14th centuries. Under these new influences there arose a new style, which would be expected to be heterogeneous, but since the beginning of the 18th century (according to historical sources) it has, in fact, been one of the most homogeneous Slovak folk music styles in which it is difficult to differentiate single elements of foreign origin (Romanian, Ukrainian etc). This form of the shepherd style was brought from Slovakia to the Tatra region of south Poland and to south-east Moravia by Slovak colonists in the 18th century. After the defeat of the Turks, more Slovak colonists travelled in thousands to south-east Europe to settle depopulated areas, especially north and south-east Hungary, west Romania, north Serbia, Croatia and Bulgaria. In this way new areas of Slovak culture were established, which developed relatively independently in the 19th and 20th centuries as a result of cultural contact with their foreign ethnic surroundings.

During the 18th century Slovakia played a central role in the distribution and transformation of the new style in middle Europe. Important new relationships supplemented the older ones, and Bartók, characterizing these relations in 1934, estimated that 38% of Hungarian folk melodies were of Slovak-Moravian origin (although 15% of Slovak folksongs developed under the influence of the new Hungarian music style, which should be understood not as an ethnic style but as a style of the multi-ethnic Hungarian state). Cross-cultural relationships vary regionally within Slovakia: the folk music of west Slovakia has a close affinity with that of

south Moravia; east Slovak folk music is related to that of west Ukraine; and cross-influences between Slovak and Hungarian folk music can be seen mainly in south Slovakia and north Hungary. The regional development of Slovak folk music is partly based on these ethnically differentiated relationships.

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6. Instruments and instrumental music.

There are more than 200 different types of folk music instruments in use in Slovakia, spread over the central and western territories. The richest is the aerophone group with a predominance of duct flutes, of which 35 types have been discovered. These include flutes without finger-holes and others with two, three, five or six holes; they are made of wood, bark or metal with a single or double bore. The most typical is the *koncovka* (end-blown flute) without finger-holes, where closing and opening of the end and overblowing are used to change the pitch. A rare European folk instrument of the duct flute group is the *fujara* which is more than 180 cm long and has three finger-holes. The little shepherds' flute with six finger-holes is widely distributed over the country and has its own typical repertory and playing technique. The *dvojanka* (a double duct flute) and the transverse flute are both played with great virtuosity and expressiveness (see illustration).

The single reed is found in the *drček* and *fanfarka* (clarinet-like instruments) and in the *gajdy* (bagpipe), which has a long bass drone pipe and a chanter with five or six finger-holes. The most common form of bagpipe has a double chanter, that is, a counter-pipe joined to the melody pipe. A rarer type of bagpipe has two supplementary drones ('little drones'), so that these instruments can produce four- or five-part music. Some double-reed instruments are played by children, especially the *trubka* made of various materials, such as bark or corn stalks. Bark and wooden trumpets are found all over Slovakia but are becoming more rare.

There are about 50 different idiophones in Slovakia, some of which are regarded as musical instruments proper, others merely as children's toys. Membranophones are rare.

Bowed string instruments used are the violin and double bass, the short *oktávka* (octave-violin), *shlopcoky* (scuttle-shaped violin) and *kôrová basa* ('bark bass'), a double bass whose ribs are of bark. Struck and plucked string instruments are the *cymbal* (dulcimer) and zither.

Instruments are played solo, in combinations such as bagpipe and flute or bagpipe and violin, or in diverse ensembles of bowed string instruments consisting of first and second violin, counter-violin or viola and double bass. In east and south Slovakia this ensemble is completed by the dulcimer and in west Slovakia by the clarinet or trumpet. Brass bands with about eight members play as folk music ensembles in the villages of west Slovakia.

Solo instrumental genres serve various functions. They may act as a signal (horns, bone flutes or rattles), as an acoustic accompaniment to ceremonies (clappers, rattles or bells), and above all in a purely aesthetic function for self-entertainment (*fujara* or flutes). The only solo instrument used for dance accompaniment is the *gajdy*. All the string ensembles serve

for entertainments in which dance predominates, but singing and other forms of entertainment are also included.

Instrumental music mainly derives from the song repertory. Pure instrumental melodies are rare, although the vocal melodies are substantially transformed in motivic content, melismatic variation and rhythm, and often have a shifting tonal basis when played on instruments (see [ex.8](#); the central note in this example moves between *a'* and *g'*, while the melody is built on the 4th–6th-tonal frame of *a'-d'-f*).

A regional style of ensemble playing has developed in Slovakia. Its special characteristics include a richly ornamented leading voice performed on the first violin, sometimes supported by a second violin playing in 3rds or presenting a new decorated melodic line, as in [ex.9](#), where there are two main melodic voices. The other bowed instruments supply a chordal harmonic accompaniment. The *cymbal* (when used) provides both melody and harmony in arpeggiated figurations, enriching the instrumental colour of the ensemble.

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Slovak Philharmonic Orchestra.

Orchestra founded in 1949 in [Bratislava](#).

Slovenia

(Slov. Republika Slovenija).

Country in Europe. It is situated between the gulf of Trieste, east Alps, and the River Drava. Although populated by Slavs, it was divided between several Austrian duchies in the Middle Ages and remained within Austria-Hungary until its incorporation in 1918 into the state of Yugoslavia. In 1992 it became an independent republic.

I. Art music

II. Traditional music

1. Vocal.

Slovenian traditional vocal music comprises children's play and dance songs, counting games, rhythmic texts (for children and rituals), supplications and exclamations, ritual songs (and songs bound to life-cycle rituals, lullabies, lovers' songs, death songs and laments), calendrical songs (for various festivals, saints' days, Midsummer Night, Christmas and Epiphany carols, thrashing songs for 28 December, rhythmic blessings for abundant crops or a fertile year), epic songs, ballads and lyrical love songs.

These songs are predominantly performed by a chorus, most frequently with three voices. The middle voice is the leading one (*naprej*), especially in boys' singing from Alpine and central Slovenian villages during the second half of the 20th century. Singers in Carinthia, and probably elsewhere in Slovenia, used to prefer singing in five voices (*na štrko*, denoting four voices above the bass). While in the Stajersko region they used *na tretko*, denoting three voices above the bass. These forms of singing are the remnants of a medieval style (*tripulum*, *quadruplum*). The leading voice always sang ahead of the other singers, melodically leading the group. The highest male voice (a remnant of falsetto) was particularly appreciated.

In Prekmurje, for Midsummer Night songs are in the form of a canon and, in some Istrian traditions, a two-part texture is used. In northern Slovenia (Carinthia) 'pleasant singing' is considered to be 'calm' singing, leaning on rising tones, while in Rezija an older guttural style is preferred. In Prekmurje, in the east, traditionally the songs have anhemitonic pentatonic melodies, while in Rezija, which is considered to have older traditions, the melodic material mostly draws from tetrachords, using a drone/ostinato and sometimes an added upper 5th. Tetratonic and pentatonic melodies have been noted throughout Slovenia. Another characteristic feature of Slovenian singing is the crossing of voices. Performers are aware of the relative importance of the text and music; the more important the content of the text, the plainer the musical style, and vice versa.

The guttural singing style slowly disappeared during the 20th century (practised after World War II only in Rezija, in Bela krajina due to the influence of refugees, and partially in Stajerska and Prekmurje under the influence of the Croatian guttural style). Improvisation also died out, kept up in Rezija until the second half of the 20th century (in both instrumental and vocal music), and in Prekmurje and Porabja (in dulcimer and fiddle playing). The characteristic five-part singing style was forgotten by the second half of the century and rubato rhythm (with shifting accents derived from the text) and changeable tempo were gradually dropped in favour of the stretching and accenting of favoured harmonies (especially in Koroska). The typically Slovenian three- and five-part styles were replaced by four-

part singing after World War II, under the influence of western European choral singing.

2. Instruments.

Bone whistles (similar to prehistoric ones found in the region) are still found. The *žvegla* are transverse flutes played in Haloze/Štajerska until the 1980s, which derive from medieval instruments (other instruments derived from medieval ones include the *drumljice* jew's harp, sometimes home-made, and the *gadalo*, a struck clay pot). Bagpipes of various types can be found, a Western type with one or two drones, a double clarinet with or without a bag (*diple*) and an untempered instrument without a drone. The last performer on the reed panpipes stopped producing and playing in 1997. Other aerophones include long, wooden alphorns (played up to the 17th century), trumpets made of bark, whistles made from leaves and grass, and various children's instruments made from autumn fruits and blades of grass.

At the end of the 19th century accordions with a distinctive penetrating sound were taken up. At first they had buttons (diatonic accordions) and were later followed by those with keys (piano accordions). Tempered band instruments started to replace older untempered and quieter village instruments.

The *oprekelj* (dulcimer) can be seen in church frescos of the 14th century. It was played with wooden sticks which were wrapped in felt or leather, creating a typically piercing sound. The last performer on the *oprekelj* died in Notranjska in 1979. The plucked zither was found in Slovenia from the 17th century onwards. These were initially home-made instruments with from 7 to 12 strings, 2 to 4 of which were melodic, the rest accompanying drones. It was plucked with a wedge (*biglo*). After World War II it was mostly played in western and Alpine Slovenia and is still found in Prekmurje. This instrument was replaced in villages and towns by manufactured harmonic zithers (of different sizes), mainly from Austria and the former Czechoslovakia, which had numerous accompanying strings. During the 14th century the Turks brought the *tamburice* to the region and this instrument became especially widespread during the pan-Slavic revival movement.

During the 18th and 19th centuries the most widespread ensemble in Slovenia was the trio consisting of violin, dulcimer and double bass. Into the early 20th century the *cimbale* (large dulcimer) was still played in an ensemble of violins, violas and clarinets in eastern Slovenia (Prekmurje and Porabje). The sticks of the *cimbale* were wrapped in cotton wool, producing a velvety sound. The ensembles played rhapsodic melodies and lively dances and were known as 'bands' or 'fiddlers' groups'.

The duo of *čitira* (fiddle) and *bunkula* (little bass or cello with three strings) used to perform in Rezija (now in Italy). The *bunkula* is tuned a 3rd higher than the western European cello. The fiddle was held against the player's chest, the *bunkula* between the player's knees (*gamba*). The fiddle player would play 2nds, 3rds and 4ths against a constantly sounding drone, while keeping time with alternate stamps of the feet. The Slovenian instrumental

tradition derives from that of medieval players, the performer must play one or more instruments, sing the local song repertory and also play the fool.

After World War II pop-folk music (performed by ensembles of accordions, clarinets, trumpets, double bass, guitars and a singer) spread widely across the region and was also played by Slovenian immigrants abroad. The musicians usually paraphrase the tunes of the Alpine region and the melodies of the L. Slak and V. Avsenik ensembles. Nearly every village now has its own pop-folk ensemble.

3. Research.

The collecting of traditional songs had already started in Slovenia during the 18th century. Separate volumes of extensive systematic collections of traditional songs were published quite early (8686 transcriptions do not have notations) and edited by K. Štrekelj (*Slovenske narodne pesmi*, 1895–1923). The collecting of instrumental music and instruments remained rather modest until the second half of the 20th century (the exception being the instrumentarium from Rezija, which was already being studied during the 19th century). The first recordings were made by J. Adlešič in Bela krajina in 1912. The Folklori Institut was established in 1934, headed by France Marolt, and started collecting instrumental music and traditional dances. It was renamed Glasbeno Narodopisni Institut (musical folklore institute) in 1956 and became part of the Slovenian Academy of Arts and Science in 1972. It has collected about 30,000 recordings of traditional music (including transcriptions approximately 50,000 items).

The institute's collections include, the extensive works of Z. Kumer (vocal and instrumental music and texts of traditional songs), V. Vodušek (mostly vocal music and its structures), J. Strajnar (vocal and instrumental music), M. Ramovš (dance tradition) and works by younger researchers like I. Cvetko (children's musical tradition) and Marko Terseglav (the lyrical tradition of songs). Extensive research on eastern Slovenia has been done by J. Dravec (vocal music), on western Slovenia by the composer P. Merku (the musical tradition of Slovenes in Italy) and in Austrian Carinthia by B. Logar. Traditional instruments and instrumental music have been researched extensively not only by F. Marolt, but by R. Hrovatin, D. Hasl (the *žvegle* in Haloze), B. Ravnikar, Mira Omerzel-Terlep and Matija Terlep (the instrumental tradition and the collecting of instruments and D. Marušič in Istria (vocal and instrumental music). Numerous recordings of vocal and instrumental music have been preserved in the Musical Archives of Radio Slovenija by Jasna Vidakovič since 1973. The Music Department (called the Folklore Centre of Radio Slovenija since 1996) carries on with frequent recordings and prepares weekly programmes of 30 minutes entitled *Slovenska zemlja v pesmi in besedi* ('Slovenia, its music and its words').

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Slovenia

I. Art music

1. The Middle Ages.
 2. The Renaissance.
 3. The Baroque and Classical periods.
 4. Romanticism.
 5. The 20th century.
- Slovenia, §I: Art Music

1. The Middle Ages.

In the 6th century ce migrating Slavs established the state of Caranthania, which included the territory of present-day Slovenia. The beginnings of Slovenian music can be traced in the state of Caranthania back to the arrival of Christianity in the 8th century, when plainchant was introduced and the Kyrie was sung during religious services. The *Conversio Bagoariorum et Carantanorum* manuscript of 871 testifies to their widespread use. Singing in the Slovenian vernacular is documented in the *Brižinski spomeniki (Freisinger Denkmäler)* manuscript, which probably dates from the end of the 10th century and is the oldest extant Slovenian and Slavonic text. Other sources state that the Kyrie was sung in Slovenian on the occasion of the enthronement of the Caranthanian dukes. The period from the 11th to the 15th century is a time when Slovenian sacred music began to come into existence, influenced by some elements of German sacred song. The tradition of art music developed first in churches and subsequently in monasteries. In 753 the Caranthanians built their first cathedral; its existence is well documented in various codices and surviving fragments of choral chants from the 10th and 11th centuries and also in later reports of performances of polyphonic music. Secular music was spread mainly by minstrels and German Minnesinger, who included Ulrich von Liechtenstein in the 13th century and the poet-composer Oswald von Wolkenstein in the 15th century. Both bear witness to the popularity of Slovenian folksong among the nobility. The emphasis during that time was largely on interpreting music. This is also the period when we can first talk about the phenomenon of music migration. Jurij Slatkonja, born in Ljubljana

(at the time the centre of Carniola dominion), for example, was a Viennese bishop and Kapellmeister to Maximilian II.

[Slovenia, §I: Art Music](#)

2. The Renaissance.

After the line of Caranthian dukes died out in the 13th century, the Slovenians were ruled by the Habsburgs for the next six centuries. The unfavourable social circumstances in the 16th century were aggravated by peasant uprisings and particularly by Ottoman incursions, which impeded the development of the Slovenian ethnic group for two centuries. However, Catholic music in monasteries and churches was unaffected, while the development of Protestant music paralleled that in the German lands. Its leading exponent, Primus Trubar, and his collaborators published more than 50 books in the second half of the 16th century, among them a translation of the Bible in 1584. The first Slovenian printed book, the *Catechismus* of 1550, also contained a number of songs and their tunes in mensural notation. The first Slovenian hymnbook, *Eni psalmi*, appeared in 1567 and was followed by four enlarged editions. However, Protestantism was suppressed by the end of the century. Among Protestant musicians, the German-born Wolfgang Striccius (*b* c1555–60) was Kantor of the Ljubljana Estates School from 1588 to 1592 and an outstanding composer of German songs. Slovenian composers who worked abroad included Jacobus Handl (Gallus), one of the leading European late-Renaissance composers, Georg Prenner, a native of Ljubljana, and Daniel Lagkhner, a native of Lower Styria (now Maribor).

[Slovenia, §I: Art Music](#)

3. The Baroque and Classical periods.

The early Baroque period was heavily influenced by the Counter-Reformation, whose ideological leader was Tomaž Hren, the Prince-Bishop of Ljubljana, who procured the latest music from Italy. This is confirmed by several volumes of music in the manuscript section of the Slovenian National and University Library, as well as the *Inventarium librorum musicalium ecclesiae cathedralis labacensis* of 1620, which lists more than 300 items. After Hren's death music in Slovenia was promoted principally by the Ljubljana Jesuits, in the Jesuit theatre and in the church of St James. They staged religious plays with music (from 1598) and operas. Although documentation for the first half of the 17th century is scarce, reliable information exists for the years 1652, 1655 and also for 1660, when on the occasion of Emperor Leopold I's visit to Ljubljana an Italian opera (*comedia italiana in musica*), was performed. Among émigré Slovenian composers, Gabriel Plavec, nicknamed Carniolus, worked in Mainz, Isaac Posch in Carinthia and Carniola, and J.B. Dolar in Ljubljana and Vienna. The Italian baroque composer Gabriello Puliti worked at various times in Capodistria (now Koper), where the composer Antonio Tarsia was employed as cathedral organist. Giuseppe Tartini was born in Pirano (now Piran) and received violin instruction in Capodistria. The heart of Slovenian musical life in the early 18th century was the aristocratic Academia Philharmonicorum, founded in Ljubljana in 1701 on Italian models as the first European music institution of this kind established outside Latin and Anglo-Saxon territory. The society gave concerts of choral and orchestral

music, took part in both ecclesiastical and secular celebrations, and also organized annual regattas on the Ljubljanica river.

With the rise of the middle class in the second half of the 18th century several new societies were formed in Slovenia, among them the revival circle of Baron Žiga Zois, which fostered a growing national consciousness among Slovenians still separated by provincial borders. In music the new spirit was first felt in the field of opera, although the first Slovenian opera, *Belin*, composed by Jakob Zupan in 1780 or 1782, does not survive. The earliest extant operatic music in Slovenian is the incidental music *Figaro* by J.B. Novak (1790). In 1794 the Philharmonische Gesellschaft was founded in Ljubljana. The first concert society of its kind in central Europe, it brought together the Slovenian- and German-speaking sections of the middle class and nobility. Its repertory was orientated towards contemporary Viennese composers, and both Haydn and Beethoven were elected to honorary membership. Apart from Zupan, Novak and a number of Slovenian amateur composers, most of the composers active in the late 18th and early 19th centuries were foreigners. The pianist, singer and composer Francesco (Franz) Pollini, born in Ljubljana, was acquainted with Mozart in Vienna and later settled in Milan. Matej Babnik (Babnig) was active in Budapest, and Jurij Mihevec (Miheuz, Michaux) in Vienna, Paris and Mennecey.

[Slovenia, §I: Art Music](#)

4. Romanticism.

The March Revolution of 1848 brought a sharp increase in the activities of Slovenian nationalists and a programme for a united Slovenia, with its own parliament in Ljubljana. The newly formed Slovensko Društvo (Slovenian Society) organized bésede, political and cultural events in which music played a patriotic role. In the 1860s bésede were succeeded by čitalnice (reading rooms), cultural societies which devoted much time to music, often with a nationalistic emphasis; this meant the beginning of a new concert life. The organization of the čitalnice was taken over by the Glasbena Matica (Musical Centre), founded in 1872 in Ljubljana, and other similar organizations on Slovenian ethnic territory. The activities of the Glasbena Matica were initially focussed on a choir which soon achieved international success, and in 1896 performed in Vienna under Dvořák. The German Ständisches Theater in Ljubljana (later the Landestheater, where Mahler conducted in the 1881–2 season) ensured the domination of the German and Italian repertory, at the expense of national opera, until the closing years of the century. The Dramatično Društvo (Dramatic Society) was founded in 1867 and gave rise to the Slovenian Opera, which from 1892 was housed in the new Deželno Gledališče (Regional Theatre) in Ljubljana, initially sharing the theatre with the German ensemble. The Slovenska Filharmonija (Slovenian PO) was founded in 1908 and was conducted until 1912 by Václav Talich. A consciously national idiom was cultivated by composers such as Fran Gerbič, the naturalized Czech Anton Foerster, and Benjamin Ipavec, who worked in Graz. In the years preceding World War I new Slovenian music was promoted by the magazine *Novi Akordi* ('New Chords', 1901–14). Anton Lajovic was the leading composer of the younger generation, which also included Risto Savin, Emil Adamič, Janko

Ravnik and Marij Kogoj. Their idioms incorporated elements of late Romanticism, neo-Romanticism, Impressionism and Expressionism.

[Slovenia, §I: Art Music](#)

5. The 20th century.

National hopes were dashed after World War I when Slovenia was incorporated into the state of Yugoslavia. The central role of the Ljubljana Glasbena Matica continued, but several of its activities became independent. In 1919 a conservatory was founded, which became the Academy of Music in 1939. The Slovenian Opera was renamed the Opera of the Slovenian National Theatre in 1918; the company flourished especially between 1925 and 1939, when the composer and conductor Mirko Polič was its musical director. New choirs and chamber ensembles were founded, along with the amateur Orchestral Society and, in 1934, the professional Ljubljana PO. Specialist music magazines included *Nova muzika* ('New music', 1928–9), *Zbori* ('Choirs', 1925–34) and *Pevec* ('Singer', 1921–39), while the most enduring Slovenian music magazine, *Cerkveni glasbenik* ('Church musician'), was published from 1878 to 1945. The interwar generation of Slovenian composers was characterized by an eclectic range of styles, from Romanticism to modernism. The 1920s were dominated by the Expressionist composer Marij Kogoj, a pupil of Schoenberg, and the 1930s by Slavko Osterc, whose works embraced avant-garde techniques, neo-classicism and Expressionism. Matija Bravničar and Vilko Ukmar worked along similar lines to Kogoj, while a circle of composers around Osterc included Karel Pahor, Marijan Lipovšek, Pavel Šivic and Danilo Svara. The music of Lucijan Marija Škerjanc reveals the influence of French Impressionism within a fundamentally late Romantic idiom.

After the communist revolution in 1945, the Socialist Republic of Slovenia was established within Yugoslavia. This became an independent republic in 1992. Systematic musicological research in Slovenia began in 1962, when the study of the history of music was shifted from the Academy of Music (which became part of Ljubljana University in 1975) to the department of musicology at Ljubljana University. The department has published the *Muzikološki zbornik* ('Musicological annual') since 1965. An institute of musicology was established at the Slovenian Academy of Sciences and Arts in 1980; since 1983 it has produced the publication *Monumenta artis musicae Sloveniae*.

The Slovenian Opera developed in the postwar years and achieved an international reputation. A permanent opera company was re-established in Maribor, where a symphony orchestra was founded in the 1990s. In 1948 the Ljubljana PO was reconstituted as the Slovenska Filharmonija. Leading conductors and soloists have worked with the orchestra, including several natives of Slovenia: the tenor Anton Dermota, the mezzo-soprano Marjana Lipovšek, the flautist Irena Grafenauer, the violinist Igor Ozim and the pianist Dubravka Tomšič Srebotnjak, a pupil of Rubinstein. The Slovenian national radio broadcasting station re-established its symphony orchestra in 1955 (the present-day Simfoniki RTV Slovenija), its chamber choir (Komorni Zbor RTV Slovenija) was founded in 1945 and its youth choir (Mladinski Zbor RTV Slovenija) in 1957. The tradition of choral singing is

also maintained by the Slovenski Komorni Zbor (Slovenian Chamber Choir). The chamber ensemble Ave (1984) has become a leading European choir, and the Carmina Slovenica an internationally renowned youth choir. Chamber ensembles in Slovenia include the Trio Lorenz, Trio Tartini, Ansambel Slavko Osterc and Slovenicum. Foremost among the publishers of Slovenian music is the Society of Slovenian Composers, with its series *Edicije* ('Editions'), focussing mainly on the works of contemporary Slovenian composers. Specialist music magazines have included *Naši zbori* ('Our choirs', 1946), *Grlica* ('Turtledove', 1953–88), the re-established *Cerkveni glasbenik* (1976–) and *Slovenska glasbena revija* ('Slovenian music magazine', 1951–60).

In the immediate postwar years Slovenian composers tended to retreat from the advanced idiom of the pre-war period, although the influence of socialist realism was limited. In the early 1960s, however, links with the European avant garde were re-established under the influence of Darmstadt, Paris and the new Polish music, as well as of the Slovenian avant-garde composers of the inter-war generation. A new avant-garde generation was established by Primož Ramovš and the young composers of the Ljubljana Pro Musica Viva group: Alojz Srebotnjak, Milan Stibilj, Darijan Božič, Ivo Petrič, Jakob Jež, Igor Štuhec and Lojze Lebič. Their work uses the techniques of dodecaphony and serial organization, and has latterly encompassed aleatory and electronic music. Another facet of the Slovenian avant garde is represented by Vinko Globokar, who is also a noted trombonist, Božidar Kos (working in Australia), Janez Maticič and B. Kantušer, both active in Paris, and Pavle Merkù active in Trieste. Other composers whose work is based mainly on 12-note techniques include Matija Bravničar, Vilko Ukmar, S. Koporc, Danilo Švara, Zvonimir Ciglič and Janko Ravnik. After their earlier neo-classical phase Marijan Lipovšek, Uroš Krek and Pavel Šivic later turned to modernism. Dane Škerl, Karel Pahor, D. Žebre, Marjan Kozina and Lucijan Marija Škerjanc cultivated a neo-classical or post-Romantic idiom. The younger generation of Slovenian composers, whose leading representative is Uroš Rojko, inclines towards postmodernism.

See also [Ljubljana](#) and [Maribor](#).

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[Slovenia](#)

II. Traditional music


Slovenia is situated between various cultural regions: the Alps in the north, Central Europe to the east, the Mediterranean in the west, while the south

of Slovenia is culturally connected to the Balkans. The Slavs settled the territory that is now Slovenia in the 6th century ce bringing characteristic song themes (particularly epic and mythological songs) and instruments. The remnants of ancient and medieval traditions have been preserved in bordering regions (like Prekmurje and Haloze in the east, Soško and Rezija in the west, Bela krajina in the south and Notranjska in central Slovenia). Regional musical identities differ strongly among themselves. Bela krajina and Istria have Musics which show the influence of Middle Eastern traditions which came with early settlers and refugees.

Equally tempered musics had not been heard until World War II. With the arrival of the radio in cities and villages, semitone equalization started and tempered instruments entered most bands. Traditional vocal music of the 20th century has no instrumental accompaniment; this only occurs in old songs accompanied by zithers, dulcimers, Rezian zithers and *bunkulas* (three-string bass). A distinctive accompaniment to church holidays and ceremonial occasions is the solemn chiming of church bells (*pitrkavanje*).

Slur [bind].

In musical notation, a curved line (or square bracket etc.) extending over or under a succession of notes to indicate their grouping as a coherent unit, for example in legato performance, or for purposes of phrasing. The term is also applied to the musical effect associated with the notational slur, which is invariably a sense of coherence and continuity. In general, on string instruments, all notes grouped under a slur are taken within one stroke of the bow if possible, whilst for wind players and vocalists, slurs serve to some extent as breathing instructions.

The earliest form of the slur was the [Tie](#), a term used only for slurs between notes of the same pitch, even if differently spelt, for example . In the 16th century, keyboard music, in which bar-lines were used, required some such device in order to permit the notation of chords or notes extending beyond the bar-line; the tie was not otherwise necessary at the time, since the note durations in the 16th-century repertory could all be expressed in terms of single notes, dotted or undotted. The earliest source containing ties is Cavazzoni's *Recerchari, motetti, canzoni ... libro primo* (1523). Generally speaking the tie has continued to be used exclusively for notes that are not to be repeated, except when the first of the two notes tied is qualified by a staccato dot, when the tie is sometimes converted into a slur in the broader sense, and the second note is to be sounded and grouped with the first (as in [ex.1](#)).

No general need has ever been felt to eliminate the few possible ambiguities in the use of slur and tie, but Matthey (1928) claimed that a notated slur between two notes of the same pitch was a tie only when it joined the note-heads, but a slur when it joined the ends of the stems; and Sterndale Bennett recommended the use of a squared slur-mark to distinguish the tie ([ex.2](#), from Stainer and Barrett: *Dictionary of Musical Terms*, 1898, p.58).

In the 17th century the slur between notes of different pitches took on the function earlier fulfilled by ligatures, since no ligature signs existed to join

minims or smaller note values to each other (Praetorius: *Syntagma musicum*, iii, 2/1619). It is commonly used in 17th-century vocal music, with all the notes to be sung to a single syllable slurred (and often beamed) together. In this context the slur may be regarded as a type of ornament (see [Ornaments, §8](#)); no connotations of phrasing etc. are normally intended. Surprisingly, this conventional vocal notation has survived all notational reforms, and it is still used in most vocal music. From the 17th century the slur was also used in instrumental music, broadly with its modern meanings of bowing (John Playford: *A Breefe Introduction*, 7/1674, p.36), breathing or tonguing. Such symbols are not at this date used rigorously or systematically, however, and must be interpreted with some latitude (for the use of the slur to indicate various types of bowstroke, see [Bow, §II](#)).

In some Baroque music, the slur carries rhythmic connotations. Couperin, by dotting the second of pairs of slurred quavers, indicated that they were to be played unequally, short–long; but the device is uncommon. A slur over several notes may indicate that they are to be played equally rather than as notes inégales.

From the 18th century, the slur, over white-note keyboard scales, may indicate glissando (as in [ex.3](#)); vertical slurs beside chords indicate that the chords are to be broken; and slurs over melodies generally indicate legato – the most frequent use of the sign in the period 1750–1850. Such legato slurs may be longer than in modern practice, for example in string music; or they may be shorter, for example, broken at the ends of bars without implying corresponding breaks in the legato. Some composers, such as Mozart, were more precise than others in their use of the slur, but no composer of this period used it precisely in accordance with post-Riemann practice ([ex.3](#)).

To speak of phrasing slurs before the second half of the 19th century is, strictly, anachronistic: it was only during that century that the beginnings and ends of slurs came invariably to carry their modern connotations of the beginnings and ends of phrases (first, according to Matthey, in the music of Joachim Raff). In consequence, Hugo Riemann believed that the notation of Haydn, Mozart, Beethoven and others was by now misleading and in need of radical revision; and he brought the slur into the service of phrasing theory (see [Articulation and phrasing](#)). In his phrasing editions, in particular, Riemann used the slur (as well as the beam and other devices) to mark off *Motive* and their multiples and submultiples: these are defined in his *Musikalische Dynamik und Agogik* (1884) as basic rhythmic units of phrasing, each normally comprising a growth phase and a decay phase and each implying a subtle use of dynamics and agogics. Riemann's *Motiv* includes all that is normally implied in the modern term 'phrase', and more: some of the *Motive* in his editions, duly marked off with slurs, comprise only rests.

Schenker's reaction against the phrasing editions of Riemann and others (1925) took the form of a plea for a return to the Urtext and, with it, the 'non-phrasing' slur, connoting only legato. At the same time, Schenker's graphic analyses of tonal works use the slur for novel purposes: the groupings of *Züge*, or melodic progressions within the part-writing. Other

novel types of slur in the 20th century include the square bracket in editions of early music to indicate the presence of ligatures in the original source (with variations to indicate coloration), and graphically modified forms also to distinguish slurs added editorially from those in the original.

See also [Legato](#); [Staccato](#); [Articulation marks](#).

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GEOFFREY CHEW

Sly and Robbie.

Jamaican reggae rhythm section and production team. Sly (Lowell Charles) Dunbar (*b* Kingston, 10 May 1952; drums) began playing soul-influenced reggae with Skin, Flesh and Bones in the early 1970s, while Robbie Shakespeare (*b* Kingston, 27 Sept 1953; bass guitar) was a protégé of the Wailers' esteemed bass player, Aston Barrett. In the mid-1970s, as the Revolutionaries, they recorded sessions during Channel One Studio's most productive and acclaimed period and pioneered the style of reggae known as rockers, characterized by a spacious mix with a prominent booming bass and shimmering hi-hat. Often described as robotic, this precise and mechanical sound presaged the digital movements of the 1980s and 90s. During this time they played on five Peter Tosh first albums and subsequent tours, before working with reggae's first Grammy winners, Black Uhuru.

In the 1980s and 90s many reggae musicians have made use of their services, including Dennis Brown, Gregory Isaacs, Ini Kamoze and Bunny Wailer, as well as such artists as Joan Armatrading, Bob Dylan, Mick Jagger and Carly Simon. They have incorporated the digital sound of the 1990s into work on their own Taxi Records and kept alert to new trends, notably with Chaka Demus and Pliers' successful single *Murder She Wrote* (1992). Among their own work is *Reggae Greats* (Island, 1985), *Crucial Reggae* (Taxi, 1984) and *Taxi Connection Live in London* (Taxi, 1986). They won their first Grammy award in 1999.

ROGER STEFFENS

Sly and the Family Stone.

American funk group. Its original members were Sly Stone (Sylvester Stewart) (b Dallas, 15 March 1944), singer, keyboard player and songwriter; Freddie Stone (Stewart) (b Dallas, 5 June 1946), singer and guitarist; Rosie Stone (Stewart) (b Vallejo, 21 March 1945), keyboard player; Larry Graham (b Beaumont, 14 Aug 1946), bass guitarist; Greg Ericco (b 1 Sept 1946), drummer; Cynthia Robinson (b 12 Jan 1946), trumpeter; and Jerry Martini (b Colorado, 1 Oct 1943), saxophonist. Sly Stone sang and played with a number of bands while working as a disc jockey on the San Francisco radio stations KSOL and KDIA. When he was 20 he began producing for Autumn records; here he worked with Bobby Freeman, the Beau Brummels, the Mojo Men and the future singer of Jefferson Airplane, Grace Slick. In 1967 Sly and the Family Stone recorded a single with the San Francisco label Loadstone, before being signed by the Columbia subsidiary Epic. The group's recordings defined the subgenre of psychedelic soul. This style was equal parts psychedelic rock and soul, with traces of doo wop and funk being integral parts of the sound. On their best singles, the 1967 *Dance to the music*, the 1969 *Sing a simple song*, *Stand!* and *(I want to take you) higher* and the 1970 *Thank you (fallettinme be mice elf agin)*, the racially and sexually integrated group fused complex syncopation, multiple lead vocalists displaying deliberately contrasting timbres and ranges, production effects, altered instrumental timbres such as wah-wah guitar and fuzz bass, and multi-sectioned arrangements. Some of Sly's material, such as the 1968 *Don't call me nigger, whitey* and *Thank you for talkin' to me Africa* (1970), took on a political edge. Sly reached the apotheosis of his career with his performance at Woodstock before half a million people in August 1969. Shortly thereafter he developed a debilitating drug problem exacerbated by an ego that had become completely out of control. He was able to produce one more masterpiece, the much delayed 1971 album *There's A Riot Goin' On* (including the hit singles 'Family Affair', 'Runnin' Away' and 'Smilin'), before his personal problems slowly stripped him of his talent. In late 1972 Larry Graham left to form Graham Central Station and over the next few years the remaining members of Sly and the Family Stone gradually went their separate ways.

Sly and the Family Stone's recordings have had a significant influence on a number of musicians and performers including the Temptations, the Chambers Brothers, Parliament/Funkadelic, Prince and Miles Davis. Larry

Graham's innovative 'slap bass' technique has become standard among funk bass players.

See also [Riff](#).

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ROB BOWMAN

Smack.

See [Henderson, Fletcher](#).

Smallens, Alexander

(*b* St Petersburg, 20 Dec 1888/1 Jan 1889; *d* Tucson, AZ, 24 Nov 1972). American conductor of Russian birth. He was taken to the USA as a child and studied at the New York Institute of Musical Art and, from 1909, at the Paris Conservatoire, returning to the USA as assistant conductor of the Boston Opera, 1911–14. After two years as conductor of Pavlova's touring company, including a South American tour, he returned to become conductor of the Chicago Opera, 1919–23. He took American citizenship in 1919. His Chicago association began when he replaced Hasselmans as conductor for the première of De Koven's *Rip Van Winkle*, and he also gave the première of Prokofiev's *The Love for Three Oranges* at Chicago in 1921. He was musical director of the Philadelphia Civic Opera, 1924–31, where he gave the American premières of Strauss's *Feuersnot* in 1927 and *Ariadne auf Naxos* in 1928, and was also assistant conductor of the Philadelphia Orchestra, 1927–34. Later he moved towards a lighter repertory, conducting the première of Gershwin's *Porgy and Bess* at Boston in 1935 and taking a production of it on a European tour in 1952 which included its British stage première at the Stoll Theatre, London. He was conductor of the Robin Hood Dell (Philadelphia) and Lewisohn Stadium (New York) open-air concerts for several seasons, and music director of Radio City Music Hall, New York, 1947–50. Ill-health brought about his retirement in 1958, and he made his home in Sicily.

BERNARD JACOBSON

Smalley, Denis (Arthur)

(*b* Nelson, 16 May 1946). New Zealand composer. He studied in New Zealand at the University of Canterbury and Victoria University and in

Europe at the Paris Conservatoire with Messiaen, with the Groupe de Recherches Musicales (GRM) and at the University of York. Since 1971 he has lived in England. He taught at the University of East Anglia (1976–94) and in 1994 became professor of music at City University, London. His compositions, many of which have received international prizes, all make use of electro-acoustic resources, uniting a concern for the intrinsic timbral details of initial ‘sound-objects’ with the transformational potentials of studio technology. He maintains a strong belief in the ‘acousmatic’ (source unseen) nature of electro-acoustic music and its potential to extend sound imaginatively beyond the limitations of physical sources. Out of his concern for a perceptually based theoretical understanding of that medium, he has developed the notion of ‘spectromorphology’ to describe and classify the way sound spectra are shaped in time. Of his works, *Pentes* (1974), with its organic structural clarity, is regarded as one of the classics of electro-acoustic music, while more recent works, such as *Tides* (1984), *Wind Chimes* (1987), *Valley Flow* (1992) and *Névé* (1994), present powerful analogies between sound and environmental phenomena. He has also composed mixed instrumental/electro-acoustic works, notably *Piano Nets* (1990) and *Clarinet Threads* (1985), as well as *Pneuma* (1976) for amplified percussion-playing vocalists. He is committed to the effective concert presentation of electro-acoustic music, through controlled multiple loudspeaker installations, which he pioneered in the UK.

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JOHN YOUNG

Smalley, (John) Roger

(b Swinton, nr Manchester, 26 July 1943). English composer, pianist and critic, later active in Australia. Entering the RCM in 1961, Smalley studied composition with Fricker and John White, whose wide-ranging interests he found especially stimulating, and piano with Antony Hopkins. He also studied composition with Goehr at Morley College, London (1962); with Stockhausen in Cologne (1965–6); and with Boulez during a Darmstadt summer course (1965). In 1968 he was appointed the first artist-in-residence at King's College, Cambridge, where he subsequently held a three-year research fellowship. During this time he co-founded the live-electronics ensemble Intermodulation with Souster, Peter Britton and Robin Thompson. In 1974 Smalley was artist-in-residence at the University of Western Australia, returning two years later to become a research fellow and subsequently associate professor. He eventually became a naturalized Australian. He was a prizewinner at the 1966 Utrecht International Competition for Interpreters of Contemporary Music and gave the first British performances of numerous avant-garde piano works (including some of Stockhausen's *Klavierstücke* and Boulez's Third Sonata). During the 1960s and early 70s he was an insightful critic of Boulezian zeal, writing mostly for the *Musical Times* and *Music and Musicians*.

His earliest published works – *Piano Pieces I–V* (1962–5), the String Sextet (1963–5) and the Variations for Strings (1964) – are founded on pitch serialism of a relatively free kind, with some quasi-serial manipulation of duration too. While they show a certain amount of post-Weberian fragmentation, with indeterminacy sometimes being drawn upon to the extent of allowing the performer to control the timing of events (in *Piano Piece III*, for example), a tendency towards integration maintains the upper hand, suggesting a fundamentally organicist cast of mind. Some of the *Piano Pieces* and the String Sextet show an incipient interest in techniques and forms associated with Renaissance music. This burgeoned in a series of works based on keyboard pieces by Blitheman from the Mulliner Book, including *Gloria tibi Trinitas I* for orchestra (1965, rev. 1969), *Gloria tibi Trinitas II* for soloists, chorus and orchestra (1965–6), *Missa brevis* for 16 solo voices (1966, rev. 1967), *Missa parodia I* for piano (1967) and *Missa parodia II* for piano and ensemble (1967).

The Blitheman-based works follow Peter Maxwell Davies' lead in their combination of serial, cantus firmus and (medieval) parody techniques. However, Smalley's music of the late 1960s and early 70s is more influenced by Stockhausen: *The Song of the Highest Tower* (1967–8) is the first of several works in which Smalley sets out to investigate 'moment' form, though (again) the music often possesses a far greater degree of continuity and integration than one normally associates with that term.

Indeed, *Pulses for 5 × 4 Players* (1969) achieves a grandeur that belies the inconsequentiality (using the word in a technical rather than qualitative sense) that moment form in theory enshrines.

Pulses is based on one chord. Though the effects remain highly complex, the simplicity of the basic material puts into practice Smalley's call for a 'rigorous contemplation of essentials' in contemporary composition (*MT*, cx, 1969, p.50). This rethinking of basic building blocks plus the use of electronics and a degree of improvisation in their extension has parallels in works by Stockhausen such as *Stimmung* (1968) – also based on one chord – while the impulse thereby to enhance communicability suggests a point of contact with minimalists like Terry Riley, some of whose music was performed by Intermodulation.

The experimental, even provisional, nature of much of Smalley's music of the Intermodulation period (some of it text-based in the manner of Stockhausen's *Aus den sieben Tagen*, though less mystical in nature) contrasts with the definitiveness of the main work composed during Smalley's first trip to Perth, *Accord* for two pianos (1974–5), which he has described as his 'real' op.1. *Accord* consolidates the move since *Pulses* and *Strata* (1970–71) to a vertically-oriented approach to composition, in which lines are generated from related chords; the opposite generally occurs in the Davies-influenced music. Many of the works written since employ material and techniques derived from this work, the harnessing of the expressive and structural potentialities of intervallic differentiation proving especially fruitful.

The Symphony (1979–81), one of a number of works that re-engage traditional genres, ends, like *Accord*, with the emergence of a single pitch class played in several octaves. This is not a return to tonality in the traditional sense so much as an expansion of resources to include pitch-centricity as one of many structural options. The range of harmonic and melodic material has also expanded, with Smalley employing tonal chords at the beginning of the Piano Concerto (1984–5) and basing certain later works – the Variations on a Theme of Chopin (1988–9), the Piano Trio (1990–91), *Poles Apart* (1990–92) and the Oboe Concerto (1995–6) – wholly or partly on mazurkas by Chopin.

One of the stimuli for *Accord* was the view of the city of Perth and its environs from a high vantage point, and alongside the 'European' works mentioned above are a number of works showing a rich interaction with Australian subject matter. These include *Didgeridoo* for four-track tape (1974), the first work Smalley completed on Australian soil; *The Southland* for chorus and orchestra (1986–8, rev. 1993); *Diptych (Homage to Brian Blanchflower)* for orchestra (1990–91), based on some of the eponymous Perth artist's work; and *Close to the Edge* for orchestra (1994–5), inspired by the miniatures of another Western Australian artist, Lesley Duxbury.

WORKS

Principal publisher: Faber

dramatic

A Round of Silence (radio score, C. Brooke-Rose), 1966

Giacometti (film documentary score, dir. D. Sylvester), 1967

William Derrincourt (music theatre, 12 scenes, Derrincourt: *Old Convict Days*), 1977–9, rev. 1984, S. Atlas, Instrumental Ens, cond. Smalley, Perth, 31 Aug 1979

The Narrow Road to the Deep North (music theatre, M. Basho), 1982–3, B. Rayner Cook, Fires of London, cond. J. Carew, London, Queen Elizabeth Hall, 29 Nov 1983

orchestral and vocal–orchestral

Variations, str, 1964; Gloria tibi Trinitas I, 1965, rev. 1969; Study for Pulses, text composition, ww, brass, str, 1969, Scratch Orch, London, 24 April 1970; Beat Music, 4 elec insts, orch, 1970–71; Konzertstück, vn, orch, 1979–80; Sym., 1979–81; Pf Conc., 1984–5; Vc Conc., 1985–6; Diptych (Homage to Brian Blanchflower), orch, 1990–91; Chimera, 1994; Figures in a Landscape, bn, 8 vn, 2 va, 2vc, db, 1994; Close to the Edge, 1994–5

Elegies (R.M. Rilke), S, T, brass, bells, str, 1964–5; Gloria tibi Trinitas II (Bible: Revelation), S, C, T, Bar, B, double chorus, orch, 1966; The Song of the Highest Tower (A. Rimbaud, W. Blake), S, B, chorus, brass, perc, str, 1967–8; Das Sklavenschiff (H. Heine), solo vv, chorus, chbr orch, 1975, inc.; The Southland (J. Davies, T. Ismail, C. Thatcher, trad., Chief Seattle), double chorus, didgeridoos, gamelan ens, folk group (S, T, Bar, B, fl, vn, gui, accdn), 1986–8, rev. 1993

other vocal

3 Invocations, T, pf, 1959–60, withdrawn; 3 Poems (W. De la Mare), S, pf, 1961, rev. 1970; 3 Poems of Friedrich Hölderlin, S, T, fl, ob, cl, hn, tpt, trbn, hpd, vc, 1961–5, withdrawn; The Canticle of the Rose (E. Sitwell), B, ob, cl, hn, vn, vc, perc, org, 1962, inc.; Septet (e.e. cummings), S, T, fl, ob, cl, tpt, trbn, va, vc, 1963, withdrawn; Der Lattenzaum (C. Morgenstern), Bar, trbn, 1964, withdrawn; 2 Poems (D.H. Lawrence), B, cl, t hn/trbn, pf, 1965, withdrawn; Missa brevis, 16 solo vv, 1966, rev. 1967; The Crystal Cabinet (Blake), chorus, 1967; Barcarolle (trad.), TB, s sax, 2 perc, 2 pf, 1982 [from music theatre work William Derrincourt]

other instrumental

Chbr: Madrigal, hp, pf, brass, timp, str, 1961–2, withdrawn; Sextet, fl, cl, hn, vn, va, vc, 1962–3, inc.; Antiphony, 3 inst groups, 1963, withdrawn; Str Sextet, 1963–5; The Leaden Echo and the Golden Echo, tpt, accdn, pf, 1964, withdrawn; Missa parodia II, fl, ob, cl, hn, tpt, trbn, vn, va, pf, 1967; Melody Study I, 4 players, 1970, withdrawn; Melody Study II, 4–12 players, 1970, withdrawn; Strata, 10 vn, 2 va, 2 vc, db, 1970–71; 7 Modulator Pieces, 4 fl, 1976–7, withdrawn; Str Qt, 1978–9; Ceremony I, 4 perc, 1986–7; Strung Out, 8 vn, 2 va, 2 vc, db, 1987–8; Ceremony II, fl + pic + a fl, cl + E♭cl + b cl, vn, vc, perc, pf, 1989, rev. 1990; Pf Trio, 1990–91; Poles Apart, fl, b cl, vn, va, vc, 1990–92

Duos, solo works: Pf Pieces I–V, 1962–5; Canticle, org, 1963, withdrawn; Capriccio no.1, vn, pf, 1966, withdrawn; Capriccio no.2, va, pf, 1966, inc.; Canon, pf, 1967 [for Stravinsky's 85th birthday]; Missa parodia I, pf, 1967; Pf Piece VI, 1969, inc.; Accord, 2 pf, 1974–5; Movement, fl, pf, 1976–80, rev. 1985; Barcarolle, pf, 1986; Variations on a Theme of Chopin, pf, 1988–9; Albumblatt, pf, 1990; FI Variations, 1990; Landscape with Figures, bn, 1992; Music for an Imaginary Ballet, perc, 1994

electro-acoustic

Transformation I, pf, ring mod, 1968–9, rev. 1971; Pulses for 5 × 4 players, brass, perc, ring mods, 1969, rev. 1985–6; My Generator, text composition, 16 wave-generators (4 pfms), Intermodulation, London, 14 Oct 1971; Monody, pf, ring mod, 1971–2; Change of Direction, text composition, 1972; Memories, text composition, 4 pfms, 1973, Intermodulation, Witten, 28 April 1973; Zeitebenen, live elects ens (4 players), 4-track tape, 1973; Didgeridoo, 4-track tape, 1974; Echo I, pf, tape delay, 1978, inc.; Echo II, vc, tape delay, 1978; Echo III, tpt, tape delay, 1978; Echo IV, hn, tape delay, 1983; Impulses, fl + pic, trbn + a trbn, vc, perc, pf, synth, 1986: see Orch [Beat Music, 1970–71]

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 'Brian Dennis', *MT*, cxiii (1972), 30–33
 'A Case of Neglect: Two Virtuosos' Cadenzas for Beethoven', *Music and Musicians*, xx/9 (1972), 30–34
 'Accord', *MT*, cxvi (1975), 1054–6
 'Experimental Music', *MT*, cxvi (1975), 23–6
 'Webern's Sketches', *Tempo* (1975), no.112, pp.2–12; no.113, pp.29–40; no.114, pp.14–22
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B. Dennis: 'Roger Smalley's *Pulses for 5 × 4 Players* and *Transformation I* for piano', *Tempo*, no.90 (1969), 28–30
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M. Oliver: 'Miscellany', *British Music Now*, ed. L. Foreman (London, 1975), 162–77, esp. 166–9
S. Gersh: 'Smalley's "Accord"', *Tempo*, no.116 (1976), 41–2
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CHRISTOPHER MARK

Small Faces, the.

English pop group. Formed in London in 1965 by Steve Marriott (1947–91; vocals and electric guitar), Ronnie Lane (*b* 1946; bass guitar), Kenny Jones (*b* 1948; drums) and Jimmy Winston (organ), who was replaced by Ian McLagan (*b* 1945). A string of hits between 1966 and 1968 mirrored the general maturing of the pop scene, from the adolescent hysteria of *Sha-la-la-la-lee*, *All or Nothing* and *My Mind's Eye* to the psychedelic detached observation in *Here comes the nice*, *Itchycoo Park* and *Lazy Sunday*. The mix of hard rock and cockney-voiced music hall impudence in the last of these encapsulates the self-confidence of the time. The influence of soul and gospel on McLagan's organ style gave the band credibility with the East End mods who had lionized the hip quality of black soul artists, while Marriott's background as a child actor gave the band a strong focus on stage.

They disbanded after their successful third album *Ogden's Nut Gone Flake* (1968), Marriott forming Humble Pie while the rest joined Rod Stewart and Ronnie Wood (who later played with the Rolling Stones) as The Faces. The Small Faces reformed in 1977 but made no impact, and Jones replaced the late Keith Moon in The Who the following year. Marriott continued to perform until his death in 1991.

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ALLAN F. MOORE

Small-pipe.

A Northumbrian bagpipe. See [Bagpipe](#), §5.

Smareglia, Antonio

(*b* Pola, Istria, 5 May 1854; *d* Grado, 15 April 1929). Italian composer. He found his vocation listening to the music of Mozart, Beethoven and Wagner in Vienna and Graz where he was studying mathematics. In 1871 he moved to Milan to study composition with Franco Faccio, first privately then at the conservatory from 1872 to 1877. The 1873 Milan première of *Lohengrin* found Smareglia among the work's staunchest supporters, and Wagnerian opera later exercised a major influence on his own works.

His formative years in Milan were influenced by *scapigliatura*, the late Romantic, progressive trend led by Faccio, Boito and Praga. The choice of subjects and the stylistic references of Smareglia's early works reflected the *scapigliati's* tastes and attitudes and were to become similarly decadent. Boito became Smareglia's closest friend and mentor, sharing his enthusiasm for German Romanticism and German music. Within the *scapigliatura* circle, Smareglia's apprenticeship and experiences were very similar to those of Alfredo Catalani, who attended the Milan Conservatory during the same period. His one-act 'oriental eclogue' *La falce* and Smareglia's dramatic sketch *Caccia lontana* were performed in the conservatory theatre in summer 1875 within weeks of each other and established their composers as the most promising young musicians in Milan. They also earned the support of the progressive publisher Giovanna Lucca [Giovannina Strazza], who printed Smareglia's first two operas and nearly all those of Catalani.

Smareglia's *Preziosa* (1879) and *Bianca da Cervia* (1882) seem disappointingly conventional, based as they are on the uninspired imitation of Verdi's middle-period style and *grand opéra*. Sequences of unremarkable vocal numbers strung together by dull recitatives characterize these early works, which Smareglia later disowned as 'contemptible nonsense', though they were well received by Milanese audiences and critics. A third opera, *Re Nala*, was written in Milan and had its première in Venice in 1887. This was the only failure in Smareglia's career and was subsequently destroyed by the composer. It also brought to an end his Milanese period.

In the next few years, Smareglia moved away from Italian models and assimilated Wagnerian compositional techniques, in pursuit of a more congenial form of music theatre that favoured symphonic treatment at the expense of vocal supremacy. *Il vassallo di Szigeth* (1889), *Cornill Schut* (1893) and *Nozze istriane* (1895) marked innovatory stages in Smareglia's artistic evolution, and the librettist, Luigi Illica, mediated between contemporary trends and the composer's sensibility. *Il vassallo* followed the fashion for funereal and demonic subjects that prevailed in the 1880s. A belated product of *scapigliatura*, *Il vassallo* has a weird and muddled story set in 13th-century Hungary, featuring Andor, master of Szigeth, his brother Milos (both in love with Naja) and their satanic vassal Rolf, who causes the woman's death by poison and Andor's killing at the hands of Milos. The opera was first performed with great success in Vienna under Hans Richter and praised by Brahms. *Cornill Schut* (dealing with 17th-century Flemish painters) was also successfully performed in Prague and Dresden, and then in Vienna under Richter. Reviewing *Il vassallo* Hanslick noted how Smareglia had mastered 'all the new skills of orchestration'.

In 1894 Smareglia returned to Istria and stayed for a few months in Dignano where he was joined by Illica who was to work with him on the adaptation of Flaubert's *La tentation de Saint Antoine*. Illica, however, suggested that, after the furore caused by *Cavalleria rusticana*, a *verismo* subject might prove a better choice. The village life of Dignano was to hand, ready to be portrayed by the librettist, and the composer was obviously familiar with the customs and folklore of his own region. *Nozze istriane* was written in summer 1894 and had its première in Trieste with

the first interpreters of *Cavalleria*, Gemma Bellincioni and Roberto Stagno, in the leading roles. In 1908 the opera reached the Volksoper in Vienna. The critic of the *Neue Musik-Zeitung*, Max Dietz, praised the work as an original synthesis of the German, Italian and Slav musical traditions. *Nozze istriane* had little in common with the *verismo* of the 1890s: the vocal parts are delicately combined with a minute and transparent instrumental embroidery; there are no violent outbursts or naturalistic shouts; the action allows for humorous scenes of Rossinian subtlety (for example, the duets between the old miser Menico and the marriage-broker Biagio). Similarities could more easily be found with Smetana's *The Bartered Bride* than with contemporary *verismo* operas.

A crucial turning-point in Smareglia's production came with *La falena* (1897) and *Oceàna* (1903), the best examples of his allusive, purely musical theatre. Wagner's *Tristan* and *Das Rheingold* had a clear influence on the last phase of the composer's evolution, but the music bears the imprint of a strong personality and the aesthetic conception has a different, original character. *La falena* and *Oceàna* are undramatic, oneiric fantasies consisting of vast, symphonic movements which convey a psychological mood (anguish, erotic frenzy) or suggest an ambience (harvest time, a seascape, night and dawn), but blur contrasts and dampen action. The texts were arranged by the young writer Silvio Benco (1874–1949), who artfully combined decadent and symbolist elements: the lustful Falena is Baudelaire's 'Sorcière au flanc d'ébène, enfant des noirs minuits' seen through D'Annunzian eyes; the evanescent sea creatures of *Oceàna*, as Benco himself wrote, are akin to the fairies of *A Midsummer Night's Dream*, and to the tritons and nereids painted by Arnold Böcklin.

Benco also wrote the libretto of Smareglia's last opera, *Abisso* (1914), an overtly D'Annunzian imitation. Like *Oceàna*, it was performed at La Scala only thanks to the wholehearted support of Boito and Toscanini. (Smareglia later orchestrated Act 1 of Boito's *Nerone* at Toscanini's invitation.) The hostility of the principal Italian publisher, Ricordi, as well as Smareglia's awkward character (worsened by the total blindness that struck him in 1900), have been blamed for the undeserved oblivion into which his operas fell. In the years that saw the creation of *Pelléas et Mélisande* and *Salome*, Smareglia remained a late 19th-century Romantic composer, a fine lyricist and an excellent orchestrator. As Benco put it in his *Ricordi di Antonio Smareglia* (1968):

He did not belong to this world intellectually and psychologically saturated with refined drugs: he was an unsophisticated and sound man who would not conceive of leading music through the sense of sin or the fluctuations of the uncertainty of existence.

WORKS

stage

Caccia lontana (scena melodrammatica, F. Pozza), Milan, Conservatory, 10 Aug 1875

Preziosa (dramma lirico, 3, after H.W. Longfellow: *The Spanish Student*), Milan, Dal Verme, 20 Nov 1879, *I-Mr**, vs (Milan, 1880)

Bianca da Cervia (dramma lirico, 4, F. Fulgonio [Pozza]), Milan, Scala, 7 Feb 1882, *Mr**, vs (Milan, 1882)

Re Nala (melodramma, 4, V. Valle, after A. De Gubernatis: *Il ritorno*), Venice, Fenice, 9 Feb 1887, destroyed

Il vassallo di Szigeth (os, 3, L. Illica and Pozza), as Der Vasall von Szigeth, Vienna, Hofoper, 18 June [or ? 4 Oct] 1889, vs (Leipzig, n.d.); in orig. It., Pola, Ciscutti, 4 Oct 1930

Cornill Schut (dramma lirico, 3, Illica), Prague, National, 20 May 1893 [in Cz.]; as Cornelius Schut, Dresden, Hofoper, 6 June 1893; in orig. It., Trieste, Comunale, 17 Feb 1900, vs (Leipzig, n.d.); rev. as Pittori fiamminghi, Trieste, Verdi, 21 Jan 1928, vs (Milan, 1927)

Nozze istriane (dramma lirico, 3, Illica), 1894, Trieste, Comunale, 28 March 1895, vs (Trieste, n.d.)

La falena (leggenda, 3, S. Benco), Venice, Rossini, 6 Sept 1897, vs (Leipzig, 1908)

Oceàna (commedia fantastica, 3, Benco), Milan, Scala, 22 Jan 1903, vs (Milan, 1902)

Abisso (dramma lirico, 3, Benco), Milan, Scala, 10 Feb 1914, vs (Vienna, 1913)

other works

Inst: Leonora, sinfonia descrittiva after G.A. Bürger, orch, arr. pf (Milan, 1883); Barcarola, pf (Milan, 1884); Oceàna Ouverture, orch, arr. pf 2/4 hands (Milan, 1902); Oceàna Suite, orch, arr. pf 2/4 hands (Milan, 1902)

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MATTEO SANSONE

Smart.

English family of musicians. George Smart (*d* London, c1805) was a publisher at 331 Oxford Street, London, from 1774 until his death. He issued many minor publications, such as country dances and sheet music. He had some skill as a double bass player, and was one of the founders of a benevolent society for musicians; he is also the only known maker of the sticcado pastrole. His wife was named Ann Embrey; among their children three became musicians: (1) George, (2) Henry, and Charles Frederick, a double bass player in the principal London orchestras. On 14 February 1806 Henry married Ann Stanton Bagnold at Stoke Poges in Buckinghamshire; their children included (3) Henry Thomas and Harriet Anne (1817–83), an amateur composer who married the painter William Callow. There is no evidence of any relationship between this family and Thomas Smart, the organist of St Clement Danes in 1783 and a composer of songs.

- (1) Sir George (Thomas) Smart
- (2) Henry Smart
- (3) Henry Thomas Smart

W.H. HUSK/NICHOLAS TEMPERLEY

Smart

(1) Sir George (Thomas) Smart

(*b* London, 10 May 1776; *d* London, 23 Feb 1867). Conductor, organist and composer. He became a chorister of the Chapel Royal in 1783, studying with Edmund Ayrton (voice), Thomas Dupuis (organ), Samuel Arnold (composition) and J.B. Cramer (piano). In 1791 he obtained the appointment of organist of St James's Chapel, Hampstead Road, and was also engaged as a violinist at Salomon's concerts. At a rehearsal of a symphony by Haydn for one of those concerts the drummer was absent, and Haydn, who was at the harpsichord, inquired if anyone present could play the drums. Smart volunteered, but from inexperience was not very successful, whereupon the great composer ascended the orchestra and gave him a practical lesson in the art of drumming.

About the same time Smart practised as a harpsichord and singing teacher. He soon showed an aptitude for conducting. In 1811, having

successfully conducted some concerts in Dublin, he was knighted by the Lord Lieutenant. He was one of the original members of the Philharmonic Society in 1813, and between that date and 1844 conducted 49 of its concerts. From 1813 to 1825 he conducted the oratorio concerts given every year in Lent at Covent Garden or Drury Lane Theatre: in the course of these he gave the first English performances of Beethoven's *Christus am Oelberge* and 'Battle Symphony'. From 1818 to 1822 he conducted the City Amateur Concerts, an unusually enterprising series that included Beethoven symphonies, Mozart piano concertos (often played by Cipriani Potter), and new music by various composers. He conducted the first English performance of Beethoven's Ninth Symphony at the Philharmonic Society in 1825.

On 1 April 1822 Smart was made an organist of the Chapel Royal. In 1825 he toured Europe extensively; his detailed observations of musical practice, carefully noted in his journals, are almost comparable in scope with those made by Burney nearly half a century earlier. He was particularly interested in the size and composition of orchestras, in the details of opera production, in methods of conducting, and in performing speeds. To ascertain the proper tempos for Beethoven's symphonies he visited the composer in Vienna, and his famous conversations with Beethoven survive. He also accompanied Charles Kemble on a visit to Weber in connection with the latter's approaching journey to London to produce *Oberon*. When Weber went to London the following year he was the guest of Smart, and died in his house on the night of 4–5 June. It was mainly through the efforts of Smart and Benedict that the statue of Weber at Dresden was erected, the greater part of the subscriptions having been collected in England. In 1836 Smart introduced Mendelssohn's *St Paul* to England at the Liverpool Festival, and he performed important musical duties in connection with the coronation of Queen Victoria the next year. On the death of Attwood in 1838 he was appointed one of the composers to the Chapel Royal.

Smart was not a 'conductor' as the term is now understood. He directed music by presiding at the piano or organ, not by wielding a baton; and the qualities that made him efficient in this office were his social position, administrative ability, punctilious accuracy and thorough knowledge of performing traditions. He was also an excellent keyboard player. For several decades he was much in demand as director of musical festivals and other performances on a large scale. He conducted festivals at Liverpool in 1823, 1827, 1830, 1833 and 1836; Norwich, 1824, 1827, 1830 and 1833; Bath, 1824; Newcastle upon Tyne, 1824 and 1842; Edinburgh, 1824; Bury St Edmunds, 1828; Dublin, 1831; Derby, 1831; Cambridge, 1833 and 1835; London (Handel Festival, Westminster Abbey), 1834; Hull, 1834 and 1840; and Manchester, 1836. He was much sought after by singers wishing to learn the traditional manner of singing Handel's airs, which he had been taught by his father, who had seen Handel conduct his oratorios; among the many he so instructed were Henriette Sontag and Jenny Lind. He gave singing lessons until he was past 80. As an organist Smart also preserved an older tradition. He made his opinion of pedals quite clear when he was asked to play on one of the pedal organs displayed at the Great Exhibition of 1851: 'My dear Sir, I never in my life played upon a *gridiron*'.

Smart was no musical antiquarian, though his large library included a few pre-Handelian items. But his meticulous observations of the practice of his own day have proved invaluable to students of musical history. His collection of annotated programmes in the British Library gives timings of some 140 performances of chiefly orchestral music between 1819 and 1843, as well as other details. His journals provide a wealth of similar information from Paris and many cities of Germany as well as from Great Britain and Ireland.

Smart's compositions are of little importance. They include six anthems, eight glees, chants, responses, and psalm tunes. He published his anthems and glees in 1863. He edited some of Gibbons's madrigals for the Musical Antiquarian Society (1841) and Handel's Dettingen *Te Deum* for the Handel Society (1846–7).

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W. Shaw: *The Succession of Organists* (Oxford, 1991), 15–16

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Smart

(2) Henry Smart

(*b* London, 1778; *d* Dublin, 27 Nov 1823). Violinist, brother of (1) George Smart. He began his musical education at an early age and studied the violin with Wilhelm Cramer, making such progress that when only 14 he was engaged at the Opera, the Concert of Ancient Music and the Academy of Ancient Music. He was engaged as leader of the orchestra at the Lyceum Theatre in 1809, and continued there for several seasons. He was leader at Drury Lane Theatre from its reopening in 1812 until 1821. On 12 June 1819 the orchestra presented him with a silver cup as a token of their regard. He was leader of the oratorio performances given at Covent Garden and Drury Lane Theatre from the time they came under the management of (1) George Smart (1813), and was a member of the Philharmonic Society's orchestra, which he occasionally led. In 1821 he opened a piano factory, and on 22 July 1823 obtained a patent for improvements in piano construction. He composed a successful ballet, *Laurette*, produced at the King's Theatre in 1803. In 1823 he went to Dublin to superintend the début of a pupil, and was attacked there by typhus fever from which he died.

Smart

(3) Henry Thomas Smart

(*b* London, 26 Oct 1813; *d* London, 6 July 1879). Organist and composer, son of (2) Henry Smart. He was educated at Highgate, and as a boy frequently visited Flight & Robson's organ factory, where he laid the foundations for his profound knowledge of organ mechanics and construction. He acquired mastery of draughtsmanship as an apprentice at Maudsley's, a famous engineering firm. After declining a commission in the Indian army, he was articled to a solicitor, but gave up law for music. His natural faculty was great, and apart from learning instrumentation from W.H. Kearns, he was largely self-taught. From 1831 to 1836 he was organist of Blackburn parish church, and his first anthem was performed there (4 October 1835). In 1836 he settled in London as organist of St Philip's, Regent Street, as critic for *The Atlas*, and as a music teacher. In March 1844 he was appointed to St Luke's, Old Street, where he remained until 1864, when he was chosen organist of St Pancras New Church, Woburn Place.

Smart was an excellent organist (especially happy as an accompanist in the service), a splendid extemporizer and a voluminous and admirable composer for the instrument, and became the leading concert organist in the country. His expertise in organ design was valued by many. Among the most important instruments he designed were those in the City and St Andrew's halls, Glasgow, and the town hall at Leeds. He was a pioneer in developing the English symphonic organ on French principles. In 1878 he went to Dublin to examine and report on the organ in Christ Church Cathedral. All his life Smart suffered from a weakness of the eyes, and soon after 1864 he became too blind to write. His compositions after that date were dictated. In June 1879 the government granted him an annual pension of £100 in acknowledgment of his services to the cause of music, but he did not live to enjoy it.

Smart wrote operas, cantatas, anthems and services, songs and partsongs; his partsongs were especially popular. His compositions were fantastically overrated by his contemporaries: Spark called him 'one of the finest composers England ever produced' and rated him second only to Bach as a composer of organ music; Broadhouse's evaluation was almost as high. Today his music seems competent, but generally mild and lacking in any feature that would seem to justify strong judgments either for or against it. Perhaps the secret of his success was the ability to write effective and singable melodies, such as the two hymn tunes which are now the only music of his that is widely known, 'Heathlands' and 'Regent Square'. Tunes such as these, suited to the newly popular trochaic metres, were cheerful and even inspiring in certain contexts, expressing the mood of religious revival that prevailed. Similar tunes appear in his organ music, his partsongs, and in other contexts where their obvious, square rhythms are less appropriate. To Bumpus, his Service in F 'stands out with majestic prominence', and for a long time it was heard in cathedrals; but it makes a feeble impression today. Bennett treated Smart as 'occupying a position between "high and dry" and "sweet and low", scouting both with equal vigour'.

WORKS

[all printed works published in London](#)

Op and choral: *Berta, or The Gnome of the Hartzberg* (op, Fitzball), Haymarket, 26 May 1855; 2 inc. ops; *The Bride of Dunkerron*, cant., Birmingham Festival, 1864; *King René's Daughter*, cant., 1871; *The Fishermaidens*, cant., 1871; *Jacob*, orat, Glasgow, 1873

Sacred: Full Services, F (1868), G (1871); Evening Services, G, B, 23 anthems; hymn tunes

Other vocal: 143 partsongs and trios, 50 duets, 167 songs

Org: 2 trios; 50 preludes and interludes (1862); Choral with variations; preludes, postludes, marches, andantes; other pieces

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J. Bennett: 'Victorian Music, 4: Church Music', *MT*, xxxviii (1897), 226–7

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N. Thistlethwaite: *The Making of the Victorian Organ* (Cambridge, 1990), 274–91

Smbatian, Armen Bagrati

(b Yerevan, 17 Nov 1954). Armenian composer. He studied the piano at the Yerevan Conservatory with Meliksetian (1975–80) as well as attending Mirozian's composition class (1977–81, as a postgraduate 1981–3). He then worked as a radio editor (1982–8) while he taught harmony and composition at the conservatory, of which he was later appointed professor and in 1995 rector. He was Minister of Culture and Sport in Armenia from 1996 to 98. He has won a string of prizes and gained several commissions on the international level. His work as a composer is associated with Neo-Classicism and symphonic jazz. These two areas appear separately and in synthesis, but in both cases national expression is preserved. Thus, in Neo-Classical works melodic material is frequently based on medieval Armenian vocal music (as in *Manuscript*, the first movement of the Symphony), while in the concerto-like jazz influenced works – such as *Yerkar gisher* ('A Long Night') and *Spanakan eskizner* ('Spanish Sketches') – and his piano compositions, the national element is present in the modal harmonies and aperiodic rhythms common in Armenian music. A type of descriptive thinking which is peculiarly Smbatian's finds expression in the television ballet *Lilit*, in which a logic behind unexpected combinations of sounds and structures determines the orchestral palette and the musical development.

WORKS

Inst: Fantasy, vn, pf, 1978; Orch conc., 1981; Magaghat [Manuscript], chbr orch, 1982; Pf conc., 1982; Yerkar gisher [A Long Night], jazz sym., 1983; Spanakan eskizner [Spanish Sketches], jazz sym., 1984; Legend, vn ens, pf, 1987; Sym. Poem, 1987; 3 Preludes, pf, 1988; Magaghat [Manuscript], sym., 1990; Azgayin meghediner [Folk Melodies], fl, 1990; Lilit (TV ballet, R. Kharatyan, after A. Isahakyan), orch, broadcast Yerevan TV, 1991; Pf Piece, 1991; Music-Fax, 2 pf, 1993, collab. B. McComby; Pf Trio, 1995; Variations, pf, 1996

Vocal: Gimn molodyozhi [The Hymn of Youth] (A. Dzhazoyan), 1v, orch 1979; Song Cycle, children's vv, 1989; Azgayin meghediner [Folk melodies], 1v, 1990; Hayastan (V. Andriasyan), chorus, orch, 1995; variety songs; film scores; incid music; music for cartoons

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SVETLANA SARKISYAN

Smeaton, Bruce (James)

(*b* Melbourne, 5 March 1938). Australian composer. A self-taught musician, he played the baritone saxophone in jazz clubs before joining the RAAF Central Band in 1957, a post he held for six years. Following surgery for lip cancer, he turned to composition, later studying film music composition in the USA, Europe and the UK and receiving advice from Jerry Goldsmith and Charlie Russell. His early unpublished works date from the late 1950s and early 1960s and include 132 woodwind quintets as well as numerous other chamber pieces. His reputation was established during four years of writing 2500 commercial music backings (which ranged from simple diatonic jingles to complex arrangements), and with his popular songs, including *Zap-Zow* for children, *Takone* and which won industry awards *Time Slot*. His compositional versatility embraces lush orchestral scoring, polytonal writing, serialism, folk styles, pop, experimental rock, *musique concrète*, multi-tracked electronic scores and digitally synthesized music. He has written music for many Australian films and TV series since the 1970s, including *A Town like Alice*, *The Cars that Ate Paris* and *Picnic at Hanging Rock*. Smeaton has worked with several international directors including Fred Schepisi (e.g. *Roxanne*), John Duigan and Peter Yates. For *Wendy Cracked a Walnut* (1989) he collaborated with Joe Cindamo, using a network of 17 computers to convert visual patterns directly into sound while retaining composer control over timbre, pitch, rhythm and durations. Smeaton was president of the Australian Guild of Film Composers and on the board of the Australasian Performing Right Association (1978–90).

WORKS

(selective list)

Orch: Fantasia

Chbr: c200 unpubd works, 1959-64, incl. 132 ww qnts; Suite, ww qnt; 7 Pieces, fl, ob, vc; Divertissement, sax qnt; 4 Curious Dances; Suite, military band

Vocal: popular songs incl. Zap-Zow, Takone, Time Slot

Film scores: *The Cars that Ate Paris* (dir. P. Weir), 1974; *Picnic at Hanging Rock* (dir. Weir), 1975; *The Devil's Playground* (T. Keneally, dir. F. Schepisi), 1975; *The Great McCarthy* (B. Oakley, dir. J. Romeril), 1975; *Eliza Fraser* (dir. T. Burstall), 1976; *The Trespassers* (dir. J. Duigan), 1976; *Summerfield* (dir. K. Hannan), 1978; *The Chant of Jimmy Blacksmith* (dir. Schepisi), 1978; *Squizzy Taylor* (dir. K. Dobson), 1982; *Flashdance* (dir. A. Lyne), 1983; *Street Hero* (dir. M. Pattinson), 1984; *Eleni* (dir. P. Yates), 1985; *Plenty* (dir. Schepisi), 1985; *Children of a Lesser God* (dir. R. Haines), 1986; *Roxanne* (dir. Schepisi), 1987; *A Cry in the Dark* (dir. Schepisi), 1988; *Evil Angels* (dir. Schepisi), 1988; *Wendy Cracked a Walnut* (dir. M. Pattinson), 1989; *Angel at my Table* (dir. J. Campion), 1991

TV scores: *Seven Little Australians* (E. Turner), 1973; *Ben Hall*, 1975; *Timeless Land* (E. Dark), 1980; *A Town like Alice* (N. Shute, dir. H. Crawford), 1981; *The Private Life of Lucinda Smith*, 1990

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E. Myers: 'Bruce Smeaton: Resignation from APRA Board', *APRA Magazine* (1991), Nov, 16–17

CHRISTINE LOGAN

Smegergill, William.

See [Caesar, William](#).

Smelkov, Aleksandr Pavlovich

(*b* Vishniy Volochek, Kalinin province, 13 Jan 1950). Russian composer. In 1974 he graduated from the classes of Yevlakhov and Tsitovich at the Leningrad Conservatory; he completed his postgraduate studies under Mnatsakanyan in 1977. His work is characterized by a marked traditionalism and a rejection of the avant garde as (in his own words) 'a manifestation of dark destructive forces'. He follows the traditions of Russian programmatic epic symphonism in the spirit of Rimsky-Korsakov – in the symphonic tale *Khozheniye za tri morye* ('Voyage Beyond the Three Seas') – and he cultivates the aesthetics of the stage parable and mystery play in works such as *Pegiy pyos, begushchiy krayem morya* ('The Skewbald Dog Running Along the Shoreline'). He attempts to find an original solution to the problem of musical time, which 'must model the eternal, as a counterbalance to fluidity, momentariness and narrowness' (the composer). In *Klichy lesov* ('The Calls of the Forests') the Russian national theme is interpreted in an original way. The work is based on folklore melodies and signals from various regions of the country and the music contains stereophonic effects which evoke a forest landscape. An ensemble of 12 performers is written for as an orchestra of soloists; Smelkov thus approaches the aesthetic of the Second Viennese School or Hindemith. He has also written a number of essays, tales, poems and a novel.

WORKS

(selective list)

Stage: Pegiy pyos, begushchiy krayem morya [The Skewbald Dog Running along the Shoreline] (op-parable, 2 parts, Yu. Aleksandrov, after Ch. Aytmatov), 1984–5; Drakon [Dragon] (ballet, 2, V. Salimbayev, after Ye. Schwarz), 1989–90; Karlik nos [Pygmy Nose] (op, 2, Aleksandrov and K. Komarov, after W. Hauf), 1992–3; Pyatoye puteshestviye Khristofora Kolumba [The Fifth Journey of C. Columbus] (op-mystery, 2 movts, M. Rozovsky), 1992–3
Vocal: Tsarskosel' skaya statuya [The Statue from Tsarskoye Selo] (cant., A.S. Pushkin, A. Akhmatova, V. Livshits), chorus, 1980; Puteshestvuyushchiy prints [Travelling Prince] (cant., medieval Chin. poems), S, fl, str orch, 1984; Exegi momentum (cant., Horatius, J.W. von Goethe, G.R. Derzhavin), S, T, B, B chorus, orch, 1988; V chem tayna char tvoikh? [What is the Secret of Your Charms?] (P.I. Tchaikovsky), elegy, S, orch, 1990; Demetrius Imperator (cant., M. Voloshin), T, orch, 1991; Lebedivo, (conc., V. Khlebnikov), chorus, perc, 1993; children's choruses; song cycles (F. Tyutchev, R.M. Rilke) Inst: Tema s variatsiyami, pf, 1971; Sonatina, pf, 1972; Str Qt no.1, 1974; Sym. no.1, 1974; Str Qt no.2, 1975; Geroicheskaya poema [Heroic Poem], orch, 1977; Trbn Qt, 1979; Pf Sonata no.1, 1982; Ov.-Toccata, orch, 1983; Sonata, fl, pf, 1985; Khozheniye za 3 morya [Voyage Beyond the 3 Seas] (after A. Nikitin), sym., 1986; Pf Sonata no.2, 1986; Pf Sonata no.3, 1986; Str Qt no.3, 1987; Pf Sonata no.4, 1988; Poëma o materi [Poem about Mother], sym. poem, orch, 1988; Klichy lesov [The Calls of the Forests], conc., orch, 1989

MARINA GALUSHKO

Smend, Friedrich

(*b* Strasbourg, 26 Aug 1893; *d* Berlin, 10 Feb 1980). German musicologist, librarian and theologian. He studied Protestant theology at the universities of Strasbourg, Tübingen, Marburg and Münster (1912–14, 1918–19). In 1921 he took a licentiate in theology at Münster with a dissertation on the accounts in *Acts* of the conversion of St Paul, and their source materials. He then worked on the academic staff of the Münster University Library (1921–3) and at the Prussian State Library (1923–45). In 1945 he joined the Berlin Kirchliche Hochschule as a lecturer, but in 1946 he was appointed director of the library; from 1949 to his retirement in 1958 he held a professorship, and was also rector (1954–7). He received an honorary doctorate of theology from Heidelberg University (1951) and an honorary doctorate of philosophy from Mainz University (1954).

Respected as both a theologian and Protestant music scholar, Smend's reputation during his lifetime rested on his editions of J.S. Bach's music (his edition of Bach's Mass in B minor was most contentious), his research on parody techniques and on Bach's cantatas (1947–9). However, Smend is known today for his writings on number organization in Bach's music, a side interest which grew out of a 30-year long correspondence with his friend and colleague Martin Jansen. As a tribute to Jansen after his death, Smend published a series of articles on numerical analysis, arguing that numerical relationships in Bach's music carried symbolic or illustrative meaning and were consciously placed there by the composer. Despite a lack of documentary evidence to support his theories, Smend's solid reputation as a scholar led other writers to accept his views. His provocative methods of analysis, in which he drew on numerical systems used in

poetical paragrams and cabalistic gematria, sparked similar studies and have continued to fascinate and divide modern authors.

His father, the theologian and musicologist Julius Smend (*b* Lengerich, nr Münster, 10 May 1857; *d* Münster, 7 June 1930), was professor of theology at Strasbourg University from 1893; in 1896, with Friedrich Spitta, he co-founded the periodical *Monatschrift für Gottesdienst und kirchliche Kunst*, of which he remained co-editor until his death and to which he contributed nearly 200 articles. He also published books, chiefly on Lutheran church music, and was closely involved with the Neue Bachgesellschaft (director from 1905, president 1925).

See also [Numbers and music](#), §§1–4.

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- ‘Die Tonartenordnung in Bachs Matthäus-Passion’, *ZMw*, xii (1929–30), 336–41 [W, 84–9]
- ‘Bachs Kanonwerk über “Vom Himmel hoch da komm ich her”’, *BJb* 1933, 1–29 [W, 90–109]
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HANS HEINRICH EGGBRECHT/R

Smert, Richard

(*b* ?Devon, c1400; *d* ?Exeter, ?1478/9). English composer. He was ordained priest in 1427. He was a vicar-choral of Exeter Cathedral from 1427 to about 1430 and again from 1449 to about 1478. In addition to his cathedral post, he was also rector of Plymtree, Devon, from 1435 to 1477, an indication of his privileged status. He died probably between midsummer 1478 and Michaelmas 1479. Smert composed a number of carols in the Ritson Manuscript (*GB-Lbl* Add.5665), some of which are ascribed jointly to him and to another Devon musician, John Trouluffe, and must therefore antedate Trouluffe's death in about 1473.

WORKS

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all for 2 or 3 voices

Ave decus seculi, S no.86; Blessed mote thou be, G no.59, S no.119; Have mercy of me, G no.89, S no.88; Jhesu, fili virginis, G no.91b, S no.98; Man, be joyfull, G no.85, S no.82; Nascitur ex virgine, G no.58, S no.103; Nowell: Dieu wous garde, G no.6, S no.80; Nowell: the borys hede, G no.133, S no.79

works attributed to smert and trouluffe

Jhesus autem hodie, G no.131a, S no.108; Jhesu fili Dei, G no.277, S no.101; O clavis David, G no.2, S no.91; Soli Deo sit, S no.87; Nesciens mater, *GB-Lbl* Add.5665

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DAVID GREER/N.I. ORME

Smetáček, Václav

(*b* Brno, 30 Sept 1906; *d* Prague, 18 Feb 1986). Czech conductor and oboist. At the Prague Conservatory he studied (1922–30) the oboe with Ladislav Skuhrovský, composition with Jaroslav Křička and conducting with Metod Doležil and Pavel Dědeček. He studied musicology, aesthetics and philosophy at Prague University, where he obtained a doctorate in 1933. In 1928 he founded the Prague Wind Quintet; he remained a member for 27 years. He was an oboist in the Czech PO (1930–33) and then worked in Prague Radio and as a conductor of the radio orchestra (1934–43). From 1934 to 1946 he conducted the Prague choir Hlahol, performing a number of large-scale cantatas with the Czech PO and the Prague FOK SO, which he built into a first-rate symphonic ensemble. He taught the oboe, chamber wind playing and conducting at the Prague Conservatory and Prague Academy of Musical Arts (AMU) from 1945 to 1966.

Smetáček's international career began in 1938 with a tour of England. He showed a preference for Slavonic works, especially Czech 19th-century and contemporary music, although he often included such older Czech masters as Míča, Mysliveček and Voříšek. As a conductor his natural ability at building large musical structures was best heard in extended symphonic works, cantatas and oratorios. On foreign tours he often conducted opera: at the Teatro Colón, Buenos Aires, *Boris Godunov*, Bartók's *Duke Bluebeard's Castle*, Shostakovich's *Katerina Izmaylova* and Janáček's *Kát'a Kabanová*; in Iceland and in Berlin, *The Bartered Bride*; and at La Scala, Janáček's *From the House of the Dead*. He made many recordings. As an oboist he made successful solo and chamber appearances. He composed and arranged several works for the oboe and wind quintet, and wrote articles on organology in the periodicals *Tempo*, *Rytmus* and *Československá vlastivěda*.

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ALENA NĚMCOVÁ

Smetana, Bedřich [Friedrich]

(*b* Litomyšl, 2 March 1824; *d* Prague, 12 May 1884). Czech composer, conductor and critic. The first Czech nationalist composer and the most important of the new generation of Czech opera composers writing from the 1860s. His eight operas established a canon of Czech operas to serve as models for Czech nationalist opera and have remained in the Czech repertory ever since. Such was the force of his musical personality that his musical style became synonymous with Czech nationalist style, his name a rallying point for the polemics which were to continue in Czech musical life into the next century.

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Smetana, Bedřich

1. Youth and training, 1824–47.

As a master brewer Smetana's father František (Franz) Smetana (1777–1857) was a comparatively rich man with cultural pretensions which included domestic music-making as a member of a string quartet. He initiated his son into the elements of music when he was four. Soon, however, he entrusted him to the care of a tradesman Jan Chmelík (1777–1849), who organized musical events for the owner of the estate, Count Waldstein, from whom Smetana's father rented the Litomyšl brewery. At first Smetana learnt the violin, but the piano took his fancy even more. He demonstrated his talent publicly at the age of six at a student concert in Litomyšl, where he played a piano arrangement of the overture to Auber's *La muette di Portici*. His father, however, had different plans for his son and so, after finishing his main schooling, Smetana continued at the gymnasium. He attended several: in Neuhaus (now Jindřichův Hradec) 1834–5, Iglau (Jihlava) 1835–6, Deutschbrod (Havlíčkův Brod) 1836–9, and finally in Prague 1839–40. Here his not very successful studies culminated in his abandoning school altogether, attracted as he was more to the social and cultural life of Prague. With fellow students he played in a quartet for which he arranged pieces heard at promenade concerts by military bands. The seriousness which even then he brought to bear on his musical activities is attested by the first list of compositions which he entered in his diary in 1841, although only one of these pieces survives intact: his *Louisen-Polka* for piano.

After the inevitable break with his father, Smetana was saved from a career as a clerk by his older cousin, Josef František Smetana, a Czech patriot and teacher at the Premonstratensian Gymnasium in Plzeň, where, under his watchful eye, Smetana completed his studies. An enthusiastic dancer, who liked entertaining a whole company, Smetana composed mainly dance and salon pieces for piano at that time 'in total ignorance of a spiritual musical education', as he later noted on the Overture in C minor for four hands. But he also recorded his aims in his diary (23 January 1843): 'By the grace of God and with his help I will one day be a Liszt in technique and a Mozart in composition'. With the agreement of his father he returned to Prague in October 1843, having decided to devote himself only to music.

In view of his father's worsened financial circumstances Smetana was unable to depend on help from home and his plans changed into worries over his very existence. However, fortune smiled on him at the beginning of 1844 when, on the recommendation of the director of the Prague Conservatory Johann Friedrich Kittl, he acquired a place as music teacher to the family of Count Leopold Thun. Furthermore Anna Kolářová (Kolar), mother of his later wife Kateřina (Katharina), whom Smetana had worshipped from his time in Plzeň, introduced him to Joseph Proksch, with whom Kateřina was studying the piano and who now accepted Smetana as a private composition pupil. Proksch's musical institute belonged to the most important in Prague, his teaching methods were the most modern in Europe. He taught composition from the second edition (1841–2) of the latest textbook, *Die Lehre von der musikalischen Komposition* by Adolf Bernhard Marx, which, in line with Proksch's views, was based mainly on Beethoven but also drew from Berlioz, Chopin and the Leipzig circle and exerted a huge influence on Smetana's development as a composer. Smetana did indeed start from scratch. A fine series of assignments survives demonstrating a systematic development from simple harmonic exercises to a mastery of forms, crowned in 1846 by the Piano Sonata in G minor. He proudly showed the piece to Robert and Clara Schumann, who were giving concerts in Prague in January 1847 but, as we read in their diaries, they disapproved of it as being too Berlioz-like. Naturally Smetana did not confine himself to set assignments. He wrote piano pieces inspired by the refined salon and virtuoso output of the time (Henselt, Chopin, Schumann) and his first piano cycle, *Bagatelles et impromptus*. In the middle of 1847 Smetana completed his studies with Proksch and almost at the same time (1 June 1847) ended his teaching at the Thuns. The reason for his departure from the Thuns is given in his diary for 1847: 'I wanted to travel the world as a virtuoso, accumulating money and gaining a public position as a choirmaster, conductor or teacher'. He also planned to organize his own orchestra.

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2. At the beginnings of a musical career, 1848–56.

Smetana wished to secure an independent existence as a musician for himself. He tried making a living as a virtuoso, but the concert tour (to western Bohemia) of an unknown pianist with a most demanding programme (Beethoven, Mendelssohn, Chopin and Liszt filled out with his own piano fantasy *Böhmische Melodien*) ended in failure. So on 28 January 1848 he requested permission from the Provincial Government to open a music institute: his main concern was to acquire the financial means to open it. In straitened circumstances he wrote a letter to Liszt (23 March 1848), who was known for his support of young artists, asking him to accept the dedication of his piano cycle *Six morceaux caractéristiques* op.1 and help find a publisher for it. He also asked for the loan of 400 gulden. Liszt encouraged Smetana with words but no loan. He accepted the dedication and, after a reminder in December 1848 when Smetana looked him up on his way through Prague, Liszt recommended op.1 to the Leipzig publisher Kistner, who published it in 1851.

At the beginning of the summer, permission for the institute was granted and on 8 August 1848 it began its activities. Smetana supplemented his

income from the generally prospering institute with fees from private lessons, especially in aristocratic families (this included visits to the castle to play to the deposed Emperor Ferdinand). Thanks to this he was able to start a family. On 27 August 1849 he married Kateřina Kolářová, who bore him four daughters, three of whom, however, died by 1856. The public concerts of the pupils from the institute, with Smetana's participation, became a respected part of Prague musical life. In addition Smetana took part in the musical life of the town as a chamber player and as an organizer of chamber concerts. In 1854 he participated in the Beethoven celebration, in 1856 in the even grander Mozart celebrations, when his piano playing was widely praised by the critics. On 26 February 1855 he organized his first and successful independent concert where he made his début as a conductor, giving the première of his *Triumpf-Sinfonie*.

Smetana was drawn into public events especially by the group of Prague artists, Concordia, founded in 1846. And it was more an attempt to attract attention to himself than a wish to manifest deeply felt political convictions which led him to the production of occasional pieces in the revolutionary year 1848. He dedicated two piano marches to two quite different organizations, the National Guard (organized by the state to protect persons and property) and to the radical student legion, which was ultimately banned by the state. His unison march with piano *Píseň svobody* ('Song of Freedom'), his only piece up to 1860 with a Czech text, did not, however, come before the public. After the marches, which were his first compositions to be published and one of which also appeared in editions orchestrated by the bandmaster Jan Pavlis, followed the publication in Prague of his *Trois polkas de salon* and *Trois polkas poétiques*. These initiated a whole series culminating at the end of the 1870s with the *České tance* ('Czech Dances'), which tended towards a type of idealized dance 'in the manner of Chopin's mazurkas', he noted in his diary in 1859. He also contributed to the fashionable genre of albumleaves, which he later arranged in cycles. Smetana hoped for a response to his work and sent some of his pieces for an opinion to his models Clara Schumann and Liszt.

After his first substantial orchestral work, the *Jubel-Ouverture* (1848–9), he completed his first and only symphony in 1854. This *Triumpf-Sinfonie*, however, intended to be dedicated to the marriage of Franz Joseph I with Elisabeth of Bavaria, is also just another example of his attempts to attain artistic and social prestige. His finest work at this point in his life was his Piano Trio in G minor. Smetana was hurt by the lack of comprehension among the Prague critics after the première. All the more satisfaction, then, he derived from Liszt's recognition of this work. At last he had occasion to get to know him personally over a longer period when Liszt was in Prague rehearsing his *Missa solemnis zur Einweihung des Basilika in Gran*, which he conducted in September 1856. By that time, however, Smetana had decided to leave Prague and take up the offer mediated by the pianist Alexander Dreyschock to become a music teacher in the Swedish town of Göteborg.

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3. In search of recognition abroad: Sweden, 1856–61.

'Prague did not wish to acknowledge me, so I left it', Smetana informed his parents in a letter of 23 December 1856, two months after his arrival in Sweden (16 October 1856). Although he had not fared badly financially in Prague, teaching in Göteborg, a commercially rich town, brought him more money. Apart from private lessons, immediately on his arrival he opened a music institute, and one year later a ladies' singing school. In the mid-1840s Prague was a city of culture which fêted Berlioz, Liszt and the Schumanns and with a theatre which, in the 1850s, was a meeting point where all types of opera (Meyerbeer, Verdi and Wagner) were performed. In comparison Göteborg was merely provincial. 'People are here continually firmly trapped in antediluvian artistic opinions. Mozart for them is the subject of unbounded admiration but at the same time they don't understand him. They are frightened of Beethoven, they proclaim Mendelssohn as indigestible and they are unaware of any more recent composers' (Smetana to Liszt, 10 April 1857). He added: 'Here I have a splendid opportunity to work for progress and to cultivate the taste of the people and there is an impact which I could never have achieved in Prague'. In the period of neo-absolutism after 1848 in which run-of-the-mill institutionalism reigned, Prague could provide no new job opportunities. However, Göteborg to some extent fulfilled Smetana's goal of becoming a conductor. As director he had at his disposal the music society Harmoniska Salskapet, through which, despite its being amateur, he could promote his artistic orientation. This is evident from the very names of the composers whose works he performed both at concerts of vocal-instrumental music and at the chamber cycles he initiated. His programmes included the works of Handel, Haydn, Mozart, Beethoven, Schubert, Chopin, Schumann, Mendelssohn, Liszt, Wagner, Verdi, Rubinstein, Gade and not surprisingly Smetana. It was Franz Liszt who drew Smetana out of the artistic isolation which he suffered in Göteborg. The relationship of teacher and pupil, which Smetana maintained towards Liszt all his life, was no doubt strengthened by Smetana's two visits to Liszt in Weimar. Smetana's direction was determined by Liszt's ideas and above all by the quantity and character of the music which he now had the opportunity of getting to know. On the way to Göteborg for a second season Smetana visited Liszt in Weimar, where he heard the first performance of Liszt's *Faust Symphony*. 'Regard me as your most passionate supporter of our artistic direction who in word and deed stands for its holy truth and also works for its aims', he wrote to Liszt on 24 October 1858, a year after this first trip to Weimar. Shortly before a second visit to Liszt in Weimar (where he heard the *Tristan* prelude for the first time), Smetana was among the participants at the Künstlerversammlung in Leipzig in June 1859 celebrating the 25th anniversary of the founding of Schumann's *Neue Zeitschrift für Musik*, an occasion where the Allgemeines Deutsches Musikverein was founded and the 'Neudeutsche Schule' was proclaimed. In the years 1858–61 Smetana returned intensively to his work as a composer, exploiting ideas from these trips, and writing his first three symphonic poems, *Richard III*, *Walensteins Lager* and *Hakon Jarl*. Their orchestral performances had to wait until his return to Prague.

During his stay in Sweden there were important changes in Smetana's personal life. The northern climate had badly affected the tuberculosis of his wife Kateřina, who died in Dresden on 19 April 1859, on the way home to Bohemia. During a holiday in Bohemia Smetana became acquainted

with Bettina (Barbara) Ferdinandi (the sister-in-law of his brother Karel) and returned to Sweden already with the promise of marriage. These circumstances strengthened his ties to his homeland and so, after his second marriage (10 July 1860), he set off in the autumn of 1860 with Bettina and his surviving daughter Žofie to Sweden for a final season. It was not only personal reasons which drew Smetana back to his homeland. Throughout all this time he had carefully followed events at home (he read the Prague newspaper *Bohemia*) and the news which especially interested him was that of the imminent formation of a permanent Czech professional theatre, the Czech Provisional Theatre. Hopes appeared of new possibilities of employment, strengthened by political developments arising from the promises made in the emperor's October Diploma of 1860. In any event the pettiness of Göteborg's environment had already become unbearable. 'follow other goals. ... I cannot bury myself in Göteborg. ... I must attempt finally to publish my compositions and create for myself the opportunity to gain new ideas. ... Therefore up into the world and soon!' (diary, 31 March 1861). After the financial failure of two final attempts at the career of a travelling piano virtuoso (Stockholm, Norrköping, Cologne, Leiden), Smetana returned home to Bohemia for good.

Smetana, Bedřich

4. In national life, 1862–74.

In order to draw attention to himself Smetana organized two concerts in Prague in January 1862, a piano recital and an orchestral concert. The latter, at which the premières of the symphonic poems *Richard III* and *Wallensteins Lager* were given, demonstrated that his name was still not familiar enough to fill what was then the largest concert hall in Prague, on the Žofín island, which he had hired for the occasion. In the spring of 1862 he went once again for almost three months to Göteborg (March to May 1862). In October 1863, together with his friend the experienced teacher Ferdinand Heller, he opened a music institute in Prague, which was active until 1866. Vigorously Smetana set about making a new artistic existence for himself in Prague. Through his pupil and later propagandist Jan Ludevít Procházka he was initiated into Czech society of the Měšťanská Beseda (Townsppeople's Society) and made his views and new ideas known in discussions at the regular Tuesday meetings of the Czech élite in the home of Rudolf Thurn-Taxis. During Smetana's youth, teaching in the Austrian higher education system was given exclusively in German. Smetana's education, like that of all Czechs of his generation, had consequently been in German with the result that he expressed himself more naturally in German. The decision to engage in Czech national life and identify with the aims of the national movement made him aware of his linguistic inadequacies. Surviving exercises in Czech grammar demonstrate his attempts at remedying this and he now began writing in Czech as a matter of course. He commented in this diary: 'In the newly growing self-awareness of our nation I too must also make an effort to complete my study of our beautiful language so that I, educated from childhood only in German, can express myself easily, in speech and in writing, just as easily in Czech as in German'.

Smetana's position in Czech society slowly became more secure. In 1863 his biography was published, for the first time, in the music periodical

Dalibor. In 1863–5 he worked as choirmaster of the recently established Czech choral society Hlahol, the body for which most of his choral works were written. In 1864–5 he worked also as the music critic of the most important Czech daily newspaper, *Národní listy*. In 1863 he was chosen as first chairman of the music section of the artists' society Umělecká Beseda (Artistic Society), which had recently been founded to promote Czech artistic culture. Smetana's first important action here in the season 1864–5 was an attempt to establish subscription orchestral concerts. Partly for financial reasons and partly through lack of interest by audiences more used to the so-called mixed programmes, only three concerts took place. The most prominent event of the Umělecká Beseda in 1864 was the celebration, on 23 April, of the 300th anniversary of the birth of Shakespeare, at which Smetana conducted Berlioz's dramatic symphony *Roméo et Juliette* and his own march for orchestra for a procession of 230 characters from Shakespeare. On 20 April 1866, at Liszt's behest, he conducted the latter's oratorio *Die Legende von der heiligen Elisabeth* at a concert organized by the Umělecká Beseda.

Not all of Smetana's attempts at establishing himself were crowned with success. In 1865 he failed to be chosen as director of the Prague Conservatory in succession to Kittl; nor was he awarded the Austrian state scholarship he applied for. However, on 15 September 1866 he won the position that he longed for most: after political changes in the theatre administration he was appointed principal conductor of the Royal Provincial Czech Theatre known as the Provisional Theatre, the first permanent Czech professional stage, which had begun its activities in the autumn of 1862. Smetana was able to take further the work of his predecessor, the conductor Jan Nepomuk Maýr, who in a relatively short time had built up an ensemble and a permanent orchestra for this new Prague stage. And like Maýr, Smetana had to make compromises because of the theatre's precarious finances and the taste of the Czech theatrical community. Occasionally he had to descend from the lofty attitudes he had espoused earlier in his position as music critic of the *Národní listy*. Nevertheless he managed to expand the repertory, and to continue to perform classics of operatic literature (Gluck, Mozart, Beethoven) as well as Slavonic operas (Glinka, Moniuszko). Understandably he performed a large number of new works by Czech composers (Blodek, Bendl, Rozkošný, Šebor and others) inspired by the existence of the theatre. In 1872 he was also able to establish a singing school attached to the theatre. For eight years he worked in the theatre, for the last two as artistic director. The position of conductor with an orchestra at his disposal allowed him to realize his ideal of subscription orchestral concerts. These he began on 5 December 1869 with his theatre orchestra. Later he was able to create a larger body for this purpose by combining the orchestras of the Czech and German theatres (from 1873 as the orchestral association Filharmonia), taking turns at the podium with the conductor of the German theatre Ludwig Slansky.

Smetana was well aware of the crucial role which Czech opera could play in national life and realized that a permanent professional stage would need a body of new Czech operas. With a few exceptions none so far existed. This need had also been foreseen by Count Jan Harrach, who in February 1861 announced a competition for the best two Czech operas, comic and serious. Smetana began his search for a libretto and in 1862–3

composed his first opera *Braniboři v Čechách* ('The Brandenburgers in Bohemia'). He entered it anonymously in the Harrach competition under the motto 'Music – the language of feeling, word – the language of thought', and, after three years of deliberations by the jury, it was eventually declared the winner, on 25 March 1866. By then, however, Smetana had already rehearsed and given its première at the Provisional Theatre (on 5 January 1866), thus marking his début as an operatic conductor. Its success with a public eager for Czech original operas led to the theatre's immediately accepting a second opera by Smetana, *Prodaná nevěsta* ('The Bartered Bride'), which was already complete by that time. Although the work went through many modifications after its unpromising première on 30 May 1866 (overshadowed by the impending war with Prussia) it began to be gradually accepted by the public as a model Czech opera fulfilling the ideal of opera as representative of the nation; as a comic opera, however, it was sometimes felt to be too lightweight for such a serious purpose.

The première of a third opera by Smetana, *Dalibor* (16 May 1868), took place as part of the celebrations for laying the foundation stone of the National Theatre, the building planned to replace the tiny Provisional Theatre. The lack of success of the opera and of his later revision in 1870 is testimony to the fact that the Czech public could not identify with the Czech tragic hero of his opera: Dalibor was considered too passive and did not correspond to the contemporary ideal of the Czech knight and the historical awareness of the times. The opera was castigated as an exemplar of Wagnerian polemics which, as it flooded through Europe, affected the Czech lands in its full intensity at the beginning of the 1870s. After the first decade of uninterrupted freedom of Czech opera on the professional stage and with the prospect of the opening of a grand new permanent Czech theatre, the National Theatre (which, however, did not take place until 1881), this was a time of heightened interest in the future of Czech national opera, a time of stock-taking. The variety of types in Czech operas (drawing on French, Italian and German traditions), a variety also evident in Smetana's first operas, did not make any easier the decisions of the Czech musical public in their search for a Czech operatic style. Furthermore, Smetana who was by no means accepted at the time as a national composer, brought no new operas of his before the public for six years after *Dalibor*.

In these polemics the aesthetician Otakar Hostinský was an adherent of Wagner. For him as an adherent of the idea of progress Wagner now represented the most advanced stage in the evolution of opera. He wanted Czech national opera to be created on the basis of Wagner's theories (which he regarded as supranational) and thus go to the forefront of European musical development. At the same time the declamatory style of Wagner's voice parts suggested to him that correct declamation of the text could provide an opportunity for a national element in opera since he regarded speech as a distinctive and exclusive characteristic of the nation. He saw Smetana's *Dalibor* as the beginning of this 'correct' direction. The position of the anti-Wagnerians was formulated by the singing teacher František Pivoda. He defended the principle of Italian opera in which the chief dramatic means was the expression of the human voice in song. Wagner's operas, he contended, lacked this particular resource on account

of the through-composed role of the orchestra, which undermined the dominance of the human voice and, according to him, negated the principles of opera as such. Wagner he regarded as unsuitable as a model for Czech national opera and the orchestra in Smetana's *Dalibor* seemed to him Wagnerian.

Used in arguments both for and against Wagner, Smetana defended his viewpoint with an unshaken faith in his own originality as an artist. He described this in a letter to the conductor Adolf Čech (4 December 1882): 'I do not write in the style of any famous composer, I admire only their greatness, taking for myself everything that I recognize as good and beautiful and above all truthful in art. You have known this of me for a long time but others do not and think that I am introducing Wagnerism!!! I've got my hands full with Smetana-ism, as long as this style is honest'. At the time of the sharpest polemics he composed the ceremonial opera *Libuše* (1869–72), followed by the salon opera *Dvě vdovy* ('The Two Widows', 1873–4). Polemics in the daily and specialist press were not of course only purely artistic affairs but also reflected different cultural and political preoccupations of the time and even personal aversions. In the quarrels about his position as conductor of the Czech theatre Smetana received support from colleagues and the public. In 1872 a petition of Czech artists was drawn up in favour of his continuing in the theatre. Smetana was finally reappointed, now as artistic director, with an increased salary. After the première of *The Two Widows* on 27 March 1874 his adherents ceremonially handed over a decorated baton. But the dénouement was unexpected and for Smetana fateful. The sudden loss of his hearing in September 1874 meant that he was forced to give up his place in the theatre. In his letter of resignation (7 September 1874) to the deputy chairman of the theatre board Antonín Čížek, Smetana traced the course of his loss of hearing. What began as extraneous noises in his ears in June 1874 became a permanent buzzing in July and soon he was unable to distinguish individual sounds. At the beginning of October he lost all hearing in his right ear, on 20 October in his left. Treatment, based on quiet and isolation from all sounds, did not help. His former aristocratic pupils organized a concert in 1875 whose takings enabled him to travel to consult foreign specialists (Smetana later thanked them with the piano cycle *Rêves*); a collection was also organized by his friends in Sweden. But this trip similarly brought no positive results.

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5. Final years, 1874–84.

Smetana was granted an annual pension of 1200 gulden by the theatre consortium in exchange for permission to stage his operas without payment. In order to reduce his expenses the whole family moved in June 1876 from Prague to live with Smetana's oldest daughter Žofie, married to the forester Josef Schwarz, in Jabkenice near Mladá Boleslav. Josef Srb-Debrnov became a self-sacrificing intermediary in various negotiations in Prague, acting as a type of personal secretary until the end of Smetana's life. Contact with the theatre was made principally through the conductor at the Provisional Theatre, Adolf Čech. Deafness in no way crushed Smetana's spirit or diminished his musical imagination; on the contrary, throughout all the final decade of his life, he took advantage of being able

to compose undisturbed. Immediately after becoming deaf, while still in Prague, he completed the first two movements, *Vyšehrad* and *Vltava*, of his symphonic cycle *Má vlast* ('My Fatherland'); the remaining four movements were written in Jabkenice over the next five years. During his final decade he also wrote the two string quartets (the first of which, subtitled 'Z mého života' – 'From my Life', movingly portrays the onslaught of deafness), both series of *Czech Dances* for piano, and the song cycle *Večerní písně* ('Evening Songs'). Choruses of the period include the demanding *Píseň na moři* ('Song of the Sea') and two pieces written for the 20th anniversary of the Prague Hlahol, *Věno* ('The Dowry') and *Modlitba* ('Prayer'). Most importantly, there were three more operas: *Hubička* ('The Kiss', 1875–6), which at its première on 7 November 1876 immediately won an overwhelming ovation, *Tajemství* ('The Secret', 1877–8) and *Čertova stěna* ('The Devil's Wall', 1879–82).

In the Czech musical and cultural world Smetana gradually became recognized as the chief representative of a Czech national music. This process of equating Smetana's personal style with a national style was consolidated through the second half of the 1870s and continued after his death. He himself was fully aware of the role which some of his works had begun to fulfil; the more this awareness grew among the Czech public, the greater became his sense of obligation. A characteristic attitude can be found in a letter to Ludevít Procházka of 31 August 1882, when he refused to compose a comic insertion for *The Two Widows* requested by the German arranger of the opera:

I must seek to keep that honourable and glorious position which my compositions have prepared for me among my people and in my country. – According to my merits and according to my efforts I am a Czech composer and the creator of the Czech style in the branches of dramatic and symphonic music – exclusively Czech. ... I cannot work with such a frivolous text; such music disgusts me and, if I were to do it, I would only prove to the whole world that I write whatever they want from me for money.

Smetana began to acquire various honours. He was made an honorary member of many musical societies, and at the beginning of the 1880s Czech society began to prepare several significant celebrations as a sign of artistic recognition. On 4 January 1880 in memory of the 50th anniversary of his first appearance as a performer a gala concert took place with the premières of the symphonic poems *Tábor* and *Blaník* (the two final parts of *Má vlast*) and *Evening Songs*. In September 1880 Smetana's birthplace organized the ceremonial unveiling of a plaque. On 5 May 1882 an exceptional event in the history of Czech opera took place – the 100th performance of *The Bartered Bride*. Its success was so great that a second '100th performance' had to be given. Similarly celebratory and exceptional events included the first collective performance of the symphonic cycle *Má vlast* on 5 November 1882. For Smetana, however, a particular satisfaction was the ceremonial opening of the National Theatre on 11 June 1881 with his *Libuše*, which had won the competition for this purpose. Although he had finished it in 1872, Smetana had patiently waited for the completion of the theatre and not allowed it to be performed before

then. After the fire which demolished the theatre soon after its opening he too, despite his age and condition, took part in fund-raising activities. His concert in Písek on 4 October 1881 in aid of the rebuilding of the theatre was his last appearance as a pianist. The theatre reopened with *Libuše* on 18 November 1883. In the following year celebrations for Smetana's 60th birthday began to be prepared, the gala concert and the banquet in his honour however took place without him. His worsening health meant that in April he had to be transferred to the Prague Lunatic Asylum, where he died on 18 May 1884. The orchestral cycle *Pražský karneval* ('The Prague Carnival') and the opera *Viola* based on Shakespeare's *Twelfth Night* (which he had begun in 1874 before *The Kiss* and resumed in 1883) remained incomplete at his death.

Smetana, Bedřich

6. Operas.

Smetana is regarded as the 'father of Czech opera' (and indeed of Czech 'modern' music) not because he was the first composer to write operas in Czech, but because his operas were the first to stay in the Czech repertory and thus form the basis for a continuous tradition which has lasted to this day. Professional composers such as František Škroup wrote operas in Czech from the 1820s onwards (Škroup himself was preceded by half a century of semi-amateur attempts), but apart from Škroup's *The Tinker* none was given more than a couple of times.

The opening of the Czech Provisional Theatre in 1862 provided the greatest incentive towards the establishment of a permanent Czech operatic tradition. The first opera given there was Cherubini's *Les deux journées* – there was no suitable Czech piece – but 19 years later when the Czech National Theatre was finally opened, it was with Smetana's *Libuše* (1881). In between these dates all but one of Smetana's completed operas were performed at the theatre or its summer alternatives. Smetana was not alone in taking advantage of the new possibilities. Even before his first opera *The Brandenburgers* had been staged in 1866 a German opera by his older contemporary Skuherský had been translated into Czech and given at the Provisional Theatre, and *The Templars in Moravia* by Smetana's younger contemporary Šebor had narrowly anticipated Smetana's première. As well as Šebor, other Czech composers of the new generation such as Bendl, Rozkošný and Blodek were all enthusiastically composing operas – their premières mingled with those of Smetana – but of their operas only a single one, Blodek's unassuming one-acter *In the Well*, has managed to maintain a place in the Czech repertory. It is the canon of Smetana's eight completed operas which dominate the early history of Czech opera and consciously provided models for his contemporaries and successors.

Smetana's eight operas fall into three groups: three serious operas based on Czech history and myths (*The Brandenburgers in Bohemia*, *Dalibor* and *Libuše*); two comic operas conceived as *opéras comiques* (*The Bartered Bride* and *The Two Widows*) – the spoken dialogue was later adapted to recitative; and the three final operas all to librettos by Eliška Krásnohorská. *Libuše*, with its static monumentality, is best described as a sort of musical *tableau vivant* (a popular genre in Prague at that time). Paradoxically the

other two overtly nationalist operas are the nearest to common European patterns: *The Brandenburgers in Bohemia* a rather clumsy French grand opera, and *Dalibor* a straightforward tragedy with the death of hero and heroine at the end.

The five other operas share a common thread. All are comedies, the later ones increasingly serious, and all concern the healing of a central relationship. This relationship has been soured either by a failure of communication (Jeník and Mařenka in *The Bartered Bride*), or by the passing of years – Smetana's later central couples are distinctly middle-aged, one of them usually a widow or a widower, or long unmarried. Healing is achieved in *The Two Widows* by shock treatment, but in the Krásnohorská operas it is internal, and suggested by physical metaphor: in the deep forest (*The Kiss*), the dark tunnel (*The Secret*) or by a perilous crossing of the swollen waters of the Vltava (*The Devil's Wall*). Such plots have little to do with contemporary operatic models and much more to do with Shakespeare's comedies and romances or with Mozart's *Die Zauberflöte*: the Viennese musical, magical 'quest' plays transplanted easily to the Prague stage and their Czech successors were a dominant strain in Czech theatre of the generation before Smetana and Krásnohorská.

Smetana's mission to create a canon of Czech operas did not prevent his drawing on existing traditions of European opera. His attitude towards these can be inferred from the reviews that he wrote in *Národní listy* (1864–5) and from the repertory he maintained and introduced at the Provisional Theatre during his time there as chief conductor. Most of the objections in his reviews were to the Italian repertory, which he found faded and dramatically inept. German opera – in the language of the oppressor – was understandably unpopular (and was anyway available in Prague at the German opera house), so Smetana sought to move towards the inclusion of more Slavonic repertory and, despite the cramped resources, tiny chorus and orchestra, towards the French repertory.

There is some echo of French grand opera particularly in his early works. *The Brandenburgers in Bohemia*, for instance, is based on the Scribe-Meyerbeerian canvas of large-scale historical events against which the characters enact their own dramas. The build-up of atmosphere of Act 1 scene ii, with its genre choruses, ballet and 'revolutionary chorus', has similarities with Auber's *La muette de Portici* rather than with later Meyerbeer works. There is for instance no exploitation of double-chorus confrontations which the plot would suggest (in fact, apart from a single soldier, no musical depiction of any Brandenburger). Most of these 'French' traits in *The Brandenburgers*, however, can be traced back more to the librettist than to the composer.

Where Smetana made compositional choices he seems to have taken Italian rather than French models. There are several cantabile–caballetta arias and duets in *The Brandenburgers*, and the outer acts both make use of the concertato–stretta formula. Indeed such traits are sometimes present in Smetana's later operas: Act 1 of Smetana's most advanced opera, *Dalibor*, concludes with a cabaletta duet, and there are elements of the concertato reactive ensembles in all his later operas. Even when, in the

later operas, the repetitions characterizing a cabaletta structure disappear, the slow–fast cantabile–cabaletta design underlies some of the solo arias and duets. Such survivals are puzzling in view of Smetana's stated aversions, but can be partly explained by the conditions in which he worked. Most of the singers at the Provisional Theatre were trained in the Italian school and felt more comfortable with its traditions. Smetana, furthermore, regularly complied with their requests for extra arias. Thus Act 3 of *The Brandenburgers*, dramatically far from clear, is further confused by two specifically requested insert arias. The first, for the baritone Josef Lev (as Jan Tausendmark), showed off Lev's cantabile legato so well that there was a danger of this villain appearing too sympathetic.

Such habits cannot be dismissed as the composer's lack of assertiveness at the beginning of his operatic career: in the Hamburg revisions to *The Two Widows* (1882) he added a cabaletta ending for Anežka's aria as requested; by *The Secret* he was still adding music for Josef Lev, for instance the 115-bar expansion to his Act 2 aria added after the première. Smetana's admiration for Lev's especial gifts, which were wholly lyrical and undramatic, and his tailoring of leading baritone parts to them, meant that after *The Brandenburgers* baritone villains virtually disappeared from his operas. Similarly the fact that the Provisional Theatre lacked dramatic sopranos and Heldentenors as permanent members of the ensemble, meant that Smetana generally avoided writing for these heavier voices in his operas: he learnt his lesson in *Dalibor*. And for all his reservations about italianate traits he included coloratura when appropriate to the singer. The leading Czech prima donna Eleonora z Ehrenbergů did not hide her contempt for a part she was allocated in *The Bartered Bride* (Mařenka) with no scope for her talents. Thereafter Smetana made sure to give something to please her (such as Jitka's melismatic flourishes over the Act 2 soldiers' chorus in *Dalibor* or the trill-laden part of the First Reaper in *Libuše*). This also accounts for the presence in *The Kiss* of Barče's 'lark song', written expressly for the coloratura soubrette talents of Marie Laušmannová. The small and fairly stable group of singers assembled at the Provisional Theatre during Smetana's time there had a lasting effect on his future voice typing – even in his final opera *The Devil's Wall* he was writing with their specific voices in mind. In general Smetana confined himself to light, lyrical voices; and after the unfieldable demands of *The Brandenburgers* (three tenors, including a Heldentenor) and *Dalibor*, he and his last librettist Eliška Krásnohorská were careful to write for what was on hand.

The role of Krásnohorská as Smetana's last librettist was a particularly dominant one. She chose the subjects of his last three completed operas (two of them her invention), determined the voice types and the conventions. She believed in ensembles (as she wrote forcefully to Fibich when negotiating a libretto of *Blaník* with him), and consequently included many in her librettos. She determined where there was duet writing, where there were formal solos. Smetana took what was given him (he mentioned that he had left out only four lines of Act 1 in *The Secret*) and, apart from obliging favoured singers, made no specific requests other than for more 'comedy' in the final opera.

Most of their work was done when Smetana was at his most vulnerable – deaf, and with rapidly deteriorating health – so that it is not surprising that he was so passive. However, the scanty evidence available suggests that Smetana was no more assertive in his relationships with earlier librettists. The texts for *Dalibor* and *Libuše* were written ahead of any commission; similarly it would seem Smetana had no great say in the subject matter of the two texts he received from Karel Sabina, *The Brandenburgers* and *The Bartered Bride*, apart from specifying a comic opera of the latter and, for the former, a serious historical opera that would comply with the conditions for the Harrach competition. Conventions of ensemble and simultaneous singing tended to vary with the librettists. Sabina, lacking the time, patience and skills for the equal-length lines needed, provided little usable material for ensembles. Thus *The Bartered Bride* has few ensembles (compared, for instance, to *The Two Widows*, which benefited from Emanuel Züngel's much greater experience as an opera translator and versifier), and those in *The Brandenburgers* had to be eked out from scanty and unpromising material. *Dalibor* has so few ensembles that one suspects that its librettist, Josef Wenzig, conceived it originally as a play. Only in monumental *Libuše* did Wenzig attempt to provide material for ensembles.

Smetana wrote opera in a medium that was politicized almost the moment he began. In his preamble for his Czech opera competition, Count Harrach had suggested that use should be made of Czech country life and 'old chorales' to establish a Czech identity. This was a position which became associated with the conservative faction of Czech politics (the *staročeši*), whereas Smetana belonged to the progressive wing (the *mladočeši*) and was against the quotation of Czech folksong. Accordingly there are almost no direct quotations in his operas and the few that he employs – for instance the pastorella lullaby in *The Kiss* – are there for specific reasons. There are, however, pseudo-folksongs and/or choruses in all of Smetana's operas. The suggestion of folksong was usually made by the use of strophic structures, repetitive tunes and variable metres or tempos (a slow, ruminative beginning accelerating into a more regular and faster continuation, e.g. Ludiše's 'folksong' in *The Brandenburgers*).

Smetana may well have decided that his 'progressive', Lisztian orientation (which resulted for instance in the near monothematic construction of *Dalibor*) was not compatible with the quotation of folk music. But a crucial factor was that the music he imbibed in his youth was popular dance music from the town rather than genuine Czech folk music from the country. It is dance rhythms rather than folk tunes that provide the closest link between Smetana and vernacular music. A number of dances are specifically named, for instance the *skočná* and the *furiant* in *The Bartered Bride*. He also made frequent use of the *sousedská* (a ländler-type waltz), but the most common dance of all in his operas was the *Polka*, whose rhythms most clearly mirrored the stress patterns of the Czech language. Thus fast 2/4 pieces with well stressed beats and polka-like rhythmic figures underlie many of Smetana's operas from *The Bartered Bride* onwards. Lukáš's ironic serenade to Vendulka in *The Kiss* is 'à la polka'. When the countryfolk celebrate at the end of *The Two Widows*, it is with a named polka, but many unnamed polkas (specifically allowed for in the predominantly trochaic libretto), can be heard throughout the opera, most noticeably in the Act 2 prelude and the associated duet for the two widows.

Other sources of 'Czechness' reside in the setting of the Czech language itself but, at least in Smetana's early operas, this is compromised by his poor word-setting (only by his fourth opera *Libuše* did he manage to avoid mis-stressings), and by the fact that in two operas, *Dalibor* and *Libuše*, the Czech text follows the rhythms and metres of the German originals. Although in the later operas the word-setting is fully idiomatic, Krásnohorská's penchant for high-style iambics (alien to Czech's distinctive first-syllable stress) led to less natural-sounding word-setting than Smetana achieved with the trochees in *The Two Widows*. If from the mid-1870s Czech audiences perceived Smetana's operas musically as particularly 'Czech' it may not merely be because of the use of dance rhythms or idiomatic setting of the Czech language but because familiarity with *The Bartered Bride* led to Smetana's personal voice being taken as the clearest expression of 'Czechness' in music.

Smetana, Bedřich

7. Orchestral works.

When in 1848–9 Smetana wrote his first extended orchestral composition, the *Jubel-Overture*, he was aware of the need to extend his technique in this medium. Copies have survived that he made of passages from various scores with interesting orchestration (Beethoven's symphonies nos.2 and 9 and *Leonora* no.1 Overture op.138, Mendelssohn's overtures *Die schöne Melusine* and *Meerestille und glückliche Fahrt*, Weber's *Jubel-Overture* and overture to *Der Freischütz* and Berlioz's arrangement of Meyer's *March marocaine*) as well as symphonic fragments and sketches culminating in the composition of the *Triumf-Sinfonie* in 1853–4. Known during this period as a teacher and chamber player, Smetana longed above all to be recognized as a composer by fellow artists and society. The external stimulus for the symphony was the marriage of Emperor Franz Joseph I with Elisabeth of Bavaria, and Smetana sought, unsuccessfully, official acceptance for the dedication of the composition at the Viennese court. The celebratory intent was underlined by his use of Haydn's melody for the Austrian National Anthem of the time. For future performances of Smetana's only symphony this turned out to be a fatal decision in view of the various political meanings which became attached to the anthem in the course of time. In the first half of the century hymns were used as the basis for variations or overtures. Smetana, however, wanted to show off his craft in the elevated form of the symphony. He employed the melody of the hymn as a solution to a compositional problem: to unify the four movements of the symphony including the monumental climax of the finale. Haydn's tune first emerges in a brief hint at the conclusion of the development of the first movement; its first strain is lyrically transformed as the second subject of the slow movement; its full version is displayed in the grandiose coda of the finale. While its identity as a melody is preserved, all the movements have their own independent logic. Smetana performed the symphony at his début as a conductor on 26 February 1855 and for the second time in Göteborg in 1860. It was performed in 1882 by Adolf Čech, at whose instigation Smetana, who continued to value the work, revised it and gave it the Czech title of *Slavnostní symfonie*.

Smetana's return to orchestral music in the years 1858–61, during his time in Sweden, brought a change of direction in the composition of symphonic

poems. He wrote three: *Richard III*, *Wallensteins Lager* and *Hakon Jarl*, based respectively on plays by Shakespeare, Schiller and Oehlenschläger. This direction in his composition, however, is also evident in the piano sketch *Macbeth*, the unfinished piano sketches for *Cid*, the plan to elaborate an earlier fragment as *Wikinger-Fahrt* and in the unrealized plan to compose a *Wallensteins Tod* (after Schiller); it also possibly explains the musical sketches designated 'Maria Stuart'. A powerful stimulus for this new orientation came from Smetana's visit to Liszt in Weimar 3–7 September 1857, during which time not only the strength of Liszt's thoughts but also his music left an indelible impression on him. It was here that he heard the premières of Liszt's *Faust Symphony* and his tone poem *Die Ideale* as well as other pieces in piano arrangements. Also available at the time were Liszt's first six symphonic poems, which had been published a year earlier by Breitkopf & Härtel. Liszt had presented him with one of these, *Tasso*, during his stay in Prague in September 1856. Smetana's response was all the more powerful since some of Liszt's compositional devices were already emerging as tendencies in Smetana's earlier music. Such shared features include unity within a variety of character, thematic transformation and the triumphal conclusion of large forms. Decisive for the whole of Smetana's output is the notion that a poetic thought or programme is changed into a completely musical form (in *Richard III* and *Hakon Jarl* on the basis of the sonata principle, with *Wallensteins Lager* on the basis of a symphonic cycle) always with its own autonomous musical logic. It is interesting that Smetana did not at first designate these pieces symphonic poems. Of *Richard III* he wrote to Josef Proksch on 9 September 1858 that it was 'a composition in one movement, neither an overture nor a symphony: in short something still to be named'. After completing the first two, Smetana tried hard to get them performed, but Liszt did not keep the promise given to him on his second visit to Weimar in June 1859. *Richard III* and *Wallensteins Lager* were performed only during Smetana's first orchestral concert on 5 January 1862, on his return to Prague (as 'fantasies for large orchestra'); *Hakon Jarl* was given (as a 'symphonic poem') on 24 February 1864.

Occupied by operatic work, except for occasional pieces, Smetana returned to orchestral music only in the middle of the 1870s with *Má vlast*. With the 'Swedish' poems Smetana had espoused the Lisztian idea of a symphonic poem centred on the expression of striking musical ideas and their mutual relationships; the thoughts behind the existing literary or graphic masterpieces which inspired them are taken further as part of a new synthesis rather than as the basis for mere musical illustration or a musical duplication of the programme. When he began composing *Má vlast*, however, Smetana had been serving Czech national emancipation for more than ten years and, in accordance with it, formulated his own programme for the cycle. The first traces of the conception go back to 1872, to a time when he was completing his opera *Libuše*. Although Smetana's conception crystallized only gradually, the basic idea did not change. This was of a cycle of symphonic poems celebrating the homeland headed by *Vyšehrad* and *Vltava* (respectively a rocky promontory in Prague with mythic associations, and the Bohemian river that runs through Prague). These two pieces were completed in full score in the second half of 1874, i.e. shortly after the composer went deaf. Another pair, *Šárka* (the name of a female warrior, well known from early Czech legends) and *Z*

českých luhů a hájů ('From Bohemian Fields and Groves'), followed a year later (see fig.5). After some years, in 1878–9, Smetana returned to what had seemed a closed tetralogy, expanding it with two more symphonic poems, *Tábor* and *Blaník* (respectively the names of the Hussite town and the magic mountain in which Czech warriors, according to legend, wait to come to the rescue of their homeland). Both were a celebration of Hyssitism (the Czech Hussite chorale 'Kdož jste boží bojovníci – 'Those who are Warriors of God' – was used both as building material and emblematically), which nationally aware Czechs of the time regarded as one of the historical periods which could serve as a basis for a contemporary, nationally charged ideal. With this Smetana completed the monumental cycle which is a unique musical apotheosis of the homeland, of the country in which the existence of the nation is rooted, and a celebration of the countryside which for the emergent Czech nation was filled with mythical and historical reminiscences all bound up with a vision of the future. The individual movements of *Má vlast* were first performed separately. The cycle was heard as a whole for the first time on 5 November 1882 and as such was acclaimed by the Czech musical public as representing Czech national style. Smetana dedicated the cycle to the city of Prague.

Smetana's thoughts for a further symphonic cycle can be found in the year 1880 in a letter to Ludevít Procházka (25 February): 'I would write ... orchestral symphonic poems under the title "Böhmischer Karneval" or "Prager Karneval", in which not only Czech dances would occur but also small scenes and characters, for example from my operas, as masques'. In 1883 he began composition, but managed to complete only the first section, the *Introduction and Polonaise*.

Smetana, Bedřich

8. Chamber music.

Not many of Smetana's works were inspired by real incidents in his life but it was chamber music that became for him the area which, as an intimate conversation between instruments, belonged to the private sphere. The first of these works, the Piano Trio in G minor, arose, according to Smetana in 1855, as a reaction to the death of his first-born child, the musically talented daughter Bedřiška (Friederike). The three-movement composition sums up the composer's musical thoughts in a large-scale form which, before the composition of Smetana's first symphonic poems, was represented at the time only by the student Sonata in G minor for piano of 1846 and by the *Triumpf-Sinfonie*. Thematic variation work, thematic affinities and transformation ensure the unity of the work as a whole as well as the unity of music of contrasting characters within individual movements. The trio was performed on 3 December 1855 with the composer at the piano. For contemporary critics the work's 'rhapsodic' nature went against the aesthetic ideal for chamber music of the time but nevertheless its reception was not as unfavourable as Smetana and later commentators would have us believe. In May 1857 Smetana reworked the first and third movements and performed the trio in a new version for the first time in 1858 in Göteborg.

The impulse for the creation of a further chamber work, Smetana's First String Quartet 'Z mého života' ('From my Life'), written in 1876 and thus 20 years after the Piano Trio, came most probably from Ludevít Procházka. Procházka, a tireless promoter of Smetana's music, was one of the founders of the permanent institution for chamber concerts in Prague, the Czech-German Organization for Chamber Music, at whose first concert on 19 February 1877 Smetana's work was announced. 'I wanted to depict in music the course of my life ... the composition is almost only a private one and so purposely written for four instruments which, as in a small circle of friends, talk among themselves about what has oppressed me so significantly', Smetana wrote to Josef Srb on 12 August 1878 in a letter in which he supplies the first of the five extant outlines of his programme for the work. Thus arose a work that is almost unique in the tradition of chamber music by virtue of its subjective nature and its use of a programme, something which was hitherto the domain of symphonic work. Against the background of the Classical plan for individual movements Smetana created poetic pictures through the play of individualized musical characters which have their own autonomous musical logic and which, together with their programme (which can be described as reminiscences of the state of mind at important junctures of Smetana's life) are capable of providing rich starting points for associative listening. Instead of a scherzo in the outer parts of the second movement there is a polka, following the precedent of Fibich's and Dvořák's string quartets. In Smetana's case, for instance in his symphonic and operatic work, he used it as a symbol of Czech country life and Czech local colour. Here it is a reminiscence of his passionate devotion to dancing in his youth. In the coda of the finale, before the reminiscence of the lyrical theme from the first movement, a very high sustained note (E''') is heard as a fateful proclamation of Smetana's deafness. 'I allowed myself this little trifle because it was so crucial for me' (Smetana to Srb, 12 August 1878). The work was finally performed publicly at the concert of Umělecká Beseda on 29 March 1877 and during Smetana's life received several performances abroad (in 1880 in Weimar on Listz's initiative, but also in Hamburg, Vienna, Meiningen, Magdeburg, Paris, Dresden, Moscow and overseas).

The external stimulus for Smetana's last important work, the Second String Quartet in D minor, can also be traced to Procházka's efforts to promote Smetana's music. The quartet arose in the years 1882–3, when, on account of his worsening state of health, Smetana was able to compose only in snatches. This fact has influenced the view of many commentators on this work, going, as it does, against the more stable norms of the genre. Smetana's quartet is characterized by its remarkable shortwindedness, its aphoristic character and the density of its musical expression (for instance the first movement is a carefully thought out miniature double-function form) and looks forward to such tendencies of the future. It is significant that a comment by Arnold Schoenberg (although not substantiated) has been handed down in Smetana literature from the 1920s that it was this quartet which 'opened the world to him'.

Smetana, Bedřich

9. Piano works.

As far as quantity is concerned, piano works take up a dominant position in Smetana's works of the 1840s and 50s. In his self-taught period standard dance genres predominate, above all polkas; there are also attempts at the lyrical piano piece. During his studies with Josef Proksch this field developed in parallel with his exercises and compositional studies, with Smetana's first piano cycle *Bagatelles et impromptus* appearing at the beginning of 1844. It points to the various ways forward taken in his future works: salon pieces as a type of poeticized study and song without works linked with the names of Mendelssohn and Henselt but also with the poetical music of Schumann. For Smetana's orientation the French titles of the compositions are themselves eloquent in this respect, and he continued to use them frequently. It was only the further cycle of *Six morceaux caractéristiques* which he designated as his op.1, among other reasons to add weight to the dedication to Liszt. The plan to compose a cycle of albumleaves in all 24 major and minor keys also arose during this period. But it remained incomplete and in the end Smetana grouped some of the albumleaves into his opp.2 and 3 and into the *Skizzen* opp.4 and 5, which he dedicated to Clara Schumann. In the continuing composition of polkas, stylistic tendencies appeared to be modelled on Chopin, a characteristic which deepened in 1848–54 in the *Trois polkas de salon* op.7 and the *Trois polkas poétiques* op.8. The culmination of this attempt at idealized dances is the *Souvenir de Bohême en forme de polkas* opp.12–13 (1859–60). Besides reviews and reminiscences of his contemporaries Smetana's virtuoso composition tell us about his technical abilities. He wrote most of these pieces, for instance the transcription of Schubert's song *Der Neugierige* from *Die schöne Müllerin*, or the concert étude *Am Seegestade – eine Erinnerung*, or the cadenzas for Mozart's and Beethoven's piano concertos, for his own use at a time when he saw this as a major part of his role as a musician coming from his career as a piano virtuoso. He initiated this line with the fantasia *Böhmische Melodien* and closed it with the *Fantasie na české národní písně* ('Fantasia on Czech Folksongs'), which he wrote in 1862 for concerts in the aid of the National Theatre.

After his return to Bohemia Smetana's works were bound up with musical genres considered as representative of national music and he returned to piano works only after 13 years with the cycle *Rêves* (1875). Its various movements were dedicated to his former aristocratic women pupils who in 1874 organized a benefit concert for his trip to foreign ear specialists. The whole cycle nostalgically harks back to the famous era of the characteristic piano pieces of the 1840s and to Smetana's models, Schumann, Chopin and Liszt. Quite different aims are represented by the two series (1877 and 1879) of *Czech Dances* with a claim to large-scale concert forms. About the first series, polkas, he wrote to his publisher Velebín Urbánek on 2 March 1879; 'My title "Polkas" is important, for my efforts are directed towards idealizing the polka in particular, as Chopin did in his day with the mazurka, and these four polkas are a continuation of those published years ago.' And the aim of placing in the concert hall the stylization of further *Czech Dances* in the second series of the cycle Smetana formulated polemically in a letter also to Urbánek a month later: 'I suggest publishing folkdances under the title *Czech Dances*. Every dance under its own name, e.g. "Furiant", "Skočná", "Rejdovák and Rejdovačka", "Sousedská", "Hulán" ... etc.... Whereas Dvořák gives his pieces just a general name "Slawische

Tänze” with people not knowing which they are, and whether they exist at all, we would show which dances with real names we Czechs have’.

[Smetana, Bedřich](#)

10. Posthumous reputation.

Smetana's achievement as a composer is the composition of a canon of Czech opera where none before existed and the creation of a personal style, both in his operas but also in his symphonic and chamber works, which came to be equated with the Czech style of the time. This achievement has been complicated both by the fact that his sudden deafness at a crucial time has led to the Romantic image of artist-as-hero (and a vein of sentimental protectiveness in some writings about him) and by the close connections with Czech nationalism, which have monumentalized him into a figure where criticism of aspects of his life or work was discouraged. Thus Smetana's syphilis, which resulted in his deafness, madness and death, is not generally acknowledged by Czech sources. German aspects of his life, perfectly natural for the time, have until recently been airbrushed out of the picture. In his music there has been careful control over which influences are conceded in his mature works: those of Liszt and Wagner are made much of, being ‘progressive’; those of other figures such as Rossini, Donizetti, Verdi, Meyerbeer or Offenbach are dismissed. Furthermore and often quite destructively, Smetana became, in the hands of his proselytes, the starting-point for a prescriptive view of Czech music which excluded figures such as Dvořák, Janáček and Suk. Since critical writings are of their time and quickly superseded none of this might have mattered were it not for the fact that the sympathetic and zealous advocacy of his contemporaries such as Otakar Hostinský turned in the next generation into dogma, most wilfully in the hands of the masterly polemicist, Zdeněk Nejedlý. Furthermore, the political developments which brought Nejedlý, as an old but powerful man, into the postwar communist administration of Czechoslovakia as minister of education, atrophied attitudes almost to the end of the 20th century.

Much of this is a source of bemusement for foreign commentators, who generally find Dvořák a more substantial composer. Such attitudes have halted scholarly work on certain areas of Smetana's life or on the interesting minor figures around him such as Šebor, Bendl or Rozkožný. And, for all the adulation, several major scholarly tasks in connection with Smetana remain to be done. It is perhaps not surprising that Nejedlý's grandiosely conceived biography only reached volume 7 (taking Smetana to 1843). But there is still no published thematic catalogue of his works: Bartoš's was incomplete at his death; Berkovec's, whose new numbers are supplied in the work-list to this article, may at last remedy this. For the biographer it is especially infuriating that there is no complete edition of Smetana's letters and no edition at all of his diaries, despite the generous provision for scholarly ventures by the communist administration. It presumably did not help that the diaries were kept in German up to 1860, and that both they and the letters may occasionally disturb the sanitized view that generations of Czechs have had of their hero. A Czech 21st-century view of Smetana will perhaps be rather different.

[Smetana, Bedřich](#)

WORKS

Editions: *Z pozůstalých skladeb Bedřicha Smetany* [Compositions from Bedřich Smetana's estate], i–xiii, ed. O. Hostinský, J. Löwenbach and others (Prague, 1903–12) [PS]*Souborná díla Bedřicha Smetany* [Smetana's collected works], i, ed. Z. Nejedlý (Prague, 1924), ii–iv, ed. O. Ostrčil (Prague, 1932–6) [SD]*Studijní vydání děl Bedřicha Smetany* [Study scores of Smetana's works], i–xv, ed. F. Bartoš, J. Plavec and others (Prague, 1940–77) [SV]*Klavírní dílo Bedřicha Smetany* [Smetana's piano works], i–v, ed. M. Očadlík, H. Séquardtová and others (Prague, 1944–73) [KD]*B. Smetana: Písně* [Songs], ed. J. Plavec (Prague, 1962) [P]

Facsimile editions: *Zápisník motivů Bedřicha Smetany* [Smetana's notebook of motifs], ed. M. Očadlík (Prague, 1942)*Prodaná nevěsta: klavírní výtah dle originálu Bedřicha Smetany* [*The Bartered Bride: vs according to Smetana's original*], ed. J.B. Foerster (Prague, 1923)*Prodaná nevěsta: první náčrtek Bedřicha Smetany* [*The Bartered Bride: Smetana's first draft*], ed. M. Očadlík (Prague, 1944)*Ouvertura k opeře Prodaná nevěsta: klavírní výtah* [*Overture to the opera The Bartered Bride: vs*], pf 4 hands, ed. M. Očadlík (Prague, 1950)

Printed works were published in Prague unless otherwise stated; principal manuscript source in *CS-Pnm*; titles have been taken from manuscripts or first edition. Where titles were not in Czech originally, Czech titles supplied by the composer or editors are given in parentheses. Where different versions of compositions exist only those which differ substantially from one another are listed. The list does not include sketches for finished compositions and a few tiny fragments of unfinished compositions.

JB — nos. from J. Berkovec's MS catalogue; *B* — nos. from Bartoš catalogue (by 1973 [MS frags. to May 1868]); *T* — nos. from Teige catalogue (1893); *PT* — Provisional Theatre

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stage

all first produced in Prague

JB	B	T	Title	Genre, acts	Libretto	Composed	Publication	Edition
1:87	124	90	Braniboři v Čechách [The Brandenburgers in Bohemia]	op, 3	K. Sabina	1862-3	vs (1899)	SV ix
First Performance : PT, 5 Jan 1866								
1:100		93	Prodaná nevěsta [The Bartered Bride]	comi c op	Sabina			
	131		1st version	2		1863-6		
First Performance : PT, 30 May 1866								
	137		2nd version	2		1868-9		
First Performance : PT, 29 Jan 1869								
	140		3rd version	3		1869		
First Performance : PT, 1 June 1869								
	—		4th (definitive) version	3		1870	vs (1872); fs (Berlin, 1892)	SD ii-iv, SV i

<p>First Performance : PT 25 Sept 1870</p>									
1:101	133	96	Dalibor	op, 3	J. Wenzig [Ger.], Cz. trans. E. Špindler	1865-7			
<p>First Performance : New Town, 16 May 1868</p>									
				2nd version		1870 vs (1884)			SV v
<p>First Performance : PT, 2 Dec 1870</p>									
1:102		107	Libuše	festival op, 3	Wenzig [Ger.], Cz. trans. Špindler	1869-72	vs (1881)		SV vi
<p>First Performance : National, 11 June 1881</p>									
1:108		109	Dvě vdovy [The Two Widows]	comic op, 2	E. Züngel, after P.J.F. Mallefile: <i>Les deux veuves</i>	1873-4			
<p>First Performance : PT, 27 March 1874</p>				1st version					

			2nd (definitive) version			1877	vs (1914)	SV vii
First Performance : PT, 15 March 1878								
			adds for 1st publication of Ger. version			1882	unauthorised version (Berlin, 1893)	
1:104	—	115	Hubička [The Kiss]	folk op, 2	E. Krásnohorská, after K. Světla	1875 -6	vs (1880)	SV iii
First Performance : PT, 7 Nov 1876								
1:110	—	118	Tajemství [The Secret]	comic op, 3	Krásnohorská	1877 -8	vs (1892)	SV x
First Performance : New Czech, 18 Sept 1878								
1:122	—	129	Čertova stěna [The Devil's Wall]	comic- romantic op, 3	Krásnohorská	1879 -82	vs (1903)	SV xii
First Performance : New Czech, 29 Oct 1882								
2:48	—	—	Viola, frag.	romantic op	Krásnohorská, after W. Shakespeare: <i>Twelfth</i>	1874 -5 -4	vs (1903)	

First Performance :
concert perf., 15 March 1900; stage, National, 11 May 1924

Smetana, Bedřich: Works

choral

 JB

 B T

1:38	60	—	Píseň svobody [Song of Freedom] (J.J. Kolár), unison vv, pf, 1848; PS xii, SV ii
2:16	D19	—	Zdráv budiž Josefe (Hymna ku cti českého krále) [Hail Joseph (Hymn in Honour of the Czech King)] (H. Poděbradský [V. Pok]), sketch, ?1848,
1:78	117	—	Píseň česká [Czech Song] (J. z Hvězdy [J.J. Marek]) [op.17], TTBB [SATB], 1860; SV ii
1:84	122	89	Tři jezdci [The Three Riders] (J.V. Jahn), TTBB, 1862 (1862); SV ii
1:89	126	92	Odrodilec [The Renegade] (A.L. Metliňskij, trans. F.L. Čelakovský), 1st version, TTBB, TTBB, 1863 (1864); SV ii
1:91	128	—	Odrodilec [The Renegade], 2nd version, T, T, B, B, TTBB, 1864, ed. (1923); SV ii
1:94	135	99	Rolnická [Farming] (V. Trnobranský), TTBB, 1868

1:96	—	101	(1869); SV ii Česká píseň [Czech Song] (z Hvězdy), SATB, pf, 1868 (1870); SV ii
1:99	—	106	Slavnostní sbor [Ceremonial Chorus] (E. Züngel), TTBB, 1870 (1871); SV ii
1:106	—	117	Píseň na moři [Song of the Sea] (V. Hálek), TTBB, 1876–7 (1881); SV ii
1:109	—	119	Sbory trojhlasné pro ženské hlasy [Three-Part Choruses for Women's Voices], SSA, 1878 (1881); SV ii: Má hvězda [My Star] (B. Peška), Přiletěly vlaštovičky [Return of the Swallows] (J.V. Sládek), Za hory slunce zapadá [The sun sets behind the mountain] (Sládek)
1:111	—	101	Česká píseň [Czech Song] (z Hvězdy), SSAATTBB, orch, 1878, ed. (1923); SV ii
1:119	—	126	Věno [The Dowry] (J. Srb- Debrnov), TTBB, 1880 (1881); SV ii
1:120	—	127	Modlitba [Prayer] (Srb-Debrnov), TTBB, 1880, ed. (1909); SV ii
1:123	—	132	Heslo [Motto] (Srb-Debrnov), 2 settings, TTBB, 1882, (?1884); SV ii
1:125	—	134	Naše píseň [Our Song] (Srb- Debrnov), TTBB, 1883, ed. (1924); SV ii

songs

all for solo voice and piano

JB	B	T	
11:9	D3	—	Der Pilgrim (Poutník) (F. von Schiller), 1840, unfinished, lost
11:14	19	—	Hymne zum h. Johannes von Nepomuk, 1841, lost
1:27	49	34	Schmerz der Trennung (Bolest odloučení) (C.M. Wieland), 1846 (London, 1883); P
1:29	51	40	Einladung (Vyzvání) (J.G. Jacobi), 1846; PS xii; P
2:28–30	D22	—	Nehleď bolně dívko na mne [Don't look, my girl, painfully at me], Smutně včela v poustí [Sadly the honey-bee in the desert], Když se slunko zas usmívá [When the sun smiles again] (F.B. Květ), ?1848–9, sketch, frag.
1:53	91	58	Liebesfrühling (Jaro lásky) (F. Rückert), 1853, <i>Humoristické listy</i> (1885), suppl.28; P
1:93	134	98	Song for tragedy Baron Goertz (E. Bozděch), 1867–8; P
1:116	—	124	Večerní písně [Evening Songs] (V. Hálek), 1879 (1880); P: 1 Kdo v zlaté struny zahrát zná [He who can play the golden strings], 2 Nekamenujte

proroky! (Do not stone the prophets!), 3
 Mně zdálo se [I once dreamed],
 4 Hej, jaká radost v kole [O what joy when dancing], 5 Z svých písní trůn ti udělám [I'll build you a throne from my songs]

Smetana, Bedřich: Works

orchestral

JB	B	T	
1:10	31	12	Minuet, B ¹ ; ?1842; SD i, SV xiii
1:11	32	14	Bajadere Galopp (Galop bajaderek) (Kvapík bajadér), C, ?1842; SD i, SV xiii
2:13	D16	—	Overture, d, sketch, frag., ?1847; SV xiii
1:37	B1	—	Nationalgarde-Marsch (Pochod národní gardy), frag. of vn 1, 2, 1848; SV xiii
1:39	63	46	Jubel-Ouverture (Velká předehra) [Grand Ov.], Slavnostní ouvertura [Ceremonial Ov.], Jásavá ouvertura [Celebratory Ov.], D, op.4, 1848–9, rev. 1883; SV xiii
2:39	D26	—	Ouverture, later title Vikinger-Fahrt (Plavba Vikingů), c, ?1850 sketch, frag.; SV xiii

2:38	D42	—	Synfonie, a, ?1850–53, sketch, frag.,
1:59	92	59	Triumf-Sinfonie mit Benützung der österreich. Volkshymne (Slavnostní symfonie) (Triumfální symfonie), E, op.6, 1853–4, rev. 1881; SV xi
2:40	D27	—	untitled work, c, ?1854/6 sketch, frag.; SV xiii
1:70	106	74	Richard III, sym. poem after W. Shakespeare, op.11, 1857–8, ed. pf 4 hands (1891), fs (Berlin, 1896); SV iv
1:72	111	79	Wallensteins Lager (Valdštýnův tábor), sym. poem after F. von Schiller, op.14, 1858–9, ed. (Berlin, 1896); SV iv
1:79	118	82	Hakon Jarl, sym. poem after A. Oehlenschläger, op.16, 1860–61, ed. (Berlin, 1896) [orig. op.15]; SV iv
1:85	123	91	Doktor Faust, prelude to puppet play by M. Kopecký, small orch, 1862, ed. (1945); SV viii
1:86	125/i, ii	49	Polka [called Našim děvám [To Our Girls] in 1880], D, c1863, arr. pf (1888); SV xiii [performed as Třásák Svoboda [Freedom] in 1865]
1:88	127	94	Oldřich a Božena, prelude to puppet play by M. Kopecký, small orch, 1863, ed. (Brno,

			1924); SV viii
1:90	129	95	Pochod k slavnosti Shakespearově [March for Shakespeare Festival], E, op.20, 1864, pf 4 hands (1864); SV viii
1:92	132	97	Fanfáry k Richardovi III [Fanfares for Richard III], brass, timp, 1867; SV viii
1:95	136	102	Slavnostní předehra [Ceremonial prelude], C, 1868, ed. (1919); SV viii
1:97	138	103	Der Fischer (Rybář), music to tableau vivant after Goethe, hmn, hp, str, 1869, ed. (1923); SV viii
1:98	139	104	Libušin soud [Libuse's Judgment], music to tableau vivant after poem from Zelenohorský MS, 1869, ed. (1923); SV viii
1:112/i-vi	—	110	Má vlast [My Fatherland], cycle of sym. poems, SV xiv 1 Vyšehrad, c1872–4, pf 4 hands (1879), fs (1880)
	—	111	2 Vltava (Moldau), 1874, pf 4 hands (1879), fs (1880)
	—	113	3 Šárka, 1875, pf 4 hands (1880), fs (1890)
	—	114	4 Z českých luhů a hájů [From Bohemian Fields and Groves], 1875, pf 4 hands (1880), fs (1881)
	—	120	5 Tábor, 1878, pf 4 hands (1880), fs (1892)

	—	121	6 Blaník, 1879, pf 4 hands (1880), fs (1894)
2:47	—	—	untitled work, d, 1874–8, frag.; SV xiii
1:115	—	123	Venkovanka [The Peasant Woman], polka, 1879, pf arr. (1880); SV viii
1:126	—	135	Pražský kameval [The Prague Carnival], introduction and polonaise, 1883; PS xi (pf 4 hands); SV viii
21:12	—	—	Grosse Sinfonie Viola als Muster, sketch, 1884, frag., fs (1924)

Smetana, Bedřich: Works
chamber

JB

B

T

11:4	4	—	Polka, str qt, ?1839–40, lost
11:5	5	—	Osmanen-Poka, str qt, ?1839–40, lost
11:6	6	3	String Quartet, d \flat ; ?1839–40, lost
2:4	8	—	Waltz, F, str qt, 1840; SD i; SV xv [1st vn part extant]
11:7	10	—	Overture, str qt, 1840, lost [written 'according to Mozart's method']
2:5	C2	—	Fantasia on opera motifs, str qt, ?1840, frag.; SD i, SV xv
1:12	35	16	Fantaisie sur un air bohémien, g, vn, pf, 1843; SD i, SV xv
2:14	D15	—	Composition for ob, pf, F, ?1846–7, frag.;

2:33	—	—	SV xv String trio, B, ?1850, frag.
2:35	D44	—	Piano Quartet, A, ?1852–3, sketch, frag.; SV xv
1:64	96, 104	64	Piano Trio, g, op.15 [MS op.9], 1855, rev. 1857 (Hamburg, 1880); SV xv
1:105	—	116	String Quartet [no.1] 'Z mého života [From my Life], e, 1876 (1880); SV xv
1:118	—	128	Z domoviny [From the Homeland], 2 pieces vn, pf, 1880 (1881): 1 A, 2 g; SV xv
1:124	—	131	String Quartet no.2, d, 1882–3, parts (1889), score (Berlin, 1896); SV xv

Smetana, Bedřich: Works
piano solo

JB	B	T	
11:1	1	1	Waltz, c1829–31, lost
11:2	2	2	Galop, c1829–31, lost
2:1	3	—	Galopp (Kvapík), D, inc., c1831; SD i facs.
11:3	3a	—	untitled works, c1835–40, lost
2:2	D1	—	Variations on a theme from I Capuletti ed i Montecchi, 1839–40 inc.; SD i
1:1	12	4	Louisen-Polka (Louisina Polka), E, 1840; SD i, KD ii
1:2	13	8	Georginen-Poka (Jiřinková

			Polka) [Dahlia Polka], D, 1840; SD i, KD ii
1:3	7	5	Galopp di bravoura, B, 1840; SD i, KD v
2:3	9	—	Variationen über ein Motiv aus der Oper Montecchi e Capuletti (Variace na thema z Belliniho opery Montecchi e Capuletti), 1840 inc.; SD i
2:6	D2	—	Adagio, A, ?1839–1841 inc.; SD i
2:7	14	9	Marien-Polka (Mariina Polka), F, 1841, frag.; SD i, KD ii
2:8	15	10	Grosse Polka (Velká Polka) (Polčinka), b, 1841, inc. sketch; SD i, KD ii [orig. composition lost]
11:10, 12	16, 18	—	[2] Waltzes, both A, 1841, lost
11:11	17	—	Galop, B, 1841, lost
11:15	20	—	Katharinen-Polka, 1841, lost
11:16	21	—	Elisabethen-Galopp, F, 1841, lost
1:4, 5, 6	22–4	6, 7, 11	[3] Impromptus, e, b, A, 1841–2; SD i
1:13	27	17	Duo sans mots (Duo beze slov), E, 1842; SD i
2:9	D5	—	Etüde, c, 1842, inc.; SD i
1:9	30, 110	—	Aus dem Studentenleben (Ze studentského života), polka,

			C, ?1842, rev. 1858; PS xiii, SD i, KD ii
1:14	33	18	Quadrille (Kadryla, Čtverylka), B, 1843; SD i
2:10	34	19	untitled (Rhapsodie), A, 1843, frag.; SD i
1:16	36	20	Quadrille, F, c1843–4, SD i
1:17	37	38	Erinnerung an Pilsen (Vzpomínka na Plzeň), polka, E, 1843; KD ii
1:15	38	21	untitled (Mazurkové capriccio), c#, 1843–4, frag.; PS xiii
1:18	39	22	Walzer (Valčíky), 1844; PS xiii: 1 c/E, 2 A, 3 E/G, 4 c, 5 A, ?frag.
1:19	40 ?48	?27	Bagatelles et impromptus (Bagately a impromptus), 1844, ed. (1903); KD i: 1 L'innocence (Nevinnost), C, 2 L'abattement (Sklíčenost), a, 3 Idylle (Idyla), G, 4 Le desir (Touha), e, 5 La joie (Radost), D, 6 Le conte (Pohádka), b, 7 L'amour (Láska), A 8 La discorde (Nesvár), f
1:20	41	31	Moderato (Lístek do památníku Kateřině Kolářové) [Albumleaf for K. Kolářová], B, 1844, ed. (1924); KD iv
21:4	D8, 9	—	untitled, B, C,

			1844, inc.; KD iv
2:11	D10	—	untitled, A, 1844, inc.
1:21	42	—	In ein Stammbuch der Fräulein Josephine Finke (Josefině Finkeové), E, 1845; KD iv
21:3	D11-2	—	untitled, F, f, 1845; inc.; KD iv
1:22	43	—	Ins Stammbuch dem Jean Kunz (Jeanu Kunzovi), C, 1845; KD iv
1:23	44	—	In ein Stammbuch dem Ulwer (Václavu Ulverovi), e, PS xiii, KD iv
1:24	46	—	Pensée fugitive, d, 1845, ed. (1954); KD iv
1:25	45	—	Allegro (Alžbětě Felicii Thunové), A, 1845, ed. (1907); KD iv
1:28	50	37	Polka, E, 1846; PS iv, KD ii
1:31	53	52	Lesní city a dojmy: nocturno (Woodland Feelings and Impressions], f, 1847, rev. 1883 (1883) [org. title Impromptu]
1:33	54	—	Romanza (Romance), B, ?1847, rev. 1883; PS ix
1:32	55	48	Rondo capriccio (Allegro capriccioso), b, ?1847; PS ix, KD v
2:12	D14	—	Fantasia na národní písni [Fantasia on

			National Songs], E, 1847 frag.; KD v
1:34	56	—	Charakterstück (Characteristická skladba), Cl. 1, 1847–8; PS xiii, KD i
1:35	57	44	Six morceaux caractéristiques (Šest charakteristických skladeb), op.1, 1847–8 (Leipzig, 1851); KD i: I Im Walde (V lese), C, 2 Erwachende Leidenschaft (Vznikající vášeň), c, 3 Das Schäfermädchen (Pastýřka), G, 4 Die Sehnsucht (Touha), g, 5 Der Krieger (Válečník), D, 6 Die Verzweiflung (Zoufalství), d
2:17	62	42	Caprice, g, 1848, frag.; PS x, KD v [orig. title Rhapsodie]
1:36	58	45a	Marsch der Prager Studenten Legion (Pochod pražské studentské legie), F, 1848 (1848)
1:37	59	45b	Nationalgarde-Marsch (Pochod národní gardy), D, 1848 (1848)
	61	—	Polka, f, 1848; KD ii [orig. version op.7 no.2, cf 1:60]
2:15	D17	—	Polka, C, 1848, frag.; KD ii
2:27	D21	—	Polka, e, sketch, 1848–

2:23, 24	D34–5	—	9, frag.; KD ii untitled albumleaves (lístky do památníku), both D, ?1848–9, inc.; KD iv
1:41–3	74–6	—	untitled albumleaves (lístky do památníku), G, g, b, ?1848–9; PS i, KD iv
1:44	64	41	Hochzeitsszen en (Svatební scény), 1849, ed. (Berlin, 1898); KD i: 1 Der Hochzeitszug (Svatební průvod), C, 2 Das Brautpaar (Ženich a nevěsta), A, 3 Das Hochzeitsfest: der Tanz (Svatební veselí: tanec), A
2:18a	65	—	Übungen in den ersten rhythmischen Bildungen, C, c1844–9
2:18a	66	—	Acht rhythmische Übungen, C, c1844–9
1:40	67	—	Thema mit Veränderunge n, G, c1844–9
2:18b	68	—	Fingerübungen auf der Grundlage der Tonleiter, C, c1844–9
2:18c	69	—	[16] Höhere Bildungen, c1845–9 [nos. 1–12 lost]
1:45, 46	77–8	—	untitled albumleaves, A [orig. version op. 5 no. 1, cf 1:5], B, 1849, ed. (London, 1958); KD iv
2:25, 26, 22	D36–7	—	untitled albumleaves

			(lístky do památníku), d, G \flat , F#, ?1848–50, frag.; KD iv
1:48	72	50	Melodien-Schatz (Poklad melodií) [i], c1849–50, ed. (1923): I Preludium, C, 2 Capriccio, a, 3 G
1:49	71	—	Melodien-Schatz (Poklad melodií) [ii] 1849–50, ed. (1967): I Moderato, C, 2 G, 3 Toccata, D, 4 Moderato, A, 5 Tempo di marcia, E
1:51	86	53	Stambuch-Blätter (Lístky do památníku). op.2, 1849–50 (Leipzig, 1851); KD iv: I Prélude, C, 2 Chanson, a, 3 G, 4 c, 5 D, 6 b
1:52	80	—	untitled albumleaf (lístek do památníku), b \flat , ?1848–52; PS i, KD iv
2:21	D39		untitled albumleaf (lístek do památníku), g, ?1849–54, frag; KD iv
1:53	84	?30	Toccatina, B, ?1849–54, rev. 1883; PS i, KD iv [orig. albumleaf]
1:54	85	—	untitled albumleaf (lístek do památníku) e \flat , ?1849–54; PS i, KD iv
1:60	94	62	Trois polkas de salon (Tři salonní polky), op.7, 1848–54 (1854–5); KD ii: (1 F#, 2 f, 3 E)

1:61	95	63	Trois polkas poétiques (Tři poetické polky), 1848–54 (1854–5); KD ii: I E \flat ; 2 g, 3 A \flat
1:62	97, 79	65	Andante, E \flat ; 1849–52 (1856); KD iv [incl. 1st version]
1:63	93	—	Polka, f, 1853–5; PS iv, KD ii
1:65	100, 82	67	3 Stücke (Tři skladby) (Lístky do památníku), op.3, 1848–56, nos.1–3 (Stuttgart, 1857); no.3 PS i; KD iv [incl. 1st version no.1]: 1 An Robert Schumann (Robertu Schumannovi), E [cf B82], 2 Wanderlied (Píseň pocestného), A, 3 Es siedet und braust (Je slyšet sykot, hukot a svist), c# [after Schiller: <i>Der Taucher</i>]
1:66	101, 81, 83	68	Skizzen (Črty), op.4, 1848–57 (1858); KD iv [incl. 1st versions of nos.1, 4]: 1 Preludium, f#, 2 Idylle (Idyla), B, 3 Erinnerung (Vzpomínka), A \flat ; 4 Beharrliches Streben (Vyrvalá snaha), g#
1:67	102	68/ii	Skizzen (Črty), op.5, 1848–57 (1858); KD iv: I Scherzo-Polka, F#, 2

			Schwermut (Zádumčivost), g#, 3 Freundliche Landschaft (Přivětivá krajina), D, 4 Rhapsodie, f
2:31	D18	—	Polka, G, c1850, sketch; PS iv, KD ii [used in orch, polka Venkovanka, 1879, 1:115]
1:55–7	88–90	54–6	Polkas, E, g, A, 1850–53; PS iii, KD ii
2:37	D42	—	untitled, f, frag., ?1850–53
	87	—	Polka, F#, before 1853; KD ii [orig. version op.7 no.1, cf 1:60]
1:68	—	—	Erinnerung an Weimar, A, 1857
2:42	D49	—	Cid campeador – Ximene, tone poem, sketch., 1857–8; frag.; KD v
1:69	105	72	transcriptions, op.10, of Schubert's Die schöne Müllerin, 1858: 1 Trockne Blumen, lost, 2 Der Neugierige (Zvědavý); PS vi, KD v
2:43	107	70	Ballade (Balada), e, sketch, 1858 frag.; KD v
1:71a	109/i	69	Ball vision, Polka-Rhapsodie (Vidění na plese), a/C, 1858; PS xiii, KD ii
1:71b	109/ii	—	Polka, C, 1858; KD ii [alternative (?later) version of 1:71]
1:73	113, 108	75, 71	Konzert-Etüde (Koncertní

			etuda), C, 1858, ed. (1962); KD v [orig. version, PS v, KD v]
1:74a, b,	114, —	81	Bettina Polka, C, 1859; 2nd version 1883, ed. (1944); PS iv [1st version], KD ii [both versions]
1:75	112	80	Macbeth (Skica ke scéně Macbeth a čarodějnice ze Shakespeara) [Sketch to the scene Macbeth and the Witches], 1859; PS xiii, KD v
1:76–7	115–16	83–4	Souvenir de Bohême en forme de polkas (Vzpomínky na Čechy ve formě polek), op.12, 1 a, 2 e, op.13, 1 e, 2 E♭, 1859–60 (1865); KD ii
1:80	119	86	Am Seegestade – eine Erinnerung (Na břehu mořském – Vzpomínka), concert study, g#, 1861 (1864); KD v
2:45	D55	—	Grosse Fantasie (Skladba a moll), a, before 1862, frag.; KD v [title from the last rev.]
1:82	—	—	Cantabile, A, 1862
1:81	120	—	Ins Stammbuch des Fräulein Marie Proksch (Marii Prokschové), C, 1862; KD iv
1:83	121	88	Fantasie na

			české národní písně [Fantasia on Czech Folksongs], B, 1862, (1867); KD v
1:103	—	112	Rêves (Sny), characteristic pieces, 1875 (1879): I Le bonheur éteint (Zaniklé štěstí), E \square , 2 La consolation (Útěcha), A \square , 3 En Bohême: scène champêtre (V Čechách: vesnický výjev), a, A, 4 Au salon (V saloně), e, 5 Près du château (Před hradem), B, 6 La fête des paysans bohémiens (Slavnost českých venkovanů), g
1:107, 114	—	112/i, ii	České tance [Czech Dances], i, 1877 (1879): I Polka, #, 2 Polka, a, 3 Polka, F, 4 Polka, B \square , ii, 1879 (1880–81): 1 Furiant, a, 2, Slepíčka [The Little Hen], B \square , 3 Oves [Oats], A \square , 4 Medvěd [The Bear], C, 5 Cibulíčka [The Little Onion], g, 6 Dupák, D, 7 Hulán [The Uhlan], A, 8 Obkročák, E \square , 9 Sousedská, B, 10 Skočná, F [1, 6, 8–10 are names of dances]

1:117	—	125	Andante, f, 1880, facs. (1880); KD iv
1:121	—	130	Romanza (Romance), g, 1881 (1882); KD iv

Cadenzas

JB	B	T
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4:1	99	—	for Mozart's Pf Conc. in d, k466, 1st and 3rd movts, 1856; KD v
4:2	98	—	for Mozart's Pf Conc. in c, k491, 1st movt, ?1856; KD v
4:3	130	—	for Mozart's Pf Conc. in B \flat , k595, 1st and 3rd movts, ?1864; KD v
4:4	103	85	for Beethoven's Pf Conc. in c, op.37, 1st movt, 1st version, 1857–61, ed. (1951), 2nd version, 1872; KD v

Smetana, Bedřich: Works

other keyboard

for piano 4 hands unless otherwise stated

JB	B	T
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11:8	11	—	Erinnerung an Neustadt (Vzpomínka na Nové Město nad Metují), polka, 1840, lost
1:7	28	13	Overture, c, 1842; SD i
1:8	29	15	Overture, A, 1842; SD i
1:26	47	26	untitled, g, 2 pf, 8 hands, 1845

1:30	52	35	6 Preludes, C, c, G, g, D, F, 1846, org, ed. (1967)
1:47	70	47	Sonatensatz, e, 2 pf, 8 hands, 1849; PS vii
1:50	73	57	Jugend-Rondo (Rondo pro mládež), C, 2 pf. 8 hands, 1850; PS viii
2:32	D28	—	Sonata, E \flat , 2 pf, c1850, sketch frag.
42:2–9	C5–15		pf arrs. of the works of Smetana and others (Beethoven, Bertini, Mendelssohn, Schumann, Wagner), partly lost

Smetana, Bedřich: Works

compositional studies

JB

B T

orchestra

3:30	A82	—	1 Komposition für Holzblasinstr. mit doppeltem Rohrblatt, 2 cls, bns, hns, 1846–7; SV xiii
3:31	A83	—	Fantasia da Mozart. Versuch einer Instrumentierung, 1846–7; SV xiii

piano solo

3:1–17	A1–56	—	harmony, counterpoint, melody, 1844–5 — first composition studies, song form, marches, fugues, canons, 1845; KD iii [selection]
3:18	A57–8	28	[2] Studies, 1846; PS v, KD iii: I C [in prelude form], 2 a [in song form]
3:20–23	A59–69	29, —	variations, rondo form, sonata form, 1846; KD iii [selection]
3:24	A76	35	Sonata, g, 1846, ed. (1949); KD iii

solo voice and piano

3:25	A70	32	Liebchen's Blick (Pohled mé dívky) (B. Breiger), 1846; PS xii, P
3:25	A71	33	Lebewohl! (Sbohem!) (W. Melhop), 1846; PS xii, P

other vocal

3:28	A79	—	recitative, 1846
3:29	A80	—	Aus Mozarts Titus: Duettino on the text of the op, 1847
3:26/i	A72	—	Jesu meine Freude, chorale, SATB, 1846; SV ii
3:26/ii	A73	—	Ich hoffe auf den Herrn, fugue, SATB, 1846; SV ii
3:26/iii	A74	—	Lobet den Herrn, introduction and fugue, SATB, 1846; SV ii
3:26/iv	A75	—	Heilig ist der Herr Zebaoth (<i>Isaiah</i> vi.3), SATB, SATB, 1846; SV ii
3:27/i	A77	—	Scapulis suis obumbrabit tibi Dominus, off, SATB, hns, str, org, 1846; SV ii
3:27/ii	A78	—	Meditabitur in mandatis tuis (Offertorium à la Händel), off, SATB, hns, str, org,

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b: source materials

c: biographical studies

d: works, style, influences

e: performance and reception studies

f: special issues, periodicals and collections

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Smetana, Robert

(*b* Vienna, 29 Aug 1904; *d* Brno, 6 Oct 1988). Czech musicologist and folklorist. He studied composition with Kvapil at the Brno Conservatory (1925–8) and musicology with Helfert at Brno University (1924–9), where he took the doctorate in 1934 with a dissertation on melodic idioms in folksong. He worked as a music archivist at the Moravian Museum, Brno (1924–32), and as a music journalist (1926–46); in 1936 he moved to Olomouc, where he was an official in a cultural organization. In 1946 he initiated the teaching of musicology and music education at Olomouc University and was later appointed lecturer and head of the musicology institute (1951) and professor of music history (1965); he retired in 1973, later returning to Brno. In 1967 he was granted the DSc by Prague University. Much of his work has dealt with folksong, on which he has worked closely with the literary historian Bedřich Václavěk, devoting special attention to the question of songs which became accepted as folksongs. He has also been concerned with music aesthetics and with the history of music, writing the section on musical Romanticism in the *Československá vlastivěda* volume of Czech music history that he edited with Očadlík (1971). The annual Olomouc conferences on the arts (from 1960) were founded on his initiative.

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JOHN TYRRELL/KAREL STEINMETZ

Smetana Quartet.

Czech string quartet. It was formed in 1945 by Jaroslav Rybenský (*b* Bojanov, 12 Jan 1923; *d* Teplice, 19 Feb 1997) and Lubomír Kostecký (*b* Ostrava, 5 June 1922), violins; Václav Neumann (*b* Prague, 29 Oct 1920; *d* Vienna, 2 Sept 1995), viola; and Antonín Kohout (*b* Lubná, nr Rakovník, 12 Dec 1919), cello; they were all students in J. Micka's class at the Prague Conservatory. Their début was at Prague on 6 November 1945 in works by Smetana and Novák. At the end of 1946 Neumann left to pursue his conducting career; Rybenský became the viola player and his place as first violin was taken by Jiří Novák (*b* Horní Jelení, nr Pardubice, 5 Sept 1924). A further change in 1955 brought Milan Škampa (*b* Prague, 4 June 1928) as viola player in place of Rybenský. Until 1949 the players, except the first violinist, were also members of the Czech PO, but in 1951 the quartet became the orchestra's official chamber group and they were no longer required to perform orchestral duties. They first travelled abroad to Poland in 1950, when they also began to make gramophone records; from 1954 they toured widely and often, making their London and New York débuts in 1955 and 1957 respectively, and in 1958 becoming the first Czech group to appear in Japan. Quartets by Smetana, Dvořák and Janáček formed the basis of their repertory, which also included works by Martinů, Shostakovich and Sommer. The players' individual virtuosity was combined with a unity of ensemble that derived from great attention to dynamic and expressive detail, enabling them (from 1949 onwards) to give performances from memory. Kohout and Škampa published articles on the subject (in *HRO*, x, 1957, pp.71, 1020). In 1967 they were appointed to teach at the Prague Academy. Until 1972 they played Czech instruments, including a viola of 1859 by F.A. Homolka that formerly belonged to Dvořák; they were then lent instruments from the state collection: violins by Stradivari (the 'Libon', 1729) and Francesco Ruggieri (1694), a viola of Italian origin (c1680) and a cello by Grancino (1710). The quartet disbanded in 1989 after a farewell concert in Brno.

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ALENA NĚMCOVÁ

Smetanin, Michael

(b Sydney, 1 Oct 1958). Australian composer of Russian descent. He studied composition with Richard Toop at the NSW Conservatorium of Music (BMus, 1981) and then with Louis Andriessen in Amsterdam and at the Royal Conservatory in The Hague (1982–4). After the serial piano trio *Triskelion*, his student works such as *Three Songs*, *Troika* and his first acknowledged work, *Undertones* (1981), show the strong influence of the minimalist style of Reich and Andriessen, especially the latter's *De staat*. Smetanin's interest in rock music, especially funk, was encouraged while he was in Holland. It emerges in the expanded drum kit sound of the percussion quartet *Speed of Sound* (1983) and in the minimalist *Ladder of Escape* (1984) for Harry Sparnaay's Basklarinetten Kollektief. He also drew on the art music avant garde as exemplified in the uncompromising *Afstand* (1983).

On his return to Australia in 1985, Smetanin briefly worked as information officer for the Australia Music Centre; he also completed commissions for two Dutch ensembles, *Track* for Hoketus and *Vault* for the Nieuw Ensemble. While *Vault* is again influenced by Andriessen, *Track* is a loud, aggressive piece incorporating influences from rock and free improvisation, a precursor of the controversial, though highly acclaimed, *Black Snow* (1987). Smetanin has been the recipient of many awards, including first prize in the Georges Enesco International Composition Competition for *Fylgjur*, one of the works he wrote while composer-in-residence with the chamber music organization Musica Viva in 1988. Since the late 1980s, the compositional approach exemplified in *Black Snow* has developed in combination with a radical modernist virtuosity redolent of Xenakis and accommodating diverse influences from funk to Stravinsky. *Strange Attractions* (1990), *Hot Block* (1991), the large song cycle *Skinless Kiss of Angels* (1992) and the chamber opera *The Burrow* (1993), concerned with the last minutes in the life of Kafka, demonstrate the diverse crystallization of his style. Since *Strange Attractions* Smetanin has also used the 'automaton', a numerical grid to influence compositional decisions about different musical parameters.

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(selective list)

Op: *The Burrow* (prol, 5 scenes, A. Croggon), 1993, Perth, Octagon, 21 Feb 1994
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Vocal: *3 Songs* (F. Smetanin), 3 female vv, 1980; *Adjacent Rooms* (D. Keene), S, Mez, A, T, 2 B, perc, amp pf, 1992
Chbr: *Triskelion*, 1978; *Undertones*, b cl, perc, 1981; *Per canonem*, 2 pic, 2 a sax, tpt, 2 perc, 4 pf, 2 trbn, 1982, rev. 1984; *Lichtpunt*, fl + pic + a fl, cl + b cl, perc, pf, 2 vn, vc, 1983; *Speed of Sound*, 4 perc, 1983; *Ladder of Escape*, 7 b cl, 2 contra b cl,

1984; Track, 2 fl + pic; 2 a sax, tpt, 2 perc, 2 pf, 2 elec pf; 2 b gui, 1984; Bellevue II, trbn, t sax, perc, 1986; Vault, fl + pic + a fl, cl + b cl, gui, perc, vn, db, 1986; Fylgjur, fl + pic, ob, cl, bn, hn, pf, vn, va, vc, db, 1988; Red Lightning, str qt, 1988; Spin ø, amp b rec, amp hpd, 1990; Strange Attractions, fl, b cl, pf, vn, va, vc, 1990; Spray, amp a fl, b cl, pf, 1990; Strip, 17 solo str; 1991; Minimalism Isn't Dead – It Just Smells Funny, 4 perc, 1991; Sharp, b cl, pf, va, 1991; Obsession: and the Three Minute Single, t sax, elec gui, drum kit, pf, vc, db, 1995; Hot Block, elec gui, amp perc, live elect, 1991; Skinless Kiss of Angels, Mez, Bar, ens, 1992; Tubemakers (in Three Bits) b cl, perc, 1995

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CHRISTINE LOGAN

Smeterlin, Jan

(*b* Bielsko, 7 Feb 1892; *d* London, 18 Jan 1967). British pianist of Polish birth. At the age of 17 he went to Vienna and became a pupil of Godowsky, then head of the Klaviermeisterschule of the Vienna Conservatory. Through a fellow pupil, Heinrich Neuhaus, he came into contact with Szymanowski and later gained recognition as an effective champion of the latter's piano music. His career was interrupted by World War I, in which he served as an officer in the Polish cavalry, and it was not until 1930 that he made his US début with a recital in Carnegie Hall. After this he gave regular concerts there over a period of 30 years, though his career remained firmly based in Europe. Smeterlin became a British subject in 1934. Despite his advocacy of Szymanowski's music, it was above all as a Chopin specialist that he had greatest success. A poetic and cultured player, his direct and unmannered interpretations, as heard, for instance, in his discs of the complete Nocturnes, capture the soulful intensity of Chopin's style, while at the same time not adhering too closely to details of markings in the text.

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JAMES METHUEN-CAMPBELL

Smethergell, William

(*b* London, bap. 6 Jan 1751; *d* London, before March 1836). English composer. In 1765 he was apprenticed to the organist and composer Thomas Curtis, and became organist of All Hallows, Barking-by-the-Tower, 1770–1823, and of St Mary-at-Hill, 1775–1826. According to his membership application to the Society of Musicians in 1779, his annual income of about £200 was derived from his two posts, from playing ‘first tenor’ (viola) at Vauxhall Gardens and from teaching. The keyboard writing in his compositions suggests that he was an accomplished player. His first publication, about 1770, was a set of *Six Lessons* for keyboard; these were followed with the publication of keyboard concertos, symphonies, miscellaneous instrumental pieces and songs. While some of the more interesting compositions might first have been performed at the King's Arms Tavern, Cornhill, of which subscription concerts Smethergell was steward about 1775, others he wrote as teaching material for his violin pupils. There is a uniform mediocrity about these, and as if aware of it the composer noted that the intention was educational. His *Six Easy Solos* op.8 are ‘composed for the improvement of juvenile performers’, his op.12 violin duets being ‘in a familiar pleasing stile’ for the same executants. But there are also some delightful movements in a light and assertive *galant* style in his 12 overtures and seven keyboard concertos. To the conventional exhibition of arpeggio and scalic figures, and the persistent repetition of direct and simple rhythmic ideas in the accompaniment, Smethergell contributed broad, wide-ranging themes. Apart from op.5 no.4, his symphonies are three-movement pieces; his concertos are in two movements, except for no.1 of the set published about 1775, where a slow movement is inserted between the normal Allegro and Rondo. The keyboard soloist in the concertos is accompanied by two violins and cello only. There is a fuller orchestral texture in the symphonies, which are scored in eight parts and were popular enough not only with the band at Vauxhall but also with musicians generally for a second edition to have appeared of the op.5 set.

WORKS

all published in London

6 Lessons, hpd/pf, op.1 (c1770)

6 Concertos, hpd/pf, 2 vn, vc (c1775)

6 Overtures in 8 parts, vns, obs, hns, va, b, op.2 (c1778); 1 ed. in *The Symphony 1720–1840*, ser. E, iii (New York, 1983)

6 Canzonetts, 1v, hpd/pf (c1778)

A Favorite Concerto, hpd/pf, 2 vn, vc (1784); ed. T. Rishton (Stavanger, 1996)

6 Lessons, hpd/pf (c1785)

6 Overtures in 8 Parts: a Second Sett, op.5 (c1790); 3 ed. in *The Symphony 1720–1840*, ser. E, iii (New York, 1983)

3 Sonatas, hpd/pf, vn, in *Rules for the Thorough Bass*, op.7 (1791)

6 Easy Solos, vn, hpd/vc, op.8 (c1797)

6 Duettos, 2 vn, op.12 (c1800)

Arr.: N. Jommelli: The Favorite Periodical Overture and Chaconne, adapted for hpd/pf by W. Smethergell (c1805)

Songs pubd singly and in 18th-century anthologies

WRITINGS

Rules for the Thorough Bass, to which are annex'd Three Sonatas, hpd/pf, vn, op.7 (London, 1791)

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- C.L. Cudworth:** 'The English Symphonists of the Eighteenth Century', *PRMA*, lxxviii (1951–2), 31–51
- O.T. Edwards:** *The Concerto in England during the Eighteenth Century* (diss., U. College of North Wales, Bangor, 1967)
- D. Dawe:** *Organists of the City of London 1666–1850* (Padstow, 1983)
- T. Rishton:** *The English Keyboard Concerto 1755–1790, with Particular Reference to the Works of Edwards, Chilcot, Hayes and Smethergell* (thesis, U. of Manchester, 1983)
- T. Rishton:** 'William Smethergell, Organist', *MT*, cxxiv (1983), 381–4
- H.D. Johnstone and R. Fiske, eds.:** *Music in Britain: the Eighteenth Century* (Oxford, 1990)
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OWAIN EDWARDS/TIM RISHTON

Smijers, Albert(us Antonius)

(*b* Raamsdonksveer, 19 July 1888; *d* Huis ter Heide, Utrecht, 15 May 1957). Dutch musicologist. He studied philosophy and theology at the Haaren Seminary and was ordained priest in 1912. He then taught at the Beekvliet Seminary (St Michielsgestel). He went to Vienna in 1915 and spent a year at the academy's church music section at Klosterneuburg; at the same time he studied at Vienna University with Adler. In 1917 Smijers received the doctorate with a dissertation on Karl Luython. On his return to the Netherlands he again became a teacher at Beekvliet Seminary and held this post until 1929. At the same time he was director of the church music department of the Tilburg Conservatory and from 1929 to 1933 taught music history at Amsterdam Conservatory.

In 1928 the Maatschappij tot Bevordering der Toonkunst founded a chair in music history and theory at Utrecht University, and the post was offered to Smijers who became the first reader in musicology at any Dutch university. The music history department opened officially on 13 October 1930 when Smijers outlined his course of study with an inaugural lecture, *Nederlandsche muziekgeschiedenis*. His programme paid special attention to music from the Low Countries in the 15th and 16th centuries. In 1934 the Dutch government began financing the Utrecht chair and in 1945 Smijers was appointed full professor. He remained at Utrecht University until his death.

Smijers paid special attention to the meticulous investigation of sources. Under him musicology thrived in the Netherlands and he trained a generation of important scholars, including Antonowycz, van Crevel, H.E. Reeser, Wagenaar-Nolthenius and Vente. Smijers earned an international reputation through his publication of *Werken van Josquin des Prés*. In 1919 the Vereniging voor Nederlandse Muziekgeschiedenis had commissioned

him to edit Josquin's complete works, a monumental task continued after Smijers's death by Antonowycz and Elders. Smijers also started a revised edition of the complete works of Obrecht and published the series *Van Ockeghem tot Sweelinck*, neither of which were completed before his death. For these studies he made use of his own collection of photocopies of Netherlandish music in libraries abroad (particularly in Italy and Spain). After years of labour during which he discovered many 15th- and 16th-century works that had been lost by faulty cataloguing, he was able to compile an extensive card catalogue of works that he took with him to the Institute of Musicology at Utrecht.

Smijers remained closely connected with the Vereniging voor Nederlandse Muziekgeschiedenis: he was president from 1934 to his death and supervised many of its editions. From 1921 until shortly before his death he was editor of the organization's journal, *TVNM*, for which he wrote many articles, including those on the Confraternity of Our Lady at 's-Hertogenbosch. During the congress of the IMS at Utrecht in 1952 Smijers was elected president, a position which he held for three years. In 1950 he was appointed a member of the Royal Dutch Academy of Sciences.

WRITINGS

- Karl Luython als Motetten-Komponist* (diss., U. of Vienna, 1917; Amsterdam, 1923)
- Die kaiserliche Hofmusik-Kapelle von 1543–1619* (Vienna, 1922) [repr. of articles previously pubd in *SMw*]
- 'De Illustre Lieve Vrouwe Broederschap te 's-Hertogenbosch', *TVNM*, xi/4 (1925), 187–210; xii/1 (1926), 40–62; xii/2–3 (1927–8), 115–67; xiii/1–2 (1929), 46–100; xiii/3–4 (1931–2), 181–237; xiv/1–2 (1932–4), 48–105; xvi/1–2 (1940–41), 63–106; xvi/3 (1942), 216; xvii/3 (1951), 195–230
- 'Een kleine bijdrage over Josquin en Isaac', *Gedenkboek aangeboden aan Dr. D.F. Scheurleer* (The Hague, 1925), 313–19
- 'Josquin des Prez', *PMA*, liii (1926–7), 95–116
- Nederlandsche muziekgeschiedenis* (Utrecht, 1930)
- 'De Mattheus-Passie van Jacob Obrecht', *TVNM*, xiv/3 (1935), 182–4
- 'Vijftiende en zestiende eeuwse muziekhandschriften in Italië met werken van Nederlandsche componisten', *TVNM*, xiv/3 (1935), 165–81 ed.: *Algemeene muziekgeschiedenis* (Utrecht, 1938, 4/1947)
- 'Meerstemmige muziek van de Illustre Lieve Vrouwe Broederschap te 's-Hertogenbosch', *TVNM*, xvi/1 (1940), 1–30
- 'Twee onbekende motetteksten van Jacob Hobrecht', *TVNM*, xvi/2 (1941), 129–34
- 'Het motet "Mille quingentis" van Jacob Hobrecht', *TVNM*, xvi/3 (1942), 212–15
- 'De Missa carminum van Jacob Hobrecht', *TVNM*, xvii/3 (1951), 192–4

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- P. de Monte:** *Missa ad modulum Benedicta es*, UVM, xxxviii (1920)
Werken van Josquin des Prés, fascs.i–xli (Amsterdam, 1921–56)
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Treize livres de motets parus chez Pierre Attaignant en 1534 et 1535, i–vii (Paris, 1934–62)
- Cornelis Schuyt:** *Vijfstemmige madrigalen I–III*, UVM, xlv (1937–48)

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Jacob Obrecht: Opera omnia, editio altera, fascs.i/1–5, ii/1–2 (Amsterdam, 1953–8)

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H.E. Reeser: 'In memoriam Prof. Dr. A.A. Smijers', *TVNM*, xviii (1959), 51–2

ELLINOR BIJVOET

Smiley, Pril

(b Mohonk Lake, NY, 19 March 1943). American composer. Arriving at the Columbia-Princeton Electronic Music Center in 1963, she assisted Ussachevsky on several of his works. By the time she completed the BA (Bennington College, 1965), she had become a technician, composer and instructor at Columbia University. She was appointed acting director of the Electronic Music Center in 1984 and served as its associate director during the period 1985–95. She has also taught at the universities of Iowa, Michigan and Utah, the California Institute of the Arts and the Peabody Conservatory. Her awards include a Guggenheim Fellowship.

Smiley has written electronic music for many dramatic productions, including scores for the theatre, dance, television documentaries and films. Her recorded analog works stem from the tape music of Ussachevsky and others, applying classical studio techniques to synthetic and acoustic sources. The spatial structure of the four-track composition *Eclipse* features antiphonal relationships among sounds emanating from the four corners of a room. In *Kolyosa*, precisely shaped extremes of register, envelope and contrasting timbres interact, climax dramatically and then die away. Rhythmic counterpoint, timbral contrast, phrasing and spatial concerns are all central aspects of her work.

WORKS

(selective list)

all electro-acoustic

Dramatic: Can You Hear Me? (TV score), 1967; Elephant Steps (occult op), Tanglewood, MA, 1968; Bananas, New York, 1969; Incredible Voyage (TV score), 1969; Inner Journey, New York, 1969; Line of Apogee (film score), 1969, collab. V. Ussachevsky; The Increased Difficulty of Concentration, New York, 1970; Operation Sidewinder, New York, 1970; Trip (film score), 1971; Creation of the World and Other Business, New York, 1972 [rev. as Up from Paradise, 1981]; Dr Faust ... , Cleveland, 1972; Swinging Quantum (film score), 1975; Synthesis (film score), 1975; The Crazy Locomotive, New York, 1976; Danger: Radioactive Waste! (TV score), 1976; Emigres, New York, 1979; Gimme Shelter, New York, 1979; Holesville, New York, 1979; incid music for W. Shakespeare plays, 1966–80; dance scores

Tape: Eclipse, 4-track tape, 1967; Kolyosa, 2-track tape, 1970; Forty-Three, 2-track

Smircžeck, Josef Blažej.

See Smrček, Jan Matěj.

Smirnov, Dmitry (Alekseyevich)

(*b* Moscow, 7/19 Nov 1882; *d* Riga, 27 April 1944). Russian tenor. He studied with Ėmiliya Pavlovskaya and apparently in Milan. He made his début as Gigi in the first performance of Esposito's *Camorra* at the Hermitage Theatre, Moscow, in 1903. After a trial début as Sinodal in Rubinstein's *The Demon* he sang at the Bol'shoy (1904–10). From 1910 until 1917 he was a member of the Imperial Opera, St Petersburg. He often sang in western Europe (Paris, in the Diaghilev seasons, Monte Carlo, Brussels, Madrid, Barcelona), and appeared at the Metropolitan (1910–12, début as the Duke in *Rigoletto*). In 1911 he sang in *Lakmé* with the Boston Opera Company and toured Latin America. He took part in Beecham's Drury Lane Russian opera productions in summer 1914. After 1919 he sang widely in Paris, Brussels and London. Besides his large French and Italian repertory, he sang many Russian roles, including Lensky, Grigory (*Boris*), Levko (*May Night*) and Lohengrin. He made approximately 90 recordings, which reveal the peculiar plangency of his tone allied to an instinctive sense of the right style for the music in hand.

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HAROLD BARNES/ALAN BLYTH

Smirnov, Dmitry Nikolayevich

(*b* Minsk, 2 Nov 1948). Russian composer. Smirnov belongs to the rich generation of Moscow composers who first came to prominence in the early 1970s. Born into a musical family, he grew up in the eastern USSR (Ulan Ude and Frunze) before coming to Moscow in 1967 to attend the conservatory, where he studied composition with Sidel'nikov, orchestration with Denisov, and analysis with Yury Kholopov. He also benefited from private lessons with the Webern pupil Herschkowitz at that time a strong influence on Moscow's underground or unofficial composers. In 1973 he began work as a music editor for the state publishing-house *Sovetskiy Kompozitor*. Over the next seven years, he was able to use his position to arrange publication of music by composers he considered to be neglected or held back by officialdom or ideology. In 1974, he was accepted into the Union of Soviet Composers. Since 1980 he has worked as a freelance composer and teacher.

His music first attracted particular attention outside the USSR in 1979, when, along with six others, as one of the so-called Khrennikov Seven, he was publicly rebuked by the First Secretary of the Composers' Union for allowing his music to reach the West without passing through official channels of selection and control. Unsurprisingly, this episode sharply increased foreign interest in his music, and with the political relaxations of the late Soviet period his works achieved frequent performances outside Russia. In 1989, for example, three of the largest of his many works inspired by William Blake were given premieres in the West: an opera *Tiriel* at the Freiburg Festival, a chamber-opera *The Lamentations of Thel* at the Almeida Festival, and the First Symphony 'The Seasons', at the Tanglewood Festival. In 1991, together with his wife the composer Yélena Firsova, Smirnov emigrated to the UK. From 1993 to 1997 the couple were visiting composers in residence at Keele University.

Smirnov is prolific, having completed over 100 compositions by the age of 50. The language in which he writes reflects the deep impression made on him, as upon many Russian composers of his generation, by the techniques and style of Edison Denisov, and especially by Denisov's combination of modernist, chromatic and densely heterophonic textures with melodic and formal gestures owing more to 19th-century examples. In recent years, Smirnov has also shown interest in devices like ciphers and number-alphabets. In his most impressive pieces, often scored for large forces (like his 1992 Cello Concerto), these have enabled him to conjure up a distinctive tension between a generous, almost filmic surface manner and an arcane and largely unexplained interior structure. As well as writing music, Smirnov has devoted energy to diaries and memoirs of his contacts with other Soviet musicians. Though mostly unpublished, these constitute an important documentary record of the last 25 years of Soviet music.

WORKS

(selective list)

Stage: *Tiriel* (op. 3, Smirnov, after W. Blake), op.41, 1985, Freiburg, Städtisches Theater, 28 Jan 1989; *Zhalobi Teli* [The Lamentations of Thel] (chbr op, 1, Smirnov, after Blake), op.45, 1986, London, Almeida, 9 June 1989; *Blake's Pictures* (ballet): *Istoriya pri svete lunĭ* [The Moonlight Story], op.51, 1988; *Lestnitsa Iakova* [Jacob's Ladder], op.58, 1990; *Abel'*, op.65, 1991; *The River of Life*, op.66, 1992Orch: Pf Conc. no.1, op.8, 1971; Cl Conc., op.14, 1974, rev. 1977; Triple Conc., op.21, a sax, db, str, perc, pf, 1977; Pf Conc. no.2, op.24, pf, str, 1978; Sym. no.1 'The Seasons', op.30, 1980; Mozart-Variations, op.47, 1987; Vn Conc. no.1, op.54, 1990; Vc Conc., op.74, 1992; *Khraniteli prostranstva* [The Guardians of Space], op.79, 1994; Sym. no.3 'Voyages', op.82, 1995; Vn Conc. no.2 'Spheres', op.89, vn, str, 1995; Vn Conc. no.3 'Vozvrashcheniye' [Return], op.91, 1996 [arr. of Sonata no.2, op.26, vn, pf]; *Between Scylla and Charybdis*, str, op.104, 1997Choral: *Zloveshchiy smrad* [The Ominous Stink] (cant., S. Yesenin), op.7a, B, chorus, orch, 1970; 12 Chorales (Bible), op.10b, chorus, 1972; Cant. in Memoriam Pablo Neruda (P. Neruda), op.13, S, T, chorus, str, perc, 1974; Sym. no.2 'Destiny' (F. Hölderlin, trans. Smirnov), op.36, 4 solo vv, chorus, orch, 1982; *From Evening to Morning* (Blake), op.55, chorus, 1990; *Pesn' svobodĭ* [A Song of Liberty] (orat, Blake), op.59, 4 solo vv, chorus, orch, 1991; *Pesn' pesney* [*Song of Songs*] (cant., Bible: Song of Solomon), op.101, S, T, chorus, orch, 1997; *Mass*, op.105, chorus, 1998Other vocal: 6 Poems (A. Blok), op.9, 1v, orch, 1972; *Pechal' minuvshikh dney* [The Sorrow of Past Days] (A. Pushkin), op.20, 1v, fl, perc, vn, vc, 1976; *Vremena goda* [The Seasons] (Blake), op.28, 1v, fl, va, hp, 1979; *Nochniye rifmĭ* [The Night Rhymes] (cant., Pushkin), op.39, 1v, orch, 1982; *Videniya Kol'ridzha* [The Visions of Coleridge] (S.T. Coleridge), op.48, 1v, fl, cl, hn, perc, hp, str qnt, 1987; *Pesni Iyubvi i bezumiya*

[Songs of Love and Madness] (Blake, trans. Smirnov), op.49, 1v, cl, cel, hp, str trio, 1988; Vos'mistish'ya [8-Line Poems] (O. Mandel'shtam), op.53, 1v, fl, hn, hp, str trio, 1989; Ariel Songs (W. Shakespeare: *The Tempest*), op.76, Ct, 2 rec/fl, vc, hpd, 1993; Twilight (J. Joyce), op.113, 1v, fl, cl, perc, pf, vn, vc, 1998; many works for 1v, pfChbr and solo inst: Pf Sonata no.1, op.1, 1967; Sonata no.1, op.5, vn, pf, 1969; Str Trio, op.7, 1970; Str Qt no.1, op.11, 1973, rev. 1994; Pf Trio no.1, op.23, 1977; Preludes and Fugues, op.24c, pf, 1978, unfinished; Sonata, op.25, vc, pf, 1978; Sonata no.2, op.26, vn, pf, 1979; Pf Sonata no.2, op.29, 1980; 12 Melancholic Waltzes, op.43a, pf, 1985; Str Qt no.2, op.42, 1985; The 7 Angels, of William Blake, op.50, pf, 1988; The Angels of Albion, op.64, pf, 1991; Pf Qnt, op.72, 1992; Pf Sonata no.3, op.73, 1992; Pf Trio no.2, op.69, 1992; Str Qt no.3, op.75, 1993; Str Qt no.4, op.78, 1993; Volshebnaya shkatulka [Magic Music Box], children's albumn, op.77, pf, 1993; Str Qt no.5, op.81, 1994; Muzika sfer [The Music of the Spheres], op.86, pf, 1995; Sonata no.3 'Es ist...' , op.109, vn, pf, 1998; Str Qt no.6, op.106, 1998; Opus 111, op.111, cl, vc, pf, 1998; Three Quarks for Muster Mark, op.117, perc, 1999; works for large ens, pieces for 2 insts, and many solo inst works

Film scores, pieces for tape

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'A Visitor from an Unknown Planet Music in the Eyes of Filipp Herschkovitz', *Tempo*, no.173 (1990), 34–8

'Geometr zvučkovı kristallov' [Geometrist of the Sound Crystals], *SovM* (1990), no.3, pp.74–81; no.4, pp.84–93 [on P. Herschkovitz]

'Mein musikalischer Weg', *Sowjetische Musik im Licht der Perestroika*, ed. H. Danuser, H. Gerlach and J. Köchel (Laaber, 1990), 294–8

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Yu. Kholopov: 'Nashi lyudi v Anglii: o Dmitrii Smirnov i Yelenie Firsove' [Our People in England: about Dmitri Smirnov and Elena Firsova], *Muzika iz bivshego SSSR*, ed. V. Tsenova and V. Barsky, ii (Moscow, 1996), 255–303

GERARD McBURNEY

Smirnov, Dmitry Valentinovich

(b Leningrad, 7 Dec 1952). Russian composer and conductor. He was educated at the Glinka Choral College (1960–70), after which he entered the Leningrad Conservatory and began studies in the choral department of the conducting faculty, graduating in 1975 from Avenir Mikhaylov's class. He pursued further conducting studies with Eduard Grikurov (1972–5), and after military service (1976–7) he studied with Grikurov as a probationary *assistant* of the conservatory specializing in opera and orchestral conducting (1978–80). From 1978 he taught choral conducting and directed the choir at the Rimsky-Korsakov Musical College attached to the

Conservatory and at the same time was a senior lecturer at the conservatory in the operatic, choral conducting and folk instrument departments (1978–94), as well as being active as an orchestral conductor throughout Russia.

Smirnov began serious composition at the beginning of the 1970s; his favourite genre is choral music. His work is notable for careful proportion and polyphonic virtuosity; stylistically, it is rooted in the choral (Gesualdo and Monteverdi) and instrumental (Marcello and Albinoni) traditions of the Renaissance, while the influences of Lyadov, Stravinsky, Lutoslawski and Berio are also evident. At the 1992 composers' competition in Tolosa, Spain, two of his works won prizes – *Amaiur* for unaccompanied children's chorus and *Lo Hadi Aingueria* for children's chorus and piano – both of which became regular set works at international children's choral competitions. His works have entered the repertoires of leading St Petersburg choirs, including the Petersburg Chamber Choir, Lege Artis and the Young People's Choir.

WORKS

(selective list)

Ops: Ierma [Yerma] (F. García Lorca), 1985; Devochka so spichkami [The Match-Girl] (mini-op for children, A. Sokolov, after H.C. Andersen), 1991, collab. S. Banevich, Łódź, Wielki, 1991 Choral: Malen'kaya kantata [Little Cant.] (Ger. Poems), chbr chorus, 1981; Syuita (Eng. and Scottish poems), chorus, 2 pf, 1981; Mastera [The Masters] (poem, A. Voznesensky), spkr, male chorus, brass, perc, 1982; Polnochniye stikhi [Midnight Verses] (cant., A. Akhmatova), Mez, female chorus, 2 pf, 1982; Conc. (N. Nekrasov), 1983; Priyavshiy mir [Accepting the world] (conc., A. Blok), 1983; Blagoveshcheniye [The Annunciation] (P. Yavorov), female chorus, 1984; Bessonitsa [Insomnia] (conc., M. Tsvetayeva), 1986; Musical Offering 'Missa Brevis in Memory of Stravinsky', chorus, chbr ens, 1988; Kiparisoviy Iarets [The Casket from Kiparissia] (conc., I. Annensky), 1990; Ya rozhdyon v devyanosto chetvyortom, ya rozhdyon v devyanosto vtorom [I was Born in '94, I was Born in '92] (conc., O. Mandel'stam), 1990; Molitvosloviye [Prayer] (conc., Liturgy of St Joann Zlatoust), 1992 Chbr and solo inst: Sonata, cl, pf, 1982; 3 pieces, cl, 1983; Applicatio, org, 1988

Incid music; music for children, incl Amaiur, children's chorus; Lo Hadi Ainguerua, children's chorus, pf

ADA BENEDIKTOVNA SCHNITKE

Smirnov, Valery Vasil'yevich

(b Leningrad, 9 July 1937). Russian musicologist and music critic. After graduating from the Leningrad Conservatory in 1959, where he studied with Galina Filenko, he undertook a postgraduate course with Kremlyov at the Leningrad Institute of Theatre, Music and Cinematography (1962–5). He worked at the institute (1959–73, 1982–6), as senior scientific collaborator from 1972 and as head of the department of musical research from 1982. He was artistic director of the Leningrad PO (1973–6). He was appointed to teach at the Leningrad Conservatory in 1969, later becoming professor in 1983 and head of the department of foreign music in 1986. He gained the doctorate in 1981. He became a member of the international Tchaikovsky society in 1993 and the international Weber society in 1995.

Smirnov's areas of academic interest are the history, theory and aesthetics of Russian and Western European music in the 19th and early 20th centuries. In particular, he has studied Russian musical culture at the turn of the 20th century, the work of Stravinsky and French musical Impressionism. His writings on Stravinsky focus on the composer's Russian period, addressing the issues of the national sources of his work and the diversity of his links with Russian artistic culture at the beginning of the 20th century. In his studies of French music, particularly that of Ravel and Debussy, he combines an examination of each composer's individual style with an analysis of Impressionism as a general musical aesthetic concept that interacts with other artistic tendencies such as symbolism and neo-classicism. Smirnov has also written many articles and reviews on the works of contemporary Russian composers.

WRITINGS

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- 'O predposil'kakh évol'yutsii Stravinskogo k neoklassitsizmu' [On the preconditions of Stravinsky's evolution towards neoclassicism], *Voprosi teorii i éстетiki muziki*, v (1967), 142–69
- 'U istokov kompozitorskogo puti I.F. Stravinskogo' [At the sources of Stravinsky's path as a composer], *Voprosi teorii i éстетiki muziki*, viii (1968), 85–98
- Tvorcheskoye formirovaniye I.F. Stravinskogo* [The creative development of Stravinsky] (Leningrad, 1970)
- 'A Benua: librettist "Petrushki"' [Benois: the librettist of *Petrushka*], *I.F. Stravinsky: stati i material*, ed. B.M. Yarustovsky, (Moscow, 1973), 155–61
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- Moris Ravel' i yego tvorchestvo* [Ravel and his work] (Leningrad, 1981) ed.: *Sovremenniye problemi sovetskoy muziki* (Leningrad, 1983) [incl. 'Razvivaya traditsii konfliktnogo simfonizma' [Developing the tradition of conflict symphonics], 52–62]
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- 'C'est du Tchaikowsky à travers Stravinsky', *Mitteilungen der Paul Sacher Stiftung*, vii (1994), 27–30
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NATALYA IVANOVNA DEGTARYOVA

Smit, Leo (i)

(*b* Amsterdam, 14 May 1900; *d* Sobibor, 30 April 1943). Dutch composer and pianist. He studied piano with Ulfert Schults and composition with Zweers and Dresden. After taking his piano diploma in 1922, in 1923 he was the first composition student to graduate 'cum laude' at the Amsterdam Conservatory. There he taught music analysis and harmony (1924–7). In 1927 he moved to Paris where he met Milhaud, who was a major influence. Searching for new music he was impressed by the première of Markevitch's *Cantate* (1930), and enjoyed the informal music-making as practised by Milhaud and Honegger with their pupils in the Café 'Caméliion', where he got to know the music of Ferroud. His ballet music *Shemselnihar*, performed in Amsterdam in 1929 under the direction of Monteux, shows he also studied the Russian composers. Although his film music for *Jonge harten* was a success, he criticized the commercialism that rapidly started to infect the genre. In Brussels he finished his Concerto for piano and wind instruments and the Concertino for cello and orchestra before returning to Amsterdam in December 1937. Now he had developed a unique style combining a characteristic drive with moving lyricism as well as spirit and humour. Smit's view on neo-classicism is an emotional one. The Concerto for piano and wind instruments has a startling opening with jazz elements. The slow movement is a chorale with sardonic 'wrong' notes in the style of Stravinsky.

In an interview with Karel Mengelberg (1940), Smit said: 'One should stimulate one's production without forcing it'. The brilliant Symphony in C for Classical orchestra that Karel Mengelberg directed in 1936 shows that Smit had been right to be patient with himself. Carefully studying the masterworks of modern composers such as Debussy and Ravel, Smit had gradually developed his craftsmanship to its peak. In his first orchestral work, *Silhouetten* (first performed by the Concertgebouw Orchestra in 1925), six miniatures inspired by drawings of Paul Süß end with a daring foxtrot that already testifies to great fantasy and a remarkable talent for orchestration. During the 1920s he composed for the harpist Rosa Spier theatre music and lyrical works for harp, strings and flute that show a great knowledge of harp technique. In 1933 Spier gave the première of Smit's Concertino for harp and orchestra under van Beinum's direction. In 1938–9 he composed vocal works of which the song *Kleine prelude van Ravel* is most ambitious in its use of vocal technique. The Trio for clarinet, viola and piano (1938) is one of the highlights of Smit's chamber music. Spending his last years composing and teaching in Amsterdam, Smit, who was of Jewish descent, became the victim of Nazi persecution during the war and was deported to the Sobibor deathcamp with his wife on 27 April 1943. They were murdered on 30 April 1943; only months before, Smit had finished the Lento of his *Sonata* for flute and piano, a masterpiece that can be justly called one of the most beautiful contributions to the 20th-century flute repertory.

WORKS

(selective list)

Orch: *Silhouetten*, 1922; Ov. to De verdraagde film (H.L.C. Teirlinck), 1923;

Shemselnihar, ballet, 1929; Concertino, hp, orch, 1933; Jonge harten, film score, 1936; Sym., C, 1936; Conc., pf, wind, 1937; Concertino, vc, orch, 1937; Concert, va, str; 1940

Chbr: Suite, pf, 1926; Trio, fl, va, hp, 1926; Qnt, fl, vn, va, vc, hp, 1928; 2 hommages: à Sherlock Holmes, à Remington, pf, 1928–30; Sextuor, wind qnt, pf, 1933; Suite, ob, vc, 1938; Trio, cl, va, pf, 1938; Divertimento, pf 4 hands, 1940; Sonata, fl, pf, 1941–43; Str Qt, 1942–3, inc.

Vocal: Zigeunerleven, A, pf (1916) [completed by J. Hamburg]; La mort (C. Baudelaire), SA, pf, 1938; Kleine prelude van Ravel (M. Nijhoff), Mez, pf, 1938–9; De bruid (J. Prins), female chorus, 1939

Principal publishers: Donemus

BIBLIOGRAPHY

J. Vis: *Leo Smit: a Biography* (Amsterdam, forthcoming)

HUIB RAMAER

Smit, Leo (ii)

(*b* Philadelphia, 12 Jan 1921). American composer and pianist. He studied the piano with Vengerova at the Curtis Institute of Music (1930–32) and composition with Nabokov (1935). In 1936–7 he prepared three of Stravinsky's ballets, including the première of *Jeu de cartes*, under the supervision of the composer for Balanchine's American Ballet. His work with Nabokov and Stravinsky established the integration in his career of performance and composition. His solo début in 1939 was at the Carnegie Hall. In 1943 Smit met Copland with whom he had a lifelong association culminating in his recording of the complete piano works of Copland. Smit taught at Sarah Lawrence College (1947–9), UCLA (1957–63) and SUNY, Buffalo (1962–82); he was composer-in-residence at the American Academy, Rome (1972–3), and at the Brevard Music Center (1980).

Smit's music is strongly tonal, even when generated by serial technique as in the Piano Concerto of 1968. His large-scale work *The Ecstatic Pilgrimage* (1988–90), six cycles on poems by Emily Dickinson, is characteristic of his entire output. Its forms and textures are eminently clear yet diverse and highly contrastive, while lyrical and dramatic elements vie with each other over the course of the work in response to poetry which is both intimate and grand.

WORKS

(selective list)

Stage: Yerma (ballet), 1946; Virginia Sampler (ballet), 1947, rev. 1960; The Alchemy of Love (op, F. Hoyle), 1969; A Mountain Eulogy (melodrama, H. Ibsen: *Peer Gynt*), spkr, orch, 1975; Magic Water (chbr op, Smit, after N. Hawthorne), 10 pfms, 1978

Orch: Sym. no.1, 1956; Capriccio, str, 1958, rev. 1974; Sym. no.2, 1965; Pf Conc., 1968; 4 Alchemy Marches, orch, tape, 1972; Sym. no.3, 1981; Alabaster Chambers, str, 1989

Chbr and solo inst: Variations, G, pf, 1949; Pf Sonata, 1951; In Woods, ob, hp, perc, 1978; Sonata, vc, 1982; Tzadik, pf trio, 1982, 12 insts, 1983; Dance Card, pf, 1985; Exequy, str trio, 1985; other works, incl. pf pieces

Vocal: A Choir of Starlings (serenata, A. Hecht), S, A, T, B, 10 insts, 1951; Academic Graffiti (W.H. Auden), 1v, cl, vc, pf, perc, 1959; Caedmon (Hecht, after Bede), Mez, T, Bar, male vv, orch, 1972; Copernicus: Narrative and Credo (F. Hoyle), nar, boys' chorus, male chorus, fl, ob, 1976; Cock Robin, S, pic, perc, 1980; The Dwarf Heart (A. Sexton), S, pf, 1987; The Ecstatic Pilgrimage (6 cycles, E. Dickinson), Mez, pf, 1988–90; songs, choruses

Principal publishers: Broude Bros., C. Fischer, T. Presser

NILS VIGELAND

Smith [White; Meadows White], Alice Mary

(*b* London, 19 May 1839; *d* London, 4 Dec 1884). English composer. The daughter of Richard Smith, a lace merchant, she was a private pupil of William Sterndale Bennett and G.A. Macfarren and at 21 attracted attention when her First Piano Quartet was performed in London by the Musical Society. On 2 January 1867 she married Frederick Meadows White, QC, and in November of that year was elected Female Professional Associate of the Philharmonic Society. Unusually for a woman composer at this period, several of her large-scale works received prominent performances: the overture *Endymion* at the Crystal Palace (1871), the Clarinet Concerto at the Norwich Festival (1872), the overture *Jason* by the New Philharmonic Society (1879) and the ode *The Passions* at the Three Choirs Festival in Hereford (1882). The last, declared by S.S. Stratton to be 'very near to greatness', generated debate about women as composers. In 1884 she was made Hon. RAM.

A prolific composer, Smith was highly regarded in her day. Besides the duet *Maying* (1870), her most popular works were *Ode to the North-East Wind* (1880), *The Passions* (1882), *Song of the Little Baltung* (1883) and *The Red King* (1885), all choral works, published in the Novello Octavo Edition. Of her chamber works, the fluent Clarinet Sonata in A (1870) and the unusual programmatic String Quartet 'Tubal-cain' are noteworthy. The majority of her instrumental music remains unpublished and awaits reassessment.

WORKS

(selective list)

all printed works published in London

for fuller list see GroveW

vocal

Operetta: Rüdeshheim, or Gisela, solo vv/chorus, 1865

Secular choral: The Masque of Pandora (cant., H.W. Longfellow), 1865, ov. perf. London, 1878, 2 intermezzi perf. London, 1879; Ode to the North-East Wind (C. Kingsley), chorus, orch, 1880 (1880); The Passions (ode, W. Collins), soloists, chorus, orch, 1882 (1882); Song of the Little Baltung (ad395) (Kingsley), choral ballad, male vv, orch, 1883 (1883); The Red King (Kingsley), choral ballad, male vv, orch, vs (1885), str pts (1886); The Valley of Remorse (cant., Miss Bevington)

Sacred choral (SATB, org, unless otherwise stated): Who so hath this World's Goods (1864); 4 anthems: By the Waters of Babylon, with solo vv, Come unto him, Out of the deep, The Soul's Longing

Other vocal: partsongs; duets, 2vv, pf, incl. The Night-Bird (Kingsley) (1869), Maying (Kingsley) (1870); c30 songs

instrumental

3 syms., a; c, perf. 1863; G

4 ovs.: Endymion, after J. Keats, 1864; Lalla Rookh, after T. Moore, 1865; Endymion, 1869; Jason, or The Argonauts and the Sirens, 1879

Solo inst, orch: Introduction and Allegro, pf, orch, 1865; CI Conc., 1872

3 str qts: no.1, D, 1862; no.2, a, 1870; [no. 3] 'Tubal-cain'

4 pf qts: no.1, B \flat ; 1861; ?[no.2], E; no.3, D, 1864; no.4, g, 1867

Other chbr: Melody and Scherzo, vc, pf (1869); Sonata, cl, pf, A, 1870, slow movt also arr. cl, orch; Pf Trio, G, 1872; works for solo pf, incl. 4 fugues

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GroveW (N. Burton)

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Musical World (13 Dec 1884); *MT*, xxvi (1885), 24 only

S.S. Stratton: 'Woman in Relation to Musical Art', *PMA*, ix (1882–3), 115–46

G. Bush: 'Chamber Music', *Music in Britain: the Romantic Age, 1800–1914*, ed. N. Temperley (London, 1981), 381–99, esp. 389

S. Fuller: *The Pandora Guide to Women Composers* (London, 1994), 283–5

ROSEMARY WILLIAMSON

Smith, Arthur Edward

(*b* Islington, London, 1880; *d* Canberra, 16 May 1978). Australian violin maker of English origin. He emigrated to Australia in 1909 and established a workshop in Sydney. By the 1930s he had become known internationally for his repair work and for his copies of the Stradivari violins belonging to Yehudi Menuhin, Tossi Spivakovsky and David Oistrakh. In 1949 he became the first Australian to be elected to the International Society of Violin and Bow Makers. He is regarded as the founder of violin making in Australia. Although Smith admired local timbers for their variety and beauty, as an emulator of Cremonese tradition he chose European timbers. However, he experimented with local gums and resins, devising hundreds of varnish recipes. He developed an innovative method for tuning violin plates. Rather than using the customary 'tap tone' method, he placed the

plates on a flat surface at particular nodal points, bowing them along the edge with a violin bow to assess their resonances. Smith made over 200 instruments. During World War II he also made strings.

MICHAEL ATHERTON

Smith, Barbara B(arnard)

(b Ventura, CA, 10 June 1920). American ethnomusicologist. She studied at Pomona College (1938–42) and the Eastman School of Music (1942–6), where she received the MMus (1943) and a performer's certificate in piano (1945). She taught in the preparatory department at Eastman (1943–9) and at the University of Hawaii (1949–82), rising to associate professor (1953) and professor (1962). In 1955, while lecturing and giving solo and concerto performances as a pianist, she began to study traditional Hawaiian chant and learnt to play Asian instruments, such as the koto and the kayagŭm; in 1963 she went to Micronesia to survey the traditional music and dance. This experience enabled her to adapt her teaching to the ancestral backgrounds in the Pacific and Asia of her students and the Hawaiian people; her focus changed after she moved to Hawaii to include music and dance from these heritages. Her fieldwork has contributed to the growth of the ethnomusicology programme in Hawaii; rather than publish much of her research, she has preferred to apply it to that programme and to the development of other professional ethnomusicological organizations.

WRITINGS

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- 'Minzoku ongakugaku to gengogaku to no hohoron jo no sojigaku' [Parallels in methodology for ethnomusicology and linguistics], *Ongaku geijutsu*, xxiv/12 (1966), 50–53
- 'Music of Polynesia, *Canadian Folk Music Society: Centennial Workshop in Ethnomusicology: Vancouver 1967*, 94–100
- 'Korean Classical Music', *Umakhak ronch'ong: Yi Hye-Gu paksa song'su kinyom* (Seoul, 1969), 421–8
- 'Nihon dentō gakki o tsukatta gendai ongaku to kokusaisei ni tsuite' [The internationality of modern music using traditional Japanese musical instruments], *Ongaku geijutsu*, xxviii/10 (1970), 74–6
- 'Ethnomusicology in the Undergraduate Program at the University of Hawaii', *College Music Symposium*, xi (1971), 51–4
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- 'Chinese Music in Hawaii', *AsM*, vi (1975), 225–30
- 'Social Imperatives of the Artistic Revolution of the 20th Century and their Challenges to Education', *Challenges in Music Education: Perth 1974*, ed. F. Callaway (Perth, 1976), 321–4
- 'Sociocultural Traditions of Asian Musics in Hawaii', *Asian Culture Quarterly*, vii/3 (1979), 8–19
- 'Variability, Change, and the Learning of Music', *EthM*, xxxi (1987), 201–20

'Music in Hawai'i in Historical Perspective with Special Reference to Contacts with Korea, Korean Music and Dance, and Korean Scholars and Performers', *Korean Studies: its Tasks & Perspectives*, ii (Songnam-si, Korea, 1988), 133–46

'The Music and Dance of Micronesia', 'Nauru', *GEWM*, ix (New York, 1998)



Smith, Bernard.

See [Smith, 'Father'](#).

Smith, Bessie [Empress of the Blues]

(*b* Chattanooga, TN, 15 April 1894; *d* Clarksdale, MS, 26 Sept 1937). American blues, jazz and vaudeville singer. She began her professional career in 1912 by singing in the same show as Ma Rainey. She then performed in various touring minstrel shows and cabarets, as well as the 81 Theatre in Atlanta. After further tours, she was sought out by the jazz pianist Clarence Williams to record in New York. Her first recording, *Downhearted Blues* (1923, Col.), established her as the most successful black performing artist of her time; she recorded regularly until 1928. During this period she also toured throughout the South and North, performing to large audiences. In 1929 she appeared in the film *St Louis Blues*. By then, however, alcoholism and the Depression, which affected the recording and entertainment industries, had severely damaged her career. A recording session, her last, was arranged in 1933 by the critic John Hammond for the increasing European jazz audience; it featured among others Jack Teagarden and Benny Goodman. By 1936 Smith was again performing in shows and clubs, but she died before her next recording session had been arranged. The somewhat obscure circumstances of her death (after a car accident) were made the subject of Edward Albee's play *The Death of Bessie Smith* (1959).

Smith was unquestionably the greatest of the vaudeville blues singers, and brought the emotional intensity, personal involvement and expression of blues singing into the jazz repertory with unexcelled artistry. *Baby Doll* (1926, Col.), *After you've gone* (1927, Col.), both made with Joe Smith, and *Nobody knows you when you're down and out* (1929, Col.), with Ed Allen on the cornet, illustrate her capacity for sensitive interpretation of popular songs. Her broad phrasing, fine intonation, blue-note inflections and wide expressive range made hers the measure of jazz-blues singing in the 1920s. She made almost 200 recordings, of which her remarkable duets with Louis Armstrong, including *St Louis Blues* and *J.C. Holmes Blues* (both 1925, Col.), are among her best. Although she excelled in the performance of slow blues, she also recorded vigorous versions of jazz standards, notably the exhilarating *Cake Walking Babies (from Home)* (1925, Col.) and *Alexander's Ragtime Band* (1927, Col.), both made with a small contingent from Fletcher Henderson's orchestra. The cornet player on these titles, Joe Smith, was her preferred accompanist, but possibly her

finest recording (and certainly the best-known in her day) was *Back Water Blues* (1927, Col.), with James P. Johnson on piano. Her voice had coarsened when, at her last session, she made *Gimme a Pigfoot* (1933, OK), but few jazz artists have been as consistently outstanding.

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- G. Schuller:** 'Virtuoso Performers of the Twenties: Bessie Smith', *Early Jazz: its Roots and Musical Development* (New York, 1968), 226–41
- C. Albertson:** *Bessie: Empress of the Blues* (New York, 1972)
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- F. Martin:** *Bessie Smith* (Paris, 1994)

PAUL OLIVER

Smith, Carleton Sprague

(b New York, 8 Aug 1905; d Washington, CT, 19 Sept 1994). American musicologist and music librarian. He took the BA and MA at Harvard University (1927 and 1928), and was also music critic for the *Boston Transcript* (1927–8). In 1930 he took the doctorate at Vienna University with a dissertation on Austro-Spanish relations in the 17th century, and then returned to the USA to join the history faculty of Columbia University (1931–5). In 1931 he was appointed chief of the music division of the New York Public Library, a position he held until his retirement in 1959, and where he developed an extensive collection of American music and conceived the idea of a 'library-museum', which was realized in 1965. From 1939 to 1967 he taught music and history at New York University and in 1967 he became director of the Spanish Institute, New York. Upon his retirement he, together with Ernesto da Cal, established the Brazilian Institute at New York University. From 1944 to 1946 he was engaged as American Foreign Service Officer in São Paulo.

Smith combined his musical interests with a concern for international cultural contacts, particularly between the nations of the western hemisphere. He lectured throughout Europe, the USA and Latin America, and became associated with the Institute of Public Affairs and Regional Studies at New York University in 1946. He served as president of the Music Library Association (1935–8) and the AMS (1939–40). He was also a proficient flautist, and performed in chamber concerts and made recordings.

WRITINGS

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- Ein Vetternzwist im Hause Habsburg: die Beziehungen zwischen Spanien und Oesterreich im 17. Jahrhundert* (diss., U. of Vienna, 1930)

- 'Haydn's Chamber Music and the Flute', *MQ*, xix (1933), 341–50, 434–55
Musical Tour thorough South America, June–October 1940 (MS, 1940, US-NY.)
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- 'The Composers of Chile', *MM*, xix (1941–2), 26–31
- 'Relações musicais entre o Brasil e os Estados Unidos de Norte America',
Boletín latino-americana de música, iv (1946), 141–8
- 'Music Publications in Brazil', *Notes*, iv (1946–7), 425–30
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- 'Music of the New World', *Music Today*, i (1949), 46–54
- 'Religious Music and the Lute', *Guitar Review*, no.9 (1949), 31–7
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- 'Curt Sachs and the Library Museum of the Performing Arts', *Musica judaica*, iv (1981–2), 9–19
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with **A. Christ-Janer** and **C.W. Hughes**: *American Hymns Old and New* (New York, 1980)

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PAULA MORGAN, ISRAEL J. KATZ

Smith, Cyril (James)

(*b* Middlesbrough, 11 Aug 1909; *d* London, 2 Aug 1974). English pianist. He studied with Herbert Fryer at the RCM, where he won the Dannreuther Concerto Prize and taught from 1934 until his death. He made his *début* at Birmingham in 1929 in Brahms's Piano Concerto no.2. His exceptional technique and interpretative powers, notably in Rachmaninoff's concertos and Paganini Rhapsody, soon won him recognition as one of the leading British pianists of his time. He married Phyllis Sellick in 1937 and from 1941 they gave frequent performances of music for two pianos. In 1956, during a visit to the USSR as part of a delegation of British musicians, Cyril Smith suffered a thrombosis that paralysed his left arm. In 1957 he and his wife reappeared together playing music for three hands, and they made that medium their own, performing with great success works specially composed or arranged for them by composers including Arthur Bliss, Gordon Jacob and Malcolm Arnold, many of which they recorded. Cyril Smith was awarded the OBE in 1971. He published an autobiography, *Duet for Three Hands* (London, 1958).

FRANK DAWES

Smith, Dave [David]

(*b* Salisbury, 19 Aug 1949). English composer and performer. He read music at Cambridge University (1967–70) but as a composer is self-taught. In 1971 he joined the [Scratch Orchestra](#), and from 1973 he was a member of various composer-performer ensembles: Keyboard Duo with John Lewis (1973–7); the Garden Furniture Music Ensemble, which included John White and Ben Mason (1977–9); an ad hoc group, with Michael Parsons and Howard Skempton (1975–80); and the English Gamelan Orchestra (1980–83); of which he was a co-founder. He joined the Gavin Bryars Ensemble in 1979.

Smith's output after 1983 largely consists of a series of 'piano concerts' (for solo piano), each of which lasts about 90 minutes. The content of these reflect his predilection for less mainstream composers, such as Alkan, Ives and Godowsky, and his wide-ranging knowledge of traditional musics; he is drawn in particular to the music of Ireland, Albania and Latin America.

In their concern for the quality of sound and for preserving the objectiveness of the material, many of Smith's compositions show the influence of American experimental music of the 1950s and 60s, namely that of Cage, Feldman and the minimalists. Other works exemplify the detachment, wit and irony of the English experimental and systemic composers – such as White, Parsons, Skempton and Christopher Hobbs – while a political consciousness and commitment reminiscent of the later Cardew informs works such as the second *Piano Concert*, which is based on Irish traditional music.

WORKS

(selective list)

Pf concerts: no.1 '24 sonatas in all the keys', 1985–6; no.2 'Ireland One and Ireland Free' (incl. spoken texts by J. Mackie, B. Sands, M. D'Arcy) 1984–93; no.3 '5 Studies', 1983–92; no.4, 1988–98; no.5, 'Alla Reminiscenza', 1993–4; no.6, 1994–7; no.7, 1999Other

Works: Albanian Summer, a sax, pf, 1980; Aragonessa, b cl, a/s sax, t sax, vn, vc, 1987; Zosonata, va, 1993; Ogives, b cl, elec gui, 2 perc, 1995; Alban Lament, 12 solo vv, 3 wind, 5 str, 1996; Beyond the Park, pf duet 2 pf 8 hands, 1996; Kaivopuisto, vc, pf, 1996; Off-peak Single from Symi, bass clt, 1998

WRITINGS

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'Following a Straight Line: La Monte Young', *Contact*, no.18 (1978), 4–9
'The Piano Sonatas of John White', *Contact*, no.21 (1980), 4–16
'Music in Albania', *Contact*, no.26 (1983), 20–22

JOHN TILBURY

Smith, David Stanley

(*b* Toledo, OH, 6 July 1877; *d* New Haven, CT, 17 Dec 1949). American composer and conductor. As a boy in Toledo he studied harmony, counterpoint and organ, and at the age of 15 was appointed organist of Trinity Episcopal Church. In 1895 he went to Yale, where he attended Horatio Parker's composition classes and served as organist in various New Haven churches. Parker took a particular interest in Smith's work, and conducted his protégé's *Ode for Commencement Day* op.4 at Smith's graduation ceremony in 1900. Smith then went to Europe, first to London, where some of his pieces were published, and in 1902 to Munich, where he studied with Thuille. Later the same year he moved to Paris and took lessons with Widor. On Parker's recommendation he was appointed instructor in the theory of music at Yale (1903), where he remained until 1946, succeeding Parker as dean (1920) and as conductor of the New Haven SO. Northwestern University awarded him an honorary DMus in 1918, as did the Cincinnati Conservatory of Music in 1927. In 1910 he was elected to the National Institute of Arts and Letters.

An intellectual yet sensitive composer, Smith modelled his music on the works of the great classical masters. His music clearly differentiates between vocal and instrumental styles, and, although an eclectic, his strongest tendency was towards Romanticism.

WORKS

(selective list; for fuller list see Goode)

Stage: Merrymount (op. 2, L. Dodd, after N. Hawthorne), op.36, 1914; incid music
Orch: Sym. no.1, f, op.28, 1910; Prince Hal, ov. after W. Shakespeare: *Henry IV*, op.31, c1912; Impressions, suite, op.40, c1916; Sym. no.2, D, op.42, 1917; A Poem of Youth, op.47, 1920; Fête galante, op.48, fl, orch, 1921; 5 Melodies, op.50, c1921; Cathedral Prelude, op.54, org, orch, 1926; Epic Poem, op.55, 1926; Sym. no.3, c, op.60, 1928; Sinfonietta, op.65 no.1, str, 1931; 1929: a Satire, op.66 no.1, 1932; Tomorrow, ov., op.66 no.2, 1933; Vn Conc., op.69, 1933; Rondo appassionato, op.73, vn, orch, 1935; Sym. no.4, d, op.78, 1937; Requiem, op.81, vn, orch, 1939; Credo, sym. poem, op.85, 1941; 4 Pieces, str, 1943; The Apostle, sym. poem, 1944
Chorus, orch: Ode for Commencement Day, op.4, male vv, orch, 1900; The Fallen Star, op.26, 1909; Rhapsody of St Bernard, op.38, solo vv, chorus, orch, 1915; The Vision of Isaiah, op.58, S, T, chorus, orch, c1927; The Ocean, B, chorus, orch, 1945

10 str qts, 1899–1938

Other chbr and solo inst: Sonata pastorale, op.43, ob, pf, 1918; Sonata, op.51, vn, pf, 1923; Flowers, op.52, 10 insts, 1924; Pf Qnt, op.56, 1927; Pf Sonata, A♭, op.61, 1929; Str Sextet, d, op.63, 1931

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Principal publisher: G. Schirmer

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GUSTAVE REESE/MICHAEL MECKNA

Smith [Smyth], Edward

(bap. Durham, 5 March 1587; bur. Durham, 4 Feb 1612). English organist and composer. The son of a George Smith, he was a chorister at Durham Cathedral from May 1597 until some time in 1601 when he became a King's Scholar at the grammar school. By October 1608 he had become Master of the Choristers and organist, posts which he held until his early death. In his will he left his 'best clarigandes' to his nephew William Smith (i). Of the anthems ascribed to him, *If the Lord himself* has now been identified as by Matthew Jeffries, and the precise relationship between Smith's *O Lord consider my distress* – ascribed to him in the Durham Cathedral manuscripts – and the anthem of that title attributed to 'R N' (Richard Nicholson) in one part book (*GB-Ob Arch. F.e.24*) has yet to be established.

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in *GB-DRc* and also where stated

Preces for Ascension Day Matins, verse, inc., *Cp, Y*; Preces and Psalms for All Saints' Day (Ps cxix.1, 169), full and verse, *Cp, Lbl, Ob, Y*

4 verse anthems, *Cp, Lbl, Ob, Y*

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PETER LE HURAY/BRIAN CROSBY

Smith, 'Father' (Bernard) [Schmidt, Bernhard]

(*b* c1630; *d* London, 1708). Organ builder and organist, active in England. His birthplace is unknown, though he is first heard of as 'Baerent Smitt', coming from Bremen in 1657 to Hoorn in the Netherlands. In 1660 'Baerent Smit, organist' requested a fee for repairs to the organ in Hoorn Parish Church, and in 1662 he contracted to build two organs, for the Grote Kerk and the Cleinjne Kerk in Edam.

'Bernard Smith' is first noted in England in the Westminster Abbey treasurer's accounts of 1667, where he was paid for tuning the organs. The following year he was paid 'for the repayre of the old organ and a new chayre organ' at Rochester Cathedral. The first documented new organ in England by Smith was that for the Sheldonian Theatre, Oxford (1670–71). It had the following specification: [\Frames/F922499.html](#) By 1671 Smith was described as 'the King's organ maker', and in 1673 he built a new organ for the King's private chapel at Windsor. He built a new organ for St Margaret's, Westminster (1675–6), and in April 1676 was appointed organist there, at a yearly salary of £20. The connection between 'Baerent Smit' and 'Bernard Smith' is clear not just from the chronology from 1662 to 1687, but also from his signatures and pipemarks at Edam and in England. The similarity of style and detail between the *Rückpositiv* case at the Grote Kerk, Edam, and that of the organ at the King's private chapel, Windsor (the prospect of which is at Walton-on-Thames), is clear. In addition, the stop names of the Edam organ correspond to those on instruments by Smith in England, for example, the organs at Durham and Canterbury Cathedrals, and the Temple Church, London. It has traditionally been said that premiums were offered to Smith and other craftsmen to induce them to come to England at the Restoration in 1660. However, 1667 was the most likely year for Smith to have made the journey: the court was re-established, the Trade Wars with the Netherlands had ceased, the Plague was over and London had been almost destroyed by the Great Fire, which provided many new opportunities for work.

Smith was confirmed as the King's organ maker in 1681, and made keeper of the King's organs in 1695; he built organs at Windsor and Whitehall. His foreman was a German named Shrider, who married his daughter; he also employed two nephews, Gerard and Christian, who were his assistants until they left to start their own workshops in 1689 and 1690 respectively. In 1691 Gerard Smith built a new Great Organ in a Harris-style case for Ely Cathedral; he also produced organs for St Edmund's, Sedgfield, and St George's, Hanover Square (1708 and 1725 respectively; parts of each survive). Christian Smith built an organ for St George's, Tiverton, in 1696, parts of which survive, and one for St Mary Magdalen, Bermondsey, in 1698, which was replaced in 1750 by Shrider. The craftsmanship of Gerard and Christian does not appear to have equalled that of Bernard. When

[Christopher Shrider](#) took over Bernard Smith's business and succeeded him as organ maker to the royal family he completed and installed a number of Smith's instruments, making it difficult to distinguish fully the achievements of the two men. For example, the organ at St Mary the Virgin, Finedon, Northamptonshire (c1717) has been attributed to Shrider but the case and other details suggest the work of Bernard Smith. Several chamber organs of 17th-century provenance have been ascribed to Smith although contemporary corroborative evidence is lacking, beyond an inscription, possibly in Smith's hand, in the organ from Brickhill House, Northiam (now in the Royal College of Music, London) which states '1702', Jane Frewin, her organ'.

Smith, who was a Protestant, was much in competition with [Renatus Harris](#), who was a Roman Catholic; their rivalry was seen at its most acrimonious in the 'Battle of the Organs', a dispute which began in 1682 when the benchers of the Temple consulted Smith about a new organ for their church, and were later persuaded by some of their number to consider Harris. Each builder set up an organ to demonstrate its quality; in the ensuing contest it is said that some of Harris's friends even cut the bellows of Smith's organ. In 1688 the matter was decided in favour of Smith. (For a stoplist see [Organ, §V, 8](#), table 17.)

Significant organs by Smith include those at Christ Church, Oxford (1680–?1685), Temple Church, London (1682–8), Durham Cathedral (1684), St Clement Dane's, London (1689–?1690), St Paul's Cathedral (1696–7), St Mary the Great, Cambridge (1698), the chapel at the Banqueting House (1699), Eton College Chapel (1700–01) and Trinity College Chapel, Cambridge (1708; fig.2). A relatively unaltered chamber organ survives, in the possession of Noel Mander, but otherwise none of Smith's work remains in complete condition. There is casework at Christ Church, Durham, St Paul's, St Mary the Great and Trinity, and pipes at St Paul's, Trinity and St Mary the Great; the latter has perhaps the largest amount of surviving pipework, though this has been much moved and altered. No playing action from any of his large instruments survives. The disposition of Smith's organs derives from 17th-century practice in the northern Netherlands and Friesland: *Hauptwerk* and *Rückpositiv*, *Hauptwerk* and *Brustwerk*, and *Hauptwerk* and *Hinterwerk*, paralleled by Smith in his use of Great and Chayre, Great and Echo, and Great and Choir. The most common organs in north-west Europe were single-manual instruments of five to ten stops, and were similar in size to most of Smith's output in England. Smith's organs were noted, as were German and Dutch instruments, for their sweetness and brilliance in the period before the development of the more powerful Schnitger-style organ. Their compass was usually G' to d''', including a short bass octave, although that of the organ in Durham Cathedral was F' to c'''. Smith's awareness of the problems of unequal temperament is seen in his use of divided sharps in the Durham and Temple organs. This also confirms his links with north-west Europe, where divided sharps had been used by Fritzsche and Germer; but in keeping with the English practice, Smith did not employ pedals. A typical specification for a large organ was that for Durham Cathedral: [\Frames/F922500.html](#) The specification of the St Paul's organ was similar, with the addition of a Quintadena, Twelfth and Cimbale (but no Two & Twenty) on the Chair, plus an Echo organ of Stopped Diapason,

Principal, Nason, Fifteenth, Cornet and Trumpet. The organs were winded by wedge bellows, at St Paul's each 8' by 4'. Smith's scaling appears to have been based around a diameter of 138 mm for C of the Open Diapason, halving around the 17th and with a quartermouth width and quarter cut-up. Possibly the best indication of the sound of a Smith organ is given by the restored Diapasons on the instrument at Trinity College, which was rebuilt by Metzler in 1976. There is no indication, however, as to how a complete chorus might have sounded, as Smith's use of Mixtures remains unclear. Instruments had three or four tower cases, with or without a Chayre case, the four-tower format possibly resulting from the need to find space on the main case prospect for the long pipes of the low G'. The surviving pipes and case at Trinity College remain as testimony to the quality of the work of 'Mr. Bernard Smith, of London, one of His Majesty's servants and chief of all that this nation has known in the art of making organs'.

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JOHN ROWNTREE

Smith, Hale

(b Cleveland, 29 June 1925). American composer. He studied at the Cleveland Institute of Music (BM 1950, MM 1952), where his teachers included Marcel Dick (composition), Ward Lewis (theory), Dorothy Price (piano) and Robert U. Nelson (calligraphy). In 1958 he moved to New York, where he served as editor, consultant and general music advisor with

several prominent music publishers. He later taught at the C.W. Post College of Long Island University and the University of Connecticut, Storrs. His awards include the first composition prize of Broadcast Music, Inc. (1952), the Cleveland Arts Prize (1973) and membership in the American Academy and Institute of Arts and Letters (1988). He received an honorary doctorate from the Cleveland Institute in 1988.

Smith was influenced at an early age by the jazz styles of fellow black musicians Earl Hines and Duke Ellington. His experience as a jazz performer, composer and orchestrator led him to undertake projects with several noted jazz musicians, including a collaboration with Foreststorn 'Chico' Hamilton on the film score for *Mr Ricco* in 1974. His music is characterized by a clever organization of motivic materials, an attention to melodic writing and a free use of chromaticism. His lyrical style is best exemplified by the *The Valley Wind* songs (1952–5), *Epiciedial Variations* for violin and piano (1956–7) and *Meditations in Passage* (1980–81). *Contours for Orchestra* (1961) and *Evocation for Piano* (1966) incorporate serial techniques. Striking dramatic qualities and a colouristic use of percussion are notable aspects of *Ritual and Incantations* (1974).

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LUCIUS R. WYATT

Smith, Jennifer (Mary)

(*b* Lisbon, 13 July 1945). British soprano. She studied in Lisbon and made her operatic début there as the Voice from Heaven in *Don Carlos* in 1968. In 1971 she moved to London where she had further tuition from Winifred Radford and Pierre Bernac. Her roles include Mozart's Countess Almaviva (1979, WNO) and Amyntas in *Il re pastore* (1987, Lisbon), and Rameau's Alphis in the stage première of *Les Boréades* (1982, Aix-en-Provence); she made her American début as Cybele in Lully's *Atys* in New York in 1988. Other parts include Gluck's Eurydice and Rameau's Folly (*Platée*). She has also appeared with Scottish Opera and Kent Opera, and in 1991 sang the Queen of Night in Toronto and Reine Berthe/La Vieille (Duni's *La fée Urgèle*) at the Opéra-Comique. In 1998 she sang the title role in Terradellas's *Artaserse* in Barcelona. Smith is a versatile artist, able on the one hand to bring grandeur and pathos to her interpretations and on the other to sustain light-hearted, comic and mischievous roles, as she has demonstrated in *Platée*. An admired concert singer with a wide repertory, Smith has recorded mainly the Baroque choral and operatic repertory for which she is best known, notably works by Purcell, Handel, Bach and Rameau.

NICHOLAS ANDERSON

Smith, Jimmy [James Oscar]

(*b* Norristown, PA, 8 Dec 1925). American jazz organist. He first learnt the piano, largely from his parents and through self-instruction, although in Philadelphia he attended the Hamilton School of Music (1948), where he studied the double bass, and the Ornstein School of Music (1949–50). He took up the Hammond organ in 1953, and acquired a formidable reputation in the Philadelphia area before making his extremely successful début in

New York at the Café Bohemia in 1956. An appearance at Birdland and a highly acclaimed performance at the Newport Jazz Festival in 1957 launched his international career as the first important jazz player on his instrument. Although the organ had been played previously in jazz (for example, by Fats Waller and Count Basie), it was usually treated as a novelty instrument. Smith spent the next 20 years touring, visiting Israel in 1974 and Europe in 1975. He then settled in Los Angeles, where, with his wife Lola, he opened his own club, Jimmy Smith's Jazz Supper Club. He resumed touring in the early 1980s.

Smith was the first player to make the organ effectively serve as a group (minus drums), providing walking bass lines with his feet, chordal accompaniment in his left hand and a solo line in his right, as may be heard on *Walk on the Wildside*, from the album *The Unpredictable Jimmy Smith: Bashin'* (1962, Verve). His powerful style, which combined rhythm-and-blues elements with the more sophisticated bop vocabulary, has influenced virtually every subsequent jazz organist.

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BILL DOBBINS/R

Smith, John Christopher [Schmidt, Johann Christoph; Smith, John Christian]

(*b* Ansbach, 1712; *d* Bath, 3 Oct 1795). English composer of German birth. He was Handel's assistant and is frequently confused with his father, also John Christopher, who was Handel's secretary, treasurer and principal copyist.

1. 1712–59: Operas; assistant to Handel.
2. 1760–95: Oratorios; successor to Handel.

WORKS

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BARBARA SMALL

Smith, John Christopher

1. 1712–59: Operas; assistant to Handel.

At Handel's request, the elder Smith came to London in 1716 to assist him with his business affairs. The rest of the family – John Christopher, Charlotte, Judith and probably Frederic – joined him in 1720 and also participated in Handel's activities. Charlotte married William Teede (1733) and Judith married John Rector, both oboe/flute players for Handel, while Frederic was probably the trumpet player and percussionist who played for the Foundling Hospital and also for various Handel oratorios. Judith, Charlotte and William Teede may well have been members of the elder Smith's copying team.

John Christopher Smith the younger was enrolled in Clare's Academy while his father sold music from the Hand & Music-book in Coventry Street. By 1725 he was having lessons from Handel; his early copies and arrangements of works by Handel demonstrate that his progress was rapid and that he was being instructed in composition as well as keyboard. By 1727 he had joined his father as viola player (they both appear on the performers' list proposed for the Lord Mayor's Day musical entertainments) and Handel copyist, and probably soon after that applied to Thomas Roseingrave and Pepusch for further tutorial assistance. In 1729 Smith wrote his first extant work, the ode *The Mourning Muse of Alexis*, which demonstrates considerable compositional technique for a 17-year-old. Several non-musical mentors also motivated Smith during his formative years: Samuel Clarke, regarded as the first of the English metaphysicians, instilled in him a profound and lasting religious sense, while the authors John Arbuthnot, William Congreve, Jonathan Swift, Alexander Pope and John Gay nurtured his love of letters. With recommendations from Handel and these literary friends, Smith left the family home in Soho at the age of 18 to establish himself as a music teacher; however, in the spring of 1730 he contracted tuberculosis, and it was not until the following autumn, after having rested at Arbuthnot's home, that he recovered sufficiently to resume his musical activities.

Smith's musical sensitivity was unveiled by the 1963 London revival of his fine opera *Ulysses*, but after its miserable reception in 1733 he performed none of his own works for the next seven years. Following his marriage to Frances Pakenham in the late 1730s, at least two children were born: John Christopher in 1738 and Frances the ensuing year. Smith was busy with Handel as well and the two travelled to Cheshire. Copies of various Handel operas during the 1730s attest that the younger Smith was directly involved with their production. When Handel's health deteriorated in 1737, it was Smith who played the harpsichord.

In 1740 Smith followed Handel's lead by producing his own works. As part of a series of 20 subscription concerts and entertainments at Hickford's Room, Smith presented the 'musical drama' *Rosalinda*, actually a mini-opera in English, and the oratorio *David's Lamentation over Saul and Jonathan*. The season was a hectic one for Handel, Smith, Thomas Arne and William Defesch, each vying for an audience already limited by the freezing temperatures. Conflicts eventually took their toll, with Handel appropriating Smith's singers for *L'Allegro* and *Saul*. The two composers must have quarrelled over this, but they managed to remain the closest of friends.

Towards the end of 1741 or in early 1742, following a successful season at Hickford's Room, Smith lost his wife to tuberculosis, their children having died previously. He consoled himself with a new set of friends, including Benjamin Stillingfleet and Robert Price, both of whom wrote librettos for Smith. William Coxe, Smith's stepson and author of *Anecdotes of George Frederick Handel and John Christopher Smith* (London, 1799), erroneously believed that Smith had met them in Geneva. According to Burney, these men 'gave him a taste for, and procured him admission into, good company; so that he formed his character on models of a higher class than that of a mere musician'. During these years Smith continued to work closely with Handel, but surprisingly, at the very moment when his mentor was turning to English oratorio, Smith veered towards Italian opera. These Metastasian works, however, appear never to have been staged.

When Smith's ailing pupil Peter Walter inherited his grandfather's fortune, he offered Smith an annuity of £300 to accompany him and his sister to the south of France. With no family to support, Smith abandoned his friends and pupils for an effortless future. Smith remained on the Continent for over three years, during which time he completed the Italian opera *Dario* (1746), further Italian opera sketches and anthems for private use. When Handel began to lose his eyesight in 1750, he summoned Smith, who then returned to London. From 1751 until Handel's death, Smith's role in the performances and modifications of Handel's oratorios became increasingly important. In 1753 Smith began writing singers' names on Handel's conducting scores, and soon after this he made various cuts, alterations and additions, most likely at Handel's behest. Smith's ever-increasing responsibility is demonstrated by new or altered recitatives before additional arias, and, as Hicks has pointed out, several of the late oratorio additions may well be by Smith.

Smith and David Garrick presented two full-length all-sung Shakespearean operas in 1755 and 1756: *The Fairies*, based on *A Midsummer Night's Dream*, and *The Tempest*. Perhaps because both operas were supported by Smith's society friends, he retained the traditional operatic form with recitatives and an excess of da capo arias. Attempts to popularise the works – for *The Fairies* Smith composed several lighthearted airs and Garrick cast children in the roles of the fairies – failed to assure extended runs. The two quarrelled when Garrick's principal actors threatened to desert the company if the operas continued to leave them in the wings, but a reconciliation brought forth the afterpiece *The Enchanter* four years later, written by Garrick as a Christmas spectacle. Smith kept recitative to a bare minimum, and the work boasts not only music to enchant but also dancing, special effects and magic. Its 'Turkish' background was novel for its time: 18th-century England exhibited a marked interest in things Eastern, particularly literature based on real or fictional Turkish tales and the mystique of the seraglio, and Smith's is the first extant opera in the English language to take advantage of the new trend. *The Enchanter* was the last and most successful of Smith's productions with Garrick.

[Smith, John Christopher](#)

2. 1760–95: Oratorios; successor to Handel.

After Handel's death Smith turned his back forever on theatre music. With Handel's recommendation, he had secured the post of organist at the Foundling Hospital in 1754 and retained that position until 1770, when a disagreement over the Italian violinist Felice Giardini's musical involvement with the hospital prompted his resignation. Smith had assisted Handel in the annual *Messiah* performances there, as he had for the other Lenten Oratorios at Covent Garden, conducting from the keyboard while Handel played the organ between the parts. Smith now had sole access to all the manuscripts his father had inherited from the master, and he and his new partner John Stanley drew on this rich source for their oratorio seasons, first at Covent Garden and later at Drury Lane.

In 1760 Smith's own oratorio *Paradise Lost* met with some success. Handelian idioms are evident in this and in *Rebecca* (1761), but 18th-century audiences were turning towards the *galant*, accepting only Handel's music in the now old-fashioned style. To this end, Smith set three pasticcio oratorios, *Tobit* (c1761), *Nabal* (1764) and *Gideon* (1769), eventually including his own work under the Handelian guise. For the first, in which an angel miraculously cures Tobit's blindness, Smith followed the normal pasticcio process and composed only the recitatives, but for *Nabal* he included a new minuet in Handel's overture and newly set 'When beauty sorrow's livery wears'. Close to half the selections in *Gideon* are Smith's: the overture and seven vocal items from *The Feast of Darius*, one aria from the Italian opera *Issipile*, and three arias and a duet apparently newly composed. His trio 'Like a bright cherub' enjoyed repeated revivals under the Handelian banner.

Smith's personal life changed considerably when he inherited his father's effects and married the widow Martha Coxe in 1763. Although her first husband, William Coxe, had stipulated in his will that if she remarried her entire income would revert to their five children, the family moved to a new home in Kensington large enough to accommodate the whole family as well as rehearsals. Smith, according to Burney, was a 'studious and cultivated man, and much esteemed by many of the first people in the kingdom', and by now Smith had made their acquaintance: John Stuart, 3rd Earl of Bute, for whom he programmed a large barrel organ with works by Corelli, Vivaldi and of course Handel; King George III, whose patronage at Smith's oratorios filled Covent Garden; and his student Augusta, dowager Princess of Wales, to whom Smith formed a special attachment and for whom several of Smith's compositions (perhaps *The Feast of Darius* and *Tobit*, which contain singers' names, transpositions and cuts, and certainly *Gideon*) were performed at Carlton House, her London home. In 1765 John Walsh printed Smith's fifth and final set of keyboard works, which epitomize his familiarity with a variety of styles. They combine the Handelian style of his opp.1 and 2 (1730s) with the Scarlattian of opp.3 and 4 (1750s), along with an earnest (if sometimes awkward) endeavour to come to grips with the *galant* style.

Following Augusta's death in 1772, George III continued Smith's £200 annual salary, but, according to Coxe, 'Though he loved the art, he found himself unequal to the trade, and had not courage to encounter obstacles, or patience to reconcile contending interests'. As the oratorios fell into disfavour, Smith began to spend time in Bath and purchased a home there

in 1774. He presented the Handel manuscripts to George III; they are now in the Royal Music Library at the British Library. Handel's conducting scores, along with most of Smith's larger works, eventually made their way into Chrysander's collection and then to the Staats- und Universitätsbibliothek, Hamburg. Smith continued his teaching at a school for girls in Bath; he received many guests and on at least one occasion visited the young composer Samuel Wesley. A tremor in his hands precluded further enjoyment of the harpsichord, and there is no record that he ever took part in the musical establishments at Bath. After his wife died in 1785, he resided with his stepdaughter Emilia Coxe until his own death in 1795.

Dwarfed by Handel's greatness, Smith's music had little chance for real success. His strongest work retains the style of his mentor, while his attempts at more modern idioms are, with some exceptions, generally less effective. Much of his music is indeed worthy of revival, particularly the opera *The Fairies* and individual arias, choruses and keyboard selections, but Smith's reputation rests today more on his association with Handel than on his musical accomplishments.

Smith, John Christopher

WORKS

LLF	London, Lincoln's Inn Fields
LCG	London, Covent Garden
LDL	London, Drury Lane
LHR	London, Hickford's Rooms
NP	no performance known

operas

Teraminta (3, H. Carey), LLF, 20 Nov 1732, 1 air, *British Musical Miscellany*, iv (London, 1735), 5 airs, *GB-Cfm*

Ulysses (3, S. Humphreys, after Homer: *Odyssey*, bks 16–24), LLF, 17 April 1733, *D-Hs**, 2 airs *GB-Cfm*, ov. *Lcm**; incl. 2 choruses from *The Mourning Muse of Alexis*

Rosalinda (musical drama, 1, J. Lockman), LHR, 4 Jan 1740, music lost

Issipile (3, P. Metastasio), 1743, NP, *GB-Lb**, *US-Wc*, both without recits; aria, *J-Tn*

Il Ciro riconosciuto (3, Metastasio), c1744–5, NP, *D-Hs**, with only one set recit; 2 arias, *J-Tn*; ov. used in *The Tempest*

Dario, 1746 (3), NP, music lost, mentioned in Coxe, 1799

Demofonte (3, Metastasio), c1747–8, NP, 4 arias, *Tn*

Artaserse (3, Metastasio), 1749, NP, 6 arias, *Tn*

The Fairies (comic op, 3, D. Garrick or Smith, after W. Shakespeare: *A Midsummer Night's Dream*), LDL, 3 Feb 1755, excerpts (London, 1755), ov., *Six Favourite Overtures* (London, c1760), prol, *The Gentleman's Magazine*, xxv (1755), 86, recits and dances unpubd; ov. from *Winter, or Daphne*; incl. song texts by J. Hammond, G. Granville (Lord Lansdowne), J. Milton, Shakespeare and E. Waller

The Tempest (3, Garrick, after Shakespeare), LDL, 11 Feb 1756, excerpts (London, 1756), ov., *Six Favourite Overtures* (London, c1760), recits and choruses unpubd; ov. from *Il Ciro riconosciuto*; incl. song texts by J. Dryden, A. Cowley, G. Granville (Lord Lansdowne), J. Hughes, B. Jonson, J. Milton, T. Shadwell and E. Waller

The Enchanter, or Love and Magic (musical drama afterpiece, 2, Garrick), LDL, 13 Dec 1760, excerpts (London, 1760), ov., *Six Favourite Overtures* (London, c1760), recits, dance and last chorus unpubd

Medea (3, B. Stillingfleet), c1763, only 2 acts completed, *D-Hs**, 1 air in Coxe (1799), lib in Coxe, ed. (1811)

oratorios

David's Lamentation over Saul and Jonathan (Lockman), 1738, LHR, 22 Feb 1740, music lost except 1 duet in Coxe (1799)

The Seasons (short, Lockman, after J. Thomson), 1740, NP, *D-Hs**

Judith (R. Price), c1758, NP, *Hs**, 1 aria from Issipile

The Feast of Darius, c1758, NP, *Hs**

Paradise Lost (Stillingfleet, after Milton), LCG, 29 Feb 1760, *Hs**, pubd without recits and choruses (London, 1760); 1 chorus from The Seasons

Rebecca (?Stillingfleet), LCG, 4 March 1761, *Hs**, pubd without recits and choruses (London, 1761); 1 chorus from The Feast of Darius

Tobit (T. Morell), c1761, NP, *F-Pn**, music from Handel, recits by Smith

Nabal (Morell), LCG, 16 March 1764, *Pn**, music from Handel, recits, minuet and 1 aria by Smith

Jehosaphat (?Stillingfleet), c1765, inc., *D-Hs**, music from Paradise Lost, Judith, The Feast of Darius, The Seasons

Gideon (Morell), LCG, 10 Feb 1769, *F-Pn**, *GB-Lbl*, ov. and 7 items from The Feast of Darius, 1 aria from Issipile, 3 items newly composed

Redemption (W. Coxe), NP, *F-Pn**, 3 choruses from Burial Service, recit and 1 aria in Coxe (1799)

other vocal

The Mourning Muse of Alexis (ode, after W. Congreve's pastoral on the death of Queen Mary), 1729, NP, *D-Hs**

Thamesi, Isi e Proteus, 6 Feb 1741, music lost, mentioned in Coxe (1799)

Winter, or Daphne (cant., after A. Pope), 2vv, 1744, NP, *Hs**

Anthems, SB, c1748, *J-Tn**: O Lord God; Let God arise; Hearken unto my voice
How cruelly fated is woman to woe, song (Garrick: The Chances), LDL, 1754, in Thalia: a Collection of Six Favourite Songs (London, c1767)

Attend all ye fair, song (Garrick: The Way to Keep Him), LDL, 1760, in Cleo and Euterpe (London, 1762)

Hymns: The Foundling's Hymn, in *Christian's Magazine* (Oct 1763); When rising from the bed of death, in Foundling Hymns, vol.xii of the Coram Foundation (c1769); The Lord descended from above (Ps xviii), in a vol. of hymns at the Greater London Record Office (c1769)

Hunting scene and song, for Queen Caroline's Hermitage, music lost, mentioned in Coxe (1799)

Songs: 1, 1v, rec, in British Musical Miscellany, ii (London, 1735); 3, 1v, 2 with rec, in British Musical Miscellany, iii (London, 1735); 1, 1v, rec, in British Musical Miscellany, iv (London, 1735); 2, 1v, 1 with Ger. fl, in The Musical Entertainer, ii (London, 1738); 8, 1–2vv, in M. Prior, *Lyric Poems* (London, 1741); 1, 1v, in *Universal Visitor* (London, 1756); 1, *GB-Lbl*; 1 in Coxe (1799)

Burial Service, for Augusta, dowager Princess of Wales, 1772, *D-Hs**

Doubtful: 5 anthems, *J-Tn*; When the sun o'er yonder hills, in Handel's Israel in Egypt

instrumental

op.

1

6 Suites, hpd (London, 1732)

2

6 Suites, hpd (London, 1735)

3	6 Lessons, hpd (London, 1755)
4	6 Lessons, hpd (London, 1757)
5	12 Sonatas, hpd (London, 1765)
	3 contrapuntal movts, hpd, c1738, <i>GB-Cfm</i>
	Fugues, 1754, 1756, lost, mentioned in Coxe (1799)
	3 ovs., vn, ob, hn, bc, in Abel, Arne and Smith's Six Favourite Overtures (London, c1760)

Doubtful: fugal frag., *F-Pn*; ov., vn, va, ob, bc, *GB-BEN*coke

Smith, John Christopher

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G. Beechey: 'The Keyboard Suites of John Christopher Smith (1712–1795)', *RBM*, xxiv (1970), 52–80

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A.G. Williams: 'Stanley, Smith and *Teraminta*', *ML*, lx (1979), 312–15

A. Hicks: 'The Late Additions to Handel's Oratorios and the Role of the Younger Smith', *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, ed. C. Hogwood and R. Lockett (Cambridge, 1983), 147–69

W. Malloch: 'The Earl of Bute's Machine Organ', *EMc*, xi (1983), 172–83

A. Mann: 'Handel's Successor: Notes on John Christopher Smith the Younger', *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, ed. C. Hogwood and R. Lockett (Cambridge, 1983), 135–45

R. King: 'New Light on Handel's Musical Library', *MQ*, lxxxi (1997), 109–38

R. King: 'John Christopher Smith's Pasticcio Oratorios', *ML*, lxxix (1998), 190–218

E. Zöllner: *English Oratorio after Handel* (diss., U. of Hamburg, in preparation)

B. Small: *The Life and Works of John Christopher Smith Jnr* (diss., U. of Oxford, in preparation)

Smith, John Stafford

(*b* Gloucester, bap. 30 March 1750; *d* London, 21 Sept 1836). English musicologist and composer. He was the son of Martin Smith (*d* 1786), organist of Gloucester Cathedral from 1739 to 1781. He was sent to London to study with Boyce, and in 1761 became a chorister of the Chapel Royal. He continued to sing there after his voice had broken; on 16 December 1784 he was made a Gentleman of the Chapel Royal and on 22 February 1785 a lay vicar of Westminster Abbey. In 1790 he was engaged as organist for the Gloucester Music Meeting; in 1802 he was appointed one of the organists to the Chapel Royal and on 14 May 1805 Master of the Children. He resigned the latter post in June 1817.

Smith gained an early reputation as a glee composer, winning two prizes from the Catch Club in 1773 and several more during the next few years. He published five collections of glees as well as several separate pieces; many others appeared in Warren's collection and other anthologies of the time. The later glees are strikingly original; one, *Sweet poet of the woods*, uses quarter-tones. He also produced a madrigal, *Flora now calleth forth each flower*, which is a genuine essay in the old madrigal idiom. He published a collection of songs, and a set of 20 anthems, besides composing a number of hymn tunes and chants. His anthems, too, display unusual boldness, both in the choice and treatment of texts, and deserve revival. He became a member of the Anacreontic Society in 1766. His song, *To Anacreon in Heaven*, was composed for this drinking and singing club; he published a harmonized version (A,T,B) in his *5th Book of Canzonets, Catches, Canons and Glees* (1799). In much altered form, this was later adapted to *The Star-Spangled Banner*, now the national anthem of the USA.

He is now chiefly remembered for his pioneering work as a musical antiquary. He began early to collect old music manuscripts and editions, and he placed his collection and his knowledge at the disposal of Sir John Hawkins, who acknowledged his debt to him in the preface to his *General History of the Science and Practice of Music* (1776–89). Smith transcribed and edited many of the music examples in that work. In 1779 he issued *A Collection of English Songs ... Composed about the year 1500. Taken from MSS. of the same age*, which was perhaps the first scholarly edition printed in England. He continued to build a collection of music that is priceless by today's standards, but was probably acquired at little cost. It included the Mulliner Book, the Old Hall MS (which he bought in 1813), and the copy of the *Ulm Gesangbuch* (1538) formerly owned by J.S. Bach and presented to Smith by C.P.E. Bach at Hamburg in 1772. Some of the riches of Smith's library can only be guessed at, for it passed on his death to a daughter. In 1844, the daughter being pronounced insane, her property was sold by an incompetent auctioneer, and the greater part of it disappeared without trace and without even an adequate catalogue or description being made. 2191 volumes of music were disposed of, including 578 in manuscript. The Old

Hall MS, however, was retained by the family, and was presented to St Edmund's College, Ware, by Smith's great-grandson, Thomas Tordiffe, in 1893.

Smith was much more than a mere collector; in Young's words, he was 'virtually the first English musicologist'. In a copy of Burney's *General History of Music* which he bought in 1789 he wrote copious marginalia which show not only his rancour against Burney for stealing Hawkins's thunder but also his ability to see through the shallowness of the doctor's musical scholarship. He continued to study and to edit early music, and his labours culminated in *Musica Antiqua*. This outstanding achievement drew not only on Smith's own library but on many other available sources. He transcribed 11 trouvère songs from the *Chansonnier de Mesmes*, which was soon afterwards destroyed by fire; in Karp's view these transcriptions 'occupy a historical position among the earliest attempts at a rhythmic solution of the Trouvère notation'. The collection was approximately chronological in arrangement, extending from Gregorian chant to Geminiani. It includes much early English keyboard music and movements from the Jacobean masques, but there is also a good representation of continental composers including Ockeghem, Obrecht, Willaert, Wert, Clemens and Morales. Historical notes on each piece are provided; considering the state of knowledge at the time they are by no means contemptible. Scholars continued to draw on *Musica Antiqua* for many decades.

WORKS

printed works published in London

63 glees, catches and partsongs pubd singly, in 18th- and 19th-century anthologies, and in Smith's collections: A Collection of Glees, 3–6vv (c1776); A Select Collection of Catches, Canons and Glees, 3–4vv (c1780); A Miscellaneous Collection of New Songs, Catches and Glees, 1–5vv (1781); A Collection of Songs of Various Kinds and for Different Voices (c1785); A 5th Book of Canzonets, Catches, Canons and Glees, Sprightly and Plaintive (1799); also in *GB-Ge, Ob, US-Bp*

[20] Anthems composed for the Choir-Service of the Church of England (c1793); several pubd singly

12 Chants (c1803)

2 hymn tunes in T. Chapman: *The Young Gentleman and Ladies Musical Companion*, i (1772)

The Sun is now too Radiant (cant.), *GB-Ob*

1 voluntary, org, in 10 *Select Voluntaries* (c1780)

c24 songs pubd singly, in 18th-century anthologies, and in Smith's collections

Sketches and commonplace books, *GB-Ge, Lb/*

editions

A Collection of English Songs, in Score for 3 and 4 Voices, Composed about the Year 1500. Taken from MSS. of the Same Age (London, 1779)

Mr. Purcell's Grand Te Deum Alter'd ... for His Majesty's Chapel Royal (London, c1790)

Musica Antiqua, a Selection of Music of This and Other Countries from the Commencement of the 12th to the Beginning of the 18th Century Comprising ... Motetts, Madrigals, Hymns, Anthems, Songs, Lessons and Dance Tunes ... The Whole Calculated to Shew the Original Sources of the Melody & Harmony of this

Country; & to Exhibit the Different Styles & Degrees of Improvement of the Several Periods (London, 1812)

theoretical works

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N. Temperley: 'Music in Church', *Music in Britain: the Eighteenth Century*, ed. H.D. Johnstone and R. Fiske (Oxford, 1990), 357–96

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M. Argent, ed.: *Recollections of R.J.S. Stevens* (London, 1992), 25–7

NICHOLAS TEMPERLEY

Smith, [Vielehr] Julia (Frances)

(*b* Denton, TX, 25 Jan 1911; *d* New York, 27 April 1989). American composer, pianist and writer on music. She graduated from North Texas State University (1930) and studied piano and then composition on a fellowship at the Juilliard Graduate School (1932–9), where she gained a diploma. At New York University she completed the MA (1933) and the PhD (1952). She was the pianist for the Orchestrette Classique of New York, a women's orchestra (1932–9), and gave concerts in Latin America, Europe, and the USA, playing much American music, especially that of Aaron Copland. She taught at Hartt College (1941–6), where she founded the department of music education.

All Smith's operas and orchestral works have been performed, some frequently. Her music, which has an appealing directness, is tonal, often dissonant, and incorporates elements of jazz, folk and 20th-century French harmony. The String Quartet, her best chamber work, uses irregular metres and driving rhythms; and the operas *Cynthia Parker* and *Cockcrow* employ folk music within a generally conservative tonal idiom. A recipient of several commissions and awards, Smith was also active in music organizations, especially the National Federation of Music Clubs, for which she chaired the Decade of Women Committee (1970–79). Among her publications are *Aaron Copland: his Work and Contribution to American Music* (New York,

1955), and a *Directory of American Women Composers* (Chicago, 1970), of which she was the editor.

WORKS

(selective list)

Ops: Cynthia Parker (3, J. Fortune), 1938, rev. 1977; The Stranger of Manzano (1, J.W. Rogers) (1943); The Gooseherd and the Goblin (1, J.F. Royle) (1946); Cockcrow (1, C.D. Mackay), 1953; The Shepherdess and the Chimneysweep (1, Mackay), 1963; Daisy (2, B. Harding), 1973

Orch: Episodic Suite, 1936; Pf Conc., 1938, rev. 1971, arr. 2 pf, 1971; Folkways Sym., 1948; 3 suites incl. American Dance Suite, 1963 [rev. of withdrawn work]; other works for sym. band

Chbr and solo inst: Pf Sonatine, 1943–4; 2 Pieces, va, pf, 1944; Sonatine, fl, bn, 1945; Pf Trio: Cornwall, 1955; Str Qt, 1964; Suite, wind octet, 1980; 5 Pieces, db, 1988; other works incl. pf pieces

Vocal: 3 Love Songs (K. Flaster), 1v, pf, 1955; Our Heritage (A.M. Sampley), SSAATTBB, orch, 1958; Remember the Alamo (W.J. Marsh, G.Y. Wright), collab. C. Vashaw, sym. band/full band, opt. nar, chorus (1965); Prairie Kaleidoscope (O.M. Ratcliffe), song cycle, S, str qt, 1982; other songs

Principal publisher: Mowbray

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ADRIENNE FRIED BLOCK

Smith, Leland C(layton)

(b Oakland, CA, 6 Aug 1925). American composer, performer and theorist. He studied composition with Milhaud at Mills College (1941–3, 1946–7) and with Sessions at the University of California, Berkeley (MA 1948), where he also studied musicology with Bukofzer. During 1948–9 he studied with Messiaen at the Paris Conservatoire. He taught at Mills College (1951–2), the University of Chicago (1952–8) and from 1958 at Stanford University. Smith is a noted bassoonist and clarinetist. He has received a Fulbright scholarship (1964–5) and a Copley Foundation award.

Smith has carried out leading research into computer programming for music composition and printing. He is one of the founders and directors of the computer music centre at Stanford, has been an adviser to IRCAM (Paris) and is the deviser of SCORE, the first computer program for music

printing. These endeavours are the topics of two articles, 'Computer Sound Research at Stanford', *Journal of Audio Engineering Society*, xix (1971), and 'Score – a Musician's Approach to Computer Music', *Journal of Audio Engineering Society*, xx (1972), pp.7–14.

The SCORE program, developed from the Music-4 program conceived at Bell Telephone Laboratories, originated as a system to convey musical data to the Stanford University Artificial Intelligence Laboratory digital sound system. Smith's installation of sophisticated graphics adapted SCORE to music printing in 1971.

SCORE is a parameter-based system in which every item of data (sonic or graphic) is described by a group of numerical parameters. This allows the program both to operate with maximum flexibility and to undergo continuous development. Most of the basic musical symbols were created using print-outs of the engraving tool set used by B. Schott's Söhne, Mainz. The personal computer version of the program is written in Microsoft Fortran.

In 1988 B. Schott's Söhne became the first major publisher to adopt SCORE for the majority of its editions. Since that time, virtually every large music publisher worldwide has used SCORE for music publications.

In his music Smith frequently employs serial methods to generate pitch succession, harmonic movement and rhythm. His works are notable for their polyphonic textures, flexible rhythms and expressive instrumental timbres. He has used computer-generated sounds in several compositions and has made a computer realization of the rhythmic part for Cowell's *Rhythmicana*. He is the author of *Handbook of Harmonic Analysis* (Palo Alto, 1963/R).

WORKS

Op: Santa Claus (1, e.e. cummings), 1955, Chicago, 9 Dec 1955

Inst: Sym., 1951; Intermezzo and Capriccio, pf, 1952; 2 Duets, cl, bn, 1953; Sonata, heckelphone/va, pf, 1953; Str Trio, 1953; Sonata, pf, 1954; Qnt, bn, str qt, 1956; Conc., orch, 1957; Trio, ob, cl, bn, 1960; 6 Bagatelles, pf, 1965; Machines of Loving Grace, nar, bn, tape, 1970; other works

Vocal: Motet (Bible: *Matthew*), 1948; 3 Pacifist Songs (S. Sassoon, W. Owen, R. Jeffers), S, pf, 1951–8; Motet (Bible: *Lamentations*), 1954; Advice to Young Ladies (R. Herrick), SA, cl, vn, vc, 1963; Dona nobis pacem, chorus, chbr ens, 1964

Principal publishers: CFE, San Andreas

RICHARD SWIFT

Smith, (Joseph) Leo [Leopold]

(*b* Birmingham, 26 Nov 1881; *d* Toronto, 18 April 1952). Canadian composer, cellist and critic of English birth. He made his début as a performer in Birmingham Town Hall at the age of eight. Later he studied at the Royal Manchester College of Music with Fuchs (cello) and at Manchester University (MusB). In 1910, after working as a cellist in the

Hallé and Covent Garden orchestras, he emigrated to Canada to teach the cello and theory at the Toronto Conservatory. He was a member of the Conservatory String Quartet and for many years a contributing editor of the *Toronto Conservatory Quarterly Review*. He was the principal cellist of the Toronto SO during its early years and held a similar post later with the orchestra of the city's summer Prom concerts. Smith also played the viol and led viol ensembles. He was appointed to the Faculty of Music, University of Toronto, in 1927, becoming a professor in 1938. From the time of his retirement in 1950 until his death he was the principal music critic of the *Toronto Globe and Mail*. The Royal Manchester College of Music elected him as an honorary fellow in 1925.

Smith's first compositions include a symphonic movement, now lost, and numerous songs. In the mid-1930s songs, piano pieces, folksong arrangements and cello pieces were published internationally and the Quartet in D was performed in both Canada and England. A sonata in E minor for cello and piano (1943) won a Canadian Performing Rights Society prize and *A Summer Idyll* (1945), for small orchestra, was recorded. Smith's music is often marked by a 'Celtic' use of pentatonic scales, lilting 6/8 rhythms and a restraint that recalls Delius or MacDowell. Over the course of his career he set a variety of texts by poets ranging from Shakespeare and Blake to his Canadian contemporary Duncan Campbell Scott. Smith's setting of Scott's poem *When twilight walks in the west* suggests an appropriate tone through the use of modality. Its twilight character is shared by the best of Smith's work, including the Four Trios for high voice, cello and piano, *London Street Cries* for two voices, cello and piano, Three Pieces for piano, Four Pieces in an Old English Style for cello and piano and Five Pieces in Folk-Song Style (or Folk-Song Suite) for string quartet.

According to McCarthy, Smith saw himself as one who 'piped Canadian tunes ... to an English ground bass'. He used Canadian folklore – from French-Canadian fiddle tunes to west-coast Indian melodies – as the basis for both arrangements and free compositions. His music nevertheless retained an English spirit. His three textbooks, *Musical Rudiments* (Toronto, 1920), *Music of the 17th and 18th Centuries* (Toronto, 1931) and *Elementary Part Writing* (Toronto, 1939), have been much used. In the 1980s and 90s a number of his works were republished as part of *The Canadian Musical Heritage* (Ottawa, 1982–99; 25 vols.) series and several songs were re-recorded.

MSS in C-On

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JOHN BECKWITH

Smith [née Robinson], Mamie

(*b* Cincinnati, 26 May 1883; *d* New York, ?30 Oct 1946). American jazz and vaudeville singer and entertainer. She toured as a dancer with Tutt-Whitney's Smart Set Company in 1912 and gained a reputation as a singer in Harlem clubs and theatres before World War I. After recording *That Thing Called Love* (1920, OK) in place of Sophie Tucker, and as the first black jazz-blues singer to have recorded, Smith made *Crazy Blues* (1920, OK/Phonola). This was a huge success and made a fortune for both the singer and her promoter, Perry Bradford; it was also important in that it opened the way for the subsequent recording of other black singers. Following its success Smith had many engagements, touring as far as New Orleans and Dallas and appearing as the featured singer in her own shows. She possessed a lively stage personality, was very attractive and had a strong voice. Many of her best recordings were made with her Jazz Hounds, a group that included Johnny Dunn and, sometimes, Bubber Miley on the cornet, as on *I ain't gonna give nobody none o' this jelly roll* and *The Darktown Flapper's Ball* (both 1922, OK). *Jenny's Ball* (1931, OK), being better recorded, gives a more reliable indication of her appeal as a singer, however. She also made several films, both short subjects and full-length features, with bands such as that of Lucky Millinder in *Paradise in Harlem* (1939). Smith was a vaudeville and jazz performer rather than a blues singer and, unlike Bessie Smith, seldom used the blues form or blues inflections.

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PAUL OLIVER

Smith, N(athaniel) Clark

(*b* Fort Leavenworth, KS, 31 July 1877; *d* St Louis, 8 Oct 1933). American composer, conductor and music educator. His musical career began in Wichita, Kansas, where he taught at a music studio and conducted local bands. In 1898, during the Spanish-American War, he led the 8th Illinois Regiment Band. The following year he became a member of the M.B. Curtis All-Star Afro-American Minstrels, with whom he embarked on an 18-month world tour that included concerts in Australia, New Zealand and Hawaii. He left the minstrel troupe in London, where he remained to study at the GSM.

Upon his return to the USA in 1901, Smith enrolled at the Chicago Musical College, where he earned the bachelor's degree in 1905. During this period he conducted the 8th Illinois Militia Band (1901–5), started a publishing

house with J. Berni Barbour (1903), and organized an orchestra of black American performers, the first ensemble of its kind in Chicago. In 1904 he organized two additional ensembles: Smith's Mandolin and String Instruments Club and the N. Clark Smith Ladies Orchestra.

After accepting an Army commission in 1907, Smith left Chicago for the Tuskegee Institute, Tuskegee, Alabama, where he directed bands, orchestras and vocal ensembles. He toured with these groups throughout the American South and Midwest; the annual Atlanta Colored Music Festival became a regular stop. In 1913 he was promoted from captain to major and became a bandmaster at Western University, Quindaro, Kansas, where he remained until 1915. During this time he supplemented his education at the University of Kansas and the Horner Institute of Fine Arts. He spent the rest of his life teaching in public schools throughout the Midwest, including Lincoln High School (Kansas City, Missouri, 1916–22), Wendell Phillips High School (Chicago, 1925–6), and Sumner High School (St Louis, 1930–33). In 1919 he became a charter member of the National Association of Negro Musicians and in 1922 was hired by the Pullman Railroad Company to establish musical ensembles for the company's black American employees. From 1926 to 1930 he conducted several additional ensembles in the Chicago area and briefly attended the Sherwood School of Music.

Smith was the first, and arguably the most influential, teacher from the generation of black American music educators that flourished during the early decades of the 20th century. His bands, orchestras and vocal ensembles performed at the highest level, his demands as an instructor serving as an inspiration to his pupils. His compositions, which range from marches to orchestral works, include the *Tuskegee Institute March*, the *Negro Folk Suite* and the *Negro Choral Symphony* (1933). He also wrote for the piano and made arrangements of spirituals.

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WILLIE STRONG

Smith, Patrick J(ohn)

(*b* New York, 11 Dec 1932). American writer. He studied at Princeton University (BA 1955) and worked as an independent writer on music, founding in 1970 the *Musical Newsletter*, an adventurous periodical that produced many worthwhile articles during its seven years' life. Smith served as president of the Music Critics Association, 1977–81, and in 1985 became director of the Opera-Musical Theater programme of the National Endowment for the Arts; he relinquished that position in 1989 to become editor of *Opera News*. A well-informed writer with a marked interest in the literary aspects of opera, Smith produced the first English-language

historical book on the opera libretto, *The Tenth Muse* (New York, 1970), and has also written *A Year at the Met* (New York, 1983).



Smith, Patti (Lee)

(*b* Chicago, 30 Dec 1946). American rock singer-songwriter. She moved to New Jersey at the age of nine. As a teenager she worked in a factory and later attended Glassboro State Teachers College on an art scholarship. During that time, she became interested in poetry, particularly that of Arthur Rimbaud who remains a key influence, together with Albert Camus, William Burroughs, Allen Ginsberg, the Rolling Stones, Lennon and Dylan. Smith moved to New York in 1967 and by the early 1970s was a key player among New York's avant garde, writing, reading poetry (accompanied by the guitarist Lenny Kaye) and chronicling the music scene. With the playwright Sam Shepard, she wrote *Cowboy Mouth*. Having secured a recording contract, in 1974 she released her first single (*Hey Joe*, which features Smith's monologue for Patty Hearst, and B-side *Piss Factory*, another spoken piece about her experiences on a factory production line) which led to the formation of the Patti Smith Group. Their first album, *Horses* (Arista, 1975), produced by John Cale, set the style: provocative and combative, it was a clarion call to nascent punk rockers. *Rolling Stone* described it as 'a wonderful blend of ritualistic declamation, surrealist imagery and rock basics'. The Robert Mapplethorpe cover photograph, in which Smith stared insolently into the camera, became part of rock's iconography. Unorthodox, uncompromising and always the outsider, Smith was a catalytic figure on the new wave/punk scene on both sides of the Atlantic. Her second album, *Radio Ethiopia* (Arista, 1976), though less critically and commercially successful than its predecessor, captured the prevailing mood. *Easter* (Arista, 1978) brought her international success and featured a collaboration with Springsteen (*Because the Night*) which became a hit single. The 1980s were spent mostly with her family in retreat from the rock world. In 1996 she toured briefly with Dylan and released *Gone Again* (Arista), a memorial to her husband, who died two years earlier. She has published several volumes of poetry, including *Babel* (New York, 1978) and *The Coral Sea* (New York, 1996).

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- M. Stipe:** 'Patti and Me', *Mojo* no.33 (1996), 82–3

LIZ THOMSON

Smith, Pine Top [Clarence]

(*b* Troy, AL, 11 June 1904; *d* Chicago, 14 March 1929). American blues singer and pianist. From about 1920 he toured as a pianist and tap-dancer

in various reviews, including that of Ma Rainey, before being discovered by the pianist Charles 'Cow Cow' Davenport. In 1928–9 he made a number of recordings in Chicago, of which eight were released. Among these was the remarkably successful *Pine Top's Boogie Woogie* (1928, Voc.), probably the most influential and widely imitated of all blues recordings; a re-creation of a rent-party dance or 'boogie', it at once established and popularized the blues piano style known as **Boogie-woogie**. Most of Smith's recordings were novelty pieces, such as *I'm sober now* (1929, Voc.) or *Now I ain't got nothin' at all* (1929, Bruns.), which were comic monologues. Only *Pine Top's Blues* (1928, Voc.) was in the traditional blues vein; he sang this in a high, even petulant and childlike voice. He greatly influenced Albert Ammons, who used the 'powerhouse' rhythm of left-hand walking bass figures, but his own playing had a light, rolling quality also evident in the styles of his contemporaries Cripple Clarence Lofton, Charles Avery and Romeo Nelson. He was accidentally shot during a brawl in the masonic lodge where he was performing.

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PAUL OLIVER

Smith, Robert (i)

(*b* c1648; *d* ?London, before 22 Nov 1675). English composer and singer-lutenist. It is not known whether he was related to the other Smiths in the royal music, such as Henry, a member of the 24 Violins (1662–70), or John, a viol player in the Private Musick (1660–73). James Clifford (*The Divine Services and Anthems*, 2/1664) described him as 'one of the Children of his Majesties Chappel'. He wrote songs for at least ten plays produced by the King's Company and Duke's Company at Dorset Garden Theatre and Lincoln's Inn Fields between January 1672 and May 1673, and may be the author of some of the orchestral music normally attributed to Matthew Locke for Thomas Shadwell's adaptation of *The Tempest*, probably first performed on 30 April 1674. On 20 June 1673 he was sworn in as a royal musician without fee at the behest of Thomas Purcell, and on 3 August 1674 he became a member of the lutes and voices in place of Pelham Humfrey, who had died on 14 July. On 22 November 1675 Richard Hart (*d* 1690) was sworn in as his successor. He was evidently not married, for his estate was administered at his death by Philip Hildred. In one of the

Letters from the Dead to the Living (London, 5/1719) attributed to Tom Brown, Henry Purcell reports to John Blow that 'Robin Smith is still as love-mad as ever he was; hangs half a dozen fiddles in his girdle, as the fellow does coney-skins, and scours up and down hell crying "a Reeves, a Reeves", as if the devil was in him'.

Smith's surviving music does not suggest he was a prodigy of the order of Pelham Humfrey, his close contemporary, although it is lively and accomplished. It was appreciated at the time, to judge from a passage in Thomas D'Urfey's play *The Fool Turn'd Critick* (November 1676). On being told that a song is by 'one Mr. *Smith*, and late Composer to the Kings Play-house', a character replies:

Who *Bob!* a very Excellent Fellow madam, believe me, and one the Town Misses very much to my knowledge; for now a dayes what ever is the matter with 'em. I know not, but we have such Tunes, such lowsy lamentable Tunes, that 'twould make one forswear all Musick.

Another musician named Robert Smith (bur. London, 5 Oct 1647) was a singing-man of Westminster Abbey, and perhaps the author of two songs, *She which would not, I would choose* (US-NYp Drexel 4257) and *He that did ever scorn love's might* (RISM 1652⁸, ed. in MB, xxxiii, 1971).

WORKS

songs for plays

all published in 1673³/R

Ah Corydon in vain you boast, 1v, bc, Some happy soul come down and tell, 1v, bc, in *The Fatal Jealousie* (H.N. Payne), 1672

A heart in love's empire, 3vv, bc, in *The Citizen Turned Gentleman* (E. Ravenscroft), 1672

As I walked in the woods, 1v, bc, Come lay by your cares, 2vv, in *The Miser* (T. Shadwell), 1672

From friends all inspired, 1v, in *The Morning Ramble* (Payne), 1672

Long betwixt hope and fear, 2vv, in *The Assigment* (J. Dryden), 1672

O how I abhor the tumult and smoke of the town, 1v, bc, in *Epsom Wells* (Shadwell), 1672

Why should a foolish marriage vow, 1v, bc, in *Marriage a la Mode* (Dryden), 1672

Ah false Amintas can that hour, 1v, bc, Amintas led me to a grove, 1v, bc, in *The Dutch Lover* (A. Behn), 1673

Beauty no more shall suffer eclipse, 1v, bc, Fill round the health good natured and free, 1v, bc, in *The Reformation* (J. Arrowsmith), 1673

The day you wished arrived at last, 1v, bc, in *Amboyna* (Dryden), 1673

other vocal

12 songs, 1675⁷/R, *The Circle* (London, 1675), T. D'Urfey, *The Fool Turn'd Critick* (London, 1677), 1685⁴, GB-Lbl: And I'll go to my love, 2vv; At the sight of my Phillis, 1v, bc; A woman that's homely, 1v, bc; Be jolly my friends, 2vv; Farewell fair Armida, 2vv; Have you not in a chimney seen, 4vv; How bonny and brisk, 1v, bc; I found my Celia, 1v, bc; No, no, 'tis in vain, 1v; Phyllis the time is come, 1v, bc; 'Tis the grape that discovers, 1v, bc; What sighs and groans, 1v, bc

2 dialogues: O sorrow say where dost thou dwell (Nature and Sorrow), 2vv, bc, 1675⁷; O Time, thy wings (Philander, Time and Death), 3vv, bc, *Och*
6 anthems, music lost, texts in J. Clifford, *The Divine Services and Anthems* (London, 2/1664): God be merciful unto us; O God my heart is ready; O sing unto the Lord a new song (Ps xcvi); O sing unto the Lord a new song (Ps cxlix); Sing unto God, O ye kingdoms; When the Lord turned again

instrumental

for 2 violins and bass unless otherwise stated

3 act tunes, B♭; d, G, a 4, in *The Tempest* (semi-op, T. Shadwell, after W. Shakespeare), 1674, M. Locke, *The English Opera* (London, 1675), ed. in MB, li (1986); attrib. Smith in *US-NH*

9 suites, a, A, B♭; B♭; C, D, D, f, F, 1677⁴

Suite, g, a 4, *NYp* Drexel 5061

16 suites, g/G, g, a, c, A, B♭; 'New Years Day', C, c, c, C, c, D, d, D, d, F, *NYp* Drexel 3849

Ground, B♭; chaconne, B♭; brawles, D, a 4; 2 airs, C; untitled theatre suite, a 4; suite, g, a 4; air, B♭; a 4; 3 airs 'made in Oxford', F, vn pt, *GB-Och* 1183

Almand, f, 3 airs, C, 2 airs, g, ground, B♭; some a 4 inc., *EIRE-Dtc* 413

3 suites, G, g, a, *GB-Lbl*, see Sotheby (1999)

Don Gusman's Jigg, Apollo's Banquet (London, c1669)

4 untitled theatre suites, b pt, *US-NH* Filmer 7

Airs a 1, a 2, inc., *Apollo's Banquet* (London, 2/1678), T. Greeting, *The Pleasant Companion* (London, 3/1678), *GB-Lbl*, *Och* 90–91, 361–2, 1025–7, *W*, Scottish Record Office, Edinburgh

Suite, C, arr. kbd, 1673⁶/R, ed. C. Hogwood, *Melothesia* (Oxford, 1987)

3 airs, A, c, d, arr. kbd, *Ob*, *Och*

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BDA

BDECM

Day-MurrieESB

LS

SpinkES

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PETER HOLMAN

Smith, Robert (iii)

(*b* Gainsborough, 1689; *d* Cambridge, 1768). English mathematician. He entered Trinity College, Cambridge, in 1708, and became a senior Fellow

in 1739 and Master in 1742; he was also a Fellow of the Royal Society and Plumian Professor of Astronomy (1716–60). His work on acoustics is contained in *Harmonics, or the Philosophy of Musical Sounds* (London, 1749/R, enlarged 2/1759) and *Postscript ... upon the Changeable Harpsichord* (London, 1762). The first includes a table showing the rates of beating of tempered 5ths on the various notes of the scale calculated for a series of pitches of performance; the temperaments used are mean-tone and Smith's own system of equal harmony. It is significant that his approach to the problem of tuning a keyboard instrument was through the judgment of the musician's ear: he tried out his equal harmony on the harpsichord, and the first organ of the Foundling Hospital, with its system of alternative notes actuated by selective stops, is said to have been built under his direction. In several striking respects he anticipated Helmholtz, who, however, did not know his work.

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MURRAY CAMPBELL

Smith, Robert Archibald

(*b* Reading, 16 Nov 1780; *d* Edinburgh, 3 Jan 1829). Scottish composer. The son of a silk-weaver from Paisley, he could play the flute and violin well at the age of ten, and was a church chorister, although largely self-taught. The family returned to Paisley by 1800, where he was apprenticed to his father; but in 1802 he left weaving to teach music, particularly choral singing. His classes were successful, and by 1807 he was precentor of Paisley Abbey. His reforming tendencies met with Presbyterian opposition but nevertheless his reputation as a choirmaster spread rapidly. He trained the Abbey Harmonic Choir to sing contemporary religious masterpieces with instrumental accompaniment, and his successes resulted in his appointment as precentor and choirmaster at St George's, Edinburgh, a position of considerable prestige.

Smith's reputation as a Scottish lyricist was ensured by his songs (the best-known being *Jessie, the Flow'r o' Dunblane*, to words by Robert Tannahill), but his anthems are generally undistinguished. Three of his metrical psalm tunes are still in regular use: 'Selma' and 'Morven', which are strictly pentatonic, and 'Invocation'.

Smith's early death was deeply lamented, and John Thomson composed a funeral anthem (now lost) in his memory. His correspondence (in *GB-Gu*, MS Robertson 1222) reveals a charming, even mischievous personality despite the fact that he declared he would 'rather publish a volume of music than a page of any other matter'.

WORKS

(selective list)

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Secular vocal: Jessie the Flow'r o' Dumblane (Glasgow, 1808); numerous other songs, mostly included in his Editions

editions

The Scottish Minstrel (Edinburgh, 1821–4; later reprs.)

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JEAN MARY ALLAN/JOHN PURSER

Smith, Stuart Saunders

(b Portland, ME, 16 March 1948). American composer. He studied at the Hartt School of Music with Edward Diemente, among others, and at the University of Illinois (DMA 1977), where his teachers included Salvatore Martirano, Herbert Brün and Ben Johnston. He has taught at the University of Maryland, Baltimore County, and served as executive editor of the Percussive Arts Research Edition (1982–4).

Smith's works span a variety of genres and media, including jazz, atonality, poetry and experimental theatre. Open form and free jazz provide the conceptual frameworks for many of his works. In *Here and There* (1972) performers improvise with reference to a grid of processes; in *Gifts* (1974), melodies modelled on jazz improvisation are notated. Performances of Smith's sound-text poetry are usually accompanied by instruments (including radios) and found objects such as tree leaves, rocks and kitchen utensils. In *Return and Recall* (1976) and *Transitions and Leaps* (1990), trans-media compositions that focus on common processes to relate medium-specific materials, performers compose together using an ideogrammatic notational system that directs them to imitate, develop, repeat or replicate musical information. Babbitt has described Smith's varied output as 'a personalized seamless compound, a vast collection of awarenesses fused into a unified, single and singular vision' (Saunders, xiii).

WORKS

(selective list)

Stage: Poems I–III, nar, brakedrums, 1970; Songs I–IX, actor + perc, 1981; Tunnels, 1 pfmr, 1982; By Language Embellished: I (op), 1 pfmr, 1983–4; Some Household Words I–XVI, 1v, 1983; In Bingham, 1v, 1985; ... And Point North, actor + perc, 1988; Delbert, actor + perc, 1995; 2 Stories and an Ad, nar, 2 perc, 1995; Family Portraits: Mom and Dad Together, nar + db, 1996

Inst ens: Here and There, melody inst, short-wave radio, pf, 1972; Gifts, 2 melody insts, kbd, 1974; Flight, fl, pf, 1976; Blue, tpt, db, drum kit, 1979; Notebook, insts, 1980; Past Training, fl, vn, trbn, b cl, db, drum kit, 1985; Links no.5, vib, bells, chimes, 1987; Links no.6, vib, pf, 1989; Links no.8, fl, vib, 1989; Each Moment an Ending, perc qnt, 1993; Links no.11, 3 vib, 1994; Asleep in Thorns, ob, gui, 1996; Polka in Treblinka, xyl, perc, b drum, 1996

Vocal: A Vietnam Memorial, SA, tpt, perc, str orch, 1984; Links no.7, 1v, vib, 1989; Wind in the Channel, 1v, rec + perc, 1994

Solo perc (vib, unless otherwise stated): One for Syl, 1970; Links, 1974; Links no.2, 1975; Links no.3, 1975; Blue Too, drum kit, 1981; Links no.4 (Monk), 1982; The Noble Snare, snare drum, 1988; Good Night, mar, 1992; Links no.9, 1992; Links no.10, 1993; Thaw, bells, 1993

Pf: Pinetop, 1976; Aussie Blue, 1985; Earle, 1991; Ivy, 1991; Sylvia, 1991; Brenda, 1994; Family Portraits: Self, 1997

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JOHN P. WELSH

Smith, (Edward) Sydney

(*b* Dorchester, 14 July 1839; *d* London, 3 March 1889). English composer. He received his first musical instruction from his parents and at the age of 16 went to Leipzig, where he studied the piano with Moscheles and Plaidy, the cello with Grützmacher, harmony and counterpoint with Hauptmann, Richter and Papperitz, and composition with Rietz. He returned to England in 1858 and in the following year settled in London, where he had a considerable reputation as a teacher. His compositions, exclusively for the piano, were written for the Victorian drawing room and mainly comprise miniatures, transcriptions and fantasias on operatic themes. Smith's knowledge of piano technique led him to develop a particular style in which brilliance and showmanship predominate. His works, designed to entertain rather than edify, are rarely performed nowadays, but at the time they were highly popular with a certain type of pianist eager to achieve the maximum display with the minimum effort. This was accomplished by the use of rapid

scales, arpeggios, felicitous ornamentation and elaborate figuration, the profusion of which distinguished his salon pieces from those of his contemporaries such as Edward Bache and Walter Macfarren. The most successful of his many pieces were *La harpe éolienne*, *Le jet d'eau*, *The Spinning Wheel*, *Chanson Russe* and a Tarantella in E minor; they were as popular on the Continent as in England.

W.B.SQUIRE/JEREMY DIBBLE

Smith, Theodore [Schmidt, Theodor]

(*b* c1740; *d* c1810). German composer and keyboard player, active mainly in England. Fétis gave his birthplace as Hanover, and Gerber identified him with Theodor Schmidt, who published symphonies in Paris about 1765. As 'T. Smith' he made his London début at Hickford's Room on 17 March 1766, performing a harpsichord concerto. He joined the Royal Society of Musicians on 1 February 1767; his name is spelt 'Theodor Smith' in their records, and on the title-page of his *Alfred*, but later he preferred 'Theodore'. After another concert at Hickford's Room on 21 May 1767, during which his Sinfonia concertante for violin and cello was performed, his musical activities shifted to the theatres and pleasure gardens, influenced by his marriage, about 1768, to the singer Maria Harris. She had been a pupil of Thomas Linley (i), and Smith composed a set of Vauxhall songs for her in 1769. 'Mrs Smith' made her acclaimed theatrical début with Garrick's company at Drury Lane as Sylvia in *Cymon* (20 October 1772). She went on to perform in many productions there, including Arne's *The Rose*, Garrick's adaptation of *Hamlet* (as Ophelia), and Dibdin's *The Wedding Ring* and *A Christmas Tale*. When Garrick rewrote Thomson's masque *Alfred* for a production on 9 October 1773, he asked Smith to compose new music, paying him £26 5s. Smith wrote an excellent overture in the style of J.C. Bach and five attractive songs, including a fine coloratura aria sung by his wife in the role of Emma. Performances also included songs Arne had written for the original production in 1740 and some Burney wrote for the 1751 revival under the name 'Temple of Apollo'. Arne and Drury Lane's house composer Dibdin were enraged at Garrick's bringing in, without consulting them, a composer who had had no theatrical experience, and Arne published an advertisement disclaiming responsibility for the music. Dibdin's complaint drew an angry reply from Garrick (6 October 1773) which, however, is somewhat devious about Smith's contribution.

According to Mrs Papendiek, Maria Smith left Theodore and eloped in the summer of 1774: 'a Mr Bishop took her off, and when the first shock had subsided, he prevailed upon Smith to accept a sum of money and be silent, for his wife would never return to him, and he, Bishop, would marry her'. If this story is true then it must have happened some time later than 1774, for the Smiths christened a son on 10 January 1776. That year Smith also composed an overture and new songs for Thomas Hull's farce *The Spanish Lady*, revived for his wife's benefit at Drury Lane on 9 April 1776. Around this time, however, Smith did lose interest in writing vocal music,

and lived mainly by teaching. From 1779 onwards he published several sets of 'duets for two performers on one harpsichord or piano forte', with three sonatas in each set. The first was by far the most successful, perhaps because it was much the easiest to play; there were several reprints in London and one in Berlin. Smith's first set of concertos also appeared in Berlin, and he may have lived there for a short time around 1780. Smith also wrote at least 27 keyboard sonatas, some with flute or violin accompaniment.

It seems that Smith never remarried. He took a job teaching in a Chiswick girls' school for the poor reason that he wanted an occasional glimpse of his ex-wife when she went there to see her daughter. From moping he fell to bitterness: years later William Horsley reported that during his lessons with Smith in the 1790s he 'received small instruction and much ill usage'. By 1795 Smith was organist at Ebury Chapel in London (near Sloane Square), for which he published a collection of psalms, hymns and anthems (two of them by Arnold and Avison). The *Sacro Divertimento*, published about 1800, was apparently intended as a full evening's entertainment in the chapel; a long organ sonata is followed by a number of short anthems and hymns, together with an extract from Handel's *Messiah*.

WORKS

(selective list)

published in London unless otherwise stated

instrumental

- 6 Quartettos, fl/(2)vn, vla, bc (1768)
- 6 simphonie a VIII, op.1 (Paris, c1770)
- 6 Sonatas, hpd, vn, vc, op.1 (c1770)
- 6 Duets, vn, vc, op.2 (Paris, c1770)
- 6 Sonatas, vn, vn, db; as 6 sonates op.3, and 6 trios (Paris, c1770)
- 6 Sonatas, hpd, vn/fl, vc, op.5 (1770)
- 6 Sonatas, hpd/pf, op.6 (1771)
- The Celebrated Music which is on the Organ at Mr. Coxe's Museum Spring Garden, arr. hpd (1772)
- 6 Sonatas, hpd/pf, vn, op.8 (London, c1772)
- Water Parted from the Sea [from Arne's *Artaxerxes*], with variations, hpd/pf (c1775)
- 6 Favorite Minuets, hpd, fl/vn (c1780)
- A Musical Directory (1780) [pf tutor explaining notation]
- 6 Concertos, hpd/pf, vn, vn, vc/db, op.13 (London (c1785), as op.4 (Berlin, Amsterdam, Paris, c1782)
- 6 Concertos, hpd/pf, vn, vn, db, op.14 (Berlin, c1783)
- 6 Sonatinas, hpd, pf (c1785)
- 3 Sonatas & a Favourite March, pf/hpd, vn, vc (1789)
- 3 Favorite Duets (sonatas) ... and an Ov. (hpd, pf)/(pf/hp, vn/fl) (c1790)
- A Favorite March Performed by His Royal Highness's Band, hpd/pf, vn/fl (c1790)
- 3 Sonatas ... in which are Introduced Several Favorite Airs, pf, vn, op.12 (1795)
- 3 Sonatas, pf, op.36 (c1795)
- Sacro Divertimento, consisting of a Grand Voluntary or Sonata, Anthems, Hymns,

Psalms, etc, arr. org, pf (c1800)

For pf 4 hands: 3 sonates en duo, hpd/pf, op.1–4 (Berlin, Amsterdam, c1775–80), and as 1st–4th sets of 3 Favourite Duets (also 6th and 7th) (London, 1779–89); Grand Duetto ... with Favorite Airs, pf/(hp, pf) [op.39]; Siena morena, divertimento spaniola, pf, op.52 (c1800)

vocal

The Favourite Songs sung at Vaux Hall by Mrs. Smith, 1v, orch (1769)

The Ov. and Songs in Alfred (c1775)

A Collection of Favourite Songs Sung at Marylebone Gardens by Miss Harper, 1v, orch (c1775)

6 Arietts ... & 1 Duett, 1–2vv, hpd/pf (1788)

8 Tunes, selected, composed for, and adapted to the Selection of Psalms, Hymns and Anthems of Ebury Chapel (c1795)

Songs and ballads

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Mrs V.D. Broughton, ed.: *Court and Private Life in the Time of Queen Charlotte: being the Journals of Mrs Papendiek* (London, 1887)

D.M. Little and G.M.Kahrl, eds.: *The Letters of David Garrick* (London, 1963)

R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)

B. Matthews: *The Royal Society of Musicians of Great Britain: List of Members, 1738–1984* (London, 1985)

ROGER FISKE/RACHEL E. COWGILL

Smith, William (i)

(bap. Durham, 3 April 1603; *d* Durham, 19 April 1645). English composer. He has been confused with an earlier William Smythe (c1550–1600) who was by 1576 a minor canon of Durham Cathedral, and from 1589 until 1599 organist there, but he is now identifiable with the second son of Christopher Smith. There were two choristers with the name William Smith at Durham Cathedral in 1614, but on the grounds of age he ought to be assigned the dates of Christmas 1613 to at least July 1618 rather than 1609 to 1616. In August 1621 the Visitation Schedule names him as a King's Scholar at the grammar school, and in August 1624 as one of the lay clerks of the cathedral. On 30 October 1625 he married Grace Hodgeson in St Mary the Less, Durham, on 24 September 1626 he was ordained deacon and on 8 April 1627 the dean and chapter of the cathedral paid him 40s. 'for his painstaking in the time Mr Hutcheson, organist, was in the gaol'. Elected a minor canon on 20 July 1627, he often held the annual offices of sacrist (intermittently between 1627 and 1636) and precentor of the cathedral (intermittently between 1631 and 1645). Subsequent appointments included curate of Witton Gilbert (1629–31) 'in

the regard of the good services that he has already performed', and rector of St Mary-le-Bow (1631–45).

During the 1620s great changes took place in the way that services were celebrated in the cathedral, causing a long and bitter lawsuit between the low- and high-church members of the chapter. Music was very much at the centre of the dispute, as the following extract from Peter Smart's written indictment will show:

We [Smart and his colleagues] article and object that you, John Cosin [prebendary of the cathedral 1624–61, bishop 1661–72], and your fellows ... have not only banished the singing of psalms, in the vulgar tunes, by authority allowed ... but you have so changed the whole liturgy, that though it be not in Latin, yet by reason of the confusedness of voices of so many singers, with a multitude of melodious instruments ... the greatest part of the service is no better understood, than if it were in Hebrew or in Irish ... And this kind of administration ... with so many pictures, and so strange gestures, and excessive music, is not used in any cathedral church in England, nor in Durham, till you, John Cosin became prebendary of the same.

Smith's music, all of which is contained in the Durham choir partbooks, well represents the complex style to which Smart so violently objected. It is highly polyphonic in texture, very much after the manner of Orlando Gibbons's most ambitious work; indeed, Smith's *Awake up my glory* was for some time thought to be by Gibbons. With Smith, however, there is little development of themes, little repetition of text and a preference for certain minor keys. Smith's transcriptions (in *GB-DRc* organ books, MSS A1–3) include most of his own compositions and Byrd's Great Service.

After 1635, when Cosin went to Peterhouse, Cambridge, as master, Smith may have visited the college, though it is equally possible that music copied by him and by other members of the Durham choral foundation which was incorporated into the partbooks there could have been sent from Durham. Some 50 years after his death he was still remembered, not for his compositions, but for his virtuosity at the keyboard.

WORKS

all in *GB-DRc* and also where stated

Preces and Responses, 5vv, *Cp*; Preces and ps lxxxv, full, *Cp*, *Y*; Preces and ps cx, verse, *Cp*, *Y*; Preces and ps cxi, full, *Cp*, *Y*; Preces and ps lvii.9, cxviii.19 [also attrib. O. Gibbons], verse; Preces and ps lxxvii, full, *Cp*, *Y*; First Kyrie, Creed, verse; Second Kyrie, Creed, verse; Kyrie 'ten several ways', verse
7 verse anthems, *GB-Lbl*, *Y*
2 fantasias [of uncertain authorship]

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PETER LE HURAY/BRIAN CROSBY

Smith, William (ii)

(*f* Hopewell, NJ, 1803–6). American tune book compiler (see [Shape-note hymnody](#), §2). With William Little he edited *The Easy Instructor* (Philadelphia, 1801), but he published a second volume of the book on his own (Hopewell, 1803, 2/1806).

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HARRY ESKEW

Smith, William C(harles)

(*b* London, 22 July 1881; *d* Bromley, Kent, 20 Nov 1972). English musical librarian and bibliographer. His early education at Woolwich High School was supplemented with private violin and piano lessons. In 1898 he entered the Civil Service, serving first in the Inland Revenue and later in the Scottish Education Office. On 3 September 1900 he was transferred to the Department of Printed Books at the British Museum. After brief training in cataloguing he was selected to work in the Music Room as assistant to W. Barclay Squire. When the latter retired in 1920 Smith succeeded him as Assistant Keeper and held this office until his retirement at the end of 1944.

Smith was chiefly interested in the study of Handel and other aspects of 18th-century music in England. From 1924 onwards he contributed articles on these subjects to various musical journals. His work at the museum stimulated a particular interest in the printed music of the period, on which he became a leading authority. During these years he acquired the detailed and extensive knowledge that formed the foundation for the major bibliographical publications which he prepared during his retirement with the assistance of his colleague Charles Humphries. Smith began to assemble a personal collection of Handelian material in 1934. It eventually contained over 200 early Handel editions and some manuscripts. In 1962 it was purchased by Gerald Coke, who incorporated it into his own collection at Bentley, Hampshire, in 1968.

Smith's occasional writings, a selection of which were brought together in *Concerning Handel* (1948), show the least satisfactory side of his work.

Though always a fastidious recorder of information, he was often unable to organize it properly and evaluate its significance. He never discussed music *per se*. But his bibliographical works are excellently arranged, detailed and generally accurate. The catalogues of early Handel editions and of the entire output of the Walshes from 1695 to 1766 are worthy achievements and have become standard works of reference. Smith gave an account of his life in *A Handelian's Notebook* (1965), which includes a complete list of his writings to 1964.

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A Handelian's Notebook (London, 1965)

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'The 1754 Revival of Handel's *Admeto*', *ML*, li (1970), 141–9

ANTHONY HICKS

Smith, William O(verton) [Bill]

(*b* Sacramento, CA, 22 Sept 1926). American composer and clarinettist. He studied composition with Milhaud at Mills College and with Sessions at the University of California, Berkeley (MA 1953), and the clarinet with Arthur Christman at the Juilliard School and with Ulysse Delecluse at the Paris Conservatoire. In 1946 he co-founded the Dave Brubeck Octet. He taught and directed the Contemporary Group at the University of Washington, Seattle, from 1966 to 1997, whilst pursuing an extensive performing career in both jazz and avant garde music. His honours include the Prix de Paris, the Prix de Rome, two Guggenheim Fellowships and a BMI Jazz Pioneer Award. As a jazz musician he performs under the name Bill Smith.

Smith's *Schizophrenic Scherzo* (1947), written for the Brubeck Octet, was one of the first successful integrations of modern jazz and classical procedures, a style later dubbed 'third stream'. His *Duo for Clarinet and Recorded Clarinet* (1960) is the earliest example of a work for clarinet and tape. In *Concerto for Jazz Soloist and Orchestra* (1962) a 12-note row is employed in both the improvisational solo clarinet part and in the orchestral accompaniment. The 1961 album *Near Myth* uses multiphonics, extreme high notes (to *F'''*), muted clarinet, piano harmonics and drum sticks on the inside of the piano. He has written many works for the clarinet which explore ground-breaking performance techniques for the instrument. He assembled the first and most comprehensive catalogue of fingerings for clarinet multiphonics (Rehfeldt, pp.99–121) and has explored: electrification of the instrument; the simultaneous use of mouthpieces on both lower and upper joints (*Five Fragments*, 1977); removal of the mouthpiece in order to

play the instrument as a flute; playing the mouthpiece alone; computer-transformed sounds; vocalizing while playing, timbral trills, key clicks, muting, harmonics (*Variants*, 1963); playing two instruments at once (*Epitaphs*, 1993); and using an extended range.

WORKS

(selective list)

Schizophrenic Scherzo, cl, a sax, t sax, tpt, trbn, 1947; Conc., trbn, chbr orch, 1959; Duo, cl, tape, 1960; 5 Pieces, fl, cl, 1961; Conc. jazz soloist, orch, 1962; Variants, cl, 1963; Mosaic, cl, pf, 1964; Random Suite, cl, tape, 1965; Quadri, jazz ens, orch, 1968; Chronos, str qt, 1975; Five, brass qnt, 1976; 5 Frags., double cl, 1977; Intermission, S, SATB, various insts, 1978; Musing, 3 cl, opt. dancers, 1983; Illuminated Manuscript, wind qnt, cptr graphics, 1987; Jazz Set, vn, wind qnt, 1991; Epitaphs, double cl, 1993; Ritual, 2 cl, tape, projections, 1993; Soli, fl, cl, vn, vc, 1993; Five Pages, 2 cl, cptr, 1994; Duet in Two Tempos, 2 cl, 1996; Explorations, cl, chbr orch, 1998

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Principal recording companies: Concord, Contemporary, CRI, Fantasy

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- I. Mitchell: 'William O. Smith: Musical Pioneer', *Musical Performance* (forthcoming)

IAN MITCHELL

Smith Brindle, Reginald

(*b* Bamber Bridge, 5 Jan 1917). English composer and writer on music. His first professional training was in architecture, but this was cut short by war service, which took him to Africa and then to Italy. He won first prize in the Rome Army Arts Festival of 1946 with his *Fantasia passacaglia*. From 1946 to 1949, unable to find a place on a degree course in architecture, he studied music at the University College of North Wales, Bangor. He pursued his studies in composition in Italy, with Pizzetti at the Accademia di S Cecilia and with Dallapiccola, and felt drawn to the school of Florentine 12-note composers, which included such figures as Bartolozzi, Bussotti and Berio. He spent much of his time in that country during the following years, also working for Italian radio. He returned to Bangor to take up a university teaching appointment in 1967 and remained there until 1970, when he became professor of music at the University of Surrey, retiring in 1985.

The influence of the older generation of Italian composers may be evident in the music Smith Brindle was writing in the mid-1950s, in, for example,

the tonally inclined serialism of his *Variations on a Theme of Dallapiccola*. But it is characteristic of him that he was not content to write in that style for very long. The serialist phase culminated in the expressive string writing of *Via crucis* (1960), which has much in common with the early music of the younger Italians, such as Berio and Bussotti. His subsequent career is marked by a series of more or less sudden moves from one enthusiasm to another. In 1967 he wrote for little else but percussion, completing three major pieces. This preoccupation was not predictable from his earlier works, though he had written for percussion with exceptional skill, particularly in the *Concerto for five instruments and percussion*; and it was not followed up by more works in the same medium, though he did write a useful book on the subject, *Contemporary Percussion*.

However, it is possible to trace a line of development through his music, at least until the early 1970s. From the strictly 12-note serial *Symphony* of 1954 to the liberated *Apocalypse* of 1970, there had been a progression (which the composer has acknowledged) towards the 'white sound' of electronic music. The gradual erosion of the serial organization of the earlier works and the growing interest in sound for its own sake is most consistent in the series of visionary orchestral works beginning around 1960, including *Cosmos*, *Homage to H.G. Wells* and *Creation Epic*. In 1971, after approaching the sort of sound he wanted in *Apocalypse* – by means of the clusters, glissandos, percussion cascades and improvisation sequences favoured by contemporary Polish composers – he temporarily abandoned the orchestra for the electronic studio.

Smith Brindle's electronic phase was of shorter duration. He has not entirely rejected electronic tape but, as in *Worlds without End* and *The Walls of Jericho*, he has used it in combination with voices or conventional instruments. The stimulus of later orchestral works, foreshadowed in *Amalgam* (1968), has been the idea of presenting archaic material, such as plainsong, simultaneously with complex aleatory textures on two contrasting levels.

Smith Brindle's style has not made it easy for the public to come to terms with him. There is a strong individuality in his music, and the fundamentally emotional inspiration is unmistakable. The individuality is to be heard in the personal melodic voice, which so touchingly survives the tumult of *Apocalypse*, and in the rhythmic themes which are an interesting aspect of many of his works. By example and by precept, and not least by his responsiveness to the innovations of his younger contemporaries, he has had a significant influence on the development of British music. Smith Brindle is the author of a number of widely admired books on modern music. Since 1933 he has also been active as a painter, exhibiting in London and elsewhere.

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Stage: *The Death of Antigone* (op, Sophocles, Euripides and Smith Brindle), 1969, Oxford, 1971

Choral: *Cant. Requiem*, SATB, orch, 1952; *Benedicite omnia opera*, SATB, 1954; *Mag and Nunc*, SATB, 1955; *Grafico della Petenera*, Mez, Bar, spkr, SATB, orch, 1956; *Extremum carmen*, SATB, 2 pf, perc, 1961; *Discoveries* (V. Watkins), SATB, 1967; *Vivo sin vivir* (St John of the Cross, trans. Brindle), SATB, 1968; *The*

Windhover (G.M. Hopkins), SATB, 1970; Worlds without End, spkrs, SATB, ens, tape, 1973

Orch: Fantasia passacaglia, str, 1946; Concertino, gui, chbr orch, 1951; Sym. no.1, 1954; An Epitaph for Alban Berg, str, 1955; Variations on a Theme by Dallapiccola, 1955; Renaissance Suite, 1956; Sym. Variations, 1957; Cosmos, 1959; Via Crucis, str, 1960; Homage to H.G. Wells, 1960; Conc. cambrensis, str, 1961; Cl. Conc., 1962; Creation Epic, 1964; Apocalypse, 1970; Interface, 1972; Fons bonitatis, II, 1973; The Instruments of Peace 1, small orch, 1977; Sym. no.2 'Veni Creator', 1989

Chbr and solo inst: Zodiac Sonata, va, pf, 1955; Cloud's Music, vn, pf; 4 Pieces, cl, 1956; Str Qt Music, 1958; Conc. for 5 insts, fl, cl, b cl, hp, pf, perc, 1960; Diversions, hp, hpd, 1965; Segments and Variants, wind qnt, 1965; Andromeda M31, fl, 1966; Tubal Cain's Heritage, trbn, pf, 1973; The Walls of Jericho, tuba, tape, 1975; Conc. on 'Cum júbilo', brass qnt, 1975

Kbd (for solo org unless otherwise stated): 7 Sketches, pf, 1954; 3 Improvisations, 1957; In memoriam Jan Palach, elec org, 1970; The Instruments of Peace, 1977; Sym., 1979; A Great Mass, 1980; Regina caeli, 1986; The Firmament Beyond, 1986; The Harmonies of Peace, 1986; Inner Refrains, 1987; Creator alme siderum, 1987; Expectabant caeli et terra, 1987; Pastoral, 1995; Alma Redemptoris, 1995; Agnus Dei, 1995; 8 Pieces Based on Gregorian Chant, 1996

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Perc: Auriga, 1967; Crux australis, 1967; Orion, 1967; Drumbeat, 1992

Solo vocal: Genesis Dream, S, chbr orch, 1962; 3 Japanese Lyrics, S, ens, 1966; Amalgam, Mez, pf, elec org, perc, 1968; Journey towards Infinity, Bar, pf, kbds, perc, 1987

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GERALD LARNER/DAVID C.F. WRIGHT (text), DAVID C.F. WRIGHT (work-list, bibliography)

Smither, Howard E(Ibert)

(*b* Pittsburg, KS, 15 Nov 1925). American musicologist. After taking the BA at Hamline University in 1950, Smither undertook graduate work at Cornell University, where he studied musicology with Donald Grout and William Austin and music theory with Robert Palmer; he received the MA in 1952. From 1953 to 1954 he studied musicology with Rudolf von Ficker at the University of Munich. Returning to America, he received the PhD from Cornell in 1960. He began teaching at the Oberlin College Conservatory of Music in 1955 and remained there until 1960. He taught at the University of Kansas (1960–63) and at Tulane University (1963–8). In 1968 he joined the music faculty of the University of North Carolina where he was James Gordon Hanes Professor of music from 1979. He was elected president of the American Musicological Society for the period 1980–82 and he received a Fulbright fellowship to lecture at the Moscow Conservatory in 1990. He retired in 1993.

Smither's main area of research is the history of the oratorio, particularly in the 17th and 18th centuries. His investigations of the *laude* and Latin dramatic dialogue show the role of these genres in the development of the oratorio and his later writings investigate the oratorio of the 19th and 20th century. Together with Joyce L. Johnson, he is general editor of the facsimile series *The Italian Oratorio, 1650–1800*, for which he wrote introductions to 15 volumes, and he has prepared the edition *Oratorios of the Italian Baroque* (Concentus musicus, vii, Laaber, 1985).

WRITINGS

Theories of Rhythm in the Nineteenth and Twentieth Centuries, with a Contribution to the Theory of Rhythm for the Study of Twentieth-Century Music (diss., Cornell U., 1960)
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PAULA MORGAN

Smithers, Don (LeRoy)

(b New York, 17 Feb 1933). American musicologist, trumpeter and cornettist. He completed private studies with Roger M. Smith (Juilliard School) in 1957 and since then has specialized first on piccolo trumpet, then on cornett and natural trumpet. He was a member of the New York Pro Musica under Noah Greenberg. Smithers has been an impassioned proponent of Baroque trumpet playing without vent holes and has made several recordings for the Telefunken Das Alte Werk and Bach Cantata series.

Smithers studied musicology at Hofstra University (BS 1957), New York University (under Reese and LaRue 1957–8), Columbia University (Renaissance history under Mattingly 1957–8) and Oxford (under Westrup and Harrison 1963–6), where he took the doctorate in 1967 with a dissertation on the Baroque trumpet. Later he became associate professor of music at Syracuse University and in 1975 became director of the Collegium Musicum and teacher of historical brass instruments at the Royal Conservatory, The Hague. His special area of research is Renaissance and Baroque music in the Holy Roman Empire. He has also edited sacred choral works by Purcell, Bach, Monteverdi, Handel and G.P. Colonna.

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EDWARD H. TARR

Smiths, the.

English rock group. It was formed in Manchester in 1982 by Morrissey (Stephen Patrick Morrissey; *b* Manchester, 22 May 1959; vocals), Johnny Marr (John Maher; *b* Manchester, 31 Oct 1963; electric guitar and keyboards), Andy Rourke (*b* Manchester, 1963; bass guitar) and Mike Joyce (*b* Manchester, 1 June 1963; drums). Its distinctive sound was created with Marr's ringing, Byrds-influenced lead guitar set against Morrissey's arch, caustic, almost yodelling vocal style. Early songs such as *This Charming Man* (1983) and *Hand in Glove* (1983) were infectious pieces of pop, but the band was also experimental, as in the mantra-like *How soon is now* (1984). Morrissey was the best British songwriter of his day, ironic and cutting on albums such as *Meat is Murder* (Rough Trade, 1984; their only UK number one), *The Queen is Dead* (Rough Trade, 1985) and *Strangeways Here We Come* (Rough Trade, 1987). In the mid-1980s the group released several fine singles such as *Ask* (1986) and *Panic* (1986); Morrissey became one of the icons of the decade and a focus for suburban teen and twenties angst. The Smiths greatly influenced later Britpop bands such as Oasis and Suede, and were heralded as saviours of British pop through their restatement of a quintessential Englishness in the face of the increasing hegemony of dance culture in the mid-1980s. Their international standing was low, however, and they remained a cult act rather than a mainstream commercial success in the UK; they disbanded in 1987.

Marr pursued solo projects as a session guitarist, producer, and member of Electronic with Bernard Sumner of New Order. Morrissey's solo work, notably on *Your Arsenal* (HMV, 1992) and *Vauxhall and I* (HMV, 1994; a

UK number one and an American top 20 hit), surpassed his work with the Smiths and established his cult status in the USA. By now a powerful, if still bizarre, vocalist, his repertory included rockabilly style pop, harder rock songs, ballads (in 1994 he covered the standard *Moon River*) and daring slower numbers that used aural collages of sounds drawn from film and radio. Always controversial, he was dubbed a racist by some after the ambiguity of such songs as *National Front Disco* (1992), and was regarded as a spent force by the mid-1990s.

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DAVID BUCKLEY

Smits.

Dutch family of organ builders. The family workshop in Reek was started in about 1820 by the obscure Nicolaas Lambertus (*b* 1 April 1791; *d* 19 Oct 1831) with the assistance of his brother Frans Cornelius (i) (*b* 18 April 1800; *d* 19 April 1876). Frans, an organist, joined full-time in 1829 and took over the business after the sudden death of Nicolaas. The brothers were entirely self-taught; they learned by observing available instruments and studying the writings of Dom Bédos de Celles (*L'art du facteur d'orgues*, 1766–78) and Jan van Heurn (*De orgelmaaker*, 1804).

Frans was an extremely gifted artist whose instruments reconciled diverse elements of 18th-century organ building practice with the tastes of his own time. He was probably the first Dutch organ builder to appreciate fully the historical value of older instruments. Hitherto it had been common practice to freely re-use parts of old instruments (including chests and, especially, pipes) when building new ones. By contrast Frans tended to incorporate whole sections of an old organ into a new instrument, sometimes as its main or secondary part.

Because Frans was self-taught he was not bound to a particular tradition; his work is remarkably diverse. His cases, which tend to be very elaborately decorated, range in style from Baroque, to Classical and neo-Gothic. Although many organs still have the *Rugwerk*, some have a *Bovenwerk*, or *Onderwerk/Positief*, and sometimes the second manual is behind the *Hoofdwerk*. The arrangement of the mechanical parts is equally creative, whilst stop names are idiosyncratic: Veldfluit, Cifelet, Serpent, Fugara, Fiffaro, Pastorelle, Musette, Euphone and Harmonica. His reeds are either through or upbeating, while the mixtures have the most unusual compositions, many without fifths. Labial Cornets often have no Tierce, while Sesquialteras are not necessarily made in principal scaling. Keyboards are located either in front, at the side or behind the organ. The best organs have principals that have a melancholic, pure tone; widely scaled flutes that sound round, full, dark and introverted, and the upbeating reeds are powerful and fiery, in contrast to the free reeds, which are melodious and not at all harmonium like.

Most of Frans's organs were built for the newly resurgent Roman Catholic churches of the southern Netherlands; his instruments afforded the rapid changes of tone colour (even small organs were built with two manuals) and great flexibility (by means of divided flue and reed stops) that was sought after by these congregations. An independent pedal was often not needed in this tradition, and thus even larger organs with two and three manuals didn't always have one.

Principal surviving instruments include the parish church, Gemert (1833); St Jacobus de Meerdere, Den Dungen (1836, originally in Haaren); Antonius van Padua, Winssen (1844); St Victor, Neerloon (1845); the Elisabethkerk, Grave (1846; *Rugwerk* lost); the Pieterskerk, 's-Hertogenbosch (1847; since 1978 in the Pieterskerk, Oirschot); St Lambertus, Rosmalen (1850); St Servatius, Schijndel (1852); St Maria Presentatie, Aarle-Rixtel (1854); H. Antonius Abt, Overlangel (1858); St Willibrordus binnen de Veste ('De Duif'), Amsterdam (1864–83); the Jozefskerk, Tilburg (1889), and St Jacobus, Zeeland (1895).

Two of Frans's 14 children became organ builders, Frans Cornelius (ii) (*b* 24 Dec 1834; *d* 2 June 1918) and Wilhelm Jacob (*b* 24 May 1844; *d* 13 April 1929); they renamed the firm 'Bros Smits'. The work of the third generation, both sons of Frans, Henri Wilhelm Joseph (*b* 14 May 1871; *d* 23 July 1944) and Frans Cornelius Joseph (*b* 10 Feb 1878; *d* 15 June 1928) was good but of less importance or artistry. After the 1860s the firm's organs became more Romantic; towards the end of the 19th century mass-produced parts were employed, along with pneumatic actions shortly after 1900. The third generation, which had no heirs, mostly maintained organs rather than building them, and the family firm came to an end in 1925. An extensive Smits archive has been deposited in the Instituut voor Muziekwetenschap in Utrecht.

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MAARTEN ALBERT VENDE/ADRI DE GROOT

Smits van Waesberghe, Jos(eph Maria Antonius Franciscus)

(*b* Breda, 18 April 1901; *d* Amsterdam, 9 Oct 1986). Dutch musicologist. He was educated at Jesuit seminaries and was ordained a priest. During his studies of philosophy (1922–6) and theology (1930–35) he took lessons from Louis van Tulder, Marius Monnikendam and Johan Winnubst. He taught at Canisius College, Nijmegen (1935–7), and at Ignatius College, Amsterdam (1937–43), as well as at the Rotterdam Conservatory (1939–43) and the Amsterdam Conservatory (1944–66). In 1947 he became an external lecturer in medieval music and music theory at the University of Amsterdam, where in 1957 he was appointed professor. The Pontificio

Istituto di Musica Sacra at Rome awarded him an honorary doctorate in 1953. He wrote on many aspects of music and music theory in the Middle Ages and edited many medieval treatises on music, as well as the RISM volume *The Theory of Music from the Carolingian Era up to 1400* (1961). Another field of his studies was the 'biological rhythm' of musical man. In *De muzische mens: zijn motoriek* (1971) he suggested that man through the ages has listened unconsciously to his own 'inner clock', and that the tempo of relaxed walking and the (twice as fast) tempo of marching, together with the inner gradations, return in speaking, singing and so on. In his *Melodieleer* (1950) he created a theory of melody based on the response of people – especially children – to melody.

In addition to his importance as a scholar, Smits van Waesberghe was also an important administrator. He was, among others, general secretary of the Koninklijke Nederlandse Toonkunstenaars Vereniging (1945–58), secretary of the Nederlandse Toonkunstenaars Raad (which he founded in 1948) and president of the Nederlandse Sint-Gregoriusvereniging (1958–67). He was also the editor of several Dutch music periodicals and sat on government commissions on art policies.

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ELLINOR BIJVOET/JOOST VAN GEMERT

Smoldon, W(illiam) L(awrence)

(*b* London, 21 July 1892; *d* Weeley, Essex, 17 Aug 1974). English educationist and musicologist. He studied at Battersea Training College and King's College, London (BMus 1928), where A.W. Reed encouraged his research into medieval music drama (PhD 1940). From 1934 to 1947 he taught at Stratford Grammar School (where he had himself been a pupil) and from 1948 to 1962 at Cheshire County Training College as senior lecturer in music and lecturer in English. In 1967–8 he lectured at SUNY. Where previous scholars had largely concentrated on the literary texts of medieval music dramas Smoldon was chiefly concerned with their musical presentation in practical performing editions. He published acting editions of eight dramas, notably the plays of Daniel and Herod (both London, 1960) and the *Visitatio sepulchri* (London, 1964). He also published a number of songs, partsongs, piano pieces and suites.

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DAVID SCOTT/R

Smolensky, Stepan Vasil'yevich

(*b* Kazan, 8/20 Oct 1848; *d* Vasilsursk, nr Kazan, 21 July/2 Aug 1909).

Russian musicologist. Although he studied law and philology, Smolensky's interest in church music asserted itself early in his student days when he conducted choral groups. He himself had a deep bass voice, and took part in the singing. After three years as a clerk at court (1872–5) he started teaching at the Kazan Seminary (1875–89) and studying the music of the Old Believers as well as the musical manuscripts in the library of the Kazan Theological Academy, which he catalogued. From 1889 to 1901 he was professor of the history of church music at the Moscow Conservatory (succeeding the founder of scholarly studies in Russian chant, D.V. Razumovsky), and at the same time he became the director of the Synodal School of Church Music in Moscow (1889–1901), where he built up a huge collection of more than 1000 musical manuscripts. From 1901 to 1903 he was the director of the imperial court chapel in St Petersburg (after Arensky's resignation). To the end of his life he worked on research into various problems in the history of Russian chant and was actively involved in the training of professional choir directors.

Smolensky was undoubtedly one of the most gifted scholars to investigate the history and evolution of the Russian chant, particularly the neumatic notation in use in Russia. His most important study is *Azbuka znamennogo peniya (Izveshcheniye o soglasneyshikh pometakh) startsa Alexandra Mezentsya (1668-vo goda)* (Kazan, 1888), a critical edition of the 'alphabet' of the reformed notation in use in the Russian Church. Although apparently not well acquainted with Byzantine notation and its evolution, Smolensky indulged in bold hypotheses, embracing them as fast as he would renounce them. In spite of some deficiencies, his work ranks among the most significant achievements of Russian musicology in the field of Russian chant.

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MILOŠ VELIMIROVIĆ

Smolka, Jaroslav

(b Prague, 8 April 1933). Czech musicologist and composer. He studied musicology with Očadlík and Sychra at Prague University (1951–6). His diploma work on Vycpálek's evolution as a composer (1956) determined his further scholarly interests in the history and theory of Czech 20th-century music. He also studied composition with Dobiáš (1953–6), though he devoted comparatively little time to composing thereafter. He worked for the gramophone company Supraphon (1956–62), from 1959 as a writer of sleeve notes and music producer. In 1962 he joined the music faculty of the Prague Academy, where he became lecturer in music theory (1968). He obtained the CSc in 1964 with a standard work on the Czech cantata between the wars for which he was awarded the doctorate in 1966. He became professor and head of the department of theory and history of music (1991), and in 1994 he introduced the subject of music production at the same school. In 1996 he became the Dramaturg of the Czech Philharmonic. He also worked for a time as a music critic and popularizer. As a composer he has written songs, choruses, three string quartets, a trumpet sonata, works for bass clarinet and piano, guitar and cello, orchestral pieces, for example *Dialog tvarů* ('The Dialogue of Forms', 1989) and cello concerto *Jenom ne strach* ('Don't be Afraid', 1980), the chamber opera *Hra o zuby* ('A Play for Teeth', 1978) and other compositions.

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JOSEF BEK

Smolka, Martin

(b Prague, 11 August 1959). Czech composer. He studied composition at the Prague Conservatory and at the Academy of Music (1981–6). However, the essential influence upon him was private study with Marek Kopelent (1980–83). After completion of his studies he chose to live as a composer, occasionally working as a ballet répétiteur. In 1983 he was co-founder of the ensemble for new music Agon Orchestra. He was a leading figure in the ensemble as composer, artistic director and pianist. From the mid-

1980s he worked with the Czech actor and producer Jaroslav Dušek on collective music theatre improvisations.

From the beginning Smolka was influenced by American minimalist music, whose principles, however, he reworked into the most emotional and agitated works such as *Slzy* ('Tears') (1983). From repetitive techniques he passed to block constructions made up of diatonic material (*Hudba hudbička* ('Music Sweet Music'), 1985–8). At the end of the 1980s Smolka's individual compositional style became fixed. It is characterized by a number of fundamental musical idioms (e.g. reverberation, gasp, disintegration etc.) combined in the construction of a composition around a programme (e.g. *Rain, a Window, Roofs, Chimneys, Pigeons and so ... and Railway-Bridges, too*, 1992). In his treatment of genres Smolka often goes against convention. For example, in *A v sadech korálů, jež slabě zrůžověly* ('And in the orchard of corals, which turned vaguely rose'), the designation 'voice with piano' requires the solo voice to sing into an open piano in which the sound resonates. *Trzy motywy pastoralne* ('Three pastoral themes') uses Polish folk tunes as the basis of electronic music.

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Orch: *Vlnobití* [Surf], 1985; *L'orch pour l'orch*, 1990; *Three Pieces for Retuned Orchestra*, 1996

Vocal: *A v sadech korálů, jež slabě zrůžověly* [And in the Orchard of Corals, which turned Vaguely Rose], Mez, prep pf, elecs, 1987

Chbr and solo inst: *Slzy* [Tears], str trio, 1983; *Hudba hudbička* [Music Sweet Music], chbr ens, 1985–8; *Hudba pro přeladěné nástroje* [Music for Retuned Insts], fl, va, vc, pf, 1988; *Nocturne*, vn, chbr ens, 1989; *Zvonění* [Ringing], perc, 1989; *Netopýr* [Flying Dog], chbr ens, 1990–2; *Rain, a Window, Roofs, Chimneys, Pigeons and so ... and Railway-Bridges, too*, chbr orch, 1992; *Rent a Ricercar*, chbr ens, 1992–5; *Cszardas*, perc, ens, 1995; *Rubato*, vn, pf, 1995; *Euforium*, cl, trbn, prep. pf, vc, 1996; version for chbr ens, 1996; *Lullaby*, trbn, gui, chbr ens, 1997

Elec: *Trzy motywy pastoralne* [Three pastoral themes], tape, prep. pf, 1993

Principal publisher: Society for New Music Prague

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PETR KOFROŇ

Smol'sky, Dzmitri Branislavovich

(b Minsk, 25 July 1937). Belarusian composer and teacher. He graduated from Bahat'row's class at the National Conservatory at Minsk in 1960 and since 1962 has taught composition there (professor since 1986). He was a laureate of the State Prize of the BSSR in 1980 for his opera *Sivaya*

Lyagenda ('The Grey Legend') and in 1987 was nominated People's Artist of the BSSR. The influences of Prokofiev and Shostakovich can be felt in his early compositions, but by the mid 1960s avant-garde tendencies – including serial, aleatory and sonoristic techniques – became more pronounced in works such as the piano suite *Igra sveta* ('The Play of Light'), the chamber oratorio *Pesni Khirosimi* ('Songs of Hiroshima') and *Oktafoniya*. By the turn of the 1970s he reached another watershed with a return to the traditions of 20th-century tonal music, even though the conciseness of thought, economy of means and the clear constructional logic of the earlier works are still present. From this time onwards large-scale genres predominate, national and typical features are accentuated, and attributes of neo-folklore can be felt. Although his emotionally expressive songs cycles enjoy popularity, the symphonies are his most valuable artistic creations. Here, the tendency toward philosophizing and heightened dramatic contrasts recall Shostakovich; unity of development is achieved and conditioned by concepts of 'mono-intonation'. Eschewing several formal attributes of the symphony, he enriches it with the inclusion of soloistic roles (in the Third Symphony the piano has a solo part, in the fourth, a violin and in the ninth, an electric guitar). The basis for the musical language of the symphonies is polystylism, making extensive use of collage technique. His scores are characterised by bright orchestral colours. Smol' sky is one of the most important Belarusian composers; his work has been defined by technical renewal and has reflected the stylistic evolution of Belarusian music in the second half of the 20th century.

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Vocal orch: *Maya Radzima* [My homeland] (orat, Belarusian poets), 1970; *Paet [Poet]* (orat, Ya. Kupala), 1980; *Pesn' poslednego trubadura* [Song of the last troubadour] (G. Rik'yer), sym. poem, 1986

10 syms (1961, 1984, 1985, 1986, 1987, 1988, 1990, 1992, 1999)

3 Cimb Concs. (1961, 1975, 1983)

Other orch: *Ov.*, 1963; *Concertino*, vn, orch, 1972; *Concertino*, vc, orch, 1978; *Pf Conc.*, 1996; *Divertimento*, chbr orch, 1996

Chbr and solo inst: *Pf Sonata no.1*, 1956; *Sonata*, fl, pf, 1962; *Igra sveta* [The Play of Light], suite, pf, 1964; *Ėlegiya i tokkata*, vn, pf, 1975 [in memory of Shostakovich]; *Pf Sonata no.2*, 1981; *Str Qt*, 1983

Vocal inst: *Triptikh* (A. Pashkevich), 1v, vn, pf, 1978

Song cycles (1v, pf) after A. Akhmatova, F. Garcĭa Lorca, H. Heine, B. Pasternak, J. Polonsky, M. Tsvetayeva, F. Tyutchev, A. Voznesensky

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RADOSLAVA ALADOVA

Smorzando

(It.: 'extinguishing', 'dimming', 'moderating'; gerund of *smorzare*, scarcely current apart from musical contexts).

Fading away. A direction similar in weight to [Morendo](#); it is abbreviated *smorz*. The form *smorzato* (past participle: 'very quiet') is mentioned in Brossard's *Dictionnaire* (1703) as being extremely rare but found in Zotti's op.1.

See also [Decrescendo](#) and [Tempo and expression marks](#).

DAVID FALLOWS

Smrček [Smircžeck, Smrschek, Smržek, Smrtžek], Jan Matěj [Blasius, Josef Blažej]

(*b* Nové Město nad Metují, Bohemia, bap. ? 31 July 1746; *d* Vienna, 19 Aug 1813). Czech composer and music teacher. He entered the order of The Hospitallers, Prague, under the monastic name of Blasius, in 1773. In addition to his services as choirmaster of the order's various churches, Smrček was entrusted with high monastic offices (convent procurator in Vienna, Bohemian province procurator and sub-prior in Prague). In Vienna he came into contact with Joseph Haydn and studied composition under him; he is also reported to have arranged piano scores of Haydn's symphonies and other works. In August 1800 Smrček, at that time sub-prior of the Prague Hospitallers, fled to Dresden with his order's money. He was caught by German police and brought back to Prague. Police records in Prague give his name as Jan, and his age as 54. This suggests a date of birth five years earlier than the previously accepted date of 1751: the only Smrček born in Nové Město nad Metují in 1746 was christened Jan Matěj. His age is confirmed in papers held by his order. He died in Vienna, perhaps in the order prison.

Of his compositions mentioned by Dlabáč (symphonies, piano concertos, church music), only the sacred works survive (most are in *CZ-Bm, Pnm*); they include four requiems, two offertories, a *Te Deum*, and settings of *Regina coeli* and *Salve regina*, as well as two arias for Advent, a Vesper service and two settings of *Rorate*. Their style, described as 'modest and agreeable' by Smrček's contemporaries, combines for the most part the formulae of a cultivated *galant* speech with simple melodic ideas close to the catholic church song. Some of them have a concertante organ part.

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MILAN POŠTOLKA/MICHAELA FREEMANOVÁ

Smutný, Jiří

(b Prague, 1 April 1932). Czech composer. In 1951 he completed his studies at the Prague Conservatory and enrolled at the academy, where his composition teachers were Karel Janeček and Hlobil. He became accompanist at the singing department of the academy in 1955, moving in 1956 to a similar appointment with the opera company at the National Theatre in Prague. His music draws on Janáček and Prokofiev in particular, and its dramatic vividness has led him to specialize in works for the stage. Smutný's major orchestral work is the piano concerto *Tristia* (1969), a punning title, since 'smutný' is the Czech for 'sad'.

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(selective list)

Principal publisher: Panton

stage

for detailed list see GroveO

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[The Sinful Village of Dalskabaty] (comic op, after J. Drda), 1960–61; Noční rozhovor [Night Conversation] (op, 1, Smutný and B. Černík, after F. Dürrenmatt), 1966–7; Klementina (radio op, 2, Smutný, after Vercors), 1968; Dvojník [The Double] (chbr op, 1, Smutný and Černík, after Dürrenmatt), 1966–8, rev. 1969; K smrti odsouzení [The Death Sentence] (op-orat, K. Pietschmann), 1970–74; Duel (chbr op), 1980 [based on M. Badzhiev]; other operas and ballets

other works

Orch: Tristia, pf conc., 1969; Vn Conc., 1982; Concertino, hpd, chbr orch, 1982–3

Choral: Rekviem za mrtvé milence [Requiem for Dead Lovers], chorus, orch, 1969; Opejskovi a kočičce, children's vv, insts, 1973; Slovo [Word] (cant., Bible), S, Bar, chorus, va, vc, org, 1993; smaller pieces

Solo vocal: Láska [Love] (F. Branislav), 3 songs, 1977; Motýl z obsidánu [A Butterfly of Obsidian] (song cycle), S, b cl, pf, 1977; Vyznání [Confession], 3 songs, T, pf, 1977; 4 bajky [4 Fables], B, wind qnt, 1981; 4 písně [4 Songs] (O. Mikulášek), medium v, small orch, 1982; Cestou [On the Way], 7 songs, medium v, pf, 1983

Chbr and solo inst: 3 Movements, ob, hp, 1967; 3 Pieces, db, pf, 1968; 3 Movements, wind qnt, 1969; 2 Pieces, b cl, pf, 1970; Wind Qnt no.2, 1974; Sonata no.1, vn, pf, 1976; Sonata da requiem, vn, 11 str, 1980; Str Trio, 1981; Qt, cl, vn, va, vc, pf, 1981; Pf Trio, 1983; Musica da camera I, cl, pf, 1985; Bagately, db, pf, 1986; Musica da camera II, fl, cl, pf, 1986; Musica da camera III, vn, cl, pf, 1986; Sonata, bn, pf, 1987; Hudba [Music], pf, brass, 1990; Monolog, pf, 1991; Hommage à F. Couperin, pf 4 hands, 1997

OLDŘICH PUKL (text), JAROMÍR HAVLÍK (work-list)

Smyth, Edward.

See [Smith, Edward](#).

Smyth, Dame Ethel (Mary)

(*b* London, 22 April 1858; *d* Woking, 8 May 1944). English composer and writer. Though persistently neglected by the musical establishment, she was a significant and vital voice of the British musical renaissance. During her lifetime she received critical acclaim for her music and her autobiographical and polemical writings, as well as a reputation for militancy through her insistent demand for recognition for herself and other female musicians.

1. [Life](#).

2. [Works](#).

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SOPHIE FULLER

[Smyth, Dame Ethel](#)

1. [Life](#).

Born into a military upper middle-class family, Smyth was educated at home and at a London boarding school. Her early musical education included lessons in harmony from Alexander Ewing. In 1877, despite her

father's opposition to the idea of women studying music as a professional career, she entered the Leipzig Conservatory, where she studied composition under Reinecke, Jadassohn and Louis Maas. In 1878, disappointed by both staff and students, Smyth left the conservatory but remained in Leipzig, taking harmony and counterpoint lessons from Heinrich von Herzogenberg and receiving encouragement for her musical ambitions through involvement in musical circles which included Brahms, Grieg, Joachim and Clara Schumann. For over ten years she remained based in Europe, but kept in close contact with family and friends in England. Her early compositions, mostly songs, piano pieces and chamber music, were frequently heard at private concerts in Germany, while public hearings for her music included performances at the Leipzig Gewandhaus of her String Quintet op.1 (1883) and Violin Sonata op.7 (1887).

Smyth had settled back in England by the time of her orchestral début in London with her *Serenade* and *Antony and Cleopatra* overture at Crystal Palace in 1890. Both works received favourable reviews from a British press surprised to discover that E.M. Smyth was a woman, but less appreciative of her ebullient Mass in D, first performed by the Royal Choral Society in 1893 after considerable lobbying from her influential friends Mary Ponsonby and the Empress Eugénie. Smyth made no secret of her attraction to women, and her many passionate relationships influenced and affected her music in a variety of ways. The writing of a Mass had been inspired by her attachment to the devout Catholic Pauline Trevelyan.

Smyth's ambition had always been to compose opera. In 1892 she embarked on *Fantasio*, to a libretto by herself and her friend Harry Brewster after a play by Musset. The writing of opera and her tireless efforts, despite repeated setbacks, to obtain performances at British and European opera houses became central to Smyth's professional life. *Fantasio* was eventually performed in Weimar in 1898. Her next opera, *Der Wald* (1899–1901), also to a libretto by herself and Brewster, was first given in Berlin in 1902 and repeated that year in London.

The Wreckers (1902–4) also received its première in Germany (1906, Leipzig); the *Times* critic described it as 'one of the very few modern operas which must count among the great things in art'. Written to a libretto (originally in French) by Brewster, the opera is set in an 18th-century Cornish fishing village whose inhabitants lure ships on to the coastal rocks in order to plunder their cargo. Two lovers defy the tight-knit community and light warning beacons. Discovered by the other villagers, they are sentenced to die in a cave that will be filled by the incoming sea. Intense and dramatic, Smyth's music represented a move to what she described as her 'latest manner'. This was a lighter, less Germanic style, doubtless influenced by her exposure to Parisian musical circles through her infatuation with the influential patron, the Princesse de Polignac. Her four songs for mezzo-soprano and chamber ensemble to French texts (1908) also demonstrate this shift in her musical language.

At the turn of the century the British musical establishment was not well disposed to an unconventional, German-educated female composer, and Smyth faced considerable difficulties in obtaining public performances. Although the 1908 songs were successful in France and Germany, in

Britain they were heard mainly at private parties given by society patrons. *The Wreckers* had to wait for a London performance until 1909, when it was produced at His Majesty's Theatre only with the financial support of one of Smyth's friends.

In 1910 Smyth met Emmeline Pankhurst and began two years of dedication to the women's suffrage campaign. Her most significant musical contribution was *Songs of Sunrise* for chorus and optional orchestra, which used her rousing anthem, *The March of the Women*, as a final movement (see fig.2). The work had its première in 1911 at a concert of her music given by the LSO and Crystal Palace Choir under Smyth herself. Her involvement in the suffrage movement intensified her politicized awareness of her own position as a woman. Her next opera, *The Boatswain's Mate* (1913–14), whose feisty heroine outwits her bumbling suitor, is her most overtly feminist work. Composed to her own libretto after a short story by W.W. Jacobs, it is a lighthearted comedy and, though not performed until 1916, became the most frequently staged of her six operas.

For a composer who considered Germany her 'spiritual home' and who had two important opera performances scheduled there for 1915, World War I was particularly devastating. During the war years Smyth worked as a radiologist in France and confronted the fact that she was gradually losing her hearing. She continued to compose but also began to produce a steady stream of memoirs and essays, starting with two volumes of autobiography (*Impressions that Remained*, 1919). Her energetic writing style and vivid depiction of the people, passions and adventures of her life proved popular with the public and provided a welcome source of income when the deterioration in her hearing prevented her from composing.

Smyth's contribution to British music had been acknowledged as early as 1910 when she was awarded an honorary doctorate from Durham University. Further recognition followed when she was made DBE in 1922 and awarded an honorary doctorate from Oxford University in 1926. Her music received numerous performances in the 1920s including revivals of the Mass and a revised *Boatswain's Mate*. New works included two further operas, the 'dance-dream' *Fête galante* (1921–2) and the comic opera *Entente cordiale* (1923–4); a Concerto for violin and horn (1927); and her last large-scale work, *The Prison* (1929–30), to a metaphysical text by Brewster. Smyth was also in demand both as conductor of her own works and as a broadcaster. She used her celebrity, access to the press and campaigning abilities to fight for causes that included opportunities for British opera composers and women's right to play in mainstream professional orchestras. Her final years were invigorated by intense relationships with, among others, the writers Edith Somerville and Virginia Woolf.

[Smyth, Dame Ethel](#)

2. Works.

Smyth's earliest surviving works, the songs, chamber music and piano pieces written during her Leipzig years, show the influence of her German training and immersion in Brahmsian circles. The opp.3 and 4 lieder, probably dating from 1877, display the propulsive energy that characterizes so much of Smyth's music as well as a talent for vocal writing which was to

find full expression in her operas. Several of the somewhat laboured piano works incorporate personal programmes, such as the second Piano Sonata, celebrating her infatuation with the actor Marie Geistering; *Aus der Jugendzeit!!*, dedicated to her first serious love, Lisl von Herzogenberg; or the Variations on an Original Theme, with its depiction of the spirited horse which had thrown her into a ditch. The three most notable chamber works of the period, the String Quintet op.1, Cello Sonata op.5 and Violin Sonata op.7 demonstrate an assured approach to form and an expressiveness that is most telling in the slow movements. The only substantial chamber work of Smyth's maturity was the String Quartet in E minor. Having composed two movements in 1902, she completed this lengthy but balanced work by adding two further movements in 1912.

Smyth's orchestral works of the 1890s are distinguished by effective use of instrumental colour, despite her lack of formal training in orchestration, and an abundance of ideas and themes. These qualities are found throughout her instrumental music, including the boisterous overture to *The Wreckers* and the evocative prelude to Act 2, *On the Cliffs of Cornwall*, both frequently performed as concert pieces. The virtuoso Concerto for Violin and Horn (1927) shows a characteristic thematic inventiveness mediated by the more restrained idiom of Smyth's later musical language.

Smyth's performances of her music, singing to her own piano accompaniment, were legendary. She was always drawn to writing for the voice, preferring choral works and songs with orchestral or chamber accompaniment to small-scale songs with piano accompaniment. The Mass in D (1891), one of the earliest works in which a clearly individual style can be heard, drives through to the final Gloria with controlled vigour and mastery of contrapuntal technique. Her other vocal works encompass the qualities of raw exuberance (*Hey Nonny No*, 1910), sensuality (the 1908 Songs), poignant tenderness (*Possession*, from Three Songs, 1913) and sombre philosophizing (*The Prison*, 1929–30).

Each of Smyth's six operas is sharply distinguished in form and musical language. She was dissatisfied with *Fantasio*, feeling that her through-composed score contained 'too much passion and violence' for the comic libretto. In the one-act 'Musik-Drama' *Der Wald* she was more successful at matching music to the tragic love story. With *The Wreckers* she reached the height of her dramatic power, creating a work rich in musical characterization and powerful evocations of the sea. The vocal writing is demanding but always compelling, especially in the climactic second-act love duet. A devotee of Gilbert and Sullivan's work, Smyth often argued that English composers were better suited to writing light rather than grand opera. *The Boatswain's Mate* is a small-scale comic opera with a deftness of touch in which set vocal pieces (some incorporating English folksongs) and spoken dialogue for the first act are contrasted with a through-composed second act. Her refined music for *Fête galante*, using old dance forms, reflects the neo-classicism inherent in Baring's story of *commedia dell'arte* entertainers and courtly masquerade. For the military farce *Entente cordiale* she constructed a straightforward score using spoken dialogue and tuneful vocal numbers.

Smyth's turbulent career demanded considerable self-belief and stamina, doubtless aided by her delight in strenuous outdoor pursuits. Although she was by no means the only professional female composer of her generation to achieve public recognition, her forthright determination and astute political awareness ensured that she remained a feminist icon even when her music ceased to be heard after her death. With such supporters as Fuller Maitland or Bruno Walter, Smyth held to the belief that her work would eventually be appreciated even when she was no longer there to fight for it. Since the 1980s, the work of scholars and musicians such as Elizabeth Wood and Odaline de la Martinez has ensured a place in the repertory for her varied and inventive music.

Smyth, Dame Ethel

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The Boatswain's Mate (comedy, 1, Smyth, after W.W. Jacobs), 1913–14, rev. 1921; London, Shaftesbury, 28 Jan 1916; vs (Vienna, 1915)

Fête galante (dance-dream, 1, E. Shanks and Smyth, after M. Baring), 1921–2; Birmingham, Repertory, 4 June 1923; vs (Vienna, 1923); arr. as ballet 1932 (Vienna, 1933); see also orchestral [suite, 1924]

Entente cordiale (postwar comedy, 1, Smyth), 1923–4; London, RCM, 22 July 1925; Bristol, Royal, 20 Oct 1926; vs (London, 1925); see also orchestral [2 Melodies (London, 1929), suite, ?1935]

vocal

We watched her breathing through the night (T. Hood), partsong, SATB, 1876, unpubd; Lieder und Balladen (J. Eichendorff, E. Mörike, folksong), op.3, Mez, pf, c1877 (Leipzig, 1886); Lieder (G. Buchner, E. von Wildenbruch, Eichendorff, K. Groth, P. Heyse), op.4, Mez, pf, c1877 (Leipzig, 1886); The Song of Love (cant., Smyth, after Bible: *Song of Solomon*), op.8, S, T, chorus, orch, 1888; Mass in D, S, A, T, B, chorus, orch, 1891, rev. 1925 (London, 1893); A Spring Canticle (Smyth), chorus, orch, 1899–1901 (Mainz, 1903) [from prologue to *Der Wald*]; [4] Songs (H. de Régnier, anon.), Mez/Bar, vn, va, vc, fl, hp, perc, 1908 (London, 1909)

Hey Nonny No! (anon.), chorus, orch, 1910, rev. 1920 (Leipzig, 1911); Sleepless Dreams (D.G. Rossetti), chorus, orch, 1910 (Vienna, 1912); The March of the Women (C. Hamilton), unison vv, 1910 (London, 1911); Songs of Sunrise (Smyth, Hamilton), chorus (nos.2 and 3 with opt. orch), 1910 (London, 1911); 3 Moods of the Sea (A. Symons), Mez/Bar, orch (Vienna, 1913); 3 Songs (M. Baring, E. Carnie), Mez/Bar, pf (no.3 with orch) (Vienna, 1913); Dreamings (P. McGill), partsong, SSA (London, 1920); Soul's Joy (J. Donne), chorus (London, 1923) [from *Fête galante*]; The Prison (Smyth, after H. Brewster) S, B, chorus, orch, 1929–30 (London, 1930)

Unpubd: 5 partsongs on German church tunes; songs to French and German texts,

1v, pf

orchestral

Serenade, D, 1890; Ov. to Shakespeare's Antony and Cleopatra, 1890; Fête galante, suite, 1924 (Vienna, 1939); Conc., vn, hn, orch, 1927, arr. vn, hn, pf (London, 1928); 2 Interlinked French Folk Melodies (London, 1929), arr. various inst combinations [from Entente cordiale]; 2 Orch Preludes, 1929–30 [from The Prison]; Entente cordiale, suite, ?1935

Unfinished: Sym., D, small orch (1 movt); Tragi-komische Ouvertüre (sketch)

chamber

3 or more insts: Str Qt, d, 1880; Pf Trio, d, 1880; Str Qnt, E, op.1, 1883 (Leipzig, 1884), arr. as Suite (Leipzig, 1891); Str Qt, c, 1883; Str Trio, D, 1887; Str Qt, e, 1902–12 (Vienna, 1914); Variations on Bonny Sweet Robin (Ophelia's Song), fl, ob, pf, 1927 (London, 1928); Hot Potatoes, 4 tpt, 4 trbn, perc, 1930

1–2 insts: Pf Sonata, C, 1877; Pf Sonata 'Geistinger', c, 1877; Pf Sonata D, 1877 [2 movts only]; Variations on an Original Theme (of an Exceedingly Dismal Nature) D, pf, 1878; Aus der Jugendzeit!! E. v. H., pf, c1878–80; Prelude and Fugue, f, pf, 1880; Sonata, c, vc, pf, 1880; [4] Short Chorale Preludes, org, ?1882–4 (London, 1913), arr. str, solo insts (London, 1913); Prelude and Fugue for Thin People, pf, c1883; Sonata, vc, pf, op.5 (Leipzig, 1887); Sonata, vn, pf, op.7 (Leipzig, 1887); Prelude on a Traditional Irish Air, org, 1938 (London, 1939)

Unfinished and undated early works: Str Qnt, b (1 movt); Str Qt, a 'no.1' (1 movt); Str Qt, C; Str Qt, E; Str Qt, E (1 movt); Fugue, b, org; Chorale preludes, org; Suite in Dance Forms, pf; Fugue, C, pf; Canons and other pieces, pf

MSS mainly in GB-Cfm, DRu, Lbl, Lcm, Lfm, Lue

Principal publishers: Curwen/Faber, Novello, Universal

Smyth, Dame Ethel

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'England, Music, and – Women', *English Review*, xxii (1916), 187–98
Impressions That Remained (London, 1919/R)
Streaks of Life (London, 1921, enlarged 2/1922)
A Final Burning of Boats, Etc. (London, 1928)
'Reply to a Pessimistic Champion', *The Sackbut*, ix (1929–30), 289–94
Female Pipings in Eden (Edinburgh, 1933, rev. 2/1934)
Beecham and Pharaoh (London, 1935)
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What Happened Next (London, 1940)

Smyth, Dame Ethel

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K. Dale: 'Ethel Smyth's Prentice Work', *ML*, xxx (1949), 329–36
T. Beecham: 'Dame Ethel Smyth (1858–1944)', *MT*, xcix (1958), 363–5

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- S. Raitt:** 'The Singers of Sargent: Mabel Batten, Elsie Swinton, Ethel Smyth', *Women: a Cultural Review*, iii (1992), 23–9
- E. Wood:** 'Lesbian Fugue: Ethel Smyth's Contrapuntal Arts', *Musicology and Difference*, ed. R. Solie (Berkeley, 1993), 164–83
- E. Wood:** 'Sapphonic', *Queering the Pitch: the New Gay and Lesbian Musicology*, ed. P. Brett, E. Wood and G.C. Thomas (London, 1994), 27–66
- E. Wood:** 'The Lesbian in the Opera: Desire Unmasked in Smyth's Fantasio and Fête galante', *En travesti: Women, Gender Subversion, Opera*, ed. C.E. Blackmer and P.J. Smith (New York, 1995), 285–305
- E. Wood:** 'Performing Rights: a Sonography of Women's Suffrage', *MQ*, lxxix (1995), 606–43

Smyth, Richard.

See [Bramston, Richard](#).

Snape Maltings.

Opera house and concert hall opened in 1967, a principal venue of the [Aldeburgh Festival](#).

Snare drum.

Side drum with snares. See [Drum](#), §II, 2.

Snares

(Fr. *timbres, cordes*; Ger. *Schnarrsaiten*; It. *corde*).

The strings of gut, metal or wire-covered silk which are stretched across the lower head of the military and orchestral side drum (hence 'snare' drum). Snares are also applied to the large tabor and the (upper) head of the *tambourin provençal*. The tension of the snare is regulated by a snare mechanism. The crisp brilliant tone of the snare drum is dependent on the correct adjustment of the snares (see [Drum](#)).

Snares were introduced into Europe from the east. Arbeau described them as 'twisted threads' and illustrated a side drum with a dual cord in his *Orchésographie* (1588).

JAMES BLADES

Snegassius, Cyriacus.

See [Schneegass, Cyriacus](#).

Snel, Joseph François

(*b* Brussels, 30 July 1793; *d* Koekelberg, nr Brussels, 10 March 1861). Belgian violinist, conductor, composer and teacher. He received violin lessons from Corneille Vander Plancken and then studied at the Paris Conservatoire under Baillot and Dourlen while earning his living as a violinist at the Théâtre du Vaudeville. He returned to Brussels at the end of 1813, where he played the violin at the Théâtre de la Monnaie and devoted much time to teaching; in 1818 he founded with J.-H. Mees an academy for musical instruction using P. Galin's new 'Méloplaste' system. He became director of the bandmasters' school of the Netherlands in 1828 and inspector of the army music schools in 1829. As one of the most important musicians in the newly established Kingdom of Belgium, he served as conductor of the Société Royale de la Grande-Harmonie in 1831, *maître de chapelle* at the church of St Michel et Ste Gudule in 1835 and head of the music of the Civic Guard in 1837; he was also conductor at the Monnaie (1831–4).

Snel's Requiem was highly praised by Berlioz on his visit to Brussels in 1842. In the same year Snel was invited to The Hague by William II of the Netherlands to give a concert of his own works, and in 1847 he was named a member of the Classe des Beaux-arts of the Belgian Royal Academy.

WORKS

(selective list)

many MSS in B-Bc

Most works pubd: for fuller list see *FétisB*

ballets

all first performed at Brussels, Théâtre de la Monnaie

Frisac, ou La double noce (2), 13 Feb 1825, ov. in pf score (Brussels, c1825)

Le page inconstant (3), 27 June 1825

Le cinq juillet (1), 9 July 1825, collab. C.-L. Hanssens jr

Pourceaugnac (3, after Molière), 3 Feb 1826

Les enchantements de Polichinelle, 8 March 1829

Les barricades (1), 3 Feb 1830

other works

Sacred vocal: Messe de requiem, 4vv, chant, org, db; Tantum ergo and Genitori, 4vv, org, 3 trbn, vcs, db; several motets, 2–4vv, org, for the church of Ste Gudule

Secular vocal: Renais à l'espérance o ma noble patrie (cant.), 31 Dec 1831; cant. for the Société de la Grande-Harmonie, solo vv, 4vv, orch, 26 Feb 1842; Rebecca, sérénade, male vv, 3 trbn; 2 chants de fête, 4vv, hns, trbns; Hommage au roi, 4 male vv, vcs/trbns; Au roi et au peuple belge, hymn (J. Aubert), B, pf

Orch: Symphonie concertante, on themes from Guido et Ginevra; Vn Conc.; 2 cl concs.; Cl Concertino: Fantasia, on themes from Norma, cl, orch

Wind band: Caprice et variations brillantes; Grandes marches funèbres; Fantasias and potpourris, on themes from Gustave III, Robert le diable, Les Huguenots, Le domino noir, La fille du régiment, Les martyrs and others; Hn Concertino; Symphonies concertantes for hn, tpt; trpt trbn; 2 hn; 2 cornets à pistons

Chbr and piano: Sérénade espagnole, str qt; 2 duos, vn, pf; Rondo, pf 4 hands

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ERIC BLOM/R

Snep, Johan [Sneppe, Jean]

(*b* Utrecht, bap. 17 April 1659; *d* Aug 1719, bur. Zierikzee, 2 Sept 1719).

Dutch organist, composer and poet. Having studied philosophy in Leiden, he married in 1687, and, probably in 1693, was appointed organist at St Lievens, Zierikzee, Zeeland. His daughters, Agnita Willemina and Johanna Catharina, became his deputies in 1718, and were therefore the first female organists of a reformed church in the Netherlands. He published several poems and a collection of ten *Sonates* op.1, for viola da gamba and continuo (Amsterdam, c1698). The sonatas include dances and other movements, among them a set of 30 variations in the third sonata. In the preface he expresses his admiration for the famous viol player Johannes Schenck, with whom he may have studied. The *Amsterdamsche Courant* of 1710 advertises a collection of songs for one and two voices with basso continuo (*Nederduytsche liederen*) by Snep, which is now lost.

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F. Nagtglas: *Levensberichten van Zeeuwen*, ii (Middelburg, 1893), 657–8

P.D. de Vos: *De vroedschap van Zierikzee van de tweede helft der 16de eeuw tot 1795* (Middelburg, 1931)

A. Clement: 'De Zeeuwse organist als componist in de 17e en 18e eeuw, i', *Het orgel*, lxxxix (1993), 241–8

MARY CYR/ALBERT CLEMENT

Snetzler [Schnetzler], John [Johannes]

(*b* Schaffhausen, *bap.* 6 April 1710; *d* Schaffhausen, 28 Sept 1785). English organ builder of Swiss origin. He seems to have trained and worked initially with his cousin Johann Conrad Speissegger (1699–1781), another organ builder in Schaffhausen. Snetzler may have worked with J.I. Egedacher on the organ at Passau Cathedral (1732–3) and with Christian Müller at St Bavo, Haarlem (1735–8), but there is no conclusive evidence to support this. There is no firm evidence for the date of Snetzler's arrival in London, but the reported existence in 1838 of a claviorgan (by 'Schnetzler and Shudi') apparently made in 1731, but now missing, may indicate that Snetzler came quite young to London. The earliest two extant organs made by Snetzler in London are dated 1742. During the 1740s he made Germanic instruments for Moravian, Calvinist and other immigrant communities; there is evidence for 11 instruments made during this decade, including a [Claviorgan](#) made in 1745 in association with Kirkman, but the introduction about 1749 of a standardized mahogany-cased chamber organ, with ornamentation probably designed and carved by his younger brother Leonard, began to fulfil a need for house organs stimulated by Handel's music.

Snetzler's first major church instrument, and the one that made his national reputation, was that ordered in October 1752 at the urging of the young Burney and installed in early 1754 at St Margaret's, King's Lynn, Norfolk. It was quite a large instrument for the time, with 27 speaking stops but, apart from some features of its mechanism, its Rococo case with exuberant carvings and Snetzler's use of two inverted-conical Dulciana ranks (which later he restricted, in cylindrical form, to chamber organs), it was musically a British-style church instrument. His work from then onwards comprised the building of chamber organs, including some 'bureau' organs, and fairly standardized church organs in roughly equal quantity; of these, the church organs are not generally well preserved, but a number of chamber organs are still in near-original condition.

Representative church organs in or near their original positions may still be found at St Laurence's, Ludlow (1764; altered casework and some pipework), Peterhouse Chapel, Cambridge (1765), Swithland Church, Leicestershire (1765), Charleston, South Carolina (1767; restored casework only), Beverley Minster, Yorkshire (1767–9; part of the case and pipework of Snetzler's largest church organ), St Peter's, Drogheda, Ireland (1770; casework, keyboards and pipework), St Andrew's, Nottingham (1776–7; pipework from the large organ made for St Mary's), and All Saints, Rotherham (1777; casework, keyboards and some pipework). Otherwise, many of the major organs made during Snetzler's most productive period – when he lived in the Oxford Road and supervised workshops in Soho which included a 'shop or warehouse' in Dean Street – have not survived or have been so altered that little or nothing now remains of them. These included organs for St John's, Halifax (1763–6), Trinity Church, New York (1764), the Octagon Chapel and Margaret's Chapel, Bath (1767 and c1775 respectively), and St Martin's, Leicester (1774).

Representative chamber organs, of various sizes and styles (none in their original surroundings), are to be found at All Saints, Sculthorpe, Norfolk (1755), Clare College, Cambridge (1755), St Mary's, Hillington, Norfolk (1756; a two-keyboard music room organ in a sinuous case), Hatchlands,

near Guildford (1759), Eton College (1760, probably made for George III), Wesley's Chapel, Bristol (1761), South Dennis Congregational Church, Massachusetts (1762), the Museum zu Allerheiligen, Schaffhausen (1763; a 'bureau' organ) and St Andrew-by-the-Wardrobe, London (1769; one of 'twins', the other in Milborne Port, Somerset). Two chamber organs remain in their original situations: at Lodge Canongate, Edinburgh (1756; altered) and, uniquely well preserved mechanically, the larger house organ at Cobham Hall, Kent (1778–9). An organ of similar size (1774, with some pipework by Samuel Green, 1783), built inside a case designed by Robert Adam for the house of Sir Watkins Williams Wynn, at St James's Square, London, was sold by auction in April 1995 for £260,000 plus premium to the National Museums and Galleries of Wales. The catalogue of his work by Barnes and Renshaw (1993) identified altogether 113 instruments certainly or very likely made by Snetzler.

At the age of 60, Snetzler was naturalized (the warrant for a Bill of Denization, dated 12 April 1770, includes Abraham and Jacob Kirkman) and it seems that he thereupon took James Jones as a sort of partner in his business. Snetzler apparently retired in 1781 and travelled to Switzerland. As his will was made when he was resident in Westminster on 18 October 1784, it is clear that he returned to London. John Marsh (in his journal of 15/16 November 1783) described Jones as 'late partner with and successor to the famous Snetzler', and mentioned that Jones was then about to retire and sell off his stock. It would seem that Snetzler's business eventually fell into various hands, including those of John Nutt and Jonathan Ohrman (until the former's death in 1804, when Thomas Elliot seems to have taken over), as well as possibly Samuel Green (and his widow and successors, until c1847), Henry and John Lincoln, and Henry Bevington. Snetzler also influenced provincial instrument makers, including Thomas Haxby and John Donaldson in Yorkshire and Brice and Richard Seede in Bristol.

Snetzler's church organs were described by those who knew them in their near-original condition as 'of exquisite beauty, fulness and richness of tone ... blended to absolute perfection', or as 'remarkable for the purity of their tone, and the extreme brilliancy of their Chorus stops' and as spirited, charming and cheerful. Snetzler apparently brought to his otherwise typically British organs a personal style of voicing and thoroughness of tonal finish derived from his south German background; but, apart from the Dulciana, he was not able to establish 'foreign' tonal novelties. The detailing of the casework and the keyboard fittings of Snetzler's organs is elegant, imaginative and south German Rococo in style. Church organ cases are usually made from wainscot (true-grained, imported) oak but occasionally employ 'Spanish' mahogany, an expensive material which Snetzler began to use in the cases of his chamber organs almost as soon as it became fashionable in 1730s London. By 1760, a second design of chamber organ case, incorporating a central near-circular 'oval' compartment of (usually) dummy pipes surrounded by a carved 'wreath' of knotted palms, was introduced; it may have been inspired by Robert Adam's neo-classical designs.

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- A. Barnes and M.Renshaw:** *The Life and Work of John Snetzler* (Aldershot, VT, 1993)
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ALAN BARNES, MARTIN RENSHAW

Snodham, Thomas

(*d* 1624). English music printer. He was orphaned at an early age; his aunt Lucretia and her husband, printer Thomas East, adopted him and made him an apprentice. He inherited East's business some time between 1608 and 1611. Two of his early imprints read 'Printed by Tho. Easte, alias Snodham', which has given rise to the conjecture that either East or Snodham changed his name, but the adoption details in East's will refute this. Snodham seems to have inherited East's position as the leading London music printer. He later formed a partnership with Matthew Lownes and John Browne, which lasted until his death, and printed many musical works in conjunction with them. Most of his music output is entirely original: although he acquired the copyrights of two other printers he rarely reprinted any of their works. Two exceptions were Snodham's editions of Thomas Morley's *Madrigals to Foure Voices* and John Wilbye's *The First Set of English Madrigals*, both *c*1611. These were produced with the false date of their original edition and incorrectly listed Thomas East as the printer, a strategy most likely intended to evade copyright issues. He printed William Corkine's *The Second Booke of Aires* (1612), four books of madrigals by Michael East (1610–24), the *Ayres and Lessons for 1, 2 and 3 Viols* (both 1609) by Alfonso Ferrabosco (ii) and Martin Peerson's *Private Musick* (1620). He was a worthy successor to East; he did not maintain such uniformly high standards, but he was more ready to experiment with existing styles of layout, as seen in Peerson's *Private Musick*, where he adapted the prevailing 'table-book' style, and George Mason's and John

Earsden's *Ayres that were sung and played at Brougham Castle* (1618), which demonstrates an early example of a printed score, a remarkable achievement for a printer who worked with type. His premises were at St Botolph without Aldersgate but, curiously, he never included this address in any of his music imprints. His lack of care in dating volumes makes an exact chronology of his output difficult to establish. He was a printer in his own right for less than 13 years and there was no-one of comparable skill to succeed him. Most of his printing materials were acquired by Thomas Harper and, later, William Godbid.

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*Krummel*EMP

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MIRIAM MILLER/JEREMY L. SMITH

Snow, Moses

(bap. 7 July 1661; *d* London, 20 Dec 1702). English singer, composer and organist. He was a lay clerk at Westminster Abbey from 1682 and organist of St Katherine Cree in the City of London from 1686. He held both posts concurrently with a place in the king's 'private musick' and the Chapel Royal from 1689; the latter 'extraordinary' at first, then advancing via epistler (1693) to a full place (1694). He sang tenor solos in Purcell's *Hail, bright Cecilia* (1692) and *Celebrate this festival* (1693). In 1696 he was granted the degree of MusB by Cambridge University.

27 songs by Snow (mostly rather undistinguished) occur in late 17th-century songbooks, especially in various issues of *The Theater of Music* (RISM 1685⁵–1687⁵; ed. in MLE, A1, 1983), *Comes amoris* (1686–1694⁵), *Vinculum societatis* (1687⁶–1691⁷) and *The Banquet of Musick* (1688⁶–1691⁶). *The Second Part of Musick's Hand-Maid* (1689⁷) contains a Jig and a Chaconne by him for harpsichord, and parts of an anthem (*O give thanks*) survive at Lichfield Cathedral.

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*Ashbee*R, ii, v

BDECM

E.F. Rimbault: *The Old Cheque-Book, or Book of Remembrance of the Chapel Royal* (London, 1872/R)

IAN SPINK

Snow, Valentine

(*b* ?London, c1700; *d* London, Dec 1770). English trumpeter. He was possibly the son of Moses Snow (bap. London, 7 July 1661; *d* London, 20 Dec 1702), Gentleman of the Chapel Royal from 1689, lay vicar of Westminster Abbey (MusB Cambridge, 1696), and a minor composer. Valentine Snow became the finest trumpeter of his day. In the early 1730s he was a member of Handel's orchestra. From 1733 he played with the

Opera of Nobility, returning to Handel's company in May 1736 for *Atlanta*, the overture of which contains a spectacular solo trumpet part. In 1737 he was mentioned as a trumpeter in George II's First Troop of Horseguards, and in 1738 he became a charter member of The Royal Society of Musicians. In the 1730s and 40s he frequently performed in the New Theatre in the Haymarket, Hickford's Room on Brewer Street and Vauxhall Gardens, where he 'was justly a favourite' (*BurneyH*). It was for Snow that Handel wrote the obbligato parts in *Messiah*, *Samson*, the 'Dettingen' *Te Deum*, *Judas Maccabaeus*, *Music for the Royal Fireworks* and other works. From these it can be deduced that Snow was more gifted for his endurance than for sheer range. He was appointed sergeant-trumpeter to the king in February 1753, succeeding John Shore. Towards the end of his life he was forced to pawn a collar, a mace and three trumpets, all of silver. At least two trumpet duets by him survive anonymously in 18th-century collections (in *US-Cn*) published by Bremner in London (ed. in F.J. Giesbert: *Barocke Spielstücke*, Mainz, n.d.). (S. Sorenson: 'Valentine Snow, Handel's Trumpeter', *Journal of the International Trumpet Guild*, iv (1979), 5–11)

W.H. HUSK/EDWARD H. TARR

Soares, Manuel

(*d* Lisbon, 4 July 1756). Portuguese composer. He was a member of the order of St Peter. He belongs to a group of composers whose old-fashioned style was appreciated by King João V and cultivated in the Portuguese royal chapel in the first half of the 18th century. His own works, most of them apparently composed for Lisbon Cathedral, are for four voices *a cappella*; they are mostly modal and written in mensural notation, and some are based on a plainchant *cantus firmus*. He also added voices and supplementary verses to works by Manuel Mendes, Palestrina and Victoria.

WORKS

Benedictus Dominus; Ecce vidimus eum; Exaltabo te Deus; In monte oliveti; Jerusalem surge; Lauda anima mea; Lauda Jerusalem; Laudate Dominum; Omnes amici mei; Plange; Sicut ovis; Tristis est; Velum templi; Vineam meam: all 4 vv, *P-VV*
Psalms, Lf

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R.V. Nery: *A música no ciclo da Bibliotheca Lusitana* (Lisbon, 1984), 225–6

J.A. Alegria: *Biblioteca do Palácio Real de Vila Viçosa: catálogo dos fundos musicais* (Lisbon, 1989), 18–21

R.V. Nery and P.F. Castro: *Sínteses da cultura portuguesa: História da música* (Lisbon, 1991), 81

MANUEL CARLOS DE BRITO

Soares Pereira, Marcos.

See [Pereira, Marcos Soares](#).

Soave

(It.: 'mild', 'gentle').

An expressive mark, sometimes used in the forms *con soavità*, *soavamente* and *soavemente* (all 'gently'). Brossard (*Dictionnaire*, 1703) translated *soave* as 'agréable, doux, gracieux, etc'. It was used particularly often by Boccherini both as a dynamic and as a mark of expression.

For bibliography see [Tempo and expression marks](#).

DAVID FALLOWS

Sob.

A descriptive term used by Thomas Mace (*Musick's Monument*, London, 1676, 170 [*recte* 175]) in his explanation of the staccato chord articulation [Crackle](#).

JAMES TYLER

Sobieska [née Pietruszyńska], Jadwiga

(*b* Warsaw, 14 Oct 1909; *d* Warsaw, 5 Dec 1995). Polish ethnomusicologist. She studied the violin at the Poznań Conservatory, and musicology with Łucian Kamieński and Waław Gieburowski at the University of Poznań (1929–35); from 1934 to 1935 she was also an assistant in the musicological department and in the regional phonographic archives of the university. Subsequently she became an associate of the State Institute of Art in Warsaw and also head of the organization responsible for collecting folk music in Poland (1950–59). She was then appointed head of the records archive in the Institute of Art of the Polish Academy of Sciences, Warsaw (1960–67), and head of the folk music research section there (1967–9). She was married to Marian Sobieski.

WRITINGS

Dudy wielkopolskie [The bagpipe in Wielkopolska] (Poznań, 1936) [under maiden name]

'Folklor muzyczny w Rzeszowskim i Lubelskim' [Folk music in the districts of Rzeszów and Lublin], *Muzyka*, ii/5–6 (1951), 29–46

Wielkopolskie śpiewki ludowe [Folk songs from Wielkopolska] (Kraków, 1957)

'Problem cytatu u Chopina' [The problem of quotation in Chopin], *Muzyka*, iv/4 (1959), 74–100

'Transkrypcja muzyczna dokumentalnych nagrań polskiego folkloru'
[Transcription of documentary musical records of Polish folklore],
Muzyka, ix/3–4 (1964), 68–110
Ze studiów nad folklorem muzycznym Wielkopolski [From studies of the
folk music of Wielkopolska] (Kraków, 1972)
Polska muzyka ludowa i jej problemy [Polish folk music and its problems],
ed. L. Bielawski (Kraków, 1973) [selected writings of Jadwiga and
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For further writings see [Sobieski, Marian](#).

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ZYGMUNT M. SZWEYKOWSKI

Sobieski, Marian (Bazyli)

(*b* Miłosławice, Wielkopolska district, 14 June 1908; *d* Warsaw, 25 Oct 1967). Polish ethnomusicologist. He studied musicology under Łucian Kamieński and Waław Gieburowski at the University of Poznań and music at the Poznań Conservatory (1928–35). As an assistant in the regional phonographic archives of the musicology department of Poznań University (1935–9) he made recordings of the folk music of the Wielkopolska district; he was later (1945–54) an assistant and lecturer in the department. From 1947 he was also a lecturer at music schools in Poznań, head of the music section of the State Institute of Folk Music Research, research director of the organization responsible for collecting folk music in Poland (1950–54) and head of the folk music research section in the State Institute of Art. In 1954 he was appointed lecturer in the department of musicology at the University of Warsaw and head of the folk music research section of the Institute of Art of the Polish Academy of Sciences; the collection of records of Polish folk music grew to over 65,000 under his direction. These recordings are particularly valuable because they were made before the Polish villages were industrialized. Through their collections and records of Polish folk music, and with their own theoretical writings, Sobieski and his wife Jadwiga laid the foundations of ethnomusicology as a scholarly discipline in Poland.

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- with M. Sobolewska:** *Pieśni ludowe Warmii i Mazur* [Folksongs from Warmia and Mazury] (Kraków, 1955)
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ZYGMUNT M. SZWEYKOWSKI

Sobinov, Leonid Vital'yevich

(*b* Yaroslavl', 26 May/7 June 1872; *d* Riga, 14 Oct 1934). Russian tenor. After embarking on a law career he studied singing in Moscow, where he made his operatic début in small roles with a visiting Italian troupe (1893–4). He sang at the Bol'shoy from 1897, then with private opera companies and at the Moscow and St Petersburg imperial theatres, at La Scala (1903, 1905, 1911), Monte Carlo and Berlin (1905) and Madrid (1908). He made numerous appearances throughout Russia. He was much admired for Lensky (*Yevgeny Onegin*), Sinodal (Rubinstein's *Demon*, his Bol'shoy début role), Dubrovsky (in Nápravnik's opera), Vladimir (*Prince Igor*), Berendey (*Snow Maiden*), Levko (*May Night*), Werther, Faust, Romeo, Des Grieux (*Manon*), Ernesto (*Don Pasquale*), the Duke of Mantua, Alfredo (*La traviata*), Lohengrin and Orpheus (Gluck). Even after he left the stage (1924) he was active at the Bol'shoy in various capacities. He had a profoundly poetic approach to his roles and studied every aspect of them in detail. His attractive stage presence and his even, expressive voice endeared him to a vast public. He made 66 recordings between 1901 and 1910, which reveal a well-placed lyric tenor voice used with the utmost sensitivity; the elegiac quality of his Lensky has been matched by few. Two volumes of his letters, articles, speeches and reminiscences were published, with a discography, in Moscow in 1970.

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Sobolewski, (Johann Friedrich) Eduard [Edward]

(*b* Königsberg [now Kaliningrad], 1 Oct 1804; *d* St Louis, 17 May 1872). American composer and conductor of Polish descent. He studied composition with Zelter in Berlin and Weber in Dresden (1821–4). In 1830 he became director of music at the theatre in Königsberg, where he presented his operas *Imogen* (1832), *Velleda* (1835), *Salvator Rosa* (1848) and *Der Prophet von Khorassan* (1850); the last, his greatest success, received widespread publicity. In 1835 he became Kantor of the Altstadt church and composed a series of oratorios including *Die Auferweckung des Lazarus* and *Johannes der Täufer*, some of which were combined into a large cycle, *Der Erlöser* (1841). He composed a choral symphony, *Süden und Norden* (1845), as well as symphonic poems. He also worked as a critic and writer, notably for the *Neue Zeitschrift für Musik*, and published his judgment of Wagner's essays and works in his *Reaktionäre Briefe aus dem Feuilleton der Ostpreuss. Zeitung* (Königsberg, 1854; Eng. trans. in *Musical World*, xxxiii, 1855), which in turn became part of the controversy surrounding the Berlioz-Wagner season in London (1855). In 1854 he moved to Bremen as music director of the theatre; at that time he was developing his own style of motivic construction and continuous music which he used in *Komala* and explained in *Oper, nicht Drama* (Königsberg, 1857; *D-BMs*). After its 1857 première, *Komala* was produced by Liszt at Weimar in 1858, the first of Sobolewski's operas to be performed outside his Kapellmeister posts. Richard Pohl, in a lengthy review (1859), placed it within the camp of the moderns, thereby bringing it into an already raging debate.

Sobolewski left Bremen for the USA and settled in Milwaukee in July 1859. There his opera *Mohega, die Blume des Waldes*, based on the Pulaski episode in the Revolutionary War, was performed with the help of the Milwaukee Musical Society on 11 October and 1 November 1859; the first opera on an Amerindian theme to be composed in the USA, it followed many of the same principles as *Komala* and caused a major controversy in Milwaukee. His melodrama *An die Freude* was given in a Schiller festival there the same year. After founding and conducting briefly the Milwaukee Philharmonic Society Orchestra, in June 1860 he moved to St Louis where he became conductor of the Philharmonic Society. He resigned in 1866 to devote himself to teaching and composition, and also contributed some articles on musical subjects to the *Journal of Speculative Philosophy*. Although most of his compositions are lost, detailed reviews with musical examples are extant. The songs, in particular, are of some artistic merit. Schumann admired some of his work, but found it lacking in overall planning. A gifted composer who produced striking ideas, Sobolewski seldom spent time in revision and reflection to perfect his works. His stageworks nonetheless form part of the history of exoticism in opera.

WORKS

(selective list)

stage

Imogen (op, 3, Sobolewski), Königsberg, Stadt, 6 Dec 1832

Velleda, die Seherin des Brockens (op), Königsberg, Stadt, 1835

Salvator Rosa (op), Königsberg, Stadt, 22 Feb 1848

Der Prophet [Der Seher] von Khorassan (op, 3, Sobolewski, after T. Moore: *Lalla Rookh*), Königsberg, Stadt, early 1850, lib *D-LÜh*

Ziska vom Kelch (op, after A. Meissner), Königsberg, Stadt, 14 Feb 1851

Ein Lied als Verräther (comic op, H. Hartung), Königsberg, Stadt, 1852

Komala [Comala], die Königstochter von Inithore (op, 3, Sobolewski, after J. Macpherson: *Fingal*), Bremen, Stadt, early 1857

Mohega, die Blume des Waldes (amerikanische Nationaloper, 3, Sobolewski), Milwaukee, 11 Oct 1859, lib *US-SLug*

vocal

Orats: Die Auferweckung des Lazarus (after J.G. Herder), Königsberg, 18 May 1837; Johannes der Täufer, Königsberg, 16 Oct 1839, vs (Leipzig, 1840); Die Erlöser (cycle incl. Die Prophezeiung and Heilige Nacht, both Königsberg, 7 Nov 1840, and Der Retter, Königsberg, 1841), vs (Leipzig, 1841)

Choral: Meeresphantasie (C.v. Lengerne), soloists, chorus, orch, MS, *US-Bc*; 4 partsongs (1871/2); other unpubd works

Songs, 1v, pf: I Wept as I Lay Dreaming/Ich hab' im Traum' geweinet (H. Heine) (St Louis, 1861); Loving Shepherd, with org (St Louis, 1864); Thoughts of Thee (St Louis, 1870); I Arise from Dreams of Thee (St Louis, 1870); Sweet Memories of Thee (St Louis, 1870); Love's Philosophy (1870/71); Youth Never Comes Again (1871); Hail Columbia; Blow Bugle Blow

orchestral

Süden und Norden (Tongemälde in Form einer Symphonie mit Chor), chorus, orch, Leipzig, 3 Nov 1845

Himmel und Erde, ein Mysterium von Lord Byron, Königsberg, 11 Sept 1845

Star Spangled Banner, ov (Milwaukee, 1860)

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JAMES M. BURK, ROBERT T. LAUDON

Soca.

A song and dance genre directly related to [Calypso](#). In the 1970s at a time of new oil wealth and modernizing tendencies on the island, technological and musical influence from North American soul and dance musics inspired a new form of calypso. Singer Lord Shorty's 'Soul Calypso' gave its abbreviated name 'So-Ca' to the new sound which mixed elements of soul and disco drum features with funk, mid-tempo ska and traditional calypso. While the satire, metaphor and political comment of calypso did not disappear entirely, the emphasis shifted from song lyrics to the rhythms of dance and the culture of partying.

Soca artists like David Rudder have kept calypso values while embracing international musical ideas, while Arrow (Alphonse Cassell) who wrote the soca party anthem 'Hot, Hot, Hot', focusses on creating a Caribbean music, with *merengue*, *zouk* and *salsa* influences that enables people to forget their problems and feel good. With soca continually cross-fertilizing with other contemporary popular musics such as rap, the calypso genre has shifted its lyrical priorities, gaining a more international musical focus and in consequence a larger audience inside and outside the Caribbean (see *Calypso and Soca*, The Rough Guide RGNET 1040, 1999).

See also [Trinidad and tobago](#)

JAN FAIRLEY

SOCAN [Société Canadienne des Auteurs, Compositeurs et Editeurs de Musique].

See [Copyright](#), §IV (under Canada).

Social history of music.

See [Musicology](#), §II, 9 and [Sociology of music](#).

Socialist realism.

A doctrine with sources in 19th-century aesthetics but now chiefly associated with Marxism or communism. It has had, to say the least, a somewhat chequered ideological career. Its applications have ranged from the largely descriptive to the downright prescriptive and dogmatic, their common factors being a realist (mimetic) theory of representation and a belief that art can promote human emancipation by offering a truthful yet affirmative vision. Argument about these terms has been widespread since

the 1930s, but was especially urgent in the Soviet Union and its satellite countries, where socialist realism was for long periods official policy.

The great paradox of that policy, as viewed by most Western Marxist commentators, was that it espoused revolutionary aims in the socio-political sphere while adopting a conservative canon of aesthetic values, even if there was the authority of Lukács for 19th-century realism as the means of portraying 20th-century injustice. In musical terms, that conservatism resulted in a favouring of such forms as the programme symphony, the dramatic cantata and other such genres (opera, ballet, epic film score) that could range from private suffering to reaffirmed social values – values that distinguished socialist realism from other (as Lukács would have it, ‘bourgeois-decadent’) realisms that emphasized human misery without any redeeming sense of collective destiny and purpose. Hence a connection with the Promethean works of Beethoven's middle period.

But Beethoven could be interpreted differently. For Adorno, the collapse of political revolution had brought about the decisive change in Beethoven's music to the late style, and socialist realism failed to recognize how hope had been revoked more than a century before. To some extent, these opposing views mirrored the postwar division of Europe, between a west defining itself against collectivism and an east anxious to present itself as the chief adversary of Nazism and heir to those values the Nazis had sought to destroy. However, the argument goes deeper. What most distinguishes socialist realism is its conception of the artist's prime responsibility as being to fellow participants in the effort to construct a genuine democratic culture.

Commentators have not been slow to remark on the quantity of bad music produced to the standard prescription, nor are we lacking for views of Shostakovich's most apparently committed socialist-realist works as shot through with bitter irony. Wider problems have to do with what ‘realism’ means in the case of music and with defining how, in Marxist terms, economic base is related to cultural superstructure. If material forces are bound to prevail, it would be hard for art to be at once realist, in the sense of reflecting things as they are, and socialist, in the sense of providing an image of things as they might be.

One way out of this dilemma is through Engels's notion of ‘relative autonomy’, by which factors other than economic (political, philosophical, cultural etc.) may at times assume a decisive role in shaping change. At the opposite extreme lies Zhdanov's hard-line realism, which assumes an achieved socialist order and requires the artist to celebrate. This doctrine was enforced during the period of political and cultural retrenchment in the Soviet Union, which started in the late 1920s and ended the relative freedom enjoyed by artists as a by-product of Lenin's mixed-market New Economic Policy. Where hitherto there had been a rivalry between two groups of composers – the modernists and those advocating mass appeal – now the latter came to control all aspects of Soviet musical life. And where socialist realism, as outlined by Marx and Engels, had allowed scope for complex ‘mediations’ between base and superstructure, now it was the bluntest of instruments to impose conformism.

But abuse does not discredit the idea. Fine music has come from the spirit, if not the bureaucratic letter, of socialist realism, by composers within the Soviet Union (Shostakovich, notwithstanding revisionist commentaries, and Myaskovsky) and beyond (Eisler, Schulhoff, Weill, Bush, Stevens, Stevenson, Henze). There is no reason to suppose that gifted composers have not been genuinely moved by social inequity and not genuinely responded. Socialist realism, as an effort to liberate such response, is not a codified and now obsolete musical style but rather an expression of humane values that have been with us at least since the French Revolution.

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For further bibliography see [Marxism](#).

CHRISTOPHER NORRIS

**Società Italiana Autori ed Editori
[SIAE].**

See [Copyright](#), §VI (under Italy).

Società Italiana di Musica Moderna.

Italian society active from 1917 to 1919, founded by Alfredo Casella. See [Casella, Alfredo, §1](#) and [Italy, §I, 7](#).

Società Italiana di Musicologia.

Italian organization, founded in 1964 to encourage musicology and stimulate the development and diffusion of musical culture. It encourages research through meetings and publishing activities. Its presidents have included Guglielmo Barblan (1964), Claudio Gallico (1968), Alberto Basso (1973) and Agostino Ziino. It has held congresses in Parma (1966), Siena (1967), Milan (1968) and Fusignano (1968 and 1974), and in 1995 had more than 800 members. Its many publications include the periodical *Rivista italiana di musicologia* (1966–) and the series Monumenti Musicali Italiani (1975–), the first volumes of which initiated a complete edition of the works of Frescobaldi.



Société Belge de Musicologie

(Flem. Belgische Vereniging voor Muziekwetenschap). Belgian organization, founded in 1946 by Charles van den Borren, Suzanne Clercx-Lejeune and Albert Vander Linden to bring together musicologists and promote musicological research in Belgium. After van den Borren died in 1966 the society's activities were limited and resumed only in 1974; the following year Vander Linden became president, succeeded in 1978 by Robert Wangermée. In 1995 the society had 100 Belgian and 20 foreign members, comprising musicologists, students and performers. The society began publishing a journal *Revue belge de musicologie* in 1946, and has issued several monographs and one volume (1950) of *Flores Musicae Belgicae*.



Société Belge des Auteurs, Compositeurs et Editeurs [SABAM].

See [Copyright, §VI](#) (under Belgium).

Société Canadienne des Auteurs, Compositeurs et Editeurs de Musique [SOCAN].

See Copyright, §IV (under Canada).

Société de Droit de Reproduction Mécanique [SDRM].

See Copyright, §VI (under France (ii)).

Société de Droits de Reproduction des Auteurs et Compositeurs [SODRAC].

See Copyright, §VI (under France, §(ii)).

Société des Auteurs, Compositeurs et Editeurs de Musique [SACEM].

See Copyright, §VI (under France, §(i)).

Société des Concerts du Conservatoire.

Parisian concert series begun in 1828. See [Paris](#), §§VI, 4 and VII.

Société des Jeunes Artistes du Conservatoire.

Parisian society founded in 1852 by Padeloup to present recognized masterpieces alongside music by younger composers. See [Paris](#), §VI, 4.

Société (des dîners) du Caveau.

The name given to a carefree dining club founded in 1733 by the writers Alexis Piron, Claude-Prosper Jolyot de Crébillon and Charles Collé. Its meetings were held twice a month in a windowless room (hence the name 'caveau') in Nicolas-Alexis Landelle's restaurant on the rue de Buci. One of

its principal activities was the composition of satirical chansons. The circle was soon enlarged to include many of the liveliest writers and artists of the day. According to Laujon, Rameau was a member, as were several of his librettists – not only Piron and Collé but Louis Fuzelier, Pierre-Joseph Bernard and Le Clerc de La Bruère. During the Lulliste-Ramiste dispute, members of the Caveau provided the composer with stalwart support. The society was disbanded in 1742. It was reconstituted at various times from 1759 onwards, but never had the same impact on French literary or musical life.

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GRAHAM SADLER

Société Française de Musicologie.

An organization founded in Paris by Lionel de La Laurencie in 1917 to encourage musicological study in France and abroad. In addition to established scholars its membership (about 350 in 1995) includes students, performers and amateurs. Presidents have included the most distinguished French musicologists, among them Saint-Foix, Masson, Pincherle, Dufourcq, Thibault, Lesure and Bridgman. The society's journal *Revue de musicologie* began as the *Bulletin de la Société française de musicologie* (1917–22). The society began an extensive series of publications in 1925 that includes editions (Monuments de la Musique Ancienne), studies by leading French musicologists, documents, inventories and catalogues.



Société Godfroy fils et Lot.

French firm of woodwind instrument makers (1833–55), a partnership between Vincent Hypolite [Godfroy](#) and Louis [Lot](#).

Société Internationale de Musicologie

(Fr.).

See [International Musicological Society](#).

Société Internationale pour la Musique Contemporaine

(Fr.).

See [International Society for Contemporary Music](#).

Société Nationale de Musique.

Parisian concert society active from 1871 to 1939. See [Paris](#), §VII.

Société Suisse de Musicologie.

See [Schweizerische Musikforschende Gesellschaft](#).

Society for American Music.

American organization, formerly known as the Sonneck Society. Founded in 1975 to encourage interest in and study of American music in all its facets, the society was named after Oscar G.T. Sonneck (1873–1928) as a tribute to his passion in documenting American musical life. By 1998 it had over 900 members (musicologists, performers, collectors, librarians, students, critics, publishers and educational institutions). It was renamed in 1999. The society publishes a *Bulletin* (1975–) three times a year and a quarterly journal, *American Music* (1983–). The society's annual conference is dedicated to the diverse activities of the organization, which encompasses scholarship, performance and librarianship as well as educational programmes. The society bestows annual awards for significant books, articles and dissertations as well as individual recognition for distinguished service to the field.

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JOHN SHEPARD/GEORGE BOZIWICK

Society for Ethnomusicology.

American society with international membership founded in Philadelphia in 1955 to advance research and study in the field of ethnomusicology. Its research interests cover all musics, but generally Western art music has not been a strong focus. It is governed by eight directors nominated by and from the membership of a council, but elected by the general membership. Directors serve a two-year term, though the president serves for four years (one as president elect, one as past president). As a scholarly body, representing many professional ethnomusicologists (around 2500 at the end of the 20th century) working in universities, museums archives and a variety of other contexts, the society was admitted to constituent membership in the American Council of Learned Societies in 1966.

The founders, David McAllester, Alan Merriam, Willard Rhodes and Charles Seeger, all had training in anthropology or musicology. To establish communication among ethnomusicologists throughout the world,

the mimeographed *Ethno-musicology Newsletter*, edited by Merriam, appeared from 1953 to 1957 (11 issues); it was succeeded by *Ethnomusicology*, a triannual journal, edited successively by McAllester, Nettl, Frank Gillis, Israel J. Katz, Norma McLeod, Gerard Béhague, Fredric Lieberman, Timothy Rice, K. Peter Etzkorn, Charles Capwell, Jeff Todd Titon, James R. Cowdery and Bruno Nettl. The society also issues the *S.E.M. Newsletter* (1967–), a monograph series and an audio-visual series. Annual scholarly meetings were instituted in 1956; nine regional chapters also hold meetings and read papers, while committees (archive, education, current issues etc.) produce panels, reports, and occasional publications. The society also awards several prizes for outstanding scholarship in the field. The society's office is in Bloomington, Indiana.

BARBARA KRADER/R

Society for Research in Asiatic Music

(Jap. Tōyō Ongaku-gakkai).

Society founded in 1936 by Hisao Tanabe, Kenzō Hayashi, Shigeo Kishibe and others. Its objective is systematic research in Asian music, including Japanese, and the promotion of musicological activities in Japan. Its membership in 1995 was about 740. Since its foundation, the society has issued a yearly journal, *Tōyō Ongaku Kenkyū* (Journal of the Society for Research in Asiatic Music).

MASAKATA KANAZAWA

Society for the Promotion of New Music [SPNM].

British organization founded in 1943 by Francis Chagrin to support the work of young and unestablished composers. It was launched at a meeting of the Arrangers', Composers' and Copyists' subcommittee of the Musicians' Union, and was originally named the Committee for the Promotion of New Music. Vaughan Williams accepted the presidency with the proviso that it 'avoid all cliques [and] give a welcome to all good work in whatever style or school'. Its initial activities, which were subsidized by the wartime Council for the Encouragement of Music and the Arts and by private donations from Vaughan Williams, Bliss and others, remained the basis for much of its subsequent work: 'recommended lists' of works were drawn up, which resulted in increased broadcasting by the BBC and in a recording project by Decca; 'studio recitals' were given, which included chaired discussions of the music; 'Experimental Orchestral Rehearsals' were established. All the music was chosen by expert reading panels.

Renamed in 1952, the society embarked on a chequered period in which its activities were often beset by financial problems, but that did not prevent the launching of new projects like the series of 'Composers' Weekends', in

which eminent figures like Babbitt and Dallapiccola presided over intense learning sessions involving young composers and experienced performers. In 1967 it unexpectedly received a large bequest, and an era of change ensued. Its philosophy and methods were constantly questioned by new generations of composers, who perceived a growing danger of promoting the 'typical SPNM piece', decently composed but conformist. Its financial affairs were not always well managed, but at its 30th anniversary it could boast a list of 270 composers it had helped, including most of Britain's finest.

After 1980 changes of administration led to increasing financial stability, and with additional funding from the Arts Council and other sources the SPNM gradually broadened the scope of its operations, taking over the administration of the British section of the ISCM and launching the record label New Music Cassettes. Since 1989 each year's activities have been entrusted to a programme director, who makes a personal choice of music aided by a reading panel. Evenhandedness is ensured by choosing successive directors of contrasting tastes. A typical SPNM year consists of workshops, directed by experienced composers in both London and the regions, concerts, collaborations with other promoters, including universities and festivals throughout the country, and exchange programmes with societies abroad. An ambitious educational scheme has also been initiated, and the SPNM is now recognized as the most important supporter and promoter of young composers in Britain.

ANTHONY PAYNE

Society for the Publication of American Music [SPAM].

An American non-profit-making organization founded in 1919 by Burnet C. Tuthill in New York for the publication of contemporary American chamber music. It flourished for half a century and had several hundred subscribers. A selection committee was appointed to examine manuscripts and listen to live performances, and about 85 works were published. The composers chosen include Daniel Gregory Mason, Leo Sowerby, Arthur Shepherd, Quincy Porter, Edward Burlingame Hill, David Diamond, Ingolf Dahl, Irving Fine, Lukas Foss, William Bergsma and Mel Powell. The first president of the society was John Alden Carpenter; William B. Tuthill was secretary until his death in 1929, and Burnet C. Tuthill was treasurer until 1949. From 1920 the society sponsored the Aliénor Harpsichord Composition Awards. In 1969 it was dissolved and the rest of its music stock turned over to the Theodore Presser Company, which had been its publisher and distributor for the last few years of its existence; the catalogue is no longer active.

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W. THOMAS MARROCCO, MARK JACOBS

Society Islands.

See Polynesia, §II, 3(i).

Society of British Composers.

British organization. It was founded in London in 1905 under the chairmanship of Frederick Corder to assist the publication of works by British composers. Within two years it had a membership of 254 composers and others and had published 44 works, chiefly songs and chamber music in its Avison Edition, which was first published by Breitkopf & Härtel, then by Novello and finally, from 1914 until the society's dissolution in 1918, by Cary. It also organized concerts of British music.



Society of British Musicians.

British organization. It was founded in London in 1834 to encourage British music and to try to secure for British musicians a position similar to that conferred on painters and sculptors by the Royal Academy. It offered membership only to musicians of British birth and originally excluded all but British music from its concerts. At first the society was extremely successful, and by 1836 had 250 members. But many influential musicians regarded its policy as parochial, and in 1841 an attempt was made to widen its appeal by the inclusion of works by composers who were not members, and foreigners. An appeal for support in 1854 met with only a limited response, and the society was dissolved in 1865.



Society of Composers.

Organization founded in New York in 1966 as the American Society of University Composers by Donald Martino, J.K. Randall, Claudio Spies, Henry Weinberg, Peter Westergaard, Charles Wuorinen and Benjamin Boretz. Each year it holds one national and seven regional conferences at which members' music is performed. The society also publishes the *Journal of Music Scores* and both a print and a monthly on-line newsletter (SCION). In 1995 the society had about 1000 members, primarily in the USA.

RITA H. MEAD/R

Society of Musicians.

British benevolent society founded in London in 1738, known from 1790 as the [Royal Society of Musicians of Great Britain](#).

Society of St Gregory.

British society, founded in 1929 by J. Bernard McElligott to foster knowledge and understanding of music in the liturgy of the Roman Catholic Church, to improve the standards of performance and to stimulate debate. Its membership includes clergy, composers and church musicians, mainly in Great Britain, but also in the USA and elsewhere; numerous distinguished Roman Catholic musicians have been involved with its work, including Henry Washington and A. Gregory Murray. The latter edited the society's journal *Music and Liturgy* (renamed *Liturgy* in 1944; *Life and Worship*, 1970–74) from 1929 to 1952. In 1955 the Church Music Association, a breakaway group, published its own journal *Church Music* (from 1959); in 1975 the two bodies were reunited and their journals amalgamated under the original title. Since the Second Vatican Council the Society's work has been concentrated on the implementation of its decrees; summer schools have been instituted, and composers' groups have been formed, to this end.



Society of Women Musicians.

British organization. Founded in 1911 by the singer Gertrude Eaton, the composer Katharine Eggar and the musicologist Marion M. Scott, it aimed to provide a focal point for women composers and performers to meet and enjoy the benefits of mutual cooperation. The 37 women at the inaugural meeting included musicians such as Ethel Barns, Rebecca Clarke, Agnes Larkcom, Anne Mukle and her sister, May Mukle, and Liza Lehmann, who became the society's first president. Later presidents included Cécile Chaminade, Fanny Davies, Rosa Newmarch, Myra Hess, Astra Desmond and Elizabeth Poston. Early members included Florence Marshall, Maude Valérie White and Ethel Smyth, who was honorary vice-president from 1925 to 1944. Among subsequent honorary vice-presidents were Nadia Boulanger, Imogen Holst, Elisabeth Lutyens, Elizabeth Maconchy and Fanny Waterman. By the end of its first year the society had formed a choir and a library, given several private concerts and a public concert of members' works (which included the première of the first two movements of Smyth's String Quartet in E minor), hosted a variety of lectures, held a composers' conference and attracted 152 female members and 20 male associates, including Thomas Dunhill and W.W. Cobbett, who donated the Cobbett Free Library of Chamber Music to the Society in 1918. By 1913 the Society had also formed an orchestra.

In the 61 years of its existence, the society campaigned vigorously for the rights of women musicians, especially as members of professional symphony orchestras, and awarded prizes to composers and performers, as well as continuing to organize concerts and meetings. In 1972, the year after its Diamond Jubilee had been celebrated at the Queen Elizabeth Hall in London, the organization disbanded. The society's archive, including a collection of press cuttings, is held at the RCM in London.

SOPHIE FULLER

Sociology of music.

The study of the role of music within society, its dynamic as a mode of human communication and its position within established social structures. Initially the discipline concerned itself largely with Western art music, but more recently greater attention has been paid to popular music of all forms and the role of music within mass culture.

1. The discipline.
2. General considerations, early history.
3. The 1970s and after.
4. The diffuse and political character of the sociology of music.
5. Music as social meaning.
6. Music as social interaction.
7. Music as social identity.
8. Music as commercial and industrial process.

BIBLIOGRAPHY

JOHN SHEPHERD

Sociology of music

1. The discipline.

Sociology has roots going back in Europe to at least the 18th century. The word, a combination of the Latin *societas* and the Greek *logos*, was first used by Auguste Comte (1789–1857). Sociology was thus conceived as the science of the history and constitution of human societies. In its early stages, it drew in its thinking from the natural sciences: societies, like biological organisms, were seen as systems of related elements in which the whole was greater than the sum of the parts, and the functioning of the parts could be understood only in terms of their contribution to the whole. Thus arose a fundamental and defining characteristic of sociology: the priority of society over the individual. This was in contrast to much previous thinking, in which the social order had been conceived as the consequence of the qualities of individuals and their acts. The sociology of Emile Durkheim (1858–1917) entrenched and developed the basic concepts, stressing the role of processes of socialization, through which growing individuals learnt the norms, values and beliefs of their culture, and that of internalization, through which these norms, values and beliefs became part of the individual: an understanding of these roles should provide the means to ensure the smooth running of society.

However, from its beginnings, sociology has been a creature of social and historical circumstances: there never has been, nor could there be, only one sociology. Some forms, most notably those influenced by Karl Marx (1818–83), have been critical, seeking to uncover the causes of social inequality and stressing conflict rather than consensus as a fundamental dynamic of social process. Marx's work was driven in many respects by 'alienation', the phenomenon through which the products of human social activity appear to take on a life of their own as independent forces which then subordinate individuals. In the light of the grave social inequalities, ills and injustices of 19th-century European society, Marx came to believe that there was a hierarchy of alienation, with economic alienation being fundamental. The outcome was a model of social process in which the development of material productive forces, together with the relations into which people entered to utilize them, came to shape if not determine the

character of various cultural institutions: legal, religious and educational systems, together with the state, were seen as forms of ideological alienation through which people were led to believe that the social relations of production into which they were forced in order to earn a living were justified and legitimate. Through such processes, a dominant class was understood to maintain its position of superiority and to subordinate others.

The sociologies of Durkheim and Marx were thus quite different: Durkheim's was consensual and largely ahistorical, concerned with understanding how, at any one time, different institutions contributed mutually to the larger social picture, and with an ultimate agenda of liberal, reformist, social engineering; Marx's was critical, understanding tension and conflict as the basic engines of social process, deeply historical and with a driving vision of the redress of social injustice. These sociologies had two important common characteristics: they assumed the priority of society over the individual, and they were concerned with uncovering and understanding dynamics considered basic to social process. Max Weber's sociology, by contrast, was motivated less by a desire to provide a basic explanation for the dynamics of social process than to understand social behaviour through categories of social action. For Weber (1864–1920), sociology was a comprehensive science of social action. In its terms, he rejected both Durkheim's idea that collective social forces determined human behaviour and Marx's concept of the character of economic processes. Drawing on an examination of the importance of Protestant religions to the development of industrial capitalism, for example, he argued that cultures manifest beliefs and values that cannot be reduced to economic factors. For Weber, 'social structure', 'class' and even 'society' were concepts rather than concrete entities manifesting real causality or agency. To subjugate the complexities of social action to the condition of these concepts was to reify them, or to turn them conceptually into 'things', which they were not; the social order could thus arise and persist only through the actions of real people. However, in asserting this, Weber did not abandon the defining characteristic of sociology: the priority of the social over the individual. He understood people acting socially in four ways: rationally in relation to a goal; rationally in relation to a value; affectively; and in terms of established tradition. Modern societies, according to Weber, were characterized by an increasing dominance of rational action, particularly in relation to a goal.

Marx, Weber and Durkheim have commonly been regarded as the founding fathers of sociology, and their influence has been both broad and pervasive. However, other developments have been as formative. Sociology in the USA, for example, has been less concerned with comprehensive theories and categorizations and has focussed more on the pragmatic in the form of demographic studies, studies of social organizations and studies of social inequality and stratification. An important motivation for sociological research in the USA flowed from the practicalities of engendering a sense of nationhood and common culture in populations from widely different ethnic backgrounds. If European sociology has tended to be more theoretical, philosophical and distanced, even antagonistic, in its relations with the long-established societies from which it emerged, American sociology has on the whole had a more intimate and friendly relationship with its own society. In common with that

of Durkheim, American sociology has tended to evidence both a liberal, reformist orientation, as well as a concern with social engineering. A powerful and influential advocate of this form of normative American sociology during the 1950s and 60s was Talcott Parsons.

The forms of sociology so far described have been concerned with major forces and movements: they have represented forms of 'macro-sociology'. A distinctive contribution of American sociology has been the development of symbolic interactionism, a 'micro-sociology' that, in concentrating on face-to-face behaviour and small group dynamics, has shared Weber's concern with individual social action as the wellspring of social order. Symbolic interactionism developed from the work of the American philosopher George Herbert Mead, who distinguished between the 'I' and the 'me', the intensely subjective awareness constituted through the temporal flow of consciousness and the objective awareness of self constituted through the imaginative projection by the individual into how others might see them. A fundamental tenet of symbolic interactionism was that individuals behave in terms of the meanings that society holds for them, in terms of the meanings proffered to the self by the organized community or social group that Mead designated 'the generalized other' (Mead, 1934). This developed largely at the University of Chicago: its practitioners have come to be known as the 'Chicago School'. It has contributed to areas such as deviance (particularly in youth cultures), work and the professions, and the desire to understand and contribute to the American cultural 'melting-pot'. Unlike most forms of macro-sociology, which have preferred statistical and quantitative methods, symbolic interactionism has been the realm of qualitative methods: observation, participant observation, interviews and questionnaires. Its best-known practitioners have included Erving Goffman and Howard S. Becker.

Sociology has been, and is increasingly, characterized by a series of related debates and differences: consensus *v.* conflict, determinism *v.* agency, macro-sociology *v.* micro-sociology, theoreticism *v.* empiricism, reformism *v.* critique, and so on. Further, sociology, like social anthropology, has not been concerned with a specific subset of social activities, such as the political, the economic or the legal. It has in principle been concerned with all social activities and social relations, even if this concern has on the whole been restricted to modern societies. Social anthropology and sociology have had distinct histories, have customarily studied different kinds of societies (one traditional, the other modern) and have used different methodologies, social anthropology investing heavily in fieldwork, sociology more tied to statistics and quantitative methods as well as interviews and observation. However, the increasingly transnational character of capital, the increasing interconnectedness of the world's regions, nations and ethnic communities, and increasing globalization have drawn the interests of the two disciplines closer. While sociology, like social anthropology, has a clear object of study, that of the character, order and consequence of human relatedness, it is as a result a discipline that readily spills over and contributes to others, while at the same time being easily subject to developments within them. It has at the same time contributed to, and been influenced by, developments in interdisciplinary intellectual trajectories such as structuralism and semiology, cultural studies, feminism, post-structuralism, post-modernism, post-colonialism and Foucauldian

discourse analysis. Indeed, there was evident towards the end of the 20th century a split between more established forms of sociology, up to and including the work of the Chicago School, and 'post-Chicago' sociology, strongly critical in orientation, and investing heavily in conversations with such intellectual traditions. Towards the end of the 20th century, the discipline was widely seen as entering a state of crisis.

Sociology of music

2. General considerations, early history.

Two characteristics marked work in the sociology of music from the outset. First, there was no community of scholars dedicated to examining the subject, and thus no continuity of intellectual tradition. The principal considerations of sociology lay elsewhere in understanding phenomena such as social inequality, social cohesion, the logic of mass movements and of small group interaction. Music has always been regarded within sociology as of only marginal interest. Those sociologists who did write about music tended to do so as an extension of their other activities and their work, as a consequence, was understandably characterized by their own theoretical and methodological predilections.

Thus, Weber, the only one of sociology's 'founding fathers' to write on music, developed a sophisticated – and arguably too little known and appreciated – analysis of the finite and closed system of functional tonality as an expression and incorporation of the rational instincts of modern Western societies. This work was published posthumously in 1921 (Weber, B1921). Earlier, in the 19th century, Herbert Spencer and Georg Simmel, in replicating the earlier, scientific model of sociology, had contributed to what has been called 'a somewhat futile debate about the origins of music (initiated by Darwin's view that musical communication preceded speech in humans)' (Martin, B1995; see also Newman, B1905; Etzkorn, B1964).

Much later, Alfred Schütz published an article, 'Making music together: a study in social relationship' (B1951). Nearly 20 years before, he had made an important contribution to sociology by publishing a volume that, in drawing on the philosophical tradition of phenomenology, shared some of the interests of Mead and the Chicago School in the manner in which social awareness was constituted, but in this case from a more theoretical and less empirical basis (A1932). Schütz's article argued that an examination of the micro-social relations of musical performance and listening could reveal much about processes fundamental to human communication. Although Schütz draws here on Weber's notion of goal-orientated action and his definition of a social relation, there is little to connect their writings. Weber is concerned with a particular musical system as an expression and embodiment of rationality, while Schütz is attempting to understand the social constitution of subjective and objective awareness as manifest in the relations of performance and listening.

A second characteristic to mark work in the sociology of music has been an unusual preoccupation with Western art music. This concern might seem warranted, in that it is this form of music, rather than traditional or popular forms of music, which has been argued to be autonomous, and essentially divorced in its aesthetic core from the influence of social processes. Here, in other words, would seem to lie a central problem for sociologists, rather

than in the fields of traditional and popular music, forms whose social character, on the face of it, seems all too evident. However, such has not been the case. The preoccupation among many sociologists with art music, rather than with traditional or popular music, has lain in art music's privileged position, not only in society in general, but also in the academy, where there has been an overwhelming tendency – abating during the second half of the 20th century – to view it as the only form of music worthy of scholarly treatment.

Thus, scholars such as Supićić (B1964) have understood a lack of interest in art music on the part of large sections of the population as a problem requiring resolution through the work of sociologists, and the development of appropriate policies in the spheres of education and culture. Norbert Elias's study of Mozart (B1991) clearly 'places him in the context of the general "civilizing process"' (Martin, B1995), while the work of Weber and Schütz are in their different ways based on the art music tradition. More recently, Christopher Ballantine's contributions to the sociology of music in his book *Music and its Social Meanings* (C1984) rest heavily on critical examinations of art music, while even more recently, in the related field of cultural theory, Christopher Norris's collection, *Music and the Politics of Culture* (B1989), is overwhelmingly concerned with the art music tradition as, remarkably, is Edward Said's *Musical Elaborations* (B1991). It is in particular difficult to reconcile Said's pioneering work in post-colonial thought with a book seemingly so indifferent to the music of other groups and cultures.

Nowhere, perhaps, does the privileged position of the art music tradition emerge more strongly than in the work of Theodor W. Adorno. Adorno differs from many other scholars who have written in this area in that music was his primary though not exclusive interest. He is rightly regarded as the father of the sociology of music, and his work has succeeded in giving shape – if perhaps in a somewhat idiosyncratic way – to a rather fragmented field of study. A trained musician with a minor but not insignificant career as a composer, his principal contribution was as a philosopher and scholar of music. On the completion of his academic studies in 1931, he joined the Department of Philosophy at Frankfurt University and became associated with the Institute for Social Research, directed by Max Horkheimer. When the Nazis came to power in 1933, Adorno left Germany, moving first to England, and in 1938 to New York, where he rejoined the Institute of Social Research in exile. He moved to Los Angeles in 1941 and then, in 1949, returned to Frankfurt and became, with Horkheimer, co-director of the re-established Institute. The influence of the 'Frankfurt School', the group of scholars associated with the Institute, began to grow within Germany and, subsequently, throughout circles of critical scholarship within English-speaking intellectual life.

The work and influence of the Frankfurt School can be understood in part as a reaction to the rise and fall of fascism in Germany, and also in part as a reaction to the alienation experienced by its members in the face of American popular culture. *Dialectic of Enlightenment*, by Adorno and Horkheimer (A1947), develops a theory of ideology in terms of which the culture industries are seen to instil in the majority of the population, through the mass production of cultural commodities, patterns of feeling and

behaviour commensurate with the needs of the dominant social form of industrial capitalism. Adorno was thus instrumental in developing an influential theory of mass culture that was pervasively Marxist and critical in its orientation, and that coloured his understanding of popular music in particular. Adorno heard popular music – in his experience, apparently the dance-band music of the late 1930s and 40s – as standardized and repetitive, hypnotically so in its alienating effects on the mass of people. However, to Adorno's credit, and unlike many who preceded and followed him, he paid attention to popular as well as to art music (Adorno, B1941, B1967, B1991).

Indeed, it was a fundamental assumption of Adorno's work that no form of music in modern Western cultures could be understood in isolation. His work on popular music thus formed part of a much larger undertaking in which he attempted to grasp the significance of the entire contemporary musical field in its full historical and social dimensions. He was concerned to tease out from the actual materials of musical works their social and historical implications. This approach is most clearly evidenced in *Philosophy of Modern Music*, first published in 1949 (B1949), in which, to put it candidly, he saw in the work of the Second Viennese School a vision of a future, egalitarian and socialist world, and in that of Stravinsky a regression to the bourgeois, subjective individualism implicit in much 19th-century music. There is thus apparent in Adorno's work, as in certain pronouncements of Marx on culture, an idealist strain of thinking according to which works produced in specific social and historical circumstances only realize their full significance in the future with the advent of socialism – a socialism in which the population would have unfettered access to, and enjoyment of, the 'highest' cultural attainments of humankind.

Adorno's work is clearly the product of a troubled and contentious period of history and of a severely dislocated biography. With the benefit of hindsight, many of his principal ideas on music are easy to criticize. However, his legacy can be argued to lie more importantly in the character and scope of the questions he asked than in the specifics of the answers he provided. Adorno understood the holistic character of the entire 'musical-historical field'; that various musical traditions in modern Western societies could be understood only through the character of their mutual relations, which were embedded in extended forms of social organization; and that music needed to be understood not only in terms of its formal characteristics but also in terms of the relation of these to the circumstances of its production and reception. Adorno's work has been much discussed and much debated, and has been highly influential (see Martin, B1995; Middleton, G1990; Paddison, B1982, B1993, B1996; and Witkin, B1998).

A reason for the influence of Adorno's work lies in the way in which, as a sociology of music, it can be positioned away from the more democratizing instincts of the discipline, and closer to the idealist and exclusionary tendencies of historical musicology and music theory. Adorno believed that it was the business of the sociology of music to make aesthetic judgments (for which he has been criticized: Martin, B1995). This belief was part of a critical orientation that had little time for the kind of consensual and positivistic objectivity claimed by many sociologists. Adorno would thus

have had little time for publications such as Alphonse Silberman's *The Sociology of Music*, first published in 1957 (B1957). Indeed, Adorno saw such claims – which in the case of music pit the aesthetic and the emotional against social ‘facts’ – as so much ideology, and reasoned that the aesthetic was necessarily social. But while this critical orientation, grounded in the wider Marxist project, generated the basis for later approaches to music that questioned the social and cultural *status quo* and the role in it of art music, it also allowed for the persistence of established beliefs concerning the relative value of art music and popular music. It was this retention of an aesthetics recognizable as traditional that allowed many musicologists, faced with the cultural and aesthetic challenges of the 1960s and afterwards, to reconcile in an acceptable form two realms regarded previously as incommensurable, the sociological and the musicological.

Sociology of music

3. The 1970s and after.

It can be argued that the cultural and intellectual shifts, first of the 1950s, and then, more importantly, of the 1960s, marked the beginnings of a watershed in the academic study of music to which sociological and social anthropological concerns contributed importantly. In the USA, this watershed first became apparent in the founding, in 1955, of the Society for Ethnomusicology. Ethnomusicology was a discipline developed in its initial formulation in the USA (it has a history that can be traced back to the years before World War II in Europe as well as the USA: see [Ethnomusicology](#)) from the disciplines of social anthropology and musicology. The advocacy of this society for the inclusion of traditional music in the curricula of university faculties, schools and departments of music was to have far-reaching implications in challenging the exclusivity of art music. Following on from this, the cultural and political challenges of the 1960s, intimately related as they were to various developments in rock, folk and popular music, gave rise to a generation of young people, some of whom, in obtaining academic positions in a range of disciplines in the 1970s, brought with them their cultural, political and musical affiliations. A similar phenomenon had occurred in the USA in the late 1930s and 40s as a younger generation of scholars raised on jazz entered the academy: jazz, slowly but surely, became accepted as a legitimate object of academic study.

The preferred music of the 1970s was rock, and its infusion into the academy had four consequences: the challenge to the exclusivity of art music posed by ethnomusicology was supplemented by an advocacy for the inclusion of popular music in education at both the secondary and post-secondary levels, an advocacy resting heavily on sociological arguments (see for example Vulliamy, 1976, 1977, 1978; Shepherd and Vulliamy, 1983, Vulliamy and Shepherd, 1984); the sociology of music itself became quickly and increasingly concerned with forms of popular music; as a field of study, it in addition began to manifest a recognizable community of scholars and, for a short while, a coherent intellectual trajectory (the foundation, in 1979, of the International Association for the Study of Popular Music was in part an expression of these trends). However, it also began to undergo two transformations: it began to be practised as much by non-sociologists as sociologists and, in the formulation to emerge in the

late 1970s, its democratizing and critical instincts spread readily and quickly outside the borders of its established concerns in conversations with ethnomusicology, as well as with interdisciplinary intellectual trajectories such as cultural studies and feminism. Sociology, through its relations with the study of music as in other areas of endeavour, was by the late 1980s evidencing both the porous character of its disciplinary borders and its move towards a perceived state of crisis.

This changed character of the sociology of music became apparent first in Great Britain (for discussion of the forces behind this development, see Chambers, G1985, and Shepherd, G1994). 1977 saw the publication of *Whose Music? a Sociology of Musical Languages*, by Shepherd and others (B1977), and Christopher Small's *Music–Society–Education* (B1977). Both books cast a critical eye on the social constitution and character of art music and argue for the serious study of other music, including popular music, in terms and criteria drawn not from the study of art music but from within the cultural and social realities of the people creating and appreciating music of these other kinds. The work of Shepherd and his colleagues was influenced in particular by Berger and Luckmann's *The Social Construction of Reality* (A1967) which, in drawing in part on the work of Goffman, Mead and Schütz, argued for the manner in which both subjective and objective reality were socially constituted. Together with Kuhn's *The Structure of Scientific Revolutions* (A1962), Berger and Luckmann's work laid the foundations for a more relativistic sociology of knowledge and of culture than had hitherto been practised, as applied to the study of music.

In *The Sociology of Rock* (B1978), Frith argued that the social relevance of popular music in Britain had to be understood as much in terms of generational as class differences. While 'pop' music, chart orientated and acquiescing in the conditions of its own commercial production, was relevant to youth culture and subcultures in the formation of their identities, it was rock music, judged as authentic and as carrying a critique of its own conditions of production, that more directly served the oppositional stances of many youth subcultures. *The Sociology of Rock* (subsequently reworked as *Sound Effects: Youth, Leisure and the Politics of Rock 'n' Roll*, 1983) combined the methods and instincts of symbolic interactionism with the insights of cultural Marxism. This combination, characteristic of the conversation between British sociology and cultural studies at the time, received clearer theoretical formulation in Willis's *Profane Culture* (C1978), which made a case for the structural similarities between early rock and roll and the lived realities of bikeboy cultures on the one hand, and progressive rock and the lived realities of hippie counter-cultures on the other, both in opposition to the conditions of industrial capitalism. Hebdige's highly influential *Subculture: the Meaning of Style* (A1979), although hardly mentioning music, provided insightful analyses of many youth subcultures in which music had played a constitutive role, including, most importantly, that of British punk in the late 1970s.

This British sociology of music, oppositional in its stance to the social and musical *status quo*, was prefigured in the work of the ethnomusicologist John Blacking, whose *How Musical is Man?* (C1973) undertook a comparative and critical, Marxist-orientated analysis of established

attitudes concerning Western art music, based on his experiences of fieldwork with the Venda of South Africa. This approach was echoed in *Tiv Song* (C1979) by the American scholar Charles Keil, whose fieldwork with the Tiv of Nigeria during the Nigerian civil war in 1966 served as a stark counterpoint to the character of Western musical practices. The point of contact between this sociological and anthropological work was that, despite its different disciplinary background, it shared a concern with a Marxist-influenced, critical orientation and, in many cases, the importance of fieldwork and observation in understanding the construction of specific and different musical realities.

From this point the boundaries between sociology, social anthropology, ethnomusicology, cultural studies, feminism and, indeed, some forms of musicology became less and less clear as the major task seemed that of constituting a critical, cultural musicology rather than of working within established disciplinary boundaries. 1987 saw the publication of Leppert and McClary's *Music and Society: the Politics of Composition, Performance and Reception* (B1987), contributed to equally by sociologists, musicologists, cultural theorists and feminists, and the late 1980s and early 90s witnessed the publication of four important volumes concentrating on ethnography, interviews and face-to-face interaction as the route to understanding the social constitution of musical realities. Two were by social anthropologists (Ruth Finnegan's *The Hidden Musicians: Music-Making in an English Town*, D1989, and Sara Cohen's *Rock Culture in Liverpool: Popular Music in the Making*, D1991), one by a sociologist (Deena Weinstein's *Heavy Metal: a Cultural Sociology*, D1991) and the other the result of a study, the 'Music in Daily Life Project', led by an ethnomusicologist (Crafts, Cavicchi and Keil's *My Music*, E1993). Of equal importance was *Feminine Endings: Music, Gender and Sexuality* (C1991), by feminist musicologist Susan McClary, which occasioned heated debate within musicology as to the gendered provenance of music.

The connections between ethnomusicology and the sociology of music discernible in the 1970s and 80s became even closer in the 90s as a growing community of interest on the part of sociologists and social anthropologists in questions of ethnicity, difference, identity and globalization found expression in the study of world popular music – popular music having been an area in which the study of Western music had predominated and in which sociology had been more influential than ethnomusicology. This drew several important contributions to the study of popular music on a world basis and thus to the sociology of music as broadly defined (Frith, H1989; Waterman, G1990; Stokes, G1992; Guilbault and others, G1993; Slobin, G1993; Erlmann, G1996; and Langlois, G1996). This concern with the way in which ethnicity, difference and identity have figured in the social constitution of musical realities has also given rise, in an era of globalization and postmodernity, to an interest in the concept of 'place', being understood more in terms of a community of intersecting musical interests and cross-fertilizations and less in terms of a notion of physically delimited space; there have been important contributions from an ethnic studies scholar (Lipsitz, G1994), an ethnomusicologist (Stokes, G1994) and a geographer (Leyshon, Matless and Revill, G1998).

Sociology of music

4. The diffuse and political character of the sociology of music.

The history of the sociology of music has thus been diffuse as well as fragmented. A reason for this is the character of sociology as a discipline. One of its central tenets is that all human action and thought is at the least profoundly influenced by the character of the social circumstances in which they occur; some sociologists go further and argue that people, their thoughts and actions, are all socially constituted. This implies that nothing that happens in human life is beyond the realm of the social. In one sense this is true: since 'the social', by definition, refers to human relatedness and its character in any specific situation, and since individuals cannot develop into recognizable and functioning people independently of relations with others, either direct or indirect, there is little in human life that can escape it. Yet this does not mean that people are unilaterally determined by the social. The social is constituted by human relations, and individuals can contribute to these as well as be profoundly affected by them. As the work of Weber and the symbolic interactionists attests, the social may encompass the creative as well as the scripted.

However, this principal tenet of sociology raises a question: why the need for sociology if all thought and action are socially constituted? Cannot various subsets of human activity be covered adequately in the other disciplines of the arts, humanities and social sciences? More specifically, if all human thought and action are socially constituted, then why the need for a sociology or sociologies of music as distinct from other forms of the study of music? The idea that all thought and action are socially constituted has not met with easy acceptance, either during sociology's formative times or more recently. This idea has continued to be resisted within the academic study of music, a tendency which itself requires historical and sociological analysis.

Although they may not use these terms or the modes of thinking that accompany them, in most if not all traditional cultures the endemically social character of music appears self-evident. The activities that have come to be understood in modern Western cultures under the separate linguistic and epistemological category of 'music' form an integral aspect of nearly all other activities in traditional cultures, and are understood linguistically and epistemologically as such (see for example Keil, C1979). A related though far from identical claim might be made with respect to European art music up to the end of the 18th century, at least in the sense that such music was intended for specific social occasions: it had a social function. However, an impulse in European culture to treat music as something apart from other activities, and to understand it as of more relevance to the individual than to the collectivity, can be traced to the late Middle Ages. This impulse received an additional and vital emphasis at the beginning of the 19th century, when European art music came to be thought of as 'autonomous' in relation to other activities, a pursuit that had value in its own right, and was in this sense 'pure art'. This move has been accompanied by the 'professionalization' of the artist, whether composer or performer, who have seen themselves increasingly as governed by the conventions and norms of their profession, a view symptomatic of a desire

to render themselves as free as possible from the constraints of church, state, patrons and the public (Supičić, B1964).

From a sociological point of view, such developments have to be understood as themselves products of social processes, with their underlying logic grounded in the exigencies of wider social forces (Shepherd, C1991). The separation of music (or, more precisely, art music) from society as part of the received wisdoms of modern bourgeois culture created as a consequence a situation ripe for the sociologist's intervention. 'Music' and 'society' were seen as separate entities and the problem became that of understanding how the two might relate. This problem was more attractive to sociologists than to historical musicologists or music theorists, since historical musicology and music theory had developed in part as an aspect of the entrenchment of art music as autonomous. Despite the initial and continuing tendency within the sociology of music to study art music, not because of the particularly intriguing sociological problem it posed but because of its privileged position in society and the academy, the sociology of music from the time of Adorno onwards nonetheless evidenced increasingly critical and democratizing tendencies, which in the final two decades of the 20th century resulted in the mounting of explicit opposition to the desired exclusivity of art music as an object of study and to its presumed autonomous character.

The basis of this opposition resided in a critical, sociological instinct. However, because work resting on this instinct assumed that music, like all human activity, was socially constituted, it was an instinct whose fruits could no longer be contained exclusively within the discipline of sociology as traditionally conceived. There were several other disciplines and intellectual trajectories to which the politics of music and its study were relevant. Therein lies the diffuse character of the sociology of music, in particular during the 1980s and 90s.

This diffusion and its political character have been integrally linked to a critical impulse that results habitually in the 'problematization' of objects of study. This concern to problematize the world has distinguished critical forms of sociology from everyday, commonsense reality, and leads to the sociological enterprise being viewed with suspicion. This arises because, for the majority of people, the world is something to be 'lived within'. While individuals certainly analyse the world and are critical of it, there remains a great deal that most individuals can take for granted as they lead their everyday lives. In contrast, the sociologist examines the relational processes through which people collectively produce and reproduce their worlds; the sociologist's understandings and explanations are themselves part and parcel of these processes. There is in consequence little that the critical sociologist can take at face value. Actions, events, trends, views, opinions and beliefs: these are the stuff of sociological investigation and, in order to investigate them, the critical sociologist must enter a state of constructive scepticism. In many cases, that which seems unremarkable, mundane and unexceptional has lurking within it a question that needs to be framed and formulated if light is to be thrown on the character of its social constitution. Such framing and formulation for sociological investigation renders problematic the unremarkable, the mundane and the

unexceptional; in other words, objects of study become 'problematized' through their very constitution by critical sociologists.

If sociology's object of study seems widely general, if its borders seem more porous than most, and if its *modus operandi* involves a suspension of reality – or at least a suspension of everyday reality – then it may seem more like a frame of mind, a way of relating to the world, than an academic discipline as such. This attitudinal as opposed to formal understanding of sociology as a discipline goes some way to explaining the increasingly diffuse character of the sociology of music. That sociology is a discipline is not, however, in question. Yet the frame of mind, the constructive scepticism and the suspension of reality do give a feel for the character of critical sociology as a practice. All these things involve what has perceptively been referred to as 'the sociological imagination' (Mills, 1959).

It is the exercise of this imagination which made such a difference in the academic study of music during the 1980s and 90s. However, more conventional forms of the sociology of music have nonetheless continued to be practised. One form approximates to social history in examining the history of the institutional, political and economic circumstances within which music has been practised. Here the pioneering work of Henry Raynor (1972, 1976) has been important in the context of European art music, as has the work of Tia DeNora (1991, 1995). Another approximates to a more synchronic concern with such circumstances, as well as with the effects that music itself can have upon them; important in the realm of concert music have been the contributions of DiMaggio (1986; with Useem, 1982), and in popular music studies the contributions of Garofalo (1992), Bennett and others (1993) and Eyerman and Jamison (1998).

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5. Music as social meaning.

The assumption that all human thought and action is socially constituted has given rise to the possibility that the structures and sounds of music are of social significance: that is, the meanings articulated through the structures and sounds of music may themselves be socially constituted. This line of thinking, implicit in the work of Weber and Adorno, became explicit around the 1970s (see Lomax, 1968; Blacking, 1973; Shepherd, 1977, 1982; Small, 1977; Willis, 1978; Keil, 1979; and Ballantine, 1984).

All this work, with some variations, rested on the central idea that the character of social or cultural formations could find expression through musical structures and sounds, if not be in part constituted through them. Ballantine's work drew explicitly on that of Adorno yet brought into question the supposed social importance of avant-garde music and perceived in some forms of popular music resistance rather than subjugation to dominant ideological forces. However, Ballantine retained a strong sense of the importance of aesthetic judgment in distinguishing between 'good' forms of popular music, such as that of Bob Dylan and punk culture, clearly seen as oppositional, and those such as disco, clearly seen as passively reproductive of dominant ideology.

Lomax's work, by contrast, is more evidently Durkheimian and consensual in spirit, seeing in the song styles of traditional cultures a reflection of essential cultural forms as well as a reinforcement of normative behaviour. This strain is apparent also in the work of Blacking, Keil, Willis and Shepherd, as is a more critical, Marxist-orientated element. In the work of Willis and Shepherd, this critical element (as in the work of Ballantine) is located in the presumed oppositional stances of various genres of popular music, a stance resting on a perceived homology between the technical characteristics of the musical genre in question and the character of the subcultural reality involved with the music. Shepherd (C1982), drawing in part on the work of Willis and Hebdige, nuanced this element by identifying in the technical musical characteristics of a wide range of popular music genres the potential for both social reproduction and resistance.

A rather different and distinctive approach to the question of music's social meaning has been developed by Philip Tagg (C1979, C1982, C1987, C1991). Drawing in part on the semiotics of Charles Peirce (Fisch and Kloesel, A1982–99), and in part on the work of Charles Seeger (G1977), Tagg developed the concept of the *museme* as the equivalent in music to the morpheme in language. As the morpheme in language depends on phonemes, so the museme depends on 'musical phonemes' or 'basic *elements (not units)* of musical expression' (C1979, p.71). Unlike the phoneme as a basic and consistently stable unit of meaning in language, the parameters of musical phonemes as elements of meaning in music may shift according to the conventions of the musical genre in question and the perception of listeners. Having determined the existence of a museme as an agglomeration of musical phonemes through the 'interobjective comparison' of musemes between similar pieces of music, Tagg creates a hypothesis of meaning for the museme: 'affectual meaning in associative verbal form', which is then tested through a process of hypothetical substitution or commutation. Unlike language, in which morphemes occur in a discrete and sequential manner, musemes in music can be heard simultaneously, thus giving rise to subtle and complex relations of both denotative and connotative meaning. For Tagg, the notion of 'museme stacks' which thus derives is understood to correspond to the notion of a 'sound' in popular music (C1982, pp.50–53).

Tagg's method of analysing social meanings in popular music has been used to provide extended and sophisticated analyses of the theme from the television show *Kojak* and of the ABBA hit song *Fernando the Flute* (C1979, C1991). Insightful though these analyses are, the criticism can easily be lodged that the kinds of music Tagg has chosen – music with strong associative visual images or lyrics – favour his mode of analysis (Middleton, G1990, pp.233–6; Shepherd and Wicke, C1997, pp.105–8). The difficulty of applying the technique 'to a pop recording with relatively bland, unimportant, or "musicalized" lyrics' (Middleton) highlights a second weakness, shared by nearly all work on the social meaning of music: a silence or lack of precision on the question of how 'the social' gets into 'the musical'. A related question that is as difficult is that of how musical materials can have such meanings in the first place. There are two possibilities. One is that the meanings are endemic, 'immanent' in some way to the specific character of the musical materials in question. Yet the presumed fixity of relation between meaning and music precludes the

possibility for negotiation fundamental to the constitution of any social meaning. The alternative is that the characteristics of the sounds in question are assumed to play little role in the construction of the meanings articulated through them. This has been the position of Lawrence Grossberg, who has seen the sounds of music as little more than a ground of physiological and affective stimulation which can take on meaning only after being interpellated into the world of language (E1984, E1987, E1993).

A basic tension in the sociological analysis of musical meaning has thus lain in the need on the one hand to understand the characteristics of musical sounds as in some way being implicated in meaning construction, and on the other to allow that processes of meaning construction through music are social in character. Martin (B1995) has identified this tension as a basic difficulty in the work of Shepherd, which in turn has highlighted another problem: the tendency to reify both social structures and musical structures in the service of ensuring a smooth analytical fit between the two. It remains to be seen whether the more recent work of Shepherd and Wicke (C1997) is to be judged successful in resolving these tensions and difficulties through its development of an alternative social semiology for music. Drawing on and critiquing extant work in structuralism, semiology and poststructuralism of relevance to the understanding of music, this work, in following that of the French sociologist Pierre Bourdieu (A1972), problematizes the concept of the social structure, as well as the related concepts of 'society' and 'the social'. It also engages in a problematization of the concept of 'music', hitherto taken for granted, suggested by the ways in which many societies and cultures function without this linguistic and epistemological category.

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6. Music as social interaction.

An interest in music as social interaction at the level of micro-sociology was first revealed in the work of Schütz. It is also evident in Henry Kingsbury's important ethnographic study of the social dynamics of life in a music conservatory (D1988). However, it has been argued for extensively and consistently by Howard Becker, who has drawn a clear distinction between a more theoretical sociology of music, concerned with teasing out music's meanings, and an empirical sociology of music based on an examination of what 'people do together'. Sociologists working in this latter mode, he has observed, 'aren't much interested in "decoding" art works, in finding the work's secret meanings as reflections of society. They prefer to see those works as a result of what a lot of people do together' (D1989, p.282).

Becker's initial contribution to the sociology of music is to be found in his book *Outsiders* (D1963), a seminal contribution to the field of deviance, where two chapters deal with the distinctive way of life and careers of dance musicians. Though the activities of dance musicians are formally within the law, 'their culture and way of life are sufficiently bizarre and unconventional for them to be labeled as outsiders by more conventional members of the community' (p.79). He gained access to the culture of dance band musicians in 1948–9 through an almost perfect form of participant observation. He had played the piano professionally for many years and been active in musical circles in Chicago; like many other

musicians, he took advantage of the G.I. Bill to attend college, so his status as a student did not differentiate him from other musicians. Working in a wide variety of orchestras, he was able to make extensive notes on events in which he was involved and conversations that he heard. Most of the people he observed did not know that he was undertaking a study of musicians.

What Becker's research revealed was that dance musician subculture formed around a tension between the need of these musicians to work as dance musicians and the desire to perform jazz, the only music that in their view was worth playing. There was thus a need to choose between the necessity of engaging in a conventional form of earning a living and the desire to maintain self-respect and integrity by conforming to artistic standards as defined by the subculture. In this situation, the outsiders who listened to these musicians' performances in dance bands were referred to as 'squares', and disliked intensely for their role in representing unwanted interference in the artistic lives the musicians wished to lead. The musicians thus saw themselves as essentially different from other people and felt little compunction about disregarding the norms of 'square' society. They thus behaved in ways regarded as deviant as a means of constructing a strong subcultural identity.

Becker's *Art Worlds* (D1982) – a major contribution to the sociology of art, and thus to the sociology of music – rendered problematic received notions of art, understanding artistic works and other forms of cultural products as a consequence of the whole range of activities, hitherto taken for granted, involved in their production and consumption. For Becker, art worlds are constituted through the social interactions of a wide variety of players, who act according to the opportunities, norms and constraints that typify the art world in question. The products of such worlds are thus shaped through the character of these actions which, in line with the general tenets of symbolic interactionism, may involve innovation as well as conformity. The possibility of understanding the social institutions of art and culture that thus arise as the ordered playing out of such interactions effectively dissolves the distinction between 'the work' and its 'context' that has characterized much work in the sociology of music, a dissolution also seen in the work of Weinstein (D1991). In such work, the production and consumption of cultural commodities is understood as a complex but basically ordered set of mediations, in which the materials of music themselves also play a role.

This emphasis on mediation has been central to the work of the French sociologist Antoine Hennion. The sociology of culture as practised in France during the 1980s was heavily influenced by the tradition of symbolic interactionism and Becker's work in particular. In a series of publications (D1981, D1983, D1986, D1996–7; see also Hennion and Meadel, D1986), Hennion has argued against both an understanding of the art work as an independent object of beauty and a sociological approach that conceptually eradicates the specific and distinctive qualities of individual art works by reducing them to the conditions of reflective social symbols. In stressing the concept of mediation, Hennion understands the specific and distinctive character of cultural commodities as complex emanations of the social interactions that produce them, and the character of the material objects in and through which they are invested. He has thus striven to transcend a

distinction customarily drawn in the sociology of culture between the circumstances of production and consumption.

Work on music as social interaction has not only distinguished between its interests and the more theoretical concerns of work on music as social meaning; it has also been critical of the latter in failing to demonstrate through concrete analyses of musical activity how social meanings in music actually arise. Thus, at the beginning of the 1990s, it was observed that 'what is particularly missing in the literature [on popular music] is ethnographic data and micro-sociological detail' (Cohen, D1991, p.6). In the same vein, Becker criticized Shepherd's work for an absence of 'any sense of the process by which [the] connections [between changes in large-scale historical forces and in musical forms] actually come about and any attention to the details of the worlds whose features are given such explanatory weight' (Becker, D1992, p.529).

An important contrast between concepts fundamental to the two traditions has been made in the distinction between 'musical communities' and 'musical scenes'. For Will Straw, a musical community 'may be imagined as a particular population group whose composition is relatively stable ... and whose involvement in music takes the form of an ongoing exploration of a particular musical idiom said to be organically rooted in that community'. A musical scene, by contrast, is 'that cultural space within which a range of musical practices co-exist, interacting with each other within a variety of processes of differentiation and according to widely varying trajectories of change and cross-fertilization'. The break with the tradition of work established in the 1970s on the social meaning of music – both sociological and ethnomusicological – becomes clear in Straw's observation that cultural theorists like himself 'encountering ethnomusicological studies for the first time after an apprenticeship in the hermeneutics of suspicion may be struck by the prominence within them of notions of cultural totality or claims concerning an expressive unity of musical practices'. The conclusion that the concept of the musical scene is 'the most appropriate term for designating centres of musical activity today' stands as a theoretical prolegomena for much work that followed on the relations between music, ethnicity, difference, identity, place and the forces of globalization and postmodernity (Straw, E1991, pp.369–73). The notion of the scene as it developed through the 1990s owed much to Becker's work on art worlds as well as to Shank's work on music in the city of Austin (E1994).

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7. Music as social identity.

Towards the end of the 1980s, Frith observed that 'the experience of pop music is an experience of placing: in responding to a song, we are drawn, haphazardly, into affective and emotional alliances with the performers and with the performers' other fans'; he concluded that the 'interplay between personal absorption into music and the sense that it is, nevertheless, something out there, something public, is what makes music so important in the cultural placing of the individual in the social'. What he identified in this article was the way in which popular music in particular serves as a powerful force of identity for the individual within society, as well as a

powerful force in forming the collective cultural and group identities from which individuals draw sustenance in constructing a sense of self. As he concludes, 'the intensity of this relationship between taste and self-definition seems peculiar to popular music – it is "possessable" in ways that other cultural forms are not ... other cultural forms – painting, literature, design – can articulate and show off shared values and pride, but only music can make you *feel* them' (Frith, E1987, pp.139–44).

This interest in music as a basis for the formation of social identities, whether individual or collective, can be traced back to the late 1960s and early 70s in work concerned to understand the relations between popular music and young people's perceived proclivity to challenge the social *status quo* (Denzin, B1970; Hirsch, B1971; Robinson and Hirsch, B1972). Towards the end of the 1970s and going into the 80s, this nascent interest took on a more explicit character in attempts to understand popular music as a force for the construction of gender and sexed identities (Frith and McRobbie, E1978; Shepherd, C1987; see also Taylor and Laing, E1979). However, the major contribution to the understanding of popular music as a force for the construction of identities – beyond the largely ethnomusicological contributions to the study of world popular music and the related questions of ethnicity and place of the mid- to late-1990s – has lain in the work of Frith.

Like Grossberg, Frith has maintained a strong interest in what people say about music as a route to understanding the meanings that music holds for them. In this, he has demonstrated a strong affinity for the work of scholars such as Finnegan and Cohen in distancing himself from the more totalizing claims of studies in popular music emanating from British cultural studies of the 1970s (E1992) and for the work of Becker (D1982) and Bourdieu (A1979) in understanding how meaning and value are attributed to music (E1990). Frith does not understand various genres and styles of popular music as reflecting cultural and group realities so much as serving to constitute them in complex ways. A key to understanding his work is the way in which, as a sociologist, he has refused to take the discourses in terms of which people talk about music at face value but to problematize them in the process of getting beneath their surface to grasp how they serve to constitute meaning and value for people in music. It was Frith who first importantly pointed out that notions of authenticity as attached to certain kinds of rock music in contrast to the perceived commercialism of pop music were in fact ideological in character: 'the myth of authenticity is, indeed, one of rock's own ideological effects' (E1987, p.137). He followed this by arguing that the discourses of autonomy, authenticity and commercialism customarily applied to art music, folk music and popular music respectively were much more slippery than appeared at first sight. In referring to the way in which 'in the 1930s jazz was understood, in bewilderingly quick succession, first in commercial, then in folk, and finally in art terms', he concluded that a 'comparative sociology would reveal far less clear distinctions between these worlds than their discursive values imply' (E1990, p.101). Elements of all these discourses can in fact be discerned in what people have said about all three of these musical traditions.

The character of Frith's insights can be traced in part to the dual careers he has followed, as a professional sociologist on the one hand, and a rock critic on the other, working at various times for the London *Sunday Times* and the *Observer*. The former career tended to be concerned with the development of dispassionate but committed social analyses, the latter with the world of value judgments: they came together in his book *Performing Rites: on the Value of Popular Music* (E1996), a series of essays in which, as an academic critic, he seeks to understand the constitution of personal taste and emotional response in relation to music. Like Adorno, therefore, Frith has put aesthetic judgment at the centre of his sociological agenda. But, unlike Adorno, he does not see the purpose of the sociology of music as the making of such judgments, but rather their understanding. Other important contributions to understanding the role of music in constituting social identities have been made by Walser in respect of heavy metal rock music (E1993), Thornton in respect of the music of dance clubs and raves (E1995) and Grossberg, particularly in respect of the situation of rock music in an era of popular conservatism and postmodern culture (E1992).

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8. Music as commercial and industrial process.

The practice of music, and not just popular music, has, since at least the middle of the 19th century, become increasingly commercial and industrialized. Forces of mass production and mass consumption have, through different forms of mass dissemination (for example radio, film, television and Mp3 software) and of commodification (for example sheet music, cylinders, records and compact discs), changed the practice of music from something necessarily embodied, local, face-to-face and located in the here-and-now to something as often as not disembodied, global, impersonal and out of time and space. The influential theory of mass culture developed by Adorno and Horkheimer viewed these innovations as having nothing but a deleterious effect on social and cultural life, although their contemporary Walter Benjamin argued a more positive case, seeing in the new technologies of mass production and mass dissemination creative possibilities for artists and cultural workers (A1961; see also Middleton, G1990). The stage was set by Adorno's work in particular for the conventional view that the music industries do little in their constant search for profits but create fantasy worlds of escapism for the vast majority of the population, thus serving the ideological needs of industrial capitalism as a social form and effectively marginalizing any possibility for opposition. This view, in essence, was replicated in the work of Chapple and Garofalo (F1977) and, in a more measured way, Wallis and Malm (F1984).

Much work in the sociology of music since the 1970s has argued for the oppositional potential of many genres of popular music, while still acknowledging the undoubted influence and importance of the music industries in shaping public taste. Further, towards the close of the 20th century, much work in popular music studies – including, notably, work on world popular musics – in choosing to concentrate more on the social interactions giving rise to particular musical scenes and genres than on the development of all-inclusive theories, began to reveal a more complex and nuanced understanding of the character of the tensions and plays that

occur between musicians and the music industries than could possibly be illuminated through an assumed stand-off between the forces of reproduction and resistance.

Nonetheless, it is important in these contexts to explore the dynamics of the music industries as a topic *sui generis*, and in this the work of Richard Peterson has been influential. He has sought to account for the pervasive influence of the music industries on the one hand and the fact that, on the other, the industries cannot actually determine tastes and buying habits: music sales are manifestly unpredictable, which is why, in comparison to other commodities, cultural or otherwise, the music industries put out such a massive variety of product. In 1975 Peterson and Berger developed a cyclical theory, according to which, during periods of oligarchy in the music industries – when a small number of major or transnational record companies command a high share of the market-place – opportunities for artistic innovation and creativity are low, and a high degree of control over public taste is maintained (F1975). By contrast, at the other end of the cycle, when the major companies command a relatively low share of the market-place, independent record companies are seen to play a more significant role, and the argument is that artists have more creative freedom and consumers a wider choice of product.

This work concentrates on the middle part of the 20th century and, during this period in the history of the music industries, when American companies dominated, it is arguable that their analysis possessed considerable explanatory power. Peterson's use of this theory (F1990) to explain the rise of Elvis Presley and rock and roll in the mid-1950s in terms of major structural tensions and changes in the music industries from approximately 1948 to 1958 is valuable in countering the customary 'great man' accounts of these events, even if his explanation can, on the other hand, be judged somewhat one-dimensional in discounting wider cultural forces and the undoubted performing ability of Presley himself.

However, as the 20th century progressed, it became more difficult to draw clear distinctions between major record companies and independents. Further, the American command of major, transnational record companies began to decline. As the role of the traditional 'artist and repertoire' men diminished (they acted as talent scouts, who identified, signed and then supervised the recording of potentially successful musicians), and the independent producer became increasingly influential, the major record companies began, on an increasingly international scale, to use independent producers and companies as creative partners who assumed the initial risks in identifying and recording artists. In consequence, the major companies concentrated more and more on marketing and distribution and the management of an increasingly complex web of rights. Thus, although six major record companies accounted for 90% of American sales and between 70 and 80% of world sales by the 1990s (Burnett, F1996), it is questionable whether the 1998 takeover of Polygram by the Canadian alcoholic beverage company Seagrams to form the largest conglomeration of record companies in the world, with an estimated 22% share of the world market (Seagrams already owned Universal), can be understood solely or even largely in terms of Peterson's model. Indeed, this kind of model has been explicitly challenged by Christianen (F1995).

While rationalization is an undoubted feature of such takeovers, it seems likely that creative decisions are located at a relatively low level in the organization and that the conglomeration is more of a complex of associated record and production companies, many of whom 'contract out' work to associated but essentially independent firms. As early as 1992, it was pointed out that major record companies were becoming noticeably more decentralized and using more open management techniques (Lopes, F1992). Added to this, there has been the development of new information technologies, which, in affecting processes of both production and marketing, have allowed record companies to become both more flexible and more focussed in their operations, moving them away from the old 'mass production' models (Hesmondhalgh, F1996). It was not until the end of the 20th century that an attempt was made to provide the first systematic analysis of the corporate culture and strategies of the major record companies (Negus, F1999) or a truly international history of the music industries (Gronow and Ilpo, F1998).

In these discussions, it is important to recognize the contributions of Becker and Hennion, who have been concerned to render more sophisticated the analysis of music's relations to its conditions of production and consumption. These contributions have worked against the view that music is some kind of 'object', which then endures, for example, the ministrations of the music industries in the manner in which it is produced and consumed. This standard view has been problematized by both Hennion and Frith, who have variously argued that music's specific characteristics are actually constituted through the conditions of their production and consumption, while at the same time not being reducible to them. The central flaw of the traditional view, it has been argued, 'is the suggestion that music is the starting point of the industrial process – the raw material over which everyone fights – when it is, in fact, the final product'... 'the "industrialization of music" can't be understood as something that happens to music but describes a process in which music itself is made – a process, that is, which fuses (and confuses) capital, technical, and musical arguments' (Frith, F1987, p.54).

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Sock cymbals.

See [Hi-hat](#).

Socor, Matei

(*b* Iași, 15 Sept 1909; *d* Bucharest, 30 April 1980). Romanian composer. During the final year of his studies with Brăiloiu, Castaldi and Cucu at the Bucharest Conservatory (1927–9), he was part of Brăiloiu's team collecting folksongs in the region of Drăguș-Făgăraș. Socor also studied composition

with Karg-Elert and Grabner, and conducting at the Leipzig Conservatory (1930–33). On his return he conducted sporadically. A supporter of the Communist Party, outlawed before the Second World War, Socor was arrested and convicted then freed on the intercession of his colleagues at the Society of Romanian Composers, headed by Enescu and Jora. After the installation of the communist regime he became president of the Radio Commission (1945–52) and the Composers' Union (1949–53), appearing more frequently as a conductor before concentrating on composition in 1954. Socor's works from the 1930s and early 40s identify him as an avant-garde composer; in the late 40s he began to compose works of a political flavour which enjoyed some success despite lacking depth or any outstanding qualities. As he had written the official resolution in 1952 that music should serve the construction of socialism, Socor had to set an example by composing in an ideologically unassailable style. His later works were an attempt to extricate himself from obscurity. Further information is given in G. Constantinescu: *Matei Socor* (Bucharest, 1983).

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(selective list)

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Vocal: Mama [Mother] (vocal-orch poem, M. Banuș), 1949; Steagul partidului [The Party Flag] (M. Beniuc), 1951; Imnul Republicii Populare Române [Hymn of the Popular Romanian Republic] (E. Frunză, D. Deșliu), 1953; Să fii partidului oștean [Fight for the Party] (Beniuc), 1958; Stejarul din Borzești [The Borzești Oak] (orat, Deșliu), 1961 [inc.]

Inst: Pf Sonata, 1932; Chbr Conc., 7 insts, 1937; Conc., orch, 1939; Passacaglia, orch, 1944; Călușul și Sârba, orch, 1952; Cântarea României, orch rhapsody, 1954; Vn Conc., 1955; Trei șalviri [Three Thieves], spkr, ww sextet, 1968

OCTAVIAN COSMA

Soderini, Agostino

(*f* Milan, 1598–1608). Italian composer. In 1598 he was organist of the congregation of Lateran nuns at S Maria della Passione, Milan, and in 1608 he held the same position at S Maria Rossa, Milan. He was held in high esteem as a composer, particularly of instrumental music, and as such was cited by Borsieri among the musicians of 'great repute'. He belonged to the circle around the nobleman and amateur musician Luca Francesco Brivio, who, like his brothers Ambrogio and Giovanni Battista, gave concerts in his palace. There Soderini's *Canzoni a 4 e 8 voci libro primo* op.2 (Milan, 1608²⁰; ed. in IIM, xix, 1992) were first performed, even before they had been printed, as may be gathered from the dedication. The instrumental canzonas are each dedicated to a family of the Milanese nobility in accordance with the Lombard custom of the time; one, *La Brasca*, is by Giovanni Paolo Olegio, a pupil of Soderini's. Three of the canzoni for eight voices are really 'motetti e canzoni'; of the two ensembles used, the first consists of instruments and the second of voices. The last two motets in eight parts, however, are for voices only. In the *Sacrarum*

cantionum 8 et 9 vocibus liber primus (Milan, 1598) Soderini alternated the parts for voices with those for instruments.

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MARIANGELA DONÀ

Søderlind, Ragnar

(b Oslo, 27 June 1945). Norwegian composer. He studied with Conrad Baden in Oslo and at the Sibelius Academy in Helsinki with Bergman and Kokkonen. He also holds a degree in conducting from the Norwegian State Academy of Music. He is now associate professor at the Academy. Initially he composed orchestral works which were strongly influenced by late Romanticism and early 20th-century European music. His style has become more advanced over the years, yet throughout he has been a master of orchestration and has maintained his personal stamp on sound. His output shows two prevailing directions. The first is his dramatic works – incidental music, ballets and operas. The second is his orchestral music, in which his narrative inclination is also evident. Many of his works are connected to texts (more often poetry than prose), and they can be seen as programmatic without resorting to the more obvious techniques. His direct expression and occasionally political statements as well as his music's exuberance and fresh sound have won him a large audience, and he has received a number of commissions from leading orchestras and institutions. He has also arranged much music, including several works by Grieg, and he has recently written an opera that includes Grieg's music for *Olav Trygvason*.

WORKS

Dramatic: *Esther and the Blue Serenity* (op. 1, S. Obstfelder), op.19, 1972; *Hedda Gabler* (sym. drama, choreog., after H. Ibsen), op.26, 1978; *Kristin Lavransdaughter* (ballet, after trilogy by S. Undset), op.32, 1982; *Victoria* (ballet, after novel by K. Hamsun), op.45, 1985–6; *Rose og ravn* [Rose and Raven] (op, K.J. Moe), op.47, 1989

Orch: *Rokkborre*, sym. poem, op.8, 1967; *Polaris – visioni sinfoniche*, op.11, 1967–9; *Trauermusik*, op.12, 1968; *International Rhapsody*, op.17a, 1972; *2 Pieces from the Desert*, ob, small orch/pf, op.21b, 1973, rev. 1975; *Sinfonia I per orchestra grande con soprano solo*, op.23, 1975, rev. 1979; *Amor et labor*, sym. poem, op.27, 1979; *Sinfonietta*, brass, perc, op.31a, 1981, rev. 1988; *Sym. no.2 'Sinfonia breve'*, op.30, 1981; *Garland and Cross* (sym. poem, after Undset: *Kristin Lavransdaughter*), op.64, 1982–95; *Olav's Hymn* (Å.-M. Nesse), op.36, solo v, choir, orch, 1983; *Septemberlys* [September Light] (Nesse), op.37, solo v, choir,

orch, 1983; Eystradalir, nostalgic rhapsody, op.43, 1984; Sym. no.3 'Les illuminations symphoniques', op.40, 1984; Av hav er du komen (Nesse), nars, orch, 1985; Vn Conc., op.46, 1986–7; Sinfonia no.4, op.50, 1990, rev. 1995; Victoria, ballet suite, op.45b, 1990; The Hour of Love, tone poem, op.45d, 1990 [from the ballet Victoria]; Vc Conc., op.54, 1991–2; Angst (sym. poem, after works by E. Munch), op.68, 1995; Sinfonia no.5 'Kvitsunn', op.60, 1995; Pf Conc. 'Colosso' (F. Alnaes: *Koloss*), op.70, 1996–7

Chbr: Dithyrambe, bn, hp, 1967; La poema battutta, op.20, perc, 1973; Str Qt no.1, op.22, 1975; Quintetto per ottoni, op.31, 1982; Tranströmer-svit (T. Tranströmer), op.52, v, various ens, 1991; Pf Trio, op.58, 1994; Str Qt no.2, op.71, 1997

Vocal: Stabat mater, op.48, choir, insts, 1989; Røgden Sjø [Lake Røgden] (cant., A. Holth), op.72a, S, choir, orch, 1997; many songs and choral works

Principal publisher: Norsk musikforlag

ARVID O. VOLLSNES

Söderman, (Johan) August

(*b* Stockholm, 17 July 1832; *d* Stockholm, 10 Feb 1876). Swedish composer. He was the son of Johan Wilhelm Söderman (1808–58), the director of music at theatres in Stockholm and a prolific composer and arranger of incidental music for stage plays. Söderman was a pupil at the Swedish Royal Academy of Music from 1847 to 1850, studying harmony with Erik Drake and the piano with Jan van Boom. He also taught himself to play the violin and the oboe, and was soon playing in orchestras. In 1851 he was engaged by the actor-manager Stjernström as director of music for his theatre troupe, and from this time writing and arranging theatre music became his lifelong occupation. During tours with Stjernström's company in Finland (1852–3) he produced his first notable compositions, the fairy operetta *Urdur* and incidental music to *Regina von Emmeritz*, both of which were successfully performed in Helsinki.

In 1853 the players returned to Sweden, and eventually settled at the Mindre Teater in Stockholm, although they continued to tour outside the capital as well. Wishing to enhance with further study his practical experience as a composer, Söderman obtained leave of absence for a year and travelled to Leipzig (1856–7), where he took private lessons in counterpoint with E.F. Richter and seized every opportunity of hearing music by different composers. During this time he wrote the songs in the collection *Heidenröslein*, strongly influenced by Schumann, completed the ballads *Tannhäuser* and *Die verlassene Mühle*, and sketched many works which he completed later.

On his return from Leipzig, Söderman rejoined the Stjernström company, but in 1860 was appointed chorus master and deputy conductor to Ludvig Norman at the Royal Opera, Stockholm. He held this post until shortly before his death. In 1869–70, having been awarded a Jenny Lind grant, he made a new and extensive journey, including visits to Copenhagen, Dresden, Berlin, Prague and Vienna, and made contacts with many foreign musicians.

Söderman's works occupy a position of central importance in Swedish music, and exerted a great influence on later generations of Swedish composers. Not only his personal use of stylistic elements from folk music (for instance, in his realistic portrayal of peasant life) but also many other traits of his music were for a long time valued for their authentic Swedish qualities. His instrumental works are few, and unequal in quality. His scoring, however, shows an assured feeling for orchestral colouring. In spite of his great admiration for works of Liszt and Wagner, which can be observed in his last ballad, *Der schwarze Ritter*, and in his mass, he did not develop major continuous forms but came into his own in epigrammatically concentrated works, often with dance-like rhythms and a clearcut strophic form. In this, as in certain melodic and harmonic details, he has much in common with Grieg. Especially in his vocal works, Söderman shows a highly developed feeling for pregnant psychological and dramatic expression.

WORKS

(selective list)

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MSS of non-theatrical works without publication dates in S-Skma

stage

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Några timmar på Kronoborgs slott [A Few Hours in Kronoborg Castle] (O. Fredrik), 27 Sept 1858; ov. later used for Orleanska jungfrun (after F. von Schiller), 1867, and pubd as Svenskt festspel, vs (1858), fs (1867)

Folkungalek (L. Josephson), Stockholm, Kungliga, 20 Sept 1864

Bröllopet på Ulfåsa [Wedding in Ulfåsa] (F. Hedberg), Stockholm, Kungliga, 1 April 1865

Marsk Stigs döttrar [Marshal Stig's Daughters] (Josephson), Stockholm, Kungliga, 19 March 1866

Peer Gynt (H. Ibsen), 1870, partly lost, never perf. with the play

Richard III (Hedberg, after W. Shakespeare), Stockholm, Kungliga, 17 Dec 1872

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choral

Die Wallfahrt nach Kevlaar (H. Heine), Bar, 4vv, orch, 1859–66 (1867)

Ett bondbröllop [A Peasant Wedding] (R. Gustavsson), male vv (1868)

Signelills färd [Signelill's Journey] (L. Josephson), solo vv, 4vv, orch, 1869; vs, ed. V. Svedbom (1892)

Ur idyll och epigram (J.L. Runeberg), 4vv (1869)

Hjertesorg (K. Wetterhoff), solo vv, 4vv, orch, 1870 (1883)

Trenne sånger (Quanten, Z. Topelius), male vv (1871)

Andeliga sånger [Spiritual Songs], 4vv, org (1872)

Tre visor i folkton, male vv (1872)

Katolsk Messa [Missa solemnis], solo vv, 4vv, orch, 1875, vs (1881)

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orchestral and other works

Concert ov., F, ?1855–68, pf score (Stockholm, 1881)

Scherzo, E, 1856

Nordiska folkvisor och folkdansar (1870)

2 festival marches, 1869, 1873; 2 funeral marches, 1871, 1872; festival polonaise, 1873

Qt, e, pf, vn, va, vc, 1856

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KATHLEEN DALE/AXEL HELMER

Söderström(-Olow), (Anna) Elisabeth

(b Stockholm, 7 May 1927). Swedish soprano. Trained at the Royal Academy of Music and Opera School in Stockholm, she made her début as Mozart's Bastienne in the Drottningholm Court Theatre in May 1947. She joined, and remained a member of, the Swedish Royal Opera; she also pursued an international career in a wide variety of roles ranging from Nero

in Monteverdi's *L'incoronazione di Poppea*, through Mozart's Countess Almaviva and Susanna, Tchaikovsky's Tatyana, Strauss's Octavian, Christine and Marschallin, Debussy's Mélisande, Britten's Ellen Orford and Governess, to Janáček's Jenůfa, Kát'a Kabanová and Emilia Marty. Her recordings of these Janáček roles with Mackerras remain among her finest achievements. She made her Glyndebourne début in 1957, as the Composer in Strauss's *Ariadne auf Naxos*, and remained a favourite there (singing Strauss, Mozart, Beethoven and Tchaikovsky). Her Metropolitan début was as Susanna (1959) and she first appeared at Covent Garden with the Royal Swedish Opera as Daisy Doody in Blomdahl's *Aniara* (1960); her Australian début was as Emilia Marty (1982, Adelaide). Söderström combined a quick musical intelligence and a vivid and engaging stage personality with a protean voice not especially powerful but well able to express both soubrette mirth and tragic passion. Among her many contemporary roles have been Elisabeth Zimmer in Henze's *Elegy for Young Lovers* (1961), Clitoria in the première of Ligeti's *Le Grand Macabre* (1978, Stockholm) and Juliana Bordereau in the première of Argento's *The Aspern Papers* at Dallas in 1988. In 1999 she came out of retirement to sing the Countess in *The Queen of Spades* at the Metropolitan Opera. She was also a noted concert singer and recitalist, and recorded a memorable series of Rachmaninoff songs with Ashkenazy. From 1993 to 1996 Söderström was artistic director of the Drottningholm Court Theatre. She has published *I min tonart* (Stockholm, 1978; Eng. trans., 1979; as *In my own Key*).

ANDREW PORTER/R

Sodi, Carmen Sordo.

See [Sordo Sodi, Carmen](#).

Sodi [Sody], Charles [Carlo]

(*b* Rome, *c*1715; *d* Paris, Sept 1788). Italian composer, active in France. On arriving in Paris around 1749, he obtained a position as violinist in the orchestra of the Comédie-Italienne, performed his mandolin concerto at the Concert Spirituel (6 April 1750) and became music master to Mme Favart. He provided the music for several ballet-pantomimes choreographed by his younger brother Pietro, but enjoyed greater success with his parodies of Italian intermezzos presented mainly at the Comédie-Italienne during the 1750s. He was granted a pension by the Comédie in 1765, thereafter teaching the mandolin but struggling against poverty and failing sight.

Baiocco et Serpilla (1753) was one of the first in a series of works by various librettists and composers parodying the popular repertory of the Bouffon troupe, which performed in Paris between 1752 and 1754. Parody techniques – the borrowing of text or music, or both – were important in preparing the ground for a more sophisticated type of *opéra comique* in which original librettos were set to original music. The text of *Baiocco* was adapted by C.-S. Favart from *Il giocatore* (performed by the Bouffons in August 1752), and this was set by Sodi as recitative, *ariettes* and dialogue duets. Contemporary reviews of M.-J.-B. Favart's performance and other

documents suggest that, during 1753, two versions of the *Baiocco* parody were staged at the Comédie-Italienne: the older (by Biancolleli and Romagnesi, first inspired by performances of Orlandini's original at the Opéra in June 1729) was revived in May but was replaced by Sodi's newer and more vibrant version in either August or September. Sodi composed further parodies, but by the end of the 1750s original composition had superseded parody techniques as the basis for *opéra comique*. He subsequently set a new libretto by Sedaine, *Les troqueurs dupés*, in 1760, but this was a failure.

Pietro Sodi (*b* Rome, c1716; *d* Charleston, c1775), younger brother of Charles, was a dancer and choreographer active throughout Europe. During the 1740s he partnered Marie Camargo and Mlle Lany at the Paris Opéra. He later moved to the Comédie-Française as *maître de ballet* and also worked at the Comédie-Italienne's *école de danse*. The ballet-pantomimes he choreographed during the 1740s and 1750s were staged at all the major Parisian theatrical venues, including the royal court. From 1756 to 1757 he worked as a *maître de ballet* at the Kärntnertortheater in Vienna, where he met Hilverding and Angiolini. Well known for his spectacular leaps and turns in the then fashionable grotesque style, Sodi's highly pantomimic comic dances may have had some influence on the early *ballet d'action*. He worked for a short period at the Teatro San Samuele, Venice (1757–8) then returned to Paris before his departure to America in 1774.

WORKS

stage

all first performed in Paris

Baiocco et Serpilla (opéra bouffon italien, 3, C.-S. Favart, after the Bouffons: *Il giocatore*), Comédie-Italienne (Bourgogne), ? 6 Sept 1753 (Paris, n.d.)

Le charlatan (cmda, 2, J. Lacombe, after the Bouffons: *Tracollo medico ignorante*), Comédie-Italienne (Bourgogne), 17 Nov 1756, excerpts in J. Dubreuil: *Dictionnaire lyrique portatif* (Paris, 1764)

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Ballet-pantomimes (choreographed by P. Sodi): *Les mandolines*, Opéra, 1744; *Les vendangeurs* (La vendange), Comédie-Italienne (Bourgogne), 26 Feb 1751; *Le jardin des fées*, OC (Foire St-Laurent), 13 July 1752; *Les batteurs en grange*, OC (Foire St-Laurent), 12 Aug 1752; *Les amusements champêtres*, Comédie-Française, 1753; *Le bal*, Comédie-Italienne (Bourgogne), 14 Feb 1754; *La cocagne, ou Les jours gras de Naples*, Comédie-Italienne (Bourgogne), 25 Feb 1759; *L'amour vainqueur de la magie*, Comédie-Italienne (Bourgogne), 8 March 1759; *Le bouquet*, Opéra; *La noce*, Comédie-Française

sacred

La passione di Gesù Cristo, 1733; *Gioas re di Giuda*, 1739; *Betulia liberata*, 1740: all listed in *SartoriL*

instrumental

Mandolin Concerto, perf. 6 April 1750

6 airs, acc. 2 vn, va, b (Paris, 1780)

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ELISABETH COOK

Sodi, Vincenzo

(*fl* Florence, 1778–92). Italian maker of harpsichords and pianos. His extant harpsichords, dating from 1778 (Royal Albert Memorial Museum, Exeter) to 1798, are thick-cased, but without the false inner-outer style of some similar Italian instruments. Two, made in 1778–98 (Beurmann collection, Hamburg) and 1780 (America's Shrine to Music Museum, Vermillion, South Dakota) have double-tongued jacks with hard and soft leather plectra in the manner of the *Cembalo angelico*. Sodi's activity as a piano maker is known from a description of an instrument published in 1786 (quoted in Rice, 1993) and from two grand pianos dated 1786 and 1789 (both in private collections, USA). While preserving features of his normal harpsichord construction, Sodi modelled this piano, in the shape of its case and type of action, after those of J.A. Stein. South German influence is also evident in Sodi's harpsichords, which frequently have S-shaped bentsides and slanted cheeks. Two harpsichords dated 1791–2 (Tagliavini collection, Bologna) and 1792 (formerly at the Musikinstrumenten-Museum, University of Leipzig), bearing Sodi's production numbers 93 and 95, are thought to be the latest historical Italian harpsichords to have survived into modern times.

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JOHN KOSTER

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See Copyright, §IV, 2.

Sodré, Joanídia (Núñez)

(*b* Porto Alegre, Rio Grandé do Sul, 22 Dec 1903; *d* Rio de Janeiro, 7 Sept 1975). Brazilian composer. She studied the piano from an early age with Alberto Nepomuceno and later went to the Instituto Nacional de Música (later called the Escola Nacional de Música) in Rio de Janeiro, where her teachers included João Nunes for piano and Francisco Braga for composition. She was appointed professor of harmony and form at the Instituto in 1925. For her opera *Casa forte* (with a libretto by Goulart de Andrade) she was awarded a trip to Germany in 1927; she stayed three years, studying composition with Paul Juon and conducting with Ignatz Waghalter in Berlin. After her return to Brazil she founded and conducted the Coral Feminino (1930) and the Orquestra Sinfônica Infantil (1939), later called the Orquestra da Juventude; she also conducted some of the most important symphonic orchestras in the country. She was director of the Escola Nacional de Música of the University of Brazil, 1946–67. Her compositions include, for stage, *A cheia do Paraíba* (1927), and, for chorus and orchestra, *Girassol* and *Incêndio em Roma* (on a poem by Olavo Bilac). She also wrote works on music theory.

IRATI ANTONIO

Soegijo, Paul Gutama

(*b* Yogyakarta, Java, 29 Jan 1934). Indonesian composer, active in Germany. Born into a family of artists, he discovered his musical talent at the age of 19 and enrolled himself in the Indonesian College of Music to study the viola. At the Amsterdam Conservatory (1957–62), where a scholarship from the Catholic Mission enabled him to continue his viola studies, Soegijo deepened his understanding of the philosophy, theory and history of music. In 1964 he went to West Berlin and studied composition with Blacher. The critical success in Germany of his *Musik für Vier Posaunen und Schlaginstrumente* (1967) proved a spur to his compositional career. Played frequently in Europe, his works began to be published by Bote & Bock in 1968. In the early 1970s Soegijo began to incorporate elements of traditional Indonesian music in his compositions. He set up Banjar Gruppe Berlin in 1973 specifically to play his own mainly theatrical works. The group's instrumentation, indebted to musical traditions from all over the world, led him towards an ultimately dissatisfying exotic style. When the group bought a set of *pelog* gamelan instruments in 1977, Soeijo travelled regularly to Indonesia for eight years to study Javanese and Balinese gamelan, and trained the members of the group in gamelan performance. Though his subsequent compositions for the group

were grounded in the technique and aesthetics of gamelan music, his strength in developing compositional ideas owed much to his experience of Western idioms. These works combining gamelan with Western classical influences became known as 'Musik der Neue Ursprünglichkeit'; an example is *Budal* (1996). Resident in Berlin, Soegijo has begun composing again for Western instruments and has travelled to Indonesia to perform his works.

FRANKI RADEN

Soest, Johannes (Steinwert) von [Susato, Johannes de]

(*b* Unna, nr Soest, 1448; *d* Frankfurt, 2 May 1506). German composer and writer on music. He described his career in a rhymed autobiography (ed. in Fichard): as a boy he sang at St Patrokus in Soest, he was briefly kidnapped for his voice by a juggler, and then he joined the ducal chapel in Cleves. He studied in Bruges with two English musicians and subsequently held posts in Hardenbergh (Overijssel), Maastricht and Kassel. In 1472 Soest went to Heidelberg; on 22 November the Elector Palatine Philipp appointed him *Sängermeister* for life and established a choir for him to direct (see Žak). In 1476 Soest matriculated at the University of Heidelberg; he studied there and in Pavia and had become a physician by 1490. In 1495 he became municipal doctor in Worms and later held similar positions in Oppenheim and Frankfurt. He was also active as a poet.

Soest's compositions (some for nine or 12 voices, according to the humanist Rudolph Agricola) are lost, as are a treatise *De musica subalterna* and any other writings on music. Nevertheless, his significance is clear: he founded the musical establishment at the electoral court in Heidelberg, which at the time was among the most important in Germany; his pupils included Sebastian Virdung and probably Arnolt Schlick.

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STEPHEN KEYL

Sofia [Sofiya]

Capital city of Bulgaria. Founded by the Thracian tribe of the Serds and situated on the main route from Constantinople to central Europe, Sofia played an important part in the development of Bulgarian culture. Folk music, the only secular music found in medieval Sofia (Sredets), was directly influenced by the folklore of central western Bulgaria: dances in characteristic metres, songs from the Graovo region and examples of ancient two-part singing have all survived, as has evidence of many ancient folk customs (see [Bulgaria, §II](#)). Sofia was also an important centre of traditional church singing in the Middle Ages, being near the Rila monastery and the churches and monasteries of Boyana, Zemen, Berende, Poganovo and Kurilo. Despite the unfavourable conditions of foreign rule the ecclesiastical traditions in Sofia flourished during the 16th century.

As in Bulgaria as a whole, the Russian liberation of the country in 1878 heralded new developments in Sofia's musical life which at that time centred on the Vissheto Uchilishte (Higher School) and the Slavyanska Beseda, a cultural and educational society. The first Bulgarian brass bands were formed in the Guards Regiment and, supplemented by strings, began to perform symphonic works in 1885. The Stolichnata Dramatichna Opera Trupa (Sofia Dramatic Opera Company), which staged excerpts from Classical operas, was opened in 1891, paving the way for the Bulgarska Opera Druzha (Bulgarian Opera Society), founded in 1908 largely on the initiative of Konstantin Mikhaylov-Stoyan (1851–1914); in 1921 this became the Sofiyska Narodna Opera (Sofia National Opera). In 1991 it was renamed Sofiyska Opera.

In 1926 a department of folk music was established at the Ethnographic Museum, and under the guidance of Vasil Stoin (1880–1938) many thousands of folksongs were collected. The Balgarska Darzhavna Muzikalna Akademiya (Bulgarian State Music Academy) was founded in 1921, and the Sayuz na Narodnite Khorove (Union of National Choirs) in 1927; this brought together many choirs, among which were the famous Gusla, Kaval and Rodina Choirs, the Zheleznicharskiya Khor (Railwaymen's Choir) and the Khor na Sofiyskite Uchitelki (Choir of Sofia Schoolmistresses). The first society of Bulgarian composers was founded in Sofia in 1933; known initially as Savremenna Muzika (Contemporary Music), it was reorganized in 1946 as the Sayuz na Balgarskite Kompozitori (Union of Bulgarian Composers).

After the socialist revolution in 1944 several new musical institutions were created: the Khor 'Bodra Smyana' pri Dvoretz na Pionerite (Pioneer 'Bodra Smyana' Choir; 1946), the Darzhaven Muzikalen Teatar Stefan Makedonski (Stefan Makedonski State Musical Theatre; 1947), the Bulgarian Radio and Television SO (1949), the Pioneer Philharmonia (1953) and the Sofiyski Solisti (Sofia Soloists) chamber orchestra (1962). A music department was organized at the Nauka i Izkustvo publishing house (1949), and an institute of music at the Balgarska Akademiya na Naukite (Bulgarian Academy of Sciences; 1948). The Sayuz na Muzikalnite Deytsi (Union of Musical Activities) was founded in 1965.

In the late 1970s and the 1980s musical life in Sofia flourished. The annual festival Nova Balgarska Muzika (New Bulgarian Music) was organized by the Union of Bulgarian Composers, along with the festival Mladata Balgarska Muzika (Young Bulgarian Music), the New Year Music Festival, the international festival Sofijski Muzikalni Sedmitsi (Sofia Weeks of Music), the Mezhdunaroden Konkurs za Mladi Operni Pevtsi (International Competition for Young Opera Singers) and other international symposia. By the end of the 1970s Zala Balgariya (Bulgaria Hall) had acquired an organ, replacing one destroyed during the war. A children's choir, a choral ensemble, a symphony orchestra and folk ensembles were founded by Bulgarian National Radio and Television and many chamber groups emerged, notably the Trio za Savremenna Muzika (Contemporary Music Trio). In the 1990s a Bulgarian section of the association for new music, ISCM, was founded, and in 1993 the first annual international contemporary music festival, Muzika Nova (New Music), took place.

The choirs of Sofia's two major churches, St Sofiya and St Aleksandar Nevski, not only did duty at services, but also performed ecclesiastical repertory which was banned outside church until the fall of the totalitarian regime in 1989. With the new political situation after 1989, state institutions no longer had the means to support Sofia's many musical organizations, most of which tried to find ways to support themselves; the sponsorship of foundations ensured the survival of a number of festivals. Bulgarian National Radio and Television reduced their staff, and the only state recording company, Balkanton, collapsed. By the mid-1990s, however, several new private recording companies had been set up, and the city's musical life was showing signs of revival.

For bibliography see [Bulgaria](#) and [Russian and Slavonic church music](#).

STOYAN PETROV/MAGDALENA MANOLOVA

Sof-pasuq.

Punctuation sign in Hebrew [Ekphonic notation](#). See also [Jewish music](#), §III, 2(ii).

Sofronitsky, Vladimir (Vladimirovich)

(*b* St Petersburg, 25 April/8 May 1901; *d* Moscow, 29 Aug 1961). Russian pianist and teacher. His father was a physicist, his mother the great-niece of the portrait painter Vladimir Borovikovsky. In 1903 the family moved to Warsaw, where Sofronitsky studied with A. Lebedeva-Getsevich, a pupil of Nikolay Rubinstein, and with Aleksandr Michałovsky. In 1916 he joined Leonid Nikolayev's class at the St Petersburg Conservatory alongside Dmitry Shostakovich and Mariya Yudina, also studying composition with Maksimilian Shteynberg. He graduated in 1921 and immediately began his

concert career in Russia. From 1928 he performed in Poland and Paris, where he stayed for two years before returning to Leningrad. He was a professor at the Leningrad Conservatory from 1936 and at the Moscow Conservatory from 1942. He married Skryabin's daughter and became the Soviet Union's foremost interpreter of the composer's solo piano music, combining fiery abandon with icy control; his later concerts were given almost exclusively at Moscow's Skryabin Museum. His performances of Schumann were also renowned for their spontaneity and daring flights of fancy, and his influence on succeeding generations of Russian pianists was colossal. In his later years Sofronitsky became addicted to drink and drugs, and he did not live to benefit from the loosening of official restrictions to travel to the West in the Khrushchyov years. His recordings nevertheless document one of the most intense and individual pianistic personalities of the 20th century.

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DAVID FANNING

Soft Machine.

English rock group. Formed in 1966 by members of another Canterbury-based group, the Wilde Flowers, Soft Machine was the original Canterbury progressive rock group and influenced Gong, Egg, Caravan and National Health, among others. The band was also among the most prominent in London's psychedelic scene (1966–8); along with Pink Floyd and Tomorrow, Soft Machine played frequently at the Roundhouse and the UFO Club. The band recorded its first album, *The Soft Machine* (Probe, 1968), in New York while touring the USA as the opening act for the Jimi Hendrix Experience. The trio of Robert Wyatt (drums and vocals), Mike Ratledge (keyboard) and Kevin Ayers (bass) blended pop and jazz-rock styles, with frequent and extensive instrumental sections set against quiet and whimsical pop songs. *Soft Machine Volume 2* (Probe, 1969) followed in much the same style, with Hugh Hopper replacing Ayers. The band's next two albums, *Third* (CBS, 1970) and *Fourth* (CBS, 1971), featured an increased emphasis on modal and free jazz. Wyatt left to pursue a solo career in 1971. Karl Jenkins (keyboard and saxophone) joined the band for *6* (CBS, 1973), and with Ratledge's departure after *Bundles* (Harvest, 1975), he became principal composer for the group. Soft Machine has remained active with various line-ups that have included Jenkins and John Marshall (drums).

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JOHN COVACH

Soft pedal.

See [Una corda](#).

Soft rock.

A term invented in the early 1970s to describe acoustic folk-rock and other tuneful, soothing types of popular music that use electric instruments. James Taylor, Neil Young (the early recordings), and Cat Stevens typify the folk element in soft rock; in Los Angeles the pop-rock groups Bread and the Carpenters made polished, soft-rock recordings that the music industry designated 'middle of the road'. The term is now applied broadly to quieter popular music of all sorts that uses mild rock rhythms and some electric instruments in songs of the ballad type.

STEPHEN HOLDEN

Soft shoe.

A variant of the [Tap dance](#).

Soggetto

(It.: 'subject').

As defined in *Le istituzioni harmoniche* (1558) by Zarlino, who was among the first to apply the word 'subject' to music, a *soggetto* was any existing material on which a piece was based, including either a chosen theme for imitative treatment or a borrowed cantus firmus. A later Italian, G.B. Martini, defined it in part ii of his *Esemplare, ossia Saggio fondamentale pratico di contrappunto* (1775) as a fugue subject of medium or average length, in contrast to [Andamento](#) (a subject of extended length) and [Attacco](#) (an extremely brief subject). In the latter sense the word remains in use in Italy today. The only musical context in which contemporary English speakers commonly use the Italian form is the term [Soggetto cavato](#). See also [Subject](#).

PAUL WALKER

Soggetto cavato

(It.).

A term coined by Zarlino (*Le istituzioni harmoniche*, 1558/R, iii, p.66) to denote the special class of thematic subjects for polyphonic compositions that were derived from a phrase associated with them by matching the vowels of the words to the corresponding vowels of the traditional Guidonian solmization syllables (*ut re mi fa sol la*). The term used by Zarlino is, literally, 'soggetto cavato dalle parole' – a subject 'carved out of the words'.

The earliest and most famous example is the subject of Josquin's *Missa Hercules dux Ferrariae*, the vowels of which yield the subject *re ut re ut re fa mi re* (see [ex.1](#)); the mass was composed in honour of Duke Ercole I d'Este of Ferrara (1471–1505). Another example by Josquin is the fanfare *Vive le roy*. Among composers after Josquin who used this procedure were Jacquet de Berchem and Cipriano de Rore, in masses for Duke Ercole II d'Este (1534–59). Lupus's *Missa Hercules dux Ferrariae* appears to have a *soggetto cavato*, but it is not the same as the others, and the mass was published in 1532. Similar works were written for the Emperor Charles V by Lupus (*Missa Carolus Imperator Romanorum Quintus*) and for the Emperor Ferdinand of Austria by Vaet (with cantus firmus *Stat felix domus Austriae*). The procedure was used by Willaert in two motets for Duke Francesco II Sforza of Milan, and his untitled mass (*NL-SH 72A*) may also be based on a *soggetto cavato*. Although the only element of choice available to the composer of a *soggetto cavato* was that of selecting *fa* or *la* for the vowel 'a', judicious arrangement of the words of a *soggetto* could influence the interval succession. It is probably not entirely accidental that Josquin's subject for his Hercules mass has the useful properties of beginning and ending on the modal final, *d*, of using the very small tessitura of a perfect 4th and of forming two units of four notes each embodying different types of linear motion: stepwise oscillation ending on the final in the first half, and a leap followed by conjunct motion in the second half. Rore's *Missa Vivat felix Hercules* has a longer, less symmetrical and less coherent *soggetto* (see [ex.2](#)). The procedure fell naturally into disuse with the decline of strict cantus firmus treatment.

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LEWIS LOCKWOOD

Soghomonian, Soghomon.

See Komitas Vardapet.

Sogner, Pasquale

(*b* Naples, 1793; *d* Naples, 28 Dec 1842). Italian composer and pianist of Spanish descent. He studied with his father Tommaso Sogner in Livorno. By the age of 16 he had already written a comic opera; according to Gervasoni, writing three years later, he had by then become *maestro al cembalo* at the Imperial Theatre in Livorno and had already gained repute as a composer of vocal, keyboard and orchestral music. When he left home he probably went first to Venice and then to Naples, to write music for the comic theatre (usually providing his own librettos), and, according to Fétis, for the ballet. His librettos show that he lived in Naples long enough to learn the Neapolitan dialect. In the 1829–30 season he was reportedly in Malta as *maestro al cembalo* at the Manoel (Reale) Theatre, where he gave his *Elisabetta o sia Il castello di Kenilworth*, only a few months after Donizetti's opera on the same subject; Sogner's 'Danza scozzese' from his ballet *Elisabetta in Kenilworth* was published in Naples by Girard. Despite their melodic distinction, his operas appear to have been only moderately successful, and for a time he supported himself by teaching; among his pupils was the Maltese composer Giuseppe Spiteri Fremond (1804–78). According to a letter of 17 October 1834 sent from Naples to Livorno he had been in Venice earlier that year; the success of his most recent opera there had recalled him to the notice of Neapolitan impresarios, giving him hopes (later substantiated) of a commission for the coming year.

Fétis believed that he finally became so addicted to alcohol that he was obliged to retire to Nola, where he died in poverty in 1839, his talent destroyed; Parisini however has cast strong doubt on this, citing a well-written autograph fragment of a three-voice mass dated 1841, and establishing that he died in Naples in 1842.

Sogner may have been related to the pianist Filippo Sogner (*b* Bologna, 1814; *d* Livorno, 26 Feb 1899), who apparently lived all his life in Livorno and was a popular and successful piano teacher.

WORKS

operas

texts by Sogner and music lost unless otherwise stated

La vedova bizzarra (ob, 2, G. Checcherini), Livorno, Accademia dei Floridi, spr. 1809

Le avventure di Gilotto (dg, 2), Florence, Pergola, carn. 1813–14 (according to *SchmidlDS* ?unperf.); score, *I-Fc*; arias, *Nc*

Maria Stuarda, ossia I carbonari di Scozia (melodramma eroicomico), Venice, S Moisè, 26 Dec 1814

Privazione genera desiderio, ossia Moglie libera e colla corte (ob), Turin, April 1816

Due consigli di guerra in un giorno (melodramma semi-serio, 1), Naples, Fondo, 1819

Amore per finzione (melodramma, 2), Naples, Nuovo, spr. 1822

Generosità e vendetta (melodramma, 2), Naples, Fondo, 9 March 1824

Elisabetta o sia Il castello di Kenilworth (after W. Scott), Valletta, Manoel, 14 April 1830

La cena alle montagne russe (commedia, 2), Naples, Fondo, 1832

Quattro prigionieri ed un ciarlatano (dramma giocoso, 2), Naples, Nuovo, sum. 1832

La figlia cameriera del padre, Naples, ?spr. 1834

Marghereta di Fiandra (2), Naples, 1835

Doubtful, cited by Fétis: Guerrino detto il Meschino agli alberi del sole (3)

other stage works

Cerere fuggitiva (ballet, choreog. S. Taglioni), Naples, Aug 1823

Il ritorno di Aolone, o sia Anacreonte fra le grazie (ballet, choreog. G. Dutarque), Naples, 19 Aug 1824

Il fauso ritorno (stage cant, P. Giaramicca), Naples, Fenice, 17 July 1825

Elisabetta in Kenilworth (ballet, choreog. G. Gioja), Naples

instrumental and vocal

Mass frag, 3vv, insts; Messa di Requiem, 4vv, orch, ?1835, *I-Mc*; variations, pf, on themes from Rossini's Bianca e Faliero, *I-Mc*; variations, pf, on theme from Morlacchi's Gianni di Parigi: all autograph, *I-Baf*; 6 waltzes, pf, *I-PEsp*

4 vocal pieces, *Fc*, ascribed to 'G. Sogner', ?by Pasquale

3 canzonette, v, pf, *I-Fc*

3 duets, pf, vc; pf concerto; pf sonatas: cited by Gervasoni

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JAMES L. JACKMAN/MARCO BEGHELLI

Sogner, Tommaso [Sonyer, Tomás]

(*b* Villa S Pedro Pescador, Gerona, 4 Oct 1762; *d* ?Livorno, after 9 July 1821). Italian composer and teacher of Spanish descent. He probably received early training from his father, José Sonyer, an organist. In 1784, with a fellow student, he left Spain for advanced studies in Naples. Prota-Giurleo discovered that he applied for admission to the Conservatorio della Pietà dei Turchini as a tenor and violinist, but failed the entrance examinations and was able to gain entrance only by a royal decree dated 8 August 1784. Around this time he adopted an Italianate form of his name, but a late manuscript still referred to him as *maestro di cappella spagnolo*. He remained at the conservatory for five years, studying counterpoint with N. Sala, composition with G. Tritto (also, according to Gervasoni, with P. Guglielmi) and voice with B. La Barbera. His three-voice cantata *Aci e Galatea* (1810) found favour at the court and was twice performed there. By autumn 1791 he was in Rome, where he wrote *I due creduti vedovi*, a comic opera for the Teatro Valle which was apparently unsuccessful. He then became *maestro di cappella* at a church in Livorno, and supported himself further by teaching voice and composition. At its foundation in 1812 he was elected a *socio ordinario* of the music section of the Società Italiana

di Scienze, Lettere ed Arti (also called the Istituto di Scienze ed Arti del Regno d'Italia). The last known record of his life is a letter of 9 July 1821 from Livorno, repaying the directors of the 'Teatro Capranica' at Naples 20 ducats for the care of his 'son Pasqualino' during an illness.

Gervasoni described Sogner as a good composer who had written oratorios for Naples and elsewhere, including a setting of Metastasio's *La passione*, and a quantity of church music, with an eight-voice mass and a full vesper service composed for a pontifical beatification ceremony in Rome meriting special praise. Sogner is also said to have written *quartetti concertanti* for strings, and other chamber music. The only works by him known to survive are a set of *Tre sonate per cembalo o pianoforte con violino* (Rome, 1792, in *I-Raf, Rc* and *Vc*) and a manuscript sonata for piano and violin (in *I-Fc*).

For bibliography see [Sogner, Pasquale](#).

JAMES L. JACKMAN

Sografi, Simeone Antonio [Antonio Simeone]

(*b* Padua, 29 July 1759; *d* Padua, 4 Jan 1818). Italian librettist. He received a degree in law from the University of Padua. After moving to Venice, he devoted himself completely to literary endeavours. He wrote comedies, farces and dramas, as well as serious and comic librettos for many of the foremost opera composers of his time. Spanning the years 1789 to 1816, his libretto output includes the texts for Borghi's *La morte di Semiramide* (1791), Capuzzi's *I bagni d' Abano* (1793), Cimarosa's *Gli Orazi ed i Curiazi* (1796), Mayr's *Telemaco nell'isola di Calipso* (1797), Portugal's *Alceste* (1798), Salieri's *Annibale in Capua* (1801) and Zingarelli's *Edipo a Colone* (1802).

Unlike his contemporaries, Sografi called his comic operas *commedie*, instead of the usual *drammi giocosi*. This choice indicated Sografi's preference for Goldonian-style comedies of character and his rejection of the visual gags and slapstick that had been the legacy of the *commedia dell'arte*. His characters demonstrated a refinement in comedic manners, often expressing their feelings in language and in verse forms that resemble those from serious opera. Sografi's serious librettos far outweigh his comic ones in importance. For subject matter he drew not only on the traditional sources of mythology and ancient history but also from more recent historical material (e.g. Peter the Great and Joan of Arc) and from French enlightenment authors (e.g. Rousseau and Voltaire). These librettos feature many of the characteristics of the French *tragédie lyrique*, and include lengthy scene complexes that exhibit a free dramatic interplay among solos, small and large ensembles, chorus and ballet. Moreover, the serious librettos are rarely without some type of spectacle. With his

dramatic approach and keen sense of the spectacular, Sografi brought a new level of theatricality to the Italian operatic stage.

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RONALD SHAHEEN

Soh.

The dominant of a major scale or seventh degree of a (descending) melodic minor scale in [Tonic Sol-fa](#).

Sohal, Naresh (Kumar)

(b Harsipind, Hoshiarpur district, Punjab, 18 Sept 1939). Indian composer. The son of a distinguished Urdu poet, Des Raj Sohal, he showed an early interest in Western music, and in 1962 abandoned a course in mathematics and physics at Punjab University. Moving to London, he worked as a copyist and studied with Dale Roberts (1964–5) among others. In his early style, established with *Asht Prahar* (1965) and *Surya* (1966), he combined a sensitivity to tone colour with Indian features such as modality, microtones, melodic variation and an adherence to the poetry of Indian mythology. Remaining unperformed until the beginning of the 1970s, they immediately made his reputation, prompting a creative flowering. Supervised by Goehr, he made a study of quarter-tones at Leeds University (1972–4), and gained commissions from the Proms (*The Wanderer*, 1981) and the New York PO (*From Gitanjali*, 1985). His

subsequent success as a composer for films and television led him to direct, and he made his *début* in this role with *Simla – a Summer Place* (1990), made for Scottish TV with his own music. He lived in Edinburgh from 1983 to 1994. He is also a noted photographer and a writer. As the only Indian composer of Western music to have achieved international recognition, he was awarded the Order of the Lotus by the President of India in 1987.

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(selective list)

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Orch: *Asht Prahar*, 1965; *Conc.*, harmonica, perc, str, 1966; *Aalaykhyam*, chbr orch: I, 1970, II, 1972; *Indra-Dhanush*, 1973; *Dhyan I*, vc, small orch, 1974; *Tandava nritya* [Dance of Destruction and Recreation], 1984; *Vn Conc.*, 1986; *Lila*, 1996; *Satyagraha*, 1997

Choral: *Surya* (Kalidasa, Rig Veda), S, A, T, Bar, B, chorus, fl, 3 perc, 1966, rev. 1970; *Poets to Come* (W. Whitman), Bar, chorus, 1975; *The Wanderer* (Anglo-Saxon text, trans. M. Alexander), Bar, chorus, orch, 1981

Solo vocal: *Kavita I* (R. Tagore), S, 8 pfms, 1970; *Poems of Tagore I*, S, pf, 1970; *Night's Poet* (Tagore), S, 2 cl, pf, perc, 1971; *Kavita II* (J. Donne), S, fl, pf, 1972; *Kavita III* (A. Marvell), S, fl, elec db, 1973; *Poems of Tagore II*, 2 Mez, vc, 1977, rev. Mez, vc, 1978; *Inscape* (Tagore), S, Mez, A, T, Bar, B, fl, perc, elects, 1979; *From Gitanjali* (Tagore), Bar, orch, 1985; *Songs of Desire*, S, pf, 1997

Chbr and solo inst: *Chiaroscuro I*, brass qnt, 1971; *Hexad*, fl + pic, hn + cymbal, perc, vn, vc, db, 1971; *Oblation*, vn, pf, 1971; *Octal*, 7 pfms, elects, 1972; *A Mirage*, pf, 1974; *Shades I*, s sax, 1974; *Hexahedron*, fl, ob, cl + b cl, bn, hn, pf, 1975; *Shades II*, fl, 1975; *Chiaroscuro II*, str qt, 1976; *Monody*, vc, 1976; *Undulation*, vc, pf, 1976; *Shades III*, vc, 1978; *Chakra*, pf, 1979; *Brass Qnt no.2*, 1983; *Shades IV*, va, 1983; *Pf Trio*, 1988; *Shades V*, gui, 1988

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Principal publisher: Novello

PAUL GRIFFITHS

Sohier [Soyez, Soyé, Soyer], Charles-Joseph-Balthazar

(*b* Lille, bap. 6 Jan 1728; *d* Lille, 29 June 1759). French violinist and composer. He was the son of Jean-Baptiste Sohier and Marie-Joseph Hanot, sister of the violinist François Hanot. In March 1750 he played twice at the Concert Spirituel in Paris with 'the greatest success'; the *Mercure de France* mentioned that he was then first violinist at the Concert de Lille. Sohier received a *privilège général* dated 31 December 1749 and the next year published his *Six sonates à violon seul et basse continue* op.1 in Paris. He published at least two more sets of works: *Simphonies à quatres parties* op.2 (c1751) and *Six sonates à deux violons* op.4 (c1752–4). There appears to be no trace of an op.3. At the time of his death Sohier was

organist at St Pierre in Lille. He was called 'l'aîné' to distinguish him from a younger brother, also a violinist, who was connected with the Théâtre de Lille and who died in 1786.

Sohier's solo sonatas are characterized by the use of an asymmetrical three-movement scheme in the pattern slow-fast-fast. In the symphonies and the two-violin sonatas the three movements are more usually arranged fast-slow-fast. His works are stylistically rather conservative, and the symphonies in particular, for strings and continuo, demonstrate a static tonal quality and an abundance of imitative figurations of an archaic nature; movements in the minor mode predominate. The violin technique required in the sonatas, though not particularly ambitious or difficult, is always competent and idiomatic.

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LAUREL FAY

Sohier, Jean.

See [Fedé](#), [Johannes](#).

Sohier [Sohi, Sohyer, Soyer], Mathieu

(*b* Noyon, early 16th century; *d* c1560). French composer and choirmaster. He succeeded Hughes de Caen as director of the Ancien Chapitre at Notre Dame on 5 August 1533 – an appointment offered him, however, only after a master from Clement en Auvergne and then Robert de La Rue had declined it. In 1539 Sohier took on additional responsibilities as canon of St Denis-du-Pas, later assuming the same post at Noyon Cathedral as well as a rectorship in Vincy. He took part in the synod of Noyon in 1546 and in the following year resigned at Notre Dame where he was succeeded by Nicolas Pagnier.

Mathieu and Valentin Sohier are often considered to be the same man on the basis, no doubt, of Du Chemin's ascription of the *Missa 'Vidi speciosam'* to 'Mathaeo Sohier' in 1556 and to 'Val. Sohier' in 1568. Compelling reasons suggest that they are in fact two different composers. Attaignant, the main printer of works attributed to Sohier, often distinguished between them by adding the appropriate initial 'M' or 'V', even in books that identify all other composers only by surname. The chansons he attributed to Mathieu invariably exhibit a complex, imitative texture with animated rhythms and abrupt, volatile melodies that have little in common with the standard clichés of Parisian chanson style. Those attributed to Valentin on the other hand, are short, chordal pieces –

veritable stereotypes of the Parisian chanson. Most of the chansons attributed merely to 'Sohier' resemble Mathieu's compositions stylistically.

The sacred music seems also to be largely by Mathieu. The flexible, short-lived and generally limited character of its imitation reflects a Parisian, rather than Flemish, influence. *Regina caeli laetare*, for five voices in addition shows characteristics of the Parisian chanson in its relegation of the borrowed chant to the superius and in its reliance on chanson style. Where Sohier used a migrant cantus firmus (as in the four-voice *Salve regina*) a more seamless, less song-like style resulted.

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attrib. M. Sohier unless otherwise stated

masses and mass sections

Missa, 5vv, ad imitationem moduli 'Vidi speciosam' (Paris, 1556) (attrib. V. Sohier in Du Chemin's *Missarum musicalium*, Paris, 1568)

Missa 'Ave regina caelorum', 4vv, 1546² (on his own motet)

Missa 'Le cueur est mien', 4vv, 1534¹ (on anon. chanson)

Et resurrexit, 2vv, 1543¹⁹ (from Missa 'Le cueur est mien')

motets

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chansons

all for 4 voices

4 chansons spirituelles, attrib. Val. Sohier, 1552³, 1553¹⁸

2 chansons, 1534¹³

5 chansons, attrib. V. Sohier, 1539¹⁷, [1539]²⁰, 1540¹⁴, 1545¹²⁻¹³; 1 ed. in SCC, xxvi (1993), 1 ed. in SCC, xxvii (1993), 1 ed. in Bernstein

12 chansons, attrib. Sohier (without initial), 1529², 1534¹³, 1536⁴, 1536⁵, 1538¹⁴, 1542¹⁴⁻¹⁵, 1543¹¹⁻¹², 1547⁹, 1549²⁰, 1557⁹, 1 ed. in Bernstein, 1 ed. A. Seay, *Pierre Attaignant: Vingt deuxiesme livre* (Colorado Springs, 1980)

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LAWRENCE F. BERNSTEIN

Sohier [Sohi], Valentin

(fl mid-16th century). French composer who has often been confused with Mathieu Sohier.

Söhngen, Oskar

(b Hottenstein [now Wuppertal-Barmen], 5 Dec 1900; d Berlin, 28 Aug 1983). German musicologist. He studied philosophy and theology at the universities of Marburg and Bonn, attending Hermann Stephani's lectures on musicology at Marburg and taking the doctorate (on mysticism in Plotinus) at Bonn (1922) and the licentiate in theology at Marburg (1924). After working as a priest in Cologne (1926–32) he became adviser on social questions and church music to the Evangelical Church Synod (1932–3, 1935–69) and vice-president of the Evangelical Church Council (1951); he organized the German Church Music Festival in Berlin (1937) and was largely responsible for the new Evangelical Hymnbook (1949). From 1935 he was also a lecturer in musical liturgy at the Berlin Hochschule für Musikerziehung und Kirchenmusik (from 1945 the Hochschule für Musik), where he became honorary professor in 1959. The University of Marburg awarded him the honorary doctorate of theology in 1952. His particular interests were liturgical music, music and theology, the encouragement of modern church music and the development of church music as a profession.

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JOHN TYRRELL

Sohren, Peter

(*b* Elbing [now Elbląg], c1630; *d* Elbing, 1692). German composer, organist and music editor. His name has sometimes been mistakenly spelt 'Sohr' and 'Sohrer'. From 21 April 1654 to 1659 and again from 1661 to 1665 he was organist of the Dreikönigskirche, Elbing. From 1665 until his death he was Kantor and schoolmaster at Heiligleichnam in the suburbs of Elbing; in 1675 he taught at the local Gymnasium, and from no later than 1683 he was Kantor and schoolmaster at nearby Dirschau (Dzierżgoń) too. He was an assiduous composer and compiler of Protestant hymn tunes. In 1668, five years after Johannes Crüger's death, there was published in Frankfurt what appeared to be another edition of the latter's already famous chorale collection, *Praxis pietatis melica*. In fact the editing had been done by

Sohren, who had also himself written more than half of the 888 melodies with continuo that the volume contains; the familiar title may have been retained by the publisher for commercial reasons. Further editions of this book continued to appear, as too did editions of the original *Praxis*. Sohren was no doubt offended at the lack of recognition given to him, and he later produced a second collection under a different title, *Musicalischer Vorschmack der jauchzenden Seelen* (Hamburg, 1683). This contains 1117 texts and 430 melodies; composers of the Prussian and Hamburg schools predominate. Few of Sohren's own melodies remained in regular use into the 18th century, though they are often varied and colourful, in contrast to the staid examples of the congregational hymn; 185 of them are printed in *ZahnM*, vols.i–v. Sohren also published *Täglicher Morgen- und Abendopfer* (Frankfurt, 1675).

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A. LINDSEY KIRWAN

Sohyer, Mathieu.

See [Sohier, Mathieu](#).

Soinu.

A name used in the Basque region for the [Tambourin de Béarn](#).

Sojka [Soicka, Soyka], Matěj [Matouš]

(*b* Vilémov, nr Časlav, 12 Feb 1740; *d* Vilémov, 13 March 1817). Bohemian composer. He spent his life in the service of Count Millesimus, the local landowner. He gained fame as an organist and also played the piano and the violin, but his main duties were to direct the count's private orchestra and chapel choir and to provide new compositions, both sacred and secular. The story that he was once a pupil of J.S. Bach, who sent him with a letter of high recommendation to the famous Czech organist and teacher Seger, is certainly apocryphal in view of Sojka's date of birth. His style is strongly influenced by Haydn, and tends towards lightness of texture and tunefulness. His large-scale religious compositions have symphonic formal traits and a rather instrumental style of vocal writing. He wrote nearly 300 works including many masses, two requiems, eight litanies and over 100 other small sacred pieces, many organ preludes and fugues, keyboard sonatas, quartets, and some concertos and symphonies. All have remained in MS (*CZ-Pnm*, *Bm*, *A-Wh*). His music circulated widely in Bohemia and Moravia and was slightly known abroad through his pupil Doležálek.

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ADRIENNE SIMPSON

Sojo, Pedro.

See [Palacios y Sojo, Pedro.](#)

Sojo, Vicente Emilio

(*b* Guatire, 8 Dec 1887; *d* Caracas, 11 Aug 1974). Venezuelan composer and conductor. He studied in Guatire with Régulo Rico and then, in 1910, took composition lessons with Primo Moschini in Caracas. In 1921 he was appointed professor of theory at the Escuela Nacional de Música, of which he was made director in 1936; there he taught almost all of the Venezuelan composers who came to maturity in the years 1930 to 1960. He co-founded and directed the Orfeón Lamas and the Venezuela SO (1930), and encouraged the production of new works for both groups. After 1935 he devoted his energies almost exclusively to the music school and the Venezuela SO and wrote very little music. His music, though influenced by Impressionism, is rooted in Venezuelan folklore; he collected and published a large number of traditional songs, and a few of his guitar works have become standard repertoire. 1982 saw the foundation of the Instituto Vicente Emilio Sojo, which is devoted to musicological research and which publishes scores, monographs on Venezuelan music and the *Revista musical de Venezuela*, a scholarly periodical.

WORKS

(selective list)

Choral: Misa coral, boy altos, TB, org (1915); Misa cromática, solo vv, chorus, orch, 1922; Palabras de Cristo en el Calvario, solo vv, chorus, orch, 1925; Requiem in memoriam patris patriae, male vv, orch, org, 1929; Misa breve, solo vv, low chorus, orch, 1930–33; Misa a cappella, 4vv, 1935; Hodie nos fulgebit lux, cant., solo vv, chorus, orch, 1935; Misa a S Cecilia, solo vv, chorus, orch, 1953; many motets and other sacred and secular pieces

Other works: Str Qt, D, 1913; songs; many gui pieces

Principal publishers: Central University of Venezuela, Escuela Nacional de Música, Sojo, Venezuelan Ministry of Education

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M. Castillo Didier: 'Cien años del maestro Sojo: una vida generosa y fecunda', *Revista nacional de cultura* [Caracas], nos. 266–7 (1987), 11–28

C. Garcia Lazo: 'Catálogo de la obra del maestro Sojo', *Revista musical de Venezuela* [Caracas], no.21 (1987), 111–42

I. Aretz: 'La música tradicional de Venezuela en la obra del maestro Sojo', *Revista musical de Venezuela*, no.26 (1988), 73–109

ALEJANDRO ENRIQUE PLANCHART

Sokal's'ky, Petro Petrovych

(b Kharkiv, 14/26 Sept 1832; d Odessa, 30 March/11 April 1887). Ukrainian composer, critic and folksong collector. His early interest in science and music was encouraged by his family, for his father was a professor of economic science and his grandfather had been a conductor. Sokal's'ky originally intended to make a career as a scientist: in 1852 he graduated in natural sciences from Kharkiv University, and gained the degree of Master of Chemistry three years later. He was then a secondary school teacher, before going to New York in 1857 as secretary to the Russian consulate. Returning to Russia in 1859 he turned to journalism, writing (often under the pen name Fagot) articles on science and economics for the *Moskovskiye vedomosti*, the St Petersburg *Golos* and the Odessa press; he also wrote often outspoken but perceptive reviews of concerts and new music, edited the *Odessa vestnik* (1871–6) and produced a few fictional works. In 1859 he refounded the Odessa Philharmonic Society, which, with his enthusiastic support, soon began to play an important part in the cultural life of the town. In 1864 he formed a choir, which later became the nucleus of the Odessa Musical Society.

He wrote three operas: *Mays'ka nich* ('May Night', 1876), *Osada Dubno* ('The Siege of Dubno', 1878) and *Mazepa*. He also composed a cantata, orchestral pieces, piano music and about 40 songs. Many of his works, particularly the operas, contain folksongs: some critics hailed *The Siege of Dubno* as an excellent example of nationalist opera, but Serov considered that *May Night* was almost totally devoid of local colour. Sokal's'ky was more important as a pioneer collector and student of Russian and Ukrainian folk music. As a result of his early scientific training he used analytical methods in dealing with the songs he collected, and made statistical surveys of melodic similarities in folksongs from different areas, also undertaking sociological studies of the peoples concerned. He attempted to date the songs more accurately than had previously been possible, and thus tried to disprove the then widely held theory of the universal evolution of folk music. His writings, though occasionally marred by an aggressive attitude, were of great importance at the time and are still of value. His collection of Ukrainian and Belarusian folksongs, *Maloruskiye i beloruskiye pesni*, was published in 1903; he also wrote the book *Russkaya narodnaya muzika, velikoruskaya, i maloruskaya v yego stroyenii melodicheskoy i ritmicheskoy i otlichiiye yego ot osnov sovremennoy garmonicheskoy muziki* ('Russian folk music, Great Russian and Ukrainian, its melodic and rhythmic structure and its difference from

the principles of contemporary harmonic music', Kharkiv, 1888; Ukrainian trans., 1959, ed. M. Khomichevsky).

WORKS

Stage: Mays'ka nich [May Night] (op, after N. Gogol'), Odessa, 1876; Osada Dubno [The Siege of Dubno] (op, after Gogol': *Taras Bulba*), Odessa, 1878, extracts (St Petersburg, 1884); Mazepa (op, after A.S. Pushkin: *Poltava*), inc.

Other works: Pir Petra Velikogo [The Feast of Peter the Great] (cant., Pushkin); Na lugakh: otgoloski Ukraini [In the Meadows: Echoes of the Ukraine], orch fantasy, 1861; other orch pieces; Tisyacheletiyе Rossii (Russia's 1000 years), pf, 1873; Slavyanskiy al'bom [Slav Album], song cycle, 1873; c40 songs

Principal publisher: Bessel

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A.L. Maslov: 'Sokal'sky kak issledovatel' russkoy narodnoy muziki' [Sokal's'ky as a researcher of Russian folk music], *Muzika i zhizn'* (1912), nos.4–5

K. Kvitka: 'Angemitonichni primitivi i teoriya Sokal'skovo' [Primitive scales and Sokal's'ky's theory], *Etnografichniy visnik*, vi (1928), 67

T. Karisheva: 'Iz istorii ukrainskoy muzikal'noy kul'turi': P.P. Sokal'sky', *SovM* (1950), no.4, p.83–8

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T. Karisheva: *Petr Sok'alsky: zhizn' i tvorchestvo* [Life and works] (Moscow, 1984)

JENNIFER SPENCER

Sokhor, Arnol'd Naumovich

(*b* Leninakon [now Gryumri, Armenia], 7 April 1924; *d* Leningrad, 12 March 1977). Soviet musicologist, aesthetician, sociologist and critic. He graduated in 1949 from the faculty of theory and composition at the Leningrad Conservatory, in 1953 from the Research Institute of Theatre and Music, and in 1954 from the philosophy department of Leningrad University. A year later he joined the staff of the Leningrad Institute of Theatre, Music and Cinematography, and in 1968 was also appointed to a professorship at the Leningrad Conservatory. He was awarded the *Kandidat* degree in 1954 for his dissertation on populist song during World War II and received the doctorate in 1965 for his dissertation on Borodin. In 1976 he initiated the formation of the Soviet Union's first department of music criticism, at the Leningrad Conservatory. In the last ten years of his life he was a director of the criticism and music studies divisions of the Leningrad Union of Composers and of the Union of Composers of the USSR.

Sokhor's academic interests were wide-ranging, stemming from his musical and philosophical education. Beyond the music itself, its reception and social function attracted his attention. He wrote significantly on popular

forms of music-making, which had previously been thought to be outside the limits of academic musicology: *Russkaya sovetskaya pesnya* (1959), which addresses aesthetic and sociological problems, was the first book of its kind in the Soviet Union. His monographs on Solov'yov-Sedoy (1952) and Sviridov (1956) and his dissertation on Borodin take a primarily historical viewpoint, the latter supplemented with important historiographical research, together with the edition of a previously unpublished string quartet and other early compositions, letters and reminiscences about the composer. Sokhor's critical activity was widespread, appearing in journals such as *Sovetskaya muzika* and *Muzikal'naya zhizn'*. He was also an editor of *Bol'shaya sovetskaya éntsiklopediya* and the *Muzikal'naya éntsiklopediya*.

WRITINGS

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- V.P. Solov'yov-Sedoy* (Leningrad and Moscow, 1952, 2/1967)
- 'O muzike liricheskikh pesen' [The music of lyric songs], *SovM* (1953), no.12, pp.11–16
- Massovaya pesnya v period Velikoy Otechestvennoy Voyny* [The populist song during World War II] (*Kandidat* diss., U. of Leningrad, 1954)
- Georgy Vasilevich Sviridov* (Leningrad and Moscow, 1956)
- 'Pesni' [Songs], *Tvorchestvo leningradskikh kompozitorov*, ed. A. Dolzhanskii (Leningrad, 1956), 118–41
- 'Za printsipal'nost' v kritike' [Adherence to principles in criticism], *SovM* (1956), no.9, pp.39–47
- 'Zametki o narodnosti Glinki' [Notes on the national character in Glinka's works], *SovM* (1957), no.2, pp.27–35
- 'Éstetika Borodina', *SovM* (1958), no.11, pp.40–49
- 'Pevitsa A.N. Molas' [The singer A.N. Molas], *Voprosi muzikal'nogo-ispolnitel'skogo iskusstva*, ii (Moscow, 1958), 181–212
- 'Vesna zakavkazskoy muziki' [The spring-time of the music of the Transcaucasus], *SovM* (1958), no.8, pp.9–19
- Russkaya sovetskaya pesnya* [Soviet Russian song] (Leningrad, 1959)
- 'Stranitski tvorchestvoy družbī (Balakirev i Borodin)' [Pages of creative friendship (Balakirev and Borodin)], *SovM* (1960), no.5, pp.61–7
- Muzika kak vid iskusstva* [Music as an art form] (Moscow, 1961, enlarged, 2/1970)
- 'Kompozitor-dramaturg v balete' [The composer-playwright in ballet], *Muzika sovet'skogo baleta*, ed. L.N. Raaben (Moscow, 1962), 76–103
- 'O muzikal'noy dramaturgii v balete' [Musical drama in ballet], *Muzikal'ny teatr i sovremennost'* (Moscow, 1962)
- 'O sovremennosti v muzike naskikh dney' [Contemporaneity in the music of our times], *Muzika i sovremennost'*, ed. T.A. Lebedeva, i (Moscow, 1962), pp.3–56; Ger. trans. in *Kunst und Literatur* (1964), nos.3–4, p.5
- 'O vzaimodeystviye vokal'nikh zhanrov v tvorchestve sovet'skikh kompozitorov' [The interaction of vocal genres in the works of Soviet composers], *Voprosi teorii i éstetiki muziki*, i (1962), 186–218
- Vospitatel'naya rol' muziki* [The educational role of music] (Leningrad, 1962, enlarged, 2/1975)
- 'Tret'ya simfoniya Borodina' [Borodin's Third Symphony], *SovM* (1963), no.4, pp.43–59

- 'Vokal'no-simfonicheskiye zhanri v sovetskoy muzike' [Vocal-symphonic genres in Soviet music], *Voprosi teorii i estetiki muziki*, ii (1963), 25–55
 Georgy Sviridov (Moscow, 1964, enlarged, 2/1972)
- O muzike ser'yoynoy i lyogkoy* [Serious and light music] (Leningrad, 1964)
- Aleksandr Porfir'yevich Borodin: zhizn', deyatel'nost', muzikal'noye tvorchestvo* [Borodin: his life, activities and musical works] (diss., Leningrad Conservatory, 1966; Leningrad, 1965)
- Mayakovsky i muzika* (Moscow, 1965)
- 'O prirode i vırazitel'nykh vozmozhnostyakh diatoniki' [The nature and expressive possibilities of the diatonic system], *Voprosi teorii i estetiki muziki*, iv (1965), 3–15
- '50 Jahre sowjetische Musik im Spiegel der russisch-sowjetischen Musikwissenschaft', *BMw*, ix (1967), 181–3
- 'Bol'shaya pravda o "malen'kom" cheloveke' [The big truth about the 'little' person], *D.D. Shostakovich*, ed. G. Ordzhonikidze (Moscow, 1967), 241–63
- 'Razvivat' sotsiologicheskuyu nauku' [Developing sociological science], *SovM* (1967), no.10, pp.54–61
- Ésteticheskaya priroda zhanra v muzike* [The aesthetic quality of genre in music] (Moscow, 1968)
- 'Éticheskiye osnovi bétkhovenskiy éstetiki' [The ethical foundations of Beethoven's aesthetic], *L. Bétkhoven: k 200-letiyu so dnya rozhdeniya*, ed. Yu.A. Kremlyov (Leningrad, 1970)
- 'Die Theorie der musikalischen Genres: Aufgaben und Perspektiven', *BMw*, xii (1970), 109–20
- 'O zadachakh izucheniya muzykal'nogo vospriyatiya' [Problems in studies of musical perception], *Khudozhestvennoye vospriyatiya*, i (1971), 325–33
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- 'Druz'ya – soperniki' [Friends – rivals], *Poéziya i muzika*, ed. V. Frumkin (Moscow, 1973), 5–18
- 'Sotsial'naya obuslovlennost' muzikal'nogo mıshleniya' [Social preconditions for musical thinking], *Problemi muzikal'nogo mıshleniya*, ed. M.G. Aranovsky (Moscow, 1974), 59–74
- Stat'i o sovetskoy muzike* [Articles on Soviet music] (Leningrad, 1974)
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- “'Knyaz' Igor'”: izvestniy i neizvestniy' [*Prince Igor*: familiar and unfamiliar], *SovM* (1976), no.1, pp.63–9
- 'Bit' ili ne bit'?' [To be or not to be?], *Pop-muzika*, ed. E. Fradkina (Leningrad, 1977), 4–16
- Vasily Pavlovich Solov'yov-Sedoy* (Leningrad, 1977)
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M. Aranovsky: 'Put' uchenogo' [The way of the scholar], in A.N. Sokhor: *Voprosi sotsiologii i estetiki muziki*, ii (Leningrad, 1981), 3–14

Sokola, Miloš

(b Bučovice, Moravia, 18 April 1913; d Malé Kyšice, Bohemia, 27 Sept 1976). Czech composer and violinist. He studied the violin with Oldřich Vávra (1929–36) and composition with Petrželka (1936–8) at the Brno Conservatory before continuing his composition studies under Novák (1938–9) and Kříčka (1943–5) in Prague. Appointed by Václav Talich, he earned his living as a violinist in the Prague National Theatre orchestra (1942–1973). This financial stability allowed him to adopt a singular and personal approach to composition, which is reflected in his works. Also, during his lifetime he never felt the need to have his works performed publicly. Several of his orchestral works (e.g. *Variace na téma Vítězslavy Kaprálové* ('Variations on a Theme by Vítězslava Kaprálová'), 1952, *Passacaglia, toccata a fuga*, 1943) and the late string quartets have enjoyed popular success, but it is as a composer of organ music that he has been rediscovered, performed and recorded by a younger generation of organists from the Czech Republic and abroad.

All of Sokola's compositions are based on substantive musical ideas. They are technically accomplished and contain strong structures in which themes are logically spun together. His compositions are firmly rooted in the traditions of his teachers who, in turn, developed the ideas of Janáček in Brno and Dvořák in Prague. His works have gained popular appeal among musicians.

WORKS

Stage: *Marnotratný syn* [The Prodigal Son] (op, V. Renč), 1948

Orch: *Passacaglia, toccata a fuga*, 1943; *Variace na téma Vítězslavy Kaprálové* [Variations on a Theme by Vítězslava Kaprálová], 1952; *Vn Conc.*, 1952; *Sinfonia variazione*, 1976; *Org Conc., str.*, 1971; *Pf Concertino, chbr orch.*, 1974

Vocal: *Balada o snu* [Ballad of a Dream] (cant, J. Wolker), S, Bar, male chorus, orch, 1938; *Zpěvy o lásce* [Songs of Love] (K. Gibrain), S, org/pf, 1941; *Moře* [The Sea] (cant, J. Wolker), prelude, variations and fugue, Bar, SATB, orch, 1945; *Ukolébavky* [Lullabies] (various Czech poets), A, pf, 1945; *Šťastnému děvčeti* [To a Happy Girl] (J. Wolker), cycle of male choruses, 1946: see *Chbr* [Str Qt no.2]

Chbr: *Str Qt no.1*, 1944; *Str Qt no.2*, 'Píseň nejvyšší věže' [Song of the Highest Tower] (A. Rimbaud), T, str qt, 1946; *Str Qt no.3*, 1955; *Str Qt no.4*, 1964; *Sonata, vn, pf*, 1968; *Str Qt no.5*, 1973; *Wind Qnt*, 1973; *Largo, vc, org*, 1974; *Sonata, vc, pf*, 1974

Solo inst: *Suita: Passacaglia, toccata, chorál a fuga, org*, 1946; 12 preludií, pf, 1954; *Ciacona, org*, 1958; *Passacaglia quasi toccata B–A–C–H, org*, 1963; *Introdukce a fuga B–A–C–H, org*, 1972; *Studie B–A–C–H, org*, 1972; *Andante cantabile, org*, 1973; *Passacaglia a fuga, org*, 1976

Principal publishers: ČHF, Panton, Sup.

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A. Hořejš: 'Marnotratný syn', *SH*, vii (1963), 215–16

Sokolov, Grigory

(b Leningrad, 18 April 1950). Russian pianist. He studied with Liya Zelikhman and later at the Leningrad Conservatory with Moisey Galfin. He won first prize, aged 15, in the Russian National Competition and the following year (1966) first prize in the International Tchaikovsky Competition. Political constraints meant that his career was for a long time confined within Russia and the communist satellite countries, but latterly his appearances in the West (French début 1990), and particularly in the USA, have met with overwhelming acclaim. A Romantic virtuoso of true Russian vintage, his recordings include outstanding performances of Chopin's Second Sonata and the Etudes op.25, Brahms's F minor Sonata and Four Ballades, as well as more speculative offerings of Bach (the *Art of Fugue*), Beethoven (the Diabelli Variations and the Sonata in A, op.101) and Schubert (the sonatas in G and B \flat). The majority of these are taken live from his concerts, since he no longer values the studio recording process. A disc of Tchaikovsky's first and Saint-Saëns's second concertos, made in 1966, recalls his early mastery in the grandest of styles. He began teaching at the Leningrad (now the St Petersburg) Conservatory in 1975.

BRYCE MORRISON

Sokolov, Ivan Glebovich

(b Moscow, 29 Aug 1960). Russian composer and pianist. He grew up in a musical family and from the age of eight studied composition with Georgy Dmitriyev, and from the age of 12, the piano with Lev Naumov. He then attended the Gnesin Music College and studied in the piano class of Irina Naumova (1974–8) before entering the Moscow Conservatory where he studied again with Naumov, composition with Sidel'nikov, orchestration under Denisov, and counterpoint under Yury Kholopov and Konstantin Batashov. After serving in the army, he was an assistant teacher in Sidel'nikov's composition class (1984–6), then taught composition in the music college attached to the Moscow Conservatory, and from 1988 orchestration and score reading in the orchestration department. In 1987 he became a member of the Composers' Union and in 1995 he became a member of the Society of Bellmanists in Cheboksary. Even in his student years he was interested in contemporary music; this was evident in his piano repertory and interpretation, and also on his own style as a composer. His unusual, sometimes paradoxical, interpretation of Beethoven, Brahms, Chopin, Liszt, Mozart and Schumann was conceived by the pianist as a way of revealing new aspects of their work. He also performs the music of Boulez, Crumb, Stockhausen, and that of Russian composers such as Korndorf, Prokofiev, Skryabin, Sidel'nikov, Tarnopol'sky and Ustvol'skaya.

As a composer Sokolov uses a wide spectrum of resources. He is particularly drawn towards instrumental theatre, conceptualism, minimalism and polystylism. In recent years he has become interested in the idea of possibly greater liberation from a specific stylistic trend: this is expressed in

Ptichka v kletkye ('Bird in a Cage') for flute, *O zhizni* ('About Life') for piano and *Vdrug* ('Suddenly') for violin.

WORKS

(selective list)

Stage: *Leto* [Summer], nar, 1 actress, str, 1994; *Opera-kriptofonika* [Opera-Cryptophonics] (Sokolov), 1995, Moscow, 31 May 1995 [collab., S. Nevrayev and I. Yusupova]Orch: 3 russkiye narodniye pesni [Three Russian Folksongs], chbr orch, 1983Chbr: 10 p'yes [10 Pieces], fl, pf, 1983; *Son Ata* [At's Dream], fl, pf, 1988; *S 10 po 30 sentyabrya* 1988 goda [From the 10th to 30th September 1988], pf, any inst, 1988; *Ne p'yesa* [Not a Piece], pf trio, perc, 1989; *Chto nasha igra? Zhizn'!*... [What is Our Game? Life...!], perc, ens, 1990; *Korabli v more* [Ships in the Sea], 2 pf, 1990; *Igra bez nachala i kontsa* [Playing Without a Beginning or an End], perc, 1991; *Malen'kaya garmonicheskaya kosmogramma* [A Small Harmonic Cosmogram], perc, 1991; *Progulki vtroyom* [Walks for a Threesome], 2 pf, fl, 1991; *Muzika k nemim fil'mam* [Music for Silent Films], any insts, 1992; *Vslushivayas' v smisli* [Listening Intently to the Meanings], pf/org, fl, vc, pf, perc, 1992; *Ekspress-interv'yu* [Express-Interview], any insts, 1995; *KA-24 non-prelyudii* [KA-24 Non-Preludes], pf, perc ens, 1995; *Tayniye pis'mena* [Secret Letters], vn, va, pf, synth, 1995

Pf: *5 videniy* [5 Visions], 1983; *Skazochniye zvonii* [Fairytale Bell Chimes], 1987; *Sonata-skazka* [Sonata-Fairytale], 1987; *13 p'yes* [13 Pieces], 1988; *Volokos*, 1988; *Knigi na stolye* [Books on a table], 1989; *Yeshchyo 7 p'yes* [Another 7 Pieces], 1989; *Misli o Rakhmaninove* [Thoughts about Rachmaninoff], 1991; *O Keydzhye* [About Cage], triptych, 1992; *O zhizni* [About Life], 1992; *V nebye* [In the Sky], 1992; *Zvuki, bukvi, chisla* [Sounds, Letters and Numbers], 1992; *Molitva vo sne* [A Prayer in a Dream], 1994; *Risuya v odinochestvye* [Drawing in Solitude], 1994; *7 tikhikh p'yes* [7 Quiet Pieces], 1995; *K 70-letiyu P. Buleza* [For Boulez's 70th birthday] pf/nar, 1995; *Ravnesiye* [Equilibrium], 1995; I. Sokolov Proisvedenijo dlja fortepiano, 1997Other works: solo pieces for fl, vn, vc, bn; songs (1v, pf) after A. Bely, V. Khliebnikov, F. Tyutchev

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INNA BARSOVA

Sokolov, Nikolay Aleksandrovich

(*b* St Petersburg, 14/26 March 1859; *d* Petrograd, 27 March 1922).

Russian composer and teacher. He studied under Johannsen and Rimsky-Korsakov at the St Petersburg Conservatory. From 1886 until the Revolution he taught at the court chapel, and in 1896 was appointed to the staff of the conservatory. He became a professor there in 1908, and later taught Shostakovich. For some years he was associated with the Belyayev circle of composers, but he tended to adopt an academic approach to composition, perhaps as a result of his preoccupation with methods of teaching strict counterpoint. In some of his smaller pieces and in his two Hans Andersen ballets, however, he found a suitably light style. He published a series of piano transcriptions of orchestral works by Russian

composers. His two published textbooks were widely used in Russia at the beginning of the century.

WORKS

Stage: *Dikiye lebedi* [The Wild Swans] (ballet, after H.C. Andersen), 1900; *Tsvetī malenkoy Idī* [The Flowers of Little Ida] (ballet, after Andersen); *Don Juan*, music to A.K. Tolstoy's poem [final chorus pubd as op.5, Leipzig, c1880–90]; *The Winter's Tale*, op.44, music to Shakespeare's play (Leipzig, 1915)

Inst: *Elégie*, str orch, op.4, c1880–90; *Divertissement*, orch; 3 str qts, F, op.7, 1890, A, op.14, 1895, d, op.20, 1894; *Str Trio*, op.45, 1916; another str trio
Songs, sacred music

Principal publisher: Belyayev

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JENNIFER SPENCER

Sokolovsky, Mikhail Matveyevich

(*b* c1750; *d* ? late 18th century). Russian composer. A staff violinist and (probably) conductor at Michael Maddox's theatre (later the Petrovsky Theatre) in Moscow, he also gave singing lessons at Moscow University. He composed and arranged the music (much of it derived from folk and popular tunes) for Aleksander Ablesimov's enormously popular comic opera *Mel'nik – koldun, obmanshchik i svat* ('The Miller who was a Wizard, a Cheat and a Matchmaker'), which had its première at Maddox's theatre on 20/31 January 1779 (ed. I. Sosnovtseva, Moscow, 1984; excerpts in *IRMO*; lib ed. and trans. L. Hughes, *Russian Literature Triquarterly*, xx, 1987, pp.21–49). Sokolovsky's wife and sister were also on the payroll of the theatre and took part in the production: the former sang the role of the Mother (soprano), the latter sang in the chorus and danced. Although the *Dramaticheskii slovar'*, a dictionary of drama published in Moscow in 1787, informed its readers that the score of *The Miller* 'was arranged from old-Russian [*russskiye*] songs by the contemporary Russian [*Rossiyskiy*] musician of the Moscow theatre Mr Sokolovsky', his name did not appear either in the original printed libretto (Moscow, 1782) or in any surviving performance material (in *RU-SPtob*); the music, on account of its quality, was attributed to Yevstigney Fomin, the most accomplished dramatic

composer of the period, and first published under his name (vocal score, Moscow, 1884). The matter was cleared up in 1927 by Fomin's biographer, Aleksey Finagin, but the correct attribution was initially met with scepticism and the false one has proved hardy.

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RICHARD TARUSKIN

Sokołowski, Marek Konrad

(*b* Pohrebyszcze, nr Zhitomir, 13/25 April 1818; *d* Vilnius, 25 Dec 1883/6 Jan 1884). Polish guitarist and composer. He was an extremely talented, self-taught musician who became a guitarist of the highest distinction. His first public performance, in Zhitomir in 1841, was received with acclaim. In 1846 he went to Moscow, and in his 12 years' stay visited many Russian towns. In 1856, while taking spa treatments at Gaststein in Austria, he became acquainted with a new type of ten-string guitar (a strong, double-necked instrument made by J.G. Scherzer), and thereafter he performed exclusively on this instrument. In 1858 he played in Vienna, and he later gave highly successful concerts in Warsaw, Kiev, Paris and London. He spent the last years of his life in Vilnius, forgotten and in poverty. His compositions include studies, polonaises, potpourris, fantasies on themes from popular Italian operas, and Polish and Russian folksongs.

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JÓZEF POWROŹNIAK/BARBARA CHMARA-ŻACKIEWICZ

Sol.

The fifth degree of the Guidonian [Hexachord](#). See also [Solmization](#), §1. In French, Italian and Spanish, the note G. See [Pitch nomenclature](#).

Sola, Andrés de

(*b* Tudela, Navarre, bap. 30 Nov 1634; *d* Zaragoza, 21 April 1696). Spanish composer and organist. His entire professional life was associated with the Cathedral of La Seo at Zaragoza. On 20 June 1654 he became assistant to the first organist, José Ximénez, his uncle and probable teacher. He became a priest on 7 April 1656 but continued as assistant until he was elevated to second organist on 16 February 1664. On 12 January 1672 he succeeded Ximénez as principal organist and held that position until his death. In May 1681 he was offered the organist's position at Oviedo Cathedral but chose to remain at La Seo. From 24 April 1687 to June 1692 he was interim *maestro de capilla*.

Sola's small quantity of extant music, all for organ, shows a high standard of craftsmanship: it comprises a set of 28 versos and three tientos, one of which is based on a *tiento de falsas* by Aguilera de Heredia. A *Juego de versos en todos los tonos* displays stylistic inconsistencies between the pieces, suggesting that more than one composer was involved. Indeed, one group of pieces from the collection has been ascribed to Ximénez. The tientos and versos are in L. Siemens Hernández, ed.: *La escuela de órgano de Zaragoza en el siglo XVII*, Orgue et Liturgie, lxxiv (Paris, 1967), and *La escuela de órgano de La Seo de Zaragoza en el siglo XVII: Andrés de Sola y Jerónimo Latorre, versos para órgano* (Zaragoza, 1988) respectively.

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BARTON HUDSON

Solage

(*fl* late 14th century). Composer, probably French. Ten French-texted songs, all but one of which are *unica*, are ascribed to Solage in the Chantilly codex (*F-CH* 564); a further two songs may be attributed to him on stylistic grounds. He is therefore the best-represented composer in the Chantilly manuscript. Texts of some of his songs suggest that he worked close to the French royal court: *S'aincy estoit* praises Jean, Duke of Berry, while *Calextone qui fut* and *Corps femenin* allude to the wedding of a 'Cathelline', possibly Catherine, sister of Charles VI of France, who in 1386 married the son of the Duke of Berry, or Catherine, granddaughter of Philippe, Duke of Burgundy, who was born in 1393. The pun on the name 'Jaquete' found in *Pluseurs gens* may be a reference to another of Philippe's granddaughters, Jacqueline (*b* 1401), who was betrothed to the dauphin in 1403. *Le mont Aon* mentions Phebus, a possible allusion to Gaston Febus, Count of Foix, whose protégée, Jeanne of Boulogne, married the Duke of Berry in 1389. Connection with French royal circles is further suggested by the subject of *Fumeux fume*, which recalls a series of poems about the 'fumeurs' by Eustache Deschamps who worked for Louis, Duke of Orléans. Another song connecting Solage with Louis, who married the daughter of Giangaleazzo Visconti of Milan in 1389, is *Joieux de cuer*. The playful commentary on fashion in *Pluseurs gens* is echoed in a contemporary lyric poem from a poetry anthology originating in Giangaleazzo's court.

The style of Solage's works places them in the last quarter of the 14th century or the very early 15th. *S'aincy estoit* uses the complex rhythmic idiom of the Ars Subtilior but other works are simpler in their rhythmic language. However, they show a concern for structural unity typical of works dating from the 1380s and 90s, using features also found in the works of Jaquemin de Senleches, for instance 'double musical rhyme in the ballades and motivic repetition and variation to interrelate the larger musical sections. Certain motifs, such as the expressive appoggiatura used at half-cadences can be identified as characteristic of his melodies. Particularly striking are his frequent use of sequence and unusually low tessitura. Though sequential repetition also features in songs by his contemporaries, Solage takes the idea much further, particularly in *Fumeux fume* and *Le mont Aon*, where harmonic sequential descents provoke shifts to distant tonal areas. *Calectone qui fut* is similarly unorthodox in its tonal language and features an especially sophisticated musical structure.

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ballades

Adieu vous di, 3vv, A ii, G ii (anon., attributable Solage on stylistic grounds)

Calectone qui fut, 3vv, A i, G ii

Corps femenin, 3vv, A i, G i

En l'amoureux vergier, 3vv, A i, G i

Helas je voy, 4vv, A i, G ii

Le basile de sa propre nature, 4vv, A i, G ii

Le mont Aon de Thrace, 3vv, A ii, G i (anon., attributable Solage on stylistic grounds)

Pluseurs gens voy, 4vv, A i, G ii

S'aincy estoit, 3vv, A i, G i

virelais

Joieux de cuer, 4vv, A i, G ii

Tres gentil cuer, 3vv, A i, G i

rondeau

Fumeux fume par fume, 3vv, A i, G ii

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YOLANDA PLUMLEY

Solal, Martial

(*b* Algiers, 23 Aug 1927). French jazz pianist. He studied the piano with his mother, an opera singer, from the age of seven. After working locally in Algiers from 1942, he settled in 1950 in Paris, where he played with Django Reinhardt, Don Byas, Lucky Thompson and Kenny Clarke and led a quartet with Sidney Bechet. From 1974 into the 1980s Solal played and recorded with Lee Konitz as a duo – for example, *Duplicity* (1977, Horo) – and in small groups, and broadcast throughout Europe. In October 1990 he gave a five-day concert demonstrating his multi-faceted playing and writing at the Théâtre Musical de Paris.

Solal has the rare ability to accommodate his playing to widely varying styles. He was a member of a trio with two double basses (1969–71), and has occasionally worked as the leader of a big band. His best music, however, has been made in a conventional trio of piano, double bass and drums, and shows a grasp of form uncommon among improvisers; *Jordu* (on the album *Jazz à Gaveau*, 1960, Col.), for example, develops entirely from seemingly unimportant melodic, harmonic and rhythmic alterations to the theme, and *Gavotte à Gaveau* (from the same album) gradually integrates dissimilar fragments into a tight structure. Solal has also composed music for more than 20 films. For bibliography and select discography see *GroveJ*.

MAX HARRISON/R

Solana, José

(*b* Sieso, Huesca province, bap. 28 March 1643; *d* Toledo, 22 Sept 1712). Spanish organist and composer. From a position as organist at Sigüenza he was elected organist of Toledo Cathedral in 1677; he assumed the post on 19 July 1678 and held it until his death. Among his duties was the maintenance of the organ. Only two of his works are at present known, an organ piece of the *tiento* type (*E-Bc* M.387) and a vocal work, *Adjuva nos, Deus* (*E-MO* 1782). The former, a long piece in two sections entitled 'Obra 1^{er} tono', uses the divided registers typical of Spanish organ music; the subject is transformed rhythmically and treated in paired imitation between the two hands. The latter work, for four voices *a cappella*, is in the *stile antico*. A Toledo Cathedral inventory of 1793, which survives among the

Barbieri papers, includes several eight-part vocal works by Solana which are apparently no longer extant.

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ALMONTE HOWELL

Solano, Francisco Ignacio

(*b* ?Coimbra, *c*1720; *d* Lisbon, 18 Sept 1800). Portuguese theorist. He studied with Giovanni Giorgi at the S Catarina de Ribamar music school. About 1740 he joined the Lisbon Confraternity of St Cecilia, of which he became assistant secretary in 1763. In addition to his work as a theorist he was a gifted teacher with many titled pupils, and from 1779 directed his own music school which numbered Ignacio Freitas (1779–1815), the finest Lisbon violinist of the period, among its graduates.

Solano dominated Portuguese theory in his century. Though unduly prolix and repetitive by foreign standards, his three major works – the *Nova instrução musical, ou Theorica pratica* (Lisbon, 1764), *Novo tratado de musica metrica, e rythmica* (Lisbon, 1779) and *Exame instructivo sobre a musica multiforme, metrica e rythmica* (Lisbon, 1790) – nonetheless contain much useful information on 18th-century theory and performing practice. The first, enthusiastically praised by many authorities including Davide Perez, is especially interesting now for its 41 music examples by Giorgi and lesser numbers by Jommelli, Leo and Perez himself. Solano professed to teach a novel application of sol-fa to difficult chromatic music, using only hexachord syllables; a compendium of its first discourse appeared four years later, dedicated to his pupil Thomé de Sousa Coutinho, Marquis of Borba, and underwent a second edition in 1794. The *Novo tratado*, like the first superbly printed by Manescal da Costa, was greatly indebted to Gasparini's *L'armonico pratico al cimbalo*. The *Exame instructivo*, his only work to be translated (into Spanish in 1818), remains an indispensable guide to Portuguese Baroque musical terminology.

Solano also published a short *Dissertação sobre a caracter, qualidades, e antiguidades da musica* (Lisbon, 1780), the opening lecture at his school, and pseudonymously issued a *Vindicias do tono* (Lisbon, 1793), defending the addition of accidentals in plainchant to avoid tritones against the opposing view maintained by José do Espirito Santo Monte in his *Vindicias do tritono*.

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ROBERT STEVENSON

Solares, Enrique

(*b* Guatemala City, 11 July 1910; *d* Guatemala City, 3 Sept 1995). Guatemalan composer. After early studies in piano and composition in his home town, he was a pupil of Ernst Bacon in San Francisco. He also took advanced courses at the Brussels Conservatory and later in Prague and Rome. For many years he served in the Guatemalan diplomatic service in Brussels, Paris, Madrid and other capital cities. As a composer, he developed a personal style departing from a neo-classical background. His music reflects technical proficiency and well developed imaginative skills. Although many of his compositions were awarded prizes, very few have been published. Among his works, the following deserve mention: the *Te Deum* for chorus and organ (1943), the Partita for string orchestra (1947), the *Estudio en forma de marcha* and *Cuatro ofrendas* for piano (1955), and the Sonata for solo violin (1959).

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DIETER LEHNHOFF

Solbiati, Alessandro

(*b* Busto Arsizio, nr Milan, 5 Sept 1956). Italian composer. He began to study music on a regular basis in 1975, and in 1977 a meeting with Donatoni led him to abandon his physics degree to devote himself entirely to music. He took Donatoni's courses at the Accademia Musicale Chigiana in Siena (1977–80) and at the same time attended the Milan Conservatory, where he took his diploma in piano (1981, with Eli Perrotta) and in composition (1982, with Sandro Gorli). He has taught fugue and composition at Bologna Conservatory (1982–95), and since 1996 at Milan Conservatory, and has given postgraduate courses and held seminars in Italy and abroad (Centre Acanthes in Avignon, Paris Conservatoire). Although he sees his roots in Donatoni and Gorli, Solbiati also traces more distant descent from on one hand Mahler, Berg and Bartók, and on the other Maderna and Ligeti. He is concerned to relate his work to a tradition whose inner values and implied possibilities he emphasizes; although believing in the continuity between past and present, he avoids neo-tonal nostalgia. He approaches composition as a journey from darkness into light, a journey taking as its starting point an idea of a musical event which is conceived before it is assigned its constituent notes. In his words, the act of composition follows the pattern of 'creative energy – image – process – figure – formal events – form'. Musical figures take on thematic outlines as they are elaborated but they remain recognizably related to the initial idea

however differently articulated in terms of timbre, gesture or dynamic. He has attempted to restore melodic expressivity and sometimes tends explicitly towards lyricism, in cantabile writing for both instruments and voices (as in *Mi lirica sombra*). Working in some cases with a limited number of pitches he constructs harmonic fields which are not reliant on the tonal and non-tonal polarity.

His love for poetry (writers from whom he has taken ideas and titles for his works include Borges, Dickinson, Hölderlin and Rimbaud) and his sensitivity to the relationship between text and music have resulted in a wealth of vocal and choral pieces (of which the most significant is perhaps *Decima elegia*) and in a successful and exclusive collaboration with the Milanese writer Paola Capriolo. His Catholicism has been the impetus behind a number of works including the intense oratorio *Nel deserto*; based on the story of the prophet Elijah, it was first performed at the Beaubourg in Paris in 1989 by the Ensemble 2e2m under Méfano.

He spent some time working at IRCAM in 1995, and has used in electronic compositions the same processes he employed in instrumental and vocal works.

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ANNA MARIA MORAZZONI

Solberg, Leif

(b Lena, Østre Toten, nr Gjøvik, 18 Nov 1914). Norwegian composer and organist. In 1928 he began organ studies with Sandvold, a pupil of Karl Straube, and in 1933 passed his organ exam and made his début to critical acclaim. He then studied counterpoint with Per Steenberg, conducting with Trygve Lindeman and harmony with Karl Andersen. His first major work, the *Variations on the Folktune 'Eg veit i himmerik ein borg'* (1933), already demonstrates unusual contrapuntal mastery, and within the next five years he composed the bulk of his organ masterpieces, including the *Fantasy and Fugue on the Folktune 'Se solens skjønnne lys og prakt'* (1936) and the *Chorale Fantasy on 'Av dypest nød jeg rope må'* (1937). In 1938 he became organist of Lillehammer Church, where, geographically isolated, he was also something of a stylistic anachronism. His finely crafted music, written in the Romantic organ tradition of Sandvold, found little place as modernism became widespread in Norway after World War II. He continued to study, with the organist William McKie in London in 1949, and also took composition tuition in Copenhagen in 1951 from Jørgen Jersild.

His Haydnesque String Quartet (1945) was performed a few times in the late 1940s before disappearing from the repertory, and performances of his music outside church circles were rare. Like his organ works, his choral music was largely written for his own use (he directed a chorus in

Lillehammer for 30 years), and his large-scale choral work *Langfredagsmeditasjon* ('Good Friday Meditation', 1947) shared first prize in a composition competition. By the early 1990s Solberg had only local renown. However, a commercial recording of his organ works (1996) and the première in 1998 of his Symphony (1951–2) created renewed interest in his output.

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Orch, ens, chbr: Pastorale, D, org, 1930, orchd 1937; Berceuse, vn, pf, 1938; Norønnamarsj, military band, 1941; Str Qt, b, 1945; Sonata, vn, pf, 1948; Sym., g, orch, 1951–2; Sang uten ord [Song without Words], b, vn, pf

Org: Pastorale, 1930; Prelude and Fugue, 1933; Variations on the Folktune 'Eg veit i himmerik ein borg', 1933; Introduction and Fugue on the Chorale 'Naglet til et kors', 1934; Fantasy and Fugue on the Folktune 'Se solens skjønne lys og prakt', 1936; Chorale-Fantasy on 'Av dypest nød jeg rope må', 1937; Fugue on the Folktune 'Gå varsomt min sjel', 1940; Introduction, Passacaglia and Fugue, 1941; Prelude, 1953; Ciaconna, 1953; Prelude and Fugue, 1953; A Little Chorale Study on 'Se hvor nu Jesus treder', 1953; Prelude and Fugue on 'Jesus, eg hjarteleg lengtar', 1953; Prelude and Fugue, 1959; Passacaglia; Preludium and Fuge on 'Kirken den er et gamelt hus'; various chorale arrs.

Choral (SATB unacc. unless otherwise stated): Du va ere lovet, Jesu Krist (Luther, trans. M.B. Landstad), 1937–8; Gloria in excelsis Deo, 1937–8; Agnus Dei, 1937–8; La er mig o Herre, 1937–8; Krist stod opp av døde, 1937–8; Fjellkyrkjesongen [The Song of the Church in the Mountains] (I. Hove), 1941–2; Maihaug Cant. (T. Ørjasaeter), S, Bar, SATB, pf, 1941–2; Bønn (T. Vrenvall), 1943; Kyrie eleison, 1946; Ver sacrum (Hellig vår) [Holy Spring] (H. Lie), 1947; Langfredagsmeditasjon [Good Friday Meditation] (S. Nesse), S, Bar, SATB, org, 1947; Ny Dag (Lie), 1961; Ps viii, 1968; Hymne (E. Skjaeraasen), 1978; Sang i skumring [Sing in Twilight] (Skjaeraasen), 1978; Ett hav av frid [A Sea of Peace] (A.L. Jørstad), 1983; Ei naki grein [A Naked Branch] (O. Aukrust), 1984; Ei einsleg stjerne [A Lonely Star] (Ørjasaeter), 1984; Missa brevis, SA/SATB, 1985; Gudbrandsdalen [Gudbrands Valley] (Aukrust), 1988; Bønn for fred [Prayer for Peace] (I. Vibe-Müller), 1992; Magnificat, 1997; Liten kantate (The Hymn of Zacariah), 1998; Ps xxviii, 1998; Kom la oss juble for Herren [Come let us rejoice in the Lord] (Ps xcv)

Other vocal: For seint [Too Late] (Ørjasaeter), A, org, 1958; Som eit blakrande ljøs (Aukrust), A, org, 1970; Kvifor mi sjel har du byrja på dette [Why, My Soul have you started upon this] (Aukrust), A, org, 1982; vocal arrs.

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M. Anderson: 'Leif Solberg: Modest Master', *Listen to Norway*, vii/2 (1999), 20–21

MARTIN ANDERSON

Soldanieri, Niccolò (di Neri de')

(fl Florence, 14th century). Italian poet. He came from a Ghibelline family, of whom almost nothing certain is known (details in Miraglia are not reliable). In addition to moral canzoni and sonnets, he wrote many ballatas and madrigals and at least three cacce whose manuscript tradition is strictly linked either to that of Ars Nova or to that of Giovanni Sercambi's

Croniche (ed. S. Bongi, Lucca, 1892) and *Novelliere* (ed. L. Rossi, Rome, 1974), written in about 1400. There are extant musical settings of his works by Lorenzo da Firenze, Niccolò da Perugia, Donato da Cascia and Gherardello da Firenze. (His poetry is ed. G. Corsi: *Rimatori del Trecento*, Turin, 1969, pp.717–77.)

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G. D'Agostino: 'La tradizione letteraria dei testi poetico-musicali del Trecento', *Studi su Francesco Landini e la musica del suo tempo in memoria di Nino Pirrotta*, ed. M.T.R. Barezani and A. Delfino (Florence, 1999), 389–428

GIANLUCA D'AGOSTINO

Soldi, Luca Antonio

(*b* Pisa, c1557; *d* Rome, 13 Jan 1627). Italian music printer. He printed in Rome at Santo Spirito in Sassia and produced over 50 volumes. He was an undistinguished printer with an unattractive typeface, and is most important for his editions of Cifra, G.F. Anerio and Kapsberger and for Frescobaldi's first book of *Capricci*. He printed music, mostly sacred, by other Roman composers, sometimes financed by the bookseller Paolo Masotti. Further research might well show some connection between Soldi and Robletti or Zannetti, both of whose repertoires seem to have passed to him.

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STANLEY BOORMAN

Soldier, Dave [Sulzer, David Louis]

(*b* New York, 6 Nov 1956). American composer and violinist. After growing up in Carbondale, Illinois, he studied botany and genetics at Michigan State University (BS 1979), choosing that institution partly because he could also study with improvising saxophonist Roscoe Mitchell at his nearby farm. Forbidden to pursue his musical activities while completing the doctorate in biology and neuroscience at Columbia University (PhD 1988), he began to compose and perform under the name Soldier.

Despite his primary career as a scientist, Soldier has been prolific as a composer of chamber and theatrical works. In 1985 he formed the Soldier String Quartet in New York, a group that has pioneered a new approach to chamber music by infusing it with jazz, blues and gospel idioms, adding a rock drummer and/or jazz bassist, dancing while playing, and employing homemade instruments. His works for string quartet include arrangements of music by Jimi Hendrix, Wayne Shorter, Muddy Waters and others.

Additional influences include the music of the Ars Nova, classical quartet writing and punk rock. Larger compositions, such as *The Apotheosis of John Brown* (1990) and *Chorea lascivia* (1991), have been written on behalf of oppressed peoples. These stylistic and political concerns have placed him at the centre of the 1980s and 90s Downtown scene in New York.

WORKS

Stage: *The Apotheosis of John Brown* (F. Douglas), nar, S, Mez, T, B, vn, str, hpd, perc, 1990; *ice-9 Ballads* (K. Vonnegut), 2 S, T, Mez, harmonica, cl, a sax, trbn, gui, hp, mandolin, 3 vn, db, 2 perc, tape/spkr, 1995; *Naked Revolution* (M. di Niscemi), chorus, ob + eng hn, cl + b cl, accdn, pf, gui, 2 vn, vc, db, tape, synth, 1997

Inst: 3 Preludes, str qt, 1984–5; *Five Little Monsters*, str qt, drums, 1985–6; *Scene from the New World*, orch, 1985; *Sequence Girls*, str qt, drums, 1985; *Letter to Gil Evans*, fl, cl, bn, tpt, str qt, drums, 1986; *Little Andre*, b fl, 1986; *Romances from the Second Line*, pf, 1986–8; *Str Qt no.1 'The Impossible'*, str qt, drums, 1986–7; *Hockets & Inventions*, org/ens, 1987–9 [arr. fl, ob, cl, bn, hn, tpt, trbn, vn, va, vc, 2 perc, hp, 1997]; *A Shot in the Dark*, drum kit, 1988; *Duo Sonata*, vn, vc, 1988; 3 Preludes, fl, pf, 1988; *Evil at Midnight*, hp, 1989; *Lonesome Train*, str qt, drums, 1989; *Sojourner Truth*, str qt, 1989; *To Spike Jones in Heaven*, accdn, tape, 1989; *One Night*, vn, accdn, pf, 1990; *Utah Dances*, fl/sax, 1990; *Ultraviolet Railroad*, pf trio, orch, 1991–2; *Str Qt no.1 'Bambaataa Variations'*, homemade insts, 1992 [insts by K. Butler]; *Sontag in Sarajevo*, vn, vc, gui, accdn, 1994; *Fanny Brice*, vn, pf, elec gui, 1995; *The Unfolding Opium Poppy*, vn, pf, 1996

Vocal: *Chorea lascivia*, vv, 2 elec gui, tpt, tuba, perc, 1991; *Mark Twain's War Prayer*, T, B, gospel chorus, orch, 1993; *The Nasadiya*, S vv, homemade insts, 1993; *The People's Choice: the most wanted music* (S, children's chorus, chbr ens)/(vv, sax, gui, tape), 1997

Other works: *Matarile*, children, elecs, 1993 [insts by Butler]; arrrs. of music by Skip James, Charlie Patton, Muddy Waters, John Cale, Robert Johnson, Sly Stone, Louise Johnson

KYLE GANN

Soleá.

Andalusian gypsy song and dance form of flamenco type. See *Cante hondo*, *Fandango* and *Flamenco*, §2, Table 1.

Soler (Ramos), Antonio (Francisco Javier José)

(bap. Olot, Gerona, 3 Dec 1729; d El Escorial, 20 Dec 1783). Catalan composer and organist. At the age of six, after instruction from his father, Marcos Mateo Pedro Soler (a band musician in the regiment of Numancia), he entered the famous music school Escolanía in the monastery of Montserrat. His teachers included Benito Esteve de Capellades, Manuel Espona de Manlleu and Andrés Jaumeandreu de Granollers. He studied the major organ works of Cabanilles and Miguel López and by the age of 14 had already learnt José Elías's 24 works in all the major and minor keys. According to an anonymous obituary at El Escorial he made such

progress in Montserrat that he competed for the post of *maestro de capilla* in two cathedrals and was successful at Lérida. This, however, is not supported by documentary evidence: it seems more probable that he was appointed *maestro de capilla* at Seo de Urgel Cathedral, where he was ordained sub-deacon in 1752. On 25 September 1752 he joined the Hieronymite order at El Escorial and became the permanent organist. After his probationary year he was described in the Escorial capitular acts as 'satisfactory in Latin, but has a famous ability at the organ and in composition'. For his profession on 29 September 1753 he composed a *Veni creator* for eight voices and strings, whose manuscript title-page has an illustration of a monk (presumably Soler) prostrate before the altar. The date on which Soler became *maestro de capilla* at El Escorial is not known, but he probably inherited the position after the death of Padre Gabriel de Moratilla in 1757. Despite his heavy duties as a priest and *maestro de capilla* Soler wrote a substantial number of works, spending as much of his recreational time as possible composing. He required little sleep, retiring at midnight or 1 am and rising for Mass at 4 am, and he built a small table so that he could compose even when lying ill in bed.

The royal families of Ferdinand VI and Maria Bárbara and later of Carlos III used to spend each autumn at El Escorial. Their musical entourage included José Nebra and Domenico Scarlatti. Soler studied with Nebra, but whether he received any instruction from Scarlatti (one of whose pupils was Maria Bárbara) remains uncertain; he was certainly very familiar with Scarlatti's compositions and described himself as a disciple of Scarlatti. Nebra wrote a laudatory preface for Soler's momentous theoretical treatise *Llave de la modulación y antigüedades de la música* (Madrid, 1762). The treatise is in two books, the first devoted to modulation, the other to early notation and the resolution of canons. In the first book Soler illustrates how to modulate smoothly from any major or minor key to any other of the 24 keys in the fewest number of bars. His theories were very daring at the time – Nebra described his system as 'the discovery of a secret as extraordinary as it is new' – and were criticized by a number of theorists, notably Don Antonio Roel del Río, author of *Institución harmonia* (Madrid, 1748), who fiercely rejected the *Llave*. Soler's defence was a 67-page booklet, *Satisfacción a los reparos precisos* (Madrid, 1765), in which he cites a number of authorities, including the composers Morales, Palestrina, Gesualdo and Domenico Scarlatti, and the theorists Martini and Nassare. 22 letters from Soler to the 14th Duke of Medina Sidonia, written between 1761 and 1771, have recently been discovered. In a letter of July 1765, Soler mentions that he used to be called 'El diablo vestido de fraile' (a devil dressed as a monk). In 1765 Soler was anonymously accused, in *Diálogo crítico reflexivo*, of misunderstanding Alonso Lobo's canons and making other mistakes; his response was *Carta escrita a un amigo* (Madrid, 1766). Also in 1765 he began an exchange of letters in Italian with Padre Martini. Six of his letters have survived (in *I-BI*) but none of Martini's. That same year Soler was attacked for his *Llave* by the Catalan *maestro* Bruguera in a *Carta apologética* published in Barcelona. He was finally vindicated by José Vila, organist in Sanahuja, who defended the *Llave* and its author in his *Respuesta y dictamen* (Cervera, 1766) and the controversy was closed.

In 1766 Soler was appointed music tutor to Carlos III's son, the talented Prince Gabriel, who studied with him from the age of 14 until Soler's death.

Soler dedicated many keyboard sonatas and two chamber works to him. According to his obituary, Soler also 'undertook the construction of a small rectangular instrument with a compartment containing the keys with their corresponding strings. He called it an *afinador* or *templante*, something which had been attempted a number of times in Italy, and I believe also by the French and English, without success. The purpose was to show the exact difference between a major and a minor semitone, and to distinguish a tone by dividing it into nine portions, giving each what exactly corresponded to it, although this distinction is imperceptible to the ear ... his powers of application and indefatigable investigation enabled him to succeed and brought him renown for his inventiveness'. Soler left two completed 'afinadors', one to Prince Gabriel, the other to the Duke of Alba. Neither instrument has survived. Soler was also very knowledgeable about organs. His help was solicited by José Casas over a new organ at Seville Cathedral which had received much criticism. Soler's response was a thoughtful 32-side letter, published by Casas in Madrid in 1778. In 1776 Soler proposed a plan for the construction and installation of a new organ at Málaga Cathedral. He was also interested in Castilian and Catalan currency exchange rates, dedicating his writings about them to Carlos III.

Soler is best known for his extensive output of keyboard works, mainly sonatas, most of which survive in manuscript copies. The exact chronology of these sonatas cannot be established as the manuscripts, none of them autograph, are undated. The majority of the sonatas are in binary form. Some stylistically later works have two movements, some three, which end with an 'intento' (tiento). There are also eight four-movement sonatas with Alberti basses, which were probably influenced by Haydn, whose compositions were brought to Spain by Boccherini in the 1770s. Soler's modulations are far more daring than Scarlatti's and his phrase groupings more symmetrical. A Spanish flavour is evident in his works in the use of dance rhythms and sparkling colours. An outstanding example is his *Fandango*, a lengthy work of 462 bars, built on an A major–D minor ostinato bass and rising from a quiet introduction, through dissonances, syncopations and flamboyant variations to a thunderous climax. In 1772 Soler gave 27 autograph sonata manuscripts to Lord Fitzwilliam at El Escorial to publish in England. This was done by Robert Birchall (London, c1796). It is not always clear for which keyboard instrument Soler's works were intended. He had at his disposal an organ, harpsichord and fortepiano, and wrote for all three instruments. Most of the sonatas, however, demand a five-octave keyboard of 61 keys, and some later works required 63 keys – a span greater than that available to Mozart on his fortepiano.

Soler's vocal works also constitute a significant part of his output. Most of these are sacred pieces connected to church services. He also composed eight 'auto sacramentales' (1756–64). All autos were abolished in 1765 by royal decree; they 'offended all standards of good taste and decency and had long failed to fulfill their original purpose, mainly to support the Catholic faith' (E. Clark: 'Letters Concerning the Spanish Nation'). Soler composed many villancicos for major feast days, and particularly for those of St Lawrence and of St Jerome, patron saints, respectively, of El Escorial and the Hieronymite order. The texts of these villancicos are not very religious, reflecting more the life of the peasants; the use of Spanish dance rhythms

is also most apparent. Soler was very free with his structures in these villancicos: some have an overture before the introduction, some lack *coplas* and others end with a minuet, march or fugue. Soler's subjects are as varied as his treatment of form, with titles such as *El prusiano*, *La furia del aqilon*, *Un loco y un linajudo*, *Un majo*, the amusing *De un maestro de capilla*, which ends with a joyful *tonadilla* to the Christ Child, and the dramatic *En piélagos inmensos*, which starts with processional trumpet blasts and ends with a triumphant march. Soler also composed some music for the theatre, including for Pedro Calderón de la Barca's *La hija del ayre*, and for various *loas*, *sainetes* and comedies.

Among Soler's other compositions are six original quintets for two violins, viola, cello and keyboard obbligato, which widened the compositional style of chamber music in the 18th century. These were composed for his pupil, Prince Gabriel, in 1776, probably for the musical events at the Casita de Arriba, which Carlos III had built for his son close to El Escorial. Soler also composed six concertos for two obbligato organs for the prince's amusement. Four of these have two movements and one three. Written in true *galant* style they contain great charm and are not technically demanding.

From the recently discovered letters we know that Soler had a brother, Don Mateo Soler, a musician in the King's Guard.

WORKS

vocal

Mss in E-Bc, Boc, E, Mbs, Mc, Madrid, Institute français, Mm, MO, D-Mst

10 masses, incl. Missa in Dominica Septuagesimae, 4vv, ed. L. Villalba (Madrid, c1920); 5 requiems; 51 pss; 9 Miserere; 24 hymns; Stabat mater, S, S, bc, 1775, ed. F. Marvin (Vienna, 1970), also ed. in *TSM*, lvi (1973), Veni creator, 8vv, str, 1753; 13 Mag; 14 Benedicamus Domino; 14 lits; 28 Lamentations, incl. Lamentación a solo, 1763, S, vc, db, bc, ed. F. Marvin (Vienna, 1970); 16 Officium defunctorum lessons; 4 seqs; 16 resps, incl. Peccantem me quotidie, SATB, bc, 3 ed. in Rubio (1977), suppl.; 6 motets; 4 Salve, incl. Salve, S, SATB, str, bc, 1753, ed. F. Marvin (Vienna, 1970); cants.; Vespers

132 villancicos, 1752–78; 7 for Corpus Christi, 13 for St Jerome and St Lawrence, 112 for Christmas incl. Congregante y festero, S, T, SSAT, SATB, vns, bc, 1761, De un maestro de capilla, S, A, SSAT, vns, bc, 1763, Contredanza de colegio, S, SATB, vns, bc, 1773, En piélagos inmensos, S, S, SSAT, SATB, fl, 2 tpt, vns, bc, 1774: all 4 ed. F. Marvin (Vienna, 1967), others ed. P. Capdepón Verdú (Madrid, 1992)

Other vernacular works, incl. 3 gypsy villancicos: A Belén a ver, 6vv, 1753, Dos gitanas y un gitano, 7vv, 1765, Con garbo muchachos, 4–8vv, 1772; Los negros venen de zumba (negro dialect villancico), 6vv, 1758

instrumental

1st air varié, cl, pf, op.7 (London, c1800)

120 keyboard sonatas, incl. XXVII sonatas para clava (London, c1796): ed. S. Rubio, *Sonatas para instrumentos de tecla*, i–vii (Madrid, 1957–62) [sonatas 41–2, 45, 54 and 60 ed. as 96 ii, 96 iv, 94 iv, 92 i and 99 i]; 44 also ed. F. Marvin (London, 1957–69), 12 ed. B. Ife and R. Truby (Oxford, 1989), 18 ed. F. Marvin (Munich,

1993)

Fandango, ed F. Marvin (London, 1957–69); ed. S. Rubio (Madrid, 1982)

6 quintets, 2 vn, va, vc, org, 1776, ed. in PBC, ix (1933)

6 conciertos de dos órganos obligados, ed. in MH, ser C (1952–62), also ed. M.S. Kastner (Maniz, 1972)

Liturgical works for org, incl. Versos para 'Te Deum', ed. in TSM, lv (1972)

WRITINGS

Llave de la modulación, y antigüedades de la música en que se trata del fundamento necesario para saber modular: theórica, y práctica para el más claro conocimiento de qualquier especie de figuras, desde el tiempo de Juan de Muris, hasta hoy, con algunos cánones enigmáticos, y sus resoluciones (Madrid, 1762/R); ed. and trans. M.L. Crouch (diss., U. of California, Santa Barbara, 1978); also trans. L.P. Shipley (diss., Florida State U., 1978)

Satisfacción a los reparos precisos hechos por D. Antonio Roel del Rio, a la Llave de la modulación (Madrid, 1765)

Carta escrita a un amigo en que le da parte de un diálogo ultimamente publicado contra su Llave de la modulación (Madrid, 1766)

Combinación de Monedas y Cálculo manifesto contra el Libro anónimo intitulado: Correspondencia de la Moneda de Cataluña a la de Castilla (Barcelona, 1771)

Letter in José Casas: *Carta escrita a un amigo ... en que le da parte de los varios sucesos que tuvo en la ciudad de Sevilla en la obra del órgano que dejó construido* (Madrid, 1778)

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R. Sadowsky: 'Antonio Soler, Creator of Spain's Fifth Century of Musical Genius', *America Music Teacher*, xxviii/1 (1978), 10–15

S. Rubio: 'Antonio Soler, Carta escrita a un amigo', *RdMc*, ii (1979), 145–63

F. Marvin: 'Antonio Soler', *The Consort*, xxxix (1983), 479–88

P. Capdepón Verdú: *El P. Antonio Soler y el cultivo del villancico en El Escorial (1729–1783)* (El Escorial, 1994)

P.R. Laird: *Towards a History of the Spanish Villancico* (Warren, MI, 1997), 125–37

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FREDERICK MARVIN

Soler, Francisco

(*b* ?Gerona, c1625; *d* Gerona, 2 May 1688). Spanish composer. He was a choirboy at Gerona Cathedral and on 2 January 1640, after his voice broke, he became a prebendary and singer there. Later he was choirmaster at the parish church of Reus and at Vich Cathedral, and from 14 March 1682 until his death he held a similar position at Gerona Cathedral. He wrote a certain amount of Latin and vernacular religious music and a little secular music. (F. Civil Castellví: ‘La música en la catedral de Gerona durante el siglo XVII’, *AnM*, xv, 1960, 219–43)

WORKS

Edition: *F. Soler: Obres completes*, ed. F. Bonastre, Biblioteca de Catalunya: Publicaciones, xxx (Barcelona, 1988–)

7 masses incl. 2 requiems: 1 for 6vv, bc; 2 for 8vv; 1 for 10vv, winds; 1 for 12vv, winds; 1 for 14vv, winds; 1 for 15vv; *E-Bc, G*

Compline, 15vv, theorbo, clavichord, org, 1684 (‘For the Feast of 24 May, day on which the most faithful and noble city of Gerona, never conquered, gives thanks for the victory which delivered them from French arms’), ed. F. Bonastre (Barcelona, 1988)

Lamentatio, 2vv; Lectiones (for Holy Week), 9vv; Litaniae, 8vv; 2 Mag, 9vv, 10vv; Nunc dimittis, 6vv, vns, winds; *Bc*

Cum invocarem, Diviserunt sibi vestimenta, 3vv; Dixit Dominus, 9vv; Domine probasti me, 7vv; Domine quando veneris, 5vv; Ecce Virgo concipiet, 4vv; Ego enim accepi a Domino, 4vv; Euge serve bone et fideles, 4vv; Laetatus sum, 7vv; Lauda Deum tuum Sion, 10vv; Laudate Dominum, 9vv; Nos autem gloriari oportet 8vv; Pange lingua, 3vv; Qui ex vobis, 8vv; Qui habitat; Regina caeli, 6vv; Salve regina, 10vv; Veni Sancte Spiritus, 10vv; *Bc*

26 villancicos, 4–14vv, some with winds, 1 ed. F. Bonastre, *Quaderns de música històrica catalana*, v (Barcelona, 1988); 12 other works with Spanish texts, 3–12vv, some with bc; *Bc, G*

BARTON HUDSON

Soler, Vicente Martín y.

See Martín y Soler, Vicente.

Solera, Temistocle

(*b* Ferrara, 25 Dec 1815; *d* Milan, 21 April 1878). Italian librettist and composer. Everything about him was larger than life: his Herculean physique, his torrents of words and invective and, above all, his career of almost unbelievable contrasts. While his father languished in the dreaded

Spielberg prison, he was educated in Vienna, ran away to join a circus, completed his studies in Milan and Pavia and, in his early twenties, published books of verse. His first operatic task was to rework a text by Piazza for Verdi (*Oberto conte di San Bonifacio*, 1839). Four more librettos followed quickly, two of which he set to music himself, before Verdi's setting of *Nabucodonosor (Nabucco)* brought him fame. *I Lombardi alla prima crociata*, *Giovanna d'Arco* and *Attila* continued the collaboration with Verdi but before the last was finished he followed his wife, the soprano Teresa Rosmina, to Spain, where he became director of productions in Madrid (and, reputedly, the favourite of Queen Isabella). *Attila* was completed by Piave, in the face of Solera's bitter recriminations. He was soon back in Italy and after 25 years of extraordinary, picaresque adventures, he died in abject poverty.

He never worked with Verdi after *Attila*, though he pressed several librettos on him. Verdi refused to have further dealings with him, but in 1861 he contributed anonymously to a fund to help him. Solera always spoke of Verdi with the warmest praise, taking credit for his success. Verdi however held that Solera had only himself to blame; had he applied himself to his career, he could have been the foremost librettist of the day. Solera's successful librettos show an eye for a theatrical situation, an unquenchable flow of colourful language, an ability to express emotional and patriotic sentiments in phrases which evoked a strong response from Verdi, and a style of versification which propelled his lines forward. Nothing Solera wrote later matches the force of his Verdi librettos; if the dramatic structure creaks at times, the words carry all before them. He also composed a cantata, *La melodia* (autograph MS in *I-Mr*), and some sacred works, chamber music and songs.

LIBRETTOS

dl **dramma lirico**

Oberto conte di S Bonifacio (dramma, rev. of A. Piazza), Verdi, 1839 (Graffigna, 1842, as *I Bonifazi ed i Salinguerra*); *Ildegonda* (dramma), Solera, 1840 (Arrieta, 1845; Morales, 1865); *Gildippe ed Odoardo* (melodramma), O. Nicolai, 1840; *Il contadino d'Agliate* (melodramma), Solera, 1841; *Galeotto Manfredi* (tragedia lirica), C. Herman, 1842; *Nabucodonosor* (dl), Verdi, 1842; *I Lombardi alla prima crociata* (dl), Verdi, 1843

Genio e sventura (dl), Solera, 1843; *Giovanna d'Arco* (dl), Verdi, 1845; *Attila* (dl, Act 3 completed by Piave), Verdi, 1846; *La conquista de Granada* (dl), Arrieta, 1850; *La hermana de Pelayo* (dl), Solera, 1853; *La fanciulla delle Asturie* (tragedia lirica), B. Secchi, 1856; *Sordello*, A. Buzzi, 1856; *Pergolesi*, S. Ronchetti-Monteviti, 1857; *Vasconcello*, Villanis, 1858; *Una notte di festa*, Villanis, 1859; *L'espiazione*, A. Peri, 1861; *Zilia* (dl), Villate, 1877

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Soler Sardà, Josep

(b Vilafranca del Penedès, nr Barcelona, 25 March 1935). Catalan composer. He studied first in Spain with Rosa Lara, and at the beginning of the 1960s went to Paris, where he received advice from René Leibowitz, but his principal teacher, from 1960 to 1964, was Cristòfor Taltabull, an acquaintance of Reger. He was a professor at the Barcelona Conservatory, then became director of the Badalona Conservatory, Barcelona. He has taught many young Catalan composers, including Albert Sardà, Juan José Olives, Benet Casablanca, Miquel Roger, Albert Llanas, Maria Teresa Pelegrí and Agustí Charles.

Soler has produced over 150 pieces, in many of which the voice is prominent. But he has also written music for chamber groups, piano, organ and orchestra, and works with religious themes. More than most of his contemporaries, he has devoted himself to opera. His music is strongly rooted in the tradition of the Second Viennese School, especially Berg, and he has passed through distinct phases in the course of his prolonged musical development. Initially he used a 12-note system that was academic in its method but entirely self-taught and personal, and by 1960 he had arrived at a free atonalism, in some cases strongly tinged with Expressionism. At the beginning of the 1960s he wrote various works based on a modernized version of the modal metrics of the polyphony of the Notre Dame school. Since 1975 he has created an original language blending the 12-note concept with a re-interpretation of the 'Tristan' chord, while at the same time he has established himself as a master of orchestration.

Soler is a member of the Real Academia Catalana de Bellas Artes de San Jorge and he has won prizes from the Monte Carlo Opéra (1964), the City of Barcelona (in 1962 and 1978) and the 13th Oscar Esplá competition (Alicante, 1982).

WORKS

(selective list)

Ops.: Agamemnon (1, after Seneca), 1960, rev. 1973; La tentation de St Antoine (2, after G. Flaubert), 1964; Edipo y Yocasta (2, after Seneca and Sophocles), 1972, concert perf., 30 Oct 1974, staged, Barcelona, Liceo, 1986; Jesús de Nazaret (2, after the Gospels), 1974–85; La Belle et la Bête (1, Leprince de Beaumont), 1982; Nerón (2, J. Soler), 1985; Macbeth (2, W. Shakespeare), 1989; Murillo (after R.M. Rilke), 1989–90; El Sueño de una noche de verano (chbr op, 5 scenes and epilogue, after Shakespeare), 1991–2; Frankenstein (2, M.W. Shelley), 1997; El Mayor Monstro los Celos (2, P. Calderón de la Barca), 1997

Orch: San Francisco de Asís, sym. poem after N. Kazantzaki, 1961, rev. 1988; Sym. no.1 'The Solar Cycle', 1967; Sym. no.2 'The Solar Cycle', 1968, rev. 1991; Sym. no.3, 1968; Pf Conc. no.1, 1969, rev. 1988; Vc Conc., 1973; Va Conc., 1979; Sinfonietta, 1982; Sym. no.4, 1986; Perc. Conc., 1990; Vn Conc., 1990; Pf Conc. no.2, 1994; Tpt Conc., 1996; Cl Conc., 1997; Sym. no.5, 1997; Sym. no.6, 1998

Vocal: Canticum in honorem Sanctae Mariae, S, chorus, orch, 1962; El càntic dels càntics (Bible: *Song of Songs*), S, T, chorus, orch, 1963; El buen pastor, chorus, orch, 1964; Vespro della Beata Vergine, C, T, chorus, orch, 1989; Officium

hebdomadae sanctae, chorus, 1976–80, rev. 1988; Mahler-Lieder, S, fl, cl, hn, trbn, perc, org, str, 1992

Other: Wind Qnt, 1959, rev. 1984; Diaphonia, 3 fl, 3 cl, 3 ob, 4 bn, 4 hn, 1968; Conc. per a cembal i 5 insts., hpd, ob, eng hn, b cl, va, vc, 1969; Noche oscura, org, perc (1971); Harmonices mundi (5 vols.); Ver sacrum, various combinations; 4 str qts; several pf works, incl. 12 sonatas and 12 nocturnes; works for org

WRITINGS

Fuga, técnica e historia (Barcelona, 1980)

Escritos sobre música y dos poemas (Barcelona, 1994)

with **J. Cuscó**: *Tiempo y música* (Barcelona, 1999)

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B. Casabancas: 'Recepció a Catalunya de l'escola de Viena i la seva influència sobre els compositors catalans', *Recerca musicologica*, iv (1985), 243–80

'Elliott Carter/Josep Soler', Barcelona, Fundació 'La Caixa', 1994
[programme book]

A. Medina and A. Garcia Estefania: *Josep Soler* (Madrid, 1995)
[catalogue]

A. Medina: *Josep Soler: música de la pasión* (Madrid, 1998)

A. Bruach: *Las óperas de Josep Soler* (Madrid, 1999)

ANGEL MEDINA

Solerti, Angelo

(*b* Savona, 20 Sept 1865; *d* Massa Carrara, 10 Feb 1907). Italian philologist and musicologist. After attending the Istituto di Studi Superiori in Florence, he graduated in arts from the University of Turin in 1887 and spent his career mainly in education. Through his philological studies he made important contributions to the documentation of the origins of opera. *Le origini del melodramma: testimonianze dei contemporanei* (Turin, 1903/R) is largely an edition of prefaces and other accounts of early opera, including a list of operas performed before 1640. *Gli albori del melodramma* (Milan, 1904–5/R), a history of the opera in the first half of the 17th century, contains critical editions of many early librettos and the complete works for music of Rinuccini and Chiabrera. *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637: notizie tratte d'un diario ... con appendice di testi inediti e rari* (Florence, 1905/R) is one of the earliest full-scale archival studies of an aspect of Italian musical life. Solerti contributed many articles to the *Rivista musicale italiana* and other periodicals.

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V. Cian: 'Prefazio: Angelo Solerti', *Rime disperse di Francesco Petrarca o a lui attribuite*, ed. A. Solerti (Florence, 1909), pp.v–xiv [with complete list of writings, pp.xv–xxvi]

LEONARDO PINZAUTI

Solesmes.

A Benedictine abbey in the village of the same name between Le Mans and Angers. It was the centre of the revival of Gregorian chant in the 19th and 20th centuries. A priory existed at Solesmes from 1010 to 1791; in 1833 Dom Prosper Guéranger (1805–75) revived Benedictine life there. In 1901 political events obliged the monks to move to the Isle of Wight. They returned to Solesmes in 1922.

1. The revision of the liturgical books.

From the beginning of his time as abbot, Guéranger undertook the restoration of the Roman liturgy and of Gregorian chant, an integral part of it. Going against contemporary practice, whereby each note was heavily stressed and the melodies arbitrarily divided into bars, he succeeded in giving a totally unsuspected suppleness to the performance of Gregorian melodies. He was assisted by Canon Augustin Gontier (1802–81), who wrote a *Méthode raisonnée de plain-chant* (Le Mans, 1859). At an early stage Guéranger formulated the principle that later served as a basis for the reconstructions of melodies according to the manuscripts: 'We have the Gregorian phrase in its pure state in a particular piece ... when examples from several churches at some distance from one another share the same text' (*Institutions liturgiques*, 1840, p.306). With Dom Paul Jausions (1834–70) and, later, Dom Joseph Pothier (1835–1923), he specified, as general principles, the necessity of referring to the manuscripts for melodic line and notation, and of good phrasing in performance. This gave rise to a memorandum which Pothier later expanded in his principal work *Les mélodies grégoriennes* (Tournai, 1880/R), a publication that was greeted enthusiastically at the Gregorian Congress in Arezzo in 1882 and was subsequently translated into German and Italian. In 1880 Dom André Mocquereau (1849–1930) joined the team and became its head when Pothier left Solesmes in 1893.

In 1883 Pothier brought out the first edition of the *Liber gradualis* (Tournai), which aroused strong opposition. By way of defending his teacher's work, Mocquereau conceived the grandiose scheme of the series Paléographie Musicale (see §4 below), of which the second and third volumes proved the substantial unanimity of the manuscript readings and the vast gulf between them and Pustet's edition (*Graduale romanum*, Regensburg, 1871), which at that time enjoyed the status of an official version. Some idea of this edition may be gained by comparing an extract from it with the restored version, the authenticity of which is assured by the St Gallen neumes accompanying it (see [fig.1](#) and [fig.2](#)).

Pope Leo XIII had given encouragement to the work of Solesmes; Pius X, his successor, appointed a commission to edit and publish a new version, based on the manuscripts. This edition was subsequently declared official and obligatory. Many difficulties arose, however, which prevented the

continued collaboration of Solesmes; almost the entire responsibility for the first volumes of the Vatican edition (*Kyriale*, 1905; *Graduale*, 1908; *Officium pro defunctis*, 1909; *Antiphonale*, 1912) fell subsequently upon the president of the commission, Pothier, who had become abbot of Ste Wandrille in 1898.

In 1913, however, Pius X requested that Solesmes edit the remaining books that had not been revised (*Cantus passionis*, 1916; *In triduo sacro majoris hebdomadae*, 1922). In 1934 the *Antiphonale monasticum* was published for the Benedictine Confederation. In 1948, Solesmes undertook a critical edition of the Roman Gradual; this work was to receive encouragement from the Second Vatican Council, and later the Libreria Editrice Vaticana accepted responsibility for its publication.

A scholarly journal, *Revue grégorienne*, was founded in 1911 and continued to appear until 1964.

2. The performing practice of Solesmes.

The long labours of the monks of Solesmes have always been essentially practical in their intention; the chant books have been improved from one edition to the next in order to enhance choral performance, to bring beauty into the services and to provide an authoritative model for singers of Gregorian chant as well as for the faithful. The latter concern has led to the clear setting out, in a number of works, of the principles for performance on the basis of the manuscripts and practical experience; these works mark the stages in the development of what has been called the 'Solesmes school'.

In *Les mélodies grégoriennes* Pothier explained his conception of free Gregorian rhythm: this is 'oratorical rhythm' similar to that of speech, which achieves coherence through respect for the Latin words and their accentuation, and balance through the proportions existing between the various divisions. Pothier's intuition was basically correct, but he lacked the deep knowledge of the sources which only time can bring.

Mocquereau aimed at greater precision. In his *Nombre musical grégorien* (i, 1908, Eng. trans., 1932; ii, 1927) he expounded a philosophical analysis of the rhythm, which led him to divide Gregorian melody into groups of two and three notes; these groups are in effect short bars of 2/8 and 3/8, to be reassembled by the singer to form the various parts of the piece. Mocquereau's method was applied by the addition of rhythmic signs in the editions, where the so-called *ictus* shows the thesis (rhythmic fall) of the basic two- and three-note rhythms and, at the same time, the first note of the 'bars'.

Dom Joseph Gajard, who became director of the choir of Solesmes in 1914, worked on the simplification of the Solesmes method of teaching in order to facilitate its propagation. In addition he applied the theory in a flexible way in the gramophone recordings made under his direction by the monks of Solesmes, first by HMV in 1930, and from 1953 by Decca.

3. Developments since 1950.

In 1952, research began to be based on a comparative and statistical method, and has been concerned with the two fields of composition and notation. Progress has been achieved in the study of early types of notation, their localization and their classification, and the true meaning of the neume and its rhythmic significance have re-emerged. The original differentiation in time value or duration between the various notes represented by the neumes can now be restored, not by means of some abstract, theoretical measure, but through the flexible durations of the syllables that make up the Latin words. In brief, Gregorian semiology has taken flight; it has shown the degree to which Gregorian rhythm is free and cannot be bound in any way to the concept of 'measure' (see E. Cardine: *Is Gregorian Chant Measured Music?*, Solesmes, 1964). Numerous semiological studies have appeared, for example, in the *Etudes grégoriennes* published since 1954.

In another direction, Dom Jean Claire, who succeeded Gajard in 1971, has been investigating the origins of Western modality. Several of his publications appeared (1962–4) in the *Revue grégorienne*, and another major study in *Etudes grégoriennes*.

Thanks to the accumulated documentation (about 900 manuscripts in photocopy or microfilm) and the research tools that have been forged over more than 100 years (in particular the comparative tables in which the manuscripts have been recopied by the monks), the scriptorium of Solesmes now attracts scholars from throughout the world. And the number of people who visit the abbey to hear the chant of the monks in their daily liturgical prayer is equal testimony of the continuing life of Solesmes.

4. Paléographie Musicale.

The series was begun in the late 1880s (the first volume was issued in 1889) by Mocquereau, basically in support of the theories of his teacher Pothier as expressed in the latter's *Liber gradualis* and *Mélodies grégoriennes*. These two books advocated a version of the chant based on studies of the early sources, and were opposed to the melodies in the then standard *Editio medicea*. The purpose of Paléographie Musicale was to publish a number of important original sources in photographic facsimile, each facsimile preceded by a brief introduction outlining the history of the source and discussing the peculiarities of its notation. It was hoped that the accurate presentation of the actual sources (the first time photographs were used to reproduce musical notation) would prove the correctness of Pothier's theories, and help realize the principal goal of the series: 'to raise Gregorian chant from the abject state into which it has fallen, to pursue the work of its restoration until complete justice is done, and it has recovered its full ancient beauty which rendered it so proper for divine worship' (1st ser., xi).

The battle against the *Editio medicea* was essentially won in 1903 when Pope Pius X issued his *Motu proprio* establishing the *Editio vaticana* according to the principles of the reformers; but controversies, particularly concerning performance, continued. Mocquereau and Pothier disagreed on the question of chant rhythm, and the introductions to several volumes of Paléographie Musicale are concerned with this. In fact, some introductions

grew to almost unmanageable proportions. The introduction to volume vii, for instance, contains such a long discussion of the Latin tonic accent that the facsimile itself had to be relegated to the next volume. In 1900 Mocquereau established a second series which consisted of facsimiles with very little prefatory material, and in 1955 it was decided to curtail the introductions to the first series as well.

Mocquereau wrote many of the introductions. After his death in 1930, the editorship was taken up by Gajard. By 1992, 11 graduals, a cantatorium, a noted missal, four antiphoners, one volume of fragments and one each of sources of Ambrosian and Beneventan chant had been published, illustrating a number of different notations and traditions. Volumes ii and iii, on the other hand, were not devoted to a single manuscript, but rather to a single piece: the graduals of the type *Justus ut palma*. These volumes present more than 200 facsimiles of that melody.

PALÉOGRAPHIE MUSICALE

first series

Vol.

i	<i>Le Codex 339 de la Bibliothèque de Saint-Gall (Xe siècle): Antiphonale missarum Sancti Gregorii (1889/R)</i> [general introduction outlining aims of the new publication; history of the monastery of St Gallen and its library; description and dating of CH-SGs 339; origin and classification of different types of neumatic notation]
ii, iii	<i>Le répons-graduel Justus ut palma, reproduit en fac-simile d'après plus de deux cents antiphonaires manuscrits d'origines diverses du IXe au XVIIe siècle</i> [ii] (1891/R) [study of accented, ordinary and liquescent neumes]; [iii] (1892/R) [facs.; the influence of the cursus and the Latin tonic accent on the melodic and rhythmic structure of Gregorian chant]
iv	<i>Le codex 121 de la Bibliothèque d'Einsiedeln (Xe–XIe siècle): Antiphonale missarum Sancti Gregorii (1894/R)</i> [Romanian letters; the cursus and psalmody (continued from iii)]
v, vi	<i>Antiphonarium ambrosianum du Musée britannique (XIIe siècle) codex Additional 34209</i> [v] (1896/R) [the Ambrosian antiphoner and Greek tropers; mutual relationship between Latin and Greek liturgies; 4th-century Latin psalmody; some aspects of the evolution of psalmody]; [vi] (1900/R) [transcr.]
vii, viii	<i>Antiphonarium tonale missarum, XIe siècle: codex H.159 de la Bibliothèque de l'École de médecine de Montpellier</i> [vii] (1901/R) [account of discovery of F-MOf H.159; description of antiphoner; contents; role and place of the Latin tonic accent in Gregorian rhythm]; [viii] (1902–5/R) [facs.]
ix	<i>Antiphonaire monastique, XIIe siècle: codex 601 de la Bibliothèque capitulaire de Lucques</i> (1906/R) [description of I-Lc 601; tonary]
x	<i>Antiphonale missarum Sancti Gregorii, IXe–Xe siècle: codex 239 de la Bibliothèque de Laon</i> (1909/R) [the MS F-LA 239; comparative study of the rhythmic signs of St Gallen and Solesmes; the introit of the mass 'In medio'; the authentic Credo; remarks on the notation of LA 239 – its concordance with the rhythmic MSS of St Gallen]
xi	<i>Antiphonale missarum Sancti Gregorii, Xe siècle: codex 47 de la Bibliothèque de Chartres</i> (1912/R) [the MS F-CHRM 47; study of the notation – its concordance with St Gallen and Messine rhythmic MSS; transcr. of the texts of the alleluia verses and antiphons]

- xii *Antiphonaire monastique, XIIIe siècle: codex F.160 de la Bibliothèque de la Cathédrale de Worcester (1922/R)* [the MS GB-WO F.160; the Benedictine cursus; calendar of the MS; the Proper of the Time; the *Sanctorale*; role of dignitaries in the ceremonies; Gregorian tradition in England; hymns; canticles; prayers for the soul and funerals; the Corpus Christi and Visitation Offices added to the MS; tonary]
- xiii *Le codex 903 de la Bibliothèque nationale de Paris (XIe siècle): graduel de Saint-Yrieix (1925/R)* [historical and liturgical notes; provenance; analysis of contents of F-Pn lat.903; study of Aquitanian notation according to the St Yrieix gradual]
- xiv *Le codex 10673 de la Bibliothèque vaticane fonds latin (XIe siècle): graduel bénévétain (1931–6/R)* [the series and Mocquereau; Beneventan tradition in the MS tradition]
- xv *Le codex VI.34 de la Bibliothèque capitulaire de Bénévent (XIe–XIIe siècle): graduel de Bénévent avec prosaire et tropaire (1937–53/R)* [catalogue of notated Beneventan MSS; study of Beneventan notation]
- xvi *L'antiphonaire du Mont-Renaud: antiphonaire de la messe et de l'office, Xe siècle, collection privée [Le manuscrit du Mont-Renaud (Xe siècle): graduel et antiphonaire de Noyon] (1955)* [introduction]
- xvii *Fragments des manuscrits de Chartres (1958)* [introduction]
- xviii *Le codex 123 de la Bibliothèque Angelica de Rome (XIe siècle): graduel et tropaire de Bologne (1969)* [introduction]
- xix *Le manuscrit 807, Universitätsbibliothek Graz (XIIe siècle): graduel de Klosterneuburg (1974)* [introduction]
- xx *Le manuscrit VI–33, Archivio arcivescovile Benevento: missel de Bénévent (début du XIe siècle) (1983)* [introduction]
- xxi *Les témoins manuscrits du chant Bénéventain (1992)* [introduction]

second series

- i *Antiphonale officii monastici, écrit par le P. Hartker, no.390–391 de la Bibliothèque de Saint-Gall (1900/R, 2/1970 as Antiphonaire de Hartker: manuscrits Saint-Gall, 390–391)*
- ii *Cantatorium, IXe siècle: no.359 de la Bibliothèque de Saint-Gall (1924/R)*

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- P. Combe:** *Histoire de la restauration du chant grégorien d'après des documents inédits* (Solesmes, 1969)
- K. Bergeron:** *Decadent Enchantments: the Revival of Gregorian Chant at Solesmes* (Berkeley, 1998)

EUGÈNE CARDINE/DAVID HILEY (1–3), RICHARD SHERR (4)

Sol-fa [solfa].

General name for sundry English forms of *Solmization*, commonly tonic-based. Early use of the English term 'solfyng' was relatively widespread, and is found for example in the preface to Sternhold and Hopkins' *Whole*

Booke of Psalmes (editions of 1572 to 1631); the word appears to derive from Old French ('solfier') and Latin ('solfare'). Systems of sol-fa include:

(1) 'Four-note' (tetrachordal) sol-fa, of **Fasola**, in which the major scale runs *fa, sol, la, fa, sol, la, mi*. This early form was popularly known as 'Lancashire' or 'English' sol-fa.

(2) 'Seven-note' sol-fa, using *do, re, mi, fa, sol, la, si*; and a 19th-century refinement, **Tonic Sol-fa**, using *doh, ray, me, fah, sol, lah, te*.

BERNARR RAINBOW

Solfatio.

See [Solmization](#).

Solfeggio [solfège].

A term originally referring to the singing of scales, intervals and melodic exercises to solmization syllables (see [Solmization](#), §1, 1). P.F. Tosi's *Opinioni de' cantori antichi e moderni* (1723) emphasizes the young musician's need to 'solfeggiar la scaletta', while J.F. Agricola's expanded translation, *Anleitung zur Singkunst* (1757), explains that what the Italians called 'solfeggiren' is the same as that which the Germans traditionally called 'solmisiren'. There have been numerous approaches to *solfeggio*, all fashioned to meet the theoretical and practical needs of the time; they include Fulvio Chigi Zondadari's *Riflessioni fatte da Euchero Pastore Arcade sopra alla facilità che trovasi nell'apprendere il canto con l'uso di un solfeggio di dodici monosillabe* (1746), and Giuseppe Baini's *Difesa del solfeggiamento regolato dalla variazione de' tuoni, contro i partigiani delle mutazioni, del setticlave e dell'unica lettura* (MS dated 1808, described in Adrien de La Fage, *Essais de diphthéographie musicale*, 1864, pp.257ff), a treatise that deals elaborately with the matter of inflecting the pitch of accidentals in an age still struggling with the problems of equal temperament. Divergent approaches to *solfeggio* have continued to be a matter for debate in the 20th century, especially between the schools of the 'fixed *doh*' and the 'movable *doh*' (see [Tonic Sol-fa](#)).

In the 17th century the meaning of the term 'solfeggio' was extended to include textless exercises composed by Italian singing masters to assist their pupils in the development of vocal agility and the art of ornamentation (i.e. 'florid song'). These were related to the vocal *ricercares* (see [Ricerca](#), §3), exercises in the singing of simple polyphony, usually in two parts. Whereas *ricercares* were frequently published, the new *solfeggi* rarely came into print, since one of the hallmarks of the competent singing teacher was his ability to compose such exercises himself (a rare exception is *Solfeggiamenti, et ricercari a due voci*, Rome, 1642). Tosi (Eng. trans., 2/1743) recommended that

If the Master does not understand Composition, let him provide himself with good Examples of *Sol-Fa*-ing [i.e. *solfeggio*] in divers Stiles, which insensibly lead from the most easy to the more difficult, according as he finds the Scholar

improves; with this Caution, that however difficult, they may be always natural and agreeable, to induce the Scholar to study with Pleasure.

Solfeggi of this kind were too elaborate to be sung to solmization syllables, and single vowel sounds were used. Zacconi (1592), Cerone (1613), Mersenne (1634) and others had already provided florid exercises (often called *passaggi*) to be sung to the five vowels. G.B. Mancini (*Pensieri, e riflessioni pratiche sopra il canto figurato*, 1774) advocated the use of the vowels 'a' and 'e' only.

Italian pedagogical methods were widely disseminated and emulated in the 18th century, and with the founding of the Paris Conservatoire in 1795 training in *solfeggio* was instituted as a basis of the curriculum. Solfège developed there during the 19th century into an elaborately systematic regimen in basic musicianship. French interest in Italian methods of instruction is coeval with the first publications of *solfeggi*, all of them in Paris. The first important collection was *Solfèges d'Italie avec la basse chiffrée* (containing examples by Leo, Durante, Scarlatti, Hasse, Porpora and others, edited by P. Levesque and L. Bèche), which appeared in 1772 and saw three later editions, as well as several pirated ones. Other early collections were Girolamo Crescentini's *Raccolta di esercizi per il canto all'uso del vocalizzo* (1811) and Rossini's *Gorgheggi e solfeggi* (1827). The most important of the later methods was *Solfège des solfèges* by Danhauser, Lemoine and Lavignac (1910–11), an elaborate course extending to three volumes.

The French solfège tradition has served as a point of departure for numerous methods of teaching basic musical skills developed in other countries, among them the methods of Wedge, Hindemith, Kodály and Villa-Lobos. Since World War II many instruction manuals have been printed in a variety of languages, all of them more or less indebted to *solfeggio* and solfège; the most imaginative of them continue to address instruction to contemporary needs, for example Lars Edlund's *Modus vetus: gehörstudier i dur/moll-tonalitet* (1967) and *Modus novus: lärobok i fritonal melodiläsning* (1963).

See also [Vocalise](#).

OWEN JANDER

Solha [Solla], Francisco António

(*b* Pontevedra, *c*1720; *d* Guimarães, 23 Oct 1794). Portuguese organ builder of Spanish birth. His early biography is obscure; Gerhard Doderer has identified him with the 'Francisco' who worked as assistant to Simão Fontanes at Braga Cathedral in 1737–8, being paid a quarter of the master builder's rate. Solha then moved to Amarante, building an organ for the church of S Pedro; he may have stayed there for up to two decades. He was twice married, and from 1759 his workshop was in rua da Fonte Nova,

Guimarães. According to the inscription on the cartouche of the organ he began in 1781 for the church of the Benedictine monastery of S Martinho at Tibães, he was of Galician origin. The inscription also describes him as 'vice consul of Spain by order of her Majesty Catherine', perhaps a recognition of his philanthropy during later life. He was a member of several holy orders and, through his business success, was able to bequeath at his death considerable sums to five religious houses for perpetual anniversary masses.

Solha left inscriptions on skin in the wind-chests of his organs, and this has helped greatly in the identification of them. They conform to the traditions of the Portuguese Baroque; the influence of his master Simão Fontanes is also discernible. His identified work includes two organs for Lamego Cathedral (1755–7); S Domingos, Guimarães (1758); S Miguel de Refóios, Cabeceiras de Basto (1770); S Marinha da Costa, Guimarães (1778); church of the Misericórdia, Guimarães (1780), and S Martinho, Tibães (1785). On stylistic evidence, combined with the knowledge of Solha's associations with religious orders, it seems reasonable to propose that a number of anonymous instruments in monasteries and nunneries might have been built by him, including those at S Clara, Vila do Conde (c1785), and Santa Cruz, Braga.

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G. Doderer: *Os órgãos da Sé Catedral de Braga* (Lisbon, 1992)

W.D. JORDAN

Soliani, Angelo

(*b* Gualtieri, 10 Dec 1752; *d* after 1815). Italian violin maker. He is first known to have been in Modena during the early 1780s; he disappeared from that city some time after 1815. His origins in violin making are uncertain, his profession in 1812 being that of a gunsmith. Instruments bearing his label date from 1787 to 1814. His work is, in every respect, clean and precise, especially the inlay of the purfling and the fine precise carving of the scrolls, even and fairly shallow, with prominent inner turns. His model is vaguely reminiscent of Guadagnini and his arching, while flat, is often very scooped out at the C-bouts, robbing his instruments of some tonal power. He usually selected local woods with a small figure, often cut partly on the slab and covered with a fairly transparent orange to red-orange varnish. Soliani's instruments enjoy a fine reputation and are much sought after. In addition to the label, they usually bear his brand, a small radiant sun, on the inside of the back.

PHILIP J. KASS

Solié [Solier, Sollié, Soulié, Soulier], Jean-Pierre

(*b* Nîmes, 1755; *d* Paris, 6 Aug 1812). French composer and singer. The son of a cellist in the theatre at Nîmes, he learnt music at an early age and became a choirboy in the local cathedral. For a long time he gave singing and guitar lessons in towns in the south of France and played the cello in theatre orchestras. In 1778 he was in Avignon where Grétry's *La rosière de Salency* was being produced; there he replaced a sick actor and had such success that he was immediately engaged as a tenor. After performing in the provinces he was summoned to the Comédie-Italienne, making his début on 31 August 1782 in Monsigny's *Félix* and Grétry's *L'amant jaloux* with moderate success. He then went to Nancy and to Lyons, where he worked for three years. Recalled to Paris in 1787, he played secondary parts for two years until he was asked to stand in for Clairval in Propiac's *La fausse paysanne* on 26 March 1789. This time he was a great success and established a reputation in his profession; Grétry, in his *Mémoires* (Paris, 2/1797, vol.iii, p.146), described him as an excellent actor. His voice, which had taken on a baritone quality (then novel at the Comédie-Italienne), inspired Méhul to write parts for him in *Euphrosine* (Alibour), *Stratonice* (the Doctor) and *Joseph* (Jakob). In 1790 he embarked on a career as a dramatic composer by introducing some airs from Gluck's *La rencontre imprévue* into *Les fous de Médine*. He produced *Jean et Geneviève* at the Théâtre Favart in 1792; the piece was revived 28 years later.

Although pleasant and facile, Solié's compositional style was not assertive enough to achieve lasting success. He is, however, remembered for *Le secret* (103 performances between 1801 and 1814) and *Le jockey*, works which owe much to the librettist Hoffmann, *Le diable à quatre* (95 performances) and for occasional pieces such as *L'opéra au village* (1807), written for the emperor's return and the signing of the peace. His last work, *Les ménestrels* (1811), was a failure.

Solié's second son, Emile Solié (*b* Paris, 9 April 1801; *d* ?Ancenis, after 1867), was a writer on music. He wrote *Histoire du Théâtre royal de l'Opéra-Comique* (Paris, 1847) and a *Notice sur l'Opéra national* (Paris, 1847) as well as brief biographical studies of Rameau, Gluck and others. Emile's son, Charles Solié (*d* after 1912), was a conductor and director at the Théâtre Graslin, Nantes, in the 1860s and later conductor at the Nice Théâtre Français. He composed a successful *opéra comique*, *Scheinn Baba, ou L'intrigue au harem* (Nice, 5 April 1879), and light orchestral music.

WORKS

all printed works published in Paris

stage

opéras comiques, first performed in Paris unless otherwise stated

Le séducteur (comédie, 5, G.-F. de Bièvre), Fontainebleau, 4 Nov 1783

L'époux généreux, ou Le pouvoir des procédés (1, J.-E.-B. Dejaure), OC (Favart); rev. version, Italien, 1804 (c1804)

Les fous de Médine, ou La rencontre imprévue (3, L. Dancourt), OC (Favart), 1 May 1790, with H.-M. Berton and others

Le franc Breton, ou Le négociant de Nantes (opéra, 1, J.-E.-B. Dejaure), OC (Favart), 3 Nov 1792 (n.d.), collab. R. Kreutzer

Jean et Geneviève (1, G.-F. de Favières), OC (Favart), 3 Dec 1792 (c1798)

L'école de village (1, C.A. Sewrin), OC (Favart), 10 May 1793

La moisson (2, Sewrin), OC (Favart), 5 Sept 1793

Le plaisir et la gloire (1, Sewrin), OC (Favart), 19 Jan 1794

Le congrès des rois (cmda, 3, Desmaillots [A.F. Evel]), OC (Favart), 26 Feb 1794, collab. Dalayrac, Grétry, Méhul and 8 others

La soubrette, ou L'étui de harpe (1, F.-B. Hoffmann), OC (Favart), 3 Dec 1794

L'entreprise folle (1), OC (Favart), 1795

Le jockey (1, Hoffmann), OC (Favart), 6 Jan 1796 (c1796)

Le secret (1, Hoffmann), OC (Favart), 20 April 1796 (c1796)

Azelina (3, Hoffmann), OC (Feydeau), 5 Dec 1796, air (1798)

La femme de quarante-cinq ans (1, Hoffmann), OC (Favart), 19 Nov 1798

Le chapitre second (1, E.M. Dupaty), OC (Favart), 17 June 1799 (c1799)

Une matinée de Voltaire, ou La famille Calas à Paris (1, J.-B. Pujoulx), OC (Favart), 22 May 1800

Une nuit d'été, ou Un peu d'aide fait grand bien (1, N. Gersin), OC (Favart), 7 June 1800

Oui, ou Le double rendez-vous (opéra, 1, J.-F.-T. Goulard), OC (Favart), 29 Aug 1800

La rivale d'elle-même (1, P.-J.-R. Bins de Saint-Victor), OC (Favart), 3 Oct 1800

La pluie et le beau temps, ou L'été de l'an VIII (vaudeville, 1, Dupaty), OC (Favart), 17 Nov 1800

Le petit Jacquot (1, Alexandre), Jeunes Artistes, 27 April 1801

Quatre maris pour un (1, R.C.G. de Pixérécourt), Jeunes Artistes, 27 April 1801

Plutarque (1, F.-P.-A. Leger Alissan de Chazet), OC (Feydeau), 20 Jan 1802

Le séducteur amoureux (comédie, 3, C. de Longchamp), Français, 25 Jan 1803 (1803)

Henriette et Verseuil (1, Guillet and E. Hus), OC (Feydeau), 30 July 1803

L'incertitude maternelle, ou Le choix impossible (1, Dejaure), OC (Feydeau), 6 Aug 1803 (n.d.); acted without music (Favart), 5 June, 1790

L'oncle et le neveu (1, A.-J. Grétry), Montansier, 26 Nov 1803

Louise, ou La malade par amour (1, Hoffmann), OC (Feydeau), 16 April 1804 (n.d.)

Les deux oncles (opera, 1, A.-J. Grétry, N.J. Forgeot), OC (Favart), 3 Jan 1805

Chacun son tour (1, J. Gensoul), OC (Feydeau), 26 Oct 1805 (n.d.)

L'opéra au village (divertissement, 1, Sewrin), OC (Feydeau), 30 July 1807

L'amante sans le savoir (opéra, 1, C.A. Creuzé de Lesser), OC (Feydeau), 1807

Anna, ou les deux chaumières (opéra, 1, Sewrin), OC (Feydeau), 20 Feb 1808 (n.d.)

Mademoiselle de Guise (3, Dupaty), OC (Feydeau), 17 March 1808 (n.d.)

Le hussard noir (opéra, 1, Dupaty), OC (Feydeau), 10 Dec 1808

Le diable à quatre, ou La femme acariâtre (3, Creuzé de Lesser, after M.-J. Sedaine), OC (Feydeau), 30 Nov 1809 (n.d.)

La victime des arts (2, L.-M. d'Estourmel), OC (Feydeau), 27 Feb 1811, collab. Isouard, H.-M. Berton

Les ménestrels (3, J.M. de Reveroni Saint-Cyr), OC (Feydeau), 27 April 1811

Unperf.: *Les trois tantes*, 1797 (Pixérécourt); *Victor*, 1797 (drame lyrique Pixérécourt) [accepted by Théâtre Feydeau, but never perf.]

other works

Vocal: airs; patriotic songs; numerous works in contemporary anthologies, incl. excerpts from stage works

Inst: Pas de manoeuvre, military band, 1794, *F-Pn*; kbd arrs. of excerpts from stage works

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PAULETTE LETAILLEUR

Solie, Ruth A(mes)

(b New York, 17 May 1942). American musicologist. She graduated from Smith College with the BA in 1964 and then moved to Chicago University, where she gained the MA (1966) and the PhD with a dissertation on melody analysis (1977), studying with Leonard B. Meyer. She taught at Mary Baldwin College (1972–4), after which she joined the faculty at Smith College and became professor of music there in 1988. She has held visiting appointments at Yale University and Columbia University. Solie approaches 19th-century theory and criticism from a feminist perspective and has been active in the development of women's studies within the discipline of musicology. Her work also focusses on social and intellectual history, particularly in Europe. She has been an active member of the American Musicological Society and was president for the term 1999–2000.

WRITINGS

- Metaphor and Model in the Analysis of Melody* (diss., Chicago U., 1977)
- 'The Living Work: Organicism and Musical Analysis', *19CM*, iv (1980), 147–56
- 'Melody and the Historiography of Music', *Journal of the History of Ideas*, xliii (1982), 297–308
- ed.:** with **E. Narmour:** *Explorations in Music, the Arts, and Ideas: Essays in Honor of Leonard B. Meyer* (Stuyvesant, NY, 1988) [includes

- 'Beethoven as Secular Humanist: Ideology and the Ninth Symphony in Ninteenth-Century Criticism', 1–42]
- 'When the Message becomes the Medium: Text-Music Relations in the Avant-Garde', *Arts Lyrica*, iv (1989), 7–18
- 'Sophie Drinker's History', *Disciplining Music: Musicology and its Canons*, ed. K. Bergeron and P.V. Bohlman (Chicago, 1992), 23–43
- 'What do Feminists Want? A Reply to Pieter van den Toorn', *JM*, ix (1992), 399–410
- 'Whose Life? The Gendered Self in Schumann's Frauenliebe Songs', *Music and Text: Critical Inquiries*, ed. S.P. Scher (Cambridge, 1992), 219–40
- 'Changing the Subject', *CMc*, no.53 (1993), 55–65
- 'Women's History and Music History: the Feminist Historiography of Sophie Drinker', *Journal of Women's History*, v/2 (1993), 8–31
- ed.: *Musicology and Difference: Gender and Sexuality in Music Scholarship* (Berkeley, CA, 1993)
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- 'Fictions of the Opera Box', *Work of Opera: Genre, Nationhood, and Sexual Difference*, ed. R. Dellamora and D. Fischlin (New York, 1997), 185–208
- 'On Rainbows, Communities, and a Musicology of the Everyday', *SAMUS: South African Journal of Musicology*, xviii (1998), 35–45
- '"Tadpole Pleasures": Daniel Deronda as Music Historiography', *Yearbook of Comparative and General Literature*, xlv–xlvi (1998), 87–104

PAULA MORGAN

Söling, Josef Antonín.

See [Sehling, Josef Antonín](#).

Solino, Antonio

(*b* Naples, 1638; *d* Naples, 1 Oct 1704). Italian organist and composer. He spent his life in Naples, where he was organist at many churches and also, from 1668, in the royal chapel.

WORKS

Officium nativitatis Domini, 4–5vv; Sancta et immaculata virginitas, 5vv, vn, MS dated 13 March 1695; 6 lectiones, with insts: all *I-Nf*

Cantata, 1v, bc; serenata, 2vv, vns; arias, 1v, bc: all *Nc*

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RENATO BOSSA

Soliva, Carlo Evasio

(*b* Casale Monferrato, Piedmont, 1792; *d* Paris, 20 Dec 1853). Italian composer, teacher and conductor. He studied with Asioli and Federici at the Milan Conservatory and in 1815 was engaged as a conductor at La Scala, where four of his five operas were produced. In 1821 he moved to Warsaw, where he became one of the foremost figures in musical life. He taught singing and harmony at the conservatory and (from 1827) was director of the School of Singing and Declamation (a section of the old conservatory which included instrumental as well as singing classes). He also conducted many operas and symphony concerts in Warsaw, including Chopin's farewell concert on 11 October 1830. In 1832 he moved to St Petersburg, where from 1834 he was conductor of the tsar's royal chapel, director of the opera and teacher of music theory and head of singing classes at the school of drama. In 1841, after a visit to Italy, he settled in Paris. His other compositions were mainly sacred vocal and chamber works. He also wrote a two-volume textbook, *Szkoła śpiewu konserwatorium muzycznego w Warszawie* ('School of Singing of the Music Conservatory in Warsaw').

WORKS

operas

all operas performed Milan, Scala, unless otherwise stated

La testa di bronzo, ossia La campana solitaria (opera comica, 2, F. Romani), 3 Sept 1816

Berenice d'Armenia (os, 3, J. Ferretti), Turin, Regio, Jan 1817

La zingara delle Asturie (opera semiseria, 2, Romani), 5 Aug 1817

Giulia e Sesto Pompeo (os, 2, B. Perotti), 24 Feb 1818

Elena e Malvina (opera semiseria, 2, Romani), 22 May 1824

other works

Vocal: Ave Maria, Pater noster, Salve regina, all 3 female vv, pf (Milan, 1843); Compianto sulla tomba di G.S. Mayr, 4vv, 2 bells (Milan, 1846); De profundis, S, chorus, pf (1847); Ps cxxviii, 3 female vv, pf (Milan, 1847); Te Deum, 1v, org/orch (Paris, 1851); Veni Creator, 3 female vv, pf (Milan, 1851); other works

Inst: Grande sonata (Gran trio), c, vn, vc, pf, op.10 (Milan, 1820); 3 grandi trii, pf, va, hp, 1820; Pastorale, E♭, va, vc, pf; Sonata e variazioni, g, pf 4 hands (Vienna, 1844); Sonatina, C, pf, 4 hands; sets of variations, pf, pf 4 hands; other works

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E. Nowakowski: 'Dawne szkoły muzyczne w Warszawie' [The old music schools in Warsaw], *Echo muzyczne, teatralne i artystyczne*, viii (1891), 335–6, 364 only, 375 only, 405–6

L.T. Błaszczuk: *Dyrygenci polscy i obcy w Polsce działający w XIX i XX wieku* [Polish and foreign conductors working in Poland in the 19th and 20th centuries] (Kraków, 1964), 271–2

ZOFIA CHECHLIŃSKA

Sollberger, Harvey (Dene)

(b Cedar Rapids, IA, 11 May 1938). American composer, flautist, conductor and teacher. He studied composition with Bezanson at the University of Iowa (BA 1960) and with Beeson and Luening at Columbia University (MA 1964); his flute teachers were Samuel Baron and Betty Mather. He has held professorships at Columbia University (1965–83), the Manhattan School (1972–83) and Indiana University (1983–92); he became professor at the University of California, San Diego, in 1992. At the forefront of contemporary music in the 1960s, he co-founded the Group for Contemporary Music with Wuorinen in 1962, later co-directing and playing the flute in it. A virtuoso flautist, Sollberger has performed and recorded a large repertory of new music, including several of his own works. He moved to Indiana in 1983, after which his conducting career began to assume a greater importance; in 1998 he was appointed music director of the La Jolla Symphony in San Diego. As well as two Guggenheim fellowships (1969, 1973), he has gained awards and commissions from institutions including the Koussevitzky Foundation (1966), the National Endowment for the Arts, the San Francisco Symphony and Music from Japan; his works have been performed by ensembles including the San Francisco SO, the New York PO and Speculum Musicae. Among his writings are two essays under the title 'The New Flute' for *Selmer Bandwagon* (1975) and articles on the contemporary flute repertory.

Much of Sollberger's output uses the flute, and solo works such as the series *Riding the Wind* (1973–4) have incorporated his own innovative extended flute techniques. His music from the 1960s participates in the exuberant exploration of sonic and formal ideas of the time: such works as *Chamber Variations* (1964) and *Music for Sophocles' Antigone* (1966) are distinguished by a sensibility for pacing, drama and instrumental colour. Humour has been a consistent feature of Sollberger's style, symbolizing an understanding of the performer's plight in attempting to communicate from within a contemporary idiom. In *Double Triptych* (1984) and *Trickster Tales* (1995), humour is used both latently and outwardly; in vocal works such as *Passages* (1990), *In Terra Aliena* (1995) and *Grandis Templum Machinae* (1996), the weight of the music's message (for instance the social isolation of immigrants in *In Terra Aliena*) is made engagingly palatable by a wit and artistic elegance that transcends simple theatricality or musical slapstick. Sollberger's commitment to active professional performance remains a substantial influence on his compositions.

WORKS

4–20 insts: Grand Qt, 4 fl, 1962; Solos, vn, 5 insts, 1962; Chbr Variations, 12 insts, 1964; *Riding the Wind I*, fl, cl, vn, vc, pf, 1974; Fl and Drums, 8 fl, 8 perc, 4 db, 1977; *The Humble Heart/CAT Scan*, wind qnt, 1982; *Interrupted Night*, 5 insts, 1983; *Killapata/Chaskapata*, solo fl, 11 fl, 1983; *Three or Four Things I Know About the Oboe*, ob, 13 insts, 1986; *original/substance/manifests traces*, fl, hp, gui, pf, perc, 1987; *Mutable Duo*, fl, cl, vn, vc, pf, perc, 1991; *The Advancing Moment*, fl, cl, vn, vc, pf, perc, 1993; *Ciao, Arcosanti*, 8 insts, 1994

2–3 insts: *Duo*, fl, pf, 1961; *Compositions*, fl, vc, pf, 1961; *2 Oboes Troping*, 1963; *Music*, fl, pf, 1964; *Divertimento*, fl, vc, pf, 1970; *Elegy for Igor Stravinsky*, fl, vc, pf, 1971; *Iron Mountain Song*, tpt, pf, 1971; *As Things Are and Become*, str trio, 1972; *The Two and the One*, amp vc, perc, 1972; *Sunflowers*, fl, vib, 1976; *met him pike hoses*, fl, vn, 1980; *6 Qts*, fl, pf, 1981; *Angel and Stone*, fl, pf, 1981; *Double*

Triptych, fl, perc, 1984; Taking Measures, vn, pf, 1987; Aurelian Echoes, fl, a fl, 1989; Pf Trio '... from winter's frozen stillness ...', 1990; To the Spirit Unappeased and Peregrine, fl, cl, 1998

Solo inst: Impromptu, pf, 1968; Riding the Wind II–IV, fl, 1973–4; Folio, bn, 1976; Sweet Dance of Morning, vn, 1976; Hara, a fl, 1978; Southern Star Ascending, va, 1981; Quodlibetudes, fl, 1988

Dramatic: Music for Sophocles' Antigone, nar, speaking chorus, tape, 1966; Music for Prepared Dancers, fl, vn, perc, 1978; Trickster Tales, cl, fl, pf, all acting, 1995

Vocal: 5 Songs (J.R. Jimenez), S, pf, 1961; To the Hawks (D. Justice), S, pf, 1969; Musica Transalpina, S, Bar, 9 insts, 1970; Life Study (Sollberger), Mez, fl, hp, 1982; Passages (W. Whitman, H.D. Thoreau, Modoc Indian text), solo vv, chorus, orch, 1990; In Terra Aliena, S, Mez, B, nar, solo fl, orch, 1995; Grandis Templum Machinae (Bible: *Proverbs*, Vaughan), S, Mez, 3 B, 3 chorus, 21 insts, 1996

Elec: Fanfare Mix Transpose, 1968

Cadenzas for Mozart: Fl Conc. K313, 1968

Arr.: *J. Bull: In nomine*, 6 insts, 1964

Principal publishers: ACA, McGinnis & Marx

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E. Kaner: *Harvey Sollberger's Compositions and Career as a Flutist* (diss., Florida State U., 1985)

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C. Isaac: *The Solo Flute Music of Three Contemporary Flutist/Composers: Robert Aitkin, Robert Dick, and Harvey Sollberger* (diss., U. of California, San Diego, 1991)

RICHARD SWIFT/MARK MENZIES

Sollertinsky, Ivan Ivanovich

(*b* Vitebsk, 20 Nov/3 Dec 1902; *d* Novosibirsk, 11 Feb 1944). Russian musicologist, and theatre and music critic. He studied at the University of Petrograd (1921–4), specializing in Romano-Germanic philology and Spanish Classical literature. At the same time he studied drama at the Institute for the History of the Arts, graduating in 1923 and later pursuing postgraduate studies (1926–9). Apart from a few lessons in conducting from Malko in the mid-1920s, he was musically self-taught. While still young, his phenomenal memory, wide knowledge and linguistic mastery made him a well-known figure in academic circles. From 1923 he lectured in the history of literature, the theatre, music, psychology and aesthetics in various higher education establishments in Leningrad, including the Conservatory, where he became a professor in 1939. For 12 years from 1929 he was a lecturer at the Leningrad Philharmonic, and was also in charge of its repertory section. Later he became editor of the Philharmonic publishing house (1934–41), and finally artistic director, combining this with the directorship of the repertory section at the Kirov Theatre. While in these posts he gave about 250 popular lectures and introductory talks to symphony concerts, wrote programme notes and reviewed concerts and

operas. During the war (1941–4) he was evacuated to Novosibirsk, where he continued to supervise the Philharmonic's concert activities and the arts department of the Leningrad Theatre Institute; he continued to collaborate actively with these and frequently travelled to Moscow.

Sollertinsky was the most important Soviet music and theatre critic of the 1920s and 30s. With a gift for oratory and polemic he was equally renowned as a lecturer and writer; some of his articles are transcripts of his lectures, and are remarkable for their pointed style and for their attempts to reassess traditional evaluations of the classical artistic heritage.

Throughout his career as a theatre critic he was interested in Shakespeare, Stendhal, Romain Rolland and others, but his first major research work was concerned with ballet. In the 1930s music began to be his dominant interest; in the pre-war period he wrote on questions of music-theatre and the symphony, and delivered papers on these subjects at international symposia in Moscow (1940) and Leningrad (1941). He was one of the first in Russia to assess fully the value of Mahler's symphonies and was sympathetic towards Schoenberg, though he rejected some anti-Romantic tendencies of 20th-century music (Stravinsky). He also wrote perceptively on composers such as Offenbach: expressionism, farce and the grotesque were the polar extremes of his interests. His works on Soviet composers were of special significance. He was a lifelong friend of Shostakovich and had a strong influence on the composer's creative outlook; Shostakovich dedicated his piano trio (1944) to Sollertinsky's memory. In 1936, at the time of the musical controversy surrounding Shostakovich's *Lady Macbeth*, Sollertinsky was branded the 'bard of formalism'. During his 17 years as a critic Sollertinsky contributed over 250 items to the newspapers *Krasnaya gazeta* (from 1925), *Leningradskaya pravda* (1937–41), *Sovetskoye iskusstvo* (from 1931), *Izvestiya* (as a permanent contributor from 1934), among others. He also wrote articles for the journals *Zhizn' iskusstva* (1927–9), *Rabochiy i teatr* (1930–35), *Sovetskaya muzika* (from 1935), besides many other scholarly works.

WRITINGS

- Pis'ma o tantse* [Letters about dance] (Leningrad, 1927) [trans. of J.-G. Noverre: *Lettres sur la danse et les ballets* (Lyons and Stuttgart, 1760); incl. 'Zhizn' i teatral'noye delo Zhana-Zhorzha Noverra' [Noverre's life and work in the theatre], 7–56]
- '*Bolt' D. Shostakovicha* [Shostakovich's *The Bolt*] (Leningrad, 1931) [incl. 'Bolt i problema sovetskogo baleta' [*The Bolt* and the problem of Soviet ballet], 3–10]
- Gektor Berlioz* (Moscow, 1932, 3/1962)
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L.M. BUTIR/LARISA GEORGIEVNA DANKO

Sollié, Jean-Pierre.

See Solié, Jean-Pierre.

Söllner, Johann Gottlieb

(*b* Zwickau, 1 Sept 1732; *d* Glauchau, 7 Aug 1798). German Kantor, composer and theologian. He was the son of a weaver and entered the Thomasschule in Leipzig at the time when Ernesti was the director and Fischer the assistant director. Bach immediately accepted Söllner, an excellent singer, into the first choir of the church; he later also became prefect of the same church. After finishing his studies at the university he was employed as a private tutor at the home of the respected merchant Crusius in Chemnitz. As town Kantor of Ernstthal (1758–70) he performed a piece of church music every fortnight. He later took holy orders and was a priest in Schlunzig until 1782, when he became archdeacon of Glauchau and pastor of Gesau. He was industrious and ambitious, an impressive representative of the broadly educated intellectuals of the 18th century. Of his works only the chorale cantata *Herzlich lieb hab ich dich, o Herr* remains (*D-GLAU*).

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WALTER HÜTTEL

Sollnitz, Anton Wilhelm.

See Sollnitz, Anton Wilhelm.

Söllscher, Göran (Olof)

(b Växjö, 31 Dec 1955). Swedish guitarist. He began learning the guitar at the age of seven, and studied at the Kalmar Municipal School of Music (1965–70); he later studied with Per Olof Johnson at the conservatories in Malmö (1975–7) and Copenhagen (1976–9). In 1978 he won first prize at the Concours International de Guitare in Paris which launched his international career. His repertory is wide-ranging and is reflected in his many fine recordings, of which those of Bach's works for lute, played on an 11-string alto guitar, are especially notable. In 1991 Söllscher participated in the 'International homage to Joaquín Rodrigo' in Madrid, celebrating the composer's 90th birthday. In the same year he succeeded Per Olof Johnson as professor of the guitar at the Malmö Conservatory and in 1992 he became a member of the Royal Swedish Academy of Music. His duo partners have included Gil Shaham and Michala Petri.

JOHN W. DUARTE

Solmization [solfatio, solmifatio].

The use of syllables in association with pitches as a mnemonic device for indicating melodic intervals. Such syllables are, musically speaking, arbitrary in their selection, but are put into a conventionalized order (such as *kung–shang–chiao–chueh–yü*; *ding–dong–dèng–dung–dang*; *ut–re–mi–fa–sol–la*). Many systems of this sort exist in the principal musical cultures of the world; they serve as aids in the oral transmission of music, and may be used either for direct teaching or as a means of memorizing what has been heard. A solmization system is not a notation: it is a method of aural rather than visual recognition (see [Notation](#), §I, 2, and [Tonic Sol-fa](#)).

I. European medieval and Renaissance systems

II. Ancient and non-European systems

ANDREW HUGHES (I), EDITH GERSON-KIWI (II)

Solmization

I. European medieval and Renaissance systems

1. Syllables.
2. The three basic hexachords.
3. Mutation.
4. Expansion of the hexachord system.
5. Renaissance modifications of the system.

Solmization, §I: European medieval and Renaissance systems

1. Syllables.

In the West, the practice was known in classical antiquity (see §II below), but that system was apparently not transmitted to the Latin Middle Ages. The earliest similar system to appear in medieval theory was that involving the *noeagis* type of formula, first used about the 9th century, which seems to indicate the precise psalm *terminatio* that should be sung. Even this

system was local and relatively short-lived. Only in the early 11th century was the system that survived into modern Western use first recorded, and this is traditionally associated with Guido of Arezzo (early 11th century), together with the Guidonian hand on which the syllables are placed.

Neither the system nor the hand is explained in any of Guido's extant writings, and only later theorists and commentators attribute the practice to Guido. Nevertheless, in view of his known interest in practical and pedagogical methods, his authorship or adoption of the system may be accepted as likely. The method is based on the text and tune of the hymn *Ut queant laxis*. Frequently at that time, in order to indicate the melody of such texts, their syllables were 'heighted' as shown in Table 1 (ed. Smits van Waesberghe, 1955, p.189). Possibly because of this procedure, a peculiar feature of the *Ut queant* melody was either recognized or deliberately so arranged. The first syllables of the opening six lines of the hymn are *ut re mi fa sol la*, using all five vowels and six different consonants. The coincidence of these alphabetic features with the stepwise rise from C to A of the pitches sung to the syllables has led some scholars to suggest that Guido composed the tune deliberately in this way. The text can be traced to the 9th century, but the tune now associated with it cannot be found before Guido's time. Smits van Waesberghe has found other texts linked with the tune. One of these gives the syllables *tu rex mi fons sol laus*, another the series *tri pro de nos te ad*. The latter set, which recurs occasionally in later theorists such as Theinred of Dover and Ramis de Pareia, and somewhat changed in Jacobus of Liège, has been partly explained by some scholars as denoting the modes *PROtus-DEuterus-TRItus-TEtrardus* associated with the pitches D-E-F(transposed to C)-G, so that the same series C-A is given; this explanation seems unconvincing in view of the text discovered by Smits van Waesberghe. The *tri pro* syllables, which obviously had some success in the Middle Ages, probably account for the statement of Johannes Afflighemensis, about 1100, that 'there are six syllables ... the English, French and Germans use *ut re* ... the Italians have others' (ed. Smits van Waesberghe, 1950, p.49).

table 1

F		Jo		to-
E				ri
D		ete		nes me
C	San		han	

Solmization, §I: European medieval and Renaissance systems

2. The three basic hexachords.

Whatever the truth about Guido's role, the association of *ut re* etc. with the pitches C-A soon gained hold, and the system acquired its chief pedagogical principle: that *mi-fa* is always a semitone. The placing of the same syllables on the pitches G-A-B-C-D-E, in which the semitone, now B-C, again appears between *mi* and *fa*, seems also to have been attributed to Guido in the *Liber argumentorum* (c1100), a commentary on the *Micrologus*. The association of the syllables with the pitches F-G-A-B-C-D was perhaps established a little later. The system inherited by subsequent centuries, then, was that of six syllables spanning a hexachord

on C, G or F. Its illustration by means of the Guidonian hand, on which each syllable is allotted to a finger-joint or -tip, also postdates Guido, although the use of such hands for showing calendar computations, tetrachords and the position of semitones is known before Guido. The exact location of the syllables on the hand varies from source to source, and although some arrangements seem to be more common than others, it is unwise to suppose that there is one correct or even one favoured arrangement until all versions have been compared. A common arrangement is shown in fig.1, which traces the order of syllables on the hand in fig.2. It is not known how the hand was used, if at all, in practice. It is possible that some form of *Cheironomy*, or pointing to the raised hand of the teacher, may have helped the singers, but this can have indicated only the letter and syllable names of the pitch, and the intervals that surround it; without some extra sign it could not have shown the exact syllable, nor the hexachord in use unless the pitch B \square was sung.

The attribution of the system to Guido, the establishment of the hand, and the use of syllables for the hexachord starting on F all date from the early 12th century, as do explanations of how to use the system and how to change from one hexachord to another, known as mutation. Johannes Afflighemensis (c1100) was the first major theorist to refer clearly to the system, but he did not explain how it was to be used: 'Through these syllables, he who wishes to know about music may learn to sing any songs and may clearly and fully discover the extent of upward and downward movements and the varieties of them' (ed. Smits van Waesberghe, 1950, p.50). As well as a method of learning to sing unknown chants, the system enabled teachers to distinguish between different species of interval: the minor 3rd D–F *re–fa*, for example, is different in its interval structure from E–G *mi–sol*. In addition, once the overlapping hexachords and the consequent assignation of more than one syllable per pitch were established, the octave of some pitches could be identified. This can be seen in Table 2, which became the standard method of illustrating the hexachords and their syllables. The hexachords beginning on C, G, and F received the names 'natural', 'hard' and 'soft' (*naturale, durum, molle*) respectively.

Rules for using the system began to appear, but these are not complete enough to allow a full understanding of fundamental features. It is obvious that a number of pitches can be sung with any one of three syllables: which syllable is in fact to be sung – on the first note of a chant, for example – is not made clear, although the range of the next few notes would presumably dictate a commonsense solution in many cases. If an opening C continues upwards to G or A, the natural hexachord beginning C *ut* would seem suitable. If it continues upwards only to E and then descends again, the same hexachord will fit, but so also will the hard hexachord, using C *fa* to start. There may thus be a certain ambiguity if the opening range is small. It seems clear that at least beginners would sing the syllables with the pitches when learning: 'the intervals of the syllables may be pronounced completely, so that a semitone is not placed where a tone should be, and vice versa' (*Quatuor principalia*, 14th century, *CoussemakerS*, iv, 250a); Gaffurius (1496) considered the intoning of the syllables almost mandatory for the best instruction of young singers. But nowhere is it clearly specified whether all the available syllables for a single pitch were normally sung (or

imagined during the singing): common sense suggests that only the syllable of the hexachord in use was enunciated, and Johannes Legrense (c1450) stated that 'one of these six syllables is sufficient for any given note' (*CoussemakerS*, iv, 378a).

Solmization, §I: European medieval and Renaissance systems

3. Mutation.

Any chant that exceeds the range of a single hexachord must involve changing from one hexachord to another. This process is called mutation, and numerous treatises give explicit instructions for it. In practice, for the occasional excursion by a semitone outside the hexachord range, a mutation was often not invoked, although this was regarded as a licence. The author of *Quatuor principalia* referred directly to the semitone excursion, for which it is possible either to mutate normally, or *improprie sumere*: 'if from the *fa* [of C *fa ut*] you wish to ascend to the fourth note above, it is necessary to change the *fa* into *ut*, or to adopt incorrect practice' (*CoussemakerS*, iv, 223a). Legrense gave an example which (if Coussemaker's print is to be trusted) shows the progression A *la*–B *fa*–A *la* with no reference to mutation (*CoussemakerS*, iv, 380). There are 16th-century statements that excuse the singer from mutation and recommend that he sing semitone extensions as *fa* (above the hexachord) or *mi* (below): 'Toutefois et quantes que par dessus ces six voix s'en trouvera une seule n'excedante que d'une seconde, elle s'appellera *fa*, sans faire muance, laquelle faudra profferer mollement mesmement sans aucun signe de b mol, pourveu qu'celuy de *dur* n'y soit mis' (Guilliaud, 1554; quoted in Allaire, 45). It was undoubtedly this practice that led to the eventual formulation of the now too frequently quoted rule 'una nota super la semper est canendum *fa*'. This cliché does not seem to have been stated explicitly before Praetorius (*Syntagma musicum*, i, 1614–15): the licence, of much earlier date, results in the flattening of B, giving B *fa*, above A *la*, and the sharpening of the note below the hexachord which one sings as *mi*. The *Quatuor principalia* refers to a further abuse in connection with the latter practice, which is obviously allied to the sharpening of leading notes: 'many [singers] in modern times are faulty ... since when they pronounce *sol fa sol* or *re ut re* they place a semitone there instead of a tone, thus confusing the diatonic genus and falsifying the plainsong' (*CoussemakerS*, iv, 250a).

When really necessary, correct mutation is governed by these rules: on pitches with only one syllable, there is no mutation (this is self-evident); on pitches with two or three syllables, there are two or six possible mutations respectively; on the pitch B, there can be no mutation between B *fa* and B *mi*: because the sound is not a unison. Thus, on the pitch C *fa ut*, there can be a mutation (which really means a change of syllable) from *ut* to *fa*, or from *fa* to *ut*; on G *sol re ut*, six mutations can occur: *sol* to *re* or *re* to *sol*, *sol* to *ut* or *ut* to *sol*, *re* to *ut* or *ut* to *re*. Mutations 'ending in' *ut*, *re* or *mi* are said to be ascending because the melodic movement continues upwards into the new hexachord: those 'ending in' *fa*, *sol* or *la* are said to be descending because the melody continues downwards. A form of irregular but necessary mutation is recorded by Gaffurius (1496), but must have been common earlier. In this case, even though the melody continues downwards the mutation 'ends in' *fa*, one of the ascending syllables,

because mutation is impossible on $B\flat/fa/B\flat/mi$, as may be seen in Table 3. It seems possible, at least in principle, that at points of mutation both syllables were said, as in the above example; and musical illustrations in Tinctoris (*Expositio manus*, c1472–3; *CoussemakerS*, iv, 10bff) and Gaffurius show, at least in written form, the presence of both syllables. Rhau's *Enchiridion* (1518) uses the term 'explicit' to refer to mutation in which both syllables are sounded and 'implicit' in the case where one syllable is understood.

Theorists in general agreed on these principles, which are hardly rules since they describe what must happen in order to mutate sensibly and successfully, there being no choice. Many questions of practical application remain unanswered. For example, in the series shown in Table 4 it is obviously possible to mutate on either F, G or A. In deciding which should be chosen two pieces of evidence can help. Many writers, from the 13th century onwards, stated that 'wherever possible we should avoid mutation' (*CoussemakerS*, i, 160a), from which it may be inferred that mutation should be delayed until absolutely necessary. Such a principle is confirmed in the useful examples given by Gaffurius and Anonymus 11 (15th century). The latter specified the pitch on which mutation is to take place. One of his examples, in which all six mutations on G occur, may serve to illustrate this point (*CoussemakerS*, iii, 421b; [ex.1](#)). Jacobus of Liège (early 14th century) maintained that mutation from hard to soft hexachords, or vice versa, was rare; this restriction appeared occasionally up to the 16th century, although many theorists treat such mutation as normal. Later, in a long chapter on irregular mutation, Jacobus referred to the necessity for improper mutation when leaps of a major 6th, 7th and octave were used, since these intervals exceed the range of the hexachord (even the major 6th, strictly within the range, will usually in practice exceed the hexachord being used); unfortunately he did not indicate which improper solution might be used. The tritone, moreover, 'cannot have a place in the same hexachord, whence it must most rarely be used' (*CoussemakerS*, ii, 293–4). Jacobus failed to point out that the direct melodic tritone cannot even be solmized by moving from one hexachord to another, since there is no common pitch on which correct mutation can take place. Such intervals as these are rarely needed in plainsong, in any case, but false mutation is necessary in polyphonic music.

[Solmization, §I: European medieval and Renaissance systems](#)

4. Expansion of the hexachord system.

Solmization, as well as being constantly used in plainchant, was taken up at least in descriptions of polyphonic music. However, later writers on the latter subject usually took the basic information for granted, probably because solmization belonged with the rudiments, and polyphony with a later stage of learning. The taking over of solmization into polyphonic theory and practice led eventually to the breakdown or modification of the system. The basic reason for this was the necessity in polyphonic music for vertical intervals to be perfect, a principle that leads to the rule that *mi* may not be sounded against *fa* on perfect intervals: 'mi contra fa' is therefore a polyphonic rule concerned with chords. The need to place a perfect 5th above $B\flat$ or below $B\flat$ leads to the introduction of $F\flat$ and $E\flat$ notes that do not exist in the gamut of Table 2. Since the notes of that gamut constituted

the total repertory of notes available ('quibus tota musica conformatur'; *CoussemaekerS*, i, 254b), other notes had to be 'imagined', or 'feigned', and were called *musica ficta* or *musica falsa*. The practice of solmization, and the presence of new semitones above F \flat and below E \flat in particular, led to the introduction of new hexachords, in this case beginning on D and B \flat . A circular method of illustrating the standard hexachords, including the *ficta* hexachord on B \flat , is shown in fig.3, from the *Breviarium regulare musice* by Theinred of Dover. Writing in the 12th century, Theinred was one of the first theorists to codify such new hexachords, and later theorists, at first often of less than major importance in other respects, continued and expanded the tradition. Petrus frater dictus Palma ociosa, in the 14th century, explained such new hexachords as a matter of course (*Compendium de discantu mensurabili*). Nevertheless the conservative Jacobus of Liège, writing about the same time (*Speculum musice*), condemned the use of more than three syllables per pitch that resulted from the addition of extra hexachords. He called mutation between the standard and the new hexachords false mutation, and that which it produced *falsa musica* (*CoussemaekerS*, ii, 293a). Mutation of this kind placed adjacent the syllables *sol* and *mi*, from which Renaissance theorists abstracted the term 'solmization': medieval writers used only the noun 'solfatio' and verb 'solfare'.

Although difficult to prove conclusively as an accepted medieval theory, there were attempts, probably in the 14th century, to increase the number of chromatic notes available by transposing the original system a 5th or a tone down, transpositions which were indicated by the equivalent of modern key signatures (perhaps better called 'gamut signatures'). Ugolino of Orvieto (*Declaratio musice discipline*, c1430) was one of the first major theorists to attempt a combination of expanded original gamut with transposed gamuts. The new chromatic notes, at first restricted to F \flat , C \flat , E \flat and A \flat , were called *coniuncte*. '*Coniuncta* is the making of an irregular tone where a semitone should be, or vice versa; the placing of a flat or natural sign in an irregular place; the immediate joining of one note after another' (*CoussemaekerS*, iv, 180b); this fairly typical set of definitions, by Tinctoris (*Terminorum musicae diffinitorium*), virtually equates the *coniuncta* with *musica ficta*. But the term perhaps originates from, and more correctly means, the complete range of *ficta* hexachords, which were joined to the standard gamut and into which the chromatic notes fit. Anonymus 11 gave a particularly complete discussion of *coniuncte*. One result of the chromatic expansion was that the accidental signs, which previously had unequivocal meanings (a flat sign calls for *fa* above a semitone, a sharp or natural for *mi* below a semitone), now became ambiguous: to give E \flat *fa*, for example, the beginning of the hexachord was B \flat *ut*. Worse, the accidental need not necessarily stand above or below a semitone, as it had always done previously: E *ut*–F \flat *re*–G \flat *mi*–A *fa* or E \flat *ut*–F *re*–G *mi*–A \flat *fa*–B \flat *sol*–C *la*.

[Solmization, §I: European medieval and Renaissance systems](#)

5. Renaissance modifications of the system.

Ramis de Pareia's treatise of 1482 (ed. Wolf, 1901) was the first to suggest a break with the Guidonian tradition: Ramos proposed a set of eight syllables associated with the octave *c–c'*, *psal–li–tur per vo–ces is–tas*,

claiming that the consonant 's' of the last three indicates where the difficult semitones B \square -B \square -C occur. He gave no details of how his system should be used and naturally his opponents, especially Burtius and Hothby, roundly attacked the proposal. Elsewhere in the treatise Ramos adopted the conventional system, with its *coniuncte*, and did not expand it much beyond Ugolino.

No further attempts to add a seventh or eighth syllable seem to have been made before the end of the 16th century, although there were attempts to integrate the hexachords with the modes and to make the system, by now very complex, simpler and more consistent. Gaffurius interlocked two hexachords to form a heptachord. Spangenberg, in his treatise of 1536, said: 'He who solmizes must first consider the mode', while Bogentantz (1515) maintained that the 3rd, 4th, 7th and 8th modes, which use B \square ; were termed 'hard'; the 5th and 6th, which use B \square ; were 'soft'; the 1st and 2nd, using neither, were 'natural'. Bermudo linked the 1st, 4th, 6th and 8th modes with the natural form and said that the 2nd, 3rd, 5th and 7th were not much used: soft modes were produced by transposition. There seems to have been a strong tendency in the 16th century to reduce the number of hexachords to two, even though three were recognized as more traditional: Heyden (1540) named the three, and a fourth called *fictus*, but said that the hard and soft hexachords were sufficient since every song either did or did not have a flat in the key signature. Morley (1597) in his annotations allowed three hexachords for plainchant but only two for polyphony.

Attempts to simplify mutation occurred. Instead of the choice of three syllables for ascending and three for descending, some 16th-century theorists allowed only *re* for ascent, and *la* for descent (Guilliaud, *Rudiments de musique pratique*, 1554; quoted in Allaire, 47–8). Loys Bourgeois (1550), although his table is erroneous, suggested in his text that only *ut* should be used for ascent, so that instead of the patterns shown in Table 5a there were the simpler forms of Table 5b. Another simplification, mentioned by Rhau (and probably others) and to be observed in the title of Ockeghem's *Missa 'Mi-mi'*, is the practice of singing leaps of 4ths, 5ths and octaves with the same syllable, apparently either *mi* or *fa*. This usage implies the presence of *ficta* hexachords: C–G sung as *fa–fa* necessitates use of the hexachord on D, to give G *fa*; A–D sung as *mi–mi* uses the hexachord on B \square ; to give D *mi*.

As with the introduction of *ficta* hexachords, innovations such as these appear to have been made mostly by theorists of lesser stature, and even references to solmization by the major writers such as Zarlino and Glarean are usually perfunctory and conventional. By exception, Gaffurius (1496) gave a particularly clear explanation, with examples, although he referred only to the standard three-hexachord system unencumbered with later extensions. Since less attention has been paid to the treatises of less significant writers, it is probably not yet possible to generalize about the changes which took place in the theory and practice of Renaissance solmization.

Detailed rules for the application of solmization are hard to come by; only in the 16th century, when there were modifications of the system, is there

information on certain points. As a result, it has become a habit to interpret the medieval system according to principles of the 16th century or even later, whose retrospective application has not been proved. The date of all the evidence presented above should be closely observed, often with the presumption that earlier documentation could not be found. A few points in particular need to be stressed. Until the 16th century, there seems to be no evidence linking the hexachord and modal systems, although the latter, in common with many other descriptions, uses the syllabary of solmization for convenience. The licence of extending hexachords without mutation is clearly of medieval origin, but its formulation into a principle such as the well-known rule 'una nota super la' is difficult to find before the 17th century. The practice of solmization in connection with learning plainchant can be regarded as definite: its use in part-music seems certain, especially from the 14th century, but the wider range and especially the presence of accidentals written into the manuscripts must have made its proper application virtually impossible in many cases.

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Solmization, §II: Ancient and non-European systems

1. General.

Solmization is not a purely Western phenomenon, nor was Europe the first place in which it developed. However, recognition of it as a more ancient and worldwide device depends on a more broadly based definition than that derived from Guido of Arezzo; and also on an extension of the function normally attributed to it. Further, the solmization systems of certain non-European civilizations contain fundamental differences which reflect equally great differences in the nature of melody.

The most essential feature of the Guidonian system was the fact that each syllable indicated the quality of a given pitch. That is, it indicated the function of a pitch within a mode, setting it implicitly in the context of a surrounding interval pattern, and in particular establishing the proximity of the semitone to the pitch in question. It was thus concerned with modal structure, not with absolute pitch; with note functions (*voces*), not with single note identities (*claves*). The system of mutation described above helped further to release the mind from absolute pitch and to encourage an inner orientation within the continuum of sound.

Certain properties of the medieval system hark back to earlier practices in Europe and elsewhere, thus opening new perspectives to a wider dissemination of the concept of solmization in the ancient and Asian world. Among these was the Guidonian hand, which has early parallels, if not forerunners, in the Chinese and Indian reading hands. Another, even more important property was the existence of a model song, in this case *Ut queant laxis*, which supplied the basic material of the solmization system. Model songs of this kind are still used by Arab and Hindu singers and instrumentalists, and are a constant point of mental reference for them while improvising. This constitutes a literary-musical tradition and a psychological approach to music which goes back to ancient times and which has long been common knowledge in East and West. The poem to St John the Baptist that served as Guido's model song was already widely known and used as a daily prayer at least 200 years earlier. (It was probably written by Paulus Diaconus c770.) The general familiarity with its text rendered it suitable for use as an acrostic – a device widely used in lyrical poetry during the central Middle Ages. The words containing the acrostic syllables were then coupled to a melody specially constructed for teaching purposes in such a way that the beginnings of successive melodic lines together formed an ascending scale of six notes (*ut-la*). By this means, text and melody came to be associated completely automatically.

This was a mnemonic device of great technical and psychological insight; yet it was not Guido's personal invention, nor was it confined to the West. Counterparts can be found in those civilizations of the East in which notes as single entities form the basic material of music, as in East Asia. In the following survey only those systems whose pitch relationships were built up on measured ratios have been included. Thus none of the many neumatic scripts of Asiatic countries is taken into consideration. Of the two major categories of notation, vocal and instrumental, vocal notations follow the characteristics of the unaccompanied singing voice, as heard in most ritual cantillations and epics. They do not aim at intervals but try to reflect the undulations and mannerisms of the voice, and consequently their script is graphic and irrational, and represents groups of notes by single symbols (neumes; see [Notation, §III, 1](#)). As a result, there is no possibility of solmizing around discrete pitches, as can be done in any instrumental system with acoustically measured notes. Thus, solmization in the Western sense has no place here. In fact most styles of singing do make use of a system of pitch symbols, which comes into operation as each of the neumatic groups is memorized. But the process is very different from that involving instrumental notation, and the present survey will consequently be limited to instrumentally bound rational theories.

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2. China and Korea.

China developed an abundance of musical notations, some of which come close to being solmization systems. They occur whenever phonetic symbols are employed, or indeed any kind of sound symbols, to represent intervallic movements rather than single notes. On the other hand, intervallic progressions presuppose a pre-set series of basic notes with fixed tuning. The musical system of ancient China fulfilled both these requirements: the ancient doctrine whereby the 12 fundamental notes (*lü-lü*, c2700 bce) are of absolute pitch; and the system of pentatonic modes, all movable in pitch (4th century bce). The *lü* system, based on the 'tonic' of *huang-chung* ('yellow bell'; the pitch standard of all music), consisted of a row of pitch pipes which were measured, calculated and imbued with cosmological connotations. They were an abstract pitch series rather than a medium for practical use. The system of pentatonic modes, by contrast, was an abstract of everyday musical practice, and as such became the most practical theory in many countries of East Asia. (It was first described in detail by the theorist Cheng Hüan in the 2nd century ce.)

Its tonic, *kung*, was originally fixed by the pitch standard, but later developed as an indication of relative pitch. The system's five characters are shown in [Table 6](#). They became solmization syllables of a kind, rotating through five possible 'inversions', each starting on a different character but maintaining the original order; each of these inversions could also start on any one of the 12 absolute *lü* pitches, making 60 possible pentatonic rows in all.

In Vietnam, too, there has been increasing use of indications of relative pitch, in a system which is capable of being shifted wholesale upwards or downwards in pitch (i.e. 'mutation'), and adaptable even to the singer's vocal compass.

In medieval China, a new notation developed during the Song dynasty (960–1279; earliest source 1093 ce), called *kung-ch'e p'u*. It is almost contemporary with the Guidonian system; like the latter it proved to be the most popular script, and is in use to this day. Not unlike the earlier Chinese systems, Song notation employs ancient ideograms as sound symbols, though the characters are now abbreviated and simplified. While in the north of China the system was expanded to what was theoretically a chromatic series of 19 notes, and was thus brought back to fixed pitch, in the south the more traditional one of nine diatonic steps (originally two conjunct pentachords, *c'-g'*, *g'-d''*) was retained. This scheme of a double pentachord seemed to be the ideal frame for solmization-like transits, or 'mutations' (see [Table 7](#); after Kaufmann, 1967, p.76). 'The shifting of *ho* (Do; C), comparable to the "movable *do*" of the West, led to the creation of a number of scales ... which facilitated transpositions and changes of mode' (Kaufmann, 1967, p.77). It is interesting to note that the two upper-octave notes *c* and *d* are given names different from those of their lower-octave counterparts. The way in which solmization works may provide one of the reasons for this: the upper two notes do not occupy the same position within their pentachord (notes 4–5) as the lower two (notes 1–2), and so do not have the same intervallic value. Song notation can also be

found, with local modifications and greatly extended, in Korea, under the name *kongch'ök-po*.

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3. Japan.

Together with China and Korea, Japan developed some of the most interesting solmization systems, mainly in connection with two of its most important art forms, *gagaku* and *nō*. As is the case with certain other solmization notations, the sound symbols usually appear in conjunction with a normal notation, or even with two such notations. The wind section of the *gagaku* orchestra illustrates this well. It consists of a *ryūteki* (flute), *hichiriki* (cylindrical oboe) and *shō* (mouth organ). Both the *ryūteki* and the *hichiriki* have three columns of notation, the *shō* two. Of the three columns, the characters in the central column represent solmization syllables, the smaller ones to the left indicate fingering on the instrument, and the dots to the right signify the rhythmic division (see fig.4; after Malm, 1959, p.264). Leaving aside the organ notation, it seems as if only the combined forces of solmizing and fingering, together with rhythm marks, were able to assure a faithful realization of the musical idea. The central phonetic symbols are part of 'a solfège system by which the player originally learned the music' (Malm, 1959, p.265), and no more than isolated signposts pointing the way to more complex melismas and melodic tropes. They no longer form a solmization notation moving between definite modal intervals, but a solfège notation of a specific Eastern genre: a guide to improvisation based on a few basic symbols of multiple significance. It is not a script to be read by the uninitiated. Thereby the *gagaku* and *nō* notations moved to the pole of solmization opposite to its function in the West, where it was expressly designed for rudimentary education of the uninitiated. Yet the essential idea behind solmization, of perpetuating a given melody in the learner's mind through a meticulous performance comprising intonations, dynamics and embellishments, continued in *gagaku*, particularly so in its teaching method (Jap. *shōga*: 'sing-song'). This includes 'abstract syllables that suggest phrasing, embellishments, and pitch-wavering (*meri-kari*). ... In this way, the student memorizes his entire repertory before he is allowed even as much as to touch his instrument. It is probable that we owe the survival of court music to this painstaking rote method' (Harich-Schneider, 1953, pp.53–4). Thus even in this East Asian art music, hidden for many centuries from the rest of the world, a scheme of sing-song syllables has always been at the root of oral teaching (see [Japan](#), §VI, 4). As in Western solmization, yet unaware of it, the Japanese syllables became intensely meaningful and aimed at transmitting the melodic style in its entirety – independent and even regardless of the co-existing written documentation in partbooks.

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4. India.

Similarities between Indian and Western systems of solmization are so obvious that it is tempting to assume some interdependence, but mutual contacts have not been proved.

There is no musical notation in Hindu music culture except for Samavedic chant (see [India](#)). According to Fox Strangways (1914, p.vi), the system

used is a sol-fa notation 'of which the various local scripts and special signs are easily mastered'. For musical education an elaborate system of solmization developed from c200 bce to 500 ce (see Bharata: *Nāṭya-śāstra*, chap.28). This early treatise states that musical science was based on seven diatonic notes within an octave (*svara*) which were marked with solmization syllables as in [Table 8](#). These seven singing syllables are abbreviations of fuller Sanskrit terms which have been symbolically associated with animal cries as a means of determining their absolute pitch, purity and nature (Daniélou, 1968, p.26):

Shadja [doh] is sounded by the peacock, *Rishabha* is uttered by the *chātaka* bird. The goat bleats *Gandhara*, the heron cries *Madhyama*. ... *Panchama* is softly sung by the cuckoo ... *Dhaivata* is croaked by the frog in the season of rains. At all times ... *Nishada* is trumpeted by the elephant.

In classical times, this basic octave developed into three classes of scale (*grāma*) starting, respectively, on the first, fourth and fifth degrees of the basic scale. This is an interesting parallel to the three intonational degrees of the Guidonian hexachord and mutation scheme including, also, the characteristic change of an interval relation (Guido: B *durum–molle*; India: the microtonal change of one *śruti* on the *dha* [A]). Of this medieval classification, the third *grāma*, later also the second one on *ma* (F) became obsolete, but solmization still has a role in defining the species of melody.

Solmizing in modern Indian classical music has developed to a special art form usually performed with great virtuosity towards the end of a *rāga*-cycle and called *svara*, *sargam* (*sa–ri–ga–ma*), *svarāvarta* or *surāvarta*: here the singer replaces the poetic text with the appropriate sol-fa syllables, reciting them in quick parlendo style. This display of lingual dexterity has its parallel in the language of drum-words (*bol/s*) which reproduces the rhythmic patterns of the drummer. The parlendo-movement *svara*, just before the end of the *rāga*, seems also to serve the purpose of offering the more initiated listener an unadorned modal reduction of the *rāga* variations, which until this point has been freely improvised and embellished. [Ex.2](#) (from Fox Strangways, 1914, p.285) shows such an interpolation into a *rāga* section of solmization syllables, the music then reverting without a break to the original poetic text carrying an additional variation.

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5. Indonesia.

An interesting variation of the solmization idea is found on the island of Bali which, together with Java, is considered one of the two main cultural centres of the archipelago. The musical history of the two islands proceeded along different paths. Java was for centuries under Islamic domination, being part of the Sultanate; but Bali escaped Muslim influence (as well as the earlier Buddhist wave), retaining its Hindu traditions. Whereas Java did not develop a musical notation or a solmization scheme until recently, Bali did so centuries ago. One of the reasons why solmization developed may be the decentralization of musical practice in many independent villages or village republics with varying local traditions. Cultural diffusion worked against a unified pitch system and, more specifically, against a fixed pitch, the absence of which often generated

solmization schemes based on movable pitch and on structural thought in music.

The Balinese type of solmization was probably necessitated by its tonal system of five near-equidistant notes in the octave, around which certain nuclear themes (Javanese *balungan*; Balinese *pokok*) had become established. With no standard tunings the sol-fa series had to be movable. Five singing syllables using the five vowels of speech form the basic row, with the addition of the (rarely used) half-tones (see Table 9; after E. Schlager, 'Bali', *MGG1*).

A number of Balinese *kidung* poems carry a solmization script whose vowels are matched exactly to those of the text (*madu = dang-dung*). The vowels of the poem thus reveal the melodic progressions. In this case, melody is not a living tune but an artificially arranged 'cantus firmus' of some fundamental notes which would be counterpointed by a rich canvas of orchestral voices proceeding heterophonically.

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6. Arab countries.

Arab solmization schemes have been the subject of much discussion. One problem is the difficulty of making a clear distinction between Arab musical notation and solmization (i.e. between the principles of *claves*, providing a note row with fixed single pitches; and *voces*, the aurally perceptible movements between them. Theoretically, Arab music is built on a fundamental note-row (*maqām*) which could be compared to the Greek *systema teleion*, or the Chinese *lü*. Like the latter, however, these root notes are not used melodically; they are thus rather remote from any living practice of music, which can dispense with written symbols, and has always done so. Like most monophonic musical traditions of the East, Arab music is at its best when perceived as a sound continuum. By its very nature it runs counter to the distinct separation of notes which occurs in any letter or staff notation, or even to the concatenation of intervals. As in Islamic art, melodic movement is convolute, literally arabesque.

For these (and many more) reasons, there was no original or regularly practised Arab solmization system. Leaving aside certain historical efforts to formulate such notation systems as, for example, instrumental tablatures (for lute, *tanbūr* etc.), one of the true solmization schemes may be cited which had certainly been devised through some contact with, and in imitation of, the Guidonian system. It was reported first in Meninski's *Thesaurus linguarum orientalium* (1680) as an example of the 'notae musicae' and again, 100 years later, in J.-B. de La Borde's *Essai sur la musique ancienne et moderne*, the solmization table from which is given in Table 10 (after Farmer, 1930, p.77). Neither author indicates the origin or use of this scheme. There are seven basic notes (the hexachord is not common in Arab music theory), stretching from *la* to *sol*, with its 'mutation', or transposed version, from *mi* to *re*. The Arab singing syllables are not selected from foreign or acrostic words, nor from abbreviations of ancient (ritual or cosmological) terms, but they are the usual names of the Arabic alphabet used according to their phonetic value and their 'phonetic likeness' to the Guidonian syllables. To emphasize their assonant character they therefore appear in a quite irregular order (the third and

fourth columns of Table 10). Their alphabetical order is retained only in the left-hand column, where the Arab letters are in juxtaposition with the Latin ones. This is a rare case where the same symbols are used to represent jointly *claves* as well as *voces*, distinguishable only by the different order in which they appear.

7. Classical Greece.

A solmization system from ancient Greece is in the writings of Aristides Quintilianus (late 3rd and early 4th centuries) and J.F. Bellermann's Anonymus (see [Greece, §I](#)). Because of the pivotal point which Greece occupied between Eastern and Western civilizations, this scheme of solmization has already been closely investigated (by Ruelle, Riemann, Handschin, Wiora and others). It is a simple device of four singing syllables with changing vowels (*te-ta-tē-tō*), bound strictly to the tetrachordal design of the 'perfect system'. The first and main syllable *te* (*genēseos symbolon*) is given to the *proslambanomenos A (La)* and to its two octaves enclosing four groups of identically constructed trichords (*B-c-d, e-f-g*, etc.), given here in the Dorian mode, with the decisive semitone (always *ta-tē*) at the start (ascending). So, while each tetrachord does include the four phonetic symbols, the internal order of recurring intervals ($\frac{1}{2}$ -1-1) is rather the result of paired trichords (see Table 11; after Riemann, 1912-13, p.274).

The origin of the Guidonian hexachord remains an open question. In the above distribution of the solmization syllables in two pairs of trichords, or two hexachords, a possible solution of the problem appears. Scholars agree that the Greek *te-ta-tē-tō* system was adopted by the Byzantines, who had many contacts with the west Romans, especially during the Carolingian period. Whatever conclusions are drawn, one point in particular is worth noting: the coupling of the early (theoretical) tetrachord system in letter notes with the newer (practical) trichord system, in solmization notes.

There are still other problems to be solved, for instance the possible interrelation of the Greek solmization phonetics with the mnemonic *noeane* formulae of Gregorian chant (see [Ēchos, §2](#)). Riemann (1912-13) explored this question on the basis of one of Hucbald's notated examples, a formula to the 'tonus prōtos' which carries, besides the Greek notation, the mnemonic *noeane* syllables. The obvious similarities between the two, particularly the use of the same vowels as indicators of the modal functions within the tetrachordal species, led Riemann to claim establishment of a link between Asian, Greek, Byzantine and Roman-Guidonian doctrines. Seeing the *noeane* vowels as a step towards a precise solmization system opens a new cycle of questions concerning their origin (see Werner, 1942; Wiora, 1956), their replacement by mnemonic model songs or initial figures, or their use as tropes in alleluatic songs (Chottin, 1939; Gerson-Kiwi, 1967). A solution demands the knowledge of both music historians and ethnomusicologists.

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Solnitz [Solniz, Sollnitz], Anton Wilhelm

(*b* Bohemia, c1708; *d* Leiden, c1752–3). Bohemian composer, active in the Netherlands. He probably went to Holland in the mid-1730s; in 1738 one of his symphonies was performed at the centenary celebrations of the Amsterdam Stadsschouwburg, and several of his works were published in Amsterdam around that time. He then moved to Leiden, where he was registered at the university in 1743. In about 1750–51 Walsh published two volumes of trio sonatas as opp.1 and 2; although they lack dedications, they may be first editions, since no Dutch editions have been traced. In 1751 Solnitz was a frequent performer of his own compositions in concerts at the Nieuw Vaux-Hall inn, The Hague. According to Lustig he died in Leiden. This must have been shortly before or in 1753, when music originating from his estate was offered for sale in newspaper announcements.

Solnitz's symphonies opp.1 and 3 are similar in structure to those of G.B. Sammartini. He was probably the first to write and publish such works in the Netherlands. The rapid changes of texture in these compositions are remarkable, foreshadowing later *Sturm und Drang* writing. His trio sonatas fall between the Baroque and the *galant* styles of the middle of the century, with predominantly triadic melodic development and simple bass parts. Most are in three binary movements, with those in the first set (c1750) basically following a fast–slow–fast or fast–slow–minuet pattern, and those in the second (c1751) following a moderate–fast–faster or moderate–fast–minuet pattern.

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6 sonates, 2 fl (Amsterdam, c1738)

12 sinfonie, 2 vn, va, vc/bc, op.1 (Amsterdam, c1738)

Divertissemens, 2 hn/cl, op.2 (Amsterdam, c1740), lost, mentioned in Witvogel

catalogue, ed. A. Dunning (Utrecht, 1966)

6 sinfonie, 2 vn, va, vc/bc, op.3 (Leiden, c1745)

6 Sonatas, 2 vn, bc (London, c1750), pubd as 'op.1'

6 Sonatas, 2 vn/fl, bc (London, c1751), pubd as 'op.2'

Miscellaneous MS music, some or all of which may duplicate printed works: 1 sym., 1738, *NL-Au*; 3 syms., *D-DS*; 2 syms., *SWI*; 12 sonatas, 2 vn, hpd, *DS*; trio, 2 vn, b, *DS*; 4 sonatas, 2 vn, va, b, *S-Uu*, 1 doubtful

Music in *Orpheus en Eurydice* (pantomime) and *Ulysses en Circe*, lost, mentioned in 1751 announcements of concerts at the Nieuw Vaux-Hall inn, The Hague

Lost, mentioned in N. Selhof catalogue (The Hague, 1759/*R*): Divertimento, hpd (MS); III sinfonie a 4, str (MS); Concerto, vc, str (MS); Incessus musicus vulgo marche, 2 hn/vn/ob (pubd)

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RUDOLF A. RASCH

Solo

(It.: 'alone', 'only').

(1) A piece played by one performer, or a piece for one melody instrument with accompaniment. In 18th-century English terminology, 'solo' as the designation for a piece of music for a melody instrument with continuo accompaniment was virtually equivalent to 'sonata' and was often so used in titles. 'Solo sonata' may mean either a sonata for one melody instrument with accompaniment or a sonata for an unaccompanied melody instrument, like Bach's sonatas for violin alone; see [Solo sonata](#).

(2) When found as a direction in scores, 'solo' may mean that a part is to be brought out and should claim most of the attention at that point, or that the parts so designated are to be taken by a single player or singer – a 'soloist' – at that point instead of being doubled by the 'ripienists' or choral singers.

(3) In concertos, 'solo' sometimes heads a section of the composition in which the soloist dominates and the other parts assume a distinctly subordinate role.

DAVID FULLER

Solomon [Cutner, Solomon]

(b London, 9 Aug 1902; d London, 22 Feb 1988). English pianist. His first and principal musical study was with Mathilde Verne, a pupil of Clara Schumann. He made his début, playing Tchaikovsky's First Concerto, at the age of eight in Queen's Hall, London, and appeared widely as a prodigy, billed only by his first name (he never used his surname professionally), admired for his 'wide, soulful eyes' and white sailor suit as much for consummate virtuosity. Study in Paris with Lazare-Lévy and Marcel Dupré and further appearances left him with a revulsion for the piano; Henry Wood advised him to retire for a time and forget about music. He reappeared in 1924 as a no less virtuoso adult pianist and soon conquered Europe and the USA (where he made his début in 1926) by the crystalline clarity, brilliance and poetry of his playing. In 1939 he was the soloist at New York World Fair in the première of Bliss's Concerto, written for him (as was the piano part of Bliss's Viola Sonata). During World War II he toured widely for the fighting forces. For the 1955 Edinburgh Festival he formed a splendid piano trio with Francescatti and Fournier. In 1965 he suffered a paraplegic stroke, after which he did not play again in public.

Solomon was acclaimed, particularly by fellow musicians, as one of the most immaculate pianists of the century. His virtuosity was real and unforced, never drawing attention to itself or to the performer: hearing him play Liszt's Hungarian Fantasy or concertos by Brahms, Tchaikovsky or Bliss, one could not wish to ignore the brilliance and tension engendered, any more than the contained ethereal *ballon* when he played Brahms's C major Intermezzo op.119 no.3 (he practised it in the green room before playing it, even as an encore). But the essential Solomon was an evocative poet, of Mozart's K450 Concerto, Chopin's Berceuse, the last pages of Beethoven's Sonata op.111, the slow movement of Brahms's D minor Concerto, Debussy's *La fille aux cheveux de lin*, who could weave such a spell with his fingers that time seemed to be suspended and a legato line be sustained long after one note had died away and before the next one was miraculously matched with it. He was a classic pianist who had no need to woo audiences with applied beauty or grandiosity because his playing already contained these qualities by its extreme shapeliness and sensibility.

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WILLIAM S. MANN/R

Solomon, Edward

(b London, 25 July 1855; d London, 22 Jan 1895). English composer, conductor and pianist. A member of a family of theatre musicians, he began his career as a pianist at the Middlesex Music Hall in London; he

was later the musical director at the New Royalty, Globe, Her Majesty's and other theatres in London and New York. He wrote numerous parlour pieces for the piano and comic songs, and as a composer of comic operas he was one of the most accomplished contemporaries of Sullivan.

Solomon's melodies are usually in an English ballad or a march style with repeated melodic phrases and simple rhythms. His comic operas, many of which echo Sullivan's, were all performed in London and include *Billee Taylor* (Imperial, 30 October 1880), *Claude Duval* (Olympic, 24 August 1881), *The Vicar of Bray* (Globe, 22 July 1882), *Polly* (Novelty, 4 October 1882), *Pocahontas* (Empire, 26 December 1884), *The Red Hussar* (Lyric, 23 November 1889) and *The Nautch Girl* (Savoy, 30 June 1891). (Gänzl/EMT, incl. list of stage works)

ANDREW LAMB

Solomon, John

(*b* London, 2 Aug 1856; *d* London, 1 Feb 1953). English trumpeter. He studied the cornet from boyhood and in 1870 entered the RAM, where, under the professorship of the younger Thomas Harper, the use of the slide trumpet was compulsory (although Solomon, among others, regularly used the cornet for theatre engagements). He began playing first trumpet (on the cornet, with occasional use of the slide trumpet) in the provinces in 1873 and in London (at St James's Hall) in 1876, and quickly rose to eminence. He played first trumpet at the first of the Queen's Hall Promenade Concerts in 1895, was a founder of the LSO, and with the gradual retirement of Walter Morrow towards 1910 was left undisputed master of his field. In 1936 he performed in public for the last time, in St Paul's Cathedral, at the age of 80. He was professor at the RAM from 1894 to 1938, and at Trinity College of Music. He also conducted many bands in the London area.

Solomon's career was during an unsettled time in the structural history of his instrument, and he was concerned in several important innovations, including the use of the long A trumpet for oratorio performances and the adoption of Mahillon's F valve trumpet about 1900. In these he followed Morrow, but their positions were reversed when Solomon was quicker than Morrow to perceive and demonstrate the advantages of the modern B \flat trumpet; from about 1905 Solomon urged its adoption in place of the F, thereby helping to bring about that which Morrow had failed fully to achieve through the use of the F trumpet, namely suppression of the cornet as a substitute for the trumpet in symphony orchestras. He wrote *Twelve Etudes* for B \flat cornet.

ANTHONY C. BAINES/EDWARD H. TARR

Solomon, Maynard (Elliott)

(*b* New York, 5 Jan 1930). American musicologist. He graduated from Brooklyn College, CUNY, with a BA in 1950 and pursued graduate studies at Columbia University, 1950–52. In 1979 he was an adjunct associate professor at the Graduate School, CUNY, and between 1988 and 1994 he held visiting professorships at SUNY Stony Brook, Columbia University,

Harvard University and Yale University. In 1998 he joined the graduate faculty of the Juilliard School of Music. Solomon was co-founder and co-owner of the Vanguard Recording Society Inc., which issued numerous recordings between 1950 and 1986.

Solomon has specialized in the music of the Classical period, particularly that of Beethoven, Mozart and Schubert. His 1977 biography of Beethoven, which is a psychological study, has been widely praised as a definitive work and has been translated into many languages. His book on Mozart (1995), in which Leopold Mozart is cast in a negative light, has caused debate among scholars, as has Solomon's discussion of Schubert's sexuality (1988–9). Solomon's interest in the life and works of Beethoven has led to close collaboration with German scholars; in 1996 he became a scholarly adviser to the Beethoven-Archiv in Bonn, and he is a member of the editorial committee for the *Neue Ausgabe Beethovens Briefe* (Munich, 1996–8).

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PAULA MORGAN

Solomon ben Judah Lunel [Solomon Vivas]

(fl southern France, 1424). French philosopher and commentator. He referred to music in three short passages in his *Hesheq Shelomoh* ('Solomon's Desire', 1424; GB-Ob Opp.Add.Qu.114), a commentary on Judah Halevi's *Kuzari* (12th century). Music attained great heights in ancient Israel, where it was practised by an élite (the Levites) and recognized as a therapeutic aid (David playing before melancholy Saul). Solomon relays various commentaries on a statement by Halevi about the measurement and relationship of text and music; the statement has particularly telling musical terminology: 'erekh (relation), *sidur* (composition), *musiqah* (art music) and *minyan* (numbering or measurement).

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DON HARRÁN

Solomon Islands.

See [Melanesia](#), §IV.

Solomon Vivas.

See [Solomon ben Judah Lunel](#).

Solo organ.

Specifically the manual of an organ, usually its fourth, given to strong solo stops (flutes, strings and reeds) which are not normally intended to blend into any traditional manual chorus. Many 16th-century *Brustwerke*, containing only a regal or two, could be considered a kind of Solo organ, as could the new *Récit de cornet* manuals of the 17th (St Séverin, Paris, 1610). While French builders went on to develop their *Récits* (i.e. short-compass melodic manuals), some began to separate off the larger reeds, putting them on their own chest for purposes of steady wind-supply rather than specific music (Notre Dame, Paris, 1733); at the same period, some German builders gave their organs *Solowerke* with more stops than the usual *Petite écho* manuals (*Solowerk* of 16.8.8.8.8.8.8.4.4.4.4. at Ochsenhausen, 1729). The orchestral idea of organs encouraged by such writers as Vogler and J.H. Knecht (*Vollständige Orgelschule*, 1790) led to the secular organs of the mid-19th century that very often contained extravagant manuals devoted to solo stops. Hill's development of the high pressure reed (Birmingham Town Hall, 1840), Cavallé-Coll's harmonic registers, and the pungent string-toned stops refined by builders throughout northern Europe and America provided the essential elements and made possible Solo divisions such as those at Leeds Town Hall (Gray and Davison, 1859), Boston Music Hall (Walcker, 1863) and Alexandra Palace, London (Willis, 1873). Later, extensive enclosure (in swell boxes) and extreme tonalities were adopted (Woolsey Hall, Yale University: Skinner, 1928; Royal Albert Hall, London: Harrison, 1934). In the modern eclectic organ the Solo has regained its chorus structure (Royal Festival Hall, London, 1954), sometimes combining this with the role of a Bombarde division (Meyerson Symphony Center, Dallas, 1992).

PETER WILLIAMS/NICHOLAS THISTLETHWAITE

Solo sonata.

A term used in the late Baroque period (sometimes simply as 'solo') for a sonata for a single instrument, most commonly violin, and continuo. The title was less often applied to unaccompanied works, such as Bach's for violin. Dario Castello and Biagio Marini were among the first to publish solo sonatas; by 1652, G.A. Bertoli, Uccellini and G.A. Leoni had published entire collections. Before the turn of the century, Biber and J.J. Walther had written violin sonatas at least as demanding as Corelli's, whose op.5 was viewed as archetypal by later violinist-composers (Geminiani, Tartini, Locatelli, Leclair). In the 18th century melodic and chordal instruments usually played the continuo part together, so that a 'solo sonata' required three performers; the continuo rarely matches the upper part in virtuosity. The solo sonata, favoured above the duo or trio by mid-18th-century composers, represented a substantial repertory, not only for violin but also for flute, recorder, oboe, cello and bassoon; Bach, Handel and Vivaldi are among those who contributed to it. From the 1750s it co-existed with the 'accompanied sonata' in which a keyboard instrument was accompanied by a violin or occasionally a flute.

See also [Sonata](#), §I.

SANDRA MANGSEN

Solo stop.

An organ stop with solo characteristics. With the development in the 15th century of the slider-chest (see [Organ](#), §II, 5), organ builders could separate off the medieval [Blockwerk](#) ranks, and it became possible to incorporate new instrumental or other musical effects into the organ. At the church of Our Lady in Antwerp, for example, van der Distelen's organ of 1514 was said to contain Trumpet, Waldhorn, Schalmei, Zinck, Quintadena, high Flute and Hohlpfeife stops. By Praetorius's time (1619), a wide range of flue and reed stops of all shapes and sizes was available, including overblowing flutes and horizontal regals, all of which might be used alone. The classical term meant 'an uncombined stop', but the oldest example of a Solo stop in the modern sense, being a stop that is accompanied by other softer stops, was the multi-ranked Cornet. This was known as a colourful stop, often appearing more than once in an organ, even before it was given its own treble-compass keyboard (the *Récit de cornet*) in the 17th century. By about 1890 it had become the norm for the louder Solo stops, requiring higher wind-pressures, to be given a separate keyboard (see [Solo organ](#)). Music incorporating melodies for solo stops was popular in France (Hautbois, Voix Humaine, Cromorne) and England (Horn, German Flute, Vox Humaine, Cremona, etc.) throughout the 18th century and, in the latter country, well into the next century. In 1840 the first high-pressure Ophicleide was introduced: the precursor of the Tuba and other new Solo stops, notably high-pressure harmonic flutes and free reeds (see [Organ](#), §III), as well as loudened versions of older chorus or string stops (Large Open Diapasons, Stentors, Violes d'Orchestre, etc.).

See also [Organ stop](#).

PETER WILLIAMS, MARTIN RENSHAW

Solov'yov, Nikolay Feopemptovich

(*b* Petrozavodsk, 27 April/9 May 1846; *d* Petrograd (St Petersburg), 14/27 Dec 1916). Russian composer, critic and teacher. His father wanted him to make a career in medicine, but he allowed him to enter the St Petersburg Conservatory (1868), where he studied with Zarembo. He completed an overture in 1869, and in 1872, the year of his graduation, he was commissioned to write a cantata to celebrate the 200th anniversary of the birth of Peter the Great. He taught music theory at the conservatory from 1874, and was later professor of composition (1885–1909). From 1905 he was also Director of Music at the Imperial Chapel. He was an enthusiastic member of the St Petersburg Russian Musical Society, of which he was the official representative at the Paris Exhibition of 1878. From 1870 he was a

music critic, working for most of the St Petersburg periodicals, including *Novoye vremya* and the *Sankt-Peterburgskiye vedomosti*.

After the death of Serov, who had intended to write an opera based on Gogol's short story *Noch' pered rozhdestvom* ('Christmas Eve'), a competition was set up for the best setting of the libretto, to be entitled *Kuznets Vakula* ('Vakula the Smith'). Both Tchaikovsky and Solov'yov submitted an opera; Tchaikovsky duly won in 1875, although some of the judges were known to prefer Solov'yov's composition, which was never professionally performed. Solov'yov never forgave Tchaikovsky and, though he praised *Yevgeny Onegin*, his criticisms of his music were often hostile. He was similarly critical of Rimsky-Korsakov's music, and their relationship as fellow professors at the conservatory was strained. Although Solov'yov was a conservative critic, he was by no means as reactionary as Vladimir Stasov described; in addition to critical reviews, he also wrote essays, including one on Borodin, for the Brockhaus Lexicon, and was the author of a textbook on harmony.

Solov'yov's most important composition is the opera *Kordeliya* ('Cordelia'), also known as *Mest'* ('Revenge'), which was first performed in 1885. Excerpts from an unfinished opera based on Pushkin's comic poem *Domik v Kolomne* ('The Little House in Kolomna'), upon which Stravinsky's *Mavra* is also based, were published in a St Petersburg periodical in 1899, though the music was probably written earlier. His orchestral fantasy *Éy, ukhnem*, performed at the Pan-Russian Exhibition in Moscow (1882), is based on the folksong well known as the 'Song of the Volga Boatmen', first published in Balakirev's original collection of folksongs (1866). He was a good if conservative composition teacher, but he died an embittered man, feeling that he had never been given the chance to flourish as a composer.

WORKS

Kuznets Vakula [Vakula the Smith] (op, Ya. Polonsky, after Gogol: *Noch' pered rozhdestvom* [Christmas Eve]), 1874–5, amateur perf., St Petersburg, 1880, as Vakula Kuznets

Domik v Kolomne [The Little House in Kolomna] (op, after A. Pushkin), ?early 1880s (excerpts, St Petersburg, 1899)

Kordeliya (op, P. Bronnikov after V. Sardov: *La haine*), St Petersburg, 1885, rev. 1898 as *Mest'* [Revenge]

Orch: Rusý i Mongolí, sym. picture, 1870; *Éy, ukhnem*, orch fantasy, 1882

Other works: Samson, cant., 1877; other cants.; chbr music; pf pieces; songs

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EDWARD GARDEN (with JENNIFER SPENCER)

Solov'yov-Sedoy, Vasily Pavlovich

(*b* St Petersburg, 25 April 1907; *d* Leningrad, 2 Dec 1979). Russian composer. Folk music, a decisive early influence, largely formed his musical consciousness. At the age of eight he taught himself to play the balalaika, and then he formed a trio – of balalaika, mandolin and guitar – with his contemporaries. Later he attended guitar courses, where he learnt notation, and he also studied the piano by himself. After the 1917 revolution his studies took on a more systematic character. By the age of 13 he was taking part in a young people's amateur theatre group, accompanying its productions with piano improvisations, and for a long time after this he was associated with workers' clubs. In the mid-1920s he was invited to join Leningrad radio as a piano improviser for morning gymnastics lessons. He then studied at the Musorgsky College (1929–31) and at the Leningrad Conservatory (1931–6), where Ryazanov encouraged his interest in folk music. On graduating he essayed various compositional genres, but found his vocation in song. He had emerged at the period when the mass song was at its greatest flowering, and his own pieces, with their close contact with urban working-class music, were successful and much loved both in Russia and abroad. The songs of the 1930s are virile and heroic, but during World War II he stood out as a master of heartfelt lyricism and gentle wit. These wartime songs, which expressed the soldier's feelings of love, fidelity and comradeship, won him the most widespread popularity. Apart from producing more than 60 such pieces, he toured the front ceaselessly with his own variety theatre group.

Solov'yov-Sedoy's postwar songs continued to be in praise of the soldier as hero, but new concerns entered his work as well: workers, students, youth, the peaceful life of the country and the unity of different peoples in their striving for peace. In these years his melodic invention grew still more abundant, and energetic rhythms came to predominate. He regarded the song in all its forms – mass, variety and lyric – as a very serious and elevated genre. Also his creative interest widened: he wrote operettas, did a lot of film work and revised the ballet *Taras Bul'ba*. By the 1960s and early 70s he was still composing many songs, but his work was largely for the theatre. Being for many years (1948–64) the chairman of the Leningrad branch of the Composers' Union at times of harshly ideological dictates, he showed a breadth of views and tolerance to others, sometimes even to distant creative artists and musical trends. He was a laureate of the State Prize (1943 and 1947) and of the Lenin Prize (1959).

WORKS

(selective list)

songs

Pre-war: Gibel' Chapayeva [Chapayev's Death]

Wartime: Davno mī doma ne bili [We've not been Home for a Long Time], Igray,

moy bayan [Play, my Bayan], Na solnechnoy polyanochke [In a Sunny Little Glade], Solov'i [Nightingales], Večer na reyde [An Evening on a Raid]

Postwar: Ballada o soldate, Yesli bī parni vsey zemli ... [If only Chaps the World Over ...], Gde zhe vi, druž'ya-odnopolchane [Where are You, Regimental Friends], Marsh molod'ikh rabochikh [March of the Young Workers], Podmoskovniye večera [Evenings Near Moscow], Pora v put'-dorogu [It's Time to be on Our Way], Studencheskaya poputnaya [Students' Travelling Song], Uslish' menya, khoroshaya [Hear me, Pretty One], V put' [On the Way]

Over 400 others

other works

Stage: Taras Bul'ba (ballet, after N. Gogol), 1940, rev. 1955; Verniy drug [A Loyal Friend] (operetta), 1945; Samoye zavetnoye [Most Cherished Possession] (operetta), 1948, rev. 1951; Olimpiyskiye zvyozdi [Olympic Stars] (operetta), 1962; V port voshla 'Rossiya' [The Rossiya Went into port] (ballet), 1964; U rodnovo prichala [In Home Port] (operetta), 1970; Vendetta (operetta), 1970; Neravniy brak [The Unequal Marriage] (operetta), 1971; Zhil-bil Shel'menko (operetta), 1978

Orch: Liricheskaya poema, 1933; Partizanshchina [Partisan Warfare], 1933; Taras Bul'ba, ballet suite, 1960; V port voshla 'Rossiya', ballet suite, 1964

Pf and other inst works, c50 film scores, over 40 scores for the theatre and radio

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M. ARANOVSKY/I. RAYSKIN

Soltan, Wladzimir Yawhen'yevich

(b Baranovichi, 9 Jan 1953). Belarusian composer. He graduated from Bahat'row's class at the National Conservatory at Minsk (1979), then after completing his training as an assistant lecturer under his tutorship (1983)

taught at that institution. He became a member of the Belarusian Composers' Union in 1980. His first significant works date from the second half of the 1980s and include his Cello Concerto in which he modified the Romantic model with a confrontational dramaturgy. His greatest achievement, which found considerable public resonance, was the opera *Dzikaye palyavanne karalya Stakha* ('The Wild Hunts of King Stakh') after the eponymous historical and romantic tale by the popular Belarusian writer V. Korotkevich. The opera, concerning events in the life of the Belarusian gentry in the 19th century, embodied the ideals of 'national revival' which developed in Belarusian political and cultural life in the early 1990s after the break-up of the USSR; it was the first Belarusian opera free from any communist undercurrent. The opera is a contemporary variant of the 19th-century Romantic opera and is distinguished by its specificity both in terms of historical background and genre, and also by its musical language which combines elements of expressionism, contemporary styles, traditional folklore and domestic music. It was awarded the State Prize of Belarus (1990). In general, national and historical themes predominate in his works which are characterized by a propensity towards thematic ideas of a theatrical character, a heightened tone of expression and a leaning towards dramatic confrontation of a Romantic caste. He belongs to the neo-romantic trend in Belarusian music of the 1980s and 90s.

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 syms.: 1981, 1983, 1985
 Other orch: Conc., chbr orch, 1983; Cello Conc., 1986; Sym. Poem, 1990
 Chbr and solo inst: Pf Sonata no.1, 1982; Str Qt, 1983; Pf Sonata no.2, 1984; Élegiya, vc, 1987

Song cycles (1v, pf) after M. Bogdanovich, A. Tarkovsky

Choral works, folksong arrs., incid music

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VALENTINA ANTONEVICH

Solti [Stern], Sir Georg [György]

(b Budapest, 21 Oct 1912; d Antibes, 5 Sept 1997). British conductor of Hungarian birth. After giving his first piano recital at 12 he studied at the Liszt Academy of Music, Budapest, where his teachers included Dohnányi and Bartók for the piano, and Kodály for composition. After beginning his

career as a pianist and accompanist he joined the Budapest Opera as a répétiteur, worked with Toscanini at the 1936 and 1937 Salzburg Festivals and made his début as a conductor at Budapest in 1938 with *Le nozze di Figaro*, on the night the Nazis marched into Austria. As a Jew he faced restricted professional activity in Hungary and left in 1939, spending the war years in Switzerland. Unable to gain a labour permit for work as a conductor there, he returned to the piano and won the 1942 Geneva International Piano Competition. In 1946 he was invited by the American military authorities to conduct *Fidelio* at Munich. This led to his appointment as musical director of the Staatsoper there (1946–52) and the foundation of the company's postwar repertory and reputation under his direction. In Munich he worked with Strauss, conducting *Der Rosenkavalier* in the composer's presence. A recording contract with Decca followed, beginning an association that lasted until his death. He made his first recordings in 1947, as a pianist with Kulenkampff in Beethoven and Mozart violin sonatas. He first went to London to record with the LPO, and made his concert début with that orchestra in 1949. He began to appear in other European cities and in South America, and moved to Frankfurt as Generalmusikdirektor (1952–61), directing the city concerts as well as the opera.

Solti appeared at the Edinburgh Festival in 1952 as a guest conductor with the Hamburg Opera, and the following year made his American début with the San Francisco Opera. He conducted his only Glyndebourne opera (*Don Giovanni*) in 1954, and in 1959 made his Covent Garden opera début with *Der Rosenkavalier*; this led to his appointment as musical director there for ten years from 1961, the longest tenure since Costa's. He announced his intention of making Covent Garden 'quite simply, the best opera house in the world', and in the opinion of many he succeeded. The high standards of orchestral discipline were praised. Asserting his dynamic personality over the orchestra, he dramatically raised standards and hackles at the same time; the musicians called him 'the screaming skull' in response to his autocratic manner and the excited stream of guttural exclamations from the podium. Critics (and segments of the audience who routinely booed his Covent Garden performances) despaired of his relentless drive in Mozart and Verdi, although his Wagner and Strauss gradually found more favour. His mid-1960s *Ring* cycles were a triumph. While he left most of the modern repertory to his assistant, Edward Downes, he did introduce over 20 new productions to Covent Garden, including the British première of *Moses und Aron*.

Solti's work was recognized by the award of an honorary CBE in 1968; he was advanced to KBE in 1971, and became entitled to the title Sir Georg on taking British nationality the next year. In 1974 he was made a Commandeur of the Légion d'Honneur.

London lured him from the Dallas SO where he had been music director (1960–61), despite his desire to concentrate his efforts on symphony concerts. He fulfilled this goal by becoming musical director of the Chicago SO in 1969. While he maintained his home in Europe, as music director of the Orchestre de Paris (1972–5), music adviser to the Paris Opéra (1971–3), principal conductor (1979–81) of the LPO, and with regular appearances with the Vienna Staatsoper and (with an increasingly

boisterous hero's welcome) at Covent Garden, Solti dedicated most of the next 22 years to his fruitful relationship with Chicago, taking the orchestra on tour in the USA and abroad to huge critical acclaim and recording with it virtually the entire standard Austro-German orchestral repertory.

His podium personality, exuberant and forceful, was clearly imprinted upon his music-making as he snarled and ferociously stabbed his baton. Critics found it both glorious and vulgar but never dull, and he always got what he wanted. It became a cliché to say he 'mellowed' as he got older, but his performances remained thrilling right to the end. In his 70s he was still aggravating critics with a new Bayreuth *Ring* with Peter Hall, and in his 80s his performances and recordings of Strauss, Mozart and Verdi's *Otello* were still bold, despite what some critics perceived as a sunnier outlook. He died only days before he was due to conduct the Verdi Requiem at the Proms, and had a busy schedule into the 21st century. His legacy includes over 250 recordings for Decca (with 45 complete operas) and 32 Grammy Awards, more than any other classical or popular performer. Recording *Salome* and then the first complete studio *Ring* (1958–64), with John Culshaw as producer, he became a pioneer in the use of stereo techniques to simulate the theatrical dimensions of opera. Outstanding among his other recordings is a fine Mahler cycle (made with the Chicago SO), including a truly colossal Symphony no.8. Shortly before his death he published a memoir, *Solti on Solti* (London, 1997)

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ARTHUR JACOBS/JOSÉ BOWEN

Sołtyk, Count Franciszek

(*b* Piastów, nr Radom, 13 Oct 1783; *d* Piastów, 24 Sept 1865). Polish violinist and composer. He studied music in Lublin, later in Paris with Charles Lafont and Rudolf Kreutzer (violin) and then in Warsaw with Elsner (composition). Liszt, Thalberg and Vieuxtemps were among the friends who visited him on his estate at Piastów. He was an excellent violinist who retained his technique until the end of his life; every year he spent a few months playing in Warsaw. He composed a *Rondo précédé d'une introduction* for violin and orchestra, op.2 (Leipzig, c1828); his other works, all lost, include a Violin Sonata in G minor, a Violin Concerto in D major, and other violin, chamber and orchestral pieces.

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BARBARA CHMARA-ŻACZKIEWICZ

Sołtyk, Count Karol

(*b* 1791; *d* Warsaw, 1831). Polish violinist and composer. He studied in Kielce and Kraków, and then took violin lessons from Joseph Mayseder in Vienna, where he also played for a year in the imperial orchestra. He then settled in Kraków, playing in the orchestra of the Society of Friends of Music and in string quartets. He moved to Warsaw in 1827. He composed about 40 *mazurs* for balls, and numerous other dances and songs. Most of his works, including about 20 piano mazurkas, were published by Brzezina and Klukowski (1823–30).

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BARBARA CHMARA-ŻACZKIEWICZ

Sołtys, Mieczysław

(*b* Lwów, 7 Feb 1863; *d* Lwów, 11 Nov 1929). Polish composer, conductor and teacher. He studied in Lwów with Mikuli (piano and composition) and in Paris with Saint-Saëns (composition) and Gigout (counterpoint and organ). On his return to Lwów he became editor of the *Wiadomości Artystyczne*, and in 1899 director of the conservatory and musical society; he held both posts until his death. For the musical society he conducted a great number of orchestral concerts, covering the repertory from Bach to Strauss, and he was also active in the city's musical life as a journalist and organizer. Until 1910 his music was academic and outdated in its early Romantic style influenced by Moniuszko. Later his technique developed, his harmony became more venturesome and his melody richer in a Wagnerian manner.

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Jezioro-dusza [Lake-Soul], 1907 (12 scenes, K. Brzozowski), unperf. (Lwów, 1921)
Opowieść ukraińska [A Ukraine Story], op.22 (1, Sołtys, after A. Malczewski), Lwów, 16 Feb 1909 (Lwów, 1910)
Nieboska komedia [Undivine Comedy], c1925 (after Z. Krasiński), unperf.

other works

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TERESA CHYLIŃSKA

Solum, John (Henry)

(b New Richmond, WI, 11 May 1935). American flautist. At Princeton he studied musicology with Mendel, theory and composition with Forbes and Cone, and had private flute lessons with Kincaid. He made his solo début in 1957 with the Philadelphia Orchestra after winning its Youth Award. Since 1962 he has toured in North America, Europe, and Asia as a soloist and in chamber ensembles. His extensive concert repertory and numerous recordings encompass works for both the modern Boehm-system flute (including many pieces dedicated to him by contemporary American composers), and its 18th-century antecedent. Solum is a founding member of Aston Magna, the Bath Summer School of Baroque Music and the Connecticut Early Music Festival. He has taught at Vassar College, Oberlin College and Indiana University, has edited flute music from the 18th to 20th centuries and has written many articles on flute music and a book, *The Early Flute* (Oxford, 1992).

HOWARD SCHOTT

Somalia

[Somali Democratic Republic] (Som. Jamhuriyadda Dimugradiga ee Soomaaliya). Country in the Horn of East Africa. It has an area of 637,657 km² and a population estimated at 11.53 million (2000). The Somali Democratic Republic collapsed in a revolution in 1991, and no political state has been formed to replace it, although the Somali National Movement declared the secession of an independent country called the Somaliland Republic in the north-western region. Somalis are the primary ethnic group and inhabit neighbouring parts of Ethiopia, Djibouti and Kenya. These peripheral populations have been separated from the main population since the colonial partition of Africa. A small number of other Bantu-speaking ethnic groups live among the Somalis. Islam, language and ethnic identity unite all Somalis, but there are internal divisions into clan families, lineages and other subgroupings based on an agnatic genealogy. There are also three main linguistic divisions. Most Somalis are

nomadic herders of camels, cattle, sheep and goats or small-scale subsistence farmers. The growing urbanization of the country was curtailed considerably by the civil war, which began in 1988. A large diaspora of refugees now lives outside the country in East Africa, Europe, the USA and Canada.

1. General features of Somali music.

All Somali music is pentatonic, and there is a large variance of pitch frequencies and intervals, because they are not standardized. The characteristic, pentatonic gap between the second and third notes of the scale is absent in some poems in which intervals are equidistant. Indigenous Somali music functions as accompaniment to poetry and is limited by 'language internal constraints' (Bird, 1976), where music becomes predictable from scansion. A few melodies partially define each genre, any one of which can be sung to any poem in that genre. The genre will be perceived, rather than the specific poem, if one hears a Somali whistle a tune. On the other hand, the modern *heello*, influenced from colonial models, bears 'language external constraints', and each poem has a unique melody. Consequently, predictable rhythms in the *heello* provide prosody for the poem.

Both language and music depend on duration for rhythm: long and short vowels in prosody and long and short notes in music. The interaction between the two provides a polyrhythmic relationship in Somali scansion where two parallel rhythm systems are performed simultaneously in the same stream of speech.

2. Relationship between music and poetry.

The Somali word for music, *muusiko* (or *muusiqo*), is a loan-word from the English, Italian and French colonial languages, reflecting the primary use of music prior to the 1940s as accompaniment to poetic performance. In the indigenous Somali tradition, music and poetry (sung poetry) are really the same creative act, though poetry can be recited without singing. Music as a separate performance form became important only after colonial exposure to foreign forms.

Before the use of spoken poetry in the modern Somali theatre (Mumin, 1974), all Somali poetry could be set to music either as chant (melodic but not rhythmic) or as song (melodic and rhythmic). No extensive vocabulary for musical forms existed, but a specialized one existed for over 30 genres of poetry. Indeed, until the early 1940s poetic specialization by Somali artists resulted in music assuming a secondary role to poetry. Traditional melodies existed, as did traditional song and chant forms, but they were not associated with specific poems. Instead, groups of melodies were associated with particular poetic genres. Any melody in a group could be chosen, adjusted in minor ways to fit the words of a specific poem, and the adjustments could then be applied to any other melody of the same group. Thus, a specific poem of the *wiglo* genre could be chanted to a number of melodies associated with that genre, but a poem from another genre could not be used with *wiglo* melodies. The stock of melodies in each group was increased by regional variations and by the innovations of individual performers. Few poets are remembered as composers of this limited stock

of genre melodies, though they are often remembered as composers of specific poems. A notable exception is Sayyid Maxamed Cabdille Xasan, the famous 'Mad Mullah of Somaliland'.

The secondary role of music is also reflected in the paucity of musical instruments in Somali culture. The only instrument played by Somali pastoralists is the drum, and in the north it is used only by women, to accompany their serious genre, the *buraambur*, which is recited principally at weddings and festivals. No instrumental accompaniment of hand-clapping was permitted with the male classical genres of *gabay*, *jifto* and *geeraar*. Hand-clapping and an occasional drum, very often a simple petrol tin, are, however, used to accompany the less serious and mixed-gender genres associated with Somali dancing in this area. The southern regions are different. At least four styles of drums are used (*durbaan*, *yoome*, *jabbu* and *nasar*), together with a variety of flutes (*malkad*, *siinbaar* and *sumari*). *Buun oo caroog* (conch shells) and antelope horns, especially of the kudu (*gees oo goodir*), are blown rhythmically. Clappers are also used to beat rhythms: a wooden, hand-carved pair (*shanbal*) and a pair of metal hoe-blades (*shagal oo biro*). Finally, one finds the *shareero* (a lyre) in southern Somalia, which is also common in other parts of eastern Africa.

3. Modern developments.

In the period just after World War II, Somali musical life underwent drastic changes. The radio was introduced during the war, and Somalis were presented with English, Italian, Arabic and Indian musics. The British colony of Aden, where many Somalis lived or went for civil service training, also contributed to this exposure, with a radio station and several cinemas. In Hargeysa (Hargeisa), capital of the then British Somaliland Protectorate, several Somalis, notably Cabdullaahi Qarshe, formed a theatrical company known as *Walaalo Hargeysa* ('Brothers of Hargeysa'). They introduced a newly emerging form of poetry in many of their productions and accompanied its recitation with a small orchestra composed of flute, violin, tambourine and drum. The growing drive towards independence, along with other factors, led to the development and popularity of this form, which is almost wholly responsible for the concurrent development of modern Somali music. The novel musical setting of this new genre resulted in the confusion over its naming. The long and powerful tradition that preceded it compelled many Somalis to call it the *heello*, a name derived from an introductory formula that was initially used with it but later dropped. Other Somalis called the new genre *hees* ('song') for several reasons: increasing numbers of foreign musical instruments were employed with its recitation; it had melody and rhythm; its extensive use of patterned refrains made it resemble foreign radio models; and, in distinction to earlier genres that drew from a common stock of melodies, each poem in the new genre had a specific melody, composed earlier by the poets themselves or by a musician.

In the period from about 1943 onwards, more and more innovations were introduced, both in the instruments used and in the music itself; these innovations were soon disseminated through radio stations in Mogadishu (Mugdisho) and Hargeysa, as well as by the burgeoning Somali theatre. An orchestra was formed and trained by an Italian military conductor and it

performed on Mogadishu radio and at military parades, also giving public performances. In addition to the groups given official government support, private ensembles playing foreign music (i.e. rock and roll) and Somali music began to perform without texts. A form of the *heello* characteristic of southern composers, notably Axmed Neji, was developed, using still more musical instruments (electric guitars, electric organs and drum sets).

Despite the paucity of indigenous instruments, Somali music has a unique character and cannot be confused with the musics of neighbouring countries. Somali musicians state that a form of Western-influenced Sudanese jazz has been a major external influence on Somali music in recent times. During the period of the Somali Republic, members of the Radio Artistes Association made regular tours to Tanzania, the Sudan and elsewhere, and instrumental groups from abroad performed in the National Theatre in Mogadishu. This state-supported ensemble was retained with a new name Waaberi ('Dawn Players') after the 1969 *coup d'état*, and survived into the 1990s as a private troupe in the European and American diaspora after the 1991 revolution.

4. Collections and research.

Extensive collections of tape-recorded Somali music were kept in the country's radio stations at Hargeysa and Mogadishu and at the Academy of Sciences and Arts, Ministry of Higher Education and Culture, in Mogadishu. The current state of these collections is not known, but other collections are located in the radio stations that broadcast in Somali in Addis Ababa, Nairobi, Djibouti, Cairo, Moscow and London. Extensive tape collections can be found today at the School of Oriental and African Studies (University of London), the University of Rome 'Sapienza', and the Archives of Traditional Music (Indiana University).

Until the late 1970s ethnomusicological research was limited to the casual observations of scholars interested in such varied fields as folklore, linguistics and anthropology, and most of these observations were on the music of the pastoral Somali and the modern urban populations. Research in Somali ethnomusicology has increased dramatically since the 1980s, and several articles of substance have been published describing Somali musical context and the relationship between music and poetic scansion. Yet although there are over 30 genres of poetry among the Somali, all of which may be sung, only a few have been analysed. Moreover, since the break-up of the national government in the Horn of Africa, at least a million Somalis now live in the diaspora where their exposure to foreign musical systems is increasing. Much more analysis remains to be conducted.

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JOHN WILLIAM JOHNSON

Somers, Harry (Stuart)

(*b* Toronto, 11 Sept 1925; *d* Toronto, 9 March 1999). Canadian composer, pianist and broadcaster. Somers was one of the most significant composers to emerge in Canada after World War II. Along with several other postwar Canadian composers, such as Weinzweig and Pentland, he developed a strikingly distinctive style influenced by contemporary figures in Europe and the United States, rather than the prevailing English organ and choral tradition of composers such as Willan. Somers left a rich legacy; many of his works have become mainstays of the contemporary Canadian repertory.

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BRIAN CHERNEY

[Somers, Harry](#)

[1. Life.](#)

He independently began studying piano and composing in 1939 and studied at the Toronto Conservatory between 1942 and 1949, with an interruption for military service (1943–5). His teachers were Weinzweig for composition and R. Godden and W. Kilburn for the piano; in 1948 he studied the piano briefly with E. Robert Schmitz in San Francisco. Although Somers showed exceptional promise as a pianist, widely performing his own music as well as that of colleagues such as Pentland, in 1948 he abandoned plans to become a concert pianist in order to devote himself to composition. In 1949 he was awarded a Canadian Amateur Hockey Association Scholarship to study for a year in Paris with Milhaud. Somers never held a teaching position or sought permanent employment. In the 1950s he earned a living in a variety of odd jobs, briefly driving a taxi, working as a part-time music copyist and playing the guitar professionally. From 1960 he supported himself through commissions from major institutions and orchestras. He returned to Paris in 1960 on a Canada Council Senior Arts Fellowship to observe recent musical developments and to pursue his interest in Gregorian chant in a brief period of study at Solesmes.

During the 1960s Somers became involved in broadcasting and music education. He served as a writer, commentator and host on a variety of CBC radio and television music programmes, including an important two-

hour documentary in 1962 on the occasion of Stravinsky's 80th birthday; from 1965 to 1969 he prepared and presented the CBC programme 'Music of Today'. In 1968–9 he was special consultant to the North York Board of Education, Toronto, working directly in the classroom to explore new methods of developing musical creativity among children. A grant from the Canadian Cultural Institute in Rome enabled him to spend two years there (1969–71); this was above all a period of reflection and planning. On his way back to Canada in the autumn of 1971 he spent three months visiting India, Nepal, Thailand and Bali, gaining musical experiences which were to influence several important works of the 1990s. Among the many honours he received were honorary doctorates from the universities of Ottawa (1975), Toronto (1976) and York (1977). In 1972 he was made a Companion of the Order of Canada, the country's highest award. Somers's first wife, Catherine Mackie, died in 1963. In 1967 he married the distinguished Canadian actress Barbara Chilcott, whose involvement with theatre and non-Western religions and philosophy exerted a considerable influence on his own artistic development.

Somers, Harry

2. Works.

Somers might be considered an eclectic in that throughout his career he absorbed many influences, among them the music of Weinzweig, Bartók and Ives, Baroque counterpoint and Gregorian chant. However, he always selected those elements most compatible with his own strong creative personality. From the beginning he developed a musical language of great originality, owing in part to Toronto's relative isolation from major 20th-century innovations. Most of the works of the early and middle 1940s (largely piano music) bear descriptive titles. There is considerable rhythmic vitality and sensitivity to instrumental colour; the harmonic language is mildly dissonant within a vertically orientated, tonal framework, with a preference for parallel progressions and for chords built in 4ths and 5ths. These works show the emergence of an important characteristic of his mature style: the extended, lyrical melodic line, slowly unfolding against a thinly-textured, more active and often ostinato-like accompaniment. Over the years the ever-present 'long line' underwent many internal changes involving range, interval structure and dynamic contour, but it was generally a means of achieving considerable intensity and continuity. The falling semitone is often an important expressive feature of these lines, which have been described as 'personal songs of sadness and perhaps loneliness'.

In the late 1940s, under the guidance of Weinzweig, a more horizontally orientated approach evolved, with thinner textures and greater control over motivic coherence. These developments can be seen most clearly in the outer movements of *North Country* (1948), a four-movement suite for string orchestra. Nervous rhythmic vitality, sparse textures in a relatively dissonant context and lean melodic lines in a high register (often contrasting sharply with a driving ostinato-like accompaniment) subtly evoke the bleakness, loneliness and strength of the northern Ontario landscape. In a sense the work could be considered the musical counterpart of certain paintings by the Canadian 'Group of Seven'. *North Country* and works that followed – the Suite for harp and chamber

orchestra (1949), the Symphony no.1 (1951) and the Passacaglia and Fugue (1954) – are classics of Canadian music and document the efforts of a generation to break away from the traditional language of older, European-trained colleagues. These works display another important facet of Somers's language in the individual use of dynamics: a single sustained sound (whether a chord or a single pitch, isolated or prolonged in a melodic line) acquires a dynamic envelope of its own; Somers referred to this as 'dynamic unrest'. Beginning with the Fantasia for orchestra (1958) this device is applied to orchestral blocks, juxtaposed or superposed. By extension, the build-up and release of tension, through a carefully planned crescendo, contributes a sense of drama and coherence to individual movements and even an entire work. This can be traced from *North Country* through major works of the 1950s (notably the Symphony no.1 and the String Quartet no.3) to the orchestral *Five Concepts* (1961), each describing a dynamic arc.

Although Somers had experimented with serial technique as early as 1942, he did not use this method of pitch organization systematically until 1950, preferring instead to work with small interval cells, sometimes drawn from a 12-note series. After *12 x 12*, a collection of 12 fugues for piano, and the Symphony no.1, all the major works up to and including the opera *Louis Riel* employed serial pitch organization. However, Somers's approach to serialism was intuitive. Until about 1959 even those sections in which a series is applied strictly had tonal implications and references, and Somers's application of serialism was always flexible, subordinate to other aspects.

During the 1950s Somers was preoccupied with two main avenues of exploration: the use of fugal-related textures and techniques, and the juxtaposition of different styles and techniques within the same work. The use of fugal devices was an attempt, in his words, to 'unify conceptions of the Baroque ... with the high tensioned elements of our own time'. Well over half of the works written between 1950 and 1961 contain fugal movements or sections. The most characteristic subjects have a sharp, nervous, rhythmic vitality, which often serves as a foil for slower-moving subsidiary melodic lines. Striking examples (in addition to *12 x 12*) are the Passacaglia and Fugue (1954), the last section of the String Quartet no.3 and the second (for percussion alone) of the *Five Concepts*. The counterpoint of styles was used both to create tension by flouting the listener's expectation and to superpose different planes as in Ives. While not entirely successful in his works of the 1950s (e.g. the Piano Concerto no.2 and the Violin Sonata no.1), the device was effectively used in the opera *Louis Riel*. A series of orchestral works of the early 1960s shows increasing experimentation with non-thematic textures and with the visual and spatial aspects of performance. *Stereophony* (1963), commissioned by the Toronto SO, remains Somers's most important and original orchestral score and a synthesis of many elements of his earlier writing. In addition to two string orchestras on the platform, musicians are scattered about the hall; the impossibility of synchronization is deliberate.

One of Somers's most important achievements is the three-act opera *Louis Riel* which focusses sympathetically on the character and aspirations of the *Métis* spokesman who led unsuccessful uprisings in Manitoba in 1869–70

and 1885. Commissioned by the Floyd S. Chalmers Foundation for the Canadian Centennial in 1967, the work received international acclaim. It was performed eight times during the period 1967–8 and was broadcast in 1969 by CBC television. In October 1975 it received its US première at the Kennedy Center in Washington, DC, as part of Canada's contribution to the USA's bicentennial celebrations, thus becoming the first full-length Canadian opera to be performed outside Canada. The text is multilingual (in English, French and Cree) and the music is in four different stylistic areas: lean, atonal orchestral writing (used for dramatic intensity and to evoke the Canadian northwest); popular songs of the Riel period (e.g. 'Orangemen Unite', used for a political gathering in Act 2 scene iv); native folksong (notably Marguerite's beautiful aria 'Kuyas', Act 3 scene i) and electronic sounds (used to create maximum tension, as in the battle scene, Act 1 scene i). (Although he worked extensively in the studios of the University of Toronto, this opera contains one of the few instances of Somers's use of taped material, along with *Zen, Yeats and Emily Dickinson* (1975) and *Magic Flute* (1997).) Among the most intense parts of the work are two virtually unaccompanied arias, one for Louis, the other for Marguerite, his wife. These arias may be seen as a further stage in the development of Somers's masterful and individual extended melody.

From the mid-1960s to the mid-1980s, Somers was chiefly concerned with the exploration of new vocal techniques. In *12 Miniatures*, *Evocations*, *Crucifixion* and *Louis Riel*, devices such as vocalization, vowel and breath sounds, and timbral inflections are used within a traditional framework. *Voiceplay* (1971), commissioned by the CBC for Berberian, is presented in the guise of a non-semantic 'lecture' in which the performer must play four different roles and present symbols of 'objective' and 'subjective' states. The sound material consists largely of voiced and unvoiced phonetic sounds. In *Kyrie* the text is derived almost entirely from the phonetic sounds of the words 'Kyrie eleison, Christe eleison'. Somers believed that 'the meaning of words of ancient origin is in their sound, and not necessarily in the order that has been handed down to us ... the inner meaning ... can only be experienced, not "explained" in the "semantical" sense'. *Kyrie* also contains passages consisting of layers of different but simultaneous tempos (which Somers referred to as 'multi-plane and multi-tempo writing'); this technique is also encountered in other later works such as *Movement for String Quartet* (1982) and *Elegy, Transformation, Jubilation* (1981), the last section of which evolves to five separate tempos simultaneously distributed among five instrumental groups, requiring five conductors using click-tracks.

Somers's interest in vocal writing culminated in four works of the 1970s and early 1980s: *Zen, Yeats and Emily Dickinson*, *Limericks*, *Shaman's Song* and *Chura-Churum*. *Limericks*, for example, a tribute to Healey Willan on the occasion of the centenary of his birth, is a whimsical, rhythmically vivacious setting of three ribald limerick verses for chorus, mezzo-soprano and instrumental ensemble. *Chura-Churum* is, in contrast, an extended, intense work for small ensemble and eight vocalists, each singing into a microphone connected to one of eight loudspeakers located around the hall. (His use of spatial effects can be traced back to *Stereophony*.) The Sanskrit title, meaning 'all manifest-unmanifest creation', appears in the work's text, a *pūja* or mystical verse, which is broken into phonemes and

combined with a number of other vocal sounds. It is a score of considerable complexity, involving graphic notation and the movement of singers from one microphone to another throughout the piece. Somers said that 'there's a sense of theatre and ritual about the piece, even in the movement of people around the stage'.

In the late 1970s Somers returned to the stage with a chamber opera, *The Death of Enkidu*, the first in a projected trilogy based on the Sumerian-Babylonian *Epic of Gilgamesh*. While this dark, atmospheric work can be seen as a continuation of various extended vocal techniques developed since the 1960s, Somers subsequently turned towards a more tuneful, less complex style in the children's opera *A Midwinter Night's Dream*, set in a tiny Inuit community in the Canadian arctic. Expressing the desire to 'go back to square one ... use simple tunes and rhythms', Somers drew upon Inuit material and popular music (as well as his own dissonant and rhythmically vigorous style) to create a suitable ambiance for the conflict, embodied in the Inuit youth Jimmy Moonwok, between the values of late twentieth-century Western society and those of the traditional Inuit culture.

Although the opera which followed, *SerINETTE*, was also based on a Canadian subject (characters and events in Upper Canada in the early 1800s, including David Willson's religious sect, The Children of Peace) and evoked the music of the period, Somers turned, in the early 1990s to an adaptation of Thomas Mann's novella *Mario und der Zauberer*, a parable of the rise of fascism. Somers and his librettist, Rodney Anderson, created a full three-act work, rich in detail and allusion, in which a variety of musical and vocal styles are used to define various aspects of the characters and dramatic situations, much in the manner of *Louis Riel*. In his review in *Opera Canada*, Carl Morey wrote that the opera 'reflects much that is traditional in the lyric theatre while being in every sense contemporary in both subject and style'.

Somers, Harry

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stage

The Fool (chbr op, 2 scenes, M. Fram), 1953; Toronto, 15 Nov 1956

The Homeless Ones (TV operetta, Fram), 1955; CBC TV, 31 Dec 1955

The Fisherman and his Soul (ballet, choreog. G. Strate), chbr orch, 1956; Hamilton, 5 Nov 1956

Ballad (ballet, choreog. Strate), chbr orch, 1958; Ottawa, 29 Oct 1958

The House of Atreus (ballet, choreog. Strate), orch, 1964; Ottawa, 13 Jan 1964

Louis Riel (op, 3, M. Moore and J. Languirand), 1967; Toronto, O'Keefe Centre, 23 Sept 1967

Improvisation (music-theatre piece), narr, solo vv, ens, 1968; Montreal, 5 July 1968

And (dance score), S, A, T, Bar, fl, hp, pf, 4 perc, 1969; CBC TV, 1969

The Death of Enkidu (chbr op, M. Kinch, after the Epic of Gilgamesh), 1977; Toronto, Co-Opera Theatre, 7 Dec 1977

A Midwinter Night's Dream (children's op, 2, T. Wynne-Jones), 1988; Toronto, 17 May 1988

SerINETTE (festival op, 2, J. Reaney), 1989; Sharon, ON, 7 July 1990

Mario and the Magician (op, 3, R. Anderson, after T. Mann), 1991; Toronto, Elgin, 19 May 1992

instrumental

Orch: Sketches: Horizon, Shadows, West Wind, 1946; Scherzo, str, 1947; Pf Conc. no.1, 1947; North Country, suite, str, 1948; Suite, hp, chbr orch, 1949; Sym. no.1, 1951; Passacaglia and Fugue, 1954; Little Suite on Canadian Folksongs, str, 1955; Pf Conc. no.2, 1956; Fantasia, 1958; Lyric, 1960; 5 Concepts, 1961; Movement, 1961; Sym., wind, perc, 1961; Stereophony, 1963; Picasso Suite: Light Music, small orch, 1964; Those Silent, Awe Filled Spaces, 1978; Variations, str, 1979; Elegy, Transformation, Jubilation: in memoriam four suicides, 1981; Concertante, vn, str orch, perc, 1982; Gui Conc., 1984; Of Memory and Desire, str, 1993; Pf Conc. no.3, 1996

Chbr and solo inst: Str Qt no.1, 1943; Pf Sonata no.1, 1945; Pf Sonata no.2, 1946; 3 Sonnets, pf, 1946; Solitudes, pf, 1947; Wind Qnt, 1948; Rhapsody, vn, pf, 1948; Pf Sonata no.3, 1950; Pf Sonata no.4, 1950; Str Qt no.2, 1950; Trio, fl, vn, vc, 1950; 12 x 12, fugues, pf, 1951; Sonata no.1, vn, pf, 1953; Sonata no.2, vn, pf, 1955; Pf Sonata no.1, 1957; Sonata, gui, 1959; Str Qt no.3, 1959; Etching: The Volland Suite, fl, 1964; Images of Canada (incid music for TV), various ens, 1972–5; Music for Solo Vn, 1973; Mvt for Str Qt, 1982; Fanfare for J.S.B., brass qnt, 1984; 11 Miniatures, ob, pf, 1992; Magic Flute, fl, tape, 1997; Nothing Too Serious (7 short pieces for pf), 1997

vocal

Choral: Where do we Stand, O Lord (Fram), SATB, 1955; 2 Songs for the Coming of Spring (Fram), SATB, 1957; God, the Master of this Scene (B. Attridge), SATB, 1962; Gloria, SATB, 2 tpt, org, 1964; The Wonder Song (Somers), SATB, 1964; Crucifixion, SATB, eng hn, 2 tpt, hp, perc, 1966; Songs from the Newfoundland Outports (trad., coll. K. Peacock), SATB, pf, 1969; Kyrie, S, A, T, B, chorus, 8 insts, perc, tape, 1972

Trois chansons de la nouvelle-France (trad.), SATB, pf, 1976; We Wish you a Merry Christmas, SATB, pf, 1976 [arr. of trad. Eng. carol]; Limericks (H. Willan, W.H. Auden, anon.), Mez, SATB, ens, 1980; Song of Praise (W. Scott), treble vv, pf, 1984; We're Counting thy Favours (D. Wilson), SATB, pf, 1991 [from op Serinette]; Bless'd is the Garden of the Lord, SATB, pf duet, 1991 [from op Serinette]; I'll Haste Away to Jordan's Stream (D. Wilson), SATB, pf, 1991 [from op Serinette]; The Pelican Chorus (E. Lear), S, T, pf, 1993; Spotted Snakes (W. Shakespeare), children's chorus, pf, 1993; Abstemious Asses, Zealous Zebras and Others (E. Lear), S, Mez, T, pf, 1994; Northern Lights, young people's or women's chorus, pf, 1994; A Children's Hymn to the United Nations (P.K. Page), children's chorus, pf, 1995; A Thousand Ages (Anglican hymn, 'St Anne'), boy's v, T, B, orch, elec sounds, 1998

Solo vocal: 3 Songs (W. Whitman), 1v, pf, 1946; A Bunch of Rowan (D. Skala), Mez/Bar, pf, 1947; 3 Simple Songs (Fram), Mez, pf, 1953; Conversation Piece (Fram), S/T, pf, 1955; 5 Songs for Dark Voice (Fram), C, chbr orch, 1956; 12 Miniatures (haiku, trans. H. Henderson), S, fl, vc, hpd, 1963; Evocations (Somers), Mez, pf, 1966; Kuyas (Cree Indian), S, fl, perc, 1967 [from op Louis Riel]; Voiceplay, singer-actor, 1971

Chura-Churum (Sanskrit), 2 S, 2 A, 2 T, 2 B, fl, hp, pf, 4 perc, 1972–85; Zen, Yeats and Emily Dickinson (Zen poetry, W.B. Yeats, E. Dickinson), 2 actor-narrs, S, fl, pf, tape, 1975; Love-in Idleness (W. Shakespeare: *A Midsummer Night's Dream*), operatic scene, S, pf, 1976; Shaman's Song (Uvavnuk), (S, T)/(Mez, Bar), prepared pf, 1983; The Owl and the Pussycat (E. Lear), S, Mez, T, pf, 1988

Somers, Harry

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Somervell, Sir Arthur

(*b* Windermere, 5 June 1863; *d* London, 2 May 1937). English composer and educationist. He was educated at Uppingham and King's College, Cambridge, where he studied music under Stanford. Two years in Berlin (1883–5) at the Hochschule für Musik were followed by two years at the RCM, after which he became a private pupil of Parry. In 1894 he joined the teaching staff of the RCM and in 1901 began the work which led to his appointment as inspector of music to the Board of Education. He retired from this post in 1928 and was knighted in the following year.

Although Somervell's devotion to the cause of musical education may well have hampered his development as a composer, he wrote consistently throughout his life and made ambitious contributions in every field of musical composition. However, he made his deepest and most lasting impression with the kind of choral music that lay within the capabilities of amateur singers. Church choirs welcomed his short oratorio *The Passion of Christ* (1914) as a more refined, though arguably less powerful, alternative to Stainer's *Crucifixion*. The cantata *Christmas* (1926) met with a similar response. In the secular field, the cantata *The Forsaken Mermaid* (Leeds Festival, 1895) made a strong impression and it remained in print until long after World War II.

Somervell's most important contribution to English music is to be found in his five song cycles, which include settings of Tennyson, Housman and Browning. *Maud* (1898), to poems by Tennyson, has lasted most successfully and is probably his masterpiece. The piano writing is bold and imaginative, and the strikingly memorable vocal lines do full justice to the words. The genuine and consistent level of dramatic power of this work can still be felt, but in symphonic and chamber music he was less successful. The sincerity and craftsmanship of his most important orchestral works (written immediately before and after World War I) were apparent to all, but so too was the degree to which his style was out of date. His music was grounded in the German classics, lying somewhere between Mendelssohn and Brahms in an area which was perhaps more adequately explored by Parry.

Somervell did pioneer work of great value in helping to establish music as a recognized school subject at all levels. To this end he wrote many educational works, including some half-dozen operettas for children. He lent active support to other musically progressive organizations, including the Church Music Society, the Competitive Festival Movement and the Folksong Movement.

WORKS

(selective list)

song cycles

Maud (Tennyson), 1898, *GB-Lbl*; Love in Springtime (Tennyson, Rossetti, Kingsley), 1901; The Shropshire Lad (Housman), 1904; James Lee's Wife (Browning), 1907; A Broken Arc (Browning), 1923

choral

Mass, c, 1891; A Song of Praise, 1891; Joan of Arc (M.H. Collet), 1893; The Forsaken Merman (Arnold), 1895; The Power of Sound (Wordsworth), 1895; Elegy (Bridges), 1896; The Charge of the Light Brigade (Tennyson), 1896; Ode to the Sea (L. Binyon), 1897; Ode on the Intimations of Immortality (Wordsworth), 1907; Mass, d, 1907; The Passion of Christ, 1914; Christmas, 1926

orchestral

Helen of Kirkconnell, orch ballad, 1893; In Arcady, suite, 1897; Sym. Variations 'Normandy', 1912; Sym. 'Thalassa', d, 1912; Pf Conc. 'The Highland', 1921; Vn Conc., g, 1932

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MICHAEL HURD

Somfai, László

(b Jászladány, 15 Aug 1934). Hungarian musicologist. He studied musicology at the Budapest Academy under Bartha, Bárdos, Gárdonyi and

Szabolcsi (1953–8), graduating in 1959 with a dissertation on the development of the Classical quartet by Haydn. He was music librarian at the National Széchényi Library (1958–62) and in 1963 joined the staff of the Bartók Archives (from 1969 the Institute of Musicology of the Hungarian Academy of Sciences), of which he subsequently became director (1972). He joined the musicology faculty of the Budapest Academy in 1969, first as a lecturer, and from 1980 as professor; in 1997 he became director of the PhD course in musicology. He was awarded the doctorate from the Hungarian Academy of Sciences in 1982 for his book on Haydn's piano sonatas. He was visiting professor at CUNY and Berkeley in 1984 and 1989.

Somfai is one of the leading personalities of Hungarian musicology, and has done much to facilitate Hungarian access to the latest international research. One of his main areas of study is the 18th century, especially the works of Haydn. He proved that the quartets op.3 attributed to Haydn are not his compositions; he also produced the first scholarly iconography of the composer. The focus of his 18th-century research is the connection between notation and performing practice; he was among the first in Hungary to promote historically-informed performance styles. His other main area of exploration is 20th-century music, and he is one of the foremost Bartók scholars. In addition to working on the complete edition and preparing the thematic catalogue of Bartók's works, he has written the first systematic treatment of Bartók's working practices, sketches, and the relationship between notation and performance by the composer (1996).

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ISTVÁN KECSKEMÉTI/ZSUZSANNA DOMOKOS

Somi, Leone di [Leone Ebreo de].

See [Sommi, Leone de'](#).

Somiere

(It.).

See [Wind-chest](#).

Somis, Giovanni Battista

(*b* Turin, 25 Dec 1686; *d* Turin, 14 Aug 1763). Italian violinist and composer. He came from a family of musicians: his father, Lorenzo Francesco (1662–1736), was a violinist and was once known by the nickname ‘l’Ardy’ (perhaps referring to some military exploit), which was passed on to his children. Somis’s mother, Domenica Canavasso (1663–1706), was the sister of the violinist Paolo Canavasso, who founded a dynasty of musicians. In 1696 Somis entered the service of Duke Vittorio Amedeo II of Savoy as a ‘musicò suonatore della banda dei violini’. In 1703 he was sent by the duke to Rome, together with A.S. Fiorè to perfect his

skills with Corelli. While there he benefited from the patronage of Cardinal Ottoboni, to whom he later dedicated his op.4. Having returned to Turin at the end of 1706, he resumed his post in the court orchestra; in 1715 he was appointed leader of the soprano violins, and in 1736 director of the entire orchestral ensemble. From 1737 to 1757 he also held the positions of musical and stage director at the Teatro Regio, with the obligation to direct the first opera of every season. From 1709 until his death, Somis was a chamber assistant to Vittorio Amedeo, Prince of Carignano, who moved to the Palais de Soissons in Paris in 1718, giving Somis several opportunities to travel to the French capital, where he performed at the Concert Spirituel in 1733. He was admired as a violinist throughout Europe and his many pupils included Jean-Baptiste and Pierre Miroglio, J.B. and Joseph Canavas, Carlo Chiabrano, Guignon, Pugnani, Giardini, the elder Jean-Marie Leclair, Guillemain and Gaspard Fritz. Somis's sister Cristina (1704–85) was an excellent chamber singer, the most famous of her time (see illustration).

Somis left nine printed collections of sonatas for two or three instruments, several other instrumental pieces (ten violin concertos, three sinfonias, seven sonatas) and a single vocal piece. The many works listed in the lost autograph catalogue must, for the most part, have been composed for his own use. The solo concertos are traditional in conception, the solo sections being of no great virtuosity. The chamber works, however, are richer in invention: predominantly tripartite in structure, their slow movements (often placed first, as in all of op.2, and followed by two allegros), with a warm cantabile style and sophisticated harmonic progressions, seem to have been the focus of greatest attention. Having abandoned the archaic *da chiesa* style of the first collection, Somis developed the sonata in directions similar to Vivaldi. The sonatas for two violins (opp.5 and 7) and the trio sonatas (op.8) are essentially amateur in character, but the 12 sonatas for solo cello, probably written for the first cellist of the Regia Cappella of Turin, Salvatore Lanzetti, are more notable.

WORKS

op.

1	[12] Sonate da camera, vn, vc/hpd (Amsterdam, c1717, 2/1725)
2	[12] Sonate da camera, vn, vc/hpd (Turin, 1723); ed. in Monumenti musicali italiani, ii (Milan, 1976)
3	[12] Sonate da camera, vn, vc/hpd, Turin, 1725, <i>GB-Cu</i>
4	[12] Sonate da camera, vn, vc/hpd (Paris, 1726)
5	[6] Sonate a tre, 2 vn, vc/hpd (Paris, 1734, 2/1743)
6	[12] Sonate da camera, vn, vc/hpd (Paris, 1734, 2/1738)

—	12 Sonate a vc solo (Paris, c1738)
7	[12] Ideali trattenimenti da camera, 2 vn/fl/descant viols (Paris, c1750)
8	6 sonate a tre, 2 vn, vc (n.p., n.d.)

2 concs. (F, D), vn, orch, *D-Dlb*; 7 concs., vn, orch, *F-Pc*, 1 ed. D. Bertotto (Milan, 1988), 1 ed. S. Di Lotti (Milan, 1988), 1 ed. G. Ferrari (Milan, 1988); Concerto a più strumenti (D), *Pc*; 2 sinfonie (D, B), *I-Gc*; 2 sonatas (G, d), vn/va da gamba, bc, *D-Bsb*; sonata (G), vn, b, *KA*; Sinfonia, fl, bc, *I-PAc*; 4 sonatas, vn, b, *Pla*

Mundi splendide catene vane pompe, motet, 1v, vns, AOC

An autograph catalogue was in the possession of Somis's descendents but is now lost. It listed 152 concs., vn, orch; 3 concs., 2 vn, orch; 3 concs., fl, orch; 4 concs., tpt, orch; 1 conc., ob, orch; 3 concs. 'pieni à 4 instrumenti'; 1 sonata à 4; 1 sonata à 3 con ripieni; 6 printed sonatas à 3; 1 MS sonata à 3; 75 sonatas, vn, bc; 3 sonatas, va d'amore, bc; 7 sonatas, vc, bc; most of these works are lost

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ALBERTO BASSO

Somis, Giovanni Lorenzo

(*b* Turin, 11 Nov 1688; *d* Turin, 29 Nov 1775). Italian violinist and composer, brother of [Giovanni Battista Somis](#). After studying first probably with his father, he moved to Bologna, where he remained for eight years. While there he completed his studies with G.N. Laurenti, and also studied painting, possibly with Giuseppe Del Sole. After a stay in Rome and in the

Kingdom of Sicily, he was accepted in 1722 by the *Accademia Filarmonica* in Bologna. In 1724 he joined the military band of the King of Sardinia, and from 1732 to 1770 he was a violinist in the royal chapel, Turin, a city he left only in 1753 to travel to Paris. Somis was an affluent art collector, the 70 paintings listed in his will including works by himself and by Carle van Loo, Meytens, Magnasco and Seyter. Somis left many examples of his own work in the residences of the House of Savoy and painted portraits of various musicians, including his brother (1732), Antonio Lotti, Giacomo Perti, Giovanni Porta and Salvatore Lanzetti. The portraits of the Somis brothers in the *Civico Museo Bibliografico*, Bologna (by Gaetano Ottani, a renowned tenor and talented painter), are copies, commissioned by Padre Martini, of originals (made around 1734) by Louis Michel van Loo.

Somis's surviving music consists of three published collections of sonatas for violin and cello, as well as six concertos and an overture in manuscript. The sonatas, unlike those of his older brother, employ the characteristic formal principals of the *sonata da chiesa*. This is especially the case in the four-movement works of op.1 (the three-movement structure is rigorously respected in op.3 and in six of the eight sonatas in op.2). In general terms, the quality of his invention and the search for effects of timbre and particular sonorities are striking. His idiom in the solo concertos, however, is more conventional.

Somis, Giovanni Battista

WORKS

[12] *Sonate*, vn, vc/hpd, op.1 (Rome, 1722)

[8] *Sonate da camera*, vn, vc/hpd, op.2 (Paris, c1740); ed. in *Monumenti musicali italiani*, iii (Milan, 1976)

Sei sonate a 2 vn e vc/hpd, op.3 (Paris, c1740)

Concerto, G, vn, orch, *D-D1b*; concerto, E, vn, orch, *F-Pc*; 3 concs., vn, orch, *GB-Mp*; Conc., D, vn, orch, private collection; Averture, G, 2 vn, va, bc, *I-Gc*

For bibliography see Somis, giovanni battista.

ALBERTO BASSO

Somma, Antonio

(*b* Udine, 28 Aug 1809; *d* Venice, 8 Aug 1864). Italian librettist. Following studies at Padua, he settled in Trieste as a poet and playwright. His successful tragedy *Parisina*, written while he was still a student, brought him the superintendency of the *Teatro Comunale* there. He later practised law in Venice. There he met Verdi, who entrusted him with the libretto of *Il re Lear* on Cammarano's death; when this project collapsed, he prepared the *melodramma* *Un ballo in maschera* instead. Verdi admired his poetic gifts and patriotic sentiments, but found him ignorant of the requirements of musical setting. Somma wrote several plays, but no other librettos, though he is often credited as one of the authors (with Dall'Ongaro and Gazoletti) of the *melodramma* *Un duello sotto Richelieu* (set by Federico Ricci, 1839); the extent of his participation is uncertain.

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JOHN BLACK

Sommeil

(Fr.: 'sleep').

A slumber scene found in many French stage works of the 17th and 18th centuries. Lully introduced the *sommeil* to the French lyric stage in *Les amants magnifiques* (1670), a *comédie-ballet*. The third *intermède* of this work begins with a 'ritournelle pour les flûtes' followed by a vocal trio 'Dormez, dormez beaux yeux'. The source for the latter is clearly the trio *Dormite, begli occhi* from Luigi Rossi's *Orfeo*, performed in Paris in 1647.

At its most simple, the *sommeil* consists of an extended prelude followed by an *air*. The prelude, often scored for flutes (or recorders) and strings, is written in slow duple metre and often uses quaver figures in conjunct motion, which, slurred in pairs, may permeate the *air* as well. At its most complex, a *sommeil* may be an entire scene made up of prelude, *airs*, vocal ensembles (often a trio of sleep deities), dances and a chorus. The most famous example, in Lully's *Atys* (1689; Act 3 scene iv), became the model for others, including the *sommeil* in Desmarest's *Circé* (1693; Act 3 scene iii). *Sommeil* elements are also found in Lully's *Persée* (1682; Act 3 scene ii), in the prologue to his *Amadis* (1684), in the prologue to Collasse's *Thétis et Pélée* (1689), in Destouche's *Issé* (1697; Act 4 scene ii), in Montéclair's *Jephté* (1732; Act 4 scene i), in Rameau's *Hippolyte et Aricie* (1733; Act 5 scene iii), in his *Dardanus* (1739; Act 4 scene i) and in other stage works.

The popularity of the *sommeil* was such that it was not restricted to the stage. It is found in the French cantata (e.g. Bernier's *L'aurore* and *Les songes*, Morin's *Le sommeil de l'Amour*, Campra's *Les femmes*, Clérambault's *La muse de l'opéra*, Elisabeth-Claude Jacquet de La Guerre's *Judith* and Montéclair's *La bergère*), in instrumental ensemble music (e.g. Couperin's *Le Parnasse ou l'apothéose de Corelli*, Montéclair's *Sérénade ou Concert divisez en trois suites*), in the oratorio (e.g. Charpentier's *Judith* and *Judicium Salomonis*) and even in the *grand motet* (e.g. Campra's *Notus in Judea Deus*).

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JAMES R. ANTHONY

Sommer, Hans [Zincke, Hans Friedrich August]

(b Brunswick, 20 July 1837; d Brunswick, 26 April 1922). German composer. He studied mathematics at Göttingen, taking his degree in 1858, and from 1859 to 1884 taught at the Technische Hochschule in Brunswick, of which he became director in 1875 and where he founded a Verein für Konzertmusik. In 1883 he gave up science to devote himself entirely to music, and in the following year visited Liszt in Weimar. He moved to Berlin in 1885, to Weimar (where he befriended Richard Strauss) in 1888, and returned to Brunswick in 1898; in that year he joined with Strauss, Schillings and Rösch in founding the protective Genossenschaft Deutscher Komponisten (from 1903 Genossenschaft Deutscher Tonsetzer).

Sommer was most successful as a composer for the theatre. Several of his operas, to librettos often based on fairy tales, were first produced at Brunswick: *Der Nachtwächter* (1865), *Loreley* (1891), *Rübezahl und der Sackpfeifer von Neisse* (1904), *Riquet mit dem Schopf* (1907) and *Der Waldschratt* (1912). The one-act opera *Saint Foix* was given at Munich in 1894 and *Der Meermann* at Weimar in 1896; *Der Vetter aus Bremen* (1865), *Augustin* (1898) and *Münchhausen* (1896–8) were not performed. His incidental music to Hans von Wolzogen's *Das Schloss der Herzen* (1891) was first performed in 1897 in Berlin, in concert form. He placed great importance on the literary quality of his librettos, and corresponded with numerous librettists and composers. His many songs, at one time known in England, include the cycles *Der Rattenfänger von Hameln*, *Der wilde Jäger* and *Sapphos Gesänge*; he also wrote orchestral works and male-voice choruses. In 1890 he edited G.C. Schürmann's opera *Ludovicus Pius*. Sommer's historical importance rests primarily on his commitment to social and legal improvements in the copyright law, which as it stood dated back to 1870. In 1898 he published the essay *Die Wertschätzung der Musik*, which was behind the founding of the Genossenschaft Deutscher Komponisten.

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J.A. FULLER MAITLAND/BERND WIECHERT

Sommer, Johann

(d Bremen, aut. 1627). German composer, organist and instrumentalist. He may have been a son of the East Friesian court trumpeter Everdt Sommer. In 1584 he was a pupil of the Emden organist Cornelius Conradi. He stated in 1620 that he was subsequently employed 'at the courts of kings, princes and lords and in other such high places'. In 1591 he was a cornettist at the court at Gottorf. From 1602 to 1609 he directed the municipal music of Lüneburg and was active too as an instrumentalist and composer; for the

last three years of his stay he was also organist of St Spiritus. In the spring of 1609 he was summoned back to Gottorf, this time as Kapellmeister and organist. In the autumn of 1619 he became director of the municipal music at Bremen and from 1625 was also organist of the Martinikirche there. He remained attached to the Gottorf court, however: on the title-page of his *Fröhlicher Sommerzeit* (1623) he referred to himself as Kapellmeister at the Holstein court. This collection, with its punning title, was intended for convivial music-making and consists of canons, bicinia, chansons and dance movements for any forces that happened to be available to the performers; two are by his teacher Conradi, and two are anonymous. The 11 dances published in 1607 and 1609 generally have polyphonic textures.

WORKS

Fröhlicher Sommerzeit erster Theil, darinn begriffen unterschiedliche neue Concerte, theils zu singen, theils uff Instrumenten zu gebrauchen, 2–6vv or insts (Bremen, 1623)

6 pavaues, 5 galliards, 5 insts, in 1607²⁸, 1609³⁰; ed. in Engelke

2 Christmas songs (MS dated 1604–5), *D-Lr*, 1 ed. in Engelke

2 motets (MS dated 1611), formerly *PL-GD*; ed. in Engelke

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HORST WALTER

Sommer, Susan Thiemann

(b New York, 7 Jan 1935). American music librarian. She graduated from Smith College (BA 1956) and attended Columbia University, where she studied musicology and library science (MA 1958, MLS 1967, MPhil 1975). In 1961 she joined the staff of the New York Public Library, where in 1969 she became head of the rare books and manuscripts section and curator of the Toscanini Memorial Archives in the Library and Museum of the Performing Arts at Lincoln Center. She was appointed lecturer in music librarianship and performing arts bibliography at Columbia University in 1970 and from 1975 to 1981 lectured on opera for the Metropolitan Opera Guild. After serving as book review editor of *Notes* (1978–82), she became editor of that journal in 1982; she has also been a contributing editor for *High Fidelity/Musical America* (from 1979).

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PAULA MORGAN

Sommer, Vladimír

(*b* Dolní Jiřetín, nr Most, 28 Feb 1921; *d* Prague, 8 Sept 1997). Czech composer. He studied at the Prague Conservatory (1942–6) with Voldan (violin) and Janeček (composition) and at the Prague Academy of Music (1946–50) with Bořkovec (composition). In 1951–2 he undertook postgraduate work, but did not complete it. He then worked as music editor for Czech radio foreign broadcasts (1953), as creative secretary to the Czech Composers' Union (1953–6) and as lecturer in composition at the Prague Academy of Music (1956–60). In 1960 he was appointed lecturer at Prague University, where he became professor of music theory in 1968.

Sommer's outlook and his involvement with socialist development in Czechoslovakia were moulded during his childhood and youth, spent in a mining area. In the immediate postwar years he worked actively with youth folk art groups: he ran courses in choral singing, taught young workers the guitar and mandolin and gave lectures on music history; he also conducted, arranged folksongs and wrote popular songs. He recognized, however, that his gifts were most suited to instrumental composition, in which he took Prokofiev, Shostakovich, Stravinsky and Honegger as his models. He soon developed a rich, individual style, clear and direct in emotional expression. The Sonata for two violins (1948), a student work in the manner of Prokofiev, already reveals his mastery of expression and form, and his degree composition, the Violin Concerto (1950), is fully characteristic in its idiomatic writing and melodic appeal. It was severely criticized, however, and doubt was cast on the sincerity of his work; partly in answer to this criticism Sommer composed the *Vokální symfonie* (1957–8). This work, like its predecessors the prelude *Antigona* (1956–7) and the D minor String Quartet (1957), is tragic in tone, concerned with the evil and suffering which man has yet to overcome. The first movement, based on Kafka's *Nachts*, is a meditative passacaglia evoking the oppressive atmosphere of a night camp; the second, which quotes Raskolnikov's dream from *Crime and Punishment*, is a dramatic outcry against human

brutality; and the third introduces calm in the face of man's natural lot, using Pavese's 'Death will come'. The work was awarded the State Prize in 1965. The more intimate *Symphonia da requiem* (1978) and Seven Songs (1986) issued from the experience of his mother's death. The latter forms a cycle bound not only by text, but by musical structure and mode of expression. The last song freely follows the finale of the *Vokální symfonie*.

Sommer's music in general is tonal and uses functional harmony, though pushed to its limits. The foundation of his orchestral sound is usually provided by the strings, whose finest nuances he exploited to the full. He worked slowly on his compositions, carefully selecting, correcting and integrating ideas so that the final result would be compact in form as well as rich in invention. His self-criticism sometimes led him to make alterations only moments before a performance, and even to withdraw a work at a late stage; as a result many of his compositions are difficult to see as part of a stylistic sequence.

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(selective list)

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Sommerfelt, Øistein

(*b* Kristiania [now Oslo], 25 Nov 1919; *d* 7 Jan 1994). Norwegian composer. He studied the piano, the bassoon, theory of music and composition at the Kristiania Conservatory, where he received a degree in conducting in 1947. He later studied composition with Valen in Oslo, and in Paris with Boulanger, a teacher who exerted great influence on both his artistic and personal development. Sommerfelt was active in several fields of Norwegian music life; he was a board member of the Society of Norwegian Composers and chairman of the evaluating committee of TONO, the Norwegian performing right society. He was also a music critic for several newspapers in Oslo and wrote handbooks for music teachers. He composed about 80 works, mostly in a neo-classical style. He kept to a free tonal style, claiming that this allowed him to maintain a connection with simple melodic revelation as it comes to life through the folk tune. As teaching material his sonatinas and suites for piano in Norway have attained the same level of popularity as Grieg's lyrical pieces; his many sonatinas and divertimentos for other solo instruments are also popular.

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HARALD HERRESTHAL

Sommerophone.

A type of [Euphonium](#) invented about 1843 by F. Sommer of Weimar. Sommer appeared as soloist on the sommerophone with Jullien's orchestra in 1849; he gave recitals on his 'euphonic horn', with organ accompaniment, at the 1851 Great Exhibition, where the instrument won honourable mention. Sommer's attempt to perpetuate his name failed, however, as the term 'euphonium' was generally adopted for this type of brass instrument.

CLIFFORD BEVAN

Sommi, Leone de' [Sommi Portaleone, Leone de; Somi, Leone

di; Somi, Leone Ebreo de; Sommo, Yehuda]

(*b* 1527; *d* 1592). Italian playwright, theatrical theorist and poet. His literary output comprises the oldest extant Hebrew play ('An Eloquent Marriage Farce', c1550), Italian comedies, *intermedi*, Hebrew and Italian poems, and a detailed treatise on theatrical art, *Quattro dialoghi in materia di rappresentazione scenica*, in which he discusses the mechanics of preparing and mounting *intermedi*. Music no doubt played a major role in his productions and, within *intermedi*, in his comedies, although nothing is known of their musical insertions or their composers. His Hebrew play includes various references to singing and playing and may be compared with the first collection of Hebrew music, Salamone Rossi's *Songs of Solomon*. Both works end with 'wedding music' (in the play as an *intermedio*, in the *Songs* as a wedding ode), and both are concerned with common themes: the play, composed for Purim and on the subject of matrimony, and the *Songs* as a form of rejoicing (Hebrew *simhah*); the demonstration of learning (*hokhmah*); the urge for novelty; yet the need to base this novelty on an older tradition.

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DON HARRÁN

Sommier (i)

(Fr.).

See [Wind-chest](#).

Sommier (ii)

(Fr.).

See [Wrest plank](#).

Sommo, Yehuda.

See [Sommi, Leone de'](#).

Somogi, Judith

(*b* Brooklyn, NY, 13 May 1937; *d* Long Island, NY, 23 March 1988). American conductor. She studied the piano at the Juilliard School and

conducting with Max Rudolf. For three years she was assistant to Thomas Schippers at the Festival of Two Worlds, Spoleto, then joined the New York City Opera as a répétiteur in 1966. She made her conducting début there with *The Mikado* in 1974, and her European début with *Die Entführung aus dem Serail* at the Saarbrücken Opera in 1979. From 1982 to 1987 she was principal conductor of the Frankfurt Opera, where she led new productions of *Il turco in Italia*, *Un ballo in maschera*, *Les contes d'Hoffmann* and *Das Rheingold*. She also appeared as a guest conductor with the New York PO, the Los Angeles PO and other major orchestras, as well as with the Tulsa Opera. She presided over the New York City Opera in live telecasts of *The Ballad of Baby Doe* (1976) and *Lucia di Lammermoor* (1982), and was herself the subject of a television documentary, 'Onstage with Judith Somogi', first broadcast on 6 April 1981 on PBS. In 1984 she became the first woman to conduct in a major Italian opera house when she directed Gluck's *Orfeo ed Euridice* at La Fenice in Venice.

BARBARA JEPSON

Son

(Sp.).

(1) Mexican genre encompassing several diverse forms. See Mexico, §II, 2.

(2) Syncretic Cuban song genre, representing a fusion of African and Hispanic elements, from which *salsa* developed. See Cuba, §II, 2(iv).

So-na.

See [Suona](#).

Sonagli

(It.).

See [Jingles](#).

Sonata

(from It. *suonare*: 'to sound').

A term used to denote a piece of music usually but not necessarily consisting of several movements, almost invariably instrumental and designed to be performed by a soloist or a small ensemble. The solo and duet sonatas of the Classical and Romantic periods with which it is now most frequently associated generally incorporate a movement or movements in what has misleadingly come to be called [Sonata form](#) (or 'first-movement form'), but in its actual usage over more than five centuries the title 'sonata' has been applied with much broader formal and stylistic connotations than that.

From the 13th century onwards the word 'sonnade' was used in literary sources simply to denote an instrumental piece, as for example in the Provençal 13th-century *Vida da Santa Douce*: 'Mens que sonavan la rediera sonada de matinas'. In a mystery play of 1486 the phrase 'Orpheus fera ses sonnades' occurs as a stage direction. Cognate usages appear to be the 'sennets' called for in Elizabethan plays and the term 'sonada' found in German manuscripts of the same period for trumpet calls and fanfares, a later manifestation of which were the more extended *Turmsonaten* ('tower sonatas') of the 17th and 18th centuries. In *El maestro* (1536) Luys Milán referred to 'villancicos y sonadas', including among the latter pavans and fantasias. Gorzanis gave 'sonata' as the actual title for passamezzos and paduanas in the first book of his *Intabolatura di liuto* (1561), and it is similarly employed in later collections of lute music. The rapid development of instrumental music towards the close of the 16th century was accompanied by a plethora of terms which were employed in a confused and often imprecise manner. 'Sonata' was one of them, although it was nearly always applied to something played as opposed to something sung ('cantata').

1. Baroque.
2. Classical.
3. 19th century after Beethoven.
4. 20th century.

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SANDRA MANGSEN (1), JOHN IRVING (2), JOHN RINK (3), PAUL GRIFFITHS (4)

Sonata

1. Baroque.

- (i) Introduction.
 - (ii) Origins and early development.
 - (iii) Development 1650–1750.
 - (iv) Socio-cultural context.
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- Sonata, §1: Baroque

(i) Introduction.

In the 17th century title-pages often used the term 'sonata' generically to cover all the instrumental pieces in a volume, which might well contain no single work actually called 'sonata'; there are no sonatas, for example, in Buonamente's *Il quinto libro de varie sonate, sinfonie, gagliarde, corrente, e ariette* (Venice, 1629). As a genre label, the term competed with others (especially canzone and sinfonia, but also capriccio, concerto, fantasia, ricercar, toccata) that were applied to individual pieces difficult to distinguish from sonatas, even in the works of an individual composer within a single printed volume. Only after mid-century did 'sonata' finally displace its competitors as the most appropriate term for such instrumental works.

For Brossard (*Dictionnaire*, 1703) the sonata was 'to all sorts of instruments what the cantata is to the voice', and was designed 'according to the composer's fancy', free of the constraints imposed by dance, text or the rules of counterpoint. Brossard categorized sonatas as *da camera* or *da*

chiesa, a division that has informed much later commentary; however, the former term, while it appeared on title-pages more frequently than the latter, was rarely applied to specific sets of dance movements before Corelli's op.2 of 1685. The mature Baroque sonata did acquire a set of more or less consistent attributes, even if copyists still wavered between 'concerto' and 'sonata' for a work borrowing something from each genre. By 1750 sonatas were independent pieces, usually in three or four separate movements, which could be heard not only in church and chamber, but in concert or as interval music at the theatre, where they might be played orchestrally rather than by the chamber ensembles for which they had originally been written. J.G. Walther's concise definition (*Musicalisches Lexicon*, 1732) is accurate for his time, and indeed for much of the Baroque period: 'the sonata is a piece for instruments, especially the violin, of a serious and artful nature, in which adagios and allegros alternate'. Here the use of the term and the development of the genre from Gabrieli's *Sacrae symphoniae* (1597) to the *galant* sonatas of Scarlatti and Telemann will be traced. But discussion cannot be limited strictly to sonatas so called, since often enough what are (and were) recognizably sonatas appeared under labels referring to another genre (capriccio), or to the number of parts (solo, quadro), or even to proper names (Cazzati's *La Galeazza*, 1648). The main concerns in what follows will be the origins and stylistic development, sociocultural functions, performing practices, dissemination and reception of the sonata and its near relatives. (For more comprehensive lists of composers, arranged by chronology and geography, see *NewmanSBE*, 4th edn.)

Sonata, §1: Baroque

(ii) Origins and early development.

The instrumental canzona, which had grown in Italy from instrumental arrangements of imported chansons, has usually been regarded as the most significant precursor of the Baroque sonata. The similarities between many early sonatas and contemporary canzonas are undeniable: sectional structure defined by contrasts in metre and tempo, reliance on imitative contrapuntal texture, and immediate repetition or final recapitulation of the opening section. For Michael Praetorius sonatas and canzonas were so intimately related that he cited the 'canzonas and sinfonie of Giovanni Gabrieli' in his description of the sonata, and noted that 'sonatas are composed in a stately and magnificent manner like motets, but the canzonas have many black notes and move along crisply, gaily and fast' (*Syntagma musicum*, iii, 1618, 2/1619). Although there have been many attempts to distinguish between the two genres, composers and publishers seem to have used the terms interchangeably. Both the generic meaning of 'sonata' (e.g. Tarquinio Merula's *Canzoni overo sonate concertate per chiesa e camera*, 1637), and the close relation between the two genres (e.g. in Cazzati's first two volumes of instrumental works, *Canzoni*, 1642, and *Il secondo libro delle sonate*, 1648) help to explain this interchangeability. Moreover, local usage may have varied: Montalbano, born in Bologna but working in Palermo, published a set of sinfonias in 1629 that might well have been termed 'sonate concertate' had they and he been in Venice with Castello. Even a composer's occupation and training are relevant, since organists tended to write canzonas, while virtuoso cornett players and violinists more often produced sonatas. After

1620, however, the term *canzone* was used less and less, although its stylistic influence remained evident in the sonata's fast imitative movements (actually labelled 'canzona' by Purcell).

The close relation between the canzonas and sonatas of the early Baroque is clearly reflected in Gabrieli's two publications (1597, 1615) and in those of Gussago, Corradini and Riccio. Some early sonatas (Gussago, 1608), are indistinguishable from the most conservative of four- or eight-voice canzonas; others combine old and new features. Gabrieli left sonatas or canzonas for as few as three and as many as 22 parts, often grouped in two or more choirs. Their association with sacred vocal music (in *Sacrae symphoniae*), publication in Venice (which remained central to the dissemination of Italian instrumental music until Bolognese firms began to offer real competition in the 1660s), virtuoso upper parts and precisely specified instrumentation are all typical of the earliest sonatas. The Venetian polychoral style was influential even on works for small ensembles: in one of Nicolò Corradini's sonatas (1624), pairs of unspecified treble and bass instruments engage in dialogue and join together at cadences just as they would in a double-choir canzona. Several canzonas for one to four instruments and basso continuo and a single 'Sonata a 4' from Riccio's 1620 collection descend from the same tradition, although Riccio incorporated more modern elements (tremolo, virtuoso flourishes, precise instrumentation) than did Corradini. Buonamente (*Sonate et canzoni ... libro sesto*, 1636) and Frescobaldi (*Il primo libro delle canzoni*, 1628) wrote similar pieces for one to six instruments. The modern scoring in few parts (for one to three instruments) often invoked the label 'sonata' in these pre-1650 prints; thus, Marini's *Sonate, symphonie, canzoni* op.8 (1629) reserves 'canzone' for larger ensembles, but most composers made no such terminological distinctions. One might compare the instrumental works in few parts to Viadana's *Concerti ecclesiastici* (1602), composed in response to the practice of performing four-voice motets as solos or duos with basso continuo. While evidence that canzonas *a 4* were performed with such reduced forces is lacking (although many do survive as both organ and ensemble pieces), continuo players apparently provided the imitative entries 'missing' in the few-voiced pieces, whose model was still the multi-voice canzona (the entries are actually supplied by Montalbano in the continuo part to his solo sinfonias).

The 'stil moderno' sonatas of Dario Castello (1621, 1629), while still indebted to the ensemble canzona, are even more closely allied to vocal monody. Constructed of sharply contrasting sections, they often begin with an imitative 'canzona', and continue with an instrumental dialogue reminiscent of the polychoral idiom, but these sonatas also incorporate virtuoso solos or duets, cadenzas, and 'unmistakable manifestations of Monteverdi's affections, especially the *stile concitato*' (Selfridge-Field, 1975). Riemann was not alone in seeing incipient four-movement designs in Castello's multi-sectional sonatas, but other scholars have rejected such analyses, arguing that predictability itself is 'wholly incompatible with the essential spirit of the *stil moderno* sonata, which sought to overwhelm the listener in a wealth of conflicting emotions' (Allsop, 1992). Castello's inclusion of at least one solo as well as an earlier contrapuntal section is predictable enough, but the four-movement sonata favoured by later

composers such as Vivaldi or Albinoni is rather far removed. Farina and Marini wrote sonatas comparable to those of Castello.

The late 16th-century diminution practices described by Bassano, among others, provided another important source of early sonata style, as in the variations constructed around a repeated melody or bass line by Salamone Rossi, Buonamente and, later, Uccellini. Such pieces were called sonatas (Rossi's *Sonata sopra l'aria di Ruggiero*, *Il terzo libro de varie sonate*, 1613) or arias (Uccellini, 1642 and 1645), or simply carried the name of the borrowed tune (Buonamente's *Le tanto tempo ormai*, 1626). A close relation, and one of the few sonatas involving voices, is the 'Sonata sopra Sancta Maria' from Monteverdi's Vespers (1610), in which pairs of violins and cornetts weave a lively commentary around the sopranos' repeated phrase 'Sancta Maria, ora pro nobis', supported by a quartet of bass and tenor instruments. Corelli's 'Ciaccona' (op.2, 1685) and 'Follia' (op.5, 1700), as well the virtuoso variations of Schmelzer, Biber and J.J. Walther, ultimately derive from the same source.

Rossi also used 'sonata' for several short binary pieces, which may have served as introductions to larger compositions; among his contemporaries 'sinfonia' was the more usual name for such works. Their trio scoring arose naturally enough from an identical disposition of voices and instruments in sacred and secular concerted music (e.g. Monteverdi's *Chioma d'oro* for two sopranos, two violins and continuo). Often the two 'solo' instruments move in parallel 3rds, supported by a simpler bass; in some works such trios are juxtaposed with a larger force, as in Bernardi's 'Sonata in sinfonia à 4' (1613). Sonatas 'a due' (for two solo instruments and basso continuo) and 'a tre' (for three soloists and basso continuo) make up most of the sonata literature for a century after 1620, although the earlier variety among solo instruments (ss, sb, bb, ssb, sss) was reduced after 1660 to a focus on the type for two trebles and continuo, and strings increasingly displaced other instruments (cornett, bassoon, trombone) found in the earliest sonatas. Compare Brossard's recognition of the variety of sonata scorings in 1703 ('We have Sonatas from one to seven or eight parts; but usually they are performed by a single Violin, or with two Violins and a thorough Bass for the Harpsichord, and frequently a more figured Bass for the Bass Violin') with Rousseau's focus on the soloist (*Dictionnaire*, 1768: 'The Sonata is ordinarily made for a single instrument which recites, accompanied by a thorough bass'). Solos, more demanding than most duos and trios, were included in several early published volumes (by Castello, Farina, Biagio Marini and Montalbano), but by 1652 only Bertoli, Uccellini and G.A. Leoni had devoted entire collections to solo sonatas.

The foregoing discussion has concentrated on developments in Italy for good reason: while sonatas were composed before 1650 north of the Alps, it was Italian immigrants who were in the main responsible. Buonamente worked in Vienna for a time, as did Valentini and Bertali for much of their careers; Bernardi went to Salzburg; Marini left Venice for Parma and Neuburg, returning only late in his career; and Farina carried the Italian sonata and a virtuoso approach to violin playing to Dresden. These Italian immigrants far outnumbered the few native composers of sonatas (Kindermann, Johann Staden, Vierdanck); only after 1650 did many non-Italian composers begin to interest themselves in the genre, but those who

did make technical demands equal to or greater than those in the Italian repertory.

Sonata, §1: Baroque

(iii) Development 1650–1750.

Riemann argued that what he somewhat pejoratively called the ‘patchwork’ *canzona* (*Flickwerk*) of the early 17th century evolved into the sonata as the individual sections grew in length and were reduced in number, until by Corelli’s time they had achieved the status of separate movements. That much repeated view ignores the persistence of multi-sectional alongside multi-movement designs (e.g. in the sonatas of Uccellini, G.B. Vitali, Biber, J.J. Walther, Buxtehude), yet the observation is not unrelated to the mid-century repertory in which many sonatas do consist primarily of tonally closed, if brief, movements. Merula (who called his serious pieces ‘canzone’ as late as 1651, reserving ‘sonata’ for a few lighter works), Cazzati and Legrenzi favoured such three- or four-movement structures, although they shared no single pattern, and individual ‘movements’ are not always tonally closed. Legrenzi left three books devoted entirely to sonatas, and another that included sonatas and dances, published between 1655 and 1673. (A further collection, op.18, published c1695, is lost.) A clear division into separate movements (often including one in slow triple time), a focus on duos and trios, and precise specification of instrumentation are all evident in these collections. In some of the sonatas, the opening material returns at the end, as in the *canzona*; others differ from the ‘Corellian’ model only in their lack of an opening slow movement. In contrast to these ‘church’ sonatas, Legrenzi’s six chamber sonatas (op.4, 1656) are single movements in simple binary form; G.M. Bononcini used *sonata da camera* similarly, for an abstract single-movement work rather than a dance suite (op.3, 1669). Maurizio Cazzati, controversial *maestro di cappella* in Bologna (1657–71), published eight collections that include sonatas for duos, trios and larger ensembles; three from op.35 include trumpet, a hint of the later association between S Petronio and that instrument. The sonatas in his widely disseminated op.18 (1656) usually consist of four movements: duple-metre imitative, *grave*, fast triple metre and quick imitative finale. Tarquinio Merula favoured a similar plan: fugal opening, fast triple-time movement, slow movement and vigorous finale. Uccellini also moved away from the simple *canzona* model towards longer and more virtuosic sonatas, usually divided into three or four sections by changes of metre and tempo.

Cazzati’s pupil G.B. Vitali, and Vitali’s Modenese contemporaries Colombi and Bononcini, continued to focus on duos and trios in some ten volumes of sonatas published between 1666 and 1689. Already steeped in those traditions, Corelli had arrived by 1675 in Rome, where Colista, Stradella and Lonati composed sonata-like *sinfonias*, usually for two violins, lute and continuo. Since the Roman material circulated in manuscript, it has been somewhat underemphasized in most histories of instrumental music, but Corelli surely adopted the slow introductions (rare before the 1680s), strict fugal movements and triple-metre finales from his Roman colleagues. Despite the many references to Corelli’s sonatas (published 1681–1700) as normative, the four-movement model usually attributed to him (slow–fast–slow–fast) is present in only half of his published sonatas.

North of the Alps, Bertali's ensemble sonatas, followed by the solo and ensemble sonatas of Schmelzer, Biber, J.J. Walther and Buxtehude, recall the drama and virtuosity of the Venetian *stile moderno* at a time when sonata composition in Italy had become more standardized. Their virtuoso solos incorporated multiple stops and athletic string crossings; moreover, they continued to depend on sectional rather than multi-movement designs in which successive events are on the whole less predictable than they are in Corelli's sonatas. They differ from the Italian models in other ways as well: virtuoso writing for the bass viol (Johannes Schenck, Buxtehude), greater interest in scordatura tunings (Schmelzer, Biber), and a continuing devotion to ensemble sonatas a 5 or more, reminiscent of Venetian polychoral style, but with even more demanding treble parts for cornett, violin or trumpet. The legacy of the ensemble sonata (and perhaps the continued cultivation of the viol) may help to explain the more demanding bass parts: when Corelli and his north Italian contemporaries were writing duos or trios in which the violone or cello was at best an optional inclusion, Buxtehude composed sonatas for violin and bass viol in which the instruments have equally virtuoso roles. (But it should be remembered that the solo cello sonata did emerge in Bologna at about the same time, in works of Domenico Gabrielli and others.) In addition, the Austrian and German composers devoted more energy than did the Italians to the sonata-suite, in which an abstract introductory movement is followed by a fairly standard set of dances; more than 20 such collections appeared between 1658 and 1698. Rosenmüller's Venetian publication of such chamber sonatas (1667) had found no Italian imitators, despite a growing tendency to group dances by key rather than type. In the northern prints 'sonata' or 'sonatina' was the term most frequently attached to the non-dance prelude movement (Rosenmüller used 'sinfonia'); especially well represented are Biber, Dietrich Becker, J.J. Walther and Schenck. A few native English composers wrote sonatas at mid-century, influenced by the national devotion to the viol and by their acquaintance with Italian and German sonatas. The latter they knew both at home (Jenkins was associated with the family of Francis North, who owned copies of works by Schmelzer, Colista, Cazzati, Stradella and Pietro Degli Antoni), and by virtue of their foreign employment (William Young in Austria, and Henry Butler in Spain). Henry Purcell's two published sets of sonatas (1683, 1697), after 'the most fam'd Italian Masters', shared the growing English market with sonatas by Italian and German immigrants (e.g. Matteis, Finger, Pepusch).

After 1700, Italians continued to produce sonatas for both domestic and international markets; Vivaldi, Albinoni and the Marcellos in Venice, F.M. Veracini in Florence, Somis in Turin and Tartini in Padua were some of the main contributors. Moreover, such Italian émigrés as Locatelli in Amsterdam and Geminiani in London brought the latest sonata fashions to northern Europe. That most were violinists is telling, although the oboe, flute, cello and other instruments are also strongly represented in their collective output. In these volumes the four-movement plan finally dominates (although the third movement may not be tonally closed); the emphasis begins to turn towards the solo sonata (nearly three-quarters of Vivaldi's sonatas, and all of Veracini's are for one instrument and continuo); and the church-chamber distinction disappears. In Corelli's 'church' sonatas, the final two movements are often dances (sarabanda, giga), but

in many of Vivaldi's sonatas the first two movements also employ binary forms. The keyboard, relatively neglected by earlier sonata composers, begins to receive some attention, especially from Domenico Scarlatti, who focussed on one-movement binary forms, some of which are paired in the sources. Other composers of keyboard sonatas (most in two or three movements) include Benedetto Marcello, Giustini, Durante and Platti.

According to Brossard, France was overrun with Italian sonatas early in the 18th century, and French composers soon began to contribute. Most notably these include Leclair *l'aîné*, preceded by Dornel and Blavet, and even Couperin, who wrote at least three sonatas in the 1690s (published much later as preludes to *Les nations*). Elisabeth Jacquet de La Guerre left a dozen sonatas for one or two violins and bass; six were published in 1707, but Brossard apparently copied two about 1695, making them among the earliest composed in France. Of special note in France is the 'accompanied sonata' (Mondonville, Rameau) in which the violin or flute accompanies the keyboard. The sonata for unaccompanied solo instrument is associated particularly with Austrian and German composers (Biber, Bach, Telemann), although Tartini may have intended some of his sonatas, published with a bass part, for violin alone (Brainard), and the Swedish composer Roman left about 20 multi-movement works of that type, most called *assaggi*. Some programmatic or narrative sonatas are also associated with composers in Austria or Germany (e.g. Biber's Mystery Sonatas and Kuhnau's Biblical Sonatas), but Couperin's 'grande sonade en trio' *Le Parnasse, ou L'apothéose de Corelli* might also be mentioned.

18th-century Austro-German composers moved more and more towards the multi-movement design already standard in Italy, and played a central role in the mixing and merging of national styles that characterize the high Baroque sonata. Sonatas by Vivaldi, Fasch, Zelenka, Quantz and Telemann placed *galant* idioms (the 'natural' and immediately appealing melody of the Adagio) side by side with more traditional sonata styles (the fugues, whose value for Scheibe in the late 1730s lay chiefly in their contrast with the more expressive movements featuring accompanied melodies). Especially interesting are the new trios and quartets in which the basso continuo participates as a 'real' part. Some, composed 'auf Concertenart', borrow aspects of a typically Vivaldian concerto style; others borrow from the operatic aria or recitative, French dance and overture. If J.S. Bach's sonatas (unaccompanied solos, and several works for one or two instruments with obbligato harpsichord or basso continuo) are better known today than are Telemann's over 200 ensemble sonatas and solos, the situation was reversed in the mid-18th century. Quantity aside, there are parallels between the two composers: both juxtaposed and integrated national styles, and experimented with formal design and scoring; neither abandoned the traditional four movements for the newer three-movement fashion (as did Graun, Fasch, Tartini and Somis). Telemann is often dismissed as over-prolific, but his greater success in the 18th century may be attributable not only to his skill at marketing (he personally printed much of his instrumental music in didactic or encyclopedic collections), but to his serious exploration of the new trio and quartet in the 'mixed' style (combining various national styles) for which contemporaries praised him, and to his avoidance of the most old-fashioned elements of sonata style.

Elsewhere in Europe, sonatas circulated widely in manuscript, as well as in prints both imported and domestic; and musicians left home in search of a better living, taking their music along. Handel was only one of the many foreign musicians whose careers blossomed in London, where imitations of Corelli and the traditional trio sonata long remained fashionable. Handel's contribution to the sonata, like that of Bach, represents but a small portion of his total output; however, it does include more keyboard sonatas (Bach preferred the keyboard suite), as well as traditional solos and trios aimed equally at the large amateur market and concert stage. A focus on Handel's sonatas may have inhibited modern exploration of the many English sonata composers of the time (Babell, Boyce, Arne).

Over the 150 years of sonata composition before 1750, several trends are evident: the emphasis on counterpoint lessened; the texture became increasingly treble-dominated; multi-voice and polychoral sonatas gave way to duos and trios, which in turn yielded ground to solos and quartets; the early multi-sectional design grew to four or more separate movements, and then fell back to three or fewer; what distinction existed between church and chamber sonatas evaporated; instruments were more and more precisely specified and their parts became increasingly idiomatic; a focus on the violin grew stronger, and then was tempered by an interest in sonatas for a variety of other instruments; keyboard sonatas finally began to take their place in the repertory. As the sonata gained popularity outside Italy, its Italian and Austro-German elements were further enriched by a variety of national approaches to instrumental music, from the English division (Henry Butler) to the French emphasis on ornamental detail (Leclair). None of these changes occurred overnight, but they are evident enough when one compares sonatas from 1630 or 1700 with those from 1750. Moreover, by mid-century the function and aesthetic stature of the sonata had changed significantly.

Sonata, §1: Baroque

(iv) Socio-cultural context.

Brossard (1703) noted that, while there are many kinds of sonatas, 'the Italians reduce them to two types. The first is the sonata *da Chiesa*, that is one proper for the Church, ... The second type is the Sonata which they call *da Camera*, fit for the Chamber. These are actually suites of several small pieces suitable for dancing, and all in the same scale or key'. The liturgical use of Baroque sonatas has been well documented (see Bonta, 1969): 17th-century ensemble canzonas and sonatas replaced the organ solos formerly heard at Mass, and solo violin sonatas were customary at the Elevation; from about 1690, concertos or orchestral performance of trio sonatas might be heard instead. Moreover, 17th-century church musicians may have adapted longer sonatas by performing isolated sections, a practice likely to have encouraged composers to construct independent movements.

Early collections mixing vocal and instrumental music had no need of the *chiesa* and *camera* labels; in sacred collections, sonatas and canzonas are usually found (Riccio), in the secular ones, dances and variation sonatas (Marini, 1620; Turini, 1621). Even purely instrumental collections were so clearly orientated that their uses would have been obvious to the

purchaser: in Buonamente's fifth and sixth books (1629 and 1636, cited above) both content and scoring suggest strongly that the former is a secular, the latter a sacred collection (Mangsen, 1990). Merula's 'per chiesa e camera' (1637) was thus unusual both in its label and in mixing serious and lighter instrumental music in one volume. Such mixed volumes, as well as those dedicated to church or chamber, appeared throughout the century, usually without labels indicating function. The editions of Corelli's 'church' sonatas (opp.1 and 3) are entitled merely *Sonate a tre*, whereas most editions of the chamber sonatas are actually labelled *da camera*. This in itself suggests what can be documented by other means, that serious instrumental music, even if conceived primarily for a liturgical context, was regularly heard elsewhere, possibly somewhat transformed: at meetings of the various academies, as domestic chamber music, in concert, and even in the theatre (as overture or interval music). The occasions for which such music was best suited (and where to store the parts) would have been obvious to the musician of the time.

Until 1700, at least in Italy, a sonata was assumed to be serious, and therefore suitable for church; *da camera* marked the special case. Brossard implied as much when, after describing the *sonata da chiesa*, he noted that 'these are what they [the Italians] properly call *Sonatas*'. Chamber sonatas usually 'begin with a prelude or little *Sonata*, serving as an introduction to all the rest'. The long tradition of such sonata-suites in Germany, as well as the growing use of binary movements in place of the more serious fugues (generally associated with sacred music), may explain why Walther (1732) included a separate entry for the church sonata (which merely gives the German equivalent), but not for the chamber variety; *chiesa* was for him the special case, *camera* the norm. Beyond title-pages and dictionaries, the dedicatees and collectors of printed volumes sometimes yield information about the music's use: Telemann dedicated some of his printed volumes individually or collectively to amateurs, but professional musicians are also heavily represented on his subscription lists. Corelli's church sonatas were dedicated to secular patrons, his chamber collections to clerics, perhaps contrary to expectations. But those expectations are probably too narrow, since some of the most significant collectors of sonatas for the chamber were members of the clergy (Franz Rost, Edward Finch).

Sonata, §1: Baroque

(v) Performing practice and dissemination.

Although some Baroque sonatas may boast a continuous performing tradition, nearly every aspect of their performance has changed since 1750, and even migration across borders within the Baroque era was often attended by marked differences in performance due to local practices. Thus performing practice of Baroque sonatas is intimately connected to matters of dissemination. 20th-century instruments and playing techniques, as well as ideas about pitch, tempo, ornamentation, continuo realization, dynamics and articulation all differ significantly from their Baroque antecedents; even reading from the composer's autograph is no guarantee of a 'correct' performance, since the interpretation of 'standard' notational signs will also have changed. Only a few of these matters can be taken up here.

Many modern editors of Baroque sonatas suggest substituting one instrument for another, a practice with some historical foundation, but not sufficient to condone a completely *ad libitum* approach. While instruments were specified more and more exactly between 1600 and 1750, many sources, some tied directly to the composer, did give the performer a good deal of leeway. Leclair, for instance, indicated that some of his violin sonatas could be played on (and may even have been conceived for) the transverse flute, and he even provided alternate versions of some individual movements. Telemann offered several options for some of his ensemble sonatas, as in the viol and cello parts for the Paris Quartets. Some of J.G. Graun's trio sonatas exist also as works for obligato harpsichord and one treble soloist; and solo violin sonatas in score were no doubt played as keyboard solos. Italian prints from Rossi and Castello to Vivaldi frequently mention alternative instruments (violin or cornett, theorbo or violone) more or less equally suited to play a part. Even if no instruments were specified, however, it is unlikely that composers were indifferent to questions of instrumentation, or that no conventions operated among those who played such pieces.

Ornamentation was a concern even in the 18th century: an important selling-point for Roger's edition of Corelli's solo sonatas (1710) seems to have been the inclusion of the ornaments 'as he played them'. Baroque soloists ornamented sonatas according to their ability and to such criteria as genre, national style, context and tempo. Some composers (Handel, Babell, Telemann) supplied ornamented versions of simpler lines, using smaller note heads, or additional staves, probably intended and still helpful as models. Some used particular phrases (*affetti*, *ad libitum*) or signs to encourage departures from the notated pitches. Ornamentation extended to improvisation in sections of sonatas by Colista, Guerrieri and others, who provided only the bass part over which a soloist was to invent a melodic line. Quantz, who included an ornamented Adagio in his flute tutor (1752), warned readers that both tempo and ornamentation should be adapted to suit the context. Mattheson cautioned against performing (and ornamenting) French pieces in the Italian style and vice versa; and Burney noted that (in his day) Corelli's sonatas were ornamented more lavishly on secular occasions, and given a more restrained performance in church (*General History*, ii). The increasing density of the ornamentation supplied for Corelli's solo sonatas in printed and manuscript sources offers one demonstration of the ways in which successive generations of performers embellished the same piece, perhaps slowing the tempo in the process.

When a sonata moves across significant boundaries of time and place, more extensive transformation may be expected. Thus, some English sources of Italian sonatas not only misattribute individual works, but alter the musical content, creating chamber sonatas from dances grouped loosely by key, or merging continuo and melodic bass parts. Spanish guitar transcriptions of Corelli's sonatas simply delete sections whose realization on the guitar was impractical; sonatas in the Rost manuscript (*F-Pn* Rés.Vm⁷ 653; see [Rost, Franz](#)) omit inner parts to produce trios from quintets. Availability of printed and manuscript copies of sonatas was ensured as agents in northern Europe imported Italian prints, visitors to the Continent returned to England with much sought-after volumes, and sonata prints from northern presses began to outnumber those from Italy. Sonatas

remained throughout the period more likely to achieve publication than operas or other large-scale music (among important publication centres were Paris, London, Hamburg and Amsterdam), but manuscript dissemination was significant as well, especially outside Italy. Manuscript copies, to the degree that they were aimed at a smaller circle of players, yield information about local preferences in repertory and performing practice, in contrast to the homogenizing influence exerted by publication.

Rousseau's quotation of Fontenelle's remark 'Sonate, que me veux tu?' (*Dictionnaire*, 1768) suggests that, at the end of the Baroque era, sonatas were still less highly regarded than was texted music, at least in France. But by 1739 the ties of abstract instrumental music to narrowly defined social function had already weakened sufficiently for Mattheson to offer a new view of the sonata

whose aim is principally towards complaisance or kindness, since a certain *Complaisance* must predominate in sonatas, which is accommodating to everyone, and which serves each listener. A melancholy person will find something pitiful and compassionate, a senuous person something pretty, an angry person something violent, and so on, in different varieties of sonatas. (*Der vollkommene Capellmeister*, trans. Harriss, 466)

This picture of the sonata as personal and domestic, intended more for the individual player and a few listeners than for public ceremony or concert stage, is one associated more with the Classical period than with the Baroque. In fact Mattheson's response to the modern sonatas of the 1730s, combined with the long shadow cast by Corelli, suggest a good deal of continuity in the 18th-century approach to the genre.

Sonata

2. Classical.

Because of the impossibility of establishing clear stylistic divisions between 'Baroque' and 'Classical' sonatas in the 18th century, and between 'Classical' and 'Romantic' sonatas in the 19th century, the period covered in this section extends from about 1735 to about 1820, leading to some overlap between the three style periods.

(i) Contemporary definitions.

(ii) Instrumental forces.

(iii) Functions.

(iv) Styles.

Sonata, §2: Classical

(i) Contemporary definitions.

Numerous definitions of the sonata, in generic, aesthetic and formal terms, were attempted during the Classical period. Earlier definitions such as Rousseau's (*Dictionnaire de musique*, 1768) had described the sonata as 'consisting of three or four movements in contrasting characters ... to instruments roughly what the cantata is to voices', mentioning also the respective roles of the soloist and accompaniment, as discussed above (§1, 1). Such definitions perpetuated the older, Baroque, concept of the sonatas

da camera and *da chiesa*, although in Rousseau's article there is the hint of an emerging awareness of the solo sonata as something distinct from the trio sonata.

J.A.P. Schulz, writing in 1775, defined the sonata as follows:

An instrumental piece [comprising] two, three or four successive movements in contrasting characters ... in no form of instrumental music is there a better opportunity than in the sonata to depict feelings without words ... [except for symphonies, concertos and dances] there remains only the form of the sonata, which assumes all characters and all expressions For instrumentalists, sonatas are the most usual and useful exercises, besides which, there are many examples, both easy and difficult for all kinds of instruments Since they require only one performer to a part, they can be played in even the smallest musical gatherings.

Schulz's article, originally printed in volume ii of Sulzer's *Allgemeine Theorie der schönen Künste*, was highly influential, being the basis of later definitions by Schubart (*Ideen zu einer Ästhetik der Tonkunst*, written 1784–5; Vienna, 1806/R) and Koch (*Versuch einer Anleitung zur Composition*, iii, Leipzig, 1793, and *Musikalisches Lexikon*, Frankfurt, 1802/R).

Some writers sought literary analogies for the sonata. D.G. Türk's *Clavierschule* (Leipzig, 1789) made a comparison between the sonata and the ode, specifically in so far as both depend for their effect upon the regulation of structure by adherence to a well-defined sequence of ideas. In this, Türk was perhaps influenced by Forkel's likening of sonata form to the rules of oratory, expressed in the *Musikalischer Almanach für Deutschland* (Leipzig, 1784):

one of the foremost principles of musical rhetoric and aesthetics is the careful ordering of musical figures and the progression of the ideas to be expressed through them, so that these ideas are coherently set forth as in an oration ... according to logical principles ... still preserved by skilled orators – that is, *exordium*, *propositio*, *refutatio*, *confirmatio*, etc.

Forkel's comments impinge specifically upon first-movement [Sonata form](#), a tacit acknowledgment that this movement was considered the most important within a sonata in the later 18th century. Definitions of sonata form by Koch, Portmann, Kollmann, Galeazzi and others differ in details and in terminology, but agree in the primacy accorded to tonal rather than thematic contrast. (Thematic contrast, often of a dramatic nature, was to gain ground in the sonata as developed by Beethoven, for example in the first movements of his opp.54 and 109.)

Clearly, the sonata signified many different things to 18th-century writers, varying according to the particular standpoint taken – formal, aesthetic or even national. In summary, a definition of the sonata genre as understood and practised in the Classical period might be a work in three (or, less

commonly, four) movements, most often for piano solo or else for duo (violin and piano being numerically the most significant type), whose first movement was almost invariably cast in sonata form, perhaps preceded by a slow introduction (Beethoven, opp.13, 27 no.1 and 81a; Clementi, op.32 no.2), followed by a contrasting slow middle movement in a related key (often on the flat side of the 'home' tonic), episodic form and cantabile idiom, and a finale (most frequently a rondo – 'too frequently', according to Charles Burney – or sonata-rondo; see [Rondo](#)) that rounded off the work in a lighter vein. Minuet (or scherzo) and trio movements are sometimes found sandwiched between the slow movement and finale (as in many of Beethoven's sonatas up to op.31). Frequently, mid-18th-century sonatas had featured a minuet as finale (Wagenseil, Štěpán, Haydn). In general, use of dance metres such as the allemande steadily declined in the Classical sonata, being mostly restricted to brief 'topical' allusions (to the minuet, for instance, at the opening of Mozart's k570), although at times Beethoven openly specifies a dance topic (op.54, first movement).

Within such generalized schemes were myriad possible variations, as may be demonstrated by contrasting Haydn's and Mozart's attitudes to the sequence and number of movements in their sonatas. From his earliest efforts Mozart's was a three-movement plan, most frequently fast–slow–fast, a procedure Koch regarded as standard in the final volume of his *Versuch* (1793). Such a succession was never so sacred to Haydn, however: the fifth of the 'Esterházy' sonatas, hXVI:25, is in two movements; hXVI:30 (1776) has no clearly separated slow movement, merely a link between the Allegro and the concluding Minuet. Of continuing significance throughout Haydn's keyboard sonatas is the presence of the minuet, found in only two of Mozart's sonatas (k282/189g and k331/300i). Two-movement sonatas (for instance, Haydn, hXVI:40–42, hXVI:52; Beethoven, opp.54, 78, 90, 111) were by no means uncommon. Neither were first movements in sonata form the infallible rule. In Haydn's hXVI:40–42 (1784) only hXVI:41 conforms to that norm; hXVI:49 (1789–90) begins with a set of double variations, alternating major and minor modes, and marked 'Andante con espressione'; Mozart's k331/300i in A and Beethoven's op.26 likewise begin with a set of variations; Rutini's op.7 sonatas all begin with preludes, allowing the player to feel his or her way into the *Affekt* of the piece (or perhaps to become familiar with the instrument) before launching into the main business. Sonata form itself, as practised by pre-Classical and Classical sonata composers, was capable of infinite variety. All of Mozart's first-movement expositions in the early set k279–83/189d–h and k284/205b (1775) are richly polythematic (particularly in the second-subject group), whereas Haydn's roughly contemporary hXVI:21 and 26 are, by contrast, 'monothematic' in the sense that the first and second subjects begin almost identically, although additional melodic material is always introduced during the course of second-subject groups (hXVI:25 is an exception, containing at least nine distinct themes).

Sonatas were typically issued in printed sets of two, three or six works (e.g. Haydn's hXVI:21–6 and 35–9 and 20; Mozart's k301–6, 309–11 and 330–32; Beethoven's opp.2, 10, 12, 27 and 102; and many of Clementi's). As the Classical period wore on, however, the scale was expanding such that a single sonata could justify an opus number of its own, such as Mozart's k533 or Beethoven's opp.7, 22, 57, 96 and 106. Frequently dedicated to a

prominent member of the aristocracy, the published sonata, whether singly or in a group, could secure widespread attention for the composer, as Leopold Mozart no doubt realized when arranging for some of his son's early sonatas to be printed.

Sonata, §2: Classical

(ii) Instrumental forces.

Sonatas for solo keyboard were to become the most significant type during the Classical period, although, in numerical terms, the sonata 'with violin accompaniment' (see below) was predominant. In 1821 Castil-Blaze noted that 'the sonata suits the piano best of all, on which one can play three or four distinct voices at the same time ... It is also on this instrument that it has gone furthest in its astonishing progress' (*Newman SCE*, 3/1983, p.94). Sonatas were also composed for violin (obligato), cello (whose role as continuo bass was liberated by Boccherini and extended by Beethoven), flute (Séjan), clarinet (Vanhel), guitar (Sor), baryton (Haydn), horn (Beethoven) and organ (C.P.E. Bach). Duet sonatas were popular for domestic amusement, principally for four hands at one piano, such as those of J.C. Bach, Mozart and Seydelmann; other pairings included two violins (Pleyel), violin and viola (M. Haydn; Mozart) and bassoon and cello (Mozart). It is worth remarking also that sonatas originally conceived for one medium were transferable to others: Beethoven's E major Sonata op.14 no.1 exists in a version in F for string quartet (Schwager, *SM*, xvi, 1987, pp.157–69).

The earliest extant collection of sonatas for piano (i.e. fortepiano) solo is Giustini's *12 Sonate da cimballo di piano e forte detto volgarmente di martelletti* (1732), although early examples of the instrument had been developed by Bartolomeo Cristofori by 1709. From the 1760s sonatas for keyboard began to appear in increasing number, among them examples published by Eckard in Paris in 1763 and 1764. The intended instrument is frequently ambiguous in mid-century sonatas. Often the designation is simply 'clavier', although internal evidence sometimes betrays the need for a touch-sensitive instrument: while the fortepiano is not specified on the title-page of J.C. Bach's op.5, certain effects contained in that set are impossible to realize satisfactorily on the harpsichord (but performance on the clavichord remains a possibility). During the 1770s the alternative 'cembalo o pianoforte' was commonplace on title-pages; by the end of the century 'clavecin', 'clavier' and 'cembalo' are only rarely encountered.

During much of the Classical period the genre known as 'accompanied sonata' was very much in vogue. Early forerunners include J.S. Bach's sonatas bwv1014–19, for violin with written-out keyboard parts (rather than realized figured basses), and Mondonville's *Pièces de clavecin en sonates avec accompagnement de violon*, op.3 (1734), the latter almost exclusively in three movements but featuring fugal allegros and binary dance structures typical of the Baroque. The accompanied sonata was specially prevalent in France. In addition to Mondonville's op.3 such sets as Rameau's *Pièces de clavecin en concerts avec un violon ou une flute et une viole ou un 2e violon* were published (1741), soon followed by Guillemain's *Pièces de clavecin en sonates avec accompagnement de violon* (1745), which includes in its preface the following remark:

my first thought had been to compose these works for keyboard alone, without any accompaniment ... but, in order to satisfy the present taste, I felt unable to dispense with [the violin] part, which must be performed very softly so that the keyboard part may be easily heard. If desired, these sonatas may be played either with or without the [violin] accompaniment.

This vogue reached its height in Paris during the 1760s and 70s in the published sonatas of Schobert, Honauer, H.F. Raupach, J.F. Edelmann and Hüllmandel. Mozart was acquainted with the work of the first three (arranging their music in the pasticcio keyboard concertos k37, 39, 40 and 41) and his own early efforts in the genre (k6, 7, 8 and 9) may have been influenced by his discovery of Schobert and his Parisian contemporaries while touring in 1763–4. Schobert's work was especially popular, it seems: a dozen sets of sonatas were published in Paris before his death in 1767. His *Six sonates pour le clavecin ... oeuvre XIV ... les parties d'accompagnements sonts* [sic] *ad libitum*, originally printed in Paris, appeared again in Amsterdam, published by Hummel, as *Six sonates pour le clavecin, avec accompagnement d'un violon ... oeuvre quatrième*. In this latter form they were advertised in the 1770 fifth supplement to Breitkopf's thematic catalogue ('Trii di Schobert a Cemb[alo] e Viol op.IV Amsterd[am]'). In all such works the keyboard part was almost entirely self-sufficient, the accompanimental role of the violin being restricted to thematic doubling in 3rds and 6ths, or the provision of anodyne background figuration derived from 'Alberti bass' patterns transferred to the middle of the texture, or else harmonic 'filling' in the form of long, held notes, similar in function to those often assigned, orchestrally, to the natural horn. This practice may have had something to do with the gradual disappearance of the cello as a supporting continuo instrument from the mid-century, combined with weakness of tone in early fortepianos. Occasionally, as in some of Hüllmandel's op.6 sonatas or Clementi's op.27 (1791), the violin part acquired greater individuality, even parity with the keyboard. Solo keyboard sonatas (for example, Haydn's hXVI:37 in D or Mozart's k570 in B \flat) were sometimes reissued, without the authority of the composer, as sonatas 'with accompaniment for a violin', particularly in England (with violin parts devised by Burney), where the fortepiano rather than the originally non-committal 'clavecin' is often specified.

The violin became an equal partner in the ensemble in Mozart's duo sonatas from at least the late 1770s. k454 in B \flat , published in 1784 alongside two solo sonatas, k333/315c and k284/205b, is one such example, opening with an affective slow introduction. The subsequent Allegro contains many moments of dialogue between the violin and the piano's right hand, a texture that was to become so important a trait in the later Classical duo sonata, a memorable illustration being the opening of Beethoven's Spring Sonata in F op.24. Parity between the instruments is taken a step further in Beethoven's op.30 set: in the G major Sonata op.30 no.1 the slow movement's main theme is shared phrase for phrase between the piano and violin towards the end of the movement. Nevertheless, the 'accompanimental' perception of the violin in such sonatas persisted into the early 19th century, long after it had attained equal status with the piano: Beethoven's Kreutzer Sonata op.47 (1802–3)

bears the designation 'per il pian-forte ed un violino obbligato' on its title-page.

Sonata, §2: Classical

(iii) Functions.

Classical sonatas were known by a variety of generic titles. In England the term 'lesson' was commonplace (Samuel Arnold, op.7); elsewhere 'solo' in Italy (Giardini, op.16), 'pièces de clavecin' in France (Mondonville, op.3), 'divertimento' in Austria (Wagenseil, op.1, several of Haydn's early sets) were common. The diminutive 'sonatina' was particularly associated with keyboard pedagogy and is most obviously linked with the name of Clementi (specifically the op.36 Sonatinas of 1797).

An awareness of the pedagogical connection is fundamental to a proper understanding of the Classical sonata. In 1789 Türk's *Clavierschule* included a list of keyboard composers arranged according to the difficulty of their sonatas. Haydn recalled at the end of his life that he had once earned his living giving keyboard lessons, and his early sonatas arose for use in such a setting. Mozart's letters from Mannheim in late 1777 indicate that the C major Sonata K309/284b was composed for Rosa Cannabich, whom he was teaching at the time. Its slow movement (Andante) calls for the utmost sensitivity to dynamic contrast, and a letter to his father of 14 November is valuable in linking the movement with specific pedagogic issues:

The Andante will give us the most trouble, for it is full of expression and must be played accurately and with the exact shades of *forte* and *piano*, precisely as they are marked. [Rosa] is smart and learns very easily. Her right hand is very good, but her left, unfortunately, is completely ruined ... I have told her too that if I were her regular teacher, I would lock up all her music, cover the keys with a handkerchief and make her practise, first with the right hand and then with the left, nothing but passages, trills, mordents and so forth, very slowly at first, until each hand should be thoroughly trained.

Wagenseil, who was tutor to the imperial archduchesses in Vienna under Maria Theresa, probably designed his solo sonata sets specifically for the instruction of his royal pupils; in general, these are straightforward, technically undemanding pieces. The op.5 sonatas of J.C. Bach (1766) were certainly composed with a pedagogical end in view (the title-page trumpets the fact that Bach was 'Music Master to Her Majesty and the Royal Family'), and it is instructive to approach a work such as the third sonata in the set from this perspective, the successive variations of its finale clearly being intended primarily for the demonstration, and eventual mastery, of different technical problems at the keyboard.

The 'English' Bach's elder brother, Carl Philipp Emanuel, must be regarded as one of the most significant composers of 'pedagogic' sonatas (nearly all in three movements). He issued a number of sets, including the 'Prussian' (1742), 'Württemberg' (1744), six sets 'für Kenner und Liebhaber' (1779–87), and two sets of sonatas 'mit veränderten Reprisen' (1760, 1761) whose primary purpose was that of teaching material. Bach's reputation

covered most of Europe, and it has been suggested that the taste of his 'public' played a significant role in the design of his later sets (G. Wagner, *Mf*, xli, 1988, pp.331–48). His sonatas were frequently included in the keyboard anthology publications (*Oeuvres mêlées*) of Johann Ulrich Haffner during the 1750s and 60s. Haffner's anthologies (12 volumes, each containing 6 sonatas) offered a wide selection of works by composers from every corner of musical Europe, and were hugely important in the formation of mid-18th-century 'galant' taste. Among the composers represented are, besides C.P.E. Bach (particularly works in the *empfindsamer Stil* replete with impassioned melodic and rhythmic gestures, recitativo declamation and *recherché* harmonies), Scheibe, Schobert, Benda, Eberlin, Adlgasser, Leopold Mozart (three of whose solo sonatas were published in this collection) and less well-known men such as Bernhard Hupfeld, Rachmann, J.F. Kleinknecht and Jan Zach. Haffner drew attention to each composer's court appointment at the head of each sonata, such as the 'Sonata Vta Composta dal Signor Henrico Filippo Johnsen, Organista della Corte, Direttore di Musica, ed Organista alla Chiesa di Santa Chiara, a Stoccolma', found in volume iii of *Oeuvres mêlées*. Although Haffner was not the only publisher to issue such keyboard anthologies (see *NewmanSCE*, 3/1983, chap.4) he dominated the market that was opening up for sonatas that varied in their technical demands from the easy to the moderately challenging. Anyone owning a complete set of all 12 volumes about 1770 would have had access to a richly varied and comprehensive record of the early Classical sonata.

For the most part, the 'domestic' and 'pedagogic' market for Classical sonatas was female (C.P.E. Bach issued a set of sonatas specifically 'à l'usage des dames' in 1770). Talented female keyboard players were relatively plentiful in the second half of the 18th century; they included Katharina and Marianna Auenbrugger, to whom Haydn dedicated his six sonatas hXVI:35–9 and 20 in 1780. Indeed, the social etiquette of the age virtually dictated a certain degree of keyboard proficiency for ladies: among aristocratic families, for instance, ability in that direction could be important in attracting an acceptable husband. During the 1780s several of Mozart's Viennese pupils were ladies from the higher echelons of society (Countess Thun, Countess Rumbecke). Somewhat lower down the scale were Theresia von Trattner (wife of the prominent bookseller and publisher, and dedicatee of the *Fantasia and Sonata in C minor* K475 and 457, published by Artaria in 1785), Barbara von Ployer and Josepha Barbara von Auernhammer; the last two carved out successful careers as performers. Therese Jansen (later Mrs Bartolozzi), a pupil of Clementi, was yet another, to whom Haydn dedicated his famous E♭ sonata hXVI:52 (and perhaps also hXVI:50 and 51) in 1794.

Besides its function as teaching material, the Classical sonata found a place within the aristocratic salon, a forum that became increasingly popular during the second half of the 18th century, especially in France and Austria. Such salons, at which only the upper classes were normally present, were private affairs usually given in the homes of counts and countesses, less frequently in the homes of court officials such as L'Augier, the Viennese court physician, one of whose meetings was attended by Charles Burney in 1772. It is only occasionally possible to recover any programme details of such private gatherings, such as that at Hohen-

Altheim, the country residence of Prince Kraft Ernst von Oettingen-Wallerstein (1748–1802), on 26 October 1777, when Mozart performed his sonatas in B♭ k281/189*f* and D k284/205*b*. The most famous of Viennese salons was that of Countess Wilhelmine Thun, a staunch patron of Mozart's during his early years in the capital, who lent her fortepiano for the famous contest with Clementi before Emperor Joseph II on 24 December 1781. Clementi later noted that on this occasion he himself had played his Sonata in B♭ op.24 no.2. Mozart's record of the meeting describes Clementi in less than flattering terms, noting that he was a mere technician, whose 'star passages' were 3rds and 6ths. The association of Clementi's sonatas with empty technical brilliance (as in the op.2 set of 1779, for instance) highlights a weakness that Clementi himself freely acknowledged, and it is noteworthy that Rochlitz, reviewing Clementi's sonatas opp.33 and 37 in the *Allgemeine musikalische Zeitung* in 1798–9, praised Clementi's avoidance of exactly such passages, something that was evidently regarded as a fingerprint of his earlier style. According to Schindler, Beethoven owned almost all of Clementi's works (he had little by Mozart and nothing by Haydn), which he valued for their 'lovely, pleasing, fresh melodies [as well as] the well-constructed fluent forms'.

Throughout much of the Classical period the solo sonata remained a domestic genre. Only towards the end of the 18th century and in the early 19th did it become a concert piece, typically issued with the title 'Grande Sonate', and that trend was inextricably linked with the rise at the time of such virtuoso performers as Beethoven, Hummel and Dussek. Mozart scarcely ever played his own sonatas in public performances, preferring the concerto and variation genres as vehicles for exhibiting his keyboard prowess. The rise of the 'concert' sonata is to some degree linked with increasing length and advancing technical difficulty. Beethoven's sonatas, which cover virtually the whole of his career, tread a steady path away from the kind of piece that could have been played by talented amateurs. Works such as the Waldstein, 'Appassionata' and Hammerklavier sonatas were only ever attainable by professional players, and also demanded a new kind of listener, familiar with the intellectual demands of the other 'public' genres of symphony and concerto and featuring juxtapositions of contrasting themes and textures that demanded the listener's active, rather than passive, attention. In those respects, Beethoven's middle- and late-period sonatas (whether for solo piano or duo, such as the cello sonatas op.102) go far beyond anything that had formerly been the preserve of the aristocratic salon. Also notable in the later concert sonata is a tendency towards more expansive, at times dramatic gestures in such turbulent movements as the first movement of Beethoven's sonatas op.31 no.2 (sometimes associated with Shakespeare's *Tempest*: see Albrecht, 1988) and op.57. A parallel strand is the studied introspection of op.101 or the finale of op.111, an idiom that was to influence Schubert (in the slow movement of the late B♭ Sonata d960, for example).

Sonata, §2: Classical

(iv) Styles.

During the mid-18th century the sonata was an important laboratory for stylistic change, from the late Baroque to the *galant*. The characteristics of the former may be summarized as including a continuously spun-out

melody, featuring sequential writing and general avoidance of contrasting melodies, a tendency towards polyphony (whether 'real' or 'implied', as in some of J.S. Bach's violin sonatas), and a relatively uniform harmonic rhythm. Some of these elements begin to break down in the sonatas of, for example, Domenico Scarlatti (especially as regards melodic and textural contrast). Scarlatti's single-movement sonatas are closely related in outline to the familiar binary structure of the Baroque dance suite and are notable for a steady movement away from the patterned uniformity of Baroque rhetoric towards the more dynamic interplay of *galant*-style phrase articulation.

The *galant* idiom, which reached its peak during the 1750s and 60s, favoured a wholly different approach towards melody, which proceeded in short phrases of two or four bars, arranged in symmetrical patterns and closing with balancing imperfect and perfect (half and full) cadences along with a use of the 6-4 chord so extensive as to be almost a cliché. Characteristic of *galant* melody was its tuneful, lyrical quality, dotted rhythms (sometimes inverted as the 'Scotch snap'), interruption of the prevailing flow by triplet quavers, affective use of rests and long appoggiaturas, contrast of dynamic and articulation. Textural characteristics include a marked absence of polyphony and especially of fugal imitation, tending instead towards a simplicity and transparency of presentation, generally confined to two strands, one for each hand. Variety of harmonic rhythm (a reaction against 'turgid' and 'artificial' late Baroque practice as identified by Scheibe in his critique of J.S. Bach's music) was a fingerprint of the *galant* style, made all the more prominent by recourse to such accompaniment patterns as the Alberti bass. All in all, the emerging *galant* idiom, found in the work of J.C. Bach, Boccherini, Galuppi, Rutini, Sammartini and Schobert, and in early Haydn and early Mozart, captured a deliberately cultivated superficiality of utterance.

The 'high' Classical style has been described by William Newman as 'the peak at which the ideal and most purposeful co-ordination of Classic style traits obtained' (*NewmanSCE*, 3/1983, p.124). Among its features are a clearer sense of individuality and originality in the handling of the elements of the Classical language than in the *galant* idiom. This expresses itself most obviously in thematic terms – a striking opening such as that of Haydn's hXVI:52 or Mozart's k457 – although such opening gambits as the opposition of a *forte* unison statement (often triadic) and a *piano* chordal answer (Mozart's k309/284*b* and k576, for instance) is not infrequent. Other fingerprints of the high Classical style include the reintegration of counterpoint with periodic phrasing (Haydn, hXVI:47; Mozart, k533, k570); audacious form schemes (as in Mozart's k311/284*c*, whose exposition themes are reversed in the recapitulation); wide-ranging tonal schemes, leading to expansion of movement length (Haydn, hXVI:50 in C, hXVI:52; Mozart, k570; Beethoven, op.2 no.3); use of harmonic colour (especially chromaticism) for effect (Haydn, hXVI:20 in C minor, hXVI:52 in E \flat ; Mozart, k333/315*c*; Beethoven, op.27 no.2 – one of a pair of sonatas entitled 'quasi una fantasia', partly on the grounds that the movements are designed as 'sections' which follow on in sequence with scarcely any break, but partly also because of recourse to keyboard textures and idioms more closely associated with the fantasia genre than with a sonata) and use of irregular phrase-lengths (Haydn, hXVI:45 in E \flat ; Mozart, k309/284*b* opening

themes). Texturally, the high Classical sonata typically returns to a more fully polyphonic norm in which counterpoint plays an increasingly significant thematic role (Haydn, hXVI:52; Clementi, op.40 no.1, op.50 no.1; Beethoven, op.2 no.2, op.54); elsewhere the texture is enlivened by more confident use of a wider keyboard range than was normal in the earlier *galant* style, sometimes stressing textural variety so prominently as to make it a defining force within the movement structure (Haydn, hXVI:49; Mozart, K457; Beethoven, op.10 no.3, op.13).

At the end of the Classical period the sonata, as hinted earlier, launched itself out of the drawing-room and on to the concert platform. The middle-period sonatas of Clementi and, especially, Beethoven secured the place of the sonata as a public statement in which the composer as individual genius chose to express some of his innermost thoughts. From the early 19th century the sonata trod the parallel paths of grand virtuosity and inward contemplation. Occasionally, as in Beethoven's op.106 (the Hammerklavier), both types meet on a grand scale, leading to the sublime juxtaposition of extreme sound worlds. Both Clementi and Beethoven tend in their sonatas to devote considerable effort to the working out of motifs. (That much is well-known in Beethoven's case from examination of his sketches.) Clementi's op.50 set (published in 1821), including the programmatic 'Didone abbandonata' (no.3 in G minor), is notable for its concentration of motivic usage, frequently over protracted time-spans, as also for complexity of tonal and phrase-structure. A tendency towards the incorporation of quasi-orchestral sonorities at the keyboard is evident in Beethoven's later sonatas (opp.81a, 109, 111), although it is only one trait among several that emerge at this stage: others include a renewed interest in fugue (opp.101, 110, 111) and variation chains (opp.109, 111), along with idiosyncratic keyboard patterns such as high-pitched trills as a tonally stabilizing background to culminating thematic statements (as in the finales of opp.109 and 111). At this late stage in the Classical sonata's evolution the 'centre of gravity' no longer necessarily resides in the first movement, as was generally the case in Haydn's and Mozart's sonatas. This trend is especially notable in Beethoven's work. From the earliest set, op.2, the slow movements clearly function as highly expressive individual statements, rather than mere contrast to the quicker outer movements (those of op.10 no.3 and op.57 are particularly outstanding examples). In Beethoven's later sonatas the work becomes a journey, no single movement making sense outside the whole context (op.90, for instance, in two movements of contrasting 'dark' and 'light' character; also opp.106, 109 and 110). In opp.109 and 111 the variation finales (containing, perhaps, a wider range of expression than any previous sonata-form first movement in the Classical sonata literature) truly become the emotional heart of their respective works.

Sonata

3. 19th century after Beethoven.

- (i) Historical overview.
- (ii) Genre versus form.
- (iii) Compositional practice.
- (iv) Publishing.
- (v) Performance.

Sonata, §3: 19th century after Beethoven

(i) Historical overview.

Beethoven's sonatas wielded enormous influence on compositional, pedagogical and performing practices throughout the 19th century. His towering achievements in the solo and duo sonata, as well as the string quartet and the symphony, set a standard that few composers could hope to meet. Sonatas in imitation of Beethoven's nevertheless abound, along with analytical and pedagogical publications on Beethoven's own sonatas. His sonatas featured prominently in the piano recitals that developed as a genre from the late 1830s, with a canon of favourites established early on (although occasionally subject to the virtuoso 'embellishments' that were popular before 1850). By 1861, pianists were performing Beethoven sonatas in complete cycles, a practice that of course survives to this day.

Austria and Germany remained especially important centres of sonata production in the wake of Beethoven, although French and British composers also produced large numbers. Beethoven's influence encouraged a new appreciation of the sonata as one of the most 'distinguished' forms (Schumann); it thus became a staple of piano solo and ensemble recitals alike, its increasing significance reflecting the collective predilections of performers, publishers, students and amateur groups, as well as their often sophisticated audiences. In *The Sonata since Beethoven* (1969, 3/1983), William S. Newman claimed that the 'main cornerstones' of the Romantic sonata were Schubert, Schumann, Chopin and Brahms, the last of these being 'the most important and central contributor to the sonata since Beethoven'. All told, he identified some 625 European and American composers who produced sonatas, in three overlapping phases: 1800–50 (during which Dussek, Weber, Schubert and Mendelssohn were the key practitioners); 1840–85, which started with an alleged decline in the quality and quantity of sonata production, followed after a decade by a revival of interest (a period dominated by Schumann, Chopin, Liszt and Brahms); and finally about 1875–1914 (when the later Brahms, Reger, Franck, Fauré, Saint-Saëns, d'Indy, Grieg, Medtner, Rachmaninoff and MacDowell were pre-eminent).

While Newman regarded 19th-century sonatas as a 'conservative facet of Romantic music history', Charles Rosen (1980) asserted that compositional styles after 1830 were not 'especially suitable' for dealing with sonata form, which is 'largely irrelevant to the history of 19th- and 20th-century styles', neither generating nor being altered by them. (Richard Strauss for one complained in 1888 of 'a gradually ever increasing contradiction between the musical-poetic content that I want to convey [and] the ternary sonata form that has come down to us from the classical composers', a form in his opinion no longer capable of conveying 'the highest, most glorious content' found in Beethoven's sonatas.) Conversely, Anatole Leikin (1986) identified a dissolution of normative sonata structure in the music of Schubert, Schumann and Chopin, among others, where the elements of the sonata archetype blend together, the borders between them blurring or disappearing altogether partly because of the influence of other formal paradigms.

Sonata, §3: 19th century after Beethoven

(ii) Genre versus form.

The sonata as genre must be distinguished from the sonata as form. Arguably, any work bearing the title 'sonata' belongs to the sonata genre, as indeed did such disparate works as the symphony, fantasy and concerto, according to early 19th-century parlance. As generic categories hardened, however, composers and writers alike employed more precise terminology, while descriptive labels such as 'brillante', 'dramatique' and even 'érotique' were appended to the titles of published sonatas by composers or (more often) publishers, either to denote character or simply to enhance appeal.

Sonata-derived procedures and formal properties influenced a vast number of pieces not explicitly designated 'sonatas' – for instance, Chopin's four ballades, which demonstrate a unique application and understanding of the 'sonata principle' as inherited from 18th-century masters. The essence of such a sonata principle was a (usually harmonic) opposition or polarity set up early in a work, which, after a heightening of resultant tensions, experienced eventual resolution and reconciliation in the last third or so of the piece, principally through tonal adjustments. Key 19th-century specimens, as well as 18th-century sonatas, depend on that fundamental dialectic, notwithstanding the increasingly schematic formulae developed by theorists from the 1790s onwards and applied by composers with growing frequency, often at the expense of the music's life.

Francesco Galeazzi (1796) was one of the first to adumbrate a standard 'sonata form' (not referred to as such, however; see Churgin, 1968), while Reicha's 'grande coupe binaire' (*Traité de haute composition musicale*, 1824–6) anticipates many of the features in the most important 19th-century definition of sonata form, that proposed in Czerny's *School of Practical Composition* op.600 (published in German in 1849 and in English translation in 1848, several years after the third volume of A.B. Marx's seminal treatise *Die Lehre von der musikalischen Komposition*, which explicitly addresses 'Sonatenform'). Outlining the basic requirements of a sonata form, Czerny advanced a prescriptive model based less on harmonic relationships than on thematic ones, and although many of the terms in current usage (e.g. 'exposition', 'recapitulation' and even 'sonata form' itself) did not feature in the English translation of Czerny's op.600, its influence on subsequent theoretical thought and actual compositional practice can hardly be overstated. (According to Rosen, sonata form was fixed once and for all after Czerny: even Brahms 'could not change the form as Haydn or C.P.E. Bach had'.)

It is fascinating to trace the process by which textbook sonata form came to challenge or replace the supple 'sonata principle' in the hands of composers. Although contemporary dictionaries and other publications paid little heed to sonata design (George Macfarren's *On the Structure of a Sonata*, 1871, is a rare exception), there was (in Newman's words) an 'increasing recognition and description of an explicit "sonata form" by theorists and other writers' which 'had the levelling effect, at least among the weaker, less imaginative composers, of rigidifying the once fluid form and making it into a stereotype'. One of the great paradoxes of music history is that this new model dominated the vast and highly

conventionalized output of most mid- to late 19th-century sonata composers, while the older, even atavistic 'sonata principle' remained potent in the music of their (relatively few) progressive counterparts.

Sonata, §3: 19th century after Beethoven

(iii) Compositional practice.

This domination of the conventional caused despairing critics to predict the sonata's demise. Schumann for one noted in 1839 that most sonatas by younger composers were little more than a 'study in form ... hardly born out of a strong inner compulsion ... [It] seems that the form has run its course'. Typical sonatas reveal a slavish adherence to a predetermined, formulaic and essentially static tonal architecture, as well as an emphasis, sometimes excessive, on melodic and thematic material generally lacking the potential for truly dramatic development. Often the music seems stillborn and predictable, falling short of the ideals associated with 'this noble musical form' (Schumann) – a form which, according to Rosen, was the 'vehicle of the sublime' after Beethoven, indeed the principal means by which the 'highest musical ambitions' could be realized.

Nevertheless, the best 19th-century sonatas contain many novel features as well as variants on compositional procedures found in Classical works. Such innovations include a fluid, expansive melodic handling in which symmetrical periodicity is often sacrificed to broader gestures at various hierarchical levels; a richer harmonic and tonal palette, as well as rapid and extreme shifts between harmonic regions; a pervasive exploitation of motif at the same time as an eclectic blend of disparate materials (a technique possibly deriving from improvisatory practices, which certainly influenced Beethoven's middle-period and late sonatas); overarching cyclical tendencies, whereby reminiscences occur, as in the 'Rückblick' from Brahms's op.5, or such that 'each movement is based on a transformation of the themes of the others' (Rosen); and a fusion of the typical four-movement structure into one amalgam, most notably in Liszt's B minor Sonata, which is often referred to as a 'double-function form'. Although (as Newman observed) 'no front-rank Romantic sonata was identified with a programme, even a vague one, by its composer', a greater range of characterization was achieved through operatic, folk-derived, hymn-like and highly chromatic idioms lavishly and imaginatively used in altogether new contexts.

Most 19th-century sonatas have four movements, the first of which typically subscribes to the sonata-form model, at least in more conventional repertory. But in 'progressive' sonatas, especially Brahms's, the blurring between sectional divisions noted above often occurs, with considerable development outside the formal development section, and an 'influx of expositional traits into the recapitulation' (Leikin). As for the exposition itself, the opposition or polarity so vital to the 18th-century sonata principle is often replaced (in Rosen's words) by 'only a sense of distance', possibly being further 'weakened by a chromatic blurring of the approach to the second tonality' (usually the dominant in major-key movements, often the relative major in minor-key ones). Rosen maintained that, in many Romantic sonatas, 'exposition as opposition and recapitulation as resolution have almost disappeared', because the end-weighted structural

thrust of the prevalent 'plot archetype' overshadows and even obliterates the climax point at the close of the development section as found in most Classical sonatas. The internal compositional dynamic is additionally altered by 'the virtual elimination of full-fledged themes as tonal and melodic landmarks', explained by Newman as an 'extreme consequence of continuous motivic writing'.

Whereas the expectations for first movements proved constraining to many composers, not least Brahms, second movements offered a broad spectrum of formal and expressive possibilities. Typical designs included binary or ternary forms, a compact rondo form (*A–B–A–B–A*) and a theme-and-variations format, taken at a moderate tempo more often than a slow one. Third movements were usually lively scherzos, whether or not they bore that title, while finales tended to have a rondo construction, although other formal templates were also used. Newman remarked that the 'finale posed the chief structural problem, one main reason apparently being a felt need to alter, intensify, and, unfortunately, overcomplicate the traditionally light, gay rondo sufficiently for it to carry more weight'. In Brahms's case, 'the tempo, drive, and melodic intensity of the finale are sufficient to achieve a clear peak in the over-all profile', despite the greater weight given to the slow and scherzo movements in his piano and duo sonatas.

Practical considerations often inspired the composition of sonatas, whether particular performance opportunities, the invitation of a publisher or performer, or the desire to write for students. For younger composers, the sonata offered a perfect first work to launch a career in print: hence Schumann's comments above. Sonatas also appealed to many women composers (perhaps because of a generic 'respectability'), among them Louise Farrenc, Fanny Mendelssohn, Clara Schumann, Luise Adolpha Le Beau, Cécile Chaminade and Ethel Smyth. As already suggested, sonatas were often written as teaching-pieces, perhaps in an old-fashioned 'pedagogic' style or a somewhat reduced format – for instance, a *petite sonatine* as opposed to the *grande sonate* played in public by a virtuoso pianist.

Newman's analysis of the 19th-century sonata settings identified in Hofmeister's *Musikalisch-literarischer Monatsbericht neuer Musikalien* reveals that 41% were for solo piano, 21% for piano and violin, 11% for piano duet, 6% for piano and flute, and 5% for piano and cello, with other combinations occurring less frequently. That the largest group was for solo piano is hardly surprising, given the instrument's central importance throughout the era. But all told, so-called 'accompanied sonatas' – for piano plus one other instrument (which 'accompanied' the piano) – form a considerable corpus. In general, the piano part retained the prominence it enjoyed in early duo sonatas, to the point that the titles to Brahms's sonatas continued to list the piano first. Composers of violin–piano sonatas include Schumann, Franck and Fauré, while Hummel, Onslow and Rubinstein wrote works for viola and piano. Sonatas for cello and piano were composed by Mendelssohn, Chopin, Brahms, Saint-Saëns, Hiller, Reger, Vierne and Fauré; for clarinet and piano by Brahms, Draeseke and Stanford; and for flute and piano by Kuhlau, Reinecke and Pierné. Other sonata settings exist for horn and piano, oboe and piano, bassoon and piano, unaccompanied violin, organ and two pianos. Arrangements or

transcriptions of solo sonatas for two or more instruments were also concocted, both to expand ensemble possibilities and to increase the market for new scores. For instance, the 'Marche funèbre' from Chopin's op.35 appeared in well over 100 different formats, including settings for two pianos eight hands, salon orchestra, and a trio comprising harmonium, violin and cello.

Sonata, §3: 19th century after Beethoven

(iv) Publishing.

Leipzig, Paris and London were the main publication centres for 19th-century sonatas, which tended to be produced in very small print runs (as was also the case with other genres) and occasionally on a subscription basis. The parts in duo sonatas were published separately until fairly late in the century, the piano part having at most a short cue from the other instrument. Newman observed that 'the sonata has always been one of the easier genres to print because so few instruments have been involved', but he quoted Gottfried Fink's complaint from 1839 that 'only the smallest number of new sonatas find a publisher nowadays' – an odd remark, which does not square with the evidence. Not only were arrangements devised to appeal to wider audiences, but publishers resorted to elaborate covers and fancy titles to promote sales, in addition to publishing individual sonata movements separately. Guides on performance also appeared in profusion, of which perhaps the most notable is Czerny's *Über den richtigen Vortrag der sämtlichen Beethoven'schen Klavierwerke*, which discusses articulation, tempo and additional matters with reference to Beethoven's piano sonatas, among other works.

Sonata, §3: 19th century after Beethoven

(v) Performance.

As already noted, sonatas featured prominently in piano recitals in the late 1830s and beyond, such as those of Liszt, Clara Wieck and Moscheles in the early part of the era; Rubinstein and Bülow in the mid- to late 19th century; and Paderewski, Rachmaninoff and Hofmann at the end of the century. Sonatas were played by such violinists as Joachim, Ysaÿe and Kreisler (Paganini performed only his own highly idiosyncratic examples) and by the cellist Piatti. Public performances of ensemble sonatas took place in all the leading centres, particularly Paris and London, promoted by concert series, music societies, educational establishments and even the musical press. Amateurs also performed sonatas in more private settings, although many preferred 'the lightest, frothiest examples' (Newman) rather than the relatively serious and technically difficult works more typical of the genre. The supremely challenging sonatas of Beethoven were frequently played by serious students and professionals alike (for instance in all-Beethoven recitals), thus indicating his seminal influence up to the end of the 19th century and beyond.

Sonata

4. 20th century.

The distinctiveness of the sonata as a genre had, by the end of the 20th century, all but disappeared. The title had lost its traditional implication of a work in several movements for piano alone or with another instrument. A

great many neo-classical sonatas follow these conventions, but, as the term 'neo-classical' itself implies, continuity of sonata writing was lost, and perhaps only in Soviet Russia was any new tradition established. It is true that Beethoven has often been cited in connection with piano sonatas by Tippett (no.3, 1972–3), Boulez (no.2, 1947–8) and Barraqué (1950–52), but that means only that those composers approached the solo piano medium with something of the strength and seriousness of Beethoven; the references in the Boulez piece to the Hammerklavier form relationships with a specific model rather than with a tradition. Paradoxically, the three masters of the Second Viennese School, for whom sonata form was a constant guide, left only one sonata among them: Berg's op.1 for piano (1907–8).

At the beginning of the century, however, the Brahmsian sonata tradition was being perpetuated in the work of Reger. His later compositions include several sonatas for string instrument and piano in which allusion to Bach, formally and contrapuntally, increased, and that tendency is certainly no less obvious in the seven sonatas for violin alone, op.91 (1905), the first significant sonatas for solo melody instrument since the 18th century. Thus Reger's sonatas were not only a culmination of the 19th-century tradition: they looked forward to the classicism, eventually neo-classicism, which was to play an important part in sonata writing for the next 50 years. A similar place, though in a different tradition, might be ascribed to the three late, finely and sparsely wrought sonatas of Fauré: the Violin Sonata no.2 op.108 (1916–17), the Cello Sonata no.1 op.109 (1917), and the Cello Sonata no.2 op.117 (1921).

Debussy's three late sonatas (1915–17) also show a purification of style, but here there is little reference to formal archetypes. What is involved is rather a clarification of Debussy's own, individual technique, removing from it any literary or pictorial association (although he gave the unofficial subtitle 'Pierrot angry with the moon' to the Cello Sonata). In the second piece he abandoned conventional sonata scoring, writing the work for flute, viola and harp; that innovation opened the way for such unusually scored sonatas as Ravel's for violin and cello (1920–22) and Poulenc's for two clarinets (1918), clarinet and bassoon (1922) and brass trio (1922).

If Debussy's sonatas refer much more to his own earlier work than to any tradition, those of Skryabin and Ives are equally personal. The late piano sonatas of Skryabin (the last, no.10, dates from 1913) are single-movement structures in which tonal modulation has almost no functional part; in expressive terms they relate to a never completed cataclysmic 'mystery'. Ives, who left four numbered sonatas for violin and piano and two for piano, used the sonata as a container for reminiscences of popular music, responses to literature and nature, and so on. The movements cannot normally be related to traditional formal models, although the total form may be: the four movements of the Piano Sonata no.2 'Concord' (c1914–19), for example, include a scherzo as the second and a slow movement as the third.

The various sonatas produced by Debussy, Skryabin and Ives in the decade 1910–20 had already broken almost completely with 19th-century standards of sonata writing. In the next decade there was a widespread

attempt to recover tradition, but not directly; instead of following Brahms and Reger, composers looked back to Beethoven and, more commonly, still further. Stravinsky claimed that, in his Piano Sonata 1924, he 'used the term sonata in its original meaning ... therefore, I did not regard myself as restricted by any predetermined form'; nevertheless, he admitted to having made a study of Beethoven's sonatas prior to the composition, and there are distinct traces of Beethoven as well as the Baroque in the work. By the time of the brief Sonata for Two Pianos (1943–4) Stravinsky was even able to use sonata and variation forms.

Bartók also made a return to Baroque counterpoint in his Piano Sonata (1926), where again the shadow of Beethoven can be felt; but the music's rhythmic and harmonic aggressiveness are quite new. The two sonatas for violin and piano (1921, 1922) are more spontaneous in form and feeling, and remarkable for the independence of their instrumental parts. All three of Bartók's sonatas of the 1920s open with movements in sonata form, as do the Sonata for Two Pianos and Percussion (1937), and the Solo Violin Sonata (1944), where the influence of the Bachian sonata is strongest. Other composers who could be said, like Stravinsky and Bartók, to have looked back a century or more in writing sonatas included Poulenc, Martinů and Hindemith. Hindemith, most of whose works in the genre are in the smoothed neo-classical style of his later years, left sonatas for most of the instruments in current use, including harp, english horn and tuba.

What might be called the 'neo-classical sonata' was also widely practised in the USA after 1930, for example Sessions's Piano Sonata no.1 (1927–30). In Sessions's later sonatas, however, the neo-classical frame became hidden in an increasingly complex and individual style; and a similar development in Carter's music took place most swiftly at the time of his three sonatas: for piano (1945–6), for cello and piano (1948) and for flute, oboe, cello and harpsichord (1952). The 'sonata' movements of Cage's *Sonatas and Interludes* for prepared piano (1946–8) are in a two-part, pseudo-Baroque form, yet the oriental modality and character of the music make the description 'neo-classical' less than helpful. Some of Prokofiev's sonatas might with more justice be given that appellation, but those he wrote in Soviet Russia (Piano Sonatas nos.6–9, 1939–47; Violin Sonata no.1, 1938–46; Flute Sonata, 1943; Cello Sonata, 1949) lack the conscious archaism or irony of neo-classicism, perhaps because the model they seem to suppose – a 19th-century Russian sonata tradition – never existed.

Instead they established a tradition of their own, and led towards Shostakovich, whose Viola Sonata (1975) is among those late works in which a sense of the ageing of the musical tradition has a personal reality. Being at once weighty with history and individual in presentation (as the testament of a soloist), the sonata was a natural form for composers who, for whatever reason, felt kinship with the past in terms both of its achievements and of its philosophy of personal expression. Not only Shostakovich's sonatas can be understood in this light, but also Barraqué's Piano Sonata.

Other composers aligned their works rather with earlier traditions: Ferneyhough's plurally titled *Sonatas* for string quartet (1967) is partly a

response to Purcell, and Davies's *St Michael Sonata* for wind (1957), a sonata of a Gabrielian sort (although later sonatas by this composer are aesthetically more on the Shostakovich model). Or the title may be used simply to indicate that the work concerned is for a soloist, abstract and serious, without any implications for its form. Boulez's three piano sonatas (1946, 1947–8 and 1955–7) show a progression from traditional patterns (of two movements in no.1, of four in the post-Hammerklavier no.2) to one determinedly new. Ligeti's *Viola Sonata* (1991–4), as a set of inventions for unaccompanied soloist, as assertive statement, as virtuoso showpiece and as a sequence of forms not beholden to the past, fits into many of the sonata's histories.

Sonata

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Sonata-allegro form.

See [Sonata form](#).

Sonata da camera

(It.: ‘chamber sonata’).

An instrumental work common in the Baroque era, usually in three or four movements and scored for one or more melody instruments and continuo. The qualification ‘da camera’ suggests the music’s function as domestic diversion, or as more formal entertainment in public settings. According to Brossard (*Dictionnaire de musique*, 1703), ‘These are actually suites of several small pieces suitable for dancing, and all in the same mode or key. This type of sonata usually begins with a Prelude, or a small Sonata which serves as introduction for all the others’. In the third edition of the *Dictionnaire* (c1715) Brossard cited Corelli’s sonatas as exemplary, but in the period 1650–1700 Austrian and German composers (Biber, Dietrich Becker, J.J. Walther and Johannes Schenck) produced a larger number of such sonatas than did the Italians. Rosenmüller’s *Sonate da camera* (Venice, 1667) reflects this German tradition, and found no direct imitators in Italy; indeed, it was only with Corelli’s op.2 (1685) that Italians began to favour the term ‘sonata da camera’ for specific sets of dance movements. Legrenzi’s six chamber sonatas (op.4, 1656) are single movements in binary form; in his op.3 (1669) G.M. Bononcini (i) also used the term for sonatas in one movement rather than sets of dances. Corelli’s chamber sonatas have three to five movements, usually a slow prelude followed by an allemande or corrente and other binary dances. After 1700, any distinction between the *sonata da chiesa* and the *sonata da camera* disappeared as binary movements took the place of the fugues in church sonatas, and expressive *grave* or *adagio* movements appeared in chamber sonatas. Groups of dances were also called by other names, such as *partita*, *suite*, *ordre*, *ouverture* and *air* (as in English reprints of Corelli’s chamber sonatas).

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SANDRA MANGSEN

Sonata da chiesa

(It.: 'church sonata').

A Baroque instrumental work, often in four movements. In many churches during the 17th century, ensemble canzonas and sonatas replaced the organ solos that had regularly been substituted for elements of the Proper at Mass and Vespers. Despite the strong evidence for this practice (e.g. in organ tutors), the label 'da chiesa' appears in only about 20% of the volumes containing abstract instrumental works printed between 1650 and 1689; even Corelli's opp.1 and 3 are called simply *Sonate*. It is in this light that Brossard's statement (*Dictionnaire de musique*, 1703) that church (as opposed to chamber) sonatas 'are what they [the Italians] properly call *Sonatas*' may be understood.

Mid-17th-century church sonatas ordinarily begin with a fast imitative movement, and include triple-metre sections and expressive adagios, although no single formal design dominates. Musicians may well have adapted such sonatas to the requirements of the service by performing isolated sections, a practice that would have encouraged composers to build sonatas from movements better able to stand alone. The four-movement design that was standard early in the next century is evident in about half of Corelli's abstract sonatas (opp.1, 3, and 5 nos.1–6): a slow introduction, followed by a movement in fugal style, an expressive slow movement (sometimes merely a short transition) and imitative finale. Biber's *Mystery Sonatas* (c1676) illustrate his more dramatic and virtuoso approach to the church sonata.

The 'da chiesa' label was little needed, since volumes not suited for church use were obvious from both scoring and content; moreover abstract sonatas, even if conceived for liturgical use, were no doubt heard elsewhere as well. Dances were clearly identified as secular, and some titles proclaimed their mixed content (e.g. Agostino Guerrieri's *Sonate di violino a 1.2.3.4. per chiesa, & anco aggiunta per camera*, 1673). The use of organ continuo and the presence of a separate melodic bass partbook were clearly associated with church sonatas, whereas in secular collections the bass was scored for one instrument, either chordal or melodic (e.g. 'violone o spinetta'). Italian composers from Buonamente (1620s) to Corelli (1680s) conformed to this pattern – evidence of the lingering influence of the contrapuntal canzona on sonatas in which the melodic bass participates fully in contrapuntal dialogue. But such distinctions between church and chamber sonatas evaporated in Corelli's lifetime (dances intrude on church sonatas, expressive adagios on chamber sonatas; the melodic bass and continuo share a single line; even the church sonata's fugue could be replaced by a binary movement). Thus when J.G. Walther defined the sonata as a serious piece in which adagios and allegros

alternate (*Musicalisches Lexicon*, 1732), the church and chamber distinction had little relevance.

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Sonata form.

The most important principle of musical form, or formal type, from the Classical period well into the 20th century. This form is that of a single movement, not a 'sonata' as a whole; such a movement is most often part of a multi-movement instrumental cycle such as a sonata, piano trio or quartet, string quartet or quintet, symphony etc., or an independent movement like an overture or tone poem. Sonata form as such is less common in fantasies and the like, small movements, concertos and vocal music, but its principles may influence other features of form in such works. Though most characteristic of first movements in fast tempo, it often appears in middle movements and finales, and in moderate and slow tempo; hence the synonyms 'sonata-allegro form' and 'first-movement form' are best avoided.

A typical sonata-form movement consists of three main sections, embedded in a two-part tonal structure. The first part of the structure coincides with the first section and is called the 'exposition'. The second part of the structure comprises the remaining two sections, the 'development' and the 'recapitulation'. The exposition divides into a 'first group' in the tonic and a 'second group' in another key, most often the dominant. Both first and second group may include numerous different ideas; the first or most prominent theme may be called the 'main theme', 'first subject', 'primary material' etc., while the most prominent theme in the second group is often called the 'second theme' (or 'subject'), whether or not it actually is the second important musical idea. The development (the misleading term 'free fantasia' is now obsolete) usually develops material from the exposition, as it modulates among one or more new keys. The last part of the development prepares the recapitulation. The recapitulation (or 'reprise'; but see §3 (iii)) begins with a simultaneous 'double return', to the main theme and to the tonic. It then restates most or all of the significant material from the exposition, whereby the second group is transposed to the tonic. The movement concludes either with a cadence in the tonic paralleling the end of the exposition, or with a coda following the recapitulation.

1. Principles.
2. Origins.
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JAMES WEBSTER

Sonata form

1. Principles.

(i) Intrinsic.

Like any form in tonal music, a sonata-form movement creates its designs in time. The form is a synthesis of the tonal structure, the sectional and cadential organization and the ordering and development of the musical ideas. In addition, most sonata-form movements depend on 'sonata style' (Tovey), i.e. the articulation of events in 'dramatic' or 'psychological' fashion. Sonata form is not a mould into which the composer has poured the contents, but at most an 'ideal type' (Dahlhaus); each movement grows bar by bar and phrase by phrase, with the meaning of each event depending both on its function in the structure and its dramatic context; its true form becomes clear only on close analysis in terms of its effect in performance.

The old dispute, whether sonata form is binary or ternary, is idle and superficial; the form is a synthesis of binary and ternary principles. It is bipartite, in that the exposition has the same tonal structure as a half-cadence or the first half of a binary form: it is open, poised on the dominant, tonally incomplete (*ex.1*). Hence, notwithstanding the effect of closure at the end, the exposition requires resolution by a balancing second part that closes in the tonic. Most sonata-form movements articulate the tonal polarity of the exposition by contrasting material, or contrasting treatment of the material, in the second group. The modulation out of the tonic usually occurs in a dramatic fashion; the establishment of the new key is an event of aesthetic as well as tonal significance. The paragraphs of about eight to 32 bars that create these sections vary in phrase rhythm, level of activity, harmonic structure and cadential strength; this sense of varied pace is essential to the style. (If a first movement begins with a beautiful, self-sufficient melody in square rhythm which closes in the tonic, for example Haydn's String Quartet op.76 no.5, it may not be in sonata form at all; a slow movement or finale can afford a more relaxed beginning.)

The second part of a sonata-form movement is longer than the first; it comprises two sections, the development and the recapitulation. The central structural event, distinguishing sonata form from all others that begin with an exposition, is the simultaneous return of the main theme and the tonic key in the middle of the second part. Neither a simple restatement of the main theme alone, nor a simple return to the tonic alone, has the intense impact of this simultaneous return. It creates a parallelism between

the beginning of the movement and the beginning of the recapitulation; there is no such relationship in binary form.

In order to give the simultaneous return its maximum effect, the development delays and prepares it. Structurally, the development is a (gigantic) transition from the end of the exposition to the beginning of the recapitulation, analogous to the first section of the second half of 'rounded binary' form (see §1(ii)). But the development is also a middle section in its own right, with its own aesthetic: it modulates widely, develops the material and increases the complexity of texture. Hence, when the return finally arrives, it functions as a relaxation of tension or as a triumph over difficulties. The development and reprise are thus dialectically related: without the reprise, the development has little point; the larger and more complicated the development, the more satisfying is the reprise.

The second group in the exposition presents important material and closes with a sense of finality, but it is not in the tonic. This dichotomy creates a 'large-scale dissonance' (Rosen) that must be resolved. The 'sonata principle' (Cone; the term is misleading, insofar as this is only one of several relevant principles) requires that the most important ideas and the strongest cadential passages from the second group reappear in the recapitulation, transposed to the tonic. The subtle tension of stating important material in another key is thus grounded, and the movement can end. But the recapitulation has now also become a complete section, whose material parallels that of the exposition. The sections thus have the pattern *ABA*. (In a true ternary form, by contrast, the first *A* is complete in itself, closing in the tonic, *B* is merely a contrasting section and the last *A* merely a restatement.) The power and sophistication of sonata form lie in this synthesis of a three-part design and a two-part tonal structure.

To illustrate these points, [ex.2](#) and [3](#) show an analysis of the first movement of Mozart's *Eine kleine Nachtmusik* K525. The form as a whole is summarized in [ex.2](#); [ex.3](#) shows the material (occasionally simplified), the harmonic content, and the phrase structure. Each new staff corresponds to a new sentence in the music.

(ii) Distinctions from related forms.

Sonata form belongs to the larger class of 'binary' (Tovey) or 'key-area' forms (Ratner), i.e. forms in two structural parts whose first part ends out of the tonic (see [ex.4](#), where many of these formal types are vertically aligned with respect to their structurally equivalent elements). Within this class, sonata form alone exhibits all three of the following features: a distinct development section, including a retransition; the simultaneous return of the initial theme and the tonic; and a more or less full recapitulation of the second group.

In binary form proper the second part is, at most, modestly longer than the first, adds no new material and exhibits neither a tonic reprise nor a distinct development section. The 'quatrain' and *A|B-A* forms are especially characteristic of minuets and of main themes in variation movements and rondos; their second parts are more highly organized than in binary form. The important but little-studied 'quatrain' (Bartha) approximates (on a small scale) Ratner's 'key-area' form. Each of the two main parts is symmetrically

subdivided, producing four phrases or sections, $a\ b|x\ \{ab\}$. The third phrase combines development and retransitional elements, while the last, although beginning as a reprise, often synthesizes both phrases of the first part (Haydn, String Quartet op.33 no.3, trio: bars 47 to 49 (first beat) correspond with bars 35 to 37 (first beat), but the cadential bars, 49–50, correspond with the cadential 41–2); the dialectical relation between the last two phrases is a source of real power. On the other hand it includes neither a true development nor a full recapitulation, and the second part remains roughly the same length as the first. $A|B-A$ form (here with a close on the dominant in the first part) exhibits the same run-on, dialectical relation between B and A . Although often called '(two-part) song form', it has no particular connection with vocal music. Even when its initial A closes on the tonic (a non-binary form not otherwise relevant in this context), it must be distinguished from the three-part $A|B|A$ or 'ternary' form, in which B is independent and there is no dialectical $B-A$ relation. When executed on a large scale and with dense musical argumentation, $A|B-A$ movements are indistinguishable from small-scale sonata forms (Mozart, String Quartet k387, minuet, trio) or indeed fully fledged ones (Beethoven, Symphony no.9, scherzo).

Among the larger forms, in 'expanded binary' form the middle section or development leads, not to a retransition and reprise of the opening, but directly to the second group in the tonic (often prepared by the original transition, also transposed down a 5th); there is no 'simultaneous return' and hence no full recapitulation. This form is especially characteristic of Domenico Scarlatti. In 'rounded binary' form there is a complete middle section, usually including discussion of important ideas from the exposition in transposition, and sometimes genuine development as well; this section ends with full closure in a related key (most often the relative minor). The final section either is a full recapitulation beginning in the tonic (J.S. Bach, Two-part Invention in E; Haydn, Sonata in B \flat hXVI:18) or, as in expanded binary, begins in some other key (most often the subdominant) and moves to the tonic during its course (this is especially characteristic of J.S. Bach, but also occurs later, e.g. Haydn, Sonata in G hXVI:6). Such movements must be distinguished from those with an off-tonic reprise following a true development and retransition (see §3(iii)). In the 'sonata without development', finally, there is no middle section (see §7(i)).

These distinctions, admittedly, are often difficult to sustain in analytical practice and are far from universally acknowledged (although many apparent disagreements are largely about terminology). Many authorities emphasize the common reliance of all these forms on an *Ursatz* structure (Schenker) or key-area form (Ratner). Nevertheless, sonata form proper was central compositionally throughout the period under discussion and remains so in our reception of music. In this article it is assumed that only movements exhibiting all three criteria noted above (development and retransition, simultaneous return, full recapitulation) exhibit this form.

Sonata form

2. Origins.

The rise of sonata form must be understood in the context of the broad stylistic changes during the 18th century. A movement from before 1750 is

usually based on a single main idea, and governed by a single *Affekt* (psychological state, rhythmic profile, texture etc.). It develops this idea motivically, in uniform texture with a linear bass line (basso continuo) and in metrically orientated rhythms which change only at the cadences. Contrast appears only between opposing planes (solo and tutti, loud and soft etc.). A movement from the late 18th century, on the other hand, usually exhibits several contrasting ideas (often including contrast within a single idea), which develop dramatically in passages of tension and resolution. Its rhythm is that of the bar, the phrase and the antecedent–consequent period. It is essentially melodic in conception (when not downright popular or sentimental), clear in structure, with relatively thin textures, subordinate accompaniments and harmonic basses.

Numerous Baroque stylistic features affected sonata form. Formally, its roots lay in binary form, which had arisen in various French dance movements. This form has already been described (see [ex.4](#)); it was important also for its rhythmic organization in phrases and periods based on two-bar units. By the time of Bach, most movements of this type were in expanded or rounded binary form. The second half of these forms resembles sonata form, in that it is longer than the first, and divided into two sub-parts; indeed this expansion was one origin of the later development section.

The origins of the ‘simultaneous return’ are more complex. A return of the opening music in the tonic was common following a ‘trio’, and in the da capo aria, the Italian opera overture, the concerto and the simple aria (final ritornello in the tonic). But none of these is equivalent to a true simultaneous return following a development; rounded binary form lacks both this feature and a full recapitulation in the tonic. Sonata form transformed the division within the second part of rounded binary form into a return to the original theme in the tonic. Once this integration of tonality and material had been achieved, the other novel elements of sonata form – the focus on the simultaneous return as an event, the role of the development as preparation for that return, and the repetition of the entire essential contents of the exposition in the recapitulation – inevitably followed.

The simple, phrase-orientated melody of the pre-Classical period developed in song and *opera buffa*. The principle of contrast developed in the concerto, the French overture, the da capo aria and pairs of dance movements. Contrapuntal elaboration, which during the pre-Classical period survived in fugues and French overtures, eventually revitalized the melodic style: it returned both in entire fugues (Haydn, String Quartets op.20 nos.2, 5, 6, finales) and, more characteristically, in the synthesis of contrapuntal texture and sonata style (Mozart, String Quartet k387, ‘Jupiter’ Symphony, k551, finales). It also led to ‘thematische Arbeit’ or, in Beethoven’s preferable expression, ‘obligato accompaniment’. This essential new technique gave the inner parts and the bass rhythmic and motivic independence, while maintaining the aesthetic subordination of the melody. It thus allowed a synthesis of the melodic style and phrase-orientated rhythm with sophisticated part-writing and complex textures. It was first fully achieved in Haydn’s quartets op.33 of 1781 ([ex.5](#): op.33 no.1, opening).

Sonata form developed in instrumental music. Indeed its rise was part of the unprecedented triumph of instrumental music – especially the new genres of the keyboard sonata, string quartet and symphony – as the leading type of Western music in the later 18th and the 19th centuries. For sonata form, the most important of these genres seems to have been the symphony. Even the earliest Italian symphonists (before 1740) exploited the driving quaver rhythms, the homophonic texture and the phrase-orientated rhythms of the early Classical style. They often wrote a clear second group in the dominant including a contrasting lyrical theme and closing group, and a clear recapitulation. Where contrast in the exposition was lacking, however, the middle section was often little more than a ‘trio’ in reduced scoring or in the minor (Sammartini, Symphony in A, j–c16; here and in all succeeding citations, reference is to the first movement of the cited work unless otherwise indicated). The more elegant symphonies of J.C. Bach, whose cantabile second themes influenced Mozart, are a later refinement of this style.

The Mannheim symphonists, famous for their orchestral technique, developed a more dramatic style with higher pretensions. But they often omitted the simultaneous return, preferring that variant of rounded binary called ‘mirror’ form (occasionally described as sonata form with ‘reversed recapitulation’), in which the main theme returns at the end of the movement: *A* (tonic), *B* (dominant), development, *B* (tonic), *A* (tonic). Mozart also occasionally used this form in the 1770s (Violin Sonata k306/300). The Mannheimers’ brilliant orchestration often masked a certain poverty of invention and incoherence of structure. In Vienna, Monn and Wagenseil often included all the features of sonata form. They transferred the *piano* episode in the minor from the development to the second group, freeing the section following the double bar for true development. However, this mid-century repertory was short-winded and unpretentious.

In the solo sonata, which 18th-century theorists often described as more expressive or ‘rhetorical’ than the brilliant, festive symphony, large and complex rounded binary forms remained common well into the second half of the 18th century. Most of Domenico Scarlatti’s sonatas are in this form. C.P.E. Bach’s multifarious sonatas often adopt a quasi-improvisatory style with abrupt contrasts. His development section often does not differ markedly from his exposition; a full recapitulation appears more often than not. The string quartet and allied genres of chamber music developed later than the symphony and sonata; their formal designs adopted characteristic features of both those other genres, along with a tendency towards contrapuntal elaboration.

In sum, although all the elements of sonata form, and occasional movements in complete sonata form, can be traced from the 1730s on, neither the form itself nor its combination of dramatic style, structural rigour and thematic logic appeared consistently before Haydn (who mastered it from his earliest works). Its unchallenged reign in instrumental art music on a large scale did not begin until the last quarter of the 18th century.

Sonata form

3. The Classical period.

(i) The Exposition.

- (ii) The Development.
 - (iii) The Recapitulation.
 - (iv) Introduction and coda.
- Sonata form, §3: The Classical period

(i) The Exposition.

In 18th-century works, the second group of a movement in a major key almost invariably stands in the dominant. If the movement is in a minor key, the second group usually stands in the relative major, less often in the dominant (minor). Beethoven occasionally used 'third-relationships' for the second group: including closely related keys like the submediant or relative minor (String Quintet in C op.29), the mediant minor (Sonata in G op.31 no.1, coloured by the mediant major) and the submediant (String Quartet in F minor op.95); and remote keys including the flat submediant (String Quartet in B \flat op.130), the mediant major (Waldstein Sonata in C op.53) and the submediant major (Archduke Trio in B \flat op.97, Hammerklavier Sonata in B \flat op.106). The second group usually establishes one single key. The apparent exceptions usually reveal themselves as expanded transitions (Beethoven, Symphony no.8, bars 34–45; finale, bars 48–59). Two real exceptions, both in the minor, are Haydn's 'Farewell' Symphony, no.45, and Beethoven's *Coriolan* overture op.62. Much more common are temporary contrasting modulations within the second group, often to a remote key such as the flat submediant (Mozart, String Quartet K499 in D, bars 57, 65).

Depending on the scale and the style, the first and second group may each have one idea or many, organized in a single paragraph or in several. The first group in Haydn's String Quartet op.1 no.1 consists of a single eight-bar antecedent–consequent period; the second group comprises two eight-bar periods. In Mozart's *Nachtmusik* (ex.3) the first group and transition, and the second group, each comprise a single large paragraph with several different themes; but the first group is tightly bound by elisions and question–answer relationships, while the second group is more relaxed and periodic. In the 'Eroica' Symphony, the first group comprises three paragraphs, each beginning with the main theme (bars 3, 15, 37); the last of these moves to the dominant of the dominant, where the important theme beginning at bar 45 appears. The second group proper contains seven paragraphs, beginning respectively at bars 57, 65, 83, 99, 109, 132 and 144 (the italicized bar numbers indicate the strongest, section-defining cadences). At the same time the rhythm varies enormously, from the square main theme, through the offbeat accents and syncopations of bars 25, 28, 45, 83, 109, 113 and 119 to the climax in bars 123–31. Most large-scale expositions include a cadential closing group or 'codetta' following the largest paragraph of the second group (Mozart, 'Jupiter' Symphony K551, bars 101, 111; Beethoven, Sonata op.27 no.2 ('Moonlight'), finale, bars 43, 57).

Especially before about 1780, the relationship between the first group and the second can be simply that of antecedent and consequent on a large scale, without an independent transition. This boundary is marked by the (poorly named) 'bifocal close': the first group ends with a half-cadence on (but not in) the dominant, followed immediately by the second group

actually in the dominant (Haydn, String Quartet op.33 no.3, bars 26–7; Mozart, Paris Symphony k297/300a, bars 51–2; Beethoven, String Quartet op.18 no.5, bars 24–5). More often, especially after 1780, a clear transition appears. The transition often develops out of a restatement of the main theme (Mozart, Symphony in G minor k550, bar 22; Beethoven, Waldstein Sonata, bar 14). In any case it modulates beyond the dominant to the dominant of the dominant ([ex.3](#)) in order to establish the dominant itself more strongly and to make the home tonic ‘sink below the horizon’ (Tovey). In these cases a caesura on the dominant of the dominant may still separate the exposition into two parts (Mozart, ‘Jupiter’ Symphony, bar 55). Not all expositions are divided into two parts. An important exposition form in Haydn comprises three parts: first group in the tonic; transition elided to an active second group avoiding firm cadences; contrasting closing group (Symphony no.99, bars 19–34, 34–70, 71–89).

The second group often begins with or includes a contrasting lyrical theme (Haydn, String Quartet op.33 no.5, bar 49; Mozart, Symphony in G minor k550, bar 44; Beethoven, Waldstein Sonata, bar 35). Haydn often began the second group with an adaptation of the main theme, usually varied in harmonization, texture, contrapuntal accompaniment, scoring or phrase rhythm (Sonata no.49 in E♭, bar 25). Such movements are often called ‘monothematic’; but since they almost always bring new material later in the second group (*ibid.*, bars 28, 42, 53, 60), that term is better restricted to those very rare movements that are based entirely on only one theme. A new theme may appear towards the end of the first group, still in the tonic, dominating not only the ensuing transition but other sections as well (Mozart, String Quintet k516, bar 30). The closing group often restates the main theme in varied form (Mozart, String Quartet k465, bar 91; Beethoven, Symphony no.2, bar 112). Many expositions have little or no thematic contrast (Haydn, ‘Farewell’ Symphony; Beethoven, Sonata op.101).

In 18th-century music the exposition is almost always directed to be repeated, with or without a transition back to the opening. This repetition lends the material greater solidity and familiarity; and it allows the exposition, whose tonal structure motivates the entire form, a chance to make its full effect.

Sonata form, §3: The Classical period

(ii) The Development.

It is important to distinguish between the process of development (Ger. *Entwicklung*) and the part of a sonata-form movement called the development section (*Durchführung*). This section is by no means devoted exclusively to the development of the material; conversely, this process is not restricted to development sections. Still, thematic development characteristically reaches its culmination here. Typical techniques include fragmentation of a theme into shorter motifs, often combined with rapid modulations based on sequences (Mozart, ‘Jupiter’ Symphony, bars 133, 171), combination of a theme with a counterpoint (Mozart, Symphony in G minor k550, bar 115), contrapuntal combination of originally separate themes (Beethoven, ‘Eroica’ Symphony, bar 186), juxtaposition of contrasting themes originally stated separately (Haydn, Symphony no.102,

bars 116–17), increased complexity of texture ('Eroica', bar 220; cf 45), extension by sequence (*ibid.*, bar 178), alteration of the rhythmic structure (Haydn, 'Surprise' Symphony, no.94, bar 107), and so forth indefinitely. When combined with excursions to remote tonal areas or passages of tonal instability, these techniques can make the development section a passage of great tension. In a psychological sense, this tension is the climax of the movement. At the same time, it prepares the structural climax, the simultaneous return which begins the recapitulation.

Hardly any rules can be laid down regarding the choice or treatment of material. The development may use only one theme from the exposition (Mozart, Symphony in G minor k550) or several (Haydn, Symphony no.102). In many works before 1780, the development still begins with a statement of the main theme in the dominant (Haydn, Symphonies nos.6 and 8), sometimes proceeding to the main theme in the tonic before the development proper (Haydn, Symphony no.36). Beethoven even occasionally began with the main theme in the tonic, soon breaking off in new directions (Sonata op.31 no.1; String Quartet op.59 no.1). After 1780, if the main theme opens the development, it is usually transformed in key, motivic content, phrase structure etc. (Haydn, Symphony no.94; Mozart, Symphony in G minor k550; Beethoven, Symphony no.9). The development may also begin with a theme from the second group (Mozart, Symphony in E_b k543, bar 145; cf 110) or the closing group (Mozart, 'Jupiter' Symphony; Beethoven, Sonata op.10 no.2).

Especially before about 1780, restatements of material without substantial change save for the key are common (Haydn, Symphony no.47, bars 90–101; cf 36–47). Fairly often, especially in Mozart's works from the late 1770s and early 1780s, the development begins with a new theme; this theme usually provides a point of repose following an exposition of unceasing activity (String Quartet k458). A new theme elsewhere is always a special effect (Haydn, 'Farewell' Symphony, bar 108; Beethoven, the famous E minor theme in the 'Eroica', bar 283). In a finale, however, a new theme often functions analogously to a rondo episode (Mozart, String Quartet in A k464, finale, bar 114).

After the opening sentence, the development usually avoids repetition of material in the same key in which it originally appeared. An exception is Haydn's 'false recapitulation', i.e. a seemingly misleading statement of the main theme in the tonic as if the return were at hand, followed by further development and, eventually, the true return (Haydn, String Quartet op.17 no.1, bars 62, 76); in later years, the false recapitulation may appear in a foreign key (Haydn, Symphony no.102, bar 185).

Before 1780, many developments reflect their origins in rounded binary form by centring on one closely related key, most often the relative minor (Haydn, String Quartet op.17 no.5), less often the supertonic or mediant. Towards 1800, it became increasingly common to include more keys, and more remote ones (Mozart, Symphony in G minor k550, both outer movements), or to create a sense of instability by modulating rapidly or by virtually being in no key at all (Beethoven, Symphony no.4, bars 257ff). The tonal plan of a development is often a bridge prolonging the dominant by a neighbouring key such as the relative minor or subdominant ([ex.2](#)), or by a

transformation of the dominant triad into the dominant 7th, impinging on the home tonic. If the home tonic is minor and the second group is in the relative major, the development will complete the large-scale arpeggiation of the tonic triad by proceeding further from the mediant to the dominant.

Mozart's developments are fairly short, perhaps 50–60% of the length of the exposition. Most centre on a single process in the middle, introduced by a contrasting passage and followed by the retransition (Symphony in G minor k550, bars 101–14, 115–38, 139–65; *Nachtmusik*, ex.3). Haydn's typical developments are perhaps 75% of the length of the exposition, Beethoven's perhaps 90%; occasionally, they wrote developments longer than the exposition (Haydn, Symphony no.102; Beethoven, 'Eroica' Symphony). Both Haydn and Beethoven divided the development into a number of distinct sections; Beethoven further integrated these into a single psychological progression which, belying the outward diversity and adventure, prepares the recapitulation with unparalleled power and excitement.

The development almost always arouses expectations of the simultaneous return. Most characteristic is a passage of dominant preparation, with or without references to the main theme (Haydn, Symphony no.102, bars 217–26; Mozart, Symphony in G minor k550, bars 153–65; Beethoven, Waldstein Sonata, bars 136–55). Often this dominant is coloured by the tonic minor (Haydn and Beethoven, *ibid.*; Mozart, *Nachtmusik*). The tonic may be approached indirectly by a sequence (Mozart, Symphony in E♭; k543, finale, bars 181–4) or following a half-cadence in a related key, usually the dominant of the relative minor (Haydn, String Quartet op.64 no.6, bars 97–8). When Haydn and Beethoven opened with a theme lying off the tonic (Mozart avoided this), they usually aimed the return at the other sonority (Haydn, Symphony no.94; Beethoven, Sonata op.81a).

Sonata form, §3: The Classical period

(iii) The Recapitulation.

It is useful to distinguish between 'recapitulation', in the sense of the entire third section of a sonata-form movement or any large part thereof (e.g. the second group), and the return of a given idea or passage, for which 'reprise' can be employed.

The recapitulation almost always enters unambiguously with the 'simultaneous return' of the opening theme in the tonic. When two or more themes occur in the first group (not the transition), the return to the tonic may coincide with the second of these; the opening theme then appears earlier in a foreign key (Beethoven, Sonata op.10 no.2), immediately afterwards in the tonic (Beethoven, String Quartet op.59 no.1), or as a coda following the second group (Haydn, String Quartet op.50 no.3). The main theme may return transposed in mode (Haydn, Symphony no.47). But if the main theme never returns, or if the return to the tonic is delayed until the second group, the movement is in one or another version of rounded binary form. In the pure type, the first group never returns (Haydn, Sonata in G hXVI:6); or it may follow the second group, producing 'mirror' form (Mozart, Sonata k311/284c). Still closer to sonata form is a full recapitulation in which the main theme returns in the subdominant (Mozart, Sonata k545; Beethoven, *Coriolan* overture; Schubert, Symphony no.5). In masterworks,

the recapitulation does not then simply repeat the exposition mechanically, transposed down a 5th; thus in k545 the transition is expanded and leads, as did the exposition, to a half-cadence on the dominant.

In recapitulating the remaining material of the exposition, the sonata principle always applies: material first presented outside the tonic is repeated in the tonic. But in Haydn, Mozart and Beethoven these repetitions are never mechanical. Their regular procedure was to repeat the main theme, to refer to the other first-group themes and the transition with an appropriate harmonic orientation, and to repeat the chief ideas from the second group in the same order (Mozart, Symphony in E \flat k543; Beethoven, Symphony no.5).

Within this framework, substantial alterations in the latter part of the first group and the transition are common. Material may be omitted (Mozart, Symphony in D k297/300a, bars 40–47), expanded (Mozart, Symphony in G minor k550, bars 191–216, cf 28–33; Beethoven, Waldstein Sonata, bars 167–74, cf 12–14), or wholly recomposed (Beethoven, 'Eroica' Symphony, bars 402–39; cf 7–36). These expansions often take on a similar character to the development (Rosen: 'secondary development'), as if the issues raised there also require recapitulation (Mozart, *ibid.*). If there is a transition, it must be altered so as to prepare the tonic, not the dominant (Mozart, 'Jupiter' Symphony, bars 225–43; cf 36–55; see also ex.2). More remote keys, usually on the flat side (Beethoven, String Quartet op.59 no.1, bar 279; cf 30), and changes of mode (Mozart, 'Jupiter' Symphony, bar 212, cf 24; Beethoven, 'Appassionata' Sonata op.57, bar 152, cf 17) may also occur in these passages; such flat-side or minor-mode emphasis often creates a quasi-subdominant feeling.

In the second group proper, Mozart almost always introduced subtle alterations, such as expansion of a sensitive harmonic area (Symphony in G minor k550, bars 245–53; cf 62–5), additional repetitions (Symphony in Dk504, bars 259–64; cf 112–15), or enrichment through contrapuntal elaboration, fuller scoring, obbligato inner parts etc. (Symphony in E \flat k543, bars 254–62, horns and second violins; cf 97–105). Beethoven is much more likely to recapitulate the second group literally (even in the gigantic 'Eroica'); presumably his larger developments and codas require this symmetry.

In later Haydn, the recapitulation does not necessarily follow either the course of the exposition or any other definable pattern. Even where more or less the same events occur in more or less the same order, every sentence may be rewritten (String Quartet op.33 no.3). In other cases paragraphs appear in reverse order (Symphony no.47, bars 127–49; cf 36–46, 13–21), subsidiary material is expanded (Symphony no.99, bars 157–90; cf 71–87 and the development), or the whole simply rewritten ('London' Symphony, no.104). But the most important material from the second group is still recapitulated in the tonic (*ibid.*, bars 247 and 267; cf 65 and 100). And the material following the simultaneous return usually approximates in length to the second group, thus preserving the proportions and the tonal balance of the whole.

Important new tonal relations within the second group are usually prohibited by the necessity of grounding the material in the tonic. Temporary excursions to other keys usually recur in appropriate transposition (Mozart, String Quartet k499), often expanded (Mozart, String Quartet k465, finale). An apparently arbitrary modulation may refer to the development, as in Haydn, Symphony no.100 in G, where in bar 239 E \flat resolves the juxtaposition of the dominant and B \flat at the beginning of the development. A special situation arises when a movement in the minor has originally placed the second group in the relative major. Mozart, and Haydn in his early and middle-period music, normally recapitulated these second groups in the tonic minor, i.e. altered in mode. In his late music Haydn transposed the second group (not the first group) to the tonic major, thus ending cheerfully with a change of mode within the recapitulation. Beethoven combined both procedures: the second group is transformed (at least in part) to the tonic major, with an air of release which reveals itself as 'tragic irony' (Tovey) when 'catastrophe' strikes in the coda (Symphony no.5). In finales and overtures, the second group may remain in the minor, so that the coda can 'triumph' in the major (String Quartet op.95, finale).

Before 1780, the entire second part (development and recapitulation) was usually directed to be repeated – another indication of the binary structure of the whole. After 1780, this repetition became increasingly rare, even when the exposition was repeated. After the finale of Beethoven's 'Appassionata' Sonata, it had become obsolete.

Sonata form, §3: The Classical period

(iv) Introduction and coda.

Many first movements and an occasional slow movement and finale are preceded by a slow introduction. Its primary function is to strike a more serious or grander tone, and to establish a larger scale of motion, than would be possible by the Allegro alone. Tonally, almost every introduction first establishes the tonic, and then cadences on the dominant to prepare the Allegro. Occasionally, the goal is a half-cadence in another key (Haydn, Symphony no.103, 'Drumroll') or a chord other than the dominant (Haydn, Symphony no.92, 'Oxford'; Beethoven, Sonata op.81a). The Allegro which follows an introduction can begin with a squarer melody than is otherwise possible (Mozart, Symphony in E \flat k543; Haydn, no.104 in D). Before 1790, there was little thematic or psychological connection between introductions and allegros. From then on such connections became increasingly common (Haydn, Symphony no.103; Beethoven, 'Pathétique' Sonata op.13). Beethoven eventually integrated introductory material into the movement so completely that a separate section can no longer be distinguished (Symphony no.9; String Quartet op.130).

The conclusion of a sonata-form movement follows either of two main principles. The first is to end with the same music as concluded the exposition (Mozart, String Quartet k428/421b; Beethoven, Sonata op.22). Mozart and Haydn often combined this formal symmetry with an expansion late in the second group (Mozart, String Quartet k464, bars 234–62, cf 73–83; String Quintet k515, where bars 320–52 replace the single bar 130). Often this expansion involves a new statement of the main theme, the end

of the exposition still returning to round off the whole (Mozart, Symphony in G minor K550, bars 283ff; Haydn, Symphony no.102, bars 282ff).

These expansions give something of the effect of a coda while maintaining the symmetry of binary form. A true coda, by contrast, follows the recapitulation of the closing group (or breaks off from the pattern of the exposition, the omitted material not returning). Save for the functions of expansion (equivalent to the examples just cited) and 'peroration' (Tovey), and notwithstanding several recent studies, the structural significance of codas is not well understood. The German expression 'second development' is applicable only to certain parts of certain Beethoven codas; and in any case the structural function of the development, to prepare the return, cannot be repeated. In rhythmic terms, the coda has been called a gigantic 'afterbeat' to the form as a whole; in Schenker's theory, it consists of the music following the background descent to the tonic.

Almost every coda restates the main theme; this restatement is often transformed into a climax. In some Beethoven works, every previous statement of the theme will have been incomplete or deprived of strong root-position tonic support (String Quartet op.59 no.1, bars 1, 242, 250–55). In these cases, the coda provides 'thematic completion' (Kerman) by presenting the definitive or climactic version (op.59 no.1, bar 348). As befits the end of a large tonal structure, most codas include some emphasis on the subdominant, especially if none has occurred in the recapitulation.

In his late music Haydn often rewrote the recapitulation so thoroughly that the concept 'coda' makes little sense, unless one accepts Tovey's interpretation that these sections synthesize the functions of recapitulation and coda. Mozart wrote a coda about as often as not; it is usually a single short paragraph centred on a restatement of the main theme, often in altered or contrapuntally enriched form (*Nachtmusik*; String Quintet K516). A transitional passage often prepares this climax (String Quartet K465; 'Jupiter' Symphony, finale); cadential passages, whether on the main theme itself (Quartet K465) or on less highly charged material (Quintet K516; 'Jupiter' finale), then conclude the movement. Beethoven almost always wrote a large coda, often as long as the development (Symphony no.5), occasionally as long as the rest of the movement (Symphony no.8, finale). A typical Beethoven coda might begin by turning away to new questionings, often in new keys ('Eroica' Symphony, bars 557–80). Eventually a climax is reached on the main theme in the tonic (Symphony no.5, bar 478) or alternating tonics and dominants ('Eroica', bars 631–73). The final cadences, perhaps preceded by the lyrical theme (Waldstein Sonata, bar 284), comprise a separate paragraph following the climax proper. The coda may also recapitulate events from the development. In the 'Eroica' development, the E minor theme establishes the minor Neapolitan (flattened supertonic), and appears later in the tonic minor (bars 284, 322). In the coda it returns in the ordinary supertonic, F minor, and, again, in E♭ minor (bars 581, 589); the ensuing crescendo on V is related to the retransition (bars 338–61, 603–20). Thus the remote key is 'grounded' by its diatonic equivalent, at the same time as the whole section gains an appropriate subdominant emphasis.

[Sonata form](#)

4. The 19th century.

Two broad strains may be identified in 19th-century music: a 'Romantic' one, focussing on vocal music, programme music and the characteristic piece for piano; and a 'classicizing' one, focussing on the traditional genres of absolute music. Only the latter tradition gave sonata form much prominence. The relatively uncommon sonata-form movements in the former tradition (and some in the latter) often treat the form in an academic manner, as a mould, not a process, or as a 'vehicle for the sublime' (Rosen). Many large instrumental works in this repertory, while referring to sonata form, seem also to be searching for different forms altogether (Berlioz, *Symphonie fantastique*; Liszt, Sonata in B minor).

Changes of style in the 19th century lent new meaning to many aspects of sonata form. The most important of these was the Romantics' attitude towards musical material. Their programmatic and self-expressive tendencies focussed on the explicit content of music in unprecedented fashion. The primary focus of 19th-century compositional 'inspiration' comprised striking and original themes, often harmonized with chromatic or apparently free harmonic progressions. This concentration on themes for their own sake was related to the rise of the lied and the characteristic piano piece, where the quality of the theme was the chief *raison d'être* of the composition. A related phenomenon was the tendency to favour square phrasing in four-bar phrases – perhaps a side-effect of the concentration on themes and harmonic progressions – in place of the supple Classical phrase rhythms.

All these features led to the central importance of the second theme in Romantic sonata form. Following a noble, stormy or in some way difficult first paragraph, and an agitated transition, composer and listener alike welcomed the chance to indulge in a beautiful melody in the new key. This became legitimized in the 19th-century doctrine that sonata form was based on the duality of two contrasting themes (often characterized as 'masculine' and 'feminine') rather than on the tonal duality of the exposition. Even the classicizing tradition almost always included a contrasting second theme (Schubert, String Quintet in C d956; Mendelssohn, Overture, *Fingal's Cave*; Brahms, Symphony no.3). Indeed, many opening themes in this style are complete paragraphs in themselves, preceding the 'drama' (Schubert, Sonata in B♭ d960; Brahms, Sextet in B♭ op.18). These self-sufficient themes alternate with impassioned climactic passages; despite the presence of many features drawn from the sonata-form tradition, many such movements do not exhibit sonata form as a whole (Chopin, Ballade in G minor).

Related to these tendencies was the Romantic bias against literal repetition. The second half of a sonata-form movement (development and recapitulation) is never repeated, the first half but rarely. The main theme is often varied on each return; new themes are derived by 'thematic transformation' (Berlioz, Liszt as above; Schumann, Symphony no.4). The continual thematic development, combined with the bias against repetition, diminished the importance of the recapitulation. The main theme may not be recapitulated (Weber, Sonata no.1 in C; Schumann, Symphony no.4, finale; Chopin, Sonata in B minor); the second group may be omitted, the

coda following directly on the return of the main theme (Schumann, Symphony no.4, first movement); or the main theme may crown the work in an 'apotheosis' (Cone) or 'transfigured' recapitulation (Chopin, Polonaise-Fantasy). Conversely, the coda increased in importance; indeed the climax often comes not at the simultaneous return but in the coda (Schumann, Symphony no.2, finale). This is one aspect of the 19th-century tendency to displace towards the end the weight of every form, single movements and whole cycles alike; but few 19th-century composers other than Beethoven achieved such climaxes within an overall sonata-form aesthetic.

The other principal difference in 19th-century sonata form is the greatly expanded system of tonal relations. The basis of this expansion is the acceptance of major and minor as equally valid representations of the tonic (Schubert, Quartet in G d887, opening, beginning of the recapitulation, final bars; also the finale). Schubert commonly used remote keys in the second group: flat submediant (Grand Duo in C for piano, four hands); flat submediant minor (Sonata in B \flat d960); flat mediant (String Quintet in C); and even the leading-note minor ('Reliquie' Sonata in C). As in these cases, such second groups often fall into two distinct sections: the first, devoted to the obligatory lyrical theme, stands in the remote key; the second appears in the dominant, often following a developmental transition, and contains business-like and cadential paragraphs. In Brahms – the only 19th-century composer whose mastery of form was comparable to Haydn's, Mozart's and Beethoven's – the special key in the second group may lead to the dominant (Symphony no.2, D–f \sharp –A) or stay in its own orbit (Piano Quintet, f–c \flat –D \flat ; Symphony no.3, F–A–a), but in either case these contrasts are always integrated into the whole. Schubert's developments often consist of little more than a gigantic sequence (String Quintet); his preparations for the return are always masterly (Sonata in B \flat ; d960). Mendelssohn's and Brahms's developments, though lacking Beethoven's illusion of teleological 'necessity', always seem logically related to what has gone before. All three composers give full recapitulations which tonally resolve the second group, generally in the tonic or in the keys a 5th below those in the exposition (Schubert, Symphony no.9, C–e–a \flat –G becomes C–c–d \flat –C; Brahms, Piano Quintet, f–c \flat –D \flat becomes f–f \flat –F). They also resemble Classical sonata form in usually requiring only a final paragraph or two as coda, keeping the weight of the form centred on the beginning of the recapitulation. This divergence in treatment of recapitulation and coda is the chief distinction between classicizing and Romantic sonata forms.

Sonata form

5. The 20th century.

Sonata form still appeared in tonal music on conventional models by composers of all nationalities, persuasions and styles: Richard Strauss and Hindemith, Elgar and Britten, Copland and Piston, Roussel and Milhaud, Prokofiev and Shostakovich. Except for the increasingly dissonant harmonic style and widely ranging tonality, the outward features of form in these repertoires do not differ significantly from 19th-century ones.

More interesting are the reinterpretations of sonata form by the great 20th-century innovators who, after World War I, re-established contact with traditional styles: Stravinsky and Bartók. In his 'neo-classical' period (c1920–50) Stravinsky often adhered to the outward conventions of traditional forms, but – as in all his music – re-created them anew. Thus the Symphony in C articulates the leading-note B as a stronger 'dominant' than the orthodox G; the resulting implications of E minor create Stravinsky's characteristic multiple tonality in interlocking planes (cf the *Symphony of Psalms* and the *Symphonies of Wind Instruments*). The internal relations among the parts of the form are not dynamic, but more nearly circular, symmetrical and static – in keeping with other aspects of Stravinsky's style. Bartók's wild, dissonant style based on unusual diatonic scales renounces the perfect triad as the basic sonority in favour of (often dissonant) primary intervals (for example C–E and C–F \sharp in the String Quartet no.4). But since these intervals can still imply directional motion and articulate tonal areas, they can create a sense of tonal potential (exposition), conflict (development) and resolution (recapitulation).

More surprising, and more problematic, is the use of sonata form in atonal repertoires. With the development of the 12-note method in the 1920s, Schoenberg, Berg and Webern returned to large instrumental movements based on traditional formal plans. Sonata and related forms appear, for example, in Schoenberg's Piano Piece op.33a and String Quartets nos.3 and 4; Berg's *Wozzeck* (Act 2 scene i), Chamber Concerto, Lyric Suite for quartet, and *Lulu* (Act 1 scenes ii and iii); and perhaps in Webern's Trio op.20, Symphony op.21, Quartets opp.22 and 28 and Concerto op.24.

In these cases the form can be articulated only by the sectional structure and the development of the musical ideas. Such techniques as inversion or complementation of the set (Schoenberg's Quartet no.4, slow movement), emphasis on the perfect 5th and varying segmentations of the set (his op.33a), or the repetition of characteristic intervals or specific pitches in different transpositions of the set (Webern's Symphony op.21) can clearly articulate pitch groupings and intervallic complexes. But these distinctions hardly function analogously to that between tonic and dominant in Mozart or Brahms; insofar as tonality is the essential force governing sonata form, then 12-note 'sonata form' is necessarily different in practice. Even if the material and its development articulate sections which mimic exposition, development etc., the unity of (developmental) process and (tonal) structure that had characterized tonal sonata form is exploded; the form is an abstract norm of coherence, independent of the 12-note procedures. But this dissociation is a typical 20th-century solution to an artistic problem, comparable in its own way to Stravinsky's dissociation of textures and tonalities. Webern's unique forms based on canon, variation and retrogrades seem more organically related to the 12-note material; here too, however, if sonata form is implied, it is hardly audible in any traditional sense.

With the decline of heroic musical modernism following World War II, and especially in the heterogeneous musical world of the last quarter of the 20th century, sonata form ceased to be a major aspect of the structuring of significant music. It made perhaps its last meaningful appearance in, or rather with respect to, a work of Boulez (the last great modernist figure), in

his programmatic comment that the first movement of his second piano sonata was conceived as a project in its 'destruction'.

Sonata form

6. Theory.

(i) 18th century.

No adequate description of sonata form appeared before the 1790s. Most 18th-century speculative and literary writing on music focusses on traditional subjects (opera, continuo, counterpoint) or on aesthetic rather than formal matters. Binary form is described in Mattheson's *Das neu-eröffnete Orchestre* (1713) and F.E. Niedt's *Musikalische Handleitung*, ii (2/1721). Scheibe's *Der critische Musikus* (1745) describes 'rounded binary' form with modulations within the (longer) second part. Quantz's *Versuch* on the flute (1752) clearly describes the second group in the dominant. The best early account of musical form appears in Joseph Riepel's *Anfangsgründe zur musicalischen Setzkunst*, ii: *Grundregeln zur Tonordnung insgemein* (1755). Riepel's essay gives a detailed account of phrases and cadences; it describes the development section, complete with modulatory plans; and it analyses a complete movement in terms of his new criteria. On the other hand, Riepel did not describe the simultaneous return to the main theme and the tonic as a constituent of the form.

The fullest 18th-century description of sonata form occurs in vol.iii (1793) of Heinrich Christoph Koch's *Versuch einer Anleitung zur Composition*. Koch expanded and refined Riepel's phrase-rhythmic analysis; he applied these principles to ever larger segments of music, culminating in an analysis of an entire sonata-form movement as an expansion of the form of a minuet. Koch also gave the first adequate description of the twofold division of the second half into development and recapitulation and also described various types of development section. Comparable but less detailed accounts appear in other works from this decade: Francesco Galeazzi's *Elementi teorico-pratici di musica*, ii (1796), A.F.C. Kollmann's *An Essay on Practical Musical Composition* (1799) and Carlo Gervasoni's *La scuola della musica* (1800).

With only scattered exceptions, these 18th-century writers described sonata form as binary, not ternary (even when the recapitulation was clearly distinguished from the development). They understood its organization primarily in terms of the tonal structure of the exposition, as well as the phrase rhythm and cadence plan. Similarly, they described the form in terms of a single main theme (which may, to be sure, lead to derived subsidiary themes). Only Abbé Vogler, in *Betrachtungen der Mannheimer Tonschule*, ii (1779), and Burney in his description of J.C. Bach in the *General History of Music*, iv (1789), referred to a cantabile, contrasting second theme in a sonata-form exposition. Neither is an important theorist; neither goes beyond simple description of a particular case. The notion of a second theme as a vital constituent of the form did not arise until the 19th century.

(ii) 19th and early 20th centuries.

The prescriptive or textbook doctrine of sonata form arose simultaneously with many composers' acceptance of an academic or abstract version of the form. This doctrine described the form primarily in terms of the material and its development, that is as an *ABA*: the exposition, consisting of a ('masculine') main theme in the tonic, a transition to the new key, a contrasting lyrical ('feminine') second theme, and perhaps a closing group; the development, whose function was to attain a climax by developing the material in remote keys; a full recapitulation; and a coda.

This model arose in part as an attempt to explain the difficult works of Beethoven, in part as a recipe for use in teaching composition and in popular analysis. It was influenced by analyses in the Leipzig *Allgemeine musikalische Zeitung*, by the writings of E.T.A. Hoffmann, and by Heinrich Birnbach's article 'Über die verschiedenen Formen grösserer Instrumentalstücke' (*Berliner Allgemeine musikalische Zeitung*, 1827–8). An early influence in France was J.-J. de Momigny's treatise *Cours complet d'harmonie et de composition* (1806). The theory appeared fully developed in Antoine Reicha's *Traité de haute composition musicale*, ii (1826), in A.B. Marx's *Die Lehre von der musikalischen Komposition* (1837–47) and in Carl Czerny's *School of Practical Composition* (1848–9).

(iii) Modern interpretations.

In the 20th century, new methods of analysis and fresh historical investigation have brought about numerous reinterpretations of sonata form. There have been six main currents. (1) Tovey persuasively ridiculed the textbook model, meanwhile producing an immense body of penetrating individual analyses. He also reinterpreted the whole theory in terms of 'sonata style', i.e. the dramatic and tonal effects obtainable in the form. (2) Schenker's structural theory of tonal music, while not overtly concerned with form as such, demonstrated in a long series of profound analyses that every exposition is a single 'half-cadence', tonic-dominant, every development a prolongation of the dominant (or the equivalent). Thus the binary structure and the primary role of tonal forces in sonata form were laid bare. (3) A renewed interest in rhythmic analysis (Ratz, Georgiades, Cooper and Meyer, Cone, Morgan, Schachter, Rothstein and others) has fostered appreciation of the central role of phrase and period in sonata style. (4) Revived appreciation of the rhetorical and referential dimensions of 18th-century music, in both theory and practice, has led to rhetorical and semiotic analyses of large instrumental forms by Ratner, Agawu, Bonds and others; interest in literary theory has fostered narratological and Bakhtinian analyses, primarily of 19th-century works, by Newcomb, McCreless, Maus, Edwards and others. An analogous trend is the recognition of the lack of closure in certain sonata-form movements and, consequently, their larger-scale function within entire works (Webster, Kinderman, Haimo and others). (5) Recent interest in music 'as cultural practice' (L. Kramer: *Music as Cultural Practice, 1800–1900*, Berkeley, 1990, for example) has led to interpretations of large-scale instrumental movements in terms of their composers' real or supposed social, cultural and sexual orientations; the relation of such interpretations to more traditional analytical results is not yet clear. (6) Finally, with the postmodernist suspicion of any kind of formalism (perhaps also related to the decline of sonata form in compositional practice), some theorists and

analysts have begun to contest the importance of sonata form in genres (notably vocal music) to which it had been uncritically applied.

Since World War II, Newman, Ratner, Feil, Ritzel, Churgin and others have made the first systematic studies of 18th-century writings on rhythm and form, as, more recently, have I. Bent and others of 19th-century writings. Meanwhile Fischer, Tobel, Larsen, Newman, Kamien and others have begun to draw careful distinctions among various types of Classical sonata form. These perspectives have, for the first time, laid the foundations for a historically and analytically differentiated history of sonata form – which, admittedly, remains to be written.

Sonata form

7. Other forms.

(i) Sonata without development.

Closely related to sonata form is the common form comprising an exposition and recapitulation but no development (and usually no repeats). As it often occurs in the first movements of sonatinas, and in slow movements, it is often called 'sonatina form' or 'slow-movement form'; but it also appears in other contexts, so the more neutral term 'sonata without development' is preferable. (In binary form, the second part begins in the dominant, not in the tonic.) The form is common in slow movements (Haydn, String Quartet op.50 no.5; Mozart, Symphony in E \flat k543; Beethoven, Sonata op.31 no.2; Brahms, Symphony no.4), overtures (Haydn, *Orlando paladino*; Mozart, *Le nozze di Figaro*; Beethoven, *Die Geschöpfe von Prometheus*) and finales (Mozart, String Quartet in E \flat k428/421b; Brahms, Symphony no.1). The return may enter immediately on the final cadence of the exposition (Mozart, String Quintet k516, Adagio), after a brief transition on a dominant pedal (Mozart, String Quartet k465, Andante), or following a brief modulating passage (Haydn, String Quartet op.33 no.3, Andante, bars 59–64). In the last case the dividing-line between transition and development is not always clear (Beethoven, Sonata op.10 no.1, finale, bars 46–57). Often one or more paragraphs will be considerably expanded in the recapitulation, giving the satisfaction of a 'secondary' development in an appropriate context (Mozart, String Quartet k465, Andante, bars 57–74, 85–96; Brahms, Symphony no.1, finale, bars 204–19, 232–300, including material from the introduction). Some movements of this sort resemble Mozart's favourite sonata-rondo form, A–B–A–C/(development) B–A.

(ii) Sonata rondo.

Classical rondos often place the first episode in the dominant, like a second group; it then is almost always recapitulated in the tonic as the third episode (the middle episode begins in a different key, usually of the opposite mode to the tonic, and functions like a development): A (tonic) – B (dominant) – A (tonic) – C (various keys) [= development] – A (tonic) – B (tonic) – A (tonic) – coda (tonic). This is sonata rondo form *par excellence*; the only essential difference from sonata form is the return to the main theme in the tonic immediately following the second group (or first episode). But most sonata rondos also exhibit the lighter style

characteristic of finales, with squarer phrasing and complete rounding off of the main theme in the tonic. (See [Rondo](#).)

(iii) Concerto.

Most 18th-century concerto movements are based on the 'ritornello principle'; that is, an alternation of tutti (T) sections with solo (S) ones (the latter often modulating), most commonly:



Though often on a larger scale, the initial tutti was structurally equivalent to the opening ritornello of an aria. The 'little returns' to the main theme in the subsequent tuttis, and especially the rhyme between the cadence of the initial tutti and the final cadence, define the principle. During the second half of the century, the three solo sections increasingly took on aspects of exposition, development and recapitulation: Mozart synthesized the ritornello principle with sonata form, producing a new form altogether. (It appears only sporadically in other composers.)

In Mozart's concertos, although the opening orchestral tutti presents much of the material that will later be stated during the solo exposition, it is not a 'first exposition' (as it is often called), for it remains in the tonic throughout, and it retains the aesthetic function of preparing the entry of the soloist, who enters with either the main theme (k488), a transition (k467) or a new theme (k466). Soloist and orchestra then execute a complete exposition together, with first group, transition, and second and closing groups in the dominant. The second group often includes one or more new themes (k503, bar 170) and omits one or more themes from the ritornello (*ibid.*, bars 51, 59 omitted). An orchestral passage in the dominant, based on the opening ritornello, concludes the exposition. The development is structurally equivalent to that in sonata form, but it is often more sequential or episodic in style. The recapitulation, all in the tonic, is a synthesis of the exposition and the opening ritornello, combining soloist and orchestra; ritornello themes omitted from the exposition are usually restated here (k503, bar 365). At the close of the recapitulation, an orchestral passage leads to a tonic 6-4 chord over a fermata; the soloist then executes a cadenza, which leads through the dominant to a cadence on the tonic. The orchestra enters on this tonic and closes the movement with material from the ritornello, most often its closing paragraph. The form of the soloist's portions are thus comparable to sonata form, but the form of the whole is still governed by the ritornello.

(iv) Vocal music.

Form in vocal music was until recently little studied. In larger and through-composed works the text and considerations of rhetoric often seem to determine the form. Although full sonata form is found (Mozart, *Don Giovanni*, 'Ah taci, ingiusto core'; Haydn, *The Creation*, 'With verdure clad'; Beethoven, *Missa solennis*, Benedictus; Brahms, *German Requiem*, 'Ihr habt nun Traurigkeit'), it is neither as common nor as characteristic as has traditionally been supposed. In particular, the majority of vocal movements that begin with a clear exposition closing in the dominant proceed more freely and less 'formally' in their later stages, with less emphasis on the

return to the tonic, than instrumental movements. Even in the Classical period, simpler and more flexible forms are commoner: binary form (Mozart, *Die Zauberflöte*, no.10, 'O Isis und Osiris'), sonata without development (Mozart, *Le nozze di Figaro*, Act 3, sextet; Haydn, partsong *An die Frauen*), and a richly varied repertory of ternary, rondo and ritornello forms.

(v) Variation, fugue, fantasy.

In sonata style, even these forms and genres often incorporate sonata-form procedures. Variation movements often return to the main theme at the end, following an Adagio variation or a climax, with the clear import of a reprise (Mozart, String Quartet k464, Andante, bar 164; Beethoven, Diabelli Variations, nos.33–4); in the 19th century, analogous effects may follow contrasting sections or even entire movements (Beethoven, Symphony no.9, finale). Haydn's 'double variations' and *ABA* movements often break off in favour of developmental passages which return to the original theme as if to a recapitulation (Piano Trio hXV:27, Andante). Fugues often betray the influence of sonata style, whether in relaxation of the contrapuntal texture towards the end (Haydn, String Quartet op.20 no.2, finale), quasi-recapitulation of the subject (Mozart, String Quartet k173, finale, bars 52, 61–2), or division into large sections reminiscent of four-movement cycles (Beethoven, *Grosse Fuge*). Many pieces entitled 'fantasy' and the like are in sonata form (Mozart, k396/385*f* – unfinished, but the intention is clear), and many others include reprises: Mozart's k475 has a simultaneous return at bar 161, and recapitulates bars 6*ff* and 10*ff* at bars 165*ff* and 171*ff*; Haydn's FantasyhXVII:4 (a rondo) recapitulates bars 29–69 at bars 357*ff* and 423*ff*.

Sonata form

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Sonatina

(It. diminutive of 'sonata').

A short, easy or otherwise 'light' **Sonata**, especially a piece whose first movement, in **Sonata form**, has a very short development section (the term 'sonatina form' has occasionally been used for a movement with no development section). The sonatina flourished in the late Classical era, mainly as a work for piano solo or with violin accompaniment. Among the more famous representatives of the genre are Mozart's k545 in C, called 'a little piano sonata for beginners' and published as *Sonate facile*, Beethoven's op.79 in G (the designation 'sonatinas' or 'leichte Sonaten' for his op.49 is not original), and Schubert's three works for violin and piano d384–5, 408; but the genre is most associated with contemporaries of these composers, particularly Clementi, Diabelli, Dussek and Kuhlau. The sonatina was virtually forgotten by the Romantics – Dvořák's op.100 (for violin and piano) and Sibelius's opp.67 (three works for piano) and 80 (for violin and piano) are among the few that survive – but has been revived in

the 20th century, notably in works for piano (Ravel, Busoni, Bartók, Prokofiev and others) or for flute and piano (Boulez, Conrad Beck).

In the 17th and early 18th century 'sonatina' was often used to designate an instrumental introduction, e.g. the first movement of a suite or a multi-movement choral work. Its diminutive character seems to have been first noted by Walther (*Musicalisches Lexicon*, 1732).



Son chapín.

See [Son guatemalteco](#).

Son coupé.

A type of ornament. See [Ornaments](#), §7.

Son dessiné

(Fr.).

See [Drawn sound](#).

Sondheim, Stephen (Joshua)

(*b* New York, 22 March 1930). American composer and lyricist. Inescapable if contentious doyen of the American musical, he assimilated its stylistic traditions early and has subsequently developed its potential for innovatory and serious theatrical expression, notably in partnership with the directors Harold Prince and more recently James Lapine, the orchestrator Jonathan Tunick, the musical director Paul Gemignani and writers including Hugh Wheeler, John Weidman, Arthur Laurents, James Goldman and George Furth. Some of Sondheim's professional work has been as lyricist for the music of others, particularly at the start of his own career, but it is as a theatre songwriter who moulds his own music and lyrics in order to convey dramatic character that he is recognized as unsurpassed. This he does in unusually fecund collaboration with his 'book' authors, drawing on their material and investing their ideas and vision with his own authority, but never commandeering them (Weidman's voice in *Assassins* remains quintessential). With a dozen Broadway shows to his credit he seems to have outstripped all other postwar composers in quantity, though he challenges audiences too much to be as popular as his Broadway predecessors. Several of his works contain much continuous music, with complex thematic cross-references and motivic developments, yet he has eschewed the influence of rock opera, with its all-sung dialogue, and continues to favour the older naturalistic mode of speech and sung lyrics. Despite his frequently ambitious musical demands (notably in ensembles), his approach to wit, verbal clarity, pacing and teamwork remains that of Broadway with its singing actors and the need for long commercial runs based on immediate critical approval. Nevertheless, *Sweeney Todd* has

been produced successfully by the New York City Opera (1984) and other companies, *Pacific Overtures* somewhat less so by the ENO (1987).

Four of his early musicals were written as part of an intensive course of private study with Oscar Hammerstein II, a family friend. Later the award of the Hutchinson Prize for music at Williams College enabled him to study analysis privately with Milton Babbitt. His first professional assignments included co-writing television scripts for the 'Topper' series, but it was as lyricist for Bernstein's *West Side Story* (1957) and Jule Styne's *Gypsy* (1959) that he made his name. As a composer recognition came more slowly, since *Saturday Night* (1955), his first Broadway assignment, never reached the stage, the music for *A Funny Thing Happened on the Way to the Forum* (1962) was seen as a utilitarian part of the show's success, and *Anyone Can Whistle* (1964) failed after nine performances. *Company* (1970) and *Follies* (1971), marking the start of Sondheim's collaboration with Prince, established his pre-eminence in the musical theatre, the former (with its songs of incisive criticism of contemporary mores) a landmark in the development of the plotless 'concept musical', the latter a masterpiece of pastiche with deep layers of irony. *A Little Night Music* (1973), containing Sondheim's most popular song 'Send in the clowns', explored not so much European operetta as the 19th-century genre piece (étude, barcarolle, waltz etc.) as index of romantic sensibility, while *Pacific Overtures* (1976) broke new ground with its use of Japanese *kabuki* theatre techniques and modal nuances. *Sweeney Todd, the Demon Barber of Fleet Street* (1979) is his biggest work, and over three quarters of the drama is set to music. Highly characterized numbers, including intricate duets, ensembles, parlour pastiches and comedy songs (prime among them the Act I waltz finale, 'A Little Priest'), are interwoven with much 'symphonic' material in the form of transformational motifs which give clues to the story. The whole is bounded by the rondo theme of 'The Ballad of Sweeney Todd', which is based melodically on the *Dies irae*.

Sondheim's structuralist propensity not to dissociate form and content attracted him to melodrama in *Sweeney Todd* as it had to farce in *A Funny Thing Happened on the Way to the Forum*. A similar emphasis on musical 'plotting' informs the score of *Merrily We Roll Along* (1981), whose chronology and musical development operate in reverse. *Sunday in the Park with George* (1984), inspired by the painting *Dimanche, après-midi à l'île de la Grande Jatte* (1884–6) by the artist Georges Seurat, found Sondheim conveying his images of the pointillist style through passages of musical minimalism, an idiom with which he had first shown clear affinities in *Pacific Overtures*. But this technique has receded in *Into the Woods* (1987), in whose fairy-tale enactments, complex enough as a theatrical plot, a new simplicity of musical material is attained in accordance with the show's message of universality and rebirth. Different again is *Assassins* (1991), in which his critique of disaffection in American history is also a critique, often harsh, of vernacular American music, including Sousa marches, gospel, folk and pop music. *Passion* (1994), a single-minded love story in which titled musical numbers are abandoned, develops a romantic if introverted lyricism in more sustained musical terms than previously, though the style is familiar; described by the composer as a rhapsody, it is his most symphonic score, if not necessarily supporting sonata analysis.

Assassins appeared to mark a withdrawal from the three-hour, two-act Broadway show after *Sunday in the Park with George* and *Into the Woods*, both of which have striking symmetries between their acts that, however integral, have proved burdensome to some audiences. *Assassins* proceeds in a single span of less than two hours, as does *Passion*, and though *Passion* ran on Broadway in this format (*Assassins* did not), it was somewhat by default, for it had originally been intended to form half of a double bill on aspects of beauty, its twin, *Muscle*, remaining unwritten. In other words, there is evidence that Sondheim and Broadway are becoming incompatible, though *Wise Guys*, another 'documentary vaudeville' with Weidman, may eventually disprove this.

Sondheim has composed songs for plays and films, though *Stavisky* (1974) is his only extended film score. He has never orchestrated his own work, with the exception of some early incidental music. The first of several revues of his songs, *Side by Side by Sondheim*, entered the repertory in 1977; another, *Putting It Together*, dates from 1992. Both originated in England, where his work has sometimes been more positively received than in the USA, though unlike Lloyd Webber's it is not familiar to the broadest public. (Sondheim productions in translation have also spread to Spain, Germany, the Netherlands and elsewhere.)

Sondheim's musical language, in which melody and harmony are closely argued, retains strong affinities with Ravel and Copland, while making sophisticated use of jazz and dance idioms; it is intensely personal, often bittersweet, in its expression. He is a member of the Dramatists Guild and has served as its president (1973–81); he was elected to the American Academy and Institute of Arts and Letters in 1983. He became the first Visiting Professor of Contemporary Theatre at Oxford University (1990), received the Kennedy Center Honours (1993) and was awarded the NEA's National Medal of Arts (1997). Most of his scores have won Tony and New York Drama Critics' Circle Awards, 'Sooner or Later' from *Dick Tracy* won an Academy Award, and *Sunday in the Park with George* was awarded the 1985 Pulitzer Prize for Drama.

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(*b* Mainz, 6 Feb 1881; *d* Hanover, 7 Dec 1956). German musicologist. He studied at Cologne Conservatory and at the universities of Bonn and Basle, and was a composition pupil of Humperdinck in Berlin. He took the doctorate at Basle in 1919 with a dissertation on Franz Ignaz Beck and received a prize from the university with his book *Die Theorie der Sinfonie*. He served as lecturer at the Berlin Volkshochschule and as music critic for the *Börsenkurier*, and was director of Bernoulli (Berlin, 1922–33; Basle branch, from 1933; London branch, from 1939). His collection of 18th-century music (whose 57 volumes include works by J.C. Bach, Beck, Georg Benda, Boccherini, Christian Cannabich, Corelli, Anton Fils, Gossec, Leo, Johann Gottlieb Naumann, Franz Xaver Richter, Henri-Joseph Rigel, Sammartini, Tessarini and Wagenseil), has been superseded by modern scholarship but it did much to revive interest in figures such as Sammartini (for list of volumes, see *Grove's Dictionary*, 5th edn, 'Sondheimer Edition').

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ALFRED GRANT GOODMAN

Sone.

A subjective unit of [Loudness](#). See also [Sound](#), §4.

Soneto

(Sp.).

The Spanish equivalent of 'sonnet', sometimes used to designate musical settings of the poetic form. The Petrarchan sonnet was widely cultivated by Spanish poets from the 16th century, and from about 1530 to about 1600 some Spanish musicians set the sonnet without according it any distinct musical form. Milán included half a dozen Italian sonnets set for solo voice and vihuela in *El maestro* (1536); later vihuela composers such as Mudarra, Enríquez de Valderrábano, Pisador and Daza made similar arrangements of sonnets written in both Italian and Spanish. In 1560 Juan Vásquez published a number of his compositions explicitly as musical *sonetos*, and settings of Spanish sonnets were included in collections such as the *Cancionero Musical de Medinaceli* of about 1600 (see [Cancionero](#)). The vague way in which the term 'soneto' was used by Spanish musicians may be gauged by Valderrábano's 'soneto a manera de ensalada', which is not a sonnet in any sense. In vihuela books the *soneto* tended to be in *AAB* form, but in the latter half of the 16th century it became essentially a madrigal, either through-composed in the *sonetos* by Vásquez or in two sections, the *prima pars* setting the quatrains and the *secunda pars* the sestet. Although the *soneto*, like the madrigal, was one of the more refined types of composition, it was scorned by Tomás de Santa María (*Arte de tañer fantasia*, 1565) as 'a thing of little art' on a par with the villancico. But

unlike the villancico, the *soneto* lost favour with Spanish musicians from the beginning of the 17th century.

JACK SAGE

Sonetto

(It.).

A form of Italian poetry. That nobody appears to have composed music for the sonnet in the age of Petrarch is one of music history's oddest phenomena; the *madrigale*, very popular with Trecento composers, had a similar design and length. The earliest musical sonnets are Gaffurius's *Lascera ogni ninfa el parnaso colle* (c1475) and the anonymous *Pace non trovo* (on Petrarch's poem) in *F-Pn* fr.15123 (c1485). With the advent of the frottola generations, however, the form became common, most often with an *AABB* form; see [Frottola](#), §2. In the hands of the madrigalists it gained spectacular favour.

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DAVID FALLOWS

Son filé

(Fr.: 'spun-out sound').

(1) In vocal music, a term that has come to be the French equivalent of [Messa di voce](#): a long note that is sung quietly at first, swells to full volume, and then diminishes. It is defined this way, for example, in Bérard, *L'art du chant* (1755) and J.F. Agricola, *Anleitung zur Singekunst* (1757). The earliest definition of *son filé* in Montéclair's *Principes de musique* (1736, p.88) defines it as a sustained tone sung with no change of volume, but that meaning is more generally attached to the term [Filar il suono](#) (or *fil di voce*). In the 19th century, García (1847) describes four kinds of sustained tones (*sons soutenus*): those having (1) no change of volume ('d'une force égale'), (2) *messa di voce* (or *son filé*), (3) a series of *messa di voce* ('sons filés avec inflexions'), and (4) repeated tones ('martellement ou répétition du même son').

(2) In instrumental playing, the term was also first used to describe a long sustained tone with no dynamic change. Boyden (*The History of Violin Playing*, 1965/R) traces the change in meaning to 'no later than' 1803 when Baillot, Rode and Kreutzer in their *Méthode de Violon*, define *son filé* as a *messa di voce*. Although mutually exclusive, both meanings are still found in contemporary writings on the violin.

OWEN JANDER/ELLEN T. HARRIS

Song.

A piece of music for voice or voices, whether accompanied or unaccompanied, or the act or art of singing. The term is not generally used for large vocal forms, such as opera or oratorio, but is often found in various figurative and transferred senses (e.g. for the lyrical second subject of a sonata, in J. Stainer and W.A. Barrett: *Dictionary of Musical Terms*, 1875).

1. General.
2. Antiquity.
3. Liturgical song to the 9th century.
4. Medieval Latin song from the 9th century.
5. Medieval vernacular song.
6. 1450–1580.
7. 1580–1730.
8. 1730–1815.
9. 1815–1910.
10. From 1910.

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Song

1. General.

Song may well represent an attribute of all human beings in every age; but the present article is restricted to the song repertory of Renaissance Europe and those repertories that preceded it and developed from it. (For discussion of song in other places, see the articles on the relevant geographical areas.) The area thus defined is very wide and disparate and evidently not in every sense self-contained. Yet there seems some justification in treating it as a unit: nearly all post-Renaissance song may be judged according to its fidelity to the declamation of the text and according to its expressiveness, and these criteria are not generally relevant to any other song repertories.

It would not be true to claim that no attention was paid to word-setting during the European Middle Ages. Nevertheless, a new attitude developed during the 15th and 16th centuries towards declamation (i.e. the mirroring in the musical setting of the rhythm of the text as it would be declaimed), which tended to make song texts more comprehensible to listeners; this occurred in isolated pieces as early as the first half of the 15th century (e.g. in the motet *Quam pulchra es*, attributed to Dunstaple but unusual within his output). Some late 16th- and early 17th-century musicians championed a declamatory style and claimed for it the authority of Greek antiquity; and attention to declamation has since that time never been far from European song theory.

Similarly, expressiveness in song has been a constant concern for musicians since the Renaissance. Songs in the tradition are capable, for instance, of being criticized on the grounds that the music constitutes a misreading of the text. Steiner (1975) has drawn out some of the implications of this view, placing it within a larger 'theory of translation'. He pointed out that 'the composer who sets a text to music is engaged in the

same sequence of intuitive and technical motions which obtain in translation', and that, while a poem is fully eclipsed in a verbal translation, a poem and its musical setting together establish 'a new whole which neither devalues nor eclipses its linguistic source'.

Views of song dependent, like this one, on ideas that music is a language, or at least an expressive medium, bind together the repertory covered in the present article from the 16th century onwards. (The article is not concerned with the difficulties inherent in such ideas: they raise issues too wide to be discussed here.) These views originated in the song repertory in the desire of some 16th-century composers to 'imitate' the text in musical settings, often in small-scale word-painting: the adoption of stereotyped musical figures associated with certain words. Towards the end of the 16th century this interpretation of the idea of *imitazione della parola* seemed to some to be increasingly inadequate. Accordingly, theories were constructed requiring the music to be subservient to the text and advocating solo song accompanied by the lute (seen as a parallel to ancient Greek lyric monody) and in some cases a return to homophony or even monophony. The results in practice, like the theories themselves, varied both in their nature and in the success with which they were applied; but a general tendency may be observed to match texts to music as a whole rather than word by word and to make settings generally more expressive and 'emotional' in their impact on the listener. Of the various theories, that of Zarlino was perhaps the most impressive and influential, both at the time and subsequently. It is arguable that the limitations placed on song by 16th- and 17th-century Italian theorists paradoxically freed composers in an unprecedented way to realize the full potential of post-Renaissance song.

The persistence of word-setting theories ultimately deriving from 16th-century Italy represents the chief reason why the Renaissance holds central historical importance in European song. (A view of this type still underlies Hugo Riemann's definition of song as 'the union of a lyric poem with music, in which the sung word replaces the spoken word, while the musical elements of rhythm and cadence inherent in speech are heightened to ... rhythmically ordered melody' (*Musik-Lexikon*, Leipzig, 1882, 'Lied').) It also, however, suggests a powerful reason for beginning this article with an account of ancient Hellenic song, for this was regarded as the period of the 'origins' in the Renaissance, and Renaissance theorists constantly appealed to the authority of Greek antiquity. 16th- and 17th-century theorists did not of course always shed light on ancient Greek practice: little is known about the latter even today, less was known in the 16th century, and even the evidence available to them was not always approached critically by the theorists.

Renaissance or Renaissance-derived theory does not suffice to appreciate all song in the repertory – even since the 17th century – however, and it is useless for judging medieval song; some alternative criteria are suggested in the course of the historical account below, where they seem appropriate. Certain areas of song have sometimes seemed inadequate when judged by it; one such is 18th-century song, much of which may be termed 'absolute' song – i.e. song in which the melody follows a strict musical logic without necessarily reflecting the features of the text, such as dance-songs.

The latter are an inheritance from the Middle Ages at least and have never been superseded completely by 'declamatory' songs.

Another problematic category is that of the strophic song. Even if the music is carefully fitted to one strophe, it may fail to suit other strophes equally well. Strophic songs, nevertheless, may well represent the most fundamental song type of all, and they have been cultivated by every type of song composer, even the most literary-minded. Moreover, they have for centuries formed a basic part of the repertory of popular song, notably of the (often sizable) part of the popular repertory originating in the theatre.

A rather different area of song, which presents difficulties in the light of Renaissance standards, is 20th-century experimental song, such as Schoenberg's *Pierrot lunaire*. Those who experimented in this way later turned away from song; and in the 20th century, song has flourished mainly among conservative composers. So far, indeed, non-tonal music would not appear to have produced a medium for song of equal potential to that of the Renaissance; that, however, would be much to ask.

Song

2. Antiquity.

It is generally agreed that words, rhythm, melody (in the most general sense) and movement were closely associated in ancient cultures. Taken together, these elements formed song, which is 'an essential, inseparable element in primitive life and cannot be isolated from the conditions that are its cause, its sense, and its reason of being' (Sachs, 1961, p.16). The relationship between, song, magic, science and religion (and, by extension, state ritual) was very strong in all known ancient cultures, and this considerably complicates the study of ancient song as a discrete entity.

Most evidence for ancient song comes from pictorial and literary sources, some of which are specifically devoted to the theory or science of 'music'. These sources are complemented by some archaeological remains of musical instruments and a relatively small amount of musical notation that survives on materials such as clay tablets, stone and papyrus. Some later manuscripts also contain the notation for earlier pieces of music, generally though not always considered to be authentic.

Ancient cultures in, for example, Egypt, Greece, Rome, the Middle East, Mesopotamia, India and China developed a variety of musico-poetic types of song to be used on specific religious occasions and to accompany processions, lighten routine tasks of the day and celebrate or solemnize events such as weddings or funerals. Ancient song eventually developed into the highly complex forms found in epic, in the national festivals of the Greeks and in Chinese and Indian court entertainments. The available evidence does not permit generalization of detail across all these cultures, but for further details see China, §§I; II and IV; Egypt, §I; India, §I; Mesopotamia; Ode (ii), §1.

Almost all surviving ancient song is Greek and of the Hellenistic period, and the quantity is very small. Literary and pictorial sources, however, permit certain limited conclusions about the categories of song cultivated in antiquity, and the instruments used to accompany them; in Greece further

information is sometimes available concerning the metre and modality favoured in them.

An oral bardic tradition of epic song accompanied by the phorminx in the archaic Greek period, perhaps sung to simple traditional formulae, no doubt underlies the Homeric epics, and may have been the chief type of song cultivated in Greece before 700 bce. Besides epic, simple functional songs, perhaps unrehearsed and often sung by a leader with choral refrains, are attested throughout Greek and Roman literature, and also in the Old Testament. They include work songs, lullabies, victory songs, songs for weddings and funerals, mocking and satirical songs and so on. These simple songs were later taken up into the art music of ancient Greece.

An extensive development of accompanied song began in the 7th century bce in Greece. Solo lyric or monody (e.g. of Sappho and Alcaeus) may have corresponded to modern strophic songs: it expressed the personal feelings of the composer in a series of shortish stanzas identical in metre. By contrast, choral lyric, which included dancing and was mainly religious in character, expressed the communal feelings of a group, which might be as large as the whole city-state. Solo and choral lyric were important also in Greek drama from the 5th century bce, and were originally the main element in it. Both lyric song as such and drama were the subject of competition at Greek festivals such as the Pythian Games, and lyric song also formed part of the general education of 5th-century Greeks, so that amateurs as well as professionals were able to participate in choral lyric. A new musical style of the late 5th century bce, the 'new music', had, according to contemporaries, far-reaching effects on song: for example, unprecedented modal and rhythmic variety was tolerated, instrumental interludes were introduced and texts were set melismatically, in contrast to previous practice, where the music was subservient to the text.

During the Hellenistic period, the song of the Greek theatre spread to Rome and elsewhere, and song composition reached a highpoint in the *cantica* of the comedies of Plautus. New categories of song, including mime and pantomime, were introduced, some under foreign influence.

Of the music mentioned here, it is the song of the period up to the early 5th century bce which, understood or misunderstood, exerted the greatest influence on European and European-derived music of later centuries, the music of the Hellenistic age usually being stigmatized as decadent, as it had been by some Hellenistic writers. The apparent cultivation of originality by Greek poet-composers (although there is no way of assessing how far Greek composers remained faithful to musical tradition, even in 5th-century 'new music', when the melodies have not survived) and the concern with the relationship between text and music expressed by Greek writers (e.g. Plato) have often suggested new lines of departure to later composers.

For further details see [Aoidos](#); [Bacchylides](#); [Bard, §I](#); [Cantica](#); [Chorēgia](#); [Epics, §I](#); [Epithalamium](#); [Euripides](#); [Fescennini](#); [Hesiod](#); [Homer](#); [Hymenaios](#); [Hymn, §I, 1](#); [Melanippides](#); [Monody](#); [Nenia](#); [Pantomime](#); [Partheneia](#); [Pherecrates](#); [Pindar](#); [Plato, §§4, 5 and 6](#); [Plautus](#); [Prosodion](#); [Pyrrhic](#); [Rome, §I](#); [Thrēnos](#); [Timotheus](#); [Tragōidia](#).

Song

3. Liturgical song to the 9th century.

Any assessment of the relationships of early liturgical musical practice, whether Jewish or Christian, is fraught with problems. Ancient Jewish song is represented chiefly by the texts of the book of *Psalms*; and though various styles of performance seem to be implied by their textual structure, corresponding to the direct, responsorial and antiphonal psalmody, and the litanies with refrains, of later Christian practice, any notion of direct connections is hazardous at best. Nonetheless, psalmody eventually formed a staple part of the liturgies of Jews and Christians; and it is possible that the skeletal forms of the psalm tones may contain some of the most plausible links between Jewish and Christian practice.

In the early Christian church, hymns (in this context, sacred songs other than those with Old Testament texts) appear to have been sung from a very early date. A fragmentary Christian hymn survives uniquely with melody in Greek notation in a late 3rd-century papyrus, but its ritual significance remains unclear, and its singular survival does not allow us to judge how representative it may be. In any event, links between Christian and ancient Greek song are likely to have been tenuous. Apart from the hymns whose texts are in the New Testament itself, the earliest surviving hymn texts were mostly in Syriac but were soon translated into Greek (e.g. the psalm-like *Odes of Solomon*, 1st century, and the heretical hymns of Bardaisan, *d* 222, and Ephrem Syrus, *d* 373, who wrote orthodox contrafacta to Bardaisan's melodies). The isosyllabic, strophic principle underlying Ephrem's hymns appeared in subsequent Greek hymnody and thence in the Hebrew religious songs or *piyyutim* cultivated from the 6th century, though these were later influenced by Arabic songs. From the 5th century a rich variety of hymnody developed in the Byzantine and the other eastern churches (for details see the articles on the various eastern rites).

The texts of Christian liturgical song often reflect the structure of prototype hymns, such as those from the Bible, regarded as of divine origin (e.g. the Psalms, Sanctus, Trisagion etc.). They function as 'types' (paradigms) of heavenly praise within the liturgy which is itself representative of heaven. It is not known how this idea of hymnody may have affected the melodies in the early Christian centuries, but the use of a limited number of melodic archetypes was a characteristic of later Byzantine hymnody, and legends of divine origin were later attached to Christian chant traditions such as the Gregorian and Ethiopian (there are modern parallels to these legends, for example in the Kimbanguist church).

Various categories of chant developed subsequently, possibly through contact with regional musical styles. Some liturgical song may have been influenced by popular song, but even if this is so, the popular style was so thoroughly assimilated in time that the evidence of surviving melodies is useless for reconstructing it. Most of the categories of song found in the later Gregorian repertory, whose texts are attested from sources earlier than the 9th century, developed ultimately, however, from psalmody.

From the 4th century, quantitative metrical hymnody is attested in the Latin West; the texts survive of hymns by Hilary of Poitiers, St Ambrose and many later hymnographers. A vast repertory of monophonic hymn melodies survives from later centuries, which no doubt influenced other Latin and vernacular song in the Middle Ages.

For further details see [Alleluia, §I](#); [Bardaisan](#); [Christian Church, music of the early](#); [Ephrem Syrus](#); [Gregory the Great](#); [Hymn, §II](#); [Jewish music, §III](#); [Psalm, §II](#).

Song

4. Medieval Latin song from the 9th century.

The first notated song melodies, sacred and secular, since Hellenistic antiquity, in both East and West survive from the 9th century. The introduction of notation seems to have coincided with far-reaching attempts to impose as well as to reorganize and classify several of the repertoires of liturgical song: in Latin, Greek, Syriac and Armenian chant this classification was done according to systems, varying from repertory to repertory, of eight modes. The Gregorian repertory, as a result, was also subjected to a stylistic revision that decisively established the special characteristics of Gregorian word-setting and melodic style, not necessarily found in other chant repertoires, even those of the Latin West. Some of them remained current for centuries and may therefore seem essentially to represent 'medieval' song characteristics; but paradoxically the interest in flexibility of melody and the increased attention to word-setting commonly thought to distinguish the Renaissance coincided at first, in the first half of the 15th century, with a renewed interest in Gregorian style rather than a preoccupation with Greek lyric song.

Factors affecting the style of Gregorian word-setting and melodic contour include the liturgical function of the particular chant: thus the antiphons of introits, for example, share certain stylistic features that set them apart from other categories such as graduals. The melodies largely consist of carefully shaped melodic curves of great sophistication. Higher notes may generally be regarded as having more weight than lower, and melismas as carrying more weight than single notes, and frequently the text was set with these factors in mind; yet the attention given to the relationship between text and music may be obscured for modern listeners by the tendency to place melismatic passages also on unimportant syllables, where they will not obscure the text, or in places with a structural significance for the chant form (such as sectional endings): in recent centuries the opposite principle has generally been adopted. Repetition of words or phrases within the text, and word-painting, were almost wholly avoided; no attempt was made, of course, at 'expressing' the text, which was a much later concern. The greatest elaboration in terms of melismatic style occurs in the responsorial chants following the reading of lessons; these chants are in a sense 'meditative'.

New categories of liturgical song besides the classic original corpus of Gregorian chant, such as sequence, trope and rhymed Office, also arose in the Frankish monasteries and elsewhere from the 9th century, and throughout the Middle Ages the chant repertory continued to be extended with new pieces, sometimes differing in style from that described above. Sometimes the changes tend towards less systematization than is found in true Gregorian chant, as when there is an apparently arbitrary juxtaposition within the same piece of melodic styles kept separate in Gregorian chant. Sometimes, on the contrary, they represent new systematic chant dialects different from the Gregorian dialect, as in some 13th-century versified Offices composed in accordance with the poetic and melodic modal theory of the time.

Together with the composition of new chants, there took place occasional systematic changes to the chants in the existing Gregorian repertory in accordance with reforming movements, such as that of the Cistercians in the 12th century. The revision of songs or song repertories in order to bring them up to date or to purge supposed excesses of range and melismatic ornamentation, with the underlying implication that songs do not exist in an absolute sense independent of fashion or function, even when they are of as much value and authority as the songs of the Gregorian repertory, is characteristic of medieval European music. It tended to disappear in art music in the Renaissance.

In post-9th-century chant, repetition structures were created comparable to those of secular song, especially in the alleluia and sequence repertories. The sequence, with its *ABB¹CC¹*... structure, offers parallels with certain types of secular music such as the lai and *estampie* of the Middle Ages, which were built on the same principle; this type of structure may be much older still.

Much of the secular song of the Middle Ages, as well as much non-liturgical religious song, has disappeared, although it is sometimes attested by passing literary references; not only was notation the preserve of clerics, but its introduction is directly tied to the imposition of the liturgical corpus over most of Europe, rather than arising as a means of preserving extant utterances. The distinction between sacred and secular is, however, not easy to carry through logically, and the same styles and forms appear in settings of both kinds of text. Even a distinction between Latin and vernacular song is not watertight, for a number of medieval songs are *contrafacta* – songs in which new texts are joined to old melodies, either by associating sacred Latin texts with melodies originally conceived for secular vernacular texts or the reverse.

A small quantity of non-liturgical Latin song survives, mostly in non-diastematic neumes, in 10th- and 11th-century manuscripts, and comprises settings of ancient Latin poets (one such is a *contrafactum* of the liturgical hymn *Ut queant laxis*), *planctus* in honour of Carolingian and Visigothic royalty, dating in part perhaps from as early as the 7th century, and other types. Larger repertories are those associated with the goliards of the 12th century (e.g. in the famous 13th-century Benediktbeuren manuscript known as the *Carmina burana*) which are also, however, notated in non-diastematic neumes, and the contemporary *conductus* repertory of the late

12th century and the 13th; the evidence suggests that these songs, like many monophonic hymns, are settings of Latin verse now scanned according to the number of syllables per line and the placement of the final stress rather than, as in the ancient world and again in Carolingian Renaissance times, by length of syllable (quantity). Conductus, whether sacred or secular, came to signify strophic or through-composed songs generally with Latin texts; the simpler conductus resemble syllabic hymns, but the most elaborate examples have stanzas whose poetic structures are very complex and which may be considerably melismatic in musical style.

In nearly all medieval song (Latin or vernacular) the modern listener or performer is hampered in gaining a complete idea of the music above all because of the problems of rhythm, which was not notated without ambiguity until the latter part of the 13th century. Some of the earlier melodies appear in a rhythmic interpretation in late sources, yet even here certainty of interpretation cannot be absolute, since the melodies may in these sources have been remodelled according to later taste (see above). Another contested point is instrumental accompaniment: the variety of evidence suggests that a single, overriding practice for all such songs did not exist.

From the 12th century, conductus were set also in two-, occasionally three- and rarely four-voice polyphony; some of these polyphonic conductus represent some of the largest-scale achievements in the whole of medieval song. Polyphonic conductus are generally distinguished from other categories of polyphonic song by their use of the same text sung simultaneously in all voices and the lack of a plainchant tenor, although some conductus drew on various types of pre-existing material.

By the mid-13th century the composition of conductus in active centres such as Paris and the Artois gave way to a concentration on the motet. The latter is the other chief category of Latin medieval song, apart from the Notre Dame organum, i.e. large-scale polyphonic settings of the solo parts of responsorial chants sung at Mass and at the Divine Office on certain high festivals. Unlike the conductus, the motet was based on plainchant or other tenors and its constituent voices are very often distinct from one another in their rhythmic, melodic and verbal context.

13th-century motets are generally of small but concentrated dimensions; the rhythms used in them often recall those of the rhythmic modes, even though these no longer served as a basis for the notation. In the 14th century, however, the introduction of isorhythm expanded the rhythmic palette as well as the structural dimensions and complexity of the motet. Some late 14th-century motets display the rhythmic subtleties of the *Ars Subtilior*.

For further details see [Alleluia, §I](#); [Antiphon, §5](#); [Ars Subtilior](#); [Cantional](#); [Conductus](#); [Early Latin secular song](#); [Echos](#); [Goliards](#); [Isorhythm](#); [Mode, §I–III](#); [Motet, §I](#); [Organum](#); [Planctus](#); [Versified Office](#); [Rhythmic modes](#); [Sequence \(i\)](#); [Tonary](#); [Trope \(i\)](#).

Song

5. Medieval vernacular song.

In the early Middle Ages, traditions of heroic and historical epic song appear to have been more widespread among the Germanic and Celtic peoples than would appear solely from the few surviving epic texts (e.g. *Beowulf*, the *Hildebrandslied*, the *Nibelungenlied* and the Scandinavian sagas). One such Old High German epic, the *Petruslied*, which may date from before 850, survives with musical notation (*D-Mbs* lat.6260, f.158v) and is the oldest known song from Germany. Musical evidence in unambiguous notation, though slight and late, survives for the comparable *chanson de geste* in France: simple musical formulae were repeated over and over again.

Vernacular religious songs existed from an early date, although no large coherent repertory survives until after the rise of the cantional and the carol. Bede, for example, mentioned a Christian epic (of which a fragment of text survives) sung by Caedmon in the 7th century; the text survives of a 9th-century German lyric by Otfrid von Weissenburg, apparently connected with the sequence; the earliest vernacular song of Bohemia, *Hospodine, pomiluj ny* (ascribed to Adalbert of Prague), may have been sung as early as the 11th century, although it survives only in a much later source; some English songs were 'composed' in the 12th century by St Godric.

Vernacular secular lyrics also survive in small numbers before the 12th century; an example is the *alba* (dawn song) *Phebi claro* with Latin and Provençal text, surviving, with melody, in a late 10th- or 11th-century manuscript, *I-Rvat* Reg.lat.1462. A parallel has been drawn between this melody and that of a liturgical hymn. From the 12th and succeeding centuries a large body of secular lyric song survives, which was probably transmitted orally at the time and codified in later sources. This, the repertory of the troubadours, trouvères and Minnesinger, comprises songs with Provençal, French and German texts respectively. Its origins are problematic: few clear links are discernible with earlier secular lyric. Some scholars have suggested Arabic influence, but without evidence (Arabic music survives only from the 13th century); Chailley suggested an origin in Aquitanian *versus* ('Notes sur les troubadours, les versus et la question arabe', *Mélanges de linguistique et de littérature romanes à la mémoire d'István Frank*, Saarbrücken, 1958, pp.118–28).

The repertory comprises settings of 'courtly love' lyrics. Some 2600 troubadour poems survive, but only 264 melodies; of the slightly later trouvère repertory, however, some 2000 melodies are known. Despite the difference in the language of the texts of the two repertories, there was much give and take between them and they have much in common. The songs vary in structure from great simplicity, with repeated formulae almost as simple as those of surviving *chanson de geste* melodies, to forms in which flexible repetitions are incorporated to create a subtly balanced structure.

These songs differ from any earlier medieval song especially in their cult of originality, leading sometimes to the creation of novel and unprecedented

formal structures and the cultivation of abstruse styles and obscure vocabulary in the poetry. Gregorian modal theory has little direct bearing on the modality of troubadour and trouvère melody. Possible relationships with, or at least resemblances to, liturgical song exist, however: the form of the sequence is reflected not only in the *Lai* repertory but also in the repetition of half-stanzas of some troubadour songs; and structures resembling psalm recitation occur in troubadour and trouvère song. The influence of folksong has often been claimed, largely owing to the simplicity and lilt of many of the songs when interpreted in modal rhythm, but is of course no more than conjectural.

The repertory of Minnesang – a term generally referring to all settings of German courtly love poems from their beginnings in the 13th century until the early 15th century – was in turn influenced by the trouvère repertory and, like it, was probably at first orally transmitted. The so-called bar form frequently found in this repertory (*AAB* and variants) corresponds to a similar form in the trouvère repertory (and indeed appears in much song of all periods); it was the form obligatory for constructing strophes in *Meistergesang*, the monophonic song cultivated in bourgeois German song schools in the 15th and 16th centuries.

Other categories of late medieval vernacular monophonic song were mostly regional, popular ‘by destination’ and connected with popular religious movements. They include German and Czech vernacular *cantiones* – the Czech repertory was greatly extended about 1420–30 by the adherents of the Hussite movement, and almost superseded Latin religious song in Bohemia. A repertory survives of 13th-century Spanish sacred cantigas; of the secular cantigas, very little music survives. 13th- and 14th-century flagellant movements of popular origin in Italy and Germany gave rise to song repertories; the music of Italian flagellant songs has almost entirely perished, but German *Geisslerlieder* survive. Italian popular religious songs of the late Middle Ages and Renaissance are generally termed *laude*; a large *lauda spirituale* repertory survives, including polyphonic settings from the 15th and 16th centuries. A comparable repertory in England, surviving from the late 14th century and the 15th, was the carol; surviving examples are nearly all polyphonic. A further repertory, apparently dependent on French and German secular vernacular monophonic song, is represented by the medieval Ashkenazi Jewish *mi-sinai* melodies; after this time, Ashkenazi Jewish song tended to be an eclectic combination of elements drawn from diverse musical traditions. All these repertories generally must have remained unknown, and must have exerted no direct influence, outside their own regions.

In all the monophonic repertories mentioned here dating before the 14th century (later in some cases), there is uncertainty concerning the interpretation of the rhythm. In most cases there is uncertainty also about the use of instruments; van der Werf and Page have pointed out that there is uncertainty on the latter point even in troubadour and trouvère song.

Courtly love continued to influence 14th- and 15th-century French song, but after 1300 composers set mainly the fixed poetic forms (*formes fixes*) of the ballade, rondeau and virelai. These forms became almost exclusively polyphonic after the work of Machaut, in a structure comprising a freely

composed melody with text in the top voice, and two accompanying voices (tenor and contratenor) which generally lack texts in the original sources. The French monophonic secular song appears to have been relegated, after Machaut, to the sphere of entertainment music, as was the *chanson rustique* (a term found from about 1550, but useful for the earlier repertory). This popular category is distinguished mainly by a simple style with strophic structures and simple repetition schemes; it has much in common with the *virelai* (see Brown, 1963). Towards the end of the 14th century, in the main *chanson* repertory, there was a temporary vogue (mainly in southern France) for much rhythmic and other complexity, and *virelais* were occasionally set as large-scale genre pieces, with imitations of birdcalls, fanfares and so on.

A repertory of polyphonic music comparable to that of France existed in 14th-century Italy, but this was not preceded by an equivalent monophonic repertory as had occurred in France. The chief categories of song were the *ballata*, *caccia* and *madrigal* (the latter category is a formal definition and should be distinguished from the 16th- and 17th-century *madrigal*). The *caccia*, corresponding to the less numerous category in France known as the *chace*, represents the first considerable song category based on canon: the latter device, attested as early as the 12th century, arose first from the technique of 'voice-exchange' (*Stimmtausch*); it is behind the medieval techniques of *rondellus* and *rota* (the latter may be seen in the famous *Sumer is icumen in*) and remained popular, especially in England, in later centuries.

Some of the songs in these repertoires seem to owe much to dance rhythms: this is most marked in some of the monophonic *virelais* of the French repertory, or the *ballatas* of the Italian repertory. In the most complex songs, the music has a life of its own, seemingly independent of the text, whose distribution over the music might conceivably be different without losing its validity. Although this latter feature is found only in some songs, secular and sacred, of the period, it has sometimes seemed a generally 'medieval' characteristic.

Polyphonic songs with texts in languages other than French or Italian occur in only small numbers: there are from the 14th and 15th centuries a small number in Dutch and English (the latter, in the early 15th century, generally simple in style). Since English was not internationally familiar, some English songs such as Frye's *So ys emprentid* were copied outside England with French or Latin texts. Throughout the repertory songs were very often turned into sacred Latin *contrafacta*; thus some motets (in the later loose sense of a non-liturgical polyphonic sacred song) which survive only as sacred songs, but which are cast in the usual three-voice structure of secular songs with the chief melody in the top voice and clearly divided into two sections like secular songs, may be suspected of having originated as secular songs.

For further details see [Adalbert of Prague](#); [Ars Nova](#); [Ars Subtilior](#); [Ballade \(i\)](#); [Ballata](#); [Bard](#); [Caccia](#); [Cantiga](#); [Cantional](#), §1; [Carol](#); [Chace](#); [Chanson de geste](#); [Formes fixes](#); [Geisslerlieder](#); [Jewish music](#), §III, 3; [Lauda](#);

Madrigal, §I; Meistergesang; Minnesang; Rondeau (i); Rondellus; Rota; Sources, MS, §III; Troubadours, trouvères; Virelai.

Song

6. 1450–1580.

In the second half of the 15th century, leadership in song composition was held by French and Netherlandish composers; during the 16th century it passed to Italians. During the 15th century, three-part secular song settings were slowly supplanted by four-part settings (and in later madrigals etc. by still more voices). Polyphony for choirs had been almost unknown in the Middle Ages, when it was performed by soloists or instrumentalists; after 1450, motets were increasingly sung by small choirs, but secular polyphony was still generally performed by ensembles of soloists or by a soloist accompanied by one or more instruments.

Whereas the voices within a song in the 14th and early 15th centuries had at times been contrasted in rhythm and in melodic material and style, with pairs of voices such as tenor and contratenor often sharing a similar range, from the middle of the 15th century all the voices of polyphonic songs came to be increasingly sharply contrasted in range and tessitura, but decreasingly so in melodic material and rhythm. Imitative textures, attested in some songs as early as the beginning of the 15th century, became increasingly common in song, as did close attention to declamation (see §1 above), particularly in the Italian and English traditions.

Monophonic song became less and less important within art music after about 1450, although collections of sacred contrafacta such as the *Souterliedekens* (1540), a collection of metrical psalms, and occasional secular songs, show the persistence at a popular level of the monophonic song of courtly love. The medieval tradition of syllabic song based on the dance (as in the virelai or carol) also continued to flourish, at every level of sophistication, as in the frottola and related forms.

The *formes fixes* and the imagery of courtly love associated with them retained their popularity and importance in the polyphonic songs of French and Netherlandish composers as late as the 16th century but gradually disappeared in favour of free song or chanson. The repertory of the latter part of the 15th century is represented by the song collections published in the early 16th century by Petrucci, with works by such composers as Compère, Alexander Agricola, Japart and Josquin. In the early 16th century, three- and four-part polyphonic arrangements of popular melodies were cultivated at Paris by composers such as Févin and Mouton, and these were succeeded in the second quarter of the century by a new type of Parisian chanson, characterized by a strongly rhythmic, syllabic style. The latter continued to be cultivated even after some chansons had begun to reflect an Italian madrigalian style (c1560–75). From about 1550 the vaudeville repertory began to appear: simple strophic homophonic songs, often performed as lute-songs, which later formed the basis for the *air de cour* repertory. Towards the end of this period an isolated repertory is

represented by the songs composed to *vers mesurés à l'antique* – attempts to re-create the music of antiquity by pursuing logically theories of poetic rhythm according to syllabic quantity, parallel with some song composition in Italy.

Late 15th-century Spanish song survives chiefly in the manuscript known as the *Cancionero de Palacio*, a collection of songs mainly with the melody in a soprano or mezzo-soprano register and largely homophonic and non-imitative in texture. The categories of song represented notably include the villancico in its earliest form and the *romance*. These songs were cultivated in the 16th century in solo settings accompanied by the *vihuela de mano*; such settings appear first in Luys Milán's *Libro de música de vihuela de mano intitulado El maestro* (1536) and lasted until Esteban Daza's collection *El Parnaso* (1576). Songs accompanied by single polyphonic string instruments like these became very important in the 16th and 17th centuries (see §1 above and §7 below).

The beginnings of polyphonic song in Germany date from the late 14th and early 15th centuries, with a few polyphonic songs by the Monk of Salzburg and Oswald von Wolkenstein within a mainly monophonic repertory. A more substantial repertory of *Tenorlieder*, however, survives from the second half of the 15th century and the first half of the 16th, and this began to displace the monophonic repertory in importance. (The *Tenorlied* may be said to have survived into the 18th century in the form of the German Protestant chorale elaboration.) *Tenorlieder* are mainly non-imitative, with the melody line in the tenor part. Some were sung as solo songs, with the other parts allocated to instruments, some as partsongs; in those intended to be sung in the latter way all the voices are provided with the text. It is possible that surviving two-part arrangements of songs by 16th-century German lutenists were intended to be performed with the melody sung in the same fashion as in Spanish songs to the *vihuela de mano*, but there are no published collections of lute-songs in Germany parallel to those from other European countries. A further category of German song of this period is represented by the quodlibet.

The monophonic religious song repertory of Germany was in the early 16th century extended by the creation of the Lutheran chorale, as that of Bohemia had been in the 15th century by Hussite song, and the Lutheran chorale, like Hussite song, was to some extent derived from pre-Reformation song and dependent on the style of plainchant. The chorales in due course gave rise to a very fruitful tradition of polyphonic elaborations by a great variety of composers, as to a lesser extent did the comparable versifications of the psalms in the Genevan Psalter of the Reformed (Calvinist) tradition.

Secular polyphonic song in early 16th-century England included a distinctive tradition of so-called freemen's (? 'three men's') songs, which superseded the French-influenced English polyphonic song of the 15th century: these are partsongs for three voices, all provided with the text in the sources. Lute-songs, though known to have been cultivated as early as the reign of Henry VIII, scarcely survive in England from before the late 16th century. Partsongs exist also from the mid-16th century, before the rise of the consort song (see §7 below).

Italian song in the late 15th and early 16th centuries is represented by the frottola, a type of light, homophonic song, with the melody usually in the highest of four parts; 11 volumes of frottolas were published in the early 16th century by Petrucci. They appear to have been sung either as partsongs or as solos with instrumental (e.g. lute) accompaniment. The last known collection of frottolas was published in 1531, by which time fashion had turned to villanella, villotta and madrigal. The madrigal, only indirectly influenced by the frottola, appeared in published collections from 1530. It represents the chief form of 16th- and early 17th-century song in general; in it the chief composers worked out the techniques (including word-setting) that most fully realized the potential of the musical language of the age.

For further details see [Canti carnascialeschi](#); [Chanson](#); [Chorale](#); [Frottola](#); [Luther, Martin, §2](#); [Madrigal, §II](#); [Pastoral, §3](#); [Psalms, metrical](#); [Quodlibet](#); [Romance, §1](#); [Tenorlied](#); [Vaudeville](#); [Vers mesurés](#); [Villancico](#); [Villanella](#); [Villotta](#).

Song

7. 1580–1730.

The English madrigal repertory was created during some 30 years, from the publication in 1588 by Nicholas Yonge of his *Musica transalpina*; it was perfected by such composers as Byrd, Weelkes and Wilbye. The English madrigal owed much to the Italian madrigal repertory, but the other categories of secular song cultivated at the time grew out of indigenous traditions, such as the solo song accompanied by a string consort, composed since the middle of the 16th century and dependent on a domestic tradition of consort playing before that time; the largest collection of all is Byrd's *Psalms, Sonets, & Songs* of 1588, and the consort song still survived in Gibbons's *Madrigals* of 1612.

The consort song, and also no doubt lute-songs that have not survived, underlie the tradition of published English lute-songs beginning with Dowland's *First Book of Songes or Ayres* (1597) and ending with John Attey's *First Booke of Ayres* (1622). Dowland is the supreme master in this tradition of music written by professional composers for both professional and amateur performers. Most of the repertory comprises strophic songs; elaborate introductions and interludes are generally avoided. In the best of these songs, the principles of word-setting that had been applied to Italian settings in the madrigal were now worked out thoroughly in terms of English verses.

The progressive tendencies of the period, towards increased expressiveness and heightened emotion, are more fully reflected in the solo songs devised specifically as a vehicle for these tendencies in Italy. Some, like the members of Bardi's Camerata, believed that these Italian monodies reproduced ancient Greek practice, apart from the language of the texts. Some of the most distinctive features of these songs are apparent as early as the 1580s and 90s, for example in songs from the

Bottegari Lutebook (*I-MOe C 311*). Monodies are mostly for high voice, and the more madrigalian ones have wayward, highly expressive vocal lines over relatively static basses and simple chords on a lute or other instrument; individual expressive words and exclamations in the text are apt to carry elaborate ornamentation and to give rise to unusual harmonies. Aria-like songs are more flowing and diatonic. Monody is an extreme example of a general tendency in many 17th-century songs – even arias, including those based on dances – towards throwing the melody line into sharp relief and reducing the musical elaboration of the accompaniment.

The 1630s saw the development in Italy of a longer form divided into short sections, the cantata, which subsequently became the most important category of secular song both in Italy and elsewhere. The rise of tonality later in the century allowed the sections of the cantata to be increased in scale and contributed to the development of the da capo aria used in operas, oratorios and cantatas by Italian composers such as Alessandro Scarlatti and subsequently by Germans, including Bach and Handel.

Italian song became widespread in late 16th-century Germany and Austria, and its influence may be seen in the adoption from 1567 of the villanella by Regnart and of the canzonetta by H.L. Hassler (*Canzonette*, 1590). These songs, modelled on the simpler Italian homophonic songs of the late 16th century, came increasingly to supersede the older polyphonic tradition of German song, notably in the *Musica boscareccia* (1621–8) of Schein. In 1623 Johann Nauwach introduced monody to German song (*Libro primo di arie passeggiate*), and the continuo lied was established in Heinrich Albert's eight books of *Arien*, a term analogous to the French *air* and the English ayre; these *Arien* include simple strophic songs as well as some in a declamatory style. The tradition of German strophic continuo songs persisted at various regional centres in the work of Adam Krieger, Philipp Erlebach and others, up to about the end of the century, when composers turned increasingly to the italianate da capo aria, as can be seen in Bach's cantatas. (For details see Thomas, 1963.)

In Bohemia, sacred strophic continuo songs, many based on dances, appear in the collections of A.V. Michna (*Česká mariánská muzika*, 1647) and J.J. Božan (*Slavíček rajský*, 1719); da capo arias are found in the *Opella ecclesiastica* of J.A. Plánický (1723). Collections of secular vernacular song, of purely local importance, appeared also in the Low Countries (e.g. J.A. Ban: *Zangh-Bloemzel*, 1642); the monodic style was reflected there as early as 1626 in the *Neder-landtsche Gedenck-clanck* of Adriaen Valerius. Sacred song collections for both Catholics and Protestants appeared throughout this period and long afterwards; in the publication of Dutch song Etienne Roger played a leading part, as he did in international music publication.

In the late 16th century French chansons could be sung as solo songs, with the soloist taking the top part and the lower parts either taken by a group of instruments or arranged for a single instrument (e.g. lute). This practice influenced the development of the *air de cour*, which is first encountered with the *Livre d'airs de cour miz sur le luth* of Adrian Le Roy (1571) and was taken up particularly in the 17th and 18th centuries. Such songs are mainly strophic settings of love-poetry, often characterized by a simple

note-against-note style (though sometimes with considerable embellishment of the solo line) and an irregular metre influenced by the *musique mesurée* of the period, with note lengths dependent on syllabic quantity. Within the repertory a simpler category of *airs à boire* and a more complex category of *airs sérieux* may be distinguished, and, from the late 17th century, a category of simple pastoral songs termed *brunettes*. Muted traces of the Italian monodic style can be detected in songs of the repertory, especially those of Pierre Guédron. Greater polyphonic complexity is represented in the elaborations, for domestic rather than church use, of the Geneva psalm tunes by Claude Le Jeune and others. Another category of French song of this period is the Noël.

The Italian monodic style became known in England about 1610 and was imitated in masque and theatre songs and in dialogues. Throughout the century the repertory of the English ayre contained both declamatory and 'tuneful' or dance-like songs; in the first half of the century, Henry Lawes was the most successful exponent of the declamatory style, which he based on the rhythm of English speech without being constricted by the theories of syllabic quantity underlying the French *musique mesurée*. From the mid-century, song collections published by Playford were very popular; these contained ayres, glees (short tuneful partsongs, mainly homophonic) and catches (canons, mainly in three parts, often featuring obscene *double entendre*). Towards the end of the century, English song was dominated by Purcell (and to a lesser extent Blow). Purcell grafted the Italian style on to the native tradition; he raised the declamatory style to new heights and made it the vehicle for intense expressiveness. For some of his large-scale songs, such as the *Evening Hymn* and *O solitude my sweetest choice*, he used the device of a ground bass, but from the late 1680s he came to prefer large-scale forms, such as the da capo aria, which depended on tonality. The influence of major–minor tonality may be seen towards the end of the century also in the smaller 'tuneful' ayres of other composers, now constructed from regular balanced strains with cadences on the tonic and dominant.

For further details see [Air, §2](#); [Air de cour](#); [Aria](#); [Balletto](#); [Brunette](#); [Camerata](#); [Cantata, §1](#); [Canzonetta](#); [Catch](#); [Consort song](#); [Glee](#); [Lied, §II](#); [Madrigal](#); [Monody](#); [Noël](#); [Serenata](#); [Villanella](#).

[Song](#)

8. 1730–1815.

The 18th century is often represented as a low-point in the history of European song; and it is true that the high degree of unity between text and music achieved earlier by Dowland and Purcell, or later by Schubert and Wolf, is found in few songs of the period. Moreover, as far as is known, songwriting in Italy, Spain, the Low Countries and France was very largely diverted into theatrical and church music. Many songs have a transparent simplicity, even naivety, in several of the national traditions.

This simplicity can often, however, be ascribed to the increasing importance attached by composers and their public to sincerity, lack of affectation, accessibility and, sometimes, sentimentality. The search for these qualities led musicians in various directions. First, folksongs were now for the first time collected and valued as a survival of the past, possessing a unique artistic force related to their simplicity and capable of serving as models for art song (see the arguments advanced by [Johann Abraham Peter Schulz](#) in *Lieder im Volkston*, ii, 1785). The folk repertoires of Europe and elsewhere served to open up new musical horizons. A seemingly opposite movement, paradoxically, sprang out of similar roots: many simple songs of the period, placed like those in earlier periods in the service of didacticism and propaganda, were made available to a public larger and more diverse than ever before, and in the process they helped to suppress some genuine folk repertoires. Hymnody, for example, enjoyed an enormous flowering, especially in the Protestant churches, which, beginning from the German Moravians, began to export hymnody to non-European indigenous populations which had not previously cultivated European song. Thirdly, in art song – as in the songs of Gluck – a distinct reaction can often be seen against what was thought over-elaborate, especially in operatic song.

During the 18th century art song came to have its predominant modern meaning of solo song with an independent keyboard accompaniment. In England, Playford had mentioned the possibility of harpsichord accompaniment as early as the middle of the 17th century; throughout this period the guitar, formerly an alternative to the lute, was increasingly, though as yet never completely, superseded by a keyboard instrument. Even when a keyboard instrument was used, however, songs were generally notated simply as a melody and bass; fully realized right-hand parts for keyboard, though still not always independent of the vocal line, began to appear in the second half of the century (in France in *Plaisir d'amour* by J.-P.-G. Martini, 1784; in England in Haydn's 14 canzonets in the 1790s).

During the 18th century the old cantional hymn tradition diminished in importance in Germany, and, in the 'songless period' of that language area at the beginning of the century, secular song had been channelled almost entirely into operatic arias. New traditions appeared, however, and since the splendid promise of English 17th-century song remained unfulfilled, Germany came to enjoy primacy in the composition of art song by the 19th century. German secular song began afresh in the 1730s with such collections as Rathgeber's *Tafel-Confect* (from 1733), in which the quodlibet achieved renewed importance, and Sperontes's *Singende Muse an der Pleisse* (1736). This repertory of secular song increased notably after the mid-century, centring particularly on the Berlin lied schools, and continued without a break into the lied tradition of the 19th century. Slightly earlier, in Catholic Austria, Germany, Bohemia, Moravia and Poland, a widespread tradition of church songs had been inaugurated, including such categories as the pastorella, which continued to be composed by local organists and schoolmasters into the 19th century.

Some of these songs, both sacred and secular, are cantatas, but most are strophic songs governed by tonality and constructed from balanced strains.

Songs in the style of this period, based on dances, even penetrated into the Ashkenazi synagogues of eastern Europe and, before folksong came to occupy collectors at the end of the century, into Russia (G.N. Teplov: *Mezhdú delom bezdel'e*, published during the 1750s).

A deliberately simple style was adopted by some German composers in songs from the Singspiel repertory and in so-called 'folklike songs' (*volkstümliche Lieder*), student songs and so on; the simple 'classical' songs of Gluck, Zelter and Reichardt may be mentioned. A simple style of vernacular Czech secular song, related to that of his vernacular sacred music, was inaugurated also in Bohemia by J.J. Ryba in the early 19th century. Some simple songs in Germany were intended for religious or quasi-religious groups (e.g. the Moravians, whose hymnody influenced that of England and America and who published a hymnbook for the indigenous Greenland population as early as 1772; and the freemasons, whose collections appeared from the 1740s).

In England, Handel was the most eminent figure in theatrical song; da capo arias predominate in his operas, although they are not universal, and their proportion is smaller in his oratorios. A simple popular style, derived from that of the collections of Playford and D'Urfey, appears in *The Beggar's Opera* (1728) as in the broadside ballads of the period. Elegance rather than depth of passion generally came to colour the hundreds of songs, some still well known, that were sung at the pleasure gardens in London (e.g. Marylebone and Vauxhall) and elsewhere. These songs were mainly strophic; later in the century many were composed in rondo form. Among them Scottish and Irish 'folksongs' enjoyed a wide vogue and were imitated by many composers (including Boyce and Arne in their theatre music); towards the end of the century various publishers, notably George Thomson, commissioned arrangements of folksongs from well-known continental composers, including Haydn and Beethoven. A related offshoot of the 18th-century British song tradition began to appear during the 1770s in New England.

Generally speaking, the 18th-century secular British song repertory, unlike that of Germany, did not lead directly to a repertory of serious Romantic song; its inheritance is to be found much more in popular 19th-century drawing-room ballads. Similarly, the widespread tradition of hymns and sacred songs that flowed from the 18th-century evangelical revival in England remained without serious artistic pretensions in the 19th century. Both these repertories were widely known, however, and must have exercised a strong influence on the musical sensibility of the population in general.

French 18th-century song outside opera is represented not only by the cantata and *cantatille* but also by the new category of the *romance*, which may have originated from the *brunette*. *Romances* were another category seeking freedom from affectation and are characterized by a certain degree of conscious archaism. They flourished particularly towards the end of the 18th century and declined after about 1815; some, like the famous *Un pauvre petit savoyard*, which recurs at various points in Cherubini's *Les deux journées* (1800), appear in operas. Noske (1954) distinguished between expressive *romances*, where the vocal line is closely related to the

text and where the keyboard part may be relatively important, and 'abstract' *romances*, where the melody is to some degree independent of the text, and the keyboard part is simple and plays a subordinate role. The influence of French song extended in the late 18th century to Poland and Russia.

For further details see [Ballad, §I, 7](#); [Lied, §III](#); [Motet, §IV](#); [Opera, §IV](#); [Pastoral, §5](#); [Pastorella](#); [Quodlibet, §2](#); [Singspiel](#); [Tonadilla](#); [Villancico, §2–3](#); [Zarzuela, §I](#).

Song

9. 1815–1910.

A far-reaching division occurred in the early 19th-century song repertory between a very large 'popular' category (i.e. including recreational song for a mass middle-class amateur market, song for edifying the lower and poorer classes, as well as folksong) and a much smaller 'serious' category (i.e. of songs written for connoisseurs and regarded as avoiding the vulgarity of the mass market). The two categories overlap in all European countries (the same composers contributing to both) but are distinct.

The whole repertory, serious or popular, consists mostly of solo songs with piano accompaniment, occasionally with the addition of a second voice or obbligato instruments, including arrangements of theatre songs, as well as hymns and partsongs. The nature of the piano accompaniment, where there is one, is often one of the chief features distinguishing the serious and popular repertoires: popular song was generally content with a simple harmonic accompaniment, whereas serious song sometimes gave to the piano a role of equivalent importance with the voice, so that it became a representative of the natural forces surrounding the poet-singer, which themselves were taken to reflect the turmoil of his feelings. This could be done because the piano, by the beginning of this period, was capable of producing a resonant, legato, cantabile tone, but the cantabile tone had not yet been developed to the point where it interfered with the ability of the piano also to provide a discreet guitar-like accompaniment where required. About 1815 a solo voice with piano accompaniment was the medium which for song best combined economy of means with expressive potential.

Another rough means of distinguishing serious from popular song lies in the approach of the composer to declamation. The popular repertory very often adhered to foursquare abstract melodies comparable to those of 18th-century songs, repeated for all the stanzas of the text, whereas serious composers – while never jettisoning the strophic song, however – were often inclined to write through-composed songs, and to reflect the declamation of the text correctly – even to the precise small-scale details of the text – to a degree unmatched since the repertory of monody in the early 17th century. But this did not always lead, as then, to austerity and starkness of setting (though this can be seen, for example, in some of the songs of Dargomizhsky and Musorgsky): ideas like those of Wagner were influential in Germany and elsewhere, and the accompaniment was often

seen as a means of reinforcing the emotional force of the text (see Wagner's *Oper und Drama*, 1851). These distinctions are far from watertight, however; and a type of 'modified strophic' song – i.e. strophic song, but with musical changes made in successive stanzas for the sake of the text – representing a middle course between the strophic and the through-composed song, is often to be found in both the popular and the serious repertoires.

Serious 19th-century song in all Europe took its point of departure primarily from Schubert; though he was not personally responsible for all the novel developments in serious song, he first showed their potential. Although the relatively small song output of Beethoven was crowned in the song cycle *An die ferne Geliebte* (1816), the Viennese Classical composers did not influence the course of 19th-century solo song as they did 19th-century instrumental music; Schubert's models were lesser composers such as Zelter and Zumsteeg. His songs are very diverse, including simple and modified strophic settings of great variety and through-composed songs, and reflect the adoption of operatic elements (for example, sections of recitative, as also in Zumsteeg), as well as the tunefulness of the 18th-century lied tradition.

Some later lied composers extended the rhapsodic element in Schubert's songs, notably Schumann, as in the piano epilogues to the cycles *Dichterliebe* and *Frauenliebe und -leben*. Others, in particular Mendelssohn and Brahms, were concerned to perfect the musical shape of their songs, and Mendelssohn demonstrated the same concern even without texts in his *Lieder ohne Worte*; despite the abstract nature of much 18th-century song, this concern is scarcely a sign of conservatism. Attention to declamation reached its height in Germany towards the end of the century in the songs of Wolf, which reflect Wagner's word-setting theory (see Kravitt, 1962); at this time the piano was no longer the only obvious choice for the accompanimental medium, and orchestral lieder, anticipated by Wagner's *Wesendonck Lieder*, gained a new importance: examples include the lieder of Mahler and arrangements of some of Wolf's songs. Throughout the century, songs from German (as from Italian and French) opera enjoyed widespread popularity outside their operatic contexts.

German influence predominated in this period in the serious art song of Bohemia (Tomášek, Smetana, Dvořák etc.), the Netherlands and Scandinavia (Grieg), in some cases coupled with a certain degree of local colour derived from folk music. In Britain (as also elsewhere), large numbers of drawing-room ballads, many originally theatrical songs, mainly strophic, with separate introductions and simple chordal accompaniments, were produced for a domestic amateur market; in them composers focussed their interest primarily, as in 18th-century song and in early 19th-century Italian operatic song, on producing well-turned and singable melodies, and mostly ignored the potential of the piano accompaniment. Ballads remained popular, even if despised by some cognoscenti, until well after the beginning of the 20th century. They were cultivated also in America (notably by Foster) and elsewhere in the English-speaking world. Some British and American composers created a small serious repertory of song with English texts, modelled on the German lied, sometimes also with

a certain degree of French influence (Sterndale Bennett, Macfarren, Parry, Stanford, Parker, MacDowell).

Another widely familiar song repertory is represented by Protestant hymnody, produced in large quantities in 19th-century Britain and, together with other partsongs and choral music, made available to an increasing cross-section of society, both at home and overseas, especially after the introduction of the tonic sol-fa system of notation. In some places outside Europe this tradition of choral song became established among the indigenous populations and has not yet disappeared (e.g. in some Pacific islands, or among the Africans of South Africa). It is comparable to the song traditions established among black Americans after emancipation from slavery, for example by the Jubilee Singers.

In France, the *romance* was channelled from the 1820s into drawing-room songs (sometimes called 'chansonnettes') comparable in style and popularity to the drawing-room ballads of 19th-century England. From the 1830s Schubert's songs became known in France and contributed to the rise of the *mélodie*, a song category in which the symmetrical and strophic structure of the earlier *romances* is sometimes jettisoned and the piano accompaniment given greater attention; it is thus the French counterpart to the lied. Berlioz was the first major composer to be associated with the *mélodie*; his most important contributions to the genre are the six songs of *Les nuits d'été* (1840–41), which he later orchestrated. The *mélodie* was subsequently developed in the songs of Fauré (e.g. the cycle *La bonne chanson*, 1892–4), Duparc, Chausson and Debussy (e.g. the *Chansons de Bilitis*, 1899).

From the late 18th century the *russskaya pesnya* ('Russian song', understood as being 'folklike') had gained popularity in opera and thence in domestic music-making in Russia, and collections of folksongs were published in the last quarter of the 18th century. Together with romances in the French style, and often with French texts, which were favoured from the 1790s, 'Russian songs' continued to be cultivated by amateurs in the 19th century. The romance persisted in Russia until the 20th century in the work of Rachmaninoff and Medtner. The importance of 19th-century Russian song derives primarily, however, from the songs of The Five, especially Musorgsky, who developed the declamatory style of Dargomizhsky to express a starkly direct realism; Musorgsky was the first eastern European composer to achieve a declamatory style tailored to his language, as Bartók and Janáček were to do later.

Polish song developed initially from Polish theatrical music and French song in the late 18th century; it was later modified through contact with the German lied, notably in the song output of Moniuszko.

19th-century Italian secular song was almost entirely operatic, apart from drawing-room songs, which also drew on the elements of operatic style; Italian operatic songs were popular in the domestic market as in the theatre. Spanish secular song during this period is also represented chiefly by the Italian operatic repertory.

For further details see [Ballad, §II](#); [Gassenhauer](#); [Lied, §IV](#); [Mélodie](#); [Spiritual, §I](#).

Song

10. From 1910.

Immediately before World War I the established traditions of serious song were subject to far-reaching experimentation, as in Schoenberg's Second String Quartet and *Buch der hängenden Gärten*, representing settings of Stefan George (1908), and his *Pierrot lunaire* (1912), Stravinsky's settings of Japanese lyrics (1913) and Ravel's *Trois poèmes de Stéphane Mallarmé* (1913). Tonality was largely jettisoned, chamber groups rather than the piano or the full orchestra were used for accompaniment, vocal lines were of extreme virtuoso difficulty, and song was turned – as it seemed unprecedentedly – into 'absolute' music. At the same time, in these and other songs, experiments were made with declamation: Schoenberg and others overturned established notions of declamation; Bartók established in his songs new conventions of declamation suggested by folksong; Ives experimented, even before 1910, with spoken text and with the realistic imitation in music of the patterns of spoken texts.

From the early years of the century German composers after Schoenberg, Berg and Webern largely abandoned song as such in favour of opera; exceptions include Hindemith (*Das Marienleben*, 1922–3, rev. 1936–48) and Richard Strauss, whose *Vier letzte Lieder* (1948) represent the final, glorious sunset of the Romantic lied. French art song was still represented at the beginning of this period by Fauré; it subsequently continued along broadly traditional tonal lines in the work of Poulenc and Milhaud, though with satirical elements and a certain degree of influence from the music hall. Messiaen contributed to the repertory from the 1930s.

After 1910, German and French influences remained the most important to affect art song outside Germany and France and were supplemented in most countries by native traditions – either rediscovered historical repertoires or that of folksong. Composers everywhere drew both on the 19th-century German and French traditions (the Romantic lied, and the *mélodie* of Fauré) and those of the 20th century, represented respectively by Schoenberg and Les Six.

New song repertoires, largely along traditional lines, developed in several European countries, such as Finland and Lithuania, in the early 20th century. Collectors of folksong were active in Great Britain (Cecil Sharp, Vaughan Williams) and Hungary (Bartók) from at least the first years of the century, and their activity led not only to the rediscovery of folk repertoires but also to the renewal of the composition of art song. The British song repertory (Vaughan Williams, Warlock, Frank Bridge, Ireland etc.) was marked by close attention to declamation in the traditional manner (this partly deriving from French influence) and to the quality of the poetry set; it reached a peak in the songs of Britten and Tippett. Similarly, new repertoires of Italian, Spanish and Latin-American song, outside opera,

developed in the early years of the century, inspired in Italy primarily by the rediscovery of Renaissance music (Casella, Pizzetti etc.) and in Spain and Latin America also to some extent by folk music (Albéniz, Granados, Falla etc.). In Italy Dallapiccola combined a lyrical style in song with serialism.

In Poland Szymanowski successfully combined French and other influences. In Russia, the romance continued to be cultivated (Grechaninov, Rachmaninoff, Medtner); songs in a style comparable to that of Musorgsky were produced by Prokofiev. In the early 1930s Russian composers were required by the state to avoid Modernism, subjectivism and formalism in music, and solo song was considerably simplified by most composers. Both in Russia and elsewhere in Europe (e.g. Nazi Germany) unison political songs for massed singing were cultivated; these have been used also in communist China, in a broadly European-derived musical style.

Popular song underwent a major change of emphasis through the 20th century. At the end beginning of the 1990s, ragtime from America gave new impetus to popular song, which gradually replaced the earlier drawing-room ballad with forms more orientated towards new types of social dance. This, combined with the beginning of recorded sound and the rise of popular music theatre, allowed the rapid and wide dissemination of new trends. After World War I the widespread commercial popular music characterized by [Tin Pan Alley](#) was established (see also [Songwriter](#)). While remaining almost exclusively strophic and tonal, with clear distinctions of verse and chorus, the forms of the songs gradually became more sophisticated through, for example, the chromatic inflections in both melody and harmony used by George Gershwin or through structural developments as in the extended form of Cole Porter's *Begin the Beguine*. As the commercial (and geographical) boundaries of popular music widened, so did the range of styles that were subsumed within the popular song, such as developing jazz styles, Latin American features, blues, country music and later hybrids such as soul (see [Popular music](#) and [Pop](#)).

The growing importance of recordings and the establishment of radio broadcasting caused popular songs to become increasingly identified not only with particular performers (as had long been the case through theatre appearances) but with specific performances. Indeed, the identification of the performer with the song in a quasi-autobiographical context – the singer as auteur – has been the most important shift in the context of the popular song in the 20th century. Ultimately it led through the [Singer-songwriter](#) developments of the 1960s, particularly identified with Bob Dylan, to the situation at the end of the century where the writing of songs by performers for themselves had become the standard, and the separation of the roles of songwriter and performer had become the exception. Thus, the recording has become the primary form of the pop song (consequently with instrumental textures also integral to that song's identity) rather than a notated and printed version as at the start of the century.

Serious song in the USA reflects a generally heterogeneous variety of styles (experimentalism, serial technique, late Romantic style, American popular music, Stravinsky's neo-classical style etc.). Many composers have

contributed to this repertory (Ives, Virgil Thomson, David Diamond, Copland, Babbitt, Barber etc.), though as in other countries song composition has generally not been in the forefront of composers' attention.

For further details see [Blues](#); [Jazz](#); [Musical](#); [Popular music, §I](#); [Sprechgesang](#).

Song

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*Spink*ES

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Song cycle.

A group of individually complete songs designed as a unit (aptly described in German as 'zusammenhängender Complex'), for solo or ensemble voices with or without instrumental accompaniment. Song cycles can be difficult to distinguish from song collections, which were frequently presented in a planned design. They may be as brief as two songs (dyad-cycles) or as long as 30 or more (e.g. Schoeck's *Das holde Bescheiden* op.62). The term 'song cycle' did not enter lexicography until 1865, in Arrey von Dommer's edition of Koch's *Musikalisches Lexikon*, but works definable in retrospect as song cycles existed much earlier. The coherence regarded as a necessary attribute of song cycles may derive from the text (a single poet; a story line; a central theme or topic such as love or nature;

a unifying mood; poetic form or genre, as in a sonnet or ballad cycle) or from musical procedures (tonal schemes; recurring motifs, passages or entire songs; formal structures); these features may appear singly or in combination. Because the elements that provide cohesiveness are so many and variable, however, exceptions abound: Schumann's *Myrthen* is unusual in setting the words of more than one poet, and Schubert's songs from *The Lady of the Lake* are exceptional in mingling choral numbers and solo song.

1. Beethoven.
2. Schubert.
3. Schumann and other composers.

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Song cycle

1. Beethoven.

Song cycles are associated primarily with the 19th century (a view arising from and consonant with Romanticism's claims of uniqueness) but existed much earlier. Groups of madrigals, chansons or partsongs may be considered cyclic in cases where modes, affects, textual topics or recurring musical gestures lend cohesion (as in Schein's *Venus Kränzlein*, 1609, with its exploration of love, or Heinrich Albert's 'death-cycle' *Musikalische Kürbs-Hütte*, 1645). Song cycles were not uncommon in 17th- and 18th-century Germany and England; they include John Danyel's *Grief Keep Within* (1606), James Hook's *The Aviary* (c1783) and *The Anchoress* (c1792) and J.C.F. Bach's *Die Amerikanerin* (1776, Gerstenberg). The 20 years surrounding the turn of the 19th century saw an explosion of song publications, including topical cycles such as F.F. Hürka's *Die Farben* (1795, poetry by C. Mächler), Reichardt's *Musikalischer Almanach* of 1796, which contains choral settings, solo and chorus settings, and a trio, Kuhlau's *Die Blumen* (1805, Scholz), and Weber's *Die Temperamente beim Verluste der Geliebten* (1816, F.W. Gubitz). In some cases, a number of brief songs in folksong style (*Lieder im Volkston*) were strung together to produce a cycle, as in Neefe's *Bilder und Träume* (1798). The tradition of the thematic cycle, its formal structure analogous to a 'spoked wheel' whose individual parts radiate from a central conception, is evident as late as 1820, in Friedrich Schneider's *Die Jahreszeiten* (T. Heinroth). Still other early 19th-century song cycles on patriotic themes, by Weber, F.H. Himmel and others, have historical significance for the light they shed on the Napoleonic wars and as evidence of nationalism in art.

Beethoven's *An die ferne Geliebte* (1815–16, A. Jeitteles) is the first known cycle with *Liederkreis* in its title, although his six Gellert songs op.48 (1802) have some claim to be considered a cycle. Beethoven originally designated the Jeitteles set as *Sechs Lieder*, but perhaps the need to explain six songs with a single final cadence and the desire for novelty as a marketing ploy played a role in the new title. (*Liederkranz*, *Liederzyklus*, *Liederreihe*, *Liederstrauß* and *Liederroman* were also used later, the last carrying the clearest implication of a plot or story.) It has been speculated that the 'lean years' Beethoven was experiencing at the time of composition resulted in an openness to experimentation and a turn to hybrid genres; it is notable

that he composed no further works in this novel format (although he had perhaps been influenced by Ferdinand Ries's *Verschiedene Empfindungen an einem Platze*, c1815). The innovations are striking: the key succession is planned and rounded, the beginning melody is recalled at the end, the music is continuous, and the piano is given a more prominent role than in other contemporary song cycles. The poetic text even anticipates the exploration of psychological-emotional states in later works. But this was not a model followed by later composers, who preferred the concept of cycle found in Conradin Kreutzer's settings of Uhland's *Wanderlieder* and *Frühlingslieder* (c1820), works that Schubert was said to admire.

Song cycle

2. Schubert.

The narrative poetic cycle did not become common until about 1815; its predecessor was the *Liederspiel*, pioneered by Reichardt in 1800 with the highly successful *Lieb' und Treue*. Himmel's *Alexis und Ida* (1814), a pastoral idyll setting 46 poems by C.A. Tiedge, is an early example, lasting three hours or so in performance, its problematic length not helped by the slow-paced narrative. The early 19th-century insistence in German-speaking countries on *Einheit* (coherence) and *Vielfältigkeit* or *Mannigfältigkeit* (variety) in a song cycle is, albeit awkwardly, demonstrated in this work. The transition from *Liederspiel* to song cycle is embodied in *Die schöne Müllerin*, which began as a song-play devised by the young members of a Berlin salon at the home of the state councillor Friedrich von Stägemann; Wilhelm Müller took the part of the young miller, the Stägemanns' daughter was the miller maid, the artist Wilhelm Hensel the hunter, and other members of the circle played subsidiary roles. With the poems completed, the circle asked the pianist and composer Ludwig Berger to set selected poems, the result a cycle entitled *Gesänge aus einem gesellschaftlichen Liederspiele 'Die schöne Müllerin'* op.11. Müller later revised and augmented the poems as a monodrama with all but two numbers (a prologue and epilogue by 'The Poet') in the miller lad's voice; it was that version Schubert set to music, omitting five poems, in 1823. Despite recourse to pairing songs with the same keys (e.g. *Des Müllers Blumen* and *Tränenregen*, nos.9–10, in A major), the cycle's coherence does not depend on a unifying tonal scheme – it ends a tritone away from the beginning key – or thematic recurrence, since musical means of cohesion did not become widespread until later. It is now known that Schubert experimented with song cycle before and after *Die schöne Müllerin*. His 20 settings of poems by the north German poet Ludwig Theobul Kosegarten in June–October 1815 have been identified as a cycle; there has been speculation that Schubert originally designed the Heine songs as a cycle but then abandoned the idea (see R. Kramer, *19CM*, viii, 1984–5, pp.213–25); and it is possible to perform the ten songs to poems from Ernst Schulze's posthumous *Poetisches Tagebuch* as a cycle, although they were not published as such.

Song cycles with a plot fall into at least three categories in the 19th century. *Die schöne Müllerin* epitomizes those with an internally cohesive narrative, as, more problematically, does the setting of Müller's *Die Winterreise* (1827); Schubert drew on two textual sources, the first (earlier) one incomplete, the second complete. *Winterreise* is a psychologically profound

study of alienation and melancholia, of Romantic consciousness in disintegration. Neither its tenuous narrative nor its music conforms to later expectations of 'organic unity', but its self-sufficient coherence is unquestionable. A second category consists of cycles setting poems or songs extracted from a larger narrative framework such as a novel or play, and therefore without the same degree of narrative coherence as the internal-plot cycles (e.g. Conradin Kreutzer's and Leopold Lenz's *Faust* cycles, each with a different approach to Goethe's drama, and Bernhard Klein's posthumous *Sieben Gesänge aus den Bildern des Orients und der Frithjofssaga*, from an orientalizing poetry anthology by H. Stieglitz and a neo-Norse epic by E. Tegnér). Schubert's *Gesänge nach dem Ossian*, published posthumously in 1830, and his *Sieben Gesänge* (1825) from Scott's *The Lady of the Lake* are notable examples of this type, which could be used in various ways: as companions to the literary work, as music for amateur parlour performance, or as a cycle of songs assuming the audience's knowledge of the external literary context. Eduard Mörike, for example, compiled a supplement with settings by three composers to accompany his novel *Maler Nolten* in 1832. Among the later distinguished specimens of this type is Brahms's *Romanzen aus Ludwig Tiecks Magelone* (1865–9). The third category of narrative is that of the ballad cycle; among Loewe's many contributions are several tracing the history of the Hohenstaufen dynasty (e.g. *Kaiser Karl V* op.99 and *Gregor auf dem Stein* op.38), in which the boundaries between ballads (which tell a story and are multi-sectional) and songs are suggestively blurred (Loewe also composed song cycles, including *Bilder des Orients* op.10 and *Frauenliebe- und Leben* op.60).

Song cycle

3. Schumann and other composers.

Such minor composers as Carl Banck responded to the earlier model of Schubert's two cycles, but it is Schumann's return to song composition in 1840 that marks a watershed in the history of the song cycle. It was at that point that composers shifted from conveying poetry through vocal mimesis to a focus on poetic interpretation by means of harmony and the structure of the whole, through formal coherence borrowed from instrumental cycles such as is found in Schumann's 12 Kerner settings op.35, *Dichterliebe* op.48 (Heine), the two *Liederkreise* to texts by Heine (op.24) and Eichendorff (op.39) and the *Maria Stuart Lieder* op.135, as well as smaller cycles. Notable in several of his cycles is Schumann's way of reordering the poetic material, thus assuming (in part) the role of *Dichter*. Such musical features as unification by tonal design, recapitulation of passages from earlier songs, and links between songs are prominent, as is the recurring significant use of certain harmonies (the diminished 7th chord in *Dichterliebe*, for example). Song cycles poured off the presses in German-speaking countries during Schumann's lifetime and after, including Marschner's *Bilder des Orients* opp.90 and 140 (Stieglitz) and *Osterlieder eines Musikanten im schlesischen Gebirge* op.86 (Hoffman von Fallersleben), Ferdinand Hiller's *Reimer von Bingen* and Cornelius's *Brautlieder* and *Weihnachtslieder*; Brahms, more given to 'collections' and 'sets' than cycles, nonetheless composed the superb *Vier ernste Gesänge* (1896) near the end of his life (the last song was composed earlier, the first three as a musical memorial to Clara Schumann).

In France, Berlioz's *Les nuits d'été* (1840–41, T. Gautier) is among the best-known cycles from the earlier half of the century; his *Neuf mélodies (Irlande)* op.2 (1830) exemplifies the blurring of the distinction between 'collection' and 'cycle'. Later in the century the lied (primarily in the form of translations of Schubert's songs) began to exert an influence, and cycles became increasingly prevalent; Massenet was among those particularly attracted to the genre with his series of *Poèmes* (1866–95) and the experimental *Expressions lyriques* (1913), which includes passages of spoken declamation. Gounod composed only one song cycle, during his extended stay in London: *Biondina* (1872, G. Zaffira), to Italian, not French, poetry, subsequently influenced Hahn's cycle *Venezia* (1901). Fauré's works belong among the best of the late 19th- and early 20th-century efflorescence of the French song cycle, including *La bonne chanson* (1894, P. Verlaine), *La chanson d'Eve* (1906–10, C. Van Lerberghe), *Mirages* (1919, Brimont) and *L'horizon chimérique* (1922, J. de La Ville de Mirmont). Other notable cycles include Chausson's single foray into the genre, *Serres chaudes* op.24 (Maeterlinck), Koechlin's *Rondels* (1890–94, T. de Banville), Roussel's *Odes anacréontiques* (1926), and Ravel's contributions written between 1903 and 1934, including *Shéhérazade* and the *Chansons madécasses*. Debussy favoured the three-song format for his sets and cycles: such works as *Fêtes galantes* (1891, 1904, Verlaine), *Chansons de Bilitis* (1897–8, P. Louÿs) and *Trois poèmes de Mallarmé* (1913) raise interesting issues about the relationships between 'sets' and 'cycles'. Song cycles by Les Six include Poulenc's *Airs chantés* (1927–8, J. Moréas), *Tel jour, telle nuit* (1936–7, P. Eluard) and *Calligrammes* (1948, G. Apollinaire) and Milhaud's *Catalogue de fleurs* (1920, L. Daudet).

In the Russian repertory, Musorgsky's *The Nursery* (1870, texts by the composer), *Sunless* (1874, A. Golenishchev-Kutuzov) and *Songs and Dances of Death* (1875–7, Golenishchev-Kutuzov) exemplify his mature style of flexible, asymmetrical melody and an idiosyncratic tonal language, masterfully deployed. Dvořák wrote a number of song cycles, between 1865 and 1894, and a remarkable later addition to the repertory from Czechoslovakia is Janáček's *The Diary of One who Disappeared* (1917–20, on anonymous Wallachian dialect poems), for tenor, alto, three female voices and piano. Mahler gravitated to cyclical composition almost from the beginning; such works as *Lieder eines fahrenden Gesellen* (1883–5, texts by Mahler, after *Des Knaben Wunderhorn*), *Kindertotenlieder* (1901–4, Rückert) and the song cycle-symphony *Das Lied von der Erde* (1908–9, H. Bethge, after Chinese poems) are notable for progressive tonality (each of the four wayfarer songs ends in a different key from that in which it began) and other Mahlerian hallmarks including the 'death-lullabies' which typically conclude his cycles. Richard Strauss enriched the genre with *Mädchenblumen* op.22 and, most famously, *Vier letzte Lieder* (1948); Zemlinsky and Szymanowski also made their mark. The contributions of the Second Viennese School include Schoenberg's atonal masterpieces *Das Buch der hängenden Gärten* (1908–9, S. George) and *Pierrot lunaire* (1912, A. Giraud, trans. O.E. Hartleben), as well as various vocal sets and cycles by Webern. Hindemith's best-known work in the genre is *Das Marienleben* (1922–3, R.M. Rilke); the composer believed so strongly in musical unification in song cycles that he added a lengthy preface to the revised version (1935–48) explaining how he had achieved greater cyclical unity.

Among other 20th-century song cycles may be mentioned Stravinsky's French-influenced *Three Japanese Lyrics* (1912–13) and Bartók's *Village Scenes* (1926), as well as works by Vaughan Williams, Britten, Tippett, Copland, Ginastera, Falla and Villa-Lobos; later in the century Boulez (*Pli selon pli*), Berio (*Circles*), Foss (*Time Cycle*) and Crumb (*Ancient Voices of Children*) contributed works that have secured a place in the repertory. The 'concept' album in rock music may also be considered a type of song cycle as defined here; see [Album](#).

[Song cycle](#)

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Song form.

English equivalent of the German term [Liedform](#), used in translations of German writings, initially that of A.B. Marx's manual of composition by August Wehrhan (1852), and subsequently adopted by English-speaking writers on music (e.g. Goetschius, 1898).

Songhai music.

The Songhai (also known as the Songhay and Sonrai) live on both sides of the great bend of the Niger river, from Mopti in Mali to Gaya on the borders of Niger and Benin. As a people with a single common language and, with minor variations, a common music culture, they are composed of three groups: the Songhai proper, who form the largest group; the Zarma or Zabarma, the second-largest group, adjoining the Hausa in the east; and the Dendi, centred on Gaya (fig.1).

The similarity of many aspects of Songhai music to Hausa music, especially in its instruments, is probably a result not only of historical links but also of continuing cultural contact. In the 16th century the empire of Songhai extended its influence in the east to Agades, and in the process conquered the intervening Hausa states of Gobir, Zamfara, Kano, Zaria and Katsina. The long metal Kakaki trumpet, now used in Hausa ceremonial music, is probably only one of a number of musical relics of Songhai dominance in this period. Other similarities, probably later in origin, include those between the Songhai *kuntiji* and the Hausa *kuntigi* (single-string plucked lutes); the Songhai *moolo* and the Hausa *molo* (three-string plucked lutes); the Songhai *goje* (fig.2) and the Hausa *goge* (single-string fiddles); the Songhai *bamboro* and the Hausa *bambaro* (both jew's harps); and the Songhai *Ganga* and the Hausa instrument of the same name (double-headed cylindrical drums with snares).

Songhai secular music includes solo and choral songs, as well as primarily instrumental music. Solo songs are sung by men and women to accompany such activities as planting crops, harvesting, pounding cereals and canoeing; they are also sung by children and adolescents in games and riddles, and by adolescents when courting. Choral songs (male, female or mixed voices) may be unaccompanied or performed to the accompaniment of the *kuntiji*; their texts are mainly centred on historical traditions and politics, legends and fables, or praise and satire.

Solo instrumental music includes performance by children on the *dilliara* (idioglot clarinet) and the *bamboro*; by children and men on the *kuntiji*; by men on the *moolo* and the *goje*; and by children and adult men on the *jidiga* (lamellophone). The two most common instrumental ensembles, which may at times accompany vocal performances, are three *kunce* (double-headed cylindrical drums), used at wrestling matches and for dances; and two or three *doodo* (hourglass tension drums) combined with one or two *ganga* (double-headed cylindrical drums), used to accompany praise-songs or dances.

Songhai liturgical music shows close links with Hausa *bori* music. The animist religion of the Songhai distinguishes a hierarchy of divinities, each corresponding to a natural force such as the sky, rain, thunder, the earth, a river or rainbow. A second set of divinities, dating from French and British colonization of West Africa, includes the locomotive, doctor, corporal and so on. A specific musical theme is associated with each divinity so that their genealogical and other relationships form a framework for the musical liturgy and its associated liturgical dances. The gods are invoked through their music, and if the invocation is successful a god will possess the

dancer, who then represents that god, making a dialogue between man and the supernatural possible. The dancer is finally released from possession through the intermediacy of the music. The whole ritual, involving invocation, possession, dialogue and release, is known as *follay*. The instrumental ensemble used for the performance consists of a *goje*, consecrated for this purpose with the blood of three cocks, and a set of from two to ten *gaasay* (percussion vessels; fig.3) consisting of inverted hemispherical gourds, each struck with a pair of fan-shaped wooden beaters; each beater has at least seven rigid spokes.

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B. SURUGUE

Songmakers' Almanac.

English ensemble. The founding members were Graham Johnson (piano and director), Felicity Lott (soprano), Ann Murray (mezzo-soprano), Anthony Rolfe Johnson (tenor) and Richard Jackson (bass). The ensemble adopted its name after its first concert in 1976, and continued to give concerts in the succeeding seasons, celebrating its 20th anniversary at the Wigmore Hall in 1996. It has also appeared regularly at the Aldeburgh Festival. Johnson's aim has been to present solo song collaboratively (with a wide variety of guest artists), working around a different theme for each concert. These themes fall into two main categories: the recital centred on a 'songmaker' – a poet, composer or performer – with readings relating to him or her; and the recital treating various aspects of a general theme (e.g. war, the seasons) with appropriate readings of poems.

ALAN BLYTH

Songster (i).

An anthology of secular song lyrics, popular, traditional or topical (occasionally with melody lines), designed to fit in the pocket. Songsters were aimed at either genteel or vulgar audiences, and appeared in many hundreds of printings in the USA between the mid-18th century and the end of the 19th. Adapted from English models, they ranged from eight to several hundred pages in length. The John Hay Library at Brown University, Providence, possesses a collection of over 1500 American songsters, but the total number published may far exceed this and can only be estimated. To the modern historian, songsters are useful mainly as guides to the prevailing tastes in their periods; but they can also contain the only known copies of songs mentioned in newspapers, diaries or novels of the times.

Distinct types may usefully be classified according to their contents, to the social groups to which they catered and to the periods in which they flourished. Before 1821 the largest group, 'genteel' songsters, such as *The Skylark* (1795; Lowens, no.101), used texts from British sheet music, anthologies and theatre sources. 'Topical' songsters, such as *Loyal and Humorous Songs* (1779; Lowens, no.30) and *The American Republican Harmonist* (1803; Lowens, no.242), dealing with war and politics, contained many American texts or reworkings of British originals. 'Ballad' songsters, such as *The Mountains High* (1804; Lowens, no.278), were at first simply eight-page chapbooks which drew on British broadsides and oral tradition, with some borrowings from genteel and topical sources. After 1820 the ballad songsters grew larger, but they retained the same general content, while incorporating American additions, as *The Green Mountain Songster* (1823) and *The Ballad Songster* (?1828) show. These early ballad songsters as well as later publications of a similar type, such as *The Forget me not Songster* series of the 1850s, are useful supplements for the study of Anglo-American oral tradition up to the 1860s. Later songsters contain little traditional material.

Topical songsters devoted to a single cause such as temperance, abolition or labour became common after 1840. Presidential campaign songsters, mostly made up of parodies, proliferated in the 1840s, but their importance gradually declined until they were supplanted by professionally composed sheet music around 1900.

The most important songster types after 1860 were those devoted to a single performer, like *Tony Pastor's Comic Songster* (c1872) and *Billy Emerson's Nancy Fat Songster* (1866), or those named after a specific song, such as the *Put me in my Little Bed Songster* (?1875) and the *Johnny I Hardly Knew ye Songster* (1870). Both types commonly had illustrated covers which were sometimes hand-coloured. Lowens located 540 exemplars of 650 songsters published before 1821; 26 of these included music, a larger proportion than that for later songsters. No published study comparable to Lowens's exists for songsters after 1820, but Young's checklist of the John Hay Library's songster holdings and desiderata could be a starting-point for a comprehensive bibliography to 1900. Besides that collection, there are large holdings of songsters at the

Library of Congress and the American Antiquarian Society, Worcester, Massachusetts.

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A. SCHRADER

Songster (ii).

A black American musician of the post-Reconstruction era who performed a wide variety of ballads, dance-tunes, reels and minstrel songs (a repertory overlapping with that of white rural singers) to his own banjo or guitar accompaniment. Songsters were sometimes accompanied by 'musicianers', or non-singing string players. By generally favouring the guitar instead of the earlier banjo and fiddle, the second generation of songsters stands as a link between the older song tradition and the Blues, §2. Some songsters were recorded, among the oldest being Henry Thomas (1874–c1950) of Texas, whose *John Henry* (1927, Voc.), sung and played on both guitar and reed pipes, was one of the first recorded versions of this earliest of black ballads. Of the same generation was the Memphis blacksmith Frank Stokes from Tutwiler, Mississippi, whose *You shall* (1927, Para.) may date from before the Civil War. He recorded with Dan Sain (or Sane), an expert guitarist, and as the Beale Street Sheiks they made many recordings, including the old minstrel song *Chicken, you can roost behind the moon* (1927, Para.). Younger than Stokes, Jim Jackson from Hernando, Mississippi, played the guitar simply but was extremely popular with such songs as *He's in the jailhouse now* (1928, Voc.) and *Traveling Man* (1928, Vic.). Such pieces were in the repertory of every songster, and the tradition was extremely widespread: Papa Charlie Jackson, who recorded bowdlerized versions of the more earthy songs of the black

tradition, including *Shave 'em dry* (1925, Para.), came from New Orleans, whereas the high-voiced, instrumentally brilliant Luke Jordan came from North Carolina; his *Pick poor robin clean* (1927, Vic.) was outstanding. The great breadth of the songsters' repertory is indicated by the recordings of Mance Lipscomb and Mississippi John Hurt, and by Leadbelly, who could recall some 500 songs. Lipscomb was not recorded until 1960 and Bill Williams (1897–1975) from Virginia not until 1970; their isolation confirmed the survival of this tradition in the rural South.

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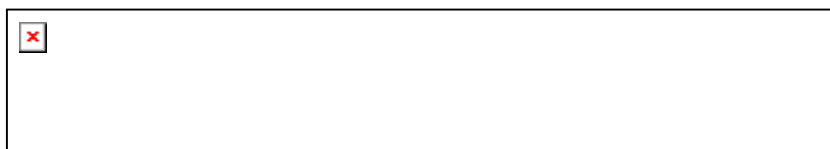
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PAUL OLIVER

Son guatemalteco

(Sp.).

The synonymous terms *son guatemalteco* and *son chapín* (from *chapín*: 'heavy sandal', a nickname for a Guatemalan) designate the national dance of Guatemala, with its *zapateado* steps and accompanying music both reflecting Hispanic origins. The *son guatemalteco* is played by marimbas, singly or in ensembles, or by *zarabanda* or guitar ensembles. It is sometimes sung. Regional variations are numerous and differentiated. Although characteristically in rapid to moderate 6/8 metre, some village *sones* are in 3/4, 2/4 or complex, irregular metres ([ex.1](#)). The *son barreño* from the department of San Marcos, a local variant of the *son guatemalteco*, has typical melodic motifs and a constant quaver pulse in a somewhat quicker tempo.



See also [Guatemala](#), §II, 1.

LINDA L. O'BRIEN-ROTHER

Song whistle.

See [Swanee whistle](#).

Song without words

(Ger. *Lied ohne Worte*; Fr. *chanson, chant (or romance) sans paroles*).

A short piece of a lyrical nature. It is thus like the romance, but unlike it in being confined to piano music. Liszt believed that Field's nocturnes were the direct precursors of the song without words (and other lyrical Romantic character-pieces). The German form of the term was invented by Mendelssohn and is almost exclusively used of the 48 pieces in eight books that he composed between 1829 and 1845. These pieces are very varied in mood, though not in style; all are melodious, and most begin and end with a few bars of the accompaniment corresponding to the prelude and postlude of a song. A few of the most popular have nicknames, but apart from the three (nos.6, 12 and 29) called *Venezianisches Gondellied* (see *Barcarolle*), the *Duetto* (no.18) and the *Volkslied* (no.23) these names were not given by the composer and do not represent his intentions. Tchaikovsky composed two piano pieces entitled *Chant sans paroles*; in each a 'duet' effect is produced by a second voice in canonic imitation with the main melody.

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MAURICE J.E. BROWN/KENNETH L. HAMILTON

Songwriter.

A composer (or lyricist) who writes songs. The term is particularly applied to writers of popular songs in the 20th century. Songwriters began to be distinguished from other composers who wrote songs once it became possible for them to earn their living largely from the outright sale of, or royalties from, their works. Stephen Foster, whose income was derived solely from his songs, is generally regarded as the first successful songwriter in the USA, even though he died in poverty. The formation of performing rights organizations, such as ASCAP and BMI in America and PRS in Britain, and the passage of protective copyright laws enhanced the financial gain that songwriters could make from their works.

With the rise of the popular song market, allied to the creation of the musical comedy from the mid-1890s onwards, the process of writing and the industry of selling songs became standardized. Some of the most successful songwriters of the Tin Pan Alley period, Irving Berlin among them, had only a meagre facility with musical notation and arrangement and relied on trained musicians to write their songs down. Many songwriters gained experience by first working as song-pluggers for publishers, demonstrating new songs for customers. Some songwriters founded their own publishing firms in order to allow them to control the distribution of their songs; among them were Paul Dresser and Harry Von Tilzer in the USA and Noel Gay in Britain. Songs that achieved enough

popularity to repay the publisher's investment and to provide income for the songwriter were termed 'hits'; those that have stayed in the repertory, principally of jazz and popular singers, have become 'standards'. Although many songwriters are known as teams, combining a composer and a lyricist – from Richard Rodgers and Lorenz Hart through to Elton John and Bernie Taupin – the roles have been combined by such leading figures as Cole Porter, Frank Loesser, Noël Coward and Vivian Ellis.

Particularly through the rise of the [Singer-songwriter](#) from the 1960s onwards and the expansion of studio recording techniques, the boundaries between the writing and performing of popular songs have become increasingly blurred. Through the early examples of groups such as the Beatles and solo performers such as Bob Dylan, most pop performers now combine both roles. While in the 1960s such songwriting teams as Lieber and Stoller, Jeff Barry and Ellie Greenwich or Holland, Dozier and Holland could be known in their own right, today non-performing songwriters remain largely unacknowledged by the general public.

See also [Popular music esp. §1, 2\(i\) and 3\(ii\)](#) .

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DEANE L. ROOT/R

Sonic art.

See [Electro-acoustic music](#).

Sonic Youth.

American alternative rock group. It was formed in 1981 by Thurston Moore (*b* Florida, 25 July 1958; vocals and guitar), Kim Gordon (*b* N.Y., 28 April 1953; vocals, bass and guitar) and Lee Ranaldo (*b* N.Y., 3 Feb 1956; vocals and guitar); its best-known line-up took shape in 1984 with Steve Shelley (*b* Michigan, 23 June 1962; drums). Influenced by the Velvet Underground and the Stooges, as well as by performance art and the avant-garde compositions of Glenn Branca, Sonic Youth explored dissonance, feedback and alternate tunings to expand the sonic landscape of popular music. 'Teenage Riot' from *Daydream Nation* (Blast First, 1988) was a college radio hit, but the band is often credited with opening up options for what became known as 'alternative music' and thus having an impact far beyond its own direct popularity with fans. Songs were often written for specific guitars with different tunings so as to avoid conventional chords and progressions. Their punk influences and attitudes were clear

from the noisiness of their music, yet their lyrics often articulated leftist sentiments and addressed women's issues. (A. Foege: *Confusion is Next: the Sonic Youth Story*, New York, 1994)

ROBERT WALSER

Sonin, Aleh Barisavich

(b East Berlin, 10 April 1948). Belarusian composer. In 1953 his family moved to Minsk, where Sonin attended a music school, then the preparatory section of the National Conservatory, studying with N. Aladaw (until 1971) and later the Conservatory itself, where he graduated from A. Bahatirow's class in 1974. He has taught composition and orchestration at the Minsk Music School since 1980 and in 1992 became the president of the first Belarusian branch of the ISCM. His enthusiasm for German philosophical thought of the 18th to 20th centuries, and his absorption in the teleological aesthetics of Rilke and the work of Mahler has lent his music a highly charged psychological nature and a propensity towards emotional confrontation. The content of his conceptual works is emphasized by the philosophical symbolism of the programmes; a recurrent feature is the image of the poet, represented as an integral personality engaged in moral conflict with the age (Sappho, Ovid, Lorca and Mandel'shtam). As a musician, Sonin strives towards a balance of traditional and contemporary means but generally eschews classical forms in favour of structures which rely on an improvisational sense. His music sometimes exhibits features of social journalism (the Fourth Symphony for piano and orchestra dedicated to Osip Mandel'shtam, the *Sonata quasi una Sarabanda* in memory of those who perished on the ferry *Estonia*).

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Vocal: 3 romansa [3 Romances] (A. Kholvashi, I. Sluchevsky), 1v, pf, 1973; Cantata 'Rodnaya zemlya' [Native earth] (cant., Ya. Kupala), chorus, orch, 1974; Malen'kaya oratoriya [Little Orat] (O. Mandel'shtam), Bar, vn, vc, 1977; 3 romansa [3 Romances] (G. Borodulin), 1980; 2 romansa [2 Romances] (A. Bachila), 1982; Lunnīye pesni [Moon Songs] (F. García Lorca), 1989; 3 poemī [3 Poems] (García Lorca), 1992

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TAISIYA SHCHERBAKOVA

Sonnailles

(Fr.).

See [Cowbells](#).

Sonneck, Oscar G(eorge) T(heodore)

(*b* Lafayette [now part of Jersey City], NJ, 6 Oct 1873; *d* New York, 30 Oct 1928). American musicologist, librarian, editor and composer. As a boy he was sent to Germany to study; he was a piano pupil of James Kwast (1883–93) and later attended courses at the universities of Heidelberg and Munich, developing his interests in philosophy and, especially, musicology. He studied composition in Munich with Melchior Ernst Sachs, composition and orchestration with Iwan Knorr in Frankfurt, and conducting with Carl Schröder at the Sondershausen Conservatory.

In 1899 Sonneck returned to the USA and for three years travelled from New England to South Carolina, collecting references to American musical life before 1800, primarily from newspapers. He also did much work in the new Library of Congress building, and in 1902 the librarian Herbert Putnam made him head of the newly formed music division, where he organized and developed what was to become one of the most comprehensive collections of music, manuscripts and books on music in the world. He established its unrivalled archive of opera scores and librettos, and in 1908 acquired the Albert Schatz collection of about 12,500 opera librettos and additional documentation. In 1917, embittered by the neglect of his American studies and harassed by the government (because of his German education and anti-war sentiments), he resigned from the library and immediately became director of the publication department of the firm of G. Schirmer, whose *Musical Quarterly* he had edited since its first issue (1915). In addition he became secretary and librarian of the Beethoven Association of New York (founded by Harold Bauer in 1918). Subsequently he became vice-president of G. Schirmer (1921), remaining there, despite Putnam's invitation to return to Washington, so that he could support contemporary American composers. In this capacity he directed the publication of new music, including that of Ernest Bloch, John Alden Carpenter, Charles Tomlinson Griffes and Charles Martin Loeffler.

Sonneck's work for American music scholarship was much undervalued during his life. His monumental and wholly original *A Bibliography of Early Secular American Music*, the result of his initial research, was eventually published in an abridged form and at his own expense (1905), and his fundamental *Early Concert-Life in America (1731–1800)* was first published (1907) by Breitkopf & Härtel. In his books and essays he set a standard of objective and documentary historical writings on American music that was not matched until after World War II. In 1975, in recognition of his pre-eminence, a society was formed 'to help disseminate accurate information and research dealing with all aspects of American music and music in

America', and was named the [Sonneck Society](#) (now the Society for American Music).

Sonneck's scheme of music classification (1904, the basis of the organization of music collections in the Library of Congress) and his work on opera librettos before 1800 remain the outstanding reference works of their kind. His other publications include *Beethoven Letters in America*, numerous articles, several compositions (mainly songs) and some poems.

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Protest gegen den Symbolismus in der Musik (Frankfurt, 1897)

Classification: Class M, Music; Class ML, Literature of Music; Class MT, Musical Instruction (Washington DC, 1904, 2/1917 as *Classification: Music and Books on Music*, 3/1978)

A Bibliography of Early Secular American Music (Washington DC, 1905, rev. and enlarged 2/1945 by W.T. Upton, repr. 1964 with preface by I. Lowens)

Francis Hopkinson, the First American Poet-Composer (1737–1791) and James Lyon, Patriot, Preacher, Psalmist (1735–1794): Two Studies in Early American Music (Washington DC, 1905/R)

Early Concert-Life in America (1731–1800) (Leipzig, 1907/R)

Dramatic Music: Catalogue of Full Scores in the Collection of the Library of Congress (Washington DC, 1908/R, 2/1917)

'The Music Division of the Library of Congress: Methods, Policies and Resources', *Music Teachers National Association: Proceedings*, iii (1908), 260–87

Report on 'The Star-Spangled Banner', 'Hail Columbia', 'America', 'Yankee Doodle' (Washington DC, 1909/R, rev. and enlarged 2/1914/R)

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'Die drei Fassungen des Hasse'schen "Artaserse"', *SIMG*, xiv (1912–13), 226–42

with J. Gregory: *Catalogue of Early Books on Music (before 1800)* (Washington DC, 1913/R)

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Catalogue of 19th Century Librettos (MS, 1914, US-Wc)

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Early Opera in America (New York, 1915/R)

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JON NEWSOM/H. WILEY HITCHCOCK

Sonneck Society.

See [Society for American Music](#).

Sonnenburg, Friedrich von.

See [Friedrich von Sunnenburg](#).

Sonnenfeld [Adolfson], Adolf Gustaw

(*b* Wrocław, 19 Sept 1837; *d* Warsaw, 28 May 1914). Polish conductor, violinist and composer, probably of German descent. He studied the violin with W. Lüstner and M. Schön in Wrocław, and theory with J. Seidel; from 1854 he took violin lessons from Ferdinand David at the Leipzig Conservatory, and studied composition with M. Hauptmann and E. Richter. In the autumn of 1857 he went to Warsaw as conductor of the Edward Braun Orchestra, and in 1867 formed his own Warsaw Orchestra which performed popular music in Warsaw and other Polish towns, and in Odessa and Riga. Sonnenfeld wrote five operas and six operettas (which were performed in Warsaw), incidental music, the ballet *Pan Twardowski* and much light orchestral music. Under the pseudonym Adolfson he rearranged popular works by Polish and foreign composers.

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H. Pukińska-Szepietowska: 'Muzyka w Dolinie Szwajcarskiej' [Music in the Swiss valley], *Szkice o kulturze muzycznej XIX wieku*, ed. Z. Chechlińska, i (Warsaw, 1971), 110ff, 158ff

ZOFIA CHECHLIŃSKA

Sonnerie (i)

(Fr.).

(1) A military signal or short march sounded by trumpets (for cavalry) or *clairons* (for infantry and *chasseurs*) and restricted to the notes of the harmonic series (usually in the low register, 2nd to 8th partials). The term is opposed to both *batterie* (a signal or short march sounded by drums) and *air*. The latter signifies a signal or (more often) march, played either by fifes or oboes, usually with a drum *batterie*, by *clairons*, utilizing the 2nd to 6th partials of the harmonic series, or by *trompettes d'ordonnance*, occasionally ascending to the 12th or 13th partials). Many *sonneries* and *batteries* are given in the appendix to G. Kastner: *Manuel général de musique militaire* (Paris, 1848/R).

(2) In a wider sense, a hunting signal sounded on *trompes de chasse*.

EDWARD H. TARR

Sonnerie (ii).

(1) The arrangement of bells in a church belfry or tower.

(2) A signal given by bells.

Sonnet.

See [Sennet](#).

Sonnette

(Fr.).

See [Handbell](#).

Sønnichsen, Søren

(*b* Copenhagen, 9 June 1765; *d* Copenhagen, 5 Nov 1826). Danish music publisher and printer. He matriculated at the University of Copenhagen when he was 15 and soon devoted his time and effort to music. Having started business as a music dealer (1783), he embarked on a publishing career in 1784 by issuing 12 minuets for small orchestra by P.M. Lem, printed from plates engraved in London. He took an interest in the process of printing from movable type after the model of Breitkopf, and in June 1787 he finally obtained a privilege as a music printer. Thereafter he published about 300 works, all in type print, securing him a lasting position in Danish music history. He was closely connected with the Royal Theatre and worked as the prompter at the opera from 1788 to 1799, partly overlapping with J.A.P. Schulz's time as director (1787–95). Concurrently he produced several important vocal scores such as Schulz's *Høstgildet* ('The harvest home'), *Peters bryllup* ('Peter's wedding') and the oratorio *Maria og Johannes*, operas by F.L.A. Kunzen and others and piano scores of several early ballets by Schall, as well as outstanding song collections, for example those by Haydn (1785), Pleyel and Mozart.

Sønnichsen also initiated the music periodical *Apollo*, which became an influential element of Danish musical life. Between 1795 and 1808 six volumes were published, containing abundant examples of Danish and foreign works of that period. As a music dealer and importer he was also remarkably active, frequently advertising new shipments of music from Amsterdam, Paris, Vienna, London and elsewhere, for which he printed small catalogues. His music hire library, begun in 1786, contained over 550 keyboard items by 1808. After 1809 Sønnichsen's activity apparently decreased, although there were occasional publications until 1816. After his death certain of his editions appeared in the catalogues of the firm of Lose.

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DAN FOG

Sonninen, Ahti

(*b* Kuopio, 11 July 1914; *d* Helsinki, 28 July 1984). Finnish composer. After graduating from the Kajaani training college he studied theory and composition at the Sibelius Academy (1939–47). He taught in an elementary school (1936–43) and in the school-music department of the

Sibelius Academy (1957–77) and was director of the East Helsinki Music Institute (1965–84); he was made an honorary professor in 1974. His best-known compositions are the smaller ones, but he had a great success with the ballet *Pessi ja Illusia*, which premièred in Helsinki (Finnish Opera, 23 October, 1952) and was also staged in Stockholm (Swedish Royal Opera, 2 February, 1954) and broadcast on Finnish television. Sonninen's early works, particularly *Sinfonisia tuokioita* (Symphonic Moments, 1946–7) and *Rhapsody*, were bold experiments in modernism, but neo-classical impulses and the influence of archaic Finnish music came to dominate. He wrote much music for young performers.

WORKS

(selective list)

Dramatic: *Merenkuninkaan tytär* [Daughter of the Sea King], radio op, 1949; *Pessi ja Illusia*, ballet, 1952; *Ruususulmu* [Wreaths of Roses], ballet, 1956; *Rajakarjalaiset häät* [The Karelian Wedding], ballet, 1965; *Se [It]*, ballet, 1971; *Haavruuva* [Lady of the Sea], op, 1971; music for the theatre and cinema

Orch: Vn Conc., 1943–4; Pf Conc., 1945; *Sinfonisia tuokioita* [Symphonic Moments], 1946–7; *Finale furioso*, 1950; *Rhapsody*, 1958

Vocal works with orch, incl. *Suomalainen messiadi* [Finnish Messiah], 1972, c70 solo songs, c60 choral songs, c15 cants., a few chbr pieces

Principal publishers: Finnish Broadcasting Corporation, Fazer

HANNU ILARI LAMPILA/ERKKI SALMENHAARA

Sonnleithner [Sonnleitner].

Austrian family of musicians and writers.

- (1) Christoph Sonnleithner
- (2) Joseph Sonnleithner
- (3) Ignaz (von) Sonnleithner
- (4) Leopold von Sonnleithner

EWAN WEST

Sonnleithner

(1) Christoph Sonnleithner

(*b* Szeged, 28 May 1734; *d* Vienna, 25 Dec 1786). At the age of two he was taken to Vienna, where he learnt music from his uncle Leopold Sonnleithner, a suburban choirmaster. Having trained as a lawyer, he was employed as a barrister by Prince Esterházy, through whom he came into contact with Haydn. His compositions include several symphonies, 36 string quartets (most written for Emperor Joseph II; four published, 1802), and some sacred music. His daughter Anna was mother of the poet Grillparzer.

Sonnleithner

(2) Joseph Sonnleithner

(b Vienna, 3 March 1766; d Vienna, 25 Dec 1835). Librettist, archivist and translator, son of (1) Christoph Sonnleithner. From 1787 he worked at Emperor Joseph II's court, also editing the *Wiener Theater-Almanach* (1794–6). In 1802 he became a partner in the Kunst- und Industrie-Comptoir, and from February to August 1804 was artistic director of the Theater an der Wien. From 1804 to 1814 he was secretary to the court theatres in succession to Kotzebue. In this post he wrote a number of librettos, including those for Gyrowetz's *Agnes Sorel*, Weigl's *Kaiser Hadrian* and *Die Weihe der Zukunft* and Cherubini's *Faniska*. Many were adaptations of French models, including his most famous libretto, the reworking of Bouilly's *Léonore, ou L'amour conjugal* for the first version of Beethoven's *Fidelio* in 1805.

His philanthropic enterprises were crowned with the official foundation of the Gesellschaft der Musikfreunde in 1814. He acted as honorary secretary until his death, and bequeathed to the society his large collection of instruments and musical portraits, together with material assembled for an unwritten history of music.

[Sonnleithner](#)

(3) Ignaz (von) Sonnleithner

(b Vienna, 30 July 1770; d Vienna, 23 Nov 1831). Lawyer and amateur singer, son of (1) Christoph Sonnleithner. A lawyer by profession, he also lectured from 1814 at the University of Vienna and was author of several well-received legal texts. Though he had no formal musical training, he was an enthusiastic singer and took bass roles in many amateur Viennese performances of both opera and sacred works. On 26 May 1815 he presented a musical soirée at his house in conjunction with his son (4) Leopold, inaugurating a series of occasional concerts that took place up until his wife's death in 1824. These brought together professional and amateur performers and featured an eclectic repertory of both instrumental and vocal works. Several of Schubert's songs and partsongs received their first public performance, including *Erlkönig* and *Das Dorfchen*.

[Sonnleithner](#)

(4) Leopold von Sonnleithner

(b Vienna, 15 Nov 1797; d Vienna, 4 March 1873). Lawyer, musician, patron and writer, son of (3) Ignaz Sonnleithner. A distinguished lawyer, he studied music with Josef Preindl and was an accomplished performer on several instruments. From 1815 to 1824 he was the guiding light behind the celebrated concerts that his father held at the family home. He first met Schubert in 1816, while taking part in a student performance of his cantata *Prometheus*, and soon became an ardent champion of his music. He played a major role in the Schubert circle, numbering Schwind and the Fröhlich sisters among his closest friends, and in 1821 was one of the small group that underwrote the costs of Schubert's first publications, including that of *Erlkönig*. He also promoted Schubert's music at his father's concerts, and in the three concerts he conducted for the Gesellschaft der Musikfreunde in 1821 and 1822. Sonnleithner's recollections of Schubert are reflected in many early biographies, while his other extensive writings remain a valuable source of information on artistic

life in early 19th-century Vienna. He also assisted Otto Jahn in the preparation of his Mozart biography.

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Sonntag, Henriette.

See [Sontag, Henriette](#).

Sono [sonus].

A melismatic chant sung at Matins and Vespers in the Mozarabic rite; also (according to a description attributed to Bishop Germanus of Paris) the chant in the Gallican Mass liturgically equivalent to the Roman offertory. See Gallican chant, §7(xi), and [Mozarabic chant](#), §3(vi).

Sonoramente

(It.: 'sonorously'; adverb from *sonoro*, 'sonorous', 'resonant').

An indication found particularly in violin music using the lower part of the register and most characteristically used in the years around 1900. It is also found in the form *sonore*, which is not orthodox Italian (though it is, of course, the appropriate word in French) but may derive from the commonly found abbreviation *sonor^e*. Elgar made extensive use of both *sonoramente* and *sonore*.

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

Sonore.

See [Sonoramente](#).

Sons, Maurice [Mozes]

(*b* Amsterdam, 13 Sept 1857; *d* London, 28 Sept 1942). Dutch violinist and teacher. He began his training in Amsterdam and later attended the Brussels Conservatory, where he studied under Colyns and Henryk Wieniawski. In 1877 he was made a *pensionnaire* by King Willem III of the Netherlands and sent to Dresden for two years, where he was taught by Eduard Rappoldi and won first prizes for violin playing and harmony. Sons was appointed violin professor at Schaffhausen in Switzerland in 1880, and remained there until 1885 when he was offered the leadership of the Glasgow Choral Union Orchestra. He also taught at the Athenaeum School of Music in Glasgow. In 1904 he became leader of the Queen's Hall Orchestra in London, continuing in that post until 1927; Henry Wood found him touchy, but greatly admired his 'grip and vitality' and enormous tone.

Sons was also a frequent solo performer; he made his London début before 1900 playing Dvořák's concerto so successfully that he was re-engaged the following season. Well known as a teacher, he was a violin professor at the RCM from 1903 to 1927 and was made a Fellow of the college on his retirement. He was eulogized as 'the first of the line of modern orchestral leaders whose relations with the conductor are those of a colleague'.

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CHRISTOPHER SENIOR

Sons naturels

(Fr.).

See [Natural notes](#).

Sons of the Clergy, Festival of the.

Annual London festival held from 1655. See [Festival](#), §3 and [London](#) (i), §1, 2(i).

Sønstevoid, Gunnar (Johannes)

(*b* Elverum, 26 Nov 1912; *d* Oslo, Oct 1991). Norwegian composer and administrator. He studied music theory and composition with Karl Andersen in Oslo. During the 1930s he was pianist in Norway's most famous jazz

band, Funny Boys, but he wounded his hand when fleeing to Sweden during World War II. As a refugee in Stockholm he joined Hilding Rosenberg's circle. Sønstevold returned to Norway in 1945 with his wife, Maj Sønstevold, and wrote much music for the growing film industry there, notably for the war films *Englandsfarere* ('A Boat for England') and *Kampen om tungtvannet* ('Operation Swallow'). In 1949 he began a 20-year collaboration with the director Arne Skouen, and in 1955 he received an award from the Norwegian Film Critics' Guild for his music to Skouen's *Dett brenner i natt* ('Tonight it Will Burn'). The music of these scores often contrasts with the action, and it shows an inventive use of percussion. Sønstevold spent most of the period 1960–67 in Vienna, where he studied 12-note theory and composition with Hanns Jelinek; the works he composed after this are more consistent in style and expression, and his concert works gained broader and larger forms. From 1966 to 1974 he was head of the music division of Norwegian television, in which he promoted modern Norwegian music and experimental drama. He later founded a community music school with his wife.

Sønstevold composed ballet scores and incidental music for theatrical and broadcast productions, including Jens Bjerneboe's *Semmelweiss*, Henrik Ibsen's *Catilina* and Georg Büchner's *Woyzeck*; his music for Shakespeare's *The Tempest* (1957) was the first Norwegian work involving electronics.

One of his best-known works is *Litani at Atlanta* ('Litany in Atlanta', 1971), written in memory of Louis Armstrong and scored for a combination of amateur and professional musicians, reflecting Sønstevold's wish to create a common platform and understanding; it includes passages of jazz and improvisation. Sønstevold was the joint author (with Kurt Blaukopf) of a study of popular music, *Musik der einsamen Masse* (Vienna, 1968).

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Dramatic: Bendik og Arolija (ballet), 1947; Musikalsk spectacel (ballet on Peer Gynt), choir, orch, 1966; Koreografen [The Choreographer] (ballet), 1967; Innberetning til et akademi (F. Kafka), T, fl, cl/sax, perc, pf, 1982, rev. 1987; c30 film scores, incl. 5 in collab. with M. Sønstevold; music for radio plays

Orch: Sinfonietta, 1949; Sax Conc., 1955; Gamle portretter [Old Portraits], 1961; Waltz, 1961; Conc., fl, bn, orch, 1965; Conc., bn, wind orch, 1973; Oppvarming [Warm-up], 1974; Forvandling: en fleip [Metamorphosis: a Joke], 1976; Harstad, sym. band, 1976; Conc., ob/bn, hp, orch, 1978; Kork (Kringkastingsorkesteret) [The Radio Orchestra], 1979; Festkommentate, 1981; Concertino, hp, orch, 1991

Chbr and solo inst: Str Qt no.1, 1945; The Rascal: Wind Qnt no.1, 1945; Duet, fl, ob/bn, 1949; Basso ostinato, pf, 1953; Partita, pf, 1958; The Dorian Cage, pf 6 hands, 1964; Quadri, hp, pf, 2 perc, 1966; 3 Dances, 3 vn, ?1965; Duet, hp, tuba, ?1970; Elegi, org, ?1970; Sextet, cl, perc, pf, vn, va, vc, ?1971–9; Three Little Pieces, str qt; Str Qt no.2: the Pinter Quartet, 1971, rev. 1977; Icaros, 2 pf, 2 perc, ?1973; Pianopussel for to [Piano Puzzle for Two], 1974; Wind Qnt no.2, ?1975; Samvirke [Working Together], 1976, fl, cl, hn, vn, vc, gui, pf, 1976; Sonata, fl, hp, 1976; Crico, 2 pf, 2 perc, 1977; Rose i kremmerhuset [Rose in a Bag], hp, fl, ob, cl, hn, bn, 1977; Quintessens, 2 perc, 2 pf, 2 vn, va, vc, 1979; Double Reeds, 2 ob, eng hn, bn, dbn, 1989; Sonatina, bn, pf, 1990

Vocal: Hemlangtan [Home Longing] (P. Lagerkvist), 1v, pf, 1940; Intermezzo, S, vn, tape, 1958; Lieder zu Gedichten von Tagore, 1v, perc, hp, 1961; 5 sanger til dikt av

Tarjei Vesaas (5 Songs to Poems by Vesaas), S, gui, 1964; Arnold 1v, chbr ens, 1970, rev. 1987; Litani at Atlanta [Litany in Atlanta] (W.E. Burghard du Bois, trans. P.H. Haugen), SATB, children's choir, jazz ens, orch, 1971; Fredskjemperens dod [The Death of a Peace Fighter] (C. von Ossietzky), SATB, fl, 2 cl, sax, tpt, trbn, pf, db, perc, 1978; Pa leting [Searching], kindergarten, music school, children's choir, beat orch, band, chbr orch, saloon orch, 1978; Forhandling i et magert land [Negotiations in a Poor Country], SATB, nar, children's vv, vn, vc, perc, gui, db, 2 pf, 1982; other songs

Principal publisher: Norsk Musikforlag

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ARVID O. VOLLSNES

Sønstevoll, Maj

(*b* Soleftea, 9 Sept 1917; *d* Oslo, May 1996). Norwegian composer and teacher of Swedish birth. She studied the piano in Stockholm and studied jazz, improvisation and composition in London with Billy Mayerl. In 1945 she settled in Norway with her husband, the composer Gunnar Sønstevoll, but between 1960 and 1967 she studied in Vienna, with Hanns Jelinek and Karl Schiske. From 1970 to 1985 she taught at the University of Oslo. Known for her ability to compose at speed, she was in demand for films, radio and the theatre, and by 1970 she had composed music for as many as 50 dramatic productions, some in collaboration with her husband. These are eclectic in style, matching the subject in hand, and show a fine sense of characterization. Her other works, by contrast, have a distinctive personal lyricism. Her love for jazz is often evident, and some pieces, such as the beautiful *Neun Haiku* ('Nine Haiku Poems'), use strict 12-note technique, but without lapsing into academicism. Sønstevoll was especially successful at writing and promoting music for children and young people. Her writings include a piano method, *ABC-jazz* (Drammen, 1947), and *Veien min vise vil vandre* (Oslo, 1977).

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Orch: 6 par sko [6 Pairs of Shoes], 1962; Sorlandssommer [Summer at the South Coast], 1966; Den gamle majors forunderlige dromme [The Strange Dreams of the Old Major], 1969; Festival Ouverture, 1983

Chbr: Sweet and Swing, 3 pf, 1947; Theme with 5 Variations, 2 descant insts, perc, 1965; Prelude and Fugue, for B♭ clar, t trbn, pf, 1964, rev. 1990; Theme with Variations, hp, bn, cel, hpd, 1968; 3 Spanske akvareller [3 Spanish Aquarelles], fl, hp, ?1972; Insektelek (Play of Insects), fl, hp, cel, perc, vc, 1979; Men det var min melodi! – sa kontrabassen [But this was my melody! – the bass said], chaconne, db, pf, 1983; Erindring [Remembrance], ob, hp, 1986; I takknemlighet [In Gratitude], fugue, a fl, bn, 1993

Solo inst: Prelude and Fugue, pf, 1963; Suite, pf, 1963; Theme with 4 Variations, pf, 1963; Sonata, pf, 1964; Meget lite stykke [Very Short Piece], hp, 1964; 11 Polytonal Blues, pf, 1978; 4 gjoglere [4 Buffoons], bn, 1983; Per aspera ad astra, pf, 1983;

Mjosglott [Glimpses of Lake Mjosa], hp, 1985; Den glade kryddergartner [The Happy Herb Gardener], 6 bagatelles, pf, 1992; Kaleidoskop, hp/pf, 1993; 3 kvinner: liten suite i romantisk stil [3 Women: Small Suite in a Romantic Style], pf, 1994; other pf pieces

Vocal: Min kjarlighets vise [The Song of my Love] (E. Skjaraasen), Bar, orch, 1960; 9 Haiku (9 Haiku Poems), A, fl, hp, 1966; Et Proysenminne: trost i taklampa [Remembering Alf Proysen: Thrush in the Chandelier], nar, 1v, school orch, 1977; Stillhet [Silence], SATB, fl, cl, pf, perc, va, vc, 1978; Var-von: ballade [Longing for Spring] (P. Sivle), T, TTBB, orch, 1980; I Nasaret [At Nazareth] (S. Lagerlof), children's choir, Orff insts, 1980; Kjarlighetens vei [The Path of Love], SMezATBarB), a fl, hp, 1982; Kom hjartans frojd! [Come Pleasure of my Heart!], fl, hp, nar, 1982; Ithaca [S. Skard], Bar, hp, pf, vn, vc/Bar/Mez, pf, 1983, rev. 1989; Fly vesle maltrost heim til jul (G. Lystrup), children's choir, 1991

Dramatic (some in collab. with G. Sønstevoid): at least 10 film scores; music for plays, radio and TV dramas

ARVID O. VOLLSNES

Sontag [Sonntag], Henriette (Gertrud Walpurgis)

(*b* Koblenz, 3 Jan 1806; *d* Mexico City, 17 June 1854). German soprano. The daughter of the actor Franz Sonntag and the actress and singer Franziska Sonntag (née Martloff, 1798–1865), and sister of the actor Karl Sonntag, she first studied with her mother. Her earliest public appearance was in Darmstadt aged six in Kotzebue's play *Die Beichte* (5 March 1811), her first in opera as Salome in Kauer's *Das Donauweibchen*; and she continued to appear in juvenile parts, including some in Prague, where her mother settled after Franz's death in 1814 and was engaged by Liebich. Though under age, she was accepted by the conservatory (1815), studying singing with Anna Czegka, theory with Josef Triebensee and the piano with Pixis. Her juvenile appearances in Prague were an annoyance to the conservatory, and according to one story, she was expelled in 1821, the year in which she made her mature début as the princess in Boieldieu's *Jean de Paris*. She moved to Vienna in 1822, where she sang in German and Italian opera and greatly benefited from the influence of Joséphine Fodor-Mainvielle. In 1823 Weber heard her in Rossini's *La donna del lago*: clearly she had greatly developed, for when he had heard her in Prague the year previously he had thought her, 'a pretty girl, but ... still very much a beginner, and rather goose-like', but now he offered her the title role of *Euryanthe*. On 25 October 1823 she triumphed; she also sang with great success, and to the composer's pleasure, in the premières of Beethoven's Ninth Symphony and *Missa solemnis* (7 and 13 May 1824). After a brief but triumphant season in Leipzig (1825), when she sang in *Der Freischütz* and *Euryanthe*, she was engaged for the Berlin Königstädter Theater, making her début on 3 August 1825 as Isabella (*L'italiana in Algeri*).

Sontag's international career dates from her brilliant Paris début at the Théâtre-Italien in 12 roles, initially as Rosina on 15 May 1826. After further German appearances, she returned in January 1828, including Donna Anna and Semiramide in her repertory. At Weimar, she greatly impressed Goethe, who wrote the poem *Neue Siren* for his 'fluttering nightingale'; in

Berlin, enthusiasm reached the proportions of a *Sontagsfieber*, much derided by her opponents. Her English début was also in 1828, as Rosina at the King's Theatre on 19 April. In London her repertory included Carolina in *Il matrimonio segreto*; and she herself contracted a secret marriage with Count Carlo Rossi, hoping thereby not to compromise his career in the Sardinian diplomatic service. When the King of Prussia conferred on her a patent of nobility (as Von Lauenstein), the obstacle of her low birth was removed, and she joined her husband openly in The Hague. But she was obliged to renounce the stage in 1830, and for some years made only select private and concert appearances in The Hague, Frankfurt, St Petersburg, Berlin and other cities to which her husband was posted. She eventually returned to the stage when financial difficulties intervened and when the abdication of the King of Sardinia ended Rossi's career in 1849. Lumley offered her £6000 for a six months' contract at Her Majesty's, where she sang Rossini, Donizetti and Mozart. After an English tour (1849), she went to Paris, returning to create Miranda in Halévy's *La Tempesta* (Her Majesty's, 8 June 1850) and again singing in Paris and London in 1851. She renewed her triumphs in Germany, and in 1852 went with her husband to America. In 1854 she toured Mexico with an Italian company, and her last appearance was as Lucrezia Borgia on 11 June. The following day she was taken ill with cholera, of which she died.

In spite of the long interruption to her career, Sontag was one of the most consistently successful and popular German sopranos of the first half of the 19th century. Of great personal beauty, she possessed a lively and attractive voice which she used with great skill: her range was from *a* to *e'''* and technically she was said to be the equal or superior of any singer of her day, including Catalani and her bitter rival Malibran. But she was essentially a vocalist, a singer of light and brilliant parts which demanded little in the way of dramatic feeling beyond her natural charm of presence. J.E. Cox gives a description of her 1828 London appearances:

Without being deficient in strength, [her voice] is not powerful, and its quality is anything rather than disagreeable, though not remarkable for its purity. Its greatest merit consists in its wonderful flexibility. ... Execution is with her everything, expression as nothing ... that coolness of temperament which her acting seems to denote has most likely exercised a joint influence in determining the character of her singing. ... She had cultivated the imagination and the fancy to a degree they had never reached before. No singer had ever combined so variously, or executed in the light, brilliant, inventive, fresh and above all in the pleasing manner she attained. In these particulars she stood alone.

However, in the course of an eloquent obituary tribute, Berlioz described her as possessing

all the gifts of art and nature: voice, musical feeling, dramatic instinct, style, exquisite taste, passion, reflectiveness, grace, everything and still something more. She sang bagatelles, she played with notes as no Indian juggler has ever juggled with golden balls; but she also sang music, great and

immortal music, as musicians sometimes dream of hearing it sung.

On her return to the stage in 1849, Sontag's vocal powers appear to have been undiminished, her artistry more mature; though she had kept her voice fresh in the years of retirement, she had also always refused to sing any part that did not lie easily within her range, declining, for instance, to sing Spontini in Berlin. In her final years in America, she benefited from the climate and was able to sing two operas in an evening without fatigue. Her repertory comprised much Rossini (including contralto roles transposed for her), Donizetti especially, Bellini and Mozart: Berlioz gave a vivid and detailed appreciation of her Susanna in the last act of *Figaro*.

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JOHN WARRACK

Sony.

Japanese record company and general electrical manufacturer. It was founded by Akio Morita and Masaru Ibuka as the Tokyo Tsushin Kogyo electronics company in 1946 and developed the first Japanese tape recorder four years later. In 1958 the name was changed to Sony Corporation, and in the following decades the company found international markets for its pocket-sized radio, Trinitron TV set, Walkman cassette player, CD and other consumer products.

Sony entered the music industry in 1968 by becoming the Japanese partner of CBS Records of the USA, owner of the Columbia and Epic labels. CBS-Sony eventually became the largest record company in Japan, selling both local popular music and American pop and classical recordings. In 1988 Sony purchased CBS Records for \$2 billion. The corporate name became Sony Music Entertainment soon afterwards, although Sony retained the Columbia and Epic symbols around the world for its popular music recordings. Under Norio Ogha (a former concert singer), Sony continued to run the record company from New York and maintained its position as an all-round record company with strong coverage of classical music and jazz. Sony Classical took on a more populist approach when Peter Gelb succeeded Gunther Breest as

president in 1995, and in 1998 it had the world's biggest-selling album in James Horner's soundtrack music for the film *Titanic*.

DAVE LAING

Sonyer, Tomás.

See [Sogner, Tommaso](#).

Sony'r Ra, Le.

See [Sun Ra](#).

Sonzogno.

Italian firm of publishers. It was founded by Giovanni Battista Sonzogno at the end of the 18th century, but was involved in music publishing from the last 30 years of the 19th century only, under Edoardo Sonzogno (*b* Milan, 21 April 1836; *d* Milan, 14 March 1920). Edoardo started publishing in 1861, but his first music series was *La Musica per Tutti* (piano reductions of operas by Rossini, Bellini, Donizetti, etc., with prefaces by Amintore Galli), which came out in 1874. The decision to publish low-cost collections of enormously popular music was in line with the company's policy in book publishing, and continued with the series *Teatro Musicale Giocoso* (piano reductions of operettas, from 1874), *Repertorio di Opere Comiche*, *Valzer Celebri* and *Pantheon dei Pianisti* (from 1875) and *Florilegio Melodrammatico* (from 1888). Also from 1874, Sonzogno began to acquire from different French publishers the rights to perform and publish *opéras-comiques*, operettas and operas by French composers such as Adam, Auber, Jonas, Lecocq, Maillart, Offenbach, Hervé, Delibes, Thomas (*Mignon* and *Hamlet*, 1875), Bizet (*Carmen*, 1876), Halévy, Gounod, Massenet, Lalo, Reyer and Berlioz. French pieces predominate in the 1887 catalogue, with a smaller number of works by Italian composers (such as Auteri-Manzocchi, Bottesini, Galli, Alberto Giovannini, Spiro Samara and Usiglio).

In 1875 Sonzogno took on the role of impresario with a season of operettas at the Teatro S Radegonda in Milan. He continued this activity in the 1880s in theatres in Milan, Rome, Naples, Genoa, Nice, Florence and Venice. The years 1888 to 1892 at the Teatro Costanzi in Rome were the most important. In the 1880s Sonzogno added the publication of two music periodicals to his activities, both edited by Galli: *Il teatro illustrato* (from 1881) and *La musica popolare* (from 1882). In 1886 they were merged as *Il teatro illustrato e la musica popolare* which survived until 1892.

The company announced four competitions for one-act operas in 1883, 1888, 1890 and 1902, aimed at discovering new composers and new works; the second competition was won by Mascagni's *Cavalleria rusticana*. The triumph of *Cavalleria* marked an important watershed in the history of the company: Sonzogno became the supporter of the *verismo* composers (Giordano, Cilea, Mascagni and Leoncavallo). The character of the company's list changed, and in the 1904 catalogue works which

Sonzogno controlled were divided equally between French operas and those by young Italian composers.

In the 1890s Sonzogno's work as an impresario also increased. From 1894 to 1907 he concentrated on the Teatro Lirico Internazionale in Milan (a restored Teatro della Cannobiana), which Sonzogno himself had constructed. These years also saw fierce competition between Sonzogno and Ricordi.

In December 1909 Edoardo Sonzogno decided to retire, and entrusted his business to his two nephews: the printing and book publishing side to Riccardo (*b* 1871; *d* 7 July, 1915) and music publishing to Lorenzo (*b* Milan, 21 Jan 1877; *d* Milan, 3 April 1920). However at the beginning of 1911 Edoardo took back full power from Lorenzo and handed it over to Riccardo. Lorenzo then established the Casa Musicale Lorenzo Sonzogno which acquired the Italian rights to new operas by Humperdinck, Richard Strauss, Rimsky-Korsakov, Pizzetti, Wolf-Ferrari, Franchetti and Mascagni. When Riccardo died in 1915, Lorenzo amalgamated the two Sonzogno companies under the name Nuova Casa Musicale Sonzogno Società Anonima. He acquired operettas by Kálmán, Lehár, Leoncavallo, Giuseppe Pietri, Lombardo and Mascagni, and founded a film company. In 1920, when both Edoardo and Lorenzo died, the management of the company was handed on to Edoardo Banfi and then Leopoldo Barduzzi, but financial difficulties brought it to the brink of bankruptcy in 1923.

At the end of that year, the company was acquired by the industrialist Piero Ostali who undertook its reorganization. He maintained the company's historic legacy, adding new operas and composers (Wolf-Ferrari, Smareglia, Erardo Trentinaglia, Lattuada, Pratella, Lualdi and Porrino), and acquired new pieces for publication in Italy (by Musorgsky, Debussy, Ravel, Milhaud, Honegger and Ibert). From 1924 to 1926 the company published the journal *Musica e scena*. A considerable part of the company's property was destroyed in 1943, but reconstruction was carried out by Enzo Ostali, who set the company's activity back on the same lines as those of his father. In recent years the company, now known as Casa Musicale Sonzogno, has been involved in promoting the *verismo* repertory, as well as supporting young Italian composers.

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BIANCA MARIA ANTOLINI

Soot, Fritz [Friedrich] (Wilhelm)

(*b* Wellesweiler-Neunkirchen, Saar, 20 Aug 1878; *d* Berlin, 9 June 1965). German tenor. He studied with Scheidemantel in Dresden and made his début there in 1908 as Tonio (*La fille du régiment*). While at Dresden he created the Italian Tenor in *Der Rosenkavalier* (1911). He was a member of the Stuttgart Opera (1918–22), then moved to the Berlin Staatsoper, where his creations included the Drum Major in *Wozzeck* (1925). He was also the first Berlin Laca in *Jenůfa* (1924), Mephistopheles in *Doktor Faust* (1927) and Babinski in *Švanda the Bagpiper* (1929). But it was as a Wagner tenor that he was best known; in 1924 and 1925 he sang Siegmund, Siegfried, Tristan, Erik and Walther at Covent Garden, and later sang Parsifal. His repertory also included Palestrina and Otello. He returned to the Berlin Staatsoper after World War II and continued to sing character roles there until 1952, taking part in the première of Dessau's *Die Verurteilung des Lukullus* (1951).

HAROLD ROSENTHAL/R

Sopeña (Ibáñez), Federico

(*b* Valladolid, 25 Jan 1917; *d* Madrid, 22 May 1991). Spanish musicologist and music critic. He received his early musical education in Bilbao and Madrid (1927) and continued it while studying law at Madrid University; he took the doctorate in theology at the Università Gregoriana, Rome. As a music critic he worked for the newspaper *Arriba* and later for *ABC*. He was secretary (1940–43) and later head (1971–2) of the Comisaria General de la Música and director (1951–6) and professor of aesthetics and musicology at the Madrid Conservatory. In 1952 he became director of the Sección de Música Contemporánea of the Instituto Español de Musicología, and founded its journal *Música*. In 1958 he became a member of the Real Academia de Bellas Artes de S Fernando, serving as its director from 1969 until his death; he also directed the Academia de España, Rome (1977–81) and the Museo del Prado, Madrid. Sopeña has written many sociologically focussed books on music as well as essays on religion; he was an indefatigable lecturer and journalist, covering the major musical events throughout Spain.

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ISRAEL J. KATZ

Sophie Elisabeth, Duchess of Brunswick-Lüneburg

(*b* Güstrow, 20 Aug 1613; *d* Lüchow, 12 July 1676). German composer and poet. She received a musical training at the court of her father, Duke Johann Albrecht of Mecklenburg-Güstrow, where the orchestra was noted at the time for its employment of outstanding English instrumentalists, among them William Brade. In 1628 she was obliged to flee from the Thirty Years War, and for some years she lived at the Kassel court, a lively centre of music. In July 1635 she married Duke August the Younger of Brunswick-Lüneburg, the learned founder of the Wolfenbüttel library. The court orchestra, established for their Brunswick residence in 1638, twice required reorganization, in 1644 after the move to the ancestral castle at Wolfenbüttel and again in 1655; on each occasion Sophie Elisabeth was responsible for it. Heinrich Schütz, who was connected with the court for almost 30 years and was a frequent guest at Brunswick and Wolfenbüttel, was her musical adviser. Chrysander described the correspondence between them. Sophie Elisabeth was responsible for Schütz's initial engagement as *absentes* Kapellmeister in 1655. In 1644, referring to 'newly despatched arias' (probably for the *Theatralische neue Vorstellung von der Maria Magdalena*, on which they possibly collaborated), he commended her noticeable improvement 'after a little guidance from me'. In 1661 he called her a 'uniquely accomplished princess, particularly in the worshipful calling of music'.

Sophie Elisabeth's compositions, the earliest of which date from her youth at Güstrow, have for the most part survived anonymously. Most are hymn

melodies, a genre that continued to occupy her during her widowhood at Lüchow, where she lived from 1666. The melodies of the two printed collections (1651 and 1667) are aria-like in idiom and more suited to private than to congregational worship. Sophie Elisabeth also contributed to numerous secular celebrations and theatrical performances, although the extent of her creative contributions to these events is not known in detail. Allegorical celebratory plays, ballets and masquerades were performed annually, most of them in honour of Duke August's birthday and with the participation of the ducal family. Sophie Elisabeth played an essential part in establishing this tradition (*Seelewig* by G.P. Harsdörffer and S.T. Staden was given in 1654) and apparently composed the music for most of the productions up to 1656; only a little of it has survived. In *FriedensSieg* the spoken voice, solo and choral singing, instrumental music and dance are combined within an operetta-like action, while *Freüdensdarstellung* is conceived in the manner of a 'Gesangsaufzug' (Geck, 347–9), with instrumental pieces, lieder and a *Schlusschor*.

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WaldGott Pan (Schottelius), 1643, music lost; text in J.G. Schottelius, *Fruchtbringender Lustgarte* (Lüneburg, 1647/R)

Die Gebuhrts unsers Heylandes (Schottelius), 1645, music lost; text in J.G. Schottelius, *Fruchtbringender Lustgarte* (Lüneburg, 1647/R)

Glückwünschende Freüdensdarstellung Dem ... Herrn Augusten Hertzogen zu Brunschwig und Lüneburg, 4vv, chorus 4vv, 4 str, bc (Lüneburg, 1652, 2/1655); facs., incl. score, in Bircher and Bürger, 114–29; two sections in *MGG1*, xiv, pls.43–4; text in Roloff, 9

librettos by Sophie Elisabeth

Götter Banquet, 1653

Der Natur Banquet, 1654; Roloff, 27

Der Minervae Banquet, 1655; Roloff, 43

Ballet der Zeit, 1655; Roloff, 67

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other works

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115 chansons, 1v, bc, *D-W* (autograph MS; begun Güstrow, 1633) [mostly arrs. of printed airs de cour]

3 sacred concs., 2 for 1v, bc, 1 for 1v, 2 vn, bc: *W* (autograph MS, dated 1647)

6 sinfonies, 2vn, bc, 45 songs, 1 sacred conc., 1v, bc: *W* (autograph MS, dated 1647–55); 1 song ed. in Brauer, ii, 63; 1 song facs. in *Justus Georg Schottelius* (1976), 46–7

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HORST WALTER

Sophocles [Sophoklēs]

(*b* Colonus, nr Athens, c496 bce; *d* 406 bce). Greek tragic poet.

1. Sophocles and music.

According to an anonymous *Life* (Pearson, 1917), he received a thorough traditional training in *gumnastikē* (rhythmic, often dance-like exercises), and *mousikē* (poetry with accompanying music), in which the celebrated Lamprus was his teacher (see [Education, classical](#), and [Paideia](#)). At 16, an unusually apt pupil, he was chosen to lead the choral paean that celebrated the defeat of the Persians at Salamis (480 bce). When he entered the tragic competitions in 468 bce he defeated Aeschylus. Of more than 100 tragedies and satyr plays, only seven tragedies have survived intact, and a considerable portion of a satyr play, the *Trackers*; the tragedies date from the last 35 to 40 years of his life. It must have been much earlier in his career that he played the kithara in the production of the *Thamyras* and, consequently, was depicted with a kithara in the Stoa Poikile, the 'Painted Porch' at Athens (*Life*, 5): the Stoa was completed in or soon after 460 ce. The weakness of his voice (*mikrophōnia*) caused Sophocles to abandon his appearances as an actor (*Life*, 4). Sophocles' kithara playing, noted as exceptional by the author of the *Life*, was probably uncharacteristic in stage practice at that time. The Byzantine treatise *On Tragedy*, 5 and 12 (ed. Browning), however, regards the use of the kithara in tragedy as a characteristic of the tragedies of Sophocles and Euripides. The treatise also attributes to Sophocles the first use of the Lydian and Phrygian *tonoi* (the latter used 'dithyrambically') in tragedy.

Throughout the seven extant tragedies, the scattered references to music bear markedly less symbolic weight than the references in the plays of Aeschylus. They occur almost invariably in choral or monodic lyric; two exceptions are Creon's contemptuous comment on the futility of songs to ward off death (*Antigone*, 883: *aoidas*) and Electra's description of how Clytemnestra celebrates the anniversary of her husband's murder with singing and dancing (*Electra*, 280: *chorous*).

In the *Ajax*, the earliest surviving play (probably before 441 bce), Ajax has suffered unendurable shame; the chorus asserts that his mother's mourning will be no nightingale's lament but a scream of 'ailinon ailinon' and the high-pitched singing of dirges (627–31; *thrēnēsei*, 'she will sing a *thrēnos*'). Before long the chorus, typically imperceptive, has come to hope that a happy outcome may be possible after all. It cries out joyously to Pan as *choropoios*, 'maker of dances' that are 'self-taught' (698, 700: *autodaē*; cf *Odyssey*, xxii.347: *autodidaktos*). Here Pan is the rustic equivalent of Apollo *Mousagētēs* among the Olympians.

Musical references in the other surviving plays similarly express sorrow or ill-founded joy. In the *Antigone* (441 or 442 bce) Sophocles speaks of the Muses as 'fond of the aulos' and associates them with Dionysus (955–65); more than 80 years later, Plato declared musical consciousness to be a gift from 'the Muses, Apollo and Dionysus' (*Laws*, ii.672c8–d3). The choral climax of the *Antigone* is a brilliant hyporcheme (*huporchēma*, dance-song, 1115–52), astonishing even for Sophocles, in honour of Dionysus, who is invoked as *chorag' astrōn*, 'leader [literally 'chorus-leader'] of the choir of stars' (1146). The *Oedipus tyrannus* (c430 bce) has one passage that illustrates the importance of choral songs in Greek life. The chorus, now suspicious of Oedipus and musing on bold and godless acts, cries out: 'If

such deeds are in honour, wherefore should we join in the sacred dance?', that is, 'why maintain the solemn rites of public worship?' (895–6, trans. Jebb). The sacred *choroi* referred to here in *choreuein* represent, for Sophocles, the heart of Greek religious observance.

The music of the panpipe in the *Philoctetes* (409 bce; 213, *molpan suringos*) serves only as a contrast with the wounded hero's cries of pain. The *Women of Trachis* (possibly as early as 430 bce) has a remarkable statement (216–17) by the chorus: 'and I will not disdain the aulos, O master [*tyranne*] of my soul'; the vocative phrase must refer to the aulos, which is here associated with the wild Bacchanalian dance to express the chorus's feelings of joy.

The *Oedipus at Colonus* (401 bce; posthumously produced) contains a famous ode to Colonus, 'where the clear-voiced nightingale sings constantly' and 'choirs of Muses' love to come (671–2, 691).

The extensive fragments (see especially Pearson, frags.238–45, from the *Thamyras*) show that Sophocles could deal with technical details as knowledgeably as any Hellenic poet; however, the material is too diverse and complex to be summarized without thorough examination. (On the actual use which Sophocles may have made of musical accompaniment, see [Euripides, §1.](#)) In general, the references to music in Sophocles are used to strengthen the emotional impact of a scene and to heighten the dramatic contrasts of the plot.

2. Later treatments.

The three 'Theban' plays of Sophocles, *Oedipus tyrannus*, *Oedipus at Colonus* and the *Antigone*, are his only surviving trilogy, though originally presented at separate festivals of the Great Dionysia. All have inspired memorable music. The compelling power of *Oedipus tyrannus*, with its close-wrought plot, and a tragic heroine such as Antigone have appealed greatly to opera librettists and composers. The *Electra* has offered similar inspiration, whereas the remaining three tragedies and the satyric *Trackers* (*Ichneutae*) have been the source mainly of incidental music, with the notable exception of Handel's Hercules drama based on *The Women of Trachis*.

WORKS BASED ON SOPHOCLES' PLAYS

(selective list)

operas

Antigone: Orlandini, 1718; Galuppi, 1751; G.B. Casali, 1752; Latilla, 1753; Giuseppe Scarlatti, 1756; Bertoni, 1756; Vincenzo Ciampi, 1762; G.F. de Majo, 1768; Traetta, 1772; Mysliveček, 1774; Mortellari, 1776; Bortnyansky, 1776, as Creonte; Giuseppe Gazzaniga, 1781; Zingarelli, 1790; Peter Winter, 1791; Francesco Bianchi, 1796; Honegger, 1927; Pallandios, 1942; Orff, 1949

Oedipus tyrannus: N.-J. Méreaux, 1791, as Oedipe et Jocaste; Leoncavallo, completed by Pennacchio, 1920; Enescu (tragédie lyrique, 3), 1921–31, Act 3 only; Stravinsky (opera-oratorio), 1926–7; Partch, 1952; Orff, 1959

Oedipus at Colonus: Guillard, 1786; Sacchini, 1786; Zingarelli, 1802; Radoux-Rogier, 1901; Enescu (tragédie lyrique, 4), 1921–31, Act 4 only

***Electra*: Lemoyne, 1782; Haeffner, 1787; Strauss, 1909**

semi-dramatic, choral, solo vocal, orchestral, instrumental

Ajax: Cless, 1587, *Ajax Iorarius*; Sterndale Bennett, 1875; Macfarren, 1882; van Lier, 1933

***Antigone*: Mendelssohn, 1841; Saint-Saëns, 1894; C.F.A. Williams, choruses, c1900; Gnesin, 1913; Honegger, 1922; Pijper, 1922; Väinö Raitio, sym. poem, 1922; Mulè, 1924; Georges Lonque, cant., 1929; Carlos Chávez, 1932 and 1933; Binet, 1937; Chailley, 1939; Patrick Hadley, 1939; Oboussier, 1939**

Electra: Cannabich, musical declamation, 1781; Richard Strauss, chorus, ?1881; Gouvy, dramatic scenes, c1890; Bantock, 1909

***Oedipus tyrannus*: Andrea Gabrieli, choruses, 1585; J.K. Paine, 1881; Stanford, 1887; Il'yinsky, c1890; von Schillings, sym. prol, 1900; Pizzetti, 3 orch preludes, 1903; Flor Alpaerts, 1906; Gnesin, 1915; Glier, 1921; Frank Martin, 1923; Gaito, 1926; Antheil, 1928; Toch, radio music, 1932; Madetoja, 1936; Delvincourt, 1939; Virgil Thomson, 1941; Messiaen, music for an *Oedipus* scene, 1942; Akse, 1943; Willy Burkhard, 1944; Honegger, 1948**

Oedipus at Colonus: Rossini, 1817; Mendelssohn, 1845; Gouvy, dramatic scenes, c1882; Bantock, ov., 1911; Frank Martin, 1924; Antheil, 1928; Karel, 1931; Toch, radio music, 1932; Pizzetti, 1936; Robin Orr, 1950

***Philoctetes*: Il'yinsky, c1890; Elliott Carter, 1936**

The Women of Trachis: Handel, *Hercules*, 1745; J.F. Reichardt, *Hercules Tod* (melodrama), 1802; Hauer, choral songs, 1914

***Trackers*: Roussel, *La naissance de la lyre*, 1925; Mulè, 1927; Capdevielle, 1943–8**

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Sopra

(It.: 'above').

A word used in piano music to indicate in passages for crossed hands which hand should be above the other. See also [Come sopra](#).

Soprano

(It.).

A term signifying in normal practice the highest musical range, used both in instrumental and vocal music: thus, 'soprano clef', 'soprano part', 'soprano register', 'soprano saxophone'. In vocal music, where it is most common, the word generally refers directly to the singer: with female voices, it is frequently modified to describe the specific type of voice, such as 'lyric soprano' or 'dramatic soprano'; it is also used for a boy's treble voice ('boy soprano') and in the 17th and 18th centuries was used for the adult male [Castrato](#) with a high range.

The range of the soprano voice normally lies between *c'* and *a''*, but can be extended at either end, particularly in solo writing. The word itself is built on the root 'sopra' or 'sovra' ('above', 'over') and derives (through such forms as 'supremus', 'supranus', 'sovranus' and 'sopranus') from the Latin 'superius', the commonest term for the top voice in 15th-century polyphony. Pietro Aaron (*Thoscanello de la musica*, 1523) used it as the equivalent of 'canto'. Zarlino (*Le istituzioni harmoniche*, 1558, p.281) remarked that the canto is 'a voice called by some the soprano because of its supreme position', and used the two terms with almost equal frequency, writing the canto mostly in the mezzo-soprano clef and the soprano mostly in the soprano clef. Vicentino (*L'antica musica ridotta alla moderna prattica*, 1555) used only the word 'soprano' and almost exclusively the soprano clef, reflecting the interest of the Ferrarese court (where he worked) in music for female sopranos.

1. [History to c1600.](#)
2. [1600–1800.](#)
3. [19th century.](#)
4. [20th century.](#)

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OWEN JANDER, ELIZABETH FORBES, STANLEY SADIE, J.B. STEANE/ELLEN T. HARRIS (with GERALD WALDMAN)

Soprano

1. [History to c1600.](#)

In the earliest Western polyphony, top vocal parts were written for male voices, either high tenors or falsettists. Although the use of boys' voices in the performance of polyphony is mentioned as early as the 9th-century *Scolica enchiriadis*, no music was written before the early 16th century that regularly carried top voices above *d''* and would require either boys or female sopranos. By the late 1520s, however, particularly at Florence, a motet repertory came into existence that depended on an élite corps of boy sopranos capable of reaching notes as high as *g''*, inaccessible to adult falsettists. Moreover, in Florence during the ensuing decades music was composed for secular festivities that specifically required female voices. The music for the festivities attending the marriage of Cosimo I, Duke of Florence, in 1539 included some compositions in which two or even three parts ascend to *f''* and are notated in the soprano and treble clefs.

Except in convents, where women actively performed and composed (Kendrick, 1996), women singers were excluded from participating in ecclesiastical music in the early centuries of the Christian church, and only during the first half of the 16th century began to appear as regular participants in entertainments at various north Italian courts. Among powerful and influential noble families there were women who distinguished themselves as keenly talented and deeply committed musicians, notably Isabella d'Este, Marchioness of Mantua (1474–1539), avid patron of the arts and of music in particular, instrument collector, lutenist, keyboard player and singer. Even in Isabella's generation, however, secular music (notably the frottola repertory) was published in versions suited for all-male ensembles. Only towards the middle of the century did composers begin to publish a repertory – that of the madrigal – that called for the newly cherished sound of the female voice (e.g. Cipriano de Rore's first and second books of madrigals, 1542 and 1544, which clearly require a soprano for the top line, and Luca Marenzio's second book of five-part madrigals, 1581, which often requires two sopranos).

The late 16th century saw the beginning of the cult of the soprano diva. At the Ferrara court the sopranos Lucrezia Bendidio, Laura Peverara and Tarquinia Molza were praised by the poet Torquato Tasso in over 100 *rime d'amore*; large numbers of madrigals were dedicated to Peverara (Newcomb, 1975), and Molza is probably the earliest singer for whom there exists a published biography (D. Vandelli: *Opuscoli inediti di Tarquinia Molza modenese*, Bergamo, 1750). Similarly admired was Vittoria Archilei, star of the Florentine *intermedi* of 1589; she apparently sang the title role in Peri's *Euridice* (1600, Florence) and was praised by Peri as 'the Euterpe of our age'. It was with the expressive power of Caterina Martinelli in mind that Monteverdi composed the lament for *Arianna* (1608, Mantua), but as she died before the first performance the virtuosa Virginia Andreini [née Ramponi] performed the role at short notice and distinguished herself; Federico Follino reported how after the first performance 'there was not a woman who did not shed tears' (A. Solerti: *Gli albori del melodramma*, 1904, ii, 145).

Soprano

2. 1600–1800.

(i) Italy.

Throughout the 17th century, most female roles in opera were written in the soprano range, the exception being the occasional character part (older women, nurses and the like, which were sometimes written for contraltos, sometimes for male tenors or even basses; see [Travesty](#)); however, the term 'soprano' was most often applied to the high castrato singer (see [Primo uomo](#) and [Prima donna](#)) who might take the leading male role or, in papal states where women were still not permitted to perform publicly, the leading female role. The female roles of Bradamante and Angelica in the first performance (1642, Rome) of Luigi Rossi's *Il palazzo incantato* were both taken by castratos, Marc'Antonio Pasqualini and Loreto Vittori. Leading female sopranos included Anna Renzi, who created Octavia in Monteverdi's *L'incoronazione di Poppea* (1643, Venice) and about whom a book of laudatory poems was published (*Le glorie della signora Anna Renzi*, 1644), and Giulia Masotti, active in Rome in the 1660s and later in Vienna, praised by the contemporary tenor Nicola Coresi as 'the most superb woman in the world'. In the 17th century, solo parts for both female sopranos and soprano castratos were most usually written in the range *c'* to *g''*; Carissimi's cantata *Apritevi inferni* (before 1663) provides one of the earliest instances of a soprano being called on to sing the note *c'''*.

Female sopranos were also sometimes cast as men. The soprano Margherita Durastanti specialized in male roles; she created the title role of Handel's *Radamisto* (1720, London) but was replaced in the first revival by the castrato Senesino, when she moved to the role of Radamisto's wife. This interchangeability of sopranos and castratos applied to female as well as male roles. After singing Mary Magdalene in the première of Handel's *La Resurrezione* (1708, Rome), Durastanti, because of the continuing papal ban in Rome on public singing by women, was replaced by a castrato. Two of the most important sopranos of this period were Francesca Cuzzoni (who created, among her many Handelian parts, Cleopatra in *Giulio Cesare*, 1724, and Rodelinda, 1725) and Faustina Bordoni; the two appeared on stage together in operas at the Royal Academy of Music from 1726 to 1728. Their intense competition, fuelled by partisan fans and a spate of broadsides in favour of one or the other, erupted into an onstage fight in Bononcini's *Astianatte* (1727). Their vocal styles were complementary: Cuzzoni had a range of *c'* to *c'''* and excelled in slow, legato arias, while Bordoni's speciality was rapid passage-work and she had a somewhat lower range. Of Handel's later Italian sopranos the most important was Anna Strada del Pò, whose roles included Ginevra (*Ariodante*) and Alcina.

(ii) France, Germany and England.

The use of castratos (soprano or contralto) in female roles was not widely adopted outside the Italian papal states, even in Catholic cities. Le Cerf de la Viéville wrote (*Comparaison de la musique italienne et de la musique française*, 1704–6) that 'a third of the leading roles in the Operas of Lully are those of ordinary tenors; our women are always women'. Castratos were not used in French opera but they did appear in Italian opera productions: in Cavalli's *Xerse* (1660, Paris) the female role of Amastre was taken by the castrato Francesco Maria Melani. In France, 'soprano' was applied only to Italian singers (male or female) well into the 18th century; [Dessus](#) was preferred as late as the first edition of Rossini's

Guillaume Tell (1829). The most famous soprano (or *dessus*) of Lully's era was Marie Le Rochois, who created six of Lully's leading female roles and was noted for her powerful acting and fine declamation.

In Rameau's operas the leading soprano was Marie Fel, who was noted by Grimm (*Le petit prophète de Boehmischbroda*, 1753) for her 'light and brilliant voice, its tone ringing like silver, as pure as gold from the furnace'. She sang at the Académie Royale de Musique in over 100 roles, 1734–57, creating nine for Rameau. Her successor and pupil Sophie Arnould created Iphigénie in Gluck's *Iphigénie en Aulide* (1774) and in the same year sang in the première of his *Orphée*; the more powerful Rosalie Levasseur took the principal soprano roles in *Alceste* (1776), *Armide* (1777) and *Iphigénie en Tauride* (1779).

Italian singers dominated the stage in German-speaking countries, especially at Dresden and Vienna. In sacred music for the Lutheran service, including cantatas, passions, masses and motets, the soprano solos as well as the choral parts were intended for boys; Bach's cantata *Jauchzet Gott* may be his only work for soprano not intended for a boy – its virtuoso demands and its range (up to *c'''*) suggest that it may have been intended for a Dresden opera singer, a castrato or a female soprano (see R. Marshall, 'Bach the Progressive', *MQ*, lxii, 1976, pp.313–57).

In Anglican service music, the choral treble parts by Blow, Purcell and Handel were written for boys, the solo parts for boys or countertenors. In the theatre, after the Restoration, a succession of singing actresses took the leading female (and sometimes travesty) roles. First was Anne Bracegirdle, around 1700, who probably sang Purcell's Dido when the opera was given in a production of Shakespeare's *Measure for Measure* in 1700 and was particularly known for her performances of John Eccles's songs; in the next generation, Kitty Clive dominated the stage, excelling in ballad opera, singing in works by Arne (such as *Alfred* and *Comus*) and creating Dalila in Handel's *Samson* (1743); and following Clive was Cecilia Young, who sang much of the music of her husband Thomas Arne, was a soloist at Vauxhall Pleasure Gardens and Drury Lane Theatre and was one of the few English singers to appear in Handel's operas (*Ariodante*, 1735; *Alcina*, 1735) as well as his oratorios (*Saul*, 1739).

(iii) Mozart's sopranos.

When an operatic singer achieved fame in the first half of the 18th century it was usually because of an ability to perform elaborately difficult music with great technical precision. The most skilful soprano was accorded the title of 'prima donna' and to her were assigned the greatest number of arias in an opera and the most showy, difficult music. In this period *a''* was usually the top note in music for the soprano and little merit was attached to any ability to sing higher. Such ability, according to Burney, 'seems a trick which persons gifted with a fine voice of common compass may learn', but 'such cork-cutting notes ... are unworthy of a great singer' (*History*, iv, 1789, p.481). The Mozarts, father and son, did however admire Lucrezia Aguiari, whose compass, they noted, extended from *g* to *c''''*. Anna De Amicis, Gluck's first Alcestis, also earned the Mozarts' esteem for her agility and her range in the role of Junia (*Lucio Silla*, 1772).

During the later 18th century, composers came not only to appreciate the extended upper range but also to make dramatic distinctions among female dramatic roles in the soprano range in terms of compass, technical demands and character. Mozart, above all, created soprano roles of notable variety: bravura roles in the grand tradition often with an element of parody (Fiordiligi, Donna Elvira and Donna Anna), serious roles of a pathetic character without bravura display (Pamina) and primary roles of a soubrette character (Susanna, Zerlina). Although in bravura roles Mozart usually demanded *a''* or *b''* as the highest note, in the unusually brilliant role of the Queen of Night (written for Josepha Hofer, his sister-in-law), the voice is carried as high as *f'''*. (Mozart's better known sister-in-law, Aloysia Lange, also had a brilliant and strong top register). These distinctions were, by and large, more for dramatic reasons than a result of vocal categorization; for example, Luisa Laschi created the role of Countess Almaviva in *Le nozze di Figaro* and also sang Zerlina in the 1788 *Don Giovanni*, roles that now would be considered impossible for one singer. However, when Adriana Ferraresi del Bene, who created Fiordiligi in *Così fan tutte*, sang Susanna in the 1789 revival of *Figaro*, Mozart carefully deleted parts of the original role and composed two new, more showy arias especially for her.

Mozart composed the brilliant sacred motet *Exsultate, jubilate* (1773) for Venanzio Rauzzini, a soprano castrato also renowned for his own compositions; Rauzzini had just sung the Cecilius in the première of Mozart's *Lucio Silla*. Mozart also wrote for soprano castratos in his later serious operas, including *Idomeneo* (1781) and *La clemenza di Tito* (1791). Of the female sopranos for whom Mozart wrote in his mature operas, probably the most notable were Nancy Storace, the English soprano who created Susanna (1786) and many other roles in Viennese *opere buffe* of the time, and Caterina Cavalieri, Konstanze in *Die Entführung* (1782) and Donna Elvira in the Viennese première of *Don Giovanni* (1788), an Austrian who sang primarily in German opera and oratorio (including Mozart's *Davidde penitente*, 1785).

Soprano

3. 19th century.

In the 19th century, a consolidated international repertory began to develop. Singers were increasingly called upon to sing music that had not been written for them, and this new diversity of styles led to the categorization of the soprano (and indeed the other voices too) into types: among them the coloratura soprano (or in France the 'soprano à roulades'), the lyric soprano, the two characteristic French voices known as the 'Falcon' and the 'Dugazon' (named after particular singers), the Italian, more dramatic *spinto* and *lirico spinto*, and the dramatic or heroic soprano, primarily a German type of voice.

In Italy, the lyric coloratura was central to the works of Rossini, Bellini and Donizetti. The voice type was first personified by the Spanish soprano Isabella Colbran, and then by a remarkable pair of sopranos, Giuditta Pasta and Giulia Grisi. Colbran created leading roles in ten of Rossini's serious operas, 1815–23 (the two were married in 1822), including *Elisabetta, regina d'Inghilterra*, *Otello*, *Mosè in Egitto*, *La donna del lago*,

Maometto II and *Semiramide*. Her flexible and powerful voice was said to extend from *g* to *e'''*. Pasta created the title role, Amina, in *La sonnambula* (1831); Bellini also wrote the more dramatic title roles of *Norma* (1831) and *Beatrice di Tenda* (1833) for this singer's magnificently vibrant voice, which extended from *a* to *e'''*. Another opera composed around Pasta's talents was Donizetti's *Anna Bolena* (1830), his first opera to achieve wide international acceptance, quickly reaching London and Paris with Pasta in the title role. Grisi created Adalgisa in *Norma* at its première; later she was majestic as Norma herself. It was also for Grisi that Bellini composed Elvira in *I puritani* (1835); although less dramatic in character than the roles for Pasta, Elvira nonetheless embodies stylistic elements of a typical Bellini soprano heroine, combining vocal agility with long-breathed melodic lines. In operas by Donizetti, Grisi created the tragic role of Elena in *Marino Faliero* (1835) and the comic role of Norina in *Don Pasquale* (1843).

In Germany, Wilhelmine Schröder-Devrient and Henriette Sontag typified an increasingly common contrast in vocal types. Sontag, like Pasta and Grisi, specialized in the coloratura roles of Rossini, Donizetti and Bellini. She also created the title role in Weber's *Euryanthe*, performed Agathe in his *Der Freischütz* and sang with great success in the premières of Beethoven's Ninth Symphony and *Missa solennis* (both 1824). Berlioz especially appreciated her performance of Susanna in *Figaro*. Her range was from *a* to *e'''* and she was highly praised for her technical abilities. However, J.E. Cox said of her London performances in 1828: 'Execution is with her everything, expression is nothing'. Schröder-Devrient offered a voice of a different type. She studied the role of Leonore in *Fidelio* – originally sung by Anna Milder, later Milder-Hauptmann, much admired for her power and intensity – with Beethoven and performed it to great acclaim from the composer and others. It was her performance that so inspired Wagner, who observed approvingly that she sang 'more with the soul than with the voice' (as opposed to the vocal skill required in *bel canto*), and she created the Wagner roles of Adriano (*Rienzi*, 1842, a trouser role), Senta (*Der fliegende Holländer*, 1843) and Venus (*Tannhäuser*, 1845). Weber preferred her interpretation of Agathe to all others. Henry Chorley (*Modern German Music*, London, 1854) described her voice as: 'a strong soprano – not perfect in quality ... but with an inherent expressiveness of tone, which made it more attractive on the stage than a more faultless organ'. Schröder-Devrient also excelled in lieder, and it was she who persuaded Goethe of the merits of Schubert's *Erlkönig*.

In France, the coloratura demands of the early 19th century were met in the voice of Laure Cinti-Damoreau (1801–63), the leading soprano at the Opéra. The soprano roles in Rossini's operas written or adapted for Paris (1826–9) were created for her, as were Elvire in Auber's *La muette de Portici* (1828) and Isabelle in Meyerbeer's *Robert le diable* (1831), both extremely florid. From 1836 to 1841 she appeared at the Opéra-Comique in a succession of roles by Auber. Cornélie Falcon (1814–97) made her debut at the Opéra in 1832 as Alice, the true heroine of *Robert le diable*; although her career was brief she left an indelible mark on French opera, lending her name to the type of lyrico-dramatic soprano personified by Alice as well as by Rachel in Halévy's *La Juive* (1835) and Valentine in Meyerbeer's *Les Huguenots* (1836), two roles written expressly for her. Falcon's emotional and dramatic power opened up new compositional

avenues in France, much as Schröder-Devrient did in Germany, and it was her success at the Opéra that drove Cinti-Damoreau to the Opéra-Comique. It was in operetta that the lyric soprano and lyric coloratura continued to be favoured, as in works by Offenbach, Johann Strauss, Suppé and Sullivan.

A heavier lyrico-dramatic soprano voice combined with dazzling coloratura was also cultivated in the mid-century. In Verdi's first major success, *Nabucco* (1842), the role of Abigaille, the villainous female protagonist, requires a wide compass and great violence of emotion expressed through torrents of coloratura. The role was created by Giuseppina Strepponi. Other sopranos with voices powerful enough, especially in the middle register, to penetrate Verdi's orchestration and yet flexible enough to cope with *fioriture* include Sophie Loewe, the first Elvira (*Ernani*, 1844) and Odabella (*Attila*, 1846), Erminia Frezzolini, the first Giselda (*I Lombardi*, 1843) and Joan of Arc (*Giovanna d'Arco*, 1845), and Marianna Barbieri-Nini, the first Lucrezia Contarini (*I due Foscari*, 1844), Lady Macbeth (1847) and Gulnara (*Il corsaro*, 1848). In Paris, Caroline Carvalho (née Marie Miolan) created the role of Marguerite in Gounod's *Faust* (1859), in which her smooth, light lyric voice and excellent coloratura were well displayed. Adelina Patti was also a fine Marguerite and excelled as Amina in *La sonnambula* and as Donizetti's Lucia. She made her La Scala début in 1877 as Violetta in *La traviata*, a role demanding power as well as an extended upper compass (her voice rose easily to *f'''*) and flexibility. That she also sang the title role of Verdi's *Aida* and Leonora in *Il trovatore* indicates again how singers in earlier periods sang a greater variety of roles than is normal today.

The increased size of concert halls and opera houses and the heavier orchestration of the mid-19th century led to a demand for greater volume from singers. For the Wagner repertory, the demand for larger tone was already great even at the Bayreuth Festspielhaus, with its hooded orchestra pit; as Wagner's music dramas came to be performed in other theatres not so designed, the challenge to the soprano voice was even more formidable. Not surprisingly, as maximum power became the priority less emphasis was placed on coloratura singing and in the second half of the century there were many sopranos associated chiefly with dramatic roles. The Danish singer Malvina Schnorr von Carolsfeld, the first Isolde (1865), Sophie Stehle, the first Fricka (*Das Rheingold*, 1869) and first Brünnhilde (*Die Walküre*, 1870) and a conspicuously successful Senta, and Therese Vogl, creator of Sieglinde (1870), a famous Isolde and the first London Brünnhilde, were among the first generation. Amalie Materna sang Brünnhilde in the first *Ring* cycle at Bayreuth (1876) and Kundry in the première of *Parsifal* (1882) and became the first Metropolitan Brünnhilde; she also created Goldmark's Queen of Sheba (1875). Lilli Lehmann, who had begun her career in such florid roles as Philine (*Mignon*) and Violetta, became a fine Isolde and Brünnhilde while continuing to sing Donna Anna and Norma.

The 19th-century love of the dramatic soprano ultimately affected even Italian opera. Verdi, in his later works, produced several roles in which the essence of virtuosity was less a matter of agility than of prodigious tone control. Teresa Stolz, a Bohemian soprano described as 'vigorous, flexible,

dramatic, limpid, brilliant', was the ideal interpreter of Verdi's later roles. In 1867 in Italy she created Elisabeth de Valois (*Don Carlos*) and, in 1872, Aida. The rise of *verismo* in the next generation sustained the demand for sopranos with the generous voices required to surmount the luxuriant orchestration of Mascagni, Leoncavallo, Giordano and Puccini, and also with the dramatic force and conviction that those composers demanded. Gemma Bellincioni sang the first Santuzza in Mascagni's *Cavalleria rusticana* (1890) and created the title role in Giordano's *Fedora* (1898); she was also the first to sing Strauss's Salome in Italy (1906) and went on to sing the role over 100 times. Her greatest rival was the French soprano Emma Calvé, who triumphed particularly in the role of Santuzza. Mascagni composed Suzel in *L'amico Fritz* (1891) for Calvé and Massenet wrote Anita in *La Navarraise* (1894) and Fanny in *Sapho* (1897) for her. Massenet composed the title roles of *Esclarmonde* (1889) and *Thaïs* for the American soprano Sybil Sanderson.

Soprano

4. 20th century.

A major development in the 20th century, accelerating in the second half, was the lessening of national differences in singing style. Early recordings clearly illustrate such differences, for example the richness of the chest register favoured by the Italian school but not the French. Ironically, the recording industry probably played a significant role in the reduction of such differences. National or geographical categorization is therefore less useful, and vocal typing, although still applicable to individuals, does not relate in any consistent fashion to the work of 20th-century composers as it did in the 19th century. Rather, singers are identified primarily by their repertory: late 19th century, *bel canto*, early music, modern music or popular styles including music theatre.

(i) Dramatic sopranos.

The type of late 19th-century soprano comfortable in the Wagnerian and *verismo* repertory continued into the 20th with such singers as the Czech soprano Emmy Destinn, the first Covent Garden Tatyana and Butterfly. Destinn also sang Minnie in the première of *La fanciulla del West* (1910) at the Metropolitan and was the first Salome at Berlin and Paris. Other favourite Strauss singers included Lotte Lehmann, who created the Composer, the Dyer's Wife and Christine (*Intermezzo*, 1924) and was also a renowned Marschallin; Elisabeth Schumann, a fine Mozart singer and an ideal Sophie; Elisabeth Rethberg, the first Egyptian Helen (1928), who also excelled in Italian roles, particularly Aida and Desdemona; and Viorica Ursuleac, creator of Arabella (1933) and the Countess (*Capriccio*, 1942). The supreme interpreters of Strauss after World War II were Sena Jurinac, Lisa Della Casa and especially Elisabeth Schwarzkopf, whose command of tone and line coupled with extraordinary musicianship won her almost unalloyed praise. Early 20th-century Wagnerian sopranos included Olive Fremstad, the Swedish-American singer whose superb Sieglinde, Brünnhilde and Isolde dominated the Metropolitan in the years 1902–14; Frida Leider, her successor; and especially Kirsten Flagstad, the Norwegian soprano whose golden-toned, seamless voice was of unsurpassable richness and unprecedented volume. Birgit Nilsson, in the

same Nordic tradition, was her natural successor: her penetrating, secure and brilliant-toned voice was well suited to Donna Anna, Tosca, Salome, Electra and Turandot as well as Isolde, Brünnhilde and other Wagner roles. After 1965 the Welsh soprano Gwyneth Jones succeeded in a similar repertory, which has been inherited by the English soprano Jane Eaglen.

In Verdi opera, the Yugoslav soprano Zinka Milanov had few equals in the mid-20th century; she sang a wide repertory but specialized in Verdi and Puccini at the Metropolitan from 1937 to 1966. A generation later, Maria Callas, with her unique dramatic power and musical command, was the dominant figure, but Renata Tebaldi, Victoria de Los Angeles and Leontyne Price were also heard to great advantage in Verdi. A favourite role of Tebaldi's was Cilea's Adriana Lecouvreur, and she also excelled in Puccini; in addition to her Desdemona, Los Angeles was particularly admired for her Puccini and Massenet, but also sang Eva (*Tannhäuser*) and Elsa (*Lohengrin*) as well as Weber's Agathe; Price was involved in 20th-century opera, being chosen by Virgil Thomson for a Broadway revival of *Four Saints in Three Acts* (1952), singing Bess in a world tour of Gershwin's *Porgy and Bess* and creating Cleopatra in Barber's *Antony and Cleopatra* at the opening of the new Metropolitan (1966).

The range of dramatic soprano and *spinto* repertory was later covered by a trio of sopranos born in the 1930s: Hildegard Behrens, a dramatic soprano, in Strauss and Wagner; Renata Scottò, a *lirico spinto*, in Puccini especially, but also Bellini, Donizetti and Verdi; and Mirella Freni, a lyric soprano who moved into the heavier repertory of Puccini and Verdi. Kiri te Kanawa, who began her career in Mozart and moved on to heavier roles, was a creamy-voiced Countess Almaviva and Elvira, who also sang Desdemona, Amelia (*Simon Boccanegra*), Arabella and the Countess (*Capriccio*). Jessye Norman, whose repertory ranges from Rameau's Phaedra (*Hippolyte et Aricie*) and Gluck's Alcestis to Wagner's Elisabeth and Strauss's Ariadne, combined a powerful, mezzo-tinted voice with a noble stage presence.

(ii) Lyric sopranos.

Lyric sopranos claim a largely different repertory, ranging from Mozart to Bizet's Micaëla and to such lyric roles in Strauss as Sophie in *Der Rosenkavalier*. The French repertory, both in opera and song, has been particularly well served by these sopranos. On 10 April 1900 a young Scottish soprano, Mary Garden, yet to make her official début at the Opéra-Comique, caused a sensation when she took over the title role of Charpentier's *Louise* in the middle of a performance. Two years later, on Debussy's insistence, she became the first Mélisande. Massenet, who admired Garden as Manon, wrote the title role of *Chérubin* for her (1905). The great British lyric soprano, Maggie Teyte, was also most admired for her French roles, especially Mélisande, and for her singing of French song.

By the early years of the century the traditional skills in florid singing had largely fallen out of favour with 'serious' musicians, but coloratura sopranos still retained a certain popular following: witness the acclaim granted to singers such as Luisa Tetrazzini, Amelita Galli-Curci or Nellie Melba: *Norma* survived in the repertory as long as a soprano such as Rosa Ponselle was available for the title role, but *Lucia di Lammermoor* became the property of coloratura sopranos with light voices such as Toti dal Monte

and Lily Pons. The repertory of the lyric coloratura differed little from the lyric soprano except for the addition of such favourite virtuoso roles as Mozart's Queen of Night and Strauss's Zerbinetta. Erna Berger was especially admired for just these roles in the 1930s and 40s, as was her prize pupil and successor, Rita Streich, in the 1950s and 60s. The Austrian soprano Sena Jurinac and the Swedish singer Elisabeth Söderström, both born in the 1920s, excelled equally in lieder and stage roles. Jurinac's repertory emphasized Mozart operas and Strauss lieder; Söderström, in contrast, made a speciality of the more modern operatic repertory of Strauss, Janáček and Britten, and of the 19th-century lieder of Schubert and Rachmaninoff. An astonishing generation of lyric and lyric coloratura sopranos born between 1938 and 1940 claimed the stage in the years following: Elly Ameling, one of the most admired lieder singers of the late 20th century; Ileana Cotrubas, especially admired for her Mozart characterizations; Helen Donath, who shone in oratorio and lieder; Edith Mathis, who sang Mozart, Strauss and oratorio; Benita Valente, who displayed her superb musicianship and diction in operas by Handel and Mozart, as well as in oratorio and lieder; Arleen Augér, greatly admired for her noble singing of Mozart and Handel; Lucia Popp, a vivacious singer of Mozart, also admired in the high-lying soprano solos of Orff's *Carmina Burana*; and Edda Moser, known especially for her Queen of Night. In the same tradition is Edita Gruberová, who has combined the lyric coloratura roles of Queen of Night and Zerbinetta with the more dramatic parts of Donna Anna, Lucia and Violetta, and Kathleen Battle, who has excelled in the light coloratura and lyric repertory from the Baroque to the 20th century; while Renée Fleming's richness and brilliance of tone establish her in the tradition of dramatic lyric sopranos.

(iii) Revivals.

The *bel canto* revival, and with it the revival of a more dramatic coloratura and the reinstatement of Bellini as a serious composer, can be dated to 1949, when Maria Callas sang Elvira (*I puritani*) between series of performances as Brünnhilde (*Die Walküre*) and alternated Norma with Turandot. After Joan Sutherland, who had sung Agathe, Desdemona and Eva and created Jenifer in Michael Tippett's *The Midsummer Marriage* (1955), earned a spectacular success in *Lucia di Lammermoor*, Donizetti's rehabilitation was also on the way, a process continued by Callas and by Montserrat Caballé, whose early repertory included Elsa, Elisabeth, Eva and Salome. These three sopranos, all with voices of dramatic weight as well as great flexibility, revived many other long-neglected *bel canto* operas. The revival continued with lighter-voiced Beverly Sills, whose intelligent musicianship and dramatic ability made her especially prized for her Lucia, the three Tudor Queens (especially Queen Elizabeth I in *Roberto Devereux*) and French repertory. June Anderson has won renown in similar roles.

Both Sutherland and Sills were important in the 1960s revival of Handel's operas, but in later years this and earlier repertory stretching back to the Middle Ages was claimed by musicians of the early music movement. Vocal production before the end of the 18th century involved the production of a lighter tone with little or no vibrato, a clear distinction between head and chest registers and, for much repertory, great flexibility. Judith Nelson

was among the first true professionals specializing in this type of tone production and became particularly known for her interpretations of 17th-century opera. Emma Kirkby became a leading exponent of Renaissance and Baroque music in the 1970s, noted for her purity and sweetness of tone, without vibrato, and unaffected style; her performances and recordings include works by Dowland, Monteverdi, Schütz, Purcell, Handel and Mozart. A 1985 recording of Handel's *Athalia* brought together the very different voices of Kirkby and Sutherland as Josabeth and Athalia, respectively, to striking dramatic effect. In Germany, Barbara Schlick was especially admired for her light and stylish singing in Bach and other Baroque repertory.

(iv) 20th-century music.

A light, flexible voice with little vibrato was also cultivated for the performance of 20th-century music, where emphasis is placed less on volume than on the precise focus of pitch, which for most singers is best achieved when the tone is unforced. The relationship between these styles of performance is sometimes clear in the repertory of singers. Nelson, for example, although specializing in early music, also gave the premières of many British and American works. Similarly, Cathy Berberian, best known for her remarkable performances of works by Stravinsky, Henze, Cage, and especially Berio (her husband, 1950–66), also performed 17th-century opera, and Bethany Beardslee, who gave premières of works by Schoenberg, Berg, Stravinsky, Krenek and Babbitt, was a principal singer of medieval and Renaissance repertory with the New York Pro Musica. Heather Harper, one of the most musical and versatile of postwar sopranos, also combined early and modern music, extending her repertory from Monteverdi and Bach through standard classical and Romantic roles to the 20th-century ones in which she specialized; she sang the Woman in the British stage première of *Erwartung*, created the role of Mrs Coyle (*Owen Wingrave*) on television and sang in the early performances of Britten's *War Requiem*. Evelyn Lear created several roles, including Lavinia in Levy's *Mourning becomes Electra* (1967), Arkadina in Pasatieri's *The Seagull* (1974) and Ranyevskaya in Kelterborn's *Kirschgarten* (1984); her repertory ranged from Monteverdi's *Poppea* and Handel's *Cleopatra to Marie (Wozzeck)* and *Lulu*. *Lulu* in the three-act version was first sung by Teresa Stratas, whose repertory includes works by Menotti and who sang in the premières of Peggy Glanville-Hicks's *Nausicaa* (1960) and Falla's *Atlántida* (1962).

Sopranos who have specialized in performing 20th-century music include Joan Cross, for whom Britten wrote the roles of Ellen Orford (*Peter Grimes*, 1945), the Female Chorus in *The Rape of Lucretia* (1946), Lady Billows (*Albert Herring*, 1947) and Queen Elizabeth I (*Gloriana*, 1953). Poulenc wrote Thérèse in *Les mamelles de Tirésias* (1947), Blanche in *Dialogues des Carmélites* (1957) and Elle in *La voix humaine* (1959) for Denise Duval. Josephine Barstow, whose voice defies categorization but is specially effective in 20th-century music, created Denise in Tippett's *The Knot Garden* (1970) and Gayle in his *The Ice Break* (1977), and became an ideal exponent of Shostakovich's *Lady Macbeth*. The American soprano Phyllis Bryn-Julson has specialized in particularly difficult orchestral song

repertory and was especially valued for her clarity of tone and excellent intonation by such composers as Boulez, Crumb, Ligeti and Foss.

Operetta and musical theatre in the 20th century also had their share of remarkable sopranos, beginning with Jeanette MacDonald, famous for her performances in works by Rudolf Friml, such as *Rose-Marie* (1924), and Sigmund Romberg. Irene Dunne and Helen Morgan were both associated with the music of Jerome Kern and especially *Show Boat* (1927), and Elisabeth Welch was a particularly fine interpreter of Cole Porter. The Broadway sopranos Mary Martin, Julie Andrews and Barbara Cook were all classically trained singers: Martin's roles included Peter Pan and Nellie Forbush (*South Pacific*), Andrews (widely admired for her central role in the film *The Sound of Music*) played Eliza Doolittle (*My Fair Lady*) and Guinevere (*Camelot*), and Cook created the coloratura role of Cunegonde in Bernstein's *Candide*. Although sopranos associated with popular music rarely perform classical music, one exception has been Marni Nixon, who appeared in *The Sound of Music* and sang for Audrey Hepburn in the film of *My Fair Lady*; she has also performed widely in opera as a lyric coloratura in such roles as Zerbinetta and Konstanze and is particularly acclaimed for her musical, extremely accurate interpretations of such 20th-century composers as Webern, Stravinsky and Hindemith.

Soprano

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Soproni, József

(*b* Sopron, 4 Oct 1930). Hungarian composer. He studied composition with Viski at the Budapest Academy of Music (1949–56). From 1957 he taught solfège and composition at the Budapest Conservatory, and in 1968 he was made professor of counterpoint, solfège and theory at the academy, where he would later serve as rector (1988–94). In 1992 he co-founded the Széchenyi Academy of Arts and Literature. He is a recipient of the Erkel (1974), Bartók-Pásztory (1987) and Kossuth (1999) prizes, and was made Artist of Merit and Outstanding Artist in 1981 and 1990 respectively.

All his work shows a high degree of technical control and a breadth of cultural interests. After the 1950s he turned his attention to the music of Bartók and to Bachian polyphony, interests which gave rise to such clear and complex scores as the First Quartet. In 1962 Soproni attended the Darmstadt summer courses and for the next three years composed only studies. The first of the mature works that followed this period was the String Quartet no.3, a cycle of brief movements. During this later phase he composed dodecaphonic music – but without employing serial principles – and in *Eklypsis* (1969) reached the culmination of his interests thus far. In the 1980s he began drawing on a range of historical styles, from plainchant to Stravinsky, while avoiding various trends towards tonality. In his masses and Latin motets, or in the choruses and Rilke songs, his sensitive work-setting and Classical sense of form unite in an expression that is both individual and impulsive. In the string quartets and piano sonatas (genres central to his output) his easily intelligible style incorporates mystical lyricism and a distancing element typical of Stravinsky.

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F. ANDRÁS WILHEIM/ANNA DALOS

Sor [Sors], (Joseph) Fernando (Macari)

(*b* Barcelona, bap. 14 Feb 1778; *d* Paris, 10 July 1839). Catalan composer and guitarist. He was educated at the choir school of the monastery of Montserrat, and then attended the military academy in Barcelona. His opera *Telemaco* was produced at the Teatro de la S Cruz, Barcelona, in 1796. In 1799 he moved to Madrid, and from then until 1808 he held administrative sinecures in Barcelona and the vicinity of Málaga, making occasional visits to Madrid. During this period he composed symphonies, string quartets, a motet and many boleros and *seguidillas boleras* for voice with guitar or piano accompaniment. Some of his works for solo guitar were probably also written at this time. Sor fought against the French during the invasion of 1808 and composed patriotic songs, of which *Vivir en cadenas* and *Venid, vencedores* (both with words by J.B. Arriaza) became famous. But in about 1810, like many Spanish intellectuals, he accepted an administrative post under the French. When the French retreated in 1813, he was obliged to leave Spain, and went to Paris.

In 1815 Sor moved to London, publishing there 11 sets of three Italian ariettas for voice and piano, of which the *Repository of Arts* wrote (1 March 1820): 'Mr. Sor's vocal compositions have gained such favour that a new set of arietts, from his pen, causes almost as much sensation as the

publication of a new novel by the author of *Waverley*. At this time he also published vocal duets and two English songs, as well as pieces for piano solo, piano duet and solo guitar. Four of his ballets were produced in London between 1821 and 1823, the most successful of which was *Cendrillon*. At its première the famous dancer Maria Mercandotti achieved her first big success in England. *Cendrillon* was danced at the Paris Opéra over 100 times and chosen for the grand opening of the Bol'shoy Theatre in Moscow in 1823. Sor went to Russia in that year with the ballerina Félicité Hullin, who danced the title role in the Moscow production. In 1826 he returned to Paris, publishing there immediately six guitar compositions probably written while he was in Russia and later his *Méthode pour la guitare* (1830) and further compositions for the instrument. He continued to teach and play the guitar until his death.

Sor achieved fame as a concert performer on the guitar and is best known for his more than 65 compositions for that instrument, which form an important part of the classical guitar repertory. He took from Moretti the idea of playing on the guitar not merely chords but music in parts, and acknowledged his debt to Haydn and Mozart in matters of style. His *Méthode* has been called 'easily the most remarkable book on guitar technique ever written' (Grunfeld, 182). As well as his guitar compositions, his songs and ballet music were admired throughout Europe. His vocal music influenced his guitar music, above all in its treatment of melody.

WORKS

Editions:*F. Sor: Collection complète des oeuvres pour la guitare* (Paris, c1825/R) [opp.1–23 only]*F. Sor: Seguidillas*, ed. B. Jeffery (London, 1976)*F. Sor: Complete Works for Guitar*, 9 vols., ed. B. Jeffery (London, 1982)*F. Sor: New Complete Works for Guitar*, ed. B. Jeffery (London, 1995–)*F. Sor: More Seguidillas*, ed. B. Jeffery (London, 1999)

guitar

Pubd London or Paris, c1810–23: 30 divertimentos, opp.1, 2, 8, 13, 23; 6 sets of variations, opp.3, 9, 11, 15, 16, 20; 5 fantasias, opp.4, 7, 10, 12, 21; 6 Short Pieces, op.5; 12 Studies, op.6; 12 Minuets, op.11; Grand Solo, op.14; 2 sonatas, opp.15, 22; 12 waltzes, opp.17, 18; arias arr. from *Die Zauberflöte*, op.19

Pubd Paris, 1826: 8 Short Pieces, op.24; Sonata, op.25; 3 sets of variations, opp.26–8; 12 Studies, op.29

Pubd Paris, 1826–39: 6 fantasias, opp.30, 46, 52, 56, 58, 59; 97 lessons and exercises, opp.31, 35, 44, 60; 24 short pieces, opp.32, 42, 45, 47; 6 salon pieces, opp.33, 36; 12 waltzes, opp.51, 57; Variations, op.40; Serenade, op.37; 6 Bagatelles, op.43; 6 Pieces, op.48; *Le calme*, caprice, op.50; duets, opp.34, 38, 39, 41, 44 bis, 49, 53, 54 bis, 55, 61–3

Other: *La candeur* (Paris, 1835); *La romanesca*, with vn acc., *F-Pn*; *Air varié*; *Bolero aduo*, 2 gui

other works

Ops: *Telemaco nell'isola de Calipso*, Barcelona, S Cruz, 1796; *Don Trastullo*, inc., lost

Ballets: *La foire de Smyrne*, London, 1821, lost; *Le seigneur généreux*, London, 1821, lost; *Cendrillon*, London, 1822, march arr. gui (Paris, 1823); *L'amant peintre*, London, 1823, as *Alphonse et Léonore, ou L'amant peintre*, Moscow, 1824; *Hercule*

et Omphale, Moscow, 1826; Le sicilien, Paris, 1827; Hassan et le calife, London, 1828, lost

Incid music: Elvira la portuguesa (melodramma), Madrid, c1804, lost

Vocal: at least 25 boleros or seguidillas boleras for 1–3vv, acc. gui/pf, some pubd; 33 ariettas, lv, pf, all pubd London; Sp., It., Eng. songs and duets, acc. pf, all pubd London or Paris; cant.; O crux, ave spes unica, motet; mass, lost

Inst: waltzes, quadrilles, other pieces, pf 2–4 hands, all pubd; March for military band, arr. pf, pf 4 hands (St Petersburg, c1826); 3 pieces for harpolyre (Paris, c1830); 2 syms., 3 str qts, Concertante, gui, str trio, all lost

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BRIAN JEFFERY

Sorabji, Kaikhosru Shapurji [Leon Dudley]

(*b* Chingford, 14 Aug 1892; *d* Winfrith Newburgh, nr Dorchester, 15 Oct 1988). English composer, pianist and writer on music. The son of a Spanish-Sicilian mother and a Parsi father, he disliked being labelled as English. He was educated privately in London, receiving several years' training in music. He was a self-taught composer, his known works dating from 1914 to 1984. Between the world wars he was a music critic, notably for the *New Age* and the *New English Weekly*. He remained an outsider as a critic and composer, owing to his anti-establishment views, private training, racial origins, homosexuality and self-described 'mania for privacy'. This last led him to mislead or turn away people enquiring after personal data such as the year and place of his birth.

Because he was financially secure, Sorabji did not need an income from his music criticism and felt no pressure to make it tactful. His colourful prose writings, comprising articles mostly on music and copious letters to the press and to individuals on many subjects, often project polemical attitudes and extreme opinions. They display caustic censure as well as effusive praise, coruscating wit as well as solemn contemplation.

For neo-classicism, serialism, electronics, indeterminacy and other 20th-century musical innovations he had no patience, similarly for music of

many established and especially German masters, and for vernacular music of any kind. He championed many composers little known in England, for example Alkan, Mahler, Busoni, Godowsky, Reger and Szymanowski. Of these, Busoni as composer and pianist drew his strongest admiration.

A nervous and introverted person, Sorabji played the piano only seldom in public, gradually developing a fear of audiences and a desire to play only for appreciative friends. His last public performance was probably in 1936. Public and private commentators wrote of marvellous technique, beautiful sound and unparalleled energy. But his pianism suffered from impatience with practising and inconsistent attention to detail. The extant tape recordings of him playing his own music are mostly read-throughs, made privately when he was in his 70s.

The music he commended often shared features of his own: Baroque structure, post-Romantic grandeur and scope, complex and free harmony and tonality, continuous evolution of long melodies, asymmetrical phrases unaffected by dualistic formal patterns, Impressionistic colour, bountiful ornamentation and virtuosity, and deep mystical or religious qualities. He considered the acts of composition and performance intensely sacred, and the best music to be suitable only for initiates, not the uncultured masses.

Nearly all of his music includes the piano, with solo pieces the most prominent. Works range from musical aphorisms of a phrase or two to some lasting several hours. In the larger keyboard works are found expansive sections based on Baroque models such as variation, fugue and toccata next to luxurious nocturnes or other free, almost improvisatory fantasies. The latter style dominates some remarkable shorter pieces, for example *Le jardin parfumé*, *Jāmī* and *Gulistān*. Sorabji also composed musical paraphrases and freer treatments of pre-existing material, from the uproarious early *Three Pastiches* to his last major work, *Passeggiata arlecchinesca sopra un frammento di Busoni*. His principal transcriptions are of Ravel's *Rapsodie espagnole* and the closing scene of Strauss's *Salome*. His solo organ works, which require large Romantic instruments, consist of three symphonies, the shortest lasting two hours.

Almost all his songs date from the first quarter of his career. Most set French texts and are in a French style. More impressive, despite some problematic orchestration, are his works for voices and orchestra, especially his huge *Jāmī* Symphony and *Symphonic High Mass*. Sorabji also wrote 11 works for piano and orchestra and five pieces of chamber music. None of his works with full orchestra has been played.

In the 1920s he began to distance his music from ordinary performers and listeners. It became more intricate in detail, more fluid in rhythm and phrasing, more complex in counterpoint and harmony, and more extreme in length and difficulty. This culminated in his longest published piano work, *Opus clavicembalisticum*, which remained unperformed for over 50 years after Sorabji's rushed first performance in 1930. Modelled after Busoni's *Fantasia contrappuntistica*, it lasts over four hours. Some piano compositions, such as the Fifth Piano Sonata, Symphonic Variations, *Etudes transcendantes* and the exalted *Sequentia cyclica* (27 variations on the *Dies irae* chant), last much longer. Absolute durations, however, are

uncertain, because so few of Sorabji's works have been performed and because many have only sparse indications of tempo, dynamics and articulation. Almost never using sketches, he wrote his music in its final form quickly. His piano music generally uses three or four staves, and as many as seven.

The extreme technical and interpretative difficulty of his music, together with his disdain for the public and its for him, led Sorabji eventually to forbid public performance of his works without his permission. Between the early 1940s and 1976 very few performances occurred. The first to perform his music with permission after this hiatus were the pianists Yonty Solomon (1976) and Michael Habermann (1977). Since then, a few works have been played by others, including eminent keyboard performers such as Ogdon, Madge, Bowyer and Hamelin.

Most of Sorabji's manuscripts are hard to read or rely on. Copying and editing of portions or indeed all of a composition have been necessary in order to provide usable notation. Nearly all of the 16 printed publications of Sorabji's music issued in his lifetime also contain many mistakes. Editions produced after his death by Roberge and others solve numerous problems. In 1988 the Sorabji Archive was founded in Bath by Alistair Hinton, Sorabji's residual legatee, to be the central resource for Sorabji's music and writings; in 1994 many of his original manuscripts went to Paul Sacher Stiftung in Basle.

WORKS

instrumental

works in chronological order of composition

9 pf concs.: no.1, op.3, 1915–16; no.2, op.10, 1916–17 [2 pf score remains]; [no.3], pf, chbr orch, 1918; [no.4], 1918; [no.5], 1920 [pubd as no.2]; [no.6], 1922 [orig. no.3]; [no.7] 'Simorg-Anka', pf, chbr orch, 1924; no.8, 1927–8 [orig. no.5]; [no.9] 'Opus clavisymphonicum', 1957–9

Other works for pf and orch: Sym. Variations, 1935–6 [vol.1 only]; Opusculum clavisymphonicum vel claviorchestrale, pf, chbr orch, 1973–5

Other orch: Chaleur, op.5, c1916–17; Opusculum, 1923

Chbr: Pf Qnt no.1, 1919–20; Pf Qnt no.2, 1932–3; Conc. non grosso, pf, 4 vn, va, 2 vc, 1968; Il tessuto d'arabeschi, fl, str qt, 1979; Fantasiettina atematica, fl, ob, cl, 1981

vocal

Chorus and orch: Sym. [no.1], 1921–2, chorus, orch; Black Mass, 1922, chorus, orch [lost, probably inc.]; Sym. [no.3] 'Jāmī', Bar, chorus, orch, 1942–51; Sym. High Mass, chorus, orch, 1955–61

V, ens: Medea (music drama), 1916, lost, probably inc.; Music to 'The Rider by Night' (R. Nichols), vv, chbr orch, 1919, partially lost; 5 sonetti (Michelangelo), Bar, chbr orch, 1923

V, kbd (pf unless otherwise stated): The Poplars, op.2 no.1 (J. Dučić), 1915; Chryssilla, op.1 no.1 (H. de Régnier), 1915; Roses du soir, op.1 no.2 (P. Louÿs), 1915; L'heure exquise, op.2 no.2 (P. Verlaine), 1916; Vocalise pour soprano fioriturata, op.2 no.3, 1916; Vocalise [no.2], 1916, lost; Apparition, op.4 no.3 (S. Mallarmé), 1916; Hymne à Aphrodite, op.4 no.2 (L. Tailhade), 1916; L'étang, op.9

(M. Rollinat), 1917; I was not sorrowful (E. Dowson), c1917–18; Le mauvais jardinier (I. Gilkin), c1918; 3 poèmes (C.P. Baudelaire, Verlaine), 1918–19; 3 fêtes galantes (Verlaine), c1919; Arabesque (Mīrzā), 1920; 3 poèmes (Sa'dī), 1926; L'irréparable (Baudelaire), 1927; Movement (vocalise), 1927 and 1931; [3 poèmes] (Verlaine, Baudelaire), 1941; Frammento cantato (H. Morland), 1967; Benedizione (St Francis of Assisi), v, org, 1973

keyboard

Pf: In a Summer Garden [transcr. from Delius, lost], 1914; The Reiterated Chord, 1916; Sonata, op.7, 1917; Quasi habanera, op.8, 1917; Désir éperdu, 1917; Sonata [no.1], 1919; 2 Piano Pieces, 1918 and 1920; Fantaisie espagnole, 1919; Sonata seconda, 1920; Sonata III, 1922; Prelude, Interlude and Fugue, 1920 and 1922; 3 Pastiches, 1922; Le jardin parfumé, 1923; Valse-fantaisie, 1925; Variazioni e fuga triplice sopra 'Dies irae', 1923–6; Fragment Written for Harold Rutland [rev. 1928, 1937], 1926; Toccata [no.1], 1928; Jāmī, 1928; Sonata IV, 1928–9; Toccatinetta sopra CGF, 1929; Passacaglia, 1929 [inc.]; Opus clavicembalisticum, 1929–30; Symphony II, 1930–31 [pf part only composed of work for pf, org, voices and orch]; Fantasia ispanica, 1933; Pasticcio capriccioso [after Chopin: op.64 no.1], 1933; Toccata seconda, 1933–4; Sonata V 'Opus archimagicum', 1934–5; Sym. Variations, 1935–7 [pf only of work for pf, orch]; Toccata terza, ?1937–8 [lost]; Tāntrik Sym., 1938–9; Transcr. in the Light of Harpsichord Technique [transcr. from J.S. Bach: Chromatic Fantasia, bwv 903, and Fugue, d, bwv 948], 1940; Quaere reliqua hujus materiei inter secretiora, 1940; Quaere reliqua hujus materiei inter secretiora, 1940; Gulistān, 1940; St. Bertrand de Comminges: 'He was laughing in the tower', 1941; [100] Etudes transcendantes, 1940–44; Rapsodie espagnole [transcr. from Ravel], 1945; Prelude, E♭ [transcr. from J.S. Bach: bwv 815a], 1945; Concerto da suonare da me solo e senza orchestra, per divertirsi, 1946; Schlussszene aus 'Salome' [transcr. from R. Strauss], 1947; Sequentia cyclica super 'Dies irae', 1948–9; Le agonie, 1951, inc. [lost]; Un nido di scatole, 1954; Sym. no.2, 1954; Passeggiata veneziana, 1955–6; Rosario d'arabeschi, 1956; Sym. no.3, 1959–60; Fantasietta sul nome illustre dell'egregio poeta Christopher Grieve ossia Hugh M'Diarmid, 1961; Sym. no.4, 1962–4; [104] Frammenti aforistici (Sutras), 1962–4; [20] Frammenti aforistici, 1964; Toccata quarta, 1964–7; Symphonia brevis [Sym. no.5], 1973; Variazione maliziosa e perversa [after Grieg: La morte d'Åse], 1974; Sym. no.6 'Symphonia claviensis', 1975–6; [4] Frammenti aforistici, [1977]; Sym. nocturne, 1977–8; Variazioni frivole con una fuga anarchica, eretica e perversa, 1978–9 [after Rimsky-Korsakov]; Villa Tasca: mezzogiorno siciliano (Evocazione nostalgica), 1979–80; Opus secretum, 1980–81; Passeggiata variata, 1981; Passeggiata arlecchinesca sopra un frammento di Busoni (Rondò arlecchinesco), 1981–2; [2] sutras sul nome dell'amico Alexis, 1981, 1984
Org: Sym. no.1, 1924; Sym. no.2, 1929–32; Sym. no.3, 1949–53

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PAUL RAPOPORT

Sorbi.

See [Soursby](#).

Sordina [sordino]

(It.).

See [Kit](#).

Sordino (i)

(It.).

See [Mute](#).

Sordino (ii)

(It.).

See [Buff stop](#); see also [Clavichord](#).

Sordo Sodi, (María del) Carmen

(b Mexico City, 11 Nov 1932). Mexican ethnomusicologist, singer, percussionist and music administrator. She studied at the Colegio Juan de Dios Peza in San Luis Potosí (BA in philosophy and letters), the National Conservatory of Music in Mexico City (singing and percussion, 1959–67) and the Idyllwild School of Music of the University of Southern California, Los Angeles (1965–70). Concurrently she lectured extensively on Mexican folk music in the USA and Europe and pursued a career as a performer. In 1966 she became head of the Sección de Investigaciones Musicales and in 1974 director of the Centro Nacional de Investigación, Documentación e Información Musical of the Instituto Nacional de Bellas Artes and of the instrument museum of the same institute, where she also inaugurated the annual courses in ethnomusicology (1967–72). As an official researcher of the institute, she has studied and published in the areas of Mexican music history, folklore, dance, and ethnomusicology.

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GERARD BÉHAGUE

Sordun

(Fr. *sourdine*; Ger. *Sordun*; It. *sordone*, or possibly *dolzaine*).

A double reed instrument of the late 16th and early 17th centuries in which the cylindrical bore doubles back on itself inside a single wooden column, so that this short instrument has a relatively low pitch. Zacconi (1592) was the first to mention *sordoni*. Praetorius (1619) wrote that they sounded like *cornamusen* (see [Wind-cap instruments](#)) or crumhorns, that is, fairly soft even though they did not have a wind cap. He described five sizes – the largest three with bassoon-like crooks – each with a range of about an octave and a 6th above their lowest note, *F* (Gross Bass), *B* (Bass), *c* (Bass), *e* (Tenor/alto) and *b* (Cantus). According to him they had 12 finger-holes – though some have two more controlled by keys – in addition to a hole at the bottom end for moisture and a hole above from which the sound issued. Mersenne (1636) and Trichet (c1640) described a similar instrument which they called ‘courtaut’, that is, a shortened bassoon or *fagot*. The *courtaut*, unlike the sordun, had short projecting tubes called *tétines* (teats), to simplify fingering the rear bore; three *tétines* were added to each side of the instrument, but one set was stopped with wax according to whether the performer played with his left hand above his right, or vice versa. Mersenne wrote that *courtauts* were used as basses to *musettes*.

The five surviving boxwood sorduns, each with six brass keys, are probably the work of the same maker and date from the late 16th or early 17th centuries. Four are in Vienna (see von Schlosser) and one in the Museo degli strumenti musicali, Rome (see Cervelli). They are very similar to each other in construction, but differ in a number of details from the sorduns described by Praetorius. The Viennese instruments comprise two great basses (of the same size as each other) and two basses of different sizes. The larger of the two basses is preserved almost complete. It has two cylindrical bores which are connected at the bottom (the closure at the lower end is missing). The slightly S-shaped mouthpiece was to be fitted into a side hole in the descending bore, which has six finger-holes at the front and a thumb-hole at the back. A closed key is operated by the forefinger of the upper hand, while the little finger of the lower hand can close an open key. The rising bore has four keys in all: two for the thumb of the lower hand, one for the little finger of the upper hand and one for the thumb of the upper hand. The air column ends in tone-holes at the top of the instrument, to the side. The turned foot section could be used to support the instrument or to store reeds or the crook. The great bass sorduns each have a short third bore in order to create a longer air column.

These instruments could not have been part of the consort of ‘sordani’ made up of two basses, three tenors, two descants and one small descant mentioned in the 1596 Innsbruck inventory of Archduke Ferdinand of the Tyrol (von Schlosser, 1920). There are copies of the Viennese sorduns in museums in New York (The Metropolitan Museum of Art, 1902) and Brussels (Mahillon, 1909). The incomplete sordun now in Rome is very similar to the larger of the two bass sorduns in Vienna. An instrument by W. Kress, now in Salzburg, was formerly thought to be a sordun but has been identified variously as a bass chalumeau, bass clarinet or basset horn (Birsak, 1973; Young, 1993).

The illustration shows a detail from an Italian oil painting of about 1600; a great bass sordun similar to the two surviving examples in Vienna is being played. A 17th-century engraving also shows a sordun being played with

two cornetts, a shawm, and a trumpet at a ballet for Louis XIII; and a pavan by Francisco Segario in *GB-Lbm* Add.33295, a MS of 17th-century music from the court in Kassel, is scored for recorder ('fiauto'), mute cornett, trombone, viola da gamba and 'sordano'.

See also [Organ stop](#).

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Praetorius [SM](#)

Praetorius [TI](#)

Young [HI](#)

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HOWARD MAYER BROWN/GERHARD STRADNER

Sore, Martin.

See [Agricola](#), [Martin](#).

Sørensen, Bent

(*b* Borup, 18 July 1958). Danish composer. Initially self-taught as a composer, in his first works he was inspired by folk music, but this influence faded as he undertook more formal composition studies. From 1983 to 1987 he studied with Nørholm at the Royal Danish Conservatory in Copenhagen and from 1988 to 1990 with Nørgård at the Jutland Conservatory in Århus. These composers' influence led to a stylistic openness and attention to detail in Sørensen's work, and, in advance of his début as a composer in 1991, he achieved some recognition with works in which these features are prominent. His first string quartet 'Alman' (1984) was both his final break with folk music and the first notable example of the dissolved contours, the suggestions and hints, that are characteristic of Sørensen's music.

Sørensen's fascination with the disintegration and degeneration of the manifestations of life characterizes both his compositional technique and choice of titles. Behind titles such as *Funeral Procession* (1989), *The Deserted Churchyards* (1990) and *Schreie und Melancholie* (string quartet, 1993–4) there are sophisticated studies in the erasing of contours and the crackling of time. Sørensen chooses his structures according to what he wishes to express. Recurring devices include quarter-tones, glissandos, tremolos and rapid staccato notes, generally in a densely intertwined

setting. Through this almost polyphonic method, Sørensen manages to create the perception that musical events are taking place which never entirely come into focus, and this is reinforced by the often weak dynamic nuances. The many collisions of expression lead to a new, overall expression, which partly explains why Sørensen's music has often been compared to the technique of the pointilliste painter Seurat.

After having expressed himself for several years primarily through the medium of chamber music (in which the four string quartets occupy a special position), and in works of rarely more than 15 minutes' duration, Sørensen has increasingly turned to larger works from 1992, first with *The Echoing Garden* for orchestra with choir and soloists to texts by Shakespeare, Cohen and Rilke (1992), and in 1993 with the violin concerto *Sterbende Gärten*, which was awarded the Nordic Council Music Prize in 1996. He has written works for the Arditti Quartet, the London Sinfonietta, Ensemble Modern, the Gulbenkian Foundation and Danish Radio.

WORKS

(selective list)

Orch: *Lachrymae*, 1984, rev. 1984–6; *The Echoing Garden*, 1990–92; *Sterbende Gärten*, vn conc., 1992–3; *Birds and Bells*, trbn, orch, 1995; *Symfoni*, 1995–6; *La Notte*, pf conc., 1998

Vocal: *Lacrimosa*, SSAATTBB, 1985; 3 motetter (Lat., *Psalms of David*), SATB, 1985; 4 Strunge Songs (M. Strunge), SATB, 1988; *In Paradisum*, 2 S, girls' choir, SATB, 11 insts, 1994–5; *Popsange*, 2. del [Pop Songs, 2nd Pt], T, pf, 1997

Chbr and solo inst: *Alman* (Str Qt no.1), 1983–4; *Mädelein*, wind qnt, 1985; *Adieu* (Str Qt no.2), 1986; *Les Tuchins*, 2 trbn, 2 elec gui, 2 vc, 1986; *Minnewater*, 15 insts, 1988, arr. sinfonietta ens as *Minnelieder – zweites minnewater*, 1988; *Angels' Music* (Str Qt no.3), 1988; *Shadowland*, ww qnt, str qt, db, 1988–9; *Funeral Procession*, vn solo, va solo, fl, cl, pf, 1 perc, va, vc, 1989; *The Masque of the Red Death*, pf, 1989–90; *The Bells of Vineta*, trbn, 1990; *The Deserted Churchyards*, fl, cl, 1 perc, pf, vn, vc, 1990; *Schreie und Melancholie* (Str Qt no.4), 1993–4; *Sirengesang*, 12 insts, 1994; *The Birds of Lament*, 2 trbn, 3 perc, 1997; *The Wings of Night*, trbn, str qt, 1998; *Sinful Songs*, sinfonietta, 1998

MSS in *DK-Kk*

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- B. Sørensen:** 'Alman – Adieu – Angels' Music', *DMt*, lxiii (1988–9), 223–5
- A. Beyer:** 'Skygge eller skikkelse – billederne bagved: interview med komponisten Bent Sørensen', *DMt*, lxvi (1991–2), 146–53 [with list of works]

B. Sørensen: 'In the Decaying Gardens: Bent Sørensen on his Violin Concerto "Sterbende Gärten"', *Danish Music Review*, lix (1994–5), no.1, pp.50–53

A. Beyer: 'Between Heaven and Hell', *Nordic Sounds* (1995), no.4, pp.3–6

ERIK H.A. JAKOBSEN

Sørensen, Søren

(b Copenhagen, 20 Sept 1920). Danish musicologist. He studied the organ with Finn Viderø at the Royal Danish Conservatory (diploma 1943) and musicology with Abrahamsen and Larsen at Copenhagen University (MA 1945), where he took the doctorate in 1958 with a dissertation on Buxtehude's cantatas. In 1943, with the conductor Lavard Friisholm, he founded the Collegium Musicum, a chamber orchestra with which he was associated as organist and harpsichordist until it was disbanded in 1976. He succeeded Jeppesen as organist at Holmens Kirke, Copenhagen (1947–58) and as professor of musicology at the University of Århus (1958–90). He was also a lecturer in the history of church music at the Pastoral Seminary in Århus (1977–88).

Sørensen's wide experience and sound judgment have led to his appointment to many positions of administrative responsibility: he has been chairman of the Danish Society of Organists and Choirmasters (1953–9), a member of the IMS council (1964–72), rector of Århus University (1967–71), the Scandinavian representative on the board of the International Association of Universities (1970–75) and the Council of Europe's Committee for Higher Education and Research (1967–73), chairman of the Programme Committee of the 11th IMS International Congress (Copenhagen, 1972), chairman of the Danish Council for Research in the Humanities (1974–7) and chairman of the board of the Jyske Opera in Århus (1973–86; 1990–92). He was also editor, with Nils Schiørring, of the *Dansk årbog for musikkforskning* (1961–76).

Sørensen's research has been largely concentrated in the 17th century, especially in the music of Buxtehude, in recognition of which he was awarded the Buxtehude Prize of the Hanseatic City of Lübeck in 1972. He has, however, also interested himself in later Danish church music, in the music of Carl Nielsen and in the cultural relations between Denmark and the former Danish provinces of north Germany. He was visiting professor at the University of Kiel in 1973 and was awarded the Bartók Medal of the Hungarian State in 1982. He became a member of the Royal Danish Academy of Sciences and Letters in 1977 and the Norwegian Academy of Science and Letters in 1989. On his retirement he was honoured with the *Festskrift Søren Sørensen*, ed. F.E. Hansen and others (Copenhagen, 1990).

WRITINGS

Kirkens liturgi (Copenhagen, 1952, 2/1969)

'Eine neu gefundene Buxtehude-Kantate', *GfMKB: Hamburg 1956*, 221–3

Diderich Buxtehudes vokale kirkemusik (diss., U. of Copenhagen, 1958; Copenhagen, 1958) [incl. Ger. summary and musical suppl.]

'Instrumentalforspillene i Buxtehudes kantater', *DAM*, i (1961), 5–37

- ed., with B. Hjelmborg:** *Natalicia musicologica Knud Jeppesen septuagenario collegis obluta* (Copenhagen, 1962) [incl. 'Über einen Kantatenjahrgang des Görlitzer Komponisten Christian Ludwig Boxberg', 217–42]
- 'Allgemeines über den dänischen protestantischen Kirchengesang', *Norddeutsche und nordeuropäische Musik: Kiel 1963*, 11–21
- 'Monteverdi–Förster–Buxtehude: Entwurf zu einer entwicklungsgeschichtlichen Untersuchung', *DAM*, iii (1963), 87–100
- Renaissancebegrebet i musikhistorien* (Århus, 1964)
- 'En dansk Guldalder opera: den musikalske karakteristisk i Hartmanns "Liden Kirsten"', *Guldalder studier (Festskrift til Gustav Albeck)* (Copenhagen, 1966), 219–33
- 'L'eredità monteverdiana nella musica sacra del nord', *RIM*, ii (1967), 341–56
- 'Johann Hermann Scheins "Opella nova"', *Renaissance-muziek 1400–1600: donum natalicium René Bernard Lenaerts*, ed. J. Robijns and others (Leuven, 1969), 275–83
- Das Buxtehudebild im Wandel der Zeit* (Lübeck, 1972)
- 'En håndskreven koralbog fra ca. 1860', *Festskrift Jens Peter Larsen*, ed. N. Schjørring, H. Glahn and C.E. Hatting (Copenhagen, 1972), 369–90
- 'Das musikwissenschaftliche Studium in Dänemark seit 1870', *BMw*, xiv (1972), 109–31
- 'Baek-motiver i Schuberts sange', *Festskrift Gunnar Heerup*, ed. J. Høybye, F.V. Nielsen and A. Schjøtz (Egtved, 1973), 217–30
- 'Om kirkesangen i Slesvig-Holsten siden reformationen', *Dansk kirkesangs årsskrift 1973–74*, 71–97
- Københavns Drengekor gennem 50 år* (Copenhagen, 1974)
- ed., with J. Christiansen and F. Slumstrup:** *Gads musikleksikon* (Copenhagen, 1976, 2/1987)
- ed., with J. Christiansen and others:** *Musikalske begreber* (Copenhagen, 1983)
- ed., with F.E. Hansen and B. Marschner:** *Gads musikhistorie* (Copenhagen, 1990)

EDITIONS

- Dietrich Buxtehude: Fire Latinske kantater*, Samfundet til udgivelse af dansk musik, 3rd ser., cxxxviii (Copenhagen, 1957); *Fünf Chorkantaten* (Copenhagen, 1972–7)
- with H. Glahn:** *Musikhåndskrifterne fra Clausholm/The Clausholm Music Fragments* (Copenhagen, 1974)

JOHN BERGSAGEL

Soresina, Benedetta.

See [Sorosina, Benedetta](#).

Sorge, Georg Andreas

(*b* Mellenbach, Schwarzburg, Thuringia, 21 March 1703; *d* Lobenstein, Thuringia, 4 April 1778). German organist, composer and theorist. According to his autobiography (in Mattheson) Sorge first received singing

lessons from a local Kantor and organist, Nicolas Walter, and his substitute, Caspar Tischer. When Tischer moved to Schney (Franconia) in 1714 to become court organist, Sorge followed him and continued to study keyboard and other instruments with him for another two years. Returning home in 1716, Sorge became a pupil of Pastor Johann Wintzern for theology, Latin, oratory, German poetry, mathematics and especially musical composition. He 'composed in his 18th year various church pieces to texts he had prepared himself' (Mattheson, p.338). After a brief episode as private tutor in Burg (Vogtland), Sorge was appointed at the age of 19 court and civic organist at Lobenstein, a position also entailing teaching in the local school. Although on more than one occasion he was offered other attractive positions, he remained committed to his employer at Lobenstein for the rest of his life. He established himself throughout central Europe as a talented composer, an authority on organ building, and particularly as a prolific writer of music treatises. In July 1747 he was elected the 15th member of Mizler's Societät der Musikalischen Wissenschaften, a Leipzig corresponding society of musical scholars and composers (which Bach had joined a month earlier as the 14th member).

Sorge published most of his compositions and treatises at his own expense. The majority of his pamphlets and books are devoted to a lifelong preoccupation with the practical and theoretical problems of tuning and temperament. Among his major works in other areas of music theory, attention should be drawn to *Anleitung zur Fantasie* (1767), an informative guide to teaching a keyboardist to play extempore, or 'aus dem Kopfe', with skill and musicianship. Unlike writers earlier in the century who taught improvisation from the principles of thoroughbass practice, Sorge prescribed a course in harmony, emphasizing the central importance of chords, their inversions, scales, the concept of modulation, various applications of dissonances, the improvising of fugues and finally the concept of the Affections. According to Sorge, major and minor are the only modes, and he developed his concept of a circle of tonalities in which each key centre has a primary relationship to a set of 'Nebentonarten' (auxiliary keys). C major, for example, has as its auxiliary key centres G major, A minor, E minor, F major and D minor. He ridiculed Mattheson's well-known doctrine of key affects, published in *Das neu-eröffnete Orchestre* (Hamburg, 1713), contending that in describing the affects of keys one can only state that major keys are suited to joyful and pleasant emotions, and minor keys to sad and longing ('sehnlischen') emotions. With this attitude, as with so many of Sorge's theoretical and aesthetic viewpoints, one sees clearly the waning influence of the Baroque and the developing principles of the Classical style.

Another major work is his *Vorgemach der musicalischen Composition* (1745–7), which Benary evaluated as 'one of the most important manuals on composition from the late Bach period'. Ostensibly, Sorge presented rules of thoroughbass practice, but, as had become well established decades earlier (for example with Heinichen's *Der General-Bass in der Composition* of 1728), learning thoroughbass practice was equivalent to studying the art of composition. The central significance of this treatise is Sorge's application of the principles of harmony to composing. He continued to accept the theological foundation of the triad as a musical symbol for the sacred Trinity (which he correctly attributed to the 17th-

century theorist Lippius). However, triads, including diminished and augmented forms, now become structural entities and the basis of musical composition. Sorge considered triads the foundation of all other musical factors including dissonances, melody ('the daughter of harmony') and modulation. Although he does not seem to have derived his ideas directly from the treatises of Rameau, his emphasis on the triad and the construction of all chords by 3rds echoed and at times duplicated Rameau's similar theoretical principles.

Throughout his long career Sorge published a considerable amount of keyboard music, little of which is accessible for study today. However, his greatest contributions were as an assimilator of theoretical currents of musical thought in a period of rapidly changing musical tastes.

WORKS

printed works published in Nuremberg unless otherwise stated

- Clavier Übung, hpd, i–iii (1738–c1745) [18 sonatas 'nach Italiaenischen Gusto']
Clavier Übung, org/clvd, i–ii (1739–42) [24 preludes 'nach modernem Gusto']
12 Menuetten, hpd/fl/vn, vc (1742)
24 kurtze Praeludia, hpd (c1746)
Kleine Orgel-Sonaten (c1748)
12 Sonaten, org/hpd (c1745–9)
Sonatinen, Fantasien, Toccatinen und Sinfonien, hpd (1751)
24 Vorspiele vor bekannten Choral-Gesänge, org, i–ii (1754), part i, ?lost
Choral Fugen, org, i (n.d.)
Wohlgewürzte Klangspeisen vor musicalische Gemüther, hpd (n.d.) [6 partitas]
Toccatina per omnes circularum 24 modorum, org, *D-LEm*; 3 Fugen über BACH, org, *GB-Lbl*: both cited in *EitnerQ*
Vocal and instrumental works in *A-Wgm*, *Wn*, *B-Bc*, *Br*, *D-Bsb*; see *Vorgemach* (1745) and *Compendium* (1760) for Sorge's list of his own compositions.

THEORETICAL WORKS

- Genealogia allegorica intervallorum octavae diatono-chromaticae* (Hof, 1741)
Anweisung zur Stimmung und Temperatur sowohl der Orgelwerke, als auch anderer Instrumente, sonderlich aber des Claviers (Hamburg, 1744)
Vorgemach der musicalischen Composition, oder Ausführliche, ordentliche und vor heutige Praxin hinlängliche Anweisung zum General-Bass (Lobenstein, 1745–7); ed. and Eng. trans. A.D. Reilly (diss., Northwestern U., 1980)
Gespräch zwischen einem Musico theoretico und einem Studioso musices von der Prätorianischen, Printzischen, Werckmeisterischen, Neihardtischen, und Silbermannischen Temperatur wie auch von dem neuen Systemate Herrn Capellmeister Telemanns, zu Beförderung reiner Harmonie (Lobenstein, 1748)
Ausführliche und deutliche Anweisung zur Rational-Rechnung, und der damit verknüpfften Ausmessung und Abtheilung des Monochords (Lobenstein, 1749)
Ausweichungs-Tabellen in welchen auf vierfache Art gezeigt wird wie eine jede Tonart in ihre Neben-Tonarten ausweichen könne (Nuremberg, 1753)

Gründliche Untersuchung, ob die ... Schröterischen Clavier-Temperaturen für gleichschwebend passieren können oder nicht (Lobenstein, 1754)
Georg A. Sorgens ... zuverlässige Anweisung Claviere und Orgeln behörig zu temperiren und zu stimmen (Leipzig and Lobenstein, 1758)
 'Anmerkungen zu Quantzens Dis- und Es-Klappe auf der Querflöte', in F.W. Marpurg: *Historisch-kritische Beyträge zur Aufnahme der Musik* (Berlin, 1754–78/R), iv
Compendium harmonicum, oder Kurzer Begriff der Lehre von der Harmonie (Lobenstein, 1760); also as *Herrn G.A. Sorgens Anleitung zum Generalbass und zur Composition* (Berlin, 1760); ed. and Eng. trans. J. Martin (diss., Catholic U. of America, Washington DC, 1980)
Die geheim gehaltene Kunst von Mensuration von Orgel-Pfeiffen (MS, c1760); ed. and Eng. trans. in *Bibliotheca organologica*, xxiii (Buren, 1977)
Kurze Erklärung des Canonis Harmonici (Lobenstein, 1763)
Anleitung zur Fantasie, oder Zu der schönen Kunst das Clavier wie auch andere Instrumente aus dem Kopfe zu spielen (Lobenstein, 1767)
 'Anmerkungen über Professor Eulers Intervallensystem', *Musikalische Nachrichten und Anmerkungen*, ed. J.A. Hiller, iv (Leipzig, 1770/R)
Bei der Einweihung ... über die Natur des Orgel-Klangs (Hof, 1771); facs. in *Bibliotheca organologica*, xxiii (Buren, 1977)
Der in der Rechen- und Messkunst wohlerrfahrne Orgelbaumeister (Lobenstein, 1773); facs. in *Bibliotheca organologica*, xxiii (Buren, 1977)
Die Melodie aus der Harmonie ... hergeleitet (MS, A-Wgm)

Other writings, some lost, listed in *Vorgemach* (1745) and *Compendium* (1760)

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C.O. Bleyle: *Georg Andreas Sorge's Influence on David Tannenbergs and Organ Construction in Eighteenth-Century America* (diss., U. of Minnesota, 1969)

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Sorgo, Antonio.

See [Sorkočević, Antun](#).

Sorgo, Luca.

See [Sorkočević, Luka](#).

Soriano, Alberto

(*b* Santiago del Estero, 5 Feb 1915; *d* Concepción del Uruguay, 16 Oct 1981). Uruguayan composer and ethnomusicologist of Argentine birth. While he was still a child his family moved to Salvador, Brazil, where he studied at the conservatory (violin with Dante de Souza and harmony, counterpoint and composition with Silvio Deolindo Froes). He taught harmony and music theory at the Salvador Conservatory (1934–8) and music history at the Montevideo Conservatory. From 1952 he taught music ethnology at the Institute of Musicology of the Universidad de la República in Montevideo, serving as the Institute's director until 1974. In 1959 he became an Uruguayan citizen.

Soriano's compositions include works for orchestra, soloist and orchestra, chorus, chamber ensembles, piano and guitar. His works have received premières in Brazil, Germany, Mexico, Norway, Romania, the former Soviet Union, USA and Uruguay. At the South American Music Festival in Caracas (1954, 1956) his works were performed alongside those of Villa-Lobos, Juan José Castro, Carlos Chávez and Orbón.

WRITINGS

Esencialidad musical (Montevideo, 1940)

Las cinco llegadas de madre al agua (Buenos Aires, 1942)

Algunas de las inmanencias etnomusicológicas, i (Montevideo, 1967)

Tres rezos augúricos y otros cantares de liturgia negra (Montevideo, 1969)

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LEONARDO MANZINO

Soriano [Suriano, Suriani, Surianus], Francesco

(*b* Soriano, nr Viterbo, 1548 or 1549; *d* Rome, 19 July 1621). Italian composer. He was a choirboy at S Giovanni in Laterano under Palestrina. He became a priest in about 1574 and from May 1570 to January 1581 was *maestro di cappella* at S Luigi dei Francesi, Rome. Having been dismissed from there because of frequent absences, he moved to the Mantuan court where he served as *maestro* from 1581 to 1586. He seems

to have been less than satisfactory there too, and the duke tried to replace him in 1583, consulting Palestrina in the process. The latter supported Soriano, saying that he was at least as good at composing and organizing a choir as Marenzio, whom the duke was considering for the post. Victoria must also have thought well of him: he included Soriano's earliest published sacred piece, the double-choir *In illo tempore: assumpsit Jesus*, in his own *Motecta festorum totius anni* of 1585 (Soriano published a considerably revised version in 1597). He returned to Rome in 1586, serving as *maestro* at S Maria Maggiore from October that year to May 1589 and subsequently for part of 1595, and from May 1601 to March 1603. He also held a canonry at the basilica, which he actively filled in the intervening years. From May 1599 to June 1601 he served as *maestro* at S Giovanni in Laterano and from January 1603 to his retirement in 1620 as *maestro* of the Cappella Giulia; during his tenure the new basilica of S Pietro was completed and Girolamo Frescobaldi was appointed organist (from 1608). He died a relatively wealthy man (see Burke) and endowed a chapel in S Maria Maggiore with provision of two chaplains and an annual Requiem Mass and *Libera me* to be sung in polyphony for his soul. He was buried under the nave of that basilica. He was a major figure in Roman musical life after Palestrina's death, being appointed as arbitrator (with G.A. Dragoni) in a dispute over pay between Asprilio Pacelli and the Arciconfraternita della SS Trinità in 1595. In 1611 he and Felice Anerio were appointed by papal commission to complete the revision of chant books begun in 1577 by Palestrina and Annibale Zoilo. Called the *Editio medicaea*, it was published in 1614 and widely used thereafter, though it never obtained papal sanction as the sole authorized version.

As a composer Soriano remained on the conservative wing of the generation after Palestrina. He seems not to have written any small-scale concertato motets, for example, and his *Canoni et obliqui* of 1610 continue the contrapuntal tradition of Costanzo Festa and G.M. Nanino. His most notable achievements are his sacred polychoral works for up to four choirs, written for Vespers services on the two major feast days at S Pietro: the feast of Sts Peter and Paul (29 June) and the Dedication of the Basilica (18 November). Published in 1616, they are suited to the large acoustic of the completed basilica, with their full texture and multiplicity of figurations, doubling of major 3rds and large-scale tutti. He also contributed the 'Christe' section, for double choir, to the *Missa 'Cantantibus organis Cecilia'* written in the 1580s as a combined work by some of the most prominent members of the Compagnia dei Signori Musici di Roma. Among his 1609 masses was a version of Palestrina's *Missa Papae Marcelli* reworked for eight voices in two choirs, in which he realized the implied polychorality of Palestrina's voice-groupings and clarified the harmonic tendencies by the addition of accidentals. The other masses are exercises in contrapuntal display, particularly the *Missa super voces musicales*. His four-voice *Magnificat* settings of 1619, on the other hand, typify the short, largely homophonic settings of liturgical texts which became popular after 1600; his settings of the turba sections of the Passions (also 1619) make some effective use of a variety of textures and vocal groupings to express the text, and include *si placet* polyphonic settings of the seven last words of Christ.

As a composer of madrigals Soriano was undistinguished. DeFord found that, of all Roman composers, he paid least attention to the appropriateness of his music to the text; his textures remain heavy and contrapuntal and the rhythms often dull and unvaried. Still, he was widely anthologized and the single madrigals included in the two collections issued by members of the Compagnia dei Musici (*Dolci affetti*, RISM 1582⁴ and *Le gioie*, 1589⁷) show some lightness of touch, if no great sensitivity to the words. In general, in all his music, Soriano was preoccupied with fullness of sound and with using his strong contrapuntal training to that end. That may not have found favour in Mantua, but it achieved its best expression at S Pietro in Rome during the papacy of Paul V (1605–21).

WORKS

sacred

Motectorum, 8vv (Rome, 1597); ed. S.P. Kniseley (Gainesville, FL, 1980)

Missarum liber primus, 4–6, 8vv (Rome, 1609) [incl. arr. Palestrina's Missa Papae Marcellij]; 2 ed. K. Proske, *Selectus novus missarum*, i (Regensburg, 1857); ii (Regensburg, 1861)

Psalmi et motecta, 8, 12, 16vv, bc (org) (Venice, 1616)

Passio D.N. Jesu Christe secundum quatuor Evangelistas, Magnificat, sequentia fidelium defunctorum, una cum responsorio, 4vv (Rome, 1619) [incl. 5 Marian antiphons]; 12 pieces ed. in *Musica divina*, iii (Regensburg, 1859); iv (Regensburg, 1863)

Graduale ... iuxta ritum sacrosanctae Romanae Ecclesiae cum cantu Pauli V Pont. Max. iussu reformato (Florence, 1614)

Works in 1585⁶, 1586⁴, 1607², 1611¹, 1614³, 1615¹, 1621¹, 1621³

'Christe' section in Ky of Missa 'Cantantibus organis Cecilia', *I-Rsg*

secular

Il primo libro di madrigali, 5vv (Venice, 1581)

Il secondo libro di madrigali, 5vv (Rome, 1592)

Il primo libro di madrigali, 4–6vv (Rome, 1601)

Il secondo libro di madrigali, 4–6vv (n.p., 1602); lost, according to *FétisB*

Canoni et obliqui di 110 sorte, sopra l'Ave maris stella, 3–8vv (Rome, 1610)

Works in 1574⁴, 1582⁴ (ed. in *L'arte armonica*, 2nd ser., i, 1993), 1583¹⁰ (ed. in *NewcombMF*, ii, 149), 1583¹², 1588²¹, 1589⁷, 1589¹¹ (ed. in *L'arte armonica*, 2nd ser., i, 1993), 1590¹⁵, 1591¹², 1591¹⁵, 1593⁵, 1597¹³, 1599⁶, 1607¹⁴, 1613¹⁰, 1616¹⁰

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NOEL O'REGAN

Soriano Fuertes (y Piqueras), Mariano

(*b* Murcia, 28 March 1817; *d* Madrid, 26 March 1880). Spanish composer and writer. He received his early musical training from his father, Indalecio Soriano Fuertes (1787–1851), the music director at the royal chapel in Madrid and a composer. Abandoning a career in the military, in 1841 he helped found the periodical *La Iberia musical*. His first theatrical success was the zarzuela *Jeroma la castañera*, to a libretto by Mariano Fernández and first performed in Madrid at the Teatro del Príncipe in 1842. This was followed in 1843 by two more zarzuelas, *El ventorillo de Alfarache* and *La feria de Santiponce*. In 1843 he became professor of solfège at the Madrid Conservatory and published a popular solfège method. In 1844 he assumed directorship of the Liceo Artístico y Literario in Córdoba, where he composed the zarzuela *A Belén van los zagales* as well as a *Stabat mater* and Requiem. In 1849 he moved to Seville to become the director of the Liceo and the Teatro de San Fernando, and in the same year the theatre gave the first performance of his *El tío Caniyitas, ó El mundo nuevo de Cádiz*, a two-act zarzuela composed during a brief stay in Cádiz. In Seville he also composed the comic opera *La fábrica de tabacos de Sevilla*, then returned to Cádiz as director of the Teatro Principal and La comedia, composing the zarzuela *Lola la gaditana*. In 1852 he became director of music at the Gran Teatro del Liceo in Barcelona. His final and collaborative stage work, *Buen viaje señor don Simón*, was produced at the Liceo in 1853. After this time he devoted himself to scholarship, founding *La gaceta barcelonesa* and writing the first history of Spanish music, *Historia de la música española desde la venida de los fenicios hasta el año 1850* (Madrid and Barcelona, 1855–9). However, his historical writings have been justly criticized for their inaccuracy, and his reputation rests on his theatrical and sacred works, as well as his many songs. He received numerous awards for his accomplishments, including the Order of Carlos III and honorary memberships in learned societies in Spain, Italy and France.

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(selective list)

Stage (zars unless otherwise stated): *La pastora de Manzanares*, Madrid, Instituto, 1842, collab. J. Sobejano and F. La Hoz; *Jeroma [Geroma] la castañera* (1, M. Fernández), Madrid, Príncipe, 3 April 1842; *El ventorillo de Alfarache* (F. de Montemar), Madrid, 1843; *La feria de Santiponce* (Montemar), Madrid, 1843; *A Belén van los zagales* (2), Córdoba, 1844; *La venta del puerto*, ?Cádiz, 1847, collab. C. Oudrid y Segura; *El tío Caniyitas, ó El mundo nuevo de Cádiz* (ópera cómica, 2, J. Sans Pérez), Seville, S Fernando, Nov 1849; *La fábrica de tabacos de*

Sevilla (ópera cómica, S. Albarrán), Seville, S Fernando, 1850; Lola la gaditana, Cádiz, Principal, 1850; Buen viaje señor don Simón, Barcelona, Liceo, 1853, collab. C. Puig, N. Manent and T. Solera

Choral: Misa de Requiem; Stabat mater

Vocal collections, 1v, pf: El arpa de oro, collab. J. Sobejano jr; Ecos de Guadalquivir; Recuerdos de Andalucía

Other works, incl. Los pregones de Madrid; El recreo español; Vals fúnebre a la muerte de Bellini

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WALTER AARON CLARK

Sorkočević, Antun [Sorgo, Antonio]

(*b* Dubrovnik, 25 Dec 1775; *d* Paris, 14 Feb 1841). Croatian composer, son of [Luka Sorkočević](#). A member of an old, distinguished aristocratic family, he studied music in Dubrovnik with his father and then in Rome (1789–91). In 1794 he became a member of the Great Council, the parliament of the Dubrovnik Republic, went to Paris as the last consul to be accredited there, and continued to live in Paris after the fall of the Dubrovnik Republic. His music often shows the limitations imposed by the provincial character of musical taste prevalent in Dubrovnik. Nevertheless, some of his works show considerable dramatic intensity (e.g. the setting of I. Gjorgjić's Croat translation of Psalm cxxxvi).

[Sorkočević, Luka](#)

WORKS

all MSS in HR-Dsmb

Vocal: Dixit Dominus (Ps cix), solo vv, 4vv, orch; 2 Tantum ergo; Nell'umile mia capanna, S, orch; La preghiera, S, pf

Inst: Sonata, pf, vn, 1793; Sym.; 5 ov.; Str Qt; 2 trios, vn, vc, pf; 3 trios, 2 vn, vc; Sonata, pf 4 hands

For bibliography see [Sorkočević, luka](#).

BOJAN BUJIĆ

Sorkočević, Luka [Sorgo, Luca]

(*b* Dubrovnik, 13 Jan 1734; *d* Dubrovnik, 11 Sept 1789). Croatian composer, father of [Antun Sorkočević](#). In 1752 he became a member of the Great Council, and he negotiated with France on behalf of the Republic in 1776 and with Joseph II in 1781–2. He studied music with G.A. Valente in Dubrovnik and then for some time around 1757 with Rinaldo di Capua in Rome; his entire compositional activity falls between the years 1754 and 1770. He was acquainted with Metastasio, Haydn and Gluck. His symphonies, written for the orchestra he maintained in his household, are in three movements, conceived in the standard Italian idiom of the time.

WORKS

all MSS in HR-Dsmb

Inst: 9 syms., 7 ed. in *Spomenici hrvatske muzičke prošlosti*, ii (Zagreb, 1965, 2/1990), 2 also ed. in *The Symphony 1720–1840*, ser. F, viii (New York, 1984); 2 ovs.; Sinfonia, C, vn, vc; La vertu perdu, duo, vn, vc; Sinfonia, A, hpd, ed. L. Šaban (Zagreb, 1975)

Vocal: Babilonskiem nad riekama (By the Waters of Babylon, Ps cxxxvi), solo vv, 4vv, org; several arias

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BOJAN BUJIĆ

Sornā.

Shawm of Iran and Afghanistan. See [Surnāy](#).

Soro (Barriga), Enrique

(*b* Concepción, 15 July 1884; *d* Santiago, 3 Dec 1954). Chilean composer. He studied the piano and theory with his father, José Soro Sforza, an Italian composer who had settled in Chile by the late 19th century. His training was completed at the Milan Conservatory (1898–1904), where he was a pupil of Coronaro; on graduation he received the grand prize in composition. After an extended concert tour of Italy and France, he returned to Chile in 1905 and was appointed supervisor of public school music education. In 1906 he was made professor of the piano and composition at the Santiago National Conservatory, of which he became sub-director (1907–19) and director (1919–28). He was a member of the Board of the Instituto de Extensión Musical from 1942 until his death. His

compositional style was always traditional and eclectic, and the solid craftsmanship of his work appealed to Chilean audiences brought up on a repertory of Tchaikovsky, Dvořák, Grieg and Italian opera. The *Sinfonia romántica* (1921) was the first full-length symphony written in Chile. Among the awards he received were a first prize in the Pan-American Composition Competition (1912), the order of Officer of the Crown of the King of Italy (1931) and the Chilean National Arts Prize (1948).

WORKS

(selective list)

Orch: Andante appassionato, 1902; Danza fantástica, 1916; Pf Conc., d, 1918; Impresiones líricas, pf, str, 1919; Sinfonia romántica, 1921; 3 Preludios sinfónicos, 1929; 3 Aires chilenos, 1942; Suite en estilo antiguo, 1943

Chbr: St Qt, A, 1903; Pf Qnt, b, 1911; Sonata no.2, a, 1914; Pf Trio, g, 1924; Sonata, e, vc, pf, 1929; Sonata no.1, vn, pf

Pf: 3 sonatas: no.1, cl; 1912, no.2, e, 1915, no.3, D, 1922; other pieces

Songs

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JUAN A. ORREGO-SALAS/LUIS MERINO

Sorosina [Soresina], Benedetta

(fl 1722–32). Italian soprano. She was a Venetian in the service of the Elector Palatine. She sang in operas at Venice in 1722–3 (C.F. Pollaro's *Arminio* and two others) and 1727–8 (four, three of them by Vivaldi), Naples in 1723 (three, including Vinci's *Silla dittatore*), Genoa in 1726–7, Florence in 1728 (Porpora's *Arianna e Teseo*), and was engaged for Milan in the winter of 1731–2. Early in 1725 she paid a short visit to London, singing in a few performances of Handel's *Giulio Cesare* (as Nerina, a female part expanded from the eunuch Nireus) and in Ariosti's *Dario* and the Vinci-Orlandini *Elpidia*. Handel's two arias for her have a compass of *d'* to *g''* and a mezzo-soprano tessitura. There are caricatures of her by A.M. Zanetti in the Cini collection (*I-Vgc*) and at Windsor Castle.

WINTON DEAN

Sorozábal (Mariezcurrana), Pablo

(b San Sebastian, 18 Sept 1897; d Madrid, 26 Dec 1988). Spanish composer and conductor. He studied first in his native city and later under Alfredo de Larrocha (violin) and Beltrán Pagola (harmony and composition). He became a member of the Orfeón Donostiarra and later the orchestra of the Casino, playing under his violin teacher and Enrique Fernández Arbós. In 1918 he moved to Madrid as a member of the

Philharmonic Orchestra and in 1920 he went to Leipzig. There he studied with Hans Sitt (violin) and Stephan Krehl (composition), supporting himself by playing in symphony orchestras and as a café musician, and made his conducting début in 1922. In 1931 he returned to Spain for the first performance of *Katiuska*, which remained one of the greatest of many successes in its genre. With Federico Moreno Torroba he was one of the last major exponents of the zarzuela, bringing to it technical refinement and a distinctive grasp of regional styles. He also composed chamber, choral and orchestral music, and was conductor of the Madrid Municipal Band, the Madrid PO and of many zarzuela recordings.

WORKS

(selective list)

Stage (in order of first performance; for more detailed list see *GroveO*): *Katiuska* (opereta), 1931; *La guitarra de Figaro* (comedia musical), 1931; *La isla de las perlas* (opereta), 1933; *Adiós a la bohemia* (op chica), 1933; *El alguacil rebollado* (tonadilla), 1934; *Sol en la cumbre* (zar), 1934; *La del manojo de rosas* (sainete madrileño), 1934; *No me olvides* (opereta), 1935; *La tabernera del puerto* (romance marinero), 1936; *La Rosario* (sainete catalán), 1941; *Cuidado con la pintura* (sainete madrileño), 1941; *Black, el payaso* (opereta), 1942; *Don Manolito* (sainete madrileño), 1943; *La eterna canción* (sainete madrileño), 1945; *Los burladores* (zar), 1948; *Entre Sevilla y Triana* (sainete andaluz), 1950; *La opera del mogollón* (zar bufa), 1954; *Brindis* (revista), 1955; *Las de Caín* (comedia musical), 1958, collab. P. Sorozábal jr; *Juan José* (drama lírico popular), unperf.

Arrs. (all perf. Madrid): H. Berté: *Die Dreimäderlhaus* (after Schubert), 1935; Albéniz: *San Antonio de la Florida Fuencarral*, 1954; F.A. Barbieri: *Pan y toros*, 1960; Albéniz: *Pepita Jiménez*, 1964

Orch: *Capricho español*, 1922; *Suite Vasca*, 1923; *Variaciones sobre un tema popular vasco*, 1927; *Paso a cuatro*, 1956

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P. Sorozábal: *Mi vida y mi obra* (Madrid, 1986)

ANDREW LAMB

Sors, Fernando.

See [Sor, Fernando](#).

Sorte, Bartolomeo

(*b* ?Padua; *d* in or after 1601). Italian composer and instrumentalist. Although he is definitely recorded as a trombonist at S Antonio, Padua, after 28 April 1574, Mischiati conjectured that he may have been 'Prete

Don Meo dal Trombone', who on 2 March 1566 was appointed an instrumentalist there, and 'Bartolomeo dal Trombone', whose post at S Antonio was confirmed on 28 February 1567 and who was reappointed for a further three years on 28 February 1571. He is recorded at S Antonio on 1 March 1577 when his annual salary was increased, and on 19 June 1582 and 18 May 1585. After the *cappella* was temporarily dismissed on 14 August 1589 he was a singer and trombonist. On 6 March 1593 he presented and dedicated his *Vespertina omnium solemnitatum psalmodia* to the cathedral chapter and on 1 May 1593 his post was confirmed and his salary increased. There are further records of his employment at the cathedral until the end of 1600, during which period he also served as organist; but he seems to have left his appointment after the chapter's decision to reduce the salaries of the more highly paid members of the *cappella*.

WORKS

Il primo libro de madrigali, 4–7vv (Venice, 1573)

Il secondo libro de madrigali, 5vv (Venice, 1579)

Vespertina omnium solemnitatum psalmodia, duoque cantica BVM et hymnus divi Ambrosii et Augustini, 8vv (Venice, 1593)

Missarum liber primus, additisque psalmis ad Tertiam, 4, 5, 8vv (Venice, 1596)

1 madrigal, 1598⁷

2 Magnificat, *D-Mbs*

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PIER PAOLO SCATTOLIN

Sortes [Sortis].

Designation of two liturgical settings of the Ars Nova. The 'Sortes' Credo is the most widely disseminated Credo setting of the period. It carries the designation in three of its 11 sources (*F-Pn* n.a.fr.23190, *F-APT* 16bis, *E-Bc* 971); *I-IV* 115 calls it 'de rege', and the other seven manuscripts transmit it without caption. A Gloria headed 'sortes' in Solsona, Archivo diocesano, MS 109 appears without designation in *I-IV* 115. In *F-APT* 16bis it carries the designation 'depansis'. Since the 'Sortes' Credo was contained in the same gathering of the Solsona manuscript as the 'Sortes' Gloria, the possibility of a misattribution cannot be ruled out.

An identification with the organist Steve de Sort, an Augustinian traceable at the royal court of Aragon between 1394 and 1406, was proposed by

Gómez but has met with scepticism on stylistic grounds. A second proposed identification (Tomasello, 1991), with Nicholas Sortes, canon of Laon and procurer of the Bishop of Tournai at Avignon (*d* 1376), is less problematic chronologically but is hampered by the fact that no evidence to connect Nicholas Sortes with musical activities is available.

Meanwhile, there are sufficient grounds to doubt whether designations such as 'sortes', occasionally found in the margins of French and Spanish sources of the 14th and early 15th centuries, should be considered composer attributions at all, at least *a priori* and in the absence of corroborating evidence. Such designations appear to have served primarily as mnemonic devices in order to distinguish textually identical compositions from one another. This being the case, 'sortes' may refer not to a composer but to an as yet undetermined feature of the compositions in question.

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KARL KÜGLE

Sortisatio

(Lat.).

A word for improvised counterpoint, and especially for florid melodies added to a *cantus prius factus*, used in Germany from c1500 to the middle of the 17th century. The word first appeared in a German MS of c1476 (*D-Rp* 98 th.4°) and shortly afterwards in Nicolaus Wollick's *Opus aureum* (1501) and *Enchiridion musices* (1509), where *sortisare* ('the improvised joining of various melodies to some chant') was contrasted with *componere*, the premeditated combination of melodies interrelated by consonances but not necessarily with any reference to a cantus firmus.

The concept was described in varying degrees of detail by many 16th- and 17th-century theorists, including Andreas Ornithoparchus (1517); Heinrich Faber (1548), who divided *musica poetica* into *sortisatio* and *compositio*, but who rather disdained the former as more fit for the vulgar than the learned; Gallus Dressler (1563); Claudius Sebastiani (1563); Johannes Nucius (1613), who pointed out that good musicians practise the craft as well as simple people; Joachim Thuringus (1625), who cited *villanelle* of Regnard and even Josquin's *Stabat mater* as examples of *sortisatio*, or at least imitations of *sortisatio*; and so on down to J.G. Walther (1732), in whose dictionary the term still occurs.

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E.T. Ferand: 'Improvised Vocal Counterpoint in the Late Renaissance and Early Baroque', *AnnM*, iv (1956), 129–74
C. Meyer: "'Sortisatio": de l'improvisation collective dans les pays germaniques vers 1500', *Polyphonies de tradition orale: Royaumeumont 1990*, 183–200

HOWARD MAYER BROWN

Sosa, Mercedes

(b San Miguel de Tucumán, 9 July 1935). Argentine singer. In the 1960s she moved to the province of Mendoza and, with her husband Oscar Matus, started the Nuevo Cancionero, a folkloric musical movement whose objective was to be the voice of poor Argentines. In 1965 she was invited to participate in the most important folkloric event in Argentina, the Festival de Cosquín, rapidly becoming a very popular artist recording with some of the most significant musicians of her time. She was the main protagonist of two of the most ambitious folkloric projects of the 1960s and 70s, *Mujeres Argentinas* and *Cantata Sudamericana*. During this period her career became international and she performed on the most important stages of the world, receiving innumerable international awards. In 1978 she was forced by the Argentine military dictatorship of the time to abandon her country. On her return in 1982, her career shifted to another plane, as she expanded her folkloric repertory to sing 'rock nacional', the music developed by young musicians during the dictatorship as a way of resisting oppression. Mercedes Sosa not only sang rock compositions but participated in innumerable joint endeavours with the most important rock musicians of the time, bridging different musics and different audiences. She continues a hugely successful and popular international career.

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Sino, Polygram 514 228-2 (1992)
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PABLO VILA

Sosaya (Wekselman), José (Roberto)

(b San Pedro de Lloc, 29 May 1956). Peruvian composer. He studied composition with Valcárcel and Hurriaga at the National Music Conservatory in Lima (1976–82). In 1981 he was awarded the prize for choral composition by the municipality of Lima for his *Terceto autóctono*. From 1984 to 1986 he lived in France where he studied at the Ecole Normale de Musique de Paris with Taira, Louvier, M. Zbar, and in the Groupe de Recherches Musicales, with P. Moin and Lejeune. He began to teach composition and analysis at the National Conservatory in Lima in 1989, and since then he has also begun to show an increasing interest in electro-acoustic music.

WORKS

(selective list)

Inst: Suite, pf, 1977; Solo no.1, cl, 1985; Intermittencias, vn, vc, pf, 1985; Solo no.2, gui, 1988; Impulso, 4 fl, 1989; Ave! Chavín, cl, vn, perc, gui, pf, org, 1990; Texturas, orch, 1991; Hibridación, cl, str, 1992; Intemporal, fl, cl, synth, perc, 1995
Vocal (all to texts by C. Vallejo): Terceto autóctono, chorus, 1981; Lamento, chorus, 1983; Trilce LXIV, 8 vv, 1985; Vallejana, S, Mez, perc, str, 1986
Tape: Temporal, 1990; Ejercicio I, 1991; Alturas fuego granizo, 1993; En torno ..., 1994; Evocaciones I, 1994; ABS-Track-Sión I and II, 1995; Impresión, 1996

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J. CARLOS ESTENSSORO

Sospiro

(It.).

A crotchet *Rest*.

Sostenente [sostinente] piano.

A term used to include a broad range of strung keyboard instruments capable of producing a sustained sound in which the volume can be controlled by the performer. First used by Isaac Henry Robert Mott to describe his instrument of 1817, the term *sostenente piano* may be usefully applied to instruments dating from as early as Hans Haiden's *Geigenwerk* of 1575. Until the late 18th century most were of bowed type, designed to imitate the violin or human voice. Other means of sound production (such as compressed air or transmitted vibrations) began to be used in the late 18th century as part of a general trend for making expressive, ethereal instruments. In the 19th and early 20th centuries such instruments were generally intended to emulate the sound of a string quartet or orchestra.

1. Bows.
2. Compressed air.
3. Transmitted vibrations.
4. Quick and repeated movements of the hammers.
5. Combination of a hammer striking the string and free vibrating reeds.
6. Electric and electronic principles.

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CAROLYN W. SIMONS (1), ALEXANDR BUCHNER/CAROLYN W. SIMONS (2–5), HUGH DAVIES (6)

Sostenente piano

1. Bows.

Bowed keyboard instruments vary in shape, stringing and bowing device. Those shaped like harpsichords and pianos usually have at least one string per key, while other designs are fretted, more closely resembling a keyed monochord, [Hurdy-gurdy](#) or automatic violin player. The earliest report of a bowed string keyboard instrument is in the notebooks of Leonardo da Vinci (in *F-Pi*) and also in his drawings in the Codico Atlantico (in *I-Ma*), which depict versions of his *viola organista* with four melody strings fretted by five to nine tangents, or unfretted with one or more strings for each note, using wheels or bows to stroke the strings (for illustration see [Leonardo da Vinci](#)). Since Leonardo, more than 90 makers of bowed string keyboard instruments have been documented, most of them in Europe. The instruments may be categorized according to bowing device: the three types are straight (back-and-forth) bows, continuous bows and wheels.

One of the few instruments that incorporated straight bows was a four-octave invention by Le Voir of Paris in 1742, in which a harpsichord case contained a cello and a viola with several bridges of varying height, bowed by seven separate horsehair bands. William Mason of England is said to have described in 1761 a celestinette with one to three wire or gut strings, with a player-operated bow controlled by weights or springs and composed of silk, wire, flax, leather etc., which could be placed above or below the strings. A *Bogenflügel* with a compass of four and a half octaves constructed in 1794 by Carl Andreas von Meyer had horsehair bands secured on a vertical rectangular frame. This bow-frame was placed in the middle of the instrument so that the bands passed between and perpendicular to each string. When the pedal-operated bow-frame moved up and down, a lever on the tail of the key brought the moving band to the appropriate string. In Vienna in 1801 Karl Leopold Röllig and Mathias Müller modified the design by placing the strings in a vertical position, as on a clavictherium, and using a horizontal bow-frame. Their *xänorphica* was imitated by Anton Friedl six years later. Ole Breiby's claviola of 1897 (now in the Metropolitan Museum of Art, New York) also uses a straight bow. The design of the instrument is that of a keyboard attached to an upright zither, with a normal violin bow. The player fingers the keys with one hand and manipulates the bow with the other.

Instruments using a continuous bow include the earliest known bowed keyboard, the [Geigenwerk](#) invented by Hans Haiden of Nuremberg in 1575. Shaped somewhat like a harpsichord, it used hooks to bring the selected gut strings down to a pedal-operated revolving horsehair band. A

spectacular combination instrument built in 1673 by Michele Todini of Rome was said to include a harpsichord and *Geigenwerk* coupled to an organ, a virginal and two octave spinets. It is not known whether Todini's *Geigenwerk* used a continuous band or wheels or both. Johann Georg Gleichmann produced a claviergamba in 1709 which was smaller than a harpsichord, using the string scale of a viol. Johann Hohlfeld's *Bogenflügel* (Berlin, 1711), akin to Haiden's invention, was admired by C.P.E. Bach and Marpurg, but it was probably Johann Carl Greiner's *Bogenhammerklavier* of 1782 (similar to Hohlfeld's instrument, but combined with a hammer piano) that inspired Bach's 'Sonata für das Bogenklavier' h280 (w65.48). Francisco Flórez of Madrid added a register of sustained voice to a glass harmonica and a piano about 1795, much like the [Celestina](#) stop already patented in England by William Mason and Adam Walker. Several continuous-bow instruments survive in museums. The Germanisches Nationalmuseum in Nuremberg houses an unsigned instrument with a compass of two and a half octaves and dimensions similar to those of a 4' harpsichord, its string lengths comparable to those of string instruments rather than of keyboard instruments. The pedal-operated band passes beneath the keys; rollers attached to the underside of the keys press the band down onto the strings. Nearly identical in principle is Djmenjuk's bowed keyboard of 1965, now in the Glinka Museum of Musical Culture, Moscow. Instead of pedals, the Russian instrument uses a motor. A variation on the continuous band can be seen in a six-octave instrument belonging to the Technisches Museum für Industrie und Gewerbe, Vienna, which was invented by Franz Kühmayer in the 1890s and built by the Hofmann and Czerny piano firm about 1915. Rather than having one continuous band, the instrument uses a number of shorter leather bands, each of which bows adjacent chromatic strings. It is double-strung, with unison strings mounted one above the other. The bands are pressed against the strings by means of rollers fixed on vertical levers which move when keys are depressed. Another notable instrument was the 1909 *Streichharmonium* made by Karl Beddies in which a satin-covered leather band pressed each gut string against its individual, violin-shaped resonator. Formerly part of the Heyer collection in Leipzig, it was lost during World War II.

Wheels have proved an even more popular bowing device, having a precedent in the hurdy-gurdy. 26 years after building the first *Geigenwerk*, Haiden produced a slightly altered version using five iron wheels covered with resined parchment and iron and brass strings. The wheels protruded through the gap and the selected strings were brought against them. A woodcut of this four-octave instrument appears in Praetorius's *Theatrum instrumentorum* (1620; for [illustration](#) see [Geigenwerk](#)). A similar Spanish invention by Raymondo Truchado dated 1625 and having four wheels is now in the Brussels Conservatory. Other instruments vary more in detail than in principle. Two early examples of a one-wheeled bowed keyboard were Athanasius Kircher's 'wonderful harpsichord' of 1650, which looked like a large domed box and combined an organ, harpsichord and 49-string *Geigenwerk* and the 'arched viall', mentioned by Pepys in his diary on 5 October 1664. Cuisinié's *clavecin-vielle* (Paris, 1708) had one wheel for six strings with 29 keys. Roger Plenius's English lyrichord (1741) had 15 wheels for 59 strings; instead of using pedals, he varied the drive mechanism by using a clockwork action with a large weight on the back

part to operate a flywheel. Le Gay of Paris produced a bowed keyboard instrument in 1762 in which gut strings conformed to a hollow cylinder in the body and were bowed by a leather-covered wooden wheel operated by the foot. John Isaac Hawkins developed a 'claviol' (1802) that, when closed, resembled a large wardrobe. It was based on the same principles as the *Geigenwerk*, but the stringing was vertical and the four pedal-operated wheels were horizontal (see [Claviola \(i\)](#)). In the last quarter of the 20th century at least three makers, Kurt Reichmann in Germany, William Morton in the USA and Akio Abuchi in Japan, constructed imitations of the early wheel *Geigenwerk*. The American maker Bob Bates has built and performed on three fretted instruments which use a metal finger to stop the string. Close in principle to instruments using wheels are those that use cylinders to rub appendages attached to strings (see §3 below). Instruments that have keys and bows but do not use strings include the late 19th-century *Stimmgabelwerk* of the Munich cittern virtuoso Ubelacker, which was sounded by vibrating metal prongs or tuning forks, and Luigi Russolo's *piano enarmonico* (1931), which used vibrating coiled springs.

The sound of the bowed keyboards varies greatly depending upon design and materials. The descriptions recorded for many of the instruments indicate a wide dynamic range – from soft violins to full organ – and a timbre that varies from the sound of a glass harmonica to a whole orchestra, with special effects including tremolo (*bebung*) and imitation of trumpets and bagpipes. The fact that no single design became standard may be due to the stringent acoustical challenges inherent in a bowed string instrument that lacks the immediate correction of a player-controlled bow or fretted string. Makers attempted with varying degrees of success to overcome problems of grating attacks, noisy wheels, and unstable intonation.

See also [Violin player, automatic](#).

[Sostenente piano](#)

2. Compressed air.

A number of sostenente pianos, sounded by jets of air directed at the strings, were devised from the late 18th century. They are essentially aeolian harps controlled from a keyboard. The first of them was the *anémocorde* (or *aéro-clavicorde*), an instrument of secret design, made in 1789 by the German piano builder in Paris, Johann Jakob Schnell. Only the bare essentials are known: by means of two pedals connected to bellows the air was driven through jets against the strings. The keyboard had a compass of five octaves, and pedals operated by the knees of the musician served to increase and decrease the volume of the tone. Thus, the general impression was that of approaching and receding tones. The sostenente device could be switched off to allow the musician to play on the *anémocorde* as on an ordinary piano. Schnell tried in vain to extend the use of his new instrument in his own country, where he otherwise built small pianos called 'pantalons', which became the forerunners of modern

grand pianos. Schnell's instrument was followed by the *piano éolien*, built by Isouard in 1837 and patented by Henri Herz in 1851. In France (1840 and 1850) and in England (1850) the piano maker Jean Henri Pape patented a device for swelling the tone of a piano by a jet of air, after the string had been struck by the hammer. Other patents of similar devices are those of Johnson and Anderson (1861) and of Tongue (1871).

Sostenente piano

3. Transmitted vibrations.

The phenomenon of transmitted vibrations involves setting up vibrations in a secondary body or substance that is connected to the sounding strings, as opposed to the strings being excited directly. In 1799 the acoustician Ernst Chladni developed his *Klavizylinder*, in which a revolving cylinder stroked wooden bars attached to the strings. Thus the friction from the cylinder set up vibrations in the bars, which in turn travelled to the strings. The concept was successfully applied by Gottfried Kaufmann and his son Friedrich in their harmonichord (1809; a similar action, used by Gottfried's grandson, is shown in fig.1). This resembled an upright piano, and had pedals that activated a long rotating cylinder above the keyboard. Its tone appealed even to Weber, who composed for it an Adagio and Rondo with orchestra (j115). Kratochvil's 'coelison', constructed in Bohemia in 1821, had the shape of an upright pyramidal piano; its strings were connected to long fixed keys, which the musician touched with his fingers. In 1817 Isaac Henry Robert Mott of Brighton constructed his sostenente piano, which used a set of rollers to activate silk threads that transmitted vibrations to the strings. In Paris, Gustave Baudet's *piano-violon* (1865) and *piano-quatuor* (1873) were built in the shape of upright pianos. In both cases the sound was produced by means of a revolving cylinder that rubbed small bundles of plant fibres attached to the strings (fig.2)

Sostenente piano

4. Quick and repeated movements of the hammers.

The production of apparently sustained tones by rapid repetition is the only technique to exploit the existing mechanism of the piano. This method was used in the sostenente piano made by the Paris engineer Philippe de Girard, who in 1842 patented his *piano trémolophone*. This was a grand piano with two keyboards, one of them exclusively for tremolando notes. The firm of Caldera & Bossi in Turin started the manufacture of the *melopiano* in 1873. This had a device that could be attached to any piano to make possible the swelling of notes by quick repeated strokes of a small hammer operated by clock-springs. A similar instrument was made and sold by Henri Herz in Paris, and the system was borrowed and further improved by the London piano-manufacturing firm of Kirkman & Son. Two variants of a mechanism that struck the strings with strips of leather or cloth were patented in France in 1849 by Roeder. In the *armonipiano*, invented by Ricordi and Fanzi and improved by V. Hlavěč, the tone could be sustained by a second set of hammers, which maintained vibration in the strings modified by means of three pedals and two levers.

Sostenente piano

5. Combination of a hammer striking the string and free vibrating reeds.

This hybrid method of producing sustained tones depends on the sympathetic vibration of reeds set in motion by strings struck in the usual way by hammers. It was used in the *piano à prolongement* built by Alexandre of Paris in the 19th century, and in the *piano scandé* invented in 1853 by Lentz and Houdart in Paris, which had various pedals that swelled the tone in each octave. The *piano à sons soutenus*, made by Jean-Louis Boisselot of Marseilles in 1843, also belongs in this category, as does the Canto, an electromagnetic device, invented around 1927 by Marcel Tournier and Gabriel Gaveau, which fitted inside a piano and transmitted the vibrations of the strings to a set of tuned reeds.

Sostenente piano

6. Electric and electronic principles.

The use of electricity provided the means for making other kinds of sostenente pianos. As early as 1759 static electricity was used in the *clavecin électrique* to activate a clapper that struck two bells in rapid alternation for each note, producing a sustained sound as long as the key was held down. Several instruments used electromagnetism: in Richard Eisenmann's *elektrophonisches Klavier* (developed 1885–1913) electromagnets controlled by tuning-fork oscillators activated and sustained vibrations in normal piano strings; for the musical exhibition in Vienna in 1892 Kühmayer constructed a bowed piano in which an endless bow was pressed to the strings by electromagnets; the Choralcelo (1909) and the Crea-Tone (1930) used electromagnets to sustain the vibrations of the strings for as long as the keys were depressed; an electropneumatic approach was adopted in the *Palsiphone électro-magnétique* patented in 1890 by Emile Guerre and Henri Martin, further developments of which were patented from 1913 by Martin with Alcide Maître; and in the Variachord (1937) the strings were both activated and amplified electromagnetically, and a mandolin-like repetition was possible. An early amplified sostenente piano, which exploited the continuous bowing mechanism, was the monophonic Radiotone (c1929–30), in which a wheel driven by an electric motor rotated against a single metal string, the vibrations of which were amplified by means of an electromagnetic pickup. In 1977 Stephen Scott developed a 'bowed piano' technique whereby as many as ten players use miniature solid and flexible bows to excite the strings of an open grand piano. He extended this technique with the development of an electromagnetic system (1982–3) which assigns an oscillator to each note; depressing the keys silently lifts the dampers, allowing the strings to vibrate. Five small electromagnets create sustained sounds in Alvin Lucier's *Music for Piano with Magnetic Strings* (1995). In all these instruments the sounds could be sustained for as long as the player desired.

While many electric pianos can produce more sustained sounds than normal pianos, the sounds decay in the usual way; they can therefore be regarded as sostenente pianos only to a limited extent. Some of the earliest electric pianos, such as the Förster Elektrochord (1933) and the Everett Piano Company's Pianotron (mid-1930s), were normal pianos whose sounds were electrically amplified. At about the same time electrically amplified pianos without soundboards (thus increasing the maximum possible duration of sustained sound) were first marketed; these

included the Neo-Bechstein-Flügel (1931), Variachord and several instruments based on a patent by Benjamin F. Miessner. (See [Electric piano](#).)

[Sostenente piano](#)

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Sostenido

(Sp.).

See [Sharp](#).

Sostenuto

(It.: 'sustained'; past participle of *sostenere*).

A direction that has been used both to designate a style of playing and as a tempo mark or modification; the abbreviation *sost.* is common. It is occasionally used to indicate a slowing down (e.g. in Brahms and Puccini; Brahms wavered, for the slow movement of his first symphony, between *poco adagio* and *andante sostenuto*). The words 'sostenende' and 'sostenente' (present participle) are also found and are perhaps more precise. The 'sostenuto' pedal on a piano is the one that sustains notes by lifting the dampers from the strings.

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

DAVID FALLOWS

Sostenuto pedal.

An optional middle pedal provided on some pianos that enables the performer to sustain the sound of a note held down at the moment the pedal is depressed. The principle of selective sustaining was addressed by Jean Louis Boisselot in a mechanism exhibited at the Paris Exposition of 1844. Boisselot's ideas were subsequently taken up by Claude Montal, who exhibited his *pédale de prolongement* at the London International Exhibition of 1862. Other inventions designed to achieve the same effect were developed by Lentz of Paris and Zachariae of Stuttgart. The modern sostenuto pedal, however, owes most to Steinway's mechanism, patented in 1874. The sostenuto pedal should not be confused with the [Sustaining pedal](#), the normal 'loud' or 'damper' pedal that removes the dampers from all the strings of the instrument.

EDWIN M. RIPIN/DAVID ROWLAND

Sostenente piano.

See [Sostenente piano](#).

Sotin, Hans

(b Dortmund, 10 Sept 1939). German bass. He studied with Friedrich Wilhelm Hezel and Dieter Jacob. His début was in Essen in 1962, as the Police Inspector in *Der Rosenkavalier*; in 1964 he joined the Hamburg Staatsoper, taking small roles, but soon graduated to virtually all the leading bass roles in the Hamburg repertory, as well as singing Wotan in *Das Rheingold* and *Die Walküre*. He made his Glyndebourne début as Sarastro in 1970, subsequently appearing at the Chicago Lyric Opera (début as the Grand Inquisitor, 1971), the Metropolitan (Sarastro, 1972), Bayreuth (the Landgrave, 1972), the Vienna Staatsoper (King Mark, 1973), Covent Garden (Hunding, 1974) and La Scala (Ochs, 1976). He also sang Pogner, Don Alfonso and van Bett (*Zar und Zimmermann*). Sotin was a

distinguished soloist in choral works, notably the *Missa solennis*, which he recorded. His operatic recordings include the roles of Alfonso, Rocco, King Mark, Pogner and Gurnemanz. His rolling, voluminous tones, his sympathetic stage presence and interpretative independence made him one of the most valuable German basses of his generation.

MARTIN BERNHEIMER/R

Soto de Langa, Francisco

(*b* Langa, province of Soria, 1534; *d* Rome, 25 Sept 1619). Spanish singer, music editor and composer, active in Italy. After making a name for himself as a musical prodigy in Spain, where he perhaps began as a choirboy at Burgo de Osma Cathedral, he joined the papal chapel as a soprano on 8 June 1562. He may have been the first castrato hired by that institution. He remained in the papal chapel until his retirement in 1611, serving as *maestro* five times. In 1566 he began attending the oratory recently founded by S Filippo Neri and he formally joined the group in 1571. He was involved in early negotiations surrounding the establishment of the Compagnia dei musici di Roma, though the papal singers eventually declined to participate in the group. In the years 1566–7 Soto served as chaplain to the church of S Giacomo degli Spagnoli, and by 1582 he was a member of the Confraternity of the Resurrection attached to that church (established in 1579 and created archconfraternity in 1591). He was active in the confraternity for the rest of his life, often holding responsibility for the musical arrangements for important occasions; in 1601 for example, he organised the music for the confraternity's celebration of the birth of a daughter to Philip III of Spain.

Soto was renowned for his singing. His voice was praised as late as 1640 by Pietro delle Valle, and his singing of *laude spirituali* composed for him at Neri's request by Animuccia and others was said to draw great crowds to the oratory. A series of five important anthologies of *laude spirituali* (1583–98) has been attributed to Soto's editorship; he certainly edited the last (RISM 1598⁴) and he signed the dedications of the previous two (RISM 1588¹¹ and 1591³), but information concerning the two collections of 1583 is not explicit. The first of these (RISM 1583³) is a modified edition of a volume published in 1577 and also attributed to Soto; this collection was itself the third of another important series of *lauda* anthologies begun by Animuccia. Of more than 200 pieces in these collections only a few are by him, but several more by him were printed in two well-known *lauda* anthologies of 1599 and 1600. The text of one of his *laude* is in Latin, the remainder are in Italian. They are characterized by block chords, treble-dominated harmony and symmetrical phrases, and they are suffused with the charms of homely fervour and devout and unaffected simplicity.

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ROBERT STEVENSON/LAURA MACY

Sotto

(It.: 'below').

A word found in various musical contexts, for example *all'ottava sotto* ('an octave lower'; see [All'ottava](#)). It is particularly used in the word 'sottovoce' ('an undertone') or in the less orthodox and particularly musical orthography *sotto voce*, a direction indicating that a passage is to be performed in an undertone. Rousseau (*Dictionnaire de musique*, 1768), in one of his more obscure definitions, equated *sotto voce* with *mezzo-forte* and *mezza voce*. *Sotto voce* was used originally in connection with vocal music, but was equally applied, by analogy, to instrumental performance. As such it is often found in Haydn and Mozart; and Beethoven used it in his quartets in the slow movements of opp.130, 132 and 135, and also at the opening of op.74. In many similar contexts he used *mezza voce* (see [Mezzo, mezza](#)). Used in string music, *sotto voce* is often a specific direction to play nearer the fingerboard where the sound is gentler.

For bibliography see [Tempo and expression marks](#).

ERIC BLOM/DAVID FALLOWS

Soubasse

(Fr.).

See under [Organ stop](#) (Sub-Bass).

Soubies, Albert

(b Paris, 10 May 1846; d Paris, 19 March 1918). French writer on music. After abandoning his law studies at the University of Paris, he entered the Conservatoire to study harmony with Bazin and Savard and organ with Alexandre Guilmant. His first journalistic undertaking was the continuation of the *Almanach Duchesne*, retitled the *Almanach des spectacles*, which he edited from 1874 until his death. Equally interested in theatre and music, he wrote many knowledgeable books on both subjects and soon became one of the most renowned critics of his time. His most important work is a 12-volume history of music arranged by country. He also contributed valuable articles to several papers under the pseudonym 'B. de Lamange'.

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YVONNE TIÉNOT

Soubre, Etienne-Joseph

(b Liège, 30 Dec 1813; d Liège, 8 Sept 1871). Belgian composer and conductor. After studying mathematics, he entered the Ecole Royale de Musique in Liège, where he studied solfège, the bassoon, piano, harmony

and composition. He began composing during the 1830s, and the first major concert of his work took place in January 1836. At the same period he conducted the orchestra of the Opéra and performed in front of Liszt. After winning the Belgian Prix de Rome with his cantata *Sardanapale*, Soubre travelled in Germany and Italy and visited Paris. He settled in Brussels at the end of 1844, and although he had entered upon a teaching career he devoted most of his time to composing choral works and melodies. On 16 April 1855 his three-act opera *Isoline, ou Les chaperons blancs* was performed at the Théâtre de la Monnaie. In November 1858 he was engaged as conductor by the Société Philharmonique of Brussels. In March 1862 he succeeded Daussoigne-Méhul as director of the Liège Conservatoire, and threw himself enthusiastically into teaching. He contributed to the development of the conservatory by increasing the classes and diversifying the subjects offered, and making musical activities more dynamic for both teachers and students. At the same time he continued his career as a conductor both in Brussels and in Liège, where he was particularly active with the La Legia choral society. He was elected to the Royal Belgian Academy in 1871, but died suddenly that year.

Soubre published pieces for men's and women's choirs, songs, duos and a solfège method, but most of his larger works were never printed. His *Hymne à Godefroid de Bouillon* was performed at Antwerp in 1850 by 500 singers and instrumentalists. His works exhibit good craftsmanship, particularly in the vocal writing.

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(selective list)

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JOHN LADE/PHILIPPE VENDRIX

Soubrette

(Fr.: 'servant girl').

A stock character of 17th-century French theatre: the clever but impertinent servant girl who comments wryly on the behaviour of the ladies and gentlemen of the household, and who often becomes an agent of intrigue. Originally derived from a character type in the plays of Marivaux and Molière, the term has been adopted for operatic soubrettes of all later periods, examples of whom include Serpina in Pergolesi's *La serva padrona* and Adele in Johann Strauss's *Die Fledermaus*. Although often a rather superficial secondary character, the soubrette in some cases is endowed with unusual breadth of character, as in Mozart's *Le nozze di Figaro* (Susanna) and *Don Giovanni* (Zerlina). By association with the light, agile soprano normally used for such roles, 'soubrette' has also come to mean this voice type and, in addition, any role demanding it, such as Papagena in Mozart's *Die Zauberflöte*, Olympia in Offenbach's *Les contes d'Hoffmann*, Zerbinetta in Strauss's *Ariadne auf Naxos* and a range of operetta roles including those by Sullivan. In France the *soubrette* voice is sometimes called a *dugazon* after the singer [Louise-Rosalie Dugazon](#), famous for her interpretations of such roles.

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Souesby.

See [Soursby](#).

Souez [née Rains], Ina

(*b* Windsor, CO, 3 June 1903; *d* Santa Monica, CA, 7 Dec 1992). American soprano. She trained at Denver and then in Milan. Her début as Mimì at Ivrea in 1928 led to engagements in Palermo and London, where she sang Liù to Eva Turner's Turandot in 1929. Her repertory also included *Trovatore*, *Faust*, *Mefistofele* and *Madama Butterfly*, but it was in Mozart at Glyndebourne that the most enduring part of her reputation was made. She sang Fiordiligi in the opening season of 1934, added Donna Anna in 1936, and appeared regularly in both roles until 1939. She also sang at the Stockholm Opera and later became a comedy vocalist for Spike Jones and his City Slickers. Her voice, light for Covent Garden, developed a hardness that sometimes limited enjoyment of her work at Glyndebourne, yet hers was probably the greatest personal success there in the early seasons, and her singing of Micaëla in the Covent Garden *Carmen* of 1935 was described as a 'joy to hear'. She recorded both Mozart operas with Fritz Busch.

J.B. STEANE

Souffleur

(Fr.).

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

Souffriau, Arsène

(*b* Brussels, 26 Feb 1926). Belgian composer. After studying the clarinet at the Brussels Conservatory, he took lessons in composition and orchestration from Francis de Bourguignon (1942–8). Besides his activities as a composer, he founded the Brabant Chamber Orchestra and was an opera conductor until 1956, the year in which he became director of the sound department of RTB. In 1962 he was one of the founders of the Institut National Supérieur des Arts du Spectacle, where he lectured until 1970 to sound engineers and film editors.

He is a very prolific composer and has written almost 500 works in all genres except opera. His work falls into two periods. His early output (from 1943) is dominated by instrumental music, written mainly for cinema (58 works) and for the stage (37 works), and demonstrates his early adoption of serial and aleatory techniques. His meeting with Cage and Varèse at the Brussels Exposition Universelle in 1958 led to his decision, after a period spent working in the APELAC studio set up by Henri Pousseur, to found his own studio, BIMES, that year: also influenced by the music of Xenakis and Pierre Henry, he has since composed some 350 pieces of electro-acoustic or computer music there.

WORKS

(selective list)

Orch: 6 syms., Pf Conc., Pf Concertino, Vn Conc., Conc., 2 hn, orchChbr: Puzzle, 3–10 insts, 1966; Free Music One, 9 insts, 1973; Sextet, cl, str; Sonata, 2 cl; Str Qt; Str Trio; Ww Trio; sonatas
Vocal: Mutations, chorus, 2 pf, perc, 1979; 5 songs, T, ens; 4 pieces, spkr, ens; zheng, S, perc

5 ballets, over 150 works for cptr, el-ac pieces, works with tape, incid music and film scores

El-ac: **Metastasis, tape, 1963**

Principal publisher: Maurer

ANNETTE VANDE GORNE

Souhaitty, Jean-Jacques

(*b* c1650). French theorist. He lived in Paris as a Franciscan monk. He devised and published a novel musical notation which was intended primarily as a means of simplifying the singing and teaching of plainchant but which could also be applied to other vocal and instrumental music. He

based his system on the use of the numerals 1–7 to represent the notes of the diatonic major scale. By altering them in certain ways and by appending to them various symbols (some borrowed from language, others from prosody), different features of the music could be indicated: altered notes, specific pitches and vocal range, as well as mode, time signatures, mensuration and the application of ornaments. Souhaitty illustrated the notation by examples drawn principally from the liturgy, including music by Du Mont and Nivers, in from one to four parts. Although his system (like others of the time) appears not to have taken hold, interest in it was briefly reawakened about a century later through a dispute set off by Jean-Benjamin de La Borde (*LaBordeE*), who alleged that Jean-Jacques Rousseau (in his 'Projet concernant de nouveaux signes pour la musique, lu par l'auteur à l'Académie des sciences, le 22 août 1742') had plagiarized Souhaitty in presenting the system as his own.

WRITINGS

Nouveaux élémens de chant, ou L'essay d'une nouvelle découverte qu'on a fait dans l'art de chanter (Paris, 1677)

Essai du chant de l'église par la nouvelle méthode des nombres (Paris, 1679)

Lettre, épigramme, et notes du père J.-J. Souhaitty (MS, 1678, F-Pn, fr.22953), ff.9–21 [printers' proofs and other material seemingly related to the pubn of *Essai du chant*]

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ALBERT COHEN

Soukous.

Generic term for Central African dance music. More specifically in the Democratic Republic of Congo (see [Congo, Democratic Republic of the, §III, 4](#)) *soukous* refers to a dance style first popularized in the late 1960s. The style developed directly from Congolese rumba that was introduced in the 1950s. The first period of *soukous* in the 1960s can be characterized by heavy arrangements; highly orchestrated horns and vocals fill the sounds of early *soukous*, while large numbers of guitars and rhythm instruments support these arrangements. Tabu Ley Rochereau, Dr Nico [Kasanda, Nicolas], Kiamanguana Verckys, Sam Mangwana and Joseph 'le Grand Kalle' Kabasele contributed greatly to early *soukous* efforts. A second wave of *soukous* occurred in the 1970s led by the group Zaiko Langa Langa and by Papa Wemba and Bozi Boziana, both former members of Langa Langa. Groups such as Quatres Etoiles and artists such as Mbilia Bel and Abeti Masekini were at the forefront of these new Paris-based recording efforts. In the 1980s there was a broadening of the international *soukous* market, introducing a smoother, cleaner and more produced *soukous* sound. Artists of the newer Parisian *soukous*, such as Kanda Bongo Man, Pepe Kalle and Kofi Olomide, developed a dance party music that was heavily guitar driven. Perhaps the greatest instrumentalist to emerge during the latest

incarnation of *soukous* was Diblo Dibala whose guitar playing was a critical feature in the success of Kanda Bongo Man's bands. His own bands, Iloeto and Matchatcha, have brought the appeal of *soukous* to worldwide audiences.

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GREGORY F. BARZ

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See Solié, Jean-Pierre.

Souliotis, Elena

(*b* Athens, 25 May 1943). Greek soprano. Her family emigrated to Buenos Aires; she studied there and in Milan. Her début was in 1964 as Santuzza (*Cavalleria rusticana*) in Naples, and her American début was at Chicago in 1966 as Helen of Troy in Boito's *Mefistofele*. The same year she made her first appearance at La Scala, as Abigaille (*Nabucco*), and in 1968 caused a sensation in the same part at a concert performance in London. Her first appearances at Covent Garden and the Metropolitan were both in 1969 as Lady Macbeth; at Covent Garden, Abigaille and Santuzza followed in 1972 and 1973. Souliotis's career proved short-lived, largely because she lacked the discipline to make the best use of her appreciable resources. On stage she was a vivid though controversial performer. She made a brief comeback as a mezzo in the 1980s.

ALAN BLYTH

Soul jazz [funky jazz, funk].

A type of hard bop dating from the mid-1950s. Played most often in small groups led by a tenor or alto saxophonist, a pianist or a Hammond organist, it is characterized by simple, tuneful themes and improvisations, modelled on the speech inflections of black preachers in the sanctified churches. Its leading exponents were Cannonball Adderley, Gene Ammons (late in his career) and Charles Mingus.

The terms funk and soul later became more widely known in connection with styles of popular music; once established these genres were in turn combined with jazz. Hybrids of jazz and soul music, and of jazz and the popular style funk, however, have little in common with soul jazz.

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Soul music.

A black American popular music style. The term soul in black American parlance has connotations of black pride and culture, but its usage in conjunction with music has a complicated genealogy. Gospel groups in the 1940s and 50s occasionally used the term as part of their name, as in the Soul Stirrers. In turn, jazz that self-consciously used melodic figures or riffs derived from gospel music or folk blues came to be called soul jazz by the late 1950s. As singers and arrangers began using techniques from gospel music and soul jazz in black popular music during the 1960s, soul music gradually functioned as an umbrella term for the black popular music of the time, with gospel music in particular providing a rich foundation for the singing styles of many stars. In addition to its association with a cluster of musical practices, the ascendancy of the term is inextricably linked to the Civil Rights movement, and to the growth of black cultural and political nationalisms of the period.

1. Origins.

The fact that the term soul was used in conjunction with gospel music, jazz and rhythm and blues points to the interconnection between these different black American musical practices, all of which already shared approaches to harmony, rhythm, melody and timbre. Nevertheless, the genres do differentiate themselves by the way and degree to which these musical elements are deployed and by the subject matter of the lyrics. Thus, the emergence of soul music from rhythm and blues in the early 1960s is more of a shift in emphasis than an importation of new elements from gospel music, as sometimes claimed. However, the increased use of vocal techniques used to signify spiritual ecstasy, intensity and devotion in a secular context intensified both the sense of passionate identification of the singer with the song and the sense of connection between the style of music and the black community. The first rhythm and blues singer to attract attention for his indebtedness to gospel technique was Clyde McPhatter, who was the lead singer on many hit recordings made in the early to mid-1950s with Billy Ward and the Dominoes and with the Drifters. These recordings featured McPhatter's impassioned melismas and call-and-response alternations with other singers in the band to a greater extent than had been evident in previous rhythm and blues recordings. What distinguished McPhatter from singers in earlier gospel-derived groups such as the Ink Spots and the Mills Brothers was the way in which he adopted the dynamic solo style of singers such as Mahalia Jackson and Clara Ward to songs with gospel-derived harmonic progressions in which the change of a single word could transform the song back into a gospel number, such as *Have mercy baby* to *Have mercy Lord*. Also important during the late 1950s was McPhatter's successor in the Dominoes, Jackie Wilson, a dynamic performer who employed gospel-derived vocal techniques in a pop-orientated idiom.

Ray Charles brought many of McPhatter's innovations into focus in a series of recordings beginning in 1954. Many of these songs used transparently gospel models, as with *I've got a woman*, which was based on *I've got a*

savior. On these recordings Charles sings in a raspy, exuberant tone full of whoops, cries, bent notes, melismas and shouts, accompanied by his gospel-styled piano and call-and-response patterns between his voice and either the horns or a female backing trio, the Raelettes (see fig.1). The apotheosis of this approach comes in his 1959 recording *What'd I say*, which not only imported musical elements from gospel music, but which produced a condensed simulation of a black American Holiness religious service. James Brown similarly employed elements from gospel music with the fervour of a Holiness preacher in songs such as *Please, Please, Please* (1956) and *Try me* (1958). In contrast, Sam Cooke used a smooth and sophisticated vocal technique, developed in the popular gospel group the Soul Stirrers, to record *You send me*, a major crossover hit in 1957. His approach to ballads, which conveyed an understated spirituality and sensuality, was a major influence on soul singers of the 1960s and 70s, such as Otis Redding and Al Green.

2. The 1960s.

The early 1960s saw a dramatic increase in gospel-influenced recordings when a confluence of performers, songwriters and record companies began producing recordings in a consistent style that would become known as soul. The early work of Solomon Burke (*Cry to me*, 1962), Otis Redding (*These Arms of Mine*, 1963), Wilson Pickett (*I found a love*, with the Falcons, 1962), recorded on independent record labels such as Atlantic and Stax and directed to a largely black audience, combined with the work of veterans such as Charles, Cooke, Brown and others such as Bobby 'Blue' Bland, to mark the stirrings of a recognizable genre. In addition to the melismas, bent notes, and wide range of timbres employed by the lead vocalists, these songs, all of which were in a slow tempo, prominently featured triplet subdivisions that were often articulated in arpeggiations played by piano or guitar. They also frequently featured interjected 'sermons' that usually took the form of romantic advice addressed to the audience.

As the term soul music began to enter mainstream usage, black popular music increasingly cut its ties with 1950s rhythm and blues to establish a distinctive 60s soul style. Differences began to emerge between a down-home, Southern soul style identified with the [Stax](#) and [Atlantic](#) recording companies and with studios based in Memphis and Muscle Shoals, Alabama, and a northern, smooth, or uptown soul style identified primarily with [Motown](#) Records based in Detroit. Between the years 1964 and 1966, the gospel techniques employed by lead vocalists continued, while the accompanying instruments acquired added definition through the use of rhythmic riffs. The bass in particular gained added prominence through the increasing use of syncopated patterns, and horns began to be used in syncopated, staccato bursts. Mid- and up-tempo songs such as James Brown's *Out of Sight* (1964), Otis Redding's *Mr. Pitiful* (1964), Wilson Pickett's *In the Midnight Hour* (1965), Jr Walker and the All Stars' *Shotgun* (1965) and Fontella Bass's *Rescue me* (1965) all displayed an increased reliance on these features as well as a move away from the shuffle rhythms of the 1950s to the even subdivisions that characterize latter-day styles such as funk, disco and hip hop. Ballads continued to feature triplet subdivision, but with more elaborate arrangements and greater use of

horns, particularly in 'Southern soul' recordings, or orchestral instruments, especially in recordings produced by Motown. Examples include Otis Redding's *I've been loving you too long (to stop now)*, Joe Tex's *Hold what you've got*, and the Miracles' *Ooh Baby Baby*, all from 1965. All these artists convey the feeling that they identify passionately with what they are singing about, whether the topic is spiritual uplift, devotion to a mate, troubles in love, or conflicts in the community or broader society. This sense of identification created the effect of fusing the spiritual, the personal, and the political.

During the period 1965–6 recordings by the already successful Motown artists, especially the Supremes and the Four Tops, reached new heights of popularity. Recordings by Southern soul artists such as Redding (fig.2), Pickett and Percy Sledge (*When a Man Loves a Woman*) crossed over into the pop market. James Brown also began a long string of crossover pop hits and the Chicago-based Impressions had a series of hits with thinly disguised topical themes (*Keep on pushing*, *People get ready* and *Amen*). In 1967–8 Aretha Franklin's *Respect*, a cover version of a song by Otis Redding, and James Brown's *Say it loud – I'm black and I'm proud* signalled soul music's entry into a new phase of political engagement. The emergence of Franklin, one of the first solo female stars in the genre (fig.3), had a huge impact: her tremendous range, mastery of all aspects of gospel singing technique, and driving gospel piano playing, applied to consistently excellent material, resulted in a series of brilliant recordings in 1967–70. During this time she sold more records than any other black American artist.

The phenomenal popularity of Aretha Franklin, the ongoing success of James Brown and the grittiest practitioners of Southern soul, and the continued ubiquity of the pop-orientated productions of Motown attested to soul music's continued relevance to a broad cross-section of the US audience in the late 1960s. Musically, many of the characteristics of the 1964–6 period persisted, although in mid- and up-tempo songs bass lines became more active, arrangements became fuller with greater use of multiple guitar parts, orchestral instruments and auxiliary percussion (especially at Motown). Individual parts became increasingly syncopated, especially in the music of James Brown, which in turn led to [Funk](#). A new type of soul ballad, exemplified in songs such as Linda Jones's *Hypnotized* (1967) and Marvin Gaye and Tammi Terrell's *If this world were mine* (1968), began to emerge that broke the previous reliance of ballads on triplet subdivisions and began to incorporate more of the textural and rhythmic innovations of the faster songs.

Otis Redding died in December 1967 on the eve of his greatest success, *Sittin' on the Dock of the Bay* (1968), and the activity and popularity of many of the first wave of soul practitioners declined thereafter. The producers and songwriters Holland, Dozier and Holland, who had been responsible for the bulk of the hits for the Supremes and the Four Tops during the peak 1964–7 period left Motown, while Stax underwent administrative reorganization and became increasingly inconsistent in both artistic and commercial terms; by 1975 the company filed for bankruptcy. As soul music's popularity decreased with the pop audience the industry belatedly recognized its importance in 1969 when *Billboard* changed the

name of the chart for black popular music from Rhythm and Blues to Soul, a name retained by the chart until 1982.

3. Later developments.

In the 1970s soul music diverged towards a 'sweet' soul style that took its cue from Motown and balladeers such as Curtis Mayfield, and towards a 'funky' soul style, after James Brown, the Southern soul practitioners and Aretha Franklin. The leading exponents of the sweet soul category resided in Philadelphia. Producers Gamble and Huff, and Thom Bell, along with a core of studio musicians, created a body of work that dominated soul music in the early 1970s. Musical trademarks included crisp, clear recordings enhanced by the generous 'sweetening' of strings and brass. The distinctive drum sound emphasized the mid-range, and often accented every beat; in evidence as early as Jerry Butler's *Only the strong survive* (1969), these musical trademarks reached maturity in the O'Jays' *Love Train* (1973) and Harold Melvin and Blue Notes' *The Love I Lost* (1973), creating a rhythmic and sonic approach that set the stage for **Disco**. The unabashedly romantic sound of the ballads of groups such as the Delfonics (*La La means I love you*, 1968; fig.4) and the Stylistics (*Betcha By Golly Wow*, 1972), usually featuring falsetto voices and rich orchestration, also enjoyed crossover success. Recording in Memphis, Al Green had a string of hits in the early 1970s beginning with *Tired of Being Alone* (1971), and that represented a synthesis of the 'sweet' and the 'funky'.

By the early 1970s the funky stream of soul began to cohere into a style that was increasingly differentiated from soul music. Brown's influence and the influence of bands such as Sly and the Family Stone, who blended Brown's funk style with elements of psychedelic rock, was felt by many soul artists. At Motown the producer Norman Whitfield recorded a series of songs with the Temptations, among others, that showed the company moving in new directions, and clearly displayed the influence of Brown and Sly and the Family Stone. These included *Cloud Nine*, *Ball of Confusion* and *Papa was a rolling stone*, all from 1968–72. The early work of the Jackson Five also falls into this category, as with *I want you back* (1969). Long-established Motown artists also moved in new directions with concept albums, such as Marvin Gaye's *What's Goin' On* (1971) and Stevie Wonder's *Talking Book* (1972).

By the mid-1970s the up-tempo numbers in the sweet style began to be called disco. Ballads formed the most obvious aural connection to soul music of the late 60s and early 70s, but by 1982, even *Billboard* had to concede that Soul was no longer an adequate label for black American popular music in general, and changed the name of the soul chart to Black Music. Aspects of soul music live on in contemporary rhythm and blues, and in the samples of many hip-hop tracks: Salt 'n' Pepa's *Tramp* (1987) pays homage to Otis Redding and Carla Thomas's *Tramp* of 20 years earlier. Contemporary usage of the term, however, refers to a style that began with a few scattered efforts of the pioneering singers in the 1950s, gathered momentum throughout the 60s with the twin streams of Southern soul and Motown, and eventually diverged into funk and disco in the 70s.

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DAVID BRACKETT

Soul II Soul.

English pop performers. They can be best thought of as a collective of ever-changing personnel rather than as a pop band, and in the 1980s were harbingers of the looser confederation of working units which typified certain areas of dance music in the 90s. Soul II Soul was formed in 1982 by Jazzie B (Beresford Romeo; *b* London, 26 Jan 1963; rapper) and Phillip 'Daddae' Harvey (multi-instrumentalist) as a reggae sound system unit. They first played at street parties and youth clubs, but by the mid-1980s the collective had become one of the leading promoters of warehouse raves in London. Jazzie B was as much a pop entrepreneur and guru as musician, with a shop in London selling band merchandizing and fashion accessories; he later became a radio DJ on the then pirate station Kiss FM and produced an album for James Brown in 1993. In 1985 the band was joined by Nellee Hooper, who later went on to record with Massive Attack and become a producer, and in 1987 Soul II Soul finally became a recording band with two underground dance hits, *Fairplay* and *Feel Free*. In 1989, however, they entered mainstream pop. Their singles *Keep on movin'* and their UK number one *Back to Life (However do you want me)* both featured vocals by Caron Wheeler and blended Chic-inspired disco string arrangements with 1980s rap and hip hop. Their first album, *Club Classics Volume 1* (Ten, 1989) was an international success and sold 2 million copies in the USA under the title *Keep On Moving*. In the 1990s Soul II Soul's innovative hybrid dance sound was subsumed by the mainstream and, although the band continued to have hit singles and albums, their critical and commercial stock declined. They released their sixth album, *Time For Change* (Island), in 1997, but the critical consensus was that the band had failed to heed the title's directive to any good effect.

Sound.

This article gives an introduction to the scientific aspects of sound. For information on related topics see [Acoustics](#) (for matters connected with rooms, instruments and the human voice), [Hearing and psychoacoustics](#), [Psychology of music](#) and [Recorded sound](#); for the history of the study of sound, see [Physics of music](#).

1. History.
2. The nature of sound.
3. Visual representation of sound.
4. Human response and physical measurement.
5. Means of producing musical tones.
6. Origins of quality and tonal differences.
7. The physics of tubes and horns.
8. Methods of analysis and study.
9. Tones in sequence and combination.
10. The effect of acoustic environment.
11. Prospect.

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CHARLES TAYLOR (with MURRAY CAMPBELL)

Sound

1. History.

Greek and Roman sources include numerous references to scientific reflections on the nature and origin of sound, and these seem to be the earliest recorded thoughts indicating any attitude to music other than the purely aesthetic. Many classical observers, however, followed the Aristotelian method of thinking about an experiment and imagining the results, a method which, though of undoubted value as a starting-point, usually led to conflicting conclusions if not checked against real experiments. Also, a great deal of mysticism, especially concerning numerical relationships, tended to obscure more scientific ideas.

There followed a gap of 15–16 centuries during which there was no development in the scientific study of sound. But during the 16th and 17th centuries almost all of the great scientists of the time devoted at least some of their attention to the subject. Galileo made the first serious study of vibrating strings and gave a plausible explanation of the origin of consonance and dissonance, one that remains generally acceptable. He also introduced the idea of demonstration by analogue, including the use of pendula to demonstrate harmonic ratios. Boyle performed the classical experiment to show that a medium is needed for sound transmission; Descartes made studies of resonance; Hooke recognized that a sound of definite pitch can be derived from a rotating wheel; Mersenne formulated laws of vibrating strings (though Galileo had laid firm foundations in unpublished work); and Newton was the first to make a theoretical derivation of the velocity of sound and to compare it with experimental results.

In the 18th and 19th centuries discoveries came rapidly. Young made full studies of the modes of vibration of strings; Chladni studied vibrations of plates; Fourier established the mathematical theories on which all modern wave analysis is based; Wheatstone developed methods of making sound waves visible; Faraday investigated singing flames; the equal-tempered scale appeared; Koenig studied the human ear's pitch range; and Helmholtz gathered all the studies together in a magnificent volume. Bell produced the telephone and Edison the phonograph; John Tyndall lectured in Britain and the USA, using demonstrations that still have great impact and for which much of the apparatus remains at the Royal Institution in London. During the first half of the 20th century there was a decline in progress, partly because scientists were preoccupied with atomic physics. In the second half, new technological advances, largely deriving from these studies (particularly those concerned with electronic measuring devices), gave the study of sound a new lease of life. (For further material on the history of the science of sound see Miller).

Sound

2. The nature of sound.

One of the earliest applications of the air pump was to show that sound cannot be heard from a source in an evacuated vessel: intervening air is necessary for transmission. But the air does not have to travel; sound can pass through walls and windows. The idea emerges, then, of transmission by means of waves, that is by transfer of energy from point to point without permanent change in the medium. Sound waves involve tiny disturbances or changes in the pressure of the air. The amount of the disturbance is small; a quiet musical instrument might create changes in the atmospheric pressure of only about one part in a million. Each disturbance, which may be an increase or decrease in pressure but is usually a complicated succession of both, then travels out through the surrounding air creating spherical wave surfaces round the origin of the sound – a three-dimensional counterpart of the circular ripples produced by a pebble striking the surface of a pond. The waves in the air travel outwards at approximately 340 metres (m) per second.

Because the energy associated with a particular sound is spread out over the surface of a sphere, it follows that the fraction of the total energy that falls on a human ear reduces as the square of the distance from the source. Assuming that the area of sound-wave surface picked up by an ear is 12.5 cm^2 , if the listener is 1 m away from the source, the surface area of the sphere is then just over $125,000 \text{ cm}^2$ and so only about one ten-thousandth of the energy is received by one ear; at 5 m the proportion would be one quarter-millionth. In this calculation it is, of course, assumed that the source is far from any objects that would reflect or diffract the sound – in other words that it is in empty space (except for air). Usually there is an environment, even if it is only the ground, and in a room the whole wave pattern is different. The effect of room acoustics is discussed in §10 below and in [Acoustics, §1](#).

Sound, then, arises and is transmitted as tiny pressure changes in the air. When any two hard objects collide they produce a sound that might be described as a click or a crash depending on its loudness. The simplest

click corresponds to a sudden rise in the pressure of the air, produced by the air that was between the colliding objects being forcibly squeezed out. The pressure then reduces, usually overshoots the mark and after a few oscillations falls to normal. Clicks may be combined in two ways. If they follow each other in a random fashion, as for example when an audience applauds, the resulting sound is described as 'noise'. It may be continuous and of uniform loudness, but cannot easily be assigned a pitch. However, if the clicks follow each other regularly they are heard separately if well spaced in time (e.g. the ticks of a clock), but if they are speeded up they begin to produce a sound of definite musical pitch. The most obvious example is the circular saw in which the teeth successively strike the wood: as the speed of rotation rises, so does the pitch of the sound. Any regularly repeated sequence of pressure changes will give rise to the sensation of musical tones of constant pitch if the sequence repeats at a frequency between 18 and 15,000 times a second approximately; the exact limits depend on individual variations in hearing, and especially on the age of the listener (see §4 below).

What has been said concerns steady, unchanging sounds; complications arise in the case of varying sounds. Also, it is the regularity of repetition that gives a sound the musical sensation of pitch; the repeating unit does not matter. For example, [fig.1](#) shows the pressure variations (i.e. plots of amplitude against time) in four quite different sorts of wave; all four would give rise to a steady sensation of the same pitch, but the quality of the sound, or timbre, would be quite different in each case. Fig.1d is a sine wave (so called because the mathematical equation from which it is derived is $y = a \sin \pi x$); a treble recorder playing a note steadily and fairly quietly with no trace of vibrato gives a close approximation to a sine-wave tone. It is important scientifically for two reasons. First, sine-wave oscillation occurs naturally in a large number of systems that are normally balanced in equilibrium and are then slightly displaced. A child's swing, the pendulum or balance wheel of a clock, the air in a bottle when one blows across its neck and the metal reed of a mouth organ are all examples. Second, any wave, no matter how complicated, can be represented by adding up the effects of a large number of sine waves. This is the basis of Fourier analysis and synthesis (see §8 below).

The question arises whether transmission through the air leaves sound waves unchanged. Clearly, if the waves are being created inside a room there are effects (see §10 below); and changes may occur in sounds transmitted through electronic systems (radio, telephone, recording). Here discussion is limited to some of the important effects that can arise in the process of transmission through the air. First, the speed of sound varies with the temperature, humidity and pressure of the air, and with its exact composition (though this last factor is unlikely to vary significantly except in highly artificial conditions, such as those inside a spacecraft or diving bell). But uniform changes in velocity of the magnitudes likely to arise in nature can be detected only by precise measurement, though non-uniform changes may produce quite noticeable effects: the waves may travel along a curved or bent path, that is, they may be 'refracted'. For example, the velocity of sound is greater at higher temperatures. Suppose one listens to sounds in the open air near noon on a hot summer day. The earth will have heated up and the layers of air next to it will be correspondingly warm;

higher up the air will be much cooler. A sound wave travelling towards an observer will thus tend to travel more slowly some distance above the earth and more quickly nearer to the ground, so the whole wave slews round and goes up into the air. Sound cannot therefore be heard at great distances, and this contributes to the muffled and drowsy effect at midday in summer, so often described by poets. On a clear night, however, the earth cools rapidly, the blanket of air remains relatively warm and the effect is reversed: sound waves tend to curve down towards the earth and hence 'carry' much further. Similar effects occur over water, and a combination of the down-curving effect and good reflection at the water surface can make audibility over a lake or pond excellent.

If a wave meets an object, various kinds of interaction may occur. If the object is very small compared with the wavelength of sound, the wave is hardly affected at all. (The wavelength corresponding to c' is about 1.25 m or 4 feet.) If the object is approximately the same size as the wavelength, the waves tend to move in towards each other again after passing on either side of it, and so, effectively, go round corners; the sound is said to be 'diffracted'. If the object is much larger, the main effect is that the waves are reflected.

Diffraction or reflection can, under certain special circumstances, lead to problems. Suppose, for example, that sound finds its way to an observer by two routes of different lengths. The extreme example is the 'specific echo' heard in tunnels or before mountains, in which the sound is repeated one or more times. But if the path difference is not so great and the sound is a continuous musical tone, the net result depends to a great extent on the amount of 'slide' between the two waves. If it happens that when the paths join up a peak of one coincides with a peak of the other (i.e. if the waves are 'in phase'), they merely add to each other; but if a peak of one lies on a trough of the other (i.e. if the waves are 'out of phase'), the waves effectively neutralize each other and no sound is heard (see fig.2). The easiest way to demonstrate this effect is to listen to a high-pitched, steady note in a room; sound will be received direct from the source and also by reflection from the walls and the relative path lengths will depend on position, so that the sound heard can be made to rise and fall in loudness by moving the head. Phase is important, and one can, for example, make or mar the effect of a stereo system by feeding the loudspeakers in or out of phase. It is essential that compressions received by both microphones are reproduced as compressions by both loudspeakers. If this is not so, the resulting sound is diffuse and difficult to locate in space, because the ears rely on phase differences to help in localizing sound.

The addition or diminution effect of two waves with a phase difference is called 'interference'. Perhaps the most striking demonstration is that which can be performed with a tuning-fork. If a fork is struck and held about 5–8 cm from one ear, the sound will be found to rise and fall in loudness as the fork is rotated. The following explanation refers to fig.3, which represents a view looking down on to the end of the fork. When the prongs move together a compression moves out along directions A and B but in directions C and D the result is a rarefaction. When the prongs move apart again compressions move out along C and D and rarefactions along A and B. Thus the waves in directions A and B are exactly out of phase with those

along C and D, as is shown by the quadrants of circles. If one listens in directions W, X, Y or Z one receives simultaneously two waves exactly out of phase with each other; they effectively neutralize one another, and practically no sound is heard.

'Diffusion' is a term sometimes used in discussing the distribution of sound waves in a hall, implying a mixture of reflection and diffraction from specially shaped panels or reflectors so placed that sound waves that would otherwise be 'wasted' can be deviated into more useful directions. All the processes discussed above – refraction, reflection, diffraction and interference – affect the direction, distribution and loudness of sounds but have relatively little effect on their quality; the shapes of the waves remain unchanged.

Sound

3. Visual representation of sound.

In any serious research it is important to be able to describe the object of study precisely, but in the case of sound this is exceedingly difficult. It is possible to describe sounds in words, in pictures or by association with colours, but none of these representations can be called precise. Musicians have traditionally used a symbolic notation that is satisfactorily specific as far as the pitch and duration of each required sound is concerned but is not nearly good enough for scientific purposes, especially when the quality of sounds is involved. On a musical score quality is determined almost exclusively by giving the name of an instrument; but there are almost as many qualities associated with a particular category of instrument as there are instruments, and it is rare to find a composer specifying even in the most general way the kind of violin, clarinet, bassoon etc. called for. Furthermore, interpretation of a score depends on precise knowledge of the instruments. It is therefore necessary to look for much more exact visual representations.

What is required is a means of portraying the exact pressure at a point in the sound wave at every instant of time. One of the earliest ways of doing this was very direct; it consisted simply of letting the sound fall on a thin diaphragm or membrane in the side of a gas pipe feeding a flame. If the pressure on the membrane increased a little the flame jumped and if it decreased the flame sank. The flame was then viewed by reflection in a set of mirrors arranged on the faces of a rotating block of hexagonal or octagonal section. The effect was to spread the images of the flame out horizontally and the variations in height could be seen. Many elaborations and variations of this device have been used during the last century or so, and the device in current use is merely a sophisticated version. The membrane is replaced by a microphone that converts the pressure variations into variations in an electric current instead of into variations of gas pressure. This varying current is then fed to a cathode-ray oscilloscope to give a graph of pressure against time. Variation of the speed of the trace makes possible the examination of the pressure variations in different degrees of detail.

Fig.4 shows the wave trace of a series of staccato notes (*a'*) on a treble recorder at the rate of six notes per second. In fig.4*a* the trace lasts two seconds and 12 separate notes can be seen. In fig.4*b* the trace lasts a

third of a second and two notes can be seen. In fig.4c the trace lasts 0.1 seconds and shows the beginning and middle of one note. In fig.4d the trace lasts 0.014 seconds and the regular waveform in the middle of the note can be seen. Many important points are illustrated by these traces, and they will be referred to again.

Sound

4. Human response and physical measurement.

One of the most difficult problems in scientific study is to devise methods of measuring quantities to which the human senses respond in such a way that the measurements bear some relationship to the subjective response. In sound the first difficulty is the enormous range of pressure variations to which the ear is sensitive. The smallest disturbance of the air that can be detected as sound by the average person involves atmospheric pressure differences of about two parts in ten thousand million; the largest disturbance that can be tolerated without the sensation of sound turning into pain is about a million times larger. A range of a million to one in pressure variation is far beyond the scope of any single physical instrument. The range of audible frequencies is not quite so great – about a thousand to one. For both pressure change and frequency the relationship between stimulus and sensation is complicated. If a pure tone of about 20 cycles per second, or 20 Hertz (Hz), which can just be heard as a very low note by most people, is slowly increased in frequency, the perceived sensation of pitch gradually rises, and there is a sensation of ‘coming to rest’ periodically at certain points during the process. These points are, musically speaking, an octave apart in pitch and turn out always to correspond to an exact doubling of the frequency, at least over the middle range (see below for some complications). If two notes are played together it is easy to adjust them by ear so that one is exactly double the frequency of the other; if the ratio is not quite 2:1 the result is harsh and unpleasant (the phenomenon of the ‘stretched octave’, however, is discussed under [Psychology of music, §II, 1\(iii\)](#)). This logarithmic relationship of doubling the stimulus to give equal increments of sensation is quite common in relating subjective and objective measurements; something like it is found in relating pressure changes with loudness.

It is customary to work not in terms of pressure changes but in terms of the energy associated with a wave. The physical quantity most often used is the sound intensity, and it is measured as the energy flow per second through one square metre in units of watts per square metre. The intensity of a sound is related to the square of the pressure difference involved, and so the range of intensity to which the ear is sensitive is a million million to one. The quietest sound that can be heard has an intensity of one million-millionth of a watt per square metre and the ‘threshold of pain’ is one watt per square metre. Again the law relating stimulus and sensation is roughly logarithmic, and doublings of the intensity give something like equal increments of loudness, though again there are complications (see below). These logarithmic laws are aspects of the Weber–Fechner Law, whose most important result is that to produce a noticeable increase in sensation the extra stimulus required depends on the stimulus already present. The idea is, of course, familiar: in conditions of absolute silence one can hear a pin drop, whereas in a noisy machine shop a hammer might fall unheard.

It is not possible to disentangle intensity and loudness from frequency entirely; the ear's response to sounds of different intensities depends to a considerable extent on their frequencies. Fig.5 shows a set of graphs that are usually called equal loudness curves. They are produced by asking a wide range of subjects to match in loudness pairs of pure tones of differing pitch. Any one of the curves on the diagram represents the actual intensity that has to be produced as a physical quantity in the sound wave to give the same sensation of loudness to the ear. It is quite clear, for example, that for quiet sounds (the lower curves) it requires a great deal more intensity at low and at high frequencies to produce a given loudness than it does in the middle around 1000 Hz (approximately b''). At higher sound levels the curves are much flatter. This is why uniform amplification in reproducing apparatus is satisfactory when the volume of reproduction is high, but at lower levels bass and treble boost is needed. A special 'loudness' control is incorporated in some amplifiers to make this correction automatically.

The curves in fig.5 are labelled in decibels (dB) and phons. The decibel is a measure of level, either of sound energy or of power in an electric circuit, and it relates to the ratio of two quantities. It arises from the logarithmic relationship already discussed and is an attempt to provide a unit which, though based on physical measurement, bears some relationship to perceived sensation. If the ratio of two physically measured sound intensities is $I_1:I_2$, then I_1 has a level n decibels above I_2 if $n = 10 \log_{10} (I_1/I_2)$. Thus since $\log_{10} 2$ is 0.3010, if the ratio $I_1:I_2$ is 2:1, I_1 is approximately 3 decibels louder than I_2 . Decibel levels can, of course, be added, so for example a sound that starts at a level of 10 dB above some fixed standard and is then amplified by a factor of two will finish up 13 dB above the standard. In measuring sound or noise levels it is usual to take the minimum sound that can be just heard – the threshold of audibility already mentioned – as the standard (usually defined as one million-millionth of a watt per square metre). It will be obvious from fig.5 that the frequency of the sound will have an influence, and indeed the threshold is not the same at all frequencies. By convention sound levels are measured by comparing them with a 1000 Hz pure tone. If the sound being measured seems to be as loud as a standard 1000 Hz tone when they are heard in alternate bursts, and if the 1000 Hz tone has an intensity level of n dB, the sound being measured is described as having an equivalent loudness of n phons. Thus the curves of fig.5 show the intensity level at different frequencies required to give a constant equivalent loudness; the dB level at 1000 Hz can be seen to equal the equivalent loudness in phons for each curve.

Difficulties begin when, instead of relating all measurements to intensity as a physical quantity, one tries to produce an entirely subjective scale (all the measurements so far described, though they involve subjective matching, always end up with intensity being measured on a meter). One might, for example, assume that, if a sound A when heard by only one ear seems to match in loudness a sound B when heard by both ears, then B is half as loud as A. Or one might try to estimate subjectively when one sound is twice as loud as another. Using this sort of strategy yet another quantity has been introduced, the sone. It is a truly subjective unit, and the complexities of trying to relate, for example, the loudness in sones produced when ten violins play together if separately each one has an

equivalent loudness of 60 phons are beyond the scope of this article. [Fig.6](#), however, shows the approximate relationship between equivalent loudness of a sound in phons and its loudness in sones. One sone is arbitrarily defined as 40 phons and, roughly, an increase of nine phons is needed to give an increase of one sone.

To return to the impossibility of disentangling frequency and intensity, it is often stated that there is a direct relationship between frequency and pitch, and that the physically measurable frequency completely defines the sensation of pitch. The subjective sensation of pitch can, however, under certain circumstances, depend on the intensity as well as the frequency. Fortunately the effect is strong only when pure tones are involved; real instruments produce much less striking changes. There seems to be confusion over the exact nature of the effect. Some have given quite specific relationships, but Taylor's experiments with a wide range of audiences produce variable results. If a pure tone of absolutely constant frequency is suddenly increased in intensity then, whatever its frequency, some listeners think that it has risen in pitch, some that it has stayed the same, and others that it has gone down.

The problems of relating pitch to frequency, however, are of greater importance. It is convenient to introduce a system of dividing the octave that takes note of the logarithmic aspect of sensation, and then the various intervals judged subjectively can be translated into this physically measurable quantity – a division analogous to the decibel for loudness measurements; the one in common use is the cent, a 100th part of an equal-tempered semitone. As was the decibel, the cent is a logarithmic measure of ratio, and intervals in cents may be added together. If the interval ratio between two notes is $I_1:I_2$ then their interval is n cents if $n \log_{10} 2 = 1200 \log_{10} (I_1/I_2)$. Thus if the interval is one octave, I_1/I_2 is 2 and n is 1200. A perfect 5th has the interval ratio 3:2 and a perfect 4th 4:3, so together they give an octave since $3/2 \times 4/3 = 2/1$. Expressed in cents the 5th is 702 cents and the 4th 498 cents, and the sum of these is 1200, an octave. (For further remarks on scales and intervals see §9 below.) The cent, then, relates directly to physical measurement of frequency, but it is important to recognize that the system depends on tuning experiments in which two notes are listened to simultaneously.

As was seen in §2 above, if two pure tones of identical frequency and intensity are added together the net result will depend on their phase difference. If the two waves are just a little different in frequency then, even if the source-to-ear distance remains fixed, the waves are alternately in and out of phase along their lengths, and the loudness rises and falls to give the familiar 'beat' phenomenon ([fig.7a](#)). The elimination of beats provides a precise method of adjusting two notes to identical frequency. If the notes are exactly an octave apart, they will add to give a steady waveform and the resulting impression is smooth and steady ([fig.7b](#)); if they are not quite an octave apart again they will 'change step' and the change can be detected by the ear though it is not as marked as the beat effect ([fig.7c](#)). If, however, two notes are played successively rather than simultaneously and observers are asked to judge when the pitch of one note is twice or half the pitch of the other, estimates of intervals are considerably different. A scale of pitch based on this melodic judgment is measured in mels. [Fig.8](#)

shows the relationship between frequency measured in Hz and corresponding pitch measured in mels. The pitch of a 1000 Hz note is defined as 1000 mels. (For further information on psychoacoustics see [Hearing and psychoacoustics](#) and [Psychology of music](#).)

Sound

5. Means of producing musical tones.

(i) Mechanical rotation.

Since tones of specific frequency have a repetitive waveform, the most obvious way to generate them is from some system that is rotating, so that the same sequence of events occurs in every revolution. Most of the hums and whines associated with machinery arise from this, and it is a familiar fact that as the rotational frequency rises so the pitch of the tone goes up. The only device constructed with the deliberate intention of deriving a tone mechanically from a rotating object is the siren, which in its simplest form is merely a disc with a ring of equally spaced holes near its outer periphery. The wheel is so arranged that a jet of air from a pipe is alternately interrupted and allowed to proceed through one of the holes as the disc is rotated. If the speed of rotation is high enough, a succession of puffs of air at a rate audible as a musical tone can be produced. Such a wheel may be provided with several rings with different numbers of holes in each. If the jet of air is directed at different rows then, even though the rotational speed of the disc remains constant, a sequence of notes can be produced and simple tunes played. For example, if eight rings of 24, 27, 30, 32, 36, 40, 45 and 48 holes are used, a diatonic major scale results. The pitch ratio of a tone to any other tone stays constant at any given rotational speed (i.e. the siren will always produce a diatonic major scale) but the absolute pitch depends on the speed of rotation.

Such devices have only rarely been used as musical instruments, but they do give useful frequency standards, as it is relatively easy both to produce and to measure steady rotational speeds. There are, however, several devices that use rotating systems as the basis of their tone-generators but make sound by electrical means, for example the Hammond organ and the Compton electrone.

(ii) Mechanical vibration.

Almost anything can be made to vibrate, but the frequency may be outside the audio range, or it may be so heavily damped that the vibration does not persist long enough for it to be heard. It is impossible to separate the idea of vibration from the idea of waves, and the time taken for a wave to travel from one point to another is all-important in discussing vibrations. Consider, for example, an open tube of about 2 cm internal diameter and 37.5 cm in length. If a puff of air is sent in from one end, it will travel along until it reaches the other; there it will suddenly find itself free to expand into the open air and the resultant pressure difference will cause more air from inside the pipe to move out of the end. The result is that an expansion or negative pulse – a momentary lowering of the pressure – travels as a wave back to the front end. As soon as it arrives back at the beginning, air from the outside is pushed in to fill up the low pressure region, will over-shoot the mark and another compression will travel outward along the tube as did

the first. The total time taken to travel from one end to the other and back again is the distance (75 cm) divided by the velocity (say 330 m per second) and hence the number of double trips in a second is 440, so the tube will produce the note *a'*. If the palm of the hand is used to strike one open end, a 'pop' at this pitch can clearly be heard; and if a tuning-fork producing 440 Hz is held near the open end, the pulses produced by the fork are exactly in time with the pulses travelling up and down the tube, and so the phenomenon of resonance occurs: the fork appears to produce a much louder note.

If a vibrating system is to be used as a musical instrument, it must be possible to change its pitch, and therefore to change the time it takes for a pulse to travel through one cycle. This can be done either by changing the dimensions of the object or by changing the velocity of the pulse. To begin with the former, if the air tube had been only 18.75 cm long, the pulse would make the double journey in half the time; if it had been 75 cm long it would take twice as long. The resultant notes would thus be *a''* (880 Hz) and *a* (220 Hz) respectively. Thus by far the simplest way of making a musical instrument is to take a collection of vibrators of different sizes and use one for each required note. The piano, organ, harp, xylophone etc. all follow this principle. The next simplest way is to use one vibrator but to change its length or the velocity of the pulse each time a new note is required. In string and woodwind instruments the effective length of the vibrator is changed, and in the strings the tension also can be changed; the tension alters the velocity of the wave along the string, and hence the pitch of the note.

A difficulty that sometimes arises is that of relating compression waves travelling up and down hollow pipes with transverse waves travelling along a string. The simplest way out of the difficulty is always to think of 'disturbances' travelling up and down. A disturbance may be an increase of pressure in the air in a pipe, a decrease of pressure in the air in a pipe, a sideways movement of a stretched string, a longitudinal movement of the coils of a spring, an increase or decrease in voltage or current in an electrical circuit, and so on. It is customary to draw graphs of these disturbances showing time along the direction of travel and the magnitude of the disturbance vertically. Thus fig. 1*d* might represent any of these kinds of wave, with the vertical coordinate representing pressure, voltage, lateral displacement etc. as appropriate. The scientific quantity 'amplitude' is simply the amount of the disturbance from the undisturbed state.

Before considering the third common method of pitch changing it is necessary to note a complication in the simple picture of pulses travelling up and down a pipe. If a tuning-fork at *a'* (880 Hz) is held to the 37.5 cm pipe, resonance still occurs, because although twice as many wave crests are being sent into the tube, they travel at the same velocity as before, and the first arrives back as the third one goes in. Resonance will also occur at roughly all integral multiples of the basic frequency. These frequencies are usually called 'harmonics' of the basic frequency. For many of the long thin vibrators used in real musical instruments (pipes, strings etc.) the sequence of frequencies at which vibrations will easily occur has this harmonic relationship. In more complex shapes – pipes of non-uniform bore, plates, cups, bottles etc. – the times taken for pulses to travel in

different directions and to return are not so simply related, that is, the 'modes of vibration' are not necessarily harmonic. The third basic way of altering the pitch of an instrument involves changing the mode of vibration. The brass family provides the obvious examples and, to a first approximation, the notes produced by a simple brass instrument without valves (e.g. a bugle) have the harmonic frequency relationships 1 : 2 : 3 : 4 etc. But there are considerable complications (see §6 below).

Vibrational modes can be demonstrated on the piano. If a single note is struck and released while the key corresponding to the octave higher is held down to release the damper, the octave string will be heard resonating strongly: clearly it must be responding to the second harmonic of the original note. Similarly, if the key corresponding to a 12th higher is held down, the third harmonic will be heard, and so on. A second demonstration involves a brass plate, firmly clamped on a pillar at its midpoint and bowed on its edge with the finger placed in various ways round the edge. A large number of modes – each with a precise and characteristic frequency, though not harmonically related to the lowest – can be produced and the pattern of vibration can be revealed by scattering sand on the plate. The sand moves away from the more violently vibrating areas and patterns result (fig.9). In general, the higher the frequency the more complicated and detailed is the pattern. This experiment was originally performed by Chladni in about 1790.

The term 'mode' simply refers to a particular pattern in which an object may vibrate. One can refer to vibration in a single mode or to vibration in several modes simultaneously. The term 'harmonic' is strictly a mathematical one and should be kept solely to describe modes having frequencies that are exact multiples of some fundamental frequency (the first harmonic), and the number of the harmonic is always the number of the multiple, even if all the harmonics are not present. Again one may speak of a single harmonic or of a complex mixture. The term 'overtone' always refers to modes of frequency higher than that of the fundamental; they may be harmonic but are not necessarily so, and they are numbered in sequence as they occur with the one next above the fundamental as the first. 'Partial' is almost synonymous with overtone in that it refers to a component of a mixture that may or may not be harmonic but its numbering starts from the fundamental; the fundamental is the first of the partial vibrations but is not an overtone. To illustrate the nomenclature, consider a more-or-less cylindrical pipe closed at one end that can be excited in some way to give a sequence of modes, either separately or simultaneously, that have frequencies 220, 660, 1090 and 1540 Hz. The mode of frequency 220 Hz is the fundamental, the first harmonic and the first partial; the mode of frequency 660 Hz is the first overtone, the second partial but the third harmonic. The mode of frequency 1090 is the second overtone and the third partial – but is not a harmonic (1100 would have been the 5th harmonic if present) unless one sees the whole series in terms of an absent fundamental of 10 Hz.

(iii) Electronic devices.

Two electrical methods were mentioned above with rotation; this section concerns methods in which the actual timing is electrical in origin. Two

categories will be considered: the first involves electronic processes somewhat analogous to the mechanical oscillations in traditional instruments; the second involves the entirely artificial process of creating waveforms of the required shape by digital computer.

The howl produced when the volume control on a public address system has been turned up too high is produced by oscillations in the electric current that depend on precisely the same phenomena as the kinds of vibration already discussed. Any small sound picked up by the microphone is amplified and passed to the loudspeaker, from which it emerges only to fall on the microphone again. But there is a delay because of the time taken for the electric current to flow and for the sound itself to travel from loudspeaker to microphone. All these times stay constant, however, and so the sound goes on being passed back and forth in a regular way (closely analogous to movement of a compression wave in a pipe); therefore, since the times are short, a tone or howl is produced. The pitch can be varied by altering the distance between the microphone and loudspeaker, or by altering elements in the electrical circuits to change the time delay there. This is not a practical method, but in essence it is exactly the same as that used in an electronic tone generator; there a portion of the output current is effectively fed straight back into the amplifier input instead of through a microphone and loudspeaker. Modern electronic technology makes it possible to produce oscillating systems that are remarkably small and compact.

There are three principal ways in which such tone generators can be used to produce musically usable sounds, though these are now of little more than historical interest. The least complicated, but rather cumbersome, system is to use generators that will produce pure tones and to mix these in various ways to produce the variation in final waveform; quite a few early electronic organs were built on this principle. The second way is to generate much more complex waveforms, by suitable design of the electronic circuits, and to modify these by means of various filters to produce tonal variations. Again this system has been used in electronic organs. The third way is to use both types of generators and a wide variety of modifying circuits all of which can be interconnected in a flexible way, and this is the basis of early synthesizers.

In order to use a digital computer to produce a required waveform, five distinguishable steps are needed. First, the computer must be programmed to calculate the sequence of pressure changes in the required wave at a large number of points, probably 40,000 every second. The next step involves generating a uniformly regular sequence of electrical pulses at the same intervals of time. The third step is to make the height of each successive electrical pulse correspond to the calculated pressure in the sound wave at that point. (These last two steps are usually performed by a single device known as a 'digital-to-analogue converter'.) The fourth step is then to pass the sequence of pulses through a filter system that effectively smoothes out the steps between the successive pulses and leaves the required waveform. The fifth and final step is to play the waveform through the usual amplifier and loudspeaker system. This technique does of course, presuppose that the waveform for a given sound is known.

In the 1980s and 90s there was a complete revolution in the development and use of electronic devices in music (see [Electo-acoustic music](#)). Among many innovations is the system known as MIDI (Musical Instrument Digital Interface), which permits the control of one instrument by another or of a complete set of instruments by a computer. The technique of sampling involves recording in digital form a fragment of real sound which can then be modified, changed in pitch and mixed in an infinite range of ways; it could be said to be the direct descendant of *musique concrète*.

Sound

6. Origins of quality and tonal differences.

(i) Complex mixtures of pure tones.

Most of the simpler kinds of mechanical vibrators tend to produce a waveform not very different from that of a pure tone. [Fig. 10a](#) shows the waveform produced by a treble recorder sounding *c''* (523 Hz) played rather loudly; [fig. 10b](#) shows the same note bowed on a violin; and [fig. 10c](#) the same note on a clarinet. The waveform of [fig. 10d](#) sounds to be of the same pitch, though it is produced by mixing a group of high-pitched tones, none of which individually is below about 2000 Hz. This last tone is sometimes described as a tonal complex, and is said to produce a 'residue' effect, the apparent *c''*, in the ear (see §9 below). In quality these notes sound quite different, though basically of the same pitch, and the earliest attempts to account for the variations were based on the idea that each was a different mixture of pure tones with harmonically related frequencies. Since many conventional instruments use vibrators which, as already mentioned, have many modes of vibration with frequencies that are harmonically related, it is reasonable to ask whether vibration in several of these modes simultaneously could give rise to the more complex waveform and richer quality of real instruments as opposed to those of simple vibrators. This turns out to be a reasonable hypothesis, provided attention is confined to steady, continuous tones; [fig. 11](#) shows a synthetically produced waveform made by adding three electronically produced pure tones: its resemblance in general form to that of an oboe is obvious. It is not surprising, therefore, that the earliest attempts to synthesize sounds were aimed merely at producing the right harmonic mixture; but the sounds made were quite different and distinctively electronic. The reasons for this arise from the fact that in any real musical performance the notes used are not steady and continuous but have to start, stop grow louder, decay and change in all kinds of other ways.

(ii) Starting transients.

No vibration can start instantly, but the total time taken for it to build up depends on a number of factors. Only two will be considered here: the effect of the method of excitation (plucking, bowing, blowing etc.) and the effect of the size and complexity of the vibrating system.

Plucking a string is one of the more rapid methods of setting up a vibration, which, other things being equal, should only take one or two cycles to be properly established; if the note is *a'* (440 Hz), this happens within 0.005 seconds. But there are two factors that work against this pattern: damping effects due to the air surrounding the string and to the losses of energy that

arise from the bending of the material of the string cause the vibrations to die away; and a string on its own is far too quiet to be of any use as a musical instrument, so it is usually connected to an amplifier of some kind that may be mechanical (soundboard or soundbox) or electrical (pickup, amplifier and loudspeaker). This second effect is part of the size and complexity factor to be discussed below.

Bowing leads to a much slower start, and indeed the whole pattern of vibration of a bowed string is different from that of a plucked string. Bowing falls into the category of 'stick-slip' motion and permits energy to be fed in continuously so as to produce a continuous note. For a detailed discussion see [Acoustics, §II, 7](#).

The air in wind instruments of the flute family, which includes many kinds of organ pipes, is set in motion when a jet of air is directed at a sharp edge. Crudely speaking, a series of eddies is formed, as when a stick is drawn through water, and these travel down alternate sides of the edge. If the edge is the mouthpiece of a flute or recorder, or part of an organ pipe, the jet of air can be imagined as waving smoothly back and forth sending alternate eddies up the inside and outside of the pipe. The resultant sequence of pressure waves travelling up the inside may match one of the resonant periods of the pipe and so build up a strong vibration pattern. The reflected waves travelling back down the pipe of course interact with the eddies and so the frequency of eddy production and the natural resonant frequency of the pipe are not independent of each other. When the first few eddies are produced, however, the behaviour of the waves in the pipe may be quite erratic and so the starting transient can be very complicated.

In reed instruments (and brass, where the player's lips form the reed) the basic initiating mechanism is a sequence of puffs of air produced by the opening and closing of the reed. It takes a number of cycles for the natural frequency of the pipe to react back on the behaviour of the reed and to arrive at a steady state, and so reed instruments generally have a rather erratic starting transient that gives the sound a characteristic feature. [Fig.12](#) shows the initial waveforms of a bowed string, a plucked string, a flute and a reed-driven pipe.

Few primary vibrators are loud enough on their own to be used as musical instruments, so amplification is usually needed. For example, the string of a violin without the body can hardly be heard, and the vibrations in the pipe of a brass instrument are muffled without the horn at the end. But if instruments become 'coupled systems', then odd effects occur during the starting period. The reed and pipe are examples of this. What happens, in general terms, is that one of the two parts of the system starts to vibrate and passes some of its energy to the other; then there may be a 'difference of opinion' as to the frequency at which vibration should take place, and it may be many cycles before the vibration is stably established. The period of 'argument' is the starting transient.

The aural effect of the starting transient – whether it is caused by the method of initiation or by the coupling of two systems or, as is usual, by both processes – is pronounced. It can best be demonstrated in a negative manner by listening to a recording of a note from which the first quarter of a second or so has been erased. The whole character of the note is

changed. If, therefore, the sound of a particular instrument is to be synthesized it is not sufficient to produce the right steady-state waveform; the right starting transient must be produced as well.

(iii) Envelope shapes.

Even after the note has started there are usually further changes: a plucked string may give vibrations that gradually die away, a bowed string may vary in loudness with the pressure and velocity of the bow, a reed instrument may rise and fall slightly in loudness, and a complex mixture of modes of vibration may change the sound's composition with time. The changes in amplitude of the waves associated with a note are usually called the 'envelope'. A cathode-ray oscilloscope with its spot moving slowly horizontally compresses the waves so much that the individual vibrations cannot be seen, but the envelope becomes clearly visible. [Fig.13](#) shows the envelope of a harpsichord note (*a*), a staccato note on a flute (*b*), and a staccato note on a french horn (*c*).

In synthesizing sounds electronically the 'envelope shaper' is an important element; [fig.13d](#) and [e](#) show synthetic staccato notes with triangular envelopes. The waveform is the same for both, but the envelope has simply been reversed, and the aural effects are totally different: *d* sounds vaguely like a plucked or struck instrument; *e* like some kind of harmonica or harmonium. Trace *e* could equally well be produced by playing the tape for *d* in reverse. The well-known trick of recording a piano piece and playing it backwards is a good way of illustrating how important the envelope is: reversing the tape can have no effect on the harmonic content, and yet the tone of the instrument is completely changed.

Envelope shapes play an essential part in human speech. The consonants are usually fairly drastic changes in envelope shape. A plosive, like 'p', makes a fairly rapid initiation of random noise (air escaping when the lips are opened) leading on to a vowel, a steady note. If the noise is allowed to rise in amplitude more slowly, the result is an 'f'. [Fig.14](#) shows the sequence of shapes in the word 'perfection'.

(iv) Formants.

As has been noted, most instrumental sounds involve some kind of source, usually rather weak, and some means of making it louder. Unfortunately, because it complicates matters – or fortunately, because it adds such richness and variety to instrumental tone – this amplification is never done without also changing the waveform to some extent. It is difficult to indicate with any degree of precision the kind of change that is made to the wave, but if the distribution of harmonics contributing to the wave before and after amplification is examined, it is usually possible to find a characteristic that can be specified. If a graph of the degree of amplification at each frequency is plotted the result is sometimes described as the 'formant characteristic' of the amplifier or instrument. For example, increasing the treble gain on an electronic amplifier makes any hiss on the recording louder and increases brilliance; turning up the bass gain emphasizes any turntable rumble and muffles the tone. In each instance a different formant is being imposed. For a given setting of the treble and bass controls the formant characteristic is constant, but the frequencies present in the

emerging wave still depend on those present beforehand. The amplifier imposes something of its own character on all sounds passing through it. The concept of the formant characteristic is important in many branches of acoustics.

In musical instruments the basic vibrator produces the initial set of harmonics, but these are modified by the formants of the amplifier (which may be a horn, the body of a string instrument, the side holes in a woodwind instrument etc.). The net sound emerging is then modified by the formant of the room. If the sound is being recorded or transmitted elsewhere, the microphone, transmitting apparatus or recorder all impose further formants, and then the ears and hearing mechanism in the brain have their own formants. (Deafness over some part of the frequency range is surprisingly common.) The result of all this is, of course, that the wave that is finally perceived by the brain may be very different from the one that started out from the basic vibrator.

Formants are important in all instruments, though, strictly speaking, for some they may be difficult to identify as they may change from note to note. Some would argue that the phenomenon is then no longer properly called a formant effect, but one may speak of constant or variable formants to take both types into account. An example of a constant formant with a powerful influence on tone is that of the body of a string instrument; some changes may occur as the player moves from one string to another, or from changes in the tension of the strings reacting on the body, but these are usually small and the main amplifying characteristic of the body remains the same over the range. An example of a variable formant is that of a clarinet, where the formant comes from a complex mixture of effects controlled by the bore variations, the positions of the finger-holes, the number of holes or keys that are depressed and so on. The art of the clarinet maker is to ensure that the formant characteristic does not change too violently as the player moves from one note to another.

One of the most essential aspects of formants for human beings is their part in the control of the voice. The vocal cords produce a basic tone that can be varied, as already described, in envelope, but the tone can also have many different formants imposed on it by the amplification and resonances of all the various cavities of the nose, throat and mouth. Some of these are not variable and impose several of the characteristics that distinguish one speaker from another, male from female, youth from age and so on. Others are variable and allow the vowel sounds to be produced. It is now usually held that there are four fairly sharply defined peaks in the frequency distribution curve of any vowel, and that it is the position of these peaks that determines the vowel; their positions, for a given vowel, are the same whether the voice is high or low in pitch and whether the vowel is being spoken or sung. [Fig. 15](#) shows the generally accepted centres of the three main peaks for some common vowels. The middle formant is probably the most important one, as may be demonstrated if one holds the mouth in the shape required for saying 'Ooh', whispers loudly, and then changes the shape to 'Ah' and back a few times; there is an apparent change in pitch that may be anything from a 5th to an octave depending on the particular quality of vowel sounded. This change corresponds to the big change in position of the middle formant peak.

Sound

7. The physics of tubes and horns.

The elementary acoustics of pipes introduced in §5 above needs some amplification, since the previous treatment relates only to open cylindrical tubes. In real instruments an end might be partly closed in a number of ways; also, a pipe might have a succession of conical bores with different cone angles interspersed with cylindrical sections of different diameters.

To reconsider first the simple picture given earlier of the way in which waves build up to resonance in a pipe, suppose there is some kind of plate, driven like the piston of a steam engine so that it alternately compresses and rarefies the air just outside the end of a pipe in a sinusoidal way (such a device, called a pistonphone, is sometimes used as a source of sound for testing microphones), and suppose that the piston cycle has a frequency n and the pipe which is open at both ends has a length equal to half a wavelength for that frequency. The first compression will travel the half wavelength, be reflected as a rarefaction and arrive back at the initial end, where it would usually create a compression ready to start again. Since it has travelled one wavelength altogether it will be exactly in step with the next compression. Suppose, however, that the length is something other than a half wavelength. The initial wave will then arrive back at some other point of the cycle; the effect will be like pushing a swing at the wrong moment, and the wave will die out. If the length is a quarter wavelength (or if the first pipe is excited at $2n$), the first wave will arrive back exactly halfway between two compressions and the rarefaction produced by the plate will completely neutralize the wave in the pipe. However, if the excitation is not sinusoidal but consists of a very brief compression pulse, then at $2n$ there will be a build up, as there will be at $\frac{1}{2}n$ or $\frac{1}{3}n$. Sinusoidal excitation excites resonance at only one frequency in a simple system; pulse excitation may excite resonance at a great many multiples and sub-multiples of this frequency.

In a reed instrument such as the clarinet, it can be shown (without going into detail) that the reed, which sets up oscillations in a pipe, is not a linear device. Its behaviour is not symmetrical: relatively small forces in one direction completely close the reed, whereas much larger forces can be applied in the opposite direction and the reed goes on opening. Thus the form of air control exerted by a reed is rather more like a succession of pulses than a sine wave; it is the right sort of excitation to set up resonance in several modes, and so to produce the characteristic tonal complex that would not be possible with pure sinusoidal excitation.

The last matter to be considered is reflection from the end. In woodwind instruments the reflection is not from the end except for the lowest note; it is more likely to be from a side hole, and there will be other, regularly spaced, side holes open beyond this. There may be a bell, and it can easily be shown that this affects the tone colour for only the lowest one or two notes; for the higher notes most of the sound is escaping through the side holes. Finally, in a brass instrument there is a bell that is always operative. The way the wave is reflected is critically dependent on the shape and spacing of the holes and on the shape of any bell. If a high proportion is reflected, good oscillations are set up in the pipe but little sound emerges; if

the proportion reflected is low, it may be difficult to set up oscillations, but those that are set up emerge quite strongly. Benade has made a close study of all these phenomena, and has measured the 'input impedance' of pipes. In general terms, the higher this is at a given frequency the greater is the tendency for there to be oscillations maintainable at that frequency. [Fig.16a](#) shows this property plotted against frequency for a plain cylindrical pipe closed at one end only. The peaks are all at odd multiples of 63 Hz and correspond to the harmonics predicted by simple theory. For [fig.16b](#) a trumpet horn has been added to the open end. Two obvious things happen: the sequence of frequencies changes to become quite different from the odd-harmonic sequence; and there are practically no peaks above 1500 Hz. This is because the horn-shaped end ceases to act as a reflector above this frequency, and nearly all the energy leaks out into the air instead of maintaining oscillations within the pipe. The cut-off frequency above which waves are not properly reflected also occurs in woodwind instruments and is related to the spacing and size of the open finger-holes below the one defining the note. It is possible to change the frequency of one particular peak independently of the others by changing the bore diameter at certain critical points. Instrument makers need all the variables of hole position, hole size, bore size etc. in order to produce instruments that play in tune, give the required harmonic mixture and produce components that are in tune and cooperate well. (For further information on wind instrument sounds see [Acoustics](#) and articles on individual instruments.)

Sound

8. Methods of analysis and study.

(i) Experimental.

The measurement and analysis of musical tones is not easy. For a steady, unchanging tone the quantities that are most useful are the predominant frequency associated with it, the intensity or loudness, and the relative amplitudes and frequencies of the other components of the complex. If, however, the note is changing with time, then the way in which all these separate quantities change must also be recorded.

Intensity, or loudness, is usually measured by means of a microphone, amplifier and meter, but careful calibration is necessary and the relative positions of the microphone and source, the surroundings and many other factors affect the result. Sound level meters are available with built-in filters that have a frequency characteristic resembling that of the average human ear, but for an accurate estimation of the loudness of a sound it is necessary to measure the amplitude at a series of frequencies over the audio spectrum.

The ready availability of cheap and powerful computers and microprocessors has led to the almost universal adoption of digital techniques for the analysis of rapidly varying waveforms. An analogue-to-digital converter samples the magnitude of the disturbance at intervals that may be as short as desired (usually around 40,000 per second), yielding a sequence of numbers. Once in digital form, the signal can be processed by a mathematical technique known as Fourier analysis (see §8(ii)) to show how the amplitude of each frequency component changes over the

duration of the signal. Information about the frequency content of a signal can be displayed in a number of ways. One is the sonogram, a two-dimensional diagram with frequency on the vertical scale, time on the horizontal scale, and intensity represented either by colour or by a grey scale. Fig.1 shows a sonogram of the first five seconds of a harpsichord note. Each of the vertically equidistant horizontal bars represents one of the almost exactly harmonic frequency components of the harpsichord sound; the different rates of decay of the components can clearly be seen.

The sonogram is generated by dividing the digital sound sample into a series of short time slices, on each of which the Fourier analysis is performed. The frequency spectrum of each slice can be individually displayed if desired, and the information contained in the frequency spectrum can be used to compute the loudness of the sound or the predominant frequency at the chosen time. Fig.17*b*, *c* and *d* show the frequency spectra at the beginning, middle and end of the harpsichord sound sample in Fig.17*a*.

With a suitably fast processor, the frequency spectrum can be displayed on a screen within a small fraction of a second of the data capture, and the display can be updated several times a second. The system is then described as a real-time analyser. Using a real-time analyser, a performer can see immediately how a change in the method of sound production affects the frequency spectrum of the sound.

Other modern but non-electronic techniques are also used in studies of musical sounds. High-speed cinematography can reveal a great deal of useful information and has played an important part, particularly in understanding the behaviour of reeds and of vibrating strings. The modern optical technique of holography is playing a part in revealing the way in which the body of a violin or other string instrument is vibrating. The patterns produced are something like those of the Chladni plate, but to produce sand figures on violin back plates large vibrators are needed and, though useful, measurements probably do not correspond to the behaviour of the instrument when it is played normally. Holographic techniques show up the vibration patterns even when the notes being played are extremely quiet. Fig.18 shows holographically produced vibration patterns for a violin back plate.

(ii) Theoretical.

No discussion of the theoretical aspects of sound would be complete without some mention of the ideas of Fourier analysis and synthesis, though it is not easy to discuss these topics in any detail without fairly complicated mathematics. The basic notion, first formulated by Fourier in about the 1820s in relation to his studies of heat flow, is that any periodic variation in a quantity, no matter how complicated, may always be represented as the sum of a number of simple sine waves with frequencies that are multiples of the basic repeat frequency of the wave (the fundamental). The components (or harmonics) have different amplitudes and phase relationships, and there may be an infinite number of them. The basic notion is not difficult to accept; [fig.19](#) shows some examples of summations. The point that is difficult to accept, and indeed for which there is no formal proof though it is clearly true in practice, is that for any given

wave there is only one combination of amplitudes and phases. The consequence of this is that it is possible in principle to take any complex periodic wave and to analyse it into a specific set of components, though it is a process that has only really become practicable for complex waves since the introduction of computer analysis. Fig.20 shows the result of summing three components that are the 2nd, 4th and 5th harmonics of the same fundamental. If the signal shown lasts for one second, the three components have frequencies of 6, 12 and 15 Hz respectively. Though no fundamental component is present, the combined wave repeats at intervals corresponding to the fundamental frequency of 3 Hz. This is an important point to which reference will be made in §9 below. The essence of this kind of analysis, however, is that the basic wave is periodic.

But a single note from a piano or harpsichord, for example, has no part that is strictly periodic, since the amplitude after the initial transient section is decaying all the time, and indeed different components, as has been observed, decay at different rates. Fig.20 may help to show how the analysis can be extended to cover this problem. If the diagram was drawn with three components which were the 200th, 201st and 202nd harmonics, and if the same frequency were used for the first component (i.e. 6.00 Hz), the second component would have a frequency of 6.03 Hz and the third 6.06 Hz. It is not difficult to see that the waveform would now repeat with a fundamental of 0.03 Hz. Thus by making the harmonics very close together it is possible to take care of a wave that repeats only after long periods; and making the harmonics infinitesimally close will enable one to deal with a wave that never repeats precisely. So the same technique of analysis can be used for non-periodic waves, provided one takes harmonics that are so close together that they form a continuous sequence. This kind of analysis of transients, using the digital techniques mentioned, is yielding important information about the transient behaviour of real instruments. In this form it is usually termed 'Fourier transform' or 'Fourier integral' analysis.

Sound

9. Tones in sequence and combination.

It has often been implied that the reason why some sequences or combinations of notes sound pleasant and acceptable whereas others are disturbing or unpleasant is simply that the brain 'likes' simple frequency ratios, such as the octave (1:2), the 5th (2:3), the 4th (3:4). The numbers themselves, of course, cannot have any significance, but a study of the combined waveforms produced by adding two pure tones shows that the combination itself changes at a rate that depends on how close the component frequencies are to each other. For the 5th, as an example, with tones of 400 and 600 Hz the combined wave repeats at a frequency of 200 Hz: exactly half the lower tone. For the 400:413 ratio (just under a semitone) the frequency of repeat of the combined wave form is 13 Hz. In other words, the combined wave is far more complicated and goes through a complex sequence of different patterns taking nearly 16 times as long to repeat as does that for the 5th. It may be that the ear and brain find this complicated sequence much more difficult to cope with than the simple rapid alteration that occurs with the 5th.

If the tones are close to each other in frequency the phenomenon of beats can be heard clearly. Tones of 400 and 402 Hz, for example, give a pattern that completes a cycle twice every second. The beat effect is identical with the sequential effect described above for the 5th or the 400:413 ratio, but, because for these the repeat is rather rapid, it is not heard as a beat. Helmholtz suggested that beats cause the unpleasantness of dissonant intervals, and he went on to show that if two tones, themselves a long way apart in frequency, have upper partials that happen to be close enough to give beats, a 'roughness' in the sound is still heard. For example 400:600 is the perfect 5th, and the 3rd harmonic of the lower tone and the 2nd harmonic of the upper tone are both 1200 Hz. If the 600 Hz is raised to 605 Hz, the harmonics become 1200 and 1215, and these give rise to beats at 15 Hz that would be quite unpleasant.

In practice it is found that even when two pure tones are added a harsh effect can result, though there are no upper partials to beat with each other. In such cases a great many other tones can be heard as well, especially if the basic tones are loud. The standard experiment demonstrating this is to sound one tone (say, for example, 1320 Hz) steadily, and to sound a second tone (say 880 Hz) and allow its frequency to glide slowly up until it reaches 1320 Hz. A strong 'difference tone' that descends in pitch from 440 Hz to zero is clearly heard. The whole range of additional tones are called 'combination tones' and, for basic tones of frequencies f_1 and f_2 , they have frequencies such as $f_1 + f_2$, $f_1 + 2f_2$, $2f_1 + f_2$, etc., and $f_1 - f_2$, $f_1 - 2f_2$, $2f_1 - f_2$, etc. It can be shown mathematically that they can arise from non-linearity in any part of the system, and it is now accepted that very loud tones produce non-linear effects in the ear itself. Perhaps consonance is perceived because the number of combination tones is small, whereas for a dissonant interval a vast array of combination tones arises. This can be shown simply by making the calculations for combination tones with the ratios 400:600 and 400:413 (see [Table 1](#)). For the perfect 5th they form a series neatly spaced at 200 Hz apart; but for the second pair the collection is a motley one, and more and more unrelated tones arise as the series is developed. However, dissonance still occurs when the notes are sounded quietly, so one must look for other explanations of the additional tones than that of non-linearity.

This is an area of considerable controversy, but one fact makes it obvious that combination tones do not provide the answer to the problem of dissonance. If three tones of 400, 600 and 800 Hz are combined, a difference tone of 200 Hz is heard whether the tones are loud or quiet. If the frequencies are 430, 630 and 830 Hz, the difference tone is still 200 Hz and is heard when the tones are sounded loudly; but if they are sounded quietly a higher tone is heard: about 210 Hz in this example. This clearly is not a difference tone; it is usually called a 'residue tone'. The fact is unquestioned; but the origin of the tone and its contribution to the consonance–dissonance problem is still a matter of dispute.

As for musical scales, it is enough to note that they contain many possible combinations that blend together in a consonant way. It is not surprising, therefore, that the intervals involved in scales tend to be the rather simple ones and that, at least from the standpoint of physics, there is a close link

between the sequence of ratios in a scale and the ratios for consonant intervals. (For further details see [Scale](#) and [Temperaments](#).)

Sound

10. The effect of acoustic environment.

If two people were to try to conduct a conversation while suspended by some hypothetical device in a region far removed from all solid objects, they would find difficulty unless they were quite close together. Fortunately people at least normally stand on solid ground when they converse. Immediately the problem is reduced: some of the sound waves strike the ground and are reflected – not so precisely as is light from a mirror, but nevertheless in broadly the same way – and so the hearer receives two sets of waves, direct and reflected. Provided the total distances travelled by each are not too different this leads to a louder sound. If the difference in distance is great the brain recognizes the time difference and the result is an echo.

If a single wall is added behind the speaker, some waves will still travel direct to the hearer, some will be reflected from the floor, some from the wall, and some first from one and then the other; the result is four times as much energy in the direction of the hearer. This process goes on as surfaces are added. If the reflection is good, as it is when the walls are smooth and hard, the result may be quite intolerable because any sound created is reflected round and round from one surface to another and takes a long time to die away; each syllable spoken is blurred by those immediately before, and all intelligibility is lost. Some swimming baths in which there are large glass and tile surfaces, as well as the water surface itself, all acting as good reflectors, demonstrate well this effect of ‘reverberation’. It is usually measured in terms of the ‘reverberation time’, roughly the time taken for a loud sound to become inaudible.

The first essential scientific problem in acoustic design is thus to achieve a compromise between the need to introduce reflecting surfaces to strengthen the sound produced and the need to keep reflection within bounds to maintain intelligibility. The way in which this can be done is discussed under [Acoustics](#), §I. Scientifically the question is not difficult: the problem is to agree on the characteristics that one is trying to achieve, and also to design a hall that will perform many different functions, each of whose acoustic requirements may be quite different.

Just as the body of a violin amplifies non-uniformly and so ‘colours’ the sound produced by the string as well as merely making it louder, so the resonances in a room can colour musical tones. It has been shown how the Chladni plate demonstrates modes of vibration for two-dimensional devices, and that as the frequency of the mode goes higher so the size of the regions between the nodal lines becomes smaller and the number of nodes increases. The same kind of thing happens in three-dimensional boxes, and nodal surfaces exist. As the frequency goes up, so the spacings between these surfaces shrink. Thus even a large room may break up into a large number of regions and hence provide resonances at frequencies well within the audio range. A classic example of this can be heard by listening to a high note while moving the head sideways rather slowly. The nodal surfaces are close together and the loudness goes up

and down quite rapidly as one moves through them. Thus the frequencies at which resonant modes are present will be amplified and a formant effect arises. The pleasure of singing in the bath is largely caused by the fact that the room is small and has hard surfaces, and hence has a number of well-separated resonances in the audio region; quite a modest singer can produce a fine ringing tone to his own satisfaction as a result of modification by the formant. Clearly this factor is of great importance in studios from which recordings or radio transmissions are produced. The placing of the microphones and performers in relation to the walls and other surfaces changes the particular modes excited and provides ways in which the sound engineer can vary the coloration to achieve a desired effect.

Various techniques have been developed for artificially changing the acoustic environment in a room. These are described under [Acoustics](#), but the essence of them all is to modify the way in which the reflections occur (decreasing them by covering surfaces with absorbent material or increasing them by providing microphones and loudspeakers, and introducing artificial time delays to simulate the acoustic path differences), or by modifying the formant characteristics. The latter method involves artificially amplifying certain frequencies corresponding either to specific modes that are not being stimulated or to modes of desirable frequencies that do not occur because of the particular disposition of the elements of the hall. All these techniques are fraught with difficulties, mainly because it is not easy to avoid the feed-back howl previously described, but also because again it is hard to decide on the required features. A formant characteristic and reverberation time that suits a solo performer may not necessarily suit the audience and vice versa. However, some fascinating results have been achieved.

Sound

11. Prospect.

The question often arises whether it will ever be possible to synthesize precisely the tone of a given instrument, or even of a complete orchestra. The answer is that it is possible now; given the necessary time and a large enough computer one can match exactly the required waveform of any instrument or combination of instruments. But it can take a long time, even with the biggest computers, to produce even a few seconds of complicated music, and so in practice such an operation is of limited use. The relative success of synthesizers as opposed to computers is because of the speed at which they can operate.

The biggest problem in the production of synthetic sounds is principally that of devising methods of control, and methods of scoring that can permit the techniques to be used with the same flexibility as traditional instruments; the use of MIDI and other techniques led to enormous advances in the 1980s and 90s. Computers and synthesizers provide a great deal of information about the important features of the waves produced by traditional instruments, and a fruitful collaboration between instrument makers and scientists is possible. Physics is beginning to produce much more realistic explanations of the behaviour of real instruments, and in

many cases these give the instrument maker ways of predicting with much greater precision the modifications needed to improve tone quality.

Developments in material science may possibly have something to offer the instrument maker. Materials such as cane for reeds, the various woods used for the bodies of string instruments etc. are not susceptible to control. The range of naturally available material must be scanned and selections made on the basis of experience. If it becomes possible to manufacture materials with the desired properties, predictable in advance and liable to much less change with time than natural materials, this would be a great boon. It seems that costs might be prohibitive for all but the simplest mass-produced instruments, but there may well be rapid advances in the near future.

There remain many problems in understanding the mechanism of hearing, the origins of consonance and dissonance, the precise way in which the ear and brain respond to transients, and the phenomena of aural illusions. In the last category the rapid developments in stereophony, quadruphony and the creation of complete sound environments are uncovering almost as many fascinating problems as they solve, and psychoacoustics is again an area where many new insights are appearing.

Sound

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Sound archives.

Repositories for recorded sound data produced or received by public or private entities. Existing primarily in the 20th century, they were initially designed using principles, similar to those found in manuscript archives, that have existed since the establishment of a unified administration of archives in Paris in the late 18th century (Archives Nationales, 1789; Archives Départementales, 1796). The 18th-century concern for establishing repositories for records of agencies, recognizing institutional responsibility for the care of documentary heritage, and the responsibility to provide public access, have remained the primary concerns for archives of recorded sound.

For a comprehensive list of Sound archives with significant musical holdings see volume 28.

1. History.

The invention of a device for reproducing sound took place in 1877 when [Thomas Edison](#) patented the cylinder phonograph. By the late 1880s a method for recording and reproducing discs had also been developed by Emile Berliner. Researchers in anthropology and linguistics took advantage of the new technology first, recognizing that the recordings would allow them to preserve the sounds in musical performances that could only be partially represented by written transcription. In 1890 the ethnologist [Jesse Walter Fewkes](#) recorded the songs of the Passamaquoddy Indians in Maine, the earliest gramophone recording of songs. In the 1890s songs were recorded by other ethnographers in North America and Europe, including Béla Vikár in Hungary (1892), Waldemar Jochelson in Siberia (1897) and C.S. Myers at Torres Strait (1898). The phonograph was also used during this period to record Western art music. As early as 1889 recordings were made of short instrumental and operatic selections in the USA and Europe for the Edison Library and other agencies. Notable in this period were Gianni Bettini, who recorded operatic performances in the mid- to late-1890s, and Lionel S. Mapleson, who recorded a number of

Metropolitan Opera performances between 1900 and 1903. (See [Recorded sound, §I, 2.](#))

The popularity of sound recording spread quickly to researchers who took portable wire, cylinder and disc recorders to the field in Europe, Asia and the Americas during the early 20th century: Bartók and Kodály recorded traditional music in Hungary and Romania before 1915; Cecil Sharp recorded folksongs in England and North America between 1903 and 1918; Janáček and his associates recorded Moravian traditional music between 1909 and 1912; Jaap Kunst was recording in Indonesia in the 1920s and 30s, and Constantin Brăiloiu in Romania between 1929 and 1932.

The commercial recording industry began the mass production of cylinder and disc recordings in the late 19th century. Collected in music libraries, historical sound archives and institutional archives for radio stations and recording companies, commercial recordings also became important sources for historical research later in the 20th century. Today many sound archives include field recordings, commercial recordings dating from the early 20th century, and recorded documents (usually on tape) of radio programmes and concerts, all of which play a role in musicological and ethnomusicological research.

Concern for preserving valuable recordings led to the establishment of sound archives in Europe and North America. In 1899 the first sound archive, the Phonogrammarchiv of the Akademie der Wissenschaften, was founded in Vienna, at the prompting of the physiologist Sigmund Exner. This was followed by the Berlin Phonogrammarchiv, founded in 1900 by Carl Stumpf, and served as a model for other archives in Europe and North America. George Herzog, who had worked at the Berlin Phonogrammarchiv, set up an archive at Columbia; this moved in 1948 to Indiana and became the Archives of Traditional Music.

Between 1900 and 1945 other archives were established in Europe and the USA, including the Discoteca di Stato, Rome (1928), the Musée de l'Homme, Paris (1930), The M.I. Glinka State Central Museum of Musical Culture, Moscow (1937), the Phonothèque National, Paris (1938) and the Recorded Sound Section of the Library of Congress, Washington DC (1940).

As recording technology became increasingly portable after 1945 a greater number of archives were established, notably the British Institute of Recorded Sound, London (1948; later the National Sound Archive), the [International Library of African Music](#), Roodepoort, South Africa (1954; in Grahamstown from 1977), the Stanford Archive of Recorded Sound, Palo Alto, California (1958), the Rodgers and Hammerstein Archives of Recorded Sound, New York (1965) and the Yale Collection of Historical Sound Recordings, New Haven, Connecticut (1961). From about 1980 local and regional sound and audiovisual archives have been established throughout the world.

2. Contents.

While sound archives generally retain a name and designation that indicates their primary focus is on sound, many contain materials that include a variety of historical data that plays an important role in researching music history. Few sound archives include sound data without written documentation, and today many accept and encourage deposits of visual data, such as video and film, that can document a musical event more completely.

The history of sound and visual recordings and their retention in archives parallels the intellectual development of the scholarly disciplines that have been responsible for establishing, building and maintaining their archives. The function and content of collections in these archives have evolved to reflect changing attitudes towards the use of archival materials. Many sound archives were established to house collections of recordings made by ethnographers in Europe and the USA, and for the benefit of the recording industry. While established and maintained primarily to preserve, today many of these repositories also provide research data for students and scholars. The gradual shift in function in the second half of the 20th century has affected the nature and format of materials collected, as well as the archives' means of access.

Sound archives today serve the musical community by retaining recordings of musical events in commercial and non-commercial form. Comprehensive collections include historical recordings on cylinder, wire, disc, tape and film, as well as contemporary recordings of both audio and visual media on analogue and digital tape and compact disc.

3. Types of archives.

Over the years sound archives have been established in various organizations, including independent collections, educational and research institutions, historical society collections, government organizations, commercial or public institutions such as radio and television stations or museums, and personal collections. The institutional structure surrounding an archive affects the kind of material collected and the means of access to information, and even the accessibility of recordings. Sound archives that are part of an educational institution generally include commercial recordings to support the institution's curriculum, and also act as research repositories for field recordings made by scholars and students connected to the institution. Public or governmental sound archives act as historical research resources for recordings produced within a region or country – their primary goal is to preserve evidence of local and regional events. Similarly, a sound archive connected to a recording company or radio station is concerned with preserving recordings and programmes of that organization. Institutions concerned mainly with preservation invest fewer resources in providing access to the materials for outside researchers.

Regardless of the institution to which it is attached, the scope of a sound archive can range from local to regional, from national to international. The largest and most comprehensive sound archives hold recordings from around the world and include many hundreds of collections in a variety of formats. A sound archive such as the Archive of Maori and Pacific Music at the University of Auckland holds recordings of traditional music largely of the Pacific, while the [National Sound Archive](#) at the British Library holds an

extensive collection of Western art music, jazz and popular music, as well as traditional music from around the world. Valuable collections of sound recordings are also found in small regional or local archives attached to colleges and universities or to historical societies. While the collections and scope may be small, the recordings and their documentation often represent the only documentary sources for musical information of that region.

4. Media.

Media represented in sound archives includes tinfoil, wax and celluloid cylinders (1877–c1940), wire, glass, zinc, aluminium, shellac, acetate discs (1890s–1990s), non-magnetic (paper) and magnetic wire (1930s–40s) and paper or plastic tape (1930s–90s) on open reels and cassettes, compact discs (from 1983), and digital audio tape (DAT, from 1987). In addition, many archives collect film, videotape and optical video discs storing both audio and visual data. Original recorded sound and image media require specific equipment for playback, creating a technologically complex environment for archivists and researchers. The preservation process in sound archives encourages dubbing sound recordings to a common medium for patron use. Magnetic tape has been considered a stable preservation medium, although increasingly archives are preferring digital media (DAT and compact discs) for their superior sound quality.

5. Responsibilities.

Sound archives today collect, preserve, organize and disseminate the contents of collections for scholars, students and performers. These archives hold keys to information on musical practice for historical research and for supplementing current research. Professional standards and ethics in archives dictate that individual privacy, confidentiality and discretion are respected but also ensure access to information and materials. Most archives have published guidelines for the use and duplication of materials that respect the informants, donors and communities from which the materials were originally taken. Especially as regards ethnomusicological materials, ethical standards used during collecting in the early 20th century differed from those used today, when there is more awareness of issues relating to access and dissemination. A greater concern for the cultural property of indigenous peoples has encouraged the redistribution of songs and music along with other cultural artefacts from archives and museums throughout the world. From collections derived from the native peoples of the Americas some song traditions previously lost have been returned to communities in the form of historical recordings from archives.

6. Organizations.

There are several organizations that support and promote sound and audiovisual archives through meetings, publications, published standards and directories. Foremost among them is the [International Association of Sound and Audiovisual Archives](#) (IASA). Established in 1969, the IASA is involved in the preservation, organization and use of sound recordings, techniques of recording and reproducing sound in all fields in which the audio medium is used. The [Association for Recorded Sound Collections](#) (ARSC), founded in 1966, is an American organization whose purpose is to

develop and disseminate information related to all aspects of recording and sound media.

Other organizations with sound archive membership include the [International association of music libraries](#) (IAML), the Fédération Internationale des Archives du Film (FIAF), the International Council on Archives (ICA), the International Federation of Library Associations (IFLA) and the Society of American Archivists (SAA). All professional organizations are concerned at some level with administration, procedures and standards for access, preservation and ethics, as well as with the dissemination of information on the contents of archival collections.

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JENNIFER POST

Soundboard (i)

(Fr. *table d'harmonie*; Ger. *Resonanzboden*; It. *piano armonico, tavola armonica*).

The thin sheet of wood in a piano, harpsichord, clavichord, zither, or the like, that serves to make the sound of the strings more readily audible and helps to form the characteristic tone quality of the instrument. A string presents so small a surface to the surrounding air that its vibrations cannot set the air into vibration with any great efficiency; as a result, the sound produced by a string in the absence of a soundboard, although it may well sustain for an appreciable time, is hardly loud enough to be used for any musical purpose. The soundboard, coupled to the strings by means of one or more bridges over which they pass, provides a larger vibrating surface so that the air can be set into vibration more efficiently and a louder sound can be heard. The soundboard does not serve as an amplifier in the same sense as an electronic circuit or device, since it adds no energy from an outside source; rather, it enables the energy already imparted to the string by a hammer, plectrum, tangent, or the like, to be dissipated more rapidly, so this energy is converted to a sound of higher intensity that lasts for a shorter time. The particular resonance and vibrational characteristics of the

soundboard determine which components of the complex vibration of the string will be given particular prominence, and the rate at which they will be dissipated; consequently the shape, thickness and ribbing of the soundboard are of primary importance in determining the quality of the instrument of which it is a part.

EDWIN M. RIPIN

Soundboard (ii).

A term sometimes used in Britain to refer to the [Wind-chest](#) of an organ.

See also [Belly](#).

Sound effects.

Sounds and noises, primarily percussive, included in dramatic or musical performances. They range from sounds made off-stage in theatre, film and television productions to the many uses by composers of noise-making objects that would not normally be regarded as musical instruments.

1. [Dramatic sound effects](#).
2. [Musical sound effects to 1950](#).
3. [Musical sound effects after 1950](#).

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HUGH DAVIES

[Sound effects](#)

1. [Dramatic sound effects](#).

Off-stage sound effects have been employed since drama began, but their complete integration into theatrical forms is comparatively recent. In the Japanese kabuki theatre (popular since the early 17th century) off-stage music (*geza-ongaku*) is played behind a curtain or screen to one side of the stage (see [Japan](#), §VI, 3). The concealed musicians play, sing and make sounds to create a sense of location or mood appropriate to the drama; the large *ōdaiko* drum, in particular, is used to evoke natural sounds such as wind, waves, rain and thunder. In Western theatre from the same period until the 19th century the principal sound effects were also those of weather, produced by specially constructed devices such as the [Wind machine](#); some old theatres still have a sloping wooden 'thunder run' or 'thunder gallery' with irregularly spaced transverse ridges, down which heavy balls are rolled; a more portable machine, the 'bronteron', consists of a hand-operated revolving barrel containing heavy balls. From the 1890s various devices for creating sound effects formed part of the 'traps' (contraptions) of the percussionists in many theatre orchestras.

Since the beginning of the 20th century sound effects have come into their own with the advent of recorded art forms such as the (originally 'silent') cinema, radio and television. A number of elaborate machines were

constructed to create sound effects, but humbler devices (coconut shells for horses' hooves, bells, creaking doors etc.) have been and continue to be used. Percussion instruments were first used for such purposes as long ago as the 1790s: large automatic instruments of the **Orchestrion** type, which imitated the instruments of the orchestra, included percussive sounds, and 'Janissary' effects in the form of a drumstick striking the base of the soundboard, cymbals and tuned bells, were added to some pianos in the early 19th century. But it was not until around 1910 that special machines and instruments were made in any numbers. The Allefex, invented by A.H. Moorhouse and manufactured in Britain from 1909 by A. & H. Andrews, produced some 50 different effects (many operated by crank handles); it was followed slightly later by a machine for the cinema, the Kinesounder, and in the 1920s by another, invented by R. Effner in Berlin. From the same period many keyboard instruments incorporating sound effects were produced for use in the cinema with silent films and in the theatre; many of them were automatic instruments such as the player piano and mechanical organ (they included the Biorkestra, Cinechordon, Cinfonium, Clavist-Violina, Filmplayer, Fotoplayer (fig.1), Movieodion, One-Man Motion Picture Orchestra, Orchestrion and Pipe-Organ Orchestra), but devices were also added to cinema and theatre pipe organs in the 1920s and 30s. The effects these instruments could produce ranged from the sounds of pistol shots, flames, wind, waves, thunder, breaking china, steam engines, trains, cars, chains, animal cries and horses' hooves to conventional percussion, whistles, bells and Morse code buzzers.

Parallel to the development of special machines, percussionists and later sound-effects men (often working in teams) used a great variety of objects and materials to create realistic sounds for films (both silent and with soundtracks) and radio shows; by the 1940s the Walt Disney sound-effects department had assembled 8000 objects and musical instruments. From around 1930, in the early days of sound film, film makers and musicians explored creative applications of the newly available resources in the cinema: early sound collages on film included Walter Ruttmann's *Weekend* (c1930), a film without visuals, in Arthur Honegger and Arthur Hoérée's soundtrack for *Rapt* (1934), and in several Russian films, such as Dziga Vertov's *Entuziazm: Simfoniya Donbasa* (1930). Musical sound effects were also used: a night-club scene in the film *Balls of Fire* (1941) features the jazz drummer Gene Krupa playing on heating pipes and drumming with matchsticks on a matchbox.

After World War II commercial gramophone recordings increasingly replaced other methods of producing sound effects. Several electronic instruments were devised that could be used for the purpose, including the Singing Keyboard (c1936) and the Mellotron (1962–3), which used respectively lengths of pre-recorded film soundtrack and magnetic tape; the Kantaphon (c1934), invented by Brandt, in which a microphone placed against the throat picks up the operator's humming and passes it to filters and volume controls; the similar Sonovox (c1939), by means of which human vocal quality could be imparted to any sound; and the Shumofon (c1955), which synthesizes a wide range of natural and man-made sounds. Synthesizers can also be used to produce sound effects, though not specifically designed to do so.

Sound effects

2. Musical sound effects to 1950.

While instrumental and vocal imitations of non-musical sounds may be found in music of all ages, the introduction into the orchestra of special instruments to create sound effects occurred only rarely before the 20th century. One of the earliest examples is in Marc-Antoine Charpentier's music for Molière's *Le malade imaginaire* (1673), which makes percussive use of apothecaries' pestles and mortars. The first widely-used sound effects instrument was the anvil, found in Western music from the early 16th century; it appears in several 19th-century opera scores, including Wagner's *Das Rheingold* (1853–4), and is featured in anvil choruses by Verdi (*Il trovatore*, 1851–3) and in Riccardo Zandonai's *I cavalieri di Ekebù* (1923–5). Leopold Mozart included rifle shots in his *Sinfonia da caccia*, and Johann Strauss (ii) featured both gunshots and jingling spurs in some of his dances. In Rossini's overture to *Il Signor Bruschino* (1813) the violinists are instructed to tap the tin reflectors of their candlesticks with their bows. In 1840 the conductor Louis Antoine Jullien added a 'rattle', consisting of dried peas shaken in a tin box, to performances of Beethoven's Pastoral Symphony to imitate the sound of hailstones; he also used sound effects extensively in his own compositions and in arrangements, including rattles, crackers, fireworks, cannon, muskets and revolvers. Thunder and wind machines have become comparatively familiar in dramatic works (for illustrations see Thunder machine and [Wind machine](#)). Other musical sound effects are related to folk traditions of banging kitchen utensils in celebrations and protests, and many such found or home-made instruments feature in Swiss folk music.

From about 1900 burlesque orchestras and American comedy 'corn bands' often made use of sound effects, and this style of playing may still be seen in humorous cartoon films, using instruments such as a galvanised iron washboard with attached car horns, saucepans and lids and a [Swanee whistle](#). Early in the century street organs made by Gasparini incorporated a xylophone-like 'bouteillophone'. Musical sound effects were also exploited by popular bands: in the 1920s British music halls Edward Stanley De Groot, a trained musician, presented his Horn Orchestra of Stanelli, consisting of two dozen car horns; and from the early 1940s the drummer Spike Jones made prominent use of unusual and jokey instruments, including tuned car horns, based on his experience as a session musician. Special effects, such as train noises and animal and bird sounds, have been produced on the Hawaiian guitar and on the pedal steel guitar, particularly models with multiple necks.

From around the beginning of the 20th century many composers were inspired by new industrial sounds. In 1913 Debussy wrote of 'the incredible sound' of a steel mill; similar sentiments were expressed by Ravel in an article 'Finding Tunes in Factories' (1933). Among other composers, Michel Brusselmans composed short works for chamber orchestra in 1927–8 with such titles as *La foule*, *Dans la jungle*, *Bruits d'usine*, *The Railway* and *Bruits d'avion*. The Italian futurists fiercely advocated industrial sounds; from 1913 Luigi Russolo constructed an ensemble of *intonarumori* ('noise intoners'), and around 1919 he developed a method of controlling the volume and timbre of an aeroplane engine for use in Fedele Azari's futurist

'aerial theatre'. In the 1920s Russolo developed four versions of the *rumorarmonio*, which combined elements of his earlier individual noise instruments. Two motorcycles accompanied one of the futurist *Balletti meccanici* of Ivo Pannaggi in 1922. Two dadaist works from 1919 featured kitchen utensils, Jef Golysheff's *Antisymphonie (Musikalische Kreisguillotine)* and Hans-Jürgen von der Wense's *Musik für Klarinette, Klavier und freihängendes Blechsieb*. In 1918–23 several open-air performances in the Soviet Union commemorated the October 1917 revolution with 'noise symphonies', for at least one of which Arseny Mikhaylovich Avraamov composed his *Simfoniya gudkov* ('Symphony of Factory Sirens', 1922), which included a calliope-like steam-whistle machine. In the same period the theatre director and choreographer Nikolay Mikhaylovich Foregger introduced his *Machine Dance*, featuring his Noise Orchestra, which combined drums, jew's harps and vocal sounds with broken glass, packaging, scrap metal, etc. Similar noise ensembles played in a variety of theatrical productions and in concert works such as Grigory Smetanin's symphonic poem *Fabrika* ('The Factory', ?1923), the collectively composed oratorio, *Put' oktyabrya* ('The Path of October', 1928), by the group Prokoll, and in Vladimir Mikhaylovich Deshevov's opera '*Lyod i stal*' ('Ice and Steel', 1930). In films, factory hooters and klaxons accompanied a scene featuring Lenin's funeral in *Plan velikikh rabot* ('Plan of Great Works', 1930), factory klaxons and the whistle of a steam turbine appeared in *Vstrechnyi* ('Counterplan', 1932), similar noise makers in *Dela i lyudi* ('Men and Jobs/Deeds and People', 1932), and six ship's klaxons in *Desertir* ('Deserter', 1933).

John Cage was particularly eclectic in his choice of instrumentation for his works. From 1939 he used all sorts of percussive devices in pieces such as *First Construction (in Metal)* and *Imaginary Landscapes nos. 1–3* (1939–42); the last of these was the first work to use a radio receiver, and Cage extended the idea in *Imaginary Landscape no. 4* (1951) and later works (see Table 2 below). The earliest studies by Pierre Schaeffer in what he later called *musique concrète* (see [Electro-acoustic music](#)) were produced in 1948 as an attempt to compose a noise symphony (*Symphonie de bruits*) and were presented under the title 'Concert de bruits'. Table 1 shows some of the unconventional 'instruments' used to create sound effects in concert works before 1950; other works featured a [Siren](#).

TABLE 1

<u>Composer</u>	<u>Work</u>	<u>Date</u>	<u>Sound Sources</u>
Maurice Ravel	L'heure espagnole	1907	three clock pendulums (MM 40, 100, 232) operating
			simultaneously (opera introduction)
Carol-Bérard	Symphonie des forces mécanique	1908	motors, electric bells, whistles, sirens, noises on s
			gramophone

Manuel de Falla	El amor brujo (Love the Magician)	1915	metal bars, clock chimes ('Sortilegio (A media noche)')	records [Midnight: Witchcraft], in original <i>gitanería</i> version, not its better-known revision as a ballet)
Edgard Varèse	Amériques	1918–22	original version incl. steamboat whistle, crow call, 2 sirens	(prem. 1926); 1929 rev.: 1 siren
Aleksandr Vasil'yevich Mosolov	Zavod [Iron Foundry]	1927	steel sheet	
Jacques Ibert	Divertissement	1927	football and police whistles (final movement)	
Werner Janssen	New Year's Eve in New York	1929	car horns., siren, klaxon	
Ferde Grofé	Tabloid Suite	1933	typewriter	
Kurt Weill	You and me (film music)	1938	tuned glasses and bottles	
William Rusell	Made in America	1937	found object percussion, tin cans, suitcase, washboard,	
Sergey Prokofiev	Cantata for the 20th Anniversary	1936–7	two cannons, machine gun, alarm bell, marching footsteps,	brake drums
		of the October Revolution		siren (partial premiere in 1966, complete in 1992)
John Cage	Fads and Fancies in the Academy	1940 (for dance)	washtub, waste basket, alarm bell, metronome, whistling,	handclaps (score lost until 1992)
Francisco Mignone	O	1941	steam siren,	

	espantalho (The Scarecrow)		police sirens, train whistle
		(comic ballet)	
John Cage	The City Wears a Slouch Hat (for	1942	orig. version (lost) for live and recorded sound effects;
		radio play)	revised version (not broadcast; lost until 1990): alarm bells, tin cans, steel coil (spring), washboard, pod rattle, whistles, car horn, foghorn, metronome, steel pipes, music stands, 'variable frequencies'
Leroy Anderson	The Typewriter	1950	typewriter
Jón Leifs	Sinfónia nr.1 (Söguhetjur) [Saga	1950	large struck stones, anvils
		Symphony]	

Sound effects

3. Musical sound effects after 1950.

Since 1950 the range of unusual sounds introduced into their works by composers has grown enormously, especially in the area of percussion. The sounds produced by all sorts of objects – from radios and typewriters to motorcycles – and materials – both natural and man-made – have been added to those of conventional instruments. Many of the objects listed in Table 1 have continued to be used, including the typewriter (by Krzysztof Penderecki, Peter Maxwell Davies and others), the siren, and the metronome (in works by William Russell and John Tavener; a set of four metronomes in works by Davies and David Bedford, in Per Nørgård's *Unendlicher Empfang*, 1998, and, on tape, in Alfred Schnittke's *Lebenslauf*, 1982). Car horns, which are of two types: staccato (operated by squeezing a rubber bulb) and sustained (electromechanical), continue to be used, for example in Ennio Morricone's music for the 'spaghetti Western' film *Il mio nome è nessuno* ('My Name is Nobody', 1973), in which they play a version of Wagner's *Ride of the Valkyries* or in Wendy Chambers' performances on a specially-constructed car horn organ. An 'anvil effect' may be obtained by striking a length of railway track, as in three works by Penderecki from the

early 1970s and Giya Kancheli's Symphony no.4 (1974), while other composers call for a large metal bar such as a length of scaffolding (Davies and Mark-Anthony Turnage). A wooden cube is struck in Galina Ivanovna Ustvol'skaya's Composition no.2 'Dies Irae' (1972–3) and Symphony no.5 'Amen' (1989–90), and in all three parts of James MacMillan's *Triduum* (1995–7). Stones are struck in works by Jón Leifs, Xenakis, Bedford, Alberto Ginastera and Tan Dun, and feature, with whistles, güiro-like scrapers and other small percussion devices, in Cornelius Cardew's *The Great Learning* (1968–70). Other noise makers include clickers, gun shots, chains (used earlier by Schoenberg, Havergal Brian and others), a bursting paper bag (György Ligeti) and many different types of whistle. Toy instruments and similar simple instruments, such as the kazoo, swanee whistle and bird whistle have also been specified by a number of composers.

R. Murray Schafer's orchestral work *North/White* (1973) features a snowmobile (as a protest against its extreme noisiness), while a motorcycle appears in Ferde Grofé's *Hudson River Suite* (1955), Simon Desorgher's *The Infernal Clanking of the Chains and Cogs of Beelzebub* (1982), which includes amplified sounds played percussively, and, on tape, in Jan Sandström's *A Short Ride on a Motorbike* (1989). Stockhausen's *Helikopter-Streichquartett* (1992–3) features the members of a string quartet aloft in four helicopters, the amplified sounds of both elements being mixed together for listeners on the ground. In Misha Mengelberg's *Methwelbeleefde groet van de kameel* (1971–3) the orchestra plays while the composer saws a wooden chair into several pieces, which are then reassembled in the form of a camel. Broken glass is rattled in a tin in works by Peter Maxwell Davies, glass fragments are crushed while others are dropped into a 'bottle tree' in Annea Lockwood's *Glass Concert* (1966) and crockery is smashed in Ligeti's *Nouvelles aventures* (1962–5) – which also includes the destruction of a plastic cup, a tin can, a wooden lath and large sheets of paper – and in his opera *Le grand macabre* (1974–7). A selection of sound effects is called for in Wilhelm Killmayer's opera *Yolimba* (1964), and a vocal 'sound effects chorus' is specified in Bedford's *The Rime of the Ancient Mariner* (1975–6). Cars are played percussively in Robert Moran's *Titus No. 1* (1967) and Hans Werner Henze's *Der langwierige Weg in die Wohnung der Natascha Ungeheuer* (1971), while in Mathias Spahlinger's *Ephémère* (1977) and the percussion consists largely of 'veritable' instruments (household objects such as saucepans and bottles); other composers have specified that the performer be a 'bruitiste' or noise maker, as Julio Estrada in 'Mictlan' from his opera *Pedro Páramo* (1992). Several percussionists have specialized in 'junk' percussion, including Donald Knaack, Roger Turner and the Zero group in Leningrad. Comparable examples are found in lighter music. On a record album made in 1973 the singer Barbra Streisand is accompanied in the song *The World is a Concerto* by over 20 domestic (mainly electric) appliances, including orange juicers, electric toothbrushes, a pop-up toaster and a kettle. Tom Waits has employed in song accompaniments the humming of a sewing machine, a squeaking door and a spinning washing machine.

Not only have composers combined sound effects with ordinary instrumental sounds, they have composed works scored solely for noise-making devices and objects (though in some cases voices are included).

Table 2 shows some of these. A simple list of objects used in this way does not, of course, give any clue as to how fully the work is notated and structured, or the degree of imagination exercised by the composer. In many instances it is impossible to distinguish between an array of such devices assembled for one composition and a newly invented instrument. Where a single sounding object may produce a noise or sound effect, several like objects of different sizes or tuned to a scale may become an instrument (a set of tuned coconut shells or anvils, for example); the same is sometimes true of groups of heterogeneous objects. Some of the new instruments and sound sculptures described elsewhere in this dictionary are borderline cases, as are certain examples of Cage's work.

TABLE 1

<u>Composer</u>	<u>Work</u>	<u>Date</u>	<u>Sound Sources</u>
John Cage	Child of Tree	1975	amplified plant materials
John Cage	Branches	1976	amplified plant materials
Hugh Davies	Natural Images	1976, rev. 1992	amplified plant materials, stones, pebbles, sand, sea shells, toy instruments, 2 electronic oscillators, tape
Paul Panhuysen	Engines in Power and Love	1991	5 amplified dot-matrix computer printers
Alvin Lucier	Two Stones	1994	two pieces of basalt (solo performer)

Several successful theatrical shows in the 1990s were based on choreographed highly energetic group percussive music performed on stage. Tap dance (which dates back to the mid-19th century and derives from earlier stepping dances such as clog dance) is the main element in the Australian group Tap Dogs; the British team Stomp (formed in 1991 by Luke Cresswell and Steve McNicholas) by 1998 consisted of five eight-member groups, performing on metal dustbin lids and buckets, metal and plastic dustbins and larger barrels (up to 50-gallon oil drums), broomsticks, rattled matchboxes and assorted crockery in water-filled steel kitchen sinks worn around the performers' necks, as well as clapping and foot-stamping; the latter two, as well as body percussion, are prominent in performances by Gumboots, from South Africa.

Many humorists have produced versions of familiar instruments that are made from everyday materials, have an unusual appearance, are outside or miniature (favoured by the clown Grock), or are played unconventionally. Some acts are formed around music played on such instruments. The Argentine group Les Luthiers, for example, uses a tin violin ('Latín'), the 'vibromatófono di amore', and the 'cello leguero' (the body of which consists of a *bombo leguero*: a type of drum audible up to three miles away), as well as a typewriter for a keyboard, a cardboard trombone on

wheels and a hosepipe trumpet, all constructed by Carlos Iraldi. Three musical humorists have specialized in adapted and invented instruments and sound effects. The band of Spike Jones, which first became popular in the early 1940s, used such ad hoc instruments as washboard, doorbells, cowbells, anvils, saws, tyre pumps and toy whistles. Gerard Hoffnung realized some of the unusual instruments he had depicted in cartoons at two concerts in London (1956 and 1959); they included rifles, three vacuum cleaners and an electric polisher (in Malcolm Arnold's *A Grand Grand Overture*), a length of hosepipe (on which Dennis Brain played a movement of Leopold Mozart's Concerto for alphon), tuned stone hot-water bottles and the hiss of compressed air. Peter Schickele has invented a number of instruments for the works of his imaginary composer P.D.Q. Bach; they include the Hardart (consisting of strings, balloons, shotguns, whistles, bicycle horn, blown and struck bottles and a cooking timer, all mounted on a frame), 'showerhose in D' and 'lasso d'amore' (one of the corrugated whirler tubes sold as toys during the 1970s).

The human body has been used to make many percussive sounds, from the tongued glottal click of the Xhosa language (made famous in the singing of Miriam Makeba, and borrowed by Stockhausen in *Refrain*, 1959) to whistling, hand-clapping, finger-snapping, foot-stamping and knee-slapping found in flamenco and other folk music and dance (and included by Stockhausen in the earliest sections of *Momente*, 1962–4). Hand-clapping is the only sound source used in Yasunao Tone's *Clapping Music* (1963) and in Steve Reich's *Clapping Music* (1972) for two performers, and is often used by singers and audiences in light music – so much so that some [Electronic percussion](#) devices include a synthesized hand-clap facility. Percussionists who have specialized in body percussion include Nana Vasconcelos and Knaack; Vinko Globokar's *Corporel* (1984) is performed by a percussionist on his own body. Sounds produced by the body have also been used for humorous purposes: in the French music halls between about 1891 and 1914 Joseph Pujol, 'Le Pétomane' made farting melodious; melodies have been played by creating an air pocket with a wet hand held under the armpit and squeezing with the free arm; and a number of entertainers (sometimes ensembles) have tapped out tunes on their teeth, or, by blowing through them strongly (often making use of gaps), have imitated musical instruments.

Instruments based on animal sounds have been described and illustrated since the time of Athanasius Kircher in the 17th century; in several instances they have been realized with trained animals. Several 19th century newspaper reports, as well as earlier illustrations, describe instruments, primarily with keyboards, that consist of cats, pigs, mice or other animals ordered inside separate compartments according to the pitch of their squeals when they are hit or picked or their tails are pulled; a sequence in the television series *Monty Python's Flying Circus* showed such an instrument in which white mice were struck by mallets. Since the early 1950s an ensemble of trained canaries – some specially bred for the lower voice parts – has existed in Kharkhov in the Ukraine; its repertory consisted of over 80 works of classical and light music. Training of a far humbler order is required to teach mynah birds and members of the parrot family to mimic human speech, or domesticated canaries, blackbirds, bullfinches, curlews and parrots to sing; various types of mechanical bird

organ (see [Bird instruments](#)) were invented for this purpose in the 18th century. Wild birds are still taught to sing in certain parts of the world, such as China.

Sound effects

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Soundhole

(Fr. *ouïe*; Ger. *Schalloch*; It. *occhio*).

An opening cut in the body of an instrument to enhance or vary its tone quality, to increase the volume of sound or to affect the pitch. The number, shape, positioning and function of soundholes vary widely.

1. String instruments and acoustics.

Very early in the history of string instruments makers evidently discovered that soundholes modified the tone and increased the volume, and that a certain type of soundhole gave best results for a given instrument. In short, they found empirically that a soundbox which completely enclosed a volume of air was generally a less satisfactory resonator than a soundbox with soundholes. The truth of this may be confirmed by playing a violin or guitar with its soundholes covered or plugged; a marked deterioration of tone and volume results, especially at low frequencies.

The two most significant acoustic functions of soundholes are first, that in conjunction with a resonant cavity they have the effect of reinforcing certain areas of the instrument's tone range (a resonant cavity of this sort is called a 'Helmholtz resonator'); and secondly, when cut into the belly, that they provide a freer movement of the belly, which in turn acts as a more or less flexible support for the feet of the bridge (when present), the result being a further reinforcement of the vibrations. In guitars, lutes and other instruments with centrally placed round or variously shaped soundholes, only the first of these functions is effective, i.e. the creation of a Helmholtz resonator. Bowed instruments with C-holes, f-holes or flaming-sword holes function in both ways.

In good violins the frequency (pitch) of the Helmholtz, or air, resonance is close to that of the open *d'* string. The frequency of the air resonance helps to strengthen and reinforce the tones of the lowest octave of the instrument, and depends primarily on the relationship of the volume of the enclosed air to the area of the soundholes, but is affected also by the flexibility of the wooden shell.

The second function of the soundholes (to provide a freer movement of the belly) is also well illustrated by the violin. The soundholes make the top of the instrument, especially in the area between them, much easier to flex in

connection with the rocking and torque-like motions inherent in the acoustical system. In this system the vibrations of the bowed strings are transmitted through the feet of the bridge to the top plate and thence, aided by the [Soundpost](#) and the [Bass-bar](#), to the rest of the soundbox (see [Violin, §I, 2\(ii\)](#)). These flexing motions of the top are essential in all frequency ranges.

There are instances among the many different string instruments of the world where such acoustical rules are ignored, either because of the aesthetic tonal preferences of the musicians in a particular tradition or because they are irrelevant in other ways. Many of the bowed instruments described in this dictionary under the category [Rabāb](#) are not provided with soundholes. Parchment soundtables already provide for much greater flexibility than in the case of wood and are usually more fragile and would be further weakened if pierced. Where they are present in such instruments the soundholes tend to be small and widely spaced around the belly of the instrument well away from the bridge or made in the back of the resonator and not the belly. In the case of East Asian long-necked lutes such as the [Shamisen](#), where the back as well as the belly are of skin, soundholes are evidently regarded as unnecessary and their absence may account for the rapid decay of the tone after plucking – clearly an aesthetic preference (which is further emphasized by a plucking technique which at times requires the plectrum to come to rest on the belly after plucking the string). One class of lute notable for the absence of soundholes is the sitār. The makers may consider that its long hollow neck and gourd resonator provide sufficient resonance already and that adding soundholes would amplify lower frequencies at the expense of the more favoured upper frequencies.

In instruments of the violin family the soundholes are f-shaped (a true ‘f’ on the bass side of the bridge, and a reversed ‘f’ on the treble side). In modern violins the bridge is located on an imaginary line connecting small notches cut roughly in the middle of the f-holes on either side. In the 16th and 17th centuries the bridge was often placed lower down towards the tailpiece, as is shown by a number of contemporary paintings (see [Violin](#), fig.10).

Other bowed string instruments use different types of soundholes. Viols, for instance, generally have C-shaped soundholes, while the viola d'amore ordinarily has soundholes of a ‘flaming-sword’ pattern. Like violins, however, both viols and the viola d'amore have their soundholes in the central area of the instrument, the bridge being approximately halfway between the soundholes and roughly at right angles to them (although some viol players place the bridge between the lower ends of the soundholes). In all these instruments soundholes are essential for the insertion and adjustment of the soundpost (where present).

Most plucked string instruments (e.g. guitars and lutes) have one circular soundhole in the upper part of the body towards the fingerboard. However, some zithers have two soundholes; and large lutes (e.g. theorbos and chitarroni) sometimes have three holes. The soundholes of plucked string instruments are often highly decorated and are then called ‘rose’ holes (occasionally rose holes are found, primarily for decorative purposes, in viol and viola d'amore bellies). Similar soundholes (including rose holes) are occasionally found on harpsichords and large clavichords, but on these

keyboard instruments, whose air cavities are in any case not enclosed, soundholes are used for aesthetic rather than acoustical reasons.

The size, shape and positioning of the soundholes are determined by the acoustical factors mentioned above and by the character of the instrument concerned. As already explained, the size of the soundholes is determined by that relationship between volume of soundbox and area of soundholes best suited to producing the optimum resonance in the Helmholtz resonator. Shape and positioning are affected by the available space and (in bowed instruments) by the need for maximum flexibility of the top plate without unduly weakening its structural strength. For instance, the soundholes of the violin must be in the area of the bridge, they must avoid cutting into or weakening the area bounded by the bass-bar and the soundpost and they must not go too near the edge of the instrument. The resulting slit-like, f-shaped form, capable of numerous graceful variants, cuts along and across a considerable amount of grain in a slightly diagonal direction, without substantially weakening the structure. Soundholes cut in the centre, the back or in the ribs have been tried in violin making but with unsatisfactory results.

While f-holes are evidently the best design for the soundholes of violins, it is not at all clear why C-holes have generally been preferred for viols or flaming-sword holes for the viola d'amore. In plucked string instruments, the position and typical circular shape of the soundhole are related to the fact that there is no bass-bar (which is replaced by a system of struts) or soundpost to restrict its placement or to suggest its shape. Other possible factors are the flat belly and the far lower tension on the bridge and belly.

Bamboo tube zithers of Malaysia and some parts of Indonesia have two types of soundhole. One (a feature of the *Karanting*) is simply cut through a natural node inside one end of the tube. The other type is often rectangular and over it is mounted a rectangular plaque, held between a pair of taut strings by means of a groove down either side; an example of this is found in the *Gendang Kacapi*. When the plaque or either of the strings is plucked the vibrations of the plaque produce a resonant booming tone from the instrument (see [Zither](#) and [Malaysia §§I, 2, II, 1 and III, 2 and 3](#)). To some extent the principle resembles that of tube-resonated xylophones (marimbas) and metallophones where the vibrations of the wooden or metal key are amplified by the air in the tube below, acting as a Helmholtz resonator. On the related *valiha* zither of Madagascar, however, the soundholes are long thin slots which are not covered.

2. Other instruments.

Box-resonated African lamellophones of the *likembe* type are usually given two soundholes, one on the underside of the box which can be opened and closed with a finger to produce a vibrato-like effect, and another in the end of the box facing the player's body (see [Lamellophone](#), fig.6).

Many flageolets, early oboes, shawms and bagpipe chanters have extra holes (out of reach of the fingers) drilled in or near the 'bell'. Various called soundholes, vent holes, timbre holes and (in the case of the Turkish *zūrnā*) 'devil's holes', their musical or other function has not been satisfactorily explained, though it is clear that their position and size largely

determines the pitch of the lowest notes. Some East Asian flutes also have similar holes and in the case of the *di* an extra non-fingered hole (near the embouchure hole) is covered with a thin membrane which acts as a mirliton, giving a nasal quality to the timbre of the flute.

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Soundpost

(Fr. *âme*; Ger. *Stimmstock*; It. *anima*).

A small spruce dowel inserted vertically between the belly and back in bowed string instruments, located under the treble side of the bridge. The usual position for the soundpost for optimum tone is at a distance of half the thickness of the bridge behind it, and slightly inside the outermost edge of the bridge foot. The soundpost is placed so that its grain runs at right angles to that of the belly, and is wedged in position – never glued – between the converging curves of the belly and back. Generally the soundpost should be fitted snugly enough that it will not fall even when there is no string tension on the instrument, but can be loosened by a light pressure across the middle bouts. However, a wide range of adjustments to the sound of the instrument can be made by appropriate changes in position and tightness of the soundpost.

Early instruments seem to have been designed to function without either soundpost or [Bass-bar](#). It is not known when the modern arrangement was devised, but it is probable that both soundposts and bars were introduced as different answers to the same problem of making the belly thinner and more responsive, but strong enough to support the string pressure. A musician by the name of James Soundpost appears in Shakespeare's *Romeo and Juliet*, written before 1596, so the idea must have achieved common currency by that time, but the earliest surviving description is by Mersenne in 1635–6 (*Harmonicorum libri*). In the Talbot manuscript (c1695, *GB-Och Music 1187*), the soundpost of a violin is described as being as thick as a goosequill. The diameter has increased through the years; an example belonging to a violin made by Richard Duke in 1766 is 4.1 mm thick, and modern practice is to use as large a post as can be fitted through the soundhole, i.e. about 6.5 mm for a violin. This is as much as anything to broaden the area of contact with the fragile grain of the front, lessening

the possibility of cracks in this heavily stressed and delicate area of the instrument.

The acoustical function of the soundpost is quite complex. It helps to transmit the vibrations of the belly to the back of the instrument, but more importantly, its off-centre position makes the belly vibrate in an asymmetrical manner. The vibration of the strings tends to produce a rocking motion of the bridge in its own plane. If the instrument were symmetrical internally, the belly would vibrate with the bass side moving in opposite phase to the treble side, and the sound waves generated by the two sides would tend to be cancelled out and diminished. The soundpost produces a relatively immobile point on the belly, so that the bridge rocks about this point rather than the centre line. Thus the tendency to cancellation is reduced and the sound is stronger. With the post removed the sound becomes thin and nasal, especially in its lowest register. The importance of the soundpost to the sound of bowed instruments is reflected in the fact that in both French and Italian it is referred to as 'the soul' (see [Ame](#)).

JOHN DILWORTH (with J. WOODHOUSE)

Sound sculpture.

A sculpture or construction that creates sound, not always of a musical nature, by means of its own internal mechanism, or when it is activated by environmental elements such as wind, water or sunlight, or when it is manipulated. This article also discusses newly invented instruments intended for display or permanent installation indoors or out of doors, since it is not always possible to draw a clear distinction between these and true sound sculptures from the method of sound production employed or appearance. For lack of suitable terms in northern European languages to match the French 'lutherie nouvelle' and the Italian 'nuova liuteria' (in the English-speaking world a 'luthier' builds only string instruments), other newly invented instruments that less closely resemble sound sculptures are surveyed in other entries; see [Instrumental modifications and extended performance techniques](#); see *also* [Electronic instruments](#), §IV, 6; [Microtonal instruments](#) and [Toy instruments](#).

1. [History](#).
2. [Methods of activation](#).
3. [Vibratory mechanisms](#).
4. [Musical performances](#).
5. [Environmental sound installations](#).

BIBLIOGRAPHY

HUGH DAVIES

[Sound sculpture](#)

1. [History](#).

Although sound sculptures were probably created in prehistoric times, the earliest datable example is the statue of one of the Colossi of Memnon, Amenhotep III, erected around 1375 bce in Thebes; it became famous throughout the ancient world when an earthquake in about 27 bce

dislodged the head, which then 'sang' through its cracks every sunrise, until the Romans repaired the statue around 200 ce. Legends exist in many countries of similar singing and speaking statues. Other pre-Christian examples of sound sculpture, such as the water clocks of Ctesibius (3rd century bce; see [Hydraulis](#) and [Water organ](#)) and that attributed to Archimedes, employed hydraulic mechanisms, often with moving automata; hydraulic principles continued to be applied, as in the astronomical clock (976–9 ce) of Su Sung (or Chang Ssu-Hsün), the mechanical devices of al-Jazari (13th century, Mesopotamia), musical fountains of Renaissance gardens (such as the Singing Fountain, 1564, outside the Belvedere, Prague Castle) and the many versions of the [Water organ](#). Several of the curiosities illustrated in Bonanni's *Gabinetto armonico* (1722, partly based on the work of Athanasius Kircher in the mid-17th century) border on sound sculpture, as do the [Aeolian harp](#), various speaking machines, Charles Wheatstone's Acoucryptophone and Diaphonicon (1821 and 1822), which were systems for conducting musical sound from one room to another, Joshua C. Stoddard's Calliope of 1855 (see [Calliope \(ii\)](#)) and other 19th-century instruments using steam, G.F.E. Kastner's Pyrophone (1869), which was based on gas flames, and some of the earliest electric instruments (see [Electronic instruments](#), §§II and III, 1).

Such isolated examples, however, have had little to do with the explosion of activity that occurred in the area of sound sculpture in the 20th century. The tone for these developments was set by the futurists in the early years of the century, and in particular by [Luigi Russolo](#), whose 'noise intoners', housed in brightly coloured boxes with large horns projecting from them, explored the sounds produced by systems based on that of the hurdy-gurdy. Environmental sound performances that harnessed industrial noise began to be mounted shortly after World War I, and are most spectacularly represented by the series of events organized in the USSR between 1918 and 1923 under the general title Concert of factory sirens and steam whistles.

The 1930s saw a gradual expansion of involvement by musicians and composers in the invention of new instruments and sound-producing constructions. The instruments of [Harry Partch](#), though intended for concert use, were created not only as sound makers but also as works of visual art; Partch's approach to the choice and use of materials for their sculptural as well as sonorous qualities has been perpetuated by a growing group of musicians in California who construct and perform on their own instruments (see [Microtonal instruments](#), §4(i)). I.A. MacKenzie went further than Partch in that he altogether abandoned composition and performance and devoted his energies to the construction of open-air sound sculptures that exploited the elements of wind (in particular), water and fire. The earliest works of the Swiss sculptor Jean Tinguely to include sound date from around 1938, though it was the mid-1950s before he began to concentrate on this aspect; it is interesting to note that his sound sculptures of this period were compared with the recently introduced *musique concrète*. Also in the 1950s the Baschet brothers produced the first of their *structures sonores* (in which steel rods are set in vibration by rubbing, with wetted fingers, glass rods that are attached to them), and David Jacobs and (slightly later) Harry Bertoia created isolated works in the medium, though neither began to specialize in it until the mid-1960s.

The rapid growth and popularity of kinetic art in the 1960s marked a move away from the traditional concept of the fixed and unalterable work of sculpture (just as in music new freedoms such as aleatory aspects, improvisation and all the resources made available by electronic technology gave rise to new attitudes to composition and performance). Sounding elements were soon adopted by several sculptors previously involved in kinetic techniques, who decided to exploit rather than ignore or attempt to disguise the incidental sounds produced by mechanisms and materials. The practitioners in this area have not only been sculptors: musicians have been responsible for much highly original work on sound environments and even some sculpture.

The first exhibitions to survey a range of activities related to sound sculpture were mounted in Vancouver, Edinburgh, Ghent, and Oakland, California, in the mid-1970s, since when such events have become increasingly frequent and popular. Most sound sculptures function independently (by means of one of the driving forces described in §2(i–iii) below), but a few are designed to be operated by the public, or incorporate controls so that the visitor may modify their operation (see §2(iv)). Works of this type must be robust and able to survive minor damage, but a number of sculptors have explored this area because of the rewards that the active participation of the ‘consumer’ can offer.

Sound sculpture

2. Methods of activation.

(i) Fire, water and wind.

Considerable use has been made of two of the three volatile elements for operating sound sculptures. Fire has, not surprisingly, found little application, though it was used in one work each by I.A. MacKenzie and Annea Lockwood, as well as in constructions based on the Pyrophone including ones by the Bow Gamelan Ensemble, Norman Andersen, Andreas Öldorp, Trimpin (Fireorgan), Michel Moglia (Orgue à feu) and Bastiaan Maris (Large Hot Pipe Organ).

Water has regained the importance it had up to the Renaissance, both in gallery exhibits and in open-air environments. Rain falling on resonant surfaces is the basis of Luis Frangella's *Rain Music II* (which has antenna-like beaters) and Peter Appleton's *Rain Microphone* (based on amplified strings); water dripping on resonant objects forms the basis for Trimpin's computer-controlled *Liquid Percussion* and, from melted ice, in Mineko Grimmer ('audible sculptures'). Flowing river water activates the strings of the *Hydrophone* by Max Eastley, and the rising tide varies the pitch of his aeolian *Marine Organ*. Water inside a sealed container produces pitch and timbre glissandos in Richard Water's *Waterphone*, while containers with small holes produce patterns of drips in environmental installations and performances by George Brecht, Brian Eno and Eastley. Modern versions of more traditional applications of water are found in the fountains of the Baschet brothers and the water clock of Andy Plant and Tim Hunkin. Water is pumped through tubing in Max Neuhaus's *Water Whistle* (1971) and has also been used in sound sculptures and installations by I.A. MacKenzie, Douglas Hollis and Jacques Dudon (over 100 works).

The aeolian principle has been very widely employed, mostly in variants of the [Aeolian harp](#). Reinterpretations of the traditional design have been executed by Robert Archer, Douglas Ewart (in bamboo, metal and plastic), Sverre Larssen and Richard Waters. Giant versions of the aeolian harp have been constructed: an early example was Abbot Giulio Cesare Gattoni's 'armonia meteorologica' (c1783), a giant 15-string aeolian harp that functioned as a barometer, strung from his house to a nearby church tower. Recent ones are by Douglas Hollis, Bill and Mary Buchen (the quadrant-shaped, 60-string Wind Bow, which stands 3.5 metres high, and the Wind Antenna), Giuseppe Chiari, Ward McCain (who built a harp about 6 metres high on Cape Cod), Ron Konzak's Puget Sound Wind Harp (7 metres high), William Louis Soerensen's two 2 Hanstholm Vindharp (1985) with 6 strings of 15 metres and 3 strings of 17 metres and the Gigantic Aeolian Harp of Thaddeus Holownia with Gordon Monahan (8 strings of 18 metres) by the Bay of Fundy; Mario Bertoncini made a group of aeolian harps up to 7 metres high, of unusual shapes and tunings, for his composition *Ve/e* (1974). Eastley has also made ground harps and tree harps, as well as aeolian monochords.

Besides string constructions, the aeolian principle has been applied in sculptures based on pipes (as in Eastley's 'aeolian flutes', which consist of sets of up to 27 pipes) and various types of chime (such as the 'swinging bars' of Harry Bertoia and Skip La Plante's wind chimes assembled from found household objects including keys and forks). Other outdoor aeolian instruments and constructions have been built by I.A. MacKenzie (who made a total of 53, based on strings, pipes, chimes, bells and drums, sometimes variously combined), Paul Burwell, Kan Masuda and John Gibbon (Bell Garden); the Baschet brothers have built musical windmills.

(ii) Mechanical systems.

Automatic operation of sound sculptures, in many cases similar to that employed in a [Mechanical instrument](#) to produce sounds, have been achieved in a variety of ways. Mechanisms involving punched paper tape, pinned barrels and drawn sound notation, as well as computer programmes, have been used to control electric, especially electropneumatic, systems (sometimes adapted from vacuum cleaners), and to operate percussion devices; artists who have explored such methods include Norman Andersen, Stephan von Huene, David Jacobs, Martin Riches, Stephen Goodman, Trimpin, Chico MacMurtrie's lifelike musical robots, Godfried-Willem Raes' ensemble of Pneumafoons and installations by Peter Bosch with Simone Simons. Pipe organ-like installations have been constructed by Horst Rickels, Yoshi Wada, Günter Demnig (infrasonic sounds), Ivan Lévassieur and Hans van Koolwijk. Electromechanical timers are an essential part of the sound-producing process in some of Jacobs's work and in the Electromagnetic musical series by Takis.

Electric motors have proved a versatile source of motive power, and some of the ways in which they have been applied are represented by the work of Joe Jones, Jean Tinguely, Eastley (including the Centriphone family), and in individual works by Bertoncini and others. In some cases the supreme regularity possible with a motorized system is tempered by

suspending the motor itself so that its changing momentum or the striking action of a suspended beater (especially where this is more distant from the motor, such as more than one metre) affects its position relative to the sounding element; in others the interaction of various parts of the sculpture, not all controlled directly by the motor, may provide a random element. Motors have been used to create a wide range of sounds and visual effects, from Eastley's dancing stick figures to the often comical cavortings of Tinguely's cumbersome machinery in, for example, the four enormous *Méta-harmonie* constructions (fig. 1) and the slowly rotating steel strips used by Len Lye. In the music machines of Remko Scha suspended electric guitars are played by ropes that are rotated by means of electric drills. Since the early 1980s electromechanically or computer controlled (sometimes keyboard-operated) motorized 'orchestras' have been constructed by Jacques Rémus, Peter Sinclair, Pierre Bastien, Frédéric Le Junter, Kent Tankred, Ernie Althoff, Peter Vogel, Ken Butler, Matt Heckert, Erwin Stache and the sounding robots of Maxime de la Rochefoucauld (Maxime Rioux). Sound is more incidental in the work of artists like Rebecca Horn, in whose *Concert for Anarchy* (1990) the keys of an inverted suspended grand piano are alarmingly disgorged and then retracted, and the visually-designed Fonics string instruments of Jean Weinfeld.

(iii) Electronic circuitry.

Electronic oscillators and sound-modification and -patterning circuitry are used in many sound sculptures. Among the earliest were the *Musikmaskin I* (1961), the prototype for the equipment in the Elektronmusikstudion in Stockholm, and the series of electrically powered mobiles, incorporating oscillators, built by the French composer Marcel van Thienen from 1963. Most systems of this sort are either fully automatic, using sequencers, memories or microcomputer control (as in the work of Stanley Lunetta and Max Neuhaus), or their operation is modified by changes in the environment. Solar panels are used to produce varying amounts of electrical current to power the sound-generating systems in Alvin Lucier's Solar Sounder installation and in work by Peter Appleton, Liz Phillips and James Seawright, and sensors such as photoelectric cells that respond to changes in the level of light they receive, whether caused by the varying intensity of daylight or by shadows cast by passing people, have been used to supply variable resistance in other works by Appleton, Phillips and Seawright, as well as by Dale Amundson, Eastley, Howard Jones and Lunetta (for descriptions of other similar environmental installations, see [Drawn sound](#)); sensors for wind speed and direction control aspects of pieces by Lunetta, Neuhaus, Phillips and Seawright. The Pygmy Gamelan of Paul de Marinis and works by Juan Downey respond not only to movement but also to radio transmissions. The arrays of loudspeakers in Dick Raaijmakers' *Three Ideofonen* (1967–71) are activated not by electrical signals but by rolling balls and swinging plates coming into direct contact with their cones. Felix Hess' 100 suspended electronic 'frogs' become more vocally interactive in quiet situations. More self-contained are the small installations of Rolf Julius and Takehisa Kosugi. Large-scale electronic installations such as David Tudor's *Rainforest IV*, despite their sculptural quality, are closer in function to musical instruments and are discussed in [Electronic instruments, §IV, 6](#).

(iv) Other systems.

Sound sculptors have explored various possibilities for involving exhibition visitors interactively in the creation or modification of the sounds produced by their constructions. At their simplest such systems require only a touch to set them going: of this type are the pieces by the Baschet brothers, Bertoia, Kan Masuda and Charles Mattox in which motive power is derived from springs, curved surfaces or pendulum-like mechanisms that run for a certain time until they lose momentum. In Manos Tsangaris's *Kugelbahn* installations (Bowling Alley, 1997), pulling a handle activates a rolling ball which triggers a variety of sounds in a three dimensional labyrinth. Various sound makers are activated by stepping on different parts of a carpeted surface in Horst Gläser's *Tret-Orgel-Teppich-Objekt* and the Association Cerf-Volant's *Musique au sol*. Edmund Kieselbach's sound works mostly consist of pairs of large wheels (up to 84 cm in diameter) which have rattles, chime bars and cymbals mounted on the crossbar that connects them; the sounding devices are set in motion or struck as the wheels rotate. In both concert and 'promenade' versions of Richard Lerman's *Travelon Gamelon* (1979), and Raes's Dudafoon (modelled on Marcel Duchamp's dadaist sculpture *Roue de bicyclette*, 1913), the sounds made in various ways by the spokes of the wheels as they turn are amplified; in the *Fietskraker* of Michel Waisvisz dynamos activated by bicycle wheels power small oscillator circuits.

A number of electronic and electro-acoustic systems have been designed in which members of the public play some part in generating or modifying the sound. Waisvisz constructed several such pieces, some based on his Kraakdoos synthesizer, in which the operator makes connections by means of touch-plates between different parts of oscillator circuits; Ken Gray's perspex sculptures function in a similar way, while individual works by Downey and Mattox are controlled by photoelectric cells or theremin antennae. In some of the works of Vogel and Walter Giers the electronic circuitry is meticulously arranged in parallel lines – for example, vertically or as a square – and framed like a picture, with controls for parameters such as speed and volume mounted on the front. In cases where the operator not only initiates the activity of the sound sculpture but continues to interact with it, the sculptor sometimes adds another dimension in the form of different surfaces to give variety of tactile experience. Both Waisvisz and Gray have included such elements in their work, as has Hugh Davies in his acoustic and electro-acoustic sculptures, in particular the series of Feelie Boxes constructed in collaboration with John Furnival.

Sound sculpture

3. Vibratory mechanisms.

The devices used by sculptors to generate sound are inherently no different from those at work in musical instruments, but since the nature of sound sculpture is to please the eye as well as the ear, artists have often exploited more unusual vibratory mechanisms or the most extreme aspects of familiar principles. Materials include those developed in the 20th century, such as new metallic alloys, plastics, nylon and other fibres, as well as traditional materials little used in more standard Western instruments, such as bamboo, glass, ceramics and stone.

The friction rod principle on which the [Nail violin](#) is based is one that has been little applied in conventional instruments, but it has proved a fertile source of ideas for sound sculptors. Metal, wooden or glass rods, fixed at one end, which may be rubbed, struck or plucked, have been used in many different ways, notably by the Baschet brothers in their *Structures sonores*, in the Waterphone (fig.2), the series of Bow Chimes and Buzz Chimes constructed by Robert Rutman, the 'Sonambient' sculptures of Bertoia (fig.3) and Reinhold Marxhausen's small sea-urchin-like brass and stainless steel doorknobs and 'headphones' against which the listener's ear is pressed, as well as small sculptural boxes in which, when inverted, small stones (Robert Rauschenberg's *Music Box*, 1953, two versions) or balls (Joseph Sorrell, various) fall past protruding internal nails. In some cases the rods are as much as 6 metres long and very thin in proportion to their length. Another aspect that contributes to the visual aspect of certain works of this kind is the resonator, which may be quirky and ingenious or simply aesthetic: the metal sound radiators sculpted by the Baschet brothers are beautiful as well as functional. (fig.4).

A good example of an extreme application of traditional principles is the use of very long strings (see also the giant aeolian harps discussed in §2 (i) above). A long string cannot achieve the tension of the strings of a conventional instrument; this means that though the fundamental and some of the lower harmonics may be too low to be audible, a rich overtone spectrum (based on normally inaudible longitudinal vibrations) is created by the imbalances between the tension, gauge and length of the string. In some instances the strings are at a very low tension, as in Eastley's aeolian Elastic Aerophone, which has strings of extruded latex between 20 cm and 15 metres long, and one version of Akio Suzuki's Analapos, in which the vibratory mechanism is a coiled spring at least 8 metres long. Long monochords, having strings of about 10–15 metres, made of piano wire, with suspended resonators at one or both ends, have been set up by Paul Burwell, while albrecht/d. has installed similar constructions about 11 metres long in outdoor sites. Ellen Fullman has developed several forms of her Long String Instrument since 1981, the principal version consists of 175 strings of up to 30 metres in length, tuned to 43 divisions of the octave. Amplified strings are used in Kagel's Rahmenharfe, which has five electric guitar strings 6 metres long, Gordon Mumma's *Megaton for William Burroughs* (1963), in which they are set in motion by small objects that move along them, this also occurs with loudspeaker 'cable cars' in Rolf Lange bartels's *Seilbahnmusik* (1987) and model railway engines in Nicolas Collins's *When John Henry was a Little Baby* (1993–6), an engine's pantograph varies the sounding length of a struck string in Collins's *Under the Sun* (1984), and some of the *Snareninstallaties* of Paul Panhuysen, originally with Johan Goedhart, in which strings of twine, dental floss, nylon or steel, up to 100 metres long, are stretched across a floor or between floor and walls or ceiling in parallel or fan shapes. A monochord about 27 metres long is driven by an electronic oscillator in Lucier's *Music on a Long Thin Wire* (1977), and a similar technique is used with shorter strings in several sound sculptures by Appleton. Several artists have installed string environments in gallery rooms: *Magic Carpet* (c1970) by Alvin Curran and Paul Klerr has strings of cotton, waxed wool, gut, nylon and steel, from some of which are suspended groups of tube and bar chimes; and Terry Fox (several since 1976). In William Louis Soerensen's *La Fonction Sonore*

(1982) the public plays long string instruments from 30 to 70 metres in length. Appleton's Wind Harp (1985) is a 40-metre flat sprung steel strip stretched over a Volkswagen Beetle car as a resonator. Alan Lamb made a number of impressive aeolian recordings (1976–84) of the wind blowing through abandoned and subsequently disintegrated telephone wires in his 'Faraway Wind Organ'. Other long string installations made of 'found' materials include Atle Pakutsch Gundersen's bowed and struck 'transport wires' (typically 200 metres long) for remote Norwegian farmhouses high up on mountainsides (c1990) and Jon Rose's wire and barbed-wire fences (up to 20 metres).

Sounds produced by percussive means, using both new versions of traditional instruments and materials that have not for the most part been exploited in musical contexts, have been very widely explored. Gongs of different shapes, sizes and materials have been made by Bertoia, Frederick Kiesler, Arthéa (Franky Bourlier and Goa Alloro), John Grayson, Bob Wilhite and Annea Lockwood (in her *Glass Concert*), while Takis built electromagnetically struck gongs up to 3 metres across and applied the same principle to a series of found objects in Big Tube and to giant wooden beams in a number of works made since the 1970s. Paul Fuchs' Ballastsaiten and Holzblockwagen expand the scale of concert instruments for outdoor installation, and Robert Rutman's Steel Cellos are large upright monochords with steel resonators. Bells, klaxons, car horns, sirens and other sound signalling devices have been incorporated in many sound sculptures, including the Bellenorgel of Raes, Wendy Chambers's Car Horn Organ, and Arthur Frick's Beep Mobile, a three-wheeled construction to which over a dozen car horns are attached. Bell-like sounds are produced by stroking, hitting or 'sweeping' the suspended brass and aluminium tubes up to 3 metres long in Bruce Fier's series of works called *Soundings*, one of which, the Sound Spiral, has 254 tubes. More conventional applications of bell-like objects are found in the bell-towers of the Baschet brothers. Scrap materials and found objects have been widely used in sound sculptures, mostly to make percussive sounds. Much of Tinguely's work uses such materials, as do the 'adventure playground' constructions of Volker Harlan and David Sawyer's work with Echo City, John Gibbon's Bell Garden and the 24-note Musical Carillon by Tony Price, which consists of tubular bells about 6 metres long made of scrap material. Long plastic tubes function as sounding tubes or resonators in outdoor installations by Soerensen. More incidental sounds are produced by some sculptures, including several works by Yaacov Agam. Stone sculptures are struck or rubbed: Elmar Daucher slices dark green serpentine or black Swedish granite into square or rectangular 'rods' or 'bars', while Amalia del Ponte has created several ensembles of carved sculptural lithophones, mostly in marble, serpentine or travertine.

Outdoor sound sculptures include Alfons van Legelo's Dance Chimes (see [Toy instruments](#)) which have been installed in many countries, and Bill and Mary Buchen's four-acre sound sculpture at Lake Placid, NY. In recent years small bells and chimes have become popular for environmental situations like domestic homes and gardens. The percussionist Garry Kvistad founded Woodstock Chimes, which manufactures wind chimes in a choice of tunings (including Gregorian, Ancient Greek, Blues, 'Partch', four 'Feng Shui' scales – Fortune, Energy, Imagination and Peace – and

several oriental scales), as well as small temple bells and garden bells (flower-shapes on stalks); other companies have produced similar general purpose wind chimes. The Hiroshima and Nagasaki Peacebell and the Cosanti Bronze Windbell (Paolo Soleri; Arcosanti, Arizona) fulfil similar functions. A rather different use of simple environmental instruments is in jewellery of miniature harps and percussion such as bells.

[Sound sculpture](#)

4. Musical performances.

A number of composers have used existing sculptures as percussion instruments in their works or have commissioned from sculptors new constructions for use as instruments. In 1944 John Cage included sounds played on mobiles by Alexander Calder in his soundtrack for the film *Works of Calder*, and 20 years later Calder created the mobile *Chef d'orchestre* for Earle Brown's *Calder Piece* (1966). Performance on sculptures by Armand Vaillancourt is accompanied by a tape based on similar sounds in each of Pierre Mercure's compositions *Structures métalliques* (1961); the same combination with tape occurs in Herbert Deutsch's *Contours and Improvisations* (1963, with welded steel sculpture by Jason Seley) and Leo Nilson's *Skulpturmusik* (1966, with a sculpture by Olle Adrin). Three performers are required to play the Artaudofoon, a percussion sculpture amplified by 40 contact microphones, which was built by Frans de Boer Lichtveld for Peter Schat's music theatre work *Electrocutie* (1966). Taped electronic compositions based on sounds produced by sculpture include Toshi Ichiyanagi's *Mixture* and *Music for Tinguely* (both 1963, based on works by Jean Tinguely) and Andrés Lewin-Richter's *Baschetiada* (1980, using sound sculptures by the Baschet brothers), as well as Roberto Gerhard's *Sculpture I* (1963, John Youngman) and Josep M. Mestres Quadreny's *Peça per a serra mecànica* (1964, Moises Villelia). Since 1987 Derek Shiel's percussive sound sculptures have been featured in works by Julia Usher and others.

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5. Environmental sound installations.

Outdoor installations of a sculptural nature that produce musical sounds are known in many cultures. Typical examples are the water-powered systems found in East Asia in which tuned bamboo tubes on pivots fill with water until they topple over, striking stones or other bamboo tubes as they fall or as they return empty to their starting position (e.g. the *tang koa* of Central Vietnam), and wind chimes of different materials used for scaring birds or simply for decoration.

Many Western musicians and artists, especially since 1960, have designed not only instruments for permanent installation in or out of doors, but special sound environments carefully tailored to the specific location; an exhibition of documentation on such projects, some of which have been extremely ambitious, was held in Rimini in 1982. The development of interest in the creation of new sound environments (often linked with the various visual equivalents that are known by names such as 'land art' and 'arte povera') has been matched by an increasing concern with the quality of the existing sound environment; this has been fostered particularly by the work of the World Soundscape Project, founded in 1971 by R. Murray

Schafer at Simon Fraser University in Vancouver, which has issued a number of publications.

Specially constructed sound environments are of several types. In many cases sound-producing systems (such as those discussed in §2 above) are permanently installed or exhibited and function constantly, intermittently or when manipulated, depending on their design. Of this type are various special parks containing simple sturdy instruments such as gongs and large ground harps, a permanent environment for handicapped children installed in Vancouver in the mid-1970s by John Grayson (who also published plans for a sonorous Exploratorium), unusual acoustic situations designed by Hugh Davies, Bow Gamelan Ensemble's scrap metal installations, the work of Echo City, and the soundscapes that result whenever sound sculptures are exhibited together. Other projects, such as those presented at festivals in Essen and Linz, the seaside, forest and town events mounted by Trevor Wishart, and presentations organized by composers such as Charlie Morrow and Pauline Oliveros in which many participants interact with the sounds of a certain environment by making musical sounds of their own, are more in the nature of outdoor concert performances. Stuart Dempster, Oliveros and others have explored the long natural echoes (over ten seconds' duration) in old buildings and various underground spaces such as water reservoirs that have been temporarily emptied (e.g. for cleaning). Max Eastley began to build whirled instruments (like the [Bullroarer](#)) from 1978, assembling with the group Whirled Music over 200 appropriate instruments and sounding objects. Llorenç Barber composes town-wide church bell pieces that involve groups of performers.

A different approach is found in permanent or semi-permanent sound environments based on multiple tape recordings (often in the form of tape loops or cassette tapes), digital recordings, radios, gramophone recordings or electronic sound-generating devices. Sculptures and environments of this type by Lucier, Michael Brewster, [Max Neuhaus](#), Seawright, Christina Kubisch and others have been set up in airports, train stations, banks, streets, pedestrian and road tunnels, at busy traffic intersections and other locations.

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Soundtable.

See [Belly](#).

Soupir

(Fr.).

A crotchet [Rest](#).

Sources, MS.

A manuscript source is one that is written by hand. Before the invention of printing, music was preserved either by oral transmission or by MS copies. There is no reason to believe that oral transmission preserves the same music for more than a few centuries, at least in the West, so that all our knowledge of medieval and early Renaissance music depends on MSS. From the start of printing until the work of Petrucci in 1501, almost all printed music was monophonic, mostly chant: even thereafter, however, there has remained a living tradition of the MS copying of certain repertoires where printing would not have been economically feasible.

The present article comprises a preliminary discussion of the nature of MS sources and their significance for present-day musical research, followed by a series of sections that review the character and repertory of the main classes of MS in use before 1600. These are arranged by subject matter and also chronologically. Three further categories are discussed in adjacent articles: [Sources of instrumental ensemble music to 1630](#), [Sources of keyboard music to 1660](#) and [Sources of lute music](#); *see also* [Printing and publishing of music](#).

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[Sources, MS](#)

I. Introduction

1. The nature of manuscripts.
2. The functions of manuscripts.

3. Preparation and copying.
 4. Historical survey: up to 1600.
 5. Historical survey: from 1600.
 6. The study of manuscripts.
 7. The content of musical manuscripts.
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- Sources, MS, §I: Introduction

1. The nature of manuscripts.

The most obvious distinction between a manuscript and a printed source is, of course, that one is prepared by a writer, using pen and ink or similar tools, while the other involves the use of a printing press. Indeed, this is the only distinction that seems to have any absolute validity. It is not, however, one that is of much value to the student of either type of source.

A more useful distinction, which can stand as a generalization, is that the MS is a unique object, while printed sources exist in many copies; that a manuscript represents the requirements of a single purchaser or owner, while printed sources must cater to many purchasers with diverse interests; as a corollary, that a manuscript contains a distinctive set of versions of the music it contains, while each copy of a printed edition purports to contain exactly the same material; and that a manuscript is normally produced to order, and passed to its owner by some personal contact, while printed sources require almost industrial connections between printer, publisher and subsequent owners. In practice, however, each of these distinctions is no more than a generalization and is subject to so many exceptions that it cannot be used as a general yardstick.

A discussion of these distinctions, and of their value for musical manuscripts, provides the central argument of much that follows in this introduction. But the more central distinction that they imply needs to be addressed: that the manuscript lays claim to being unique (not the same as any other manuscript, in form or content), while the printed copy sets out to be the same as other copies of the same edition. This distinction, while the most generally received one, is fatally flawed on both sides, and particularly so for musical documents. With MSS, the pattern of mass-production of standard works, common when dealing with commentaries to the scriptures or with newsletters during the 17th and 18th centuries, can also be found in the preparation of chant books and (much later) copies of operas. Even more significantly, during the early 19th century, scribes made multiple copies of Italian opera arias, which were placed on sale exactly in the manner of printed copies. (Aspects of this issue are covered in Love, 1993, dealing with musical and other MSS prepared in England in the 17th century.) On the other hand, many printed editions conform in intention and style to the pattern presented by manuscripts, as gifts for individuals, at weddings or funerals, even on the occasion of election to a mayoralty or receiving a degree. More generally, while multiple copies of a printed edition will have the contents arranged in the same order and with an attempt at internal consistency, very rarely before the mid 18th century can they be assumed to be identical. (For some discussion of these points as they affect printed books, see [Bibliography of music](#) and [Printing and publishing of music](#), §1.)

In practice, however, the distinction works in most cases: only rarely are two MSS identical, even in intention. One chant MS might well be intended to cover the same material as an earlier one, being written for the same institution and containing essentially the same music. In the same manner, the central copies of Machaut's music, or replacement copies of polyphony (such as survive for the Vatican Chapels), might contain the same repertory arranged in the same order. But the nature of the manual copying process ensures that there was rarely any attempt to match the precise arrangement on the page or the placing of notational details of the earlier source. This was an essential result of the process: the scribe's hand was unlikely to match that of his predecessor, in size or writing, in his practice, or in his arrangement of details; as a result, in most cases the layout on the page would be different, and so would the number of pages. Further, no scribe could hope or expect to copy any MS without variation or the addition of errors. Finally, in many kinds of music (among which chant seems to have been the most important exception), the scribe was apparently accorded a more important role than that of a mere copyist: the freedom with which he was expected to make substantive changes in the musical text being copied was a reflection of the extent to which that text was not seen as being sacrosanct in all its aspects.

This apparent uniqueness of MSS and their content is made more evident by the almost random pattern of their survival. Very few polyphonic sources dating from before 1600 can be shown to contain holograph copies of music (though see Owens, 1997), or even to lie close to the composers whose works they contain (see [Machaut, Guillaume de](#)): similarly, relatively few can be shown to have been copied from other surviving MSS. (One instance concerns the MSS *D-Rp* A.R.62 and 65, apparently copied from the same library's A.R.886.) As a result, each manuscript comes to be seen as representing something itself unique – a moment in the history of music, in the history of performing practice, and in the history of the composer of the music, or of the institution or patron who owned the manuscript. The study of manuscripts, therefore, has had to face the problem of relating them to other sources – as perhaps copied by the same scribe, and therefore connected even when they contain different music. Other manuscripts have the same works in very similar readings, and so presumably represent similar moments in the history of the music. Yet others show signs of having been prepared for the same institutions, or for specific performances. Such manuscripts tell us something about their function, the reason why they were copied in the first place. And it is this aspect – the function of the MS – that most clearly distinguishes it from a printed source and from other MSS.

[Sources, MS, §I: Introduction](#)

2. The functions of manuscripts.

A printed source, almost by definition, cannot fulfil a specific, different function for each of its readers. It is mass-produced, and arranged according to a scheme that the publisher believes will appeal to the greatest number of purchasers.

In the period of copying by hand, each book was more laborious to produce. There were scriptoria, from as early as the Carolingian

renaissance, both in monasteries and university towns, which produced multiple copies of the standard legal, classical and theological texts, and also scribes employed as specialists at court. This idea of mass-production undoubtedly had an effect on styles of script, an effect that is not found in music, for music scribes were seldom concerned with making more than one copy of a text at a time. Even in other fields, while MSS were bought or ordered for many of the reasons that still prevail, fewer people bought them other than for study. Rich patrons could afford to commission lavishly copied volumes, illuminated with miniatures and floriation, which were then handsomely bound, either as additions to their collection, or as a valuable gift for a neighbouring prince; probably a disproportionate number of these have survived. Such volumes apart, however, books were meant for hard use. Scholars and priests, students and the devout, all owned a few books that they needed (the average private library was much smaller than today), often copied in a routine script with a regular and mechanical though no less well-balanced layout to the page, and with no use of colour beyond the occasional necessary rubrication.

The same range of situations appears to apply to musical MSS. Some were apparently presentation copies: there are such sources from the hand of [Pierre Alamire](#) and others, which survive in most of the erstwhile court libraries of Europe (*D-Ju* 4, for example, was probably intended as a gift to the English ruler; for illustration see [Alamire, Pierre](#)). There is usually no way of telling whether such gifts were intended for use unless clues are provided by occasional marks in them. Similar to these are MSS prepared for a specific institution, written by someone employed there. The Vatican has many MSS written by the scribes attached to the Sistine Chapel, and later the Cappella Giulia also employed a full-time scribe. The Old Hall MS (*GB-Lbl* Add.57950; for illustration see [Old hall ms](#)) appears to have been copied for a rich English institution, although which is not known. There are similar MSS copied for the Duke of Berry in the 14th century or the Holy Roman Emperor in the 16th. Lavish polyphonic MSS seem to be a new phenomenon, emerging, generally speaking, in the 15th century; decorated chant MSS survive from earlier. So, too, do other basically monophonic and secular MSS. Chansonniers of the 15th century are often finely prepared, perhaps for presentation or for the collection of the purchaser; Machaut's works are preserved in several finely worked copies, comparable to the beauty of the one musical source of the *Roman de Fauvel* (*F-Pn* fr.146; for illustration see [Fauvel, Roman de](#)).

Later, many of the richer cathedrals and monastic foundations had MSS of the Office with as much decoration as those owned by the chapels of contemporary princes. It is reasonable to suppose that these must have been prepared for some range of use, for they cannot have been designed solely for display: but it is impossible to know whether they were ever used in the choir stalls before the 16th century, whether they were used merely for learning the music and as a guide to the memory of the chapelmaster, or indeed whether they were used at all except when a new singer had to learn the chant. During the 14th century and later, there are many more illustrations of church musicians standing at a lectern, apparently reading from the music. While earlier illustrations often show the performing of chant by one man or by a very few, these later, particularly after 1500, begin to suggest that polyphony was being read (see also Page, 1997).

They probably represent a trend in the use of MSS, itself almost certainly the result of two related phenomena, a growth in musical literacy and the rapid and sudden increase in the use of a choir for polyphony, instead of the soloists whose prerogative it had been earlier.

There were, of course, other levels of MS production. Many MSS survive, often in a fragmentary state, that confirm the existence of a continuing market for the 'functional' MS, one that was not heavily decorated but would serve the purpose of transmitting or preserving a repertory. Some were apparently copied for performance use, and often they are composite, copied over a period of time, perhaps by several scribes, and bound when the collection was large enough. This is true of the cathedral MSS still at Bergamo and Casale Monferrato, copied in the early 16th century, and, among earlier MSS, perhaps the Ivrea Codex (*I-IV* s.s.) or the Cambrai fragments. (Such sources are equivalents of the 19th-century album.) Others were copied more or less at one session, either because the total repertory was known and available (this is true of most chant sources) or because the MS became large enough and perhaps included all the future owner wanted – such may include the Chantilly MS (*F-CH* 564) and the early 15th-century source at Bologna University (*I-Bu* 2216), as well as some of those 15th-century chansonniers that were not made as presentation copies.

There are also MSS that appear to have been compiled for reference or study. This is certainly true of the anthologies made by Tschudi and Glarean when young, and perhaps also of some of the German keyboard collections of the early 16th century. For many others, the true function cannot be determined: they may have been compiled quickly or over a lengthy period, may be lavish or cheap, may be aimed at the scholar or patron, and indeed may look like any other sort of MS. The three early Notre Dame sources now at Wolfenbüttel (*D-W* 628 and 1099: *W*₁ and *W*₂) and Florence (*I-FI* Plut.29.1: *F*) carry a repertory that was in part old and only in part up to date, and that cannot have been planned for performance directly from the source. There are many places in all three where that would have been impossible, and the music contained could not all have been intended for use, even from memory. The MSS also are composite, copied from several earlier ones (which do not survive), and it may be that they were designed as repositories collecting and preserving a corpus of music. This is perhaps also true of the Squarcialupi Codex (*I-FI* Med.Pal.87), where the music, in a style that, it seems, was already largely superseded when the source was copied, is arranged by composer, as if presenting an early attempt at an *opera omnia*. Alongside these may be placed those copies of a composer's works that seem to have been planned by the composer (although they are not autograph): examples are Jehannot de L'Escurel, Thibaut of Navarre, Adam de la Halle, perhaps Machaut, Festa and Isaac. Also belonging here are the MSS written for those lesser churches where the *maestro* was also the principal or only composer; Bergamo is a case in point with Gasparo Alberti.

Once music printing became cheaper, during the 16th century, the range of MSS produced began to decline. There are significant changes in what has survived from after the beginning of printing. Presentation and chant MSS continued to be written well into the 19th century, and many were copies of

earlier MSS written for the same institution. The present-day market in single leaves from such MSS, especially of Spanish provenance, is fuelled by the vast number of them that were copied, and that often can hardly be dated, so consistent and long-lasting were the detailed techniques of production. But with the expansion of the use of printing for standard repertoires and for music that would have a market, MSS came to be used more as working documents. Among those that survive are an increasing number of private anthologies, copied over long periods, sometimes by professionals for their own use (as had been some of the lute and keyboard MSS of earlier times) but more often by amateurs with a repertory that either pleased them or seemed to be within their capabilities (Wendel, 1993). Such MSS continue long into the 19th century, and present the music in often idiosyncratic form, and with attributions and other identifications that sometimes tell more about the owner's taste than about the music's origins. These MSS eventually died out as the cheap songsheet and piano folio saturated the market. It is unlikely that such MSS will ever again become the norm, with the advent of photo-reproduction. Similarly, occasional MSS copied for didactic purposes have virtually ceased to exist. While modern examples are again unlikely to appear in any number, earlier MSS of this sort were more often used and then thrown away. Some have survived because they were the work of distinguished composers (such as Bach, with his Anna Magdalena Book), or because they were then retained in the Amerbach collection in Basle: see Kmetz, 1994.

Working MSS continued to be produced well into the 20th century and seem to have survived. During the Baroque period they include study of other composers' works and also performing scores and parts. Bach's autographs of Italian music are well known and several copyists' scores survive, for example, of Handel's *Messiah*, with markings from different performances. A number of operas from the period survive in printed form only as vocal scores with MS full scores and parts. During the 19th century, manuscript parts and conducting scores of operas, especially in Italy, provide the most reliable evidence of an opera's performing history: at the same time, MS vocal scores of popular numbers were prepared in bulk and published for sale.

A final group of working MSS, that of composers' drafts and sketches, has survived in increasing numbers for recent centuries. To some extent this is a result of the new view of the composer's supreme authority and the desirability of any later version to be as close an approximation as possible to his own; but it is also a result of the views of history and scholarly antiquarianism that developed during the 18th century, to be bolstered by Romantic concepts of genius during the 19th.

It is almost impossible to generalize about the style and appearance of a composer's sketches and drafts. Much will depend on the place of any individual MS in the line of progression from the initial idea (usually in a sketch), through expansion, development, the linking together of ideas (often in a draft), to orchestration and fair copy. Many such MSS undergo changes in function, as certain ideas fall into place in the composer's mind during the process of copying, or as sections seem to need further revision. Individual composers respond to these needs in different ways, so that,

while it is possible to create a typology of compositional MSS (Bailey, 1979), we can not generalize about the detailed form and appearance of any one type. Comparison of the sketches, drafts and fair copies written by Mozart, Beethoven, Chopin, Brahms, Mahler, Berg and Webern will reveal a complete range of possibilities. On one hand, the first sketches may appear as no more than a few notes, or a serial row, both of which then undergo major transformations. On the other, complete melodies with partial orchestration may appear to have been perceived very quickly. In the same way, potential fair copies can be subjected to changes in scoring, occasional changes of octave transposition or of individual pitches, and every possible level of change up to major rewriting or changing the order of sections of a work.

Each function, as outlined in the preceding paragraphs, leads to specific physical characteristics in the sources: while we may know nothing about the detailed patterns of MS use, the evidence of the MSS themselves shows that they were prepared in different ways for different presumed uses. Some MSS also indicate changes in function during their history: some are now merely composite MSS, layers with different dates (and even purposes) that happen to have become bound together; one example is the famous 'keyboard' MS at Faenza (*I-FZc* 117); another is perhaps the set of *Vier Ernste Gesänge* of Brahms (*A-Wgm*), where the last song was written on a different paper. In others, the original plan is to some extent obscured by additions of different types of music: such is the case with the early 15th-century MS at the university library in Bologna, where secular songs were fitted into empty spaces in an otherwise sacred MS. Yet others (such as *I-Bc* Q15; fig.1) show changes in plan during their making: this MS apparently arose from a commission for an attractive, carefully written MS, but it was not completed in that form, deteriorating into a working MS, roughly copied by the same man, on poorer paper and without the use of the coloured initials that grace the earlier layers. The various layers of work were carefully intertwined, so that they now present a fairly coherent sequence of repertoires. In this case, as in others, the changes of plan left their mark on the physical appearance of the MS, showing the tight connection that exists (for all MSS) between the intended use and the processes of preparation and copying.

[Sources, MS, §I: Introduction](#)

3. Preparation and copying.

The manual copying of music was a highly regarded skill, and was until the 19th century almost always the province of professionals, copyists or musicians. During the Middle Ages scribes were often members of guilds, or else composers and musicians employed by noble or monastic establishments. They were therefore working in a milieu which encouraged standardization, and they developed different patterns according to the character of the music to be copied and the needs of the destination of the MS.

The nature of the copying process governs many of the detailed aspects of the finished MS; but the reverse is equally true. The more formal a MS is to be, the more carefully will its layout be planned, and the less will it show of the nature of its own origin, or of the exemplars from which it is copied. A

MS for presentation to a ruler will require a higher standard of visual quality, while one for the church lectern will be concerned with legibility. Both may be intended to be lavish in production, worthy tributes to the destination, and both therefore will require a high level of non-musical organization. A similar process of planning, though dealing with very different factors, governs MSS prepared for performance or for study. At the same time, the copyist is always (at least potentially) in the position of an editor: consciously or not, he is always changing the material being copied, either by providing different emphases with the different arrangements he adopts (the placing of an accidental in a Renaissance source), or by error (the omission of a bar in the only MS copy of Schubert's Sonata d505/625, second movement, which can be supplied only from the otherwise defective Diabelli first edition), or by deliberate editorial decisions (there exist three different endings to ?Compère's *O bone Jesu* in three Spanish sources, none of them found elsewhere). In many cases, such decisions are taken by someone other than the scribe, though they are still important for tracing the function and date of the specific copy, as in study of the scores of Donizetti and Bellini (where the decisions were presumably dictated by the singers employed for the performance concerned).

In many cases, the copyist planned the arrangement of his MS in advance. When the cost of materials was relatively high (generally before 1800), the detailed layout of the MS was critical to the cost of the work, and sometimes can be shown to have been adopted to save space. Layout is also important for performing materials: the sequential arrangement of voices in some of the motets in the Florence and Wolfenbüttel MSS (*F*, *W*₂), involving page turns, precludes performance from the source alone. Similar problems can still arise, for example for performers of string quartets.

In an anthology, the arrangement of pieces or of groups will usually be finalized at this stage, with decisions as to how many pages each is to take and whether spaces are to be left for later additions. Interesting exceptions to this include the copying of some Renaissance masses and some 19th-century opera scores; in each case, every movement was copied on to a separate group of leaves (or fascicle) and these were later arranged in order. The modern student has to distinguish these from the MS made up from separate and distinct small MSS (*GB-Bu* 5001 is an excellent 17th-century example).

The copyist is then able to collect together his paper or parchment. Although some 18th-century professionals, like Smith, and perhaps the larger Renaissance and medieval scriptoria, would have had a large and continuous supply of paper to hand, most scribes collected a uniform batch of paper or parchment which would be sufficient for the MS on order (this applies to at least one of the larger Renaissance musical scriptoria, the Cappella Giulia). Much evidence for this exists in the correspondence of professional (non-musical) scribes. Early printers followed the same pattern. The paper or parchment would then be subjected to two processes, one before the other, the order apparently depending on the relative sizes of paper and MS and on the scribe's habits. The material would be gathered into groups of sheets and folded into gatherings (often

of four or six sheets, although frequently of five in Florence), which would provide the spine for later binding; guide-lines would be ruled upon it for the writing. This latter was a complicated process, involving fine judgment on the scribe's part. Complex patterns for the relations between height of music and text and size of page seem to have been established as early as the 14th century, if the surviving advertisement page of an Oxford scribe is any guide. The relationships were of course governed by the function of the MS – solo or ensemble performance, private reading, or gift. The proportions have remained important and still govern what we accept as attractive relationships between the height of the staves, their distance apart and the length of note tails.

The scribe would normally rule first the vertical lines that define the margins to the page, often with dry-point but sometimes in ink (as in *D-Mbs* Mus.ms.3725, the Buxheimer Orgelbuch). Within these, he would also draw the horizontal lines that marked the placing of the text, and sometimes the staves. In the Oxford advertisement (*GB-Ob* e Mus.198*; fig.2) a slightly more sophisticated pattern prevails. This MS is a display of the various scripts, both text and music, that the scribe had on offer. After ruling the vertical guides, he seems to have ruled a series of regularly spaced lines across the page. He could then arrange for each size of script to take up a different number of lines. This technique is designed for liturgical MSS, in which more than one size of script would often be used on a single page, and where the amount of music on the page varied considerably. It appears to be the normal procedure in all MSS where music did not appear consistently throughout the gathering, even down to secular ones of the 14th century. The only refinement regularly adopted was the ruling off of a small area at the top left to take an ornate capital letter, often a calligraphic initial drawn by the scribe.

However, it seems to have been the practice to rule the staves after all the guidelines had been ruled, and to align them by eye. The ruling normally involved the use of a rastrum, a multi-nibbed pen drawing one or more staves at a time (see [Rastrology](#)). Four-, five- and six-nibbed pens were common, to cater for the normal range of lines to a staff; there is also evidence of rastra for drawing several staves at once. Once bar-lines became common, in the 16th century for scores and later for parts, scribes sometimes ruled them at this stage, as in the two scores copied by Tregian (*GB-Lbl* Eg.3665: fig.3; *US-NYp* Drexel 4302), with occasional consequent problems of spacing and crowding. There are detailed ways in which the procedure was slightly different for tablatures. The average lute tablature could be prepared in exactly the same way, but new German tablature for the organ, for example, required a different approach. So too did some choirbooks, where the arrangement of the parts on the page affected the spacing of the staves. In some cases, most probably, the staves could not be ruled up for more than one opening at a time, so that the layout of the parts could balance according to how active they were musically.

Once the scribe began to copy, his skill and personal preferences had more scope. An experienced copyist contrived to space the material so that the minimum of paper was wasted: bars reached the ends of lines, and movements the ends of pages, without significant squeezing or spreading of the music to confuse the reader, rather than spreading on to a virgin

page for just a few notes or bars. (J.S. Bach was both very economical and surprisingly inaccurate at this: many of his copies have a few extra bars squeezed on to an additional line at the foot of a page: see Bach family, fig.8.) Whether text or music was to be copied first was a decision made on the basis of the nature of the piece. A syllabically set text, where the words would take more space than the music, would prompt the scribe to write the text first and space the music accordingly (as scribes seem to have been aware from the earliest extant MSS); although there are many cases where a copyist had to cramp one to accommodate the other, there are more where he seems to have been able to copy one or the other first in different places according to the musical style. In most 18th- and 19th-century MSS the music appears to have been written first.

In many MSS of the 14th and 15th centuries there are red and, rarely, blue sections in the musical notation. The use of rubrication (a term derived from the Latin *rubeus*, 'red') for texts is older and more widespread. In such situations the scribe often seems to have left space for the later addition of the red sections, rather than keep two colours of ink available all the time.

While working through the MS the scribe made a number of additional marks on the page, usually as reminders for a later stage. These may include small guide initial letters, to tell the illuminator where to place his decorative work and which letter was required (normally covered by the decoration); indications, in the margin, of errors to be corrected later; a catchword, the initial word of the next sheet or gathering, to ensure that they were arranged in the right order (see fig.4), at the foot of a verso; small numbers at the foot of the last verso of a gathering to ensure that the binder collected the gatherings in the correct order (in some MSS these also appear at the starts of gatherings, as for example in the Fairfax MS, *GB-Lbl* Add.5465). He might also add folio numbers, although that was usually done at a later stage, after the leaves had been gathered together. The manner in which a copyist did these things is as crucial for identifying him as is his manner of drawing clefs and directs or his text and music hands.

In most cases, the scribe's work was finished at that point, although some scribes apparently went through the folios to correct errors. An economical or domestic MS might now be ready for binding; in some intermediate kinds, the scribe would draw in any additional calligraphic initials; and in other types the work was ready for the illuminator. The only exception, common to all classes, was where the scribe prepared an index of contents. This, of course, could be done only after the MS was completed (or after a composite one had been compiled) and sometimes even after binding. Often individual gatherings would be sent to the illuminator when completed, rather than held until the whole was completed.

As regards illumination, the tradition of music MSS joins with the main line of MS preparation. The illuminator does not generally seem to have been the same person as the scribe, although evidence in the Vatican Archives suggests that he sometimes was (Sherr, 1975). Many scribes, of course, used colour and occasionally the more complicated gold leaf to draw filigree and simple decoration on their work, but that was a different class of

work from illumination or even floriation, both of which demanded skill with a brush as well as a pen.

Because illuminators also worked on non-musical MSS, it is possible to assign many MSS to schools on the basis of their style. While some scribes have been identified, and the work of others, still anonymous, have been found in several MSS (Rifkin, 1973) and assigned to specific towns, it is through the detailed study of illumination style that many MSS have been placed geographically and even sometimes chronologically. Two early sources, the Montpellier and Florence MSS (*F-MOf* H196: *Mo*; *F*), have now both been assigned to schools of painting in Paris and other later MSS associated with known illuminators (Slim, 1972; Avril, 1978). It is of course possible for MSS to travel from the scribe to a different centre for illumination, although the principal case recently advanced for a musical one (the Medici Codex, *I-FI* Acq. e doni 666) has been fairly convincingly refuted (Rifkin, 1973).

With binding the position is similar: no binder made a living binding merely music. There is however much less evidence here, for many MSS have survived fragmentarily, sometimes even having been used as padding, wrappers or end-papers for later bindings. Further, there was no reason for MSS to be bound when copied and kept at the same place (particularly as many were kept as separate fascicles, unbound until enough had been collected). A similar situation prevails over later collections of salon music or chamber music parts that were not bound until a convenient number had been collected. Other collections seem only to have been bound once the music had ceased to be used. Some bindings, however, were clearly made at the time of copying, and these can yield as much information about the source and its origins as can the illuminations. The most unfortunate (from the scholar's point of view) part of the binding process is that in which the leaves were gathered together and trimmed to provide a series of pages of uniform size and placing. Even in MSS surviving in their original bindings, this has often resulted in the cutting away of writing. Actual music is comparatively seldom lost, but the names of composers regularly disappear, as do marginal annotations. With the repeated bindings (and hence trimmings) that some MSS have undergone, the page can have shrunk so much that even music may be lost.

[Sources, MS, §I: Introduction](#)

4. Historical survey: up to 1600.

In all periods and locations, there have been roughly standardized sizes and formats for music MSS of the same type. The early Notre Dame sources are surprisingly small; many Renaissance choirbooks are very large. Early polyphony tends to follow certain arrangements on the page, whereas the very use of the term 'choirbook' and 'partbook' for later sources implies different, specific arrangements. The oblong (landscape) format that emerged around 1500 became almost standard for opera scores, persisting well into the 19th century for both editions and MSS in Italy, while a different, upright (portrait) format prevailed in France and England. Collections of dance tunes and American hymn books had similar shapes, designed for long coat-pockets, while hymn-books from elsewhere followed traditions with quite different proportions.

Early chant books, like the chant repertory itself, have many consistent patterns of design. The arrangement of the books, like the liturgy they carried, shows changes that are relatively minor compared with the more noticeable changes in notation. The earliest surviving sources, described below (in §II), still show signs, in their appearance, of the motivations that led to adding pitch indications for texted music, as well as of the limited needs which that notation was expected to fill. In many, the source was clearly planned and laid out as a textual manuscript, and the musical symbols were added (perhaps later), fitted between the lines of text. It is only as the musical requirements grew more detailed, and the notation equally more complex and subtle, that MSS had to be planned with the notation in mind. This was not achieved by creating special layouts and formats or by providing different rulings for the text and the music: rather the page was ruled up as before, and the music took up a predetermined number of ruled lines. Early chant MSS of this type assign the equivalent of one textual line to the music: with the development of stave lines and precisely pitched notation, music took up proportionately more space, and more text-line equivalents were allocated to it. In addition, space had to be allocated for the rubrics, sometimes written below the staves, but often in short gaps between two sections of staff. In such situations, the precise location of music and staves on the page could not be known in advance. The staves could only be ruled as and when needed (see fig.5). These MSS, then, tend to have a uniform appearance, although over the centuries there were marked differences in music notation and in size. The early MSS are small in size, and French ones seem to be larger than German. That pattern does not continue; later there is a wide range of sizes. These were presumably related to the needs of the foundation that was to use the MS.

An interesting exception to the normal patterns is provided by a small group of *Exultet* rolls (for illustration see [Exultet](#)) written in southern Italy during the 11th century. Here the chant, to be sung by a soloist, is interspersed through the roll with miniatures, which are upside down. As can be seen from a miniature in the roll at the Biblioteca Capitolare in Bari, the roll dropped over the front of the lectern, unrolling so that the paintings, scarcely miniature in size, would be the correct way up for the onlookers.

The emergence of polyphony imposed changes on the general pattern, although the separate voice parts were not always copied together if the evidence of the Winchester Troper (*GB-Ccc 473*) is any guide. Here the parts to be sung with the chant are copied in separate sections of the MS. Most MSS, however, keep the parts at least adjacent, and often in score. The scribe then found, of course, that the music took up much more space than the chant had on its own. The music tends to become cramped (as in *W₁* and *W₂*), staff lines are close together (sometimes they are almost continuous in score pieces) and less space is left between works for ornamental calligraphic initials. Indeed, in these, and in the Florence MS (*F*), the music is often fitted around the capital letters, which suggests that the letter may have been written by the scribe. The Florence MS is of considerable interest in a study of scribal attitudes and work: while the organa are copied in score, other works are laid out with consecutive parts, with page turns intervening; the MS also shows evidence of having been copied in sections, with spaces left, presumably for later additions. The

layout and notation also suggest that it was copied from several other sources, but that the scribe attempted to make the arrangement of his new MS as systematic as possible. He also took great care over the details, for there are many erasures and corrections.

The changing nature of polyphony led to changes in the way in which it was arranged on the page. While some pieces continued to be written in score (and indeed score notation survived in England until the 15th century), works in which the tenor moved markedly more slowly than the upper parts began to be copied with the voices separated. The two upper voices of a three-part piece, often roughly equal in length, would be copied in two columns, on one page or on facing pages, while the tenor was written beneath the other two, in lines across the foot of the page. (This highlights the manner in which changes in sources are as likely to reflect changes in the musical style as changes in performing practice.) This pattern seems to have been adopted at the very end of the 13th century (it is found in some layers of the Montpellier Codex: *Mo*) and to have been preceded by an intermediate stage in which all the voices were written in adjacent columns, regardless of the number of notes involved. In this situation (also to be found in the Montpellier Codex) the columns with the tenor would often have few notes, thus saving very little space over the older score arrangement; that is presumably why the new pattern was adopted.

Such layouts seem to have remained customary only briefly. The Machaut sources of the late 14th century show both of them still in use, alongside the two more orthodox patterns that were being adopted and that form the basis of the compromise arrangement of the next century or so. In the Machaut sources the scribes faced several particular problems, and, because they appear to have written several of the MSS in separate layers or fascicles, they could use different solutions. The bulk of a copy consisted not of music but of the long poems for which Machaut was most highly regarded in his day; these were often written in two, and once in three, columns to the page. When a section was set to music, it was not convenient to have such short lines; so the music staves were regularly ruled across the page. In this situation, a polyphonic piece had the parts arranged consecutively, one beneath another. In monophonic pieces, the distance of the staves from each other had to vary, depending on whether there were one or two lines of text to each musical line. Some of the purely musical sections follow the same pattern, so that the consecutive arrangement of parts becomes one of the accepted layouts. However, the Mass, in four voices, was treated differently: here the scribe used the practice of having one column for each voice, or, in one case, the then new choirbook pattern, in which two voices appear on each face of an opening of the MS, one written beneath the other. It can be seen that this is a compromise between older patterns and the sequential arrangement, and it appears to have been adopted partly because of the length of some movements: all four voices could not be fitted on to a single page, as could the great majority of motet parts.

In the 15th century this choirbook pattern gradually became the norm. For the three-part pieces that form the bulk of the secular repertory, patterns of arranging the voices developed that can almost be described as national in

origin; and naturally they were related to musical style. While the English, with a style using at an early date two equal upper voices, tended to write these parts at the tops of the two pages of an opening with the tenor beneath the right-hand, shorter part (fig.6; although they would still write in score if convenient), the French frequently placed the tenor at the head of the right-hand page (see fig.39); the contra would then appear beneath the tenor. The Germans seem to have retained an early layout even with four-part writing during the early 16th century with the bassus under the superius and the tenor beneath the altus on the facing page. In all styles the superius seems to have been kept at the top left. There are a few cases where the music is written across both faces of an opening, from top left to the right, particularly in German keyboard tablatures.

There are also a few MSS of this period that appear to have been parts of rolls (*F-Pn* Coll. de Picardie 67; *GB-Ctc* 0.3.58; *GB-Ob* Bodley 652, if the evidence of the stitch-holes can be taken). Each of these contains a different repertory, suggesting that rolls may have been more common than has been thought. There is some iconographical evidence for the use of rolls in polyphony (Page, 1997), although they are more often shown used by angels or in other situations that are clearly not realistic (perhaps reflecting a traditional view of the transmission of the scriptures).

The internal organization of the MS also came to concern scribes as they developed ways of handling polyphony. Monophonic sequence collections sometimes show evidence of having been arranged alphabetically, but that is less common in polyphonic MSS, no doubt because few concentrate so intensively on one form or genre. Some later English sources of motets may have been arranged approximately alphabetically (that is, within the pattern of alphabetical arrangement that the medieval scribe also used for indexes). From the 13th century onwards, however, many MSS show signs of some sort of arrangement of the material. The Notre Dame sources gather together organa, conductus, clausulas and motets into different sections, planned as such; all but one of the central Machaut sources arrange his music by genre, and within that in an order that is consistent, and claimed to be chronological (Keitel, 1976); in MSS of the late 14th and the 15th centuries the material is arranged by form, mass movements being followed (for example) by other sacred texts, with the secular items in another fascicle. This obviously helped the scribe, for he would be able to work on more than one section at once, or to leave a section until the next batch of music became available (as in fig.4). Many later MSS show space left at the end of a section for the addition of music. This is particularly true of those arranged according to the number of voices; in both the Medici Codex (*I-FI* Acq. e doni 666) and a set of partbooks in Munich (*D-Mu* 4^o Art.401) there are blank pages at the ends of the sections with staves ruled ready for copying. In such a situation the scribe could retain control of the plan of his MS only if he worked in sections, regarding each as self-contained, and ready to receive new music until such time as the MS was deemed to be complete.

The existence of such gaps may sometimes relate rather to the well-attested medieval practice of universities and stationers, whereby they held sources of the more popular texts in separate unbound gatherings (or *pecie*) which were then rented out one at a time for copying; this enabled

more than one person to work on the MS concurrently. Some music sources show clear evidence of this in the way the text is spaced and in the placing of blank or partly filled leaves. This practice is not to be confused with that involved in the theory advanced by Hamm (1962), according to which small fascicles of music were mobile, carried about Europe by itinerant scribes or musicians, providing the copy from which resident scribes worked. There is evidence of such small fragments from later periods. Some MSS of the 16th century in Basle, Wolfenbüttel and other libraries, as well as the 17th-century source *GB-Lbl* Add.30931, confirm that such small MSS were sent or carried around.

Other factors of arrangement gradually became more important. Some of these are the result of music taking its place alongside many other fields, as a suitable subject for MSS of the highest quality, in both materials and presentation. While early chant MSS already show the ostentatious display bestowed on Books of Hours, for example, one of the first polyphonic sources to display rich illuminations on high-quality parchment is the only musical source for the *Roman de Fauvel* (*F-Pn* fr.146: for illustration, see [Fauvel, Roman de](#)). Similar elegant MSS preserve the works of Machaut, of English composers (the Old Hall MS), or (in the Squarcialupi Codex) those of Italian Trecento composers. Few similar MSS survive from the middle of the 15th century (although they include some for the music of Wolkenstein), but soon afterwards they began to be produced in relatively great numbers. The new affluence of both princely and religious establishments encouraged their production as a manifestation of their owners' importance. Thus such MSS survive from chapels of the Holy Roman Emperor, Frederick the Wise of Saxony, the court of the Medici in Florence and the Vatican in Rome, as well as from a number of cathedrals. Similar MSS were also deemed to be suitable as lavish gifts. The *Cordiforme Chansonier* (*F-Pn* Rothschild 2973) or the Lucca MS (*I-La* 238) are early examples, and Margaret of Austria, Regent of the Netherlands, seems to have made a particular habit of using a musical scriptorium to prepare rich MSS for distribution all over Europe (see [Alamire, Pierre](#); see also §IX, 16 below).

This certainly affected details of the arrangement of material in the MS. An important anthology designed for presentation to a potentate would, if possible, open with something appropriate. This procedure, related to the practice of dedicatory odes in collections of poetry, had become customary by the late 15th century; the choice of text or composer was apparently made with care, having a function analogous to the choice of saint to be honoured in motets in other collections. In the same way, a secular chanson source often began with a piece to a religious (if not liturgical) text. The pattern is so pronounced that Slim (1972) could argue, on the basis of the pieces placed first and last in the motet sections of the so-called Newberry partbooks (*US-Cn* Case VM 1578.M31), that their destination may have changed during the time of their preparation; much the same could be argued for *GB-Lbl* Roy.8 G.vii, where the first two motets relate to the French and the English courts, but the second has had the names in it changed, after copying, from those of the French circle to those of Henry VIII and his then wife.

In some cases the process of choice was carried further, even to the selection of the whole. In the Old Hall MS, blank pages were left for specific pieces, apparently predetermined, for the ornamental initial letter was provided. A chansonnier for Margaret of Austria (*B-Br* 228) contains music principally by composers associated with her court, in particular La Rue. The index page of the Medici Codex shows that certain pieces were included so that their initial letters could form part of an acrostic; ones that did not belong in the sequence were relegated to the next page of the index. Such a plan was often distorted, and might thus be concealed from the modern reader, by changes of plan, by lack of time for completion, or by the subsequent loss of a part of the MS.

By this time the status of the copyist had to some extent changed. With the emergence from the shadows of composers of polyphony, and the establishment of more and more institutions that could perform the music, composers and chapel members began to be named in the archives as copyists. Du Fay apparently copied music, as did many later composers. Spataro at Bologna, and other *maestri di cappella*, had MSS copied for their cathedral and sometimes took part in the work themselves. Senfl was employed at the imperial court for a while as an assistant to Isaac in the copying of his music. While professional text scribes (such as Coluccio Salutati) had achieved considerable status even late in the 14th century, few music scribes reached a similar standing. Alamire, working in Burgundy, was one of the exceptions; other known scribes, such as those employed at Trent, the papal chapel or similar institutions, appear to have been rated lower than the singers whom they supplied.

It is from the 15th century, too, that the first evidence appears of what may be autograph copies by known composers. It has been argued that certain layers of the Old Hall MS may be holograph, or at least have autograph corrections (Bent, 1966), while the inscription 'Ysaac de manu sua' has been noted in one MS (*D-B* Mus.ms.40021; see Just, 1962; Owens, 1994). A single page probably in the hand of Pietrequin has been identified (Rifkin, 1973), as have been corrections in the hand of Carpentras (*I-Rvat* C.S.42; see Sherr, 1975; Dean, 1984). There is an increasing number of holographs from the following decades (Owens, 1997); by the end of the 16th century, the changing balance between MS and print means that more MSS that might be assigned to composers begin to appear; but the limited evidence of composers' writing other than in musical MSS means that their authenticity is often hard to confirm.

Also during the 15th and 16th centuries there begin to appear MSS made, it seems, for the copyist's private study. Glarean was clearly not the first theorist to base his work on music he himself had collected, although his is one of the earliest collections to survive (in Munich). Baldwin and Tregian were both later copyists of large anthologies that were apparently not designed for performance or presentation (*GB-Lbl* R.M. 24.d.2; *Lbl* Eg. 3665, *US-NYp* Drexel 4302); another example in score is the so-called Bourdeney MS (*F-Pn* Rés.Vm 851; see Bridgman and Lesure, 1958–61). The nearest to this in earlier periods may have been the conscious preservation of specific repertoires such as survive in the Squarcialupi Codex.

The earliest copies that can firmly be said to have been prepared for the use of performers also date from the late 15th and early 16th centuries (if such collections as the Robertsbridge fragment, *GB-Lbl* Add.28550, are left aside, together with the few 15th-century German keyboard sources). Among the earliest are some written in German keyboard tablature (e.g. the Amerbach tablatures) or anthologies made by lutenists (of which Capirola's, *US-Cn* Case VM C.25, is a particularly attractive example). Their arrangement and choice of repertory makes clear that they were not prepared for public show. However, even in larger sources (such as Jan z Lublina's organ tablature, *PL-Kp* 1716), some method is normally apparent in the process of copying and the arrangement of the repertory. There is, of course, no parallel to most of these categories in early printed sources.

Coupled with the emergence of copies that may have been prepared for performance is the appearance of the partbook. This is usually one of a series of books, each of which carries only one voice of a set of compositions. By definition, such sets of books are likely to be intended for performers, for they are of little use to scholars or students and are seldom lavish enough to be seen as presentation MSS. (An early exception is the set of partbooks now divided between Cortona and Paris – *I-CT* 95–6 and *F-Pn* n.a.fr.1817 – which were probably prepared as a gift to Giuliano de' Medici.) The earliest partbooks date from the end of the 15th century, characterized by an oblong format, which was quickly adopted by both printers and scribes. By the middle of the 16th century most music was prepared in this form, so that the printing of Gesualdo's music in score was an unusual phenomenon at the end of the century.

[Sources, MS, §I: Introduction](#)

5. Historical survey: from 1600.

During the later 16th century, as music printing spread throughout Europe, it was accompanied by a change in the range of MSS. Music printing seems to have become relatively cheap, first in Italy, then in Germany and the Low Countries and, in the next century, in England. More collectors of music were thus able to afford their own printed copies: MSS therefore came to be associated more with the process of composition, with performance, or with repertories of limited market, rather than with study or presentation or with those few repertories (such as church music) that were relatively small but had a wide dissemination. There are many significant pointers in this direction. While the papal chapels continued to have MS collections, because the repertory did not go beyond the Vatican, other cathedrals and churches in Italy increasingly replaced their MSS with printed partbooks. The new sonata textures were suitable for printing, too, although the consort repertory in England, with its limited market, stayed in MS. Until the widespread adoption of engraving, little keyboard music was printed, although that was more a matter of the technical problems involved.

However, throughout the Baroque era there were still many scriptoria and establishments employing professional scribes. The collection of MSS made under the aegis of Philidor (now dispersed to Paris, Versailles and Oxford) comprises a wealth of music, both operatic and sacred, from the period of Lully, Campra and Lalande. These MSS were copied in a uniform

format and bound in sets, each with a different-coloured cover. A leading English scribe of the later 17th century was Gostling, whose partbooks survive (GB-Y M1/1–8). There appears to have been a prolific circle of copyists in England throughout the century, particularly of church music, which seems – with a few notable exceptions, such as Barnard's anthology – not to have ventured into print (see Morehen, 1969; Love, 1993).

In the field of opera much of the music remained in MS, principally because performances with different singers and in different towns would normally have contained different items and recurring ones would have been sung at different pitches. The copying of opera presented particular problems for the scribe during the next three centuries. As long as operas were composed of separate numbers, sometimes with distinct recitatives, the composer or director was always able to change either whole numbers or parts of them. The scribe attempted to arrange his copying so that substitution was as easy and economical as possible. Numbers were often copied on to separate gatherings; the paper for each was chosen to accommodate the scoring (see fig.7). Consecutive numbers may therefore be preserved, in the same source, on paper of different types, with different numbers of staves, in different-sized gatherings, and often copied in different hands. The scribes who did this work had a new status, often being on the staff of an opera house or retained by a composer or group of composers. The most famous of them was perhaps J.C. Smith, who copied (or organized the copying of) many of Handel's works. Others were employed by publishers; others, themselves members of the opera house staff with access to the music, 'published' their MS copies of opera arias. Perhaps the most important publishing house dealing with MS copies of operas was the Naples firm of Marescalchi, in the late 18th century. Title-pages were printed for their works by a separate firm, Alessandri & Scattaglia, but the contents were mass-produced by local scribes. The repertory comprised mainly popular arias from operas in the Naples repertory. A much earlier example, apparently unique, of an engraved title-page for a MS is that to Myriell's *Tristitiae remedium* of 1616 (GB-Lbl Add.29372–7).

During the 17th and 18th centuries, the format and layout of the average MS had again become somewhat standardized, although on different lines in the different parts of Europe. The French tended to retain an upright format for all their music, including opera and keyboard music. In Italy, parts for church music and sonatas were printed and copied in the normal upright format, but opera, keyboard music and later 18th-century orchestral music was copied in oblong. For the last the parts retained upright format, but vocal scores of single arias preserved the oblong shape, allowing more bars to be presented on a single line. This applies as much to printed as to MS sources. The English appear to have been less consistent, although oblong format is rare before the advent of Handel in the 18th century. In Germany, too, the change in format accompanied a general change in style. While Bach wrote most of his autographs in the vertical format (but the Brandenburg Concertos and much of the keyboard music are oblong, as indeed printed editions of the organ music still are), Mozart consistently used the other shape for his orchestral music. It is significant that, while he normally used oblong paper for his piano music, two of the sonatas he composed in Paris are in upright format.

The arrangement on the page of the parts for instruments and singers was also largely formalized during the 18th century, although not according to the pattern now prevailing (see [Score](#)). In a full score, the violins headed the page, with the obbligato instruments set out within the basic plan, followed by the lower strings. Solo singers and the keyboard in concertos were, quite logically, written immediately above the bass line (see fig.8). This was clearly standard enough to allow the copyists to plan their work easily and rapidly. However, as a study of the Mannheim sources has shown (Wolf and Wolf, 1974), many other elements of the work followed absolutely traditional patterns: the supply of paper, the purely mechanical preparation of the page for the music, and the way of making up gatherings and fascicles are all consistent enough for the identification of the members of a scriptorium, and all show evidence of a long tradition linking them with earlier practices.

In the 19th century, the professional copyist was a full-time member of a musical establishment and the provider of performing copies of operas, orchestral parts or anthems for church use. Other MSS, increasingly, were amateur productions, and they show this both in the undisciplined character of the hand and in the apparent lack of experience in arrangement. Some publishing houses retained copyists on their staff who would also copy music for house composers; most still keep in stock much MS music, particularly parts for modern or less popular works, which it will never be economical to print. To some extent the printing of parts was facilitated once engraving became the cheapest method of preparing copy: engraved plates could be kept on hand ready for reprinting as needed, as type could not. This made the process much more economical for a publisher and expanded the range of repertoires that were economically viable. In many ways, the engraver was the logical successor of the copyist; he had the same problems of layout and the same flexibility in adjusting the spacing of the work to produce a pleasing result.

The emergence of photo-copying techniques saw a revival in the role of the copyist in the wider dissemination of music, an effect that photo-lithography did not have. Universal Edition was an important publishing house to begin producing editions of music by modern composers that consist of reproductions of the composers' autograph, and the use of copyists' work for photo-reproduction has grown increasingly prevalent, particularly in fields (like early music editions) where sales are relatively small. As a result there was a slight revival of freelance copying, although most professional music scribes remained attached to large institutions, opera houses, professional orchestras or broadcasting companies.

New approaches to notation have raised a number of new problems for the 20th-century copyist. This, of course, has happened in all periods, although since the time of Monteverdi there have been few changes in the basic pattern of music on the page. Even with the vastly more complex scores of the late 19th century, or the considerably more detailed notation of the early 20th, the copyist did not change the initial premises on which he based his work. The difficulties of reading many such scores are all a consequence of this traditional approach as, indeed, is some of the complexity of the notation itself, for composers strove to overcome, with their notation, the limitations of the score: many more accidentals,

indications such as Schoenberg's 'Hauptstimme' sign, and the complexity of Boulez's rhythmic notations are symptoms of this. It is only with the emergence of truly new ways of treating notation that the scribe was compelled to break from tradition. Aleatory scores with special notations for random or improvised passages (Lutosławski), scores where staves appear and disappear or are arranged in a visually pleasing design (Bussotti), scores that no longer use the standard symbols for pitch or duration (Cardew's *Treatise* is a particularly attractive example; see fig.9), those that include new information, perhaps for movements or actions (Cage, Ligeti) or require use of colour (Peter Maxwell Davies, String Quartet) all imposed on the scribe the need to look for new approaches to format and layout, in the way that those elements of modern notation that concern only the theorist (ways of writing accidentals, etc.) did not and could not. Among products of this new thinking were scores that modified the traditional pattern in minor though vital ways (Stockhausen's *Momente* and *Mixtur*, for example, where the use of staves is reconsidered; see fig.10) as well as those where the whole arrangement of the music on the page needed to be tackled in a new way to assist legibility.

Some of these new approaches have gradually become conventions: an increasing number of scores drop staff-lines for silent bars, and the notations of aleatory and improvised sections have tended to become more consistent. This is partly a result of composers discovering which of the musical innovations of the middle third of the century seem to have a continuing musical validity. But it is also a function of the experience that they (and performers) have gained through looking at each other's notations. In this respect, copyists and their manuscript sources have had a significant impact on the contemporary development of music notation. Whether this will continue to happen seems questionable: indeed, the position of the copyist as a profession is less secure. As composers have increasingly used computers while composing, and as music software continues to become more sophisticated (producing excellent parts directly from the score), the need for the traditional copyist decreases. For the immediate future, some types of manuscript will continue to be produced: foremost among them will be the sketches and some other working documents of composers. Some other types of notation layout are still stretching the abilities of computer software, and making excessive demands on the time involved in input and layout. But, with the development of real-time input from keyboards, as well as the increasing pattern of storing all computer data as graphic files, it is probable that true handwritten sources will become rare, perhaps restricted to composers' sketchbooks. Presumably, within years, music-notation software will be sophisticated enough that it will allow each user to develop an individual style and visual appearance: then some of the characteristics of manuscripts that have been mentioned above will again be found in the latest sources. Until that time, the traditional MS source would seem to be entering a twilight existence.

[Sources, MS, §I: Introduction](#)

6. The study of manuscripts.

The study of the copying process, of the structure of MSS and of the habits of their copyists are prerequisites to the study of the actual music in the

sources. Many of the comments above have been possible only because people have studied MSS in this way. The MSS are, after all, the only evidence that we have for the existence of a large part of our musical heritage, and many elements of the music are preserved only by virtue of the scribe's decisions. If the source is unique, the significance of annotations is obvious; however, even if there are concordant sources, containing the same music, the significance of structural detail of each is scarcely less. Any one may carry a number of musical variants that can hardly be classed as errors, but must be assessed (see fig.11 and ex.1). It may have indications for performance (written-out ornaments, accidentals, more text); it may have additional parts (Mozart's clarinets, or a *si placet* part to an otherwise three-voice chanson); it may have a different selection of music (in an opera, for example). In each of these cases, the circumstances under which it was copied are of musical importance. Each MS represents a unique combination of time and place of compilation; if this combination can be determined, the readings assume greater significance. Further, a study of the copyist's habits as seen in the MS may establish much about his reliability, his musical literacy, his taste and the type of thing he tended to change, and even the points in the source (such as immediately after changing line or page) where he was most prone to make mistakes. All these things will play their part in assessing the significance of the musical versions preserved in the sources – and this is no less true of a composer's autograph, for the composer was no less prone to error and accident than was his professional but probably disinterested colleague.

A MS has also to be considered in relation to any printed source of the same music. It may well be an autograph and yet carry less weight than a first edition that the composer supervised. That applies to certain Handel texts, and to several Mozart and Brahms works where changes (ornamentation, dynamic indications) were introduced with evident authority. Beethoven certainly saw proofs of some of his editions, and Tyson (1963) has argued that the London editions that he did not see still have some variant readings which should be given high authority. An analogous case in which the degree of authority of early MSS has been hotly disputed is that of Verdi's and Puccini's operas (see Vaughan, 1961). Few MSS that were demonstrably used as printer's copy survive from before the middle of the 19th century. When such exist (and the majority are now preserved in the archives of publishing houses; Ricordi has a large collection of opera scores, apparently with proof copies as well), they are instructive about the relationship between MS and print.

One of the most significant and perhaps most rewarding aspects of MS study concerns study of the copyist as an individual. Sometimes a copyist can be attached to a name, with a career and other MSS; more often he remains a cipher, an anonymous writer who can nevertheless be placed in an institution or a decade, or who has other MSS to his credit. In these cases, the significance of everything that can be learnt about the structure of the source is multiplied, for it can be placed alongside the work of his contemporaries or his own practice elsewhere. Recent and important work has been done in this direction in a number of periods. For the Renaissance a complex of MSS copied at the court of Margaret of Austria has been isolated, as well as a clutch of relationships among Neapolitan

and Florentine MSS, that lead to detailed studies of repertory and scribal habits (Rifkin, 1973; Atlas, 1975–6). The study of the Mannheim sources has given an added authority to many MSS that preserve the music of composers active at that court. The identification of the scribes of many English 17th-century sources has, in a similar manner, thrown considerable light on the spread of new styles from the court to other circles around the country as well as on the influx of Italian influence (Willetts, 1961; Morehen, 1969). In the case of Gaffurius at Milan and Spataro at Bologna, the identification of the MSS that they arranged to be copied has provided valuable information about the music likely to have been performed at their churches while they were in charge. Identification of scribes can go further: for the Washington and London frottola source (*US-Wc* M2.1 M6 Case, *GB-Lbl* Eg.3051), the Cortona and Paris partbooks (*I-CT* 95-6, *F-Pn* fr.1817) and the Oxford and Cambridge fragments (fig.12), for example, the identification of an anonymous scribe, as much as the arrangement of the MSS, has enabled modern scholars to link fragments together as parts of single MSS that had become separated.

This identification is specially exciting when it concerns a known composer. The study of composers' autographs is in some ways a little different from that of other MSS. It is more often concerned with the ways in which the autographs reflect the compositional process (Marshall, 1972; Bailey, 1979; Owens, 1997) or show the development of a composer's style. It may also throw important light on the order in which different works were composed; such techniques have caused radical changes in, for example, the accepted chronology of Bach's works and of details in Mozart's (Dürr, 1957; Tyson, 1987).

It is often not possible to identify a scribe or to relate him to that of another source. However, he can always be placed, both in a historical period and (more tentatively) in a geographical area, from a study of his style as much as from a study of the papers he used. The manner of laying out a page has changed over the centuries, as have such details as the normal manner of writing clefs, accidentals and directs or the patterns of text spelling and orthography: these can be used alongside an analysis of the handwriting and of the bibliographical format to give a close indication of when and where the copyist was working.

A change of scribe within a MS will more often mean a different layer of work than two scribes working together at the same time. There are times when the change coincides with changes in paper and repertory, and it is evident that two completely different MSS (with different origins and intentions) have been subsequently bound together. Especially in the case of late collections of songs and short piano pieces, some present-day bindings contain numbers of separate short MSS (and often also printed editions), each containing only one item, and all of various origins. But in other cases, where the change of scribe coincides with a change in paper or layout, we are dealing with no more than a break in the process of copying. Anthology MSS, often copied over a relatively lengthy period of time, regularly show changes in handwriting, while many 19th-century anthologies contain individual pieces entered by different scribes. However, analysis of handwriting has its own pitfalls, and changes in hand not supported by other evidence have to be handled carefully. Many scribes

working before the mid-19th century (and later in German lands) regularly maintained more than one hand, and some (particularly obviously in non-musical sources) kept the two distinct, using them for different purposes or repertoires.

Alongside the handwriting, other codicological evidence will often provide a clear demonstration of the number of layers into which a MS falls, that is the number of separate sequences of copying (regardless of whether or not they represent a continuation of the same original plan). One critical piece of evidence here is the paper. For many years, watermarks have provided an important element in the study of all paper MSS, although the limitations in their interpretation are becoming increasingly clear (see [Watermarks](#)). While the presence of a mark in a dated source says a little about the possible date of other sources with the same or 'very similar' marks, it seldom says with any certainty much more than can be deduced from a study of other elements of the source. However, the pattern of papers within a MS (or edition) may often be revealing. The marks in the last two gatherings of the Codex Reina (*F-Pn* n.a.fr.6771) are distinct from those in the rest of the MS. It is no surprise to learn that these gatherings were an independent fascicle, copied by a different hand; however, the earlier fascicles use four papers, one of which seems to be a later insertion, possibly to replace errors on the original pages. Similarly instructive is the fact that one paper in the Tregian MS (*GB-Lbl* Eg.3665) has a date in the watermark, but that it is one of the papers that was pasted over the original, to correct an error. The different marks in some Mozart scores (Tyson, 1987) have thrown interesting light on the order of composition, and the presence of certain marks has proved as useful as the identification of scribes in the Mannheim complex of MSS.

There are other strands of evidence that can help as guides to the chronology of a MS. Some are written on printed MS paper: changes in the rulings on the paper can be used to distinguish layers of a MS. This is particularly valuable for MSS of works which comprise distinct movements – for example, 18th-century opera, song-cycles, sets of piano pieces. If the copyist used a rastrum, it would sometimes need to be replaced. In the published facsimile of Stravinsky's sketches for the *Rite of Spring* rastra of different sizes can be seen, although it is by no means certain that they represent different stages of work. But a large MS will often show changes of rastrum and of other pens and inks. This sort of analysis has been used on Bach MSS and in the classic study (Köhler, 1967) of the stages of composition of Acts 1 and 2 of *Le nozze di Figaro*.

Once conclusions on the order of work have been reached, the plan of a MS often becomes clearer. Then the scholar turns to the contents to determine how far the accuracy, the musical literacy and the independence of the scribe can be trusted. Few scribes sink to the level of an early 19th-century Englishman, an amateur who wrote a complete piece in 6/8 as if large sections of it were in 5/8; professional copyists preserve at least the appearance of accuracy. Even they, however, are prone to error: often there are sections in MSS that seem to make little sense or where the scribe appears to have attempted to cover up an error. Some scribes appear to have been sufficiently literate musically to realize when a source

was defective and to abandon copying (as in the case of Hugo de Lantins' *Tra quante regione*, GB-Ob Canon.misc.213).

But errors are by no means the only ways in which MSS of the same piece can differ from each other, or raise problems for the modern editor. In all periods, there have been notational conventions, well understood in their time, that have not survived to the present day. Among well-known examples are the omission of dots of addition in some mensurations (a practice even found as late as the early 19th century), the simplified notation of double-dotted rhythms, or that of *notes inégales*. More obscure, and therefore sometimes less well understood today, are the apparently casual approach to accidentals in the 17th century and the handling of key and time signatures during both the 17th and 18th centuries. Alongside these are some pairs of notational devices which seem to have the same meanings for performers – the presence and absence of ligature patterns are an obvious example, as are some sequences of mensuration signs (a similar problem can be encountered with beaming patterns in 18th- and 19th-century music). For any given composition, these can vary from source to source. It must be assumed (unless the results are musically impossible) that the copyist, or an editor who guided him, was musically literate enough to make competent decisions, and to take into account the reactions of his readers. The modern scholar is thus faced with the dilemma of trying to discern a possibly different meaning for the performer in each of the versions. These variations correspond to those in literary texts, where such 'spellings' can similarly represent now obsolete patterns, or sets of contemporaneous variations, which may or may not have had significance for the reader.

Until such time as the composer's word was considered definitive (as late as the 19th century for some repertories), the scribe felt free to make adjustments, to add ornamentation, to alter anything that displeased him and generally to 'improve' on the copy from which he was working. The range of changes made by the scribe reveal much about his musical acuity or incompetence. But, in addition, they also reveal a great deal about his musical background. While some changes – adjustments to a melodic line to limit the range, for example, or the deliberate simplification of complex rhythms or notations – apparently reflect special circumstances, others are more probably to be seen as unconscious reflections of the scribe's own normal preferences. One scribe will tend, in a majority of cases, to add ornamentation while another will remove it; one will give extra guidance on *musica ficta* while another will indicate a different tradition, or will think such aids to performance unnecessary. In some cases these differences and patterns of change can be associated only with the scribe: in many others, however, they can be found in several sources, related by geographical area or by being associated with a single performing institution.

This sort of analysis goes hand-in-hand with traditional approaches to textual criticism, with filiation or stemmatics (see [Musicology](#), §II, 3), used to group sources. The grouping will reflect the readings found in the sources, making allowance for the editorial habits discernible for each scribe, as well as any limiting paleographical or codicological evidence. This grouping then tends to produce sets of versions of compositions which plausibly lie close to a composer's (possibly lost) version, as well as other

sets that are further removed, perhaps because they reflect the regional or institutional performing tradition. Such work has been done for 15th-century chansons (Atlas, 1975–6) and for 19th-century opera (Gossett, 1970): similar studies have begun to reveal some otherwise unretrievable information about performance practice in various institutions during the 16th and 18th centuries.

Many MSS, now anthologies, were compiled from more than one earlier source, with the scribe selecting from each such piece as he required. In these cases, the sorts of analyses outlined above have to be carried out separately for each composition, since each may have come from a different exemplar. In many MSS, now arranged systematically by genre, number of voices, or approximate alphabetical order, adjacent compositions can have had very different provenances; similarly, any group of works that lay together in the exemplar could be far apart in the MS to hand. In others, the arrangement still shows some traces of the earlier sources: Hamm (1962 and elsewhere) has pointed to groups of pieces with consistent origins, which apparently travelled together and have survived together in extant MSS.

Coupled with the codicological evidence, this type of study can sometimes indicate that certain pieces were later additions to the MS: particular arias can be assigned to later performances, or short works inserted into spaces in a MS can be shown to be later in composition or in the versions as copied. In other cases, smaller changes are obviously made later: this is particularly true when corrections or additions are made by a different scribe in a later handwriting, or when a piece of paper has been inserted or pasted over the earlier text. A famous case concerns the revisions made to *Don Carlos*, in Verdi's hand but clearly later than the original (see Günther, 1972; Porter, 1971–2). There are instances, however, where the decision is much harder. Erasures or corrections of individual notes or words may appear to be in a different ink, but often there is not enough to determine whether they were written by a different scribe. In the case of the *Sumer* canon, the notation seems to have been radically altered, and it has been suggested that the notation of a piece in the *Roman de Fauvel* was altered by the addition of tails to some notes. Sometimes it is possible to point to deletions from a MS even where erasure has not left evidence on the page. This can be done by bibliographical analysis, detecting pages taken from the source, as in the Fayrfax MS (*GB-Lbl* Add.5465); by detailed analysis of the contents of the source; or by comparison with a concordant source (especially in the case of partbooks). It is always important to assess whether such changes were made during the process of copying (perhaps as a result of checking for accuracy), or whether they represent a later decision, for example as a result of performing experience.

There is clearly a symbiotic relationship between codicological and paleographical study of a MS, on the one hand, and study of the textual contents, with all their unique or generic features, on the other. The former will almost certainly place the MS more accurately, geographically and historically; it will always provide details relevant to the merits and failings of both the MS and its contents. Study of the contents yields information about the music, about whether this version is acceptable or the directions in which it is biased, and about its relationship to the versions in other

sources. The two, taken together, may well raise a particular MS to the status of an authoritative source, sometimes a unique representation of a performing tradition, sometimes even a holograph; they may equally well relegate it (autograph or not) to an almost irrelevant position in the history of the music it preserves.

[Sources, MS, §I: Introduction](#)

7. The content of musical manuscripts.

Because of the unique, 'one-off' nature of almost all music MSS, we have to examine and evaluate their contents in ways that differ from our view of printed sources. We can normally assume that any MS had a particular function, and that it was created in response to a specific need. Especially once printed editions became the principal medium for dissemination and use (sometime during the mid-16th century), any MS represents a particular unusual circumstance. Obvious examples include a composer's sketches and drafts, arrangements for special performing ensembles, or repertoires which (like that at the Cappella Sistina) were not to be disseminated: but these are only special instances of a more general case. As a result, the details of the music in such MSS will also carry an additional significance. In other words, the MS is a document of unusual historical importance.

With composers' holographs this importance is self-evident, and even extends to the physical appearance of the MS. We feel that we can detect something of Beethoven's personality in the barely legible scrawl with which he covered the pages of his drafts, even coming to see the power of the inspirational force that drove him. In the same vein, we want to read something into the various handwritings and levels of organization and tidiness in other composers' holographs. However, this is far from being the real value of these documents: instead of inspiration, they show us the hard work of composition. A sketchbook by Beethoven or Berlioz, Webern or Stravinsky, shows thematic ideas being noted down, altered and tinkered with, or kept in reserve until a suitable context emerges. The context is itself often the focus of much hard work (visible on the page), as chordal progressions, instrumentation or details of the extensions to melodies undergo a series of changes. For many composers, the following stages of work, often scattered across a number of sources (containing longer sketches and drafts, experimental series of juxtapositions and developments of material), provide the best evidence we have for their musical priorities (Anderson, 1990). Other, complete copies, written when the music was apparently regarded as in an acceptably performable state, still often show changes of detail (and sometimes more). The piano part in the holograph score of Mozart's Piano Concerto k491 famously includes a number of variant versions for passage-work. Significant musical changes can also be found in otherwise fair copies of music by Bach, Handel, Schubert, Chopin and virtually every other major composer.

The details on these sources, and (equally importantly) the manner of their presentation, provide musical evidence on two levels: at the more obvious, each gives an insight into a composer's preferences – the merely acceptable giving way to a series of trial improvements, themselves sometimes later rejected. At the same time, the sources tell us a great deal

about general compositional procedures and stylistic features of the time. Compositional sketches from the 16th century, while confirming that composers worked phrase by phrase and were concerned with imitation and text-setting, often show little evidence of large-scale thinking (Owens, 1997). The autographs of Mozart or Liszt, however, show in different ways how important formal structures had become for composers. Sketches and drafts by Webern stress the manipulation of the basic material, so that a satisfactory blend of form and content will be achieved, and also indicate the extent to which he was interested in creating a lyrical style: in the same way, his revisions to his fair copies show that musical concerns were always paramount (Meyer and Shreffler, 1996). The preparatory MSS for John Cage's works, though they often contain no musical notation, clearly reveal exactly how he went about creating/preparing a new piece (Pritchett, 1988).

The structure and format of these working holographs are necessarily a product of the special needs of the moment: a composer's first sketches are both more amorphous and more variable than orchestration drafts, and this shows in the layout on the page, and even in the pattern of staves and white space. MSS copied at a later stage in the compositional process will often be more systematic in organization and layout – at least initially: rulings will be more consistent, for example. This organization is still revealing, for it indicates the composer's expectations at the time, perhaps allowing (in the spacing on the page) for further revision, perhaps having to be modified as work progresses. Here, again, detailed study of the document shows that the content of the manuscript carries more information than a single straightforward version of a composition.

Indeed, almost all musical MSS do this. They give us information on several levels: first is the identification, or at least the characterization of the intended recipient or user; second is an indication of the type of use to which the MS will be put, perhaps a liturgical occasion, a Victorian drawing-room soirée, or a professional choral concert; third is some guide to the competence or specific technical weaknesses of the planned users; and finally there is some indication of the level of prestige accorded by the recipient to music in general and to this repertory in particular.

Most MSS will tell a scholar a certain amount about each of these elements of musical culture. MSS that contain anthologies of music will often tell a great deal more. The process of selection usually produces a collection that is homogeneous in one respect or another – music for Vespers, Renaissance love songs, Baroque duets that are suitable for two sopranos, virtuosic (rather than simpler) violin sonatas, or simple folksongs and semi-opera songs from around 1800 and within the range of an amateur singer. These define the function of the music, or the skills and abilities of the performer. The selection will also reveal something of the musical milieu in which the anthologist moved: the motets may be all by Flemings, or musicians working in northern Italy; the violin sonatas may be collected principally from the Netherlands or the Austro-Bohemian orbit; the popular song collection may draw exclusively on material that had been published in London or Dublin just before its compilation.

These are simple, clear-cut cases: for many anthologies the situation is more complex, for the music and its sources or style are more varied: at the same time, analysis of the selection can lead to interesting historical conclusions: a manuscript copied in Rome in the 1510s and containing music by composers working at the French court (*I-FI* Acq. e doni 666) is a testament to the popularity of things French in the circles of the then Pope, the Medicean Leo X; the presence of works by Dunstaple and many other Englishmen in the Trent Codices (and other contemporary sources) documents the enthusiasm with which many continental musicians and patrons responded to their music; copies of London stage-songs in a MS copied in Baltimore soon after 1800, or in American Moravian MSS of the same epoch, reflect the continuing enjoyment of English culture in the newly independent American states.

A MS of a single work – one opera, a symphony, a mass – would seem to offer less scope for this sort of historical enquiry, It is true that we can learn less about the milieu in which the MS was prepared, or about local tastes in music. However, such a MS can reveal as much as the anthology can about the affluence of the owner, about his or her musical competence, about the scribe's abilities and accuracy, or about the MS's destination, in performance or archive. Partly this is a result of the level of elegance of the MS, and of any evidence it shows of being intended for (or having been used in) performance.

But even more it is a result of a study of the contents of the MS, which may reflect a particular performing situation. For example, it has been argued that the absence of multiple vocal parts for Bach's Mass in B minor indicates that it was sung by solo voices; and that the lack of cello parts for Mozart's Haffner Serenade result from it having been composed for outdoor performance. An individual MS, after comparison with other sources of the same work, may reveal a different version, or a new set of ornamentation: this can sometimes be assigned to a performer, a city or a local performing tradition. Finally, especially in early music, the ways in which the contents differ from those found in other MSS or editions are a direct reflection of the transmission history of a composition, aiding us in understanding a possible original form and its evolution as tastes changed (see [Musicology](#), §III, 2).

It might seem that the content of some MSS is not significant to the same extent: such sources would be manuscript parts prepared from a score, or the MSS prepared in bulk (especially in 19th-century Italy) for sale in the manner of printed copies. Yet, in their own way, each is strongly indicative of its destination. The parts will carry many details not found in the score, and often will contain significant changes – deletions of sections or the addition of arias to meet local requirements. Recent study of Mahler's performing material for Beethoven's symphonies has provided a detailed picture of the taste of Vienna of the time. Similarly, MSS written in bulk will necessarily contain a very carefully judged assessment of the musical taste and abilities of potential purchasers, usually cultured amateurs.

For all MSS, therefore, study of the content, its arrangement, its defects and derivations from other versions, will present a picture of the user, the intended use, and the place of the music in local society. Coupled with a

similar study of the paleography and codicology of the source, this will help to accord a MS its rightful place in the history of taste and style, and in the society which produced it.

[Sources, MS, §I: Introduction](#)

8. Manuscripts in musical society.

By virtue of its character, a manuscript presents very precisely the effects of social forces on music and its preservation. By its structure, the quality and level of its presentation, its repertory, its notational complexities or simplifications, its subsequent history, and most importantly its very existence, each manuscript carries evidence of many musical and social issues of its time. The copyist, as much as the originating force (patron, composer or performing institution), is responding to those issues and creating traces that we have recently begun to explore with increasing interest.

An important aspect of the existence of musical MSS, both of their creation and of their survival in collections, involves the interests and concerns of their original (and later) owners. Certainly, for much of the period before 1700, the ownership and use of books (of any sort) conveyed a clear message: at the least, with the possession of a Bible or psalter (in Reformed countries) or a Book of Hours, the implication was that the owner could, and did, read. In many households, there were few other books, although recent research (in, for example, collections of inventories at death) has shown that a surprisingly large proportion of the population did own a few books. At the other end of the spectrum were those who collected, and perhaps needed to use, a library of books. These owners largely fall into three groups – affluent collectors (royalty, nobility and the like) for whom beautiful books were another manifestation of their status; institutions (merchant companies and guilds, legal organizations, cathedrals) which needed manuals, textbooks on accounting, service books, or records of past deliberations, and who regularly produced manuscript accounts of their own decisions and doings; and scholars and professionals (lawyers, theologians, doctors and also members of monastic houses) who needed to have reference collections of scholarship as well as the basic texts and documents.

Most surviving musical manuscripts come from one of these three classes of owners: while this is evidently true for sources from before 1600, it remains so for later sources, if we include composers' manuscripts and professional performers' sets of parts. By contrast, there are few traces of notated music in the possession of the semi-literate or the average working household, at least before the 17th century, when psalters began to be notated and broadsheets with music circulated more widely. But the single major exception to the three categories listed above is that of the performer. While, by the 15th century, professional performers must regularly have owned music (or at least have had access to it, through an institutional collection), amateurs only gradually showed an interest in copying and owning specific compositions. The rapid growth of amateur music-making was primarily supported by the similar expansion in music publishing, and has left only sporadic evidence of manuscripts in amateur possession. A number survive from German-speaking countries, and are a

reflection of the different place that music held there after the Reformation, as a necessary and influential part of a general education. Another interesting example involves the presence of a collection of pieces in a 16th-century mariner's anthology (Leech-Wilkinson, 1981), but some other rough-looking books that include music among other items (such as *GB-Cu Add.5943*) can be shown to have belonged to institutions that would habitually own libraries. This pattern changes with time, of course, so that there are relatively many more MSS from amateur ownership dating from later periods: perhaps lute music is the repertory where this happens first.

For many owners, including institutions, the musical manuscript seems to have carried some special cachet: the idea appears early that the contents are important in some special way. Machaut, writing to Peronne, promises to send her a manuscript of his songs, to be sung exactly as they are copied: the early autograph of Henricus Isaac, with an owner's inscription, must be one of the earliest examples of a musical autograph being valued for itself, as much as for its contents.

But there are other signs that musical manuscripts were highly esteemed, and used for preserving special contents. A number of institutions chose to keep their music in manuscript: the most famous example is that of the Vatican Chapels, made notorious by the story of Mozart copying Allegri's *Miserere* after hearing it once. Since the music had not been published (and was in any case by then being sung in a different version), he could not otherwise have studied it. This attitude on the part of the Vatican authorities seems, in fact, to have developed relatively late: the musical repertory was certainly being printed during the 16th and early 17th centuries, although the Cappella Giulia and Capella Sistina themselves sang from manuscript copies. Indeed, a number of institutions seem to have preferred to keep their music in manuscript, without feeling exclusive about the contents: manuscript copies survive, for the 16th century, from many of the major cathedral sites of northern Italy (Casale Monferrato, Milan, Modena, Padua, Ravenna and Verona), from a number in Germany and further east (Augsburg, Bártfa, Grimma, Jena, Munich, Wittenberg), and from a few in other parts of Europe (Cambrai, 's-Hertogenbosch and Montserrat are representative examples), and in a number of cases it can be demonstrated that these MSS were copied directly from printed editions of the music. In some cases, this may be because the printed sources were only available in a small format (and therefore not convenient for a larger choral body), but this is far from true in every case. The singers, or the institutions themselves, apparently preferred to have MSS copies, even when the printed books were easily available. While there are some cases of major collections of printed editions – for example, the one used by members of the Accademia Filarmonica in Verona – these seem to be in the minority, and to be tied to specific types of function, for analytical study, or more often for amateur music-making. Thus the personal collections amassed by Georg Knoff in Gdańsk or Paston in England were apparently made available to local musicians.

This apparent interest in collecting music in manuscript persists through the 17th and 18th centuries. It has to be distinguished from the very different situation in which whole repertories were deemed not economically viable for printing: Italian cantatas in the 17th century (as opposed to sacred

motets and mass settings), solo instrumental music throughout the period (as opposed to ensemble canzonas and ricercars), and parts for orchestral music (as opposed to chamber music). To some extent, there probably was a smaller market for all these repertoires: but the pattern sometimes also reflects the phenomenon mentioned above, that the owners of these compositions did not want them to circulate widely. In the case of solo virtuosos, for example, everything was to be gained by keeping show pieces from too wide a dissemination.

Indeed, the act of keeping a composition in manuscript made the music more personal, less 'public'. The music, or at least the version preserved in the MS, could not circulate among friends and rivals without permission, at least in theory, ignoring the possibility of unscrupulous copyists. Mozart was aware of this last problem, more than once sending MSS to his father with strict injunctions to control the making of other copies. In other cases, the version itself was the important factor, containing personal embellishments and ornaments, providing a different accompaniment, allowing one band or group to develop a distinctive sound. Something of this prestigious nature of the owned MS comes across with the occasional appearance of the name of a purchaser inscribed on the title-page of individual copies of published MSS of Italian arias, with the apparent implication that the MS was individually prepared for the purchaser.

If the possession of musical manuscripts tells something about the status of music, musicians and owners, so do many aspects of the way in which those manuscripts describe and present the music they contain. The pattern of making attributions to composers has changed over the centuries. Several significant instances of change all attest directly to the manner in which the MSS reflect music's status, and are themselves important bearers of social messages. For example, early MSS of polyphonic music rarely cite a composer's name, and many attributions come from elsewhere, from treatises (which do name the authorities they are citing, even when these are composers) or other writings. The first significant exception concerns those collections of songs which are found juxtaposed with poetry, in MSS that are planned primarily as poetic collections. Since poets were named much earlier, and since these sources seem to have served as repositories of the works of major poets, we find names also attached to the musical settings. In most cases, in the *trouvère* and similar repertoires, it is not always clear that the composer was the same person as the poet, and some poems survive with different musical settings in different MSS. Evidently, the poet and his or her poetry still had a status that was not being accorded to the composer and the musical setting, and this holds throughout the greater part of the 14th century. Those works for which we assume the poet was also composer, by Jehannot de L'Escurel or Machaut for example, are regularly collected in, and presented as part of, a poetic anthology. The change to citing composers' names, found towards the end of the 14th century, implies a change in the status of the composer, and of the music vis-à-vis the text. The change can be found in Italian sources, after the mid-century Rossi Codex, and then with increasing frequency. Since these sources supply attributions to earlier composers, it appears that the transition in a composer's status had occurred around the middle of the century (see §VIII, below). A similar change can be seen in French sources of the end of

the century, with the interesting additional point that many polyphonic settings of liturgical texts also carry composers' names (see §VII). The change may have occurred even later in central Europe, to judge by the evidence of attributions to Wolkenstein's contrafacta of other composers' chansons. Some of the MSS for all these repertoires may be archival copies, preserving the record of compositions of major artists, and others (such as the Squarcialupi Codex) are still arranged as were early poetical sources – with the collected works of each individual gathered together – but the presence of names must be indicative of a new status for music and musicians. No longer, apparently, was music an ancillary feature, a support for the liturgy or the necessary vehicle for poetry: it now had a status of its own, and (as a result) so did the composer.

As the composer acquired status, the habit of assigning composers' names to compositions itself gained in importance, and the message that the given name carries is increasingly significant. One of the ways we know that English composers and styles had gained enormous prestige on the Continent by the middle of the 15th century is that anonymous compositions are freely ascribed 'de Anglia', and even added to the catalogue of known composers (not always consistently: the same work can be ascribed to Benet, Dunstaple or Power in different sources). This habit of assigning works to well-known or popular composers continues for at least another century, adding considerably to the bibliographical problems facing scholars of the music of Josquin, for example. In these cases, the MS is telling us more about the status of the composer named, and about the desires of the owners of the source, than it is about the music itself. (There are still echoes of this view in the tendency of modern scholars to want to attribute anonymous works to the most famous of possible composers, and to link significant MSS to their milieux.)

Composers have also, at various times, been given their professional qualification: 'Dr Bull' in the early 17th century can be compared with 'Dr John Stevenson' in the 19th, or with the addition of phrases such as 'Master of music at' in the 18th. Each of these is asserting a certain kind of professional standing for the composer, of competence or brilliance for the composition, and a corresponding authority for the manuscript bearing the annotation.

Similar sorts of changes appear in other periods: one concerns the ways in which dance tunes are titled, the titles changed, and the names of patrons, dancers or composers attached. In the decades around 1600, a composition headed as *Almande d'amours* in several sources appears as *Die schöne Sommerzeit* in another; the French *Almande Nonette* is transferred to England as *The Queen's Almaine*; the tune *Hunt's up* also surfaces on the Continent as *Anglicum* or *Ein Anglicum: Kom mein Liebchen*. Other works acquire this specific regional association, indicating something about the provenance and fame of the original. For example, *Fortune my foe* is not the only one of Dowland's works to survive in continental MSS with the epithet 'Angloise' or 'Englesa'. Once again, the adjective implies a criterion of quality, or at least that English dances were admired and collected simply because they were English.

These sorts of changes are not primarily significant, in most cases, for the history of musical style: the compositions are paralleled by others that are similar, and with these others make up a stylistic picture. Rather, the changes and attributions are reflections of the social status of music and musicians, and sometimes of the relative status of music or composers from specific regions.

This evidence can be contrasted with a later phenomenon, found in MSS and printed editions alike, in which the composer's name becomes less important. MSS of the decades around 1800 and later, especially those for amateur use, frequently replace the composer's name with that of the opera or performance from which the music was taken, or of a well-known performer. Certainly, in some cases this practice reflects the printed editions from which the copyist was working, in which the composer's name may be given in smaller letters than the title, the singer's name or the dedicatee's, but this in fact enhances the significance of the pattern. While we could argue that the composer's name was too well-known to need copying, the evidence actually suggests that the performance, and the style of the performer, were more significant to users of the MSS, as indicators of the quality or style of the music.

Conventionally, MSS – and especially composers' autographs – have been studied for what they contain, for the music, for the versions presented, and for any evidence of performance practice. Many details of MSS, however, tell us more about the status of music and musicians, about taste in book-making and collecting, and about types and levels of culture in different strata of society. The appearance of the MS, the ways in which it was constructed and copied, and the ancillary information it carries (rather than the actual notes) are thus central to the history of music within society. MS study, having developed ways of examining musical sources, as outlined above, is increasingly concerned with what a MS represents, as well as what its musical contents represent.

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Sources, MS

II. Western plainchant

1. General.
2. 9th and 10th centuries.
3. 11th century.
4. 11th–12th centuries.
5. 12th century.
6. 12th–13th centuries.
7. 13th century.
8. 14th, 15th and 16th centuries.
9. Mozarabic chant.
10. Old Roman chant.

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Sources, MS, §II: Western plainchant

1. General.

The earliest plainchant sources containing a substantial number of notated melodies, such as *CH-SGs* 359, *F-LA* 239, *CHRm* 47 and *Pn* lat.1154 and 1240, are usually dated from the end of the 9th century to about 925.

Beyond this, only a few scattered texts accompanied with neumes can be dated with relative certainty before the year 890. Distribution of the 10th- and 11th-century plainchant sources throughout medieval Europe follows a general pattern. These fragile books, which became obsolete so quickly, survive most abundantly from those politically stable areas of the Carolingian and Ottonian Empires where humanistic learning and well-established religious communities flourished. By the beginning of the 17th century, when copies of cheaply printed liturgical books conforming to the reforms of the Council of Trent were readily available, the scribal art of laboriously copying them by hand had nearly ceased. Since no modern census of these medieval chant books has ever been undertaken, there is no accurate information on the number of actual physical volumes that are extant. It can be estimated indirectly from the holdings of several large microfilm archives and a survey of library catalogues that probably well over 1800 can be accounted for that date from before the early 1600s.

Plainchant sources can be conveniently grouped either by the nature of their liturgical content or by the type of their musical notations. Liturgical books from western Europe, whether notated or not, belong to one of the six major liturgical rites: Ambrosian, Beneventan, Celtic, Gallican, Mozarabic and Roman. The ancient 7th- and 8th-century Celtic and Gallican liturgies have been transmitted in such non-musical sources as the *Stowe Missal*, the *Antiphoner of Bangor*, the *Book of Cerne*, the *Missale gothicum*, the 'Mone Masses' and several dozen lesser fragments

(cited by Gamber, 1963). Except for a few antiphons and *Preces* occurring in 11th-century Roman books, nothing is known directly of this music. In contrast, the notated sources identified with the early Ambrosian and Mozarabic rites exist in sufficient quantity for their musical repertoires to be reconstructed with reasonable accuracy. Comprehensive lists of these Milanese and Spanish sources have been compiled by Huglo and Pinell. No complete sources of Beneventan chant have survived, only fragments of lost books. Further items of Beneventan chant were copied alongside Gregorian pieces in books following the Roman rite.

The great majority of medieval chant books belong to the Roman rite – a remarkably uniform and resilient liturgy considering the diversity of religious devotions that prospered within its general framework. About 80 notated sources are available in modern photographic editions; 17 of these appear in the series *Paléographie Musicale*. Basic information on nearly 750 Mass chant books has been published by the monks of Solesmes in *Le graduel romain*, ii: *Les sources* (1957). In his indispensable *Antiphonale missarum sextuplex* and *Corpus antiphonale officii*, Hesbert prepared comparative textual editions of six early graduals and 12 antiphoners. The earliest troper and proser sources are described by Husmann, and Stäblein edited selected sources of Office hymns. Inventories of important plainchant library collections have been made by Anglès and Subirá, Arnese, Bannister, Bernard, Van Dijk, Frere, Gottwald, Hesbert, Jammers, Stenzl and others. In an important new initiative, inventories of nearly 40 antiphoners have been made available in machine-readable and -sortable form in the project CANTUS directed by Ruth Steiner, and several of them have been published in print. Concise information on many hundred sources is encoded by Hughes (1994–6). As a result of the spate of recent research into tropes, much information on trope sources is to be found in the publications particularly of Planchart (1977) and the volumes of the series *Corpus Troporum* (see [Trope \(i\)](#)). Useful but rare are lists of sources from particular churches or dioceses, such as those compiled by Hesbert (1955–6) and Villetard (1956). A catalogue of manuscript processionals by Huglo is being published.

The second method commonly used in grouping plainchant sources is their division into categories according to the type of musical notation. Depending on the criteria applied, some 12 to 15 notational families have been clearly identified, each corresponding to a local geographical zone in Europe. Certain groups, such as the Aquitanian, Beneventan and Mozarabic families, display such highly characteristic neumes that classification of these sources poses few problems. On the other hand, the wide variety of hybrid graphic forms used by notators in central and northern Italy greatly complicates their grouping. While all the MSS belonging to a given notational family can be established with relative ease, the task of dating a single MS strictly on the basis of its notation is usually very difficult. A great deal of palaeographical research remains to be done in documenting the metamorphosis from the earliest 10th-century neume forms within each notational family to the point where they evolved into the highly stylized semi-quadratic and square forms that were in wide use by the mid-13th century. Until such processes are understood much more fully, many sources will remain poorly dated. (See [also Notation, §III.](#))

Chant books were functional compilations of religious song designed to embellish the solemnity of a recited liturgy and to meet the needs of specific local customs and observances. Most sources, therefore, faithfully preserve a central core of liturgical and musical practice common to the rite as a whole, but are notable for the variety of their internal structure – a phenomenon totally obscured in modern printed books. Based on content, there are several general categories of plainchant sources. The standard Mass books are the gradual and notated missal (see fig.17). The Office books include the antiphoner and its counterpart, the notated breviary with psalter and hymnal. Some important early sources consist of no more than lists of the chants to be sung (fig.13). A few early books include only those portions of mass chants sung by a soloist (the verses of graduals and alleluias, tracts and sometimes also the verses of offertories), and such a book is often referred to as a cantatorium (see fig.19). Medieval festal liturgies were often made more solemn by the addition of supplementary chants such as sequences and tropes (including prosulas). (The older term ‘para-liturgical’ for such chants is best avoided, since they were no less liturgical than any others.) Since these were also primarily for solo performance, the term cantatorium is sometimes applied to collections of them. But the term troper is more usual. A collection of sequences is referred to as a sequentiary. (A distinction is sometimes made between the sequentiary, with sequence melodies alone, and proser, with sequence texts or proses.) From the 12th century onwards Mass Ordinary chants (some troped) were often gathered together with sequences, and these collections too are sometimes called troper, although tropes occupy only a minor part of them. A late term for a collection of Mass Ordinary chants was the kyriale. Processional chants are often integrated into the gradual, or sometimes gathered together in their own book, the processional. To these types of chant book may be added the tonary, a reference work typically establishing the mode of antiphons and the recitation tone and cadence of the psalms they framed. (See [Liturgy and liturgical books](#), §II; see also Hughes, 1982, Huglo, 1988, Hiley, 1993, pp.287–339.)

In practice, elements from these various classes of chant book were brought together into single volumes in nearly every combination by their scribes and notators. Examples of regular antiphoners are *F-Pn* lat.12044 and *D-BAs* Liturg.23 (both 12th century). The former adheres to the monastic cursus of 12-respond Offices and the latter displays the characteristic secular Office of nine responds. The Oxford MS *GB-Ob* Canon.liturg.297 (12th century; fig.16) is a typical notated breviary with a Calendar and computus. In this type of book the notated chants of the antiphoner are fused with the recited texts of the Office breviary. Among the notated Mass books *GB-Lbl* Eg.857 (12th century; fig.15) is a gradual in the conservative tradition of the sacramentary with numbered Masses. Considerably more elaborate is *F-Pn* lat.903 (11th century), a gradual from St Yrieix near Limoges containing a series of prosulas, processional antiphons, Proper tropes, Ordinary tropes and a substantial number of *prosaes*. *I-Rc* 1907 (11th–12th centuries) presents an interesting case where the Offices of the antiphoner and the Masses of the gradual are combined into one integrated liturgical cycle. *F-Pn* n.a.lat.495 (12th century) is a neatly organized collection of tropes and *prosaes*. In contrast the highly complex troper, tonary, sequentiary and proser *Pn* lat.1084 (10th century) is further complicated by many additions in different hands. *GB-Lbl*

Add.19768 (10th century) is representative of a certain class of plainchant source in that two entirely distinct prosers have been artificially bound together by a bookbinder.

Despite the heterogeneous nature of most plainchant books, a rather uniform bibliographical description of the individual MSS can be made once certain distinctive liturgical features are recognized. The winter and spring *Temporale* (temp.), which is often combined with the feasts for the *Sanctorale* (sanc.) from December to May, usually terminates with either Whit Saturday, Trinity Sunday or the Sunday within the Octave of Pentecost. Easter Sunday marks the liturgical apex of this first part of the liturgical year. It is then usual for the summer sanctoral to follow; this commences with the feast of St Marcellinus and St Peter (2 June), or in the case of the Office books with the feast of St John the Baptist (24 June), and terminates with one of several feasts – St Andrew (30 November), St Lucy (13 December) or St Thomas the Apostle (21 December). The 23 to 26 Sundays after Pentecost and the summer histories in the Office books form easily identifiable sections, except in some sources, particularly from Italy, where they are positioned individually among the summer sanctoral feasts. The Masses and Offices for Trinity, Dedication of a Church, and the Dead often served as clear division points between major sections of the liturgical year and are most helpful in clarifying the overall structure of the book. Like the summer *Sanctorale* and the Sundays after Pentecost, the Common of the Saints was an independent and movable division. Among the German sources, the Common was frequently reduced to a series of alleluias only (fig.18). Many sources often concluded with votive feasts and prayers. These liturgical formulae, which generally lack melodies, are closely related to the special services found in the bishop's ordinal, the pontifical. There are few liturgical MSS that do not have missing or added leaves, erasures, changes of textual and notational hands, marginal additions or excisions and supplementary sections. The so-called 'supplement' is an unpredictable and often unusually interesting mélange of chants, prayers or rubrics, frequently added by several late hands, and it can appear almost anywhere in a book. Sometimes it is possible to detect a structured order to the 'supplement', but it is not uncommon to find a group of more or less optional chants, as, for example, in *F-Pn* lat.1240, ff.78v–90v (10th century).

In the descriptions of representative plainchant sources given below (based for the most part on data gathered from microfilms), each citation includes a general title for the MS and the basic physical information on number of folios, size, date and type of musical notation. Among the Mass books, a note is made of whether the offertories have verses or not (fig.14); recognition of this fact can often serve as a useful clue for dating the MS, since during the period 1075–1150 there was a strong trend towards abandoning these verses. Finally, the general contents of each source are given and the descriptions conclude with a selective bibliography of secondary sources. (Items that appear in the main bibliography are cited in abbreviated form.)

Sources, MS, §II: Western plainchant

2. 9th and 10th centuries.

Bamberg, Staatsbibliothek, Liturg.6 (Ed.III.7). Gradual and proser from St Emmeram, Regensburg; late 10th century. 98 ff.; 29.2 × 24.4 cm. German neumes with significative letters. Offertories with verses. Ff. 1–51v: winter and spring temp. and sanc. from Advent I to Whit Saturday (Easter, 40v); 52–62: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 62–62v: Trinity; 62v–69: Sundays after Pentecost; 69–70v: alleluias for Sundays after Pentecost; 70v–72: Common (alleluias only); 73–89: *prosa* (texts only) with sequences in the margins; 89v–98v: processional antiphons, *Laudes regiae*, selected Proper and Ordinary tropes, versus etc. *Le graduel romain*, ii (1957), 30; G. Joppich, ed.: *Die Handschrift Bamberg Staatsbibliothek Lit. 6* (Münsterschwarzach, 1986) [facs.]; Hoffmann (1986), 280; G.M. Paucker: *Das Graduale Msc. Lit. 6 der Staatsbibliothek Bamberg* (Regensburg, 1986) *Chartres, Bibliothèque Municipale, 47.* Gradual from Brittany; 9th–10th centuries. 67 ff.; 29.5 × 21.5 cm. Breton neumes with significative letters. Offertories with verses. MS destroyed 26 May 1944. Pp. 3–72: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 59); 72–88: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 90–91: Requiem; 91–100: Sundays after Pentecost; 101–2: Trinity; 102–34: alleluias for the liturgical year and sequences. *PalMus*, xi (1912–21) [facs.]; G. Benoît-Castelli and M. Huglo: ‘L’origine brétonne du graduel no. 47 de la Bibliothèque de Chartres’, *EG*, i (1954), 173–8; *Le graduel romain*, ii (1957), 43; Jammers (1965), 143; D. Hiley: ‘The Sequentiary of Chartres, Bibliothèque Municipale, Ms. 47’, *La sequenza medievale: Milan 1984*, 105–17 *Einsiedeln, Benediktinerkloster, Musikbibliothek, 121 (1151).* Gradual, processional antiphons and proser, from Einsiedeln; late 10th century. 600 pp.; 15.3 × 11 cm. St Gallen neumes with significative letters. Offertories with verses. Pp. 1–267: winter–spring temp. and sanc. from Advent I (inc.) to Whit Saturday (Easter, 204); 267–310: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 310–13: Trinity; 313–40: Sundays after Pentecost; 340–42: Mass *De profundis*; 343–54: alleluias for Sundays after Pentecost; 354–70: alleluias for the remainder of the year and Common; 372–416: Rogation and votive processional antiphons; 417–27: communion psalm verses for the liturgical year; 429–33: Notker’s *Cum adhuc* preface; 434–5: Mary Magdalen *prosa Laus tibi Christe qui es creator*; 436–599: proser (texts only) with sequences in the margins. *PalMus*, iv (1894) [facs. of pp. 1–428]; *Le graduel romain*, ii (1957), 59; *RISM, B/IV/1* (1966), 51; O. Lang and others, eds.: *Codex 121 Einsiedeln, Graduale und Sequenzen Notkers von St. Gallen* (Weinheim, 1991) [colour facs.] *Laon, Bibliothèque Municipale, 239.* Gradual from the region of Laon; early 10th century. 89 ff. (ed. in *PalMus*; 178 pp.). Messine neumes with significative letters. Offertories with verses. Masses are numbered. Pp. 1–128: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 103); 128–46: summer sanc. from St Marcellinus and St Peter (2 June) to St Simon and St Jude (28 Oct, inc.); 146–7: lacuna; 147–8: Common (inc.); 148: Requiem; 149–64: Sundays after Pentecost; 164–5: Trinity; 166–78: alleluias (MS mutilated at end). *PalMus*, x (1909) [facs.]; *Le graduel romain*, ii (1957), 57; P. Arbogast: ‘The Small Punctum as Isolated Note in Codex Laon 239’, *EG*, iii (1958), 83–133; Jammers (1965), 134; L.F. Heiman: ‘The Rhythmic Value of the Final Descending Note after a Punctum in Neumes of Codex 239 of the Library of Laon’, *EG*, xiii (1972), 151–224; C. Picone: ‘Il “salicus” con lettere

espressive nel codice di Laon 239', *EG*, xvi (1977), 7–143; M.-C. Billecocq: 'Lettres ajoutées à la notation neumatique du codex 239 de Laon', *EG*, xvii (1978), 7–144 London, *British Library, Add. 19768*. Two German proser bound into one volume. 81 ff.; 17.5 × 14 cm. Ff.4–58v: proser and troper from St Alban, Mainz; dated 968–72. St Gallen neumes with significative letters. Ff.59–81v: proser from Tegernsee in Bavaria; early 11th century. Ff.4–23v: last portion of a proser from the summer feasts of St Lawrence (10 Aug) and the Assumption (15 Aug) to the Common and Trinity. Sequences occur in the outer margins; 24–45v: troper; 46–58v: Palm Sunday and Rogation antiphons and litanies; 59–73: partly notated proser; 73v–81: tropes, *prosa*, *Magnificat* etc. RISM, B/V/1 (1964), 152; Rönnau (1967), 47; Hoffmann (1986), 242 Oxford, *Bodleian Library, Selden Supra 27*. Proser, troper and kyriale probably from Eichstätt or Freising; 11th century. 92 ff.; 17 × 15 cm. St Gallen neumes with significative letters. Ff.3–59v: proser with sequences in outer margins, also some neumes over texts, inc. at end; 60–82: Proper tropes and prosulas; 82–90: kyriale with tropes and Greek Gloria and Credo; 90v–92: *prosa*e and troped lte settings (added). Frere, i (1901), 73; RISM, B/V/1 (1964), 163; W. Arlt: 'Schichten und Wege in der Überlieferung der älteren Tropen zum Introitus *Nunc scio vere* des Petrus-Festes', *Recherches nouvelles sur les tropes liturgiques*, ed. W. Arlt and G. Björkvall (Stockholm, 1993), 13–93, esp. 17 Paris, *Bibliothèque Nationale de France, lat. 1084*. Troper, tonary, sequentiary and proser from St Géraud, Aurillac, France; sections added at St Martial, Limoges; late 10th century. 335 ff.; 25 × 15 cm. Aquitanian notation. Many additions between the various sections of the MS. Ff.2–38v: prosulas, series I (2–4), series II (4v–38v); 38v–50v: troper, series I (partly notated); 53v–90: troper, series II; 92–124: kyriale with tropes; 124–142v: Proper tropes, series III; 149–151: *Regnum* tropes; 151–164v: tonary; 165–196: alleluias; 196v–220v: sequentiary; 221–281v: proser, series I; 282–330: proser, series II. RISM, B/V/1 (1964), 120; Rönnau (1967), 25; Evans (1970), 50 Paris, *Bibliothèque Nationale de France, lat. 1085*. Abridged monastic antiphoner from the church of St Salvator, monastery of St Martial, Limoges; probably last quarter of 10th century. 112 ff.; 24.4 × 12.6 cm. Aquitanian notation is largely confined to respond verses. Ff.1–2v and 111–112v: fragments of a *rouleau des morts*; 3v–72v: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 58v); 73–98: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 98–103v: Common; 105–110v: histories (a palimpsest gathering from a processional MS). *Catalogue général*, i (1939), 393 Paris, *Bibliothèque Nationale de France, lat. 1118*. Troper, tonary, sequentiary and proser from southwestern France; dated 987–96. 249 ff.; 24.5 × 15 cm. Aquitanian notation. Ff.1–103v: troper Mass chant incipits, temp. and sanc. from St Lucy (13 Dec) to St Andrew (30 Nov); 104–113v: tonary; 115–131: prosulas; 131v–143v: sequentiary; 144–247: proser. *Le graduel romain*, ii (1957), 98; RISM, B/V/1 (1964), 124; Rönnau (1967), 27; R. Steiner: 'The Prosulae of the MS Paris, Bibliothèque Nationale f. lat. 1118', *JAMS*, xxii (1969), 367–93; Evans (1970), 51 Paris, *Bibliothèque Nationale de France, lat. 1154*. Litany, collects and psalms, St Isidore's *Libri synonymorum*, and lyric poems, perhaps from Limoges; 9th–10th centuries. 145 ff.; 21 × 16 cm. Ff.99v–143 partly notated with early Aquitanian notation. Ff.1–65v: litany, collects, votive prayers, penitential psalms etc. (texts only); 66–97v: St Isidore's *Libri synonymorum* (text only; ed. in *PL*, lxxxiii, 827–49); 98–143: according to

Chailley 32 metrical pieces, some notated, variously titled 'versus', 'planctus', 'rhythmus' and 'hymnum'. This series ends with the notated *prosa* to St Martial *Concelebremus sacra* (142v–143); 143–145: *Confiteor*, in a different hand (text only). *Catalogue général*, i (1939), 421; J. Chailley: *L'école musicale de Saint-Martial de Limoges jusqu'à la fin du XIe siècle* (Paris, 1960), 123–78; S. Barrett: 'Music and Writing: on the Compilation of Paris Bibliothèque Nationale lat. 1154', *EMH*, xvi (1997), 55–96 *Paris, Bibliothèque Nationale de France, lat. 1240*. Part I: troper, proser and hymnal; dated 923–4; part II: sermons, Passions and lives of the saints, dated 12th century, from the church of St Salvator, monastery of St Martial, Limoges. 194 ff.; 22.7 × 16.3 cm. Aquitanian notation with superscript letters and French neumes. Part I, ff. 1–98v. Ff. 1–10v: ordo for Extreme Unction; 11–16: Calendar; 17–18v: 4 *prosaes*; 18v–38: troper, from Christmas to St Martin (11 Nov); 38–43v: Gloria tropes; 43v–46: 10 (11) *proslas*; 46–62: 21 *prosaes* (partly notated); 62v–64v: tonary; 65–66: *Laudes regiae*; 68–78v: table of Office incipits for Vespers and Matins; 78v–90v: supplement of mixed character containing *proslas*, *prosaes*, antiphons, responds, sequences etc. by several notators; 91–96: hymnal (partly notated). Part II, ff. 99–194v: sermons, Passions and lives of the saints (notated Office and Mass to St Foy, 185–188v). *Catalogue général*, i (1939), 459; *Le graduel romain*, ii (1957), 99; RISM, B/V/1 (1964), 137; Rönnau (1967), 20; P. Evans: 'Northern French Elements in an Early Aquitanian Troper', *Speculum musicae artis: Festgabe für Heinrich Husmann* (Munich, 1970), 103–10; P. Rutter: *Paris, Bibliothèque Nationale, Fonds Latin 1240: a Transcription and Analysis of the Trope Repertory* (diss., U. of London, 1993); J.A. Emerson: 'Neglected Aspects of the Oldest Full Troper (Paris, Bibliothèque Nationale, lat. 1240)', *Recherches nouvelles sur les tropes liturgiques*, ed. W. Arlt and G. Björkvall (Stockholm, 1993), 193–217 *Paris, Bibliothèque Nationale de France, lat. 9448*. Gradual from Prüm with tropes and *prosaes* for the principal feasts of the year; MS copied between death of abbot Hilderic (993) and his successor Stephen of Sassenburg (d 1001) (see f.48). 91 ff. Messine notation with some significative letters. A typical Mass from the temp. will have troped introits, Kyrie, Gloria, alleluia, one or more *prosaes*, offertories with verses, a Sanctus and Agnus with tropes, and a communion. Ff. 1–52: winter–spring temp. and sanc. from Christmas to the Sunday within the Octave of Pentecost (Easter, 33v); 52v–81: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 81v–89: proser (texts only); 89–89v: *proslas*; 89v–91v: Holy Saturday litanies. Rönnau (1967), 43 *Paris, Bibliothèque Nationale de France, lat. 17436*. Gradual, sequences, secular antiphoner and Life of St Remigius, from St Corneille, Compiègne; dated 860–80. 109 ff.; scattered bits of notation, ff. 3, 24, 81, 109v etc. Ff. 1–29: gradual (texts only; ed. Hesbert, 1935, MS C); 29–30: 5 sequences in Messine notation, 10th- or 11th-century additions; 31–107: antiphoner (texts only; ed. Hesbert, 1963–79, i, MS C); 107v–109v: Life of St Remigius, divided into 6 Office lessons. *Le graduel romain*, ii (1957), 109; J. Froger: 'L'édition mauriste du graduel et les lacunes du "Compendiensis"', *EG*, xi (1970), 159–73; J. Froger: 'Le lieu de destination et de provenance du "Compendiensis"', *Ut mens concordet voci: Festschrift Eugène Cardine*, ed. J.B. Göschl (St Ottilien, 1980), 338–53 *St Gallen, Stiftsbibliothek*, 359. Cantatorium from St Gallen; dated very early 10th century (before 920). 171 pp. (167–71 are paper); 28 × 12.5 cm. St Gallen neumatic notation

with significative letters. Cantatorium contains only the soloist's chants: graduals, alleluias and tracts. Pp. 1–23: *prosaes*, responds, alleluias etc. (12th–13th century); 24–162: cantatorium; 24–118: winter and spring temp. and sanc. from Advent I to Whit Saturday (Easter, 107); 118–38: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 138–9: Trinity; 139–45: Sundays after Pentecost; 145–52: alleluias for Sundays after Pentecost; 152–8: Common (alleluias only); 158–62: other alleluias; 163–6: 12th–13th-century additions. *MGG2* ('Sankt Gallen'; A. Haug); *PalMus*, 2nd ser., ii (1924) [facs.]; *Le graduel romain*, ii (1957), 132; C. Kelly: *The Cursive Torculus Design in the Codex St Gall 359 and its Rhythmical Significance* (St Meinrad, IN, 1964); W. Wiesli: *Das Quillisma im Codex 359 der Stiftsbibliothek St Gallen* (Immensee, 1966) *St Gallen, Stiftsbibliothek*, 381. Versarium, introit and communion verses, computus, troper, kyriale and proser from St Gallen; second quarter of 10th century. 502 pp.; 14.4 × 11.8 cm. St Gallen neumes with significative letters. Main scribe also that of *CH-SGs 484*. Pp. 5–6: *Laudes regiae*; 6–12: Notker's letter defining significative letters; 13–22: *Glorias*, *Credo* and *Pater noster* in Greek and Latin; 22–50: *versus* (series I); 50–141: introit and communion verses; 142–66: *versus* (series II); 166–9: computus; 170–79: notated *prosaes* (series I) lacking sequences; 182–7: *prosaes* (series II), texts only, but with sequences in margins; 195–294: troper; 295–318: kyriale with additions; 326–498: proser preceded by Notker's *Cum adhuc* preface. The *prosaes* are partly notated with sequences in the margins. *Le graduel romain*, ii (1957), 133; Froger (1962); *RISM*, B/V/1 (1964), 42; Rönnau (1967), 41; W. Arlt and S. Rankin, eds.: *Stiftsbibliothek Sankt Gallen: Codices 484 & 381* (Winterthur, 1996) [colour facs.] *St Gallen, Stiftsbibliothek*, 390–91 ('Hartker Antiphoner'). Monastic antiphoner and tonary copied by Hartker, monk of St Gallen; dated 980–1011. 194 and 264 pp. (numbered 1–458 in *PalMus*); 22.2 × 16.7 cm. St Gallen neumes with significative letters. Pp. 1–6, 196–202 and 455–8: tonary; 11–185: winter–spring temp. and sanc. from Advent I to Holy Thursday; 203–16: supplement of Offices; 217–73: Good Friday to the Octave of Pentecost; 273–360: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 360–86: Common; 386–9: Office of St Afra; 389–94: Office of the Dead; 395–420: histories; 420–25: antiphons; 426–38: Sunday after Pentecost; 439–54: *Venite* settings. *MGG2* ('Sankt Gallen'; A. Haug); Hesbert (1963–79), ii, MS H [edn of text]; *PalMus*, 2nd ser., i (1900) [facs.]; Huglo (1971), 234 *St Gallen, Stiftsbibliothek*, 484. Troper, kyriale and sequentiary from St Gallen; second quarter of 10th century. 319 pp.; 10.3 × 8.8 cm. St Gallen neumes with significative letters. Main scribe of *CH-SGs-381* also copied this MS. Pp. 4–201: troper; 202–56: kyriale preceded by a Greek *Gloria* and *Credo*; 258–97: sequentiary; 298–306: Greek and Latin *Gloria*, Greek *Credo* and *Sanctus*; 307–19: Dedication and St Andrew introit tropes, troped *Glorias* and fragment of a Greek *Credo*. *RISM*, B/V/1 (1964), 47; Rönnau (1967), 40; W. Arlt and S. Rankin, eds.: *Stiftsbibliothek Sankt Gallen: Codices 484 & 381* (Winterthur, 1996) [colour facs.] *Private Collection* ('MS du Mont-Renaud'). Gradual and antiphoner from northern France. 130 ff.; 27 × 20 cm. French neumes. Antiphoner contains both secular and monastic Offices. Text probably written at Corbie, mid-10th century, used at St Eloi, Noyon; neumes added late 10th or early 11th century. Gradual, ff. 1–48v. Ff. 1–24v: winter–spring temp. and sanc. from Advent I to Palm Sunday; 24v–25: extensive lacuna; 25–27v: end of temp.

from St Alexander and St Eventius (3 May) to Whit Saturday; 27v–35v; summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 35v–37v: votive, Requiem Masses and Trinity; 37v–43: Sundays after Pentecost; 43–46: processional antiphons; 46–47: alleluias for Sundays after Pentecost; 47v–48: litany. Antiphoner, ff.49–129. Ff.49–96v: winter–spring temp. and sanc. from Advent I to Trinity (inc.; Easter, 87v); 96v–97: lacuna; 97–116: summer sanc. (beginning missing) from Translation of St Benedict (11 July) and St Lawrence (10 Aug) to St Lucy (13 Dec) and St Nicasius (14 Dec); 116–123v: Common; 123v–128: histories. *PalMus*, xvi (1955) [facs.]; *Le graduel romain*, ii (1957), 157; G.M. Beyssac: 'Le graduel-antiphonaire de Mont-Renaud', *RdM*, xxxix–xl (1957), 131–50; Huglo (1971), 91

Sources, MS, §II: Western plainchant

3. 11th century.

Apt, Basilique Ste Anne, 17. Troper and Lives of St Basilius and St Babylas from Apt; 11th century. 380 pp.; 22.7 × 16 cm. Diastematic Aquitanian notation without lines. Offertories with verses. The liturgical year is made up of major feasts only, and the typical Mass contains *prosaes*, *proslas* and troped introits, Kyries, Glorias, Sanctus and Agnus. Pp.1–13, 121–4 and 359–67: Life of St Basilius (1 Jan); 367–79: Life of St Babylas (24 Jan); 13–120: major Masses from the first Mass of Christmas to the Purification (2 Feb); 126–58: Easter; 158–224: Easter ferials up to Pentecost Sunday; 225–347: 11 Masses for the summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov) including St Castoris, Bishop of Apt (21 Sept, 285–302); 349–56: Trinity; 356–8: troped *Benedicamus* and *Ite* settings. G. Björkqvall: *Les deux tropaires d'Apt, mss. 17 et 18* (Stockholm, 1986); G. Björkqvall: 'La relation entre les deux tropaires d'Apt', *La tradizione dei tropi liturgici: Paris 1985 and Perugia 1987*, 207–25. *Apt, Basilique Ste Anne, 18*. Troper, perhaps from northern Italy; 11th century. 106 ff.; 22.5 × 15.3 cm. Perhaps northern Italian neumatic notation (additions in Aquitanian notation ff.33v, 79, 79v, 87v, 88, 88v). Offertories with verses. The liturgical year is made up of major feasts only, and a typical mass contains *prosaes*, *proslas* and troped introits, Kyries, Glorias, Sanctus and Agnus. Ff.1–1v: troped Gloria *Laus tibi, Domine, celsa potestas* (see *I-VEcap* CVII, f.44) and Sanctus *Dulcis est cantica melliflua*; 1v–2v: 9 Office responsories and a troped introit for the Dedication of a Church; 3–58: major Masses for the winter–spring temp. and sanc. from the first Mass of Christmas to Pentecost (*Quem queritis*, 33v; Easter, 34); 58–84v: 8 Masses for the summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 84v–92: Common, Trinity, Holy Cross and Sundays I–III of Advent; 92–95: 6 *prosaes*, partly notated; 95v–106: *proslas*; 106r–v: *prosa Stetit Michael patrono* etc. G. Björkqvall: *Les deux tropaires d'Apt, mss. 17 et 18* (Stockholm, 1986); G. Björkqvall: 'La relation entre les deux tropaires d'Apt', *La tradizione dei tropi liturgici: Paris 1985 and Perugia 1987*, 207–25. *Bamberg, Staatsbibliothek, Liturg.5 (Ed.V.9)*. Troper, proser, offertoriale and tonary from Reichenau; dated 1001. 198 ff.; 19.3 × 14.6 cm. German neumes with significative letters. Ff.4v–27: tonary with a lengthy list of Office and Mass incipits; 27v: Notker's letter defining significative letters; 29–63: Proper and Ordinary tropes; 66–161: notated *prosaes* with sequences in the margins; 163–186v: offertory verses; 187–188: tonary with a brief list of offertory and communion verses; 188–196: introit psalm

verses and *ad repetendum* verses (texts only). *Le graduel romain*, ii (1957), 30; Froger (1962), 23–72; RISM, B/V/1 (1964), 58; Jammers (1965), 82; Rönnau (1967), 44; Huglo (1971), 37; Hoffmann (1986), 311 *Bamberg, Staatsbibliothek, Liturg. 7 (A.II.54)* ('Cantatorium des heiligen Heinrich'). From Seeon (Upper Bavaria); early 11th century (before 1024). 79 ff.; 26.6 × 11.1 cm. German neumes. Cantatorium contains introits, alleluias and tracts. Ff. 1–47: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 39); 47–57: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 57–57v: Trinity; 58–61: graduals for Sundays after Pentecost; 61–69v: alleluias primarily for Sundays after Pentecost and the Common; 72–76: Easter antiphons; 76v–78: *Laudes regiae*. *Le graduel romain*, ii (1957), 30 *Bamberg, Staatsbibliothek, Liturg. 8 (A.II.55)* ('Cantatorium der heiligen Kunigunde'). Probably from Seeon (Upper Bavaria); early 11th century. 63 ff.; 27.7 × 10.9 cm. German neumes. Cantatorium contains graduals, alleluias and tracts. Ff. 1v–41: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 37); 41–49: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 49r–v: Trinity; 49v–52: graduals for Sundays after Pentecost; 52–61v: alleluias for Sundays after Pentecost and the Common. *Le graduel romain*, ii (1957), 30 *Benevento, Biblioteca Capitolare, 38*. Gradual with tropes, *prosaes*, *prosulas* and *kyriale* from Benevento; 11th century. 171 ff. Beneventan diastematic notation with added lines and clefs. Offertories with verses. Beginning of MS lacking. Ff. 1–101v: winter–spring temp. and sanc. beginning within the tract *De profundis* for Septuagesima Sunday to Whit Saturday (*Quem queritis*, 47v; Easter, 48); 101v–140v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 140v–152: Sundays after Pentecost; 152–154v: several votive and Requiem Masses; 154v–165v: alleluias for the Sundays after Pentecost and the Common with *prosaes* and *prosulas*; 165v–170: supplement consisting of a brief *kyriale* and a notated litany. *Le graduel romain*, ii (1957), 32; Planchart (1994), xvii *Benevento, Biblioteca Capitolare, 39*. Gradual with tropes, *prosaes* and *prosulas* from Benevento; end of 11th century. 195 ff. Beneventan notation with red F and yellow C lines. Offertories with verses. Beginning and end of MS lacking. Ff. 1–13v: Rogation antiphons beginning within *Libera, Domine, populum tuum de manu*; 14–104: spring temp. and sanc. from Monday of the fifth week of Lent to Whit Saturday (*Quem queritis*, 28; Easter, 29v); 104–179: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 179v–190: Sundays after Pentecost; 190–195: several votive Masses and Masses of the Dead; 195r–v: alleluias for the Sundays after Pentecost (inc.). *Le graduel romain*, ii (1957), 33; Planchart (1994), xvii *Benevento, Biblioteca Capitolare, 40*. Gradual with tropes, *prosaes* and *prosulas* from Benevento; 11th century. 165 ff. Beneventan notation without lines or clefs. Offertories with verses. Beginning and end of MS lacking. Ff. 1–82v: spring temp. and sanc. beginning within the verse of the introit *Judica, Domine, nocentes me* for the Monday after Palm Sunday to Whit Saturday (*Quem queritis*, 20; Easter, 21); 82v–83: lacuna; 83–143: summer sanc. beginning within the Mass for St Vitus and Companions (15 June) to St Andrew (30 Nov); 143–153: Sundays after Pentecost; 153–157v: several votive Masses and Masses for the Dead; 157v–165v: alleluias for the Sundays after Pentecost with *prosulas* and *prosaes* (inc.). *Le graduel romain*, ii (1957), 33; N. Albarosa and A. Turco, eds.: *Benevento, Biblioteca Capitolare 40*,

Graduale (Padua, 1991) [colour facs.] *Berkeley, University of California Music Library, 746* ('Wolffheim Antiphoner'). Fragment of a secular antiphoner from the region of Nevers; second half of 11th century. 59 ff.; 28 × 17.5 cm. French neumes on 4 black lines overlaid later with red semi-quadratic neumes. Beginning and end of MS missing. Ff. 1–46: winter–spring temp. and sanc. from Epiphany (6 Jan) to Trinity; 46–55v: histories; 55v–56: lacuna; 56–57v: Sundays after Pentecost (nos. 15–25 only); 57v–59v: summer sanc. feasts of St John the Baptist (24 June) and St Peter and St Paul (29 June) only. P. Wagner: 'Aus der Frühzeit des Liniensystems', *AMw*, viii (1926), 259–76; J. Emerson: 'The Recovery of the Wolffheim Antiphonal', *AnnM*, vi (1958–63), 69–97 *Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mus.ms.40047*. Secular antiphoner of the canonesses of the collegiate church of St Servatius, Quedlinburg; 11th century. 144 ff.; 25 x 19 cm. German neumes with significative letters. Ff. 1–6v: Calendar of Quedlinburg; 7–71v: winter–spring temp. and sanc. from Advent I to Easter Saturday; 71v–76v: antiphons, responsories for Sundays after Easter, Common of Easter season; 76v–118v: summer sanc. from St Philip and St James (1 May) to St Andrew (30 Nov); 118v–129: Common of the Saints; 129–141v: Dedication, Trinity, histories (inc. at end); 142–144v: *Magnificat* antiphons (inc. at beginning), antiphons for Sundays after Pentecost. H. Möller: *Das Quedlinburger Antiphonar* (*Berlin, Staatsbibliothek Preussischer Kulturbesitz Mus.ms.40047*) (Tutzing, 1990) [facs.] *Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Theol.Lat.Quart.15* (Rose 693). Gradual written at St Gallen c1030 for Minden Cathedral. Two sister MSS written under the same circumstances also survive: the gradual *D-W 1008* Helmst. and the troper and sequentiary *Bs* theol.lat.quart.11 (facs. in *Tropi carminum*, ed. K. Schlager and A. Haug, Munich, 1992). 234ff.; 13 × 10 cm. St Gallen neumes with some superscript letters. Offertories with verses. Ff. 1v–162v: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 124); 162v–189: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 190v–191: Trinity; 191v–192: Requiem; 194–209v: Sundays after Pentecost; 209v–214v: alleluias for Sundays after Pentecost; 214v–220: Common (alleluias only); 220–233v: processional antiphons. V. Rose: *Verzeichnis der lateinischen Handschriften der Königlichen Bibliothek zu Berlin*, xiii/2 (Berlin, 1903), 682; *Le graduel romain*, ii (1957), 34 *Besançon, Bibliothèque Municipale*, 72. Notated missal written for the abbey of Lure (Haute-Saône) and used at church of the Madeleine, Besançon; second half of 11th century. 228 ff.; 32.8 × 23.7 cm. German neumes. Offertories with verses. Ff. 2v–6v: *prosaes* (texts only); 7–10: Calendar and computus; 12–15v: vesting, entrance, Offertory and Canon prayers; 15–113v: winter temp. from Advent I to Whit Saturday (Easter, 95v); 113v–142v: Sundays after Pentecost; 144–188v: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 189–192v: Common; 192v–228v: Dedication, Trinity, votives, benedictions etc., generally without notation. Leroquais (1924), i, 173; *Le graduel romain*, ii (1957), 34 *Besançon, Bibliothèque Municipale*, 79. Gradual and proser from Besançon; 11th century. 96 ff. German neumes. Offertories with verses. Ff. 2–52v: winter temp. from Advent I to Trinity (Easter, 43); 52v–59v: Sundays after Pentecost; 60–78v: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 78v–79: Common; 79–80: Dedication; 81r–v: Requiem masses; 82r–v: brief kyriale; 83–90v: *prosaes* (partly notated); 91–

6: votive lessons. *Le graduel romain*, ii (1957), 35 *Besançon, Bibliothèque Municipale*, 143. Notated breviary from St Claude, formerly St Oyan-de-Joux, France; second half of 11th century. 232 ff.; 27.7 × 19 cm. German neumes. Ff. 1–122: winter–spring temp. and sanc. (beginning lacking) from Christmas to Trinity (Easter, 87); 122–146: Sundays after Pentecost; 146v–217: summer sanc. from St Urban (25 May) to St Thomas (21 Dec); 217v–221: Dedication; 221–232: Common (inc. at end). Leroquais (1934), i, 136 *Bologna, Biblioteca Universitaria*, 2679. Calendars, votive missal and rituale from Torcello, nr Venice; end of 11th century. 242 ff.; 21 × 14.5 cm. Occasional chants in Nonantolan notation with no clef lines. Offertories lack verses. Bound to the front of the MS: *Kalendarium venetum* ('Romae, Apud Benedictum Francesium, 1773'); 16 pp. and a five-page handwritten index. Ff. 3–11v: Calendar and computus tables. Part I (ff. 12–102v) selected temporal and votive masses, not arranged by the church year. Part II (103–242) rituale containing confession and funeral liturgies, blessings of water and oils, etc. Ebner (1896), 18; *Le graduel romain*, ii (1957), 36; A. Moderini: *La notazione neumatica di Nonantola*, i (Cremona, 1970), 53 and pls. 9b–12b *Brussels, Bibliothèque Royale Albert Ier*, 2031–2 (Cat. 450). Calendar, sacramentary and gradual (inc.) with *prosaes* from Stavelot; end of 11th century. 143 ff.; 24 × 16 cm. Messine neumes. Offertories with verses. Ff. 1–18v: vesting prayers and Ordinary of the Mass, except Canon; 19–23: Calendar with obituary notices; 23v–27v: Canon; 27v–119v: sacramentary with some notated cues. Gradual, ff. 120–136 (Advent to Saturday after Easter is missing). 120–123v: spring temp. from First Sunday after Easter to Trinity; 123v–128: Sundays after Pentecost (nos. 18–21 are missing or partly missing); 128–135v: sanc. from St Sylvester (31 Dec) to St Lucy (13 Dec); 135v: Dedication; 135v–136: Common (alleluias only); 136v–138: notated *prosaes*; 138v–142v: a series of Mass epistles, gospels and votive prayers; 142v: Requiem (added). *Le graduel romain*, ii (1957), 36 *Cambridge, Corpus Christi College*, 473 ('Winchester Troper'). See §IV, 2. *Cambridge, Corpus Christi College*, 391 ('Portiforium of St Wulstan'). Notated portable monastic collectar from Worcester; dated 1065–6. 724 pp.; 22.5 × 13.5 cm. English neumes. Pp. 3–23: Calendar and computus; 24–227: psalter; 227–78: hymnal; 279–92: canticles; 295–560: notated collectar; 560–617: blessings, ordeals, private prayers in Latin and Anglo-Saxon; 621–99: collectar, Common of the Saints (series II) with full Offices; 700–12: Offices of the Holy Cross, BVM, for Saturday and the Dead; 713–21: prognostications in Anglo-Saxon; 723–4: O antiphons. E. S. Dewick and W. H. Frere: *The Leofric Collectar*, ii, Henry Bradshaw Society, lvi (London, 1921); A. Hughes: *The Portiforium of Saint Wulstan*, Henry Bradshaw Society, lxxxix–xc (Leighton Buzzard, 1958–60) [edn of texts only] *Darmstadt, Hessische Landes- und Hochschulbibliothek*, 1946. Combined sacramentary and gradual from Echternach; dated c1030. 278 ff.; 23.6 × 16.7 cm. German neumes. Offertories with verses. Ff. 1–17: vesting, entrance and offertory prayers, Gloria and Credo (texts only), and Preface and Canon; 19–165v: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 146); 165v–183: Sundays after Pentecost; 183–184v: Trinity; 184v–186: Dedication; 186–187: Holy Cross Mass *Nos autem gloriamur*; 187–235: summer sanc. from St Tiburtius and St Valerian (14 April) to St Chrysogonus (24 Nov); 235–241v: Common; 242–277v: votives. *Le graduel romain*, ii (1957), 47; Eizenhöfer-Knaus (1968), 33; K. H. Staub, P. Ulveling and F. Unterkircher, eds.: *Echternacher Sakramentar und*

Antiphonar (Graz, 1982) [colour facs.]Durham, University Library, Cosin V.V.6. Gradual, kyriale, tonary and processional of Christ Church, Canterbury, with *prosaes* added at Durham; last quarter of 11th century. 115 original and 13 added ff.; 16 × 10.5 cm. Non-diastematic Anglo-Norman notation which has been erased in a number of places especially in the Advent and Eastertide sections of the MS. Offertories with verses.Ff.2–8v: 11 *prosaes* (added); 9–19: 9 Kyries and 13 Glorias; 19v–21: *Laudes regiae*; 22–93v: temp. from Advent I (imperfect) to Pentecost XXIII; 93v–95: Trinity; 95–99v: Dedication; 100–109v: sanc. from the Vigil of St John the Baptist (23 June) to the Octave of the Assumption of the BVM (22 Aug); 110–113: 6 Sanctus and 10 Agnus; 114–119v: antiphons and other music for processional use; 120–123: tonary; 123v–129v: processional antiphons and 4 *prosaes* (added).K.D. Hartzell: 'An Unknown English Benedictine Gradual of the Eleventh Century', *Anglo-Saxon England*, iv (1975), 131–44Ivrea, *Biblioteca Capitolare*, LX (91). Gradual probably from Pavia; mid-11th century. 157 ff. Italian neumatic notation. Offertories with verses. The major Masses contain *prosaes*, prosulas and troped Kyries, Glorias, Sanctus and Agnus.Ff.1r–v: *Liber generationis* Gospel and troped Sanctus and Agnus (addns); 3v: *Gregorius presul meritis* prologue; 3v–97: winter–spring temp. and sanc. from Advent I to the Sunday within the Octave of Pentecost (Easter, 70v); 97–123: summer sanc. from St Nicomedes (1 June) to St Andrew (30 Nov); 123–127: votive Masses; 127–129v: Masses of the Dead; 128v–139: Sundays after Pentecost; 139–140v: Trinity; 140v–147: *Benedictus* and *Magnificat* antiphons for the Sundays after Pentecost (Hesbert, 1963–79, no.144); 147–155v: processional antiphons; 156–157: incomplete Office of the Finding of St Stephen (added).Le *graduel romain*, ii (1957), 54Laon, *Bibliothèque Municipale*, 236 (388). Partly notated missal from Reims; late 11th century. 198 ff.; 25 × 19 cm. French neumes (ff.1–119v); Messine neumes (120–89). Offertories with and without verses, especially after f.120.Ff.1v–4: Calendar; 5–6v: litany; 7–12v: baptism services, exorcisms and *Liber generationis*; 13–91v: winter temp. from Vigil of Christmas to Whit Saturday (Easter, 73); 91v–112v: Sundays after Pentecost; 112v–119: Advent Masses; 119r–v: Trinity; 120–189: sanc. from St Lucy (13 Dec) to St Andrew (30 Nov); 189–198v: special sanc. and votive Masses (primarily texts).Leroquais (1924), i, 129; *Le graduel romain*, ii (1957), 56London, *British Library*, Add.30850. Monastic antiphoner and tonary of the Roman rite from Silos; 11th century. 243 ff.; 38 × 24 cm. Visigothic (northern Mozarabic) neumes with additions in Aquitanian notation.Ff.1–5v: Dedication Office etc. (added); 6–141: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 104v); 141–145: Sundays after Pentecost; 145–188: sanc. from St John the Baptist (24 June) to St Nicholas (6 Dec); 188v–204: Common; 204–215v: histories; 215v–217v: Office of the Dead; 217v–222: *Venite* settings; 223v–234v: appx of a mixed character; 235–241v: tonary.Hesbert (1963–79), ii, MS S [edn of text only]; I. Fernández de la Cuesta, ed.: *Antiphonale silense: British Library Mss. Add.30.850* (Madrid, 1985) [facs.]London, *British Library*, Cotton Caligula A.XIV. Troper; Mass Ordinary chants with proser; Lives of St Martin, St Thomas and St Mildred. 130 ff.; 22 x 13.2 cm.The MS consists of 3 distinct parts. Part I (ff.1–36v): Proper tropes for major feasts, many illustrations, many lacunae; probably copied at Winchester for Worcester, dated third quarter of 11th century; English neumes. Part II (ff.37–92v): Kyrie, Gloria and Sanctus tropes (37–42v) and a proser (43–92v), inc. at end; copied at

Worcester; dated late 12th century; English quadratic notation on four red lines. Part III (ff.93–130v): Lives of St Martin, St Thomas and St Mildred in Anglo-Saxon, inc. at beginning and end. RISM, B/V/1 (1964), 154; Planchart (1977); E.C. Teviotdale: *The Cotton Troper (London, British Library, Cotton MS Caligula A.xiv, ff. 1-36): a Study of an Illustrated English Troper of the Eleventh Century* (diss., U. of North Carolina, Chapel Hill, 1991) London, British Library, Harl.2961 ('Leofric Collectar'). Notated Office collectar with hymnal and proser from Exeter; 11th century (copied under Bishop Leofric of Exeter, d 1072). 256 ff.; 21.5 × 13.5 cm. English neumes. Ff.2–110v: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 84); 110v–152v: summer sanc. from the Vigil of St John the Baptist (23 June) to St Andrew (30 Nov); 154–177v: Sundays after Pentecost; 177v–184v: histories; 186–215: Common; 215–217v: Dedication; 218–251: hymnal; 251–256: inc. proser. E.S. Dewick and W.H. Frere: *The Leofric Collectar (Harl. MS.2961)*, Henry Bradshaw Society, xlv (London, 1914); lvi (London, 1921) [edn of text only]; Jammers (1965), 114 London, British Library, Harl.4951. Gradual and tonary from Toulouse bound with the sermons of Jean d'Abbeville; 11th century. 301 ff.; 36.5 × 27.5 cm. Aquitanian notation. Offertories with verses. Ff.1–118v: Jean d'Abbeville *Sermones dominicales*; 121v–249v: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 215); 250v–264: Sundays after Pentecost; 264–294: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 295v–301v: tonary, inc., only into 6th tone. *Le graduel romain*, ii (1957), 64 *Modena, Duomo, Archivio Capitolare, O.I.7*. Gradual and kyriale with tropes and *prosaes* from Forlimpopoli, nr Ravenna; late 11th century. 225 ff. North Italian notation with red F and yellow C lines. Offertories with verses. Ff.1–28 are badly mutilated, ff.29 and following less so. The Masses are largely complete and often contain Kyrie, Gloria, Sanctus and Agnus tropes, *prosaes*, prosulas, Fraction antiphons etc. Ff.1–149: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 104v); 149v–182v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 182v–187v: ordination, *Pro iter agentibus* and Requiem Masses; 188–202: Sundays after Pentecost; 202–203v: Trinity; 204v–210: kyriale with tropes; 210–225v: supplement of votive Masses, *prosaes*, tropes etc. *Le graduel romain*, ii (1957), 72 *Montpellier, Bibliothèque Inter-Universitaire, Section Médecine, H159*. Tonary of Mass chants from St Bénigne, Dijon; 11th century. 163 ff.; 30.4 × 23.3 cm. Double notation: French neumatic and alphabetical (musical scale letters a–p). Pp.3–7: lists of alleluias and tonary of Office antiphons; 9–10: monastic Office of St Urban. Pp.13–313: tonary in double notation arranged by liturgical classes and musical modes. 13–94: introits and communions; 97–127: alleluias; 127–38: tracts; 143–90: graduals; 191–297: offertories; 298–306: tracts; 307–13: processional antiphons; 315–16: inc. Office of St Blaise; 318–22: Office of St Hylarius. *PalMus*, vii–viii (1901–5) [facs.]; M. Huglo: 'Le tonaire de St-Bénigne de Dijon', *AnnM*, iv (1956), 7–18; *Le graduel romain*, ii (1957), 75; Jammers (1965), 112; F.E. Hansen: *H 159 Montpellier, Tonary of St Bénigne of Dijon* (Copenhagen, 1974) [edn] *Munich, Bayerische Staatsbibliothek, Clm 14083*. Proser, cantatorium, troper and kyriale from St Emmeram, Regensburg; dated 1031–7. 128 ff.; 32 × 14 cm. German neumes. Ff.1–6v: notated Gloria, *prosa Laus tibi Christe qui es creator* (text only), *Humili prece* litany, *Exultet jam* for Holy Saturday and Preface for Holy Saturday *V.D. invisibilem Deum*; 7–38v:

prosa (texts only) with sequences in the margins; 39–61: graduals and tracts; 63–80: alleluias; 80v–99v: Proper tropes, processional antiphons, *versus*, *Laudes regiae* (92v) and Greek Gloria, Credo and Sanctus; 110r–v: Ordinary tropes; 111–127: offertory verses; 128r–v: troped lites. *Le graduel romain*, ii (1957), 80; RISM, B/V/1 (1964), 74 *Munich, Bayerische Staatsbibliothek, Clm 14322*. Proser, cantatorium, kyriale and prosulas from St Emmeram, Regensburg; dated 1024–8. 156 ff., 29 × 12 cm. German neumes. Ff. 1–5v: Greek Gloria, *Laudes regiae* no. 1 and Greek Credo and Sanctus; 5v–12v: alleluia prosulas; 13–14: *prosa Laus tibi Christe qui es creator* (text only); 15r–v: Notker's *Cum adhuc* preface; 16–44: *prosa* (texts only) with sequences in the margins; 45–75v: graduals and tracts; 76r–v: *versus Benedictus es Domine*; 77–98: alleluias; 98v–99v: *Laudes regiae* no. 2 (text only); 100–119v: kyriale with introit tropes; 121–146v: offertory verses; 147–156: offertory prosulas; 156r–v: Gloria. *Le graduel romain*, ii (1957), 80; RISM, B/V/1 (1964), 77 *Oxford, Bodleian Library, Bodley 775 (2558)* ('Winchester Troper'). Cantatorium from Winchester (Old Minster); mid-11th century with late-11th- and early-12th-century additions. 191 ff.; 27·3 × 16·7 cm. English neumes. (Anglo-Norman neumes and staff notation among additions; some of these scribes also worked in *GB-Ccc 473*: see §IV, 2.) Ff. 8–181v: main corpus. Ff. 8–61v: tropes for Mass Proper chants together with verses for graduals, alleluias and offertories, also some sequences; 61v–75v: Mass Ordinary chants, mostly troped; 76–87v: alleluias; 88–97: tracts; 97–121v: offertory verses; 122–129: sequentiary; 136–181v: proser (notation often erased, sometimes rewritten). Additions, various scribes, late 11th and early 12th centuries. Ff. 1–7v: principally troped and untroped Kyries and Gloria tropes; 87v: alleluias; 121v: troped Agnus; 129–135v: proses; 182–190: mostly proses. W.H. Frere, ed.: *The Winchester Troper*, Henry Bradshaw Society, viii (1894/R); RISM, B/V/1 (1964), 158; A. Holschneider: *Die Organa von Winchester* (Hildesheim, 1968); A.E. Planchart: *The Repertory of Tropes at Winchester* (Princeton, NJ, 1977) *Oxford, Bodleian Library, Canon.liturg.366 (19450)*. Gradual and notated secular breviary from Brescia; 11th century. 284 ff.; 30 × 18·6 cm. North Italian neumes. Offertories lack verses. Gradual, ff. 1v–36v. Ff. 1v–26v: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 22); 26v–32v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 32v–36: Sundays after Pentecost; 36r–v: Trinity. Breviary, ff. 39–284. Ff. 39–179: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 149); 179–239v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 239v–251v: Common; 251v–254: Dedication; 254–257: St Nicholas; 260–262: Sundays after Pentecost; 262–281v: histories combined with the lessons for the Sundays after Pentecost (order 1–8, 16–21, 9–15 and 22–3); 281v–284: Trinity. Frere, i (1901), 76; *Le graduel romain*, ii (1957), 89; S.J.P. Van Dijk and J.H. Walker: *The Origins of the Modern Roman Liturgy* (London and Westminster, MD, 1960), 354; M.T. Rosa Barezzani: *La notazione neumatica di un codice Bresciano (secolo XI)* (Cremona, 1981) *Oxford, Bodleian Library, Douce 222 (21796)*. Troper, proser, offertoriale and processional from Novalesa, Italy; 11th century. 207 ff.; 14 × 8·5 cm. Novalesese neumes. Ff. 2v–37: troper containing a mixture of Mass chant incipits, introit tropes, Gloria tropes, gradual, alleluia and offertory verses, tracts, prosulas etc. grouped by major feasts; 37v–43: Kyrie tropes; 43–

54v: Gloria tropes; 54v–70: alleluias and alleluia prosulas; 70–75: Rogation litany *Pater de caelis* and mass; 75–80: Vigil of Ascension Mass and litany; 80–81v: Assumption *prosa Aurea virga*; 82–101v: proser (inc. at end); 102–172v: offertories with verses; 172–174: offertory prosulas; 174–205: processional antiphons. Frere, i (1901), 72; *Le graduel romain*, ii (1957), 88; RISM, B/V/1 (1964), 160 Paris, *Bibliothèque Mazarine*, 384 (748). Notated gradual (ff. 1–158v) and a list of incipits for a monastic antiphoner without notation (163–199v) from St Denis, Paris; 11th century (fig. 13). 208 ff.; 27 × 15.2 cm. French neumes. Offertories with verses. Ff. 1–113v: winter–spring temp. and sanc. (beginning lacking) from the Vigil of Christmas to Whit Saturday (Easter, 95v); 113v–138v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 139–152v: Sundays after Pentecost; 152v–153v: Trinity; 153v–154: Marian Mass *Salve sancta parens*; 155–158v: Requiem Masses; 158v–159v, 161v–162v and 208r–v: ordines; 160–161v: 12 notated responds for the Office of St Denis; 163–199v: an abbreviated monastic antiphoner consisting of a table of Office incipits without notation; 201–203 and 204v–207v: notated Rogation antiphons and litanies. *Le graduel romain*, ii (1957), 92; Bernard (1965–74), ii, 17; R.-J. Hesbert, ed.: *Le graduel de Saint-Denis* (Paris, 1981) [fac. of gradual] Paris, *Bibliothèque Nationale de France*, lat. 776. Gradual with prosulas and tonary probably from St Michel, Gaillac, nr Albi; c1079. 155 ff.; 40.5 × 27.7 cm. Aquitanian notation. Offertories with verses. Ff. 3–95v: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 71v); 95v–123: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 123–124: ordination Masses; 125–134: Sundays after Pentecost; 134–135v: Trinity; 135v–136: 3 *Pro iter agentibus* Masses; 136: nuptial Mass; 136–138v: Requiem Masses and Preces; 139–145v: processional antiphons; 147–155v: inc. tonary, only into 5th tone. *Catalogue général*, i (1939), 270; *Le graduel romain*, ii (1957), 93 Paris, *Bibliothèque Nationale de France*, lat. 780. Gradual and tonary from the Cathedral of SS Just et Pastor, Narbonne; probably shortly after 1081. 130 ff.; 37 × 27 cm. Aquitanian notation. Offertories with verses. Ff. 1–86v: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 69); 87–106v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 108–118: Sundays after Pentecost; 118v–122v: votive Masses including the chants for the Reconciliation of a Violated Church, which probably relate to the excommunications of Guifred of Cerdagne, Archbishop of Narbonne (d 1079). References to the patron saints of Narbonne, St Paul of Narbonne and St Just and St Pastor: ff. 25, 25v, 63, 76v, 80. *Catalogue général*, i (1939), 272; *Le graduel romain*, ii (1957), 94; M. Gros: ‘El ordo romano-hispánico de Narbona para la consagración de iglesias’, *Hispania sacra*, xix (1966), 321–401 Paris, *Bibliothèque Nationale de France*, lat. 887. Troper, kyriale, sequentiary and proser from ?Aurillac, later in Limoges; early 11th century. 158 ff.; 27 × 19 cm. Aquitanian notation. Ff. 1–6: troped Kyrie, Glorias, Credo and Holy Week chants (different hand); 8–45: Proper tropes; 45v–46v: 12 troped *Benedicamus* settings; 47–69: Kyries, Credo *Credimus*, Sanctus, Agnus and Ite with and without tropes; 69v–86v: troped Glorias and *Regnum* settings; 87–95: sequentiary; 96–155: proser; 155–157v: Rogation and Mandatum chants (different hand). *Catalogue général*, i (1939), 314; RISM, B/V/1 (1964), 117; Rönnau (1967), 29; Evans (1970), 52 Paris, *Bibliothèque Nationale de France*, lat. 903. Gradual with prosulas, processional antiphons, troper,

kyriale and proser from St Yrieix, nr Limoges; probably second half of 11th century. 204 ff.; 40.5 × 31.5 cm. Aquitanian notation. Offertories with verses. Ff. 1–94v: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 76v); 94v–116v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov), St Elegius (1 Dec) and St Valeria of Limoges (10 Dec); 117r–v: nuptial mass; 118–119v: Requiem masses; 119v–130v: Sundays after Pentecost; 130v–132: Trinity; 132–133: Dedication; 133v–147v: processional antiphons and Preces; 147v–163: troper; 163–179v: kyriale with Kyrie, Gloria, Sanctus and Agnus tropes; 180–203v: proser. *PalMus*, xiii (1925) [facs. of ff. 1–147]; *Catalogue général*, i (1939), 320; *Le graduel romain*, ii (1957), 96; Chailley (1957), 172; Rönnau (1967), 26; Evans (1970), 53; C.W. Brockett: 'Unpublished Antiphons and Antiphon Series found in the Gradual of St-Yrieix', *MD*, xxvi (1972), 5–35 *Paris, Bibliothèque Nationale de France, lat. 909*. Troper, sequentiary, versicular and tonary from St Martial, Limoges; c1025–30. 277 ff.; 26 × 16 cm. Aquitanian notation. Offertories with verses. MS bound incorrectly (correct order given here). Ff. 1–8v: added gathering with miscellaneous chants; 9–61v: Proper tropes; 65–85v: substitute gatherings (for contents see Emerson); 86–104v: Gloria and *Regnum* tropes; 105–109v: Sanctus and Agnus tropes; 190–197v, 174–189v and 166–167: alleluias; 168v–173v and 142–165v: processional antiphons for Holy Week, Rogations and major feasts; 110–125v: sequentiary; 126–140: tracts; 198–205: 2 *prosaes* and a *versus* to St Martial; 206–245v: offertories with verses; 251–257v: tonary; 260v–268v: antiphons for Sundays after Pentecost; 270–275v: Trinity Office. *Catalogue général*, i (1939), 322; RISM, B/V/1 (1964), 118; J.A. Emerson: 'Two Newly Identified Offices for Saints Valeria and Austriclinianus by Adémar de Chabannes', *Speculum*, xl (1965), 31–46; Rönnau (1967), 23; Evans (1970), 48 *Paris, Bibliothèque Nationale de France, lat. 1087*. Gradual, kyriale, proser and sequentiary, from Cluny; 11th century. 118 ff.; 23.5 × 16 cm. French neumes. Offertories with verses. Ff. 2–72v: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 37); 72v–86v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 86v–95v: Sundays after Pentecost; 95v–96: Trinity; 96–97v: Requiem Masses; 98–101v: kyriale with some tropes; 102–108: brief proser with sequences in the margins; 108–111: sequentiary; 112v–115: Office of St Odilon (ed. Hesbert); 116v: 3 troped *Benedicamus* settings. *Catalogue général*, i (1939), 394; R. Hesbert: 'Les témoins manuscrits de culte de saint Odilon', *A Cluny: Congrès scientifique: Cluny 1949*, 51–120; *Le graduel romain*, ii (1957), 97; RISM, B/V/1 (1964), 123; D. Hiley: 'Cluny, Sequences and Tropes', *La tradizione dei tropi liturgici: Paris 1985 and Perugia 1987*, 125–38; M.P.R. Ferreira: *Music at Cluny: the Tradition of Gregorian Chant for the Proper of the Mass: Melodic Variants and Microtonal Nuances* (diss., Princeton U., 1997) *Paris, Bibliothèque Nationale de France, lat. 1119*. Troper and proser with sequences from St Martial, Limoges; dated c1030. 251 ff.; 22.5 × 13.4 cm. Aquitanian notation. Ff. 4–81: Proper tropes; 84–88v: Kyrie tropes; 90–139: Gloria and *Regnum* tropes; 140–243v: *prosaes* containing sequence melismas; 244–248: Sanctus tropes; 248v–250: Agnus tropes; 250v–251v: Assumption *prosa Aurea virga* (added). RISM, B/V/1 (1964), 126; Rönnau (1967), 24; Evans (1970), 49 *Paris, Bibliothèque Nationale de France, lat. 1120*. Troper, proser, processional and offertoriale from St Martial, Limoges; early 11th century. 221 ff.; 23 × 10.5 cm. Aquitanian notation.

Polyphonic elements, ff.73v, 77v, 78v, 80v, 81, 104v–105v. Ff.1–66v: troper; 67–72v: Kyrie tropes; 73v–78v: Sanctus and Agnus tropes; 82–102v: Gloria and *Regnum* tropes; 106–153v: proser; 154–183v: processional; 184–213v: offertory verses; 217–219: Office of St Valericus (see also ff.103–4). *Le graduel romain*, ii (1957), 98; RISM, B/V/1 (1964), 128; RISM, B/IV/1 (1966), 401; Rönnau (1967), 21; Evans (1970), 47 *Paris, Bibliothèque Nationale de France, lat.1121*. Troper, sequentiary, offertoriale, alleluias and proser fragments from St Martial, Limoges; early 11th century. 247 ff.; 26.5 × 17 cm. Aquitanian notation. Ff.180–231v bound out of order. Ff.2–41v: troper, inc. at end; 42–57v: Gloria and *Regnum* tropes, inc. at end; 58–72v: sequentiary, inc. at beginning; 73–86v: tracts; 86v–89: benedictiones; 90–137: offertories with verses; 138–174: processional antiphons and Preces; 174–176v: 3 *Venite* settings; 176v–178: Lamentations of Jeremiah for Holy Saturday; 178–179v: Office antiphons for Sundays I–IV after Epiphany; 179v, 218–223v: multiple Office alleluias (Hesbert (1963–75), iii, nos.1327–38); 223v–229: monastic Trinity Office; 229v–230: Extreme Unction antiphons; 230–231v: Ember Saturday Office antiphons *De tribus pueris*; 210v–217v, 180–186v: Mass alleluias for the year, inc. at end; 187–195v: Office antiphons for Sundays I–XXVI after Pentecost; 196–201v: proser fragment no.1, beginning lacking; 201v–206v: tonary; 207–10: monastic Office of the Exaltation of the Holy Cross (14 Sept); 232–239v: *versus* of Abraham and Joseph; 240–243: proser fragment no.2, beginning lacking; 243–245v: Ember Saturday blessing *Benedictus es in firmamento celi*; 245v–246: Kyrie tropes; 246v–247: *prosa Laudiflua cantica* (added). *Le graduel romain*, ii (1957), 98; RISM, B/V/1 (1964), 130; Rönnau (1967), 22; Evans (1970), 119 [edn of tropes] *Paris, Bibliothèque Nationale de France, lat.1132*. Gradual, kyriale and proser from St Martial, Limoges; late 11th century (after 1063). 146 ff.; 25 × 16 cm. Aquitanian notation. Offertories with verses. Ff.5–78: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 60v); 78–95v: summer sanc. from St Nicomedes (1 June) to St Nicholas (6 Dec); 95v–106: Sundays after Pentecost (alleluia cycle follows Cluniac use); 106v–107v: Requiem; 107v–113v: kyriale with troped Sanctus and Agnus; 113v–131, 132–144: proser in 2 series; 144–145v: supplement of Masses. *Catalogue général*, i (1939), 413; *Le graduel romain*, ii (1957), 99 *Paris, Bibliothèque Nationale de France, lat.1137*. Proser, sequentiary, kyriale and cantatorium from St Martial, Limoges; dated c1030. 167 ff.; 20 × 13 cm. Aquitanian notation. Ff.1–24v: alleluias; 25–38v: kyriale with troped Sanctus and Agnus; 39–51: sequentiary; 51v–109: proser; 110v–115: gradual verses; 118–164: offertory verses. RISM, B/V/1 (1964), 135 *Paris, Bibliothèque Nationale de France, lat.9435*. Notated missal (inc.) from St Pierre, Maillezais; 11th century. 288 ff.; 34 × 23.5 cm. The original French neumes have been systematically erased and replaced with small 12th-century quadratics on 4 black lines. Offertories lack verses. Ff.1–165: winter temp. from Christmas to the Sunday within the Octave of Pentecost (Easter, 127v); 165–204: Sundays after Pentecost; 207–15: Advent Sundays I–IV; 217v–219: Dedication; 219–220: Trinity; 220–227v: votives; 228–288v: S (inc.) from Holy Innocents (28 Dec) to St Cornelius and St Cyprian (16 Sept). Leroquais (1924), i, 184; *Le graduel romain*, ii (1957), 101 *Paris, Bibliothèque Nationale de France, lat.9436*. Notated missal from St Denis, Paris; mid-11th century. 165 ff.; 31 × 23 cm. French neumes. Offertories with verses. Ff.1v–2v: Ordinary chants, with Glorias and Credo in Greek

and Latin; 3v–4v: complete Calendar; 5–12: ordo missae, vesting and Ordinary prayers; 13v–18: Canon no.1; 18–59v: winter temp. from Vigil of Christmas to Saturday after Trinity Sunday (Easter, 50v); 59v–67: Sundays after Pentecost; 67–70: Advent Sundays V, I–IV; 71–116: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 116–119v: Common; 120v–121v: Dedication; 123v–125v: Canon no.2; 127v–165: votive Masses and Masses and prayers for the Dead (texts only).Leroquais (1924), i, 142; *Le graduel romain*, ii (1957), 101Paris, *Bibliothèque Nationale de France*, lat.9449. Troper and proser with Mass chant incipits from Nevers; dated c1060. 100 ff.; 27 × 13.5 cm. French neumes. A typical Mass might include several troped introits, a troped Kyrie and Gloria, an alleluia with a prosula, one or more *prosaes*, an offertory with verses and a troped Sanctus and Agnus.Ff.1–54: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 35 and *Laudes regiae*, 36v); 54–75: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 75–76v: St Benedict (texts only); 76v–78v: Dedication; 78v–79: St Cyricus, patron of Nevers; 79v–84: Sundays after Pentecost (alleluia cycle as *F-Pn* lat.1235); 84: Trinity; 84r–v: Marian Mass *Salve sancta parens*; 84v: Holy Cross *Nos autem gloriari*; 84v–89v: *prosaes*, with and without melodies; 91–98v: sermon of St Augustine.*Le graduel romain*, ii (1957), 102; RISM, B/V/1 (1964), 140; Rönnau (1967), 33; N.M. Van Deusen: *Music at Nevers Cathedral: Principal Sources of Medieval Chant* (Henryville, PA, 1980); E.J. Reier: *The Introit Trope Repertory at Nevers: MSS Paris B.N. lat.9449 and Paris B.N. n.a.lat.1235* (diss., U. of California, Berkeley, 1981)Paris, *Bibliothèque Nationale de France*, lat.10510. Monastic troper, proser and abbreviated gradual from Echternach; end of 11th century. 117 ff. German neumes. Offertories with verses.Ff.1v–22: introit, Kyrie, Gloria, *Regnum*, Sanctus and Agnus tropes grouped by feasts and arranged according to the liturgical year; 23v–72: 50 *prosaes* (texts only) with sequences in the margins. Ff.73v–117, an abbreviated gradual containing only the major feasts. The Lenten feriales, Holy Week services, the Sundays after Epiphany, Easter and Pentecost and the Common of the Saints are lacking. Ff.73v–107: winter–spring temp. and sanc. from Christmas to the Wednesday after Pentecost (Easter, 96); 107–117: summer sanc. consists of 12 major feasts from St Philip and St James (11 May) to St Andrew (30 Nov).*Le graduel romain*, ii (1957), 103Paris, *Bibliothèque Nationale de France*, n.a.lat.1177. Cantatorium and proser from southern France; end of 11th century. 89 ff.; 28.8 × 12.4 cm. Aquitanian notation with later additions. Many changes of neume hands. Final folios bound in upside down.Ff.2–9: miscellany of *prosaes*, *Regnum* settings, troped Kyries etc.; 9v–14: offertories with verses; 14–15: Kyries without tropes; 17–28: gradual verses; 28–43v: alleluias; 43v–51: tracts; 53–77v: 27 *prosaes* by several different hands; 78–86: supplement of 15 *prosaes* (added 12th–13th centuries).*Le graduel romain*, ii (1957), 110; RISM, B/V/1 (1964), 145Paris, *Bibliothèque Nationale de France*, n.a.lat.1871. Troper, sequentiary, proser and prosulas perhaps from Moissac; end of 11th century. 178 ff.; 29.1 × 19 cm. Late Aquitanian notation.Ff.1v–41v: Proper tropes; 43v–49: Kyrie tropes; 52v–55: Sanctus tropes; 55v–57: Agnus tropes; 60–76: Gloria tropes; 76v–87: sequentiary; 88–91v: 7 *prosaes*; 92–170v: proser, inc. at beginning (commences within *Regnantem sempiterna*); 171–178v: about 65 prosulas, inc. series breaking off at the end with few melodies and no rubric cues.C. Daux: *Deux livres choraux monastiques des Xe et XIe*

siècles (Paris, 1889) [contains a misleading inventory]; RISM, B/V/1 (1964), 145; Rönnau (1967), 32 *Rome, Biblioteca Angelica, 123* (B.3.18). Computus tables, gradual, processional antiphons and troper-proser from Bologna; first half of 11th century. 268 ff.; 26.4 × 17.4 cm. North Italian neumes. Offertories with verses. Ff. 1–16v: 2 computus tables and Calendar of movable feasts; 17–112v: winter–spring temp. and sanc. from Advent I to Holy Saturday; 112v–113: lacuna; 113–128v: Easter Thursday to Vigil of Pentecost; 128v–129: lacuna; 129–146: inc. summer sanc. from St Donatus (7 Aug) to St Andrew (30 Nov); 146–152v: votives and Masses for the Dead; 153–166: Sundays after Pentecost (double series of alleluias); 166–167: Trinity; 167–183v: processional antiphons; 184–265v: prosulas, Proper and Ordinary tropes and *prosaes*. *Le graduel romain*, ii (1957), 119; L. Gherardi: 'Il codice Angelica 123 monumento della chiesa bolognese nel sec. XI', *Quadrivium*, iii (1959), 5–114; PalMus, xviii (1969) [facs.]; A. Kurris: 'Les coupures expressives dans la notation du manuscrit Angelica 123', *EG*, xii (1971), 13–63; M.T. Rosa Barezzani and G. Ropa, eds.: *Codex Angelicus 123: studi sul graduale-tropario bolognese del secolo XI e sui manoscritti collegati* (Cremona, 1996) *Rome, Biblioteca Apostolica Vaticana, Borg.lat.359* (M.VI.27). Lectionary, gradual and proser from St Etienne, Besançon; mid-11th century (before 1066). 243 ff.; 19.7 × 14.5 cm. German neumes. Offertories with verses. F.3: list of bishops of Besançon; 4–132v: lectionary (texts only); 135–136: *Laudes regiae* (texts only); 136–193v: winter temp. of the gradual from Advent I to Trinity (Easter, 182v); 193v–201: Sundays after Pentecost; 201v–222v: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 222v–227: Common, Dedication, votives, Requiem, kyriale; 227v–243v: notated proser. *Le graduel romain*, ii (1957), 124; Salmon, ccliii (1969), 43 *Rome, Biblioteca Apostolica Vaticana, vat.lat.4770*. Partly notated missal from S Bartolomeo, Musiano, nr Bologna (?or Subiaco); 11th century. 254 ff.; 34.5 × 27 cm. North Italian neumes. Offertories with verses. Melodies generally confined to ff. 1–92v (Advent to Good Friday). Ff. 2–114v: winter–spring temp. and sanc. (beginning missing) from Christmas Mass *Lux fulgebit* to Holy Saturday; 114v–117: Preface and Canon; 117–152v: Easter to the Sunday within the Octave of Pentecost; 152v–215: Sundays 1–23 after Pentecost and summer sanc. from St Nicomedes (1 June) to St Andrew (30 Nov) are combined; 215–220: Common; 220–223v: Trinity and feriales; 223v–225v: Dedication; 225v–254v: blessings, votives, collects etc. (texts only). *Le graduel romain*, ii (1957), 124; Salmon, ccliii (1969), 156; L. Gjerløw: 'Votive Masses Found in Oslo', *Ephemerides liturgicae*, lxxxiv (1970), 113–128 [discussion of dating controversy] *Rome, Biblioteca Apostolica Vaticana, vat.lat.7018*. Notated secular breviary-missal (summer part) from Reggio nell'Emilia; late 11th century. 224 ff.; 31.3 × 20 cm. North Italian neumes. Offertories lack verses. MS based on a French model (see Salmon). Ff. 1–58v: Offices and masses for the Sundays after Pentecost; 58v–62: Trinity; 62–65v: Dedication; 66–160v: summer sanc. from St Tiburtius and St Valerian (14 April) to St Andrew (30 Nov); 161v–173: Common; 173–180v: votive and Requiem Masses; 181v–185v: services for the sick and the dead; 186–187: Preface and canon; 188–215: psalter (texts only); 215–218v: canticles, *Pater noster*, *Credo*, *Psalmi speciales*, orations etc.; 219–224: episcopal blessings. *Le graduel romain*, ii (1957), 125; P. Salmon: 'Un bréviaire-missal du XIe siècle', *Mélanges Eugène Tisserant*, vii (Rome and Vatican City, 1964), 327–43; Salmon, ccli (1968),

182, and ccliii (1969), 163 *Rome, Biblioteca Apostolica Vaticana, vat.lat.10673*. Gradual fragment (season of Lent) from Benevento or Apulia; early 11th century. 35 ff.; 26 × 17.5 cm. Beneventan neumes. Offertories with verses. Ff. 1–35 (ed. in *PalMus*, pp. 1–71): temp. from Septuagesima Sunday (inc.) to Holy Saturday. Good Friday and Holy Saturday services contain Beneventan elements. *PalMus*, xiv (1936) [facs.]; *Le graduel romain*, ii (1957), 126; Jammers (1965), 88; Salmon, ccliii (1969), 90; Kelly (1989) *Rome, Biblioteca Casanatense, 3830*. Cantatorium, troper and proser (3 fragments) from north Italy; 11th century. 58 ff.; 14.7 × 10.4 cm. North Italian neumes. Ff. 1–32v: fragment I, offertory verses from Advent to Pentecost; 33–50v: troper fragment: Gloria tropes (33–43) and alleluia prosulas (43–50v); 51–58v: proser fragment for 4 feasts, 8 Sept to 11 Nov. *Le graduel romain*, ii (1957), 121; RISM, B/V/1 (1964), 182 *Rouen, Bibliothèque Municipale, 243 (A.164)*. Notated monastic breviary from Marmoutier, nr Tours; 11th century. 301 ff.; 35.8 × 25.5 cm. French neumes. Ff. 1–116v: winter–spring temp. from Advent I to the Sunday within the Octave of Pentecost (Easter, 87v); 116v–150v: Sundays after Pentecost; 151–294v: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 295–301: Common (inc. at end). *Leroquais* (1934), iv, 114 *St Gallen, Stiftsbibliothek, 339*. Calendar, gradual and sacramentary from St Gallen; early 11th century. 550 pp.; 25.3 × 17.8 cm. St Gallen neumes. Offertories with verses. Pp. 8–27: Calendar; 33–174: Gradual (ed. in *PalMus*, pp. 1–142); 33–126 (*PalMus*, 1–95): winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 107 [76]); 126–44 (95–113): summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 144–5 (113–14): Requiem; 145–6 (114–15): Trinity; 146–57 (115–26): Sundays after Pentecost; 157–61 (126–30): alleluias for Sundays after Pentecost; 161–4 (130–33): Common (alleluias only); 164–74 (133–42): processional antiphons; 181–8: vesting, entrance and offertory prayers; 189–96: Preface and Canon; 197–535: sacramentary. *PalMus*, i (1889) [facs.]; Munding (1948), 10; *Le graduel romain*, ii (1957), 131; D.H. Turner: ‘Sacramentaries of St Gall in the Tenth and Eleventh Centuries’, *Revue bénédictine*, lxxxi (1971), 186–215 *St Gallen, Stiftsbibliothek, 376*. Calendar, troper, kyriale, gradual, processional and proser from St Gallen; c1070. 435 pp.; 19.5 × 16.7 cm. St Gallen neumes with significative letters. Offertories with verses. Pp. 1–12: selected chants; 13–37: Calendar and computus; 39–65: troper; 65–76: kyriale; 76–80: *Te Deum* prosulas and 2 *versus*; 82–228: winter–spring temp. and sanc. of the gradual from Advent I to Whit Saturday (Easter, 196); 228–67: summer sanc. from St Marcellinus and St Peter (2 June) to St Thomas (21 Dec); 267–8: Dedication; 268–9: Requiem; 269–70: Trinity; 271–87: Sundays after Pentecost; 287–91: alleluias for Sundays after Pentecost; 291–5: Common (alleluias only); 298–311: processional antiphons; 312–434: proser (texts only) with sequences in margins. *MGG2* (‘Sankt Gallen’; A. Haug); *Le graduel romain*, ii (1957), 132; Rönnau (1967), 42 *St Gallen, Stiftsbibliothek, 378*. Calendar, troper, kyriales, proser, offertory and communion verses from St Gallen; c1070 (13th-century additions). 400 pp.; 18.8 × 12.5 cm. St Gallen neumes. Pp. 1–35: Calendar and computus; 40–102: troper; 102–26: kyriale no. 1; 127–32: 2 *versus*; 132–43: primarily communion verses; 146–296: proser (texts only) with Notker’s *Cum adhuc* preface and sequences in margins; 297–343: offertory verses for both the temp. and sanc., 345–52: *prosaes* (series 2) with melodies and sequences in margins; 353–60: *prosaes*

(series 3) notated, but lacking sequences; 362–85: kyriale no.2 with and without tropes; 386–400: appx of selected tropes, *prosaes*, alleluias etc. *MGG2* ('Sankt Gallen'; A. Haug); *Le graduel romain*, ii (1957), 133; RISM, B/V/1 (1964), 35 *St Gallen, Stiftsbibliothek*, 380. Calendar, troper, kyriale, proser, offertoriale and versicular from St Gallen; c1080. 393 pp.; 17.6 × 8.8 cm. St Gallen neumes. Some leaves bound out of order. Pp. 4–17: Calendar; 17–20, 41–7, 49–52: computus; 28–40, 53–83: troper; 83–101: kyriale; 101–5: 2 *versus*; 106–13: troped Kyries; 116–17: *Fabrice prosulas*; 118–272: proser preceded by Notker's *Cum adhuc* preface. *Prosaes* (texts only), sequences in the margins. 273–367: offertory verses; 369–87: notated introit and communion verses. *MGG2* ('Sankt Gallen'; A. Haug); *Le graduel romain*, ii (1957), 133; RISM, B/V/1 (1964), 39; Rönnau (1967), 41 *St Gallen, Stiftsbibliothek*, 382. Troper, kyriale, troped epistles, proser and offertoriale from St Gallen; 11th century. 270 pp.; 18.3 × 13 cm. St Gallen neumes. Pp. 1–3: processional antiphons; 3–11: Glorias, Credos and *Pater noster* in Greek and Latin; 11–20: *versus*; 21–54: troper; 57–70: kyriale; 73–93: primarily troped epistles; 94–187: *prosaes* (series I) texts only, sequences in margins; 187–218: *prosaes* (series II) partly notated, lacking sequences; 219–70: offertory verses for the temp. only, the beginning and ending of the series are missing. *MGG2* ('Sankt Gallen'; A. Haug); *Le graduel romain*, ii (1957), 133; RISM, B/V/1 (1964), 44; RISM, B/IV/1 (1966), 55 *Troyes, Bibliothèque Municipale*, 522. Notated missal (inc.) for use at Clairvaux; late 11th century. 162 ff.; 31.5 × 22.5 cm. Messine neumatic notation. Offertories lack verses. The beginning and end of the MS are missing. Ff. 1–79v: winter–spring temp. from Advent III to Holy Saturday; 79bis–79v: inc. Canon (added leaves); 80–99: Easter to Trinity; 99–129: Sundays after Pentecost; 129–162v: sanc. from St Sylvester (31 Dec) to St Martin (11 Nov), inc. Leroquais (1924), i, 94; *Le graduel romain*, ii (1957), 145 *Turin, Biblioteca Nazionale Universitaria*, G. V. 20. Gradual and processional from Bobbio; 11th century. 183 ff. Italian neumatic notation from the region of Bobbio. Offertories with verses. The major Masses contain *prosaes*, *prosulas* and troped introits, Kyries, Glorias, Sanctus and Agnus. Ff. 1–9: complete calendar with liturgical cues for the Epistle and Gospel readings; 12–120v: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 97); 120v–150: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 150r–v: *prosa Stans a longe* and other chants; 151–163v: Sundays after Pentecost; 163v–164: Trinity; 164–165: Requiem; 165r–v: alleluias for the Common; 166–171v: Rogation litanies and antiphons; 171v–179v: processional antiphons; 180–183v: supplement of various chants. *Le graduel romain*, ii (1957), 146 *Vercelli, Biblioteca Capitolare*, 161. Gradual with a troper-proser from Vercelli; end of 11th century. 148 ff.; 26 × 18 cm. North Italian neumes. Offertories with verses. Ff. 1–77v: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 63); 77v–95: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 95r–v: Requiem; 96–106v: Sundays after Pentecost; 106v–107v: Trinity; 108v–112: processional antiphons; 112–148v: combined troper and proser for major feasts. *Le graduel romain*, ii (1957), 149 *Vercelli, Biblioteca Capitolare*, 186 (21). Gradual with tropes from S Vittore, Balerna, nr Como; end of 11th century. 199 ff.; 23 × 16 cm. Messine notation adapted for use at Como. Offertories with verses. MS inc. at beginning and end. Introit, Kyrie, Gloria, Sanctus and Agnus tropes, *prosulas* and some ordines are incorporated within the Mass Propers. Ff. 1–

165v: winter–spring temp. and sanc. from Advent IV to the Sunday within the Octave of Pentecost (Easter, 114); 165v–190: summer sanc. from St Nicomedes (1 June) to St Andrew (30 Nov); 190r–v: Requiem; 190v–199v: Sundays after Pentecost (MS breaks off within Sunday XIX). *Le graduel romain*, ii (1957), 149 Verona, *Biblioteca Capitolare*, XCVIII (formerly 92). Secular antiphoner from Verona; 11th century. 267 ff.; 28.5 × 19 cm. North Italian neumes; scattered chants throughout the MS are in Nonantolan notation. Hesbert, i (1963), MS V [edn of text]; Borders (1983) Verona, *Biblioteca Capitolare*, CVII (formerly 100). Troper and proser from S Benedetto, Mantua, later used in Verona; 11th century. 125 ff.; 18.7 × 12.3 cm. North Italian neumes; additions in Nonantolan notation. Ff. 3–24v: introit tropes; 27v–33v: Kyrie tropes; 35–51v: Gloria tropes; 54–70v: prosulas; 71–118v: proser, inc. at end; 120–122: Sanctus tropes; 122v–124: Agnus tropes; 124–125v: *Laudes regiae* (text only). RISM, B/V/1 (1964), 187; Borders (1983) Verona, *Biblioteca Capitolare*, CIX (formerly 102). Notated hymnal from Verona; end of 11th century. 190 ff.; 22.5 × 14.5 cm. North Italian notation with letter clefs and lines. Ff. 1–185v: hymns arranged according to the liturgical year and accompanied with selected antiphons, responds and lessons; 186–189: selected Matins and Vespers antiphons for Easter Week. Stäblein (1956), 357–406, 597 [edn of 207 hymns]; Borders (1983) Vienna, *Österreichische Nationalbibliothek*, Vind. 1845. Gradual and sacramentary with *prosaes*, tropes, sequences and Calendar from Seon, Upper Bavaria; dated 1014–24. 275 ff. German neumes. Offertories with verses. Ff. 3–33: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 27v); 33–38: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 38r–v: Mass for the Dead *Si enim credimus*, 38v: Trinity; 38v–42: Sundays after Pentecost; 42–43: alleluias for Sundays after Pentecost; 43–44v: Common (alleluias only); 45–46: Rogation antiphons; 47–57v: proser (texts only) with sequences in margins; 58v–61: introit tropes and kyriale; 65v–72: Calendar and computus; 73–275: sacramentary preceded by a Canon. *Le graduel romain*, ii (1957), 151; Hoffmann (1986), 414 Zürich, *Zentralbibliothek*, Rheinau 132 (*Mohlberg* 502). Offertoriale and proser from Rheinau; 11th century. 79 ff.; 14.5 × 12 cm. German neumes. Ff. 1–21v: offertory verses; 21v–32: improperium, Greek Gloria and 11 *prosaes*; 32–72v: proser with sequences in the margins; 72v–79v: supplement of *prosaes*, sequences and *Laudes regiae* (77r–v). RISM, B/V/1 (1964), 54

Sources, MS, §II: Western plainchant

4. 11th–12th centuries.

Bologna, *Biblioteca Universitaria*, 2824. Troper with *prosaes* from Nonantola; 11th–12th century. 106 ff.; 18 × 12 cm. Nonantolan notation with red F and yellow C lines. Beginning of MS (Kyrie gathering) lacking. Ff. 1–8: Gloria tropes; 8v–9v: additions over erasures; 10–12v: Sanctus, with and without tropes; 12v–14: Agnus tropes; 14v–15: 2 Fraction antiphons; 15v–95: Proper tropes and *prosaes* arranged by major feasts according to the church year; 95–106: supplement containing antiphons, *prosaes* and Ordinary tropes etc. in Nonantolan and Beneventan notations. RISM, B/V/1 (1964), 170; A. Moderini: *La notazione neumatica di Nonantola*, i (Cremona, 1970), 54; Borders (1996), i, p. xii [description], xiv [inventory] Brussels, *Bibliothèque Royale Albert Ier*, II 3822 (*Fétis* 1162). Notated missal from St Hubert, Belgium; 11th–12th century. 144 ff.

Messine neumes. Offertories with verses.Ff.1–5: Ordinary and Canon prayers; 5v–84v: winter temp. from Advent I to the Sunday within the Octave of Pentecost (Easter, 69v); 84v–100v: Sundays after Pentecost; 101–134v: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 135–137: Dedication; 137–144v: Common.*Le graduel romain*, ii (1957), 38Gniezno, *Archiwum Archidiecezjalne*, 149. Ordo romanus, Calendar, gradual, proser, sacramentary and lectionary from the abbey of St Maurice, Niederaltaich, Lower Bavaria; dated 1070–1131. 474 pp.; 32.5 × 21.5 cm.

German neumes. Offertories with verses.Pp.1–16: *Ordo romanus antiquus* fragment from Christmas to Purification; 18–22: Calendar (Jan to Oct only); 23–128: gradual; 23–99: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 84); 99–113: St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 114: Trinity; 114–25: Sundays after Pentecost; 126–8: Common (alleluias only); 130–55: notated proser, no sequences in the margins; 158–394: sacramentary (Canon, 158–63); 395–473: lectionary.K. Biegański and J. Woronczak, eds.: *Missale plenarium, Bibl.Capit. Gnesnensis, MS. 149, AMP, xi–xii (1970–72) [facs.]*Laon, *Bibliothèque Municipale*, 237. Partly notated missal from Soissons; 11th–12th centuries. 91 ff.; 25 × 16.3 cm. Messine neumes. Only Common, Eastertide and votive Masses. Offertories lack verses.Ff.1–11: Common; 12–18v: entrance, Ordinary and Canon prayers; 18v–28v: Easter to Trinity Masses; 28v–51v: votives; 52–59: baptism services; 59–91v: services for the sick and the dead.Leroquais (1924), i, 161; *Le graduel romain*, ii (1957), 57Madrid, *Archivo Histórico Nacional, Aemil.18 (F.185)*. Notated full missal of the Roman rite copied for use at S Millán de la Cogolla, nr Nájera; dated 1090–1137. 349 ff.; 38 × 25 cm. Text in Visigothic minuscule; Aquitanian diastematic notation. Offertories without verses. Janini stated that *E-Mah* 35, a sacramentary of French origin, served as the exemplar for MS 18.Ff.1–12v: Calendar and computus; 13–15: Prefaces and Canon; 15v–173v: winter temp. from Advent I to Whit Saturday (Easter, 138); 173v–226: Sundays after Pentecost; 226–298: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 298–299v: Dedication; 299v–310: Common (ff.291–9 are numbered twice); 310–311: Trinity; 311–338: votive Masses and prayers; 338–349v: Masses for the Sick and the Dead.C. Pérez: ‘Indice de los códices de San Millán de la Cogolla y San Pedro de Cardeña existentes en la Biblioteca de la Real academia de la historia’, *Boletín de la Real academia de la historia*, liii (1908), 483; *Le graduel romain*, ii (1957), 66; J. Janini: ‘Un sacramentario gregoriano de Madrid’, *Boletín de la Real academia de la historia*, cxlv (1959), 107Madrid, *Archivo Histórico Nacional, Aemil.51 (F.219)*. Gradual (inc.) with kyriale from S Millán de la Cogolla; 11th–12th centuries. 247 ff.; 27 × 16 cm. Aquitanian diastematic notation. Offertories with verses. Beginning of the MS (ff.1–58) is missing.Ff.59–162: spring temp. and sanc. from the Wednesday of the first week in Lent to Trinity (Easter, 126); 162–182: Sundays after Pentecost; 182–228v: summer sanc. from St Tiburtius, St Valerian and St Maximus (14 April) to St Andrew (30 Nov); 229r–v: Trinity; 229v–231: Dedication; 231r–v: nuptial Mass; 232–246v: kyriale with tropes.C. Pérez: ‘Indice de los códices de San Millán de la Cogolla y San Pedro de Cardeña’, *Boletín de la Real academia de la historia*, liii (1908), 500; *Le graduel romain*, ii (1957), 67Madrid, *Biblioteca Nacional*, 288 (anc.C.151). Tonary, troper, proser, offertoriale; c1100, from Palermo, Sicily. 194 ff.; 20.6 × 11.3 cm. French neumes.Ff.4–12: tonary; 12v–29v: Holy Saturday antiphons and

responds; 31v–42v: Kyries, with and without tropes; 43–58v: Gloria tropes; 59–80v: alleluias; 81–119v: proser; 120–151v: offertory verses; 152–159: Sanctus and Agnus, with and without tropes; 159v–163v: prosulas, troped epistle etc.; 163v–168: *Benedicamus* tropes; 168–170v: Magi play; 171–172v: *Laudes regiae*; 173v–175v: *versus* of Fortunatus's *Salve festa dies*; 175v–187v: rhymed Offices of Julian, Egidius and Mary Magdalen; 187v–194: supplement in various hands. Anglès and Subirá, i (1946), 36 [inventory]; *Le graduel romain*, ii (1957), 67; RISM, B/V/1 (1964), 87; Janini and Serrano (1969), 15; Arlt (1970), i, 175; Hiley (1981); D. Hiley: 'Quanto c'è di normanno nei tropari siculo-normanni?', *RIM*, xviii (1983), 3–28; D. Hiley: 'Ordinary of Mass Chants in English, North French and Sicilian Manuscripts', *Journal of the Plainsong & Medieval Music Society*, ix (1986), 1–128. Milan, *Biblioteca Trivulziana e Archivio Storico Civico*, D. 127 (2294). Notated missal from Civate; 11th–12th centuries. 307 ff.; 25.8 × 17 cm. North Italian neumes. Offertories lack verses. Ff. 1–8v: Calendar; 9–18v: vesting and Offertory prayers, blessings, Canon etc.; 18–199v: winter–spring temp. and sanc. from Advent I to the Sunday within the Octave of Pentecost (Easter, 166); 199v–244v: St Tiburtius and St Valerian (14 April) to St Andrew (30 Nov); 244v–268: Sundays after Pentecost; 268–269v: Dedication; 269v–283: Common; 283v–284v: Trinity; 284v–305: votives and Masses for the Dead; 305v–307: supplement of prayers (13th-century addition). *Le graduel romain*, ii (1957), 72; C. Santoro: *I codici medioevali della Biblioteca Trivulziana* (Milan, 1965), 321. Modena, *Duomo, Archivio Capitolare*, O.I. 13. Gradual from Bologna; 11th–12th centuries. 190 ff. Central Italian notation with red F and yellow C lines. Offertories with verses. Ff. 1–47 are badly mutilated. Alleluias for the Sundays after Pentecost are the same as the first series in the Bologna gradual (*I-Ra* 123). Ff. 1–2v: fragment of another gradual, summer sanc. from St Basilides (12 June) to St Processus (2 July); 3v–133v: winter–spring temp. and sanc. from Advent I to the Sunday within the Octave of Pentecost (Easter, 104v); 133v–162v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 162v–166v: ordination, *Pro iter agentibus* and Requiem masses; 167r–v: St Nicholas (different hand); 168–186: Sundays after Pentecost; 186–187: Trinity; 187–190v: Rogation antiphons (inc. at end). *Le graduel romain*, ii (1957), 73. Nonantola, *Seminario Abbaziale*, I. Cantatorium from St Sylvester, Nonantola; 11th–12th centuries. 116 ff.; 23.4 × 14.7 cm. Nonantolan diastematic notation with red F and yellow C lines. The MS contains chants for the soloist only: graduals, alleluias, occasional alleluia prosulas and Lenten tracts. Copied by the monk Maurus (colophon f. 1). Feast of St Senesius and St Theopontius (21 May), patrons of Nonantola (65v). Ff. 1–71v: winter–spring temp. and sanc. from Advent I to the Sunday within the Octave of Pentecost (Easter, 55); 71v–89v: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 90–109: Sundays after Pentecost; 109v–112v: alleluias. *Le graduel romain*, ii (1957), 86; A. Moderini: *La notazione neumatica di Nonantola* (Cremona, 1970) [cited as MS G with photographs of 34 ff.]. Paris, *Bibliothèque Nationale de France*, lat. 12584. Gradual, antiphoner, processional, martyrology and Rule of St Benedict from St Maur-des-Fossés; 14th and 11th–12th centuries. 385 ff.; 31 × 20.5 cm. French neumes. Offertories with verses. Ff. 1–79v: Martyrology of Usuard (14th century); 80–119v: Rule of St Benedict, inc. at end (14th century); 120–126v: gospels for major feasts (14th century). Gradual, ff. 127–210, 11th–12th centuries. Ff. 127–182:

winter–spring temp. and sanc. (beginning missing) from St John (27 Dec) to Whit Saturday (Easter, 169); 182v–199v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 200–208v: Sundays after Pentecost; 208v–209: Trinity; 209v–210: Dedication; 210–216: supplementary Office and Mass chants. Antiphoner, ff.216v–385v, 11th–12th centuries. Ff.216v–303: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 289v); 303–344: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 344–345v: Dedication; 345v–355v: Common; 358–359v: Trinity; 360–369: histories; 369–373: Sundays after Pentecost; 373–382v: processional antiphons; 383v–385v: Office of St Nicholas. *Le graduel romain*, ii (1957), 105; Hesbert (1963–79), ii, MS F [edn of text of antiphoner]; RISM, B/IV/1 (1966), 417; A. Renaudin: ‘Deux antiphonaires de Saint-Maur: BN Lat 12584 et 12044’, *EG*, xiii (1972), 53–150; CANTUS database *Paris, Bibliothèque Nationale de France, lat.13252*. Troper, proser and tonary from St Magloire, Paris; 11th–12th centuries. 95 ff.; 19.8 × 9.8 cm. French neumes. Ff.3–20: introit, offertory and communion tropes for major feasts; 20v–26: Kyrie tropes; 26–38: Gloria tropes; 41–66v: proser; 67–68v: Sanctus tropes; 69–70: Agnus tropes; 71–76v: tonary; 77–80: troped epistle for St Stephen (26 Dec); 81–92v: alleluias for the liturgical year. *Le graduel romain*, ii (1957), 106; RISM, B/V/1 (1964), 143; Huglo (1971), 314 *Pistoia, Basilica di S Zeno, Archivio Capitolare, C121*. Troper, proser and fragment of a gradual from Pistoia Cathedral; 11th–12th centuries. 91 ff.; 26.2 × 18 cm. Central Italian notation on 4 dry lines with red F line. Ff.2–6: Kyries with tropes; 6–8v: 5 Glorias without tropes; 8v–9v: gradual prologues *Gregorius presul meritis* etc.; 10–78v: primarily introit tropes and *prosaes* arranged according to the liturgical year. Ff.73v–74 and 81v–82: lacunae, missing fascicles now MS 2 in R. de Zayas’s private collection, Seville (see Brunner), containing, respectively, tropes and *prosaes* for the conclusion of the liturgical year, and Agnus with and without tropes. 79–81v: Sanctus with and without tropes (inc. at end); 82–89v: fragment of a different MS, a gradual from the feast of St Stephen (26 Dec) to Epiphany (6 Jan); 90–91v: fragment of an Easter play. RISM, B/V/1 (1964), 180; L.W. Brunner: ‘Two Missing Fascicles of Pistoia C.121 Recovered’, *Cantus Planus III: Tihány 1988*, 1–19 *Rome, Biblioteca Apostolica Vaticana, Urb.lat.602*. Troper with *prosaes* and processional antiphons probably from Monte Cassino; 11th–12th centuries. 108 ff.; 16 × 9 cm. Diastematic Beneventan notation without lines. F.1: introit trope (see AH, xlix, 1906, p.24); 1v–23v: Proper tropes and beginning of Kyries, with and without tropes, erased and written over with processional chants (reconstruction by Boe); 23v–33v: remainder of Kyries; 34–60v: Gloria tropes; 61–74: Sanctus tropes; 74–79: Agnus tropes; 79v–89: *prosaes*; 89–100v: Rogation Mass, votive Masses and *versus*; 101v–108v: processional antiphons. RISM, B/V/1 (1964), 198; Salmon, ccliii (1969), 87; J. Boe: ‘The “Lost” Palimpsest Kyries in the Vatican Manuscript Urbinas latinus 602’, *Journal of the Plainsong & Mediaeval Music Society*, viii (1985), 1–24; Planchart (1994), xix *Rome, Biblioteca Apostolica Vaticana, vat.lat.7017*. Notated secular breviary (winter part) from central Italy; 11th–12th centuries. 342 ff.; 27 × 18.3 cm. North Italian neumes. Ff.1–241: winter temp. from Advent I (partly missing) to Easter Saturday; 241v–287v: winter sanc. from St Andrew (30 Nov) to the Annunciation (25 March); 288–325: Passions and Lives of St Sebastian, St Vincent, St Agatha, St Lucy, St Gregory and St Ambrose; 326–328v: order of services

for Milan, Florence etc.; 339–342v: sermons of St Ambrose and St Augustine (inc. at end). Salmon, ccli (1968), 182 *Rome, Biblioteca Casanatense, 1907 (B.II.1)*. Monastic notated breviary-missal from S Salvatore, Monte Amiato, south of Siena; 11th–12th centuries. 262 ff.; 39 × 22.5 cm. Central Italian neumes. Offertories without verses. The breviary and missal Propers are combined for each feast. Ff. 1–152: winter temp. from Advent I to the Sunday within the Octave of Pentecost and its ember ferials (Easter, 124v); 152–185v: Sundays after Pentecost; 185v–187v, 191r–v: Trinity and Holy Cross; 188–189v: Preface and Canon no. 1 (added); 190: half-leaf; 191v: votive Masses; 192: Marian Mass *Salve sancta parens*; 192v–194: Preface and Canon no. 2 (original); 194–200v: votive and Requiem prayers; 203–262: sanc. (inc. at beginning) from St Agnes (21 Jan) to St Andrew (30 Nov). *Le graduel romain*, ii (1957), 121; *Studi medievali*, 3rd ser., ix (1968), 1146 *Rome, Biblioteca Nazionale Centrale Vittorio Emanuele II, 1343 (Sessorianus 62)*. Kyriale, troper-proser and processional from Nonantola; 11th–12th centuries. 81 ff.; 25.6 × 17 cm. Nonantolan diastematic notation with red F and yellow C lines. Ff. 1–17v: Kyrie, Gloria, Sanctus and Agnus tropes; 18–51v: selected tropes, *prosaes*, prosulas, Gospel antiphons and Proper chants for major feasts; 51v–72: processional antiphons; 72–80v: Rogation litanies, antiphons and Masses. Huglo (1956), 80; *Le graduel romain*, ii (1957), 122; RISM, B/V/1 (1964), 185; *Studi medievali*, 3rd ser., ix/2 (1968), 1173; Borders (1996), i, p. xiii [description], xxv [inventory] *Verona, Biblioteca Capitolare, CV (formerly 98)*. Notated missal from Verona; 11th–12th centuries. 396 ff.; 36.8 × 25 cm. Nonantolan notation ff. 6v–201v and north Italian notation from ff. 206–395v. Ff. 1–1v: Calendar fragment (May to Dec); 3–6: Preface and Canon no. 1; 9–201v: winter–spring temp. and sanc. from Advent I to Holy Saturday; 202–205v: Preface and Canon no. 2; 206–253: Easter to the Sunday within the Octave of Pentecost; 253–343: the summer sanc. and Sundays after Pentecost are combined from St Nicomedes (1 June) to St Felicitas (23 Nov); 343–351: Common; 351–352v: Dedication; 352v–353v: *Pro peccatis* prayers; 353v–355: Trinity; 355–377: votives; 377–389v: Masses for the Dead; 390–395v: selected epistles and gospels. *Le graduel romain*, ii (1957), 151 *Vienna, Österreichische Nationalbibliothek, Vind. 13314*. Gradual (inc.) with kyriale, proser and sacramentary from ?Seckau; 11th–12th centuries. 220 ff. German neumes. Offertories with verses. Ff. 1–48: winter–spring temp. and sanc. (beginning missing) from the third Sunday of Lent to Whit Saturday (Easter, 30); 48–63v: summer sanc. from St Urban (25 May) to St Thomas (21 Dec); 63v–64: Trinity; 64–74v: Sundays after Pentecost; 74v–77: Common (alleluias only); 77v–84: introit tropes and kyriale; 84–120v: partly notated proser; 121–132v: votive Masses, Rogation antiphons, tonary, etc.; 133–219: sacramentary preceded by a Canon. *Le graduel romain*, ii (1957), 152; R. Flotzinger: 'Zu Herkunft und Datierung der Gradualien Graz 807 und Wien 13314', *SMH*, xxxi (1989), 57–80

Sources, MS, §II: Western plainchant

5. 12th century.

Autun, Bibliothèque Municipale, 10 (8). Notated missal with *prosaes* from Autun; 12th century. 345 ff.; 26.5 × 18.5 cm. French neumes. Offertories without verses. Ff. 7–9v: Calendar; 10v–23: Canon; 24–170: winter temp. from Advent I to Trinity (Easter, 138); 170–209: Sundays after Pentecost;

209–261v: winter–summer sanc. from St Sylvester (31 Dec) to St Nicholas (6 Dec); 261v–262v: Dedication; 262v–269: Common (part I); 270–288: Common (part II, later hand); 288–294: votives; 294–319: *prosaes* (texts only); 319–345: prayers, votives, etc. Leroquais (1924), ii, 3; *Le graduel romain*, ii (1957), 27 *Avignon, Médiathèque Ceccano*, 181. Carthusian gradual from Villeneuve-lès-Avignon; end of 12th century. 116 ff. Late Aquitanian notation on red, yellow and dry lines. Offertories lack verses. Ff. 1–68: winter–spring temp. from Advent I to Trinity (Easter, 53v); 68v–88: Sundays after Pentecost; 88–111v: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 111v–113: Requiem Masses, 113–116: elements from the kyriale. *Le graduel romain*, ii (1957), 29 *Bamberg, Staatsbibliothek, Liturg. 9 (Ed. V. 3)*. Offertoriale, tracts and tropes probably from Bamberg; 12th century. 49 ff.; 21.6 × 15.8 cm. German neumes. Ff. 1–1v: Palm Sunday antiphons; 2–32v: offertory verses; 32v–37v: tracts; 37v–44v: Veneration of the Cross, Rogation and votive antiphons; 44v–46v: introit tropes for Christmas, St Stephen, St John and Holy Innocents; 46v–49v: Kyries and Glorias, with and without tropes. *Le graduel romain*, ii (1957), 30; RISM, B/V/1 (1964), 61 *Bamberg, Staatsbibliothek, Liturg. 10 (Ed. V. 10)*. Cantatorium from Bamberg; 12th century. 122 ff.; 12.7 × 9.3 cm. German neumes. Ff. 1–68v: offertory verses; 69–89v: alleluias for the year; 90–98: Easter antiphons; 98v–99: Tonary of Henricus of Augsburg; 100–122v: tracts from Purification to Holy Saturday. Huglo (1971), 281 *Bamberg, Staatsbibliothek, Liturg. 22 (Ed. III. 2)*. Gradual, proser and secular antiphoner from Bamberg; early 12th century. 206 ff.; 30.6 × 22 cm. German neumes. Offertories with verses. Gradual, ff. 1v–73. Ff. 1v–44: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 35v); 44–51v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 52–57v: Sundays after Pentecost; 59–63: Requiem, Common (alleluias only), Rogation antiphons and selected introit tropes; 66–73: proser (texts only). Antiphoner, ff. 73v–206. Ff. 73v–139v: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 128); 139v–173v: summer sanc. from St John the Baptist (24 June) to St Nicholas (6 Dec); 173v–180: Common; 180–183v: Dedication and Trinity; 183v–192: histories; 192–195: Sundays after Pentecost; 195v–198v: *Venite* settings; 198–200: Office of the Dead; 201r–v: tonary; 202–6: hymns (texts only). *Bamberg, Staatsbibliothek, Liturg. 23 (Ed. V. 6)*. Secular antiphoner from Bamberg; end of 12th century. 160 ff.; 20.7 × 14 cm. German neumes. Ff. 1–102: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 83v); 102–136v: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 137–139v: Office of Mary Magdalen (second hand); 140–154v: histories; 154v–159: Sundays after Pentecost. Hesbert, i (1963), MS B [text] *Bamberg, Staatsbibliothek, Liturg. 24 (Ed. III. 9)*. Secular antiphoner from Bamberg; 12th century. 98 ff.; 28.3 × 19.7 cm. German neumes. Ff. 1–64v: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 53v); 64v–87: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 87r–v: Sundays after Pentecost (partial series from nos. 7 to 12); 88–96: histories; 96–98v: Sundays after Pentecost (full series). *Benevento, Biblioteca Capitolare*, 34. Gradual with tropes, *prosaes* and kyriale from S Sophia, Benevento; 12th century. 288 ff.; 22.3 × 14.5 cm. Beneventan notation with red F and yellow C lines and letter clefs. Ff. 1–194: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 122v); 194–246v: summer sanc. from St Marcellinus and

St Peter (2 June) to St Andrew (30 Nov); 247–265: Sundays after Pentecost; 265–266v: Requiem; 267–273v: Common (alleluias only); 274–288v: kyriale (inverted folios). PalMus, xv (1937) [facs.]; *Le graduel romain*, ii (1957), 32; Jammers (1965), 90; Planchart (1994), xvi Benevento, *Biblioteca Capitolare*, 35. Gradual and kyriale from Benevento; early 12th century. 202 ff. Beneventan notation with red F and yellow C lines and letter clefs. Offertories with verses. The major Masses contain *prosaes* and some *prosas*. Beginning of MS lacking; some mutilation of the ornamented initials throughout. Ff. 1–117: winter–spring temp. and sanc. beginning within the communion *Simile est regnum caelorum* for the Sunday within the Octave of Christmas to Whit Saturday (*Quem queritis*, 68v; Easter, 69); 117–156v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 156v–166v: Sundays after Pentecost; 166v–170v: several votives and Masses for the Dead; 170v–179v: alleluias for the Sundays after Pentecost and the Common; 180–185: troped Kyries; 185–195: troped Glorias; 195–199v: troped Sanctus and Agnus; 202r–v: fragment of another 11th-century gradual (see PalMus, xv, p. 53, no. 13). *Le graduel romain*, ii (1957), 32; Planchart (1994), xvi Berlin, *Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mus.ms. 40078 (Z. 78)*. Gradual, kyriale and proser from Quedlinburg; 12th century. 289 ff. German notation on 4 lines, with red F and yellow C lines. Offertories with verses. Ff. 1–153: winter temp. from Advent I to Trinity (Easter, 124); 153–179v: Sundays after Pentecost; 180–237: sanc. from St Lucy (13 Dec) to St Andrew (30 Nov); 237v–239: Dedication; 239v–244v: Common (alleluias only); 247–252v: kyriale; 252v–287: proser (ed. Drinkwelder). *Le graduel romain*, ii (1957), 33; O. Drinkwelder: *Ein deutsches Sequentiar aus dem Ende des 12. Jahrhunderts* (Graz and Vienna, 1914) Brussels, *Bibliothèque Royale Albert Ier, II 3823 (Fétis 1172)*. Cluniac gradual, processional, kyriale and proser from the Auvergne; early 12th century (fig. 14). 184 ff.; 27 × 16.5 cm. Late Aquitanian notation with red F, yellow C and 2 dry lines. Offertory verses are notated only from Advent to the end of Lent, the verse melodies after Easter are suppressed. Ff. 1–91: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 76); 91–117: summer sanc. from St Ambrose (4 April) to St Andrew (30 Nov); 117r–v: Dedication; 117v–130: Sundays after Pentecost (alleluia cycle follows Cluniac use); 130–131: Trinity; 131–132: Requiem; 132v–150v: processional antiphons; 151–158: kyriale; 158–178v: proser; 178v–184v: additions (*prosaes*, obits, etc.). *Le graduel romain*, ii (1957), 38; M. Huglo: ‘Trois anciens manuscrits liturgiques d’Auvergne, Bruxelles Bibl. Royale II 3823’, *Bulletin historique et scientifique de l’Auvergne*, lxxvii (1957), 81–104 Colmar, *Bibliothèque de la Ville*, 445. Cistercian gradual from Pairis (Alsace); c1175. 134 ff.; 32 × 22.5 cm. German *Hufnagel* notation on 4 lines with red F and yellow C lines. Ff. 1–70: winter temp. from Advent I to Whit Saturday (Easter, 55); 70v–82v: Sundays after Pentecost; 83–120: sanc. from St Stephen (26 Dec) to St Andrew (30 Nov); 120v–121: Dedication; 121–125v: votives; 125v–129v: kyriale; 132v–134: later additions. *Le graduel romain*, ii (1957), 46; Hammer (1968), 57 Darmstadt, *Hessische Landes- und Hochschulbibliothek*, 868. A Premonstratensian gradual, kyriale and proser from Arnstein, later Steinfeld; dated c1180. 172 ff.; 26.5 × 17 cm. *Hufnagel* notation on 4 red lines. Offertories lack verses. Scattered missing folios throughout the MS; ff. 44 and 45 badly mutilated. Ff. 2–3v and 172r–v: guards from the books of *Daniel* and *Judith*; 4–78: winter–spring temp.

from Advent I to Whit Saturday (Easter, 60v); 78r–v: Trinity; 78v–89v: Sundays after Pentecost; 89v–90: Dedication; 90r–v: Common (alleluias only), end missing; between 90v and 91 a gathering containing the end of the Common and the beginning of the sanc. is missing; 91–112: sanc. from the Conversion of St Paul (25 Jan) to St Thomas (21 Dec); 112v–116: Kyries and Glorias; 116v–150: notated proser; 150r–v: notated Credo; 150v–152: Sanctus, Agnus and Ite; 152r–v: 4 Marian antiphons; 152v–153v: Requiem Mass; 153v–154: table of Mass incipits entitled 'Incipiunt misse familiares'; 154v–171v: supplement of *prosa*, metrical alleluias, index to the MS, Masses etc., by different hands. *Le graduel romain*, ii (1957), 46; Eizenhöfer and Knaus (1968), 44. *Florence, Biblioteca Medicea Laurenziana, Ashburnham 62*. Gradual fragment from Aquitaine; early 12th century. 50 ff.; 20 × 12 cm. Aquitanian notation. Offertories lack verses. MS bound out of order. Ff. 19r–v: Palm Sunday processional Preces *Gloria laus*; 19v–42v: Palm Sunday to first Sunday after Easter; 42v–43: extensive lacuna; 43r–v: 9–18 June feasts (inc.); 43v–44: small lacuna; 44–49: summer sanc. from end of St Peter (29 June) to St Felicissimus and St Agapitus (6 Aug); 49v–50v: 2 *prosa*, *Laetabundus* and *Ecce pulchra* (added); 1–18: St Cyriacus (8 Aug) to St Andrew (30 Nov); 18r–v: St Martin Mass *O beatum virum*. *Le graduel romain*, ii (1957), 51; Grégoire (1968), 505. *Graz, Universitätsbibliothek, 211*. Secular antiphoner from Székesfehérvár, Hungary; first half of 12th century. 160 ff.; 25 × 18 cm. German neumes. Ff. 1–100v: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 83v); 100v–136: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 136–138: Dedication; 138–147v: Common; 147v–156v: histories; 156v–160: Sundays after Pentecost (complete). Z. Falvy and L. Mezey: *Codex Albensis, ein Antiphonar aus dem 12. Jahrhundert* (Budapest and Graz, 1963) [facs.] *Graz, Universitätsbibliothek, 807*. Gradual from Klosterneuburg; dated c1150 (after 1133). 168 ff.; 23 × 15 cm. Messine notation ('notation of Klosterneuburg') on 4 lines, red F line, yellow C line. Offertories with verses. Erasures and corrections of the melodies and text throughout the MS. Ff. 1–130v: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 103); 130v–148: summer sanc. from St Marcellinus and St Peter (2 June) to St Thomas (21 Dec); 148r–v: Trinity; 148v–162v: Sundays after Pentecost; 162v–166v: Common (alleluias only); 166v: *prosa Salve pater Augustine vas electum* (added); 167–168: 4 introit tropes for Christmas, St Stephen, St John the Evangelist, and Innocents; 168v: Mass of St Vincent. *Le graduel romain*, ii (1957), 53; PalMus, xix (1974) [facs.] *Grenoble, Bibliothèque Municipale, 84* (395). Carthusian lectionary and gradual used at La Grande Chartreuse, nr Grenoble; end of 12th century. 150 ff.; 28.8 × 20 cm. Late Aquitanian notation on 1 red and 3 dry lines. Offertories lack verses. Ff. 1–87v: lectionary; 88–134v: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 126v); 134v–142: Sundays after Pentecost; 142–149: summer sanc. from the Vigil of St John the Baptist (23 June) to St Andrew (30 Nov); 149r–v: Mass for the Dead *Respice Domine*; 150v: Mass ordines. *Le graduel romain*, ii (1957), 54. *Laon, Bibliothèque Municipale, 226bis*. Notated missal from St Paul, Verdun; first half of 12th century. 215 ff.; 26.5 × 18.8 cm. Messine neumes. Offertories lack verses. Ff. 1–3v: vesting, Ordinary of the Mass and Canon prayers; 3v–114v: winter temp. from Advent I to Trinity (Easter, 92); 114v–139v: Sundays after Pentecost; 141–191v: sanc. from St Aygerius (1 Dec) to St

Andrew (30 Nov); 191v–195: Common; 195: Dedication (text only); 195v–196v: Office of the Dead (inc., text only); 197–215: votives, Masses for the Dead, etc. (little notation).Leroquais (1924), i, 231; *Le graduel romain*, ii (1957), 56*Le Havre, Bibliothèque Municipale*, 330 (A 32). Notated missal (inc.) from New Minster, Winchester; second half of 12th century. 177 ff.; 29.7 × 20.2 cm. English neumes. Offertories lack verses. Beginning of MS is missing.Ff.1–26v: winter temp. from Friday after Easter Sunday to Trinity; 26v–61v: Sundays after Pentecost; 62–167: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 173–174: Dedication; 174–177v: votives.Leroquais (1924), i, 190; *Le graduel romain*, ii (1957), 54; D.H. Turner, ed.: *The Missal of the New Minster, Winchester*, Henry Bradshaw Society, xciii (Leighton Buzzard, 1962) [edn of text only]London, *British Library*, Add.11669. Gradual, proser and sacramentary from Augsburg; 12th century. 117 ff.; 30.5 × 21.6 cm. German neumes. Offertories with verses.Ff.r1–v: Calendar (Sept to Dec only); 2–35v: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 29); 35v–38v: sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 38v–43: Sundays after Pentecost; 43r–v: Trinity; 43v–44: Requiem; 44–45: Common (alleluias only); 45–46v: kyriale; 46v–47v: Rogation antiphons; 49–55v: proser (texts only); 56–57v: Canon; 57v–117v: sacramentary (gradual chant incipits in margins without notation).R. Priebisch: *Deutsche Handschriften in England*, ii: *Das British Museum* (Erlangen, 1901), 117; *Le graduel romain*, ii (1957), 61London, *British Library*, Add.17302. Carthusian diurnal; 12th century. 123 ff.; 24 × 16.5 cm. Early quadratic notation with red F line.Ff.2v–45v: Advent I to the Saturday after Epiphany I (see Hesbert, 1963–79, no.32) with notation; 45v–70v: notated Common; 71–122v: Office collects for the entire year (texts only).London, *British Library*, Add.34209 ('Antiphonarium Ambrosianum'). Offices and masses of the Ambrosian rite, probably from Milan; 12th century. 270 pp.; 25 × 14 cm (ed. in PalMus). Milanese notation with red and yellow lines.Pp.1–260: winter temp. and sanc. from Advent I to Holy Saturday; 260–69: Glorias, Preces, hymn, sequences, etc.PalMus, v–vi (1896–1901) [facs.]; M. Huglo and others: *Fonti e paleografia del canto ambrosiano*, Archivio ambrosiano, vii (Milan, 1956), 39London, *British Library*, Eg.857. Gradual from Noyon; early 12th century (fig.15). 58 ff.; 26.4 × 18 cm. Messine neumes. Offertories lack verses. Masses numbered 1–211 in the manner of a sacramentary.Ff.1–41v: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 33); 41v–50v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 50v–51: Trinity; 51–6: Sundays after Pentecost; 57v–58v: ferial Offices after Epiphany (see Hesbert, i, 1963, nos.26–32).*Le graduel romain*, ii (1957), 64London, *British Library*, Roy.2 B.iv. English troper and gradual (inc.) with *prosaes*, from St Albans; 12th century. 215 ff.; 26.2 × 17.5 cm. Anglo-Norman notation on 4 red lines. Offertories lack verses. The temp. from Christmas to Holy Saturday, the Sundays after Pentecost and part of the summer sanc. are lost.Ff.1–23v: Kyries, with and without tropes; 24v–54v: Gloria and *Regnum* tropes. Gradual, ff.55–173v, with complete introits, graduals, alleluias, *prosaes*, offertories and communions. Ff.55–68v: Advent I to Christmas Mass no.1; 68v–69: lacuna; 69–98v and 199–208v: end of Holy Saturday Mass to Trinity; 98v–99: lacuna; 99–139: summer sanc. from the end of St Peter (29 June) to St Nicholas (6 Dec); 139–169: Common; 169–173v: Dedication; 173v–183v: 3 Marian and one Holy Cross *prosaes*; 184–

194v: Sanctus tropes; 195–198 and 209–215: Agnus tropes. *Le graduel romain*, ii (1957), 65; RISM, B/V/1 (1964), 156 Lucca, *Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile*, 601. Camaldolese antiphoner (monastic) from the abbey of S Petri, Puteoli (Pozzeveri), diocese of Lucca; early 12th century. 560 pp.; 36.5 × 25.5 cm (ed. in PalMus). Central Italian notation with red F and yellow C lines. Pp. 1–267: winter temp. from Advent I to Whit Saturday (Easter, 206); 267–309: histories; 309–20: Sundays after Pentecost; 320–505: sanc. from St Lucy (13 Dec) to St Andrew (30 Nov); 505–46: Common; 546–53: Dedication; 553–60: Office of the Dead. PalMus, ix (1905–9) [facs.] Madrid, *Biblioteca Nacional*, 289 (anc. C. 153). Troper and proser from Palermo, Sicily; mid-12th century. 156 ff.; 20 × 12.5 cm. Norman-Sicilian notation on 4 dry lines with letter clefs. Ff. 2–13v: Kyrie tropes; 13bis–32: Gloria tropes; 33–89v: proser; 89v–96v: Sanctus tropes; 96v–99v: Agnus tropes; 99v–120v: troped epistles; 117–118v: drama *De Peregrino in die Lune Pasche*; 122v–126v: *Venite* settings arranged by tones; 126v–140v: 28 *Benedicamus* tropes; 141–148: 15 monophonic conductus; 148v–155: alleluia cycle (partly notated); 155v–156: conductus and Laudes. Young (1933), ii, 458; Anglès and Subirá, i (1946), 18; RISM, B/V/1 (1964), 88; Janini and Serrano (1969), 15; Arlt (1970), i, 175; Hiley (1981); D. Hiley: ‘Quanto c’è di normanno nei tropari siculo-normanni?’, *RIM*, xviii (1983), 3–28; D. Hiley: ‘Ordinary of Mass Chants in English, North French and Sicilian Manuscripts’, *Journal of the Plainsong & Medieval Music Society*, ix (1986), 1–128 Madrid, *Biblioteca Nacional*, 19421 (anc. C. 88). Troper and proser from Catania, Sicily; 12th century. 119 ff.; 27.5 × 17 cm. Norman-Sicilian notation on 4 dry lines with letter clefs. Ff. 3–15: Kyries, with and without tropes; 15v–36: Glorias, with and without tropes; 36v–87v: proser; 88–95: Sanctus tropes; 95v–98: Agnus tropes; 98–106: troped epistles, *Exultet*, *Liber generationis*, etc.; 106–110v: primarily *Benedicamus* and *Ite* settings, with and without tropes; 111–115v: primarily Palm Sunday processional antiphons; 115v–118: 4 polyphonic compositions. Anglès and Subirá, i (1946), 66; RISM, B/V/1 (1964), 90; RISM, B/IV/1 (1966), 243; Janini and Serrano (1969), 197; Arlt (1970), i, 175; Hiley (1981); D. Hiley: ‘Quanto c’è di normanno nei tropari siculo-normanni?’, *RIM*, xviii (1983), 3–28; D. Hiley: ‘Ordinary of Mass Chants in English, North French and Sicilian Manuscripts’, *Journal of the Plainsong & Medieval Music Society*, ix (1986), 1–128 Madrid, *Biblioteca Nacional*, *Vitrina* 20, 4 (anc. C. 132). Gradual with *prosaes* from Palermo, Sicily; dated 1130–38. 240 ff.; 21.9 × 15 cm. Norman-Sicilian notation on 4 dry lines. Ff. 3–10v: Kyries, Glorias, Marian antiphons, tracts and offertory verses; 11–154: winter temp. from Advent to Trinity (Easter, 102v; *Peregrinus* drama, 105v–108v); 154–155v: Dedication; 155v–206v: sanc. from St Stephen (26 Dec) to St Nicholas (6 Dec); 207–210v: Common; 210v–212: Requiem; 212v–219v: alleluias; 221r–v: Sanctus; 222v–223: Agnus; 224–232v: troped readings; 232v–240: 9 *prosaes* (added). Young (1933), ii, 476; Anglès and Subirá, i (1946), 54; *Le graduel romain*, ii (1957), 67; RISM, B/V/1 (1964), 91; Janini and Serrano (1969), 246; Hiley (1981); D. Hiley: ‘The Norman Chant Traditions: Normandy, Britain, Sicily’, *PRMA*, cvii (1980–81), 1–33 Metz, *Bibliothèque Municipale (now Médiathèque)*, 452. Troper, proser and tonary from the Cathedral of St Stephen, Metz; early 12th century. 92 ff. Lorraine (Messine) neumatic notation. MS destroyed during World War II; microfilm copy at the abbey of Solesmes, France. Ff. 1v–41v: major masses of the liturgical year containing

introit, Kyrie, Gloria, offertory, Sanctus and Agnus tropes; 41v–47v: procession antiphons; 48–91v: *prosaes* (mostly texts) with sequentias in the outer margins; 91v–92: mnemonic formulae of the 8 tones ‘Primus ut exsurge’ (see Huglo, 1971, p.320); 92r–v: noted Gloria without tropes (added).RISM, B/V/1 (1964), 108Munich, *Bayerische Staatsbibliothek, Clm 7905*. Cistercian gradual from Kaisheim; dated before 1185. 184 ff. German *Hufnagel* notation on 4 lines. Offertories lack verses.Ff.1–87v: winter–spring temp. from Advent I to Whit Saturday (Easter, 66v); 87v–88v: Trinity; 88v–110v: Sundays after Pentecost; 110v–162v: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 162v–163: brief Common; 163–164: Dedication; 164–165v: Requiem; 165v–169v: votives; 169v–173v: kyriale; 173v–175bis: *Pater de caelis* litany; 175bis v: lites; 176–178v: processional antiphons; 178v–181v: hymns; 181v–183v: added material.*Le graduel romain*, ii (1957), 79Naples, *Biblioteca Nazionale Vittorio Emanuele III, VI-G-34*. Processional, kyriale and proser from Troia, nr Foggia; late 12th century. 139 ff.; 21 × 15 cm. Late Beneventan notation with red F and yellow C lines.Ff.1–12v: processional antiphons and responds (inc.) from *Letania majore* to the Finding of the Holy Cross (3 May); 12v–31v: Kyrie tropes; 31v–39: Gloria tropes; 39–72v: troped epistles; 72v–88v: *Liber generationis, Exultet*, Preface and alleluias; 88v–139v: proser (beginning lacking).RISM, B/V/1 (1964), 175; Arnese (1967), 146Oxford, *Bodleian Library, Canon. liturg.202 (19314)*. Secular antiphoner with rubrics from Austria, later at S Pietro, Carnia, nr Udine; 12th century. 150 ff.; 25.3 × 17.8 cm. German neumes.F.1v: date of 1361 (added); 1v–90: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 72); 90v–121v: St John the Baptist (24 June) to St Andrew (30 Nov); 121v–129: Common; 129–131: Dedication; 131–139v: histories; 139v–142: Sundays after Pentecost; 142–148v: inc. hymnal (texts only).Frere, i (1901), 30; Flotzinger (1991), 67Oxford, *Bodleian Library, Canon. liturg.297 (19395)*. Notated monastic breviary from St Felicitas, Schwarzach, Austria; after 1154. 352 ff.; 21.5 × 15 cm. German neumes (fig.16).Ff.3–9: Calendar and computus; 11–142: winter–spring temp. from Advent I to Trinity (Easter, 110v); 142–171: histories; 171–188: Sundays after Pentecost, sanc. from St Nicholas (6 Dec) to St Andrew (30 Nov) and St Damasus (11 Dec); 262v–297: Common; 297–301: Dedication; 302–315: hymnal with few melodies; 315–327: *ad cantica* canticles, litanies, collects, hymns and Offices for the dead; 329–352v: ferial psalter.Frere, i (1901), 34Oxford, *Bodleian Library, Canon. liturg.321 (19410)*. Notated votive missal and monastic breviary (Common of the Saints only) from Ravenna; 12th century. 129 ff.; 23.1 × 16.1 cm. Beneventan notation with red line and letter clefs.Missal, ff.3–94v. Ff.3–13v: baptism services (inc. at beginning); 13v–37: ordo for the sick and the dead including litanies, Office and Masses etc.; 37–41v: ordo missae including vesting prayers, Ordinary, Preface and Canon; 41v–43: Trinity Mass; 43–47v: votive weekday ferial Masses; 47v–59: votives (texts only); 59–66v: Blessing of Candle service for Holy Saturday; 66v–94v: notated Masses *Puer natus est* for Christmas, Epiphany, Easter, Ascension, Pentecost, Common and Dedication. Breviary, ff.94v–129v. Ff.94v–110: Common and Dedication hymns, collects, lessons and gospels (texts only); 110–129: Common and Dedication, notated antiphons and responds.Frere, i (1901), 112Oxford, *Bodleian Library, Canon. liturg.341 (19427)*. Gradual with kyriale, *prosaes* and tropes from Innichen, South Tirol; 12th century. 62 ff.; 25.8 × 18.3 cm.

German neumes. Offertories lack verses. Ff. 1–30v: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 23); 30v–32v: summer sanc. (inc.) from St Marcellinus and St Peter (2 June) to St Peter (29 June); 33–38: Sundays after Pentecost (complete); 38–39v: Common (alleluias only); 40r–v: kyriale (group I); 41–58v: prosa with little notation; 59–60: introit tropes for major feasts; 60–61: kyriale (group II); 61v–62v: additions. Frere, i (1901), 74; Flotzinger (1991), 73 *Oxford, Bodleian Library, Canon liturg. 350 (19436)*. Notated missal from north Italy, probably S Martino, Beligna, nr Aquileia; 12th century. 243 ff.; 28.5 × 20.4 cm. German neumes. Offertories lack verses. Ff. 1–135: winter–spring temp. and sanc. from the Christmas Mass *Dominus dixit* to the Sunday within the Octave of Pentecost (Easter, 106); 135–172v: summer sanc. from St Nicomedes (1 June) to St Andrew (30 Nov); 172v–174: Dedication; 174v–210v: Sundays after Pentecost; 211–220: Common; 220: Holy Cross; 220v–221v: Trinity; 221v–230: votives; 230–233v: Requiem Masses; 234–237v: Blessing of the Candle on Holy Saturday; 238–242v: elements from the Offices of the BVM, the Trinity and St Michael. Frere, i (1901), 73; Flotzinger (1991), 87 *Oxford, Bodleian Library, Rawl. C. 892 (12726)*. Gradual, possibly for use in the Benedictine monastery of Downpatrick, Northern Ireland (see Turner); second half of 12th century. 149 ff.; 22.8 × 15.6 cm. Anglo-Norman notation on brown, red, green, blue etc. lines. Offertories lack verses. Ff. 1–86v: winter–spring temp. Advent I to Trinity (Easter, 68v); 87–97: Sundays after Pentecost; 97v–101v: Sundays after Pentecost, alleluias; 101v–125: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 125–126: Dedication; 126–147: Common; 147v–149: Requiem; 149r–v: troped Christmas Epistle, inc. (see AH, xlix, 1906, p. 169). Frere, i (1901), 70; *Le graduel romain*, ii (1957), 89; D.H. Turner, ed.: *The Missal of the New Minster, Winchester*, Henry Bradshaw Society, xciii (Leighton Buzzard, 1962), appx; RISM, B/IV/1 (1966), 573 *Padua, Duomo, Biblioteca Capitolare, A47*. Gradual with tropes and *prosa* from Ravenna; early 12th century. 244 ff. Italian notation with red F and yellow C lines. Offertories with verses. The major Masses contain *prosa*, *proslas* and troped Kyries, Glorias, Sanctus and Agnus. F. 1: troped Sanctus *Agie Deus altissime*; 2v–184: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 131v); 184v–220: summer sanc. from St Primus and St Felician (9 June) to St Andrew (30 Nov); 220–225: Masses for a pope, a bishop and the Dead; 225–242: Sundays after Pentecost; 242v–244v: Trinity. *Le graduel romain*, ii (1957), 90; G. Cattin: ‘Un témoin des tropes ravennates (Pad 47) dans le cadre de la tradition italienne’, *Research on Tropes: Stockholm 1981*, ed. G. Iversen (Stockholm, 1983), 39–58 *Palermo, Archivio Storico Diocesano*, 2. Notated missal (inc.) from Palermo, Sicily; dated after 1130. 112 ff.; 32.5 × 20 cm. Quadratic Norman-Sicilian notation. Beginning and end of MS missing. Ff. 1–71: winter–spring temp. from the Saturday after the second Sunday of Lent to the Sunday within the Octave of Pentecost (Easter, 57v); 71–96: Sundays after Pentecost; 96–112v: sanc. (inc.) from St Sylvester (31 Dec) to St Marcellinus and St Peter (2 June). F. Terrizzi, ed.: *Missale Antiquum S. Panormitanae Ecclesiae* (Rome, 1970) [edn of text only]; Hiley (1981) *Paris, Bibliothèque Nationale de France, lat. 742*. Notated monastic breviary (temp. vol.) from Ripoll; beginning of 12th century. 281 ff.; 24.5 × 15.3 cm. Aquitanian diastematic notation. Ff. 143, 144, 142: Advent I–III (folios bound out of order); f. 1: Advent IV; 2–225v: Ember feriales in Advent to Pentecost (Easter, 165); 225v–226: lacuna; 226–279v: Sundays after

Pentecost nos.2 to 22 only, with summer histories interspersed throughout; 280–281: Trinity Office (inc.).Leroquais (1934), ii, 417; J. Lemarié: *Le bréviaire de Ripoll*, Scripta et documenta, xiv (Montserrat, 1965); J. Lemarié: 'Influence lyonnaise sur l'antiphonaire de l'office de St-Victor de Marseille', *Revue bénédictine*, lxxviii (1968), 138–45Paris, *Bibliothèque Nationale de France*, lat.778. Troper and proser from Narbonne; 12th century. 220 ff.; 27.5 × 18 cm. Late Aquitanian notation on red and yellow lines.Ff.1–8v: troped epistles; 9–23: troped Kyries arranged according to the 8 tones; 24–40v: Glorias and *Regnum* settings, troped; 41–199v: proser with about 135 *prosaes*; 200–217: Sanctus and Agnus, troped; 217v–218v: *Laudes regiae*, names of Pope Gregory X (1271–6), Archbishop Petrus de Montbrun of Narbonne (1272–86) and King Philip of France (1270–85) added.RISM, B/V/1 (1964), 113; H. Husmann: 'Notre Dame und Saint-Victor', *AcM*, xxxvi (1964), 191–221; Rönnau (1967), 31Paris, *Bibliothèque Nationale de France*, lat.1139. *Prosaes* (4 series), historical documents, *versus* and *Benedicamus* tropes (some polyphonic), medieval dramas, troped kyries and Marian Offices from the region of Limoges; early 12th and 13th centuries. 236 ff.; 18.5 × 14 cm. Late Aquitanian notation by several notators.Ff.2–8v and 10–20v (early 12th century): *prosaes* (series I); 21–31v and 229–236v (early 13th century): historical chronicles of Limoges (ed. in Duplès-Agier); 32–79 (early 12th century; ff.40–47 in another hand): primarily *versus* and *Benedicamus* tropes (some polyphonic) with a *Sponsus* drama (53–55v), Procession of the Prophets drama (55v–58) and troped epistles (63–73v); 80–108v (dated c1100): 16 *prosaes* (series II); 108v–116 (same period): troped Kyries; 119–148v (13th century): Marian Office and ferials (partly ed. in AH, xlv, 1904, p.23); 149–201 (12th–13th centuries): 37 *prosaes* (series III); 202v–209: Marian Office; 209v–228v (13th century): 14 *prosaes* (series IV). The number of polyphonic items (all for 2vv) is disputed, since several pieces are recorded in successive notation, and because of the absence of clefs it is not always clear when parts are intended to be combined in polyphony. Fuller's (1971) estimate of 11 pieces is reasonable.H. Duplès-Agier: *Chroniques de Saint-Martial de Limoges* (Paris, 1874); Young (1933), ii, 109, 138, 361, 456; *Catalogue général*, i (1939), 415; S. Fuller: *Aquitanian Polyphony of the Eleventh and Twelfth Centuries* (diss., U. of California, Berkeley, 1969); G. de Poerck: 'Le MS Paris, B.N. lat. 1139', *Scriptorium*, xxiii (1969), 298–312; Arlt (1970), i, 190; S. Fuller: 'Hidden Polyphony: a Reappraisal', *JAMS*, xxiv (1971), 169–92; B. Gillingham, ed.: *Paris, Bibliothèque Nationale, fonds latin 1139* (Ottawa, 1987) [fac.]; see also edns by Karp and Van der Werf cited in bibliography of §IV, 1Paris, *Bibliothèque Nationale de France*, lat.10508. Troper, proser, cantatorium and theory treatises from St Evroult in Normandy; early 12th century. 159 ff.; 20.5 × 12.5 cm. French notation on 4 dry lines with red F and green C lines.Ff.3–5: table of introit, offertory and communion incipits for the liturgical year; 6–17: Kyrie tropes; 17v–43v: Gloria and *Regnum* tropes; 44–117: graduals, alleluias and *prosaes* arranged according to the liturgical year; 117v–125: Sanctus tropes; 125v–129v: Agnus tropes; 130–135v: supplement of mixed character; 136–158v: 6 medieval theory treatises.*Le graduel romain*, ii (1957), 103; RISM, B/III/1 (1961), 112; RISM, B/V/1 (1964), 142; A. Dennerly: *La musique liturgique en l'Abbaye de Saint-Evroult d'après le tropaire-prosaire Ms. Paris B.N. lat.10508* (diss., U. of Paris IV, 1987)Paris, *Bibliothèque Nationale de France*, lat.12044. Monastic antiphoner from St Maur-des-Fossés; 12th

century. 241 ff. French notation on 4 black lines with letter clefs. Beginning and end of MS lacking. Ff. 1–125: winter–spring temp. and sanc. from Advent III (lacuna between 1v–2) to Trinity (Easter, 99v); 125–139: histories; 139–143: Sundays after Pentecost; 143–226: summer sanc. from St John the Baptist (24 June) to St Thomas (21 Dec); 226–241: Common, MS breaks off within the Office for Holy Virgins. A. Renaudin: 'Deux antiphonaires de Saint-Maur: BN Lat 12584 et 12044', *EG*, xiii (1972), 53–150; CANTUS database *Paris, Bibliothèque Nationale de France, lat. 17296*. Antiphoner from St Denis, Paris; 12th century. 355 ff.; 29 × 20 cm. French notation on dry lines or a 4-line staff with letter clefs. Ff. 1–168v: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 136); 169–264v: summer sanc. from St John the Baptist (24 June) to St Nicholas (6 Dec); 264v–287: Common; 287–289v: Dedication; 289v–312v: histories; 312v–317v: *Responsoria de psalmis* (Hesbert, ii, p. 742); 317v–322: *de cantico* antiphons and *Hymnum trium puerorum* (Hesbert, ii, p. 746); 322–327v: Sundays after Pentecost; 327v–330: Office of the Dead with the title 'In natale Dagoberti Regis'; 330–342: processional antiphons (Hesbert, ii, p. 780); 342–348: Advent alleluias, *Libera me* with 19 verses and *Venite* settings; 348v–355v: Offices of St Mary Magdalen, St Cornelius and St Cyprian, and St Pantaleon. Hesbert (1963–79), ii, MS D [text]; J. Udovich: *Modality, Office Antiphons, and Psalmody: the Musical Authority of the Twelfth-Century Antiphonal from St.-Denis* (diss., U. of North Carolina, Chapel Hill, 1985) *Paris, Bibliothèque Nationale de France, n.a. lat. 495*. Troper and proser from Gerona, Spain; 12th century. 120 ff.; 16.6 × 10.9 cm. Late Catalan notation without lines, but with many melodies in quadratics on lines and over erasures. Ff. 1–2v: bifolium from an antiphoner; 3–17: Kyrie tropes beginning within *Clemens rector*; 17–43v: Gloria tropes; 44–49v: Sanctus tropes; 51–117: 37 *prosaes*; 117r–v: Agnus without tropes. Anglès (1935), 150; RISM, B/V/1 (1964), 145 *Paris, Bibliothèque Nationale de France, n.a. lat. 1235*. Gradual, tonary, hymnal, proser, troper and kyriale from the Cathedral of St Cyr, Nevers; 12th century. 262 ff.; 28 × 18.5 cm. French notation on red F, yellow C and 2 dry lines. Offertories with verses. This is a sister MS to *F-Pn n.a. lat. 1236*, part of an antiphoner. Ff. 2–8v: supplement (14th century); 9–93: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 75v); 93–109v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 109v–119v: Sundays after Pentecost; 119v–120: Dedication; 120–121v: Masses for the Dead; 121v–136v: processional antiphons; 136v–141v: responds; 141v–146: tonary; 146–147: troped Kyries; 147v–177v: hymnal (ed. Stäblein, 1956); 177v–244v: tropes, *prosaes*, kyriale and Mass chant incipits grouped together by feasts and arranged according to the liturgical year (*Officium stellae* Magi play, 198); 245–262v: secular Offices of St Anne and Augustine, 8 *prosaes*, etc. (added 14th century). Stäblein (1956), 69; *Le graduel romain*, ii (1957), 111; RISM, B/IV/1 (1966), 446; Huglo (1971), 323; N.M. Van Deusen: *Music at Nevers Cathedral: Principal Sources of Medieval Chant* (Henryville, PA, 1980); E.J. Reier: *The Introit Trope Repertory at Nevers: MSS Paris B.N. lat. 9449 and Paris B.N. n.a. lat. 1235* (diss. U. of California, Berkeley, 1981) *Paris, Bibliothèque Nationale de France, n.a. lat. 3126*. Troper and kyriale from Nevers; 12th century. 112 ff.; 21.2 × 15.1 cm. Late French notation with red F and yellow C lines. Ff. 1–8v: added gathering containing 7 *prosaes*; 9–63v: 59 *prosaes*; 64–78v: kyriale; 78v–103v: supplement with 16 *prosaes*; 104–111v: last gathering with 7

prosa copied by 3 notators (13th-century additions). M. Huglo: 'Un nouveau prosaire nivernais', *Ephemerides liturgicae*, lxxi (1957), 3–30; RISM, B/V/1 (1964), 148 Paris, *Bibliothèque Ste Geneviève*, 93 (BB.1.fol.4). Notated missal (inc.) from Paris; end of 12th century. 211 ff.; 25.5 × 16.5 cm. Late French notation on 2 or 3 lines with yellow C, green F and dry line A. Offertories lack verses. First 40 folios of MS missing. Ff. 1–105v: winter–spring temp. from Tuesday of the first week of Lent to the Sunday within the Octave of Pentecost and its ember ferias (Easter, 72); 105v–137: Sundays after Pentecost; 137–184: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 184–185v: Dedication; 185v–198v: Common; 198v–203v: votives; 203v–211: Masses for the sick and the dead. Leroquais (1924), i, 344; *Le graduel romain*, ii (1957), 112; Bernard, i (1965), 25 Piacenza, *Duomo, Biblioteca e Archivio Capitolare*, 65. 'Liber officiorum' or 'Liber magistri' of Piacenza Cathedral, containing all chants necessary for the performance of Mass and Office; second quarter of 12th century. 450 ff.; 48 × 34 cm. Central-Italian notation on 4 dry lines with red F line. In the gradual, sanc. and Common are combined in four main divisions: apostles, martyrs, confessors and virgins. Ff. 1–3: tonary of invitatories; 3v–4v: tonary of antiphons; 5: treatise on alchemy and astronomy; 43: Calendar; 55v: tables, psalter, canticles, litanies, Office of BVM (texts), hymns and Office prayers throughout year; 149: tonary of Mass chants; 151v–226: gradual, temp. and sanc./Common of the Saints (Easter, 183); 226v: Kyries and Glorias; 229–261: tropes for Proper of Mass chants, Ordinary chants and sequences in liturgical order; 262–264: Cassiodorus's *Institutiones Musicae*, divisions of monochord; 264v–267v: second tonary of antiphons. Secular antiphoner, ff. 268–439v. Ff. 268v–273v: invitational tones; 274–365: temp. (Easter, 330v); 365v–423: sanc. from St Stephen (26 Dec) to St Victoria (23 Dec); 423–431v: Common of the Saints; 431v–433v: Dedication; 433v–435v: Office of the Dead; 440: Calendar; 449: mensural Credos (later addition). RISM B/III/2 (1968), 142–5; Huglo (1971), 174; P. Merkley: *Italian Tonaries* (Ottawa, 1988); K. Glaeske and others: *Piacenza, Biblioteca Capitolare 65* (Ottawa, 1993 with introduction by P. Merkley); *Il libro del Maestro: codice 65 dell'Archivio Capitolare della Cattedrale di Piacenza (sec. XII)* (Piacenza, 1997) [fac.]; CANTUS database Rome, *Biblioteca Apostolica Vaticana, Barb.lat.603 (XIII. 12)*. Notated missal (temp. part) from Caiazzo, nr Caserta; dated 1124–31. 90 ff.; 37.5 × 26.5 cm. Diastematic Beneventan notation. Offertories lack verses. Beginning and end of the MS are lacking. Ff. 1–63: winter–spring temp. from Advent III to Holy Saturday; 63–65: Preface and Canon; 65–88: Easter to Whit Saturday; 88–90v: Sundays after Pentecost (nos. 1–4 only). *Le graduel romain*, ii (1957), 123; Salmon, ccliii (1969), 112 Rome, *Biblioteca Apostolica Vaticana, Barb.lat.699 (XIV.72)*. Notated missal from the region of Veroli; 12th century. 198 ff.; 31 × 19 cm. Diastematic Beneventan notation with a dry line. Offertories lack verses. Ff. 1–13 are mutilated. Ff. 1–138: winter–spring temp. and sanc. from Advent to Whit Saturday (Easter, 109v); 138–158v: Sundays after Pentecost; 158v–159v: Trinity; 159v–183v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 183v–193v: Common; 193v–195v: votive ferial Masses. *Le graduel romain*, ii (1957), 124; Salmon, ccliii (1969), 115 Rome, *Biblioteca Apostolica Vaticana, Ottob.lat.576*. Partly notated missal from the region of Monte Cassino and Benevento; 12th century. 377 ff.; 27 × 17 cm. Beneventan notation with 2 dry lines; red F line used after

f.127. Offertories lack verses. Notation in MS confined to ff.1–244 and 303–305v. Ff.1–217v: winter–spring temp. and sanc. from Advent I to Easter; 217v–230v: ordo missae, Prefaces and Canon; 230v–269v: Monday after Easter to the Sunday within the Octave of Pentecost; 269v–299: Sundays after Pentecost; 300–337: summer sanc. from St Petronilla (31 May) and St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 337v–340v: ordo sponsalium; 341–367: Common; 367–368: Dedication; 368v–377v: votives. *Le graduel romain*, ii (1957), 127; Salmon, ccliii (1969), 126 *Rome, Biblioteca Apostolica Vaticana, Rossiani 231*. Gradual from the diocese of Venice; 12th century. 148 ff.; 28 × 18.5 cm. North Italian notation with red F and yellow C lines. Ff.1–104v: winter–spring temp. and sanc. from Advent I to Saturday following the Sunday within the Octave of Pentecost (Easter, 77); 104–134v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov) and St Zeno (12 April); 134–148v: Sundays after Pentecost, breaks off within no.21. *Le graduel romain*, ii (1957), 128; Salmon, ccliii (1969), 82 *Rome, Biblioteca Apostolica Vaticana, vat.lat.6082*. Notated missal with calendar from Monte Cassino; first half of 12th century. 319 ff.; 29.5 × 20.3 cm. Beneventan notation with red F and yellow C lines. Offertories lack verses. Ff.1–6v: Calendar; 7–136v: winter–spring temp. and sanc. from Advent I to Holy Saturday; 136v–149v: vesting prayers, Ordinary of the Mass, and Canon; 150–176: Easter to the Sunday within the Octave of Pentecost; 176v–213: summer sanc. from St Tiburtius and St Valerian (14 April) to St Andrew (30 Nov); 213–238v: Sundays after Pentecost; 239v–265: Common; 265–267: Dedication; 267–289: votive and Requiem Masses; 289–293v: baptism rites; 298–319v: Good Friday services, votives, Gospel of the Passion, etc. *Le graduel romain*, ii (1957), 125; Salmon, ccliii (1969), 160 *Rome, Biblioteca Casanatense, 1741 (C.IV.2)*. Kyriale, troper-proser and processional from the abbey of S Silvestro, Nonantola; early 12th century. 192 ff.; 18.4 × 12.4 cm. Nonantolan notation on dry lines with red F and yellow C lines. Ff.1–4v: notated Rogation litany *Humili prece*; 5–44v: kyriale, with and without tropes; 44v–46v: Fraction antiphons; 46v–134v: a combined troper-proser with tropes, *prosaes*, *prosulae*, Gospel antiphons and regular Mass chants grouped by major feasts and arranged according to the liturgical year; 135–181v: processional antiphons; 181v–184: Rogation chants and litany; 185–192v: processional antiphons, Rogation and Vigil of Ascension Masses. G. Vecchi: *Troparium sequentiarium nonantulanum*, MLMI, i/1 (1955) [facs.]; *Le graduel romain*, ii (1957), 121; RISM, B/V/1 (1964), 182; Rönnau (1967), 49; *Studi medievali*, 3rd ser., ix (1968), 1145; Borders (1996), i, p.xiii [description], xviii [inventory] *Rome, Biblioteca Vallicelliana, C.13*. Notated monastic breviary (winter part) from St Eutizio of Valcastoriana, nr Norcia; 12th century. 403 ff.; 36 × 23.7 cm. Late Beneventan notation on four lines with red F and yellow C lines. Ff.1–403v: winter temp. and sanc. from Advent I to Holy Saturday (inc.). *Studi medievali*, 3rd ser., xi (1970), 1040; J.C. Ledwon: *The Winter Office of Sant'Eutizio di Norcia: a Study of the Contents and Construction of Biblioteca Vallicelliana Manuscripts C 13 and C 5* (diss., SUNY, Buffalo, 1986) *Rome, Biblioteca Vallicelliana, C.52*. Gradual and kyriale from central Italy, possibly from S Eutizio of Val Castoriana, nr Norcia; 12th century. 166 ff.; 23 × 15.3 cm. Central Italian Beneventan notation with red F and yellow C lines. Offertories lack verses. Ff.1v–103v: winter–spring temp. from Advent I to the Sunday within the Octave of Pentecost (Easter, 80v); 103v–127: summer sanc. from St

Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 127v–130: Requiem Masses; 130–143: Sundays after Pentecost; 143–144v: Trinity; 144v–145v: Dedication; 145v–166v: kyriale with tropes and *prosa*. Huglo (1954), 100; *Le graduel romain*, ii (1957), 123; *Studi medievali*, xi (1970), 1045 Rouen, *Bibliothèque Municipale*, 209–10 (Y.175¹⁻²). Partly notated monastic breviary in 2 volumes from Jumièges; second half of 12th century. 27.2 × 18.7 cm. Norman neumes. MS 209, 330 ff., temp. Ff.1v–7: Calendar; 8–256v: winter–spring temp. from Advent I to Trinity (Easter, 189); 256v–329v: Sundays after Pentecost. MS 210, 344 ff., sanc. Ff.5–260: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 260v–330: Common; 330–338v: Dedication. Leroquais (1934), iv, 102; Hesbert (1954), 71 Rouen, *Bibliothèque Municipale*, 244 (A.261). Notated monastic breviary from Fécamp; end of 12th century. 313 ff.; 29.4 × 20.8 cm. Quadratic notation on 4 red lines. Ff.1–114: winter–spring temp. from Advent I to the Sunday within the Octave of Trinity (Easter, 78); 118v–153v: Sundays after Pentecost; 162–313: sanc. from St Thomas (21 Dec) to St Nicholas (6 Dec) and Conception of BVM (8 Dec) inc. Leroquais (1934), iv, 116 Turin, *Biblioteca Nazionale Universitaria*, F.IV.18. Gradual, processional and kyriale from Bobbio; 12th century. 177 ff. North Italian notation with red F and yellow C lines. Offertories with verses. Mutilated leaves scattered throughout the MS. The major Masses contain *prosa*, prosulas and troped introits, Kyries, Glorias, Sanctus and Agnus. F.1: gradual prologues *Gregorius presul meritis*, etc.; 2–111v: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 87); 111v–142v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 142v–158: Sundays after Pentecost; 158–159v: Trinity; 159v–160v: Requiem; 160v–161v: St Nicholas *prosa Congaudentes exultemus*; 161v–168: troped Kyries, Sanctus and Agnus; 168v–177v: processional antiphons, Rogation antiphons, litanies, alleluias and Marian chants including the *Gloria Spiritus et alme*. *Le graduel romain*, ii (1957), 146 Utrecht, *Universiteitsbibliotheek*, 406 (3.J.7). Secular antiphoner from St Mary's, Utrecht; 12th century with some 13th-, 14th- and 15th-century additions. 256 ff.; 32.5 × 25.5 cm. Dutch notation on 4 lines with red F and yellow C lines, a letter C clef and a dot indicating an F clef. Ff.1–4 (14th century): 6 sequences and beginning of antiphoner, Advent I; 5–120v: winter temp. and sanc. (Easter, 97); 120v–207v: summer histories and sanc.; 136–141v (14th century): Corpus Christi; 142–151v (13th century): added Offices; 208–222: Common; 222v–228: Sundays after Pentecost; 228v–233v: tonary, extracts from theoretical treatises; 234–256 (14th and 15th century): additional Offices. RISM B/III/1 (1961), 137–9; C.T. Downey: *An Utrecht Antiphoner: Utrecht, Bibliotheek der Rijksuniversiteit 406* (3.J.7) (Ottawa, 1997); R. Steiner, ed.: *Utrecht, Bibliotheek der Rijksuniversiteit, MS 406* (3.J.7) (Ottawa, 1997 with introduction by I. de Loos) [facs.]; CANTUS database *Vercelli, Biblioteca Capitolare*, 124 (14). Notated missal from Novalesa; early 12th century. 227 ff.; 31 × 17 cm. Novalesse neumes. Offertories lack verses. Occasional irregular numbering of the folios. Ff.1–134: winter temp. from Christmas Mass no.1 to the Sunday within the Octave of Pentecost (Easter, 112). Between ff.69 and 70: Calendar (Jan–May and Sept–Dec) and an inc. Canon. Ff.134–156: Sundays after Pentecost. Between 156 and 157: misnumbered leaves containing Credo, Gloria, offertory prayers, Prefaces, Mass of Gratian et Filini, vesting prayers, Sundays in Advent V, I–IV to Christmas. Ff.157v–188v: sanc. from St Sylvester (31 Dec) to St Thomas

(21 Dec); 189–205v: Common; 205v–206v: Dedication; 206v–207v: Trinity; 207v–227: votive Masses (texts only). *Le graduel romain*, ii (1957), 149 *Vercelli, Biblioteca Capitolare*, 146 (28). Gradual and a troper-proser from Vercelli; early 12th century. 122 ff.; 27 × 17 cm. North Italian diastematic notation with *custodes*. Offertories with verses. Ff. 2–76: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 53v); 76–79v: summer sanc. (inc.) from St Marcellinus and St Peter (2 June) to St Peter (29 June); 80–88: Sundays after Pentecost (first Sunday partly missing); 88r–v: Trinity; 89v–90: Dedication; 90r–v: Requiem; 90v–91: lacuna; 91–94: processional antiphons; 94–119v: combined troper and proser for major feasts. *Le graduel romain*, ii (1957), 149 *Vercelli, Biblioteca Capitolare*, 162 (174). Gradual and troper-proser from Vercelli; early 12th century. 203 ff.; 27 × 18 cm. North Italian diastematic notation. Offertories with verse texts, but final verses often lack melodies. Ff. 1–138v: winter–spring temp. and sanc. (beginning missing) from Advent IV to Whit Saturday (Easter, 102); 138v–156v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 156v–167: Sundays after Pentecost; 167r–v: Trinity; 168v–169: Requiem; 169v–171v: processional antiphons; 171v–202v: combined troper, kyriale and proser for major feasts. *Le graduel romain*, ii (1957), 149 *Vienna, Österreichische Nationalbibliothek, Series nova 2700*. Collectarium, Calendar, gradual, kyriale, proser and monastic antiphoner from St Peter's, Salzburg; c1160. 846 pp.; 42.5 × 31 cm. St Gallen neumes. Offertories with verses. Pp. 3–22: 12 Office lessons for Holy Saturday at None (texts only); 23–148: collectarium (texts only); 150–63: Calendar and table of movable feasts. Pp. 166–427: notated gradual. Pp. 166–355: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 315); 355–95: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 396–7: Dedication; 397–8: Trinity; 398–421: Sundays after Pentecost; 421–7: Common (alleluias only); 428–37: kyriale (notated); 439–67: proser in double columns (texts only), no sequences in the margins. Pp. 468–843: notated monastic antiphoner, with differentiae cues in the margins. Pp. 468–675: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 632 and Office of St Rupertus, 571–6); 675–759: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 759–88: Common; 788–93: Dedication; 793–8: Trinity; 802–26: histories; 827–36: Sundays after Pentecost; 836–43: Office of the Dead with 8 lessons; 844–5: *Alleluia*, *Solve jubente* and *prosa Tu es Petrus* (added). O. Mazal and F. Unterkircher: *Katalog der abendländischen Handschriften der Österreichischen Nationalbibliothek, 'Series Nova', ii/1* (Vienna, 1963), 355; *Antiphonar von St. Peter* (Graz, 1969–74) [colour facs.]; S. Engels, ed.: *Das Antiphonar von St. Peter in Salzburg: Codex ÖNB Ser. Nov. 2700* (Paderborn, 1994) *Vienna, Österreichische Nationalbibliothek, Series Nova 2837 (Suppl. Mus. 15488)*. Calendar, gradual, kyriale, proser and sacramentary copied for a church in the diocese of Freising and later used at a church in the diocese of Salzburg; 12th century with later additions. 173 ff.; 27 × 19 cm. German neumes. Offertories lack verses. Ff. 1v–7: Calendar with many additions; 9–47v: winter–spring temp. and sanc. from Advent I to the Sunday within the Octave of Pentecost (Easter, 40); 47v–55v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 55v–56: Dedication; 56: Trinity; 56–62v: Sundays after Pentecost; 62v–64: epistles and gospels (13th century); 65–87v: alleluias,

kyriale and proser (14th century); 88–99v: kyriale and proser (14th century); 100–116v: Prefaces, Canon and votive masses (14th century); 117–161v: sacramentary (defective beginning); 162–173v: 3 fragments from other MSS (13th–15th centuries). *Le graduel romain*, ii (1957), 153; O. Mazal and F. Unterkircher: *Katalog der abendländischen Handschriften der Österreichischen Nationalbibliothek*, 'Series Nova', ii/1 (Vienna, 1963), 406 *Zürich, Zentralbibliothek, Rheinau 125 (Mohlberg 495)*. Gradual and proser from Rheinau; 12th century. 130 ff.; 15.3 × 10.2 cm. German neumes. Offertories lack verses. Ff. 1–62: winter–spring temp. and sanc. from Advent I (inc.) to Whit Saturday (Easter, 49); 62–74: summer sanc. from St Marcellinus and St Peter (2 June) to St Nicholas (6 Dec); 74r–v: Trinity; 74v–84: Sundays after Pentecost; 84–85: Saturday Marian Mass *Salve sancta parens*; 85–88: Common (alleluias only); 88v–89: 4 *prosaes* (texts only); 89v–126v: proser (partly notated), no sequences in the margins; 126v–130v: supplement of 3 Glorias (notated), Credo (text only), *versus* of Fortunatus's *Salve festa dies* (notated), and *prosaes* and an antiphon to St Findanus. C. Mohlberg: *Katalog der Handschriften der Zentralbibliothek Zürich*, i: *Mittelalterliche Handschriften, dritte Lieferung* (Zürich, 1936), 221; *Le graduel romain*, ii (1957), 156

Sources, MS, §II: Western plainchant

6. 12th–13th centuries.

Baltimore, Walters Art Gallery, 63. Cistercian antiphoner (sanc. vol.), hymnal and tonary of St Bernard, of French origin; dated 1175–1202. 135 ff.; 35 × 25 cm. Cistercian notation on 4 lines. Ff. 1–93: sanc. from St Stephen (26 Dec) to St Andrew (30 Nov); 93v–117: Common; 117–130: hymnal; 130v–132v: tonary of St Bernard; 133–135: vesper antiphons for St Raphael and a Marian hymn *O quam glorifica luce*. R. Unsinn: *The Walters Manuscript 63* (diss., Catholic U. of America, Washington, DC, 1970) *Karlsruhe, Badische Landesbibliothek, Aug. perg. LX*. Monastic antiphoner of Zwiefalten, Swabia (taken to the abbey of Reichenau in the early 16th century); late 12th century. 276 ff.; 33.4 × 22.9 cm. Original notation fine German neumes on 4 lines with red F and yellow C lines; neumes almost completely replaced in 13th–14th century with elegant German *Hufnagel* notation (seven different notations in all; see Hain); letters indicating mode and differentia. Ff. 2v–156v: winter temp. and sanc. from Advent I to Whitsuntide (Easter, 93v). (Ff. 106–143v: interpolated offices, 15th century, including Proper Offices for Reichenau saints.) 157–206v: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 206v–221v: Common of the Saints; 221v–224v: Dedication; 224v–227v: Trinity; 227v–232v: Offices for Elisabeth of Hungary and Catherine of Alexandria, added in 13th century; 233–247: histories; 247–248: antiphons 'ad Benedicite'; 248–253v: Sundays after Pentecost; 254–259: invitatory tones; 259v–265v: Office of the Dead; 265v–267v: chants 'ad Mandatum'; 267v–271v: ferial Office; 272: Common of Mary; 273–275: St Benedict. K. Hain: *Ein musikalischer Palimpsest* (Fribourg, 1925); J.P. Metzinger: *The Zwiefalten Antiphoner: Karlsruhe, Badische Landesbibliothek, Aug. perg. LX* (Ottawa, 1996 with introduction by H. Möller); H. Möller, ed.: *Antiphonarium: Karlsruhe, Badische Landesbibliothek, Aug. perg. 60* (Munich, 1995) [microfiche facs.]; CANTUS database *Laon, Bibliothèque Municipale, 263*. Troper, proser, medieval plays and hymnal from the Cathedral of Notre Dame, Laon; late 12th or early 13th century. 188 ff.;

28·6 × 19·2 cm. Messine notation on 4 lines. Section A: ff.1–90v. Ff.1–18v: Marian 'Ave' psalters; 19–20v: Easter *prosa Zyma vetus expurgetur*; 21–22v: introit psalms with tropes arranged by tones; 22v–29v: Kyrie tropes; 30–34: Gloria tropes; 34v–81v: *prosa*e with a few sequences; 82–84: Sanctus and Agnus tropes; 85–90v: Marian *prosa*e. Section B: ff.91–153v. Ff.91–92v: *Laudes regiae*; 92v–147v: *prosa*e, hymns, respond *prosolas*, epistles, conductus etc. for special secular Office and Mass services for the New Year season; 114–121v (added gathering): *prosa*e to St Thomas of Canterbury and St Vincent, troped *Pater noster*, Gloria, Credo, etc.; 147v–153v: 3 plays (texts only), *Ordo prophetarum*, *Ordo stelle*, *Ordo Joseph*. Section C: ff.154–188v: notated hymnal. Young (1933), ii, 103, 145, 266; Stäblein (1956), 141, 555; RISM, B/V/1 (1964), 103; Arlt (1970); Huglo (1971), 320; D.G. Hughes: 'Music for St Stephen at Laon', *Words and Music: the Scholar's View ... in Honor of A. Tillman Merritt*, ed. L. Berman (Cambridge, MA, 1972), 137–59 London, *British Library, Add.31384*. Carthusian gradual from the Chartreuse du Reposoir, nr Cluses (Haute-Savoie); 12th–13th centuries. 161 ff. Quadratic notation on single red F and 3 dry lines. Offertories without verses. Ff.2–16: computus and Calendar (added 17th century); 17–94v: winter–spring temp. and sanc. (beginning lacking) from Christmas Mass *Lux fulgebit* to the Sunday within the Octave of Pentecost (Easter, 81); 94v–115: Sundays after Pentecost; 115–131v: summer sanc. from St Marcellinus and St Peter (2 June) to St Thomas (21 Dec); 131v–132: *Missa pro defunctis Respice Domine*; 132–139: kyriale; 139–161v: supplement of mixed character (different notators). *Le graduel romain*, ii (1957), 63 Naples, *Biblioteca Nazionale Vittorio Emanuele III, VI-G-11*. Notated missal from Acre (now 'Akko, Israel), 237 ff.; 28·3 × 20 cm. Small quadratic Norman notation on 4 black lines. Ff.1–95v: winter temp. from Christmas Mass *Lux fulgebit* to Holy Saturday; 96v–99v: Preface and Canon; 100–125v: Easter to Trinity; 126–160v: Sundays after Pentecost; 161–212v: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 216r–v: Dedication; 221v–237: Common; 237: Requiem. Ebner (1896), 118; *Le graduel romain*, ii (1957), 85; Arnese (1967), 132; H. Buchtal: *Miniature Painting in the Latin Kingdom of Jerusalem* (Oxford, 1957); Hiley (1981), 51 Paris, *Bibliothèque Nationale de France, lat.1086*. Processional, troper and proser from St Leonard, nr Limoges; 12th–13th centuries. 132 ff.; 26·5 × 18 cm. Late Aquitanian notation with 1 red line. Ff.2–17v: processional; 18–27: Kyries and Glorias, with and without tropes; 27–122v: proser; 123–128: Sanctus and Agnus, with and without tropes; 128–131v: 2 troped epistles. *Catalogue général*, i (1939), 394; RISM, B/V/1 (1964), 122; H. Husmann: 'Notre-Dame und Saint-Victor', *AcM*, xxxvi (1964), 191–221 Piacenza, *Basilica di S Antonino, Biblioteca e Archivio Capitolare I (formerly 677 E sotto)*. Gradual from Piacenza; 12th–13th centuries. 163 ff.; 27 × 19 cm. Early quadratic notation with red F and yellow C lines. Ff.1–86v: winter–spring temp. from Advent I to Whit Saturday (Easter, 68v); 87–102v: Sundays after Pentecost; 102v–103v: Trinity; 103v–104v: Dedication St Michael (29 Sept); 105–115: sanc. (series I) feasts of the Apostles for the year from St John (27 Dec) to St Thomas (21 Dec); 115–158: sanc. (series II) feasts of other saints for the year from St Stephen (26 Dec) to All Saints (1 Nov); 158–159v: Requiem; 159v–160: Dedication; 160r–v: kyriale (inc.). F. Bussi: *L'antifonario graduale della Basilica di S Antonino in Piacenza: sec. XII*, Biblioteca storica piacentina, xxvii (Piacenza, 1956); *Le graduel romain*, ii (1957), 115 Rome, *Biblioteca Apostolica Vaticana*,

Barb.lat.559 (XII.2). Notated missal with Calendar from St Michel, Lyons; dated 1173–1223. 275 ff.; 32.5 × 22 cm. French neumes from the region of Lyons. Offertories with verses. Ff.1–3v: Calendar; 11–124v: winter–spring temp. and sanc. from Advent I to Holy Saturday; 125–128: Prefaces and Canon; 129–171v: Easter to the Sunday within the Octave of Pentecost; 171v–209: Sundays after Pentecost; 209–241v: summer sanc. from St Marcellinus and St Peter (2 June) to St Thomas (21 Dec); 241v–251: Common; 251v–261: votive and Requiem Masses; 261–262: Trinity; 263–268v: Office collects *pro peccatis*; 268v–275v: services for the sick and the dead. *Le graduel romain*, ii (1957), 123, Salmon; ccliii (1969), 109 *Rome, Biblioteca Apostolica Vaticana, vat.lat.7231*. Notated votive missal from the region of Benevento and Monte Cassino; 12th–13th centuries (fig.17). 96 ff.; 25.5 × 17.5 cm. Beneventan notation with F line. Offertories lack verses. MS inc. at beginning and end. Ff.1–40v: services for the sick and the dead including a secular Office and Masses; 41–60v: vesting prayers, Ordinary of the Mass, Prefaces and Canon; 61–76: votive and Marian Masses; 76–96v: Common of the Saints, MS breaks off within the Mass of a Confessor. Ebner (1896), 228, 345 [edn of ff.43v–47, 58–60]; Salmon, ccliii (1969), 164 *Stuttgart, Württembergische Landesbibliothek, HB.I.55*. Monastic antiphoner and tonary from Weingarten; 12th–13th centuries. 194 ff.; 23.5 × 17.5 cm. German neumes. F.1: lacking; 2–107: winter–spring temp. and sanc. from Advent I (inc.) to Trinity (Easter, 81); 107–151: summer sanc. from St John the Baptist (24 June) to St Nicholas (6 Dec); 151–162v: Common; 162v–165: Dedication; 165–176: histories; 176r–v: *Trium puerorum* antiphons; 176v–182: Sundays after Pentecost; 182–185v: *Venite* settings; 185v–190v: supplement of Offices – All Saints, Trinity, Benedict and hymn to St Oswald; 191r–v: tonary. J. Autenrieth and others: *Die Handschriften der Württembergischen Landesbibliothek Stuttgart*, 2nd ser., i/1 (Wiesbaden, 1968), 85; Huglo (1971), 255; CANTUS database *Vercelli, Biblioteca Capitolare, 70 (115)*. Secular antiphoner (winter section) with tonary and hymnal, probably from Vercelli; 12th–13th centuries. 229 ff.; 35 × 27 cm. Late north Italian notation with F and C lines. Ff.1–208v: winter temp. and sanc. from Advent I to Holy Saturday including the Offices of St Nicholas (f.8), St Fabian and St Sebastian (108) and the Purification (121); 208v–222: 2 tonaries; 222–227v: inc. hymnal from Advent to Passion Sunday. Huglo (1971), 172 *Vienna, Österreichische Nationalbibliothek, Vind.1909*. Gradual and sacramentary with Calendar, kyriale and proser from Admont; 12th–13th centuries (fig.18). 209 ff.; 18.6 × 13.2 cm. German neumes. Offertories lack verses. Ff.1–6v: Calendar; 7–48v: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 40v); 48v–56: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 56–57: Dedication and Trinity; 57–63v: Sundays after Pentecost; 63v–65v: Common (alleluias only); 65v–67: kyriale; 67v–95: proser (texts only); 97–209: sacramentary preceded by a Canon. *Le graduel romain*, ii (1957), 151

Sources, MS, §II: Western plainchant

7. 13th century.

Aachen, Bischöfliche Diözesanbibliothek, 13 (XII) (Gradual of Arnoldus). Gradual, troper and double proser from Aachen; beginning of 13th century. 169 ff.; 47 × 32.5 cm. German *Hufnagel* notation on 4 lines. Ff.1–78: winter–spring temp. from Advent I to the Sundays after Pentecost inclusive;

78r–v: Dedication; 78v–104v: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 104v–105: Requiem masses; 105–107v: Common (alleluias only); 107v–120v: kyriale with introit tropes; 120v–156v: French proser; 157–169: German proser. *Le graduel romain*, ii (1957), 25; R.-J. Hesbert: *Le prosaire d'Aix-la-Chapelle*, Monumenta musicae sacrae, iii (Rouen, 1961) [facs. of ff.120v–169] *Bamberg, Staatsbibliothek, Liturg.25 (Ed.IV.11)*. Secular antiphoner from Bamberg; 13th century. 151 ff.; 24.5 × 17 cm. German notation with F and C lines. Ff.1–71v: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 55v); 71v–110v: summer sanc. from St John the Baptist (24 June) to St Nicholas (6 Dec); 110v–122: Common; 122–125: Dedication; 125–139: histories; 139–144v: Sundays after Pentecost; 144v–146v: Office of the Dead; 146v–151v: *Venite* settings. *CANTUS database Bamberg, Staatsbibliothek, Liturg.26 (Ed.IV.2)*. Secular antiphoner from Bamberg; 13th century. 128 ff.; 26.7 × 21.4 cm. German neumes. Ff.1–61: winter–spring temp. and sanc. from Advent I to the Sunday within the Octave of Pentecost; 61–92v: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 92v–98v: Common; 98v–100: Dedication; 100–102: Trinity; 102–110: histories; 110–113: Sundays after Pentecost; 113–116v: *Venite* settings; 116v–117v: Office of the Dead; 118v–119v: Tonary of Henricus of Augsburg; 120–125: hymns (texts only); 126v–128: Office of St Kunigunde, notated. Huglo (1971), 281 *Berkeley, University of California Music Library, 752*. Rubricated and notated Camaldolese breviary (temp. vol.) from Camaldoli; end of 13th century (before 1292). 340 ff.; 37.5 × 25 cm. Quadratic notation on 2 to 6 red lines. Original library shelf numbers: 'Sacri Eremi Camalduli W-126 and Q.V-3'. MS copied by Simon of Genoa (*d* 18 Sept 1292). Inserted between Ember Saturday in Advent and Christmas (ff.41v–45v) are a sermon of St Augustine, a litany, a tract by St Bernard and an extended series of ordines. Ff.1–2v: ferial psalter (beginning lacking); 3–4v: Camaldolese Calendar; 5–257: winter–spring temp. from Advent I to Whit Saturday (Easter, 215v); 257v–328v: Sundays after Pentecost; 329–335v: Trinity; 336–340v: supplement of Marian prayers: 'Ave' psalters, litany, orations, *prosaes*, Office (texts only). *Brussels, Bibliothèque Royale Albert Ier, II 3824 (Fétis 1173)*. Gradual with *prosaes* and kyriale from St Bénigne, Dijon; mid-13th century. 296 ff. Quadratic notation on 4 red lines. Offertories without verses. A typical festal Mass includes Kyrie and Gloria incipits and a complete *prosa*. Ff.1–139: winter temp. from Advent I to Trinity (Easter, 91v); (duplicate nos. for ff.130–39); 139–161v: Sundays after Pentecost; 164–223: sanc. from St Stephen (26 Dec) to St Lucy (13 Dec); 223–225v: Dedication; 226–265: Common; 265–278v: kyriale; 278v–284v: processional antiphons; 284v–296v: *prosaes*. *Le graduel romain*, ii (1957), 38 *Brussels, Bibliothèque Royale Albert Ier, 19389 (Cat.429)*. Notated missal with *prosaes* from St Martin, Quesnast, nr Brussels; 13th century. 193 ff.; 30 × 20 cm. Messine notation on 4 black lines. Offertories lack verses. Ff.4–14v: Calendar with obituaries; 18–82v: winter temp. from Advent I to Holy Saturday; 83–87: Prefaces and Canon (added 14th century); 87–108: Easter to Trinity; 108–129v: Sundays after Pentecost; 130–147: Common; 147–170v: sanc. from St Lucy (13 Dec) to St Thomas (21 Dec); 170v–171v: Dedication; 172–173: Marian Mass *Salve sancta parens*; 174v–175: Requiem; 175–177v: votives; 178–193v: proser (texts only, added 14th century). *Cambridge, University Library, Mm.2.9* ('Barnwell Antiphoner'). Rubricated Sarum antiphoner (inc.) probably from the house

of Augustinian canons at Barnwell, England; 13th century. 302 ff.; 34 × 24 cm. Early English quadratic notation on 4 lines. Perhaps the first 4 gatherings of the MS are lacking. Ff. 1–98: winter temp. from the Monday after the Octave of Epiphany to Trinity (Easter, 68); 98–116v: histories; 116v–121v: Sundays after Pentecost; 123–267: sanc. from St Andrew (30 Nov) to St Cecilia (22 Nov); 267–284v: Common; 285–291v: hymnal (inc.). Central MS used in the preparation of the facs. *Antiphonale sarisburiense*, Plainsong and Mediaeval Music Society (London, 1901–25/R). Frere, ii (1932), 79. *Cologne, Erzbischöfliches Diözesan- und Dombibliothek, Bu 2*. Notated Cistercian missal probably from the abbey of Altenberg; first half of 13th century. 293 ff.; 37 × 27 cm. German *Hufnagel* notation on 4 lines with red F and yellow C lines. Beginning of MS lacking. Ff. 4–116: winter temp. from Advent III: Feria VI to Vigil of Pentecost (Easter, 98v); 116v–123v: Prefaces, communicantes, kyriale, ordo missae; 124–127v: additions; 128–134v: Pentecost week feriales; 134v–162: Sundays after Pentecost; 162–163v: Dedication; 164–220: sanc. from St Stephen (26 Dec) to St Andrew (30 Nov); 220v–238v: Common; 239–41: Trinity; 241–263v: votives; 264–293v: tropes, *prosaes* and hymns. Hammer (1968), 71. *Darmstadt, Hessische Landes- und Hochschulbibliothek, 871*. Cantatorium from the Stiftskirche of St Cunibert, Cologne; dated c1250 (fig. 19). 105 ff.; 26.5 × 10.3 cm. *Hufnagel* notation on 2 black, 1 red and 1 yellow lines. Most of the masses are composed only of notated gradual and alleluia verses intended to be sung by a soloist. Ff. 1v–3: bifolium from a contemporary processional MS containing a single antiphon for Advent I *Ecce karissimi dies illa iudicii*; 4–37: winter–spring temp. from Advent I to Thursday after Pentecost (Easter, 28v); 37r–v: Trinity; 37v–45: Sundays after Pentecost; 45–58: sanc. from St Lucy (13 Dec) to St Andrew (30 Nov) inclusive; 58–63: Common (alleluia verses only); 63r–v: Dedication; 63v–76v: Good Friday and Holy Saturday chants; 77–84: notated epistles and gospels; 84v–87: elements from an Easter play (copied twice); 87v: antiphon for St Cunibert *Pontifex Deo plenus Cunibertus*; 88–95v: full responds for Sunday processions from the Sunday after Epiphany to Passion Sunday; 96–103: notated epistles and gospels; 103v–104v: troped Sanctus *Genitor summi filii* and *Agnus Rex eterne glorie*. Eizenhöfer and Knaus (1968), 59. *Leipzig, Universitätsbibliothek, St Thomas 391 (formerly St Thomaskirche, 371)*. Tonary, gradual, kyriale and proser from St Thomaskirche, Leipzig. 8 parchment leaves, *a*¹–*h*⁸ (13th–14th centuries); 10 paper leaves, *i*–*s* (dated 1533), and 196 parchment leaves (end of 13th century); 32 × 23 cm. Gothic notation (Messine-derived neumes) on 4 lines with red F and yellow C lines. Offertories for several major feasts still retain their verses. (Ff. 1–137v published in facs. by Wagner and numbered pp. 1–249.) Tonary (ff. *a*¹–*h*⁸); pp. 2–153 (in Wagner edn) winter–spring temp. from Advent I to Whit Saturday (Easter, p. 116); pp. 153–4: Trinity; pp. 154–5: Corpus Christi; pp. 155–75: Sunday after Pentecost; pp. 175–7: Dedication; pp. 177–222: sanc. from St Lucy (13 Dec) to St Andrew (30 Nov); pp. 222–4 (ff. 124–5): Mass for the Dead *Si enim credimus*; pp. 224–6 (ff. 125–6): Marian Mass *Salve sancta parens*; pp. 226–32 (ff. 126–9): Common (alleluias only); pp. 232–49 (ff. 129–137v): kyriale; ff. 138–186: notated proser containing 84 *prosaes* (inc. at the beginning, starting within *Eia recolamus*); ff. 186–190v: alleluias for the temp. and sanc.; ff. 190v–191v: *Liber generationis*; ff. 192–194: Mass ordines with some musical incipits; ff. 194–196v: supplement including Fabrice prosulas and an abbreviated

Credo in cantus fractus notation. P. Wagner: *Das Graduale der St Thomaskirche zu Leipzig (14. Jahrhundert)*, Publikationen älterer Musik, v, vii (Leipzig, 1930–32); P. Wagner: 'Ein kurzer Tonar', *Gregorius-Blatt*, liii (1929), 97–114; P. Wagner: 'Aus dem St Thomas-Archiv zu Leipzig', *ZMw*, xii (1929–30), 65–72, 129–37; Huglo (1971), 245; *Le graduel romain*, ii (1957), 58 London, *British Library*, Add.17303. Carthusian gradual from the Chartreuse du Reposoir, nr Cluses (Haute-Savoie), or Durbon; 1222–59. 126 ff.; 29.8 × 20 cm. Late Aquitanian notation with red line. Offertories lack verses. Ff.1–70: temp. from Advent I to Trinity; 70–89v: Sundays after Pentecost; 89v–114v: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec). The Dedication Mass (107r–v) is placed between 28 Aug and 8 Sept; 114v–115: Marian Mass *Salve sancta parens*; 117–119v: kyriale; 119v–124: Common; 124–126v: St Catherine and Corpus Christi. *Le graduel romain*, ii (1957), 62 London, *British Library*, Add.23935. A service book containing the entire Dominican liturgy in one volume based on the corrections ordered by Blessed Humbert of Romans. The British Library copy of Humbert's Codex is made up of 21 parts, and was destined to be used by the master-general of the order as an authentic copy of Dominican practice. 579 ff.; 26 × 17.5 cm. Ff.23–571 dated 1255–63 and ff.3–22, 572–9 dated 1358–63. Notated sections in quadratic notation on 4 red lines. (Cf *I-Rss* XIV, lit.1.) G.R. Galbraith: *The Constitution of the Dominican Order, 1216–1360* (Manchester, 1925), 193; W.R. Bonniwell: *A History of the Dominican Liturgy* (New York, 1944), 94; D. Delalande: *Le Graduel des prêcheurs*, Bibliothèque d'histoire dominicaine, ii (Paris, 1949) London, *British Library*, Add.38723. Notated and rubricated missal and proser from Paris; mid-13th century. 232 ff.; 19 × 12.5 cm. Quadratic notation on 4 lines. Offertories lack verses. Ff.1–79v: winter temp. from Advent I to Holy Saturday; 79v–84: Offertory, Preface and Canon prayers; 84–106v: Easter to Trinity; 106v–126: Sundays after Pentecost; 126–156v: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 156v–157: Dedication; 157–175v: Common; 175v–180v: votives; 181–184v: Requiem and prayers for the dead; 185–186: Marian Masses; 186v–187: *Laudes regiae*; 188–191: kyriale; 191v–232v: notated proser. London, *British Library*, Add.39678. Premonstratensian gradual with kyriale and proser from the abbey of St Mary de Parco, nr Leuven; dated c1260. 237 ff.; 36.5 × 26.5 cm. Quadratic notation on 4 red lines. MS copied for Simon de Lovanio, prior of the abbey, 1255–66 (see colophon f.227). Ff.1–101v: winter–spring temp. from Advent I to Trinity (Easter, 77); 101v–116v: Sundays after Pentecost; 117–136: sanc. from St Lucy (13 Dec) to St Nicholas (6 Dec); 136–162: Common; 162v–163v: Dedication; 163v–164: Holy Cross; 164–165v: Marian Mass *Salve sancta parens*; 165v–167: Requiem; 167–175: kyriale without tropes; 175–224v: notated proser; 224v–237v: supplement of selected Masses and chants. *British Museum: Catalogue of Additions to the Manuscripts, 1916–1920* (London, 1933), 157 London, *British Library*, Eg.3759. Gradual (inc.) from Crowland Abbey, Lincs.; second quarter of 13th century. 157 ff.; 21.5 × 14.6 cm. Early quadratic notation on 4 red lines. MS acquired by the British Museum in 1957. Beginning and end of MS including the Common and the Sundays after Pentecost are missing. Ff.1–57v: temp.; 57v–147v: sanc.; 147v–152v: *prosaes*; 152v–153v: Dedication (inc.). D.H. Turner: 'The Crowland Gradual: an English Benedictine Manuscript', *Ephemerides liturgicae*, lxxiv (1960), 168–74 Modena, *Duomo, Archivio Capitolare*, O.I.16. Kyriale and cantatorium-

proser from Modena; early 13th century. 107 ff.; 26·7 × 18 cm. Central Italian notation with red F and yellow C lines. Ff. 1–2v and 107r–v: guards from another MS; 3: Palm Sunday antiphon *Ingrediente Domino*; 4–5: Rogation Mass with an epistle; 6–14v: Kyries and Glorias without tropes; 14v–77: cantatorium-proser; gradual verses, alleluia verses and *prosa*e are grouped by major feasts according to the liturgical year; 77–80v: 12 Sanctus; 80v–82: 10 Agnus Dei; 82–94v: procession antiphons; 95–102v: supplement of *prosa*e; 103–104v: *versus Salve dies qua inferna*; 105–106v: partial leaves. *Le graduel romain*, ii (1957), 73; RISM, B/V/1 (1964), 173 *Munich, Bayerische Staatsbibliothek, Clm 16141*. Secular antiphoner from Passau; 13th century. 175 ff. German neumes. Ff. 1–95: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 76); 95–134v: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 143–156: histories; 156v–161v: Sundays after Pentecost; 161v–170v: Common; 170v–172v: Dedication; 172v–175: Corpus Christi (added). *Munich, Bayerische Staatsbibliothek, Clm 17025*. Calendar, gradual, proser and sacramentary from Schäftlarn; 13th century. 331 ff. Small quadratic notation on 4 red lines. Offertories lack verses. Ff. i–v: Calendar and computus; 1v–59v: winter–spring temp. from Advent I to Whit Saturday (Easter, 47); 59v–60: Trinity; 60–70v: Sundays after Pentecost; 70v–71: Dedication; 71–93v: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 93v–94: votives (text incipits only); 94–96: Common (alleluias only); 96v–100v: kyriale; 101–119v: proser (partly notated); 120–331: sacramentary. *Le graduel romain*, ii (1957), 81 *Naples, Biblioteca Nazionale Vittorio Emanuele III, VI-E-11*. Carthusian gradual from S Lorenzo in Padula; 13th century. 142 ff.; 24·7 × 17 cm. Carthusian quadratic notation with red F and yellow C lines (ff. 122–133v: red and yellow lines drawn over black lines). Ff. 1–83v: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 70v); 84–105v: Sundays after Pentecost; 105–120v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 121–122: Dedication; 122–130v: ferial and ember Masses; 130v–131v: Marian Mass *Salve sancta parens*; 131v–134: Requiem Masses; 134v–140v: kyriale and litany. *Le graduel romain*, ii (1957), 85; *Arnese* (1967), 80 *Naples, Biblioteca Nazionale Vittorio Emanuele III, VI-E-20*. Notated Franciscan breviary from the Cathedral of Troia, nr Foggia; between 1226–44. 429 ff.; 21 × 16·5 cm. Late Beneventan notation on 4 lines with red F line. Ff. 1–172v: winter temp. from Advent I to Pentecost (Easter, 136); 172v–219v: histories; 227–256v: psalter; 257–352: sanc. from St Saturninus (29 Nov) to St Clement (23 Nov); 352–388: Common; 390–404: hymnal; 404–416: Franciscan Offices to St Francis, St Clare, St Elizabeth and St Anthony; 420–426v: *Venite* settings; 427–429v: Franciscan Calendar. *Arnese* (1967), 88 *Naples, Biblioteca Nazionale Vittorio Emanuele III, VI-G-38*. Notated Franciscan missal probably from south Italy (from the library of S Giovanni a Carbonara, Naples); 1230–50. 297 ff.; 19 × 13 cm. Late Beneventan notation on 4 red lines. Ff. 1–6v: Calendar and Paschal table; 7–14v: ordo for visiting the sick; 15–141: winter–spring temp. from Advent I to Holy Saturday; 141–149v: kyriale, Preface and Canon; 150–174: Easter to Whit Saturday; 176v–203: Sundays after Pentecost; 206–258v: sanc. (inc. at beginning) from St Felix (14 Jan) to St Thomas (21 Dec); 258v–279v: Common; 279v–281: Dedication; 281–287v: votives; 287v–290v: services for the dead; 291–297: 'Missa nove ... Corpus Christi ordinatum per ... Urbanum IV'

(added). *Le graduel romain*, ii (1957), 85; Arnese (1967), 151 *Oxford, Bodleian Library, Canon.liturg.340* (19426). Gradual with Calendar, kyriale and proser from Admont, Austria, Calendar from St Gallen at Moggio, nr Udine; c1216. 153 ff.; 28.3 × 19.1 cm. German neumes. Offertories with verses. Ff. 1–8v: Calendar and computus; 9–94: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 77v); 94–109v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 110–111: Dedication; 111r–v: Trinity; 111v–123v: Sundays after Pentecost; 123v–127v: Common (alleluias only); 127v–135: kyriale with tropes; 136–153v: notated proser. Frere, i (1901), 75; *Le graduel romain*, ii (1957), 88; Flotzinger (1991), 49 *Oxford, Bodleian Library, Lyell 9*. Procession antiphons, vesper antiphons and responds, kyriale and proser from an English Augustinian house, possibly Breamore, Hants.; 13th century. 202 ff.; 15.4 × 10.8 cm. Quadratic notation on 4 red lines. Ff. 1–45: procession antiphons for the winter–spring temp. from Advent I to Pentecost; 45v–56v: selected vesper responds for the temp. from Advent I to Pentecost and the summer histories; 58–88v: selected vesper responds for the sanc. from the Dedication of a Church and St Andrew (30 Nov) to St Cecilia (22 Nov) inclusive, the Common, and Marian feasts; 89–112v: selected vesper antiphons for the sanc. from St Andrew (30 Nov) to St Cecilia (inclusive) and the Common; 113–121: Kyries, with and without tropes; 121v–126: Glorias without tropes; 126v–188v: proser (notated); 189–192v: *prosaes* for the Common (different hand). A. De La Mare: *Catalogue of the Collection of Medieval Manuscripts bequeathed to the Bodleian Library, Oxford, by James P.R. Lyell* (Oxford, 1971), 21 [lengthy description] *Paris, Bibliothèque de l’Arsenal*, 135. Notated and rubricated Sarum missal with non-Sarum kyriale and proser used in London or Canterbury; second half of 13th century, with French, 14th-century additions ff. 290v–317. 317 ff.; 18.5 × 13 cm. Quadratic notation on 4 red lines. Ff. 1–6v: Calendar; 7–118v: winter–spring temp. from Advent I to Trinity (Easter, 95v); 118v–140v: Sundays after Pentecost; 144v–145: Dedication; 147–152: Prefaces and Canon; 153–186v: sanc. from the Vigil of St Andrew (29 Nov) to St Saturninus (29 Nov); 186v–207v: Common; 208–226v: votive and special Masses; 228–235v: Kyrie and Gloria tropes; 236–283v: 103 notated *prosaes*; 283v–288v: troped Sanctus and Agnus; 290v–291v: motets; 292–303: Corpus Christi Office and Mass; 303v–305v: Transfiguration; 305v–315v: Office and Mass of St Flavia (5 Oct); 316–317: motets. Leroquais (1924), ii, 132; La Laurencie and Gastoué (1936), 22; *Le graduel romain*, ii (1957), 91; RISM, B/IV/1 (1965), 369; Bernard, iii (1974), 47 *Paris, Bibliothèque de l’Arsenal*, 197. Gradual and proser from St Victor, Paris; dated 1270–97. 278 ff.; 31.5 × 20.4 cm. Quadratic notation on 4 red lines. Offertories lack verses. Ff. 1–80v: winter–spring temp. from Advent I to Trinity (Easter, 61); 80v–104v: Sundays after Pentecost; 104v–105v: Dedication; 105v–143v: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 143v–163v: Common; 163v–164v: Requiem; 164v–168v: kyriale; 169–256: notated proser; 256–278v: supplement, primarily *prosaes*. *Le graduel romain*, ii (1957), 91; La Laurencie and Gastoué (1936), 16; Bernard, iii (1974), 52 *Paris, Bibliothèque Nationale de France, lat.904*. Rubricated gradual with tropes, *prosaes* and medieval dramas from Rouen Cathedral; 13th century. 268 ff.; 32 × 22.5 cm. Quadratic notation on 4 red lines. Offertories lack verses. Play of the Shepherds (ff. 11v–14). Ff. 1–164v: winter–spring temp. from Advent I to Trinity (Easter, 107); 165–183:

Sundays after Pentecost; 183–185: Dedication; 187–237v: St Andrew (30 Nov) to St Clement (23 Nov); 237v–263v: Common; 263v: Requiem (inc.); 264–268v: kyriale (14th–15th century). H. Loriguet, J. Pothier and A. Colette: *Le graduel de l'église cathédrale de Rouen au XIIIe siècle* (Rouen, 1907) [facs.]; Young (1933), ii, 16; *Le graduel romain*, ii (1957), 96 Paris, *Bibliothèque Nationale de France*, lat. 1105. Notated missal with a Calendar and *prosaes* from the abbey of Bec (Le Bec-Hellouin) formerly in the diocese of Rouen, now Evreux; dated 1265–72. 220 ff.; 18.4 × 13.1 cm. Quadratic notation on 4 red lines. Offertories without verses. Ff. 1–5: Calendar (March to Dec only); 6–10: 12 *prosaes*; 11–110v: winter–spring temp. (beginning lacking) from Epiphany (6 Jan) to Trinity (Easter, 81v); 110v–139v: Sundays after Pentecost; 140–188v: sanc. (beginning lacking) from St Fabian and St Sebastian (20 Jan) to St Thomas (21 Dec); 188v–190v: Dedication masses; 190v–207v: Common; 207v–219: votives. Leroquais (1924), iii, 158; *Le graduel romain*, ii (1957), 97; A. Hughes, ed.: *The Bec Missal*, Henry Bradshaw Society, xciv (Leighton Buzzard, 1963) [edn of text only] Paris, *Bibliothèque Nationale de France*, lat. 1112. Notated missal with Calendar, kyriale and proser from Paris; early 13th century (c1225). 315 ff.; 20.9 × 14.6 cm. Quadratic notation on 4 red lines. Offertories without verses. Ff. 1–6v: Calendar; 9–102v: winter–spring temp. from Advent I to Holy Saturday; 103–105v: Preface and Canon; 105v–131v: Easter to Trinity; 131v–152: Sundays after Pentecost; 152–154: Dedication; 155–205v: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 206–229: Common; 229–248: votives; 248v–256: notated processional antiphons and rogation litanies; 257–259v: Kyries and Glorias, with and without tropes; 259v–307v: 148 notated *prosaes*; 307v–308v: troped Sanctus, Agnus and Ite settings; 309–310: *Laudes regiae*; 311–314v: Corpus Christi Mass with *prosa* (14th-century addition). Leroquais (1924), ii, 47; *Le graduel romain*, ii (1957), 98 Paris, *Bibliothèque Nationale de France*, lat. 14452. Gradual, kyriale and proser of Adam of St Victor, Paris; 13th century (suppl. dated 1567). 252 ff. Quadratic notation on 4 red lines. Offertories lack verses. Frequent rubrics in the margins. Sections of melismas are frequently encircled with ink in the gradual. The same sequence of alleluias for the Sundays after Pentecost is also found in *GB-Lbl* Add.38723, *F-Pa* 197, *Pn* lat. 1112, *Psg* 93 and 1259, etc. Ff. 1–63: winter–spring temp. from Advent I to Whit Saturday (Easter, 48); 63–64: Trinity; 64–83v: Sundays after Pentecost; 83v–116v: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 116v–133v: Common; 133v–134: Dedication; 134–139: 11 Kyries and 6 Glorias; 139–223v: proser of Adam of St Victor (ed. Misset and Aubry); 223v–248: supplement of *prosaes* and Masses dated 1567. E. Misset and P. Aubry: *Les proses d'Adam de Saint-Victor* (Paris, 1900/R); *Le graduel romain*, ii (1957), 107 Paris, *Bibliothèque Ste Geneviève*, 99 (*BB.1.fol.10*). Calendar, missal and gradual from Senlis; 13th century (Leroquais and *Le graduel romain*), 14th century (Bernard). 220 ff.; 27.1 × 20 cm. Small quadratic notation on 4 red lines. Offertories lack verses. Ff. 3–8v: Calendar; 9–144: missal (texts only). Gradual, ff. 145–219v. Ff. 145–190: winter–spring temp. from Advent I to Trinity (Easter, 180); 190–193v: Sundays 1–4, 20–23 after Pentecost (nos. 5–19 are missing); 194–207v: sanc. from Vigil of St Andrew (29 Nov) to St Catherine (25 Nov); 207v–208: Dedication; 208v–219: Common; 219r–v: Requiem (different hand). Leroquais (1924), ii, 60; *Le graduel romain*, ii (1957), 113; Bernard, i (1965), 59 Paris, *Bibliothèque Ste*

Geneviève, 1259 (BB.4^o.11). Calendar and notated missal with *prosa* from Ste Geneviève, Paris; first half of 13th century. 296 ff.; 24.8 × 15.1 cm. Small quadratic notation on 4 red lines. Offertories lack verses. *Prosa* for principal feasts are incorporated within the Mass Propers. Ff. 2–8v: Calendar; 9–14v: prayers and a *prosa* to Ste Geneviève (texts only); 15–136: winter–spring temp. (beginning missing) from Advent II to Trinity (Easter, 104v); 136–160v: Sundays after Pentecost; 161–178: Prefaces and Canon; 179v–228v: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 228v–229v: Dedication; 229v–250v: Common; 250v–264v: votives and blessings; 265–268v: notated processional antiphons and Kyrie and Gloria incipits; 268v–296: episcopal blessings (texts only; 14th century). Leroquais (1924), ii, 85; *Le graduel romain*, ii (1957), 113; Bernard, i (1965), 69 *Rome, Biblioteca Apostolica Vaticana, Rossiani 76*. Gradual and proser from Aquila; 13th century. 256 ff.; 16.5 × 10.8 cm. Quadratic notation on 4 lines. Offertories lack verses. Foliation nos. on verso side of leaf. Ff. 1–127: winter–spring temp. from Advent I to Trinity (Easter, 100); 127–144: Sundays after Pentecost; 144v–147: Masses for the Dead; 147v–190: sanc. from St Lucy (13 Dec) to St Nicholas (6 Dec); 190–192v: Marian Mass *Salve sancta parens* with *Spiritus et alme* troped Gloria; 192v–197v: Common (alleluias only); 198–207: 5 introit tropes and kyriale; 209–256v: notated proser. *Le graduel romain*, ii (1957), 127; Salmon, ccliii (1969), 81 *Rome, Biblioteca Casanatense, 410 (A.II.25)*. Franciscan psalter and hymnal probably from Italy; 13th–14th centuries. 30.2 × 21 cm. Large quadratic notation on 4 red lines. Ff. 1–4v: Calendar (May to Aug lacking); 6v–104: psalms with notated antiphons; 104v–114: cantica, Te Deum, Credo, Gloria, etc.; 114–117v: Rogation litanies and prayers; 118–157v: notated hymnal with special hymns to St Martin (156v–157v). C.-A. Moberg: *Die liturgischen Hymnen in Schweden* (Copenhagen, 1947), 192; Stäblein (1956), 461, 553 *Rome, Biblioteca Casanatense, 1695 (C.V.2)*. Notated missal from Paris; early 13th century. 279 ff.; 17.1 × 12.5 cm. Quadratic notation on 4 red lines. Offertories lack verses. Ff. 1–117v: winter–spring temp. from Advent I to Holy Saturday; 117v–121v: offertory prayers, Prefaces, Canon; 121v–153: Easter to Trinity; 153–174: Sundays after Pentecost; 175–178: *Liber generationis* (different hand); 179–224: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 224–225: Dedication; 225–254: Common; 254–261: votives; 261–267v: services for the dead; 277–279v: Calendar. Ebner (1896), 159; *Le graduel romain*, ii (1957), 121 *Rome, S Sabina, Biblioteca della Curia Generalizia dei Domenicani, XIV, lit. 1*. A service book dated 1259–62 containing the entire Dominican liturgy in one volume based on the corrections ordered by Humbert of Romans, master-general of the Dominican order from 1254 to 1277. The codex consists of 14 sections and is considered the prototype of Dominican use. 997 ff.; 48 × 32 cm. Notated sections in quadratic notation on 4 red lines. (Cf *GB-Lbl Add.23935*.) W.R. Bonniwell: *A History of the Dominican Liturgy* (New York, 1944), 85; *Le graduel romain*, ii (1957), 122; K. Levy: 'A Dominican Organum Duplum', *JAMS*, xxvii (1974), 183–211, esp. 185 *Rouen, Bibliothèque Municipale, 248 (A.339)*. Monastic antiphoner (sanc. part) from Jumièges; 13th century. 178 ff.; 26 × 17.5 cm. Norman notation on 4 lines. Ff. 1–139v: sanc. (beginning of MS missing) from the Purification (2 Feb) to St Lucy (13 Dec); 140–171: Common; 173v–176: *Venite* settings; 176v–178v: hymnal (inc. at end). Hesbert (1954), 29 *Rouen, Bibliothèque Municipale, 251 (A.393)*. Notated breviary (summer part) from

Fécamp; second half of 13th century. 206 ff.; 24 × 16.5 cm. Quadratic notation on 4 red lines. Ff. 3–44v: spring temp. from Easter to Trinity; 45–47v: Dedication; 47v–92v: Sundays after Pentecost; 94–206v: spring–summer sanc. (inc. at end) from the Annunciation (25 March) to St Martin (11 Nov). Leroquais (1934), iv, 117 *Stuttgart, Württembergische Landesbibliothek, HB.I.95*. Cationarium (anthology of *prosaes*, tropes, conductus, etc.) and St Gregory's *Moralia*, from Weingarten; 13th century. 103 ff.; 12.5 × 10 cm. German neumes. Part I, ff. 4–65v. Ff. 4–18v: the last portion of a proser; 18v–36v: conductus and metrical songs (*versus*, planctus, etc.); 36v–48v: kyriale (introduction, Kyrie, epistle, Sanctus, Agnus and *Benedicamus* tropes); 48v–65v: miscellaneous section of alleluias, tropes, *prosaes*, *versus*, votive masses, etc.. Part II, ff. 65v–83v: miscellaneous section of a mixed character in different hands containing alleluias, *Benedicamus* and Agnus tropes, metrical poems, etc. Part III, ff. 84–100v: St Gregory, *Moralia*, bk 5, chap. 4. RISM, B/V/1 (1964), 81; RISM, B/V/1 (1966), 97; J. Autenrieth and others: *Die Handschriften der Württembergischen Landesbibliothek Stuttgart*, 2nd ser., i/1 (Wiesbaden, 1968), 171 [inventory] *Trier, Stadtbibliothek, 2254 (2197)* ('Codex Peter Bohn'). Gradual, proser and kyriale, probably from Trier; 13th century. 384 pp. German *Hufnagel* notation on 4 lines, with red F line. Offertories with verses. The beginning of the MS is lacking and scattered pages are mutilated throughout. Pp. 1–149: winter–spring temp. from the Friday of the Fourth Week in Lent to Whit Saturday (Easter, 108); 149–80: Sundays after Pentecost; 181–2: Trinity; 183–5: Dedication; 185–255: sanc. from St Lucy (13 Dec) to St Andrew (30 Nov); 255–7: Marian Mass *Salve sancta parens*; 257–70: Common (alleluias only); 270–357: *prosaes* (notated); 357–70: kyriale; 370–75: 2 Credos (notated); 375–84: supplement of mixed character. *Le graduel romain*, ii (1957), 144 *Utrecht, Universiteitsbibliotheek, 417 (Eccl. 325)*. Proser, tropes and alleluias from the chapter church of St Mary, Utrecht; 13th century. 57 ff.; 27.5 × 21 cm. Dutch notation on 4 lines with letter C clef and a dot indicating an F clef. Ff. 1–40v: 76 *prosaes*; 41–44: Common of the Saints (alleluias only); 44v–45v: introduction tropes; 46–57: Ordinary chants, with and without tropes. RISM, B/V/1 (1964), 189; N. de Goede, ed.: *The Utrecht Prosarium*, MMN, vi (1965) [study and transcr.] *Vercelli, Biblioteca Capitolare, 56*. Notated missal, probably from Ivrea; 13th century. 248 ff.; 36.5 × 27.2 cm. North Italian notation with F and C lines. Offertories lack verses. Ff. 1–22v: elements of a cantatorium containing alleluias, tracts, processional antiphons, *prosaes*, etc. (14th century); 23–109v: winter–spring temp. from Advent I to the Sunday within the Octave of Pentecost (Easter, 86v); 109v–130: Sundays after Pentecost; 130–131v: Trinity; 131v–132v: Dedication; 132v–137: vesting prayers, Ordinary of the Mass, Prefaces and Canon; 137–192v: sanc. from Vigil of St Andrew (29 Nov) to St Clement (23 Nov); 193–201v: Common; 201v–236v: votive Masses and blessings; 237–239v: Calendar; 241–248v: sacramentary fragment from Advent to Epiphany (bound incorrectly). *Le graduel romain*, ii (1957), 149 *Vienna, Österreichische Nationalbibliothek, Vind. 1925*. Gradual and proser from south Germany or Austria. 13th–14th centuries. 150 ff.; 18.8 × 14.3 cm. Messine notation on 4 lines. Ff. 5–14v: kyriale (addition); 15–78: winter–spring temp. from Advent I to Trinity (Easter, 66); 78–89: Sundays after Pentecost; 89–90: Dedication; 90–115: sanc. from St Nicholas (6 Dec) to St Andrew (30 Nov); 115v–117v: Common (alleluias only); 117v–118: patron alleluia and *prosa* of St Achatio

(see AH, iv, 1922, p.47); 118v: Marian Gloria *Spiritus et alme*; 119r–v: Mass ordines; 120–148v: notated proser; 149–150v: *Liber generationis* (addition). *Le graduel romain*, ii (1957), 152 *Vienna, Österreichische Nationalbibliothek, Vind.13682*. Abbreviated missal with notation probably from Vienna or St Pölten. 13th century. 176 ff. German neumes. Offertories lack verses. Some masses have *prosaes*. MS lacks Advent, Epiphany, Lenten and Eastertide masses, the summer sanc. feasts and masses for the Sundays after Pentecost. Ff.1–11v: epistle, gospel, votive mass, psalms, prayers, etc.; 12–45v: vesting prayers, Ordinary of the Mass, communicantes and notated Prefaces; 46–53v: kyriale chants; 54–64v: Canon; 65–72: votives; 73–129: major Masses from the Vigil of Christmas to Pentecost (Easter, 115v); 129–133v: St John the Baptist (24 June); 133v–147: Common; 147–149v: Marian Saturday Mass *Salve sancta parens*; 149v–160: All Saints (1 Nov), St Caesarius (1 Nov) and Dedication of St Michael (29 Sept); 161–163: decree dated 1215; 163v–167v: episcopal blessings (texts only); 168–170: Holy Cross; 170–175v: Requiem. *Le graduel romain*, ii (1957), 152 *Vienna, Österreichische Nationalbibliothek, Vind.14208*. Calendar, gradual, proser and sacramentary, perhaps from the region of Salzburg; 13th–14th centuries. 109 ff. German neumes. Offertories lack verses. Ff.3–8v: Calendar; 9–48: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 40v); 48–53v: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 53v–54: Dedication; 54–59v: Sundays after Pentecost; 59v–61v: Common (alleluias only); 62r–v: Kyries and Glorias; 63–64: Marian Mass *Salve sancta parens*; 64–77v: proser (texts only); 77v–82: Prefaces, communicantes and Canon; 82v–109v: sacramentary, no notation. *Le graduel romain*, ii (1957), 152 *Wolfenbüttel, Herzog August Bibliothek, Guelf.45 Helmst. (Heinemann catalogue 40)*. Gradual with *prosaes* and sacramentary probably from the region of Westphalia, Germany; 13th century. 236 ff.; 34.5 × 24.5 cm. German notation on 4 lines. Offertories lack verses. *Prosaes* are included among the gradual feasts. Ff.1–6: Calendar; 6v–40v: winter–spring temp. from Advent I to Trinity (Easter, 32v); 40v–45: Sundays after Pentecost; 45–46v: kyriale; 47–214: sacramentary; 214v–229v: the sanc. of the gradual from St Lucy (13 Dec) to St Andrew (30 Nov); 229v–230v: Common (alleluias only); 230v–233v: 8 notated *prosaes*; 233v: Marian alleluias and antiphons (added). *Le graduel romain*, ii (1957), 154 *Worcester, Cathedral Library, F.160*. Monastic antiphoner, processional, Calendar, psalter, hymnal, collectarium, tonary, kyriale, gradual and proser (fragment) from Worcester; dated c1230 with 14th-century additions. 354 ff.; 26 × 18 cm. Small quadratic notation on 4 red lines. Offertories in the gradual lack verses. Portions of the antiphoner section of the MS are bound out of order (reconstructed correctly in PalMus, xii). The following sections of the MS are reproduced in facs. in PalMus: ff.1–1v (pp.308–9), ff.2–115v (pp.4–231), ff.147–8 (pp.1–3), ff.164v–169v (pls.1–11), ff.182–286 (pp.232–442). Antiphoner and processional: PalMus, xii, pp.4–439. Pp.4–157: winter–spring temp. from Advent I (inc., beginning within the first respond of the second nocturn) to Whit Saturday (Easter, 127); pp.157–67: Trinity; pp.167–86: histories; pp.186–91: Sundays after Pentecost; pp.192–9: *Venite* settings; pp.200–31: processional; pp.232–410: sanc. from St Andrew (30 Nov) to St Clement (23 Nov); pp.410–35: Common; pp.435–9: Office of the Dead; p.440 (f.285): St Oswald *prosa Ad honorem summi*; pp.441–2 (ff.285v–

286): *Magnificat* and *Benedictus* tones. Ff.121–133v: Office and Mass of the Visitation (14th century); ff.135–145v: Office and Mass of Corpus Christi (14th century); ff.147–148: Calendar (PalMus, xii, pp.1–3); ff.149–164v: psalter, canticles, litany, collects (not in PalMus, xii); ff.164v–169v: hymnal (PalMus, xii, pl.1–11); ff.170–181: collectarium (not in PalMus, xii). Ff.287–292: troped Kyries; ff.292–293v: troped Glorias. Gradual; ff.294–346v (not in PalMus, xii). Ff.294–327v: winter–spring temp. from Advent I to the Sunday within the Octave of Pentecost (Easter, 320); f.327v: Trinity; ff.327v–334v: Sundays after Pentecost; ff.334v–335: Dedication; ff.335–344v: sanc. from the Conversion of St Paul (25 Jan) to St Nicholas (6 Dec); ff.334v–346v: Common (inc. at end); ff.347–348v: fragment of a notated proser (final 5 *prosaes*); ff.348v–350: troped Sanctus; ff.350–351: troped Agnus Dei; ff.351–352: notated *Laudes regiae*; ff.352–354v: Mass ordines (texts only).E. Bishop: ‘An Old Worcester Book’, *Downside Review*, xxv [new ser., vi] (1907), 174–87; PalMus, xii (1922–5); *Le graduel romain*, ii (1957), 154; CANTUS database

Sources, MS, §II: Western plainchant

8. 14th, 15th and 16th centuries.

Aarau, Aargauische Kantonsbibliothek, Wettingen Gr.Fol.1–3. MS in 3 folio vols. from the region of Wettingen, Switzerland; second half of 14th century. 61 × 41 cm. Large quadratic notation on 4 red lines.Vol.1 (279 ff.): temp. from Advent IV to Holy Saturday (ff.1–10v missing). Vol.2 (189 ff.): temp. from Easter to the Sundays after Pentecost (Trinity, 72; Corpus Christi, 75v; Dedication, 177v). Vol.3 (208 ff.): sanc. from St Andrew (30 Nov) to St Catherine (25 Nov). According to the index, this volume originally had 342 ff.; the Common and a proser are now lacking.M. Mollwo: *Das Wettinger Graduale* (Berne-Bümpliz, 1944)*Aberystwyth, National Library of Wales, 20541 E* (‘Penpont Antiphoner’). Secular antiphoner of Sarum use from Wales, probably diocese of St David’s; mid-14th century. 324 ff.; 38.5 × 25 cm. Several lacunae. Square notation on 4 red lines.Ff.1–157: temp. from Christmas (Easter, 95v); 158–176: psalter with music; 177–300: sanc. from St Andrew (30 Nov) to St Catherine (25 Nov) including Proper Office of St David; 301–324: Common of the Saints (extremely fragmentary).O.T. Edwards: *Matins, Lauds, and Vespers for St. David’s Day* (Cambridge, 1990); O.T. Edwards: *National Library of Wales MS. 20541 E: the Penpont Antiphonal* (Ottawa, 1997) [facs.]; CANTUS database*Cambridge, University Library, Add.710* (‘Dublin Troper’). Troper, proser and Sarum consuetudinary from Dublin; dated c1360. 141 ff.; 30.4 × 18 cm. Quadratic notation on 4 red lines.Ff.3–32v: Sarum consuetudinary; 32–38: Kyries, with and without tropes; 38–41: Glorias, with and without tropes; 41–102: proser; 102–103v: Sanctus; 104–105: Agnus Dei; 105–127v: Marian proser; 128–141v: supplement of mixed character; 130r–v: *Angelus ad virginem* (3vv; added in 14th century).RISM, B/VI/1 (1964), 151; RISM, B/IV/1 (1966), 488; R.-J. Hesbert: *Le tropeaire-prosaire de Dublin*, *Monumenta musicae sacrae*, iv (Rouen, 1970) [facs. of ff.32v–131]*Darmstadt, Hessische Landes- und Hochschulbibliothek, 847 and 856*. Two-volume Cistercian antiphoner from Fürstenberg; dated c1340. German *Hufnagel* notation on 4 lines.MS 847: winter vol.; 164 ff.; 36.2 × 25.2 cm. Ff.1–124v: winter temp. from Advent I to Holy Saturday; 125–164v: winter sanc. from St Andrew (30 Nov) to the Annunciation (25 March). MS 856: summer vol.; 240 ff.; 37 × 26 cm. Ff.1–71v: temp. from Easter to the 25th

Sunday after Pentecost; 72: Dedication; 78–92v: rhymed Offices; 94v–193v: summer sanc. from St Philip and St James (11 May) to St Andrew (30 Nov); 194–225v: Common; 226–238v: supplement. Eizenhöfer and Knaus (1968), 166 *Darmstadt, Hessische Landes- und Hochschulbibliothek*, 872. Secular antiphoner, tonary and hymnal of the Knights of the Teutonic Order; dated c1300. 241 ff.; 31·3 × 22·5 cm. *Hufnagel* notation on 4 lines with a red F line. Ff. 1–7: 12 *Venite* settings; 7–91v: winter–spring temp. from Advent I to the Saturday after Pentecost (Easter, 74v); 91v–94v: Trinity; 95–106: histories; 106–109v: Sundays after Pentecost; 109v–112: Dedication; 112–195: sanc. from St Andrew (30 Nov) to St Catherine (25 Nov); 195–213: Common; 213–214: *Te Deum*; 214–216: Tonary of Henricus of Augsburg; 216v–228: hymnal (notated); 229r–v: rhymed Office of St Lencie and St Clavorum (see AH, v, 1889, p.35, no.7); 230–235v: Corpus Christi Office, with additions; 236–241v: rhymed Office of the Visitation, with additions (ibid, xlvi, 1906, p.427, no.399). Eizenhöfer and Knaus (1968), 155; Huglo (1971), 281, 422 *London, British Library, Harl.622*. Gradual with *prosaes* from Roncton, diocese of Worcester; 14th century. 231 ff. Quadratic notation on 4 red lines. Offertories lack verses. Ff. 2–128: winter–spring temp. from Advent I to Trinity (Easter, 90); 128–156v: Sundays after Pentecost; 157–205: sanc. from Vigil of St Andrew (29 Nov) to St Cecilia (22 Nov); 205–228: Common; 228–230: Dedication; 230–231v: Requiem. *Le graduel romain*, ii (1957), 64 *Madrid, Biblioteca Nacional, Música 1361*. Gradual and kyriale from Toledo; 14th century. 199 ff.; 29 × 21·5 cm. Quadratic notation on 4 or 5 red lines. Ff. 1–134: winter–spring temp. from Advent I to the Sundays after Pentecost (Easter, 87); 136–152: sanc. from St Stephen (26 Dec) to the Translation of St Isidore (22 Dec); 152v–176v: Common; 177–178: 2 Credos; 178–183v: Kyries, with and without tropes; 184–188v: troped Glorias and *Regnum* settings; 188v–195: troped Sanctus; 195v–196v: Agnus and Ite settings; 196v–198: 6 polyphonic compositions; 198–199: 3 alleluias. Anglès and Subirá, i (1946), 155; *Le graduel romain*, ii (1957), 67; RISM, B/IV/2 (1969), 97; Janini and Serrano (1969), 284 *Munich, Bayerische Staatsbibliothek, Cgm 716*. Anthology of Marian songs and *prosaes* from Tegernsee; dated c1425. 205 ff.; 22·5 × 16·5 cm. German *Hufnagel* notation on 4 lines. (Abbreviated by Ludwig MüD.) The MS contains 266 items not arranged according to the liturgical Calendar, including Marian devotional songs, *prosaes*, *Marienklagen* and some doubtful 2-part motets. F. Ludwig: ‘Die Quellen der Motetten ältesten Stils’, *AMw*, v (1923), 184–222, 273–315, esp. 308; repr. in *SMM*, vii (1961); J.A. Emerson: ‘Über Entstehung und Inhalt von MüD’, *KJb*, xlvi (1964), 33–60 [full inventory]; RISM, B/IV/3 (1972), 354 *Munich, Universitätsbibliothek, 2^o 156* (‘Moosburg Gradual’). Gradual, kyriale, proser, cantional and troper from the Augustinian Kollegiatstift St Castulus, Moosburg; dated 1355–60. 266 ff.; 48 × 25·5 cm. German *Hufnagel* notation on 4 lines. Ff. 2–121: temp. and sanc. (Easter, 77v); 121–123: Requiem; 123–145: Sundays after Pentecost; 145–146: Dedication; 146–154: Common (alleluias only); 154v–164: kyriale; 164–221: 90 *prosaes*; 221–230v: gospels and troped epistles; 230v–246: cantional containing 33 religious songs; 246–264: tropes and *prosaes* including 4 2-part compositions. *Le graduel romain*, ii (1957), 84; Jammers (1965), 86; C. Gottwald: *Die Musikhandschriften der Universitätsbibliothek München* (Wiesbaden, 1968), 9; RISM, B/IV/2 (1969), 81; D. Hiley, ed.: *Moosburger Graduale: München, Universitätsbibliothek, 2^o Cod. ms. 156*

(Tutzing, 1996) [facs.] *Oxford, Bodleian Library, Canon.liturg.408 (30622)*. Abridged English Sarum processional; 14th century. 153 ff.; 14 × 9.4 cm. Quadratic notation on 4 red lines. Ff. 3–103: winter–spring temp. from Advent I to Corpus Christi (Easter, 69v); 103–113Av: processional chants and rubrics for the Saturdays from Trinity to Advent; 113Av–115: Dedication; 115–143: sanc. from St Andrew (30 Nov) to St Catherine (25 Nov); 143–148v: Common; 148–151v: Rogation litany *Pater de caelis* and collects. Frere, i (1901), 104; Bailey (1971), 5 *Oxford, Bodleian Library, e Mus.2 (3491)*. Notated and rubricated Sarum breviary from Salisbury; mid-14th century. 1008 pp.; 39 × 25 cm. Quadratic notation on 4 lines. No Common of the Saints. Pp. 1–411: winter–spring temp. from Advent I to Trinity (389) and Corpus Christi (Easter, 306); 411–78: histories; 478–500: Sundays after Pentecost; 500–16: Dedication services; 517–28: Calendar; 530–32: litany; 535–634: psalter with notated antiphons; 635–986: sanc. from St Andrew (30 Nov) to St Cecilia (22 Nov), inc. Office; pp. 987–98 are missing; 999–1005: *Venite* settings, inc. at beginning. Frere, i (1901), 11 *Oxford, Bodleian Library, Lat.lit.b.5 (32940)*. Notated and rubricated gradual, proser and kyriale from York; 15th century. 137 ff.; 41.5 × 30.5 cm. Quadratic notation on 4 red lines. Offertories lack verses. Ff. 1–59v: winter–spring temp. (beginning lacking) from Advent II to the Sunday within the Octave of Pentecost (Easter, 35); 59v–70v: Sundays after Pentecost; 70v–72: Dedication; 72–79v: Marian Masses and *prosaes*; 79v–80: Credo; 80v–90: kyriale; 90v–118: sanc. from St Andrew (30 Nov) to St Catherine (25 Nov); 118–132v: Common; 133–134: Requiem. D. Hiley, ed.: *Oxford, Bodleian Library, MS. Lat.liturg.b.5 (Ottawa, 1995)* [facs.] *Oxford, Bodleian Library, Lat.lit.d.5 (32556)*. Cistercian gradual (sanc. vol.) from Hauterive, Switzerland; c1300. 140 ff. (117 + 23); 28.6 × 18.3 cm. Quadratic notation on 4 black or red lines. Ff. 1–76v: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 76v–80v: Common and votive Masses; 82–84: Requiem; 84v–89v: kyriale; 90–99v: proser; 99v–140: additions and fragments from other notated MSS. RISM, B/IV/1 (1966), 539 *Oxford, Bodleian Library, Lyell 72*. Dominican processional, ritual, kyriale and proser from Italy – according to Van Dijk from a ‘priory in a suffragan diocese of the patriarchate of Aquileia’; second quarter of 14th century. 177 ff.; 11 × 8 cm. Quadratic notation on 4 red lines. Ff. 1–8v: rubrics for processions; 10–61v: procession antiphons and responds (notated); 62–69: Holy Saturday *Exultet* (notated); 69v–73v: Dominican ritual for the last sacraments and burial service including a litany (71v–72v) (partly notated); 85–88: *Liber generationis* (notated); 88v–91v: 2 notated Genealogy of Christ Gospels; 92–95v: 16th-century addition containing commemorations for the dead (partly notated); 96–97v: respond for the dead *Libera me, Domine*; 98–107v: kyriale with a notated Credo; 108–174: notated proser, Marian texts predominate (ff. 159v–164 contain polyphonic Marian *prosaes* and ‘Notre Dame’ motets). RISM, B/IV/1 (1964), 162; RISM, B/IV/1 (1966), 564; C. Allworth: ‘The Medieval Processional: Donaueschingen MS 882’, *Ephemerides liturgicae*, lxxxiv (1970), 169–186; A. De La Mare: *Catalogue of the Collection of Medieval Manuscripts bequeathed to the Bodleian Library, Oxford, by James P.R. Lyell* (Oxford, 1971), 216 *Oxford, Bodleian Library, Rawl.liturg.d.4 (15846)*. Full Sarum processional used at the church of St John the Evangelist, Dublin; 14th century. 190 ff.; 28.1 × 17.5 cm. Quadratic notation on 4 red lines. Ff. 1–4: rubrics, prayers and chants for the blessing of the salt and water and sprinkling of the altar; 4–118:

winter–spring temp. from Advent I to Corpus Christi (Easter, 85v); 118–126: processional chants and rubrics for Saturdays from Trinity to Advent; 126–127v: Dedication; 127v–132: Visit to the Sepulchre drama; 132v–158v: sanc. from St Andrew (30 Nov) to St Catherine (25 Nov); 159–162v: Common; 162v–172v: votive Masses; 172v–176: Rogation litany *Pater de caelis* and collects; 176v–181: *Liber generationis*; 181–182v: *Salve regina*; 183–189: special responds and *prosa*e for the feasts of Andrew, Nicholas, Purification, Finding of the Holy Cross, Catherine, Patrick and Audoenus. Frere, i (1901), 107; Young (1933), i, 347 [edn of drama]; Bailey (1970), 12–61 *Padua, Duomo, Biblioteca Capitolare, A20*. MS in 2 parts from Padua; 14th century. Part 1 (ff. 1–92v): troper with *prosa*e and kyriale; part 2 (93–189v): special Offices and chants. 189 ff. Large quadratic notation on 4 lines. Ff. 1–3v: Mass of the Corona Domini; 4–7v: troped Kyries; 7v–14: troped introits for major feasts; 14v–19v: Glorias without tropes; 19v–69v: proser including *prosa*e to St Daniel of Padua (26) and St Justina of Padua (60); 69v–72v: Sanctus and Agnus, with and without tropes; 72v–74: Mass of the Beheading of St John the Baptist; 74–77: *prosa*e for St Prosdocimus of Padua and St Catherine; 77v–78: Mass of St Anthony; 78–79v: Marian Gloria *Spiritus et alme*; 80–85v: kyriale arranged by classification of feasts; 85v–89v: 2 Marian alleluias, *Salve regina* and 2 Regis Credos; 89v–91: Requiem; 93–111: Office of the Dead; 111–115v: *prosa Dies irae*; 115v–122: mandatum chants for Holy Thursday; 123–147v: Office of the Transfiguration with lessons and orations; 147v–150: antiphons from the Office of St Peter of Verona; 150v–180: Office of the Visitation with lessons, orations and rubrics; 180–181: papal bull of Urban VI (9 Nov 1387) establishing the feast of the Visitation (2 July); 181–187: Office of St Zeno; 187–188v: 3 *Magnificat* antiphons for the feasts of Clement, Michael and the Common of Apostles; 189: tract *Effuderunt sanguinem* with rubrics (added). RISM, B/V/1 (1964), 176 *Paris, Bibliothèque Nationale de France, lat. 17311*. Notated missal with proser from Cambrai; first half of 14th century. 263 ff.; 33 × 23.3 cm. Quadratic notation on 4 red lines. Ff. A–Fv: Calendar; 1–137: winter–spring temp. from Advent I to Trinity (Easter, 108); 137–170v: Sundays after Pentecost; 170v–171v: Dedication; 171v–178: Prefaces and Canon; 179–215v: sanc. from the Vigil of St Andrew (29 Nov) to St Catherine (25 Nov); 215v–237v: Common; 237v–248v: votives; 248v–250: kyriale; 250–263: 25 notated *prosa*e. Leroquais (1924), ii, 228; *Le graduel romain*, ii (1957), 108 *Rouen, Bibliothèque Municipale, 250 (A.233)*. Gradual with tropes, *prosa*e and kyriale from Jumièges; 14th century. 210 ff.; 30.5 × 21 cm. Quadratic notation on 4 red lines. Tropes and *prosa*e are integrated into the Mass Propers. Ff. 1–137v: winter–spring temp. from Advent I to Trinity (Easter, 99v); 137v–167v: Sundays after Pentecost; 168–71: kyriale; 173–192v: inc. sanc. (part I) from St Prisca (18 Jan) to St Hippolytus (13 Aug); 193–198v: table of Mass chant incipits without notation; 199–210v: sanc. (part II) from the Vigil of the Assumption (14 Aug) to the Exaltation of the Holy Cross (14 Sept). Hesbert (1954), 77; *Le graduel romain*, ii (1957), 128 *St Gallen, Stiftsbibliothek, 546*. Trope and *prosa* collection of cantor Joachim Cuontz of St Gallen; dated 1507–14. 410 paper ff.; 46.9 × 27.8 cm. German *Hufnagel* notation on 5 lines. Ff. 11–28v: printed hymnal; 30–83: Ordinary tropes; 84–326: proser, series I, containing *prosa*e 1–305; 326v–404v: series II, containing *prosa*e 306–416. F. Labhardt: *Das Sequentiar Cod. 546 der Stiftsbibliothek von St. Gallen und seine Quellen*, Publikationen der

Schweizerischen musikforschenden Gesellschaft, 2nd ser., viii/1–2 (Berne, 1959–63) [study and inventory]; RISM, B/V/1 (1964), 49; RISM, B/IV/3 (1972), 125 *Vienna, Österreichische Nationalbibliothek, Vind.12865*.

Premonstratensian gradual, kyriale and proser from north-west Germany; end of 14th century. 232 ff. Quadratic notation on 4 red lines. Ff. 1v–113: winter–spring temp. from Advent I to Trinity (Easter, 89v); 113–114: Corpus Christi; 114–135: Sundays after Pentecost; 135–136: Dedication; 136–184: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 184–189v: Common (alleluias only); 190v–192: Marian antiphons; 192–197v: kyriale without tropes; 198–229: proser; 229–232v: *Liber generationis* and 2 *prosaes*. *Le graduel romain*, ii (1957), 152

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9. Mozarabic chant.

León, Catedral, Archivo Histórico, 8 ('León Antiphoner'). Offices and masses of the Mozarabic rite from León; 10th century. 306 ff.; 33 × 24 cm. Visigothic (northern Mozarabic) neumes. Ff. 1–6: Rogation Office, metrical epigram, computus table, Prefaces to the antiphoner, Office of St James, etc.; 6v–28: Calendar and computus; 28v–210v: winter–spring temp. and sanc. from St Acisclus (17 Nov) to Pentecost (Easter, 176); 210v–246v: summer sanc. from St Adrian (16 June) to St Emilianus (12 Nov); 246v–287: Common, votives, Dedication, Offices and Masses for the sick and the dead; 287–296: antiphons; 296–306: blessings, psalms, *Laudes missae*. L. Brou and J. Vives, eds.: *Antifonário visigótico mozárabe de la Catedral de León*, *Monumenta Hispaniae sacra, Litúrgica*, v/1–2 (Madrid, 1953–9) [facs. and edn of text]; Pinell (1965), 129 *London, British Library, Add.30845*. Notated *Liber mysticus* (Offices and masses) of the Mozarabic rite from Santo Domingo de Silos, nr Burgos; 10th century. 164 ff.; 36.3 × 25.4 cm. Visigothic (northern Mozarabic) neumes. The MS contains only part of the summer sanc. from St Quiricus (13 June) to St Bartholomew (24 Aug). Férotin (1912), 820 [edn of text only] *London, British Library, Add.30846*. Notated *Liber mysticus* (Offices and masses) of the Mozarabic rite from Santo Domingo de Silos, nr Burgos; 10th century. 173 ff.; 28.5 × 22.1 cm. Visigothic (northern Mozarabic) neumes. The MS commences within the end of the Easter Mass and continues through Pentecost, including the feast of St Torquatus (1 May), ff. 80–87. Férotin (1912), 842–70 [edn of text only] *London, British Library, Add.30847*. Monastic notated breviary fragment (winter part) of the Mozarabic rite from Silos; 12th century. 188 ff.; 32 × 21 cm. Visigothic (northern Mozarabic) neumes. Notation confined to ff. 1–82v; beginning and end of MS lacking. Combined winter temp. and sanc. from St Lucy (13 Dec) to the Thursday following Lent IV. Feasts include: St Fructuosus (21 Jan), 118v; St Babylas (24 Jan), 120; St Tyrus (28 Jan), 120v; St Dorothea (7 Feb), 123; St Eulalia (12 Feb), 124; St Pantaleon (19 Feb), 124v; St Emitherius and St Celedonius (3 March), 126. *London, British Library, Add.30851*. Notated Mozarabic psalter, hymnal, Offices and masses of the Common from Silos; 11th century. 202 ff.; 39 × 31 cm. Visigothic (northern Mozarabic) neumes. Ff. 1–110v: psalms and canticles; 110v–63v: hymnal; 164–202: Offices and Masses of the Common. J.P. Gilson, ed.: *The Mozarabic Psalter*, Henry Bradshaw Society, xxx (London, 1905) [edn of text only]; Férotin (1912), 870 *Madrid, Archivo Histórico Nacional, Aemil.30*. Notated *Liber mysticus* (Offices and masses) of the Mozarabic rite from S Millán de la Cogolla, nr

Nájera; 10th century. 230 ff.; 36·2 × 28·5 cm. Visigothic (northern Mozarabic) notation. MS heavily mutilated. Ff. 1–230v: winter temp. and sanc. MS begins within the first feast of the Mozarabic liturgical year, St Acisclus (17 Nov), and breaks off within the feast of St Emitherius and St Celedonius (3 March). Férotin (1912), 893 *Madrid, Biblioteca Nacional, 10110 (formerly Toledo, Biblioteca Capitular, 35, 2)*. Secular breviary (ferial offices for Lent) of the Mozarabic rite from SS Justa and Rufina, Toledo; 11th century. 121 ff.; 27 × 19·1 cm. Visigothic (Toledan) neumes. Ff. 1–121: weekday Offices from the beginning of Lent to Palm Sunday. Janini and Serrano (1969), 133 [inventory]

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10. Old Roman chant.

London, British Library, Add.29988. Old Roman antiphoner from the region of Rome, perhaps from St Peter's; mid-12th century. 154 ff.; 28 × 18 cm. Central Italian Beneventan notation with red line. Ff. 2–95: winter–spring temp. and sanc. from Advent I to Pentecost (Easter, 72); 56v–57: extensive lacuna from the end of St Agatha to Passion Sunday; 95–143v: histories are distributed throughout the summer sanc. from St Petronilla (31 May) to St Andrew (30 Nov); 143v–150v: Common; 151–152v: Dedication; 152v–153: Trinity; 153r–v: *Venite* settings; 153v–154v: services for the dead (inc.). Huglo (1954), 112; Stäblein (1970), 29 *Rome, Biblioteca Apostolica Vaticana, Archivio del Capitolo di S Pietro, B.79*. Old Roman antiphoner from St Peter's; second half or end of 12th century. 197 ff.; 35·3 × 24·5 cm. Central Italian Beneventan notation with red F line. Ff. 1–3v: Calendar; 4–124v: winter–spring temp. from Advent I to Pentecost (Easter, 103); 124v–175: histories are distributed throughout the summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 175–184: Common; 184–185: Dedication; 185–191: Offices of St Nicholas, St Blaise, St Benedict, St Valentine, St George and St Caesarius; 191–193v: Office of the Dead; 193v–195v: *Venite* settings. Huglo (1954), 113; Salmon, ccli (1968), 61; *Studi medievali*, xi (1970), 1110; Stäblein (1970), 30; B.G. Baroffio and Soo Jung Kim, eds.: *Biblioteca Apostolica Vaticana Archivio S. Pietro B 79: antifonario della Basilica di S. Pietro (Sec. XII)* (Rome, 1995) [facs.] *Rome, Biblioteca Apostolica Vaticana, Archivio del Capitolo di S Pietro, F.22*. Old Roman gradual from St Peter's; 13th century. 104 ff.; 30·8 × 21 cm. Central Italian Beneventan notation with red F and yellow C lines. Offertories lack verses. Ff. 1–65: winter–spring temp. from Advent I to Whit Saturday (Easter, 53v); 65–74v: Sundays after Pentecost; 74v–86: sanc. from St Sylvester (31 Dec) to St Andrew (30 Nov); 86–100v: Common; 100v–101v: Dedication; 102v–103: Marian Mass *Salve sancta parens*. Huglo (1954), 99; Salmon, ccliii (1969), 75; *Studi medievali*, xi (1970), 1127 *Rome, Biblioteca Apostolica Vaticana, vat.lat.5319*. Old Roman gradual with kyriale and *prosaes* from St Peter's; dated variously from the mid-11th century to the mid-12th. 158 ff.; 30·3 × 20 cm. Central Italian Beneventan notation with red F line. Offertories with verses. Ff. 1–109v: winter–spring temp. and sanc. from Advent I to the Sunday within the Octave of Pentecost (Easter, 83); 109v–135: Sundays after Pentecost distributed among the summer sanc. feasts from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 135–137: Dedication; 137–140v: Ordination of a Pope, Ordination of a Bishop, nuptial and Requiem Masses; 140v–145v: processional antiphons; 145v–151: kyriale with troped Kyries and Glorias; 151–158: inc.

proser. Jammers (1965), 98; Salmon, ccliii (1969), 88; Stäblein (1970) [edn] *Private Collection. Martin Bodmer (Cologne, nr Geneva)* ('Bodmer-Phillipps Codex'). Formerly Phillipps 16069. Old Roman gradual, troper and proser from S Cecilia in Trastevere; dated 1071. 128 ff. 31.2 × 19.6 cm. Central Italian Beneventan notation with 1 red and 2 dry lines. J. Hourlier and M. Huglo: 'Un important témoin du chant "vieux-romain"', *Revue grégorienne*, xxxi (1952), 26–37; Stäblein (1970), 25; M. Lütolf, ed.: *Das Graduale von Santa Cecilia in Trastevere: Cod. Bodmer 74* (Cologne-Geneva, 1987) [facs.]

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- M. Huglo:** *Les tonaires: inventaire, analyse, comparaison* (Paris, 1971)
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III. Secular monophony

1. General.
2. Latin.
3. Occitan.
4. French.
5. German.
6. Galego-Portuguese.
7. Italian.
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BIBLIOGRAPHY

SONG COLLECTIONS, ISOLATED MELODIES AND FRAGMENTS

Sources, MS, §III: Secular monophony

1. General.

The transmission of early monophonic song developed according to the growing consciousness among musicians and patrons of a repertory as such. So the earlier sources of Latin and English song in particular find secular works mixed in with sacred and liturgical music, with polyphony and with entirely non-musical matter. But when a group of poets became aware of common aims, admired one another and emulated one another, as the troubadours and trouvères evidently did, that awareness made itself felt in unified sources prepared for private patrons or institutions that could afford to pay for the prolonged copying labour, notational skill and refined illumination techniques found in the great manuscripts which are the basis of the survival of monophonic song today.

It is more difficult to see any pattern in the distinction between purely poetic sources and those with music. For the trouvère repertory nearly all surviving sources either contain music or leave spaces for it; of troubadour manuscripts very few contain music at all and the rest are simple poetry collections; and the Minnesang poetry survives in a few magnificent text manuscripts whereas music survives only in fragments apart from two large music collections compiled some centuries later and explicitly assembled according to the needs of their time. But perhaps here too there is a consciousness of tradition and repertory. Early Latin songs occasionally survive in enormous poetry collections of which a single piece has unheighted neumes – untranscribable for any practical purposes but sure evidence of both a song repertory and a sung repertory at the time.

Modern scholarship is increasingly inclined to treat the monophonic song repertoires as a single tradition with, to be sure, divergent branches whose characteristics may be to some extent unique to each, but which share so much in terms of repertory and historical precedents that mere linguistic barriers can, if taken too literally, confuse the essential and fundamental common features. So it is curious how different the manner of the manuscript transmission sometimes is: the unplanned nature of some of the Latin manuscripts, the carefully consistent calligraphy and illuminations of the trouvère sources, or the textbook format of the *cantiga* and *lauda* sources.

Yet throughout these sources musical inconsistency is the rule and it marks a substantial rift in manner between the secular and the sacred. The liturgical music of these centuries is consciously preserved in manuscripts whose textual agreement shows a reverential concern for the authority of the parent sources. If a trouvère song survives in ten sources, however, there is very little likelihood of their all transmitting the same melody: some may vary only in detail, but others can contain a melody whose relationship to the others is scarcely recognizable if at all. Interpreting this as a symptom of a notationless culture (van der Werf), of a repertory in which song melodies were not composed but were devised or evolved as a *res non confecta* long before they were written down (Petzsch), seems the only sensible approach. As has often been said, most of the major sources give

every impression of having been prepared primarily for the sake of possession, rarely as a reminder or as a source for a singer.

So modern scholarship has reluctantly discarded the idea of an Urtext when considering these sources. Moreover the continuing discussion as to the correct rhythm for practically all songs of the monophonic repertory makes even the most responsible editing to some extent subjective and requires in particular that any comments about the music should keep a clear reference as to what is in the source and what in the transcriber's imagination: it is an area in which hypothesis easily becomes fact and in which musical identity between two melodies is often overlooked because the two may be transcribed according to different principles in modern editions.

A further barrier to understanding is the nature of 14th-century historical awareness. In spite of the 14th-century scribes' habit of adding ascriptions and devising elaborate life stories for the troubadour poets, there is still a shortage of any substantial documentary basis from the 12th century to confirm most of the material found here. It is probably too late in history to establish how consciously medieval writers inflated Roland and [Klingsor](#) into superhuman figures; but those two examples should advise caution respecting practically everything in these early sources.

P.S. Allen (*Medieval Latin Lyrics*, 1931, pp.196ff) seems to have been the first to make an issue of a literary distinction that is particularly important for any consideration of the manuscript transmission: the learned song and the folksong. His distinction has been challenged in literary terms (see especially §2, Szövérfy, 1970, p.36) as being simplistic, but it remains a useful conceptual tool so long as one is aware that no medieval folksong is likely to survive and that much surviving medieval poetry is a mixture or fusion of these two traditions. As concerns the musical transmission, this holds even more: the fully learned music of the years after 1100 was polyphony; the most folksong-like melodies in the early repertory are written in advanced notation in one of the polyphonic manuscripts (*I-FI* Plut.29.1) with Latin text; and the great majority of secular monophony gives every evidence of coming from a culture considerably less 'learned' in music than in poetry and philosophy. But one can try to focus the problem further: the enormous quantity of folksong that clearly existed in the Middle Ages has disappeared, more or less without trace; and the highly professional traditions of the instrumentalists (minstrels, jongleurs, and so on) survive in only a few brief extracts of which those in *F-Pn* fr.844 and *GB-Lbl* Harl.978 are the earliest but those in the trecento manuscript *Lbl* Add.29987 by far the most suggestive. The very stylistic differences between these pieces and what otherwise remains of early music are suggestions that here are hints of the great unwritten tradition in the context of which the written traditions should perhaps be viewed.

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2. Latin.

While the question of chronology and priority among the various song repertories of medieval Europe remains subject to debate and, in some ways, possibly insoluble, a survey such as this must begin with the Latin repertory because there is less room for questioning the dates of the

sources, and MSS containing Latin secular poetry with neumes appear in the 9th century, 200 years before the two earliest surviving Provençal poems with neumes – themselves contrafacta of Latin hymns.

It is generally agreed that late 9th-century dates are likely for *D-B* theol.lat.2^o 58, f.1v (a setting of Boethius), *HEu* pal.lat.52, f.17v (Otfried), *F-Pn* lat.2832, ff.123v–124, *I-Nn* IV.G.68 and for the Aquitanian source *F-Pn* lat.1154, ff.98v–142 (see Jammers, 1975, and Stäblein, 1975, p.146). With the exception of the last – whose date is questioned in any case – these all concern a very small number of neumes applied to a mere two or three lines within a larger poetry collection. The poetry is in most cases substantially earlier than the source; it is not easy to tell whether the music was newly composed or traditional for the song, particularly since the unheighted neumes are rudimentary and effectively untranscribable. All these considerations are applicable also to the sources associated with the 10th century, among them *A-Wn* 116, f.157v (*Iam dulcis amica*), *D-WO* 3610 (formerly Aug.56, 16/18), f.62 ('Modus Ottinc'), *E-Mn* 10052, f.364v, *I-Fn* Ashb.23 (Virgil) and *GB-Cu* Gg.5.35 (the Cambridge Songbook). This last and the *Carmina burana* MS require further description since they are the most famous Latin songbooks of the 11th and 13th centuries respectively, and are characteristic if not entirely typical.

Cambridge, University Library, Gg.5.35 (formerly 1567) ('Cambridge Songbook') [c]. 2 + 446 parchment leaves, 22 × 15 cm (fig.20). *Foliation*: ink, perhaps from c1500, 1–454 (ff.446–51 missing, unnumbered leaf after 294). *Structure*: bound in quinternions with most gatherings numbered at end in an early hand (leaves missing after f.432 and f.440, although one leaf has recently resurfaced, see Page and others, 1983). *Scribes*: consistent continental minuscule hand throughout with regular coloured initials alternating red and mauve; song section (ff.432–441v) in a smaller hand and written in double columns. *Date*: an 11th-century English copy of an original prepared in north Thuringia between 996 and 1002 (see Stäblein, 1975, n.501). *Provenance*: at St Augustine's Abbey, Canterbury, in 12th–14th centuries.

Contents: poetic, devotional and philosophical matter; ff.266v–277: treatise *De harmonica institutione* by Hucbald (ed. in *GerbertS*, i, pp.104–21) with musical notation on f.266v; ff.432–441v: collection of 49 secular poems, two with neumes (f.439, f.441v).

MGG1 ('*Carmina cantabrigiensia*'; G. Bernt); K. Breul, ed.: *The Cambridge Songs: a Goliard's Song Book of the XIth Century* (Cambridge, 1915/R) [facs.]; K. Strecker, ed.: *Die Cambridger Lieder*, Monumenta Germaniae historica (Berlin, 1926/R) [edn]; H. Spanke: 'Ein lateinisches Liederbuch des 11. Jahrhunderts', *Studi medievali*, new ser., xv (1942), 111–42; A.G. Rigg and G.R. Wieland: 'A Canterbury Classbook of the Mid-Eleventh Century', *Anglo-Saxon England*, iv (1975), 113–30; D. Schaller and E. Könsgen, eds.: *Initia carminum latinorum saeculo undecimo antiquiorum* (Göttingen, 1977); L. Richter: 'Die beiden ältesten Liederbücher des lateinischen Mittelalters', *Philologus*, cxxiii (1979), 63–8; C. Page: 'The Boethian Metrum *Bella bis quinis*: a New Song from Saxon Canterbury', *Boethius, his Life, Thought, and Influence*, ed. M. Gibson (Oxford, 1981), 306–11; J. Szövérfy: 'Cambridge Songs', *Dictionary of the Middle Ages*, ed. J.R. Strayer (New York, 1982–9); I. Fenlon, ed.: *Cambridge Music Manuscripts, 900–1700* (Cambridge, 1982), 20–24; C.

Page and others: 'Neumed Boethian *Metra* from Canterbury: a Newly-Recovered Leaf of Cambridge, Gg.5.35', *Anglo-Saxon England*, xii (1983), 141–52; J.M. Ziolkowski, ed.: *The Cambridge Songs (Carmina Cantabrigiensia)* (New York, 1994) [with Eng. trans.] *Munich, Bayerische Staatsbibliothek, Clm 4660* ('Carmina burana'; fig.21) and *Clm 4660a* ('Fragmenta burana'). 112 + 7 parchment leaves, 25 × 17 cm. *Foliation*: 1–112 added by Schmeller; the pieces are numbered in pencil. *Structure*: bound in quaternions with irregular gatherings at ff.1–2, 43–56, 73–82 and 106–12; the original sequence was: [lacuna], ff.43–8, 1–42, [lacuna], 49, 73–82, 50–72, 83–98, [lacuna], 99–106; ff.107–12 and the 7 leaves of the *Fragmenta burana* were added later. *Scribes*: one main hand and one main correcting hand; fuller details in Hilka and Schumann, ii/1 (1930). *Date*: although Schumann considered it to belong to the end of the 13th century, modern scholarship tends to follow Dronke's date of c1220–30; Bischoff (1967) implied a slightly later date by suggesting that some of the songs could have been copied from the Notre Dame MS *I-FI* Plut.29.1, but supported Dronke's dating in his preface to Hilka and Schumann, i/3 (1970). *Provenance*: in 1803 it came to the Bayerische Staatsbibliothek from the Benedictine house at Benediktbeuren, where it had been since at least the 18th century; Bischoff (1970; see Hilka and Schumann) suggested the original provenance as Carinthia or the Tyrol (see also Steer).

Contents: over 250 poems, mostly in Latin, over half of them unique to this source, covering all genres of Latin secular poetry; the original organization is followed in the edition of Hilka and Schumann: moral and satirical poems; love-songs (from f.18, 'incipiunt iubili'); drinking-, gambling- and goliardic songs (from f.83); and religious plays (from f.99). *Poets*: only Walter of Châtillon named, but including Hugh Primas of Orléans, Archipoeta, Peter of Blois and Philip the Chancellor. *Music*: non-diastematic neumes added by the main hand for nine songs and the gambler's Mass; Schumann showed that neumes had been intended for many other songs.

J.A. Schmeller, ed.: *Carmina burana* (Stuttgart, 1847) [complete edn]; A. Hilka and O. Schumann, continued by B. Bischoff, eds.: *Carmina burana* (Heidelberg, 1930–70) [critical edn]; P. Dronke: 'A Critical Note on Schumann's Dating of the Codex Buranus', *Beiträge zur Geschichte der deutschen Sprache und Literatur* [Tübingen], lxxxiv (1962), 173 only; B. Bischoff, ed.: *Carmina burana* (Brooklyn, NY, 1967) [facs.]; M. Korth, R. Clemencic and U. Müller, eds.: *Carmina burana: Gesamtausgabe der mittelalterlichen Melodien mit den dazugehörigen Texten* (Munich, 1979); A. Groos: 'Carmina Burana', *Dictionary of the Middle Ages*, ed. J.R. Strayer (New York, 1982–9); G. Steer: "'Carmina burana" in Südtirol: zur Herkunft des Clm 4660', *Zeitschrift für deutsches Altertum und deutsche Literatur*, cxii (1983), 1–37; P.G. Walsh, ed.: *Love Lyrics from the Carmina Burana* (Chapel Hill, NC, 1993) [with Eng. trans.]. For further bibliography see [Carmina Burana](#).

That unheighted neumes appear in the *Carmina burana* MS a century after the introduction of staff notation and two centuries after the earliest source with heighted neumes suggests that detailed notation was required much later in secular sources than in sacred. And indeed staff transcriptions can be made only with recourse to sacred or theoretical MSS that happen to contain the song in some more developed form of notation. *O admirabile*

from the Cambridge Songs appears in a combination of letter and staff notation in an Italian theory MS, *I-MC* 318, p.291 (fig.22); some of the *Carmina burana* songs appear in diastematic neumes in the predominantly sacred [St martial MSS](#) while others are in black staff notation in sources of the [Notre Dame school](#). Further melodies may be deduced from *contrafacta* or by extracting a single melody from a polyphonic *conductus*.

Latin song did not come to an end with the 13th century; but its poetic traditions became weaker when the vernacular became more acceptable as the language for expressing secular emotions, however elevated and courtly. Though it does not contain love-songs, the following source is perhaps characteristic of the Latin tradition after the mid-13th century (see also *I-FI* Plut.29.1 and *F-Pn* fr.146 (the [Roman de Fauvel](#))):

Lille, Bibliothèque Municipale Jean Levy, 316 (formerly 397). 48 parchment leaves, 27 × 18 cm. *Foliation*: modern pencil. *Structure*: originally 6 quaternions, but the last folio of the second gathering (f.17) was cut out along with the first 2 folios of the next gathering. One binion gathering was substituted for the former 3 leaves. This almost certainly happened in the course of the original compilation. *Scribes*: the main corpus in a single hand. A second hand (according to Bayart perhaps that of Adam de la Bassée) entered marginal annotations, additions and the final poem. *Date*: early 14th century (*Catalogue général*) or before the death of the author in February 1286 (Bayart). *Provenance*: the chapter library of St Pierre, Lille, where Adam had been a canon.

Contents: ff.2–41: the *Ludus super Anticlaudianum* of [Adam de la Bassée](#) including 38 Latin songs; ff.42–47v: 3 Latin poems also presumably by Adam. *Forms*: over half the pieces identify the origin of their music, including 10 *trouvère* songs and 11 Latin chants, among them 6 hymns and 2 *prosaes*; 1 *conductus*, 2vv; 1 motet with the tenor named but not included; some of the music may be original. *Notation*: apparently Franconian. *Date of compilation*: 1280–86.

A. Dupuis: *Alain de Lille* (Lille, 1859); *Catalogue général des manuscrits des bibliothèques publiques de la France*, xxvi (Paris, 1897); P. Bayart, ed.: *Ludus super Anticlaudianum* (Tourcoing, 1930) [with facs. of all the music and complete edn]; A. Hughes: 'The *Ludus super Anticlaudianum* of Adam de la Bassée', *JAMS*, xxiii (1970), 1–25 [with inventory of contents]

[Sources, MS, §III: Secular monophony](#)

3. Occitan.

The repertory of the [Troubadours](#) survives today in about 30 major MSS and several fragmentary sources from about the middle of the 13th century to the first three decades of the 14th, as well as about 60 other sources from as late as the 19th century. The MSS contain over 2500 lyric poems, almost all in a high courtly style, and several also transmit didactic, epistolary and narrative literature, including the *vidas* and *razos*, short prose texts that relate stories about the lives and many of the poems of the troubadours. Most of these sources were never intended to include music as the scribes did not allow space for it. Only three extant manuscripts were ruled for musical staves, two of which were partially notated. With so few music sources, the number of concordant versions of a particular

melody is quite small. Of the 246 Occitan courtly poems that are provided with melodies, 196 have only one melody extant.

What is striking about these MSS, besides the fact that few contain melodies, is that only about a third of them were copied in Languedoc or Provence, where the troubadours originated and for the most part worked. Almost half of them were produced in Italy and others were copied in Catalonia or France. Of the two MSS that transmit music, one (*F-Pn* fr.22543) is from Languedoc and the other (*I-Ma* S.P.4) was copied in Lombardy; both are from the very late 13th or early 14th century. Two trouvère sources, *F-Pn* fr.844 and fr.20050, also contain substantial sections of troubadour songs, and a few other French MSS contain one or two Occitan songs. *I-Rvat* Chigi C.V.151, a mid-14th-century MS containing an Occitan liturgical drama with musical interpolations, has eight melodies that appear to be contrafacta of courtly songs, although the notation is somewhat difficult to read. The earliest source of Occitan music appears to be the late 11th-century Aquitanian MS *F-Pn* lat.1139 which contains three Occitan religious lyrics with music, including the poem *O Maria Deu maire* set to a variation of the melody of *Ave maris stella*. On the whole, relatively few clearcut examples of contrafacta of Occitan melodies are extant.

The troubadour MSS are generally large anthologies of between 100 to 200 parchment leaves, mainly laid out in two columns. The MSS are usually organized by genre, beginning with *cansos* and *sirventes*, usually grouped by author and given red attributive rubrics; in the two music MSS, these serious courtly types are the only songs for which staves were provided, always above the first stanza of the poem. In some of the sources, the courtly songs are followed by works without music, including lyric *tensos* and short *coblas*, the prose *vidas* and *razos*, treatises, and other non-lyric works. Many of the MSS have an index of authors and incipits that was prepared at the time of copying, keyed to folio numbers in the codex. Almost all of the MSS have some sort of decoration, including painted or calligraphic initials in red, blue, white and black and occasionally gold leaf. Several have historiated initials, some of which depict 'portraits' of troubadours, often with musical instruments.

Each of the two music MSS is unusual in certain respects. *F-Pn* fr.22543 has monumental dimensions and particularly rich and varied contents. *I-Ma* S.P.4 was laid out in verse format, which resulted in waste of space at the ends of systems, a situation that the scribe attempted to remedy by erasing and filling in lines, with only slight success. Both MSS have a significant number of empty staves. The music notation is square in both sources, although the scribe of *F-Pn* fr.22543 seems to have attempted to use mensural shapes in a few melodies.

The sigla used today to designate the sources of troubadour songs were established by Karl Bartsch in 1872. The two French sources are known in troubadour studies as *W* (*F-Pn* fr.844, trouvère MS *M*) and *X* (*F-Pn* fr.20050, trouvère MS *U*); these MSS are described below (§III, 4).

Milan, Biblioteca Ambrosiana, S.P.4 (formerly R 71 superiore) [G]. 2 + 142 parchment leaves, 27 × 18 cm. *Foliation:* modern pencil 1–141; the first 2 leaves, with the medieval index, are unnumbered. *Structure:* originally 130 leaves in 15 quaternions and a quinternion, to which 2 gatherings (a

quaternion and a binion, plus a single leaf tipped in) of slightly smaller dimensions were added at the end; the final leaf is heavily damaged; medieval index on a damaged binion at the beginning; 2 paper flyleaves at the beginning give an index of authors in a modern hand. *Layout*: 2 columns with 37 lines per column; generally in verse format (one verse per line), although the scribe sometimes attempted to consolidate verses into the same line, often erasing text already written to do so. *Decoration*: large red initials begin each song; red strophe caputs; red rubrics with composers' names. No space was ruled off for any of these items, so they are written in the margins and on the music staves. *Text scribes*: ff.1–130, 1 text scribe; different hand on ff.131–140v. *Notation*: red staves of 4–8 lines above first stanzas and first verse of second stanzas; 1 music scribe, square notation without mensural values; music added before rubrics and decoration, not aligned carefully with text syllables. *Date and provenance*: early 14th century (date 1318 in a colophon on f.142 is later than main text hand), Lombardy; evidently resided in France before being acquired by the Biblioteca Ambrosiana.

Contents: ff.1–90v: 170 lyric songs, 81 with melodies; ff.90v–101: 31 *tenzos* and *partimens* without staves; ff.101–116: 32 lyric songs with empty staves; ff.116–128v: *ensenhamens* and other long non-strophic works by Arnaut de Mareuil, Garin le Brun and others, without staves; ff.129–130v: 30 anonymous *coblas* without staves; ff.131–140v: *Ensenhamen d'onor* of Sordello. *Melodies*: Peirol (14), Folquet de Marseille (13), Gaucelm Faidit (11), Bernart de Ventadorn (10), Aimeric de Peguilhan (6), Peire Vidal (5), etc.

Beck, 14–18 [with list of melodies]; G. Bertoni, ed.: *Il canzoniere provenzale della Biblioteca Ambrosiana R.71 sup.* (Dresden, 1912) [edn of texts]; U. Sesini, ed.: *Le melodie trobadoriche nel canzoniere provenzale della Biblioteca Ambrosiana R.71 sup.* (Turin, 1942) [edn of melodies, facs. of ff.1–41]; Aubrey (1996), 38–9, 43–6 *Paris, Bibliothèque Nationale de France, fr.22543 (formerly 2701, La Vallière 14)* ('Chansonnier d'Urfé') [R]. 4 + 147 parchment leaves, 43 × 30 cm. *Foliations*: medieval foliation i–cxlviii beginning after the index; modern pencil foliation A–C on the last three leaves of the index and 1–148 (most modern studies use this foliation, even though it ignores the lacuna of ff.73–4); another modern foliation 1–143 begins on f.5, where the lyric songs begin. *Structure*: original ff.73–4 missing (inner bifolio of gathering 9); medieval index on binion at beginning, then 13 quinternions, 1 quaternion (ff.61–8), and an irregular gathering of 7 leaves followed by a binion. *Layout*: for songs, 2 columns, 80 lines per column in prose format; for non-lyric works, 2–7 columns. *Decoration*: idiosyncratic initial decoration of uniform conception and varying levels of elaboration, including red and blue calligraphic initials and larger historiated initials at the beginnings of several composer collections; alternating red and blue strophe caputs; red rubrics with composers' names; rubrics in section of songs by Guiraut Riquier (ff.104v–111v) also give genre and date. *Text scribe*: one hand throughout except for a few additions from the 14th century and later. *Notation*: generally 4-line red staves above first stanzas, entered in the first gathering only when melodies available, thereafter for every song; large number of empty staves and somewhat random diffusion of melodies throughout the codex, except in the Guiraut Riquier section; square notation, possibly several notation hands, including a few with primitive mensural values (longs and

breves) which are not in consistent modal patterns; music added after text, rubrics and decorative elements. *Date and provenance*: c1300, Languedoc; rubric on f.141v beginning *Ensenhamen del Guarso* by Cavalier Lunel de Monteg dated 1326, in later hand; owned by Jeanne Camus, Marquise de la Rochefoucauld d'Urfé, by about 1737; sold to Louis César de La Beaume le Blanc, Duc de La Vallière, sometime after 1766, and then by his heirs to the Bibliothèque du Roi in 1784.

Contents: ff.1–4: *vidas* and *razos*; ff.5–111v: 925 lyric songs, 160 with melodies, includes *libellus* of Guiraut Riquier on ff.104v–110; ff.112v–121: *coblas* and non-lyric letters without staves; ff.121v–142v: *Tezaur* of Peire de Corbian, *ensenhamens* and other didactic works, letters of Guiraut Riquier, and 4 lyric works without staves; ff.143–145v: 14 lyric songs with empty staves; ff.146v–148v: *ensenhamens*, letters, didactic works.

Melodies: Guiraut Riquier (48), Raimon de Miraval (22), Bernart de Ventadorn (13), Folquet de Marseille (10), Gaucelm Faidit (9), Peire Vidal (9), Berenguier de Palazol (8), Raimbaut de Vaqueiras (8), Jaufre Rudel (4), etc.

Beck, 8–14 [with list of melodies]; E. Aubrey: *A Study of the Origins, History, and Notation of the Troubador Chansonnier Paris, Bibliothèque Nationale, f.fr.22543* (diss., U. of Maryland, 1982) [with list of contents]; E. Aubrey: 'The Transmission of Troubadour Melodies: the Testimony of Paris, Bibliothèque Nationale, f.fr.22543', *Text*, iii (1987), 211–50; G. Brunel-Lobrichon: 'L'iconographie du chansonnier provençal R: essai d'interprétation', *Lyrique romane médiévale: la tradition des chansonniers: Liège 1989*, 245–72; A. Tavera: 'La table du chansonnier d'Urfé', *Cultura Neolatina*, lii (1992), 23–138; Aubrey, 39, 46–8

Sources, MS, §III: Secular monophony

4. French.

The repertory of Old French song includes not only the courtly chansons and jeux-partis of the trouvères but also a wide variety of other genres, including non-lyric *lais* and descorts, Marian, crusade and other religious songs, popular genres like *chansons à refrain*, *chansons avec des refrains*, pastourelles, *chansons de toile*, rondeaux and virelais, and lyric insertions in long narrative works. About 22 major and dozens of minor MS sources transmit these varied repertoires, and all but four of the major sources contain music; two of them include important collections of troubadour songs (*F-Pn* fr.844 and fr.20050). Seven of the MSS (*F-Pa* 5198, *F-Pn* fr.845, fr.846, fr.1591, fr.20050 and *I-Sc* H.X.36) can be considered chansonniers in the strict sense of being devoted entirely to courtly lyric chansons. Other MSS, though, including *GB-Lbl* Eg.274, *F-Pn* fr.844, fr.12615, n.a.fr.1050 and *I-Rvat* Reg.lat.1490, include music for other genres besides courtly songs, notably motets, liturgical music and Marian songs. The overlap of the motet repertory with Old French monophony is reflected in the transmission of vernacular texts and melodies both in polyphonic settings and as monophonic songs. Still other collections of Old French songs are found as part of large miscellanies ('bibliothèques portatives' in the apt phrase of Brayer, describing *F-Pn* fr.1109), which include didactic, historical, philosophical and religious works, *dits*, romances and other non-lyric texts. Song collections found in such sources include *F-AS* 657, *F-Pn* fr.847, fr.1109, fr.24406 and fr.25566. A few of the important sources of trouvère song are fragments or self-contained small

fascicles bound in with other types of material later in their history (*F-Pn* fr.765, fr.847, fr.25566 ff.2–9 and fr.844 ff.13, 59–78). One single gathering that remains a fragment (*CH-BESu* 231) is included here because of its possible kinship with a section of a larger extant MS (*F-Pn* fr.765).

Several of the MSS have clear relationships with others in their similar contents and order (the much-discussed *KNPX* group, *F-Pa* 5198, *Pn* fr.845, fr.847 and n.a.fr.1050, the group of fr.844, fr.12615, *I-Rvat* Reg.lat.1490 and *F-AS* 657, the Adam de la Halle group of *AS* 657, *Pn* fr.847, fr.1109, fr.12615, fr.25566 and *I-Rvat* Reg.lat.1490), or by similarity of format, layout and decoration style. A number of the MSS have some empty staves, but melodies survive for about three-quarters of the repertory. The survival of so many sources and the high incidence of concordant readings with insignificant variants point to close cooperation among composers and musicians and the scribes who recorded their music. The regions of Artois and Picardy seem to have been in the forefront of MS production for the trouvères, as some 15 of the major MSS can be placed there on the basis of decoration style and scribal orthography; Lorraine and Burgundy also produced MSS of vernacular song, but not one of the extant sources appears to have come from Paris. Most of the MSS date from the second half of the 13th century, the earliest (*F-Pn* fr.20050) from around 1240 to 1250 and a few from the first or second decade of the 14th century.

Most of the trouvère MSS described below are of moderate size (with the exception of *GB-Lbl* Eg.274 and *F-Pn* fr.20050 which are exceptionally small); two-thirds of them are laid out in two columns, the rest in a single long line across the page. The collections usually begin with chansons grouped by author, with red attributive rubrics and music on red staves above the first stanza. These are often followed by a group of jeux-partis (with or without music) and a large section of unattributed songs. An index of authors and incipits, keyed to folio numbers in the codex, was often produced in the copying process or shortly thereafter. Many of the MSS were lavishly decorated, often with beautiful historiated initials that depict musicians and instruments, and 'portraits' of trouvères or other figures, arranged in a careful hierarchy according to the contents (see Huot). The first song in a group by a major composer such as Thibaut IV, Gace Brulé and the Chastelain de Couci is given the most richly ornamented initial, while less elaborate initials mark the beginnings of the remaining songs. Several of the extant MSS have been severely damaged by the excision of miniatures, with either entire leaves or the portions of leaves that contained the illustrations being removed.

The music notation is for the most part square, although *F-Pn* fr.846 uses mensural notation and *Pn* fr.20050 uses Messine neumes. Blank staves are scattered through some of the MSS. Some sources use modal or mensural notation for polyphony, usually laid out in parts. Attributions are often conflicting among these sources and a few lack them altogether. In the descriptions below no attempt has been made to verify a particular source's attributions, and the number following a composer's name indicates the number of songs with melodies ascribed to the composer in that MS or in other MSS.

At least eight sets of sigla have been assigned to Old French sources, sometimes depending on the repertory in question (Ludwig's system is used in a discussion of motets, for instance). The designations established by Schwan (1886) are standard when dealing with trouvère song (see Gennrich, 1921, for a table of concordance between the different sigla systems). Arras, *Médiathèque [Bibliothèque] Municipale*, 657 (formerly 139) [A]. Now 212 parchment leaves, 31 × 23 cm, many original leaves had been excised by the early 18th century. *Foliation*: modern ink 1–212, does not take account of the lacunae; another modern foliation 129–60 reflects Jeanroy's proposed order of the music fascicle. *Structure*: 40 gatherings of varying sizes due to the lacunae; ff.129–160v comprise a music fascicle of 5 gatherings originally of quaternions; Jeanroy (1925) argued the original gathering order of this fascicle was ff.152–6 (missing its first 3 leaves), ff.157–60 (missing its middle 2 bifolios), ff.129–35 (missing its first leaf), ff.136–51 (2 complete quaternions, the second of which ends in the middle of a piece), which is how it appears in his facsimile and in its current binding. *Layout of music fascicle*: 2 columns, 40 lines per column, in prose format. *Decoration*: painted initials and vignettes in uniform style begin important sections, including 5 in the music fascicle at the start of composer groups and of the jeux-partis; music fascicle has red and blue lettrines at beginnings of all songs, red and blue calligraphic initials beginning each interior strophe, and painted line endings; red rubrics introduce and end each major section; decoration similar to that of a (*I-Rvat* Reg.lat.1490). *Text scribes*: at least 2 text hands for the non-musical works, 1 of which probably also entered the poems in the music fascicle. *Notation*: red staves of 4 or 5 lines above first stanzas; 1 music scribe, square notation of a slightly casual but careful appearance; staves added before decoration in second and fifth gatherings (ff.157–60 and 144–51), but after in the other 3; music added last in all gatherings. *Date and provenance*: dated (f.212v) August 1278 by a scribe named 'Jehans d'Amiens li petis', copied and decorated in Artois, possibly Amiens; note on end flyleaf indicates MS was owned c1625 by Abbey of St Vaast in Arras, which was seized by the state in 1790; rebound by Bibliothèque Nationale in 1955.

Contents: ff.1–128v: moral, didactic, religious works, including Alart de Cambrai's *Moralités aux philosophes*, various Marian texts and Richart de Fournival's *Bestiaire d'Amour*; ff.129–160v, 42 chansons (of which 2 are incomplete) and 31 anonymous jeux-partis, all with music, contents and order of songs similar to those of a; ff.161–212v: *Roman des sept sages* and *Roman de Marques de Rome*. *Melodies*: Thibaut IV (6), Richart de Fournival (6), Adam de la Halle (6), Gautier de Dargies (5), Guillaume Le Vinier (5), Chastelain de Couci (4), etc.

Raynaud, i, 1–4; A. Jeanroy: *Le chansonnier d'Arras* (Paris, 1925) [facs. of music fasc.]; F. Gennrich: 'Der Chansonnier d'Arras', *Zeitschrift für romanische Philologie*, xlv (1926), 325–35; Huot, 55–64 Berne, *Stadt- und Universitätsbibliothek*, 231 [B]. 8 parchment leaves, 30 × 22 cm. *Foliation*: modern black ink 1–8. *Structure*: a single quaternion, part of a larger MS; Spanke suggested this gathering belongs with L (*F-Pn* fr.765). *Layout*: single column, 43–7 lines per column, prose format. *Decoration*: red and blue calligraphic initials begin each song; red and blue lettrines begin interior stanzas. *Text scribes*: 1. *Notation*: 1 scribe, 5-line red staves, square notation with many short vertical bars. *Date and provenance*: end of

13th or early 14th century, Picardy or Burgundy.

Contents: 20 complete songs, of which 14 have melodies. *Melodies*: no attributions, but 11 can be authenticated from other sources as by Thibaut IV.

A. Rochat: 'Die Liederhandschrift 231 der Berner Bibliothek', *Jb für romanische und englische Literatur*, x (1869), 73–113; Raynaud, i, 4–5 London, *British Library, Eg.274 [F]*. 160 parchment leaves, 15 × 11 cm. *Foliations*: modern 1–160; ii, iii–vii on ff.2–6 in late medieval hand. *Structure*: possibly 2 or more discrete collections, ff.1–130 and ff.131–60, bound together in 15 quaternions, 1 ternion, 5 binions and 1 bifolio, with 2 single leaves tipped in, in random order; many erasures with replacements of text and music. *Layout*: 19–22 lines per leaf; single column throughout, prose format. *Decoration*: painted initials, blue and gold lettrines (not uniform style in all fascicles); decoration in song fascicle is simpler, with no illuminations; blue and red initials with filigree beginning interior strophes; style generally belongs to Arras-Lille MS group of third quarter of 13th century. *Text scribes*: 1 main scribe throughout; later additions and changes especially in first strophes of song fascicle, where later scribes erased French texts and melodies and replaced them with Latin responds, usually employing the original initial letter of the vernacular text; 6 rubrics with composer attributions were added before these changes were made. *Notation*: several music hands, including 3 (original square, later square and Messine) in the song fascicle; in the Latin fascicles, 4- or 5-line staves, square notation, sometimes evidently altered to make mensural; polyphony is laid out in parts; in the song fascicle, 5- or 6-line red staves. *Date and provenance*: 1260s, Artois; 1832, in private library of Van de Velde of Ghent; also owned by Jacobus Dogimon (f.1) and Jehan Perthuis de Hacquemere (f.160); acquired by British Museum in 1834.

Contents: ff.3–57: 20 monophonic sequences and conductus and 2 two-voice; 4 two-voice motets; ff.58–93: 3 troped Kyries, 6 monophonic sequences, and 2 Glorias; ff.94–97: miscellaneous liturgical monophony; ff.98–117v: 18 lyric songs (7 with original melodies intact, 11 never entered or replaced by Latin respond); ff.119–130: 2 long Latin verse works without music; ff.131–132: 1 lyric song (with fragment of original melody); ff.132v–159v: late 14th-century sacred monophony, entered over erased 14th-century mensural polyphony (e.g. *Benedicamus Domino* settings). *Melodies*: of original 19 French songs entered, 7 melodies remain unchanged: Gace Brulé (1), Chastelain de Couci (1), Jehan de Neuville (1), Colart le Boutellier (1), anonymous (3); 5 other melodies reconstructed from palimpsests by Gennrich (1925).

Raynaud, i, 35–6; Ludwig, i/1, 251–63 and i/2, 606; F. Gennrich: 'Die altfranzösische Liederhandschrift London, British Museum, Egerton 274', *Zeitschrift für romanische Philologie*, xlv (1925), 402–44 [edn of Fr. songs, incl. 5 reconstructed from palimpsests]; RISM B/IV/1, 496–8; A Stones: 'Sacred and Profane Art: Secular and Liturgical Book-Illumination in the Thirteenth Century', *The Epic in Medieval Society: Aesthetic and Moral Values*, ed. H. Scholler (Tübingen, 1976), 100–12; T.B. Payne: *Poetry, Politics, and Polyphony: Philip the Chancellor's Contribution to the Music of the Notre Dame School* (diss., U. of Chicago, 1991), ii, 337–42 Paris, *Bibliothèque de l'Arsenal, 5198 (formerly B.L.F.63)* ('Chansonier de l'Arsenal') [K]. 211 parchment leaves, 32 × 22 cm. *Foliation and pagination*: original pencil foliation i–xxxvii, corresponds to index on p.420; modern ink

pagination 1–420 (with 70 followed by 70*bis* and 70*ter*), disregards lacuna between gatherings 21 and 22; scholars use the pagination. *Structure*: 25 quaternions, 1 binion and 1 gathering of 7 leaves; gathering signatures indicate 1 gathering missing between pp.332 and 333; p.420 has a medieval index of 64 incipits of songs on the first 2 gatherings. *Layout*: 2 columns, 34 lines per column, prose format. *Decoration*: 2 large polychrome initials begin each main fascicle (Thibaut IV holding a fiddle on p.1 and p.303); gold leaf initials with blue, pink and white paint, in a style similar (but not identical) to that of *N*, probably from Picardy or Artois; red or blue lettrines mark interior stanzas; circled attributive red rubrics in margins on pp.1–302 are similar to those in *N*. *Text scribes*: one scribe throughout, possibly same as that for *N*. *Notation*: one hand throughout, square notation, 4-line red staves; music entered before decoration and rubrics. *Date and provenance*: 1270s, Picardy or Artois; belonged to Marie d'Albret (p.1); later belonged to Marquis René Antoine de Paulmy, who made it part of his library at l'Arsenal, opened to scholars in 1756.

Contents: pp.1–302: 342 attributed songs, at first arranged by author, then more randomly entered; pp.302–420: 140 unattributed songs; contents related to *N*, *P*, *X* and *L*. *Melodies*: altogether 481 complete melodies and 1 incomplete: Thibaut IV (59), Gace Brulé (46), Perrin d'Angicourt (21), Chastelain de Couci (16), Blondel de Nesle (16), Gillebert de Berneville (14), Richart de Semilli (10), Moniot de Paris (9), Gautier de Dargies (8), Moniot d'Arras (7), Thibaut de Blason (6), etc.

Raynaud, i, 54–73; P. Aubry and A. Jeanroy, eds.: *Le chansonnier de l'Arsenal* (Paris, 1909–10) [facs. of pp.1–384, transcrs. of pp.1–184]; Ludwig, i/1, 336–7; H. Spanke, ed.: *Eine altfranzösische Liedersammlung: der anonyme Teil der Liederhandschriften KNPX* (Halle, 1925) [edn of anon. poems, 42 melodies]; H. Orenstein: *Die Refrainformen im Chansonnier de l'Arsenal* (Brooklyn, NY, 1970); Huot, 48–54; Everist, 187–97 Paris, *Bibliothèque Nationale de France*, fr.765 (formerly 7182⁵; Colbert 3075), ff.48–63 [L]. 16 parchment leaves, 30 × 22 cm. *Foliation*: modern ink 48–63. *Decoration*: red and black calligraphic initials begin each song, with red and black lettrines for internal strophes; decoration entered after notation. *Structure*: 2 gatherings of quaternions, bound at the end of a paper MS of perhaps the 15th century (ff.1–45, 39 × 29 cm), containing the *Roman de la Comtesse d'Anjou* dated 1316; *réclame* at the bottom of f.63v indicates that the parchment gatherings were originally part of a larger MS; Spanke suggested these gatherings belong with the fragmentary MS *B*. *Layout*: 1 column; 49 lines per column; prose format. *Text scribes*: 1 for the *roman* fascicle, another for the song gatherings. *Notation*: 1 scribe; 5-line red staves, square notation; evidence of careful copying in erasures and corrections. *Date and provenance*: late 13th or early 14th century, France; belonged to Claude Fauchet (d 1601) who added attributive rubrics and other notes, then to Jean-Baptiste Colbert (d 1683), eventually to Charles-Eléonor, Count of Seignelay, and from him to the Bibliothèque du Roi in 1732.

Contents: 52 songs arranged more or less by author, all with music; final song missing last 2 stanzas and the *envoi*. *Melodies*: attributions as found in *K*, where they are in the same order, to Gace Brulé (46) and Chastelain de Couci (6).

P. Paris: *Les manuscrits français de la Bibliothèque du Roi*, vi (Paris, 1845), 40–45; Raynaud, i, 73–5; J.G. Espiner-Scott: *Claude Fauchet: sa*

vie, son oeuvre (Paris, 1938), 186–7 Paris, *Bibliothèque Nationale de France*, fr.844 (formerly 7222; Mazarine 96) ('MS du Roi'; fig.23) [*M* and *Mt*; troubadour MS *W*]. 2 collections bound together with gatherings somewhat out of order, 32 × 22 cm. *Foliations*: modern red ink foliation B–E, 1–215, added presumably when the MS was bound with gatherings out of order and leaves missing, and after the miniatures were cut out; the Becks' facsimile assigns a new foliation to the restored codex; scholars use the foliation as the actual leaves rather than the Becks'. *Structure*: (i) the larger fascicle, *M*, now 4 + 213 parchment leaves (ff.B–E, 1 to the left column of 13, 14–58 and 79–215), which originally comprised 15 quaternions and 9 irregular gatherings; ff.B–E have incipits of this collection without folio numbers, written by the same scribe who entered the texts and decorated with the same lettrines as in the main MS; (ii) a smaller fascicle of songs by Thibaut IV, labelled *Mt* in the Becks' facsimile, begins in the right column of f.13 immediately following the conclusion in the left column of a small group of songs also by Thibaut; this fascicle comprises 18 parchment leaves (right column of f.13, ff.13v and 59–78, comprising 2 quaternions and 1 binion); the index does not include incipits of *Mt*. Present state of the large codex is poor, missing 18 of its original leaves and with many remaining leaves mutilated by excision of miniatures; mutilation occurred before the MS was described by P. Paris in 1845; many marginalia in a modern hand giving text (incipits, rubrics, etc.) lost to lacunae; *Mt* is undamaged. The larger codex seems to be a MS in progress, with many spaces left empty presumably for addition of more stanzas; during the late 13th century and the 14th other scribes, most using mensural notation, filled some of these spaces with 33 other works, including untexted *estampies* (ff.103v–104v) and songs in Old French and Occitan; the Becks' facsimile restores the original order of the gatherings and reconstructs the contents of the lacunae; added leaves at the beginning (ff.A and 216–21) have lists of authors and incipits. *Layout*: textblock of *M* is ruled in pencil and stanzas begin at left margin; textblock of *Mt* is ruled in dry point and stanzas are laid out in prose format; both collections have 2 columns with 41 lines per column. *Decoration*: *M* has historiated initials on first song of groups of authors' works (15 of which survived the excisions), initials painted with blue, pink, gold leaf, white tracery and black outlines at beginnings of the remaining songs, alternating blue/red and gold/blue calligraphic lettrines marking interior stanzas, line endings of gold, red and blue fill lines at ends of stanzas, and red rubrics with authors' names, almost all entered before the music was added except in the motet fascicle, where the decoration was entered last; *Mt* has no historiated initials, but painted initials beginning each song are in same style as in *M*, probably done in the same atelier; lettrines use the same colours and style as in *M* but are much less elaborate; decoration in *Mt* was added after the music notation. *Text scribes*: 1 text scribe for *M* and another for *Mt*. *Notation*: 1 scribe for *Mt*, square notation; 2 scribes for the songs and motets in *M*, 1 main hand and another less careful hand for at least 33 melodies; 4-line red staves, square notation throughout except for three melodies in mensural notation entered by the second scribe of *M* and by the scribes of many of the later entries; tenors of the motets are more or less modal. *Date and provenance*: after 1253, probably 1260s or 1270s, Artois (possibly Arras); came to Bibliothèque du Roi in 1668 from Bibliothèque Mazarine; the Becks suggested the MS was copied for

Charles d'Anjou, count of Provence from 1245, but this is unsubstantiated.

Contents: *M* originally contained 428 Old French songs; in its current state it preserves in complete or fragmentary condition ff.1–185: 404 songs by trouvères, 365 with melodies, grouped by author beginning with 'li princes' and proceeding roughly in descending order of nobility; ff.188–204: 61 songs by troubadours, 51 with melodies; ff.205–210: originally 45 French two-voice motets and 3 three-voice motets (13 tenors without music); ff.212–214, 1 Old French and 2 French-Occitan lais; *Mt* has 60 songs by Thibaut IV, 56 with complete melodies and 2 with unfinished melodies; contents are closely related to *T*, including the motets; among the later additions are 9 monophonic 'estampies royals' (the first a fragment) in mensural notation on ff.103v–104v. *Melodies*: Gace Brulé (42), Guillaume Le Vinier (27), Gautier de Dargies (19), Blondel de Nesle (21), Audefrois le Bastart (16), Guiot de Dijon (14), Jehan Erart (10), Gillebert de Berneville (14), Chastelain de Couci (11), Colart le Boutellier (12), Moniot d'Arras (13), Conon de Béthune (8), Raoul de Ferrières (9), Bernart de Ventadorn (8), Folquet de Marseille (4), Rigaut de Berbezilh (3), Gaucelm Faidit (3), Comtessa de Dia (1), etc.

P. Paris: *Les manuscrits français de la Bibliothèque du Roi*, vi (Paris, 1845), 450–3; Raynaud, i, 75–8 [index of *Mt* in its current state] and 78–94 [index of *M* in its current state]; Ludwig, i/1, 285–305 and i/2, 621–6; J. and L. Beck: *Le manuscrit du roi*, Corpus cantilenarum medii aevi, 1st ser., ii (London and Philadelphia, 1938) [facs. and study]; H. Spanke: 'Der Chansonnier du Roi', *Romanische Forschungen*, lvii (1943), 38–104; RISM B/IV/1, 374–9; Huot, 181–7; J.A. Peraino: *New Music, Notions of Genre, and the 'Manuscrit du Roi' circa 1300* (diss., U. of California, Berkeley, 1995); Aubrey, 37–43; J.D. Haines: *The Musicography of the 'Manuscrit du Roi'* (diss., U. of Toronto, 1998) *Paris, Bibliothèque Nationale de France, fr.845 (formerly 7222²; Cangé 67) [N]*. 191 fine parchment leaves, 30 × 21 cm. *Foliation and pagination*: modern 1–191 in red ink, which does not account for the lacunae; earlier pagination 1–381 in black ink, in same hand as Varennes-Godes index in *X* (see below). *Structure*: 24 quaternions, of which the second lacks its first leaf; at least 1 gathering missing between ff.159 and 160; last gathering was bound out of order before the foliation was added; 2 paper leaves bound in at front of MS list number of songs in the codex by each author, in a modern hand. *Layout*: 2 columns, 32 lines per column; prose format. *Decoration*: f.1, historiated initial of Thibaut IV and courtiers at the head of collection of his songs; large ornamental initials begin groups of important authors' songs, the unattributed fascicle and the *motet enté* group; elsewhere gold leaf initials with blue and pink paint and white tracery, in a style similar to that of *K*; red or blue lettrines for interior stanzas; circled attributive red rubrics in margins, also similar to those in *K*; 2 blue rubrics, on ff.54 and 80; the former song is set off as 'couronnée' in *X* and *CH-BE*su 389. *Text scribes*: 1 scribe throughout, possibly same as that for *K*. *Notation*: 1 scribe throughout; 4-line red staves, square notation; entered after initials were painted but before rubrics or lettrines were added. *Date and provenance*: 1270–80, Picardy or Artois; owned by Guyon de Sardière (whose signature appears on f.1) and evidently also by Mme Varennes-Godes, according to 2 paper leaves tipped in at the end of *X*, ff.ii.^olxxii–ii.^olxxiii, which following the rubric 'A mad^e. de Varennes gode' contain an index of authors and incipits of *N*; eventually reached the library of Châtre de Cangé sometime

after 1724; given to the Bibliothèque du Roi in 1733.

Contents: 393 songs, all with music, including one in Occitan; closely related to contents and order of *K*, *L*, *P* and *X*; ff. 1–143: 299 attributed songs grouped by authors; ff. 144–183v: 93 unattributed songs; ff. 186–187v, 2 *lais* and 1 texted *estampie*; ff. 184, 189 and 190: 16 monophonic *motets entés*. *Melodies*: Thibaut IV (28), Gace Brulé (50), Blondel de Nesle (15), Perrin d'Angicourt (27), Thiéri de Soissons (11), Gillebert de Berneville (12), Thibaut de Blason (6), Gautier de Dargies (8), Moniot d'Arras (7), Richart de Semilli (8), Moniot de Paris (9), Gautier d'Espinal (6), Eustache le Peintre de Reims (7).

Raynaud, i, 94–110; Ludwig, i/1, 336–7; H. Spanke, ed.: *Eine altfranzösische Liedersammlung, der anonyme Teil der Liederhandschriften KNPX* (Halle, 1925); Huot, 47–52; Everist (1989), 187–97; M. Everist: *French Motets in the Thirteenth Century: Music, Poetry and Genre* (Cambridge, 1994), 82–9. *Paris, Bibliothèque Nationale de France, fr. 846 (formerly 7222³, Cangé 66)* ('Chansonnier Cangé') [O]. 141 parchment leaves, 24 × 17 cm. *Foliation*: 1–151 in Cangé's hand; Cangé also provided indices of authors and incipits on a parchment sesternion bound at the beginning of the codex, with folio numbers that match his foliation. *Structure*: 18 quaternions of which the last is missing its final leaf; the last song ends on f. 139v, and Cangé added texts to ff. 140–41, continuing on an additional parchment quaternion (ff. 144–51, whose first song he gave a melody). *Layout*: 2 columns, 35 lines per column, prose format. *Decoration*: historiated initials begin the first song of each letter of the alphabet; red and blue calligraphic initials begin all other songs; red and blue lettrines mark interior stanzas; occasional line endings. *Text scribes*: one, Burgundian script and orthography. *Notation*: one hand; 4-line red staves; mensural notation including ligatures *cum opposita proprietate* and numerous chromatic inflections; music entered before decoration. *Date and provenance*: c1280–1290, Burgundy; acquired by Châtre de Cangé in 1724, evidently from the estate of Baudelot de Dairval (d 1722); Cangé gave the chansonnier as well as *N* and *P* to the Bibliothèque du Roi in 1733; Cangé added copious marginal and interlinear material to this MS, including author rubrics, extra text, translations, and 2 melodies on empty staves (ff. 2 and 25v), indicating the sources from which he drew the annotations (*M*, *N*, *P*, *Q*, *R*, *T* and *X*).

Contents: 351 songs (including one in Occitan), of which 336 have melodies (2 more were copied by Cangé from *X*); no medieval attributions, songs arranged alphabetically and then by author within each letter, suggesting the collector was collating from several sources; many songs found also in *K*, *N*, *P* and *X*. *Melodies* (authenticated from other sources): Thibaut IV (63), Gace Brulé (27), Chastelain de Couci (10); Gautier d'Espinal (8), Adam de la Halle (8), Gillebert de Berneville (7), Blondel de Nesle (6), Moniot d'Arras (6), Conon de Béthune (5), Pistoleta (1), etc.

Raynaud, i, 111–22; L. Brandin: 'Die Inedita der altfranzösischen Liederhandschrift Pb⁵ (Bibl. nat. 846)', *Zeitschrift für französische Sprache und Literatur*, xxii (1900), 230–72; A. Jeanroy and A. Långfors: 'Chansons inédites tirées du ms. fr. 846 de la BN', *Archivum Romanicum*, ii (1918), 296–324; iii (1919); 1–27; 355–67; J. Beck, ed. *Le Chansonnier Cangé: manuscrit français no. 846 de la Bibliothèque Nationale de Paris, Corpus cantilenarum medii aevi, 1st ser., i* (Paris and Philadelphia, 1927) [facs. and transcrs.]; see also review by H. Spanke, *Zeitschrift für französische*

Sprache und Literatur, lii (1929), 165–83; RISM B/IV/1, 379–80; Huot, 74–80; Everist, 200–05; E. Aubrey, 'Medieval Melodies in the Hands of Bibliophiles of the Ancien Régime', *Essays on Music and Culture in Honor of Herbert Kellman*, ed. B. Haggh (Paris, forthcoming) Paris, Bibliothèque Nationale de France, fr.847 (formerly 7222^d, Cangé 65) [P]. Now comprises 227 parchment leaves, which make up 3 distinct collections, each with a different mise-en-page and different scribes and thus probably originally separate MSS; 20 × 13 cm. *Foliation*: 1–228 (there is no f.92 but no text is missing), added by Cangé continuously through all 3 fascicles, which must thus have been bound together by the early 18th century. *Structure*: ff.1–210: 23 quaternions, 2 ternarions with 1 leaf (f.74) tipped in the first, and a sesternion at the end; the latter was probably created to accommodate the insertion of a lengthy *dit* at the conclusion of the collection of songs; ff.211–218: 1 quaternion; ff.219–28: 1 quaternion and a bifolio; this gathering probably belongs with ff.2–9 of *W*, a gathering which also does not match the rest of the codex with which it is bound; likely identity of format and scribal hands and coincidence of text support this assumption (Keyser); Cangé added an index of authors on 3 paper leaves at the beginning. *Layout*: 2 columns throughout; ff.1–210 have 26 lines per column; ff.211–18 have 28 lines per column; ff.219–26 have 27 lines per column; prose format. *Decoration*: historiated initials on f.1 (beginning of Gace Brulé songs) and 135 (where an unattributed group of songs begins); red and blue calligraphic initials begin all other songs; red or blue lettrines mark stanzas; decoration is in a similar style throughout all fascicles; ff.1–128, red rubrics with authors' names. *Text scribes*: several hands: one on first 2 gatherings, new hand begins on f.17; several hands from f.198v to the end of this fascicle; ff.211–18 are in a different hand and ff.219–28 in another. *Notation*: several hands: ff.1–198; ff.198v–201; ff.211–218v; ff.219–228; all use square notation; except on ff.219–28, all music was entered after the decoration. *Date and provenance*: 1270–80, Picardy-Artois region; acquired after 1724 by Châtre de Cangé, who gave it along with *N* and *O* to the Bibliothèque du Roi in 1733; he made occasional annotations from comparisons with *N* and *T* (after the latter had entered the Bibliothèque du Roi, since Cangé refers to it by its royal number, supp.fr.184).

Contents: 338 songs overall, 314 with music; ff.1–134v: 190 attributed songs grouped by author; ff.135–203v: 148 unattributed songs (some of which duplicate those in the attributed section); the contents of this first fascicle are closely related to those of *K*, *N* and *X*; ff.204–10: *Roman de vergier et de l'arbre d'amour* in a new hand; ff.211–28: 34 songs by Adam de la Halle, all with music. *Melodies*: Gace Brulé (25), Chastelain de Couci (14), Blondel de Nesle (11), Thibaut IV (7), Gautier de Dargies (9), Thibaut de Blason (4), Richart de Semilli (7), Adam de la Halle (34), etc.

Raynaud, i, 123–36; Ludwig, i/1, 336–7; H. Spanke, ed.: *Eine altfranzösische Liedersammlung, der anonyme Teil der Liederhandschriften KNPX* (Halle, 1925); Huot, 48–67; D.K. Keyser: *Oracy, Literacy, and the Music of Adam de la Halle: The Evidence of the Manuscript Paris, Bibliothèque Nationale f.fr.25566* (diss., U. of North Texas, 1996), 147–58 Paris, Bibliothèque Nationale de France, fr.1109 (formerly 7363), ff.311–325v [Q]. 329 parchment leaves, 30 × 21 cm. *Foliations*: original ink i–cxxxvi, coinciding with Brunetto Latini's *Livres dou tresor* (beginning at the second gathering and continuing to f.179); modern pencil 1–324, including 185^{bis}, 185^{ter}, 2 leaves without numbers and 2

leaves numbered 322; modern pen 1–329, the foliation used by scholars today. *Structure*: 38 quaternions, 2 binions, 1 bifolio, and 3 irregular gatherings of 7, 5 and 3 leaves respectively; the fascicle of lyric songs occupies the last 2 complete quaternions (ff.311–325v); major works coincide with the beginnings of gatherings and new hands; gathering signatures suggest that the fascicles may now be bound out of order; uniform textblock size, decoration style and scribal orthographies (Picard) indicate that the MS was prepared as a whole. *Layout*: song fascicle has 2 columns of 42 lines each; prose format. *Decoration*: 5 miniatures with gold leaf, 4 in the *Tresor* and 1 beginning the *Régime du corps* on f.242; red and blue calligraphic initials for songs and similar divisions elsewhere in the codex are of uniform style; red and blue lettrines in song fascicle; all decoration was entered after the music was written; red rubric 'Chi coumencent les canchons d'Adanz' on f.311, a little later than text. *Text scribes*: several scribes in the codex, each beginning a new work (ff.1, 144, 242, 282, 311 [song fascicle], 327, 328v) and coinciding with a new gathering; scribes appear to be contemporary with each other. *Notation*: one music scribe; 4- or 5-line red staves, some compression in spacing after f.313v; square notation, but with some ligatures *cum opposita proprietate*. *Date and provenance*: after 1310 (date given on f.143 at the end of the *Tresor*), Picardy; explicit 'Marie de Luxembourg' on the last leaf (f.329v) suggests that the book was owned by the wife of François de Bourbon, count of Vendôme (she married in 1487; *d* 1546/7); the MS had entered the Bibliothèque du Roi by 1622.

Contents: a miscellany mainly of long prose and poetic works: ff.1–143: Brunetto Latini's *Li livres dou tresor*; ff.144–179: *Li dis de carité* and *Miserere* of the Reclus de Molliens; ff.179–185v: *Le chevalier au Barizel*; ff.188–234v: *Li mireoir dou monde*; ff.236–241: *Les vii Saumes Penitentiens que David fist*; ff.242–281v: *Le régime du corps* of Aldebrandin of Siena; ff.282–290v: *Les enseignements des philosophes*; f.291–310: proverbs of Solomon; ff.311–325v: 26 chansons (the first 3 without staves) and 16 jeux-partis (none with staves) by Adam de la Halle, 1 jeu-parti (without staves) by Gillebert de Berneville; ff.327–328, *Li dit des iii vis et des iii mors* by Nicole de Margival; ff.328v–329v, *Explication d'un jeu de société*. *Melodies*: 23 chansons by Adam (1 incomplete).

Raynaud, i, 137–8; E. Brayer: 'Notice du manuscrit Paris, BN fr.1109', *Mélanges dédiés à la mémoire de Félix Grat*, ii (Paris, 1949), 222–50 Paris, Bibliothèque Nationale de France, fr.1591 (formerly 7613) [R]. 185 parchment leaves, 25 × 18 cm. *Foliation*: modern ink 1–184 + 64bis, entered with the title page and index of authors on paper flyleaves at the beginning, dated 1895. *Structure*: 21 quaternions, 2 bifolios, 1 ternion, and at the end a bifolio, a single leaf tipped in and a binion. *Layout*: single column of 26 lines; prose format. *Decoration*: red and blue calligraphic initials (entered after music) begin each song; red and blue lettrines marking interior stanzas and attributive rubrics were entered before the music; uniform decoration throughout. *Text scribes*: 1 hand throughout. *Notation*: possibly 2 or 3 hands; evidence of attempts at mensural notation (differentiation of longs and breves, ligatures *cum opposita proprietate*, grouping notes by vertical strokes); 4-line red staves drawn with a rastrum. *Date and provenance*: beginning 14th century, Artois; owned by brothers Pierre (*d* 1651) and Jacques (*d* 1656) Dupuy, who bequeathed it to the Bibliothèque du Roi in 1645; it entered there in 1657.

Contents: ff.1–15v and 27–62: 63 attributed chansons; ff.16–26v, 17 jeux-partis; ff.62v–184: 172 unattributed chansons; all but the jeux-partis have music. *Melodies:* 235, of which 3 are incomplete: Thibaut IV (10), Chastelain de Couci (9), Moniot d'Arras (7), Blondel de Nesle (5), etc.

Raynaud, i, 139–49; A. Jeanroy and A. Långfors: 'Chansons inédites tirées du ms. fr.1591', *Romania*, xliv (1915–17), 454–510; J. Schubert: *Der Handschrift Paris, Bibl. Nat. fr.1591: kritische Untersuchung der Trouvèrehandschrift R* (Frankfurt, 1963) *Paris, Bibliothèque Nationale de France, fr.12615 (formerly suppl.fr.184)* ('MS de Noailles'; fig.24) [7]. 234 parchment leaves, 31 × 20 cm. *Foliation:* modern ink 1–233, with 2 leaves numbered 226. *Structure:* sectionalization of contents coincides with changing gathering signatures, *réclames*, ruling and scribal hands to suggest 4 separate collections: (i) ff.1–22, 2 quaternions and an irregular gathering of 6 leaves; (ii) ff.23–178, 19 quaternions and 1 bifolio; (iii) ff.179–223, 5 quaternions, 1 ternion and single leaf, and 1 ternion; (iv) ff.224–33, a quaternion, a bifolio, and 1 leaf tipped in at the end. Consistent textblock size and similar decoration style indicate these fascicles were all produced in one workshop; staves, music, rubrics, and decoration were entered in different order throughout the codex as the various fascicles were circulated among different artisans during production. *Layout:* mostly single column; ff.1–20 and 224–33: 39 lines per column; ff.23–176 and 197–9: 36 lines per column; the *dits* and narrative poem on ff.199–222 are in 2 columns, the *dits* with 36 and the poem with 39 lines per column; the lyric songs are in prose format, the *dits* in verse format. *Text scribes:* at least 2, scattered throughout the codex; a few 14th- and 15th-century additions (ff.20v–21, 177, 178v, 222–223v). *Decoration:* historiated initial on f.1, and a large ornamental initial beginning the Adam de la Halle collection on f.224; elsewhere boxed ornamented gold leaf initials begin each song; blue/red and gold/blue lettrines mark interior stanzas; ff.224–33 have calligraphic initials without gold leaf, but otherwise decoration is similar; red attributive rubrics. *Notation:* for the monophony, at least 5 scribes, most using square notation, except for the 4 melodies by Thibaut IV in the first fascicle, which have rudimentary mensural notation; generally 5-line red staves, on ff.224–30 drawn with a rastrum; from f.30, notes occasionally extend over syllables of the second stanza which happen to be on the same line as the end of the first stanza; some melodies are left incomplete at the end; for the motets, a different scribe, square notation on 4-line red staves in parts (tenors are more or less modal; some are left unnotated but can be supplied from other sources). *Date and provenance:* 1270s–80s, Artois; early 14th-century *libellus* of Adam de la Halle bound in at the end (ff.224–233v); belonged to Duke Adrien-Maurice de Noailles (d 1766) by the early 18th century, but it had entered the Bibliothèque du Roi by 1733, because Cangé referred to it by its early royal number (suppl fr.184) in the leaves of *P* before he gave the latter to the Bibliothèque du Roi.

Contents: ff.1–20: 55 songs of Thibaut IV, only 4 with music; ff.23–61v, 76v–176v and 204: 472 chansons, jeux-partis, *chansons avec des refrains*, and descorts, all but 18 with attributions, 350 with melodies; ff.62–75v: 9 Old French lais, 7 with melodies, and 2 Occitan lais, both with music (1 incomplete); ff.179–197: 79 two-voice motets (4 without tenors; 2 with tenor text incipit but no music), 6 three-voice motets (1 without tenor or motetus), 1 four-voice motet; ff.197–199: 4 lyric songs of Artois, none with music;

ff.199–216: *dits* from Artois, the latest from c1265; ff.218–222: Robert le Clerc's *Vers de la mort*; ff.224–233: 33 songs by Adam de la Halle, the first 12 with music. *Melodies*: Thibaut IV (4), Guillaume Le Vinier (24), Gillebert de Berneville (9), Audefrois le Bastart (13), Blondel de Nesle (9), Richart de Fournival (6), Thibaut de Blason (6), Moniot d'Arras (10), Pierre de Corbie (6), Jehan Erart (10), Thomas Herier (8), Andrieu Contredit (13), Gautier de Dargies (16), Chastelain de Couci (12), Gace Brulé (14), Adam de la Halle (12), etc.

Raynaud, i, 153–72; Ludwig, i/1, 336–7; RISM B/IV/1, 381–93; R. Berger: *Littérature et société arrageoises au XIIIe siècle: les chansons et dits artésiens* (Arras, 1981); Everist (1989), 175–81; M. Everist: *French Motets in the Thirteenth Century: Music, Poetry and Genre* (Cambridge, 1994), 90–97 Paris, Bibliothèque Nationale de France, fr.20050 (formerly St Germain fr.1989) ('MS St-Germain-des-Prés'; fig. 25)[U; troubadour MS X]. 3 + 168 parchment leaves, 18 × 12 cm, plus 2 partial leaves tipped in later (ff.120 and 151). *Foliations*: original i–clxviii (lxxxix is missing), beginning on the leaf after the index, in the side margin on the verso, keyed to the index; later black pen 1–173 begins with the index and ignores the lacuna; the tipped in partial leaves (ff.120 and 151) are not included in the original foliation; scholars use the modern Arabic foliation. *Structure*: 19 quaternions, 2 bifolios, 1 ternion with a leaf tipped in, and 1 irregular gathering of 4 leaves at the end; medieval index at the beginning is on 3 leaves, a bifolio plus 1 leaf glued in; 1 leaf is missing between ff.93 and 94 (according to the original foliation), but no text seems to be missing. *Layout*: single column; varying number of lines per column: 26 (ff.4–91v), 25 (ff.94–109) and 20–23 (ff.110 to the end); prose format. *Decoration*: 1 painted initial begins f.4; elsewhere red initials begin each song, all added after the music except on ff.22v–23; ff.4–92, interior stanzas are highlighted by red marks on the black ink letters; ff.94–152, interior stanzas begin with red ink lettrines; modern attributive rubrics in black ink. *Text scribes*: ff.4–91v, 1 scribe; several other hands in the rest of the codex, including that of the main scribe. *Notation*: 4-line red staves on ff.4–91v; space allowed for staves but none drawn in on ff.92r–v, 110–152 and 154v–161; elsewhere no space allowed for music; 1 main music hand, with a few melodies added here and there by at least 2 other scribes, all using Messine neumes; 1 melody added on f.170v in square notation, possibly by a modern hand; gatherings 5 and 10 have empty staves, and gatherings 4, 5 and 11 have mostly empty staves. *Date and provenance*: after 1240, probably by 1250, Lorraine; Everist (1989) argues on paleographical grounds that it was produced as early as c1225, but it contains songs by several composers who could not have worked earlier than the 1240s; has been conjectured that the MS was accumulated over several decades, possibly by a *jongleur*, but the comprehensive index gives original foliation numbers and uses the same decorative initial highlights as in the texts, and gathering cues throughout the codex seem to be contemporary with the main text hand (Tyssens; Aubrey, p.35); the MS belonged to Henri-Charles du Cambout, duke of Coislin and bishop of Metz, who may have inherited it with the collection of his grandfather, chancellor Pierre Séguier (d 1672); Coislin placed his MS collection in the care of the abbey of St-Germain-des-Prés in 1720; the abbey retained possession after Coislin's death in 1732, and the collection entered the Bibliothèque Nationale in 1795.

Contents: 304 French chansons, pastourelles and *chansons de toile*, 91

with music (not counting the late addition on f.170v); 28 Occitan *cansos* (ff.81–91 and 148v–151) copied without being segregated, 22 with melodies. *Melodies*: no attributions, but authenticated by concordances: Jaufre Rudel (1), Rigaut de Berbezilh (2), Bernart de Ventadorn (2), Gaucelm Faidit (7), Peire Vidal (2), Gace Brulé (16), Blondel de Nesle (3), Chastelain de Couci (10), etc.

Raynaud, i, 172–83; P. Meyer and G. Raynaud: *Le chansonnier français de Saint-Germain-des-Prés* (Paris, 1892/R) [facs.]; Ludwig, i/1, 337; I. Parker: 'Notes on the Chansonnier Saint-Germain-des-Prés', *ML*, ix (1979), 261–80; Huot, 52–3; Everist, 199–200; M. Tyssens: 'Les copistes du chansonnier français U' in *Lyrique romane médiévale: la tradition des chansonniers: Liège 1989*, 379–98; R. Lug: *Der Chansonnier de Saint-Germain-des-Prés (Paris, BN fr.20050): Edition seiner Melodien mit Analysen zur 'vormodalen' Notation des 13. Jahrhunderts und einer Transkriptionsgeschichte des europäischen Minnesangs* (Frankfurt, 1995); Aubrey, 34–8 Paris, *Bibliothèque Nationale de France, fr.24406 (formerly La Vallière 59)* [V]. 1 + 155 parchment leaves, 29 × 20 cm. *Foliations*: modern red ink A + 1–155; older black pagination 1–236 (on ff.1–118v). *Structure*: the codex comprises 2 self-contained collections: (i) ff.1–119: 15 quaternions (last leaf cut out of final gathering); (ii) ff.120–55: a sesternion, 3 binions, 1 bifolio and 1 quinternion; gathering signatures and the remains of an early foliation (viii, xiii, vi, ix–xii, xv–xxiii, xxvi–lx, on ff.133–9 and 146–55, and 2–36) suggest that the original order of these 2 fascicles was reversed; index of authors in modern hand on f.A. *Layout*: (i) 2 columns of 34 or 35 lines; stanzas begin at left margin; (ii) 2 columns of 41 or 42 lines. *Decoration*: (i) 1 historiated initial on f.1, a *vielle* player; large ornamented gold leaf initials begin each song; smaller gold lettrines mark interior stanzas; no rubrics; (ii) no decoration, although space was allowed. *Text scribes*: at least 2 in song fascicle, change coinciding with new gathering (f.65); different hand on ff.120–55. *Notation*: at least 3 hands: (a) ff.1–48: 5-line red staves drawn with a rastrum on ff.1–16, 4- or 5-line red staves drawn without a rastrum on ff.17–48; square notation with some erasures and corrections; (b) ff.49–119: (at the beginning of a new gathering, but in the middle of a song), 4-line red staves drawn without a rastrum, square notation; and (c) ff.148–52: 4-line black staves, square notation, smaller than first 2 hands with many chromatic inflections and clef changes, possibly a much later (?modern) hand; the first 2 scribes entered music before the decoration was added. *Date and provenance*: after 1266 (date given in a rubric on f.120), Artois; added note on f.119v refers to marriage of 'Raoulet Bertholet' and 'Perrine de Fougerays' in 1427, suggesting early ownership of the codex; arms of Claude d'Urfé (d 1558) on f.1v; sold to Louis César de La Beaume le Blanc, duc de La Vallière, sometime after 1766, and then sold by his heirs to the Bibliothèque du Roi in 1784.

Contents: (i) 301 unattributed chansons, all but 1 with melodies (1 of which is incomplete), arranged by author as in other MSS, but many poetic variants and unique musical readings; (ii) ff.120–140: *Traité des quatre nécessaires*; ff.141–147v: Richart de Fournival's *Bestiaire d'amours*; ff.148–155: 30 anonymous Marian songs including 1 in Occitan, 18 with melodies; most of these are contrafacta of melodies found elsewhere in the codex. *Melodies*: no attributions, but concordances with other sources authenticate songs by Thibaut IV, Gace Brulé, Gillebert de Berneville, Richart de Semilli, Thibaut de Blason, Thierry de Soissons, Gautier

d'Espinal, Chastelain de Couci, Moniot d'Arras, etc.

Raynaud, i, 186–98; A. Jeanroy, 'Les chansons de Philippe de Beaumanoir', *Romania*, xxvi (1897), 517–36; F. McAlpine: *Un chansonnier médiéval: édition et étude du manuscrit 24406 de la Bibliothèque Nationale* (diss., U. of Paris, Sorbonne, 1974). *Paris, Bibliothèque Nationale de France, fr.25566 (formerly La Vallière 31)* ('Adam de la Halle MS'; 'MS La Vallière' [W]. 283 parchment leaves; 2 different collections bound together: (i) ff.2–9 (here called *Wa*, after Keyser), 21 × 14 cm, probably belongs with ff.219–28 of *P*, with which it seems identical in format and scribal hands; the text on f.9v of *W* breaks off at precisely the point that continues on f.219 of *P* (Keyser); (ii) the main part of the codex, *W*, 275 parchment leaves, ff.1 and 10–283, 25 × 17 cm. *Foliations*: *W* has an early foliation i–lxxiii (coinciding with ff.10–89); *Wa* and *W* have separate modern foliations in black ink, 1–8 and 1–275 respectively, evidently done before the 2 collections were bound together; after their binding, a red ink foliation was added coinciding with the current order of leaves, 1–283, which is the foliation used by scholars. *Structure*: (i) 8 parchment leaves in 1 quaternion; (ii) a single leaf (f.1), 31 quaternions, 1 quinternion, 1 ternion, and a final ternion with a tipped-in single leaf (f.280) in the middle; gathering 21 has an added bifolio containing full-page illuminations (ff.175 and 178v), and gathering 26 has a single tipped-in leaf with a full-page illumination (f.220v). F.1 contains an index of the contents of *W*, contemporary with the MS but without folio numbers. *Layout*: both collections are in two columns; *Wa* has 27 lines per column in prose format; *W* has 34–5 lines per column, and stanzas begin at left margin for the monophonic songs; the polyphonic rondeaux are laid out in score, the motets in parts. *Decoration*: both collections have blue and red calligraphic initials to start each song and blue and red lettrines marking interior stanzas; *W* has a historiated initial at the beginning of each major section, most illustrating the content or generic identity of the works to follow; ff.175, 178v and 220v are full-page illuminations; long non-lyric works from f.83 to the end have numerous illuminations; red rubrics introduce the different genres and works. *Text scribes*: *Wa*, 1 hand, possibly same as that of *P*, ff.219–28; *W* has 1 hand for all of Adam's works; a new hand begins partway through *Renart le nouvel*. *Notation*: *Wa*, 1 hand, possibly same as that of ff.219–28 of *P*, square notation; *W* has 1 scribe for all music, square with occasional mensural shapes for the monophonic chansons and jeux-partis, on 5-line red staves; mensural for the polyphony on 4- and 5-line staves (the rondeaux in score, the motets in parts) and for the lyric insertions on 4-line red staves. *Date and provenance*: end of the 13th century, Artois; sold by the heirs of Louis César de La Beaume le Blanc, duc de La Vallière to the Bibliothèque du Roi in 1784.

Contents: *W* is a well-planned comprehensive MS, beginning with the monophonic and polyphonic songs and motets of Adam de la Halle (ff.10–68) and continuing with many prose and narrative poetic works by other major 13th-century authors; ff.10–23v: 34 chansons, all but 1 with music; ff.23v–32v, 16 jeux-partis, all with music; ff.32v–34v: 16 three-voice rondeaux; ff.34v–37, 4 three-voice motets and 1 two-voice; ff.37v–39, *Le jeu du pelerin*; ff.39–48v: *Jeu de Robin et Marion*, with musical lyric insertions; ff.49–59v: *Jeu de la feuillée*; ff.59v–65: *Roy de Sezile* with musical lyric insertions; ff.65–66v: *Vers d'amour*; ff.66v–67v: *Congé d'Adam*; ff.68–83: Jehan Bodel's *Jeu de S. Nicolai*; ff.83–106v: Richart de

Fournival's *Bestiaire d'amour* and *Response du bestiaire*; ff.106v–109: *Comment Dieus forma Adam* and 2 *dits*; ff.109–177: Jacquemart de Gielée's *Renart le nouvel*, with musical lyric insertions; ff.179–232: *Des iiiii. evangelistres*; *Li tornoiement Antecrist* and other religious and moralizing works; ff.232–283: *dits* and other narrative works, concluding with Jehan Bodel's *Congé*. *Wa* contains 14 chansons by Adam, the last of which is incomplete. *Melodies*: *Wa*: Adam (14 chansons); *W*: Adam (33 chansons, 16 jeux-partis).

Raynaud, i, 198–201; Ludwig, i/2, 464–71; RISM B/IV/1, 395–401; Huot, 64–74; Everist, 204; D.K. Keyser: *Oracy, Literacy, and the Music of Adam de la Halle: the Evidence of the Manuscript Paris, Bibliothèque Nationale f.fr.25566* (diss., U. of North Texas, 1996) *Paris, Bibliothèque Nationale de France, n.a.fr.1050* ('MS de Clairambault') [X]. Originally 279 parchment leaves, 25 × 18 cm. *Foliations*: original i–cclxix in brown ink, reflecting the lacunae; modern red ink 1–272, disregarding the lacunae, begins on the paper gathering preceding the medieval codex, added with the paper title page dated 1876; scholars use the arabic foliation. *Structure*: originally 34 quaternions and a final gathering of 5 leaves; the second bifolio of gathering 15 (ff.cxiv and cxix) and gatherings 17, 18 and 19 (ff.cxix–clii) are missing, replaced by Clairambault with paper leaves containing songs copied from *N*; Clairambault also added a paper gathering at the beginning (ff.1–7) with an index of authors; several paper leaves were added at the end in several hands: ff.ii.^olxx–ii.^olxxi, possibly in Clairambault's hand, give remarks on some songs, a partial index, and a few additions; ff.ii.^olxxii–ii.^oxxiii begin with the rubric 'A mad^e. de Varennes gode' followed by an index of authors and incipits of *N* in the same hand as and keyed to the pagination of that MS; and ff.ii.^olxxiv–ii.^olxxvii, in the hand of Baudelot (*d* 1722), give 4 poems by Thibaut IV found in *O* (which Baudelot owned) and *T*. *Layout*: 2 columns, 30 lines per column; all stanzas begin at left margin. *Decoration*: Thibaut IV *libellus* (f.i) and Marian song collection (f.ccliiiiv) begin with historiated initials; most other author groups begin with an ornamented initial with gold leaf; remaining songs begin with a large calligraphic red or blue initial; interior stanzas have blue and red lettrines; red attributive rubrics, entered when text copied and before staves were drawn; red crowns in margins mark 5 songs as 'coronnée'. *Text scribes*: 1 scribe throughout. *Notation*: 1 scribe throughout, in darker ink than text; 4-line red staves, square notation, entered after rubrics and before decorated initials. *Date and provenance*: 1270–80, probably Arras; belonged to François-Roger de Gaignière (*d* 1715), from whose library it was evidently stolen by Pierre de Clairambault (*d* 1740), thence to his nephew Nicolas-Pascal (*d* 1762), who before his death ceded this and his other MSS to the Order of Saint-Esprit; it was moved to the convent of the Grands-Augustins in 1772, and finally to the Bibliothèque du Roi in 1792; in the turmoil of the Revolution many papers of Clairambault and others associated with the nobility were burnt, and this MS was thought to be lost until it was catalogued in 1876.

Contents: ff.8–192: 294 attributed songs grouped by author, all but 1 with music, 2 left incomplete by lacunae; ff.192–257: 130 unattributed songs, all with music; ff.257–72: 31 Marian songs, all with music; order and contents of courtly song collection related to *K* and *N*; Marian fascicle shares a few concordances with *P*. *Melodies*: Thibaut IV (59), Gace Brulé (46), Chastelain de Couci (16), Blondel de Nesle (14), Thibaut de Blason (6),

Gautier de Dargies (8), Moniot d'Arras (7), Gillebert de Berneville (13), Perrin d'Angicourt (21), Richart de Semilli (7), Moniot de Paris (9), Raoul de Soissons (4), Eustache le Peintre de Reims (6), etc.

G. Raynaud: 'Le Chansonnier Clairambault de la Bibliothèque nationale', *Bibliothèque de l'École des Chartes*, xl (1879), 48–67; Raynaud, i, 201–19; Ludwig, i/1, 336–7; H. Spanke, ed.: *Eine altfranzösische Liedersammlung, der anonyme Teil der Liederhandschriften KNPX* (Halle, 1925); F.

Gennrich, ed.: *Cantilenae piae: 31 altfranzösische geistliche Lieder der Hs. Paris, Bibl. Nat. nouv. acq. fr. 1050* (Frankfurt, 1966); Huot, 48–57. *Rome, Biblioteca Apostolica Vaticana, Reg.lat. 1490 [a]*. Earlier 4 + 204 leaves of which 23, presumably with historiated initials, were cut out, truncating many poems and melodies on adjacent leaves; surviving codex has 181 leaves, 31 × 21 cm. *Foliations*: original red ink [i]–xx/ix.xiiij [=193], not including the index on the first 4 leaves to which it is keyed, accounts for the lacunae; modern black ink 1–181 beginning with the index, ignores lacunae; the latter foliation is the one used by most scholars. *Structure*: originally 22 quaternions, 1 binion, 2 ternions and 1 quinternion; medieval index with attributions, incipits, and rubrics introducing sections of the MS on a binion at the beginning; this index sometimes disagrees with attributions in the MS, omits many pieces, and lists several motets and rondeaux as chansons; index does not include the *dits* on ff.128–33, a gathering that seems to have been inserted later. *Layout*: 2 columns of 31 lines each; stanzas begin at the left margin. *Decoration*: historiated initials begin major composer groups; 7 of these survive; red/blue/gold initials begin remaining songs; blue and red calligraphic lettrines mark interior stanzas; painted line endings; red attributive rubrics and genre headings; decoration very similar to that of A. *Text scribes*: 1 main hand throughout, with a few slightly later additions. *Notation*: at least 2 music hands; 4- to 5-line red staves, square notation for monophony; motets sometimes have quasi-mensural notation, in parts; music added after decoration. *Date and provenance*: late 13th or early 14th century, Artois; came to Vatican from estate of Queen Christina of Sweden (d 1689); once thought to have belonged to Claude Fauchet, but this is unverified; marginalia and interlinear notes throughout the MS do not appear to be in Fauchet's hand.

Contents: arranged by genre, and works by a single composer often coincide with the start of a gathering, so excised leaves with historiated initials are usually the first leaf of a gathering; ff.1–108v: 215 chansons (203 with music); ff.109–113v, 9 pastourelles (7 with music); ff.114–117: 5 three-voice motets (2 with music, 3 missing tenors, 1 also missing its motetus), 2 two-voice motets (both with music, but both missing tenors); ff.117–119v: 9 monophonic rondeaux (8 with music) and 1 virelai (with music) by Guillaume d'Amiens; ff.120–127: 15 Marian songs (14 with music); ff.128–133v: 4 *dits sur l'amour*; ff.134–181: 78 jeux-partis (76 with music); in addition, there are 3 rondeaux (with music), 1 *ballette* (with music) and the upper voices of 10 motets (2 with music) scattered throughout the codex, often at the ends of gatherings where space was left initially; some of these are in the main text hand, some in different hands; the motet voices were entered into the index as chansons. *Melodies*: Thibaut IV (14), Chastelain de Couci (8), Gautier de Dargies (5), Gace Brulé (6), Guillaume Le Vinier (14), Richart de Fournival (15), Moniot d'Arras (5), Adam de la Halle (15), Colart le Boutellier (12), Jehan Bretel (6), Jehan de Grieviler (7), Blondel de Nesle (5), Gillebert de Berneville (9),

Perrin d'Angicourt (7), Jehan le Cuvelier d'Arras (5), Guillaume d'Amiens (9), etc.

A. Keller: *Romvart* (Mannheim, 1844), 24–327 [description and excerpts]; Raynaud, i, 219–32; Ludwig, i/2, 569–90; RISM B/IV/1, 798–9; Huot, 53–64. *Siena, Biblioteca Comunale degli Intronati, H.X.36 [Z]*. 54 parchment leaves, 29 × 20 cm. *Foliation*: modern 1–53 + 10bis. *Structure*: 6 quaternions and 1 ternion. *Layout*: single column, 31 lines per column. *Decoration*: a gold/blue/red initial begins the first piece (f.1); red and blue calligraphic initials begin other pieces; red and blue lettrines begin interior stanzas. *Text scribe*: 1. *Notation*: 1 scribe, 4-line red staves, square notation added before the decoration. *Date and provenance*: late 13th or early 14th century, Artois or Picardy; came to Siena library from estate of Uberto Benvoglianti (d 1733).

Contents: 77 chansons and 24 jeux-partis, all but the last of the jeux-partis with music. *Melodies*: a total of 101 melodies, no attributions, but authenticated from other sources are songs by Thibaut IV (13), Perrin d'Angicourt (11), Blondel de Nesle (4), Jehan de Grieviler (5), Colart le Boutellier (9), Robert du Chastel (5), etc.

L. Passy: 'Fragments d'histoire littéraire à propos d'un nouveau manuscrit de chansons françaises', *Bibliothèque de l'Ecole des Chartes*, xx (1859), 1–39, 305–54, 465–502; Raynaud, i, 237–40; G. Steffens: 'Die altfranzösische Liederhandschrift von Siena', *Archiv für das Studium der neueren Sprachen und Literaturen*, lxxxviii (1892), 301–60 [complete diplomatic edn]; M. Spaziani, ed.: *Il canzoniere francese di Siena (Biblioteca Comunale H.X.36)* (Florence, 1957)

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5. German.

The active tradition of German monophonic song, which lasted uninterrupted for some seven centuries (Meistergesang was still being cultivated in the early 19th century), is reflected in a series of MSS whose very continuity is perhaps misleading but whose perpetual variety of musical readings has warned scholars not to take any of the information in them too literally. So melodies ascribed to [Walther von der Vogelweide](#), for instance, are fairly numerous but only four of them, those in the Münster fragment, are generally accepted as being likely to resemble anything Walther knew. It is, moreover, rather more apparent from German sources than from others that the copyists were concerned primarily with presenting a relatively homogeneous repertory, not an *Urtext*: the melodies that were copied for later generations were actually used by them, so there would be no question of resurrecting earlier performing practice, rather the melodies had to be adapted to the current styles.

Study of these sources is made extremely difficult by the severe lack of early MSS and by the daunting profusion of enormous MSS from the 17th century, many of them not yet fully described. Even more frustrating is the clear evidence that there were once several MSS of early Minnesang with music: quite apart from the evidence of numerous fragments mentioned below, there is a record of five old songbooks with music (and including Walther von der Vogelweide's *Leich*) that were catalogued at Wittenberg in 1434 (see Stäblein, 1975, p.91). On the interpretation of the surviving musical evidence see [Minnesang, §7](#), and [Meistergesang, §2](#).

6. Galego-Portuguese.

In the Iberian peninsula, during the 12th and 13th centuries, Galego-Portuguese was the language chosen for poetic literature not only in the western kingdoms of Portugal and Galicia but also in the central kingdoms of Castile and León (Occitan was used in Catalonia and Arabic in the Andalus). A corpus of more than 1680 secular poetic texts in Galego-Portuguese survives in three major sources without music: the *Cancioneiro da Ajuda (P-La)*, written about 1300; and the *Cancioneiro da Vaticana (I-Rvat vat.lat.4803)* and *Cancioneiro Colocci-Brancuti (P-Ln 10991)*, the latter both copied about 1525 in Rome from a lost 14th-century Portuguese exemplar. Of these songs the only extant music is for six *cantigas de amigo* by Martin Codax written on a loose bifolio (the so-called Vindel MS) and seven *cantigas de amor* by Dom Dinis entered on a fragmentary folio, discovered in 1990 by Sharrer; this was originally part of a Portuguese songbook (see below). Over 400 *Cantigas de Santa Maria* – songs dedicated to the Virgin by Alfonso el Sabio, King of Castile and León – survive, however, with music in three closely related codices written between 1270 and 1290 in connection with the royal court (see [Cantiga](#)).

Madrid, Biblioteca Nacional, 10069 [To]. 161 parchment leaves, 32 × 22 cm. Modern arabic foliation in pencil; red and blue illuminated capitals; each song headed in red. *Layout*: mostly 2 columns containing between 27 and 29 lines of text or 9 staves of music. No miniatures. *Structure*: quires of 8 and 10 leaves (see Ferreira, 1994: f.9 belongs to the first quire). *Scribes*: 5 for the text (French gothic script), 1 for the music (see Ferreira, 1994). *Notation*: semi-mensural, based on the shapes of 13th-century Iberian (Aquitanian-type) chant notation (Ferreira, 1987, 1993). *Date*: ?c1275 (Ferreira, 1994)

Contents: 128 songs: 102 *cantigas* corresponding to the earliest redaction of the *Cantigas de Santa Maria* (f.9v ff), and 3 appendices with 26 more *cantigas* (f.136 ff)

Ribera [edn. and pseudo-facs.] *San Lorenzo de El Escorial, Real Biblioteca del Monasterio, T.I.1 (also known as T.j.1) [e; E²; T]*. 256 parchment leaves, 49 × 33 cm. Modern arabic foliation in pencil; songs numbered with illuminated Roman numerals on both leaves, top centre. *Layout*: normally 2 columns, 44 lines or 11 staves a page; red and blue illuminated capitals; each song headed in red. *Illuminations*: 1264 magnificent miniatures, normally grouped by 6 (1 full page corresponding to a song) or 12 (2 full pages, singling out the fifth song in each group of 10). *Scribes*: no detailed study; seemingly uniform French gothic hand. *Notation*: proto-mensural, based on, but not identical to French pre-Franconian practice (Ferreira, 1987, 1993). *Date*: ?1280–84 (Ferreira, 1994)

Contents: on f.4, after the surviving folios of the index, a fragmentary *cantiga* without music forms an ‘appendix’; on f.4v the main collection begins, with 194 *cantigas* (including 3 fragmentary, of which 2 without music, and 1 more with empty staves). This is the first volume of a set of 2; the second, incomplete volume, containing 104 songs with empty staves, is now in Florence, Biblioteca nazionale centrale, B.R.20 [F].

Facs.: *El ‘Códice Rico’ de las Cantigas de Alfonso el Sabio: Ms. T.I.1 de*

la Biblioteca de El Escorial (Madrid, 1979) *San Lorenzo de El Escorial, Real Biblioteca del Monasterio*, b.1.2 (also known as j.b.2) [E¹; E]. 361 parchment leaves, 40 × 28 cm. Modern arabic foliation; songs (except for the 2 Prologues and the last cantigas) numbered with illuminated Roman numerals on both leaves, top centre. *Layout*: normally 2 columns containing 40 text lines or 10 staves; red and blue illuminated capitals; each song headed in red. *Illuminations*: 40 detailed miniatures of musicians playing instruments before every tenth song (for illustration see Cantiga fig.1.). *Structure*: largely composed of quaternions (see Anglès, i). *Scribes*: no published study; text: French gothic script; at least 2 scribes (compare, for instance, ff.29–76 with preceding); music: 2 scribes (compare ff.203–4, 326, 328, etc., with other leaves). 2 marginal notes ‘aras nunez’ on f.204 and f.267 may refer to the contemporary cleric and troubadour Airas Nunez, who possibly entered the music on ff.203–4. On f.361, a scribe identified himself as Johannes Gundisalvi [González]. *Notation*: proto-mensural, based on, but not identical to French pre-Franconian practice (Ferreira, 1987, 1993) *Date*: ?c1284 (Ferreira, 1994)

Contents: 416 songs (including 9 repeated cantigas, a repeated melody and 4 cantigas without music) thus distributed: appendix, ff.1v–12: 13 songs; after the index on ff.13–26, the main collection of 403 songs starts on f.28v and occupies the remaining folios.

Anglès, ii, iii/2 [edn]; i [facs., with notational details drawn in by J.M. Llorens] *New York, Pierpont Morgan Library, M 979* [N; R; PV]. Loose bifolio written on one side only, 34 × 45 cm. *Layout*: 2 columns of 36 lines per page; red and blue illuminated capitals; no miniatures. *Scribes*: 1 main text scribe, last cantiga in different hand; 2 copyists for the music. *Notation*: proto-mensural (Ferreira, 1986). *Date*: ? last quarter of 13th century.

Contents: 7 *cantigas de amigo* by Martin Codax, one of them without music.

Ferreira (1986) [edn and facs.] *Lisbon, Arquivo Nacional da Torre do Tombo, Capa do C.N.L. n° 7A, cx 1, m. 1, l. 3 (Casa Forte)* [T; PS]. Fragmentary folio written on both sides in French gothic script. Unduly restored in 1993 (the musical content suffered). *Layout*: 3 columns; red and blue illuminated capitals; no miniatures. *Scribes*: 2 calligraphic styles, possibly by same copyist, with corrections by a different hand. 3 music copyists. *Notation*: proto-mensural (see Ferreira, forthcoming). *Date*: c1300.

Contents: 7 *cantigas de amor* by Dom Dinis, King of Portugal (ruled 1279–1325), with lacunae.

Ferreira (forthcoming) [edn and facs.]

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7. Italian.

The two surviving *Lauda spirituale* sources with music were probably prepared for confraternities. The few surviving fragments suggest similar scope and provenance for the MSS from which they originally came. On the other hand the primarily devotional or evangelical character of the MSS explains their casual approach to texts: the 18 songs that the two larger sources have in common show widely varying readings in all cases, often with the Florence source representing a far more florid version.

The fragmentary sources – *GB-Cfm* 194, *Lbl* Add.35254B, *US-NYpm* 742 and *NYLehman* (formerly Worcester, MA, private collection of Frank C. Smith) – are all reproduced in Liuzzi, i, 223. These are not the only evidence that the repertory was relatively widespread: several of Jacopone da Todi's poems are set, and there is no reason to think that the others were not set and sung; and Francis of Assisi's *Canticum creatorum* appears in *I-Ac* 338, f.33, below empty staves (facs. in Nolthenius, p.198). *Cortona, Biblioteca Comunale e dell'Accademia Etrusca*, 91. 171 parchment leaves, 23 × 17 cm. *Foliations*: ? original roman at top; later arabic at top; cursive arabic at bottom. *Structure*: i–xv in 8s (with leaves missing in v and vi); xvi of 10 leaves. *Scribes*: consistent hand, but far more modest in scope than the Florence MS. *Date*: c1260–91. *Contents*: 46 *laude* with music.

Liuzzi, i [facs. of music and complete edn]; L. Lucchi, ed.: *Il laudario di Cortona* (Vicenza, 1987); T. Karp: 'Editing the Cortona Laudario', *JM*, xi (1993), 73–105. *Florence, Biblioteca Nazionale Centrale, Banco Rari 18* (*Il. 1. 122*). 153 parchment leaves, 40 × 29 cm. *Foliations*: modern 1–153, 1 early Roman i–cxxxiv at bottom of leaf, 1 top right as modern but adding 5 folios at beginning. *Scribes*: consistent Italian Gothic hand with large brown square notation on a 4-line staff throughout. *Date*: Early 14th century. *Provenance*: Confraternità di S Maria presso li Agostiniani di Santo Spirito, Florence, identified from miniatures.

Contents: original index; 88 *laude*, ff.1–135v; 2 disjunct quaternions containing sequences and other sacred music, including 1 *lauda*, ff.152–153v, with music in an apparently much later hand. Versions are often far more elaborate than those in the Cortona MS. Liuzzi, ii [facs. of music and complete edn]; B. Wilson and N. Barbieri, eds.: *The Florence Laudario: an Edition of Florence, Biblioteca Nazionale Centrale, Banco Rari 18*, RRMMA, xxix (1995); B. McD. Wilson: 'Indagine sul laudario fiorentino (Firenze, Biblioteca Nazionale, MS Banco Rari 18)', *RIM*, xxxi (1996), 243–80

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8. Other languages and later repertories.

Elsewhere in Europe there are isolated fragments of lyric poetry, occasional traces of a repertory, but rarely enough music to give any clear impression of a musical tradition. In England, for example, the nearest thing to a monophonic song collection is that containing the four songs of St [Godric](#) (*GB-Lbl* Roy.5 F.vii), though if a much looser definition of 'collection' is admissible a survey would include *Lbl* Harl.978 and *Lbl* Arundel 248, both including isolated English songs among Latin song and polyphony; apart from that the surviving monophonic song with English text is confined to isolated fragments to whose MS nature and musical style a coherent pattern could be given only by dint of considerable imagination.

An example of an apparent song repertory from the Netherlands may be seen, however, in the late 14th-century Gruuthuse MS, described below. It belongs less to the medieval repertories than to a new tradition represented also in the French sources *F-Pn* fr.9346 ('Bayeux') and *Pn* fr.12744, the German Mondsee-Wiener Liederhandschrift (*A-Wn* Vind.2856) and perhaps also various late 15th-century volumes of devotional songs such as the songbook of Anna von Köln (*D-B* Mgo 280),

and the two Dutch volumes *A-Wn Vind.12875* and *D-B Mgo 190* (ed. E. Bruning, M. Veldhuyzen and H. Wagenaar-Nolthenius: *Het geestelijk lied*, MMN, vii, 1963). *Koolkerke, nr Bruges, Casteel Ten Berghe, private library of Baron Ernest van Calcoen* ('Gruuthuse-handschrift'). 1 + 84 parchment leaves, c25 × 18 cm. *Structure*: 12 ff. (6 bifolia) of which 3 are now missing; 32 ff. (4 quaternions), incl. 147 songs; 52 ff. (4 + 6 quaternions), containing 14 long poems. *Scribe*: Jan Moritoen. *Date*: finally assembled 1462.

Provenance: Bruges, Loys van den Gruythuyse. *Contents*: c150 songs of late 14th century, nearly all with melody, untexted, copied at head of poem; melodies mostly in stroke notation. C.W.H. Lindenburg: 'Notatieproblemen van het Gruythuyzer handschrift', *TVNM*, xvii/1 (1948), 44–86; K. Heeroma, ed.: *Liederen en gedichten uit het Gruuthuse-handschrift*, with melodies ed. C.W. H. Lindenburg (Leiden, 1966) [song section only; see also review by R.B. Lenaerts, *MQ*, liii (1967), 283–7]; H. Wagenaar-Nolthenius: 'Wat is een rondeel?', *TVNM*, xxi /2(1969), 61–7; J. van Biezen: 'The Music Notation of the Gruuthuse Manuscript and Related Notations', *TVNM*, xxii/4 (1972), 231–51; C. Lindenburg: 'Zerstreute Gruuthuser Melodien und ihre Übertragungsprobleme', *TVNM*, xxiii (1973), 61–74; J. van Biezen: 'Die Gruuthuse-Notation: eine Erwiderung auf die Kritik von Cornelis Lindenburg', *TVNM*, xxiii (1973), 75–8; E. Jammers: 'Die Melodien der Gruuthuse-Handschrift', *TVNM*, xxv/2 (1975), 1–22; J. van Biezen and K. Vellekoop: 'Aspects of Stroke Notation in the Gruuthuse Manuscript and Other Sources', *TVNM*, xxxiv (1984), 3–25; F. Willaert, ed.: *Een zoet akkoord: middeleeuwse lyriek in de Lage Landen* (Amsterdam, 1992); C. Lindenburg and K. Vellekoop: 'Gruuthuse-Handschrift', *MGG2*

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- G. Gröber:** ‘Die Liedersammlungen der Troubadours’, *Romanische Studien*, ii (1877), 337–670
- J.-B. Beck:** *Die Melodien der Troubadours* (Strasbourg, 1908)

- A. Jeanroy:** *Bibliographie sommaire des chansonniers provençaux* (Paris, 1916/R)
- F. Gennrich:** 'Die beiden neuesten Bibliographien altfranzösischer und altprovenzalischer Lieder', *Zeitschrift für romanische Philologie*, lxi (1921), 289–346
- J. Anglade:** 'Les miniatures des chansonniers provençaux', *Romania*, l (1924), 593–604
- A. Pillet and H. Carstens:** *Bibliographie der Troubadours* (Halle, 1933) [standard index of poems organized by poets, generally referred to as PC]
- C. Brunel:** *Bibliographie des manuscrits littéraires en ancien provençal* (Paris, 1935/R)
- D'A.S. Avalle:** *La letteratura medievale in lingua d'oc nella sua tradizione manoscritta: problemi di critica testuale* (Turin, 1961)
- M. and M. Raupach:** *Französierte Trobadorlyrik: zur Überlieferung provenzalischer Lieder in französischen Handschriften* (Tübingen, 1979)
- F. Zufferey:** *Recherches linguistiques sur les chansonniers provençaux* (Geneva, 1987)
- A. Ziino:** 'Caratteri e significato della tradizione musicale trobadorica', *Lyrique romane médiévale: la tradition des chansonniers: Liège 1989*, 85–218
- W.D. Paden:** 'Manuscripts', *A Handbook of the Troubadours*, ed. F.R.P. Akehurst and J.M. Davis (Berkeley, 1995), 307–33
- E. Aubrey:** *The Music of the Troubadours* (Bloomington, IN, 1996), 26–65

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

Sources, MS, §III: Secular monophony: Bibliography

french

- G. Raynaud:** *Bibliographie des chansonniers français des XIIIe et XIVe siècles, comprenant la description de tous les manuscrits, la table des chansons classées par ordre alphabétique de rimes et la liste des trouvères* (Paris, 1884) [i, index of lyric songs by MS; ii, index of songs by first rhyme word, rev. Spanke (and subsequently Bahat), see below]
- E. Schwan:** *Die altfranzösische Liederhandschriften: ihr Verhältnis, ihre Entstehung und ihre Bestimmung* (Berlin, 1886)
- F. Ludwig:** *Repertorium organorum recentioris et motetorum vetustissimi stili*, i: *Catalogue raisonné der Quellen*, pt 1: *Handschriften in Quadratnotation* (Halle, 1910); repr. with preface by L. Dittmer in *Musicological Studies*, vii (1964); pt 2: *Handschriften in Mensural-Notation*, ed. F. Gennrich, *SMM*, vii (1961); ed. M. and S. Lütolf and L. Dittmer, *Musicological Studies*, xxxvi (1978)
- A. Jeanroy:** *Bibliographie sommaire des chansonniers français du Moyen Âge* (Paris, 1918/R)
- F. Gennrich:** 'Die beiden neuesten Bibliographien altfranzösischer und altprovenzalischer Lieder', *Zeitschrift für romanische Philologie*, xli (1921), 289–346

- H. Spanke, ed.:** *G. Raynauds Bibliographie des altfranzösischen Liedes* (Leiden, 1955, rev., enlarged 1980 by A. Bahat) [referred to as RS]
- F. Gennrich:** 'Die Repertoire-Theorie', *Zeitschrift für französische Sprache und Literatur*, lxvi (1956), 81–108
- T. Karp:** 'The Trouvère Manuscript Tradition', *The Department of Music, Queens College of the City University of New York: Twenty-Fifth Anniversary Festschrift (1937–1962)*, ed. A. Mell (New York, 1964), 25–52
- G. Reaney:** *Manuscripts of Polyphonic Music (11th to Early 14th Century)*, RISM, B/IV/1 (Munich, 1966) [index of motet MSS]
- R.W. Linker:** *A Bibliography of Old French Lyrics* (University, MS, 1979) [index of songs by composer]
- S. Huot:** *From Song to Book: the Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry* (Ithaca, NY, 1987)
- M. Everist:** *Polyphonic Music in Thirteenth-Century France: Aspects of Sources and Distribution* (New York, 1989)
- E. Aubrey:** *The Music of the Troubadours* (Bloomington, IN, 1996), 26–65

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

[Sources, MS, §III: Secular monophony: Bibliography](#)

[german](#)

- F.H. von der Hagen:** *Minnesinger: deutsche Liederdichter des zwölften, dreizehnten und vierzehnten Jahrhunderts*, iv (Leipzig, 1838/R), 895ff
- A. Taylor and F.H. Ellis:** *A Bibliography of Meistergesang* (Bloomington, IN, 1936)
- B. Kippenberg:** *Der Rhythmus im Minnesang: eine Kritik der literar- und musikhistorischen Forschung mit einer Übersicht über die musikalischen Quellen* (Munich, 1962)
- R.W. Linker:** *Music of the Minnesinger and Early Meistersinger: a Bibliography* (Chapel Hill, NC, 1962)
- R.J. Taylor, ed.:** *The Art of the Minnesinger* (Cardiff, 1968), i, pp.xli ff; ii, 287ff
- H. Tervooren:** *Bibliographie zum Minnesang und zu den Dichtern aus 'Des Minnesangs Frühling'* (Berlin, 1969)
- A.H. Toubert:** *Deutsche Strophenformen des Mittelalters* (Stuttgart, 1975)
- L. Voetz:** 'Überlieferungsformen mittelhochdeutscher Lyrik', *Codex Manesse*, Universitätsbibliothek, Heidelberg, 12 June – 4 Sept 1988, ed. E. Mittler and W. Werner (Heidelberg, 1988), 224–74 [exhibition catalogue]
- H. Brunner and B. Wachinger:** *Repertorium der Sangsprüche und Meisterlieder des 12. bis 18. Jahrhunderts*, i: *Einleitung, Überlieferung* (Tübingen, 1994)

Consideration of Minnesang sources must begin with the text sources that provide the picture of the tradition accepted by scholars and literary students. The sources are all relatively late, but scarcely more so than the troubadour MSS. Their evidence is crucial for a study of the music because

the musical sources are later still and mostly belong more to the era of Meistersang.

important text manuscripts

in chronological order

Heidelberg, Universitätsbibliothek, Pal.germ.357 ('Kleine Heidelberger Liederhandschrift', 'Alte Heidelberger Liederhandschrift') [*H, A*]. 13th century. Ed. F. Pfeiffer (Stuttgart, 1844/*R*); facs., ed. C. von Kraus (Stuttgart, 1932)

Stuttgart, Württembergische Landesbibliothek, HB XIII, 1 ('Weingartner Liederhandschrift') [*W, B*]. Early 14th century. Ed. F. Pfeiffer and F. Fellner (Stuttgart, 1843); facs., ed. K. Löffler (Stuttgart, 1927)

Heidelberg, Universitätsbibliothek, Pal.germ.848 ('Manessische Liederhandschrift', 'Grosse Heidelberger Liederhandschrift') [*M, C*]. Early 14th century and magnificently illuminated. Ed. F. Pfaff (Heidelberg, 1909); facs., ed. R. Sillib, F. Panzer and A. Haseloff (Leipzig, 1925–9); facs., ed. U. Müller and W. Werner (Göppingen, 1971)

Munich, Universitätsbibliothek, 2° 731 ('Wurzbürger Handschrift') [*E*]. Mid-14th century.

Weimar, Herzogin Anna Amalia Bibliothek, 4° 564 ('Weimarer, Liederhandschrift') [*F*]. Early 15th century.

The study of the music for Minnesang rests primarily on four sources: *Jena, Thüringer Universitäts- und Landesbibliothek, El.f.101* ('Jenaer Liederhandschrift') (fig.26) [*J*]. Originally 154, now 133 leaves of high-quality parchment, 56 × 41 cm. *Foliations*: old 1–49 entered before any leaves were lost from this section; more recent 50–133 ignoring missing leaves.

Structure: 19 gatherings, mostly of 8 leaves. *Scribes*: ff.1–72c; ff.81a–end; [later] ff.73–80. *Date*: mid-14th century; Holz suggested it was prepared for Friedrich der Ernsthafte, Landgrave of Thuringia and Margrave of Meissen (1324–49), partly on the basis of the magnificent format and partly because of the Eastern orthography. *Provenance*: came to Jena with the Elector of Saxony's library in 1548.

Contents: 91 melodies and many other poems without music; final section contains the *Wartburgkrieg*. *Authors*: Wizlâv III von Rügen (17), Der Mysnere (16), Meister Rumelant (9), Herman Damen (6), Brüder Wirner (6), Meister Alexander (5), Friedrich von Sunnenburg (4), Meister Kelyn (3), Der Unverzagte (3), Frauenlob (3), Meister Zilies von Seyne (2), Meyster Gervelyn (2), Der junge Spervogel, Robyn, Spervogel, Der Helleviur, Der Hynnenberger, Der Gütere, Der Leitscouwere, Der Tannhäuser, Meister Singof, Reynolt von der Lippe,

Rumelant von Swaben, Konrad von Würzburg, Meister Poppe, Heinrich von Ofterdingen, Her Wolueram. The volume also includes poems without music by Meyster Rüdinger, Der Urenheymer, Der Ghüter and Der Goldener. *Notation*: square non-mensural neumes on a 5-line staff.

K.K. Müller, ed.: *Die Jenaer Liederhandschrift in Lichtdruck* (Jena, 1896) [complete facs., full size]; G. Holz, E. Bernoulli and F. Saran, eds.: *Die Jenaer Liederhandschrift* (Leipzig, 1901/R) [complete edn]; C.G. Brandis: 'Zur Entstehung und Geschichte der Jenaer Liederhandschrift', *Zeitschrift für Bücherfreunde*, new ser., xxi (1929), 108–11; F. Gennrich, ed.: *Die Jenaer Liederhandschrift: Faksimile-Ausgabe ihrer Melodien*, SMM, xi (1963) [facs. of music pages only, reduced size]; H. Tervooren: *Einzelstrophe oder Strophenbindung? Untersuchungen zur Lyrik der Jenaer Handschrift* (diss., U. of Bonn, 1967) [incl. detailed description]; H. Tervooren and U. Müller, eds.: *Die Jenaer Liederhandschrift* (Göppingen, 1972) [facs.]; E. Pickerodt-Uthleb: *Die Jenaer Liederhandschrift: metrische und musikalische Untersuchung* (Göppingen, 1975), 444–6; B. Wachinger: 'Jenaer Liederhandschrift', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–); G. Kornrumpf: 'Jenaer Liederhandschrift', *Literaturlexikon*, ed. W. Killy (Gütersloh, 1988–93); K. Klein and H. Lomnitzer: 'Ein wiederaufgefundenes Blatt aus dem "Wartburgkrieg"-Teil der Jenaer Liederhandschrift', *Beiträge zur Geschichte der deutschen Sprache und Literatur*, cxvii (1995), 381–403; L. Welker: 'Jenaer Liederhandschrift', *MGG2*

Vienna, Österreichische Nationalbibliothek, Vind.2701 ('Frauenlob-Codex', 'Wiener Leichhandschrift') [W]. 50 parchment leaves, 24 × 16 cm. *Foliation*: modern pencil 1–50. *Structure*: 6 gatherings of 8 leaves with 2 extra sheets around the first. *Scribes*: ff.1–10; ff.11–18; ff.19–50 all containing several hands. *Illumination*: many initials, titles and ascriptions in red ink. *Date*: 14th century. *Provenance*: taken over from A-Wu in 1756 (catalogue no.509). *Notation*: non-mensural Messine neumes on a 5-line staff.

Contents: 5 Leichs and 5 Minnelieder. *Composers*: Frauenlob (4), Reinmar von Zweter (2), Meister Alexander (2), Winsbeke (1) and anon.

DTÖ, xli, Jg.xx (1913/R) [complete facs. and edn]; C. März: 'Wiener Leichhandschrift', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2, 1977–)

Munich, Bayerische Staatsbibliothek, Cgm 4997 ('Kolmarer Liederhandschrift', 'Colmar MS'); (fig.27) [K, f]. 856 paper leaves, 30 × 20 cm. *Foliations*: (a) original Arabic; (b) slightly later Roman; (c) modern foliation, c1860. *Structure*: original index and 12-leaf gatherings; 36 lines per page. *Scribes*: main scribe 'A', who identifies himself on f.478; scribe 'B', perhaps from Alsace, added some contrafactum texts, etc. *Illumination*: 'kunstlos' (Aarburg). *Date*: mid-15th century, probably copied at Speyer, c1460. *Provenance*:

purchased in Schlettstatt by Jerg Wickram in 1546; he took it to Colmar and founded the Colmar Meistersinger fraternity on this basis.

Contents: over 900 poems, arranged according to Ton; 105 melodies (including 5 *Leichs*). *Composers:* Frauenlob (24), Monk of Salzburg (10), Regenbogen (9), Konrad von Würzburg (8), Lesch (7), Der Kanzler (5), Heinrich von Mügeln (4), Marnier (4), Harder (3), Peter von Reichenbach (3), Reinmar von Zweter (3), Walther von der Vogelweide (3), Liebe (2), Tannhäuser (2), Müllich von Prag (2), Muskatblüt (2), Peter von Aarburg (2), Wolfram von Eschenbach (2), Anker, Boppe, Heinrich von Otterdingen, Tugendhafter Schreiber, Klingsor, Der alte Stolle, Der junge Stolle, Suchensinn, Meffrid, Meissner, Neidhart, [Nestler von Speyer], Peter von Sachsen, Reinmar von Brennenberg, Rumsland von Sachsen, Der Ungelehrte, Der Zwinger. *Date of music:* goes back apparently to the 12th century in some cases, though it is likely that all earlier material is heavily adapted.

K. Bartsch, ed.: *Meisterlieder der Kolmarer Handschrift* (Stuttgart, 1862/R) [selective text edn]; P. Runge: *Die Sangesweisen der Colmarer Handschrift und die Liederhandschrift Donaueschingen* (Leipzig, 1896/R) [complete music edn]; R. Zitzmann: *Die Melodien der Kolmarer Liederhandschrift in ihre Bedeutung für die Musik- und Stilgeschichte der Gotik* (Würzburg, 1944); H. Husmann: 'Aufbau und Entstehung des cgm 4997 (Kolmarer Liederhandschrift)', *DVLG*, xxxiv (1960), 189–243; U. Aarburg: 'Verzeichnis der im Kolmarer Liedercodex erhaltenen Töne und Leiche', *Festschrift Heinrich Bessler*, ed. E. Klemm (Leipzig, 1961), 127–36; F. Gennrich, ed.: *Die Colmarer Liederhandschrift: Faksimile-Ausgabe ihrer Melodien*, SMM, xviii (1967); C. Petzsch: *Die Kolmarer Liederhandschrift: Entstehung und Geschichte* (Munich, 1978); U. Müller, F.V. Spechtler and H. Brunner, eds.: *Die Kolmarer Liederhandschrift der Bayerischen Staatsbibliothek München (cgm 4997)* (Göppingen, 1976) [facs.]; B. Wachinger: 'Kolmarer Liederhandschrift', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–); G. Kornrumpf: 'Kolmarer Liederhandschrift', *Literaturlexikon*, ed. W. Killy (Gütersloh, 1988–93); B. Schnell: 'Zur medizinischen Sammelhandschrift Salzburg M II 3 und zur Kolmarer Liederhandschrift', *Archiv für das Studium der neueren Sprachen und Literaturen*, ccxxx (1993), 261–78; L. Welker: 'Kolmarer Liederhandschrift', *MGG2*

Karlsruhe, Badische Landesbibliothek, Donaueschingen 120 (formerly Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek) [D, u]. 321 paper pp., 28 × 21 cm. *Structure:* pp.1–204 theological treatises; pp.205–321 songbook, of which first layer pp.205–24, second layer pp.225–311 (3 gatherings), third layer pp.312–21. *Illuminations:* elaborate. *Date:* very late 15th century (uses void minims); perhaps copied in Alsace. *Provenance:* 1589 belonged to Nik. Muheim of Uri at Mulhouse.

Contents: 40 poems, 21 melodies, all except Reinmar von Zweter's *Sangweise* found also in the Colmar MS, which is normally considered

to have been copied from the same exemplar. *Composers*: Frauenlob (14), Reinmar von Zweter (2), Kanzler, Peter von Sachsen, Lesch, Monk of Salzburg, anon.

- P. Runge: *Die Sangesweisen der Colmarer Handschrift und die Liederhandschrift Donaueschingen* (Leipzig, 1896/R); H. Husmann: 'Donaueschinger Liederhandschrift', *MGG1*; G. Steer: 'Zur Entstehung und Herkunft der Donaueschinger Handschrift 120', *Würzburger Prosastudien*, ii, ed. P. Kesting (Munich, 1975), 193–210; G. Steer: 'Donaueschinger Liederhandschrift', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–); L. Welker: 'Donaueschinger Liederhandschrift', *MGG2*

Beyond these four larger MSS, the earlier German repertory is known from the sources dedicated exclusively to the poetry and music of [Neidhart von reuental](#) (*D-B* Mgf 779 and *D-F* germ.oct.18), and from a whole series of single leaves and fragmentary sources as well as from larger late medieval collections such as the 'Sterzinger Miszellaneenhandschrift' (Vipiteno, Stadtarchiv) and the 'Mondsee-Wiener Liederhandschrift' (*A-Wn* 2856). The following list is a relatively full census of song collections, and it gives a representative selection of single leaves and fragments.

Sources, MS, §III: Secular monophony: Bibliography

galego-portuguese

- J. Ribera**: *La música de las cantigas: estudio sobre su origen y naturaleza* (Madrid, 1922; Eng. trans., abridged, 1929/R, as *Music in Ancient Arabia and Spain*)
- H. Anglès**: *La música de las Cantigas de Santa María del Rey Alfonso el Sabio*, i–iii, PBC, xv (1943), xviii (1958), xix (1964)
- M.P. Ferreira**: 'Spania versus Spain in the *Cantigas de Santa Maria*', *España en la música de Occidente: Salamanca 1985*, i, 109–11
- M.P. Ferreira**: *O Som de Martin Codax/The Sound of Martin Codax* (Lisbon, 1986)
- H.L. Sharrer**: 'Fragmentos de sete Cantigas d'Amor de D. Dinis, musicadas: uma descoberta', *IV Congresso da Associação Hispânica de Literatura Medieval: Lisbon 1991*, i (Lisbon, 1991; 2/1993 as *Literatura Medieval*), 13–29
- M.P. Ferreira**: 'Bases for transcription: Gregorian chant and the notation of the *Cantigas de Santa Maria*', *Los instrumentos del Pórtico de la Gloria: su reconstrucción y la música de su tiempo*, ed. J. López-Calo (La Coruña, 1993), ii, 595–621
- E. Gonçalves**: 'Tradição manuscrita da poesia lírica', *Dicionário da Literatura Medieval Galega e Portuguesa*, ed. G. Lanciani and G. Tavani (Lisbon, 1993)
- M.P. Ferreira**: 'The Stemma of the Marian Cantigas: Philological and Musical Evidence', *Cantigueiros*, vi (1994), 58–98
- M.P. Ferreira, ed.**: *Cantus Coronatus: Seven Cantigas d'Amor by Dom Dinis, King of Portugal and the Algarve* (forthcoming)

Sources, MS, §III: Secular monophony: Bibliography

italian

- F. Liuzzi:** *La lauda e i primordi della melodia italiana* (Rome, 1935) [facsimile and edn of entire musical repertory; see also reviews by Y. Rokseth, *Romania*, lxxv (1939), 383–94, and J. Handschin, *AcM*, x (1938), 14–31]
- G. Cattin:** ‘Contributi alla storia della lauda spirituale’, *Quadrivium*, ii (1958), 45–75
- C. Terni:** ‘Per una edizione critica del “Laudario di Cortona”’, *Chigiana*, new ser., i (1964), 111–29
- H. Anglès:** ‘The Musical Notation and Rhythm of the Italian Laude’, *Essays in Musicology: a Birthday Offering for Willi Apel*, ed. H. Tischler (Bloomington, IN, 1968), 51–60
- H. Nolthenius:** *Duecento: zwerftocht door Italië’s late middeleeuwen* (Utrecht, 1951; Eng. trans., 1968)
- A. Ziino:** ‘La laude musicale del Duo-Trecento: nuove fonti scritte e tradizione orale’, *Miscellanea di studi in onore di Aurelio Roncaglia* (Modena, 1980), 1465–73
- G. Varanini, L. Banfi and A. Ceruti Burgio, eds.:** *Laude cortonesi dal secolo XIII al XV* (Florence, 1981–5)

Sources, MS, §III: Secular monophony: Bibliography

other languages and later repertoires

- H.E. Wooldridge and H.V. Hughes, eds.:** *Early English Harmony* (London, 1897–1913/R)
- J., J.F.R. and C. Stainer, eds.:** *Early Bodleian Music*, i–ii (London and New York, 1901/R)
- C. Brown and R.H. Robbins:** *The Index of Middle English Verse* (New York, 1943; suppl. 1965 by R.H. Robbins and J.L. Cutler)
- C. Page:** ‘A Catalogue and Bibliography of English Song from its Beginnings to c1300’, *RMARC*, no.13 (1976), 67–83
- E.J. Dobson and F.L.I. Harrison, eds.:** *Medieval English Songs* (London, 1979)

Sources, MS, §III: Secular monophony

SONG COLLECTIONS, ISOLATED MELODIES AND FRAGMENTS

in chronological order

13th century

Munich, Bayerische Staatsbibliothek, Clm 4660, 4660a (‘Codex Buranus’ and ‘Fragmenta Burana’). c1230, South Tyrol, single German strophes with staffless neumes. Facs. and commentary in B. Bischoff: *Carmina Burana: Faksimileausgabe* (Munich and Brooklyn, NY, 1967); see also §III, 2

[Lost Schreiber fragment] [S]. See Taylor (1968), i, 92–3; ii, 136–7

14th century

Vienna, Österreichische Nationalbibliothek, Vind.2675 [A]. c1300. 1 melody. Facs. in von den Hagen, 774; see also Brunner and Wachinger, 290–91

- Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mgq 981 [Mb].* 14th century. One melody. Facs. in E. Jammers: *Tafeln zur Neumenschrift* (Tutzing, 1965), 139
- Kremsmünster, Benediktinerstift, Musikarchiv, 127 (formerly VII 18) [N],* f.130. Early 14th century. Neumatic notation for 2 lines of 1 song by Walther von der Vogelweide. Facs. and description in H. Brunner and others, eds.: *Walther von der Vogelweide: die gesamte Überlieferung der Texte und Melodien* (Göppingen, 1977), 37*–38*, 50*, 162–3
- Münster, Staatsarchiv, VII 51 [Z].* 14th century. Parchment bifolio with 5 melodies, 4 ascribed to Walther von der Vogelweide. Facs. and description in H. Brunner and others, eds.: *Walther von der Vogelweide* (Göppingen, 1977), 51*–58*, 80*–86*, 293–6
- Basle, Öffentliche Bibliothek der Universität, N I 3, Nr.145.* Facs. in H. Tervooren and U. Müller, eds.: *Die Jenaer Liederhandschrift* (Göppingen, 1972), appx; extensive study, facs. and edn in W. von Wangenheim: *Das Basler Fragment einer mitteldeutsch-niederdeutschen Liederhandschrift und sein Spruchdichter-Repertoire* (Berne and Frankfurt, 1972)
- Berlin, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz, XX. Hauptabteilung (StA Königsberg), 33.1 (formerly Königsberg, Provinzialarchiv).* Early 14th century. See K. Stackmann and K. Bertau, eds.: *Frauenlob (Heinrich von Meissen): Leichs, Sangsprüche, Lieder* (Göttingen, 1981), i, 139
- Engelberg, Kloster, Musikbibliothek, 314.* Late 14th century or early 15th. German religious songs in the first gathering. Facs. and commentary in W. Arlt and M. Stauffacher: *Engelberg Stiftsbibliothek Codex 314* (Winterthur, 1986)
- Graz, Universitätsbibliothek, 756 ('Seckauer Cationale').* Mid-14th century. Several German religious songs with neumes. See J. Janota: 'Seckauer Cationale', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–)
- Marburg, Staatsarchiv, Bestand 147, Hr.1.2.* Early 14th century. 2 parchment leaves. See K. Stackmann and K. Bertau, eds.: *Frauenlob (Heinrich von Meissen): Leichs, Sangsprüche, Lieder* (Göttingen, 1981), i, 150–51
- Melk an der Donau, Bibliothek des Benediktinerstifts, s.s.* 14th century. Parchment bifolio containing part of Frauenlob's *Marienleich*. See Stackmann and Bertau, 146–8
- Munich, Universitätsbibliothek, 4° 921.* 2 leaves containing part of Frauenlob's *Marienleich*. Facs. in K.H. Bertau: 'Wenig beachtete Frauenlobfragmente, II', *Zeitschrift für deutsches Altertum und deutsche Literatur*, xciii (1964), 215–26; see also Stackmann and Bertau, 139
- Wrocław, Biblioteka Uniwersytecka, I Q 368a (formerly frag.no.12).* Early 14th century. Parchment bifolio containing part of Frauenlob's *Marienleich*. Facs. in J. Klapper: 'Frauenlobfragmente', *Festschrift Theodor Siebs zum 70. Geburtstag*, ed. W. Steller (Breslau, 1933/R), 69–88; see also Stackmann and Bertau, 149

15th century

- Kraków, Biblioteka Jagiellońska, Mus.ms.40580 (formerly Berlin, Preussische Staatsbibliothek) [b].* 14th–15th centuries. See J. Wolf: 'Zwei Tagelieder des XIV. Jahrhunderts', *Mittelalterliche*

- Handschriften: ... Festgabe zum 60. Geburtstage von Hermann Degering*, ed. A. Bömer (Leipzig, 1926/R), 325–7 (also publ separately)
- Leipzig, Universitätsbibliothek, 1305.** Early 15th century (ff.107–10 dated 1382). See H.J. Moser: *Geschichte der deutschen Musik*, i (Stuttgart, 1920, 5/1930/R); W. Jungandreas: 'Das Ms. 1305 der Universitätsbibliothek Leipzig, eine Handschrift aus Schlesien', *JbLH*, xix (1972), 205–12; Brunner and Wachinger, 193
- Erlangen, Universitätsbibliothek, B5 (formerly 1655).** 15th century. 14 paper leaves containing 1 melody in staffless neumes. See Brunner and Wachinger, 155
- Basle, Öffentliche Bibliothek der Universität, B XI 8.** c1400. See P. Kesting: 'Die deutschen lyrischen Texte in der Basler Handschrift B XI 8', *Überlieferungsgeschichtliche Editionen und Studien zur deutschen Literatur des Mittelalters: Kurt Ruh zum 75. Geburtstag*, ed. K. Kunze, J.G. Mayer and B. Schnell (Tübingen, 1989), 32–58
- Darmstadt, Hessische Landesbibliothek, 2225.** Dated 1410. 10 songs with melodies. See J. Wolf: 'Deutsche Lieder des 15. Jahrhunderts', *Festschrift zum 90. Geburtstage ... Rochus Freiherrn von Liliencron* (Leipzig, 1910/R), 404–20
- Vipiteno (Sterzing), Archivio di Stato (Stadtarchiv), s.s.** ('Sterzinger Miszellaneen-Handschrift'). c1410–20. Facs. in E. Thurnher and M. Zimmermann: *Die Sterzinger Miszellaneen-Handschrift* (Göppingen, 1979). See also M. Zimmermann, ed.: *Die Sterzinger Miszellaneen-Handschrift: kommentierte Edition der deutschen Dichtungen* (Innsbruck, 1980); M. Zimmermann: 'Sterzinger Miszellaneen-Handschrift', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–); L. Welker: 'Ein anonymes Mensuraltraktat in der Sterzinger Miszellaneen-Handschrift', *AMw*, xlviii (1991), 255–81
- Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mgf 922** ('Berliner Liederhandschrift'). c1420. See M. Lang and J.M. Müller-Blattau: *Zwischen Minnesang und Volkslied* (Berlin, 1941); B. Schludermann: *A Quantitative Analysis of German/Dutch Language Mixture in the Berlin Songs mfg 922, the Gruuthuse-Songs, and the Hague MS 128 E 2* (Göppingen, 1996)
- Karlsruhe, Badische Landesbibliothek, St Blasien 77** ('Heinrich Otters Liederbuch'). Dated 1439/42. See Brunner and Wachinger, 188
- Munich, Bayerische Staatsbibliothek, Cgm 811** ('Liederbuch des Jakob Käbitz'). c1430–50. See H. Fischer: 'Jakob Käbitz und sein verkanntes Liederbuch', *Euphorion*, lvi (1962), 191–9; M. Curschmann: 'Kebicz, Jakob', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–)
- České Budějovice, Krajská knihovna, 1 VB 8b** ('Hohenfurter Liederbuch'). c1450. See B. Wachinger: 'Hohenfurter Liederbuch', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–)
- Vienna, Österreichische Nationalbibliothek, Series nova.3344** ('Liebhardt Eghenfelders Liederbuch'; 'Schratsche Handschrift'). Before 1455. See H. Lomnitzer: 'Liebhard Eghenvelders Liederbuch', *Zeitschrift für deutsche Philologie*, xc (1971), suppl., 190–216

Vienna, Österreichische Nationalbibliothek, Vind.2856 ('Mondsee-Wiener Liederhandschrift'). c1455–70. Gatherings 1–7 contain almost exclusively works by the [Monk of Salzburg](#); gatherings 8–10 also have songs by other authors such as Heinrich von Mügeln and Albrecht Lesch. Facs. in H. Heger: *Mondsee-Wiener Liederhandschrift* (Graz, 1968); see also L. Welker: 'Mondsee-Wiener Liederhandschrift', *MGG2*; C. März, ed.: *Die weltlichen Lieder des Mönchs von Salzburg: Texte und Melodien* (Tübingen, 1999), 64–72

Wienhausen, Klostermuseum, 9 ('Wienhäuser Liederbuch'). c1470. See J. Janota: 'Wienhäuser Liederbuch', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–)

Rostock, Universitätsbibliothek, phil.100/2 ('Rostocker Liederbuch'). c1480. See A. Holtorf: 'Rostocker Liederbuch', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–)

Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mgo 280 ('Liederbuch der Anna von Köln'). c1500. See W. Salmen and J. Koep, eds.: *Liederbuch der Anna von Köln (um 1500)* (Düsseldorf, 1954)

In addition to the larger 15th-century song collections listed above, mention should be made of the sometimes very carefully prepared autograph or author-supervised collections for the 15th-century poets [Hugo von Montfort](#) (*D-HEu* Cpg 329), [Oswald von Wolkenstein](#) (*A-Wn* 2777; *Iu*) and [Michel Beheim](#) (*D-HEu* Cpg 312; *Mbs* Cgm 291). *A-Wn* 2856, though not an authorial MS, is almost exclusively dedicated to only one author, the Monk of Salzburg. This MS and the two Wolkenstein MSS are also interesting in containing monophonic song as well as simple polyphony. Furthermore, the Wolkenstein MSS present a link to an international polyphonic song repertory by the inclusion of polyphonic contrafacta. The songbook of Anna von Köln (*D-B* Mgo 280) and the Berliner Liederbuch (*D-B* Mgf 922) also contain works in a range of styles. These last two repertories, in particular, show some striking similarities to the Dutch song tradition of the time (see below). But in view of the proliferation of styles among this disparate collection of MSS it seems especially significant that the future of secular monophony lay not with these comparatively compact song styles but with the almost prodigally expansive Meistergesang, following the style of the material in the Colmar MS. Between Colmar (c1460) and the songbook of Adam Puschman there are very few major Meistergesang sources, but the connections between the two and the nature of their repertories clearly establish the continuity and startling growth of Meistergesang.

Robert Staiger estimated that in 1600 the repertory of Meistergesang comprised about 700 melodies; but since versions of a melody often differed widely a precise number is difficult to obtain. On the other hand,

the exhaustive and compendious nature of the surviving sources suggests that they were intended as collections of all surviving melodies.

Breslau, Stadtbibliothek, 356 (1009) [lost] ('Puschman's Singebuch'). 460 paper leaves, folio size. *Scribe:* Adam Puschman. Dated 1584, Jan 1588.

Contents: ff.2–22 *Gruntlicher Bericht des deutschen Meister Gesanges*, 1571, rev. 1584; ff.23–94 *Comedia von dem frumen Patriarchen Jacob und seinem sone Joseph und seinen Brudern* (with 7 songs); ff.95–7, except from Colmar MS; ff.99–460, 327 Meisterlieder. *Composers:* Frauenlob (25), Regenbogen (12), Hans Folz (14), Hans Sachs (13), Hans Vogl (20) and others.

E. Bohn: *Die musikalischen Handschriften des XVI. und XVII. Jahrhunderts in der Stadtbibliothek zu Breslau* (Breslau, 1890), 375–420 [detailed index of contents]; G. Münzer, ed.: *Das Singebuch des Adam Puschman nebst den Originalmelodien des Michel Behaim und Hans Sachs* (Leipzig, 1906/R) [see also review by R. Staiger, *SIMG*, viii (1906–7), 223]

Some further idea of the nature of Meistergesang MSS may be gained from what can be reconstructed from the collection of Georg Hager, who numbered his volumes. Those that have been located include: ii: *D-DI M 195* (lost, formerly M 100), bound in 1580 but not finished until 1623, 386 leaves, many hands, songs mostly unascribed but including Frauenlob (12), Müglin (3), Regenbogen (4), Konrat Nachtigal (4), Hans Folz (5), Hans Sachs (13) and Hans Vogl (7); iv: *B germ.583*, dated 11 July 1588, 337 leaves, many hands, Frauenlob (9), Vogl (11), Nachtigal (7), Sachs (13); xi: *WRz Q 571*, dated 1527–1629, bound 1596, c430 leaves, Frauenlob (11), Folz (9), Sachs (10, incl. autograph entries), Vogl (10), Hager (5); xii: *A-Wn Vind.13512*, 713 + 62 leaves, Frauenlob (22), Regenbogen (10), Nachtigal (10), Fritz Zan (5), Folz (12), Vogl (18), Sachs (13), Michl Vogl (8), Adam Puschman (9), Hager (18); xiii: *D-DI M 6* (lost), bound 8 March 1601, 499 + 116 leaves, with musical section on ff.335–457v written by Puschman, ascriptions to Frauenlob (19), Regenbogen (9), Wolfram von Eschenbach (5), Nachtigal (8), Folz (10), Sachs (10), Vogl (15), Onoferus Schwarzenbach (14), Sepherinus Kriegsauer (11), Puschman (27), Hager (17).

Other important Meistergesang sources include *D-HEu 392* (c1481, 122 leaves, 50 *Töne*) and *HEu 680* (15th century, 88 leaves, 55 *Töne*): both described by Holzmann in F. Pfeiffer's *Germania*, iii (Stuttgart, 1858), 308; *B germ.fol.22, 23, 24* (c1603), 25 (c1615); *Ju El.fol.100* (prepared in 1558 in Magdeburg by Valentin Voigt); *Nst Will III 784* (c1616), 792–6 (c1670 and after; fig.28). Some of these MSS contain over 600 leaves, and there

are many others like them: it may be some years before it becomes possible to compile a reasonably full catalogue of the repertory.

H. Brunner: *Die alten Meister* (Munich, 1975); F. Schanze: *Meisterliche Liedkunst zwischen Heinrich von Mügeln und Hans Sachs* (Munich, 1983–4); F. Schanze: 'Meisterliederhandschriften', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–)

Sources, MS

IV. Organum and discant

1. General.
2. The Winchester Troper.
3. Aquitanian and related sources.
4. Parisian and related sources.

BIBLIOGRAPHY

Sources, MS, §IV: Organum and discant

1. General.

Most surviving early polyphonic music is liturgical, an embellishment of the services for high feasts of the church year and for ecclesiastical cults such as that of the Blessed Virgin Mary in the 13th century. Yet its special nature caused it to be gathered in collections that, though highly individual artistically, are surprisingly anonymous in another sense. Liturgical polyphony is not usually found in regular service books such as those described in §II, whose provenance can be deduced from the liturgical use to which they conform; more often it was noted separately, in miscellanies which included secular music as well. Of the MSS described here, only *GB-Ccc* 473, *E-SC* and *GB-Lbl* Eg.2615 contain exclusively liturgical music. The others all include secular pieces, which, it is usually assumed, served as clerical or courtly entertainment. Determination of provenance and date often therefore requires a combination of liturgical comparisons (to find which use the source 'fits'), paleography, and repertorial and stylistic evaluation.

Much of the sacred music of these MSS is often referred to as 'para-liturgical', including for instance many *versus* and conductus whose texts refer clearly to one of the great feasts of the church year, but which have no liturgical history in chant book or ordinal (see [Versus \(i\)](#) and [Conductus](#)). The function of the clausulas (see [Clausula](#)) of MSS in §4 is also disputed. The survival of such a source as *GB-Lbl* Eg.2615 is particularly fortunate in that it shows sacred conductus in a specific place in the liturgy; and its rich repertory of prosulas (for example, the responsory *Styrps lesse*, ff.62r–63r, has prosulas on 'almus', 'eius' and 'sancto'; compare the setting in *I-FI* Plut.29.1, ff.75r–76r, with clausulas on 'lesse', 'eius' and 'sancto') is perhaps indicative of one role of clausula and motet in Parisian sources.

Fragmentary 11th-century sources of liturgical polyphony, such as the Chartres group (*F-CHRM* 4, 109, 130) and the Fleury group (*I-Rvat* Ottob.lat.3025, Reg.lat.586, 592), are not described here; although interesting evidence of the early cultivation of polyphony, they are individually very modest in scope (see Gushee, 1965 and Arlt, 1993).

Sources in §3 (and *F-Pn* lat.1139, in §II, 5) may be considered as a group because of a significant number of concordances. But the geographical dissemination of their repertory is wide, and its centre, if such there were, unknown. With the exception of the Codex Calixtinus, and those MSS catalogued by [Bernardus Itier](#) at St Martial (*Pn* lat.1139, 3549, 3719, which passed through his hands, and *GB-Lbl* Add.36881, which did not, were long cited as sources of 'St Martial polyphony'), they survive more or less by chance; the polyphony cannot be considered as the product of a 'school'.

Sources in §4 contain music by [Leoninus](#) and [Perotinus](#) of Paris, and their colleagues and successors (see also [Philip the Chancellor](#)). Several of them contain exceptionally large repertories, and collect music written over the previous half-century or more. *I-FI* Plut.29.1, *D-W* 628 and 1099 bring together collections of pieces of very different functions, both liturgical and secular. Other MSS cover fewer genres, or only one. Only *GB-Lbl* Eg.2615, from Beauvais Cathedral, can be assigned to a specific establishment. Of the music of, for instance, St Louis's royal household chapel we are almost entirely ignorant, let alone that of his cousins Henry III of England (see I. Bent, *PRMA*, xc, 1963–4, p.93) and Ferdinand III and Alfonso el Sabio of Castile. Nor is it definitely known whether the absence of settings of the Ordinary of the Mass in all but *GB-Lbl* Eg.2615 and *D-W* 628 is fortuitous or whether it reflects differences of liturgical practice (and, if so, whose?). It is understandable, therefore, that the most energetic research has concerned musical style (e.g. Flotzinger, 1969, on the clausula collections). The layering of the repertory is continually being clarified while the dating and provenance of the MSS themselves are still sometimes uncertain. Furthermore, the sources are often considerably later in date than the music they contain.

Fragments of 13th-century polyphony are relatively plentiful and continue to be discovered (see, for example, Chew, 1978, Everist, 1984); they are too numerous to be included here. Other sources related to those in §4 include *GB-Cjc* QB1, from Bury St Edmunds, containing conductus particularly close to those in *I-FI* Plut.29.1 and *D-W* 628, and *D-HEu* 2588, from Germany. The late influence in provincial areas of what was still, for them, a fashionable monophonic and polyphonic liturgical repertory is seen in *CH-SGs* 383 and *D-Mbs* lat.5539, in Germany; and in *E-TO* 97 and 135, in Spain. On the other hand, *GB-Lbl* 27630 and *CH-EN* 314 contain more independent repertories, comparable in this respect, though not of course in musical sophistication or by concordances, to English sources (§VI). While later sources of organum in Parisian style are rare (see *F-MOf* H196 and *E-BUIh* below; and *D-MGs*, formerly Staatsbibliothek Preussischer Kulturbesitz lat.4^o 523, described by K. von Fischer, *AcM*, xxxvi, 1964, p.80), the surviving motet repertory is large, giving the impression that the 'central' French tradition continued as a cultivation of the motet (see §V) rather than the other forms found in the sources described here.

The problem of utilizing valuable MS space for the polyphony in these books was solved in varying ways. For music in note-against-note style (i.e. conductus throughout this period), score was generally used. The exceptions are to be found in the earliest sources: a handful of pieces in the Aquitanian MSS are written in successive polyphony (see S. Fuller: 'Hidden Polyphony – a Reappraisal', *JAMS*, xxiv (1971), 169–92); the organal parts of *GB-Ccc* 473 are in a fascicle separate from the cantus firmi they accompany (see [fig.29](#)).

The performer of the sustained notes of Parisian organum needed to see the upper part(s) in order to know when to change note, so score was also used in these pieces, although it meant that some staves might have only one note on them, or none at all (see [fig.30](#)). But the rhythm of motet tenors was regular, and so the concisely notated tenor could be written after the more extended texted voices (see [fig.30](#)).

Only editions devoted to specific sources are cited with the respective MS below. The most recent (and fundamentally different) editions of the 12th-century polyphony are by Karp (1992) and Van der Werf (1993). The Parisian *organa dupla* have been edited by Tischler (1988), the *organa quadrupla* and *trippla* by Husman (1940) and Roesner (1993), the conductus by Anderson (1979–) and the motets by Tischler (1982).

See also [Organum](#); [Discant](#); [St Martial](#); [Magnus liber](#); [Notation](#), §III, 2.

[Sources, MS, §IV: Organum and discant](#)

2. The Winchester Troper.

Cambridge, Corpus Christi College, 473. 198 parchment ff. (14.6 × 9.2 cm). *Structure*: 22 gatherings, alternating quaternions and quinions (but 9 and 10 are both quaternions, 17 and 18, 20 and 21 are quinions). *Notation*: 16 lines of text per side, with English non-diastematic neumes; significant letters; 'instrumental' letter notation; the partial sequence texts embedded in 2 *prosaes* are written in red capitals (see Frere, pp.69, 84). *Scribes*: 3 main scribes (Holschneider): the first wrote the troper and proser, the second the sequentiary and collection of organa, the third the alleluia fascicle. *Date and provenance*: Winchester, Old Minster (Benedictine); the work of scribe 1 falls in the last years of the 10th century (after death of Ethelwold in 984, and probably after the official institution of his feast day in 996); scribe 2 worked in the 1st half of the next century; scribe 3 c1050; Holschneider suggested that the cantor Wulfstan (fl 992–6) composed the organa.

Contents: alleluia fascicle in what is now the first gathering (but see H. Husmann, *RISM*, B/V/1, p.151); gatherings 2–6 contain tropes for the Proper of Mass; gatherings 7–9, tropes for the Ordinary, with a tonary on ff.70v–73v (between *Glorias* and *Sanctus*); gathering 10, sequentiary; 11–15, proser; 16–21, collection of organa. *Organa*: 174 organal voices, without cantus firmus; 158 in main collection, 16 additions; the main collection has organa for 12 troped and untroped Kyries, tropes for 7

Glorias, 19 tracts, 7 sequences (the collection peters out here, and would presumably have continued with more sequences, Sanctus and Agnus tropes), 53 alleluias, 1 Greek Gloria, and 59 pieces for monastic Office. Alleluias series, tonary and notation style all link the tradition of this MS to continental St Denis-Corbie practice; unfortunately, no troper or collection of organa from those centres survives. The organa would supply polyphony for the Gradual, Troper and Antiphoner of Old Minster; hence this MS itself contains 68 appropriate cantus firmi, the troped Gradual *GB-Ob Bodley 775* has 91. The New Minster Missal *F-LH 330* has no tropes. No Winchester Antiphoner with music survives. *PalMus*, iii (1892), pl. 179 [facs. of ff. 16v–17r]; W.H. Frere, ed.: *The Winchester Troper*, Henry Bradshaw Society, viii (London, 1894/R) [facs. of ff. 2v, 26v, 82r–88v, 96r–v, 146v, 153r–154v, 163r, 195r, edn of trope texts]; H.E. Wooldridge: *Early English Harmony*, i (London, 1897), pls. II–VI [facs. of ff. 135r–138r]; P. Wagner: *Neumenkunde* (Fribourg, 1905, 2/1912), 193 [facs. from f. 16v]; H. Husmann, ed.: *Tropen- und Sequenzenhandschriften*, RISM, B/IV/1 (1964), 150ff; RISM, B/IV/1 (1966), 453ff; A. Holschneider: *Die Organa von Winchester* (Hildesheim, 1968) (facs. of ff. 60r, 89r, 91r, 108v, 153r–155r, 164v–165r, 175v–176r, 177v, 184v; edn of 9 organa); H. Bessler and P. Gülke: *Schriftbild der mehrstimmigen Musik*, *Musikgeschichte in Bildern*, iii/5 (Leipzig, 1973), pl. 4a (facs. from f. 153r); B. Stäblein: *Schriftbild der einstimmigen Musik*, *Musikgeschichte in Bildern*, iii/4 (Leipzig, 1975), pl. 8 [facs. of ff. 87v–88r]; A.E. Planchart: *The Repertory of Tropes at Winchester* (Princeton, NJ, 1977); S. Rankin: ‘Winchester Polyphony: the Early Theory and Practice of Organum’, *Music in the Medieval English Liturgy*, ed. S. Rankin and D. Hiley (Oxford, 1993), 59–99; D. Hiley: ‘The English Benedictine Version of the *Historia Sancti Gregorii* and the Date of the “Winchester Troper” (Cambridge, Corpus Christi College, 473)’, *Cantus Planus VII: Sopron 1995*, 287–303

Sources, MS, §IV: Organum and discant

3. Aquitanian and related sources.

Paris, Bibliothèque National de France, lat. 1139 [St-M A]. See §II, 5. *Paris, Bibliothèque Nationale de France, lat. 3549* [St-M B]. 169 ff. (19.5 × 14 cm); self-contained music section ff. 149–69. *Notation*: Aquitanian neumes on 5 pairs of staves of 4 dry-point lines each: for polyphony the staves are separated by a red line; the 2 polyphonic *Benedicamus* settings in the monophonic section of the MS both have cantus firmus and *vox organalis* on the same staff, in the first piece there are only 3 cantus firmus notes in red ink, in the second piece each cantus firmus note has a circle round it. *Date and provenance*: 12th century, Aquitanian; the MS was in St Martial, Limoges, by 1205, when librarian Bernardus Itier had it rebound.

Contents: 35 pieces, 19 of which are polyphonic for 2 voices. The polyphonic section comes first; it includes a trope for a Marian responsory, 9 *prosaes* and a *Benedicamus* substitute. Monophonic pieces follow, beginning with 2 troped Kyries and tropes for 4 Sanctus; the 2 polyphonic *Benedicamus* interrupt this section. Most other pieces in the MS are *versus*. Pieces from f. 167v are additions, 2 without music.

MGG1 (‘Motette’, L. Finscher [incl. facs. of f. 166v]; ‘Notre-Dame-Epoche’, H. Husmann [incl. facs. of f. 159v]; ‘Saint-Martial’, B. Stäblein [incl. facs. of ff. 150v–151r]); B. Stäblein: ‘Modal Rhythmen im Saint-Martial-Repertoire?’, *Festschrift Friedrich Blume*, ed. A.A. Abert and W. Pfannkuch (Kassel,

1963), 340–62; RISM, B/IV/1 (1966), 404ff; Fuller (1969), 357, 395; H. Hofmann-Brandt: *Die Tropen zu den Responsorien des Officiums* (diss., U. of Erlangen, 1971), i, 142f [facs. of f.157r–v]; B. Stäblein: *Schriftbild der einstimmigen Musik*, Musikgeschichte in Bildern, iii/4 (Leipzig, 1975), pl.38 [facs. of f.165r]; B. Gillingham, ed.: *Paris, B. N., fonds latin 3549 and London, B.L., Add.36,881* (Ottawa, 1987) [facs.] *Paris, Bibliothèque Nationale de France, lat.3719 [St-M C]*. 115 ff. (15.3 × 10.4 cm); music from f.15. *Notation*: 4 main hands (Fuller, Grier), ff.15–22, 23–32, 33–44 and 45–92 respectively; from f.33 there are usually staves of 4 dry-point lines (7 or 8 staves per page ff.33–44, thereafter 6), with clefs and *custodes*; elsewhere the notation is heterogeneous, for example with less exactly heightened neumes, which do not use whatever ruling there may be, and an example of square notation on ink lines (transcribing a *vox organalis* from the opposite page); polyphony is usually in score, but 2 pieces are in successive notation (ff.29–31); on f.27 the *vox organalis* appears without text in the top half of the page, the *vox principalis* with text in the lower half; sometimes the *vox organalis* is in a different hand from the *vox principalis*, sometimes space is left over a monophonic line for a second voice, sometimes there is no music at all but space for 2 voices in score; the fact that 2 pieces begin at the second line of text, and that 2 others lack music for alternate lines, may mean that successive polyphony was originally given or planned here too. *Date and provenance*: 12th century, Aquitanian; *Virginis filium* (f.26) is for St Benignus of Angoulême; St Martial librarian Bernardus Itier wrote on f.115v ‘Hec scripsi anno 1210’.

Contents: Spanke (and RISM) suggested 5 fascicles (ff.15–22, 23–32, 33–44, 45–89, 89v–100), but ff.93–100v contain Matins of the BVM with 9 lessons, ff.101–107v lessons and chant text incipits for her votive Office with music for 4 more items. The first 2 fascicles are miscellaneous, containing both sacred and secular *versus*, *Benedicamus* substitutes, introductions to lessons, 2 respond prosulas, and 2 Sanctus; several pieces are found in a more or less complete state elsewhere in the MS. 2 monophonic troped Kyries (ff.33–34v) are followed by *versus*; the polyphony from f.45 includes 7 *prosaes* (usually the setting goes only to the third double verse, unless the *prosa* is short; for the repeating music usually only the *vox principalis* is given, but occasionally both); for the polyphonic *Benedicamus* monophonic tropes are provided; the end of this section includes tropes for 2 Agnus Dei and 4 Sanctus (monophonic). Polyphony is distributed as follows: fasc.1, 5 pieces (1 repeated later), fasc.2, 4 pieces (1 repeated later), fasc.3, 1, fasc.4, 23 (2 earlier), fasc.5, 2.

MGG1 (‘Notre-Dame-Epoche’, H. Husmann [incl. facs. of f.46v]; ‘Saint-Martial’, B. Stäblein [exx.2, 3, 5]); Spanke, 308, 397; W. Lipphardt: ‘Unbekannte Weisen zu den Carmina Burana’, *AMw*, xii (1955), 122–42 [facs. of ff.27r, 28v, 88r]; B. Stäblein: ‘Modale Rhythmen im Saint-Martial-Repertoire?’, *Festschrift Friedrich Blume*, ed. A.A. Abert and W. Pfannkuch (Kassel, 1963), 340–62; RISM, B/IV/1 (1966), 406ff; Fuller (1969), 354, 383; B. Stäblein: *Schriftbild der einstimmigen Musik*, Musikgeschichte in Bildern, iii/4 (Leipzig, 1975), pl.37 [facs. of ff.38v–39r]; B. Gillingham, ed.: *Paris, Bibliothèque Nationale, fonds latin 3719* (Ottawa, 1987) [facs.] *Santiago de Compostela, Biblioteca de la Catedral Metropolitana*, s.s. (‘Codex Calixtinus’, ‘Liber Sancti Jacobi’, ‘Jacobus’). 195 ff. (now 29.5 × 21 cm); modern foliation 1–196 (f.191 is missing); a further 29 ff. (now 30 × 21.5 cm), containing the story of Charlemagne’s peers by the pseudo-

Archbishop Turpin of Rheims, was removed from between ff.162 and 163 in 1619 and is now kept separately. *Scribes*: Hämel asserted that the original text was written by 1 scribe, but that the present codex contains some replacement copies (ff.156–60) and additions (f.128 Mass of St James's Miracles; ff.185–96 polyphonic supplement, letter attrib. fictitiously to Pope Innocent II, a pilgrim's song, miracles [the last dated 1190], etc.). *Notation*: all in 1 hand except for the pilgrim's song on f.193r (in diastematic Aquitanian neumes), east-central French neumes (i.e. with Lorraine-Messine influence) on staves of 4 ink lines (some brief incipits without lines); the characteristic forms of *climacus*, *clivis* and *cephalicus* used in this MS are also found together in a 12th-century gradual-antiphoner from Nevers (*F-Pn* n.a.lat.1235, 1236); vertical lines in the polyphonic pieces to help align voices and text; for 2 pieces (ff.131r–v) a second voice has been added on the same staff (for the first it was taken from the polyphonic version of the piece in the supplement; for the second it was written in red ink); for *Congaudeant catholici* (f.185) the lower staff has 2 voices, one in red ink.

Contents: book 1 (ff.1–139v): letter fictitiously attrib. Pope Calixtus II (1119–24), legendary editor of the codex; list of contents; lectionary and homiliary for feasts of St James (Vigil 24 July, Passion of St James 25 July, ferias and Octave 26 July–1 Aug, Translation 30 Dec, Octave 6 Jan). Music for the same feasts: f.101v Office and Mass for 24 July; Office, including Matins with a 'Hymnus', i.e. *versus*, after the *Venite*, and Mass for 25 July; f.122v masses within and on the Octave, music incipits only; f.128 the added leaf with directions for a new Mass of the Miracles of St James 11 Oct, without music; f.129 Office and Mass for 30 Dec and Octave. F.130 troper for the liturgies of 25 July: a *prosa*, a *Benedicamus* and 4 conductus (3, or possibly all 4, to introduce lessons) for the Office; and a prelude *versus*, introit trope, troped Kyrie, troped Gloria, farsed epistle, troped Sanctus, troped Agnus and *Benedicamus* substitute for the Mass.

Book 2 (ff.140–155v): 22 Miracles of St James.

Book 3 (ff.155v–162): Legend of St James and of his Translation to Galicia.

Book 4 (now separated, except for illuminated title-page on f.162v): Book of the pseudo-Turpin.

Book 5 (now called book 4; ff.163–184v): description of the roads to Santiago (in the account of the Tours-Poitiers-Bordeaux route, at Saintes, a *Passio Sancti Eutropii* is included).

Ff.185–190v: supplement of 20 polyphonic pieces. Ff.190v–196v: continuation of the supplement; polyphonic *versus* by Aimeric Picaud (in successive notation); letter fictitiously attrib. Pope Innocent II (1130–43); Greek Alleluia; more miracles of St James, poems (f.193v pilgrim's song in Latin with ?Galician refrain).

Date and provenance: in 1173 Arnaldus de Monte, monk of Ripoll, made a copy (now *E-Bac* Ripoll 99) of this MS in Santiago; although of the music Arnaldus copied only a less full version of the Mass of 25 July (in Ripoll neumes), he did include material from the supplement (*Ad honorem regis summi* by Aimeric Picaud, defective in SC s.s. because of the missing f.191, Pope Innocent's letter, the miracles dated 1139 and 1164 but not that dated 1190). It would seem that practically all of SC s.s., with polyphony, was in Santiago by 1173. Its notator, however, was trained in central France, and the painter of the miniatures was French, despite his

portrayal of Charlemagne with a Visigothic crown. The style of notation supports Hohler's view that SC s.s. was copied at or near Vézelay, Aimeric Picaud probably being responsible for the polyphony.

P. Wagner: *Die Gesänge der Jakobusliturgie zu Santiago de Compostela* (Fribourg, 1931) [facs. and edn of music]; W.M. Whitehill, J. Carro García and G. Prado, eds.: *Liber Sancti Jacobi: Codex Calixtinus* (Santiago de Compostela, 1944) [edn of text of all 5 books, facs. and edn of all music]; A. Hämel: 'Überlieferung und Bedeutung des Liber Sancti Jacobi und des Pseudo-Turpin', *Sitzungsberichte der philosophisch-historischen Klasse der Bayerischen Akademie der Wissenschaften* (1950), no.2, pp.1–75; RISM, B/IV/1 (1966), 238ff; Fuller (1969), 360, 400; C. Hohler: 'A Note on *Jacobus*', *Journal of the Warburg and Courtauld Institutes*, xxxv (1972), 31–80; J. López-Calo: *La música medieval en Galicia* (La Coruña, 1982), 45–52 [facs. of polyphony]; M.C. Diaz y Diaz: *El Códice Calixtino de la Catedral de Santiago: estudio codicológico y de contenido* (Santiago de Compostela, 1988); D. Hiley: 'Two Unnoticed Pieces of Medieval Polyphony', *PMM*, i (1992), 167–73; *Jacobus: Codex Calixtinus de la Catedral de Santiago de Compostela* (Madrid, 1993) [complete facs.] London, *British Library, Add.36881* [St-M D]. 27 ff., consisting of 3 quaternions (16 × 10.5 cm) and 3 single leaves of parchment (13 × 10 cm); between the second and third gatherings at least one gathering is missing; red ink pagination 1–54, British Museum pencil foliation 1–27. *Notation*: ff.1–24 small south French-Catalan square notes on 7 to 9 staves of 4 or 5 dry-point lines (in polyphonic pieces *vox organalis* usually on 5 lines, *vox principalis* on 4, separated by a broken or continuous red line) with clefs (G, C or F, sometimes only \square); Stäblein (1963) found forms of *pes* and *clivis* similar to this MS used together in only four other 12th–13th-century sources from Catalonia and southern France; ff.25–7 untidy north French square notes on 4 red lines. *Date and provenance*: unknown.

Contents: ff.1–16: 19 polyphonic pieces (at least 10 *Benedicamus* substitutes), followed by 9 monophonic pieces (the first three are Sanctus tropes, then come 2 *prosaes*, for the BVM and John the Baptist, finally 2 Latin rondeaux, the first of which is also found in *I-FI* Plut.29.1, the second incomplete). Ff.17–24 begin in the middle of a polyphonic *prosa*; there follow 8 other polyphonic pieces, then 6 monophonic pieces (2 without music), the last 4 being *Benedicamus* substitutes. Ff.25–7: *Planctus ante nescia*, the lament of the BVM.

MGG1 ('Saint-Martial'; B. Stäblein [exx.4, 9; incl. facs. of ff.3v–4]; H. Spanke: 'Die Londoner St. Martial Conductushandschrift', *Butlletí de la Biblioteca de Catalunya*, viii (1928–32), 280–300 [facs. of ff.11v–12r; edn of 29 texts]; H. Anglès: 'La musica del MS de Londres British Museum Add.36881', *Butlletí de la Biblioteca de Catalunya*, viii (1928–32), 301–14 [edn of 11 pieces]; C. Parrish: *The Notation of Medieval Music* (New York, 1957, 2/1959), pl.XXII [facs. of ff.2r–v]; B. Stäblein: 'Modale Rhythmen im Saint-Martial-Repertoire?', *Festschrift Friedrich Blume*, ed. A.A. Abert and W. Pfannkuch (Kassel, 1963), 340–62; RISM, B/IV/1 (1966), 59ff; B. Gillingham, ed.: *Paris, B. N., fonds latin 3549 and London, B.L., Add 36,881* (Ottawa, 1987) [facs.] *Cambridge, University Library, Ff.1.17*. 8 ff. (19.8 × 13.5 cm), once flyleaves of a 14th-century English MS, since separated; they are 4 bifolios at present kept in 2 sets of 2 and foliated 1–8; a previous pencil foliation 1–4, 298, 297, 300, 299 reveals their order when used as fly-leaves; they are correctly a self-contained quaternion and

should be read in the order 2, 1, 5–8, 4, 3. *Notation*: a cursive notation where no distinction is made between *virga* and *punctum*, all single notes being drawn with a horizontal stroke turning down at the right in a thin tail; staves of 4 or 5 lines, first red, later black and brown; vertical strokes to help align voice(s) and text; the potpourri of *prosa* and other chant incipits and their contrafacta *Amborum sacrum spiramen* is combined with a *Benedicamus Domino* whose sustained cantus firmus notes are each notated as a succession of notes of the same pitch; Schumann distinguished 11 text hands; number of music hands not determined. *Date and provenance*: early 13th century; as fly-leaves, received 'ex dono' mark of Roger of Shepshed (near Leicester).

Contents: 21 monophonic pieces (9 lack music), 13 polyphonic pieces (all for 2 voices except *Verbum Patris humanatur o o* for 3). There are several *versus*, 1 troped Agnus Dei, 5 *Benedicamus* substitutes (one for St Thomas of Canterbury), 4 introductions to lessons (one for St Nicholas with a French refrain, ed. B. Stäblein, *MGG1*, 'Saint-Martial', ex.6); 5 didactic poems. Concordances include 3 with Aquitanian MSS described above, 3 with *I-FI* Plut.29.1, 1 song found in the Rouen shepherds' play (*F-Pn* lat.904), and 1 with Norman-Sicilian MSS (*E-Mn* 289 and *Vitrina* 20, 4).

H.E. Wooldridge: *Early English Harmony*, i (London, 1897), pls.25–30 [facs. of all polyphony except f.7v]; O. Schumann: 'Die jüngere Cambridger Liedersammlung', *Studi medievali*, new ser., xvi (1943–50), 48–85 [edn of 25 texts]; W. Lipphardt: 'Einige unbekannte Weisen zu den Carmina Burana aus der zweiten Hälfte des 12. Jahrhunderts', *Festschrift Heinrich Besseler*, ed. E. Klemm (Leipzig, 1961), 101–26, esp. pls.5, 6, 14, 15 [facs. of ff.1, 1v, 5, 7]; RISM, B/IV/1 (1966), 485–6; Anderson, pl.3 [facs. of f.2]; B. Gillingham, ed.: *Cambridge, University Library, Ff.i.17(1)* (Ottawa, 1987) [facs.]

[Sources, MS, §IV: Organum and discant](#)

4. Parisian and related sources.

London, British Library, Eg.2615 [LoA]. 111 ff. (21.8 × 13.3 cm); British Museum foliation (1894) 1–78, then an unnumbered folio called since Ludwig (1910) *78bis*, then 79–110. *Structure*: mainly quaternions; ff.73–*78bis* is a 7-leaf gathering (f.75 is the single); a gap in the series of original gathering signatures reveals that a gathering is missing after f.40; last gathering signature f.72v; the gathering ending f.94 ends in the middle of a piece. Everist has shown that the parchment of ff.79–94 was ruled identically to part of *D-W* 1099 and is therefore from Paris. *Scribes*: first scribe and notator wrote ff.1–68, 95–110; another scribe and notator ff.79–94; a different notator wrote polyphony for the first scribe (upper voices of *Orientis partibus*, ff.43–44v, and ff.69–72v of the polyphonic supplement); further additions in other hands ff.73–8; same coloured initials for both the first section and ff.79–94. *Notation*: the pen of the first notator is tilted in typical Picardian style (cf *F-Psg* 117, 13th-century antiphoner from St Michel, Beauvais) so that all *puncta* are rhombs; *virga* has tail to left; thus *climacus* is 3 rhombs with descending tail to the left of the first ('Rautenternaria'); rhomboid forms are also used by other hands, but not by the notator of ff.79–94, who, however, does use rhomb-ternaria; staves of 4 or 5 red lines (3 for the lections at end of MS, green for middle voice of *Orientis partibus*); 10 staves per page to f.69r, 12 thereafter. *Date and provenance*: the *Laudes regiae* of the Mass name Pope Gregory IX (1227–


41); the Daniel play is announced as having been written in Beauvais (for other evidence of the tradition of an elaborate Circumcision Office at Beauvais, see Hughes, 1966); MS in Beauvais until at least 1775; in 1848 it was in Padua; purchased by British Museum in 1883.

Contents: ff.1–68v: Office and Mass for New Year's Day (Feast of Circumcision, 'Feast of Fools'), including plainsong for first Vespers, Procession to the Rood, Compline, Matins, Lauds (probably a Procession is missing after this), Mass, Sext, None, second Vespers; there is rich provision of tropes (especially for the responsories) and conductus (e.g. each of the last eight lessons of Matins is preceded by a conductus); polyphony ('cum organo') is rubricated 11 times, and a set of antiphons at first Vespers is directed to be begun 'cum falseto'.

Ff.69–78v: settings for 3 voices of 3 pieces mentioned in the foregoing first Vespers and 2 mentioned in the Procession; these are an alleluia verse, with a text for the 2 upper voices; a *versus*; a troped responsory (prelude and median tropes set for 2 voices, prosula set for 3 voices); another troped responsory (without text); *Serena virginum* (melismatic tenor and 2 upper voices all in score, words not entered). F.76v also contains a hymn setting for 3 voices, and on ff.77v–78 is another setting of the median trope above, this time for 3 voices; the rest of these added leaves are blank.

Ff.79–94: Perotinus's *organum quadruplum Viderunt*, followed by 11 pieces for 3 voices; these are a responsory, the alleluia verse and *versus* on ff.69–72v above, 5 conductus, 2 motets where all 3 parts are written in score with text for the upper voices under the tenor (one is *Serena virginum*), and the troped responsory on ff.74r–v above.

Ff.95–108r: the Play of Daniel. Ff.108v–110r: 2 lections.

Ludwig (1910), 229; D.G. Hughes: 'Liturgical Polyphony at Beauvais in the Thirteenth Century', *Speculum*, xxxiv (1959), 184–200 [facs. of f.73]; RISM, B/IV/1 (1966), 501ff; D.G. Hughes: 'The Sources of *Christus manens*', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/R), 423–34; W. Arlt: *Ein Festoffizium des Mittelalters aus Beauvais in seiner liturgischen und musikalischen Bedeutung* (Cologne, 1970) [complete edn of Circumcision Office, and 5 polyphonic pieces]; J. Stenzl: *Die vierzig Clausulae der Handschrift Paris Bibliothèque Nationale Latin 15139* (Berne, 1970), pls.6 and 7 [facs. of ff.9v and 74v]; Anderson, pl.2 [facs. of f.73v]; M. Everist, ed.: *French 13th-Century Polyphony in the British Library: a Facsimile Edition of the Manuscripts Additional 30091 and Egerton 2615 (folios 79–94v)* (London, 1988) *Wolfenbüttel, Herzog August Bibliothek, Guelf.628 Helmst. (Heinemann catalogue 677; fig.30) [W₁]*. 197 ff. (21 × 15 cm); orig. 215 ff. as an older foliation (i–xxix, 30–68, 68bis, 69–214) makes clear (i–ii, vii–viii, 36–7, 51–2, 83–4, 177–84 now missing); modern foliation 1–197. *Scribes:* different phases of same hand throughout (Brown, 1981), or 3 different scribes (the first writing fascs.1–5, 8–10, 7 as supplement to 2; the second writing fasc.6; the third fasc.11). *Notation:* square (modal) notation with many English characteristics, especially in fasc.11: *brevis* pairs as 2 rhombs (see fig.30), *brevis* between 2 longs as a rhomb,  alone as clef (fasc.6 and f.67v [59v]), rhomb-ternaria, notes written as a long wavy line or string of rhombs (ff.146v–147 [137v–138], etc.; see Handschin, pp.116–17 and footnote).

Contents: since Ludwig (1910) 11 fascicles are usually counted. Fasc.1

(ff.iii–vi [1–4]): 2 *organa quadrupla*; 1 clausula for 4 voices. Fasc.2 (ff.ix–xvi [5–12]): 4 *organa tripla*; 4 conductus for 3 voices (*Benedicamus* substitutes). Fasc.3 (ff.xvii–xxiv [13–20]): 11 *organa dupla* for the Office, followed by 2 *organa dupla* for Office of St Andrew and 1 *organum duplum* gradual for Assumption of BVM; tropes for 1 Sanctus for 2 voices. Fasc.4 (ff.xxv–xxix, 30–35, 38–48 [21–42]): 32 *organa dupla* for the Mass. Fasc.5 (ff.49–50, 53–4 [43–6]): 33 clausulas for 2 voices. Fasc.6 (ff.55–62 [47–54]): 70 clausulas for 2 voices, 1 conductus for 2 voices. Fasc.7 (ff.63–8, 68*bis*, 69 [55–62]): 5 *organa tripla*. Fasc.8 (ff.70–82, 85–94 [63–85]): 18 conductus for 3 voices (for the first the third voice was never entered, the start of the last is missing because of 2 lost folios); 2 *organa tripla*; 1 conductus for 3 voices, 1 *organum triplum*; 1 clausula for 3 voices, 3 Sanctus tropes for 3 voices; 2 Agnus tropes for 3 voices. Fasc.9 (ff.95–176 [86–167]): 4 conductus whose first part is for 3 voices, second part for 2; 3 *organa dupla* (*Benedicamus* settings); 1 conductus for 2 voices; 1 *organum duplum* (*Benedicamus* setting); 28 conductus for 2 voices; tropes for 1 Agnus for 2 voices; 49 conductus for 2 voices; tropes for 1 Agnus for 2 voices. Fasc.10 (ff.185–92 [168–75]): 3 monophonic conductus (first lacks beginning because of missing quaternion); tropes for 6 monophonic Sanctus for week's cycle of Lady Masses; tropes for 6 monophonic Agnus for the same; 1 *explicit* (by a certain Walterus) set to music (15th-century addition). Fasc.11 (ff.193–214 [176–97]); all music for Lady Mass for two voices): tropes for 7 Kyries; 1 troped Gloria; 9 alleluias; 1 tract; 14 sequences; 8 offertories and tropes; tropes for 4 Sanctus; tropes for 3 Agnus.

Date and provenance: compiled c1240 (different sections at different times) for, and possibly in, St Andrews, Scotland (chapter of cathedral formed by canons of Augustinian priory since 1144), where its presence is attested by a 14th-century *explicit* (f.64 [56]). Taken from St Andrews in 1553 by Marcus Wagner (with other Scottish MSS including *D-W* Guelf.499 Helmst. (Heinemann catalogue 538) from Arbroath, whose fly-leaves also contain polyphony) for Flacius Illyricus. Bought from Flacius's widow by Count Heinrich Julius of Brunswick-Wolfenbüttel and presented to his newly founded University of Helmstedt (suppressed 1810).

MGG2 ('Notre Dame und Notre-Dame-Handschriften' [incl. facs. of f.13 (17)]); Ludwig (1910), 7; J.H. Baxter: *An Old St. Andrews Music Book* (London, 1931/*R*) [facs.1]; J. Handschin: 'Conductus-Spicilegien', *AMw*, ix (1952), 101–19; RISM, B/IV/1 (1966), 97–171; Flotzinger, 220; E.H. Roesner: *The Manuscript Wolfenbüttel, Herzog-August-Bibliothek, 628 Helmstadiensis: a Study of its Origins and of its Eleventh Fascicle* (diss., New York U., 1974); E. Roesner: 'The Origins of W_1 ', *JAMS*, xxix (1976), 337–80; J. Brown, S. Patterson and D. Hiley: 'Further Observations on W_1 ', *Journal of the Plainsong & Mediaeval Music Society*, iv (1981), 53–80; M. Everist: 'From Paris to St. Andrews: the Origins of W_1 ', *JAMS*, xliii (1990), 1–42; M. Staehelin, ed.: *Die mittelalterliche Musikhandschrift W_1 : Vollständige Reproduktion des 'Notre Dame'-Manuskripts der Herzog August Bibliothek Wolfenbüttel Cod. Guelf. 628 Helmst.* (Wiesbaden, 1995) [facs.] *Wolfenbüttel, Herzog August Bibliothek, Guelf.1099 Helmst.* (Heinemann catalogue 1206) [W_2]. 255 ff. (18 × 13 cm); modern foliation 1–218, 218a, 219, 219a, 220–53; f.211 should follow f.215; the 33 gatherings are mainly quaternions, leaves are missing at the beginning and after ff.5, 46 and 133. *Scribes*: 10 fascicles usually distinguished since

Ludwig (1910); according to Everist (1989, p.101), the MS in its present state is the work of 6 or 7 scribes: scribe 1 wrote fasc.1; scribe 2 (perhaps the same as 1) wrote fascs.2, 4 and 5; scribe 3 wrote the first gathering of fasc.3 (ff.31–38v) and fasc.6; scribe 4 wrote the second gathering of fasc.3 (ff.39–46v); scribe 5 wrote fasc.7; scribe 6 wrote fasc.8; scribe 7 wrote fascs.9 and 10. *Notation*: square (modal); steep angle of the pen for *currentes*; there are a few mensural ligature forms: to the 10 instances of *ligatures cum opposita proprietate* cited by L. Dittmer, *MD*, ix (1955), p.42, n.8, may be added 6 on f.8v; both ascending and descending long-breve binaria may be seen on f.51v, line 7. *Date and provenance*: probably Parisian, middle of 13th century (Everist, 1989); like *D-W* 628, this MS passed through the hands of Flacius Illyricus.

Contents: fasc.1 (ff.1–5): end of an *organum quadruplum*; a clausula for 4 voices. Fasc.2 (ff.6–30): 12 *organa tripla*. Fasc.3 (ff.31–46): 10 conductus for 3 voices. Fasc.4 (ff.47–62): 15 *organa dupla* for the Office. Fasc.5 (ff.63–91): 35 *organa dupla*, of which 30 are for Mass, 1 is the Easter processional antiphon *Crucifixum in carne*, and 4 are *Benedicamus* settings. Fasc.6 (ff.92–122): 12 conductus for 2 voices. Fasc.7 (ff.123–44): ff.123–133v contain 12 motets for 3 voices (the end of the last is missing) with one Latin text for the upper voices, which are notated in score with the tenor at the end; ff.134–138v contain 5 motets for 3 voices (the start of the first is missing) with one French text, notated like the previous group; ff.138v–144v contain 9 conductus for 2 voices (the last without music, space for 2 staves per line of text). Fasc.8 (ff.145–92): ff.145–155v contain 19 Latin motets (one in 2 sections) for 2 voices, ordered alphabetically by first letter of motetus text; ff.155v–178 contain another alphabetical series of 29 Latin motets for 2 voices, within which are found Perotinus's monophonic *Beata viscera*, 2 motets for 3 voices (2 texts, successive notation), and after the second of these, which is based on the *Mors* melisma, texted versions of the duplum parts of 2 extracts from each of Perotinus's *organa quadrupla Viderunt* and *Sederunt*; ff.178–190 contain another alphabetical series of 28 Latin motets for 2 voices, within which is a Latin motet for 3 voices (2 texts, notated successively); ff.190–192v contain 7 Latin motets for 2 voices; between ff.145 and 157 7 French motetus incipits are written in red ink in the margin, referring to Latin counterparts on those pages. Fasc.9 (ff.193–210, 212–15, 211): 22 French motets for 3 voices with 2 texts, notated successively, but including one with a Latin triplum and one with a French texted tenor; for one the triplum was never entered; also 1 French motet for 4 voices with 3 different texts. Fasc.10 (ff.216–18, 218a, 219, 219a, 220–253v): ff.216–222 contain 19 French motets for 2 voices, arranged alphabetically; ff.222–248 contain another alphabetical series of 60 French motets for 2 voices; ff.248v–252 contain 8 French motets for 2 voices, the start of another alphabetical series; ff.252–253v contain 3 French motets for 2 voices, possibly the end of an alphabetical series.

MGG2 ('Notre Dame und Notre-Dame-Handschriften' [incl. facs. of f.16r]); Ludwig (1910), 157; F. Gennrich: *Bibliographie der ältesten französischen und lateinischen Motetten*, SMM, ii (Darmstadt, 1957); L. Dittmer: *Faksimile-Ausgabe der Handschrift Wolfenbüttel 1099 Helmstadiensis (1206)* (Brooklyn, NY, 1960) [facs.]; RISM, B/IV/1 (1966), 171–202; G.A. Anderson: *The Latin Compositions in Fascicules VII and VIII of the Notre Dame Manuscript Wolfenbüttel Helmstedt 1099 (1206)* (Brooklyn, NY,

1968–76) [edn, trans. and commentary]; Everist (1989) *Florence, Biblioteca Medicea Laurenziana, Plut. 29. 1* [F]. 441 ff. (23.2 × 15.7 cm); old foliation i–cclv, beginning after a front leaf bearing a full-page illustration on the verso, which reveals that former ff. 49–64, 94, 185–200 and 255–6 are missing; modern system (used in all studies of the MS) continues the original foliation from 356 to 476, ignoring further lacunae after f. 398 and f. 414; most recent foliation 1–441; unusually large gatherings, mainly of 7–11 bifolios. *Scribes*: 1 hand throughout, except for added mensural music ff. 252v–254v and an added monophonic conductus ff. 451r–v. *Illumination*: Johannes Grusch atelier, Paris (Branner), whose work is also found in *F-R* 277 (Rouen missal, 1231–45), *Pn* lat. 15613 (Paris breviary, c1250), *Pn* lat. 9441 (Paris missal, c1250). *Notation*: square (modal, except for the mensural additions ff. 252v–254v; the added conductus ff. 451r–v distinguishes unusually clearly between normal and duplex longs).

Contents: since Ludwig (1910) 11 fascicles are usually distinguished. Fasc. 1 (ff. 1–13): 3 *organa quadrupla*, 3 conductus for 4 voices (actually pairs of conductus for 2 voices set one above the other), 9 clausulas for 3 voices (for the first the top part was never entered). Fasc. 2 (ff. 14–47): 26 *organa tripla*, 5 clausulas for 3 voices, 3 *organa tripla* (the third incomplete because of missing quaternion). Fasc. 3 (ff. 65–98): 55 *organa dupla* for the Office, of which 19 are settings of *Benedicamus Domino* or *Domino*. Fasc. 4 (ff. 99–146): 61 *organa dupla* for the Mass. Fasc. 5 (ff. 147–84): 462 clausulas for 2 voices. Fasc. 6 (ff. 201–62): 59 conductus for 3 voices, of which 2 are based on the upper voices of clausulas and have the clausula tenors appended, and an *organum triplum Benedicamus* with one text for the upper parts; 2 textless mensural pieces, the second incomplete, both found incomplete elsewhere (see G.A. Anderson, *JAMS*, xxvi, 1973, p. 293). Fasc. 7 (ff. 263–380): 130 conductus for 2 voices. Fasc. 8 (ff. 381–98): 26 Latin motets for 3 voices in which the top voices share the same text and are written in score, the tenor following at the end. Fasc. 9 (ff. 399–414): 43 Latin motets, all for 2 voices except 3 for 3 voices, where the top voices have different texts and are written successively. Fasc. 10 (ff. 415–62): 83 monophonic Latin conductus. Fasc. 11 (ff. 463–76): 60 monophonic Latin rondeaux.

Date and provenance: most probably written in Paris in the 1240s. The latest datable piece in the main hand is *Aurelianus civitas* (f. 439v) which relates to incidents in Orléans in 1236. The added *Sol eclipsim patitur* (f. 451) is a lament for Ferdinand III ‘El Santo’ of León and Castile (d 1252), nephew of Blanche of Castile. The MS later belonged to Piero di Cosimo de’ Medici (d 1469); first book (*Antiphonarium*) now in one of the cases of books on mathematics in his son’s library.

MGG1 (‘Florenz’, §D; H. Husmann); Ludwig (1910), 57; H. Spanke: ‘Das lateinische Rondeau’, *Zeitschrift für französische Sprache und Literatur*, liii (1929–30), 113–48; F. Gennrich: *Bibliographie der ältesten französischen und lateinischen Motetten*, SMM, ii (Darmstadt, 1957); RISM, B/IV/1 (1966), 610–788; L. Dittmer: *Firenze, Biblioteca-Mediceo-Laurenziana, Pluteo 29. 1* (Brooklyn, NY, 1966–7) [complete facs.]; R.A. Baltzer: ‘Thirteenth-Century Illuminated Miniatures and the Date of the Florence Manuscript’, *JAMS*, xxv (1972), 1–18; R. Branner: ‘The Johannes Grusch Atelier and the Continental Origins of the William of Devon Painter’, *Art Bulletin*, liv/2 (1972), 24; G.A. Anderson: ‘The Rhythm of the Monophonic Conductus in the Florence Manuscript as Indicated in Parallel Sources in

Mensural Notation', *JAMS*, xxxi (1978), 480–89; R.A. Baltzer: *Le 'Magnus Liber Organi' de Notre-Dame de Paris, v: Les clausules à deux voix du manuscrit de Florence, Biblioteca Medicea-Laurenziana, Pluteus 29.1, fascicule V* (Monaco, 1995); E.H. Roesner: *Antiphonarium, seu, Magnus liber de gradali et antiphonario: Color Microfiche Edition of the Manuscript Firenze, Biblioteca Medicea Laurenziana, Pluteus 29.1: Introduction to the 'Notre-Dame Manuscript' F*, *Codices illuminati medii aevi*, xlv (Munich, 1996) *Munich, Bayerische Staatsbibliothek, Mus.ms.4775 (gallo-rom.42), and fragments once in the private library of Johannes Wolf, Berlin [MüA]*. Leaves or photographs of leaves from four gatherings, plus two small strips and two small pieces of parchment, which survive from a codex or codices of about 15 × 11 cm; some of them form *D-Mbs Mus.ms.4775* (facs. in Dittmer, 1959), and the rest were in Johannes Wolf's library, destroyed in World War II; photographs of these leaves exist in Paris (*F-Pn Vma 1446*; facs. in Dittmer, 1966). Dittmer called the remains of any one gathering a 'complex'. Complex A: all or parts of each leaf of a quaternion; complex B: all of 2 outer bifolios of a ternion; complex C: remains of 1 bifolio, probably the outer member of a binion; complex D: almost all the outer bifolio of a ternion. Everist (1989, p.138) believes C did not originally belong with the rest.

Contents: remains of Latin and French motets, *organa dupla*, Latin and French songs. Complex A: 21 Latin and 7 French motets for 2 voices. Complex B (all music for 2 voices): 3 versions (1 French, 2 Latin) of the same motet; 2 French textings each of 2 other motets; 4 French motets. Complex C: 3 *organa dupla*. Complex D: a French lai, a conductus for 3 voices, a monophonic conductus and French song. On the 2 strips: another monophonic conductus and a French song.

Date and provenance: probably mid-13th century, Paris.

F. Ludwig: 'Die Quellen der Motetten ältesten Stils', *AMw*, v (1923), 184–222, 273–315, esp. 189; L. Dittmer: *Eine zentrale Quelle der Notre-Dame Musik/A Central Source of Notre-Dame Polyphony* (Brooklyn, NY, 1959) [facs. of extant MS]; *RISM, B/IV/1* (1966), 87ff; L.A. Dittmer: 'The Lost Fragments of a Notre Dame Manuscript in Johannes Wolf's Library', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/R), 122–33 [with facs. of lost MS] *Madrid, Biblioteca Nacional, 20486 (formerly Hh 167, and before that Toledo Cathedral 930/33.23) [Ma]*. 142 ff. (16.5 × 11.5 cm); leaves are missing after ff.4 and 106; foliation by W. Meyer (1907). *Scribes*: except for the first 4 folios and the added piece on f.122v, the codex was written by 1 scribe and 1 notator. *Notation*: square (modal). *Date and provenance*: middle or 3rd quarter of 13th century, from Spain.

Contents: ff.1–4: additions in various hands, some lines of text lacking music; among them are a rhymed offertory for 3 voices and a conductus for 2 voices. Ff.5–24 (all music for 4 voices): begins in the middle of a version of Perotinus's *organum quadruplum Sederunt* where a text is provided under the duplum; followed by 3 textings of the section on 'misericordia'; there follow *Viderunt* and *Sederunt* without added texts, and the *Mors clausula*. Ff.25–65: 22 conductus for 2 voices. Ff.66–106: 20 conductus for 2 voices, 8 Latin motets (5 for 3 voices, 3 for 2 voices, some without tenors). Ff.107–22: 11 conductus for 2 voices; the hoquet *In seculum* for 2 voices is added on f.122v. Ff.123–42: a mixture of conductus and motets, the latter often without tenors, the tenors without names when they are

present; the mixed group includes 5 conductus for 2 voices and 2 monophonic conductus, 5 motet duplum parts, and both upper voices of a double-text motet and a single-text motet originally for 3 voices; there follow 13 motets and 2 conductus for 2 voices.

Ludwig (1910), 125; H. Husmann: 'Die Motetten der Madrider Handschrift und deren geschichtliche Stellung', *AMf*, ii (1937), 173–84 [edn of 6 motets from last fasc.]; L. Dittmer: *Faksimile-Ausgabe der Handschrift Madrid 20486* (Brooklyn, NY, 1957); RISM, B/IV/1 (1966), 245ff.; J. Pompe: *Die Motetten der Madrider Notre-Dame-Handschrift* (Tutzing, 1991) *Paris, Bibliothèque Nationale de France, lat. 15139* [StV]. Originally over 300 ff. of which ff.3–46 are now missing and ff.47–175 elsewhere; ff.255–93 (18 × 10 cm) contain music; 16th-century foliation by Claude de Grandrue of St Victor. *Structure* (music section): a binion, 2 single leaves, 2 quaternions and a single leaf for music for 2 voices, a binion for music for 3 voices, a ternion for *organa dupla*, a final ternion for clausulas. *Scribes*: the music on ff.259–60, 267–8 and 293 is in later hands; so are the motet text incipits entered beside the clausulas, and the composition treatises in the margins (see Ludwig, 1910, for a detailed discussion). *Notation*: the main notator frequently used rhomb-ternaria; lower element of *podatus* slightly tilted; rhomb-ternaria also appear in the added *prosa* on ff.267v–268 in conjunction with \square as the only clef; the added responsory and prosula on ff.268r–v have *clivis* and *podatus* without tails, usually found thus in north-east French MSS; Stenzl (p.113) and Flotzinger (p.287) argued against the widely held view first advanced by Y. Rokseth (*Polyphonies du XIIIe siècle*, Paris, iv, 1939, p.70) that unorthodoxies in the modal notation of the clausulas resulted from their being motets stripped of their texts (see also Frobenius and Smith). *Date and provenance*: middle or third quarter of 13th century, provenance unknown; it has so far proved impossible to link the unusual liturgical and secular repertory of the MS decisively with any one date or institution; in the late 14th century it was at St Quentin, in the early 16th at St Victor, Paris.

Contents: ff.255–258v: 2 monophonic conductus, 1 Latin motet for 2 voices. Ff.259–260v: 1 conductus for 3 voices, 1 motet for 2 voices (music incomplete), both additions. Ff.261–277: 10 conductus for 2 voices and, added at the end of the first gathering, a monophonic *prosa* for St Andrew and responsory for the BVM with prosula; across the foot of the leaves of the first gathering were written composition treatises in French ('Quiconques veut deschanter', already begun on f.263, but abandoned) and Latin ('Quando due note' and 'Gaudent brevitare moderni'). Ff.278–281v: 3 conductus and 1 *Benedicamus* for 3 voices, and 1 *organum triplum*. Ff.282–287v: 10 *organa dupla*. Ff.288–293v: 40 clausulas, the first 2 for 3 voices, the rest for 2 voices.

Ludwig (1910), 139; F. Gennrich: *Sankt Viktor Clausulae und ihre Motetten* (Darmstadt, 1953, 2/1963) [facs. of ff.288r–293r]; E. Thurston: *The Music in the St Victor Manuscript, Paris lat. 15139* (Toronto, 1959) [facs. of all music]; J. Smits van Waesberghe, ed.: *The Theory of Music from the Carolingian Era up to 1400*, i; a *Descriptive Catalogue of MSS*, RISM, B/III/1 (1961), 122; RISM, B/IV/1 (1966), 420ff; E. Thurston: 'A Comparison of the St. Victor Clausulae with their Motets', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/R), 785–802; Flotzinger, 272; R. Falck: 'New Light on the Polyphonic Conductus Repertory in the St. Victor

Manuscript', *JAMS*, xxiii (1970), 315–26 [edn of *Benedicamus*]; J. Stenzl: *Die vierzig Clausulae der Handschrift Paris Bibliothèque Nationale Latin 15139 (Saint Victor-Clausulae)* (Berne, 1970) [edn of clausulas]; W. Frobenius: 'Zum genetischen Verhältnis zwischen Notre-Dame-Klauseln und ihre Motetten', *AcM*, xlv (1987), 1–39; N.E. Smith: 'The Earliest Motets: Music and Words', *JRMA*, cxiv (1989), 141–63

Sources, MS, §IV: Organum and discant

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For further bibliography see Organum and discant: bibliography.

Sources, MS

V. Early motet

1. General.
2. Principal individual sources.

BIBLIOGRAPHY

Sources, MS, §V: Early motet

1. General.

The most important genre of polyphonic music of the 13th century in France was the **Motet**, which increasingly overshadowed the older and declining genres of organum, troped organum, conductus and clausula. Most of the major late 13th-century sources of French polyphony, therefore, contain mainly motets.

The chief sources in the early layer of MSS preserving motets (those whose notation has no discrete form for a single semibreve) are: *F-CSM* 3.J.250; *GB-Lbl* Eg.2615 (2); *D-W* 628; *I-FI* Plut.29.1; *D-Mbs* Clm 16444; *E-Mn* 20486; *D-Mbs* Mus.ms.4775; *W* 1099; *F-Pn* fr.12615; *Pn* fr.844. (For the last two sources in this group, see §III; for others see §IV.) *F-CSM* 3.J.250 is a fragment containing six motets, *GB-Lbl* Eg.2615 (2) preserves two and *D-W* 628 contains six in their alternative versions as conductus (i.e. without tenor). *I-FI* Plut.29.1 preserves 25 conductus motets (where the two top parts have the same text) and one troped organum in its eighth fascicle as well as 40 motets for two voices (tenor and motetus) and three double motets (two upper voices with different texts, and tenor) in the ninth fascicle, while the fragmentary *D-Mbs* Clm 16444 transmits 16 motets and *E-Mn* 20486 contains 32. *D-Mbs* Mus.ms.4775 and the fragments from Johannes Wolf's private collection, remains of the same large codex, preserve a total of 36 motets. They and *D-W* 1099 (which has more than 200 motets in fascicles 7–10) are the first sources to contain both Latin and French motets. The Artesian chansonniers *F-Pn* fr.12615 and fr.844 contain respectively 87 and 41 French motets.

The scribes of the earliest sources preserving conductus motets (e.g. *F-CSM* 3.J.250 and *GB-Lbl* Eg.2615 (2)) not only wrote the upper voices 'in score', like those of a conductus, but placed the motet text under the tenor, which forms the bottom voice of these three-part scores but whose ligature notation generally does not convey the exact rhythm of the upper voices. This atavistically wasteful and unfunctional notation was soon given up in favour of writing the melismatic tenor (usually in ligatures) at the end of the texted upper voice (or voices, in the case of conductus motets), as in *I-FI* Plut.29.1, *E-Mn* 20486, *D-Mbs* Mus.ms.4775 and *W* 1099. The voices of double motets were notated successively (triplum, motetus, tenor). As the progenitor of the early motet was the [Clausula](#), a genre which, in turn, had its origin in the chant settings of the Parisian [Magnus liber](#), early motet sources still arranged pieces in the liturgically appropriate order of their tenors (e.g. the eighth fascicle of *I-FI* Plut.29.1, and *D-Mbs* Mus.ms.4775). But when the motet gave up its connection with church and liturgy, alphabetical arrangement, by motetus incipit, became usual (*D-W* 1099).

Six major continental MSS of the later 13th and early 14th centuries are described in detail below: *F-Pn* n.a.fr.13521; *MO*f H196; *D-BAs* Lit.115; *E-BUIh*; *I-Tr* Vari 42; *F-Pn* fr.146. The more prominent minor sources of polyphony belonging to this group are the Parisian *GB-Lbl* 30091, containing 14 motets of which three are unica (see RISM, B/IV/1, 1966, pp.516–18 and M. Everist, *French 13th-Century Polyphony in the British Library: a Facsimile Edition of the Manuscripts Additional 30091 and Egerton 2615 (Folios 79–94v)*, London, 1988), *D-DS* 3471 ('Wimpfener Fragmente', c1300), containing 15 motets and six or seven other pieces, mostly fragmentary (see RISM, B/IV/1, 1966, pp.75–9 and Everist, 1989, 282–7) and *F-Pn* fr.25566 of the 1290s, which contains the works of [Adam de la Halle](#), including his 16 polyphonic rondeaux and five motets (see RISM, B/IV/1, 1966, pp.395–401 and M. Everist, 'The Polyphonic *Rondeau* c1300: Repertory and Context', *EMH*, xv (1996), 59–96).

Numerous concordances show motet sources to be considerably interdependent and yet reveal a remarkable geographical dissemination of the motet repertory of the 13th century.

Sources, MS, §V: Early motet

2. Principal individual sources.

Paris, Bibliothèque Nationale de France, n.a.fr.13521 ('La Clayette') [Cf]. 419 parchment ff. (26.5 × 18.4 cm; written space: 21.2 × 13.6 cm), 22 of which contain music. *Foliation*: pencil pagination, no later than 18th century (only odd-numbered pages are marked on recto of every folio), and a recent foliation in copying ink pencil; music on pp.729–72 (ff.369–390v). *Structure*: music fascicle, which apparently survives in its entirety, consists of 3 gatherings of 8, 8 and 6 ff. *Scribes*: no change of hand in the music section. *Notation and layout*: 14 red 5-line staves per page, except the first which has 13; notation uses 'Franconian' symbols for single longs, breves and semibreves, but still nearly always uses ligatures of the 'Notre Dame' type, i.e. *cum proprietate et perfectione*, no matter what rhythmic patterns they are intended to convey; like the rest of the MS, the music pages are divided into 2 columns; the motet voices are written continuously, beginning with the highest, i.e. in the traditional layout of earlier 13th-century sources (*I-FI* Plut.29.1, *D-W* 1099, etc.). *Date* (music section): either 1260s or a scribal copy of c1300 preserving the notation of its earlier exemplar. *Provenance*: Ile de France or vicinity; known to have been owned by the Marquis Claude-Alexis de Noblet of La Clayette (Saône-et-Loire, nr Mâcon), to whose ancestors it may have belonged since the 14th century (Rosenthal, 1953, pp.108, 105). Lost after 1773, until rediscovered by H. Omont (Solente, p.226) or A. Rosenthal (Rosenthal, 1953, p.108) and acquired by the Bibliothèque Nationale in Oct 1952.

Contents: the MS, 'an entire library of 13th-century writings' (Meyer, 1890, p.2), contains 55 motets in the music section: 1 Latin triple motet, 6 Latin double motets, 7 French triple motets, 26 French double motets, 2 French motets for 2 voices (existing in another source as double motets), 5 macaronic triple motets and 8 macaronic double motets (Latin motetus, French triplum), i.e. 13 four-voice motets, 40 three-voice motets and 2 two-voice motets. One of the Latin 3-voice motets (f.370r) is exceptional, since its tenor (*Anima iugi*) is not a plainchant cantus firmus, but the lowest voice of the final cauda of a pre-existing conductus (*Relegentur ab area*), which was detached from the conductus and given a text of its own; the three voices of the motet appear in *I-FI* Plut.29.1 as the three stanzas of a non-strophic monophonic conductus. *Date of music*: first half – mostly second quarter – of the 13th century; a few compositions show Perotinus's influence; some may date from as late as the 1260s. Contents are comparable in age to the 'old corpus' of *F-MOf*, with which it shares many concordances, though the notation here appears less advanced.

P. Meyer: 'Notice sur deux anciens manuscrits français', *Notices et extraits des manuscrits*, xxxiii (1890), 1; Ludwig (1910); Ludwig (1923), 196; Y. Rokseth: *Polyphonies du XIIIe siècle: le manuscrit H196 de la Faculté de médecine de Montpellier* (Paris, 1935–9), iv, 72–3; A. Rosenthal: 'Le manuscrit de La Clayette retrouvé (Bibl. nat. nouv.acq.fr.13521)', *AnnM*, i (1953), 105–30; S. Solente: 'Le grand recueil La Clayette à la Bibliothèque nationale', *Scriptorium*, vii (1953), 226–34; L. Schrade: 'Unknown Motets in a Recovered Thirteenth-Century Manuscript',

Speculum, xxx (1955), 393–412; M. Bukofzer: 'The Unidentified Tenors in the MS La Clayette', *AnnM*, iv (1956), 255–8; H. Husmann: 'Annales musicologiques', *Mf*, ix (1956), 202–6; Gennrich, p.xxvi; F. Gennrich, ed.: *Ein altfranzösischer Motettenkodex*, SMM, vi (1958) [facs.]; L. Dittmer, ed.: *Paris 13521 and 11411*, Publications of Medieval Musical Manuscripts, iv (Brooklyn, 1959) [facs.]; *MGG1* ('La Clayette', A. Rosenthal); RISM, B/IV/1 (1966), 436; G.A. Anderson: 'Motets of the Thirteenth-century Manuscript La Clayette', *MD*, xxvii (1973), 11–40, and xxviii (1974), 5–37; G.A. Anderson, ed.: *Motets of the Manuscript La Clayette*, CMM, lxviii (1975); Everist (1989), 149–53, 265–7; *MGG2* ('La Clayette', K. Kügle) *Montpellier, Bibliothèque Inter-Universitaire, Section Médecine, H196 [Mo]*. Originally 402 parchment ff. (19.2 × 13.6 cm, written block 12.8 × 7.7 cm), of which 400 survive, a bifolio with ff.303 and 308 having been lost before gatherings were made. *Foliation*: 4 series, all of which omit the first 5 folios containing the original table of contents up to f.333, including ff.303 and 308: (1) original ink Roman numerals ff.1–333, including 303 and 308; ff.18 and 19 erroneously numbered 19, 18; (2) ink Arabic numerals 1–48 on ff.350–97, many of which have been cut away; (3) ink Arabic numerals 334–97 continuing and completing original foliation; (4) pencil Arabic numerals 1–333 not allowing for missing ff.303 and 308, hence ending on f.335. *Structure*: all gatherings are quaternions except the first, a bifolio, the second, a ternion, and ff.239–45 (one leaf cut away before foliation). 8 fascs.: ff.1–22, 23–62, 63–86, 87–110, 111–230, 231–69, 270–349, 350–97, representing an original 'old corpus' of fascs.2–6 and 2 major layers of additions, (a) fascs.1 and 7, along with additions to fascs.3 and 5, and (b) fasc.8 along with additions to fasc.7. The additions carefully reproduce critical features of the original format. *Scribes*: several; precise number of text and music hands not determined (Rokseth); Jacobsthal distinguished 14 text hands, while Wolinski finds 11. Most significantly, all of fascs.2–6, with the exception of later appx to 3 and 5, are the work of one text scribe and notator; fasc.1 has a single notator; the main section of fasc.7 is the work of a single scribe and notator; and fasc.8 is the work of a single scribe and notator. *Notation and layout*: 6–8 red 5-line staves per page; the notation of the 'old corpus' is 'pre-Franconian' (generally modal ligatures, rhythmically differentiated single notes, undifferentiated rests), while that of fasc.8 is Franconian and that of fasc.7 nearly so. The layout of the motet voices differs from that in the older sources. The 4 voices of the triple motets (fasc.2): 2 sets of double columns on facing pages. Double motets of the old corpus: triplum on verso, motetus on recto, tenor across bottom of both pages. The upper voices of the double motets of fascs.7 and 8 are written in 2 not necessarily equal columns per page, a system presumably invented because of the uneven text distribution in Petronian and similar motets, though often the greater amount of triplum text also caused the end of that voice to be written across the entire page. Only in fasc.8, however, are the voices (of all but 4 motets) laid out so that all reach the bottom of a page simultaneously. Performance by reading, rather than from memory, here becomes a possibility, as a result of the innovations of Franconian notation. *Date*: fascs.2–6, 1270s (Rosketh and RISM, c1280); fascs.1 and 7, plus the additions to 3 and 5, very end of 13th century (Branner: late 13th century, Everist: 1280s); fasc.8, very early years of the 14th century (Branner and Everist: c1300). As a controversial alternative to the picture of a manuscript compiled in discrete stages of activity a decade or more

apart, Wolinski posits a single campaign of copying fascs.1–7 as an entity in the 1260s or 1270s, with fasc.8 perhaps also as early as the 1270s; not widely accepted, her theory has radical implications for the development of the motet, musical notation and music theory in the second half of the 13th century (Wolinski, 1992, pp.299–301). *Provenance*: Paris. Nothing is known of its ownership before the 1570s or 1580s (Everist, 1989, pp.115–18; Wolinski, 1992, pp.287–8), when it was in the possession of Estienne Tabourot of Dijon.

Contents: There are 336 polyphonic compositions, of which 8 lack music (therefore not included in RISM inventory), 5 are duplications and 3 are contrafacta; several survive incomplete. *Mo* (F-MO of H196) is the largest medieval motet MS extant; all compositions but those in the first fascicle (nos.1–10) and the first compositions of the fifth and eighth fascicles (nos.64 and 286) are motets. Nos.1 and 286 are conductus settings of a versicle trope, nos.2, 3 and 64 are 2 modal versions of a hocket for 3 voices with a texted quadruplum added to nos.2 and 3, no.4 is a *Benedicamus* in conductus style, no.5 is a hocket and nos.6–10 are organa, at least 2 of them by Perotinus. Each motet fascicle is dedicated principally to one genre: in the ‘old corpus’ fasc.2: 16 French and 1 Latin triple motets; fasc.3: 11 macaronic motets (Latin motetus, French triplum); fasc.4: 22 Latin double motets; fasc.5: 100 French double motets (plus 1 Provençal, 1 French-Provençal and 1 French-Latin); fasc.6: 75 French motets for 2 voices. The appx to fasc.3: 4 motets for 2 voices (2 Latin, 2 French); the appx to fasc.5: 1 macaronic motet (French-Latin). Fasc.7: 39 double motets (26 French, 7 Latin, 3 Latin-French, 3 French-Latin), at least 2 of them by Petrus de Cruce; appx to fasc.7: (a) 8 French double motets; (b) 1 Latin double motet, 1 Latin motet for 2 voices, 1 French-Latin double motet; fasc.8: 42 double motets (21 French, 16 Latin, 4 Latin-French, 1 French-Latin). *Date of music*: the whole of the 13th century.

G. Jacobsthal: ‘Die Texte der Liederhandschrift von Montpellier H.196’, *Zeitschrift für romanische Philologie*, iii (1879), 526–56; iv (1880), 35–64, 278–317; O. Koller: ‘Der Liederkodex von Montpellier’, *VMw*, iv (1888), 1–82; F. Ludwig: ‘Die 50 Beispiele Coussemaker’s aus der Handschrift von Montpellier’, *SIMG*, v (1903–4), 177–224; P. Aubry: *Recherches sur les ‘Tenors’ français* (Paris, 1907); P. Aubry and A. Gastoué: *Recherches sur les ‘Tenors’ latins* (Paris, 1907); Ludwig (1910), 345–408, 421ff; Ludwig (1923), 193ff; Besseler (1926), 137ff; Y. Rokseth: *Polyphonies du XIIIe siècle: le manuscrit H196 de la Faculté de médecine de Montpellier* (Paris, 1935–9) [facs., edn and commentary]; G. Kuhlmann: *Die zweistimmigen französischen Motetten des Kodex Montpellier*, ii (Würzburg, 1938) [edn of fasc.6]; J. Handschin: ‘The Summer Canon and its Background, II’, *MD*, iii (1949), 55–94; v (1951), 65–113; Apel, 284ff, 315ff; L. Dittmer: ‘The Ligatures of the Montpellier Manuscript’, *MD*, ix (1955), 35–55; Gennrich, pp.xxx–xxxii; *MGG1* (‘Montpellier-Handschriften’, G. Reaney); RISM, B/IV/1 (1966), 272–369; F. Mathiassen: *The Style of the Early Motet* (Copenhagen, 1966); E. Apfel: *Anlage und Struktur der Motetten im Codex Montpellier: Annales Universitatis Saraviensis* (Heidelberg, 1970); R. Branner: *Manuscript Painting in Paris during the Reign of St Louis: a Study of Styles* (Berkeley, 1977); H. Tischler, ed.: *The Montpellier Codex* (Madison, WI, 1978–85), iv; M. Wolinski: *The Montpellier Codex: its Compilation, Notation and Implications for the Chronology of the Thirteenth-Century Motet* (diss., Brandeis U., 1988); Everist (1989), 110–

34; M. Wolinski: 'The Compilation of the Montpellier Codex', *EMH*, xi (1992), 263–301; Roesner (1993), lxxvii–lxxviii; Everist (1994), 8–12; *MGG2* ('Montpellier Handschriften', D. Hiley) *Bamberg, Staatsbibliothek, Lit. 115 (formerly Ed. IV.6) [Ba]*. 80 parchment ff. (26.3 × 18.6 cm; written block 18.7 × 13.6 cm). *Foliation*: modern pencil. *Structure*: 10 uniform quaternions. *Scribes*: same music hand for ff. 1–64v, same text hand for ff. 1–62v; different later hands for second section. *Notation and layout*: mostly 10 five-line staves per page; the notation is 'Aristotelian' (see [Magister Lambertus](#)); the pages are generally divided into 2 columns for triplum and motetus, with the tenor running across the bottom of the page (see [Motet](#), fig. 5). *Date*: Fourth quarter of the century for copying of first section, early 14th century for the second (Norwood, 1979, 1986, 1990). *Provenance*: Paris or Ile de France, at least for copying of first section (Norwood, 1979, 1986, 1990).

Contents: ff. 1–64v, contains 100 double motets, of which 44 are Latin, 47 French and 9 macaronic (Latin motetus, French triplum), on ff. 1–62, notated in parts, plus an appx on ff. 62v–64v with 1 conductus setting of a versicle trope and 7 hoquet clausulas in score. All but 1 of the compositions are for 3 voices; the other (ff. 57v–58) has triplum, motetus and 2 tenors. The motets are arranged alphabetically by first letter (only) of the motetus; within each letter division the order is: Latin, macaronic, French. The second section of 2 quaternions, ff. 65–80, contains the *Practica artis musice* by [Amerus](#), ff. 65–79; an anonymous treatise on *cantus mensurabilis*, f. 79r–v; and 2 further motets, f. 80r–v. These are all later additions. *Date of Music*: repertory characteristic of period, c1260–90.

P. Aubry: *Cent motets du XIIIe siècle publiés d'après le manuscrit Ed. IV.6 de Bamberg* (Paris, 1908) [facs., edn and commentary for ff. 1–64v]; Ludwig (1923), 198, 220; *MGG1* ('Bamberger Handschrift', H. Husman); Apel, 302ff; Gennrich, p. xxv; RISM, B/IV/1 (1966), 56ff; G.A. Anderson, ed.: *The Compositions of the Bamberg Manuscript*, CMM, lxxv (1977); C. Ruini, ed.: *Ameri Practica Artis Musicae (1271)*, CSM, xxv (1977); G.A. Anderson: 'The Notation of the Bamberg and Las Huelgas Manuscripts', *MD*, xxxii (1978), 19–67; P.L.P. Norwood: *A Study of the Provenance and French Motets in Bamberg, Staatsbibliothek, Lit. 115* (diss., U. of Texas, Austin, 1979); RISM, B/III/3 (1986), 13–14; M. Huglo: 'Le traité de *Cantus Mensurabilis* du manuscrit de Bamberg', *Pax et sapientia: Studies in Text and Music of Liturgical Tropes and Sequences in Memory of Gordon Anderson*, ed. R. Jacobsson (Stockholm, 1986), 91–5; P. Norwood: 'Performance Manuscripts from the Thirteenth Century?', *College Music Symposium*, xxvi (1986), 92–6; Everist (1989), 149–53; P.P. Norwood: 'Evidence Concerning the Provenance of the Bamberg Codex', *JM*, viii (1990), 491–504; Roesner (1993), lxxviii–lxxix; *MGG2* ('Bamberg Handschriften', R. Stephan) *Burgos, Monasterio de Las Huelgas [Hu]*. 170 parchment ff. (26 × 18 cm; written space varies: 23.5 × 13 cm to 15.3 × 13.2 cm). *Foliation*: modern ink (1906); 2 successive folios numbered 124. *Structure*: 19 gatherings; 1–16 (ff. 1–148v) all originally quinions, but the fourth (only outer bifolio remaining) and the eighth (innermost bifolio missing) are defective. 17–19 (ff. 149–168v) were originally written as 2 more quinions, but at present are bound as a quaternion, a ternion and a half, and a bifolio with 2 single folios, to be read in the order 149–52, 161, 166–7, 160, 162, 165, 153–6, 163, 164, 168; 169 is a fly-leaf. *Scribes*: 1 hand for the main part of the MS (ff. 1–7v, 8v–152v, 157–159 first staff,

161r–v, 166–167v); a later hand entered the isolated part on f.8, and according to Anglès 11 further and later hands wrote the remaining pages from 153 on. *Notation and layout*: the red 5-line staves are distributed 6 per page for 'score' notation and 7–11 (ff.100v–101) for part notation; the notation is Franconian with certain idiosyncratic modifications; each of the shorter double motets is accommodated on 1 page, while the longer ones are notated as in *Mo*, i.e. triplum on the verso, motetus on the recto, tenor at foot of page. *Date*: main part c1300 (Dittmer, *MGG1*, who disproved the date c1325 given by Anglès and by Reaney, *RISM*); later additions c1325. *Provenance*: MS was written for, and has remained in, the Cistercian convent of Las Huelgas.

Contents: 45 monophonic pieces (20 sequences, 5 conductus, 10 *Benedicamus* tropes) and 141 polyphonic compositions, 1 of which (no.10 in Anglès edn) lacks music (therefore excluded from inventory in *RISM*). The comprehensive polyphonic repertory consists of conductus (including 1 Credo), Latin motets (for 2 voices, conductus motets and double motets), 1 solmization exercise, Sanctus settings, Kyrie, Gloria, Sanctus and Agnus tropes, solo portions of 3 graduals and 3 alleluias, 1 offertory trope, several *Benedicamus Domino* and *Benedicamus* tropes, and sequences. *Date of music*: mainly later 13th century, but including works composed in the first half of the century (Notre Dame repertory); additions: first quarter of 14th century.

H. Anglès: *El còdex musical de Las Huelgas* (Barcelona, 1931/R) [facs., edn and commentary]; J. Handschin: 'The Summer Canon and its Background', *MD*, iii (1949), 55–94; v (1951), 65–113; Apel; Gennrich, p.xxviii; H. Anglès: *La música de las cantigas de Santa María del Rey Alfonso el Sabio*, v/iii/1, (Barcelona, 1958), 91–8; *MGG1* ('Las Huelgas', L.A. Dittmer); *RISM*, B/IV/1 (1966), 210ff; M. Lütolf: *Die mehrstimmigen Ordinarium Missae-Sätze vom ausgehenden 11. bis zur Wende des 13. zum 14. Jahrhundert*, i (Berne, 1970), 262–83; G.A. Anderson: 'The Notation of the Bamberg and Las Huelgas Manuscripts', *MD*, xxxii (1978), 19–67; D. Vega Cernuda: 'El código de Las Huelgas: estudio de su técnica polifónica', *RdMc*, i (1978), 9–60; G.A. Anderson, ed.: *The Las Huelgas Manuscript*, CMM, lxxix (1982); Roesner (1993), lxxix–lxxx; *MGG2* ('Las Huelgas', M. Gómez) *Turin, Biblioteca Reale, Vari 421 [Tu]*. 125 parchment ff. (23 × 16.2 cm), the last 45 of which contain music. *Foliation*: apparently once an independent motet collection, then bound into a large codex E.73, the music is now found in a MS that is the last of 4 that came into being in the 18th century when E.73 was split up into MSS 46, 43, 42(2) and 42(1), in that order. The first section of MS 42(1), containing St Jerome's commentaries on the Bible, is foliated 169–248 as a continuation of M2 42(2). The second section, containing the *liber motetorum*, has 5 unnumbered folios (usually referred to as A–E), 40 folios with old red ink Roman numerals, 1 unnumbered paper fly-leaf at the front and another at the back. *Scribes*: no change of hands apparent in music section. *Notation and layout*: Franconian notation, on 8 red 5-line staves to each page, except for the first 3 pieces (ff.A–E), which are notated on 6 staves. Distribution of parts as in *Ba* (*D-BAs* Lit.115) and *Mo*. *Date*: c1300. *Provenance*: abbey of St Jacques, Liège (title on f.1); still there in 1667 as part of MS E.73.

Contents: ff.A–E: 3 conductus for 3 voices; f.Ev: original table of contents; ff.1–40: 31 double motets (24 French, 6 macaronic, 1 Latin). *Date of music*:

mostly late 13th century.

Ludwig (1923), 205; Besseler (1926), 142; A. Auda: *Les 'motets wallons' du manuscrit de Turin: Vari 42* (Brussels, 1953) [fac., edn. and commentary]; Gennrich, pp.xxxiv–xxxv; RISM, B/IV/1 (1966), 801–07; P. Norwood: 'Performance Manuscripts from the Thirteenth Century?', *College Music Symposium*, xxvi (1986), 92–6; Paris, *Bibliothèque Nationale de France*, fr.146 [*Fauv*]. 102 parchment ff. (46.2 × 33 cm; written block average 33.5 × 23.8 cm). *Foliation*: 4 unnumbered leaves at the beginning and 6 at the end, 2 folios lettered A and B, first section of MS numbered I–XLVIII (fig.33); 2 leaves inserted at a slightly later date between ff.28 and 29 numbered in 19th-century hand (*28bis* and *28ter*), the remainder, ff.49–88, in more recent Arabic numerals. *Scribes*: 1 hand for first section of MS (except ff.*28bis* and *28ter*); another hand for musical portion of second section (ff.57–62v). *Date*: 1316, perhaps 1316–18 (Roesner, Avril and Regalado, 1990, p.49). *Provenance*: Paris.

Contents: 4 main sections. The first, ff.I–XLV, contains an edition by [Chaillou de Pesstain](#) of the [Roman de Fauvel](#), for whose music (except that on ff.*28bis* and *28ter*) fly-leaf B is the original index (fly-leaf A contains an unrelated French poem). The second section, ff.XLVI–XLVIII and 49–55v, has 'Plusiers Diz de mestre Geoffroi de Paris'. The third section, ff.57r–62v, contains monophonic compositions by [Jehannot de l'escurel](#), including 15 ballades, 11 rondeaux (1 also in a 3-part arrangement), 5 virelais and *dits entés*. The fourth section, ff.63–88, has a rhymed chronicle covering the period from 1300 to 1316. *Date of music*: of the *Roman de Fauvel* early 13th century to 1315–16; of L'Escurel, c1300. *Composer*: [Philippe de Vitry](#); 2 motets and 1 detached motet triplum are attributable to him. Leech-Wilkinson posits authorship of several motets in the *Roman* to an as yet anonymous 'Master of the Royal Motets'.

Wolf (1904), 40ff; P. Aubry: *Le Roman de Fauvel* (Paris, 1907) [fac.]; Wolf (1913–19), i, 278ff; Ludwig (1923), 278; Besseler (1925), 176, and (1926), 187–219; Apel, 325ff, 449; *MGG1* ('Fauvel', F. Gennrich); L. Schrade, ed.: *The Roman de Fauvel; The Works of Philippe de Vitry; French Cycles of the Ordinarium Missae*, PMFC, i (1956) [34 polyphonic pieces]; Gennrich, pp.xxvi–xxvii; RISM, B/IV/2 (1969), 163–72; E.H. Sanders: 'The Early Motets of Philippe de Vitry', *JAMS*, xxviii (1975), 24–45; E.H. Roesner: 'The Making of Chaillou de Pesstain's edition of the *Roman de Fauvel*', *L'Europa e la musica del Trecento: Congresso IV: Certaldo 1984 [L'Ars Nova italiana del Trecento, vi (Certaldo, 1992)]*, 287–313; E.H. Roesner, F. Avril and N. Regalado, eds.: *Le Roman de Fauvel in the Edition of Mesire Chaillou de Pesstain* (New York, 1990) [fac. and commentary]; H. Tischler and S.N. Rosenberg, eds.: *The Monophonic Songs in the Roman de Fauvel* (Lincoln, NE, 1991); J.C. Morin: *The Genesis of Manuscript Paris, Bibliothèque Nationale, fonds français 146, with Particular Emphasis on the Roman de Fauvel* (diss., New York U., 1992); *MGG2* ('Fauvel', K. Kügle); D. Leech-Wilkinson: 'The Emergence of *ars nova*', *JM*, xiii (1995), 285–317; P. Helmer, ed.: *Le Premier et le Second livre de Fauvel* (Ottawa, 1997); M. Bent and A. Wathey, eds.: *Fauvel Studies: Allegory, Chronicle, Music, and Image in Paris, Bibliothèque Nationale de France, MS français 146* (Oxford, 1998)

[Sources, MS, §V: Early motet](#)

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Sources, MS

VI. English polyphony 1270–1400

1. General.
2. The Worcester Fragments.
3. Other individual sources.

BIBLIOGRAPHY

Sources, MS, §VI: English polyphony 1270–1400

1. General.

It is an indication of the lamentable state of preservation of medieval English polyphony that, strictly speaking, a report on its MS sources has to be negative; no integral codex written in the British Isles between the Winchester Troper (*GB-Ccc 473*) and the Old Hall MS (*Lbl Add.57950*) is extant, aside from the Scottish *D-W 677*. (Some commonplace books with music entries are intact as such.) Yet how significant a role polyphonic music played in medieval England, at least from the 13th century on, is indicated by the quantity of surviving scraps, fly-leaves, paste-downs, stray leaves, and isolated jottings. Several of the MSS of which only fragmentary leaves remain were sizable codices, some of them numbering over 200 pages (Lefferts, 1986, pp.159–61). While all of them are in more or less tattered and scattered condition, 'England has in fact more sources of medieval polyphony than any other country' (G. Reaney, xv, 1961, p.15).

Only in settings of vernacular poetry does medieval England seem to have been eclipsed by other countries. There are very few, their occurrence is isolated, and the MSS are therefore not specifically cited below (see Dobson and Harrison, 1979, particularly for *GB-Cu* 5943 and see Wathey, 1993, for *GB-Lbl* 41340(H)).

The sources that preserve Latin polyphony may be divided into two groups, containing (1) compositions, most or all of which date from the 13th century, and (2) 14th-century compositions. There are five main categories into which the repertory of the first group can be divided: (a) sequences, tropes, conductus, and rondelli (see [Rondellus](#)); (b) motets on a *pes* (see [Pes \(i\)](#)); (c) chant settings; (d) troped chant settings; and (e) motets on a *cantus firmus*. In many of the sources specimens of several of these categories are found without strict separation from one another. This applies primarily to the so-called Worcester Fragments (see §2) as well as to lesser sources, such as *GB-Ob* CCC497 (two scribes), *F-Pn* fr.25408, *GB-Ob* Mus.c.60, and *USCu* 654 App. Some of the sources that preserve only one category are *GB-Ob* Bodley 257, *Owc*, *Ob* CCC489, *Ob* Wood 591 (category a); *Ctc* 0.2.1 (category e). Of course, in view of the fragmentary condition of the sources there are relatively few concordances (about a dozen); yet they attest the dissemination of much of the repertory, the more so as two compositions (Worcester Fragments nos.53 and 67, ed. in PMFC, xiv, nos.56 and 57) exist in three versions. While little or nothing is known about the points of origin of a number of sources other than the Worcester Fragments, enough information is available to prove that the geographic spread of English polyphony embraced many widely separated centres and areas, including both France (*F-MOf* H196 nos.59–61, ed. in PMFC, xiv, nos.79, 77, 78) and a Cistercian abbey in Yorkshire (*US-Cu* 654 App.). No comprehensive discussion of the MSS exists; lists of compositions and sources in Losseff (1994) and Summers and Lefferts (forthcoming).

The repertory of the 14th century falls into three main groups: motets (increasingly based on a *cantus firmus*, rather than a *pes*); cantilenas (see [Cantilena \(i\)](#)); and discant settings for three voices of *cantus firmi* (many of them choral chants). As in the 13th century, many sources mix two or all of the genres. The main fragmentary sources are *GB-Lwa* 33327; *Lbl* 24198; *Onc* 362; *Cpc* 228; *Lbl* Sloane 1210; *Lbl* 62132A; *Cgc* 727/334; *Cgc* 543/512; *B-Br* II266; *GB-Ob* Hatton 81; *DRc* C.I.20; *Ob e* Mus.7; *Lpro* 23; *Lbl* Arundel 14; and *Ob* Barlow 55. *Onc* 362, *Ob e* Mus.7 and *DRc* C.I.20 transmit motets almost exclusively (the latter two also including some continental motets of the 14th century), *Lwa* 33327, *Ob* Hatton 81 and *Lbl* 24198 entirely so. Despite the fact that the contents of these MSS range from a total of five items (*Ob* Hatton 81) to a total of only 21 (*Onc* 362), there is a surprising number of concordances, which relate *Ob* Hatton 81, *Ob e* Mus.7 and *DRc* C.I.20 to one another; another such group consists of *Cpc* 228., *Lbl* Sloane 1210, *B-Br* II266, *Lbl* 62132A, *GB-Cgc* 727/334, *Cgc* 543/512 and several lesser sources. Some of these, as well as *Onc* 362 and *Lwa* 33327, are also related to the Worcester Fragments. The sources cited all date from the first half or the middle of the 14th century (*Lwa* 33327 probably goes back to the last decade of the 13th). Later MSS are even more fragmentary, they continue to transmit mostly motets, discant settings and cantilenas. Among them, the most significant include *Occ* 144,

Ir 50/22/13/15, *Lpro* E 163/22/1/24, *US-NYpm* 978 and *Lbl* 40011B; the last, written on paper using white void notation, is now dated about or just before 1400 (Bent, 1987). The most comprehensive listing of sources is Summers, 1990, which is supplemented by Wathey, 1993. Some items of possibly late 14th or early 15th century origin are given in *RISM, B/IV/4, Census-Catalogue* and Curtis and Wathey, 1994.

While it is awkward to present formal descriptions of such fragmentary remains, a description of the Worcester Fragments as well as accounts of the musical contents of 12 MSS are nevertheless given below, in the hope that a general picture will be discernible. All listed sources contain ten or more polyphonic pieces (*Lbl* Harl.978 has fewer but its list indicates 164 other compositions), an arbitrary criterion of selection from many points of view, but one which does in fact allow inclusion of MSS which are representative in content.

Sources, MS, §VI: English polyphony 1270–1400

2. The Worcester Fragments.

The Worcester Fragments consist of over fifty folios from nine or more separate volumes, only three of which are represented by a substantial number of pages. This material survives today in three separate collections of parchment leaves (fly-leaves etc.) not corresponding directly to any one of the medieval volumes: *GB-WO* Add.68 (*olim* *Worc*), *Ob* Lat.lit.d.20 and *Lbl* Add.25031. *RISM* incorporates the third of these into the second, which is likewise given the sigillum *Worc*, although it is listed and inventoried separately from the first. The reason for this unusual procedure is complex. Recognizing the relatedness of some leaves, between 1925 and 1952 attempts were made at the Bodleian Library to reconstruct one or more MSS of English medieval polyphony by combining certain Bodleian fragments (from three different MSS) with photographic copies of the four folios of *Lbl* Add.25031 and of most of the fragments collected in *WO* Add.68. This curious aggregate, designated as *Ob* Lat.lit.d.20 and containing nearly twice as many photographs as it does originals, forms the basis of Dittmer's edition (MSD, ii, 1957) and of *RISM*'s listing; the last 32 of the 109 items of the edition are transcriptions of those polyphonic contents of *WO* Add.68 (20 leaves) that were not incorporated as photographs into *Ob* Lat.lit.d.20, and only the fragments containing them are listed under *WO* Add.68 in *RISM*.

WO Add.68 contains both monophony and polyphony. The leaves or groups of leaves containing polyphonic compositions are as follows (asterisks indicate photographic copies in *Ob* Lat.lit.d.20): nos.ix*, x*, xi*, xii, xiii*, xviii, xix, xx, xxviii*, xxix, xxx, xxxi*, xxxii and xxxv* (fig.32; no.xxxv is composed of six leaves that in the 1920s were removed from *Omc* 100, and transferred to *WO* Add.68). Their relationship with the Oxford and London sources is shown by similarities in musical style and genre, palaeographic factors (including certain notational devices), size of leaves, medieval foliation (where present), and the evident original adjacency of certain leaves now preserved in different sources.

At least the first 21 leaves of the 'factitious' (*RISM*) MS *Ob* 20, as at present constituted, evidently came originally from one volume, though only eight of them are Bodleian originals, while of the remainder (photographs)

nine are contained in four different items of *WO Add.68* and four are in *Lbl Add.25031*. Dittmer (MSD, ii, pp.13–14) suggested that the music of *Ob Lat.lit.d.20* might have come from as few as two or as many as five different volumes; it is probable that the first volume (ff.1–21 or 22 – about half of them discontinuous and most of them preserving the original foliation) was separate, while ff.25–32 (or 33) plus ff.34–5 and ff.23–4 plus ff.36–9 may originally have been parts of two further volumes. Well over a dozen different hands (including palimpsests) can be distinguished in the Worcester Fragments (see Wibberley, 1976 and Losseff, 1994). For a description of the compositions as well as probable dates of the sources and the music, see [Worcester polyphony](#). Nothing definite is known about provenance, though the preservation in Worcester of so relatively large a number of leaves makes it reasonable for scholars to have assumed that most of the polyphony was written or at least used there. New fragments from the same complex of medieval sources have been found by Summers (now identified as *WO Add.68*, frag.xxxix/1 and 2).

Worcester, Cathedral Library, Add.68 [Worc]. Fly-leaves and bindings from various MSS in Worcester Cathedral Library, plus 6 leaves formerly *Omc 100* (transferred to Worcester in the 1920s). The folio numbers of those fragments included as photocopies in *Ob Lat.lit.d.20* (as used by Dittmer and *RISM*) are given in parentheses: frag. IX: 1 leaf (f.27); X: 2 leaves (ff.1–2); XI: 2 leaves (ff.20–21); XII: 1 leaf; XIII: 4 leaves (ff.36–9); XVIII: 2 leaves; XIX: 6 leaves; XX: 2 leaves; XXVIII: 4 leaves (ff.8–11); XXIX: 4 leaves; XXX: 4 leaves; XXXI: 1 leaf (f.7); XXXII: 1 leaf; XXXIV: 1 strip; XXXIVa–c: 3 strips; XXXV: 6 leaves (formerly *Omc 100*; ff.26, 29–33). The strips XXXIV and XXXIVa–c were disregarded by Dittmer. Strips xxxix/1 and 2 were recently identified by Summers; for these, see Wathey, 1993 *Oxford, Bodleian Library, Lat.lit.d.20 [Worc]*. Fragments gathered together from various MSS in the Bodleian. Their original shelf-mark and the number of their leaves, followed by their foliation as now interspersed with photocopies (used by Dittmer and *RISM*), are Auct.F inf. 1, 3: 8 leaves (ff.12–19); Hatton 30: 1 leaf (f.22); Bodley 862: 3 leaves (ff.23–5); Bodley 862 (covers): 1 leaf (f.27a); Bodley 862:1 leaf (f.28); Bodley 862: 2 leaves (ff.34–5). *London, British Library, Add.25031 [Worc]*. 3 ff. (17 x 17.5 cm, 23.5 x 18 cm, 23.5 x 18 cm) and 2 strips (now mounted one above the other) in the front of miscellaneous tracts, letters etc., preceded by four modern paper leaves. The first two parchment leaves bear an old ink foliation XIII, XIII. Modern pencil foliation 1–4. The correct order is as follows (foliation in *Ob Lat.lit.d.20* indicated in brackets): f.1r–v with the second strip of f.4r–v underneath it [ff.3r–v and 6 r–v, second strip], f.2r–v [f.4r–v], f.3v–r [f.5r–v], f.4v–r, first strip [f.6r–v, first strip]. The original foliation of ff.3 and 4 (xv and xvi) has been cut off. The first of the two strips is erroneously indicated as reverse in *RISM*, while in Dittmer (MSD, ii, p.18) it is listed as staff 7 of the folio to which it originally belonged.

[Sources, MS, §VI: English polyphony 1270–1400](#)

3. Other individual sources.

London, British Library, Harl.978 [LoHa]. 170 ff (19 x 13 cm), of which the first four and last four are fly-leaves, the outside ones paper, the other six parchment; after the first four fly-leaves an 18th-century paper fly-leaf has been inserted. *Foliation*: 3 systems, none including the eight outer fly-

leaves. First series begins with parchment leaves, running 1–3, 5–9, unnumbered folio, 10–35, 58–182. The 18th-century fly-leaf was then added and numbered 1*. Ff.58–182 of the first system then refoiled in modern pencil (British Museum) as 36–160. A final British Museum pencil system refoiled the 18th-century fly-leaf and the parchment leaves as 1–162. *Notation*: music (ff.2–15) in more than one hand (not yet precisely differentiated: Handschin, p.67) but all roughly contemporaneous; most breves in monophony and polyphony are rhomboid. *Date*: music c1250 or soon after. *Provenance*: Reading Abbey (Benedictine); whether it remained there until the dissolution of the abbey, and how the 1st Earl of Oxford acquired it, are unknown. *Contents*: a gathering of music on ff.2–13v; a second gathering containing solmization exercises on ff.14–15 and a calendar of Reading Abbey (entries for Jan–Feb only); on ff.15v–21v; list of contents of a lost MS containing 164 sacred polyphonic compositions, belonging to W. de Wintonia (see [Wintonia, W. de](#)), in a hand nearer the end of the 13th century, on ff.160v–161. The rest of the MS does not relate to the date or contents of the music or list. *Music on ff.2–13v*: 4 monophonic cantilenas; 3 *estampies* (untexted) for 2 voices; 1 conductus for 3 voices, with both Latin and a unique French text, followed by the *neuma* (in modal rhythm) of which the conductus tenor is an arrangement; 1 monophonic cantilena; the famous ‘Summer Canon’. List on ff.160v–161: the list is headed ‘Ordo libri W. de Wintonia’ and begins with a setting of the Marian Gloria trope *Spiritus et alme* entitled ‘*Responsorium R. de Burgate*’ (Ludwig read ‘*Responsorium de virgine*’) (see [Burgate, R. de](#)). There follow settings of 7 other Marian tropes, including 2 *Regnum*, 1 responsory, 3 alleluia tropes and 1 alleluia. Next comes a cycle of 37 alleluia settings for important feasts and Lady masses; this list is headed ‘*Postea Responsoria W. de Wic*’, which attribution has been expanded to ‘*W. de Wicumbe*’ (see [Wycombe, W. de](#)). There follow 38 ‘*Cunctus*’, 13 ‘*Moteti cum una littera et duplici nota*’ (presumably conductus motets), 18 ‘*Moteti cum duplici littera*’ (double motets), 2 ‘*Item moteti cum duplici nota*’ (presumably additional conductus motets), 48 ‘*Item cum duplici littera*’ (additional double motets).

Wooldridge and Hughes, i (London, 1897), pls.12–22 [facs.]; F. Ludwig: *Repertorium organorum recentioris et motetorum vetustissimi stili* (Halle, 1910), 267ff; J. Wolf: ‘Die Tänze des Mittelalters’, *AMw*, i (1918), 10–42 [edns of 3 *estampies*]; W. Apel: *The Notation of Polyphonic Music 900–1600* (Cambridge, MA, 1942, 5/1953), 247 [facs.]; HAM, i (1946), nos.41–2; J. Handschin: ‘The Summer Canon and its Background, I’, *MD*, iii (1949), 55–94; v (1951), 65–113; B. Schofield: ‘The Provenance and Date of “Sumer is icumen in”’, *MR*, ix (1949), 81–6; L.A. Dittmer: ‘An English *Discantuum Volumen*’, *MD*, viii (1954), 19–58, C. Parrish: *The notation of Medieval Music* (New York and London, 1958), pls. xxxii–xxxiii, xliii [facs.]; RISM, B/IV1 (1966), 505–8; H. Bessler and P. Gülke: *Schriftbild der mehrstimmigen Musik*, Musikgeschichte in Bildern, iii/5 (Leipzig, 1973), 44–7; C. Hohler: ‘Reflections on some Manuscripts Containing 13th-Century Polyphony’, *Journal of the Plainsong and Mediaeval Music Society*, i (1978), 2–38; PMFC, xiv (1979), nos.4a, 4b, 16, 17, 18, appx.23a, appx.23b; Lefferts (1986), 161–5; T. McGee: *Medieval Instrumental Dances* (Bloomington, IN, 1989), nos.39–41 [edn of 3 dances]; Loseff (1994), 82–4; Summers and Lefferts (forthcoming) [facs] *Oxford, Bodleian Library, Corpus Christi College, 497 [OCC497]*. 7 ff. (various sizes, some

only narrow strips), once fly-leaves of *Ob* CCC86, now separated; gap of at least one leaf between f.4 and f.5. *Notation*: 4 sets of 3 red 5-line staves per page, with 4 brown 4- or 5-line staves added in the wide lower margin of ff. 3v–4, 5v–6. Non-mensural notation except for the motet additions, which are in 13th-century English mensural with rhomboid breve. *Date*: third quarter of 13th century, additions last quarter; *Provenance*: unknown. *Contents*: 2 Latin-texted Kyries (no cantus firmus), 9 conductus in score, 2 motets in parts; all for 3 voices. 1 item omitted in RISM between no.7 and no.8; RISM no.13 is monophonic. Two pieces have concordances with 13th-century Parisian MSS.L.A. Dittmer: 'Beiträge zum Studium der Worcester-Fragmente', *Mf*, x (1957), 29–39; RISM, B/IV/1 (1966), 582–6; M. Lütolf: *Die mehrstimmigen Ordinarium Missae-Sätze vom ausgehenden 11. bis zur Wende des 13. zum 14. Jahrhundert* (Berne, 1970) [edns of 2 pieces]; PMFC, xiv (1979), nos.18, 23–4, 42, 82, appxs. 2–4; Anderson (1979–88), ii, no.F33 and ix, nos.O25–O32; Losseff (1994), 42–9; Summers and Lefferts (forthcoming) [facs.]*Cambridge, Trinity College, O.2.1 (catalogue: 1105) [Cb7]*. 262 ff. (22.9 x 16.4 cm), of which the first two and last two are unnumbered paper fly-leaves. Two more front fly-leaves are foliated I–II. Music on ff.I–II, 229–30. *Notation*: English mensural with rhomboid breve on 12 red 5-line staves per page. The two upper parts have the same text and are written in score; the unlabelled tenor or tenors follow separately. *Date of music*: third quarter of 13th century. *Provenance*: main MS from Ely Cathedral priory (Benedictine) c1200. *Contents*: 9 conductus motets, all but 1 fragmentary, 1 (possibly 2) for 4 voices (2 tenors, of which 1 has a cantus firmus). The last 3 pieces are well known from continental sources. The first composition is erroneously listed as two separate pieces in RISM.J. Handschin: 'The Summer Canon and its Background, II', *MD*, iii (1949), 55–94; v (1951), 65–113; RISM, B/IV/1 (1966), 482–5 [lists edns of continental pieces made from other MSS]; PMFC, xiv (1979), no.75, appxs. 24–5; Summers and Lefferts (forthcoming) [facs.]*Oxford, Bodleian Library, Mus.c.60 [OM 60]*. Miscellany of which only ff.79–85 (various sizes) and f.86 (26.7 x 19.7 cm, cut in half) and f.104r–v are medieval and contain music; f.86 comes from a mid-15th century continental MS and will not be further described here. *Notation*: ff.79–80, 81–85v square notation without semibreves or minims, on the whole reflecting the precepts of Johannes de Garlandia f.104r–v uses 13th-century English mensural with rhomboid breve expressing second mode. F.80v uses semibreves. Generally 9 red 5-line staves per page. *Date*: late 13th century, f.81 slightly earlier, f.80v first half of the 14th century. *Provenance*: unknown (two concordances with the Worcester Fragments). *Contents*: 13 pieces. Ff.79–85 (RISM nos.3 and 4 are a single item). 2 troped introits, 2 Kyrie tropes (one a fragmentary motet setting, the other in cantilena style without cantus firmus), 1 Gloria (no cantus firmus), 2 Gloria tropes (one a fragmentary motet setting, the other in 4-voice score and attributed by Dittmer and Sanders to [R. de Burgate](#)), 1 troped responsory, 1 conductus, 1 *pes* motet with 2 texted parts and 2 tenors, Fragments of 3 motets. Most of these pieces are incomplete, with voices missing. On f.104r–v, 1 fragmentary motet.L.A. Dittmer: 'An English *Discantum Volumen*', *MD*, viii (1954), 19–58; L.A. Dittmer: 'Beiträge zum Studium der Worcester-Fragmente', *Mf*, x (1957), 29–39; E.H. Sanders: 'Cantilena and Discant in 14th-century England', *MD*, xix (1965), 7–52 [edn. of 1 piece]; RISM, B/IV/1 (1966), 566–70; M. Lütolf: *Die*

mehrstimmigen Ordinarium Missae-Sätze vom ausgehenden 11. bis zur Wende des 13. zum 14. Jahrhundert (Berne, 1970) [3 facs., edn of 2 pieces]; PMFC, xiv (1979), nos.44, 59, 67, appx. 15; P.M. Lefferts and M. Bent: 'New Sources of English Thirteenth and Fourteenth-Century Polyphony', *EMH*, ii (1982), 338–42 [with facs. and partial edn of f.104r–v]; Summers (1983), pls. 161–7 [facs.]; Summers and Lefferts (forthcoming) [facs.] *Chicago, University Library, 654 App [US-Cu]*. 4 ff. (c26 × 20 cm), cut across the middle and trimmed (from a probable original size of c30 × 20cm) to make 16 fly-leaves around another MS, now kept separately. *Notation*: late English mensural with rhomboid breve, on 11 or 12 red 5-line staves, one nearly always cut away. *Date*: c1290. *Provenance*: Meaux Abbey (Cistercian), near Beverley, east Yorkshire. *Contents*: 10 compositions for 3 voices. One of the upper voices is missing in each of the three compositions on f.1. The remaining pieces are a Gloria trope with another texted part and a tenor, a motet whose upper voices share the same text, 3 rondelli, and 2 pieces containing rondellus or voice-exchange sections. R.L. Greene: 'Two Medieval Musical Manuscripts: Egerton 3307 and some University of Chicago Fragments', *JAMS*, vii (1954), 1–34; L.A. Dittmer: *The Worcester Fragments*, MSD, ii (1957), 169 [edn of *In excelsis gloria*]; L.A. Dittmer: *Worcester Add.68, Westminster Abbey 33327, Madrid, Bibl. Nac. 192*, Publications of Mediaeval Musical Manuscripts, v (New York, 1959), 44 [facs. of part of *In excelsis gloria*]; L.A. Dittmer: *Oxford Latin Liturgical D 20, London Add. Ms. 25031, Chicago, Ms. 654 App.*, Publications of Mediaeval Musical Manuscripts, vi (New York, 1960) [complete facs., edns of all but *In excelsis gloria*]; E. Apfel (1959) [edns of 5 pieces]; *RISM*, B/IV/1 (1966), 813–16; PMFC, xiv (1979), nos.32–6, 73, 76; Wathey (1993), 60–62 [concordance in *GB-Lwa frag.3/1*]; Summers and Lefferts (forthcoming) [facs.] *Oxford, New College, 362 [ONC]*. Medieval liturgical fragments collected from various bindings, of which one group of 10 ff. (32.1 x 21.5 cm, some reduced by excisions) contains music. It bears an old red ink foliation (lxx–lxxi, lxxvi–lxxvii, lxxxi–lxxxiii, lxxxviii–xc) and a modern pencil foliation (82–91, incorrect, to be read in the order 84–9, 82–3, 90–91). *Notation*: 11 red 5-line staves per page; Petronian notation except for three added pieces (nos.18–20) on ff.90v, 91 which employ down-tailed semibreves (no.18) and minims (no.19). Score notation for nos.13, 19–20, otherwise parts written separately. *Date*: c1320 (Harrison). *Provenance*: unknown. *Contents*: 21 compositions: 1 motet for 4 voices with 3 texted upper voices and a French tenor; 2 motets for 4 voices with 2 texted upper voices and 2 tenors (one with one French text for the tenors); 1 motet for 3 voices with a French tenor; 8 motets (several fragmentary, some for 4 voices); 2 voice-exchange motets for 3 voices; 1 rondellus for 3 voices; 1 *Regnum* trope for 4 voices (motet); 1 Gloria trope for 3 voices; 1 antiphon for 3 voices (motet); 1 respond for 4 voices (motet with 2 texted upper voices); 2 discant settings for use before a lection. E. Apfel: (1959) [edns of 10 pieces]; Harrison (1960); *RISM*, B/IV/ 1 (1966), 588–93; F. Ll. Harrison: 'Ars Nova in England: a New Source', *MD*, xxi (1967), 67–85; T. Göllner: *Die mehrstimmigen liturgischen Lesungen* (Tuzing, 1969), 132–3, 325–6 [facs. and commentary]; PMFC, xiv (1979), no.42; PMFC, xv (1980), nos.1–10, 17; Harrison and Wibberley (1981), pls.80–99 [facs.]; PMFC, xvi (1983), nos.32, 41–2, 99, 101–2; Summers (1983), pls. 197–9 [facs.]; Lefferts (1986); Wathey (1993), 6–8 [concordance in *GB-AB 22875E*] *Cambridge, Gonville and Caius College, 543/512 [CGC]*. 270 ff

(25.5 x 18.3 cm) of which the first four and last four are unnumbered modern paper fly-leaves. *Foliation*: 1–262, partly old ink, partly modern pencil (the old foliation is three numbers higher). Music on ff.246v–249r and 252v–262. *Notation*: Petronian, 8–10 four- or five-line staves per page. Monophonic additions in three further hands on f.248, including white mensural notes. The motets are written in parts, the remainder in score. *Date*: c1330. *Provenance*: texts on f.249v refer to East Anglia and bishops of Norwich, the last entry in the main hand naming William de Hermyn (1325–36).

Contents: 14 items: 6 motets (one for 4 voices, with 2 tenors, the remainder for 3 voices); 2 rondelli for 4 voices; 5 cantilenas (in the usual double-versicle form of the sequence), 3 for 3 voices, 2 for 2 voices; and 1 isolated motet part.

J. Handschin: 'The Summer Canon and its Background, II', *MD*, v (1951), 65–113 [edn. of 1 piece]; E. Apfel (1959) [edns. of 7 pieces]; M. Bukofzer: 'Popular and Secular Music in England to 1470', *NOHM*, iii (1960/R), 107–28, 165–213; E.H. Sanders: 'Tonal Aspects of 13th-century English Polyphony', *AcM*, xxxvii (1965), 19–34 [edn of 1 piece]; RISM, B/IV/1 (1966), 468–71; PMFC, xiv (1979), 57; PMFC, xv (1980), nos.25–8, 33; Harrison and Wibberley (1981), pls.120–42 [facs.]; PMFC, xvi (1983), 97–8; Summers (1983), pls.16–20 [facs.]; PMFC xvii (1986), nos.19–21, 36–8; Lefferts (1986) *London, British Library, Sloane 1210 [SI]*. 144 ff. (21 x 14 cm), numbered 1, 1bis, 2–143. Ff.1, 1bis, 138–43 are fly-leaves with music. *Notation*: various hands; 9–11 brown or red 4- or 5-line staves per page. Notation styles include those with dots of division, *signum rotundum*, minims, semibreves with left-hand oblique descending tail. *Date*: c1330. *Provenance*: early owners include John Gigur, *magister* at Tattershall collegiate chapel. *Contents*: 14 pieces: Kyrie trope for 3 voices, Gloria for 3 voices, Credo for 3 voices, alleluia for 2 voices, hymn for 3 voices (only the Credo and the hymn have been shown to be cantus firmus settings), 3 motets for 3 voices; 6 cantilenas, 3 for 3 voices and 3 for 2. N. Dufourcq, ed.: *Larousse de la musique* (Paris., 1957), ii, 208 [1 facs.]; *HarrisonMMB* [edn of 1 piece]; E. Apfel (1959) [4 facs., edns of 2 pieces]; Harrison (1960); E.H. Sanders: 'Cantilena and Discant in 14th-century England', *MD*, xix (1965), 7–52 [edn of 1 piece]; RISM, B/IV/2 (1969), 229–34; PMFC, xv (1980), nos.12–14; Harrison and Wibberley (1981), pls.23–38 [facs.]; PMFC, xvi (1983), nos.7, 34, 43, 74, 89; Summers (1983), pls.63–8 [facs.]; PMFC xvii (1986), nos.25, 28, 30, 31, 34–5; Lefferts (1986); Wathey (1993), 97–9, 125 [two concordances, one in facs.]; C. Page: 'An English Motet of the 14th Century: Two Contemporary Images', *EMc* xxv (1997), 7–32 [edn of one piece and facs. of two concordances] *London, British Library, Add. MS 62132A (formerly Leeds Central Library, Archives Department, MS Vyner 6120; formerly Studley Royal, Fountains Abbey MS 23*. 232 ff. (21.5 x 14.5 cm), the first of which is blank and unnumbered; the rest has modern pencil foliation 1–231. A miscellaneous collection with music at the end on two parchment bifolia from different gatherings, ff.228–31, to be read in the order 230, 229 (or 229, 230, see Bent, 1987), 228, 231. Pages were lost between the bifolia after cantilenas were copied but before responsories were entered. *Notation*: Ars Nova notation on 12 red 5-line staves per page; in the three added cantus firmus settings the middle voice is notated in red ink on a 4-line staff even though in two of the

compositions it is the lowest voice that sings the chant. Semibreves occasionally made *major* with downward tail or swallow tail. *Date*: first third of the 14th century (Bent, 1987, suggests 3rd quarter). *Provenance*: Fountains Abbey (Cistercian), north Yorkshire, at least by the mid-15th century. *Contents*: 6 cantilenas, 1 sequence (in discant), 3 responsories (verses only, in discant) all for 3 voices and in score notation. H.K. Andrews and R.T. Dart: 'Fourteenth-century Polyphony in a Fountains Abbey MS Book', *ML*, xxxix (1958), 1–12 [facs. of 3 ff., edn of 1 piece, edns of all texts]; D. Stevens: 'The Second Fountains Fragment: a Postscript', *ML*, xxxix (1958), 148–53; E. Apfel (1959) [edns of 2 pieces]; *RISM*, B/IV/2 (1969), 275–9; PMFC, xvi (1983), nos.80, 84, 86; Summers (1983), pls.46–53 [facs.]; PMFC, xvii (1986), nos.22, 34, 41–4; Bent (1987) [facs. and commentary] *Oxford, Bodleian Library, e Mus.7 [EMus]*. 277 ff. (36.5 x 23.2 cm), numbered i–xii, 1–540 (old pagination, probably 17th century), and I–VI, 1–271 (modern foliation). Ff.I–VI and 266–71 are fly-leaves, of which ff.I–II and 270–71 are paper and blank, and ff.III–VI and 266–9 are parchment and contain music. *Notation*: front fly-leaves Franconian and Petronian, the rest Ars Nova notation; 12 or 13 red 5-line staves per page. *Date*: mid-14th century. *Provenance*: Bury St Edmunds (Benedictine). *Contents*: 18 pieces. Front leaves hold 11 (item no.1 in *RISM* is actually two fragmentary compositions): 1 motet with 2 texted upper voices and 2 tenors, 1 antiphon for 4 voices (a voice-exchange motet for 2 tenors and 2 texted upper voices, probably intended as a *Benedicamus* substitute), 6 motets for 3 voices, 1 untexted composition (?Kyrie) for 3 voices, *Regnum* trope for 3 voices (motet), 8 motets or fragments (for 3 or 4 voices). Rear leaves hold 7: a fragmentary voice-exchange motet for 4 voices, an untexted discant composition in score (Kyrie) for 3 voices, and 5 motets or fragments (3-voice works). Of the latter, 2 have a French text (1 in the the tenor), and 1 other (isorhythmic) has a concordance in *I-IV* 115.J., J.F.R. and C. Stainer, i (1901), pls.x–xv [facs. of 3 pieces], ii (1901) [edn of 1 piece]; M.F. Bukofzer: *Studies in Medieval and Renaissance Music* (London and New York, 1950), 17–33 [edns of 2 pieces]; Harrison (1960); F.L.I. Harrison: *Motets of French Provenance*, PMFC, v (1968) *RISM*, B/IV/2 (1969), 257–61; P.M. Lefferts: 'The Motet in England in the Fourteenth Century', *CMc*, no.28 (1979), 55–75; PMFC, xv (1980); Harrison and Wibberley (1981), pls.46–61 [facs.]; OMFC, xvi (1983), nos.18–24, 32; Summers (1983), pl.157 [facs. of f.267]; Lefferts (1986) *Durham, Cathedral Library, C.I. 20. [DRc20]* 340 ff. (34 x 22.2 cm). Music on the 4 fly-leaves at the beginning and the four at the end (ff.1–4, 366*–369). *Notation*: ff.1–4, late Petronian notation; f.4v, 2 pieces in score in French Ars Nova notation; ff.366*–369 French Ars Nova notation. Ff. 1–4v, 12 brown 5-line staves per page, ff.366*–369, 13. *Date*: mid-14th century. *Provenance*: main MS bought mid-15th century for Durham by prior John Wessyngton (*explicit* on f.5). *Contents*: Front leaves: 4 motets for 3 voices including one with a French tenor, 1 motet for 4 voices, 2 isolated motet part; f.4v, 2 chant settings in discant style, for 3 voices (cantus firmus, if any, of the second is unknown so far). Rear leaves: 10 3-voice motets, 6 of French provenance, including two by Philippe de Vitry. F.L.I. Harrison: *Motets of French Provenance*, PMFC, v (1968) F.L.I. Harrison: 'Ars Nova in England: a New Source', *MD*, xxi (1967), 67–85; PMFC, xv (1908), nos.29–35; Harrison and Wibberley (1981), pls.149–64 [facs.]; PMFC, xvi (1983), nos.70, 75; Summers (1983), pl.39 [facs. of f.4v]; Lefferts (1986) *RISM*, B/IV/2 (1969),

218–22 [lists edns of continental motets made from other sources] *Oxford, Bodleian Library, Barlow 55 [Ob 55]*. Miscellany of 13 ff. of various sizes, modern pencil foliation. Music on ff.4–5 (21 x 13.8 cm). *Notation*: Ars Nova notation, except for last line of f.5, a later addition which is in 15th-century white notation (*Si quis amat*; concordance in *Cu 5943*, f.163r). Top two staves cut off, leaving 1 red 5-line staff and 3 sets of 3 red 5-line staves; text in red ink except on f.5v. *Date*: 14th century. *Provenance*: unknown. *Contents*: 8 settings for the Mass Ordinary, in varying states of incompleteness, 1 alleluia, 1 cantilena. All compositions for 3 voices, some in discant style, some in cantilena style. E. Apfel (1959) [3 facs., edns of 2 pieces]; *RISM*, B/IV/2 (1969), 248–51; Harrison and Wibberley (1981), pls.40–43 [facs.]; PMFC, xvi (1983), nos.22, 24, 46, 59, 62, 77; Summers (1983), pls.153–65 [facs.]; PMFC, xvii (1986), no.4b

Sources, MS, §VI: English polyphony 1270–1400

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Sources, MS

VII. French polyphony, 1300–1420

1. General.

2. The Machaut manuscripts.

3. Principal individual sources.

BIBLIOGRAPHY

Sources, MS, §VII: French polyphony 1300–1420

1. General.

The French repertory of the *Ars Nova* and *Ars Subtilior* survives in about 85 sources containing more than 600 polyphonic compositions (this figure includes 35 French works by Italian composers but excludes the 228 unique compositions in the Cyprus MS *I-Tn J.II.9*). Some 150 mass movements, 11 hymns, 74 motets, 1 hocket, 171 ballades, 102 rondeaux, 89 virelais, 4 chaces, 3 canons, 4 polyphonic lais and 2 chansons have survived complete and are available in modern edition; to these may be added 43 monophonic works by Machaut, and a large number of fragments. Few of the central sources are now complete. However, there is a large number of MSS and fragments from outlying countries – principally Italy, but also from Catalonia and England, and from the north and east border regions of France – and these provide evidence of the wide spread of French culture and music. Most of the sources are now located in France (25), Italy (21) and Spain (18), with some in Belgium, England and Germany; there are a few others in the Netherlands, Switzerland, the USA, Poland and the Czech Republic. Inventories and descriptions of nearly all these sources are in RISM, B/IV/1–2 (with supplement) and B/IV/3–4, and additional information concerning the early 15th century can be found in the *Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400–1550*, ed. C. Hamm and H. Kellman, RMS, i (1979–88). The principal sources were known to Ludwig and Bessler.

Whereas the Italian sources of the period have their contents arranged in order of composers, the French sources are predominantly categorized by forms, although this order often tends to become obscured by miscellaneous additions. The repertory has in part survived anonymously, but 50 French composers and 12 Italian are named in ascriptions. Most of

these, however, are represented by only one or two works. The music of the 14th century was notated in separate parts: in the early stages motets and mass movements were often laid out in two columns on a single page, the tenor at the foot spanning the two columns; later they were set out on facing pages. In song compositions the voices were laid out sometimes in columns in older MSS (see fig.34) but usually one under the other: cantus, tenor and contratenor; the position of the triplum varied.

The MSS of French origin have between seven and fifteen 5-line staves to a page, depending on size. MSS intended for practical use tended to retain the quarto format of 13th-century sources. Most MSS have nine or ten staves per page with an average size of 30 × 20 cm. For costly illuminated MSS folio format was preferred: the largest are the fragment *F-Pn* n.a.fr.23190 (*Trém*; formerly *F-SERc*), notated in 1376 by a royal scribe, which measures 49 × 32.5 cm, and the *Roman de Fauvel* of 1316 (in which red notes appear for the first time), measuring 46.2 × 33 cm (fig.33). With regard to the contents, pieces in *F-Pn* fr.571 (where the minim is distinguished clearly from the semibreve for the first time) and *GB-Lbl* Add.41667 (*McV*), and two fragments in rotulus form in *F-Pn* Pic.67 and *B-Br* 19606, are all related to the latest works in *F-Pn* fr.146, as are also the earliest instrumental compositions from *GB-Lbl* Add.28550. After *B-Tc* 476 – the MS containing the Mass of Tournai – there is a break in the surviving MS tradition, which is in part bridged by the five large Machaut MSS (see §2) and the southern French *I-IVc* (see §3) as well as a number of smaller contemporary sources: *F-Pn* fr.2444, *Pim*, *AS* 983, *CA* 1328 (*CaB*), *Pn* n.a.fr.23190, *TLm* 94, *E-Bbc* 971 (*BarcC*), *GB-DRc* 20, *Ob e* Mus.7, *Cmc* Pepys 1594 (*Pep*), *CH-BEsu* 218 (*Mach K*), *BEsu* 421 (*Bern A*), *Fcu* 260, *D-Nst* 25, *NL-Lu* 342A, *Lu* 2515, *US-NYpm* 396 (*Morg*) and *R* 44 (*BF*). Alongside works of the early Ars Nova these MSS contain a repertory – not yet very complex in rhythm – from the second third of the century.

Much more numerous are sources containing late 14th- and early 15th-century works, more in the style of the Ars Subtilior, together with earlier pieces. Apart from *F-APT* 16bis (see §3), these sources are rarely wholly French in content or origin. Even the two principal sources, *F-CH* 564 and *I-MOe* α.M.5.24 (see §3), contain a handful of works composed in Spain and Italy respectively. Of Italian sources with French sections or added pieces the most important is *F-Pn* n.a.fr.6771 (*PR*, 'Codex Reina') with 80 such works (43 ballades, 29 virelais, 8 rondeaux – see §VIII, 2). Another, *Pn* it.568 (*Pit*), has 29 French additional pieces; and *I-Fn* Panciatichiano 26 (*FP*) has 26, of which 8 are concordances with *F-CH* 564 evidently copied from the same intermediary source (see §VIII, 2). Here, as in the instrumental versions in *I-FZc* 117 (*Fa*), the French pieces are generally copied only with text incipits.

A number of French pieces appear in Italian fragments from Bologna (*I-Bu* 596), Cividale del Friuli (*I-CF* 98), Grottaferrata (*I-GR* 16 and 197), Lucca and Perugia (*I-La* 184; *PEc* 3065; facs. of both MSS ed. J. Nádas and A. Ziino, 1990), Padua (*I-Pu* 658, 1115, 1475 and *GB-Ob* Canon.pat.lat.229), Parma (*I-PAas* 75), Pistoia (*I-PS* 5) and Udine (*I-UDc* 290). The harp notation – so far unique – of *US-Cn* 54 appears to be of Italian origin. By contrast *US-BE* 744 and *Wc* M2.1.C6a14 are French. The Spanish sources *E-Bbc* 853, *Boc* 2 and *G* are related in content to *F-APT*. The extensive

fragments from Leiden (*NL-Lu* 2720) and Utrecht (*Uu* 37) comprise a predominantly French repertory with an admixture of Netherlands works. The part-copy of *F-Sm* 222 (see §3) together with the related *CZ-Pu* XI E 9 and the fragments *D-Nst* 9 contain a mixed repertory of French and German works.

Sources, MS, §VII: French polyphony 1300–1420

2. The Machaut manuscripts.

Paris, Bibliothèque nationale, fr.1584 [A], 1585[B], 1586 [C], 9221[E], 22545–6 [F–G] and US-Nyw, without shelf-mark (formerly in the possession of the Marquis of Vogüé) [*Vg*].*F-Pn* fr.1586, with illuminations dating from 1350–56 (Avril, 118–24), is less complete than the other sources, but contains the oldest repertory. (For theories, now generally accepted, regarding the chronology of Machaut's works based on the differing number of pieces in the various MSS see G. Reaney: 'Towards a Chronology of Machaut's Musical Works', *MD*, xxi, 1967, p.87.) It comprises 226 parchment folios (30 x 2 cm), with an 18th-century ink foliation; the musical section occurs on ff.148v–225, contains 94 pieces, of which 56 are polyphonic, and falls into 2 sections: the first (ff.148v–186v) has 23 monodic virelais (3 without music), 16 polyphonic ballades and 9 monophonic lais (1 without music); the second section (ff.186v–225), less organized, has another 8 polyphonic ballades and 9 rondeaux, 5 virelais (none polyphonic) and 6 monophonic lais, and 19 motets.*New York, Wildenstein Collection, without shelf-mark*, an older MS, possibly dating from about 1370–72 (Avril, 124–6), may well present the next-oldest repertory. It comprises 390 parchment folios (32 x 9 cm; originally 392 folios, copied complete in *F-Pn* fr.1585), with medieval foliation. It was in the possession of the Count of Foix by the 15th century at the latest ('J'ay belle dame assouvie', probably the Foix motto, is on a preliminary leaf in a 15th-century hand). It originally contained the mass and 125 other musical items: 15 lais, 23 motets, 38 ballades, 17 (now only 15) rondeaux, 31 virelais and the hocket.*F-Pn* fr.1584, 1370–77 (Avril, 126–7), comprises 501 parchment folios (30.6 x 22 cm), 494 with medieval foliation plus seven at the beginning containing the original index and Machaut's prologue to his works. It contains two more ballades, five more rondeaux and two more virelais than the preceding manuscript, *Vg.F-Pn* fr.1585 is a paper copy of *US-NYw*: 395 folios (29 x 21 cm), also dating from 1370–72. (Two folios are missing – the first of lais and penultimate of virelais – and f.321 is misbound as f.309.)*F-Pn* fr.22545–6, in 2 volumes, is the largest of the Machaut sources and is apparently to be dated in the 1390s; it was at one time at the convent of Discalced Carmelites in Paris. It comprises 200 and 164 parchment folios respectively (35.5 x 26 cm), with a possibly 18th-century foliation (fig.34). It presents Machaut's entire musical output with the exception of 1 ballade and 2 lais.*F-Pn* 9221, dating from about 1400, belonged originally to John, Duke of Berry, and was in the possession of the dukes of Burgundy from 1420 to 1467 (fig.4 above). It comprises 238 parchment folios (40.6 x 30 cm), with medieval red ink foliation. It contains all Machaut's works except for 1 motet, 3 lais and 8 virelais, but with many musical and textual variants and in no apparent orderly arrangement; about half of the music was copied from *F-Pn* fr.1585. Unusually, the music for parts of the *Voir dit* is copied within the poem.*F. Ludwig, ed.: Guillaume de Machaut: Musikalische Werke* (Leipzig, 1926–54/R); PMFC, ii–iii (1956/R)

[both edns have descriptions]; F. Avril: 'Les manuscrits enluminés de Guillaume de Machaut: essai de chronologie', *Guillaume de Machaut: Reims 1978*, 117–33; L. Earp: *Guillaume de Machaut: a Guide to Research* (New York, 1995) [incl. detailed descriptions of MSS]. For further bibliography see [Machaut, Guillaume de](#).

Sources, MS, §VII: French polyphony 1300–1420

3. Principal individual sources.

Chantilly, Musée Condé, 564 (formerly 1047) [Ch]. 64 parchment ff. (38·7 × 28·6 cm), preceded by 8 19th-century paper folios containing an essay on the MS (by J.G. Flammermont). *Foliation*: ff.9–12 (modern), 13–72 (medieval: scribe B). *Structure*: basic corpus ff.13–72 (5 senions, with original first gathering missing or misplaced as gathering 3), with added leaves ff.9–12 including an index of the basic corpus (9v–10) and 2 pieces by Baude Cordier dedicated to owners of MS (11v–12). *Scribes*: ff.13–72 scribe A (elegant but incorrect hand, 6-line staff, possibly Italian but with French or Spanish features, obviously unfamiliar with material copied and unable to understand the French texts), ff.9–12 scribe B (French hand, who also added some names of composers in the basic corpus, 5-line staff). *Date and provenance*: basic corpus late 14th century from southern France (Reaney, Apel, Green), or early 15th-century Italian copy of late 14th-century material or exemplar on 5-line staff (Ludwig, Besseler, Günther), the latest possible date for which is 1393–5 (date of no.38 on Mathieu de Foix, successor of Gaston Fébus, married to the daughter of John I of Aragon. Gacian Reyneau, who served in the royal chapel at Barcelona from 1398 to 1429, is represented by 1 work, a rondeau in the simpler early 15th-century style). The old corpus might have been written for the young prince represented twice on f.37 (*MGG1*, ii, pl.34, facs. facing 1057), a drawing possibly made on what was originally the first page of the MS: he has an eagle on his helmet and a round shield which excludes the French nobility; but the French dedication pieces by Cordier and the 2 *fleurs de lis* on f.11v suggest French-speaking owners. Added leaves early 15th century (Reaney, Günther) or not later than 1398, based upon the identification of Baude Cordier with Baude Fresnel, chamber valet to Philip the Bold of Burgundy, who was at Avignon in 1395 but died in 1397 or 1398 (Wright, Greene, Strohm). MS was owned by the Florentine family of Francesco d'Altobianco degli Alberti in 1461 (inscription f.9). It might have been written for his father or his uncle Niccolò, who was banished from Florence in 1401 and died in France. MS remained in private Florentine collections until 1861 and was then brought to Chantilly, where the purple velvet binding was added for the Duke of Aumale, who obtained the MS through the sculptor Bigazzi in Florence.

Contents: 112 polyphonic compositions (1 twice): 13 motets (last gathering), 70 ballades, 17 rondeaux, 12 virelais. *Date of music*: basic corpus c1350–95: Ars Subtilior repertory 1375–95 by papal singers from Avignon and musicians employed by the Duc de Berry and at the Foix and Aragon courts (highly complex pieces with notational intricacies), but the older French repertory post-1350 is also represented; on the added leaves 2 dedicatory pieces by Baude Cordier. *Composers*: basic corpus 34, including Solage (10 pieces), Philippus de Caserta (7), Trebor (6), Vaillant, Matheus de Sancto Johanne (5), Cuvelier, Jaquemin de Senleches (4), Grimace, Guido, Machaut, Susay (3), Galiot, Magister Franciscus,

Hasprois (2), all others (1).

Editions: CMM, xxxix (1965) [all motets]; PMFC, v (1968) [all motets]; CMM, liii/1–3 (1970–72) [all chansons of basic corpus]; G. Reaney, ed.: CMM, xi/1 (1955) [pieces by Cordier]; CMM, xi/2 (1959) [songs by Hasprois and Johannes Haucourt]; F. Gennrich: Musikwissenschaftliche Studien-Bibliothek, iii–iv (1963 [16 facs. pages]; PFMC, xvii–xviii (1981–2) [all chansons]; PMFC, xxi (1987) [appx with new 4-voice version of no.100]; Y. Plumley and A. Stone, eds.: facs. of complete MS (in preparation)

G. Reaney: 'The Manuscript Chantilly, Musée Condé 1047', *MD*, viii (1954), 59–113; x (1956), 55–9 ('Postscript') [inventory and description]; U. Günther: 'Datierbare Balladen des späten 14. Jahrhunderts', *MD*, xv (1961), 39–61; xvi (1962), 151–74; U. Günther: 'Das Wort-Ton-Problem bei Motetten des späten 14. Jahrhunderts', *Festschrift Heinrich Besseler*, ed. E. Klemm (Leipzig, 1961), 163–78; U. Günther: 'Eine Ballade auf Mathieu de Foix', *MD*, xix (1965), 69–81; U. Günther: 'Zwei Balladen auf Bertrand und Olivier du Guesclin', *MD*, xxii (1968), 15–45 [1 facs. with transcr.]; RISM, B/IV/2 (1969), 128–60 [incl extensive bibliography to 1960]; N.S. Josephson: 'Vier Beispiele der Ars Subtilior', *AMw*, xxvii (1970), 41–58; G.K. Greene: *The Secular Music of Chantilly Manuscript, Musée Condé 564 (olim 1047)* (diss., Indiana U., 1971); N.S. Josephson: 'Rodericus, *Angelorum psalat*', *MD*, xxv (1971), 113–26 [with transcr.]; Hirshberg (1971); J. Bergsagel: 'Cordier's Circular Canon', *MT*, cxiii (1972), 1175–7; U. Günther: 'Zitate in französischen Liedsätzen der Ars Nova und Ars Subtilior', *MD*, xxvi (1972), 53–68; R. Meylan: 'Réparation de la roue de Cordier', *MD*, xxvi (1972), 69–71; W. Apel: 'The Development of French Secular Music during the Fourteenth Century', *MD*, xxvii (1973), 41–59; C. Wright: *Music at the Court of Burgundy 1364–1419* (Henryville, 1979); U. Günther: 'Sinnbezüge zwischen Text und Musik in Ars Nova und Ars Subtilior', *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts: Wolfenbüttel 1980*, 229–68; F. Leclercq: 'Questions à propos d'un fragment récemment découvert d'une chanson du XVIe siècle: une autre version de "Par maintes fois ay owi" de Johannes Vaillant', *ibid.*, 197–228; A. Tomasello (1983); T. Scully: 'French Songs in Aragon: the Place of Origin of the Chansonnier Chantilly, Musée Condé 564', *Courtly Literature: Culture and Context: Dalfsen 1986*, ed. K. Busby and E. Kooper (Amsterdam, 1990), 509–21; U. Günther: 'Composers at the Court of the Antipopes in Avignon: Research in the Vatican Archives', *Musicology and Archival Research: Brussels 1993*, 328–37; *StrohmR*; G. Di Bacco: 'Documenti Vaticani per la storia della musica durante il Grande Scisma (1378–1417)', *Quaderni storici*, no.95 (1997), 362–86 *Modena, Biblioteca Estense e Universitaria, a.M.5.24 (olim lat.568) [Mod; Mod A]. 52* parchment ff. (28 × 19.8 cm). *Foliation*: 11–40 (original; used by Pirrotta, Apel and Günther), ff. a, 1–10, 41–50 and z later added accordingly (though gatherings 1 and 5, originally together, may have had a different order: ff.1–5 as 6–10 and 41–5 as 1–5); 1–52 (modern; used by Wolf and von Fischer). *Structure*: 5 quinions preceded and followed by half a bifolium which has been used only on the inner pages; gatherings 2–4 form the older corpus. *Scribes*: gatherings 2–4 written by A, gatherings 1, 5 and a palimpsest f.16 written by B. *Date and provenance*: gatherings 2–4 contain a French repertory from the papal court at Avignon and near Genoa and pieces from Milan, assembled during the council of 1409–10 in Pisa; the style of miniatures suggests that the old corpus was written in Bologna

about 1410; gatherings 1 and 5 contain mainly works by Matteo da Perugia and may have been written in Milan before his death (?1418).

Contents: 100 pieces: 12 mass movements, 1 hymn, 3 motets, 1 motet-like caccia, 36 ballades, 17 rondeaux, 19 virelais, 2 canons, 1 caccia, 2 madrigals and 6 ballatas. *Date of music*: mainly 1380–1418 plus well-known earlier pieces. *Composers*: Matteo da Perugia (30 + 2 single parts, 7 doubtful works + 3 doubtful parts), Anthonello de Caserta (8), Antonio Zachara da Teramo (5), Philippus de Caserta (4), Jaquenin de Senleches (4), Machaut (4), Bartolino da Padova (3), Bartolomeo da Bologna (2), Ciconia (2), Conradus de Pistoria (2), Egardus (2), Magister Egidius (2), Johannes de Janua (2), Matheus de Sancto Johanne (2), Andreas Servorum (? Andreas de Florentia), Blasius, Galiot, Grenon, Hasprois and Landini (each with 1 work).

Editions: F. Fano, ed.: *La cappella musicale del Duomo di Milano: le origini e il primo maestro di cappella, Matteo da Perugia* (Milan, 1956) [all mass movts and most songs by Matteo, incl. some doubtful works and facs.]; CMM, xi/2 (1959) [2 songs by Hasprois]; CMM, xxxix (1965) [nos.3, 11, 13]; N.S. Josephson, *AMw*, xxvii (1970), 41–58, esp. 56–8 [no.30]; CMM, liii (1970–72) [all French and Latin songs]; PMFC, xx (1982) [23 ballades, 1 canon]; PMFC, xxiv (1985) [nos.45–6]; PMFC, xxxi (1987) [17 virelais]; PMFC, xxii (1989) [12 rondeaux]

U. Günther: 'Das Manuskript Modena, Biblioteca Estense, α.M.5, 24 (*olim* lat. 568 = *Mod*)', *MD*, xxiv (1970), 17–67; Hirshberg (1971); RISM B/IV/4 (1972), 950–81 [incl. bibliography to 1970]; U. Günther: 'Problems of Dating in Ars Nova and Ars Subtilior', *La musica al tempo del Boccaccio e i suoi rapporti con la letteratura: Siena and Certaldo 1975* [*L'Ars Nova italiana del Trecento*, iv (Certaldo, 1978)], 289–301; A. Ziino: 'Magister Antonius dictus Zacharius de Teramo: alcune date e molte ipotesi', *RIM*, xiv (1979), 311–48; C. Berger: "'Pour Doulz Regard...": ein neu entdecktes Handschriftenblatt mit französischen Chansons aus dem Anfang des 15. Jahrhunderts', *AMw*, li (1994), 51–77; G. Di Bacco and J. Nadás: 'Verso uno "stile internazionale" della musica nelle cappelle papali e cardinalizie durante il Grande Scisma (1378–1417): il caso di Johannes Ciconia di Liège', *Collectanea I*, ed. A. Roth (Vatican City, 1994), 7–74; A. Stone: *Writing Rhythm in Late Medieval Italy: Notation and Musical Style in the Manuscript Modena, Biblioteca Estense, α.M.5.24*. (diss., Harvard U., 1994) *Paris, Bibliothèque Nationale de France, it.568* [*Pit*; *P*]: see §VIII, 2, below *Paris, Bibliothèque Nationale de France, n.a.fr.6771* ('Codex Reina') [*PR*; *Rei*; *R*]: see §VIII, 2, below *lvrea, Biblioteca Capitolare, 115* [*lv*], 64 parchment ff. (32 × 22.5 cm) without binding (outer leaves almost illegible). *Foliation*: modern. *Structure*: 6 gatherings (5, 5, 6, 4, 6, 6 bifolia); main corpus gatherings 1–5, with some folios possibly missing between gatherings 5 and 6. *Scribes*: main corpus by 2 scribes, ff.1–37 and 37v–51 respectively; a third scribe plus other hands fill in blank spaces and add gathering 6 (Bessler); the Ars Nova notation used on red 5-line staff still contains plicas and uses occasional red notes; semiminims, dragmas and black void notes occur only in 4 late additions. *Date and provenance*: main corpus started after 1365 (date of no.4: see PMFC, v), with late additions possibly from the 1370s; MS generally considered to have originated in Avignon (because of many concordances with *F-APT 16bis*), but an origin at the court of Gaston Fébus more likely (nos.2 and 4 are unique dedicatory motets that mention the nickname Fébus (hypothesis of Günther

and Asper); different from *APT*: motets precede mass movements, most pieces anon.); MS may have been brought from southern France to Ivrea in the late 14th century, where it was discovered by Borghesio in 1921. According to Kügler, the MS originated at Ivrea itself in the 1390s and might have been written by Jacomet de Ecclesia and Jehan Pellicier.

Contents: 81 compositions: 36 motets (mainly ff. 1v–27, 53–64), 1 motet-like quodlibet, 25 mass movements (mainly 27v–51), 2 2-voice discants with different texts in each voice, 4 chaces, 6 rondeaux, 5 virelais, 2 2-pt textless pieces. *Date of music*: 1320–75. *Composers*: unascribed (with one exception): Philippe de Vitry (probably 9 motets), Machaut (4 motets, 1 rondeau), Magister Heinricus, Bararipton, Depansis, Matheus de Sancto Johanne, Chipre, Orles, Sortes, Loys (all 1).

Editions: CMM, xxix (1962) [all mass music except no.35]; PMFC, v (1968) [22 motets]; CMM, xxxix (1965) [3 motets]; CMM, liii/1–3 (1970–72) [10 chansons, 4 chaces]; PMFC, xxiii/a–b (1989–91) [all mass music except Credo of the mass of Barcelona]; see also individual composers

H. Bessler, *AMw* (1925), 167–252, esp. 185–94 [with inventory]; F. Ludwig: 'Die mehrstimmige Messe des 14. Jahrhunderts', *AMw*, vii (1925), 417–35, esp. 425–8; M.J. Johnson: *The Thirty-Seven Motets of the Codex Ivrea* (diss., Indiana U., 1955); L. Schrade: 'A Fourteenth Century Parody Mass', *AcM*, xxvii (1955), 13–39; R. Jackson: 'Musical Interrelations between 14th Century Mass Movements', *AcM*, xxix (1957), 54–64; *MGG1* ('Codex Ivrea'; G. Reaney); MSD, vii (1962); RISM, B/IV/2 (1969), 282ff; U. Günther: 'Problems of Dating in Ars Nova and Ars Subtilior', *La musica al tempo del Boccaccio e i suoi rapporti con la letteratura: Siena and Certaldo 1975* [*L'Ars Nova italiana del Trecento*, iv (Certaldo, 1978)], 289–301; U. Asper: *Die Handschriften Ivrea und Apt* (diss., U. of Zürich, 1976); A. Tomasello: 'Scribal Design in the Compilation of Ivrea Ms. 115', *MD*, xlii (1988), 73–100; K. Kügler: 'Codex Ivrea, Bibl.capit.115: a French Source "Made in Italy"', *RdMc*, xiii (1990), 527–61; K. Kügler: 'A Fresh Look at the Liturgical Settings in Manuscript Ivrea, Bibl.cap.115', *IMSCR XV: Madrid 1992* [*RdMc*, xvi (1993)], 2452–75; K. Kügler: *The Manuscript Ivrea, Biblioteca capitolare 115: Studies in the Transmission and Composition of Ars Nova Polyphony* (Ottawa, 1997) *Apt, Basilique Sainte-Anne, Trésor 16bis*. 45 ff. (between 27 × 19.3 cm and 29 × 21 cm), the first 37 parchment, the last 8 paper; *Foliation*: I–X, XI (= ff.25–34, 37) (medieval), 1–45 (19th-century) and remnants of other early systems. *Structure*: 6 gatherings (of 8, 8, 5, 16, 2 and 6 leaves respectively) dividing into 2 main parts in the original order of gatherings 1–2–4, 3–5–6. *Scribes*: 8 different hands (Stäblein-Harder). *Date*: 1400–17 (Stäblein-Harder), gatherings 3 and 6 the earliest, gathering 4 the latest.

Contents: 48 pieces (plus one later addition), constituting together with *I-IV* the principal part of the surviving repertory of the Avignon papal court (1377–1403): 35 Mass Ordinary movements for 2, 3 or 4 voices (10 Kyries, 10 Glorias, 10 Credos, 4 Sanctus, 1 Agnus), 9 of them troped, 4 3-voice motets, and 10 3-voice hymns grouped together at the end of gathering 2. *Date of music*: early 14th century to early 15th. *Composers*: ranging in time from Philippe de Vitry (3 motets c1320–30) to Cordier and Tapissier (after 1400), both unascribed, others being Bararipton, Chassa, Chipre, Defronciaco, Depansis, Fleurie, Graneti, Guymont, Loys, Murrin, Orles, Peliso, Perrinet, Sortes, Susay and Tailhandier.

Editions: PSFM, i/10 (1936) [complete, with 4 facs., but unreliable]; CMM,

xi/1 (1955) [1 Gloria by Cordier, 1 Credo by Tapissier]; PMFC, i (1956) [Vitry motets nos.9, 11, 13, Gloria splendor patris and Credo of the mass of Barcelona]; CMM, xxix (1962), and MSD, vii (1962) [all mass movts except the 'Tournai' Credo]; PMFC, xxiii/a–b (1989–91) [all mass movts except those of the mass of Barcelona, all hymns]

A. Elling: *Die Messen, Hymnen und Motetten der Handschrift von Apt* (diss., U. of Göttingen, 1924); H. Bessler, *AMw* (1925), 167–252, esp. 201–5 [with inventory]; F. Ludwig, *AMw*, vii (1925), 417–35, esp. 425–8; L. Schrade, *AcM*, xxvii (1955), 13–39, esp. 37–9; RISM, B/IV/2 (1969), 104–15; A. Tomasello (1983); K. Moll: *Structural Determinants in Polyphony for the Mass Ordinary from French and Related Sources (ca.1320–1410)* (diss., Stanford U., 1995) *Strasbourg, Bibliothèque Municipale, 222 (C.22)* [*Str*]: MS destroyed by fire in 1870 (only a facs. of f.78v survives), but part-copied by Coussemaker in 1866. *Original MS*: 155 paper ff. (29 × 21 cm). *Foliation and structure*: ff.1–11 (containing alphabetical index and five music treatises), one unnumbered folio, ff.1–143 (containing music and a treatise on plainchant) – all original foliation. *Date and provenance*: early 15th century, probably finished by [Heinrich Laufenberg](#); the date 1411 mentioned on f.142 (*explicit* of treatise) does not relate to the MS, which contained, among its 47 later additions in void notation, works by Du Fay and Binchois.

Contents: 207 compositions, 192 polyphonic, 15 monophonic, of which Coussemaker copied all the incipits, and 51 polyphonic pieces entire; 25 have German texts, 88 French, 5 Italian and the remainder Latin; there are 20 contrafacta. *Forms*: 37 mass movements (26 in full black notation, 11 in black void), 11 early motets, 24 single-texted Latin pieces, 88 chansons (61 full black, 27 void). *Date of music*: 1310–1450. *Composers*: ascriptions to Alanus, Anthonius Clericus Apostolicus, Binchois, Bosquet, Cameraco, Carlay, Climen, J. Cornelius, Du Fay, Egidius de Thenis, Grimace (no.105), Henricus de Libero Castro (i.e. Freiburg), Heinrich Laufenberg (who may be identifiable with the preceding), Henricus (Egidius de Pusiex), Henricus Hessman de Argentorato, Lampens, Lantins, Libert, Merques, Nucella, Perrinet, Phylomena, Richart (?Loqueville), Royllart, Zeltenpferd (those to Machaut, Cesaris and Vitry are false); also by concordance Antonius de Civitate Austrie, Borlet, Fontaine, Grenon, Hymbert de Salinis, Jaquemin de Senleches, Landini, Machaut, Passet, Peliso, Pierre de Molins, Tailhandier, Vaillant, Vide, Vitry and Zacara de Teramo.

Coussemaker's study and part-copy of the MS is now *Brussels, Bibliothèque du Conservatoire Royal de Musique, 56.286*. 152 paper ff. (29 × 23 cm). *Foliation and structure*: ff.1–80 (only rectos used) include a description of the MS (ff.1–4), list of pieces in order as they appeared in original MS (5–15), alphabetical index (16–25), copy of treatises (26–77), list of pieces copied (78–80); 14 unnumbered folios plus pp.1–116 (MS paper, recto and verso) contain a thematic index on 5-line staves, copies of 52 items (51 pieces) (pp.2–111, of which pp.2–38 and 109–11 are on 5-line staves and 39–108 on 6-line: on p.39 Coussemaker noted 'La ligne supérieure doit être négligée' – whether this applies to p.39 only or to all pages with 6-line staff is unclear, though the incipits were copied consistently on 5-line staff).

Editions: *CoussemakerS*, iii, 35–46, 411–13, 413–15 [edns of treatises *Liber musicalium*, *De musica mensurabili* and *De minimis notulis*]; PMFC, i (1956) [1 motet]; CMM, xi, 2 (1959) [Gloria by Bosquet, 'Patrem' by

Cameraco]; CMM, xxxix (1965), 4–7, 17–22, 57–65 [3 motets]; PMFC, v (1968), 24, 54, 141 [3 motets]; CMM, liii (1970–72) [15 chansons]; A. vander Linden, ed.: *Thesaurus musicus* (Brussels, 1973); TM, ii (1977); PMFC, xx–xxii (1982–9) [chansons]; see also individual composers

C. van den Borren: *Le manuscrit musical M.222 C.22 de la Bibliothèque de Strasbourg (XVe siècle) brûlé en 1870, et reconstitué d'après une copie d'Edmond de Cousse-maker* (Antwerp, 1924) [inventory]; RISM, B/IV/3 (1972), 550–92 [incl. bibliography to 1968]; L. Welker: *Musik am Oberrhein im späten Mittelalter: die Handschrift Strasbourg, olim Bibliothèque de la Ville, C.22* (Habilitationsschrift, U. of Basle, 1993) *Turin, Biblioteca Nazionale Universitaria, J.II.9 [TuB]*. Originally 159 parchment ff. (39 × 28.3 cm, but outer edges and inner margins damaged by fire and water in 1904). Repertory survived intact. *Foliation*: two foliations; both begin f.2, first in top right corner of recto, ending f.158, second in centre of lower margin, to f.159; illuminated f.1 numbered in pencil. The original front flyleaf, for a long time lost but refound, contains an abstract from the Bull granting Pope John XXIII's authorization for the Office of St Hylarion, on the request of King Janus II of Cyprus. *Structure*: 17 gatherings, mostly quinternions, can be reconstructed using catchwords. Music organized in 5 sections: (i) ff.1–28 (newly composed plainchant for the Offices of St Hylarion and St Ann, 6 Mass Ordinaries); (ii) ff.29–57, 58 blank staves (7 Gloria-Credo pairs and 3 other Glorias, all 3-voice); (iii) ff.59–97 (33 Latin and 8 French motets, mostly 3-voice); (iv) ff.98–139v (102 ballades, mostly 3-voice); (v) ff.143–158 (21 virelais, 43 rondeaux, blank staves on ff.158v–159); 3 extra leaves inserted between (iv) and (v) contain a 3-voice cyclic mass. *Scribes*: 1 or 2 (Hoppin) musical scribes using 2 different custodes and Italian-French script in full black mensural notation with red coloration, 3 text scribes, experts for French or Italian, possibly different scribe for the chant section i and 1 illuminator. *Date and Provenance*: 1413–20 at the court of the Lusignans in Nicosia, Cyprus; MS possibly travelled with Anne de Lusignan, daughter of King Janus II of Cyprus, in 1433 to Nice and then to Chambéry, where she was married to Ludovic of Savoy.

Contents: see [Cyprus: medieval polyphony](#).

Editions: CMM, xxi/1–4 (1960–63) [all polyphony]; MSD, xix (1968) [all plainchant]; K. Kügle, I. Data and A. Ziino, eds.: *Il codice J.II.9 (Torino, Biblioteca nazionale universitaria)* (Lucca, 1999) [fac.]

H. Besseler, *AMw* (1925), 167–252, esp. 209–18 [with inventory]; R.H. Hoppin: 'The Cypriot-French Repertory of the Manuscript Torino Biblioteca Nazionale, J.II.9', *MD*, xi (1957), 79–125; R.H. Hoppin: 'Reflections on the Origin of the Cyclic Mass', *Liber amicorum Charles van den Borren* (Antwerp, 1964), 85–92; RISM, B/IV/4 (1972), 1041–1105; A. Giaccaria, ed.: *Manoscritti danneggiati nell'incendio del 1904: mostra di recuperi e restauri* (Turin, 1986); *The Cypriot-French Repertory of the Manuscript Torino J.II.9: Paphos 1992* [incl. bibliography, 521–45]. For further bibliography see [Cyprus: medieval polyphony](#).

[Sources, MS, §VII: French polyphony 1300–1420](#)

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- E.H. Roesner, F. Avril and N.F. Regalado:** *Le Roman de Fauvel in the Edition of Mesire Chaillou de Pesstain* (New York, 1990)
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[Sources, MS](#)

VIII. Italian polyphony, c1325–c1420

1. General.
2. Principal individual sources.
3. Other fragments.

[Sources, MS, §VIII: Italian polyphony c1325–c1420](#)

1. General.

The sources of Italian Trecento music, written between approximately the mid-14th century and 1420, fall into two main groups: those from Florence or Tuscany and those from northern Italy (namely Padua and Milan/Pavia). A third group of fragmentary sources has more recently been shown to be

linked to the papal curia (a centre that was not geographically fixed, moving after the beginning of the schism in 1378 from Rome to central Italy and later through northern Italy). Altogether they contain over 600 madrigals, cacce and ballatas, a few pieces of dance music, and about 50 liturgical pieces and motets (of which many are only fragments). Of these, the pieces which belong stylistically to the true Trecento repertory span a period of composition from about 1325 to 1420. They are exclusively in Italian sources, apart from a small number of southern German and east-central European ones.

In spite of innumerable concordances, there are almost no immediate relationships among the principal Italian sources in the sense of direct copying. This is made clear by the differing versions in which particularly the older pieces of the repertory survive. The many fragmentary sources are the sole remains of larger MSS. Only in a few cases do the fragments belong to a common original MS: the Paduan sources (*GB-Ob* Canon.lat.pat.229, *I-Pu* 684 and 1475; *Pu* 1115; *Pu* 658; *Pu* 675, 1106, 1225 and 1283), sources from Lucca and Perugia (*La* 184 and *PEc* 3065) and the Rossi and Ostiglia fragments (*Rvat* Rossi 215 and *OS*). Identical scribal hands responsible for the copying of different sources are to be found in *La* 184, *US-CLwr* and part of *F-Pn* it.568; as well as in *I-Fn* F.5.5, another section of *F-Pn* it.568 and the Ciliberti fragment; and among the Paduan fragments. The intabulations in *I-FZc* 117 and *F-Pn* n.a.fr.6771 (nos.184–5) form a source group of their own.

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- [Sources, MS, §VIII: Italian polyphony c1325–c1420](#)

2. Principal individual sources.

Vatican City, *Biblioteca Apostolica Vaticana, Rossi 215* ('Codex Rossi'; fig.35) [Rs; R; VR] and *Ostiglia, Opera Pia G. Greggiati, Biblioteca Musicale, s.s.* ('Ostiglia fragment'): two fragments belonging to one source. Originally at least 32 ff. (4 quaternions; c23 × 16.8 cm), of which 14 parchment folios survive in *Rvat* (from between ff.8 and 18, and after f.23) together with 10 inserted modern paper folios and modern flyleaves, and 4 parchment folios in *OS*. *Foliation*: *Rvat*: i–viii, xviii–xxiii; *OS*: xxv–xxvi, xxxi–xxxii (all original). *Structure*: at least 4 distinct fascicles, of which the second is entirely lost; the surviving folios are in a single hand. *Date and provenance*: mid- to late 14th century (Fischer c1350, Pirrotta c1370), from Padua-Verona region; *Rvat* possibly came from the library of Cardinal Domenico Capranica (1400–58), belonged in the 19th century to the Italian collector G.F. de Rossi, passed at his death in 1854 to Jesuit libraries in Linz and thence Vienna, and in 1922 to the Vatican.

Contents: the fragments together contain 37 pieces (*Rvat* 29, *OS* 8): *Rvat* has 22 madrigals (1 of which is canonic), 1 caccia, 1 rondello, 5 monophonic ballatas; *OS* 8 madrigals. *Date of music*: c1325–55.

Composers: all pieces are anonymous, but concordances ascribe 2 to Piero and 2 to Giovanni da Cascia (with 1 further ascription to him possible for no.1).

Editions: CMM, viii/2 (1960), 15–46 [excluding *OS*]; G. Vecchi, ed.: *Il canzoniere musicale del codice Vaticano Rossi 215*, MLMI, iii/2 (1966) [facs. of the two sources together]; V. Guaitamacchi: *Madrigali trecenteschi del frammento 'Greggiati' di Ostiglia* (Bologna, 1970); PMFC, viii (1972); PMFC, ix (1978); N. Pirrotta, ed.: *Il codice Rossi 215* (Lucca, 1992) [facs. with introduction]

J. Wolf: 'Die Rossi-Handschrift 215 der Vaticana und das Trecento-Madrigal', *JbMP* 1938, 53–69 [*Rvat*]; O. Mischiati: 'Uno sconosciuto frammento appartenente al codice Vaticano Rossi 215', *RIM*, i (1966), 68–76 [*OS*]; W.T. Marrocco: 'The Newly-Discovered Ostiglia Pages of the Vatican Rossi Codex 215: the Earliest Italian Ostinato', *AcM*, xxxix (1967), 84–91; *RISM*, B/IV/4 (1972), 981–4 [*OS*], 1020–27 [*Rvat*]; M.P. Long: *Musical Tastes in Fourteenth-Century Italy: Notational Styles, Scholarly Traditions, and Historical Circumstances* (diss., Princeton U., 1981), 210–12; N. Pirrotta: "'Arte" e "non arte" nel frammento Greggiati', *L'Ars Nova italiana del Trecento*, v, ed. A. Ziino (Palermo, 1985), 200–17 Florence, *Biblioteca Nazionale Centrale, Panciatichiano 26* [*FP (Fp)*; *FN*; *FI*; *Panc*]. 115 paper ff. (29.5 × 22 cm), with 2 modern flyleaves at front and 3 at back (fig.36). *Foliation*: 1–5 (modern: index), i–cx (15th or 16th century). *Structure*: index (5 folios) followed by 11 gatherings, each of 5 bifolios (a quinion). *Scribes*: the main corpus is in 4 (Nádas) or 5 (Campagnolo) hands, with additions made both by the main scribes and by later scribes; the Italian notation (especially when in duodenaria or octonaria) has in many cases been Frenchified and changed according to the tastes of the copyists. *Date and provenance*: main corpus: 1380–90 (Fischer, Campagnolo) or c1400 (Pirrotta, Nádas). The additions fall into 3 (Nádas) or 5 (Fischer) groups: (1) directly after completion of main corpus; (2) shortly after the main corpus; (3) 1400–20; (4) after 1420; (5) 1430–50 (in void notation); the earliest of the Florentine Trecento MSS, it belonged to the Florentine Panciatichi collection founded in the 16th century by V. Borghini and extended by Panciatichi.

Contents: 185 pieces: 59 madrigals, 15 cacce, 85 ballatas, 15 French

ballades, 9 rondeaux, 2 virelais; the main corpus derives directly from a circle of composers associated with Landini; the contents are as follows: 2-voice ballatas by Landini (gatherings 1–2), 3-voice ballatas by Landini (gatherings 3–4), madrigals and cacce by Landini and earlier composers (gatherings 5–9), mostly 3-voice madrigals by earlier composers (gathering 10), French works (later additions and the whole of gathering 11) of which 5 have concordances with *F-CH 564*. *Date of music*: from 1340 to 1440–50. *Composers*: Landini (86), Jacopo da Bologna (22), Giovanni da Cascia (18), Piero (8 or 9), Donato da Cascia (5), Gherardello da Firenze (5), Lorenzo da Firenze (5), Machaut (5) and others.

Editions: PMFC, iv (1958), uses *I-Fn 26* as primary source; F.A. Gallo, ed.: *Il codice musicale Panciatichi 26 della Biblioteca Nazionale di Firenze* (Florence, 1981) [fac. with introduction]; see also individual composers Wolf, 244ff; N. Pirrotta: 'Florenz', §C, *MGG1*; L. Schrade: Commentary to PMFC, iv (1958), 13–23; RISM, B/IV/4 (1972), 835–96; *Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400–1550*, RMS, i/1 (1979), 231–2; Long (1981), 179–90; J. Nádas: 'The Structure of MS Panciatichi 26 and the Transmission of Trecento Polyphony', *JAMS*, xxiv (1981), 393–427; Nádas (1985), 56–117; S. Campagnolo: 'Il codice Panciatichi 26 della Biblioteca Nazionale di Firenze nella tradizione delle opere di Francesco Landini', *Col dolce suon che da te piove: studi su Francesco Landini e la musica del suo tempo in memoria di Nino Pirrotta*, ed. M.T.R. Barezzani and A. Delfino (Florence, 1999), 77–119 London, *British Library, Add.29987* [Lo; L; B]. 88 parchment ff. (26 × 19.5 cm) survive of an original MS of no fewer than 185ff.; 6 flyleaves at front and 2 at back. *Foliation*: 98–185 (original, palimpsest), renumbered 1–85 (17th or 18th century); 2–88 (dating from 1876). *Structure*: 11 gatherings, each of 8 folios. *Scribes*: carelessly written MS, with 1 principal hand and several additional hands (2 of which also copied *I-Fc D.1175* and *Fsl 2211*; see Long, Nádas); at some stage a separate hand corrupted many musical readings by adding nonsensical rests and modifying the rhythms (see Gozzi). *Date and provenance*: main corpus variously dated as late 14th to early 15th century (Reaney), very early 15th century (Fischer) and c1425 (Pirrotta); southern Tuscany or Umbria (Fischer) or possibly Florence (Reaney, Di Bacco); the MS may have been mutilated at the beginning of the 16th century; the surviving section bears a coat of arms of the Medici family; it was in the hands of Carlo Tomasini Strozzi in the 17th century, then in a private library in Florence, and reached the British Museum in 1876.

Contents: 119 pieces: 35 or 36 madrigals, 45 ballatas, 8 cacce, 15 *estampies*, 7 liturgical works (some monophonic), 3 virelais, and other forms. *Date of music*: 1340–1400 (except no.118, which is much later).

Composers: Landini (29), Niccolò da Perugia (12 or 13), Jacopo da Bologna (7), Bartolino da Padova (5), Giovanni da Cascia (5) and others.

Editions: MSD, xiii (1965) [fac., recto and verso sides reversed]; J. ten Bokum: *De dansen van het Trecento* (Utrecht, 1967) [dances]; see also individual composers

Wolf, 268; G. Reaney: 'The Manuscript London, British Museum, Additional 29987 (Lo)', *MD*, xii (1958), 67–91; RISM, B/IV/4 (1972), 631–53; Long (1981), 171; C.C. Garforth: *The Lo Manuscript* (diss., Northwestern U., 1983); Nádas (1985), 304; G. Di Bacco: 'Alcune nuove osservazioni sul codice di Londra (British Library, MS Additional 29987)', *Studi musicali*, xx (1991), 181–234; M. Gozzi: 'Alcune postille sul codice

Add. 29987 della British Library', *Studi musicali*, xxii (1993), 249–77; G. Carsaniga: 'An Additional Look at London Additional 29987', *MD*, xlviii (1994), 263–97 Paris, *Bibliothèque Nationale de France*, it.568 [Pit; PN]. 150 parchment ff. (25.7 × 17.5 cm) with modern flyleaf at front and back (fig.37). *Foliation*: A–I (modern: original index) + i–cxl (original) + 141 (modern). *Structure*: 14 gatherings (all quinions), of which gatherings 6 and 8 (principally works of Paolo da Firenze) are of later date and are late insertions. *Scribes*: at least 3 (Fischer; 8 according to Nádas): A (Fischer; or A, B and E in Nádas: gatherings 1–5, 7, 9–14); B (D in Nádas: gatherings 6 and 8, plus additions and refoliation of the MS; same scribe as *I-La* 184, ff.70–72, and *US-CLwr* ff.Ar–Br, Cv–Dv); C (several hands, according to Nádas: additions to gatherings 1–5, 7, 9–14). *Date and provenance*: gatherings 1–5, 7, 9–14 date from after 1400 (Fischer, Reaney) or c1405 (Günther), and gatherings 6 and 8 c1410 (Fischer) or 1406–8 (Günther, Nádas); from Florence (perhaps the monastery of S Maria degli Angeli; Nádas, 1989), or Lucca or Pisa (Fischer). The MS belonged originally to the Capponi family, and was perhaps written for them, was in the library of King Charles X of France in the 19th century and passed from there to the Bibliothèque Nationale.

Contents: 199 pieces: 45 madrigals, 113 ballatas, 5 cacce, 10 French ballades, 13 rondeaux (includes 1 rondeau refrain), 8 virelais, polyphonic settings of 5 movements from the Ordinary of the Mass (no Kyrie but including *Benedicamus*). *Date of music*: from 1340 to c1410. *Composers*: Landini (61), Paolo da Firenze (32), Jacopo da Bologna (11), Niccolò da Perugia (6), Bartolino da Padova (5), Gherardello da Firenze (5), Donato da Cascia (5) and others (these numbers do not include the 31 ascriptions erased from the MS which concern in particular the work of Paolo: see Günther, and Nádas, 1989). Of the 29 pieces that are probably of French origin, 27 are anonymous and 19 have no text; there are 4 double concordances with *F-CH* 564; composers include Machaut (3 pieces) and Pierre de Molins (2).

Editions: see individual composers

Wolf, 250ff; G. Reaney: 'The Manuscript Paris, BN, fonds italien 568 (Pit)', *MD*, xiv (1960), 33–63; N. Pirrotta: *Paolo Tenorista in a New Fragment of the Italian Ars Nova* (Palm Springs, CA, 1961); U. Günther: 'Die "anonymen" Kompositionen des Manuskripts Paris, B.N., fonds it.568 (Pit)', *AMw*, xxiii (1966), 73–92; U. Günther: 'Zur Datierung des Madrigals "Godi Firenze" und der Handschrift Paris, B.N., fonds it.568 (Pit)', *AMw*, xxiv (1967), 99–119; *RISM*, B/IV/3 (1972), 436–85; *Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400–1550*, *RMS*, i/3 (1984), 25–6; Nádas (1985), 216–90; J. Nádas: 'The Songs of Don Paolo Tenorista: the Manuscript Tradition', *In cantu et in sermone: for Nino Pirrotta*, ed. F. Della Seta and F. Piperno (Florence, 1989), 41–64 Paris, *Bibliothèque Nationale de France*, n.a.fr.6771 ('Codex Reina') [PR; Rei; R]. 122 paper ff. (27.1 × 21.3 cm), with 4 modern flyleaves at back. *Foliation*: 2 systems: i–xxviii [sic], 30–84 (on verso) (original); 1–131 (modern), of which ff.120–24 are lacking, and ff.128–31 are flyleaves. *Structure*: 9 fascicles (different sizes), with inserted folios (ff.85–8), and leaves representing the beginning of a tenth: fascs.8 and 9 are of a much later date. *Scribes*: 6 (Fischer) or 8 (Nádas) hands, which divide into four groups as follows: section I, scribes S (Nádas; A in Fischer) and T (fasc.1–3), with 4 new hands U, V, W (D in Fischer) and X (B in Fischer), who worked alongside S (fasc.4 and first half

of fasc.5); section II, scribe W (second half of fasc.5); section III, scribes Y (fasc.6–7); section IV, scribe Z (F in Fischer; fasc.8–9, also index). *Date and provenance*: sections I–III (with distinct layers of copying and additions throughout), c1400–1410, section IV, 1430–40; from north-east Italy (Padua-Venice region); the MS appeared for the first time in the library catalogue of a Sig. Reina in Milan in 1834, was bought by A. Bottée de Toulmon and passed at the latter's death to the Bibliothèque Nationale.

Contents: 220 pieces (I: 105; II: 24; III: 56; IV: 35): 41 madrigals, 63 ballatas (including sicilianas in ballata form), 43 French ballades, 40 rondeaux (includes 8 rondeau refrains), 30 virelais, 2 chansons and 1 caccia; section I (including additions) contains Italian pieces from the 14th century and the early 15th, sections II–III contain 80 French works of the same period (43 ballades, 29 virelais, only 8 rondeaux or rondeau refrains) together with 1 Flemish piece, and 3 Italian pieces of which 2 are in tablature, section IV contains French pieces (almost all rondeaux), together with 1 Italian, of the Du Fay period. *Date of music*: 1340–1430. *Composers*: Bartolino da Padova (26 or 27), Jacopo da Bologna (20 or 22), Landini (20), Machaut (7), Du Fay (9) and others.

Editions: CMM, xxxvi (1966) [52 French works from sections II and III]; CMM, xxxvii (1966) [35 works in section IV]; CMM, liii/1 (1970) [71 French works from sections I–III]; for editions of Italian works see individual composers

Wolf, 260ff; K. von Fischer: 'The Manuscript Paris, Bibl. Nat., nouv.acq.frç.6771', *MD*, xi (1957), 38–78 [see also N. Wilkins in *MD*, xvii (1963), 57–73, and K. von Fischer's reply, *MD*, xvii, 75–7]; U. Günther: 'Bemerkungen zum älteren französischen Repertoire des Codex Reina (PR)', *AMw*, xxiv (1967), 237–52; RISM, B/IV/3 (1972), 485–549; *Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400–1550*, RMS, i/3 (1984), 33–4; i/4 (1988), 464; Nádas (1985), 118–215; J. Nádas: 'The Reina Codex Revisited', *Essays in Paper Analysis*, ed. S. Spector (Washington, DC, 1987), 69–114; *Lucca, Archivio di Stato, 184* ('Codex Mancini') [*Mn; Man; Manc; Luc*], and *Perugia, Biblioteca Comunale Augusta, 3065*: these two fragments belong to one source (whereas, contrary to Ghisi, the Pistoia fragment, *I-PS 5*, does not). Originally at least 102 ff. (c22 × 15 cm), of which 42 parchment folios survive in *La* (incl. 4 new leaves discovered in 1988 by Nádas and Ziino, and other folios more recently found), and 6 parchment folios in *PEc*. *Foliation*: *La*: (first 20 ff. lost), XX–LXXXV–[C] (original), 1–72 (modern); *PEc*: 2 systems, LVIII–LIX, LXXXI–LXXXIV (original), and 1–6 (modern, incorrect). *Structure*: 7 surviving fascicles (out of an estimated 11). *Scribes*: the main corpus is in a single hand, the last 4 surviving folios contain 2 further hands, the second of whom (ff.70–72), also worked on *F-Pn* it. 568 (fasc.6 and 8) and on *US-CLwr* (ff.*Ar–Br, Cv–Dv*). *Date and provenance*: Main corpus copied in northern Italy (?Padua) c1400, then probably at Bologna or Pisa, and Florence (or Lucca), c1410, additions to c1430; *PEc* was discovered in Perugia in 1935, *La* in Lucca by A. Mancini in 1938; the leaves had served as covers to 15th- and 16th-century notarial acts.

Contents: the fragments together contain 85 pieces: 57 or 58 ballatas, 11 madrigals, 10 rondeaux, 3 virelais, 1 French ballade, 1 canon. *Date of music*: 1365–1430. *Composers*: Bartolino da Padova (12), Zacara da Teramo (12), Ciconia (9), Landini (8), Antonello da Caserta (7), Antonius de Civitate (3) and others; the individual fascicles evidently relate to

specific composers: 2 fascicles to Bartolino, one and a half to Zacara da Teramo, one each to Ciconia and Landini, half each to Antonius de Civitate and Antonello da Caserta.

Editions: F. Ghisi: 'Italian Ars Nova Music', *JRBM*, i (1946–7), 173–91; J. Nádas and A. Ziino, eds.: *The Lucca Codex: Codice Mancini* (Lucca, 1990) [facs.] see also individual composers

N. Pirrotta and E. Li Gotti: 'Il Codice di Lucca', *MD*, iii (1949), 119–38, iv (1950), 111–52; v (1951), 115–42; RISM, B/IV/4 (1972), 929–47 [La], 1008–12 [PEc]; *Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400–1550*, RMS, i//2 (1982), 125–6; i/3 (1984), 45–6; Nádas (1985), 336–61; J. Nádas and A. Ziino: 'Two Newly Discovered Leaves from the Lucca Codex', *Studi musicali*, xxix (2000) Turin, *Biblioteca Nazionale Universitaria*, T.III.2 ('Codex Boverio'). 15 paper folios (c30 × 30 cm), most of them damaged. *Pagination*: 1–26 (modern). *Structure*: 9 gatherings of varying sizes. *Scribes*: 2 main hands for the texts, possibly 2 for the music. *Date and provenance*: 1409–18, perhaps from a Franciscan monastery of Pisan-Bolognese obedience (loyal to antipopes Alexander V and John XXIII) in northern Italy; it was subsequently used as cover-strengthening material; it was purchased by the Italian government from a private owner in 1991.

Contents: 39 pieces (mostly incomplete), and 5 more added later in the 15th century: 8 ballatas, 1 madrigal, 6 ballades, 3 rondeaux, 2 virelais, 11 Credos, 3 Glorias (2 troped), 1 Kyrie, 1 Sanctus, 2 motets (of which 9 or 10 songs and 13 mass movements are *unica*). *Date of music*: c1400.

Composers: Antonio Zacara da Teramo (7 or 8), Antonius de Civitate (2), Frater Petrus de Sancto Severio (otherwise unknown), Antonello da Caserta, Philippus de Caserta, Susay (1 each).

Editions: A. Ziino, ed.: *Il codice T.III.2*, Torino, *Biblioteca Nazionale Universitaria* (Lucca, 1993) [facs. with introduction]; (editions forthcoming in *AcM*) Florence, *Biblioteca Medicea Laurenziana*, *Med.Pal.87* ('Codex Squarcialupi') [Sq; Fl]. 216 parchment ff. (40.5 × 28.5 cm), 2 original parchment flyleaves at the front (independent of the rest of the MS), and 5 modern paper flyleaves (3 at the front, 2 at the back). *Foliation*: i–cxvi (original). *Structure*: 20 gatherings of 3 to 10 bifolia each. *Scribes*: 1 hand for the texts, 3 (Fischer) or 4 (Nádas) very similar hands for the music. *Date and provenance*: c1410–15 (Bellosi, Nádas), almost certainly from the Florentine monastery of S Maria degli Angeli; it is not certain whether Paolo da Firenze was involved in the preparation of the MS; it was in the possession of Antonio Squarcialupi in the 15th century, passed thereafter via his nephew R. Bonamici to Giuliano de' Medici (1512–13), from there to the Biblioteca Palatina, and then to the Biblioteca Medicea Laurenziana.

Contents: 353 (or 354) pieces (150 *unica*), of which 2 appear twice: 115 madrigals, 12 cacce, 227 ballatas. *Date of music*: 1340–1415. *Composers*: the pieces are arranged in chronological order by composer: Giovanni da Cascia (12), Jacopo da Bologna (28), Gherardello da Firenze (16), Vincenzo da Rimini (6), Lorenzo da Firenze (17), Donato da Cascia (15), Niccolò da Perugia (36), Bartolino da Padova (37), Landini (146), Egidius and Guilielmo de Francia (5 in all), Zacara da Teramo (7), Andreas de Florentia (29); 16 folios have been left blank to accommodate the music of Paolo da Firenze between Lorenzo and Donato, and 22 folios for that of Jovannes Horganista de Florentia (Giovanni Mazzuoli) at the end. A portrait of each composer appears with the ascription of his works.

Editions: J. Wolf, ed.: *Der Squarcialupi-Codex Pal.87 der Biblioteca Medicea Laurenziana zu Florenz* (Lippstadt, 1955) [see corrections by K. von Fischer, *Mf*, ix (1956), 77–89, and L. Schrade, *Notes*, xiii (1955–6), 683 only]; F.A. Gallo, ed.: *Il codice Squarcialupi* (Florence, 1992) [facs. with essays]; see also individual composers

Wolf, 228; B. Becherini: 'Antonio Squarcialupi e il codice Mediceo Palatino 87', *L'Ars Nova italiana del Trecento I: Certaldo 1959*, 141–96; K. von Fischer: 'Paolo da Firenze und der Squarcialupi-Kodex (*I-FI* 87)', *Quadrivium*, ix (1968), 5–24; RISM, B/IV/4 (1972), 755–832, Nádas (1985), 362–458; F.A. Gallo, ed.: *Il codice Squarcialupi* (Florence, 1992) [incl. J. Nádas: 'The Squarcialupi Codex: an Edition of Trecento Songs, ca 1410–15', 19–86; L. Bellosi: 'Il maestro del codice Squarcialupi', 146–57; M. Ferro Luraghi: 'Le miniature', 159–92; see also reviews by M. Bent, *EMH*, xv (1996), 251–69; J. Haar, *JAMS*, xlix (1996), 145–55] *Florence, Archivio Capitolare di San Lorenzo*, 211 [SL]. 111 parchment folios (21·5 × 28·5), palimpsest; 6 16th-century leaves at the end, 4 flyleaves (2 at the front, 2 at the back). *Foliation*: 1–88 (16th-century), 89–109 (modern); iii–clxxxviii (original); therefore at least 80 ff. lost. *Structure*: no fewer than 19 gatherings (? all quinions), of which at least 4 lacking (2, 6, 7, 13), and many incomplete and barely legible owing to erasures. *Scribes*: only 1 hand (who also copied ff.82v–85 of *GB-Lbl* Add.29987). *Date and provenance*: c1420, Florence. It is uncertain whether the MS belonged originally to the church of S Lorenzo or came there from elsewhere; in the early 16th century the MS was unbound and erased, then reassembled without regard for its original structure and used as a register of the church properties. Its discovery was first announced by Frank D'Accone in 1982.

Contents: about 110 pieces detected, of which those by Giovanni Mazzuoli, his son Piero, and Ugolino of Orvieto are *unica*. *Date of music*: c1340–1420. *Composers*: Jacopo da Bologna (fasc.1–3), Giovanni da Cascia, Bartolino da Padova, Donato da Cascia (fasc.3–9), Johannes Organista (Giovanni Mazzuoli; fasc.9–10), Landini (fasc.11 and fasc.12–13, the latter mutilated), Paolo da Firenze (fasc.14); French-texted repertory: Machaut, Grimace, Magister Franciscus, Senleches (fasc.15, almost illegible); caccia section with other works (fasc.16), Petrus Johannis (Piero Mazzuoli, organist at S Lorenzo, 1403–15; fasc.17, barely legible), Ugolino of Orvieto (fasc.18, illegible), motets by Hymbertus de Salinis, Jacopo, Vitry and others (fasc.19)

For editions see individual composers.

F.A. D'Accone: 'Una nuova fonte dell'Ars Nova italiana: il codice di San Lorenzo, 2211', *Studi musicali*, xiii (1984), 3–31; J. Nádas: 'Manuscript San Lorenzo 2211: some Further Observation', *L'Europa e la musica del Trecento: Congresso IV: Certaldo 1984* [*L'Ars Nova italiana del Trecento*, vi (Certaldo, 1992)], 145–68; Nádas (1985), 459–86

[Sources, MS, §VIII: Italian polyphony c1325–c1420](#)

3. Other fragments.

Perugia, private collection of Galliano Ciliberti [*Cil*]. 2 parchment folios discovered in 1986 by Ciliberti. *Scribes*: only 1 hand, the same that copied ballatas by Paolo da Firenze and Landini in *F-Pn* it.568 (ff.89v, 91v, 99–111) and the fragment *I-Fn* F.5.5 with 6 ballatas by Landini (on which see M. Fabbri and J. Nádas: 'A Newly Discovered Trecento Fragment', *EMH*, iii, 1983, pp.67–81; and Nádas, 1985, pp.209–305). *Cil* transmits 12

ballatas by Paolo da Firenze, of which 4 are *unica*. *Date and provenance*: first decade of the 15th century, from Umbria or Rome. B. Brumana and G. Ciliberti: 'Le ballata di Paolo da Firenze nel frammento "Cil"', *Esercizi: arte, musica, spettacolo*, ix (1986), 5–37; B. Brumana and G. Ciliberti: 'Nuove fonti per lo studio di Paolo da Firenze', *RIM*, xxii (1987), 3–33; J. Nádas: 'The Songs of Don Paolo Tenorista: the Manuscript Tradition', *In cantu et in sermone: for Nino Pirrotta*, ed. F. Della Seta and F. Piperno (Florence, 1989), 41–64. Padua, *Biblioteca Universitaria*, 684 and 1475, Oxford, *Bodleian Library*, Canon.I.pat.229 [PadA]; Padua, *Biblioteca Universitaria* 1115 [PadB]; 658 [PadC]; 675, 1106, 1225 and 1283 [PadD]; Stresa, *Biblioteca Rosminiana*, 14; Padua, *Biblioteca Universitaria*, 656, Padua, *Archivio di Stato, Corp.soppr.*, S Giustina 553 and 14, collectively known as the Paduan fragments. These fragments have now been shown to belong to the same family of sources copied c1400 at the Benedictine abbey of S Giustina in Padua (some of them even copied by the same scribe, Rolando da Casale).

G. Cattin: 'Ricerche sulla musica a S Giustina di Padova all'inizio del I Quattrocento: il copista Rolando da Casale', *AnM*, vii (1964–77), 17–41; A. Hallmark: 'Some Evidence for French Influence in Northern Italy, c. 1400', *Studies in the Performance of Late Medieval Music: New York 1981*, 193–225; F. Facchin: 'Una nuova fonte trecentesca nell'Archivio di Stato di Padova', *Contributi per la storia della musica sacra a Padova*, ed. G. Cattin and A. Lovato (Padua, 1993), 115–39. Other sources of ascertained northern provenance are: *I-CF* 63, 73, 98; *GR* 16 (from Padua), and *GR*; *PAas* 75 (from Milan/Pavia); *TRc* 1563; *TRf* 60 (from Padua)

M. Bent: 'New Sacred Polyphonic Fragments of the Early Quattrocento', *Studi musicali*, ix (1980), 171–89; M. Gozzi: 'Un nuovo frammento trentino di polifonia del primo Quattrocento', *Studi musicali*, xxi (1992), 237–51

Beyond these, a number of recently-discovered (or reinterpreted) sources can be related to the international repertory sung at the papal chapel in Rome during the Great Schism: *I-AT* A.5; *CT* 1–2; the Egidi fragment (formerly *MFA*), *FOLas* (formerly *FOLc*), s.s.; *FROas* 266–7; *GR* 197 and *US-HA* 002387; *PL-Pa* 174a; *Wn* F.I.378 (now lost) and Ill.8054 (formerly 52); and others.

J. Palumbo: 'The Foligno Fragment: a Reassessment of Three Polyphonic Glorias, ca. 1400', *JAMS*, xl (1987), 169–209; G. Gialdroni and A. Ziino: 'Due nuovi frammenti di musica profana del primo Quattrocento nell'Archivio di Stato di Frosinone', *Studi musicali*, xxiv (1995), 185–208; G. Di Bacco and J. Nádas: 'The Papal Chapels and Italian Sources of Polyphony during the Great Schism', *Papal Music and Musicians in Late Medieval and Renaissance Rome*, ed. R. Sherr (Oxford, 1998), 44–92. Finally, sources now found in central Italy (Marche) throw new light on another possible centre of the cultivation of polyphony; see P. Peretti: 'Fonte inedite di polifonia mensurale dei secoli XIV e XV degli archivi di stato di Ascoli Piceno e Macerata', *Quaderni musicali marchigiani*, iii (1996), 85–124

Sources, MS

IX. Renaissance polyphony

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Sources, MS, §IX, 1: Renaissance polyphony: Introduction

(i) General.

The printing of polyphonic music did not begin until 1501. Our knowledge of the music of the entire 15th century is dependent on MS sources, and, as prints preserve only a portion of the music in circulation in the 16th century, MSS must be relied on for a substantial amount of that repertory also.

MSS can give more than just the music itself. Since about the middle of the 20th century, musicologists have been devising and refining techniques of MS study that are yielding valuable information on other aspects of musical life during the Renaissance: the identification of various repertories; the ways in which music was disseminated; the liturgical use of polyphony; performing practice; and the social and economic milieu within which various kinds of music were composed and performed. MSS can also provide useful data for biographical studies of composers.

The singing of polyphonic music was practised in a rather limited number of places in the early Renaissance: certain cathedrals and major churches in Italy, England, France and possibly several other countries; courts and court chapels of royalty and the nobility in these same countries; and some monasteries and other religious establishments. Only a few musicians possessed the skills necessary to perform from mensural notation; these musicians were highly regarded and relatively well paid, and competition

for their services was keen. They were internationally famous and often worked in several countries during the course of their careers.

By the end of the 15th century, the number of churches and courts boasting musicians who could sing polyphony had increased significantly. This growth was partly geographical, with polyphony now practised in Spain, Poland, Bohemia, Hungary, the Alpine regions and various parts of Germany. It was also partly the result of an increase in the number of establishments which supported choirs. It became even more pronounced in the first decades of the 16th century, reaching a third level of proliferation: a much larger amount of polyphonic music sung at a given church or court.

This is reflected in the number of MSS surviving from various times during the Renaissance. The number of extant sources from the beginning of the 15th century is quite small; it grows gradually during the course of the century and then increases rapidly during the 16th. Several hundred MSS survive from the 15th century; several thousand from the 16th. It is possible, of course, that more of the earlier sources were lost or destroyed. However, everything known about the music of this period suggests that the greater number of 16th-century sources reflects a real and dramatic increase in the amount of polyphony being performed and is not simply due to accidents of preservation favouring later sources.

Most MSS of Renaissance polyphony contain some pieces by the most famous composers of the day, along with works by composers who were known only regionally or locally. Although new MSS continue to be discovered every year, it is rare for them to contain previously unknown pieces by such composers as Du Fay or Josquin. For instance, the Aosta MS (see §2), discovered in the mid-20th century, contains many pieces by Du Fay, but all were previously known from other sources. This suggests that most of the significant repertory by the most famous composers of the Renaissance has been recovered. But most new MS discoveries add pieces by lesser-known composers, some found in no other sources.

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(ii) Early 15th-century manuscripts.

For the first decades of the 15th century, most polyphony was copied in black (solid or full) mensural notation (fig.38). This represents a continuation of the style of notation used in French sources of the previous century; there are also elements of Italian Trecento notation in some sources, particularly those copied in northern Italy. Parchment was the standard material on which copying was done. As the popularity of polyphony spread and more MSS were needed, paper began to be used. Just at this time – the third and fourth decades of the century – white (hollow or void) notation (fig.39) began to replace black notation. There are no important differences between the two types, and the same piece is often found in one MS in black notation and in another in white. The change must have come about partly because solid black note heads tended to bleed through to the other side of the paper, and eventually the corrosive action of the ink caused note heads to drop out.

Three-part writing was the norm during this period. The most common method of laying out these voices in a MS was in choirbook format, with all voices of a composition copied on the two facing pages of an opening (fig.39). The discantus (superius) voice was copied on the verso (left) side of the opening, with the tenor and contratenor on the recto (right) side. Sometimes one of the lower parts was copied under the discantus on the verso side, and the other occupied the recto side alone. In a four-voice piece, the tenor was usually copied on the verso side under the discantus, with the two remaining voices on the recto.

A full text was almost always copied for the upper voice. Text may or may not be found under the other voices. At times, only incipits of text appear with the lower voices. In some carefully copied MSS, text appears in certain sections of the lower voices and not in others.

Many English sources are copied in pseudo-score: the voices are copied one under the other, in what resembles score notation, although the notes are not aligned exactly (fig.38). This layout is especially common for English pieces which are homorhythmic harmonizations of a chant melody.

The composer attribution, if given, was most often placed at the beginning of the composition, at the top of the verso of the opening above the superius voice. Many MSS were trimmed around the outer margins, after the music had been copied, as part of the process of binding. In many cases, composers' names have been lost in the process, and pieces originally labelled with the name of the composer have unfortunately come down to us as anonymous works.

Space was often left on an opening after a piece had been copied there, and this space was frequently used for another piece. Such additions were sometimes made by the principal scribe, but more often were put in by later scribes after the first copying had been done (fig.39): they can obscure the original scribe's plan of organization.

Some MSS of this time contain only sacred music, some both sacred and secular. Secular pieces were sometimes planned to be an integral part of the MS, as in *I-Bu* 2216 and *GB-Ob* Canon.misc.213, but more often they were added on blank pages after the original layers of sacred works had been copied.

Most sources of this period are composite MSS made up of several sections copied independently of one another, perhaps at different places, then brought together and bound at a later time. Within each section, the copying often seems to have been done in a series of layers of similar or related pieces – pieces by the same composer, pieces by composers of the same nationality or pieces of the same type. Single pieces and groups of related pieces were copied into fascicle-MSS (fascicles of one or more unbound gatherings), and music seems to have been sung from, copied from and circulated in this form. In certain circumstances, large MSS were copied from numbers of such fascicle-MSS. This situation explains how several MSS may have many common pieces, in readings that may be quite close, yet these pieces will appear in a completely different order in the large MSS, and be mixed with other pieces not shared among them.

MSS were copied for several quite different reasons. Some, of course, were copied to be performed from. These are the largest, with both music and text copied carefully and accurately, and texts placed with some precision under certain musical phrases and even specific notes. There is usually some clear organization of the contents, often by liturgical genre, and mistakes made by the scribe are sometimes corrected. *I-Bu* 2216, measuring 40 × 29 cm, with notes and words large enough to be seen by each of a number of singers gathered around a lectern, is an example of this type. Others are *MOe* α.X.1.11 and the Old Hall MS (*GB-Lbl* Add.57950).

Others appear to be anthologies, collections of pieces gathered by some individual for his own use, or gathered at a church or chapel as a repository of pieces to be drawn on as needed. These are smaller in dimensions, often too small to be used for performance. They are often copied in a hasty or careless fashion, with many uncorrected mistakes. Text underlay is casual, and often there is no text at all; the contents are not arranged in systematic fashion. *D-Mbs* Clm 14274 (formerly Mus.ms.3232a) and the later Trent MSS are examples of this type.

Most of the large MS sources of the first half of the 15th century are well known to scholars and students, as they were studied by scholars in the late 19th and early 20th centuries. But several of them have been thoroughly studied since the introduction of more refined methods of MS study in recent decades. Much remains to be done: the date and provenance of the various sections and layers within most sources need to be determined with more accuracy, and MSS need to be linked with more certainty to specific musical establishments where the singing of polyphonic music is known to have been practised.

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(iii) Late 15th-century manuscripts.

The last three or four decades of the 15th century brought some important changes. There are more MSS, and fewer of them are composite ones. MSS appear to be planned for more specific purposes, and the contents of any given source tend to be more homogeneous.

It is from this time that we find more MSS devoted entirely or largely to secular polyphony. There are physical differences between these and sources from earlier in the century. The secular MSS are smaller, reflecting the fact that this music was usually performed with a single singer or player to a part. There is usually no text for the lower two or three voices, and sometimes the upper voice as well is textless or has only a text incipit. Some of these MSS are oblong rather than upright. And, for the first time, the several voices are sometimes separated, with each one in its own small MS – the first partbooks.

Sacred music continued to be copied into large choirbooks. A gradual increase in the size of many of these reflects an increase in the size of singing groups. An increase in the amount of polyphony sung at various cathedrals and court chapels soon made it impossible for the entire polyphonic repertory to be copied into a single MS. Thus we find from this time the first groups of MSS planned and copied as sets. The earliest

Sistine Chapel MSS and a group of MSS copied for the Este court at Ferrara are early examples of this practice.

The use of white mensural notation was virtually universal, although it is not uncommon to find a chant-related voice part copied in square or Gothic chant notation. Paper is the usual material on which these MSS were copied. However, high-quality parchment or vellum was sometimes used, especially for court or presentation MSS. Some of those were produced for courts (such as the Este court at Ferrara) that prided themselves on the beauty of their books and maintained workshops for their copying and illumination. Others were copied for such important occasions as weddings or coronations or were prepared as gifts from one court or individual to another. These books, with their fastidious musical calligraphy and magnificently illuminated miniatures, initials and ornamental borders, are among the most beautiful MSS – musical or non-musical – of the entire Renaissance.

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(iv) 16th-century manuscripts.

Many different types of MS survive from this period. There are large, beautifully illuminated parchment choirbooks of masses and motets copied for use at court chapels, such as *B-Br* 15075 (see fig.40), *D-Ju* 3 and many other MSS copied at the Netherlands court at Brussels and Mechelen. There are large paper choirbooks, modestly but clearly copied for the use of choirs at cathedrals and churches, such as the large sets now at the Biblioteca Capitolare in Treviso (fig.41) and the Archivio Musicale of S Petronio in Bologna. There are sets of smaller partbooks containing Italian and French secular pieces, such as *I-Bc* Q21 (fig.42), *Fn* Magl.XIX 99–102, Magl.XIX 122–5 and *Fc* Basevi 2442. Polyphonic pieces were also copied into theoretical treatises, as illustrations and examples. Students copied pieces of mensural music into their notebooks, some of which survive. Polyphonic pieces in a simple style were sometimes copied into chant MSS at monasteries and other religious establishments, to be sung at major feasts. Finally, some MS collections of polyphonic music (such as *DK-Kk* 1848 and *CH-SGs* 463) seem to have been copied by or for private individuals, for their own use.

1501 saw the first printed collection of polyphonic music, the famous *Odhecaton A* published by Ottaviano Petrucci in Venice. Within a few decades, there were dozens of printed collections of polyphonic music in circulation, containing both sacred and secular works. The advent of music printing, however, did not mark the end of the copying of music into MSS. On the contrary, MS production reached a peak during the first half of the 16th century.

Many modern editions of music from this period are based on printed sources only, often with no attempt made to examine MS sources and collate them with the printed versions. Some editors have assumed that printed sources are superior to MS sources. But recent comparative studies suggest that MS sources from the first half of the 16th century are often superior to printed ones in many details – the actual reading of notes, placement of text, ligatures etc.

This raises the question of the relationship between MS and printed sources of the 16th century, a question which can best be discussed if one accepts that there were various MS types at this time.

It seems unlikely that printed editions of sacred music brought out by Petrucci and his contemporaries were used as performance material. Wrong notes and other errors are not uncommon, and such errors remain uncorrected. Text underlay is not nearly so careful as in the best MS sources. Ligatures are often broken into separate notes, probably for technical reasons. Furthermore, if prints had been used for performance, at least several copies would have been required, since the smallness of most early prints would have made it impractical for a choir to read from a single copy. Yet multiple copies of the same print are never found in archives of cathedrals and courts. Finally, while many paintings from the Renaissance show church singers gathered around a lectern singing from a MS choirbook, there are no pictures showing printed music on the lectern.

It appears that printed music was one of the sources drawn upon for the repertory copied into sets of MSS. When a church or court decided to copy MSS for its own choir, various source materials were assembled. Liturgical practice, and the role of polyphonic music in that practice, differed from place to place. The copying was done in the order required for the new set of MSS, not in the order in which pieces were found in the MS and printed sources from which the copying was done. The polyphonic repertory might include Mass Ordinary cycles; hymns, in temporal and sanctoral cycles; motets, often grouped by feast; *Magnificat* introits and *Magnificat* settings; sets of psalms, usually those sung at Vespers; Mass Proper cycles and sections; music for Holy Week, the selection dictated by local practice; and music for Offices other than Vespers. Thus prints functioned as collections from which pieces could be copied into MSS, which were in turn used for the actual performance.

The situation is quite different with prints of secular pieces and instrumental works. Most secular music was performed by one musician to a part, and there is no practical reason why prints, even those in small format, could not have been used for performance. The same is true of lute tablatures. In fact, most MSS of secular and instrumental music are quite similar in format, size and shape to printed books of this music. Paintings of lute players and of small ensembles performing secular music show musicians reading from books similar in shape and size to prints. A rather large part of the frottola, chanson and madrigal literature from the first half of the 16th century has been preserved in prints, suggesting that once this music was available in printed collections there was little reason to copy it into MSS before it was performed.

Prints became increasingly numerous and important in the second half of the century. Many are large enough to be used for performance. Almost the total output of such internationally famous composers as Palestrina, Lassus and Victoria was printed. Such details as text placement become clearer and less problematic in the printed sources. Thus modern editions of the works of the major composers of the late 16th century based only on printed sources are often quite satisfactory. This does not mean, however,

that MSS from this time are of no value to the scholar. They serve many purposes: sometimes they complement the published music of even the most famous composers, by preserving works not found in prints; they are often the only source of music by less famous but nevertheless excellent composers; and they often contain pieces by local composers whose music is found nowhere but in MSS copied for the church or court where they served. Furthermore, MSS tell us much about the history of polyphonic music of the late 16th century – where polyphony was sung, how widely the music of certain composers was disseminated, how much polyphony was sung in various places.

The bibliography that follows includes items referred to repeatedly in the material below as well as MS studies selected as samples of outstanding scholarship on topics treated in Renaissance MS studies – questions of dating and provenance, analysis of fascicle structure, problems of palaeography and notation and relationships between groups of sources, for example. Note that all manuscripts mentioned below are more fully described in the *Census-Catalogue* (1979–88) and that vol.iv contains updated material on most sources described in the earlier volumes.

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2. 15th-century sources from northern Italy (and southern Germany).

A large majority of musical sources surviving from the first half of the 15th century comes from northern Italy and from southern Germany. To some extent this reflects the vagaries of MS preservation; Rome and Cambrai, for example, are known to have been centres of polyphonic music at this time, yet only two MSS have survived from Cambrai and none at all from Rome. But certainly the area around Cambrai experienced the composition of more polyphonic music than any other part of Europe, with the possible exception of England, and the presence there of the most renowned composer of the day, Guillaume Du Fay, was no mere accident.

The earliest sources, which show a continuation of Trecento tradition in style, repertory and notation, are unfortunately fragmentary.

Grottaferrata, Badia Greca, Biblioteca, collocazione provvisoria 197. 13 paper ff., c31.4 × 21.8 cm. 5 Glorias, 5 Credos and several other works (mostly fragmentary or incomplete) by Ciconia, Zacara and other composers. Originated at S Giustina in Padua, c1415.

U. Günther: 'Quelques remarques sur des feuillets récemment découverts à Grottaferrata', *L'Ars Nova italiana del Trecento: Convegno II: Certaldo and Florence 1969* [*L'Ars Nova italiana del Trecento*, iii (Certaldo, 1970)], 315–97; RISM, B/IV/4 (1972), 923–6 *Cividale del Friuli, Museo Archeologico Nazionale*, 63, 79 and 98. Some 10 mass Ordinary sections by Antonius de Civitate Austriae, Rentius de Ponte Curvo, Philippus de Caserta, Sortes and Zacara da Teramo on parchment flyleaves, dating from the early 15th century (see RISM, B/IV/4, 1972, pp.749–52). *Siena, Archivio di Stato, fragments 326–7.* Portions of 4 mass Ordinary sections by Zacara and several anonymous secular pieces, in black and red mensural notation (see K. von Fischer: 'Una ballata trecentesca sconosciuta: aggiunte per i frammenti di Siena', *L'Ars Nova italiana del Trecento: convegni di studio 1961–1967*, ed. F.A. Gallo (Certaldo, 1968), 39–47).

The first surviving large collections are copied in black mensural notation and contain many pieces by Du Fay. They date from after his arrival in Italy; probably copied in the third to fifth decades of the century, they contain pieces written over a period of some 50 years, some dating back to the end of the 14th century. They are in choirbook format, with most of the pieces written in three voices and copied to occupy a whole opening in the

MS. This often left considerable space at the bottom of the opening, space used for later additions to the MS, sometimes obscuring the original plan of the collection. Of the four sources described below, only the second (*I-Bu* 2216) appears to have been designed for and used as a performance MS; it has the largest dimensions, the staves and notes are large enough to have been read by a number of singers grouped at a lectern, and many of the folios show unmistakable signs of use and frequent turning. The others apparently came into existence as anthologies or collections.

Du Fay is represented by far more pieces than any other composer. The others are Frenchmen and Italians; a few compositions by English composers begin to appear in the later MSS.

Venice, Biblioteca Nazionale Marciana, 7554 (formerly IX.it.145). 202 parchment ff., 10 × 6.5 cm. 2 distinct sections: ff.1–85 (7 gatherings of 6 bifolios each, plus an additional folio; black and red mensural notation); ff.86–202 (16 gatherings, some of 4 and some of 2 bifolios; mixture of monophony and polyphony, copied in square black and red notation with some mensural elements). Original foliation goes as far as f.36, taken up by a more modern hand. The MS originated in a Franciscan establishment in Venice, probably c1430–40. Formerly in the library of the Somaschi della Salute, it was acquired by the Marciana in the early 19th century. The unusually small format suggests that it was an anthology, not a performance MS.

First part contains 9 mass Ordinary sections, 37 motets, liturgical pieces, *laude* and 2 textless pieces, by Du Fay (8), Binchois (2), Benoit and Hymbert de Salinis. 5 2-part *laude* on ff.31–4 are by a 'poor friar' (*frate pauperculus*). Second part has 23 motets, liturgical pieces and *laude*, all anonymous. Chief source for Italian *laude* of the period: those in first part written in style of early Du Fay period, those in second part in the style of 'primitive' polyphony, with many parallel perfect intervals and other 'crudities'.

H. Bessler: 'Studien zur Musik des Mittelalters, I: neue Quellen des 14. und beginnenden 15. Jahrhunderts', *AMw*, vii (1925), 167–252, esp. 236; K. Jeppesen: 'Die mehrstimmige italienische Lauda am Anfang des 16. Jahrhunderts', *IMSCR I: Liège 1930*, 155–7; K. Jeppesen: 'Ein venezianisches Laudenmanuskript', *Theodor Kroyer: Festschrift*, ed. H. Zenck, H. Schulz and W. Gerstenberg (Regensburg, 1933), 69–76; G. Cattin: 'Il manoscritto Venet. Marc. Ital. IX, 145', *Quadrivium*, iv (1960), 1–60 *Bologna, Biblioteca Universitaria, 2216 [BU]*. ii + 57 + ii paper ff., 40 × 29 cm. Early ink pagination and later pencil foliation, modern covers of white leather over boards. Restored and rebound apparently several times, most recently in 1969. First 40 folios were copied, in black mensural notation, some time before 1440, probably in the vicinity of Venice or Padua; remaining folios copied shortly after 1440, perhaps in Brescia. MS remained in Brescia until mid-18th century, when it was transferred to the Biblioteca dei Canonici Regolari di S Salvatore in Bologna, and then to *Bu* (after 1798).

31 mass Ordinary sections, 19 motets, 21 French and Italian secular pieces, 11 *laude* and several miscellaneous liturgical pieces, by Du Fay (11), Arnold de Lantins (7), Reson (7), Vala (5), Binchois (3), Feragut (3), Dunstaple (2), Grossin (2), Ciconia, Grenon and others. MS planned and copied in 4 sections, beginning of each marked by a large red calligraphic

initial: Kyries and Glorias (ff.1–16); Credo, Sanctus and Agnus settings (ff.17–32); motets (ff.33–48); and secular pieces (ff.49–57).

H. Bessler: 'The Manuscript Bologna Biblioteca Universitaria 2216', *MD*, vi (1952), 39–65 [inventory]; Hamm, *JAMS*, xviii (1965), 5–21; F.A. Gallo, ed.: *Il codice musicale 2216 della Biblioteca universitaria di Bologna*, *MLMI*, 3rd ser., *Mensurabilia*, iii (1968–70) [facs.]; *RISM*, B/IV/2 (1991), 89–94; J. Palumbo-Lavery: 'Bologna, Codex Bu', *MGG2Bologna, Civico Museo Bibliografico Musicale, Q15 (formerly 37) [BL]*. 342 ff., mostly of paper but with some outer or middle bifolios of gatherings of parchment, 28 × 20 cm (fig.1 above). An old foliation system in Roman numerals skips gatherings 11–12 and 20; another numbering system attempts to number the pieces, but is inaccurate and incomplete; a modern foliation, 1–342, omits one folio but uses the same number for two others. Rebound and restored, with new covers; f.1 has an incomplete original index. One scribe copied ff.1–250 and 341–2; possibly two other scribes, contemporaneous with the main scribe, completed the copying. MS copied in black mensural notation. Copied probably at Padua: an original layer of c1420–25 was partly reconstructed and expanded, c1430–35, with much new material. Padre Martini acquired it in 1757 from Piacenza.

4 masses, 122 mass Ordinary sections, 118 motets, 24 hymns, 9 *Magnificat* settings, 19 French secular pieces, 11 *laude*, by Du Fay (69), Johannes de Lymburgia (42), Ciconia (13), Arnold de Lantins (17), Salinis (8), Antonius Romanus (6), Brassart (8), Feragut (6), Franchois (7), Loqueville (6), Zacara da Teramo (11), Antonius de Civitate Austrie (5), Binchois (5), Dunstaple (4) and others. 33 pieces remain anonymous. Gatherings 1–3 and 13–18 contain complete and composite mass Ordinary cycles, 3–10 contain Gloria-Credo pairs, 11–12 are added gatherings with mass Ordinary sections, 18–27 contain motets, 27–8 have hymns and 29 has sequences and *Magnificat* settings. The secular pieces and other brief compositions are later additions, on space left blank at bottoms of folios.

G. Gaspari: *Catalogo della biblioteca del Liceo musicale di Bologna*, iv (Bologna, 1905/R), 239–45; G. de Van: 'An Inventory of the Manuscript Bologna Liceo Musicale, Q 15 (*olim* 37)', *MD*, ii (1948), 231–57; M. Bent: 'A Contemporary Perception of Early Fifteenth-Century Style: Bologna Q15 as a Document of Scribal Editorial Initiative', *MD*, xli (1987), 183–201; *RISM*, B/IV/5 (1991), 15–33; M. Bent: 'Bologna, Q15', *MGG2Munich, Bayerische Staatsbibliothek, Clm 14274 (formerly Mus.ms.3232a) [Em]*. 158 paper ff., 28.5 × 21 cm. Original covers of leather over board. MS composed of 13 gatherings; 2–7 copied in black mensural notation, 1 and 8–13 in white mensural notation. Hands of at least 14 different scribes can be detected, and 9 different watermarks have been identified. Has the nature of an anthology, containing pieces written over a period of almost 75 years (from the last decades of the 14th century to almost the middle of the 15th). Begun in Vienna, c1435, as the private anthology of Hermann Pötzlinger, who in 1443 took it to the Benedictine cloister of St Emmeram, Regensburg, where it was further expanded. Relative smallness and lack of musical or liturgical organization suggest that it was not a performance MS but a continuing collection. 72 mass Ordinary sections, 125 motets and liturgical pieces, c33 hymns, 8 *Magnificat* settings, 13 secular pieces and 21 textless pieces, by Du Fay (42), Binchois (11), Roullet (8), Dunstaple, Liebert, Grossin, Brassart, Leonel Power, Loqueville, Landini, Antonius de Civitate Austrie and others. At least 15 contrafacta have been identified.K.

Dèzes: 'Der Mensuralcodex des Benediktinerklosters *Sancti Emmerami* zu Regensburg', *ZMw*, x (1927–8), 65–105; D. Braunschweig-Pauli: 'Studien zum sogenannten Codex St. Emmeram', *KJb*, lxvi (1982), 1–48; I. Rumbold: 'The Compilation and Ownership of the "St Emmeram" Codex', *EMH*, ii (1982), 161–235. Several other MSS in black notation from this period have survived only as fragments. *D-Mbs* Mus.ms.3224 is a collection of fragments from a single MS, originally measuring c28 × 19 cm. 4 mass Ordinary sections, 4 motets, 3 secular pieces, 2 hymns and 1 textless piece remain (most incomplete); composers identified include Du Fay, Brollo, Christoforus de Monte and Ray. de Lantins (see *Census-Catalogue*, iv, 444–5). *I-Bc* Q1 (no.23) is a single parchment folio containing 2 incomplete Glorias, one by Salinis and the other anonymous. It is the only remnant of a north Italian MS roughly contemporary with and perhaps comparable to *Bc* Q15 (see O. Mischiati: 'Uno sconosciuto frammento di codice polifonico quattrocentesco', *CHM*, iv (1966), 179–83).

Black notation gave way to white about 1430 in Italy, a little later in France and later still in England. The change may have come about as a result of the increasing use of paper, rather than parchment, for the copying of MSS; the concentration of ink in filled-in note heads tended to eat through paper, which was fast becoming cheaper than parchment (if less durable). But it may also have resulted from the growing need to copy large quantities of polyphony at speed. The practice of polyphonic music was becoming more common as the 15th century unfolded, more MSS were being copied at more places, and parchment was simply too difficult to obtain and too expensive, although it continued to be used for chant MSS. Polyphonic music was considered to be ephemeral, chant eternal.

Among the most important MSS in white notation before and around the mid-century are the following:

Oxford, Bodleian Library, Canon. misc.213. 140 paper ff., 29.8 × 21.5 cm. 10 gatherings, preceded by an original index. Gatherings 5–8 the oldest, and include a few pieces copied in black notation; gatherings 9–10 slightly later; 1–4 copied last. 9 works have dates, ranging from 1422 to 1436; it is not clear whether these indicate the date of copying. Probably copied in Venice, in third and fourth decades of the century.

325 pieces made up of 187 rondeaux, 10 virelais, 38 ballades, 3 chansons, 25 ballatas, 21 mass Ordinary sections, 37 motets, 1 *Magnificat* and 3 *laude*, by Du Fay (52), Binchois (29), Hugo de Lantins (20), Arnold de Lantins (20), Vide (7), Cordier (7), Fontaine (7), Brollo (6), Cesaris (6), Loqueville (6), Grenon (5), Guillaume Legrant (5), Ciconia (4) and others. Some 60 pieces remain anonymous; some 220 are unica. The oldest gatherings (5–8) contain mostly French secular pieces, some dating back to the late 14th century; gatherings 9–10 have many pieces by Du Fay and the Lantins; the latest gatherings (1–4) contain most of the motets and mass Ordinary sections, with many chansons.

J., J.F.R. and C. Stainer: *Dufay and his Contemporaries* (London, 1898/R); C. van den Borren, ed.: *Polyphonia Sacra: a Continental Miscellany of the Fifteenth Century* (Burnham, Bucks., 1932, 2/1963); G. Reaney: 'The Manuscript Oxford, Bodleian Library, Canonici Misc.213', *MD*, ix (1955), 73–104 [inventory]; Schoop (1971); D. Fallows: *Oxford, Bodleian Library MS. Canon. misc.213* (Chicago, 1995) [facs. and

description]Aosta, *Seminario Maggiore*, 15 (formerly A¹ D 19) [Ao]. 280 paper ff., 27.2 × 20.2 cm. Upper parts of many folios damaged, and trimming to present size has resulted in loss of many composer attributions and even some music. An original numbering system in ink is inconsistent and incomplete; 2 modern foliations: 1 in pencil (skipping f.130) and 1 in ballpoint pen. Original covers of brown leather over boards removed and discarded when MS restored in 1958, replaced by new covers of brown leather, tooled in gold, over boards. An original index of pieces up to f.258 is arranged by genre. First section (ff.13–48) perhaps copied in Bologna, c1428–32; second (ff.49–158), c1430–35, and third sections (ff.159–258 + 1–12), 1435–42, share common scribes and watermarks, and were probably copied in the Basle-Strasbourg area; fourth section (ff.259–80) may have been copied at the imperial court at Innsbruck, c1435–42. One of the scribes of second and third sections brought these together with first section and added the index and first numbering system; fourth section added later, and the composite MS transferred to the library of the priory of St Jacquême at Aosta, then to the present library.

129 mass Ordinary sections, 45 motets, 3 hymns and 3 *Magnificat* settings, by Du Fay (26), Binchois (24), Brassart (13), Dunstaple (14), Leonel Power (9), Franchois (4), Benet (3), Grossin (11), Loqueville (3), Sarto (3), Guillaume Legrant (2), Brabant (2), Blome, Zacara and others. 35 pieces remain anonymous. Entire gatherings and fascicles devoted to layers of music by English composers, which may have been taken to the Continent during the Council of Konstanz (1414–18) and/or the Council of Basle (1431–49).

G. de Van: 'A Recently Discovered Source of Early Fifteenth Century Polyphonic Music', *MD*, ii (1948), 5–74; Hamm, *AcM*, xxxiv (1962), 166–84; Cobin (1978); S. Meyer-Eller: *Musikalischer Satz und Überlieferung von Messensätzen des 15. Jahrhunderts: die Ordinariusvertonungen der Handschriften Aosta 15 und Treint 87/92* (Munich, 1989); Wright (1989); RISM, B/IV/5 (1991), 3–14; T. Sasaki: 'The Dating of the Aosta Manuscript from Watermarks', *AcM*, lxiv (1992), 1–16 *Modena, Biblioteca Estense e Universitaria*, α.X.1.11 [ModB]. i + 139 (of an original 150) + i paper ff., 41.2 × 28.5 cm (fig.39). Original foliation of inked Roman numerals, and a modern pencil foliation. Covers of brown leather over boards, dating from 19th century; portions of an original index remain, with musical incipit for each piece. Originally 15 gatherings of 5 bifolios each; only 3 of the original 10 folios of the first gathering (which included only the index) remain. Bulk of the MS copied by a single scribe, c1440–50, probably for the Este court in Ferrara; various pieces added from time to time on blank folios and at bottoms of pages.

71 motets, 29 hymns, 22 brief liturgical works and 9 *Magnificat* settings, by Du Fay (48), Dunstaple (31), Binchois (13), Leonel Power (8), Forest, Plummer, Benoit, Fedé, Benet and others. Only 9 of the 131 pieces are anonymous. Apparently all for Vespers, and organized in 5 sections: hymns (beginning on f.1); miscellaneous liturgical pieces (f.21v); *Magnificat* settings (f.31); antiphons and motets by continental composers (f.51); and motets by English composers (f.81). The most important surviving source of English motets (contains 51).

A.B. Scott: *Coherence and Calculated Chaos: the English Composers of Modena, Biblioteca Estense, X.1.11 (lat.471)* (diss., U. of Chicago, 1969); C. Hamm and A.B. Scott: 'A Study and Inventory of the Manuscript

Modena, Biblioteca Estense, α.X.1.11 (ModB)', *MD*, xxvi (1972), 101–43; Lockwood (1984)

Several sources in white notation have survived in incomplete or fragmentary form. The largest and most interesting of these is *I-La* 238: 56 parchment folios (46 × 33 cm) recovered from covers of various books prove to be parts of a single MS, containing in its present form 14 masses, nine motets and three *Magnificat* settings, many incomplete. There are works by Du Fay (2), Petrus de Domarto, Frye, Heyns, Martini, Stone and Plummer; the first mass, elaborately decorated with ornate initials, is by Henricus Tik. The MS also contains 17 anonymous pieces, some apparently by English composers. (See R. Strohm: 'Ein unbekanntes Chorbuch des 15. Jahrhunderts', *Mf*, xxi (1968), 40–42; *StrohmM*; *RISM*, B/IV/5 (1991), 228–30) A somewhat earlier incomplete MS, dating from 1440–50, is *A-Z* s.s., consisting of five paper folios, 39 × 29 cm, with six Glorias (all but one incomplete) by Loqueville, Roullet, Grossin and Verben (see K. von Fischer: 'Neue Quellen zur Musik des 13., 14. und 15. Jahrhunderts', *AcM*, xxxvi (1964), 79–97; Wright, 1989). *I-Mb* AD.XIV.49, comprising 12 paper folios (21.4 × 14.5 cm) bound into a non-musical MS, has a Sanctus-Agnus pair and a motet by Leonel Power, and an anonymous hymn (see N. Bridgman: 'Un manuscrit milanais', *RIM*, i (1966), 237–41).

Trent, Castello del Buonconsiglio, Monumenti e Collezioni Provinciale, 1374–1379 (formerly 87–92) and *Trent, Biblioteca Capitolare* ('Trent Codices'), referred to by the sigla *I-TRmp* 87 (=1374) to *I-TRmp* 92 (=1379) and *I-TRcap* ('Trent 93'). These manuscripts contain an immense repertory spanning the first 75 years of the 15th century and form the largest and most important collection from the entire century. *TRmp* 87–92 were discovered by F.X. Haberl in the chapter library of the Cathedral of Trent and first discussed in his monumental monograph on Du Fay, *Bausteine für Musikgeschichte*, i (Leipzig, 1885). They were removed in 1891 to the Hofbibliothek in Vienna, where they were studied by Guido Adler and others. *DTÖ*, xiv–xv, Jg.vii (1900/*R*), contains a discussion and thematic incipit catalogue of the 1585 compositions in these six MSS and a transcription of several pieces in them. Additional transcriptions are in *DTÖ*, xxii, Jg.xi/1, *DTÖ*, xxxviii, Jg.xix/1, and *DTÖ*, liii, Jg.xxvii/1. The MSS were returned to Trent in 1918, and in 1920 a seventh MS belonging to the same set (Trent 93) was discovered. *DTÖ*, lxi, Jg.xxxi, gives an incipit catalogue of this source and some transcriptions; *DTÖ*, lxxvi, Jg.xl, and cxx have still more transcriptions. The manuscripts underwent a complete restoration in 1975.

The seven MSS, copied on paper, are c30 × 20 cm. *TRmp* 87 (23 gatherings, 265 folios) and *TRmp* 92 (22 gatherings, 264 folios) are the oldest of the set, having been copied c1435–50 at several places in northern Italy and Piedmont. They were apparently brought to Trent as a collection of fascicles and bound into large MSS when the other five were bound. The fascicles were at that time divided up equally to make the two MSS, and some originally belonging together were split between the two. Four distinct layers can be identified.

Gatherings 15–17 and 19 of *TRmp* 87, and 22–3 of *TRmp* 92. The first layer contains the earliest repertory in all of the Trent MSS: early mass Ordinary sections and motets by Du Fay; pieces by Grossin, Zacara da Teramo, Brassart, Vide, Verben, Ludvicus de Arimino and Tying; and a scattering of pieces by such English composers as Dunstaple.

Gatherings 1–9 and 11–12 of *TRmp* 87 and 13–20 of *TRmp* 92. The large second section, with common scribes, paper and watermarks, has mass Ordinary sections, motets, hymns and *Magnificat* settings, by Du Fay, Binchois, Brassart, Liebert, Velut, Merques, Grossin and others, and a number of English pieces by Dunstaple, Leonel Power, Forest and Benet. A series of clearly differentiated layers can be detected.

Gatherings 22–3 of *TRmp* 87. The paper, scribe and watermarks in the third section are of a sort found nowhere else in the Trent MSS. *Magnificat* settings, mass sections, hymns and motets are scattered in no apparent order. Nine pieces are attributed to H. Battre, otherwise unknown, and there is one attribution each to Du Fay and Binchois; the remaining pieces are anonymous. Watermarks and repertory suggest an origin somewhere in north-east France.

Gatherings 1–12 of *TRmp* 92. The fourth section is unrelated, in paper, scribe and watermarks, to the other Trent MSS. Its contents form essentially a series of mass introits, each followed by a mass Ordinary cycle, though this original organization is obscured in places by pieces added later. Wright (1989) has shown that this section is related to the second and third sections of AO 15 and that it probably originated in the circle of Felix V, in the Savoy-Basle region.

The remaining five MSS were mostly copied in Trent 1445–75; the principal scribe was Johannes Wisser, from Tione, 32 km west of Trent. *TRmp* 90, the earliest of the group, is made up of 39 gatherings comprising 465 folios. Gatherings 1–6 contain introits, 6–9 Kyries, 9–10 Glorias, 15–19 Credos, 20–24 Sanctus and Agnus settings, 26 French secular pieces, 27–8 and 33–9 masses, 32–3 music for Vespers, and the rest miscellaneous works. Du Fay is the most widely represented composer, followed by Pullois, Binchois, Brassart, W. de Rouge and Johannes Legrant. There are a number of English pieces, by Leonel Power, Dunstaple, Benet, Bedyngham and Plummer; most are anonymous, but many are clearly by English composers.

Trent 93 has 33 gatherings, 382 folios. The first 30 gatherings almost exactly duplicate *TRmp* 90 – the same pieces are in the same order and Trent 93 was plainly used as its exemplar. Gathering 31 has mostly textless pieces, 32 German and French secular works, and 33 mostly hymns. Almost all of the pieces in the last three gatherings are anonymous; the few attributions are to such obscure composers as Opilionis and Villete.

TRmp 88, the next copied, has 35 gatherings with a total of 422 folios. The first ten gatherings contain mass Ordinary sections, mostly arranged in cycles, as do gatherings 22–8 and 31–5. Mass Propers, also arranged in sets, are found in gatherings 10–19 and 30, vesper hymns in gathering 20, *Magnificat* settings in gathering 29, and miscellaneous pieces in the rest. There are very few composer attributions; the identified pieces are by Du

Fay, Ockeghem, Touront, Domarto, Cornago and a few others (the repertory is thus somewhat later than that of the preceding MSS). Feininger (1947) attributed a large number of mass Proper cycles to Du Fay on stylistic grounds.

TRmp 89 (36 gatherings, 425 folios) is organized differently. Gatherings 1–7, 10, 14, 18 and 22–35 are taken up with mass Ordinary cycles, usually one to each gathering; *Magnificat* antiphons occupy gatherings 8–13; and 16 has seven vespers hymns. This MS apparently existed originally as a series of fascicle-MSS: independent groups of folios containing a single composition, or a set of related pieces, with the outer two pages blank. These were later brought together, bound as a single MS, and additional pieces were copied on some of the blank folios. Most pieces are anonymous. Among identified composers are Touront, Busnoys, Du Fay (late works only), Barbingant, Hermannus de Atrio and Martini; the repertory comes from mid-century and slightly after.

TRmp 91 (22 gatherings, 259 folios) was the last of the set to be copied. Mass Ordinary cycles and sections take up gatherings 1–3, 5–7, 9–16 and 19–22, *Magnificat* settings and hymns 16–18; the other sections contain miscellaneous pieces copied in no apparent order. Again there are few composer attributions, but the presence of pieces by Vincenet, Faugues, Busnoys, Touront and Martini suggests that the repertory is even later than that of *TRmp* 89.

Though these MSS have been known to scholars for almost a century, much work has been done only in more recent years: identifying more of the many hundreds of anonymous pieces; more precise dating; determination of why they were copied, and to what use they were put; investigation of liturgical practice of the time as revealed in these sources. It seems unlikely that they were performance MSS, particularly *TRmp* 88–91, because of their size, the careless nature of much of the copying and the many errors that would seem to make it impossible to sing from them. They appear to be a vast anthology, possibly reflecting the polyphonic repertory of churches and court chapels in northern Italy and southern Germany, probably including the imperial court.

L. Feininger, ed.: *Documenta polyphoniae liturgicae*, 1st ser., i (Rome, 1947); T. Ward: 'The Structure of the Manuscript Trent 92–1', *MD*, xxix (1975), 127–47; M. Bent, ed.: *Four Anonymous Masses*, EECM, xxii (1979); N. Pirrotta and D. Curti, eds.: *I codici musicali trentini [I]: Trent 1985*; Wright (1989); S.E. Saunders: *The Dating of the Trent Codices from their Watermarks* (New York, 1989); A.P. Leverett: *A Paleographical and Repertorial Study of the Manuscript Trento, Castello del Buonconsiglio, 91 (1378)* (diss., Princeton U., 1990); RISM, B/IV/5 (1991), 461–547; M. Gozzi: *Il Manoscritto Trento, Museo Provinciale d'Arte, cod. 1377 (Tr 90)* (Cremona, 1992); P. Wright, ed.: *I codici musicali trentini [II]: Trent 1994; MGG2* ('Trenter Codices'; R. Strohm); complete facs. edn pubd by Vivarelli & Gullà (Rome, 1969–70) *Florence, Biblioteca Nazionale Centrale, Magl. XIX 112bis*. i + 80 + paper ff., 29 × 20.5cm. Contains 22 motets, 18 hymns, 9 *Magnificat* settings, 1 psalm and 1 textless piece, by Janue (16), Du Fay (6), Binchois (3), Dunstaple (3), Leonel Power (2), Frye and Quadris; 17 pieces remain anonymous. As Antonius Janue, an otherwise

unknown composer, is represented in this MS by more pieces than any other composer, it has been suggested that he may have copied it or supervised the copying. Giazotto (1951) reported a document with a record of payment to him at the Genoese ducal palace in 1456 and concluded that the MS itself was of Genoese provenance. Besseler, *AMw*, vii (1925), 167–252; R. Giazotto: *La musica a Genova nella vita pubblica e privata dal XIII al XVIII secolo* (Genoa, 1951); R. Loyan: *The Music in the Manuscript Florence, Biblioteca Nazionale Centrale, Fondo Magliabechiano XIX, 112bis* (diss., U. of California, Berkeley, 1973); RISM, B/IV/5 (1991), 155–8

Sources, MS, §IX: Renaissance polyphony

3. 15th-century English sources.

The destruction and loss of English sources of polyphony of the 15th century has been so grievous that much of the musical history of that time must be pieced together from incomplete and often fragmentary remains of MSS and from inferences drawn from other groups of sources.

One important source from the early part of the century (*GB-Lbl* Add.57950, described below; see also [Old Hall Manuscript](#)) survives nearly complete (for *Ob* Selden B.26 see §4). Otherwise, only fragments remain (most described and transcribed by A. Hughes in *English Sacred Music (excluding Carols) in Insular Sources, 1400–c1450*, diss., U. of Oxford, 1963); among them are *Lbl* Add.40011 B (the 'Fountains Fragment'), which originated at Fountains Abbey in Yorkshire and contains 16 mass Ordinary sections and motets (see Bukofzer, 1950, pp.86–112, and RISM, B/IV/4, 1972, pp.653–9). The University Library at Cambridge has a number of fragments, including Add.5943 (c1400), with 18 pieces; Add.5963; Ff.6.16; and Kk.1.6. Such fragments attest to the widespread singing of polyphonic music in England in the early 15th century.

London, British Library, Add.57950 (formerly Old Hall, St Edmund's College, Ware, Herts.) ('Old Hall MS'; fig.38). 112 parchment ff., 41.6 × 27.6 cm. Some folios lost, with an unknown number of complete pieces, and parts of others. Covers and foliation modern. Repertory c1370–1420; copied for the chapel of the Duke of Clarence, later taken to the Chapel Royal. 2 pieces by 'Roy Henry', who was possibly Henry V (1413–22). Black mensural notation, with many pieces written in pseudo-score. By far the largest surviving source from the first half of the century; it must have been copied for use by a large group of singers.

40 Glorias, 35 Credos, 27 Sanctus, 19 Agnus, 18 antiphons, 8 motets, by Leonel Power (21), Damett (9), Cooke (8), Sturgeon (7), Pycard (7), Typp (7), Chirbury (4), Oliver (3), Dunstaple, Forest and others. 51 pieces remain anonymous.

Andrew Hughes and M. Bent: 'The Old Hall Manuscript', *MD*, xxi (1967), 97–147; Andrew Hughes and M. Bent, eds.: *The Old Hall Manuscript*, *CMM*, xlvi (1969–73); RISM, B/IV/4 (1972), 675–725

Only two sacred polyphonic MSS of substantial size survive from the remainder of the century: *GB-Lbl* Eg.3307 (see §4 below) and *Cmc* Pepys 1236.

Cambridge, Magdalene College, Pepys 1236. 128 paper and parchment ff., 18 × 12.5 cm. Originated in Kent c1459–65. Copied in black mensural

notation. 117 pieces (80 motets, 25 mass Proper sections, 11 hymns, 1 Lamentation) by Tudor (6), Banaster (2), Haute (2), Corbrand (2), Nesbet, Frye, Fowler and Garnesey; 101 are unidentified. Apparently a local or regional repertory, following the Sarum rite.

F.L.I. Harrison: 'Music for the Sarum Rite', *AnnM*, vi (1958–63), 99–144; S. Charles: 'The Provenance and Date of the Pepys MS 1236', *MD*, xvi (1962), 57–71; S. Charles, ed.: *The Music of the Pepys MS 1236*, CMM, xl (1967); see also description by R. Bowers, *Cambridge Music Manuscripts, 900–1700*, ed. I. Fenlon (Cambridge, 1982), 111–14

In view of the unparalleled extent to which English music was admired and imitated during the middle of the 15th century, it is unfortunate that no complete MSS, or even substantial fragments, survive in England from this time. Typical fragmentary sources are:

Cambridge, Emmanuel College Library, 300. Remnants of 4 paper ff., now 14 × 21 cm, cut in half for use as flyleaves for a printed book; they contain 3 incomplete Kyries by Dunstaple. See RISM, B/IV/2 (1966), 209–10 *London, British Library, Add.54324*. 6 paper ff. originally c35 × 29 cm, cut to form part of the binding of an illuminated psalter c1440–50; 3 Kyries, 1 Gloria and 4 motets, by Dunstaple, Plummer and Du Fay.

M. and I. Bent: 'Dufay, Dunstable, Plummer – a New Source', *JAMS*, xxii (1969), 394–424 *Cambridge, University Library, Pembroke 314*. 4 parchment ff., originally c41 × 29 cm, containing parts of 5 mass Ordinary sections, 3 motets and 3 English sacred pieces, by Dunstaple (3) and Wyvell; 7 pieces remain unidentified.

RISM, B/IV/2 (1966), 597ff *Coventry, The Coventry Corporation, A.3*. 2 parchment ff., now 38.7 × 26.7 cm, serving as flyleaves for a book of legal records written in Coventry in the 15th and 16th centuries, containing parts of the Gloria and Credo of an unidentified mass, and the Agnus of the Missa 'Caput'.

M. Bukofzer: 'Caput Redivivum: a New Source for Dufay's Missa Caput', *JAMS*, iv (1951), 97–110 *Cambridge (MA), Harvard University, Houghton Library, Incun.8948*. 2 parchment ff., now 28.3 × 20.5 cm, bound as flyleaves for a collection of religious fables and historical incidents printed at Deventer, containing fragments of several Kyries and 3 Glorias, two of which are by Dunstaple.

E. Kovarik: 'A Newly-Discovered Dunstable Fragment', *JAMS*, xxi (1968), 21–33

However, such fragments are not the only sources of English music of this period. Hundreds of pieces by Dunstaple and his contemporaries are found in such continental sources as *I-AO* 15, *TRmp* 87, 90, 92 and *Fn Magl.*XIX 112*bis*. A particularly rich source is *MOe* α.X.1.11, with no fewer than 51 motets by English composers (see §2 above).

In addition there are many anonymous pieces in continental sources that are most certainly by English composers; they may be identified from groupings of pieces in MSS, by stylistic features or by characteristic melodic figures (see C. Hamm: 'A Catalogue of Anonymous English Music in Fifteenth-Century Continental Manuscripts', *MD*, xxii (1968), 47–76; G. Curtis and A. Wathey: 'Fifteenth-Century English Liturgical Music: a List of the Surviving Repertory', *RMARC*, no.27 (1994), 1–69).

Sources, MS, §IX: Renaissance polyphony

4. Carol manuscripts.

The 15th-century **Carol** was a distinctively English genre. With its English, Latin and macaronic texts, its unique mixture of sacred and popular elements and its distinctive musical style, the carol represents a high point in the history of late medieval English polyphony. Although about 500 carol texts survive, only about 130 have music. Most of these are preserved in four MSS of English provenance; the entire musical repertory is edited by J. Stevens, MB, iv (1952, 2/1958, where there is also a description of the MSS), and in MB, xxxvi (1975).

Cambridge, Trinity College Library, 0.3.58. A parchment roll, 200·7 × 7·8 cm, consisting of 3 sections sewn together. A single scribe copied 13 anonymous carols on one side, in white mensural notation with red coloration; a later hand added Latin Offices on the reverse side. Copied during the first half of the 15th century, perhaps in East Anglia, the roll contains the earliest surviving carol repertory.

J. Fuller Maitland, ed.: *English Carols of the Fifteenth Century: from a Ms. Roll in the Library of Trinity College, Cambridge* (London, 1891) *Oxford, Bodleian Library, Arch. Selden B.26.* 5 unrelated items bound together, of which only first part relevant. 31 parchment ff., 25·6 × 18 cm, numbered 3–33, containing 32 anonymous carols. Black mensural notation with red coloration; occasional black void and red void notes. Both score and choirbook formats used. Not precisely dated, but probably rather later than *GB-Ctc* roll. Greene argued for an origin in Worcester.

J., J.F.R. and C. Stainer, eds.: *Early Bodleian Music: Sacred & Secular Songs together with other MS. Compositions in the Bodleian Library, Oxford*, ii (London, 1901/R) [incl. full facs. and edn]; R.L. Greene: *A Selection of English Carols* (Oxford, 1962), 176ff *London, British Library, Eg.3307.* ii modern paper + 83 original parchment + iii modern paper ff., 29·8 × 21·5cm. First 5 folios have been cut out. Modern foliation, 6–88; modern maroon leather binding. Black notation with red coloration; some void notes in both red and black. Mostly in score format, but ff.6–7 and ff.72v–77 in choirbook format. Decorated initials and illuminations. One scribe copied most of the MS, but a few pieces are in different hands. Bukofzer (1950) and Greene (1954) suggested Meaux Abbey in Yorkshire as the probable place of origin, but Schofield (1946) and McPeck (1963) argued that the MS was probably copied at St George's Chapel, Windsor. McPeck dated the MS between 1430 and 1444.

Contents in 2 sections. First part contains 1 mass, 6 processional hymns, 2 Passions and 9 motets. Second part contains 32 carols, 1 textless piece in carol form, 1 motet and 1 Latin drinking-song. All anonymous.

B. Schofield: 'A Newly Discovered 15th-Century Manuscript of the English Chapel Royal', *MQ*, xxxii (1946), 509–36; Bukofzer (1950), 113–75; R. Greene: 'Two Medieval Musical Manuscripts: Egerton 3307 and some University of Chicago Fragments', *JAMS*, vii (1954), 1–34; G. McPeck: *The British Museum Manuscript Egerton 3307* (London, 1963) *London, British Library, Add.5665* ('Ritson MS'). vi + 148 + v mixed parchment and paper ff., c25·8 × 18 cm. 2 sets of foliation. Black and white mensural notation with red coloration. Both choirbook and score formats used, but most of the carols in score. 5 sections, distinguished by repertory, notation and scribal

hands. Miller dated the MS c1460–1510; the carols form the earliest layer and were probably copied by 1475. Probably originated at a Franciscan monastery in Devon, but designed to be used at services at which the laity were present. Thomas Pack may have played a role in the compilation and copying. MS later owned by the antiquarian Joseph Ritson, who donated it to the British Museum in 1795.

In addition to 44 carols, MS contains 3 masses, 1 Kyrie-Gloria pair, 1 Latin-English *Te Deum*, 1 canticle, 1 Office hymn, 2 processional hymns, 23 motets (1 monophonic), 3 English sacred pieces, 16 English secular pieces and 1 French secular piece. Only composers named in carol section are Smet and Trouluffe. Other composers represented are Pack, John Cornysh, Mowere, Haute, Norman, Petyr, Turges, Henry VIII, T.B. and W.P. [?William Pasche].

C. Miller: *A Fifteenth-Century Record of English Choir Repertory: B.M. Add.Ms.5665: a Transcription and Commentary* (diss., Yale U., 1948); J. Stevens, ed.: *Early Tudor Songs and Carols*, MB, xxxvi (1975)

[Sources, MS, §IX: Renaissance polyphony](#)

5. 15th-century French manuscripts of sacred music.

The earliest source of polyphony in France in the 15th century, *F-APT 16bis*, almost certainly originated in the circle of the papal residence at Avignon during the period of the Great Schism (1377–1417; see §VII, 3, above). *APT 9* contains a single hymn in black mensural notation added to a book made up of a calendar of Apt Cathedral, a hymnal and a psalter. Two more hymns in black notation (one by Du Fay) are preserved in a fragment of a parchment folio discovered in *CH-BSPH 8*; this is described in J. Stenzl: 'Un fragment de Dufay au Grand-Saint-Bernard', *Revue musicale de Suisse romande*, xxiv/1 (1971), 5–7. Another fragmentary source in black notation is *F-Dm 2837*, discovered in 1971 in the binding of the incunabulum *Vocabularis brevilocus* (Basle, 1480). These four parchment folios measuring 31 × 21 cm, dating from c1420 and preserving six anonymous sacred and secular works, are described in C. Wright: 'A Fragmentary Manuscript of Early 15th-Century Music in Dijon', *JAMS*, xxvii (1974), 306–15.

Cambrai Cathedral had an active musical life for much of the 15th century. There Du Fay sang and studied as a boy, under Loqueville, before he went to Italy. Only two MSS have survived:

Cambrai, Médiathèque Municipale, 6. i + 36 + i parchment ff., 50 × 33.5 cm. Copied in black material notation, with original foliation, at Cambrai Cathedral c1440.

3 Kyries, 5 Glorias, 5 Credos and 3 hymns, by Du Fay (7), Binchois (2) and Franchois (1); 6 pieces remain anonymous.

Bessler, *AMw*, vii (1925), 167–252; L. Curtis: 'The Origins of Cambrai, Bibliothèque Municipale Manuscript 6 and its Relationship to Cambrai 11', *TVNM*, xlv (1994), 6–35 *Cambrai, Médiathèque Municipale*, 11. i + 49 + i parchment ff., 48.6 × 36 cm. Copied in black mensural notation, at the same time and place as CA 6.

5 Kyries, 7 Glorias, 7 Credos, by Du Fay (7), Binchois (5), Franchois (1) and Dunstaple (1); 5 pieces are anonymous. L. Curtis, ed.: *Cambrai Cathedral Choirbook* (Peer, 1992) [fac.]; see also bibliography for CA 6

These two choirbooks are unusually large for the time, in fact the largest preserved from the first half of the century. This indicates something about the size of the choir at Cambrai. Most pieces in these sources are concordant between the two MSS. Each contains a monophonic mass Ordinary cycle and several other monophonic liturgical pieces, written in black mensural notation.

Though the singing of polyphony continued at Cambrai for the rest of the century, and documents attest to the payment of money to scribes to copy music (in many cases the actual pieces copied are named), the only other source from Cambrai with polyphony is *CA 29* (formerly 32) made up of assorted calendars, psalters, litanies and the like, to which have been added 13 hymns (two by Du Fay) at various points.

Sources from the second half of the century are few and fragmentary. The most important is:

Copenhagen, Kongelige Bibliotek, Frag.17, I. 12 paper ff., originally c27 × 21 cm, mutilated and in poor condition. Copied 1450–70, possibly in the Auvergne.

1 Gloria, 2 Credos, 5 motets, 3 French secular pieces, by Du Fay (3) and Zacara da Teramo (1); 8 pieces unidentified.

H. Glahn: 'Ein Kopenhagener Fragment aus dem 15. Jahrhundert', *Natalicia musicologica Knud Jeppesen septuagenario collegis oblata*, ed. B. Hjelmberg and S. Sørensen (Copenhagen, 1962), 59–100; J. van Benthem: 'Ein verstecktes Quodlibet ...', *TVNM*, xxiii/1 (1973), 1–11

Another fragment that may have originated in France is *D-MERa 13b*. This single parchment folio, c40 × 30 cm, contains two motets, two incomplete ones and a hymn, by Du Fay and anonymous composers. K. von Fischer ('Neue Quellen zur Musik des 13., 14. und 15. Jahrhunderts', *AcM*, xxxvi (1964), 79–97) described this fragment and suggested that it might be of Burgundian origin, or from Cambrai. *F-AM 162* is a composite MS of presumably French origin; among its contents are 16 motets and several other polyphonic pieces, some copied c1500. Obrecht and Prioris are the only composers identified. See H. Hofmann-Brandt: 'Eine neue Quelle zur mittelalterlichen Mehrstimmigkeit', *Festschrift Bruno Stäblein*, ed. M. Ruhnke (Kassel, 1967), 109–15; *RISM, B/IV/3* (1972), 429–34

Sources, MS, §IX: Renaissance polyphony

6. Late 15th- and early 16th-century German sources of Catholic music.

The principal MSS in this category number only about 15, but their contents form an impressively extensive repertory. Most of these large paper choirbooks contain at least 200 folios, and one has 472. About half of the MSS contain between 100 and 200 pieces each – mass Ordinary and Proper and *Magnificat* settings, hymns and motets. Although many internationally famous composers of the period are represented, there is a significant number of anonymous works and works by local composers – Raber, Notens, Aulen, Flordigal, Rupsch, Gerstenhaus, Egidius Rossely, Bartholomeus Frank and others – who remain largely obscure.

All but two of the 15 MSS originated in what is now central or eastern Germany. (*D-Mbs* 3154 is from Innsbruck, and *PL-Wu* Mf.2016 is of Silesian or Bohemian provenance. The last-named MS is included in this section because of its close relationship to *D-B* 40021 and *Lu* 1494.) Most of the MSS were copied for the use of cathedrals, collegiate churches or monastic institutions; two sources, *Mbs* 3154 and *Lu* 1494, were compiled by or for private individuals.

An examination of the gathering structure, scribal hands, watermarks and repertorial organization of the MSS makes it clear that many were originally copied in separate fascicles which were only later bound together. The MSS were obviously intended for practical use rather than ostentatious display; although some of them have modest decoration, their outward appearance is plain and unimpressive when compared with the sumptuously illuminated presentation MSS made for the nobility and high ecclesiastical officials. Nevertheless, the German sources are for the most part clearly and accurately copied and are in fairly good condition.

Munich, Bayerische Staatsbibliothek, Mus.ms.3154 ('Chorbuch des Nikolaus Leopold'). 472 paper ff., 32 × 22 cm; 19 folios missing from the beginning. Original and new foliation; 19th-century numbering of pieces. Copied by many different scribes over a long period, c1466–c1511; over 30 different watermarks. Compiled for Nicolaus Leopold, an Innsbruck schoolmaster.

65 masses, mass pairs or mass sections (Proper and Ordinary), 11 *Magnificat* settings, 1 psalm, 10 hymns, 2 motet cycles and 72 motets, with a few secular works and textless pieces. Composers represented are Martini (7), Obrecht (6), Isaac (5), Josquin, Alexander Agricola, Aulen, Busnoys, Compère, Antoine de Févin, Finck, Ninot le Petit, Paulus de Broda, Raber, Veye, Jung and a few others whose identity has not been established, or whose authorship is in doubt.

T. Noblitt: 'Das Chorbuch des Nikolaus Leopold (München, Staatsbibliothek, Mus.ms.3154): Repertorium', *AMw*, xxvi (1969), 169–208; T. Noblitt: 'Die Datierung der Handschrift Mus.ms.3154 der Staatsbibliothek München', *Mf*, xxvii (1974), 36–56; T. Noblitt, ed.: *Der Kodex des Magister Nicolaus Leopold*, EDM, 1st ser., lxxx–lxxxiii (1987–96) [complete edn] *Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mus.ms.40021 (formerly Z21)*. 296 paper ff., 31.5 × 21.3 cm. Mostly original foliation; original covers of white tooled leather on boards, with leather spine and ornamental brass clasps. Copied by several scribes, c1490–1500. Exact circumstances of origin not established. Fétis discovered the MS in 1848 at Halberstadt Cathedral, and it has been assumed that it originated there. However, the repertory suggests close connections with the court of Frederick the Wise, Elector of Saxony; it is also possible that some of the paper used in the MS was produced at Torgau. Furthermore, Just ('Ysaac de manu sua', *GfMKB: Kassel* 1962, 112–14) showed that the MS was bound in Leipzig. Possibly source originally copied, assembled and bound in Saxony (Torgau and Leipzig) and sent to Halberstadt after its completion.

30 masses or mass sections (Ordinary and Proper), 10 *Magnificat* settings, 2 *Te Deum* settings, 28 hymns, 53 motets, 7 German sacred pieces and a few secular or textless pieces. Composers named are Adam von Fulda, Alexander Agricola, Aulen, B.H., Beham, Busnoys, E.O., Finck,

Flordigal, Gerstenhaus, Hofhaimer, Isaac, Jacobit, Josquin, Renner and Volckmar. Pieces by Barbireau, Compère, Ghiselin, Obrecht and Weerbeke have been identified from concordances. MS closely related to *D-Lu* 1494 and *PL-Wu* Ms.2016.

M. Just: *Der Mensuralkodex Mus.ms.40021 der Staatsbibliothek Preussischer Kulturbesitz Berlin* (Tutzing, 1975); M. Just, ed.: *Der Kodex Berlin 40021*, EDM, 1st ser., lxxvi–lxxviii (1990–91) [complete edn] *Warsaw, Biblioteka Uniwersytecka, Ms.2016* (formerly *Breslau, Musikalisches Institut bei der Universität Breslau*). ii + 156 paper ff., 33 × 23 cm. New pencil foliation; covers of new pasteboard over original wood. Feldmann (1932) dated MS c1500 and suggested a monastery in Silesia or possibly Bohemia as the place of origin.

95 pieces (three are duplicates), including 9 masses or mass sections, 6 *Magnificat* settings, 15 hymns, 3 Lamentations, 45 motets, 2 Latin secular pieces, 1 German secular piece and 11 textless pieces. A few of the Latin pieces have additional German texts. Only composers named in MS are Aulen, Flordigal, Bartholomeus, Isaac, M.S. and Egidius Rossely. Works by Adam von Fulda, Alexander Agricola, Josquin, B.H., Compère, Ockeghem, Rupsch and Weerbeke have been identified from concordances.

F. Feldmann: *Der Codex Ms. 2016 des Musikalischen Instituts bei der Universität Breslau: eine palaeographische und stilistische Beschreibung* (Breslau, 1932) *Leipzig, Universitätsbibliothek, 1494* ('Apel Codex'). 260 paper ff., 31 × 21 cm. Compiled by Magister Nikolaus Apel some time between c1492 and 1504, during the time he was a student and, later, a junior faculty member at Leipzig University.

172 pieces, almost all liturgical; repertory closely related to that in *D-B* 40021 and *PL-Wu* Ms.2016.

R. Gerber, ed.: *Der Mensuralkodex des Nikolaus Apel*, EDM, 1st ser., xxxii–xxxiv (1956–75) *Jena, Universitätsbibliothek, 30, 31, 32, 33, 34, 35, 36, and Weimar, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde, A*. This group of pre-Reformation MSS, interrelated by common scribes and repertory, was copied for All Saints Church in Wittenberg, c1500–20. Except for a few scattered folios, MSS all copied on paper, and average c43 × 30 cm; original covers of brown or grey-brown tooled leather.

Contents exclusively settings of the Ordinary and Proper of the Mass, except for *D-Ju* 34, which contains 8 *Magnificat* settings, 117 psalms (some set to the same music), 35 hymns and 31 motets in addition to a mass Proper cycle. Only two of the sources have composer attributions: *Ju* 33 names Renner (8 pieces), and *Ju* 36 names Renner (4), Isaac (3), Josquin and Mouton. Of the pieces in the Weimar MS, about a third have been identified as Isaac's works. Other composers in this group who have been identified from concordances include Alexander Agricola, Compère, Brumel, Obrecht, Weerbeke, Ghiselin, Orto, Pipelare and Martini, but each is represented by only a few works. Gerken (1969) suggested that many of the pieces in *Ju* 30 and *Ju* 35 may be by Renner.

The *Ju* paper MSS discussed here are not to be confused with another set of MSS at the same library (*Ju* 2–5, 7–9, 12, 20–22; all but *Ju* 21 on parchment), which contain different repertory and originated at the Netherlands court at Brussels and Mechelen.

Roediger (1935); R.E. Gerken: *The Polyphonic Cycles of the Proper of the Mass in the Trent Codex 88 and Jena Choirbooks 30 and 35* (diss.,

Indiana U., 1969); J. Heidrich: *Die deutschen Chorbücher aus der Hofkapelle Friedrichs des Weisen: ein Beitrag zur mitteldeutschen geistlichen Musikpraxis um 1500* (Baden-Baden, 1993) *Wrocław, Biblioteka Uniwersytecka, I F 428* ('Viadrina Codex'). 251 paper ff., 40 × 28 cm. Green covers. MS formerly in the 'Viadrina' Library of the University of Frankfurt an der Oder, founded in 1506; the university and its library were moved to Breslau (now Wrocław) in 1811. Staehelin dated the MS c1510–30 and suggested that it originated somewhere in mid- or eastern Germany, perhaps at Frankfurt an der Oder itself.

72 pieces, including 13 masses, 2 mass Ordinary sections, 5 mass Proper sections, 6 *Magnificat* settings, 13 hymns, 22 motets, 3 German sacred pieces, 1 German secular piece and 7 textless pieces. All anonymous, but a few composers have been identified from concordances: Compère (3), Isaac (3), Adam von Fulda, Brumel, Josquin, Obrecht and Senfl.

M. Staehelin: *Der Grüne Codex der Viadrina: eine wenig beachtete Quelle zur Musik des späten 15. und frühen 16. Jahrhunderts in Deutschland* (Mainz, 1971) *Dresden, Sächsische Landesbibliothek, Mus.1/D/505* (formerly Annaberg 1248) and *Mus.1/D/506* (formerly Annaberg 1126). These 2 choirbooks were copied c1510–30 for the use of the Annen-Kirche, Annaberg, a town in the Erzgebirge, which divides what is now Germany from the Czech Republic. MSS taken to *D-LDI* in 1968, at which time they received new numbers (owing to a mislabelling of a widely circulated microfilm of these sources, the correct call numbers given above are frequently confused).

DI 1/D/505 (315 paper ff., 39·4 × 28 cm) contains 166 pieces, including 15 mass Ordinary cycles or sections, 93 mass Proper sections, 5 *Magnificat* settings, 2 *Te Deum* settings, 2 psalms, 10 hymns, 1 Passion, 34 motets, 1 German sacred piece and 3 textless pieces. Composers named are Alexander Agricola, Brumel, Compère, Ghiselin, Isaac, Josquin, Martini, Obrecht, Raber and Pierre de La Rue, to whom is ascribed the ubiquitous Passion elsewhere attributed variously to Longueval, Obrecht and A laVenture. Works by Adam von Fulda, Finck, Renner and Stoltzer have been identified from concordances; Ninot le Petit and Isaac have conflicting attributions.

DI 1/D/506 (261 paper ff., 40·8 × 28·9 cm) contains 162 pieces, including 38 masses or mass Ordinary sections, 73 mass Proper sections, 8 *Magnificat* settings, 38 hymns, 4 motets and 1 textless piece. All anonymous; only a few composers identified, each represented by only one or two works: Alexander Agricola, Brumel, Compère, Josquin, Isaac, Notens and Raber (some with conflicting attributions).

T. Noblitt: 'Manuscript Mus.1/D/505 of the Sächsische Landesbibliothek Dresden (olim Annaberg, Bibliothek der St. Annenkirche, Ms.1248)', *AMw*, xxx (1973), 275–310; T. Noblitt: 'Manuscript Mus.1/D/506 of the Sächsische Landesbibliothek, Dresden (olim Annaberg, Bibliothek der St. Annenkirche, Ms.1126)', *MD*, xxviii (1974), 81–127; W. Steude: *Untersuchungen zur mitteldeutschen Musiküberlieferung und Musikpflege im 16. Jahrhundert* (Leipzig, 1978)

Sources, MS, §IX: Renaissance polyphony

7. German lied manuscripts.

MS sources of German secular polyphony during the 15th and 16th centuries usually have heterogeneous contents in which the German

pieces are intermingled with Latin sacred and French secular works. Only from the appearance of the earliest printed partbooks of German song in the second decade of the 16th century does there appear to have been any homogeneous repertory of German secular polyphony represented as such in the sources. During the 15th century the sources tended either to include a large number of contrafacta from French and Italian music (as in the Wolkenstein MSS) or extremely mixed compilations of music from all parts of Europe but including a fairly small and distinct German song repertory. Most of the songs in the 16th-century MSS are also to be found in printed books: the sources listed here are important either because of their scribe, because of the repertory they represent, or because they contain an unusually large proportion of unpublished music.

In German MSS it is usually true to say that size is directly related to the degree of formality. The large Wolkenstein sources (like their contemporary sources of monophonic song, the Jena and Colmar MSS, see §III) are presentation volumes, whereas the medium-sized MSS of Senfl (*D-Mbs* 3155) or pseudo-Wagenrieder (*Mu* 328–31 and *A-Wn* 18810) are evidently attempts to record and define a repertory, and the smallest MSS (*D-Mbs* *Cgm* 810 and *CH-Bu* F.X.1–4) are designed as private collections.

Innsbruck, Universitätsbibliothek, (s.s.) ('Wolkenstein-Rodeneck Codex'). ii + 48 parchment ff., 49 × 34 cm. Modern and original foliation; original covers of white leather over boards; original index. Copied 1432–45 under direction of [Oswald von Wolkenstein](#), a bust of whom appears on f.1v. A closely related source is *A-Wn* Vind.2777, containing 19 polyphonic lieder (all by Oswald) along with monophonic pieces.

81 monophonic and 37 polyphonic German songs mostly by Oswald von Wolkenstein.

J. Schatz and O. Koller, eds.: *Oswald von Wolkenstein: Geistliche und weltliche Lieder*, DTÖ, xviii, Jg.ix/1 (1902/R); H. Moser and U. Müller, eds.: *Oswald von Wolkenstein: Abbildungen zur Überlieferung, I: Die Innsbrucker Wolkenstein-Handschrift B* (Göppingen, 1972) [complete facs.]; L. Weler: 'New Light on Oswald von Wolkenstein: Central European Traditions and Burgundian Polyphony', *EMH*, vii (1987), 187–226 *Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mus.40613* ('Lochamer Liederbuch' and *Fundamentum organisandi* of Paumann). 46 paper ff., c21.5 × 15.5 cm, enclosed in 2 parchment leaves (originally the covers). Brown tooled leather covers added some time after 1582; these have ornamental borders, several coats-of-arms associated with Nuremberg families and the inscriptions 'Discantus' and '15 BA 82'. Both the leather and the original parchment covers were retained when MS was rebound and restored in modern times. Copied c1452–60 at Nuremberg, probably by associates of the blind organist Conrad Paumann. Main scribe may have been Frater Jodocus von Windsheim.

41 German secular pieces (only 9 polyphonic), 3 monophonic Latin contrafacta of secular works, 1 monophonic textless piece and 3 texts with no music. All anonymous: attributions can be made to Binchois (1 tenor), the Monk of Salzburg (1) and Oswald von Wolkenstein (1). The *Fundamentum organisandi* of Paumann, bound together with the songbook, contains 32 keyboard pieces in tablature, most probably by Paumann.

W. Salmen: *Das Lochamer Liederbuch: eine musikgeschichtliche Studie*

(Leipzig, 1951); C. Petzsch: *Das Lochamer Liederbuch: Studien* (Munich, 1967); W. Salmen, ed.: *Das Lochamer Liederbuch*, DTB, Sonderreihe, ii (1972) *Munich, Bayerische Staatsbibliothek, Cgm 810 (formerly Mus.ms.3232; Cim.351a)* ('Schedel Liederbuch'). ii + 170 paper ff., 15 × 10.5 cm. Original foliation, original covers of leather over boards. Compiled and copied mostly by Hartmann Schedel (1440–1514), a prominent physician and humanist. Schedel began copying c1460, as a student in Leipzig; he made later additions at intervals during the next decade while living at Augsburg and Nuremberg.

1 *Magnificat*, 17 motets, 74 German secular pieces, 19 French secular pieces, 1 Italian secular piece and 17 textless pieces, by Barbingant, Bedyngham, Binchois, Brollo, Du Fay, Frye, Ockeghem, Pullois, Touront and others.

B. Wackernagel, ed.: *Das Liederbuch des Dr. Hartmann Schedel: Faksimile*, EDM, 1st ser., lxxxiv (Kassel, 1978); N. Böker-Hell, H. Heckmann and I. Kindermann, eds.: *Das Tenorlied: mehrstimmige Lieder in deutschen Quellen 1450–1580*, ii (Kassel, 1982) [thematic index]; M. Kirnbauer: 'Schedelsches Liederbuch', MGG2; M. Kirnbauer: *Hartmann Schedel und sein Liederbuch* (diss., U. of Basle, 1998) *Kraków, Biblioteka Jagiellońska, Mus.40098 (formerly Berlin, Preussische Staatsbibliothek)* ('Glogauer Liederbuch'). 3 paper partbooks, in oblong octavo, c15.5 × 21 cm (among the earliest partbooks known). One main scribe copied the MS c1480, perhaps at Glogau Cathedral in Silesia (now Głogów, Poland).

294 pieces: 2 mass Ordinary sections, 18 mass Proper sections, 18 Office hymns, 1 processional hymn, 120 motets (some are contrafacta of French secular works), 4 German sacred pieces, 4 Latin secular pieces, 63 German secular pieces, 1 Italian piece, 1 Slavonic piece, 3 quodlibets, 59 textless pieces (including dances and other pieces with German titles; some have been identified as French chansons). Composers represented include Attamasch, Barbingant, Bebrleyn, Brollo, Busnoys, Caron, Du Fay, Martini, Obrecht, Rubinus, Tinctoris and Touront (most of the pieces, however, remain anonymous).

H. Ringmann and others, eds.: *Das Glogauer Liederbuch*, EDM, 1st ser., iv (1936); viii (1937); lxxxv–lxxxvi (1981) [complete edn]; J.A. Owens, ed.: *Kraków, Biblioteka Jagiellońska, Glogauer Liederbuch*, RMF, vi (1986) [facs.] *Munich, Bayerische Staatsbibliothek, Mus.ms.3155*. iv + 133 paper ff., 13.5 × 20.5 cm (oblong). Ff.104v–133v are blank. Original covers of dark brown tooled leather. Two distinct sections, distinguished by different paper and scribal hands. First part (to f.86) dates from c1520 and includes Senfl works composed at the court of Maximilian I; this part was probably copied by Senfl himself before his departure from the court, or shortly after. Second part (ff.86v–104) dates from c1525–35 and includes Senfl repertory composed at the Munich Hofkapelle. 1 scribe copied most of this section, probably at Munich; last 3 pieces are later additions in another hand.

97 German secular pieces (3 without text), most by Senfl. Among other composers represented are Hofhaimer, Isaac and Renner.

Bente (1968); N. Böker-Heil, H. Heckmann and I. Kindermann, eds.: *Das Tenorlied: mehrstimmige Lieder in deutschen Quellen 1450–1580*, ii (Kassel, 1982) [thematic index]; R. Birkendorf: *Der Codex Pernner* (Augsburg, 1994) *Basle, Öffentliche Bibliothek der Universität, F.X.10*. 1 paper partbook, c11 × 16 cm. A date in the MS is difficult to read, but may

be MDXX. One of several MSS in the Basle University Library which originated within the circle of Bonifacius Amerbach (1495–1562), the Basle humanist and scholar.

27 German secular pieces and 1 Italian secular piece. Barbireau (1), Busnoys (1) and anonymous.

Kmetz (1988); Kmetz (1995) *Vienna, Österreichische Nationalbibliothek, Mus.18810 (formerly A.N. 35.E.126)*. 5 paper partbooks, 15.2 × 21 cm (oblong). Original covers of tooled leather, with date 1524. Scribe was probably not Lukas Wagenrieder, Senfl's copyist (Schneider). Closely related by repertory, scribe and watermarks to *D-Mu 8° 328–31* (formerly Cim.44c). Both sources probably originated in Augsburg.

6 motets, 3 German sacred pieces, 49 German secular pieces, 8 French secular pieces, 3 Flemish secular pieces, 1 Italian secular piece, 16 textless pieces (all of the preceding with text incipits or titles only), by Blanckenmüller, Hofhaimer, Isaac, Josquin, Pierre de La Rue, Renner, Senfl (25) and others.

Bente (1968), 264ff, esp. 269–70; C. Gottwald: *Die Musikhandschriften der Universitätsbibliothek München* (Wiesbaden, 1968), 83–92 [*Mu* source only]; N. Böker-Heil, H. Heckmann and I. Kindermann, eds.: *Das Tenorlied: mehrstimmige Lieder in deutschen Quellen 1450–1580*, ii (Kassel, 1982) [thematic index]; J.O. Robison: 'Vienna, Austrian National Library, Manuscript 18810: a Repertory Study and Manuscript Inventory with Concordances', *RMARC*, no.19 (1983–5), 68–84; M. Schneider, ed.: *Collection of German, French and Instrumental Pieces: Wien, Österreichische Nationalbibliothek MS 18810* (Peer, 1987) [complete facs. with introduction and inventory] *Basle, Öffentliche Bibliothek der Universität, F.X.1–4*. 4 paper partbooks, 9.7 × 15.3 cm. New pencil foliation; original and new numbering of pieces. Original covers of brown tooled leather, with gold imprinting. Dates from 1522 to 1524 appear; the latter, however, may refer to dates of composition rather than copying. Hoffmann-Erbrecht (*Thomas Stoltzer: Leben und Schaffen*, Kassel, 1964, p.165) dated the MS c1540.

4 motets, 102 German sacred and secular pieces and 13 French secular pieces, by Cesar, Dietrich, Greitter, Isaac (10), Josquin, Pierre de La Rue, Senfl (at least 10), Wüst (10) and others.

Kmetz (1988); Kmetz (1995); J. Kmetz: 'The Compilation and Ownership of Basel University Library Manuscript F X 1–4', *Gestalt und Entstehung musikalischer Quellen im 15. und 16. Jahrhundert*, ed. M. Staehelin (Wiesbaden, 1998), 133–47 *Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek*. Fragments recovered from binding of incunabulum IV 36 F124. 5 paper partbooks, 8 × 12 cm. About a third of original contents now missing, judging from the original index, found in a binding of a *Herbarius* (Mainz, 1485); most of the missing folios, like the index folios, were probably used for book bindings. Dated 1544, probably copied at Augsburg or Nuremberg. The first 33 songs were copied directly from Egenolff's *Reutterliedlin* (RISM 1535¹¹).

9 motets, 102 German sacred and secular pieces and 90 textless pieces, by Alexander Agricola, Arthopius, Bosch, Lemlin, Senfl, Susato and others.

G. Sowa: 'Die Liederhandschrift 1544: Manuskript Iserlohn (Westfalen)', *AMw*, xxiv (1967), 266–82 *Basle, Öffentliche Bibliothek der Universität, F.X.21*. 1 paper partbook, 7.4 × 10.4 cm. Original foliation; new pencil numbering of items, 1–118 (some are texts only). New covers of white

parchment on cardboard. MS consists of several layers, dating from c1529 to 1575. Latest layer copied by Ludwig Iselin (1559–1612), a nephew of Basilius Amerbach, son of the humanist Bonifacius Amerbach.

1 mass section, 3 motets, 93 German sacred and secular pieces and 2 Italian secular pieces, by Dietrich, Finck, Isaac, Senfl, Sicher and others. Kmetz (1988); Kmetz (1995)

Sources, MS, §IX: Renaissance polyphony

8. Chansonniers.

The Franco-Flemish chanson was intensively cultivated in Italy as well as in France and the Low Countries during the second half of the 15th century and the first years of the 16th. The prominent role of Italian patronage in the dissemination of this large repertory is underscored by a collation of the surviving MS sources, which brings to light the surprising fact that most are of Italian rather than French provenance.

These MSS have more or less similar physical characteristics. They are in small choirbook format (average c19 × 14 cm), usually upright rather than oblong, with one chanson copied on each opening. The discantus part and one or more underlaid stanzas of text appear on the verso side of the opening, with the tenor and contratenor parts opposite on the recto. The tenor and contratenor usually have text incipits only, and in some Italian sources all the parts have only incipits of text. Although French texts naturally predominate, most chansonniers contain some pieces with Italian, Flemish or Spanish texts, along with one or more Latin motets. Many of these MSS provide visual as well as musical delights: they are neatly and elegantly (though not always accurately) copied, with illuminated initials and miniatures cleverly and beautifully decorated with whimsical or grotesque faces and other motifs.

Among the best known of these sources are the 'Central French' chansonniers, a group of related MSS containing a repertory that belongs primarily to France. Once thought to come from Flanders or the Burgundian court, they are now shown to be from Paris and the areas along the Loire Valley occupied by the French royal court (see P.M. Higgins: *Antoine Busnois and Musical Culture in Late Fifteenth-Century France and Burgundy* (diss., Princeton U., 1987), and L. Perkins: 'Modern Methods, Received Opinion and the Chansonnier', *ML*, lxxix (1988), 356–64)

Dijon, Bibliothèque Municipale, 517 (formerly 295). 204 parchment ff., 17.5 × 12.8 cm; original covers of tan leather over boards. The main scribe also copied *DK-Kk* Thott 291 and portions of *US-Wc* M2.1 L25 Case; a second scribe, who copied the last 3 pieces, also worked on *I-Fr* 2794. Plamenac dated the MS c1470–75.

160 French secular pieces and 1 textless piece; attributions to Busnois (30), Ockeghem (10), Barbingant, Caron, Compère, Hayne van Ghizeghem and Tinctoris. Composers identified from concordances include Bedyngham, Dunstaple, Binchois, Boubert, Convert, Delahaye, Du Fay, Michelet, Molinet, Morton and Simon le Breton.

D. Plamenac, ed.: *Dijon: Bibliothèque publique, manuscrit 517*, Publications of Mediaeval Musical Manuscripts, xii (Brooklyn, NY, 1970) [see also review by M. Picker, *JAMS*, xxvi (1973), 336–40]; Barret (1981) *Copenhagen, Kongelige Bibliotek, Thott 291*, 8°. 49 parchment ff.,

17 × 12 cm. The scribe also copied most of *F-Dm* 517 and portions of *US-Wc* M2.1 L25 Case. Jeppesen (1927) dated the MS 1470–80.

34 French secular pieces, all anonymous; identified composers include Busnoys (5), Convert (3), Basiron, Delahaye, Hayne van Ghizeghem, Michelet, Molinet, Morton, Ockeghem, Prioris and Simon le Breton. 1 of the pieces is a Sermisy chanson, added later by another hand.

Jeppesen (1927) *Washington, DC, Library of Congress, M2.1 L25 Case* ('Laborde Chansonnier'; fig.11*b* above). 151 parchment ff., 12.6 × 9.2 cm. MS in several layers, probably copied c1465–80. First layer has scribal and repertorial connections with *D-W* Thott 287; second layer in same hand that copied *DK-Kk* 291 and most of *F-Dm* 517; 1 of the scribes in third layer also appears in *I-Fr* 2794.

103 pieces, by Frye, Caron, Basiron, Joye, Convert, Du Fay, Busnoys, Ockeghem, Tinctoris, Hayne van Ghizeghem, Compère, Prioris and Delahaye.

H. Bush: 'The Laborde Chansonnier', *PAMS* 1940, 56–79; M. Gutiérrez-Denhoff: 'Untersuchungen zu Gestalt, Entstehung und Repertoire des Chansonniers Laborde', *AMw*, xii (1984), 113–46; C. Goldberg: *Das Chansonnier Laborde* (Frankfurt, 1992); D. Fallows: *A Catalogue of Polyphonic Songs, 1415–1480* (Oxford, 1999) *Wolfenbüttel, Herzog August Bibliothek, Guelf.287 Extravagantium*. 70 parchment ff., 14.8 × 10.4 cm. The main body of the manuscript has a heavy overlap, in both repertory and readings, with the first section of *US-Wc* M2.1 L25 Case. Prepared for the royal courtier Estiene Petit, whose name emerges from the first letters of nos.2–13, probably c1467.

56 pieces, mostly French chansons, all anonymous. Identified composers include Du Fay (6), Ockeghem (6), Busnoys (4), Frye, Convert, Binchois, Basiron, Morton, Prioris and Hayne van Ghizeghem.

M. Gutiérrez-Denhoff: *Der Wolfenbütteler Chansonnier ...: Untersuchungen* (Wiesbaden, 1985); M. Gutiérrez-Denhoff, ed.: *Der Wolfenbütteler Chansonnier*, *Musikalische Denkmäler*, x (Mainz, 1988) [complete edn]; D. Fallows: "'Trained and Imersed in All Musical Delights": Towards a New Picture of Busnoys', *Antoine Busnoys: Notre Dame, IN*, 1992, 21–50

Other chansonniers of French provenance from the second half of the 15th century are: *F-Pn* Rés.Vmc 57, Chansonnier Nivelles de la Chaussée (67 pieces), and *I-Fr* 2794 (60 chansons and 8 Latin pieces). Of somewhat later date (c1490–1510) are the following: *F-Pn* fr.2245 (23 chansons by Alexander Agricola, Fresneau, Hayne van Ghizeghem, Josquin, Mureau, Ockeghem, Prioris and others); *Pn* fr.1597 (67 pieces by Alexander Agricola, Brumel, Compère, Du Fay, Hayne van Ghizeghem, Josquin, Prioris and others); *GB-Lbl* Roy.20 A.xvi (28 chansons); and Harl.5242 (31 chansons).

A beautifully illuminated chansonnier with a unique format is *F-Pn* Rothschild 2973 ('Chansonnier Cordiforme'; fig.11*a*). It consists of 72 parchment folios bound in red velvet, shaped in the form of a heart. Copied probably in Geneva before 1477, the MS is the work of a single scribe, and was compiled for Jean de Montchenu. It contains 14 Italian and 30 French secular pieces, all anonymous. Identified composers include Du Fay, Bedyngham, Busnoys, Ockeghem, Morton and Binchois.

E. Kottick: 'The Chansonnier Cordiforme', *JAMS*, xx (1967), 10–27; E.L. Kottick, ed.: *The Unica in the Chansonnier Cordiforme*, CMM, xliii (1967); G. Thibault and D. Fallows, eds. *Chansonnier de Jean de Montchenu* (Paris, 1991) [complete edn]

The Aragonese court in Naples was most probably a focal point for the cultivation of the French chanson in that region. Although only a few of the Neapolitan MSS described below can be linked conclusively with the Aragonese court itself, Atlas (1975–6) was able to establish their Neapolitan provenance quite convincingly, using evidence derived from a collation of concordances and a comparison of variant readings of the same pieces in different sources.

San Lorenzo de El Escorial, Real Biblioteca del Monasterio, IV.a.24. iii + 137 + iii paper ff., 21·1 × 14·2 cm. Hanen (1983) dated the MS c1460–74, and identified 4 principal scribes.

122 pieces, including 89 French and 24 Italian secular works. Composers named are Pullois (7), Braxatoris, Domarto, Dunstaple, Horlay, Johannes Legrant, Morton and Ockeghem. Other identified composers include Binchois (8), Du Fay (6), Basin, Bedyngham, Cornago and Frye.

E. Southern: 'El Escorial, Monastery Library, Ms. IV.a.24', *MD*, xxiii (1969), 41–79; E. Southern, ed.: *Anonymous Pieces in the MS El Escorial IV.a.24*, CMM, lxxxviii (1981); M.K. Hanen: *The Chansonnier El Escorial IV.a.24* (Henryville, PA, 1983) *New Haven, Yale University, Beinecke Rare Book and Manuscript Library*, 91 ('Mellon Chansonnier'; fig.11c above). 81 parchment ff., 19·2 × 13·5 cm. Copied by a single scribe, c1476.

57 pieces, mostly with French texts, but also including a few works with Spanish, Latin, Italian and English texts. Among composers represented are Busnoys (15), Vincenet (4), Du Fay (4), Ockeghem (3), Joye, Tinctoris, Frye, Caron, Regis, Morton, Barbingant and Hayne van Ghizeghem.

M. Bukofzer: 'An Unknown Chansonnier of the 15th Century', *MQ*, xxviii (1942), 14–49; edn by L. Perkins and H. Garey (New Haven and London, 1979) Other Neapolitan sources, copied mostly during the 1480s, include *I-Bc Q16*, *MC 871*, pp.247–435, and *E-Sc 5-1-43* (some leaves of which are now *F-Pn n.a.fr.4379*).

The surviving chansonniers of Florentine provenance are generally inferior in their treatment of the French texts. Much of the time only incipits are given, and even these are often quite corrupt. However, the musical readings in these sources are of very high quality.

Berlin, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett, 78.C.28 (formerly Hamilton 451). i + 70 + i parchment ff., 24·6 × 16 cm. Original blue velvet covers. Reidemeister (1973) showed that the illumination and decoration were done at a Florentine workshop, and that the MS was presented as a wedding gift to a Florentine couple, Margherita Castellani and Bernardino Niccolini, c1465. Atlas argued, on the basis of repertory and date, that the MS was nevertheless copied in Naples; but Fallows and Warmington offer overwhelming arguments for Florentine origin.

43 pieces, all but two textless, and all anonymous. Concordances show that the textless pieces are mostly French chansons; identified composers include Basin, Bedyngham, Du Fay, Binchois, Frye, Morton and Pullois.

P. Reidemeister: *Die Handschrift 78 C 28 des Berliner Kupferstichkabinetts* (Munich, 1973); A.W. Atlas: 'La provenienza del manoscritto Berlin 78.C.28: Firenze o Napoli?', *RIM*, xiii (1978), 10–29; D. Fallows: 'Polyphonic Song in the Florence of Lorenzo's Youth, *ossia* the Provenance of the Manuscript Berlin 78.C.28: Naples or Florence?', *La musica a Firenze al tempo di Lorenzo il Magnifico: Florence 1992*, 47–61; F. Warmington: 'The Missing Link: the Scribe of the Berlin Chansonnier in Florence', *ibid.*, 63–8 *Vatican City, Biblioteca Apostolica Vaticana, C.G.XIII 27* ('Codex Medici'). vi + 119 + vi paper ff., 23·2 × 17 cm. Original covers of brown morocco leather with portrait of Julius Caesar and the inscription 'DIVI IVLI'. Copied for Giuliano de' Medici, youngest son of Lorenzo de' Medici; the Medici coat-of-arms appears within an initial on the first opening with music.

108 pieces, including 83 French and 10 Italian pieces. Composers named are Alexander Agricola (15), Isaac (12), Baccio [Bartolomeo degli Organi], Basiron, Caron, Compère, Felice, Fresneau, Arnulfo G[i]liardi], Hayne van Ghizeghem, Japart, Josquin, Lannoy, Martini, Molinet, Mureau, Obrecht, Virgilius, Ockeghem, Pietrequin, Stokem and Enrique [Urrede].

Atlas (1975–6) *Florence, Biblioteca Nazionale Centrale, Banco Rari 229* (formerly *Magl.XIX 59*). v parchment + 325 paper + i parchment ff., 24 × 17 cm. Brown tooled leather covers. Elaborately illuminated, especially the parchment folios at the beginning, which include a portrait formerly believed to be that of the composer Johannes Martini; H.M. Brown suggested that the portrait is actually that of Alessandro Braccesi, the owner of the MS (see fig.43).

268 pieces, including 163 pieces with French incipits or titles and 20 textless pieces which have French texts in other sources; also included are Italian and Flemish secular pieces and a few Latin motets. Among composers represented are Alexander Agricola (26), Isaac (23), Martini (21), Busnoys (20), Caron (10), Compère, Congiet, Josquin, Lannoy, Mureau, Obrecht, Regis, Robinet, Stokem and Tinctoris.

Brown (1983) [complete edn] *Paris, Bibliothèque Nationale de France, fr. 15123* ('Pixérécourt Chansonnier'). 197 parchment ff., 18 × 12 cm. Atlas (1975–6) noted the absence of works by Isaac, and concluded that the MS must have been copied in the early 1480s, antedating Isaac's arrival in Florence in 1484. H.M. Brown believed the MS was produced in the same scribal workshop as *I-Fn B.R.229*.

170 French, Italian, Spanish and Latin pieces, by Busnoys (21), Caron, Ockeghem, Compère, Cornago, Du Fay, Morton and Ycart.

Atlas (1975–6) *Florence, Biblioteca Nazionale Centrale, Magl.XIX 178*. vii + 78 + i paper ff., 11·4 × 16·5 cm (one of the earliest oblong chansonniers).

73 pieces, including 62 French chansons (several are textless in this source), along with Italian, Flemish, Spanish and Latin pieces. Attributions to Alexander Agricola (22), Josquin (11), Isaac (9), Compère, Du Fay, Hayne van Ghizeghem, Japart, Martini, Obrecht, Pietrequin, Stokem and Gaspar [van Weerbeke]. Identified composers include Busnoys, Caron, Lannoy, Molinet, Ockeghem and Urrede.

RISM, B/IV/5 (1991), 181–95 [inventory]; W.J. Powers: *The Music Manuscript Fondo Magliabechi XIX.178 of the Biblioteca nazionale centrale, Florence: a Study in the Changing Role of the Chanson in Late Fifteenth-Century Florence* (diss., Columbia U., 1994) Other chanson

sources which are definitely or probably of Florentine provenance include *Bc* Q17 (formerly 148), *Fn* Magl.XIX 176 and *Fr* 2356.

Two sources which originated in northern Italy should also be mentioned. The first, *I-Rc* 2856 (formerly O.V.208), contains the combined arms of the d'Este and Gonzaga families, suggesting a connection with the marriage of Isabella d'Este and Francesco Gonzaga (February 1490) though Wolff (1970) and Lockwood (1984) argue for a date closer to 1480. Copied mostly by one scribe, the MS contains 124 pieces, including 105 French chansons, in addition to Flemish, Italian and Latin pieces. Composers represented are Martini (23), Alexander Agricola (16), Busnoys (11), Hayne van Ghizeghem (9), Caron (7), Compère (6), Ockeghem (5), Josquin (5) and others. *Bc* Q18 (formerly 143) was probably copied in Bologna; one of the scribes has been identified as Giovanni Spataro, who is known to have worked there. The MS contains 90 pieces, including 28 Italian and 23 French secular pieces, all anonymous except for one problematic attribution to 'Rubinet' which appears in the space normally devoted to the text incipit. Composers identified from concordances include Alexander Agricola, Brumel, Busnoys, Cara, Caron, Compère, Isaac, Josquin, Lurano, Obrecht, Pesenti, Tromboncino, Urrede and Vincenet.

A.S. Wolff: *The Chansonier Biblioteca Casanatense 2856: History, Purpose, and Music* (diss., North Texas State U., 1970); Lockwood (1984); S.F. Weiss: 'Bologna Q 18: Some Reflections on Content and Context', *JAMS*, xli (1988), 63–101

The continued popularity of the chanson in Italy well into the second and third decades of the 16th century is reflected in sources such as *I-CT* 95–6 (whose tenor partbook is in *F-Pn* n.a.fr.1817), probably copied for Giuliano de' Medici, and *I-Fc* Basevi 2442, thought to have been written out for Filippo Strozzi. In France itself few MSS containing chansons seem to have been copied after the 1540s, presumably because printing had by then become sufficiently viable economically to compete effectively. Chansons also circulated in MS in England from the early years of the century; the first source to transmit the repertory would appear to be *GB-Cmc* Pepys 1760, copied in France during the second decade for the English royal house. This and other early 16th-century MS sources of continental music sent to England at this time were prepared as diplomatic gifts, but by the second half of the century chansons also begin to occur in non-royal sources, suggesting a widening of patronage and the growth of musical literacy (see also §19 below). The libraries of Henry Fitzalan, Earl of Arundel, and the Norfolk gentleman Edward Paston both included MSS containing chansons, and a source such as the Winchester Partbooks (*WCc* 153), dated 1564–6, is quite typical of English taste in its transmission of the works of Sermisy and his followers long after they had ceased to be popular in France (see the summary in J.A. Bernstein: 'An Index of Polyphonic Chansons in English Manuscript Sources, c.1530–1640', *RMARC*, no.21 (1988), 21–36). The Italian influence on English musical life of the period has often been emphasized, but the chanson also continued to play an important role until the mid-17th century.

[Sources, MS, §IX: Renaissance polyphony](#)

9. Manuscripts of Italian secular music.

Du Fay and some of his contemporaries occasionally set Italian texts, but it was not until well into the second half of the 15th century that substantial numbers of Italian secular pieces began to appear. At first these are found in MSS containing mostly French secular compositions, or in sources with mixed contents. Some 40 Italian pieces are in *I-MC* 871, a source dating from about 1480. *E-E* IV.a.24, a chansonnier, has 25 Italian works; 24 are in *Sc* 7-1-28; 21 in *F-Pn* fr.15-123; and 15 in *I-Fn* Magl.XIX 176. These pieces are by such non-Italians as Caron, Bedyngham, Du Fay and Cornago, and are not yet in any distinctive Italian style.

The first MSS devoted largely or completely to Italian secular music appeared in the final years of the 15th century and the first decades of the 16th. Their repertory is similar to that of the printed collections of frottoles of the early 16th century, with which these MSS share many common pieces and composers; but several hundred pieces are found only in MSS. This is music for solo singers and players, and the books are quite small. Most of them are oblong; they are among the first MSS in this shape. Some of them predate the first Petrucci prints, and it seems likely that the characteristic oblong shape of the latter was modelled after these MSS, which were certainly known to Petrucci. Some of the important MSS of this sort are:

Modena, Biblioteca Estense e Universitaria, α.F.9.9. 8 parchment + 72 (of an original 100) paper ff., 11·1 × 16·6 cm. Text underlaid only for top voice. Beautifully copied and illuminated, with miniatures of birds and various plants on many pages; original covers of brown leather tooled with gold. Original index gives names of pieces on folios now missing. Dated 1496; copied probably in Padua.

82 Italian songs (of an original 100) for 2–4 voices, by Franciscus Venetus [Francesco d'Ana], Giovanni Brocco and Crispinus. Composers of only 10 are known, from attributions and concordances. 18 of the 82 are incomplete because of loss of folios.

F. D'Accone, ed.: *Modena, Biblioteca Estense e Universitaria, MS alpha F.9.9*, RMF, xiii (1987); G. La Face Bianconi: *Gli strambotti del codice estense α.F.9.9* (Florence, 1990) *Florence, Biblioteca Nazionale Centrale, Banco Rari 230*. 151 paper ff. (of an original 200), 14·8 × 22·1 cm. Original ink foliation, bound in modern white parchment covers. Copied by a single scribe, this MS contains almost all known secular works by the Florentine composers Coppinus, Bartolomeo degli Organi and Serragli. Copied in Florence c1500.

156 Italian secular pieces for 2–4 voices (40 incomplete because of missing folios), by Coppinus, Giacomo Fogliano, Isaac, Lurano, Serragli, Bartolomeo degli Organi, Cara, Tromboncino and others; 99 anonymous.

F. D'Accone, ed.: *Florence, Biblioteca Nazionale Centrale MS Banco Rari 230*, RMF, iv (1986); RISM, B/IV/5 (1991), 1295–203 *Paris, Bibliothèque Nationale de France, Fonds du Conservatoire, Rés.Vm⁷676*. 116 paper ff., 24 × 17 cm. Original first gathering missing, original foliation 9–125. Simple red and blue initials are the only attempt at ornamentation in this unpretentious book, probably for performance. Copied by Lodovico Milanese, for use at Ferrara or Mantua, in 1502.

N. Bridgman: 'Un manuscrit italien du début du XVI^e siècle à la Bibliothèque nationale', *AnnM*, i (1953), 177–267; Jeppesen (1968–70), ii,

84ff, 176–81; F. Lesure, ed.: *Manuscrit italien de frottole (1502)* (Geneva, 1979) [facs]

Jeppesen's *La frottola*, ii (Copenhagen, 1969), is a detailed bibliography of frottola MSS to which one further source can now be added, *I-Rvat* vat.mus.571, mostly devoted to motets. Among the more important of these sources are *Mt* 55, *Vnm* IV.1795–8, *Fn* B. R. 337, and *GB-Lbl* Eg.3051 which, as Staehelin has shown, has the first 12 gatherings of a once complete MS, some of the remainder of which survives as *US-Wc* M2.1 M6 Case (see M. Staehelin: *Schweizer Beiträge zur Musikwissenschaft*, i, 1972, pp.55–81). These MSS are usually paper, though occasionally parchment is used. Several, such as *I-Vnm* IV.1795–8, are partbooks and are among the earliest MSS in this format. By the time that the early madrigal began to be copied, partbooks had become the norm, and some parts of the repertory were copied in Florence by known scribes and circulated in MS before being printed (see I. Fenlon and J. Haar, *RIM*, xiii, 1978, pp.212–42).

The more central sources of Italian secular music of this period include *I-Fc* Basevi 2495, *MOe* γ.L.11.8, *Bc* Q21 (see C. Gallico, ed.: *Un canzoniere musicale italiano del Cinquecento*, Florence, 1961, a study and partial edition), and *US-Cn* Case VM 1578 M91. The latter, four of an original set of five, have been completed by the discovery of the altus book at Oscott College, Sutton Coldfield, England (the 'Newberry-Oscott Partbooks'; see C. Slim: 'A Royal Treasure at Sutton Coldfield', *EMc*, vi, 1978, pp.57–74). Copied on parchment and delicately illuminated, they are the most elaborate of the early madrigal sources, and on the basis of a palaeographical and textual analysis, Slim (*A Gift of Madrigals and Motets*, Chicago, 1972) has convincingly shown that they were copied, illuminated and bound in Florence, and were probably presented to Henry VIII of England around 1527–9. See also H.C. Slim: *Ten Altus Parts at Oscott College, Sutton Coldfield* (n.p., 1978).

The number of MSS containing secular Italian pieces decreases dramatically after the mid-century, but it would be a mistake to assume that later sources are without textual significance: the decrease itself partly reflects the increasing power of printing. The surviving compilations fall into two groups. Sources such as *I-VEaf* 220 and *MOe* mus.F.1358 contain specialized repertories that were never printed. The former was prepared, as were the printed anthologies *Il lauro secco* and *Il lauro verde*, for presentation to the Mantuan soprano Laura Peverara some time in the early 1580s (see E. Kenton: 'A Faded Laurel Wreath', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others New York, 1966/R, pp.500–18; A. Newcomb: 'The Three Anthologies for Laura Peverara 1580–1583', *RIM*, x, 1975, pp.329–45); the latter is Ferrarese and contains some of the repertory of the *Concerto delle donne*. Other collections, such as *F-Pn* Rés.Vma 851 (the 'Bourdeney MS'; see O. Mischiati: 'Un'antologia manoscritta in partitura del secolo XVI: il MS. Bourdeney della Bibliothèque Nationale di Parigi', *RIM*, x, 1975, pp.265–328; A. Newcomb: 'The Anonymous Ricercars of the Bourdeney Codex', *Frescobaldi Studies: Madison, WI, 1983*, 97–123; A. Newcomb: *The Ricercars of the Bourdeney Codex*, RRNR, lxxxix, 1991) or *I-CNM* 1 and 2, served as commonplace-books copied from printed sources. Scores

such as the Bourdeney MS sometimes served for instructional rather than practical use, and this is certainly true of *Fn Ant. di Galileo 9*, copied by Vincenzo Galilei, which reflects his own preoccupation with theories of dissonance (on scores in general see E. Lowinsky: 'Early Scores in Manuscript', *JAMS*, xiii, 1960, pp.126–73). Quite exceptional is *B-Bc 27.731*, begun in the 1530s and added to subsequently. One of the later sections includes five madrigals by Alessandro Striggio (i) for the second and third *intermedii* performed with G.B. Cini's comedy *La vedova* in Florence in 1569, which do not seem to have survived in printed sources (see J. Haar: 'Madrigals from Three Generations: the MS Brussels, Bibl. du Conservatoire Royal, 27.731', *RIM*, x, 1975, pp.242–64).

The *laude* repertory, which from the earlier 15th century was sometimes represented in larger choirbooks (such as *I-Bc Q15*, *GB-Ob Canon.misc.213* and *I-Fn Magl.XIX 112bis*), occasionally took up substantial sections of MSS (as in *Vnm 7554*) in the years before the publication of Petrucci's two large collections (1507, 1508). However several MSS in the years around 1500 contained representative samples of the repertory, among them *Fn Panciatichiano 27* and *UDc 165*. Material of this kind appears in the Benedictine MSS of around 1500, particularly Cape Town, South African Library, Grey 3.b.12 (see G. Cattin: 'Nuova fonte italiana della polifonia intorno al 1500', *AcM*, xlv (1973), 165–221, and G. Cattin, ed.: *Italian Laude & Latin Unica in MS Capetown, Grey 3.b.12*, CMM, lxxvi, 1977). *Laudi* continued to be disseminated in MSS throughout the 16th century. Among the most important later sources are *I-Fn Palat.173*, four volumes of *laudi* assembled and written out by the Florentine theologian and composer Serafino Razzi.

Sources, MS, §IX: Renaissance polyphony

10. Manuscripts of Spanish secular music.

The earliest secular Spanish pieces of the 15th century are found in MSS of mixed contents dating from the second half of the century; among these are: *F-Pn fr.15123*, *I-MC 871* and *E-SE s.s.* But most of the repertory is preserved in three large collections from the late 15th and early 16th centuries. In format and general appearance, these resemble certain chansonniers of the time. They are in small choirbook format, usually with the three or four voices of a piece written on a single opening. Their smallness reinforces the notion that this music was to be performed with a single musician to each part, as it would have been impossible for more than three or four performers to group themselves around a book of this size.

Seville, Institución Colombina, 7-1-28 ('Cancionero de la Colombina'; CMC). 98 paper ff. (of an original ?107), 21·8 × 15cm. Copied by several different scribes, the MS shows signs of use. In the library of Fernando Colón by 1534. Copied late 15th century, probably for use at the court of some prince or duke, possibly in Seville. 95 pieces (16 incomplete) for 2–4 voices, by Triana (20), Cornago (6), Urrede (3), Madrid, Torre, Belmonte and others. Mostly settings of Spanish texts, though some in Latin. *F-Pn n.a.fr.4379*, ff.69–92, were almost certainly once part of the same manuscript.

G. Haberkamp: *Die weltliche Vokalmusik in Spanien um 1500* (Tutzing,

1968); M. Querol Gavaldá, ed.: MME, xxxiii (1971); D. Fallows: 'I fogli parigini del *Cancionero musical* e del manoscritto teorico della Biblioteca Colombina', *RIM*, xxvii (1992), 25–40 *Madrid, Palacio Real, Biblioteca, II-1335 (formerly 2-I-5)* ('Cancionero Musical de Palacio'; *CMP*). 227 (of an original 304) paper ff., 19 × 14 cm. This large MS, which originally contained as many as 550 pieces, may have been copied for the court of King Ferdinand of Spain, or for the Duke of Alba, in the late 15th and early 16th centuries. 463 pieces (mostly Spanish secular works) for 3–4 voices, by Torre, Encina, Escobar, Millán, Gabriel, Badajoz, Peñalosa, Anchieta, Urrede, Mondéjar, Alonso and others. More than half remain anonymous.

Music ed. H. Anglès, MME, v (1947), x (1951); text ed. J. Romeu Figueras, MME, xiv (1965) *Elvas, Biblioteca Municipal, 11793*. 101 paper ff., 14.5 × 10 cm. In 2 sections: the first, originally 104 ff. (but ff. 1–39 have been lost), contains the musical settings; the second, of 36 ff., contains texts with no music. Copied c1530–45, in Portugal. Once in the possession of João Joaquim de Andrade (1790–1859). 65 Spanish and Portuguese secular pieces for 3–4 voices, some by Encina and Escobar. 59 remain anonymous.

M. Joaquim, ed.: *O cancioneiro musical e poético da Biblioteca Pública Horténsia* (Coimbra, 1940); G. Miranda, ed.: *The Elvas Songbook*, CMM, xcvi (1987); M.P. Ferreira, ed.: *Cancionero da Biblioteca Pública Horténsia de Elvas* (Lisbon, 1989) [facs.]

Some other song sources from Portugal more recently discovered include: *P-Ln C.I.C. 60 (Census-Catalogue, iv, 422)*, with one song in Portuguese, alongside 18 in Castilian; and *F-Peb Jean Masson 56 (Census-Catalogue, iv, 464)*, with 97 Castilian pieces and 30 in Portuguese. These two are transcribed in *Vilancetes, cantigas e romances do século XVI*, ed. M. Morais, PM, xlvii (1986). MS 3391 in the Museu Nacional de Arqueologia e Etnologia (formerly the Museum Etnológico Doutor Leite de Vasconcelos) in Belém, Lisbon, is transcribed in *Cancioneiro musical de Belém*, ed. M. Morais (Lisbon, 1988); it is dated 1603, though its repertory apparently dates from the 1580s; it contains 18 songs, of which 17 are in Castilian, one in Portuguese.

Little music of this sort is found in MSS from the middle decades of the 16th century. *E-V 17*, with 19 secular pieces by such composers as Robledo scattered among motets and French and Italian secular compositions, is an exception. MSS from the end of the century are more common. Typical is:

Barcelona, Biblioteca de Catalunya, 588/2. 3 paper partbooks (of an original 4), 15.8 × 21.8 cm. The original parchment covers were cut from a 14th-century gradual. Copied 1580–1600, in Spain, possibly Barcelona. 20 Spanish secular pieces for 3–4 voices by Albrech i Ferrament (Vila) (12) and Flecha (6); 2 remain anonymous.

H. Anglès, ed.: *Mateo Flecha: Las ensaladas* (Barcelona, 1955)

Other Spanish secular pieces from this period are found in Madrid, private library of Bartolomé March Servera, R.6829 (861) and R.6832 (862) (formerly *E-Mmc 13230* and 607) and *Bbc 588/1*.

[Sources, MS, §IX: Renaissance polyphony](#)

11. Mixed collections of sacred and secular music.

A general homogeneity of contents characterizes MSS from the late 15th century and the first half of the 16th. Admittedly, most sources of secular music from this period also contain a few pieces with sacred Latin texts. It is also common to find several secular pieces in predominantly sacred sources: for example, *I-Tn Riserva musicale I.27* contains 12 French chansons in addition to its principal contents of masses, *Magnificat* settings, hymns and motets. But MSS in which substantial numbers of sacred and secular pieces are more or less intermingled are relatively rare. For the most part, these miscellaneous collections are anthologies compiled for the private use of individual musicians or well-to-do members of the merchant or professional classes.

In many earlier sources with mixed sacred and secular contents, the individual gatherings were obviously copied at different times and places by many different scribes, and only later brought together. But most of the sources under discussion here seem to have been copied by only one or two main scribes over a relatively short period of time. Thus the heterogeneity of their contents clearly reflects the intentions of the original compilers.

As one would expect, these MSS show little uniformity in format or size; typically, they are larger than the late 15th-century chansonniers, but smaller than contemporary choirbooks used in cathedrals and court chapels. In contrast to the sumptuously illuminated parchment books prepared for the high nobility, these mixed collections are all copied on paper, and decoration (where it exists) is relatively modest. (The principal exception to this is *F-CA 125–8*, discussed below.) Visual attractiveness was obviously not the prime consideration for the scribes who copied the music in these sources. The calligraphy, with a few exceptions, is inelegant and undistinguished, though legible.

Among the most important of these collections are the following:

Perugia, Biblioteca Comunale Augusta, 431 (formerly G.20). 163 paper ff., 21.3 × 14.3 cm. Original and modern foliation; original covers of brown stamped leather. Most of MS probably copied in the Neapolitan area, near the end of the 15th century. By the 1550s apparently in the possession of Raffaele Sozi [Socius] (1529–89), a Perugian merchant and chronicler, who added several pieces, along with several pages of theoretical material.

133 pieces (2 are duplicates), including mass Ordinary sections, *Magnificat* settings, hymns, motets, French chansons, Italian frottolas and *laudi*, Spanish secular pieces and textless pieces. French pieces mostly by well-known composers such as Caron, Morton, Hayne van Ghizeghem, Busnoys, Du Fay, Obrecht and Isaac. Most other pieces probably the work of local composers, judging from the cryptic attributions such as F.M., M., M. le., M.P. and P.

Jeppesen (1968–70), ii, pp.xxxvi, 89, 190–93; M.A. Herson: *Perugia MS 431 (G20): a Study of the Secular Italian Pieces* (diss., George Peabody College for Teachers, 1972); A. Atlas: 'On the Neapolitan Provenance of the Manuscript Perugia Biblioteca Comunale Augusta, 431 (G20)', *MD*, xxxi (1977), 45–105 *Copenhagen, Kongelige Bibliotek, Ny kongelige samling 1848*, 2^o. i + 226 + i paper ff., c28.5 × 20 cm. Modern pagination; rebound in modern covers. Probably copied at Lyons, c1525, by a certain

'Charneyron', whose name appears at several places in the MS.

278 pieces (23 are duplicates), including French chansons, mass Ordinary sections, *Magnificat* settings, hymns, motets and other pieces. Composers named are Alexander [Agricola], Maistre Jaques Danvers [Barbireau], Dulot, Ghiselin, Haquinet, Isaac, Janequin, Johannes de Sancto Martino, Maioris and Richafort. Other identified composers include Adam von Fulda, Compère, Antoine de Févin, Fresneau, Hayne van Ghizeghem, Josquin, Ockeghem, Obrecht, Sermisy and Willaert.

H. Glahn: 'Et fransk musikhåndskrift fra begyndelsen af det 16. århundrede', *Fund og forskning*, v–vi (1958–9), 90–109; P.W.

Christoffersen: *French Music in the Early Sixteenth Century: Studies in the Music Collection of a Copyist of Lyons, the Manuscript Ny kgl. Samling 1848 2° in the Royal Library, Copenhagen* (Copenhagen, 1994) *St Gallen, Stiftsbibliothek, 463* ('Tschudi Liederbuch'). 2 paper partbooks bound together in one volume of 142 ff., 15.2 × 21.6 cm. New foliation; original numbering of pieces. Compiled and copied by the Swiss chronicler Aegidius Tschudi (1505–72); Loach (1969) proposed a date of c1540.

187 pieces, including mass Ordinary sections, hymns, motets and secular pieces with German, French, Italian and Spanish texts. Among composers named in the MS are Adam von Fulda, Brumel, Compère, Ghiselin, Isaac, Josquin, Mouton, Obrecht, Richafort, Senfl and Wannemacher. Tschudi arranged the pieces systematically, by mode, genre and number of voices. The modal classification of the pieces reflects Tschudi's preoccupation with the theoretical concepts of Glarean, with whom he studied briefly in Basle.

D.G. Loach: *Aegidius Tschudi's Songbook (St. Gall MS 463): a Humanistic Document from the Circle of Heinrich Glarean* (diss., U. of California, Berkeley, 1969) *Cambrai, Médiathèque Municipale, 125–8* (formerly 124). 4 paper partbooks, each of iv + 146 + iii ff., 20 × 28.5 cm. Original foliation; original brown leather covers. MS differs from other sources described in this section in that its margins and initials are elaborately decorated. Copied in 1542, for Zeghere van Male (1504–1601), a Bruges merchant.

229 pieces, including masses, motets, French, Flemish and Italian secular pieces, and textless works. Composers named in the MS or identified from concordances include Claudin [de Sermisy] (17), Gheerkin de Hondt (16), Benedictus [Appenzeller] (15), Richafort (8), Gombert (8), Lupi (8), Mouton (6), Willaert (6), Josquin (5), Jean de Hollande (5), Courtois (3), Crecquillon (2), Janequin (2), Lapperdey (2), Lupus (2), Verdelot (2), Alaire (2), Clemens non Papa, Gascongne, Hellinck and Pipelare.

G. Diehl: *The Partbooks of a Renaissance Merchant: Cambrai, Bibliothèque municipale, MSS 125–128* (diss., U. of Pennsylvania, 1974)

[Sources, MS, §IX: Renaissance polyphony](#)

12. Mensural music in theoretical and didactic books.

Throughout the Renaissance, theoretical treatises and other writings with a didactic purpose often include music as illustrative or interpolated material. This music is frequently taken from existing pieces, and is often useful in giving information about pieces that have not otherwise survived, or in helping solve problems of authenticity or chronology. For example, Tinctoris's quotation of several sections of a polyphonic mass for St Anthony, in his *Proportionale*, helps establish that Du Fay was the composer.

Other pieces seem to have been written specifically for the treatises in which they are found, as examples of contrapuntal technique, proportions or mensural practice. They are often of a quite complex nature, and, since their function was didactic, they should not be taken as samples of the sort of music customarily performed. The size of the books reinforces this: they are so small that the music could not have been read by even a small number of musicians grouped around one. The following are typical:

Faenza, Biblioteca Comunale Manfrediana, 117. 96 parchment ff., 24.8 × 17.5 cm. An original layer of keyboard intabulations copied in northern Italy c1410–20; see D. Plamenac, ed.: *Keyboard Music of the Late Middle Ages in Codex Faenza 117*, CMM, lvii (1972) for a discussion and transcription. 22 pieces in white mensural notation copied into the MS, with several treatises by Johannes Bonadies, at the Carmelite monastery of S Paolo, Ferrara, in 1473–4. These pieces appear only here; some use complex series of proportional signs.

6 settings of sections of the mass Ordinary, 5 *Magnificat* settings, 5 motets, 1 setting of a Greek text, 4 Italian secular pieces, 1 textless fuga, by Hothby (9), Johannes de Erfordia (5), Ycart (5) and Bonadies (1).

A. Seay, ed.: *The Musical Works of John Hothby*, CMM, xxxiii (1964); RISM, B/IV/4 (1972), 898–920 *Bologna, Biblioteca Universitaria, 2573.* 190 parchment ff., 23.8 × 16.8 cm. Elegantly copied with florally ornamented initials and borders. Contains 9 treatises by Tinctoris. Motet *Virgo Dei* copied on the first two folios; the other 22 pieces are musical illustrations for the treatise *De arte contrapuncti* and were most probably written by Tinctoris. Though complete compositions, they are unknown outside this treatise.

L. Frati: 'Codici musicali della Reale Biblioteca Universitaria di Bologna', *RMI*, xxiii (1916), 219–42, esp. 230; RISM, B/IV.5 (1991), 94–6 *Bologna, Civico Museo Bibliografico Musicale, A71 (formerly 159).* vii + 152 + vi paper ff., 21.5 × 14.5 cm. Contains 6 treatises on music (three by Guillermo de Podio, two by Gaffurius, one anonymous); polyphonic pieces found between treatises, or as musical examples within the treatises. Several motets use complex series of proportions. Copied 1510–15, possibly for use at the Spanish College in Bologna.

7 motets, 2 French secular pieces and some 25 brief pieces illustrating mensural proportions and contrapuntal techniques, by Tinctoris, Marlet, Josquin, Silva and Willaert. Only 6 pieces can be attributed.

B.J. Blackburn: 'A Lost Guide to Tinctoris's Teachings Recovered', *EMH*, i (1981), 29–116

Other MSS of this sort are *I-PEc* 1013, containing five textless works for two and three voices in a source (copied Venice, 1509) otherwise taken up with treatises on music; *Fn Pal.472*, with 13 anonymous musical examples for treatises by Hothby and Ramis de Pareia (see F.A. Gallo: "'Cantus planus binatim": polifonica primitiva in fonti tardive ...', *Quadrivium*, vii (1966), 79–89); *D-B Mus.theor.1175*, containing several treatises, with some 40 musical examples by such composers as Josquin and Isaac; and *GB-Lbl Add.4911*, with 56 short didactic pieces and more than 150 excerpts from pieces by such composers as Tallis and Josquin, as examples in *The Art of Music collectit out of all Ancient Doctouris of Music*, written c1580 by an anonymous Scotsman: see J.D. Maynard, *An Anonymous Scottish Treatise on Music from the Sixteenth Century* (diss.,

Indiana U., 1961). See also J. Maynard: 'Heir Beginniss Countering', *JAMS*, xx (1967), 182–96, and K. Ruhland: *Der mehrstimmige Psalmvortrag im 15. und 16. Jahrhundert* (diss., U. of Munich, 1975).

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13. Simple polyphony in monophonic liturgical books.

Not only did the amount of polyphony sung in cathedrals, chapels and courts increase at a dramatic rate during the 15th and 16th centuries, but also the practice of singing polyphony spread to places where it had not been in use before. This happened, for example, in various small monasteries, convents and other modest religious establishments where there was no tradition of polyphonic music and no training in the complexities of mensural notation, but where there was nevertheless the desire to embellish certain religious ceremonies with music in parts.

Sources giving evidence of this practice are liturgical books for the Mass or Office containing monophonic liturgical music or liturgical texts, with certain pieces notated to be sung in two or three voices. Since this was music to be sung by people with no knowledge of mensural notation, it was written down in a system with which they were familiar – the same as was used for chant. In some places this was square black notation, in some *Hufnagelschrift* or stroke notation, in others even more ancient forms of chant notation. The music is quite simple in style, usually homorhythmic, often with extensive use of parallel motion. Chants selected for embellishment by part-singing are often those for one of the most important feasts of the church year, such as Christmas or Holy Week.

Such music is found in MSS dating from throughout the 15th and 16th centuries. All of it is anonymous; some may date from as early as the 14th century, though it is impossible to determine this from the musical style, which remains the same throughout the Renaissance. The geographical spread is wide; Benedictine and Franciscan establishments were particularly fond of this music.

It is simple, modest music, in no way comparable to the complex polyphonic works written and sung in chapels and cathedrals in Italy, France, the Low Countries and Spain, where there were professional choirs, chapelmasters, scribes, and even schools for the training of boys in the intricate art of Renaissance polyphony. The following MSS are typical:

Munich, Bayerische Staatsbibliothek, Clm 5511. 83 parchment ff., 32·5 × 23·5 cm. Modern foliation; original covers of brown tooled leather over boards. Originated in Diessen, Bavaria, c1400. 4 polyphonic items for Christmas, in Gothic chant notation, on ff.60–64v; preceded by lection texts and followed by a monophonic Lamentation.

Geering (1952), 13 only; RISM, B/IV/3 (1972), 373–4 *Munich, Bayerische Staatsbibliothek, Cgm 716*. 205 paper ff., 21·3 × 15·5 cm; original covers of white leather over boards; partial original foliation (cancelled), modern foliation 1–205. This collection of monophonic and polyphonic Marian songs, in black Gothic notation, was copied at the Benedictine Abbey of Tegernsee in 1430.

19 2-voice Marian pieces; all but 1 have different texts in the 2 voices. Not clear in all cases that the two voices go together. Also monophonic

antiphons, sequences and songs, mostly to the Virgin, most in Latin but some in German. Entire MS, polyphony and monophony alike, copied by a single scribe.

Geering (1952), 18 only; J.A. Emerson: 'Über Entstehung und Inhalt von MüD', *KJb*, xlviii (1964), 33–60; RISM, B/IV/3 (1972), 354–9 *Cividale del Friuli, Museo Archeologico Nazionale*, LVII. 362 parchment ff., 39 × 26.5 cm. 16th-century covers of brown leather over boards, with metal clasps. Antiphoner from Cividale Cathedral, 15th century.

4 polyphonic items at various places in the antiphoner, copied in square black and red notation, with some mensural elements.

RISM, B/IV/4 (1972), 746–8 *Kraków, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej*, 58 ('Gosławski Cationale'). 188 parchment ff., 37.5 × 28 cm. Original covers of white leather over boards. Copied in 15th century, once in possession of Johanne Gosławski, a canon of Kraków.

A setting, 1–4 voices, of the *Liber generationis* on ff.261–91; otherwise monophonic contents include Passions, Lamentations, antiphons for Passion Week, responses etc. Copied in black rhomboid notation, with some mensural elements.

Göllner (1969); RISM, B/IV/4 (1972), 1144 *Vienna, Österreichische Nationalbibliothek, Mus. 15501 (formerly A.N.38.A.7)* ('Kuttenberger Codex'). 252 parchment ff., 68 × 46 cm. Original covers of brown tooled leather. Gradual from St Jacob's Cathedral in Kutná Hora (Kuttenberg), copied late 15th or early 16th century.

2 polyphonic Credos, written in same Bohemian chant notation as rest of book. Monophonic contents include mass Ordinary items (up to f.62v), antiphons, mass Propers (ff.62v–149v), sequences (ff.150v–250).

RISM, B/IV/3 (1972), 1131 *Bologna, Biblioteca Universitaria*, 2866. ii + 319 + iii paper ff., 15.3 × 10.8 cm. Modern foliation; original covers of brown leather over boards. Copied by 'Presbiter Simon' at the Dominican abbey of S Salvatore, Bologna; dated 1515.

2 2-voice settings of *Benedicamus Domino*. Black and red chant notation, with mensural elements. The book is a *Diurnum dominicanum*.

R. Strohm: 'Neue Quellen zur liturgischen Mehrstimmigkeit des Mittelalters in Italien', *RIM*, i (1966), 77–87; RISM, B/IV/4 (1972), 741 *St Gallen, Stiftsbibliothek*, 546. 409 paper ff., 41 × 27 cm. Copied at the Benedictine abbey at St Gall 1507–14, by P. Joachim Cuontz.

2-voice settings of the Sanctus and Agnus on ff.76v–77; otherwise monophonic sequences, mass Propers, etc. Copied in *Hufnagelschrift*.

Geering (1952), 21 only; RISM, B/IV/3 (1972), 125–6 *Zwickau, Ratsschulbibliothek*, XCIV, 5. 104 paper ff., 30.8 × 21 cm; original covers of leather over boards; modern foliation. This 'Lektionar' was copied in the early 16th century in Zwickau.

2 settings of the *Liber generationis* and 2 other polyphonic settings of liturgical texts, in Gothic chant notation. Otherwise monophonic passions, antiphons etc.

Göllner (1969); RISM, B/IV/3 (1972), 405–7 *Haarlem, Bisschoppelijk Museum*, 21. 232 parchment ff., 38.3 × 28.1 cm. Modern pencil foliation; modern covers of leather. 15th-century gradual from northern Netherlands, diocese of Utrecht; once in the possession of the parish church in Enkhuizen.

4 polyphonic mass Ordinary sections (1 Kyrie, 1 Credo, 2 Sanctus), in square black and primitive white notation, added to last folios early 16th

century.

Geering (1952), 24 only; RISM, B/IV/4 (1972), 1112–13

Sources, MS, §IX: Renaissance polyphony

14. Polish manuscripts.

No country has suffered such severe losses of MS sources as has Poland. Much of its musical history has to be pieced together from widely scattered and often fragmentary sources. There are a few remnants of polyphony in Poland before 1400; facsimiles and discussions of these may be found in Perz (1973).

The two major sources from the 15th century, written in black mensural notation, are linked by common watermarks and repertory. Repertory, concordances, notation and watermarks suggest strong ties with northern Italy, possibly Padua:

Warsaw, Biblioteka Narodowa, III 8054 (formerly Krasieński 52). 205 paper ff., 30.4 × 22 cm. Ff.1–172 contain sermons, histories and various treatises, all in Latin. Ff.173–205, containing music, were apparently an independent collection originally. Latter section copied in Poland, c1420–30; several texts refer to Kraków, and Mikołaj Radomski (composer of 7 compositions) was Polish, the first known composer of polyphonic music in the country.

36 mass sections, motets and brief liturgical pieces by Mikołaj Radomski, Grossin, Ciconia, Nicholas of Ostrorog, Zacara da Teramo and Egardus. 16 pieces remain anonymous.

M. Perz: 'Die Einflüsse der ausgehenden italienischen Ars Nova in Polen', *L'Ars Nova italiana del Trecento: Convegno II: Certaldo and Florence 1969* [*L'Ars Nova italiana del Trecento*, iii (Certaldo, 1970)], 465–83; Perz (1973), p.xxii, 37–102 *Warsaw, Biblioteka Narodowa, Lat.F.I.378*. 34 paper ff., 29 × 21.5 cm, probably a fragment of a much larger MS. Copied in Poland c1440; numerous contemporary annotations in Polish. In the Zaluski Library in the 18th century, transferred to St Petersburg in the 19th, brought back to *PL-Wn* in the 20th. Missing since 1944; photographic copy (incomplete) made by Maria Szczepańska remains.

16 Glorias and Credos and 2 motets by Ciconia, Mikołaj Radomski and Zacara da Teramo. 6 remain anonymous.

M. Perz: 'Die Einflüsse der ausgehenden italienischen Ars Nova in Polen', *L'Ars Nova italiana del Trecento: Convegno II: Certaldo and Florence 1969* [*L'Ars Nova italiana del Trecento*, iii (Certaldo, 1970)], 465–83; Perz (1973), p.xxvi, 103–60

No important or complete sources remain from a period of more than a century after these two MSS. The work of such Polish composers of the first half of the 16th century as Mikołaj z Krakowa is known only from two organ tablatures.

A single paper folio dating from the 16th century (*Kp* 1689) has a three-part setting of the strophic song *Zdrowa bucz Maria*. This is the first known polyphonic setting of a Polish text.

Several MSS copied in Kraków in the late 16th and early 17th centuries preserve the repertory of the royal chapel (mixed voices) and the Rorantist

Chapel at Wawel Cathedral (male voices). Polish and foreign composers are represented; much of the foreign music is by earlier composers, such as Jacotin, Lhéritier, Cadéac, Hesdin etc. Copies of French prints from the time of Attaignant, known to have been in Kraków in the 16th century, were probably the source of some of this repertory. The earliest known MS in this group is:

Kraków, Archiwum Państwowe, D25–7. 3 paper partbooks (DcAB) of an original 5, c16 × 20 cm. Copied in Kraków; dates range from 1573 to 1597. At least 12 scribes, some of whom worked in the 17th century. The original covers of brown tooled leather have the Polish eagle on the front. The T partbook from this set (Q is lost) is *Pu* 192.

47 motets, 12 masses and several miscellaneous pieces, by Sebastian z Felsztyna, Krzysztof Borek, Tomasz Szadek, Moulu, Morales, Certon, Paligoni etc. More than half of the pieces remain unidentified.

Z. Szweykowski, ed.: *Katalog tematyczny rękopiśmiennych zabytków dawnej muzyki w Polsce, i/1* (Kraków, 1969)

[Sources, MS, §IX: Renaissance polyphony](#)

15. Central european manuscripts.

(i) Czech Republic and Slovakia.

The 15th and 16th centuries witnessed the development in Bohemia of a rich and varied tradition of polyphonic music, in some ways quite different from the international polyphonic style of other countries in western Europe. Fragments, flyleaves and pieces of simple polyphony copied into monophonic books survive to chronicle the early stages of this polyphony (the following MSS are described more fully in RISM, B/IV/3, 1972).

CZ-Pu XIV G 46, a 14th-century MS of chants for Mass and various Office Hours, has a simple two-voice Amen written in German-Bohemian neumes of the Metz school. *Pnm* XVI C 7, a missal of the late 14th century, has a back flyleaf containing a portion of a three-voice setting of the *Liber generationis*, written in early Bohemian Gothic chant notation. *Pak* E LXVI, a book of sermons and lives of the saints, has as flyleaves – front and back – two parchment bifolios, apparently remnants of a sizable collection of polyphonic music from the 14th or early 15th century (four sections of a two-voice *Jube Domine* and a monophonic Lamentation remain, in German-Bohemian neumatic chant notation of the Metz school). *Bm*, G 12, a Roman missal of the 15th century, contains a single piece of polyphony, a three-voice setting of the *Liber generationis* written in Bohemian chant notation. *Pnm* XII A 1 is a gradual in two sections, the first dated 1390 and the second 1473; a three-voice setting of the *Liber generationis* in Bohemian chant notation is found in the first part, two two-voice Credos in the second; the MS originated in Prague or Plzeň; *VB*, 42, a processional and gradual copied in 1410 at the cloister in Vyšší Brod, has 13 pieces of two-voice polyphony in simple black mensural notation, clustered at the end of the book.

The final section (ff.145–83) of the last-named MS is a cantional – a collection of monophonic sacred songs, mixed with some simple polyphonic pieces – which became the most characteristic type of

Bohemian source during the Renaissance. The earliest known large MS of this sort is the Jistebnice Cantional:

Prague, Národní Muzeum, Hudební Oddělení, II C 7. i + 123 ff., 33 × 22 cm. Modern leather covers, no index. Contents are a mixture of monophonic songs, written in Bohemian Gothic chant notation, and 2-voice polyphonic pieces in simple black mensural notation. Copied perhaps in Prague, c1420, it comes from the circle of the radical Hussite group of Jan Zelinský, who attempted to suppress the old Latin liturgy.

6 two-voice pieces with vernacular texts, 7 in Latin; some texts by Jan Hus, others by Jan Čapek. Also 64 monophonic songs; many became popular, and some were made into polyphonic pieces later in the century. All pieces, polyphonic as well as monophonic, anonymous.

D. Orel: *Der Mensuralkodex Speciálník* (diss., U. of Vienna, 1914), 23ff; RISM, B/IV/3 (1972), 210–12A slightly later source is *Pnm XII F 14*, a gradual copied in the middle of the 15th century, possibly in Jistebnice, containing 3 2-voice settings of Latin texts (see RISM, B/IV/3, 219–20). *Pnm K Vš.376* is a cantional copied in the second half of the 15th century for Prague Cathedral; it has 13 polyphonic pieces, several for 3 voices (see RISM, B/IV/3, 1972, 235–8).

Cantionals are usually graduals, with monophonic and polyphonic music for the Mass (see [Cantional](#)). Many of them were copied for use by lay fraternity choirs, which played an important role in the musical life of Bohemia from the 14th century to the 17th. The polyphony sung by these groups was simple in style and notation, at least until the later 16th century, and much of it was of Utraquist origin. The repertory was a limited and soon a retrospective one, with the same pieces found time and again in various MSS. The Franus Cantional is a central and representative source:

Hradec Králové, Muzeum Východních Čech, II A 6. 367 parchment ff., 66 × 43 cm. Original foliation, 16th-century covers of white tooled leather over boards. Copied 1505 for the use of a lay fraternity associated with the church of the Holy Spirit in Hradec Králové. Presented to the church by Johannes Franus.

72 motets and liturgical pieces, 9 mass Ordinary sections, 2 Bohemian sacred pieces – all anonymous. Book laid out in 6 sections: Kyrie, Gloria, Sanctus settings (ff.2–44); a gradual (48–118); Credos (118–27); sequences (130–240); monophonic and polyphonic sacred songs (241–310); cantilenas or motets (311–67). Polyphonic pieces include 7 mass Ordinary settings in first part, in chant or black mensural notation, 2 Credos in second part, 23 2- and 3-voice pieces in black mensural notation in fifth part, and 51 pieces for 2–4 voices in sixth part. Many in the last section are polytextual motets. Most written in black mensural notation, but some in white, including motets by Josquin and Ghiselin. Most later cantionals drew on the same repertory as the compiler of this MS.

D. Orel: *Der Mensuralkodex Speciálník* (diss., U. of Vienna, 1914), 43ff; J. Černý: 'Soupis hudebních rukopisů muzea v Hradci Králové, *MMC*, no.19 (1966), 9–240; RISM, B/IV/3 (1972), 141–63

The following are typical of similar sources of the 16th century:

Prague, Národní Muzeum, Hudební Oddělení, XIII A 2. i + 384 paper ff., 48.5 × 32 cm. Original covers of white tooled leather over boards, with

metal clasps. Like most gradual-cantionals, a large choirbook, large enough for both monophony and polyphony to be sung by a medium-sized choir grouped around a lectern. Inscription inside front cover states that book was copied in 1512 in the central Bohemian town of Výskytná by Martin Bakalář of Kolín.

17 mass Ordinary sections (Sanctus and Agnus), 36 motets and liturgical pieces, one Bohemian sacred song – all anonymous. 33 motets, many polytextual, grouped in last section of book, ff.356–84. 27 pieces concordant with the Franus Cantional.

D. Orel: *Der Mensuralkodex Speciálník* (diss., U. of Vienna, 1914), 52ff; RISM, B/IV/3 (1972), 220–30. *Klatovy, Okresní Muzeum a galerie, C3/403*. Gradual-cantional copied by Johannes Táborský in 1537 for the church of St Mary in Klatovy. 549 paper ff., 41 × 28 cm, laid out in the same 6 sections as the Franus Cantional (see above). Polyphonic pieces are mostly Sanctus settings and motets; all 45 anonymous, and only two are unica. 31 are concordant with the Franus Cantional alone. *Prague, Národní Muzeum, Hudební Oddělení, I A 17* ('Solnice Gradual'). 320 paper ff., 43 × 28 cm. Copied for the lay fraternity choir of Solnice in the second quarter of the 16th century, it contains 22 pieces of 2- and 3-voice polyphony in black mensural notation scattered among monophonic songs and chants. All texts in Czech. MS particularly handsome, with an elaborately illuminated initial and floral borderwork on the first folio and notes written in gold, red and blue; beginnings of other sections of the MS have similar initials, miniatures and borderwork. The original covers of white tooled leather over boards have metal clasps. Inscription on f.182 by Samuel Soukeník, town clerk of Solnice, confirms its presence and use in that town. *Teplice, Oblastní Vlastivědné Muzeum, B*, is another cantional copied by Táborský c1560 for the choir of a lay fraternity in Teplice.

There are many similar cantionals, some dating from as late the early 17th century. They are described and inventoried in RISM, B/IV/3 (1972).

In addition, MSS of polyphonic music more similar to those of western Europe survive in the Czech Republic. These are written largely or completely in white mensural notation, the repertory is more international, and these sources contain only polyphony, rather than a mixture of homophony and polyphony. The earliest date from the late 15th century:

Prague, Strahov Monastery (Památník Národního Písemnictví), D.G.IV.47. ii + 307 + ii paper ff., 21.2 × 15.5 cm. Original covers of light brown tooled leather over boards, with metal hinges and clasps, partly restored when it was rebound and restored after World War II. Copied neatly and clearly, but simply; most initials missing, ones present are modest block letters with occasional floral decoration. 1 scribe planned the MS and copied most of it, leaving blank folios at the ends of several sections; a second scribe assembled the various gatherings in the order known today, added pieces in places left blank, and copied and inserted several additional gatherings. Arranged in 5 sections: introits (ff.1–46); mass Ordinary sections (47–175); liturgical pieces for use in various Office Hours, at Marian devotions, in processions, and at other points during Mass (176–257); Office hymns (258–86); *Magnificat* settings (287–306). Judging by its relative smallness and systematic ordering, the MS appears to have been copied as a repository of polyphonic pieces, or for the private use of some individual,

rather than as a book to be sung from by a choir. Copied c1480, most probably in eastern Silesia or Bohemia.

87 mass Ordinary sections, 61 hymns, 51 introits, 14 *Magnificat* settings, 94 motets and liturgical pieces, 19 textless works, 5 pieces with vernacular texts, by Touront (14), Philipus Francis (7), Pullois (6), Standley (6), Frye, Flemmik, Barbingant, Vincenet, Batty, Cornago and Brollo. 283 pieces remain unidentified; the presence of so many pieces unknown elsewhere suggests that there was an active school of composition wherever the MS was copied.

D. Plamenac: 'Browsing through a Little-Known Manuscript', *JAMS*, xiii (1960), 102–11; R. Snow: *The Manuscript Strahov D.G.IV.47* (diss., U. of Illinois, 1968) *Hradec Králové, Muzeum Východních Čech, II A 7* ('Codex Speciálník'). i + 305 + i paper ff., 38 × 28 cm. Modern pencil pagination, 1–609; original numbering system by fascicle signature and folio number within fascicle. Original covers of light brown tooled leather over boards, with decorative metal studs and metal clasps. Original index, pp.606–8. Copied in both white and black mensural notation, with a few pieces written in Bohemian Gothic chant notation. At least 10 scribes wrote down the music over a considerable period of time in the late 15th and early 16th centuries, probably in Prague. MS shows signs of considerable wear; probably a practical MS, used for performance by a church choir. An inscription states that it was sent as a gift to the church of St Peter in 1611.

15 mass Ordinary cycles and part cycles, 35 mass Ordinary sections, 2 mass Proper cycles, 139 motets and liturgical pieces, 5 Czech sacred pieces, 5 textless works, by Touront (5), Josquin (3), Ghiselin, Alexander Agricola, Barbingant, Klička, Gontrášek, Pullois and others. Some of the mass Ordinary sections have text partly in Czech. More than 150 pieces unidentified and found in no other surviving MSS; many of these may be by local composers.

D. Orel: *Der Mensuralkodex Speciálník* (diss., U. of Vienna, 1914); J. Pohanka: *Dějiny české hudby v příkladech* (Prague, 1958), 35ff; J. Černý: 'Soupis hudebních rukopisů muzea v Hradci Králové', *MMC*, no.19 (1966), 9–240, esp. 40

The copying and singing of masses and motets by foreign composers and the writing of new pieces in international style by native composers became quite popular in parts of Czechoslovakia in the second half of the 16th century. But most of this repertory was copied into partbooks rather than choirbooks, and with the loss and destruction of so much music during the 17th and 18th centuries, most sets of partbooks survive in incomplete form.

Hradec Králové, Muzeum Východních Čech, Literární Archiv, II A 29. Bassus partbook, 351 paper ff., 21 × 15.5 cm. Only surviving book of this set. Modern pencil foliation, also an original numbering system, A–R9; covers of brown tooled leather. Copied by a number of scribes, with dates ranging from 1556 to 1562. From collection of lay fraternity choir of the church of the Holy Spirit in Hradec Králové.

284 motets and liturgical pieces, 8 Czech sacred pieces, 2 textless pieces, by Clemens non Papa (20), Paminger (7), W. Ottho (4), Hellinck (4), Josquin (3), Caspar Copus (3), Crecquillon, Gombert, Hesdin, Christian Hollander, Phinot, Polonus, Senfl, Werrecore and many others. Some 215 pieces not identified; many may be by local composers.

J. Černý: 'Soupis hudebních rukopisů muzea v Hradci Králové', *MMC*

(1966), esp. 56 *Hradec Králové, Muzeum Východních Čech, Literární Archiv, II A 20*. B partbook containing 4 masses with settings of both Ordinary and Proper and other complete and partial mass Ordinary cycles; Isaac, Obrecht and Compère are the only identified composers. MS II A 23 of the same collection is an A partbook of a set copied 1574–1602 for the choir of the lay fraternity of the church of the Holy Spirit. Contains 25 mass Ordinary or mass Proper cycles and some additional part cycles and separate items, by Rychnovský (9), Spongopeus Gistebnicenus, Knöfel, Scandello, Trojan Turnovský and Junecius a Ročina. MSS II A 24 (a cantus partbook), II A 16a–b (Dc, B partbooks), II A 25 (a B partbook), II A 27 (a T partbook) and II A 18a–b (A, B partbooks) all contain mass Ordinary and Proper music, by such composers as Spongopeus Gistebnicenus, Albinus, Chrysoponus Gevicenus, Knöfel and Costanzo Porta – all in incomplete form.

A rare choirbook survives in Prague:

Prague, Národní Muzeum, Hudební Oddělení, 151–2. 262 paper ff., 56.2 × 42 cm. Original covers of leather over cardboard. Simply but clearly copied, with no illumination or ornamentation. 2 clearly differentiated sections, the first of 154 folios, the second of 108. Copied in the late 16th or early 17th century.

11 mass Ordinary cycles for 5–8 voices, by Philippe de Monte, Philipp Schoendorff, Luython, Regnart and others. 2 masses anonymous and unidentified.

J. Snížková: 'Kutnohorský sborník msí ze sklonku 16. století' [the Kutná Hora collection of masses from the end of the 16th century], *Časopis Národního muzea*, cxli (1972), 49–55

(ii) Hungary.

Scattered remnants attest to some activity in polyphonic music in Hungary during the 15th century. 20 motets in Gothic and black mensural notation survive in *H-Bn* (MS Division) Lat.534; this source (described in B. Rajeczky, 'Ein neuer Fund zur mehrstimmigen Praxis Ungarns im 15. Jahrhundert', *SMH*, xiv, 1972, pp.147–68) comes from the Szepes area of medieval Hungary, now in Slovakia. Seven other motets are found in Lat.243 of the same collection, a gradual-cantional of the first half of the 15th century from Nagyszombat [now Trnava], described in *RISM*, B/IV/4 (1972). A setting of the *Liber generationis* and a motet to be sung at the end of a *St Matthew Passion* are in the 15th-century MS *H-Efko* 1.178 (formerly L.II.7; described by B. Rajeczky, 'Spätmittelalterliche Organalkunst in Ungarn', *SMH*, i, 1961, pp.15–28). Six folios recovered from the bindings of two printed books in the Dominican Library in Košice [Hung. Karsa] contain 14 pieces by Walter Frye and other composers of the second half of the century; these leaves (described by B. Rajeczky, 'Mittelalterliche Mehrstimmigkeit in Ungarn', *Musica antiqua Europae orientalis: Bydgoszcz and Toruń 1966*, 223–36) are now in *SK-BRu* and *BRmp* (?lost).

Though the Hungarian court undoubtedly heard polyphonic music in the 16th century, no evidence remains of any spread of this practice to churches and regional secular circles. A large and important collection of MSS and printed volumes of the second half of the century was moved

from Bártfa (now Bardejov, Czech Republic) to the National Library in Budapest in 1915, when this region was still part of Hungary, but this 'Bártfa Collection' comes from a German-speaking community that had embraced the Reformation, and is discussed in §20 below. This set of sources is discussed in B.M. Fox: *A Liturgical-Repertorial Study of Renaissance Polyphony in Bártfa Mus.Pr. 6 (a-d)*, National Széchényi Library, Budapest (diss., U. of Illinois, 1977).

Sources, MS, §IX: Renaissance polyphony

16. Presentation manuscripts.

The lavishly produced MS was, of course, not a new phenomenon in the Renaissance; there were even luxurious polyphonic music MSS from earlier periods – the *Roman de Fauvel* and certain of the Machaut MSS are obvious examples, while many chant MSS from religious foundations and court chapels were lavishly illuminated. But it was during the Renaissance that the idea of a beautiful MS as a worthy gift for a prince or to celebrate a noble wedding became more common; and it was also at this time that the idea spread to polyphonic music MSS. Such MSS have often survived, for they were destined to become part of the library of the recipient and were often treasured by later owners and scholars as rare examples of the art of their preparers, scribes, illuminators and binders. Some are mentioned elsewhere in this article, for example the MSS containing the music of Oswald von Wolkenstein (§7 above). Other MSS, containing the arms or emblems of noble families or individuals, may well have been prepared as gifts for them (e.g. *I-Rvat* C.G.XIII 27 and *Rc* 2856: see §8 above). In such cases, however, it is difficult to distinguish between volumes that may have been prepared to commissions from the future owner and others intended as gifts to him. However, a source like the Chansonnier Cordiforme (*F-Pn* Rothschild 2973: see §8 above) was probably intended as a gift (see fig.11a above).

Reference has been made elsewhere to some MSS prepared within one scriptorium which seems to have been responsible for a large number of political presentation MSS – that of the court circle of the Netherlands. Some of the scribes have been identified and associated with a large number of surviving MSS, apparently prepared for courts and individuals all over Europe (for details of the copyists and their work see [Alamire, Pierre](#)). Work on special music MSS apparently began around 1500 and continued for about 30 years. Not all the MSS copied were especially luxurious or necessarily for presentation. Some must have been direct commissions, perhaps including those for Raimund Fugger (eight MSS all on paper and lightly decorated, *A-Wn*) or for the Marian Brotherhood at 's-Hertogenbosch (*NL-SH*). While these tend to be less heavily decorated than others, it is clear that they are written in the same hands and they show similar patterns of layout and organization. All are the product of an expensive workshop and are in themselves valuable documents.

Other sources from this scriptorium seem to have been prepared specifically as presentation documents: they carry the coats-of-arms of the recipient and sets of initials, they are decorated with fine illuminations, and occasionally the selection of music shows some plan. This last does not apply only to MSS written in this circle: one, copied in Rome, lists the

pieces in the opening table of contents in such an order as to form an acrostic (*I-Fl* Acq. e doni 666: see E.E. Lowinsky, *The Medici Codex of 1518*, MRM, iii–v, 1968). In some MSS from the Alamire group of scribes, the first work in the volume is chosen to represent the dedicatee, or to interest him. The MS *GB-Lbl* Roy.8.G vii opens with a motet by Mouton, where the names of the saints have been changed to George, Henry and Katharine. This clearly indicates an English destination; moreover, these names are written over erasures of the names of Louis and Anne, the originals in the motet, perhaps indicating some change of plan for the MS.

London, British Library, Roy.8 G.vii. 64 parchment ff., 37 × 26 cm, with leather boards. Copied by 2 scribes of the Alamire workshop, and presented to Henry VIII of England.

34 Latin works of which 28 are motets, by Josquin (5), Mouton (4), Févin (3), La Rue (3), Ghiselin, Isaac, Le Brung, Strus and Thérache, with 14 anonymous.

H. Kellman, ed.: *London, British Library, MS Royal 8 G.vii*, RMF, ix (1987); Kellman (1999)

Among the other recipients of MSS from this scriptorium were Pope Leo X (*I-Rvat* C.S.34, 36 and 160), the Emperor Maximilian I (*A-Wn* Mus.15495), Wilhelm IV of Bavaria (*D-Mbs* 6, 7 and 34), Frederick the Wise (several MSS at *D-Ju*, listed in §6 above), João III of Portugal (*B-Br* 15075), Anne of Bohemia (*I-Rvat* Pal.lat.1976–9) and perhaps Emperor Charles V (*E-MO* 766, 733, and the Mechelen choirbook). Most of these are lavishly produced on fine parchment, and bear the marks of being special commissions. One or two other similar MSS cannot be certainly placed as gifts or political presentations; among these is perhaps the most lavish of them all:

Vatican City, Biblioteca Apostolica Vaticana, Chigi C.VIII.234. 289 parchment ff., 36.3 × 27.8 cm. Red velvet binding. Probably prepared for Philippe Bouton, and copied by the Netherlands scribe B, perhaps Martin Bourgeois. It was probably in Spain early in its history, for it carries a table of contents in Spanish. Later owned by Pope Alexander VI.

40 pieces, including 20 masses, 1 Credo and 19 motets, by Ockeghem (15), Regis (5), Compère (4), Josquin (2), La Rue (2), Agricola, Barbireau, Brumel, Busnoys, Févin, Weerbeke, Isaac, Madrid and Mouton, with 3 anonymous.

H. Kellman, *JAMS*, xi (1958), 6–19; H. Kellman, ed.: *Vatican City, Biblioteca Apostolica Vaticana, MS Chigi C VIII 234*, RMF, xxii (1987); F. Fitch: *Johannes Ockeghem: Masses and Models* (Paris, 1997); H.-J. Winkler: 'Bemerkungen zur Handschrift Vatikan, Biblioteca Apostolica Vaticana, Chigi C VIII 234', *Gestalt und Entstehung musikalischer Quellen im 15. und 16. Jahrhundert*, ed. M. Staehelin (Wiesbaden, 1998), 65–74; Kellman (1999) For other sources surviving from this scriptorium and further bibliography see [Alamire, Pierre](#).

[Sources, MS, §IX: Renaissance polyphony](#)

17. Italian cathedral and court manuscripts.

By the last decades of the 15th century the repertory of polyphonic music sung by choirs at cathedrals, churches and court chapels had reached such a size that single MSS would no longer suffice. Sets of choirbooks, of

large enough dimensions to be read from by a choir of as many as two dozen singers, were planned and executed; the copying of such sets took place over a period of years, decades, or even longer. The contents would be thought of as a single repertory, to be added to as new sources were gathered and new music was written. This process sometimes stretched out for a century or more, but the early MSS of the set were usually kept as part of the repertory, even after the music in them went out of fashion.

One of the largest such sets was copied for the use of the papal choir at the Vatican, from the last two decades of the 15th century until well into the 17th; see §18 below.

An early set of large choirbooks forming a single repertory was copied in Ferrara for the choir of the Este court chapel. As befitted such an important and art-loving court, these books were copied on parchment and were handsomely illuminated:

Modena, Biblioteca Estense e Universitaria, α.M.1.13. 224 parchment ff., 55.8 × 38.5 cm, with elaborate initials and borderwork in the style of the Este school of MS illumination. Original index; restored and rebound, probably in the 19th century. Copied at Ferrara when Johannes Martini was *maestro di cappella*, probably c1480. 18 mass Ordinary cycles, the last incomplete, by Martini (9), Faugues (2), Du Fay, Caron, Vincenet, Domarto and Weerbeke; 2 remain unidentified.

Lockwood (1984)

I-MOe α.M.1.2 (173 parchment ff., 54.5 × 39.5 cm) belongs to the same set and was copied slightly later. 6 of its 10 masses are by Obrecht, so it may date from the years of his service at Ferrara. Fragments of a third mass MS survive in *MOs*; its 3 parchment folios preserve portions of masses XII and XIV of what must have been a companion-book to the above 2. *MOe α.M.1.11–12* also belong to this set. These 2 books are of unusual interest in that they contain music for 2 choirs, to be sung antiphonally, the earliest surviving source giving unambiguous evidence of this practice. Composed respectively of 116 and 110 parchment ff. measuring 56.4 × 40 cm, they contain music for Holy Week: 34 psalms, 8 hymns, 4 *Magnificat* settings and 2 Passions. Most anonymous, but some attributed to Martini and Brebis, both of whom were in the service of the Este court. Archival evidence places the copying of these 2 books in 1479. Probably originally part of a larger set of MSS. Music for Vespers is missing, and 1 or more volumes of motets.

The set of choirbooks copied at Milan Cathedral under the direction of Gaffurius between about 1490 and 1510 provides perhaps the most coherent and extensive repertory for any church in those years. There is room for dispute about how far that repertory is retrospective and reflects the music of Galeazzo Maria Sforza's court in the 1470s.

Milan, Archivio della Veneranda Fabbrica del Duomo, Sezione Musicale, Librone 1 (formerly 2269), Librone 2 (formerly 2268), Librone 3 (formerly 2267), Librone 4 (formerly 2266). All paper: ii + 189 + ii ff., 63.5 × 45 cm; i + 211 + i ff., 64.5 × 45 cm; iii + 217 + ii ff., 48.2 × 34 cm; 144 burnt fragments, originally c40 × 30 cm. All include the hand of Gaffurius; other scribes include one who copied *I-Fc Basevi 2441*. Librone 1 includes the date 1490, which could be a starting-date; Librone 3 contains music copied

from a print of 1505; the severely damaged Librone 4 seems to be the latest.

335 works by Gaffurius (87), Compère (40), Weerbeke (29), Josquin (11), Martini (5), Coppini (5), Brumel (3), Isaac (3), Agricola, Arnulfus, Binchois, Du Fay, Notens, Obrecht, Prioris, Pullois, Spataro and Tinctoris.

K. Jeppesen: 'Die 3 Gaffurius-Kodices der Fabbrica del Duomo, Milano', *AcM*, iii (1931), 14–28; C. Sartori: 'Il quarto codice di Gaffurio non è del tutto scomparso', *CHM*, i (1953), 25–44; A. Ciceri and L. Migliavacca, eds.: *Liber capelle ecclesie maioris: quarto codice di Gaffurio*, AMMM, xvi (1968) [facs. of Librone 4]; L.H. Ward: 'The *Motetti Missales* Repertory Reconsidered', *JAMS*, xxxix (1986), 491–523; H.M. Brown, ed., *Milan, Archivio della Veneranda Fabbrica del Duomo, Sezione musicale, librone 1–3*, RMF, xii (1987). Most of the music in the Gaffurius codices is edited in AMMM.

The church of S Petronio in Bologna is of great historical importance in Italy. It was often used for ceremonies involving visiting dignitaries, and it also became a musical centre. The archives record activity in polyphonic music in the 15th century; during the 16th, a succession of excellent musicians, including Giovanni Spataro, held the post of 'maestro de canto'. It continued to be in the forefront of musical activity in the 17th century with its concerted masses and other types of early Baroque music.

The treatment accorded the various kinds of musical MSS copied there during the Renaissance reflected general attitudes in the 15th and 16th centuries. Many chant MSS were copied at S Petronio during this time; they were beautifully illuminated, on parchment, and were carefully preserved in the church archives. Some polyphonic music was copied there in the 15th century, but it came to be considered obsolete with changes in musical style during the era of Josquin and was destroyed. The only remnants are parts of 30 folios cut up and used in the binding of MSS of the following century: these paper folios contain four masses and a *Magnificat* (see C. Hamm: 'Musiche del Quattrocento in S. Petronio', *RIM*, iii (1968), 215–32). The copying of a new set of paper MSS began in the first decades of the 16th century, under the direction of Spataro, continuing through the remainder of the century; even the earliest MSS of this set were preserved in the archives when musical style changed again.

Most of the earliest MSS in this set are incomplete:

Bologna, Basilica di S Petronio, Archivio Musicale, A.XXIX. 28 paper ff. of an original 73, 58 × 43.5 cm. An original ink foliation, 1–73, from which it can be seen that ff.13–38, 44–8, 50–61 and 69 are missing, with resultant loss of some complete pieces (listed in the original index) and parts of others. The original covers are of dark green parchment over pasteboard. Copied 1512–27, partly by Spataro; a testament written by him in 1527 lists this MS.

5 mass Ordinary cycles, 2 Credos and 4 motets, by Josquin, Richafort, Mouton and Ghiselin. 4 masses and 2 motets listed in the index are missing because of the loss of folios.

L. Frati: 'Per la storia della musica in Bologna dal secolo XV al XVI', *RMI*, xxiv (1917), 449–78, esp. 459; F. Tirro: *Renaissance Musical Sources in the Archive of San Petronio in Bologna*, i: *Giovanni Spataro's Choirbooks*

(Neuhausen, 1986)3 other MSS copied at least in part by Spataro date from before 1527. The 71 (of an original 150) ff. of *I-Bsp A.XXXI* contain 7 mass Ordinary cycles and a number of Ordinary sections by Josquin (5), Brumel, Moulu, Verdelot, Alberti, Lafage and Roselli. *Bsp A.XXXVIII* has music for the mass Ordinary and 10 motets, by many of the same composers. *Bsp A.XXXXVI* contains music for Vespers: 24 *Magnificat* settings and 19 psalms. 10 pieces are by Jacquet of Mantua, others by De Silva, Mouton, Morales, Antoine de Févin, Carpentras, Roselli and Eustachio Romano.

The repertory to this point consisted almost entirely of mass Ordinaries and music for Vespers. More than half of the pieces have not yet been identified. It has been suggested that Spataro himself wrote some of these, but this hypothesis is difficult to prove.

Spataro also copied most of *I-Bsp A.XXXXV*, a collection dating from after 1527 containing 42 hymns, 13 motets and liturgical pieces, 3 *Magnificat* settings, 5 canticles and 1 psalm – again music for Vespers. Willaert (12), Spataro (5), Jacquet of Mantua (2), Lhéritier, Morales and Mouton are among the composers identified, but 42 pieces are anonymous. *Bsp A.XXI*, the largest of the choirbooks, with dimensions of 61.5 × 42 cm, has 62 folios, each consisting of 2 sheets of heavy paper glued together for extra strength. It preserves 3 sets of 9 responsories each for Holy Week, all anonymous, and a hymn by Willaert added in another hand. It probably dates from the mid-16th century; the title-page bears the date 1585, but this may be the date of restoration of the MS.

Bsp I.XXV, also from the mid-16th century, has 6 masses and 3 hymns, 3 by Berchem and another 3 by Jacquet of Mantua. It was copied in a somewhat different style from that of the other S Petronio MSS, with elaborate, illuminated initials and floral borders. *Bsp A.XXX* adds 3 masses and 9 *Magnificat* settings to the repertory. *Bsp A.II* has 4 cycles of 4 psalms each (all may be by Phinot) and 9 *Magnificat* settings – again a vesper collection. *Bsp A.XXXVI* and *A.XXXVII* contain still more music for Vespers, 2 *Magnificat* settings and 8 psalms for double choir. *Bsp A.XXVII* has 7 anonymous psalms.

Another group, copied shortly after mid-century, consists of *Bsp A.XLVIII*, dated 1552, with 7 mass Ordinary cycles; *Bsp A.XXXIX*, with 34 motets (arranged according to the liturgical calendar) by such composers as Mouton, Jacquet of Mantua, Penet, Gombert and Conseil; and *Bsp A.XXIV*, with 8 anonymous *Magnificat* settings. The copying of MSS continued in the second half of the century. *Bsp A.XXXV* has a collection of hymns, *Bsp A.XXIII* contains another set of mass Ordinary cycles, *Bsp A.XXX* has more *Magnificat* settings, *Bsp A.XXXXIII* is a large collection of hymns and *Bsp A.XXXXVIII* preserves psalms for two choirs. Almost all of this music is anonymous, and perhaps much of it is by local composers. It was copied to supply the choir with new repertory, more recent pieces set to the same texts as pieces already in the collection. But the older MSS were kept in the church and probably still used. By the end of the 16th century S Petronio had at least 40 choirbooks of polyphonic music spanning the entire century.

Another typical repertory is preserved at the cathedral in Casale Monferrato. These MSS are described, inventoried and discussed in Crawford (1975). The earliest books in this collection date from the second decade of the century:

Casale Monferrato, Duomo, Archivio Dapitolare, M (D). i + 107 paper ff., 46 × 33 cm. Original covers of leather over pasteboard, no index, no original numbering system. The coat-of-arms of the Marquisate of Monferrato is found on f.1; the large black-ink calligraphic initials often contain grotesque human heads. The masses making up the largest and earliest layer were copied 1515–18, the motets were added later, probably 1538–c1545.

11 masses, 1 Credo, 4 motets, by De Silva (3), Bruhier (2), Josquin, Mouton, Prioris, La Rue and Jacquet of Mantua; 5 pieces remain unidentified. 6 of the masses, including the 1 by Mouton opening the collection, are unica. *I-CMac L(B)* was copied at about the same time as the first layer of *CMac M(D)*. It contains 5 masses, 3 Credos and 5 motets (added later), by Barra, Moulu, Mouton, Ninot le Petit and others. The 2 MSS share a common scribe. *CMac P(E)*, with several scribal concordances with L(B), dates from 1521–c1526; many of its physical aspects resemble those of the above 2 sources. Like them, it is chiefly a collection of mass Ordinary cycles, 8 on ff.1–63. Remainder is a mixed collection of 9 motets, 2 hymns and several additional mass Ordinary sections. Among the composers represented are Moulu, Willaert, Antoine de Févin, Janequin, Madis and De Silva.

Having assembled a sufficiently large collection of Mass music, the scribes next turned to motets:

Casale Monferrato, Duomo, Archivio capitolare, D (F). + 128 paper ff., 46·5 × 32·5 cm. Original covers of leather over boards, original ink foliation. Copied at Casale Monferrato by at least 17 scribes, several the same as those in the earlier MSS. A first layer, up to f.66, dates from 1521–c1526, remainder copied 1538–c1545.

61 motets, 2 *Magnificat* settings and 3 hymns, by Cellavenia (7), Lhéritier (7), De Silva (4), Mouton, Richafort, Jacquet of Mantua, Morales, Sermisy, Costanzo Festa, Cadéac and others. Two other MSS were devoted largely to motets. *I-CMac N(H)*, copied 1538–c1545 by some 9 scribes, has 38 motets, 6 psalms, 4 *Magnificat* settings, 4 masses, 2 requiem masses and several miscellaneous pieces. Among the composers are Jacquet of Mantua (12), Maistre Jhan (10), Willaert (7), Lhéritier, De Silva and Cellavenia (4). *CMac C*, also dating from 1538–c1545, has 22 motets, 21 hymns, 9 Lamentations and various other pieces. There are scribal concordances with the above MSS. Jacquet of Mantua and Costanzo Festa are both represented with 9 pieces, others are by Morales, Berchem, Richafort, Willaert, Sermisy and Arcadelt. Some of the 30 anonymous pieces may well be by local composers.

A seventh MS in the set, *CMac G*, contains 11 *Magnificat settings* (8 by Costanzo Festa, 3 by Morales) and several other pieces. Several MSS survive from the latter part of the century.

The creation of these MSS was a cooperative venture, with as many as 60 people sharing in the copying. As in the set at S Petronio, mass Ordinary cycles were copied first, then motets, and finally music for Vespers – hymns, psalms and *Magnificat settings*.

Similar sets of choirbooks are found elsewhere in Italy, mostly in the north. 13 MSS containing music spanning the entire 16th century are in the Biblioteca e Archivio Capitolare of Modena Cathedral. These are described and inventoried in D.E. Crawford: *Vespers Polyphony at Modena's*

Cathedral in the First Half of the Sixteenth Century (diss., U. of Illinois, 1967). Another large and important set, in the Archivio Musicale dell'Opera di S Maria del Fiore in Florence, was largely unavailable to scholars until late in the 20th century. No catalogue is yet available, but their contents are summarized in the *Census-Catalogue*, iv, 377–83.

The Biblioteca Estense in Modena preserved several MSS copied for the Este family in Ferrara in the 16th century:

I-MOe α.N.1.2, copied in 1534 by Jean Michel de Francia, is a collection of 9 masses and 12 motets by such composers as Mouton, Berchem, Josquin, Willaert and Hesdin. The first piece, a mass by Maistre Jhan, celebrates the occasion of Ercole II becoming Duke of Ferrara. *MOe* C.313, a set of partbooks, has 78 motets for 4 and 5 voices, by Willaert (36), Jacquet of Mantua (16), Cipriano de Rore (12), Contini (5) and others. *MOe* C.314 is a companion-set of partbooks with 43 motets for 6 and 7 voices, by the same composers. *MOe* α.N.1.1 is a large choirbook, 73·6 × 51·5 cm, with 5 mass Ordinary cycles by Dalla Viola (3), Luzzaschi and Willaert.

These, and a handful of smaller MSS at the Biblioteca Estense and elsewhere, are the only remnants of what we know from contemporary inventories to have been an extensive set of books copied at the Este court in the 16th century.

Numerous single MSS, or small groups of them, which in physical structure and contents are similar to individual MSS in sets of the kind just described, are found in various libraries and archives. They are large paper or parchment choirbooks with homogeneous contents that could have been part of a larger repertory, and they may be surviving members of sets of cathedral or court MSS. Typical are:

Florence, Biblioteca Nazionale Centrale, II.I.232 (formerly Magl.XIX 58). 200 paper ff., 42·5 × 30·2 cm, probably copied in Florence c1515. Contains 65 motets and several miscellaneous pieces, by Josquin (17), Mouton (12), Isaac (11), Obrecht, Compère, Brumel, Carpentras and others.

A.M. Cummings: 'A Florentine sacred Repertory from the Medici Restoration', *AcM*, iv (1983), 267–332; *RISM*, B/IV/5 (1991), 203–8 *Florence, Biblioteca Nazionale Centrale, II.I.350 (formerly Magl.XXXVI 113)*. 90 paper ff., 39·5 × 28·7 cm, copied in Florence c1520 for the church of S Egidio. 31 Lamentations, 21 motets, 5 canticles and 2 psalms, by Carpentras (14), Pisano (18–20), Brumel and several other composers.

F. D'Accone: 'Bernardo Pisano: an Introduction to his Life and Works', *MD*, xvii (1963), 115–35; *RISM*, B/IV/5 (1991), 213–16 *Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mus.ms.40091*. 157 paper ff., 52 × 39 cm, probably copied for the church of S Luigi dei Francesi in Rome in 1515–20. 8 masses, by Josquin, Pipelare, De Silva, Divitis and Misonne.

M. Staehelin: 'Zum Schicksal des alten Musikalien-Fonds von San Luigi dei Francesi in Rom', *FAM*, xvii (1970), 120–27 *Cividale del Friuli, Museo Archeologico Nazionale, 53 and 59*. MS 53 has 14 masses, by Mouton, Sermisy, Willaert, Richafort, Manchicourt and others; MS 59 contains 29 motets, 8 *Magnificat* settings, 3 masses, and a scattering of other pieces, by Jacquet of Mantua, Lurano, Mouton, Compère, Isaac, Josquin etc.

These two choirbooks were copied c1540 for the collegiate church of S Maria Assunta in Cividale. *Milan, Biblioteca Ambrosiana, E 46. 88* parchment ff., 45.8 × 43.8 cm. 9 masses, by Josquin, Divitis, Morales and Pierre de La Rue. Watermarks on paper flyleaves similar to several from Lucca in second quarter of 16th century; an inscription on a flyleaf records that MS was sold to an unnamed library in 1596, by Paulo da Lucca. Could be the surviving member of a set of court MSS.

Bergamo, Biblioteca Civica Angelo Mai, 1207 D, 1208 D and 1209 D. Copied between 1524 and 1545 for S Maria Maggiore in Bergamo. Contain mostly motets, psalms and other liturgical pieces. Other MSS with masses and more music for Vespers probably once belonged with this set but are now lost. Gasparo Alberti, a local *maestro di cappella*, is the most widely represented composer and other Italians, including Maffoni, Laurus and Fogliano, who worked in the area, are included.

D. Crawford and S. Messing: *Gaspar de Albertis' Sixteenth-Century Choirbooks at Bergamo*, RMS, vi (1994) *Florence, Biblioteca Nazionale Centrale, II.I.285 (formerly Magl. XIX 56)*. 210 paper ff., 42.6 × 28 cm, containing sets of Lamentations by Arcadelt, Costanzo Festa, Morales, Carpentras, Verdelot and others. Copied in Florence; dated 1559.

B. Becherini: *Catalogo dei manoscritti musicali della Biblioteca nazionale di Firenze* (Kassel, 1959), 18–19; G. Bunshaft: *Biblioteca nazionale centrale, Manuscript II.I.285 (Magliabecchi XIX.56)* (diss., U. of Illinois, 1969) *Rome, Basilica di S Giovanni in Laterano, Archivio Musicale, 61*. Dated 1575 on the first folio, this 156-folio choirbook contains the cycle *Hymni per totum annum* by Costanzo Festa and 27 other hymns by Carpentras, Palestrina, Matelart and others including Annibale Stabile, who may have copied – or directed the copying of – this MS.

G. Haydon: 'The Lateran Codex 61', *IMSCR VII: Cologne 1958*, 126–31 *Pistoia, Basilica di S Zeno, Archivio Capitolare, Biblioteca Musicale, 215 and 216*. MS 215, a choirbook of 131 paper ff., 48 × 37 cm, has antiphons for Holy Week, 27 responsories for Triduum sacra, Lamentations and psalms, by Simone, Rampollini, Corteccia, Ruffo, Carpentras and Morales. MS 216 has psalms, hymns and *Magnificat* settings – a vespers repertory – by Simone, Ruffo and Lassus. The two were copied c1600.

M. Fabbri: 'Una preziosa raccolta di musica sacra Cinquecentesca', *CHM*, iv (1966), 103–23

Repertories continued to be planned and copied in the second half of the 16th century. One of the largest is at the cathedral in Treviso, north of Venice. A great deal is known about this set: it was catalogued, and each MS briefly described and given a letter (A–Y), shortly after 1595; the archivist, Giovanni d'Alessi, made an incipit catalogue of the remaining MSS some time before World War II, giving each book a number – only seven of the original books had been lost; local scribes used to record not only the year, but also the day and sometimes even the hour when they completed the copying of an individual piece or group of pieces. With so much information, it is possible to reconstruct the various steps in the copying of this repertory.

Though there is archival evidence of polyphony at the cathedral in the late 15th century and the first half of the 16th, the earliest surviving sources date from just after mid-century. Four MSS were copied in 1552–4. Two, B

and D, were lost; the other two, *I-TVd 1(A)* and *TVd 2(C)*, were inventoried by d'Alessi. Along with about half the cathedral's MSS, they were destroyed during a bombing of the town in 1944, but from d'Alessi's cataloguing we know that 1(A) contained 13 mass Ordinary cycles (4 by Jacquet, 3 by Morales, 1 each by Hesdin, Jan Nasco, Gombert, Maistre Jhan, Cipriano de Rore and Willaert) and 2(C) had ten additional masses (3 by Gombert, 2 by Lupus, 1 each by Bruhier, Maistre Jhan, Ciera and Nasco).

Thus mass Ordinaries are again the first items copied, and it is no surprise that the next source, *TVd 3(E)*, has music for Vespers comprising some 50 hymns. This one was also destroyed in the bombing, but d'Alessi's catalogue enables us to identify Nasco, Willaert, Olivetus and Ciera as composers of some of the hymns. *TVd G* contained more vespers music – *Magnificat* settings and psalms – but it was lost before the 20th century.

Next comes a group of MSS containing motets, copied 1557–61, with some additions c1567. The first three, *TVd 4(F)*, *5(H)* and *6(I)*, were lost in 1944, but from d'Alessi's work it can be determined that the motets were ordered according to the liturgical calendar. *TVd 4(F)* had 75 motets for feasts falling between August and December, the 50 in *TVd 5(H)* are for the months of May to July, and the 44 of *TVd 6(I)* for January to April. The number of motets for each feast varies with their importance. In *TVd 5(H)*, for instance, there are 14 motets for the feast of the Holy Cross (3 May), 12 for Corpus Christi, 13 for John the Baptist (24 June), 2 for Mary Magdalene (22 July) and 3 for St Luke (18 October).

The next in the set is the earliest extant MS:

Treviso, Biblioteca Capitolare del Duomo, 7(K). 106 paper ff., 71·2 × 35·5 cm. Rather poor condition. An opening fly leaf has an original table of contents, grouping motet titles by feasts and identifying these. Copied in Treviso, mostly 1558–61, with some additions in 1569.

46 motets and 5 psalms, by Willaert, Jacquet, Lassus, Phinot, Niccolò Patavino, Lupus, De Silva, Richafort, Gombert, Maistre Jhan and others. The motets are for various feasts, both fixed and movable, for April, May and June: Easter; the feast of St Liberalis (patron saint of Treviso); Philip and James; Corpus Christi; St Honofrius; St Vitus, St Modestus and St Crescentia; Peter and Paul; St Theonisti, St Thabre and St Thabrathe; John the Baptist.

G. d'Alessi: *La cappella musicale del duomo di Treviso (1300–1633)* (Vedelago, 1954), 184–6, 209ff/*TVd 8(L)*, with some 55 motets for Advent, Christmas, and other feasts of December and early January, completes this 5-choirbook set of motets.

These eight MSS gave the cathedral choir a basic polyphonic repertory – a number of settings of the mass Ordinary, music for Vespers, and a collection of motets for the most important feasts. MSS continued to be copied, with more music of the same sort, and also polyphony for occasions for which none had yet been copied.

I-TVd 9(M) is a collection of 9 masses, none duplicating ones already in the repertory. *TVd 11^{a-b} (P)*, copied in 1557, contain the first music for double choir to be found in this set: 38 psalms by Willaert, Jacquet, Niccolò

Patafino and Olivetus. *TVd* 12^{a-b} (Q) have 21 psalms for double chorus, all anonymous save for 1 attributed to Francesco Portinaro. The repertory already contained psalms; these new ones for 2 choirs were probably reserved for feasts of the highest importance.

TVd 13(R) contains 43 hymns, including many by Willaert. Some of the latter are not found in his printed collection. *TVd* 14(T) has antiphons. It is likely that a polyphonic antiphon was sung when the *Magnificat* or psalm that followed was also to be sung polyphonically, and a study of the contents of this MS should identify the feasts for which this was done.

A cycle of 8 *Magnificat* settings, anonymous but possibly by Ruffo, makes *TVd* 15(V). *TVd* 16(X) has 8 masses, the first 6 by Jacquet and the last 2 by Chamaterò, and *TVd* 19(N) also contains 8 masses by Pierre Colin, and several miscellaneous pieces.

The copying of this repertory was completed by 1568. Another scribe added more pieces, mostly by local composers, between 1568 and 1570, taking care to copy these in the proper places. The repertory was contained in unbound fascicles to this point. Between 1570 and 1574 these fascicles were bound into the larger MSS that exist today, and foliation was added. Margins were trimmed in the process, with the loss of many composer attributions at the tops of folios.

This process did not signal the end of copying of polyphonic music at Treviso. *I-TVd* 20, containing sets of Lamentations by Maistre Jhan and Nasco, and *TVd* 21, with a requiem mass and other funeral music, were copied in 1572. *TVd* 22 has psalms for double choir, to be sung at Terce and Compline. *TVd* 23, containing eight masses by Jacquet of Mantua, was not copied at Treviso. It duplicates some pieces already in the Treviso repertory, and must have been brought to the cathedral from elsewhere. *TVd* 24 has more vesper psalms for double choir, *TVd* 25 (hymns) was not copied at Treviso, and *TVd* 26 contains *Magnificat* settings for two choirs.

The assembling and copying of this enormous repertory occupied the various copyists at Treviso for almost half a century. It affords a lively view of the extremely rich and varied polyphonic practice in Italian cathedrals in the later 16th century.

Description or even mention of the many more sets and single MSS of this sort is beyond the scope of the present article. But one more large repertory, which has not yet been studied thoroughly, should be mentioned. Some 200 MSS and prints were assembled at the ducal chapel of S Barbara in Mantua during the reign of Guglielmo Gonzaga (1550–85). Sold in 1850, at least part of the collection is now in the library of the Milan Conservatory.

The MS music in this set was copied from the founding of S Barbara in 1565 to c1630. A 19th-century inventory lists 53 choirbooks of masses (MSS and prints are counted together), 33 choirbooks of motets, 31 books of psalms and hymns and an additional 20 collections of partbooks. Among the hundreds of polyphonic pieces from the late 16th century found in the MSS now in Milan are masses by Palestrina, Isnardi, Wert, Rovigo, Striggio, Gastoldi, Guglielmo himself and many other composers. Many of these are unica. See K. Jeppesen: 'Pierluigi da Palestrina, Herzog

Guglielmo Gonzaga und die neugefundenen Mantovaner-Messen Palestrinas', *AcM*, xxv (1953), 132–79.

Sources, MS, §IX: Renaissance polyphony

18. Vatican manuscripts.

The papal choir was the most important musical establishment of the 15th century, numbering among its members many of the leading composers of the time. Even though we have lists of the singers in the choir, and we know of certain pieces performed by it, no MSS known to have originated there or even used there before the last two decades of the century have been identified.

The choir increased in size from fewer than a dozen singers early in the century to 24 by the 1480s. There were no boys in the choir after 1441; the upper parts were taken by specially trained men. The Cappella Sistina or Sistine Chapel, built by Pope Sixtus IV (1471–84), became the home of the papal choir, and a group of some hundreds of MSS preserved there apparently reflects the repertory of the papal choir from the last decades of the 15th century up to the beginning of the 19th. These were first inventoried and described in Haberl (1888), more thoroughly (though still with inaccuracies) in Llorens (1960). Since the 1970s the production of the first 100 years or so of Vatican MSS has been carefully examined: the two earliest choirbooks in Roth (1991); the MSS from the papacies of Alexander VI and Julius II in R.J. Sheer: *The Papal Chapel ca.1492–1531 and its Polyphonic Sources* (diss., Princeton U., 1975) and Sherr (1996); the first generation of the permanent music scriptorium in J.J. Dean: *The Scribes of the Sistine Chapel, 1501–1527* (diss., U. of Chicago, 1984); and the output of the prolific scribe Johannes Parvus in M.P. Brauner: *The Parvus Manuscripts: a Study of Vatican Polyphony, ca.1535 to 1580* (diss., Brandeis U., 1982).

Even the earliest of these MSS are in large choirbook format, larger than any other known sources of the time, large enough for two dozen or so papal singers grouped around a lectern to read from a single MS. The oldest of these sources contain cyclic masses and some separate sections of the mass Ordinary:

Vatican City, Biblioteca Apostolica Vaticana, C.S.14. 171 paper ff., 57.5 × 42.2 cm.

17 masses and 2 Kyries, by Du Fay (3), Regis (2), Weerbeke, Busnoys, Caron, Ockeghem and others. *Vatican City, Biblioteca Apostolica Vaticana, C.S.51.* 215 paper ff., 55.5 × 40.5 cm. Arms of Pope Innocent VIII (1484–92) on f.196v. First part of MS is older, and may have been copied under Sixtus IV.

17 masses and 7 mass Ordinary sections, by Caron (3), Basiron (3), Vaqueras (2), Busnoys (2), Martini (2), Vincenet, Weerbeke and others.

These two choirbooks were copied together, but not at the papal chapel itself, though they were probably made to order for the choir. Their place of origin is disputed (Naples, Florence and Venice have been proposed), but the date is fairly well agreed as being between the mid-1470s and about 1480. More masses and a few motets were copied, this time within the chapel, in *I-Rvat* C.S.35 during the late 1480s and early 1490s.

Haberl (1888); Llorens (1969); Roth (1991); Sherr (1996)

The repertory of the papal choir, as represented in the preserved sources, was expanded during the reign of Alexander VI (1492–1503) to include music for Vespers (hymns, *Magnificat* settings and motets):

Vatican City, Biblioteca apostolica vaticana, C.S.15. 269 paper ff., 55 × 41.7 cm.

28 hymns, 14 *Magnificat* settings and 41 motets and antiphons by Du Fay (21), Compère (5), Josquin (4), Martini (3), Weerbeke (3), Orto (2), Brumel (2), Busnoys, Regis and anonymous. Hymns grouped in temporal and sanctoral cycles, *Magnificat* settings ordered by tone, antiphons mostly Marian. Inclusion of so many pieces by Du Fay (who had died about 2 decades earlier) is remarkable, and is an early instance of the retrospective orientation of much of the Vatican repertory.

Similar MSS continued to be copied under the pontificate of Julius II (1503–13) by the scribe Johannes Orceau (*fl* 1497–1512). *I-Rvat* C.S.23 adds 14 masses, 3 Credos and a Gloria to the Sistine repertory; C.S.42 has 45 motets, arranged according to the church year; C.S.44 contains 11 *Magnificat* settings (arranged by tone) and 5 motets; and C.S.49 has 12 masses and a *Salve regina*. The most frequently copied composer was Josquin. In these and later MSS pieces or groups of pieces were first copied as separate folios or fascicles, perhaps even sung from in this form, and only later bound together into large MSS. However, the fact that there is almost no duplication of pieces in the Vatican sources suggests that they were conceived of as a collection at a fairly early date, and copyists of later MSS were quite aware of what music was already in the collection. New pieces were copied as they came to hand, or as musical tastes changed.

During the reign of the Medici pope Leo X (1513–21) the scribe Claudius Gellandi and some associates added some 33 masses, 7 mass sections and 47 motets. Mouton is now the best-represented composer, and the music of Willaert, Festa and Richafort enters the repertory. Gellandi was the sole or chief copyist of the mass MSS *Rvat* C.S.16, 26 and 45 (all of which contain Leo's insignia in their decoration), and fascicles of his work appear in other chorbooks. Extreme in its complication, and extending from the time of Leo's predecessor Julius II into that of his successor Clement VII (1523–34), is:

Vatican City, Biblioteca Apostolica Vaticana, C.S.46. 159 paper ff., 55.5 × 42 cm. 18th-century leather covers over boards. 5 scribes: Orceau (6 pieces), Gellandi (23), the chief scribe of *I-FI* Acq. e doni 666 (3), an assistant also active with Gellandi in *FI* Acq. e doni 666 (1), and Claudius Bouchet (*fl* c1523–7) (9); the earliest pieces were copied c 1508–9, and the MS was assembled by Bouchet (who numbered the folios) just before the Sack of Rome in May 1527. No decoration, though there is space for painted initials on the first opening.

41 motets and 1 *Nunc dimittis* setting with antiphon *Lumen ad revelationem*, by Mouton (7), Carpentras (4), De Silva (3), Festa (3), Josquin (3), Richafort (2), Basiron, Compère, Ockeghem, Willaert and others (6 anon.).

J.J. Dean, ed: *Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina MS 46*, RMF, xxi (1986) [facs.]; J. Dean, 'The Evolution of a Canon

at the Papal Chapel', *Papal Music and Musicians in Late Medieval and renaissance Rome: Washington DC 1993*, 138–66

Quite different are *Rvat* C.S.34, 36 and 160, also from the time of Leo X, but stemming from the Alamire workshops of the Habsburg-Burgundian court of Margaret of Austria (above §16). They contain pieces by such previously unrepresented composers as Pierre de La Rue.

The pontificate of Clement VII (1523–34) was a troubled one, marked by the Sack of Rome in 1527; *Rvat* C.S.55 was the only MS chiefly copied during his reign. But the accession of Paul III (1534–49) marked an era of renewed vigour. Dating from this period are such MSS as:

Vatican City, Biblioteca Apostolica Vaticana, C.S.18. 197 paper ff., 65 × 46 cm. Copied by Johannes Parvus, c1539; large initials and miniatures by Vincent Raymond. *Stemma* of Paul III at beginning.

30 hymns, 8 *Magnificat* settings, 4 *Benedicamus Domino* and 2 *Magnificat* antiphons, all by Costanzo Festa. 2 anonymous antiphons at the end are later additions.

Rvat C.S.13 (8 masses, 7 motets), C.S.17 (6 masses, 5 Marian antiphons), C.S.19 (6 masses, 9 motets), C.S.24 (26 motets, antiphons and sequences) and C.S.154 (4 masses), all copied by Parvus with illumination by Vincent Raymond and Apollonio Bonfratelli, date from the reign of Paul III.

Parvus continued as the chief scribe at the Vatican throughout the pontificates of Julius III and Pius IV, until about 1580. Typical of MSS from this period is:

Vatican City, Biblioteca apostolica vaticana, C.S.38. 163 paper ff., 63.5 × 46 cm. Copied by Parvus, with initials and miniatures by Apollonio Bonfratelli, in 1563. *Stemma* of Pius IV.

39 motets, by Josquin (7), Mouton (4), Verdelot (3), Palestrina, Jacquet of Mantua, De Silva, Morales, Clemens non Papa and others.

I-Rvat C.S.38 shows again the retrospective nature of the Vatican repertory: Josquin, represented by more pieces than any other composer, had been dead almost half a century when the MS was copied. It may have been intended to replace music that had worn out through frequent performance.

More than a dozen MSS copied by Parvus towards the middle of the century form the majority of sources preserved from this time. With his retirement and death, Luca Orfei became the principal scribe for a repertory now dominated by the music of Palestrina and his contemporaries. An example is:

Vatican City, Biblioteca Apostolica Vaticana, C.S.30. 161 paper ff., 74 × 49.5 cm. This is the maximum size for Vatican MSS. Copied 1594 by Orpheo, during the pontificate of Clement VIII.

6 masses, by Palestrina (3), Animuccia (1), Nanino (1) and Ameyden (1)

With the onset of the 17th century and its revolutionary changes in musical style, the Vatican became one of the bastions of musical conservatism.

The papal choir continued to sing Renaissance music into the 17th century, and scribes continued to copy MSS in mensural notation. *I-Rvat* C.S.43, for example, copied in 1619, contains 38 offertories by Palestrina, a selection from the 68 published in 1593. C.S.96, copied in 1630, contains 5 motets by Palestrina and 2 hymns by Allegri. C.S.92, copied in 1669, contains the *Missa 'Vidi speciosam'* by Victoria. An extreme case – though not the only one – is C.S. 313, including Morales's *Lamentabatur Jacob*, copied in 1794

Pope Julius established a choir in the Cappella Giulia, in S Pietro, in 1512. The formation of this group ensured that there would be polyphonic music sung in the Vatican even when the choir of the Cappella Sistina was absent from Rome; it also served as a proving and training ground for singers who might some day become members of the papal choir in the Cappella Sistina. The choir of the Cappella Giulia numbered about a dozen singers, all of them male. The early repertory survives in a set of five MSS, which are described and inventoried in J.M. Llorens: *Le opere musicali della Cappella Giulia* (Vatican City, 1971).

Vatican City, Biblioteca Apostolica Vaticana, C.G.XII.2. 345 paper ff., 55 × 41 cm. Copied by several different scribes, most of whom copied MSS for the Cappella Sistina, towards the end of the reign of Leo X, with additions from the 1570s or 1580s. Original foliation begins with xv; an original first fascicle containing 1 mass has been lost along with 4 masses later in the MS.

14 masses and 2 motets, by Josquin (3), Mouton (3), Costanzo Festa (2), Antoine de Févin (2), Pierre de La Rue and others.

J.J. Dean: *The Scribes of the Sistine Chapel, 1501–1527* (diss., U. of Chicago, 1984)

Apparently this MS with settings of the Ordinary of the Mass was copied first, followed soon afterwards by four additional MSS supplying music for Vespers and Holy Week:

Vatican City, Biblioteca apostolica vaticana, C.G.XII.4. 161 paper ff., 67·8 × 50·5 cm. Copied in Rome for the Cappella Giulia in 1536. Carries the arms and emblems of the Della Rovere family, the family of Pope Julius II, the founder of the chapel.

Motets for 4–6 voices, by Sermisy (8), Lhéritier (7), Berchem (4), Maistre Jhan (4), Josquin (4), Verdelot (3), Costanzo Festa (3), Gombert (2), Willaert (2) and others. *I-Rvat* C.G.XII.5, copied probably in 1539, contains *Magnificat* cycles by Costanzo Festa and Carpentras; C.G.XII.6, from the same year, has 45 hymns by Festa, Carpentras and others; C.G.XII.3, from 1543, has Lamentations and other music for Holy Week by Costanzo Festa, Carpentras, Morales, Escribano and Charles d'Argentille.

One final, and much earlier, MS surviving at the Vatican should be mentioned:

Vatican City, Biblioteca Apostolica Vaticana, Archivio del Capitolo di S Pietro B 80. 249 parchment ff., 35·6 × 25·6 cm. Copied 1474–5 at S Pietro, with additions to 1500. There are 13 gatherings, alternating 6 and 4 bifolios; the main body of the MS, and the oldest, begins with gathering 5 (f.38); the first four gatherings (ff.1–37) are a somewhat later addition. Contents may represent repertory of papal choir from a time several

decades before any of the other MSS described and mentioned above were copied. Contains music for Mass and Vespers, as do later Vatican MSS. Since it is a much smaller MS than the later Vatican sources, it was either copied for use by a smaller choir or was a repository of pieces not intended to be sung from.

15 masses, 20 hymns, 14 *Magnificat* settings, 20 antiphons, by Du Fay, Binchois, Caron, Dunstaple, Barbingant, Pullois and others. This is the oldest and largest layer of compositions; two additional masses and several motets by Du Fay, Compère and Josquin are in the first four fascicles, and additional hymns and other brief pieces were added by a number of hands at various places.

C.A. Reynolds, ed.: *Vatican City, Biblioteca Apostolica Vaticana, San Pietro B80*, RMF, xxiii (1986) [facs.]; C.A. Reynolds: *Papal Patronage and the Music of St Peter's, 1380–1513* (Berkeley, 1995)

[Sources, MS, §IX: Renaissance polyphony](#)

19. 16th-century sources of sacred music from the British Isles.

The violent upheavals attending the Reformation resulted in the destruction of many MS sources of sacred polyphony. MSS with Latin texts were destroyed by anti-Catholic forces, while those with English texts met the same fate during periods of Catholic resurgence. Calvinist hostility towards elaborate polyphonic music was also responsible for reducing the number of sources which have come down to us. Some important sources, however – both Latin and English – survived the vicissitudes of religious conflict; an inventory of the repertory appears in M. Hofman and J. Morehen: *Latin Music in British Sources, c1485–c1610* (London, 1987).

The principal sources of Latin sacred music in England from c1490 to 1530 are three large parchment choirbooks:

Windsor, Eton College Library, 178 ('Eton Choirbook'). iv + 126 + iv parchment ff. of an original 224, 59.5 × 42.5 cm. Modern and original foliation. Leather covers, probably from the second half of the 16th century, stamped with the Tudor rose, portcullis, fleur-de-lis, and H.R. (the initials of the binder). Black mensural notation with red coloration (void semiminims and *fusae*). The MS was copied (1490–1502) for use at Eton College. The coat-of-arms of the college, and of its provost Henry Bost, are found in decorated initials in the MS.

Of the 93 pieces listed in the original index, 29 are now missing and some others are incomplete. They include 9 *Magnificat* settings, 1 Passion and 54 motets, by Browne (10), Davy (9), Walter Lambe (8), Robert Wilkinson (7), Cornysh (5), Horwood (4), Fayrfax (2), Fawkyner (2), Huchyn (2), Kellyk (2), Turges (2), Banaster, Brygeman, Hacomplaynt, Hampton, Holynborne, Hygons, Nesbet, Sturton, Sutton, Sygar and William Stratford. Baldwyn, Dunstaple and Mychelton are also listed in the index, but their works are now missing.

F. Ll. Harrison: 'The Eton Choirbook: its Background and Contents', *AnnM*, i (1953), 151–75; MB, x–xii (1956–61) [edn]; M. Williamson: *The Eton Choirbook: its Historical and Institutional Background* (diss., U. of Oxford, 1995) *London, Lambeth Palace Library, 1* ('Lambeth Choirbook'). i + 94 parchment ff., 67 × 46.8 cm. Modern foliation; covers of brown leather on boards. Probably copied during 1520s by Edward Higgins, the MS was

intended for use at St Stephen's, Westminster.

7 masses, 4 *Magnificat* settings and 8 motets. Fayrfax (8 pieces) and Sturton (1) are named in the MS; Ludford (2) and Walter Lambe (1) have been identified from concordant sources.

M.R. James and C. Jenkins: *A Descriptive Catalogue of the Manuscripts in the Library of Lambeth Palace* (Cambridge, 1930–32), 1; Chew (1970); D. Skinner: 'Discovering the Provenance of the Caius and Lambeth Choirbooks', *EMc*, xxv (1997), 245–66 *Cambridge, University Library, Gonville and Caius Coll. 667/760* ('Caius Choirbook'). 95 parchment ff., 71·5 × 48 cm (some slightly smaller). Original pagination, 1–189, but usually only odd-numbered pages bear numbers. Rebound in new cardboard corners with dark green leather spine. Black notation, with white coloration. Initials and miniatures in blue, red, gold, green, white, brown and yellow. Probably copied by Edward Higgins at St Stephen's, Westminster, during late 1520s; the MS was later presented to Salisbury Cathedral.

10 masses and 5 *Magnificat* settings, by Fayrfax (6), Ludford (5), Cornysh, Pasche, Prentyce and Turges.

M.R. James: *A Descriptive Catalogue of the Manuscripts in the Library of Gonville and Caius College* (Cambridge, 1907–8), 663–4; M.E. Lyon: *Early Tudor Church Music: the Lambeth and Caius Manuscripts* (diss., U. of California, Berkeley, 1957); Chew (1970); D. Skinner: 'Discovering the Provenance of the Caius and Lambeth Choirbooks', *EMc*, xxv (1997), 245–66

By the middle third of the 16th century large choirbooks were replaced by octavo-size partbooks, both upright and oblong. Three important sets of partbooks with Latin repertory from this period are:

Oxford, Bodleian Library, Mus.Sch.e.376–81 ('Forrest-Heyther Partbooks'). 6 paper partbooks; 376–80 are 19·2 × 23·4 cm; 381 measures 14·5 × 19·5 cm. Bound in leather covers stamped with royal arms supported by greyhound and dragon or griffin, also a large Tudor rose. Date: early 1530s.

18 masses by Alwood, Ashwell, Aston, Fayrfax, Merbecke, Norman, Sheppard, Taverner, Tye and others. Sexta book contains 3 anthems added by a later hand; the other parts for these pieces are in *GB-Ob Mus.Sch.D.212–16*.

J.D. Bergsagel: 'The Date and Provenance of the Forrest-Heyther Collection of Tudor Masses', *ML*, xlv (1963), 240–48; J. Milsom, ed.: *Oxford, Bodleian Library, MSS. Ms.Sch.e.376–381*, RMF, xv (1986) *Cambridge, University Library, Peterhouse 471–4 (formerly 31–2, 40–41)* ('Henrician Partbooks'). 4 paper partbooks, 28 × 19·8 cm. Original foliation; new covers of brown leather on boards. Date: 1539–41.

19 masses, 7 *Magnificat* settings and 45 motets, by Fayrfax (11), Taverner (12), Ludford (7), Aston (5), John Mason (4), Tallis (4), Alen, Appleby, Bramston, Merbecke, Norman, Pasche, Tye, Whytbroke and others.

A. Hughes: *Catalogue of the Musical Manuscripts at Peterhouse, Cambridge* (Cambridge, 1953), pp.viii–x, 2–6; N. Sandon: 'The Henrician Partbooks at Peterhouse, Cambridge', *PRMA*, ciii (1976–7), 106–40 *London, British Library, Add.17802–5* ('Gyffard Partbooks'). 4 paper partbooks, 21 × 13·8 cm. Modern foliation skips some blank folios; some original foliation, but erratic. Modern maroon leather binding. Most of the

copying probably done between 1553–8, during reign of Queen Mary; some possibly as early as c1540 and as late as c1580. Pieces grouped in liturgical categories, within which they are arranged in order of the seniority of their composers. Inscriptions in the MS indicate that the books were once owned by a certain Philip Gyffard, whose identity is uncertain.

12 masses, 7 Kyries, 1 mass Proper cycle, 13 mass Proper sections, 5 *Magnificat* settings, 1 *Te Deum*, 2 psalms, 2 Office hymns, 4 processional hymns, 1 Passion and 46 motets, by Sheppard (19), Taverner (10), William Mundy (7), Tallis (7), Tye (6), Blitheman (3), Thomas Knight (3), Robert Johnson, i (2), Van Wilder (2), Alcock, Appleby, Bramston, John Mundy, Okeland, Robert White, Whytbroke and others.

R. Bray: 'British Museum Add.Mss.17802–5 (the Gyffard Partbooks): an Index and Commentary', *RMARC*, no.7 (1969), 31–50; D. Mateer: 'The Compilation of the Gyffard Partbooks', *RMARC*, no.26 (1993), 19–43; D. Mateer: 'The "Gyffard" Partbooks: Composers, Owners, Date and Provenance', *RMARC*, no.28 (1995), 21–50

Two MSS containing music of the Anglican liturgy are of particular interest because of their early dates. They were copied c1546–8, and therefore antedate the Act of Uniformity and the first prayer book (1549). *GB-Lbl* Roy.App.74–6 consists of three paper partbooks, c19 × 28 cm, containing three hymns and a *Magnificat* (all in English), 22 anthems, and a number of shorter settings of Anglican service music, with some other secular vocal and instrumental music. Tallis is the only composer named in the vocal part of the MS. See A. Hughes-Hughes: *Catalogue of Manuscript Music in the British Museum*, i (London, 1906), 1, 179, 396–7; J.H. Blezzard: *The Sacred Music of the Lumley Books* (diss., U. of Leeds, 1972). *Ob* Mus.Sch.e.420–22 ('Wanley Partbooks') consists of three paper partbooks of an original four (tenor book missing), 18 × 27 cm, containing about 90 sacred pieces with English texts. These include ten settings of the complete Office of Holy Communion, five morning and evening canticles, three settings of the Lord's Prayer and other anthems. No composers are named in the MS, but the following have been identified from concordant sources: Tallis (3), Sheppard (2), Taverner (2), Okeland (2), Causton (1), Robert Johnson, i (1) and Whytbroke (1). See J. Wrightson: *The 'Wanley' Manuscripts: a Critical Commentary* (New York, 1989).

Anglican music from the second half of the 16th century is preserved in *Lbl* Add.30480–84, a set of five paper partbooks, 14.1 × 19.7 cm, containing 2 services, 11 service sections, 24 anthems, 10 Latin motets and 27 instrumental pieces. Composers named are Tye (9), Tallis (6), Adams, Bulman, Causton, Feryng, Fractynge, Sebastian Hollander, Robert Johnson, i, Mundy, Parsley, Partyne, Sheppard, Taverner, Robert White, Whytbroke and Van Wilder. See A. Hughes-Hughes: *Catalogue of Manuscript Music in the British Museum*, i (1906), 3–4, 265, 397–8; iii (1909), 202, 219, 232.

Latin sacred music did not die out during the reign of Elizabeth I; it continued to be cultivated in some university circles (where Latin texts presented no barriers to comprehension), and in private Catholic establishments. Elizabeth's warm relations with Byrd and others of her Catholic subjects demonstrated her willingness to tolerate recusancy, provided it was practised with due discretion and not intermingled with

disloyalty to the crown. The three MSS listed below document the continuing survival of Catholic music in England during the late 16th century:

Chelmsford, Essex County Record Office, D/DP Z6/1. 1 paper partbook (bassus) of i + 71 ff., 20·8 × 28 cm. Original foliation; original covers of brown tooled leather on boards, with remnants of two string ties. The name 'Iohn Petre' is stamped on the cover. Collection probably copied c1590 by a scribe in the employ of Edward Paston (1550–1630), a collector of music prints and MSS, whose estate was near Norwich. The MS may have been a gift from Paston to Sir John Petre (1549–1613) of Ingatestone, Essex, a neighbour and a patron of Byrd.

1 mass, 1 *Magnificat*, 2 Lamentations, 66 motets and 2 fantasias. As in other 16th-century sacred music sources of English provenance, English composers predominate: Byrd (20 pieces), Tallis (8), Taverner (6), Sheppard (2), Fayrfax (2) and others are represented. Some continental composers also included: Crecquillon (4 pieces), Vaet (3), Philippe de Monte (2), Palestrina (2), Rivulo (2), Gombert (1), Lassus (1) and a few others of lesser renown.

GB-CF D/DP Z6/2 is a paper partbook, physically similar to *Z6/1*, but containing 2 parts instead of 1 (bassus appears on verso of each opening, tenor on recto). Repertory similar to that of *Z6/1*, but also includes 19 French chansons.

E. Fellowes: *Tudor Church Music: Appendix with Supplemental Notes* (London, 1948/R), 5ff; P. Brett: 'Edward Paston (1550–1630): a Norfolk Gentleman and his Musical Collection', *Transactions of the Cambridge Bibliographical Society*, iv (1964–8), 51–69 [further information about Paston, with list of other MSS from his collection]

The presence of the French secular works in *GB-CF Z6/2* underlines the fact that the MS originated in private circles rather than official ecclesiastical establishments. By contrast, another important collection of Latin sacred music dating from c1580–1600 was copied at St George's Chapel, Windsor. The MS consists of five paper partbooks of an original six, in oblong octavo, bound together with the print RISM 1575³; the books are now catalogued as *Och* 979–83. Copied by John Baldwin, the books were later owned by Henry Aldrich, whose collection of prints and MSS was bequeathed to Christ Church, Oxford, in 1710. Their contents are a mass, a *Magnificat*, two *Te Deum* settings, a canticle, 36 psalms, 28 hymns, 7 Lamentations, 88 motets and several miscellaneous pieces, by Sheppard (41), Byrd (32), Tallis (16), Robert White (16), William Mundy (15), Taverner (10), Robert Parsons (8), Baldwin (4), Tye (4) and others. See R. Bray: 'The Part-Books Oxford, Christ Church, Mss 979–83: an Index and Commentary', *MD*, xxv (1971), 179–97.

Although a considerable number of MSS of sacred music must have been copied in Scotland during the 16th century, few have survived:

Edinburgh, National Library of Scotland, 5.1.15 ('Scone Antiphoner'; 'Carvor Choirbook'). 180 paper ff., 38 × 27·7 cm. New foliation added after 1950. Rebound in morocco covers in 1957. Red and blue illuminated initials. Most of the MS is in one hand, and was formerly thought to have been copied c1503–20 at Scone Abbey (Augustinian) in Perthshire, but is

now believed to have been compiled at the Scottish Chapel Royal at Stirling. First mass and last motet added c1550 by another hand.

9 masses, 6 *Magnificat* settings and 9 motets, by Carvor (7), Fayrfax (2), Cornysh (1), Du Fay (1), Lambe (1), Nesbet (1) and anonymous (only Carvor's name appears in the MS).

D. Stevens: 'The Manuscript Edinburgh, National Library of Scotland, Adv.Ms.5.1.15', *MD*, xiii (1959), 155–67; I.P. Woods: *The Carvor Choirbook* (diss., Princeton U., 1984) *Edinburgh, University Library*, 64 (formerly *Db.I.7*) ('Dunkeld Antiphoner'; 'Dowglas-Fischear Partbooks'). 5 partbooks bound together in a single volume of 137 paper ff. (except for a few parchment ff. at the beginning, end and between each partbook), 27 × 19 cm, with modern covers of yellow calfskin. Designation of MS as 'Dunkeld Antiphoner' based on erroneous belief that it originated at Dunkeld Cathedral, in Perthshire. However, Elliott showed that the books probably originated at Lincluden, a college housed in a former Benedictine monastery, near Dumfries. The original owner was Robert Douglas, provost of the college, whose name appears in an inscription on f.111. Date: c1557.

2 masses, 1 mass fragment and 16 motets. No composers named, but following identified from concordances: Certon (4), Lupi (4), Jacquet of Mantua (3), Ashwell, Sermisy, Josquin, Willaert (with conflicting attribution to Rore) and Philip Van Wilder (with conflicting attribution to Gombert).

K. Elliott: "'Church Musick at Dunkell'", *ML*, xlv (1964), 228–32

[Sources, MS, §IX: Renaissance polyphony](#)

20. 16th-century German sources of Lutheran music.

The sharp antagonism and mutual anathematizing that characterized Lutheran-Catholic theological disputes did not carry over to any great extent to music. The most obvious denominational difference was the emphasis on congregational singing in the Lutheran church, but Luther never intended that hymn singing should completely replace the singing of more elaborate polyphonic music by trained choirs. His admiration for Netherlands-style polyphony in general, and the music of Josquin and Senfl in particular, fostered a climate favourable to performance of a considerable amount of music by Catholic composers. The masses, *Magnificat* settings and motets of Josquin, Senfl, Isaac and Lassus are just as well represented in 16th-century Lutheran sources as are the compositions of such Protestant composers as Walter, Ducis, Resinarius and Hähnel. Moreover, although music by the latter group of composers was generally less elaborate, it does not differ greatly from the style of the Netherlanders: textual matters – the revision or excision of doctrinally offensive texts and the translation of some Latin texts into German – rather than musical considerations differentiated the early Lutheran liturgical repertory from the Catholic. Even here the distinctions are sometimes vague, so that it becomes impossible to determine with certainty whether a source is Lutheran or Catholic.

An important set of definitely Lutheran MSS is a group of choirbooks and partbooks dating from c1540–50, copied by and under the direction of Johann Walter (i) for the chapel at Torgau in Saxony. These MSS are related by common scribes and repertorial similarities. They are described and inventoried in Gerhardt (1949). For a study of these and other

Lutheran sources, see J. Windh: *Early Lutheran Masses* (diss., U. of Illinois, 1971).

Nuremberg, Germanisches National-Museum, 83795 (formerly M369m) tenor. 1 paper partbook, 275 ff., 20.5 × 15 cm. Covers of tooled leather over boards, with picture of Luther on the front and Melancthon on the back. The main scribe was Johann Walter (i). The first folio contains the inscription 'Hat myr verehret meyn guter freund/herr Johann Walter/Componist Musice/zu Torgaw/1530/dem Gott gnade/Martinus Luther'. Gerhardt argued that the inscription was spurious.

5 mass Ordinary cycles, 8 mass Ordinary pairs or sections, 20 mass Proper sections (mostly introits and sequences), 9 *Magnificat* settings, *Te Deum*, 11 psalms, 9 hymns, 3 Passions, 39 motets and 24 German sacred pieces, by Walter (58), Roselli, Isaac, Josquin, Senfl, Richafort, Compère, Dietrich, Finck, Gombert, Hellinck, Renner and others, arranged more or less in order of the principal feasts of the liturgical year. The other MSS in this group are: *D-Ngm 83795 (formerly M369m) bassus*, a partbook of 254 paper ff., 22 × 16.5 cm, which does not belong to the same set as the tenor partbook catalogued under the same number, but contains related repertory; *Weimar, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde, B*, a choirbook of 178 paper ff., 48 × 32.6 cm; *Gotha, Forschungsbibliothek, Chart.A98*, a choirbook of 341 paper ff., 41 × 27 cm, with a dedicatory title-page from Walter to Johann Friedrich I, Elector of Saxony, dated July 1545; *Kraków, Biblioteka Jagiellońska, Mus.40013 (formerly Berlin, Preussische Staatsbibliothek)*, a choirbook of 382 paper ff., 47.3 × 35.5 cm; and *Mus.40043*, 4 paper partbooks, c25 × 15 cm.

Another group of 6 related sets of paper partbooks from Wittenberg is identified in W. Steude: *Untersuchungen zur mitteldeutschen Musiküberlieferung und Musikpflege im 16. Jahrhundert* (Leipzig, 1978). All c20 x 15 cm and all copied by the same scribe (c1545–70).

Budapest, Országos Széchényi Könyvtár (National Széchényi Library), Bártfa 22–3. MS 22 consists of 1 paper partbook (T 104 ff. and Q 15 ff.); MS 23 is a bassus partbook (128 ff.). Two books not from the same set, but preserve similar repertory. Brought to National Library in 1915 from St Aegidi, Bártfa (now Bardejov, Czech Republic), and restored.

Mass Ordinary cycles, pairs and sections, *Magnificat* settings, motets and German sacred pieces by Ducis, Eckel, Finck, Josquin, Senfl, Stoltzer, Walter and others.

H. Albrecht: 'Zwei Quellen zur deutschen Musikgeschichte der Reformationszeit', *Mf*, i (1948), 242–85. Other MSS in this group are *Dresden, Sächsische Landesbibliothek, Mus.1/D/3 (formerly B.1270) and Mus.1/D/4 (formerly B.1276)*; *Zwickau, Ratsschulbibliothek, LXXXI, 1, and CVI, 5*. These sources contain Latin motets and German sacred pieces by Bergholz, Crecquillon, Reusch, Scandello, Senfl, Baston, Stoltzer and others. The Dresden MSS are described and inventoried in W. Steude: *Die Musiksammlhandschriften des 16. und 17. Jahrhunderts in der Sächsischen Landesbibliothek zu Dresden* (Leipzig and Wilhelmshaven, 1974).

The Sächsische Landesbibliothek in Dresden is now the repository for a large number of Lutheran MSS brought into Dresden from city or church

libraries in nearby towns such as Glashütte, Grimma, Meissen, Löbau, Pirna and Marktschellenberg. Copied during the second half of the 16th century and the first decades of the 17th, these MSS are mostly partbooks averaging c15 × 20 cm; there is also a set of eight large choirbooks (c50 × 35 cm) from Pirna. Many of these MSS are in poor condition as a result of ink corrosion and water damage, and can no longer be used. However, descriptions and lists of their contents can be found in the Steude catalogue (1974) mentioned above. See also L. Hoffmann-Erbrecht: 'Die Chorbücher der Stadtkirche zu Pirna', *AcM*, xxvii (1955), 121–37.

Music for the use of the Württemberg royal court chapel at Stuttgart (Lutheran from the early 1530s) is contained in a set of large choirbooks now at the Württembergische Landesbibliothek. The books are approximately 40–50 × 38–40 cm, with covers of leather over cardboard. Most date from 1538 to c1570; the three principal scribes are Nikolaus Peuschel, Johann Chamerhueber and Heinrich Leitgeb. Mass Ordinaries and Propers are contained in MSS I 27–8, I 32, I 37–8, I 40 and I 44–6. Psalms, Passions and *Magnificat* settings are found in MSS I 26, I 29 and I 39. Motets are found in MSS I 25, I 34–6 and I 41–3. MS I 24 contains hymns. Composers represented are Finck, Isaac, Josquin, Jacquet, Renner, Resinarius, Senfl, Stoltzer, Walter and others. The MSS are described and inventoried in C. Gottwald: *Codices musici Cod.mus.fol. I 1–71*, Die Handschriften der Württembergischen Landesbibliothek Stuttgart, 1st ser., i (Wiesbaden, 1964).

A set of large choirbooks now in the Universitätsbibliothek at Erlangen (MSS 473/1–4) preserves a Lutheran repertory, much of which was apparently copied from prints of Rhau, Petreius, Formschneider and others. The original set apparently included at least seven volumes, as MS 473/3 bears the inscription 'Septimus Tomus' on its cover. The books average c46 × 31 cm; MSS 473/1–3 have original covers of white leather over boards, tooled with allegorical figures, busts and ornaments; MS 473/4 has modern cardboard covers. All were copied between 1538 and 1548, by Johannes Hartung (father-in-law of the composer Caspar Othmayr), at the Cistercian monastery at Heilsbronn (between Nuremberg and Ansbach). The apparent anomaly of a Protestant repertory originating from a Cistercian monastery is explained by the fact that the cloister had gradually been infiltrated by Lutheran ideas during the first decades of the Reformation. Sympathetic to Lutheran ideas, but desiring to retain the monastic principle at the convent, the abbot Johannes Schopper founded a Lateinschule as a means of recruiting and training novices. Included in the curriculum was the performance of liturgical polyphony. The repertory preserved in these MSS is almost certainly the one performed by the Lateinschule of the monastery. The books contain 248, 325, 305 and 237 paper folios respectively; the pieces are arranged approximately in order of the feasts of the liturgical year. Mass Propers and Ordinaries, *Magnificat* settings, hymns, motets and a few German sacred pieces are included, a total of 128 pieces. Composers represented are Dietrich, Resinarius, Senfl, Isaac, Josquin, Paminger, Hähnel, Walter and others. See F. Krautwurst: 'Die Heilsbronner Chorbücher der Universitätsbibliothek Erlangen (Ms. 473, 1–4)', *Jb für Fränkische Landesforschung*, xxv (1965), 273–324; xxvii (1967), 253–82.

Rostock, Universitätsbibliothek, Mus.Saec.XVI-49 (1–6). 6 paper partbooks (D 226 ff., A 244, T 235, B 224, Q 84, S 50), with the unusually large dimensions of 33.3 × 21.7 cm. Very good condition, no signs of use. Original covers of dark brown leather. Copied by Jacob Praetorius (i) in Hamburg (largely from Rhau prints); title-page dated 1566.

25 masses, 34 mass Proper sections, 24 *Magnificat* settings, 8 *Te Deum* settings (1 in German), 23 psalms, 43 hymns and 47 motets, by Crecquillon, Dietrich, Finck, Hähnel, Isaac, Josquin, Renner (17), Senfl, Resinarius (33), Stoltzer, Walter (17) and others. MS carefully and systematically arranged; pieces grouped according to liturgical categories (masses, introits, hymns etc.).

L. Hoffmann-Erbrecht: 'Das Opus musicum des Jacob Praetorius von 1566', *AcM*, xxviii (1956), 96–121 *Leipzig, Universitätsbibliothek, Thomaskirche 49 (formerly III, A. 17–20)*. 4 paper partbooks (D 313 ff., A 343, T i + 299, B 324), 29.3 × 19.6 cm; the covers of white tooled leather bear the initials 'I.R.M.' and the date 1558. The books, copied by many different scribes, were probably made in Leipzig, for use of the Thomaskirche.

271 pieces, almost exclusively liturgical, including mass Proper and Ordinary settings, *Magnificat* settings (one with interspersed German and Latin sacred pieces) and motets, along with other liturgical pieces and a few secular works. Composers represented are Martin Agricola, Breitengraser, Clemens non Papa, Isaac, Josquin, Obrecht, Senfl, Stoltzer, Walter, Willaert and many others.

W. Orf: *Die Musikhandschriften Thomaskirche Mss. 49/50 und 51 in der Universitätsbibliothek Leipzig* (Wilhamshaven, 1977); [see also review by L. Youens, *TVNM*, xxix (1979), 59–62]; L. Youens: *Music for the Lutheran Mass in Leipzig, Universitätsbibliothek, MS. Thomaskirche 49/50* (diss., Indiana U., 1978)

One final MS which deserves mention is the so-called Eisenacher Cantorenbuch in the Eisenach Stadtarchiv (without call number). Formerly in the Carl-Alexander-Bibliothek, this choirbook of 345 paper folios, 49.6 × 36 cm, was copied by Wolfgang Zeuner at Eisenach during the 1540s. Although the repertory is entirely Latin, the Lutheran orientation of the MS is evident in the absence of graduals, offertories and communions, and in the numerous concordances with the Torgau Walter MSS. The first part of the collection consists of mass Proper sections arranged according to the liturgical calendar, along with separate Kyries, Glorias and seasonal hymns. After a gap of 30 blank folios, the MS resumes with *Magnificat* settings, hymns, psalms and motets by Senfl, Rein, Hähnel, Musa and Walter. The collection as a whole contains a considerable amount of music for Vespers, a characteristic which it shares with many other Lutheran sources.

O. Schröder: 'Das Eisenacher Cantorenbuch', *ZMw*, xiv (1931–2), 173–8
[Sources, MS, §IX: Renaissance polyphony](#)

21. 16th-century German sources of Catholic music.

In striking contrast to the small number of 15th-century MSS of Catholic music from German-speaking areas, 16th-century sources from these areas are extremely numerous. Almost all of the MSS discussed in this

section were intended for practical use by the musical establishments of cathedrals, monasteries or court chapels. Although a few of them have impressive illuminated decorations, most are plain and unostentatious in appearance. With few exceptions, they are now in libraries at or near their places of origin; relatively few have an extensive history of transfers from one owner to another. The following survey is arranged geographically.

- (i) Aachen.
- (ii) Augsburg.
- (iii) Munich.
- (iv) Nuremberg.
- (v) Regensburg.
- (vi) Vienna.

Sources, MS, §IX, 21: 16th-century German sources of Catholic music

(i) Aachen.

From the Rhineland area of western Germany come three choirbooks, copied between c1567 and c1579. The main scribe was probably Johannes Mangon, succentor of the *Krönungsstift* choir at Aachen Cathedral, where German kings were crowned until 1531. The books (in *D-AAm*) measure c39 × 26 cm; the original covers of tooled leather on boards are still present, though much of the leather has deteriorated.

The first choirbook contains 19 masses, all by Mangon himself. The second contains 98 motets by Mangon (45), Clemens non Papa (20), Lassus (6), Crecquillon (5), Michael Guilelmus (3), Lambertus de Monte (2), Simon Moreau (2), Franziscus de Rivulo (2), Chastelain, Cleve, Maillard, Adamus de Ponta and anonymous. The third choirbook contains Marian antiphons, hymns, *Magnificat* settings and other liturgical pieces. The principal composer is again Mangon (42 pieces); 1 piece is by Ludovicus Episcopius, another by Lambertus de Monte; the remaining 22 pieces are anonymous. R. Pohl: *Die Messen des Johannes Mangon* (Cologne, 1961), 81ff

Sources, MS, §IX, 21: 16th-century German sources of Catholic music

(ii) Augsburg.

The liturgical books of the monastery of St Ulrich and St Afra in Augsburg are important sources of late 16th-century Catholic music. This group includes about 20 choirbooks of polyphony, in addition to other books containing only chant. The MSS are now part of the 'Tonkunst Schletterer' collection at the Staats- und Stadtbibliothek in Augsburg. All are very large choirbooks (c58 × 43 cm) containing 200–300 or more paper folios; the covers are of pigskin on boards. Most of the books have title-pages (beautifully illuminated in silver, gold and other colours) with pictures of SS Wolfgang, Afra, Ulrich and other saints, as well as the emblems of the monastery and its abbot. Most of the primary and secondary initials were printed from woodblocks. The books bear dates ranging from 1572 to 1614, and were copied by several scribes, among whom were Johannes Dreher and Gregor Gastel or Hastel.

The books containing polyphony are *As* 9, 17, 18, 19 (mass Ordinary cycles); *D-As* 6, 7, 22, 23 (mass Proper settings); *As* 4 (mostly motets); *As* 1, 8, 14, 20, 24, 25 (*Magnificat* settings, psalms or other music for

Vespers); and *As 21* (Offices for the dead). Among composers represented are Lassus, Vaet, Utendal, Scandello, Philippe de Monte, Handl, Andrea Gabrieli, Aichinger, Jacob Regnart, Gossuin, Ivo de Vento, Kerle, Crecquillon, Daser, Clemens non Papa, Christian Erbach, Sebastian Hollander, Palestrina, Blasius Ammon, Morales, Gastoldi, Lechner, Eccard, Viadana, Gastel or Hastel and Ippolito Chamaterò. C. Gottwald: *Die Musikhandschriften der Staats- und Stadtbibliothek Augsburg* (Wiesbaden, 1974)

Sources, MS, §IX, 21: 16th-century German sources of Catholic music (iii) Munich.

A large and extremely valuable group of 16th-century choirbooks preserves polyphonic music used at the Bavarian ducal court at Munich during the time its musical chapel was being directed by such composers as Senfl, Daser and Lassus. The MSS, numbering about 60, are now in the Bayerische Staatsbibliothek in Munich. The present call numbers, which group the books in descending order of size, are not to be confused with a different and unrelated set of serial numbers assigned to the same MSS by Maier (1879), who first described and inventoried these sources. More recently, the collection has been discussed by Bente (1968), who provided information on scribal hands, watermarks, bindings, gathering structure and dating, as well as a collation of the present call numbers with Maier's.

The relevant MSS are all of paper. (The few on parchment are splendidly illuminated 'presentation' MSS, most of which did not originate at the Munich court: see §16.) Although some of the paper has been damaged by ink corrosion, most folios are still legible and usable. The original covers are of leather over boards, tooled or stamped with various ornamental patterns and figures. The copying was done by several scribes, including Lukas Wagenrieder (Senfl's principal copyist), Johann Pollet, Hans Mayr, Peter Steydl and, quite possibly, Senfl himself.

Earliest sources in this group (c1510–30) include *D-Mbs* Mus.ms.1 (1 mass for 12 voices by Brumel, with the names of the singers in Lassus's hand), Mus.ms.3 (8 masses by Isaac), Mus.ms.10 and 12 (motets by Senfl and Josquin), Mus.ms.31 (mass Ordinary and Proper settings by Isaac), Mus.ms.53 (Credos by Isaac, Brumel, La Rue and Compère) and several others. Senfl himself may have copied some of the fascicles of these MSS while at the imperial court of Maximilian I, and then brought them to Munich in 1523.

Mus.ms.35–8 contain Senfl's *Opus musicum* of 1531, which consists of 144 mass Proper settings for the liturgical year, arranged in cycles by feasts. About a third of the pieces are actually by Isaac; some of these also appear in his better-known collection of mass Proper settings, the *Choralis constantinus*. Also dating from c1531 are Mus.ms.5 (masses by La Rue, Senfl and Bauldeweyn), and Mus.ms.25 (mass Propers and motets by Sermisy, Senfl and Lebrun).

MSS dating from 1540s to 1560s include: Mus.ms.2 (masses by Jacquet of Mantua), Mus.ms.9 (masses by Daser, Lassus and Rore), Mus.ms.11 (*Magnificat* settings, masses and motets by Flori and Lassus), Mus.ms.16 (motets by Daser, Jacquet of Mantua, Lupi, Mouton, Rore, Senfl, Sermisy, Verdelot, Willaert and Zarlino), Mus.ms.29 (mass Proper cycles by Daser,

Isaac and Jacotin [?Godebrye]), Mus.ms.43 (*Magnificat* settings and motets by Le Maistre, Mahu, Walter and anonymous) and Mus.ms.47 (masses by Bruck, Daser, Isaac, La Rue and Senfl).

Among the numerous MSS copied during the 1570s and 1580s are the following: Mus.ms.51 (masses by Courtois, Gosswin, Lassus and Ivo de Vento), Mus.ms.54 (masses by Andrea Gabrieli, Lassus and others), Mus.ms.2746 (masses by Daser, Andrea Gabrieli, Gosswin, Lassus and Lockenburg), Mus.ms.21, 23, 48, 56 and 2748 (*Magnificat* settings by Lassus and others), Mus.ms.55 (hymns by Lassus and anonymous), Mus.ms.2745 (Lamentations by Lassus) and Mus.ms.15, 49, 50 and 2744 (motets by Lassus).

J.J. Maier: *Die musikalischen Handschriften der K. Hof- und Staatsbibliothek in Muenchen* (Munich, 1879); Bente (1968); M. Bente and others, eds.: *Katalog der Musikhandschriften, i: Chorbücher und Handschriften in Chorbuchartiger Notierung* (Munich, 1989)

[Sources, MS, §IX, 21: 16th-century German sources of Catholic music \(iv\) Nuremberg.](#)

Another group of late 16th-century German sources preserves music for use at the church of St Aegidi in Nuremberg during the time Friedrich Lindner was Kantor (1574–97). Originally about 25 large (average c53 × 37 cm) paper MSS, at least 18 have survived major fires and wartime bombing attacks. Copied by or under the direction of Lindner himself, they are known as the 'Lindner choirbooks'. The coat-of-arms of the Paumgärtner family of Nuremberg is tooled on the original leather covers of almost all of the books; apparently the Paumgärtners provided financial support for the preparation of the MSS.

Although the Lindner choirbooks were copied for use in a Lutheran church, they are discussed here because the liturgical repertory represented in them is virtually indistinguishable from that in use at contemporary Catholic churches. Nuremberg had been firmly aligned theologically with Lutheranism since 1524, but a half-century of Protestantism produced relatively few radical changes in the liturgical practices of Nuremberg's churches, and the city continued to be a major centre for the publication of liturgical music by internationally famous Catholic composers. The Lindner choirbooks strongly reflect this cosmopolitan flavour. With one minor exception, all of the pieces are in Latin. Furthermore, most of the feasts of the Catholic rite (including Marian feasts) are represented, and Catholic composers predominate overwhelmingly. The Lindner choirbooks thus form a counterpart to the Erlangen MSS (see §20), which originated in a nominally Catholic monastery but contain distinctively Lutheran repertory.

11 of the Lindner choirbooks are now in *D-N/a*: Fenitzer IV.2^o 227, St Egidien 19, 27 and 33 (masses); Fenitzer IV.2^o 222 and 226, St Egidien 20, 28 and 29 (motets); Fenitzer IV.2^o 224 and St Egidien 30 (vespers music). Six MSS are in *Ngm*: 8820 Q (masses); 8820 B, 8820 N and 8820 X (motets); 8820 Z (masses and motets); 8820 T (*Magnificat* settings). One of the mass MSS is now in *B*, where it bears the call number Mus.40023 (formerly Z 23). All of the MSS in Nuremberg libraries are described and inventoried by Rubsamen (1957).

Much of the repertory was apparently copied from contemporary prints. As copies of some of these prints are no longer extant, the Lindner choirbooks are unique sources for a substantial number of pieces. Among the composers represented are Lassus (especially prominent), Rore, Ruffo, Palestrina, Ingegneri, Philippe de Monte, Jacquet of Mantua, Andrea and Giovanni Gabrieli, Riccio, Vecchi, Porta, Vaet, Annibale Padovano, Clemens non Papa, Crecquillon, Phinot, Willaert, Utendal, Regnart, Formellis, Ivo de Vento and Kerle. Only in *D-N/a* Fenitzer IV.2^o 224 do a few Protestant composers – Walter, Resinarius and Hähnel – appear.

W. Rubsamen: 'The International "Catholic" Repertoire of a Lutheran Church in Nürnberg (1574–1597)', *AnnM*, v (1957), 229–327

Sources, MS, §IX, 21: 16th-century German sources of Catholic music (v) Regensburg.

Three sets of mid-16th-century partbooks containing Latin sacred music are now in the Butsch collection of the Bischöfliche Zentralbibliothek at Regensburg, where they bear the call numbers 211–15, 216–19 and 220–22. Carl Proske, the founder of the library, purchased them from Butsch Antiquariat in Augsburg in 1858. These three Butsch MSS contain 138 motets and 12 masses or mass fragments, in addition to 11 German sacred pieces. Although the presence of the German pieces might seem to suggest a Lutheran milieu, Windh (1971) concluded that the denominational orientation and liturgical status of these sources remains unclear. For one thing, the pieces in *D-Rp* B.211–15 are arranged more or less alphabetically by text, with pieces by the same composer grouped together – i.e. the ordering is non-liturgical. Furthermore, Catholic composers – Josquin, Isaac, Arcadelt, Lupi, Sermisy, Hellinck, Mouton, Ockeghem, Stoltzer, Bruck and Willaert – overwhelmingly dominate the collection. A knowledge of the exact provenance of these MSS would obviously help clarify their liturgical role, but definitive information is still lacking. Some earlier scholars assigned the books to Protestant Saxony; Hoffmann-Erbrecht (1974), reversing his earlier opinion, suggested probable connections with the Catholic court of the Habsburg Emperor Ferdinand at Salzburg and Vienna. (Several composers who served at that court are well represented in these sources.)

P. Mohr: *Die Handschrift B 211–215 der Proske-Bibliothek zu Regensburg* (Kassel, 1955); J. Windh: *Early Lutheran Masses* (diss., U. of Illinois, 1971), 110ff; L. Hoffmann-Erbrecht: 'Stoltzeriana', *Mf*, xxvii (1974), 18–36

The Bischöfliche Zentralbibliothek also contains many other choirbooks and partbooks with sacred polyphony from the mid- to late 16th century. Proske included them in the series *Antiquitates Ratisbonenses* (usually abbreviated A.R.); the catalogue numbers assigned to them correspond to repertorial and liturgical layers rather than to the number and format of the books themselves. Thus A.R.849–52 is not a set of four partbooks, but a single choirbook with four repertorial layers. It appears that most of these MSS, unlike the Butsch group, originated in Regensburg itself or in the vicinity. Copied mostly during the 1570s, they share common scribes and watermarks, and preserve a large repertory of masses, *Magnificat* settings, psalms, hymns and motets. Rubrics are usually supplied and the pieces are grouped by feasts.

Among the choirbooks are A.R.838–43 (pieces for Advent, Nativity and Epiphany), 844–8 (Quadragesima and Holy Week) and 849–52 (Easter). Sets of partbooks include A.R.853–4 and 855–6 (Nativity), 857–60 (Purification and Annunciation), 861–2 (St John the Baptist and St Michael), 863–70 (Quadragesima and Holy Week), 871–4 (Easter), 875–7 (Ascension), 878–82 (Pentecost), 883–6 (Trinity), 893 (motets for weddings) and 930–39 (Advent and Nativity). Composers include Clemens non Papa, Cleve, Phinot, Crecquillon, Gombert, Ivo de Vento, Kerle, Lassus, Regnart, Senfl, Stoltzer, Utendal, Wert, Willaert, Paminger, Isaac, Sixt Dietrich, Berchem, Lechner, Manchicourt, Mouton and many others.

Antiquitates musicae ratisbonenses [handwritten catalogue of prints and MSS in Rp]; G. Haberkamp and J. Reutter: *Bischöfliche Zentralbibliothek Regensburg: Thematischer Katalog der Musikhandschriften* (Munich, 1989–90)

Sources, MS, §IX, 21: 16th-century German sources of Catholic music (vi) Vienna.

Numerous MSS in the Österreichische Nationalbibliothek in Vienna contain Catholic liturgical music from the mid- to late 16th century. The following are representative:

Vienna, Österreichische Nationalbibliothek, Suppl.Mus.15500. 338 paper folios, 47 × 32.5 cm; the original tooled leather covers have metal corners, buckles and clasps. Copied by several scribes, the MS bears the date 1544 on the first folio. Kirsch (1961) concluded that the source was of German provenance, but was unable to fix an exact place of origin. Except for 2 introits, the 45 pieces are all settings for the Office: *Magnificat* and *Te Deum* settings, psalms and motets or other liturgical pieces. Trimming of folios at the top has probably obliterated some composers' names, but attributions to Berchem, Sixt Dietrich, Finck, Lhéritier, Lupus, Richafort, Senfl, Sermisy, Stoltzer, Menon (Tugdual) and Willaert are still legible. Composers identified from concordances are Caen, Josquin, Couillart, Du Hamel, Ducis, Jonckers and Morales.

W. Kirsch: 'Ein unbeachtetes Chorbuch von 1544 in der Österreichischen Nationalbibliothek Wien', *Mf*, xiv (1961), 290–303

The remaining Vienna MSS listed below are a few of the many sources which preserve repertory from one of the most important musical establishments in 16th-century Europe – the imperial court chapel, located variously at Vienna and Prague (under Maximilian I, it was also in Augsburg and Innsbruck).

A-Wn Mus.15506, 15946, 15950, 15951 and 16194, copied during the late 16th century, contain mostly settings of the Ordinary of the Mass. 198, 235, 275, 217 and 142 folios respectively, c56 × 41 cm. Composers represented are Cleve, Gatto, Lassus, Lambert de Sayve, Annibale Padovano, Regnart, Philippe de Monte, Clemens non Papa, Crecquillon, Janequin, Manchicourt, Vaet and others.

Wn Mus.16703, 16704 and 16705 are motet sources. Each contains c300 folios, 46 × 36.5 cm. Composers represented include Andrea Gabrieli, Gatto, Lassus, Annibale Padovano, Costanzo Porta, Orfeo and Orazio Vecchi, Viadana, Cleve, Christian Hollander, Palestrina, Regnart, Wert, Blasius Ammon, Jacobus de Bruck, Giovannelli, Handl, Rinaldo del Mel,

Merulo and Lambert de Sayve.

J. Mantuani, ed.: *Codicum musicorum: Cod. 15501–19500*, Tabulae codicum manu scriptorum ... in Bibliotheca Palatina Vindobonensi asservatorum, ix–x (Vienna, 1897–9/R); L.P. Pruett: 'Sixteenth-Century Manuscripts in Brussels, Berlin and Vienna: Physical Evidence as a Tool for Historic Reconstruction', *Manuscripts de musique polyphonique originaires des anciens Pays-Bas; Manuscripts de musique polyphonique conservés en Belgique*, ed. C. Ballman, M. Cornaz and H. Vanhulst, *RBM*, I (1996), 73–92

Sources, MS, §IX: Renaissance polyphony

22. Spanish and Portuguese cathedral manuscripts.

(i) Spain.

(ii) Portugal.

Sources, MS, §IX, 22: Renaissance polyphony: Spanish and Portuguese cathedral manuscripts

(i) Spain.

The earliest Spanish sources of sacred music, dating from the very late 15th century and the beginning of the 16th, are choirbooks of medium size with music for Mass and Vespers often mixed with secular pieces. Music by foreign composers dominates the repertory, though an increasingly large number of pieces by Spanish composers is found. These books may have been copied for private use, or they may have been used in cathedrals and other churches where polyphony was sung, at a time when the polyphonic repertory of a Spanish choir was still of a size to be contained in a single MS. If some of them do represent the type of choirbook used in Spanish churches at this time, their modest dimensions suggest that Spanish choirs were not yet as large as those in Italy, England or Germany.

The following MSS are typical:

Barcelona, Biblioteca de Catalunya, 454. 190 paper ff., 30.7 × 22.4 cm. Original foliation, original covers of black leather over boards, an incomplete original index. Copied by some 15 scribes, over a period of many years. Copying started in late 15th century and continued well into the 16th; dates between 1525 and 1535 are found at various places in later sections of the MS. Of Spanish origin, though its exact provenance has not been determined.

6 masses, 11 *Magnificat* settings, 3 psalms, 9 hymns, 1 Lamentation, 1 Passion, 53 motets, 26 Spanish pieces and 10 textless pieces, by Francisco de Peñalosa (7), Compère (5), Matheo Flecha, i (5), Mondéjar (4), Josquin (4), Anchieta (3), Brumel, Baena, Morales, Weerbeke, Pastrana, Aldomar and others. Some 60 pieces remain anonymous. Music for Mass, Vespers (*Magnificat* settings, hymns, psalms) and a selection of motets, probably to be sung at Mass or Vespers, for the most important feasts of the church.

F. Pedrell: *Catàlech de la Biblioteca musical de la Diputació de Barcelona*, ii (Barcelona, 1909), 155ff; H. Anglès: *La música en la corte de los Reyes Católicos*, MME, i (1941), 112–15; E. Ros-Fàbregas: *The Manuscript Barcelona, Biblioteca de Catalunya, M.454* (diss., CUNY, 1992) *Barcelona, Biblioteca Orfeo Catalá*, 5. ii + 69 + ii paper ff., 33.8 × 23.8 cm. Modern pencil foliation, added after some folios had been lost

from beginning of MS; no index, black pasteboard covers probably from 19th century. MS in 2 distinct parts: the first, ff.1–52, dates from the late 15th century and contains 6 Flemish masses; the second part, ff.53–69, is of Spanish origin, dating from the early 16th century, and contains much Spanish music.

6 masses, 6 mass Ordinary sections, 8 motets, 4 textless pieces, by Josquin, Isaac, Plaja, Cotes, Francisco de Peñalosa and others.

H. Anglès: *La música en la corte de los Reyes Católicos*, MME, i (1941), 115 only *Barcelona, Biblioteca de Catalunya*, 681. ii + 101 + ii paper ff., 37.4 × 26.5 cm. Modern pencil foliation, modern cardboard covers, no index; rebound in late 18th or early 19th century, when it was trimmed, with loss of almost all composer attributions. Originated in Vich, near Barcelona, in first half of 16th century.

4 masses, 2 mass Ordinary sections, 3 *Magnificat* settings, 4 psalms, 2 hymns, 1 Lamentation, 25 motets, by Josquin, Lhéritier, Anchieta, Morales and others. 35 of the 42 pieces are unidentified.

F. Pedrell: *Catàlech de la Biblioteca musical de la Diputació de Barcelona*, i (Barcelona, 1908), 246; H. Anglès: *La música en la corte de los Reyes Católicos*, MME, i (1941), 134–5 *Segovia, Catedral, Archivo Capitular, s.s. (formerly 18)*. 228 paper ff., 29.1 × 21.5 cm. Possibly originated at the Real Alcázar de Segovia. Copied in a series of layers, late 15th–early 16th centuries.

9 masses, 4 mass Ordinary sections, c30 motets, 5 *Magnificat* settings, several Lamentations, and some 150 Flemish, French, Italian and Spanish secular pieces, by Obrecht (c20), Alexander Agricola, Compère, Josquin, Johannes Martini, Tinctoris, Encina, Anchieta, Mondéjar and others. The Spanish secular pieces are grouped in the back, beginning at f.207, introduced by the inscription 'Aqui comienzan las obras castellanas'.

H. Anglès: 'Un manuscrit inconnu avec polyphonie du XVe siècle' conservé à la cathédrale de Ségovie, *AcM*, viii (1936), 6–17; H. Anglès.: *La música en la corte de los Reyes Católicos*, MME, i (1941), 106–12; R. Perales de la Cal, ed.: *Cancionero de la Catedral de Segovia* (Segovia, 1977) [facs.]; N.K. Baker: *An Unnumbered Manuscript of Polyphony in the Archives of the Cathedral of Segovia: its Provenance and History* (diss., U. of Maryland, 1978); V. de Lama de la Cruz: *Cancionero musical de la Catedral de Segovia* (Valladolid, 1994)

The amount of polyphony sung in churches increased during the 16th century in Spain, as elsewhere. A single MS no longer sufficed to contain this larger repertory, and sets of MSS began to be copied. The largest and most handsome set was copied in Toledo for the use of the cathedral choir. These MSS are large, beautifully decorated parchment choirbooks, many bearing the coat-of-arms of Cardinal Siliceo (1489–1557), Archbishop of Toledo. The set was begun in the early 1540s, when Torrentes was *maestro de capilla*, continued through Morales's tenure at Toledo (1545–7), and was completed in the early 1560s. Morales, Josquin and Torrentes are the most widely represented composers in this set of some 20 MSS. The earliest contained masses:

Toledo, Archivo y Biblioteca Capitulares de la Catedral Metropolitana, 16. 107 parchment ff., 72.8 × 52 cm. Original covers of brown leather over thick boards, original foliation, original index on a parchment folio from a chant MS pasted inside front cover. Elaborate, beautifully illuminated

initials begin each piece, more modest secondary initials resemble tinted woodblock prints. Dated 1542, the MS is numbered '2' inside front cover in an old hand – apparently the second of this set copied. A note on f.106v in the hand of Andrés de Torrentes, 'maestro de Capilla di esta Santa Iglesia de Toledo', attests that 'este cuaderno' is correct.

6 masses, 1 of them fragmentary, by Josquin (2), Mouton, Torrentes, Bauldeweyn and Morales.

F. Rubio Piqueras: *Códices polifónicos toledanos* (Toledo, 1925) [description and inventory of surviving MSS]; R. Stevenson: 'The Toledo Manuscript Polyphonic Choirbooks and some other Lost or Little Known Flemish Sources', *FAM*, xx (1973), 87–107 [contents listed in alphabetical order]; M. Noone: 'A Manuscript Case-Study: the Compilation of a Polyphonic Choirbook', *Companion to Medieval and Renaissance Music*, ed. T. Knighton and D. Fallows (London, 1992), 239–46E-Tc 19, 32 and 33, containing among them 14 masses by Josquin, Mouton, Carpentras and Morales, complete this first set of masses copied 1542–4. Next came Tc 18, with music for Vespers. A first section of 62 folios contains hymns, psalms, a few motets and a *Te Deum*; only 41 folios of an original 115 remain of the second section, labelled 'Libro de Magnificat'. Dated 1545, this book was probably also copied before Morales came to Toledo.

Composers include Josquin, Torrentes, Costanzo Festa, Morales, García de Basurto and Francisco de Peñalosa. Though undated, Tc 10 – with 19 motets by Josquin, Gombert, Verdelot, Richafort, Jacquet and others – probably also dates from this period.

Tc 25, a collection of 36 pieces for Vespers in slightly smaller format (68 × 48 cm), is the only book to bear a date (1546, on f.38v) from the period of Morales's tenure. Some were copied later; f.76v is dated 1549. Badly damaged by water, with most of the folios stuck together, it cannot be used today. Two other MSS in this smaller format were also copied in 1549. Tc 21 has rather mixed contents of motets and music for Holy Week, almost all by Spanish composers – Francisco de Peñalosa (11), Morales (7), Torrentes (5), Boluda, Escobar, Pastrana and Francisco de la Torre. Tc 34 is a collection of 15 *Magnificat* settings by Morales and Torrentes.

A number of MSS are dated between 1550 and 1558. The first is a motet collection: *Toledo, Archivo y Biblioteca Capitular*, 17. 99 parchment ff., 72 × 50 cm. Handsomely illuminated and decorated; a coat-of-arms, probably of Cardinal Siliceo, has been cut out of the first folio. Original index. The date 1550 is found in the initial of the tenor voice on f.1v.

17 motets, by Morales (11), Josquin, Jacquet, Conseil, Escobedo, Lupus and Verdelot. Tc 27 (1550) has 5 masses by Morales and Josquin. Tc 28 (1552) has 5 more masses, by Morales, Berchem and Antoine de Févin. Tc 13 (1554) contains 15 motets, by such composers as Morales, Josquin, Escobedo, Clemens non Papa and Jacquet. Tc 9 (1558), a collection of 5 masses by Josquin, has an inscription on f.127v attesting that it was 'firmado y rubricado' by the *maestro de capilla*, Bartholomé de Quevedo.

Tc 29 (1558) has 3 masses by Morales. Tc 31, with 5 more masses by Morales, is undated but probably from this period, as is also Tc 12, with its collection of psalms, hymns and *Magnificat* settings by Torrentes, Bernal and Quevedo.

There are MSS from later in the 16th century. Tc 6 has masses, motets and *Magnificat* settings by Bernardino de Ribera, who became *maestro de capilla* in 1563 and may have brought this book with him. Pieces by the

most famous Spanish composers of the later 16th century – Guerrero, Victoria, Ceballos – are found in *Tc* 36, 11, 8 and 20, among others. These later MSS were added to the collection at Toledo not as replacements for the pieces found in the earlier set, which continued to be popular throughout the 16th century, but as supplements to this repertory.

Though the art of polyphony was known and practised in Spain from the 15th century (the chapels of Charles V and Philip II were famous for their choirs and composers, and Spanish singers were sought for the papal choir), the practice of singing polyphonic music did not spread from a handful of internationally orientated courts and cathedrals until the second half of the 16th century. Polyphonic, mensurally notated music continued to be composed, copied and sung throughout the 17th century and into the 18th. The nature of the repertory was conservative and retrospective.

A number of MSS are preserved at the Escorial, the royal monastery and residence north of Madrid:

San Lorenzo de El Escorial, Real Biblioteca del Monasterio, 2. 97 ff. of heavy paper, 82·8 × 56·8 cm. Original foliation, original index, original covers of thick black leather over boards, with ornamental brass studs. Rubrics identify feast for which each piece was sung. Copied in 1604, for the choir at the Escorial, this enormous choirbook is perhaps the largest known from the entire Renaissance.

4 masses and 38 motets, by Palestrina (24), Rogier (10), Castillo, Ceballos, Lobo and Alfonso Ferrabosco.

C. Benito: *Catalogo del Archivo de música del Escorial* (1875) [unpublished handwritten catalogue, in *Mn*] Other choirbooks in this set are almost as large. *E-E* 3, with 33 motets and 3 Credos by Palestrina, Guerrero, Morales, Aguilera de Heredia and others, measures 81 × 56·8 cm. *E* 1, copied in 1607, has 8 Passions and 8 motets for Holy Week, by Castro, Guerau, Villanueva, Morales, Castellon, Valladolid and Soler.

Other MSS in this set were copied during the same period (*E* 4 and 5); others much later. *E* 6, a choirbook of 119 paper ff., 52 × 35·2 cm, contains 5 masses by Palestrina – copied in 1747. *E* 8 was copied in 1786 by Pablo Ramoneda and his pupil Gaspar Castillo; its 88 folios contain a mass, a Passion and 20 motets, by Palestrina, Soler, Ayden and Torres. These later books were probably copied as replacements for earlier MSS that were worn out from several centuries of use, and their smaller format reflects a considerable decrease in the number of singers at the Escorial. A set of 17 MSS copied between the late 16th century and the 18th is found in the Archivo Capítular of Tarazona Cathedral. The music is largely by Spanish composers, with many pieces by Francisco de Peñalosa, Escobar, Alonso de Alba and Juan de Anchieta. Palestrina is the most widely represented foreign composer; *E-TZ* 4, for example, has a cycle of 25 of his hymns, and *TZ* 10 contains 16 *Magnificat* settings. The later MSS in this set demonstrate again how the copying of Renaissance polyphony continued in Spain throughout the 17th century and into the 18th. These archives also hold several chantbooks from same period, and 34 prints of the 16th and 17th centuries.

J. Sevillano: 'Catálogo musical del Archivo capítular de Tarazona', *AnM*, xvi (1961), 149–76 Among the 18 MSS of polyphony in the Archivo del Músical of Valladolid Cathedral are 3 paper choirbooks of sacred music by

Guerrero, Vivanco, Navarro, Morales, Josquin and many of their contemporaries (V 1, 2 and 5), and 3 single partbooks (from 3 different sets) with motets by such composers as Navarro, Robledo, Ceballos, Lassus, Willaert, Crequillon, Guerrero, Josquin, Verdelot, Jacquet of Mantua and Gombert (V 15, 16 and 17). The other MSS are from the 17th and 18th centuries.

H. Anglès: 'El Archivo musical de la catedral de Valladolid', *AnM*, iii (1948), 59–108A single MS without call number, now in the Parroquia de Santiago in Valladolid, is of considerable interest. Its 155 paper ff., measuring 40 × 27 cm, contain some 50 motets, 2 masses, a requiem mass, a Passion and a Lamentation, by Ceballos, Juan Navarro, Anchieta, Pedro Guerrero, Morales, Francisco Guerrero, Montanos, Villalar and Alejo Martin. The MS originated in Seville and is a valuable source of pieces from that region of Spain. It is dated 1616, with the name 'Diego Sanchez' found at beginning.

J.B. Elústiza and G. Castrillo Hernández: *Antología musical: siglo de oro de la música litúrgica de España* (Barcelona, 1933), pp.xix–xxivThe earliest MSS in the set in the Archivo de Música of the Capilla Real in Granada come from the very end of the 16th century. *E-GRcr 3*, a paper choirbook of 149 ff., measuring 49.5 × 36.5 cm, contains 39 motets and 2 psalms by Ceballos, Morales and unidentified composers. *GRcr 5*, dated 1598 and sharing a common scribe with *GRcr 3*, is a set of partbooks – rare in cathedral repertories – with some 60 motets by Cotes (25), Morales, Aranda, Jerónimo de Aliseda, Guerrero, Morales, Quevedo and others. Of the MSS copied in the 18th century, *GRcr 8* again illustrates the conservative nature of Spanish church music. Copied in 1785, it contains 35 motets and a dozen other pieces, by Guerrero, Duarte Lobo, Victoria, Cotes, Jerónimo de Aliseda and other composers of the late 16th and early 17th centuries – copied not as curiosities from a past age, but in Renaissance mensural notation to be sung by the choir.

J. López-Calo: 'El archivo de música de la Capilla real de Granada', *AnM*, xiii (1958), 103–28; J. López-Calo: *La música en la Catedral de Granada en el siglo XVI* (Granada, 1963)Single MSS surviving from late 16th and the 17th centuries may be remnants of similar cathedral sets. Several are in a collection of the Hispanic Society in New York. *US-NYhsa **HC 380/861*, 117 paper ff. measuring 57 × 44 cm, has 7 masses, by Palestrina, Morales, Martín de Villanueva and Alonso Lobo. The Duke of Lerma's coat-of-arms is impressed on the leather covers, and the MS may have originated at the collegiate church of S Pedro de Lerma. *NYhsa **HC 380/870* is a collection of 17 *Magnificat* settings and 6 motets, by Morales, Ceballos and Philippe Rogier. It is a handsome book of 123 paper ff., 58.5 × 43 cm, with original covers of dark brown leather tooled in gold, over boards. Dated 1608 at bottom of index, it may be from Burgos. These MSS, and two others from same period, are described in R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley and Los Angeles, 1961/R)Madrid, private library of Bartolomé March Servera, R.6832 (862) (formerly *Biblioteca de la Casa Ducal de Medinaceli*, 607). i + 408 + i paper ff. measuring 29.4 × 20.8 cm. Much smaller than the usual Spanish choirbook of the time and an interesting if atypical late 16th-century Spanish MS. The single scribe wrote in a clear though undistinguished hand; no illumination, no decorated initials. Too small to have been sung from in a cathedral and too plain to have been a presentation MS, it

appears to have been copied for the use of someone with an interest in music. The layout is unusual for the time. First a set of 25 motets, on ff. 1v–41v, by Morales, Mouton, Verdelot, Richafort, Penet, Andreas Lopez, Gombert, Layolle and García de Basurto. Then 16 *Magnificat* settings by Morales, ff. 43–93v, with 2 anonymous *Magnificat* settings added. A set of 23 masses follows, on ff. 101–379v. All of Morales's printed masses are here, and an additional 2 found in no printed collections. A group of 11 Spanish secular pieces was copied at the end, some time later. It contains virtually all of Morales's masses and *Magnificat* settings; many of the motets in the first section are those used as models for his parody masses.

H. Anglès, ed.: *Cristóbal de Morales: Opera omnia*, MME, xi (1952), 57ff

Many more sets of MSS of this period survive in Spain – in Seville, Alquézar, Zaragoza, Avila, Barcelona, Pastrana etc. – and many more undoubtedly await discovery. Much work remains to be done, in locating sources, identifying anonymous pieces, and working with archival records of musical activity, before the curious history of Spanish Renaissance music is fully known.

[Sources, MS, §IX, 22: Renaissance polyphony: Spanish and Portuguese cathedral manuscripts](#)

(ii) Portugal.

The main surviving set of choirbooks in Portugal originates from the monastery of S Cruz in Coimbra. The oldest of the set dates from the early 16th century:

Coimbra, Biblioteca Geral da Universidade, M.12. i + 209 + i paper ff., 52.3 × 39 cm. Original covers of tan tooled leather decorated by metal studs, original foliation, incomplete original index on front fly leaf. In poor condition, with many loose folios and much damage from ink corrosion. Copied in the early 16th century.

8 masses, 12 *Magnificat* settings, 1 canticle, 2 psalms, 6 hymns, 35 motets, by Morangam, Francisco de Peñalosa, Escobar, Vasco Pires, Paiva, Mouton, Pregador, Bento, Anchieta and others. More than half the pieces remain unidentified.

S. Kastner, ed.: *Inventário dos inéditos e impressos musicais* (Coimbra, 1937); M. de Sampayo Ribeiro: *Os manuscritos musicais nos. 6 e 12 da Biblioteca Geral de Universidade de Coimbra* (Coimbra, 1941) Other MSS in the set come from the late 16th century, some from the 17th. Repertory becomes less international, dominated by Spanish composers and by several local musicians. *P-Cug* 3 has 6 masses, 3 Lamentations and 4 motets, all but 1 of the pieces anonymous. *Cug* 9 also has mixed contents – 6 masses, 25 motets, 2 *Magnificat* settings etc. – by such composers as Morangam, Pregador, Vasco Pires, Bruxel, Paiva and Santa María. Only Morangam with 6 pieces and Morales, Francisco de Peñalosa and Vasco Pires with 1 each have been identified in *Cug* 32, with its 51 motets, 9 *Magnificat* settings and 7 miscellaneous pieces. More than half the pieces in *Cug* 34, with its 28 Mass sections and motets for the Office of the Dead, have been identified.

O. Rees: *Polyphony in Portugal, c1530–c1620: Sources from the Monastery of Santa Cruz, Coimbra* (New York, 1995)

[Sources, MS, §IX: Renaissance polyphony](#)

23. South and Central American manuscripts.

The earliest surviving MS sources of polyphony in this part of the world date from the last quarter of the 16th century. Most of them seem to have been in use at large metropolitan cathedrals and churches, though a few belonged to smaller parish churches and missions established among the Indians. At first there was a one-way flow from Spain; *maestros de capilla* and other musicians went to the New World, taking with them the repertory of Spanish churches of the time, in MSS and printed collections of music. Renaissance polyphony continued to be sung throughout the 17th century and into the 18th, as in Spain; much of the repertory was retrospective, and a certain amount of it was composed in the New World by musicians who had emigrated from Spain.

Among the earliest surviving sources are:

Bogotá, Archivo de la Catedral, s.s. ('Gutierre Fernández Hidalgo Choirbook'). c102 paper ff., c40 × 30 cm, copied for use at the cathedral in Bogotá during the period that Fernández Hidalgo (c1547–c1623) was *maestro de capilla* (1584–8).

Psalms, *Magnificat* settings (9) and motets by Fernández Hidalgo (13), Ceballos (6), Victoria, Guerrero and others. Remnants of another choirbook, c39 × 28 cm, copied at the same time, preserve masses (at least 5), *Magnificat* settings (at least 10) and motets, by Ceballos (8), Morales (7), Fernández Hidalgo and others. Many of the pieces remain unidentified.

StevensonRB, 3ffGuatemala City, Catedral, Archivo capitular, 2. 259 paper ff., 43 × 28 cm. Copied at the Cathedral of Guatemala City in the 17th century. MS in 2 sections: ff.1–79 contain vesper hymns; ff.80–259, *Magnificat* settings and vespers motets. MS 3 in this set, copied at various times from the 16th century to the 19th, contains mostly motets (53). MS 1 has 12 masses and 15 motets, and was copied in the 1760s; a note on f.1 explains that some of the masses were copied from a collection first copied for the cathedral by Gaspar Fernandes in 1602.

26 *Magnificat* settings, 35 hymns and 13 motets, by Guerrero (20), Morales (16), Bermúdez (12), Palestrina, Ceballos and others.

D. Pujol: 'Polifonía española desconocida conservada en el Archivo capitular de la Catedral de Guatemala', *AnM*, xx (1965), 3–10;
*StevensonRB, 65ff*The earliest MS surviving in Mexico City seems to be one owned by Octaviano Valdés, canon of Mexico City Cathedral; its 139 folios contain masses, motets and a few hymns by Palestrina, Lobo, Colin and others (*StevensonRB, 131–2*). The so-called 'Códice del Convento del Carmen', with masses, *Magnificat* settings and motets by Juan de Lienas, Victoria and Guerrero, is discussed in J. Bal y Gay: *Tesoro de la música polifónica en México* (México, 1952). This MS seems to have disappeared, but a microfilm is owned by the Library of Congress in Washington. The 'Franco Codex', a beautifully illuminated parchment MS of 89 folios containing 14 (of an original 16) *Magnificat* settings by Hernando Franco, was copied in 1611. This source is described and transcribed in S. Barwick: *The Franco Codex of the Cathedral of Mexico* (Carbondale, IL, 1965); see also *StevensonRB, 134*. Originally housed in the cathedral, it has been moved to the Viceregal Museum at Tepotzotlán. A set of 20 choirbooks is in Puebla Cathedral, with music by Morales, Guerrero,

Victoria, Palestrina, Hernando Franco, Lobo, Juan Navarro, Torres, Rogier and others. Much of this vast repertory remains anonymous. See R. Stevenson: 'Sixteenth and Seventeenth Century Resources in Mexico', *FAM*, i (1954), 69–78; ii (1955), 10–15; continued as 'Sixteenth- through Eighteenth-Century Resources in Mexico', *FAM*, xxv (1978), 156–87, and *StevensonRB*, 208ff

Among MSS now in the USA are:

Chicago, Newberry Library, Case VM 2147.C36 (#4). iii + 102 + i paper ff., 38.5 × 27 cm. Copied probably at the Convento de la Encarnación, Mexico City, in the 17th century. Original ink foliation, original covers of brown leather tooled in gold, original index. One of set of 6 related choirbooks acquired by the Newberry Library in 1899.

2 masses, 1 requiem mass, 3 *Magnificat* settings, 4 psalms, 8 hymns, 12 motets, by Guerrero (8), Morales (2) and others. Many are anonymous and not yet identified.

R. Stevenson: 'Mexican Colonial Music Manuscripts Abroad', *Notes*, xxix (1972–3), 203–14; R. Stevenson: 'Catalogue of the Newberry Library Mexican Choirbooks (Case MS VM 2147 C36)', *Inter-American Music Review*, ix/1 (1987–8), 65–73. The Lilly Library of Indiana University in Bloomington acquired in 1969 a set of MSS first studied and filmed by Stevenson in San Miguel Acatán, Guatemala, in 1963, apparently copied for use at missions of Santa Eulalia, San Juan Ixcoi and San Mateo Ixtatán. Rather crudely copied, by local musicians, they contain a wide range of pieces, from masses and motets by Compère, Mouton, Sermisy and Isaac to a few polyphonic settings of vernacular (Indian) texts. Typical is: *Indiana University, Bloomington, Lilly Library, Latin American MSS, Guatemala, Music 2*. 19 paper ff., 31.5 × 21.5 cm. Poor condition with many folios missing or damaged. Original covers of crude brown leather, probably deerskin, secured by three leather thongs at the spine. Copied in 1582 at Santa Eulalia, Guatemala.

1 Kyrie, 1 *Magnificat*, 3 psalms, 5 motets, 2 vernacular pieces, 1 French secular piece, 3 textless pieces, by Isaac, Sermisy and unknown composers. Only 2 of the 16 pieces have been identified.

StevensonRB, 50ff

[Sources, MS, §IX: Renaissance polyphony](#)

24. Manuscript additions to prints.

A not inconsiderable amount of polyphonic music has come down in a rather curious form: as hand-copied music added to printed collections. Some of this music is also found elsewhere; some is unique to these sources.

Sometimes music has been copied on to pages (or parts of pages) left blank in printed books of music. *F-Pc Rés.41* is a copy of the 1532 print *Liber primus missarum Carpentras*. The verso of the folio on which one mass ends is left blank, as is the recto of the folio on which the following one begins. Thus there are four blank openings separating the five masses, and four motets (three by Josquin, one by Mouton) have been copied in these places, one on each opening.

In other cases, additional folios (cut to the same size as the folios of the print) have been bound into the print, and additional music has been copied on to these. *F-Pc* Rés.862 consists of 16 paper folios measuring 22.3 × 16.6 cm added to a copy of Petrucci's *Motetti B* (RISM 1503¹). A cycle of 20 hymns and a *Magnificat* by Gaffurius occupy the MS section. One can see from a handwritten addition to the printed index at the beginning of the book that there were originally 14 more MS folios, containing three *Magnificat* settings and eight motets. The MS addition was probably made in Milan c1505, though the hymns follow the standard Italian tradition rather than the Milanese.

N. Bridgman: 'Manuscripts clandestins: à propos du Ms. Rés. 862 de la Bibliothèque nationale de Paris, fonds du Conservatoire', *RdM*, liii (1967), 21–7

Some MS additions are quite substantial in size:

Budapest, Országos Széchényi Könyvtár (National Széchényi Library), Bártfa Mus.pr.1. 40 paper ff., 15.5 × 20 cm, added to a copy of the superior partbook of RISM 1545⁵. It may be assumed that each of the other partbooks of the set (now lost) contained similar MS additions. The pieces were copied at various times from c1555 to 1610 and after. This book was in the church of St Aegidi, Bártfa (now Bardejov, Czech Republic) until 1915, when it was brought to the National Library in Budapest.

1 mass Ordinary cycle, 11 Kyries, 5 Glorias, settings of various mass Propers, 4 *Magnificat* settings, 18 motets, by Michael Praetorius (15), Isaac (5), Lassus (4), Renner, Handl, Finck, Knöfel and others. Many other prints in this collection have similar MS additions.

O. Gombosi: 'Die Musikalien der Pfarrkirche zu St. Aegidi in Bártfa', *Musikwissenschaftliche Beiträge: Festschrift für Johannes Wolf*, ed. W. Lott, H. Osthoff and W. Wolffheim (Berlin, 1929/R), 38–47

These are samples. There are many others, and probably more wait to be discovered.

Once pieces of polyphony were copied into prints, they shared the same function as the music already there. The motets added to *F-Pc* Rés.41 were copied into a print in moderately large choirbook format, c41 × 27.5 cm, large enough to have been used by a number of singers grouped around a lectern. If the masses were sung from this print, so were the added motets. Likewise the partbook in Budapest could have been used for performance – of the pieces added in MS as well as the printed ones. On the other hand, the Petrucci print (*Pc* Rés.862) probably served as a collection from which pieces could be copied into MSS, pieces selected from the MS addition as well as the print.

Pieces added by hand to a printed collection often give clues as to where that particular copy of the print was used.

Sources of instrumental ensemble music to 1630.

This article is one of a series which discusses the principal medieval and Renaissance sources of music. It is concerned with the principal sources to 1630 of music for two or more instruments (excluding two or more keyboards, lutes and other chordal instruments) to play together without the voice. A truly comprehensive catalogue would have to include publications bearing the words 'per cantare e sonare' or 'apt both for viols and voices', and indeed virtually all vocal sources since their music could be and was played on instruments. Clearly this would defeat the central purpose of such an article, and an attempt has therefore been made to identify music originally conceived for instruments, in spite of the fact that many compositions resist this kind of categorization. Some pieces (like Isaac's *Helas*) have specific stylistic features that point to a purely instrumental origin, but others (like Tinctoris's *Helas*) lack these traits, yet always appear without words in the sources. The question as to whether the latter work should be regarded as instrumental in conception, or as a setting of words now lost and which came in its own time to be extensively treated as an instrumental piece, was probably of no consequence in the early 16th century and is hence virtually unanswerable today. For the present purpose, therefore, this article is restricted to sources that contain pieces of undoubted instrumental origin and, in addition, some sources that contain a significant quantity of pieces that might have been conceived for instruments, or that seem to be important for the history of instrumental ensemble music in some other way.

1. General.
2. Italy.
3. France.
4. Germany.
5. Netherlands.
6. Spain and Portugal.
7. The British Isles.

WARWICK EDWARDS

Sources of instrumental ensemble music to 1630

1. General.

The sources fall naturally into six geographical categories, though the divisions are far from equal. Manuscripts are listed in approximate chronological order under their area of origin, regardless of their contents or the nationality of the scribe. Printed sources are listed under the country in which they were published, with appropriate cross-references for works reprinted in other countries. The terminal date coincides with a rapid falling off in the production of prints in Italy and Germany, the two main areas of published instrumental ensemble music in the early 17th century. The date also marks a shift towards the solo and trio sonata as the focal point of chamber music on the Continent. In the British Isles, however, the production of manuscripts for domestic performance of consort music continued unabated until well into the second half of the 17th century. Nevertheless the terminal date 1630 has been retained in this section too, partly in order to present clearly the relative quantities of source material from different countries over a single period of time, and partly because of the extent of the research currently being conducted into these late sources with their complex interrelationships.

In the following individual entries manuscripts are denoted by their present location, followed by a note in parentheses on their original provenance, authorship or ownership, and a date. Printed sources are cited by their author or editor, if known, followed by as much material from the title-page as is useful to describe the content of instrumental ensemble music. For both manuscript and printed sources the format is normally given, with a note in square brackets if the source is lost or depleted, partbooks being abbreviated S, A, T, B, 5, 6 and so on. Further description of the source is then given as necessary. Entries that concern the work of more than one composer are completed by references to modern editions of all or part of the source, and to literature other than published library catalogues. For single-composer sources, details of this kind will be found under the article on the composer concerned.

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K. Schlager, ed.: *Einzeldrucke vor 1800*, RISM, A/I (1971–80)

W.A. Edwards: *The Sources of Elizabethan Consort Music* (diss., U. of Cambridge, 1974) [dated descriptions with thematic catalogue]

E. Selfridge-Field: *Venetian Instrumental Music from Gabrieli to Vivaldi* (Oxford, 1975, 3/1994)

C. Monson: *Voices and Viols in England, 1600–1650* (Ann Arbor, MI, 1982)

P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690* (Oxford, 1993, 2/1995)

A.E. Planchart: 'Northern Repertories in Florence in the Fifteenth Century', *La musica a Firenze al tempo di Lorenzo il Magnifico: Florence 1992*, 101–12

[Sources of instrumental ensemble music to 1630](#)

2. Italy.

Several Italian sources of the early Renaissance contain scattered pieces without words except for text incipits. Such pieces are normally vocal in origin, but genuine instrumental compositions may be present in, for example, *I-TRmp* 87 and 89 (see [Sources](#), MS, §IX, 2). The following sources, compiled c1480 to c1510, contain a substantial proportion of wordless compositions; indeed some sources have no texted pieces at all and may have been compiled for instrumental use. Many of the wordless pieces in fact originated as chansons or, less often, motets by

Netherlandish composers, but a significant number seem likely to have been conceived without words. Admittedly the identification of such pieces is highly problematic, but each of the sources listed probably contains at least one or two examples. The sources are all in choirbook format and are grouped by their three principal geographical areas: Naples, north Italy and Florence.

Perugia, Biblioteca Comunale, 431 (G20) (Naples, 1480s). Includes several wordless pieces, at least one of which, a *La Spagna* setting, is presumably of instrumental origin. Literature: M.F. Bukofzer: 'A Polyphonic Basse Dance of the Renaissance', *Studies in Medieval & Renaissance Music* (New York, 1950), 190–216 [incl. transcr. of *La Spagna*]

Seville, Biblioteca Colombina, 5–I–43; Paris, Bibliothèque Nationale, n.a.fr.4379, ff.1–42 (?Naples, 1480s). Single MS, now split into two parts, that includes several wordless pieces. Facsimile: *Sevilla 5–I–43 & Paris N.A. Fr. 4379 (Pt. I)* (Brooklyn, NY, 1962). Literature: D. Plamenac: 'A Reconstruction of the French Chansonnier in the Biblioteca Colombina, Seville', *MQ*, xxxvii (1951), 501–42; xxxviii (1952), 85–117, 245–77

Rome, Biblioteca Casanatense, 2856 (formerly O.V.208) (Isabella d'Este Chansonnier, Ferrara, ?1485). 123 wordless compositions, mainly *a 3*. Literature: J.M. Llorens: 'El Códice Casanatense 2.856', *AnM*, xx (1965), 161–78; A.S. Wolff: *The Chansonnier Biblioteca Casanatense 2856: its History, Purpose and Music* (diss., North Texas U., 1970); L. Lockwood: 'Music at Florence and Ferrara in the late Fifteenth Century: Rivalry and Interdependence', *La musica a Firenze al tempo di Lorenzo il Magnifico: Florence 1992*, 1–13

Bologna, Civico Museo Bibliografico-Musicale, Q16 (formerly 109) (compiled chiefly by Domenicus Marsilius, Naples, 1487). 131 wordless compositions *a 2–4*. Literature: E. Pease: 'A Report on Codex ... Bologna', *MD*, xx (1966), 57–94; S. Fuller: 'Additional Notes on the 15th-century Chansonnier Bologna Q16', *MD*, xxiii (1969), 81–103

Florence, Biblioteca Nazionale Centrale, B.R.229 (Magl.XIX.59) (compiled for Alessandro Braccesi, Florence, c1491–2). 268 compositions *a 3* and *4*, mostly without words. Edition: H.M. Brown: *A Florentine Chansonnier from the Time of Lorenzo the Magnificent*, *MRM*, vii (1983). Literature: L. Lockwood: 'Music at Florence and Ferrara in the late Fifteenth Century: Rivalry and Interdependence', *La musica a Firenze al tempo di Lorenzo il Magnifico: Florence 1992*, 1–13; Planchart

Rome, Biblioteca Vaticana, C.G.XIII 27 (? compiled for Giuliano de' Medici, Florence, c1492–4). 108 wordless compositions *a 3* and *4*. Literature: A. Atlas: *The Cappella Giulia Chansonnier* (Brooklyn, NY, 1975–6) [incl. selected transcrs.]

Florence, Biblioteca Nazionale Centrale, Magl.XIX.178 (Florence, 1490s). 73 wordless compositions *a 3* and *4*. Literature: Planchart; W.J. Powers: *The Music Manuscript Fondo Magliabecchi XIX.178 of the Biblioteca Nazionale Centrale, Florence: a Study in the Changing Role of the Chanson in Late Fifteenth-Century Florence* (diss., Columbia U., 1994)

Bologna, Civico Museo Bibliografico-Musicale, Q17 (formerly 148) (Florence, 1490s). 71 compositions, almost entirely wordless. Literature: L. Torchi: 'I monumenti dell'antica musica francese a Bologna', *RMI*, xiii (1906), 451–505, 575–615; R. Wexler: 'Newly Identified Works by Bartolomeo degli Organi in the MS Bologna Q 17', *JAMS*, xxiii (1970), 107–18; Planchart

Bologna, Civico Museo Bibliografico-Musicale, Q18 (formerly 143) (Bologna, 1502–5). After an opening section of frottoles, 73 wordless compositions *a 3* and *4*, many of which are probably of instrumental origin. Facsimile: (Peer, 1998). Literature: S.F. Weiss; 'Bologna Q18: Some Reflections on Content and Context', *JAMS*, xli (1988), 63–101; J. Banks: *The Motet as a Formal Type in Northern Italy, Ca. 1500* (New York, 1993) [incl. discussion of 'instrumental' motets]

Volumes printed in Venice by Ottaviano Petrucci: *Harmonice musices odhecaton A* (1501, 2/1503, 3/1504). Facsimilies: (Milan, 1932); (New York, 1973). Edition: H. Hewitt (Cambridge, MA, 1942). *Canti B numero cinquanta* (1502, 2/1503). Facsimile: (New York, 1975). Editions: MRM, ii (1967). *Canti C N° cento cinquanta* (1504). Facsimile: (New York, 1978). The contents of these volumes are almost entirely without words, and include several compositions *a 3* and *4* probably of instrumental origin. Some of Petrucci's motet publications also include wordless compositions, a few of which are almost certainly instrumental, e.g. Ghiselin's 4-part *La Spagna* in *Motetti A numero trentatre A* (1502). Literature: M. Cauchie: 'L'Odhecaton, recueil de musique instrumentale', *RdM*, vi (1925), 148–56; M. Cauchie: 'A propos des trois recueils instrumentaux de la série de l'Odhecaton', *RdM*, ix (1928), 64–7; G. Reese: 'The First Printed Collection of Part-Music', *MQ*, xx (1934), 39–76; C. Sartori: *Bibliografia delle opere musicali stampate da Ottaviano Petrucci* (Florence, 1948); S. Boorman: 'The "first" Edition of the Odhecaton A', *JAMS*, xxx (1977), 183–207

Paris, Bibliothèque Nationale, Rés. Vm⁷676 (?compiled for Lodovicus Millias, Mantua, 1502). Includes several pieces without words. Facsimile: *Manuscrit italien de frottole (1502)* (Geneva, 1977). Literature: F. Torrefranca: *Il segreto del quattrocento* (Milan, 1939) [incl. transcr. of 3 inst pieces]; N. Bridgman: 'Un manuscrit italien du début du XVI^e siècle à la Bibliothèque nationale', *AnnM*, i (1953), 177–267; W.F. Prizer: 'Paris, Bibliothèque Nationale, Rés. Vm⁷ 676 and Music in Mantua', *IMSCR XIV: Bologna 1987*, 235–9

Florence, Biblioteca Nazionale Centrale, Panciatichi 27 (north Italy, beginning of 16th century; fig.1). Includes wordless pieces of which some are probably instrumental in origin. Of special interest is an anon. *caminata a 4* with passamezzo-like harmonies. Edition: J. Wolf: *Sing- und Spielmusik aus älterer Zeit* (Leipzig, 1926) [*caminata*]

Verona, Biblioteca Capitolare, DCCLVII (north Italy, beginning of 16th century). Over 60 wordless compositions *a 3–5*, mostly anon. and without text incipits. Facsimile: RMF, xxiv (1987). Literature: A. Smijers: 'Vijftiende en zestiende eeuwse muziekhandschriften in Italië met werken van Nederlandsche componisten', *TVNM*, xiv/3 (1935), 165–81

Trent, Biblioteca Comunale, 1947–4 (north Italy, beginning of 16th century). German songs and chansons, without the words. One of the compositions is apparently an instrumental setting a 3 of the chanson *J'ay prins amours*. Edition: IMA, 1st ser., i (1954). Literature: B. Disertori: 'Il manoscritto 1947–4 di Trento e la canzone "i'ay prins amours"', *RMI*, xlviii (1946), 1–29

Florence, Biblioteca Nazionale Centrale, Magl.XIX.107bis (Florence, c1510–13). Includes over 40 textless compositions a 3 and 4.

From 1540 Italian sources devoted to ensemble music begin to appear in vast quantities, especially collections of ricercares, canzonas and similar forms. Most of the sources are prints, and further details of them can be found in *BrownI* and *SartoriB*. Some are collections of works by several composers.

Musica nova accommodata per cantar et sonar sopra organi, et altri strumenti (Venice: [Andrea Arrivabene], 1540). 4 partbooks [B alone extant]. 20 ricercares a 4 by Willaert, Segni and others, and a cantus-firmus setting by Parabosco. 19 pieces are reprinted in *Musicque de joye* (Lyons, [1540s]; see §3). Edition: MRM, i (1964). Literature: O. Mischiati: 'Tornano alla luce i ricercari della "Musica nova" del 1540', *L'organo*, ii (1961), 73–9

Tiburtino, Giuliano: *Fantasia, et recerchari a tre voci* (Venice: Girolamo Scotto, 1549). 3 partbooks. 12 wordless pieces with solmization syllable titles, and a fantasia, by Tiburtino; 8 madrigals by Willaert, Rore and others; 7 ricercares by Willaert (reprinted in *Fantasia recercari*, 1551; see below). Edition: IIM, i (1994)

Fantasia recercari contrapunti a tre voci di M. Adriano & de altri autori (Venice: Antonio Gardane, 1551 [T and B lost], 2/1559, 3/Angelo Gardane, 1593 [T lost]). 3 partbooks. 15 ricercares a 3 by Willaert (reprinted from Tiburtino's 1549 print; see above), Antonino Barges, Girolamo Cavazzoni and anon. Facsimile: (Peer, 1986). Edition: *Adrian Willaert: 9 Ricercari für drei Instrumente*, ed. H. Zenck (Mainz, 1933)

London, British Library, Roy.App.59–62 (c1550–60). 4 partbooks. 44 dances a 4, followed by vocal music. Edition: M. Morrow, ed.: *Italian Dances of the Sixteenth Century* (London, 1978). Literature: Kämper

Florence, Biblioteca Nazionale Centrale, Magl.XIX.107 (II.I.295) (2nd half of 16th century). Score. 23 ricercares a 4, 3 anon., 10 by Buus (from the 1547 print; see below), and 10 by Malvezzi (from the 1577 print; see below)

Verona, Biblioteca Capitolare, MCXXVIII (c1585). 4 out of 6 partbooks. 37 canzonas a 4 by Merulo, Guami and others; 7 canzonas a 5 and 2 a 6 also survive incomplete. Editions: *Claudio Merulo: Sei canzoni da sonar a 4*, ed. B. Disertori (Milan, 1950); *Giuseppe Guami: Canzoni da sonare*, ed. I. Fuser and O. Mischiati (Florence, 1968). Literature: B. Disertori: 'Le canzoni strumentali da sonar a quattro di Claudio Merulo', *RMI*, xlvii (1943), 305–21; C.M. McDermott: *The Canzoni d'Intavolatura of Claudio Merulo: a Guide to the Art of Improvised Ornamentation* (diss., U. of California, Berkeley, 1979)

Canzon di diversi per sonar con ogni sorte di stromenti a quatro, cinque & sei voci ... libro primo (Venice: Giacomo Vincenti, 1588²¹). 6 partbooks. 4 canzonas a 4, 5 a 5 and 4 a 6, by Merulo, Crecquillon, Guami, Willaert, Gombert and anon. Edition: IIM, x (1994)

Terzi, Giovanni Antonio: *Intavolatura di liutto* (Venice: Ricciardo Amadino, 1593). Includes 11 canzonas by Florentio Maschera for solo lute, or lute 'in concerto', i.e., presumably, with the ensemble versions of the same pieces in Maschera's publication of 1582 (see below)

Bologna, Civico Museo Bibliografico-Musicale, Q35 (Brescia, 1603). Score. Includes 21 canzonas a 4 by Florentio Maschera. Literature: E.E. Lowinsky: 'Early Scores in Manuscript', *JAMS*, xiii (1960), 126–73

Canzoni per sonare con ogni sorte di stromenti a quattro, cinque & otto ... libro primo (Venice: Alessandro Raverii, 1608). 8 partbooks, and basso continuo. 17 canzonas a 4, 6 a 5, and 13 a 8, by Costanzo Antegnati, Bartolini, Chilese, Frescobaldi, Giovanni Gabrieli, G.B. Grillo, Gioseffo Guami, Lappi, Luzzaschi, Maschera, Massaino and Merulo. Editions: *Giovanni Gabrieli: Vier Canzoni per sonar*, ed. A. Einstein (Mainz, 1933); H. Mönkemeyer, ed.: *Venezianische Canzonen* (Mainz, 1958); *Zwei doppelchörige Kanzonen*, ed. H. Mönkemeyer (Wilhelmshaven, 1963). Literature: L.E. Bartholomew: *Alessandro Raverii's Collection of 'Canzoni per sonare' (Venice, 1608)* (Fort Hays, Kansas, 1965)

Florence, Biblioteca Nazionale Centrale, Magl.XIX.106bis (compiled by Carlo del Rio, c1615). Score. Compositions a 4: an anon. *romanesca*, *canzona* and *ricercare con 7 fughe e rovesci*; also, in a different hand, a cycle of 12 *ricercares* in the 12 modes by Giovanni de Macque, and 8 madrigals by Nenna (wordless except for the 1st and part of the 2nd). Literature: E.E. Lowinsky: 'Early Scores in Manuscript', *JAMS*, xiii (1960), 126–73

Lucino, Francesco, ed.: *Seconda aggiunta alli concerti ... con ... dodeci canzoni per sonare* (Milan: Filippo Lomazzo, 1617²). 4 partbooks, and organ partitura. Includes 12 canzonas a 4 by Ardemano, Bottaccio, Cantone, Casato, Andrea and G.P. Cima, Vincenzo Pellegrini and G.D. Rivolta. Edition: IIM, xxix (1995)

Bona, Valerio: *Otto ordini di litanie della Madonna che si cantano ogni Sabato nella Santa Casa di Loreto, concertate a doi chori, con le sue sinfonie inanzi, accommodate in modo, che le parti de gli instromenti sono per li sonatori, et le parti appartate anco per li cantori* (Venice: Giacomo Vincenti, 1619⁶). ?8 partbooks (lost), and basso continuo. Includes *sinfonias* and canzonas a 8 by Bona, Giovanni Gabrieli, G.G. Gastoldi, G.B. Riccio and Viadana

Flores praestantissimorum virorum a Philippo Lomatio (Milan: Filippo Lomazzo, 1626⁵). 4 partbooks, and organ partitura. Concludes with 7 canzonas by J.F. Cambiagho, G.P. Cima, Frisconi, G.D. Rivolta and Francesco Rognoni Taeggio

The following late source of popular Italian dance music merits listing on account of its retrospective nature, the rarity of such collections from the

period in question, its relationship with Cesare Negri's *Le gratie d'Amore* (1602), its choreographies, and its detailed bowings (related to Francesco Rognoni's *Selva de varii passaggii*, 1620)

Zanetti, Gasparo: *Il scolaro* (Milan: Carlo Camagno, 1645). Staff notation and tablature. Edition: J. Tyler, ed. (London, 1984)

With the growth of Italian music printing, the number of volumes devoted to the work of one composer grew rapidly. Below are listed some volumes where instrumental ensemble music forms a major part of the contents.

Buus, Jacques: *Recercari ... libro primo* (Venice: Antonio Gardane, 1547) and *Il secondo libro di ricercari* (Venice: Antonio Gardane, 1549). Edition: IIM, iii (1993)

Bendusi, Francesco: *Opera nova de balli* (Venice: Antonio Gardane, 1553)

Padovano, Annibale: *Il primo libro de ricercari a quattro voci* (Venice: Antonio Gardane, 1556, 2/Angelo Gardane, 1588 [incomplete]). Edition: IIM, iv (1994)

Conforti, Giovanni Battista: *Il primo libro de ricercari a quattro voci* (Rome: Valerio Dorico, 1558)

Ruffo, Vincenzo: *Capricci in musica a tre voci* (Milan: Francesco Moscheni, 1564)

Merulo, Claudio: *Il primo libro de ricercari da cantare, a quattro voci* (Venice: sons of Antonio Gardane, 1574). Edition: IIM, v (1987)

Malvezzi, Cristofano: *Il primo libro de ricercari a quattro voci* (Perugia: Pietroiacomo Petrucci, 1577) [incomplete]. Includes a *ricercare a 4* by Zazzerino. The contents are complete in score in *I-Fn* II.I.295, ff.38v-50

Mainerio, Giorgio: *Il primo libro de balli a quatro voci* (Venice: Angelo Gardane, 1578)

Maschera, Florentio: *Libro primo de canzoni da sonare, a quattro voci* (Brescia: Vincenzo Sabbio, ?1582 [lost], 2/1584, 3/Venice: Ricciardo Amadino, 1588, 4/Giacomo Vincenti, 1590 [lost; MS copy at *US-Wc*], 5/Angelo Gardane, 1593, 6/Milan: heirs of Francesco and Simon Tini, 1596 [incomplete], 7/Venice: Giacomo Vincenti, 1604 [incomplete], 8/Alessandro Raverii, 1607 [incomplete], 9/Bartolomeo Magni, 1621 [incomplete]) Edition: IIM, ix (1995) [1584 edn]

Bassano, Giovanni: *Fantasie a tre voci* (Venice: Giacomo Vincenti and Ricciardo Amadino, 1585) [incomplete] Edition: IIM, viii (1995)

Gabrieli, Andrea: *Sonate a cinque per istromenti* (Venice: Angelo Gardane, 1586) [lost]

Bassano, Giovanni: *Il fiore de caprici musicali a quatro voci, per sonar con ogni sorte di stromenti* (Venice: Giacomo Vincenti, 1588) [incomplete]

Gabrieli, Andrea: *Madrigali et ricercari ... a quattro voci* (Venice: Angelo Gardane, 1589, 2/1590 [incomplete]). Edition: IIM, viii (1995)

- Stivori, Francesco: *Ricercari a quattro voci* (Venice: Ricciardo Amadino, 1589) [incomplete]
- Luzzaschi, Luzzasco: *Ricercari a 4* (Venice: Angelo Gardane, 1580s) [lost]
- Vinci, Pietro: *Il secondo libro de motetti, e ricercari a tre voci, con alcuni ricercari di Antonio Il Verso suo discepolo* (Venice: heirs of Girolamo Scotto, 1591)
- Bona, Valerio: *Il secondo libro delle canzonette a tre voci con l'aggiunta di dodeci tercetti a note* (Venice: Ricciardo Amadino, 1592). Edition: IIM, viii (1995)
- Bariolla, Ottavio: *Capricci overo canzoni a quattro ... libro terzo* (Milan: heirs of Francesco and Simon Tini, 1594) [incomplete]. Edition: IIM, xii (1995)
- Stivori, Francesco: *Il secondo libro de ricercari a 4 voci* (Venice: Ricciardo Amadino, 1594) [lost]
- Usper, Francesco: *Ricercari et arie francesi a quattro voci* (Venice: Giacomo Vincenti, 1595). Edition: IIM, xi (1989)
- Banchieri, Adriano: *Canzoni alla francese a quattro voci per sonare dentrovi, un echo, & in fine una battaglia a otto, & dui concerti fatti sopra lieto godea ... libro secondo* (Venice: Ricciardo Amadino, 1596)
- Mazzi, Luigi: *Ricercari a quattro et canzoni a quattro, a cinque, et a otto voci* (Venice: Giacomo Vincenti, 1596)
- Raval, Sebastián: *Il primo libro di ricercari a quatro voci cantabili per liuti, cimbali, et viole d'arco, quattro o sei opere con parole spirituali, in canoni ad echo, ad otto, et a dodeci voci, che cantano in quattro parte coniunti et divisi chori, e ricercar in contreponti osservati sciolti, et in quattro fughe d'accordio di studi particolari, et utilissimi per studiosi* (Palermo: Giovan Antonio de' Franceschi, 1596)
- Cavaccio, Giovanni: *Musica ... ove si contengono due fantasie, che dan principio e fine all'opera, canzoni alla francese, pavana co'l saltarello, madrigali, & un proverbio non so se antico, o moderno, a quattro voci* (Venice, 1597)
- Gabrieli, Giovanni: *Sacrae symphoniae ... senis, 7, 8, 10, 12, 14, 15, & 16, tam vocibus, quam instrumentis* (Venice: Angelo Gardane, 1597)
- Borgo, Cesare: *Canzoni alla francese à 4. Lib 2* (Venice, 1599) [lost]
- Stivori, Francesco: *Ricercari, capricci et canzoni a quattro voci* (Venice: Ricciardo Amadino, 1599) [incomplete]
- Canale, Floriano: *Canzoni da sonare a quattro et otto voci ... libro primo* (Venice: Giacomo Vincenti, 1600). Edition: IIM, xiv (1988)
- Mortaro, Antonio: *Primo libro de canzoni da sonare a quattro voci* (Venice: Ricciardo Amadino, 1600, 2/1610 [incomplete]). Edition: IIM, xiii (1989)

Canale, Floriano: *Ricercari di tutti li tuoni con una battaglia alla francese a quattro voci* (Venice: Giacomo Vincenti, 1601)

Guami, Gioseffo: *Partidura per sonare delle canzonette alla francese* (Venice: Giacomo Vincenti, 1601). Score. Also published at Antwerp, 1612 (see §5)

Quagliati, Paolo: *Recercate, et canzone per sonare et cantare ... libro primo* (Rome: heirs of Nicolo Mutij, 1601). Edition: IIM, xv (1994)

Bonelli, Aurelio: *Il primo libro de ricercari et canzoni a quattro voci, con due toccate e doi dialoghi a otto* (Venice: Angelo Gardane, 1602)

Stivori, Francesco: *Madrigali et canzoni a otto voci* (Venice: Ricciardo Amadino, 1603) [incomplete]

Beretta, Lodovico: *Partitura del primo libro delle canzoni a quattro & otto voci da suonare* (Milan: Agostino Tradate, 1604). Score

Rognoni Taeggio, Giovanni Domenico: *Canzoni à 4. & 8. voci* (Milan: heirs of Simon Tini, and Filippo Lomazzo, 1605). Includes a canzona by Gasparo Costa. Edition: IIM, xvi (1992)

Mayone, Ascanio: *Primo libro di ricercari a tre voci* (Naples: Giovanni Battista Sottile, 1606). Edition: IIM, xviii (1995)

Troilo, Antonio: *Il primo libro delle canzoni da sonare ... a quatro et cinque voci* (Venice: Ricciardo Amadino, 1606). Edition: IIM, xvii (1989)

Merulo, Claudio: *Ricercari da cantare a quattro voci ... libro secondo* (Venice: Angelo Gardane and brothers, 1607). Edition: IIM, vi (1987)

Radino, Giulio: *Concerti per sonare et cantare* (Venice: Angelo Gardane, 1607) [incomplete]. Includes a canzona a 4 by Schröter

Rossi, Salamone: *Il primo libro delle sinfonie et gagliarde a tre, quatro, & a cinque voci* (Venice: Ricciardo Amadino, 1607)

Gussago, Cesario: *Sonate a quattro, sei, et otto, con alcuni concerti a otto, con le sue sinfonie da suonare avanti, & doppo secondo il placito, & commodo de sonatori* (Venice: Ricciardo Amadino, 1608). Edition: IIM, xx (1994)

Merulo, Claudio: *Ricercari da cantare a quattro voci ... libro terzo* (Venice: Angelo Gardane and brothers, 1608). Edition: IIM, vii (1987)

Rognoni Taeggio, Francesco: *Canzoni francese per sonar con ogni sorte de instramenti a quattro, cinque, et otto* (Milan: heirs of Agostino Tradate, 1608) [incomplete]. Includes canzonas by Francesco Rovigo and Riccardo Rognoni and Giovanni Domenico Rognoni Taeggio

Rossi, Salamone: *Il secondo libro delle sinfonie e gagliarde a tre voci, per sonar due viole, & un chittarrone con alcune delle dette à quattro, & à cinque, & alcune canzoni per sonar à quattro nel fine* (Venice: Ricciardo Amadino, 1608)

- Soderini, Agostino: *Canzoni à 4. & 8. voci ... libro primo, opera seconda* (Milan: heirs of Simon Tini, and Filippo Lomazzo, 1608). Includes a canzona by G.P. Olegio. Edition: IIM, xix (1992)
- Bottaccio, Paolo: *Il primo libro delle canzoni da suonare a quattro, & otto voci* (Venice: Angelo Gardane and brothers, 1609) [incomplete]
- Cima, Giovanni Paolo: *Canzoni, con sequenze & contrapunti doppii à 2. 3, 4* (Milan, 1609) [lost]
- Valentini, Giovanni: *Canzoni a 3, 5, 6 et 8 voci, libro primo* (Venice: Ricciardo Amadino, 1609) [incomplete]
- Viadana, Lodovico: *Sinfonie musicali a otto voci ... opera XVIII* (Venice: Giacomo Vincenti, 1610). Edition: IIM, xxi (1994)
- Bargnani, Ottavio: *Secondo libro delle canzoni da suonare a quatro, cinque, et otto voci* (Milan: heirs of Simon Tini, and Filippo Lomazzo, 1611)
- Franzoni, Amante: *Apparato musicale di messa, sinfonie, canzoni, motetti, & letanie della Beata Vergine, a otto voci ... opera quinta ... libro primo* (Venice: Ricciardo Amadino, 1613)
- Rossi, Salamone: *Il terzo libro de varie sonate, sinfonie, gagliarde, brandi, e corrente ... opera duodecima* (Venice: Alessandro Vincenti, ?1613 [date of dedication; no copy known], 2/1617 [lost], 3/1623, 4/1638 [lost])
- Rovigo, Francesco, and Trofeo, Ruggier: *Partitura delle canzoni da suonare a quattro, & a otto* (Milan: Filippo Lomazzo, c1613). Score. Edition: IIM, xxii (1988)
- Bona, Valerio: *Sei canzoni italiane da sonare concertate a doi chori in echo ... opera vigesima prima* (Venice: Giacomo Vincenti, 1614) [incomplete]
- Cangiasi, Giovanni Antonio: *Scherzi forastieri per suonare a quattro voci ... opera ottava* (Milan: Filippo Lomazzo, 1614). Edition: IIM, xxiv (1991)
- Riccio, Giovanni Battista: *Il secondo libro delle divine lodi accomodate per concertare nell'organo* (Venice: Ricciardo Amadino, 1614) [incomplete]
- Rognoni Taeggio, Francesco: *Aggiunta del scolare di violino & altri strumenti col basso continuo per l'organo* (Milan, 1614) [lost]
- [Corradini, Nicolò: *Ricercari a quattro voci* (1615)]. Score [lacking title-page in unique copy at I-Bc]. 12 ricercares a 4
- Gabrieli, Giovanni: *Canzoni et sonate ... a 3. 5. 6. 7. 8. 10. 12. 14. 15. & 22. voci* (Venice: Gardane, 1615)
- Kapsberger, Johann Hieronymus: *Libro primo de balli, gagliarde et correnti, a quattro voci* (Rome: Giovanni Battista Robletti, 1615). Not in *SartoriB*. Edition: IIM, xxv (1993)
- Kapsberger, Johann Hieronymus: *Libro primo di sinfonie a quattro ... raccolte dal Sig. Francesco di Gennaro* (Rome: Giovanni Battista Robletti, 1615)

Merula, Tarquinio: *Il primo libro delle canzoni a quattro voci per sonare ... aggiuntovi due alemane, & una corrente* (Venice: Bartolomeo Magni, 1615)

Puliti, Gabriello: *Lunario armonico perpetuo calculato al meridiano, & clima delle principali città d'Italia, a tre voci ... opera XVI* (Venice: Giacomo Vincenti, 1615) [incomplete]

Bernardi, Stefano: *Concerti academici con varie sorte di sinfonie a sei voci ... libro primo, opera ottava* (Venice: Giacomo Vincenti, 1616) [2 of the partbooks dated 1615]

Bonzanini, Giacomo: *Capricci musicali per cantare, e suonare a quattro voci* (Venice: Giacomo Vincenti, 1616)

Lappi, Pietro: *Canzoni da suonare ... a 4. 5. 6. 7. 8. 9. 10. 11. 12. & 13, libro primo, con partitura ... opera nona* (Venice: Gardane, 1616). Edition: IIM, xxvi (1990)

Kapsberger, Johann Hieronymus: *Capricci a due stromenti, tiorba e tiorbino* (Rome, 1617) [lost]. Not in *SartoriB*

Marini, Biagio: *Affetti musicali ... opera prima, nelle quale si contiene symfonie, canzon, sonate, balletti, arie, brandi, gagliarde & corenti, a 1. 2. 3* (Venice: Gardane, 1617)

Allegri, Lorenzo: *Il primo libro delle musiche* (Venice: Gardane, 1618). Score. Includes several dances a 5 and 6. Edition: IIM, xxvii (1995)

Grillo, Giovanni Battista: *Sacri concentus ac symphoniae ... 6. 7. 8. 12. voc* (Venice: Gardane, 1618). Not in *SartoriB*. Edition: IIM, xxviii (1988)

Marini, Biagio: *Madrigali et symfonie a una, 2. 3. 4. 5 ... opera seconda* (Venice: Gardane, 1618) [incomplete]

Priuli, Giovanni: *Sacrorum concentuum ... pars prima* (Venice: Gardane, 1618). Includes 10 canzonas and 2 sonatas

Cifra, Antonio: *Ricercari e canzoni franzese ... libro primo* (Rome: Luca Antonio Soldi, 1619) and *Ricercari e canzoni franzese ... libro secondo* (Rome: Luca Antonio Soldi, 1619). Score

Uesper, Francesco: *Compositioni armoniche nelle quali si contengono motetti, sinfonie, sonate, canzoni & capricci a 1. 2. 3. 4. 5. 6. 7. & 8. voci, con basso continuo, et in fine La battaglia a 8. per cantar e sonar ... opera terza* (Venice: Gardane, 1619) [lost]. Among the instrumental pieces were 2 by Gabriel Uesper

Marini, Biagio: *Arie, madrigali et corenti a 1. 2. 3. ... opera terza* (Venice: Gardane, 1620). Score

Riccio, Giovanni Battista: *Il terzo libro delle divine lodi musicali* (Venice: Gardane, 1620)

Vivarino, Innocentio: *Il primo libro de motetti ... da cantarsi a una voce, con otto sonate per il violone o altro simile stromento* (Venice: Gardane, 1620)

Castello, Dario: *Sonate concertate in stil moderno, per sonar nel organo overo spineta con diversi instrumenti, a 2. & 3. voci, con basso continuo, libro primo* (Venice: Gardane, 1621 [lost], 2/1629 [partitura lost], 3/Francesco Magni, 1658). Also published at Antwerp, 1658

Rossi, Salamone: *Il quarto libro de varie sonate sinfonie, gagliarde, brandi, e corrente per sonar due violini, et un chitarrone o altro stromento simile* (Venice: Alessandro Vincenti, 1622 [incomplete], 2/1642)

Corradini, Nicolò: *Partitura del primo libro de canzoni francese a 4. & alcune suonate* (Venice: Bartolomeo Magni, 1624). Score

Puliti, Gabriello: *Fantasie, scherzi et capricci da sonarsi in forma di canzone, con un violino solo o vero cornetto con il basso principale ... opera decimanona* (Venice: Alessandro Vincenti, 1624). Only the solo partbook survives

Rognoni Taeggio, Francesco: *Correnti e gagliarde a 4 con la quinta parte ad arbitrio* (Milan, 1624) [lost]

Picchi, Giovanni: *Canzoni da sonar con ogni sorte d'istromenti a due, tre, quattro, sei, & otto voci, con il suo basso continuo* (Venice: Alessandro Vincenti, 1625)

Banchieri, Adriano: *Il virtuoso ritrovo academico del dissonante, pubblicamente praticato con varati concerti musicali a 1. 2. 3. 4. 5. voci o stromenti ... opera XLIX* (Venice: Bartolomeo Magni, 1626)

Buonamente, Giovanni Battista: *Il quarto libro de varie sonate, sinfonie, gagliarde, corrente, e brandi per sonar con due violini & un basso di viola* (Venice: Alessandro Vincenti, 1626)

Marini, Biagio: *Sonate, symphonie, canzoni, pass'emezzi, baletti, corenti, gagliarde, & retornelli, a 1. 2. 3. 4. 5. & 6. voci, per ogni sorte d'instrumenti; un capriccio per sonar due violini quatro parti; un ecco per tre violini, & alcune sonate capricciose per sonar due e tre parti con il violino solo, con altre curiose & moderne inventioni, opera ottava* (Venice: Gardane, 1626 [changed to 1629]) [incomplete]

Biumi, Giacomo Filippo: *Fantasie a 4. voci* (before 1627) [lost] and *Partito delle canzoni alla francese a 4. et a 8. con alcune arie de correnti a 4 ... libro primo, opera seconda* (Milan: Gratiadio Ferioli, 1627). Score [partbooks lost]

Frescobaldi, Girolamo: *Il primo libro delle canzoni ad una, due, tre, e quattro voci* (Rome: Giovanni Battista Robletti [partbooks] and Paolo Masotti [score], 1628, rev. 2/Venice: Alessandro Vincenti, 1634 [partbooks]). An edition of 1623 is erroneously recorded in *SartoriB*

Grandi, Ottavio Maria: *Sonate per ogni sorte di stromenti, a 1. 2. 3. 4. & 6, con il basso per l'organo ... opera seconda* (Venice: Gardane, 1628) [incomplete]

Possenti, Pellegrino: *Concentus armonici duobus, tribus, & quatuor instrumentis concertati* (Venice: Gardane, 1628) [incomplete]

Buonamente, Giovanni Battista: *Il quinto libro de varie sonate, sinfonie, gagliarde, corrente, & ariette per sonar con due violini, & un basso di viola* (Venice: Alessandro Vincenti, 1629) [incomplete]

Castello, Dario: *Sonate concertate in stil moderno ... libro secondo* (Venice: Gardane, 1629 [incomplete], 2/Bartolomeo Magni, 1644). Also published at Antwerp, 1656

Montalbano, Bartolomeo: *Sinfonie ad uno, e doi violini, a doi e trombone, con il partimento per l'organo, con alcune a quattro viole* (Palermo: Giovanni Battista Maringo, 1629)

Scarani, Giuseppe: *Sonate concertate a due, e tre voci ... libro primo, opera prima* (Venice: Gardane, 1630) [incomplete]

Many treatises have music examples which seem to be complete pieces, possibly with a life of their own away from theoretical sources. One or two of these contain instrumental ensemble music.

Perugia, Biblioteca Comunale, 1013 (M36) (copied by Johannes Materanensis, Venice, 1509). Contains treatises on plainchant, mensuration, counterpoint and proportional notation. The section on proportions (ff.78–123) is illustrated with numerous lengthy musical examples *a 2* (a few *a 3*), including 2 anon. *La Spagna* settings and several other compositions apparently instrumental in conception. Edition: O. Gombosi, ed.: *Compositioe di Meser Vincenzo Capirola* (Neuilly-sur-Seine, 1955), pp.xxxviii ff [incl. *La Spagna* settings]. Literature: A. Seay: *Quaestiones et solutiones* (Colorado Springs, CO, 1977) [incl. facs.]; B.J. Blackburn: 'A Lost Guide to Tinctoris's Teachings Recovered', *EMH*, i (1981), 29–116; N. Bridgman: 'De l'attribution à Tinctoris des exemples musicaux du *Liber de arte contrapuncti*', *A Festschrift for Albert Seay: Essays by his Friends and Colleagues*, ed. M.D. Grace (Colorado Springs, CO, 1982), 33–44

Ortiz, Diego: *Trattado de glosas sobre clausulas y otros generos de puntos en la musica de violones* (Rome: Valerio Dorico, 1553, repr. 1553 with Italian title, prefatory material and textual commentary). Includes several ricercares for viol and keyboard. Edition: M. Schneider (Berlin, 1913, rev. 3/1961/R) [part facs.]. Literature: J. Savall: 'Contribución al estudio de la obra instrumental de Diego Ortiz', *Musica antiqua*, ii (1986), 17–26; iii (1986), 40–51

Caroso, Fabritio: *Il ballarino* (Venice: Francesco Ziletti, 1581, rev. edns under the title *Nobiltà di dame*, 1600, 1605 and 1630). Treatise on dancing, the first part containing instructions, the second containing the choreography and music of 83 dances. The first 22 dances are arranged for lute and one instrument; the remainder are arranged for solo lute. Facsimile: (New York, 1967). Edition: *Courtly Dance in the Renaissance*, ed. J. Sutton (text), F.M. Walker (music) (New York, 1995). Literature: M. Dolmetsch: *Dances of Spain and Italy from 1400 to 1600* (London, 1954)

Angleria, Camillo: *La regola del contraponto, e della musical compositione* (Milan: Giorgio Rolla, 1622). Includes ricercares and canons *a 2–5* by Angleria and G.P. Cima

Throughout the period two-part compositions (bicinia) and canons tend to be associated with musical pedagogy. In many cases those without words are indistinguishable in musical style from those with words. Thus the contents of some of the following sources stand on the borderline between instrumental and vocal music.

Eustachio Romano: *Musica* (Rome: Johannes Jacobi, 1521). 45 compositions a 2 without title or words, though a few have concordances with vocal music

Licino, Agostino: *Primo libro di duo cromatici* (Venice: Antonio Gardane, 1545, 2/heirs of Girolamo Scotto, 1586) [incomplete]) and *Il secondo libro di duo cromatici* (Venice: Antonio Gardane, 1546). Each 2 partbooks

Lupacchino, Bernardino, and Tasso, Gioan Maria: *Il primo libro a due voci* (?2 Venice: Antonio Gardane, 1559²⁴ [S lost], 3/Girolamo Scotto, 1560, 4/Scotto, 1562 [T lost], 5/Claudio Merulo, 1568 [S lost], 6/Giacomo Vincenti and Ricciardo Amadino, 1584 [T lost], 7/Amadino, 1587, 8/Milan: Francesco Tini and heirs of Simon Tini, 1590 [S lost], 9/Venice: Giacomo Vincenti, 1591, 10/Angelo Gardane, 1594 [T lost], 11/Giacomo Vincenti, 1607, 12/Ricciardo Amadino, 1615, 13/Gardane, 1616 [S lost], 14/Rome: Luca Antonio Soldi, 1620, 14–20/various publishers, 1642–88). 2 partbooks

Vinci, Pietro: *Il primo libro della musica a due voce* (Venice: Girolamo Scotto, 1560, 2/1586). 2 partbooks

Lupacchino, Bernardino, and Tasso, Gioan Maria: *Il primo libro a note negre a due voci* (Venice: Girolamo Scotto, 1565). 2 partbooks [S lost]. 35 duos, some reprinted from Lupacchino and Tasso, *Il primo libro a due voci* (1559; see above)

Infantas, Fernando de las: *Plura modulationum genera quae vulgò contrapuncta appellantur super excelso gregoriano cantu* (Venice: Girolamo Scotto, 1579). 100 canons in 2–8 parts over the cantus firmus 'Laudate Dominum omnes gentes', all but 11 without words. On the last page are 3 further canons, 2 on different plainsongs and one entitled 'Duo'

Lassus, Orlande de: *Motetti et ricercari ... a due voci* (Venice: Angelo Gardane, 1579 [T lost], 2/1585, 3/Giacomo Vincenti, 1586, 4/Vincenti, 1589, 5/Vincenti, 1610). 2 partbooks. Same contents as Munich edition of 1577 (see §4), except that wordless pieces are labelled 'ricercare'

Galilei, Vincenzo: *Contrapunti a due voci* (Florence: Giorgio Marescotti, 1584). 2 partbooks. 29 compositions a 2 without words or titles. Literature: A. Einstein: 'Vincenzo Galilei and the Instructive Duo', *ML*, xviii (1937), 360–68

Guami, Francesco: *Ricercari a due voci* (Venice: Angelo Gardane, 1588). 2 partbooks. 23 compositions

Metallo, Grammatio: *Ricercari a due voci* (Venice: Giacomo Vincenti, ?1591 [lost, if it ever existed], 2/1595 [lost], 3/Ricciardo Amadino, 1605 [T lost], 4/Amadino, 1609, rev. 5/Amadino, 1614, rev. 6/Naples: Gargano and Nucci, 1617 [T lost, except pp.39 and 46], 7/Venice: Bartolomeo Magni,

1620 [T lost], 8/Magni, 1626, 9–16/various publishers, 1639–85). 2 partbooks. 1605 edition contains 36 compositions, wordless except for text incipits, and a canon a 2. The 1614, 1620 and 1626 editions are expanded to contain 44 ricercares and the same canon. Further variations in content occur in the 1617, 1639 and subsequent editions; for details see *SartoriB*

Il Verso, Antonio: *Il primo libro della musica a due voci* (Palermo, 1596). Edition: P.E. Carapezza: *Musiche strumentali didattiche* (Rome, 1971)

Fonghetto, Paolo: *Capricij, et madrigali ... a due voci* (Verona: Francesco dalle Donne and Scipione Vargnano, 1598). 2 partbooks. 9 duos with Italian words, and 16 without words

Gastoldi, Giovanni Giacomo, and others: *Il primo libro della musica a due voci* (Milan: heirs of Simon Tini, and Giovanni Francesco Besozzi, 1598). 2 partbooks. 20 instrumental duos by Gastoldi, 2 each by Girolamo Baglioni, Cantone, G.P. Cima, Riccardo Rognoni, Giovanni Domenico Rognoni Taeggio and Orfeo Vecchi, and 4 anon. duos. Editions [selections]: E. Doflein, ed.: *Spielmusik für Violine: alte Musik*, ii (1932); HM, xxiii–xxiv (1949)

Calì, Giovan Battista: *Il primo libro di ricercari a due voci* (Venice: Ricciardo Amadino, 1605). 2 partbooks

Zuccharo, Anibale: *Ricercate a due voci ... libro primo* (Venice: Alessandro Raverii, 1606). 2 partbooks. Includes one work a 3

Cavi, Pietro Paolo da: *Il primo libro di ricercari a due voci* (Rome: Bartolomeo Zannetti, 1608, 2/Luca Antonio Soldi, 1620). 2 partbooks

Sangiorgio, Pietro: *Il primo libro de capricci a due voci* (Venice: Alessandro Raverii, 1608). 2 partbooks

Troilo, Antonio: *Sinfonie, scherzi, ricercari, capricci, et fantasie, a due voci* (Venice: Ricciardo Amadino, 1608). 2 partbooks

Bianco, Giovanni Battista: *Musica a due voci utilissima per instruir i figliuoli a cantar sicuramente in breve tempo, & commodi per sonar con ogni sorte di strumenti* (Venice: Giacomo Vincenti, 1610). 2 partbooks

Bartei, Girolamo: *Il primo libro de ricercari a due voci ... opera duodecima* (Rome: Bartolomeo Zannetti, 1618, 2/Ancona, 1674). 2 partbooks

Mussi, Giulio: *Il primo libro delle canzoni da sonare a due voci ... opera quinta ... et nel fina una toccata in ecco a doi soprani* (Venice: Alessandro Vincenti, 1620, 2/1625 [B and bc alone extant]). 2 partbooks and basso continuo

De Spagnolis, Giovanni Camillo: *Il primo libro delle ricercate a due voci con alcuni curiosi canoni a due, tre, & a quattro voci ... opera terza* (Naples: Ottavio Beltrano, 1626). 2 partbooks

The following sources contain relatively few instrumental ensemble pieces, being devoted primarily to other kinds of music.

Manuscripts: I-Bc Q38 (end of 16th century; see E.E. Lowinsky: 'Early Scores in Manuscript', *JAMS*, xiii, 1960, pp.126–73), *F-Pn* Rés.Vma.851 ('Bourdeney MS', end of 16th century; see O. Mischiati: 'Un antologia manoscritta in partitura del secolo XVI', *RIM*, x, 1975, pp.265–328); A. Newcomb: 'The Anonymous Ricercars of the Bourdeney Codex', *Frescobaldi Studies: Madison, WI*, 1983, 97–123

Prints (for further details see *BrownI* and *SartoriB*): *Motetta trium vocum* (Gardane, 1543, 2/1551, 3/1569), Scotto (1562 [lost]), V. Galilei (1568, rev. 2/1584), N. Vicentino (1572), M. Ingegneri (1579, 2/1584), L. Agostini (1583), J. Peetrinus (1583 [incomplete]), Andrea and Giovanni Gabrieli (1587), Andrea Gabrieli and Annibale Padovano (1590, 2/1592, 3/1594 [lost]), O. Scaletta (1590), O. Vecchi (1590), 2/1595, 3/1611 [incomplete]), L. Viadana (1590 [incomplete]), C. Malvezzi (1591; music for the wedding of Ferdinando de' Medici and Christine of Lorraine), S. Raval (1593), G. Metallo (1594 [lost]), G. Aichinger (1595), A. Banchieri (1595), A. Marino (1597 [incomplete]), J. Handl (1598), L. Bellanda (1599), G. Fattorini (1601 [incomplete]), L. Viadana (1602 [incomplete], 2/1605, 3/1607 [incomplete], 4/1612), C. Antegnati (1603), A. Falcone (1603), G. Moro (1604, 2/Antwerp, 1613 [incomplete], 3/Antwerp, 1621 [incomplete]), O. Scaletta (1604 [incomplete]), A. Balbi (1606), A. Il Verso (1606 [incomplete]), A. Banchieri (1607), A. Caterina (1609), P. Fonghetto (1609), E. Porta (1609), G.P. Cima (1610), A. Mortaro (1610), A. Franzoni (1611), N. Zielenski (1611 [incomplete]), A. Banchieri (1612), G.A. Cangiasi (1612 [incomplete; instrumental piece lost]), G.B. Riccio (1612), Giulio Belli (1613, 2/Frankfurt, 1621), S. Bernardi (1613, 2/1623), G. Ghizzolo (1613), A. Grandi (i) (1613 [incomplete], rev. 2/1617 [incomplete], 3/1619 [incomplete], 4/1623, 5/1628), S. Patta (1613), E. Porta (1613 [incomplete]), A. Brunelli (1614), A. Coma (1614), A. Franzoni (1614 [incomplete]), G. Ghizzolo (1614), P. Lappi (1614 [incomplete], 2/Frankfurt, 1621, 3/Antwerp, 1622), F. Usper (1614 [incomplete]), A. Borsaro (1615 [incomplete]), M. da Gagliano (1615), F. Ugoni (1616), A. Brunelli (1617), Francesco Milleville (1617 [2 publications, 1 incomplete]), P. Vitali (1617), Lilia sacra (Vincenti, 1618), G.C. Gabussi and V. Pellegrini (1619 [2 publications]), G. Ghizzolo (1619, 2/1622 [incomplete]), G. Priuli (1619), A. Banchieri (1620), E. Porta (1620), S. Bernardi (1621, 2/1627), P.M. Lamoretti (1621), F. Turini (1621 [incomplete], rev. 2/1624, rev. 3/1624), C. Milanuzzi (1622), C. Merulo (1623 [incomplete]), F. Vitali (1623), S. Bernardi (1624 [incomplete]), T. Merula (1624 [incomplete]), A. Brunelli (1626), G. Rovetta (1626 [incomplete], 2/1641), M.A. Grancino (1627 [incomplete]), F. Bellazzo (1628), T. Cecchino (1628 [incomplete]), T. Merula (1628), P. Lappi (1629), G. Pietragrua (1629), ?C. Rusca (1630 [lost])

Sources of instrumental ensemble music to 1630

3. France.

Very little French instrumental ensemble music survives from this period, and that apparently only in printed collections. The larger part, particularly in the earlier years, comprises ensemble dance settings, from the presses of Attaignant and Du Chemin.

Volumes printed in Paris by Pierre Attaignant: *Dixhuit basses dances* (1530) contains dances for solo lute, of which a few have the melody

(called 'subjectum') notated separately in staff notation, and may be intended for ensemble performance. Edition: D. Heartz, ed.: *Preludes, Chansons and Dances for Lute* (Neuilly-sur-Seine, 1964). *Six gaillardes et six pavanes avec treze chansons musicales a quatre parties* (1530) and *Neuf basses dances, deux branles, vingt et cinq pavannes, avec quinze gaillardes en musique a quatre parties* (1530, ?2/1538 [lost]). Each 4 partbooks. In spite of the latter title one of the dances is a 5 and one a 6. Edition: F.J. Giesbert, ed.: *Pierre Attaignant: Pariser Tanzbuch aus dem Jahre 1530* (Mainz, 1950). Conseil, Jean: *Livre de dancieries à six parties* (1543 [lost]). This may be the first of a series of titles of which vols.iii–vi were edited by Gervaise and vii by Du Tertre. *Second livre ... a quatre parties* (1547). Includes one dance a 5. Gervaise, Claude: *Troisième livre de dancieries a quatre et cinq parties* (1556). Edition: E. Mohr: *Die Allemande* (Zürich, 1932) [selected almans]. *Quart livre de dancieries a quatre parties* (1550). Includes dances a 5. *Cinquiesme livre de dancieries, a quatre parties, contenant dix bransles gays, huict bransles de Poictou, trentecinq bransles de Champaigne* (1550). *Sixième livre de dancieries, mis en musique a quatre parties* (1555). Includes a dance pair a 5. Du Tertre, Etienne: *Septième livre de dancieries, mis en musique a quatre parties* (1557; ff.20 to end missing from unique copy at F-Pn). 27 dances survive, including 2 pairs a 5. Editions of the *Livres de dancieries*: MMRF, xxiii (1908) [selection]; B. Thomas (London, 1972–5). Literature: D. Heartz: *Sources and Forms of the French Instrumental Dance in the Sixteenth Century* (diss., Harvard U., 1957); D. Heartz: *Pierre Attaignant, Royal Printer of Music* (Berkeley and Los Angeles, 1969)

Volumes printed in Paris by Nicolas Du Chemin: Estrée, Jean d': *Premier livre de danseries. Second livre de danseries. Tiers livre de danseries*. (1559 [A and T lost]). All a 4 except for one a 5 and 2 a 6 in the third book. *Quart livre de danseries* (1564 [B alone extant; unique copy at GB-Lbl lacks f.21]). Dances a 4, 5 and 6. Literature: P. Nettl: 'Die Tänze Jean d'Estrees', *Mf*, viii (1955), 437–45; D. Heartz: *Sources and Forms of the French Instrumental Dance in the Sixteenth Century* (diss., Harvard U., 1957); C.M. Cunningham: *Estienne du Tertre: scavant musicien, Jean d'Estree: joueur de hautbois du roy, and the Mid-Sixteenth-Century Franco-Flemish Chanson and Ensemble Dance* (diss., Bryn Mawr College, 1969)

Beaujoyeux, Balthasar de: *Balet comique de la Royne* (Paris: Le Roy, Ballard & Patisson, 1582). Description of the theatrical entertainments for the wedding of the Duke of Joyeuse, including 4 instrumental pieces a 5 and one a 12. Facsimile: (Turin, 1962). Edition: C. and L. MacClintock (Rome, 1971) [Eng. trans.]. Literature: H. Prunières: *Le ballet de cour en France* (Paris, 1914); F.A. Yates: *The French Academies of the Sixteenth Century* (London, 1947); O. Bonniffet: 'Esquisses du ballet humaniste (1572–1581)', *Cahiers de l'IRHMES*, i (1992), 15–51

Arbeau, Thoinot: *Orchésographie* (Langres: J. des Preyz, 1588, 2/1589, repr. 1596, 3/1597). Treatise on dancing, including the complete melodies of 44 dances, and one pavan a 4. Facsimile: (Langres, 1988). Edition: J. Sutton (New York, 1967). Literature: E.P. Barker: 'Master Thoinot's Fancy', *ML*, xi (1930), 383–93; A. Mary: "L'Orchésographie" de Thoinot Arbeau', *Les trésors des bibliothèques de France*, ed. R. Cantinelli and A. Boinet, v

(1935), 85–99; Y. Guilcher: 'Les différentes lectures de *l'Orchésographie* de Thoinot Arbeau', *Le recherche en danse*, i (1982), 39–49; J. Sutton: 'Triple Pavans: Clues to Some Mysteries in 16th-Century Dance', *EMc*, xiv (1986), 175–81

Relatively few volumes contain fantasias and other polyphonic forms.

Musicque de joye (Lyons: Jacques Moderne, [1540s]). 4 partbooks. 22 ricercares by Willaert, Segni and others (of which 19 were also printed in *Musica nova* (Venice, 1540); see §2), followed by 29 anon. dances. All the compositions are *a 4* except the 8th ricercare which is *a 3*. Facsimile: (Peer, 1991). Editions: F.J. Giesbert, ed.: *Jacques Moderne: Fröhliche Musik (Musique de joye)* (Kassel, 1934) [all the dances]; F.J. Giesbert, ed.: *Instrumental-Fantasien des 16. Jahrhunderts für vierstimmigen Blockflöten-, Violen-, oder Fidelchor* (Kassel, 1954) [selected ricercares]

Lassus, Orlande de: *Moduli duarum vocum nunquam hactenus editi Monachii Boioariae* (Paris: Le Roy & Ballard, 1578, 2/Robert and Pierre Ballard, 1601). 2 partbooks. Same contents as Munich edition of 1577 (see §4) except that wordless pieces are labelled 'fantaisie'

3 sets of partbooks printed in Paris by Pierre Ballard: Du Caurroy, Eustache: *Fantasies a III, IIII, V et VI parties* (1610; fig.2). Guillet, Charles: *Vingt-quatre fantaisies a quatre parties disposées selon l'ordre des douze modes* (1610). Le Jeune, Claude: *Second livre des meslanges* (1612, 2/1617 [according to *FétisB*; lost]). Includes 3 fantasias, 2 *a 4* and one *a 5*. Literature: D. Launay: 'La fantaisie en France jusqu'au milieu du XVIIe siècle', *La musique instrumentale de la Renaissance: Paris 1954*, 327–8; A. Cohen: 'The Fantaisie for Instrumental Ensemble in 17th-century France – its Origin and Significance', *MQ*, xlviii (1962), 234–43

Sources of instrumental ensemble music to 1630

4. Germany.

Although not strictly-speaking sources of instrumental ensemble music, some 15th- and early 16th-century keyboard MSS include intabulations of significant quantities of textless part-music. The most important are *A-Wn* 5094, *D-Mbs* Cim.352b (Buxheim Organ MS), *D-Bsb* 40026 (Kleber MS), *CH-SGs* 530 (Fidolin Sicher's organ book). For further details see [Sources of keyboard music to 1660, §2\(iii\)](#). Several other early German sources, while devoted chiefly to vocal music, contain a few apparently instrumental pieces. With the passage of time the instrumental pieces become more distinct, often being labelled 'canzona', for example.

Kraków, Biblioteka Jagiellonska, Mus.ms.40098 (Glogauer Liederbuch, ?Kloster der Augustiner-Chorherren, Sagan (Silesia), possibly owned by Andreas Ritter, c1480). 3 partbooks. Includes 61 wordless compositions; some have been identified as French chansons, but at least 15 seem to be instrumental in origin. Facsimile: RMF, vi (1986). Edition: EDM, 1st ser., iv (1936), viii (1937), lxxxv–lxxxvi (1981) [wordless pieces all in iv]. Literature: H. Ringmann: 'Das Glogauer Liederbuch (um 1480)', *ZMw*, xv (1932–3), 49–60; H. Braun: 'Volksliedhaftes im Glogauer Liederbuch', *Jb für musikalische Volks- und Volkerkunde*, vi (1972), 77–88; J. Cerny: 'Petrus Wilhelmi de Grudencz', *Hudební veda*, xii (1975), 195–238, Eng. trans. in

Musica Antiqua IV: Bydgoszcz 1975, 91–103 [proposes Wilhelmi's authorship of the MS]; L. Hoffmann-Erbrecht: 'Auf den Spuren des Schreibers der Glogauer Handschrift (ca. 1480)', *Augsburger Jb für Musikwissenschaft*, vii (1990); *StrohmR*

Leipzig, Universitätsbibliothek, 1494 (Apel Codex, late 15th century). Choirbook. Includes several wordless pieces, some of which are of instrumental origin, e.g. Isaac's *La morra a 3* (f.85v), and an anon. *La Spagna* setting *a 3* (f.63v) also in *PL-Wu Rps.Mus.58*; see below. Edition: EDM, 1st ser., xxxii–xxxiv (1956–75). Literature: H. Riemann: 'Der Mensural-codex des Magister Nikolaus Apel', *KJb*, xii (1897), 1–23

Linz, Studienbibliothek, 529 (Tyrol, c1490). Fragment, including music for instrumental ensemble. Literature: W.L. Smith: 'An Inventory of pre-1600 Manuscripts, Pertaining to Music in the Bundesstaatliche Studienbibliothek (Linz, Austria)', *FAM*, xxvii (1980), 162–9; R. Strohm: 'Native and Foreign Polyphony in Late Medieval Austria', *MD*, xxxviii (1984), 205–30

Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus.ms.40021 (formerly Z 21) (end of 15th century). Choirbook. Includes several pieces without words. Literature: M. Just: *Der Mensuralkodex Mus.ms.40021 der Staatsbibliothek Preussischer Kulturbesitz Berlin* (Tutzing, 1975)

Warsaw, Biblioteka Uniwersytecka, Rps.Mus.58 (formerly *PL-WRu* Mf.2016) (? Silesian-Bohemian border, c1500). Choirbook. At least 2 compositions are instrumental: a setting *a 2* of *De tous biens plaine* [?1 voice for lute] and a setting *a 3* of *La Spagna* (also in *D-LEu* 1494; see above). Literature: F. Feldmann: 'Zwei weltliche Stücke des Breslau Codex Mf. 2016', *ZMw*, xiii (1930–31), 252–66 [incl. transcr. of *De tous biens plaine*]; F. Feldmann: *Der Codex Mf. 2016 des musikalischen Instituts bei der Universität Breslau* (Breslau, 1932)

Heilbronn, Gymnasialbibliothek, X, 2 (early 16th century). Partbook. Bassus of 31 wordless compositions *a 3*, of which some are probably instrumental in origin, e.g. Isaac's *Helas* and *La morra*, Obrecht's *Si sumpsero*, Senfl's *Das Lang*, and the anon. *La stangetta*, *Si dormiero* and *Si bibero*. Literature: M. Staehelin: 'Zum Egenolff-Discantband der Bibliothèque Nationale in Paris', *AMw*, xxiii (1966), 93–109

St Gall, Stiftsbibliothek 462 (Liederbuch des Johannes Heer von Glarus, early 16th century). Choirbook. Includes several wordless pieces, mostly of vocal origin but including such instrumental pieces as Isaac's *Der Hund* and *La morra*, and Alexander Agricola's *Caecus*. Edition: *SMD*, v (1967)

Augsburg, Staats- und Stadtbibliothek, 2° 142a (1505–14). Choirbook. Includes several anon. pieces without words or title, some of which are certainly instrumental, e.g. *La gambetta a 3* (f.18v, exceptionally headed *Mantuanner dantz de schallter cel*), *Passamezzo moderno a 3* (f.20), *La monina a 3* (f.20v), *Passamezzo antico caminata a 4* (f.21), Obrecht's *Si sumpsero a 3* (f.31v). Edition: *Das Augsburger Liederbuch*, ed. L. Jonas (Munich, 1983)

St Gall, Stiftsbibliothek, 461 (Fridolin Sicher's MS, c1515). Choirbook. 49 compositions *a 3–5*, all without words. Facsimile: *The Songbook of Fridolin*

Sicher (Peer, 1996). Edition: F.J. Giesbert, ed.: *Ein altes Spielbuch ... Liber Fridolini Sichern* (Mainz, 1936)

Regensburg, Proske-Bibliothek, C.120 (Petrus Pernner MS, Innsbruck, 1518–19, Augsburg, 1520–21, part copied by Lucas Wagenrieder). Choirbook. Includes over 100 compositions, three-quarters of which are without words and include some pieces of instrumental origin. Literature: R. Birkendorf: *Der Codex Pernner: Quellenkundliche Studien zu einer Musikhandschrift des frühen 16. Jahrhunderts* (Augsburg, 1994)

Munich, Universitätsbibliothek, 4° 718 (Mathematics and Tablature Book of Jorg Weltzell, 1523–4). Includes songs (some incomplete) by Hofhaimer, Senfl and others, set in tablature for viols

Vienna, Österreichische Nationalbibliothek, 18810 (copied by Lukas Wagenrieder, c1524–33). 5 partbooks. Includes some wordless *carmina a 3* and *a 4* by Alexander Agricola, Hofhaimer, Isaac, La Rue, Senfl and anon. (cf *D-Mu 8° 328–31* below). Facsimile: *Collection of German, French and Instrumental Pieces* (Peer, 1987). Edition: J. Robison: *Vienna, Nationalbibliothek Manuscript 18810: A Transcription of the Unpublished Pieces with Comments on Performance Practices in Early Sixteenth-Century Germany* (DMA diss., Stanford U., 1975)

Munich, Universitätsbibliothek, 8° 328–31 (formerly Cim.44a) (copied by Lukas Wagenrieder, ?Munich, owned by Heronimus Weber and dated 1527). 4 partbooks. Includes a few wordless *carmina a 3* and *a 4* by Hofhaimer, Isaac and La Rue (concordant with *A-Wn 18810* above). Literature: D. Smithers: 'A Textual–Musical Inventory and Concordance of Munich University MS 328–331', *RMARC*, no.8 (1970), 34–89

[3 anon. untitled collections] (Frankfurt: Christian Egenolff, c1532–5). Partbooks [S alone extant]. The unique copies in *F-Pn* are bound together in a single volume (Rés.Vm⁷504). The entire contents are without words except for text incipits, and the 3rd collection includes several pieces probably of instrumental origin. Literature: N. Bridgman: 'Christian Egenolff, imprimeur de musique', *AnnM*, iii (1955), 77–177; M. Staehelin: 'Zum Egenolff-Discantband der Bibliothèque Nationale in Paris', *AMw*, xxiii (1966), 93–109 [not in *BrownI*]

Trium vocum carmina (Nuremberg: Hieronymus Formschneider, 1538). 3 partbooks. 100 compositions *a 3* without words, title or attribution (some of this information supplied by hand in the 2 surviving copies at *D-Bhm* and *Ju*), of which several are probably instrumental in origin. Literature: K. Holzmann: *Hieronymus Formschneiders Sammeldruck Trium Vocum Carmina* (diss., U. of Freiburg, 1956)

Zwickau, Ratsschulbibliothek, LXXVIII, 3 (1st half of 16th century). 3 partbooks. 26 compositions *a 3* without words, including some of instrumental origin Literature: H.M. Brown: 'Music for a Town Official in Sixteenth-Century Zwickau', *Musica antiqua VII: Bydgoszcz 1985*, 479–92

Munich, Bayerische Staatsbibliothek, Mus.ms.1516 (south Germany, c1540). 4 partbooks. 161 compositions, all but one without words, including a few dances and other pieces probably of instrumental origin. Edition: B.A.

Whisler: *Munich Mus. ms. 1516: a Critical Edition* (diss., U. of Rochester, NY, 1974)

Copenhagen, Kongelige Bibliotek, Gl.Kgl.Sml.1872–4° (Königsberg, c1540–50). 7 partbooks. Written for the wind players of Duke Albrecht of Prussia. Vocal compositions a 5–8, all without words except for text incipits. There are also some dances and other pieces of probable instrumental origin, including anon. settings a 5 of *La Spagna* (found elsewhere as a vocal composition, *Propter peccata*, attributed to Josquin) and *T'Andernaken* [bassus specifies 'Krumbhörner']. Edition: *Josquin Desprez: Wereldlijke werken*, v (Amsterdam, 1968). Literature: J. Foss: 'Det Kgl. Cantoris Stemmebøger A.D. 1541', *Aarvog for musik* 1923, 24

Copenhagen, Kongelige Bibliotek, Gl.Kgl.Sml.1873–4° (Königsberg, c1540–50). 5 out of 6 partbooks [A lost]. Companion to the previous set. At the end several dances have been somewhat haphazardly added. Literature: J. Foss: 'Det Kgl. Cantoris Stemmebøger A.D. 1541', *Aarvog for musik* 1923, 24

Basle, Universitätsbibliothek, F.X.17–20 (c1555–60). 4 partbooks. Includes an instrumental setting a 4 of *La bataglia*

Regensburg, Proske-Bibliothek, A.R.940/41 (1557–9). 5 partbooks. Sacred and secular music a 2–6, and a 8, with Latin, German and French words. Several compositions without words, some of vocal origin, some probably instrumental including 2 dances a 4 (1 by Othmayr) and 1 a 3, and 13 pieces a 4 (one each by Finck and Keutzenhoff, the rest anon.) which may be instrumental *carmina*. Edition: HM, cxxxvii–cxxxviii (1956–7). Literature: W. Brennecke: *Die Handschrift A.R. 940/41 der Proske-Bibliothek zu Regensburg* (Kassel, 1953); W. Brennecke: 'Musique instrumentale d'après un manuscrit allemand', *La musique instrumentale de la Renaissance: Paris 1954*, 127–37

Ulm, Bibliothek der Von Schermarschen Familienstiftung, 236a–d (laid out by Johann and Werner Schermer, Wittenberg, ?c1560). Includes some instrumental dances, all a 4. Literature: A. Wendel: *Eine studentische Musiksammlung der Reformationszeit: Die Handschrift Misc. 236a–d der Schermer-Bibliothek in Ulm* (Baden-Baden, 1993)

Kraków, Biblioteka Jagiellonska, Berlin, Staatsbibliothek, Musi.ms.40027 (formerly Z 27) (Owned and compiled by Adam Gumpelzhaimer, 1599–1617). Score. Includes a wordless composition a 5 by Christian Erbach. Literature: R. Charteris: *Adam Gumpelzhaimer's Little-Known Score-Books in Berlin and Kraków* (Neuhausen, 1996)

Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus.ms.40028 (formerly Z 28) (Owned or compiled by Adam Gumpelzhaimer, whose name appears inside the front cover with the date 1599; 1599–1617). Score. Includes 3 instrumental compositions: on p.25 a canzona a 5 by Erbach, on p.86 a *capriccio di cornetti* a 6 by Lichtlein, and on p.138 a canzona a 8 by Bramieri [also in *D-Rp* B.205–10]. Literature: E.E. Lowinsky: 'Early Scores in Manuscript', *JAMS*, xiii (1960), 126–73; R. Charteris: *Adam Gumpelzhaimer's Little-Known Score-Books in Berlin and Kraków* (Neuhausen, 1996)

Liegnitz [Legnica], the former Königliche Ritter-Akademie, 58 (catalogue no.24) [lost] (early 17th century). 8 partbooks. Included the following dances a 5 (nos.75–8): Englische Paduane, galliard, pavan by Groh, and Lachrymae pavan

*Regensburg, Proske-Bibliothek, B.205–10 (owned and chiefly compiled by Adam Gumpelzhaimer, Augsburg, early 17th century). 6 partbooks. Includes an instrumental canzona *La foccara, a 8*, by Bramieri [lacks S I; score in *D-Bsb Mus.ms.40028*; see above]. Literature: R. Charteris and G. Haberkamp: 'Regensburg, Bischofliche Zentralbibliothek, Butsch 205–210: a Little-Known Source of the Music of Giovanni Gabrieli and his Contemporaries', *MD*, xliii (1989), 195–249*

*Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus.ms.40377 (1612). Tenor partbook. Includes dances, mainly a 4, by Freudenreich, Hagius (*Engelländisch Galliard*), Haussmann, Lechner, Simpson and anon.*

*Augsburg, Staats- und Stadtbibliothek, Tonkunst Schletterer 39 (copied by Caspar Flurschütz, Augsburg, 1616). Score. Copy of Giovanni Gabrieli's *Sacrae symphoniae* (Venice, 1597; see §2), followed by vocal music from other prints*

Augsburg, Staats- und Stadtbibliothek, 4° 255 (?Augsburg, 1625). On ff.103v–106 a courante a 2 with continuo by Gregor Aichinger, 2 dances with continuo, and the upper voice of an instrumental suite

Wrocław, the former Breslau Stadtbibliothek, 59 [lost] (1st half of 17th century). 25 partbooks. Included 3 anon. canzonas a 2, 7 and 12, and an intrada a 4

Wrocław, the former Breslau Stadtbibliothek, 90 [lost] (1st half of 17th century). 4 partbooks and basso continuo. Included 2 anon. canzonas

In most anthologies of instrumental ensemble music by more than one composer, dances are strongly represented. However, the later sources show an increasing predilection for fantasias and italianate forms such as the *ricercare* and *canzona*.

Hessen, Paul and Bartholomeus: *Viel feiner lieblicher Stucklein, spanischer, welscher, englischer, frantzösischer Composition und Tentz, uber drey hundert, mit sechsen, fünffen, und vieren, auff alle Instrument ... zusammen bracht* (Breslau: Crispin Scharffenberg, 1555). 5 partbooks [S lost]. 322 compositions without words, title or attribution. Several are identified in *Brownl* from concordances in printed volumes of dances for instrumental ensemble

Hessen, Paul and Bartholomeus: *Etlicher gutter teutscher und polnischer Tentz, biss in die anderthalbhundert mit fünff und vier Stimmen, zugebrauchen, auff allerley Instrument ... zusammen getragen* (Breslau: Crispin Scharffenberg, 1555). 5 partbooks [S lost]. 155 compositions without words, title or attribution

Kassel, Landesbibliothek, 4° mus.125 (Kassel, c1600). 5 partbooks. 53 pavans, 4 In Nomines, and 2 further pieces, all a 5 and without title or ascription, mainly, if not entirely, by English composers. Edition: C. Wool: A

Critical Edition and Historical Commentary of Kassel 4° MS Mus. 125
(M.Mus. diss., U. of London, 1983); Holman

Königsberg, the former Königliche- und Universitäts-Bibliothek, 13763(5), I–IV [lost] (1601–2). 4 partbooks. 'Etzliche geschriebene lustige polnische Tántze, colligiret durch mich Johannem Hänisch anno 1601'. Contained 15 dances a 4

*Kassel, Landesbibliothek, 4° mus.72 (Kassel, 1601–3). 5 partbooks. Pavans, galliards and other instrumental compositions, mainly a 5. Several are by Moritz, Landgrave of Hessen-Kassel, including some pieces with specific instrumentation, e.g. *Pavana del Francisco Segario* for 'fiauto, corneto muto, trombone, sordone et viola di gamba'. The MS may have been compiled by Richard Machin, an Englishman at the Kassel court, and also contains 23 dances a 5 (some incomplete) with English titles. A copy by Liebing (1887) is in *GB-Lbl Add.33295*. Edition: EDM, 2nd ser., *Kurhessen*, i/1 (1936) [Landgrave Moritz's compositions]. Literature: G. Oberst: *Englische Orchestersuiten um 1600* (Wolfenbüttel, 1929); P.E. Mueller: *The Influence and Activities of English Musicians on the Continent* (diss., Indiana U., 1954)*

Füllsack, Zacharias, and Hildebrand, Christian: *Ausserlesener Paduanen und Galliardten, erster Theil* (Hamburg: Philipp von Ohr, 1607). 5 partbooks. 24 pavans and 24 galliards a 5 by Borchgrevinck, Brade, Dowland, Grep, James Harding, Holborne, Edward Johnson, Mercker, Mons, Peter Philips, Jacob Praetorius and anon. Edition: B. Engelke: *Musik und Musiker am Gottorfer Hofe, i: Die Zeit der englischen Komödianten, 1590–1627* (Breslau, 1930)

Füllsack, Zacharias, and Hildebrand, Christian: *Ander Theil ausserlesener lieblicher Paduanen, und auch so viel Galliardten* (Hamburg: Philipp von Ohr, 1609). 5 partbooks. 18 pavans and 18 galliards a 5 by Bateman, Borchgrevinck, Brade, Gistou, Grep, Mercker, Sommer, Stephen and anon. Edition: B. Engelke: *Musik und Musiker am Gottorfer Hofe, i: Die Zeit der englischen Komödianten, 1590–1627* (Breslau, 1930)

Simpson, Thomas: *Opusculum neuer Pavanen, Galliardten, Courantten, unnd Volten* (Frankfurt: Nikolaus Stein, 1610). 5 partbooks. 30 compositions a 5 by Dowland, Farmer, Simpson and Tomkins. Editions: G. Oberst: *Englische Orchestersuiten um 1600* (Wolfenbüttel, 1929) [2 pieces]; MB, ix (1955, rev. 2/1962) [Tomkins]

Hagius, Konrad: *Neue künstliche musicalische Intradten, Pavanen, Galliardten, Passamezen, Courant unnd Uffzüg, zu 4. 5. und 6. Stimmen darunter etliche Phantasien oder Fugen mit 2. und 3. Stimmen zu finden* (Nuremberg: Abraham Wagenmann, 1616 [?an edn of 1614 lost]). 6 partbooks [S and A lost]. Vocal and instrumental music by Hagius and various other composers listed in RISM 1616²⁴

*Kraków, Biblioteka Jagiell ońska, Berlin, Staatsbibliothek, Mus.ms.40350 (1619). 5 partbooks. Contains dances a 5 by Michael Altenburg, Eisentraut, Franck, Simpson, Sommer, Staden, Zangius and anon. Literature: G. Oberst: *Englische Orchestersuiten um 1600* (Wolfenbüttel, 1929)*

Obendörffer, David: *Allegrezza musicale: ausserlesene künstlich musicalische Paduanen, Galliard, Intrad, Canzoneten, Ricercaren, Balleten, Allmanden und Volten ... mit 4. 5. und 6. Stimmen* (Frankfurt: Nikolaus Stein, 1620). Partbooks [A alone extant]. Compositions by Brade, Groh, Haussmann, Otto, Bartholomaeus Praetorius, J.H. Schein and Simpson. Literature: G. Oberst: *Englische Orchestersuiten um 1600* (Wolfenbüttel, 1929)

Simpson, Thomas: *Taffel Consort: erster Theil von allerhand neuen lustigen musicalischen Sachen mit vier Stimmen, neben einem General Bass* (Hamburg: Paul Lang, 1621). 4 partbooks and basso continuo. 50 compositions a 4 by Bateman, Nicolaus Bleyer, Chezam, Dowland, Engelmann, Alfonso Ferrabosco (ii), Grabbe, Edward Johnson, Robert Johnson (ii), Krosch, Peter Philips, Scherley, Simpson, Töpffer, Webster and anon. Editions: J. Wolf: *Sing- und Spielmusik aus älterer Zeit* (Leipzig, 1926) [Ferrabosco]: MB, ix (1955, 2/1962) [1 piece by Dowland and 3 by Simpson]; H. Mönkemeyer (Wilhelmshaven, 1962) [selection]. Literature: *SartoriB*

Amoenitatum musicalium hortulus ... fantas. canz. padovan. intrad. galliard. courant. ballet. volt. almand. bransl. gallicarum. anglicarum & belgicarum, insertis etiam choreis, inclitae polonicae nationi hoc tempore usitatissimis (Leipzig: Caspar Klosmann, 1622) [lost]. 4 partbooks. Contained c100 compositions by 13 composers listed in *SartoriB*. Editions: R. Eitner: 'Taenze des 15. bis 17. Jahrhunderts', *MMg*, vii (1875), suppl. [canzona by Hassler]; DTÖ, lxx, Jg.xxxvi/2 (1929) [ballet by Posch]

Herbst, Johann Andreas, ed.: 1. *Theil 20 Canzonen und 8 Sonaten von den berühmtesten Autoribus, mit 5. 6. und 8. Stimmen* (Frankfurt, 1626) [lost]

Wrocław, the former Breslau Stadtbibliothek, 111 [lost] (1627). 5 partbooks. 'Canzoni e concerti a due, tre e quattro voci cum basso continuo di Adamo Harzebsky [Adam Jarzębski] Polono anno MDCXXVII' (13 compositions a 2, 10 a 3, and 5 a 4). The MS also contained *Echo a 4* by Scheidt, and 9 sonatas a 3–5 by O.M. Grandi. Editions: WDMP, xi, xv, xxi, xxvii, xxxii, xxxix (1932–58). Literature: J.J. Dunicz: *Adam Jarzębski i jego 'Canzoni e concerti' (1627)* (Lwów, 1938)

Kassel, Landesbibliothek, 2° mus.59. Not a single MS, but 18 sets of parts (labelled a to s) written at various times in the 17th century for use at the Kassel Hofkapelle. The following contain instrumental ensemble music before c1630: *2° mus.59c*. Sonata a 15 by Giovanni Gabrieli. *2° mus.59f*. Canzona a 8 by Giovanni Gabrieli. *2° mus.59h*. *Ricercar sopra re fa mi do* for violetta, viola da braccio, viola da gamba, basso di viola and continuo. *2° mus.59r*. *Canzon in echo duodecim toni a 10*. *2° mus.59s* [incomplete]. Canzona a 8 by Moritz, Landgrave of Hessen-Kassel. Edition: S. Kunze: *Die Instrumentalmusik Giovanni Gabrielis*, ii (Tutzing, 1963) [*Ricercar* and *Canzon in echo*]

Kassel, Landesbibliothek, 4° mus.147. 5 sets of parts (labelled a to e) written for use at the Kassel Hofkapelle, probably all in the 1st half of the 17th century: *4° mus.147a*. Canzona a 8 by Giovanni Gabrieli. *4° mus.147b*. Canzona a 7 by Priuli. *4° mus.147c*. Canzona a 8 by Cornet. *4°*

mus.147d. Echo canzona a 12 by Giovanni Gabrieli. 4° *mus.147e* [incomplete]. Sonata a 12 by Priuli. Edition: S. Kunze: *Die Instrumentalmusik Giovanni Gabrielis*, ii (Tutzing, 1963) [Echo canzona]

Kassel, Landesbibliothek, 2° *mus.60*. 25 sets of parts (labelled a to z) written for use at the Kassel Hofkapelle. The following sets contain music (all anon.) from c1630 or somewhat later: 2° *mus.60f*. Sonata a 8 for '4 viole e 4 fagotti'. 2° *mus.60l*. Sonata a 6. 2° *mus.60o*. 4 sonatas 'a 5 bombardi'.

Wrocław, the former Breslau Stadtbibliothek, 112 [lost] (1st half of 17th century). Contained sinfonias, a galliard, capriccios, sonatas, canzonas and an instrumental aria, a 2–6, with basso continuo

An isolated early source devoted to instrumental ensemble music by a single composer is:

Zwickau, Ratsschulbibliothek, CVI, 5 (c1525). 5 partbooks. T. Stoltzer's 'Octo tonorum melodiae', consisting of 8 fantasias a 5 (1 in each of the 8 ecclesiastical modes). According to Reese they form the 'earliest preserved example of a cycle of instrumental pieces in the literature of music' (*ReeseMR*, 725)

Many 17th-century volumes are devoted to the work of one composer. They are often not exclusively instrumental, although the instrumental section seems to have been a popular component. Unless otherwise stated they are in partbook format.

Luetkeman, Paul: *Der erste Theil newer lateinischer und deutscher Gesenge ... nebenst nachfolgenden schönen Fantasien, Paduanen und Galliardten ... mit 5. 6. und mehr Stimmen componiret* (Stettin: heirs of Andreas Kellner, 1597) [incomplete]

Orologio, Alessandro: *Intradae ... quinque & sex vocibus ... liber primus* (Helmstedt: Giacomo Luzio, 1597)

Hausmann, Valentin: *Neue artige und liebliche Tántze, zum theil mit Texten ... zum theil ohne Text gesetzt* (Nuremberg: Paul Kauffmann, 1598 [lost], 2/1599 [A lost], 3/1600 [lost], 4/1602, 5/1604 [lost], 6/1606)

Demantius, (Johannes) Christoph: *Sieben und siebentzig, neue ausserlesene, liebliche, zierliche, polnischer und teutscher Art, Tántze mit und ohne Texten, zu 4. und 5. Stimmen, nebenn andern künstlichen Galliardten, mit fünff Stimmen* (Nuremberg: Conrad Bauer, 1601)

Hassler, Hans Leo: *Lustgarten neuer teutscher Gesäng, Balletti, Galliardten und Intradten* (Nuremberg: Paul Kauffmann, 1601, 2/1605, 3/1610)

Hausmann, Valentin: *Venusgarten, darinnen hundert ausserlesene gantz liebliche mehrernteils polnische Tántze* (Nuremberg: Paul Kauffmann, 1602)

Franck, Melchior: *Newer Pavanen, Galliardten, unnd Intradten* (Coburg: Justus Hauck, 1603)

Groh, Johann: *Sechsendreissig neue liebliche und zierliche Intradan ... mit fünff Stimmen gesetzt* (Nuremberg: Paul Kauffmann, 1603, 2/1611)

Hausmann, Valentin: *Rest von polnischen und andern Tantzten nach Art wie im Venusgarten zu finden colligirt und zum Theil gemacht auch mit weltlichen amorsischen Texten untergelegt* (Nuremberg: Paul Kauffmann, 1603)

Franck, Melchior: *Deutsche weltliche Gesäng unnd Tantzte* (Coburg: Justus Hauck, 1604) [incomplete]

Groh, Johann: *Dreissig neue ausserlesene Padouane und Galliard* (Nuremberg: Paul Kauffmann, 1604, 2/1612)

Hausmann, Valentin: *Neue fünffstimmige Paduane und Galliarde auff Instrumenten fürnemlich auff Fiolen lieblich zugebrauchen* (Nuremberg: Paul Kauffmann, 1604)

Hausmann, Valentin: *Neue Intrade, mit sechs und fünff Stimmen auff Instrumenten fürnemlich auff Fiolen lieblich zugebrauchen. Nach disen sind etliche Englische Paduan und Galliarde anderer Composition zu finden* (Nuremberg: Paul Kauffmann, 1604)

Colerus, Valentin: *Neue lustige liebliche und artige Intradan, Tantzte und Gagliarde mit vier und fünff Stimmen auff allerley Seitenspiel ... (wie auch etliche auff vier Zincken) ... zugebrauchen* (Jena: Johann Weidner, 1605) [incomplete]

Franck, Melchior: *Der ander Theil deutscher Gesäng unnd Tantzte mit vier Stimmen sampt beygesetzten Quodlibeten* (Coburg: Justus Mauck, 1605) [incomplete]

Fritsch, Balthasar: *Primitiae musicales, paduanas et galiardas* (Frankfurt: Nikolaus Stein, 1606)

Staden, Johann: *Neue teutsche Lieder* (Nuremberg: Paul Kauffmann, 1606). Includes 6 balletts, 3 courantes and 6 galliards, all a 4 , and 1 galliard and 2 pavans a 5

Demantius (Johannes) Christoph: *Conviviorum deliciae, das ist: Neue liebliche Intradan und Aufzüge, neben künstlichen Galliardten, und frölichen polnischen Tantzten, mit sechs Stimmen* (Nuremberg: David Kauffmann, 1608)

Frank, Melchior: *Neue musikalische Intradan ... mit 6. Stimmen componirt* (Nuremberg: David Kauffmann, 1608) [incomplete]

Brade, William: *Newe ausserlesene Paduanen, Galliardten, Cantzonen, Allmand und Coranten* (Hamburg: Michael Hering, 1609)

Hausmann, Valentin: *Ausszug auss ... zweyen unterschiedlichen Wercken* (Nuremberg: Paul Kauffmann, 1609 [single copy of A in D-Tu dated 1608]). Part repr. of 1598 and 1602 publications

Mercker, Matthias: *20 neue ausserlesene Padouane und Galliard ... mit 5 Stimmen* (Helmstedt: Giacomo Luzio, 1609) [lost]. 8 of the compositions,

along with fugas and almains a 4, are found, apparently in Mercker's hand, in *Kl 4° mus.96*, a MS entitled *Harmonia musica quatuor et quinis vocibus* (Kassel, 1609)

Schein, Johann Hermann: *Venus Kränzlein ... oder Neue weltliche Lieder mit 5. Stimmen neben etzlichen Intradan, Gagliarden und Canzonen* (Wittenberg: Thomas Schürer, 1609)

Staden, Johann: *Neue teutsche Lieder ... samt etlichen Galliard und Couranten ... mit 4. Stimmen componirt* (Nuremberg: Paul Kauffmann, 1609)

Thesselius, Johann: *Neue liebliche Paduanen, Intradan und Galliard ... mit fünff Stimmen componirt* (Nuremberg: Paul Kauffmann, 1609)

Franck, Melchior: *Musikalische Fröligkeit von etlichen neuen lustigen deutschen Gesängen, Tänzten, Galliard und Concerten, sampt einem dialogo mit vier, fünff sechs unnd acht Stimmen* (Coburg: Justus Hauck, 1610) [incomplete]

Hagius, Konrad: *Ander Theil neuer teutscher Tricinien* (Frankfurt, 1610) [lost]. Included fugas and canons a 2–6

Lyttich, Johann: *Sales venereae musicales, oder Neue deutsche politsche Gesänge ... auch lustige Intradan, Galliardae, und Paduanen mit 5 Stimmen* (Jena: Johann Weidner, 1610) [lost]

Lyttich, Johann: *Venus Glöcklein, oder Neue weltliche Gesänge mit anmuthigen Melodien und lustigen Texten auff vier und fünff Stimmen: item Intradan, Paduanen und Galliardae, auch mit fünff Stimmen componirt* (Jena: Johann Weidner, 1610)

Möller, Johann: *Neue Paduanen, unnd darauff gehörige Galliard, von fünff Stimmen: sampt einem neuen Quodlibet* (Frankfurt: Nikolaus Stein, 1610)

Staden, Johann: *Venus Kränzlein: newer musicalischer Gesäng und Lieder so wol auch etliche (ohne Text) Galliard, Couranten, Auffzüg und Pavanen ... mit 4. und 5. Stimmen componirt* (Nuremberg: Paul Kauffmann, 1610)

Otto, Valerius: *Neue Paduanen, Galliard, Intradan und Currenten, nach englischer und frantzösischer Art ... mit fünff Stimmen componirt* (Leipzig: Abraham Lamberg, 1611) [incomplete]

Peuerl, Paul: *Neue Padouan, Intrada, Däntz unnd Galliarda mit vier Stimmen* (Nuremberg: Abraham Wagenmann, 1611) [incomplete]. According to Bukofzer (*Music in the Baroque Era*, New York, 1947, 113), includes the earliest known examples of variation suite

Krombhorn, Tobias: *Neue Paduanen, Corranten und Täntz mit 4 Stimmen* (Liegnitz, 1612) [lost]

Möller, Johann: *Andere noch mehr neue Paduanen und darauff gehörige Galliard, mit 5. Stimmen, sampt eins von 3. Stimmen* (Darmstadt: Balthasar Hoffmann, 1612) [incomplete]

Copenhagen, Kongelige Bibliotek, Gl.Kgl.Sml.1875n-4° (Rostock, 1612). Tenor partbook. Antonius Mors: *Etliche schone und liebliche Fantasien so mit V Stimmen welche 23 bei einander, und auch Galliarda so man auff allerhandt Instrumentenn zu gebrauchen, in Sonderheit uff Violeen gesetzt und componirt*. Autograph

Praetorius, Michael: *Terpsichore musarum aoniarum quinta darinnen allerley französische Däntze und Lieder als 21. Branslen, 13. andere Däntze mit sonderbaren Namen, 162. Couranten, 48. Volten, 37. Balletten, 3. Passameze, 23. Gaillarden, und 4. Reprinsen mit 4. 5. und 6. Stimmen* (Wolfenbüttel: Michael Praetorius, 1612)

Demantius, (Johannes) Christoph: *Fasciculus chorodiarum: neue liebliche und zierliche, polnischer und teutscher Art, Täntze und Gaillarden, mit und ohne Texten, zu 4. und 5. Stimmen* (Nuremberg: David Kauffmann, 1613) [incomplete]

Getzmann, Wolfgang: *Phantasiae sive cantiones mutae ad duodecim modos figurales* (Frankfurt: Nikolaus Stein, 1613 [? earlier edns in 1610 and 1612]) [incomplete]

Rivander, Paul: *Prati musici ander Theil, darinnen neue weltliche Gesäng, von 3. 4. 5. und 8. Stimmen ... benebens etlichen Paduanen, Intradan, Currenten und Täntzen, nach allerhandt Instrumenten* (Ansbach: Paul Böhem, 1613)

Völckel, Samuel: *Neue teutsche weltliche Gesängelein, mit vier und fünf Stimmen, auff Gaillarden, Täntz, unnd musicalische Art, benebenst Cuorranen und Gaillarden ohne Text* (Nuremberg: Georg Leopold Fuhrmann, 1613)

Widmann, Erasmus: *Musicalischer Tugendtspiegel: gantz newer Gesäng ... mit fünf Stimmen ... darbey auch neue Däntz und Gaillarden mit vier Stimmen gestellt* (Nuremberg: Abraham Wagenmann, 1613)

Brade, William: *Neue ausserlesene Paduanen und Gaillarden mit 6. Stimmen* (Hamburg: Michael Hering, 1614)

Büchner, Johann Heinrich: *Series von schönen Villanellen, Tänzen, Gaillarden und Couranten mit 4 Stimmen* (Nuremberg, 1614) [lost]

Franck, Melchior: *Recreationes musicae, lustige anmutige teutsche Gesäng mit schönen Texten neben etlichen Gaillarden, Couranten und Auffzügen ... mit 4. und 5. Stimmen* (Nuremberg: Georg Leopold Fuhrmann, 1614) [incomplete]

Mercker, Matthias: *Neue künstliche musikalische Fugen, Pavanen, Gaillarden unnd Intradan auff allerley Instrumenten zu gebrauchen mit II. III. IV. V. und VI. Stimmen componirt* (Frankfurt: Nikolaus Stein 1614) [incomplete]

Mercker, Matthias: *Allen Liebhabern der edlen Musica ... publiziret* (n.d.). Includes 3 instrumental fugas and a pavan, all a 5

Rivander, Paul: *Neue lustige Couranten ... mit 4 Stimmen* (Onoltzbach, 1614) [lost]

Selich, Daniel: *Prodromus cantilenarum harmonicarum ... exhibens paduanas, intradas, galliadas, & courantes* (Wittenberg, 1614) [lost]

Hassler, Hans Leo, and Haussmann, Valentin: *Venusgarten, oder Neue lustige liebliche Täntz teutscher und polnischer Art, auch Galliarden und Intradan mit 4. 5. 6. Stimmen mit und ohne Text* (Nuremberg: Paul Kauffmann, 1615) [incomplete]. 13 compositions by Hassler and 41 by Haussmann, repr. from various previous edns listed in *EitnerQ*

Selich, Daniel: *Prodromus exercitationum musicarum exhibens Paduanas, Galliadas, Intradan, & Courantes, 4. 5. & 6. voc* (Wittenberg, 1615) [lost]

Eichhorn, Adolarius: *Schöne ausserlesene ganz neue Intradan, Galliarden und Couranten ohne Text mit 4. Stimmen* (Nuremberg, 1616) [lost]

Engelmann, Georg (i); *Fasciculus quinque vocum concertuum, cujusmodi paduanas & galliades vulgo vocare solent* (Leipzig: heirs of Thomas Schürer, 1616)

Franck, Melchior: *Lilia musicalia: schöne, liebliche, fröliche, neue Liedlein, mit lustigen kurtzweiligen Texten unterlegt, sampt etlicher anmutiger Pavanen, Galliarden und Curranten ... mit vier Stimmen componiret* (Nuremberg: Georg Leopold Fuhrmann, 1616) [incomplete]

Gross, Peter: *Paduanen und Intradan a 5* (Zeitz, 1616) [lost]

Praetorius, Bartholomaeus: *Neue liebliche Paduanen und Galliarden mit fünff Stimmen* (Berlin: Georg Runge, 1616) [incomplete]

Brade, William: *Neue ausserlesene liebliche Branden, Intradan Mascharaden, Balletten, All'manden, Couranten, Volten ... mit fünff Stimmen* (Hamburg: Michael Hering, 1617) [incomplete]. Includes 3 compositions by Robert Bateman

Engelmann, Georg (i): *Fasciculus sive missus secundus quinque vocum concertuum, cujusmodi paduanas & galliados vulgo vocant* (Leipzig: heirs of Thomas Schürer, 1617)

Schein, Johann Hermann: *Banchetto musicale: newer anmutiger Padouanen, Gagliarden, Courenten, und Allemanden à 5* (Leipzig: Abraham Lamberg, 1617). Includes a pavan for 4 crumhorns

Schultz, Johannes: *Viertzig neue ausserlesene schöne liebliche Paduanen, Intradan, und Galliard mit vier Stimmen, benebenst zwo chorigen Passametzen mit 8. Stimmen* (Hamburg: Heinrich Carstens, 1617)

Simpson, Thomas: *Opus newer Paduanen, Galliarden, Intradan, Canzonen, Ricercaren, Fantasien, Balletten, Allmanden, Couranten, Volten unnd Passamezen* (Hamburg: Michael Hering, 1617)

Posch, Isaac: *Musicalische Ehrenfreudt, das ist, Allerley neuer Balletten, Gagliarden, Couranten und Täntzen teutscher Art mit 4. Stimmen ... erster Theil* (Regensburg: Isaac Posch, 1618). For a later edn see below, 1626

Schaeffer, Paul: *12 intradae & courants super modos 12 consuetos, cum una canzon 6 voc* (Breslau, 1618) [lost]

Staden, Johann: *Neue Pavanen, Galliarden, Currenten, Balletten, Intradan und Canzonen mit vier and fünff Stimmen* (Nuremberg: David Kauffmann, 1618) [incomplete]

Widmann, Erasmus: *Gantz neue Cantzon, Intradan, Balletten, und Courranten ... mit 5. und 4. Stimmen componirt* (Nuremberg: Abraham Wagenmann, 1618)

Christenius, Johann: *Omnigeni: mancherley Manier neuer weltlicher Lieder, Paduanen, Intradan, teutscher und polnischer Tantz, mit Texten und ohne Texte ... in fünff Stimmen gesetzt* (Erfurt: Johann Birckner, 1619)

Praetorius, Michael: *Musa Aonia Thalia, darinnen etliche Toccaten oder Canzonen mit B. Stimmen* (Nuremberg, 1619) [lost]

Altenburg, Michael: *Erster Theil newer lieblicher und zierlicher Intradan mit sechs Stimmen* (Erfurt: Johann Röhbock, 1620)

Peuerl, Paul: *Etliche lustige Padouanen, Intradan, Galliarden, Couranten und Dantz sampt zweyen Canzon mit vier Stimmen* (Nuremberg, Abraham Wagenmann, 1620) [incomplete]

Praetorius, Michael: *Filia: ander Theil Terpsichore* (Leipzig, 1620) [lost]

Brade, William: *Newe lustige Volten, Couranten, Balletten, Padouanen, Galliarden, Masqueraden, auch allerley Arth newer frantzösischer Tantz* (Berlin: Martin Guth, 1621)

Cesare, Giovanni Martino: *Musicali melodie, per voci et instrumenti, a una, due, tre, quattro, cinque, e sei* (Munich: Nicolaus Heinrich, 1621)

Posch, Isaac: *Musicalische Tafelfreudt, das ist, allerley neuer Paduanen and Gagliarden mit 5. dessgleichen Intradan und Couranten mit 4. Stimmen* (Nuremberg: Abraham Wagenmann, 1621). For a later edn see below, 1626

Scheidt, Samuel: *Paduna, galliarda, couranta, alemande, intrada, canzonetto, ut vocant, quaternis & quinis vocibus* (Hamburg: Michael Hering, 1621)

Engelmann, Georg (i): *Fasciculus tertius quinque vocum concentuum, cujusmodi paduanas & galliardas vulgo vocare solent* (Leipzig: heirs of Thomas Schürer, 1622)

Jocolot, Claudius: *Allerley Art frantzösischer, teutscher, hispanischer and welscher Tänze mit 5. & 6. Stimmen* (Jena, 1622) [lost]

Schaeffer, Paul: *Pratum musicale: padouan, canzon, intrad, galiard, courrant, ballet, volt, bransi, & choreas quas vocant polonicas, quam plurimas 4 voc. continens, inventiae, & cum basso generali editae* (Leipzig: Caspar Klosmann, 1622) [incomplete]

Scheidt, Samuel: *Ludorum musicorum secunda pars, continens paduan galliard, alemand, canzon, et intrad: IV. V. & VII. voc* (Hamburg: Michael Hering, 1622) [incomplete]

Schultz, Johannes: *Musicalischer Lüstgarte darinnen neun und funfftzig schone neue Moteten, Madrigalien, Fugen, Phantasien, Cantzonen, Paduanen, Intradan, Galliard, Passametz, Täntze, etc. ... mit 2. 3. 4. 5. 6. 7. 8. Stimmen* (Lüneburg: Johannes Schultz, 1622)

Franck, Melchior: *Viertzig neue deutzsche lustige musicalische Täntze, deren eins Theils mit schönen amorousischen Texten, die andern aber ohne Text uff allerley Instrumenten mit 4. Stimmen lieblich zugebrauchen* (Coburg: Salomon Gruner, 1623) [incomplete]

Roth, Christian: *Couranten Lustgärtlein, in welchem vier und siebentzig Couranten ... mit 4. und 5. Stimmen* (Dresden: Wolfgang Seyffert, 1624 [incomplete], 2/1625)

Utrecht, Heinrich: *Parnassi musici Terpsichore: hoc est, paduana, galliarda, alemanda, intrada, mascharada, aria, couranta, volta, quinque vocom, cum basso generali* (Wolfenbüttel: Heinrich Utrecht, 1624)

Franck, Melchior: *Neues musicalisches Opusculum, in welchem etliche gantz neue lustige Intradan und Aufzüge ... mit 5. Stimmen componiret* (Coburg: Salomon Gruner, 1625) [incomplete]

Peuerl, Paul: *Gantz neue Padouanen, aufzüge Balleten, Couranten, Intradan und Däntz ... mit dreyen Stimmen gesetzt und in zweyen Partibus und unterschiedlichen Tabulaturen zum Druck verfertigt* (Nuremberg: Abraham Wagenmann, 1625) [lost]

Scheidt, Samuel: *Tertia pars [Ludorum musicorum], continens paduan, courant, canzon, à 3. 4. 7. 8. voc cum basso continuo* (Hamburg: Michael Hering, 1625) [incomplete]

Staden, Johann: *Opusculum novum, von Pavanen, Galliardten ... mit vier Stimmen* (Nuremberg: Simon Halbmayr, 1625) [lost]

Farina, Carlo: *Libro primo delle pavane, gagliarde, brand, mascharata, aria franzesa, volte, balletti, sonate, canzone, a 2. 3. 4. voce, con il basso per sonare* (Dresden: Wolfgang Seyffert, 1626)

Hetz, Adam: *Choro musico ... 50 auserlesene Stück von den allerneusten und besten Pavanen, Allemanden, Couranten und Balleten ... mit 4. Stimmen* (Strasbourg, 1626) [lost]

Posch, Isaac: *Musicalische Ehrn- und Tafelfreudt* (Nuremberg: Abraham Wagenmann, 1626) [incomplete]. New edition of the 1618 and 1621 publications (see above)

Schaeffer, Paul: *Promulsis epuli musicalis, continens modulationes aliquot, vulgo dictas canzon, padovan, intrad, ballet, courant, galliard, volt, bransl, alamand, et choreae polonicae* (Leipzig, 1626) [lost]

Farina, Carlo: *Ander Theil neuer Paduanen, Gagliarden, Couranten, französischen Arien, benebenst einem kurtzweiligen Quodlibet ... sampt*

etlichen teutschen Tänzten ... mit vier Stimmen (Dresden: Gimel Bergen, 1627)

Farina, Carlo: *Il terzo libro delle pavane, gagliarde, brand, mascherata, arie franzese, volte, corrente, sinfonie, a 3. 4. voci, con il basso per sonare* (Dresden: Gimel Bergen, 1627)

Franck, Melchior: *Deliciae convivales, das ist, Neue musicalische anmutige Intraden ... mit 4. 5. und 6. Stimmen neben General-Bass componiret* (Coburg: Friedrich Gruner, 1627) [incomplete]

Michael, Samuel: *Neue Paduanen, Intraden, Balletten, Alemanden, Auffzüge, Galliard, Volten, Couranten und Schertzi, mit 5. 4. und 3. Stimmen sampt dem Basso pro organo* (Leipzig: Michael Wassmann, 1627) [incomplete]

Scheidt, Samuel: *Quarta pars [Ludorum musicorum], continens paduan, galliard, courant, canzon, a 3. & 4. voc* (Hamburg: Michael Hering, 1627) [incomplete]

Bleyer, Nicolaus: *Erster Theil newer Paduanen, Galliard, Balletten, Mascaraden und Couranten, mit 5. Stimmen neben einem General Bass* (Hamburg: Michael Hering, 1628) [incomplete]

Farina, Carlo: *Il quarto libro delle pavane, gagliarde balletti, volte, passamezi, sonate, canzon, a 2. 3. & 4. voci, con il basso per sonare* (Dresden: Johann Gonkeritz, 1628)

Farina, Carlo: *Fünffter Theil neuer Pavanen, Gagliarden, Brand, Mascharaden, Balletten, Sonaten, mit 2. 3. und 4. Stimmen auff Violen anmutig zugebrauchen* (Dresden: Gimel Bergen, 1628)

Vintz, Georg: *Intrad, Courant, Galliard, Balletten, Alamanden und etliche Tänz auf polnische Art ... mit vier und fünf Stimmen nebenst den Basso continuo* (Erfurt: Johann Birckner, 1629)

Avenarius, Thomas: *Convivium musicale, in welchen etzliche neue Tractamenta, als gar schöne und fröliche Paduanen, Galliard, Couranden, Intrad, und Balletten sonderlicher Art offeriret werden ... mit 4. und 5. Stimmen* (Hamburg: Michael Hering, 1630)

Michael, Samuel: *Erster und ander Theil newer Paduanen, Balletten, Couranten, Allemanden, Intrad, Galliard, a 3. 4. und 5 Stimmen* (Leipzig, 1630) [lost]

Kassel, Landesbibliothek, 4° mus.23 (1st half of 17th century). 14 fugas by Moritz, Landgrave of Hessen-Kassel

The former library of Landgraf Philipp von Butzbach [lost MS]. According to Meyer, contained intradas, galliards etc. a 4 by C. Textor (MeyerMS, 251)

A few printed German treatises contain significant quantities of instrumental ensemble music.

Gerle, Hans: *Musica teusch, auf die Instrument der grossen unnd kleinen Geygen, auch Lautten* (Nuremberg: Hieronymus Formschneider, 1532,

2/1537, rev. 3/1546). Instruction book whose earlier editions include 15 vocal pieces intabulated for 4 *Grossgeigen* (2 are also printed in staff notation) and 2 vocal pieces intabulated for 4 *Kleingeigen* (fig.3). Some of the compositions are reprinted in the 1546 edition, which includes 21 pieces for 4 *Grossgeigen* and 2 for 4 *Kleingeigen*. Editions: L. Senfl: *Sämtliche Werke*, ed. A. Geering and W. Altwegg, vii (Basle, 1960); H. Gerle: *Spielstücke*, ed. H. Mönkemeyer (1964). Literature: A. Einstein: *Zur deutschen Literatur für Viola da Gamba im 16. und 17. Jahrhundert* (Leipzig, 1905/R1972)

Agricola, Martin: *Duo libri musices, continentes compendium artis, & illustria exempla* (Wittenberg: Georg Rhau, 1561). 'An introduction to music theory written for classroom use. On ff.E8 to the end are 54 textless pieces (mostly a 3 and some a 4) for use in connection with instrumental instruction' (*Brownl*). Edition: H. Funck, ed.: *Instrumentalische Gesänge um 1545* (Wolfenbüttel, 1933)

Gumpelzhaimer, Adam: *Compendium musicae, pro illius artis tironibus* (Augsburg: Valentin Schönig, 1591, rev. 2/1595, rev. 3/1600, 4–13/1605–81). Elementary introduction to the rudiments of music; a revision, expansion and translation of Heinrich Faber's *Compendiolum musicae pro incipientibus* (Brunswick, 1548). The 1591 edition includes as musical examples canons a 2–8, with Italian, Latin or German words, and without words. Some of these are included, along with new canons, in the expanded edition of 1595, which also includes 12 wordless compositions a 4, each illustrating the properties of a mode, and 6 ricercares a 2 by various composers listed in *Brownl*. Edition: A. Gumpelzhaimer: *Zwölf kleine Fantasien*, ed. F.J. Giesbert (Mainz, 1950)

Walliser, Christoph Thomas: *Musicae figuralis praecepta brevia ... quibus praeter exempla, praeceptorum usum demonstrantia, accessit centuria exemplorum fugarumque, ut vocant, 2. 3. 4. 5. 6. et plurium vocum, in tres classes distributa* (Strasbourg: Paul Ledertz, 1611)

Caus, Salomon de: *Institution harmonique* (Frankfurt: J. Norton, 1615). Treatise on intervals and composition; it includes 3 fantasias a 3, one of which is by Peter Philips. Facsimile: (New York, 1969)

As with Italian sources, bicinia and canons have pedagogic implications, and form a distinct category.

Munich, *Bayerische Staatsbibliothek, Mus.ms.260* (c1550). 100 bicinia, of which 30 are wordless except for incipits. According to Bellingham and Evans, 5 compositions appear to be instrumental in conception. Edition: B. Bellingham and E.G. Evans jr, eds.: *Sixteenth-century Bicinia*, RRMR, xvi–xvii (1974)

Lassus, Orlande de: *Novae aliquot et ante hac non ita usitatae ad duas voces cantiones suavissimae omnibus musicis summè utiles* (Munich: Adam Berg, 1577, 2/1590 [lost]). 2 partbooks. 12 duos with Latin words, and 12 without words or title. For further editions see §§2, 3, 5 and 7. Editions: *Orlande de Lassus: Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger, i (Leipzig, 1904); HM, xviii–xix (1949)

Paix, Jakob: *Selectae, artificiosae et elegantes fugae duarum, trium, quatuor, et plurium vocum* (Lauingen: Leonhard Reinmichel, 1587 [lost], 2/1590, 3/1594). 41 canons, mostly without words. Some are reprinted from Glarean, *Dodecachordon* (1547). In the 1594 edition 3 compositions are dropped and one new one substituted

Lindner, Friedrich, ed.: *Bicinia sacra* (Nuremberg: Catharina Gerlach, 1591) [upper part lost]. 80 duos by various composers listed in *Brownl*, 12 of which are wordless

Mancinus, Thomas: *Duum vocum cantiuncularum* (Helmstedt: Giacomo Luzio, 1597). 10 duos with words, and 16 without words or title

The following printed sources, all publications devoted primarily to vocal music, contain relatively few instrumental ensemble pieces (for further details see *Brownl* and *MeyerMS*):

T. Mancinus (1588), F. Lindner (1589), *Fiori del giardino* (P. Kauffmann, 1597), O. Vecchi (1600–01), F. Friederich (1601), H.L. Hassler (1601, rev. 2/1612 [incomplete]), H. Steuccius (1602 [2 publications]), K. Hagius (1604), H. Steuccius (1604), G. Aichinger (1606, 2/1609), G. Aichinger (1609 [incomplete]), A. Berger (1609 [incomplete]), H.L. Hassler (1609 [incomplete]), M. Franck (1610 [incomplete]), G. Hasz (1610 [incomplete]), M. Franck (1611), P. Peuerl (1613), P. Luetkeman (1615 [lost]), J.H. Schein (1615), J. Christenius: *Gülden Venus Pfeil* (1619 [incomplete]), V. Dretzel (1620), M. Altenburg (1620–21) [incomplete]), Giulio Belli (1621) [contents = G. Belli (1613) in §2], P. Lappi (1621 [incomplete]) [contents = P. Lappi (1614) in §2], V. Jelich (1622), M. Franck (1623 [incomplete]), G. Victorinus (1624), G. Aichinger (1626)

Sources of instrumental ensemble music to 1630

5. Netherlands.

At least four early 16th-century Flemish sources contain substantial quantities of wordless pieces.

Florence, Biblioteca del Conservatorio di Musica, Basevi 2439 (? copied by Martin Bourgeois for an Italian recipient, c1508). Choirbook. Includes several wordless pieces *a* 3–4, some of which are of instrumental origin. Facsimile: *Basevi Codex* (Peer, 1990). Edition: P.G. Newton: *Florence, Biblioteca del Conservatorio di Musica Luigi Cherubini, Manuscript 2439: Critical Edition and Commentary* (diss., North Texas U., 1968). Literature: L. de Burbure: 'Etude sur un manuscrit du XVIe siècle, contenant des chants à quatre et a trois voix', *Mémoires ... par l'Académie royale des sciences, des lettres, et des beaux-arts de Belgique*, xxxiii/6 (1882), 1–44; H. Meconi: 'The Manuscript Basevi 2439 and Chanson Transmission in Italy', *IMSCR XIV: Bologna 1987*, 163–74; H. Meconi: 'Sacred Tricinia and Basevi 2439', *I Tatti Studies*, iv (1991), 151–99

Vienna, Österreichische Nationalbibliothek, 18746 (signed and partly copied by Pierre Alamire, 1523, sent to R. Fugger the elder). 5 partbooks. Over 50 wordless compositions *a* 5, a few of which are possibly of instrumental origin, especially among the concluding section of 6 *Fors seulement* settings.

Vienna, Österreichische Nationalbibliothek, 18832 (copied by Pierre Alamire, c1523, sent to R. Fugger the elder). 2 partbooks. 89 bicinia, without words or attribution. Literature: L. Nowak: 'Eine Bicinienhandschrift der Wiener Nationalbibliothek', *ZMw*, xiv (1931–2), 99–102; D. Kämper: 'Das Lehr- und Instrumentalduo um 1500 in Italien', *Mf*, xviii (1965), 242–53

The later Dutch repertory, contained entirely in printed sets of partbooks, is small and not very significant. Like the French, it is built round collections of dances, with only a few volumes of music in polyphonic style. Several volumes from the late 16th century onwards are reprints of Venetian titles.

Het derde musyck boexken (Antwerp: Tylman Susato, 1551). 57 dances a 4. Facsimile: (Peer, 1987). Edition: F.J. Giesbert (Mainz, 1936)

Liber primus leviorum carminum ... Premier livre de danseries (Leuven: Pierre Phalèse & Jean Bellère, 1571). 103 compositions a 4, all dances except for 2 fantasias at the beginning. Editions [all selections]: F. Blume: *Studien zur Vorgeschichte der Orchestersuite im 15. und 16. Jahrhundert* (Leipzig, 1925); E.F. Schmid, ed.: *Tänze des 16. Jahrhunderts für vier Instrumenten* (1926); E. Mohr: *Die Allemande* (Zürich, 1932); P. Phalèse: 'Löwener Tanzbuch', ed. H. Mönkemeyer (Wilhelmshaven, 1962); W. Twittenhoff, ed.: *Tanzsätze des 16. Jahrhunderts* (n.p., n.d.), ii–iii. Literature: R. Ooppel: 'Einige Feststellungen zu den französischen Tänzen des 16. Jahrhunderts', *ZIMG*, xii (1910–11), 213–22

Petit trésor des danses et branles à quatre et cinq parties (Leuven: Pierre Phalèse, 1573) [lost]. Literature: *FétisB*, i, 241

Lassus, Orlande de: *Novae aliquot suavissimae cantiones 2 vocum* (Leuven: Pierre Phalèse, 1577) [lost]. Same contents as Munich edition of 1577 (see §4)

Chorearum molliorum collectanea (Antwerp: Pierre Phalèse & Jean Bellère, 1583). 104 instrumental dances or dance suites a 4. Facsimile: (Peer, 1991). Editions [all selections]: D. van Reysschoot, ed.: 'Danses du XVIe siècle d'après le recueil "Chorearum molliorum collectanea" (1583) conservé à la Bibliothèque I. et R. de Berlin', *RHCM*, vi–viii (1906–8), suppl.; F. Blume: *Studien zur Vorgeschichte der Orchestersuite im 15. und 16. Jahrhundert* (Leipzig, 1925); E. Mohr: *Die Allemande* (Zürich, 1932); P. Phalèse: 'Antwerpener Tanzbuch', ed. H. Mönkemeyer (Wilhelmshaven, 1962)

Bicinia, sive cantiones suavissimae duarum vocum ... nec non & quibusvis instrumentis accommodae (Antwerp: Pierre Phalèse & Jean Bellère, 1590, 2/1609). 29 duos with French, Italian or Latin words, followed by 18 without words including several reprinted from the collections of Lassus (1577, see §4), and Lupacchino and Tasso (1559, see §2). Facsimile: *Bicinia* (Peer, 1987) [1609 edn]

Schuyt, Cornelis: *Dodeci padoane et altrettante gagliarde, composte nelle dodici modi, con due canzone fatte alla francese per sonare a sei* (Leiden: C. Rafelengius, 1611)

Guami, Gioseffo: *Canzonette francese a quattro, cinque et otto voci, per concertare con più sorte strumenti, con un madrigale passeggiato* (Antwerp:

Pierre Phalèse, 1612) [incomplete]. Same contents as Venice edition of 1601 (see §2)

Moro, Giacomo: *Concerti ecclesiastici* (Antwerp: Pierre Phalèse, 1613, 2/1621) [both editions incomplete]. Same contents as Venice edition of 1604 (see §2)

Brade, William: *Melodieuses paduanes, chansons, galliades* (Antwerp: Pierre Phalèse, 1619) [lost]. 45 dances a 5 (part reprint of earlier Brade volumes)

Lappi, Pietro: *Sacrae melodiae* (Antwerp: Pierre Phalèse, 1622). Same contents as Venice edition of 1614 (see §2)

Sources of instrumental ensemble music to 1630

6. Spain and Portugal.

There are no Iberian prints containing instrumental ensemble music, and no manuscripts devoted to the genre. Indeed, very few such pieces survive at all, and some of them appear in Italian sources (such as Ortiz's 1553 treatise; see §2). The following three manuscripts do include some such music:

Segovia, Archivo de la Catedral [without shelf-mark] (Toledo, c1501–3). Over 200 compositions a 2–5, mainly wordless except for text incipits, by Franco-Flemish and Spanish composers. Some pieces are of instrumental origin. Literature: H. Anglès: 'Un manuscrit inconnu avec polyphonie du XVe siècle conserve à la cathédrale de Ségovie', *AcM*, viii (1936), 6–17; *MME*, i (1941); N.K. Baker: *An Unnumbered Manuscript of Polyphony in the Archives of the Cathedral of Segovia* (diss., U. of Maryland, 1978); C. Martínez Gil: 'De tous biens plaine: un tema favorito en el cancionero de la Catedral de Segovia', *Nassarre: Revista aragonesa de musicología*, viii (1992), 71–154; J. Banks: 'A Piece of Fifteenth-Century Lute Music in the Segovia Codex', *The Lute*, xxxiv (1994), 3–10

Madrid, Biblioteca del Palacio Real, 2-I-5 (Cancionero Musical de Palacio, c1525). Includes 2 wordless compositions: on f.223, *Alta* by Francisco de la Torre, a dance a 3 with the *La Spagna* tune as cantus firmus, and on f.244, *O voy*, a 4-part composition by Román. Editions: F. Asenjo Barbieri, ed.: *Cancionero musical de los siglos XV y XVI* (Madrid, 1890); *MME*, v, x (1947–51); *HAM*, i (1946), no.102a [*Alta*]. Literature: *MME*, i (1941); *StevensonSM*

Coimbra, Biblioteca Geral da Universidade, 48 (c1560). Principally a keyboard MS (see [Sources of keyboard music to 1660, §2, V](#)), but includes the 10 ensemble sonatas of Buus published at Venice, 1547 (see §2).

Sources of instrumental ensemble music to 1630

7. The British Isles.

Most of the British sources are discussed in detail in Edwards (1974). Principal editions, other than those detailed below and under individual composers, are as follows: MB, ix (1955, 2/1966) (Jacobean consort music); xv (1957, 3/1975) (Scottish); xl (1977) (mixed consort); xlii–xliii (1979–88) (Elizabethan). In the vast majority of sources, instrumental

ensemble music is in polyphonic style (e.g. cantus-firmus settings, fantasias and similar pieces), usually in company with vocal works (e.g. motets, anthems, consort songs, chansons, Italian madrigals). Manuscripts considerably outnumber prints.

London, British Library, Add.31922 ('Henry VIII's Book', c1510–20). Includes a substantial number of apparently instrumental pieces a 3 and 4 by William Cornysh (ii), Henry VIII, Isaac and others. Edition: MB, xviii (1962, 2/1969). Literature: J. Stevens: 'Rounds and Canons from an Early Tudor Songbook', *ML*, xxxii (1951), 29–37; J. Stevens: *Music and Poetry in the Early Tudor Court* (London, 1961); W. Edwards: 'The Instrumental Music of *Henry VIII's Manuscript*', *The Consort*, xxxiv (1978), 274–82; D. Fallows: 'Henry VIII as a Composer', *Sundry Sorts of Music Books: Essays on The British Library Collections Presented to O.W. Neighbour*, ed. C. Banks, A. Searle and M. Turner (London, 1993), 27–39

XX. *Songes* (London, 1530). 4 partbooks [only f.1 of triplex, ff.1 and 45 of medius, and the complete bassus extant]. Includes 3 apparently instrumental pieces, 1 a 3 (Cornysh), and 2 a 4 (Fayrfax and Cowper). Literature: H.M. Nixon: 'The Book of XX Songes', *British Museum Quarterly*, xvi (1951–2), 33–6; C. Saunders: *A Study of the Book of XX Songes (1530)* (M.Mus. diss., U. of London, 1985); J. Milsom: 'Songs and Society in Early Tudor London', *EMH*, xvi (1997), 235–93

Edinburgh, University Library, La.III.483 and Dk.5.14–15; London, British Library, Add.33933; Dublin, Trinity College, F.5.13 Washington, Georgetown University Library. ('The Thomas Wode Partbooks', compiled by Thomas Wode of St Andrews, 1562–c1590). 2 sets of partbooks, 1 complete [S, T, B (*GB-Eu* La.III.483), A (*Lbl*) and 5 (*EIRE-Dtc*)], the other incomplete [S, B (*GB-Eu* Dk.5.14–15) and A (*US-Wgu*) alone]. Includes an instrumental piece a 3 by Cowper, Tallis's 2 In Nomines a 4, and 3 dances a 4. The 2nd set of partbooks is a partial copy of the 1st. Literature: Elliott; J.C. Hirst: 'An Unnoticed Thomas Wood MS of the St Andrews Psalter, 1586', *Notes and Queries*, new ser., xviii (1971), 209–10; K. Elliott: 'Another One of Thomas Wood's Missing Parts', *Innes Review*, xxxix (1988), 151–5

London, British Library, Add.30480–4 (c1565–c1600). 5 partbooks. English anthems a 4, followed by vocal and instrumental music a 4 and a 5 by Byrd, Parsley, Parsons, Weelkes and others

Oxford, Bodleian Library, Tenbury, 1464 (?Norfolk, c1570–75). Bassus partbook. Ff.1–15v contain In Nomines and other instrumental music a 5 by Byrd, Parsley, Tye and White, interspersed with Latin motets without the words. Literature: TCM, appx (1948), 8

London, British Library, Add.31390 (Chichester, 1578; fig.4). 'A booke of In nomines & other solfainge songes of v: vj: vij: & viij: pts for voyces or Instrumentes' (f.1). Contains instrumental music a 5–7 by Byrd, Parsons, Stogers, Tye, White and other English composers, alongside wordless motets, chansons and anthems by English and continental composers. Literature: J. Noble: 'Le répertoire instrumental anglais: 1550–1585', *La musique instrumentale de la Renaissance: Paris 1954*, 91–114; R. Ford: 'Clement Woodcock's Appointment at Canterbury Cathedral', *Chelys*, xvi

(1987), 36–43; R. Rastall: 'Spatial Effects in English Instrumental Consort Music, c.1560–1605', *EMc*, xxv (1997), 269–88

London, British Library, Add.47844 (1581). Contratenor partbook. Includes 3 instrumental pieces *a 5* and *a 6* by Parsons, Stogers and Tye. The fly-leaves contain additional unidentified wordless fragments

Oxford, Christ Church, Mus.984–8 ('Dow partbooks' compiled by Robert Dow, Oxford, 1581–8). 5 partbooks. Includes sections of instrumental music *a 5* by Byrd, Parsons, Stogers and other English composers. At the end is an instrumental *La gamba* and a canon, both *a 3* and apparently copied from Vincenzo Ruffo's Milan print of 1564 (see §2). Literature: D. Mateer: 'Oxford, Christ Church Music MSS 984–8; an Index and Commentary', *RMARC*, no.20 (1986–7), 1–18

London, British Library, Add. 32377 (?Dorset, c1584). Cantus partbook. Includes instrumental music (mainly In Nomines) by Brewster, Byrd, Alfonso Ferrabosco (i), William Mundy, Parsley, Parsons, Stogers, Tallis, Tye, White and others

London, British Library, Add.22597 (c1585). Tenor partbook. Includes instrumental music (In Nomines, etc.) *a 4* and *5* by Byrd, Parsons, Pointz, Tallis, Tye, White and others

Oxford, Bodleian Library, Mus.Sch.E.423 (copied by John Bentley, personal servant of Byrd's friend and patron, John Petre, c1580–90). Contratenor partbook. Includes a few instrumental pieces *a 5* by Byrd, Parsons, Tye and others; also, at the end, 2 fantasias *a 6* by Byrd. Literature: D. Mateer: 'William Byrd, John Petre and Oxford, Bodleian MS Mus.Sch E. 423', *RMARC*, no.29 (1996), 21–46

MS owned by David McGhie, and Oxford, Bodleian Library, Tenbury 389 (c1590). Upper 2 of a set of ?5 partbooks. Includes sections of instrumental music, mainly *a 5*, by Blankes, Byrd, Alfonso Ferrabosco (i), Johnson, Parsons, Stogers, Tallis, Tye and others. Microfilms of both partbooks are at *GB-Cpl*

Oxford, Christ Church, Mus.979–83 (copied by John Baldwin, c1580–c1600). 5 out of 6 partbooks [T lost]. Includes a few instrumental pieces *a 3* and *6* by Baldwin, Bevin, Byrd and Parsons; also *Hugh Ashtons maske a 3* with a 4th part apparently added by Whytbroke. Literature: R. Bray: 'The Part-books Oxford, Christ Church, MSS 979–83: an Index and Commentary', *MD*, xxv (1971), 179–97

London, British Library, R.M.24.D.2 (copied by John Baldwin, 1588–1606). Ff.1–89 contain, in open score, sacred and secular vocal music without the words, and 7 instrumental In Nomines *a 4–6* by Baldwin, Robert Golder, John Mundy and Taverner. Ff.89v–188v are in choir-book format and contain vocal music, and instrumental music *a 2–4*, including fancies, Brownings and plainsong settings, by Baldwin, Bevin, Bull, Alfonso Ferrabosco (i), Giles and others. Facsimile: RMF, viii (1987). Literature: R. Bray: 'British Library, R.M. 24 d 2 (John Baldwin's Commonplace Book): an Index and Commentary', *RMARC*, no.12 (1974), 13–51

London, Public Record Office, SP 46/126, f.248; 46/162, f.244–6.

Autograph fragment of 5-part consort piece by Bull.

Washington, Folger Shakespeare Library, V.a.408 (c1600). Cantus partbook. Ff.1–26 contain wordless treble parts for songs and motets by continental composers, and for instrumental In Nomines, fantasias etc., a 5, by Blankes, Byrd, Matthew Jeffries, Mallorie and others

Dublin, Trinity College, Press B.1.32. 6 partbooks. Copy of Tallis's and Byrd's *Cantiones sacrae* (1575) with MS additions (c1600), including fragments of instrumental ensemble music by Bradley, Dowland, Parsons, Philips, Woodcock and anon. Literature: R. Charteris: 'Manuscript Additions of Music by John Dowland and his Contemporaries in Two Sixteenth-Century Prints', *The Consort*, xxxvii (1981), 399–401

New Haven, Yale University, School of Music Library, Filmer 2 (c1600). 21 dances, together with untexted Italian vocal music; includes five 4-part fantasias by Thomas Lupo. Literature: R. Ford: 'The Filmer Manuscripts, a Handlist', *Notes*, xxxiv (1977–8), 814–25; Holman

London, British Library, Add.34800A–C (c1600–50). 3 partbooks. The earliest section contains wordless canzonets a 3 from Morley's 1593 print, and 6 wordless compositions by Blankes which may also be vocal in origin. A slightly later section includes a fantasia a 3 by Byrd, and a still later section includes a copy of Gibbons's printed fantasias of c1620 (see below)

London, British Library, Add.36484 (compiled by David Melvill, Aberdeen, 1604). Bassus partbook. Includes some instrumental music a 4 and 5 by Black, Lauder and others. Treble parts to some pieces are in *GB-Cfm* 31.H.27 (see below). Edition: C. Foster, ed.: *Sixteenth-Century Scottish Fantasies and Dances: for Four Instruments* (London, 1995). Literature: Elliott

'The Paston Manuscripts'. A family of sources compiled c1590–c1620, probably all for Edward Paston; they include motets, mass movements and songs by English and continental composers. The following also contain a little instrumental ensemble music by Byrd and his predecessors: *GB-CF* D/DP Z 6/1–2 (2 bassus partbooks); *Lbl* Add.29246 (lacking top part; lower parts arranged for lute in Italian tablature), Add.29401–5 (5 partbooks), Add.34049 (cantus partbook), Add.41156–8 (3 out of 4 partbooks); *Lcm* 2036 (3 partbooks); *Ob* Tenbury 341–4 (4 out of 5 partbooks), 354–8 (5 partbooks), 369–73 (5 partbooks), 379–84 (6 partbooks); *US-Ws* V.a.405–7 (3 out of 4 partbooks). Literature: P. Brett: 'Edward Paston (1550–1630): a Norfolk Gentleman and his Musical Collection', *Transactions of the Cambridge Bibliographical Society*, iv (1964–8), 51–69; P. Brett: Pitch and Transposition in the Paston Manuscripts', *Sundry Sorts of Music Books: Essays on The British Library Collections Presented to O.W. Neighbour*, ed. C. Banks, A. Searle and M. Turner (London, 1993), 89–118

London, British Library, Add.18936–9 (related to the 'Paston Manuscripts', early 17th century). 4 out of 5 partbooks. Includes instrumental pieces (mostly cantus-firmus settings) a 3–6 by Byrd, Cobbold, Stevenson, White and anon. Literature: P. Brett, *ibid.*

London, British Library, Add.17786–91 (? compiled by or associated with William Wigthorpe, Oxford, early 17th century). 6 out of 7 partbooks [missing book probably contained vocal parts only]. Includes instrumental fantasias and dances a 5 and 6 by Byrd, Dering, Leetherland, Martin Peerson, Okeover, Parsons, Ward, Weelkes and anon. Edition: E.H. Fellowes, ed.: *Eight Short Elizabethan Dance Tunes* (London, 1924). Literature: Monson

London, British Library, Add.29366–8 (early 17th century). 3 out of 5 partbooks [A and T lost]. Includes fantasias a 5 by Coprario, Dering, Alfonso Ferrabosco (ii) and Lupo. Literature: Monson

London, Royal College of Music, 2049 (early 17th century). 4 out of 6 partbooks [? S and A lost]. Includes instrumental music (including fantasias, In Nomines and pavans) a 5 by Byrd, Alfonso Ferrabosco (i), Johnson, Parsons, Pointz, Weelkes and others. Literature: P. Brett: *The Songs of William Byrd* (diss., U. of Cambridge, 1965)

East, Michael: *The Third Set of Bookes: wherein are Pastorals, Anthemes, Neopolitanes, Fancies, and Madrigales* (London: Thomas Snodham, 1610). 6 partbooks. Includes 8 instrumental fancies a 5

London, British Library, Add.37402–6 (c1605–15). 5 partbooks. Italian madrigals a 5, lacking words and probably intended for instrumental use. They are followed by a rather disorganized mixture of vocal music by English composers, sometimes with words, more often without, and instrumental pieces (mostly fantasias) a 5 and 6 by Byrd, Lupo, Mundy, Parsons, Peerson, Tye and others. Literature: Monson

Oxford, Bodleian Library, Mus.Sch.D.212–16. 5 partbooks. The main section of c1610 is devoted entirely to In Nomines a 4 and 5 from Taverner to Gibbons. The later layer of c1625 contains In Nomines a 5 by Alfonso Ferrabosco (i) and (ii), Gibbons, Ives and Ward, followed by anthems with English words. Literature: Monson; R. Thompson: 'A Further Look at the Consort Music Manuscripts in Archbishop Marsh's Library, Dublin', *Chelys*, xxiv (1995), 3–18

Cambridge, Fitzwilliam Museum, Mu 687 (formerly 31.H.27) (belonged to Alexander Forbes, heir of Tolquhon, Aberdeenshire, 1611). Cantus partbook (bass parts, in the same hand, in GB-Lbl Add.36484; see above). Includes some instrumental music a 4 and 5 by Black. Literature: H.M. Shire and P.M. Giles: 'Court Song in Scotland after 1603: Aberdeenshire, I. The Tolquhon Cantus Part Book', *Edinburgh Bibliographical Society Transactions*, iii (1948–55), 161–5; H.M. Shire: 'Scottish Song-book, 1611', *Saltire Review*, i/2 (1954), 46–52

London, British Library, Add.29427 (before 1616). Altus partbook. A collection of MSS in various hands brought together and foliated in a single sequence by Thomas Myriell, apparently as a source for his MS anthology of 1616, *Tristitiae remedium* (Lbl Add.29372–7; contains no instrumental music). The partbook includes 10 anon. fantasias a 3, fantasias a 4 by Byrd, Alfonso Ferrabosco (ii) and Wilbye, In Nomines a 5 by Alfonso Ferrabosco (i) and (ii) and 2 canzonas a 4 by Guami. Literature: P.J. Willetts: 'Musical Connections of Thomas Myriell', *ML*, xlix (1968), 36–42;

C. Monson: 'Thomas Myriell's Manuscript Collection: One View of Musical Taste in Jacobean London', *JAMS*, xxx (1977), 419–66; Monson

Oxford, Christ Church, Mus.61–6, and 67 (c1613–18). 5 partbooks and an organbook. Includes instrumental fantasias *a* 3, 5 and 6 by Colman, Coprario, Alfonso Ferrabosco (ii), Gibbons, Ives and William White. The organbook contains parts for some of these compositions, as well as for other vocal and instrumental music from partbooks now lost. The set was probably compiled for use in the household of Sir Henry Fanshawe. Literature: J. Aplin: 'Sir Henry Fanshawe and Two Sets of Early Seventeenth-century Part-books at Christ Church, Oxford', *ML*, lvii (1976), 11–24; Monson

Oxford, Christ Church, Mus.423–8 (c1615). 6 partbooks. Fantasias, In Nomines, pavans and almains by Coprario, Alfonso Ferrabosco (i) and (ii), Lupo, Ward and others

London, British Library, Add.29996 (c1548–c1650). Primarily a keyboard MS, but contains some consort music in open score (see [Sources of keyboard music to 1660](#), §2, vi)

London, British Library, Eg.3665 (? copied by Francis Tregian the younger c1609–19). Score. Includes fantasias *a* 4 by Philip van Wilder, Alfonso Ferrabosco (ii) and Eustache du Caurroy; also In Nomines and fantasias *a* 5 by Byrd, Coprario, Dering, Du Caurroy, East, Alfonso Ferrabosco (i) and (ii), Lupo, William Mundy, Parsons, Stogers and Ward. A final section includes several dances *a* 5 by Augustine Bassano, Alfonso Ferrabosco (i), Joseph Lupo, Philips and others. Facsimile: RMF, vii (1988). Edition: *Augustine Bassano: Pavans and Galliards in Five Parts*, ed. P. Holman (London, 1981) Literature: B. Schofield and T. Dart: 'Tregian's Anthology', *ML*, xxxii (1951), 205–16; correspondence in *ML*, xxxiii (1952), 98; E. Cole: 'L'anthologie de madrigaux et de musique instrumentale pour ensembles de Francis Tregian', *La musique instrumentale de la Renaissance: Paris 1954*, 115–26; R.R. Thompson: 'The "Tregian" Manuscripts: a Study of their Compilation', *British Library Journal*, xviii (1992), 202–4; Holman; A. Cuneo: 'Francis Tregian the Younger: Musician, Collector and Humanist?', *ML*, lxxvi (1995), 398–404; R.R. Thompson: 'Francis Tregian the Younger as Music Copyist: the Growth of a Legend', *ML* (forthcoming)

New York, Public Library, Drexel 4302 ('The Francis Sambrooke Book', named after an early owner; ? copied by Francis Tregian the younger c1609–19). Score. The sequel to the previous MS, including a pair of compositions for 6 basses and for 6 trebles by Alfonso Ferrabosco (i) and William Daman respectively, which may be instrumental, and a passamezzo pavan *a* 6 by Philips (printed in MB, ix, 1955, rev. 2/1962). Literature: H. Botstiber: 'Musicalia in der New York Public Library', *SIMG*, iv (1902–3), 738–50; see also previous entry

East, Michael: *The Fift Set of Bookes, wherein are Songs full of Spirit and Delight, so composed in 3. Parts, that they are as apt for Vyols as Voyces* (London: Matthew Lownes & John Browne, 1618). 3 partbooks. 20 compositions *a* 3, wordless except for text incipits. They may have originated as vocal canzonets *a* 5

Gibbons, Orlando: *Fantazies of III. parts* (London, c1620), reissued with the title *Fantasies of Three Parts ... cut in Copper, the Like not Heretofore Extant* (London, c1620). 3 partbooks. The 9 fantasias were reprinted in Paul Matthysz's Amsterdam edition of 1648

New York, Public Library, Drexel 4180–85 (copied by John Merro, Gloucester, c1620). 6 partbooks. Vocal and instrumental music a 3–6 by Byrd, Bull, Alfonso Ferrabosco (i) and (ii), Gibbons, Ives, Jenkins, Parsons and others. Edition: S. Beck, ed.: *Nine Fantasias in Four Parts* (New York, 1947). Literature: P.J. Willetts: 'Music from the Circle of Anthony Wood at Oxford', *British Museum Quarterly*, xxiv (1961), 71–5; A. Ashbee: 'Lowe, Jenkins and Merro', *ML*, xlviii (1967), 310–11; Monson

London, British Library, Add.17792–6 (copied by John Merro, Gloucester, c1620). 5 out of 6 partbooks. Vocal and instrumental music a 3–6 by Byrd, Coprario, Dering, Alfonso Ferrabosco (ii), Gibbons, Holborne, Ives, Lupo, William Mundy, Okeover, Tomkins, Ward, William White and others. Add.17795 also contains duets for treble and bass instruments, and lra viol pieces a 2 and 3. Literature: P.J. Willetts, op. cit.; A. Ashbee, op. cit.; Monson

Oxford, Bodleian Library, Mus.Sch.D.245–7 (copied by John Merro, Gloucester, c1620). 3 partbooks. Consort music, mainly a 3, and music for lra viols, by Byrd, Alfonso Ferrabosco (ii), Gibbons, Hume, Ives, Jenkins, Okeover, Tomkins and others. Literature: A. Ashbee, op. cit.

Edinburgh, University Library, La.III.488 (owned and possibly compiled by Sir William Mure of Rowallan, c1627–37). Cantus partbook. Includes several instrumental pieces. Literature: Elliott

Oxford, Bodleian Library, Mus.Sch.E.437–42 (c1630). 6 partbooks. Includes instrumental music a 3–6 by Coprario, Lupo, Philips and Ward. Edition: MB, ix (1955, rev. 2/1962) [selection]

Oxford, Bodleian Library, Tenbury 302 (2nd quarter of 17th century). Score. Fantasias and other instrumental pieces a 3–5 by Coprario, Cranford, East, Ives, Gibbons, Jenkins and Lupo. There is also some vocal music, without the words, by Marenzio and Morley

Washington, Library of Congress, M990.C66F4 (formerly ML96.C7895) (2nd quarter of 17th century). 2 sets of 5 partbooks (the 2nd set was formerly in the library of Arnold Dolmetsch). Fantasias a 5 by Coprario, East and Lupo. Literature: G. Dodd: 'The Coperario–Lupo Five-part Books at Washington', *Chelys*, i (1969), 36–40

As with Italian sources, bicinia and canons have pedagogic implications. Significantly, all but one of the main sources are printed.

Bathe, William: *A Briefe Introduction to the Skill of Song* (London: Thomas East, 1580s). Includes '10. sundry waies of 2. parts in one upon the plain song'

Whythorne, Thomas: *Duos, or Songs for Two Voices* (London: Thomas East, 1590)

Farmer, John: [*Divers and Sundry Waies of Two Parts in One, to the number of Fortie, upon one Playn Song* (London: Thomas East, 1591)]. The first and last leaves are missing from the unique copy in *GB-Ob*; the last 2 canons, contained on the final leaf, survive in *Lbl* R.M.24.D.7.(1.), a MS copy of the whole print made in 1748

Morley, Thomas: *The First Booke of Canzonets to Two Voyces* (London: Thomas East, 1595, 2/Matthew Lownes & John Browne, 1619). Includes 9 instrumental fantasias a 2. An Italian edition was evidently printed by East, also in 1595, but no copies survive

Lassus, Orlande de: *Novae aliquot et ante hac non ita usitatae ad duas voces cantiones suavissimae* (London: Thomas East, 1598). Same contents as Munich edition of 1577 (see §4)

Byrd, William, and Ferrabosco, Alfonso: *Medulla Musicke ... 40tie Severall Waies ... 2 Partes in One upon the Playne Songe 'Miserere' ... sett in Severall Distinct Partes to be songe ... by Master Thomas Robinson, and ... transposed to the Lute by the said Master Thomas Robinson* (London: Thomas East, 1603) [lost, if ever printed]. Listed in E. Arber, ed.: *A Transcript of the Registers of the Company of Stationers of London; 1554–1640* (London, 1875–94), iii, 102

London, British Library, R.M.24.C.14 (hand of Elway Bevin, c1611). Over 300 short canons by Bevin in score, mainly on plainsong cantus firmi, ranging from 3 to 20 parts

The earlier sources of ensemble dance music tend to form a distinct category. Towards the end of the period, however, dances more commonly occur side by side with ensemble music in polyphonic style (e.g. in *GBL-bl* Add.17786–91, *Och* Mus.423–8 and *Lbl* Eg.3665; see above).

London, British Library, Roy.App.58 (c1530). Includes 7 anon. dances a 3 in keyboard score, and some fragmentary compositions which may be for instrumental ensemble. See also [Sources of keyboard music to 1660, §2 \(vi\)](#). Edition: EKM, i (1955)

London, British Library, Roy.App.74–6 (formerly in the Arundel–Lumley library). 3 out of 4 partbooks primarily devoted to English church music c1548. At the end of each book various later hands (before 1580) have added instrumental music, mainly dances a 4 and 5 in rough open score. Edition: MB, xlv [incl. inventory]. Literature: Holman; J. Milsom: 'The Nonesuch Music Library', *Sundry Sorts of Music Books: Essays on The British Library Collections Presented to O.W. Neighbour*, ed. C. Banks, A. Searle and M. Turner (London, 1993), 146–82

Holborne, Antony: *Pavans, Galliards, Almains, and Other Short Aeirs both Grave, and Light, in Five Parts, for Viols, Violins, or Other Musically Wind Instruments* (London: William Barley, 1599). 5 partbooks.

Dowland, John: *Lachrimae, or Seaven Teares figured in Seaven Passionate Pavans, with divers other Pavans, Galiards, and Almains, set forth for the Lute, Viols, or Violons, in Five Parts* (London: John Windet, c1604).

Cambridge, Fitzwilliam Museum, Mu 734 (formerly 24.E.13–17). 5 out of 6 partbooks [T lost] bearing the arms of King James I, and containing, in Thurston Dart's view, the repertory of the royal wind musicians between about 1603 and 1665. The 2 earlier sections are devoted to wordless compositions a 6: the 1st section Italian madrigals, continental motets, and a fantasia by G. Bassano; the 2nd mainly almains by A. and G. Bassano, Alfonso Ferrabosco (ii), Guy, Harding, Robert Johnson (ii), Lupo and others connected with the court. Edition: T. Dart, ed.: *Suite from the Royal Brass Music of King James I* (London, 1959) [selection]. Literature: T. Dart: 'The Repertory of the Royal Wind Music', *GSJ*, xi (1958), 70–7; R. Charteris: 'A Rediscovered Source of English Consort Music', *Chelys*, v (1973–4), 3–6; Holman

London, British Library, Add.30826–8 (early 17th century). 3 out of 5 partbooks apparently associated with Trinity College, Cambridge, and possibly copied c1614 by Thomas Stareshmore while a lay clerk there. Pavans and galliards a 5 by Amner, Dethick, Gibbons, Mason, Tomkins, Weelkes and others. Literature: I. Payne: 'British Library Add. MS 30826–28: a Set of Part-Books from Trinity College, Cambridge?', *Chelys*, xvii (1988), 3–15

Adson, John: *Courtly Masquing Ayres, composed to 5. and 6. Parts, for Violins, Consorts and Cornets* (London: John Browne, 1621). 6 partbooks

The peculiarly English mixed consort, consisting of specific instruments from different families, also has a repertory mainly of dance music.

MSS owned by Lord Hotham and deposited at *Hull, Brynmor Jones Library, DDHO/20/1–3; Oakland, CA, Mills College Library, MS cittern partbook* ('The Walsingham Consort Books', 1588). Partbooks for treble viol, flute, bass viol (Hull) and cittern (Oakland) [lute and bandora lost]. Music for mixed consort by Alison, Daniel Bacheler and others, probably compiled by a close associate of Bacheler for use in the household of Sir Francis Walsingham. Edition: MB, xl (1977) [selection]. Literature: W. Edwards: 'The Walsingham Consort Books', *ML*, lv (1974), 209–14

Cambridge, University Library, Dd.3.18, Dd.14.24, Dd.5.20–21 (copied by Matthew Holmes, Oxford, c1595). Partbooks for lute, cittern, bass viol and recorder respectively [treble violin and bandora lost]. Music for mixed consort by Alison, John Johnson, Nicholson, Reade and others. The bass viol part is bound with a separate MS (possibly copied by Alfonso Ferrabosco (ii), c1630) containing music for solo bass viol, and solos and duets for lute. Edition: MB, xl (1977) [selection]. Literature: I. Harwood: 'The Origins of the Cambridge Lute Manuscripts', *LSJ*, v (1963), 32–48, vi (1964), 29 only; L. Nordstrom: 'The Cambridge Consort Books', *JLSA*, v (1972), 70–103

Morley, Thomas: *The First Booke of Consort Lessons, made by Divers Exquisite Authors, for Six Instruments to play together, the Treble Lute, the Pandora, the Cittern [sic], the Base-violl, the Flute & the Treble-violl* (London: William Barley, 1599, rev. 2/John Browne, 1611). 6 partbooks [treble viol and lute of 1st edn lost; lute, cittern and bass viol of 2nd edn lost]. 23 compositions (with a further 2 in the 1611 edition), all without attribution although some settings may be attributed to Alison. Editions: T.

Dart, ed.: *Two Consort Lessons* (London, 1957); S. Beck (New York, 1959). Literature: T. Dart: 'Morley's Consort Lessons of 1599', *PRMA*, lxxiv (1947–8), 1–9

London, Royal Academy of Music, Robert Spencer Collection. 'The Browne (formerly Braye) bandora and lyra viol manuscript' (c1600). 35 consort bandora parts, probably copied by or for Thomas Browne, whose son John added several compositions for lyra viol, c1630–40

Rosseter, Philip: *Lessons for Consort* (London: John Browne, 1609). 6 partbooks [only flute, part of cittern and fragments of lute extant]. 25 compositions by Alison, Baxter, Campion, Farmer, Holborne, Kete, Lupo, Morley and Rosseter, arranged for lute, treble viol, bass viol, bandora, cittern and flute. Edition: MB, xl (1977) [selection]. Literature: I. Harwood: 'Rosseter's *Lessons for Consort* of 1609', *LSJ*, vii (1965), 15–23

There are two principal sources containing music for a chordal instrument accompanied by a bass instrument:

Holborne, Antony: *The Citharn Schoole* (London: Peter Short, 1597). Includes 23 dances for cittern and a bass instrument (in staff notation), and 2 fantasias a 3 with cittern.

Hole, Robert, ed.: *Parthenia In-violata, or Mayden-musicke for the Virginnalls and Bass-viol* (London: J. Pyper, ?1625)

A number of 17th-century lyra viol sources include ensemble music with at least one part notated in viol tablature.

Hume, Tobias: *The First Part of Ayres, French, Polish, and Others together* (London: John Windet, 1605)

Ford, Thomas: *Musicke of Sundrie Kindes* (London: John Browne, 1607). Includes duets for lyra viols

Hume, Tobias: *Captaine Humes Poeticall Musicke* (London: John Windet, 1607)

Ferrabosco, Alfonso (ii): *Lessons for 1. 2. and 3. Viols* (London: John Browne, 1609)

Maynard, John: *The XII. Wonders of the World* (London: John Browne, 1611). Includes 6 dances for lute and viol, and 7 pavans for lyra viol with optional bass viol

See also *GB-Cu Dd.5.20, Lbl Add.17792–6* and *Ob Mus.Sch.D.245–7* above

The following printed sources contain only one or two instrumental ensemble pieces in publications devoted primarily to other kinds of music: John Dowland (1600), Francis Pilkington (1605), William Byrd (1611).

Sources of keyboard music to 1660.

1. General.
2. Principal individual sources.

JOHN CALDWELL

Sources of keyboard music to 1660

1. General.

The following lists include sources up to about 1660, divided into broad geographical areas, and further divided within those areas into manuscript and printed sources arranged chronologically. The geographical divisions are somewhat unequal, section (iii) in particular covering a very wide area; but to separate even Poland from this division would have caused difficulties in connection with sources from such places as Breslau (Wrocław), Danzig (Gdańsk) or Thorn (Toruń), especially with a manuscript actually carrying a German inscription. By and large this division represents the sphere of influence of German organ tablature (old and new), though not all the sources cited make use of it, and there are some exceptional instances of letter notation outside the Germanic sphere. At the other end of the scale is the very small list of sources from the Low Countries, where it was nevertheless felt that this area had to be distinguished from the Germanic on the one hand and from the French on the other. Sources are listed under their area of origin, and not according to their contents nor even by the nationality of their scribe; thus the Netherlands section includes *GB-Och* 89, which may have been written by Richard Dering, and the third section has autographs of the Belgian composer Samuel Mareschall, which were written in German tablature in Basle.

The choice of terminal date was fairly obvious in the case of England, where the restoration of the monarchy introduced a new cultural epoch. There were advantages in choosing the same date for all countries, in view of the frequent copying of works from one country into manuscripts of another; and in fact the extension of the limits of these lists to 1660 has permitted the inclusion of a number of sources of a broadly retrospective character from about that date. But because of the difficulty of applying a rigid cut-off date, a selection of later manuscripts carrying a mainly earlier repertory has been given in the appendix to the appropriate list.

Sources not primarily intended for keyboard players are enclosed within square brackets. They include most (but not all) of the listed publications in separate partbooks, and are included if performance on a keyboard instrument is mentioned as a possibility on the title-page or if they are of particular importance in the history of keyboard music. Most works published in open score were intended primarily for keyboard, even though this was not always made clear on the title-page; but this was not always the case, and a few such works are therefore enclosed in square brackets. Many works intended originally for vocal or instrumental ensemble could be performed on a keyboard instrument, but they would normally have been embellished, sometimes heavily. A number of works survive in both forms.

Manuscripts are denoted by their present location, followed by the provenance and scribe if known, and a date, approximate or exact. However, manuscripts once belonging to the Musikabteilung of the Deutsche Staatsbibliothek in Berlin, but currently in Kraków, Biblioteka

Jagiellońska, are marked *. While every effort has been made to verify the locations and pressmarks of eastern European sources, some of these may now be obsolete. Printed collections are preceded by the name of the publisher, who for the present purpose is regarded as editor of the collection. There follows a brief characterization of the source and its contents.

Separate partbooks are indicated by a series of separate foliations, e.g. 16, 14, 14, 13 ff., or 4 x 16 ff. The sign '+' connects different sections of the same volume.

Keyboard sources are on two staves ('keyboard score') unless otherwise noted. Further subdivisions of this category are not noted. Other methods of notation are described as follows: open score (sometimes called 'keyboard partitura'); OGT is old German tablature (upper part in staff notation, lower part or parts in letters); NGT is new German tablature (entirely in letters); ST is Spanish tablature (in figures: the various systems are not distinguished here).

A film of the source in the collection of the Deutsches Musikgeschichtliches Archiv, Kassel, is indicated 'DMA'. Modern editions are then cited. The entry is completed by references to literature other than published library catalogues.

See also [Keyboard music](#), §I for further bibliography.

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[Sources of keyboard music to 1660](#)

2. Principal individual sources.

- (i) Italy.
- (ii) France.
- (iii) Germany, Eastern Europe and Scandinavia.
- (iv) The Netherlands.
- (v) Spain and Portugal.
- (vi) The British Isles.

[Sources of keyboard music to 1660, §2: Principal individual sources.](#)

(i) Italy.

manuscript sources

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[facs.]. Literature: Lincoln, 1964–7; Apel, Eng. trans., 1972; Silbiger, 1980 *Cologny-Geneva, Biblioteca Bodmeriana, Musik T.II.1* (c1650–70). 94 ff. Music by, and attributed to, Frescobaldi. Literature: Silbiger, 1980 *Rome, Biblioteca Vallicelliana, Z.121* (c1650–60). 47 ff. Literature: Silbiger, 1980

appendix

A number of Italian keyboard sources of the middle to later 17th century are catalogued by Silbiger, in addition to those listed above. As precise dates are mostly uncertain, they are given here, in the order in which he lists them, with his estimate of date but without further information: *London, British Library, Add.14246* (c1664–85); *Assisi, Archivio musicale del Sacro Convento [unnumbered MS]* (2nd half of 17th century); *Bologna, Civico Museo Bibliografico-Musicale, AA/360* (c1640–80), *BB/258* (c1700), *DD/53* (2nd decade of 18th century or later; other estimates c1700; facs. in SCKM, x, 1987), *Z.270* (?18th century: copies of Frescobaldi's *Ricercari* (1615) and *Fiori musicali* (1635)); *Como, Archivio Musicale del Duomo, 820/40 and 820/55* (late 17th century); *Florence, Biblioteca del Conservatorio, D.2358* (late 17th century); *Modena, Biblioteca Estense, App. Campori 491* (olim γ.K.7.8.) (c1650–70); *Rome, Biblioteca del Pontificio Ateneo Antoniano [unnumbered MS]* (c1650); *Rome, Biblioteca Vaticana, Vat.Mus.569* ('Mutius MS', c1660–65; facs. in SCKM, xiv, 1987); *Rome, Biblioteca del Conservatorio di Musica S Cecilia, A/400* (1st half of 18th century; other estimates c1700; facs. in SCKM, xiii, 1988); *Venice, Biblioteca Marciana, It.IV-1727* (2nd half of 17th, or 18th century); *Verona, Biblioteca Capitolare, MCXXIX* (1703); *Vicenza, Biblioteca Civica Bertoliana, Mus.ms. FF 2.7.17* (probably 18th century); *New York* ['*Garofalo MS*'] (late 17th or early 18th century; present whereabouts unknown). In addition the following MSS are represented in SCKM: *Berlin, Deutsche Staatsbibliothek, L.215* (B. Pasquini autograph), vol.vii (1988); *London, British Library, Add.31501* (B. Pasquini, partial autograph), vol.viii (1988).

printed sources

Antico, Andrea, ed.: *Frottole intabulate da sonare organi libro primo* (Rome, 1517). 40 ff. Transcriptions of 26 frottoles. The copy in *Rome, Biblioteca Polesini* contains MS additions (trivial). Editions: K. Jeppesen: *Die italienische Orgelmusik am Anfang des Cinquecento* (Copenhagen, 1943, enlarged 2/1960) [part edn]; G. Radole (Bologna, 1970) [facs.]; C. Hogwood (Tokyo, 1984). Literature: Judd, 1988

Cavazzoni, Marco Antonio: *Recerchari motetti canzoni composti per Marcoantonio di Bologna, libro primo* (Venice, 1523; for illustration see [Leger line](#)). 38 ff. 2 ricercares, 2 motets, 4 chansons. Editions: CMI, i (1941); K. Jeppesen: *Die italienische Orgelmusik am Anfang des Cinquecento* (Copenhagen, 1943, enlarged 2/1960). Literature: Slim, 1961; Apel, Eng. trans., 1972; Judd, 1988

Arrivabene, Andrea, ed.: *Musica nova accommodata per cantar et sonar sopra organi, et altri strumenti, composta per diversi eccellentissimi musici* (Venice, 1540). 4 x 16 ff. 20 ricercares and 1 motet. Reprinted as *Musicque de joye* (Lyons: Jacques Moderne, [1540s]). Edition: MRM, i (1964). Literature: O. Mischiati: 'Tornano alla luce ricercari della "Musica nova" del 1540', *L'organo*, ii (1961), 73–9; Slim, 1961

Cavazzoni, Girolamo: *Intavolatura cioe recercari canzoni himni magnificati composti per Hieronimo de Marcantonio da Bologna detto d'Urbino, libro primo* (Venice, 1543). 28 ff. 4 ricercares, 2 chansons, 4 hymns, 2 *Magnificat* settings. Edition: O. Mischiati (Mainz, 1959–61). Literature: Slim, 1961; Judd, 1988

Buus, Jacques: *Recercari ... da cantare & sonare d'organo & altri stromenti ... libro primo a quattro voci* (Venice: Antonio Gardano, 1547). 13, 14, 14, 12 ff. 10 4-part ricercares. Edition: *Orgelwerke*, ii, ed. T.D. Schlee (Vienna, 1983). Literature: G. Sutherland: 'The Ricercari of Jacques Buus', *MQ*, xxxi (1945), 448–63; Slim, 1961

Cavazzoni, Girolamo: *Intabulatura dorgano, cioe misse himni magnificat composti per Hieronimo de Marcantonio da Bologna detto d'Urbino* (Venice, before 1549). 40 ff. 3 masses, 8 hymns, 2 *Magnificat* settings. The 3 masses were reprinted in Venice, probably between 1557 and 1570. Editions: O. Mischiati (Mainz, 1959–61); *L'organiste liturgique*, xxxiv, xli, xlvi (Paris, n.d.). Literature: Judd, 1988

Buus, Jacques: *Intabolatura d'organo di recercari ... libro primo* (Venice: Antonio Gardano, 1549; see [Notation](#), fig.73). 32 ff. 4 ricercares. Editions: M.S. Kastner (Hilversum, 1957) [part edn]; *Orgelwerke*, i, ed. T.D. Schlee (Vienna, 1980). Literature: G. Sutherland: 'The Ricercari of Jacques Buus', *MQ*, xxxi (1945), 448–63; Slim, 1961; Judd, 1988

Buus, Jacques: *Il secondo libro di recercari ... da cantare & sonare d'organo... a quattro voci* (Venice: Antonio Gardane, 1549). 16, 16, 16, 14 ff. 8 ricercares. Literature: G. Sutherland: 'The Ricercari of Jacques Buus', *MQ*, xxxi (1945), 448–63; Slim, 1961

Segni, Julio: *Ricercari, intabulature da organi e da tocco* (1550) [lost][Gardano, Antonio, ed.: *Fantasie recercari contrapunti a tre voci* (Venice, 1551, repr. 1559, 1593). 3 x 20 ff. Settings of *Regina caeli* by Willaert and Rore; 15 ricercares by Willaert, Barges, G. Cavazzoni and anon. composers. Literature: Slim, 1961

Gardano, Antonio, ed.: *Intabolatura nova di varie sorte de balli da sonare per arpichordi, claviembali, spinette, & manachordi ... libro primo* (Venice, 1551 see [Notation](#), fig.97). 23 ff. Anon. dances. Editions: CEKM, viii (1965); Stainer & Bell, Keyboard Series, xxiii (1965); (Bologna, 1971) [facs.]; F. Cerha (Vienna and Munich, 1975). Literature: Judd, 1988

Ortiz, Diego: *Tratado de glosas sopra clausulas* (Rome: Valerio Dorico, 1553; simultaneously pubd in Italian). 62ff. Keyboard material, all accompanimental, in open score (without barlines). Edition: ed. M. Schneider (Berlin, 1913, 3/1961/R).

Literature: Judd, 1988][Padovano, Annibale: *Il primo libro de ricercari a quattro voci* (Venice: Antonio Gardane, 1556, 2/1588). 14, 15, 13, 11 ff. 13 ricercares. Transcribed into open score in *Brussels, Conservatoire Royal de Musique, 26661*. Edition: *Ricercari*, ed. N. Pierront and J.P. Hennebains (Paris, 1934)][Conforti, Giovanni Battista: *Il primo libro de ricercari a quattro voci* (Rome: Valerio Dorico, 1558). 4 x 17 ff. 15 ricercares]Merulo, Claudio: *Ricercari d'intavolatura d'organo ... libro primo* (Venice, 1567, 2/1605). 42 ff. 8 ricercares]Merulo, Claudio: *Messe d'intavolatura d'organo ... libro quarto* (Venice, 1568). 74 ff. 3 masses and 3 Credos. Editions: J.B. Labat (Paris, 1865); CEKM, xlvii/5 (1991)][Merulo, Claudio: *Il primo libro de ricercari da cantare, a quattro voci ... libro primo* (Venice: sons of Antonio Gardane, 1574). 4 x 16 ff. 19 ricercares]Rodio, Rocco: *Libro di ricercate a quattro voci ... con alcune fantasie sopra varii canti fermi* (Naples: Gioseppe Cacchio dall'Aquila, 1575). 49 ff. Open score. 5 ricercares, 2 hymns, *Salve regina* and *La mi re fa mi re*. Editions: *Salve regina* in A. Valente: *Intavolatura de cimballo* (1576), ed. C. Jacobs (Oxford, 1973); 5 ricercares and *La mi re fa mi re*, ed. M.S. Kastner (Padua, 1958).

Literature: Judd, 1988]Valente, Antonio: *Intavolatura de cimballo: ricercate fantasie et canzoni francese desminuite con alcuni tenori balli et varie sorte de contraponti libro primo* (Naples: Gioseppe Cacchio dall'Aquila, 1576). 46 ff. ST. 1 fantasia, 6 ricercares, etc. Edition: C. Jacobs (Oxford, 1973).

Literature: Judd, 1988]Gardano, Angelo, ed.: *Musica de diversi autori: la bataglia francese et canzon delli ucelli, insieme alcune canzoni francese* (Venice, 1577). 27 ff. Open score. Chansons by Janequin, Crecquillon, Clemens non Papa, J. Courtois and Lassus. Literature: Judd, 1988][Malvezzi, Cristofano: *Il primo libro de recercari a quattro voci* (Perugia: Pietroiacomo Petrucci, 1577). 4 x 10 ff. 10 ricercares. Complete transcription into open score in *Florence, Biblioteca Nazionale Centrale, Magl.XIX.107*]Rore, Cipriano de: *Tutti i madrigali ... a quattro voci, spartiti et accommodati per sonar d'ogni sorte d'instrumento perfetto* (Venice: Angelo Gardane, 1577). 32 ff. Open score. 36 madrigals without texts.

Literature: Judd, 1988]Valente, Antonio: *Versi spirituali sopra tutte le note, con diversi canoni spartiti per sonar negli organi, messe, vespere, et altri officii divini* (Naples: heirs of Mattio Cancer, 1580). 56 ff. Open score. 43 verses on C, D, E, F, G, A, B \flat ; E \flat . Edition: I. Fuser (Padua, 1958).

Literature: Judd, 1988][Maschera, Florentio: *Libro primo de canzoni da sonare, a quattro voci* (Brescia, ?1582 [lost], 2/1584, 3/1588, 4/1590 [lost], 5/1593, 6/1596, 7/1604, 8/1607, 9/1621). 4 x 12 ff. in 1584 edition. Copied into open score in *Brussels, Conservatoire Royal de Musique, 26660*; MS printers' copy for an edition in open score, 1590, in *Washington, Library of Congress* (see above). 21 canzonas. Edition and literature: W.E. McKee: *The Music of Florentio Maschera (1540–1584)* (diss., North Texas State College, 1958)]Bariolla, Ottavio: *Ricercate per suonar l'organo* (Milan, 1585) [lost, but reproduced in *Turin, Biblioteca Nazionale Universitaria, Dono Renzo Giordano 8 (VIII)*, ff.67v–94. Edition: CEKM, xlvi (1986)]Facoli, Marco: *Il primo libro d'intavolatura d'arpicordo* [lost]. ?1 piece in *London, Royal College of Music, 2088* (1586]Verovio, Simone, ed.: *Diletto spirituale: canzonette a tre et a quattro voci composte da diversi ecc.^{mi} musici ... con l'intavolatura del cimballo et liuto* (Rome, 1586, repr. 1590 [lost], 1592). 24 ff. Includes keyboard score (for illustration see [Verovio, Simone](#)). An edition for voices only was also first published in 1586. 7 canons and 22 other works, all originally for voices. Literature: Judd,

1988Facoli, Marco: *Il secondo libro d'intavolatura di balli d'arpicordo, pass'e mezzi, saltarelli, paduoane, & alcuni aeri novi dilettevoli da cantar ogni sorte de rima* (Venice: Angelo Gardane, 1588). 34 ff. 22 dances, etc. Editions: CEKM, ii (1963); F. Cerha: *Intabulatura nova* (Vienna and Munich, 1975) [part edn]. Literature: W. Apel: 'Tänze und Arien für Klavier aus dem Jahre 1588', *AMw*, xvii (1960), 51–60; Judd, 1988Verovio, Simone, ed.: *Ghirlanda di fioretti musicali, composta da diversi ecc^{ti} musici a 3. voci, con lintavolatura del cimballo, et liuto* (Rome, 1589, repr. in 3 vols., 1591). 27 ff. in 1589 edition. 25 works, originally for voices, by various composers listed in RISM 1589¹¹. Literature: Judd, 1988Maschera, Florentio: *Canzoni ... a 4* (Venice: Giacomo Vincenti, 1590) [lost]. Evidently an open-score edition of the ensemble canzonas of 1582 (see above, *Washington, Library of Congress*)Bertoldo, Sperindio: *Canzoni francese intavolate per sonar d'organo* (Venice: Giacomo Vincenti, 1591). 16 ff. Transcriptions of 4 chansons, 2 by Crecquillon and 1 each by Janequin and Clemens non Papa. Edition: CEKM, xxxiv (1969). Literature: J.R. Carruth: *The Organ Works of Sperindio Bertoldo* (diss., Cornell U., 1948); Judd, 1988Bertoldo, Sperindio: *Tocate ricercari et canzoni francese intavolate per sonar d'organo* (Venice: Giacomo Vincenti, 1591). 16 ff. 2 toccatas, 3 ricercares and 1 *canzon francese*. Edition: CEKM, xxxiv (1969). Literature: J.R. Carruth: *The Organ Works of Sperindio Bertoldo* (diss., Cornell U., 1948); Judd, 1988Verovio, Simone, ed.: *Canzonette a quattro voci, composte da diversi ecc^{ti} musici, con l'intavolatura del cimballo et del liuto* (Rome, 1591; repr. without intabulations, 1597). 22 ff. 20 works originally for voices. Edition: *Chansons italiennes* (Leipzig, n.d.). Literature: Judd, 1988Asola, Giammateo, ed.: *Canto fermo sopra messe, hinni, et altre cose ecclesiastiche* (Venice: Giacomo Vincenti, 1592; 2/1596, 3/1603, 4/1616). 32 ff. 4 masses, 3 Credos, hymns, *Magnificat* settings, antiphons, *Te Deum*. Literature: Judd, 1988Merulo, Claudio: *Canzoni d'intavolatura d'organo ... a quattro voci, fatte alla francese ... libro primo* (Venice: Angelo Gardane, 1592). 43 ff. 9 canzonas. Edition: P. Pidoux (Kassel, 1941). Literature: Judd, 1988Radino, Giovanni Maria: *Il primo libro d'intavolatura di balli d'arpicordo* (Venice: Giacomo Vincenti, 1592). 26 ff. 7 dances. Editions: R.E. Harding (Cambridge, 1949); CEKM, xxxiii (1968). Literature: Judd, 1988Diruta, Girolamo, ed.: *Il transilvano: dialogo sopra il vero modo di sonar organi, et istromenti da penna* (Venice: Giacomo Vincenti, 1593, repr. 1597, 1612, 1625). 40 ff. in 1st edition. Manual of instruction with 13 pieces by various composers including 4 by Diruta. Edition: L. Cervelli (Bologna, 1969) [facss.]. Literature: Judd, 1988Gabrieli, Andrea and Giovanni: *Intonazioni d'organo ... composte sopra tutti li dodeci toni della musica* (Venice: Angelo Gardane, 1593). 44 ff. 22 intonations by Giovanni, 8 intonations and 4 toccatas. Editions: P. Pidoux (Kassel, 1952), i [Andrea]; S. dalla Libera (Milan, 1957–9), i [Giovanni]; (Bologna, 1972) [facss.]; MSD, xxviii (1972) [complete]. Literature: Judd, 1988. References to an earlier edn of A. Gabrieli's kbd works rest on doubtful authority.Gabrieli, Andrea and Giovanni: *Ricercari di Andrea Gabrieli ... composti & tabulati per ogni sorte di stromenti da tasti ... libro secondo* (Venice: Angelo Gardane, 1595). 44 ff. 13 ricercares, 11 by Andrea and 2 by Giovanni. Editions: P. Pidoux (Kassel, 1952), ii–iii [Andrea]; S. dalla Libera (Milan, 1957–9), i [Giovanni]. Literature: Judd, 1988Verovio, Simone, ed.: *Lodi della musica a.3. voci, composte da diversi ecc^{ti} musici con l'intavolat^a del cimballo e liuto* (Rome, 1595). 20 ff. 18 works by various composers,

originally for voices. Literature: Judd, 1988Gabrieli, Andrea: *Il terzo libro de ricercari ... insieme uno motetto, dui madrigaletti, & uno capriccio sopra il pass'è mezo antico* (Venice: Angelo Gardane, 1596). 44 ff. 6 ricercares, *Fantasia allegra, Cantate Domino*, 2 madrigals, *Passamezzo antico*. Edition: P. Pidoux (Kassel, 1952), i, iii, iv. Literature: Judd, 1988[Raval, Sebastián: *Il primo libro di ricercari a quattro voci cantabili per liuti, cimbali, et viole d'arco* (Palermo: Giovan Antonio de' Franceschi, 1596). 4 x 12 ff. 17 ricercares, *Viderunt te atque Deus per organum*, 4 canons]Merulo, Claudio: *Toccate d'intavolatura d'organo ... libro primo* (Rome: Simone Verovio, 1598). 43 ff. 9 toccatas. Edition: S. dalla Libera (Milan, 1959), i. Literature: Judd, 1988Vincenti, Giacomo, ed.: *Intavolatura d'organo facilissima, accommodata in versetti sopra gli otto tuoni ecclesiastici* (Venice, 1598). 17 ff. 16 versetti. Edition: *Altitalienische Versetten*, ed. M.S. Kastner (Mainz and New York, 1957). Literature: M.S. Kastner: 'Una intavolatura d'organo italiana del 1598', *CHM*, ii (1957), 237–43; Judd, 1988[Borgo, Cesare: for an intabulation of his *Canzoni per sonare* (Venice, 1599), see *Turin, Biblioteca Nazionale Universitaria, Raccolta Mauro Foà 1 (X)*; also, in part, in *Pelplin, Biblioteka Seminarium*, 308a. Edition: G. Gentili Verona (Padua, 1985)]Pellegrini, Vincenzo: *Canzoni de intavolatura d'organo fatte alla francese ... libro primo* (Venice: Giacomo Vincenti, 1599). 61 ff. 13 canzonas. Edition: CEKM, xxxv (1972). Literature: Judd, 1988[Rovigo, Francesco, and Trofeo, Ruggier: *Partitura della canzoni da suonare a quattro, & a otto* (Milan: Filippo Lomazzo, ?1600). 103 pp. Open score. 17 4-part, 2 8-part canzonas. Literature: Judd, 1988 (?1613)]Mortaro, Antonio: *Primo libro de canzoni da sonare* (Venice: Amadino, 1600). Edition (based also on *Turin, Biblioteca Nazionale Universitaria, Raccolta Mauro Foà 1 (X)*): CEKM, xxii (1995)Anerio, Giovanni Francesco: *Gagliarde a quattro voci intavolate per sonare sul cimballo et sul liuto ... libro primo* ([Rome: Simone Verovio], c1600). 10ff. 16 galliards. Literature: Judd, 1988[Guami, Gioseffo: *Partidura per sonare delle canzonette alla francese* (Venice: Giacomo Vincenti, 1601). 41 ff. Open score. 20 compositions. Literature: Judd, 1988][Banchieri, Adriano: *Fantasie overo canzoni alla francese per suonare nell'organo et altri stromenti musicali, a quattro voci* (Venice: Ricciardo Amadino, 1603). 4 x 22 pp. 21 fantasias]Mayone, Ascanio: *Primo libro di diversi capricci per sonare* (Naples: Constantino Vitale, 1603). 100 pp. 4 ricercares, 4 canzonas, 1 madrigal, 5 toccatas, 21 partite on Ruggiero, 10 partite on *Fidele*. Edition: C. Stembridge (Padua, 1981). Literature: Judd, 1988Trabaci, Giovanni Maria: *Ricercate, canzone franzese, capricci, canti fermi, gagliarde, partite diverse, toccate, durezza, ligature, consonanze stravaganti, et un madrigale passeggiato nel fine ... primo libro* (Naples: Constantino Vitale, 1603). 122 pp. 12 ricercares, 7 canzonas, etc, as title-page. Edition: AMI, iii (1959) [part edn]. Literature: Judd, 1988[Beretta, Lodovico: *Partitura del primo libro delle canzoni* (Milan: Agostino Tradate, 1604). 42 pp. Open score. 17 canzonas a 4, 2 a 8. Literature: Judd, 1988Merulo, Claudio: *Toccate d'intavolatura d'organo ... libro secondo* (Rome: Simone Verovio, 1604). 49 pp. 10 toccatas. Edition: S. dalla Libera (Milan, 1959), ii. Literature: Judd, 1988Padovano, Annibale: *Toccate et ricercari d'organo* (Venice: Angelo Gardane, 1604). 39 ff. 3 toccatas, 2 ricercares, and 5 toccatas 'd'Incerto' (i.e. anon.). Editions: F. Benetti (Padua, 1962); CEKM, xxxiv (1969). Literature: Judd, 1988Banchieri, Adriano: *L'organo suonarino ... opera terza decima* (Venice: Ricciardo

Amadino, 1605; 2/1611, repr. 1620, 'opera ventesima quinta'; 3/1622, repr. 1627, 1638, 'opera xxxiii ... appresso Alessandro Vincenti'). 125, 105 and 159 pp. in the 3 editions respectively. Many liturgical and other pieces divided into 5 'registri' (6 in the 3rd edn). Editions: AMI, iii (1959) [part edn]; G. Cattin (Amsterdam, n.d.) [facss.]. Literature: H.-J. Wilbert: 'Le messe organistiche sul canto fermo di Adriano Banchieri', *L'organo*, x (1972), 213–22; Judd, 1988

Gabrieli, Andrea: *Canzoni alla francese et ricercari ariosi, tabulati per sonar sopra istromenti da tasti ... libro quinto* (Venice: Angelo Gardane, 1605). 44 ff. 5 canzonas and 7 ricercares. Edition: P. Pidoux (Kassel, 1952), iv. Literature: Judd, 1988. No copy of the 4th Book in this series has survived.

Gabrieli, Andrea: *Canzoni alla francese per sonar sopra stromenti da tasti ... libro sesto et ultimo* (Venice: Angelo Gardane, 1605). 43 ff. 9 pieces. Edition: P. Pidoux (Kassel, 1952), v. Literature: Judd, 1988

Taegio, Domenico Rognoni: *Canzoni à 4 & 8 voci* (Milan: heirs of Simon Tini, and Filippo Lomazzo, 1605). 4 partbooks and open score. 4 x 21 pp., 121 pp. 17 canzonas a 4, 4 a 8. Literature: Judd, 1988

Balbi, Aloisio: *Partitura delli concerti ecclesiastici ... per sonare nell'organo ò altri instrumenti, con una canzone a quattro* (Venice: Alessandro Raverii, 1606). 60 pp. Open score. 89 motets with text incipits only, 1 canzona]Cima, Giovanni Paolo: *Partito de ricercari & canzoni alla francese* (Milan: heirs of Simon Tini, and Filippo Lomazzo, 1606). 95 pp. Open score. 7 ricercares, 16 canzonas, etc. Edition: CEKM, xx (1969). Literature: Judd, 1988

Merulo, Claudio: *Libro secondo di canzoni d'intavolatura d'organo ... a quattro voci, fatte alla francese* (Venice: Angelo Gardane and brothers, 1606). 19 ff. 11 canzonas. Literature: Judd, 1988

Banchieri, Adriano: *Ecclesiastiche sinfonie dette canzoni in aria francese, a quattro voci ... opera sedicesima* (Venice: Ricciardo Amadino, 1607). 4 x 20, 21 ff. (*basso seguente*). 14 sinfonias and 6 concertos; the preface makes it clear that these works may be intabulated for keyboard alone. Literature: Judd, 1988

Merulo, Claudio: *Ricercari de cantare a quattro voci ... libro secondo* (Venice: Angelo Gardane and brothers, 1607). 4 x 33 ff. 21 ricercares]Antegnati, Costanzo: *L'Antegnata: intavolatura de ricercari d'organo ... opera decimasesta* (Venice: Angelo Gardane and brothers, 1608). 15 pp. 12 ricercares, 1 in each tone, and short treatise. Edition: CEKM, ix (1965). Literature: Judd, 1988

Frescobaldi, Girolamo: *Il primo libro delle fantasie a quattro* (Milan: heirs of Simon Tini, and Filippo Lomazzo, 1608). 75 pp. Open score. 12 fantasias. Edition: P. Pidoux (Kassel, 1948–54), i. Literature: Judd, 1988

Lucino, Francesco, ed.: *Partitura delli concerti de diversi excell. auttori* (Milan: heirs of Simon Tini, and Filippo Lomazzo, 1608; rev. 2/1612 with *Aggiunta nuova*, repr. 1616). 119 pp. in the 1st edition., 112 + 37 pp. in the 2nd. Open score. Numerous works originally for voices (for the *Seconda aggiunta* see the publication of F. Lomazzo, 1617)]Merulo, Claudio: *Ricercari da cantare a quattro voci ... libro terzo* (Venice: Angelo Gardane and brothers, 1608). 4 x 29 ff. 20 ricercares]]Banchieri, Adriano: *Conclusioni del suono dell'organo* (Bologna: heirs of Giovanni Rossi, 1609 etc.). Editions: (Milan, 1934; Bologna, 1968; New York, 1975) [facss.]. Literature: *FétisB*, i. 233 (refers to an earlier edition, *Conclusioni per organo*, Lucca: Silvestre Marchetti, 1591); Judd, 1988. This theoretical work contains no musical examples but is an important source for contemporary practice.]Mayone, Ascanio: *Secondo libro di diversi capricci per sonare* (Naples: Gio. Battista Gargano and Lucretio Nucci, 1609). 152 ff. 5 ricercares, 4 canzonas, 5 toccatas, 3 sets

of variations. Editions: Orgue et liturgie, lxiii (1964), lxv (1965); C. Stembridge (Padua, 1984). Literature: Judd, 1988[Cima, Giovanni Paolo: *Partitura delli concerti ecclesiastici* (Milan: heirs of Simon Tini, and Filippo Lomazzo, 1610). 66 ff. Numerous vocal and some instrumental works, none originally for keyboard solo]Diruta, Girolamo: *Seconda parte del Transilvano, dialogo divisi in quattro libri* (Venice: Giacomo Vincenti, 1610, repr. 1622). 21 + 36 + 12 + 26 pp. Numerous compositions, all by Diruta, including 3 masses. Editions: AML, iii (1959) [part edn]; L. Cervelli (Bologna, 1969) [facs.]. Literature: Judd, 1988. Although the title-page of the 1st edn bears the date 1609, the preface is dated 25 March 1610[Bargnani, Ottavio: *Secondo libro delle canzoni* (Milan: heirs of Simon Tini, and Filippo Lomazzo, 1611). 5 partbooks and open score. 5 x 21 ff., 97 ff. 15 canzonas a 4, 3 a 5, 2 a 8. The 1st book of the series is lost. Literature: Judd, 1988]Merulo, Claudio: *Terzo libro de canzoni d'intavolatura d'organo ... a cinque voci fatte alla francese* (Venice: Angelo Gardane, 1611). 29 pp. 3 canzonas. Literature: Judd, 1988Banchieri, Adriano: *Moderna armonia di canzoni alla francese, opera vigesima sesta* (Venice: Ricciardo Amadino, 1612). 19 ff. Open score. 15 canzonas, 2 fantasias for ensemble and *Magnificat in concerto* for organ and voices. Literature: Judd, 1988[Franzoni, Amante: *Apparato musicale* (Venice: Ricciardo Amadino, 1613). 8 partbooks and a 'partitura de bassi'. Sacred music, for which solo organ performance was apparently a possibility. Literature: Judd, 1988]Bottazzi, Bernardino: *Choro et organo libro primo* (Venice: Giacomo Vincenti, 1614). 136 pp. An instruction book for organists with examples of cantus firmus treatment for *alternatim* use. Literature: Judd, 1988[Cangiasi, Giovanni Antonio: *Scherzi forastiere per suonare a quattro voci ... con la partitura per l'organo ... opera ottava* (Milan: Filippo Lomazzo, 1614). 21 x 5 ff. Open score. 21 pieces]Frescobaldi, Girolamo: *Toccate e partite d'intavolatura di cimbalo ... libro primo* (Rome: Nicolò Borboni, 1615; the dedication is dated 22 Dec 1614; with addns, 2/1615, but with new title-page, and engraver's signature dated 1616; repr., n.d., but with engraver's signature and preface dated 1616; repr. 1628; 3/1637 with *Aggiunta*). 4 + 58 pp. (1st edn), 4 + 68 pp. (2nd edn), 2 + 94 + 1 pp. (3rd edn.). 12 toccatas and 3 sets of variations; 2nd edition enlarges the 3 sets of variations and adds a 4th (folia) and 4 correntes; 3rd edition contains numerous additional pieces. Editions: P. Pidoux (Kassel, 1948–54), iii [follows 3rd edn]; CEKM, xxx (1968) [variant versions from earlier edns]. Literature: Judd, 1988Corradini, Nicolò: *Ricercari a quattro voci* ([? Venice: B. Magni], 1615). Open score. 12 ricercares. Literature: L.F. Tagliavini: 'Un musicista cremonese dimenticato', *CHM*, ii (1957), 413–19; Judd, 1988Frescobaldi, Girolamo: *Ricercari, et canzoni franzese fatte sopra diverse obliqui in partitura ... libro primo* (Rome: Bartolomeo Zannetti, 1615, repr. 1618 and, with the *Capricci* of 1624, in 1626, 1628 and 1642). 59 pp. Open score. 10 ricercares and 5 canzonas. Editions: P. Pidoux (Kassel, 1948–54), ii; facs. of 1615 edn (Farnborough, 1967). Literature: Judd, 1988Trabaci, Giovanni Maria: *Il secondo libro de ricercate, e altri varii capricci, con cento versi sopra li otto finali ecclesiastici* (Naples: Giovanni Giacomo Carlino, 1615). 132 pp. Numerous *fughe* and *versi*. Edition: L'organiste liturgique, liv (1965–6), lvii (1965–6). Literature: Judd, 1988[Lomazzo, Filippo, ed.: *Seconda aggiunta alli concerti raccolti dal molto reverendo Don Francesco Lucino ... con la partitura per l'organo* (Milan, 1617). 59 x 4, 163 pp. Numerous works originally for voices; the

successor to the publication of Lucino (1608). Literature: Judd, 1988 ('Lucino')][Cifra, Antonio: *Ricercari e canzoni francese ... libro primo* (Rome: Luca Antonio Soldi, 1619). 4 x 24, 56 pp. 5th book in open score. 10 ricercares and 6 canzonas. Literature: Judd, 1988][Cifra, Antonio: *Ricercari et canzoni francese ... libro secondo* (Rome: Luca Antonio Soldi, 1619). 60 pp. Open score. 8 ricercares, 8 canzonas. Literature: Judd, 1988]Pesenti, Martino: the volume of *correnti* repr. in 1635 appeared in a catalogue of 1621. See O. Mischiati: *Indici, cataloghi e avvisi* (Florence, 1984), 138; Judd, 1988, ii, p.146Picchi, Giovanni: *Intavolatura di balli d'arpicordo ... novamente corrette, & ristampate* (Venice: Alessandro Vincenti, 1621). 58 + 2 pp. 12 dances. Editions: O. Chilesotti (Milan, ?1884: Biblioteca di rarità musicali, ii); CEKM, xxxviii (1977); ed. H. Ferguson (Tokyo, 1979). Literature: Judd, 1988. The original date of pubn is unknown[Zuffi, Giovanni Ambrosio: *Concerti ... con partitura* (Milan, 1621; repr. with a 2nd book, 1624); both lost][Angleria, Camillo: *La regola del contraponto e della musical compositione* (Milan: Giorgio Rolla, 1622). VIII + 124 pp. Open score. A treatise with musical compositions on pp.111–21: 1 ricercare for organ or ensemble, and a *Cantilena* by Angleria and a ricercare and 3 canons by G.P. Cima 'da cantarsi in vari modi'. Literature: Judd, 1988][Grancini, Michel'Angelo: *Partitura dell'armonia ecclesiastica* (Milan: Giorgio Rolla, 1622). 113 pp. Open score. Vocal works by Grancini and others and 2 canzonas. Literature: Judd, 1988][Corradini, Nicolò: *Partitura del primo libro de canzoni francese a 4. & alcune suonate* (Venice: Bartolomeo Magni, 1624). 72 pp. Open score. 10 canzonas and 4 sonatas; the sonatas are not suitable for solo keyboard. Literature: Judd, 1988]Frescobaldi, Girolamo: *Il primo libro di capricci fatti sopra diversi soggetti, et arie in partitura* (Rome: Luca Antonio Soldi, 1624; 2/Venice: Alessandro Vincenti, 1626, repr. 1628, 1642). 96 + 1 pp. (1st edn), 169 + 1 pp. (2nd edn). Open score. In the 1st edn, 12 capriccios; the 2nd edn adds the *Ricercari, et canzoni francese* of 1615, but omits 1 capriccio ('sopra Or che noi rimena'). Edition: P. Pidoux (Kassel, 1948–54), ii [follows the 2nd edn but retains 'Or che noi rimena']. Literature: Judd, 1988Cavaccio, Giovanni: *Sudori musicali ... accomodati in partitura & divisi in tre parti* (Venice: Bartolomeo Magni, 1626). 68 pp. Open score. 4 toccatas, 8 ricercares, 20 canzonas. Literature: Judd, 1988[Biumi, Giacomo Filippo: *Fantaisie à 4. voci* (before 1627); lost]Biumi, Giacomo Filippo: *Partito delle canzoni alla francese à 4. et à 8. con alcune arie de correnti à 4 ... libro primo, opera seconda* (Milan: Gratiadio Ferioli, [1627]). 133 pp. Open score. 18 canzonas and 4 *arie di corrente*. Literature: Judd, 1988Frescobaldi, Girolamo: *Il secondo libro di toccate canzone versi d'hinni magnificat gagliarde correnti et altre partite d'intavolatura di cimbalo et organo* ([Rome, 1627]; repr. Rome: Nicolò Borboni, 1637, without the *ciaccona* and *passacagli*). 2 + 90 pp. (2 + 86 pp. in the repr.). 12 toccatas, 6 canzonas, 4 hymns, 3 *Magnificat* settings, *Aria del balletto*, 5 galliards, *Aria detta la frescobalda*, 5 correntes, 15 *partite sopra ciaccona*, 30 *partite sopra passacagli*. Editions: P. Pidoux (Kassel, 1948–54), iv [contents of repr. only]; CEKM, xxx (1968) [*ciaccona* and *passacagli*]. Literature: Judd, 1988[Grancini, Michel'Angelo: *Partitura delle messe, motetti et canzoni a otto voci ... opera quarta* (Milan: Filippo Lomazzo, 1627). 39 pp. Open score. This volume of the 9 partbooks contains 3 canzonas and 1 ensemble sonata][Frescobaldi, Girolamo: *Il primo libro delle canzoni ad una, due, tre e quattro voci, accomodate, per sonare ogni sorte de*

stromenti (Rome: Giovanni Battista Robletti [partbooks] and Paolo Masotti [score], 1628; rev. 2/Venice: Alessandro Vincenti, 1634 [dedication dated 10 Jan 1635], with addl pieces). 150 pp in 1st edition. Open score. 37 canzonas with a toccata for 'spinettina' and violin, and a toccata and canzona for 'spinettina sola', all with basso continuo. Edition: CEKM, xxx (1968; pieces with 'spinettina'). Literature: Judd, 1988][Sabbatini, Galeazzo: *Regola facile e breve per sonare sopra il basso continuo nell'organo, manacordo, ò altro simile stromento* (Venice: Il Salvatore, 1628, repr. Venice: Alessandro Vincenti, 1644). 30 + 1 pp. Literature: Judd, 1988]Pesenti, Martino: *Il secondo libro delle correnti alla francese per sonar nel clavicembalo, et altri stromenti, con alcune correnti spezzate a tre* (Venice: Alessandro Vincenti, 1630, repr. 1644). 33 pp. Open score. 22 correntes, 2 with *volte*. The only surviving copy of book 1 is dated 1635. Literature: Judd, 1988Rossi, Michelangelo: *Toccate e corente d'intavolatura d'organo e cimballo* (Rome: Nicolò Borbone, ?1633/4). 44 pp. 10 toccatas, 10 *correnti*. Repr. (?) before 1638, 1657 (Carlo Ricarii), and after 1658 (Caifabri). Edition: CEKM, xv. Literature: Judd, 1988Frescobaldi, Girolamo: *Fiori musicali di diverse compositioni: toccate, kirie, canzoni, capricci e ricercari in partitura a quattro utili per sonatori ... opera duodecima* (Venice: Alessandro Vincenti, 1635; see [fig.2](#)). 2 + 103 pp. Open score. 3 masses. Edition: P. Pidoux (Kassel, 1948–54), v. Literature: Judd, 1988

Pesenti, Martino: *Il primo libro delle correnti alla francese per sonar nel clavicembalo, et altri stromenti ... nuovamente ristampate con una agionta di alcune correnti et un baletto a tre* (Venice: Alessandro Vincenti, 1635; book 2 1st pubd in 1630). 26 pp. Open score. 22 correntes, 3 with *volte*, with 4 additional correntes and 1 balletto a 3. Literature: Judd, 1988[Della Porta, Francesco: *Ricercate à 4* (lost). Probably a set of partbooks containing the 5 *ricercares* and 5 canzonas intabulated in *Turin, Biblioteca Nazionale Universitaria, Dono Renzo Giordano 8 [=VIII]*, and hence pubd before 1639. Edition: CEKM, xli (1977; wrongly attrib. on the title-page to Costanzo Porta). Literature: Judd, 1988][Pesenti, Martino: *Correnti alla francese, gagliarde, e balletti da cantarsi à voce sola, e suonarsi nel clauicembalo, & altri instrumeti ... con un brando d'incerto dall'istesso sig. Pesenti diminuito in più modi, libro primo opera decima* (Venice: Alessandro Vincenti, 1639). Literature: Judd, 1988]Del Buono, Gioanpietro: *Canoni oblighi et sonate in varie maniere sopra l'Ave maris stella* (Palermo: Antonio Martarello and Santo d'Angelo, [1641]). 72 ff. Numerous canons and 14 *sonate di cimballo*. Literature: W.S. Newman: 'The XIII Sonate di Cimballo by Giovanni Pietro del Buono, 'Palermitano' (1641)', *CHM*, ii (1957), 297–310; Judd, 1988Pesenti, Martino: *Correnti alla francese, balletti, gagliarde, pass'e mezzis a due, et a tre da suonarsi nel clavicembalo, et altri instrumeti ... libro terzo, opera duodecima* (Venice: Alessandro Vincenti, 1641). 26 pp. 6 correntes, 5 ballettos, 4 galliards, 2 *passamezzos*. Literature: Judd, 1988Salvatore, Giovanni: *Ricercari a quattro voci, canzoni francesi, toccate, et versi per rispondere nelle messe con l'organo al choro* (Naples: Ottavio Beltrano, 1641). 119 pp. Open score. 8 *ricercares*, 4 canzonas, 2 toccatas, 3 masses. Edition: CEKM, iii (1964). Literature: Judd, 1988Croci, Antonio: *Frutti musicali di messe tre ecclesiastiche ... opera quarta* (Venice: Alessandro Vincenti, 1642). 1 + 98 + 1 pp. Miscellaneous pieces divided into 3 masses. Literature: Judd, 1988Frescobaldi, Girolamo: *Canzoni alla francese in partitura ... libro*

quarto (Venice: Alessandro Vincenti, 1645). 55 + 1 pp. Open score. 11 canzonas. The 2nd and 3rd volumes of this series are lost; the 1st is probably that listed here as Frescobaldi, 1628. Edition: P. Pidoux (Kassel, 1948–54), i. Literature: Judd, 1988Fasolo, Giovanni Battista: *Annuaire, che contiene tutto quello, che deve far un organista, per risponder al choro tutto l'anno ... opera ottava* (Venice: Alessandro Vincenti, 1645). 264 pp. *Te Deum*, 18 hymns, 3 masses, 8 *Magnificat* settings, *Salve regina*, 8 ricercares, 8 canzonas, 4 fugues. Edition: R. Walter (Altötting, 1959). Literature: Judd, 1988Pesenti, Martino: *Correnti, gagliarde, e balletti diatonici ... libro quarto, opera decimaquinta* (Venice: Alessandro Vincenti, 1645). 75 pp. 37 dances. Literature: Judd, 1988Cecchino, Tomaso: *Note musicali per risponder con facilità e al choro per tutto le feste dell'anno* (Venice: Alessandro Vincenti, before 1649) [lost]. Literature: Judd, 1988Milanuzzi, Carlo: *Corenti, baletti* (Venice: Alessandro Vincenti, before 1649) [lost]Piazza, Giovanni Battista: *Correnti et baletti alla francese* (Venice: Alessandro Vincenti, before 1649) [lost]Scipione, Giovanni: *Intavolatura di cembalo, et organo: toccate, capricci, hinni sopra il canto fermo, corrente, balletti, ciaccone, e passacagli diversi, libro primo* (Perugia: heirs of Bartoli, and Angelo Laurenti, 1650) [lost], MS copy of title and preface survives in *Bologna, Civico Museo Bibliografico-Musicale*, 31, p.124. Literature: Judd, 1988 ('Giovanni')Scipione, Giovanni: *Partitura di cembalo et organo ... libro secondo opera terza* (Venice: Alessandro Vincenti, 1652) [lost]. MS copy of title and preface in *Bologna, Civico Museo Bibliografico-Musicale*, 31, p.124. Literature: Judd, 1988 ('Giovanni')Boccella, Francesco: *Primavera di vaghi fiori musicali* (Ancona: Ottavio Beltrano, 1653). 44 + 20 pp. [lost]

Sources of keyboard music to 1660, §2: Principal individual sources.

(ii) France.

manuscript sources

Munich, Bayerische Staatsbibliothek, Mus.ms.2987 (c1550). Includes 6 ff. in OGT. In spite of the notation the source is considered to be of French origin. 9 transcriptions of chansons by Sandrin, Janequin, Gombert and others. Edition: Le pupitre, v (1968). Literature: W. Apel: 'Du nouveau sur musique française pour orgue au XVIe siècle', *ReM*, nos.171–4 (1937), 96–108Aberdeen, *King's College Library, printed book π 7841 Arc* (late 16th century). Among MS additions to an edition of Arcadelt's 1st book of madrigals dated 1561 are 14 pages of keyboard music: 11 anon. dances, etc., including a 'Fantasie sur l'air de ma bergere'*Paris, Bibliothèque Nationale, f.fr.9152* (c1600). Includes Costeley's *Fantasie sus orgue ou espinette*. Edition: *MGG1*, ii, 1707 [part facs.]*Paris, Bibliothèque des Arts et Métiers*, holds Mersenne's own annotated copy of *Harmonie universelle* (1636–7). In the 'Traité des instrumens a cordes', book 6 ('Des orgues'), between pp.392 and 393, are 3 leaves containing an organ piece by Charles Racquet. Editions: *Les maîtres français de l'orgue*, ii (1925)C. *Racquet: Fantasie*, ed. A. Tessier (Paris, 1939); *M. Mersenne: Harmonie universelle* (Paris, 1636), iii, ed. F. Lesure (Paris, 1965) [facs.]*Paris, Bibliothèque Ste Geneviève, 2348* (c1650). 24 ff. C50 pieces by Chambonnières (all but 1 anon.), Louis Couperin (anon.) and anon. composers. Edition: *Les préclassiques*, nos.25–9 and suppl. [anon. composers]*Paris, Bibliothèque Ste Geneviève, 2353* (?c1650). 3 ff.

Includes anon. *Pange lingua*. Edition: *Les préclassiques*, no.30 and suppl. *Tours, Bibliothèque Municipale, 825* (c1650) [lost]. Versets and fantasias in the 8 modes, versets for Office chants, anon. Literature: A. Pirro: 'L'art des organistes', *EMDC*, II/ii (1926), 1181–374 London, MS owned by G. Oldham (c1660; partly autograph of L. Couperin, whose pieces are dated 1650–59). 83 ff. C100 pieces by Chambonnières, L. Couperin, D'Anglebert, Frescobaldi and anon. composers. Literature: G. Oldham: 'Louis Couperin: a New Source of French Keyboard Music of the Mid 17th Century', *RMFC*, i (1960), 51–9

appendix

There are a number of retrospective French sources of the later 17th century. *Paris, Bibliothèque Nationale, Vm⁷674–5*, the 'Bauyn MS', is sometimes dated c1660 but is probably a little later: it includes music by Froberger, L. Couperin, Chambonnières and many others (facs. edn by F. Lesure, Geneva, 1977). Others include *Paris, Bibliothèque Nationale, Vm⁷1817bis* ('Thomelin MS', c1680); *Paris, Bibliothèque Nationale, fonds du Conservatoire Rés.89ter* (autograph of D'Anglebert); *Paris, Bibliothèque Ste Geneviève, 2350, 2354, 2356, 2357*; and *Munich, Bayerische Staatsbibliothek, 1503*. A number of later 17th-century sources are discussed by A. Curtis: 'Musique classique française à Berkeley', *RdM*, lvi (1970), 123–64; these include the 'Parville MS' (Berkeley, California, *US-LAum*, MS778, not before 1689 but including numerous works by L. Couperin)

printed sources

Attaignant, Pierre, ed.: *Magnificat sur les huit tons avec Te deum laudamus et deux preludes* (Paris, 1530), 40 ff. 2 preludes, 8 *Magnificat* settings, *Te Deum*. Edition: PSFM, i (1925). Literature: Rokseth, 1930; Hartz, 1969
Attaignant, Pierre, ed.: *Dixneuf chāsons musicales reduictes en la tabulature des orgues espinettes manicordions, et telz semblables instrumentz musicaulx* (Paris, 1531; see [Notation](#), fig.110). 40 ff. 19 chanson transcriptions. Editions: *Chansons und Tänze*, i: *Pariser Tabulaturdrucke für Tasteninstrumente aus dem Jahr 1530 von Pierre Attaignant*, ed. E. Bernoulli (Munich, 1914) [facs.]; CMM, xx (1961). Literature: Rokseth, 1930; Hartz, 1969
Attaignant, Pierre, ed.: *Vingt et cinq chāsons musicales reduictes en la tabulature des orgues espinettes manicordions & telz sēblables instrumētz musicaulx* (Paris, 1531). 40 ff. 25 chanson transcriptions. Editions: *Chansons und Tänze*, ii: *Pariser Tabulaturdrucke für Tasteninstrumente aus dem Jahr 1530 von Pierre Attaignant*, ed. E. Bernoulli (Munich, 1914) [facs.]; CMM, xx (1961). Literature: Rokseth, 1930; Hartz, 1969
Attaignant, Pierre, ed.: *Vingt et six chansons musicales reduictes en la tabulature des orgues espinettes manicordions & telz sēblables instrumētz musicaulx* (Paris, 1531). 40 ff. 26 chansons transcriptions. Editions: *Chansons und Tänze*, iii: *Pariser Tabulaturdrucke für Tasteninstrumente aus dem Jahr 1530 von Pierre Attaignant*, ed. E. Bernoulli (Munich, 1914) [facs.]; CMM, xx (1961). Literature: Rokseth, 1930; Hartz, 1969
Attaignant, Pierre, ed.: *Quatorze gaillardes neuf pauennes sept branles et deux basses dances le tout reduict de musique en la tabulature du ieu dorgues espinettes manicordions & telz semblables instrumentz musicaulx* (Paris, [1531]). 40

ff. 32 dances. Editions: *Chansons und Tänze*, iv: *Pariser Tabulaturdrucke für Tasteninstrumente aus dem Jahr 1530 von Pierre Attaignant*, ed. E. Bernoulli (Munich, 1914); CEKM, viii (1965). Literature: Rokseth, 1930; Hartz, 1969Attaignant, Pierre, ed.: *Tablature pour le jeu dorgues ... sur le plain chant de Cunctipotens et Kyrie fons, avec leurs Et in terra, Patrem, Sanctus et Agnus Dei* (Paris, [1531]). 40 ff. 2 masses. Edition: PSFM, i (1925). Literature: Rokseth, 1930; Hartz, 1969Attaignant, Pierre, ed.: *Treze motetz musicaulx avec ung prelude, le tout reduict en la tablature* (Paris, 1531). 40 ff. 13 motet transcriptions. 1 prelude. Edition: PSFM, v (1930). Literature: Rokseth, 1930; Hartz, 1969Brayssingar, Guillaume de: *Tablature d'epinette* (Lyons: Jacques Moderne, 1536) [lost]. Ricercars, fantasias and variations[Moderne, Jacques, ed.: *Musicque de joye*. See §2(i): Arrivabene (1540)]Gorlier, Simon, ed.: *Premier livre de tablature d'epinette, contenant motets, fantasies, chansons, madrigales & gaillardes* (Lyons, [1560]) [lost]Titelouze, Jehan: *Hymnes de l'église pour toucher sur l'orgue, avec les fugues et recherches sur leur plain-chant* (Paris: Pierre Ballard, 1623; BUCEM cites an edn of 1624; see fig.3). 48 ff. 12 hymns. Editions: Archives des maîtres de l'orgue, i (1898); N. Dufourcq (Paris, 1965)

Titelouze, Jehan: *Le Magnificat, ou cantique de la vierge pour toucher sur l'orgue, suivant les huit tons de l'église* (Paris: Pierre Ballard, 1626). 60 ff. 8 *Magnificat* settings. Edition: Archives des maîtres de l'orgue, i (1898)Mersenne, Marin: *Harmonie universelle* (Paris: Sebastien Cramoisy, 1636–7). In the 'Traité des instrumens a cordes', bk 6 ('Des orgues'), p.391 is a 'Chanson composée par le Roy, & mise en tablature par le Sieur de la Barre', the keyboard part of which is complete in itself. On pp.394–5 follow the first 2 bars of 8 variations that demonstrate techniques of diminution, for keyboard alone. Editions: *Orgue et liturgie*, xxxi (1956); F. Lesure (Paris, 1965), iii [fac.]Denis, Jean: *Traité de l'accord de l'epinette* (Paris: Robert Ballard, 1650). This is a 2nd, augmented edn of a work of which 1st is not extant. On pp.16f, *Prelude pour souder si l'accord est bon par tout*Du Mont, Henry: *Cantica sacra II.III.IV. cum vocibus tum et instrumentis modulata ... liber primus* (Paris: Robert Ballard, 1652, repr. 1662). 5 partbooks, of which the 5th, *bassus continuus*, has on ff.24v–25r an 'Allemanda gravis' in keyboard score. Also vocal verses designated 'pro organo'. Edition: *L'organiste liturgique*, xiii (1956). The optional nature of the viol parts in this work is confirmed by a MS source for keyboard soloDu Mont, Henry: *Meslanges a II.III.IV. et V. parties, avec la basse-continuë, contenant plusieurs chansons, motets, magnificats, preludes, & allemandes pour l'orgue & pour les violes ... livre second* (Paris: Robert Ballard, 1657). 6 partbooks, of which the *basse-continuë* has on ff.29v–30r an 'Allemande', and on ff.30v–32r an 'Allemande grave', both in keyboard score. In addition, 4 of the preludes for 2 viols are said to be 'propres pour l'orgue'. The viol parts of the allemandes are stated to be optional. Edition: *L'organiste liturgique*, xiii (1956). [Note: the set of 6 books in *London, British Library*, D 980, lacks the *basse-continuë*. Its 6th book, a *Troisième partie* (i.e. a 3rd instrumental part) *ajoustée aux préludes des Meslanges ... avec la basse continue des motets* (1661), does not include any keyboard music]Roberday, François: *Fugues et caprices à quatre parties, mises en partition pour l'orgue* (Paris: Sanlecque, 1660). [10] + 100 + [2] pp. Open score. 12 pieces, 3 by Frescobaldi, Ebner and Froberger. Editions: Archives des maîtres de l'orgue, iii (1901); *Le pupitre*, xlv (1972)

Sources of keyboard music to 1660, §2: Principal individual sources.

(iii) Germany, Eastern Europe and Scandinavia.

manuscript sources

A number of sources in alphabetical notation, though apparently for the use of keyboard players, do not amount to 'keyboard music' and are not included here. *Vienna, Österreichische Nationalbibliothek, 3617*, f.10v (early 15th century). OGT. Kyrie (Vatican edn no.V). Edition: CEKM, i (1963), 10–11. Literature: T. Göllner: *Formen früher Mehrstimmigkeit in deutschen Handschriften des späten Mittelalters* (Tutzing, 1961) *Wrocław, Biblioteka Uniwersytecka, I Q 438* ['Sagan Keyboard MS'] (Sagan, Silesia; early 15th century). OGT. A single leaf containing a Gloria fragment (Vatican edn ad lib, I). Edition: CEKM, i (1963), 11–12. Literature: F. Feldman: 'Mittelalterliche Musik und Musikpflege in Schlesien', *Deutsches Archiv für Landes- und Volksforschung*, ii (1937) [transcr., suppl.ii, 1–3] *Wrocław, Biblioteka Uniwersytecka, I Q 42* (Breslau, Dominican friary, early 15th century). OGT. A short cantus firmus setting followed by a fragmentary *Fundamentum*. Edition: CEKM, i (1963), 12–13. Literature: F. Feldman: 'Mittelalterliche Musik und Musikpflege in Schlesien', *Deutsches Archiv für Landes- und Volksforschung*, ii (1937) [transcr., suppl.ii, 4] *Munich, Bayerische Staatsbibliothek, Clm 7755*, ff.276r–280r (early 15th century). OGT. A short treatise on composition and organ playing with 1 complete piece. Editions: T. Göllner: *Formen früher Mehrstimmigkeit in deutschen Handschriften des späten Mittelalters* (Tutzing, 1961), 157–97 [facs. and transcr. of treatise and piece]; CEKM, i (1963), 14–15 [piece only] *Munich, Bayerische Staatsbibliothek, Clm 5963*, f.248r (early 15th century). OGT. A short *Magnificat*. Edition: CEKM, i (1963), 15. Literature: L. Schrade: *Die ältesten Denkmäler der Orgelmusik als Beitrag zu einer Geschichte, der Toccata* (Münster, 1928); L. Schrade: *Die handschriftliche Überlieferung der ältesten Instrumentalmusik* (Lahr, 1931/R), 91–3 *Berlin, Staatsbibliothek, theol.q.290*, ff.56v–58r ['Winsem [Windsheim] Fragment'] (from a collection of sermons, some marked 'in Wynsem' [?Windsheim] and dated 1431). OGT. Editions: J. Wolf: *Musikalische Schrifttafeln* (Bückerburg, 1930), nos.32–3 [2 facs.]; CEKM, i (1963), 15–18. Literature: L. Schrade: *Die handschriftliche Überlieferung der ältesten Instrumentalmusik* (Lahr, 1931/R), 87; L. Schrade: 'Die Messe in der Orgelmusik des 15. Jahrhunderts', *AMf*, i (1936), 129–75 [with transcr.]; L. Schrade: 'The Organ in the Mass of the 15th Century', *MQ*, xxviii (1942), 329–36, 467–87 *Wrocław, Biblioteka Uniwersytecka, I F 687* (Breslau, Dominican friary, early 15th century). OGT. A fragment containing 4 short pieces and examples of cadential formulae. Edition: CEKM, i (1963), 18–22. Literature: F. Feldman: 'Ein Tabulaturfragment des Breslauer Dominikaner Klosters aus der Zeit Paumanns', *ZMw*, xv (1932–3), 241–58 [with transcr.] *Hamburg, Staatsarchiv, ND VI 3225* (early 15th century). OGT. Contains 4 pieces in black notation and 5 in white notation. Editions: J. Wolf: *Musikalische Schrifttafeln* (Bückerburg, 1930), no.8 [1. facs.]; CEKM, i (1963), 22–7. Literature: L. Schrade: *Die handschriftliche Überlieferung der ältesten Instrumentalmusik* (Lahr, 1931/R), 94–6 *Erlangen, Universitätsbibliothek 554* (olim 729) (early 15th century). Ff.127r–134. OGT. 4 preludes, 2 short fragments and Paumann's *Fundamentum*. Edition: CEKM, i (1963), 51–2. Literature: A. Reichling: 'Die

Präambeln der Hs. Erlangen 554 und ihre Beziehungen zur Sammlung Ileborghs', *GfMKB: Kassel 1962*, 109–11 [*Regensburg, Bischöfliche Ordinariatsbibliothek, MS. Th. 98* (early 15th century). Includes, pp. 411–13, a counterpoint treatise specifically for keyboard players. Literature and edition: C. Meyer: 'Ein deutscher Orgeltraktat vom Anfang des 15. Jahrhunderts', *Musik in Bayern*, xxix (Tutzing, 1984), 43–60.] *Paris, private collection* ['Ileborgh Tablature'] (Adam Ileborgh, 1448). 7 ff. OGT. Preludes etc. by ?Ileborgh. Edition: CEKM, i (1963), 28–32. Literature: *MGG1* ('Ileborgh von Stendhal M. Reimann); W. Apel: 'Die Tabulatur des Adam Ileborgh', *ZMw*, xvi (1934), 193–212; G. Knoche: 'Der Organist Adam Ileborgh von Stendal', *Franziskanische Studien*, xxviii/1 (1941), 53–62; W. Apel: *The Notation of Polyphonic Music, 900–1600* (Cambridge, Mass., 1942, 5/1953/R; Ger. trans., 1962); G. Most: 'Die Orgeltablatur von 1448 des Adam Ileborgh aus Stendal', *Altmärkisches Museum Stendal*, viii (1954), 43–80; A. Reichling: 'Die Präambeln der Hs. Erlangen 554 und ihre Beziehungen zur Sammlung Ileborghs', *GfMKB: Kassel 1962*, 109–11 (see [Ileborgh, Adam](#)) *Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus.ms.40613* (olim Wernigerode, Fürstlich Stolbergsche Bibliothek, Zb 14) ['Lochamer Liederbuch'] (1452–6). 92 pp. + 1 f. at each end (see fig. 4). Pp. 45–92: *Fundamentum organisandi* by Conrad Paumann with miscellaneous organ pieces. OGT. The *Fundamentum* itself is dated 1452. Editions: K. Ameln: *Locheimer Liederbuch und Fundamentum organisandi des Conrad Paumann* (Berlin, 1925) [facs.]; W. Arnold and H. Bellermann: *Das Locheimer Liederbuch nebst der Ars Organisandi von Conrad Paumann* (Leipzig, 1926/R) [orig. pubd in *Jb für musikalische Wissenschaft*, ii (1867), 1–234]; CEKM, i (1963) 32–51. Literature: C. Wolff: 'Conrad Paumanns Fundamentum organisandi und seine verschiedenen Fassungen', *AMw*, xxv (1968), 196–222 *Munich, Bayerische Staatsbibliothek, clm 29775/6* (c1450), ff. ir–2v. OGT. Fragments of 3 pieces. Literature: Staehelin, 1988 [incl. facs.] *Munich, Bayerische Staatsbibliothek, clm 29775/7* (c1450), ff. ir–2v. OGT. 6 or 7 secular pieces, 3 (or 4) incomplete. Literature: Staehelin, 1988 [incl. facs.] *Munich, Bayerische Staatsbibliothek, clm 14311* (c1450). Fragment, OGT. Literature: H. Schmid: 'Ein unbekanntes Fragment eines "fundamentum organisandi"', *Mitteilungsblatt der Gesellschaft für Bayerische Musikgeschichte*, vii (1973), 135–43 *Wolfenbüttel, Herzog August Bibliothek, 19.26.3 Aug. 4°* (c1450), f. 259v. Facsimile: M. Staehelin and others: *Musikalischer Lustgarten* (Wolfenbüttel Exhibition Catalogue, 1985), 85. Literature: K. Hortschansky: 'Eine unbekannte Tabulaturaufzeichnung für Tasteninstrumente aus dem 15. Jahrhundert', *Renaissance-Studien: Helmuth Osthoff zum 80. Geburtstag* (Tutzing, 1979), 91–101.

Vienna, Österreichische Nationalbibliothek, 5094 (mid-15th century). Pieces on ff. 148bisv, 155v and 158r–v. OGT, alphabetical notation and keyboard score. Editions: F. Crane: '15th-Century Keyboard Music in Vienna MS 5094', *JAMS*, xviii (1965), 237–43 [edn of 1 piece and some facs.]; T. Göllner: 'Notationsfragmente aus einer Organistenwerkstatt des 15. Jahrhunderts', *AMw*, xxiv (1967), 170–77 [facs.]. Literature: R. Strohm: 'Native and Foreign Polyphony in Late Medieval Austria', *MD*, xxxviii (1984), 205–30 *Melk, Benediktinerstift, 689* (olim 775). Fragment, 1460s, OGT. Edition: R. Flotzinger and G. Gruber: *Musikgeschichte Österreichs* (Graz, 1977), 103–4. Literature: J. Angerer: 'Die Begriffe "Discantus",

“Organa” und “Scholares” ...’, *Anzeiger der Österreichischen Akademie der Wissenschaften, Phil.-Hist. Klasse*, cix (1972), 146–70. *Munich, Bayerische Staatsbibliothek, Mus.3725* (also *Cim.352b*) [‘Buxheim Keyboard Manuscript’, ‘Buxheimer Orgelbuch’] (c1470; see [Notation](#), fig.108). V + 169 ff. OGT. An extensive collection of intabulations, liturgical compositions, and Paumann’s *Fundamentum*. Editions: DM, 2nd ser., i (1955) [facs.]; EDM, xxxvii–xxxix (1958–9). Literature: W. Schrammek: ‘Zur Numerierung im Buxheimer Orgelbuch’, *Mf*, ix (1956), 298–302; R.S. Lord: *The Buxheim Organ Book: a Study in the History of Organ Music in Southern Germany during the Fifteenth Century* (diss., Yale U., 1960); E. Southern: *The Buxheim Organ Book* (New York, 1963); H.R. Zöbeley: *Die Musik des Buxheimer Orgelbuchs: Spielvorgang, Niederschrift, Herkunft, Faktur* (Tutzing, 1964); Göllner, 1979 *Trent, Biblioteca Comunale, 1947* (c1500). 37 pp. OGT. *Salve regina, Preambulum in re, Salve regina, Magnificat octavi toni*, all anon. Editions: H.J. Moser: *Paul Hofhaimer: ein Lied- und Orgelmeister des deutschen Humanismus* (Stuttgart, 1929, 2/1966) [with transcr. of Hofhaimer’s complete works repr. from *91 gesammelte Tonsätze Paul Hofhaimers und seines Kreises*, Stuttgart, 1929]; H.J. Moser: ‘Eine Trienter Orgeltabulatur aus Hofhaimers Zeit’, *Studien zur Musikgeschichte: Festschrift für Guido Adler* (Vienna, 1930/R), 84–6 [edn of *Preambulum*]; O. Gombosi: ‘Hofhaimeriana’, *ZMw*, xv (1932–3), 127–38 [edn of the second *Salve*] *Basle, Universitätsbibliothek, F.IX.57* (early 16th century). 10 pp. OGT. *Tandernack* by P. Hofhaimer. Edition: H.J. Moser: *Paul Hofhaimer* (Stuttgart, 1929, enlarged 2/1965). Literature: J. Richter: *Katalog der Musik-Sammlung auf der Universitäts-Bibliothek in Basel* (Leipzig, 1892) *St Gall, Stiftsbibliothek, 530* (F. Sicher, c1503–31). OGT. Intabulations and cantus firmus settings (including Hofhaimer, *Salve regina*). Edition: *SMD*, viii (1992). Literature: W.R. Nef: ‘Der St. Galler Organist Fridolin Sicher und seine Orgeltabulatur’, *Schweizerisches Jb für Musikwissenschaft*, vii (1938), 3–215; Johnson, 1986 *Basle, Universitätsbibliothek, F.IX.22* (copied by Hans Kotter and others, 1513–32). 133 ff. OGT. 55 pieces by Kotter, Buchner, Weck and others, including intabulations of works by Isaac, Hofhaimer, Agricola, Josquin, Barbireau and others. Edition: *SMD*, vi (1967). Literature: J. Richter: *Katalog der Musik-Sammlung auf der Universitäts-Bibliothek in Basel* (Leipzig, 1892); J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/R); W. Merian: *Die Tabulaturen des Organisten Hans Kotter* (Leipzig, 1916); Merian, 1927; H.J. Moser: *Paul Hofhaimer* (Stuttgart, 1929, 2/1965); W. Apel: *The Notation of Polyphonic Music, 900–1600* (Cambridge, MA, 1942, 5/1953/R; Ger. trans., 1962); H.J. Marx: ‘Der Tabulatur-Codex des Basler Humanisten Bonifacius Amerbach’, *Musik und Geschichte/Music and History: Leo Schrade zum sechzigsten Geburtstag* (Cologne, 1963), 50–70; Johnson, 1986 *Basle, Universitätsbibliothek, F.VI.26(c)* (a *Fundamentum* written for Oswald Holzach, 1515). 8 ff. *Salve regina* by Kotter, *Fortuna d’un gran tempo* by Josquin and an anon. fragment. Edition: *SMD*, vi (1967) [without the *Fundamentum* itself]. Literature: J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/R); J. Stenzl: ‘Un’intavolatura tedesca sconosciuta della prima metà del Cinquecento’, *L’organo*, x (1972), 51–82; Johnson, 1986 *Trent, Archivio di Stato, Sez.ted., misc., cod.105* (1520). Mensural notation in separate parts. 10 settings of *Gaude Dei genitrix* and 2 settings of *Ascendo ad Patrem meum* by Arnolt Schlick, composed for the coronation of Charles V (1520). Editions: *Hommage à l’empereur*

Charles-Quint: dix versets pour orgue, ed. M.S. Kastner and M. Querol Gavaldá (Barcelona, 1954); *A. Schlick: Orgelkompositionen*, ed. R. Walter (Mainz, 1970). Literature: R. Lunelli: 'Contributi trentini alle relazioni musicali fra l'Italia e la Germania nel Rinascimento', *AcM*, xxi (1949), 41–70 *Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus.ms.40026* (olim Z 26) (L. Kleber, 1520–4). OGT. Intabulations, preludes, etc. Edition: EDM, xc–xci (1987). Literature: R. Eitner: 'Das Buxheimer Orgelbuch', *MMg*, xx (1888), suppl.2 [with exx. from this MS and Kleber's MS]; H.K. Loewenfeld: *Leonard Kleber und sein Orgeltabulaturbuch* (Berlin, 1897); H.J. Moser: *Paul Hofhaimer* (Stuttgart, 1929, 2/1965); K. Kotterba: *Die Orgeltabulatur des Leonhard Kleber: ein Beitrag zur Orgelmusik der ersten Hälfte des 16. Jahrhunderts* (diss., U. of Freiburg, 1958); Johnson, 1986 *Warsaw, Biblioteka Publiczna m. st. Warszawy, akc.3141* (1520). Fragments, 19 ff. OGT. Literature: Brzezińska, 1987 *Zurich, Zentralbibliothek, 284b* (H. Buchner, *Fundamentum*, c1520). OGT. Theoretical work on organ playing and composition with c20 liturgical pieces; MS 284a includes a German version of the treatise, *Fundament unnd gruntliche Anzeigung*. Edition: EDM, lv (1974). For literature see *Basle, Universitätsbibliothek F.I.8a* (1551) below *Basle, Universitätsbibliothek, F.IX.58* (copied by Hans Kotter, c1525). 13 ff. OGT. 11 pieces by Weck, Buchner, Kotter and others. Edition: SMD, vi (1967). Literature: J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/R); W. Merian: *Die Tabulaturen des Organisten Hans Kotter* (Leipzig, 1916); Johnson, 1986 *Warsaw, Biblioteka Narodowa, Mus.2081* (1528). 1 f., OGT. Literature: Brzezińska, 1987 (facs., pl.12) *Leipzig, Musikbibliothek der Stadt, printed book I.191* (copy of Agricola: *Ein kurz deudsche Musica*, 1528, with *Musica instrumentalis deudsch*, MS insertions c1530), 43 ff. of MS. OGT. Diagram explaining the tablature and 19 anon. pieces. Literature: Brownl; J. Stenzl: 'Un'intavolatura tedesca sconosciuta della prima metà del cinquecento', *L'organo*, x (1972), 51–82 *Zurich, Zentralbibliothek, Z.XI.301* (tablature of Clemens Hör, c1535). 180 ff., 32 of which contain keyboard music. OGT. 47 pieces, mostly arrangements of works by Dietrich, Senfl, Hofhaimer, Josquin, Isaac, Greiter, Fritz, Zwingli, Adam von Fulda and anon. composers. Edition: SMD, vii (1970). Literature: J. Stenzl: 'Un'intavolatura tedesca sconosciuta della prima metà del cinquecento', *L'organo*, x (1972), 51–82 *Kraków, Biblioteka Polskiej Akademii Nauk, 1716* (Jan z Lublina, 1537–48). 260 ff. OGT. Preludes, liturgical compositions, intabulations, dances, pedagogic examples; composers include Finck, Stoltzer and 'N.C.' (? Nicolaus Cracoviensis (Mikołaj z Krakowa)). Edition: CEKM, vi (1964–7). Literature: J.R. White: 'The Tablature of Johannes of Lublin', *MD*, xvii (1963), 137–62; Johnson, 1986; Brzezińska, 1987 (facs. pls.17–19, 21–3) *Aberdeen, King's College Library, π 0919:0949 Fra 8* (c1540). 4 ff. OGT. Fragments of didactic music *Warsaw, Biblioteka Narodowa, 564* (photocopy of lost MS from the Holy Spirit Monastery, Kraków, 1548). 362 pp. OGT. Many intabulations, some cantus firmus settings. Literature: Z. Jachimecki: 'Eine polnische Orgeltabulatur aus dem Jahre 1548', *ZMw*, ii (1919–20), 206–12; H.J. Moser: *Paul Hofhaimer* (Stuttgart, 1929, 2/1965); Johnson, 1986; Brzezińska, 1988 (facs. pls.20, 24–30) *Basle, Universitätsbibliothek, F.I.8a* (1551). Copy of *Zurich Zentralbibliothek, 284b*, with a larger selection of pieces. OGT. All the compositions are for the liturgy. Edition: EDM, liv (1974). Literature: C. Päsler: 'Fundamentbuch von Hans von Constanzt', *VMw*, v (1889), 1–192; W. Nagel: 'Fundamentum Authore

Johanne Buchnero', *MMg*, xxiii (1891), 71–109; E. von Werra: 'Johann Buchner', *KJb*, x (1895), 88–92MS formerly in the collection of Jules Labarte, Paris [lost] (c1560). 56 pp. OGT. 3 *alternatim* masses for organ, anon. Literature: A. de La Fage: *Essais de diphthérogaphie musicale* (Paris, 1864/R), 261Klagenfurt, Landesregierungsarchiv, GV 4–3 (c1560–70). 25 ff. NGT. Senfl: *Preambulum a 6*; anon. *Exercitatio bona*; transcriptions of vocal works by Josquin, Senfl, Verdelot, La Rue and of 2 anon. works. Edition: MAM, ix (1958) [the 2 original works]. Literature: H. Federhofer: 'Eine Kärntner Orgeltabulatur', *Carinthia I*, cxlii (1952), 330–37; Johnson, 1986Wrocław, Biblioteka Uniwersytecka (c1565) [lost]. ?NGT. Anon. *Magnificat* settings, psalm tones, *Te Deum*, *Wir glauben all an einem Gott*. Literature: F. Dietrich: *Geschichte des deutschen Orgelchorals im 17. Jahrhundert* (Kassel, 1932); Apel, Eng. trans., 1972, 97–8Regensburg, Fürstlich Thurn und Taxissche Hofbibliothek, F.K.Mus.II 21 (c1575). NGT. Short *preambula*, etc. Edition: Cantantibus organis, ix (1962). Literature: E. Tscheuschner: *Die Neresheimer Orgeltabulaturen* (diss., U. of Erlangen-Nürnberg, 1963)Warsaw, Biblioteka Warszawskiego Towarzystwa Muzycznego, I/200 (c1580). 98 ff. NGT. 75 liturgical pieces by Klabon, Leopolda, Marcin Warteki, and ? Jacob Sowa, etc. [photographic copy at Harvard University, Isham Memorial Library]. Editions: CEKM, x (1968); AMP, xv (1968); [part edn.]. Literature: J. Gołos: 'Zaginiona tabulatura organowa Warszawskiego Towarzystwa Muzycznego (ca. 1580)', *Muzyka kwartalnik*, v/5 (1960), 70–79, vi/4 (1961), 60–70; J. Gołos in *L'organo*, ii (1961), 129–46Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus.ms.40034 (tablature of Christoph Löffelholz, 1585). 39 ff. NGT. Dances and intabulations. Literature: Merian, 1927; Johnson, 1986Basle, Universitätsbibliothek, F.IX.44 (c1585–88). 124 ff. numbered 141–264, following on from the copy of Rühling's *Tabulaturbuch* with which it is bound. Intabulations of c50 works by Lassus, Handl, Marenzio, Clemens non Papa, Johann Walter (i) and others. Literature: J. Richter: *Katalog der Musik-Sammlung auf der Universitäts-Bibliothek in Basel* (Leipzig, 1892); Johnson, 1986Brunswick, Stadtarchiv, G II 7:60 (c1585–1602 or later). NGT. Intabulations, etc. Literature: Johnson, 1986Munich, Bayerische Staatsbibliothek, Clm 4748 (mid-1580s, 1601, Schweinfurt, assembled by Wilhelm Sixt). NGT. Intabulated chansons and motets. Literature: Göllner, 1979; Johnson, 1986Gdańsk, Wojewódzkie Archiwum Państwowe, 300, R [Vv, 123] (1591). Fantasias etc. Edition: CEKM, x (1965–7) [part edn.]Passau, Staatliche Bibliothek, 115 (1590s). 112 ff. NGT. Intabulations. Literature: Johnson, 1986Regensburg, Proskesche Musikbibliothek, C119 (1590s). 185 ff. NGT. Intabulations. Literature: A. Scharnagl: 'Die Orgeltabulatur C 119 der Proske-Musikbibliothek Regensburg', *Festschrift Bruno Stäblein*, ed. M. Ruhnke (Kassel, 1967), 207–8; Johnson, 1986*Berlin, Deutsche Staatsbibliothek, Mus.ms.40115 (anon. tablature, 1593–7). 63 ff. NGT. Dances and intabulations, etc. Literature: Merian, 1927Regensburg, Fürstliche Thurn und Taxissche Hofbibliothek, F.K.Mus.II 24 (1590s). 164 ff. NGT. Intabulations. Literature: E. Tscheuschner: *Die Neresheimer Orgeltabulaturen* (diss., U. of Erlangen-Nürnberg, 1963); Johnson, 1986Basle, Universitätsbibliothek, F.IX.43 (1593, 1594, same hand as F.IX.44). 233 ff. NGT. Numerous intabulations of works by Handl, O. Vecchi, Waelrant, H.L. Hassler, Croce, Lechner, Ferretti, A. Gabrieli, F. Anerio, Lassus, J. Regnart, Marenzio, Monte, G. Gabrieli, Wert and others. Literature: J. Richter: *Katalog der Musik-Sammlung auf der Universitäts-*

Bibliothek in Basel (Leipzig, 1892); Johnson, 1986 *Toruń, Archiwum Wojewódzkie, XIV 13a* (tablature of Johannes Fischer 1594–c1604). NGT. Motet intabulations and fantasias. Edition: CEKM, x (1965–7) [part edn]. Literature: A. Osostowicz: ‘Nieznany motet Diomedesa Catoni i jego utwory organowe z toruńskiej tabulatury’, *Muzyka kwartalnik*, iv/3 (1959), 45–9; Johnson, 1986 *Munich, Bayerische Staatsbibliothek, Mus.ms.264* (1596). 41 ff. NGT. Motet transcriptions. Literature: Schierning, 1961; Göllner, 1979; Johnson, 1986* *Berlin, Deutsche Staatsbibliothek, Mus.ms.40089* (tablature of Augustus Nörmiger, 1598). NGT. 77 chorales for the church year, intabulations and dances. Literature: Merian, 1927 *Munich, Bayerische Staatsbibliothek, Mus.ms.1641* (end of 16th century). 221 ff. NGT. Literature: Göllner, 1979; Johnson, 1986 *Munich, Bayerische Staatsbibliothek, Mus.ms.4480* (c1600). 80 ff. Intabulations of motets and madrigals, with dances, etc. Literature: Göllner, 1979 *Stockholm, Kungliga Musikaliska Akademiens Bibliotek, Tablature no.1* (belonged to Elisabeth Eysbock, c1600). 64 ff. 91 English, Italian, French and German pieces, all anon., including arrangements of works by Dowland, Lassus, G. Converso, etc. Literature: Schierning, 1961; R.T. Dart: ‘Elisabeth Eysbock’s Keyboard Book’, *STMF*, xlv (1962), 5–12; R.T. Dart: ‘Elisabeth Eysbock’s Keyboard Book’, *Hans Albrecht in memoriam*, ed. W. Brennecke and H. Haase (Kassel, 1962), 84; Johnson, 1986* *Berlin, Deutsche Staatsbibliothek, Mus.ms.40318* (single leaf, fragments of organ verses, early 17th century). The name ‘Johann Stephan’ has been added in a 19th-century hand: cf next item. ‘Cellisches Tabulaturbuch’ (Celle, 1601; lost). Photographic copy in *Berlin, Deutsche Staatsbibliothek* (Bü 84). 75 ff. (9 missing). NGT. 61 chorales, etc., by Johann Stephan (Steffens), ‘O.D.’ and anon. composers. Edition: CEKM, xvii (1971). Literature: Schierning, 1961; W. Apel: ‘Die Celler Orgeltabulatur von 1601’, *Mf*, xix (1966), 142–51 *Levoča, Library of the Protestant Rectory, Ms.mus.13990a* (1603–c1620), *13990b*. NGT. Intabulations. Literature: Johnson, 1986 *Kremsmünster Benediktiner-Stift, Regenterei, L 9* (1604–6 and later). 310 pp. NGT. 130 transcriptions of motets by Lassus, Erbach, Pevernage, Regnart, etc., and anon. composers. Literature: Schierning, 1961; Johnson, 1986 *Visby, Sweden, Cathedral Chapter* (tablature of Berendt Petri, written by Petri at Hamburg, 1611). NGT. *Magnificat* cycle by H. Praetorius; many anon. settings of Latin hymns, mass movements, sequences, etc.; *O lux* by Johann Bahr added 1655 [DMA 1–890]. Edition: CEKM, iv (1963) [part edn]. Literature: Schierning, 1961 *Linz, Landesmuseum 16, Inc.9467* (begun 6 Sept 1611). 93 ff. NGT. Anon. dances (42) and lied arrangements (21). Literature: Schierning, 1961 *Wolfenbüttel, Herzog August Bibliothek, 227* (north Germany, between 1615 and 1625). 17 ff. NGT. Toccata by Scheidemann, 12 short anon. *Benedicamus* settings, a set of variations jointly by Sweelinck and Scheidt [DMA 1–349]. Literature: Schierning, 1961; Johnson, 1986 *Wolfenbüttel, Herzog August Bibliothek, Helmstedt 1055* (early 17th century). Anon. preludes, chorales and dances. Literature: Apel, Eng. trans., 1972 *Munich, Bayerische Staatsbibliothek, Mus.ms.263* (early 17th century). 118 ff. Intabulations of sacred vocal works. Literature: Schierning, 1961; Göllner, 1979 *Munich, Bayerische Staatsbibliothek, Mus.ms.265* (early 17th century). 116 ff. NGT. Motet intabulations [DMA 1–810]. Literature: Schierning, 1961; Göllner, 1979; Johnson, 1986 *Munich, Bayerische Staatsbibliothek, Mus.ms.1640* (early 17th century). 159 ff. NGT. Motet intabulations [DMA 1–811]. Literature: Schierning, 1961;

Göllner, 1979; Johnson, 1986[Munich, *Bayerische Staatsbibliothek*, *Mus.ms.4481* (early 17th century). Open score. 49 + 2 ff. Untexted scores of vocal works. Literature: Göllner, 1979]Regensburg, *Fürstlich Thurn und Taxissche Hofbibliothek*, *F.K.Mus.II 22–23* (?early 17th century, Neresheim), 233, 196 ff. NGT. Intabulations of motets, etc. Literature: Schierning, 1961; E. Tscheuchner: *Die Neresheimer Orgeltabulaturen* (diss., U. of Erlangen-Nürnberg, 1963)Warsaw, *Biblioteka Narodowa*, 327 (olim 4577, olim 5229; olim Legnica, Ritter-Akademie 98) [microfilm no.19, 581] (early 17th century). NGT. An intabulation of Schadaeus, *Promptuarium musicum* (Strasbourg 1611–17) with a few chorale settings added. Literature: Schierning, 1961; G. Gołos: 'Tre intavolature manoscritte di musica vocale rintracciate in Polonia', *L'organo*, iii (1962), 123–48; Pfuhl in *MMg*, xix, suppl.; Johnson, 1986Warsaw, *Biblioteka Narodowa* 326 (olim 4579, olim 5231 and D 590–114; olim Legnica, Ritter-Akademie 100) (early 17th century). 328 ff. NGT. 298 intabulations of vocal works, mostly in skeletal form for accompanimental purposes. Literature: Schierning, 1961; G. Gołos: 'Tre intavolature manoscritte di musica vocale rintracciate in Polonia', *L'organo*, iii (1962), 123–48; Pfuhl in *MMg*, xix, suppl.; Johnson, 1986Kraków, *Biblioteka Jagiellońska*, 24 (olim Legnica, Ritter-Akademie, 101) (early 17th century). 185 ff. NGT. Intabulations of secular works by Lassus, Marenzio, Gastoldi, Crecquillon, etc. on ff.137v–142v, 160r–165r. Literature: Schierning, 1961; G. Gołos; 'Tre intavolature manoscritte di musica vocale rintracciate in Polonia', *L'organo*, iii (1962), 123–48; Pfuhl in *MMg*, xix, suppl.Vienna, *Österreichische Nationalbibliothek*, 17771 (after 1621). 220 ff. NGT. Keyboard music by Bull and Sweelinck; also canons in staff notation [DMA 1–892]. Editions: MB, xiv (1960) [Bull]; Sweelinck: *Werke*. Literature: J.H. van der Meer: 'The Keyboard Works in the Vienna Bull Manuscript', *TVNM*, xviii/2 (1957), 72–105; Schierning, 1961[Berlin, *Staatsbibliothek Preussischer Kulturbesitz*, *Mus.ms.40075* (c1625 and later). NGT. Intabulations, from vocal sources no later than the 1620s; also figured basses of later date. The intabulations were probably intended as accompaniments. Literature: Johnson, 1986]Pelplin, *Biblioteka Seminarium*, 304–8, 308a ['Pelplin Keyboard Tablatures'] (Pelplin, Cistercian monastery, 1620–30). 6 vols. NGT. 797 transcriptions of vocal works and 91 keyboard compositions by Polish, Italian, German, Austrian, Netherlandish, Spanish and English (Morley, Philips) composers; also 12 organ chorales by Scheidemann, Tunder, etc., added in the 2nd half of the 17th century. Editions: AMP, ii–vii (1964–5) [facs.]; AMP, viii–x (1970) [part edn]; CEKM, x/1–2 (1965) (chorales). Literature: AMP, i; A. Sutkowski: 'Nieznane polonika muzyczne z XVI i XVII wieku', *Muzyka kwartalnik*, v/1 (1960), 62–77; Schierning, 1961; A. Sutkowski and O. Mischiat: 'Una preziosa fonte di musica strumentale: l'intavolatura di Pelplin', *L'organo*, ii (1961), 53–72; Johnson, 1986New York, *Public Library*, MN T 131 (c1620–36). 45 ff. (77 pp. of music). NGT. Literature: F. Blume: 'Die Hs.T.131 der New York Public Library', *Syntagma Musicologicum*, ii: *Gesammelte Reden und Schriften 1962–1972*, ed. A.A. Abert and M. Ruhnke (Kassel, 1973), 116–28Copenhagen, *Kongelige Bibliotek*, 376 (c1626–39). 34 ff. NGT. 65 pieces, including 14 vocal arrangements, 6 preludes, 7 allemandes, 12 courantes, 3 German dances, etc., all anon. Literature: A. Pirro: 'L'art des organistes', *EMDC*, II/ii (1926), 1181–374; P. Hamburger: 'Ein handschriftliches Klavierbuch aus der ersten Hälfte des 17. Jahrhunderts', *ZMw*, xiii (1930–31), 133–40; Schierning, 1961The MSS *Deutsche*

Staatsbibliothek Mus.ms.40316 and *Lynar A 1–2*, formerly considered as possibly of southern German origin, are classified below in §2(iv). *Berlin, Deutsche Staatsbibliothek, Lynar B 1–10, C 1* (before 1635). C200 ff. NGT. Music by D. Abel, A. Düben, W. Karges, J. Praetorius, S. and G. Scheidt, Scheidemann, P. Siefert, M. Schildt, Sweelinck, etc. [DMA 1–414–424]. Editions: *Allein Gott in der Höh sei Ehr: 20 Choralvariationen der deutschen Sweelinck-Schule*, ed. H.J. Moser and T. Fedtke (Kassel and Basle, 1953); *Choralbearbeitungen und freie Orgelstücke ... aus den Tabulaturen Lynar B1, B3, B6*, ed. H.J. Moser and T. Fedtke (Kassel and Basle, 1955) [part edns]. Literature: A.E.F. Dickinson: 'A Forgotten Collection: a Survey of the Weckmann Books', *MR*, xvii (1956), 97–109; A.E.F. Dickinson: 'The Lübbenau Keyboard Books: a Further Note on Faceless Features', *MR*, xxvii (1966), 270–86 *Vienna, Minoritenkonvent, Klosterbibliothek und Archiv, XIV 714* (olim 8) (c1630). 248 ff. 529 compositions, many liturgical, followed by a composition treatise using NGT [DMA 1–894]. Edition: SCKM, xxiv (1988) [facs.]. Literature: Schierning, 1961; F.W. Riedel: *Das Musikarchiv im Minoritenkonvent zu Wien* (Kassel, 1963) *Padua, Biblioteca Universitaria, 1982* (c1630) [lost]. 150 ff. NGT. Nearly 40 compositions by Sweelinck, Erbach and others [DMA 1–817]. Editions: CEKM, xxxvi (1971–7) [part edn]; Sweelinck: *Werke*. Literature: Schierning, 1961 *Wolfenbüttel, Herzog August Bibliothek, Musikabteilung, MS bound with 1.2.2. Musica 2°* (copy of Neusidler, *Deutsch Lautenbuch*, 1574; autograph of Christian Erbach, ?c1630). 33 ff. NGT. 14 ricercares, 5 introits, 1 toccata and 2 fragments by Erbach [DMA 1–336]. Edition: CEKM, xxxvi (1971–7). Literature: Schierning, 1961 *Munich, Bayerische Staatsbibliothek, Mus.ms.4480* (c1630). 80 ff. Many intabulations of motets, chansons, etc., given anonymously; several original keyboard works including 2 by Adam Steigleder. Literature: M. Schuler: 'Eine neu entdeckte Komposition von Adam Steigleder', *Mf*, xxi (1968), 42–4 *Munich, Bayerische Staatsbibliothek, Mus.ms.1581* (c1630). NGT. C100 compositions by Frescobaldi, C. Erbach, G. Gabrieli, Hassler and others [DMA 1–1247]. Editions: DTB, vii, Jg.iv/2 (1903–10) [Erbach, Hassler]; CEKM, xvii (1971), xxx (1968), xxxvi (1971–7), etc. [part edns]. Literature: Schierning, 1961; Göllner, 1979 *Lüneburg, Stadtarchiv, Musikabteilung, Mus.ant.pract. KN 209* (1634 and later). NGT. Free compositions and chorales by C. Flor, Jakob Kortkamp, Morhard, Jacob Praetorius (ii), Scheidemann, M. Schildt, D. Strungk, Tunder, M. Weckmann and M. Woltmann; intabulations. Editions: see composers mentioned; 3 anon. free pieces in *The Free Organ Compositions of the Lueneburg Organ Tablatures*, ed. J.R. Shannon (St Louis, 1958). Literature: Welter, 1950; Schierning, 1961; Johnson, 1986 *Berlin, Deutsche Staatsbibliothek, Mus.ms.40615* (c1635). 323 ff. NGT. Numerous compositions by C. Erbach and others [DMA 2–1410]. Edition: CEKM, xii (1966), xxx (1968), xxxvi (1971–7) [part edns.]. Literature: Schierning, 1961 *Basle, Universitätsbibliothek, F.IX.42* (c1635). NGT. Intabulations of madrigals, etc., by Croce, Hassler, Giovannelli and anon. composers. Literature: J. Richter: *Katalog der Musik-Sammlung auf der Universitäts-Bibliothek in Basel* (Leipzig, 1892); Schierning, 1961 *London, British Library, Add.34898* (c1635). 33 ff. NGT. Formerly bound with Steigleder, *Tabulatur Buch*, 1627; the anon. compositions in this MS are no longer considered to be by J.U. Steigleder. 22 keyboard pieces, anon. liturgical works, and ricercares by 'Joann Benn' and anon. composers. Literature: F.

Hirtler: 'Neue aufgefundene Orgelstücke von J.U. Steigleder und Johann Benn', *AMf*, ii (1937), 92–100; Schierning, 1961 *Turin, Biblioteca Nazionale Universitaria, Raccolta Mauro Foà 1–8, Dono Renzo Giordano 1–8* (Augsburg, 1637–40). 16 vols. NGT. In Mischiati's catalogue the 16 MSS are numbered I–VIII (= *Giordano 1–8*), X, IX, XI–XVI (*Foà 1–8*). C1750 compositions by C. Erbach, Frescobaldi, A. and G. Gabrieli, Merulo, Sweelinck and others. Editions: apart from those listed by Mischiati, substantial portions of the collection have appeared in CEKM, xxii (1995; Mortaro), xxx (1968; Frescobaldi), xxxvi (1971–7; Erbach), xli (1977; Bianciardi, Della Porta), xlv (1985; Hassler, Hans Leo), xlvi (1986; Bariolla) and xviii/5 (1991; Merulo); also in Borgo, Cesare: *Canzoni per sonare*, ed. G. Gentile Verona (Padua, 1985). Literature: Schierning, 1961; O. Mischiati: 'L'intavolatura d'organo tedesca della Biblioteca nazionale di Torino', *L'organo*, iv (1963), 1–154, 237–8; Johnson, 1986; Judd, 1988 *Basle, Universitätsbibliothek, F.IX.47–50* (autographs of S. Mareschall, 1638–40). 4 vols. of song transcriptions, *ballets*, fugues, 12 *tons* and ornamental harmonizations of the 150 psalms, etc., by Mareschall. Edition: CEKM, xxvii (1967). Literature: J. Richter: *Katalog der Musiksammlung auf der Universitäts-Bibliothek in Basel* (Leipzig, 1892); Merian, 1927; Schierning, 1961; Johnson, 1986 *Berlin, Bibliothek der Streit'schen Stiftung, HB 103* (olim Graues Kloster 52) (c1640). 38 ff. NGT. 15 compositions, 11 by Sweelinck, 1 by S. Scheidt [DMA 1–1200]. Editions: *Allein Gott in der Höh sei Ehr: 20 Choralvariationen der deutschen Sweelinck-Schule*, ed. H.J. Moser and T. Fedtke (Kassel and Basle, 1953); Scheidt: *Werke*; Sweelinck: *Werke; Choralbearbeitungen und freie Orgelstücke ... aus den Tabulaturen Lynar B1, B3, B6, und Graues Kloster Ms. 52*, ed. H.J. Moser and T. Fedtke (Kassel and Basle, 1955) [part edns]. Literature: Schierning, 1961 *Uppsala, Universitätsbibliothek, Instr.mus.hs.408* (tablature of Gustav Düben, 1641). 44 ff. NGT. 20 works by 'Sibern' [Siefert], Scheidemann, Bull, Tomkins, Philips, Byrd, Sweelinck, S. Scheidt, Schildt, Felice, Anerio, Striggio, Frescobaldi, etc. [DMA 1–887]. Editions: CEKM, xxviii (2000). Literature: Riedel, 1960 [p.128 apparently refers to this MS as 409]; Schierning, 1961 *Levoča, Library of the Protestant Rectory, Ms.mus.13992, 13993* (1641–5). NGT. Intabulations copied by Ján Šimbracký. Literature: Johnson, 1986 *Levoča, Library of the Protestant Rectory, Ms.mus.13994* (c1650). NGT. Tablature of Samuel Marckfel[d]ner. Literature: F. Matúš, ed.: *Tabulatúrny Zborník Samuela Marckfelnera* (Bratislava, 1981) [*Uppsala, Universitätsbibliothek, Instr.mus.hs.409* (c1650 and later): though not a keyboard MS, this is written in NGT. See J. Mráček: 'An Unjustly Neglected Source for the Study and Performance of Seventeenth-Century Instrumental Dance Music', *IMSCR: Copenhagen 1972*, 563–75] *Copenhagen, Kongelige Bibliotek* (MS insertion in copy of Gabriel Voigtländer, *Oden*, 1642; c1650). 8 ff. A dozen or so pieces by Schildt, Scheidemann and anon. composers [DMA 1–1709]. Literature: Schierning, 1961 *Berlin, Deutsche Staatsbibliothek, MS 600* (from the Amalienbibliothek of the Joachimsthal'sche Gymnasium) (?written by Matthäus Härtel; includes the dates 1643, 1651 and 1669). 419 pp. NGT. Intabulations of masses, *Magnificat* settings, hymns and motets. Literature: Schierning, 1961 *Clausthal-Zellerfeld, Kirchenbibliothek, Organ tablature I* (1635–45). 253 pp. NGT. 59 compositions including Sweelinck's variations on *Allein zu dir Leipzig, Musikbibliothek der Stadt, II.2.51, part 1* (north Germany, 1646). NGT. 13 fantasias of which the 1st is certainly and the

rest are probably by P. Siefert; variations on *Wie schön leuchtet* by S. Scheidt [DMA 1–795]. Editions: Organum, 4th ser., xx (Leipzig, n.d.) [works of Siefert]; Schiedt: *Werke*. Literature: Schierning, 1961[Lüneburg, *Stadtarchiv, Musikabteilung Mus.ant.pract. KN 206* (Hamburg, 1647). 160 ff. Open score. ‘Study scores’ of church music by Italian and German composers. Literature: Riedel, 1960; Schierning, 1961]**Berlin, Deutsche Staatsbibliothek, Mus.ms.40604* (1648). NGT. Frescobaldi, etc.**Berlin, Deutsche Staatsbibliothek, Mus.ms.40065* (1649–55). NGT. Chorales by M. Vulpius, ‘transponirt von Johannes Vockerodt ... 1649’; signed and dated Joh[ann] Rudolf Ahle, 1655*Vienna, Österreichische Nationalbibliothek, 18491* [‘Clavierbuch of Regina Clara Imhoff’] (1649). NGT. Keyboard dances by David Schedlich and anon. composers. Literature: W. Apel: *The Notation of Polyphonic Music, 900–1600* (Cambridge, Mass., 1942, 5/1953/R; Ger. trans., 1962); Schierning, 1961; Apel, Eng. trans., 1972 [reads the date as 1629]*Vienna, Österreichische Nationalbibliothek, 18706* (Froberger autograph, ‘libro secondo’, dated Vienna, 29 Sept 1649). 111 ff. Partly open score. 6 toccatas, 6 fantasias, 6 canzonas, 6 suites, by Froberger. Editions: DTÖ, viii, Jg.iv/1 (1897); xiii, Jg.vi/2; xxi, Jg.x/2 (1903); Le pupitre, lvii (1979); SCKM, iii (1988) [facs.]. Literature: Riedel, 1960, 75; Schierning, 1961*Budapest, Országos Széchényi Könyvtár, Bártfa 28* (1649). ?NGT. Intabulation of a wedding concerto by Z. Zarevutius, etc. Literature: Schierning, 1961; Johnson, 1986*Basle, Universitätsbibliothek, F.IX.51* (17th century, ?c1650). 2 vols. NGT. 72 intabulations of sacred works by Lassus and others. Literature: J. Richter: *Katalog der Musik-Sammlung auf der Universitäts-Bibliothek in Basel* (Leipzig, 1892); Schierning, 1961*Basle, Universitätsbibliothek, F.IX.52* (17th century, ?c1650, marked ‘Danielis Hoferi’). NGT. 57 settings of French psalm tunes and 53 settings of Lutheran melodies. Literature: J. Richter: *Katalog der Musik-Sammlung auf der Universitäts-Bibliothek in Basel* (Leipzig, 1892); Schierning, 1961**Berlin, Deutsche Staatsbibliothek, Mus.ms.40147* (?c1650), 3 + 170 ff. NGT. Works by Froberger, Kindermann, etc.*Copenhagen, Kongelige Bibliotek, ‘Clausholm MS’* (c1650). 21 fragments, NGT. Edition: *Musikhåndskrifterne fra Clausholm* [The Clausholm music fragments], ed. H. Glahn and S. Sørensen (Copenhagen, 1972)*Lüneburg, Stadtarchiv, Musikabteilung, Mus.ant.pract. KN 146–9, 207–10*, is a series of MSS dating mostly from c1650 or later, fully described in Welter, 1950. For *KN 209* see also above, under 1634*Lüneburg, Stadtarchiv, Musikabteilung, Mus.ant.pract. KN 146* (Joachim Drallius, 1650). 191 ff. NGT. Dances, song settings, chorale settings, preludes, toccata, by Scheidemann and others (many anon.). Editions: see [Scheidemann, Heinrich](#); 10 anon. free compositions in *The Free Organ Compositions of the Lueneburg Organ Tablatures*, ed. J.R. Shannon (St Louis, 1958). Literature: Schierning, 1961*Lüneburg, Stadtarchiv, Musikabteilung, Mus.ant.pract. KN 207.2–3, 18* (c1650). NGT. Motet intabulations [DMA 1–1231, 1232]. Literature: Schierning, 1961; Johnson, 1986*Lüneburg, Stadtarchiv, Musikabteilung, Mus.ant.pract. KN 210* (c1650). 93 ff., including 168 pp. in NGT. Intabulations of motets and madrigals, 4 chorale preludes (anon.), 2 fugues (anon.), 1 prelude (anon.) [DMA 1–1245]. Editions: 3 anon. pieces in *The Free Organ Compositions of the Lueneburg Organ Tablatures*, ed. J.R. Shannon (St Louis, 1958). Literature: Schierning, 1961; Johnson, 1986*Lüneburg, Stadtarchiv, Musikabteilung, Mus.ant.pract. KN 207.15* (c1650). 42 ff., including 68 pp.

in NGT. 53 short preludes, 3 fantasias, 2 fugues, 1 canzona, by Scheidemann, J. Praetorius, C. Flor, M. Schildt, M. Olter, D. Meyer, J. de Werg, M. Weckmann, F. Tunder and anon. composers [DMA 1–1238]. Editions: see composers cited; 31 pieces in *The Free Organ Compositions of the Lueneburg Organ Tablatures*, ed. J.R. Shannon (St Louis, 1958). Literature: Schierning, 1961 *Lüneburg, Stadtarchiv, Musikabteilung, Mus.ant.pract. KN 207.17.1–2* (c1650). 9, 10 ff. NGT. 4 settings of the *Te Deum*, nos.1 and 3, with preludes, by J. Praetorius (no.2 dated 1636), Jakob Kortkamp, F. Tunder. Literature: Schierning, 1961 *Lüneburg, Stadtarchiv, Musikabteilung, Mus.ant.pract. KN 207.18* (c1650). NGT. Intabulation by Scheidemann of a motet by H.L. Hassler. Literature: Johnson, 1986 *Lüneburg, Stadtarchiv, Musikabteilung, Mus.ant.pract. KN 208.2* (c1650). 64 ff., including 112 pp. in NGT. Preludes and chorale settings. 42 pieces by Scheidemann, S. Scheidt and anon. composers [DMA 1–1243]. Editions: see composers cited; 3 pieces in *The Free Organ Compositions of the Lueneburg Organ Tablatures*, ed. J.R. Shannon (St Louis, 1958). Literature: Schierning, 1961 *Leipzig, Musikbibliothek der Stadt, II.6.16* (c1650, belonged to Elisabeth Angelina Eygers). Hymns, songs, fugues, etc. *Lüneburg, Stadtarchiv, Musikabteilung, Mus.ant.pract. KN 208.1* (1652–6). 60 ff. NGT. 43 chorales, preludes, fugues, toccatas; 6 pieces are by Scheidemann, the rest anon. Editions: EDM, xxxvi (1957); 10 pieces in *The Free Organ Compositions of the Lueneburg Organ Tablatures*, ed. J.R. Shannon (St Louis, 1958). Literature: Schierning, 1961 *Budapest, Országos Széchényi Könyvtár, Bártfa 26* (1 piece dated 1653). ?NGT. Intabulations of motets and masses, etc. [DMA 1–1204]. Literature: Johnson, 1986 *Vienna, Österreichische Nationalbibliothek, 18707* (Froberger autograph, 'libro quarto', dated 1656). 118 ff. Partly open score. 6 toccatas, 6 ricercares, 6 capriccios, 6 partitas, by Froberger. Editions: DTÖ, viii, Jg.iv/1 (1897); xiii, Jg.vi/2; xxi, Jg.x/2 (1903); Le pupitre, lvii; SCKM, iii (1988) [facs.]. Literature: Riedel, 1960, 76 *Vienna, Österreichische Nationalbibliothek, 16560* (Froberger autograph, not before 18 Aug 1658). 47 ff. Open score. 6 capriccios, 6 ricercares. Editions: DTÖ, viii, Jg.iv/1 (1897); xiii, Jg.vi/2; xxi, Jg.x/2 (1903); Le pupitre, lvii; SCKM, iii (1988) [facs.]. Literature: Riedel, 1960, 76 *Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus.ms.40158* (Daniel Schmidt, 1658–9 and possibly earlier). 88 ff. NGT. Motet intabulations, dances, etc. [DMA 1–1695]. Literature: Johnson, 1986 *Budapest, Országos Széchényi Könyvtár, Bártfa 27* (c1660). 59 ff. NGT. 33 canzonas, intabulations, chorale variations, songs, dances, etc.; composers include Scheidt and Sweelinck. Literature: Johnson, 1986

appendix

Numerous German sources from 1660 to 1680 are of a broadly retrospective character. Among them may be cited the later additions to the 'Pelplin MS' of 1620–30; the 3rd section (1669) of *Berlin, Staatsbibliothek, Amalienbibliothek, 600*; *Berlin, Amalienbibliothek, 340* (1664); the 2nd and 3rd parts of *Leipzig, Musikbibliothek der Stadt, II.2.51*; the additions (up to 1703) to *Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus.ms.40158*; *Budapest, Országos Széchényi Könyvtár, Bártfa 25*; the *Celler Klavierbuch* (1662: see J.H. Schmidt: 'Eine unbekannte Quelle zur Klaviermusik des 17. Jahrhunderts, das Celler Klavierbuch 1662', *AMw*, xxii (1965), 1-11); *Munich, Bayerische Staatsbibliothek, 5368* ['Neresheim MS'] (1661–82); a

Göttweig MS (see F.W. Riedel: 'Eine unbekannte Quelle zu J.K. Kerlls Musik für Tasteninstrumente', *Mf*, xiii (1960), 310–14); Vienna, *Minoritenkonvent, Klosterbibliothek und Archiv*, 699; *Clausthal-Zellerfeld, Kirchenbibliothek, II* (c1668: see Sweelinck, *Instrumental Works*, ii); tablatures of Podbielski (lost) and Zeleckowski (*Kraków, Biblioteka Jagiellońska, 10002*) (both c1680: CEKM, x, 1965–7); Leipzig, *Musikbibliothek der Stadt, II.6.18*; the 'Hintze MS' (New Haven, Yale University, Library of the School of Music, 21.h.59); Lüneburg, *Stadtarchiv*, KN 147–9, 207.6 (1663), 207.14, 207.16, 207.19–22; Uppsala, *Universitetsbiblioteket, Ihre 284–5* (1679: see A. Grape: *Ihreska handskriftssammlingen i Uppsala universitets bibliotek*, ii (Uppsala, 1949); W. Apel: 'Neu aufgefundenene Clavierwerke von Scheidemann, Tunder, Froberger, Reincken, und Buxtehude', *AcM*, xxxiv (1962), 65–7). For most of these, and for many other German sources of the later 17th century, see especially Riedel, 1960, Apel, Eng. trans., 1972 and Johnson, 1986

printed sources

Virdung, Sebastian: *Musica getutscht und aussgezogen* (Basle, 1511; see [Tablature](#), fig.4). 56 ff.: OGT. Intabulation of a German song on ff.J1v–J2r. Editions: PÄMw, x (1981–92) [facs.]; ed. L. Schrade (Kassel, 1931) [facs.]; DM, 1st ser., xxxi (1970) [facs.]. Literature: *Brownl*. For the Latin version see Luscinius (1536); for the French and Flemish versions see §2(iv) Vorsterman (1529, 1554, 1568) Schlick, Arnolt: *Tabulaturen etlicher Lobgesang und Lidlein uff die Orgeln und Lauten* (Mainz: Peter Schöffner, 1512). 4 + 42 ff. OGT. The organ compositions comprise a *Salve regina* and 9 other pieces. Editions: G. Harms (Klecken, 1924, rev. 2/1957); *Orgelkompositionen*, ed. R. Walter (Mainz, 1970). Literature: *Brownl* Agricola, Martin: *Musica instrumentalis deudsch* (Wittenberg: Georg Rhau, 1528, repr. 1529, 1530, 1542; 2/1545), 60 ff. There is 1 purely theoretical example of OGT in this treatise; see however above, Leipzig, *Musikbibliothek der Stadt* (c1530). Editions: PÄMw xxiv (1900) [facs. of both edns]. Literature: *Brownl* Luscinius, Othmar: *Musurgia seu praxis musicae* (Strasbourg: Johannes Schottus, 1536). 56 ff. This is a Latin version of Virdung's *Musica getutscht* (1511), and carries the same example of OGT. Literature: *Brownl* Ammerbach, Elias Nikolaus: *Orgel oder Instrument Tabulatur* (Leipzig: Jacob Berwalds Erben, 1571; 2/Nuremberg: Typis Gerlachianis, 1583). 111 ff. (1st edn), 116ff. (2nd edn). NGT. 90 pieces (135 in 2nd edn). Edition: C. Jacobs (Oxford, 1984). Literature: *Brownl*; Johnson, 1986 (For illustration see [Ammerbach, Elias Nikolaus](#).) Ammerbach, Elias Nikolaus: *Ein neu kunstlich Tabulaturbuch* (Nuremberg: Dietrich Gerlach, 1575). 90 ff. NGT. 41 intabulations of vocal works by Lassus and others. Literature: *Brownl*; Johnson, 1986 Schmid, Bernhard (i): *Zwey Bücher einer neuen kunstlichen Tabulatur auff Orgel und Instrument* (Strasbourg: Bernhard Jobin, 1576, repr. 1577; see [fig.5](#)). A supposed Latin version, *Bernhard Fabricii tabulaturae organis et instrumentis inservientes, Argent, apud Jobin*. 77 is no more than an entry in Draudius, *Bibliotheca classica*, 1611). 98 ff. NGT. 65 intabulations, dances, etc. Literature: *Brownl*; Johnson, 1986

Paix, Jakob: *Ein schön nutz unnd gebreüchlich Orgel Tabulaturbuch* (Lauingen: Georg Willer, 1583; an entry in Draudius, *Bibliotheca classica*, 1611, refers to *Jacobi Paix Tabulatura organi fistularum, Lauing. 87. fol*).

176 ff. NGT. 88 intabulations, dances, etc. Literature: *Brownl*; Johnson, 1986Rühling, Johannes: *Tabulaturbuch, auff Orgeln und Instrument* (Leipzig: Johan Beyer, 1583), 143 ff. NGT. 85 motet intabulations in order of the liturgical year. Literature: *Brownl*; Johnson, 1986Paix, Jakob: *Thesaurus motetarum* (Strasbourg: Bernhart Jobin, 1589). 59 ff. NGT. 24 motet intabulations. Literature: *Brownl*; Johnson, 1986Schmid, Bernhard (ii): *Tabulatur Buch* (Strasbourg: Lazarus Zetzner, 1607). 6 + 114 pp. NGT. Intonations by A. and G. Gabrieli; toccatas by A. and G. Gabrieli, G. Diruta and C. Merulo; motet arrangements, galliards. Edition: Monuments of Music and Music Literature in Facsimile, 1st ser., xx (1967). Literature: *SartoriB*; Johnson, 1986Praetorius, Michael: *Musae Sioniae ... siebender Theil* (Wolfenbüttel: in Verlegung des Autoris, 1609). 4 partbooks. The volume concludes with four chorale settings for organ, written out in the separate partbooks. Editions: W. Gurlitt, *AMw*, iii (1921), 135–98; *Sämtliche Werke*, vii; K. Matthaer (Wolfenbüttel, 1930)Praetorius, Michael: *Hymnodia Sionia* (Wolfenbüttel: sumptibus Autoris, 1611). 4 partbooks. There are four settings of Latin hymns marked 'pro organico'. Editions: W. Gurlitt, *AMw*, iii (1921), 135–98; *Sämtliche Werke*, xii; K. Matthaer (Wolfenbüttel, 1930)Caus, Salomon de: *Les raisons des forces mouvantes avec diverses machines* (Frankfurt, 1615). Includes a shortened version of P. Philips's arrangement of Striggio's madrigal *Chi fara fed'al cielo*. Edition: Archives des maîtres de l'orgue, x (1909–11). Literature: G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959), 436Woltz, Johann: *Nova musices organicae tabulatura* (Basle: Johann Jacob Genath, 1617). 360 pp. NGT. Numerous motet intabulations in parts 1 and 2; in part 3, canzonas by F. Maschera, G. de Macque, C. Merulo, C. Antegnati, F. Tresti and A. Banchieri, fugues by Simon Lohet. Literature: *SartoriB*; Johnson, 1986Amoenitatum musicalium hortulus ([?Leipzig: Casper Klosman], 1622) [lost]. ?NGT. Contained c100 compositions by German and Italian composers; the sole copy mentioned by Sartori was at Liegnitz (Legnica), and is presumably lost. Literature: *SartoriB*Scheidt, Samuel: *Tabulatura nova, continens variationes aliquot psalmodiarum, fantasiarum, cantilenarum, passamezzo, et canones aliquot* (Hamburg: Typis et sumptibus Heringianis, 1624). 3 vols. (the title-page is that of the 1st only). Open score. Editions: DDT, i (1958); *Werke*, vi–viiSteigleder, Johann Ulrich: *Ricercar, tabulatura, organis et organoedis unice inserviens et maxime conducens* ([Stuttgart]: Autoris sumptibus, 1624). 37 pp. 12 ricercares. Edition: CEKM, xiii(1968–9). Literature: Schierning, 1961, 11Steigleder, Johann Ulrich: *Tabulaturbuch, darinn das Vater unser auff 2. 3 and 4 Stimmen componirt, und viertzigmal varirt würdt, auch bei jeder musicalischen Instrumenten ordentlich zu appliciren* (Strasbourg: Marx von der Heyden, 1627). 155 pp. Open score. Edition: CEKM, xiii (1968–9). Literature: Schierning, 1961, 12Klemm, Johann: *Partitura, seu Tabulatura italica, exhibens triginta sex fugas, 2, 3, et 4 vocibus, ad duodecim consuetos tonos musicos compositas* (Dresden: sumptibus Autoris, 1631). 94 pp. Open score [DMA 1–1018]. Literature: Schierning, 1961, 15Kindermann, Johannes Erasmus: *Harmonia organica, in tabulaturam Germanicam composita: I Preambula per omnes tonos figurales; II Fantasiae; III Fuga; IV Intonationes; V Magnificat* (Nuremberg: sumptibus Autoris, 1645). 24 pp. NGT. Editions: DTB, xxxii, Jg.xxi–xxiv (1913–24); SOB, ix (1966). Literature: Schierning, 1961, 15Michel, Christian: *Tabulatura, darin Präludien, Toccaten auf dem Klavier* (Brunswick, 1645).

75 pp. 18 preludes, 6 toccatas, 10 courantes. Edition: *MMg*, vii (1815), suppl., 132–3 [2 courantes]. Literature: Schierring, 1961, 16Ebner, Wolfgang: *Aria augustissimi ... Imperatoris Ferdinandi III ... XXXVI modis variata ac pro cimbalo accomodata* (Prague, 1648). Literature: Riedel, 1960, 58Scheidt, Samuel: *Tabulaturbuch hundert geistlicher Lieder und Psalmen* (Görlitz: Martin Herman, 1650). Open score. Edition: *Werke*, iKircher, Athanasius: *Musurgia universalis* (Rome, 1650, 2/1662, 3/1690) includes a work for keyboard attributed to J.C. Kerll but probably by Poglietti, and Froberger's Fantasia no.1. Open score. Editions: DTÖ, viii, Jg.iv/1 (1897) [Froberger]; *Die Orgel*, 2nd ser., v (1957) [Poglietti]. Literature: Apel, Eng. trans., 1972

Sources of keyboard music to 1660, §2: Principal individual sources.

(iv) The Netherlands.

manuscript sources

London, British Library, Add.29485 ['Van Soldt Keyboard MS'] (?copied in the Netherlands, c1570; but the last 4 pieces copied by an English scribe for Suzanne van Soldt, 1599). 27 ff. Dutch music of the generation before Sweelinck, and 4 pieces of English character, all anon. Edition: *MMN*, iii (1961). Literature: A. Curtis: *Sweelinck's Keyboard Music* (Leiden and London, 1969, 2/1972)Liège, *Université, Bibliothèque, 153* (olim 888) ['Liège Organbook'] (*Liber fratrum cruciferorum leodiensium*, copied probably by Gerard Scronx, last piece dated 1617). 77 ff. 54 pieces by A. Gabrieli, P. Philips, C. Merulo, Sweelinck, 'Wilhelmo Brouno' (William Brown), 'Gerardus Scronx' and anon. composers. Editions: *Archives des maîtres de l'orgue*, x. Literature: R.T. Dart: 'The Organ-Book of the Crutched Friars of Liège', *RBM*, xvii (1963), 21–8; Judd, 1988*London, British Library, Add.29486* (1618). 84 ff. numbered 2–85 (85 blank). A large repertory of liturgical organ music for the Catholic Church, mostly anon. (see fig.6). Preludes on the 8 tones; *alternatim* masses and *Magnificat* settings; preludes (i.e. *intonazioni*) on the 12 tones by G. Gabrieli; c50 fugues on the 8 tones (at end, 'finis tonorum 27 Semptembris [sic] 1618'); Sweelinck, *Quarti toni fantasia* and 2 anon. fantasias. Editions: Sweelinck: *Werke*; G. Gabrieli, ed. S. dalla Libera, i (Milan, 1957). Literature: B. van den Sigtenhorst Meyer: *Jan P. Sweelinck en zijn instrumentale muziek* (The Hague, 1934, enlarged 2/1946), 154–5, 167ff; G.S. Bedbrook: *Keyboard Music from the Middle Ages to the Baroque* (London, 1949/R with introduction by F.E. Kirby), 98; Apel, Eng. trans., 1972

MS of Vincentius de la Faille (1625) [lost]. 128 ff., of which c30 contain music. Miscellaneous dances, including some pieces by English composers. Literature: C. van den Borren: 'Le livre de clavier de Vincentius de la Faille', *Mélanges de musicologie offerts à M. Lionel de la Laurencie* (Paris, 1933), 85–96Oxford, *Christ Church Library, 89* (copied in the Netherlands, ? by Richard Dering, c1625). viii + 348 pp. Toccata by 'Guil. Brouno' (William Brown), *Veni Creator* by 'P.Phil.', 2 fantasias by Peeter Cornet, and a large number of anon. organ pieces for the Tridentine liturgy, probably composed by Dering. Literature: T. Dart: 'An Early Seventeenth-Century Book of English Organ Music for the Roman Rite', *ML*, lii (1971), 27–38*Berlin, *Deutsche Staatsbibliothek, Mus.ms.40316* (olim 191 fol.) (at least partly before 1626) [lost]. 85 ff. 3 compilers; music by Cornet,

Frescobaldi, Sweelinck, English composers, etc. [DMA 2–533; *Harvard University Music Library* 2203.5.1; *Berlin, Deutsche Staatsbibliothek* F 1134]. Editions: Archives des maîtres de l'orgue, x; CEKM, xxvi (1969) [Cornet]; CEKM, xxx (1968) [Frescobaldi] *London, British Library, Add.23623* (G. Messaus; 1629). 18 ff. 70 pieces by Bull and others. Edition: *Harpsichord Pieces from Dr. Bull's Flemish Tablature*, ed. H.F. Redlich (Wilhelmshaven and London, 1958). Literature: J. Ward: 'Bull', *Lives of the Professors of Gresham College* (London, 1740) [incl. description of 2 companion MSS, formerly the property of Pepusch and now lost] *Berlin, Deutsche Staatsbibliothek, Lynar A1* (c1640). 331 pp. 82 works, by Sweelinck (27), C. Erbach, G. Gabrieli, P. Philips, Bull, G. Farnaby, L. Woodson, [P.] de la Barre, etc. That the 'M.W.' of this MS is Matthias Weckmann has been disproved [DMA 2–412]. Editions: *Allein Gott in der Höh sei Ehr: 20 Choralvariationen der deutschen Sweelinck-Schule*, ed. H.J. Moser and T. Fedtke (Kassel and Basle, 1953); *Choralbearbeitungen aus der Tabulatur Lynar A1*, ed. H.J. Moser and T. Fedtke (Kassel and Basle, 1956); *L'organiste liturgique*, lviii–lix (1965) [part edns]. Literature: A.E.F. Dickinson: 'A Forgotten Collection: a Survey of Weckmann Bodes', *MR*, xvii (1956), 97–109, and 'The Lübbenau Keyboard Books: a further Note on Faceless Features', *MR*, xxvii (1966), 270–86; W. Breig: 'Die Lübbenauer Tabulaturen Lynar A1 und A2: eine quellenkundliche Studie', *AMw*, xxv (1968), 96–117, 223–36 *Berlin, Deutsche Staatsbibliothek, Lynar A2* (c1640). 33 ff. 44 works by C. Erbach, G. Gabrieli, T. Merula, Byrd, Bull and anon. composers. Literature: A.E.F. Dickinson in *MR*, xvii (1956), 97–109, and *MR*, xxvii (1966), 270–86; W. Breig: 'Die Lübbenauer Tabulaturen Lynar A1 und A2: eine quellenkundliche Studie', *AMw*, xxv (1968), 96–117, 223–36 *Leningrad, Biblioteka Akademii Nauk, Q N 204* (c1650). 95 ff., of which only 1–35 contain music, partly in NGT. Dances, etc., mostly anon., but including 3 by Sweelinck. Edition: MMN, iii (1961) [part edn] *Collection of the late Hans Brandt Buys, 'Camphuysen MS'* (1650–60). 79 ff., of which only 1–52 contain music. Anon. dances and psalm tunes. Edition: MMN, iii (1961) [part edn]

appendix

Among Dutch MSS shortly after 1660 must be mentioned the 'Gresse MS' now in *Utrecht, Universiteitsbibliotheek* (selection ed. in MMN, iii, 1961), and the keyboard book of Anna Maria van Eyl, 1671 (MMN, ii, 1959).

printed sources

Vorsterman, Guillaume, ed.: *Livre plaisant et tres utile pour apprendre a faire et ordonner toutes tabulatures hors le discant* (Antwerp: Guillaume Vorsterman, 1529). 40 ff. A free translation of the 2nd part of Virdung's *Musica getutscht*, with an arrangement of *Een vrolijc wesen* (by Barbireau, Isaac or Obrecht) in OGT on ff.D3r–E1v in place of Virdung's example. A Flemish translation of this French version, with the same music examples, was published in 1554 (2/1568) Speuy, Hendrick: *De Psalmen Davids, gestelt op het tabulateur van het orghel ende clavercymmel met 2 partijen* (Dordrecht: Peeter Verhaghen, 1610). 49 pp. 2-part settings of Genevan psalm tunes. Edition: *H.J. Speuy: Psalm Preludes*, ed. F. Noske (Amsterdam, 1962). Literature: A. Curtis: *Sweelinck's Keyboard Music*

(Leiden and London, 1969, 2/1972)Noordt, Anthoni van: *Tabulatuur-boeck van psalmen en fantasyen* (Amsterdam: Willem van Beaumont, 1659). 10 psalm settings and 6 fantasias. Edition: UVNM, xix (1896)

Sources of keyboard music to 1660, §2: Principal individual sources.

(v) Spain and Portugal.

manuscript sources

Coimbra, Biblioteca Geral da Universidade, 48 (c1560). 128 ff. Open score. 93 compositions consisting mostly of motet and chanson transcriptions; also the 10 ensemble ricercares of J. Buus (1547), a tiento by F. Soto de Langa and a fragment of a 'Tento de meyo registo' by 'Dom Gabriel'.

Literature: M.S. Kastner: 'Los manuscritos musicales ns. 48 y 242 de la Biblioteca general de la Universidad de Coimbra', *AnM*, v (1950), 78–

96 *Coimbra, Biblioteca Geral da Universidade, 242* (c1570). 184 ff. Open score. 230 compositions including numerous transcriptions, and original works by J. Bermudo, A. de Cabezón, A. Carreira, A. de Macedo, H. de Paiva and A. Gómez de Yepes. Edition: PM, ser.A, xix (1969) [part edn].

Literature: M.S. Kastner: 'Los manuscritos musicales ns. 48 y 242 de la Biblioteca general de la Universidad de Coimbra', *AnM*, v (1950), 78–

96 *Lisbon, Biblioteca do Palácio Nacional da Ajuda* (MS postscript to copy of Correa de Arauxo's *Libro de tientos*; date of edn, 1626). A work by J.

(?or F.) de Peraza. Editions: MME, xii (1948–52) [Correa]; CEKM, xiv (1971). A similar MS appendix occurs in the copy in *Madrid, Biblioteca*

Nacional, Raros 14069 El Escorial, Real Monasterio [2 unnumbered MSS] (c1660). Compositions by Clavijo, (?F.) de Peraza, Aguilera, Ximénez,

Bruna, Torrijos, Perandreu, Sinxano, Joan Sebastian. Edition: CEKM, xiv (1971) [part edn]. Literature: W. Apel: 'Die spanische Orgelmusik vor

Cabanilles', *AnM*, xvii (1962), 15–29; W. Apel: 'Spanish Organ Music of the Early 17th Century', *JAMS*, xv (1962), 174–81 *Oporto, Biblioteca Pública*

Municipal, 1576 Col.B–5 (c1660). 78 ff. contain music. Open score. Works by João da Costa, André [da Costa], Gasper dos Reis, Mateo Romero.

Edition: PM, ser.A, vii (1963). Literature: W. Apel: 'Die spanische Orgelmusik vor Cabanilles', *AnM*, xvii (1962), 15–29. [MS 1577 is similar but of later date and in ST]

printed sources

Baena, Gonzalo de: *Arte nouamente inuentada pera aprender a tãger* (Lisbon: German Galharde, 1540). Literature: T. Knighton: 'A Newly Discovered Keyboard Source', *Plainsong and Medieval Music*, v (1996),

81–112. Previously reported as lost Mudarra, Alonso: *Tres libros de musica en cifras para vihuela* (Seville: Juan de León, 1546). 117 ff. On f.61 of the

'Libro tercero' is a tiento for organ or harp in ST. Editions: *Silva ibérica de música para tecla de los siglos XVI, XVII y XVIII*, ed. M.S. Kastner (Mainz, 1954); *MGG1*, v, 1567 [part facs.]. Literature: Judd, 1988 Bermudo, Juan:

Comiença el arte Tripharia (Osuna, Juan de León, 1550), 40 ff. A short composition for 2 voices, the *romance Donde son estas serranas*, is given

in mensural notation and ST on f.38v. Editions: (n.p., c1970) [facs.]; R. Stevenson: *Juan Bermudo* (The Hague, 1960) [the kbd piece] Bermudo,

Juan: *Comiença el libro llamado Declaración de inst[r]umentos musicales* (Osuna: Juan de León, 1555). 5 books, 150 ff. 14 complete pieces for

keyboard, 1 in ST and the others in separate parts arranged in choirbook

fashion. The *Declaración* of 1549 had contained no keyboard music; but see the *Tripharia*, 1550. Editions: DM, 1st ser., xi (1957) [facs.], *Orgue et liturgie*, xlvii (1960); R. Stevenson: *Juan Bermudo* (The Hague, 1960) [edns of kbd exx.]. Literature: Judd, 1988 Venegas de Henestrosa, Luis, ed.: *Libro de cifra nueva para tecla, harpa y vihuela, en el qual se enseña brevemente cantar canto llano, y canto d'organo, y algunos avisos para contrapunto* (Alcalá: Joan de Brocar, 1557). 78 ff. ST. 138 compositions by Antonio de Cabezón and others. Edition: MME, ii (1944). Literature: J. Ward: 'The Editorial Methods of Venegas de Henestrosa', *MD*, vi (1952), 105–13; Judd, 1988 Alberch Vila, Pere: *Tentos de organo* (155?) [lost]. Formerly in the library of John IV of Portugal Santa María, Tomás de: *Libro llamado: Arte de tañer fantasia, assí para tecla como para vihuela* (Valladolid: Francisco Fernández de Córdoba, 1565). 2 books, 94 + 124 ff. Numerous musical examples. Editions: (Geneva, 1973) [facs.]; *Orgue et liturgie*, xlix (1961) [edn of kbd exx.] Rodríguez de Mesa, Gregorio Silvestre: *Libro de cifra para tecla* (156?) [lost] Cabezón, Antonio de: *Obras de música para tecla arpa y vihuela ... recopiladas y puestas en cifra por Hernando de Cabeçon su hijo* (Madrid: Francisco Sanchez, 1578; see [Tablature](#), fig.3). 213 ff. ST. 129 works of various kinds. Editions: *Hispania schola musica sacra*, iii–iv, vii–viii (1894–8); MME, xxvii–xxix (1966). Literature: Judd, 1988 Pimental, Pedro: *Livro de cifra de varias obras para se tangerem no orgao* (1599) [lost] Arratia, Joao de, Clavijo, Bernardo, and Castillo, Diego del: *Tentos para orgao* (159?) [lost]. Formerly in the library of John IV of Portugal Peraza, Francisco de: *Tentos de tecla* (159?) [lost]. Formerly in the library of John IV of Portugal Rodrigues Coelho, Manuel: *Flores de Musica pera o instrumento de tecla, & harpa* (Lisbon: Pedro Craesbeeck, 1620). 241 ff. Open score. 24 tientos, 4 settings of Lassus's *Susanne un jour*, and numerous liturgical works. Edition: PM, ser.A, i (1959), iii (1961) Correa de Arauxo, Francisco: *Libro de tientos y discursos de musica practica y theorica de organo intitulado facultad organica* (Alcalá: Antonio Arnao, 1626). 234 ff. ST. Numerous tientos, *discursos*, etc. Edition: MME, vi (1948), xii (1952). Literature: C. Jacobs: *Francisco Correa de Arauxo* (The Hague, 1973); Judd, 1988

Sources of keyboard music to 1660, §2: Principal individual sources.

(vi) The British Isles.

manuscript sources

London, British Library, Add.28550 [Robertsbridge Codex] (c1360). Keyboard music on ff.43–4 only (see [Tablature](#), fig.1). 3 *estampies* (the 1st incomplete) and 3 motet arrangements (the last incomplete), all anon.; the 1st 2 motets are from the *Roman de Fauvel*. Editions: *Early English Harmony*, i (1897), pl.42–5 [facs.]; CEKM, i (1963), 1–9. Literature: J. Wolf: 'Zur Geschichte der Orgelmusik im vierzehnten Jahrhundert', *KJb*, xiv (1899), 14–31; W. Apel: *The Notation of Polyphonic Music, 900–1600* (Cambridge, MA, 1942, 5/1953/R; Ger. trans., 1962); C. Parrish: *The Notation of Medieval Music* (London, 1958); Apel, Eng. trans., 1972. For the date, see E.H. Roesner: Introduction to Philippe de Vitry: *Complete Works* (Monaco, 1984) *London, British Library, Roy.App.56* (c1530). 32 ff. Anon. keyboard works, arrangements and other items. Edition: EECM, vi (1966), x (1969) [part edn]; remaining keyboard items in MB, lxvi (1995).

Literature: J. Stevens: *Music and Poetry in the Early Tudor Court* (London, 1961)
Evesham, Almonry Museum: music written in a copy of the 'Matthew Bible', 1st edn 1537, by John Alcester, monk of Evesham, c1540. 2 pp. of keyboard music, anon. Edition: MB, lxvi (1995). Literature: T. Dart: 'Notes on a Bible of Evesham Abbey (ii): a Note on the Music', *English Historical Review*, lxxix (1964), 777–8
London, British Library, Add.15233 (c1540). 11 ff. contain music. 9 liturgical pieces, mostly ascribed to Redford and probably all by him; several leaves of this portion of the MS are missing. Edition: EECM, vi (1966), x (1969) [edn of kbd music]
London, British Library, Roy.App.58 (c1540). 60 ff. Its numerous items include 10 keyboard pieces, of which 7 are arrangements of ensemble works; 1 of the original works, 'A Hornpipe', is by Hugh Aston, and the other 2 may also be by him. Edition: MB, lxvi. Literature: J. Stevens: *Music and Poetry in the Early Tudor Court* (London, 1961)
Oxford, Brasenose College, fragment 156 (c1550). 2 ff. Fragments of 2 *Te Deum* settings. Edition: MB, lxvi (1995)
Durham, University Library, printed book E OCT C27R (T. James: *Index generalis librorum prohibitorum* (Oxford, 1627)), end-leaves. Fragments of 2 liturgical compositions. Edition: MB, lxvi (1995)
London, British Library, Add.29996 (c1548–c1650). 216 ff. of 16th–17th-century paper. A large composite MS in 5 main sections: (1) ff.1–2, 6–48, liturgical organ music by Redford, Rhys, Thorne, Wynslate, Coxsun, (?J.) Preston, E. Strowger, Kyrton; also 'Uppon la me re' ?by (T.) Preston: (2) ff.49–71, liturgical organ music by T. Preston with later additions of works by Byrd and Robert Parsons (i); (3) ff.72–157 largely in open score, 17th-century copies of fantasias by Alfonso Ferrabosco (ii), and of vocal works by Byrd, Morley, John Farmer and Tomkins; also brief works by Tomkins and Bevin, and Byrd's *The Leaves be Greene*; (4) ff.158–83, liturgical organ compositions, anon.: these are faburden settings of hymns (?by T. Preston) of the mid-16th century (see fig.7). Also some later additions; (5) ff.184–219, 17th-century hands, works by T. Tomkins, J. Tomkins, T. Woodson, A. Ferrabosco, N. Carleton, A. Phillips, Byrd, O. Gibbons. Editions: EKM, iv (1951); J. Caldwell: *British Museum Additional Manuscript 29996* (diss., U. of Oxford, 1965); MB, lxvi (1995). EECM, vi (1966), x (1969); Literature: D. Stevens: 'Unique Tudor Organ Masses', *MD*, vi (1952), 167–75; 'Further Light on "Fulgens praeclara"', *JAMS*, ix (1956), 1–11; 'Thomas Preston's Organ Mass', *ML*, xxxix (1958), 29–34; F.L.I. Harrison: *Music in Medieval Britain* (London, 1958, 2/1963)

London, British Library, Add.30513 ['Mulliner Book'] (hand of T. Mulliner, c1550–75). 133 ff. Keyboard music by Redford, Blitheman, Tallis, etc.; liturgical organ music, dances, and many arrangements of vocal and instrumental works. Edition: MB, i (1951). Literature: D. Stevens: *The Mulliner Book: a Commentary* (London, 1952, 2/1954)
London, British Library, Add.5465 ['Fayrfax MS'] (keyboard music, ?c1555). The keyboard music, the end of a *Felix namque* setting, without title or composer's name, is on f.2r. Edition: EECM, x (1969)
London, British Library, Add.60577 (additions of c1560). 12 pieces for keyboard among other musical items. Editions: *The Winchester Anthology*, ed. E. Wilson and I. Fenlon (Cambridge, 1981) [facs.]; MB, lxvi (1995). Literature: J. Blezzard: 'A New Source of Tudor Secular Music', *MT*, cxxii (1981), 532–5; I. Fenlon, 'Instrumental Music, Songs and Verse from Sixteenth-Century Winchester', *Music in Medieval and Early Modern Europe* (Cambridge, 1981), 93–116
Oxford, Christ Church, Mus.371 (c1560–70). 25 ff. Liturgical and non-

liturgical keyboard works (some arrangements) by Tye, Tallis, (?R.) White, 'Wodson', Byrd, Redford, N. Stogers and anon. composers. Editions: *Early English Organ Music*, ed. M. Glyn (London, 1939) [part edn]; *Altenglische Orgelmusik*, ed. D. Stevens (Kassel and Basle, 1953) [part edn]; *T. Tallis: Complete Keyboard Works*, ed. D. Stevens (London, 1953) [part edn]; EECM, vi (1966), x (1969) [part edns]; remainder in MB, lxvi (1995) *Oxford, Christ Church. Mus.1034A (c1570)*. 4 ff. An untitled piece by John Ambrose, the 2nd section of a *Tui sunt caeli* by Redford, and the 2nd section of an untitled piece by Tallis, the last found in full in *Christ Church, Mus.371*. Editions: *T. Tallis: Complete Keyboard Works*, ed. D. Stevens (London, 1953) [part edn]; EECM, x (1969) [part edn]; MB, lxvi (1995); [part edn] *Dublin, Trinity College Library, D.3.30/i* ['Dublin Virginal MS'] (c1570, bound with the 'Dallis Lute-book'). 33 ff. contain keyboard music. Anon. dances and song-tunes; no.3 (? and 4) by 'Master Taylor' (? John Taylor of Westminster, fl 1561–8). Edition: WE, iii (1954). Literature: T. Dart: 'Le manuscrit pour le virginal de Trinity College, Dublin', *La musique instrumentale de la Renaissance: Paris 1954*, 237–9; Dart, 1954 *London, Public Record Office, E 36/170 (c1570)*. One piece on p.110. Edition: MB, lxvi (1995) *Dublin, Trinity College, 278 (c1570)*. 2 fragments on ff.59v, 60. Edition: MB, lxvi (1995) *Nottingham, University Library, 'Lord Middleton's Lutebook' (c1575)*. Setting of P. van Wilder's *Je file* on ff.91v–92v. Literature: Dart, 1954 *York, Minster Library, M 91 (S) (c1580)*. Duos and keyboard intabulations on blank staves below vocal music in score. Edition: MB, lxvi (1995). Literature: I. Fenlon and J. Milsom: "Ruled Paper Imprinted: Music Paper and Patents in Sixteenth-Century England", *JAMS*, xxxvii (1984), 139–63 'My Ladye Nevells Booke' (privately owned; hand of John Baldwin, completed 11 Sept 1591). 192 ff. 42 pieces by Byrd. Edition: H. Andrews (London, 1926/R) [edn of music by Byrd]. Literature: E.H. Fellowes: *William Byrd* (London, 1936, 2/1948); E.H. Fellowes: 'My Ladye Nevells Booke', *ML*, xxx (1949), 1–7; A. Brown: "'My Lady Nevell's Book" as a Source of Byrd's Keyboard Music', *PRMA*, xcv (1968–9), 29–39 *London, British Library, Add.29485* (Suzanne van Soldt, 1599). Last 4 pieces of the MS, with a notation table and other jottings, written in London by an English scribe. Edition: MMN, iii (1961) *Cambridge, University Library, Dd.4.22 (c1600)*. 2 anon. pieces on ff.27v–28r. Literature: Dart, 1954 *Friskney, Lincolnshire, Parish Register (c1600)*. Parts of 2 pieces by Byrd on a single leaf. Literature: R. Pacey: 'Byrd's Keyboard Music: a Lincolnshire Source', *ML*, lxvi (1985), 123–6 [with photographs] *London, British Library, Add.30486 (c1600)*. 23 ff. 14 pieces by Byrd and anon. composers. Edition: EKM, iii [part edn] *London, British Library. Add.31392 (c1600)*. The MS, primarily a lute source, contains also 4 pavan-galliard sets by Byrd, the 1st pavan being incomplete at the beginning. Edition: MB, xxvii–xxviii (1962–71) *Oxford, Bodleian Library, Mus.d.143*. Fragments of 3 pieces on ff.3–6 (c1600). Literature: Dart, 1954 *Oxford, Christ Church, Mus.1207* (early 17th-century). 1 + 3 ff. Pieces by Bull, [Byrd] and 1 anon. [?Bull] *Cambridge, Fitzwilliam Museum, 32.g.29 (Mu. MS 168)* ['Fitzwilliam Virginal Book'] (? copied by Francis Tregian, 1609–19). 220 ff., of which 209 contain music. Chief composers are Byrd, Bull and G. Farnaby. Editions: J.A. Fuller Maitland and W.B. Squire (London and Leipzig, 1894–9/R); Stainer and Bell, *Keyboard Series*, xvi (1964) [24 pieces]. Literature: J.A. Fuller Maitland and A.H. Mann: *Catalogue of Music in the Fitzwilliam Museum, Cambridge* (London, 1893); E.W. Naylor: *An Elizabethan Virginal*

Book (London, 1905); E. Cole: 'Seven Problems of the Fitzwilliam Virginal Book', *PRMA*, lxxix (1952–3), 51–64 *London, British Library, Add.30485* (?hand of Weelkes, c1610). 119 ff. Music by Byrd, Marchant, Kinloch, Tallis, 'Bickerll', 'Renold', J. Harding, Alwood, Weelkes, Blitheman, Richardson, Bull and anon. composers; arrangements of works by (?) P. van Wilder, 'Alfonso' [Ferrabosco (ii)], Lassus and [John] Johnson. Edition: MB, iv (1989) [part edn] and in edns of composers' works *Cambridge, Fitzwilliam Museum, 52.d.25* (catalogue no.782) ['Tisdale Virginal Book'] (owned by Bull c1610; ?copied by Tisdale). Keyboard music on ff.73–97. Arrangements and original compositions by 'Briant Ladlawe', 'Mr. Randall', 'Tisdale', 'Mr. Marchunt', Byrd, Morley, Heybourne, Robert Johnson (ii) and John Holmes. Edition: Stainer and Bell, Keyboard Series, xxiv (1966). Literature: Dart, 1954 *Paris, Bibliothèque Nationale, Rés.1185* (olim 18548) (c1610 and not after 1652). iv + 350 pp. Index in the hand of Cosyn, dated 1652. The principal hand is probably that of Bull: in it are written nearly 80 pieces, mostly by him but including a few which are not, all without ascription. In the hand of Cosyn are c50 pieces, most of which are probably either composed or arranged by him. Other named composers include Formiloe, Orlando Gibbons, Simon Ives (i), La Barre, Lawes, Tresure and William Young. Edition: various pieces in MB, xiv (1960), xix (1963). Literature: M. Pereyra: 'Les livres de virginal de la bibliothèque du Conservatoire de Paris', *RdM*, xiii (1932), 86–94; M.C. Maas: *Seventeenth-Century English Keyboard Music* (diss., Yale U., 1969); Bailey, 1992; O. Memed: *Seventeenth-Century English Keyboard Music: Benjamin Cosyn* (New York, 1993) [incl. part edn] *Edinburgh, National Library of Scotland, Panmure 9* ['Clement Matchett's Virginal Book'] (compiled 12–25 Aug 1612). 29 ff. contain keyboard music. The composers are Byrd, Bull and [Dowland set by] 'Mr. Willoughby' (?Wilbye). Edition: Stainer and Bell, Keyboard Series, ix. Literature: Dart, 1954 *Edinburgh, National Library of Scotland, Panmure 10* ['Duncan Burnett's Book'] (c1615). 166 ff. 23 complete keyboard pieces, mostly composed or set by William Kinloch (see *British Library, Add.30485* below. Edition: Stainer and Bell, Keyboard Series, xv (1958) [part edn]. Literature: Dart, 1954 *London, British Library, Add.15117* (c1615). Short keyboard piece on f.22v. Literature: M. Joiner: 'British Museum Add. MS 15117: an Index, Commentary and Bibliography', *RMARC*, vii (1969), 51–109 *London, British Library, R.M.23.L.4* ['Ben Cosyn's Virginal Book'] (index dated 1620). 146 ff. On ff.2–111, c90 compositions by Bull, Byrd, Cosyn, Gibbons, Tallis and anon. composers. Editions: see works of composers cited. Literature: O. Memed: *Seventeenth-Century English Keyboard Music: Benjamin Cosyn* (New York, 1993) [incl. part edn] *Oxford, Christ Church, Mus.1113* (c1620). The binding bears the initials 'W.E.', which are also found on f.20r; but it is not, as has been supposed, in the hand of William Ellis, for which see *Christ Church, Mus.1236*. 253 pp. Music by Bull, Byrd, 'B.C.' (?Cosyn), 'W.E.', O. Gibbons, T. Holmes, (?R.) Johnson, P. Philips, Frescobaldi and Sweelinck. Editions: see works of composers cited. Literature: Bailey, 1992 *New York, Public Library, Drexel 5612* (at least 5 compilers, c1620–60). C230 pp. of keyboard music, and organ accompaniments to O. Gibbons's 3-part fantasias. Keyboard music by Bull, O. Gibbons, T. Tomkins, etc. Editions: see works of composers cited. Literature: Bailey, 1992 *London, British Library, R.M.24.d.3* ['Will Forster's Virginal Book'] (index dated 31 Jan 1624/5). 236 ff. C80 compositions by Bull, Byrd, Cosyn, Englitt, Morley,

Tallis, ?T. Tomkins and anon. composers; also sacred compositions in short score for keyboard performance (?or accompaniment) by Ward. Editions: *Three Anonymous Keyboard Pieces attributed to William Byrd*, ed. O. Neighbour (Sevenoaks, 1973); MB, lv (1989) [part edn]; see also works of composers cited.

Oxford, Christ Church, Mus.431 (c1625). 21 ff. 19 pieces by Bull, Byrd, O. Gibbons, Luge and anon. composers. Editions: see works of composers cited. Literature: Bailey, 1992

Oxford, Christ Church, Mus.1003 (olim G 14) (c1625, in part derived from *Christ Church, Mus.1113*; however, parts of the MS date from c1670 or later; the book was owned by C. Morgan). Ff.1–12; music by [Frescobaldi], Sweelinck, O. Gibbons, Bull, P. Philips and anon. composers; the later part includes Lawes's suite *The Golden Grove*. Literature: Bailey, 1992

Oxford, Christ Church, Mus.44 (additions after 1625). On ff.131v–133r, 7 skeleton tunes (2 without bass, 1 incomplete) in hand of Benjamin Cosyn. Literature: O. Memed: *Seventeenth-Century English Keyboard Music: Benjamin Cosyn* (New York, 1993) [incl. edn]

Edinburgh, National Library of Scotland, Panmure 8 ['Lady Jean Campbell's Book'] (c1630). Keyboard music on ff.3–7. Edition: pieces in Stainer and Bell, Keyboard Series, xv (1958). Literature: Dart, 1954

London, British Library, Add.31403 (partly written by Edward Bevin, c1630). Music before 1660 occupies ff.3–33; the remainder of the MS dates from c1700. The earlier part contains music by both 'Edward Bevin' and 'Elway Bevin', the former being the son of the latter. Edward Bevin wrote also the *Graces in play*, followed by the same 'express in notes' on f.5. The other composers named are Bull, O. Gibbons, 'Emmanuel Soncino' (a piece dated 1633), Blitheman, Byrd and Tallis; there are several anon. works. Literature: R. Ford: 'Bevins, Father and Son', *MR*, xliii (1982), 104–8; Bailey, 1992

London, British Library, Add.36661 (?compiled by Thomas Tunstall, c1630). Ff.40–67: pieces by Bull, Frescobaldi, Gibbons, and others; also settings of psalm tunes and 'A Devision ffor a trible violl to play with a virgenall'. Editions: CEKM, xxx (1968) [Frescobaldi]; see also works of Bull and Gibbons. Literature: Bailey, 1992

Oxford, Christ Church, Mus.49 (John Luge, c1630). On pp.201–42 of this composite MS are pieces by John Luge which show every sign of being autograph: a *Miserere*, 7 settings of *Gloria tibi Trinitas* (or In Nomine) a *Christe qui lux* and 3 voluntaries. Edition: S. Jeans and J. Steele (1956) [3 voluntaries]. Literature: Bailey, 1992; C.D. Maxim: *British Cantus Firmus Settings for Keyboard from the Early 16th Century to the Middle of the 17th Century* (diss., U. of Wales, Cardiff, 1996) [incl. edn of plainsong settings] MS formerly the property of W.H. Cummings (hand of B. Cosyn, date unknown but possibly c1630) [lost]. This MS is known to have contained voluntaries by Cosyn. Literature: 'The Charterhouse', *MT*, xlv (1903), 777–85, esp. 781

Paris, Bibliothèque Nationale, Rés.1186 (olim 18546) (compiled by R. Creighton, c1630–40). 125 ff. Pieces by Creighton (some dated 1635, 1636, 1638), O. Gibbons, H. Mudd, Byrd, Bull, Luge, etc.; also numerous transcriptions of vocal works (editions of Gibbons, Byrd, Bull, Luge). Literature: M. Pereyra: 'Les livres de virginal de la bibliothèque du Conservatoire de Paris,' *RdM*, viii (1927), 36–9; M.C. Maas: *Seventeenth-Century English Keyboard Music* (diss., Yale U., 1969); Bailey, 1992

Paris, Bibliothèque Nationale, Rés.1186 bis II (olim 18570) (c1635). Music by Tallis, O. Gibbons and others. Edition: MB, xx (1962) [Gibbons]. Literature: M. Pereyra: 'Les livres de virginal de la bibliothèque du Conservatoire de Paris', *RdM*, viii (1927), 205; M.C. Maas:

Seventeenth-Century English Keyboard Music (diss., Yale U., 1969); Bailey, 1992*Durham, Chapter Library, A1* (c1635). This organ accompaniment book includes 2 fantasias by William Smith *London, London Museum, Kensington Palace, 46.78–748*, on loan to *Huntingdon, Cromwell Museum* ['Anne Cromwell's Virginal Book'] (belonged to and perhaps partly written by Anne Cromwell, 1638). 46 ff. 50 pieces by Bull (Prelude in G) and anon. composers, including settings of works by Dowland, Ward, W. Lawes, S. Ives, T. Holmes, Bulstrode Whitelocke and H. Lawes. Editions: copy of a limited edn of 1900 [facs.] in *Cambridge, University Library, MR 340.c.90.1*; *Anne Cromwell's Virginal Book, 1638*, ed. H. Ferguson (London, 1974). Literature: Bailey, 1992*Oxford, Christ Church, Mus.437* (c1640). 52 ff. Organ scores of services and anthems, and some keyboard music added later, by O. Gibbons and anon. composers. Literature: Bailey, 1992*Paris, Bibliothèque Nationale, Rés.1122* (olim 18547) (hand of T. Tomkins, c1640–1654). 194 pp. of the original paper. Compositions by Bull, Byrd and T. Tomkins, with many annotations in the hand of Tomkins. Editions: MB, v (1955), xiv (1960), xix (1963), xx (1962; a work ascribed to Bull in this MS) and xxvii–xxviii (1962–71) between them include all the musical contents of this MS; see also other editions of the composers cited. Literature: MB, v (1955) [full description]; Bailey, 1992*Oxford, Christ Church, Mus.92* (c1645, in several hands). 27 ff. Apart from miscellaneous jottings and keyboard scores of vocal music, c20 pieces by T. Holmes (2), 'S.C.' (1) and anon. composers. Literature: Bailey, 1992*Poulton Lancelyn, Merseyside, private collection, 'Priscilla Bunbury's Virginal Book'* (c1645). Music by Byrd, O. Gibbons, Robert Hall, Jewett. Edition: V. Brookes (Albany, 1993). Literature: J.L. Boston: 'Priscilla Bunbury's Virginal Book', *ML*, xxxvi (1955), 365–73; Bailey, 1992*London, Royal College of Music, 2093* (mostly c1650). 46 ff. The composers include Bull, Byrd, Child, Maynard and Rogers. Editions: see works of composers cited. Literature: Bailey, 1992*New York, Public Library, Drexel 5611* (copied by Thomas Heardson, c1650). viii + 160 pp. Music by Heardson, Roberts, Facy, Trespere, Rogers, C. Gibbons, Mercure, Cobb, T. Tomkins, Gibbs, La Barre, O. Gibbons, Cosyn, A. Phillips. Suites by Locke and Bryne were added later, perhaps after 1660, partly in Bryne's hand. Some of the ascriptions are incorrect. Editions: see works of C. Gibbons, O. Gibbons, Rogers, Tomkins, Locke. Literature: Bailey, 1992*Oxford, Bodleian Library, Mus.Sch.C.93* (hands of T. Tomkins and associates, c1650). Ff.67–82: *Ut re mi fa sol la* (fragmentary), *Ut mi re*, offertory (1637) and 3 short pieces for Edward Thornburgh by T. Tomkins, a hymn verse by Redford and some transcriptions. Editions: MB, v (1955), EECM, vi (1966), and *T. Tomkins: Three Hitherto Unpublished Voluntaries*, ed. D. Stevens (London, 1959) contain between them all the original keyboard music of this part of the MS. Literature: Bailey, 1992*Oxford, Christ Church, Mus.1142A* (1st gathering c1650). Ff.1–20: music by O. Gibbons, C. Gibbons, [Blitheman] and anon. composers. Edition: MB, xx (1962) [O. Gibbons]. Literature: Bailey, 1992*Oxford, Christ Church, Mus.1236* (compiled by William Ellis, c1650). 19 + 20 ff. (reversing the book). Music by Bryne, Chambonnières, Charles Coleman, Du Fault, Ellis, J. Ferrabosco, La Barre, [W. Lawes], Henry Loosemore, Mercure, Rogers and Trespere. Edition: Stainer and Bell, *Keyboard Series*, xxix (1969) [part edn]. Literature: Bailey, 1992*Tokyo, Ohki Collection, Nanki Music Library, n.3.35* (c1650). On ff.1–13 music by Bull, Byrd and anon. composers.

Literature: H. McLean: 'Blow and Purcell in Japan', *MT*, civ (1963), 702–5; Bailey, 1992 *Oxford, private collection*, MS 'IB' (hand of Edward Lowe, 1652). The music appears to be all anon. Edition: MB, xx (1962), 92. Literature: J.R. Magrath, ed.: *The Flemings in Oxford*, i: 1650–1680 (1904), 541–63 *London, British Library, Add.10337* ['Elizabeth Rogers hir Virginall booke'] (dated 27 Feb 1656/7). Keyboard music on ff.2–54; 79 pieces, mostly anon. but including suites by T. Strengthfeild, Mercure and [P.] de la Barre, and also a version of Byrd's *The Battle* (here anon.). Editions: EKM, v (1951) [part edn] CEKM, xix (1971). Literature: Bailey, 1992 *London, British Library, Add.63852* ['Griffith Boynton MS'] (1650s and later). 117 ff. (37ff. of keyboard music). Literature: Bailey, 1992

Wimborne (Dorset), Wimborne Minster Chain Library [unnumbered keyboard MS] (formerly dated 1635–40, probably c1670), *Oxford, Christ Church, Mus.1175–7* and *Paris, Bibliothèque Nationale, Rés. 1186 bis I*, contain a partly pre-Restoration repertory. Numerous other MSS of 1660–1800 contain 1 or more pieces composed before 1660 (see J. Caldwell: *English Keyboard Music before the Nineteenth Century*, Oxford, 1973; B. Cooper: *English Solo Keyboard Music of the Middle and Late Baroque*, New York, 1989; G. Cox: *Organ Music in Restoration England*, New York, 1989; Bailey, 1992). A MS formerly in the possession of W.H. Cummings (Sale Catalogue 488) (c1665) contained music by Ayleward, Byrd, Cobb, C. Gibbons, O. Gibbons, Gibbs, W. Lawes, Locke, Morley, Price, Trespere, etc. (see J.E. West: 'Old English Organ Music', *PMA*, xxxvii (1910–11), 1–16)

printed sources

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appendix

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Sources of lute music.

This is one of a group of articles that give an outline of the spread of music and the range of sources before c1600. While the bulk of music throughout the period is vocal (as far as is known) and is discussed in the article [Sources, MS](#), there are still some repertories that were always distinct. The sources of lute music are perhaps the clearest to distinguish for, with few exceptions, they were written in a special range of notations that did not use the staff.

The terminal date adopted here is later than that for other articles in the group because many important repertories of lute music date from after

1600. Thus the repertory of the English golden age straddles the turn of the century, the principal French school flourished internationally in the 17th century, and a group of central European lutenists sustained the instrument as a viable medium well into the last decades of the 18th century.

Reference to the sources solely of music for the [Cittern](#), [Theorbo](#), [Chitarrone](#) and [Bandora](#), which represent quite different styles, will be found in those articles.

1. [Introduction](#).
2. [Italian sources to c1680](#).
3. [Central european sources to c1650](#).
4. [French sources, 1529–99](#).
5. [Vihuela sources, 1536–76](#).
6. [The Low Countries, c1545–1626](#).
7. [English lute music](#).
8. [French sources, 1600–99](#).
9. [Central European sources after c1650](#).

ARTHUR J. NESS (with C.A. KOLCZYNSKI)

[Sources of lute music](#)

1. Introduction.

Although the lute has been known in Western music from medieval times, the earliest extant sources containing music specifically intended for lutenists date only from the end of the 15th century: the use of bare fingers instead of a quill to sound the strings, a major advance in right-hand technique, was the impulse for polyphonic music, which required a distinct system of score notation – lute tablature. Over the next 250 years the lute remained one of the most widely used domestic solo instruments, amassing a repertory equalling and in some areas and periods even exceeding that for keyboard. Printed sources, of which over 360 titles survive, range from selections of didactic music for novices to books that preserve the legacy of a famed virtuoso; others, some edited by or for skilled dilettantes, are cosmopolitan anthologies with hundreds of pieces by renowned contemporary lutenist composers. A few publishers, in order to expand the market for their books and cater for parochial needs, retained ‘house arrangers’ to intabulate their miscellanies of part-music and to ‘translate’ lute pieces from foreign systems of tablature. Over 500 extant manuscripts, some of immense size, embrace the barely legible scribblings of adolescents, personal working repertoires of professional singers and players, manuscripts from commercial scriptoria, lessons assembled by distinguished lutenists for aristocratic pupils and, most frequently, the commonplace-books of amateurs who were diplomats, jurists, physicians, clergy, merchants, students or other members of a generally mobile élite who often entered favourite pieces casually over a lifetime, at times giving neither composer nor title.

It is convenient to divide the sources according to the general dispersal of lute music from centres of influence in Italy during the 16th century, France during the 17th and central Europe during the 18th, and to describe the contents of some representative prints and manuscripts for each area. (As information on books devoted to music of individual lutenists is covered under specific articles, some preference has been given to anthologies;

additional information on the sources may be found in the bibliographies of Boetticher (RISM B/VII), Brown, Pohlmann, Rudén and Goy and others, as well as in national union catalogues of music, catalogues of individual libraries and RISM.) With the repertory of tablatures numbering nearly 60,000 pieces (including concordances), bibliographical control over the repertory still leaves much to be desired.

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Sources of lute music

2. Italian sources to c1680.

Italian lute music survives in about 170 sources, many of them published at Venice and devoted to works of individual composers. Among the earliest sources of tablature from Italy is *I-PESo* 1144 (olim 1193), whose oldest scribal layers date from the late 15th century. The earliest printed sources were published by Petrucci between 1507 and 1511 and include the four important collections edited by Spinacino, Dalza and Gian Maria Alemanni, and two collections of frottoles for voice and lute arranged by Bossinensis

from works of Tromboncino, Cara, Michele Pesenti and others. These books, which include rudiments on reading from tablature and playing the lute, were obviously intended for novices. Although the book by Alemanni (Petrucci's only lutenist editor to enjoy great fame as a virtuoso) is unfortunately lost, the Capirola Lutebook of c1517 does contain pieces that illustrate the prowess of professional players of the time. The failure of later publishers to rediscover Petrucci's double-impression process may account for the dearth of prints during the quarter-century following the last Petrucci book.

Books of works by Francesco da Milano, the most influential lutenist of the second generation, appeared in 1536 at Venice, Milan and Naples: the printers experimented with copper-plate engraving, primitive double-impression and movable founts that incorporate staff and cipher. Castiglione's Milanese anthology of the same year contains important works by the most influential lutenists of Francesco's generation. These prints mark the first trickle of what a decade later became a deluge of lute music, most of it issued from Venice at the rival presses of Scotto and Gardane: during a four-year span, 1546–9, they published some 600 pieces, exceeding the total printed output of the previous 40 years. Scotto published ten volumes containing music of Rotta, Francesco da Milano, Borrono, Melchiorre de Barberiis and Giovanni Maria da Crema (see Bernstein, 1986), but pieces from Gardane's prints enjoyed wider dissemination throughout Europe and featured a wider range of important figures including Francesco (three books of fantasias and ricercares), Abondante, Pifaro and Balletti (Venetian dances), Borrono and Gorzanis (variation dance suites), Vindella and Gintzler (intabulations), and two large volumes of music by the Augsburg lutenist Melchior Neusidler. The so-called Siena Lutebook (now at *NL-DHgm*; fig.1), which may date from the 1590s but contains a largely pre-1550 repertory, is unparalleled in the accuracy of its readings, thus shedding light on the corrupt nature of some printed sources with which it has concordances (few Renaissance prints appear to have been prepared under the composers' supervision). After the mid-century Dorico published some important lutebooks in Rome that present the tablature without bar-lines, a not infrequent practice in manuscript sources.

Vincenzo Galilei's surviving autographs (at *I-Fn* and *Fr*) include short 'aerie' – formulae for reciting Italian verse to the lute – and madrigals arranged for bass voice and lute, as well as variation dance suites in several *partes* and other pieces in various stages of composition, intended for inclusion in the various editions of his treatise on lute playing, *Fronimo: dialogo* (1568–9, 1584). During the last decades of the century Barbetta, Terzi and Fallamero prepared important summary collections that include heavily embellished intabulations (some for lute duet), abstract pieces (fantasias and canzonas) and new Italian dances. Some of the newer dances are illustrated with lute tablature in the manuals of Cesare Negri, Caroso and Lupi da Caravaggio. The Cavalcanti and Bottegari manuscripts are representative collections gathered by professional lutenist singers and contain many Italian dances, ricercares and vocal pieces with underlaid texts and extra stanzas scribbled in the margins. At this time large numbers of canzonettas, villanellas and *napolitane* for one or more voices with lute were published at Venice by Gardane, Scotto and Vincenti, including books

devoted to works of Ippolito Tromboncino, Gastoldi, Orazio Vecchi, Marenzio and many others; at Rome Simone Verovio (using copper-plate engraving) collected similar pieces with lute and keyboard accompaniments by Soriano, Nanino, Palestrina and other members of Pope Gregory XIII's 'Sodalitas musicorum', and a collection of galliards and a Christmas pastorale in dialogue form by Anerio.

Because of their appropriateness for accompanying solo song and realizing figured bass, the chitarrone, guitar 'alla spagnola' and theorbo largely replaced the lute in 17th-century Italy, and some prints provide alternative tablatures for those instruments. A small but distinctive literature for 'liuto attiorbato' did continue there, largely independent of the more persuasive currents of the French Gaultier school: Kapsperger (1604–19), Pietro Paolo Melli (1612–20), Castaldi (1622), Piccinini (1623–39), M.A. Galilei (Munich, 1620) and Gianoncelli (1650) made particularly important contributions. *Pesaro, Biblioteca Oliveriana, Ms. 1144: Miscelanea di Tempesta Blondi, Poesie del 1500*. 386 pp.; 40 pieces. A cordiform MS with pre-ruled 6- and 7-line staves. The oldest layer, copied in French tablature in Venice, c1490–95, contains a bassadanza, 14 pieces titled 'arecercar' and intabulations of chansons by ?Busnoys (2), Japart and Hayne van Ghizeghem, and 4 anonymous frottoles. Seven of the pieces (including 2 of the intabulations) are for plectrum lute. Mid-century, after the manuscript had become his property, Blondi added 11 'recercate' by Gasparo, 'Antonio' and anon., and 2 pieces in Neapolitan tablature for *lira da braccio*, intended as formulae to accompany the collection of poetry (pp.100–386). The MS was also used by the Blondi family to record important family events (births, deaths, marriages, etc., which perhaps accounts for its survival). Literature: W. Rubsamen: 'The Earliest French Lute Tablature', *JAMS*, xxi (1968), 286–99; D. Fallows (1977); V. Ivanoff: *Das Pesaro-Manuskript: eine zentrale Quelle der frühen italienischen Lautenpraxis* (Tutzing, 1988) [edn with diplomatic tablature]; V. Ivanoff: *Das Pesaro-Manuskript: ein Beitrag zur Frühgeschichte der Lautentabulatur* (Tutzing, 1988); V. Ivanoff: 'An Invitation to the Fifteenth-Century Plectrum Lute: the Pesaro Manuscript', *Performance on Lute, Guitar and Vihuela Historial Practice and Modern Interpretation*, ed. V.A. Coelho (Cambridge, 1997), 1–15 Spinacino, Francesco: *Intabulatura de lauto, libro primo [libro secondo]* (Venice: Ottaviano Petrucci, 1507/R) (RISM 1507⁵⁻⁶, *Brownl* 1507¹⁻²). 2 vols., 56 ff. each; 81 pieces (7 for duet): intabulations of motets, chansons, a Flemish song and instrumental ensemble music (including 2 Spagnas) by Josquin (9), Alexander Agricola (8), Brunel (3), Ghiselin (3), Hayne van Ghizeghem (3), Isaac (3), Ockeghem (3), Busnoys (2), Obrecht (2), Caron, Morton, Stokem and Urrede, drawn mainly from Petrucci's *Odhecaton* (1501, 3/1503/R), *Canti B* (1502/R, 2/1503), *Canti C* (1504) and *Motetti C* (1505); 27 ricercares by Spinacino, some intended as preludes for the intabulations; each volume contains instructions for reading tablature. Facsimiles: J. Wolf (1919), ii, 52–5; W. Apel (1942), 63; *MGG1*, xii, 1047–8. Transcriptions: GMB, no.63; HAM, i, no.101; B. Disertori: *Le frottole per canto e liuto intabulate da Franciscus Bossinensis* (Milan, 1964) [12 pieces]. Literature: H.L. Schmidt: *The First Printed Lute Books* (diss., U. of North Carolina, 1969) [incl. transcrs. with parallel tablature of both books]; L. Nordstrom: 'Ornamentation of Flemish Chansons as found in the Lute Duets of Francesco Spinacino', *JLSA*, ii (1969), 1–5; R. Chiesa: *Il 'Fronimo'*, no.1 (1972), 24–6; no.2 (1973), 11–15; no.3 (1973), 22–6; R.

Meylan: 'La technique de transcription au luth de Francesco Spinacino', *Schweizer Beiträge zur Musikwissenschaft*, i (1972), 83–93; P. Pozniak: 'Problems of Tonality in the Ricercars of Spinacino and Bossinensis', *JLSA*, xxiii (1990), 63–79 Dalza, Joan Ambrosio: *Intabulatura de lauto, libro quarto* (Venice: Ottaviano Petrucci, 1508/R) (RISM 1507⁶, *Brownl* 1508²). 56 ff.; 42 pieces (3 for lute duet): 13 ricercares and tastares de corde; 16 calatas and miscellaneous dances; 9 pavan–saltarello–piva suites; 4 intabulations of a motet and frottolas (2 by Bartolomeo Tromboncino). Facsimiles: J. Wolf (1919), ii, 54; *AdlerHM*, 398. Transcriptions: HAM, i, no.99; B. Disertori: *Le frottole* (Milan, 1964), 223, 228; H. Mönkemeyer, ed.: *Die Tabulatur*, vi–viii (Hofheim am Taunus, 1967). Literature: R.J. Snow: Petrucci: *Intabulatura de lauto, Joan Ambrosio Dalza* (diss., Indiana U., 1955) [incl. complete transcr.]; R. Chiesa: *Il 'Fronimo'*, no.4 (1973), 20–25; no.5 (1973), 15–20; P. O'Dette: 'Quelques observations sur l'execution de la musique de danse de Dalza', *Le luth et sa musique II: Tours 1980*, 183–92. Thematic index: L. Moe (1956), i, 348–9 *Chicago, Newberry Library, Case MS VM C.25: Compositione di meser Vincenzo Capirola, gentil homo bresano* (copied in Venice by Capirola's student Vidal, c1517/R; see [Notation](#), fig.121). 74 ff.; 42 compositions: 13 ricercares, 7 dances (2 Spagnas, a basse danse, 2 paduanas 'alla francese' and a balletto), intabulations of frottolas by Bartolomeo Tromboncino (2), Marchetto Cara and Michele Vicentino. and intabulations of French chansons, motets and mass movements by Josquin (3), Alexander Agricola (2), Brunel (2), Hayne van Ghizeghem (2), Caen, Févin, Ghiselin, Obrecht, Prioris and Urrede. A valuable preface, translated in Gombosi (1955) and Marincola (1983), contains information on ornamentation, fingerings, selecting strings, tenuto playing and fretting. Literature: O. Gombosi, ed.: *Compositione di meser Vincenzo Capirola: Lute-book (circa 1517)* (Neuilly-sur-Seine, 1955) [incl. thorough study of the contents with facs., tablatures and transcrs.]; L. Rottner: *The Intabulation Practices of Vincenzo Capirola with Special Emphasis on Music Ficta* (diss., U. of Hartford, 1967); R. Chiesa: *Il 'Fronimo'*, no.10 (1975), 20–24; no.11 (1975), 18–22 [incl. list of contents]; RISM B/VII, pp.79–80; F. Marincola: 'The Instructions from Vincenzo Capirola's Lute Book: a New Translation', *The Lute*, xxiii (1983), 23–4 *Munich, Bayerische Staatsbibliothek, Mus.Ms.1511b* (copied c1530–40). 26 ff.; 57 dances with titles in Venetian dialect: 'Munaro in piva', 'Donna imprestare over burato', 'La moricella', 'La castalda', 'Lodesana', 'La chara cosa', 'Saltarello ala ferrarese' (by Dalza, 1508), 'Ala "El ballo de la torcha"', 'La rocha el fuso', etc. Literature: A.J. Ness: *The Herwarth Lute Manuscripts at the Bavarian State Library, Munich: a Bibliographical Study with Emphasis on the Works of Marco dall'Aquila and Melchior Newsidler* (diss., New York U., 1984), i, 36–40; F.-P. Goy and others, eds. (1994), 221–3 Francesco da Milano: *Intavolatura de viola o vero lauto ... libro primo [libro secondo] della fortuna* (Naples: J. Sulzbach, 1536/R) (RISM FF159I, 1). 2 vols., 32 and 40 ff. First has 21 pieces in Italian tablature: 8 ricercares; 9 intabulations of chansons by Sermisy (2), Josquin or Févin, Mouton, anon. composers, and intabulations of motets by Josquin (3) and Compère. Second has 33 ricercares in Neapolitan tablature. (In the unique copy at *F-Pn* the last 28 ff. have been exchanged in binding.) Editions: A.J. Ness, ed. (1970); R. Chiesa, ed. (1971). Literature: Y. Giraud: 'Deux livres de tablature inconnus de Francesco da Milano', *RdM*, lv (1969), 217–19 Castiglione, Giovanni Antonio da (publisher): *Intabolatura de leuto de*

diversi autori (Milan, 1536/R) (RISM 1536¹⁰; *Brownl* 1536⁹). 64 ff.; 19 compositions grouped roughly by mode: fantasias, pavan–saltarello suites (some with a concluding ‘tochata da sonare nel fine del ballo’). The dances and all but 1 toccata are by Pietro Paulo Borrono, a toccata and 4 fantasias are by Francesco da Milano, and other fantasias are by Alberto da Ripa (3), Marco dall’Aquila (3), Giovanni Giacompo Albuzio (2) and Borrono. Editions: J. Wolf (1919), ii, 55–7 [incl. quasi-facs.]; GMB, nos.94 and 95; E.A. Wienandt (1951) [incl. complete thematic index and selected transcrs.]; G. Lefkoff, ed. (1960) [11 pieces]; A.J. Ness, ed. (1970); R. Chiesa, ed. (1971) Bianchini, Domenico: *Intabolatura de lauto ... libro primo* (Venice: Gardane, 1546/R, 2/1554/R, 3/1563) (RISM 1546²⁴; *Brownl* 1546⁵, 1554², 1563²). 20 ff; 25 compositions: 6 ricercares (intabulated apparently from ensemble music of Julio Segni, Richafort and others); intabulations of motets by Gombert and Berchem, of chansons by Sermisy (3), anon. composer and Willaert, of madrigals by Arcadelt and Berchem, and of a napolitana by Willaert; dances include a 4-movement suite (passamezzo–paduana–saltarello–forze d’Ercule) and 5 other dances of Venetian provenance: ‘Lodesana’, ‘Meza notte’, ‘Cara cosa’, ‘Burato’ and ‘Torza’. Gerle published the ricercares and dances in German tablature in his *Eyn neues sehr künstlichs Lautenbuch* (Nuremberg, 1552). Edition: O. Chilesotti (1902) [incl. 9 transcrs.]. Literature: L. Moe (1956), 367 [thematic index]; H.C. Slim (1961), ii, 485 [thematic index]; R. de Morcourt: ‘Le livre de tablature de luth de Domenico Bianchini (1546)’, *La musique instrumentale de la Renaissance: Paris 1954*, 177–95 [incl. 4 transcrs., 2 with vocal models]; A.J. Ness: ‘Domenico Bianchini: Some Recent Findings’, *Le luth et sa musique II: Tours 1980*, 97–112 Dorico, Valerio and Ludovico (publishers): *Intabolatura de lauto di M. Francesco Milanese et M. Perino Fiorentino ... Libro primo* (Rome: Dorico [1546]; 2/Venice: Gardano, 1547; 4/Venice: Scotto, 1563). 12 fantasias by Francesco da Milano and 4 by Perino Fiorentino, and intabulations by Perino of 2 madrigals by Arcadelt, and intabulations by Francesco da Milano of 4 chansons by Josquin, Richafort and anonymous, and of 3 madrigals by Arcadelt. The volume was edited by Perino, Francesco da Milano’s student and ward, and is remarkable for the accuracy of the tablatures, which are printed without barlines. Mistakenly dated ‘MDLXVI’, the print appeared in 1546 (see Falkenstein, 22–8). Literature: E.A. Wienandt: ‘Perino Fiorentino and his Lute Pieces’, *JAMS*, vii (1955), 2–13; A.J. Ness, ed. (1970); R. Chiesa, ed. (1971); R.K. Falkenstein: *The Lute Works of Pierino [sic] degli Organi* (diss., SUNY/Buffalo, 1987) [incl. complete transcriptions of the Perino pieces] Barberiis, Melchior de: *Opera intitolata Contina, intabolatura di lauto, libro decimo* (Venice: Scotto, 1549) (RISM 1549³⁹; *Brownl* 1549²). 30 ff.; 28 pieces (23 for solo lute, 2 for lute duet and 4 for 4-course, 7-string guitar): intabulations of motets by anon. composers (4), Mouton, Sandrin and Sermisy, of chansons by Lupi and Passereau, of madrigals by Verdelot (2), and of an English song by Henry VIII; 12 fantasias (1 by Francesco da Milano), a fantasia in 3 *partes* and a ricercare–fantasia pair. Several of the fantasias are parodies of vocal compositions and call for scordatura. Guitar pieces (pubd by Koczirz) are labelled ‘fantasia’. The Cortot copy is now at *GB-Lbl*. Literature: A. Koczirz: ‘Die Fantasien des Melchior de Barberis für die siebensaitige Gitarre’, *ZMw*, iv (1921–2), 11–17; H.C. Slim (1961), ii, 520; J.A. Echols: *Melchior de Barberiis’s Lute Intabulations of Sacred Music* (thesis, U. of North Carolina, 1973) [incl. transcrs.] Balletti,

Bernardino: *Intabolatura de lauto ... libro primo* (Venice: Gardane, 1554) (RISM B777, *Brownl* 1554¹). 20 ff.; 14 compositions: paduana–saltarello and ‘Lamoretta–represe’ pairs, a 5-movement suite (short chordal toccata, paduana, saltarello, ‘La gamba’ and ‘Ciel turchino’), and miscellaneous dances (incl. ‘Ti parti’, ‘La favorita’, ‘Rocha il fuso’, etc.). Literature: L. Moe (1956) [incl. thematic index and concordances]; G. Lefkoff, ed. (1960) [incl. complete transcr.] *The Hague, Gemeentemuseum*, 20.860 (olim 28.B.39): *Siena Lutebook*. 118 ff.; 159 compositions (a few for 7-course lute), most without title or composer attribution, grouped by genre and mode: 100 fantasias attributed to Francesco da Milano (21) (also called ‘Francesco da Parigi’ and ‘Monzino’ in the MS), Fabrizio Dentice (7), Giulio Severino (7), Perino Fiorentino (4), ‘B.M.’ (4), ‘F.B.’ [? Francesco Bianciardi] (2), Alberto da Ripa (2), ‘G.P.’, Pineta, and a prelude appearing in Attaingnant’s *Tres breve et familiere introduction* (Paris, 1529) in a corrupt version; 25 intabulations of chansons by Sandrin (5), Crecquillon (3), Boyvin (2), Janequin (2), Pathie (2), Villiers (2), Arcadelt, Sohier; 22 addl ricercares by Francesco da Milano (6), Fabrizio Dentice (5), Andrea Feliciani (3) and Vindella; an intabulation of a motet by Josquin; 14 toccatas (10 by Amadis Moretti) and 7 dances including 4 settings of the ‘Spagna detta Lamire’. Because of its extraordinary accuracy, the MS is one of the most important sources of Italian 16th-century lute music. Facsimile: *Tablature de lute italienne dit Siena Manuscript (c1560–1570)* (Geneva, 1988) [with introduction by A.J. Ness]. Literature: K.H. Yong: *Bijdragen tot de studie der luitmuziek* (diss., U. of Utrecht, 1963); K.H. Yong: ‘A New Source of Prelude I in Attaingnant’s *Tres breve et familiere introduction*’, *TVNM*, xxi/4 (1970), 211–21; A.J. Ness, ed. (1970), 3, 8–10 [also incl. 2 facs. and 16 transcrs.]; A.J. Ness: ‘The Siena Lute Book and its Arrangements of Vocal and Instrumental Part-Music’, *Lute Symposium: Utrecht 1986*, 30–49

Matelart, Ioanne: *Intavolatura de leuto ... libro primo* (Rome: Valerio Dorico, 1559/R1989, with preface by O. Cristoferetti) (RISM 1559²⁷; *Brownl* 1559⁷). 12 ff.; 24 pieces: 15 ‘recercate o vero fantasie’ by Matelart and an intabulation of 2 mass movements by Morales; 7 fantasias (called ‘recercate concertate’) by Francesco da Milano (6), Julio da Modena (Segni) and Giovanni Maria da Crema, to which Matelart composed parts for a second lute. The tablature is without barlines. Editions: *MGG1*, viii, 1784 [facs. of title-page]; O. Chilesotti, ed. (1891) [2 pieces, incl. 1 duet]; O. Chilesotti: edn of Morales’s ‘Osanna’, *EMDC*, I/ii (1914), 655–6; A.J. Ness, ed. (1970), 416–39 [all of the ‘recercate concertate’ for 2 lutes]

Pacoloni, Giovanni: *Longe elegantissima excellentissimi musici: Joannes Pacoloni Celestae Patavini tribus testudinibus* (Leuven: Phalèse, 1564; 2/Milan: Tini, 1583 [lost?]; 3/Antwerp: Phalèse, 1591 [lost?]; R1981 as *Tribus testudinibus ludenda carmina*, with preface by H. Vanhulst). (RISM P42). 3 vols.; 272 ff. For lutes tuned G, D and c. Twelve passomezzo–padoana–saltarello suites, and 35 single dances, most on popular Venetian tunes: ‘Tu te partti cor mio caro’, ‘Rocco el fusa’, ‘La desperata’, ‘Il est jour’ [a street song after Sermisy], ‘Forze de Hercules’, ‘Mezza notte’, ‘El burato’, etc. Frederic Viarea arranged many of the dances for a trio of citterns (Leuven: Phalèse, 1564, *Brownl* 1546/7). Pacoloni’s autograph is in an unavailable manuscript at I-CC. Edition: D. Benkő, ed. (Budapest, 1984) [edn for guitar]. Literature: A. Rooley and J. Tyler: ‘The Lute Consort’, *LSJ*, xiv (1972), 13–24. *Florence, Biblioteca Nazionale Centrale, Landau-Finaly Mus.2* (MS appx to a copy of *Fronimo: dialogo* (1568–9) thought to be in

the hand of Vincenzo Galilei (RISM B/VII, p.115). 20 ff.; 20 compositions copied c1568–84 in Florence: 14 madrigals by anon. composers (6), Lassus (2), Palestrina (2), Ferretti, Giacomini, Striggio and Wert, arranged for bass voice (in mensural notation on the facing page) and lute; 4 romanescas and 3 passamezzos. Facsimile: *MGG1*, iv, pl.54 (facing 1313). Literature: C. Palisca: 'Vincenzo Galilei's Arrangements for Voice and Lute', *Essays in Musicology in Honor of Dragan Plamenac*, ed. G. Reese and R.J. Snow (Pittsburgh, 1969/R), 207–32 [incl. 2 transcrs., incipits and lists of contents]; Falkenstein (1997) *Florence, Biblioteca Riccardiana, F.III.10431* (MS appx to a copy of *Fronimo dialogo* (1568–9), partly in the hand of Vincenzo Galilei) (RISM B/VII, p.124). 20 ff. (all but 3 blank); 10 items: 'arias' (incl. formulae for reciting sonetti and capitoli) and 6 short dances (passamezzos, galliards, contrapasso and romanescas). Literature: C. Palisca, *ibid.* (1969) [incl. 3 transcrs. and list of contents]; Falkenstein (1997) *Modena, Biblioteca Estense, C 311: Arie e canzoni in musica di Cosimo Bottegari*. 55 ff.; 132 pieces copied by Bottegari during his service in Munich and Florence, c1574–c1600: 108 arrangements of arias, canzonettas, napolitane etc. for voice and lute by Bottegari (27), Ippolito Tromboncino (6), Lassus (3), Fabrizio Dentice (2), Striggio (2), Regnart (2), Caccini, Conversi, Ferretti, Isabella de' Medici (?), Nola, Orsini, Palestrina, Policreto, Primavera, Roiccandert and Rore, and 24 of sacred pieces (laudi, motets etc.) by Bottegari, Lassus, Wert and Pietro Vinci. Solo lute pieces include 2 fantasias (1 'sopra la canzone degli ucelli'), a romanescas and balli 'a la tedesca' and 'forestiere'. Editions: (of the poetry) L. Valdrighi: *Il libro di canto e liuto di Cosimo Bottegari* (Florence, 1891/R); (of the music) C. MacClintock, ed.: *The Bottegari Lutebook*, WE, viii (1965). See also W.V. Porter, *JAMS*, xx (1967), 126–31, for addl concordances. Literature: C. MacClintock: 'A Court Musician's Songbook: MS C 311', *JAMS*, ix (1956), 177–92; D. Nutter: 'Ippolito Tromboncino: *Cantare al Liuto*', *I Tatti Studies*, iii (1989), 127–74; Falkenstein (1997) *Montreal, Conservatoire de Musique: Intavolatura di liuto: Orazio Vecchi e discépoli*. 116 pp.; c71 pieces in random order: intabulations of madrigals by Rore (2), Palestrina and Renaldi; 10 napolitane with underlaid text by Vecchi (2), Bastiano, Cavaccio, Paratico, Regnart, Rore and others; 4 toccatas, 3 fantasias, 4 canzonas (1 for lute duet) and a 'bataglia' (duet) by Maschera (2) and Cavaccio; and the following dances: 19 paired dances (passamezzo–saltarello, paganina–saltarello, ballo francese–galliard, etc.), 18 saltarellos (incl. 'Antola', 'Tu te parti', 'Brunello', etc.), and 6 miscellaneous dances (spagnola, tedescha, barriera, mezza gamba, bergamasco and Ruggiero). Literature: Coelho (1995), 104–6, 336–7; Caroso, Fabritio: *Il ballarino* (Venice: Ziletti, 1581; later expanded edns entitled *Nobiltà di dame*) (*Brownl* 1581¹). 24 + 188 ff.; 83 dances (22 for lute and a solo instrument, in mensural notation). The volume is a treatise on French, Italian and Spanish styles of dancing with detailed choreographies; the dances included are 20 balletto–sciolta pairs, cascadas, galliards, pavaniglia, villanella, passamezzo, baletto–sciolta–canario suites, barrieras, spagnoletta, bassa e alta, contrapasso, tordiglione, chiarentana, canario and balli. In addition to Caroso the dances are by Battistino, Oratio Martire, Bastinao, Paolo Arnandes and Ippolito Ghiditti da Crema. Facsimile: *Monuments of Music and Music Literature in Facsimile*, 2nd ser., xlvi (New York, 1967). Edition: O. Chilesotti, ed. (1891) [4 pieces]. Literature: M.T. Annoni: 'Ulteriori osservazioni sul manoscritto

Galliano "6" della Biblioteca Nazionale di Firenze', *Il 'Fronimo'*, xvii (1989), 22–32 Florence, Biblioteca Nazionale Centrale, *Anteriori di Galileo 6: Libro d'intavolatura del liuto ... composte in diversi tempi da Vincenzo Galilei scritto l'anno 1584*. 141 ff., divided into 3 sections: first has 11 passamezzo–romanesca–saltarello suites followed by a 'Matriciana' in 12 partes; second has 12 other passamezzos and romanescas with variations; third has 54 galliards with descriptive titles ('Calliope', 'Talia', 'Polymnia', 'Amarilli', 'Galatea', etc.) and 23 aiere di diversi, some by Santino Garsi ('Lanfredina', 'Bardoccia', 'Coureant', 'Ruggieri', 'La moresca', and other untitled). Editions: O. Chilesotti: 'Trascrizioni da un codice musicale di Vincenzo Galilei', *Congresso internazionale di scienze storiche [III]: Rome 1903*, viii, 135–56 [incl. facs. and 12 transcrs.]; F. Fano, ed.: *La camerata fiorentina: Vincenzo Galilei*, IMi, iv (1934) [incl. facs. and 17 transcrs.]. Facsimile: complete vol. (Florence 1992) [with introduction by O. Cristoferetti]; Literature: P. Possiedi: 'Il manoscritto galliano della Biblioteca Nazionale di Firenze', *Il 'Fronimo'*, xvi (1987), 14–25; M.T. Annoni: *Il 'Fronimo'*, xvii (1989), 22–32 Brussels, *Bibliothèque Royale de Belgique*, II 275: *Lutebook of Raffaello Cavalcanti* (dated Jan 1590). 3 + 104 ff.; c247 pieces (some for duet), grouped roughly by genre. Ff.1–49v: 22 galliards, 18 passamezzos (some on the romanesca) and other dances (saltarellos, ghieromettas, pavaniglias, spagnolettas, 'ruggieri da cantar', pavans, calatas, Spagnas, etc.), and 15 ricercares (1 on a fuga by Merulo), fantasias, a toccata and a canon for duet; composers include 'Giovanni' (22), Giovanbattista da Milano (13), Francesco da Milano (7), Santino Garsi (7) and Franchesino. Ff.50–62v: 35 napolitane and madrigals (most with several stanzas of text) by Vecchi (7), Lassus, Rore and Striggio. Ff.62–73v: 10 passamezzos, 4 galliards and other dances by Fiorenza (6), Garadino and Santino Garsi, and 10 ricercares, fantasias and a toccata (5 by Francesco da Milano). Ff. 74–87: 34 napolitane by composers including Malvezzi, Striggio and Vecchi. Ff.87–104: 6 napolitane and 10 miscellaneous dances (romanesca, galliards, 2 'bataglias', a calata, etc.) by Santino Garsi (6), 'Giovanni' and 'Monsu Balahart'. Editions: A.J. Ness, ed. (1970); R. Chiesa, ed. (1971). Literature: H. Osthoff: *Der Lautenist Santino Garsi da Parma* (Leipzig, 1926/R), 51–4, 146–61 [incl. 17 transcrs.]; R.K. Falkenstein (1997), 101–52; V. Coelho: 'Raffaello Cavalcanti's Lute Book (1590) and the Ideal of Singing and Playing', *Le concert des voix et des instruments à la Renaissance: Tours 1991*, 423–42 Terzi, Giovanni Antonio: *Intavolatura di liutto, accomodata con diversi passaggi per suonar in concerti a duoi liutti & solo, libro primo* (Venice: Ricciardo Amadino, 1593/R1981, with introduction by O. Cristoferetti) (RISM 1593¹¹; *Brownl* 1593⁷). 68 ff.; 61 pieces grouped by genre and medium: intabulations for solo lute of motets by Andrea Gabrieli (2), Palestrina (2), Cavaccio, Ingegneri, Lassus, Merulo and Renaldi; 7 intabulations of chansons and a canzona by Merulo (3), Striggio, Basso and Palestrina, all with an ad lib 'contrapunto' for a second lute; 11 intabulations of canzonas by Maschera for lute solo, or *in concerto* with the ensemble canzonas of Maschera's *Libro primo de canzoni da sonare, a quattro voci* (Brescia: Sabbio, 1584); 7 intabulations for solo lute of madrigals by Andrea Gabrieli, Marenzio, Monte, Giovanni Maria Nanino, Costanzo Porta, Rore and Wert; 6 fantasias by Terzi; 30 dances, 4 attrib. Terzi, 1 to his father: passamezzos, galliards, saltarellos, balli tedeschi and francesi, and coranti francesi, some gathered in 2-, 3- and 4-movement

suites. Facsimiles: M. Caffagni, ed.: *Ioannis Antonii Terzi opera: Intavolatura di liuto libro primo* (Bergamo, 1964); M. Caffagni, ed.: *Il secondo libro de intavolatura di liuto*, AntMI, *Monumenta lombarda*, ii (1966). Literature: S.E. Court: *Giovanni Antonio Terzi and Lute Intabulations of Late Sixteenth-Century Italy* (diss., U. of Orago, 1988)*Lucca, Biblioteca Statale, MS. 774: Intavolatura di leuto da sonare e cantare* (c1595–7). 26 + 23 ff. First fasc. contains 10 passamezzos, 3 romanescas and a spagnoletta; second has 14 texted arie (3 with vocal part in mensural notation, the others with text underlaid, or given in the margin), and 4 passamezzos, 10 galliards, 5 romanescas, 10 ‘contrapuntos’ (1 by ‘P.M.’) and 25 other miscellaneous dances: fiorentina, tornado da Bologna, spagnuola, pavaniglia, fantina, tordiglione, moresca, tuti parti, chiarentana, bergamasca, canario, balletto, etc. Edition: O. Chilesotti, ed. (1891), 185–6 [3 dances]. Literature: G. Sforza: ‘Poesie musicali del sec. xvi’, *Giornale storico della letteratura italiana*, viii (1886), 312–18; C. MacClintock: ‘Notes on Four Tuscan Lutebooks’, *JLSA*, iv (1971), 1–8 [incl. 2 transcrs. and list of contents]Molinaro, Simone: *Intavolatura di liuto ... libro primo* (Venice: Ricciardo Amadino, 1599/R1978, with introduction by O. Cristoferetti) (RISM 1599¹⁸; *Brownl* 1599⁷). 74 ff.; 68 pieces for 6-course lute with 2 diapasons, grouped by genre: 7 saltarellos, 12 passamezzo–galliard pairs, 15 fantasias by Molinaro followed by 25 fantasias and 3 intabulations of chansons by his uncle and teacher Giovanni Battista della Gostena, a fantasia on Lassus’s *Susanne un jour* by Giulio Severino, and intabulations of 3 chansons and 2 canzonas. The passamezzos and fantasias are grouped in pairs by mode. Composers of the models are Clemens non Papa (2), Crecquillon (2), Guami (2 canzonas), Costeley and Lassus. Editions: G. Gullino, ed.: S. Molinaro: *Intavolatura di liuto, libro primo* (Florence, 1940, 3/1963); G. Gullino, ed.: *G.B. della Gostena: Intavolatura di liuto* (Florence, 1949/R); O. Chilesotti, ed. (1891) [14 pieces]. Literature: T. Dart: ‘Simone Molinaro’s Lutebook of 1599’, *ML*, xxviii (1947), 258–61; J. Ward: ‘Parody Technique in 16th-Century Instrumental Music’, *The Commonwealth of Music, in Honor of Curt Sachs*, ed. G. Reese and R. Brandel (New York, 1965), 208–28 [incl. 1 transcr.]; L. Moe (1956), 283, 475 [thematic index and concordances of the dances]Anerio, Giovanni Francesco: *Gagliarde a quattro voci intavolate per sonare sul cimbalo et sul liuto, libro primo* (?Rome: ?Verovio, c1607) (RISM A1126). 18 pp.; 16 galliards with keyboard score and intabulation for 7-course lute. Facsimiles: J. Wolf (1919), ii, facing p.256; GMB, no.181. Literature: B. Becherini: ‘Giovanni Francesco Anerio ed alcune sue gagliarde per cembalo’, *La bibliofilia*, xli (1939), 159–64*San Francisco, State University Library, Frank V. de Bellis Collection. M2.1.M3* (MS ‘cominciato al 5 agosto 1615’, perhaps by Ascanio Bentivoglio, Milan). 96 pp. (16 missing); 81 pieces for 11- and 13-course lute, all unattrib.: 5 passamezzos, 7 galliards, 15 correntes, 5 ballettos, 2 balli, 4 pavaniglias, 3 spagnolettas, a piva, 2 settings of ‘aria del gran duca’, a romanescas, 2 Ruggieros, and other untitled and miscellaneous dances (‘matachins’, ‘marinetta’, ‘bergamasca’, etc.). Literature: G. Reese: ‘An Early 17th-Century Italian Lute Manuscript at San Francisco’, *Essays in Musicology in Honor of Dragan Plamenac*, ed. G. Reese and R.J. Snow (Pittsburgh, 1969/R), 253–80 [incl. thematic index]; Coelho (1995), 154–6, 589–619Melli, Pietro Paulo: *Intavolatura di liuto attiorbato libro terzo nel quale si contiene varie sonate in una cordatura*

differente dall'ordinaria (Venice: Giacomo Vincenti, 1616/R1979, with introduction by O. Cristoferetti) (RISM M2220). 40 pp.; 23 pieces for solo lute: 3 capriccios, 4 correntes, a volta and galliard, 5 allemandes, a canzona, 2 passamezzo–saltarello pairs and 2 intabulations of madrigals 'passeggiate' (1 by Palestrina). The unusual tuning mentioned on the title-page is G–c–e–g–b–e' with 4 diapasons. Melli, Pietro Paulo: *Intavolatura di liuto attiorbato libro quarto* (Venice: Giacomo Vincenti, 1616/R1979, with introduction by O. Cristoferetti). 44 pp.; 17 pieces: a capriccio and 15 correntes for lute with 4 diapasons, and an intrada–balletto–corrente suite for an ensemble of 9 instruments: harpsichord, bass viol, double harp, violin, flute (in mensural notation), 'lauto corista', 'lauto più grande un tasto', 'lauto alla quarta bassa' and 'citarra tiorbato' (in tablature). Literature: F. Torelli: 'Una prima documentazione sur Melli, musicisti di Reggio Emilia', *Flauto Dolce*, x–xi (1984), 35–9; F. Torelli: 'Pietro Paolo Melli, Musician of Reggio Emilia', *JLSA*, xvii–xviii (1984–5), 42–9. Piccinini, Alessandro: *Intavolatura di liuto et di chitarrone, libro primo ... et una inscrizione d'avvertimenti, che insegna la maniera, & il modo di ben sonare con facilità i sudetti stromenti* (Bologna: G.P. Moscatelli, 1623/R1983, with introduction by O. Cristoferetti) (RISM P2043). 132 pp.; 63 pieces for lute with 7 and 8 diapasons. 5 arie, a balletto in several 'partite', 12 correntes, 5 canzonas (1 for lute trio), 12 galliards, 2 ricercares and 26 toccatas (1 for lute duet); and 31 for chitarrone: 10 correntes, a chaconne, 4 galliards, 3 partite on the folia, romanesca and allemande and 13 toccatas. Instruction on playing the lute and chitarrone includes detailed information on hand positions, right- and left-hand fingering, *arpeggiata*, and 'histories' of the chitarrone, bandora and archlute. Edition: M. Caffagni, ed.: *Opera, i: Intavolatura di liuto e di chitarrone, libro primo*, AntMI, *Monumenta bononiensia*, xi (1962) [facs. and transcr.]; D. Perret, R. Correa and M. Chatton, eds.: *Sämtliche Werke*, i (Wilhelmshaven, 1983). Literature: G.L. Kinsky: 'Alessandro Piccinini und sein Arciliuto', *AcM*, x (1938), 103–18; S. Buetens: 'The Instruction of Alessandro Piccinini', *JLSA*, ii (1969), 6–17. Florence, Biblioteca Nazionale, *Magl. XIX.105: Questo libro è da sonare di leuto: di me Giulio Medici et suoi amici* (signed 'Giuseppe Rasponi a di 12 di marzo 1635'; ex-Medici Palatina). 18 ff. (5 blank); 35 dances: galliards, correntes, saisonses, passamezzos, balli (1 with 'rotta') and other miscellaneous dances (bergamasco, pavaniglia, romanesca, spagnoletta, 'passa gallio', canario, chaconne, etc.). Edition: O. Chilesotti, ed. (1891) Thomassini, Filippo (publisher): *Conserto vago ... composti da buono, ma incerto autore, libro primo* (Rome, 1645). 36 pp.; a variation suite (balletto, volta, corrente, galliard, canzone francese–'recercata') for lute, theorbo and 4-course guitar 'alla napolitana', to be played solo or in ensemble. The print includes an explanation of ornaments and performance signs. Gianoncelli, Bernardo [Il Bernardello]: *Il liuto* (Venice: heirs of Gianoncelli, 1650/R1981, with introduction by O. Cristoferetti) (RISM G1839). 48 pp.; 97 pieces for 14-course liuto attiorbato, some arranged in suites ('tasteggiata–gagliarda–spezzata', etc.). Edition: O. Chilesotti, ed. (1891) [5 suites and 2 pieces]

BIBLIOGRAPHY, COLLECTED EDITIONS

Sources of lute music, §2: Italian sources to c1680

BIBLIOGRAPHY, COLLECTED EDITIONS

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- E.A. Wienandt:** *Musical Style in the Lute Compositions of Francesco da Milano* (diss., U. of Iowa, 1951) [incl. complete thematic indexes of some prints containing Francesco's music]
- L. Moe:** *Dance Music in Printed Italian Lute Tablatures from 1507 to 1611* (diss., Harvard U., 1956) [incl. thematic indexes and concordances]
- G. Lefkoff, ed.:** *Five Sixteenth Century Venetian Lute Books* (Washington DC, 1960) [incl. complete transcr. of the books of Abondante, Borrono, Scotto (1563), Becchi (1568) and Balletti (1554)]
- A.J. Ness, ed.:** *The Lute Music of Francesco Canova da Milano (1497–1543)*, HPM, iii–iv (1970)
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- V. Coelho:** 'Frescobaldi and the Lute and Chitarrone Toccatas of Tedesco della Tiorba', *Frescobaldi Studies: Madison, WI, 1983*, 137–56
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- V. Coelho:** *The Manuscript Sources of Seventeenth-Century Italian Lute Music* (New York, 1995)
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Sources of lute music

3. Central european sources to c1650.

Central European sources preserve a repertory considerably larger than that of other regions though much of it is imported. The earliest known lute tablature is German and dates from about 1460 (Tischler, 1974). These sources are seldom arranged around a single genre, showing wide diversity of design. Many of the earliest prints and manuscripts are didactically ordered: Judenkünig began by using the metres of Horatian odes to teach musical rhythm and concluded (in the 1523 book) with a group of pieces in successively higher positions; some manuscripts and the Nuremberg prints by Hans Neusidler and Hans Gerle began either with *fundamenta* (short preludes designed to illustrate various playing techniques) and intabulations a 2 followed by others a 3, or with strummed *Gassenhauer* leading to pieces 'coloriert' with figuration in the organist's manner. Volumes published by Wyssenbach (1550), Gerle (1552) and

Drusina (1573) drew their contents mainly from the Venetian prints of Scotto and Gardane, but also from material gathered while studying in Italy, 'translating' the pieces from Italian into German tablature; a massive manuscript copied in southern Germany c1590–1610 (now at *D-DO* G.I.4/11–13) contains some 350 pieces in German tablature, many copied in sequence from printed French and Italian tablatures. After mid-century Johann and Andreas Eichorn published at Frankfurt an der Oder a series of volumes by the dilettantes Drusina (1556), Gregor Krengel (1584) and Matthäus Waissel (1573, 1592 – the last print to use German tablature), the principal aims of which appear to have been the collection and dissemination of favourite pieces edited from earlier prints, or gathered during travels abroad.

Many other prints contained new intabulations of polyphony, rather than merely copying earlier volumes: at Strasbourg Bernhard Jobin published important collections in Italian tablature for lute and for cittern, including four books by Sixt Kargel that include large numbers of intabulations of vocal music by Lassus. Over two-thirds of the German repertory consists of such arrangements, some favourite intabulations often reappearing from source to source with successive encrustations of ornamentation. Ochsenkun's book (1558), a work that marks a turn away from the earlier pedagogically orientated prints, often uses 'heighted' ciphers to show the part-writing of the original polyphony (which was possible only with the German tablature; see fig.2). After 1575, many intabulations were drawn from the villanella repertory of Italians such as Marenzio and Scandello and their German imitators Regnart, Lechner and Ivo de Vento.

Although Italian dance music is contained in the earliest prints and manuscripts alongside indigenous German and 'Polish' dances, the newer French dances enter the sources in considerable numbers only with Denss's widely admired anthology (1594). Several enormous books display the wide range of genres and composers known in three particular areas of Germany at the turn of the century: the largest and most famous is Besard's *Thesaurus harmonicus* (Cologne, 1603) in French tablature; a somewhat more localized collection in Italian tablature is the manuscript prepared for the Augsburg patrician and diplomat Philipp Hainhofer; the third is the fascinating commonplace-book of a Danish student at the University at Rostock, in which Petrus Fabricius recorded his developing erudition as dances and songs for lute and jocular marginalia give way to serious music and Latin homilies. The three collections contain works by German, French, Polish, Italian, Hungarian, Dutch and English lutenists, a parade of the most important international figures of the time, indicating the knowledge of players in many parts of Germany. It was also during the first half of the 17th century that troupes of English actors and musicians, some fleeing religious turmoil at home, took to the Continent the 'marigold pavans', 'Englisch gaillardts', 'allemandes à Globe', 'thoys' and other pieces by Englishmen whose names are scattered throughout German manuscripts, along with intabulations of dances and chorale settings by Hassler and Haussmann and *Arien* by Heinrich Albert.

Extant Central European sources before 1650 consist of some 65 prints and 100 manuscripts.

Berlin, Staatsbibliothek: *Preussischer Kulturbesitz: germ.qu.719, fasc.4 (ff 103–85): Königstein Liederbuch (c1470–73)*. 4 monophonic melodies (nos.82, 133–5) in German tablature for 5-course lute. Literature: P. Sappeler, ed.: *Das Königsteiner Liederbuch* Münchner Texte und Untersuchungen zur deutschen Literatur des Mittelalter, xxix (Munich, 1970) [incl. facs. and transcr.]; H. Tischler: ‘The Earliest Lute Tablature?’, *JAMS*, xxvii (1974), 100–03 [incl. transcrs.]; Fallows (1977); Goy and others, ii (1994), 19 *Freiburg, Couvent des Capucins, Ms. Falk Z105*, ff. [2–2v]. Ornate intabulation (c1510) of *De tous biens* in Italian tablature (often used in southern Germany). Literature: J. Stenzel: ‘Peter Falk und die Musik in Freiburg’, *SMz*, cxxi (1981), 298–96 [incl. facs.] *Vienna, Österreichische Nationalbibliothek, Mus.Ms.9704: Lautenbüchlein des Jakob Thuerner* (copied at Vienna, c1522). 31 ff.; 24 pieces: 13 intabulations of German lieder and 2 dances (‘Marusca Danntz’ and ‘Zeiner Danz’), and from H. Judenkünig’s *Utilis et compendiarie introductio* (Vienna, c1515) 7 Horatian odes and 2 lieder. Edition: R. Flotzinger, ed.: *Das Lautenbüchlein des Jakob Thurner*, MAM, xxvii (1971) [complete transcr., facs. and study] *Munich, Bayerische Staatsbibliothek, Mus.Ms.1512: Lauttenpuechl Anno &33* (probably copied at the Bavarian Court, Munich, c1533–44; a later MS by the same musician is *D-Bsb Mus.Ms.40632*). 72 ff.; 70 pieces: 21 German dances with *Nachtänze* (‘Hoff dantz’, ‘Maruscat Danntz’, ‘Stat pfeiffer Danntz’, etc.); 12 Italian dances (‘D’annto boloigna’, ‘Paduaner’, ‘Latraditora’, etc.); 13 secular German lieder, each intabulated in 2 and 3 parts; 4 sacred German lieder and a motet; 4 chansons each in 2 and 3 parts and 2 praeambula. The vocal models are drawn from works by Senfl (7), Hofhaimer (2), Stoltzer, Isaac, Sermisy (3) and Moulu. The MS also contains instructions, quoted in *DTÖ*, xxviii, Jg.xiv/1 (1907), and lxxii, Jg.xxxvii/2 (1931), on playing, tuning and fretting a lute. Editions: *DTÖ*, xxviii, Jg.xiv/1 (1907), and lxxii, Jg. xxxvii/2 (1931) [7 pieces]; H. Bischoff, ed.: *Lieder und Tänze auf die Lauten (um 1540)* (Mainz, 1938) [16 pieces]; A. Geering and W. Altwegg, eds. (1960) [12 pieces]. Literature: K. Dorf Müller (1967) [thorough study of the entire MS and its contents]; Göllner (1979), 87–92; Goy and others, ii (1994), 225–9 *Neusidler, Hans: Ein newgeordent künstlich Lautenbuch* (Nuremberg: Johann Petreius, 1536) (RISM 1536¹²; *Brownl* 1536⁶). 87 ff.; A tutor with pieces in progressive order of difficulty. 73 items: instructions on how to play the lute; intabulations of 20 2-part vocal works; intabulations of 37 3-part pieces; and praeambula and Italian and German dances. Neusidler’s remarks on the pieces are interspersed throughout; the vocal models are drawn from works by Hofhaimer (14), anon. composers (10), Senfl (7), Isaac (5), Sporer (4), Stoltzer (4), Grefinger (3), Sixt Dietrich (2), Wüst (2), Adam von Fulda, Alexander Agricola, Lapidica, Brätel and Josquin. A few of the pieces are reprinted from Judenkünig’s print of 1523 and Gerle’s of 1532. *Der ander Theil des Lautenbuchs* (Nuremberg: Johann Petreius, 1536) (RISM 1536¹³; *Brownl* 1536⁷). 102 ff.; 47 pieces: 2 praeambula and intabulations of lieder by Hofhaimer (3), Senfl (2), Isaac and Obrecht, and intabulations of pieces from the Petrucci repertory, especially the *Odhecaton* (Venice, 1501): mass movements and motets by Alexander Agricola (2), Brumel (2), N. Caen (2), Josquin (2), Andreas de Silva, Févin, Finck and Obrecht; French chansons by Ghiselin (6), Josquin (5), Alexander Agricola (3), Compère (2), Obrecht (2), anon. composers (2), Hofhaimer, Isaac and Stokem. Editions: O. Chilesotti, ed. (1891) [12

pieces]; H. Bruger, ed.: *Schule des Lautenspiels* (Wolfenbüttel, 1926/R) [5 pieces]; DTÖ, xxxvii, Jg. xviii/2 (1911) [15 pieces]; DTÖ, lxxii, Jg. xxxviii/2 (1931) [21 pieces]; A. Geering and W. Altwegg, eds. (1960) [9 pieces]; GMB, no.93; HAM, i, no.105a; H. Mönkemeyer, ed.: *Die Tabulatur*, i, ix (Hofheim am Taunus, c1965) [selected transcrs. with quasi-facs. of tablature]; S. McCoy, ed.: *Das erst Buch 1544* (Harrow, 1988) [Fr. tablature]. Facsimiles: J. Wolf (1919), ii, 40, 43; W. Apel (1942), 75; *MGG1*, v, 765–6, and ix, 1409–10; P. Pääfgen and M. Schäffer, eds.: *Institutio pro arte testudinis* (Neuss, 1974–). Literature: O. Chilesotti: 'Di Hans Newsidler', *RMI*, i (1894), 48–59; K. Dorf Müller (1967), 75–85, 135–76 [concordances] *Vienna, Österreichische Nationalbibliothek, 18688: Lutebook of Stephan Crauss* (Ebenfurt, Lower Austria). 35 ff.; 42 pieces copied by 3 hands: Italian dances (3 suites, each praeambulum–paduana–piva, 5 paduanas (1 with saltarello) and 7 other dances, including a pavan by Spinacino, calata, cara cosa, etc.); 8 German dances; 13 intabulations of pieces with German, Latin and French titles; and 3 praeambula and 1 ricercare. The MS was originally bound with the Linz copy of Judenkünig's lutebook of 1523 and contains biographical information about him. Literature: DTÖ, xxxvii, Jg. xviii/2 (1911) [list of contents, facs. and 15 transcrs.]; J. Dieckmann (1931), 108; K. Dorf Müller (1967), 40–41; *MGG1*, viii, 360 (pl.15); J. Wirth: 'La tablature de luth de Stephan Craus', *Musique ancienne*, vii (1979), 4–20; Goy and others, iii/1 (1997), 125–7 *Berlin, Staatsbibliothek: Preussischer Kulturbesitz, Mus.Ms.40588: Tabulatur uf die Lutten* (Swiss; dated 1552 at beginning). 82 pp.; 62 pieces arranged in progressive order (beginning with strummed and ending with 'coloriert' pieces): 28 sacred and secular German lieder, 21 dances, 4 preludes and postludes, and intabulations of a motet and chanson. The MS also contains instructions on playing the lute and a diagram of the fingerboard (reproduced in *MMG*, viii, 1876, p.6). Literature: J. Wolf: 'Ein Lautenkodez der Staatsbibliothek Berlin', *Festschrift Adolph Koczirz*, ed. R. Haas and J. Zuth (Vienna, 1930), 46–50 [incl. list of contents]; K. Dorf Müller (1967), 41; Meyer (1986); Goy and others, ii (1994), 48–50 *L'viv, Universitetskaya Biblioteka, 1400/I: Tabulatura* (copied at Kraków by Hans Kernsthok, 1555; also known as *Strzeskowsky Lutebook*). 124 pp.; 66 pieces: intabulations of 3 motets, of 7 chansons by anon. composers (3), Sermisy (2), Lassus and Sandrin, of 6 madrigals by Verdelot (3), Arcadelt, Azzaiolo and Berchem, and of a German lied; 6 fantasias (1 by Giovanni Pacoloni) and a prelude; 12 Polish songs and dances; and 13 Italian dances (including a passamezzo–paduana–saltarello suite by Pacoloni and a galliard 'Non dite mai ch'io habia il forte' attrib. Bakfark). Edition: Z. Szweykowski, ed.: *Muzyka w dawnym Krakowie* (Kraków, 1964) [5 pieces]. Literature: M. Szczepańska: 'Nieznana krakowska tabulatura lutniowa z drugiej połowy xvi stulecia', *Księga pamiątkowa ku czci Prof. Adolfa Chybińskiego w 70-lecie urodzin* (Kraków, 1950), 198–217; Goy and others, iii/2 (1999), 263–5 *Ochsenkun, Sebastian: Tabulaturbuch auff die Lauten* (Heidelberg: Johann Kohlen, 1558; 2/1564, Johann Maier) (RISM 1558²⁰; *Brown1* 1558⁵, 1564⁶). 92 ff.; intabulations of 29 motets, 38 sacred and secular German lieder and 9 French and Italian pieces (the lieder include several stanzas of text) by Senfl (14), Gregor Petschin (12), Josquin (9), Mouton (5), Crecquillon (4), Arcadelt (3), Sermisy (3), Benedictus Appenzeller (2), Brandt (2), Hofhaimer (2), Isaac (2), Kilian (2), Zirler (2), Wilhelm Braitgasser, Briant, Adrian Caen, Févin, Glanner, Gombert, Lupus, Mahu,

Othmayr, Stoltzer, Verdelot and Zirler. The voice-leading is shown with heightened ciphers (see fig.2). Editions: DTÖ, xxviii, Jg.xiv/1 (1907), and Ixxii, Jg.xxxvii/2 (1931) [9 pieces]; A. Geering and W. Altwegg, eds. (1960) [7 pieces]. Facsimiles: J. Wolf (1919), ii, 37, 44–5; *MGG1*, ix, 1825. Literature: J. Robison: 'Ornamentation in Ochsenkun's *Tabulaturbuch*', *JLSA*, xv (1982), 5–26; C.M. Hong: *Sebastian Ochsenkun's Tabulaturbuch auff die Lauten (1588)* (diss., Michigan State U., 1984) Jobin, Bernhard (publisher): *Das erste [ander] Büch newerlessner fleissiger ettlicher viel schöner Lautenstück* (Strasbourg, 1572–3/R) (RISM 1572¹², 1573²⁴); *Brownl* 1572¹, 1573². 2 vols., 50 and 30 ff.; 70 pieces, arranged by genre: 4 fantasias, intabulations of madrigals by Lassus (2), Arcadelt, Domenico Ferrabosco, Verdelot, ?Berchem, ?Rore and Pathie, of chansons by Lassus (7), Crecquillon (3) and Willaert, of German lieder by Lassus (3), Scandello and Zirler, of motets by Lassus (6); and 3 passamezzo–saltarello pairs. 4 of the intabulations are drawn from Melchior Neusidler's prints (Venice, 1566). [*Das ander Büch*]: 5 passamezzo–saltarello pairs (incl. 'antiquo', 'ungaro' and 'commun'), 7 galliards (incl. 'chi passa', 'brunnette', 'varionessa'), 6 branles (1 by N. de Rans), and 15 teutscher Dantz–Nachdantz pairs. Literature: O.P. de Vallier: 'Die Musik in Joh. Fischarts Dichtungen', *AMf*, xviii (1961), 205–22; R.K. Inglefield: *The Bernhard Jobin Lutebooks (1572, 1573)* (diss., U. of Cincinnati, 1973) [incl. concordances, embellishment practice, facs. and transcr.; summary in *JLSA*, viii (1975), 5–21] *Zwickau, Ratsschulbibliothek, CXV.3 (codex 50): Prima pars tabellaturae continens choreas et galliardas tantum* (copied c1600–10 by Johann Arpin a Dorndorf (c1571–1606)). In 2 sections, paginated 1–63 and 1–12. First section has 54 pieces (12 for 2 lutes tuned a 2nd apart): 20 galliards (1 entitled 'Galliarta britannica elegans', another 'Cyprian galliarda' [by ?Rore]), 14 German dances (with Nachtänze), 11 choreas, 3 'Tanecz polsky', a passamezzo ungaro, a praeambulum, a canzonetta by Vecchi and a Czechoslovak song 'Dobrou noc má mila'. The second section has 6 Italian dance suites (passamezzo–saltarello–ripresa). Editions: A. Quadt, ed. (1968) [7 pieces]; Z. Stęszewski, ed. (1962) [5 pieces and 1 facs.]. Literature: J. Dieckmann (1931), 109–10 (list of dances with concordances); L. Schrade: 'Eine Gagliarde von Ciprian de Rore', *AMw*, viii (1926), 385–9 [incl. transcr.]; E. Vogl: *Mf*, xviii (1965), 281–90; Goy and others, ii (1994), 318–22 *Waissel, Matthäus: Lautenbuch darinn von der Tabulatur und Application der Lauten gründlicher und voller Unterricht* (Frankfurt an der Oder: Andreas Eichorn, 1592) (*Brownl* 1592¹²). 28 ff.; 52 pieces: 4 'deudtsche Tentze', 12 'polnische Tentze', 4 passamezzo–saltarello–ripresa suites, 12 galliards (including 'Cara cosa', 'Rocha el fus'io', 'Traditora' and 'Chi passa'), 8 German villanellas by Regnart, 6 napolitane by Vecchi and 4 'phantasias'. The volume contains 16 pages of instructions on lute playing, including reading tablature, right- and left-hand fingering, mordants, coloration, selection of strings, and tuning. Editions: Z. Stęszewski, ed. (1962) [12 Polish dances]; D. Benkő, ed.: *Matthäus Waissel: Tabulatura (1573)* (Budapest, 1980) [edn for guitar with parallel Ger. tablature]. Literature: H.-P. Kosack (1935), 67–70, 108–119 [incl. thematic index]; H. Grimm: *Meister der Renaissancemusik an der Viadrana* (Frankfurt an der Oder, 1942), 104; D.A. Smith: 'The Instructions in Matthaeus Waissel's Lautenbuch', *JLSA*, viii (1975), 49–79 [trans.] *Karlsruhe, Badische Landesbibliothek, Sammelband Mus.Bd.A 678* (olim Te 12) (MSS bound in the 16th century with prints of Ochsenkun

(1558) and Jobin (1572); ex-Kloster Ettenheim-Münster). Ff.i–v (at beginning of vol.): Latin instructions on intabulating vocal music for lute. Ff.1–61 (at end of vol.): 74 pieces and (on f.61) short instructions in German on tuning 3 lutes in consort. First section has 16 German ‘madrigals’ by Hassler (12) and J. Jeep; 1 ‘Philippi Pauan’. Second section has 26 chorale settings, sacred and secular lieder by J. Jeep (5), Joachim a Burck (2) and Lassus (2); 6 galliards (2 by Hassler) and an ‘Englysh Galliardt & Auff Zug’; 3 allemandes (1 by Tain); a passamezzo–saltarello pair by ‘D.C.’; and 2 intradas by Hassler, a fuga and 3 miscellaneous pieces. Literature: Goy and others, ii (1994), 132–5. Reymann, Matthias: *Noctes musicae* (Heidelberg: Voeglin, 1598/R; 2/1600 as pt.ii of J. Rude’s *Flores musicae*) (RISM R1230; *Brownl* 1598¹⁰). 100 ff.; 73 pieces in French tablature for 8-course lute: 21 preludes, 16 fantasias (9 based on German chorale melodies), 12 passamezzo–proportio variation suites, 5 pavans, 10 galliards and 8 choreas. The preludes and passamezzos are grouped alternating major and minor modes on G, F, D, E and B \flat . Literature: H.B. Lobaugh: *Three German Lute Books* (diss., U. of Rochester, 1968) [incl. thematic index and selected transcrs.] *Wolfenbüttel, Herzog August Bibliothek, Guelf. 18.7 Aug. 2°; 18.8 Aug. 2°: Philippi Hainhoferl Lautenbuecher* (Bindings dated 1603 and 1604; compiled by 1 copyist for the Augsburg patrician and diplomat Philipp Hainhofer (1578–1647)). Two vols. 568 ff. (many blank following initial entries in each section); 212 pieces in Italian lute tablature, divided into 11 parts. First part (94 ff.): explanations of French, German and Italian lute tablature; 27 anon. sacred and secular German lieder intabulated by Conrad Neusidler (14), Melchior Neusidler (9) and Reys (4). Second part (54 ff.): 47 miscellaneous intabulations, most with text given above the tablature and several in 2 versions (the second ‘alio modo’). The vocal models are 12 secular lieder by anon. composers (9) and Hassler (5), 32 Italian pieces (madrigals, canzonas, canzonettas, napolitane, etc.) by anon. composers (18), Vecchi (7), Hassler (3), Gastoldi (2), Arcadelt, Ferretti, Lindner, Marenzio, Palestrina, Regnart and Rossetto, 3 chansons by Lassus (2) and Sermisy, and a motet by Kneselius. Hainhofer is named as intabulator of 1 piece. Third part (48 ff.): 26 abstract pieces: preludes by La Grotte (3), Besard (3), Romani, Dowland and Melchior Neusidler; fantasias by Cato [Francesco da Milano], Dentice, Dowland, Edinthon, Perla, Raël and Reys; 6 ricercares by Rotta; a toccata by Nicolai and 3 miscellaneous pieces by an anon. composer, Ballard and Santino Garsi. The part ends with Besard’s Latin instructions for playing the lute. Fourth part (43 ff.): 1 spagnoletta with 2 variations and 33 German dances with Nachtänze. Many dances have underlaid texts; others have dedicatory titles (some to Augsburg personages). Except for 1 dance each by Regnart, Besard and Bakfark, all are anon. Fifth part (55 ff.): 9 passamezzo–galliard pairs, most with variations (1 has 25 variations); individual variations are attrib. Besard (3), Nicolai (2), Bocquet, Eques Romanus (?Lorenzini), Alfonso Ferrabosco, Laurencini, Mercurius and Pompanio Boninensis. 1 pair bear the descriptive titles ‘bombarde’, ‘bataglia et jube’. Sixth part (26 ff.): galliards by Nicolai (5), Besard (4), Cato (2), Dowland (2), Eques Romanus (2), Laurencini (2), Pompanio (2), Bakfark, Bocquet, Dentice, Montbuisson, Mertel, Melchior Neusidler and Vaumesnil. Seventh part (10 ff.): pavans by Perla (2), Cato, Alfonso Ferrabosco, Nicolai and Pompanio. Eighth part (10 ff.): 15 paduanas and 3 romanescas with Perla and Nicolai named as

composers of several. Ninth part (5 ff.): 2 settings of the 'Ballo del Gran Duca' (aria di Fiorenza) and 1 'Ballo di Savoia'. Tenth part (9 ff.): a spagnoletta by Długoraj, 2 intradas (1 by Conrad Neusidler), a Polish dance and 2 branles (1 in 11 *partes* by Laurencini requires *cordes avalées*). Eleventh part (7 ff.): courantes and voltes by Ballard, Besard, Dentice, Edinthon, Montbuisson, Regains and Sainzancy. The volumes were decorated with engravings (since removed) by Dürer, Correggio and others. Editions: A. Souris and M. Rollin, eds.: *Oeuvres pour luth seul de Jean-Baptiste Besard*, CM, *Corpus des luthistes français* (1969, 2/1981), 145–56, 162 [incl. 6 transcrs. and incipits for 19 pieces]; A. Souris and M. Rollin, eds.: *Oeuvres de Vaumesnil*, *ibid.* (1974) [9 pieces by Vaumesnil, Edinthon, Perrichon, Raël and Montbuisson]. Literature: W. Tappert: 'Philipp Hainhofer's Lautenbücher', *MMg*, xvii (1885), 29–34; Goy and others, ii (1994), 302–16; J. Lüdtké *Die Lautenbücher Philipp Hainhofers (1578–1647)* (Göttlingen, 1999) Besard, Jean-Baptiste: *Thesaurus harmonicus* (Cologne: Greuenbach, 1603R) (RISM 1603¹⁵). 172 ff.; 405 compositions (in French tablature) grouped in 10 'books'. First book (12 ff.): 36 preludes; second book (24 ff.): 40 fantasias; third book (20 ff.): 16 madrigals by Ferretti, Rore, Palestrina, Regnart, Striggio, Vecchi and others and 10 villanellas by Marenzio arranged for voice(s) and lute; fourth book (26 ff.): 11 chansons (most by Lassus), 5 psalm settings and 34 airs de cour for voice and lute; fifth book (24 ff.): 9 passamezzo–courante pairs; sixth book (21 ff.): 52 galliards with diminutions; seventh book (12 ff.): 43 allemandes and a chorea; eighth book (12 ff.): Polish dances, branles and balletts (3 for lute duet); ninth book (14 ff.): 33 courantes; tenth book (15 ff.): a 'Bataille de Pavia' and 3 fantasias. At the end of the volume is a 4-folio treatise on lute playing which was widely translated and reprinted. John Dowland's translation appears in Robert Dowland's *Varietie of Lute-Lessons* (1610). Lutenist composers represented in the *Thesaurus* include Besard (46), Laurencini (44), Cato (19), Bocquet (15), Reys (9), Długoraj (8), Perrichon (8), Eques Romanus (6), Dentice (5), Dowland (5), Edinthon (3), Montbuisson (3), Alfonso Ferrabosco (2), Mercure (2), Mertel (2), Bakfark, Ballard, Maphon, Pomponio de Bologna, Raël and Vaumesnil. The compositions are for 7- to 10-course lute. Facsimiles: *MGG1*, i, 1818; ii, 616. Editions: O. Chilesotti, ed. (1891); O. Chilesotti, ed.: *Madrigali, villanelle ed arie di danza del cinquecento dalle opere di J.B. Besardo*, Biblioteca di rarità musicale, ix (Milan, 1892); O. Chilesotti: *Villanelle a tre voci del Thesaurus harmonicus di J.-B. Besard* (Leipzig, 1909); M. Szczepańska, ed.: *Jakub Polak*, WDMP, xxii (1951); M. Szczepańska, ed.: *Diomedes Cato*, *ibid.*, xxiv (1953); A. Souris and M. Rollin, eds.: *Oeuvres pour luth seul de Jean-Baptiste Besard*, CM, *Corpus des luthistes français* (1969, 2/1981); A. Souris and M. Rollin, eds.: *Oeuvres des Bocquet*, *ibid.* (1972); A. Souris and M. Rollin, eds.: *Oeuvres de Vaumesnil*, *ibid.* (1974). Literature: O. Chilesotti: 'Di G.-B. Besardo e del suo "Thesaurus harmonicus"', *GMM* (1886), 231, 246; O. Chilesotti: *Di Giovanni Battista Besardo e del suo 'Thesaurus harmonicus'* (Milan, 1886); O. Chilesotti: 'Jean-Baptiste Bésard et les luthistes du XVle siècle', *RHCM*, i (1901), 94–102, 143–6; O. Chilesotti: 'Airs de court del "Thesaurus harmonicus" di J.-B. Besard', *Congresso internazionale di scienze storiche [III]: Rome 1903*, viii, 131–4 [incl. 10 transcrs.]; J.N. Garton: *The 'Thesaurus Harmonicus' of J.B. Besard 1603* (diss., Indiana U., 1952) *Copenhagen, Kongelige Bibliotek, Samling Thott. 4° 841: Liederbuch des Petrus Fabricius (1587–*

1651) (copied while a student at Rostock, c1605–8, and a clergyman in Schleswig). 152 ff.; c400 pieces: 196 German lieder, most with several stanzas of text, in either mensural notation or lute tablature (or both), by Haussmann (44), Regnart (11), Lechner (6), Horn 'Fridericus D.', Dedekind, Franck, Caspar, 'H.K.', Lange, Meiland, Scandello, Spatz, Steccius and others; 2 preludes and a fantasia; c200 dances by Pietro Paolo Borrono, Brade, Friderici, Melchior Neusidler, 'M. Schö.' and Waissel, including 54 German dances, 7 Polish and Swedish dances, a Gassenhauer, 4 allemandes, a canary, 32 galliards, 6 'padoanas' and 'galiardas anglicas', a pavan in 9 *partes*, 3 chi passas and 48 passamezzos (many with variations and saltarellos); and (at the end of the book) settings of 26 German chorales. Scattered throughout the volume as a decorative border are rhymes, riddles and homilies. Editions: W. Tappert, ed.: *Sang und Klang aus alter Zeit* (Berlin, 1906), 60 ['Roland-Lied' and 'La bataglia']; P. Hamburger, ed.: *ZMw*, xi (1928–9), 444–6; Z. Stęzewski, ed. (1962) [8 transcrs. and a facs.]. Literature: J. Bolte: 'Das Liederbuch des Petrus Fabricius', *Jb des Vereins für niederdeutsche Sprachforschung*, xiii (1887), 55–68, 101–9 [incl. 22 melodies with discussion of texts]; J. Bolte: 'Aus dem Liederbuche des Petrus Fabricius', *Alemannia*, xvii (1899), 248–68; A. Kopp: 'Die Liederhandschrift des Petrus Fabricius', *Archiv für das Studium der neueren Sprachen und Literaturen*, cxvii (1906), 1–68, 241–55; B. Engelke: 'Das Lautenbuch des Petrus Fabricius', *Die Heimat*, xxxix (1929), 265–9; J. Dieckmann (1931), 96–101 [list of dances with some concordances], K. Gudewill: 'Fabricius, Petrus', *MGG1* [incl. 1 facs.]; P. Hamburger: 'Über die Instrumentalstücke in dem Lautenbuch des Petrus Fabricius', *Festschrift Jens Peter Larsen* (Copenhagen, 1972), 35–46 [incl. 5 transcrs. and 2 facs.], J.O. Rudén: *Per Brahes visbok* (diss., U. of Uppsala, 1962); R. Wohlfarth: *Die Liederhandschrift des Petrus Fabricius Kgl. Bibl. Kopenhagen, Thott. 4° 841: eine Studentenliederhandschrift aus dem frühen 17. Jahrhundert und ihr Umfeld* (Münster, 1989) *Kassel, Murhard'sche und Landesbibliothek, 4° Mus 108.1* (titled on f. 54v): *Livre de tablature de luth pour madame Elizabeth princesse de Hesse, commencé par Victor de Montbuisson, le dernier janvier 1611*. 100 ff.; 150 pieces copied in 1 hand (?Montbuisson's), in 2 sections. Ff.1–54: 4 courantes attrib. Moritz, Landgrave of Hesse, and 32 arrs. of German, French and Italian vocal music for lute solo, voice and lute, or voice and continuo, including pieces from Monteverdi's fifth book (1605), ff. 54v–100: lute pieces including cadences, technical exercises, preludes, an intrada by Hassler, pavans, galliards, courantes, voltes, ballets, English dances (6 by Dowland), branles, villanellas and a sarabande, with other attribs. to Gautier d'Angleterre, Mercure and Montbuisson. Literature: A. Arnheim: 'Ein Beitrag zur Geschichte des einstimmigen weltlichen Kunstliedes in Frankreich', *SIMG*, x (1908–9), 399–421 [incl. 3 chansons for S and B]; W. Rave: *Some Manuscripts of French Lute Music, 1630–1700* (diss., U. of Illinois, 1972), 27 *Nelahozeves, Lobkowitz Study Centre, XXIII.F.174* (olim Prague, *Hudební Oddělení, Universitní Knihovny*): *Lautten Tabulatur Buech, darinnen ... viel herrliche Stücke beschrieben seindt von mier Nicolao Schmall von Lebendorf ... Kantzeleischrebern des ... Herrn Jaroslai Borzita vonn Martinicz ... Hoffmarchalchen in Königreich Beheimb. Anno Domini. 1613*. 75 ff.; 25 pieces for 9-course lute in German tablature, including instructions for tuning, 7 German lieder, 2 Catholic songs, 3 madrigals (1 by Pace), and various dances (bergamasche, choreas,

correntes, galliards, Spanish and Czech dances and passamezzo–saltarello pairs with variations). Last 28 ff. contain Czech sayings and Marian prayers. Facsimile: J. Tichota, ed.: *Loutnová tabulatura psaná Mikulášem Šmalem z Lebendorfu*, Cimelia bohémica, viii (Prague, 1969) [with commentary]. Literature: E. Vogl, *Mf*, xviii (1965), 284; J. Klima: 'Die Tänze des Nicolaus Schmall von Lebendorf (1613)', *ÖMz*, xxi (1966), 460–61 [incl. facs. and 2 transcrs.]; J. Tichota, *MMC*, no.20 (1967), 65 [incl. 7 transcrs.]; A. Simpson: 'The Lute in the Czech Lands', *JLSA*, iv (1971), 9–20; K.-P. Klaus: 'Ein Dokument tschechisch-polnisch-deutscher Musikbeziehungen', *DJbM*, xviii (1973–7), 173–84 *Leipzig, Musikbibliothek der Stadt, II.6.15: Lautenbuch* (dated 1619; sometimes incorrectly known as the 'Długoraj-Buch'). 553 pp.; 460 pieces for 7- and 8-course lute, arranged roughly by genre: intabulations of German, Italian and French vocal music, abstract pieces (preludes, fantasias, toccatas, ricercares, fughe, etc.), and dances (10 passamezzo–saltarello pairs, 39 pavans, 66 galliards, 49 correntes, 41 ballets, 78 choreas and 17 allemandes and branles); many of the dances have national designations: Polish, Bohemian, English, Turkish, etc. The following composers are represented in the MS: Aloysius, Adriaenssen, Besard, Cato, Dowland, Długoraj, Engelmann, 'I.A.F.', Ferber, Gregorius, Groh, Hassler, Haussmann, Heller, Huet, Jenkins, Johnson, 'C.K.', Klipstein, Kühn, Lassus, Laurencie, Mercurius, Mertel, Otto, Peter Philips, Dalla Viola, Reinwald [Montbuisson], Reymann, Scandello, Schein, Schultz, Steuccius, Torn, Tuartues and Walter. Editions: W. Tappert, ed. (1906) [5 pieces]; J. Wolf (1919), ii, 40 [facs.]; Z. Stęszewski, ed. (1962) [15 pieces and 1 facs.]; Z. Szweykowski, ed.: *Muzyka w dawnym Krakowie* (Kraków, 1964) [9 pieces]; A. Quadt, ed. (1968–83) [11 pieces]; D. Poulton and B. Lam, eds.: *The Collected Lute Music of John Dowland* (London, 1974) [5 pieces]. Literature: J. Dieckmann (1931), 101–2 [list of dances] *London, British Library, Sloane 1021: Lutebook ex-libris Johannes Stobaeus* (1580–1646) (dated Königsberg, 1640, but with contents from c1600–15). 115 ff.; c150 pieces, most in French tablature for lute with 10 courses, and 9 pieces for 6-string mandora: German, Polish and Lithuanian sacred and secular lieder (some by Lindner and Decker), fantasias and preludes, many courantes and galliards and other miscellaneous dances (incl. chorea polonica, pavans, ballets with variations, branles, etc.). Composers include Decker (7), F. and T. Lindner of Lübeck (5), 'C.A.', Dowland, Henckel and Wade. MS also contains 2 treatises on lute playing. 1 (ff.36–43v), entitled 'Instituochlis', contains instructions on playing in the German manner of Waissel (with music examples in German tablature); the other (ff.24–28v), 'De methodo studendi testudine', discusses right- and left-hand technique, ornamentation (coloration, various types of mordents), tuning, etc., in the newer manner. There is no evidence that Stobaeus was responsible for any of the contents of this manuscript. Edition: Z. Stęszewski, ed. (1962) (incl. 19 pieces, facs. and short discussion of the MS). Literature: H.-P. Kosack (1935), 46–7, 85–8; D. Lumsden: *The Sources of English Lute Music, 1540–1620* (diss., U. of Cambridge, 1955), i, 175; D. Arnold: *The Lute Music and Related Writings in the 'Stammbuch' of Johann Stobaeus* (diss., North Texas State U., 1982)

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Sources of lute music, §3: Central european to c1650

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- J. Wolf, ed.:** *Weltliche Werke von Heinrich Isaak*, DTÖ, xxviii, Jg.xiv/1 (1907)
- A. Koczirz, ed.:** *Österreichische Lautenmusik im XVI. Jahrhundert*, DTÖ, xxxvii, Jg.xviii/2 (1911)
- J. Dieckmann:** *Die in deutscher Lautentabulatur überlieferten Tänze des 16. Jahrhunderts* (Kassel, 1931) [incl. lists of dances with concordances]
- L. Nowak, A. Koczirz and A. Pfalz, eds.:** *Das deutsche Gesellschaftslied in Österreich von 1480 bis 1550*, DTÖ, lxxii, Jg.xxxviii/2 (1931)
- O. Gombosi:** *Bakfark Bálint élete és művei (1507–1576)/Der Lautenist Valentin Bakfark: Leben und Werke (1507–1576)* (Budapest, 1935, rev. 2/1967 by Z. Falvy in Ger. only)
- H.-P. Kosack:** *Geschichte der Laute und Lautenmusik in Preussen* (Kassel, 1935) [incl. some thematic indexes and lists of contents]
- A. Geering and W. Altwegg, eds.:** *Ludwig Senfl: Instrumental-carmina aus handschriftlichen und gedruckten Quellen: Lieder in Bearbeitungen, Sämtliche Werke*, vii (Wolfenbüttel, 1960) [incl. lute transcr.]
- Z. Stęszewski, ed.:** *Tańce polskie z tabulatur lutniowych*, ZHMP, ii (1962)
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- K. Dorf Müller:** *Studien zur Lautenmusik in der ersten Hälfte des 16. Jahrhunderts* (Tutzing, 1967)
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- H. Tischler:** 'The Earliest Lute Tablature?', *JAMS*, xxvii (1974), 100–02
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Sources of lute music

4. French sources, 1529–99.

Printed lute music flourished in France for only about 40 years, beginning in 1529 when Attaingnant's 'house arranger', Pierre Blondeau, prepared two volumes of lute music containing arrangements of chansons by Sermisy and others (fig.3), italianate preludes in the modes of the chansons, a battle-piece and the earliest extant polyphonic dance music in France: basses danses and branles, Italian pavans and galliards. Peripheral collections in Italian tablature (the usual system in southern France) were published at Lyons edited by Francescho Bianchini (c1547), Paladino (c1549, 1553) and Bakfark (1553) and include some intabulations drawn from Moderne's anthologies of vocal music.

But the apogee of Parisian lute music was reached in 1552 when Guillaume Morlaye contracted for a 1200-copy posthumous edition of works by his teacher Alberto da Ripa; each of the volumes usually contains a single genre of composition with appropriate fantasias. Morlaye and his chief competitor, Adrian Le Roy (who brought out a second Ripa series), also published books of their own pieces which have important typographical advances: ciphers are inserted between single five-line flanges which print the staff, and diagonal lines show precise lengths of

notes and chords sustained in 'jeu couvert'. Le Roy wrote an influential treatise (now extant only in the 1568–74 English translation) that details 'rules' for playing the lute and explains exhaustively how to set vocal music in tablature (examples are drawn from Lassus chansons which are intabulated voice by voice and then 'more finelien handeled' with diminutions). The vogue for psalm singing is reflected in the collections for voice and lute prepared by Morlaye, Le Roy and Paladino; in post-1571 manuscripts the usual fashionable Italian villanellas appear, as well as newer French dances which, however, emerge in quantity only after 1600.

Le Roy, Adrian: *Premier livre de tabulature de luth* (Paris: Le Roy and Ballard, 1551) (RISM 1551²⁴; *Brownl* 1551²). 40 ff.; 28 pieces: 2 fantasias, 7 intabulations (a psalm and 3 motets by Maillard and chansons by Sandrin, Sermisy and Estraigues) and 19 dances (pavane–galliard pairs, allemandes, branles), all except 1 arranged from Gervaise's third and fourth books of *Danceries* (Paris: Attaignant, 1556 and 1550); many of the compositions are provided with alternative versions 'plus diminuées'. Edition: A. Souris and R. de Morcourt, eds.: *Adrian Le Roy: Premier livre de tabulature de luth (1551)* (Paris, 1960) Le Roy, Adrian: *Tiers livre de tabulature de luth, contenant vingt & un Pseaulmes* (Paris: Le Roy & Ballard, 1552) (*Brownl* 1552²). 24 ff.; psalm settings (after Marot's print, Lyons, 1549) for voice in mensural notation with lute accompaniment. Edition: R. de Morcourt, ed.: *Adrian Le Roy: Psaumes (tiers livre de tabulature de luth, 1552 [et] Instruction 1574)* (Paris, 1962). Literature: R. de Morcourt: 'Adrian Le Roy et les psaumes pour luth', *AnnM*, iii (1955), 179–212 [incl. 4 transcr.] Ripa, Alberto da: *Premier livre de tabulature de leut* (Paris: M. Fezandat, 1552, 2/1553) (RISM 1552³⁶; *Brownl* 1552⁸, 2/1553⁸). 48 ff.; 19 pieces: 6 fantasias and intabulations of chansons by anon. composers (5), Sandrin (4), Janequin (2), Lupus and Maillard. (The Cortot copy is now at *GB-Lbl.*) Editions: R.W. Buggert: *Alberto da Ripa, Lutenist and Composer* (diss., U. of Michigan, 1956), ii, 1; J.-M. Vaccaro, ed.: *Oeuvres d'Albert de Rippe, CM, Corpus des luthistes française* (1972–5). Literature: J.G. Prod'homme: 'Guillaume Morlaye, éditeur d'Albert de Rippe, luthiste et bourgeois de Paris', *RdM*, vi (1925), 157–67 Morlaye, Guillaume: *Premier livre de tabulature de leut* (Paris: M. Fezandat, 1552/R) (RISM 1552³⁴; *Brownl* 1552⁴). 44 ff.; 24 pieces: 6 fantasias by Francesco da Milano, Julio Segni and Narváez (3); intabulations of chansons by Mithou (2), anon. composers, Gentian, Janequin, Magdelain, Mornable and Olivier, and of madrigals and frottolas by Arcadelt (2) and Tromboncino; and 6 paduana–galliard dance suites. Literature: J.G. Prod'homme: 'Guillaume Morlaye, éditeur d'Albert de Rippe, luthiste et bourgeois de Paris', *RdM*, vi (1925), 157–67 Morlaye, Guillaume: *Premier livre de psalmes mis en musique par maistre Pierre Certon* (Paris: M. Fezandat, 1554) (*Brownl* 1554⁵). 24 ff.; 13 psalm settings of Certon arr. voice and lute by Morlaye. Edition: F. Lesure and R. de Morcourt, eds.: *Psaumes de Pierre Certon* (Neuilly-sur-Seine, 1957). Literature: P. Pidoux: 'Les psaumes d'Antoine de Mornable, Guillaume Morlaye et Pierre Certon', *AnnM*, v (1957), 179–98; *NOHM*, iv, 695 only Ripa, Alberto da: *Second livre de tabulature de leut* (Paris: M. Fezandat, 1554) (RISM 1554³⁴; *Brownl* 1554⁶). 24 ff.; 11 pieces: 3 fantasias, and intabulations of 2 motets by Sermisy and of chansons by Sandrin (2), Févin or Josquin, Gentian and Janequin. Edition: J.-M. Vaccaro, ed. (1972–5) Ripa, Alberto da: *Troisiesme livre de tabulature de leut* (Paris: M. Fezandat, 1554) (RISM 1554³⁵;

*Brownl 1554*⁷). 24 ff.; 10 pieces: 3 fantasias, and intabulations of chansons by Sandrin (2), Arcadelt, Gentian, Gombert and Pathie, and of a motet by Consilium. Edition: R.W. Buggert (1956), ii, 58; J.-M. Vaccaro, ed. (1972–5)Ripa, Alberto da: *Quatriesme livre de tabulature de leut* (Paris: M. Fezandat, 1554) (RISM 1554³⁶; *Brownl 1554*⁸). 24 ff.; 10 pieces: 3 fantasias (1 'sans chanterelle'), and intabulations of 2 motets (1 by Morales), and of chansons by Arcadelt, Certon, Le Brun and Sandrin. Editions: R.W. Buggert (1956), ii, 86; J.-M. Vaccaro, ed. (1972–5)Ripa, Alberto da: *Cinquiesme livre de tabulature de leut* (Paris: M. Fezandat, 1555) (RISM 1555³⁶; *Brownl 1555*⁴). 24 ff.: 8 pieces: 2 fantasias, intabulations of a motet by Josquin, a frottola by Sebastiano Festa, and a chanson by Sandrin, and 2 pavane–galliard pairs. Editions: R.W. Buggert (1956), ii, 117; J.-M. Vaccaro, ed. (1972–5)*Uppsala, Universitetsbiblioteket, Vokalmusik i handskrift 87: Codex Carminum Gallicorum* (copied c1557 in southern France and probably brought to Sweden by a musician at the court of Erik XIV). 72 ff.; 180 pieces in Italian tablature (many of the vocal pieces have underlaid texts): intabulations of motets by La Fague, Maillart, Verdelot and Werrecore, of madrigals by Ruffo (31), Arcadelt (12), Belleo (9), Rore (8), Verdelot (2), Corteccia, Costanzo Festa, Domenico Ferrabosco and Gero, of chansons by Arcadelt (14), Janequin (12), Sandrin (4), Le Heurteur (2), Cadéac, Certon, Clemens non Papa, Gombert, Maillart, Marle and Naich, of 43 anon. napolitane and villanellas, and of 21 Calvinist psalms by Certon, Costeley and Tessier; 6 ricercares and fantasias by Francesco da Milano (3), Giaches Organista (Brunel) and Ripa, and 2 untitled instrumental pieces. Some of the intabulations are by Bakfark, Francescho Bianchini and Ripa. Literature: B. Hambræus: *Codex carminum gallicorum*, *Studia musicologica upsaliensia*, vi (Uppsala, 1961) [incl. 17 complete transcrs., 68 incipits and 2 facs.]. See also A. Cohen, *JAMS*, xvi (1963), 399–401; J.O. Rudén (1981), 46–9 [list of contents with musical incipits]Ripa, Alberto da: *Sixiesme livre de tabulature de leut* (Paris: M. Fezandat, 1558) (*Brownl 1558*⁶). 24 ff.; 10 pieces: 2 fantasias; intabulations of motets by Josquin and Sermisy, of chansons by Boyvin and Certon; and 2 galliards and a pavane. Editions: R.W. Buggert (1956), ii, 147; J.-M. Vaccaro, ed. (1972–5)

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Sources of lute music

5. Vihuela sources, 1536–76.

Spanish sources encompass some 730 pieces contained in seven large printed tutors for *vihuela de mano* by Luys Milán (1535–6), Narváez (1538), Mudarra (1546), Valderrábano (1547), Pisador (1552), Fuenllana (1554) and Daza (1576). Except for Milán's well-known *El maestro*, which uses Spanish (inverted Italian) tablature, all employ the normal Italian system. They are dominated by motets and mass movements (including eight complete masses by Josquin des Prez in Pisador's book), and indigenous Spanish and Portuguese songs, such as *romances*, villancicos and *sonetos*. To permit alternative performance by voice or vihuela, complete texts are often underlaid and prominent lines and cantus firmi may be printed in red ciphers. In meeting the didactic aims of their publications, the vihuelistas provided explanations of solmization and modes, metre and tempo, playing of glosas, and other matters usually taken for granted in non-Spanish sources. Sometimes the pieces are graded by difficulty or classified by mode and they may explore, like a study, a technical problem or musical device. The models for parody fantasias, tientos and glosas are usually identified in the title or even during the course of the composition, a practice virtually unknown elsewhere, although parody pervades other repertoires as well. Italian dances, abundant outside Spain, appear seldom, the Spaniards having a preference for the improvisational skills taught by *diferencias* on villancico melodies and hymns, or on the *romanesca* and *antico* formulae. Some of the earliest sources also include music for guitar, which before 1550 was already gaining international currency over the six-course vihuela. Although several 17th- and 18th-century Spanish and Latin American manuscripts indicate that they contain music for 'vihuela', the pieces are for guitar.

Milán, Luys: *Libro de música de vihuela de mano intitulado El maestro* (Valencia: Francesco Diaz Romano, 1535–6/R) (*Brownl* 1536⁵). 102 ff.; 72 pieces for vihuela in Spanish tablature: 22 fantasias and 6 pavans, followed by 11 Spanish and Portuguese villancicos and *romances*, and Italian *sonetos* for voice (notated in the tablature with red ciphers) and vihuela; 22 fantasias followed by 11 more *romances*, villancicos (1 by Vasquez) and *sonetos*, similarly notated. The volume contains short descriptions of technical difficulties encountered in the various pieces. Editions: G. Morphy, ed. (1902), i [32 fantasias, pavans and arrs.]; L. Schrade, ed.: *Publikationen älterer Musik*, ii (Leipzig, 1927/R) [diplomatic facs. and transcr. of the entire vol.: see also O. Gombosi: 'Neuausgaben alter Musikwerke', *ZMw*, xiv, 1931–2, 185–9]; HAM, i, no.121–9; R. Chiesa,

ed.: *'El maestro': opere complete per vihuela* (Milan, 1971, 2/1974); C. Jacobs, ed.: *Luys Milán: El maestro* (Philadelphia, 1971). Facsimiles: J. Wolf (1927), pl.74; W. Apel (1942), 57; *MGG1*, v, 180, ix, 289–90; Monuments of Music and Music Literature in Facsimile, 1st ser., xxx (New York, 1975). Literature: J.B. Trend (1925); J.M. Ward: 'The Lute in 16th-Century Spain', *Guitar Review*, ix (1949), 26–8; J.M. Ward (1953); J. Roberts: *LSJ*, vii (1965), 24–31; C. Jacobs: 'An Introduction to Luis de Milán's *El maestro* (Valencia, 1536)', *Cahiers canadiens de musique*, i (1970), 99–104; C.M. Russell: 'The Eight Modes as Tonal Forces in the Music of Luis Milán', *De musica hispana et aliis: miscelánea en honor al Prof. Dr. José López-Caló*, ed. E. Casares and C. Villanueva (Santiago de Compostela, 1990), 321–62; Mudarra, Alonso: *Tres libros de musica en cifras para vihuela* (Seville: Juan de León, 1546/R1980, with preface by J. Tyler) (*Brownl* 1546¹⁴). 117 ff.; 76 pieces in 3 books: first has 16 pieces for vihuela and 6 for guitar: fantasias (studies in vihuela technique), intabulations of 2 mass movements by Josquin, variations on 'Guardame las vacas' and 'Conde claros', and 3 dances (pavans and a galliard); second has 26 pieces for vihuela: fantasias and tientos and intabulations of mass movements by Josquin (4) and Févin; third has 27 arrangements for voice (in mensural notation) and vihuela of motets by Gombert, Escobar and Willaert, *romances*, villancicos, *sonetos* and odes with attribs. to Boscán and Hofhaimer. Editions: MME, vii [complete]; G. Morphy, ed. (1902), ii [16 pieces]; *MGG1*, v, 1567–8 [facs.]. Literature: J.M. Ward, *MD*, vi (1952), 105; *NOHM*, iv, 126–9, facing p.129 [facs.], 686–7; Pisador, Diego: *Libro de musica de vihuela* (Salamanca: G. Millis, 1552/R) (RISM 1552³⁵; *Brownl* 1552⁷). 112 ff.; 95 pieces (58 with voice, notated in red ciphers in the tablature or in mensural notation) in 7 books: first has 14 villancicos and *romances* with *diferencias* (fig.4); second has 16 villancicos (4 by Vasquez) and 3 intabulations of motets; third has 24 fantasias (12 with a vocal part in red ciphers); fourth and fifth have intabulations of 10 masses (a few movements omitted) by Josquin; sixth has intabulations of motets by Josquin (4), Gombert (3), García de Basurto (2), Willaert (2), Mouton and Morales; seventh has intabulations of villancicos, madrigals and chansons by Fontana (6), Willaert (4), Arcadelt, Festa and Flecha. Edition: G. Morphy, ed. (1902), ii [13 pieces]. Literature: N.A. Cortés: 'Diego Pisador: algunos datos biográficos', *Boletín de la Biblioteca Menéndez y Pelayo*, iii (1921), 331–5; L. Hutchinson: *The Vihuela Music of Diego Pisador* (diss., Eastman School of Music, 1937)

Daza, Esteban: *Libro de musica en cifras para vihuela, intitulado El parnasso* (Valladolid: Fernandez de Cordova, 1576/R) (RISM 1576⁸; *Brownl* 1576¹). 120 ff.; 112 pieces in 3 books: first has 33 fantasias arranged by mode and number of voices, some intended as technical exercises; second has 13 motets arr. for voice (noted in ciphers in the tablature) and vihuela by Buleau (6), Crecquillon (2), Guerrero (2), García de Basurto, Maillard and Richafort; third has 24 pieces, also for voice and vihuela, and 2 solo pieces, *sonetos*, *villanesche*, villancicos and chansons attributed to Cevallos (4), Guerrero (3), Navarro (3), Ordoñez (2), Clemens non Papa and Crecquillon. Editions: G. Morphy, ed. (1902), ii [10 villancicos and *villanesche*]; J.A. Griffiths, ed.: *Esteban Daza: the Fantasias for Vihuela*, RRMR, liv (1982) *Kraków, Biblioteka Jagielonska, Mus Ms 40032* (olim Z32), formerly *D-Bsb: Lautennoten nach der alten Tabulatur*. 404 pp.; 350 pieces (many anonymous and some incomplete since 43

folios are missing). The oldest layer, which is described below, was copied in the Spanish kingdom of Naples, c1590; later the manuscript was brought to Germany (c1626) at which time additional pieces were entered. It is one of the most important sources of Spanish vihuela music, and is divided by genre into four parts. Part I (pp.1–149): canzonas by J. Tartiglia and Giulio Severino with anon. tiradas, clausulas and passos, and intabulations (4 attrib. Jehan de Liège) of sacred vocal music by Castillo (2), Jacquet of Mantua (3), Francesco de Aguyles and Josquin (6 – 2 with the rubric 'Van Gelinga' [for the Gospel]), and madrigals by Palestrina (4), Striggio (2), Ferrabosco (2), Rore (2), Castellini, Lassus, Verdelot, Donata, Reno, Faignant, Wert and Monte, and chansons by Lassus (15), Crecquillon (5 – 4 are intabulations of his 'Ung gay bergier') and Sandrin. Part II (pp.150–99): passomezzos (some paired with gagliardas), mostly anonymous, but with some attributions to Lorenzino (2), Luis Majone and Pietro Paulo, 2 romanescas and a set of diferencias by Majone (on 'Guardame las vacas'). Part III (pp.200–99): fantasias by Fabrizio Dentice (3), Francesco da Milano (3), Lorenzino (2), Giuseppe Giovanni (2 – one in 4 partes); ricercars by Giovanni (3), Dentice, a fuga by Cardone, an entrada on Renier's 'Chi dicomo', 'tochatas' and tientos. Part IV (pp.300–404): gagliardas by Santino Garsi (20 – some with descriptive or dedicatory titles, including 'La Garsi', 'Cesarina', 'Balduvina', 'Duca di Loreno', 'Giuliana', etc.), Lorenzino and Juan Farnese; 6 voltas, 5 courantes, 3 allemandes, 3 sets of folia variations, 4 ballettas, 'Matachin con diferencias' by Lorenzino, 4 pavanas, a canarios, 'Segedillas par cantar' and miscellaneous dances with descriptive titles ('Rosina', 'Barone', 'Barriera', 'Rustica palma', 'L'appassionata', etc.). Editions: H. Osthoff: *Der Lautenist Santino Garsi da Parma* (Leipzig, 1926, 2/1973); D. Kirsch, ed.: *Santino Garsi da Parma: Werke für Laute* (Cologne, 1989) [edn for guitar with facs. of tablatures]

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Sources of lute music

6. The Low Countries, c1545–1626.

Before the growth of a native school late in the century, the *thesauri* published at Leuven by Phalèse between 1545 and 1575 constituted

almost the entire output of lute music in the Low Countries. Although sometimes unjustly reproached for his musical piracy, Phalèse (and his later partner at Antwerp, Bellère) provided an important service by making available in French tablature a select range of pieces drawn from Italian, Spanish and German presses, through which much Continental lute music reached the British Isles.

Original Netherlandish lute music, which begins with Adriaenssen's print (1584), at first echoes the international propensity for vocal forms nurtured by Italian composers, but Van den Hove's later prints and manuscripts, and the widely influential books of Nicolas Vallet contain a forward-looking repertory of metrical psalms, distinct prelude-fantasia genres (some in *style brisé*), newer French dances, and (in Vallet's books) explanation of graces, the most vital component of 17th century lute style, and notes on their use. The enormous 'Thysius Lutebook', copied by Adrian Smout at Leiden, exemplifies cross-Channel exchanges, with nearly a third of its some 626 pieces being of English origin (19 for lute ensemble). The last Netherlandish printed tablature, Valerius's 1626 nationalistic account in song of the Netherlands revolution (fig.5), draws *timbres* from English, French and Netherlandish lute repertories.

Phalèse, Pierre, and Jean Bellère (publishers): *Theatrum musicum, longe amplissimum* (Antwerp, 1571) (RISM 1571¹⁶; *Brownl* 1571⁶). 126 ff.; 196 items (7 for duet): fantasias by Melchior Neusidler (8), Francesco da Milano (7), Kargel (5), Morlaye (3), Giovanni Maria da Crema (2), Paladino (2), Borrono and Raphael Viola; intabulations of chansons by Lassus (38), Clemens non Papa (9), Crecquillon (9), Sandrin (5), Sermisy (3), Certon (2), Godard (2), Pathie (2), Verius (2), Ebran, Arcadelt, Cadéac, Gascongne, Janequin, Lupi, Mittantier and Rore, of madrigals by Lassus (15), Arcadelt (4), Rore (3), Berchem, Domenico Ferrabosco, Pathie and Verdelot, of motets by Lassus (8), Clemens non Papa (3), Josquin (2), Jacquet of Mantua and Lupus, and of a Netherlandish song by Clemens non Papa; and 29 dances, including pieces by Barbetta (12), Le Roy (9) and Neusidler. 60 of the pieces appear in earlier Phalèse anthologies and are drawn from prints by Francesco da Milano (Venice, 1536), Castiglione (Milan, 1536), Borrono (Venice, 1546), Crema (Venice, 1546), Gintzler (Venice, 1547), Pietro Teghi (Leuven, 1547), Le Roy (Paris, 1551), Morlaye (Paris, 1552, 1558), Bakfark (Paris, 1564), Melchior Neusidler (Venice, 1566), Barbetta (Venice, 1569), Bakfark (Antwerp, 1569) and Kargel (Mainz, 1569). *Berlin, Staatsbibliothek: Preussischer Kulturbesitz, Mus.autogr.Hove 1* (MS is in the hand of Joachim van den Hove and dated Leiden, 1615 on various folios). 178 ff. (some blank); 106 pieces for 9-course lute. It contains 2 preludes, 6 toccatas, a fantasia and intrada; 11 passamezzos (4 paired with galliards), 14 courantes, a sarabande, 4 voltes, 6 allemandes (1 entitled 'Pools almande' with 4 variations), 5 galliards, 2 pavan-galliard pairs (entitled 'Inferno' and 'Paradiso'), 2 ballets, 3 English masqueradas, 2 masques (1 'du Roy'), 3 'bouffons', a spagnoletta and 3 'fortunas angleses'; and intabulations of 11 Netherlandish songs, 3 chansons (1 by Lassus), and 10 madrigals and villanellas (1 by Domenico Ferrabosco, 2 by Striggio – intabulated by Romani). Editions: L. Liepmannsohn: *Katalog 221: Musikalische Seltenheiten* (Berlin, c1930) [facs.]; A. Quadt, ed. (1968–83) Vallet, Nicolas: *Secretum musarum in quo vera et genuina dextre simul et prompte*

pulsandi ratio ad amussim proponitur/Le secret des muses, auquel est nayfument demonstrée la vraye maniere de bien & promptement apprendre a sonner du luth/Het gheheymenisse der Zang-Godinnen, waer in levendich wort vertoont de rechte maniere om wel ende veerdichlijck op de luyt te spelen (Amsterdam: Nicolas Vallet, 1615/R1986–92 with preface by L.P. Grijpe and R. Spencer; repr. 1618 as *Paradisus musicus testudinis*, by J. Janssonius, from the same engravings). 6 + 94 pp.; 92 pieces for 7-course lute with 1 to 3 diapasons, grouped roughly by genre: 14 preludes and 5 fantasias (1 on the ‘passemeze’, another ‘mediante’ (chromatic)), 3 pavans (1 ‘en forme de complainte’, another ‘d’Espagne’), 4 passamezzos, 7 galliards (1 ‘anglois’, 1 ‘Essex’), 2 allemandes, 5 ballets, 3 bourrées (1 ‘d’Avignon’), 19 courantes (1 by Bocquet), 5 voltes (1 ‘de la complainte’), a ‘Brande yrlandt’, ‘Sarabande de Espagnole’, dance entitled ‘Courante-sarabande’, chaconne, moresca, ‘Une jeune fillette’ and ‘Mall Simms’; 3 chansons (2 by Le Jeune and 1 ‘anglois’), 3 Dutch and 2 Polish pieces, and 13 miscellaneous compositions with descriptive titles (‘Les pantalones’, ‘La sigrolle’, ‘L’espagnolle’, ‘La daulphine’, ‘Guillemette’, etc.). It includes a valuable 5-page treatise on lute playing (*Petit discours contenant la manière de se bien servir ... du present livre ... par lequel on peut en peu de temps arriver ala vraye connoissance du vrai maniment du luth*), containing information on left-hand positions, right-hand fingering (including extension of the thumb in the Baroque manner) and ornamentation (part pubd by J. Wolf (1919) and J. Dodge (1907–8) [see *Le second livre*, ‘Literature’], and in facs. by A. Souris and M. Rollin (1970)). Vallet, Nicolas: *Le second livre de tablature de luth, intitulé Le secret des muses ... fort faciles & utiles pour tous amateurs/Het tweede boeck van de luyt-tablateur, ghenoeemt Het gheheymenisse der Sangh-Godinnen* (Amsterdam: Nicolas Vallet, 1616/R, 3/1619) (RISM 1619¹⁷). 56 pp.; 36 compositions (7 for lute quartet): 9 ballets (1 ‘des gueux’, another ‘L’escoisse’), 2 bourrées, 2 branles (‘Loreyn’ and ‘de la Royne’), 2 fantasias (1 by L’Espine), a pavan and passamezzo d’Italie/galliard, 5 French, Dutch and English pieces (incl. ‘Mall Simms’) and the ‘Onse Vader in hemel’, and 6 pieces with descriptive titles (‘Battaille’, ‘Carillon’, ‘La pinçante’, ‘La piccarde’, ‘La volecte’ etc.); the quartets (for lutes pitched *D*, *G*, *A*, *d*) consist of 2 ballets, a chanson and courante based on it, a galliard and 2 additional chanson arrangements. Facsimiles: J. Wolf (1927), pl.73; *MGG*1, ii, 1009–10, 1011–12. Editions: ZHMP, ii (1962) [2 pieces]; K.H. Yong, ed.: *Nederlandse luitmuziek uit de 17e eeuw* (Nijmegen, 1965) [3 pieces], A. Souris and M. Rollin, ed.: *Oeuvres de Nicolas Vallet pour luth seul*, CM, *Corpus des luthistes français* (1965, 2/1989) [incl. facs. of the *Petit discours*]. Literature: D.F. Scheurleer: ‘Het luitboeck van Nicolaas Vallet’, *TVNM*, v/1 (1896), 13–39 [incl. selected transcrs.]; D.F. Scheurleer: ‘Twee bijdragen tot de geschiedenis van Nicolaas Vallet’, *TVNM*, vi/3 (1899), 176–8; J. Dodge: ‘Ornamentation as Indicated by Signs in Lute Tablature’, *SIMG*, ix (1907–8), 318–36 [quotes from *Petit discours*]; J. Wolf (1919), ii, 149; H.-P. Kosack (1935), 43 only, 72–4; M. Falk: ‘Die Lautenbücher des N. Vallet’, *SMz*, xcvi (1958), 148–52; M. Falk: ‘De Amsterdamse liutspeler N. Vallet’, *Mens en melodie*, xiv (1959), 140–43; S. Buetens: ‘Nicolas Vallet’s Lute Quartets’, *JLSA*, ii (1969), 28–36 [incl. 1 piece]

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Sources of lute music

7. English lute music.

English solo lute music comprises some 1600 pieces contained in about 60 books, nearly all manuscript (a repertory nearly four times as great as that for virginals), while the sources of the lute ayre, on the other hand, are mostly prints. The earliest manuscripts, c1540–70, reflect the English proclivity for dances, grounds and song arrangements. Although works by continental lutenists such as Narváez, Francesco da Milano, Gorzanis and Melchior Neusidler (some of whose works reached England through the Leuven prints of Phalèse) are scattered through second-generation sources, dance forms by native composers occur with increasing frequency until they soon dominate the repertory.

One of the consummate periods in the entire history of lute music was reached between 1590 and 1626, a classical phase as English lutenists headed by John Dowland (whose works are represented in nearly every source) effected a successful synthesis of imported techniques, forms and styles with inherent gifts for melody and variation. The sources are overflowing with pavans and galliards, almans and courantes, fancies on Italian models, miniature toys and jigs, and many grounds, particularly the quadro and passymeasures, the Rogero, 'le vecchie' and the ubiquitous funeral dump. The only printed collections of solo lute music appeared at this time, the books of Barley (1596) and Robert Dowland (1603), alongside some 35 prints devoted to the lute ayre. The ayres were printed with the vocal parts so disposed on the page that the pieces could be performed as solo songs with lute or as partsongs with the singers seated around a table (for illustration, see [Table-book](#)), and include books by Dowland, Morley, Cavendish, Allison, Robert Jones (ii), Rosseter, Pilkington, Coprario, Danyel, Campion, Ferrabosco and others – for the

most part composers who did not contribute substantially to the solo lute repertory.

With the appearance at court of Jacques Gautier in 1619 and the death of Dowland in 1626, indigenous English lute style declined before a gradual encroachment of French influences, well documented in Filmer's *French Court-Aires, with their Ditties Englished* (1629), and in manuscripts such as Lord Herbert of Cherbury's Lutebook and the Burwell Tutor. By 1676, as Mace recorded in his nostalgic *Musick's Monument, or A Remembrancer of the Best Practical Musick*, the lute had been almost entirely ousted by the louder Italian chitarrone, an instrument more suited to thoroughbass realization, although several collections of Scottish tunes arranged for lute or mandore deserve mention.

London, British Library, Roy.App.58., ff.51v–56 (8 short pieces copied c1547–55 in a collection of miscellaneous keyboard and part-music). The pieces include intabulations of a Dutch lied ('Ough warder mount') and of 4 English songs ('Pastyme with good companye', by ?Henry VIII, 'In wynter's just returne', etc.), and 'The Duke of Somerset's' and 'Queen Marie's' dumps. Literature: A. Byler (1952), 43, 125 [complete transcr.]; D. Lumsden (1955), i, 165; J.M. Ward: 'The Lute Music of MS Royal Appendix 58', *JAMS*, xiii (1960), 117–25 [discussion, facs. and transcrs. of the 8 pieces]; J.M. Ward (1992), i, 13–16 [incl. concordances], ii, exx.8b, 9a, 13, 126 [transcr.] *Washington, Folger Shakespeare Library, V.a.159* (olim 448.16): the so-called *Giles Lodge Book*. 136 ff. (24 containing lute tablature); a commonplace-book of a novice player containing recipes and remedies, instructions on writing a testament, etc., a grammar school play (*July and Julian*), and 38 lute pieces. Ff.3–13 (27 pieces copied c1559–71): 10 English songs ('Will you walk the woods so wilde' attrib. Charles Jackson, 'Blame not my lute', 'In winter's just returne', etc.), 'Mounsiers Almayne', 2 pavans (1 by Weston), 4 galliards, 'The bagpipes horn pipe', 'The antycke' (i.e. 'Les bouffons'), and other untitled and miscellaneous pieces. Ff.13v–21 (11 pieces copied c1572–6): 5 English songs ('Maid wil you marie', 'The upright esquire', 'All of a greene willow', etc.), a pavan by Weston, 2 galliards (including a French galliard by Johnson), 'Militis dumpe', 'Brawl' (branle) by 'F.G.', and an alman. Literature: G. Dawson and A. Brown, eds.: *July and Julian*, Malone Society Reprints (Oxford, 1955) [incl. facs. of 1 page from lute section, facing p.xvi]; D. Lumsden (1955), i, 266; J.M. Ward: *JAMS*, x (1957), 151–80 [incl. 2 transcrs.]; J.M. Ward: *JAMS*, xx (1967), 28–86 [incl. 3 transcrs.]; F.W. Sternfeld: *Music in Shakespearean Tragedy* (London, 1963) [transcr. and facs.]; *MGG1*, xii, 615–16 [facs.]; J.M. Ward (1992), i, 16–21, 87–8 [incl. concordances], ii [27 transcrs.] *Dublin, Trinity College Library, D.3.30/i, Book: Thomas Dallis Pupil's Lute* (dated Cambridge, 1583, but containing a repertory from the 1570s). 254 pp.; 288 compositions (198 for lute solo, 4 lute duets, 1 lute trio, a lute quintet, 20 lute and voice pieces, a branle for cittern, and 8 pieces for bandora): 21 sacred pieces (Dutch and English psalms, 3 Magnificat settings, a Nunc dimittis and 'Vader onse'), 2 by Dallis; 16 chansons by Janequin (2), Lupi (2), Sandrin (2), Cadéac, Crecquillon, Josquin (intabulated by Spinacino in 1507), Lassus, Villiers and Van Wilder; 10 Italian madrigals and *villanesche* by Arcadelt, Gorzanis and Pathie (including 2 settings of 'Era di maggio'); 4 English songs (2 set by Adriaenssen); fantasias by 'M. Antonio', Dallis and Francesco da Milano, and a ricercare by Spinacino; 4 grounds ('Rogero', In

Nomine and 'Queen Marys Dumpe'); c142 dances: 63 passamezzos ('hauboy', 'd'Italie', 'Zorzy', 'rocha el fuso', and many on the *antico* and *moderno* formulae) by David [?Pollacky] (13), Gorzanis (8), Barbetta, Padbrué and Newman; 3 passamezzo–galliard pairs (1 on the In Nomine for 2 lutes by Strogers); 36 pavans ('quadro', 'flatt', 'La vecchie', etc.) by John Johnson (i) (5), Peter Philips (3), Brewster, Byrd, Cotton, F. C.(?utting) and Weston; 25 galliards ('Chi passa', 'Wigmores', 'Earle of Oxford', 'Cara cossa', 'All a greene willow', etc.) by Johnson (3) and Dallis; 3 pavan–galliard pairs, including 1 by Peter Philips arranged by Thomas Wudd, and 1 by Newman; 6 almans including 'Queens', 'Princes' and 'Slaepen gaen'). The 20 pieces for voice and lute include 3 Italian villancicos and songs by Byrd and Parsons. The bandora pieces include 'Tinternel', 'Chi passa', 'Rogerio', pavans and galliards. The MS appears to draw heavily upon continental sources, particularly the various prints of Phalèse & Bellère (Leuven and Antwerp, 1552–84). The unrelated Dublin Virginal Manuscript (D.3.30/ii) is bound with the Dallis Book. Edition: C. Goodwin, ed.: *The English Lute Song before Dowland*, i (Guildford, 1996). Literature: H.M. FitzGibbon: 'The Lute Books of Ballet and Dallis', *ML*, xi (1930), 71–7 [incl. 1 facs.]; J.M. Ward: 'The "Dolfull Doms"', *JAMS*, iv (1951), 111–21; D. Lumsden (1955), i, 232; J.M. Ward: *JAMS*, x (1957), 151–80 [1 transcr.]; F.W. Sternfeld: 'Lasso's Music for Shakespeare's "Samingo"', *Shakespeare Quarterly*, ix (1958), 105–15; F.W. Sternfeld (1963), 46 [information on Dallis with facs. and transcr. of his setting of 'All a greene willow']; J.M. Ward: *JAMS*, xx (1967), 28–86 [incl. 1 transcr.]; J.M. Ward and others: 'The Lute Books of Trinity College, Dublin', *LSJ*, ix (1967), 17–40 [list of contents and concordances]; xii (1970), 43–4 [additions] *Cambridge University Library, Dd.2.11* (copied by Matthew Holmes c1590–1600 at Oxford and in Westminster). 101 ff.; 326 pieces (53 for bandora); the lute pieces include 74 galliards, 53 pavans, 12 almans, 5 courantes, 5 grounds, 8 toys and jigs (1 by Bull), a masque tune, 24 abstract pieces (fancies, preludes, In Nomines, etc.) by Alfonso Ferrabosco (3), Francesco da Milano (3), Holborne, Paradiso, Parsons and Taverner, and 11 intabulations of chansons by Lassus (4), Sermisy, Gerarde, Arcadelt, Philips and Ferrabosco. The bandora pieces include 19 pavans (3 by Holborne and 2 by Dowland), 5 galliards (1 by Cutting), 6 grounds by Holborne, and 9 fantasias (2 by Holborne and 1 by Allison). Editions: M. Kanazawa, ed. (1967) [incl. 13 bandora pieces]; B. Jeffery, ed. (1968) [5 pieces and facs.]; A.J. Ness, ed.: *The Lute Music of Francesco Canova da Milano*, HPM, iii–iv (1970), nos.82–3, appx no.29. Literature: D. Lumsden (1955), i, pp.181, 204, 212, 220; I. Harwood: 'The Origins of the Cambridge Lute Manuscripts', *LSJ*, v (1963), 32–48 *New Haven, Yale University, School of Music Library, Ma.21.W.632: the so-called 'Wickhambrook' Lute Manuscript*. 68 ff. (10 blank); 25 pieces: 3 intabulations of chansons by Arcadelt, Lassus and Peter Philips, 7 pavans ('Le vecchie', 'Spanish', etc.) by Johnson (4) and Philips; galliards by Holborne, Johnson and Knowles; a ground by Johnson; and an alman and 3 other pieces by Dowland ('Tarleton's Resurrection', 'My Lord Willoughby's Tune', 'Mistris White's Dumpe'). The MS also contains the 'La vecchie' pavan–galliard for lute duet. Editions: D. Poulton and B. Lam, eds. (1974), nos.50, 59; D.E.R. Stephens, ed.: *The Wickhambrook Lute Manuscript*, Collegium Musicum, iv (New Haven, 1963); *Monuments of Music and Music Literature in Facsimile*, 3rd ser., iii (New York, 1974). Literature: R. Newton (1938–9); D.

Lumsden (1955), i, 280 *Dublin, Trinity College Library, D.1.21/ii*. 42 pp.; 63 pieces (1 for viol). An important source for broadside ballad tunes, here in simple, unadorned settings; the MS, though bound with the Ballet Lutebook, is unrelated to it. 27 popular tunes ('Lusty gallant', 'The woods so wilde', 'The hunt is up', 'Greensleeves', 'Turkeylony', etc.); 10 galliards, 8 pavans, and other miscellaneous pieces ('Earle of Darbye's Coraunta', 'Orlando Sleepeth', 'Scotis jig', 'Buffons', a toy, march, etc.). Composers include Johnson (5), Pearce (2), Cotton, Newman and Robinson. Editions: W. Chappell: *Popular Music of the Olden Time* (London, 1855–9), i, pl.3 [quasi-facs. of 'Greensleeves']; O. Chilesotti, ed. (1891), 17 [1 transcr.]; G. Bontoux: *La chanson en Angleterre au temps d'Elizabeth* (Oxford, 1936), pl.iv [facs.]. Literature: A.M. FitzGibbon: 'The Lute Books of Ballet and Dallis', *ML*, xi (1930), 71–7 [incl. 2 facs.]; A. Byler (1952), 99, 189; D. Lumsden (1955), i, 244; D. Poulton: 'Notes on the Spanish Pavan', *LSJ*, iii (1961), 5–16; F.W. Sternfeld (1963) 70–78 [incl. 2 transcrs.]; C.M. Simpson: *The British Broadside Ballad and its Music* (Brunswick, NJ, 1966); J.M. Ward: 'The Lute Books of Trinity College, Dublin', *LSJ*, x (1968), 15–32 [list of contents with concordances and 4 facs.] *London, British Library, Add.4900, ff.54v–65v*. 18 songs (1 duet) by Heywood, Johnson, Taverner and Sheppard. Edition: C. Goodwin, ed.: *The English Lute Song before Dowland*, ii (Guildford, 1997). Literature: U. Olshausen (1963), 241–5 *Glasgow, University Library, Euing 25 (olim R.d.43): Euing Lutebook*. 8 + 50ff.; 71 pieces: 6 fantasias by Dowland, 19 pavans ('Lacrimae', 'Captain Piper's', etc.), 20 galliards ('Mr. Langton's', 'Melancholy', 'Earle of Derby's', etc.), 4 almans and a French volte, and 22 miscellaneous pieces, including 'Image of Mr. Melancholy', 'Loath to depart', 'Infernum' and 'Countess of Pembroke's funeral', and Dowland's 'Mrs. Winter's Jump', 'Fortune my foe', 'Solus cum sola', 'My Lorde Willoughbye's Welcome home', 'Goe from my window', 'Semper dolens', 'Aloe'. Other attributions are to Dowland (17), Cutting (7), Holborne (6), Alfonso Ferrabosco (3), Bachelor (2), Robert and John Johnson (2), Askew, Bulman and Cavendish. The MS also contains thoroughbass instructions in verse (? by Ferdinando Gunther) for theorbo, c1680 (ff.50, 135–54v). Editions: M. Kanazawa, ed. (1967), nos.21, 25, 29; D. Poulton and B. Lam, eds. (1974), nos.9, 10, 72, 76, 78; *Monuments of Music and Music Literature in Facsimile*, 3rd ser., ii (New York, 1974). Literature: D. Lumsden (1955), i, 167 *Washington, Folger Shakespeare Library, V.b.280 (olim 1610.1): the so-called 'Dowland' Lutebook (c1600)*. 136 ff. (54 blank and some torn out); 44 complete pieces: 5 pavans ('Leveche', 'Lacrimae', 'Delight', etc.), 6 galliards ('Lord of Oxford', 'Battel', 'Frogg', etc.), a 'passinmeser' pavan–galliard, 4 almans ('Mrs. Clifton's' [? in Dowland's hand], 'My Lady Hunsdons', etc.), 'Cobbler's Jig', 'Zouch's March', 7 courantes and a volta, 11 English tunes and variation sets ('Mall Syms', 'Robin is to the greenwood gone', 'What if a day', 'Paul's Wharf', 'The voice', etc.), and 6 duets and consort parts (including 'Green slivis'). The MS contains attributions to Dowland (10), Robert and John Johnson (6) and Allison. Dowland's autograph appears on ff.11v, 12v, 14, 16, 22v (incl. the tablature; facs. in *EMc*, iii, 1975, 117). Editions: B. Jeffery, ed. (1968) [3 facs. and transcrs.]; D. Poulton and B. Lam, eds. (1974), nos.23a, 39, 42, 48a, 53, 55, 66 and 79. Literature: R. Newton (1938–9) [incl. facs.]; J.M. Ward: 'The So-called "Dowland Lute Book"', *JLSA*, ix (1976), 5–29 *Robinson, Thomas: The Schoole of Musicke* (London: Thomas East,

1603/R) (RISM, R1800). 28 ff.; a lute method with instructions on reading tablature, singing, right- and left-hand fingering, tuning, with 4 psalm tunes for voice and lute and 34 pieces (6 duets) for 7-course lute: Spanish pavan, 5 galliards, 2 almans, 13 toys and giges, 9 variation sets and arrangements ('Go from my window', 'Row well, you mariners', 'Bonny sweet' etc.), 3 grounds and a fantasia. Edition: D. Lumsden, ed.: *Thomas Robinson: The Schoole of Musicke*, CM, *Corpus des Luthistes français* (1971). Literature: D. Lumsden (1955), i, 296Dowland, Robert, ed.: *A Musically Banquet ... collected out of the Best Authors in English, French, Spanish, and Italian* (London: printed for T. Adams, 1610) (RISM 1610²⁰). 23 ff.; 21 pieces by Dowland (4), Caccini (2), Bacheler, Hales, Holborne, Martin, Melli and Tessier. Editions: EL, 2nd ser., xx; F.W. Sternfeld, ed. (1967–71), iv/19. Literature: Anon.: 'Robert Dowland's *Musically Banquet* (1610)', *MA*, i (1909–10), 45–55 [incl. 4 transcrs.]; D. Poulton (1972), 314–17Dowland, Robert, ed.: *Varietie of Lute-lessons* (London: T. Adams, 1610/R) (RISM 1610²³). 36 ff.; 42 compositions for 9-course lute with 2 diapasons, grouped 7 pieces per genre: fantasias by Cato, 'Knight of the Lute' [?Lorenzini], Reys, Lorenzini, Huet; pavans by Moritz, Landgrave of Hesse, Holborne, Morley; galliards; almans ('maskes'); courantes by Saman (2), Ballard and Perrichon; and voltes. Other composers include John Dowland (7), Bacheler (2), Robert Dowland (2), Alfonso Ferrabosco (2), Guilford and Smith. The print includes a translation of Jean-Baptiste Besard's instructions on lute playing (Cologne, 1603) with 'Necessarie observations' by John Dowland (ed. W. Nagel, *MMg*, xxiii, 1901, 145–62). Editions: E. Hunt, ed.: *Varietie of Lute-lessons* (London, 1956) [transcrs.]; D. Poulton and B. Lam, eds. (1974), nos.1a, 14a, 40, 41, 42a, 43a, 44a, 45 and 47. Literature: D. Lumsden (1955), 303; D. Poulton (2/1982), 109–12, 387–90 [quotes from instructions for tuning and fretting]Dowland, John: *A Pilgrimes Solace* (London: M. Lowne, J. Browne, T. Snodham, 1613/R) (RISM D3486). 24 ff.; 21 ayres in 4 parts with lute and a galliard on *Lachrymae* for lute solo. Editions: EL, 1st ser., xii, xiv; F.W. Sternfeld, ed. (1967–71), iv/18; MB, vi (2/1963). Literature: D. Poulton (2/1982), 287–320Tailour, Robert: *Sacred Hymns* (London: T. Snodham, 1615) (RISM T54). 136 pp.; 50 psalms in 5 parts with lute and viol.Mason, George, and Earsden, John: *The Ayres that were Sung and Played, at Brougham Castle in Westmerland, in the Kings Entertainment: given by the Right Honourable the Earle of Cumberland* (London: T. Snodham, 1618/R) (RISM M1256). 10 ff.; 10 ayres and dances. Editions: EL, 2nd ser., xviii; F.W. Sternfeld, ed. (1967–71), viii/31. Literature: U. Olshausen (1963), 285–6, appx 27Cambridge, King's College Library, Rowe 2: *the Turpyn Book of Lute-songs* (copied c1600–25). 21 ff.; 13 ayres by Dowland (3), Hales, Jones, Morley and Parsons. Editions: R. Rastall, ed.: *Early Music in Facsimile*, ii (Leeds, 1973); R. Rastall, ed.: *The Turpyn Book* (Kilkenny, 1973). Literature: P. Oboussier: 'Turpyn's Book of Lute-Songs', *ML*, xxxiv (1953), 145–9; U. Olshausen (1963), 260London, British Library, Add.15117: *Swarland Book* (fig.6). 23 ff.; 34 ayres and sacred songs by John Dowland (4), Byrd (3), Leighton (2), Morley (2), Robert Dowland, Ferrabosco, Hume, Jones, Parsons and Tallis. Edition: E.B. Jorgens, ed.: *British Library Manuscripts*, i (New York, 1986). Literature: P. Seng: 'The Earliest Known Music for Desdemona's "Willow Song"', *Shakespeare Quarterly*, ix (1958), 419–22; M. Joiner: 'A Song in "Damon and Pithias"', *ML*, xlix (1968), 98–100; M. Joiner: 'British Museum Add. MS 15117: an Index, Commentary

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Cambridge, Fitzwilliam Museum, Mus.689: Lute Book [of Lord Herbert of Cherbury] containing Divers Selected Lessons of Excellent Authors in Severall Cuntreys (c1619–40). 94 ff.; 248 compositions grouped roughly by key (g/d, f/F, E♭, B♭, b, c/C, a, A, f): 94 preludes, fantasias and a fugue, 24 pavans, 7 galliards, 2 almans, 76 courantes, 3 sarabandes, 17 voltes, a ballet and a chaconne, and other pieces ('Pseume 5', 'Ehi', 'Sussana ung jour', 'angelica', etc.) by Reys (31), Gaultier (21), Bacheler (20), Cato (13), Despont (12), du Gast 'Gentilhomme Provençal' (10) Perrichon (10), Herbert (9), Belleville (8), Holborne, Polonois [?Reys] (8), Saman (8), Heart (5), Johnson (5), Ballard (4), Sweelinck (4), Bataille (3), Dowland (3), Rosseter (3), Cavalier (2), Courroy (2), Lorenzini (2), Bocquet, Coprario, Ferrabosco, Harding, L'Enclos and L'Espin. Editions: A Souris, M. Rollin and others, eds.: *Oeuvres de Chancy, Bouvier, Belleville, Dubuisson, Chevalier*, CM, *Corpus des luthistes français* (1967) [6 pieces]; *Oeuvres des Bocquet*, *ibid.* (1972) [1 piece]; *Oeuvres de Vaumesnil, Perrichon, Raël, Montbuysson, La Grotte, Saman, La Barre*, *ibid.* (1974) [9 pieces]; M. Kanazawa, ed. (1967), nos.15, 16; F. Noske, ed.: *J.P. Sweelinck: Opera omnia, editio altera, i/3* (Amsterdam, 1968) [4 transcrs. and a facs.]; complete vol. (Geneva, forthcoming). Literature: T. Dart: 'Lord Herbert of Cherbury's Lute-Book', *ML*, xxxviii (1957), 136–48; F. Noske: 'Luitcomposities van J.P. Sweelinck', *Orgaan van de Koninklijke Nederlandsche toonkunstenaars-vereeniging*, xii (1957), 46–8; F. Noske: 'Remarques sur les luthistes des Pays-Bas (1580–1620)', *Le luth et sa musique: Neuilly-sur-Seine 1957*, 179–92; C. Price: 'An Organizational Peculiarity of Lord Herbert of Cherbury's Lute Book', *LSJ*, ix (1969), 3–27; P. Poźniak: 'Wersja kameralna i lutniowa jednej z fantazji Diomesesa Catona', *Muzyka*, xiii (1968), 79–82 [incl. transcr.]; P. Późniak: 'Utwory polskich lutnistów w rękopisie lorda Herbaerta of Cherbury', *Z dziejow muzyki polskiej*, xv (1971), 27–40 [incl. transcrs.] B. Cockburn: *The Music of Cuthbert Hely in Cambridge, Fitzwilliam, MS 659* (diss., U. of Arizona, 1988) [incl. complete transcription of the Hely pieces]; J. Craig-McFeely: 'A Can of Worms: Lord Herbert of Cherbury's Lute Book', *The Lute*, xxxi (1991), 20–35
London, Royal Academy of Music, MS.604 (formerly part of the private collection of Robert Spencer): the Burwell Lute Tutor (copied c1660–72, perhaps by John Rogers). 92 pp.; instructions prepared for Mary Burwell Walpole on the French style of lute playing, with many short examples and exercises, and 11 complete pieces by Dubut, Ennemond Gaultier, Jacques Gautier, Mercure, Pinel and Vincent. Edition: T. Dart: 'Miss Mary Burwell's Instruction Book for the Lute', *GSJ*, xi (1958), 3–62 [part edn of text, with musical examples in tablature and transcr.]. Reproductions of *EMc*, i (1974) [with introduction by R. Spencer]. Literature: F. Rosse: 'Studio introduttivo sul Burwell Lute Tutor', *Il Fronimo*, xlix (1984), 20–34; l (1985), 53–84
Manchester, John Rylands Library: the Crawford Lutebook (on loan from the Earl of Crawford and Balcarres). 200 pp. (63 blank); c230 pieces: mostly Scottish songs, many set several times ('Celia is my foe', 'I love my love in secret', 'Willie winks', 'Greensleeves', 'I was but a furlong from Edinburgh', 'Scots measure', 'Tweedsyde', 'Sugar candie', 'The Lady Errols delight', 'Greene grow the rushes', 'Over the moor to Maggie', 'Buckingham', 'John come kiss me now', etc.), and c30 dances of French origin (minuets, sarabandes, canaries, etc.) with attributions to Gallot (12), Morton (5), Gaultier (2) and

Mercure. The songs have many attributions to John Morrison (or Jean Mores), David Gieves, John Red, Lesslie, John McLachland and McLaughlen, and often appear to have been arranged by 'Mr. Beck' and his daughter, who also included many of their own pieces. Literature: M. Spring (1987); M. Spring: 'The Balcarres Ms', *The Lute*, xxxii (1992), 2–45

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Sources of lute music, §7: English lute music

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- J.M. Ward:** 'Music for "A Handefull of pleasant Delites"', *JAMS*, x (1957), 151–80
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- U. Olshausen:** *Das lautenbegleitete Sololied in England um 1600* (Frankfurt, 1963)
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- D. Greer:** 'Campion the Musician', *LSJ*, ix (1967), 7–16
- M. Kanazawa, ed.:** *The Complete Works of Anthony Holborne*, HPM, i (1967)
- J.M. Ward:** 'Apropos *The British Broadside Ballad and its Music*', *JAMS*, xx (1967), 28–86
- D. Greer:** 'The Part-Songs of the English Lutenists', *PRMA*, xciv (1967–8), 97–110
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Sources of lute music

8. French sources, 1600–99.

When the publication of lute music resumed in France after a 30-year lapse due to religious strife, the nature of the repertory had been considerably transformed: in the books of Antoine Francisque (1600) and Robert Ballard (1611–14) intabulations of vocal works are virtually absent, preludes and fantasias are distinct types, and the new court dances predominate, especially the ballet, branle, volte, entrée and the most frequently encountered dance of the epoch, the courante. The anthologies published by Ballard's son, Pierre (1623–38), provide a good cross-section of first-generation composers (the only notable omissions are Bocquet and Ennemond Gaultier); these are the first printed sources to employ the *accords nouveaux*, a proliferation of (ultimately 28) different tunings, all stressing the interval of a 3rd between courses: *G-c-f-a-c'-f'*; *G-c-f-a* $\left[\begin{array}{c} \text{c}' \\ \text{e}' \end{array} \right]$; *G-c-f-a* $\left[\begin{array}{c} \text{c}' \\ \text{e}' \end{array} \right]$, etc. (see Schulze-Kurz, 1990). (The *air de cour* repertory, for the most part by a separate group of composers, retained the Renaissance tuning in 4ths.) To accommodate the many tunings the sources segregate pieces by tuning and/or key into suite-like *ordres*: non-metrical prelude, allemandes, courantes and sarabandes, with less common genres (when they occur) clustered at the end (chaconnes, arrangements, *folies* d'Espagne, gavottes, etc.). After mid-century the tunings became stabilized in the 'Baroque' or standard D minor tuning: *A-d-f-a-d'-f'*.

A generation of composers active at this time has been called a 'Parisian school', and its works exerted practically unchallenged international domination. Headed by Denis Gaultier, the school included dynastic families of salon lutenists including the Pinels, Dubuts, Gallots and various Gautiers or Gaultiers, creating some still unresolved problems of attribution in the sources. The core of dances is further expanded with the regular inclusion of giges and bourrées, and most of the sources show a profusion of literary, allegorical and depictive titles describing the alleged affective contents of the pieces; *tombeaux* (some for deceased lutenists) appear so regularly that they become a separate genre in their own right.

Most prints (and some manuscripts as well) have extensive listings and descriptions of the many *agréments* with which the pieces abound, and it is not unusual to encounter as many different versions of a piece as there are sources for it: block chords in one version may elsewhere be broken up in *style brisé* (in essence a decorative device), different ornaments may be applied, rhythmic displacement (such as *notes inégales*) may occur, and a piece may even be rewritten in another key, tuning or mode. This style much influenced the French *clavicinistes* (see Ledbetter, 1987).

A convenient terminus for middle-generation sources is the publication in 1670 of Denis Gaultier's music, towards the end of his career, thus foreshadowing the retrospective character of many succeeding sources, to which only Mouton and Gallot le jeune made significant contributions. Of the seven extant printed sources of the last third of the century, three are thoroughbass methods for lute or theorbo and a fourth is *en musique* – in normal notation. During the 1680s a vogue at court for the easily strummed guitar with its fashionable bucolic associations dealt French lute music a fatal blow, so telling that after 1700 virtually no lute sources of French provenance are known.

The French 17th-century solo repertory consists of some 50 manuscripts (many on manuscript paper printed by the Ballard firm) and 20 prints, and about 15 sources for the *air de cour*.

Francisque, Antoine: *Le trésor d'Orphée* (Paris: heirs of Robert Ballard and Pierre Ballard, 1600/R). 32 ff.; 69 pieces for 8-course lute with 1 diapason: 6 preludes and fantasias, 3 passamezzos and 3 pavaues, 3 galliards, 26 branles and a gavotte, 13 courantes, 12 voltes, and a ballett. Edition: H. Quittard, ed.: *Le trésor de Orphée* (Paris, 1906). Literature: L. de La Laurencie: 'Les luthistes Charles Bocquet, Antoine Francisque et J.-B. Besard', *RdM*, x (1926), 69–77, 126–33; L. Lesca: 'Antoine Francisque, joueur de luth et compositeur', *Musique ancienne*, xix (1985), 45–56 *Aix-en-Provence, Bibliothèque Méjanes, 147(203)-R312: Manuscrit Reynaud*. Ff.1–95 (copied c1600–20): 95 airs by Le Roy, Tessier, Bataille and others in Italian tablature with voice in mensural notation; ff.98–116v (copied c1650–60): 73 pieces for lute (3 with 'contrepartie' for a second lute) grouped according to tuning by Denis and Ennemond Gaultier (26), Pinel (5), Bocquet (2), Dubut (2), La Pierre, Lully (arr. by Troughé) (2), Bernace and Gayte. Edition: A. Souris, M. Rollin and others, eds.: *Oeuvres du vieux Gautier*, CM, *Corpus des luthistes français* (1966) [8 pieces]. Literature: A. Verchaly: *Le 'Livre des vers du luth' (manuscrit d'Aix-en-Provence)* (Aix-en-Provence, 1958) *Airs de différents auteurs mis en tablature de luth, [premier]–sixiesme livre*, ed. G. Bataille (Paris: Pierre Ballard, 1608–15/R). 6 vols.; 410 airs by Guédron (56), Bataille (36), Boesset (14), Vincent (12) and others. *Septiesme–huictiesme livre*, ed. P. Ballard (Paris, 1617–18). 2 vols.; 113 airs and psalms by Guédron (20), Boesset (15), Grand-Rue (14), Vincent (11) and others. *Neufiesme–seiziesme livre*, ed. A. Boesset (Paris, 1620–43). 8 vols.; 207 airs by Boesset (148), Guédron (19), Richard (6), J.B. Boesset (4), Auget (3) and Bataille (3). Editions: P. Warlock, ed.: *French Ayres from Gabriel Bataille's Airs de différents auteurs* (Oxford, 1926); A. Verchaly, ed.: *Airs de cour pour voix et luth (1603–1643)* (Paris, 1961); *Monuments of Music and Music Literature in Facsimile*, 1st ser., xxxiii [books i–vi]. Literature: T. Gérold: *L'art du chant en France au 17ème*

siècle (Strasbourg, 1921/R); P. Alderman: *Anthoine Boesset and the 'Air de cour'* (diss., U. of Southern California, 1946); A. Verchaly: 'Gabriel Bataille et son oeuvre personnelle pour chant de luth', *RdM*, xxvi (1947), 1–24; A. Verchaly: *Chansons et airs de cour* (Paris, 1954) *Haslemere, Dolmetsch Library, II.B.1* (olim library of Max Kalbeck, Vienna): lutebook of Austrian origin (c1620). 287 ff.; c306 pieces (8 à corde avalée; a few in Italian tablature), grouped roughly by genre and key: 12 intradas, 4 fantasias, a capriccio and 'fuga seu passagio'; 112 courantes and 6 sarabandes; 8 pavans, 36 galliards, 27 passamezzos (10 with saltarellos); 9 allemandes, 32 ballets, 38 voltes, 15 *bergamasche*, a 'taned polski', follie and canaries; 9 intabulations of napolitane (3 by Vecchi), and 13 miscellaneous pieces with fanciful titles ('La testament', 'La Poulnoise', 'La Gaymbarde', 'La Matrizinie', etc.). The few composer attributions include Besard (14), Ballard (12), M.A. Galilei (11), L'Espin (9), Vallet (8), Gaultier (7), Bocquet (5), La Grotte (4), Pietro Paolo Melli (4), Perrichon (3), 'B' (2), Guèdon de Presles (2), Lorenzini (2), Mercurius (2), Mesangeau (2), Reys (3), 'Augustin', 'Baro di colon', La Barre, Louys de Moy, Montbuisson and 'VE'. (This scribe also copied *CZ-Pnm*, Ms.IV.G.18.) This is the MS from which W. Tappert copied 26 pieces (his copy is at *D-Bsb* Mus.Ms.40165). The original was never in that library: see W. Rave, p.44, and L. Liepmannsohn: *Katalog 137* (Berlin, 1899), 28. Edition: A. Souris, M. Rollin and others, eds.: *Oeuvres de René Mesangeau*, CM, *Corpus des luthistes français* (1971) [2 pieces, after the Berlin copy]. Literature: W. Rave (1972), 44 Ballard, Pierre, ed.: *Tableture de luth de differens auteurs sur les accords nouveaux* (Paris, 1631) (RISM 1631⁶), 78pp.; works by Bouvier (20), Chevalier (14), Dufaut (13), Chancy (12), Mesangeau (12), Robert Ballard (7; fig.7), Belleville (6), and Du Buisson (2), grouped by composer, tuning and key, into pseudo-suites: prelude (or recherche or intrada), allemandes, courantes (usually several), sarabandes and settings of *timbres*.

Paris, Bibliothèque du Centre National de la Recherche Scientifique: MS dated 1632 belonging to Bullen Reymes, an English student of René Mesangeau, and partially in Mesangeau's hand (see Goy, 1988–9, p.190). 74 ff.; c125 pieces (and some fragments), most without title or attribution, but including works by Mesangeau (10), Merville (6), John la Flalle (4 pieces played 'in the Queens maske on his harp') and 'Go' (?Gaultier, 3 preludes). Many pieces omit use of the first course; right-hand finger indications and *tenue* signs are carefully shown. Another Mesangeau autograph is at *US-Cn*, Ms Case 7.Q.5. Edition: A. Souris, M. Rollin and others, eds.: *Oeuvres de René Mesangeau*, CM, *Corpus des luthistes français* (1971). Literature: M. Rollin: 'A propos du manuscrit d'un élève de Mesangeau', *ibid.*, pp.xvii–xx; W. Rave (1972), 109–14 Ballard, Pierre, ed.: *Tableture de luth de differents autheurs sur les accords nouveaux* (Paris, 1638) (RISM 1638⁷). 64 pp.; 41 pieces by Mesangeau (20), Dufaut (8), Bouvier (8) and Dubut (5), similarly arranged with a set of branles and 2 canaries. Editions: A. Souris, M. Rollin and others, eds. (1957–) [edns of all the pieces with information about the composers and their music]. Literature: W. Rave (1972), 101–03 Berlin, *Staatliche Museen (Kupferstichkabinett)*, *Hamilton 142* (olim 78.C.12): [Denis Gaultier]: *La rhétorique des dieux* (c1652). 260 pp.; the famous manuscripts prepared for Anne de Chambre with 56 pieces grouped by tonality into suites (prelude, pavane, allemande, courante, etc.), each group headed with an

engraving depicting the 'passions' associated with the mode. Many pieces have descriptive titles ('L'héroïque', 'Mars superbe', 'Allemande: Le tombeau de Blanrocher', etc.) and anecdotal commentaries about their expressive qualities. Some pieces are by Ennemond Gaultier. Tessier edition (1932) retains the order of *Rhétorique* but draws most of its pieces and facsimiles from the more ornate versions in Gaultier's *Pièces de luth* and *Livre de tablature* (Paris, 1666; c1672). Editions: O. Fleischer: 'Denis Gaultier', *VMw*, ii (1886), 1–181 [edn with some other pieces; see also W. Tappert: 'Zur Geschichte der französischen Lauten-Tabulatur', *Allgemeine deutsche Musikzeitung* (1886), no.23, p.140]; A. Tessier, ed. (1932) [facts. and transcrs., most after other sources]; A. Souris, M. Rollin and others, eds.: *Oeuvres du vieux Gaultier*, CM, *Corpus des luthistes français* (1966) [7 pieces]; GMB, no.215; HAM, ii, no.211; D. Buch, ed.: *Denis Gaultier: La rhétorique des dieux* (Madison, WI, 1990). Facsimiles: *MGG1*, iv, pl.60 (facing 1442), 1471–2; viii, pl.16 (facing 362). Literature: M. Brenet (1899), 67–9; M. Brenet: 'Les tombeaux en musique', *RHCM*, iii (1903), 568–75, 631–8; A. Tessier: 'Ennemond Gaultier, sieur de Nève', *Mélanges de musicologie offerts à M. Lionel de La Laurencie* (Paris, 1933), 97–106; E.W. Häfner: *Die Lautenstücke des Denis Gaultier* (diss., U. of Freiburg, 1939); W. Rave (1972), 175; D. Buch: *La rhétorique des dieux: a Critical Study of Text, Illustrations and Musical Style* (diss., Northwestern U., 1983); C. Goldberg: 'Appolon orateur', *Musik in Antike und Neuzeit*, ed. M. van Albrecht and W. Schubert (Frankfurt, 1987), 67–76; A. Schlegel: 'Bemerkungen zur Rhétorique des Dieux', *Gitarre & Laute*, xi/1 (1989), 15–22; xi/2 (1989), 12–23; xi/4 (1989), 27–32; D. Buch: 'The Coordination of Text, Illustration, and Music in Seventeenth-Century Manuscript: La rhétorique des dieux', *Imago musicale*, vi (1989), 39–81; D. Buch: 'On Dating the Lute Music in "La rhétorique des dieux": New Evidence from Watermarks', *JLSA*, xxv (1992), 25–37; F.-P. Goy: 'Antiquité et Musique ... "la rhétorique des Dieux"', *Bulletin de l'Association Guillaume Budé* (Oct 1995, 263–76; A. Schlegel: 'Was ich dank der Rhétorique des Dieux lernen konnte', *Die Laute*, i (1997), 45–83; Gallot, Jacques: *Pièces de luth, composées sur differens modes ... avec les folies d'Espagne, enrichies de plusieurs beaux couplets* (Paris: H. Bonneüil, c1673–5/R). Copies are at *CZ-Pu* and *US-Wc*; a copy in *F-Pc* contains just the title-page, the contents being Mouton's *Livre*, i. 77 pp.; 34 pieces, 16 in f¹ ('ton de la chèvre') and 18 in a (comprising 3 suites and the folies d'Espagne); most pieces have fanciful titles, 'Gigue la grande virago', 'Allemande la belle Lucrece', 'Gavotte la dauphine', 'Menüet la cigale' – the first gavottes and minuets to appear in printed sources. The book contains 16 'reigles' for performance, ornaments and left- and right-hand technique. Gallot promised a second livre that has not survived, although pieces for (or from) such a book may be in *D-LEm* II.6.14. Transcription: *F-Pc* Rés.1605 (20) by H. Quittard. Literature: W. Tappert: 'Die Minuita – kein Menuett', *MMg*, xxxiii (1901), 93–5; O. Chilesotti: 'L'evoluzione nella scrittura dei suoni musicali', *RMI*, viii (1901), 123–6 [1 piece with tablature]; O. Chilesotti: *EMDC*, I/ii (1914), 675 [1 piece with tablature]; L. de La Laurencie (1928/R), 110–12; M. Rollin: *Revue des études du XVIIe siècle*, nos.21–2 (1954), 463–79; H. Radke: 'Bemerkungen zur Lautenistenfamilie Gallot', *Mf*, xiii (1960), 51–5; C. Callahan: *Jacques Gallot's 'Pièces de luth': a Style Study and Critical Edition* (diss., Ohio State U., 1963); W. Rave (1972), 246–8, 409–13; New York, Pierpont Morgan Library, *Morgan 17524* (c1677–83/R) 1997 with

preface by C. Chauvel). 98 ff.; 34 pieces by Hurel, including suites in c, F, C, B \flat and a, each with 1 or 2 preludes, and other miscellaneous dances, etc. (7 preludes, 2 allemandes, 8 courantes, 3 menuets de Poitou, 4 gavottes (1 'pour Mademoiselle de Lionne'), a gigue, 6 sarabandes ('Boulonoise', etc.), 'Les pellerins', a chaconne 'pour Mademoiselle de la Balme'). The MS is copied (? by a professional hand) on paper printed by Robert Ballard. Literature: J.B. Holland: 'Notes on a Lute Manuscript in the Pierpont Morgan Library', *AcM*, xxxiv (1962), 191–4 [incl. facs.]; J.B. Holland: 'The Pierpont Morgan Lute Manuscript: a Stylistic Survey', *AcM*, xxxiv (1964), 1–18 [see also H. Radke: 'Wodurch unterscheiden sich Laute und Theorbe?', *AcM*, xxxvii (1965), 73–4] Perrine: *Pièces de luth en musique avec des regles pour les toucher parfaitement sur le luth et sur le clavessin* (Paris, c1680/R) (RISM [1680⁶]; RISM P1462). 72 pp.; 22 pieces in keyboard notation by Denis Gaultier (15) and Ennemond Gaultier (7) transcribed from the *Pièces* (c1670) and arranged in 3 suites: allemande (or fantasia), gigue, courantes, canaries (gigue or sarabande). Edition: A. Souris, M. Rollin and others, eds.: *Oeuvres du vieux Gaultier* [6 transcrs.]. Literature: O. Fleischer: 'Denis Gaultier', *VMw*, ii (1886), 1–180 [with 2 transcrs. in appx]; H. Sommer: *Lautentraktate des 16. und 17. Jahrhunderts in Rahmen der deutschen und französischen Lautentabulaturen* (diss., U. of Berlin, 1923), 97 Paris, *Bibliothèque Nationale*, Rés.823 (olim 22342): *Recueil des plus belles pieces de lut des meilleurs maitres, sur les 14 modes de la musique, savoir sept en bemol, & sept en becare* (copied c1690 by René Milleran, a pupil of Mouton and La Baule, and translator at the court of Louis XIV; R1977 with preface by F. Lesure). 120 pp.; 98 pieces copied in diverse colours for 6–11 course lute, some gathered into suites with tombeaux as second movements, by Mouton (26), V. Gaultier (26), Dupré d'Angleterre (4), Emond (4), Antoine Gallot (4), Jacques Gallot (3), Bocquet, Dufaut Delaunay, Hubert, Mercure, Pasch and La Baule, including the usual dances, a 'balet polonais', passacaille, brunettes arranged by Mouton ('Le gris de lin', 'Le Cardinalle Revenir', 'Les tricotins', etc.), and 8 pieces from Lully operas produced between 1659 and 1681, and arranged by Mouton. The MS is organized by key (c, C, d, D ... b, B) and contains a valuable list of important lutenist composers of the time: Mouton, Ennemond Gaultier, Denis Gaultier, Jacques Gaultier, 'Gallot frères', Gallot le jeune, Dufaut, Bocquet, 'Dubut le père et les deux fils', Mesangeau, Jasseve, Merville, Blanc Rocher (Charles Fleury), 'Mrs Pinels', Emond, Vignon, Le Fevre, 'De Launay le père', Porion, Jacquesson, d'Espon, 'Bechon les deux frères', Caron, La Baule, Solerat, Bourgsaisi, Dupré d'Angleterre, Valentin Strobel (ii), Niver, Raveneau, Berens, Chevalier, Esaias Reusner (ii), Otto, Eards, Gumprecht and Jakob Kremberg. Literature: M. Brenet (1899), 64; K. Koletschka: 'E. Reussner der Jüngerer', *SMw*, vii (1928), 18–45; W. Rave (1972), 264–70 *Nelahozeves, Lobkowitz Study Centre. II.Kk 80* (olim Prague, *Hudební Oddělení, Universitní Knihovny*). 140 pp.; 58 pieces, grouped by key (c, C, a, A, g, b, G) into suites, some with tombeaux as second movement and ending with chaconnes. MS perhaps copied by Charles Mouton for Ferdinand August Lobkowitz (1655–1715; see Rave, p.323). It complements items in Mouton's extant *Pièces* (Paris, c1695): 17 movements are by Denis Gaultier, embellished in the style of Mouton (10 also have *doubles* by Mouton). Other pieces by Mouton (35) and Ennemond Gaultier (7) include a 'sarabande en rondeau', passacaille,

menuet, 'Sarabande Richelieu' and 'L'oraison de Mr. Gautier par Mouton'.
Edition: A. Tessier, ed. (1932), nos.91–5 and pp.127–31 [7 pieces with 5
facs.; incorrectly cited as II.Kk 82]. Literature: W. Rave (1972), 316; J.
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Sources of lute music, §8: French sources 1600–99

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Illinois, 1972) [incl. concordances for about 60 prints and MSS]
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U. of Tübingen, 1981)
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Sources of lute music

9. Central European sources after c1650.

Although dominated from the mid-century until about 1710 by the Parisian Gautier school, Central European sources of the later 17th century display a greater fondness for assembling pieces (sometimes from works of different composers) into suites or partitas, and give more meticulous attention to indications of *notes inégales*, *style brisé* and ornamentation. An important circle of lutenists (including the Strobels and Gumprecht) was active at Strasbourg, and works of the prolific and influential Breslau lutenist Esaias Reusner (ii), were also widely disseminated. They include over 100 chorale settings in *style brisé* (c1677) and three prints (1667–76) that contain many extended ‘parties’ (or suites) regularly combining Italian genres (sonatas, paduanas, arias, toccatas, etc.) with the French core of non-metrical prelude, allemande, courante and sarabande.

While the lute was falling into obsolescence elsewhere, the appearance at the end of the century of a circle of Austro-Bohemian lutenist composers provided a renewed vigour that was to keep the lute as a solo instrument flourishing in Central Europe for nearly a century. The most representative composers of this ‘school’ include the Belgian-born Jacques de Saint-Luc, Jan Antonín Losy, Hinterleithner, Eckstein, Radolt, Ginter and Bohr von Bohrenfels, many of whom were patronized by Eugen of Savoy in Vienna and Philipp Hyacinth Lobkowitz (the Lobkowitz library, now again in Nelahozeves after having been in Prague, contains many manuscripts of pieces by these composers as well as some important manuscripts of music by the Parisian Gautier circle).

Since many Austro-Bohemian composers were guitar players as well, the school’s newly evolved *galant* style naturally assimilated guitar *rasgueado* and the cantabile of Italian-dominated court opera into the earlier French fashions of play. A popular medium was the ‘Lauthen-Concert’ (violin and cello intermittently double the lute to produce pseudo-concertato effects) and many such works are cast in extended suites with as many as 11 movements including the usual French core, many minuets (by far the most frequently encountered dance; some are canonic) and locally favoured types (retiradas, arias, trezzas, toccatas, Tyrolian paysannas and Bohemian murkys and dumky). Echo pieces, carillons (campanellas) and pastorellas are so widely diffused through the sources that they become genres in their own right, reflecting an insatiable fascination with programmatic titles that reaches a manneristic plateau with Saint-Luc’s pieces named after royal proclamations, sieges and naval engagements, many inspired by contemporary events. Some *tombeaux* are in the form of miniature suites – one by Gebel closes with an intense movement entitled ‘Les roupies’.

Although the Austrians Lauffensteiner and Weichenberger are represented in most sources from the 1720s, the central tradition passed to north German lutenists, many trained in Breslau or Leipzig. The lute was especially cultivated at Mainz, Dresden (where the calichon was a popular instrument of amateurs) and Bayreuth, and eastern European sources include manuscripts prepared in or for monasteries at Grüssau, Kremsmünster, Göttweig and Rajhrad, among them the lutebooks of Gelinek and Kniebandl. The most widely disseminated works at the mid-century were by Baron, author of an important treatise (1727) on the history and technique of the lute, Falckenhagen, whose many chorale settings,

concertos and sonatas were engraved by the Nuremberg lutenist and publisher J.U. Haffner, and the prolific S.L. Weiss, the greatest master of the age. In addition to some 80 original sonatas and concertos for lute, Weiss is also thought to have made many lute arrangements of opera arias and keyboard sonatas by his Dresden colleague Hasse. (Of J.S. Bach's pupils, the London immigrant Straube composed sonatas (Leipzig, 1746) that stand among the finest of the time.)

During the second half of the 18th century, the lute was increasingly employed as an ensemble instrument in solo concertos, quartets, trios and duos, of which especially large and important collections containing works by Baron, Kühnel, Pichler, Weiss, Toeschi, Hagen, Kleinknecht, Kohaut, Haydn, Kropffgans, Arne, and others are at libraries in Augsburg (*D-As*), Salzburg (*A-Smi*) and Brussels (*B-Br*). Continuing interest in the lute is manifest in Breitkopf prints devoted to Seidel (1757, issued to initiate Breitkopf's new typeface for lute tablature), Beyer's Gellert odes (1760) and Kohaut's divertimentos for lute and strings (1761), as well as the large numbers of works for lute listed in the catalogues of manuscript music available upon demand from the Leipzig firm. Some of these manuscripts survive in *B-Br* and *D-Bsb* (see Breitkopf und Härtel, 1836, and Brook, 1966). Among the last significant works for lute are the sonatas with violin or with viola (c1791) by F.W. Rust and the beautiful duo by Naumann arranged for lute and glass harmonica by J.A.F. Weiss. Lost is a quartet for lute and strings by J.F. Reichardt, composed for his father, one of the last lutenists.

Extant from the period 1650 to 1799 are about 145 manuscript and 40 printed Central European sources.

Strobel, Valentin (ii): *Concert mit einem Mandor und drei Lauthen, wie auch vier Lauthen, samt dessus und bassus* (Strasbourg: F. Sporn, 1648); *Concerten mit vier Lauthen, samt Dessus und Bassus, anderer Theil* (Strasbourg, 1651); *Zwey Symphonie mit drei Lauthen und einem Mandor, auch mit vier Lauthen, samt Bassus und Dessus* (Strasbourg, 1654); *Concerten mit zwey Angeliquen und Theorbe, samt Dessus und Bassus* (Strasbourg, 1668). These prints, listed in the Frankfurter Mess-Katalogen, appear not to have survived. *Rostock, Universitätsbibliothek, Mus. saec. XVII. 18.54*. 402 pp.; 358 pieces for 11- and 12-course lute (mostly in d tuning), copied in Württemberg, grouped according to tuning and key; one of the central sources of the century, with few conflicting attributions and a reasonable number of unica. The MS (c1660–70, ? or later) contains works by Pinel (39), Denis and Ennemond Gaultier (39), Dufaut (34), Dubut (28), Vincent (28), Mereville (19), Bechon (28), Mercure (6), Denis Gaultier (9), Gumprecht (21), Mesangeau (4), Strobel (11), Einmont (2), Blancrocher (Charles Fleury), NeuWert, Pierre Gautier (i), Jacques Gautier, Havernikkel, Henri, Montrovil, Villiers and 'N.W.' (NeuWert?); throughout the MS are scattered intabulations from Albert's *Arien* (1640–42) and from Strobel's *Melodien* (1656), chorales and several Polish dances. Edition: A. Souris, M. Rollin and others, eds.: *Oeuvres de Dufaut*, CM, *Corpus des luthistes français* (1965) [2 pieces]. Facsimile: K.-P. Koch, ed.: *Französische Tänze und Arien* (Leipzig, 1983). Literature: H.-P. Kosack (1935), 53–4, 90 only; W. Rave (1972), 215–27 *Rochester (NY), Sibley Music Library, Eastman School of Music, ML 96 L973* (vault); (lute

and mandora MS, copied in Saxony, c1665; ex-P. Nettl). 38 ff.; 38 pieces for 5-string mandora and 50 for the lute. The lute pieces (some of which are also in mandora versions) include unmeasured preludes, a fantasia, allemandes, correntes, gavottes, a 'sallomon', canary, chaconne, 'Clory', 'Boemica', 'Tambour', 'Buffons' and 3 arrangements German lieder and a French song. No attributions are given. Literature: A. Koczirz: 'Eine Gitarren- und Lautenhandschrift aus der zweiten Hälfte des 17. Jahrhunderts', *AMw*, viii (1926), 433–40 [incl. 15 transcrs.]; P. Nettl: 'Böhmische Tänze in Handschriften des 17. Jahrhunderts', *Beiträge zur böhmischen und mährischen Musikgeschichte* (Brno, 1927), 9–13 [1 transcr.] *Berlin, Staatsbibliothek: Preussischer Kulturbesitz, Mus.Ms.40264* (olim 20052; not lost): *Lautenbuch der Virginia Renata von Gehema* (copied c1670, but containing an earlier repertory). 198 pp.; 157 pieces gathered by tuning, and grouped by key: many arrangements of lieder by Greflinger, German psalms and chorales, preludes (sinfonias, a fuga, etc.), many Polish dances and the usual French dances, attributed to 'A.C.', Dufaut, Jeremias Erben (? Gehema's teacher; at least 30 pieces), 'N.F.', Gaultier, Gumprecht, 'S.L.', Mereville, Mesangeau, Pinel and 'V.S.' [?Strobel]. Facsimiles: J. Wolf (1927), no.51 [Polish dance]; complete vol. (Leipzig, 1984). Literature: Goy and others, ii (1994) *Berlin, Staatsbibliothek: Preussischer Kulturbesitz, Mus.Ms.40068* (olim Z 68) *Lautenbuch des Christian Francisci Co[mte] à Wolckenstein & Roddnegg, In Colleggio Parmensi A° 1656* (dated 20 Dec 1674 on last leaf). 81 ff.; 173 pieces (28 in Italian tablature, some notated without rhythm signs.) for 10-, 12- and 13-course lute. The Italian pieces (in Renaissance tuning) include intabulations of vocal music, some with underlaid text, Ruggieros, passamezzos and 'canzone francesi' with attributions to Eremita (3) and [?Pierre] Gautier. Includes instructions on playing the lute. The French repertory (mostly in d tuning) consists of the usual dances by Dufaut (10), Pinel (10), V. Gauteri (9), Wolckenstein (7), Dubut (6), Denis Gaultier (2), Gumprecht (2), Heart (2), Horny (2), Mercure (2), Strobel (2), Vincent (2), Losy, Louys de Moy, Lully and Pietro Paolo Melli. Editions: J. Wolf (1919), ii, 92; J. Wolf (1927), pl.26; A. Souris, M. Rollin and others, eds.: *Oeuvres de Dufaut*, CM, *Corpus des luthistes français* (1965) [17 transcrs.]; *Oeuvres du vieux Gautier*, *ibid.* (1966) [1 transcr.]. Literature: W. Rave (1972), 193–7 Bittner, Jacob: *Pièces de Lut, ... gravées par Gerard de Groos* (Nuremberg, 1682/R) (RISM B2760). iv + 108pp.; 57 pieces grouped into 10 suites: prelude, sarabande, courante, gigue (or chaconne or passacaille). Literature: W. Rave: *A Baroque Lute Tablature: Jacob Bittner, Pieces de Lut, 1682* (diss. U. of Illinois, 1966) *London, British Library, Sloane 2923: Lutebook of Engelbert Kämpfer* (dated 1683). 115 ff. (65 blank); 92 pieces in 2 sections: ff.3v–36: 6 suites by 'I.A.K' [?Kämpfer], 16 arrangements of sacred and secular German lieder, and 12 individual pieces, including attributions to Dufaut, Herzog Bernhard and ?Vignon; ff.101v–115: 22 pieces of French origin, including attributions to Gumprecht (6), Béthune (3), Pinel (3), Gaultier (2), Bocquet, Mercure, Merville and Vincent. References to Kämpfer's travels and remarks in Polish, German and Arabic are scattered throughout the volume. Literature: W. Rave (1972), 350–54 Kremberg, Jakob: *Musicalische Gemüths-Ergötzung, oder Arien, samt deren unterlegten hochdeutschen Gedichten ... welche also eingerichtet, dass sie entweder mit einer Stimme allein zu singen benebst dem General-Bass, oder aber zugleich und besonders auf der Lauthe,*

Angélique, Viola di Gamba und Chitarra können gespielt werden (Dresden: C. Mathesius, 1689) (RISM K2000; the D-Bsb copy is in PL-Kj). 46 pp.; 40 German arias (some with texts by Kremberg) with accompaniments for lute, angélique or guitar (in tablature) or basso continuo; a 20-folio appendix contains 6 3- to 6-movement sonatas for angélique and continuo, 2 each in the keys of a, d and g. The preface provides information on playing and tuning the instruments (quoted in Tappert, 1882, p.77); the agréments are written out in the tablatures. Editions: W. Tappert, ed. (1906), no.82 [3 versions of an aria with quasi-facs.]; J. Wolf (1919), ii, 128–9, 153 [facs. and transcrs. of the 4 varieties of tablature]. Literature: W. Tappert: ‘Zur Geschichte der Guitarre’, *MMg*, xiv (1882), 77–85; Klagenfurt, *Kärntner Landesarchiv, GV.Hs.5.5/37* (c1695; ex-Bibliothek Wieser). 92 ff. (18 blank); 65 pieces for 7-course lute with 4 diapasons, gathered into 7 suites, all anon., but in the style of Losy. The pieces include 30 minuets. Edition: J. Klima, ed.: *Fünf Partiten aus einem Kärntner Lautenbuch*, MAM, xvi (1965) [transcrs. with parallel tablature] Le Sage de Richée, Philipp Franz: *Cabinet der Lauten* (Breslau, 1695, 2/1735) (RISM L2054–5). 41 ff.; 98 pieces (preludes, allemandes, courantes (1 by Losy), sarabandes, giges, gavottes, minuets, bourrées, chaconnes, passacaglias, ouvertures, rondeaux in echo), grouped into 12 partitas for lute with 5 diapasons. 4-page instruction with information on tuning, fingering, ornamentation, etc. (see Eitner, p.13). Edition: H. Neemann, ed.: *Alte Meister der Laute*, iii (Berlin, 1927) [3 pieces with tablature]. Literature: R. Eitner: ‘Ein wenig bekanntes Lauten-Werk’, *MMg*, xxi (1889), 9–24 [incl. 1 transcr. and quotation of the instruction]; T. Wortmann: *Philipp Franz Le Sage de Richée und sein Cabinet der Lauten* (diss., U. of Vienna, 1919); D.A. Smith and P. Danner: “‘How Beginners ... should proceed’: The Lute Instructions of Le Sage de Richée”, *JLSA*, ix (1976), 87–94; Radolt, Baron Wenzel Ludwig von: *Die aller treüste verschwigneste und nach wohl fröhlichen als traurigen Humor sich richtende Freindin, Vergesellschaftt sich mit anderen getrüben Fasalen Unser innersten gemeutz Regungen* (Vienna, 1701) (RISM R30). 5 partbooks: lute I (78 pp.), lute II (83 pp.), violin I or flute (38 pp.), violin II (38 pp.) and bass (25 pp.). 8 ‘concertos’ in suite form for the instruments in various settings, including one for 3 lutes, 3 violins and bass (with continuo for a fourth lute); Radolt suggests that throughout the performers may select and arrange the instrumentation at their pleasure. 4 additional multi-movement works are entitled ‘Simphonia’, capriccio, toccatas and contrapartie, some including canonic minuets, retiradas, programme pieces (‘Querelle des amantes’), etc. Editions: DTÖ, 1, Jg.xxv/2 (1918) [conc. and contrapartie]; *MGG1*, i, 1313–14 [facs. of title-page]. Literature: A. Koczirz: ‘Klosterneuberger Lautenbücher’, *Musica divina*, i (1913), 176–7; A. Koczirz, *SMw* (1918), 54–9 [biographical information, quotation of performance indications from preface and list of contents]; J. Pohanka: ‘Loutnové tabulatury z rajhradského kláštera’, *Časopis moravského musea*, xl/2 (1955), 199–213; B. Samson and M. Hodgson: ‘Von Radolt’s Instructions to Lute Players (Vienna 1701)’, *FoMRHI Quarterly*, no.45 (1986), 48–55; Nelahozeves, *Lobkowitz Study Centre, X.Lb.210* (olim Prague, *Hudební Oddělení, Národní Muzeum*) (after c1705). 89 pp.; 94 pieces grouped in suites, many with programmatic titles (‘Le départ de la flotte’, ‘Le combat naval’, ‘La prise de Barcelona’ [1705], etc.). 8 pieces (a suite in A) are apparently by Count Camillo Tallard, the others by Laurent de Saint-Luc. Edition: DTÖ, 1, Jg.xxv/2 (1918).

Literature: A. Koczirz, *SMw*, v (1918), 64–8 [incl. list of contents]*Nelahozeves, Lobkowitz Study Centre, II.Kk 49a–c* (olim *Prague, Hudební Oddělení, Universitní knihovna*): *Pièces de luth acc. d'un violon et le basse par le Sieur Saint Luc*. 3 vols.: lute (104 pp.), violin (77 pp.), bass (33 pp.); 120 pieces by Saint-Luc, many grouped in suites with programmatic references to contemporary events and people: 'La reduction de Naple' [1707]: allemande, courante, sarabande, gigue, bourrée 'pour les trompettes en rondeau'; 'Carillon d'Anvers', 'Le cocq' gigue, 'La proclamation du Roy d'Espagne Charles 3me', 'La feste du nom de ... le Prince Lobkowis', etc. Literature: A. Koczirz, *SMw*, v (1918), 65–711.*Kk 54a–c: Pièces de luth acc. d'un violon et basse par le Sieur Saint Luc*. 3 vols.: lute (104 pp.), violin (37 pp.), bass (33 pp.); 52 similar pieces by Saint-Luc, including 'La prise de Lille' [1708], march, 'L'arrivée du Prince Eugène', etc. Edition: DTÖ, 1, Jg.xxv/2 (1918). Literature: A. Koczirz, *SMw*, v (1918), 67–85 [incl. some pieces]*Kremsmünster, Benediktiner-Stift, L77*. 188 ff.; 179 pieces, in 3 groups: 105 French pieces (including Dufaut and Ennemond Gaultier); 5 suites, 1 attrib. Lauffensteiner; 4 partitas in 3 parts (lute, violin and bass), 1 in 5 parts (lute, chalumeau, oboe, viola d'amore and bassoon), and a partita in C by Weichenberger (lute, violin and bass). Literature: R. Flotzinger (1965), 48–51, 232–56; W. Rave (1972), 388*Lund, Universitetsbiblioteket, Wenster Litt.G. No.37: Luthenisten D. Holtz stycken* (ex-libris P. Platin, Mahlmöö, 1712). 23 ff.; 30 pieces attrib. Holst (10), Gaultier (2), Losy (2), Dubut and 'P.R.'; 4-page instruction describing frets, tuning and playing technique (see *Vretblad*). Literature: Å. Vretblad: 'Något om musikaliska ornament i svensk 1700-talspraxis', *STMf*, xxxi (1949), 155–60; J.O. Rudén (1981), 31*Prague, Hudební Oddělení, Národní Muzeum, IV. E.36: Musica sopra il liuto* (copied by Iwan Gelinek at the monastery of St Joannis at Berau, and dated 1712). 298 pp.; c195 pieces (most without attribution), but including at least 3 partitas or suites by Gelinek (1 with luituus, violin and bass), a partita by Czerwenka, almost all the pieces (40 compositions) from Mouton's *Pièces de luth*, i (Paris, c1690), and other pieces attrib. Weiss and Aureus Dix. The volume passed through the hands of Anton Seidl in 1819 and contains biographical information on Gelinek. Literature: E. Vogl: 'Páter Ivan Jelínek (1683–1759)', *HV*, iv (1967), 693–6; E. Vogl: 'Der Lautenist P. Iwan Jelínek', *Mf*, xxii (1969), 53–5; J. Holěck: *J.A. Seydl, decani Beronensis, operum artis musicae collectio, Catalogus Artis Musicae in Bohemia et Moravia Cultae*, ii (Prague, 1976)*Warsaw, Biblioteka Uniwersytecka, Rps.60/1–2* (olim Wrocław, *Mf* 2001 *a-b*): *Parthies à deux luths*. 2 vols.: 59 and 62 ff.; 13 partitas for 2 lutes some with (according to the title-page) ad libh. violins, hunting-horns, oboes and bass, attrib. 'Melante' (Telemann, a 'Partie polonoise' in B \square and 1 in G), Prantl, Richter, Thielli and 3 anon. composers.*Brno, Hudební Archív Moravský, A 13.268* (olim Rahjrad, Benedictine Monastery, 2): *Lautenbuch des Casimir Comes à Werdenberg et Namischt* (dated 1713). 55 ff.; c63 pieces for 11-course lute (allemandes, courantes, etc., ouvertures, 'Carillon', 'chasseur', minuets, etc.), attributed to 'W' (8), Fux, Frischauff, Joseph I of Austria, Lauffensteiner (a partita in c), Questenberg and Wielland. Editions: G. Adler, ed.: *Musikalische Werke der Kaiser Ferdinand III., Leopold I. und Joseph I.* (Vienna, 1892/R), ii, 273 [pieces by Joseph I and Frischauff with facs.]; MAM, xxx (1973) [1 partita]. Literature: A. Koczirz, *SMw* (1918), 60–63, 68–9; A. Koczirz: 'Böhmische Lautenkunst um 1720', *Alt-Prager*

Almanach, ed. P. Nettl (Prague, 1926), 88–100; J. Pohanka: ‘Loutnové tabulatury z rajhradského kláštera’, *Časopis moravského musea*, xl/2 (1955), 193–203 [incl. facs.]. London, *British Library*, Add.30387. 160 ff.; 32 sonatas, suites, divertimentos, ouvertures, etc., 28 single movements (‘Tombeau sur la mort de M[onsieur] Comte d’Logy’ (see fig.8), ‘Le fameux corsaire’, ‘Le Sans Soucie’, ‘L’amant malheureux’, etc.), concertos for flute and lute in F and B♭ by S.L. Weiss and 1 concerto by Johann Sigismund Weiss for flute and lute. Many of the pieces are in Silvius Leopold Weiss’s hand and bear dates Prague, 1717 and 1719, Dresden 1719, 1721 and 1724. For the concertos only the lute part is extant, but they are reconstructed by Eileen Hadidian in the Smith edition (1990). Editions: W.E. Mason: *The Lute Music of Sylvius Leopold Weiss* (diss., U. of North Carolina, 1949); R. Chiesa, ed.: *S.L. Weiss: Intavolatura di liuto* (Milan, 1970) [both edns contain complete transcs. of MS (Chiesa omits the concs.)]; EDM, 1st ser., xii (1939) [3 pieces incl. the tombeau in b for Losy]. Literature: H. Neemann, *AMf* (1939), 157–89; D.A. Smith, ed. *Sylvius Leopold Weiss: Sämtliche Werke für Laute in Tabulatur und Übertragung*, iv/1–4 (Frankfurt, 1990) [transcr. and facs.]

Stockholm, Kungliga Biblioteket, Kalmar Läroverks, 4a: Book of Matthias Silvius Swenonsis (dated Stockholm, 1721; ex libris Isaac Baris). 68 ff.; 116 pieces in German keyboard tablature: allemandes, sarabandes, caprices, gavottes, echoes, etc., many minuets and polonaises with serras, and other pieces (‘La viole d’Espagne’, ‘Air de les boissons’, ‘de Busck’, ‘Dahl dantz’, ‘Entrée d’Apollon’) attributed to Losy (18), Düben (7), Ennemond Gaultier (2), Denis Gaultier, Croll, Lindst(?et) and Ratge. There are also several arrangements of songs with French, German and Swedish texts. The monogram ‘J.B.’ (the arranger, J[acques] Baris) appears throughout. Literature: A. Lindgren: ‘En tabulaturbok i Kalmar’, *Ny illustrerad tidning*, xxix (1893), 400, 411, 417, 436 [incl. several transcs.]; J.O. Rudén (1978), 28, 56–7. Vienna, *Österreichische Nationalbibliothek, Suppl.Mus.1078: Lauthen-Tabulatur*. 119 ff.; 58 items copied by various hands: 3 anon. partitas (in g [‘La querelle d’amour’], B♭; F), and others by Lobkowitz (B♭), Bergen (F, a, B♭), Porsille (g) and S.L. Weiss (F); 3 single movements by Weiss (prelude, paisane and minuet) and an arrangement of an aria from Caldara’s *Ormisda* (1721). Edition: EDM, 2nd ser., i (1942) [partitas by Bergen, Porsille, Lobkowitz and the Caldara aria]. Literature: A. Koczirz (1926), 88–100; E. Maier (1972), i, 17; ii, 1 [thematic index]. Baron, Ernst Gottlieb: *Historisch-theoretische und practische Untersuchung der Lauten* (Nuremberg: Rüdiger, 1727/R). 218 pp.; an important discussion of the lute, its origins, players, builders and playing technique. Edition: D.A. Smith, ed.: *E.G. Baron: a Study of the Lute* (Redondo Beach, CA, 1976) [incl. trans.]. Literature: D.A. Smith: ‘Baron and Weiss contra Mattheson: in Defense of the Lute’, *JLSA*, vi (1973), 48–62. Brussels, *Bibliothèque Royale de Belgique, II 4085 (Fétis 2910): Pièces pour la luth à Monsieur [Joseph or Vincent] Schouster par J.S. Bach* (autograph, c1727–31); Leipzig, *Musikbibliothek der Stadt, III.11.3: Pièces pour le lut par S^{re} J.S. Bach*. 10 ff. (tablature). [Suite in g BWV995]. Editions: H.D. Bruger, ed.: *J.S. Bach: Kompositionen für die Laute*, Denkmäler alter Lautenkunst, i (3/1925/R); H. Scherchen, ed.: *Musica viva*, iii (Brussels, 1936) [complete facs. of BWV995]; H.J. Schulze, ed.: *J.S. Bach: Drei Lautenkompositionen in zeitgenössischen Tabulaturen* (Leipzig, 1975). Literature: W. Tappert:

'Sebastian Bachs Kompositionen für die Laute', *Redenden Künste*, vi, 36–40; H. Neemann: 'J.S. Bachs Lautenkompositionen', *BJb* 1931, 72–87; H.J. Schulze: 'Wer intavolierte Bachs Lauten-kompositionen?', *Mf*, xix (1966), 326–48; T. Kohlhasse: *Johann Sebastian Bachs Kompositionen für Lauteninstrumente* (diss., U. of Tübingen, 1972); H.J. Schulze: 'Monsieur Schouster', *Bachiana et alia musicologica: Festschrift Alfred Dürr*, ed. W. Rehm (Kassel, 1983), 243–50; R. Grossman: 'Der Intavolator als Interpret: BWV995 im Autograph und in zeitgenössischer Tabulatur', *Basler Jb für historische Musikpraxis*, x (1986), 223–44; A. Burgette: 'Johann Sebastian Bachs Lautenwerke: Ende eines Mythos', *Gitarre & Laute*, xvii/2 (1994), 66–72; xvi/4 (1994), 50–53 *Brussels, Bibliothèque Royale de Belgique, II 4087* (Fétis 2913): *Recueil de pièces de luth par Baron*. Contains 2 concertos for lute obbligato, violin and cello (c1730), a duetto for lute and flute (c1735), a suite, 8 partitas and a fantasia for lute solo, all apparently by Baron. *II 4089* (Fétis 2914): *Recueil de concertos pour le luth*. Includes works by Blohm à Vienne: concerto for lute and violin; Corigniani: concerto (B \square) for 2 lutes and bass; Falckenhagen [? or Kohaut]: concerto (B \square) for lute and strings; Kühnel: concertos (F, C, A) for lute, viola da gamba and bass; Lauffensteiner: concerto (g) for lute, 2 violins and cello; Meusel: a concerto for lute and 2 for lute, flute or oboe, viola da gamba and bass; Pichler: trietto (G) for lute, violin and cello. Most of the works are cast in suites or partitas. Edition: MAM, xxx (1973) [Lauffensteiner conc. in g] *New York, Public Library, JOG 72–29, vols.xi–xiv. Collection of 18th-century Manuscript Music* (ex-Harrach family, Vienna). Vol.xi (53 ff.): *Lauten-Musik mit Begleitung*; anon. pieces. Vol.xii (19 ff.): *Lauten-Musik*, pieces attributed to Gleitsmann (4), Jacobi, Meusel and Weichenberger. Vol.xiii (31 ff.): *E.G. Baron, Lautenmusik mit Begleitung auf Violine, Violoncello, dann Flöte und Oboe*; 3 works by Baron. Vol.xiv (21 ff.): an overture and suite for lute, violin and cello by August Kühnel, a suite for lute by Lauffensteiner and a concerto (lute part only) by Gleimius. *Rochester (NY), Sibley Music Library, Eastman School of Music, M2.1 D172* (vault) olim ML96 D172 (vault): *My Lord Danby, his Book*. 137 pp.; 92 pieces, some grouped in suites. 12 arrangements of music by Handel from *Almira* (1705), *Florindo* (1708) and *Daphne* (1708), and keyboard suites. A gavotte, bourrée, ritornello and air, and overture attrib. Handel are otherwise unknown. In addition to some 11 other pieces in Handel's style are pieces by 'N' (2) and 'C.N.' (3), Visée (3), Lully (3), Corelli, Lord Danby, Fannel, Gallot, Losy and Purcell. Titles include: ouverture, courante/double, bourrée, gavotte, aria, air ('No, no', 'La favorite du Roy de France'), minuet, 'La belle ... pour la Maîtresse de Monsr Schutz', tombeaux ('du Roy d'Orange', 'Mazarini'), gigue, etc. Facsimile: complete vol. (Geneva, forthcoming). Literature: T. Crawford: 'Lord Danby, "Lutenist of Quality"', *The Lute*, xxv (1988), 53–68; T. Crawford: 'Lord Danby's Lute Book: a New Source of Handel's Hamburg Music', *Göttinger Händel-Beiträge*, ii (1986), 19–50 *Salzburg, Studienbibliothek der Universität, M III 25: Musica: Parteen pro liutho, violino, basso*. 153 ff.; 50 'Parthias' and 'Kammerconcertos': 35 for solo lute by Fichtel (24), anon. composers (6), Beher, Lauffensteiner, Peutro (?Pietro), Serta and Weiss; 14 for lute with violin and bass by S.L. Weiss (7), Christ (2), Meckh (2), Lauffensteiner and Johann Sigismund Weiss; and a 'Concerto da camera à 4' by Blockh for lute, mandore, violin or flute, and basso continuo. The works extend from 3-movement concertos to partitas with 11 dances; some of the attributions

have been questioned. Parts (other than lute) are extant only for the works by Christ and Meckh. Editions: DTÖ, lxxxiv, Jg.xlvi (1966) [2 partitas by Fichtel and 1 ascribed to Bohr von Bohrenfels]; MAM, xxx (1973) [conc. and partita]. Literature: J. Klima: 'Die Paysanne', *Jb des Österreichischen Volksliedwerkes*, x (1961), 102–6 [incl. 2 transcrs.] Martin, Philippe: *Trio VI: III con liuto* [sic], *flauto traversiere et fondamento, III con liuto, violin et fondamento* (Augsburg: Leopold, c1731–8) (RISM M1172). 3 partbooks; 6 trio sonatas with flute and 3 with violin; most sonatas have 4 movements (capriccio, scherzo, minuet and trio, arietta; entrée, ballo, siciliano, minuet and trio; etc.). Literature: H. Neemann: 'Philipp Martin: ein vergessener Lautenist', *ZMw*, ix (1926–7), 545–65 *Wrocław, Biblioteka Uniwersytecka Ms 2002: Livre du luth, contenant des pieces les plus exquisés: et gaillardes de quatre tons del accord françois ordinaire, scavoire: G.D.F. et A. & Des six tons des autres accords, pour la Paterneté très Religieuse, le Père Hermien Kniebandl, ... ala Maison des Graces à Grissau* (dated 1739 on f.91). 136 pp.; 120 pieces, many grouped into partitas (14 anon., and 1 each attrib. Kühnel and S.L. Weiss), and individual movements and arrangements of German lieder attrib. S.L. Weiss, 'W' and Junior Weiss. Also a 4-page instruction by Le Sage de Richée on playing the lute. *Dresden, Sächsische Landesbibliothek, 2389/0/4c; London, British Library, Add.31305, ff.10–23v*: Antonio Vivaldi: Concerto in d for viola d'amore, lute, strings and cembalo P266/R540 (performed for the Dresden court at Venice in 1740). Edition: O. Malipiero, ed.: *A. Vivaldi: Opere strumentali* (Milan, 1947–72), cccxx *Krakow, Bibliotek Jagiellońska (olim D-Bsb) Mus.Ms.40151: Canzoni devoti tradotti nell' liuto da me J[ohann] M[ichael] Sciurus [Eichorn?] 1742* (ex-libris Christina Anna Agnera Princesse d'Anhalt Cöthen). 135 ff.; chorales and sacred lieder in settings for 13-course lute by Johann Michael Sciurus from the *Cöthenische Lieder zum Lob des dreyeiniger Gottes* (8 settings) and from J.A. Freylinghausen's *Geistreiches Gesang-Buch* of 1704 (219 settings). The settings are grouped into 3- and 4-piece 'suites'. Literature: Kirsch (1992), 142–77 *Dresden, Sächsische Landesbibliothek, 2423/I*: J.F. Fasch: Concerto in d (autograph) for lute and strings, c1745–50. An arrangement for lute of an oboe concerto. Edition: R. Chiesa, ed. (Milan, 1969); W. Hobohm, ed.: *Johann Friedrich Fasch: Konzert D-moll für Laute, Streicher und Basso continuo*, Musik der Dresdner Hofkapelle, i (Leipzig, 1989). Literature: W. Hobohm: 'Johann Friedrich Faschs Lautentranscription seines Oboenkonzert d-Moll', *Studien zur Aufführungspraxis und Interpretation von Instrumentalmusik des 18. Jahrhunderts*, xxiv (1984), 76–83 *Munich, Bayerische Staatsbibliothek, Mus.Ms.5362* (copied perhaps in Leipzig, after c1745). 64 ff.; 134 pieces: partitas by S.L. Weiss (a, c, G, C), Kropfgans (g) and an anon. composer (E□), and individual pieces with attributions to Kropfgans (14), S.L. Weiss (12), Falckenhagen (9), Lauffensteiner (8), Gebel ('Tombeau–Adagio–Les roupies'), Kühnel, Pichler (3), David Kellner (attrib. Weiss) (2), Baron, 'Graf in Merseburg', Hoffmann and Schauer, and 5 opera arias by Hasse. Edition: MAM, xxx (1973) [2 minuets] Daube, Johann Friedrich: *VI. Sonatas pour le lut, dans le gout moderne, Op. 1* (Nuremberg: Haffer, 1746) [lost]; *D-ROu, Mus Saec XVIII.18/10: Trio à Liuto, Traverso e Basso; D-ROu, Mus Saec XVIII-13/2: Trio à Liuto traverso e Basso; D-ROu, Mus Saec XVIII.13/2a–c: Sonatas* (e, F, d) and a suite (A) two arias with underlaid text arranged from operas by Hasse (*Cleopatra* and *Clemenza di Tito*). Editions: H. Neemann, ed.:

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Sources of lute music, §9: Central european sources after c1650

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Sourdéac, Marquis de [Rieux, Alexandre de]

(*b* c1620; *d* Le Neubourg, Normandy, 7 May 1695). French machinist and opera manager. He provided the machines for Pierre Corneille's tragedy *La toison d'or*, which was first performed in 1660 in a specially constructed theatre in Sourdéac's castle in Normandy and later (1661) given in Paris. In December 1669 he and the rich financier Sieur de Champeron became business managers of Perrin's Académies d'Opéra; Sourdéac also acted as machinist and designed the adventurous effects for Cambert's *Pomone* (1671). Apparently seduced by the opera's financial success and their own desire for power, Sourdéac and Champeron swindled the company out of its substantial profits, and effectively contributed to Perrin's downfall. Sourdéac subsequently designed the machines for Cambert's *Les peines et les plaisirs* (1672) and was planning the spectacle for a third opera when the Académies were forced to close. From 1673 to 1681 he worked for the Comédiens-Français.

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CHRISTINA BASHFORD

Sourdine (i)

(Fr.).

See [Mute](#).

Sourdine (ii)

(Fr.).

See [Kit](#).

Sourdine (iii)

(Fr.).

See [Sordun](#).

Šourek, Otakar

(*b* Prague, 1 Oct 1883; *d* Prague, 15 Feb 1956). Czech musicologist. He was an engineer by profession, and joined the works department of the Prague City Council in 1907, remaining there until his retirement in 1939. A well-trained musician, he took an active part in Prague musical life as choir conductor and répétiteur and especially as a critic, contributing to *Hudební revue*, *Listy Hudební matice*, Branberger's *Smetana*, and *Tempo*, and writing reviews in the daily *Venkov* (1918–41). In 1910 *Hudební revue* entrusted him with the edition of Dvořák's letters to Emil Kozánek, an event which dictated his life-work. His four-volume life and works of Dvořák began to appear in 1916; in 1917 he published the first catalogue of Dvořák's works. In addition he compiled several volumes of Dvořák's letters, notably the selection *Dvořák ve vzpomínkách a dopisech* ('Dvořák in letters and reminiscences'), which, together with a shortened version of the biography and some volumes of analyses of Dvořák's works, also appeared in English and German. Acknowledged as the leading authority on Dvořák of his day, Šourek wrote articles on him for the third to fifth editions of *Grove's Dictionary of Music* and for *Cobbett's Cyclopedic Survey of Chamber Music* (London, 1929–30). From 1945 he took charge of the miniature score section of *Hudební Matice*, where he also worked on the collected edition of Dvořák's works. Šourek's interests extended to other Czech music. He compiled catalogues of the music of Suk and Novák and wrote detailed introductions to new works, including the earliest analysis of Janáček's *The Excursions of Mr Brouček*.

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- 'Skladby Vítězslava Nováka' [Novák's compositions], *HR*, iii (1910), 507–16 [annotated list]; further lists in *Listy Hudební matice*, v (1926), 129–36; *Tempo* [Prague], x (1930–31), 172–80
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Komorní skladby Bedřicha Smetany [Smetana's chamber works] (Prague, 1945)
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JOHN TYRRELL

Souresby, John.

English 15th-century musician, probably identifiable with [Soursby](#).

Souris, André

(*b* Marchienne-au-Pont, Hainaut, 10 July 1899; *d* Paris, 12 Feb 1970). Belgian composer, conductor and musicologist. He studied at the Brussels Conservatory (1911–18), where he won first prizes in music history (1915), harmony (1916), counterpoint and fugue (1917, under Du Bois) and the violin (1918); he later studied composition and orchestration with Gilson. In 1927 he won the Rubens Prize, which enabled him to stay in Paris for a time and make contact with the leaders of the avant garde. Scherchen gave him conducting lessons in 1935, and from 1937 to 1946 Souris was conductor for Belgian radio. As director of the music department of the Brussels Séminaire des Arts (1944–9) he introduced and arranged performances of works unknown in Brussels, especially serial music. He

directed the Belgian section of the ISCM (1946–52) and was the editor of the journal *Polyphonie* (1947–9). Having taught since 1925, he was professor of harmony at the Brussels Conservatory between 1949 and 1964.

Before 1923 Souris composed a great deal, writing songs in a Debussian manner, but when the Pro Arte Concerts revealed other musical styles, he rejected the intimate refinement of Debussy and also his own previous work. Taking instead Satie and Stravinsky as his models, he wrote deliberately banal music; the first product of this new phase was the *Choral, marche et galop* op.1 for four brass (1925), clearly indebted to *The Soldier's Tale*. Souris had always shown a concerned interest in new directions in the arts, and in 1925 he joined up with the Belgian surrealists who had formed the 'Correspondance' group around Paul Nougé. With Hooreman, Souris wrote two tracts in 1925, *Tombeau de Socrate*, a parody of Satie, and *Festivals de Venise*, dated 20 September 1925, which includes the statement: 'The coming of a new art hardly concerns us. Art has been demobilized elsewhere – one must rather live'. The negation of art is characteristic of Souris' music of the period: it advocates an art of the commonplace. Again with Hooreman, he wrote the score for *Les dessous des cartes* (1926), a caricature of *Les mariés de la tour Eiffel* of 'Les Six'. When not concerned with parody, Souris juxtaposed the most banal and diverse elements to create a collage effect, as in his *Musique* (1928).

But from that year the 'Correspondance' group began to see a political justification for art, and Souris renounced his anti-musical activities to work with found materials. His *Quelques airs de Clarisse Juranville* (1928) bring together Sprechgesang and lyrical flights, brief melodic ideas and grandiloquent operatic phrases; but such eclecticism was exceptional – more frequently he based a work on one type of pre-existing material. Thus the orchestral *Danseries de la renaissance* (1932) take several four-part pieces by Gervaise, somewhat reworked in rhythm and melody, and *Le marchand d'images*, which exists in several versions, is founded on Walloon folksong. The subtle poetry of this piece makes it Souris' finest achievement. Sometimes he invested music in an antique or popular style, as in the *Comptines pour enfants sinistres* (1942), but in such cases the archetype is easily recognizable. Taken into a new context, the commonplaces acquire an expressive power beyond their original effect, and it was Souris' wish that the objectivity and general comprehensibility of this music would counter artistic egocentricity. Under the influence of Leibowitz, Souris became interested in 12-note serial composition in 1945. However, after completing *L'autre voix*, his first serial work, he abandoned the technique and devoted himself essentially to film music. Beginning with *Le monde de Paul Delvaux* (1946), he established himself as a notable composer for the cinema. His scores are distinguished by an economy of means and a careful choice of timbre, and they are truly integral parts of the films for which they were composed.

Souris wrote numerous articles, some of them day-to-day criticism, others deeply concerned with the problems of musical form. This particular preoccupation sprang from his transcriptions of lute tablature, where the problems of reconstructing the original form led him to an examination of the foundations of artistic creation. Gestalt theory had already brought to

his attention the insufficiency of conventional analytic methods, and he undertook studies from a phenomenological standpoint. Souris was one of the leaders of Belgian musical life during the first half of the 20th century, and his wide-ranging cultural interests (existentialism, structuralism, linguistics, Lévi-Strauss, Bachelard) benefited a whole generation of musicians.

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(selective list)

orchestral

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chamber and solo instrumental

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vocal

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Solo vv, insts: 3 poèmes japonais, S, str qt, pf, 1916; Chanson (F. Viellé-Griffin), 1v, str qt, pf, 1917; Avertissement (P. Nougé), 2/3 spkrs, perc, 1925; Alleluia, 1v, 9 insts, 1928; Je te connais (Nougé), Mez, str qt, pf, 1928; Quelques airs de Clarisse Juranville (Nougé), Mez, str qt, pf, 1928; L'autre voix (R. Guiette), S, fl, cl, va, vc, pf, 1947; 3 Motets, 4 solo vv, insts, 1961; 5 Laude, 4 solo vv, insts, 1961; Triptyque pour un violon (J. Séaux), spkr, Mez, 2 A, 2 Bar, B, org, perc, 1963; 4 Motets, S, Mez, insts, 1963 [from Cypriot polyphony]

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(Viellé-Griffin), 1918; Comme un chant de cloche (F. Jammes), 1919; Matin d'octobre (T. Klingsor), 1919; Ivresse au printemps (A. de Noailles), 1920; Java (Nougé), 1925; Musiciens en voyage (G. Limbour), 1925

incidental music

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HENRI VANHULST

Soursby [Saurbsi, Sorbi]

(fl c1430–60). English composer. His style of composition is suggestive of a slightly younger contemporary of Dunstaple. He was probably the John Souresby who was master of the choristers at the collegiate church of St Mary, Warwick, by 1432–3 and still held this post in 1448–9, and who was granted a life annuity of £10 p.a. by Richard Beauchamp, Earl of Warwick (d 1439) (*GB-EXr* Chanter 722, f.8v; *Lpro* E 368/220, rotulets 108–9). This grant may result from an earlier period of service with Beauchamp, whose household chapel in 1422 numbered 18 men and 9 'queresters'. It is possible that Souresby travelled with Beauchamp to the Council of Konstanz in 1416, where the earl was one of the principal English delegates, or to France in the English campaigns of the 1420s and 30s. In view of the 'r' present in all contemporary spellings, it seems unlikely that Soursby was the Henry Soulbe who was clerk of the Royal Household Chapel, 1446–52. He was an excellent composer after the later manner of Dunstaple and is identified as 'anglicanus' in the index of *I-TRmn* 92.

WORKS

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composer's name partly cut away), ed. Meyer-Eller, ii, 52

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Agnus Dei, 3vv, AO 15 (anon; paired scribally with San: no musical connection but probably by Soursby; Sarum no.3, chiefly in iii), ed. Meyer-Eller, ii, 60

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BRIAN TROWELL/ANDREW WATHEY

Sousa, Filipe de

(b Lourenço Marques, Mozambique, 15 Feb 1927). Portuguese composer, musicologist and conductor. He took a degree in classical philology at Lisbon University and studied the piano (diploma 1947) with Abreu Mota and composition (diploma 1952) with Jorge Croner de Vasconcelos at the Lisbon Conservatory; he also studied conducting with Fritz Lehmann in Munich (1954–5), Hans Swarowsky in Vienna (1957) and Albert Wolff in Hilversum (1957). He was one of the founders of the Portuguese section of the Jeunesse Musicale and, during his ten years as director of the Portuguese television music department (1959–69), he also taught composition at Lisbon Conservatory (1963–7). Besides some activity as a conductor he has carried out much research, discovering several 18th- and 19th-century Portuguese manuscripts which he has reconstructed and revised. These include *As variedades de Proteu* (1737) and *Guerras do Alecrim e da Mangerona* (1737) by António Teixeira (the earliest known operas in Portuguese) and João Pedro de Almeida Mota's Passion. His output as a composer, though refined, was somewhat limited. It shows a distilled and elliptic style with neo-classical influence, as well as a particular concern for the literary quality of the material.

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Songs: 2 Negro Poems (L. Hughes), 1948; 2 sonetos (C. Pessanha), 1950; 5 odes (R. Reis), 1950; Entwürfe aus zwei Winterabenden (R.M. Rilke), 1954; 4 poèmes

d'amour (P. Éluard), 1965–70; 3 English Sonnets (F. Pessoa), 1985; 2 poemas de cante Jondo (F. García Lorca)

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ASTA-ROSE ALCAIDE/ALEXANDRE DELGADO

Sousa, John Philip

(*b* Washington DC, 6 Nov 1854; *d* Reading, PA, 6 March 1932). American composer, bandmaster and author. Composer of the official national march of the United States, *The Stars and Stripes Forever*, Sousa, who was known as the 'March King', was the most important figure in the history of bands and band music.

1. Life.
2. Legacy.
3. Works.

WORKS

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PAUL E. BIERLEY

Sousa, John Philip

1. Life.

Both his parents were immigrants: his father, John Antonio, a trombonist in the US Marine Band, was born in Spain of Portuguese parents; his mother, Marie Elisabeth Trinkaus, was born in Bavaria. The family name was Sousa, despite stories that it was originally 'So', to which 'USA' was appended. John Philip, the third of ten children, was first educated at home because of poor health, and then attended local schools. In the evenings he attended the Esputa Conservatory of Music, where he studied singing, the violin, piano, flute and several brass instruments. At the age of 11 he organized an adult quadrille orchestra. He was about to run off with a circus band when his father had him enlisted as an apprentice musician in the US Marine Band at the age of 13. During the early Marine Band years Sousa performed professionally as a civilian violinist with several Washington theatre orchestras and probably also taught at the Esputa Conservatory. Meanwhile, he tried his hand at composition. He studied with George Felix Benkert, a Washington composer and conductor, and played the violin in Benkert's chamber orchestra.

After leaving the Marine Band at the age of 20 Sousa continued working as a violinist and conductor at Washington theatres, and also performed with a string quartet in informal concerts at the home of William Hunter, Assistant Secretary of State. In 1875 he became conductor for Milton Nobles's travelling theatre troupe, composing incidental music for the play *The Phoenix (Bohemians and Detectives)*. He returned to Washington and soon went on the road again as conductor of *Matt Morgan's Living Pictures*, a vaudeville show. In 1876 he moved to Philadelphia for the American centenary celebration, playing first violin in the International Exhibition Orchestra. While Offenbach was the orchestra's guest conductor, Sousa composed *The International Congress* for him. After the centenary, he performed, arranged and composed for several Philadelphia theatres and also corrected proofs for one of his publishers, W.F. Shaw. Among his works at that time were orchestrations of several Gilbert and Sullivan operettas. He composed two versions of an operetta, *Katherine*, but neither was produced. *HMS Pinafore* was then the rage in America, and Sousa was chosen to conduct the Philadelphia Church Choir Company's production. He made his own orchestration, which was praised by Gilbert and Sullivan. In 1879 he married a young understudy from the company, Jane van Middlesworth Bellis.

After *Pinafore* Sousa arranged and conducted a variety show, *Our Flirtations*, which toured after a run in Philadelphia. His accomplishments impressed the Marine Corps officials, and he was appointed the 14th conductor of the US Marine Band in 1880. During the next 12 years he transformed the band into the finest military band in America. He composed new marches and transcribed classical works to augment the band's limited repertory. His first published operetta, *The Smugglers*, appeared in 1882, followed by the more successful *Désirée* in 1883. Sousa also helped to form the Washington Operatic Association and conducted numerous oratorios. His early marches attracted limited attention, but *The Gladiator* (1886) was widely played and eventually sold over a million copies. As his national and international popularity increased, his publisher, Harry Coleman, made a fortune from sheet music sales of his marches, meanwhile paying Sousa only \$25 to \$35 for each new march.

During his last two seasons with the Marine Band, two national tours were made under the management of David Blakely, who persuaded Sousa to leave military service and form his own civilian band. The new band, known as Sousa's Band, toured the North American continent each year from 1892 and made four European tours (1900, 1901, 1903, 1905) and one world tour (1910–11). During this period, Sousa had reached his peak as an operetta composer, and *El capitan* (1895) was particularly successful. The only interruption in the band's concert schedule came during World War I, when Sousa volunteered to serve in the US Navy, organizing fleet bands at the Great Lakes Naval Training Center. World War I marches which have maintained their popularity include *Sabre and Spurs*, *US Field Artillery* and *Solid Men to the Front*.

After the war the Sousa Band tours began again and continued until the Great Depression of 1929, when the number of engagements decreased. The last concerts were held at Atlantic City's Steel Pier in September 1931. Meanwhile the band had begun to give radio concerts, which continued

until Sousa's death. During the last decade of his life he was regarded as an American institution. He became increasingly interested in school music, adjudicated at band contests and frequently conducted massed bands. Sousa died of a heart attack after rehearsing the Ringgold Band of Reading, Pennsylvania. Fittingly, the last selection he conducted was *The Stars and Stripes Forever*.

Sousa has been widely commemorated, both in Washington (the Sousa Bridge, the Sousa Stage at the Kennedy Center for the Performing Arts, Sousa Hall in the Marine Barracks) and further afield. Extensive Sousa archives are on deposit at the Library of Congress, the US Marine Band and the University of Illinois. Perhaps the most touching of all the tributes to him came from former members of Sousa's Band, who formed the Sousa Band Fraternal Society 12 years after his death. Each year, on his birthday, members travelled to New York and held dinners. Chapters eventually were formed in other cities, and a newsletter was issued. It was a 'last man's' organization, never to be reinstated.

[Sousa, John Philip](#)

2. Legacy.

In his era Sousa was a phenomenon of the entertainment world. He and his band had a remarkable impact on the musical tastes of America, and because of their collective artistry they put America's best foot forward in travels abroad. The band was regarded as the foremost ensemble of its kind during an era known as the 'golden age of bands'. The musical organization Sousa created was a phenomenon in itself. It was a large band, ranging from 43 to 73 musicians, was completely self-financing and travelled exclusively by rail and ship. During its 40-year history (1892–1932), it presented over 15,200 concerts. Sousa demonstrated that a major music organization could take music of good quality directly to the people, often performing in two towns per day, and do so profitably.

A student of both classical and popular music, Sousa was one of the most accomplished conductors of the day. He could attract superior musicians by offering elevated pay scales and the prestige of performing for a high-profile composer–conductor before appreciative audiences. The technical excellence of the band can be gauged from the constantly varied programmes, which the musicians frequently played without rehearsals, often using manuscript parts or transposing orchestral parts.

At the turn of the 20th century Sousa was possibly the most widely known name in music. People on both sides of the Atlantic were dancing the two-step to his *Washington Post*, bands everywhere were playing his marches, and both sheet music and recordings were selling briskly. He initially despised the phonograph, which brought him no financial return. Sales of the sheet music made him wealthy, however, and by the end of the 20th century *The Stars and Stripes Forever* had probably sold more sheet music and recordings than any other single piece ever written.

Sousa had a passion for perfection, whether presenting a common street melody or a classic, and he did more to diminish artistic snobbery than any other conductor of his era. Soloists always played a prominent part in Sousa Band concerts, and he engaged established artists. Among those

were violinist Maud Powell, soprano Estelle Liebling, cornettist Herbert Clarke and trombonist Arthur Pryor. Sousa was also seen in a progressive role, introducing much new music, including excerpts from *Parsifal* nine years before the opera was performed in New York.

An aspect of Sousa's legacy often overlooked is his patriotism. This is seen in the titles he gave his music, which literally tell the story of America, and even more emphatically in his personal life. He spent a total of over 19 years in military service and volunteered to extend that in times of national crisis. His patriotism began as a small boy, born within sight of the nation's capitol building and exposed to the sights and sounds of the Civil War. It was perhaps most evident in his presentation of the pageant, *The Trooping of the Colors*, during the Spanish-American War and his enlistment in the US Navy at the age of 62 during World War I.

Sousa's influence was felt in many areas. Aside from his legacy of marches and his huge impact on the band movement, he also made a significant contribution to early American operetta, and had a substantial influence on the recording and sheet music industries. He is credited with introducing ragtime to Europe when his band made its first European tour in 1900. He was also a champion of composers' rights, being one of the charter members of the American Society of Composers, Authors and Publishers and a campaigner for the American copyright law of 1909. Sousa's contribution to the literary field was minimal, but he was the author of seven books and well over 100 pieces for magazines and newspapers.

Sousa's influence on the American music scene continued long after his death. Musicians who played under him, numbering about 1200, went on to hold positions in symphony, opera and ballet orchestras. Some, such as Meredith Willson, became noted composers. Others, including Arthur Pryor, Herbert Clarke and Frank Simon, became prominent conductors, thus carrying the Sousa tradition to a later generation.

[Sousa, John Philip](#)

3. Works.

Although known almost entirely for his marches, Sousa composed music of many types, including operettas, songs and suites. Aside from the operettas and suites, most of the remainder of his works were composed specifically for band.

Of Sousa's marches, 135 stand as independent pieces. Others sometimes classified as marches were derived from songs or belong to larger works. The marches are diverse in character, which is surprising in view of the restrictive framework of the common quickstep march. They are often described as being typically American, perhaps because of their breezy energy. Some have a distinctive swing, particularly in their second sections. Among the finest of the marches are *The Stars and Stripes Forever*, now the official American march; *The Washington Post*, which was used internationally for dancing the two-step; and *Semper Fidelis*, adopted by the US Marine Corps.

The early marches have a definite military bearing, easily adapted to marching, but later ones are more sophisticated. Only one third have

military titles. Except for three dirges and one lengthy collection of national tunes, all are of the quickstep variety. Much of their success is due to their straightforward construction. The melodies and harmonies are actually quite simple except for 'break', or episodic, sections, and countermelodies and obbligatos are used sparingly. In general, the marches follow two patterns: *AABB*–trio–break–trio–break–trio, and *AABB*–trio–trio–*DD*. He seldom used da capos and ensured that the last strains made an emphatic final statement. Sections are usually 16 or 32 bars in length, except for the introductions, which are usually four bars, and the break sections, which vary. He did not favour specific keys, writing down what he heard in his 'brain band', as he called it (he did not use an instrument when composing). Flat keys were usually used for band arrangements, and sharp keys for orchestra arrangements. Piano reductions and other arrangements, many of which were created by the publishers, were in whatever keys were convenient for the performers.

It is interesting that Sousa never performed his marches as published, for two reasons. First, the published editions were fully orchestrated and thus suitable for marching, whereas his band was strictly a concert organization. He used variations in voicing, dynamic shading and accents to add variety. Second, he did not want others to play his music exactly as he did. For finales he often had the cornets, trumpets and trombones come to the front of the stage. He did not change tempos during the performance of his marches.

Next in importance to Sousa's marches are his 15 operettas. For much of his professional life he never entirely abandoned his ambition of becoming an operetta composer–conductor, but this ambition was dashed when he was appointed leader of the US Marine Band at the age of 25. Before assuming leadership of the Marine Band, he had composed one operetta and had orchestrated and conducted others. Despite the demands on his energy made by the Marine Band, he found time to compose *The Smugglers* and *Désirée*, both of which ran with limited success. He also orchestrated Felix Marie Masse's *Paul and Virginia*, and possibly other works. These were forerunners of American operetta, and Sousa found himself as one of several composers caught up in the creation of a new market for American musical entertainment.

Several subsequent operettas met with little acceptance. But *El capitán*, first performed in 1896, played for four years in America and six months in England and turned out to be the most important 19th-century operetta by an American composer. Encouraged by its success, Sousa wrote *The Bride Elect*, *The Charlatan* and *Chris and the Wonderful Lamp* in the span of four years. From 1900 to 1911 his operetta production was curtailed because of overseas touring with his band. *The Free Lance* was successful in 1906, as was *The American Maid* in 1913, but these were the last of his operettas to be produced. *The Irish Dragoon* was completed in 1915, but by this time public interest in this form of musical theatre had waned.

Sousa's style of operetta can be traced to that of Gilbert and Sullivan, and to a lesser extent Offenbach, Suppé and Wagner. Full of spirited march melodies, the operettas had an unmistakable aura of optimism perfect for the time. The marches were quickly modified as quickstep marches and

marketed independently, and long outlived the works from which they were drawn. The operettas reflect Sousa's strong sense of propriety with no risqué wording or suggestive action. Their librettos, the best of them by Charles Klein, are deliberately nonsensical make-believe. Some contain innovative production ideas: *The American Maid*, for example, features glass-blowing artisans on stage. However, Sousa's operettas remain period pieces, and except for *El capitan* have had little success when revived.

Sousa's 70 songs reveal an unknown side of his musical personality. A few are of a minstrel type, complete with absurd humour, but these are far outnumbered by the serious songs. Characteristically, the songs employ simple melodies, harmony and rhythms, with very little syncopation, and straightforward chordal accompaniments. All are written in the treble clef, with few indications of whether the voice(s) should be female or male. Major keys are predominant, even when the subject matter is sad, although chromaticism is occasionally used to expressive effect. Most are of the stanza and refrain types, sometimes with recitative between verses.

Sousa's fantasies and humoresques for band did not follow the format favoured by most other composers. They were used exclusively as showpieces and are of two basic types. One type is a set of variations on a familiar melody, with fragments of other songs added where appropriate. The other type, used with great effect at his concerts, is a series of songs which have a common subject in their titles and are strung together so as to tell a story. Sousa wished to keep them exclusively for his own band, and few were published.

Sousa, John Philip

WORKS

Unless otherwise stated, printed works were published in Philadelphia, and MSS of unpublished works are in US-Wc

for a more complete list of works see GroveA (H.W. Hitchcock)

stage

operettas unless otherwise stated

The Phoenix (Bohemians and Detectives) (incid music, J. Bludso), 1875, lost
Matt Morgan's Living Pictures (incid music), 1876, Washington DC, spr. 1876, lost
Katherine (3, W.J. Vance), 1879
Our Flirtations (incid music, Sousa, Vance, E. Bartlett, others, after J.B. Wilson), 1880
Florine (M.A. Denison), 1881, unfinished
The Smugglers (2, Vance, after F.C. Burnand: *The Contrabandista*), 1882, Washington DC, 25 March 1882
Désirée (2, E.M. Taber, after J.M. Morton: *Our Wife*), 1883, Washington DC, 1 May 1884
The Queen of Hearts (1, Taber), 1885, Washington DC, 12 April 1886
The Wolf (3, Sousa), 1888
The Devil's Deputy (J.C. Goodwin), 1893, unfinished
El capitan (3, C. Klein), 1895, Boston, 13 April 1896

The Bride Elect (3, Sousa), 1897, New Haven, CT, 28 Dec 1897
The Charlatan (3, Klein), 1898, Montreal, 29 Aug 1898
Chris and the Wonderful Lamp (3, G. MacDonough), 1899, New Haven, CT, 23 Oct 1899
The Free Lance (2, H.B. Smith), 1905, Springfield, MA, 26 March 1906
The American Maid (3, L. Liebling), 1909, Rochester, NY, 27 Jan 1913
Hip Hip Hooray (incid music), 1915, New York, Sept 1915, Ballet of the States by Sousa, lost
The Irish Dragoon (3, J. Herbert, after C. Lever: *Charles O'Malley*), 1915
The Victory (E.W. Wilcox), 1915, unfinished
Cheer Up (revue, 3, R.H. Burnside), 1916, New York, aut. 1917, part of Act 2 by Sousa
Everything (incid music), 1918, lost

vocal

70 Songs, 1874–1931, incl. Ah Me! (E. Swallow), Annabel Lee (E.A. Poe), A Rare Old Fellow (B. Cornwall), Boots (R. Kipling), Crossing the Bar (A. Tennyson), I Wonder (E.M. Taber), In Flanders Fields the Poppies Grow (J.D. McCrae), Star of Light (B. Beach), Sweet Miss Industry (S. Conant Foster), Tally-Ho! (J. Miller), The Love that Lives Forever (G.P. Wallihan), There's a Merry Brown Thrush (L. Larcom)
7 other vocal works, incl. TeD, BL; 4 solo vv, org, op.12, 1874; The Trooping of the Colors, pageant, solo vv, 4vv, band (Cincinnati, 1898); The Messiah of Nations, patriotic hymn (J.W. Riley), 4vv, band/orch (Cincinnati, 1902); The Last Crusade, ballad (A.H. Spicer), 4 solo vv, 4vv, orch (Cincinnati, 1920)

instrumental

for band, unless otherwise stated

many works also published in versions for piano, orchestra and numerous other instrumentations

135 marches, 1873–1931, incl. El capitan (1896), Golden Jubilee (Cleveland, 1928), Hands Across the Sea (1899), King Cotton (1895), Nobles of the Mystic Shrine (Cleveland, 1923), Sabre and Spurs (Cleveland, 1918), Semper Fidelis (Philadelphia, c1888), Solid Men to the Front (New York, 1918), The Fairest of the Fair (1908), The Free Lance (1906), The Gallant Seventh (Cleveland, 1922), The Gladiator (1886), The Glory of the Yankee Navy (1909), The High School Cadets (Philadelphia, c1890), The Invincible Eagle (1901), The Liberty Bell (1893), The Pride of the Wolverines (Cleveland, 1926), The Rifle Regiment (New York, c1886), The Stars and Stripes Forever (1897), The Thunderer (Philadelphia, c1889), The Washington Post (Philadelphia, 1889), US Field Artillery (New York, 1918)

11 waltzes, 12 other dances, band/pf, 1872–1925

11 suites, 1893–1925, incl. At the King's Court, 1904 (1912), Dwellers of the Western World, 1910 (1911), Tales of a Traveler, 1911 (1912–14), Three Quotations, 1895, pf score (1896)

13 humoresques, 1885–1928, incl. Showing Off Before Company, 1919, US-Wc

20 fantasies, band, 1876–1925; 3 fantasies, orch, 1876–8, incl. The International Congress, 1876; 4 fantasies, pf, vn/fl, 1879–80: most unpubd

332 known arrs. and transcriptions for band, orch, solo insts with band/orch/pf

Sousa, John Philip

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J.A. Whistler: *The Songs of John Philip Sousa* (diss., Memphis State U., 1975)

L.J. Bly: *The March in American Society* (diss., U. of Miami, 1977)

J. Newsom, ed.: *Perspectives on John Philip Sousa* (Washington DC, 1983)

P.E. Bierley: *The Works of John Philip Sousa* (Westerville, 1984)

M. Heslip: *Nostalgic Happenings in the Three Bands of John Philip Sousa* (Westerville, 1992)

M.R. Jorgensen: *John Philip Sousa's Operetta El Capitan: a Historical, Analytical and Performance Guide* (diss., Ball State U., 1994)

J.N. Korzun: *The Orchestral Transcriptions for Band of John Philip Sousa* (diss., U. of Illinois, 1994)

M.E. Hester: *A Study of the Saxophone Soloists Performing with the John Philip Sousa Band: 1893–1930* (diss., U. of Arizona, 1995)

P.E. Bierley: *Sousa Band Fraternal Society News Index* (Westerville, 1997)

A set of 85 scrapbooks containing clippings and programmes of the Sousa Band is in the archives of the US Marine Band, Washington DC.

Sousa, Lourenço da Conceição de.

See [Conceição, Manoel Lourenço da](#).

Sousa Carvalho, João de.

See [Carvalho, João de Sousa](#).

Sousa Dias (de Macedo), António de

(*b* Lisbon, 13 Nov 1959). Portuguese composer. He has a background that includes studies in jazz, electronics, telecommunications, musicology and computer programming, in addition to his studies in composition at the Lisbon Conservatory with Capdeville and at the University of Paris VIII with Horacio Vaggione. He has had close connections with music theatre, as a member of the groups ColecViva and Opus Sic (together with Capdeville). He has written many scores for the cinema. He has been appointed to

teach composition and electro-acoustics at the Escola Superior de Música in Lisbon, of which he is also sub-director (1995–2001).

His composition owes much to his involvement with cinema and music theatre even when the works are not theatrical themselves. Aesthetically, he is much influenced by the ideas of Capdeville: his music embraces a wide range of stylistic references and focusses greatly on the dramatic and rhetorical function of the music rather than its grammatical structure.

WORKS

(selective list)

Dramatic (film scores unless otherwise stated): Os abismos da meia-noite, 1984; Os emissários de Khâlom, 1987; Transparências em prata, 1988; A maldição de Marialva, 1989; Estilhaços (incid music), 1989; Chá forte com Limão, 1993; ... há dois ou ... (music theatre piece), 1998

Chbr and solo inst: ... para dois pianos no.1, 2 pf, 1986; O jardim das chuvas de todo o sempre, 9 insts, 1991; ... para dois pianos no.2, 2 pf, 5 other insts, 1992; 5 circunstâncias, cl, pf, 1995; Komm, tanz mit mir!, 5 insts, 1997; Le blanc souci de notre toile, ob, vc, 1998; ... uma sombra também, cl, live electronics, 1999

Tape: Mise en page, 1990; Gamaço no.1, 1997; Natureza morta com ruídos de sala, efeitos especiais e claquete, 1997; Estranho movimento para um dia como o de hoje, 2000

CHRISTOPHER BOCHMANN

Sousaphone.

A type of bass tuba used mainly in marching bands, named after John Philip Sousa (1854–1932). It is distinguished from the rest of the tuba family by its shape and widely flaring bell (see illustration). Like the [Helicon](#) it encircles the player, resting on the left shoulder and passing under the right arm, with the bell pointing forward above the player's head. It is especially popular in America but is also used in some European bands; in the 1920s it sometimes appeared in jazz groups. Like upright band tubas, sousaphones are pitched in E \flat and B \flat and are non-transposing instruments. Most have three valves; some have a fourth valve that lowers the pitch by a 4th. The fundamental notes are E \flat and B \flat .

The earliest sousaphones, made to Sousa's specifications in the 1890s, had the bell pointed upright and (as described in Sousa's autobiography, *Marching Along*, Boston, 1928) 'projected the sound upward and mushroomed it over the entire band and audience' (see [Brass band](#), fig.3). This model, nicknamed 'the rain-catcher', never became popular, though Sousa used it in his concert band, usually in combination with upright tubas. At least one manufacturer (H.N. White of Cleveland, Ohio) advertised 'bell-up' sousaphones as late as 1924, although by this time the bell-forward form, first made by the C.G. Conn Co. about 1908, was standard in college and marching bands. From the early 1960s manufacturers such as Conn and the Selmer Co. constructed sousaphones with fibreglass bodies and brass valves and fittings, resulting in an instrument that is lighter and less susceptible to denting.

The question of who built the first sousaphone was for many years part of an intense rivalry between the J.W. Pepper and C.G. Conn companies, both of which claimed credit for the instrument. Sousa himself recalled, in an interview published in the *Christian Science Monitor* of 30 August 1922, that while he was still conductor of the Marine Corps Band (i.e. before August 1892) he suggested the instrument to J.W. Pepper of Philadelphia, who made and named the first sousaphone. An instrument believed to be the first sousaphone – made by Pepper and dated 1893 – came to light in 1992. An 1896 issue of the *Musical Times and Band Journal*, which was published by Pepper, names Herman Conrad as ‘Sousaphone, Sousa’s Band’, possibly the first use of this term in print. By 1898 the Conn Co. had built its own sousaphone and had given it, along with other Conn-made instruments, to Sousa for use in his band. The Conn sousaphone subsequently became the more commercially successful instrument.

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C. Bevan: *The Tuba Family* (London, 1978)

P. Bierley: Letter, *TUBA Journal*, xxi/2 (1993–4), 4–5

CAROLYN BRYANT (with LLOYD P. FARRAR)

Sousedská

(Cz.: ‘neighbourly’).

A slow Czech couple-dance in triple time, one of the constituent dances of the [Beseda](#). It is believed to be of folk origin, first occurring in the 1830s in the Czech countryside at dance parties known as ‘sousedské zábavy’ (‘neighbourly entertainments’), though it was soon taken into the town dance repertory. It is a type of slow *ländler* and is known also under a variety of more graphic names such as *zdlouha* (‘slowly’), *šoupaná* and *vláčná* (both ‘dragging’). Older types of the *sousedská* had more in common with the minuet, serving the function of a ceremonial wedding dance. The dance is known to many different tunes and texts, including folk texts (e.g. K.J. Erben: *Nápěvy prostonárodních písní českých*, 1862, nos.33, 380, 393, 527) and was often extended by the insertion of a trio. Stylizations of the *sousedská* occur relatively frequently in Czech art music. Smetana included a named *sousedská* in his *České tance* (1879) and Suk wrote a late *Sousedská* for small ensemble (1935), but there are many *sousedská*-type movements elsewhere, for example in Dvořák’s *Česká suita* (1879), *Slavonic Dances* nos.6 and 16 (1878–86) and in the scherzo of his Ninth Symphony (1893), in J.B. Foerster’s operas *Debora* (1893) and *Eva* (1899) and in his Wind Quintet (1909), and in works by Křička and Martinů.

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JOHN TYRRELL

Souster, Tim(othy Andrew James)

(*b* Bletchley, Bucks., 29 Jan 1943; *d* Cambridge, 1 March 1994). English composer. He studied music under Rose, Lumsden, Wellesz and Bennett at Oxford (BA 1964, BMus 1965), but was much more influenced by Stockhausen's courses at Darmstadt in 1964. As a BBC producer (1965–7) he worked with Berio, Feldman, Henze, Stockhausen and others, while beginning to make a name for himself as a composer and trenchant observer of contemporary music. He was then composer-in-residence at King's College, Cambridge (1969–71), and at the beginning of his time there founded the live electronic ensemble Intermodulation with Roger Smalley and others. Many of his works of the next few years were conceived for this group, with which he remained associated while based in Germany: first as Stockhausen's assistant at the Hochschule für Musik, Cologne (1971–3), then in Berlin. In 1975 he took up a research fellowship at Keele University. Intermodulation disbanded the next year, and he briefly formed a new group, 0dB, to pursue connections with rock music. In 1978 he went to California, where he began a work that marked an abrupt shift to non-electronic chamber music and rhapsodic consonance: the Sonata for cello, piano and wind. He returned to England in 1980 and settled again in Cambridge, where he established his own electronic studio to produce concert works and music for TV, in which field he had notable success: his contribution to *The Green Man* won the British Association of Film and Television award for the best TV music of 1990. Varied as his music is in style, there runs through it a strong feeling for melody (so that *Spectral*, for instance, is not so far from the Sonata) and an equally strong sense of music as social and political action. Souster wrote extensively on music including the entry 'Great Britain: since 1945' in the *Dictionary of Contemporary Music*, ed. J. Vinton (New York, 1973).

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Le souvenir de Maurice Ravel, fl, ob, cl, vn, va, vc, pf, 1985; Hambledon Hill, amp str qt, tape, 1985; Work, pf, elecs, 1985; Rabbit Heaven, brass qnt, perc, 1986; Tpt Conc., tpt, orch, elecs, 1988; Mekong Music, fl, gui, 1988; Echoes, brass band, elecs, 1990; Monsoon, nar, fl, vc, kbds, tabla, sitar, tape, 1992; La marche, brass qnt, 1993

Most works are unpubd

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PAUL GRIFFITHS

Souterliedekens

(Dut. from *souter*: ‘psalter’ and *liedekens*: ‘songs’).

Name given to the first complete metrical Dutch translation of the psalms. The text of this translation is traditionally (and probably rightly) ascribed to the Utrecht nobleman Willem van Zuylen van Nyevelt. The *souterliedekens* were published with melodies for all the psalms (and a few canticles) in 1540 by the Antwerp printer Symon Cock. Because Cock corrected his work during the print run there are differences among the extant copies; these are often erroneously thought to have originated from different editions. The melodies were drawn from various sources, such as Dutch folksongs, French chansons and Gregorian chant. Since the melodies of songs from the first half of the 16th century were rarely notated, the collection is an indispensable source for Dutch folksong of the period. While the rhyming of the psalm texts, which draw heavily on the ‘heretical’ Bible translations by Jacob van Liesveld (1526) and Willem Vorsterman (1528), may itself be seen as a reformatory act, the whole volume was set up in such a way that it could be acceptable and useful to Catholics as well as to Protestants: the corresponding Vulgate verses were printed in the margin and the edition was provided with a royal privilege. The collection was probably intended for the various religious communities of the Netherlands in the mid-16th century in a non-exclusive way. Subsequent editions of the *souterliedekens* were issued in Antwerp in 1559, 1564–6 and 1584, times of relative freedom in religious matters.

During the 1550s and 60s the *souterliedekens* were set polyphonically three times, by Clemens non Papa (four volumes, 1556–7; ed. in CMM, iv, 1953), Gherardus Mes (four volumes, 1561) and Cornelis Buscop (one volume with 50 pieces, 1568; ed. in UVNM, xxii, 1899). Clemens’s settings are three-part, in polyphonic style, with the melody in the tenor voice. Mes’s

settings are four-part, use various homophonic and polyphonic styles and show greater variety in the treatment of the melodies: some settings use them as *cantus firmi*, others paraphrase them or cite only the incipits and still others do not use them at all. Buscop's settings are in motet style and do not use the traditional melodies. Although difficult to prove, there is evidence of Protestant leanings in all these polyphonic settings: Clemens also set Marot's table prayers, Mes's settings were published by Susato shortly after his move to northern Alkmaar, and Buscop's settings were dedicated to the Protestant Duke Erich of Brunswick-Lüneburg.

During the second half of the 16th century the *souterliedekens* were increasingly viewed as a Protestant metrical psalter. They were prohibited in the Spanish Netherlands and sung by Calvinist Protestants, especially by the Mennonites in the north. Editions appeared in Kampen (1562), Utrecht (1598–1613) and Amsterdam (1613). Their impact on Dutch song, sacred and secular, was considerable, as can be seen from the many times their melodies were cited for Protestant religious songs in the Low Countries. They were never accepted as the official metrical psalter, however, Petrus Dathenus's translation of the Genevan psalter taking on that role soon after its publication in 1566. The *souterliedekens* became obsolete everywhere in the Netherlands after about 1620. See also [Psalms, metrical, §II, 4](#).

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South Africa, Republic of.

Country in Southern Africa. With an area of 1,224,691 km², it occupies the southernmost tip of the continent, bordered by Namibia, Botswana and Zimbabwe to the north and by Swaziland and Mozambique to the north-east (fig.1). [Lesotho](#) is an independent enclave in the mountains in the east of the country. In the north-west is the vast Kalahari desert, where most of the remaining Bushmen (San) peoples (see [Bushman music](#)), the earliest inhabitants of the region, and the Khoikhoi (Hottentot) peoples live (see [Khoikhoi music](#)).

South Africa was colonized by the Dutch in 1652 and also by the British in the 19th century; it became a dominion within the British Empire in 1910 and an independent republic in 1961. Although less than 11% of the total population of 46.26 million (2000 estimate) are whites, of European descent, a system of apartheid or segregation, which deprived blacks, Coloureds (mixed race) and Asians of constitutional equality (though they represent 77%, 9% and 3% of the population respectively), became official policy when the 1948 elections swept Afrikaners to political power. Only in 1989 did apartheid restrictions begin to be removed. In 1993 parliament approved a Transitional Constitution, which finally paved the way for a new multi-racial parliament (elected in April 1994).

I. Indigenous music

II. European traditions

III. Popular styles and cultural fusion

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South Africa

I. Indigenous music

1. Nguni music.
2. Sotho/Tswana music.
3. Venda music.
4. Tsonga music.

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South Africa, §I: Indigenous music

1. Nguni music.

Nguni is the name applied collectively to the Zulu, Swazi and Xhosa peoples of south-eastern Africa, the largest indigenous group in the country. Their languages and cultures are closely related, and their traditional music is more vocal than instrumental, polyphonic dance-songs being particularly important. About 7,000,000 Nguni live in the Republic of South Africa and in Swaziland; offshoots, who emigrated early in the 19th

century, are the Ndebele of [Zimbabwe](#) and the Ngoni of Malawi and Zambia (see [Malawi, §1](#)).

- (i) [General background.](#)
 - (ii) [Main musical features.](#)
 - (iii) [Musical instruments.](#)
 - (iv) [Tonality.](#)
 - (v) [Music and society.](#)
 - (vi) [Western influence and modern developments.](#)
- [South Africa, §1, 1: Indigenous music: Nguni music](#)

(i) General background.

People resembling the Xhosa who live in the Eastern Cape province and Transkei were encountered there in the 16th century by shipwrecked Portuguese seamen. Early in the 19th century, the military leader Shaka amalgamated various Nguni clans to form the powerful Zulu nation in Natal and kwaZulu. At about the same time, the Swazi nation became established in Swaziland. Nguni languages belong within the Bantu language family, but they show certain features adopted from the neighbouring Khoikhoi (or Hottentots, now almost extinct), most notably in their use of three 'click' consonants, written as 'c', 'q' and 'x'. As with other Bantu languages, speech-tones influence the shape of vocal melody. A characteristic of the Nguni that is rare elsewhere in Africa (but present in Chinese and German) is the pitch-lowering effect of voiced consonants, which in song often produces rising on-glides.

As with other southern Bantu peoples, the traditional economy of the Nguni is composite; it comprises cattle-rearing, the monopoly of men and boys, and agriculture, which is women's work. Men used also to do a certain amount of hunting. Since the early 19th century, with the advent of missionaries and settlers, the Nguni have increasingly come under Western influence. Indigenous culture survives only sporadically in some of the remoter rural areas.

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(ii) Main musical features.

Strange as it may seem for an African people, the Nguni have no history of drums or percussion ensembles as a basis for their communal dancing. Dancers always sang their own dance music, and although ankle rattles and hand-clapping were sometimes added, the basis of their collective music-making was the unaccompanied dance-song. War-shields were sometimes used percussively by warriors in earlier days, and oxhides were beaten at Xhosa boys' initiation ceremonies. Drums were not, however, entirely unknown. Medicine men sometimes used them, and a type of friction drum was employed at girls' coming-of-age ceremonies among the Zulu. Improvised drums and wooden clappers are now used in certain neo-traditional art forms, such as modern Zulu *ingoma* dancing. Essentially, however, it is clear that in the past the Nguni have specialized in developing vocal polyphony rather than instrumental ensembles or rhythmic complexity.

A striking feature of traditional Nguni choral dance-songs is the principle of non-simultaneous entry of voice parts, and the intricacy of their polyphonic

interaction. There are always at least two voice parts with different starting-points; their phrases frequently overlap, but there is usually no common cadence point where the parts achieve a combined resolution. Instead, each voice returns to its starting-point as in a round (though the parts are not identical), and the process is continually repeated. Variations commonly occur in the leading voice part, while the chorus maintains a constant ostinato. A very simple two-part illustration (without variations in the leading voice part) is provided in [ex.1](#); this shows a work-song sung by a trench-digging team in Smith Street, Durban, in 1964. The alignment of the interacting parts is fundamental in such music. This concept is felt so deeply that an individual singer, if asked to demonstrate a traditional choral song, will not merely render a single voice part but will always attempt to present the essentials of at least two parts, the leader and the chorus, by jumping from one to the other whenever a new phrase entry is due.

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(iii) Musical instruments.

The most comprehensive survey of traditional Nguni instruments was conducted by Percival Kirby in 1934. Although instruments played little or no part in the traditional communal music of the Nguni, they were certainly used in individual music-making. Flutes and musical bows of several different types were formerly very common. Gourd-resonated musical bows were used for self-accompaniment in solo singing, where the instrument assumed the role of a chorus by supplying an ostinato against which the singer improvised an offset leading part. Many surviving choral songs are said to have been composed in this way. Individual music-making was conceived chiefly as a form of self-expression, not as entertainment for an audience. This concept still persists in towns among rural migrants who play guitars, concertinas or harmonicas for personal enjoyment while walking in the street. To some extent, traditional Nguni musical principles and stylistic features are effectively expressed through such non-African instruments.

Although not strictly musical in function, side-blown animal horns were used by men, mainly for signalling. The Zulu also occasionally used an end-blown bamboo trumpet with oxhorn bell, yielding two or more notes. Several types of small whistle were used, mainly in hunting and in doctoring. Men and boys played flutes, which were mainly associated with cattle-herding. The Zulu *umtshingo*, a long, obliquely held flute without finger-holes, was sounded by shaping the tongue to serve as an air channel. The 4th to 12th partials of the harmonic series were produced through overblowing and by alternately stopping and unstopping the end with a finger. The making and playing of these flutes, and of the smaller *igemfe*, was formerly forbidden among the Zulu until the time of the annual *umkhosi*, the festival of the first fruits. The *igemfe* was used for duet playing, two flutes being tuned about a semitone apart.

Several types of mouth-resonated musical bow were used for solo playing, but these are now rarely found. They include the Xhosa *inkinge*, and the Zulu *isithontolo* shown in [fig.2](#). The stave is held against the mouth and the string plucked with a finger or plectrum or, in the case of one type of instrument, sounded by means of a friction-stick. To produce a melody,

different harmonics, usually the 3rd to 6th partials from two or three fundamentals, are selectively resonated by varying the shape of the mouth as in playing the jew's harp. The commercial jew's harp has in fact become popular as a substitute for the bow. Another variety of mouth bow, the *ugwala* or *unkwindi*, was a 'stringed wind' instrument (apparently derived from the *Gora* of the Khoikhoi), sounded by blowing on a piece of quill that connected the string to the stave.

In earlier days, the classical instrument for self-accompaniment in solo singing was a gourd-resonated bow, the Zulu *ugubhu*, Swazi *ligubhu* or Xhosa *uhadi* (fig.3a). This is a large musical bow, about 1.5 metres long, with a gourd-resonator attached near the lower end, and a single undivided string struck with a piece of thatching grass. The instrument is held vertically in front of the player, so that the circular hole in the gourd faces his left breast or shoulder and can be moved closer or farther away for the selective resonation of harmonics, usually 2nd to 5th partials. Besides the fundamental note yielded by the open string, a second note is obtained by pinching the string near its lower end between the left thumbnail and forefinger, as shown in fig.3a, the remaining three fingers gripping the stave. The interval between the open and stopped notes produced by Xhosa players is usually roughly a whole tone; the outstanding Zulu musician, Princess Constance Magogo kaDinuzulu, uses a semitone varying from 90 to 150 cents on different occasions; both sizes of interval have been noted among Swazi players. Selectively resonated harmonics from the two fundamentals, though relatively faint, are used melodically as a vocal accompaniment. The resultant hexatonic scales obtained from whole-tone and semitone stopping are shown in ex.2; though the open-string fundamental is shown as C, the tuning is often as much as a 5th lower, and the entire series is transposed accordingly.

A second type of gourd bow, the Zulu *umakhweyana* and the Swazi *makhweyane*, reputedly borrowed from the Tsonga people of Mozambique early in the 19th century, largely displaced the Zulu *ugubhu* and the Swazi *ligubhu* but was not adopted by the Xhosa. This instrument, shown in fig.3b, differs from the earlier type in that the gourd-resonator is slightly smaller and mounted near the centre of the stave instead of at the bottom. In addition, the string is tied back by a wire loop or brace attached to the resonator, so that two open notes are obtainable, one from each segment of the string. These notes are tuned anything from a whole tone to a minor 3rd apart, and a third fundamental, usually a semitone higher, can be produced by stopping with a knuckle the lower segment of the string below the restraining loop. This stopped note has a duller sound, however, and is not always used. Selectively resonated harmonics are used melodically in the same way as on unbraced gourd bows. The notes available from the braced gourd bow, when the two segments of the string are tuned a whole tone apart, are shown in ex.3. Some players may transpose the entire series as much as a minor 3rd higher.

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(iv) Tonality.

There is considerable diversity in the scale systems used by different Nguni peoples and also within those used by single language communities.

Broadly speaking, perfect 4ths and 5ths appear to be important structural intervals. A few ancient Zulu dance-songs have only three notes, in the descending sequence C–G–F, with the octaves of one or more of these notes. But some apparently older Zulu songs use pentatonic and hexatonic modes containing two semitone intervals. In these, the tonality and chord structure appear to be based on two contrasting triads with roots roughly a semitone apart; this is the same interval that occurs between the roots produced on the *ugubhu* bow. Both in *ugubhu* bow songs and in many Zulu and Swazi choral songs, descending hexatonic modes with the notes A \square –G–F–E–D \square –C are to be found, based on the contrasting triads C–E–G and D \square –F–A \square . The two triads, based on the roots C and D \square , are used in a contrasting manner. In many songs, the middle note of one triad is omitted, resulting in a pentatonic mode with two semitone intervals. The Swazi most commonly omit the E, and the Zulu often omit the F, while sometimes rendering the E as E \square . The resultant A \square –E \square –D \square structure then resembles the ancient Zulu C–G–F scale.

The Xhosa, and also Zulu-speakers in southern Natal, most frequently use whole-tone root progressions as typified in the C and D roots of the *uhadi* bow. Descending hexatonic modes comprising notes from the C and D triads are very common, as in A–G–F \square –E–D–C–(A); the F \square may be omitted, resulting in the common pentatonic. However, in the latter case, root progressions between C and D still function, and Nguni pentatonism therefore differs from the purely melodic use of the pentatonic found in many other parts of the world. Major and minor 3rds and 6ths quite often occur as chordal intervals in Nguni polyphonic songs, in addition to the more common 4ths, 5ths and octaves (or unisons), though the former are more transitory than the perfect intervals. But no functional hierarchy of discords and concords seems to operate consistently. Owing to offset phrasing between the voices, there is usually no collective resolution or cadence; instead, the artistic intention is possibly to maintain an ever-changing balance between the constituents, through chordal contrast as well as by other means.

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(v) Music and society.

Where traditional ways of life remain relatively intact among the Nguni, music plays an important role for the individual and the community. There are songs for different age-groups, related to different activities and occasions. Many songs are directly functional, either regulating physical actions, as in dancing or a collective task, or being educative by regulating behaviour; they may express group ideas or popular or personal opinion, they may be critical of authority (permissible in song), or they may serve as an essential constituent of a ceremony or social event.

Outstanding composers or performers are admired, but there are no professional musicians. Nearest to being a professional in earlier times was the *imbongi*, the court praise-poet who recited the praises of the king or chief and his ancestors at important functions. Though *izibongo*, Zulu praise-poetry, calls for a style of delivery that has melodic features, it is regarded as an art form in its own right and does not fall within the category of vocal music. The traditional Zulu word for singing is *ukuhlabelela*, from

the verb *hlabelela*, 'to sing'. However, this term does not exactly match the Western concept of singing; besides excluding *izibongo*, which to Western ears often resembles a form of praise-song, it includes a form of 'choral recitation'. This occurs, for example, in several versions of the Zulu recreational *isigekle* dance. An exaggerated 'sing-song' rise and fall of pitch, without exact musical notes, is used, but there is a regular metre, and this seems to be a more important criterion for defining *ukuhlabelela* than the melodic use of fixed pitch values. Vocal phrasing in Nguni songs often flouts a regular metre, rather than expressing it directly, and word-stresses frequently do not coincide with the physical downbeat of the dance-step or other movements. Consequently, it can be entirely misleading to analyse songs without taking accompanying physical movements into account.

In traditional Nguni society, choral dance music provides the essential basis of orderly social interaction at important ceremonies. Rhythm is always given physical expression through simultaneous actions by the singers themselves, in the form of dance-steps, gestures or the wielding of real or symbolic weapons, implements or regalia. These actions are normally considered inseparable from the music; music and movement are blended to produce an ultimate form of expression involving the complete human being interacting with others of his group. The performance may also be felt to be inseparable from the context of a particular ceremony, and the ceremony to be essentially a part of some sacred or seasonal event, like the impressive royal annual *incwala* ceremony of Swaziland. Certain *incwala* dance-songs are forbidden at any other time.

The corresponding Zulu royal ceremony of the first fruits, the *umkhosi* or *ukweshwama*, has been re-activated, and British and Zulu military history is in the process of being thoroughly revised. The Swazi *incwala* ceremony appears to be a mass dramatization of national solidarity under their priest-king, the *Ingwenyama* or Lion, although the participants are grouped separately according to lineage, regiment, age and sex. An onlooker gains the impression of a vast 'real-life' opera or dramatic pageant, for which no audience is intended. The solemn dance-songs are essentially a performer's art form, a means of collective expression, with national and religious motivation. Their full appreciation requires not a passive audience but direct experience that can be gained only through active participation.

In contrast to the overall solidarity demonstrated in national ceremonies, there is often a strong element of rivalry at smaller social gatherings, parties and weddings, reflecting group differentiation on the basis of locality, family, age or sex. The central feature of a wedding, held at the bridegroom's home, is an elaborate programme of dances. As if expressing artistically the essential two-family contractual basis of marriage, the bride's party and that of the groom dance in turn, quite separately, each group seeking to outdo the other and to assert themselves as distinctive and worthy of social recognition.

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(vi) Western influence and modern developments.

Through European contact during the past century and a half, many Western musical elements and ideas have been adopted by the Nguni.

Traditional instruments are almost extinct, surviving only in some of the remoter rural areas. Traditional Nguni folk music survives only where social life retains a traditional basis. For the past century or more, missionaries and teachers have greatly influenced musical taste. A Zulu hymnbook with European tunes was printed in 1862. The first Xhosa songbook, *Amaculo aseLovedale* ('Songs of Lovedale'), appeared in 1884. The tonic sol-fa system was widely taught, and traditional music was increasingly displaced by Western choral music, sacred and secular. Educated Africans also began composing pieces for four-part choir with vernacular words. Outstanding Xhosa pioneers in this field were the Rev. John Knox Bokwe (1855–1922) and Benjamin John Peter Tyamzashe (*b* 1890); and among the Zulu, Reuben Tholakele Caluza (*b* 1895) and Alfred Assegai Kumalo (1879–1966). A well-known Xhosa hymn, *Nkosi Sikelel' iAfrika* ('God bless Africa'), composed in 1897 by the Rev. Enoch Sontonga, is now the national anthem of South Africa; its tune was also adopted for the national anthems of Tanzania and Zambia.

Several Xhosa composers have excelled in musical comedy. Todd Thozamile Matshikiza (1921–68) composed the music for two stage productions, *King Kong* (libretto by H. Bloom) and *Mkhumbane* (libretto by Alan Paton). After a successful tour in South Africa, *King Kong* was staged in London in 1960–61. Since that time, the production of African musico-dramatic presentations (mostly with English words) has been growing steadily. A notable artist in this field is Gibson Mtutuzeli Kente (*b* 1932), who combines the roles of playwright, composer, director and producer. His first four musical plays were *Lifa*, *Manana the Jazz Prophet*, *Sikalo* and *Zwi*.

Nguni experimentation with Western musical forms began in the late 1600s with the first settlement of Europeans in the Cape. By the 1860s, the mining and manufacturing industries in South Africa had begun to draw heavily on a system of migrant labour, absorbing many thousands of men into emerging urban centres. Muff Andersson (p.38) suggests that by 1914 gramophones and records were sold from ox-carts by the MacKay brothers, agents of the London-based company His Master's Voice, along with European instruments such as the guitar, concertina, violin and piano. Hybrid musical styles began to emerge in urban *shebeens* (illegal drinking houses), migrant worker hostels and on the streets, exhibiting a creative blend of traditional forms and newly adopted instrumentations and styles. The steady movement of people to and from the urban centres led to the dissolution of distinct rural and urban social, economic and cultural characteristics. Musical performances thus reflect networks of production and reproduction spanning town and countryside (Coplan, 372).

Although there is a diversity of Swazi and Xhosa performing practices, researchers and the music industry have documented and recorded Zulu music more than that of any other South African cultural group. Images of Zulu have circulated throughout the world since the British encountered Zulu armies in battle in the 1880s, and this may account for the historical predominance of Zulu-related research and entertainment interest.

Although the guitar was most likely introduced to the KwaZulu Natal region as a trade item by Portuguese or Arab sailors as early as the 16th century

(Kaye, 351), it became associated with migrancy and an urban identity in the early 1900s. Zulu guitarists localized their instruments by returning them, transposing onto them a rapid plucking style, cyclical form and contrasting whole-tone progressions of traditional *umakhweyana* gourd bow performing practice (Rycroft, 1977). The guitar came to be associated with the wandering solo performer known as a **Maskanda**, a word derived from the Afrikaans word *musikant* which means 'musician'. *Maskanda* also refers to a particular musical structure. The first *maskanda* musician to record commercially in the 1960s was John Bhengu, a highly skilled Zulu guitarist renowned for his *ukupika* (plucking) style (Allingham, p.385). Since solo acoustic guitar playing was considered to have limited audience appeal, Bhengu switched from acoustic to electric guitar and recorded with full band and backing vocals. He was marketed under the name *Phuzushukela* ('sugar drinker'), and his upbeat dance style set the tone for many electric *maskanda* bands. Although *maskanda* continues to be associated with a rural Zulu identity, it has also become highly commercial, with radio and television programmes devoted to the genre, nationwide competitions, and the recent development of women professional performers.

Isicathamiya, a male *a cappella* musical genre developed by Zulu migrant workers at the turn of the 20th century, along with the elaborate network of weekly competitions that helps to define the genre, provides a space within which black South Africans have been able to reflect and act on their fractured world (Erlmann, p.10).

Zulu *ingoma* dances, once associated with 'tribal' dance competitions on the Witwatersrand gold mines, and linked to the political history and ideology of the apartheid government, are now fostered in the schools, and performed at meetings of independent trade unions and important state functions. *Ingoma* dance troupes perform at weekends in competitions organized at the hostels and mines, and in staged musicals such as the revived *IpNtombi*. The post-1994 democratic South Africa has inspired the celebration of ethnic identities and cultural roots and has led to the re-emergence of traditional performing practices, values and beliefs, providing the basis for ethnically based social programmes and political parties (Meintjes, p.9).

South Africa, §1: Indigenous music

2. Sotho/Tswana music.

A primary difference between Sotho and Tswana music and that of Nguni peoples of South Africa and Swaziland is the inclusion of elements of praise in vocal music. It has been suggested that the quicker rhythms and tempos of the Sotho and Tswana language groups, when compared to Nguni types (i.e. siSwati and Zulu), contributes to the ease in performance of rapid, recitative-like praise-songs that recount historical events or extol the lives of famous individuals or families. Such praise-singing is sometimes accompanied by choral singing in the background, but more often it interrupts the choral singing (Huskisson, 1982, 374).

(i) Sotho music.

Contemporary Sotho music reflects the continuing modernization and development taking place in southern Africa. The co-extensive nature of old and new in musical performance testifies to the legitimacy of studying both traditional and newer musical aspects of Sotho expressive culture.

Sotho vocal music is essentially pentatonic and performed in call-and-response form. The response performed by a group usually remains static, while the call of an individual is flexible; leaders are often selected for the ability to manipulate words. Older styles of vocal performance included Sotho men performing *mohobelo* songs and *mokorotlo* songs, which include praising. Men often perform such songs, which are associated with regiments in khaki pants and white shoes, forming a 'long L-shaped line, stamping their feet in periodic rhythmic emphasis, at the same time bringing the knobkerry sticks, held aloft in the dance, down to the level of the body' (Huskisson, 375).

Praise-singing is also an aspect of Sotho women's songs, such as the *mokgibo* knee dance-song. Women kneel on the ground in a semicircle during these call-and-response songs and perform an elaborate dance with movements in which the knees are raised and lowered. Ululation and hand-clapping accompany the singing. Another type of song is the male *diphotha*, a step-dance performed in gumboots that are struck together and slapped with the hands in a synchronized rhythm to a series of 'step' movements. The *diphotha* is typically accompanied by a concertina.

Sotho girls perform call-and-response *lialolo* and *metjekong* dance-songs that accompany simple movements; many of the girls stand and clap, while others dance. Clapping in polyrhythms is a typical feature of the *mokokopelo* dance-song performance style of Sotho women. Sotho boys perform *lengae* initiation songs in a style characteristic of Sotho men; the songs rely on the production of a deep bass melodic line (Huskisson, 376).

(ii) Tswana music.

The Tswana occupy the region of the eastern Transvaal in South Africa and Botswana. Tswana vocal music (*dipina*) is classified according to its function within a specific social institution.

Music of Tswana boys' initiation rituals (*moama*) is one such category. According to Johnston, in *bowera* circumcision schools, initiates spend a considerable amount of time memorizing songs under the supervision of a musician specialist (*nake*) (Johnston, 890). Initiates also undergo 'hazing' during dances such as the *secho* whipping dance. Completion of the circumcision is marked by a ceremonial procession (*thalalagae*) before the Tswana boys return to their village.

Young Tswana girls participate in a *boyale* puberty school, where music and dance also play an integral role. One prominent dance is *radikgaratlane*, in which a woman is masked and disguised as a god, wearing clay horns, a symbol of virility. Upon the completion of the all-night *thojane*, a ceremonial dance, each young girl is received as ready for marriage and greeted upon return to her family with special *megolokwane* songs of return.

Music is also featured at the traditional wedding feast, where the *setapa* dance is performed by guests. In addition, exorcists frequently require their audiences to sing and clap during curing ceremonies. Burial ceremonies (*magoga*) also involve music, as do *go rapelela metsi* rain rituals.

Children's vocal music includes *pinapalo* counting rhymes, *tthaletso* nursery rhymes, *tshameko ya pina* singing games and *tsirimanya* jingles. Adult work-songs and beer-drinking songs also contribute to the category of Tswana vocal music.

Tswana communal vocal music is often related to the annual agricultural cycle; the post-harvest season usually involves more musical activity, such as the performances of songs and dances during beer drinking. These seasons are outlined by Johnston as follows: *Letlhafula* (autumn): a time for hoeing songs and work-party songs

Mariga (winter): a time for children's fireside story-songs

Dikgakologo (spring): a time when women and children chase birds from crops by singing lustily in the fields

Selemo (summer): a time for beer-brewing, beer-songs and beer-dances (Johnston, 891)

Tswana songs may be referred to as 'folklore of great importance' (*mainane a segologolo*), or they may be composed by a known composer (*motlhami*). They may be sung in two or more parts or in unison; in typical call-and-response singing, the response might involve multi-part singing. When singing in two or more parts occurs, the upper part is referred to as *sgalodimo* and the lower part as *segalo*. Tswana communal vocal music is primarily pentatonic, with clearly divisive symmetrical metres, relying primarily on the octave, 5th and 4th for harmony. Vocal music is closely associated with the rhythmic movement of the body.

Perhaps the best-known form of Tswana instrumental music is the reed-pipe dance (*kubina dithlaka*). According to Ballantine, the Tswana do not think of a melody first when they play. Rather, they begin with one or two rhythmic schemes, which are played on the reed-pipes in polyrhythms, 'but their interrelation and points of coincidence are such that, apart from occasional exceptions, the canons of "harmonic" acceptability are not offended' (Ballantine, p.55).

The Tswana *moropa* drum, *Lepapata* antelope horn and *mathlo* leg-rattles often accompany dancing, as do a variety of whistles named for their method of construction.

There are four types of musical bows used by the Tswana for accompanimental purposes according to Johnston: *lengope*, *segwana*, *setinkane* and *nokukwane* (Johnston, pp.891–2). The *lengope* is a mouth-resonated bow constructed from curved cane and strung with nylon fishing cord. The *segwana* is larger, with a calabash functioning as resonator. It is struck with a stick and has a cord divided in such a way that two tones a minor 3rd apart are produced. The opening of the calabash may be pressed against the performer's chest to adjust the tone quality. The *setinkane* is similar to the *segwana*, however without a resonator. The *nokukwane* uses a crudely fashioned bow with an arc more pronounced

than those of the other bows. It is also struck with a stick and is resonated with a blown up and dried skin milk container (*lukuku*).

South Africa, §1: Indigenous music

3. Venda music.

The Venda, who have lived in and around the Soutpansberg mountains in the Northern province of South Africa for many centuries, have a culture that distinguishes them from other Bantu-speaking people in South Africa and a language that is classed on its own, though it has some affinities with Sotho and Karanga. The Venda were originally shifting cultivators and hunters but later adopted a more settled economy; they also took to keeping cattle as well as goats. They used to live in large villages that were often on mountain slopes and difficult to reach, and every village was administered by a chief or headman and his council. In the first part of the 20th century, people tended to move away from the villages of their rulers and live in homesteads scattered over the hills and mountains, but in many areas they are now being regrouped into villages.

In the past, the music of the Venda was a part of the oral tradition and emerged only in response to the demands of corporate activity. The evidence of an intensive study of musical activity in the Sibasa district between 1956 and 1958 suggests that all Venda children are able to sing and dance as well and as creatively as they speak their language and that subsequent developments of their musical interests and aptitudes are a consequence more of sociological than of psychological or biological factors.

(i) Musical concepts.

(ii) Music and society.

(iii) Musical structure.

(iv) Modern developments.

South Africa, §1, 3: Indigenous music: Venda music

(i) Musical concepts.

The term '*nyimbo dza Vhavenda*' ('songs of the Venda-speaking people') includes all tunes that are sung or played on instruments, as well as patterns of words that are recited to a regular metre. It is rhythm, therefore, that distinguishes *u imba* (singing), from *u amba* (talking), from *u renda* (reciting praises) and from *u anetshela* (narrating). But although it may have no rhythm and is sometimes called *u tavha mukosi* ('raising the alarm with a long, loud yell'), a single note blown on a stopped pipe or horn comes into the Venda category of music because the performer 'makes the instrument cry'. Musical instruments are thus known as *zwillidzo* (things that are made to cry).

A soloist 'plants' (*-sima*) his song, and the chorus 'thunders in response' (*-bvumela*). A *maluselo* (dance-leader) shows the step (*-sumbedza mulenzhe*: 'shows a leg'), and others 'pour it out' (*-shela mulenzhe*) after him. Great importance is attached to teamwork in dancing, and the verb *u tshina* (to dance) generally refers to communal dancing, in which all follow the same steps, as distinct from *u gaya* (to dance a solo). Other more individual styles are *u tanga* (to dance in a stately fashion), as old women and important people do on special occasions; *u pembela* (to dance

excitedly) especially at the end of an initiation school or the installation of a chief; *u thaga* (to dance *ndayo*) at the *vhusa* girls' initiation school; and *u dabela* (to dance independently of and often in the opposite direction to members of an initiation school), as a sign that one has graduated. Most Venda communal dances are basically circular and counter-clockwise: the dancers 'go round' (*mona*) and make 'a cattle kraal' (*danga*).

Singers can indicate the metric patterns of songs by clapping their hands, and they can sing either the solo or the chorus part alone and know exactly where to come in. They do not isolate patterns, nor do they seem to appreciate that there are repetitions of a pattern. People refer to the correct melody or rhythm of a song as *kuimbele* (the way in which it is sung) or *kulidzele* (the way in which it is played). Mistakes in performance are recognized, though critics rarely state precisely what is wrong; they know that it does not sound right and are able to correct the mistake by demonstration and argument. Although there is a distinction between 'hurrying' (*-tavhanya*) or 'delaying' (*-lenga*), the tempo during a performance, the tempos of the *tshigombela* and *tshikona* dances are not classified respectively as fast or slow: they are 'different' and 'go in opposite directions' (*-fhambana*). Time signatures and note values are not recognized, though the word *-kokodza* (to drag, pull) describes a note that is prolonged, especially at the end of a song.

Because music is conceived as repetitions of basic patterns, there can be no concept of rests in performance, since a rest would immediately destroy the special world of time that music is meant to create. Thus in [ex.4](#), a children's song, the metric beat does not fall on the syllables *-du- tsha* and *nga-*, which are stressed in performance. If people clap to the song, they clap on the syllables *Tshi-*, *-la*, *-si* and *-di*, so that there is not a rest on the fourth beat, but a total pattern of four beats. Venda music is not founded on melody or on metre, but on a rhythmical stirring of the whole body, of which singing and metre are extensions. When a rest is heard between two drumbeats, it must be understood that for the player it is not a rest; each drumbeat is part of a total body movement in which the hand or a stick strikes the drumskin.

The words *-tuku* (small, young) and *-hulwane* (important, senior) are generally used to refer respectively to tones that are high and low in pitch. The word *-hulu* (big, visibly large in size) is more often used to describe the number of performers and the corresponding loudness of the sound, probably because intensity of tone is not recognized in musical terms: a performer either plays or sings with confidence, and hence with uniform loudness, or indifferently because of shyness, laziness or ignorance of the music. Thus, assuming that the performers are doing well, loud music is at the same time 'big', and soft music 'small', because of the numbers of people performing it. The sound of the female and male voices are sometimes distinguished by calling the former *-sekene* (thin) and the latter *-denya* (thick); pitch within the female and male ranges is further subdivided into high, which 'closes the throat', and low, which 'snores'.

Quality of tone and phrasing, which is invariably legato, is not specifically taken into account: people either 'play well' and 'sing well', or they do not. Great vigour and energy, precision and virtuosity, are expected of the good

performer: a person may sing so well that he 'nearly bursts his diaphragm' or dance so that he 'digs a hole in the ground' or 'licks the clouds', or leaps so high that 'three people can crawl underneath him'. People like to see and listen to a dynamic, almost destructive performance, when hand-rattles are 'shaken so that they nearly break'. Quite often a drumskin is torn and a ritual postponed for some hours while it is replaced, or until another drum has been borrowed; leg-rattles disintegrate during a dance, the leather supports of xylophone keys break, and people grow hoarse and lose their voices. Such accidents during a performance do not upset people as they are usually evidence of good, vigorous playing and the intense excitement that goes with it.

The Venda have no word for 'scale'. They have the word '*mutavha*', which is used for a complete set of divining dice, metal amulets or stopped pipes, and also for a row of keys on a xylophone or *mbila* (lamellophone). Thus a *mutavha* may include more than one octave of a heptatonic or a pentatonic scale, since sets of stopped pipes and lamellophones may be tuned to either of these scales. The Venda recognize the interval of the octave and the fact that heptatonic and pentatonic sets sound different, but they do not express the difference in musical terms, although they name each pipe or key in a *mutavha*. Traditional Venda melodies have anything from two to seven different tones, but the Venda classify their music on the basis of its social function, which may indirectly affect its structure and especially its rhythmic pattern.

South Africa, §1, 3: Indigenous music: Venda music

(ii) Music and society.

No fewer than 16 different styles of music are distinguished with different rhythms and combinations of singers and instruments; within these styles, there are further subdivisions with many different songs within each subdivision. There are scores of beer-songs, more than 70 initiation songs of one type and 30 of another; new words are always being added to existing songs and entirely new songs are often composed.

The performance of most communal music is regulated by the rules of the social institutions that it accompanies, but solo instrumentalists can perform at any time of the year without special permission. Some who play the xylophone or lamellophone may accompany singers at a beer-party; others become *zwilombe*, semi-professional musicians (sing. *tshilombe*), and from time to time compose new songs or variations of old ones, accompanying themselves on a lamellophone or a musical bow. They are expected to amuse their audiences and are admired for their wit, their mastery of technique and handling of words, and for their ability to clown as well as to protest effectively against any injustice that may need attention.

Both the frequency and conditions of performance of Venda communal music depend to a great extent on the cycle of seasons and the existence of an economic surplus. During the period of planting and weeding, for instance, only important ritual music and work-songs are performed regularly. Towards the end of the weeding season, when the first green maize cobs are appearing, girls begin to practise for their dance, the *tshigombela* (fig.4), which they would find difficult to dance in the mud of the rainy season, even if they were not required at that time to help with the

weeding of the crops, the collection of food and other domestic duties. Circumcision schools are held during the winter, and possession dances and boys' communal dances take place chiefly during the period of rest between harvest and planting. Communal music is never performed without some kind of reward, either to the performers or to the organizers, so that in a lean year none but the more important items is played. If the countryside resounds with music, especially at night when it is cool, it is a sign of good times. Venda communal music is not a substitute for happiness but an expression of it.

Communal dances also introduce young people to patterns of tribal authority: the music is sponsored by rulers, and one ruler sends his dance-teams on expeditions to other rulers, either to confirm his relationship with them or, if he is a chief and they are headmen, to exact tribute. The *mabepha* (musical expeditions) consolidate both the lineage ties of rulers, who are separated spatially because of their responsibility for district government, and the neighbourhood ties of clansfolk living in different districts, and hence the bonds between these people and their district headmen. The music of the boys' and girls' circumcision schools advertises the power of the doctors who sponsor them, and possession dances enhance the prestige and influence of the families who belong to the different cult groups. Within the traditional music system, ambitious men are able to attract a following and further their interests by means of the music that is performed under their auspices.

Music is therefore an audible and visible sign of social and political groupings in Venda society and the music that a man can command or forbid is a measure of his status. When a ruler holds a *domba* initiation, all other music in his district is banned, except for his own *tshikona* (the national dance), beer-songs and personal instrumental music. But nobody is compelled to perform music or to observe these bans, and indeed many Venda Christians ignore them altogether. Diagrams of the relationship between the performance of different styles of Venda music and the passage of the seasons and their political roles are given in Blacking (1973).

Music is an indispensable part of most Venda social institutions, but its transmission depends on their continuity. The Venda assume that every person is capable of musical performance, unless he is deaf; and even then, he ought to be able to dance. In fact people with physical disabilities, such as hunchbacks, seem to excel in music and dancing. Venda dancing consists almost exclusively of rhythmic movement of the lower limbs. When the upper limbs are moved, it is invariably for hand-clapping, drumming or playing a musical instrument; they are also used in dancing, sometimes very vigorously, but chiefly to maintain good balance while the legs are moved.

Dancing is an integral part of Venda communal music. With his body, man creates a special world of time, distinct from the time cycles of natural seasons and cultural events. Just as rhythmical bodily responses to the sounds of music are regarded as the first signs of a child's interest in music, so participation in communal dancing is generally recognized as the first stage in acquiring musical skills. Small girls copy the dance

movements before they participate in the *tshigombela* and sing the choruses of the songs; they master the dance steps before they attempt to lead a song. Girls usually play the different dance rhythms on the alto drums before they try the straightforward beat of the tenor drum because, although it may not seem so, it is more difficult to maintain a steady beat than to play complex rhythms.

In Venda society, musicians are made according to their birth. Exceptional musical ability is expected of people who are born into certain families or social groups in which musical performance is essential for maintaining their group solidarity. Just as musical performance is the chief factor that justifies the continued existence of an orchestra as a social group, so a Venda possession cult or an initiation school would disintegrate if there were no music.

However, only a few of those who are born into the right group actually emerge as exceptional musicians, and what sets them apart is not so much their ability to do what others cannot do, but that they do it better because they have devoted more time and energy to it. In applauding the mastery of exceptional musicians, the Venda applaud human effort. In being able to recognize mastery in the musical medium, listeners reveal that their general musical competence is no less than that of the musicians whom they applaud. The development of musical ability is therefore a part of every Venda's experience of growing up, and because the sequence of learning is socially and culturally regulated, music is not necessarily learnt in the order of its musical complexity. Some young people's music may be technically more difficult than adult music; children often learn pentatonic and hexatonic songs before tritonic and tetratonic songs, simply because these songs are more popular or socially more appropriate.

Most Venda children are competent musicians: they sing and dance to traditional melodies, and many can play at least one musical instrument. But they have no formal musical training. They learn music by imitating the performances of adults and other children. If they do not realize when they are making a mistake, they are soon corrected by more experienced musicians. This does not mean that two performances of the same song must be identical, but that Venda music is based on principles that are acquired partly by learning and partly by assimilation, and that people distinguish between what is or is not specifically Venda about a performance, and are able to create new music according to the same principles. Venda women do not relearn the music of their *domba* initiation dance (fig.5) when they come together every four or five years to assist the novices: they relive a social situation, and the *domba* music emerges when the experience is shared under certain conditions of individuality in community. Though the music may sound similar to an outside observer on two successive initiations, it is in fact new to the performers because of the new social situation. Every performance of Venda communal music therefore demands re-creation of a special social situation as much as a repetition of learnt skills.

Venda music is performed in a variety of political contexts and often for specific political purposes. It is also political in the sense that it may involve people in a powerful shared experience within the framework of their

cultural experience, and thereby make them more aware of themselves and of their responsibilities towards each other. When two iambic rhythms are combined in canon as in [ex.5](#), the players are not merely using a call-and-response model to produce a surface rhythm that could easily be produced by one performer; each player has his own main beat, so he is expressing musically certain concepts of individuality in community, and of temporal and spatial balance, that are found in other areas of Venda culture. The same principle of sharing in the creation of music is applied to many Venda styles, especially the music of the *tshikona* shown in [ex.6](#), where each player produces one note of the total pattern.

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(iii) Musical structure.

Differences in the styles of Venda music are much influenced by their social functions. The most important communal rituals are called generically by the same word that is used for the large, pot-shaped bass drum, the *ngoma*. This instrument is found only in the headquarters of chiefs and headmen and, together with the *thungwa* (the tenor drum) and the *murumba* (the alto drum), should be played by women (see [fig.5](#)).

Sets of drums are kept with sets of 20 or more *nanga* (stopped pipes), which are tuned to a heptatonic scale ranging over three octaves; these are used to play the national dance, the *tshikona*. Each player blows one pipe, so that the different notes are combined in a special pattern. The *tshikona* is performed in the *khoro*, the public meeting-place, on all important occasions such as the installation of a new ruler, the commemoration of a ruler's death and the *thevhula* sacrificial rites at the graves of a ruler's ancestors. It is performed on Sundays in the urban areas by Venda who have organized themselves into dance teams, with managers, musical directors and other officials.

The full set of drums is also used for the music of the pre-marital *domba* initiation, in which the girls sing a transformation of what the men play on the pipe ensemble, as shown in [ex.7](#). The music of the *tshikona* incorporates some of the basic tonal and harmonic principles of Venda music and exerts an influence on other styles that are comparable with its social importance. There are 'transcriptions' of the *tshikona* for most solo instruments, and several children's songs and songs of the girls' *vhusha* and *tshikanda* initiation schools are transformations of, or derived from, the *tshikona* pattern. The two girls' schools are less important than the *domba*, and so their music is accompanied only by the tenor and alto drums and performed in the *tshivhambo*, the council hut, or the *muta*, the courtyard of one of the women in charge. Children's songs are accompanied only by hand-claps or appropriate rhythmic actions.

Full sets of drums may be borrowed from rulers by the organizers of *ngoma dza midzimu*, dances of spirit possession ([fig.6](#)), but they are played in a different way. The doctors who run the *masungwi* girls' initiation schools, which were introduced into Venda towards the end of the 19th century, are allowed to own tenor and alto drums. The tenor and alto drums of rulers are borrowed by girls for rehearsing and performing their *tshigombela* dance and for accompanying the youths' pipe dances, the *tshikanganga*, the *visa* and the *givha*. These boys' and girls' dances are referred to as

mitambo (games); the sets of stopped pipes are tuned to a pentatonic scale and made from the ordinary river reed rather than the sacred bamboo that is used for the heptatonic *tshikona* sets. It is significant that the 'secular' pentatonic pipe music was adopted by the Venda in comparatively recent times and that it is never played on a selection of the pipes used for the ancient, heptatonic music (Blacking, Cape Town, 1971).

The sacred music of the mission churches is mostly Western in origin. The Salvation Army uses a European-type bass drum, traditional drums being taboo because of their symbolic associations with 'pagan' ritual. Congregations sing hymns in three or four parts, but they often prefer to harmonize in a way that is a novel blend of European and traditional Venda styles. Syncretic styles are a prominent feature of the music of the separatist Christian churches that are run by the Venda themselves. A European-type bass drum, the *tshigubu*, is used, and the rhythms played are sometimes the same as those of traditional music.

Modern school music is mostly choral and ranges from Western part-songs that are learnt from tonic sol-fa scores for singing competitions, to modern compositions by Venda and other African composers that are sung for pleasure as well as for competitions. The style of this modern Venda music is similar to that of other black composers in South Africa and does not yet betray any special affinity with the unique styles of Venda traditional music. In the late 1950s the guitar and the penny whistle were often used for performing urban jive music.

The circular form of Venda communal dances is well suited to the environment of hills and mountains. The metrical pattern of work-songs is regular and depends on the nature of the work (pounding maize, hoeing fields, clearing weeds etc.), but that of beer-songs may be irregular and emphasized by hand-claps or by the steps of the solo dancers. The irregular metre of many of the *ndayo* exercises of initiation is played with a stick on the tenor drum and the intervening quavers are filled in on the alto drums, which are played with the hands (ex.8). It is tempting to relate this technique to the vocal call-and-response pattern that characterizes much Venda music; but the alto drums do not complement the tenor's unfinished pattern as does the response to a call, so much as embellish a pattern that is already adequate, as do the embellishments of a response.

Although the chorus of a song can be sung without a soloist to lead, the solo call cannot be sung without the chorus response. The words and melody of the response are complete in themselves, whether or not they overlap the call, and they may be repeated without change, though it is customary to add complementary parts that agree with the underlying harmonic pattern. Moreover if, as is usual, the tonality shifts regularly in the call-and-response sections of the melody, the tonal centre is established in the response, and so a song without a response is a song without a tonal centre. The importance of tonality and of tonal centres is recognized by the Venda, who call the chief note of every 'scale' the *phala*. The pipe pitched one tone above the *phala* is called the *thakhula* (the lifter) because it 'lifts' the melody back to its tonal centre. Just as the predominant direction of Venda melodies is descending, so the 'leading note' leads down a tone.

In the *tshikona*, each note of the melody has two companion pitches, which are, in order of harmonic importance, a 5th and a 4th below it (together with their octaves at the 4th and 5th above it). This principle of harmonic equivalence applies throughout the Venda musical tradition, so that the two alternative melodies of the children's song in [ex.9](#) are regarded as identical. The same principle of harmonic equivalence applies both in improvising additional parts to a choral response (passing notes are also allowed), and in selecting alternative notes when new words of the solo call bring a change in speech-tone patterns that must be reflected in the melody. A soloist is expected both to lead a song confidently and to provide new words for almost every repetition of the basic pattern. Some of these phrases are standard for a particular song or for several songs, and others may be topical improvisations. When women pound maize at night, they may produce a running commentary on local events. There are certain formal rules for adjusting a basic melodic pattern to changes in the speech-tone patterns of the Venda language, and these are learnt at an early age (Blacking, 1967). The more people there are singing a chorus, the more they are expected to 'fill out' the basic melody with additional parts. The concern for free-ranging musical development is reflected, for example, in the development of the *tshigombela* songs, where vocables such as *ee* and *ahee* are substituted for words, so that melodies are not subject to the restrictions of speech-tone patterns.

Apart from the kind of social and musical rules cited, the basic structure of every Venda song and the possible course of its development are further modified by each performing situation. Obvious factors are the age and skill of performers and the amount of rehearsal time that they have had. But most important is the fact that the overall form, the number and extent of rhythmic, melodic, harmonic and contrapuntal variations, all the differences between one complete performance of a piece of music and another, are a consequence of the social interaction of performers. The number of performers and audience present, who they are and how they interact with each other, what happens during a performance, who arrives and who leaves, all these and many other social events affect the development of the basic musical pattern. The vitality of Venda traditional music depends largely on the fact that its models are flexible and reflect the organization and values of Venda society as much as certain specifically musical rules. A preliminary set of rules of Venda music has been drawn up (Blacking, *African Studies*, 1969, and Blacking, 1970). The rules that apply to vocal and communal music apply also to most instrumental music. Even if a physical relationship between the left and right thumbs and the layout of keys on a lamellophone may suggest a 'walking song', the music as in [ex.10](#) is conceived within the Venda tonal and harmonic system.

Venda musical instruments have been described in detail by Kirby (1934). Apart from the drums and sets of stopped pipes already mentioned, the most common instruments are the *mbila dza madeza*, a heptatonic lamellophone with about 27 keys; the *mbila tshipai*, a pentatonic or hexatonic lamellophone with 11 to 18 keys; various types of signal horns and whistles used by herdboys; side-blown antelope horns used to summon people to the ruler's place or to announce important events; a three-hole transverse flute and ocarinas that are often played in duet by boys; a number of types of musical bow played by boys and girls and, in

the case of two types of bow, by semi-professional musicians; and a large 21-note xylophone, which is played by two people but is now rarely heard.

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(iv) Modern developments.

The four decades preceding the coming to power of the African National Congress in 1994 were marked by conflict between supporters of the traditional political order and supporters of democracy. Venda communal music played a role in this conflict by helping to shape new power relations.

Rulers promoted traditional dances that cultivated political loyalty. Their efforts were channelled through government structures such as the Department of Education, which initiated a national dance competition. Refusal to participate in traditional dances elicited fines and accusations of political sabotage. Although coercion played a role, the involvement of adult women in dances formerly not performed by them was a factor of new social responsibilities. Many women took charge of the home economy while men became migrant labourers. Thus, women became a readily available political resource; their new musical roles accelerated change in their social status. This is evident in the changing performing practice of *tshikona*, a dance known for being a symbol of male social status. Most male residents of the village of Muswodi Tshisimani, for example, had left home in search of work, and so the village became famous for entering a female *tshikona* team in the national dance competition during the early 1980s. The public shock turned to amazement and eventual acceptance. Most women, however, became involved in *tshigombela*, a former girls' dance. *Tshigombela* songs, which originated around independence (1979), promoted national unity under chiefly rule. The nationalistic content of *tshigombela* songs reflected a degree of spontaneous reaction to colonialism. For several years after independence, many people supported chiefly rule through *tshigombela* dancing because they believed that their material conditions would improve.

A change in political consciousness marked communal musical performances from the mid-1980s onwards. This change coincided with the repression of the official political opposition (the Venda Independence People's Party) and the establishment of a one-party state, which failed to address the economic and political aspirations of large numbers of poor people. *Tshigombela* songs increasingly challenged government legality. Feelings against political crimes were particularly strong. Mimes of these crimes were performed in *tshigombela* dances, and many beer-songs expressed anti-government protest.

The Venda government was overthrown in a bloodless military coup during 1990. Communal dancing subsequently decreased in a number of areas and ceased in others. New *tshigombela* songs emerged with revolutionary topics that were popular with youth cultural clubs affiliated with the African National Congress. Many people now regard this music as less important since it does not advance their socio-economic goals. They prefer to join bands or choirs. Older musicians who perform traditional music find decreasing social acceptance, and most traditional instruments have disappeared. The assimilation of Venda musicians into the global musical culture is evident in the increasing number of English songs, the adaptation

of traditional music to a commercial idiom and the emulation of pop stars (see §III below). Fewer people are becoming musicians and more are now consumers of music. Music is not regarded as a reliable career, and formal music education in school is virtually non-existent.

South Africa, §I: Indigenous music

4. Tsonga music.

The Tsonga ethnic group occupies the north-eastern part of what was once called the Transvaal. Tsonga are found in the Transvaal from northern Swaziland and Zululand to the Limpopo river. They also inhabit south-eastern Zimbabwe. In Maputo, the Tsonga occupy the area north of kwaZulu up to the banks of the Zambezi.

The Tsonga have not escaped cross-cultural influences at least since historical and anthropological recordings of groups and nations were made by Western scholars. One scholar who has produced an exhaustive cultural study of the Tsonga is Rev. H.A. Junod. His anthropological study of the Tsonga, *The Life of a South African Tribe* (London, 1927), attempts to record all aspects of the Tsonga-Shangaan group. Junod included a chapter on Tsonga music before it was subjected to external cultural influences. Tsonga music had two major cultural influences: (a) a Nguni influence, when the Zulus subjugated the Tsonga of Mozambique (c1840), and (b) an influence of Western music culture after missionaries embarked on converting the Tsonga-Shangaan ethnic group to Christianity.

(i) Musical instruments.

The Tsonga do not have many elaborate musical instruments. Traditional music instruments include: *comana*, *rhonge*, *xipendani*, *xitende*, *xizambi*, *xitiringo*, *ndhweva* and *timbila*.

The *comana* is a small drum made from a hollowed tree trunk or large calabash covered with an animal skin. The skin is first soaked in water and then stretched over one side of the trunk or calabash and secured by wooden pegs. With the advent of Western culture, frames of iron sheets were introduced. Large washing basins are now also used as *comana* frames. The *comana* drum is used to accompany dancing during the exorcism ritual.

The *rhonge* is an ocarina made from a dry *sala* fruit. One large hole and two smaller holes are cut into the dried fruit. Air is blown through the larger hole with the mouth placed in such a way as to produce a sweet whistling sound. The quality of the sound is controlled by blocking and/or opening the smaller openings with the fingers. The *rhonge* is played mostly by shepherds. A *xipendani* is a flattened wooden bow approximately half a metre in length. The middle section of the bow is left in its original round stick size. A string or thin wire is tied on each end and pulled to form a bow. The string is divided into two sections by another string or hook-wire pulled across the bow. It is played by plucking the string with a long thorn or needle. Players place their mouths on one side of the flat bow as a resonator. By changing the configuration of the mouth, different pitches are produced. The *Xipendani* is primarily played by women.

The *xitende*, like the *xipendani*, is a bow-like instrument. The differences are that the *xitende* bow is approximately a metre to a metre and a half long and the wooden stick is not flattened but left round. Both ends of the stick are tapered. Animal sinew or a soft thin wire is stretched from one end of the stick to the other forming a bow. A half-calabash is secured at the centre of the instrument by a wire or string. The half-calabash serves as a resonator. Different sound qualities are obtained by alternately pressing the calabash against the player's breast and drawing the calabash away from the breast. The instrument is played by tapping on the wire with a small stick approximately 30 cm long. The back of the 3rd and 4th fingers touch the string and produce different pitches and sounds. Tin bottle caps (traditionally sea shells) are attached to the bow to add a rattling sound. The *xitende* is played by a man who uses it to accompany his singing.

The *xizambi* is a bow made of a stick, 1.5 cm thick and half a metre or shorter in length. It is bowed with a palm leaf 1 cm wide. The middle of the bow is marked by small regular grooves. It is played with a stick to which is attached two or three dry, hollowed *sala* fruit into which a few bean seeds or stones are placed. It is played by securing one extreme end of the instrument with one hand, while the other end is placed against the mouth with the *mulala* palm leaf running across the open mouth. The instrument is played with the right hand moving the stick along the grooves while the seeds in the *sala* fruit provide a rhythmic accompaniment. Different sounds are obtained by changing the shape of the mouth. The *xizambi* is played by both men and women.

The *xitiringo* is made from a piece of bamboo approximately 2.5–3.5 cm in diameter with one small hole on one side and three to four small holes on the other side. Both ends of the *xitiringo* are stopped. The *xitiringo* is played by blowing air into the one small hole while the fingers of either the left or right hand are placed on the small holes at the one end. Different pitches and sounds are obtained by lifting the fingers from the holes. The *xitiringo* is primarily played by shepherds and young adult men.

The *ndhweva* is a hollowed reed or open-end bone of a goat. It is played by pressing the reed or bone against the tongue and blowing hard, thus producing sound when placed at a certain angle. It is played by shepherds. The *timbila* is basically a Chopi instrument which the Tsonga have adopted. It is similar to the xylophone and is played with two rubber mallets. Male adults play this instrument accompanied by singing and dancing.

The *xigubu* (drum) is a modern innovation. The *xigubu* frame is made from a 44-gallon oil drum covered by two soaked ox skins that are then dried in place. The two skins are secured with wet strips of skin approximately 2 cm wide. The drums accompany the *xifasi* and *xincayincayi* group dances.

(ii) Vocal music.

Traditional Tsonga vocal music is responsorial. The leader, called *musumi*, i.e. 'the starter of a song', begins by singing the first note or a few notes of a song. This 'call' is referred to as *ku suma*. The remaining singers respond to the call of the *musumi* by singing a song's choral response. The

response is *ku hlavelela* in Tsonga and the choral group is called *vahlaveleri*.

Tsonga is a bitonal language with high and low tones, and Tsonga vocal music is to a large extent influenced by speech tones and rhythms. However, the effect of such tones and rhythms is limited by certain musical requirements such as the melismatic vocalization of non-lexical syllables. Another characteristic of Tsonga music is the typical descending melodic cadence at the ends of musical phrases. Other characteristics include the elision of vowels, the contraction or prolongation of final vowels and the contraction or the prolongation of final syllables. Tsonga melodies have descending intervallic contours comprising a 4th, 5th or even 6th from the initial peak to a low-pitched note.

Most Tsonga songs are polyphonic. The *musumi* sings lead melodies, while the *vahlaveleri* sing choruses. In the majority of songs, the *musumi*'s solo part carries the lexical part of the lyrics, thus conveying a song's message. The lyrics of the response sections are generally non-lexical, onomatopoeic syllables.

Children's songs are interwoven with games and are generally accompanied by hand-clapping, dancing and chanting. Lullabies are sung mainly by mothers while grinding corn or stamping meal with babies on their backs. The mothers' rhythmic movements rock the babies to sleep while singing.

Songs to exorcise spirits (*mancomana*) are always accompanied by *ncomana* drums. The singing is energetic and highly rhythmic, and the *ncomana* drums beaten by two to four women keep a strict rhythm. When the spirits are 'out', the *musumi* ('patient') dances vigorously while the *vahlaveleri* sing. Singing usually starts in the late evening, lasting until the early hours of the morning.

Initiation songs for girls (*tikhomba*) are also generally accompanied by the *ncomana* drum. The singing and the dancing are not as vigorous, however, when compared to the songs used for exorcism. The drumming patterns synchronize with the stamping of the feet by the initiates who number from two to five. There is usually a large group of women *vahlaveleri*; males are forbidden. Men and boys are allowed only on the last day of the initiation.

Initiation songs for boys (*ngoma* or *murhundu*) are sung at an initiation school in a forest around the fire in the evenings. The presence of women is forbidden during such events. The lyrics are generally unintelligible, usually in a foreign language, such as the Nda language. The songs are generally rhythmically slow such as war dance songs (*muchongolo*).

Songs for social occasions include those for work parties (*matsima*, sing. *tsima*), marriage (*nkhuvo*) and supplication to the ancestors (*mphahlo*). These occasions include beer-drinking and are accompanied by singing, hand-clapping and dancing. The singing on such occasions is lively and the dancing is accompanied by graceful body movements.

Songs for dance groups (*xifasi* and *xincayincayi*) are usually performed by young men and women. The dancing is taken in turns; women perform in

graceful formations, while men engage in wild antics. Dancing is accompanied by singing, hand-clapping, whistles and shaking of the waist by women who wear colourful uniforms, while drums maintain the rhythm.

War dance songs are usually sung in the Nguni language (Zulu), due to the 19th-century Zulu subjugation of the Tsonga people. These songs have a slow tempo punctuated by foot-stamping and by the hitting of ox-hide shields with spears.

Folktale songs (*tinsimu ta mintsheketo*) punctuate the rich Tsonga folktales. These songs are also performed in the call-and-response style and function as a means of communication among the *dramatis personae* in folktales. In Tsonga folktales, animals interact with humans on equal terms.

Themes of Tsonga songs other than in folktales mainly comment on social life. Songs often comment on social relationships, for example on marital problems, problems of co-wives, infidelity, abuse of power, social injustice and witchcraft.

(iii) Modern developments.

Tsonga music displays the influence of Western culture, interweaving traditional elements into modern Tsonga music. The call-and-response and polyphonic characteristics remain, as do the descending contours of intervals of a 4th or 5th. Instruments used in contemporary performing ensembles consist of electric guitars and drums, which serve as accompaniment, providing lively rhythms.

[South Africa, §1: Indigenous music](#)

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South Africa

II. European traditions

The first European residents of South Africa were the employees of the Dutch East India Company's 17th-century settlement at the Cape of Good Hope (later called Cape Town). These early Dutch settlers had three sources of music: the Genevan Psalter hymn tunes issued to each, the folk music of their native countries, and music provided by the military on special occasions. During the early years of the settlement, European and particularly Dutch musical traditions remained intact. Because of the traffic around the Cape, the settlers there maintained their contact with

contemporary European church and popular music, but those who moved further inland, away from the cultural influence of Cape Town, developed a somewhat more original, though limited, musical tradition, because of their isolation and lack of educational facilities.

1. Art music.

2. Traditional music.

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South Africa, §II: European traditions

1. Art music.

The development of western European art music in South Africa can be divided into two periods: the years of colonial rule (1652–c1900), when music was provided mainly by amateur groups, the church and the military, and from 1900 onwards, when South Africa started training its own professional musicians. All the major musical institutions have been founded and have developed since 1900, so that today the musical life of South Africa is flourishing and widespread.

(i) Colonial rule.

(a) Religious music.

The influence of the predominantly Calvinist church had a restrictive effect on the cultural development of the earliest Dutch settlers, and secular music was generally discouraged. Musical training consisted mainly of teaching the young to sing their psalms, a practice that was the more important because few churches could afford organs. The first organ in the country was built in 1737 for the Groote Kerk at the Cape. Soon a number of churches acquired organs, but they remained rare.

Religious music was based largely on that of the Reformed churches of the Netherlands and consisted in the singing of chorales, a tradition that has persisted. In the more remote areas, the settlers often set religious texts to their own melodies, known as *liederwyses*. Not all of these melodies were original; they were often based on popular songs or folksongs (see §2(i) below), or were merely variants of religious songs. They were completely removed from the chorale tradition and were generally sung in a free improvisatory style; the leading singer often introduced melismas at suitable points in the text. Many of these orally transmitted melodies were probably lost during the early 20th century, but they must formerly have been important in the religious life of the isolated communities of early Voortrekkers and pioneers.

During the second half of the 19th century church music, like most other spheres of cultural activity, became increasingly anglicized. The gospel hymns of Sankey and Moody became particularly popular and, in spite of official condemnation by the church authorities, they are still popular, particularly in rural areas and among Coloured communities, which are generally much more extrovert in their religious worship than their white counterparts.

(b) Secular music.

During the 18th century the musical activities of the military bands extended to playing for local weddings, and the citizens themselves used slaves to provide music for their dinners and dances. The playing of chamber music was considered a social and educational accomplishment and soon became an important aspect of secular life at the settlement.

It was in the last years of Dutch rule that the first public performance of any sort was staged. In 1781 a visiting group of French mercenary troops gave a performance of Beaumarchais' recent Paris success *Le barbier de Séville* in the Great Barracks; the success of this enterprise led to the building of the African Theatre in 1801 under the new British rulers of the colony. Here local groups and the occasional visiting company performed plays with incidental music and English and French comic operas; one amateur group succeeded in staging Carl Maria von Weber's *Der Freischütz* in 1831.

The first public orchestral performance was apparently in 1811, when a concert was given by local amateurs supplemented by members of the regimental bands. During the first half of the 19th century, several music societies were started to provide music for concerts and theatrical performances (as well as for church occasions); the European custom of 'musical evenings' also became popular. In 1826 a short-lived Academy of Music was founded to teach the J. Bernhard Logier method of piano tuition in classes, a method popular in Britain and Germany at the time. The first pianos in the country were built by G.B.S. Darter in the 1840s. Darter soon established a music shop, later providing piano tuning and repair services throughout the colony; the shop closed in 1974.

With the increasing establishment of European centres throughout South Africa, the last 30 years of the 19th century saw the first professional touring companies; these gradually superseded the amateur entertainments. An opera house was built in Cape Town in 1893 to accommodate the frequent visits of overseas opera companies. The currently widespread music examination system started as early as 1894, under the auspices of the former University of the Cape of Good Hope, an examining body.

(ii) Since 1900.

The first institution to train professional musicians was founded in 1905 under F.W. Jannasch at Stellenbosch, near Cape Town. Called the South African Conservatorium of Music, it offered practical and academic tuition as well as teacher-training, and in 1907 the first group of eight music teachers qualified. The conservatory was incorporated into the University of Stellenbosch in 1935. The South African College of Music opened in Cape Town in 1910 (W.H. Bell, director); in 1923 it became the music department of the University of Cape Town, with Bell as director.

The first professional orchestra was the Cape Town Municipal Orchestra, which gave its inaugural concert in 1914, conducted by Theophil Wendt. From its original 18 players, it has expanded to some 80 regular members and was renamed the Cape Town SO in 1968. It was privatized in 1996, and in 1997 it merged with the Cape Performing Arts Board (CAPAB) Orchestra as the Cape Town PO. In 1921 the Durban City Council founded its own orchestra; until 1976 it gave regular symphony concerts and

accompanied the productions of the Natal and Orange Free State performing arts councils. The Johannesburg City Orchestra was formed in 1946, but in 1954 its members were recruited for the newly formed Symphony Orchestra of the South African Broadcasting Corporation (SABC), by agreement with the city council. With about 80 members, it is the most important and enterprising orchestra in the country; it was renamed the National SO of the SABC in 1971. Most of its public concerts are broadcast live. The orchestra is now privatized.

Broadcasting was started in 1924 in Cape Town by two amateurs, using mainly homemade apparatus. Stations were established in Durban and Johannesburg in the same year. In 1936 the SABC was founded, appointing one of the amateur originators of the venture, René Caprara, as first director-general. Broadcasting was centralized in Johannesburg in 1954, but smaller regional studios are maintained.

Until recently the SABC played a major role in fostering music, especially that of South Africans; Anton Hartman, head of the music department from 1960 to 1977, was a primary influence. It gave numerous commissions to composers and held competitions for composition and performance; programmes featured young performers and school choirs. It has a large library of recorded South African works and photocopied orchestral scores for distribution abroad. In 1970 a small studio was equipped for electronic music. Henk Badings gave a course on electronic composition and prepared his commissioned cantata *Die ballade van die bloeddorstige jagter* for soloists, chorus, orchestra and electronic sounds, which won the Prix Italia for the SABC in 1971. Besides its customary broadcasting of serious music, it encouraged the appreciation of modern music in the programmes presented by the National SO of the SABC and by illustrated talks, including those by Stockhausen in 1971. For some years, touring units recorded a great deal of indigenous African music, and in 1965 Alexander Buthelezi's operetta *Nokhwezi* was entered for the Prix Italia.

In 1963 the Performing Arts Councils were established, one for each province: the Cape (CAPAB), Natal (NAPAC), the Orange Free State (PACOFs) and Transvaal (PACT). Each had a ballet, drama, opera and music section and a technical department. Considerable government and local council subsidies enabled them to tour extensively, giving orchestral and chamber concerts as well as school programmes and youth festivals. CAPAB and PACT maintained their own orchestras. PACT's orchestra has been privatized and that of CAPAB has joined with the former Cape Town SO. PACOFs's chief contribution was its youth orchestra, which was highly successful at the Second International Festival of Youth Orchestras (1970). All the councils collaborated in the exchange of artists, opera productions and in bringing international artists to South Africa. During the years of the cultural boycott of South Africa because of apartheid, these companies relied increasingly on local performers. In the late 1990s the government gradually withdrew funding for local performing arts councils and their activities have been mostly privatized. The National Arts Council now funds the arts on a project basis and also provides scholarships for talented artists.

An important opera and ballet company based in Cape Town is the Eoan Group, founded in 1934; under Joseph Manca, it specialized in the presentation of Italian opera and has contributed considerably to Cape Town's musical life; especially remarkable is the fact that this is a spare-time activity with no financial remuneration for its company members. Since the 1990s its activities have declined.

School education is largely state-controlled; under the apartheid government, music as a matriculation subject was offered mainly in white schools; this is now changing. The Drakensberg Boys' Choir School (founded 1967), Natal, is unique in South Africa; run privately, this primary school concentrates on training choristers, and its four choirs, with an exceptionally wide repertory, give 200 concerts annually, including extensive national tours and visits abroad.

There are numerous training colleges for all races, most offering school music as an optional subject in primary school teaching courses. A number of schools now specialize in music. For about 40 years, only Battswood, Cape Town, offered black primary teachers an advanced music course (discontinued 1971), and graduates have been responsible for many musical activities throughout the country.

Most universities have music departments that offer diploma and degree courses. The largest departments are at the universities of Cape Town, Pretoria, Stellenbosch and Durban. The University of Cape Town had the only independent music faculty, comprising the South African College of Music, Opera and Ballet Schools. Since 1999 the faculty has been incorporated into a large faculty of humanities. It has produced many of South Africa's most prominent musicians. The Opera School, directed for many years by Gregorio Fiasconaro, is unique for a university in the country, offering students a comprehensive training in all aspects of opera. Before the formation of CAPAB in 1963, virtually all opera in Cape Town was presented by the University Opera Company (directly associated with the Opera School) and the Eoan Group.

The major examining body for music is the University of South Africa. Musicology is also emphasized at Rhodes University, Natal, and at Port Elizabeth, where there is also a music school for children from whose ranks a youth orchestra is formed. The departments at Potchefstroom and Stellenbosch maintain institutes for the study of South African music, both Western and indigenous. Programmes in jazz studies are offered at Cape Town and Natal, and Cape Town also specializes in African music and dance. Rhodes University Chamber Choir, which has toured extensively abroad, deserves mention. The Afrikaans-language universities, especially in the Orange Free State, are noted for their promotion of church music and offer special courses in the subject. Church music is further served by the South African branches of the Royal School of Church Music, whose annual summer schools for choristers and choirmasters have been directed by eminent overseas organists.

The South African Society of Music Teachers, in addition to its active concern in promoting music through scholarships, orchestral courses, concerts and lectures, has welfare funds for its members. In 1931 it began publishing the bi-annual *South African Music Teacher*, the only music

periodical to have survived for more than a few years. The African Music Society was instituted in 1947 for the study of the music of African peoples.

Among the large number of composers from South Africa, some have become internationally known. Of the pre-war generation, Arnold van Wyk, John Joubert, Prialux Rainier, Hubert Du Plessis, Gideon Fagan and Stefans Grové are particularly noteworthy. Blanche Gerstman and Rosa Nepgen have also made considerable contributions. The younger post-war generation includes Graham Newcater, Peter Klatzow, Roelof Temmingh and Carl van Wyk. Among the many young composers can be listed Kevin Volans, Jeanne Zaidel, Hans Roosenschoon, Hendrik Pienaar Hofmeyr, David Kosviner and Johan Cloete. Much of the vocal and instrumental music reflects the essence of the country, although many works, including the choral music of many African composers, are firmly based on Western idioms. Influential composers from abroad have included W.H. Bell, Erik Chisholm, Victor Hely-Hutchinson and Percival Kirby.

The South African Music Rights Organization is the copyright agent for public performance of works of some 40 countries; it also commissions works and awards scholarships to composers and performers.

See also [Cape Town](#) and [Johannesburg](#).

[South Africa, §II: European traditions](#)

2. Traditional music.

(i) Afrikaner folksongs.

Afrikaans has been one of the official languages of the Republic of South Africa since 1925: it developed from 17th-century Dutch and by 1970 had been the mother tongue of roughly 4 million inhabitants (whites, Coloureds or mixed race and Cape Malays of the republic and Namibia).

Although the Afrikaans language freely assimilated traits from African languages the settlers had encountered, there is no trace of African music in its folksong, which like South African art music remains firmly in the European tradition: what idiosyncrasies exist arise from performing style only.

The folksong tradition thrives among the Cape Coloureds and Cape Malays, and despite the rise of Afrikaner nationalism, with its concomitant championing of Afrikaans songs and dances, the tradition has never been fully adopted by the white Afrikaners, particularly in urban areas. Ironically, in the 1970s it was still a matter for serious debate whether brown or black Afrikaans-speaking South Africans should be included in 'Afrikanerdom', and many Coloureds were then breaking their cultural links with white Afrikaners because of the state's policy of isolating the Coloured population from other Afrikaners.

Most Afrikaans folksong melodies are borrowed from European and American sources. The early settlers sang mainly Dutch songs. During the 18th century, German and French influence made itself felt, and in the second half of the 19th century English, and to some extent American, influence predominated. As folksong was approached from a literary viewpoint at the end of the 19th century, it mattered to the early champions of the language only that people should sing in Afrikaans.

Afrikaans music has no definitely discernible characteristic idiom. Apart from a small number of original Afrikaans songs – which were in any case European in style – most tunes were borrowed and given Afrikaans texts, often direct translations of part or the whole of the original. Often melodies or texts or both were the conflation of a number of sources. Almost all these songs are in the major key, and the same is true of church music, where most older ‘modal’ melodies have been displaced. The rhythms of these songs were often simplified, dotted rhythms normally being evened out; duple metre is common and most melodies are syllabic. They invariably end on the tonic, and larger intervals are often filled in. As most songs are very short, they seldom contain modulations other than to the dominant. A large number of so-called folksongs are settings of early Afrikaans texts, often imitations of German and English models.

(ii) Boeremusiek.

The traditional Afrikaans dance music, *boeremusiek* is largely based on 19th-century European dance music, and although these dances are normally given colourful Afrikaans titles, they differ little in essence from their original models. Most are extremely short, with simple melodies and harmonic accompaniments based mainly on the three primary triads. The standard dance band consists of concertina, guitar and violin, which are augmented by whatever other instruments are available. The concertina gives a particular tone-colour to the orchestras and must have been largely responsible for the simple harmonic and melodic basis of these dances. Formerly the musicians were usually untrained amateurs, but although the South African Broadcasting Corporation until recently promoted such groups, most bands now are highly professional and to a large extent Americanized. In the early days of the settlement at the Cape, slaves often performed in dance orchestras and frequently provided music during mealtimes in the more affluent households. By 1800 a large number of freed slaves earned a living by teaching music to other slaves. Their music must have influenced the later *boeremusiek*.

(iii) Music of the Cape Malays.

This group is a racially mixed Afrikaans-speaking Muslim community in and around Cape Town whose ancestors were slaves and political exiles from the Dutch East Indies, some of whom arrived at the Cape as early as 1652. The Cape Malay Choir Board, to which many choirs are affiliated, encourages folksinging and holds competitions. Song texts are Afrikaans or Dutch. The Dutch songs, which have been transmitted orally for several generations, have many local variants. Malay fishermen learnt most of them from sailors, although some originated at the Cape. Du Plessis (1944), writing of such songs, commented: ‘However tenuous these songs appear on paper ... the desired effect is achieved by the robust rhythm,

polyphonic interpretation and repetition' (p.46). The Cape Malays are also largely responsible for preserving a great number of Afrikaans songs, many of which originated among them.

Their particular contributions to the repertory are the *ghommaliédjie* and the *moppie*. The *ghommaliédjie* is normally sung between verses of a Dutch song; both songs accompany dancing. The words of the *ghommaliédjie* are often nonsensical and subordinate to the melody and rhythm. It is accompanied by a *ghomma*, a small single-headed drum made from a cask, which is held under the left arm and struck alternately by the right and left palms. The players usually join in after the singers have completed one bar of the song. Kirby considered that *ghomma* is derived from 'ngoma', a term ubiquitous in sub-Saharan Africa that is applied to many types of drum and to dances accompanied by drumming. The *moppie* is a short humorous song; the text is often of a derisive nature. Du Plessis and others have commented on oriental traits in the vocal embellishment of traditional wedding songs, particularly the use of 'glosses' – ornaments that precede the principal note.

The modern guitar is used by the Cape Malays to accompany the more lyrical songs: it replaced the now obsolete instrument known as the [Ramkie](#) or *ramkietjie*. Other instruments used for accompanying singing are the banjo, mandolin, cello and *ghomma*.

The Cape Malay *chalifa* has been described as a sword dance: it is more a manifestation of the power of flesh over steel among 'true believers'. It originally had religious implications but is now performed chiefly as a public spectacle. To insistent rhythms on tambourines, a succession of dancers, while chanting prayers, appear to cut at themselves with swords and pierce their cheeks with steel skewers without drawing blood.

[South Africa, §II: European traditions](#)

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[South Africa](#)

III. Popular styles and cultural fusion

In South Africa, as elsewhere on the continent, popular styles and cultural fusion are by no means recent developments. Cape Town's social history as the 'Tavern of the Seas' and the 'Mother City' of South Africa has given this remote, but great port of call and seat of empire glossy layers of cosmopolitan, hybrid culture. In the late 17th century, slaves from the East Indies, India, Madagascar and the interior of southern Africa (Khoisan and Bantu peoples) who became musicians performed on Westernized versions of traditional instruments, fulfilling the roles of strings, woodwinds, horns, percussion and guitar. In later centuries, taverns, streets and the private orchestras of prominent Dutch Cape residents were soon filled with servants performing their own Euro-Afro-Islamic-Asiatic styles of music on store-bought concertinas, violins, guitars, trumpets and drums.

Even before the spread of European colonial dance forms and such trade store instruments into the African interior, the Nguni and Tswana (Sotho) Bantu-speaking peoples exchanged ritual and mundane performance culture among themselves and with the aboriginal Khoikhoi ('Hottentot') and San ('Bushmen'). As Kirby (1934) demonstrates, a considerable number of instrumental types and designs used among South Africa's originally nomadic Bantu-speaking peoples were borrowed from the San and Khoikhoi. Indeed, a survivor of the frigate HMS *Grosvenor* that sank off the coast of the Transkei (Eastern Cape) in 1782, who lived for many years among the Cape Nguni, recalled that a common greeting to anyone arriving from afar was the equivalent of 'Good to see you, and have you learnt any new songs or dances?'

The forms of indigenous popular music associated with 20th-century South Africa have origins in the cultural fusion of European and African forms that accompanied the colonial penetration of the interior and the resulting growth of towns, mining camps and cities. Often first on the scene from the outside were Christian missionaries, who brought European hymnody and in some places the pedal organ or harmonium into an African musical environment in which *a cappella* choral music was by far the dominant form in both religious and recreational contexts.

The emergence of a distinctively African-European vocal music rooted in South African Bantu tradition was further enhanced by the influences of English music hall, school concert, American minstrel and light operatic traditions of touring performance groups in the latter half of the 19th century. In addition to a powerful, broadly based tradition of hymnography, black South African choirs developed popular genres that remain important in their performance contexts and musical influence. The *isicathamiya* of Natal's Zulu-speaking migrant workers, thoroughly researched by Erlmann (1991, 1996) and Coplan (1985), is an example of these popular genres. The tours of the Durban-based Ladysmith Black Mambazo that followed their participation in the successful *Graceland* concert tour, video and album with American popular composer Paul Simon have made this genre familiar to audiences throughout the world.

A much broader and more universally important category is that of African-European choral music in general, *makwaya* (Coplan, 1985). All such music blends African five- and six-tone scales and multilinear polyphonic organization with adjustments to European vocalization, tempered intervals and four-part harmonization. In the 1920s and 30s, nationally famous composers such as Reuben Caluza and J.P. Mohapeloa began to use tonic sol-fa notation to compose original *makwaya* and to arrange four-part choral compositions based on African folk melodies. These works were published, enthusiastically adopted by African school and amateur adult choirs and reabsorbed into a wide range of genres featured on the professional musical stage. Indeed, Erlmann's treatment (1996) demonstrates the specific influences of syncretic African vocal music on the wide, rich variety of popular instrumental and vocal styles that have entered the popular field since the 1920s. Among these are an indigenous, Afro-Christian hymnody developed into a formidable tradition of local African gospel and independent church music.

Beginning in the late 19th century and flourishing in the burgeoning African urban neighbourhoods by the 1920s was a range of related styles that blended influences from Afrikaner folk music and American ragtime and jazz with indigenous vocalization and vernacular lyrics. Played with inventiveness and joyfulness on keyboard, brass or store-bought instruments, these new urban 'concert-and-dance' forms crystallized in working-class entertainment venues as the classic form called *marabi*. Popular until World War II, *marabi* was initially a keyboard style and only later was elaborated by dance bands (Ballantine, 1993; Coplan, 1985). It set the pattern for a distinctive South African jazz variant, with its ubiquitous three-chord (I–IV–6/4–V7) harmonic pattern and cyclical AABB melodic phrase pattern. Later variants of the adaptation of jazz to local music contexts are most often based on this pattern. An example is the famous *kwela* penny whistle and guitar bands, of which Spokes Mashiyane and Lemmy Mabaso in the 1950s were perhaps the most artistic exponents.

At the same time, the flow of labour between urban centres and rural areas led to the indigenization of many hybrid urban styles of dance, song and instrumental playing, as well as the use of store-bought instruments in predominantly indigenous music, a category that has been labelled 'neo-traditional' (Coplan, 1985, 1994). A fully developed South African jazz form

called *mbaqanga* ('homemade cornbread') or simply 'African jive' arrived also in the post-war period. Among its most visible exponents were big dance bands such as the Jazz Maniacs, vocal quartets such as the Manhattan Brothers, vocal soloists such as Miriam Makeba and small ensembles such as the Rhythm Kings. While these performers were rooted in the cultural traditions of Johannesburg, similar, mutually influential urban performance types were developing in other centres and finding their way into the musical culture of some of the smallest towns throughout South Africa (Coplan, 1985).

Significantly, the enforced cultural isolation of the apartheid policy and a massive increase in the number of rural Africans arriving in the industrial centres in the 1960s led to a musical reformulation of more clearly indigenous stylizations in a new urban context. African music played to a jive beat in 8/8 time on electric guitars, drum kits and saxophones inherited the name *mbaqanga* and retained it long after 'African jazz' moved on with other world trends. Among *mbaqanga*'s earliest and greatest 'traditionalized' exponents were Mahlathini and his Queens, who toured Europe and North America to great acclaim in the 1980s and 90s.

In the late 1960s, an ideology of cultural nativism or positive revaluation of African and other local performance traditions aligned itself with the growing political resistance to apartheid policy in the cities. Groups such as guitarist-composer Philip Thabane's Malombo Jazz absorbed many ethnic traditions of instrumental and vocal music found in northern South Africa into the less-constrained format of free jazz improvisation played over a danceable local African percussive bass. Mainstream South African jazz, which had become increasingly American, also took hold of the trend towards indigenization. Abdullah Ibrahim's (Dollar Brand's) reinvention of the older Cape Town style of *marabi* jazz on the album *Mannenburg* (later released internationally as *Cape Town Fringe*) took the South African musical world and sales charts by storm. The heyday of Malombo in the late 1970s coincided with the rise of Juluka, a group featuring Anglo-Jewish Jonathan Clegg and Zulu Spho Mchunu with an innovative blend of the Zulu-language, neo-traditional *mbaqanga*, American 'soft rock' and guitar balladry. Clegg's ability to speak, dance, compose, sing and play guitar in the Zulu style caught the imagination of South African youth from all racial backgrounds who were looking for cultural bridges across the destructive political chasm created by the white government then in power.

The cultural isolation of South Africa began to erode as the challenge to apartheid gained momentum in the 1980s. Styles of music, forms of arrangement and a near-revolution in performance and recording technologies occurred between South Africa and the rest of the world of popular music, including exchanges with the English-speaking Caribbean, the USA, the United Kingdom and, importantly, the rest of sub-Saharan Africa.

South African Lucky Dube is currently one of the world's leading exponents of Jamaican reggae. *Soukous* (also known as *kwasa-kwasa* in South Africa) from the Democratic Republic of the Congo (formerly Zaire) has achieved its own local expressions and adaptations along with those of the ubiquitous soul and funk of Black America. Pride and resurgent interest in

the contemporary possibilities of indigenous traditional music accompanied these influences. Groups such as Harari, led by Siphso Mabuse, a talented composer and player of many instruments, successfully blended Zulu dance-song, soul and rock. Noise Khanyile and his studio group blended Mahlathini's *mbaqanga* with *soukous*.

Perhaps most significant of all was the emergence from humble origins of a new style of South African popular dance balladry with a distinctive African urban 'township' beat that re-established local artists as viable competitors with American and British imports in the recording industry. The basis of this style, called 'bubblegum' in the 1970s, or alternatively 'Soweto soul', was the modernized, sophisticated choral jazz of Miriam Makeba and Letta Mbuli, blended with solo popular balladry by vocalists such as Steve Kekana and others. In the 1980s, popular dance vocalists Brenda Fassie, Chicco (Sello Twala), Condry Ziqubu, Siphso Mabuse and, more recently, Rebecca Malope gradually outgrew their shallow, unsophisticated beginnings in 'bubblegum' with the innovation of a fulsome, richly textured new style of popular dance-song that combined a range of some of the most musically interesting local and imported qualities with lyrics that on occasion provide thought-provoking political and social commentary.

A renaissance in South African music that reworks and develops stylistic blends and influences from virtually everywhere into the familiar local framework of popular genres has begun. This can best be seen in recent television programmes featuring new neo-traditional and indigenous popular music, new regulations requiring that 30% of all music played over the radio be performed by South African performers and the proliferation of local-market and community broadcasting. Its exponents are indisputably brilliant in blending rich musical styles with attractive performative traditions. Whatever the other benefits of freedom and democracy in South Africa, it is clearly an encouragement to its peoples' music.

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South African Gospel.

Hymns brought by European missionaries to southern Africa found a ready reception among indigenous people, though the harmonic scales their performance required were markedly different from those of southern African singing traditions. By the late 19th century, black South African hymn composition was well-established. Enoch Sontonga composed South Africa's most celebrated hymn, *Nkosi Sikelel'i Africa*, in the early 1900s, and today it is the South African national anthem.

Contemporary South Africa's most distinctive choral gospel music comes from its Protestant (particularly Methodist), Zionist and Pentecostal churches. In keeping with its church's Africanist theology, Zionist gospel has gone further than other churches in its use of traditional African harmony, tonality and dance steps. The result is a unique, compelling mix of mournfulness and celebration, often performed for hours on end, particularly at funeral-night vigils.

South Africa's solo gospel artists hail from its Pentecostal churches and are the country's most popular recording artists. The current gospel queen, Rebecca Malope, is celebrated for her impassioned delivery of rousing anthems. Also popular are the International Pentecostal Church Choir (IPCC) and famed Zulu *isicathamiya* harmonists Ladysmith Black Mambazo.

GREGORY MTHEMBU-SALTER

South African jazz.

Though North American influences on black city culture in South Africa predate the 20th century, they found new conduits during and after the 1920s, for example in gramophone records and films. By the early 1930s, black dance bands started to appear, modelling themselves directly on US prototypes. They played not only US (or US-inspired) swing numbers but also their own [Marabi](#)-based pieces in swing style. It is this unique and prodigious genre that by the late 1940s came to be known as African jazz or [Mbaqanga](#).

In a symbiotic relationship with these bands were the vaudeville troupes, companies who usually specialized in a variety of musical and theatrical routines. The troupes and bands participated jointly in a genre of all-night entertainment known as 'Concert and Dance'. Like that of the bands, the troupes' repertory was derived from both foreign and local sources.

During the 1950s, such innovations were followed by *kwela*, the extraordinary *marabi*-derived pennywhistle music of the streets, and by a multitude of jazz-based vocal groups. But the apartheid legislation of the 1950s forced the removal of entire black communities, and soon brought

the era of the large dance orchestras to an end. Smaller groups, rooted either in bebop or *marabi*, survived for a while.

The apartheid state unleashed a period of unprecedented state repression in 1960, marking politically and culturally the end of an epoch. The exodus of jazz musicians to Europe and the USA began; most never returned. In exile, musicians such as Abdullah Ibrahim (Dollar Brand), Hugh Masekela, Jonas Gwangwa, Chris McGregor, Dudu Pukwana and Johnny Dyani brought South African jazz to the attention of international audiences. At home, however, jazz entered a benighted era. The state radio, and therefore the commercial recording industry, now favoured a new style of *mbaqanga* which was strongly neo-traditional. For many jazz musicians, it was the end of the road.

When a virile, oppositional popular musical culture began to reappear, it did so only because of the re-emergence of black working-class and community politics in the mid-1980s. The revival of jazz was symbolically central to this, and its return to its former popular status was accompanied by years of experimentation and integration. Since the country's first non-racial, democratic elections in 1994, the jazz scene has been dominated by younger players, most of whom continue to seek an individual voice through a fusion of international styles with idioms such as *marabi* that are locally rooted.

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South African Music Rights Organisation [SAMRO].

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Southam, Ann

(b Winnipeg, MB, 4 Feb 1937). Canadian composer. She studied composition with Samuel Dolin at the Royal Conservatory of Music (Toronto) and electronic music with Gustav Ciamaga at the University of Toronto, graduating from the latter in 1963. In 1966 she began a close association with the New Dance Group of Canada (later renamed the Toronto Dance Theatre) that continued into the 1970s. During that time Southam became a pioneer of electronic music in Canada, composing around 30 taped works for dance on a voltage-controlled AKS synthesizer. Her focus shifted to acoustic instruments in the 1980s. She was a founding member of the Association of Canadian Women Composers and served as its president from 1980 to 1988.

Southam often makes use of a 12-note row within a tonal framework, creating an uneasy dialectic between these two compositional techniques. She seems especially drawn to the musical ambiguities and emotional instability created by combing a drone or pedal note that creates tonal expectations with a 12-note row, made up of pitches that sometimes fulfil, sometimes frustrate those expectations. Works such as *Alternate Currents* (1987), *In a Measure of Time* (1988) and *Full Circles* (1996) explore these tensions. A strong kinaesthetic sense also characterizes her music. Her works for acoustic instruments convey a child-like pleasure in the physical act of music-making. The simplicity of her style, marked by the influence of minimalism since the late 1970s, creates an unexpected intensity in her music.

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electro-acoustic

Music for dance (tape, unless otherwise stated): The Recitation, 1968; Against Sleep, 1969; Encounter, 1969; Voyage for 4 Male Dancers, 1970; Prospect Park, 1971; Boat, River, Moon, 1972; Harold Morgan's Delicate Balance (S. O'Huigin),

1973; L'assassin menace, 1974; Walls and Passageways, 1974; Arrival of All Time, 1975; Night Hawks, 1975; The Reprieve, 1975; Seastill, 1979; Emerging Ground, 1983; Rewind, 1984; Ces plaisirs, 1985; Goblin Market, 1986; Broken symmetry, live elec, 1987; Greening (E. Carr) [withdrawn]

Tape and insts: Integrities (G. Arbour, M. Thompson), nar, pf, tape, 1975; Interviews (Arbour, Thompson), nar, pf, tape, 1976; Glass Houses, pf, tape (opt.), 1981; Tuning, va, tape, 1982; Re-tuning, va, tape, 1985

Other works for tape: Sky Sails (S. O'Huigin), tape, 1973; Eliptosonics, nar, pf, tape, slides, 1979, collab. D. McIntosh, V. Sturdee; Light Lines, Sound Lines, tape, slides, 1979, collab. V. Sturdee; Natural Resources (What to Do Till the Power Comes On), musique concrète, 1981; Music for Slow Dancing, tape, 1985; Fluke Sound, tape, 1989

TAMARA BERNSTEIN

South America.

See [Latin America](#) and under names of individual countries.

South Asia.

See [Bangladesh](#); [India](#); [Pakistan](#); and [Sri Lanka](#).

South Bank Centre.

London arts complex built after World War II with three concert halls: the Royal Festival Hall, the Queen Elizabeth Hall and the Purcell Room. See [London \(i\)](#), §VII, 3.

South-east Asia.

This diverse cultural region encompasses the peoples living south of China, east of India, north of Australia and west of Papua New Guinea. Mainland South-east Asia consists of the nations of Myanmar (Burma), Laos, Cambodia (Kampuchea), Vietnam, Thailand, peninsular Malaysia and Singapore. Insular South-east Asia consists of the vast archipelagos of Indonesia and the Philippines, along with Brunei and two states of eastern Malaysia in western and northern Borneo (the remainder of Borneo, called Kalimantan, is part of Indonesia). This region is home to over 350 million people, roughly 200 million of whom live in Indonesia, the most populous South-east Asian nation and the fourth most populous in the world. Many hundreds of languages are spoken in South-east Asia, some by as few as several hundred people, others (such as Javanese and Vietnamese) by 60 or 70 million people. For more detailed information, see individual country articles.

1. [Background](#).
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R. ANDERSON SUTTON

South-east Asia

1. Background.

Despite the extraordinary diversity among the peoples of this region and the long history of cultural influence from more remote major powers, the music and related performing arts that have developed share some broad characteristics that set the region off from neighbouring East Asia, South Asia and Oceania. Vietnam is the exception; its ethnic majority supports musical practices more closely resembling Han and other Chinese music than the musics of, for example, Malaysia and Indonesia. Foremost among the South-east Asian shared characteristics is the pervasive use of knobbed gongs, which produce fixed pitch, in contrast to the flat gongs of neighbouring East Asia. These are frequently arranged in sets (gong-chimes) and are used in ensembles, ranging from a few instruments to the large **Gamelan** ensembles of Java and Bali, **Pī phāt** ensembles of Thailand and similar ensembles in Laos, Cambodia and Myanmar. Also found throughout the region are ensembles dominated by drums, usually double-headed and played in combination with a double-reed aerophone. Ensemble music frequently serves as a core component in performances of theatre and dance. When music is performed without theatre or dance, it is most often in the context of community or family ritual and only rarely in a secular 'concert' situation.

Vocal music tends to be highly ornamented and, when sung in conjunction with instruments, to exhibit a heterophonic relationship between melodic instrumental parts and the vocal line. Scholars have debated the appropriate way to characterize the textures of multi-part ensemble music indigenous to the region, some (especially Hood and Morton) describing Javanese and Thai music, respectively, as polyphonic, or more specifically 'stratified polyphony'. Others (including Sutton and Brinner) suggest that even the most complex ensemble music, such as that of Central Javanese court-derived gamelan music, is best understood as heterophonic, as the pitched parts heard simultaneously are constructed as variations of a single melodic entity, either sounded explicitly in one or more voices or held in the performers' minds as a basis for their varied realizations.

This region is home to a variety of unique tuning and scale systems, most of them either pentatonic or emphasizing a pentatonic core with several (usually two) auxiliary tones. One finds nearly equidistant pentatonic (e.g. *sléndro* in Java) and heptatonic (e.g. Thailand) tuning systems and gapped pentatonic ones (e.g. Sundanese *pélog degung*, Balinese *saih lima*). While some music is in free rhythm, with no fixed pulse, most music of the region is pulsed and organized into cyclical binary groupings with further binary subdivisions. Triple and additive metres, though they occur occasionally in some indigenous musical practice, are atypical of the region.

This article will elaborate on these and other elements found in many of the musical traditions of South-east Asia, though it should be stressed that musicians and their audiences in South-east Asia are likely to emphasize

the differences rather than the similarities between styles that can be shown analytically to resemble one another structurally.

The global flow of Euro-American popular music, through commercial recordings (primarily cassettes) and radio and television broadcasts, has had a profound impact in nearly all areas of South-east Asia in recent years, resulting not only in a widespread familiarity with pop styles and stars of the West, but also in burgeoning indigenous popular music cultures. Many South-east Asian popular musicians have adopted the instruments, harmonies and vocal styles of Western popular music to create songs in South-east Asian languages. New South-east Asian musical styles have also developed, some combining diverse external influences (such as Indonesian *dangdut*; see [Indonesia, §VIII, 1\(v\)](#)), and others combining Western popular musical elements with indigenous ones (such as the Filipino combinations of Western guitars and vocal harmonies with indigenous percussion instruments in *Pinoy folk*; see [Philippines, §III, 3\(ii\)](#)).

Relatively few primary sources exist for the indigenous musical traditions of South-east Asia. Although writing has been known in both mainland and insular South-east Asia for over 1000 years, few early writings deal directly with music or related performing arts other than to mention and occasionally describe performances. Music has largely been transmitted orally; even the court and court-derived musical traditions have remained predominantly oral, despite efforts over the last century or so (often attributable to the impetus of Western colonial powers) to notate indigenous musical repertoires. Notation of core melodic lines, often with indications for interpretation by various instruments, has been developed in Java, Bali and Thailand (among others), preserved in manuscripts and, more recently, in published collections. These serve primarily as records for reference by musicians and scholars, rather than as sources to be used in performance.

The musics of South-east Asia have been subjected to widely varying degrees of scholarly inquiry by indigenous and foreign scholars. Central Javanese gamelan music (*karawitan*) has been the subject of many major book-length studies, providing considerable historical depth and theoretical sophistication both on traditional musicological topics (e.g. mode, performance practice, creative process etc.) and those related to cultural studies (e.g. music in relation to nationalist and post-colonial discourses). These exist in various European languages, as well as Javanese and the national language, Indonesian. In contrast, very little has been written by either indigenous or foreign scholars concerning music in Myanmar or Laos, for example, despite the variety of unique musical traditions in both. Aside from a few brief studies on instruments, repertory, performance styles and mode by Lustig, Zaw, Becker, Williamson and Garfias, publications on music in Myanmar have been focused on the dissemination of classical song texts. Even less has been written about music in Singapore, a city-state whose population consists largely of peoples of Chinese descent (with sizeable Malay and Indian minorities), or about music in Brunei, which shares much with the eastern Malaysian states of Sarawak to its south and Sabah to its north. Music in Thailand, the only country of South-east Asia never to be colonised by a European power,

drew scholarly interest in the late 19th century due to its equidistant heptatonic scale. Thai scholars have written about Thai music from at least the 1930s, followed by American scholars from the 1970s.

Work on music in the Philippines has consisted mostly of in-depth studies of music of the South (Mindanao and the Sulu Archipelago), stressing *kulintang* music. This has been complemented by a few studies of upland peoples; little, however, has been written on the music of the Christian majority. Scholarly interest in the musics and related performing arts of Malaysia has been somewhat greater, including studies of popular and mass-media musics, although focus on the music of eastern Malaysia has been rare.

Musicological study of the other countries of mainland South-east Asia has been sporadic. Recent scholarship has turned to Vietnamese, Cambodian and Laotian (especially Hmông) communities overseas, particularly in the USA. (For detailed discussion of research, see individual country entries.)

South-east Asia

2. Instruments and ensembles.

Among the great variety of musical instruments indigenous to the peoples of South-east Asia, one can identify several instrument types whose prominence helps to define South-east Asia as a musical area. Foremost among these is the knobbed or bossed **Gong**, a metal idiophone that is usually sounded by a padded beater. These range in size from the *gong ageng* (large gong) of Java, which in some instances measures over a metre in diameter, to the small kettle-gongs used in the *kulintang* music of the southern Philippines, the *engkromong* of Sabah, the *talempong* of West Sumatra, the *khong wong* of Thailand and the *kyi-waing* of Myanmar. The raised knob produces a focused pitch and allows the gongs to be used in sets (gong-chimes) to play melodies, as well as to mark periodicity in ensemble compositions (see §4 below). Flat gongs (i.e. without raised knobs) are also used in South-east Asia, primarily in isolated upland communities such as those in central Luzon (Philippines) and the highlands of Vietnam.

The preferred metal for knobbed gongs throughout South-east Asia is bronze, although brass and iron are also used, sometimes as less costly substitutes for bronze. In many South-east Asian societies, metal instruments, particularly gongs made from bronze, are imbued with spiritual power. Individual instruments or even whole ensembles of these instruments may be sacred heirlooms and are given offerings of incense, water, flowers and food in order to bring favour upon the community or the individuals who own the instruments. In Java, large bronze gongs or whole gamelan sets (consisting mostly of bronze percussion instruments) are often given names with the prefix *kyahi*, an honorific term for venerated Islamic teacher.

Also widespread (and often played in combination with gong instruments) are various kinds of double-headed membranophones, either cylindrical or barrel-shaped, played horizontally with both hands or sometimes with a stick beater in one hand. The heads are usually of unequal size, one providing lower-pitched sounds than the other. Several gong and drum

ensembles feature drum-chimes: the *pat-waing* (in the [Hsaing-waing](#) ensemble of Myanmar) and the *taganing* (in the *gondang* ensemble of North Sumatra, Indonesia). These are sets of small, single-headed drums of graduated size and pitch, on which are played relatively rapid melodic passages, comparable to those of the gong-chimes in many other South-east Asian ensembles.

A great many ensembles that consist primarily of gongs and drums also incorporate one or more melodic instruments capable of producing a sustained pitch: usually either a reed aerophone (e.g. the *hnè* in the Burmese *hsaing waing* and the *puik-puik* in the *ganrang* ensemble music of south Sulawesi) or a bowed lute (several varieties of *so* in Thai *pī phāt* and [Mahōrī](#), *rebab* in Malaysian *ma'yong* theatre music and various kinds of gamelan ensembles in Java, Bali and Lombok). Flutes, while widespread throughout South-east Asia, generally play a less prominent role in ensemble music than reed aerophones, with the notable exception of the core of large end-blown bamboo flutes in the Balinese *gamelan gambuh*.

Slab percussion instruments are predominant in some of the large ensembles of South-east Asia, the slabs (or keys) made of metal (bronze is preferred), wood or bamboo. In many of the gamelan ensembles of Sunda, Central and East Java, Bali and Lombok, instruments consisting of from as few as four to as many as 22 metal keys of graduated size and pitch serve as the core melodic instruments. Several medium and large ensemble-types (such as the *pī phāt* of Thailand, similar ensembles in Cambodia and Laos, and gamelan ensembles of Indonesia and Malaysia) also include a wooden xylophone (*Ranāt* in Thai, [Gambang](#) in Indonesian languages). Bamboo xylophones are also used, as in the *gamelan gambang* of Bali, the *calung* ensemble of western Central Java and the [Angklung](#) ensemble of Banyuwangi, East Java.

Small ensemble combinations of musical instruments are found throughout South-east Asia and are heard in a wide variety of contexts. These range from the loud and exuberant sounds of oboe and drum ensembles, found from Myanmar to eastern Indonesia, to the soft and intimate sounds of plucked chordophones (most often lutes, sometimes zithers), which are played in the upland Philippines, the cities of Vietnam, the forests of East Kalimantan (Indonesian Borneo), rural North Sumatra, the homes of Thai aristocracy, and at Islamic gatherings in Sulawesi, among countless others. While it is difficult to generalize about either the structure or the function of these musical ensembles, several broad patterns emerge. Firstly, small ensembles are more likely than large ones to be used in secular (non-ceremonial) contexts. Ample exceptions to this pattern could be listed, but in general, South-east Asian societies tend to use their larger ensembles for important rituals. Secondly, small ensembles are less likely than larger ones to be used for the accompaniment of theatre or dance. Instead, small ensembles accompany vocal music that may either convey a story or consist of the singing of improvised or semi-improvised texts on a range of subjects, including love and courtship. Furthermore, small ensembles tend not to be structured around recurring cycles marked explicitly by the sounding of gongs or other time-marking instruments, although repetition and strophic form are common. Finally, in small ensembles with more than one type of instrument, one often finds contrastive layers of musical

activity: one layer of melody (if not from a vocalist, then from a double-reed, fiddle or in some instances a gong-chime or plucked chordophone), a second layer of dense percussion (sometimes melodic, sometimes more timbral and rhythmic, but constantly active) and a third layer of sparser rhythmic activity, articulating the phrases.

Music employing only a single instrument, either by itself or accompanying singing, is not uncommon in isolated societies living far from urban centres, but it is relatively rare in South-east Asia generally, at least in comparison to other major world regions. Upland peoples throughout much of South-east Asia maintain a number of solo instrumental traditions, playing jew's harp, bamboo flute, polychordal tube zither, mouth organ and various other bamboo instruments. Some of these kinds of instruments are also played in small ensemble configurations as well.

In lowland areas, especially in and around urban centres, one also finds solo instrumental genres, usually involving a chordophone and as an accompaniment to singing. Among these are the *sinrilik* of South Sulawesi, in which a male singer accompanies himself on a two-string fiddle (*késok-késok*), as well as innumerable varieties of boat lute or zither known in Indonesia as *kecapi* (or cognate terms; see [Kacapi \(i\)](#) and [Kacapi \(ii\)](#)), *kudyapiq* in the Philippines, *čhakhē* (*jakhē*) in Thailand, and so forth. Among the countries of South-east Asia, however, a solo-instrument focus is most prominent in Vietnam, where the instruments and genres bear close relationships to those of Vietnam's East Asian neighbours (especially China). Here we find an extensive repertory of art music compositions for monochord ([Đàn bầu](#), also known as *đan đoc huyen*) and large board zither ([Đàn tranh](#)), among others.

South-east Asia

3. Tuning, scales and modes.

The musical traditions indigenous to South-east Asia employ an enormous variety of tuning, scale and modal systems. Even within the musical practice of a single ethnolinguistic group (e.g. the Burmese of Myanmar, the Sundanese of Indonesia), one finds a multiplicity of these systems even within one genre (e.g. *tembang Sunda*, with *kecapi* (zither) and *suling* (vertical bamboo flute) accompanying song; see [Indonesia, §V, 1](#)). The musical traditions nurtured by courts and other official institutions are those that tend to have the most elaborated theoretical systems; nevertheless, a keen sense of pitch and concern with pitch and intervals, and evidence of modal practice (contrasting sets of hierarchically ordered tones and/or melodic gestures), are by no means limited to the court traditions. In this overview article, it will suffice to consider several representative traditions and to indicate patterns of similarity and contrast.

At the outset it is necessary to distinguish between a 'tuning' system and a 'scale' system. The former refers to the set of tones available within a particular genre, or on a particular instrument. One tuning system is differentiated from another by the intervals separating these tones and, in some instances, by the absolute pitch of the tones. A scale system consists of the tones used within a given musical piece or passage and may involve fewer tones than those available.

(i) Tuning.

An inventory of even the more prominent tuning systems in South-east Asia would require a lengthy exposition. Yet several characteristics seem widespread. The first of these is a tendency toward tuning systems of either five or seven tones per octave. The five-tone systems vary in intervallic structure from near equidistance, as in the case of Javanese *sléndro* (in which intervals are generally larger than a tempered whole-tone, 200 cents, but smaller than a tempered minor 3rd, 300 cents), to a gapped tuning that combines small and large intervals, as in the Sundanese *pélog degung* or Balinese *saih lima* (in which intervals range from close to a tempered semitone, 100 cents, to a major 3rd, 400 cents). The seven-tone tuning systems vary from the near equidistance of Thai classical music (played by the *pī phāt*, *mahōrī*, and *khruang*, *saī* ensembles) to gapped tunings consisting of small and large intervals, as in Javanese *pélog*.

It is important to note that the concept of a tuning system in South-east Asia generally does not carry with it an absolute standard, either of absolute pitch or of exact intervallic structure. In Java, for example, the 'same' tuning (e.g. *sléndro* or *pélog*) often differs from one set of instruments to another, both in intervallic structure and in absolute pitch, in some instances only very slightly but in others quite markedly. Musicians and listeners have no trouble identifying all the *sléndro* tunings as such, but the more discerning among them readily distinguish emotive nuances associated with particular intervallic configuration, as well as the overall pitch (high, medium, low) of one ensemble relative to others.

Although moderately flexible five- and seven-tone tunings are predominant in South-east Asia, one finds others, such as the Balinese *saih angklung*, the tuning used for the *gamelan angklung*, which consists of only four tones per octave and is interpreted by some to be derived (or derivable) from Balinese seven-tone *saih pitu* and by others to derive from the Balinese equivalent of Javanese *sléndro*, omitting the fifth degree of the scale. Regardless of its origins (which would be next to impossible to prove with any degree of certainty) the *saih angklung* tuning consists of one large interval (close to a 4th, 500 cents), and three medium intervals (each somewhere between a major 2nd and a minor 3rd).

In many parts of contemporary South-east Asia, whether as a result of extended contact during the colonial era or of more recent influence from Western music through the mass media, some ensembles have been created with Western equal-tempered or diatonic tuning; other 'older' ensembles have also undergone a process of alteration that has included retuning to these Western tunings. For example, in West Sumatra, Indonesia, where a great variety of pentatonic tunings can be found for the local drum and knobbed-gong ensembles known as *talempong*, teachers at the government-sponsored high school for the arts (SMKI, Sekolah Menengah Karawitan Indonesia) and the college-level academy (ASKI, Akademi Seni Karawitan Indonesia) developed a new *talempong* ensemble consisting of the same kinds of instruments, but tuned to the Western seven-tone diatonic scale and known as *talempong diatonik*. In Vietnam, government-sponsored troupes, affiliated with the National Conservatory in

Hanoi, routinely use indigenous bamboo idiophones and aerophones derived from Vietnam's many minority groups, but retuned to Western equal-tempered tuning. The ensembles comprised of these modified instruments play melodies supported by Western diatonic harmony. Outside formal arts institutions, similar kinds of modification have been made in many instances throughout South-east Asia. Other indigenous ensembles, such as the **Kulintang** ensembles of North Sulawesi, Indonesia, and the **Rondalla** ensemble of the Christianized areas of the Philippines, exist only in Western tuning.

(ii) Scales.

Those derived from the various tunings found in South-east Asia are nearly always either pentatonic, or heptatonic with a pentatonic core. In many cases the scale may simply consist of all of the available tones in the tuning. For example, most pieces employing Javanese *sléndro* tuning use all five degrees despite greater emphasis on some tones than on others (often related to the *pathet* system; see §(iii) below). Where seven tones are available in the tuning system, musical passages or whole pieces often employ only five tones, or emphasize five tones, with an occasional substitution of one or both of the other tones. The Javanese *pélog* tuning system yields two basic scales, named *bem* and *barang*. *Pélog* tones are generally referred to by ciphers (from 1 to 7); the *bem* scale consists of tones 1, 2, 3, 5 and 6, while the *barang* scale consists of tones 2, 3, 5, 6 and 7. In actual practice, tone 4 may replace tone 3 in *bem* and replace tone 5 in *barang*. Tone 1 occasionally appears as a substitute for 7 in *barang* pieces and tone 7 as a substitute for 1 in *bem* pieces, although these are the defining tones of their respective scales (i.e. tone 1 in *pélog* is sometimes referred to as *bem* and tone 7 as *barang*).

In addition to the occasional appearance of substitute tones from outside the pentatonic core, some South-east Asian music may be pentatonically based but may modulate between two or more pentatonic scales. For example, the music most commonly played on the *pī phāt* ensembles of Thailand emphasizes five of the available seven tones per octave, at least within a given phrase or section. Often there can be a kind of tonal transition that David Morton has referred to as 'metabole', a term from Brailoiu (1955) and applied by Tran Văn Khê to Vietnamese music (1962) to indicate a change in pitch level, as distinct from the Western practice of modulation between harmonic or key areas. The practice of metabole involves the introduction of an auxiliary tone near the end of a pentatonic melodic phrase, serving as a pivot into the next phrase, which now uses a different pentatonic scale with the substitute or auxiliary tone becoming core, and one of the former core tones becoming auxiliary.

(iii) Modes.

A great deal of scholarship on the music of South-east Asia has been devoted to the issues of modal classification systems and modal practice. One finds terms relating to what can be loosely called 'mode' in the practice of the **Saùng-gauk** (harp) and *hsaìng-waìng* (tuned-drum and gong ensemble) of Myanmar, the **Khaen** (mouth organ) music of Laos and north-eastern Thailand, many of the solo and small instrumental ensembles of lowland Vietnam, and the various gamelan and some other small ensemble

musics of West, Central and East Java (among others). Determining criteria for modal classification in these systems include hierarchical weight of individual tones within a particular scale, melodic contour (especially at cadential points), pitch level of melodic contours, accompanying drones, tone clusters and final tones, as well as associative criteria such as mood, appropriate time of performance and place or culture of origin. Other musical traditions, such as the *pī phāt* and other ensembles of Thailand and the various gamelan genres of Bali, appear to operate under similar kinds of constraints and have been interpreted by analysts to exemplify 'modal practice' despite the fact that indigenous musicians and theorists do not identify particular modes or comparable categories explicitly (both Thai and Balinese musicians do, however, employ terms relating to scales).

Consideration of the scholarship on the Javanese modal concept *pathet*, for example, reveals a complex entity: one widely applied and discussed by indigenous practitioners, and one whose determining criteria are largely, but not entirely, agreed upon (see also Mode, §V, 4(i) and (ii)). Javanese generally identify three *pathet* for each of the two tuning systems and order them as they occur in the music accompanying all-night shadow puppet performances (*wayang kulit*). Regardless of time of day, outside the context of all-night shadow puppet performances, pieces in *sléndro pathet nem* or *pélog pathet lima*, mostly calm and subdued in mood, are usually played early in a performance, those in *sléndro pathet sanga* and *pélog pathet nem* are played afterward, and those in *sléndro pathet manyura* and *pélog pathet barang* are reserved for the final portion.

Scholars have mostly attempted to define *pathet* with reference to the melodies of gamelan pieces, particularly the main instrumental melody known as *balungan*, which is conceived of as multi-octave but played in single-octave form by several of the slab percussion instruments known as *saron* and *slenthem* (Kunst, 1934, Hood, 1954, and Becker, *Traditional music in Modern Java*, 1980). Javanese often emphasize register or pitch level in relation to *pathet*, equating this concept in some ways to the Western concept of 'key'. Some Javanese pieces can be played in several *pathet*, 'transposed' from one pitch level to another; yet in the Javanese case, the exact intervals are not maintained. Singers and instrumentalists employ flexible melodic patterns, which they can perform (with modifications) at different pitch levels depending in part on the *pathet* of the piece or, on a smaller level, the *pathet* of the phrase. *Sléndro pathet nem* stands in a more complicated or ambiguous relationship to the other *sléndro pathet*. In some passages, the register of the multi-octave parts is indeed lower than is normally found in the *pathet sanga* or *manyura*, but in others it is felt to combine or modulate between phrases that feel like the other two *sléndro pathet*.

The concept of *pathet* in *pélog* tuning operates somewhat differently, for instead of one scale with five tones per octave, *pélog* has two basic five-tone scales, each with two alternate tones. There is little debate over *pathet barang*, which is easily recognized by the presence of tone 7 and the avoidance of tone 1. Yet *pathet lima* and *pathet nem* are often difficult to distinguish based on tonal criteria alone, since both avoid tone 7, employ five other *pélog* tones (sometimes with tone 4 substituting for tone 3) and are not simply one or more tones above or below each other. Many of the

pieces most often categorized as *pathet lima* have passages in extremely low register and emphasize tones 1 and 5; otherwise, it is the perceived mood of the piece, including the playing style in which it is most often performed, that is often the major factor in determining the assignment of *pathet* classification when differentiating these two (calmer pieces as *pathet lima*, livelier ones as *nem*).

Lao-speaking players of the *khaen* (*khene*) in north-eastern Thailand and Laos distinguish five modal categories called *lai* in performance. These are based on a combination of tonal features: pentatonic core scale, chosen from an available seven tones per octave; two drone tones; characteristic final tone; and in most cases, special tone clusters. For instance, *lai po sai* employs a scale comprised of tones 1, 2, 4, 5 and 6 from what is the equivalent of a seven-tone Western diatonic major scale (the tuning of the *khaen*, from which this and several other five-tone scales are derived, is almost certainly not a result of Western influence); two drone tones (1 and 5, sounded by closing the finger holes on the appropriate pipes with wax); two tone clusters of open 4ths and 5ths (built on tone 6 and tone 1); and tone 1 as the final. *Lai noi* employs the same pentatonic scale but with different drones, tone clusters and final. The other three *lai* (*sutsanaen*, *soi* and *nyai*) can be distinguished on tonal criteria alone.

Javanese *pathet* and Lao *lai* are generally glossed as 'mode' in English; while they share some principles in common, the contrasts between them are striking and attest to the diversity of South-east Asia's musical traditions.

South-east Asia

4. Rhythmic structures and stratification.

Attempts to generalize about rhythmic structures for such a vast area as South-east Asia run the risk of gross omissions and distortions. But aside from the prevalence in this region – and this region alone – of knobbed gong instruments, the other factors most widely shared by the musical traditions of South-east Asia are the binary, cyclical structures of many ensemble musics (repeating duple rhythms, marked consistently by one or more instruments) and the layering of musical activity in distinct strata.

(i) Metre and form.

Most fundamental is a pervasive duple or binary approach to rhythm, such that not only is the organization of pulse and subdivision in most indigenous music duple, but the phrasing at nearly every level is rigorously binary as well. The lengthy gamelan pieces of Central Java almost appear a majestic celebration of duple time: some have large phrases of 256 beats, which consist of four secondary phrases of 64 beats, these in turn consisting of eight groupings of eight beats, and each beat subdivided by 2, 4 or 8 beats, for example. The spirited asymmetrical rhythms of the interlocking *kotekan* in Bali's flashy *gamelan gong kebyar*, with the exception of some recent compositions, combine rhythmic cells that form units of even length (e.g. 8, 16). Even those genres typified by asymmetrical rhythm, such as the 5 + 3 of Balinese *gamelan gambang*, find their uniqueness in oppositional contrast with the prevailing binary norm.

In the music of mainland South-east Asia, such as the *saung-gaukand hsaing-waing* of Myanmar, the *pī phāt*, *mahōrī* and *khruang saī* of Thailand, and related ensembles in Cambodia (*pin peat*) and Laos (*piphat*), the duple rhythm is marked by the sound of a small set of hand cymbals (Myanmar: *sī*, *yagwin*; Thailand: *ching*, etc.), sometimes in alternation with a second hand-held percussion instrument of different size (the larger Thai cymbal *chāp*), or timbre (the Burmese wooden *wà*). It is the open, long-duration sound that marks the weaker beats and the closed, short-duration sound that marks the stronger ones. In the gamelan and related knobbed-gong ensembles of Malaysia and Indonesia, other instruments perform a similar function, although the role of punctuation is in some cases greatly elaborated.

Not all ensemble music in South-east Asia incorporates this same kind of explicit marking of binary time. The *kulintang* music of the southern Philippines, for instance, often involves repeating interlocking ostinatos played on one or more varieties of large gongs, with an evolving melody played on the lead instrument (the *kulintang* gong-chime). Yet this music is predominantly duple as well. Some of the ensemble music of South Sulawesi, such as the accompaniment for the *mancak* martial arts of the Makassarese, employs interlocking drumming in triple metre, albeit with duple subdivision.

Alongside the predominance of a binary orientation to rhythm is the prevalence of cyclical musical form. While not all South-east Asian music is cyclical, much of it is, particularly instrumental or predominantly instrumental ensemble music. Phrases are often repeated many times, with or without significant variation, and only end or proceed to a subsequent phrase when an aural signal is given by the ensemble director (usually a drummer). Many pieces consist of a group of phrases (e.g. *ABCD*), each with its own distinct melody filling one rhythmic cycle. As the music proceeds from *A* to *B*, the percussion patterns that mark rhythm are repeated while the melody changes, but at the conclusion of *D*, the piece usually returns to *A*, and the entire larger cycle (*ABCD*) is played through a number of times, until an ending is signalled.

(ii) Tempo.

Another prominent feature pertaining to the organization of time in some musical genres of South-east Asia is the performance of cycles at different tempi, which can also involve different densities of figuration. Judith Becker has pointed out important similarities between the Thai variation practice known as *thao* (thaw) and the Javanese practice of *irama* ('A Southeast Asian Musical Process', 1980). Said to have developed as a courtly game, some cyclical pieces can be performed at one-half of the original tempo or at twice or even four times the tempo of the original. The acute listener recognizes the piece in these altered rhythmic forms, with many melody tones interpolated in the expanded version and only the pillar tones retained in the compressed version. In performance, one often hears the expanded version followed by the original, which is followed by the compressed version. In similar fashion, many Javanese cyclical pieces are heard at several levels of expansion or *irama* level, measured by the ratio between the *balungan* (skeletal melody) beat and the parts that evenly

subdivide it. The major difference is that in Thai performances the musicians simply jump from one level of expansion to the next, maintaining a steady tempo at each level, while the Javanese pieces move from one *irama* level to another through gradual slackening or quickening of the tempo, with the subdividing instruments adjusting their level of subdivision as the tempo demands.

(iii) Texture.

The texture of much ensemble music of South-east Asia is 'stratified', consisting of multiple layers of contrasting melodic and rhythmic density. Allowing for great variation from one instance to another, one can nevertheless propose a general typography for the layers that constitute the various ensemble traditions of the region. This includes the presence of a melody, either sung or performed on an instrument with sustained tones, such as double reed or fiddle, but sometimes played on an idiophone or plucked lute; a pattern of punctuation, almost always played on tuned idiophones (most often knobbed gongs) and often symmetrical and interlocking, so that most of these punctuating instruments are heard in alternation rather than simultaneously; a repeating asymmetrical rhythmic pattern or series of patterns played by one or more drums; and dense percussive activity that may or may not relate heterophonically to a melody. Despite the widely different sound of a full Javanese or large Balinese gamelan, a Thai *mahōrī*, a Minangkabau *talempong* (west Sumatra, Indonesia), a Malaysian *wayang kulit Kelantan* ensemble, and a small Karo Batak *gendang keteng-keteng* quartet (north Sumatra, Indonesia), each has three or all four of these kinds of activity heard simultaneously. In some cases, such as the Makassarese *ganrang* ensemble, the asymmetrical rhythmic patterns and dense percussive activity cannot be readily separated, since the pair of interlocking drums fulfill both criteria.

In the large ensemble traditions with two or more melodic parts, often an underlying basic melody is said to be present, whether sounded explicitly by one or more voice or instruments or merely underlying the parts actually sounded. In these cases, the relation between melodic parts is most often heterophonic, each part deriving from the basic melody as a variation (elaboration, abstraction or some transformation), though the high degree of contrast in both rhythmic density and melodic contour between points of convergence has led some scholars to identify some South-east Asian ensemble music (such as Javanese gamelan and Thai *pī phāt*) as polyphonic.

Completely different approaches to rhythm and texture are evident in some indigenous musical genres, particularly in the areas where percussion-dominated ensembles are not emphasized. At an even more general level than that outlined above, Maceda (see Osman, 1969) has suggested that widely divergent South-east Asian musics employ 'drones' (as this includes not only constantly sounded tones, but reiterated single tones) and ostinati (repeating rhythmic patterns) that either combine to form melody or underlie a separate melody.

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5. Performance flexibility.

Much of the music of South-east Asia consists of flexible items of repertory, which will differ at least in some aspects of rhythm and melody from one instance of performance to the next and often even in successive repetitions of a single phrase. Variation, sometimes cultivated or even pre-composed and sometimes spontaneously realized at the moment of performance, is a widespread characteristic of musical presentation. This may be evident not only in the details of a flute melody, a drum pattern or the interlocking between two metallophones, but also in the texts that are sung. Some genres, such as the Malay *pantun* and Lao *mo lam*, may require some degree of spontaneous originality on the part of the singers. Others, such as central Javanese gamelan, involve singers who often read the texts they sing; but multiple versions of the same text can be found, varied through the intertwining of oral and written transmission.

At least a moderate amount of flexibility is found in the large ensemble musics, with the performers making decisions about several aspects of the parts they perform, some before performance, others (particularly ornamental details) only as the performance unfolds (and often in response to decisions made by other musicians). This kind of flexibility is constrained by conventions that a competent musician must understand and that, depending on the genre and the particular instrumental or vocal part, may range from simple choices between two or three alternatives to a much greater opportunity for individuality and originality that can be called improvisation. Yet even in the most seemingly unconstrained playing and singing, a complex set of conventions is almost always operating, with responses that often involve the use of formulaic units, moulded in subtle ways to facilitate the development of individual styles. Nevertheless, for some ensemble music, such as that of the Balinese *gamelan gong kebyar*, a composer determines all (or nearly all) the details of rhythmic pattern, tempo, melody and even dynamics, such that the resultant piece is a fixed entity.

In the instances of flexibility, however, many factors contribute to the final shape of a performance, not just the spontaneous whims of the performers. Most of the large ensembles have within their ranks a designated leader or two, usually a drummer or player of a lead melodic instrument. Aural signals from the lead musician(s) indicate whether to speed up, slow down, change dynamics, proceed to a different phrase or section of the piece etc. In many instances, the choices made by the leaders will, in turn, be determined by the requirements of the context in which they are performing. This might be nothing more than ending a piece at the moment a host at a reception indicates he is ready to make a speech, or it can involve the constant coordination between music and movement throughout a dance or theatrical performance, in which music serves a central role.

[South-east Asia](#)

6. Dance and theatre.

South-east Asia is home to a truly extraordinary number of dance and theatrical genres. Aside from 'modern drama' (Western plays or indigenous ones inspired by the Western theatrical tradition), nearly all South-east Asian theatre incorporates musical accompaniment and often dance.

Numerous traditions of dance-drama are found from Myanmar to Indonesia; in a number of instances, the actor-dancers may sing all or some of their dialogue. Masked plays are found in many parts of South-east Asia, as are puppet plays that utilize marionettes, wooden stick-puppets or leather shadow-puppets. In addition to local stories, the Hindu epics Ramayana and Mahabharata from India serve as the basis for many theatre genres throughout much of South-east Asia, as do Buddhist Jataka tales in most of mainland South-east Asia, Panji (Inao) stories in Myanmar, Thailand, Java and Bali, and Arab stories in the Islamic areas. Performances are generally characterized by a high degree of stylization and some degree of spontaneity in gesture and dialogue, and present a mixture of comedy with a non-humorous plot. Dance movements emphasize maximum flexing of the fingers and toes, manipulation of costume parts (such as a scarf) and independence of body parts. Movement and costume often represent codified aspects of a character's identity (king, warrior, ogre types etc.) and personality (e.g. humble, impetuous, refined, coarse). Many dance genres incorporate elements of martial arts, and some martial arts (such as Malay and Indonesian *silat*) are performed (as quasi-dance) with musical accompaniment.

The music used in theatre and dance performances is seldom unique to a particular play or dance, but rather consists of pieces that are part of a larger repertory that may be used for a number of plays, dances, or even a variety of genres within the culture area. Similar kinds of ensembles (and, in some cases, even the same musical pieces) may be used for different theatrical genres within a single area; however, the music that accompanies masked dance-drama in Thailand, for example, is quite different from that which accompanies masked dance-drama in Bali. The coverage below, therefore, proceeds by country, with elements of cross-cultural similarity pointed out where appropriate (further information on the theatre genres of South-east Asian countries can be found under their respective names).

(i) Cambodia.

(ii) Indonesia.

(iii) Laos.

(iv) Malaysia.

(v) Myanmar.

(vi) Philippines.

(vii) Singapore.

(viii) Thailand.

(ix) Vietnam.

South-east Asia, §6: Dance and theatre

(i) Cambodia.

Representing the sources of the classical genres of Thailand are *Ikhaon kbach boran*, in which a mostly female cast presents stories from the Ramayana (Khmer: Reamker), the Panji legend or local stories; and *Ikhaon khaol*, in which masked male dancers present Rāmāyana stories. For *lakon kbach boran*, musical accompaniment consists of the *pin peat* and a small female chorus, with the addition of a fiddle for Panji stories. As in Thai *lakhon nai*, the singing is accompanied by hand cymbals and drum. For the almost extinct *Ikhaon khaol*, two narrators provide the dialogue for the

masked actor-dancers; in addition to the narration a *pin peat* accompanies entrances, exits and battles. The popular commercial genre, *Ikhaon basak*, also employs a *pin peat* ensemble, along with several Chinese-derived instruments and Western keyboard, drums, trumpet and violin. Chinese and Vietnamese stories are featured in addition to local ones, over a period of up to six nights. Shadow puppetry in Cambodia has involved large puppets, each held by a dancing puppeteer and presenting Ramker stories derived from the *Ikhaon khaol* dance-drama.

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(ii) Indonesia.

Dance has played a central role in the ritual life of numerous Indonesian communities. Dances may depict human activities (hunting, planting, weaving), represent animals (birds, horses, monkeys, even frogs), or provide an opportunity for courtship and flirtation. Much dance activity, particularly in Java and Bali, is in the context of dance-dramas presenting stories involving interaction between a cast of characters. These range from the highly abstract, refined, and subtle female court dances of central Java (*bedhaya* and *srimpi*) and Bali (*legong kraton*) to spontaneous and humorous popular theatre genres (e.g. Javanese *ludruk* and Balinese *arja*). For the most part, dance-dramas have proliferated in Java and Bali, with only a few genres (e.g. Minangkabau *randai*, Makassarese *kondo bulèng*) found on other Indonesian islands prior to the national government incentives, beginning in the 1970s, to develop dance-dramas for national contests and festivals. Doll and shadow puppetry are also mostly found in Java and Bali (with some derivatives in South Kalimantan and Lombok).

In Central and East Java, *wayang kulit purwa*, featuring stories derived from the Mahabharata and Ramayana, is considered by many to be the supreme Javanese performing art (fig.1). Still closely associated with family and community rituals (weddings, circumcisions, harvests), *wayang kulit purwa* is performed by a single puppeteer who narrates, carries on all dialogue, manipulates leather shadow puppets by means of buffalo-horn sticks attached to the puppet body and its moveable arms, sings mood songs (*sulukan*) and directs the gamelan musicians through a combination of verbal cues and rhythmic knocking on the wooden puppet chest (*kothak*) and metal plaques (*kecrèk*) suspended from it. Closely related, but now rarely performed, is the *wayang kulit gedhog*, which presents Panji stories and employs a repertory of *pélog* gamelan pieces and *sulukan*, in contrast to the music for *wayang kulit purwa*, which was formerly entirely in *sléndro* and remains primarily so today.

Several varieties of dance-drama have developed over the last two centuries that translate the stories and many of the conventions of *wayang kulit purwa* to human dancer-actors performing in a Javanese pavilion (*pendhapa*) or, in the commercial version, on a proscenium stage. The dancer-actors speak their own lines and, with the exception of clown-servants, perform all action as dance. In the early 1960s, a related genre, *sendratari* (from *seni, drama, tari*: art, drama, dance), was developed without verbal dialogue. Rarer genres include the *langen mandra wanara* and *langen driyan*, in which characters sing all the dialogue in indigenous verse forms (*macapat*). All of these dance-drama forms are accompanied

by full gamelan, with pieces mostly in *sléndro* tuning. More popular both in commercial theatres and on television is *kethoprak*, in which actors present stories of Javanese history with incidental gamelan accompaniment. Most dialogue is spoken (though some is sung, with little or no dancing). The East Javanese *ludruk* intersperses comic routines and songs between acts of the plays, which most often concern contemporary life. Formerly accompanied by a small oboe and percussion ensemble, *ludruk* is now accompanied by gamelan.

A prominent form of theatre in West Java is the doll-puppet genre *wayang golèk*, which presents Ramayana and Mahabharata stories to Sundanese *gamelan saléndro* accompaniment. Masked dance-dramas (*topèng*) depict characters from the Panji stories. The widely popular *jaipongan*, which developed in West Java from the earlier singer-dancer genre *ketuk tilu*, is a social dance and music form with a small, eclectic ensemble featuring spectacular drumming and a female singer-dancer who may perform on stage in front of an audience or while dancing with male partners in a social dance.

Balinese dance and drama, for the most part, have their origins in religious ritual and continue to serve ritual functions. Some genres involve trance possession, such as the *barong* and *sanghyang*. The *barong*, accompanied by a relatively large Balinese gamelan (*gong kebyar* or a derivative), depicts the struggle between the forces of an evil witch (Rangda) and a benign lion-like figure (Barong), whose faithful defenders fall into trance as they attack and are repelled by the powerful Rangda (fig.2). A variety of *sanghyang* forms are known, some involving trance possession by animal spirits. Best known is the *sanghyang dedari*, in which young girls without formal dance training, accompanied not by gamelan but by a vocal chorus, go into a trance and perform movements resembling those of the complex *legong* (court-derived) dance, each dancer balanced on a man's shoulders.

Legong as performed by trained dancers is accompanied by a large *gamelan pelegongan* (closely resembling *gamelan semar pagulingan*) and enacts legends from East Java. While not involving trance, *legong* is often performed for temple ceremonies, as are many Balinese dance and dramatic forms. *Gambuh*, said to be Bali's oldest courtly dance-drama form, presents Panji stories accompanied by the unique, flute-dominated *gamelan gambuh*. *Gamelan gong kebyar*, or derivatives, accompanies the various kinds of masked dance and dance-drama in Bali: *jauk*, *telek*, *wayang topeng* and *wayang wong*.

Other genres include the often comic *arja* drama, the martial *barisdance* (performed either by ranks of lance-bearing dancers or as a solo dance, without lance), and *cak* (*kecak*, in which a chorus of men sitting cross-legged in concentric circles shout rapid interlocking syllables and sing in imitation of Balinese gamelan sounds). The *cak* chorus now usually accompanies dance scenes from the Rāmāyana, with the chorus likened to the monkey army that aids Rama in his efforts to save his wife Sita and defeat her abductor, the lustful and impulsive ogre-king Rawana. The addition of the dance was inspired by German artist and musician Walter Spies in the 1930s.

Like its Javanese counterpart, Balinese shadow puppetry is also called *wayang kulit* and is largely devoted to Mahabharata and Ramayana stories, but it contrasts with the Javanese *wayang kulit purwa* in lasting less than eight hours and in utilizing a smaller ensemble: a quartet of four *gender* for Mahabharata stories, which is augmented by a few gongs and drum (*batel*) for Ramayana stories.

Many Balinese dance and dramatic forms are performed for tourists; the *barong* and *cak*, for instance, can be seen daily in tourist performances but are also performed at ritually appropriate times in temple courtyards for the Balinese.

Dance-drama and other forms of theatre are rare elsewhere in Indonesia, but varieties of dance abound. These range from the virtuosic body-slapping *saman* and *seudati* dances of Aceh, Sumatra, to the stately Makassarese *pakarena* and Buginese *pajaga* female group dances of South Sulawesi and various warrior and social dances. Most dance involves instrumental accompaniment with at least one drum, but some rely only on dancers' singing and body percussion. In Muslim areas, including rural Java, frame drums (*Rebana*) and *terbang* are widely used.

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(iii) Laos.

Prior to the turbulent 1970s, Laos supported a royal troupe that performed court dance-drama closely related to that of Cambodia and Thailand, accompanied by *piphat* (the Lao version of the *pī phāt*). More prevalent is the *mo lam lüang*, a commercial theatre genre with roots in the *likē* plays of Thailand but utilizing *mo lam* singing and accompanied by one or more *khaen*. *Mo lam lüang* is also performed in north-eastern Thailand among the Lao speaking population.

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(iv) Malaysia.

Malaysian theatrical genres reflect cultural influences from neighbouring cultures, especially Thailand and Indonesia, as well as India, China, the Middle East and Europe. *Ma'yong* dance-drama, with roots in village shamanic practices and briefly supported as a court art in Kelantan in the early 20th century, relates Arab and local stories and legends. Music is central to the genre, with actors and chorus singing in a vocal style suggesting Arab derivation, accompanied by two interlocking drums (*gendang*), a pair of gongs (*tetawak*) and a three-string fiddle (*rebab*). Found mostly in areas near the Thai border and closely resembling the Thai equivalent genre (*lakhōn jatri*), *menora* is a ritual dance-drama, with men and women enacting the story of the menora bird. The dancers, with a chorus, sing to the musical accompaniment of a small ensemble that includes Malaysian and Thai instruments (see Malaysia, §1, 3 for further discussion).

Malaysia has supported a variety of shadow play genres, some nearly extinct. *Wayang kulit purwa* is performed in Johore by people of Javanese descent and utilizes puppets and conventions directly borrowed from Central Javanese tradition. *Wayang kulit Melayu* (which is almost extinct)

mixes Malay dialect with Old Javanese, presenting Panji stories as well as those from the *purwa* repertory. *Wayang gedek*, derived from the Thai *nāng talung*, is still found in the northern states of peninsular Malaysia, and mixes Malay with some Thai words and performance conventions. *Wayang kulit Kelantan (wayang Siam)* is the most popular form. Musical accompaniment varies somewhat from region to region, but generally incorporates two double-reed aerophones and some percussion instruments.

The major genre of popular, commercial theatre is the Malay *bangsawan*, improvised musical plays featuring Arabic stories and local Malay history. Songs from a variety of origins are incorporated into these performances, many of them inspired by Western popular music. The accompaniment now emphasizes Western band instruments. Despite the international nature of its origins, *bangsawan* is promoted by Malaysian officials as a national art. Other forms of both popular and ritual drama and dance are supported by the large Chinese and Indian communities.

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(v) Myanmar.

Probably best-known of the theatrical genres of Myanmar is the *nat-pwè*, a shamanistic ritual in which one or more of the 37 spirits (*nat*) are invoked to the accompaniment of *hsaing-waing*. The main performer is a shamanic medium who dances, falls into trance and communicates spirit messages through an assistant. Non-ritual performances of *nat-pwè* present the dances without the element of trance or spirit-contact. In contrast, the popular entertainment known as *zat-pwè* enacts the Jataka stories (the lives of the Buddha). This genre involves a combination of juxtaposed elements, including two contrastive music ensembles: a *hsaing-waing* stage left and a Western dance band stage right. These ensembles perform separately to provide music before the play and to accompany songs and dances during the play, but they may sound together at exciting moments in the play itself. Some of the music and dance found in *zat-pwè* is derived from a court dance-drama form known as *zat-kyi*, which flourished during the decades following the sacking of the Thai kingdom of Ayudhya in 1767, at which time Thai musicians and dancers were brought to the Burmese court. The *zat-kyi* presented stories from the Indian Rāmāyana epic, as well as the Javanese Panji (Inao) stories. Other Burmese forms include the *yok-thei-pwè*, a distinctive marionette puppet theatre, now rarely performed. The characteristic movements of this genre have had a clear influence on some Burmese dance, in which the dancer's limbs appear to be suspended by strings, often seeming to go temporarily limp. Musical accompaniment involves a small *hsaing-waing* ensemble.

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(vi) Philippines.

Theatre in the Philippines has been closely related to the Catholic church. The *sinakulo (cenaculo)*, which can last a full week, enacts the Passion of Christ and incorporates some singing. The Passion story can also be sung as *pasyon*, which involves performers who sing, usually in alternation, from a printed text in vernacular language. The *komedya (comedia)* features melodramatic plays in which romantic intrigues often lead to confrontations

between Christian and Muslim kingdoms, with the Muslims invariably converting to Christianity. The *komedya* is also known as *moro-moro* ('Muslim') and was formerly accompanied by guitar and percussion (for entrances, exits and battles), but now Western brass band instruments are preferred. The *sarsuwela* (*zarzuela*), is a music theatre genre brought from Spain as a form of entertainment for the upper and middle classes, in which was developed an indigenous Filipino repertory of plays, usually with new music composed for each play. While instrumentation may vary, the music for these theatrical forms is Western- and harmonically-based. Indigenous *kulintang* (knobbed gong ensemble) music of the southern Philippines and ensembles of flat-gongs (*gangsa*), bamboo idiophones and aerophones in the upland areas accompany various dance genres.

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(vii) Singapore.

Like Malaysia, Singapore also is home to substantial Malay, Indian and Chinese communities, although here the overwhelming majority is Chinese. Aside from contemporary drama in Western style, one can find performances of Chinese opera, called *wayang*, with standard Chinese instrumentation. In addition, popular and ritual drama and dance of other communities may occasionally be performed.

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(viii) Thailand.

Among Thailand's many theatrical and dance genres, the *lakhon chātrī* is generally thought to be the oldest and is certainly the lengthiest (lasting as many as 12 nights). *Lakhon chātrī* originated as part of an animist (non-Buddhist) ritual, with an all-male cast. The Jataka story of the menora bird is now enacted, with the three major roles taken by female dancer-actors. The musical accompaniment consists of *khong khū* (a set of two gongs), two *thōn chātrī* (single-headed drums), *klong* (barrel drum, resting on a tripod), *ching* (hand cymbals) and *pī* (oboe), sometimes with a *so ū* (two-string fiddle) added.

Lakhon nai and *khōn*, often referred to as Thai classical dance-dramas, both developed from court genres introduced from Cambodia in the 15th century. All roles in the *lakhon nai* are performed by females, who speak their own lines and sing and dance as they act (fig.3). Their songs, and those of a female chorus, are accompanied by only the *ching* and soft-sounding drum. A larger *pī phāt* ensemble plays for their stage entrances and exits and accompanies the dances. *Khōn* is a masked dance-drama, predominantly male (formerly exclusively so, though now the female roles are often played by women), portraying episodes from the Rāmāyana (Thai: Ramakien) through gesture but without speech. Formerly accompanied by a small *pī phāt* ensemble, recent versions employ a large *pī phāt* and a chorus.

More popular than any of these Thai dance-dramas is the *likē*, a popular theatre deriving some elements from *lakhon nai* but with a wide range of subject-matter, including stories of contemporary life. The accompanying *pī phāt* ensemble plays some court pieces for entrances and exits as well as newer compositions, including those sung by the actors.

Several forms of shadow puppetry are known in Thailand, though neither is as popular or as pervasive as the *wayang kulit* of peninsular Malaysia, Java and Bali. *Nang yai* is a Thai shadow play utilizing large puppets, portraying characters set in a tableau, without moveable limbs. The *nāng talung* features Rāmāyana episodes as well as some local stories to the accompaniment of a *pī*, a fiddle (either *so ū* or *so duang*) and various percussion instruments.

South-east Asia, §6: Dance and theatre

(ix) Vietnam.

The major forms of theatre in Vietnam incorporate musical accompaniment and many performative elements from Chinese theatrical traditions. *Hát bội* (also known as *hát tuong*) is a cultivated, classical musical drama, employing Chinese-derived costumes, staging and make-up and accompanied by a large variety of Chinese-derived instruments: spike fiddles (*đàn cò* and *đàn gáo*), moon-shaped lute (*đàn nguyệt*), oboe (*kèn tiêu*), wooden clappers (*song lang*), flat gongs (*đồng la*), cymbals (*chập chóa*), small drum (*trống chiến*), 16-string zither (*dàn tranh*) and transverse flute (*ông sáo*). Actors sing extended songs, often in falsetto and accompanied by the softer melodic instruments; action (entrances, exits, battles) is accompanied by the percussion instruments and oboe. Songs in the *hát bội* repertory are classified either as *hát khéch* (Chinese) or *hát nam* (Vietnamese).

A comparable genre from southern Vietnam is *tuong tau*, also a classical music drama but without the falsetto and Chinese songs of *hát bội*. In the 20th century it has been superseded by the commercial operetta form *Cải lương*, which is performed in commercial theatres and widely distributed on video tapes. *Cải lương* is usually accompanied by a mix of Vietnamese instruments (moon-shaped lute, spike fiddle, woodblock and zither) and Western band instruments (including electric guitar, bass and drum set). Of the many songs performed in *Cải lương*, the best known is the genre *vọng cổ* ('Remembering the past'), which may be performed 10 to 15 times within a single evening.

The other major theatrical genre of Vietnam is *hát chèo*, a less elaborate form than either *hát bội* or *Cải lương*, with less obvious ties to Chinese traditions. Songs are performed for a variety of scenes, accompanied by an ensemble that formerly consisted of flute, fiddle and drum but is now somewhat expanded.

South-east Asia

7. Mass media and popular music.

The introduction into South-east Asia of early forms of recording in the first years of the 20th century, followed by radio (1920s–30s), television (1950s–60s), commercial cassettes (1970s) and video (1980s), together with various forms of Euro-American popular music, have stimulated development of numerous popular music genres, indigenous media production (even in some of the more isolated communities) and the spread of international popular culture that has been eagerly consumed by some and disdained and censored by others. The acoustic and electric guitar is played throughout South-east Asia, accompanying songs

introduced from the West and those in local languages that have been created combining aspects of international and local musical styles.

Practically every cultural group with access to cheap cassette reproducing equipment has made and disseminated music. Local radio and television stations often broadcast recorded (or, occasionally, live) performances of popular music and may also present some older, indigenous genres identified as 'traditional' (for example, *lakhon nai* can be seen occasionally on Thai television, and regular broadcasts of *wayang kulit* heard on Indonesian radio). Chinese and Indian music (mostly popular, but some traditional) is also widely distributed in South-east Asia, mostly within the Chinese and Indian communities.

In the music identified as 'popular', rock influences have been the most widespread; rock music exists in all the national languages and some of the local ones. Influence from other parts of Asia can be found in genres such as Indonesia's *dangdut*, which has origins in Indian film music and North Sumatran styles. Much popular music in South-east Asia bears the stamp of East Asian influence, particularly that of Japanese *enka* and various regional Chinese popular styles. Older genres can also be found, such as the Portuguese-inspired *keroncong* (non-electrified, string-dominated ensemble) of Indonesia, which developed long before the introduction of mass media and even an occasional genre that enjoys wide popularity in the mass media, but relies entirely on indigenous instrumentation and singing and playing styles (such as *jaipongan* of West Java, Indonesia; see also [Indonesia](#), §VIII, 1).

For further bibliography see [Brunei](#), [Cambodia](#), [Indonesia](#), [Laos](#), [Malaysia](#), [Myanmar](#), [Philippines](#), [Singapore](#), [Thailand](#) and [Vietnam](#).

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Southern, Eileen

(b Minneapolis, 19 Feb 1920). Black American musicologist. She attended the Chicago Musical College, studying the piano, and the University of Chicago, where she took the BA in 1940 and the MA in 1941. She then taught at Southern University (1943–5; 1949–51) and was active as a concert pianist (1940–55). She continued her graduate studies under

Gustave Reese at New York University, where in 1961 she took the PhD. In 1960 she was appointed to the faculty at Brooklyn College; in 1969 she became associated with York College of the City University of New York, where she was appointed professor of music in 1972. She was made professor of music at Harvard University in 1976 and she served on the AMS board of directors (1974–6) and the editorial boards of the *Journal of the American Musicological Society* (1975–7) and *American Music* (1980–86). She retired from Harvard in 1989.

Southern specializes in 15th-century music and the music of black Americans. She has published inventories and descriptions of several important 15th-century manuscript sources of instrumental music. More recently, her studies of black music have resulted in *The Music of Black Americans* (1971), a chronological survey from African backgrounds to the present day, and a companion volume, *Readings in Black American Music* (1971), in which she has assembled documented accounts from the 17th century onwards. From its inception in 1973 until its final issue in 1990, she was editor of *The Black Perspective in Music* to which she contributed many articles and interviews.

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PAULA MORGAN

Southern California, University of, School of Music.

See under [Los Angeles](#).

Southern Cathedrals Festival.

An annual event founded in 1904, involving the choirs of [Chichester](#), [Salisbury](#) and [Winchester](#) cathedrals.

Southern Music Publishing.

See [Peer-Southern](#).

Southgate, Sir William (David)

(*b* Waipukurau, 4 Aug 1941). New Zealand conductor and composer. Following the BMus and MA at the University of Otago, he won the conductor's prize at the GSM, London, in 1969. He returned to New Zealand to become musical director of the Christchurch SO (1974), the Royal New Zealand Ballet (1976–93), the Wellington Youth Orchestra (1979–90), and guest conductor of the New Zealand SO. 1993 marked the beginning of regular engagements with all the Australian orchestras, and of acclaim in Britain for seasons with the Hallé, the Royal Scottish National Orchestra and the RPO. Also active as a composer, arranger and broadcaster, he is significant in New Zealand for having brought music to a wide public. He received an honorary doctorate from the University of Otago in 1994, and in 1995 became the first New Zealand conductor/composer to be knighted. Southgate's music is accessible to listener and performer alike, and is judiciously eclectic. He is an original orchestrator, without sacrificing line for colouristic effect. A strong vein of counterpoint runs through his work.

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(selective list)

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Vocal: Cant no.1, SATB, orch, 1979; Sermon from a Communion, SATB, 1979; Cant no.2, S, vn, cl, vc, pf, 1983; Cant no.3, Birds of the Levels, girls' chorus, orch, 1991; 2 Faery Songs, girls' vv, 1992; Bubble Trouble, SATB, 1994

Chbr and solo inst: Toccata, 4 tpt, 4 hn, 3 trbn, tuba, timp, 1969; Friends, fl, b cl, tpt, trbn, vn, vc, 1974; Aftermath, brass band, perc, 1975; Occam's Razor, pf duet, 1975; Openers, 4 hn, 1975; Sonata, pf, 1976; Cana, brass band, 1977; Sonata, pf, 1979; Diabelli Variations, pf 8 hands, 1981; Cassation, cl, pf, perc, 1982; Rara, solo perc, 1982; Trio Sonata, perc trio, 1982; Vaudeville, 2 cl, tpt, trbn, 1982; Square Bash, 2 tpt, hn, trbn, 1983; 2 str qts, 1984, 1985; Excursion, cl, va, pf, 1985; Sonata, cl pf, 1985; Sonata, tpt, pf, 1986; Canzone, 4 trbn, 1988; Erewhon, wind qnt, 1989; Fanfare, fanfare tpts, 1990, arr. org, 1990, arr. orch, 1990; Epithalamium, org, 1995

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G. Wilby: 'William Southgate: Citation for Services to New Zealand Music', *Canzona*, no.37 (1994), 42–5

GREER GARDEN

South Place Concerts Society.

London series of chamber music concerts held from 1887. See [London \(i\)](#), §VI, 2(ii).

Southwell, William

(*b* ?Dublin, 1756; *d* Rathmines, 1842). Irish maker of pianos, harpsichords and harps. He was apprenticed in 1772 to Ferdinand Weber in Dublin, where he himself opened a shop in 1782. He worked mostly in Dublin, but patented his important improvements to the piano from London. His 1794 patent (no.2017) solved the problem of extending the compass of the square piano without upsetting the overall scaling, by fitting 'additional notes' in the treble. The hammers for these struck upwards from a separate compartment under the soundboard through a slot at the back, with the pin block let into the back of the case, avoiding encroachment on the soundboard. This major innovation was adopted by all makers for square

pianos with a compass of over five octaves. The patent also introduced a new damper, screwed into a wooden button glued through a thin strip of leather to the back end of the key. His 1798 patent, which also included a keyed harp (harp-piano) placed the square piano on its side to make a small upright on a stand. The simple sticker action had the hammers striking at the top of the instrument; wooden rods or 'leaders' connected them to the key-levers. The hammer was regulated by a button screwed into the key. The 1807 patent (no.3029) extended this process with the cabinet piano; its special significance was that the action worked outside the soundboard, obviating the need to cut through it to allow hammers or dampers access to the strings. This made for a stronger and more stable instrument. A patent of 1811 included a revised type of upright piano with the soundboard and strings sloping away from the player.

In spite of his seminal influence on the development of the piano, few of Southwell's instruments survive, although the National Museum of Ireland possesses one (1790), as does the Alexander Simpson collection of the City Museum, Dundee (1798). The pianos built in the form of semi-elliptical side-tables are particularly beautiful. They have Viennese action (*Prellmechanik*) and a Venetian swell operated by a knee-lever; one is preserved at the Cobbe Foundation, Hatchlands Park, Surrey. William's son, John Southwell, took an active part in the business from 1800.

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MARGARET CRANMER

Sousa, Lourenço de.

See [Conceição, Manoel Lourenço da.](#)

Souza, Rodolfo Coelho de

(b São Paulo, 8 Aug 1952). Brazilian composer. He studied composition with Olivier Toni at the University of São Paulo (1968–70) and with Santoro (1978–9), and electro-acoustic music with Conrado Silva (1976–7). He earned his master's degree in 1994 from the University of São Paulo and in 1996 started working towards a doctoral degree in composition (electro-acoustic and computer music) at the University of Texas at Austin (1996–8).

Coelho de Souza received several prizes and grants, for example, the National Sarney Prize (1988) for his *Galáxias*, the Vitae Foundation grant (1990) for the composition *Tristes trópicos*, and a United States information service grant (1988) to visit 12 computer music centres in American universities. In 1989 he was music curator for the 20th São Paulo Arts Biennial and, from 1984 to 1993, co-director of the Santos and São Paulo New Music Festival. In 1988, 1989 and 1993 he directed the symposium of contemporary music of the Winter Festival of Campos do Jordão, and in 1992 he was selected to represent Brazilian composers at Sound Celebration II, an international festival promoted by the Louisville Orchestra. He participated in the Festival Sonidos de las Américas, dedicated to Brazil (1996) and sponsored by the American Composers Orchestra, where his work *Chiaroscuro*, for two percussionists, piano, and tape, was given its world première.

WORKS

(selective list)

Orch: *Variações sobre um tema de Cláudio Santoro*, 1979; *Carnavalia*, 1983; *Chroma*, synth, orch, 1986; *Galáxias*, pf, orch, 1987–8; *Tristes trópicos*, cptr controlled synth, 1990–91; *Luminosidades*, 1993

Chbr: *Durações*, fl, hn, vn, vc, pf, tape, 1977; *Phantasiestück*, str qt, 1982; *Diálogos*, mar, vib, 1988; *Oblique Rain*, tpt, tvln, a sax, cl, perc, pf, synth controlled by computer, 1992; *Fractal Landscapes*, fl, cl, vn, vc, pf, perc, 1993; *Chiaroscuro*, pf, 2 perc, tape, 1995; *Invariants*, wind qnt, pf, 1995

Pf: *Episódios*, 1974; *Page d'album*, 1985; *Rébus*, 1985; *Estudo em Si, B*, 1989

El-ac, multimedia: *Automóvel*, multimedia, 1971; *Electronic Construction no.1*, el-ac, 1989; *What Happens Beneath the City While Janis Sleeps?*, el-ac, 1997

Songs, choral works

GERARD BÉHAGUE

Souza Lima, João de

(*b* São Paulo, 21 March 1898; *d* São Paulo, 28 Nov 1982). Brazilian pianist, composer and conductor. He won a scholarship to study at the Paris Conservatoire (1919–26), where his teachers included Isidore Philipp, Marguerite Long, Egon Petri and Alexander Brailowsky (piano), Camille Chevillard and Paul Paray (conducting) and Eugène Cools (composition). He also studied Debussy's piano works with Debussy's widow Emma Bardac and Ravel's piano works with the composer. He performed at the halls in Paris, championing the piano music of Villa-Lobos, and toured throughout Europe and South America. He became one of the leading musical figures in São Paulo, as a virtuoso pianist, a conductor and a teacher.

Souza Lima turned to composition on a regular basis in the late 1940s, but already in 1937 the tone poem *O rei mameluco* earned him a prize in São Paulo. Whether in his opera *Andrea del Sarto*, ballets (*Lendas brasileiras*, 1941; *Brasil moderno*, 1960), his piano works (such as *Valsa brasileira*; *Dança no campo*, 1959; *Noturno*, 1968), or art songs and choral pieces

(*Lenda*, 1958; *Divagação*, 1959; *Canto do matuto*, 1936; *Contos infantis brasileiros*, 1973), he cultivated a refined and sincere nationalistic style.

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GERARD BÉHAGUE

Souzay (Tisserand), Gérard (Marcel)

(b Angers, 8 Dec 1918). French baritone. He learnt the tenets of *mélodie* interpretation from his principal teachers, Bernac and Croiza, and studied opera with Vanni Marcoux. He entered the Paris Conservatoire and gave his first recital in 1945. After the war he quickly gained international recognition as a recitalist before he made his opera début in 1960, singing Purcell's Aeneas at the Aix-en-Provence Festival, followed immediately by Monteverdi's Orfeo at the New York City Opera. Among his most notable subsequent operatic appearances were Golaud at Rome (1962), the Opéra-Comique (1963), Florence (1966) and Wiesbaden (1976); Don Giovanni at the Paris Opéra (1963), Munich (1965) and Lausanne (1967); and Count Almaviva at the Metropolitan and Glyndebourne (1965), where he had to withdraw through illness after one performance. He sang in the British première (concert performance) of Roussel's *Padmâvatî*. His operatic recordings include Rameau's Pollux, Berlioz's Méphistophélès, Albert (*Werther*), both Lescaut and the Count des Grieux in *Manon*, Alaouddin (*Padmâvatî*) and in particular Golaud, his finest role.

In *mélodies* he was the heir of Bernac, but he devoted almost as much time to lieder and was acclaimed in Germany as elsewhere for his idiomatic interpretations of Schubert, Schumann and Wolf, among others. His voice was a warmly expressive high baritone, slender but firm and flexible, an ideal instrument for a singer of such highly developed sensibility; but that very quality sometimes led to a note of preciousness in his interpretations. His recordings of *Die schöne Müllerin* and *Dichterliebe*, and his earlier discs (now on CD) of *mélodies* by Duparc, Fauré, Debussy, Ravel and Poulenc, disclose the best of his art.

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MARTIN COOPER/ALAN BLYTH

Soveral, Isabel (Maria Machado Abranches de)

(b Oporto, 25 Dec 1961). Portuguese composer. She studied with Peixinho (from 1983), and later attended piano and composition courses at the Lisbon Conservatory, where her composition teacher was Joly Braga Santos. In 1988 she attended the New York State University, Stony Brook, with grants from the Fulbright Foundation, the Luso-American Foundation for Development and the Ministry of Culture, obtaining a PhD in composition under the supervision of Arel and Semegen. On her return to Portugal she was appointed to the staff of the University of Aveiro, where she now lectures.

Soveral's earlier compositions are clearly influenced by Peixinho's strong personality. Her music contains a feminine lyricism that prefers an oneiric atmosphere to a more solid constructivism. The composer has denounced her early music, among which are several electronic works, for their dryness and their superficial adherence to avant-garde academicism. In her more recent works, notably the incomplete cycle *Anamorphoses* (1993–7), she has returned to a more intense lyricism.

WORKS

(selective list)

Vocal: *Pensando, enredando sombras...*, 1v, orch, 1991; *Le navigateur du soleil incandescent*, Bar, SATB, orch, tape, 1998; *Un soir, j'ai assis la beauté sur mes genoux, et je l'ai trouvée amère*, Bar, b cl, pf, 2 perc, 1998

Inst: *4 variações*, fl, 1983; *Contornos*, 2 cl, 1987; *Contornos II*, ob, bn, 1987; *Contornos III*, 4 cl, 1990; *Quadramorphosis*, 4 perc, tape, 1993; *Anamorphoses: I*, cl, tape, 1993, *II*, mar, vib, tape, 1994, *III*, vn, tape, 1995, *IV*, vc, 1997, *V*, str qt, 1997

Principal publisher: Musicoteca

SÉRGIO AZEVEDO

Sowande, Fela

(b Oyo, 29 May 1905; d Ravenna, OH, March 1987). Nigerian composer and organist. After receiving early musical training from his father and from Ekundayo Phillips, he went to London in 1934, where he studied the organ privately with George Oldroyd, G.D. Cunningham and Rubbra; he subsequently became a fellow of the Royal College of Organists and Trinity College of Music. Sowande studied at the University of London (BMus 1941), then became organist and choirmaster of the West London Mission of the Methodist Church. His lecture-demonstration series for the BBC's Africa service, *West African Music and the Possibilities of its Development*, in which he focussed on his own works, aided the growth of his compositional career from about 1940. His profound interest in the indigenous and popular music of Nigeria as resources of intellectual and compositional importance was the motivation behind his collection of this music. The influence of indigenous material is evident in *Six Sketches* (1953), while in the well-known *African Suite* (1955) this is combined with the influence of popular music, particularly highlife.

Sowande became music director of the colonial film unit of the British ministry of information and then in 1953 of the Nigerian Broadcasting Corporation. He was commissioned in 1960 to compose a national anthem to mark Nigeria's independence; the resulting *Folk Symphony*, which did not in fact become the anthem, was performed in 1962 by the New York PO in Carnegie Hall. Organ works, occupying much of his total output, are the most complex in terms of harmonic, motivic and contrapuntal organization. His dual Yoruba and church backgrounds are evident in the titles and texts of his choral works, in which indigenous elements such as call-and-response, heterophony, pentatonicism and complex rhythmic constructions are emphasized; some, for instance *De Angels are Watchin'*, *Roll de Ol' Chariot*, also derive partially from black American spirituals and gospel music. Among his awards are an honorary doctorate from the University of Ife (1972) and grants from the Ford and Rockefeller foundations. Sowande held professorships at the University of Ibadan, where many of his manuscripts are deposited, and in the USA at Howard University, Washington, DC, and the University of Pittsburgh.

WORKS

(selective list)

Org: Jesu Olugbala, 1955; Joshua Fit de Battle of Jericho, trad., 1955; Kyrie, 1955; Yoruba Lament, 1955; Gloria, 1958; Oyigiyigi, 1958; Prayer, 1958; Responses, A, 1959

Vocal: 3 Songs of Contemplation, T, pf, 1950; Because of You, 1v, pf, 1950; 3 Yoruba Songs, 1v, pf, 1954; Roll de Ol' Chariot, trad., SATBB, pf, rhythm combo, 1955; Steal Away, trad., SATBB, 1955; De Angels are Watchin', trad., SATB, 1958; Oh Render Thanks, SATB, org, 1960

Orch: 6 Sketches, 1953; African Suite, str, 1955; Folk Sym., 1960

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B. Omojola: *Nigerian Art Music* (Ibadan, 1995)

B. Omojola: 'Style in Modern Nigerian Art Music: the Pioneering Works of Fela Sowande', *Africa*, lxviii (1998), 455–83

DANIEL AVORGBEDOR

Sowerby, Leo

(*b* Grand Rapids, MI, 1 May 1895; *d* Port Clinton, OH, 7 July 1968).

American composer and church musician. He was taken in 1909 to Chicago, where he studied the piano with Calvin Lampert and theory with Arthur Olaf Andersen; in 1910 his interest in the organ music of Franck prompted him to begin studying the organ. During World War I he served in the army and was a bandmaster. In 1918 he received an MM from the American Conservatory, Chicago, and in 1921 he was the first recipient of the Rome Prize, which enabled him to spend three years in Italy. He returned to Chicago to teach composition at the American Conservatory (1925–62), and he was also organist and choirmaster at the Episcopal

Cathedral of St James (1927–62). In 1935 he was elected to the National Institute of Arts and Letters, and he was the first American to be made a Fellow of the Royal School of Church Music, London. He was also founding director of the College of Church Musicians at the National Cathedral, Washington DC (1962–8).

The first mark of recognition for Sowerby as a composer came in 1913, when the Chicago SO played his Violin Concerto. Although his practical activities were largely confined to church music, he wrote in all genres except for the stage. He drew on a wide range of sources, including American folk music, blues and jazz, besides the Western traditions of concert and sacred music. Many of his works, particularly the numerous organ pieces, are based on the passacaglia, chaconne, canon, or fugue. In 1946 Sowerby received a Pulitzer Prize for his cantata *Canticle of the Sun*. He is the author of *Ideals in Church Music* (1956).

WORKS

(selective list)

orchestral

Vn Conc., G, 1913, rev. 1925; Vc Conc., A, 1914–16; Pf Conc. no.1, 1916, rev. 1919; Sym. no.1, 1921; Ballad of King Estmere, 2 pf, orch, 1922; From the Northland, suite, 1923; Synconata, jazz orch, 1924; Monotony, jazz orch, 1925; Medieval Poem, org, orch, 1926; Sym. no.2, 1927; Prairie, sym. poem, 1929; Vc Conc., e, 1929–34; Passacaglia, Interlude and Fugue, 1931–2; Pf Conc. no.2, 1932; Org Conc. no.1, 1937; Theme in Yellow, 1937; Sym. no.3, 1939–40; Classic Conc., org, str, 1944; Sym. no.4, 1944–7; Concert Piece, org, orch, 1951; All on a Summer's Day, 1954; Sym. no.5, 1964; Concert Piece, org, orch, 1968; c30 others, incl. 8 for band

vocal

Choral: A Liturgy of Hope, cant., S, male chorus, 1917; untitled cant. (Pss), 1924; The Vision of Sir Launfal (J. Lowell), vv, orch, 1925; Great is the Lord (Ps xlviii), cant., chorus, orch, org, 1933; Forsaken of Man (Bible, E. Borgers), cant., vv, org, 1939; Canticle of the Sun (St Francis, trans. Arnold), cant., vv, orch, 1944; Christ Reborn (Borgers), cant., vv, org, 1950; The Throne of God (Bible: *Revelation*), vv, orch, 1956; The Ark of the Covenant (*Chronicles*), cant., vv, org, 1961; Solomon's Garden (*Song of Solomon*), vv, orch, 1964; La corona (J. Donne), vv, orch; c120 anthems, several communion services, many canticle settings

Over 300 songs (1v, pf), incl. The Edge of Dreams (M. Turbyfill), cycle, 1920

other instrumental

Chbr: Serenade, str qt, 1916; Wind Qnt, 1916; Trio, fl, va, pf, 1919; Sonata, vc, pf, 1920; Sonata, B♭, vn, pf, 1922; Sonata, tpt, pf, 1945; Pf Trio, 1953; c40 others, incl. 5 qts

Org with insts: Elevation, vn, org, 1912; Poem, va/vn, org, 1942; Ballade, eng hn, org, 1949; Festival Musick, 2 tpt, 2 trbn, timp, org, 1953; Fantasy, tpt, org, 1962; Triptych of Diversions, 2 vn, db, ob, perc, org, 1963; Dialog, pf, org, 1967

Org: Comes Autumn Time, 1916; Requiescat in pace, 1920; Sym., G, 1930; Suite, 1937; Toccata, 1940; Canon, Chacony and Fugue, 1949; Whimsical Variations, 1950; Bright, Blithe and Brisk, 1967; Sinfonia brevis, 1965; Passacaglia, 1967; c45 other works

Pf: From the Northland, suite, 1923; Florida Suite, 1929; Sonata, D, 1948, rev. 1964; c50 others

23 folksong arrs. in C. Sandburg: *American Songbag* (New York, 1927); 12 other arrs.

Principal publishers: Gray, OUP, Society for the Publication of American Music

MSS of pubd works in *US-Wc*; unpubd MSS in private collection of Ronald Stalford, Worcester, MA

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R. Rayfield: 'Leo Sowerby', *Music: the A.G.O. and R.C.C.O. Magazine*, x/11 (1976) [incl. list of solo org works]

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RONALD STALFORD/MICHAEL MECKNA

Sowiński, Wojciech [Albert]

(*b* Łukaszówka, Podolia, 1805 [?1803]; *d* Paris, 5 [?2] March 1880). Polish writer on music, pianist, composer and teacher. He was first taught music by his father, Sebastian Sowiński, an army musician, and later studied in Vienna with Czerny (piano), and Gyrowetz, Leidesdorf and Seyfried (composition). He made his début as a pianist in 1828 in Vienna, and later appeared in Italy (where he lived from 1828 to 1830), France and England. In 1830 he settled in Paris, where he was active mainly as a music and piano teacher.

Sowiński's most important work was the dictionary of Polish musicians, first issued in Paris in French, which was intended to propagate interest in the subject as well as to recapitulate and systematize all the available information on Polish music history. The dictionary contains, as an introduction, a short outline of the history of Polish music, illustrated with music examples; it has a musical supplement and contains about 1000 biographies of composers, performers, theorists and others connected with Polish music from the earliest times to Sowiński's contemporaries. Based on the scant material then available, collected mainly in the first half of the 19th century, it has many gaps and inaccuracies and is today of only historical significance. Sowiński's compositions (about 120 works,

predominantly for piano and typical of 19th-century salon music) are now almost completely forgotten.

WORKS

printed works published in Paris unless otherwise stated

location of MSS unknown

Ops: *Lénore, ou Les morts vont vite* (lyric drama, 2, E. d'Anglemont); *Le modèle* (comic op, 1, P. de Saint-Georges); *Une scène sous la ligne* (comic op, 1); *Złote gody* [Golden Wedding] (2, K. Ostrowski)

Choral: *La varsoivienne, ou La polonaise* (cant., K. Delavigne) (1831); *Missa solennis*, B♭ (1844); *St Adalbert martyr* (orat, K. Ostrowski), vs (1845); *Chants religieux de la Pologne*, 30 songs, 2, 3vv, org (1859); *Missa brevis*, C (1870); *Cantate* (M. Margerin) (1876); *Dieu le vent* (cant., Countess of Saint-Légier) (1878); *Air des légions polonaises*, fantasia on *Dąbrowski mazurka*, chorus, orch (n.d.); *Le sacrifice d'Abraham* (orat, d'Anglemont); *Sąd Salomona* [The Judgment of Solomon], motet, 3 solo vv, chorus, orch; 6 motets à 2, 3, et 4 voix et orgue (n.d.); 12 other motets and liturgical settings, most pubd in Paris (n.d.); 2 [?] other masses; 3 other large works

Orch: *Sym.*, e (n.d.); 3 ovs., *Królowa Jadwiga* [Queen Jadwiga], *Mazepa* (n.d.), *Jan Sobieski, czyli Uwolnienie Wiednia* [Jan Sobieski, or The Liberation of Vienna]; 2 pf concs.; *Grande polonaise brillante*, pf, orch (n.d.)

Chbr: *Grand rondeau précédé d'une introduction sur un motif du Maçon*, pf, str qt (n.d.); *Trio*, b (n.d.); *Duo brillant sur la prière d'Othello*, vn, pf (n.d.); *Pf Qnt*, E; *Nonet*, f♯;

Other works: c75 pf pieces, most pubd in Paris (n.d.), incl. 7 sets of variations, 12 fantasias on operatic and other themes, rondos, marches, waltzes, studies; 15 songs, all pubd in Paris; numerous edns/arrs. of Polish folksongs, pubd in Paris, Mainz, Leipzig, Milan

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Histoire de la vie et de l'oeuvre de Ludwig van Beethoven (Paris, 1864, 4/1871/R) [trans. of A. Schindler: *Biographie von Ludwig van Beethoven*, Münster, 1840, 3/1860]

Histoire de W.A. Mozart, sa vie, son oeuvre (Paris, 1869) [trans. of G.N. von Nissen: *Biographie W.A. Mozart's*, Leipzig, 1828/R]

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KATARZYNA MORAWSKA

Soyé [Soyer], Charles-Joseph-Balthazar.

See [Sohier](#), Charles-Joseph-Balthazar.

Soyer, Mathieu.

See [Sohier](#), Mathieu.

Soyka, Matěj.

See [Sojka](#), Matěj.

SOZA [Slovensky Ochranny Zvaz Autorsky].

See [Copyright](#), §VI (under Czech Republic and Slovakia).

SPA [Sociedade Portuguesa de Autores].

See [Copyright](#), §VI (under Portugal).

Spacing.

The arrangement of the notes of a chord with respect to the intervals separating them. In four-part harmony, the spacing is called 'close position' or 'close harmony' if the three upper parts lie as close together as possible, that is, if their range is less than an octave or if the total range of the four parts is not greater than a 12th ([ex.1a](#)). If the spacing is wider, it is called 'open position' or 'open harmony' ([ex.1b](#)). The term 'close harmony' is also sometime used for the particular blend of chords with added 6ths and 7ths,

all set within a relatively narrow range, which characterizes much [Barbershop](#) quartet singing.

JULIAN RUSHTON

Spada, Vincenzo

(b Faenza; fl 1589–92). Italian composer. Documentary evidence suggests that he spent his career in Reggio nell'Emilia, where he was evidently connected with the small musical academy gathered around Gaspero Pratoneri. Individual pieces in his *Primo libro della villanelle* (Venice, 1589, inc.) are dedicated to members of this circle, some of whom are also the dedicatees of Pratoneri's own *Madrigali ariosi ... a quattro voci con un dialogo a otto* (Venice, 1587). Spada's *Primo libro delle canzoni a sei voci* (Venice, 1592) is dedicated to the 'Virtuosissimi Signori del Ridutto del Sgr. Spirito Pratoneri, Canonico di Reggio', and the final piece is addressed to Pratoneri himself, described here as 'musico eccellentissimo'. Despite the apparent slightness of the contents of these volumes, which are filled with pieces celebrating the social life of the gentry of Reggio, two pieces from the six-voice book were selected for inclusion in a popular anthology of madrigals by Italian composers (RISM 1604¹²).

IAIN FENLON

Spadario, Giovanni.

See [Spataro, Giovanni](#).

Spagna.

A bassadanza tune. One of the few surviving from 15th-century Italy, it was used widely as a cantus firmus in the 16th and early 17th centuries, particularly in instrumental music and didactic exercises. (For the dance form of the tune, see Crane, no.17.) It is also known by many other names, including *Re di Spagna*, *Alta*, *Lo bas despagno*, *La baixa de Castilla*, *El bayli de Spagna*, *Le bail despaigne*, *La basse dance de Spayn*, *Casulle le nouvelle* and *Spanier Tantz*.

The earliest source of the *Spagna* melody is Antonio Cornazano's dance treatise *Libro dell'arte del danzare* (1455), where it is used to illustrate the application of various *misure*, or metres, to dance tenors (see [Saltarello](#)). It also appears in dance treatises from northern Europe, for example as the tenor for the basse danse *Casulle la nouele* in Michel de Toulouse's *L'art et instruction de bien dancier* (Paris, c1488). It is thus one of the very few dance tenors or tunes known to have been in both the bassadanza and basse danse repertoires. A two-part setting of the *Spagna* tune in a Perugian manuscript, published by Bukofzer, is the earliest surviving polyphonic elaboration of the tune, and has formed the cornerstone of the widely accepted practice among early dance musicians of improvisation on basse danse tenors. Crane listed eight other polyphonic settings from before 1520, including one printed later by Hans Ott (*Novum et insigne opus musicum*, 1537) and Adam Berg (*Secunda pars magni operis musici*,

1559) as a motet by Josquin (*Propter peccata quae peccastis*; see H. Osthoff, *Josquin Desprez, 1962–5*, ii, 397ff), and suggested that these may have retained at least an association with actual dance accompaniment. Isaac used the tune as the cantus firmus for his *Missa 'La Spagna'* (printed by Petrucci, 1506), and it continued to be a common cantus prius factus throughout the 16th century, sometimes identifiable only by the solmization syllables of its incipit, *la–mi–re–fa–mi–re*. Instrumental settings include variations by Spinacino, Kotter, Kleber, Capirola, Ortiz and Cabezón (see HAM, no.102).

It is not certain when the *Spagna* tune came to be a frequent cantus firmus for counterpoint training, nor when it was first associated with the 16th-century composer Costanzo Festa. Ludovico Zacconi's note to printed counterpoints on 'La bascia di Costanzo Festa' in *Prattica di musica seconda parte* (1622, p.199) seems representative of 17th-century knowledge of the pedagogical tradition: 'Note that the above cantus firmus made of breves is called "Bascia". I have not been able to investigate why it is so called and designated; one day while I was talking with a professor of music he told me that it must be the cantus firmus on which the same Costanzo Festa once made 120 counterpoints'. Zacconi's unnamed professor of music is thus the source for the still unchallenged ascription of 120 lost settings of the *Spagna* to Festa. Zacconi drew his example from Scipione Cerreto's *Della prattica musica vocale et strumentale* (1601); Cerreto did not, however, choose to speculate on the tune's origins or title, but instead drew his readers' attention to the challenges the tune presented for writing counterpoints invertible at the 10th, especially in resolving *mi-contrafa* cross-relations (p.293). Cerreto did not, in his turn, name the source of his example, but the tune had apparently been identified with Festa for some time. 157 counterpoints and canons by the Roman composer and pedagogue G.M. Nanino are extant in various manuscripts thought to represent notes from his counterpoint instruction; 28 of them were published in his *Motecta* (1586). A number of early 17th-century composers, notably Neapolitans such as Rocco Rodio, G.M. Trabaci and Ascanio Mayone, used the *Spagna* tune, with its pedagogical name, as the basis for works variously entitled 'ricercare', 'canzona' and 'capriccio'. In all there are known to be some 280 polyphonic settings of the tune. Significantly, settings of the tune described as 'sopra il canto fermo di Costanzo Festa' (or some such phrase) do not retain the rhythmic structure of the original dance tenor, a structure almost invariably found in the settings using one of the many dance-related titles.

The 16th- and 17th-century ostinato pattern known as 'La Spagnoletta' is unrelated to the *Spagna* melody.

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SUZANNE G. CUSICK

Spagna, Arcangelo

(*b* Viterbo, 1632; *d* Rome, 3 May 1726). Italian librettist. He was a priest and served three cardinals in Rome, Francesco Barberini, Carlo Ciceri and, from 1689 until 1726, Pietro Ottoboni. In the *Poesie de'signori Accademici Infecondi di Roma* (Venice, 1684) he is identified as 'Abbate Arcangelo Spagna, detto Resoluto', and on his tombstone he is called 'the promoter' of this academy. In his two volumes of *Oratorii overo melodrammi sacri* (Rome, 1706; facs. Lucca, 1993) his title is 'canon'.

Each volume of his *Oratorii* contains twelve works in Italian, which are revised versions of those produced at the Chiesa Nuova and S Girolamo della Carità. Spagna gave 1656 as the date of the first work in volume i, and this may well be his earliest oratorio. Discourses on Italian and Latin oratorios respectively head the two volumes. Each essay provides eminently pragmatic advice for librettists, mainly because Spagna clearly understood that the purpose of oratorios was to draw listeners to a spiritual drama, then to keep them entranced until the very end, often by means of tales concerning the conversion, persecution and death of saints. To this end he advocated doing away with the narrator, or *testo*, of earlier oratorio. Volume ii ends with a 'model' oratorio in Latin, and a handwritten annotation credits him with another Latin oratorio, set by Filippo Amadei in 1699. A manuscript score credits him with another work, *I due Luminari del Tebro*, set by Nicola Francesco Haym in 1700. He published his last six Italian oratorios between 1711 and 1716; their librettos are numbered 25–30, and all but one of them were set by Antonio Bertini.

Spagna's other collective publications were a set of six *melodrammi scenici* (1709) and three sets of four *comedie in prosa* (1711–17). The *comedie* are spoken plays, written for performance by students at the Collegio Salviati. The melodramas are rustic comedies, usually for only a few characters and therefore suitable for chamber performance. According to Spagna's preface, they – like his spoken plays – were 'written mainly in my juvenile years'. The fourth melodrama, *La gelosa di se stessa*, was printed separately in 1689; newsletters date its première at the Palazzo Barberini on 17 February, and an anonymous score (*I-Rvat* Barb.lat.4213–15) and partbooks (private archive of the Borromeo family, Isola Bella, Stresa, Italy) survive. A seventh melodrama was printed separately in 1713.

Unfortunately, no composer's name is known for any of Spagna's melodramas.

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LOWELL LINDGREN

Spagnoletta [spagnoletto]

(It.; Sp. *españolleta*).

A dance, first appearing in Italy in the late 16th century, whose musical scheme was used in the 17th century for dances, songs and instrumental variations. The scheme has a fixed harmonic plan ([ex.1](#)), the first two sections of which are related to one of the main chordal schemes of the Renaissance dance style (see [Ground](#), [ex.1c](#)); the concluding section is apparently a double [Ripresa](#), which is sometimes omitted (for example in the *espanyoletta* in *E-Bbc*, no.78 in Pedrell's *Catàlech*, i, 99–100). The *spagnoletta* is usually in triple metre (but sometimes duple), and the first three bars of the discant melody almost always have the same pitches ([ex.2](#) shows a portion of a duple *spagnoletto*, for melodic and harmonic comparison with [ex.1](#)).

The music first occurs in Caroso's *Il ballarino* (1581), where choreography is given for a *spagnoletta* and a *spagnoletta nuova* for lute. Later examples for lute are in printed sources by Caroso (1600) and Cesare Negri (1602) and in manuscripts (*I-Fn* Magl.XIX 105, 179; *I-Lg* 774; *US-SFsc*, Bentivoglio Manuscript). Frescobaldi (1624), Bernardo Storace (1664) and Speth (1693) wrote sets of keyboard variations on the *spagnoletta*; single keyboard statements appear in a number of manuscripts (e.g. *I-Fn* Magl.XIX 115; *E-Mn* 815; Chigi manuscripts (*I-Rvat*), ed. in CEKM, xxxii/2, 1968). Other examples include those for instrumental ensemble by Michael Praetorius (1612), Gasparo Zanetti (1645), Giamberti (1657) and Cristoforo Caresana (1693), one for violin (*YU-Za* la.44) and a set of two vocal *partite* for three voices by P.A. Giramo. The instruction 'parole sopra la spagnoletta' accompanies a text in an Italian manuscript (*I-Fn* Magl.XIX 143), and Coferati (*Corona di sacre canzoni ... seconda impressione*, 1689) gave the discant melody with a sacred text.

Many single statements of the *spagnoletta* music occur in numerous Italian tablatures for the five-course guitar, from Montesardo (1606) to G.P. Ricci (1677). The *españolleta* appears in Spanish sources for the guitar in works of Briçeno (1626), Sanz (1674), Ruiz de Ribayaz (1677) and Guerau

(1694). There are two versions by Giles Farnaby in the Fitzwilliam Virginal Book, one called *The Old Spagnoletta* based on the music of ex.1, the other, with different music, entitled simply *Spagnoletta*.

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RICHARD HUDSON

Spagnoletti [della Diana], Paolo (Ludovico)

(b Cremona, 24 May 1773; d London, 23 Sept 1834). Italian violinist active in England. At the age of 12 he entered one of the Naples conservatories. As a young man he was a court violinist in Spain, and, slightly resenting having an Italian in this post, the locals nicknamed him 'Espagnoletto' ('the little Spaniard'); the name stuck, and when the tenor Vagnoni (who had heard him play in Milan) brought him to London in about 1802, he was firmly established as 'Spagnoletti'. He was engaged as second violin in the King's Theatre orchestra, where by 1804–5 he was sometimes acting as leader; he was appointed to this position in 1815, achieving an acknowledged pre-eminence as an orchestral leader rather than as a virtuoso. In 1812 he led the Pantheon orchestra, which gave performances of Italian opera. The following year, with the establishment of the Philharmonic Society, Spagnoletti became one of its first 38 associates and played at one of the first concerts (19 April 1813). He invariably led the orchestra for the Lenten Oratorios at the King's Theatre, the Antient Concerts, the Philharmonic, the RAM concerts in the Hanover Square Rooms and at numerous benefit concerts during the season; in addition, he frequently led quartets at the Philharmonic and gave a benefit concert in the Argyll Rooms each year. Frequent notices of his performances, 'which were characterized by an excellent and spirited attack', appeared in the *Harmonicon* between 1823 and 1833. Paganini, in his London visit of 1831, expressly asked that Spagnoletti be engaged as leader for all his

performances. On 28 March 1834, in one of his last appearances, he led the British première of Cherubini's Requiem. He composed violin pieces and songs.

E. HERON-ALLEN/R

Spagnoletto, Lo.

See [García Fajer, Francisco Javier](#).

Spahlinger, Mathias

(b Frankfurt, 15 Oct 1944). German composer. He was intensely interested in jazz as a teenager before studying music education and composition with Konrad Lechner and Erhard Karkoschka. During the period 1978–81 he was a guest lecturer in music theory at the Hochschule der Künste, Berlin; he moved to the Staatliche Hochschule für Musik in Karlsruhe in 1982 as a lecturer in composition and music theory, becoming professor in 1983. He later succeeded Klaus Huber as professor of composition at the Staatliche Hochschule für Musik in Freiburg (1990). His awards include a fellowship from the Heinrich Strobel Foundation of South-West German Radio and several Boswil Foundation prizes.

Spahlinger associates his compositional thinking with a tradition stretching from Hegel, via Adorno, to more recent critical theorists such as Bruno Liebrucks. The continuation of the avant garde belonging to this tradition is central to his conception of artistic progress. He views musical organization as intrinsically linked to theoretical and socio-political thought. During the 1970s he was primarily concerned with exploring the material terms of composition: the relationship of the individual to the group and questions of context and detail. These interests constitute the compositional theme of the orchestral piece *morendo* (1974). In *éphémère* (1977) the dependence of the sound-material on its context is examined. Saucepans, beer-bottles, kitchen-timers etc. are used as 'veritable instruments'. Spahlinger's next step was to examine organization or order itself. His three-part cycle (on the 'subversion of order by its own rules') demonstrates how inappropriate traditional genre models are in the attempt to describe the greater contexts of Spahlinger's work: *Extension* (1979–80) for violin and piano is an experiment in structural chain-reactions; *inter-mezzo, concertato non concertabile tra pianoforte e orchestra* (1986) explores how apparently similar phenomena can originate in totally different organizational principles; and *Passage/Paysage* creates a large-scale symphonic form through absolute transitions from one organizational principle to the next.

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DÖRTE SCHMIDT

Spain

(Sp. Reino de España).

Country in Europe. Its territory covers an area of 504,750 km², comprising most of the Iberian peninsula, the Canary and Balearic Islands and the towns of Ceuta and Melilla on the North African coast. It shares borders with Portugal to the west, and France and Andorra to the north. Its population of approximately 39.8 million (2000 estimate) is distributed among 17 autonomous regions, many of which preserve a strong sense of regional identity. Although Castilian is the official language of Spain, other languages are also recognized in some of the regions, for example, Catalan in Catalonia (Catalunya), Valencia and the Balearic Islands, and Gallego in Galicia. In addition, the Basque language is spoken in the Basque country (Euskadi) and parts of Navarre. (For a discussion of the musical traditions of the Basque people see [Basque music](#).)

Christianity was introduced to the Iberian peninsula during the 3rd century and Catholicism officially accepted by the Visigothic rulers at the end of the 6th (see [Mozarabic chant](#)). However, in 711 the invasion by Muslims from North Africa led to the establishment of Islam throughout almost the entire peninsula. During the following centuries the Christians gradually reconquered Spain, and the last Muslim territory, Granada, was finally conquered by the Catholic Monarchs Ferdinand of Aragon and Isabella of Castile in 1492. (For further discussion of the music of Muslim Spain see [Arab music](#).) Under Muslim rule, the Jews of Spain (known as Sephardim) flourished, being relieved of the persecution they suffered under the Catholics, but when Granada was reconquered they were expelled from the peninsula or forced to convert to Christianity. (For an account of their distinct musical traditions see [Jewish music](#), §III, 4 and §IV, 2(ii).)

With the accession in 1516 of Charles I, also Holy Roman Emperor, Spain was ruled by a branch of the Habsburg family, a dynasty that remained in power throughout the Renaissance and Baroque periods. Charles's son, Philip II, established the capital at Madrid in 1561. In 1700 the accession of

Philip V led to the establishment of the Bourbon dynasty, whose descendants reign today. Spain briefly became a republic in 1874–5 and again between 1931 and 1936. The Spanish Civil War (1936–9) led to the regime of General Franco, which ended with his death in 1975 and the formal restoration of the monarchy.

I. Art music

II. Traditional and popular music

ROBERT STEVENSON/MARICARMEN GÓMEZ (I, 1–2), LOUISE STEIN (I, 3), ALBERT RECASENS (I, 4), BELEN PEREZ CASTILLO (I, 5–6), JOSEP I MARTÍ I PEREZ (II, 1, 2(iii), 6), MARTIN CUNNINGHAM/RAMÓN PELINSKI (II, 2(i)), MARTIN CUNNINGHAM/ JAUME AIATS (II, 2(ii)), SÍLVIA MARTÍNEZ GARCÍA (II, 2(iv)), ARCADIO DE LARREA PALACÍN/ JAUME AIATS (II, 3), ARCADIO DE LARREA PALACÍN, MARTIN CUNNINGHAM,/ RAMÓN PELINSKI (II, 4), ARCADIO DE LARREA PALACÍN /SÍLVIA MARTÍNEZ GARCÍA (II, 5)

Spain

I. Art music

1. Early history.
2. Renaissance.
3. Late 16th century to mid-18th.
4. Later 18th century.
5. 19th century.
6. 20th century.

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Spain, §I: Art music

1. Early history.

The writings of Isidore of Seville (c559–636) are the chief source of information on the music of the early Spanish Church; his *Etymologiae* and *De officiis ecclesiasticis* contain descriptions of the Mass and Office that are similar to those found in the later service books of the Spanish Church. The former work also contains a chapter on the discipline of music, based largely on the work of Cassiodorus, that subsequently became one of the most important and widely disseminated texts on music theory during the early Middle Ages.

As Archbishop of Seville, Isidore presided over the Fourth Council of Toledo in 633 which established a single order of prayer and singing throughout the Visigothic kingdom. Although no notation survives from this period, the earliest extant neumes being an Aquitanian source from the 11th century, the body of chant used by the Visigothic Church was no less extensive than that of the Gregorian. At least seven bishops are supposed to have contributed chants to the repertory of the Visigothic Church: Isidore's elder brother Leander (d 599) of Seville; Eugenius (d 657), Ildephonsus (d 667) and Julian (d 690) of Toledo; Conantius (d 639) of Palencia; and Johannes (d 631) and Braulio (d 651) of Zaragoza, the latter Isidore's favourite pupil. This rite continued to be observed by Spanish Christians until Toledo was reconquered from the Muslims in the late 11th century; its music is generally known as **Mozarabic chant**. In 1080 the Council of Burgos imposed the Roman rite on the Spanish Church as a

whole (it had been introduced into Catalonia three centuries earlier), although a few parishes in Toledo continued in their ancient observance.

The Muslim invasion of 711 brought a host of new instruments to the peninsula such as the *duff* (Sp. *adufe*: a square tambourine), *shabbāba* (Sp. *ajabeba*, *exabebe*: a transverse flute), *būq* (Sp. *albogón*: a cylindrical instrument made of metal with reed mouthpiece and seven finger-holes), *nafir* (Sp. *añafil*: a straight trumpet 120 cm or more in length), *tabl* (Sp. *atabal*: drum), *qānūn* (Sp. *canón*: a psaltery), *bandair* (Sp. *panderete*: tambourine) and *sunuj al-sufr* (Sp. *sonajas de azófar*: metal castanets). The *naqqāra* (nakers, a small kettledrum of wood or metal), *ūd* (lute) and *rabāb* (rebec) spread throughout Europe. Just as Córdoba was the Spanish seat of Arabic learning, Seville became the centre of Moorish instrument making. Zaragoza was another centre of activity, even after the fall of Granada in 1492. In 1502 Mahoma Moferriz was still supplying exquisite keyboard instruments to high-born Christian clients as far away as Plasencia. (See also [Arab music](#), §1, 4(ii).)

The Christian courts of Sancho IV of Castile (ruled 1284–95), Pedro III of Aragon (1276–85) and Alfonso IV (1327–36) occasionally engaged Moorish players of the *añafil*, *exabebe*, psaltery and rebec, together with dancers. From Xátiva, a centre of Moorish minstrelsy, Pedro IV of Aragon (1336–87) summoned Ali Eziqqa and Çahat Mascum, his favourite players of the rebec and *exabebe* in 1337–8. The Valladolid Council of 1322 forbade further hiring of Moorish musicians to enliven Christian vigils or any more tumult caused by their presence at Christian feasts. This edict is the more interesting because (as Don Quixote well knew when reproving Master Peter for his bells) the mosques did not allow music.

The Muslims not only introduced instruments whose names still bear traces of their Arab origin, but also brought with them musical treatises which were translated from Arabic into Latin at Toledo and thence disseminated northwards (see [Arab music](#), §1, 3(iv)). Al-Fārābī (d 950) in particular came to be quoted by numerous theorists from Vincent de Beauvais, Hieronymus de Moravia and Magister Lambertus in the 13th century, to Gregor Reisch and Juan Bermudo. Some scholars have seen a relationship between a form of Moorish poetry, the *zajal*, and the 15th-century Spanish villancico. Literary evidence also suggests that the Moors of Granada (conquered in 1492) were the first to use letters of the alphabet to denote finger-position on the guitar. Because a sole miniature at El Escorial (*E-E* B.1.2) depicts a Moorish player in the train of Alfonso el Sabio (Alfonso X; 1252–84) of Castile and because it was at his court (1252–85) that the principal surviving collection of medieval Spanish monody was compiled (see [Cantiga](#)), it has been supposed that some of the cantigas of Alfonso echo lost Moorish songs – a highly improbable hypothesis.

Three principal sources of medieval polyphony survive in Spain. The 12th-century Calixtine Manuscript (*E-SC*) contains 21 conductus with Latin text; the early 14th-century Las Huelgas Manuscript (in *BUhu*) includes 195 compositions, of which 140 are polyphonic. Neither manuscript represents a specifically Spanish repertory, although the latter is still at its place of origin, a convent for Cistercian nuns founded about 1180. The 14th-century

Llibre Vermell (in *MO*) includes four monophonic songs as well as six pieces of polyphony. At least four of these are dance-songs.

[Spain, §1: Art music](#)

2. Renaissance.

The major forms of Spanish Renaissance secular composition are the [Romance](#) and the [Villancico](#). The Renaissance *romance* was primarily a literary type. It always told some story, often drawn from the legends of border wars with the Moors. In the chief secular song collection gathered during the epoch of Columbus, the Cancionero Musical de Palacio (*E-Mp* 1335), the original indexer (c1525) classed 44 items as *romances*, 393 as villancicos (of the secular type) and 29 as sacred villancicos (*villançicos omnium sanctorum*). This pioneer indexer called everything in Spanish with a prefatory refrain a *villançico*; he also gave this name to a Spanish song if any individual section in it, not necessarily the first, was repeated, and, in some cases, even to songs that lacked internal repetition. As used in the 16th century about 1525, *villançico* therefore meant any Spanish song that was not a *romance*.

Juan del Encina, the most frequently represented composer in the collection, came naturally by his gift for the folk elements in his phrases and melodies. The son of a Salamancan cobbler, Encina served Don Fadrique de Toledo, Duke of Alva, from 1492 to 1498, and his song output during this period forms the core of the secular repertory surviving from the reigns of Ferdinand and Isabella. He entertained the ducal family during at least five of these years with poetic compliments, amorous accompanied solo songs and *eglogas* (short plays) into which he invariably introduced partsongs for three and four voices. Whether designed for characters to sing in one of his *eglogas* or for independent performance, the Encina villancico comments on an existing dramatic situation that has already been defined by the dialogue. Much of the charm of Encina's villancicos is due to their immediacy: the scene having already been set, the song need be no more than a purely emotional outburst. Much as one may regret his ceasing to compose his bold and lusty villancicos after leaving the Duke of Alva, they belong in the quiver of a hot-blooded youth but not in that of the staid ecclesiastic that he was to become.

The Cancionero Musical de Palacio also includes works by Anchieta, Peñalosa, Francisco de la Torre, Alonso Perez de Alba, Millán, Mena and Juan Ponce. Several earlier composers in this manuscript, such as Cornago (*f* 1466), Triana (*f* 1478), Juan Fernández de Madrid (*f* 1479), Juan Pérez de Gijón (*f* 1480) and Juan de León (*f* 1480), contributed also to the Cancionero de la Colombina (*E-Sco* 7-1-28).

The most influential foreign-born composer whose works are in both these sources was Johannes Urreda of Bruges, who served as *maestro de capilla* to Ferdinand V. Other foreigners who left their mark on Spanish music were Ockeghem (visited Spain in 1469), Agricola and La Rue (1506). In 1501 Josquin was recruited by Philip the Fair for a journey to Spain; and although he did not go, he nevertheless became one of the most influential, admired, imitated and transcribed foreign composers in 16th-century Spain. The influence of Netherlandish polyphony is clearly reflected in the masterful masses and motets of Anchieta and particularly of

Peñalosa, the most important Spanish composer after Encina and before Morales. The same contrast between the learning of Peñalosa, who held a post at the papal court, and the simplicity of Anchieta, who stayed mostly in Spain, can be seen between the erudition of the most famous Spanish theorists of the Renaissance, Ramis de Pareia and Salinas (both wrote in Latin and lived for a time in Italy), and the more modest teachings of the many Spanish theorists who wrote in their own tongue and never went abroad. Blindness made Salinas's achievement all the more remarkable, as it did the works of Antonio de Cabezón, the greatest Spanish Renaissance organist, and the works of the consummate vihuelist and composer Miguel de Fuenllana.

The vihuela inspired a considerable group of publications in tablature in the mid-16th century. Although Diego Pisador's *Libro de música de vihuela* (Salamanca, 1552) betrays the hand of an amateur, the others, from Luys Milán's *El maestro* (Valencia, 1536) to Esteban Daza's *El Parnasso* (Valladolid, 1576), testify to the artistry of their compilers. Luys de Narváez (1538), Alonso Mudarra (1546) and Enríquez de Valderrábano (1547) also published tablatures at Valladolid and Seville.

Milán's *El maestro*, like the six other vihuela tablatures published later, purports to be a self-instructing manual; easy pieces come in the first book, harder pieces in the second. But his notation system, unlike that used in later vihuela tablatures, places the top course on the top line of the six horizontal lines, the bottom course on the bottom line. Dedicated to King John III of Portugal, his is the only vihuela book to contain any Portuguese songs. Among other novelties not found in any other vihuela tablature are the ornamented versions printed for each of the six Spanish villancicos. In each of the four Spanish *romances*, he interspersed elaborate virtuoso runs for the accompanying vihuelist between lines of the verse. To prove his exquisite literary taste, he set three of his six Italian *sonetos* to poetry by Petrarch. These songs in Spanish, Portuguese and Italian are the precursors of the equally sensuous accompanied monodies in Fuenllana's *Orphénica lyra* (Seville, 1554). In the purely instrumental pieces that dominate *El maestro*, Milán established the practice of always indicating the tempo of each piece. His 40 *fantasías* are free, but each is classified in one or two of the eight church tones. His four *tentos* are homophonic pieces, with fast runs between phrases, but the best-known works in *El maestro* are the six *pavanas*. His insistence on classifying everything polyphonic according to a scheme of eight church tones is a peculiarly Spanish aspect of *El maestro*, borne out even more emphatically by his concluding essay on the eight tones.

The greatest Spanish Renaissance composers of church music were Morales, Francisco Guerrero and Victoria. As early as 1539, when Morales was not yet 40, he enjoyed the reputation in Spain of being 'the pope's *maestro de capilla*' (he served in the pope's choir from 1535 to 1545). His second book of masses (Rome, 1544) opens with a woodcut of Pope Paul III on his throne accepting the dedicated volume from the kneeling composer. A similar woodcut, with a change of facial features to show the more youthful Palestrina, prefaces the first book of Palestrina's masses (Rome, 1554); the open book of music that Palestrina offers Pope Julius III is that shown in the earlier woodcut. Symbolically as well as musically,

Morales stands midway between the Flemings and Palestrina. Although Morales knew Josquin to perfection, his music lacks many of the traits that characterize his greatest predecessor. All voices enter into imitation without delay, he writes no long 'Pleni' duos, he banishes verbal canons from his one mass parodying Josquin's chanson *Mille regretz* (even though they occur in the primitive version that Morales never published). Although his melodic writing was not as constrained as that of Palestrina he avoided melodic intervals larger than an octave (which he used as an expressive, poignant interval) and avoided to some extent the use of the melodic 6th. Victoria also avoided the melodic 6th, and Samuel Rubio, who studied Morales's technique in detail, remarked that prejudice against melodic 6ths of any sort should therefore be accounted a Spanish trait. To cite further evidence, Morales's immediate predecessors in Seville Cathedral where he grew up, Escobar, Alva and Peñalosa, set a pattern of avoiding 6ths.

Much more than his Flemish predecessors, Morales overlapped beginnings and ends of phrases. His music exhibits subtle techniques, particularly in form, distribution of voices, and use of dissonance; long melismas are uncharacteristic and it has been claimed that Morales was the first to observe the rules of Latin prosody in giving accented syllables longer aggregate values.

How well Palestrina knew Morales's music is proved by his parody mass on a Morales motet, *O sacrum convivium*, and the extra parts he wrote for six verses of Morales's *Magnificat* settings. Victoria's indebtedness to Palestrina can be no less well documented. No feature of Palestrina's detailed technique escaped Victoria's eye. His individuality asserted itself in a much greater reliance on the equivalent of modern functional harmony, a predilection for melodic phrases that ascend and descend in the equivalent of modern melodic minor scale movement, a fondness for diminished 4ths and a heightened expressiveness in the use of melodic leaps such as the descending 5th. Both Morales and Palestrina wrote only a few secular works, Victoria none at all.

Francisco Guerrero studied with Morales and composed a similarly serious and extensive sacred repertory. In the New World he exceeded even Morales and Victoria in widespread and lasting popularity. As late as 1774 his works were expensively recopied on vellum for use in Mexico City Cathedral. In 1864 his *Liber vesperarum* (Rome, 1584) was rebound for constant use at Lima Cathedral. Unlike Morales and Victoria, he, as well as Morales's other chief pupil, Juan Navarro (i), made important contributions to the secular repertory. Several of Navarro's secular songs are contained in a predominantly Andalusian collection of madrigals, villancicos and *romances* (formerly *E-Mmc* 13230), the so-called Cancionero di Medinaceli, which also includes works by the Seville-born brothers Pedro and Francisco Guerrero, Ginés de Morata (*mestre de capela* to the dukes of Braganza in Portugal) and Rodrigo de Ceballos (active at Seville, Córdoba and Granada).

A printed collection of *Villancicos de diversos autores* (Venice, 1556), called the 'Cancionero de Uppsala' because the partbooks were discovered there, has works by Gombert as well as by Spanish composers such as Encina, Cárceres, Mateo Flecha (i) and Morales. Although it is the

sacred music of 16th-century Spain that has received most attention, a number of composers published collections of secular music, among them Vasquez (1551, 1560), Pere Alberch i Ferrament alias Vila and Mateo Flecha (i), whose *ensaladas* were published in 1581 by his nephew Mateo Flecha (ii) in a collection that includes also *ensaladas* by Vila, Cárceres, Chacón, and the nephew. The younger Flecha and Brudieu also published madrigals (1568, 1585 and 1614).

The Toledo-born Diego Ortiz spent his mature years at Naples, where he became director of the Spanish viceroy's choir; his *Glose sopra le cadenze* (Rome, 1553), which appeared simultaneously in Italian and Spanish, provides thorough instruction in ornamentation for players of string instruments. Tomás de Santa María's *Arte de tañer fantasía* (Valladolid, 1565) gives similar help to the keyboard player and is also one of the first manuals to give fingering and instruction for interpretation. The most important Spanish treatise of the period, however, is Juan Bermudo's *Declaración de instrumentos musicales* (Osuna, 1555), which goes beyond fingering and interpretation to investigate a wide variety of musical problems. Something of the didactic spirit is also found in the anthology published by Luis Venegas de Henestrosa, *Libro de cifra nueva* (Alcalá de Henares, 1557) for keyboard, harp and vihuela. Even the great Antonio de Cabezón, whose *Obras de música* appeared a dozen years after his death, left a body of intabulated pieces for keyboard, harp and vihuela that he had taught his pupils, rather than the virtuoso repertory with which he entertained Philip II during 40 years of peripatetic court service. Nonetheless, these 'crumbs from his table' establish him as perhaps the greatest Spanish organ composer in history, and demonstrate at every turn his mastery of variation technique, his sense of structural balance in the *tiento*, and his ability to create an inimitable flow of gracious melody.

Spain, §I: Art music

3. Late 16th century to mid-18th.

(i) Genres and practices.

(ii) Sacred music.

(iii) Secular song.

(iv) Theatre music.

(v) Cantatas.

(vi) Instrumental music.

(vii) Influences.

Spain, §I, 3: Art music: Late 16th century to about 1800

(i) Genres and practices.

Many genres and musical techniques of the late Renaissance continued to be useful to Spanish composers and musicians throughout the 17th and 18th centuries, although Spanish society was especially desirous of novelty, invention, enigma, artifice and magnificent spectacle. For example, the association between imitative contrapuntal polyphony and sacred texts was maintained even into the 18th century, especially for settings of the Mass, though new textures and techniques were developed in a style that is easily identified as pertaining to the Baroque era, with sections of homophony and solo song added to the mix. Great formal flexibility, bold contrasts, clear harmonic organization, sensitive text expression, and

careful attention to text declamation are notable characteristics of Spanish music in this period, whether in large-scale sacred pieces for one or more choirs, *romances* for two or three voices, solo settings of *romances*, or clever theatrical songs with continuo.

Among the musical practices that characterized Hispanic music in the 17th and 18th centuries, the all-important traditions of improvisation, variation and recomposition shaped the sound and transmission of music in this period as they had in the 16th century. The practice of *glosas* and *diferencias*, partly explained by Luys Milán (1536), Juan Bermudo (1555) and Tomás de Santa María (1565), is demonstrated in the six printed 16th-century vihuela books, and further elaborated in the collections for keyboard, harp and vihuela by Luis Venegas de Henestrosa and Cabezón, mentioned above, and Francisco Correa de Arauxo (1626). It grew in importance during the 17th century, especially because the preferred continuo instruments for Spanish vocal music were harps and guitars. Of course, the art of poetic *glosas* was essential in poetry by the 16th- and 17th-century masters, so it is no surprise that improvisation continued to be a mainstay of musical performance and recomposition. Spanish composers had perfected the art of writing sets of variations in both instrumental and vocal music of the 16th century, and their inventiveness enlivened multi-strophic *romances*, villancicos based on traditional harmonic patterns, simple polyphonic settings of courtly poetry based on well-known tunes, and improvised continuo accompaniments for all kinds of music in the 17th century.

Spain, §I, 3: Art music: Late 16th century to about 1800

(ii) Sacred music.

Hispanic Baroque music presents an intriguing variety of musical sources. The repertory of Latin-texted sacred music includes masses and other liturgical compositions primarily in imitative counterpoint, for one or more choirs. Motets were composed to a very limited extent, to judge by the contents of the musical archives of cathedrals, convents, monasteries and parish churches throughout the Iberian peninsula and in Mexico and Central and Latin America (in addition to numerous libraries in Europe and the Americas), which are replete with sacred villancicos. Although some of them seem to be no more than accompanied solo songs with religious reworkings of formerly profane texts 'a lo divino', villancicos are settings of vernacular sacred texts to honour all manner of religious festivities, especially Corpus Christi, Christmas, Epiphany and Easter. They were composed in a variety of musical textures, and normally include sections of strophic *coplas* and elaborate refrains known as *estribillos*. More prolifically cultivated even than large-scale psalm settings for multiple choirs, these often festive pieces bring us the brilliant sound of concerted music in the Hispanic Baroque. There are villancicos with or without instruments – harps and sometimes organ, violón or guitars, usually *chirimías* and *bajoncillos*, but later also violins, oboes and clarino trumpets – for many voices or for few, and a largely unstudied body of solo villancicos (some of which are indistinguishable from sacred cantatas, while others seem to be religious arias in 18th-century style). Among the most important repositories of Baroque sacred villancicos are the cathedral archives of Burgos, Salamanca, Segovia, Valencia and Valladolid, the music archive of the

royal monastery at El Escorial and major libraries such as the Biblioteca Nacional, Madrid, and the Biblioteca de Cataluña, Barcelona.

The importance of the vernacular and Counter-Reformation genre of the villancico in Hispanic culture cannot be overestimated. Pietro Cerone (Naples, 1613) recognized the pervasive influence of the villancico in its early 17th-century manifestation when he wrote: 'I don't wish to say that the practice of the villancicos is bad, because it is accepted in all the churches of Spain, and to such an extent, that it seems as if no solemn occasion can be celebrated without them'. Cerone had lived in Spain and served in the court chapel for nine years beginning in 1592. Admittedly a critic at some distance from his subject by the time he wrote *El melopeo y maestro*, Cerone criticized the villancico especially for the characteristics that made it so popular and so effective as religious propaganda, namely its obvious conceptism, its 'diversity of languages' (with sections in dialect or pseudo-dialect for Asturianos, Gallegos, Portugueses, Vizcaínos, Gitanos, Negros or Indios, for example), its quotation from theatrical songs and profane, popular *bailes*, and its use of comic dialogue. For Cerone, these elements 'turn God's church into a public theatre or recreation room'. Sensitive to the power of the genre, which remained vigorous through the first half of the 18th century, the chapters of many cathedrals agreed time and again to clean up the villancicos, given the sometimes scandalous conduct of the faithful on hearing them. Virtually all Spanish composers cultivated the villancico, from the most distinguished of court musicians to the masters of cathedral music and those who composed or arranged music for parish churches.

As the correspondence between *maestros de capilla* such as Miguel Gómez Camargo and Miguel de Irizar y Domenzain makes clear, villancicos (music and texts) circulated widely and rapidly in manuscript copies. The publication of Pedro Rimonte's *Parnaso español de madrigales y villancicos* for four to six voices (Antwerp, 1614) was exceptional. Rimonte was *maestro de música de la cámara* to the Archduchess Isabella and Archduke Albert in Prague. His printed collection offers secular villancicos and madrigals with Spanish texts, whereas the typical 17th-century villancico has little in common with the italianate madrigal and survived almost exclusively in manuscript. Villancico texts, on the other hand, were often collected and published in small booklets, including those sung in many cathedrals and in the royal chapels in Madrid. Among the best representatives of the genre are pieces by Miguel de Ambiela, Jerónimo de Carrión, Joan Cererols, Juan Bautista Comes, Sebastián Durón, Cristóbal Galán, Miguel Gómez Camargo, Juan Hidalgo, Miguel de Irizar, José Martínez de Arce, Tomás Miciezes, José de Orejón y Aparicio, Tomás de Torrejón y Velasco, José de Vaquedano, Matías Juan de Veana and Antonio Yanguas.

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(iii) Secular song.

If the sacred songs of the period survive in great quantity and were cultivated with a rich variety of forms, styles and textures, the secular repertoires are less plentiful but equally inventive. The secular songs of the first half of the 17th century are almost exclusively *romances* whose poetic

content is now less heroic and more amorous, pastoral, pseudo-popular and courtly in nature. They are preserved largely in manuscript *cancioneros*: bound anthologies of polyphonic songs in partbooks or in choirbook format, dating from the first half of the 17th century and dominated by the court composers. They are the musical sources for the *romance nuevo* and for the well-known or pre-existing songs used in many plays in the genre of the *comedia nueva*.

The *cancioneros* include (listed in roughly chronological order): *P-La* 47-VI-10/13, 'Cancionero de Ajuda'; *I-Tn* Ris.mus.1-14, 'Cancionero de Turín'; *E-Mn* M1370–72, 'Romances y letras a tres voces'; *I-Rc* 5437, 'Cancionero Casanatense'; Palma de Mallorca, Biblioteca Particular de Bartolomé March, Medinaceli 13231, 'Cancionero de Medinaceli – B' or 'Tonos Castellanos – B'; *D-Mbs* Mus.ms.E200, 'Cancionero de La Sablonara'; B. Ferriol's private collection, 'Cancionero de Onteniente'; Olot (Gerona), Biblioteca Pública I-VIII, 'Cancionero de Olot'; *E-Mn* M1262, 'Libro de Tonos Humanos'.

Many of the songs are presented without attribution, but a number of recognized composers are represented as well: Mateo Romero, *maestro* of the royal chapel to his retirement in 1633; Carlos Patiño (the last great master of contrapuntal polyphony and the first Spaniard to direct the chapel, *maestro* until 1675), along with other court musicians serving Philip III and Philip IV: Miguel de Arizo, Juan Blas de Castro, Gabriel Díaz Bessón (*maestro* in Lerma and later at the royal chapel of the Monasterio de la Encarnación), Diego Gómez de la Cruz, Manuel Machado, Juan de Palomares and Alvaro de los Ríos. Juan Arañés (who accompanied the Duke of Pastrana to Rome in 1623–4), the justly famous Juan Bautista Comes of Valencia, and Joan Pau Pujol, *maestro* in Barcelona and Zaragoza, contributed to this repertory, as did a number of composers or arrangers about whom little is known at present – Borly, Company (Compañí), Cruz, del Rey, Días, Felipe, Figuerola, Galán (perhaps the very young Cristóbal), García, Garzón, Gramatge, Gutiérrez, Herrera, Martínez, Mesa, Morales, Muñoz, Mur, Murillo, Navarro, Peralta, Peres, Pesa, Rubio, Santiago, Sebastián, Segarra, Settimio, Tapia, Tavares, Torres, Vicente, Viera and Vives.

To this central group of sources with polyphonic settings of Spanish *romances* for two to four voices it is important to add those settings preserved in poetic manuscripts with *alfabeto* notation for guitar, such as *I-Fr* 2774, 2793, 2804, 2951 and 2973; *GB-Lbl* Add.36877, 'Villanelle ... per sonare, et cantare su la chitarra alla Spagnola'; *I-MOe* 2 (P.6.22), 3333 (R.6.4.) and 115 (Q.8.21); *I-Nn* XVII.30; *F-Pn* espagnol 390 (Corbie 55), 'Libro di villanelle spagnuol'e italiane et sonate spagnuole'; *I-Rvat* Chigi L.VI.200 (1599).

Two printed sources, the *Libro segundo de tonos y villancicos a una dos tres y quatro voces: con la zifra de la guitarra española a la usanza romana* of Juan Arañés (Rome, 1624; copy in *I-Bc*), which contains settings of 31 Spanish songs with *alfabeto* and mensural notation, and the *Método muy facilísimo para aprender a tañer la guitarra a lo español* by Luis de Briceño (Paris, 1626; copy in *F-Pn*), attest the popularity of the Spanish guitar among cultivated amateurs outside Spain. The *alfabeto* notation

facilitated the spread of the *romances* and *bailes* (Hispanic dances of a non-courtly nature based on repeated patterns and characteristic rhythms) such as the canario, the chacona, the folía, the *seguidilla* and the zarabanda. Some of the *bailes* originated in the Americas – for example the chacona and the zarabanda were brought from 16th-century Peru to the Iberian peninsula and thus to Europe.

The consistency of the sources and the early 17th-century repertory speak of a musical practice both dependent on well-known popular and courtly poetry and steeped in the culture of recomposition and improvisation. Rarely do two settings of the same song text show exact musical concordance, though settings of the same text often reveal that these polyphonic songs were based on well-known tunes or standard harmonic or rhythmic patterns. The art of exquisite counterpoint graced the settings for two to four voices, while solo performances of the same songs were tempered by the ‘sweetness’ of the well-known tunes in improvised and mostly chordal accompaniments for guitar or harp. Secular and theatrical songs from the later 17th century are preserved in an entirely different array of sources, although the Libro de Tonos Humanos (1655–6) preserves music from at least one court play of 1653, and manuscripts from the monastery of Santa Cruz in Coimbra contain both early *romances* and slightly later theatrical songs, as well as sacred villancicos and sketches for these (*P-Cug* M50, M51, M227, M229, M232–40, M242 and M243; notated in score and probably dated 1630–70; the *romances* are mostly in M227, M229 and M236).

Musical sources for this central period of the Spanish Baroque contain mostly solo songs (secular and theatrical) known as *tonos humanos* and *tonadas*, many of which have texts by the best poets of the epoch, including Pedro Calderón de la Barca, Agustín de Salazar y Torres, Antonio Solís, Juan Bautista Diamante, Antonio de Zamora and José de Cañizares. There are also theatrical ‘cuatros’, ensemble songs in four parts. These ‘composed’ songs were probably intended in the first place for performance at court or for élite patrons; many of them were composed for musical plays performed at the Madrid court in the later 17th century. Once popularized through public performance in Madrid and elsewhere, theatrical songs circulated in both performing parts and manuscript anthologies throughout the Iberian peninsula and the Spanish colonies in Italy and the New World. Spanish theatrical songs were also known and appreciated at the French court and at the Habsburg court in Vienna, thanks to the close contact propitiated by the marriages of the Spanish infantas and the travels of Spanish aristocrats and diplomats throughout Europe. The principal composers represented include the court composers Juan Hidalgo, Cristóbal Galán, Juan del Vado y Gómez, Juan Francisco de Navas, Sebastián Durón and the enigmatic José Marín, along with composers who worked in other major musical centres, such as Barcelona, Segovia, Valencia and Valladolid. Many songs are by the best theatrical musicians who worked in both the courtly and public spheres, such as José Peyró, Juan de Serqueira and Manuel de Villafior, employed by the acting companies.

Most characteristic of the second half of the 17th century are the collections of loose scores and performing parts (some with *alfabeto*

notation or tablature) in *E-Bbc* (especially music *legajos* 691, 698, 701, 737–8, 741, 743–4, 746–7, 749, 753–4, 759, 762–3, 765–7, 769, 774–5, and 888); *E-Mn* M3880 and M3881 (erroneously dubbed ‘Cancionero de Madrid’ or ‘de la Biblioteca Nacional’); *E-SE* Leg.39, 41–2, 44–5, 52, 56; *E-VAc* legs.10–11, 37–40, 42–3, 54, 83; *E-V* legs.21, 39, 40, 51, 62, 68, 80, and 70–71, 84–5 (among sketches of villancicos); *D-Mbs* Mus.ms.2872–938; Lima, Biblioteca Nacional de Perú, solo songs with tablature for guitar; and *US-NYhsa* HC:380/824a.

Large anthologies of Spanish secular songs and theatrical music from the later 17th and early 18th centuries are preserved in: *E-Bc* 3660; *GB-Cfm* MU.4-1958 (32-F-42): 51 songs in guitar tablature with vocal melody, composed or arranged by José Marín; *E-Mn* M2478, ‘Libro de tonos puestos en cifra de arpa’: songs in harp tablature, most from court plays 1660–1700; *I-Vnm* it.Cl.IV 470: anonymous songs with continuo, many attributed to Hidalgo or Marín; *E-Mn* 13622, ‘Tomo de música vocal antigua’, c1705, which belonged to Barbieri (in *Mn* since 1894); Almagro (Spain), Museo del Teatro, ‘MS Novena’ (formerly in *E-Mcns*), undated, c1710: songs by Peyró and Hidalgo exclusively for *comedias* and *autos sacramentales*; *US-SFs* SMMS M1: 134 songs (largely from the Madrid theatres) for soprano and continuo, by Serqueira, Villaflor, Hidalgo, Marín, Navas and others; *E-SCu* 265: 100 secular and theatrical songs mostly for solo voice and continuo (copied by J.M. Guerra, scribe of the royal chapel, c1680).

While the repertory of Spanish Baroque secular and theatrical songs is incomplete, owing to the loss of many of the flimsy loose scores and performing parts over time, and to the disastrous fire in the Alcázar palace, Madrid, in 1734, the repertory is a large one, still in great part unedited and rarely performed. The smallest group of musical sources is that of the bound complete scores for individual semi-operas, operas and musical plays. Thanks to the royal family's habit of sharing news of its theatre presentations (descriptions of plays, texts of plays, drawings of scenery, and copies of music) with courts to which it was connected by blood ties or dynastic marriage, and thanks also to the travels of Hispanic opera's aristocratic patrons, several bound manuscript scores for individual stage works have been preserved: *US-CA* Houghton Library Typ 258H, ff.105v–150: vocal music probably by Hidalgo for Calderón, *Fortunas de Andrómeda y Perseo* (prologue and three acts), 1653; Madrid, Palacio de Liria, Biblioteca del Duque de Alba, Caja 174, num.21: ‘Musica de la Comedia Zelos aun del Ayre matan. / Primera jornada / Del / M.o Juan Hidalgo’; *P-EVp* CL 1/2-1: ‘Zelos aun del Ayre matan / Comedia de D. Pedro Calderon / Muzica de Juan Hidalgo’, opera (‘fiesta cantada’) in three acts; Lima, Biblioteca Nacional de Perú C-1469: ‘La púrpura de la rosa, representación música, fiesta ... Compuesta en Música por D. Thomas Torrejón de Velasco’, 1701. These carefully copied complete sources help us to understand the conventions of Hispanic Baroque musical theatre and to appreciate the rare musical beauty and true historical significance of major works such as the operas *La púrpura de la rosa* and *Celos aun del aire matan*.

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(iv) Theatre music.

(a) Opera.

The early history of opera and related genres in the Hispanic dominions followed its own path, with limited reference to operatic developments elsewhere in Europe. The first opera performed in Spain was *La selva sin amor* (1627), with libretto in Spanish by the prolific poet and dramatist Lope de Vega, almost entirely in Italian poetic metre (only the brief *coros* are in Spanish octosyllables). The music (apparently lost) was by Filippo Piccinini, a Bolognese lute and theorbo player who was among Philip IV's favourite musicians and who accepted the commission under pressure from the Florentine diplomats assigned to Madrid. The production of this tiny opera followed the model of the Florentine pastorals, but was given only twice for the royal family. It was designed above all to display the talents of Cosimo Lotti, the stage designer brought to Philip IV from the Tuscan court. While Lope de Vega was 'enraptured' to hear his entire text performed in song (which we assume to have been recitative composed by the none-too-eager Piccinini), the production did not persuade the Spaniards to cultivate opera.

The next operas composed and performed in Spain were created without recourse to foreign models, well before a national, non-Italian genre of fully sung opera was developed elsewhere in Europe. A decade before Lully and Quinault's *tragédie lyrique*, two Hispanic operas were created for the Madrid court by the dramatist Calderón and the principal composer of secular and theatrical songs for Philip IV (and later Charles II), Juan Hidalgo. The first of these, *La púrpura de la rosa*, was written and rehearsed in 1659, but first performed on 17 January 1660. The second, *Celos aun del aire matan*, was performed on 5 December 1660. Opera was an extraordinary genre in the Hispanic Baroque, and these operas are full of extraordinarily lyrical, beautiful music. They were composed to celebrate momentous events – the treaty between Spain and France known as the Peace of the Pyrenees, and the marriage of the Spanish Infanta María Teresa to the young Louis XIV of France. Both operas were revived a number of times at court before the end of the Habsburg era. Another setting of *La púrpura de la rosa* was produced in 1701 at the viceregal court in Lima (Peru) to celebrate the accession of Philip V, the first Bourbon to reign as King of Spain. The score carries an attribution to Tomás de Torrejón y Velasco, *maestro de capilla* of Lima Cathedral and among the most influential composers in the New World.

Polymetric and mostly tragicomic plays known as *comedias* (many of them with songs drawn from the repertory of the *cancioneros*) dominated the Spanish stage in the 17th century. Partly sung masques, festival plays and spectacle plays were performed at court and at country houses and estates beyond Madrid in the early 17th century. Just after 1650, Calderón – probably working with Hidalgo together with the Roman stage engineer and scenic artist Baccio del Bianco – invented a new genre of serious dramatic court mythological play with operatic scenes. In this kind of semi-opera the mortals sing only well-known songs, whereas the gods converse in the heavens in recitative and use newly composed *tonadas* (declamatory, strophic solo songs) to influence, persuade or seduce the mortal characters. These musical-theatrical conventions were based in contemporary socio-political theory and Neoplatonic philosophy. Examples

of the Spanish semi-opera include *La fiera, el rayo y la piedra* (1652), *Fortunas de Andrómeda y Perseo* (1653) and *La estatua de Prometeo* (?1674).

(b) Zarzuela.

A second genre invented by Calderón and shaped by Hidalgo's music in the 1650s and beyond (to his death in 1685) is the zarzuela, a genre first exemplified in the court production of Calderón's *El laurel de Apolo* (1657). As demonstrated in this work, the zarzuela was a lighter, increasingly burlesque genre of mythological pastoral in which only the deities sing elaborate newly composed songs, and recitative (Sp. *recitado*) is used sparingly, if at all. Zarzuelas dominated the court stages in the later 17th and early 18th centuries, and all the major court dramatists provided texts. Almost all the songs are extant for *Los celos hacen estrellas* (Juan Vélez de Guevara and Hidalgo, 1672), and much of the music survives for *Los juegos olímpicos* (Salazar y Torres and Hidalgo, 1675). After Hidalgo's death the zarzuela became the preserve of the court composers Navas, Durón and, slightly later, Antonio Literes, although music was contributed as well by composers who worked for the acting companies. In the zarzuelas and semi-operas, the partly sung roles for the classical gods and goddesses alike were played by women (with ranges we would identify today as belonging to sopranos, mezzo-sopranos and, less commonly, contraltos). Special 'old man' (*barbas*) roles, such as Morpheus or Father Time, were taken by male baritones and/or female contraltos, as far as can be discerned. Some comic *gracioso* roles were sung by actresses, while others were sung (however badly) by actors. The musical styles and conventions developed by Hidalgo over a period of three decades continued to characterize zarzuelas into the 18th century.

Many musical plays outside the genre of the zarzuela were also popular, including Ulloa's *Pico y Canente* (1656; music by Hidalgo), with its famous lament 'Crédito es de mi decoro', and Calderón's *Eco y Narciso* (1661) and *Ni amor se libra de amor* (1662), source of the celebrated four-voice 'Quedito, pasito'. Exceptional for the repertory of zarzuelas and other partly musical plays are the printed scores for *Destinos vencen finezas* by Navas to a zarzuela text by the Peruvian dramatist Lorenzo de las Llamosas (Madrid, 1699), and for *Los desagavios de Troya* by Joaquín Martínez de la Roca to a text by J. Escuder (Madrid, 1712). While the first of these is a musical gem, revealing the richness, melodic grace, variety and textural fullness of the Spanish Baroque zarzuela around 1700 (the score has parts for violins, clarino trumpets and oboes and gives the full scoring of the ensembles), the music for *Los desagavios de Troya* is less interesting. Performed privately in Zaragoza for the Count of Montemar, the work is rich in political references and cultural significance, quite apart from its importance as a complete printed score.

In the first two decades of the 18th century, the zarzuelas of Durón and Literes, written for the court and for the public theatres (*corrales*) of Madrid, provide not only delightful music (to uneven and somewhat insipid dramatic texts) but a more varied layer of Hispanic Baroque music, full of innovation and striking contrasts. This is certainly the best Spanish music surviving from the early 18th century, and the charm of Durón's zarzuelas helped the

genre to become wildly successful with the public in the years 1710–20. Although it has been claimed that Durón invented a kind of 'operatic zarzuela', his zarzuelas follow the conventions developed by Hidalgo quite closely, and their music is no more 'operatic' than that of earlier works in the genre.

The theatre scores of Literes (performed 1708–11) are highly original and present the traditional Hispanic musical forms (*tonos, tonadas, coplas, estribillos, recitados*) alongside italianate arias and recitatives, within a basic framework that preserves the conventions of Hidalgo (essential as well to the zarzuelas of Navas and Durón). Literes also composed for noble patrons, which may be why he composed so few works for the royal court and the public theatres. His zarzuela *Accis and Galatea* (1708) was a great success at court and subsequently became the rage in the public theatres. Its combination of native Hispanic forms with italianate arias was especially characteristic for this period of political and cultural change that accompanied the arrival of Philip V on the Spanish throne in the midst of the War of the Spanish Succession.

The taste of Spain's new French king and his wives tended toward the contemporary, pan-European genres of opera and serenata, so that the zarzuela was transformed from a genre designed to delight princes into one aimed at the mixed public of the *corrales* in the early 18th century. The theatre administrators discovered (through the production of works such as Literes's *Accis y Galatea*) that musical plays brought in substantial revenue. Many 18th-century ones (some based on older texts but revised with new music) called for violins and oboes, and the harpsichord now presided over the continuo band, so that the kind of small theatre orchestra (c1718–20) used elsewhere in Europe joined together with and ultimately replaced the traditional large continuo band of harps, guitars and viols. Actress-singers were still required for musical plays, even for Spanish versions of *opera seria* (with spoken dialogue), because castrato singers were unwelcome on Madrid's public stages.

Apart from the works of Durón and Literes, few zarzuelas survive from the early 18th century, although their performance history is known. The character of the full-blown 18th-century zarzuela, with its absorption of the mainstream pan-European operatic style (principally in da capo arias and italianate recitatives) and conservation of traditionally Spanish numbers (e.g. *coplas, seguidillas*, frequent four-voice *coros*), characters (the *graciosos*) and conventions, is exemplified in José Nebra's *Viento es la dicha de Amor* (1743; revised 1748 and 1752). Nebra's score preserves Zamora's older libretto, but replaces all the song texts for the principal serious characters with new texts appropriate for recitative and da capo arias. The work demonstrates the flexible, hybrid character of the zarzuela.

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(v) Cantatas.

The cantata (Sp. *cantada*) was also cultivated by Spanish composers of this period, though to a very limited extent. Probably the first piece to be so called was *Corazón, que en prisión de respetos* (text by Salazar y Torres), which exists in a number of musical settings and is ascribed in one source to Marín (*d* 1699). The designation 'cantada' appears in a poetic

manuscript that includes this text as well as many others by Salazar y Torres, Calderón and others. The setting is entirely strophic with music for long series of *coplas*, such that this first use of 'cantada' may well have been an extrapolation of the term 'tonada', which was customarily used to describe this kind of long, declamatory, strophic air. Likewise, other pieces in traditional Spanish forms are included in late 17th- or early 18th-century musical sources designated as containing cantatas (the earliest of which may be *E-Mn* M2618), alongside or in alternation with selfconsciously italianate arias, recitatives and graves. The Hispanic *recitado* is to be distinguished, however, from recitativo. The composers who cultivated the cantada in the genre's early period include Durón, Literes, Navas, Rabassa, Serqueira de Lima and (chief among them) Torres. A few of the first 'cantadas' are nothing more than scenes extracted from Spanish theatrical scores. Others demonstrate that the very late 17th-century Neapolitan multi-sectional cantata with alternation of arias and recitatives (exemplified in the works of Alessandro Scarlatti) was first cultivated in Spain, by composers who served or worked in the ambitus of the royal court in Madrid.

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(vi) Instrumental music.

(a) Sources.

With copious musical sources for sacred and secular vocal music, and the relatively full surviving documentation concerning the functions and social use of vocal music, the paucity of musical sources for strictly instrumental music in this period is striking. In part this can be blamed on the low social and economic status accorded to musicians, especially instrumentalists, in Hispanic society. The lack of a vigorous music-printing industry made itself felt in a scarcity of printed music of all kinds. Manuscript sources, with few exceptions, do not contain notated music for instrumental ensemble, although solo compositions for organ, harp and guitar are preserved in both manuscript and printed sources (largely instruction books). The only early 17th-century exceptions are three manuscripts for *ministriles* – players of shawms (*chirimías*), cornetts and *bajoncillos* – containing music for the royal wind band in the time of Philip III and his prime minister, the Duke of Lerma. Rather than original compositions, the three books contain instrumental versions of vocal polyphony by both Spanish and Franco-Flemish masters: the same kinds of pieces that were performed in this period by the chapel under the direction of Mateo Romero.

The *Canzoni, fantasie et correnti* (Venice, 1638) by Bartolomé de Selma y Salaverde is a printed collection of instrumental music by a Spanish composer working abroad. Selma y Salaverde (son of Bartolomé de Selma, instrument maker to the royal court in Madrid) was a virtuoso player of the bassoon and other wind instruments who served the archducal court at Innsbruck (and perhaps others in the hierarchy of the Habsburg empire) and the collection contains difficult and beautiful music both for solo instruments and for small wind ensemble.

(b) Organ music.

The Spanish organ music repertory was among the first to exhibit the virtuoso character of Spanish Baroque music, independently of vocal models. The *tiento* (cultivated in the 16th century, and explained first in Milán and Mudarra) after Cabezón became increasingly brilliant and exuberant in the hands of such composers as Sebastián Aguilera de Heredia and most especially Francisco Correa de Arauxo. The latter built extravagant embellishment into the *tiento*'s traditional contrast between fast passages with sometimes dissonant figuration, and consonant, chordal progressions, between *redobles* and *consonancias*. Correa's *tientos*, substantial in length and both mono- and polythematic, preserve an underlying structure of correct counterpoint, yet the elaborate and highly coloured figuration (whether performed on organ, harpsichord or *arpa doble*) impresses us with its improvisatory character, perhaps due to diverse rhythmic patterns filled with syncopation and hemiola. The Spanish predilection for contrasts of colour and texture is demonstrated in these *tientos*, with their exploitation of the divided single keyboard of the Spanish organ – the *medios registros*, or *registros partidos* – and timbral contrasts between registers: the very high *tiples* against the low *registro bajo*. Correa published 69 of his own pieces (mostly *tientos* but also *canciones*, *glosas*, *diferencias* and *cantus firmus* settings) in his treatise on organ playing, *Facultad organica* (1626), an indispensable source for early 17th-century performing practice.

Many organist-composers flourished in the 17th and early 18th centuries (Antonio Brocarte, Pablo Bruna, Bernardo Clavijo del Castillo, José Elias, José Ximénez, Gabriel Menalt, Andrés de Sola and Diego Xaraba, to name only a handful), but none was as prolific as the great Valencian composer Juan Bautista José Cabanilles (1644–1712), whose more than 1000 works (preserved in more than 15 manuscripts) include religious pieces (*versets* and *hymns*) and some 200 *tientos* (including *batallas* and *clarines*), along with *tocatas* and sets of variations or *diferencias* (*gallardas*, *corrente italiana*, *passacalles*, *paseos*, *folías* and *jácaras*). Cabanilles's music was known beyond Spain, especially in France, and the composer himself knew something of French and Italian instrumental music.

In addition to the virtuoso exuberance we associate with Cabanilles's music, his works embody the free interchange of musical forms, figures and genres that characterized Hispanic instrumental music in the later Baroque, as do the keyboard pieces contained in the four *Flores de música* anthologies of Antonio Martín y Coll (MS, 1706–9, *E-Mn*). These contain many kinds of piece, both Hispanic and imported, and are extremely valuable for the cross-sectional view they provide of the tastes and practices of instrumental music, especially in Madrid (where Martín y Coll served as organist in the monastery of San Francisco after 1707).

(c) Other instrumental music.

While variations for organ barely surface in the 17th century, there are many such works, along with character-pieces and those based on contemporary songs, in the Martín y Coll manuscripts (compared to only a dozen or so within the works of Cabanilles). Of course, variations on popular *bailes*, court dances, well-known tunes and bass or harmonic patterns were the mainstay of the guitar and harp repertoires, from the

earliest printed guitar collections (Amat, Briceño, Doizi de Velasco). Later 17th-century collections such as the *Instrucción de música sobre la guitarra española* (1674–5) of Gaspar Sanz (in Zaragoza after his Italian training), the *Poema harmónico* (1694) by the Mallorcan Francisco Guerau, and several manuscripts notated for five-course guitar, including the *Libro donde se veran pazacalles de los ocho tonos* by Antonio de Santa Cruz (E-Mn M2209; 1675–1700), tell us a great deal about the character of the *bailles* and *danzas* and the techniques needed to play them. One of the most accessible sources is the instruction book and collection of Lucas Ruiz de Ribayaz, *Luz y norte musical para caminar por las cifras de la guitarra española y arpa* (Madrid, 1677), with music for guitar and for harp. The section devoted to the Baroque harp – the most consistently used instrument for the accompaniment of Hispanic music of all kinds, sacred and profane, before about 1750 – is, together with the *Compendio numeroso de zifras armónicas* (Madrid, 1702–4) by Diego Fernández de Huete, our most important testimony concerning its repertory, performing practice and the technique of improvised basso continuo. These printed books, along with several more manuscript sources, bring us the core repertory of Hispanic Baroque instrumental music.

The 18th-century collections – especially the *Resumen de acompañar la parte con la guitarra* (Madrid, 1717) by Santiago de Murcia, and his later *Passacalles y obras de guitarra* (MS, 1732, GB-Lbl) and the Mexican Saldívar Codex 4 – not only enrich the repertory with longer and more daring passacalles and *diferencias*, but show the all-important co-existence of Hispanic with French and Italian pieces and musical genres that was so characteristic of musical life in 18th-century Spain. Although an independent repertory of instrumental ensemble music does not survive from this period, there is no reason to suppose that it would differ fundamentally from the music preserved with consistency of form, genre and technique in the keyboard, guitar and harp sources.

[Spain, §I, 3: Art music: Late 16th century to about 1800](#)

(vii) Influences.

While the early 18th-century sources show that the music of famous contemporaries such as Lully and Corelli was known and performed in Spain, there is little musical evidence for earlier foreign influence in Hispanic Baroque instrumental music. Two important points of contact between Spanish instrumental practice and the *canzonas* and *sonatas* cultivated so prolifically in Italy in the mid-17th century are the compositions of Andrea Falconieri, who spent some time in Madrid and served the Spanish court at Naples, and of Henry Butler, a viol player and violinist who worked at the Madrid court from 1623 to 1652. The form of a multi-sectional sonata with sections based on successive points of imitation may well have been known and cultivated by Spanish musicians, if the pieces by Falconieri and Butler may be taken as representative. One undated manuscript trio sonata by José de Vaquedano (d 1711), *maestro* at the cathedral of Santiago de Compostela, is preserved in the music archive there. Composed for two treble and one bass instruments, with a separate bass line for the ‘acompañamiento’ or basso continuo, the piece may reflect a particularly Hispanic practice of providing a separate continuo bass for the harp, labelled simply ‘accompaniment’, in addition to a bass

line that is integrated into the imitative treatment of successive motifs (to be played on tenor viol or by a wind instrument in the tenor/baritone range). This scoring is also used for the instrumental parts of many villancicos and some chamber songs.

Francisco José de Castro published four books of *Trattenimenti armonici da camera a tre* for two violins with cello or keyboard instrument (Bologna, 1695), with sonatas in the contemporary form and style, but, as he makes clear in his preface, his musical training and orientation were wholly Italian. From about 1680 archival documents increasingly demonstrate the presence of many newly arrived Italian and French musicians at the Madrid court. Many of these were singers, destined for the royal chapel, and violinists. They came directly from similar posts at the courts that ruled Spain's Italian possessions in Milan, Naples and Sicily. Contemporary Italian and French styles were probably introduced by these new employees in the 1680s and 90s.

Around 1700 a separate Hispanic practice still existed for instrumental music and for the accompaniment of Hispanic vocal music, although the nature of both was to change during the next few decades. While it is true that the presence later of Domenico Scarlatti at the Spanish royal court (c1728–57) furthered the cause of Italian music and musicians, his employment was a very private matter. His sonatas were hardly published in his lifetime, and certainly not in Spain. They were copied and collected into elegantly bound manuscript volumes for the queen, Barbara de Braganza. The degree to which Scarlatti's sonatas were known by his Spanish colleagues is questionable, yet the keyboard sonata was also developed among Iberian composers (José Elías, Carlos de Seixas, Antonio Soler, Sebastián Ramón de Albero y Añaños and Vicente Rodríguez Monllor). The independence of Hispanic accompaniment practice is made clear in the all-important *Reglas generales de acompañar, en órgano, clavicordio, y harpa* (Madrid, 1702, 2/1736) by Joseph de Torres y Martínez Bravo, organist in the royal chapel and *maestro* from 1718, and in other sources (the earlier publications by Sanz and Ruiz de Ribayaz, for example). The first edition of the *Reglas* instructs continuo players in the *estilo español*, whereas the second edition includes an additional new section that explains and 'demonstrates the modern style of accompaniment for Italian pieces'.

Torres y Martínez Bravo (1665–1738) was a distinguished musician and composer who was involved in virtually every aspect of early 18th-century musical life in Spain. Between the second quarter of the 17th century and the early 19th he was not only the first but the only one to issue printed music systematically (beginning with Juan Francisco de Navas's *Destinos vencen finezas* of 1699), and the many pamphlets and scores issued as musical *pliegos* by his Imprenta de Música in Madrid are extremely important. From an early age Torres was employed by the chapel of the royal court (as organist, as director of the choir school, and then as *maestro de capilla*), though he also composed secular works and (c1710–16) collaborated to supply music by other composers for zarzuelas performed in the public theatres. Above all, he was the principal composer of sacred music at court during his three decades of service, and he was responsible for the renovation of its sacred music (together with Literes,

and then Nebra, his former pupil), following the disastrous fire that destroyed the music archive of the royal Alcázar de Madrid in 1734.

Torres's statement about the 'modernity' of Italian music is key to understanding the new taste for Italian opera that characterized the musical life of Madrid (and of Barcelona and Valencia). While it is certainly incorrect to describe the Italian presence as an 'invasion' or 'conquest' (both musical and non-musical documents speak of the co-existence and plurality of musical genres and styles), there is no doubt that in élitist social circles Italian music and performers were all the rage, beginning before 1720. Among the distinguished visitors, undoubtedly the most illustrious was Farinelli, who first sang for Philip V at his palace in La Granja in August 1737. Farinelli's performance won him a very special private position; Philip V appointed him 'my servant, who answers only to me or to the queen, my very beloved wife, for his unique talent and skill in the art of singing', with a generous salary and all perquisites. Farinelli used his unique position at court to further the cause of Italian *opera seria* and to better the standing of fellow musicians. An ambitious series of operas was planned for the Coliseo theatre of the Buen Retiro, which was completely remodelled and transformed into one of the best opera theatres in Europe. Whereas the first *opere serie* were performed in Madrid in 1738 and depended on the talents of both Spanish and Italian composers and performers, Farinelli's direction of the Coliseo (and his management of court entertainments at other royal palaces, for example, at La Granja and Aranjuez) as a venue exclusively for Italian operas and Italian singers, with performances for only a small invited audience, was limited to the years 1746–59. A number of other Italian musicians worked in Madrid – at the royal court, for the public theatres, and for aristocratic patrons – including Nicola Conforto, Francisco Corradini, Francesco Courcelle, Giacomo Facco, Philipo Falconi and Giovanni Battista Mele. The orchestras put together by Farinelli included a number of Italian players, but also talented Spaniards such as the violinist-composer Joseph de Herrando, the virtuoso violinist Francisco Manalt, the oboist-composer Luis Misón, and the justly celebrated José Nebra. By 1756, the lists of players for both the orchestra of the royal chapel and that of the Coliseo included many more foreign than Hispanic names.

The 18th-century plurality of styles and the dialectic between Spanish and foreign styles were also a point of contention still for church composers during and following the 20-year controversy sparked by the use of an accented unprepared dissonance in the famous *Missa 'Scala aretina'* (1702) by the Catalan Francesc Valls. Most Spanish composers defended the aptness of the *stile antico* for sacred texts. With this pamphlet war as a backdrop, the royal chapels were hospitable to forms from *opera seria* (e.g. da capo arias replete with luxuriant melismas), and the vernacular villancico, which had gradually absorbed the 'modern' forms and mannerisms, was banished with the suppression of all vernacular sacred music in 1765.

[Spain, §I: Art music](#)

4. Later 18th century.

(i) The church.

In the age of Enlightenment, the increasingly powerful middle classes joined the traditional list of music patrons – church, court and theatre. The church continued to be the most important centre of musical production in Enlightenment Spain. The music chapels around the court were the most reputable in the land for both the economic benefits and the prestige they provided. Composers of high repute held posts in the royal chapels of Madrid: José Mir y Llusá, Antonio Ripa, Antonio Rodríguez de Hita, José Lidón and Jaime Balius y Vila. Towards mid-century a drastic reorganization of the royal chapel was carried out at the instigation of Nebra, its *vicemaestro* from 1751. The music chapels attached to the cathedrals, collegiate churches, parish churches and monasteries competed for the best musicians. Throughout the 18th century the mobility of Spanish musicians increased progressively. The phenomenon of the flow of Catalan composers to important positions at the court of Castile, such as the cathedrals of Toledo (Jaime Casellas, Joan Rosell, Francesc Juncá) and Seville (Pedro Rabassa, Domingo Arquimbau), was particularly significant for contributing to the assimilation of the Italian style into the peninsula's sacred music. Other coveted posts were those at Santiago de Compostela (dominated by Italian musicians), Salamanca (which gave access to the chair in music at the university), Zaragoza (the cathedral and El Pilar), Valencia and Barcelona. Of all the genres of the second half of the 18th century, church music was the most conservative. The liturgical output in Spain continued to make use of *stile antico* procedures. In the Mass Ordinary settings, for instance, the polyphonic texture alternates with homophonic sections (usually in the Gloria and the Credo), which allow the text to be intelligible. Polychoral writing, generally for two SATB choirs, survived. From the mid-18th century, old instruments such as the cornett, bass horn, key bugle and Russian bassoon began to be replaced in the church by the oboe, bassoon and trumpet. The style of Neapolitan opera and modern instrumental techniques had evidently penetrated not only Office pieces such as responses, lamentations and vesper psalms, but, most particularly, paraliturgical religious compositions such as villancicos and oratorios. Up to the beginning of the 19th century the religious villancico remained popular in Spanish chapels, except at court, where its performance was abolished in 1750. The villancico assimilated the formal structure of the Italian cantata, with its preponderance of recitatives and arias, without totally renouncing the traditional sections (introduction, *estribillo*). The convention of including characters of popular origin (pilgrim, shepherd, blind man) or belonging to national, regional or ethnic groups (Indian, Asturian, Galician, Gypsy) continued at this time. Its prototypical presentation was marked in particular by colloquial language and traditional music. The debasement of the textual content led some ecclesiastic authorities to ban villancicos in the last third of the century, reinstating the singing of liturgical responses in Latin, in accordance with the exhortations of Pope Benedict XIV's encyclical *Annus qui* (1749) and with enlightened ideology. Francisco Javier García Fajer, *maestro de capilla* at Zaragoza Cathedral, was highly influential in this reform of sacred music, assisted by his nephew Juan Antonio García de Carrasquedo and by Pedro Aranaz y Vides, *maestros* at the cathedrals of Santander and Cuenca respectively. In the second half of the century, the polemics regarding the adoption of the Italian operatic style in sacred music continued. Treatises by progressive composers and theorists such as Antonio Rodríguez de Hita

(*Diapasón instructivo*, 1757) and Antonio Soler (*Llave de la modulación y antigüedades de la música*, 1762), drawing on the liberal ideas expressed by the Benedictine monk Benito Jerónimo Feijóo y Montenegro (1676–1764) in his *Cartas eruditas y curiosas* (1742–60), which were a long way from the reactionary stance of the famous lecture ‘Música de los templos’ from *Theatro crítico universal* (i, 1726), unleashed a barrage of attacks by conservatives. In 1796, the translation into Spanish of *Dell’origine e delle regole della musica* by the expelled Spanish Jesuit Antonio Eximeno also incited inflamed polemics in the capital’s newspapers. Underlying this controversy is the confrontation between the supporters of the old rationalist aesthetic, which advocates that music is directed at reason, and the adherents of sensationalism, who accepted innovations in music so long as they provided auditory pleasure.

(ii) Music for the stage.

For splendour of court music, the reign of Charles III (1759–88) cannot be compared with that of his predecessors. The monarch’s lack of inclination for music led to the cessation of Farinelli’s employment and to the progressive dwindling of operatic performances at court. When the Count of Aranda, president of the Council of Castile (1766–73), promoted theatres at the king’s country residences, French *tragédies* and Italian *opere buffe*, some with text by Goldoni, were the preferred fare. From the beginning of the reign of Charles III, Italian opera spread rapidly through all the important Spanish cities. Italian opera companies, directed by impresarios like Nicolò Setaro, Alfonso Nicolini, Petronio Setti, Francisco Creus and José Lladó, established themselves in the commercial theatres of La Coruña, Zaragoza, Valencia, Seville and, especially, Cádiz – buoyant thanks to commerce with America – and Barcelona, among others. The predominant entertainment was *dramma giocoso*. Some of the companies of Spanish actors, like those at the municipal theatres of Madrid, found themselves obliged to compete by offering Spanish versions of comic operas. The pieces were adapted to zarzuelas: they were reduced to two acts, the recitatives were eliminated and replaced by spoken dialogue and, in many cases, the characters and the action were also modified. A local composer was commissioned to add a few numbers to the original score, usually by Piccinni, Traetta, Galuppi or Scolari. The central figure in this process of assimilation was the playwright Ramón de la Cruz (1731–94). Thus, for instance, one of the greatest successes in Europe at the time, *La Cecchina, ossia La buona figliola*, a comic opera in three acts by Niccolò Piccinni with libretto by Goldoni (1760, Rome), was performed as early as 1761 in Barcelona, the following year in Seville and Cádiz, in 1767 at the La Granja palace and, finally, in Aranjuez and Valencia (1769). In 1765 De la Cruz rewrote it into a zarzuela for the Madrid public under the title *La buena muchacha*, while Antonio Bazo did the same for the company of Carlos Vallés, who took it to Barcelona (1770) and Valladolid (1772). The overwhelming success of adapted comic operas such as *Pescar sin caña ni red* (*Le pescatrici*) and *Los cazadores* (*Gli uccellatori*) contributed to the creation, towards the end of the 1760s, of the ‘costumbrista’ zarzuela (centred on local customs), by De la Cruz and the composer Rodríguez de Hita. Their two ‘burlesque’ zarzuelas, *Las segadoras de Vallecas* (1768) and *Las labradoras de Murcia* (1769), set the foundations of the genre: division into two acts, comic *costumbrista* theme, a mixture of noble and

popular characters, use of vernacular and regional language, folk tunes, patter, arias in two tempos, etc. These *costumbrista* works prepared the way for the 19th-century zarzuela. De la Cruz continued to exploit the vein of rural or bourgeois subjects in the zarzuelas *En casa de nadie no se meta nadie o El buen marido* (1770), with music by Fabián García Pacheco; *Las Foncarraleras* (1772), by Ventura Galván; and *El licenciado Farfulla* (1776), by Antonio Rosales. The comic zarzuela also attracted Luigi Boccherini, whose *Clementina*, with libretto by De la Cruz, was first performed in 1786 in the private theatre of María Josefa, Countess-Duchess of Benavente. The serious subject matter characteristic of the zarzuela after Calderón was not completely abandoned in the second half of the century, even though heroic story lines were preferred to mythological ones. De la Cruz himself, in his first period, had written zarzuelas with plots taken from classical antiquity: *Quien complace a la deidad* (1757), with music by Manuel Pla; *Briseida* (1768), by Rodríguez de Hita; and *Jasón* (1768), by an Italian resident in Spain, Gaetano Brunetti, all follow neo-classical lines to a greater or lesser degree. Both the expansion of Italian opera and the revitalization of existing zarzuelas coincided with the Count of Aranda's reformist government. The measures in support of the theatre which followed the uprising of 1766 ('Esquilache mutiny') reflected the wish to extend royal authority in the face of the Catholic Church's claims. In 1787 the Caños del Peral theatre reopened in Madrid with a prestigious company directed by Domenico Rossi, and operas by Sarti, Cimarosa, Paisiello, Guglielmi and others were performed until the end of the century. During the same period in Barcelona, Italian operas by such Spanish composers as Carles Baguer, Fernando Sor and Vicente Martín y Soler (whose international renown had taken him as far as Russia) were offered alongside the Italian repertory. Finally, in December 1799, Charles IV banned performances with foreign actors and in languages other than Spanish. One of the products of the competition with Italian opera was the stage *tonadilla*, the most characteristic phenomenon of musical theatre during the reigns of Charles III and Charles IV. Like the *sainete* (a comic sketch or one-act farce), this independent piece would be inserted in the second interval of a play or zarzuela; between one and four singers would take part (*tonadilla general*). The musico-literary style is simple, rooted in the popular tradition. The *tonadillas*, which became small musical dramas, portray working-class and bourgeois characters (together with the typical fops, lovers, clergy and gallants) with critical irony and excessive conventionalism. The picturesque qualities of the *tonadilla* are reflected in the painting of the period, particularly in the works of Goya. The main proponents of the genre, which reached its zenith between 1770 and 1790, were Antonio Guerrero, Pablo Esteve y Grimau, Antonio Palomino, Mariano Bustos, Jacinto Valledor y la Calle and Pablo del Moral. In 1778 it was established that the 'company composers' of Madrid's municipal theatres were obliged to provide 60 *tonadillas* each year. The most prominent librettists were Luis Moncín, Manuel del Pozo, Gaspar Zavala y Zamora (1762–1824) and Vicente Rodríguez de Arellano (1750–?1806), although the Catalan Luciano Francisco Comella (1751–1812), the most prolific of the end-of-century dramatists, also undoubtedly stands out. The success of the *tonadilla* lies in the fact that it was intended essentially for the urban working classes. Owing to the methods used by the authors in order to please the audience, the *tonadilla*, like the *sainete*, was severely

criticized by the neo-classicists. The *melólogo* (melodrama) was one of the most widely cultivated musical genres in the 1790s. The first adapter in Spain was the dramatist Tomás de Iriarte (1750–91), author of the well-known didactic poem *La música* (1779), who wrote the lyrics and orchestral commentary of *Guzmán el bueno* (1790, Cádiz). The authors of the texts, whose plot was usually mythological, legendary or historical, were most often Rodríguez de Arellano and Comella.

(iii) Instrumental music.

Despite having little inclination for music himself, Charles III, who had been taught by the violinist Giacomo Facco, took pains over his children's musical education. Prince Charles (the future Charles IV) was trained by the Italian violinists Felipe Sabbatini and Gaetano Brunetti, whom he was to appoint violinist of the royal chamber on his accession to the throne. José Nebra and the Hieronymite Antonio Soler were the Infante Gabriel's clavichord teachers. A large proportion of Soler's instrumental works, most prominently the quintets of 1776, were composed for the musical academies patronized by the Infante Gabriel at his El Escorial palace. Another promoter of chamber music at court was the king's brother, the Infante Luis Antonio, who was Boccherini's patron from 1768. In imitation of court circles, the nobility organized musical academies in their salons. Among the foremost noble houses were those of Osuna, Conquista and Arcos. The 12th Duke of Alba (1714–76) and his son, the Duke of Huéscar (1733–70), held a pre-eminent position, with Luis Misón and Manuel Canales, the first Spanish composer of string quartets, in their service. Another patron who stands out is María Josefa (1752–1834), Countess-Duchess of Benavente, who kept an excellent orchestra and took the trouble to maintain an extensive musical archive up to date. In 1783 she obtained, through her representative in Vienna, a contract with Joseph Haydn which committed him to sending her every six months copies of any new music he composed. In 1786, following the death of the Infante Luis Antonio, Boccherini passed into María Josefa's service as composer and director of her orchestra.

The favourable political-economic choices of the reformist governments helped the consolidation of the high bourgeoisie and the middle class, which constituted the new audience for music in the second half of the century. Musical gatherings proliferated in salons, private houses and cafés, turning into soirées which would end in music and dance, especially the fandango, the *seguidilla* and the bolero. Musical academies became common, and the participation of amateurs increased. For instance, music occupied an important place in the Sociedades Económicas de Amigos del País, one of the Spanish intelligentsia's achievements. At the Caños del Peral theatre 'concerts spirituels' were organized for the first time, staged by the opera company to compensate for the interruption of performances over Lent. The success of these subscription concerts led to similar ones being held in the last years of the century in Barcelona and Valladolid. The pre-Classical and Classical central European composers, until then heard only at court and the aristocratic salons, now reached a wider audience. As in the rest of Europe, musical education became one of the main preoccupations of the educated in Spain as well. For the first time, the possibility of offering musical training through lay institutions was raised.

However, the requests of the poet Iriarte and of Rodríguez de Hita for the creation of a music academy were ignored. Because the monarchy did not favour the establishment of music publishers, the requirements of the new amateur market could not be satisfied, nor could Spanish music be propagated abroad. Despite these unfavourable conditions, a number of books on instruments and dances appeared, directed at aficionados. In particular, there was a resurgence of treatises on learning to play the guitar, like those by Andrés de Sotos (*Arte para aprender con facilidad y sin maestro a templar y tañer*, 1764), Fernando Ferandiere (*Arte de tocar la guitarra española por música*, 1799), or Antonio Abreu and Víctor Prieto (*Escuela para tocar con perfección la guitarra*, 1799).

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5. 19th century.

(i) Historico-political background.

Turbulent and politically unstable, the 19th century in Spain was not propitious for major musical creation. Until about 1830 the Napoleonic Wars, civil wars, revolutions, coups d'états and the reactionary government of Ferdinand VII – anti-liberal and hence 'anti-Romantic' – caused many composers and artists to leave Spain (thus consolidating Spanish music in Europe through composers such as Fernando Sor and Manuel García). This situation prevented the development of major symphonic trends and of a more substantial indigenous creativity, while causing an economic and intellectual crisis among musicians, an absence of musical organizations and a deficiency in the state of musical education. However, the negative image that has weighed upon this century is being dispelled as the result of events that were decisive for the subsequent development of Spanish music, from mid-century onwards. Mention must be made of the consequences of the Mendizábal sale of church lands, which began in 1835 and reduced by half the proportion of revenue destined for music. As a result, many musicians were forced to leave their positions in churches and cathedrals to perform in flamenco bars and cafés, where a number of pianists also ended up. Their repertory included fashionable dances and arrangements of operas and zarzuelas as well as more serious chamber music. Granados and Albéniz first performed several of their works in these circumstances. Compared to the exaltation of composers in the rest of 19th-century Europe, in Spain only a few composers and certain virtuosos escaped the general degradation of the music profession. As for sacred music, a few composers such as Hilarión Eslava, Mariano Rodríguez de Ledesma, Francisco Andreví y Castellar, Nicolás Ledesma and Enrique Barrera Gómez stand out despite the disastrous situation.

(ii) Regenerative developments.

The low standing of musicians and their craft, and the impression abroad that Spain was a musically backward nation, were not ameliorated until the arrival of the composers of the 'Generación del 27'. From then on, thanks to the efforts of Baltasar Saldoni, Eslava (director of the religious publications series *Lira Sacro-Hispana*), Mariano Soriano Fuertes, Francisco Asenjo Barbieri, Antonio Peña y Goñi, Felipe Pedrell (a key figure through his teaching and his support of national music) and others, the beginnings of musicological research can be seen. Music criticism

reached a peak of brilliance, especially following the death of Ferdinand VII, through such publications as *La ilustración*. The outstanding figures in this field are Fargas y Soler, Manuel Manrique de Lara, Cecilio de Roda, Peña y Goñi, and Luis Carmena y Millán. Finally, the century witnessed the birth of conservatories (first in Madrid, financed by the initiative of Queen María Cristina in 1830), the first musical societies (Sociedad de Cuartetos, 1863; Sociedad de Conciertos, 1866), the beginning of concert life and the rise of symphonic writing.

(iii) Orchestral music.

In the first third of the century, the lack of both an interested audience and an adequate infrastructure prompted the production of music intended to introduce shows or pageants, whether on stage, at court or in church; hence the predominance of overtures in the Italian style. The names that stand out are those of Juan Baladó, Manuel García – who worked abroad – and Juan Crisóstomo de Arriaga, with his symphonies in the Classical style. From the 1830s onwards, the work of José Melchor Gomis, Ramón Carnicer – famous for his Italianate overtures – and Baltasar Saldoni, all of whom composed mainly for the theatre, should be singled out. More substantial orchestral music began to be properly valued in the 1840s, and various initiatives to found orchestras emerged. The creation of the Sociedad de Conciertos in 1866 indicates the stabilization of instrumental music. Directed by Barbieri, Gaztambide, Monasterio, Bretón and Giménez among others, it was born from the musicians' initiative with the aim of giving concerts of classical and modern music, and it provided the necessary stimulus to symphonic creation in Spain. The Spanish repertory performed by this society included the symphonies of Pedro Miguel Marqués y García, Bretón and Ruperto Chapí; overtures; nationalist pieces such as Monasterio's *Fantasia característica española*; and programme pieces and symphonic poems, such as *Los gnomos de la Alhambra* by Chapí. The concerto was one of the least performed genres; the only one of significance is Monasterio's B minor Violin Concerto.

The War of Independence interrupted the establishment of a true school of chamber music. One isolated case is Arriaga, whose premature death cut short an oeuvre in which the quartets stand out. The Sociedad de Cuartetos, under Monasterio's direction, would later revivify this genre.

(iv) Piano music.

The piano, a typically Romantic instrument, gained a foothold in Spain following the visits of Liszt (1844), Thalberg (1847) and Gottschalk (1851–2), and gave rise to a market of modest artistic pretensions. Especially before 1830, when the first conservatory was established, the piano's main venue was the salon, not the concert hall, with a wide range of easy pieces: dances, fantasies and variations based on operatic themes, arrangements for voice and piano, etc. Two periods can be distinguished: the first defined by European genres (waltzes, variations, scherzos, sonatas, mazurkas) and the virtuosity adopted by pianists in imitation of the great performers; and the second, starting in the 1850s, in which Spanish and central European dances would predominate. In any case, the most prominent compositions were small works – which reflected the influence of both the great European masters and nationalism – free forms, of

rhapsodic or programmatic type. The foremost composers of piano music were Pedro Albéniz y Basanta, Santiago de Masarnau, José Miró, Pedro Tintorer, Juan María Guelbenzu, Marcial del Adalid y Gurrea, Adolfo de Quesada, Eduardo Ocón, Teobaldo Power, José Tragó, Isaac Albéniz and Enrique Granados.

These last two are particularly notable. Albéniz (1860–1909), a child prodigy and a pianist of polished technique, studied with Pedrell, who guided him towards composing. He was a tireless traveller: for a time he followed Liszt, and he had contacts with musical *fin-de-siècle* Paris, especially Debussy. A connection can be established between his pianistic language and that of Chopin, in that both endeavoured to create a nationalist musical expression and to renew pianistic technique. Until *La vega*, the main criterion that propelled his work was improvisation. *Suite española* and *Chant d'Espagne* stand out from this early period. His greatest work is *Iberia*. Granados (1867–1916) was, like Albéniz, Catalan and a piano virtuoso. He exhibits a purely Romantic tendency which is also nourished by the folklore of various regions. Prominent among his piano works, which also owe some of their character to Pedrell's teaching, are *Danzas españolas* and *Goyescas* (the latter was also to become an opera). Among his vocal works, the *tonadillas* and the zarzuela *María del Carmen* are noteworthy. His orchestral music is more limited, although the intermezzo of *Goyescas* stands out. As concerns other solo instruments, the majority of creative activity was focussed on the guitar. Some of the eminent figures in this field were Fernando Sor, Dionisio Aguado – author of a well-known method – and Julián Arcas, who may be considered the founders of the modern guitar school.

(v) Song and the lyric theatre.

The salon, the main centre for piano music, was also – together with the café – the venue for song, which would only later pass on to the theatre. There is a marked Andalusist and populist component, as well as a strong relation with the 18th-century *tonadilla*, which shows up in the use of *seguidillas*, boleros and *polos*. Manuel García was one of the main song composers. In the second half of the century the influence of the Italian *romanza* and the French *mélodie* was more evident. Choral activity reached its peak towards the end of the century, building on the groundwork of Anselmo Clavé and his choirs composed of manual workers. Clavé's music, expressive and popular in character, was widely imitated.

The theatre was one of the chief musical centres in the 19th century. A large number were built, among them the Teatro Real and the Teatro de la Zarzuela in Madrid, the Arriaga in Bilbao and the Liceo in Barcelona. The two main genres performed at these centres were zarzuela – aimed, in principle, at the middle class – and opera, aimed at the aristocracy (these differences were to disappear with the arrival of the *género chico*). Apart from an influence of French operetta at the start, the first 30 years of the century were marked by a veritable delirium for Italian music, especially Rossini's works. In this ambience, so unfavourable for vernacular production, the work that stands out is that of José Melchor Gomis, a passionate liberal who was forced to flee to France, where several of his

operas were performed. Ramón Carnicer was another noteworthy dramatic composer; he, however, could not avoid the Italian influence.

In the 1840s, with nationalism at its peak, there was a reaction to the invasion by Italian opera, and the first attempts to create a national opera took place. Generally, these failed owing to the audiences' rapture with the Italian style, the agents' interests, the composers' scepticism and a lack of public funds; all of this added fuel to the Teatro Real's boycott of Spanish opera and zarzuelas. Opera was the great unfinished business and one of the major subjects of discussion of the 19th century. While for Peña y Goñi Spanish opera had never existed, for Barbieri Spanish opera was the zarzuela. The subject provoked the great manifestation of nationalism reflected in Pedrell's treatise *Por nuestra música* (Barcelona, 1891). All the same, it is worth mentioning some Spanish operas such as Tomás Bretón's *Los amantes de Teruel*, Chapí's *La bruja*, Granados's *María del Carmen*, Pedrell's *Els Pirineus*, Arrieta's *Marina* and Albéniz's *Pepita Jiménez*.

On the other hand, the nationalist resurgence prompted the appearance of the 'new zarzuela', which continued the national lyrical theatre's tradition of alternating spoken dialogue with songs. Though characterized by classical harmony and Andalusist effects such as the use of the augmented 2nd and the Andalusian scale, it nevertheless does not escape Italian influence and the typology of French operetta. However, it also shows a relation to the *tonadilla*. The Sociedad de Artistas, formed in 1851 and consisting of Salas, Joaquín Gaztambide, José Inzanga, Barbieri, Cristóbal Oudrid and Rafael Hernando, among others, succeeded in obtaining the financial aid needed to build the Teatro de la Zarzuela and establish the new theatrical genre. Among first examples of the latter were *Los enredos de un curioso* (1832) – a collaboration between Carnicer, Saldoni, Piermarini and P. Albéniz y Basanta – and the one-act *Jeroma la castañera* (1842) by Soriano Fuertes. The 'restoration' of the zarzuela was later consolidated with *Colegiales y soldados* (1849) and *El duende* (1849), by Hernando (both in two acts); *La mensajera* (1849; two acts), by Gaztambide; *El dominó azul* (1853; three acts), by Arrieta; and, above all, the works of Barbieri: *El barberillo de Lavapiés* (1874; three acts), *Gloria y peluca* (1850; one act), *Jugar con fuego* (1851; three acts) and *Pan y toros* (1864; three acts). Two types of zarzuela can be distinguished at this time: the *zarzuela grande* and the one-act zarzuela. The *zarzuela grande*, in two or three acts, with 15 or 16 multi-sectional numbers, generally used historic subjects. Sung text predominates, and it tends to begin with a prelude followed by a large choral section. It continues with the first scene, in which the main character appears, and then goes on with the acts and concertantes. The one-act zarzuela, Hispanic in nature and with popular subject matter, was written for a small number of characters. Recited dialogue predominates, with reduced vocal demands. The use of strophic songs and the presence of dances are two of its characteristics. This genre prefigures the one developed later as the *género chico*.

Another form of lyric theatre up to the 1880s was the 'género bufo', whose name comes from the Compañía de los Bufos Madrileños founded by Francisco Arderius in 1866. Modelled on Offenbach's Bouffes-Parisiens, these works were comic-burlesque in character and their aim was financial success. Among them are *El joven Telémaco*, by Rogel; *Un sarao y una*

soirée, *La trompa de Eustaquio* and *Sópleme usted ese ojo*, by Arrieta; *Los sobrinos del capitán Grant*, by M.F. Caballero; and *Robinsón Crusoe*, by F.A. Barbieri. The librettists worthiest of note were López de Ayala and Eusebio Blasco. The influence of the *género bufo* gave rise to competition that turns the spotlight on to the *sainete*, in which the music is progressively simplified and strophic form is gradually imposed. But the ultimate victory belongs to the *cuplé* (variety song) and the *género chico*, which originated with the hourly performances that theatres began to offer in the last third of the century in an effort to solve the theatre crisis. Its birth is usually set at 1880, the composition date of *La canción de la Lola* by Federico Chueca. The roots of this genre are in the stage *tonadilla* and the *sainete* with their popular Madrid setting. The main author was Chueca, who, despite his great lyrical ease, required collaborators in the majority of his works. The most important of these was Joaquín Valverde (i).

The development, from the 1860s onwards, of 'theatre by the hour' finds its culmination in the famous 'cuarta de Apolo'. The works destined for this market came to be produced in a mechanical manner, thus becoming a focal point of criticism for the writers of the 'Generación del 98'. One kind of programme that stands out within the *repertorio chico* is the revue, which originally had a political content, and which ended up giving way to a sort of 'current affairs' revue. All the current news and topics of discussion would be included in these. Among its characteristics were the preponderance of spectacle over plot, the dramatic possibilities of combining isolated scenes, and political satire. Its musical raw material would be in folk tradition or urban folklore, and its form would come from the fashionable rhythms. One of the most popular was *La gran vía* (1886), subtitled 'comic-lyric-fantastic street revue', by Chueca and Valverde. The majority of dramatic composers cultivated these genres. Among the most famous at the end of the century were Manuel Fernández Caballero, Tomás Bretón (with his masterly *La verbena de la paloma*), Jerónimo Giménez, and especially Ruperto Chapí, who, with works like *La tempestad* and *La bruja*, revitalized the zarzuela. In the years that followed, the dramatic composers who stood out were Vicente Lleó, Amadeo Vives, José Serrano, Pablo Luna, Francisco Alonso, Federico Moreno Torroba, Pablo Sorozábal and Jacinto Guerrero.

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6. 20th century.

Cultural development in 20th-century Spain is largely marked by the Civil War (1936–9) and by the subsequent fascist government which held power for nearly 40 years. In the first part of the century, up to the establishment of the Republic, the output of Spanish composers leant towards a kind of neo-romanticism with popular connotations. The zarzuela continued to enjoy great success through the work of authors such as Vives and Usandizaga. Manuel de Falla (1876–1946) himself, who exerted a decisive influence on the careers of all the other composers, began his career in composition while living in Madrid surrounded by zarzuela, a genre for which he demonstrated his admiration and to which he contributed five works, two in collaboration with Vives. Of these, only the lyrical *sainete* *Los amores de la Inés* was to be performed. The teaching of Pedrell acquainted Falla with the music of the Spanish polyphonists and with the musical

movements in Europe. This period of training culminated with the prize won by his stage work *La vida breve* from the San Fernando Academy of Fine Arts. Later, Falla travelled to Paris (1907–14), where he came into contact with Albéniz, Debussy, Ravel and Dukas, who gave him guidance in orchestration. His return to Spain signalled the beginning of a third stage. His style evolved from the Impressionism of works such as *Noches en los jardines de España*, through the 'Andalusist' phase of *El amor brujo* and *El sombrero de tres picos*, to the neo-classicism of *El retablo del maese Pedro* (1923), influenced by Stravinskian language, and the Harpsichord Concerto (1923–6). From 1927 onwards he worked on *Atlántida*. Falla's last period centred on Argentina, where he lived from 1939 until his death.

In the second decade of the 20th century an alternative line developed in Spain, headed by the composers of the 'Generación de la República' or 'Generación del 27', the latter name originating from the celebration in 1927 of the tricentenary of the death of Luis de Góngora by musicians and writers with similar aesthetic concerns. In addition to Impressionist and neo-classicist tendencies evident in a process of expressive refinement and the restriction of sound media, the work of these composers was profoundly marked by the nationalist language of Falla. Among them – within what might be called the 'Madrid group' – were Julián Bautista, Gustavo Pittaluga, Fernando Remacha, Salvador Bacarisse, Jesús Bal y Gay, Rosa García Ascot, Rodolfo Halffter and Juan José Mantecón, as well as the musicologist Adolfo Salazar. Among Catalan composers may be mentioned Eduardo Toldrá, violinist, conductor and composer of works such as the comic opera *El giravolt de maig* and the quartet *Vistas al mar*; Frederic Mompou, Baltasar Samper and Manuel Blancafort. Mompou (1893–1987), trained in Paris and influenced by Debussy, is the author of a piano oeuvre from which the series *Cançons i danses* and *Impresiones íntimas* stand out. Other noteworthy composers from this period are Jaime Pahissa, Nemesio Otaño, Joaquín Nin, the Valencian Joaquín Rodrigo and the Alicantino Oscar Esplá (1886–1976). The musical language of Expressionism went practically unnoticed, except by the Catalan Roberto Gerhard (1896–1970). Through Gerhard, a pupil of Pedrell's, serial techniques entered Spain via Schoenberg himself, who taught Gerhard in Vienna.

After this time, as a result of the Civil War and Spain's subsequent isolation from the rest of Europe, Spanish music suffered a setback in the progression of compositional activity from which it did not recover for some years. A number of composers were obliged to leave Spanish soil because of their rejection of the fascist regime. Among those forced into exile were Pittaluga, Bacarisse, Salazar, Bal y Gay, Rosa García Ascot and Rodolfo Halffter. Gerhard established himself in England until his death, while Falla remained in Argentina. The majority of the Generación del 27 ended up settling in various parts of Europe and, particularly, Latin America. Those who stayed in Spain included the composers Jesús Guridi, Conrado del Campo and Joaquín Turina. The work of the last-named at the helm of the Comisaría Nacional de la Música resulted in the creation of the Orquesta Nacional de España, which gave its first concert in 1942. Its most distinguished regular conductor was Ataúlfo Argenta. Turina also held its directorship, along with Conrado del Campo and Julio Gómez. The works of these composers and of Falla, Esplá, Blancafort, Mompou and Toldrá,

as well as those of Ernesto Halffter, Jesús García Leoz, Muñoz Molleda and Xavier Montsalvatge, made up Spanish production at the time, with prominence given to works of a nationalist character. Alongside these was the work of Joaquín Rodrigo, whose *Concierto de Aranjuez* is probably the most performed guitar concerto of the century. Also during this time the national dramatic genre went into decline, being replaced by revues and variety shows.

The younger composers attempted to reject all trace of nationalism and to join European currents such as dodecaphonism which, as already observed, had scarcely been taken up in Spain. Among these were Cristóbal Halffter, Narcís Bonet, Josep Cercós, Xavier Benguerel, Alberto Blancafort and others. The musical panorama was nevertheless desolate; there were hardly any scores or recordings of works in which new composition techniques had been assimilated. Bibliography in Spanish regarding contemporary composition was practically non-existent in Spain in the 1950s. The improvement in international relations and the increasing ease in communication were to have consequences. In the 1950s a veritable rupture with the predominant language of contemporary Spanish composition took place, the result of an awareness of opportunities missed during the years of autocracy and a consequent need to link up with the European currents. In Madrid, the main incentive towards renovation was provided by Nueva Música, founded in 1958 under the patronage of the Ateneo de Madrid. The group played an essential role in the emancipation of 'new composition' in Spain by organizing various concerts, conferences and seminars. Among its members were Luis de Pablo, Antón García Abril, Antonio Ruiz-Pipó, Ramón Barce and Manuel Moreno-Buendía, as well as the critic Enrique Franco. The group's heterogeneity was reflected in a subsequent compositional path of a very different character. In addition to the Ateneo, contemporary music was disseminated at that time through the concerts of Sonda, Juventudes Musicales, the French and German institutes and Tiempo y Música, founded in 1961 and directed by Luis de Pablo during the two years of its existence. From 1965 until 1973 the development of Spanish contemporary composition received a strong impetus from Alea. This was another organization directed by Pablo, created mainly through his concerts and his Laboratorio de Música Electrónica, which channelled the interest of new composers in concrete and electro-acoustic music. The Zaj group, which counted Walter Marchetti and Juan Hidalgo among its members, commenced its notorious activities in 1964.

In Catalonia, Roberto Gerhard had caused an upheaval in musical language by promulgating 12-note techniques and bringing about various musical events, among them the première in 1936 of Berg's Violin Concerto in the setting of the 14th ISCM Festival and Schoenberg's stay in Barcelona. Traditionally Wagnerian, Catalonia became confirmed at the beginning of the century as a champion of the Germanic style in music. In the years before the Civil War, the musical ambience in Catalonia had created the perfect climate for the development of new ideas, but the war truncated the promise of a generation of young musicians. Fortunately, the younger composers – among them Josep Cercós, Josep Soler Sardà, Xavier Benguerel and Josep M. Mestres Quadreny – had the advantage of the guidance of a Catalan musician trained elsewhere in Europe: Cristófor

Taltabull (1888–1964), who was acquainted with Max Reger. Traditionally, Spanish musicians had leant towards the French influence – take Falla or the majority of the Generación del 27 – but Taltabull brought in addition a German influence, also present in musicians like Conrado del Campo, which had a bearing on the structure and logic of musical discourse.

The formation of the Círculo Manuel de Falla in 1947, under the sponsorship of the Instituto Francés in Barcelona, brought together a number of composers with different perspectives. The first members of the circle were Joan Comellas, Alberto Blancafort Paris, Josep Cercós, Angel Cerdá and Manuel Valls. Josep Casanovas, Jordi Giró and Mestres Quadreny joined later, and the singer Anna Ricci also took part. The Círculo Manuel de Falla ceased its activities during the 1954–5 season. Other factors that contributed to the dynamism of the period's musical life were the work of Juventades Musicales and the concerts and activities of Musica Abierta organized by Club 49 between about 1960 and 1970. In retrospect, a certain uniformity of style becomes evident in Catalonia, where serialist techniques matured and persisted, unlike in the Madrid area, where they were generally employed over a shorter period of time. In the 1970s the foundations of a democratic government were laid in Spain. At the same time – and probably even before – there was, musically, a clear move towards the establishment of personal languages, as well as a degree of backing away from the most radical avant-garde trends. On the other hand, interest in non-Western cultures and in the development of non-academic musical creativity also reached a climax in the early years of the decade, as manifested in the 1972 Encuentros de Pamplona, in effect a coda to the period. Groups such as Canon, which assimilated the theatrical experiences of Artaud, Brecht and Grotowsky and at the same time attempted to renew the relation between the piece and the actors on the one hand and the spectators on the other, and in which the singer Esperanza Abad began her work in contemporary music, developed their creative work in the 70s. Among the representatives of this anti-academic tendency is Llorenç Barber, founder of groups such as the collective Actum (1973) – which concentrated on the conceptual, on improvisation, musical actions and minimalism – and the Taller Música Mundana (1978). The Catalan musician Carles Santos and the singer Fátima Miranda followed the same line.

A series of 'generations' of composers in Spanish music can be identified in the second half of the century. One is the Generación del 51, including those born between 1924 and 1938. Among these are Luis de Pablo (one of those who have carried post-Weberian experimentation the furthest, in his most recent phase interested in opera), Cristóbal Halffter (who has gone from serialism to the communicative potential of his music for choir or full orchestra through textural procedures), Ramón Barce, Amando Blanquer, Agustín Bertomeu, Miguel Alonso, Agustín González Acilu (whose work stresses the relation between music and phonetics), Manuel Castillo, Carmelo Alonso Bernaola, Antón García Abril, Juan José Falcón Sanabria, Miguel Angel Coria Varela, Angel Oliver, Francisco Calés, Juan Hidalgo, Angel Arteaga and Claudio Prieto. In the Catalan region, the works of Soler Sardà – whose serialist language has frequently been put to use in dramatic music – Mestres Quadreny, Benguerel, Joan Guinjoan and Jordi Cervelló stand out. Gerardo Gombau, though older, is linked to these

through his interest in renewal. Other composers, whose careers had a greater degree of independence due to their more or less prolonged residence abroad, are Gonzalo de Olavide, José Luis Delás and Leonardo Balada. The following 'generation' would include those born between about 1939 and 1953. The names that figure here are those of Tomás Marco (although the path of this musician, critic and music administrator converged temporarily with that of the Generación del 51), Félix Ibarro, Jesús Villa Rojo, Carlos Cruz de Castro, José García Román, Javier Darías, Llorenç Barber, Carles Santos, Marisa Manchado, Francisco Guerrero, José Ramón Encinar and José Luis Turina, as well as the Catalans Albert Sardà and Jep Nuix. A mellowing of the language becomes most evident at the end of the 1970s and beginning of the 80s, particularly in the composers of the Generación del 51. From that time on, a large number of authors began to accept the use of a more or less open tonality. The variety of aesthetic options has also had its effect on the younger generation, including Seco de Arpe, Manuel Hidalgo, Adolfo Núñez, Zulema de la Cruz, Agustín Charles, Benet Casablancas, José Manuel López, Alfredo Aracil, Manuel Balboa, David del Puerto, Jesús Torres, Jesús Rueda and Carlos Galán.

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Spain

II. Traditional and popular music

1. Ethnomusicological research.
2. General features.
3. Song.
4. Dance.
5. Organology.
6. Contemporary developments.

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Spain, §II: Traditional and popular music

1. Ethnomusicological research.

Research into the traditional music of Spain began only in the 19th century, although earlier folksong collections, known as *cancioneros*, exist (see §II below; for a bibliography of early *cancioneros* see *also Cancionero*). During this period an increasing interest in traditional life and the study of folklore led to the collecting of folksongs. In 1799 a collection of *seguidillas* by J.A. Iza Zamácola appeared (under the pseudonym of Don Preciso), and in the 19th century a major interest in folklore emerged among small groups of intellectuals, particularly in Spanish territories with incipient regionalism, such as the Basque country, Catalonia and Galicia. As early as 1826, for instance, J.I. de Iztueta published a collection of Basque dances with musical transcriptions (see *Basque music* for a bibliography of further collections). Despite this, 19th-century interest focussed on folksong; the greatest number of collectors were from a literary background or were folklorists. As a result most collections were restricted to literary texts: for example, those of Serafín Estébanez Calderón, Manuel Murguía and Marià Aguiló. Those of Manuel Milà i Fontanals and Antonio Machado y Alvarez deserve special attention. The first, influenced by Herder and German philology, carried out important research on balladry with a methodological rigour at that time unusual in Spain. His *Romancerillo catalán* also included some melodies published as an appendix. Machado y Alvarez's clear positivistic approach, with an interest in folk literature, particularly in the area of Andalusia, included several studies on flamenco song. In 1881 Machado y Alvarez founded the society El Folk-Lore Español, which encouraged research on traditional Spanish folksong.

At the end of the 19th century the publication of songs with their melodies became more frequent, often as a small appendix, as in the *Cancionero vasco* of José de Manterola and the *Cantos populares españoles* of Francisco Rodríguez Marín. More importance was given to musical transcription in the collections of Pau Bertran y Bros, F.P. Briz, José Inzenga and Eduardo Ocón. Towards the close of the 19th century R.M. de Azkue assembled the material for his monumental *Cancionero vasco* and Casto Sampedro y Folgar his *Cancionero gallego*, works that would not be published until many years later. Also part of the musicological production of the 19th century was the work of Mariano Soriano Fuertes, whose *Historia de la música española desde la venida de los fenicios hasta el año 1850*, a speculative study, was seemingly based on previous work of Josep Teixidor. This book considers musical aspects, which today are considered to belong to the modern field of ethnomusicology, describing the music of old colonizers from Spain; it also includes some Spanish folktunes as an appendix.

A number of publications from the end of the 19th century attest an increased interest in folksong. These were largely the initiatives of isolated people with non-existent or at best weak support from academic or other public institutions. Many such works were of nationalistic character and for general public consumption, resulting in materials edited according to the literary and musical aesthetic objectives of the time.

By the beginning of the 20th century, the study of traditional music was increasingly influenced by incipient Spanish musicology, most prominently the theoretical work of the musicologist and composer Felipe Pedrell. A survey of his substantial work concerning musical folklore appears in the

four-volume *Cancionero musical popular español* (1918–22), which contains theoretical reflections as well as numerous melodies from all corners of Spain. His teaching on musical nationalism strongly influenced not only Spanish musicologists such as Higinio Anglés and J.A. de Donostia but also some of the most important Spanish composers of the 20th century (e.g. Albéniz, Falla, Granados, Turina).

In the first third of the 20th century, important cancioneros were collected and edited, focussing often on musical aspects, sometimes to the detriment of literary ones. Noteworthy folksong collections of the period include those of Federico Olmeda on Burgos, Dámaso Ledesma on Salamanca, Donostia on the Basque country, M.F. Núñez on León, Bonifacio Gil García on Extremadura, Miguel Arnaudas Lorrodé on Teruel and Eduardo Martínez Torner on Asturias. Of particular interest is the work of Martínez Torner, who was also concerned with systematization and theoretical reflection and who organized his cancionero according to a strictly musicological classification based on the tonal system and rhythmic-melodic elements. The work of Kurt Schindler in several Spanish provinces between 1929 and 1933 was also important as he was one of the first to make phonograph recordings.

L'Obra del Cançoner Popular de Catalunya (1921–39) is regarded as the first major attempt to systematize research in Spain. This was a well-planned enterprise with ambitious aims and many collaborators, including musicologists and folklorists such as Anglés, Francesc Pujol, Joan Tomàs i Pares, Joan Amades, Joan Llongueras and Pere Bohigas. The project involved the systematic gathering of folksongs in the Catalan-speaking area of Spain (Catalonia, Valencia and the Balearic Islands) and the comparative study and later publication of materials. Ethnographic data were used as an important complement to the collected musical materials, while the published fieldwork reports show the innovatory spirit and methodological rigour that inspired the project. Although the initiative was cut short by the upheaval of the Spanish Civil War, a great amount of material was collected, mostly transcribed in the field. Phonograph recordings were made in only a few cases and only a small part has been published. After many years hidden in Barcelona and Switzerland to avoid any reprisals by the Franco regime against Catalan culture, the collection is now conserved in the library of the Monastery of Montserrat near Barcelona.

The development in the first third of the 20th century of what was known at the time in Spanish as 'folklore musical' was reflected in the celebration of the third congress of the IMS, held in Barcelona in April 1936, when the section on traditional music played a relevant role. But the promising evolution of Spanish musical folklore was cut short by the Spanish Civil War. The victory of General Franco had disastrous consequences for the intellectual development of Spain, including musicological research. In the four decades following the Civil War, Spanish folk music studies were characterized by the undeniable marginalization of international research trends. Analysis of published works from this period reveals considerable conservatism in methodological and conceptual framework, with emphasis placed on achievements in early Spanish musical folklore. Research interest centred almost exclusively on the musical product, disregarding

both musical processes and the dynamic of music as a cultural phenomenon. Interest was focussed in rural areas, where musical materials pertaining to pre-industrial traditions were sought. As a result the *cancionero* constituted the closest paradigmatic study of ethnomusicology in Spain during this era. This conservative approach to the collection of folksong moved Spanish research away from the different perspectives of ethnomusicology that were developing in other countries from the 1950s onwards.

In the 1940s and 50s, the *Sección Femenina de la Falange* (the women's section of the Falange party) undertook the important task of collecting and disseminating traditional song and dance. Their work was strongly marked by the nationalism of Franco's political regime. Ethnomusicological research in Spain was led during this period by the *Instituto Español de Musicología* (IEM; later renamed the *Departamento de Musicología*), founded in 1943 at the *Consejo Superior d'Investigaciones Científicas* in Barcelona. The distinguished specialists working in its musical folklore section included Marius Schneider, J.A. de Donostia, Arcadio de Larrea, Bonifacio Gil García and Manuel García Matos. Taking as their model the previous initiative of *L'Obra del Cançoner Popular de Catalunya*, following closely its methodological and conceptual framework yet working within the new political reality of the state, the IEM carried out a broad collecting task in most Spanish provinces until the 1960s. As a result, in its first 20 years of existence the institute created an archive of ethnomusicographical material; phonograms, however, are unfortunately rare.

During his tenure at the IEM Schneider developed an important part of his theories on musical symbolism. One of the most important researchers within the old line of Spanish musical folklore was García Matos, who collected phonographic material in several regions of the country, leaving behind a rich ethnomusicological legacy at his premature death in 1974. The ethnomusicologist Josep Crivillé also carried out important research for several years. Since the 1960s interest in folk music research at the IEM has progressively declined and the subject in Spain generally has relied on the initiative of individuals with little support from academic institutions: these include the folksong collections of Salvador Seguí, Miguel Manzano, Joaquín Díaz and Dorothe Schubarth. During the 1990s relatively new research perspectives with a more culturalist view have been introduced by specialists such as Ramón Pelinski, Josep Martí, Jaume Aiats and Joaquina Labajo.

The concentration of research into *cancioneros* has resulted in the remarkable underdevelopment of other aspects of ethnomusicology. Little theoretical work has been undertaken, culturalist or sociological approaches are quite unusual and research fields such as popular music are still incipient. The academic base of ethnomusicology in Spain has always been weak, with most folksong collectors self-taught. Such collectors have as their principal reference point the achievements of folk music from several decades ago.

Political transition following the death of Franco has provided an important catalyst for ethnomusicological research. When Spain became a state composed of autonomous regions, initiatives in folk music found the public

administration a generous sponsor, encouraging the collection and publication of materials as people recovered, reinforced and reinvented the ethnic identity of their communities. The result has been the appearance of social groups concerned with regional musical traditions from which in turn has evolved an interest in ethnomusicology and folklorism. Study has tended towards the descriptive, with post-Romantic tendencies. This has led to the emergence of institutes of regional studies focussing on folk music, often dependent on public administration and frequently subject to economic and political change. Such centres encourage ethnomusicological research, promote publications and phonograph archives and include the Centro de Cultura Tradicional de Salamanca, Centro Etnográfico de Documentación (Valladolid; now in Urueña), Centro de Documentación Musical de Andalucía (Granada), and the sound archives of the autonomous governments of Valencia and Catalonia in Valencia and Barcelona respectively. The need for furthering developments in Spanish ethnomusicology led to the creation of the Sociedad Ibérica de Etnomusicología, which held its first congress in Barcelona in 1995. Ethnomusicology in universities at the end of the 20th century was still weak because of its recent adoption into the curriculum. Nevertheless, it shows indubitable progress and consolidation.

Spain, §II: Traditional and popular music

2. General features.

- (i) Historical background.
- (ii) Musical characteristics.
- (iii) Socio-cultural context.
- (iv) Popular music.

Spain, §II, 2: Traditional and popular music: General features

(i) Historical background.

Spain is remarkable for the abundance of its folk music and for the tenacity with which, until recently, song and dance traditions have been preserved. This may be attributed to the close association of many genres with the tasks and recreations of daily life and with a firmly established cycle of annual festivities, and to the survival in Spain longer than in other European countries of a way of life in which such tasks and festivities played an important part. By the 1990s few villages had not been influenced by mass entertainment, agricultural mechanization, mobility of population and other factors which stimulate musical change (Larrea Palacín, A1968; Pelinski, E1996). Nevertheless, traditional practices of music, song and dance are still alive, although often in the form of revivals or reinventions (Martí, A1995).

Spanish folk music also displays a wealth of regional diversity, which can be partly explained by geographical factors. The Iberian peninsula is divided by mountain chains that have proved effective cultural barriers and have accentuated the individuality of particular regions. The main cause of its diversity is undoubtedly the many invasions of peoples and cultures that have affected different parts of the peninsula. But the extent to which Iberian, Celtic, Carthaginian and, in particular, Jewish and Arabic influences underlie modern regional differences is a matter for conjecture; there is not sufficient evidence from early times to trace any particular

modern trait to an ancient source. Even the presence of Celtic elements in modern Galician folksong, though frequently assumed, remains to be conclusively demonstrated. Evidence for music in the pre-Roman period is chiefly literary; Greek and Latin authors refer to ritual war dances and burial dances, songs relating deeds of war, nocturnal dance-feasts accompanied by flute and cornet and circle-dances performed by groups holding hands. More tangible evidence of Roman and liturgical influence has been sought in the modal characteristics of modern folksong (see §3). Visigothic elements may perhaps survive in the music of Asturias. Eastern influence may be traced to Byzantines and Jews in some areas (Anglès, B(ii)1958); the precise role of Arab influence continues to arouse discussion (see [Cantiga](#)), and Schneider (A1948) drew parallels between Spanish and Berber (and other more remote) non-Arab types of melody. French troubadour music was probably known to the populace principally through the cantigas, but also through liturgical drama. Other cultural contacts have been numerous, though their effect is also difficult to pinpoint: Frankish, via the Pyrenees; European, via the route to Santiago de Compostela; Italian, via the Mediterranean coastline; English and German, via the Cantabrian ports. Peninsular music was taken by Sephardi Jews expelled at the end of the 15th century (see [Jewish music](#), §III, 4 and §IV, 2(ii)) to other Mediterranean lands, in particular Morocco, Libya and Tunisia, where it still survives. Spanish colonists carried their music to the New World, where it partly survived and partly mingled with Amerindian and African elements to produce new forms. The arrival of Gypsies (Gitanos) in Spain in the 15th century was important for the development of *cante jondo* (see [Flamenco](#) and [‘Gypsy’ music](#)); other cultural contacts occurred during the Italian wars and later during the wars of Succession (1701–12) and Independence (1808–14). Cultural ties with South America from the 18th century onwards led to the introduction into Spain of new genres in the theatre (e.g. *zorongo*) and in Andalusian (*guajira*, rumba) and Catalan (*havaneras*, rumba) popular music. Since the globalization of mass media, the most potent influences are African and American styles and, in general, the commercial pop music circulated by radio and television.

Since the Middle Ages a close relationship has existed between traditional music and art music (Anglès, Pedrell; see also *Grove*⁵, ‘Folk Music: Spanish’); hence early records of art music give valuable information about the history of folksong. The most important medieval types are refrain songs related in form to the virelai (see [Villancico](#), §1); the earliest musical collection is the *Cantigas de Santa María* of Alfonso el Sabio (Alfonso X; *d* 1284), which in addition to probable French influence display popular Spanish elements. Refrain songs have retained their importance up to the present day. The *Siete canciones de amor* of the Galician *jongleur* Martin Codax (*fl* 1240–70) are in a parallelistic form which perhaps derives from the oldest traceable lyric tradition in the peninsula (see [Cosaute](#)); melodically, these songs are similar to modern Galician *alalás*. Medieval pilgrims’ songs from Montserrat, some with dance elements, reveal a popular origin. Another medieval form is the *romance* (ballad), which in some cases derived from fragments of epic that remained in the popular tradition, and in other cases from stories based on legendary topics or contemporary events (see [Romance](#), §1). Many ballads are documented over a period of centuries, and some have survived into the 20th century in Spain and elsewhere; this is also true of many songs used by Salinas in his

De musica libri septem (1577) to explain aspects of ancient Greek rhythm. From the late 15th century to the 17th, some of the most notable Spanish poets, including Juan del Encina (Anglès, B(ii)1941), Lope de Vega (Gavaldá, B(ii)1986) and Góngora (Gavaldá, B(ii)1975), frequently introduced popular refrains, themes and forms into their works (see [Seguidilla](#)). Settings of villancicos based on popular refrains, as well as *romances* and other traditional songs, are found in *cancioneros* of the same period (Bal y Gay, B(ii)1944; Haberkamp, B(ii)1968; Pelinski, B(ii)1971) and in the partsongs of Antxieta, Flecha (B(i)1581), Juan Vásquez, Cristóbal de Morales and others. Traditional tunes are also found among the *vihuelistas* (Milán, B(i)1536; Narváez, B(i)1538; Mudarra, B(i)1546; Valderrábano, B(i)1547; Pisador, B(i)1552; Fuenllana, B(i)1554; Daza, B(i)1576), and in the treatise on ornamentation by Diego Ortiz (B(i)1553).

Folk influence, mainly through the characteristic alternation of binary and ternary metres and the use of traditional melodies, also pervades many sacred villancicos (*cantatas*) of the 17th and 18th centuries. While these villancicos may be forgotten, some of the melodies upon which they drew are still alive in Spain and in the Hispanic New World (Crivillé, A1983). Despite the increasing influence of Italian music in the 18th century, composers such as Scarlatti and Boccherini drew on traditional Spanish styles. There is also a relationship between some 'popular' (i.e. essentially urban and non-traditional) genres and theatre music, notably the 18th-century *tonadilla* and the 19th-century zarzuela. The 'Spanish idiom' of such music was adopted not only by Spanish art-music composers (e.g. Falla, Granada, Albéniz, Turina), but also by composers of other nationalities (e.g. Glinka, Rimsky-Korsakov, Debussy, Ravel). In the late 19th and the early 20th centuries there was a vogue for arrangements of popular and traditional melodies, either in keyboard versions or as songs with vocal harmonizations or piano accompaniment; such arrangements were made by students of folk music (Pedrell, Torner) as well as by well-known composers (Falla, Granados, Turina, Albéniz). Analogous interest in folk style was shown by poets such as García Lorca and Machado.

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(ii) Musical characteristics.

(a) Metre and rhythm.

Four types of metric-rhythmic arrangements can be distinguished: unmeasured, '*giusto* syllabic', so-called children's rhythm and dance rhythms. 'Unmeasured' refers to a sung phrase (although there are exceptional instrumental versions, such as certain flamenco guitar styles) that employs a flexible succession of tempos and a certain amount of melodic freedom, while maintaining fixed points of tonal reference. In between these points, the phrases are mostly melismatic and greatly ornamented in form, and timing is flexible ([ex.1](#)). These are individually sung pieces (occasionally with musical accompaniment, as in the *cant d'estil* of Valencia or some *cantes flamencos*) which are typical of work songs (see §3 below). The melodies are based on scales of varying types; these are rarely tonal and are often chromatic or made up of intervals which are close to an augmented 2nd.

Brăiloiu's term '*giusto* syllabic' describes a sung metric-rhythmic device over an established base of a syllabic pattern, with stable accentuation that combines short and long rhythmic values in measured succession. This pattern is typical of a great number of ballads and *romances* (see §3). Among the variations of this device are found melodies in strict *tempo giusto* and others with some flexibility. The possibilities inherent in *giusto* syllabic allow for the combination of rhythmic patterns known throughout Europe with more unusual arrangements such as the asymmetrical metre, *aksak* or binary-ternary combinations (see C. Brăiloiu: 'Le rythme aksak', *RdM*, xxx, 1951, pp.71–108). It is common in both individual and collective, monodic or heterophonic songs and can employ diverse tonal or modal structures. In addition to its use in ballads, it is often found in sacred repertory (such as *goigs*, see §3) and in some sung dances. *Giusto* syllabic is only rarely interpreted instrumentally.

Children's rhythm may be observed in group songs and more specifically during certain children's games. In this case the number of syllables is combined with the duration of the musical period. In a way, this is the reverse procedure to that of *giusto* syllabic, in that it works with a variable number of syllables which can be fitted into a musical period of fixed duration. Similar procedures are found in various cases of collective expression, including games or children's challenges, charivaris, protest or demonstration slogans, sports-fans' chants, and group participation at large-scale concerts. These are collective chants that are rhythmically similar, but with diverse melodic patterns: from slogans with a barely defined and structurally irrelevant melody to two- or three-level patterns and, finally, strictly tonal melodies. Any musical accompaniment to these collective forms of expression is incidental.

The rhythmic patterns of dances present considerable and variable characteristics and offer a large number of possibilities. These are found principally in collective dances but also in parades (processions, *pasacalles*, *cavalcades*, *ronda* serenades, collections, carnivals etc.), at other ritual moments and in various song types (e.g. ballads, *cuartetos*, *tonadillas*, *seguidillas*). These can be purely instrumental, vocal with instrumental accompaniment, sung by a group or by a soloist. The melodies are mostly tonal and anacrusic, frequently multi-part and of harmonic arrangement, although they can also include other types of scale patterns (e.g. modal, chromatic). They show three basic rhythmic structures. First, some coincide with the models of Western musical theory. Secondly, some structures exhibit polyrhythms similar to hemiola: these consist in playing with the accentuation on a ternary metric base (the percussive base of dance steps) and with a melody in double time or combined double-triple time, over a minimum period of 12 beats (as found in the *danses* of southern Valencia, a number of boleros, jotas, fandangos and some flamenco styles common in Andalusian dances). Finally, the melodies of dances using the *aksak* form, more common than most collections imply, have developed into a more regular rhythmic structure working within rules of written music. There are well-known examples of quintuple metre, found in the *rueda* of Castile or the Basque *zortziko* (see [Basque music](#)) and also observed in Extremadura, Aragon, Valencia and Catalonia with different melodic forms (Torrent, A1994). Dances in metres of seven, ten or 11 were observed in Castellón de la Plana (Torrent,

A1994), in Castile and Extremadura (García Matos, 1982: see D1944). [Ex.2](#) shows the rhythmic patterns of the *charrada* of Salamanca with its two variants: *aksak* in (a) and the polyrhythm between shawm and percussion in (b).

The four categories used as metric-rhythmic models may coincide and overlap and are therefore useful only as general points of reference to demonstrate the potential panorama of possible patterns.

(b) Melodic features.

Melodic configuration, a privileged parameter in Western music theory, has often been the only element considered in collections of traditional Spanish music. The great variety and complexity of melodic patterns and possible scale models offered by the oral tradition, as indicated by García Matos (D1944), has given rise to broad speculation on historical origin and melodic types. Apart from a large proportion of melodies in major and minor keys, there are many others that do not conform to these systems of tonal organization: these are not easily classifiable. In 1931 Torner commented on the tonal and modal ambiguity of many melodies but, so far, research has not offered descriptions of these beyond using basic techniques of comparative musicology. Many publications continue to provide oversimplified explanations that make unverifiable links between a given type of melodic element and certain historical periods and contexts. Thus it has been argued that simplified notations of oral melodies are related to plainchant or to ecclesiastical modes. In other cases these same melodies have been related to ancient Roman or Greek modes. Arab influences or the use of Persian modes have been assumed in melodic notations including augmented 2nds or changing chromatic elements. The rich expressiveness of *cante jondo* and flamenco dance has been attributed to a variety of origins, which inextricably link the genre to its performer, the Gypsy, tracing back to Byzantine or North African beginnings. These relations between periods, models, origins and cultures are rarely based on verifiable criteria, and almost always refer to a written version of a musical form, ignoring the performance context, possible variants and the whole host of elements which may coincide in the melodic configuration (e.g. sonority, vocal or instrumental timbre, attack, intensity).

Within the context of simple melodic features, children's or collective melodies have already been mentioned that can sometimes be limited to two or three degrees and which do not always have stable pitches. A rare example of anhemitonic pentatonic music was pointed out by García Matos (C1954) in a *sonada de xeremies* (double clarinet) from the island of Ibiza.

Melodies using four to seven pitches can be divided into two large groups, one tonal, the other presenting a great diversity of modal variation. The latter is distinguished by melodies on a descending A–E tetrachord, which Donostia classified as E-mode (i.e. melodies that end on E). [Ex.3](#) shows a number of E-mode types (only the lower part of the scale is given, though the range of actual melodies may vary between a 4th and over an octave; for more examples see Donostia). The first ([ex.3a](#), which contains a leap of an augmented 2nd, has been attributed unquestioningly to Arab influence, even though it occurs not only in Andalusia (where Arab culture was implanted for several centuries) but as far away as Catalonia (where the

Arabs exercised less influence). More common is an E mode whose third degree can be either natural or raised ([ex.3c](#)) the melodic contour of songs in this mode frequently shows a terraced descent (as in [ex.4](#)), centring successively on A, G, F and cadencing on E; apart from this formula the natural and sharpened third degrees are used in complementary distribution throughout the rest of the melody. This E mode is found in accompanied song, where the cadential formula outlined in [ex.3e](#) occurs; this, with its parallel triads, serves to dissociate the mode definitively from the tonality of modern European art music. Torner (A1931) pointed to this mode as the most obvious defining feature of Andalusian music; it, too, has generally been regarded as Arabic, but for García Matos (D1944) the natural third degree was a Spanish introduction, resulting from the fusion of the 'Arabic' mode ([ex.3a](#)) with the diatonic mode on E ([ex.3b](#)).

Another variety of E mode, found in Andalusia, Extremadura, Castile and León, includes the alternative of a sharpened or natural second degree ([ex.3d](#)). This scale probably resulted from the introduction of modern tonal elements into the Andalusian E mode ([ex.3c](#)), but it should be observed that [ex.4](#), which uses the mode of [ex.3d](#), never alludes to the major or minor scale. The central and central northern areas (Castile and León), in addition to possessing examples of all the modes so far discussed, also have other hybrid types, as when a terraced descent ends in A minor. Fusion of the E mode with elements of major and minor in some melodies is thus a distinctive feature of this area.

Ornaments are important in performance, and grace notes (as in [ex.5](#) and [ex.1](#) above) are included spontaneously even when a group of singers perform together.

(c) Harmony.

Unaccompanied songs have been habitually described as monodic, the result of collections compiled by individuals with preconceived ideas about the simplicity of popular songs. Recent research has uncovered a variety of heterophonic and polyphonic practices that are not, as previously thought, exclusive to the religious repertory, but are found in the music of ballads and dances of certain areas. The most common arrangement is a single rhythm for two voices in parallel 3rds over a melody in major key. In some religious repertories the same model can be found over a minor-key melody. This formula is present unevenly in virtually all areas of Spain. It shows a marked presence within the territories of the old Kingdom of Aragon (Aragon, Catalonia, Valencia and the Balearic Islands): a large part of the tonal repertory uses this heterophony, whether in religious or ballad repertories or *jotas* and other types of dance. The 3rds can be completed with parallel 6ths (realized in contrary movement to the 3rds) and with a brief harmonic bass motif (as a dominant–tonic movement on the cadence). In some instances three voices in parallel 3rds and 5ths can appear. One example of this is the use of ornamented motifs in progressively superimposed 3rds found in the *Misteri d'Elx*, an exceptional example of religious theatre combining religious and oral traditions. In the *jotas aragonesas* the voice imitates the arpeggiated chords played by the string instruments. In Mallorca the use of parallel 5ths between male and female singers has been observed. Murcia has the most complex

polyphony: the Auroros (a religious brotherhood) sing in parallel 3rds contained by lines above and below the dominant note; during the performance a sudden change is made to the minor mode or to the dominant key, to follow the same pattern. In Castile, the Cantabrian coast and Galicia parallel 3rds are strict and are of less importance. Towards the south in Extremadura and Andalusia the verified incidence of parallel 3rds is rare. In the Basque country there is a great tradition of songs for more than one voice (see [Basque music](#)). Instrumental music is divided into music where the melody is strictly monodic (restricted to a single wind instrument with percussion), and that which follows patterns similar to those for song, often transformed and used in the modern wind band. The guitar uses a simple chord repertory often rigidly prescribed by the genre (in flamenco, however, discords typical of the guitar are used). The repertory of the Catalan *cobla* (see §4) betrays its 19th-century origins in more complex harmony, including frequent chromatic passages.

(d) Other characteristics.

The remaining formal elements of Spanish traditional music have rarely been studied. The timbre, modulation of intensity and of attack, changes in voice register and the particular sonority of each expressive situation are all essential elements of musical communication of obvious importance to styles such as the *cante jondo*. However, they have rarely attracted the interest of researchers and await future study.

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(iii) Socio-cultural context.

In Spain the prevalence of music conventionally known as 'traditional' has declined. 20th-century changes in Spanish society have resulted in the disappearance of many musical practices: remaining practices have become part of passive repertoires recycled or revived within the phenomena of folkloric performance or, more exceptionally, assimilated into urban popular music as in the case of flamenco.

When talking about musical cultures, we may define the word 'moment' as the actualization of a musical product for a given time and place with specific agents, meanings and objectives. Moments related to the performance of traditional music are varied and, in Spain, are closely linked to traditional life and custom. Some musical moments belong to everyday life and periods of leisure; these are governed by less precise determinants and it is difficult to find musical genres that are specific or exclusive to these occasions.

Everyday life is the context for a great portion of songs belonging to the rich tradition of Spanish balladry. Until the beginning of the 20th century this genre still fulfilled its functions of entertainment and the communication of news. Often including texts with obvious enculturation functions coinciding directly with the social values of the time, these songs were disseminated by itinerant singers and in printed form by vendors of popular printed sheets.

The children's song repertory, which has a more specific context, is very varied within Spanish folk music. Simple in form, these songs have both a

playful and didactic character. In the late 20th century the repertory of children's songs became heavily influenced by the media. Songs for children, including lullabies sung by adults, have much more varied formal patterns. Within the framework of everyday life, work songs form another important category. Songs sung traditionally to accompany work such as ploughing, harvesting and grape-picking were of great interest to early researchers for their archaic features and formal and specific characteristics. Traditionally the tasks of the home, factory and workshop were also accompanied by song. Today, owing to the disappearance or mechanization of traditional working methods, such musical genres have declined. In many working environments, radio and recorded music provide background musical accompaniment at work.

In addition to the examples mentioned above, musical products, in all cultures, happen at specific moments determined by time and space and produced by people with meanings and objectives laid down by tradition. These are festive moments, religious or secular, associated with traditional life-cycle and calendrical customs. The importance of religion in traditional Spanish life gives rise to many well-defined moments which engender a characteristic musical repertory: the Christmas repertory is an especially rich example. Within the sacred repertory songs for Lent and music for Easter week are particularly noteworthy. These range from the most traditional to more modern manifestations, such as the playing of drums during Holy Week in several localities of lower Aragon. But these are not the only moments marked by religious feeling. In addition to pilgrimage and processional chants there are liturgical and paraliturgical repertoires. Hymns for the saints, which differ in name and kind from region to region, have an important place in the Spanish musical tradition. Also important are the sung rogations dedicated to the Virgin or to the patron saints of towns and villages, through which requests related to the health of the community, especially in the past during epidemics, are made. Sung rogations with regard to work in the fields and requests for rain also exist. These songs are less and less common owing to the modernizing reforms adopted by the church and the increasingly secular character of Spanish society as a whole.

Youthful songs related to courtship and marriage make an important contribution to Spanish repertoires related to the life cycle. Funeral repertoires are not common in Spain, although they did exist once. The *cançó de mort* in Mallorca was performed when one partner of an engaged couple died; a song would be composed by or for the surviving partner (by a *glossador*) to sing as a lament. Among the more secular calendar festivals, the most important without a doubt, are the Carnival celebrations. During Franco's dictatorship (1939–75) these were forbidden; this resulted in a break with tradition for the towns and villages that had always celebrated Carnival. With the return to democracy many of these festivals have been recovered. With the exception of some cases that date back to ancient times, such as the Laza carnival in Galicia, the great majority of these festivals are now markedly urban in character, although on occasion they can still be of undoubted ethnological and musicological interest, as is the case of the Cádiz, Huelva, Canaries or Murcia carnivals, in which groups called *comparsas* perform typical carnival repertoires. Another especially interesting festive context for musical manifestations is the *fiesta*

mayor, dedicated to patron saints and celebrated over several days in many Spanish towns and villages. Although these fiestas are of religious origin, today they have been largely secularized. They give rise to specific song repertoires as well as ceremonial or entertainment dances.

Apart from the entertainment or ceremonial objectives of the traditional Spanish musical repertory, music also has other functions worth noting. Petitionary songs were widespread in Spain and could be found in various contexts. The most common of these were begging songs asking for gifts at Christmas time, and also religious *romances* or *cuartetas* sung during Lent and alluding to the Passion (Guadalajara), Easter songs such as the Catalan *caramelles* or the *canciones de ánimas* which were sung in Asturias for All Saints. Certain children's songs, songs of *quintos* (young people who have to join the army) and wedding songs were also often used for this purpose. More unusually, some dances were sometimes also performed as supplicants' dances, as in Mallorca and Málaga.

Traditional music has also served as a vehicle for social criticism. The clearest example of this is the *cencerrada* (or cowbell serenade), which in many cases could include musical elements providing a symbolic inversion of love serenades. Social criticism was thus expressed by means of a cacophonous serenade in which censuring lyrics were combined with the noise of *zambombas*, cowbells, pots and pans and other rudimentary percussion instruments. Social criticism expressed through satirical and biting texts at times took on a more concrete form, as in the case of the *cançons de picat* of Mallorca, *el cantalet* of southern Catalonia or the *Visclabat* of the Catalan region of El Maresme.

Music may also have a therapeutic function in Spain, for example as part of the treatment for tarantism. The sufferer was made to perform different dances but always of fast tempo. This practice was common in Spain in the areas of La Mancha and Aragon, surviving in the latter until the 1940s.

Studies of gender within traditional Spanish music are still virtually non-existent. Songs specifically for either men or women exist, especially among children and the young. Ceremonial dances are performed mainly by men, and the traditional musician figure is also, generally speaking, male. Apart from the contributions of the tambourine or the castanets, female traditional musical activities were limited largely to singing, although in some cultures, such as the Galician, women took a more prominent role. Since the late 20th century (see §6 below) the traditional division of roles between men and women in folk music has changed radically. It is common for women to play instruments, such as bagpipes, oboes or drums, that previously had been reserved for men.

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(iv) Popular music.

The musical scene in post-Civil War Spain concentrated on the over-exploitation of patriotic folk clichés, and the singers of these melodies were the Spanish equivalent of the great crooners. The backward state of the country and lack of communications with the outside world provided a poor environment for the development of cultural and musical activities, which were closely controlled by Franco's censors.

During the 1960s, television broadcasting and the rapid growth of tourism led to the relaxation of the musical scene. Foreign melodies began to make their mark and the so-called *yé-yé* (yeah-yeah) songs became popular, while romantic songs gave rise to the phenomenon of the fan club.

Parallel to these developments but for different reasons an important and significant movement of singer-songwriters and interpreters emerged, many of whom still enjoy widespread popularity. The songs of Paco Ibáñez, José Antonio Labordeta and Víctor Manuel, among many others, challenged the status quo. Members of the Catalan *nova canço* movement, such as Lluís Llach, María del Mar Bonet and Raimon (and other members of a cultural group called Els Setze Jutges), used poetic metaphor to serenade their country and their values, the lives, experiences and desire for freedom of their people, implicitly denouncing the misery, repression and violence of the regime, using the Catalan language, which had been hard-hit by Franco's repressive policies. Their performances were subject to censorship and in Llach's case resulted in a period of exile in France.

By the beginning of the 1970s, records by English-speaking rock stars were already in circulation and inspired the first rock groups, including Miguel Ríos and Los Bravos, the progressive proto-rock of Los Canarios, Máquina and Música Dispersa, who were pioneers of the musical underground. During these years the first radio programmes, music magazines, festivals and recording labels began to develop their infrastructures. The pre-history of rock was being written in Madrid, where groups such as Burning, Mermelada and Indiana were vindicated by future generations of rockers, including Loquillo, Los Ronaldos, Los Rebeldes and Desperados.

The 1980s saw the recording of the first 'new wave' records. It was a time of explosive creativity in all artistic environments which served as a catalyst for the general euphoria experienced after the end of years of dictatorship. In Madrid groups such as Mamá, Los Secretos, Kaka de Luxe and Radio Futura, together with the most unbridled punk rock (Ramoncín and WC), found institutional support from the socialist administration. Events and developments in the capital had repercussions in many other areas of the country: Vigo (Siniestro Total, Golpes Bajos, Os Resentidos), Barcelona (Loquillo, Los Rebeldes, Los Futuros, El Ultimo de la Fila) and Seville (Kiko Veneno, Martirio) among others. A particularly hard rock movement that called itself *rock radical basko* arose in the Basque country and was fuelled by the example of hard rock groups such as Coz (later called Baron Rojo), Leño and Ñu. A handful of groups produced sounds that ranged from hard rock to punk and ska (Barricada, La Polla Records, Eskorbuto, Kortatu). Meanwhile, commercial pop produced groups of considerable stature, such as La Unión and Mecano, who sold their music successfully at home and abroad.

From the end of the 1980s with the establishment of autonomous regions music was often employed by local authorities to emphasize their own regional or national identity. An example is the case of Catalonia, where institutions gave firm backing to specifically Catalan rock groups which until then had managed to survive without any kind of official help.

In the 1990s the alternative scene was consolidated with the advent of very young groups from provincial capitals who sang mostly in English. These groups, influenced by Sonic Youth, Lemonheads, the Pixies and others, have created everything from pop (La Buena Vida, Los Planetas) to punk rock and the 'noise' of the Getxo groups (Los Clavos, El Inquilino Comunista, Cancer Moon), or the so-called *Xixon Sound* (Australian Blonde, Penelope Trip).

Other noteworthy phenomena of the 1990s were the *jóvenes flamencos*. Groups such as Pata Negra and Ketama have produced a musical hybrid based on Gypsy tradition which combines flamenco with rock or Caribbean rhythms, following the example of innovatory musicians such as El Camarón de la Isla and Paco de Lucía while echoing the *caño roto* sound developed by Gypsy musicians in Madrid in the 1970s.

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3. Song.

The classification established below, in which songs are grouped according to function, cuts across that based on melody types, outlined in §2(ii) above; this dual perspective will give some idea of the complexity of Spanish folk music.

Work songs accompany labour in the fields and household chores. Some work songs are measured; in regions where the jota is sung it is sometimes used as an occupational song. More often (and characteristically among the agricultural songs) they are in free rhythm (see [ex.1](#) above), even though the task for which they are used may be rhythmic and collective. Such songs are sung during ploughing, sowing, weeding, reaping, threshing and the picking of olives and fruits. Their texts are often amatory, and sometimes refer to the task in hand. Women usually sing when they meet to sew or embroider. Texts are arranged in octosyllabic quatrains with *abba* rhymes or rhyming even lines. Unmeasured work songs often begin with insignificant syllables, such as 'Ay, ay, ay'. Work songs are traditional to all of Spain but enjoyed a greater presence in the Mediterranean areas and in León, Asturias (with the special *trillo* vibrato) and Galicia (with special reference here to the *alalá*). The texts are in Spanish, Catalan or Gallego, depending on the areas and traditions. The unmeasured and ornamented style of work song can also be found in other situations, such as the *ronda de enamorados* in Asturias.

The narrative ballad, of great popularity and diversity, has been generally referred to as a *romance*, although, strictly speaking, this term should be used only for a specific type of heroic or historical ballad with formal literary rules that are not found in all Spanish ballads. This poetic form of ballad is made up of an indefinite succession of long verses divided into two phrases, with assonance or rhyme in the second phrase. The melody can span one or, more frequently, two verses, with or without refrain. The refrain may be placed between the phrases (internal) or after each pair of verses (external). In some *romances* and ballads of ancient origin, the assonance or rhyme may change between episodes of the song's story. *Romances* are made up of octosyllabic phrase lines (occasionally hexasyllabic), like most other ballads, although they may have other patterns. Ballads in the Spanish language allow the accent to fall on the

ultimate and penultimate syllable in the first phrase (with the relevant melodic results), and except for the linguistic accent at the end of the phrase, linguistic and musical accents do not always coincide. Ballads in Catalan have strict alternation of accents on the ultimate and penultimate syllables between the two phrases of the verse; likewise, in this language, linguistic and melodic accents often coincide. Catalan syllabic patterns are more diverse: lines of eight, seven, six and even five syllables, with alternating possibilities in a verse such as eight or five. Ballads have *giusto* syllabic rhythms (see §2(ii) above) as well as dance rhythms and commonly exploit all possibilities between these two. They very rarely have unmeasured rhythms. In melodic terms, they employ the whole range of characteristics described above, including heterophonic song.

The function of the *romance* (ballad) has been largely superseded by newspapers and mass entertainment. Formerly it had a dual role: it recounted heroic deeds of the past and more recent newsworthy events. Both functions survived into the 20th century in ballads that were often performed by itinerant blind singers. These singers have disappeared, however, and the ballads now sung are rarely historical, being mostly based on legends and stories, and in all but a few regions serving as children's songs and women's work songs. The ballad was a highly mobile genre, and of those recorded in the 20th century many occur in widely separated localities and in textually and musically variant forms; some examples of *romances* can be traced in literary compilations as far back as the 16th century; ballad melodies of that period, however, are distinct from modern ones. There is no rigid dividing-line between dance genres and song genres, since many dances are accompanied vocally. Moreover, some genres are executed sometimes as a sung dance, and at other times simply as a song; they are referred to in Spanish as *canción bailable* ('danceable' song), and in the present article as 'dance-songs'.

In all regions there are lullabies based on and named after the repetition of certain syllables: in Basque country, *lo-lo*; in Andalusia and on the Mediterranean coast, *nana*; in northern and western Spain and the Canary Islands, *aroró* or *arolo*; in Mallorca, *vou-veri-vou*; and in Catalonia, *non-non*. In addition to these special songs mothers often use whatever comes to mind: a *romance* with its repeated stanzas or religious songs. Other songs invoke legends or superstitions. It was generally believed that singing children to sleep drove away evil spirits.

There are numerous songs by adults for children with educational or entertainment objectives. The so-called children's rhythm is often used in melodic arrangement of this type of song. These same forms appear in a great variety of sequential songs or in children's games, although melodies of various origins are also used, from ancient ballads or fashionable songs. Skipping songs are common, as are counting-out songs: one begins *Uni, doli, trelí, catrolí* ('Eeny meeny miney mo'). Children are advised to sing when they are afraid, in the dark or alone, a practice also followed by many adults. Ritual singing is sometimes associated with children; it is common to have a child's hair or nails cut for the first time by one who can sing well and does so while cutting. In Andalusia rites used to be performed to give newborn children the ability to sing and dance well.

Unlike cognate words that refer to a dance in other languages, the Spanish *ronda* is a custom, in which a group of young men visit the houses of young ladies during the evening to serenade them. Song texts are generally amatory, sometimes satirical or religious; accompanying instruments are described below (see §5). The songs are those typical of the region, for example, ballads, the jota etc. The men also sing *pasacalles* (from *pasar*: 'to walk', *calle*: 'street') while walking from house to house. The *ronda* just described, the *ronda de enamorados* (lovers' *ronda*), which is sung in country districts, has been institutionalized by the *tuna*, a *rondalla* composed of university students who dress in 16th-century student garb to perform their serenades and *pasacalles*. Even in large cities the local university, and perhaps each faculty, will have its *tuna*. The repertory of the *tuna* tends away from traditional material towards popular song. Variants of the *ronda de enamorados* include the *ronda de quintos*, sung by young men as a farewell to a comrade going off to military service; a collection may be made during such a *ronda* to provide a party for the conscript. Other *rondas* include those sung at dawn on Sundays (again by young men to their girlfriends), called in different regions *alboradas* (though this name can also refer to an instrumental genre), *albadés* or *albas*. On some occasions young people of both sexes may sing in a *ronda*, as on the eves of certain feasts, and during a *romería* (pilgrimage). Among festival songs, the generalized use in Mallorca of a *ximbomba* (friction drum) accompaniment is worthy of note.

Religious songs are important expressions of popular devotion. Foremost among the songs of the liturgical year are villancicos (in the broad modern sense of Christmas carols), whose usual structure is an octosyllabic quatrain with or without a refrain. During Lent and particularly Holy Week, Passions are sung, either in simple narrative ballad form or as a *baraja* (using playing-cards as an aide-mémoire to tell the Passion story), a *reloj* ('clock', a narration of the events of the Passion in chronological order), the *Siete palabras* (Seven Last Words) or the *Viacrucis* (Way of the Cross). Such Passions are sung in church or in outdoor processions (see also [Saeta](#)). The Passion story is also found as a text for *aradas* (ploughing songs), in which the parts of the plough are used as an aide-mémoire. The *goigs* (in Catalan) or *gozos*, which praise life, the miracles and celestial ascension of the Virgin Mary or of the local patron saint ([ex.6](#)), are perhaps better known. These are invocations sung by the entire community congregated in a sanctuary or chapel on the feast day of the Virgin or the patron saint. They are sung in the area of the old Kingdom of Aragon (including the island of Sardinia) and contribute to maintaining a sense of community. The melodies generally use the *giusto* syllabic metric-rhythmic pattern (except in new compositions) and are often sung in a heterophony of parallel 3rds.

Other religious genres are similar to the *ronda*. The *aurora* is performed at dawn by a small group (usually members of a religious confraternity) to call people to the *Rosario de la aurora* (Dawn Rosary, a devotional practice dating from the 17th century). Some *auroras* are related to specific feasts; others are general devotional exhortations. Singers are known as *auroros* (dawn singers), *despertadores* (awakers), *rosarieros* (rosary tellers) or *campanilleros* (bellringers). *Aguinaldos* are a seasonal *ronda* (usually for Christmas but sometimes for Epiphany or Easter) usually performed by

children, asking sometimes for food or sweets for themselves. At Easter, the *Ses Panades* in Mallorca and the *caramelles* in Catalonia are exceptional examples. These are processions which combine the celebration of Easter with ancient celebrations of spring, alternating *goigs* to the Virgin with amatory songs, *balls de bastons* (stick dances) and with *corrantes* (quatrains improvised by a soloist, either satirical or on the theme of love). In Catalonia, the textual improvisations of the *cançons de pandero* (tambourine songs) are sung by women. In some villages the confraternity of Animas (Holy Souls) sings similar songs (*cantares de Animas*) on November evenings when collecting alms; *cantares de ajuda* are sung to raise funds for church functions.

Ritual songs include *endechas* (laments), which have a long history in Spain (see [Endechas](#)). Some are still performed by the Sephardi Jews (see [Jewish music, §IV, 2\(ii\)](#)); but despite the survival into the 20th century of the *plañideras* (women mourners), no modern occurrence has been written down, either of the *endecha* or of the songs that were once performed during *velatorios*, wakes with song and dance held at the death of a child in parts of Andalusia, Valencia and New Castile. Marriage songs are still in use, however, and consist of a morning *ronda* or *alborada* to greet the bride on her wedding day. The subject of such songs is generally Christian, but the Gypsy *alborá* celebrates the bride's virginity. Various regional festivals include the *marzo* (1 March) and *mayo* (night of 30 April), probably remnants of pre-Christian spring fertility rites. The *ronda de quintos* may perhaps be considered also a ritual farewell. Other annual events such as St John's and St Peter's days, kept in certain areas as ostensibly Christian feasts, have an atmosphere of Carnival festivity. All these festivals have their appropriate songs.

Solo renditions of a more or less improvised text appropriate to the occasion are often encountered at local festive occasions. These songs may arise during the *rondas*, in the form of a *copla* (octosyllabic quatrain with assonance or rhyme between the second and fourth verses) or a *seguidilla* (a quatrain with a 7 + 5 + 7 + 5 syllabic distribution with rhymes on even lines; and sometimes consisting of three verses, 5 + 7 + 5), or in the previously mentioned *corrantes de caramelles* in Catalonia. But these improvisations become more important in the Basque *bertsulari* (see [Basque music](#)), in the *troveros* of Murcia and in the *gloses* of Mallorca: in these three cases, encounters and competitions take place between singers who are required to give a demonstration of wit and inventiveness. The structure of the text becomes much more complicated: for example, the *gloses* can have between four and six verses and as many as 15 in exceptional cases.

The *cançó pagesa* or *redoblades* of Ibiza deserve a special mention. They include a guttural sound effect unique to the Mediterranean. These songs are sung at Christmas or at weddings by a soloist. The text is syllabic with notes of equal length and stress; drum beats which may accompany the performance are sporadic, with no apparent metre. At the beginning of the phrase the singer ascends to the highest note and gradually descends often using intervals of imprecise magnitude. At the end of the stanza there is a *redoble*, a stammer or yodel of imprecise pitch. The genre has no known parallel.

At the very limits of what is commonly held as music is the modulated shout, such as the typical *ajijido* of the Canary Islands. This stylized shout, which is used over an extended geographical area, is a shrill vocal emission rather like a high trill or a cascading forced laugh; one of its names means 'neigh'. It is used as a cry of defiance (as to competing serenaders in a *ronda*) or simply as a shout of joy at the end of a song or dance.

Spain, §II: Traditional and popular music

4. Dance.

Spain probably has over 1000 choreographically different dances (over 200 were known in the 19th century in Catalonia alone). What follows is a schematic account of various categories of dance practised in different regions of Spain; singled out with detailed examination of their musical characteristics are the *jota*, *fandango* and *seguidillas*, whose diffusion covers practically all of the Spanish territory. Two broad classes can be conveniently distinguished: *danza ritual* (ritual dance) and non-ritual dance. The Spanish terms 'danza' and 'baile', sometimes used with these senses respectively, are now used indiscriminately for both.

Ritual dances are performed by a fixed number of specially rehearsed performers; they were evidently once symbolic or commemorative, though their meanings have been changing under the pressures of modernization and secularization. This is also true for the specific occasions with which most dances were originally connected. Indeed, the phenomenon of folklorism includes a delegation of traditional community practices into formally constituted dance groups; these *conjuntos* (ensembles) are integrated usually by young people in their twenties or thirties; the realm of action of these groups often transcends the limits of the village; their repertory regularly includes a selection of the traditional musical practices of the village and the region, privileging those which are considered to be emblematic of the identity of a community.

The main categories of traditional dance have connotations of war, religious ceremonies and courtship. A frequent feature of all types is the use of *aparatos* ('props' or 'paraphernalia'); there are many handkerchief and hoop-arch dances in northern Spain, and some involving *caballitos* (hobby horses) in Mallorca and parts of Catalonia. Sticks and swords are often used, and are sometimes held between adjacent performers in a chain-dance (fig.7). Both are common in war dances; sticks may be beaten on the ground or used in stylized combat, often with vaulting. Swords are brandished to simulate combat, and the free hand in some dances carries a shield, stick or dagger. In some cases the texts of accompanying songs can be traced to specific wars or campaigns between the 16th and 19th centuries.

A flourishing medieval tradition of ritual dance performed in cathedrals during Mass lapsed in the 17th century; only the *danza de los seis* ('dance of the sixes') survives, still performed by boys in Seville Cathedral for Corpus Christi. Other ritual dances associated with the processions of Corpus Christi were the *danza de águilas* (eagles' dance) which used to be popular in the Catalanian-speaking area; and the *Tarasca*, a woman-mime dancing on a monstrous animal during Corpus Christi processions in such

cities as Madrid, Toledo, Granada, Seville and Valencia. Other expressions of popular devotion are the dances simulating fights of Christians and Moors, as are dances representing giants and big-headed figures, biblical characters and evangelists or theological 'forces' (vices, virtues, demons), and scenes from the Passion. Mime is present in some of these dances. In spite of past prohibitions (the strongest was by Charles III in 1780), some are performed in close association with the liturgy, after or even during Mass, and in processions.

The old sword and stick dances (*danzas de espadas*, *danzas de bastones*) also have a ritual character. They are among the oldest and most widespread dances in Spain, where their practice has been documented since the 15th century; variants of these dances are found all over the world. They are often performed by eight men accompanied by a *dulzaina* or *gaita* (shawm) and a *tambor* or *tabalet* (drum), and a characteristic figure of some variants can be seen in the *Danza guerrera* of Todoella (Castellón province) when the symbolic beheading (*degollada*) of the main dancer is followed by his being lifted on the shoulders of the other dancers (Covarrubias Orozco, B(i)1611). In Aragon, sword and stick dances and the *villano* are often integrated into religious representations called *dances*, some of which were performed in church. In León the *baile de la rosca* is danced on solemn occasions; a *rosca* (curled loaf of bread) and wine are present on a table, giving the dance liturgical, even eucharistic overtones. The Maragatos, an isolated mountain community, preserve many old customs and ceremonial dances such as the *peregrina*, a wedding dance in which each man takes two partners. In Morella (Castellón), another isolated mountain community, ritual dances such as *Els torners* and *Els llauradors* are performed every six years in honour of the Virgin María of Vallivana. Catalonia possesses numerous ritual dances of interest: on Maundy Thursday, a *Dansa de la mort* is still performed at Verges (Gerona), and the *moixiganga*, associated particularly with Sitges (Barcelona), is an acrobatic dance with elements of pantomime which stops periodically in a number of tableaux symbolizing scenes of the Passion. In Tarragona the *jota foguejada* ('fiery jota') is a seemingly non-ritual dance which has acquired ritual connotations; fireworks are thrown by the male dancers who are expected to perform energetic feats. The dance takes place around a tree, real or artificial, to which phallic significance may be attributed.

Courtship dances are rarer and may involve a greater number of women than men. The men are expected to perform energetic and acrobatic feats. Examples of such dances are the *pericote* and *corri-corri* of Asturias. The *pericote* is performed by four men and eight women; in the *corri-corri* a single man performing agile feats courts six to eight women who carry olive branches (a symbol of fertility); the dance ends when he chooses one of them. Another example of courtship dance is the *zángano*; in its Andalusian variant as a fandango, a man is supposed to keep dancing in front of two women who try to turn their back to him (Berlanga, A1997). Sometimes courtship dances appear curiously mingled with devotional elements, as is the case of *damas y galanes* (ladies and courtiers); when danced at the village of Santa Cristina de Lavadores (Galicia) it involves four women and eight men who, after Mass on the feast of the Assumption, walk backwards out of the church to perform their dance.

Non-ritual dances are generally known over a wide area and, having no symbolic meaning, are danced on any festive occasion. Non-ritual dances are for participation rather than spectacle; their steps are simple and repetitive and can be danced by untrained performers. In contrast to the usually complicated choreography of ritual dances, the non-ritual present a repeated series of relatively simple steps. Circle-, line- and couple-dances are the most common. Circle-dances (*rueda* or *corro*) are widespread and vary greatly, from those performed with solemn regard for the correct execution of the steps (e.g. the Catalan *sardana*) to others which are freer (the *resbalosa* and other Castilian forms). Children's games are usually based on a circle-dance, as are a number of balancing-dances for drinkers (*mampullé*, *escoba*, *gayata*). Line-dances, performed by two parallel rows (sometimes one of men, the other of women) may be regarded as a variant of circle-dances; among them the *Villano*, mentioned in literary sources of the 16th and 17th centuries, may still be seen in some villages. Important also are the couple-dances. A form which fits none of these categories is the amusing *jerigonza* (or *jeringonza*, *jeringosa*), which goes back to the 16th century (Fuenllana, B(i)1554); with many local variants, it used to be very popular throughout Spain and in Latin America at family and public festivities until the 1970s (Gil García, A1958). The *jerigonza* is performed to a song which alludes to a friar's exploits; the text is delivered at a fast pater to a repetitive melody in major tonality and ternary rhythm; meanwhile, members of the company are brought in turn into the dance (or perhaps rather the game), each at first following the one before, then dancing alone, then leading a successor.

The jota, fandango and *seguidillas* are all widely known and transcend regional classification. All are dance-songs (see §3); dancers are grouped in pairs, though sometimes in competition and festival performance elements of formation dancing are introduced. These dances are usually accompanied by guitars, *bandurrias*, *laúdes* (lutes), castanets, *panderetas* and, sometimes, violins.

The jota, regarded as primarily Aragonese, is nevertheless common in Navarre, Old and New Castile, Murcia and in Valencia (where the local variant is sufficiently differentiated to merit the name *jota valenciana*); it also occurs in local versions in most of the other Spanish regions (Manzano, A1995). The jota is invariably in rapid triple time, with four-bar phrases. Its core section called *copla*, whose text is an octosyllabic quatrain; this is accommodated to the seven musical phrases of the *copla* by singing the lines in the order *babcd* (see *Copla*). Only two chords are used in the accompaniment: the even-numbered phrases have tonic harmony cadencing on the dominant, and the odd-numbered phrases have dominant harmony cadencing on the tonic. The *copla* is preceded by an instrumental introduction in which this harmonic pattern is reversed. Several *coplas* are generally performed in succession, and the last may be a *despedida* (farewell) with a suitable closing text, sometimes involving a pious dedication. The jota may also include other sections among which the *coplas* may be interspersed: these are *estribillos*, which are musically and sometimes textually distinct, and instrumental interludes known as *variaciones*. Where *coplas* are outnumbered by such additions, the *estribillos* and *variaciones* may be danced even if the *coplas* are not, and this may be an older manner of performance.

The fandango, performed in Andalusia, the Balearic Islands, the Canary Islands and adjacent regions, is known from the beginning of the 18th century. In its basic form it is similar to the jota; the essential difference lies in the length of the text, the number of musical phrases in the *copla*, and the fandango's special modal characteristics and greater harmonic diversity. After the fandango's instrumental introduction comes the *copla*, whose text is mostly four (usually five in the *fandango flamenco*) octosyllabic lines, sung to six musical phrases in the order *abcdea* or *babcde*. The fandango follows a rigid harmonic pattern: the introduction cadences in the E mode (an expansion of the formula given in [ex.3e](#) above), after which the first phrase of the *copla* cadences on a major chord a major 3rd lower than the final chord of the E mode. This new chord is the harmonic centre for the duration of the *copla*; within this new harmonic centre the second phrase cadences on the fourth degree, the third on the harmonic centre, the fourth on the fifth degree, the fifth again on the harmonic centre; the sixth phrase leads back to the original E mode, where the *copla* ends. The fandango incorporates some of the same modifications that affect the jota, in particular the insertion between *coplas* of instrumental passages, which in the *fandango flamenco* are called *falsetas*. As with the jota and *seguidilla*, the fandango has different names depending on the places in which it is practised: these include the *rondeña* (from Ronda), *malagueña* (Málaga), *granadina* (Granada), *fandangos alosneros* (after the small town of Alosno) and the *fandangos de verdiales* (typical of the hills of Málaga; Berlanga, A1997).

The dance-song *seguidillas* (always plural in this sense) is typical of New Castile where it occurs notably as *seguidillas manchegas* (from La Mancha); it also occurs in other regional variants such as *seguidillas murcianas* (Murcia) and *sevillanas* (Seville) (see [Flamenco](#)). (For the *seguriya gitana*, 'gypsy *seguidillas*', see [Flamenco](#), Table 1.) The literary metric form *seguidilla* (7–5a–7–5a), used in the homonymous dance-song, occurs also in many other popular songs (*nanas*, harvesting songs, *estribillos* etc.). *Seguidillas* are in moderately fast triple time and tonality is usually major. Typical features are four introductory strummed chords, melodic phrases beginning on the second or fourth quaver of a 3/4 bar and melismas often sung to a weak syllable at the ends of phrases. An initial section (not repeated during the performance) consists of a brief instrumental introduction followed by the *salida*, a 'false' entry for the vocalist, who sings a short portion of the text. The main section (repeated ad libitum) consists of a further brief instrumental passage (called *falseta*, *estribillo* or *interludio*) followed by the *copla*, the vocal section proper. Each *copla* normally accommodates five lines of the text, which consists of a series of *seguidilla* quatrains and sometimes tercets (see §3). The deployment of the text may follow many patterns, but constant features are the frequent repetition of lines and inversion of their order, and transition from one stanza to the next in the middle of a musical *copla*. In performance a second singer may 'jump in' with a new stanza in the middle of a *copla* section, thus obliging a further repetition of the whole main section to accommodate the text. A stricter variety of *seguidillas* (seen chiefly in the *sevillanas*) permits only three repetitions of the main section; the text in this case is a *seguidilla* quatrain (*abcd*) followed by a tercet (*efg*, sometimes referred to as the *estribillo*); *a*, *c* and *f* are long lines. A typical deployment of the text in *sevillanas* is as follows: *bb* (*salida*); *babab* (first

copla); *bcdce* (second *copla*); *efefg* (third *copla*). After fandango, *seguidilla* and jota, the bolero deserves special mention. Already known in the 18th century, it is still present in folk music, although sometimes under other names, particularly in the Levante and in the south. Besides these song-dances, there are numerous regional and local non-ritual dances whose use is often associated with the construction and celebration of collective identities.

Galician dances are characterized by a lively 6/8 rhythm (at times 2/4 with the occasional triplet), a persistent and unvaried rhythmic support on a percussion instrument, and regular phrase lengths with repetition of at least the first pair of phrases. The most popular dance is the *muiñeira* (from *muiño*: 'mill'); sometimes accompanied by a *gaita gallega* (Galician bagpipe) and *tambor*, sometimes by songs (which may also be performed without dancing) whose text is an unusual decasyllabic quatrain with an anapaestic rhythm, referred to as *ritmo de gaita gallega* (Galician bagpipe rhythm). Another popular song-dance is the *Pandeirada*, in which a solo voice alternates with a choir of women playing the *pandero* (tambourine). Among Galician dances which have crossed regional borders the *Farruca* is the best-known (Crivillé, 1983, pp.226–8). Purely instrumental pieces for *sanfona*, *pito y tambor* (short vertical flute, flute and drum), *chirimía* and *gaita* include the *alborada* (dawn song) and preludes to dances and processional marches.

Popular in Asturias is the *giraldilla* (from *girar*: 'to turn round'), which means to turn around rhythmically; it is also known in neighbouring León; the *danza prima* is a communal circle-dance whose origins may be Celtic; it alternates verses of a *romance* (ballad) with religious exclamations such as '¡Viva la Virgen del Carmen!' (Crivillé, A1983, pp.229–31).

Non-ritual dances of Castile and León include the fandango, the jota and the formerly more popular bolero, as well as those referred to simply as a *lo llano* or *asentao*. The *charrada*, associated particularly with Salamanca, is one of the most rhythmically interesting of all Spanish dances. The first form of the dance, transcribed by early collectors (Ledesma, Sánchez Fraile) in 6/8, 9/8 or 3/4 time, has been shown (García Matos, E1960–61) to be in compound quintuple time (some typical rhythms are shown in [ex.2a](#) above). Quintuple metre in forms related to the *charrada* is found in neighbouring areas of Extremadura and Old Castile. The second form of *charrada* is in 2/4 time, but has a polyrhythmic percussion accompaniment (played on the *tambor*): while the melody (played on the shawm) keeps regular 2/4 time, the percussion pattern is 3 + 2 + 3 quavers (which also defied early collectors). The combination of this rhythm with a melodic pattern in 2/4 time is shown in [ex.2b](#). Very popular in the Castilian region of La Mancha is the *bolero manchego*, an art of *seguidilla manchega* which is usually danced at slower pace by eight couples, man and woman, accompanied by a *rondalla* (ensemble of plucked instruments).

Extremadura shares the musical characteristics of its neighbours (León and Castile in the north and Andalusia in the south). Here the jota is the most widespread dance; the so-called fandango, performed in some areas of Extremadura, is really a jota; typical dances are the *son* or *son brincao* (leaping dance), and the *quita y pon* ('take and put'), both sung and danced

at a lively pace. Some ceremonial dances are performed by men with blackened faces wearing white smocks.

The repertory of Navarre, situated between Aragon and Basque country, reflects its geographical situation. In the mountainous areas folksong is musically and linguistically Basque. The lower regions show affinity with Aragon; for instance, the popular Navarrese jota differs from the Aragonese only in its greater use of melisma and instrumental virtuosity (see [Basque music](#) for a discussion of dances in Navarre).

In Aragon, the jota is the most important and widely used form. In spite of its simple structure, it is an adaptable form which can suit moods, and with simple harmonies lends itself to improvisation. Although there are many minor local variants, a broad division may be made between the jota of upper Aragon which is more lively, the dancers touching the ground only with the toes, and that of lower Aragon which is slower and has fewer leaps. The jota sometimes invades the domain of other genres (e.g. agricultural work songs). Ceremonial dances include the *señoríos y reiñados* (lordships and those who reign) and the *contradanza*, noted for its complexity. In the province of Teruel the *baile de las gitanillas* ('ball of the Gypsies'), performed by women holding ribbons around a pole carried by a man, is popular. In the province of Huesca, the *dance* is a favourite sword dance which may also include dialogue and theatrical representations through stereotypical figures (Christian and Moorish generals, the *mayoral*, the *gracioso*, four flying children, etc.). Huesca has musical affinities with Catalonia, as does Teruel with neighbouring Valencia.

The cultural separateness of Catalonia is based mainly on language; the Catalan language is closer to Provençal than to Castilian and for many centuries Catalan culture was influenced from the north rather than from the south. The *ball pla* is popular in Catalonia and in the Valencian province of Castellón. Although it is performed on ceremonial occasions, it is an open dance in which everybody can participate. Guitars, lutes, *bandurrias* and castanets provide the accompaniment. It has three parts: an 'invitation to the ball', in which the dancers walk to the rhythm of a jota or a *pasodoble*, the jota with at least three different figures, and the bolero danced in a circle with joined hands. This last figure is similar to the basic *sardana*, the national dance of the Catalans (Crivillé, A1983; Martí, E1994 and A1995). It is a circle-dance for alternate men and women holding hands (fig.8). Although not an ancient form (the modern *sardana* owes much to the 19th-century enthusiast Pep Ventura), it derives from the medieval *ball rodó* (round dance). Despite the strictness with which the steps are executed, few Catalans do not dance it and in city and village alike the *sardana* has become the symbol of Catalan identity. The dance is accompanied by the *cobla*, usually with 11 musicians (see fig.14 below). The opening 'introit' on the *flabiol* serves to announce that the dance is about to begin. The *curts* (short steps), each four beats long, occupy the first section, followed by the *llargs* (long steps), each eight beats long; meanwhile, the music becomes louder and more energetic until the final section in which the *llargs* are adorned *amb salts* (with leaps). Popular at feasts in various villages and cities of Catalonia is the acrobatic building of a human tower or pyramid some six ranks high; although it is a game

rather than a dance, its construction is accompanied by a *toc* (toccata) played on the *gralles* (shawms).

Some of the dances of the Balearic Islands are evidently importations, such as the jota and, particularly in Mallorca, the bolero; more typical are two dances called *sa mateixa* and *copeo*. The *mateixa* (meaning 'same' for no obvious reason) is similar to the jota but has the gentler style of Mallorca; the *copeo* is another couple-dance, in which the woman dictates the movements (which are very fast) and the man imitates them to the best of his ability (fig.9). An old wedding custom in Mallorca was the auctioning of dances with the bride, the object being to raise funds to pay for the feast; it was, of course, arranged for the groom to win the first bid. The chief dances of Ibiza are *sa llarga* and *sa curta* (the long and the short), which differ only in speed; particularly large castanets are used, and while the woman dances coyly, the man leaps about and demonstrates his agility, never turning his back on his partner.

Valencia possesses a great richness of local dance traditions which include ritual (like those performed around a fire on St Anthony's day), processional and pantomimic dances representing different occupations etc. Particularly important are the local variants of the fandango and the jota. The Valencian jota accompaniment has the structure and harmonic simplicity of the Aragonese jota, but its melodic characteristics are often surprisingly free. Tending towards syncopation and ornament, its tonality is frequently ambiguous, so that if the melody were sung alone it would scarcely suggest the well-defined harmonic pattern typical of the jota. Other dances of the region include *el u i el dos* (the one and the two) and *el u i el dotze* (the one and the twelve), a double circle-dance with the men forming the inner circle. Popular in the eastern regions of Valencia, as well as in Catalonia, is the *ball pla*: an open dance with a variable number of participants and performed on the *plaça* (square) of the village during its main festivities. In some villages of Castellón the *ball rodar* (round dance) is still performed; it consists of a 'walking dance' through the festive space until the dancers find a broad space in which they can dance a jota in a double circle. Castellón is also known by the relative frequency of *aksak* (or asymmetric) rhythms in its dances and songs, although this trait can also be found in other regions of Spain (León, Catalonia, Basque country).

Murcia has lively and fast dances similar to those of Andalusia. Most popular are the fandango, known usually as the *malagueña*, the jota, danced at a lively pace, and the *seguidillas* in its local variant forms of *parrandas*, *gandulas* or *paradicás*.

Andalusia has the richest treasury of folk dances in Spain. Its chief dances are fandangos and *sevillanas* (usually composed in the metric form of the *seguidillas*) and variants. The fandangos in particular appear in many variants according to local traditions. One of these variants is the *verdiales* of the Montes de Málaga, which are danced by the *pandas* (bands); these dancers are called *tontos* (fools) and collect money for the celebration of religious feasts. They wear hats decorated with ribbons and pieces of mirror and are accompanied by violin, tambourine and miniature cymbals (see [Verdiales](#)). The style of the *fandangos verdiales* is seen along the Mediterranean coast from Tarifa to Valencia (Berlanga, A1997). *Sevillanas*

are the *seguidillas* of Seville; whether they speak of love or extol the beauty of Seville they are often praised for their high literary merit. Some examples, bearing a 17th-century imprint and locally called *antiguas* (old) or *bíblicas* (biblical), take their subjects from history, mythology or the Bible. *Sevillanas* are not fossilized: new ones began to be recorded in the 1960s and are still composed in abundance for fiestas and *romerías* (pilgrimages undertaken in a spirit of profane festivity). Purely popular dances are sometimes put to functional use: the *jotilla* (little jota) is danced in the province of Córdoba to celebrate the end of the olive harvest, just as the *fandangos verdiales* are used in eastern Andalusia after grapes have been harvested. Collection for the All Souls is made using *verdiales* by groups from Málaga to Murcia; in Andalusia they may dance as well as sing.

A common dance on the larger of the Canary Islands is the *isa*; musically it is similar to the Aragonese jota, to which it is probably related (although the name *isa* and the steps of the dance are probably of the pre-Spanish *ganche* origin). The *folía* is a very important sung dance, a curious mixture of the idyllic and the passionate, accompanied by a group resembling the *rondalla*. The *tango*, performed on the island of Hierro, is a ritual dance whose limited melodic range and often forced underlay of Spanish texts suggest non-peninsular origin. *Seguidillas* and *malagueñas*, and also polkas and mazurkas, are popular too. Two instruments deserve special mention: the *timple*, a small guitar used in the *folía*, and the transverse flute used in the *tango*.

Dances are the best-kept domain of Spanish traditional music. From the 1980s, their practice has been promoted by autonomous administrations who saw in the support of dance a way of strengthening regional cultural identity.

See also [Fandango](#) and [Seguidilla](#).

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5. Organology.

Foremost among struck idiophones are castanets (*castañuelas*, see fig.9 above; also *palillos*, *postizas*), the most common being those with both parts tied to the thumb. A very small type, *pulgaretas* (from *pulgar*: ‘thumb’), is found in Aragon. A large type, fastened to the wrist, is found in Jaca (province of Huesca), Ibiza and in Gomera (Canary Islands) where they are called *chácaras*. *Platillos* are cymbals, of which a miniature type, *chinchines*, is found in Málaga and Almería, and parts of Andalusia and New Castile. Other struck idiophones include the *hierrillo* (‘little iron’ or triangle) and *campanas* (bells) of various sizes, sometimes mounted on frames of different designs (a wheel, a cross) for use in religious contexts; *cencerros* (animal bells), known sometimes as *esquilas*, are also common.

Shaken idiophones include *cascabeles* (small spherical bells, worn by dancers or tied to the end of a stick which is shaken); the *carraca* (cog rattle or 'corncrake'); the *matraca* (various types of clapper or castanet on a handle) and other types of *sonajero* (rattle); and the *aro de sonajas* (like a tambourine with jingles, but without a membrane; it may be beaten or shaken). Finally, scraped idiophones include the *carrañaca* or *raspadero* (a notched piece of wood rubbed with a stick; there are also some hollowed-out, gourd-like varieties called *güiro*, of Cuban provenance) and *conchas* or *conchas de peregrino* (pilgrim shells), used in Galicia, the knurled surfaces of two shells being rubbed together.

Besides these instruments, percussion is frequently improvised on household objects; a mortar (*almírez*) may serve as a bell; a frying pan (*sartén*), spoons (*cucharas*, usually wooden), a grater (*rallador*) or a key and a bottle may be used to keep rhythm. Other percussion instruments may be tools, such as a hammer and anvil, yoke, or *tejoleta* (piece of tile, which may also be used as a tradesman's or other signal); even the rhythmic creaking of a farm cart may be used to mark time.

The most important membranophone is the *pandereta* (tambourine with jingles; fig.10). A larger tambourine, the *pandero* (usually without jingles), has a square variety sometimes called *adufe* or *alduf*, among other names; both are often used by women in dances. The nomenclature of drums is complicated, since different sizes are known by the same names. The generic term is *tambor*, with large types known as *tamboril* (about 50 cm in both height and diameter) and *caja* (larger in diameter but not as deep), both built like side drums. Smaller instruments may also be referred to as *tamboril*; a very small drum, called *tamboret* in Catalan, is used in the *cobla*. Ritual processions sometimes demand the use of *timbales* (kettledrums). The *zambomba*, used above all in Christmas festivities, is a friction drum, the membrane being pierced with a stick which the player rubs up and down. The groups of drummers have become emblematic of lower Aragon. One of the most important celebrations is the *tamborinada*, during which a multitude of drums are played continuously.

The guitar, commonly called *guitarra*, is the most important chordophone and is popular in all regions. In ensembles smaller varieties are used, including the *requinto* and *tiple* or *timple*, which have fewer strings and are only strummed. The *guitarro* is a type with 12 strings. Two instruments are used with a plectrum (*púa*) to pick out a melody: the *laúd* (lute) and *bandurria* (a large instrument of the mandolin family). The bowed violin appears sometimes (mainly in Valencia and Murcia); the *rabel*, a rebec with only one string, is rarer. The *sanfona* (hurdy-gurdy; also *chanfona*, *zanfona* among other names) is used in Galicia. The *salterio* is beaten like a drum: a type of dulcimer consisting of a number of thick strings stretched over a box resonator; it is used in ritual dances in some localities in the Huesca province (Aragon).

A common name among aerophones is 'gaita', which is used for a confusing array of instruments. Although the name usually means bagpipe (fig.11), in some areas of the country the *gaita* is a conical wind instrument with a double reed, known also by the names of *dolçaina* or *gralla*. The most important pipe is the one with three holes and given various names:

chiflo in Aragon, *pito* in Castile, *txistu* in Basque country, where it has become an emblem of Basque nationalism. In Basque country a bass flute, *silbote*, is also used (in Basque, *txistu aundi*). Catalonia has the *flabiol*, a small seven-hole flute, and in the Canary Islands a transverse flute is used. A double-reed instrument, called variously *gaita*, *dulzaina* or *chirimía* (shawm) is played in most areas of Spain; *gralla* is the Catalan name, and in this region two varieties, *tenora* and *tiple* (tenor and treble shawm), are used in the *cobla*. The *xeremía* and *gaita* (or *gaita serrana*) are pastoral instruments from Ibiza and Castile respectively, though both are now rare; the former is a double clarinet made from a single piece of wood, and is sometimes pentatonic; the latter is a capped single-reed hornpipe (see [Wind-cap instruments](#)), with an animal-horn bell. The large class of instruments made by children includes some similar ones such as the double-reed Basque *alboka* (Sp. *albogue*, fig.12; see also fig.10 above). In most of Spain, *gaita* or *gaita de fuelle* are generally understood to mean an instrument of the bagpipe family found in Asturias, León, Aragon, Catalonia (where it goes by the name *sac de gemecs*: 'bag of groans'), Mallorca (*xeremies*) and particularly in Galicia, where it is now considered a symbol of regional identity.

The *flauta de Pan* (panpipes) is used to warn of the approach of tradesmen such as knife grinders and pig gelders (hence the instrument's vulgar name of *castrapuercas*). Various types of shell or horn, all with extremely narrow range, are also used for giving warning signals. Among the brass instruments traditionally used are the *corneta* and *trompeta*, used to attract attention particularly by *pregoneros* (town criers). Brass instruments of several sizes are used in the modern *cobla* in Catalonia. The *guimbarda* or *birimbao* (jew's harp) is a shepherd's instrument.

The most usual combinations of instruments are flute and drum, played by the same player (fig.13), and *gaita* (either bagpipes or shawm) with drum or tambourine(s), played by different players. Such groups commonly accompany dancing. The *rondalla* is a street band which performs for the *ronda* (see §3), comprising some or all of the following: guitars of various sizes, *laúd*, *bandurria*, triangle, tambourine or *aro de sonajas*, and perhaps a *cántaro* (a large jug which may be either struck or rhythmically blown into). Similar to the *rondalla*, the *banda* is a group composed of various combinations of aerophones. These groups are very popular throughout the country particularly in the area of Valencia. In Catalonia an ensemble comprising three *gralles* and drum is no longer found, but the *cobla* persists. The standard instrumentation dating from the beginning of the 20th century is composed of *flabiol* and *tambori*, two *tenores* and two *tiples* (instruments derived from the old *tarota*), two cornets (now replaced by trumpets), a trombone, two *fisicornos* (flugelhorns) and one *berra* (a three-string double bass; see fig.14).

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6. Contemporary developments.

Despite the fact that in many parts of Europe traditional folk music began rapidly disappearing at the end of the 19th century, giving way to a new model of society marked by urban culture, in Spain awareness of the progressive disappearance of traditional culture, coupled with the

importance people have placed on the maintenance of a collective identity, particularly as a result of the development of autonomous regions, has produced a generalized interest in folklore – hence the discovery, preservation and popularization of traditional music, often through its involvement with political and economic objectives. In this way, many of the diverse manifestations of traditional culture, originally an integral part of a concrete way of life, has become part of urban society. As people have assigned it aesthetic, commercial and ideological value, folklore has become folklorism.

At the end of the 19th century and beginning of the 20th, folklorism attained certain social relevance within Spanish society. Interest in what was then a fading tradition was not confined to those intellectuals who had begun collecting some decades earlier, but included people from diverse sections of society. Traditional song repertoires had been embraced by choral societies by the end of the 19th century, with the first choreographic groups for traditional dances, such as the *Esbart de Dansaires de Vic* in Catalonia, appearing in 1902. All such groups were engaged in the task of recuperating and disseminating the traditional dances of the country.

By the beginning of the 20th century a well-configured series of narratives could be found around particular musical and choreographic genres, which through folklorism became markers of regional identity: the *jota* for Aragon, the *zortziko* for Basque country, the *muiñeira* for Galicia, the *sardana* for Catalonia, etc. Each of these dances contributed to the emergence of similar mythologies, which by emphasizing their rural origin and claiming ancient precedence (often back to unprovable Greek or Roman times) aim to establish them as quintessentially ethnic.

The Franco dictatorship, in common with other European totalitarian political regimes, found the exploitation of folklore one way of promoting state nationalism. For ideological reasons the women's section of the Falange party assumed the task of collecting and disseminating folk music and dance throughout Spain. As a result, during the dictatorship such folklorism became (because of its opportunistic use by the government) socially discredited, particularly among sectors of the population most opposed to the political regime. However with the restoration of democracy folklorism regained its value. Spain became a state constituted by autonomous communities, many of them with strong regionalist traditions, others with artificial ones, but each with a need to recover or invent regional identities. Flags and official anthems appeared, and people sought in folklore, especially in music, ethnic justification for the newly shaped administrative boundaries. In contrast with the period of Franco's dictatorship, new democracy led to a revaluation of folklore not only by the public administration but also by the broadest sectors of society. The result has been not only the proliferation of festivals and competitions for folk music and dance throughout the country but also the creation of numerous groups and associations with the objective of recovering and popularizing local traditional music and dance. At the end of the 20th century, expressions of local folklore, rare in previous decades, were seldom missing from festivities of big cities such as Madrid and Barcelona to Zaragoza and Valencia. In urban areas, the associations called the *casas regionales*, important focal points for immigrants from many Spanish

provinces, maintain the ties of immigrants with their home region, thus acting as an important focus for musical folklorism.

The presence of folklorism on Spanish streets has never been as strong as it is at the beginning of the 21st century. But this should be understood as much for political reasons as for the positive values tradition implies for society. The importance of tourism for Spain fosters such music not only in areas of touristic affluence such as the east and south coasts but also in the interior regions of Spain, which appreciate cultural tourism as an important economical resource. Typical festivities associated with the colourful processions of Holy Week, particularly in south and central Spain in cities such as Seville, Toledo or Zamora, have been strongly revitalized despite the steady decrease in religious feelings throughout Spanish society; in addition new festivities have been fashioned from the re-elaboration of traditional elements, as in the case of the *ruta del tambor y bombo* (route of drum and bass drum) in lower Aragon, an economically depressed zone which has made Holy Week its main festivity and an important tourist attraction. Another reason for the significance of folklorism in Spain is the relative delay in the incorporation of many Spanish regions into post-industrial society, which has ensured the greater survival of cultural elements of a pre-industrial nature. Many folkloric events have not lost the thread of history, as with many ceremonial dances seen at local festivities. At the same time these dances have become objects of folklorism experiencing important modifications, particularly in both semantics and function. In earlier periods it was not necessary to stress any ethnic connotations or to appeal to a sense of local heritage, but at the end of the 20th century such dances were being performed outside traditional spatial and temporal frames, although their forms have remained more or less constant because of a modern, aesthetic stress on purism and ethnic fidelity. As a result people have recuperated archaic rhythms such as those of *aksak* type, which had been replaced by more regular rhythms; band instruments have been supplanted by more traditional instruments such as bagpipes or *dulzainas* (shawms); and dancers often use regional dress belonging to the 19th century.

The reiteration of particular versions by the mass media, coupled with the social prestige implied by commercial diffusion, has influenced bearers of traditional culture to alter what they have learnt through oral transmission. This is easy to observe in balladry and traditional children's repertory. Although these songs have been passed down from one generation to another, modern modification is influenced by particular variants which circulate in the mass media. In this way traditional repertoires, apart from the problems they have to overcome to survive in the modern world, undeniably undergo a process of qualitative and quantitative impoverishment because of restrictive and selective modifications by their interpreters. Thus a tourist flamenco has emerged, modifying the traditional relationship between song and dance, with more importance given to dance for reasons of spectacle. The flourishing situation of the Catalan *haranera*, including the encouragement of new compositions according to traditional patterns, has led to a much broader diffusion than was enjoyed in earlier decades of the 20th century.

At the end of the 20th century a preoccupation with *riproposta* became evident, in which different levels are distinguished. One level implies the simple task of restoration with absolute fidelity to tradition; another considers the traditional as raw material or a source of inspiration for musical creation. Besides numerous groups playing traditional music, modern bands consciously incorporate elements of tradition, most of all melodic and timbric features, creating music known as *ethno-pop*, *jazz-folk*, *folk-rock* and *folk eléctrico*.

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Spalato

(It.).

See [Split](#).

Spalding, Albert

(*b* Chicago, 15 Aug 1888; *d* New York, 26 May 1953). American violinist and composer. He studied the violin with Ulpiano Chiti in Florence and Juan Buitrago in New York, and at 14 entered the Bologna Conservatory; later he studied the violin for two years with Augustin Lefort at the Paris Conservatoire and composition with Antonio Scontrino in Florence. He made his début in Paris in 1905, and soon after played privately for Saint-Saëns, who recommended him to Hans Richter and Walter Damrosch; he made his New York début on 8 November 1908 with Damrosch conducting. Between 1910 and 1917 he toured Russia, Sweden, Norway, Egypt and the USA, then served in the Army Aviation Corps during World War I. In 1920 he performed with the New York SO on the first European tour ever made by an American orchestra; in 1922 he was the first American violinist to play at the concerts of the Société des Concerts du Conservatoire in Paris. He performed extensively until his final New York concert in 1950 and gave the American premières of many works, including the violin concertos of Dohnányi, Elgar and Barber. Spalding was one of the first American violinists to gain international prominence; rejecting virtuoso showmanship, he concentrated on a refined and sensitive musical interpretation, to which his many recordings bear witness. He also composed over 120 works, including two unpublished violin concertos, a violin sonata and several short violin pieces, a string quartet and an orchestral suite, and made numerous transcriptions. A two-volume set of his recordings ('Albert Spalding Centennial Historic Recordings') was released in 1988. He wrote an autobiography, *Rise to Follow* (New York, 1943/*R*), and a biographical novel about Tartini, *A Fiddler, a Sword and a Lady* (New York, 1953).

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BEN ARNOLD

Spalenza, Hortensio.

Italian composer, possibly related to [Pietr'Antonio Spalenza](#).

Spalenza, Pietr'Antonio

(*b* Brescia, c1545; *d* Treviso, before 27 May 1577). Italian composer. He was *maestro di cappella* at Treviso Cathedral from 24 April 1573 until his death. An episode in his career at Treviso casts an interesting light on contemporary performing practice: on 6 May 1576 he directed a choral mass, with instrumental accompaniment including trumpets, trombones and cornetts, in the church of the Augustinian nuns at Treviso; he was reprimanded for this because the organ was the only instrument allowed in closed convents. A document dated 26 November 1576 records a payment made to Spalenza for a polyphonic Mass for the Dead. On 27 May 1577 his heirs petitioned the chapter for financial assistance. His four-voice *Primo libro di madrigali* (Venice, 1574⁹; one ed. in Balsano) contains 25 compositions including two each by Adam Barbet and Giovanni Francesco Maffon; a number of sacred works for four to 12 voices and *falsi bordoni* for four voices survive in manuscript (in *I-Bc, TVd*). There is no evidence to suggest that he was related to Hortensio Spalenza, known only as the composer of three three-voice *canzoni spirituali* (in RISM 1599⁶).

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PIER PAOLO SCATTOLIN

SPAM.

See [Society for the Publication of American Music](#).

Spangenberg.

German family of music theorists.

- (1) Johann Spangenberg
- (2) Cyriac [Cyriacus] Spangenberg
- (3) Wolfhart Spangenberg.

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CLEMENT A. MILLER/CLYTUS GOTTWALD

Spangenberg

(1) Johann Spangenberg

(*b* Hardegsen, Hanover, 29 March 1484; *d* Eisleben, 13 June 1550).

German Lutheran theologian and composer as well as theorist. After studies in philosophy, theology and music in Göttingen (1501) and Einbeck (1502) he matriculated at the University of Erfurt in 1508. There he became a member of Eobanus Hessius's circle of humanists and received the bachelor and master's degrees. In 1521 he became the first evangelical pastor in his native town, but he moved in 1524 to Nordhausen, where he remained for 22 years. He established a new Lateinschule there and as its first rector brought courses in music into the curriculum. Spangenberg was a devoted follower of Luther, and on the latter's recommendation he was made pastor of Eisleben in 1546 and superintendent for the duchy of Mansfeld.

In addition to numerous theological tracts, Spangenberg published a highly important liturgical songbook, *Cantiones ecclesiasticae* (Magdeburg, 1545). Part i contains Latin plainsong compositions (fac. of p.1 in *BlumeEK*, plate III); part ii is devoted to German religious songs. The work is the most complete collection of religious music in use in the Lutheran liturgy at that time. Its twofold division made it a practical and useful book for German cathedrals and larger churches as well as for services in smaller towns and villages. The *Quaestiones musicae* (Nuremberg, 1536) is a compendium devoted to the elements of music and plainsong (polyphony was excluded). Its conciseness and clarity made it a favourite textbook: it had 25 editions,

the last in 1592. The edition of 1563 contained a section on the art of singing (*De arte canendi*) by Girolamo Cardano, the noted mathematician and philosopher, taken from his *De subtilitate*, one of the most popular Renaissance books on science and philosophy. For the instruction of his young students at Nordhausen, Spangenberg wrote the *Prosodia* (Wittenberg, 1533), in which he gave rules of prosody and illustrated them with four-voice songs. His humanistic bent is shown in the *Grammaticae latinae partes* (Nuremberg, 1546), which contains four-voice compositions in the more common poetic metres.

[Spangenberg](#)

(2) Cyriac [Cyriacus] Spangenberg

(*b* Nordhausen, 7 June 1528; *d* Strasbourg, 7 Feb 1604). German Lutheran theologian, historian and hymnodist, son of (1) Johann Spangenberg. Because of his excellent primary education at the Lateinschule in Nordhausen, where his father was rector, he was able to enter the University of Wittenberg at the age of 16. There he studied theology, philosophy and history, attending lectures by Melanchthon and Luther, and living in Luther's home until 1546. In that year he was given a teaching position in the Lateinschule of Eisleben, where his father had become pastor. He was awarded the master's degree from Wittenberg in 1550. In 1559 he became dean of the duchy of Mansfeld, but theological controversies forced him to leave in 1574, and after holding posts in Sangerhausen and Schlitz he finally settled in Strasbourg in 1595.

Spangenberg continued the work of his father. In 1568 he published the *Christliches Gesangbüchlein*, which contained music for the principal feasts of the church year. Of its 130 hymns six were by him and 18 by his father. The *Cithera Lutheri* (Erfurt, 1569) was a collection of 76 sermons which interpreted the texts of Lutheran songbooks. *Der gantze Psalter Davids* (Frankfurt, 1582) contained his own psalm arrangements as well as the melodies of other composers. His *Von der edlen und hochberühmbten Kunst der Musica* (1598; burnt in 1870 but see von Keller) was a significant historical source for the Meistersinger movement.

[Spangenberg](#)

(3) Wolfhart Spangenberg.

See [Andropediacus](#), [Lycosthenes Psellionoros](#).

Spangler.

Austrian family of musicians.

- (1) Johann Michael Spangler
- (2) Maria Magdalena (Rosalie) Spangler
- (3) Johann Georg (Joseph) Spangler
- (4) Ignaz Spangler

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OTTO BIBA

Spangler

(1) Johann Michael Spangler

(*b* c1721; *d* Vienna, 4 June 1794). Tenor and *regens chori*. About 1749 he was a tenor and *Choralist* at the Michaelerkirche, Vienna. Ignace Pleyel reported that Spangler offered lodging to the young Haydn after his expulsion from the cathedral choir school. In 1764 he also became a choir member at the court theatre, and in 1775 *regens chori* at the Michaelerkirche; in the same year he was made an *Assessor* in the Tonkünstler-Sozietät, to which he had belonged since 1771, and from 1783 he served the society as its auditor. By virtue of his office at the Michaelerkirche he must have composed as well, but no works ascribed to him have been discovered.

Spangler

(2) Maria Magdalena (Rosalie) Spangler

(*b* Vienna, 4 Sept 1750; *d* Vienna, 29 Aug 1794). Soprano, daughter of (1) Johann Michael Spangler. Like her father she was a member of the choir at the court theatre from 1764. In 1768 Haydn engaged her as third soprano at Eszterháza, where she took part in the first performances of many of his operas. In 1769 she married the Eszterháza tenor [Carl Friberth](#) in Weigelsdorf. As the marriage took place without the previous consent of the prince, both were threatened with dismissal, but, probably as a result of Haydn's intercession, they remained in service until 1776, when they moved to Vienna.

Spangler

(3) Johann Georg (Joseph) Spangler

(*b* Vienna, 22 March 1752; *d* Vienna, 2 Nov 1802). Tenor and composer, son of (1) Johann Michael Spangler. He began his career as a tenor and *Choralist* at the Michaelerkirche. By 1783 he had become tenor at three Viennese churches – the chapels at the Kölner Hof (where Carl Friberth was *regens chori*), the Savoy Ritterakademie and the Minoritenkirche (in that year, by command of Joseph II, the music programmes of the first two were discontinued and their personnel released). The next year he became an *Assessor* in the Tonkünstler-Sozietät, to which he had belonged since 1777, and in 1784–5 he was accepted into the masonic lodge 'Zur wahren Eintracht', of which Haydn was also a member. From 1793 he was a tenor in the Hofkapelle, and the following year he succeeded his father as *regens chori* at the Michaelerkirche. He was made archivist of the Hofkapelle in 1796, and at that time provided instruction and board to eight of the court's choirboys. In 1798, still retaining his post as *regens chori*, he was appointed titular substitute Kapellmeister.

Spangler was a productive composer of church music (including at least one mass, a requiem and some dozen shorter works in *A-Wn*, *Wgm* and *D-Bsb*, some of these in autograph copies), and must be regarded as one of the more important Viennese church musicians of his time. His works, which have yet to be studied and catalogued, were performed as late as the mid-19th century, and contemporary manuscript copies circulated to monasteries and parish churches throughout Austria, Bohemia, Moravia and Hungary (some of them, however, may be his father's). They are in the high Classical style, but fall short of the invention of his apparent model, Haydn. No secular music by him is known.

A Barbara Spangler, perhaps Johann Georg Spangler's wife, was a soprano active at the Minoritenkirche and the chapel at the Kölner Hof in 1783.

Spangler

(4) Ignaz Spangler

(*b* Vienna, 31 Oct 1757; *d* Vienna, 7 Dec 1811). Tenor and composer, son of (1) Johann Michael Spangler. He was a tenor with the Hofkapelle from 21 December 1781 until his death, and in 1783 also sang in the music ensembles of the Universitätskirche, the Maria Schnee chapel of the Minoritenkirche, the chapels at the Trattnerhof and Kölner Hof, and St Ivo Church (he was released from the last four in this year when their music programmes were discontinued). In 1793 he joined the Tonkünstler-Sozietät. Some sacred works by him are in the archives of the Schottenkirche, Vienna.

The Spangler family was related (by an as yet unclear connection) to the Viennese musical family Flamm: Franz Xaver, the organist and composer, and Margarethe and Antonie, both singers.

Spani, Hina [Tuñón, Higinia]

(*b* Puán, Buenos Aires, 15 Feb 1896; *d* Buenos Aires, 11 July 1969). Argentine soprano. She studied in Buenos Aires and in Italy, where in 1915 she made her début at La Scala as Anna in Catalani's *Loreley*. Returning to Argentina, she performed at the Teatro Colón, notably as Nedda (*Pagliacci*) with Caruso and Ruffo. After World War I she gained prominence among the lyric sopranos in Italy, while adding to her repertory Wagner's Elsa, Elisabeth and Sieglinde and such dramatic roles in Verdi as Aida and Amelia (*Ballo in maschera*). She reappeared at La Scala as Margherita in *Mefistofele* (1924), sang in France and Spain and toured Australia with Melba and the J.C. Williamson company (1928). In the 1930s she performed in Monteverdi's *L'incoronazione di Poppea* and *Orfeo*, Rameau's *Castor et Pollux* and (at the Colón) Verdi's *Oberto*. She was also a distinguished concert artist and recitalist, with a large and wide-ranging repertory of songs. Her voice had a finely concentrated dramatic power with an exquisite pianissimo, and she was among the most stylish singers of her time.

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J.B. STEANE

Spanish pavan.

See [Pavaniglia](#).

Spanke, Hans

(*b* Meschede, 13 May 1884; *d* Duisburg, 30 Nov 1944). German philologist. After receiving the doctorate in Romance languages at the University of Strasbourg in 1907 and the teaching certificate for French, Latin and Greek in 1908, Spanke served as a schoolteacher in Rietburg and from 1911 in Duisburg until his death; at the same time he published numerous studies concerning medieval monophonic song. His primary interest seems to have been in searching for the origins of medieval lyric poetry in general and of certain poetic genres in particular. Although his theories in this specific area became somewhat outdated even during his lifetime, his contribution to present knowledge of medieval poetry and its sources is considerable. Probably more than anybody else he clarified in his studies on *contrafacta* the interdependence of lyric poetry in various western European languages. His greatest and probably longest-lasting legacy, however, is his revision of Gaston Raynaud's bibliography of Old French songs, published posthumously by Heinrich Husmann.

Spanke's research concerning other aspects of medieval song was somewhat hampered by his almost unquestioning acceptance of certain theories developed by scholars of a previous generation such as Gustav Gröber, Gaston Paris and Alfred Jeanroy, theories which were rejected or modified by many of his contemporaries. Similarly, Spanke's observations concerning the meter of the songs, both text and melody, are limited in

value because of his conviction that practically all melodies of medieval monophonic song were originally performed in modal rhythm.

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Spano, Donato Antonio

(*b* ?Naples, ?c1585–90; *d* after 1609). Italian composer. He was a pupil of Macque in Naples. On 5 May 1607 he dedicated his *Primo libro di madrigaletti ariosi & villanelle a quattro voci* to Federico Metio, Bishop of Termoli. The book differs from Macque's similarly titled works in that Spano clearly distinguished between the two kinds of pieces: the strophic villanellas have two sections, each repeated, and the *madrigaletti* are non-strophic and generally repeat only the last two or three phrases of text. On 1 September 1608 in Naples Spano dedicated his *Primo libro de madrigali a cinque voci* to G.B. Coppola, who had been his patron for some time. These works are conservative in style, showing square rhythmic declamation and little chromaticism. One further piece was printed in an anthology (RISM 1609¹⁶).

KEITH A. LARSON

Spañon, Alonso

(*fl* late 15th century and early 16th). Spanish, possibly Andalusian, theorist. His *Introducción muy útil e breve de canto llano* (Seville, 1504/*R*) is a brief, practical training manual for singers, although there is some theoretical speculation based closely on Pythagorean principles, with a more personal interpretation of the genera of scales available. It contains an effective study of solmization and is a useful source for the explanation of the various forms of notes and ligatures found in plainsong of the period, as well as of notation on a one-line staff.

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F.J. LEÓN TELLO

Sparacciari, Giovanni Giorgio

(*b* Macerata, early 17th century; *d* in or after 1630). Italian composer. In 1625 he was organist and singing teacher at S Nicola, Ravenna. In 1628 and 1630 he was organist at S Eufemia, Verona. His extant works consist of two books of psalms, *Davidici concentus*, for five voices and continuo (Venice, 1625), and *Lyra sacrorum Davidis concentuum*, for three voices and continuo, op.2 (Venice, 1628), and a book of motets, *Breve corso di concetti musicali*, for one to four voices and organ, op.3 (Venice, 1630). They are good examples of the monodic and concertato styles, and have

copious markings indicating dynamics and tempo, which suggest a lively performance style.

Spark, William

(*b* Exeter, 28 Oct 1823; *d* Leeds, 16 June 1897). English organist and writer. His father William Spark (1797–1865) was a lay vicar of Exeter Cathedral; two brothers were also musicians. He was a chorister at Exeter Cathedral and was articled to S.S. Wesley for five years in 1840. When Wesley moved to Leeds parish church in 1842, Spark went with him, and was soon appointed organist successively at Chapeltown and St Paul's, Leeds. Appointments at Tiverton, Daventry, and St George's, Leeds (1850), followed. From his return to Leeds he was extremely active in local music, founding the Leeds Madrigal and Motet Society, the People's Concerts, and other organizations. With Henry Smart he designed the large organ for the new town hall, opened in 1858, and was elected borough organist, a post which he held until his death. His views on organ building, tending to promote the French school, were influential. He played an organ sonata at the first Leeds Festival (1858) and played the organ at every festival from 1874 to 1886. In 1880, by way of experiment, he was asked to give two afternoon recitals during the festival. He also gave regular recitals in the town hall, with eclectic programmes. Spark took the degree of DMus at Dublin in 1861.

Spark's compositions are numerous but unimportant; his oratorio *Immanuel* was performed at the Leeds Festival on 17 May 1887. Of greater value today are his many writings, on a wide variety of musical topics, which give an amusing but largely accurate picture of the musical life of his time. Of special value are *A Lecture on Church Music* (Leeds and London, 1851), a detailed description of and apologia for the choral parish-church service of the type established at Leeds parish church in 1841; *Choirs and Organs* (London, 1852); *A Few Words to Musical Conductors* (London, 1853); *Life of Henry Smart* (London, 1881); *Musical Memories* (London, 1888), with anecdotal portraits of leading musicians; and *Musical Reminiscences* (London, 1892). He founded and edited the *Organists' Quarterly Journal* in 1869, and contributed articles to the *Yorkshire Post* and many other newspapers.

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NICHOLAS TEMPERLEY

Sparks.

American rock group. Formed in 1972 by brothers Ron Mael (b Culver City, CA, 1948; keyboard) and Russell Mael (b Santa Monica, CA, 1953; vocals), the band broke into the pop mainstream with their single *This town ain't big enough for the both of us*, which reached number two in the UK charts in 1974. Musically, Sparks were one of the most distinctive bands of the day, with lead singer Russell delivering his near-soprano vocals against a driving rock guitar beat and Ron's quirky keyboard runs. Albums such as *Kimono My House* (Island, 1974) and *Propoganda* (Island, 1975) were UK top ten hits, and a string of successful singles included the sublime *Amateur Hour* and *Never turn your back on Mother Earth*. In the late 1970s they dropped their traditional rock backing and recorded the disco-influenced *Number 1 Song in Heaven* with producer Giorgio Moroder. More success followed with the Euro-disco of the French number one, *When I'm With You* (1980). Since the mid-1980s Sparks have been a cult attraction, particularly lauded in the UK. The mid-90s saw a minor commercial revival with the success in Germany of their single *When do I get to sing my way*.

Quirky, eccentric and camp, Sparks have proved to be one of the longest-lasting bands to emerge from glam rock. Although the line-up of the band has varied, the Mael brothers have remained at its core, pioneering synthesizer pop in the 1970s. A largely unacknowledged influence on many British pop acts, Sparks opened up the way for commercially more successful artists such as the Pet Shop Boys, Erasure, Eurythmics and Soft Cell.

DAVID BUCKLEY

Sparks, Edgar H(erndon)

(b Lincoln, CA, 12 Dec 1908; d Berkeley, CA, 1 Dec 1996). American musicologist. He studied and later taught piano and theory (1932–50) at the San Francisco Conservatory of Music. Meanwhile he pursued academic studies at the University of California, Berkeley (AB 1939) and Harvard (MA 1942), returning to Berkeley to complete the doctorate with a dissertation on cantus-firmus treatment in 15th-century music under Bukofzer in 1950. From 1949 until his retirement in 1974 he taught at Berkeley (full professor 1960), concentrating on 19th-century music as well as that of the 15th and 16th centuries on which he wrote so perceptively. His main contributions to scholarship were his dissertation, published in much expanded form in 1963, and his book on Bauldeweyn. In this, and in an important paper delivered to the 1971 Josquin Festival Conference, he argued authoritatively on questions of authenticity in the Josquin canon.

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'Problems of Authenticity in Josquin's Motets', *Josquin des Prez: New York 1971*, 345–59

The Music of Noel Bauldeweyn (New York, 1972)

PHILIP BRETT

Sparry, Franz

(b Graz, 28 April 1715; d Kremsmünster, 7 April 1767). Austrian composer. After serving as a choirboy at the monastery of Admont, he studied philosophy at Salzburg University. He entered the Benedictine house of Kremsmünster in 1735, but later returned to Salzburg to study theology. While there he met and may have studied with J.E. Eberlin, the court organist, and his first compositions date from his second period there, in 1736. He finally left Salzburg in 1739 and returned to the monastery, but in 1740 the abbot, who wished to encourage his musical talent, allowed him to go to Italy to study. He went first to Naples, where he was a pupil of Leo, and heard and copied much music by other leading Neapolitans, such as Jommelli and Alessandro Scarlatti. In 1741 he left for Rome to study the *cappella* style with Chiti. In 1742 he returned to Kremsmünster, after a disastrous journey complicated by the War of Austrian Succession (northern Italy was overrun with Spanish troops), during which he lost most of his transcriptions of Italian music in a violent storm in the Adriatic. He spent the rest of his life in the monastery, where he was director of music from 1747 until his death.

The bulk of Sparry's output consists of Latin oratorios and incidental music for the annual school plays at Kremsmünster and Lambach, but he also wrote many German sacred arias and a good deal of liturgical music (now in *A-KR, LA*). His attempts to imitate the current Italian style in his Latin oratorios are rather colourless, for he lacked the appropriate melodic gift. But his Italian training stood him in good stead in German arias, of which he wrote about 50; they often have a lyrical quality, rhythmic flexibility and harmonic variety not to be found in similar works by his more thoroughly Teutonic contemporaries. (A. Kellner: *Musikgeschichte des Stiftes Kremsmünster*, Kassel, 1956)

ELIZABETH ROCHE

Spasm band.

An ensemble similar to a [Washboard band](#), formed by African Americans around New Orleans in the early 20th century. Its music was a model for jug bands and skiffle bands during the folksong revival in the 1950s and 60s.

Spasov, Bozhidar [Bojidar]

(b Sofia, 13 Aug 1949). Bulgarian composer and musicologist. At the Moscow Conservatory, from 1970 to 1976, he studied with Sidel'nikov (composition), Denisov (orchestration) and Kholopov (musicology). Thereafter he taught at the Sofia Academy of Music and at the Institute for Music Education in Plovdiv, while also holding a research post at the Institute of Musicology in Sofia. In 1990 he moved to Germany, where he has since worked as a freelance composer and as a lecturer at the Folkwang Hochschule in Essen. His works have been performed at numerous European festivals, including the Dresden and Penderecki

festivals, the Wittener Tage für neue Kammermusik, the 1995 ISCM World Music Days in Essen and at the Darmstadt summer school. He won third prize in the Concours international de musique sacrée in Fribourg in 1987, and the Rome Valentino Bucchi prize (for the Violin Concerto) in 1988.

At the centre of his output are instrumental and vocal-instrumental works which emphasize solo performance. The music is characterized by unusual sound-combinations and playing techniques, producing a fine texture of varied melodic lines which become intertwined. His works of the 1970s are serially organized, while his composition from the 1980s bears a modal stamp. During the 1990s Spasov developed a mobile, flowing manner of structural organization, which rests on the simultaneity of different rhythmic layers. This received wider expression in the electronic compositions of the late 1990s.

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(selective list)

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MARIYA KOSTAKEVA

Spasov, Ivan

(*b* Sofia, 17 Jan 1934; *d* Plovdiv, 22 Dec 1996). Bulgarian composer and conductor. He was born into a family of professional musicians. After graduating from the composition and conducting classes of Pancho Vladigerov at the Bulgarian State Music Academy, Spasov continued his studies in Warsaw as a student of Kazimierz Sikorski and Stanisław Wisłocki. At the end of his studies Spasov conducted the Warsaw National PO in the premières of his own works.

On his return to Bulgaria in 1962 Spasov was appointed conductor of the Plovdiv State PO and began actively to promote modern music. He occupied this position for six seasons before being dismissed for introducing modernist ideas and for 'not acknowledging the authority of the Party'. In 1964 he founded the Plovdivska Musikalna Mladezh ('Plovdiv musical youth') society, at whose concerts the works of Lutosławski, Penderecki, Baird, Milhaud and others were performed in Bulgaria for the first time. In the same year he became a member of the Union of Bulgarian Composers and was appointed professor of conducting and score reading at the National Academy for Music and Dance, Plovdiv. From 1970 to 1991 Spasov conducted the symphony orchestra in the neighbouring town of Pazardzhik. From November 1989 until his untimely death he was director of the Plovdiv Academy.

In 1964 Spasov composed music for the film *Kasche nebe za trima* ('Morsel of the Sky for Three'). This film score was the first experiment in aleatory music in Bulgaria and the first to employ graphic notation; it formed the basis of his *Epizodi za chetiri grupi tembri* ('Episodes for Four Timbral Groups'), which was heard in the West for the first time at Darmstadt in 1968. Spasov also experimented with instrumental theatre. *Dvizheniya* ('Movements', 1967) for 12 string instruments was the first experiment with musical theatre in Bulgaria. In the last episode, for example, the performers leave the stage one by one, as in Haydn's 'Farewell' Symphony.

At a time when most European composers were following other trends in music, Spasov turned to folk music. His professed aim was to unite folk elements with the modern idiom, believing that aleatory techniques found their ideal counterpart in the Bulgarian *bezmenzurni* or unmeasured folksongs. This experimentation began with *Dvizheniya*, where in the third episode 'Improvisation' each performer improvises on a given model, one of which is an asymmetrical rhythm derived from traditional folk dance.

In the early 1970s Spasov emerged as Bulgaria's foremost composer of choral music. (He considered the human voice the ultimate instrument for musical expression.) The term neo-folk was coined to describe his choral style which incorporated folk elements such as the use of *ison*, bourdon (a feature that became the hallmark of his style), diaphonia, tremolo effects, measureless musical phrasing and other types of vocal ornamentation. His development and application of folk techniques was not limited to choral music; his Cello Concerto (1974), for example, calls upon the soloist and orchestra to imitate a folk-derived vocal style. Simultaneously, Spasov developed a parallel line of compositional thought, one of deep spiritual and transcendental reflection in which folk elements are conspicuously absent, as evidenced in *Canti lamentosi* (1979), *Canti dei morti* (1983),

Pieta for 12 cellos (1991), *Pesni na edna dusha, otlitashta kam Raia* ('Songs of a Soul Flying to Paradise', 1991) and the Mass of 1993. This aspect of his musical personality was further heightened by the personal tragedy of the death of his only daughter in 1991.

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Choral: Chovechestvoto-20 vek [20th Century Mankind] (orat, G. Apollinaire, I. Galchinsky, P. Neruda, C. Sandburg, G. Strumsky), S, B, chorus, orch, 1987; Balgarski Pasion, S, Bar, evangelist, chorus, orch, 1990; Sveta balgarska liturgiya [Bulgarian Divine Liturgy], female chorus, 1991; Mass, chorus, 1993; Velikdenska muzika za stradaniyata, smartta i vazkresenieto na Isus [Paschal Music for the Passion, Death and Resurrection of Jesus], S, Bar, evangelist, female chorus, org, 1994; Miserere, solo vv, female chorus, orch, 1994; Otche Nash [Our Father], chorus, orch, 1995

Other vocal: Mekhmtiu, female vv, 1972; Monolozi za edna samotna zhena [Monologues for a Lonely Woman] (G. Mistral), S, 12 female vv, tape, chbr orch, 1975; Rado, biala Rado [Rado, White Rado], female vv, 1977; Zhena razdel nitsa [The Dividing Woman], female vv, 1977; Canti lamentosi (O. Khayyam), 2S, chbr orch, 1979; Sym. no.4 (I. Pejcev), Bar, orch, 1981; Canti dei morti (ancient Egyptian funeral texts), S, orch, 1983; 23 strofi po Emili Dikinsan, S, chbr ens, 1989; Pesni na edna dusha, otlitashta kam Raia [Songs of a Soul Flying to Paradise] (E. Dickinson), S, tape, orch, 1991

Chbr: Sonata, cl, pf, 1959; Sonata, va, pf, 1960; Dvizheniya [Movements], 12 str, 1967; Music for Friends, str qt, jazz qt, 1967; Str Qt, 1972; Ww Qnt no.1, 1977; Koordinati na zvuka i dvizhenieto [Coordinates of Sound and Motion], perc, 1978; Sonata quazi variazione, vc, pf, 1979; Pf Trio, 1981; Pieta, 12 vc, 1991; Fragmenti, fl, gui, vc, 1995–6; Malka piesa vav folkloren stil [Little Pieces in Folk Style], 1995–6; Boris i Klod [Boris and Claude], sentimental games, ob, pf, 1997

Kbd: Izkustvoto na seriyata [The Art of Series], 3 vols., pf/2 pf, 1970; Pf Sonata no.1, 1985; Pf Sonata no.2, 1987; Pf Sonata no.3, 1987; 24 Studies, pf, 1990–91; Satvorenie, smart i premirenje versia [Creation, Death and Resignation], 2 pf/2 org, 1992; 24 Bagatelles, pf, 1995; 6 Portreta na edin obraz [6 Portraits of 1 Image], org/pf, 1995

Principal publisher: Muzika

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Nebesosinyo utro, pladne i pat sled pladne [Sky blue morning, noon and the path after noon] (Sofia, 1989)

Zhivotat mi: opit za rekonstuktsiya na edna pazpilyana mozayka [My life: an attempt at a reconstruction of a scattered mosaic] (Plovdiv, 1993)

Simfoniite na Konstantin Iliev [The symphonies of Iliev] (Sofia, 1995)

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Spătăreanu, Vasile

(*b* Tâmbna, Mehedinți district, 21 April 1938). Romanian composer. After attending the Music Lyceum in Timișoara (1955–7) he studied composition with Vieru at the Bucharest Academy, graduating in 1963. In 1964 he became a teacher at the Academy of Arts in Iași. Changes in stylistic fashion have not greatly affected Spătăreanu's compositional style. His music, often polyphonic and with a basis in modality, makes restrained use of the forms of Romanian popular song. Though instrumental music is his preferred genre, his vocal music is notable for its wide expressive range.

WORKS

(selective list)

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 Inst: Sonată-Baladă, pf, 1960; Simfonieta, orch, 1963; Sonata, vn, 1963; 4
 contraste, vn, pf, 1969; Dumbrava minunată [The Enchanted Forest], 7 scenes,
 orch, 1973; Str Qt no.2, 1974; Meditații la Enescu, pf, 1981; Str Qt no.3, 1982;
 Sonante, cl, chbr orch, 1984; Sonante, 3 pieces, cl, 1984

Vocal: Inscripție (T. Arghezi), Mez, female chorus, hp, 4 trbn, 1969; Românie, țară
 de vis [Romania, Land of Dreams] (cant.), Bar, chorus, orch, 1974; Jertfa [The
 Sacrifice] (cant., C. Sturzu), 1983; 3 lieduri (M. Dragomir, Arghezi, A. Blandiana),
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OCTAVIAN COSMA

Spataro [Spadario], Giovanni [Spatarius, Joannes]

(*b* Bologna, ?26 Oct 1458; *d* Bologna, 17 Jan 1541). Italian theorist, composer and choirmaster. His name comes from his family's occupation: his grandfather was a merchant who dealt in swords. He mentions his age in two letters, which yield a birth year of 1458 or 1459; since he is not listed in the baptismal records, which go back to 1 January 1459, the year is probably 1458, and the day possibly 26 October, the date of two of his wills. Spataro never attended university and did not take holy orders; he may have continued his family's profession until late in his life (he bequeathed a forge to his 'compare').

During the 1490s Spataro was on friendly terms with younger members of the Bentivoglio family: Antongaleazzo received the dedication of his *Honesta defensio*, one of his lost treatises was written for Hermes, as well as two masses on pears (a pear appears on Hermes's arms). Only in 1505 did Spataro become a singer at S Petronio, where he served sporadically until appointed 'maestro de canto' in 1512, a post he retained until his

death. He was buried in a side chapel, but his tomb (designed by himself) no longer survives.

Spataro owes his musical formation to his revered teacher Bartolomeus Ramis de Pareia, whose disciple he became in the 1470s, continuing to 1484, when Ramis left Bologna. He carried on not only his master's teachings but his pugnacious attitude, crossing figurative swords in print with Nicolò Burzio and Franchinus Gaffurius for their criticism of Ramis. Though Gaffurius called Spataro 'illiterate' since he did not write in Latin, he conceded that his musical understanding was acute.

With the exception of the treatise on sesquialtera, published with Pietro Aaron's help, Spataro went into print only when responding to published works: Nicolò Burzio's *Musices opusculum* (1487) attacking Ramis, Gaffurius's *Apologia ... adversus Joannem Spatarium* (1520), *Epistula prima in solutiones obiectorum Io. Vaginarum Bononien.* (1521) and *Epistula secunda apologetica* (1521). Spataro and Gaffurius also corresponded privately over a period of at least 26 years; all these letters (including 18 criticizing Gaffurius's *De harmonia musicorum instrumentorum opus* of 1518) are lost, but were partially incorporated in the *Dilucide et probatissime demonstratione* and *Errori de Franchino Gafurio*. Also lost are a treatise responding to Gaffurius's annotations of Ramis's *Musica practica*, treatises on mensural music, proportions, counterpoint and a 200-page critique of Aaron's treatise on modes, which Spataro deemed 'without order and truth'. 53 letters, mainly to Aaron and Giovanni Del Lago, survive (ed. in Blackburn, Lowinsky and Miller).

Spataro valued reason above authority in support of his new ideas. He distinguished sharply between rules for beginners and theory for learned and speculative musicians; he claimed that while the rules of composition could be taught, gifted musicians were born, not made. His investigations of the tonal system led him to contemplate notes such as E \square and B \square and his discussion of Adrian Willaert's famous 'duo' is our main source of knowledge of contemporary thought about this enigmatic composition. Although recognizing that Willaert intended Aristoxenean temperament, Spataro criticized it in Pythagorean terms. These and similar musical problems were avidly discussed by Spataro's group of 'musici bolognesi' and their opinions are reported in various letters.

Spataro also had a keen interest in puzzles of mensural notation, obscure canons and chromatic music. One complete composition and fragments of others survive in his correspondence, but many others, referred to in his letters, are lost. Some motets (identified through his letters) are preserved in the choirbooks belonging to S Petronio, partly copied by him; an unknown number of the anonymous compositions are probably his as well. Except for certain experimental pieces, his music is competent but not very interesting; some of the more adventurous passages were eliminated when he copied the pieces into his choirbooks. He and Aaron frequently exchanged compositions, which they criticized in detail. Aaron found fault with Spataro's dissonance treatment, which allowed augmented octaves and diminished 5ths; Spataro appealed to the judgment of the ear, claiming that the 'silence' between beats (i.e. suspensions) mitigated the dissonance. Another idiosyncratic theory was his insistence that notes

under sesquialtera are perfect, without regard to the underlying mensuration. His *Tractato di musica* expounds this theory at length but suffers from repetition and lack of focus. A related theory, accepted by a small number of theorists, is that breves are equal in perfect and imperfect time; mensuration signs can therefore be used to indicate proportions.

Spataro used a 'cartella' as an aid to composition; he described two sizes but not the material, nor how he wrote the music down; he may have used score format, but it is more likely that the voices were approximately aligned or even in separate fields. When he criticized Aaron's compositions for their contrapuntal infelicities (such as parallel 5ths), he did not score them but compared pairs of voices; the faults were noted without regard to the contrapuntal context, and thus were more stringently censured than warranted.

Spataro's sometimes irascible temperament led to breaks in relations with his correspondents, but he was always ready to resume discussion for the sake of furthering 'our delectable harmonic science ... first to learn, second to teach, and third to correct my faults, if I have erred in any way in my works' (letter to Aaron, 1532). The questions he raised and his probing answers reveal him to be one of the most interesting figures in Italian theory of the 16th century.

WORKS

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Gaude Maria virgo, 4vv, *Bsp* A.45

Hec virgo est preclarum vas, 4vv and 5vv, *Bsp*, ed. K. Jeppesen, *Italia sacra musica* (Copenhagen, 1962)

In illo tempore missus est angelus Gabriel, 4vv, *Md* (2266), ed. in *AMI*, i (1897)

Nativitas tua, 5vv and 6vv, *Bsp* A.45

Tenebre facte sunt, 1508³, ed. Jeppesen 1935

Virgo prudentissima, 4vv, *Bsp*, ed. K. Jeppesen, *Italia sacra musica* (Copenhagen, 1962)

Lost: Ave Maria, 6vv; Cardinei cetus (for Leo X, probably composed 1515), Deprecor te; Magnificats (one sent to Ercole d'Este in 1482); Missa Da pacem; Missa de la pera (for Hermes Bentivoglio); Missa de la tradictora; Missa O salutaris hostia (composed 1533); Missa Pera pera (for Hermes Bentivoglio); Missa de Sancta Maria Magdalena; Missa Tue voluntatis; Nativitas gloriose; Pater noster, 5vv (composed 1529); Salve regina (composed c1493); Ubi opus est facto

MSS copied by Spataro: *I-Bsp* A.XXIX; A.XXXI; A.XXXVIII; A.LXV; A.LXVI; portions of *Bc* Q18

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Honesta defensio in Nicolai Burtii parmensis opusculum (Bologna, 1491/R1967 in *AntMI*, *Monumenta bononiensia*, ii/1)

Utile e breve regule di canto (*Cod. Lond.*, *British Museum*, *Add.4920*), MS dated 1510/R1962 in *AntMI*, *Monumenta bononiensia*, ii/2; also ed. G. Vecchi, *Quadrivium*, v (1962)

Dilucide et probatissime demonstratione de Maestro Zoanne Spataro musico bolognese, contra certe frivole et vane excusatione, da

Franchino Gafurio (maestro de li errori) in luce aducte (Bologna, 1521/R1925 with Ger. trans.)
Errori de Franchino Gafurio da Lodi, da Maestro Ioanne Spataro, musico bolognese, in sua deffensione, et del suo preceptore maestro Bartolomeo Ramis hispano subtilemente demonstrati (Bologna, 1521)
Tractato di musica di Gioanni Spataro musico bolognese nel quale si tracta de la perfectione da la sesqualtera producta in la musica mensurata exercitate (Venice, 1531/R1970 in BMB, section 2, xiv)
 53 letters in *A-Wn* S.m.4380; *F-Pn* Ital.1110, *I-Bc* Lettere di Spataro, *Rvat* Vat.Lat.5318 (ed. in Blackburn, Lowinsky and Miller)

lost writings

Appostille (response to Gaffurius's criticisms of Ramis)
Epistole (correspondence with Gaffurius)
Tractato de canto mensurato
Tractato de contrapuncto
Tractato delle proportioni
 200-page critique of Aaron's *Trattato della natura et cognitione di tutti gli tuoni*

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BONNIE J. BLACKBURN

Späth.

See [Freiburger Orgelbau](#).

Späth, Franz Jakob

(*b* Regensburg, 1714; *d* Regensburg, 23 July 1786). German organ builder and piano manufacturer. He was the son of the Regensburg organ builder Johann Jakob Späth (1672–1760), who in 1727 provided an organ for the new parish church there. Franz Jakob Späth built an organ in 1750 for the Oswaldkirche, Regensburg, and one in 1758 for the Dreieinigkeitskirche; but he became best known as an outstanding piano manufacturer (being referred to as such by Mozart in 1777, by J.N. Forkel in 1782, and by C.F.D. Schubart in 1784). He was particularly well known for his invention of the [Tangent piano](#), although all surviving signed and dated Tangent pianos seem to have been built after Späth's death by his son-in-law, C.F. Schmahl. One instrument, in the Shrine to Music Museum, Vermillion, South Dakota, bears the inscription 'Späth und Schmahl, Regensburg 178[4]'. In partnership with Schmahl, Späth had a firm with a considerable reputation.

For a list of surviving instruments, see [Schmahl](#).

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ClinkscaleMP

MGG1 ('Späth und Schmahl', A. Scharnagl; also 'Schubart', R. Hammerstein)

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HANS KLOTZ/SABINE K. KLAUS

Spazier, Johann Gottlieb Karl

(*b* Berlin, 20 April 1761; *d* Leipzig, 19 Jan 1805). German writer and composer. As a boy soprano in Berlin he appeared frequently as a soloist in churches and concerts, although he had no formal music training. Later he spent one season as singer and accompanist at the French opera house of Prince Heinrich of Prussia in Rheinsberg, where he composed his first lied collection (1781). He entered Halle University, where he studied philosophy and theology, before teaching briefly in Dessau. Accompanying a nobleman pupil he went to Göttingen (1785) and again Halle (1786) before taking up a position in the philosophy faculty of Giessen University. Ideological conflicts with his colleagues soon compelled his resignation, however, and he shortly thereafter became court councillor and professor in Neuwied am Rhein (about 1790). By 1792 he had returned to Berlin,

where he contributed articles to music periodicals and edited the short-lived *Berlinische musikalische Zeitung* (1793–4). In 1796 he returned to Dessau to teach, but moved to Leipzig in 1800 and devoted himself to writing. In 1801 he founded the cultural journal *Zeitung für die elegante Welt* in which he championed the cause of the lied (considered by many of his contemporaries to be a musical genre of little value).

In music Spazier is probably more important as a writer than as a composer, although his lieder seem to have been quite popular during his lifetime. His first collection was in a style similar to that of J.A.P. Schulz, with whom he came in contact in Rheinsberg; the *galant* melodies were praised by Friedlaender for their expressive powers. Several other lied collections and a cantata by him are extant. He edited Dittersdorf's autobiography and wrote commentaries on the music of Gluck and Grétry.

WORKS

Collections: *Lieder und Gesänge am Klavier* (Halle, 1781); 20 vierstimmige Chöre im philanthropinischen Betsale gesungen (Leipzig, 1785) [no.20 by Gluck]; *Lieder einsamer und gesellschaftlicher Freude* (Vienna, 1786); *Einfacher Clavierlieder*, i–ii (Berlin, 1790–94); *Lieder und andere Gesänge für Freunde einfacher Natur* (Neuwied and Leipzig, 1792, 2/1797); *Lieder am Klavier* (Leipzig, 1799); *Lieder und Oden von Voss* (Düsseldorf, 1851)

Other works: *Rosaliens Klagen* (cant.) (Hamburg and Leipzig, 1785); *Melodien zu Hartungs Liedersammlung*, ed. Spazier (Berlin, 1794), ?lost [incl. 47 by Spazier]; many lieder and pf pieces in contemporary anthologies and periodicals

Lost works incl. cants. stage music and pf sonatas listed in *GerberNL*

WRITINGS

Frey müthige Gedanken über die Gottesverehrung der Protestanten (Gotha, 1788)

Einige Gedanken, Wünsche und Vorschläge zur Einführung eines musikalischen Gesangbuches (Neuwied, 1790)

Carl Pilger's Roman seines Lebens von ihm selbst geschrieben: ein Beitrag zur Erziehung und Kultur des Menschen (Berlin, 1792–6)

Etwas über Gluckische Musik und die Oper Iphigenia in Tauris auf dem Berlinischen Nationaltheater (Berlin, 1795)

Abhandlung über die Wasserorgeln der Alten (Berlin, 1795) [trans. of A.L.F. Meister's unpubd Latin diss., c1750–80]

Grétry's Versuche über die Musik: im Auszuge und mit kritischen und historischen Zusätzen (Leipzig, 1800) [trans. of A.-E.-M. Grétry: *Mémoires, ou Essais sur la musique*, Paris, 1789, 2/1797/R]

ed.: *Karl von Dittersdorfs Lebensbeschreibung, seinem Sohne in die Feder diktirt* (Leipzig, 1801)

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E. Wege: 'Der Liederkomponist und Musikschriftsteller Johann Gottlieb Karl Spazier', *BMW*, v (1963), 113–17

RAYMOND A. BARR

Speach, Bernadette

(b Syracuse, NY, 1 Jan 1948). American composer. She was a nun of the sisters of St Joseph of Corondelet from 1966 to 1977. After graduating from the College of St Rose, she taught music at parochial schools. She later studied at Columbia University with Roussakis and in Siena with Donatoni (1976). After leaving holy orders she studied with Morton Feldman and Lejaren Hiller at SUNY, Buffalo (DMA 1983). In 1984 she married Jeffrey Schanzer, a composer and jazz musician, and moved to New York. She has served as an arts administrator at both the Composers Forum (director, 1988–90; president of the board, 1990–94) and the Kitchen (director, 1995–).

Speach's music can be described as a smooth fusion of two disparate influences, Feldman and jazz. From the former she inherited a tendency towards sensitively balanced, non-contrasting sonorities; from the latter she took a frequent use of improvisation, often limited to specific pitch fields and quietly hidden, but sometimes overt and based in the vernacular.

Telepathy Suite (1988) and *Baobab 4* (1994) are grounded in a subdued but rhythmic jazz idiom. Her string quartet, *Les ondes pour quatre* (1988), relies on musical images that recur without literal repetition. Two of her finest works are the piano concertos *Within* (1990) and *Parallel Windows – Unframed* (1995).

WORKS

Vocal († - collab. T. Davis): *Telepathy Suite*, spkr, chbr ens, 1988†; *A Set of Five*, chbr ens, 1989†; *It Came to me in a Dream* (T.S. Eliot: *Ash Wednesday*), Bar, 2 fl, gui, pf, 1990; *Baobab 4*, spkr, 3 female vv, fl, cl, a sax, trbn, balafon, 2 pf, gui, elec gui, db, 1994†; *Woman Without Adornment*, spkr, pf, 1994†, rev. chbr ens, 1995

Improvisations (pf, gui): *Two in the Morning*, 1986; *Phill's Phault*, 1988; *Blue*, 1989; *3 1/2*, 1990; *It's Your Turn*, 1990; *Sound Crowds*, 1990; *at the same time*, 1993

Other inst: *Shattered Glass*, perc, 1986; *Spero*, gui, 1986; *Les ondes pour quatre*, str qt, 1988; *Boppin' Again*, chbr jazz ens, 1989, rev. 1991; *Bone, Burned, Abandon/Creak* (dance score), gui, pf, 1990; *Within*, pf, orch, 1990; *Almost Tazio/Overbite Alarm* (dance score), gui, pf, 1991; *Chosen Voices*, prep gui, toy pf, 1991; *Trio des trois*: I, vn, perc, pf, 1991; II, fl, va, hp, 1991; III, va, vc, pf, 1992; *Avanzando*, b cl, mar, vib, glock, pf, 1993; *Complaints*, spkr, fl, db, vib, perc, 1993; *Walking Again*, fl, db, perc, pf, 1993; *Parallel Windows – Unframed*, pf, orch, 1995

Pf: *Inside Out*, 1987; *a page upon which ...*, 1989; *and so it is ...* 1990; *Resoundings*, 4 hands, 1990; *Walking Again*, 1992; *Angels in the Snow*, 1993; *When it Rains*, Lluève, 1995

El-ac: 9/8/89, digital sampler, tape, 1990

KYLE GANN

Speaker key [register key].

A key controlling a very small hole in the tube wall of a woodwind instrument which, when opened, assists the player to sound the second and higher registers. In a reed-energized instrument under satisfactory playing conditions there exists a state of vibrational cooperation between the reed and the resonating air column. The air flow through the vibrating reed contains a set of harmonically related frequency components, and normally several of these are close in frequency to the natural vibration modes of the air column. When the performer plays in the first register, the reed vibration frequency is near that of the first air column mode. Opening a speaker key inhibits this regime of cooperation by changing the frequency of the first mode and reducing its strength; it is then more favourable for the reed to vibrate at a frequency close to that of the second mode. In the oboe and saxophone two, sometimes three, 'speakers' are provided, each used with a particular group of tone holes; since the second mode frequency of these conical-bore instruments is twice the first mode frequency, the second register notes are an octave above those obtained in the first register with the same fingering. The 'half-hole' mechanism of the oboe may also be regarded as a 'speaker'. In the clarinet a single register key is usually found sufficient; in this case, the second mode of the cylindrical air column has a frequency three times that of the first and the fingering repeats at the interval of a 12th.

See also [Overblowing](#).

PHILIP BATE/MURRAY CAMPBELL

Speaking length.

The nominal length of the resonating [Air column](#) in a wind instrument. In the case of an open organ flue pipe, the speaking length is commonly taken to be the distance between the centre of the mouth and the upper open end. In the simplest acoustical view of such a pipe, each of these points is taken to be a pressure node; if this were indeed the case, the speaking length would be equal to half the wavelength of the sounded note. In reality, the sounded note has a lower pitch and a longer wavelength than predicted by this simplified model. The 'effective length' of the pipe is defined as half the wavelength of the sound actually generated in the pipe, and is thus greater than the speaking length.

Similar considerations apply to the flute, and to conical-bore instruments such as the oboe; in these cases, the speaking length is taken from the centre of the embouchure hole or the reed tip to the centre of the highest open finger-hole. For stopped organ flue pipes, and for the clarinet and other cylindrical reed instruments, the simplified theory predicts that the speaking length of the tube should equal a quarter of the wavelength of the note sounded without overblowing, so the effective length is defined as a quarter of the wavelength of the note actually sounded. In all cases the effective length is longer than the speaking length.

The discrepancy between speaking and effective lengths in the relatively simple case of the organ flue pipe can be explained in terms of an [End correction](#) at each open end. In the more complex cases of woodwind instruments many other factors influence the effective length, including the size and positioning of open and closed finger-holes, irregularities in the bore, the mechanical properties of reeds, and the degree of lip cover in flutes. Some authors define speaking length to include end corrections; it is then synonymous with effective length.

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(Amsterdam, 1969/R)

MURRAY CAMPBELL

Speaking stop.

In conventional modern organ terminology (since at least Audsley's *The Art of Organ Building*, 1905), speaking stops are those that produce a musical sound when operated, as opposed to the stop-knobs, levers, pedals etc. which operate couplers (see [Coupler](#)), wind-valves, ventils, registration aids, tremulants or semi-musical effects ('toy stops') such as bells (*Zimbelsternen*), imitations of birdsong (*Vogelgesang*) or drum effects (see [Organ stop](#)). The term 'speaking pipes' was used in 1728 in an advertisement for the organ at St Mary Redcliffe, Bristol; early 19th-century English sources are careful to account for all the speaking pipes in an organ, and they ignore non-speaking 'dummy' pipes in case fronts. Hopkins and Rimbault (*The Organ*, 1855) distinguished between 'sounding stops' and 'accessory stops'.

PETER WILLIAMS, MARTIN RENSHAW

Speaks, Oley

(*b* Canal Winchester, nr Columbus, OH, 28 June 1874; *d* New York, 27 Aug 1948). American composer and baritone. His father died when Speaks was ten, and the family moved shortly afterwards to Columbus. Speaks learnt piano as a boy, and as early as 1891 his fine baritone singing attracted attention in the Columbus *Dispatch*. During the 1890s he held positions as soloist at various churches, and also began writing songs, which were soon published. In 1898 he moved to New York and became a soloist first at the Universalist Church of the Divine Paternity and then at St Thomas's Episcopal Church. In 1906 he returned to Columbus, but his growing success as a songwriter enabled him to return after several years to New York. His songs (of which 119 were published by G. Schirmer and 31 by the John Church Company, Cincinnati) are almost all settings for voice and piano of sacred or sentimental texts. Well crafted for the voice, melodious, rhythmically uncomplicated and simply harmonized, they continue the tradition of the 19th-century parlour ballad. Intended for amateurs, their audience was chiefly among the middle-class population of

small towns. Speaks achieved enormous success with his songs, of which the most famous was *On the Road to Mandalay* (1907); several sold well over a million copies.

WORKS

Over 250 songs, incl. *On the Road to Mandalay* (R. Kipling) (1907); *Morning* (F.L. Stanton) (1910); *To you* (M.B. Gannon) (1910); *When the Boys Come Home* (J. Hay) (1911); *Sylvia* (C. Scollard) (1914); *Hark, Hark, my Soul* (F.W. Faber) (1923); *The Prayer Perfect* (J.W. Riley) (1930); partsongs and anthems

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PAUL C. ECHOLS

Spech, János

(*b* Pozsony [now Bratislava], 18 Dec 1767; *d* Oberlimbach, 24 Nov 1836). Hungarian composer. He studied first in Pozsony, a lively centre of music, where operas were staged at a theatre which opened in 1776; weekly performances were given by Count Erdödy's company from 1787 – including works by Haydn, Mozart and Paisiello. These surroundings must have encouraged Spech's musical development, although in 1792 he became a clerk in Buda. He continued his music studies, however, completing them with Haydn in Vienna in 1800. After leaving Vienna (1804) he was a piano teacher in Buda and from 1809 a composer to Baron Podmaniczky. He was conductor at the German Town Theatre of Pest from 1812 to 1815 and during that period his first opera, *Ines és Pedro* (2, after S. Kisfaludy: *Tátika*; MS score in *A-Wgm*), was performed there as *Ines und Pedro, oder Die Johannisnacht* (30 March 1814). From 1816 to 1818 he lived in Paris, and his style must have been influenced by the French and Italian music there. He returned to Pest, where his light opera *Der Vogel des Bruder Philipp* was performed in the Town Theatre (11 June 1821). His other works for the theatre were the 'romantic fairytale' *Felizie* and an overture to Schink's *Der verlorene Sohn*. From 1824 he lived in Vienna.

Some of Spech's early works were published in Vienna (1799–1803) and he wrote many Hungarian songs which were published in Pest (1805–23). His other works remained in manuscript, including an oratorio, *Die Befreiung von Jerusalem*, seven cantatas, a mass, nine string quartets and six sonatas. Spech's musical style is essentially Germanic, and his melodic writing owes much to late Mozart and to Schubert. These influences, as well as French and Italian elements, are combined with rhythmic features of Hungarian music.

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DEZSÖ LEGÁNY

Specht, Richard

(*b* Vienna, 7 Dec 1870; *d* Vienna, 18 March 1932). Austrian writer on music and music critic. After studying architecture for a short time he turned to music, studying the piano with Ignaz Brüll and theory with Zemlinsky and Schreker. He became the music critic of various daily newspapers (*Arbeiterzeitung*, *Die Zeit*, *Illustriertes Wiener Extrablatt*) and a correspondent for foreign periodicals (*Die Musik* of Berlin). In 1909 he founded the periodical *Der Merker*, which he directed until 1919. He wrote many introductions to operas and symphonic works (including most of Mahler's symphonies) which he usually provided with thematic charts; he also wrote a large number of books, principally concerned with aesthetic assessment, some of which went into many editions. His chief work was the *Bildnis Beethovens*. Specht also had an active career as a lecturer, mainly in Germany. Apart from his musical writings, he wrote monographs on Arthur Schnitzler and Franz Werfel.

WRITINGS

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Gustav Mahler (Berlin, 1913)

Das Wiener Operntheater (Vienna, 1919)

Julius Bittner (Munich, 1921)

Richard Strauss und sein Werk (Leipzig, 1921)

Wilhelm Furtwängler (Vienna, 1922)

Emil Nikolaus von Reznicek (Leipzig, 1923)

Johannes Brahms (Hellerau, 1928; Eng. trans., 1930)

Bildnis Beethovens (Hellerau, 1931; Eng. trans., 1933 as *Beethoven as he Lived*)

Giacomo Puccini (Berlin, 1931; Eng. trans., 1933)

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RUDOLF KLEIN

Spechtshart, Hugo [Hugo of Reutlingen]

(*b* Reutlingen, *c*1285; *d* 1359 or 1360). German theorist. He apparently served as a parish priest and schoolmaster in Reutlingen besides holding a chaplaincy at the Marienkirche. He is named as a priest in 1329. Two years later he purchased a patronage in Unterhausen. In 1338, as a result of the strife between Ludwig of Bavaria and the pope, he was banned from celebrating Mass for ten years. In May 1359 he made a grant for the support of the St Nikolaus-Kapelle in Reutlingen. His death must have

occurred sometime during the next year, for in April 1360 his nephew sold his patronage.

Spechtshart is best known for the pedagogical work *Flores musicae omnis cantus Gregoriani*, which he wrote in 1332. Of lasting influence, it was revised in 1342, and published for the first time in 1488. The treatise, partly in verse, is divided into four large chapters covering solmization, the monochord, intervals and the ecclesiastical modes; the division of the monochord is the first complete determination of the chromatic scale on that instrument.

A second musical work, the *Chronicon Hugonis sacerdotis de Rutelinga ad annum MCCCXLIX*, is the chief source of music and information of the mid-14th-century German flagellants (see [Geissler lieder](#)). The melodies included by Spechtshart are typical of earlier pilgrim songs, and, although they show influences of the verse forms of the Italian *laude*, their litany-based structure is rather primitive when compared with the varied forms of their Italian counterparts. In addition, he wrote two non-musical works: the *Forma discendi*, an introduction to logic and dialectic, and the *Speculum grammaticae*.

WRITINGS

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CECIL ADKINS

Specials [Special AKA], the

English pop group. Formed in Coventry in 1978 as the Special AKA, its original members were Terry Hall (*b* Coventry, 15 March 1959; lead vocals), Neville Staples (vocals and percussion), Lynvall Goulding (*b* Coventry, 24 July 1951; electric guitar and vocals), John Bradbury (drums), Jerry Dammers (Gerald Dankin; *b* India, 22 May 1954; keyboards), Roddy

Radiation (Rodney Byers; electric guitar) and Horace Gentleman (Horace Panter; bass guitar). They became the Specials in 1979. In the late 1970s post-punk diaspora, the Specials were pivotal in developing a miscegenation of musical styles, begun by such groups as the Clash and the Slits, in which punk and reggae had effected an alliance.

Along with groups such as the Beat and Selecter, the Specials were signed to Dammers's multi-racial label 2-Tone Records. Their 'Coventry sound' was a speeded-up version of late 1960s ska imbued with a punky freneticism, a heavier, less subtle, more insistent rhythm section, and a more declamatory tone to the vocals. The social-realist politics of much of the new wave also made its mark on 2-Tone, and the Specials were an eloquent example of this new spirit of reportage. Their first UK number one, *Too Much, Too Young*, a good-time ska song with a precautionary lyric about the hazards of teenage pregnancy, brought sexual politics on to the agenda, while their final hit, the chilling *Ghost Town*, which was released in the wake of the Bristol, Birmingham and Toxteth riots of 1981, eerily captured the prevalent sense of youth disillusionment. The Specials also successfully covered ska classics such as *Guns of Navarone* by the Skatelites and *The Liquidator* by Harry J. All Stars. Hall, Goulding and Staples left in 1981 to form the Fun Boy Three, but Dammers continued the band under the original name the Special AKA. *The Boiler*, recorded with Rhoda Daker, was one of the most harrowing singles ever released, detailing the horrors of rape, while the rousing anti-apartheid single, *Nelson Mandela*, became an anthem of hope for many. The Special AKA broke up in late 1984. For further information see D. Hebdige: *Cut 'n' Mix: Culture, Identity and Caribbean Music* (London, 1987).

DAVID BUCKLEY

Specialty.

American record company. During the 1950s it was a leading company in the fields of gospel, rhythm and blues and rock and roll music. The company was founded by Art Rupe (Arthur Goldberg) in Los Angeles in 1946. Rupe's label (originally Juke Box) had sought to create 'a big band sound, expressed in a churchy way', and had its first successes with Roy Milton and his Solid Senders. Joe Liggins and Percy Mayfield provided further rhythm and blues hits. Rupe next expanded into the gospel field. Among the gospel groups recorded by Bumps Blackwell, the company's musical director, were the Soul Stirrers, featuring the young Sam Cooke. In 1952 Rupe went to New Orleans where he discovered Lloyd Price (*Lawdy Miss Clawdy*, 1952) and Guitar Slim (*The Things I used to Do*, 1954). But the company's most important signing proved to be Little Richard; produced by Blackwell, he had several international hits including *Tutti Frutti*, *Long Tall Sally* and *Good Golly Miss Molly*. In the late 1950s Little Richard underwent a religious conversion and temporarily left the music industry. At the same time, Blackwell left Specialty when Rupe refused to jeopardize his gospel audiences by permitting Sam Cooke to record secular music. Harold Battiste in New Orleans and Sonny Bono in Los Angeles were the new musical directors. The label continued to issue rock and roll records by Larry Williams, Don & Dewey and Jerry Byrne. Although

Williams made several hit records, Rupe began to phase out the label in 1959. However, from the late 1960s he inaugurated a programme of reissues of the gospel and rock and roll material.

DAVE LAING

Species counterpoint.

An approach to [Strict counterpoint](#) that proceeds methodically from note-against-note settings of the cantus firmus to more complex combinations of parts. The five commonly distinguished 'species', or types of settings, were formulated by Fux in the *Gradus ad Parnassum* (1725). They are: (1) note against note; (2) two notes against each note in the cantus firmus (in triple time, three against one); (3) four notes against each note in the cantus firmus; (4) equal-length notes consistently syncopated; and (5) a florid line against the cantus firmus, consisting of a combination of the other species with occasional use of notes of smaller value. It is possible to apply different species vertically; in [ex.1](#) a second-species counterpoint above the cantus firmus is combined with a third-species counterpoint below.

The division of counterpoint into species goes back at least to Lanfranco's *Scintille di musica* of 1532, and is one of the principles underlying Zarlino's discussion of counterpoint in *Le istituzioni harmoniche* (1558). The second volume of Zacconi's *Prattica di musica* (1619) includes a discussion of the five species, but then goes on to define fugato, [Invertible counterpoint](#) and other contrapuntal designs also as 'species'; the term has since lost this extended meaning.

See [Counterpoint](#).

Specification.

Term currently used by organ theorists to denote a list of the speaking stops, accessories and compass of an organ. To a builder, however, 'specification' would include technical information on the bellows, action, pressure, chests, case, façade, placement etc., as well as the pipes and stops. The term was used by Hopkins (Hopkins and Rimbault, *The Organ*, 1855) as an occasional alternative to such phrases as 'a list of the contents' or 'the distribution of stops'. Previous English writers used only such phrases as 'list of stops' (J.A. Hamilton: *Catechism of the Organ*, London, 1842), 'Catalogue of the Stops' (Burney), 'Schedule' (Father Smith at the Temple Church, 1688), and 'The Name and number of the stoppes' (Dallam's contract at York, 1632).

The term 'disposition' (see [Disposition \(i\)](#)), which is sometimes used synonymously with 'specification', properly refers to the arrangement of different stops among the keyboards or divisions of a harpsichord or organ, whereas [Registration](#) is the art of combining stops. Stop-lists are often displayed in 'specification tables'; for examples of these, see [Organ](#).

Spector, Phil(ip Harvey)

(b Bronx, NY, 26 Dec 1940). American record producer and songwriter. He became involved in music at the age of 13 when his family moved to Los Angeles. He sang in a trio, the Teddy Bears, whose *To know him is to love him* (Dore, 1958) was both his first recording and first hit record.

Subsequent releases were less successful, but by this time he had been commended to Leiber and Stoller; with Leiber he co-wrote *Spanish Harlem*, a hit for Ben E. King. His early record production for the Dune label was uneven and undistinguished, and it was not until he controlled his own label that his distinctive sound appeared, alongside the characteristic girl groups. Although preoccupied with singles, his 1963 concept album *A Christmas Gift to You* (Philles, 1963), on which various of his regular artists covered old and new festive songs, has become a classic.

The most autocratic of producers, he took personal charge of all aspects of his records; the results were released on his own Phillies Records and, in an era when major record companies would release dozens of recordings each month in the hope of one hit, Spector released records one at a time, intending that each should succeed. The combination of a large rhythm section, large studio orchestra, multi-tracking and echo created his 'wall of sound'. He described his records as 'symphonies for the kids' and, between 1961 and 1967, many such recordings became classics: *Then he kissed me* (recorded by the Crystals, 1963), *Be my baby* (the Ronettes, 1963), *You've lost that lovin' feelin'* (the Righteous Brothers, 1965), and most famously *River Deep, Mountain High* (Ike and Tina Turner, 1966).

When *River Deep, Mountain High* failed to enjoy the success that Spector felt it deserved, his behaviour, always unconventional, became increasingly erratic, more so following the break up of his marriage to Ronnie Spector, and the Phillies label was closed down. His projects since have been sporadic and controversial; his production work on the Beatles' *Let it be* (Apple, 1969) infuriated McCartney. Spector remained, however, at the Apple label, working on albums with Harrison and Lennon, finally breaking with the latter during their fourth collaboration, *Rock 'n' Roll* (1974). Increasingly reclusive, Spector re-emerged to produce Leonard Cohen's *Death of a Ladies' Man* (Col., 1977), and also worked with the Ramones and Yoko Ono.

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Spectral music

(Fr.: *musique spectrale*).

A term referring to music composed mainly in Europe since the 1970s which uses the acoustic properties of sound itself (or sound spectra) as the basis of its compositional material. It has come to be associated particularly with the composers of the French Groupe de l'itinéraire (especially Grisey and Murail), and the German Feedback group, with its principal members Fritsch, Maiguashca, Eötvös, Vivier and Barlow. The term 'spectral music', coined by Dufourt in an article of 1979, emphasizes the importance of the sound spectra themselves to the music and its techniques. However, the tendency has also had important ramifications in the fields of form and musical time.

Among the most influential techniques of spectral music has been what Grisey termed 'instrumental synthesis'. In Grisey's *Périodes* (1974) for seven instruments the final chord is derived from a sonogram analysis of the spectrum of a trombone's low E, so that the timbre of the trombone is artificially re-synthesized by the rest of the ensemble. Another technique, used by Grisey in *Partiels* and Murail in *Gondwana*, involves the instrumental simulation of ring modulation techniques to modulate the music away from and back to pure harmonic spectra. This involves taking pairs of frequencies, calculating their summation and difference tones (as well as the sums and differences of their harmonics, etc.) and using the resultant complex of pitches for the instrumental harmony. The more consonant the relationship between the two generating frequencies (and hence the simpler the numerical relationship of their frequencies) the more consonant and harmonious will be the resultant complex. [Ex. 1](#) shows the first frequency modulation complex together with its orchestration at the start of *Gondwana*. There are two generative frequencies, called carrier and modulator respectively, marked *A* and *B* in the example; their respective frequencies are shown in the list below, together with a list of their sum and difference tones which generate all the other pitches in the example. (The microtones used approximate these resultant frequencies to the nearest quarter of a tone.) The refinement and sophistication of the orchestration ensures that this large complex blends into a single, unified timbre of great complexity, and as the relationship between the two generative frequencies is highly dissonant, the resultant complex is correspondingly inharmonic. Over the first part of this piece, the ratio between the pairs of generative frequencies is gradually made more consonant and the resultant spectra modulate towards the stability of the harmonic series. These constant swings between harmonicity and inharmonicity are often mirrored by movements between moments of maximum rhythmic regularity (or 'periodicity') and maximum irregularity (or 'aperiodicity'). Indeed, the first major theoretical article on spectral music, Grisey's *Tempus ex machina* was a treatise not on spectra themselves, but rather on musical time and its compositional deployment.

The work of the Feedback group, made up largely of ex-students of Stockhausen, shares with that of Grisey and Murail a concern for the

reassessment of consonance and the exploration, within an instrumental context, of techniques derived from the analogue electronic studio, notably that of ring modulation. Unlike in the earlier work of Grisey and Murail, however, the result is often strikingly melodic and linear as well as harmonic in content. Typical examples of this style include *FMelodies* (1981) and *Monodias e interludios* (1984) by Miguashca, whose melodic and harmonic material is entirely derived from a large collection of spectra whose frequencies are related to each other by sum and difference, ranging from the extremely dissonant and enharmonic to the entirely consonant and harmonic. Similar procedures are used to generate the pitch material for Eötvös's *A Chinese Opera* (1986), while Vivier's *Lonely Child* (1980), *Bouchara* (1981) and *Prologue pour un Marco Polo* (1981), combine a melodic style of disarming, even childlike simplicity, with non-tempered spectra (modelled on ring modulation) of extraordinary richness and complexity.

In parallel with the two main schools of spectral thought, analogous techniques and aesthetics have appeared elsewhere. An independent type of spectral composition sprang up in Romania in the 1970s, both in the work of Niculescu and Ioachimescu, in which spectral concerns are linked to diatonicism and folk-influenced modality, and in the work of more experimental composers such as Dumitrescu and Radulescu. Radulescu's personal theory of composition, evolved in the early 1970s, focusses on the status of 'sound plasmas' – frequency complexes generated either from ring modulation or from large pitch collections which are harmonics of some very low theoretical fundamental sound. Aspects of this theory have touched such younger European composers as Dillon and Tanguy.

A number of composers have been influenced by the techniques and aesthetics of spectral music without being drawn to them exclusively: these include Saariaho, Jonathan Harvey and pupils of Grisey and Murail, such as Lindberg, Dalbavie and Hurel. Other members of L'itinéraire, such as Dufourt and Levinas, have shown greater freedom in their interpretation of the aesthetic; Dufourt has even attempted a highly personal fusion of serial and spectral techniques, with questions of harmony determined by the former techniques and questions of spacing, orchestration and pacing more determined by the latter. Indeed, beginning in the late 1980s, many of the originators of spectral music began to move away from the strictest application of its techniques, evolving more ambiguous musical syntaxes as a result. Grisey and Murail especially, in their works of the late 1980s and early 90s, avoided the smooth processes characteristic of their earliest mature work, focussing instead on discontinuity and unpredictable forms, with a new emphasis on linear, polyphonic writing. It is perhaps no coincidence that both turned during this period to writing for the voice, Murail in *Les sept paroles du Christ en croix* (1989) and Grisey's in his *Quatre chants pour franchir le seuil* (1998).

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JULIAN ANDERSON

Speculum Musicae.

American chamber ensemble. Founded in 1971 by the percussionist Richard Fitz, pianist Ursula Oppens and cellist Fred Sherry, the group took its name from a treatise by the medieval music theorist Jacques de Liège. The title – 'a mirror of music' – reveals the group's intent to mirror the composer's wishes. Speculum Musicae has given frequent performances of music by Schoenberg, Stravinsky and Wolpe as well as of established East Coast composers including Babbitt, Chou Wen-chung, Carter, Davidovsky, Martino and Wuorinen; it also performs music by newer composers such as Jon Deak, Lee Hyla, James Primosch, David Rakowski and David Sanford. The group has commissioned over 45 works, nearly all of them from Americans. The titles of two of these allude to the name of the ensemble: Wuorinen's *Speculum speculi* (1972) and Carter's *A Mirror on which to Dwell* (1975). The ensemble has always maintained a nucleus of from seven to ten players who choose and conduct their own programmes. Former members include Paul Dunkel, Gerard Schwarz and Robert Black. Its most recent personnel consists of Eric Bartlett, cello, Allen Blustine, clarinet, David Druckman, percussion, Maureen Gallagher, viola, Aleck Karis, piano, Curtis Macomber, violin, Donald MacCourt, bassoon, Susan Palma Nidel, flute, Donald Palma, double bass, William Purvis, horn, David Starobin, guitar, and Stephen Taylor, oboe. In 1982 the group took up residence at the School of the Arts, Columbia University, New York.

SEVERINE NEFF

Spee, Friedrich [Fridericus] von (Langenfeld) [Incertus Theologus Orthodoxus, Incertus Theologus Romanus]

(*b* Kaiserswerth, nr Düsseldorf, 25 Feb 1591; *d* Trier, 7 Aug 1635). German poet. He was educated at the Jesuit Dreikönigs-Gymnasium in Cologne, entered the Jesuit order in 1610 and was ordained in 1622. It seems likely that even before 1620 he began to write lieder and catechetical and religious texts which were later incorporated into his *Güldenes Tugend-Buch* (Cologne, 1649, 7/1709). He served the order enthusiastically in the Counter-Reformation, first in Paderborn, and then in Peine, where an assassin nearly ended his life on 19 April 1629. It is believed that during the long weeks of convalescence in Falkenhagen, near Corvey, Spee wrote many of the lieder which later formed the core of his collection of mystical lyrics, *Trutznachtigall* (Cologne, 1649/R1981). In 1630 he resumed

work in Paderborn until the Jesuit college there had to be moved to Cologne before the advance of Swedish troops. During this time Spee's *Cautio criminalis* (1631), a treatise condemning witch trials, appeared anonymously at Rinteln. Spee died of the plague in Trier, where he had completed a final manuscript version of *Trutznachtigall* in 1633.

Spee modelled the title of his *Trutznachtigall* on one of Conrad Vetter's hymnals. Spee's collection, published 14 years after his death, consists of 52 songs, 24 of them from his earlier *Güldenes Tugend-Buch*. Individual songs first appeared in the *Geistlicher Psalter* (Cologne, 1638). The musical settings for the *Trutznachtigall*, for solo voice and figured bass, have been attributed to Jacob Grippenbusch. Several manuscripts of Spee's work were in circulation, the two most important to survive being the so-called Paris and Strasbourg (1634) manuscripts. Spee has rightly been criticized for not always observing the poetic reforms of Martin Opitz, but he usually strove for a congruence of natural word accent and metrical stress which resulted in a smooth, natural flow in his lyrics. His nature imagery, the emotions of rapture and longing which suffuse his songs and their combination of the spiritual pastoral with the religious symbolism of the nightingale all influenced poets of the German Baroque and Romantic eras (e.g. Friedrich Schlegel and Clemens Brentano, who published editions of his lyrics in 1806 and 1817 respectively). Spee was the author of about 60 hymns, which he probably wrote between 1616 and 1623 and which appeared in collections published in Cologne and Würzburg. Modern editions of the *Trutznachtigall* have been published (ed. G.O. Arlt, Halle, 1936/R; ed. T.G.M. van Oorschot, Berne, 1985); some early poems are in M. Harting and T.G.M. van Oorschot: *Friedrich von Spee: die anonymen geistlichen Lieder vor 1623* (Berlin, 1979).

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MARA R. WADE

Speed metal.

See [Thrash metal](#).

Speer, Daniel

(*b* Breslau [now Wrocław], 2 July 1636; *d* Göppingen, 5 Oct 1707). German composer and music theorist. He entered the Maria-Magdalenen-Gymnasium, Breslau, in 1644, only a few months before his parents died.

No further official record of him exists until about 1664, but his three autobiographical novels, published anonymously, describe his wandering life in south-east Europe, in the course of which he accumulated much practical musical experience. His own writings and the Stuttgart records establish that he was a town and church musician there between 1664 and 1666; he then moved to Tübingen for a year before taking up an appointment at Göppingen. The coincidence between this chronology and that of another Stuttgart town musician, Daniel Rutge, led Burckhardt (1974) to suggest that Rutge was a pseudonym used by Speer at this period. At the end of November 1667 Speer was appointed a schoolteacher and church musician at Göppingen; if he held these posts at all it was for only a short time, since in August 1668 Duke Eberhard III refused to ratify his appointment, and Speer moved to Gross Bottwar (where he married in 1669) and then to Leonberg, near Stuttgart. During his period at Leonberg he prepared his first musical works for publication, and the *Musicalisches ABC* was published at Schwäbisch Hall in 1671. In 1673 he returned to Göppingen to take up the post he had lost in 1668 as a teacher at the Lateinschule.

During the 1680s Speer enjoyed a period of great musical and literary activity: between 1681 and 1689 he published 14 works – church music, quodlibet collections, novels, political commentaries and the first version of his *Grund-richtiger ... Unterricht der musicalischen Kunst*. He took a keen interest in local politics, and a pamphlet he published in 1689, criticizing the inactivity of the Württemberg authorities in the face of a French invasion in 1688, led to his arrest and imprisonment in the fortress of Hohenneuffen. A testimonial from the council and people of Göppingen secured his release, and he was sent to Waiblingen, near Stuttgart. In 1694 he returned to Göppingen to fill the post of Kollaborator and later Kantor at the Lateinschule. In the early 1700s his hearing and sight began to fail; early in 1707 a stroke incapacitated him, and he died later that year.

Speer's most important work is his textbook on practical music, *Grund-richtiger ... Unterricht der musicalischen Kunst*. In addition to the text, it contains a considerable amount of instrumental music by way of exercises and examples for keyboard, wind and string instruments; according to Aschmann the two capriccios for three violins are the earliest known examples of their type. The treatise is based on Speer's wide practical experience of music and provides a valuable source of information concerning contemporary musical conditions and practices. It includes an interesting proposal for the subsidized instrumental tuition of talented children. He evidently lacked a sound grounding in music theory, since his discussion of theoretical matters is either closely derived from other authors or unreliable. The treatise is in four sections: advice to Kantors on the direction of church music (including an interesting reference to the role of the conductor, altering the tempo according to the emotion to be expressed), a keyboard tutor, a section on other instruments and a tutor for the composition of vocal and instrumental music. The last is based substantially on J.A. Herbst's *Musica poetica* (1643) and *Arte prattica & poetica* (1653) but with the discussion of the modes updated to cover major and minor tonality. The longest section of the *Vierfaches musicalisches Kleeblatt* is the keyboard tutor, expanded from ten pages in the first edition to over 150 pages. The text is fragmentary, and most of the chapter is

devoted to exercises – dances, preludes, toccatas and fugues – composed in a recurring sequence of 13 major and minor keys. The section on keyboard playing ends with instructions to the continuo player; here Speer followed the Viennese tradition of Alessandro Poglietti, Wolfgang Ebner and J.J. Prinner, but he made an important distinction between the old and new practices as exemplified in the realization of unfigured and figured basses. In the first edition of the treatise the keyboard tutor has an appendix entitled ‘Leichte Information des Claviers vor das Frauen-Zimmer’, which is one of the earliest systematic teaching plans for amateur musicians learning to play for their own pleasure. After a short discussion of string instruments the greater part of the third chapter is devoted to wind instruments, reflecting Speer’s experience as a town musician; in the 1697 edition he replaced the original verbal description of fingerings with charts, and increased the number of music examples.

In his sacred music Speer led a trend towards simpler and more practicable works; this is particularly evident in his book of chorales arranged for two voices and continuo, which was the first of its kind. His quodlibet collections are both important in the development of the type and informative concerning instrumental practice of the late 17th century.

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sacred vocal

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Spehr, Johann Peter

(b c1770; d after 1859). German music publisher. He was the proprietor of the Musik- und Kunsthandlung auf der Höhe (from 1794, Musikalisches Magazin auf der Höhe), which he founded at Brunswick in 1791. Through trading contacts with London, France, the Netherlands and elsewhere, the firm expanded until by 1816 it could announce a catalogue containing 1500 works. Among its most enterprising early publications was *Collection complete de tous les oeuvres pour le fortepiano de Mozart*, which was offered for subscription 'up to Easter 1797' and appeared in six parts (five numbers in each) early in 1798; their contents are listed in the sixth edition of Köchel's catalogue. No complete copy is known (an imperfect one is in GB-Lbl). This collection seems to have caused Breitkopf & Härtel to hasten their own plans for the much larger, complete edition of Mozart which was brought out from 1798. Besides editions of the classics, Spehr published mainly popular music, fashionable dances, operatic extracts and educational works. In 1860 he sold the business to the Brunswick music publisher Carl Weinholz, whose business was taken over in 1872 by Julius Bauer and Julius Pahlmann. From 1873, under Bauer's name alone, the firm continued until the destruction of its premises in 1944.

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ALEC HYATT KING

Speier, Wilhelm.

See [Speyer, Wilhelm.](#)

Speight, John A(nthony)

(b Plymouth, 27 Feb 1945). Icelandic composer and singer of British birth. He studied singing and composition (with Buxton Orr) at the GSM in London (1964–72) and at the same time privately with Richard Rodney Bennett. In 1972 he moved to Iceland, where he has been active as a teacher, singer and composer. His organizational roles include the presidencies of the Icelandic Composers' Society from 1992 to 1995, and the Nordic Composers' Council from 1994 to 1995. Between 1994 and 1996 he was president of the Icelandic Music Council.

His early works composed show the influence of serialism, but since the early 1990s his music has become more focussed around tonal centres. A strong, individual temperament is apparent in his music, though the influences of Lutosławski and Messiaen can also be heard. He has used his music as an emotional outlet for his feelings about both war (Symphony no.2) and death (*Sam's Mass*).

WORKS

(selective list)

Op: Abraham and Isaac (chbr op), 1990;

Orch: Concertino, pf, orch, 1977; Cl Conc., 1980; Sym. no.1, 1984; Melodius Birds Sing Madrigals, cl, orch; Gui Conc., 1988; The Emperor and the Nightingale, chbr orch, 1988; Sym. no.2 (J. Milton: *Paradise Lost*), S, orch, 1991; Sym. no.3, 1997

Choral: Missa brevis, 1975; Locus iste, 1985; Ave Maria, 1985; I had hope (J. Milton), 1986; Ave verum corpus, 1994; Sam's Mass (W. Blake), S, ob, SATB, 1997

Chbr and solo inst: Str Qt no.1, 1969; Str Qt no.2, 1974; 2 hommages, pf, 1978; Aubade, cl, 1982; Echoes of Orpheus, gui, 1986; Proud Music of the Storm, fl, cl, str qt, 1994; Manhattan Moments, pf, 1997; Pf Sonata, 1998

Solo vocal: The Jasper Terrace (Jap. haiku), 1v, pf, 1970; 3 Shakespeare Songs, Ct, hpd, 1991; The Lady in White (E. Dickinson), 1v, pf, 1997; Haustmyndir [Autumn Pictures] (S. Hjartarson), 1v, pf, 1998

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G. Bergendal: *New Music in Iceland* (Reykjavík, 1991)

M. Podhajski: *Dictionary of Icelandic Composers* (Warsaw, 1997)

ÁRNI HEIMIR INGÓLFSSON

Spelman, Timothy (Mather)

(*b* Brooklyn, NY, 21 Jan 1891; *d* Florence, 21 Aug 1970). American composer. He studied with Shelley in New York (1908), with Spalding and Hill at Harvard University (1909–13) and with Courvoisier at the Munich Conservatory (1913–15). On his return to the USA in 1915 he became assistant director of band musicians' training in the War Department. In 1918 he went back to Europe with his wife, the poet Leolyn Louise Everett, and settled in Florence, where he remained for the rest of his life, with the exception of the period 1935–47, which he spent in New York. Spelman's music, most of it programmatic, blends elements of Italian Romanticism and French Impressionism. In 1920 he wrote his first opera, *La magnifica*. Set to a libretto by his wife, it is a tale of intrigue set in South America. The Spelmans collaborated on many songs and at least two other dramatic works: *The Sea Rovers*, a three-act opera strikingly reminiscent of the Boito-Verdi *Otello*, and *Babakan*, a one-act lyric comedy with an Arabian setting. Among his most significant works are *Pervigilium veneris* and the tone poem *Assisi: the Great Pardon of St Francis* from *Saints' Days*

WORKS

(selective list)

Stage: Snowdrop (pantomime, 4), 1911; The Romance of the Rose (wordless fantasy), 1913, rev., 1915; La magnifica (music drama, 1, L.L. Everett), 1920; The Sea Rovers (op, 3, Everett), 1924; Lizzie Hexam (op, 4, Spelman), 1927–9; The Sunken City (op, 3, Spelman), 1930; Babakan (fantastic comedy, 1, Everett), 1933; The Courtship of Miles Standish (op, 3, after H.W. Longfellow), 1941; Jamboree (pocket ballet), 1945

Vocal: Litany of the Middle Ages, S, female vv, orch, 1928; Pervigilium veneris, S, Bar, chorus, orch, 1929; I Love the Jocund Dance (W. Blake), female vv, pf, 1938;

songs, choruses

Orch: Christ and the Blind Man, sym. poem, 1918; Barbaresques, suite, 1923; Saints' Days, suite, 4 movts incl. Assisi, the Great Pardon of St Francis, 1925; The Outcasts of Poker Flat, sym. poem after B. Hart, 1928; Sym., g, 1935; Dawn in the Woods, vn, orch, 1937; Homesick Yankee in North Africa, rhapsody, 1944; Sunday Paper, suite, 1946; Ob Conc., 1954; In the Princess's Garden, str

Chbr: 5 Whimsical Serenades, str qt, 1924; Le pavillon sur l'eau, fl, hp, str trio, 1925; Eclogue, 10 insts, 1926; Str Qt, 1953

Pf: Barbaresques, 1922; Sonata, d, 1929

MSS in US-BApi

Principal publisher: Chester

PEGGY GLANVILLE-HICKS/HARRY HASKELL

Spencer, Robert

(*b* Ilford, 9 May 1932; *d* Woodford Green, London, 8 Aug 1997). English lutenist, guitarist and singer. One of the most influential figures in the modern lute revival, he began his lute studies in 1955 with Walter Gerwig and Julian Bream, studied singing with Fabian Smith, and attended Dartington School of Music from 1957 to 1960. He joined the Julian Bream Consort at its inception in 1961, and the Deller Consort in 1974. In the late 1960s and early 1970s he was also a member of David Munrow's Early Music Consort. An indefatigable teacher, he was professor of lute at the RAM from 1974, and taught at the RCM and many other conservatories and summer schools. He was a founder member of the Lute Society, and succeeded Diana Poulton as president of the society in 1997.

Although Spencer's knowledge of the lute repertory was encyclopedic, his speciality was the English lute-song; he sang to his own accompaniment on many Apollo Society LP recordings, as well as working with such distinguished singers as Alfred Deller and James Bowman. With his wife, the actress and singer Jill Nott-Bower, he devised and performed programmes which combined readings and music. Alan Ridout's *As Large as Alone* (four songs with guitar, 1969) and *Lute Suite* (1970) are dedicated to him. His library, acquired by the RAM in 1998, contains some of the most important English lute manuscripts and original editions of many of Dowland's books; the RAM also has his instrument collection, which includes a Venere lute of 1584 and a guitar which is believed to be one of the earliest extant. Spencer attached great importance to the study of original sources, and arranged for several of his manuscripts to be published in facsimile. He wrote introductions and concordances to these and other facsimile editions.

WRITINGS

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- 'Dowland's Dance Songs', *Concert des voix et des instruments* (Paris, 1995), 587–99
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- 'Singing Purcell's Songs', *Singing: Journal of the Association of Teachers of Singing*, no.31 (1996), 12–22; no.32 (1997); no.33 (1997)

STEPHEN HAYNES

Spendiaryan [Spendiarov], Aleksandr Afanasy

(*b* Kakhovka, Crimea, 1 Nov 1871; *d* Yerevan, 7 May 1928). Armenian composer and conductor. Together with Komitas he was one of the founders of the 20th-century Armenian national school; like The Five, and in particular Rimsky-Korsakov, he drew on a wide range of east European and Near Eastern folk music. His early years were spent in the Crimea, first at Kakhovka, then at Simferopol' (1882–90), where he studied at the Gymnasium. In 1895 he graduated from the law faculty of Moscow University; there he had played the violin in the student orchestra conducted by Klenovsky, who recommended him to move to St Petersburg to study with Rimsky-Korsakov (1896–1900). Spendiarov returned to the Crimea and carried out important work in developing music education. From 1908 he directed the Society of Amateurs of Music and Dramatic Art, and he was involved in the management of the Yalta section of the Russian Music Society (RMO); he also conducted in Moscow, St Petersburg, various south Russian towns and abroad. In 1916 he met Hovhannes T'umanyan in Tbilisi, and it was on T'umanyan's poem *T'mkabert'i arumē* ('The capture of T'mkabert') that he wrote the opera *Almast*, which was performed first in Moscow (1930), then in Odessa and Tbilisi; in 1933 the Yerevan State Opera Theatre opened with it. Spendiarov lived in Yerevan from 1924 until his death. In 1925 he was made a People's Artist of the Armenian SSR, in 1939 the Opera Theatre was named after him, and in 1967 his house became a museum.

Spendiarov's music shows a considerable evolution which bore fruit in *Almast*, a work for which his important orchestral works prepared the way. In form, orchestration, variation structure and programmatic nature, these remained close to the principles of the Russian national school. The symphonic picture *Tri pal'mi* ('Three Palm Trees') after Lermontov is

characteristic; Shahverdyan compared its orientalism with that of Rimsky-Korsakov's *Antar* and Balakirev's *Tamara*. The work was staged as *Sem' docherey korolya dzhinov* ('The Seven Daughters of the King of the Djinnns') at the Kroll Theatre, Berlin, in 1913, with choreography by Fokine and with Pavlova in the principal role. In the two series of *Krimskiye éskizi* Spendiaryan used Crimean Tatar and Ukrainian melodies, retaining their rhythms and ornamentation, and scoring them richly for an orchestra with a large percussion section. The *Etyud na yevreyskiye temi* ('Study on Jewish Themes') and the *Yerivanskiye étyudi* continued the direction of the *Krimskiye éskizi*, with a particular abundance of polyphonic, harmonic and orchestral detail in the *Yerivanskiye étyudi*. *Enzeli*, the first of these studies, uses the song *Dun en glkhen* by the *ashugh* (folk minstrel) Sayat'-Nova.

If in these works Spendiaryan laid the foundations for Armenian orchestral music, his *Almast* signalled a development in national opera. The work takes certain features from the Russian operatic tradition, but the musical material (Armenian and Persian folk music), the nature of the plot (the struggle of the Armenians against the Persians in the 18th century) and the psychological treatment, centring on the character of *Almast*, set it apart. Conflict is the basis of the construction, for which the use of a complex system of leitmotifs creates a definite symphonic style. Spendiaryan took Armenian folksongs and dances and Persian *mugamat* from the collections of Nikoghayos Tigranyan, and he attempted to reconstruct the timbres of folk instruments, introducing some oriental percussion (*dayra*, *dhol* and *dimplipito*) into the orchestra. Various thematic sources come to bear on the style of *Almast*, and each of these receives its own individual form of dramatic development. The role of *Almast*, like her famous dance in act 3, is the epicentre of the conflict.

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(selective list)

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Opera: *Almast* (S. Parnok, after T'umanyan; rev. T. Akhumyan), c1918–28, Bol'shoy, Moscow, 1930

Orch: *Krimskiye éskizi*, 2 series, 1903, 1912; *Tri pal'mi* [3 Palm Trees], 1905; *Kontsertniy val's* [Concert Valse], 1907; *Traurnaya melodiya* [Funeral Melody], 1908 [in memory of Rimsky-Korsakov]; *Etyud na yevreyskiye temi* [Etude on Jewish Themes], 1921; 2 suites from *Almast*, 1923, 1924; *Yerivanskiye étyudi* [Yerevan Etudes], 1925

Vocal: *Neszhataya polosa* [Unreaping belt] (N. Nekrasov), chorus, orch., 1902; *Ribak i feya* [The Fisherman and the Fairy] (M. Gor'ky), B, orch, 1902; *Beda-propovednik* [Beda-preacher] (Ya. Polonsky), A, orch, 1907; *Mi otdokhnem* [We are Resting] (A. Chekhov), spkr, orch, 1910; *Edel'veys* (Gor'ky), spkr, orch, 1911; *Tuda, tuda, na pole chesti* [There, There in the Field of Honour] (Abovyan), T, orch, 1914; *K Armenii* [To Armenia] (I. Ionnisyan), Bar, orch, 1915; *Ukrainskaya syuita*, chorus, orch, 1921; *Gharib blbul* [concert version of song by Sayat'-Nova], n.d.; other solo and choral folksong arrs.

Inst: *Romans*, vn, pf, 1892; *Fantaisie espagnole*, pf 4 hands, 1894; *Kantsonetta*, vn, pf, 1896; *Pesnya, plyaska i Khaytarma*, pf, 1917; *Krimskiy étyud*, pf, 1917

Incidental music: *Tantsovshchitsa i soldatik* [The Dancer and the Soldier], children's piece, 1919; *Otello* (W. Shakespeare), 1925

WRITINGS

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B. Asaf'yev: *Ocherki ob Armenii* (Moscow, 1958), 13ff
G. Tigranov: *Aleksandr Spendiaryov* (Moscow, 1959, 2/1971)
A. Tatevosyan, ed.: *Sovremenniki s Spendiaryove* [Contemporaries of Spendiaryan] (Yerevan, 1960)
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G. Geodakyan, ed.: *Aleksandr Spendiaryov: stat'i i isledovaniya* [Alexander Spendiaryan: articles and studies], ed. G. Geodakyan (Yerevan, 1973)
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A. Grigoryan: *Armyanskaya Kamerno-vokal'naya muzika* [Armenian small-scale vocal music] (Yerevan, 1982) 97–119
N. Tahmizian: *Important observations on the life and work of A. Spendiaryan* (Pasadena, 1996)

SVETLANA SARKISYAN

Spener, Philipp Jakob

(*b* Rappoltsweiler, Alsace, 13 Jan 1635; *d* Berlin, 5 Feb 1705). German theologian. His upbringing in a very religious legal family and his early extensive reading of puritanical and other devotional books, especially those of J. Arndt, the most significant pre-Pietist author, laid the groundwork for his later development as a religious reformer. He studied theology at the University of Strasbourg (1651–9) and then undertook an academic journey through southern Germany and Switzerland (1659–62) where he experienced the worship and psalmody of Calvinism. On his return he became a deputy clergyman at Strasbourg Cathedral and received the doctorate in 1664. Trained for an academic career, he nevertheless accepted the call to be Superintendent and senior pastor in Frankfurt, where he remained from 1666 to 1686. In 1686 he was appointed senior Saxon court chaplain in Dresden, the most important and influential position in Lutheran Germany at that time. He left five years later because of personal differences and became senior pastor at the Nicolaikirche in Berlin, where he stayed until his death.

In close collaboration with his clerical colleagues at Frankfurt, Spener wrote the *Pia desideria*, published in 1675 (ed. K. Aland (Berlin, 1964); Eng. trans., T.G. Tappert (Philadelphia, 1964)). In it he called for spiritual reform and advocated private devotional meetings (*collegia pietatis*) for prayer and bible study, a greater role for the laity in the life of the church, the elimination of religious polemics, and sermons that were primarily edifying

rather than overtly scholarly. Spener's book became the theological and practical manifesto of Lutheran Pietism that developed during the final quarter of the 17th century. Although Spener provided the foundation for the movement, he was not its leader or organizer. These functions were assumed, in Halle, by the younger A.H. Francke, who went further than his mentor in calling for a completion of the Reformation that Luther had begun. Although Pietism stressed spiritual rebirth and an individualistic piety, it developed an ecclesiological agenda that included the reform of worship. Church music should be confined almost exclusively to simple hymns, so elaborate forms and the use of a wide range of instruments were to be eliminated.

Spener, through his prolific writings, correspondence and many disciples, exerted an enormous influence, particularly among the nobility. Not all his writings promoted Pietism; some were similar to the writings of Lutheran orthodoxy, such as his volumes of catechism and Reformation-day sermons. He was also less radical than his successors, though was frequently blamed for their excesses.

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- H.-E. Chi:** *Philipp Jakob Spener und seine Pia desideria* (Frankfurt, 1997)

TRAUTE MAASS MARSHALL/ROBIN A. LEAVER

Speranza, Alessandro

(*b* Palma Campania, nr Nola, c1728; *d* Naples, 17 Nov 1797). Italian composer. According to Villarosa and Florimo he attended the conservatory of S Maria di Loreto in Naples, and according to Fétis that of S Onofrio. Speranza was a favourite pupil of Francesco Durante, who read and corrected his *Principi di contrappunto* and *Studii*, both written during this period. He became a priest and developed a good reputation as a teacher of singing and counterpoint; Selvaggi and Zingarelli were among his many pupils. According to Carpani, Speranza required his students to compose in quick succession 30 settings of a single aria text, varying key and tempo with each setting but without departing from the character of the

text; this manner of training gave his pupils, particularly Zingarelli, a notable facility. Speranza also served as *maestro di cappella* at several Neapolitan churches, particularly that of the Franciscans of S Luigi di Palazzo. He left a small amount of church music and several keyboard pieces of which Dagnino singled out a toccata and fugue as being 'of greater than usual value, gracious in design, sound in form, bursting with originality'.

WORKS

4 masses, 2–3vv (1 with insts), *I-Mc*; Credo, 2vv, *MC*; Benedictus, *Nc, Nf* (2 versions); Christe eleison, Recordare, 4vv, insts, *Mc*; Litany, 3vv, insts, *Mc*

Lamentations for Holy Thursday and Holy Saturday, *S, org, Mc, Nc, Nf*;
Lamentations, Oratio Jeremiae prophetae, *S, org, Mc*; turbe for Palm Sunday and Good Friday, 3vv, *org, Mc, Nc*; St Matthew Passion, *Mc, Nc*

3 Christus–Miserere, *Mc, MC, Nc*; Miserere, 2 choruses, *org, vc, Mc, MC, Nc, Nf*;
Miserere, *MC*; Christus, *S, chorus, str, Mc*; Regina caeli, 3vv, *Mc*; Salve regina, *inc., Nc*; Tenebrae antiphons, 2vv, *Nf*

Secular: Care puer, *aria, S, org, Mc*; In quegli occhi o bricconcella, duet, from *I due Figaro*, *Mc*; S'adori il sol nascente, duet, *MC*; Solfeggi, *S, bc, Nc*

Kbd: 6 divertimentos, *hpd, MC*; Sonata con pastorale, *MC*; Toccata e fuga, *org, MC*

WRITINGS

Principi di contrappunto ... emendati dal Sig. Durante (MS, *Nc*)

Studii ... sotto la correzione di D. Franco Durante (MS, *Nc*)

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*Fétis*B

*Florimo*N

*Rosa*M

G. Carpani: *Le Haydine, ovvero Lettere su la vita e le opere del celebre maestro Giuseppe Haydn* (Milan, 1812, 2/1823/R; Eng. trans., 1839 as *The Life of Haydn in Letters*), 42–3

E. Dagnino: 'L'archivio musicale di Montecassino', *Casinensia*, i, (1929), 273–96

SIEGFRIED GMEINWIESER

Speranza, Giovanni Antonio

(*b* Mantua, 1811; *d* Milan, 1850). Italian composer. He studied at the Naples Conservatory with Zingarelli, and his first operas were produced there. Speranza composed with considerable regularity but, with the exception of the widely produced *I due Figaro* (1839), success eluded him. He belongs to a large group of his generation who retained the conventions of Rossini's time without succeeding in revitalizing them. He led a rather disorderly life and died insane.

WORKS

(selective list)

operas

La tragedia buffa (dg, 2, G.F. Schmidt), Naples, Nuovo, aut. 1833

Gianni di Parigi (dg, 2, F. Romani), Naples, Nuovo, spr. 1836

I due Figaro, ossia Il soggetto d'una commedia (melodramma giocoso, 2, Romani), Turin, Carignano, 30 Oct 1839

Egli è di moda ovvero I begli usi di città (ob, 2, A. Anelli), Lucca, Pantera, carn. 1840

L'Aretino (melodramma giocoso, 2, G. Giachetti), Turin, Carignano, 17 Oct 1840

Il postiglione di Longjumeau (melodramma, 3, A. P.), Lucca, Pantera, 26 Dec 1841

Saul (tragedia lirica biblica, 2, Romani), Florence, Pergola, 8 April 1844

Il mantello, ovvero Lo sposo statua (ob, 2, F. Rubino), Turin, Sutera, carn. 1845

Amore a suon di tamburo (ob, Rubino), Naples, Nuovo, sum. 1845

Scherzo melodrammatico (ob), Florence, Feb 1847

Yava [Java] (commedia, 2, G. di Giurdignano), Naples, Fondo, 2 April 1847

La figlia di Domenico, ossia Quattro prove per una recita (farsa, 1), Florence, Pergola, carn. 1848; rev. as Il padre dell'esordiente, Livorno, Rossini, Jan 1848

L'alloggio militare (ob, Torrignini), unperf.

WILLIAM ASHBROOK

Speratus [Spreth], Paul

(*b* Rötlen bei Ellwangen, 13 Dec 1484; *d* Marienwerder [now Kwidzyn], 12 Aug 1551). German hymnographer and theologian. He studied philosophy, law and theology in Vienna, Paris and Italy, and was ordained priest after earning his doctorate. In 1516 he was elected preacher at Salzburg Cathedral and obtained the same position at Würzburg Cathedral in 1519. Owing to his support of Luther, he was dismissed the following year, excommunicated by the theological faculty of Vienna in 1522, summoned to Olmütz (now Olomouc) and imprisoned without trial in 1523 and sentenced to burn. He was released through the intervention of Bohemian nobility and took refuge with the Bohemian Brethren. In October 1523 he went with Michael Weisse to Wittenberg, where he translated into German many of Luther's Latin writings, including the *Formula missae* (Wittenberg, 1523; trans. 1524). Upon Luther's recommendation, he became court preacher for Prince Albrecht of Prussia and moved to Königsberg (now Kaliningrad) in 1524. In Prussia he was instrumental in establishing the liturgy of the newly founded Protestant church; in 1530 he became Lutheran Bishop of Pomerania in Marienwerder.

For Speratus, hymns were of great importance to the church service, and he encouraged their development both through his own compositions and his editions of new collections. His first hymn, *Es ist das Heil*, composed in prison in 1523, was included in Luther's *Achtliederbuch* (1524/R). Once settled in Königsberg, Speratus introduced the *Geystliches Gesangk Buchleyn* of Johann Walther (i) to the court in 1524 and edited two collections, *Etlich gesang dadurch Got ... gelobt wirt* and *Etliche neue verdeutschte ... Hymnus vn. geseng* (both Königsberg, 1527, repr. in J. Müller-Blattau, ed., *Die zwei ältesten Königsberger Gesangbücher von 1527*, Kassel, 1933), which include his own texts and melodies. He also encouraged other composers to write hymns and helped compile Kugelmann's *Concentus novi* (Augsburg, 1540, ed. in EDM, *Sonderreihe*, ii, 1955). As a poet he was influenced by the Meistergesang, and of his 49 hymn texts, seven are set to hymn melodies that he composed.

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EitnerQ; MGG1 (S. Fornaçon)

ZahnM

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P. Tschackart: *Paul Speratus von Rötlen, evangelischer Bischof von Pomesanien in Marienwerder* (Halle, 1891)

Sperger, Johannes (?Matthias)

(b Feldsberg [now Valtice, Czech Republic], 23 March 1750; d Ludwigslust, 13 May 1812). German double bass player and composer. He apparently received his earliest musical training from the Feldsberg organist Franz Anton Becker. Several copies in Sperger's hand of theoretical works survive, and contrapuntal exercises in the Schwerin Wissenschaftliche Allgemeinbibliothek testify to his studies under Albrechtsberger in Vienna. He is said to have made his *début* as a composer there at the age of 18, and a symphony and a double bass concerto of his were performed by the Tonkünstler-Societät in 1778.

As one of the leading double bass players of the day, Sperger saw service in several important court musical establishments, first in that of Cardinal von Batthyani at Pressburg (1777–83), then (1783–6) with the Counts von Erdődy at Fidisch (near Ebebrau), Burgenland. A supposed period in the service of Prince Esterhazy under Haydn is not documented. Following the death of Count Ladislav Erdődy, Sperger returned to Vienna, but apparently without employment, and he had to make a living as a copyist. In the search for a position Sperger undertook several extended journeys (between December 1787 and June 1788 he went to Prague, Berlin, Ludwigslust, Ansbach and Passau, and from March to June 1789 to Parma, Trieste and Bologna). In July 1789 he took up an appointment to the Duke of Mecklenburg at Ludwigslust, where he remained for the rest of his life, though he made several journeys and guest appearances as a player and composer in Lübeck, Berlin, Leipzig and Vienna. An important biographical source is Sperger's *Catalog über verschückte Musicalien* (D-SWl Mus.3065), containing details of many of his major compositions – many of them sent to members of the nobility from whom he sought employment.

Sperger's reputation as a leading double bass player is generously acknowledged by critical writing of the time; his achievements as an executant were generally accorded more significance than his prolific output as a composer. The obituary notice in the *Allgemeine musikalische Zeitung* (xiv, 1812, col.432) is typical:

The orchestra loses in him one of its most distinguished members in that he displayed a rare mastery and purpose on his instrument, knowing how to impart character to the performance as a whole. Apart from these distinctions as an outstanding ripienist, Sperger also performed concertos on the double bass, composed by himself, as well as a number of symphonies, all of which, being in an attractive style and imposing no burdens for their performance, should be suitable for amateur concerts.

The Schwerin manuscripts of Sperger's symphonies and parthias often reveal exceptional skill and delight in instrumentation, especially in the extensive use of obbligato and concertante soloists and of groups of wind instruments. In this respect several of the symphonies may be said to belong to the popular *sinfonia concertante* literature of the period. His concertos for double bass were both innovatory and technically demanding for the soloist. Sperger's authority was felt for several generations after his death, influencing particularly Capuzzi and Dragonetti.

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Chbr: 2 nonets, octet, septet, 2 sextets, 2 qnts, *D-SWI*; 9 str qts, *A-Sca, D-SWI*, incl. 3 as op.1 (Berlin, 1792); 14 fl qts incl. 1 ed. K. Trumpf (Hofheim am Taunus, 1975), 2 ob qts, other qts, fl duets incl. 1 ed. in *Mw*, xlvii (1972), 6 divertimentos, vc, hpd, *SWI*; sonatas, va, db, *SWI*, incl. 1 ed. in *Diletto musicale*, no.272 (Vienna, 1967), 1 ed. D. Walter (Cincinnati, OH, 1981); 6 pf qts, *SWI, Dlb*; *Rondo*, fl, 2 hn, vn, va, db, ed. in *Diletto musicale* (Vienna, 1971), no.371; 2 *terzettos*, fl, str (n.p., n.d.), 1 ed. R. Malarić (Vienna and Munich, 1988); 11 str trios, *SWI, SQ-TR*, 6 ed. D. Múdra (Bratislava, 1982); other works

Kbd: *Divertimento*, 2 sonatas, transcriptions, pf, *D-SWI*; *Praeambulas*, *Praeludien*, org, *SWI*

Various festive cants., masonic music, other choral music, some doubtful

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ANDREW D. McCREDIE

Sperling, Johann Peter Gabriel

(b 1671; d Bautzen, nr Dresden, bur. 6 March 1720). German theorist and composer. In 1705 he was appointed choirmaster at the cathedral of St Peter in Bautzen, and in 1708 he became secretary to the cathedral as well. He was also secretary to the local magistrates.

Sperling's two theoretical works, *Principia musicae* and *Porta musica*, both set out to teach singers the basic principles of solmization and notation. *Principia* is one of the most comprehensive books of its kind, containing an unusually large number of musical examples in which difficult points are carefully explained. The material is presented with great clarity, using the question and answer method, and advancing in very easy stages. Frequent tests ensure that the pupil has a sure grasp of what he has learned. Sperling deals not only with solmization (which he bases on an old-fashioned six-line staff) but also with modern notation and with ornaments. These, he said, could greatly improve a melody, if used with knowledge and taste. He explained many foreign musical terms and gave singers instructions on breathing and on the correct declamation of words. Among the composers he quoted are J.J. Walther, J.H. Schmelzer and J.C.F. Fischer. The treatise also includes four psalm settings, for one voice and continuo, and six exercises for two violins, by Sperling himself. Sperling's other book, *Porta musica*, presents much the same material as *Principia*, but in a considerably compressed form.

Sperling's only extant composition, the *Concentus vespertinus seu psalmi minores per annum* (Bautzen, 1700), is typical of the small amount of church music published in south Germany in the first two decades of the 18th century, especially in its scoring, with two violins and continuo and with three violas or trombones doubling the three lower voices.

WRITINGS

Principia musicae, das ist: Gründliche Anweisung zur Music, wie ein Music-Scholar vom Anfang instruiert und nach der Ordnung zur Kunst oder Wissenschaft der Figurai-Music soll geführt ... werden (Bautzen, 1705)

Porta musica, das ist: Eingang zur Music oder Nothwendigste Gründe, Welche einem Music-liebenden Discipul vor aller andern zur Music erforderten Lehre beygebracht ... werden müssen (Bautzen, 1708)

ELIZABETH ROCHE

Sperontes [Scholze, Johann Sigismund]

(b Lobendau bei Liegnitz, Silesia, 20 March 1705; d Leipzig, 28 Sept 1750). German poet and musical anthologist. After receiving his schooling in Liegnitz, Sperontes apparently settled in Leipzig some time during the mid-1720s to take up the study of law. There is, however, no official record of his matriculation at the University of Leipzig. His career as a poet and amateur musician had its roots in his association with university student

groups and later with a number of Leipzig's musical and literary 'societies'. Sperontes, in fact, may well have written his Singspiel *Der Frühling* (1749, the music, now lost, by one Johann Gottlieb August Fritzsich) and perhaps also the anonymous *Der Winter* for one of the collegia musica of Leipzig. Similarly, his pastoral plays, *Das Kätzgen* (1746), *Die Kirms* (1746) and *Das Strumpfband* (1748), could have originated in the circle surrounding the leading Leipzig poet of the time, Johann Christoph Gottsched, to which Sperontes evidently belonged.

Sperontes's most significant work is the *Singende Muse an der Pleisse*, a collection of poems set as strophic songs to adaptations of the 'newest and best music compositions' (see illustration). The initial publication of 1736, containing 100 poems (and 68 compositions), proved to be so popular that it was followed by three further sets with 50 numbers each (ii, 1742; iii, 1743; iv, 1745; ed. in DDT, xxxv–xxxvi, 1909/R). Since a number of the items no doubt date from Sperontes's student days in the 1720s, while a complete edition of the four parts, presumably prepared under the poet's supervision, appeared in 1751 (shortly after his death), the *Singende Muse* represents a lifelong occupation. In its final form the collection contains 250 poems with 248 different musical settings. Individual songs from the *Singende Muse* also circulated in manuscripts and broadsides well into the second half of the 18th century throughout the German-speaking world as far as Vienna and even in Russia. Some assumed the status of folksongs.

The *Singende Muse* clearly fulfilled a need among the emerging German middle classes. The deliberately unpretentious poetry affirmed their values and sympathetically depicted their everyday activities. The texts extol variously the virtues of patience, constancy, love, friendship, moderation and hope, and recount the delights of country and city life, the seasons, billiards, keyboard and card playing, tobacco, coffee and tea. In the third edition of part i (1747) Sperontes completely re-ordered the first 75 songs to form a continuous narrative, perhaps creating thereby the earliest secular song cycle. The naturalistic and personal tone of Sperontes's poetry reflects the influence of his compatriot Johann Christian Günther, 15 of whose poems were in fact included in the first edition of part i. Other verifiable poetic influences include German folksong and the works of C.F. Hunold ('Menantes'), Erdmann Neumeister, C.F. Henrici ('Picander'), S.G. Corvinus, Christian Hofmann von Hofmannswaldau and Weise.

The music of the *Singende Muse* consists overwhelmingly of popular pre-existing instrumental and vocal compositions to which Sperontes invented his verses. The practice specifically of texting (or 'parodying') instrumental pieces originated in France in the late 17th century and had since been adopted in Germany, mainly by university students whose efforts, surviving in several manuscript collections, served as direct models for Sperontes. For the most part Sperontes seems to have drawn on French, but also on English, German and Italian, musical sources. Because the compositions were evidently modified or distorted considerably in their transmission – probably the work of local composers engaged by Sperontes – it has not been possible to identify more than a handful of pieces; this free treatment of borrowed material is reminiscent of Voigtländer's *Oden unnd Lieder* (1642). 18th-century documents ascribe two pieces to J.S. Bach: 'Ich bin nun, wie ich bin' and 'Dir zu Liebe, wertes Herze' (bww Anh. 40 and 41).

Basso continuo accompaniments dominate the early volumes, while later volumes contain many written-out accompaniments.

Sperontes preferred the latest instrumental forms: polonaises, minuets, murkies and marches, over such older types as the sarabande, bourrée and gavotte. With their emphasis on modern instrumental dance forms, the lieder of the *Singende Muse* manifest the direct rhythms, clear phrasing and sectionalism, simple textures and harmonies of the progressive *galant* style. And, by avoiding the ornate vocal writing of the Italian opera, Sperontes established a precedent for differentiating lied and aria styles. But the adaptation of instrumental music often resulted, particularly in the early volumes of the collection, in wide ranges and large leaps that were distinctly unvocal and in an unnatural declamation of the text. Such abuses, often called ‘Sperontisms’ at the time, prompted contemporary critics like J.A. Scheibe to reflect on the proper construction of a song. Thus the *Singende Muse* helped also to stimulate a theoretical foundation for the emerging lied.

The appearance in print of the first part of the *Singende Muse* marked the end of the so-called ‘Liederlose Zeit’ (songless era), the first three decades of the 18th century, during which the popularity of the imported Italian opera brought the cultivation and publication of German song to a virtual standstill; its direct predecessor, *Musicalische Rüstkammer* (Leipzig, 1719), also helped to stem the italianate tide. In addition, the remarkable success of Sperontes’s anthology initiated almost immediately a powerful resurgence of song production which was to continue throughout the century, forming the matrix for the lieder masterpieces of the 19th-century Romantics.

See [Lied](#), §II, 3.

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ROBERT L. MARSHALL/DIANNE M. McMULLEN

Sperrventil

(Ger.).

The 'blocking valve' on an organ for preventing wind reaching a chest, saving it for other chests or keeping it from sounding a ciphering note. It is useful to the player as a registration aid, as it allows the fast addition of manual reeds or heavy pedal stops while playing. See [Organ stop](#).

Spervogel

(Ger.: 'sparrow').

A name applied to three German poets of the 12th and 13th centuries. All three wrote *Sprüche* (see [Spruch](#)), and in the absence of documentary evidence it is difficult to attribute securely the poems ascribed to them in manuscripts that have ascriptions of dubious validity.

(1) Älterer Spervogel [Herger, Heriger, Kerling, Spervogel I, Spervogel Anonymus]

(2) Spervogel [Spervogel II]

(3) Der junge Spervogel

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For further bibliography see [Minnesang](#).

Spervogel

(1) Älterer Spervogel [Herger, Heriger, Kerling, Spervogel I, Spervogel Anonymus]

(fl c1150–80). An itinerant poet of the Bavarian Danube region and the central Rhineland to whom an early collection of 28 formally identical *Sprüche* under the name 'Spervogel' has now been attributed. No music survives. In terms of his formal technique and his strong religious conviction he belongs among the early pioneers of *Spruch* poetry.

Spervogel

(2) Spervogel [Spervogel II]

(fl before or ?shortly after 1200). He was perhaps a contemporary of Reinmar (der Alte) von Hagenau and Walther von der Vogelweide. 23 formally identical *Spruch* stanzas survive, one of them (*Swâ ein vriunt dem andern vriunde*) with a melody (in *D-Ju* El.f.101, f.29) which must serve for them all and which is apparently one of the few remaining examples of direct musical evidence from the era of classical Minnesang. His poems are somewhat similar to those of (1) Älterer Spervogel, but they lack the religious viewpoint.

Spervogel

(3) Der junge Spervogel

(fl early or mid-13th century). There are ascriptions to him (perhaps erroneous) of five *Sprüche* in the Kleine Heidelberger Liederhandschrift and in the Manessesche Liederhandschrift in the so-called *Ton III*; two of these also appear among a group of 16 *Spruch* stanzas in the Colmar Liederhandschrift with an incomplete melody and an ascription to 'der junge Stolle' (who, Kohnle has suggested, might be identified with [Reinmar von Zweter](#)).

Speth, Johannes

(b Speinshart, Upper Palatinate, 9 Nov 1664; d Augsburg, c1720). German organist and composer. He received his first musical education from Dominikus Lieblein, abbot of the Premonstratensian monastery at Speinshart. On 4 November 1692 he was appointed organist of Augsburg Cathedral; he resigned in 1694 but lived in Augsburg until his death.

The pieces in the three parts of Speth's *Ars magna* were intended primarily for the organ, although according to the preface they could be played on the clavichord. Walther (1732) said that Speth collected these pieces and was not their composer; this seems unlikely, although he may have composed some of the pieces as early as 1680.

WORKS

Ars magna Consoni et Dissoni in vireto hoc Organico-Instrumentali Musico, vere et practice ab Oculis posita. Das ist: Organisch-Instrumentalischer Kunst-, Zier- und Lust-Garten: in welchem Erstens: Zehen Lehren-reiche, ausserlesene Toccaten,

oder Musicalische Blumen-Felder: Zweytens: 8 Magnificat, samt denen darzu gehörigen Praeambulis, Versen, Clausulen &c auf die acht Chor- oder Choral-Thon eingerichtet: und so dann Drittens: unterschiedliche Arien, mit vielen schönen Variationen, und anderen Galanterien vorgestellt werden (Augsburg, 1693); ed. T. Fedtke (Kassel, 1973)

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GWILYM BEECHEY

Spetrino, Francesco

(*b* Palermo, 2 July 1857; *d* Rome, 27 July 1948). Italian conductor and composer. Schmidl gives his birthdate as 2 June 1857. While still a student of Pietro Platania at the Palermo Conservatory, he produced his first opera, *Filippo II* (1876). Most of his life was spent conducting theatre orchestras throughout Europe and in North America. From 1876 to 1892 he conducted in the major Italian theatres to great acclaim, and after that abroad: he went to Warsaw in 1894, where he conducted at the Wielki Theatre for five years. In 1901 in Lemberg he conducted Paderewski's opera *Manru* with great success. From 1903 to 1908 he was conductor for the Italian repertory at the Hofoper in Vienna, under the direction of Mahler, giving the first *Madama Butterfly* outside Italy (1907). On Mahler's recommendation he conducted at the Metropolitan Opera in the 1908–9 season, but without success. During World War I he returned to Italy, but was forced to abandon his career for family reasons. Spetrino composed very little: two operas, two ballets, some songs and chamber pieces. He also translated *Parsifal* into Italian for the publisher Sonzogno.

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MARVIN TARTAK

Speuy, Henderick [Hendrick, Hendrik] (Joostzoon) [Joosten]

(*b* Brielle, c1575; *d* Dordrecht, 1 Oct 1625). Dutch composer and organist. He became organist of the Grote Kerk and the Augustijnen Kerk, Dordrecht, in 1595. From 22 July of that year his annual salary was 150 pounds (his predecessor had received only 18), and the city paid him an additional 250 pounds a year. His duties were outlined by the church council in a document dated 1598: immediately after the sermon he was to begin playing five or six psalms one after the other and might then, if he wished, play other pieces, provided that they were 'grave [and] devotional' and that he avoided motets and frivolous pieces. He must have fulfilled

these requirements well, for he kept his position as a highly respected organist until the end of his life. In 1621 the burgomaster was petitioned to allow him to play on Sunday afternoons in addition to the usual times before and after the morning sermon. Speuy must also have played the harpsichord, since in 1604 the civic authorities bought a harpsichord that was to be placed in the care of 'Master Hendrick' and used to the honour of the city. He published *De psalmen Davids, gestelt op het tabulatuer van het orgel ende clavecymmel met 2. partijen* (Dordrecht, 1610; ed. F. Noske, Amsterdam, 1962; Ps xlii wrongly attributed to Sweelinck and published in his *Werken voor orgel en clavecimbel*, i, Amsterdam, 1943, p.199). This volume of bicinia for organ or harpsichord is the only print of Dutch keyboard music before Anthoni van Noordt's *Tabulatuurboeck* of 1659 and the only extant contribution to this genre by a Dutch contemporary of Sweelinck. His music is similar in style to Sweelinck's but generally shows less imagination and unity, as can be seen from a comparison of their settings of Psalm cxvi. He often alternated the psalm melody between the upper and lower voices, while Sweelinck kept it in the same voice. Speuy also published *Certains pseumes de David* (1621), but it is lost.

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ALAN CURTIS (with PIETER DIRKSEN)

Speyer, Eduard.

German musician, son of [WILHELM SPEYER](#).

Speyer [Speier], Wilhelm

(*b* Offenbach, 21 June 1790; *d* Offenbach, 5 April 1878). German violinist and composer. He studied law at Heidelberg and the violin with Baillot in Paris (1811–13). In 1818 he went to Italy but on his father's death the next year took over the family banking business. Nevertheless, he remained musically active and, especially after 1830, became a prominent force in Frankfurt. Liszt, Mendelssohn and Spohr knew him. He composed a great deal and wrote criticism locally and for the *Allgemeine musikalische Zeitung*. In 1838 he helped establish the first German choral singing festival. His violin duets and songs, including *Der Trompeter* op.31, *Die drei Liebchen* op.33 and *Rheinsehnsucht* op.42, were particularly well known, though he also wrote choral and chamber pieces in a polished and attractive style.

Speyer's son Eduard (*b* Frankfurt, 14 May 1839; *d* Shenley, Herts., 8 Jan 1934) moved to England in 1859 and became successful in business. He organized concerts in London and was a founder and chairman of the Classical Concert Society. He owned a considerable collection of musical autographs and early editions. The soprano Antonia Kufferath became his

second wife in 1885, and their many musical friends included Clara Schumann, Brahms and Elgar.

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DAVID CHARLTON

Sphärophon.

The generic name for a group of monophonic electronic instruments developed primarily for use in microtonal music by [Jörg Mager](#) in Berlin between 1921 and 1928.

Spialek, Hans

(*b* Vienna, 17 April 1894; *d* New York, 20 Nov 1983). American orchestrator, arranger and composer of Austrian birth. His early studies included composing and conducting at the Vienna Conservatory. Captured by the Russians during World War I, he led a prisoners' orchestra, later studying with Glier in Moscow. Spialek emigrated to New York in 1924 with his wife, the singer Dora Boshoe. Nearly three decades were spent at Chappell as arranger and copyist, including orchestrations for around 150 Broadway musicals. He shared an office with Robert Russell Bennett, with whom he collaborated on arrangements for dozens of shows. The period 1936–40 was his zenith in the theatre; he worked extensively with Porter (*You Never Know*, *Du Barry was a Lady*, *Panama Hattie*, *Something for the Boys*) and Rodgers and Hart (including *Babes in Arms*, *I Married an Angel*, and *The Boys from Syracuse*). His theatre orchestrations are distinguished by their wittiness, frequent text-painting and masterful use of minimum resources.

Many of his early compositions were published in Europe, while later ones often incorporated the rhythms and harmonies of American popular music. NBC commissioned *The Tall City* (1933), which was performed by several American orchestras, as were his *Sinfonietta* (1936) and *Demon Variations* (1939). *Manhattan Watercolors* (1937), with narration and ersatz commercial announcements, is among those works composed specifically for radio.

Less active in the theatre after 1940, Spialek wrote and conducted for radio, civic pageants and trade shows. He worked frequently for showman Billy Rose, including expositions in Cleveland and Fort Worth and the 1939–40 New York World's Fair. Occasional theatre assignments continued as late as 1967's *Mata Hari*. The early 1980s brought renewed interest in the restoration and recording of America's pre-war musicals, and

Spialek earned the adulation of a new generation of theatre scholars and enthusiasts by reconstructing his 1930s scoring for Rodgers's *On Your Toes* and Porter's *Anything Goes*. The manuscripts of his papers and compositions are held in the Library of Congress.

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GEORGE J. FERENCZ

Spianato

(It.: 'level', 'smooth', 'even'; past participle of *spianare*, 'to smooth out').

A word used by Chopin in the Andante that precedes the Polonaise in E♭ op.22 to denote a smooth, even style of performance with little dynamic variety.

FRANKLIN TAYLOR/R

Spiccato

(It.).

In modern string playing, a short, off-the-string bow stroke. The term is sometimes synonymous with the bouncing stroke *Sautillé*. Before 1750, however, 'spiccato' and 'staccato' were regarded as equivalent terms (in, for example, Brossard's *Dictionnaire*, 1703, and Corrette's *L'École d'Orphée*, 1738) meaning simply detached or separated as opposed to legato.

See *Bow*, §II, 2(vii) and 3(viii).

DAVID D. BOYDEN/PETER WALLS

Spiegando

(It.: 'spreading', 'unfolding'; gerund of *spiegare*).

A direction occasionally used to indicate an increase, especially in volume. The past participle *spiegato* ('spread', 'unfolded') is also occasionally found.

Spiegel, Laurie

(*b* Chicago, 20 Sept 1945). American composer. She studied classical guitar, theory and composition with John Duarte at Oxford University, and composition with Jacob Druckman at the Juilliard School (1969–72) and

Brooklyn College, CUNY (MA 1975). She began to compose computer music at Bell Laboratories with Ghent and Mathews (1973–9, 1984). Her teaching appointments have included positions at New York University, where she founded the computer music studio (1982–3), the Aspen Music Festival (1971–3) and Cooper Union for the Advancement of Science and Art, New York (1980–81). She has also served as artist-in-residence at the WNET Experimental Television Laboratory (1976). Her honours include awards from the Institute for Studies in American Music (1973–4), Meet the Composer (1975–7, 1979–80) and the New York Foundation for the Arts (1991–2). Her numerous articles appear in such publications as *Computer Music Journal* and *Electronic Musician Magazine*.

As a software designer and computer programmer, Spiegel has worked as a consultant for firms involved in signal processing and information technology. She helped to design the AlphaSyntauri and McLeyvier synthesizers and is widely known for her interactive music programme *Music Mouse – An Intelligent Instrument* (1985). Written for Macintosh computers, the programme enhances a user's ability to automate selected aspects of composition, increasing the number of musical dimensions that can be controlled in real time and thus creating more spontaneous performances. Her works compiled as *Unseen Worlds* (1987–90) use this technology. Although her later compositions embody a complex intensity not present earlier, they often expose an understated sense of humour and an interest in a variety of American music traditions. Many of her works highlight the expressive capabilities of texture and timbre. Known primarily for her computer and electronic music, Spiegel has also written for acoustic instruments.

WORKS

(selective list)

traditional media

Inst: A Deploration, fl, gui, 1971; An Earlier Time, gui, 1972; A Prelude and a Ponderous Passacaglia, gui, 1972; A Tablature Study, gui, 1974; After Dowland, gui, 1979; Song Without Words, theremin, gui, 1979; Hearing Things, chbr orch, 1983; A Stream, mand, 1984; Fantasy on a Theme from Duarte's English Suite, gui, 1990

Kbd (pf, unless otherwise stated): a la recherche du temps perdu, 1976; An Isorhythmic Double Canon, pf/str, 1979; A History of Music in One Movt, 1980; Winter Energy, 1981; A Modal Retrograde, 1982; A Twelve Tone Blues, 1982; 3 Movts on Descending Scales, 1982; A Cyclic Score, pf/2 solo insts, 1984; A Prelude and a Counterpoint, 1985; Returning East and After the Mountains, 1988; A Musette, 1990; 3 Movts, hpd, 1990

Vocal: 3 Motets in Sixteenth Century Style, 1971

electro-acoustic and multimedia

Dance Scores: Music for Dance, 1975; Waves, 1975; East River, 1976; Escalante, 1977; Nomads, 1981; Over Time, 1984; Gravity's Joke, 1985; Rain Pieces, 1985; Signals, 1986

Film and video scores: Cathode Ray Theater, 1974; Studies for Philharmonia, 1974, collab. T. DeWitt, P. Edelstein; War Mime, 1974; War Walls, 1974; Zierrot the Fool, 1974; Emma, 1975; Just a Day in the Life, 1975; Raster's Muse, 1975; Das Ring,

1975, collab. B. Etra; Narcissicon, 1976; Evolutions, 1977; Guadalcanal Requiem, 1977; Voyages, 1978; Zierrot in Outta Space, 1978; The Avenue of the Just, 1979; The Phantom Wolf, 1980; Precious Metals Variations, 1983; Point, 1984; Dissipative Fantasies, 1986; Dryads, 1988; Continuous Transformations, 1990; Stacked Julia Set, 1990

El-ac: Appalachian Grove I, 1974; The Expanding Universe, compilation, 1974–6; The Orient Express, 1974; Patchwork, 1974; Pentachrome, 1974; The Unquestioned Answer, 1974 [arr. pf/hp, cptr graphics, 1981]; Drums, 1976; Harmonia mundi, 1977; Improvisation on a Cptr, 1977; Realization of Kepler's Harmony of the Planets, 1977; Voices Within, requiem, 1979; Modes, 1980; Cavis muris, 1986; Unseen Worlds, compilation, 1987–90

Recorded interviews in *US-NHoh*

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- C. Gagne:** *Soundpieces 2: Interviews with American Composers* (New York, 1993), 295–332 [incl. work-list, discography, bibliography]
- J. Chadabe:** *Electronic Sound* (Upper Saddle River, NJ, 1997)
- J. Bosse:** 'Creating Options, Creating Music', *CMR*, xvi (1997), 81–7 [interview]

JOANNA BOSSE

Spiegler, Matthias

(*b* Markdorf, Baden, c1595; *d* after 1631). German composer and organist. He was a priest and came from a middle-class family of good standing. It is not clear where he obtained his musical education, but it can be assumed that under the auspices of the Prince-Bishop of Konstanz, Jakob Fugger (1567–1626), he was a pupil of Hieronymus Bildstein both at Konstanz and at the episcopal residence at Meersburg on Lake Constance. In his *Sancta Maria cantiones* (Ravensburg, 1624) he is called 'Choro atque Organo Constantiae Praefectus'. After 1626 he succeeded Bildstein as head of the church and court music to the prince-bishop, and he still held the post in 1631. He presumably wrote his compositions for performance by the Konstanz and Meersburg musicians, and they are thus scored for a variety of forces. Two publications by him are known. The aforementioned *Sancta Maria cantiones* comprises 22 motets for three voices and continuo, the initial letters of whose titles form the acrostic 'Sancta Maria, ora pro nobis'. His other publication is *Olor Solymaeus nascenti Jesu* (Ravensburg, 1631). Of the 56 vocal pieces it contains, 11 are sacred concertos for solo voice and continuo, two of which have obligato instrumental parts; the rest are motets for two to four voices with continuo. The volume also includes four instrumental pieces – a capriccio and three canzonas (two ed. in EDM, 1st ser., xiv, 1941).

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MGG1 (E. Stiefel)

WaltherML

- E. Bohn:** *Bibliographie der Musik-Druckwerke bis 1700, welche ... zu Breslau aufbewahrt werden* (Berlin, 1883/R)

R. Mitjana y Gordón: *Catalogue critique et descriptif des imprimés de musique des XVI et XVII siècles conservés à la Bibliothèque royale d'Upsala*, i (Uppsala, 1911)

H. Schultz: Introduction and critical commentary to EDM, 1st ser., xiv (1941)

EBERHARD STIEFEL

Spielart

(Ger.).

See [Action](#), (3).

Spieldose

(Ger.).

See [Musical box](#).

Spiele

(Ger.).

A term applied to free reeds, as in a [Harmonium](#).

Spieloper

(Ger.).

A type of German 19th-century Comic opera with spoken dialogue between set musical numbers; there is no clear distinction between *Spielopera* and Singspiel (see [Singspiel](#), §2). Examples include Kreutzer's *Das Nachtlager von Granada* (1834), Lortzing's *Zar und Zimmermann* (1839) and *Der Wildschütz* (1842), Flotow's *Martha* (1847), Nicolai's *Die lustigen Weibern von Windsor* (1849) and Cornelius's *Der Barbier von Bagdad* (1858). It has also been used for non-German works such as Berlioz's *Béatrice et Bénédicte* (1862) and Smetana's *The Bartered Bride* (1866).

The term has also been used for an all-sung opera as opposed to one with spoken dialogue (a *Sprechoper*).

Spies, Claudio

(*b* Santiago, 26 March 1925). American composer of Chilean birth. He went to the USA in 1942 and studied at the New England Conservatory and with Boulanger; he also studied with Fine and Piston at Harvard University (BA 1950, MA 1954). He was instructor at Harvard (1953–7), lecturer at Vassar College (1957–8), and professor at Swarthmore College (1958–70) and at Princeton University (1970–95). In 1968 he directed a seminar in contemporary music at the Harvard summer school and conducted there the world première of the four preliminary versions of Stravinsky's *The*

Wedding. He was a faculty member at the Salzburg Seminar in American Studies in 1976 and composer-in-residence at the University of Southern Florida in 1990. Among the honours he has received are the Lili Boulanger Memorial Award (1956), an award from the National Institute of Arts and Letters (1969) and an NEA fellowship grant (1975). He is the author of several essays on the music of Berg, Brahms, Mendelssohn, Schoenberg and Stravinsky.

His early compositions show affiliation with Stravinsky's pre-serial works. In 1959 Spies began to develop his own serial technique, which has imbued his music ever since. In his instrumental works he has often written for unusual combinations of instruments. Through his vocal writing he has explored the qualities of language and sought to create musical equivalents of the verbal and sonic relations contained in the text. Setting English, Spanish, German, Italian, Latin and Hebrew, he occasionally employs more than one language per work; *Seven Sonnets/Sieben Sonette*, in particular, combines Shakespeare's original with Paul Celan's German renderings of the same sonnets, and in one instance, in Sonnet 71, the two languages are set simultaneously. His musical style is characterized by a sense of economy; a terseness of expression yielding music of considerable intensity; rich and varied textures; detailed articulation and unceasing motion.

WORKS

(selective list)

vocal

Choral: In paradisum, SSATB, 1950; Verses from the Book of Ruth, SSAA, pf, 1959; Anima vagula, blandula (Hadrian), SATB, 1964; Proverbs on Wisdom, TTBB, org, pf, 1964; Facing the Music (P. Auster), solo vv, chbr chorus, pf 4 hands, 1996

Other vocal: Descanso el jardín (J. Guillén), T, Bar, 4 wind, 1957; Il cantico de frate sole (St Francis), Bar, orch, 1958; 7 Canons (A. Tibullus), S, T, fl, bn, pf, 1959; 5 Psalms, S, T, 6 insts, 1959; 3 Songs (M. Swenson), S, pf, 1969; 7 Enzensberger-Lieder, Bar, cl + b cl, hn, va, perc, 1972

Shirim le Hathunatham [Songs for their Wedding] (Y. Halevy), S, fl, cl, vn, vc, pf, 1975; 5 Sonnet Settings (W. Shakespeare), 4 solo vv, pf, 1976–7; Rilke: Rühmen, S, cl, tpt, pf, 1981; Tagyr (N. de Arce, R. Herrick), Bar, fl, cl, bn, hn, va, 1983; 7 Sonnets/7 Sonette (Shakespeare, Eng. with Ger. trans. P. Celan) S, B, cl + b cl, str trio, 1989; Dylan Thomas's 'Lament' and a Complementary 'Envoi', B, pf, 1990; 2 epigrammi ed 1 iscrizione (G. Strozzi, M. Buonarotto, It. with Ger. trans. by R.M. Rilke), S, Mez, mar, vib, va, 1997

instrumental

Orch: Music for a Ballet, 1955; Tempi, 14 insts, 1962; LXXXV, Eights and Fives, str, cls, 1967

Chbr and solo inst: 3 intermezzi, pf, 1950–53; Canon, 4 fl, 1959; Canon, vas, 1961; Impromptu, pf, 1963; Viopiacem, va, pf + hpd, 1965; Times Two, 2 hn, 1968; Bagatelle, pf, 1970; 5 Dádivas, pf, 1977–81; Halftime, cl, tpt, 1981; 3 Bassoons for Babbitt at 75, 1991; Dreimal sieben ..., ob, pf, 1991; Insieme, fl, vn, 1994; Beisammen, 2ob/eng hn, 1995; Bis, ob, pf, 1996; Coniunctim, ob, vn, 1996; A la vez, ob/eng hn, E♭ cl/B♭ cl/b cl, 1997

Principal publishers: Boelke-Bomart, Boosey & Hawkes, Elkan-Vogel, Presser

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Compositores de América/Composers of the Americas, ed. Pan American Union, xv (Washington DC, 1969), 214
- P. Lansky:** 'The Music of Claudio Spies', *Tempo*, no.103 (1972–3), 38–44
- S. Peles:** 'A Conversation with Claudio Spies', *PNM*, xxxii/1 (1994), 292–325

ROBERT POLLOCK

Spies, Leo

(*b* Moscow, 4 June 1899; *d* Ahrenshoop, Darss, 1 May 1965). German composer and conductor. He attended the German Gymnasium in Moscow and from the age of seven received instruction in composition, the piano and the violin. Private composition studies were continued with Oskar von Rieseemann (1913–15) and Spies was deeply impressed by the works of Skryabin, Prokofiev and others that he heard in the Russian capital. He went to Dresden to study with Schreyer, whom he later acknowledged as his most influential teacher, and took further composition lessons with Kahn and Humperdinck at the Berlin Musikhochschule (1916–17). From 1920 he was active as a coach and Kapellmeister at various German theatres and with the Universum Film AG. After a period at the Rostock Stadttheater (1924–8) he was conductor and music director of the ballet at the Berlin Staatsoper (1928–35) and at the Deutsche Opernhaus, Berlin (1935–44). He took part in the reconstruction of the Städtische Oper, Berlin (1945–7), and was director of studies and conductor of modern music-theatre at the Komische Oper (1947–54). Thereafter he directed a masterclass in composition at the German Academy of Arts, East Berlin, where he was secretary of the music department (1953–65). He received the Berlin Goethe Prize (1954) and the National Prize of the GDR (1956).

In the 1920s he joined the circle around Eisler and was active as conductor and composer with the workers' choral movement; the first creative result of this association was the cantata *Turksib*. After 1945 he expanded this side of his work in a passionate involvement with music for young people. Spies's music has a fine, lyrical melodic foundation; it also has great energy and a cheerful spirit, present not only in the ballets but also in the concertante and chamber music. His conventionally formed symphonies and fastidious string quartets are cast in an accessible, romantic language. Throughout his work he shunned novelty, convinced that the tonal system was inexhaustible.

WORKS

(selective list)

Ballets: Apollo und Daphne, 1936; Der Stralauer Fischzug, 1936; Seefahrt, 1937; Die Sonne lacht, 1942; Pastorale, 1943; Die Liebenden von Verona, 1944; Don Quijote, 1944

Orch: Saltabile, str, 1929; Vc Conc., 1940; Divertimento notturno, pf, orch, 1941; Fröhliche Ouvertüre, 1951; Trauermusik, 1951; Vn Conc., 1953; Orchesterfantasie 'Friedrich Engels', 1955; Sym., D, 1957; Sym., c, 1961; Va Conc., 1961; Musik für Schulorchester, 1963; Festmusik, 1964; more than 40 incid scores

Vocal: Turksib (cant., J.R. Becher), double chorus, 1932; 3 Chöre (F. Hölderlin), 1945; Die Sonette der Louise Labé, S, pf, 1946; 5 Lieder (W. Shakespeare), Bar, pf, 1952; Kinder der Welt (cant., E. Engel), 1954; Rosenberg-Kantate (H. Fast, P. Wiens), 1955; Der Rote Platz (cant., V.V. Mayakovsky), Bar, chorus, orch, 1957; Georgi Dimitroff (cant., H. Grabner), 4 solo vv, children's chorus, orch, 1962; other lieder, numerous children's and mass songs

Chbr: 2 str qts, 1939, 1963; Divertimento goldoniano, 9 insts, 1939; Serenade, 6 wind, hp, perc, db, 1946; 4 Präludien, str qt, 1953; Sonata, 3 vn, 1958; Trio, 2 vc, pf, 1959; 2 sonatas, wind qnt, 1959, 1963; Rustikale Fantasien, 9 insts, 1962

Pf: 3 sonatas, 1917, 1938, 1963; 3 Balladen, 1938; 5 Stücke, 1938; 2 suites, 1940, 1941; Das Köpenicker Klavierbuch, 1958; Sonatine, D, 1958; Capriccio Ulenspiegel, 1960; Lieder des Waldes, 1961; 13 Bagatellen, 1962; 3 Charakterstücke, 1962

Pieces for amateurs

Principal publishers: Hofmeister, Internationale Musikbibliothek, Neue Musik, Peters

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- L. Berg:** 'Leo Spies zum 65. Geburtstag', *MG*, xiv (1964), 416–18
- D. Sandberg:** 'Leo Spies', *Musiker in unserer Zeit: Mitglieder der Sektion Musik der Akademie der Künste der DDR*, ed. D. Brennecke, H. Gerlach and M. Hansen (Leipzig, 1979), 100–09
- A. Töpfer:** 'Leo Spies 80: "Das Einfachste auszusprechen", Kompositionen für die Jugend', *MG*, xxix (1979), 334–7
- F. Schneider:** *Das Streichquartettsschaffen in der DDR bis 1970* (Leipzig, 1980)

ECKART SCHWINGER

Spieß, Lincoln Bunce

(*b* Hartford, CT, 14 Nov 1913; *d* St Louis, 5 July 1997). American musicologist. He was educated at Harvard, receiving the BA in 1935, the MA in 1937 and the PhD in 1948 with a dissertation on early polyphony. He taught at UCLA (1947–8) and at Miami University, Ohio (1948–51). In 1951 he joined the music department of Washington University, St Louis, where he later became professor (1968–76). He specialized in the study of medieval music and the music of the Spanish colonial period in the western hemisphere, particularly Mexico and the American Southwest. His investigation of church archives in Mexico and New Mexico produced evidence of composers, repertory and performing practice there during the 17th century. Spieß was also the author of *Historical Musicology* (1963), a student guide to research techniques.

WRITINGS

Polyphony in Theory and Practice from the Ninth Century to the Close of the Thirteenth Century (diss., Harvard U., 1948)

'An Introduction to the Pre-History of Polyphony', *Essays on Music in Honor of Archibald Thompson Davison* (Cambridge, MA, 1957), 11–15

- 'The Diatonic "Chromaticism" of the *Enchiriadis* Treatises', *JAMS*, xii (1959), 1–6
- Historical Musicology* (Brooklyn, NY, 1963/R)
- 'Benavides and Church Music in New Mexico in the Early 17th Century', *JAMS*, xvii (1964), 144–56
- 'Church Music in 17th-Century New Mexico', *New Mexico Historical Review*, xl (1965), 5–25
- A Mercedarian Antiphonary* (Santa Fe, 1965)
- 'Inconsistency of Meaning in Certain Medieval and Renaissance Terms', *Cantors at the Crossroads: Essays on Church Music in Honor of Walter E. Buszin*, ed. J. Riedel (St Louis, 1967), 25–32
- 'Church Music and its Practice in the 16th Century: a Humanistic Introduction', *Church Music*, ii (1968), 10–20
- 'Instruments in the Missions of New Mexico', *Essays in Musicology: a Birthday Offering for Willi Apel*, ed. H. Tischler (Bloomington, IN, 1968), 131–6
- with **E.T. Stanford**: *An Introduction to Certain Mexican Musical Archives* (Detroit, 1969)

PAULA MORGAN

Spieß, Meinrad [Matthäus]

(*b* Honsolgen, Swabia, 24 Aug 1683; *d*lrsee, nr Kaufbeuren, 12 June 1761). German composer and theorist. He entered the Benedictine Abbey of Irsee in 1701 and was ordained priest in 1708. For the next four years he studied music with Giuseppe Antonio Bernabei in Munich. In 1712 he returned as music director to the abbey at Irsee, where he remained for the rest of his life. Although Spieß apparently had little personal contact with the cultural centres of Germany, he became (in 1743) the seventh member of Mizler's Societät der Musikalischen Wissenschaften in Leipzig, a corresponding society of music scholars and composers including J.S. Bach, Telemann, Carl Graun and Handel. Spieß wrote music almost solely for church services, and his output consists largely of masses, motets and other occasional sacred works. Much of it is lost.

Like several better known 18th-century writers on music, Spieß had an intimate knowledge of the extensive literature on the theory and aesthetics of music. In the foreword to his important *Tractatus musicus compositorio-practicus* (1745), he cited as sources of his ideas M. Vogt, J.G. Neidhardt, L. Euler, F.X. Murschhauser, J.H. Buttstedt, J.A. Scheibe, J.D. Heinichen, J.J. Fux, J. Mattheson, L. Mizler, G. Zarlino, A. Kircher, S. Calvisius, G.P. Telemann, G.P. Harsdörffer, G.M. Bononcini (i) and J.G. Walther. From this distinguished company of authors (especially Mattheson and Heinichen) Spieß drew large portions of his treatise; but the treatise contains much that is original. His main intention was to produce a guide for writing church music. Music to him was 'a sounding mathematics'. From a rather antiquated viewpoint, he insisted that church modes should be preferred to the major–minor keys. This old-fashioned concept seems to conflict with the considerable weight Spieß gave to music as an affective art, in keeping with the contemporary early 18th-century aesthetic doctrine. He derived the emotional and expressive qualities of music from rhetorical principles, such as the formal characteristics of spoken oration, exactly as

proposed by Mattheson in his *Vollkommene Capellmeister*, and by Heinichen's well-known use of the rhetorical *loci topici*. Spiess also defined a number of musical-rhetorical figures. He was an advocate of a pseudo-Palestrina style of church music, and suggested that the so-called *a cappella* style could be retained with a second or 'mixed' style of sacred music (in which the contrapuntal style was joined to concerted instrumental writing and more *arioso* melodic style), so that, however, 'one does not exceed the bounds or limits of sacred gravity and modesty'. The *Tractatus* immediately appeared in a second edition (1746) and had a wide circulation and important influence throughout the second half of the 18th century.

WORKS

op.

1	Antiphonarium marianum [26 Marian antiphons], S, A, org (Kempten, 1713), some with 2 vn, vc, org; 4 ed. A. Goldmann (Augsburg, 1950)
2	Cithara Davidis noviter animata, h.e. psalmi vespertini, 4vv, 2 vn, 2 va, vle, org (Constance, 1717)
3	Philomela ecclesiastici, h.e. Cantiones sacrae, 1v, 2 vn, org (Augsburg, 1718), lost
4	Cultus latreutico-musicus, h.e. 6 missae festiv. unà cum 2 misses de requiem, 4vv, 2 vn, 2 va, vle, org (Constance, 1719)
5	Laus Dei in sancti ejus, h.e. [20] Offertoria, 4vv, 2 vn, 2 va, vle, org (Mindelheim, 1723)
6	Hyperdulia musica, h.e. Lytaniae lauretanae de B.M.V., 4vv, 2 vn, 2 va, vle, org (Augsburg, 1726)
7	Sonaten XII, 2 vn, vc, org (Augsburg, 1734)
	Fugue, 5 str insts, and Precatus est Moyses, offertory, 4vv: both in <i>Tractatus musicus compositorio-practicus</i> (Augsburg, 1745)

In *D-OB*: Missa quadragesimalis, e, SATB, hpd, vle, ed. A. Goldmann (Augsburg, 1953); Missa quadragesimalis 6ta, c, SATB, hpd, vle, ed. A. Goldmann (Münster, 1955); Beatus vir, S, A, T, vn, va, vc, vle, org, ?1749; Miserere mei Deus, cantata, S, A, T, B, 4vv, 2 vn, 2 va, vc, vle, bc, 1749

Concerto, vn, str, hpd, S-Uu

Doubtful works: 27 Responsorien für die Karwoche, 4vv, org, *D-Mbs*; Mass, C, 4vv, *CH-E*

Lost works: 8 masses, ?pubd; music to *Das alte und neue Teutschland* (Jesuit school play), Kaufbeuren, 1719

The Stabat mater, 1v, 4vv, 2 vn, 2 va, vc, vle, org, 1747, *D-OB*, often attrib. Spiess is probably by P. Raphael Weiss.

THEORETICAL WORKS

Tractatus musicus compositorio-practicus, das ist Musicalischer Tractat, in welchem alle gute und sichere Fundamenta zur musicalischen Composition aus denen alt- und neuesten besten Autoribus herausgezogen, zusammen getragen, gegen einander gehalten, erkläret, und mit untersetzten Exemplen dermassen klar und deutlich erläutert werden (Augsburg, 1745)

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A. Goldmann: 'M. Spiess', *Lebensbilder aus dem bayerischen Schwaben*, iii, ed. G.F. Pölnitz and others (Munich, 1954), 285ff

G.J. Buelow: 'The *Loci Topici* and Affect in Late Baroque Music: Heinichen's Practical Demonstration', *MR*, xxvii (1966), 161–76

E. Federl: 'Der Tractatus Musicus des Pater Meinrad Spiess (1683–1761)', *Festschrift Bruno Stäblein*, ed. M. Ruhnke (Kassel, 1967), 39–46

A. Goldmann: 'Verzeihen Sie mir meine Freyheit': Leopold Mozart und Meinrad Spiess', *Acta mozartiana*, xxxiv (1987), 54–63

H.-J. Irmen: 'Meinrad Spiess und sein Begriff der *musica* und *musica sacra*', *Musica sacra*, vi (1970), 234–42

D. Bartel: *Handbuch der musikalischen Figurenlehre* (Regensburg, 1985; Eng. trans., enlarged, 1997, as *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*)

A. Goldmann: *Meinrad Spiess, der Musikerprior von Irsee* (Weissenhorn, 1987)

GEORGE J. BUELOW

Spiessgeige

(Ger.).

See [Spike fiddle](#).

Spighi, Bartolomeo

(*b* Prato, nr Florence; *d* after 16 Nov 1641). Italian composer. In 1641 he was choirmaster to the Grand Duke of Tuscany at Livorno Cathedral. His sole surviving publication, *Musical concerto d'arie, e canzonette à una, dua, e tre voci per cantare nel gravicembalo, ò chitarrone* op.4 (Florence, 1641), consists mainly of strophic canzonettas and ariettas, though it also contains a sonnet setting in four sections, *Ardo, ma l'ardor mio*, for bass solo, and a ciaccona for two altos, *O spiaggia felice*, which employs a descending tetrachord ostinato rather than the usual chaconne bass. The sensual bel canto ariettas for solo voice, some of them employing melodic and harmonic chromaticism, reveal Spighi as a melodist of some merit.

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J. Whenham: *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor, 1982), i, 175, 248; ii, 148

S. Leopold: *Al modo d'Orfeo: Dichtung und Musik im italienischen Sologesang des frühen 17. Jahrhunderts*, *AnMc*, no.29 (1995), 175–387

JOHN WHENHAM

Spike fiddle

(Fr. *vièle à pique*; Ger. *Spiessgeige*).

A bowed spike lute; see [Chordophone](#) for the Hornbostel-Sachs classification. Its distinguishing characteristic is that the neck of the lute passes diametrically through the sound chest to protrude as a spike or stub at the lower end, to which the strings are attached (for illustration see [Lute](#), fig.3). Notable examples are the Middle Eastern [Rabāb](#) and [Kamāncheh](#), the Javanese *rebab*, various types of Mongolian [Huur](#), the Chinese [Huqin](#) and the Karakalpak *qopiz*.

See also [Lute](#), §1; [Mahōrī](#); [Sārindā](#); [Rāvanhatthā](#); and [Haegūm](#).

Spike harp.

A class of harp found in West Africa in which the neck passes entirely through the resonator and protrudes a little at the lower end (in this aspect the construction is similar to that of the [Spike lute](#) and [Spike fiddle](#). It is a sub-category of the class of 'harps with vertical string-holders or bridges' identified by Sue Carole DeVale ('African Harps: Construction, Decoration and Sound', *Sounding Forms: African Musical Instruments*, ed. M.-T. Brincard, New York, 1989, 53–62). Included in the sub-category of spike harps is a further sub-class, the [Bridge Harp](#), of which the most well-known example is the [Kora](#). For details and illustration of the organology of this group of instruments, see [Harp](#), §III.

Spike lute.

A plucked [Chordophone](#). For structural features see [Lute](#), §1 and [Spike fiddle](#).

Špiler, Miroslav

(*b* Crikvenica, 19 Dec 1906; *d* Sarajevo, 1 Dec 1984). Bosnian-Herzegovinan composer and pianist of Croatian birth. After graduating from Bersa's composition class at the Zagreb Academy of Music (1926), he studied under Schoenberg, Herman Kluge (piano) and Weingartner (conducting). He then went to Paris to be coached by d'Indy. From 1924 until 1931 Špiler and his brother Ljerko, a violinist, gave recitals in Zagreb and throughout Europe. In 1943 Miroslav joined the partisans and became active in underground musical activity. At the end of the war he was appointed professor of composition and theory at the Sarajevo Music Academy. He was a recipient of the City of Sarajevo '6 April' and the Bosnian '27 July' prizes (1962, 1976). His symphonic works, beautifully and expertly orchestrated, are Romantic in style, though the chamber and vocal pieces, apart from the revolutionary songs, tend towards Expressionism. Certain works quote from folk sources. He is the author of a textbook on orchestration and of songs that have become national hymns.

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(selective list)

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IVAN ČAVLOVIĆ

Spillflöte

(Ger.).

See under [Organ stop](#).

Spina, Carl Anton.

Austrian music publisher. See under [Diabelli](#), Anton .

Spinacino, Francesco

(*b* Fossombrone, *fl* 1507). Italian lutenist and composer. A dedicatory poem by Cristoforo Pierio Gigante in Spinacino's *Libro primo* describes him as an

emulator of Orpheus, and Filippo Oriolo da Bassano's poem *Monte Parnaso* (c1520) includes Spinacino in a list of eminent late 15th-century lutenists. His two publications, *Intabulatura de lauto libro primo* (Venice, 1507/R) and *Intabulatura de lauto libro secondo* (Venice, 1507/R) are the very first printed books dedicated to the lute. Both volumes begin with a rudimentary introduction to tablature notation in Latin and Italian, which was reprinted in all Petrucci's publications for lute and (with some modification) as late as 1546. A few pieces were copied from these prints into manuscripts as far away as the British Isles. Like those of his compatriots Dalza and Capirola, his 81 compositions were primarily intabulations (46) for solo lute and ricercares (27). There are also two *bassadans* and six pieces for two lutes. These duets are among the most interesting of his output as they give us a glimpse of a performance practice of the 15th century, notably the style of Pietrobono and his 'tenorista' (see *LockwoodMRF*). For the most part the tenor plays an intabulation of the original tenor and bassus of the chanson. The other lute plays a freely invented counterpoint in improvisatory style, not based on the original cantus, traversing the entire range of the instrument.

Spinacino's ricercares are among the most elaborate of the period. Intended to serve as preludes to other pieces, they are free in form and often change direction and style abruptly, from virtuosic running passages to imitative sections. The *Ricercare De tous biens* and *Recercare a Juli amours* seem to have parody fragments from the original chansons. These were perhaps meant to be preludes to the duets of the same name in the *Libro primo*. Another, *Recercare de tutti li toni*, rambles through all of the modes. The intabulations run the gamut from fairly direct intabulations (like *Malor me bat*) to very elaborately ornamented ones, such as the almost fantasia-like setting of Josquin's *Ave Maria*. Judging from the virtuosic nature of many of these compositions, Spinacino must have been among the finest lute players of his time.

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LYLE NORDSTROM

Spinazzari, Alessandro

(fl 1672–5). Italian composer. The published librettos of three operas by him survive: *L'Alcatrasso geloso* (C.A. Marchesini; 1672, Vicenza, *US-Wc*); *Agripina minore* (Marchesini; 15 Oct 1673, Verona, *I-Mb*); and *La più giusta vendetta contro i più crudi tiranni* (P.A. Bettanini; Dec 1674, Vicenza, *Mb*). He contributed music to a setting of Nicolò Minato's libretto *Iphide Greca* which also had music by Freschi, Partenio and Gasparo Sartorio and was performed in Verona on 22 October 1675. According to the Minato libretto he was *maestro di cappella* at Vicenza in 1674.

Spindler, Franz Stanislaus [Franz (Sales); Franz Xaver (Stanislaus); Stanislaus; Stanislaus Franz (Xaver)] [Meister]

(b Steingaden, 4 May 1763; d Strasbourg, 8 Sept 1819). German composer and singer. Although baptized Stanislaus, he took the additional name Franz, often using it in place of his baptismal name. Some compositions that he signed 'Franz' have erroneously been ascribed to his brother Franz Xaver (1758–1822), a priest. Another brother, Felix Mathias (b 1756), was active as a singer in Augsburg. Spindler was probably educated first as a choirboy in the Premonstratensian abbey of Steingaden and later in Augsburg. According to Reichard, his career began in 1782. His Singspiel *Die Reue vor der Tat* had its première in Frankfurt in 1783; he was in Innsbruck in 1785–6, and in summer 1786 appeared with Emanuel Schikaneder's troupe in Augsburg, where his Singspiel *Balders Tod* was performed. According to his obituary (*AMZ*), he was a pupil of Dittersdorf, and he was probably a member of the Prince-Bishop of Breslau's Kapelle at Johannisberg (Jánský Vrch), near Jayernig (Javorník), in Silesia, which Dittersdorf directed. In 1796–7 Spindler sang Tamino, Count Almaviva and Don Giovanni in Breslau (now Wrocław). His Singspiel *Der Wundermann* was staged in Vienna in 1799, and in the same year his offertory *In Deo speravit* was performed in Baden, near Vienna, in the presence of Emperor Franz II. As a theatrical director, Spindler travelled around Germany for several years before going to Strasbourg in 1807. He became *maître de chapelle* of Strasbourg Cathedral in 1808, and there wrote further sacred works, including the motet *Domine salvum fac imperatorem nostrum Napoleonem*, which was performed on the visits of the empresses Marie Josephine and Marie Louise. Latterly he gained a high reputation as a teacher.

Contemporary reviews emphasize Spindler's skill in tone-painting, commenting that his style of sacred music approached Haydn's (see e.g. *AMZ*, xvi, 1814, col.839). Spohr, who met him in 1816, describes him as an excellent and modest artist and adds his own voice to the general praise for the Requiem and *Das Waisenhaus*. Spindler's compositions were believed lost until 1997, when a large number of manuscripts, including

nine autographs, were discovered by Robert Münster; the extent, diversity and contemporary popularity of his output may now perhaps encourage a revival. A portrait of Spindler is preserved in the manuscripts department of the Bayerische Staatsbibliothek, Munich (cgm. 5265/2).

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stage

lost unless otherwise stated

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Pyramus und Thisbe (melodrama, after G.L. Fabri the younger), Innsbruck, 1785

Balders Tod (Spl, J. Ewald), Augsburg, 1786

Kain und Abel (melodrama), Innsbruck, 1786, *A-Wgm* (as Kains Tod)

Die Liebe in der Ukraine, oder Hier gehen die Mädchen auf die Freierei aus (Spl, 4, H.C. Fleissner), Innsbruck, 1786

Philemon und Baucis (melodrama, 1, Pfeffer), Innsbruck, 1788

Kilian Freitags Reise nach der Ukraine, oder Das Mädchen auf der Freierei (Spl, 3, Spindler), Vienna, Leopoldstädter, 9 Oct 1788

Der Wundermann (Spl, 1, Spindler), Innsbruck, 1788

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Der Liebhaber im Schlafrock, oder Was sein soll, schickt sich wohl (komische Oper, 2), Brno, 1791

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for fuller list see Münster (1997)

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Instrumental: *Parthia*, 2 cl, 2 hn, bn, *PL-WRu*

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HERMANN ULLRICH

Spinelli, Nicola

(*b* Turin, 29 July 1865; *d* Rome, 17 Oct 1909). Italian composer, pianist and conductor. On his mother's side he was related to the composers Bonifazio Asioli and Isidoro Rossi. His teachers included Ernesto Becucci and Luigi Mancinelli in Florence and Trouvé-Castellani and Giovanni Sgambati in Rome; he completed his studies with Costantino Palumbo and Paolo Serrao in Naples. His graduation piece, the comedy *I guanti gialli*, was performed at the conservatory in 1881. His first publicly performed work was *Labilia*. This was placed second to Mascagni's *Cavalleria rusticana* in a competition for one-act operas organized by the publisher Edoardo Sonzogno in 1888. It was performed on 7 May 1890 at the Teatro Costanzi in Rome, its success owing much to the conductor Leopoldo Mugnone and the singers Gemma Bellincioni (*Labilia*) and Roberto Stagno (*Volello*), the same artists who appeared in *Cavalleria* ten days later. In his review in *L'opinione* (11 May 1890) D'Arcais remarked that Spinelli, although as yet lacking a musical personality of his own, had achieved the rapidity of movement required by 'modern melodrama', and possessed the ability to link scenes together and to distribute tone colour.

Between 1889 and 1894 Spinelli made several successful tours as a pianist and conductor. He returned to the theatre with *A basso porto*, a

verismo low-life tragedy, which received international acclaim, although critics drew attention to the difficulty, implicit in the libretto, of reconciling the squalor of the ambience and characters and their rough speech with their expression in verse. Spinelli started work on setting Luigi Illica's *La trilogia di Dorina*, but a serious illness impaired his mind and led to his early death.

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FRANCESCO BUSSI

Spinet

(Fr. *épinette*; Ger. *Spinett*, *Querflügel*; It. *spinetta*, *spinettone*, *spinettina*, *cembalo traverso*).

A small keyboard instrument with a plucking mechanism, a smaller variety of harpsichord, almost invariably with one keyboard and a single set of strings and jacks. The precise application of the term is as much debated as that of [Virginal](#) and for many of the same reasons. 'Spinetta' was the original 15th- and 16th-century Italian term for the square virginal, possibly derived from the name of its inventor, Giovanni Spinetti, whose instrument of 1503, 'tal forma longa quadrata' with the inscription 'Iones Spinetus Venetus Fecit ad 1503', was seen by Banchieri (1609). However, a contemporary author, Giulio Cesare Scaligero (1484–1558), attributed the origin of the same term to the 'spine' (from Lat. *spina*: 'thorn') used for the jacks. 'Spinetta' is the modern Italian equivalent of 'spinet'. In France 'épinette' was used for all quilled instruments well into the 17th century, much as 'virginal' was used in England. Furthermore, Claas Douwes (1699) used 'spinett' to distinguish those virginals which have their keyboards at the left from the centre-plucking 'muselaar' (muselar), which has its keyboard at the right; Quirinus van Blankenburg (1739) implied a similar understanding of the term in naming the close-plucking lute stop of his four-register harpsichord 'spinetta'. The difficulty lies in the fact that although virtually the same word has been used in English, French, German, Italian and Dutch, the instruments designated are not identical. In preferred current usage, 'spinet' refers to an instrument whose strings run diagonally from left to right instead of directly away from the player as in a harpsichord or transversely as in a virginal; however, some writers use 'spinet' to mean a pentagonal or polygonal instrument, regardless of the direction of stringing, and reserve 'virginal' for rectangular instruments. During the 1930s in the USA, the term 'spinet' was also applied to miniature upright pianos (see [Pianoforte](#), §I, 10).

The oblique stringing of a spinet produces a trapezoid in the smaller instruments and a wing shape in the larger ones, whose bass strings are longer than the keyboard. The longest strings of a spinet are at the back (those of a virginal are at the front), and the tuning pins are set in a

pinblock directly over the keys instead of at the right-hand end of the case. One of the bridges over which the strings of a spinet pass is attached to the pinblock instead of resting on a free soundboard. For this reason the sound of a spinet more closely resembles that of a harpsichord of similar size than that of a virginal.

Apart from a small number of tiny rectangular instruments, made in Germany in the late 16th century and often equipped with a pin-barrel mechanism, the earliest surviving spinets are early 17th-century Italian. They have two straight sides set perpendicular to the keyboard, the left one shorter than the right. The back of the case thus slants away from the keyboard and runs parallel to the strings (fig.1). These small compact instruments, designed to sound at 4' pitch, were, according to Burney, used to accompany singing.

The keyboard of the earliest spinets occupies virtually the entire case, leaving little room for internal structure. The sides and back of the case overlap the edges of the bottom; the pinblock is supported by a block at each end, and these blocks are attached to the bottom and to the shorter sides of the case. The single set of jacks runs in a line in pairs, the members of which face in opposite directions, immediately behind the pinblock (fig.2). There is only one string per note, and no buff stop or other means of changing tone-colour.

The wing-shaped 'bentside' or 'leg-of-mutton' spinet which was to become the normal English domestic keyboard instrument in the late 17th century appears to have been invented by a widely travelled Italian, Girolamo Zenti, whom Giovanni Bontempi praised in 1695 for having created the 'most modern harpsichord ... in the form of a nonequilateral triangle'. Bontempi went on to speak of these instruments as having two keyboards and three registers, leaving this interpretation open to doubt; however, the earliest known example of a bentside spinet, dated 1637, bears Zenti's signature (fig.3). A few other Italian bentside spinets survive, together with an even smaller number of French or German examples. The instrument had its greatest popularity in England, where it began to replace the rectangular virginal in the last decades of the 17th century. Early examples (by Haward, Keene and others) are made from oak or walnut and usually have a marquetry-decorated nameboard, which is removable. Many have the compass G'/B' (short or broken octave) to d''' with ebony naturals and either solid ivory or skunktail sharps. Later examples (e.g. by Longman & Broderip) are usually veneered in panels of mahogany and have a removable namebatten, the nameboard being an integral part of the case. They have either a $G'-g'''$ or $F'G'-f'''$ compass, with ivory naturals and either ebony or skunktail sharps (fig.4). Although the general layout of these instruments is relatively standard, the precise shape is highly variable and characteristic of the individual maker. English spinets were sometimes exported to America, and at least one maker, John Harris, emigrated to that country. Consequently, the surviving 18th-century American spinets are closely modelled on the English type.

Many English spinets were designed for brass strings: some (c'' about 28.5 cm) were intended to be tuned to normal pitch, others (c'' about 25 cm) were intended to be tuned about one whole tone above normal pitch (see

O'Brien, 1994). A number of spinets, however, with longer *c*" lengths of 33–5 cm, were intended to be tuned to normal pitch, but were designed for treble strings of iron rather than of brass.

The keyboard of a bentside spinet, like that of the earlier trapezoidal examples, occupies most of the case. There is usually a brace from the front of the case to the back at each end of the keyboard, and the Italian examples, as well as some 17th-century English ones, may have a few triangular knees between the sides and bottom of the case in the unobstructed space to the right of the keyboard. Although some later English spinets continue to display Italianate features (use of boxslides, case sides built around the bottom) others display north European characteristics (case sides built on the bottom, jacks guided by upper and lower registers). Most 18th-century English bentside spinets employ two series of braces, one just under the soundboard and the other in the lower part of the case, a plan similar to that of north European harpsichords. There are usually only two lower braces, one at each end of the keyboard; sometimes a third brace (the lower belly rail) runs transversely behind the keyboard. The pinblock rests on a raised section of the braces at the ends of the keyboard; the bottom of the instrument is fastened to the lower edge of the braces after the construction of the case has been completed and the soundboard installed. The upper braces, usually three in number, pass from the bentside to the spine; they are attached to the lower edges of the liners which support the soundboard, and braced to the face of the liners with small triangular blocks. The many such spinets still in playable condition prove the efficiency of this simple design.

The bentside spinet is a compact instrument. Whereas the harpsichord must always be at least a foot longer than its longest string, the spinet need be only a few inches longer; the performer sits in front of the instrument instead of at the end. The oblique stringing of the spinet produces an instrument which is neither as wide nor as long as a harpsichord of equal compass. It is, however, not only the compactness of the design which leads to the small size of spinets. Many English spinets descend only to *G'* rather than to *F*, and have relatively short strings of brass. Furthermore, the bass strings below *F* are usually more severely foreshortened than those of contemporary harpsichords.

Neither the spinet nor the virginal is normally capable of variation in tone-colour or volume. Since the jacks are placed obliquely in the jack guide and face alternately in opposite directions, any movement advances half the jacks but withdraws the other half; uniform lateral movement with respect to the strings is not possible. Similarly, because both strings of each pair form part of the spinet's single register, it is not possible to employ the type of buff stop found on harpsichords. Both these problems are solved on certain modern spinets in which the strings are not arranged in pairs and all the jacks face in the same direction; such instruments can have both a buff stop and a half-hitch or 'piano' position which permits the jacks to be partly withdrawn from the strings. The 1610 'arcispineta' made by Celestini has all the jacks facing in the same direction, although there is no buff or other stop.

In the rare double-strung spinets, such as the two-manual octave spinet by Israel Gellinger and the 'cembalo traverso' or 'spinettone' with 8' and 4' strings by Cristofori (both in the Musikinstrumenten-Museum, University of Leipzig), change in tone-colour or volume may be obtained by moving the keyboard in or out so that both or only one set of jacks will be lifted when the keys are depressed. Such elaboration is, however, exceptional and essentially foreign to the nature of the spinet, which is basically a simple, single-strung instrument.

More affordable than a harpsichord (in the 1770s Ferdinand Weber of Dublin charged about £22–36 for a harpsichord, £11 for a spinet), the spinet is essentially a domestic instrument, which cannot be said to have a repertory of its own distinct from that of the harpsichord. However, much of the music printed in such collections as *Musick's Handmaid* (1663, 1689), *The Harpsichord Miscellany* (2 vols., c1763) and *The Harpsichord Master* (1697–1734) was doubtless intended for use by the amateur performer who had no larger instrument at his disposal.

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EDWIN M. RIPIN/LANCE WHITEHEAD

Spinett (i).

Term used by C. Douwes (*Grondig ondersoek van de toonen der musijk*, 1699) and revived by modern writers to distinguish those Flemish rectangular virginals which have their keyboards to the left of centre from

the more common variety which have their keyboards to the right: these latter Douwes termed [Muselar](#). With its keyboard at the left, the jacks of a spinett are closer to the left bridge and the strings are therefore not plucked centrally. This produces a brighter, more harpsichord-like tone than that of the centrally plucked muselar, and the foremost and brightest-toned register of a harpsichord (whether a [Lute stop](#) or merely the front unison) was also occasionally designated 'spinett' or 'spinetta' in the Low Countries and Germany.

EDWIN M. RIPIN

Spinett (ii)

(Ger.).

See [Spinet](#).

Spinetta (i) [spinetto]

(It.).

(1) Term used in the second half of the 16th century, and widely thereafter, for the rectangular [Virginal](#). The diminutive 'spinettina' ('spinetto', also 'spinetta ottavina') denotes an instrument at 4' pitch.

(2) In the 17th century the term also came to denote any plucked keyboard instrument smaller than a harpsichord.

Spinetta (ii)

(It.).

(3) The modern Italian equivalent of [Spinet](#).

Spinettone

(It.).

A large [Spinet](#). The term is used in some sources to refer specially to instruments by [Bartolomeo Cristofori](#); this instrument has been described elsewhere as a [Cembalo traverso](#).

Spingere

(It.).

Up-bow. See [Bow](#), §II, 2(i).

Spink, Ian (Walter Alfred)

(*b* London, 29 March 1932). English musicologist. After attending the Mercers' School (1942–9) he studied at Trinity College of Music, London

(BMus 1952). He was awarded a G.D. Cunningham postgraduate scholarship to study at Birmingham University (1956–7; MA 1958) where his research into sources of English 17th-century song was supervised by Anthony Lewis. From 1958 to 1960 he was an overseas examiner for Trinity College of Music, and was lecturer (1962–4) and later senior lecturer (1965–8) in music at the University of Sydney. He returned to England in 1969 and established the music department of Royal Holloway College, London University; he was the Foundation Head of the Music Department from 1969 to 1993. He was also appointed reader there in 1972 and professor of music in 1974. The most important products of Spink's research are his anthology of 17th-century English songs, well chosen to represent the period and judiciously edited, and his complementary book, the first detailed study of its topic.

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DAVID SCOTT/R

Spinner, Leopold Israel

(*b* Lemberg [now L'viv], 26 April 1906; *d* London, 12 Aug 1980). British composer of Austrian birth. He studied theory and composition privately

with Pisk (1926–30) and later (1935–8) with Webern. A number of his compositions from the 1930s, including the Symphony for Small Orchestra (awarded the Emil Hertzga Prize in 1933) and the Passacaglia for 11 Instruments (awarded the Henri Le Boeuf Prize in 1936), were performed at ISCM festivals and elsewhere, but Spinner included only one of them, the Violin Sonata op.1 (1936, rev. 1939–40 and later), in his list of works (though he did not actually repudiate the others). In 1939 he emigrated to England from Vienna. He worked for Boosey & Hawkes as a copyist and arranger from 1947 and in 1958 succeeded Erwin Stein as editor; he later became chief editor.

Webern was the decisive influence on Spinner's mature compositions. All of his surviving music (with the exception of the Irish folksong settings) uses the 12-note technique, often deploying several versions of a note row in counterpoint. In both his music and his theoretical writings Spinner celebrated the primacy of the rhythmically-characterized motif, built up polyphonically into the traditionally homophonic units of periods, sentences and larger forms. Distinctive features of his music are a craggy, dramatic use of dynamics and timbres, a use of intervallically differentiated, though rhythmically similar, motifs to create unexpectedly asymmetrical structures, and a both unifying and rhetorical stressing of repeated notes and note-groups derived from different row forms. From around op.19, he also began to use strictly related tempos, cyclic permutations of small rhythmic cells (later of similar cells of different dynamics) and began to construct whole works out of blocks containing a fixed number of bars. His manipulation of rhythmic and dynamic cells, however, unlike the serial procedures of the Darmstadt composers, is a clearly audible systematisation of his continual preoccupation with motivic integrity.

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instrumental

Orch: Sym., small orch, c1933; Passacaglia, ww, 2 hn, tpt, vn, vc, pf, c1934; [Untitled], 1938; Moderato, 1940; Ov., 1944; Pf Conc., op.4, 1947, rev. 1948, version with chbr orch, 1948, rev. 1968; Ov., op.5, 1948–9; Conc. for Orch, op.12, 1956–7; Inventions for Orchestra, I, 1960; Präludium und Variationen, op.18, 1960–62; Interlude II, chbr orch, 1964; Ricercata, op.21, str, wind, cel, hp, 1964–5; Chbr Sym., 1975–9

Chbr: Sonata, vn, pf, c1931, lost; Str Qt, before 1931, lost; Str Trio, 1931, lost; Sonata, cl, pf, c1933, lost; Str Sextet, c1933, lost; 2 kleine Stücke, vn, pf, 1934; Kleines Qt, str qt, 1934, ?lost; Str Qt, c1934–5; Trio, cl, vc, pf, 1935; Sonata, vn, pf, 1936, rev. 1939–40, later; Pf Qnt, 1937; 2 Movts, str qt, c1940–41; Trio, cl, va, vc, 1940; Str Qt, op.2, 1941; Pf Trio, op.6, 1950; Str Qt no.2, op.7, 1952; Suite, op.10, cl, pf, 1955–6; Qnt, op.14, cl, hn, bn, gui, db, 1959–63; Sonata, op.17, cl, pf, 1961; Variations, op.19, vn, pf, 1962; Sonatina, op.23, Cl(D), ob, bn, hn, 1971; Sonatina, op.26, vc, pf, 1972–3

Pf: Sonata, c1933, lost; Romanze, 1934, lost; Variations, ?1935, lost; 2 Stücke, 1938; Sonata, op.3, 1942–5; Fantasie, op.9, 1953–4; Inventionen, op.13, 1958; Sonatina, op.22, 1966–9

Transcrs.: Schubert: Pf Sonata, op.120, str orch [Andante and Allegro only]; Webern: Orch Variations, op.30, pf

vocal

Choral: Ich lieb' eine Blume (H. Heine), SATB, 1936; Cant. [untitled] (F. Nietzsche), S, SATB, fl, ob, cl, hn, vn, va, vc, pf, 1952; Cant. (F. Hölderlin), op.11, S, SATB, orch, 1955–7; 6 Kanons über Irische Volkslieder (trad.), SATB, 1960–61; [4 Irish Folksongs], SATB, str/pf, 1960–61; [nos. 1 and 2 arrs. of 6 Kanons, nos. 4 and 2]; The Lover's Curse (trad.), SATB, 1961; Cant. (Ger. Folksong texts), op.20, Mez, SATB, ww, brass, perc, hp, str, 1963–4; Schilflieder (N. Lenau), op.27, SATB, 1974–5

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MICHAEL GRAUBART

Spinto

(It.: 'pushed').

A genuinely lyric voice (usually soprano or tenor) that is nevertheless large enough to sound powerful and incisive in dramatic climaxes. It is not, as it might appear from its meaning of 'pushed', a negative term; its full expression is 'lirico spinto'. The term is used also to describe operatic roles that require voices of this character, for example Mimi in Puccini's *La bohème* and Alfredo in Verdi's *La traviata*. See [Soprano](#) and [Tenor](#).

OWEN JANDER/ELLEN T. HARRIS

Spiridion [Pater a Monte Carmelo; Nening, Johann]

(b Neustadt an der Saale, Bavaria, 16 July 1615; d Bamberg, 21 Nov 1685). German composer and organist. He entered the Carmelite order at the age of 17 and in 1643 was organist of the Seminario Germanico, Rome. He then spent a few years in Belgium, returning to Germany in 1650. In 1658 he was vicar of the convent at Neustadt an der Saale. In 1660 he was a preacher and 'adiutor musicorum' in Prague and in 1664 was transferred to Bamberg. He carried out duties for his order at Fährbrück, near Würzburg, in 1667 and then at Obergriesheim, near Heilbronn, before returning to the monastery at Bamberg in 1670. In his *Nova instructio* he stated that he had received his musical education from Abbot Francesco of Spezia. His *Musica romana* is a product of this Italian influence; it is a collective volume including 13 works by Carissimi, Francesco Foggia and Bonifatio Gratiani and a *Salve regina* of his own. His masses of 1668 are in the concertato style. The *Nova instructio pro pulsandis organis, spinettis, manuchordiis* (vols.i and ii, Bamberg, 1669–71; vol.iv, Gerbstedt, 1675) is a manual offering important evidence about performing and composing techniques in the second half of the 17th century.

WORKS

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AUGUST SCHARNAGL/RAYMOND DITTRICH

Spirito da Reggio.

See Pratoneri, Gaspero.

Spiritoso

(It.: 'vivacious', 'ingenious').

Spirited, lively. As a tempo mark and as a qualification it has several forms, including *spirituoso*, *con spirito* ('with vivacity'), the adverb *spiritosamente* and the French adverb *spirituellement*. Two meanings have been current. The first is the slower one described by Brossard (1703): '*Spiritoso* or *spirituosò*; one also says *con spirito* or *con spirto*. It means with spirit [*esprit*], with soul, with judgment and discretion. It is also rather like

affettuoso'. Similar definitions appear in Rousseau (1768) and Escudier (1844), both of whom placed it in the hierarchy between *adagio* and *andante*; and several early 18th-century uses (*largo spiritoso*, *adagio spiritoso*) suggest this same meaning.

The second meaning is most clearly expressed by Mozart, who in a letter of 7 August 1782 wrote of the *allegro con spirito* opening to his 'Haffner' Symphony: 'Das erste Allegro muss recht feurig gehen' ('The first *allegro* must go with real fire'). That meaning, which is the one most commonly used today, stretches back well into the 18th century: there are several movements in Domenico Scarlatti and Rameau, for instance, that are so marked and must be fast. Alessandro Scarlatti's *Genuinda* (1694) includes the tempo mark *allegrissimo e spiritoso*.

For bibliography see [Tempo and expression marks](#).

DAVID FALLOWS

Spiritual.

A type of folksong that originated in American revivalist activity between 1740 and the close of the 19th century. The term is derived from the biblical 'spiritual songs', a designation used in early publications to distinguish the texts from metrical psalms and hymns of traditional church usage.

I. [White Spiritual](#)

II. [Black](#)

[BIBLIOGRAPHY](#)

JAMES C. DOWNEY (I), PAUL OLIVER (II)

[Spiritual](#)

I. [White Spiritual](#)

The category 'white spiritual' includes the folk hymn, the religious ballad and the camp-meeting spiritual, which is the counterpart of the black spiritual and shares with it certain musical elements, symbolism and probably (in part, at least) a common origin. This extensive genre was unnoticed in the USA until George Pullen Jackson, a professor of German at Vanderbilt University in Nashville, Tennessee, published *White Spirituals in the Southern Uplands* (1933), the first of a series of studies that documented its existence both in oral tradition and in published form in the shape-note tune books of rural communities (see [Shape-note hymnody](#)). The existence of the spirituals among English Primitive Methodists was described by Anne Gilchrist (1927).

1. [The folk hymn and the religious ballad](#).

The folk hymn was defined by Lowens (introduction to Wyeth, 1813) as 'basically a secular folktune which happens to be sung to a religious text'. The religious ballad, with a narrative text, may be similarly described. Folk

hymns were the first spirituals to appear in print in the USA. Following the religious revival in the early 18th century called the Great Awakening, which was led by George Whitefield, Jonathan Edwards, James Davenport and others, converts from Congregationalist and Presbyterian churches formed 'new light' and 'new side' churches while remaining within the organized denominations. Their musical expression was confined principally to settings of Isaac Watts's hymn and psalm texts. A more radical group of converts called 'Separatists' formed independent congregations. In New England they eventually merged with another disenfranchised sect, the Baptists, and it was in this religious tradition that the earliest folk-hymn texts and music originated (see [Baptist church music](#), §2).

Separatist Baptists believed that their musical texts, like their religious expression, should be intensely personal, exuberant, experiential and free from literary and doctrinal restraints. James Davenport, an early Separatist evangelist, published a text in 1742 that was a prototype:

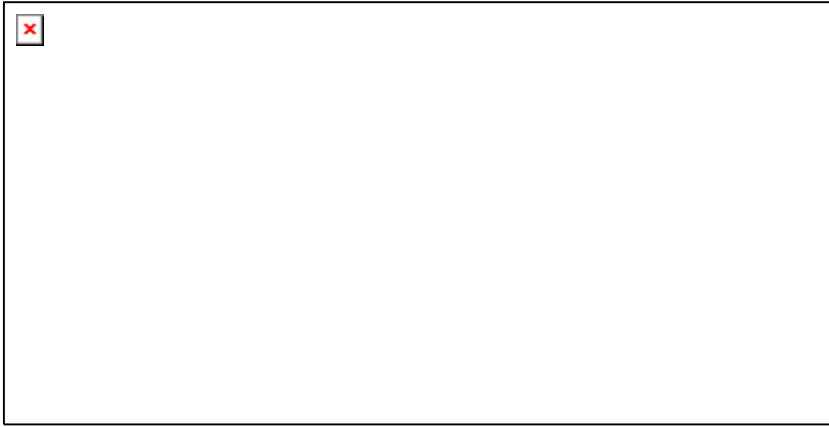
Then should my soul with angels feast
On joys that always last
Blest be my God, the God of Joy
Who gives me here a taste.

John Leland (1754–1841), a Baptist minister, wrote (1799):

Come and taste along with me
Consolation running free
From my Father's wealthy throne
Sweeter than the honeycomb.

Publications containing texts of Separatist Baptist hymns began to appear in the 1780s in the frontier areas of New England. The most popular was Joshua Smith's *Divine Hymns or Spiritual Songs for the Use of Religious Assemblies and Private Christians* (c1784, 2/1793), which contains hymns by Watts and the English evangelicals but also includes texts of American folk origin. Some have added refrains and tag lines, the principal characteristics of the camp-meeting spiritual of the early 19th century.

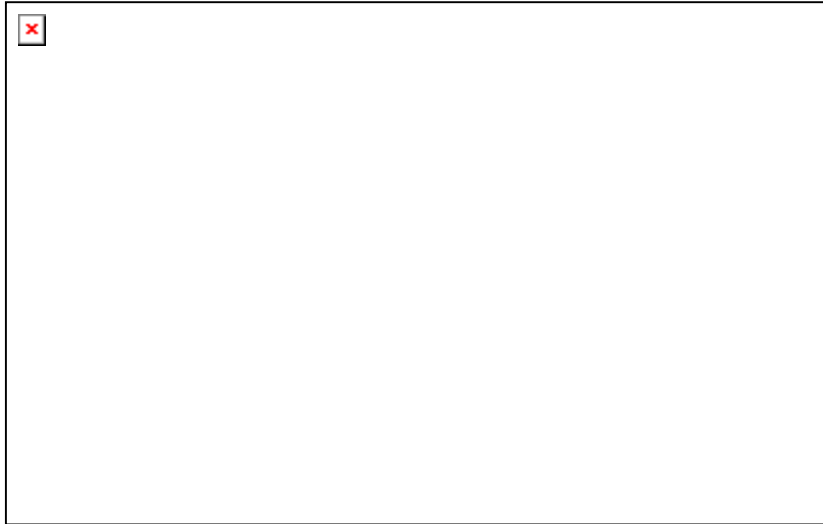
The tunes used for the early texts are much more difficult to document. The first reliable source is *The Christian Harmony* (1805) by Jeremiah Ingalls, a singing master and composer in the style of William Billings and Andrew Law. He included among his fusing-tunes and set-pieces a number of melodies that were popular among his Baptist neighbours, harmonized in the style of the New England composers. The principal feature of the melodies of Ingalls and the many compilers who followed him is their relationship to secular folk tunes of the British Isles (see Klocko, 1978). Some can be identified as appropriations of entire melodies, while others are clearly related in contour, intervallic motifs, ornamentation and musical form. The tunes are based on scales other than the conventional heptatonic major and minor, and 'gapped scales' are frequently found ([ex.1](#)). They exist in both oral and printed forms.



Revivalist converts were encouraged to ‘testify’ or ‘witness’ in their singing to the joy that religion had brought them. Some recounted their experiences in narrative, giving rise to a related form called the ‘religious ballad’. Examples are *Wayfaring Stranger*, *Romish Lady* and *Wicked Polly*. These ballads became a means of witnessing to and teaching the young. Printed examples of the genre first appeared in Anna Beeman’s *Hymns on Various Subjects* (1792) and in John Peak’s compilation *A New Collection of Hymns and Spiritual Songs ... Some Entirely New* (1793). The following example from Peak is typical:

I hear the gospel’s joyful sound
An organ I shall be
To sound aloud redeeming love
And sinner’s misery.

The religious ballads are the white spirituals most closely related to secular folk tunes. Jackson transcribed many of the ballads found in oral tradition for *Spiritual Folk-Songs of Early America* (1937), *Down-East Spirituals, and Others* (1943) and *Another Sheaf of White Spirituals* (1952), and related them to specific secular tune families. Ingalls and John Wyeth, whose *Repository of Sacred Music, Part Second* appeared in 1813, provided conclusive evidence that the early converts drew on their knowledge of folk and popular tunes to give musical expression to their new religious feeling. An example from *The Christian Harmony* of secular music appropriated for a religious text is *Christ the Appletree* set to *Handel’s Quick March*, a popular fife tune of the 18th century (ex.2). The practice of borrowing from the secular tradition was not unknown in previous religious movements, and it continued in the USA as the principal characteristic of the music heard in later camp meetings and in the urban revivals of the 19th and 20th centuries.



2. The camp-meeting spiritual.

The camp-meeting spiritual is closely related to the folk hymn but is characterized by simplicity, frequent repetition, refrains and tag lines. Its music is related to existing folk tunes, but is not entirely derivative. It resulted from a new wave of revivalistic activity beginning in 1800 in the areas of pioneer settlement (the Great Revival).

The camp meeting, an open-air religious service lasting several days, brought together thousands of settlers of all denominations. At similar Baptist services as early as 1770 hymns with added refrains were sung, although James McGready was credited with organizing the first camp meeting in 1800 in Logan County, Kentucky. Diversity of belief and practice was secondary to the religious fervour that permeated the preaching, singing, baptisms and Communion rites. The event was primarily social, giving settlers a release from the isolation and hardship that characterized their daily lives; it provided occasions for religious frenzy, fed by evangelists of all persuasions and by the constant singing in the encampment. Out of this came the camp-meeting spiritual, directly prompted by the emotional fervour of the participants, and as varied in texts and tunes as the diverse religious practices represented in the meeting.

Within the camp, particularly in the southern states, blacks, both slaves and freemen, mingled with whites, but conducted their religious meetings separately. The similarity of texts and tunes between white and black spirituals indicates a free exchange of musical elements and influences.

In the camp meetings texts by Watts and texts from the collections of Joseph Hart and John Rippon, as well as from Smith's *Divine Hymns*, were fragmented and supplied with tag lines and refrains. Tunes of the simplest order were improvised by the congregations. Participants drew on the musical resources of their denomination but the religious expression of the Separatists, now institutionalized among Baptists, prevailed. Methodists, who were newcomers to the frontier, readily adopted the practice. The musical characteristics of the camp-meeting spiritual were those that made it amenable to improvisation, extension and variation, and to rapid assimilation by large bodies of people limited in reading ability, musical

performance and cultural experience. Repetition of text was one characteristic:

Where, O where are the Hebrew Children?
Where, O where are the Hebrew Children?
Where, O where are the Hebrew Children?
Safe in the promised land.

Refrains were often added to existing texts:

Whither goest thou, pilgrim stranger
Passing through this darksome vale
Knowest thou not 'tis full of danger
And will not thy courage fail
I am bound for the kingdom
Will you go to glory with me
Halleluiah, praise the Lord.

Tag lines were frequently inserted into a couplet:

I know that my Redeemer lives,
Glory hallelujah!
What comfort this sweet sentence gives,
Glory hallelujah!

A couplet was sometimes followed by a refrain:

O when shall I see Jesus
And dwell with him above
And shall hear the trumpet sound
In that morning

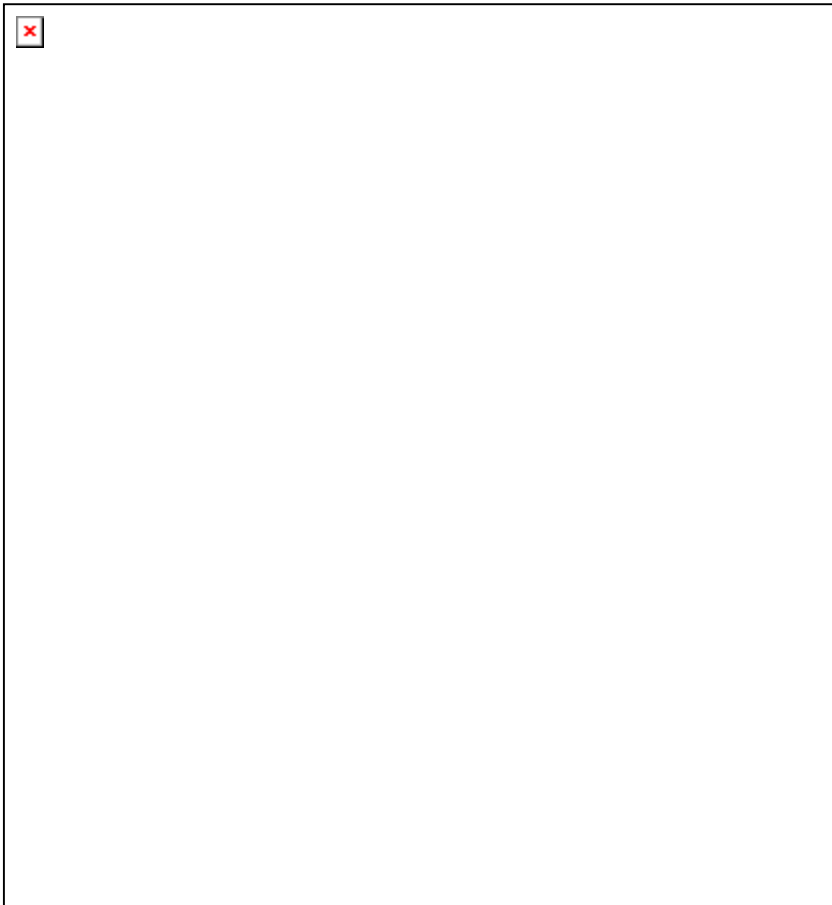
And from the flowing fountain
Drink everlasting love
And shall hear the trumpet sound
In that morning

The repetition, tag lines, and refrains provided for participation in 'call-and-response' performances between evangelist and people. The most popular forms were four-line arrangements of *AAAB*, and the couplet with tag line, *A (tag) B (tag)*. Refrains followed similar arrangements, and often used the melody of the verse or a new tune with a higher range.

The texts of the camp-meeting spiritual appeared first in pocket 'songsters' without music, compiled by ministers and enterprising laymen and sold on the site. Camp meetings became a community tradition in the 19th century and still occur in isolated areas of the southern states. After the Civil War (1861–5) there were only two significant publications for camp meetings: the *Revival and Camp Meeting Minstrel* (1867), popularly known as 'The Perkinpine Songster', and Joseph Hillman's *The Revivalist* (c1868).

The tunes of the folk hymns, religious ballads and spirituals persist in the rich oral tradition of the southern states (described by Jackson, Cecil Sharp and others in the early 20th century) and they retain much of the modal character of the original secular melodies. Printed sources of the folk

hymns and spirituals are the shape-note tune books of the rural singing-school choral tradition. Wyeth's *Repository of Sacred Music, Part Second* appears to be a link between the music of the New England Separatists and the shape-note singers. The *Repository* was the first in a series of tune books used by itinerant music teachers who composed works in the style of Billings and others, and in imitation of their models added treble, alto and bass parts to the melodies they transcribed from common usage (ex.3, taken from the *Original Sacred Harp, Denson Revision*, where the tune is in the tenor part and is in the 'natural minor' or A mode; the harmonization – even the alto part added in the early 20th century – stays within this modal scheme, and emphasizes two-note rather than triadic harmony, particularly open 5ths and octaves).



Eskew (1966) traced the history of these publications, identified the folk hymns and spirituals in each, and described their movement into the southern states. In particular, he documented the work of Ananias Davisson, who published the *Kentucky Harmony* (1816, suppl. 1820). William Walker's *The Southern Harmony and Musical Companion* (1835) and Benjamin F. White and E.J. King's *The Sacred Harp* (1844) are especially rich in folk hymns and spirituals. Levi C. Myers's *Manual of Sacred Music* (1853) shows a strong preference for camp-meeting songs.

An attempt to publish camp-meeting songs and other music for revivals in the cities of the northern states was made by Joshua Leavitt with *The Christian Lyre* (1830), but white spirituals never became popular in urban areas. From 1875 the main impetus of the revival movement was provided by the urban crusades of Dwight L. Moody and Ira Sankey and, later, the work of Billy Sunday and Homer Rodeheaver. The musical products of this

era of revivalism, gospel hymns and other songs (see [Gospel music, §I](#)), were popular in style, and, in many instances, their music was taken directly from contemporary theatre and parlour songs.

A revival of interest in folk hymns and spirituals among choral directors and composers in the mid-20th century is evident in the increased number of choral arrangements and orchestral works in which the tunes are used; and compilers of hymnals, particularly those of the Baptist and Methodist denominations, have made use of many of the tunes and texts in their publications.

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Spiritual

II. Black

Black spirituals constitute one of the largest bodies of American folksong that survived into the 21st century, and are probably the best known. They are principally associated with African-American church congregations of the Deep South, and the earlier, more informal and sometimes clandestine gatherings of blacks in 'praise houses' and 'brush arbour' meetings.

1. Early collections.

2. African and European sources.
3. Textual and musical characteristics.
4. After 1870.

Spiritual, §II: Black

1. Early collections.

Although black American singing, whether in the fields or in the churches, was remarked upon by many writers in the 18th century and the early 19th, few commented upon the songs in detail. The English actress Fanny Kemble, wife of a slave-owner, noted in her diary in 1839 'how they all sing in unison, having never, it appears, attempted or heard anything like part-singing' (p.159). She described how at a funeral 'the whole congregation uplifted their voices in a hymn, the first high wailing notes of which – sung all in unison ... sent a thrill through all my nerves' (p.140). She did not, however, note the words she heard. In the early 1860s Colonel Thomas Wentworth Higginson, in command of a black regiment, carefully wrote down the texts of songs he heard his men sing. Some of these were later included in his published memoirs of 1870, for example:

I know moon-rise, I know star-rise,
Lay dis body down.
I walk in de moonlight, I walk in de starlight,
To lay dis body down. (p.209)

This form was typical of a great many spirituals: an alternating line and refrain which permitted endless extemporisation (see 1,2, above). To the soldiers such songs were, he wrote, 'more than a source of relaxation; they were a stimulus to courage and a tie to heaven' (p.221). In 1867 William Francis Allen, Charles Pickard Ware and Lucy McKim Garrison published their *Slave Songs of the United States*, a collection that included some of the spirituals best known and still surviving in the late 20th century, including *Old ship of Zion*, *Lay this body down*, *Michael, row the boat ashore* and *We will march through the valley*, as well as many lesser-known songs. The authors confirmed the absence of part-singing but added, 'yet no two appear to be singing the same thing'. The lead singer, who would frequently improvise, was generally supported by 'basers' who provided a vocal groundwork and interpolations. The singing they heard abounded in 'slides from one note to another, and turns and cadences not in articulated notes'. In presenting their collection they regretted their inability to convey in notation 'the odd turns made in the throat, and the curious rhythmic effect produced by single voices chiming in at different irregular intervals'.

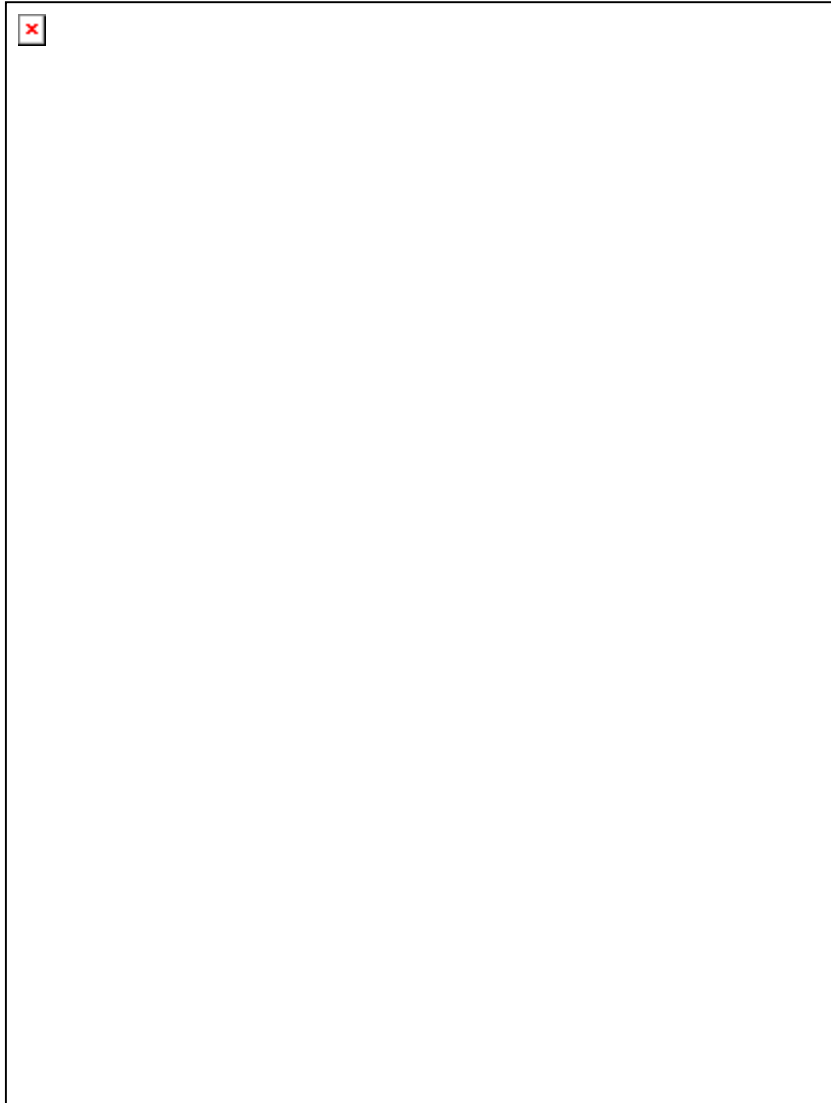
Spiritual, §II: Black

2. African and European sources.

There was much speculation, especially among the early commentators on black spirituals, about possible African elements in the songs. Allen and others considered them 'to have become imbued with the mode and spirit of European music – often, nevertheless, retaining a distinct tinge of their native Africa' (1867). Wallaschek in *Primitive Music* (1893) denied that the songs had African elements; but he had not been to the USA and had not heard black spirituals sung. Krehbiel, after analysing some 500 collected

spirituals, contended that they were essentially black American in character and origin. Few have questioned the African nature of the plantation 'ring shout', a shuffling circular dance to chanting and hand-clapping that accompanied the more joyous spirituals. Often viewed with alarm white Southerners, ring shouts were still being performed in the 1930s. Their ecstatic and trance-inducing nature suggested links with African custom. Other elements that might be evidence of African retention in this type of spiritual, such as improvised antiphonal singing, shouting, chanting, stamping and the involuntary spasms of 'possessed' members of the congregations, have also been observed in fundamentalist white churches, and may be related to the highly emotional forms of religious expression developed in the Great Awakening of the early 18th century. The Englishman Isaac Watts and others published large numbers of hymns during this period, which were learnt by 'lining out' (the intoning of a line by a precentor and its repetition by the congregation). The 1820 edition of Watts's hymns had wide circulation throughout the southern USA and 'Dr. Watts songs' were popular among black Americans. The closeness of lining out to the traditional African work song form of leader-and-chorus antiphonal singing undoubtedly contributed to the popularity of this style. Many of the hymn texts were used, in whole or in part, as the basis for spirituals.

Doubts have been raised concerning the origin of the black spiritual as a genre. Lovell (1972) contended, as had Krehbiel, that the spirituals were the innovations of black slaves, but evidence was adduced by White (1928), Johnson (1930) and Jackson (in several publications) to support a common source for both the black spiritual and the white in the camp meetings and the white Southern rural churches. Jackson, in particular, argued for white origins, pointing to many black spirituals as variants of songs published earlier in white tune books, notably those of the shape-note tradition (ex.4). But priority in publication is hardly proof of origin where folk music is concerned, especially when one body of the music in question is that of a group whose illiteracy was enforced by law. It would seem more historically accurate to assume that the exchange between black and white traditions was considerable and that the influence was mutual. Slaves were often permitted in the white churches where they heard the same services as their owners; and whites heard slaves singing spirituals on the levees, the plantations, the riverboats, and even in work gangs.



Spiritual, §II: Black

3. Textual and musical characteristics.

Many spirituals are suffused with melancholy and have been called 'sorrow songs'. Intensely moving slow spirituals such as *Sometimes I feel like a motherless child*, *He never said a mumblin' word*, *Were you there when they crucified my Lord?* and *Nobody knows the trouble I seen* reveal the singers' own trials and identification with the suffering of Jesus Christ. The theme of death runs through many spirituals; some, like *Toll the bell, angel, I jus' got over*, suggest a spirit that has already left this earth. Other spirituals, however, sometimes called 'jubilees', are quick in tempo, highly rhythmic and often syncopated; they are performed in a call-and-response manner and are settings of more positive, optimistic or hortatory texts. Among these are *Didn't my Lord deliver Daniel?*, *I an' Satan had a race*, *Blow your trumpet, Gabriel* and *Git on board, chillun*. Some writers (e.g. Fisher, 1953) maintain that virtually all spirituals were codified songs of protest. The former slave and black leader Frederick Douglass (c1817–95) wrote of singing spirituals when a slave: 'A keen observer might have detected in our repeated singing of "O Canaan, sweet Canaan, I am bound for the land of Canaan" something more than a hope of reaching heaven. We meant to reach the *North*, and the North was our Canaan' (p.157). Spirituals such as *Steal away*, *Didn't my Lord deliver Daniel?* and *Children*,

we all shall be free must have been seen as incitements to escape from bondage, while *We'll stand the storm* and *We shall walk through the valley in peace* were reassuring to faltering spirits.

Often the imagery of the spirituals includes vivid juxtapositions of phrases and literal interpretations of metaphoric biblical texts. The book of *Revelation* provided an important source of images for songs. But to quote spirituals out of context tends to emphasize their naivety; it is in the course of the singing that their beauty and freshness is most apparent.

The performance of black spirituals varied from that of white spirituals in a number of ways. A significant difference was the use of microtonally flatted notes (sometimes identified as lowered 3rds, 5ths and 7ths), which were frequently arrived at by progressive shading, particularly in the singing of the extended syllables of 'long-metre' spirituals. Syncopation was commonly introduced by individuals or small groups of singers within a congregation, which shifted the accents by anticipating or delaying the expected note. Counter-rhythms were marked by hand-clapping and, in those denominations that permitted it, by 'holy dancing' (dancing without crossing the feet). Black spirituals frequently began with the chorus preceding the first verse; others alternated verses and refrain lines, which were sung by the whole congregation. Responsorial singing was common, either in reply to a line or stanza sung by the leader, or by collective singing of the second half of a line that was begun by a solo voice. Special qualities of vocal timbre, including the rasp and a shrill falsetto, enriched the sound, while interpolated cries of 'Glory!' and other words or phrases of encouragement or affirmation made the spiritual far more varied in performance than some collections suggest.

Spiritual, §II: Black

4. After 1870.

The publication of collections in the 1860s increased interest in black spirituals. But they were brought to an international audience through the appearances from 1871 of the [Jubilee Singers](#) from Fisk University, Nashville, Tennessee. The group's purpose was to raise funds for the university, which was intended for black students, but they were unsuccessful until they included a number of spirituals in their programmes. Thereafter they performed concert arrangements of spirituals both in the USA and in Europe, and awakened an abiding interest in this form. The Jubilee Singers and later the Hampton Singers from the Hampton Institute in Virginia were the inspiration for Frederick J. Work, R. Nathaniel Dett, T.P. Fenner and Clarence Cameron White (who all conducted both groups) to arrange and publish their songs. From a folk form the spirituals rapidly became a part of the repertory of concert artists, cathedral choirs and even symphony orchestras. Many of the performers and composers who popularized the spirituals in concerts all over the world were black, among them Roland Hayes, Paul Robeson, William Grant Still and James Weldon Johnson. Publication ensured lasting respect for the spirituals and conservation of their words and melodies, but transcription for voice and piano, written arrangement for orchestras and the use of art-music singing techniques destroyed the spontaneity and unpredictable quality that the spiritual had had as a folk form.

Although the popularity of the spirituals on the concert platform increased during the 20th century, their appeal had already begun to wane in the black churches, and by the late 19th century gospel song began to replace the spiritual (see [Gospel music](#), §II). The popular jubilee groups, mainly quartets, which had developed in the late 1870s, and whose successors recorded extensively in the 1920s and 30s often included spirituals among their songs. Their approach was already that of the gospel quartet: although there are detectable differences between the earlier and later phases, the relatively sophisticated arrangements performed by the quartets were far removed from the traditional forms of spiritual singing. Surviving examples of the earlier styles are to be found in the recordings of preachers and their congregations, of which many hundreds were issued, principally in the late 1920s. Among them are many instances of lining out, such as Rev. E.D. Campbell's *Come let us eat together* (Vic. 35824, 1927) and *I heard the voice of Jesus say* on Rev. P.E. Edmonds's *There's a Hole in the Wall* (Para. 12876, 1929). 'Long-metre' singing of a 'Doctor Watts' is to be heard on Rev. J.C. Burnett's *Amazing Grace* (Decca 7494, 1938), while alternating responses to a chanted solo are well represented on Rev. Gipson's *John done saw that holy number* (Para. 12555, 1927). An excellent example of overlapping singing against syncopated hand-clapping is to be found in a version of *Trouble don't last always* on Rev. J.M. Milton's recording with his Atlanta congregation of *A Four Day Ramble* (Col. 14501, 1929). The adoption of the jubilee songs by the Sanctified churches is vigorously demonstrated in the singing of *All God's chillen got wings* on Rev. F.W. McGee's *The Holy City* (Vic. 21205, 1927). Later recordings by preachers and congregations were frequently of this kind. Mention should also be made of black Sacred Harp singing from shape-note books (see [Shape-note hymnody](#)). Though seldom recorded, early examples include *Rejoicing on the Way* by the Fa Sol La Singers, recorded in Atlanta (Col. 14656, 1931), and *Bells of Love*, sung virtually as a round, by the Middle Georgia Singing Convention no.1 (OK 8883, 1930).

There were fewer recordings of preachers and their congregations after 1930, and when they increased in the 1950s spirituals had been largely replaced by gospel songs. However, older forms of the spiritual survived in the remoter backwaters of black culture and particularly in the more conservative churches of the South. Many hundreds of recordings of these rural spirituals were made between 1933 and 1942 for the Archive of Folk Song of the Library of Congress. By far the most important pockets for conservation of the early spirituals and the ring shout were in the Sea Islands of Georgia and South Carolina, as demonstrated by Lydia Parrish in 1942. Recordings made 20 years later from this region, and from elsewhere in the South such as Georgia and Alabama, emphasize the persistence of the tradition in isolated communities unassailed by outside influences. In one example of a ring shout from Jennings, Louisiana, *Run old Jeremiah* (recorded by W. Brown, S. Brown and A. Coleman, AAFS L3, 1934), there is a train-like accompaniment of stamping feet. Another shout, *Eli you can't stand*, was performed with hand-clapping accompaniment to chanted lead-singing by Willis Proctor and others on St. Simon's Island (Prst. 25002, 1959).

Two singers who recorded spirituals extensively for the Library of Congress during the 1930s and early 1940s were Vera Hall and Dock Reed. Field

recordings of these two a decade later included two examples of the simplest form of additive spiritual, *Dead and gone* and *Free at last* (1950, reissued on FW 4418, 1960), the latter dating from the mid-1860s. The complexity of the early shouting spirituals is suggested in *Rock chair, tol' you to rock* (*Rock Chariot*, 1950), performed by Rich Amerson, Earthy Ann Coleman and Price Coleman at Livingston, Alabama, which includes a counter-chant sung against the main theme (FW 4418, 1960). Re-creations of the Sea Islands spiritual songs with drum, fife and banjo accompaniment were made by Bessie Jones and a mixed group, including fine versions of *Before this time another year* and *Beulah Land* (Prst, 25001, 1959).

An outstanding example of the early form of the spiritual with unison singing and moaning is *Father I stretch my hands to Thee* (FW 2656, 1960) performed by Jake Field, Eastman Brand and Arthur Holifield. This is one of many recordings that show the relationship between black spirituals and white hymns, since the text used was written by Charles Wesley. Several spirituals with texts by Watts were sung by John and Lovie Griffin of Perry County, Alabama, including *When I can read my title clear* (FW 2656, 1956). Early recordings were made of the Fisk Jubilee Singers, such as *Roll Jordan roll* (c1913, reissued on RBF5, 1962), and show the concert-style spiritual. Some of the better-known of these arrangements of spirituals, including those published by the Fisk Jubilee Singers themselves in 1872 and 1892, have remained as favourites in black churches where gospel song has otherwise replaced the older traditions. Versions of the concert spirituals also appear among recordings made by many leading gospel singers and groups.

Thus, although the spiritual as a folk form declined in popularity among black Americans during the 20th century because of its association with slavery, extensive collecting, recording and scholarly study have ensured that the tradition will not be lost to future generations. See also [United States of America, §II, 2](#).

Spiritual

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Spirituellement.

See [Spiritoso](#).

Spisak, Michał

(*b* Dąbrowa Górnicza, 14 Sept 1914; *d* Paris, 29 Jan 1965). Polish composer. He studied at the Katowice Conservatory, where in 1937 he took a diploma in the violin and composition, and also took composition lessons with Sikorski in Warsaw (1935–7). In 1937 he went to Paris, where he studied with Boulanger and remained until his death, while maintaining constant contact with his native country. Also in 1937 he became vice-president of the Society of Young Polish Musicians in Paris. He twice received the Lili Boulanger Prize (1945 and 1946) and was also twice winner of the Grand Prix of the Queen Elisabeth Competition (1953 for the orchestral Serenade, 1957 for the *Concerto giocoso*). In 1964 he was awarded the annual prize of the Polish Composers' Union.

Spisak was among the most outstanding Polish composers of his generation. His music, almost exclusively instrumental and emotionally rich and varied, shows an assurance of technique which is particularly apparent in his craftsmanlike writing for instruments, his transparent polyphony and his extraordinary feeling for orchestral colour. Throughout his career he remained faithful to the ideals of Boulanger and to the aesthetic of Stravinsky, whom he sometimes imitated to the extent of plagiarism. Undoubtedly his best compositions were modelled on Stravinsky's rejuvenated Classical and Baroque designs. Sometimes he attempted to reach beyond these influences by means of a neo-Romantic style, but this type of composition, exemplified by the String Quartet, is rather rare. More commonly his works are dominated by pre-Classical counterpoint, motoric rhythms, a simple handling of form and traditionally accomplished facture. Most of his few vocal works were occasional; the *Anthem* for chorus and orchestra (1947), for example, was composed for Boulanger's 60th birthday.

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BOGUSŁAW SCHÄFFER

Spitta, (Julius August) Philipp

(*b* Wechold, nr Hoya, 7 Dec 1841; *d* Berlin, 13 April 1894). German music historian. His father was Philipp Spitta (1801–59), theologian and author of the Protestant hymn collection *Psalter und Harfe*. His musical education began early with piano, organ and composition lessons. He entered the University of Göttingen in 1860, first studying theology and then classical philology. In Göttingen he also continued to compose, wrote a brief biography of Schumann and began a lifelong close friendship with Brahms. He took the PhD in 1864 with a dissertation on Tacitus and became a Gymnasium teacher of Greek and Latin in Reval (now Tallinn), Sondershausen and finally Leipzig. While still in Reval he had begun lecturing at the museum on music history, and soon Bach research became his main interest. The first volume of his epoch-making study of Bach appeared in 1873; two years later he was appointed professor of music history at the University of Berlin and administrative director of the Berlin Hochschule für Musik, positions he held until his death.

Spitta's approach in the Bach biography reflected the traditional concept of art history as the history of individual artists, but was tempered with a strong, fresh emphasis on historical context. The introductory chapters, for example, present the first detailed study of 17th-century German choral and keyboard music. In subsequent works his concern became increasingly the refinement of musicological research. By his rigorous application of source-critical studies (his aesthetic judgments were strongly influenced by neo-Kantian philosophy), he laid the foundations of a system of historical criticism. He was exceptionally active and productive as a researcher, teacher, writer and editor, and he developed an interest in almost every period of music history, from the early Middle Ages to the music of his own time (he wrote, for example, the first scholarly articles on Schumann, Spontini and Weber for *Grove's Dictionary of Music and Musicians* (3/1883)).

As one of the leading figures of later 19th-century musicology, he made a lasting impression on the new academic discipline: together with Chrysander and Adler, he founded in 1885 the *Vierteljahrsschrift für Musikwissenschaft*, among the first scholarly music periodicals, and without his support the *Denkmäler deutscher Tonkunst* could not have been published. During his term of office at Berlin University he educated a whole generation of scholars, among them Oskar Fleischer, Max Friedlaender, Carl Krebs, Max Seiffert, Emil Vogel, Peter Wagner and Johannes Wolf.

Most of Spitta's library and scholarly estate was left to the Hochschule für Musik and is now divided between its library, the Staatsbibliothek zu Berlin and the University Library at Łódź.

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CHRISTOPH WOLFF

Spitzflöte

(Ger.).

See under [Organ stop](#).

Spitzharfe

(Ger.).

See [Arpanetta](#).

Spitzmüller(-Harmersbach), Alexander , Freiherr von

(*b* Vienna, 22 Feb 1894; *d* Paris, 12 Nov 1962). Austrian composer. The son of the last finance minister of the Austro-Hungarian Empire, he was originally intended for the legal profession and took the doctorate in law at Vienna in 1919. His first music studies were with Kanitz at the Neues Konservatorium, Vienna; later he studied informally with Berg and Apostel.

In 1928 he emigrated to Paris where he was appointed a professor at the Schola Cantorum. From 1946 to 1953 he was director of French broadcasts to Germany and Austria, conducting some performances himself. As a critic he championed the cause of new Austrian music, particularly that of Berg, in France; his commentaries often appeared under the pseudonym Jean Cartier, or under his hyphenated family name. A long-standing member of the ISCM (which was instrumental in giving many of his own compositions their first performances), he was also president of the Centre Culturel Autriche and a representative of the Austrian Autorenschutzgesellschaft. In 1959 he was awarded the music prize of the city of Vienna, and in 1960 the Paris Conservatoire library organized an exhibition devoted exclusively to his works. His music embraces tonal and 12-note methods of organization, frequently reflecting his interest in Les Six.

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Orch: Sinfonietta ritmica, 1933; Pf Conc., 1937; Sym., 1939; Der 40. Mai, suite, chbr orch, 1941; 3 Friedenshymnen, 1943; Concert dans l'esprit latin, 1951; Pf Conc., 1953; Sym., str, 1954

Choral: TeD, chorus, orch, org, 1940; Beati mortui, 1947; Salve regina, S, female chorus, chbr orch, 1947; Ps cxxix, 1950; Les heures d'automne (cant., E. Verhaeren), female chorus, str, 1958

Incid music: Léonce et Léna (after G. Büchner), Ainsi va le monde (Meran-Mellerio), Weh dem, der lügt (F. Grillparzer)

Principal publishers: Boosey & Hawkes, Bote & Bock, Universal

JOHN MORGAN

Spivacke, Harold

(*b* New York, 18 July 1904; *d* Washington, DC, 9 May 1977). American music librarian and administrator. At New York University he took the BA in 1923 and the MA in 1924. He later studied at the University of Berlin, where he received the PhD in 1933 with a dissertation on aspects of tonal intensity. His private teachers included Eugen d'Albert and Hugo Leichtentritt. After working in New York as a research assistant to Olin Downes (1933–4), he joined the staff of the music division of the Library of Congress in 1934; he was assistant chief of the division from 1934 to 1937 and chief from 1937 until his retirement in 1972. During his long tenure in the music division Spivacke was active with a number of governmental agencies and departments in addition to the Library of Congress. His activities in professional organizations included a term as president of the Music Library Association (1951–3) and offices in the National Music Council, the IAML and the AMS.

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PAULA MORGAN

Spivakov, Vladimir

(*b* Ufa, 12 Sept 1944). Russian violinist and conductor. He studied at the Central School of Music with Lubov Siegal, the Leningrad Conservatory with Veniamin Sher and the Tchaikovsky Conservatory, Moscow, with Yuri Yankelevich. He won first prize in the White Nights Festival in Leningrad at the age of 13, first prize in the International Competition for Violinists in Montreal in 1969 and second prize in the Tchaikovsky Competition in Moscow in 1970. He subsequently appeared as a soloist throughout the USSR and Eastern Europe, and in 1975 made his first tour of the USA, returning in 1976 for two acclaimed recitals at Carnegie Hall. He toured Europe as a soloist with the Moscow State SO and made his London début with the LPO in 1977. In 1979 he made his conducting début, with the Chicago SO, and the same year founded his own chamber orchestra, the Moscow Virtuosi, which has toured extensively in Europe. Spivakov teaches at the conservatory in Madrid and is director of the Colmar International Festival. He has given the premières of works by Pärt and has made numerous recordings, of which those of the Bach and Mozart violin concertos (with the Moscow Virtuosi) are particularly memorable. His playing is distinguished by its purity of tone and minimal use of vibrato. He plays on a Francesco Gobetti violin dated 1716. (P. Coggin: 'Subtle Style', *The Strad*, c (1989), 748–50)

MARGARET CAMPBELL

Spivey, Victoria

(*b* Houston, 15 Oct 1906; *d* New York, 3 Oct 1976). American blues singer and pianist. The daughter of the leader of a string band, she learnt the

piano as a child and by the age of 12 was performing at the Lincoln Theatre in Dallas. After working with local artists, including Blind Lemon Jefferson, she commenced her recording career in St Louis. *Black Snake Blues* (1926, OK), to her own piano accompaniment, was an instant success. Her voice was lean and nasal and she made much use of moaned syllables. A partnership with Lonnie Johnson produced many notable titles, including *T.B. Blues* and *Murder in the First Degree* (both 1927, OK). In 1929 Spivey appeared in *Hallelujah!*, an all-black film directed by King Vidor, and also recorded several titles with Henry 'Red' Allen's New York Orchestra, notably the *double entendre* song *Funny Feathers Blues* and the characteristic *Moaning the Blues* (both 1929, Vic.). She toured with the dancer Billy Adams in the 1930s with whom she performed in Olsen and Johnson's revue *Hellzapoppin*, she also sang with Louis Armstrong, making occasional recordings – often of a mildly risqué nature – such as *Good Cabbage* (1937, Voc.). In this period Spivey arranged recording sessions for her sisters, Elton Spivey, known as the 'Za Zu Girl', and Addie 'Sweet Peas' Spivey. In the 1940s she settled in New York, where she continued to perform in jazz clubs before joining the church for several years. In 1962 she formed her own Spivey record company and recorded a number of well-known singers as well as her own works, reviving an old partnership with Johnson on *Somebody's Got to Go* (1962). Her voice remained strong and her vivacious stage personality undiminished even in the last years of her life.

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PAUL OLIVER

Split

(It. Spalato).

Town in Croatia on the Adriatic coast. Originally it developed round the ruins of the palace of Emperor Diocletian; later with the rest of Dalmatia it was a part of the Venetian Republic. After the fall of the republic and after the Napoleonic wars it belonged to the Austro-Hungarian Empire; between 1919 and 1921 it was occupied by Italy and from 1921 to 1992 was in Yugoslavia.

The cathedral church of St Dujam and the Franciscan monastery (founded c1213) were the centres of musical activity from the Middle Ages. At the beginning of the 17th century several native and Italian composers associated with the cathedral as *maestri di cappella* and organists (e.g. Tomaso Cecchino, Ivan Lukačić) introduced the new monodic style into the

local sacred and secular music. This was a relatively brief period of remarkable prosperity when musical activity seemed to keep pace with developments in Venice. The second half of the 17th century was a period of stagnation, and then in the 18th century musical standards improved again. C.A. Nagli, who later became *maestro di cappella* at the Chiesa dei Frari, Venice, was in charge of the music between 1710 and 1725; later in the century the post was occupied by Julije Bajamonti.

The cathedral continued to appoint the directors of music in the 19th century, but this period was generally characterized by a decline in standards. In the mid-19th century opera became increasingly popular; between 1859 and 1881 visiting opera companies appeared regularly in the Teatro Bajamonti. The new City Theatre was opened in 1893 (cap. 500). The first attempt to form a resident company was made in 1922, although it was not until 1945 that a permanent company was established. The repertory consists mainly of the standard Italian 19th-century operas and works by Slavonic and Croatian composers, especially those associated with Split (Jakov Gotovac, Josip Hatze, Ivo Tijardović). The summer festival Splitske Ljetne Priredbe, founded in 1954 and later renamed Splitsko Ljeto, chiefly presents opera.

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BOJAN BUJIĆ

Split key.

In keyboard instruments, particularly organs, harpsichords and virginals, a key that is divided or 'split' into two parts. Most commonly it is the raised 'sharp' keys in the bass octaves that are so split, but occasionally natural keys may be divided also (e.g. on an instrument by [Giovanni Battista Boni](#)). The front part is about one third of the length of the whole, and usually the back part is set slightly higher to facilitate playing. Each part has its own key-lever and playing action so that two notes are available. (For illustration, see Enharmonic keyboard, fig.1.) Split keys have been used for two purposes: (a) to permit sounding additional chromatic degrees in non-

equal temperaments (when, for example, E \flat and D \flat or G \flat and A \flat are not enharmonically equivalent; see [Enharmonic keyboard](#)); (b) in a broken octave (see [Broken octave \(i\)](#)): a variation of the [Short octave](#) in which the lowest raised keys are divided so that the front part provides the pitch that would be expected of it in a normal short octave and the rear part sounds the accidental that would be found in a chromatic octave.

Split sharp.

See [Split key](#).

SPNM.

See [Society for the Promotion of New Music](#).

Spoerri, Bruno

(b Zürich, 16 Aug 1935). Swiss jazz musician, composer and sound engineer. He studied the piano, the saxophone, theory, counterpoint and dodecaphony with Robert Suter and psychology, philosophy, musicology and mathematics at Basle, Zürich and Freiburg universities (1954–60). Active as a performer, he played in many jazz groups and toured Europe with the Metronome Quintet. From 1965 to 1967 he was the music director of Televico Film Production, Zürich. Later, he worked as a freelance composer, performer and sound engineer. He co-founded the Swiss Society of Computer Music in 1982 and the Swiss Center for Computer Music in 1984. He has taught at the Zürich, Berne and Biel conservatories and at the Lucerne Jazz School. His honours include the Zürich film award (1973) and the Ars Electronica Linz award (1979).

Spoerri's primary interest is electronic composition. His works, which range from music for television commercials to film scores, have used the ondes martenot, *musique concrète* and computer-generated sounds. Characterized by rough experimental timbres and sharp rhythmic accents influenced by jazz, his style relies on live electronics, dialogues with the computer and interactive composition.

WORKS

(selective list)

all unpublished

Film scores: Ddanach (dir. R. Cohen), 1970; Tauwetter (dir. M. Imhoof), 1980; Teddy Bär (dir. R. Lyssy), 1984; Umbruch (dir. H.U. Schlumpf), 1987; Der Kongress der Pinguine (dir. Schlumpf), 1993; many others incl. short films and TV commercials

Other: Die Stimme der Verfolgten, spkr, elec sax, clavinet, ondes martenot, 1969; Ballett-Divertimento, chbr orch, jazz band, 1971; Conc., pneumatic drill, 1971; Divertimento 76, wind qnt, elec, 1976; Playback, sax qt, tape, 1990; Hausmusik, tape, 1995; incid music for radio

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THOMAS GARTMANN

Spofforth, Reginald

(*b* Southwell, bap. 12 Sept 1769; *d* Kensington, London, 8 Sept 1827). English composer. His uncle, Thomas Spofforth (*d* 1826), was organist of Southwell Minster (1764–1818) and took care of his early musical instruction. Sir Richard Kaye, a prebendary of Southwell who was also Dean of Lincoln, encouraged him to go to Lincoln, where for a time he acted as deputy organist at the cathedral. He then moved to London, where he studied composition with Benjamin Cooke (ii) and the piano with Steibelt. When in 1793 he won two prizes for glees from the Noblemen's and Gentlemen's Catch Club, his successful career as a composer had begun. His earliest publications had been of solo songs, but from about 1796 he published numerous glees, many of which also appeared in anthologies. He contributed various songs and glees to productions at Covent Garden, where he appears to have been chorus master for a time; but he declined Harris's invitation to succeed Shield as musical director there in 1797. He was at one time organist of the Fitzroy Chapel, and later at Eltham parish church; much of his time was spent in teaching.

Spofforth was one of the leading glee composers. His glee *Hail, smiling morn*, no.6 of *Six Glees* (1810), was possibly the most popular glee in the entire repertory. It was one of the first in what Barrett termed the 'partsong' style: melodious, flowing and sentimental, but lacking the dramatic treatment of the text that was a feature of the earlier glee. Classical instrumental music played a part in this trend towards a more balanced structure: some of his glees, indeed, are in strict sonata form. Three charming books of nursery rhyme settings appeared, some as glees for two sopranos and bass, others as solo songs. Spofforth composed many songs and duets but, as far as is known, no instrumental or sacred music.

Reginald's brother Samuel Spofforth (1780–1864) was organist of Peterborough Cathedral (1798) and from 1807 of Lichfield Cathedral; he was a composer of cathedral music and chants.

WORKS

all published in London

75 glees (according to Baptie), pubd singly and in 18th- and 19th-century anthologies; also in Spofforth's collections: 6 Glees, Bk the First (c1796); 6 Glees (1810); A Collection of Glees, compiled from the unpubd MSS, ed. W. Hawes (1830)

Nursery rhyme settings: *The Newest Christmas Box*, op.2, 1–3vv, pf, bk 1 (c1797), bk 2 (c1805); *The Twelfth Cake, a Juvenile Amusement*, op.3 (1807)

Songs and duets: 6 Canzonets (1790); others pubd singly and in 18th- and 19th-century anthologies

Songs in Covent Garden stage works: *The Pirates*, 1792; *Mago and Dago*, 1794; *Windsor Castle* (J.P. Salomon), 1795; *The Witch of the Wood*, 1796

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NICHOLAS TEMPERLEY

Spohr, Louis [Ludewig, Ludwig]

(*b* Brunswick, 5 April 1784; *d* Kassel, 22 Oct 1859). German composer, violinist and conductor.

Regarded by many contemporaries as worthy of a place beside Haydn, Mozart and Beethoven in the pantheon of the greatest composers, he has, together with Gluck and Cherubini, been allotted a considerably lower status by posterity. Mozart's *Figaro* and Wagner's *Tristan* were both composed during Spohr's lifetime; his own work looks Janus-like towards the formalism and clarity of the Classical tradition, and the structural and harmonic experimentation associated with 19th-century Romanticism.

1. [Life](#).

2. [Works](#).

[WORKS](#)

[BIBLIOGRAPHY](#)

CLIVE BROWN

[Spohr, Louis](#)

1. [Life](#).

Spohr was born into a family which had been active in the vicinity of the Harz mountains, particularly as doctors and pastors, for at least five generations. Both his grandfathers were Lutheran pastors, but his father, Carl Heinrich Spohr (1756–1843), who married a cousin, Juliane Ernestine Luise Henke (1763–1840) on 26 November 1782, had reverted to his family's earlier profession of medicine. Their first child, born a year and a half later, was christened Ludewig, but in accordance with fashionable French taste he was always known as Louis. At that time Carl Heinrich was practising in Brunswick, but in 1787 the family moved to Seesen, where he had been appointed district physician.

Spohr's mother was an accomplished singer and pianist, while his father played the flute, and the boy soon showed musical interest and ability. His father bought him his first violin in 1789 and he studied the instrument locally, initially with J.A. Riemenschneider and, from about 1791, with the French émigré Dufour, with whose encouragement the boy progressed rapidly in violin playing, and even attempted composition. When Dufour left Seesen in 1796 he persuaded Spohr's parents, despite strong family

disapproval of a career in music, to send their son to school in Brunswick where he would have a better opportunity to develop his musical talents. The following year, therefore, Spohr became a pupil at the Collegium Carolinum and studied the violin privately, first with Gottfried Kunisch, a member of the ducal orchestra, and later with the Konzertmeister Charles Louis Maucourt; he also received his only formal instruction in musical theory, lasting little more than a year, from the organist Carl August Hartung. He continued his studies in composition by reading theory books and borrowing scores from the Brunswick Hoftheater, while furthering his practical experience playing in concerts and in the theatre orchestra.

The failure of a badly planned concert tour to Hamburg in 1799 caused Spohr, on his own initiative, to approach Duke Carl Wilhelm Ferdinand of Brunswick for patronage. After Spohr had given evidence of his potential at a court concert the duke appointed him *Kammermusicus* and promised to further his studies at a later date. For three years he participated in a variety of musical activities, the operas of Cherubini and Mozart and the quartets of Haydn, Mozart and Beethoven making a particularly powerful impression on him. In April 1802 the duke fulfilled his promise by engaging Franz Eck, one of the last direct representatives of the Mannheim School, to take Spohr as a pupil on a concert tour to St Petersburg. From this Spohr returned to Brunswick in summer 1803 with a technical command sufficient to play any of the concertos in the repertory, and a portfolio of his own compositions that included the Violin Concerto op.1 and the violin duets op.3. His musical experience was enhanced later that year when he heard Pierre Rode perform in Brunswick; deeply impressed, he set about acquiring the best features of his style. For two more years he remained a member of the Brunswick Hofkapelle with increased salary. In autumn 1804 he embarked on a successful concert tour, for which, under Rode's influence, he composed two new concertos. As a result of Friedrich Rochlitz's enthusiastic reviews in the widely circulated *Leipziger allgemeine musikalische Zeitung* Spohr was invited to apply for the post of Konzertmeister in Gotha, to which, despite his youth, he was appointed on 5 August 1805.

Spohr remained in Gotha until 1812, developing his skills as a conductor and broadening his experience as a composer. In the relatively progressive political and cultural atmosphere of Gotha his liberal political views also continued to ripen, and in 1807 he became a committed freemason, joining the Gotha lodge '*Ernst zum Kompass*'. His marriage to the brilliant harpist Dorothea [Dorette] Scheidler (1787–1834) in 1806 led him to produce a series of works for violin and harp, which they performed on their periodic concert tours (October 1806 – April 1807, October 1809 – March 1810, October 1812 – April 1813). Two daughters were born to the couple during these years. Spohr continued to write works for his own instrument, including several violin concertos and potpourris, the first of his quatuors brillants, his first four 'true' string quartets and some effective string duets. In addition he wrote his first two clarinet concertos for Simon Hermstedt, his first three operas (the last of which, *Der Zweikampf mit der Geliebten*, had a moderately successful production in Hamburg in 1811), his first book of lieder in 1809, his first symphony in 1811, and his first oratorio *Das jüngste Gericht* in 1812. The symphony and oratorio resulted from suggestions by Georg Friedrich Bischoff, at whose request Spohr directed

the large-scale music festivals in Frankenhausen (1810 and 1811) and Erfurt (1812). Spohr also began to acquire his reputation as a fine violin teacher which over the years led him to train many leading violinists of younger generations.

During his concert tour of 1812–13 he accepted the post of Kapellmeister (effectively leader) of the orchestra of the Theater an der Wien in Vienna. His two years in the city associated with Haydn, Mozart and Beethoven, where he formed a friendly relationship with the last named, stimulated him powerfully as a composer; this stimulation, together with a commission from Johann Tost, led him to produce a succession of fine chamber works (four string quartets, two string quintets, the Octet and the Nonet). He completed his opera *Faust* in four months of intensive activity in 1813, but it was not performed until 1816 (by Weber in Prague). The situation at the Theater an der Wien soon became uncongenial, and after an acclaimed performance of his latest violin concerto (no.7, in E minor) in February 1815, Spohr left Vienna to begin a period of two years travelling and concert-giving in Switzerland, Italy and Germany. The most important work from this period is the *Gesangsszene* Violin Concerto (no.8, in A minor), composed specifically to appeal to Italian taste, but two sets of imaginative lieder (opp.37 and 41), the Notturmo for wind op.34 and the magnificent violin duets op.39 also date from these years. From the end of 1817 until 1819 he was resident in Frankfurt as director of opera, where he did much to raise standards of performance. In Frankfurt he revised and produced *Faust* and composed a new opera, *Zemire und Azor*, having decided to abandon a libretto based on a tale by J.A. Apel after hearing that Weber was treating the same subject (*Der Freischütz*). He also enriched the musical life of Frankfurt by presenting a series of quartet concerts, for which he composed his String Quartets op.45. At this time his family was increased by a third daughter; and he made many lifelong friends, including the singer and later director of the Frankfurt Singverein J.N. Schelble, and the song composer Wilhelm Speyer, with whom he regularly corresponded until his death. To Dorette's particular regret, difficulties with the management of the theatre caused Spohr to tender his resignation to take effect from 30 September 1819, and they returned once more to their unsettled life.

A lucrative engagement with the London Philharmonic Society, facilitated by Ferdinand Ries, took them to England in February 1820, where Spohr was inspired to compose his splendid Second Symphony. Despite its warm reception, along with others of his works, at the Philharmonic Concerts, however, it was rather as a violinist and director that Spohr made his greatest impact in England at this time. *The London Magazine* considered his violin playing to have been 'the principal novelty and attraction of the present season'. His innovatory use of a baton to direct the orchestra was confined to rehearsal (but his direction with his violin bow at the concert was also considered unusual in London). Dorette's performances were praised in *The Quarterly Musical Magazine* as 'highly finished', but her increasingly delicate health rendered harp playing too strenuous, and Spohr began the composition of his Quintet for Piano and Wind (op.52) so that she would have something to play on the piano. A sojourn in Gandersheim with Spohr's parents gave him the leisure to complete the Quintet and a new violin concerto in D minor (no.9, op.55), which he

performed at a festival in Quedlinburg. Spohr and his wife then set off for their first visit to Paris, where they arrived on 7 December 1820. There he met Cherubini and was gratified by that master's appreciation of his op.45 string quartets. His only public appearance, with the new violin concerto, though successful, was rather grudgingly praised by the press, to whom he had neglected to offer the customary bribes; the *Courier des spectacles* considered that 'if he stays for some time in Paris he could perfect his taste and then, returning, form that of the good Germans'. Four reports on the state of music in Paris, which Spohr contributed to the *Allgemeine musikalische Zeitung* at that time, illustrate his own reservations about French music, summed up in his comment: 'It requires no long residence here to adopt the frequently expressed opinion that the French are not a musical nation' (xxiii, 1821, p.158). Spohr's music never obtained significant success in France.

On the journey to Paris Spohr had been inspired by hearing rehearsals of 16th-century choral music at Anton Thibaut's house in Heidelberg, and during another short stay in Gandersheim he wrote an impressive, though extremely taxing, ten-part unaccompanied mass (op.54). In October 1821 the family settled in Dresden, where Spohr renewed his acquaintance with Weber, began work on what was to be his most successful opera, *Jessonda*, and composed a new set of string quartets (op.58). He considered a second concert tour to Italy, but through Weber's good offices was offered the post of Kapellmeister in Kassel, which, after considering a similar offer from Gotha, he accepted. He was to remain in Kassel for the rest of his life, despite periodic tensions arising from the conflict between his liberalism and the reactionary attitudes of the electoral court.

Spohr's principal duty in Kassel was the direction of the opera, and he was guaranteed a voice in the choice of repertory. His contract allowed him two months' leave of absence a year and a generous pension. He also directed the established series of subscription concerts and founded the Cäcilienverein to facilitate the performance of choral works. His authority and effectiveness as a conductor and musical organizer quickly made the musical establishment in Kassel one of the finest in Germany. The quality of the orchestra was increased by the influx of accomplished violinists who came to study with Spohr, and who he insisted should play in the orchestra as part of their training; during the 1820s these included Hubert Ries and Ferdinand David.

The move to Kassel, at the age of 37, marks an important turning-point in Spohr's creative life. Although he was at the height of his powers as a violinist, he devoted an ever-increasing proportion of his time to compositions that were not centred on his own instrument. From 1822 Spohr never travelled abroad to appear primarily as a violinist (though he continued to play in public until the last decade of his life), but rather as a conductor of his major works. The triumphant production of *Jessonda* in 1823 did much to confirm his reputation as one of Germany's leading composers, and this was further increased by the production of his oratorio *Die letzten Dinge* at the Lower Rhine Festival of 1826. The performance of this work as *The Last Judgement*, at the Norwich Festival of 1830, laid the foundations of Spohr's reputation in England as one of the greatest composers of the age. Among his other notable compositions in these

years were the first two of his four double string quartets, the splendid String Quintet in B minor, several string quartets and concertos, and the Third Symphony. Much of his energy during his first decade in Kassel, however, was devoted to opera composition, as he attempted but failed to match the success of *Jessonda*. The troubles that followed from the political disturbances of 1830 led to the closure of the opera during 1832–3, and helped to put an end to Spohr's operatic ambitions for some 13 years. His creative flow was stemmed by the excitement of events in 1830 and his disappointment at the failure of the 1831 reforms, and he occupied himself with writing his *Violin-Schule*, which became one of the most respected and widely used violin methods of the century. He returned to composition in 1832 with his programmatic Fourth Symphony *Die Weihe der Töne*, an instrumental setting of a poem by his recently deceased friend Carl Pfeiffer, and a number of chamber works, including the fine Third Double Quartet. The death of Dorette in November 1834 temporarily halted work on his passion oratorio *Des Heilands letzte Stunden*, but it was completed the following year.

In 1836 Spohr married Carl Pfeiffer's 28-year-old sister Marianne, a gifted amateur pianist who stimulated him to compose a series of chamber works with piano, for which he had written little up to that time; these included the three *duos concertants* for violin and piano (1836–7), the five piano trios (1841–9), the Piano Quintet (1845) and the Septet (1853). His only piano sonata (1843) was dedicated to Mendelssohn, who always regarded him with deep respect and whom he, in turn, greatly admired. Among the best of his other works from this decade are the Fifth Symphony, in C minor, and the set of *lieder* op.103 for soprano, clarinet and piano, both composed in 1837. Spohr's ties with England were renewed in 1839 when he went over to Norwich to conduct *Des Heilands letzte Stunden* (initially entitled *The Crucifixion* in English but later called *Calvary*). This visit marked the beginning of a period of veneration comparable to that accorded to Mendelssohn, though less enduring. Spohr's last oratorio, *The Fall of Babylon (Der Fall Babylons)*, was commissioned for the 1842 Norwich Festival, though he was prevented from conducting it by the electoral prince's refusal of his leave of absence. The highpoint of Spohr's popularity in England was reached with the visit of 1843, when *The Musical World* rhapsodized about him as 'the great Spohr – the immortal while yet living ... the mighty master, who has stamped on his contemporaries that impression to which we are rarely susceptible but through the medium of an age's authority'. The feelings aroused by such a reception could not but contrast jarringly with his situation in Kassel, where political repression was among the worst in Germany; and had it not been for his wife's attachment to her family he would have been very tempted to accept the proffered directorship of the Prague Conservatory. Spohr's continuing interest in current artistic developments is attested by his production of Wagner's *Der fliegende Holländer* in Kassel in 1843, and his attempt to treat his final opera, *Die Kreuzfahrer*, as 'music drama'. His humanitarian concerns were evinced by his persistent efforts on behalf of his musicians' salaries and benefits.

Spohr's services were often in demand during those years as a conductor of music festivals, among them the great Beethoven festival at Bonn in 1845, attended by several of the crowned heads of Europe, the direction of

which he shared with Liszt. His pre-eminent position in the world of German music also brought him numerous honours, including membership of 38 musical societies, a doctorate from Marburg University and in 1847, on the 25th anniversary of his appointment in Kassel, belated recognition of his worth by the award of the title Generalmusikdirektor. Shortly afterwards Spohr was appointed to the place in the Prussian order *pour le mérite* left vacant by Mendelssohn's death. Official recognition of his distinction was late in coming because, as Moritz Hauptmann observed, a man with Spohr's liberal views had to live a long time to be honoured by the establishment. (His earlier receipt of the Order of the Golden Lion occurred, according to Hauptmann, only because the elector wished to spite the theatre director Feige.)

The last ten years of Spohr's service in Kassel were not without irritations. He was deeply interested in the movement towards political liberalization in 1848, which inspired one of the freshest of his late works, the String Sextet op.140, and profoundly dejected by the reversal of the reforms. As a protest he gave up playing the violin in public in Kassel and made no secret of his disgust with the course of political events. Only his international eminence, manifested for instance in the serenade given to him on his birthday in 1850 by the Prussian troops who had been sent to prop up the elector's unstable regime, saved him from the persecution directed towards other state servants with liberal ideas. However, in 1851 his formal request for his contractual leave of absence was refused without explanation, and when he took it regardless he was faced with a fine, which, despite taking legal action, he was forced to pay. On the other hand, two final visits to England in 1852 and 1853, where his operas *Faust* (for which he wrote recitatives to replace the dialogue) and *Jessonda* were given at the Royal Italian Opera, were unalloyed triumphs. Spohr's compositional activity slowed down in his last years, though as late as 1856 he produced the effective songs for baritone, violin and piano op.154. His physical vigour remained remarkably unimpaired, so that Hauptmann could write in 1856 'There are plenty of people who have grown old; he is the only one that is always young'. Thus when he received a curt official notice in November 1857 informing him that he was to be 'permitted to retire' he briefly considered bringing a lawsuit against the elector, but soon began to enjoy his freedom. An accident that winter in which he broke his right arm, however, put an end to his violin playing and he became increasingly subject to despondency, dying after a short illness in October 1859.

[Spohr, Louis](#)

2. Works.

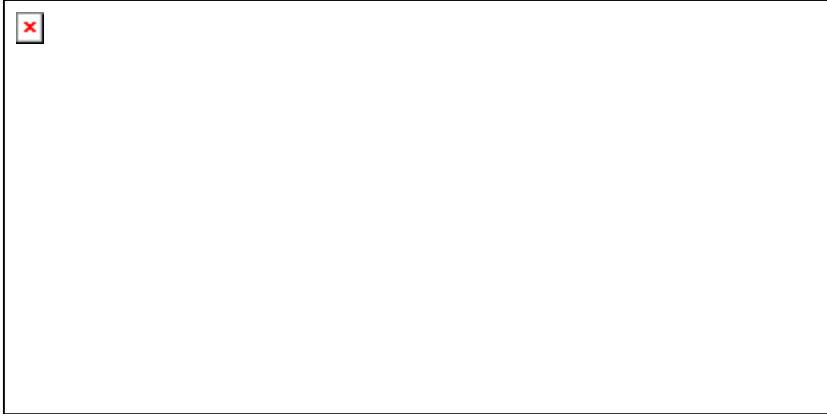
In the period between 1820 and 1835, before Mendelssohn's influence came to dominate the world of German music for a while, Spohr's works were seen by many of his contemporaries within the sphere of German influence as representing the *ne plus ultra* of modern art. The widespread admiration elicited by his music at that time led, despite an often repeated charge of mannerism and self-repetition in his later works, to Spohr's apotheosis in his own lifetime. In 1843, J.W. Davison could write that he was:

a witness to his own admission into the realms of classical immortality. His writings take their station among the masterpieces of Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Weber and Cherubini. They have long enjoyed that distinction and nothing can now remove them from the rock upon which they are fixed ... their influence will survive until art is on its death-bed. (*Musical World*, xviii, 1843, p.259)

Davison's description of Spohr as 'founder of a new feeling, if not of a new school in music' succinctly pinpoints the secret of his impact on younger musicians. While Beethoven, combining a forceful directness of utterance with infinite subtlety of nuance and structure, was forging a path along which no composer could follow him, Spohr accepted the substance of received classical forms but filled them with music that, employing a highly distinctive melodic and harmonic idiom, proved wonderfully apt to depict the fluctuating emotions of the human soul. Spohr's music was in many ways a counterpart to Jean Paul's prose. It was capable of inducing a state of rhapsodic rapture or eliciting tears, as illustrated by Hauptmann's recollection after first hearing Spohr's Overture in C minor op.12, in about 1809: 'I cried, cried again the whole way home, cried at home by the pailful, and cried for several days afterwards. I see myself even now, sitting alone weeping like mad in a delirium of joy and despair' (*Letters of a Leipzig Cantor*, i, 13).

Spohr's style was formed from a number of diverse elements. His earliest experiences were of music by such north German composers as J.A. Hiller and Kalkbrenner; Mozart, too, was probably encountered at a fairly early stage, along with Dittersdorf, Weigl and other south Germans, and these seem to be the predominant influences in his surviving compositions from the 1790s. In Brunswick he became familiar with more substantial pieces. He is likely to have heard and probably played in some of the great Mozart operas, including *Die Zauberflöte* and *Don Giovanni*, at the Brunswick theatre between 1797 and 1800. His violin playing introduced him to music in a very different style – that of the Viotti School – which was to be a decisive influence on his musical idiom. After 1800 this was supplemented by much else from the French repertory, performed by a French opera company resident in Brunswick. Cherubini's *Les deux journées* made a powerful impression on him and, as he recalled, fostered his liking for 'interesting harmonic progressions'. However, he also admired the Viennese Classical quartet repertory, becoming an early champion of Beethoven's op.18 in north Germany. Only in the light of this amalgamation of German and French influences is it possible to understand Spohr's style. The importance of the latter on his compositions was immeasurably enhanced by his personal encounter with Pierre Rode, whose lyrical and often elegiac melodic style became particularly prominent in Spohr's work for several years (ex.1). But whereas Rode's gift was primarily for melody, Spohr was able to combine all three elements of melody, harmony and form, which he had acquired from his models, in an effective and highly individual manner; his intensification of late Mozartian chromaticism, coloured by Cherubini's harmonic boldness, combined with the rhapsodic melodiousness of the Viotti School, and confined within well-proportioned Classical forms resulted in an idiom that fascinated and inspired younger contemporaries. The self-contained coherence of this style, which Spohr

had brought to a state of perfect ripeness by the age of 30, provides the key not only to his influence, however, but also to the decline of his reputation in the long term. He was unable, despite many experiments in form and instrumental combinations, to develop these fundamental aspects of his music any further; the fruit became overripe and the very distinctiveness of style that had allured musicians in the 1820s and 30s began to give rise in succeeding decades to charges of self-repetition and constricted expressive range.



Spohr's early fame was founded on his compositions for the violin and it is his concertos that are, in general, the most outstanding of his early works. Rode's influence first emerged strongly in the D minor Concerto (op.2) of 1804, the work that drew particular attention to Spohr on his first concert tour. Growing independence of style and increased intensity of expression, which may perhaps have been animated by his close contact with Dussek and Prince Louis Ferdinand at that time, characterize the concertos of 1805–7 (nos.3–5). All the essentials of his fully mature style were present by the time of the vigorous Sixth Concerto (1808–9); here, the use of recitative in the second movement anticipates the even more thorough-going assimilation of violin music to operatic singing in the *Gesangsszene* Concerto of 1816. Spohr's later full-scale violin concertos (nos.7, 9, 15 and especially no.11) are more symphonic. From the first Spohr showed his mastery of the orchestra, which plays a much more vital part in his concertos than in those of any of his virtuoso colleagues, and he rapidly gained the reputation of one of the finest orchestrators of the period. His concertos are also noteworthy for following Rode's lead in denying the soloist opportunities for improvised cadenzas, though written-out cadenzas occur in a few cases. The difficulty of the solo parts, yet their avoidance of empty virtuosity, did much to stimulate the development of the classic 19th-century school of German violin playing. The three concertinos of 1828–39 are logical extensions of the formal experiment essayed in the *Gesangsszene*, which is structured as a vocal scena with the violin as prima donna. The Third Concertino, with the title *Sonst und Jetzt*, bears witness to Spohr's growing preoccupation with programme music, and, like the later *Historical Symphony*, provides evidence of his increasing alienation from the trends of his own time. The four clarinet concertos (1808–28), written for Simon Hermstedt, are all in full-scale concerto form; here too Spohr achieved a fine balance between virtuosity and musical substance, and they represent a major contribution to the development of the clarinet not merely in terms of repertory but also of construction, for the technical demands of the first concerto required modifications to the

instrument, which are described in a preface to the work. In the field of the concerto, Spohr's interest in less usual combinations is shown by an early Concertante for violin and cello, two concertantes for harp and violin, two double violin concertantes, of which the first is particularly fine, and a Concerto for string quartet and orchestra.

Next in importance to compositions for violin among the works of Spohr's early maturity was opera. Despite the lack of a theatre in Gotha he was determined to prove himself in that field, for he clearly saw opera as the most certain means by which he could establish his reputation as a composer rather than merely a violinist.

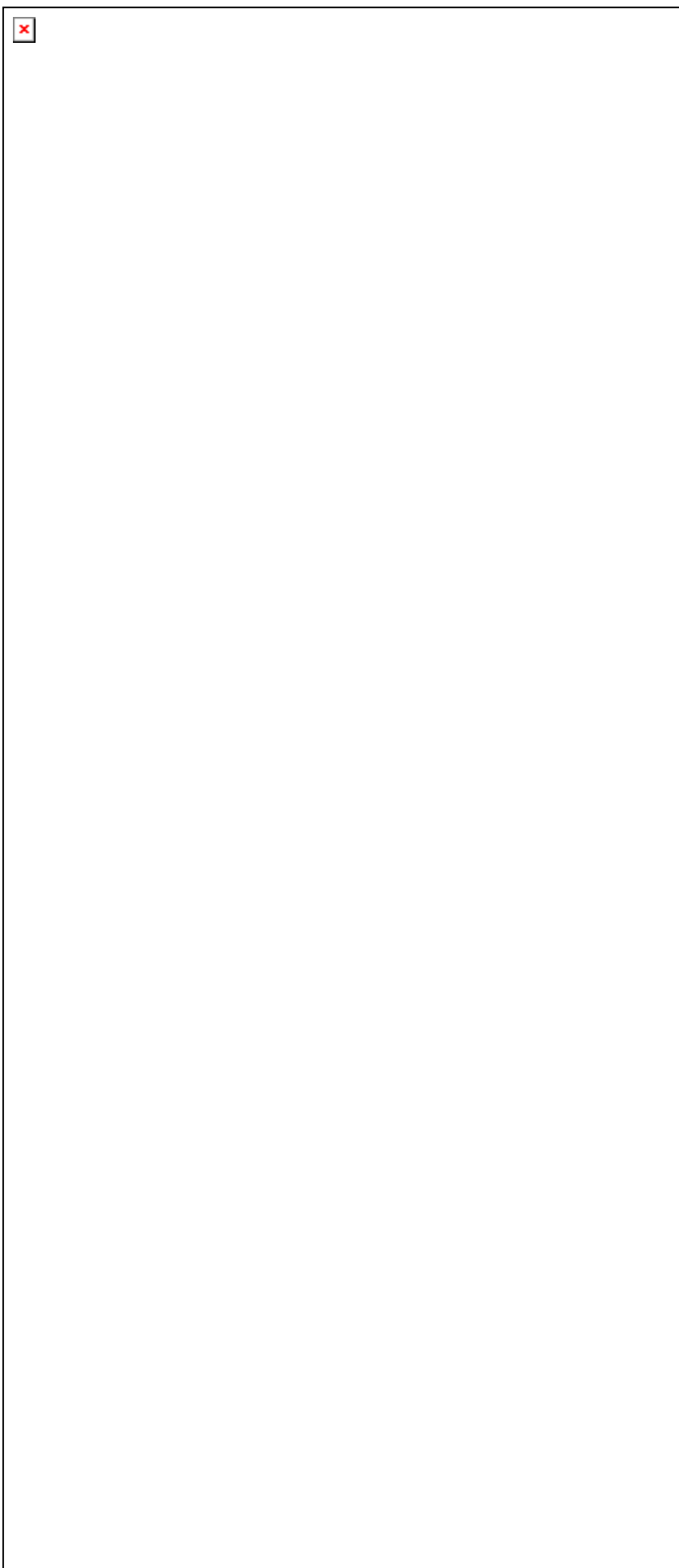
From the first, he was interested in musical devices for furthering the drama. In *Die Prüfung* (1806) he employed simple reminiscence, but two years later in *Alruna* he attempted more ambitious manipulations of musical motif, at the same time experimenting with continuous action and modified forms. Neither of these operas was staged. His first theatrical success, *Der Zweikampf mit der Geliebten*, written on commission to a prescribed libretto for Friedrich Ludwig Schröder's new theatre company in Hamburg, is formally more conventional, and still over-reliant on Mozartian models, though it shows Spohr's developing skill in characterization. With *Faust* (1813) he made a striking advance, and this was the first of his operas to gain widespread recognition. Using all the expressive power of which his highly chromatic style was capable he attempted, with considerable success, to depict the fluctuating feelings of his characters, bar by bar and word by word. In addition he pursued the technique of musical motif significantly further than previous composers, employing three pervasive motifs (hell, love, and Faust's inner conflict) that appear in the orchestra at key points, and a number of other musical mottoes; this aspect of the work was strengthened in the 1852 revision, when he replaced the spoken dialogue with recitative (fig.3). Spohr continued to employ motif and reminiscence in his later operas, providing a potent stimulus for younger contemporaries. *Zemire and Azor* (1818) tended more to the charming and colourful than to the dramatic, but its many musical beauties gained it a modest place in the repertory. With *Jessonda* (1823), Spohr achieved the striking theatrical success he had been seeking. Abandoning spoken dialogue and emphasizing scene complexes rather than self-contained numbers, he issued a direct challenge to the stance adopted by Weber in *Der Freischütz*, which he expounded in his manifesto *Aufruf an deutsche Componisten*; and Weber himself, in *Euryanthe*, attempted, somewhat less successfully, to pursue a similar path. *Jessonda* has the most satisfactory libretto of all Spohr's operas, achieves an effective balance between musical and dramatic exigencies, and displays his melodic and harmonic gift at its most finely honed. On its introduction to England in 1840 *The Britannia* described it as 'a tissue of the most lovely melodies and delicious combinations of harmony we ever heard', while *The Morning Chronicle* averred that '*Jessonda* is not surpassed by any opera that we know, and it is equalled by very few'. It was by far Spohr's most successful stage work and retained a firm place in the German repertory until proscribed by the Nazis as racially unsound. In *Der Berggeist* Spohr attempted to link dramatic and musical structure even more closely, dividing the opera into scenes rather than numbers and abandoning rhyming verse; but it suffered from a weak libretto. *Pietro von Abano* and *Der Alchymist*, despite many

sterling musical qualities, also failed to follow up the success of *Jessonda*, though the reasons for this were connected as much with the state of the German theatre as with the works themselves. *Die Kreuzfahrer* saw the 60-year-old composer, under the impact of Wagner's *Der fliegende Holländer*, making a further, largely unsuccessful attempt to attain dramatic truth by rejecting melisma, giving painstaking attention to declamation and avoiding closed numbers.

Spohr's operatic output is virtually a mirror image of his symphonic activity: between 1811 and 1832 he wrote just three symphonies, all in a Classical format, but in the 1830s and 40s he composed six more, all but one with explicit or implicit programmes. The two patterns are not unconnected, for in the climate of the 1830s and 40s, unpropitious for German opera, the programme symphony and oratorio provided an outlet for the dramatic energies Spohr had earlier expended on opera. The Mozartian influences that, despite a scherzo of Beethovenian scale, dominate the First Symphony gave way to a much more individual voice in the fine Second Symphony of 1820, which ill deserves its current neglect. What the Third (1828) gained in opulence it lost in vitality, though its colouring and character anticipated a style more often associated with a later phase of German 'Romanticism'. With the Fourth Symphony, *Die Weihe der Töne*, Spohr was in the forefront of a tendency towards programmatic instrumental music. As with Berlioz's *Symphonie fantastique* the audience was required to be in possession of the programme (i.e. the poem on which it was based). Spohr's preoccupation with programme music continued discreetly with the untitled Fifth Symphony, based on a suppressed *Fantasie* for orchestra on Raupach's tragedy *Die Tochter der Luft*. It is one of his most successful symphonies; thematic connection between the first movement and Finale gives it an impression of unity, while the slow movement, enriched by trombones, is among his most beautiful. The modification of conventional symphonic form by programmatic content reached its extreme point with the impressive Seventh Symphony, *Irdisches und göttliches im Menschenleben* for 'double orchestra', where an ensemble of 11 solo instruments represents humankind's spiritual aspect and the full orchestra his carnal nature; the three sections, depicting the innocence of childhood, the age of passion and the final victory of the divine (in an *adagio* apotheosis), are only tenuously related to conventional symphonic form. Schumann published a wholly enthusiastic review, concluding: 'An intention develops itself in music as in poetry; in these compositions of Spohr it dictates itself in the noblest and most emphatic way; therefore honour to the great German master' (*NZM*, xvi, 1842, p.36); and Davison considered it 'the masterpiece of one of the greatest musicians that the world has produced' (*Musical World*, xvii, 1842, p.204). The curious and not wholly satisfactory experiment of the *Historical Symphony* (no.6), with its movements 'in the style and taste of four different periods' ('Bach-Handel period 1720', 'Haydn-Mozart period 1780', 'Beethoven period 1810' and 'most recent period 1840') may have been inspired by the growing interest in historical concerts with music from different periods, fostered particularly by Mendelssohn in Leipzig; but Spohr's principal intention seems to have been to expose, by means of the satirical finale (perhaps mocking the noisy, vapid style of contemporary French music), a perceived threat to musical taste. The Eighth and Ninth Symphonies, the former without and the latter with title (*Die Jahreszeiten*),

are not unattractive, but they reveal a combination of undiminished skill with flagging inspiration; and Spohr himself recognized that with the Tenth (1857) he had threshed an empty husk. His symphonies failed to obtain more than a peripheral place in the 19th-century repertory. The most enduring was the Fourth, though the Second, Fifth and Seventh are, arguably, finer music.

In the field of oratorio, Spohr made a distinctive contribution to the music of his day. *Die letzten Dinge* (1825–6) marked an epoch in the history of 19th-century oratorio. In this work he adopted a number of the characteristics developed in his operas; it is notable for its avoidance of closed forms and for its expressiveness, attained through the use of chromatic harmony (ex.2) and masterly orchestration. Later generations, nourished on stronger meat, may have found it difficult to appreciate the oratorio's impact, but there is no doubt that many of the finest musicians of the day were profoundly affected by it. Maria Malibran commented, after she had been led sobbing and almost hysterical from the platform at an early performance: 'I thought I had been too practised a stager to make such a fool of myself before an audience; but I had yet to learn the full power of music upon the heart – I have now felt it all'. (*The Spectator*, xvi, 1843, p.636). In 1834–5, inspired by Bach's *St Matthew Passion*, of which he gave the first Kassel performance in 1883, Spohr composed his Passion oratorio, *Des Heilands letzte Stunden*, to a text of Friedrich Rochlitz. When introduced to England in 1836, however, its subject matter provoked considerable religious opposition, and despite its enthusiastic reception as music, especially after Spohr himself directed it at the Norwich Festival in 1839, it did not supplant *Die letzten Dinge* in general esteem. *Der Fall Babylons* was not to enjoy long-term success, though at its première in Norwich it was hailed by *The Morning Chronicle* as 'the greatest work of its class that has appeared since the days of Handel' (17 September 1842). For much of the 19th century, especially in England, Spohr's oratorios were considered, alongside Mendelssohn's (which may have overshadowed but did not supplant them), as the legitimate and, with the possible exception of Haydn's *The Creation*, the only worthy successors to Handel's.



The largest portion of Spohr's chamber music was for strings alone, ranging from 19 unsurpassed duos for two violins to four masterly, and largely unemulated, double string quartets. These, together with the 36 string quartets (and several other works for the same combination), seven string quintets and the String Sextet of 1848, display a number of common features. Spohr's own mastery of the violin is evident in all of them, and their technical difficulties, together with the particular style of performance necessary to secure their full effect, may partly explain their infrequent performance. The quartets, especially, fall into two distinct categories: solo quartets in the tradition of Rode (often entitled *Quatuor brillant*), which are essentially violin concertos with string trio accompaniment, and true quartets where the interest is more evenly divided between the instruments. At its most baneful, Spohr's virtuosity induced him to slip into predictable passage-work in the linking sections between the main tonal centres of his sonata form movements (which despite his experiments and his rich tonal and harmonic palette are generally rather predictable in their main outlines). There are, however, many examples of brilliance without vapidness in these works and his imagination seems particularly to have been stimulated by less usual combinations; thus the quintets, sextet and double quartets contain much of the finest music. In the quintets he often treated first violin and first viola as duet partners and in the sextet singled out the first of each pair of instruments for concertante treatment. The double quartets contain many varied textures; but whereas the earlier ones show a tendency to handle the two bodies as concertino and ripieno, the later ones evince a more equal, antiphonal treatment. Three works – the Octet op.32, Nonet op.31 and Septet op.147 – involving a mixture of strings, wind and, in op.147, piano are outstandingly effective, indicating the extent to which the challenge of unusual combinations often stimulated Spohr to produce some of his best work.

During his early years Spohr wrote little involving piano except lieder. Prompted by his first wife's excellent harp playing he composed a range of works involving violin and harp between 1805 and 1819, in which both instruments are generally treated in a concertante fashion. Apart from the Quintet op.52 for piano and wind, he largely ignored the piano until his second wife's pianistic ability (and perhaps the greater technical perfection of the instrument) aroused his interest. His pieces for violin and piano contain some attractive music, particularly the programmatic (or, rather, impressionistic) *Reisesonate* op.96; but the five piano trios (1841–9) are masterpieces of their kind, and extraordinarily individual in their approach to the medium. Here too Spohr favoured the concertante element, giving equal prominence and brilliance to all three instruments and exploring a fascinating range of textures as in the Larghetto of op.123 (ex.3).



Spohr's lieder (some 90 in all, dating from about 1809 to the end of his life) show the same care to match musical expression to the meaning of the text that is apparent in his operas, but within the constraints of a much simpler treatment of the voice. His piano parts are generally unambitious, though effective. It is in the handling of harmony and melody that he made his most distinctive contribution to the medium. The songs of opp.25, 37 and 41 (1809–15) have an emotional range and variety surpassed only by Schubert at this period, while subsequent songs anticipate many stylistic traits more readily associated with Schumann, Mendelssohn and Brahms. In this medium too Spohr was drawn to experimentation: op.101 contains accompaniments for piano duet, op.103 combines soprano, clarinet and piano most effectively, op.154 explores the possibilities afforded by the union of baritone, violin and piano, and op.138 is a 'Sonatina for piano and voice'.

Spohr's secular partsongs for male voices and for mixed choir are effective examples of a quintessentially 19th-century German phenomenon. His sacred works for unaccompanied chorus are more remarkable; owing much to the influence of his encounter with Thibaut, they nevertheless display all the hallmarks of Spohr's individuality and are consequently extremely taxing. In both the Mass of 1821 and the Three Psalms of 1832 he employed double chorus and soloists, taking full advantage of the stimulating range of combinations they offered.

The charges of mannerism and self-repetition that were levelled at Spohr even during his lifetime led, within a short time of his death, to a rapid decline in his reputation. Although he was conventionally numbered among major composers until the end of the century, his music was performed with ever-decreasing frequency. The Wagner cult, the rise of musical nationalism, and other developments at the beginning of the 20th century caused Spohr eventually to be relegated to the status of such composers as Hummel, with whom it would formerly have been unthinkable to compare him, and, despite some scholarly interest, he has scarcely featured in most 20th-century histories of music. In 1981, however, an important contribution to scholarship was made with Göthel's thematic catalogue, and there has subsequently been a significant revival of interest in his music and in his historical position. At the time of the bicentenary of Spohr's birth only a tiny proportion of his output had been recorded, but in the dozen or so years that followed, commercial recordings of numerous major works, including the complete symphonies, violin concertos, overtures and virtually all his chamber works, as well as the operas and sacred music, became available, many in several interpretations; there were also stagings of his operas *Faust*, *Zemire und Azor* and *Jessonda*. These recordings and performances have allowed a more judicious assessment of Spohr's artistic worth, and have facilitated appreciation of the qualities that made such a powerful impact on his younger contemporaries as well as those that carried the seeds of later neglect and denigration; they have also revealed that, at his best, Spohr deserves to stand alongside all but the greatest composers of his epoch.

[Spohr, Louis](#)

WORKS

[woo numbers from Göthel \(1981\)](#)

Editions: *Ludwig Spohr: Neue Auswahl der Werke*, ed. F. Göthel and H. Homburg (Tutzing, 1963–) [X] *Selected Works of Louis Spohr*, ed. C. Brown (New York, 1987–90) [B i–x]

stage

orchestral

violin concertos

other concertos

concert pieces

string quartets

other chamber

sacred choral

secular choral

solo vocal

Spohr, Louis: Works

stage

Die Prüfung (Operette, 1, E. Henke), woo48, private concert perf., Gotha, 1806, *D-Ksp**, ov. as op.15, pts (Bonn, 1809)

Alruna, die Eulenkönigin (grosse romantische Oper, 3), woo49, 1808, unperf., *US-Bp**, ov. as op.21, pts (Offenbach, 1812)

Der Zweikampf mit der Geliebten (Oper, 3, J.F. Schink), woo50, 1810–11, Hamburg, 15 Nov 1811, private collection*, *D-Bsb*, vs (Hamburg, 1813)

Faust (romantische Oper, 2, J.K. Bernard), woo51 and 51a, 1813. Prague, 1 Sept 1816, *Mbs*, vs (Leipzig, 1822), ov. as op.60, pts (Leipzig, 1823), fs (Leipzig, 1856), B i; rev. as grosse Oper (3), CG, 15 July 1852, *Bsb** (recits and other new music), vs (Leipzig, 1854)

Zemire und Azor (romantische Oper, 2, J.J. Ihlée, after J.F. Marmontel), woo52, 1818–19, Frankfurt, 4 April 1819, *Mbs*, vs (Hamburg, 1821)

Jessonda (grosse Oper, 3 E. Gehe, after A.-M. Lemierre: *La veuve de Malabar*), woo53, 1822 Kassel, Hof, 28 July 1823, vs (Leipzig, 1824), fs (Leipzig, 1881/R1988 as B ii), ov. as op.63, pts (Leipzig, 1824)

Der Berggeist (romantische Oper, 3, G. Döring), woo54, 1824, Kassel, Hof, 24 March 1825, *Mbs*, vs (Leipzig, 1825), ov. as op.73, pts (Leipzig, 1827)

Die beiden Galeerensklaven (incid music, T. Hell), woo66, 1824, song Der Morgen graut, S, 4vv (Meissen, 1834)

Macbeth (incid music, S.H. Spiker, after W. Shakespeare), woo55. 1825 *Bsb*, ov. as op.75, pts (Leipzig, 1827)

Der Sturm von Missolunghi (incid music, anon.), woo83, 1826, chorus Gebet vor der Schlacht, 5 male vv (Hersfeld, 1826)

Pietro von Abano (romantische Oper, 2, C. Pfeiffer, after L. Tieck), woo56, 1827, Kassel, Hof, 13 Oct 1827, *F-Pn** (facs. in B iii), vs, pts (Berlin, 1828)

Der Alchymist (romantische Oper, 3, F.G. Schmidt [Pfeiffer], after W. Irving: *The Student of Salamanca*), woo57, 1829–30, Kassel, Hof, 28 July 1830, *D-Bsb*, vs

(Berlin, 1831), ov., pts (Berlin 1831)

Der Matrose (incid music, K. Birnbaum), woo58, 1838, Kassel, 9 Jan 1839, collab. M. Hauptmann and others, *Km*, Matrosenlied woo80 (Dresden, 1841), ov. woo7, arr. pf 4 hands (Mainz, 1874)

Die Kreuzfahrer (grosse Oper, 3, L. and M. Spohr, after A. von Kotzebue), woo59, 1843–4, Kassel, Hof, 1 Jan 1845, *Bsb*, vs (Hamburg, 1845)

Spohr, Louis: Works

orchestral

op.

- 12 Overture, c, 1806, pts (Bonn, 1808)
- 20 Symphony no.1, E \flat ; 1811, pts (Leipzig, 1811); fs B vi
- 34 Notturmo, C, wind insts, Turkish band, 1815 (Leipzig, 1816)
- Grand Concert Overture, F, woo1, 1819, *GB-Lbl**
- 49 Symphony no.2, d, 1820, pts (Leipzig, 1820); fs B vi
- Fackeltanz, D, 53 tpt, 4 timp, woo2, 1825, lost
- Festmarsch, D, woo3, 1825 (Kassel, 1884)
- 78 Symphony no.3, c, 1828, pts (Berlin, 1828), fs (Berlin, 1870)
- introductory music to Act 3 of Die Belagerung Missolunghis (W. Ehlers), woo4, 1830, lost
- Introduction to a Festspiel (A. Niemeyer), woo5, 1830, Kassel, 8 Jan 1831, *D-HVs**
- 86 Symphony no.4 'Die Weihe der Töne', F, 1832 (Vienna, 1834); ed. in The Symphony 1720–1840, ser.C, ix (New York, 1980)
- 89 Waltz 'Erinnerung an Marienbad', A, 1833, pts (Vienna, 1834)
- 102 Symphony no.5, c, 1837 (Vienna, 1840); B vi
- 116 Symphony no.6 'Historische Symphonie im Styl und Geschmack vier verschiedener Zeitabschnitte', G, 1839 (Vienna, 1842); ed. in The Symphony 1720–1840, ser.C, ix (New York, 1980)
- 121 Symphony no.7 'Irdisches und Göttliches im Menschenleben', C, 2 orch, 1841 (Hamburg, 1842); ed. in The Symphony 1720–1840, ser.C, ix (New York, 1980)
- 126 Concert Overture 'im ernsten Stil', D, 1842 (Leipzig, 1846)
- 137 Symphony no.8, G, 1847 (Leipzig, 1854)
- 143 Symphony no.9 'Die Jahreszeiten', b, 1849–50 (Hamburg, 1853)
- 156 Symphony no.10, E, woo8, 1857, *Bsb**

Spohr, Louis: Works

violin concertos

- Violin Concerto, G, c1799, *D-Mbs**
- 1 Violin Concerto no.1, A, 1802–3, pts (Leipzig, 1803)
- Violin Concerto, e, woo10, 1803–4, *Kl* (pts with autograph alterations)
- Violin Concerto, A, 1803–4, ed. (Kassel, 1955)
- 2 Violin Concerto no.2, d, 1804, pts (Leipzig, 1805)
- 10 Violin Concerto no.4, b, 1805, pts (Bonn, 1808)
- 7 Violin Concerto no.3, C, 1806, pts (Leipzig, 1806)
- 17 Violin Concerto no.5, E \flat ; 1807, pts (Zürich, 1810)
- 28 Violin Concerto no.6, g, 1808–9, pts (Vienna, 1813)
- Violin Concerto movt, D, c1809, *Kl**
- 62 Violin Concerto no.10, A, 1810, *Bsb** (fac. in B vii), pts (Leipzig, 1824)
- 38 Violin Concerto no.7, e, 1814, pts (Leipzig, 1816); X i
- 47 Violin Concerto no.8 'in modo di scena cantante', a, 1816, *LEm**, pts (Leipzig, 1820), fs (Leipzig, 1894)

- 55 Violin Concerto no.9, d, 1820, pts (Offenbach, 1822), fs (New York, n.d.)
 70 Violin Concerto no.11, G, 1825, pts (Leipzig, 1827)
 79 Violin Concerto no.12 (Concertino no.1), A, 1828, *CH-Bu** (facs. in B vii), pts (Berlin, 1829)
 92 Violin Concerto no.13 (Concertino no.2), E, 1835, *D-LEm**, pts (Leipzig, 1837)
 110 Violin Concerto no.14 (Concertino no.3) 'Sonst und jetzt', a, 1839, pts (Vienna, 1840)
 128 Violin Concerto no.15, e, 1844, pts (Hamburg, 1846)

Spohr, Louis: Works

other concertos

- Concertante, C, vn, vc, woo11, 1803, *D-Kl** (facs. in B vii)
 — Concertante, G, vn, hp, woo13, 1806, *US-NYpm**
 — Concertante, e, vn, hp, woo14, 1807
 26 Clarinet Concerto no.1, c, 1808, pts (Leipzig, 1812), fs ed. (Kassel, 1957)
 48 Concertante, A, 2 vn, 1808, pts (Leipzig, 1820)
 57 Clarinet Concerto no.2, E \flat , 1810, pts (Leipzig, 1822)
 — Clarinet Concerto no.3, f, woo19, 1821, pts (Leipzig, 1885)
 — Clarinet Concerto no.4, e, woo20, 1828, *D-Ksp**, pts (Leipzig, 1885), fs X v
 88 Concertante, b, 2 vn, 1833, *US-NYp**, pts (Bonn, 1834)
 131 Concerto, a str qt., 1845. *F-Pn**, pts (Leipzig, 1847)

Spohr, Louis: Works

concert pieces

for solo instruments and orchestra

For vn: Variations, A, 1814, woo18, lost; Potpourri no.3, G, on themes by Mozart, op.23, 1808, pts (Offenbach, 1812); Potpourri, A, on Irish themes, op.59, 1820, pts (Leipzig, 1823); Polonaise, a, op.40, 1815, pts (Leipzig, 1817); Potpourri, a, on themes from Jessonda, op.66, 1823, pts (Leipzig, 1825)

For cl: Variations B \flat , on a theme from Alruna, woo15, 1809, pts (Berlin, 1890); Potpourri, F, on themes from P. von Winter, acc. orch/pf, op.80, 1811, pts (Berlin, 1830)

For vn, vc: Potpourri, A \flat , on themes from Jessonda, op.64, 1823, pts (Leipzig, 1824), Leipzig, Edition Peters archive*

for solo instrument and strings

accompaniment for string trio unless otherwise stated

For vn: Potpourris: no.1, G, on themes from Gaveaux: Le petit matelot, op.5, 1804, pts (Leipzig, 1806); no.2, B \flat , on themes by Mozart, acc. 2 vn, va, vc, db, op.22, 1807, pts (Offenbach, 1811); no.4, B, on themes by Mozart, op.24, 1808, pts (Offenbach, 1812)

Variations: d, 1806, op.6, pts (Leipzig, 1806); A, 1805, op.8, pts (Leipzig, 1807)

For cl: Fantasia and Variations, B \flat , on a theme of Danzi, acc. str qt/pf, op.81, 1814, pts (Berlin, 1830) [after Fantasia, hp, vn, op.118]

Spohr, Louis: Works

string quartets

op.

- 4 Two Quartets, C, g, 1804–5, pts (Leipzig, 1806), fs of no.2 B ix

- 11 Quatuor brillant, d, 1806, pts (Bonn, 1808)
- 15 Two Quartets, E♭, D, 1806–8, pts (Leipzig 1809), fs ed. (Kassel, 1955)
- 27 Quartet, g, 1812, pts (Vienna, 1813)
- 29 Three Quartets, E♭, C, f, 1813–15, no.1 *US-STu** (facs. in B ix), no.2 *S-Skma** (facs. in B ix), pts (Vienna, 1815), fs of no.1 ed. (Kassel, 1955)
- 30 Quartet, A, 1814, *A-Wn** (facs. in B ix), pts (Vienna, 1819)
- 43 Quatuor brillant, E, 1817, pts (Leipzig, 1818)
- 45 Three Quartets, C, e, f, 1818, pts (Leipzig, 1819), fs of nos.1 and 2 B ix
- 58 Three Quartets, E♭, a, G, 1821–2, pts (Leipzig, 1822), fs of no.1 X viii, no.2 B ix
- 61 Quatuor brillant, b, 1819, pts (Leipzig, 1823)
- 68 Quatuor brillant, A, 1823, *D-Bsb**, pts (Leipzig, 1825)
- 74 Three Quartets, a, B♭, d, 1826, no.2 *Ksp**, nos.1–3 pts (Leipzig, 1827), fs of nos.2 and 3 X viii
- 82 Three Quartets, E, G, a, 1828–9, no.1 *HVkm**, no.2 *S-Skma** (facs. in B ix), nos.1–3 pts (Berlin, 1829)
- 83 Quatuor brillant, E♭, 1829, *F-Pn**, pts (Berlin, 1830)
- 84 Three Quartets, d, A♭, 1831–2, pts (Offenbach, 1834)
- 93 Quatuor brillant, A, 1835, *D-Bsb**, pts (Vienna, 1837)
- 132 Quartet, A, 1846, *LEm**, pts (Leipzig, 1847)
- 141 Quartet, C, 1849, *Bsb** (facs. in B ix), pts (Kassel, 1849)
- 146 Quartet, G, 1851, Leipzig, Edition Peters archive*, pts (Leipzig, 1856)
- 152 Quartet, E♭, 1855, *F-Pn**, pts (Leipzig, 1856)
- [155] Quartet, E♭, woo41, 1856, *D-Ksp**, *F-pn**
- [157] Quartet, g, woo42, 1857, *Pn**

Spohr, Louis: Works

other chamber

without piano or harp

Nonet, F, fl, ob, cl, hn, bn, vn, va, vc, db, op.31, 1813, pts (Vienna, 1819), fs (Berlin, 1878)

Octet, E, cl, 2 hn, vn, 2 va, vc, db, op.32, 1814, *GB-Lbl**, pts (Vienna, 1819), fs (Berlin, c1878)

4 double string quartets: d, op.65, 1823, Leipzig, Edition Peters archive*, pts (Leipzig, 1825), fs (Florence, c1880); E♭, op.77, 1827, *D-Bsb**, pts (Berlin, 1828), fs (Leipzig, 1888); e, op.87, 1832–3, *Bsb** pts (Bonn, 1833), fs (Leipzig, 1888); g, op.136, 1847, *Dlb**, pts (Kassel, 1849), fs (Leipzig, 1888)

Sextet, C, 2 vn, 2 va, 2 vc, op.140, 1848, *Bsb**, pts (Kassel, 1850), fs B ix

7 quintets, 2 vn, 2 va, vc: E♭, G, op.33, 1813–14, *Bsb** (facs. of no.2 in B ix), pts: no.1 (Vienna, 1815), no.2 (Vienna, 1819), fs of no.2 ed. (Cambridge, 1994); b, op.69, 1826, pts (Leipzig, 1827), fs B ix; a, op.91, *Ksp*, pts (Bonn, 1834), fs ed. (Cambridge, 1994); g, op.106, 1838, pts (Dresden, 1839); e, op.129, 1845, *LEm**, pts (Leipzig, 1847); g, op.144, 1850, Leipzig, Edition Peters archive*, pts (Leipzig, 1855)

Duo, e, vn, va, op.13, 1807 (Leipzig, 1808)

19 Duets, 2 vn: F, C, E♭, woo21, c1797, *Kl*; E♭, woo22, c1797, *Kl*; C, woo30, c1808, Brunswick, Landesmuseum*; E♭, F, G, op.3, 1802–3 (Leipzig, 1805); A, op.9, 1806–7 (Leipzig, 1807); d, E♭, E, op.39, 1816 (Leipzig, 1816); a, D, g, op.67, 1824, *Bsb** (Leipzig, 1825); F, op.148, 1854 (Leipzig, 1856); D, op.150, 1854 (Leipzig, 1856); C, op.153, 1855 (Leipzig, 1856)

with piano

see also other chamber, with harp

Septet, a, fl, cl, hn, bn, vn, vc, pf, op.147, 1853 (Leipzig, 1855)

Piano Quintet, D, op.130, 1845 (Hamburg, 1846)

Quintet, C, fl, cl, hn, bn, pf, op.52, 1820 (Leipzig, 1821); arr. str qt, pf, op.53, 1820 (Leipzig, 1821)

5 pf trios: e, op.119, 1841 (Hamburg, 1842); F, op.123, 1842 (Hamburg, 1843); a, op.124, 1842 (Hamburg, 1843); B \flat , op.133, 1846 (Hamburg, 1847); g, op.142, 1849 (Hamburg, 1852)

Vn, pf (original works): Introduction and Rondo, E, op.46, 1816 (Vienna, 1820); 3 duos concertants: g, op.95, 1836 (Leipzig, 1837), F, 'Nachklänge einer Reise nach Dresden und in die sächsische Schweiz', op.96, 1836 (Bonn, 1837), E, op.112, 1837 (Dresden, 1840); Rondo 'alla spagnuola', C, op.111, 1839 (Vienna, 1839); 6 Duettinen, op.127, 1843 (Hamburg, 1844); 6 Salonstücke, op.135, 1846–7 (Hamburg, 1848); 6 Salonstücke, op.145, 1851 (Leipzig, 1856); [Scherzino], D, woo43, c1856 (Berlin, 1896); Salonstück, D, woo44, c1857 (Leipzig, 1890)

Vn, pf (potpourris etc.: see also concert pieces above): Potpourri, E \flat , on themes of Mozart, op.42, 1816 (Leipzig, 1817) [based on op.24]; Potpourri, G, on themes of Mozart, woo34, 1816, lost [based on op.23]; Potpourri, f \sharp , on themes from Mozart: Die Zauberflöte, op.50, 1820 (Leipzig, 1821) [based on op.114, 2nd movt]; Grand Rondo, G, 1820, op.51 (Leipzig, 1821) [based on op.115, 3rd movt]; Potpourri, E–A, on themes from P. von Winter: Das unterbrochene Opferfest, op.56, 1821 (Leipzig, 1822) [based on op.80]; Fantasia, D, on themes from Der Alchymist, op.117, 1841 (Vienna, 1842);

Bn, pf: Adagio, F, woo35, 1817 (Mainz, c1869) *D-Ksp [based on op.115, 2nd movt]

with harp

in many of these the harp was to be tuned down a semitone and the music was written a semitone higher

7 sonatas: c, hp, vn, woo23, 1805, ed. (Leipzig, 1917); B \flat , op.16, 1806 (Bonn, 1809); e/f, hp, vn, woo27, c1806, pts Kassel, Mitteldeutscher Sängerbund*, D/E \flat , hp/pf, vn, op.113, 1806 (Hamburg, 1840); D/E \flat , hp/pf, vn, op.114, 1811 (Hamburg, 1841); G/A \flat , hp/pf, vn, op.115, 1809 (Hamburg, 1841); G/A \flat , hp, vn, woo36, 1819, lost

Sonata movt, inc., G, hp, vn, woo24, 1805, D-Ksp*; Introduction, G, woo25, 1805, Bsb* (Regensburg, 1934); Trio, e/f, vn, vc, hp, woo28, 1806, private collection [arr. of woo27]; Rondo, D/E \flat , woo33, 1813, lost; Fantasia, b/c–A/B \flat , on themes by Handel and Vogler, hp/pf, vn, op.118, 1814 (Hamburg, 1845)

for one instrument

Pf: Waltz, c, woo31, c1808 (Leipzig, 1891); Sonata, A \flat , op.125, 1843 (Vienna, 1843); Rondolletto, G, op.149, 1848 (Leipzig, 1855)

Hp: Fantasia, c, op.35, 1807 (Bonn, 1816); 2 variation sets: no.1, on Méhul's 'Je suis encore dans mon printemps', op.36, 1807 (Bonn, 1816), no.2, E \flat , woo29, 1808, lost

Vn: Violin-Schule, woo45, 1830–31 (Vienna, 1833); cadenzas for Beethoven's Vn Conc., woo46 c1850 (London, 1896)

Spohr, Louis: Works

sacred choral

Mass, c, 5 solo vv, double chorus, op.54, 1821 (Leipzig, 1822)

Requiem, c, solo vv, chorus, orch, 1857–8, inc., *D-Bsb**, *Ksp**

Orats, solo vv, chorus, orch: Das jüngste Gericht (A. Arnold), woo60, 1812, *Kl**; Die letzten Dinge (F. Rochlitz), woo61, vs pr. privately (Kassel, 1827), fs (London and Berlin, 1881/R in B iv); Des Heilands letzte Stunden (Rochlitz), woo62, 1834–5, *US-Wc**, vs pr. privately (Kassel, 1835), fs (London, 1884/R in B v); Der Fall Babylons (E. Taylor, trans. F. Oetker), woo63, 1839–40, *D-LEm**, vs (Leipzig, 1842), fs (Leipzig, 1843)

Pss: 3 Pss (viii, xxiii, cxxx) (M. Mendelssohn), solo vv, double chorus, op.85, 1832, *Kl** (Bonn, 1833); Ps xxiv, 4 solo vv, chorus, pf, op.97a, 1836, *Kl*, vs (Berlin, 1890); Ps cxxviii (C.B. Broadley), 4 solo vv, chorus, org/pf, op.122, 1841, arr. orch 1842, vs (London and Bonn, 1843), orch version *GB-Lbl**; Ps lxxxiv (J. Milton, Eng. and Ger. text), 4 solo vv, chorus, orch, woo72, 1846–7 (Hamburg, 1873)

Other sacred: Jubilate Deo, off, C, S, chorus, vn solo, orch, woo65, 1815, *Kl*; Vater unser (A. Mahlmann), F, 4 solo vv, chorus, orch, woo67, 1829 (Berlin, 1831), *Ksp**; Gott, du bist gross (J.F. Rohdmann), hymn, 4 solo vv, chorus, orch, op.98, 1836 (Bonn, 1838); Friede den Entschlafenen (J. Neus), Al^{\square} ; 2vv, woo84, 1837 (Mainz, 1838); Vater unser (F.G. Klopstock), double chorus male vv, wind orch, woo70, 1838, *A-Wn*, vs (Frankfurt, 1838) (2nd version with full orch, op.104, 1845, *D-Ksp**; Lasst uns Dankgesang erheben, fugue, C, 4vv, woo85, 1838 (Berlin, 1839); Selig alle, die im Herrn entschliefen, C, 4 male vv, woo86, 1844, *Ksp**

Spohr, Louis: Works

secular choral

accompanied

Das befreite Deutschland (cant., K. Pichler), C, woo64, 1814, ov. arr. pf duet (Vienna, 1830), no.4 'Du schöner Stern' arr. 1v, pf (Vienna, 1823)

Hymne an die heilige Cäcilie (P. von Calenberg), BL^{\square} ; S, chorus, pf, 1823, *D-F** (Kassel, 1859)

Hessens Feiergesang (K. Wolf), D, unison vv, wind orch, woo68, 1830 (Kassel, 1830)

Es schwebt im lichten Strahlenkranze, festival song, D, 3 S, chorus, vn, pf, 1832, woo69, pubd with new text (Leipzig, 1887)

Schill, E^{\square} ; 4 male vv, pf 4 hands, woo71, 1840, *BS** (Leipzig, 1842)

O sel'ge Zeit, festival song, EL^{\square} ; A, chorus, pf 4 hands, woo73, 1850 (Leipzig, 1887)

unaccompanied partsongs

Der Kompass, F, 4 male vv, woo89, c1807 (Meissen, 1826);

Lebe wohl, du Vater Brocken, canon, C, 4 male vv, woo128, 1808, Brunswick, Landesmuseum*, facs. in Spohr: *Selbstbiographie*

Freude, Jubel, C, 3 high vv, woo81, c1808, Brunswick, Landesmuseum*

6 Gésänge, 4 male vv, op.44, 1817 (Leipzig, 1818): Hinauf (K. Grumbach),

Rastlose Liebe (J.W. von Goethe), Kennt ihr das Land (F. Brun), Frühlingsorakel (Goethe), Trinklied (anon.), Zur Nacht (T. Körner)

Willst du immer weiter Schweifen (Goethe), canon, BL^{\square} ; 4 male vv, woo129, 1817, pubd with op.44 (Leipzig, 1818)

2 Gésänge, 4 male vv, woo82, 1820 (Leipzig, 1821): Flüchtig ist die Zeit (J.W.L. Gleim), Punschlied (anon.)

6 Gésänge, 4 male vv, op.90, 1833 (Hamburg, 1838): Rat (anon.), Ständchen (anon.), Sänglerleben (anon.), Sänglerfahrt (C. Pfeiffer), Alte Liebe (anon.), Trinklied

(anon.)

Wer das schneiden hat erfunden, canon, D, 2vv, woo133, before 1835, *D-Bsb**
6 Lieder, 4vv, op.120, 1841–2, Kassel, Mitteldeutscher Sängerbund* (Kassel, 1842): Sonnenschein (K.F. Dräxel-Manfred), Vesper (C. von Schweizer), Wanderlust (J.P.T. Lyser), An die Sterne (F. Spohr), Ergebung (H. Spener), Frühlingsgedanken (A. Hagen)

Kurz ist der Schmerz (F. Schiller), canon, F, 3 S, woo134, 1848, *Ksp**

6 Lieder, 4vv, woo87 [op.151], 1855 (Hamburg, 1873): Winterlied (F.K. Müller von der Werra), Die Frühlingszeit (Müller von der Werra), des Menschen Trost (Müller von der Werra), Der Sommerabend (K.F. Haltaus), Das deutsche Lied (Felim), Ode (G. Berlin)

Ständchen (A. Hahlert), C, 4 male vv, woo88, 1856, *Ksp**

Spohr, Louis: Works

solo vocal

with orchestra

Oskar (scene and aria), B♭, S, woo75, 1805, *D-KI**

Torni serena l'alma (aria alla polacca), D, T, woo76, 1811, *KI*

Welche seltenen Gefühle (recit), E♭, woo78, c1822, *Bsb* [for J. Weigl: Ostade, oder Adrian von Ostade]

E mi lasci così? (Tu m'abbandonai, ingrato) (scene and aria), A, S, op.71, 1823, vs, pts (Leipzig, 1827)

for 2 voices with piano

3 Duette, S, T, op.107, 1838 (Bonn, 1839), B viii: Liebesfragen (H. Schulz), *D-Ksp**, Wechselgesang (C.A. Tiedge), Kassel, Mitteldeutscher Sängerbund*, Liebe (anon.), *Ksp**

Jenseits (F. Bobrich), S, T, woo98, 1838, *Ksp** (Leipzig, 1838), B viii

3 Duette, 2 S, op.108, 1838 (Bonn, 1839) B viii: Abendlied (F. Rochlitz), Das Herz (anon.), Ruhe (G. von Deuern)

Mein Heimatland (Mecklenburg), 2 S, woo116, 1847, Kassel, Mitteldeutscher Sängerbund* (Berlin, 1849), B viii

3 Leeder, 2 S, woo117. 1849 (Leipzig and London, 1854), B viii: Ermunterung (K.E. Ebert), Sonntagsfrühe (A. Lange), Frühlingslied (G. Scheurlin)

Wenn sich zwei Herzen finden, S, A, woo120, 1851 (Nuremberg, 1852)

solo songs

for unspecified voice with piano unless otherwise stated

6 deutsche Lieder, op.25, 1809 (Hamburg, 1810), B viii: Wiegenlied (K.E.K. von Göchhausen), Schottisches Lied (anon.), Gretchen am Spinnrade (Goethe), Lied der Freude (E. Gross), Zigeunerlied (Goethe), Das Schiffermädchen (A. Gyr)

Lied des verlassenen Mädchens (J.L.F. Deinhardstein), woo90, 1814/15 (Vienna, 1815), B viii

6 deutsche Lieder, op.37, 1815 (Leipzig, 1816), B viii: Mignons Lied (Goethe), Lebenslied (H. Schmidt), Die Stimme der Nacht (C. von W.), Getrennte Liebe (H. Schmidt), Liebesschwärmerei (C. von W.), Lied beim Rundtanz (J.G. von Salis)

6 deutsche Lieder, op.41, 1815 (Leipzig, 1817), B viii: Das Mädchens Sehnsucht (F. Kind), Lied aus Aslaugas Ritter (F. de la Motte-Fouqué), An Mignon (Goethe), Klagegedicht von den drei Rosen (Buri), Der erste Kuss (M. Kartscher), Vanitas! Vanitatum vanitas (Goethe)

Nachgefühl (Goethe), woo91, 1819 (Meissen, 1824), B viii

Was treibt den Waidmann in den Wald (W. Vogel), acc hp/pf, hn, woo92, 1825 (Vienna, 1826), B viii

6 deutsche Lieder, op.72, 1826 (Leipzig, 1827), B viii: Frühlingslied (L. Uhland), Schifferlied der Wasserfee (L. Tieck), Ghazel (Adil), Beruhigung (anon.), An Rosa Maria (Amalia), Schlaflied (Tieck)

6 deutsche Lieder, A/Bar, op.94, 1835–36 (Bonn, 1837), B viii: Lied der Harfnerin (anon.), Bitte, bitte! (Schmidt), Der Bleicherin Nachtlied (R. Reinick), Ungeduld (W. Müller), Schwermut (S.A. Mahlmann), Sonntag und Montag (anon.)

Das Wirtshaus zu *** (A. von Marées), A/Bar, woo93, 1836 (Mainz, 1836), B viii

6 deutsche Lieder, acc. pf 2 and 4 hands, op.101, 1836–7 (Leipzig, 1837), B viii: Frühlingslied (R. Reinick), Sangeslust (J. Eberwein), Nichts Schöneres (Reinick), Trostlos (A. von Hochwald), Schweigen ist Schönes Ding (Reinick), Gondelfahrt (E. Geibel)

5 deutsche Lieder, op.139, 1836–48 (Kassel, 1848), B viii: Ständchen (K. Simrock), Maria (anon.), Jägerlied (anon.), Lied aus dem ' Märlein von der Wasserfee' (M. Bekmann), Was mir wohl übrig bliebe (A.H. Hoffmann von Fallersleben)

6 deutsche Lieder, [S] acc. pf, cl, op.103, 1837 (Leipzig, 1838), B viii: Sei still mein Herz (C. von Schweizer), Zeigesang (Reinick), Sehnsucht (Geibel), Wiegenlied (in drei Tönen) (Hoffmann von Fallersleben), Das heimliche Leid [*sic*] (E. Koch), Wach auf (anon.)

6 deutsche Lieder, S/T, op.105, 1838 (Halle, 1839), B viii: Die Himmelsbraut (J. Kerner), Der Rosenstrauch (E. Ferrand), Das Ständchen (Uhland), An *** (E. Koch), Des Mädchens Klage (Schweizer), Warum nicht? (anon.)

Mitternacht (F. Dingelstedt), acc. pf 4 hands, woo97, 1838 (Dresden, 1840), B viii

Verlust (B.F.W. Zimmermann), woo99, 1839, A-Wgm* (Vienna, 1839), B viii

An die Geliebten (V. Hugo), woo100, 1839 (Hamburg, 1850), B viii

Unterwegs (Dingelstedt), woo101, 1839 (Brunswick, 1842), B viii

Die sieben Schwestern (L. Wihl), acc. pf 4 hands, woo102, 1839 (Bonn, 1840), Kassel, Mitteldeutscher Sängerbund*

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Spoletto.

Italian city in the province of Perugia, Umbria. The development of musical life in the city was due to the patronage of three bishops, all belonging to the Eruli family. Bernardo (1448–74), Costantino (1474–95) and Francesco (1495–1540). Between 1465 and 1471 they endowed the cathedral with a new organ and enlarged the number of musicians. The *cappella* was officially founded in 1561 by Cardinal Alessandro Farnese, and Bishop Fulvio Orsini (1565–7) and Bishop Pietro Orsini (1580–91) increased its revenue. During Pietro Orsini's reign Father Giovanni Troiano was *maestro di cappella* and Fathers Nevio Roscio and Marcantonio Contolini served as organists. Between the end of the 16th century and the beginning of the 18th Antonio Liberti and his son Vincenzo were active as *maestri di cappella*. Vincenzo dedicated his five-part *Il secondo libro de madrigali* (1609) to Bishop Maffeo Barberini (1608–17). From 1614 to 1617 the famous soprano castrato Loreto Vittori sang in the *cappella*, before being called to Rome by Barberini. Several later *maestri di cappella* composed oratorios, among them G.B. Fronduti (1703–17) and Giuseppe Radicchi (1759–76).

There is evidence for musical and theatrical performances given in the palaces of the nobility from the end of the 16th century under the aegis of the Accademia degli Ottusi. In 1639, having been banished to Spoleto, Loreto Vittori composed his opera *La Galatea* there. The Accademia was also responsible for the construction of the Teatro de' Nobili in the Piazza del Duomo. Authorization for its construction was granted in 1657; for Carnival 1661 Francesco Vannarelli's *La Fedra* was performed there. The rectangular wooden hall was altered to a horseshoe shape in 1667 and equipped with 60 boxes in four tiers. Between 1749 and 1751 the number of boxes was increased from 15 to 18 per tier, and the theatre was re-inaugurated in autumn 1751 with Niccolò Jommelli's *Ipermestra*, composed for the occasion. The theatre was again restored and reopened in 1802 with *Li tre Orfei* by Marcello Bernardini. 1880 saw the completion of a reconstruction in masonry of the old wooden theatre, which had gradually become unusable; it was renamed the Teatro Cajo Melisso.

The Teatro Nuovo, designed by Ireneo Aleandri, was built in 1854–64 on the site of the church of the monastery of S Andrea, itself built on Roman foundations. On a horseshoe plan, it has four tiers of boxes and about 1200 seats. Every year performances are given there by the Teatro Lirico Sperimentale, a group founded in 1947 to provide opportunities for young singers.

It was as a result of this enterprise that G.C. Menotti chose Spoleto as the seat of the Festival dei Due Mondi (Festival of Two Worlds), which was inaugurated in 1958 and takes place in June and July each year. The festival, experimental in character, revolves around music drama with the addition of chamber and symphony concerts, as well as ballet, plays, films and exhibitions. An important catalyst of the festival was Thomas Schippers, artistic director until 1965 and musical director until 1975. The

artistic direction, after being in the hands of Menotti in 1966 and 1967, passed to Massimo Bogianckino (1968–71), Romolo Valli (1972–8), Raffaello de Banfield (1979) and Menotti (1984). The musical director from 1978 was Christian Badea, who was succeeded in 1987 by Spiros Argiris.

The collaboration of Luchino Visconti as director was also very important. He staged *Macbeth* for the inaugural festival (1958), followed by *Il duca d'Alba* (1959), *Salome* (1961), *La traviata* (1963) and *Manon Lescaut* (1973). In May 1977 the festival was expanded to Charleston, South Carolina (representing the other of the two worlds); productions from Spoleto are performed there each year during May and June.

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GALLIANO CILIBERTI, PAOLO GALLARATI

Spoliansky, Mischa

(*b* Bialystok, 28 Dec 1898; *d* London, 28 June 1985). British composer of Russian birth, also active in Germany. His father was an opera singer, with whom he left Russia in 1905. Initially employed as a café-pianist in Berlin while studying composition and the piano at the Stern Conservatory, he later composed for the literary cabaret *Schall und Rauch*, becoming its musical director in 1920. He wrote for Max Reinhardt's production *Victoria* (1927) and for the musical *Es liegt in der Luft* (1928), in which a then little-known Marlene Dietrich made her stage début. His successful musical comedy *Zwei Krawatten* (1929) also starred Dietrich. Before fleeing Germany in 1933, Spoliansky composed for several German operettas,

revues and sound films. He then settled in England, taking British citizenship, and during the war contributed signature tunes and propaganda songs to the BBC's German programme. Working mainly as a composer for film, he wrote over 40 scores including *Sanders of the River* (1935), *The Ghost Goes West* (1936), *Wanted for Murder* (1946), *The Happiest Days of Your Life* (1950), *Saint Joan* (1957), *Northwest Frontier* (1959) and *Hitler – The Last Ten Days* (1973). Since 1956 there have been several revivals in Germany of his stage works. Spoliansky also composed many songs, often popularized through their appearance in films, some small piano pieces, and a few orchestral works, including a five-movement symphony (1969, unperformed). Much of his subtle scoring for film is characterized by a lightness of touch, enhanced by a gift for memorable melody. His Berlin stage songs are, like those of Friedrich Hollaender and Kurt Weill, subversive and ironic. Archive catalogues of his work are held in the Akademie der Künste, Berlin, and at the University of York, England.

Sponga [Spongia], Francesco.

See [Usper, Francesco](#).

Sponga, Gabriele.

See [Usper, Gabriele](#).

Spongopoeus [Spongopaeus] Gistebnicenus [Gistebnicensis], Paulus [Pavel]

(*b* Jistebnice, c1560; *d* Kutná Hora, 1619). Bohemian composer. During the 1580s and 90s he was a cantor in Přeštice near Klatovy and from 1598 at the latest in Kutná Hora. He was arguably the most prolific Bohemian composer of his time. However, none of his works have survived completely. His output consists largely of plenary masses, such as *Plenarium de angelis*, in which both the Ordinary and the Proper of the mass are set. 27 Latin and three Czech plenary settings survive in fragmentary form. Spongopoeus also composed seven mass Ordinary settings, mostly parody masses that are based on European as well as Bohemian models, and three mass Proper cycles, which are only occasionally based on plainchant melodies. His motets set both Latin and Czech texts. His early motets are composed for five and six voices in imitative counterpoint; from 1590 he also used eight-voice textures often arranged in double chorus. There are also Latin and Czech songs as well as smaller liturgical compositions such as responsory settings and hymns.

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Sponheuer, Bernd

(b Herford, 6 Feb 1948). German musicologist. He studied with Anna Amalie Abert and Kurt Güdewill from 1969 at the University of Kiel, where he took the doctorate with a two-volume dissertation on the problems of the finale in Mahler's symphonies. He completed his *Habilitationsschrift* on 18th- and 19th-century music aesthetics at Kiel in 1984, where he was appointed professor that same year and chair of the musicology department in 1990. He also worked as an editor for *Die Musikforschung*, 1994–7. In his writings, Sponheuer has examined Mahler's struggle with traditional forms and tonality and offered different readings of 'progressive' elements in the symphonies. Sponheuer's publications on music aesthetics are equally important, and his discussions on this topic focus on changes in listeners' attitudes during the late 18th and early 19th century, and on the influence of Spitta and Nägeli. His later articles investigate the ideological role of music in National Socialism in Germany.

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CHRISTIAN MARTIN SCHMIDT/J. BRADFORD ROBINSON

Sponsel, Johann Ulrich

(b Muggendorf, Upper Franconia, bap. 5 Dec 1721; d Burgbernheim, Middle Franconia, 10 Jan 1788). German writer on music. He attended the

Gymnasium Casimirianum Academicum in Coburg (but not until 1741–4), and studied philosophy, theology and oriental languages at Erlangen University until 1746. In 1747 he was appointed an *adiutor* at the Gymnasium in Bayreuth and received in 1748 the position of preacher in the suburb of St Georgen. On 22 January 1753 he was made an honorary member of the Lateinische Gesellschaft in Jena, and in April of that year became pastor in Lenkersheim. Finally in 1766 he moved to Burgbernheim as pastor and church superintendent. Among many publications, largely concerning church matters, his only musical work is *Orgelhistorie* (Nuremberg, 1771/R), a modest publication of 167 pages which originated as the sermon given for the dedication of the rebuilt organ in his church. In it Sponsel attempted to trace the history of the organ from ancient times, though he disclaimed any goal of completeness. His history is faulty and undependable, and heavily indebted to books on the organ by Praetorius, Printz, Werckmeister and Adlung. Most significant, however, and of continuing value, is a fairly detailed description of 26 important Franconian and Regensburg organs, with data compiled through correspondence.

GEORGE J. BUELOW

Spontini, Gaspare (Luigi Pacifico)

(*b* Maiolati, nr Iesi, 14 Nov 1774; *d* Maiolati, 24 Jan 1851). Italian composer. He dominated serious grand opera of the early 19th century in Paris and later in Berlin.

1. 1774–1802: Italy.
2. 1803–20: Paris.
3. 1820–42: Berlin.
4. 1842–51: return to Italy.
5. Works.

WORKS

WRITINGS

BIBLIOGRAPHY

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Spontini, Gaspare

1. 1774–1802: Italy.

The son of an artisan and smallholder, Spontini was destined for the church, but when his musical talent came to be recognized, in 1793, he entered the Conservatorio di S Maria della Pietà dei Turchini in Naples. Here he composed various *opere buffe*, the first of which was performed in Rome in 1796. The Bourbon court moved temporarily from Naples to Palermo in 1798, and there is evidence that Spontini was there too in 1800, before he moved to Paris at the end of 1802. At least 12 of his operas had their first performances in Italy, and it seems that he must have visited Rome, Florence and perhaps Venice between 1796 and 1802 – although little research has been done into the details of his early career or the dates of performance of several of his works (many of the scores are not preserved). Nor is much known for certain about his teachers. He must have been taught by Nicola Sala and Giacomo Tritto at the conservatory; his later claim that he was a pupil of Cimarosa cannot be substantiated. In

any event, he won no more than occasional recognition in the first six years of his career, and in no way stood out among the many minor operatic composers who were his contemporaries.

Spontini, Gaspare

2. 1803–20: Paris.

Spontini began his career in Napoleonic Paris by giving singing lessons. His first success came in 1804, at the Théâtre Italien, with a revised version of *La finta filosofa*. But his first French-language work, *La petite maison*, ran into widespread anti-Italian feeling at its troubled first performance, on 12 May 1804, and had only three performances in all (though the fiasco at least made Spontini better known). *Milton*, described as a *fait historique*, was first performed at the Opéra-Comique in the same year. Its librettist, Etienne de Jouy, further offered Spontini a libretto he had already written for *La vestale*. After writing his last work in the Italian *opera buffa* style in 1805 (*Julie, ou Le pot de fleurs*), Spontini devoted himself to work on *La vestale*, his first *tragédie lyrique*, which was completed in draft in 1805, the year in which he was first described as *compositeur particulier de la chambre* to the Empress Josephine. Josephine's patronage, to which Spontini responded with such occasional works as the cantata *L'ecce/sa gara* and the vaudeville *Tout le monde a tort* (both 1806), proved a decisive influence on his career; only Josephine's persistent intervention brought about the long-delayed first performance of *La vestale* on 15 December 1807 (see fig.2). The work's triumphant success meant that Spontini was now seen as one of the leading composers in Paris, and he was commissioned to provide propaganda for Napoleon's Spanish campaign in the form of an opera about Hernán Cortés and his conquest of Mexico. Napoleon himself, with the kings of Saxony and Westphalia, attended the première of *Fernand Cortez* on 28 November 1809 (see [Grand opera](#), fig.1).

Although *Fernand Cortez* was taken out of the repertory in 1810, that year proved to be the peak of Spontini's career. In February he was appointed *directeur de la musique de l'opéra buffa* at the Théâtre de l'Impératrice and was able to put his ideas for repertory – concentrating on performances of Cimarosa and Mozart – into practice at the Théâtre Italien. In July he was awarded a newly created prize for the best opera of the decade, for *La vestale*, and in the same month he married Marie-Cathérine-Céleste Erard, daughter of the pianoforte maker and publisher Jean-Baptiste Erard. After Napoleon's fall from power Spontini withdrew from the public eye for some time, but he greeted the return of the Bourbon kings in August 1814 with *Pélage* and he was restored for a time to the position at the Théâtre Italien which he had given up in 1812. After collaborating on the opera *Les dieux rivaux* (1816), written for the wedding of the heir to the throne, and achieving success with a new version of *Fernand Cortez* and an adaptation of Salieri's *Les Danaïdes* (both 1817), he obtained French naturalization in November 1817 and in May 1818 was granted a pension by the king.

As early as 1814, the King of Prussia had invited Spontini to Berlin. For some time he delayed making a decision, meanwhile composing a *Preussischer Volksgesang*, a grandiose hymn to the glory of Prussia, which, after its première in 1818, was performed each year until 1840 in

celebration of the king's birthday. Finally he accepted the appointment in 1819, when his tacit hopes for a prominent position in the musical life of Paris were becoming increasingly nebulous and the production of *Olimpie* had run into various difficulties; it was eventually performed on 22 December 1819, when it was attacked by liberal reviewers. Spontini took up his position in Berlin on 1 February 1820.

[Spontini, Gaspare](#)

3. 1820–42: Berlin.

As the leading court musician, with the title of Generalmusikdirektor, Spontini was warmly welcomed by King Friedrich Wilhelm III and by many of the city's intellectuals such as E.T.A. Hoffmann. But he also came under attack, even more vigorously than he had during his last years in Paris. Leading critics expressed resentment at the status accorded to a foreigner, whom they despised as an interloper, drawing a contrast with the circumstances of Weber and the emerging German Romantic opera. In the musical running of the Hofoper, conflicts with the administrator Brühl (who had been opposed to Spontini's appointment) were inevitable, since their spheres of jurisdiction were never clearly delineated. Nevertheless, Spontini's three main Parisian works, *La vestale*, *Fernand Cortez* and *Olimpie*, were frequently performed, and he also won recognition as a conductor of the operas of other composers. His own creative rhythm, however, was slowing down. Of the operas he wrote in Berlin, all first performed on the occasion of royal weddings, neither *Nurmahal* (1822) nor *Alcidor* (1825) was popular with the general public, nor was *Agnes von Hohenstaufen*, although after the première of its first act on 28 May 1827 Spontini repeatedly revised it, as perseveringly as he had previously revised *Fernand Cortez* and *Olimpie*.

When Brühl left the Hofoper in 1828, Spontini, who had no aptitude for intrigue, became even more entangled in conflicts with his successor, Redern, and was the target of increasingly virulent attacks led by the critic Rellstab. Worse was to come after the king's death in June 1840. Some phrases in a statement Spontini had made (he was not proficient in German) led to his being accused of *lèse majesté*, and on 2 April 1841 the audience drove him out of the opera house after the overture to a performance of *Don Giovanni*. In July he was sentenced to nine months' imprisonment and dismissed from his post. However, in May 1842 Friedrich Wilhelm IV lifted the sentence, which had been confirmed by the court of appeal. He had already, in August 1841, guaranteed the continued payment of Spontini's salary despite his dismissal.

[Spontini, Gaspare](#)

4. 1842–51: return to Italy.

In 1842, as none of his previous hopes for a triumphant return to Paris had materialized, the embittered Spontini had to acknowledge that his day in France was long since over. In disregard of the facts, however, he ascribed the general lack of interest in his work entirely to intrigue, for which he held Meyerbeer chiefly responsible, and he took refuge in an exaggerated sense of self-esteem (satirized in Wagner's reminiscences of his visit to Dresden in November 1844). Notable among the many distinctions Spontini received in these years was his appointment by the pope to the

title of Count of San Andrea on 21 January 1845. After some years spent alternately in Paris and travelling, he returned to his birthplace in the Papal States (to which he had already sent generous donations) in September 1850. In 1939, in recognition of the improvements Spontini had made possible, the town was renamed Maiolati Spontini.

[Spontini, Gaspare](#)

5. Works.

In Italy Spontini, like any other professional opera composer, had met the demand for new operas with scores that only occasionally add individual touches to the established style of Neapolitan opera around 1800. A gulf seems to separate this early phase from his later works. Although some of the early works already contain expressive accompanied recitatives, *sforzati* on unstressed beats and large-scale instrumental combinations, they hardly foreshadow the great qualitative stride the composer was to take in Paris.

In Paris, he began by writing works related to his *opere buffe*, such as *La petite maison* and *Julie*; but in *Milton*, an opera which, well before Berlioz's *Benvenuto Cellini* and Wagner's *Tannhäuser*, treats the issue of the artist's role in society, he revealed a high-minded attitude for which there is no precedent in his only serious opera before that date, *Teseo riconosciuto*. However, Spontini did not excite much attention until *La vestale*. In this work he succeeded in reviving the spirit of the *tragédie lyrique* of the Gluck era, retaining the pathetic declamatory style of that genre yet at the same time incorporating the characteristic pomp of many post-Revolutionary French operas, with their solemn hymns. He succeeded in combining rhetorical grandeur with a fundamentally Italian melodic style in which 'singability' is paramount. Yet his melodies are very restricted in their scope, and his harmony has been described, not without some justification, as crude (as is his sometimes mannered use of dotted rhythms and syncopated *sforzati*); yet his calculated use of relatively simple methods is always direct and effective. The salient characteristics of Spontini's style are no more adequately described by such details of compositional technique than they are explained as betraying the influence of (at isolated moments) Paisiello, Cimarosa, Cherubini, Méhul and, above all, Mozart (whom Spontini venerated all his life). The qualities that made him the most successful opera composer in the Paris of his day, besides involving him in stylistic contradictions that could never be fully resolved, must rather be described as entirely original.

Spontini's fondness for marches, for example, found as early as *La vestale*, has more than picturesque significance: the forward-thrusting character of the march rather pervades the dramaturgical aspect of his operas (with its carefully judged ebb and flow of tension), which regularly culminate in grandiose final tableaux. Like Gluck, Spontini preferred short and well-defined arias to solo numbers in several parts and used simple but gesturally clear instrumental motifs to achieve sharp characterization. These arias, however, like the rather casually handled recitatives in *La vestale*, are always subordinate to the formal dynamics which bring each act together as a unity. An important factor here was the *récitatif obligé*, which could become arioso; Spontini used it again and again to

differentiate between heroic pathos and musico-dramatic vitality, while disregarding traditional forms. Another was the *stretta finale* as the musical culmination of an entire act, a feature previously unusual in French opera and originating in *opera buffa*.

This dramatization of musical form, so successfully executed in the second act of *La vestale*, and the feeling for sharp contrasts through many *lontano* effects and in the use of opposed choruses – contrasts which dominated Spontini's work after *Fernand Cortez* – made him the first composer after Beethoven to find convincing expression for the perceptions of an age overtaken by the extraordinary dynamics of historical and military events. Despite this reinvigoration of the course of music drama Spontini, himself a political reactionary, clung to some of the neo-classical aesthetic of the 18th century, when only affairs of state were considered worthy of dramatic representation, and he was apt to allow the most complicated intrigue to peter out in the static *divertissement* of a *lieto fine*.

But although Spontini also amassed all available musical means, even in ballet and festal scenes extraneous to the plot, the hybrid idea of the *Gesamtkunstwerk* can already be discerned behind the monumental result. Even the much-derided appearance of 17 live horses in *Fernand Cortez* and three elephants in the 1821 *Olimpia* shows not just the uncritical use of spectacular developments taken over from other theatrical arts but also Spontini's unswerving determination to win for opera the kind of artistic status Beethoven had just procured for the symphony. Not least in his readiness to spend several years composing an opera – very unusual at the time – he showed a progressive outlook on opera as an ideal art form, one that was not fully accepted until Wagner's time, with claims to an absolute artistic value: an approach to his art that is not easy to reconcile with the office of court composer. With the contradictions of his *Fernand Cortez*, first devised in honour of Napoleon and repeatedly revised, Spontini was already paying the price for his anachronistic ingratiations with artistically reactionary courts. The dramatization of events from more recent history would have been in line with the new interest in the historical novel, but Spontini was not ready to exploit the melodramatic effects of spectacular staging in the depiction of romantically flawed characters and the gradual unfolding of a complex plot. While the radical changes in the various versions of *Fernand Cortez* show that it was possible for him to shift individual arias, in *Olimpie* he turned his innovative energies entirely to the expression of delicate shades of feeling by the idealized characters. *Olimpie*, with its classical splendour, more in tune with the spirit of the Empire, was bound to appear old-fashioned to a public keen on the novels of Sir Walter Scott; and it was Spontini's misfortune that in Berlin he again came into open conflict with the sometimes provincial currents of German Romanticism, which rejected him as a royal favourite.

The move to exotically coloured magical themes in *Nurmahal* and *Alcidor* seemed, perhaps, to offer a way out. But, with his preference for aristocratic characters, his emphasis on the static qualities of his dramatic art in numerous *tableaux vivants*, and his recourse to Italianate coloratura arias and aesthetic models from the *opéra-féerie* genre, Spontini increasingly distanced himself from an epoch which preferred to see the unreconciled co-existence of marked contrasts in all the arts. In the face of

the emerging German national opera, these works were as little able to stake their claim as was *Agnes von Hohenstaufen*, which Spontini believed to be his greatest work but which like them was never performed beyond Berlin in the 19th century. In the finale of the second act of this, his last completed opera – still impressive for its monumental conception – he pursued the tendency, foreshadowed in *Olimpie*, to elevate spectacular *coups de théâtre* and finely chiselled contrasts into grand ensembles where opposing musical structures were piled one upon another, raising the art of ensemble to a peak never again reached in the 19th century.

Such techniques had been prefigured as early as his first Paris operas, although there they were confined to the orchestration. In contrast with most opera composers before Wagner, Spontini also cultivated a complex blend of sounds by the most extravagant means; his music was accordingly sometimes criticized as noisy. In *Agnes von Hohenstaufen*, for instance, he took particular pains over an invisible orchestra imitating the sound of the organ, whereas other composers made the organ itself a stage instrument. Even the use of anvils in a chorus in *Alcidor* (though taken from *Pélage*), which was denounced as the height of absurdity by hostile Berlin critics, makes them part of a complex sound combination.

Although Spontini's 20 years in Berlin represent a mere episode in the development of German opera, and his non-operatic works (occasional pieces for chorus and Romanzen) were as ephemeral as those of countless other early 19th-century composers, he was very important in the development of modern conducting. He was sternly fanatical in his insistence on rehearsals and on the musicians' unconditional submission to his authority (Marx, 1865, i, 223–4); he was one of the first conductors to use a baton; and his achievements in the production of a powerful orchestral sound are beyond dispute. Of his operas, however, only the French works had any immediate effects on operatic history. While the influence of his bold 'tableau' style can be seen most clearly in the grand opera of the 1830s, his further influence on the operatic composers of the following generation, from Rossini through Schubert, Weber and Meyerbeer to Wagner, can hardly be overestimated, although only Berlioz, who greatly admired Spontini, was ready to admit as much.

[Spontini, Gaspare](#)

WORKS

operas

title	genre, acts	libretto	first performance	sources, remarks
<i>Li puntigli delle donne</i>	farsetta per musica, 2		Rome, Pallacorda di Firenze, carn. 1796	<i>I-Nc*</i>
<i>Il finto pittore</i>			? Rome, 1797/8;	lost

			Palermo, S Cecilia, 1800	
Adelina Senese, o sia L'amore secreto	dramma giocoso, 2	G. Bertati: <i>La principessa d'Amalfi</i>	Venice, S Samuele, 10 Oct 1797	US- NYbroude * (Act 1)
L'eroismo ridicolo	farsa per musica, 1	D. Piccinni	Naples, Nuovo, carn. 1798	I-Nc
Teseo riconosciuto	dramma per musica, 2	C. Giotti	Florence, Intrepidi, 22 May 1798	Fc
La finta filosofa	commedia per musica, 2	?Piccinni	Naples, Nuovo, sum. 1799	3 arias Nc, lib. Bc; expanded from L'eroismo ridicolo
2nd version	dramma giocoso per musica, 3		Paris, Italien (Favart), 11 Feb 1804	D-Dlb, US-Bp, excerpts (Paris, ?1804 and 1807)
La fuga in maschera	commedia per musica, 2	G. Palomba	Naples, Nuovo, carn. 1800	
Gli Elisi delusi	melodram ma buffo, 2	M. Monti	Palermo, S Cecilia, 28 Aug 1800	I-PLcon (ov. and Act 1), lib. PLcom
I quadri parlanti	melodram ma buffo		Palermo, S Cecilia, 1800	lost
Gli amanti in cemento, o sia Il geloso audace	dramma giocoso, 2	?Bertati: // <i>geloso in cemento</i>	Rome, Valle, 3 Nov 1801	lost
Le metamorfosi di Pasquale, o sia Tutto è illusione nel mondo	farsa giocosa per musica, 1	G. Foppa	Venice, S Samuele, carn. 1802	lost
La petite maison	oc, 3	A.M. Dieulafoy and N. Gersin	Paris, OC (Feydeau) , 12 May 1804	A-Wn, GB-Lbl, excerpts (Paris, 1805)
Milton	fait historique, 1	E. de Jouy and Dieulafoy	Paris, OC (Favart), 27 Nov 1804	(Paris, ?1805)
Julie, ou Le pot de fleurs	comédie en prose, mêlée de chants, 1	A.G. Jars	Paris, OC (Favart), 12 March 1805	(Paris, ?1806); collab. E. Fay
La vestale	tragédie lyrique, 3	Jouy	Paris, Opéra, 15 Dec 1807	Po*; (Paris, ?1808/R1 979: ERO, xlii)
Fernand Cortez, ou La conquête du Mexique	opéra, 3	Jouy and J.A.	Paris, Opéra, 28	Po*; (Paris,

		d'Esmenard, after A. Piron	Nov 1809	?1809)
2nd version	op, 3	rev. Jouy	Paris, Opéra, 28 May 1817	<i>US-Eu*</i> ; (Paris, ?1817/R: ERO, xliii)
3rd version (as Ferdinand Cortez, oder Die Eroberung von Mexiko)	Oper, 3	rev. M. Théaulon de Lambert, trans. J.C. May	Berlin, Kgl Opernhaus, 6 April 1824	<i>F-Po*</i> , vs (Leipzig, ?1825)
4th version		rev. K. von Lichtenstein	Berlin, Kgl Opernhaus, 26 Feb 1832	music lost, lib. <i>D-Bsb</i>
Pélage, ou Le roi et la paix	opéra, 2	Jouy	Paris, Opéra, 23 Aug 1814	<i>F-Po</i> , vs [single nos.] (Paris, ?1814)
Les dieux rivaux, ou Les fêtes de Cythère	opéra-ballet, 1	Dieulafoy and C. Brifaut	Paris, Opéra, 21 June 1816	<i>Po</i> , excerpts (Berlin, n.d.); collab. Kreutzer, Persuis and H.-M. Berton
Olimpie	tragédie lyrique, 3	Dieulafoy and Brifaut, after Voltaire	Paris, Opéra, 22 Dec 1819	<i>US-STu</i> , vs (Paris, 1820)
2nd version (as Olimpia)	grosse Oper, 3	rev., trans. E.T.A. Hoffmann	Berlin, Kgl Opernhaus, 14 May 1821	vs (Berlin, ?1825)
3rd version (as Olimpie)	tragédie lyrique, 3		Paris, Opéra, 28 Feb 1826	<i>F-Po*</i> ; (Paris, 1827/R 1980: ERO, xliv)
Lalla Rûkh	Festspiel	S.H. Spiker, after T. Moore: <i>Lalla Rookh</i>	Berlin, Kgl Schloss, 27 Jan 1821	vs (Berlin, ?1822)
Nurmahal, oder Das Rosenfest von Kaschmir	lyrisches Drama mit Ballet, 2	C.A. Herklots, after Moore: <i>Lalla Rookh</i>	Berlin, Kgl Opernhaus, 27 May 1822	<i>D-Bsb</i> , <i>F-Po*</i> , vs (Berlin, 1824); re-uses Grand Bacchanale (<i>B-Lc</i> , written for the revival of Salieri's <i>Les</i>

				Danaïdes, Paris, Opéra, 22 Oct 1817), parts of Lalla Rûkh and Les dieux rivaux
Alcidor	Zauber-Oper mit Ballet, 3	Théaulonde Lambert, after Rochon de Chabannes; Ger. trans. Herklots	Berlin, Opera, 23 May 1825	<i>D-Bsb, F-Po*</i>
Agnes von Hohenstaufen	lyrisches Drama, 2	E. Raupach	Berlin, Kgl Opernhaus, 28 May 1827 [Act 1 only]	<i>A-Wn, US-Wc*</i> (frag.)
2nd version	grosse historisch-romantische Oper, 3	Raupach	Berlin, Kgl Opernhaus, 12 June 1829	<i>Wc*</i> (inc.)
3rd version	grosse historisch-romantische Oper, 3	rev. Lichtenstein	Berlin, Kgl Opernhaus, 6 Dec 1837	<i>D-Bsb, F-Po*</i>

Doubtful: Chi più guarda meno vede, ? Florence, 1798, ? Venice, 1802 [existence uncertain]

other dramatic works

L'ecclsa gara (cant., L. Balocchi), Paris, L'Impératrice (Salle Louvois), 8 Feb 1806, lost

Tout le monde a tort (vaudeville), Malmaison, 17 March 1806, *F-Pn*

Lalla Rûkh (Festspiel, S.H. Spicker, after T. Moore), Berlin, Royal Palace, 27 May 1822, vs (Berlin, ?1822)

Qui vive, qui spiro la bella che adoro, aria, cl obbl, *I-GI*, in ?Fioravanti: Il furbo contro il furbo, Genoa, 1798

Sentimi, o padre amato, scena, aria, *Mc**, in Anfossi: Sofronia ed Olindo, ? Palermo, 1800

Se non piange un infelice, aria; Immagini funeste, duet (both P. Metastasio; L'isola disabitata), sketches *F-Pn**; Choron and Fayolle (1811) mention an otherwise unrecorded performance of this libretto in Parma

Parlami Eurilla mia, duet, *I-Nc, Mc*; as Parla Chiarella mia, *Nc*, pubd with pf acc. (London, ?1806), as inserted in La serva astuta; as Parla Lisetta mia, in Spontini: Le metamorfosi di Pasquale

Grand Bacchanale, orch, in Sallieri: Les danaïdes, Paris, Opéra, 22 Oct 1817, *F-Po*; arr. wind band (Paris, n.d.)

songs and duets

published in Paris unless otherwise stated

Consiglio a Nice (Bordese), arietta (c1804)

Sensations douces, mélancoliques et douloureuses (c1804): 1 Toi dont l'amour, 2 Les graces, la beauté, 3 Vous n'êtes rien, 4 Viens o divine mélodie, 5 Jours fortunés, 6 Depuis l'instant affreux

3 romanze (c1804): 1 Chant du troubadour, 2 Etre aimé, 3 Les regrets

3 romances (c1805): 1 Le songe du prisonnier, 2 Le premier jour, 3 Romance

3 duos italiens (c1806): 1 Due bell'alme innamorati, 2 Ninfe, se liete vivar bramate, 3 Oh dio, non sdegnarti

Les adieux d'un jeune croisé (c1806)

Les riens d'amour (c1806)

Flambeau d'amour (c1811)

3 nocturnes (P. Metastasio), 2 solo vv (c1811), repr. as 3 Nocturni (Berlin, ?1836): 1 Fra tutte le pene, 2 Parto, si parto, 3 Basta, così intendo

La nouvelle Valentine: stances élégiaques sur la mort de ... Monseigneur le duc de Berry (1820)

Tout deuil: romance sur la mort du duc de Berry (1820)

Stances sur la mort de S.A.R. Mons. le duc de Berry (Desaugiers) (1820)

Les pleurs de Béarnais: romance sur la mort du Duc de Berry (Delagarde) (1820)

Mignon's Lied (J.W. von Goethe) (Berlin, ?1830)

4 romances (Berlin, c1831): 1 La petite sorcière, chansonette (Bétourné), 2 L'heureux gondolier, barcarolle, 3 Il reviendra, 4 Salut, vertes campagnes, nocturne, S, T

Zephir und die Träume (Berlin, n.d.)

6 oeuvres nouvelles (?1839): 1 Il faut mourir, 2 Le départ, 3 Le rêve d'Orient (Escudier), 4 Mignon (E. Deschamps, after Goethe), 5 Les regrets, 6 Arietta

L'adieu (1840)

Che non mi disse un di (Metastasio), arietta; Es blühte ein Blümchen (J.F.L. Duncker), romanza: both in Album neuer Original-Compositionen für Gesang und Piano (Berlin, c1840)

Spontini's Lebewohl an seine Freunde in Berlin (Spontini) (Berlin, 1842)

A quinze ans (Gayrard) (Berlin, c1840–50)

L'orphelin du malheur (Berlin, c1840–50)

Ben mio ricordati (Metastasio), in Les cantilènes: album de chant (n.d.)

La charité (c1855)

L'inconstance, Le retour (both n.d.); Canzonetta tarantina, S, bc, c1795, *F-Pn**; La pêche de l'ambre: chant de Prusse orientale, duet, 1832, *D-Bsb**; Ma dernière plainte au bord de mon tombeau, 1838, *F-Pn**

choral

Leta voce et fide vera, motetto pieno, S, S, T, 4vv, orch, c1794–5, parts *I-Nc*

Preussischer Volksgesang (Borussia) (J.F.L. Duncker), vv, orch, 1818 (Berlin, n.d.); arr. orch as Grosser Sieges- und Festmarsch (Berlin, n.d.)

Gebet, Duetto und Hymnus (cant.), solo vv, 6vv, orch, for visit of Tsar to Berlin, 1826, *I-IE*, inc.

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(*b* Bologna, bap. 1 June 1549; *d* Bologna, c1590). Italian composer and musician, brother of [Bartolomeo Spontone](#). After studies with his brother, he held at least two appointments: from 1569 until 1581 he was a member of the *Concerto Palatino* of the senate of Bologna and probably from 1582 until 1587 he was *maestro di cappella* of Forlì Cathedral. He earned at least local regard as a practical musician, for Ercole Bottrigari, whose friend he was, referred to him as 'assai buon musico pratico'.

WORKS

Il primo libro de [13] madrigali, 5, 6vv (Venice, 1585)

2 canzoni, 1582¹³; 1 canzone, 1582¹⁴; 1 madrigal, 1590¹³

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Spontone, Bartolomeo

(*b* Bologna, bap. 22 Aug 1530; *d* Treviso, ?1592). Italian composer and singer, brother of [Alessandro Spontone](#). He was a pupil of Nicolò Mantovano, *maestro del canto* of S Petronio, Bologna, and continued his musical education with Giaches de Ponte and Morales in Rome. His own most famous pupil was Ercole Bottrigari; he also taught his brother Alessandro. He sang in the choir of S Petronio in 1551–2. From 1553 to 1582 he was a member of the *Concerto Palatino* of the senate of Bologna and apparently held other posts simultaneously. He was elected *maestro del canto* of S Petronio in May 1577 and held the post until May 1583. He was *maestro di cappella* at S Maria Maggiore, Bergamo, from 17 December 1584 to 5 July 1586, at Verona Cathedral from 25 June 1586 to April 1588, and at Treviso Cathedral in 1591–2. The inclusion of his madrigals in many of the most important contemporary anthologies suggests that his contemporaries held his music in high regard. The lack of a complete edition of his works makes it hard to assess his achievement, but of his few works in modern editions, the six-part *Missa 'Così estrema* è

la doglia' displays rich harmonic writing in the context of superb contrapuntal craft. The Ciro Spontone who edited his madrigal collection of 1583 was his elder son.

WORKS

Il primo libro di madrigali, 4vv (Venice, 1558)

Il primo libro de madrigali et canzoni, con uno dialogo, 5, 8vv (Venice, 1561), inc.

Il secondo libro de madrigali, con una canzone, 5vv (Venice, 1567), inc.

Libro terzo de madrigali, 5vv, ed. C. Spontone (Venice, 1583)

Missarum, 5–6, 8vv, liber primus (Venice, 1588); Missa 'Così estrema è la doglia', ed. in AMI, ii (1897/R)

2 madrigals each in 1568¹², 1586¹², 1590¹³; 1 madrigal each in 1566¹⁷, 1568¹⁹, 1570¹⁵, 1576⁵, 1577⁷, 1582⁵, 1584⁴, 1585¹⁹, 1586¹, 1586⁹, 1590¹⁷, 1590²⁰, 1592¹³, 1592¹⁵, 1593³, 1594⁶, 1597¹³; 8 madrigals, *I-Mc*

1 villotta in 1557¹⁸; 1 greghesca in 1564¹⁶, ed. S. Cislino, *Celebri raccolte musicali venete del cinquecento*, i (Padua, 1974); 2 dialogues in 1590¹¹

1 motet in 1615²; 6 motets, 8 psalms, *A-Wn*; 1 motet, *I-TVd*

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FRANK TIRRO

Spontoni, Ludovico

(*b* Bologna, bap. 2 March 1555; *d* Bologna, before 1609). Italian composer and priest. Son of Costanzo and grandson of Benedetto Spontoni, he may have been related to the composers Alessandro and Bartolomeo Spontone, who were active in Bologna at the same time. He studied in Forlì and called himself 'da Forlì' in the dedication of his madrigal collection of 1586, but he was certainly born in Bologna. In his madrigals text-expressive devices are woven into the texture so that they do not break the smooth flow of the part-writing. His motets are for double chorus and continuo.

WORKS

Il primo libro de madrigali, 5vv (Venice, 1586)

Mottetti, libro secondo, 8vv, bc (Venice, 1609)

2 motets in 1611¹, 1612³

FRANK TIRRO

Sponza, Francesco.

See [Usper, Francesco](#).

Sponza, Gabriele.

See [Usper, Gabriele](#).

Spoof articles.

Many dictionaries of music (and presumably other topics) contain articles on fictional characters. Most people who have written a large number of dictionary articles on minor figures must have felt tempted in a moment of understandable frustration to add an extra *jeu d'esprit*; sometimes they even submit these articles, which are occasionally printed. Some of those that circulated among the editorial staff for the 1980 edition of *The New Grove Dictionary* were printed (*MT*, cxxii, 1981, pp.89–91): apparently the article 'Verdi, Lasagne' was nearly sent for printing. So far as has been established, only two actually appeared in *Grove 6*, 'Esrum-Hellerup, Dag Henrik' (named after a railway line in the suburbs of Copenhagen) and 'Baldini, Guglielmo'; they were eliminated after the first printing.

The latter originated in the 12th edition of *Musik Lexikon Riemann* (1959, with additions in the *Ergänzungsband*, 1972), playing on the name of its editor Wilibald Gurlitt; the *Grove* entry added an item of bibliography credited to L.L. Ubaldi Gritti, an anagram of the same name with one letter missing. The most famous of all is in the first *Ergänzungsband* of the same dictionary, 'Jägermeier, Otto', the work of Egon Voss and extensively explored in a Festschrift for Voss's 40th birthday (see review in *Mf*, xxxii, 1979, pp.439–40) as well in as a group of articles about Jägermeier in the *Neue Zeitschrift für Musik*. Another, going back further in time, is a 14th-century theorist invented by Hugo Riemann and fully explained by Bessler ('Ugolini de Maltero Thuringi "De cantu fractabili": ein scherzhafter Traktat von Hugo Riemann; *AcM*, xli, 1969, pp.107–8). Bessler was demonstrably wrong to suggest that the entry in *Riemann* (see also the *Ergänzungsband*, 1975) was innocent; but the articles on both Ugolino and Jägermeier in *DEUMM* (1990) look solemn enough. The entry on P.D.Q. Bach in *Die Musik in Geschichte und Gegenwart* (2/1999) might be considered a semi-spoof.

Spoof articles are deceptively easy to do. Many articles in *Grove* and elsewhere are based entirely on unpublished material, and many cite only rare local publications: the item on Baldini was reported as being in the *Archiv für Freiburger Diözesangeschichte*, which would (even if it exists) be hard to verify in London and hard to check at all without inquiries to libraries in both places called Freiburg (alongside, for safety, Fribourg) – plainly not tasks for which subeditors are employed unless they have reason to distrust the author.

Moreover, there are plenty of *bona fide* musicians whose names and lives look like outrageous fiction. One need only mention Gnocchi, who became

maestro di cappella at Brescia Cathedral at the age of 85, composed a *Magnificat* entitled 'Il capo di buona speranza' (alongside many other works with improbable titles) and wrote an unpublished 25-volume history of ancient Greek colonies in the East (the long *MGG* article even includes a suitably lugubrious portrait). Another case is Pietro Raimondi, composer of three full-length oratorios that could be performed separately or simultaneously, as well as several groups of up to six fugues that could also be played simultaneously despite being in different keys and modes. Library catalogues confirm the existence of both. While such men exist in the history of music, spoofs may seem superfluous.

DAVID FALLOWS

Sporck, Count Franz Anton

(*b* Lysá nad Labem or Heřmanův Městec, Bohemia, 9 March 1662; *d* Lysá nad Labem, 30 March 1738). Bohemian nobleman, literatus and patron of the arts. A member of one of the most prominent noble families in Bohemia, he was appointed in 1690 to a seat on the Statthalterei (the highest civil authority within the province) by Emperor Leopold I, but served actively only until about 1710. Reports that he served as viceroy of Bohemia are false; no such post existed.

The scope of Sporck's artistic and literary patronage was impressive, encompassing architecture, sculpture, painting, graphic arts, theatre and German poetry. He also took a keen interest in theology and philosophy, even setting up his own printing press to propagate his views. He occasionally sponsored the publication of music as well, principally collections of German and Czech sacred songs. Beginning in the late 17th century, he maintained a modest musical establishment used chiefly to provide dance music, sacred music and music for theatrical performances at his residences in Prague and Kuks.

Sporck considered his patronage of Italian opera to be one of the greatest contributions he made to the cultural life of Bohemia. The impetus for this enterprise came from Antonio Maria Peruzzi, an Italian impresario who seems to have approached Sporck with the idea of providing operatic entertainment for summer guests at his estate of Kuks with a company of musicians Peruzzi had contracted in Venice in May 1724. Sporck found the idea attractive, and the performances at Kuks proved so successful that he remodelled the theatre in one of his Prague palaces in order to permit regular operatic performances. In autumn 1724, Antonio Denzio took over control of the Italian troupe in Prague and put on productions at the Sporck theatre until 1735, thus making it the first standing opera house in Prague. Although located in one of the Sporck palaces, it functioned essentially as a public theatre on the Venetian model; Sporck provided no financial support, took no part in its operation, and rarely even attended its performances after the death of his wife in 1726. The Sporck theatre became an important satellite of the Venetian operatic world that attracted many distinguished Italian musicians to Prague, among them Vivaldi. Its foundation led directly to similar operatic ventures in Breslau in 1725 and Brno in 1732.

Partly as an aspect of his passion for hunting, Sporck played a vital role in fostering traditions of horn playing in central Europe. Horn music was always prominent in Sporck's household after he had the opportunity to hear the French hunting horn (*cor de chasse*) at the court of Versailles during a grand tour of Europe about 1680. Two retainers he had trained to play the instrument are credited with helping to disseminate the skill throughout Bohemia and Austria. One of Sporck's favourite hunting tunes, the 'Brandeiser Jägerlied', is quoted literally in the horn part of the bass aria no.16 in Bach's Peasant Cantata bwv212. An autograph score of the Sanctus of Bach's B-minor mass (in *D-Bsb*) contains a note in Bach's hand indicating that the corresponding parts were at one time 'in Böhmen bei Graff Sporck'. Nonetheless, the long-held suspicion of personal connections between the two is not confirmed in any surviving documents from the Sporck household.

Sporck's great-nephew, Count Johann Wenzel von Sporck (1724–1804), was an important figure in the musical life of Prague and Vienna. A skilled cellist, he made his home in Prague an important meeting-place for musicians, and in 1803 became the first sponsor of the Prague Tonkünstler-Sozietät. Earlier, between 1764 and 1775, he had been director of music and theatre at the imperial court in Vienna as successor to Count Durazzo. In this capacity his refusal to commission new *opéras-comiques* for the court helped bring to an end a great period of their cultivation in Vienna, but it also contributed to a strengthening of German operatic traditions. For illustration see [Czech Republic](#), fig. 2.

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DANIEL E. FREEMAN

Sporer [Sporrer, Spohrer], Thomas

(*b* Freiburg, c1490; *d* ?Strasbourg, 1534). German composer. On 27 February 1506 he matriculated at Freiburg University. He may have been a son of Heinrich Sporer, who in 1482 was living in Strasbourg, or of Sebastian Sporer, who was a drummer in the Innsbruck court chapel from 1478 to 1479. Sporer may have taught Matthias Greiter and Johannes Heugel, who also studied at Freiburg. By 1513 Sporer had married and was living at Lindau am Bodensee. On 11 October 1523 the senate of Freiburg University appointed him warden of a student hostel. He appears subsequently to have lived in Strasbourg and to have died there; a five-part *Epicedion Thomae Sporeri*, composed by Sixt Dietrich (Strasbourg, 1534), contains the names only of Strasbourg humanists. Heugel also wrote two epitaphs in 1534 on the death of Sporer. The artistic brilliance attributed to Sporer in the *Epicedion* is difficult to comprehend, judging by the few compositions of his that survive (a three-voice motet and eight songs, ed. H.J. Moser, *Thomas Sporer: die erhaltenen Werke des Alt-Strassburger Meisters*, Kassel, 1929). Nonetheless, some of his songs have a very individual style, influenced by the French chanson, which sets him apart from other German composers active at that time.

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HANS-CHRISTIAN MÜLLER/STEPHEN KEYL

Sportonio, Marc'Antonio ['Il Bolognese']

(*b* ?Bologna, c1631; *d* ?Palermo, after 1696). Italian soprano castrato and composer. He was a pupil of Carissimi at the Collegio Germanico, Rome, from July 1644 (the libretto of his opera *Elena* calls him 'romano'), and in 1645 he nominally entered the service of the Duke of Modena as a mezzo-soprano. In that capacity he went to Paris with Venanzio Leopardi at the end of 1646 to take part in the performance of Luigi Rossi's *Orfeo* (spring 1647); he remained there in the service of the French queen-regent. From 1653 he was at Palermo: in that year he sang in an 'attione tragica', *Costantino* (Collegio Massimo dei Gesuiti, Palermo; stage music by G.B. Fasolo). In 1655, with other Palermo singers, the 'Musici accademici sconcertati', he organized the first opera performance there, Cavalli's *Giasone*, in which he sang the comic role of Delfa. He was the leading figure in public theatre life at Palermo (where women's voices were introduced rather late). From at least 1655 he was a member of the vice-regal Cappella Palatina, Palermo. In Carnival 1661 he appeared as the composer of *Elena* (text by N. Minato; music originally by Cavalli). *La Flavia imperatrice* (text by F. Beverini), was performed at the theatre of the impresario Pietro Rodino in March 1669: payments are documented for him as contralto (1655 and 1656) and as soprano (1660, 1662, 1664, 1674 and 1685). In 1696 a Giovanni Maria Rossi, soprano, was engaged as Sportonio's substitute because of the latter becoming 'muy anciano y achacoso'. During Carnival 1661 he appeared as the composer of *Elena* (text by Minatio; music originally by Cavalli). *La Flavia Imperatrice* (text by F. Beverini) was performed at the theatre of the impresario Pietro Rodino in March 1669; in 1675 he signed the libretto of *Caligola* and in 1678 composed one of the few operas of local origin, *La Fiordispina*, to a text by the Palermo writer Antonio Salamone (it was repeated at court in February 1680 and at the Teatro S Bartolomeo, Naples, in Carnival 1683). Sportonio used his international theatrical experience at the court of the viceroy: in February 1659 he sang, in a flying carriage, the introduction to a dancing festivity. He was a friend of the Scarlatti family (he was a witness to the marriage of the parents of Alessandro on 5 May 1658) and among the first members of the 'Unione dei musici' of Palermo in 1679–80. Two of his cantatas (or arias) survive in manuscript (in *GB-Och*).

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LORENZO BIANCONI (with ROBERTO PAGANO)

Spratlan, Lewis

(b Miami, FL, 5 Sept 1940). American composer. He studied at Yale University (BA 1962, MM 1965) under Powell and Schuller, and attended seminars with Rochberg and Sessions at the Berkshire Music Center (1966). His numerous honours include an NEA grant (1976), a Guggenheim Fellowship (1980–81) and top prizes in the Alvin Etler Memorial and Rockefeller Foundation-New England Conservatory Opera competitions (1974 and 1979, respectively). In addition he has been awarded several residencies at the MacDowell Colony. After teaching at Pennsylvania State University, Spratlan joined the music faculty of Amherst College, Massachusetts, in 1970. While primarily a composer, he has also been active as a conductor and as an oboist.

Spratlan's compositions span all genres and reflect an enormous variety of cross-cultural influences. His style draws not only upon the traditional western European musical heritage ranging from chant to modernists such as Schoenberg, Stockhausen and Ligeti, but also upon the musics of other cultures, particularly those of southern India and Latin America. The influence of composers like Musorgsky and Skryabin, jazz musicians including Monk, Mingus, Davis and Coltrane, and minimalists such as Reich can be heard as well. His style has been praised for its dramatic effect and vivid colour. While his works up to the mid-1970s reflect a deep sympathy with the music of the Second Viennese School, the opera *Life is a Dream* (1975–7) marks a shift towards a new degree of harmonic clarity and stasis, melodic repetition and a concern for changes in harmonic rhythm as a principal means of formal articulation. The chamber work *Coils* (1980) received widespread attention for its inclusion of the 'terpsiptomaton' (literally, 'delight in falling mechanism'), a hybrid string/piano/percussion instrument invented and assembled by the composer from wrought iron coils and rods, piano strings and cartridges containing ball bearings. His music from the 1980s and 90s has become increasingly inclusive in style, often making references to jazz and other pop musics as well as various non-Western traditions, with each serving as a kind of expressive entity within the larger mosaic-like musical fabric. The *Apollo and Daphne Variations* (1987), *In Memoriam* (1993) and the Concertino for violin and chamber ensemble (1995) are major representative works. In 2000 Spratlan was awarded a Pulitzer Prize for Music for his opera *Life is a Dream*.

WORKS

Stage: *Unsleeping City* (dance music), dancers, ob, tpt, vn, 3 perc, 1967; *Life is a Dream* (op, 3, P. Calderón), 1975–7

Orch: *2 Pieces*, 1971; *Apollo and Daphne Variations*, 1987; *Penelope's Knees*,

double conc., a sax, db, chbr orch, 1987; Concertino, vn, chbr ens, 1995

Chbr and solo inst: Flange, 2 fl, 2 cl, 2 tpt, 2 trbn, tuba, db, 3 perc, pf, 1965; Serenade, fl, cl, hn, vc, hp, pf, 1970; Trope-Fantasy, ob, eng hn, hpd, 1970; Diary Music I, ww, str qt, perc, 1971; Summer Music, ob, hn, vn, vc, pf, 1971; Ww Qnt, 1971; Dance Suite, cl, vn, gui, hpd, 1973; Fantasy, pf, chbr ens, 1973; Chiasmata, 10-str gui, 1979; Cornucopia, 9 pieces, pf, 1979; Coils, fl + a fl + pic, cl + b cl + cb cl, vn, va, vc, perc, terpsiptomaton, mar, pf, 1980; Diary Music II, fl + pic, cl, bn, hn, vn, va, vc, db, pf, 1981; Webs, fl, str, 1981; Str Qt, 1982; When Crows Gather, 3 cl, vn, vc, pf, 1986; A Fanfare for the Tenth, str qt, 1988; Toccapsody, pf, 1989; Hung Monophonies, ob, hn, vc, 3 vn, 3 va, 2 vc, db, 1990; Night Music, vn, cl, perc, 1991

Choral: Missa brevis, male chorus, ob, cl, b cl, bn, tpt, trbn, 1965; Cantate Domine, male chorus, tape, wind ens, 1968; Moonsong (Chin.), SATB, fl, 2 perc, pf, 1969; 3 Carols on Medieval Texts, SATB, fl, ob, bn, tpt, trbn, 1971; 3 Plath Songs (Cantata profana), female chorus, 2 pf, 4 perc, 1973; 3 Vocalises, female chorus, 1983; Celebration (Virgil), SATB, orch, 1984; In Memoriam, S, S, T, B, B, SATB, orch, 1993

Other vocal: Structures after Hart Crane, T, pf, tape, 1968; Tennessee Set (T. Williams), S, pf, 1968; Images, S, pf, 1971; 3 Ben Jonson Songs, S, vl, bn, vc, 1974; Night Songs, S, T, large orch, 1976; Wolves, S, fl + pic + a fl, cl + b cl, pf, 1988; A Barred Owl (R. Wilbur), Bar, fl, b cl, vn, vc, pf, 1994; Psalm 42, S, Bar, ob, hn, vn, vc, perc, pf, 1996

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MYRNA S. NACHMAN

Sprechgesang

(Ger.: 'speech-song').

A type of vocal enunciation intermediate between speech and song. Sprechgesang, using the notation in [ex.1a](#), was introduced by Humperdinck in *Königskinder* (1897), though in the edition of 1910 he replaced it by conventional singing. It could well have been an attempt to prescribe a kind of articulation already being used by singers of both lieder and popular song.

Schoenberg devised a new, related type of enunciation, which was later referred to by Berg as 'Sprechstimme'. According to the directions for performance provided with Schoenberg's *Pierrot lunaire* (1912, notation as in [ex.1b](#)), in which the soloist hinges between the worlds of lied and popular song, the performer must clearly distinguish between speech, song

and the new style, in which speech takes a musical form but without recalling song. However, Schoenberg also used Sprechgesang in quite different contexts: chorally in *Die glückliche Hand* (1924) and for the role of Moses in *Moses und Aron* (composed 1930–32). In later works such as *A Survivor from Warsaw* (1947) he adopted a new form of notation ([ex.1c](#)) that dispensed with exact pitches. Sprechstimme was used too by Berg in *Wozzeck* (1925) and *Lulu* (1937), the former work introducing a new shade, ‘half sung’ (notated as in [ex.1d](#)) between Sprechstimme and song. In a prefatory note to *Wozzeck* Berg insisted that passages in Sprechstimme ‘are not to be sung’ but must be delivered as ‘a spoken melody’ (*Sprechmelodie*): ‘in singing the performer stays on the note without change; in speaking he strikes the note but leaves it immediately by rising or falling in pitch’.



However, the realization of Sprechgesang and Sprechstimme remains problematic, partly because the pitch range of speaking voices is narrow, partly because there is no clear middle point between speech and song but rather a haze of alternatives. The vocal works of many composers since the late 1940s, including Boulez, Berio and Kagel, have worked within that haze. Britten in *Death in Venice* (1973) notated Aschenbach's recitatives (marked ‘as if speaking’ or ‘spoken’) as stemless crotchets and used the notation of [ex.1a](#) primarily for rhythmic shouts and laughter. Rihm has called for shades of Sprechgesang, employing the notation of [1a](#), [1b](#) and [1d](#) in *Jakob Lenz* (1979) and other works.

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PAUL GRIFFITHS/R

Sprechstimme.

A type of vocal enunciation devised by Schoenberg. See [Sprechgesang](#).

Sprenger, Eugen

(*b* Stuttgart, 7 Jan 1882; *d* Frankfurt, 25 Aug 1953). German string instrument maker. He was the son of Anton Sprenger the younger, with whom he served an apprenticeship, first in Stuttgart and then in Mittenwald. Subsequently he worked for a year for his older brother, Adolf, who had taken over their father's Stuttgart workshop in 1897. In 1900, following his father's death, Eugen left Stuttgart to gain broader experience. Thereafter he worked in Munich, Switzerland, France and England. He later returned

to Germany and in 1907 opened the Eugen Sprenger Workshop in Frankfurt. After a suspension of business in World War I when he was called to service, he reopened in 1919 on the Hochstrasse in Frankfurt. In 1944, due to the effects of World War II, he removed to Sigiswang in Bavaria, returning to Frankfurt in 1949. Sprenger established an enviable reputation for his violins, violas da gamba, lutes and guitars, and for his restoration and reconstruction of historical instruments. Like his father and brother, he copied the old Italians, especially the Stradivari and Guarneri. His historical instruments were especially sought after by both German and foreign universities and after 1937 he specialized in this field. He built a tenor cello which received much notice at the time. His instruments are extremely well built, the tone full and powerful. In 1930 Sprenger patented his own model of viola, and later he wrote *Die Streichinstrumente und ihre Behandlung* (Kassel and Basle, 1951). His son Eugen Sprenger (b Frankfurt, 26 Nov 1920) was an apprentice with his father, and took over the Frankfurt workshop after his father's death. Under his direction the firm began to specialize even more in the restoration and reconstruction of historical instruments of all kinds.

MURRAY LEFKOWITZ

Sprezzatura.

Term used in early 17th-century Italy to denote concepts of expressiveness and rubato in the composition and performance of monodic music. The use of the word originated outside music with Castiglione: 'this virtue ... contrary to affectation which we now call *sprezzatura* ... [is] the true source of grace'; and Shearman defined it as 'courtly grace revealed in the effortless resolution of all difficulties ... [a] kind of well-bred negligence born of complete self-possession'.

Caccini was the first to apply the word to music. In the preface to *Euridice* (Florence, 1600) he wrote that he had 'employed a certain *sprezzatura*, which I consider to have something noble about it, believing that by means of it I approach that much closer to the essence of speech'. Shortly afterwards, in the preface to *Le nuove musiche*, he wrote of 'negligently' – that is, naturally – introducing dissonances to relieve the blandness of concord, and he directed that bars 15–17 of the madrigal *Deh, dove son fuggiti* be performed 'without regular rhythm, as if speaking in tones, with the aforesaid negligence', an idea close to rubato. He finally returned to the question in the preface to his *Nuove musiche e nuova maniera di scriverle* (Florence, 1614).

The music that Caccini discussed is all for solo voice and continuo, and some Italian monodists and singers at least must have remembered his views when writing or performing recitatives, ariosos and other pieces 'without regular rhythm' during the ensuing few decades; for example, in the preface to *Dafne* (Florence, 1608), Marco da Gagliano used the word 'sprezzatura' during a detailed discussion about the expressive performance of the prologue of his opera. Caccini's ideas might also be applied in, for example, the freer types of keyboard music.

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NIGEL FORTUNE

Springar [springdans, springleik, pols, polsdans, polsk].

A Norwegian folkdance in triple time, the most common type of folkdance in Norway. It is danced by couples. In the western and southern areas where the Hardanger fiddle is used, the dance is known as *springar* and *springdans*. It is also known in areas where the violin is used as a folk instrument: in eastern and northern Norway it is known as *pols*, *polsk* and *polsdans*, while in some central parts of southern Norway it is called *springleik*.

The western *springar* has three beats of equal length, with a slight accent on the first, but in many other districts a kind of rubato is used, giving beats of unequal lengths and corresponding variations in dance movements: for example, a *springar* from Telemark normally has a long first beat and a short third one, while a *springar* from Valdres has a short first beat and a long second one. These may also be rhythmic variations within quite small areas. Such variations are uncommon in the duple-time *halling* and *gangar*.

For bibliography see [Halling](#).

See also Norway, II.

NILS GRINDE

Springbogen

(Ger.).

See [Sautillé](#).

Springdans.

See [Springar](#).

Springer (i)

(Ger.).

See [Jack](#).

Springer (ii)

(Ger.).

A type of ornament; see [Ornaments](#), §6.

Springfield, Dusty [O'Brien, Mary Isabel Catherine Bernadette]

(*b* West Hampstead, London, 16 April 1939; *d* Henley-on-Thames, Oxfordshire, 2 March 1999). English pop singer. Her career began as part of the Lana Sisters. She then formed the Springfields with her brother Dion, who became Tom Springfield, and Tim Field, a trio modelled on the American prototype, Peter, Paul and Mary. They had a number of hit records in Britain and the USA before splitting up in 1963, Tom to pursue songwriting and Dusty a solo career. A succession of chart successes began the following year with the soul-tinged *I only want to be with you* which led to her being voted Britain's top female singer. She achieved little success during the 1970s and, despite several attempts at a comeback, it was not until 1987 that she once again found her milieu, working with the Pet Shop Boys. Their collaboration on 'What have I done to deserve this?' (on *Actually*, Parl., 1987) was a worldwide hit and featured in the film *Scandal*. Such success enabled her to reclaim her solo career and in 1995 she released *A Very Fine Love* (Col.), featuring such artists as Mary Chapin Carpenter. One of the most important female singers to emerge from Britain, Springfield's voice ran through a wide range of expression and she recorded definitive versions of songs by such writers as Bacharach, Goffin and King and Michel Legrand. *Dusty in Memphis* (Phillips, 1969) remains a milestone in pop history. Produced by Tom Dowd, Arif Mardin and Jerry Wexler, it included the classic *Son of a Preacher Man*, a major international success, and compared with the best of Aretha Franklin. Like Elvis Presley, Springfield's voice belied the colour of her skin.

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LIZ THOMSON

Springleik.

See [Springar](#).

Spring Opera.

Experimental opera company active in San Francisco from 1960 to 1982.
See [San Francisco](#), §1.

Springsteen, Bruce (Frederick Joseph)

(*b* Freehold, NJ, 23 Sept 1949). American singer-songwriter. The son of a secretary and a bus driver, he began singing and writing while at school and, by the late 1960s, was playing New Jersey dates with a band and solo gigs in the Greenwich Village clubs that had once featured such performers as Bob Dylan. When John Hammond signed Springsteen to Columbia Records in 1972 the company hoped to launch him as an acoustic artist, modelled on the young Dylan. However, against Columbia's wishes, Springsteen recorded *Greetings from Ashbury Park, N.J.* (1973) and *The Wild, the Innocent and the E Street Shuffle* (1973) with his backing group which became known as the E Street Band. The albums gained critical plaudits but sold poorly at first. However, amid growing popularity and media attention based on his live performances, Columbia relaunched the two discs and *Born to Run* (1975) consequently became a US hit. Tight, energized and less self-conscious than its predecessors it helped Springsteen make a successful European début, despite excessive hype.

A legal dispute caused a hiatus in his recording career but when *Darkness on the Edge of Town* (1978) finally emerged it confirmed Springsteen as the doyen of blue-collar rock and roll, a man who celebrated rather than romanticized everyday life. However, it was his multi-faceted double album *The River* (1980) that provided him with his first number one. *Nebraska* (1982), a bleak acoustic set inspired by John Steinbeck and Woody Guthrie, seemed to hold up a mirror to Reagan's America while, in stark contrast, *Born in the USA* (1984) was condemned as a chauvinistic celebration of the values repudiated by *Nebraska*. A return to rock's mainstream, *Born in the USA* spawned five hit singles and sold more than ten million copies. In the years since, Springsteen has continued to tour, often in support of good causes, but new releases have been more sporadic. Notable among them is *The Ghost of Tom Joad* (1995) which returned to the landscape of *Nebraska*. He won an Academy Award for the song *Streets of Philadelphia*, written for the film *Philadelphia* in 1994 and Grammy Awards the following year.

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Spruch.

A term used in German literary history to denote two different categories of medieval poetry.

(1) The verbal *Spruch*, sometimes also called *Reimspruch* or *Reimrede*. Normally in rhyming couplets and of didactic content, it was written for spoken delivery. It is similar in nature to the *Priamel*, the *Bispiel*, the *Epigramm* and the *Wappendichtung* (a description of a coat-of-arms in poetry). Important contributors to the tradition of the verbal *Spruch* were Freidank (13th century), Heinrich der Teichner and Peter Suchenwirt (14th century).

(2) The lyric *Spruch*, also called *Sangspruch* or *Sangspruchdichtung*. A form of Middle High German song, together with the Minnelied (see [Minnesang](#)) and the *Leich* (see [Lai](#)). It is easily distinguished from the *Leich*, which is a more extended form made up of irregular sections and built on the principles of symmetry and repetition. While the differences between *Spruch* and Minnesang are less clear, some distinctions can be drawn, primarily on the basis of content and performance. Whereas Minnesang was more or less confined to the topos of 'courtly love', the *Spruch* treated predominantly of rational, didactic and pragmatic issues, including, for example, socio-political commentary, topics related to moral or religious teaching and philosophy, practical wisdom, biographical material, praise of patrons, begging and much else besides. This difference in the attitude of the poet or the performer of the *Spruch* seems to be reflected in the nature of the music: so far as the surviving melodies allow comparison, those for the *Spruch* tend more towards recitation in their manner. The genre seems to go back to the earliest tradition of the German lyric and probably became more widespread from the middle of the 12th century. Influence from the Occitan *sirventes* seems likely. The earliest *Spruch* poets (*Sangspruchdichter*) were professional poet-musicians, while in the earliest stages Minnesang was cultivated in a courtly setting, sung by nobles for the assembled company.

The two genres can be distinguished by their form: the early *Spruch* has a stanza form quite different from that of the Minnelied, which is normally in the so-called canzone form or [Bar form](#). Furthermore, the early *Spruch* was principally a single-stanza form, whereas Minnelieder comprised several stanzas. Confusion has sometimes arisen owing to the frequent occurrence in the sources of several stanzas appearing together, making for more or less coherent groupings. The reason for such transmission is partly that, unlike Minnelied, in which each melody and poetic scheme was generally used for only one lied, in *Spruch* poetry the same formal poetic scheme was repeatedly re-used with its melody for separate strophes (see [Ton \(i\)](#)); the manuscript sources thus group together strophes according to their *Ton*. In some cases, for instance in the works of Frauenlob, while a stanza is usually complete within itself, small groups of stanzas can be seen as belonging together in terms of the unity of their content.

The earliest surviving *Sprüche* are connected with the name of Älterer Spervogel; Walther von der Vogelweide raised the status of the *Spruch*, bringing its form and content closer to those of Minnesang and adding a strongly political content to some of his works. From Walther's work onwards the distinctions between Minnesang and *Spruch* began to blur, while the tradition, originally concentrated in southern Germany, spread northwards to include such later exponents as Reinmar von Zweter and Bruder Werner. Frauenlob marks a late culmination in the tradition: besides his Minnelieder and his three *Leichs* he is represented by about 300 *Sprüche*. From the middle of the 14th century onwards the old principle of single-stanza *Sprüche* was replaced by larger complexes of stanzas, and melodic construction changed, becoming more akin to bar form. It became much more common for *Spruch* authors to add their names at the end of their songs. These changes essentially marked the beginning of the tradition of [Meistergesang](#).

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BURKHARD KIPPENBERG/R

Spruchmotette.

(Ger.: 'text motet').

A type of 17th-century motet setting verses mainly from the Gospels, *Psalms* or *Song of Solomon*. See Motet, §III, 3(i).

Sprung

(Ger.). See [Leap](#).

Squarcialupi, Antonio [Antonio degli Organi, Antonio di Bartolomeo, Antonio del Bessa]

(*b* Florence, 27 March 1416; *d* Florence, 6 July 1480). Italian organist and composer. The son of a Florentine butcher named Bartolomeo di Giovanni, Antonio adopted the name Squarcialupi from a well-known Tuscan family at least as early as 1457. His teachers may have been the organist Giovanni Mazzuoli and the organ builder Matteo di Pagolo da Prato. In January 1431 he became organist at Orsanmichele in Florence. In 1432 he was appointed organist at the cathedral of S Maria del Fiore, a position he held until his death; he was succeeded by his son Francesco (*b* 1457). In 1437 he joined the fraternity of Laudesi at S Zanobi. His reputation as an organ expert, and his friendship with Giovanni and Piero de' Medici, led him to travel widely: to Volterra in about 1437–8, to Naples and Siena in 1450, to Milan in 1455 and to Pistoia in 1467.

Antonio Squarcialupi was the most famous Italian organist of his time. In his *Diario fiorentino dal 1450 al 1516* (ed. J. del Badia, Florence, 1883/R), Landucci wrote of him as equivalent in stature to the architect Donatello and the painter Pollaiuolo, and Cristoforo Landino mentioned him in his preface (1481) to Dante's *Commedia*. He was also closely associated with Lorenzo the Magnificent and with Guillaume Du Fay: in a letter of 1 May 1467 Squarcialupi wrote to Du Fay on Lorenzo's behalf, and his epitaph in Florence Cathedral gives further evidence of his connection with Lorenzo. The claim that he was Henricus Isaac's teacher is, however, no longer tenable, for Isaac can have arrived in Florence no earlier than 1485. Squarcialupi undoubtedly composed as well, but as yet no compositions ascribed to him have been found.

The celebrated early 15th-century manuscript (now *I-FI* Med.Pal.87; facs. ed. F.A. Gallo, Florence, 1992) known as the 'Squarcialupi Codex (or Manuscript)' became so called because he owned it; he did not compile it.

See also [Sources](#), MS, §VIII, 2.

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KURT VON FISCHER/GIANLUCA D'AGOSTINO

Squarcialupi Codex

(I-FI Med.Pal.87). See [Sources, MS, §VIII, 2](#).

Square [swarenote, sqwarenote].

English musical term of the 15th and 16th centuries. The evidence suggests that a square is a bottom part derived from a polyphonic composition of the late 14th century onwards in order to be used (usually via monophonic storage) in a later composition. The source need not be sacred, but all known later uses of the derived material are in sacred compositions. No further refinements to this definition are available. Compositions using squares may place the borrowed material at any pitch, in any voice part. The square may migrate between parts, be presented literally, or appear with considerable rhythmic and melodic elaboration. The number of voice parts is variable, and the compositions include keyboard settings. Baillie confined the term to the Mass Ordinary, but this now seems to have been too cautious. The style and compositional technique of such compositions cover a wide range.

Archival references between 1463 and 1564 permit a further broadening of the term. 'Squarenote' was taught (along with plainsong, polyphony and techniques that imply quasi-improvisation or rudimentary composition) and sung; squares were copied (in one case into graduals, in another 'upon' the eight tones); books of squarenote (including an 'old' one in 1465) are in some cases identified as polyphonic, or as being in sets (perhaps meaning

partbooks), and compositional references include a mass 'de squarenote'. The principal references come from Durham, Wells, Worcester, Warwick, Louth, Oxford, Cambridge and London, particularly St Paul's Cathedral (the presumed provenance of the Gyffard books, see below), where they continue to be associated with post-Reformation rites and English words.

Three masses in the Marian Gyffard books (*GB-Lbl* Add.17802–5), one by William Whytbroke and two by William Mundy, are described there as 'apon the square'. In these masses each movement is based on a different cantus firmus, although all three use the same Credo melody, and Mundy's second mass shares its Gloria, Sanctus and Agnus cantus firmi with Whytbroke's. These cantus firmi are hence assumed to be the squares on which the masses are composed. All three Kyrie squares, and one of the two Sanctus squares, are found in a monophonic collection of such isolated tenor parts on the flyleaves of a Sarum gradual (*GB-Lbl* Lansdowne 462) which is in turn assumed to be a collection of squares such as those attested by archival evidence. Other smaller repositories of such tenors establish a modest network of concordances and extend the repertory of potential squares. In many cases, further concordances for these tenors also exist in polyphonic works composed nearer 1400 (in the Old Hall Manuscript and elsewhere) and in one case in a French-texted ballade (*Or me veut*) which had a busy career on the Continent and is ascribed in one source to Dufay. Even where concordances have not survived, it can sometimes be demonstrated that the source of a square must have been a discant setting of a Sanctus chant (sometimes with migrant cantus firmus) or a strict faburden tenor to a non-Ordinary chant. In some cases no monophonic stage has survived, but direct concordances exist between 15th-century bottom parts and 16th-century settings. The repertory of squares is therefore likely to increase as further concordances come to light, since any bottom part is potentially available for use in this way.

Other polyphonic compositions based on such cantus firmi of the late (or even mid-) 15th century to the mid- (or even late) 16th are therefore assumed also to be composed on squares, and other cantus firmi used in related compositions (as in the set of seven Lady masses by Nicholas Ludford) are presumed to be further squares. Evidence suggests that the early Tudor practice of composition on the faburden of a chant rather than on the chant itself should be included within the procedure of composition on squares, since some such 'faburdens' are in fact bottom parts of non-faburden settings in discant style (e.g. *Magnificat* settings on the first tone which may relate to the archival reference, above, to the eight tones), and since faburdens occur in company with squares of various derivations apparently for use in composition or impromptu techniques. Squares were sometimes described in association with their parent compositions, and it is clear that their subsequent use was not always confined to the same text or genre. These procedures suggest far-reaching analogies with continental techniques and with the use to which some melodies were put, though no actual links with authenticated squares have appeared. The term should probably be confined to English cases related as above until there is reason to extend it. It may even be necessary to regard the term merely as a local name for a much more widespread range of compositional approaches.

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MARGARET BENT

Square-dance.

A genre of American social dance performed by sets of four couples facing each other in a square. Square-dancing evolved in the USA in the late 19th century from the popular ballroom dances of French origin, particularly the quadrille and the cotillion, and to some extent the country dance as well. The *allemande*, *promenade*, *dos à dos* and *chassez* movements of the French dances were incorporated into the repertory of steps used in the square-dance, where their names became anglicized as the 'allemande left' and 'right', various kinds of 'promenade', the 'do sa do' (which in some regions may differ from the 'do si do'), and the 'sashay'. Other steps are entirely American in origin, such as the 'hug 'em up tight and swing 'em like thunder' and the right- and left-hand star. The execution and variety of the figures vary from region to region, and in some cases specific patterns are named after certain tunes (e.g. *Red River Valley*). Their sequence in each dance is announced by a 'caller', who sings or chants instructions to the dancers, often in rhymed verse, to the accompaniment of a piano, fiddle, guitar, banjo, double bass, accordion or wind instrument, or any combination of these. The tunes used for square-dances are usually popular American and Anglo-American songs (e.g. *Soldier's Joy* and *Turkey in the Straw*), in duple metre marked by lively, rhythmic themes of eight- or 16-bar units, heavily accented downbeats, and simple, repetitive harmonies. During much of the 20th century, square-dancing was fostered primarily in the Appalachian Mountain region and rural parts of the American Southwest and West, areas that gave the dance a rustic and western character.

See also [Hoedown](#).

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DEANE L. ROOT/LINDA MOOT, PAULINE NORTON

Square pianoforte

(Fr. *piano carré*; Ger. *Tafelklavier*; It. *fortepiano a tavola*).

A piano with a horizontal string arrangement, usually in a rectangular case, although the term is also used for some pianos that are in the form of a harp lying on its side, reflecting the decrease of string length from bass to treble in the case outlines. From its invention in the mid-18th century, and throughout most of the 19th, the square piano was the most common domestic keyboard instrument, and it was only gradually superseded by the space-saving and generally superior upright. It is not yet known where and when the square piano was invented. Many different instrument makers experimented with numerous ways of activating strings with hammer actions, giving as many different names to their instruments (e.g. *clavecin royal*, *fortbien*, *pantal[e]on*). The chief historical importance of the square piano lies in its having been the principal vehicle for the development of the piano in Germany in the mid-18th century in terms of the spread of the piano's popularity and experiments of its construction (see [Pianoforte, §I, 2](#) and [3](#)); also, such important 19th-century improvements as cast-iron framing and overstringing were first developed in American square pianos (see [Pianoforte, §I, 8](#) and [fig.26](#)).

In its rectangular form the square piano is the direct descendant of the clavichord, the shape and layout of 18th- and early 19th-century square pianos being identical with that of 18th-century clavichords. The harp-shaped form, mostly built in south Germany and Switzerland in the last quarter of the 18th century, has features that do not derive from the clavichord but are designed for the particular needs of a piano, such as a thick hitchpin plank with a roughly quarter-round front. Some square pianos had no dampers and many had simple actions. 18th-century instruments often had many different mutation stops, devices to change the tone colour according to the tastes of amateur musicians. Important builders of square pianos in the 18th century were Johannes Zumpe in London, whose oldest extant instruments are from 1766 (see [Pianoforte, §I, 4](#), [figs.8, 9](#) and [10](#)); J.G. Wagner in Dresden, who described his *clavecin royal* in 1775 (see [Forkel](#)), and his brother C.S. Wagner; and Matthias Christian Baumann (1740–1816) in Zweibrücken, whose instruments are mentioned in a letter from Mozart and whose earliest surviving instrument dates from 1775 (see [Birsak](#)). Signed and dated harp-shaped pianos by Gottfried Maucher (1737–1830) of Konstanz have survived. Important 19th-century makers of square pianos in the USA were Alpheus Babcock and the Chickering and Steinway firms.

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EDWIN M. RIPIN/SABINE K. KLAUS

Squeezebox.

Informal expression for [Accordion](#) or [Concertina](#).

Squillante

(It.: 'harshly'; present participle of *squillare*: 'to ring, peal, blare').

An expression mark found in the orchestral postlude to the 'Rataplan' of Verdi's *La forza del destino*.

Squire, W(illiam) H(enry)

(*b* Ross, Herefordshire, 8 Aug 1871; *d* London, 17 March 1963). English cellist and composer. He was a pupil of his father and a foundation scholar at the RCM, London, where he studied the cello with Edward Howell and composition with Parry. His London début was at a concert given by Albéniz in 1891; in 1895 he performed the Saint-Saëns A minor Concerto at the Crystal Palace. He played in the Queen's Hall Orchestra, led the cellos at Covent Garden, toured frequently with Clara Butt, recorded Elgar's Concerto under Harty in 1930, and taught at both the RCM and the GSM. A generous player with warm, full tone, he received the dedication of Fauré's *Sicilienne*; among his compositions are a cello concerto, much light music and two operettas.

ROBERT ANDERSON

Squire, William Barclay

(*b* London, 16 Oct 1855; *d* London, 13 Jan 1927). English musicologist and librarian. Educated privately and in Frankfurt, Squire graduated in law at

Cambridge in 1879. He entered a firm of solicitors but soon his interest in music, stimulated at Cambridge by his close friendship with Stanford, led him away from the law; his first musical writings were as a contributor to the early parts of the first edition of *Grove's Dictionary*. When a vacancy for the charge of the printed music at the British Museum occurred in 1885, Squire was appointed, supported by testimonials from George Grove, A.D. Coleridge, Leslie Stephen, W.H. Husk, W.S. Rockstro and J.F. Bridge. Working almost single-handed until 1900 (when William C. Smith joined him), Squire made extensive improvements to the catalogue, built up the collections with continually increasing purchases and devoted much energy to preparing the two-volume catalogue of printed music before 1800, issued in 1912. He next read through the whole of the general catalogue of printed books (then consisting of four million entries) searching for opera librettos; he indexed some 10,000.

It was during Squire's term of office that the King's Music Library was deposited on permanent loan in the British Museum. He had begun negotiations to acquire the collection for the museum during the reign of Edward VII; his persistence was rewarded soon after George V's accession and the transfer took place in 1911. Squire was appointed its first honorary curator, and after his retirement in 1920 began work on its catalogue. For his services he was appointed MVO in 1926. As his list of works shows, he was long active as a cataloguer outside the British Museum. Likewise, the list of what he edited shows the range of his sympathies. He served on the committee of the Folk-Song Society from its inception in 1898 and was for some years secretary of the International Musical Society. He was secretary of the Purcell Society from 1879 to 1922. He played an active part in planning the Historical Music Loan Exhibition held at the Albert Hall in 1885, and later in preparing for the press the sumptuous catalogue of the exhibition of music and instruments held at Fishmongers' Hall in 1904. He found time to work as music critic to four journals between 1890 and 1904: the *Saturday Review*, *Westminster Gazette*, the *Globe* and the *Pilot*. He was a competent geographer and a connoisseur of paintings.

Squire's work as critic, editor and scholar was equal to the highest standards of his day. As a librarian, he was a fast and accurate worker, guided by a strong sense of purpose and remarkable foresight, and is worthy to rank with such distinguished contemporaries as Wotquenne, Mitjana and Sonneck.

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ALEC HYATT KING/R

Squarenote.

See [Square](#) .

Srayffaiff.

See Schreyerpeife.

Srb [Debrnov, Srb-Debrnov], Josef

(*b* Debrno, nr Kralupy nad Vltavou, 18 Sept 1836; *d* Prague, 1 Sept 1904). Czech writer on music. He was educated in Prague at the Malá Strana grammar school and Prague University (1858–63), where he studied history and Slavonic philology. As a youth he sang alto at St Štěpán and the Týn church and later also sang at the Žofínská Akademie. He was a member of the St Cecilia Society, and while at the university ran first his own quartet and then an octet. From 1863 to 1879 he held posts successively as assistant teacher, tutor and clerk, but then decided to renounce a secure income and devote his energies to the cause of Czech music. He took a leading part in the organization of the Prague Hlahol choir (1864–5, 1876–91) and was on excellent terms with the leading Czech musicians; he was Smetana's most intimate friend during the composer's last five years. For his literary work Srb adopted the name Josef Debrnov. He provided German translations for *The Bartered Bride* and three other operas by Smetana, as well as Bendl's *Lejla*, and many of Dvořák's songs and duets. His unpublished *Slovník hudebních umělců slovanských* ('Dictionary of Slavonic musical artists'), on which he worked for 25 years, though uncritical, contains useful source material.

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JOHN CLAPHAM/R

Srebotnjak, Alojz

(b Postojna, Slovenia, 27 June 1931). Slovene composer. He studied composition at the Ljubljana Academy of Music (1958) with Škerjanc, in Rome with Porrena (1958–9), in London with Fricker (1960–61) and in Paris (1963). After teaching at the Pedagogic Academy (1964–70) he taught composition at the Ljubljana Academy until his retirement in 1995. Among composers of his generation, Srebotnjak has the most distinctively expressionist style, despite the diversity of his techniques, which range from 12-note serialism to aleatory works and graphic scores.

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ANDREJ RIJAVEC/IVAN KLEMENČIČ

Sri Lanka, Democratic Socialist Republic of [formerly Ceylon] (Sinh. Sri Lanka Prajathanthrika Samajavadi Janarajaya).

Country in Asia. It is an island in the Indian Ocean, roughly 38 km from the southern tip of India and 960 km north of the Equator. With an area of approximately 65,610 km², it has a population of around 18.8 million (2000 estimate).

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2. Tamil music and the music of Islam.
3. Sinhala music.
4. Music in the older religious networks.
5. Popular music.
6. Instruments.

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ANNE SHEERAN

Sri Lanka

1. Introduction.

From the standpoint of music and musical performance practice, one of the most significant features of Sri Lanka is its long involvement in the political and commercial life of the region. Situated with the Arabian Sea to the west and the Bay of Bengal to the east, Sri Lanka has since ancient times participated in an intricate East-West economy, negotiating the sale of its sought-after natural resources (pearls, spices and elephants). The destinies of three important kingdoms in Sri Lanka – Anuradhapura (137–1000), Polonnaruva (1055–1255) and Kotte (1371–1597) – were tied to shifting centres of trade between the Indian Ocean and the Arabian Sea. Anuradhapura remained the capital until the 12th century, when trading networks in south India shifted trade from the west to the east coast of India, more strategically located for Polonnaruva. The south-western kingdom of Kotte became dominant during the 14th century, when the centre of trade moved back to the western coastal areas in response to the international demand for commodities associated with the southwest (pearls and gems). Strategic alliances between influential families in India and Sri Lanka were not uncommon. In the 16th century Sri Lanka's strategic location and its natural resources became a focus of European imperial expansion. The Portuguese colonized parts of the south and south-west in 1505, the Dutch took over in 1658 and the British in 1796.

Ceylon achieved independence in 1948 and became the Republic of Sri Lanka in 1972.

These extensive regional and international connections gave rise to several diasporic groups. About 74% of Sri Lankans are Sinhala, 18% are Tamil, and 7% are Muslim. Burghers (a census category for Sri Lankans who married into Portuguese or Dutch communities) constitute about 1% of the population. Statistically smaller groups are Chetties, Parsi, Eurasians and the descendants of African peoples brought first as slaves by the Portuguese, and later as soldiers by the British. Although numerically small, their performance genres are a rich source of information on the African diaspora in South Asia as well as on the forging of creole cultures – Iberian, African, Asian and European – in the shadow of colonial occupation.

In the 1990s roughly 15% of the population (mostly Tamil) practised Hinduism; almost 70% (mainly Sinhala) practised Theravada Buddhism. 7% of Sri Lankans practised some form of Christianity, another 7% practised Islam. Sinhala people also recognize another network of religious practices and ideologies. Characterized as the ‘older religion’, it includes elements found throughout South Asia, such as worship of local deities, popular Hinduism and astrology.

The biases of colonial scholars and travellers, for example their narrow focus upon Sanskrit texts on music in India, have diverted attention from the vibrant spectrum of music and musical practices in Sri Lanka. Colonial prejudices against non-‘classical’ music and against music of diasporic communities has endured. The impact of these biases has been to create an incomplete body of scholarly research in all languages about Sri Lanka’s performance traditions and to stereotype Sri Lanka as an area of derivative, uninteresting music.

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2. Tamil music and the music of Islam.

Little research has been carried out on the Tamil and Muslim communities. In the Muslim community Qur’anic recitation styles remain to be studied, as does the inclusion of characteristically West Asian instruments (oboe and kettledrum) in the Buddhist temple ensemble, *hēvisi*. Similarly, the social history and structure of Tamil prosody bears directly on the genesis of traditional and religious musical forms now thought of as Sinhala. The Hindu temple ensemble, consisting of the *tavil* and double-reed *nāgasvaram*, is ubiquitous in Sri Lanka. It appears that the great cultural capital of northern Sri Lanka, Jaffna, occupies a position of some prominence in the southern Indian region for its *nāgasvaram* players. It would also appear that the Sinhala folk opera, *nādagama*, was greatly influenced by the Tamil folk opera, *Natukūttk*.

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3. Sinhala music.

Musical genres and performance practices in Sinhala Sri Lanka are generally divided into three cultural areas, distinguished by region: ‘low-country’ refers to music and performance practices of the southern areas;

'up-country' refers to the interior north-central regions; and Sabaragamuwa, probably the least studied, between the two. An important feature of musical forms and practices in these regions is their development more or less outside of the homogenizing influences of centralized state or court networks. Instead, localized teacher lineages (*guru paramparā*) retain proprietary rights to repertoires and styles that, in turn, are related not to any particular school or system of music, but to particular practices. A unifying feature of these fairly localized repertoires and practices is the use of intoned recitation and chanted prose. In Sinhala chanted verse and sung prose (*kavi*), prescribed sequences of long and short syllables (*mātra*) structure the melodic rhythm. These sequences and metres are influenced by Sanskrit and Pali, by an older language in Sri Lanka, Arthuva, and given the vital political, musical, religious and military exchanges in the region over time, by regional languages such as Telugu and Tamil as well. The vocal range of Sinhala prosody is typically narrow, generally involving three to four semitones in chanted verse of the older religion, and three semitones in Theravada Buddhist recitation. Intoned recitation and chanted prose in the repertoires of the old religion, Buddhist chant and Sinhala traditional music are formulaic in nature and reflect a broader, older musical history of the South Asian region, for the practice of chanting protective formulae has been known in South Asia since pre-Buddhist times (de Silva, 1981).

The diversity of Buddhist musical offerings includes chanted recitation of religious texts by monks (*bhikkus*) and instrumental musical offerings by lay people. Temple processions (*perahēras*) often include a snare drum and trumpet ensemble, *pappara*. At the Daladā Māligawa, the main Buddhist temple in Kandy, a group of praise singers (*kavikāra maduva*) sing eulogies (*praśasti*) to Buddha using melodies from 18th-century South India (Seneviratna, 1975). A temple band of musicians, *hēvisi*, plays musical offerings three times daily. A Buddhist system of instrument classification, *pañcatūrya nāda*, involves five categories of instruments: idiophones, aerophones and three types of membranophone (Seneviratna, 1979). *Pirit* (*paritta*, Pali: 'protection'), Buddhist chant, is a style of intoned recitation (*sarabhanna*) based on phonological properties of Pali, restricted melodically to a three-tone scale. Nowadays, *pirit* ceremonies may be conducted on any auspicious occasion, religious or secular, and can last anywhere from one hour to seven days (Sheeran, 1995).

Drumming in Sri Lanka also remains a topic for further research: while as many as 90% of Sinhala drum repertoires are named for specific dance sequences in the practices of the older religions, there is some debate as to whether they can be consolidated into any single, overarching theoretical system (Makulloluwa, 1962; Kulatillake, 1980).

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4. Music in the older religious networks.

Formally, these systems recognize four major guardian deities. Buddhist temples contain a special shrine, or *dēvālē*, for the deities; lay Buddhist religious specialists, *kapurāla*, preside over them. There are also secondary spirit beings whose spheres of influence tend to be rooted in specific locales, as well as malevolent and beneficent planetary entities.

The social history and present practice of *dēvālē* ceremonies constitute an especially rich topic for further research (Kariyawassam, 1990). Scholars have long recognized the complexity of the interaction between Buddhism and the old religion, including the eventual consolidation of the old religion within an overall Buddhist framework (Obeyeskere, 1963). A genealogy of the musical styles in *dēvālē* ceremonies would illuminate the multiple forces that flowed through this interaction and that continue to make them vibrant forums of social, political and religious commentary.

Tovil refers to a cluster of practices that involve control and expulsion of malignant influences. They became a focus of missionaries and colonial administrators during the British colonial era as examples of ‘heathenism’ in the colonies and gave rise subsequently to a number of studies about dance, exorcism, religion and healing (e.g. Wirz, 1954; Kapferer, 1983). *Tovil* practices usually involve possession, as well as appearances of various spirit entities in masked form. Religious specialists (*ādurā*, *yakādurā*) intone verses in the *gi* metre (a quatrain with the first and third lines of equal length, the second and fourth lines of unequal length), which Kulatillake (1991) asserts is the oldest form of song in Sri Lanka. Pitch ranges are generally narrow: three to four semitones are common in the low-country, while a slightly broader range is used in the up-country. A popular secular genre, *kōlam*, a masked theatre of south-western Sri Lanka, may have roots in *tovil*, though *kōlam* is also thought to be influenced by the South Indian *nātukkūttu*.

Bali śanti karma (*śanti*, ‘peace’; *karma*, ‘action’) refers to a cluster of practices involving offerings to planetary deities that are thought to bring peace and good health and to restore equanimity. Low-country *bali* tends towards gentleness, up-country *bali* incorporates slightly more athleticism. Drummer-dancers use hand-bells to create an encompassing sonic envelope.

A now rarely performed set of practices is the *kohomba kankāriya*, ceremonies of supplication to spirit beings, including the powerful up-country god Kohomba. *Kankāriya* practices may contain the entire repertory of drum music for the main up-country drum, the *gāta bēra* (Kulatillake, 1980). Walcott (1978) suggests that the presentation of the gods’ stories through song is at the heart of the offering’s efficacy.

Other genres incorporating elements of prosody such as narrow vocal ranges, intoned recitation and sung verse are the puppet theatre of south-western Sri Lanka, *rukkada*, and a high-spirited dramatic genre of the up-country that involves mime and impersonation, *sokari* (Sarachchandra, 1966).

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5. Popular music.

A range of popular musical styles has flourished as a result of Sri Lanka’s long history of inter- and intra-regional contact. *Nrtya* is associated with the Sinhala music theatre of the early 20th century, with probable roots in the music of Parsi and Marathi theatre troupes from North India (see India, §IX, 1(i)). *Nrtya* music dominated urban popular music in Sri Lanka until the 1930s, when Indian film music entered the scene. *Bailā* is a popular music

and dance genre with probable roots in Afro-Portuguese performance traditions in Sri Lanka. Whether amplified or acoustic, *bailā* music characteristically uses instrumental combinations that include the banjo or mandolin, violin, guitar, *rabāna* (hand-held frame drum) and a pair of congas. When it involves a solo singer and a chorus, it is known as chorus *bailā*, a genre brought into prominence via radio by Wally Bastiansz (1913–85). *Vāde* ('debate') *bailā*, less common than chorus *bailā*, calls on performers to extemporize on themes and melodies set by a panel of judges or by the audience.

Sinhala pop, a genre that has been developing since the 1960s, combines influences from Indian film to Western pop, including reggae. The typical set-up consists of a solo singer and electronic drum sets, synthesizers and electric guitars. In the capital city, Colombo, a thriving English-language popular music scene may include cover tunes as well as originals 'in the Western popular idiom'. *Sarala gī*, 'light-classical' music, involves a solo singer and, usually, an 'oriental orchestra' (*sītār*, violins, *tablā*, flute and *sarod*). *Sarala gī* came of age more or less during a time of rapid expansion in radio transmissions throughout South Asia, when the demand for music programming grew and when Indian cinema music easily dominated popular tastes. In reaction, cultural nationalists in India and in Sri Lanka began advocating the incorporation of classical and folk music into popular styles. Some Sri Lankan exponents, including the folk musicians Nelum Devi and Devar Surya Sena, Ananda Samarakoon (1911–62) and Sunil Shanta (1915–81), travelled to Rabindranath Tagore's arts institute in Bengal, Santiniketan, to join others in this process of musical experimentation.

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6. Instruments.

The 'southern drum', *yak bera*, is a long (roughly 67 cm), double-headed cylindrical drum that is suspended from a player's waist with a rope and played with two hands. The body is usually made from coconut tree wood. Cow intestines are a common material for the drum head. The up-country *gāta bēre* is a double-headed barrel drum. Like the *yak bera* it is played with both hands and suspended from the player's waist with a rope. It measures roughly 67 cm in length and 85 cm in diameter at the widest part. Cow intestines are the preferred materials for the drum heads in order to produce a louder sound. The double-headed barrel drum *daule* is 45 cm long and has large drum heads 34 cm in diameter. It hangs suspended from the drummer's waist and is played with a stick in the right hand and bare left hand. The *tammātta (pokuru) bera* is a pair of kettledrums tied together, characterized erroneously by colonial writers as 'tom-toms'. It is played suspended from a player's waist and beaten with two supple, spring-loaded sticks (*kaduppu*) that are partially covered in cloth. The *tammātta* elaborates on the rhythmic cycle given by the *daule*. The *horanāva* is a conical-bore, quadruple-reed oboe. It can vary in size, anywhere from 20 to 35 cm in length, and have six to eight finger holes. In the *hēvisi* ensemble the *horanāva* player embellishes a series of set, skeletal melody patterns. Diverse social histories are inscribed in the music of the *kavikāra maduva* musical performance: the *udākki* hourglass drum and the *pantaru* reflect the broad religious and musical influences

operating within Theravada Buddhist contexts. The *udākki* (also *damaru*) is an hourglass drum identified both with Śiva and with Buddhist Tantric practice. The *pantaru* is an idiophone, a metal-framed instrument with jingles that are thought to signify the circle of planets.

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Srnka, Jiří

(b Písek, 19 Aug 1907; d Prague, 31 Jan 1982). Czech composer. He studied with Jan Mařák and Jindřich Feld senior (violin, 1922–4) and with Šín (composition, 1924–8) at the Prague Conservatory, where he also attended the masterclasses given by Novák (composition, 1928–32) and Hába (quarter-tone composition, 1934–7). His first appointment was in Ježek's orchestra at the Liberation Theatre, Prague (1929–35), after which he played in the orchestras of the National Theatre and of Radiojournal. From the beginning of the 1930s, however, he turned his attention almost completely to film music, becoming, with Trojan and Lucký, one of the leading Czech composers in the field. He lectured on film music at the Prague Academy of Musical Arts from 1950 to 1953.

Srnka's stylistic development was initiated under Hába's aegis. At the end of the 1930s, however, Srnka drew close to Czech folksong in style, and simplified his language largely as a result of his involvement with films. He wrote more than 120 film scores, almost half of them for full-length works. Characteristic of his style are his lapidary, epigrammatic manner (as in *Jan Hus* and *Jan Žižka*) and his melodic invention, which is well displayed even where complicated harmonic relationships or an emphasis on colour exist (e.g. *Krakatit*). The folksong of south Bohemia, whose atmosphere Srnka approached most closely, influenced the broad arching of his melodic lines, the symmetry of his motif construction and his expressive lyricism.

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OLDŘICH PUKL

Šrom, Karel

(*b* Plzeň, 14 Sept 1904; *d* Prague, 21 Oct 1981). Czech composer, writer on music and administrator. A private composition pupil of Zelinka and Karel Hába, he studied law (JUDr 1927) and worked for many years as an administrator. He was also drama director of the Osvobozené Divadlo (Free Theatre) of Jiří Voskovec and Jan Werich and a music critic concentrating on contemporary work. In 1945 he was made chief of the music section of Czech Radio. He was editor-in-chief for the state music publishers and first director of the Český Hudební Fond (1954–60); after 1961 he devoted his attentions to composing and writing. As a composer he began as a disciple of Alois Hába's atonal, athematic style, moving later in the direction of greater clarity and balance. His later music includes large-scale works and small, witty pieces based on folktales; the style is fresh and inventive, particularly in instrumentation and rhythm, with a tendency towards grotesque humour.

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JAN TROJAN

Śruti

(Sans.: 'that which is heard').

In Indian musical theory, the smallest audible interval, a microtone; especially a microtone as opposed to a scale degree (*svara*). Only the latter are employed as melodic pitches. However, *śruti* appear in ornamentation and in different modes the *svara* may be theoretically located at different microtonal positions. Thus according to the *Nāṭyasāstra*

of Bharata (early centuries ce) there were 22 *śruti* to the octave and seven *svara*, spaced at intervals of 2, 3 and 4 *śruti*. Bharata's demonstration of this theory using two harps (*vīṇā*) proves only that the *śruti* were regarded as equal in size, and that the scales were tuned by ear. The relationship of intervals to relative string lengths is first discussed in the works of Hrdaya Nārāyana and Ahobala Pandita (c1660). After the 13th century the number of theoretical *svara*-positions stabilized at 12 and the relationship of these to the 22 *śruti* became problematic. From the 18th century the relevance of Bharata's *śruti* concept to current practice became a matter of contentious debate among both Indian and European scholars, fuelled both by Orientalist interest in parallels with ancient Greek scale theory, and by an indigenous re-evaluation of music as an ancient Hindu tradition. In South India *śruti* also denotes the tonic drone (called *kharaj* in the North). (See India, §III, i.)

RICHARD WIDDESS

Ssugh.

A sign indicating the shortening of the duration of a note in Armenian Ekphonic notation.

St

–. Headings that begin with this abbreviation are alphabetized as 'Saint'.

Staar, René

(b Graz, 30 May 1951). Austrian composer and violinist. He studied at the Östermalms Musikskola (1962–3), the Sibelius Academy, Helsinki (1968–9), and the Vienna Hochschule für Musik (1963–75, 1977–9), where his teachers included Franz Samohyl (violin), Hans Swarowsky and Karl Österreichischer (conducting), Alfred Uhl and Roman Haubenstock-Ramati (composition). He also studied the violin with Nathan Milstein at the Zürich Master Courses. After settling in Vienna in 1986, he co-founded the Ensemble Wiener Collage, of which he has served as artistic director. He became a member of the Vienna Staatsoper orchestra in 1988 and of the Vienna PO in 1991. In 1993 he was appointed director of the Graz-Petersburg Ensemble. He founded the Ensemble Wien-Paris in 1996.

Staar's works group into extensive series, each of which consists of individual pieces and their revisions. His compositions are based on an intensive processing of material: in *Bagatellen auf den Namen György Ligeti* (1989–96), he superimposed rhythms to develop complex structures; in *Versunkene Träume* (1993), he built a harmonic foundation out of alterations to the intervallic composition of chords. He has also derived musical material from letter names and gained inspiration from elements of Japanese musical tradition (*Kodai no ibuki*, 'Breath of Ancient Times', 1996). Pulsating basic cells, temporal planes and stylistic layers combine, as if in montage, to create dream-like sound worlds, which refer to the tragic aspects of human life (*Just an Accident?*, 1985). (LZMÖ)

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Chbr and solo inst: Fantasia, op.5, 4 viol, 1979–80; Structures I–VI, op.7/1–6, various ens, 1981–2; Pf Trio no.1, op.11/1, 1982–4; Epilogue to Just an Accident?, op.9 ter, vn, pf, 1983; 10 Studies to Just an Accident?, op.9 bis, pf, 1983; Ständchen & Sitzen, op.14/1, vn, pf, 1985; Bagatellen auf den Namen György Ligeti, op.14/3a 1–8, pf, 1989–96; Gemini, op.24/1–11, vn, inst, 1990–; Versunkene Träume, 6 sketches, op.22c, str qt, 1993; Jam Session 'for Fritz', op.14/6, improvisational ens, 1996; Aug 18th, 1936 (-death of gypsy boy-), 2 spkrs, ens, 1998; Monumentum pro Thomas Alva Edison Erectum AD MIIMM, op.34/1, vn, gui, db, 1998

GÜNTHER LEUCHT

Staatliches Institut für Musikforschung.

German musical institute. Established in Bückeburg under court patronage in 1917, the Fürstliches Institut für Musikwissenschaftliche Forschung (C.A. Rau, director) consisted of a library, a special collection of 16th-century music, a department to serve local musical activities and an archive of reproductions of German musical manuscripts and rare printed editions. Its journal, *Archiv für Musikwissenschaft (AMw)*, first appeared in 1918, followed by the publication of monographs, facsimiles and editions of early music pertinent to the history of Bückeburg. Crippled by the economic crisis, the institute discontinued *Archiv für Musikwissenschaft* in 1926 and ceased most of its other functions during the Depression.

In 1933 officials in the Nazi Education Ministry worked together with Max Seiffert (interim director since Rau's death in 1921) to resurrect the institute, move it to Berlin and expand its functions. In 1935 the new Staatliches Institut für Deutsche Musikforschung was established in Berlin, annexed two other Berlin collections (the Archiv Deutscher Volkslieder and the music instrument collection of the Hochschule für Musik) and assumed co-editorship of *Zeitschrift für Musikwissenschaft (ZMw)*; renamed *Archiv für Musikforschung* in 1936). Its largest undertaking was the supervision of all existing and forthcoming Denkmäler series, including DDT, DTB and DTÖ (after the annexation of Austria in 1938). All were produced thereafter as *Das Erbe deutscher Musik (EDM)* under the supervision of Heinrich Bessler. Bessler also initiated the institute's bi-monthly magazine, *Deutsche Musikkultur*, to render musicological work accessible to a general

readership. The institute published two bibliographies (*Bibliographie des Musikschrifttums* and *Verzeichnis der Neudrucke alter Musik*) and in 1943 laid the foundation for the most comprehensive music reference work in postwar Germany, *Die Musik in Geschichte und Gegenwart (MGG)*, appointing Friedrich Blume as general editor. Its folk music division, directed first by Kurt Huber and later by Alfred Quellmalz, collected and catalogued folk music transcriptions and edited folksong editions. During the war the division worked together with Himmler's SS to study the folk practices of ethnic Germans destined for resettlement in the Reich.

Hans Albrecht succeeded Seiffert as director in 1941, and during the war the institute was forced to move out of its Berlin quarters and relocate to a castle in Liegnitz, while its collections were dispersed throughout the country to avoid damage. After the war the institute lost many of its functions to other interests (EDM and *MGG* were coordinated in Kiel under Blume, and the functions of the folk music division were delegated to Regensburg and Freiburg). As the Institut für Musikforschung Gross Berlin in West Berlin, it was rebuilt in 1950 under the direction of Alfred Berner, centered on the music instrument collection and reviving the *Bibliographie des Musikschrifttums*. In 1962 the institute came under the aegis of the Stiftung Preussischer Kulturbesitz, and in 1965 Hans-Peter Reinicke (institute director from 1967, succeeded by Dagmar Droysen-Reber in 1984 and Thomas Ertelt in 1994) was appointed to establish a research department in musical acoustics. The institute expanded its historical projects with a publication series on the history of music theory and an archive of 19th-century music and took on the coordination of RILM in West Germany. The institute now forms part of the cultural complex (*Kulturforum*) at the centre of Berlin, alongside the Philharmonie, the Staatsbibliothek, the Nationalgalerie and a group of museums.

PAMELA H. POTTER

Stabat mater dolorosa

(Lat.: 'sorrowfully his mother stood').

A poem used in the Roman liturgy as both a sequence and a hymn.

1. General and history to 1700.

The poem *Stabat mater dolorosa* was once ascribed to Jacopone da Todi (d ?1306); though unlikely to be his, it is at any rate considered to be of 13th-century Franciscan origin. The text was apparently not intended as a sequence for the Mass, but it has the verse form of the later metrical sequence (i.e. pairs of versicles in 887 trochaic metre, with the rhyme scheme *aab aab*; see Sequence (i), §10). At least three other medieval texts belong to the same general type: *Stabat mater speciosa*, *Stabat iuxta Christi crucem* and *Stabat virgo mater Christi*. The first of these is an imitation of the *Stabat mater dolorosa* intended for Christmas, the second is found as a sequence as early as the Dublin Troper (c1360, *GB-Cu* add.710; facs. in *Monumenta Musicae Sacrae*, iv, Rouen, 1970) where it is set to the melody of *Salvatoris mater pia*; it occurs, set by John Browne, in

the Eton Choirbook as a votive antiphon. Browne also set the poem *Stabat virgo mater Christi*, which is otherwise unknown.

Stabat mater dolorosa came into use as a sequence in the late 15th century, in connection with the new Mass of the Compassion of the Blessed Virgin Mary (though not in the English uses); the plainchant melody assigned to the sequence (*LU*, 1634v) appears to be of the same date, although its melodic elements can be found in earlier sequences. It was removed from the liturgy by the Council of Trent (1543–63) but revived by Pope Benedict XIII in 1727 for use on the two feasts of the Seven Sorrows (the Friday in the fifth week of Lent and the third Sunday of September, later 15 September). The use of the *Stabat mater* as an Office hymn on the former occasion dates from the same time; in the Roman Breviary it was divided into the following sections: 'Stabat mater' (Vespers), 'Sancta mater istud agas' (Matins) and 'Virgo virginum praeclara' (Lauds). Stäblein (1956) gave four hymn melodies from 17th- and 18th-century sources; the *Liber usualis* melody (p.1424) seems to be a late 18th-century version resembling two of these. It was well established in this form by the end of the century; it appears with a bass in *Motetts or Antiphons* (1792) by Samuel Webbe (ii), and from there has passed into modern hymnals.

The text (with some variants) was set as a votive antiphon in the 15th century by such English composers as John Browne, William Cornysh (?ii), Richard Davy and Robert Hunt, the first three settings being in the Eton Choirbook (*GB-WRec* 178). The work by John Browne is indeed one of the great masterpieces of its period. Other settings before 1700 include those by Innocentius Dammonis, Josquin des Prez, Gaffurius, Gaspar van Weerbeke, Gregor Aichinger, Palestrina, Lassus, Agostino Steffani and Alessandro Scarlatti. The setting by Dammonis is a strophic four-part *laude* published by Petrucci in 1508. Josquin's five-part setting is based on similar material, which has led Reese (*ReeseMR*, p.253) to conjecture a 'lost' melody, and uses the tenor of Binchois' *Comme femme desconfortée* as a tenor cantus firmus. Weerbeke's simple and moving five-voice setting uses a version of the responsory *Vidit speciosam* as cantus firmus. Only one of the three settings of *Stabat mater* included in Haberl's edition of Palestrina's works is likely to be authentic; this is the celebrated eight-part work, remarkable for its sensitive declamation, rhythmic fluidity, harmonic expressiveness and subtle use of varied textures within a double-chorus framework. The *Stabat mater* by Lassus is an eight-part work added at the end of his second book of four-part *Sacrae cantiones* (1585).

2. Settings since 1700.

The *stile antico* exerted its influence on polyphonic settings of the *Stabat mater* well into the 18th century, especially in Rome. Domenico Scarlatti's ten-part setting, probably composed between 1715 and 1719 while he was *maestro* of the Cappella Giulia, follows the best traditions of Roman choral writing, though with a decidedly modern feeling for harmony and tonality. Settings with orchestral accompaniment in which choruses alternate with solo arias and duets are more typical of 18th-century practice. A good example is Caldara's impressive setting, which adds to the standard vocal and orchestral forces of SATB soloists, chorus, strings and continuo the sepulchral tones of two trombones. They usually merely double the altos

and tenors of the chorus, but in the tenor solo 'Tui nati vulnerati' they are given independent parts. Italian composers normally imposed some kind of tonal unity on the *Stabat mater* by beginning and ending in the same key and by pursuing a logical course through a series of related keys for the rest of the work (treating it much like a chamber cantata). Caldara reinforced his return to the home key by recalling the opening theme in the short fugal passage ('Fac, ut animae donetur paradisi gloria') which ends the work.

Outside Rome the sequence was sometimes set for solo voices only, with instrumental accompaniment. Pergolesi's setting, completed shortly before his death in 1736, was evidently intended to replace Alessandro Scarlatti's, which had been performed annually at Naples during Lent for many years. Both works are for soprano, alto, two violins and continuo and both are influenced by the secular cantata and the chamber duet. Scarlatti's setting is the more substantial, falling into 18 sections of which five are duets. Pergolesi's rather shorter composition achieved immediate popularity and appeared in print many times during the 18th century, often extensively rearranged. John Walsh (ii) published an edition in London in 1749, and 12 years later the Walsh firm brought out *An Ode of Mr Pope's Adapted to the Principal Airs of the Hymn Stabat Mater Compos'd by Signor Pergolesi*. An edition more representative of the 'improvements' effected by later hands is J.A. Hiller's of 1776, described on the title-page as 'improved in harmony, with added parts for oboes and flutes and arranged for four voices'.

The *Stabat mater* did not figure prominently among the church compositions of the Viennese school. Mozart's early setting (K33c, 1766) is lost, and Haydn's (1767) is not representative of his best work. Schubert's setting (D175, 1815) uses only the first 12 lines of the poem, which are then repeated to slightly different music. Like his setting of Klopstock's German paraphrase (D383, 1816), it is accompanied by an orchestra which includes three trombones. In the 19th century the sequence was often composed for concert rather than liturgical use. Rossini's setting, completed in 1841, vacillates between impressive choral sections and frankly operatic arias that too often show little regard for the meaning of the text. It was first performed, significantly enough, not in a church but at the Salle Ventadour, Paris, in 1842, when it was received with tremendous enthusiasm. It has remained one of the most popular settings of the text in the modern repertory. Dvořák expanded his *Stabat mater* (1877) to the proportions of an oratorio by rather tiresome repetition of both words and music and the use of unremittingly slow tempos. Liszt's setting, part of his monumental oratorio *Christus* (1862–7), is of particular interest for its structural use of part of the plainchant melody, heard at the opening and again at various points later in the work. Using a large orchestra, Liszt succeeded in combining grandiose gestures with passages of restrained, austere devotion.

Liszt's is among the most successful 19th-century settings, but the greatest is undoubtedly Verdi's, published in 1898 as the second of his *Quattro pezzi sacri*. Commentaries on it have tended to overstress the influence that Verdi's study of Palestrina had on the sacred works of his last years. It is more significant that in the *Stabat mater* Verdi was able to achieve a deep sincerity of utterance (as he did also in the Requiem) without

renouncing a style perfected through years of experience in the opera house. As in *Falstaff* and *Otello*, the expressive points are made with the utmost economy and there is no textual repetition. The result is probably the shortest setting of the *Stabat mater* composed in the 19th century, and Verdi's example was followed by most 20th-century composers, although their orchestral requirements often rule out performance in church. Karol Szymanowski's (1925–6), Lennox Berkeley's (1947) and Poulenc's (1950) are outstanding settings. Another is Penderecki's (1962) for three unaccompanied choirs, which uses only six of the poem's 20 stanzas; the composer later incorporated it into his *St Luke Passion*. Bitter listed over 100 settings of the *Stabat mater* composed between 1700 and 1883, including those of Charpentier, Agostino Steffani, Tartini, Boccherini and Gounod. Among the many written since then may be mentioned those of Dohnányi, Kodály, Persichetti, Stanford and Virgil Thomson.

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- JOHN CALDWELL (1), MALCOLM BOYD (2)

Stabile, Annibale

(*b* Naples, ?*c*1535; *d* Cracow, April 1595). Italian composer. The name 'Annibale' is recorded as that of a boy singer at S Giovanni in Laterano from 1544 until 1545, and 'Annibale contralto' was a singer there from December 1555 until at least the end of 1556. Either or both of these references might have been to Stabile. The latter identification has been considered particularly likely, since Stabile called himself a pupil of Palestrina, who was *maestro di cappella* there in 1555–6. Judging by the dates of his publications and known employment, however, he may have been born *c*1545–50. Most of his life was spent in Rome. From October 1575 until 6 January 1578 he was *maestro di cappella* of S Giovanni in Laterano. He held the same position at the Collegio Germanico from July 1578 until 1590 (probably 6 February), during which time he was ordained (in 1582), and at S Maria Maggiore from 18 or 19 February 1591 until

December 1594. From February 1595 until his death he was in the service of King Sigismund III of Poland; a work of his appeared in an anthology of motets by the king's musicians (RISM 1604²). He held several benefices, including that of S Lorenzo di Coll'Alto in the diocese of Nocera (Salerno); he was a member of the Virtuosa Compagnia dei Musici di Roma, which was officially founded in 1585.

Stabile's sacred music is generally less contrapuntal than Palestrina's, but eight of his motets employ strict canons. His madrigals are lyrical and sentimental, with supple rhythms and long smooth melodic lines; the later ones were moderately influenced by the lighter style that was popular in the last quarter of the 16th century.

Pompeo Stabile (*b* Naples, mid-16th century), probably a relative of Annibale, was from 1582 to 1583 organist at the SS Annunziata, Naples. His only publication, *Il primo libro de madrigali a sei voci* (Venice, 1585³²), which contains a madrigal by Annibale, has a dedication signed from Genoa. He also contributed works to two anthologies (RISM 1585³¹ and 1591¹²).

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sacred

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Sacrarum modulationum ... liber tertius, 5, 6, 8vv (Venice, 1589)

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Litanies, 4vv (Venice, 1592), lost

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Missa 'Ung gay bergier', 4vv, ed. T. Maciejewski, *Msze królewskie* [Royal Masses] (Warsaw, 1979)

Missa 'Vestiva i colli', 5vv, ed. T. Maciejewski, *Msze królewskie* (Warsaw, 1979)

Missa cantantibus organis, 12vv, *I-Rsg* [Ky, Cr, Cruxifixus only; collab. Palestrina and others]; ed. in *Monumenta polyphoniae italicae*, i (Rome, 1930)

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RUTH I. DeFORD

Stabile, Mariano

(*b* Palermo, 12 May 1888; *d* Milan, 11 Jan 1968). Italian baritone. He studied in Rome under Cotogni and made his début in his native Palermo in 1911, as Marcello in *La bohème*. His selection by Toscanini to sing the title role in Verdi's *Falstaff* for the opening of the 1921–2 season at La Scala, with thorough coaching by both Toscanini and De Luca, proved to be the turning-point of his career: he scored an enormous success and sang the part nearly 1200 times in the course of 40 years (see illustration). During his first Covent Garden season, in 1926, he appeared as Falstaff, Iago and Don Giovanni, and later became a notable Gianni Schicchi and Scarpia. He was greatly admired at Glyndebourne as Figaro and as Dr Malatesta in *Don Pasquale*; also as Don Alfonso in the Glyndebourne production of *Così fan tutte* at the 1948 Edinburgh Festival. He repeated some of these parts in London between 1946 and 1949, during the long postwar seasons of Italian opera mounted by the Russian-born impresario Jay Pomeroy at the Cambridge and Stoll theatres.

At the Salzburg Festival he was a noted Falstaff (under Toscanini), Count Almaviva and Figaro (*Barbiere di Siviglia*). Stabile's vocal powers were not exceptional, and his great attainments were the result of a spontaneous dramatic exuberance tempered by a fine sense of style. His enunciation was unusually clear, and his mastery of dramatic inflection and gesture complete. These qualities found full scope in *Don Pasquale* and *Così fan tutte*, and in both these operas his relish of the approaching discomfiture of his victims always delighted the audience. Malatesta's 'Bella siccome un angelo' has been more smoothly vocalized by other singers, but there was something irresistibly comical in the gusto with which Stabile would arouse Don Pasquale's desires by his account of Norina's charms while at the same time holding him at arm's length with imperious gestures of restraint. His Falstaff, an ideal projection of the Fat Knight's geniality, wit and ridiculous ambitions as a lover, is chronicled on disc in both live and studio recordings.

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Stabile, Pompeo

(b Naples, mid 16th century). Italian musician, probably a relative of [Annibale Stabile](#).

Stabingher [Stabinger, Staubingher], Mattia [Mathias]

(b Florence, 7 April 1739; d ?Venice, ?1815). Italian composer and director of music, active also in Russia. Son of the oboist Melchior Stabinger, he presumably received his early musical instruction from his father and other members of the grand duke's ensemble in Florence; as a flautist, he was probably a pupil of Nicolas Dôthel. In 1772 he directed the concerts of the Académie des Beaux-Arts in Lyons, and is also mentioned as a composer and a solo flautist (not clarinettist). From 1778 to 1781 he was successful as a ballet composer and *direttore d'orchestra per i balli* in Milan, Venice, Rome and Palermo. After taking up appointments as *maestro di cembalo* in Warsaw and with the Mattei-Orecia troupe in St Petersburg, he went to Moscow, where he directed the Italian opera company at the Petrovsky theatre (Maddox's). There he produced an opera and the oratorio *La Betulia liberata*. He returned to Italy in 1783 and wrote *L'astuzie di Bettina* (for the Venice carnival, 1784) and ballet music for Vicenza and Cremona. In 1785 he took over the musical direction of the Petrovsky theatre again, had great success in producing his own operas (some now with Russian librettos), and played an active but not especially successful part in the musical education of Russian society. After relinquishing his Moscow post to Carlo Pozzi, he probably returned to Italy around the turn of the century. Dated manuscripts and dedications suggest that he was in Lucca in the service of Queen Maria Luisa of Etruria in 1805. His final phase of residence and date of death, however, remain unknown. Much of Stabingher's music is lost, but his two extant large-scale works reveal him to have been a skilful composer, experienced if not particularly subtle in handling the stylistic resources of the time. His instrumental music in particular, most of it for or including the flute, and clearly intended for an amateur public, shows a preference for simple melodies and small-scale forms. His quartets op.6 are the earliest known quartets for four flutes without a bass part.

WORKS

music lost unless otherwise stated

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other stage

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 La Sarità delusa (ob, ;Goldoni, Florence, Pergola, aut, 1784) Per
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other vocal

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 Orfeo (?cant.), Moscow, 22 Feb 1792
 6 Ariette (Canzoncine), S, vn, hpd, 1805, *I-PAc, PS*
 Caro bene, il mio dolore (rondo), S, hpd 4 hands, 1805, *PAC*

other instrumental

op.	
1	Six duos, 2 fl (Paris, 1772)
2	Six quatuors, fl, vn, va, b (Paris, 1773)
3	Six trios, 2 vn, vc (Paris and Lyons, c1775)
7	Six duos concertants, 2 fl/(fl, vn) (Venice, 1784)
5	Sei quartetti concertanti, fl, 2 vn, b, 2 hn, ad lib

	(Venice, 1784/5)
6	Sei quartetti notturni, 4 fl (Venice, 1784/5)
—	Six sonates, pf, vn acc., advertised Moscow, 1786
—	Tre divertimenti, fl, vn, va, vc (Venice, 1787)

Conc., 2 fl, str, 2 hn, *I-Fn*; Conc., fl, str, 2 hn, *CZ-Bm*;
Trio, e, 2 vn, vc, *I-Rdp, Nc*; Terzetti, fl, vn, b, *Pca, Bc*,
IBborromeo; Duos, 2 fl/(fl, vn), *Mc, Gf*; Sonatas, fl, bc,
Gf; Conversazione [6 sonatas], 2 hpd, *PAc*; Trionfo del
Armata Francese, suite, hpd 4 hands, 1805, *PAc*

Doubtful: Trios, 2 fl/vn, b, *A-HE, I-MTventuri*, ? by
Cambini; Duetti, 2 fl/vn, *Fn, Pca, Mc*, ? by Mancinelli

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NIKOLAUS DELIUS

Stäblein, Bruno

(*b* Munich, 5 May 1895; *d* Erlangen, 6 March 1978). German musicologist. He studied musicology from 1914 with Sandberger and Kroyer at the University of Munich, where he took the doctorate in 1918 with a dissertation on 16th-century instrumental music. At the same time he completed his studies in composition, the piano and conducting at the Munich Akademie der Tonkunst. After he had spent a year as a répétiteur at the Munich Nationaltheater (1918–19), his operatic and concert conducting career took him to the Innsbruck Stadttheater (1919–20) and to the Coburg Staatstheater (1920–26); he also directed the Ernst-Albert-Oratorien Verein (1920–29). From 1931 to 1945 he taught at the Altes

Gymnasium in Regensburg. During this period he became deeply interested in medieval music, making extensive visits to libraries and building up a collection of photographic copies of source materials.

In 1945 he founded the institute of musical research at the Philologisch-Theologische Hochschule, becoming director in 1953. He completed the *Habilitation* in musicology in 1946 at the University of Erlangen with a work on hymnology, and subsequently lectured at the Regensburg Hochschule. In 1956 he was appointed to the new chair of musicology at the University of Erlangen. Here he instituted his extensive collection of microfilm reproductions of medieval manuscripts as an international centre of research (in 1973 it comprised about 4000 manuscripts). He also founded and edited *Monumenta Monodica Medii Aevi*. Although he retired in 1963 Stäblein continued as director of the film archive and editor of *Monumenta*. Stäblein was an authority on medieval music, particularly on monodic music and the chorale. His work combined an attempt at comprehensive presentation and ordering of source materials with interpretative insight. His most important contribution was *Hymnen* (1956), which became the standard reference collection of monophonic hymn melodies for the Western church and of fundamental importance for the study of medieval liturgy and polyphonic music up to 1600.

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HANS HEINRICH EGGBRECHT

Stäbler, Gerhard

(b Wilhelmsdorf, nr Ravensburg, 20 July 1949). German composer and organist. He studied at the Nordwestdeutsche Musikakademie, Detmold (1968–70), and at the Folkwang-Hochschule, Essen (1970–76), where his teachers included Nicolaus A. Huber (composition) and Gerd Zacher (organ). He has taught at the Essen Hochschule (1982–94) and held guest appointments at universities internationally. His other activities have included producing music programmes for European radio stations, founding the Essen Eisler Chor and editing *linkskurve* (1979–84). In 1986 he founded Aktive Musik, a touring concert and lecture series on new music and socio-political consciousness. He has also organized the concert series Active Music '89 (New York), the electronic music festival Ex Machina '90 (Essen) and the vocal music festival Mit Stimmen (1991, Ruhr), co-founded the Gesellschaft für Neue Musik, Ruhr (chair, 1991–5), and served as artistic director of the Jornadas de Musica Contemporanea (1993) and the ISCM World Music Days (1995). His honours include the Cornelius Cardew Memorial Prize (1982), a prize from the Ensemblia competition (1983), grants from Südwestfunk (1985–6), the Zentrum für Kunst und Medientechnologie (1995, 1997, 1998, 2000) and the Akademie der Künste, Berlin (1998) and residences at Djerassi (1986, 1987, 1993), Telluride (1990) and Darmstadt (1990, 1992, 1994). As an organist he has toured Europe and the USA (1973–93) playing his own music, with arrangements of early music and works by composers such as Cage, Ligeti and Christian Wolff.

Stäbler's compositions regularly refer to the world outside the concert hall. Every aspect of a work is imbued with meaning; he has considered the angle of reflection of the instruments, the temperature of the performance space and even smells as compositional materials. Many of his scores are graphic or conceptual featuring an eclectic range of techniques that demonstrate his interest in the interpretive processes of performer and audience as well as in particular sounds. In his early works, he often experimented with improvisation and open form; his works after 1980 are generally political and involve multimedia. An activist in the tradition of Eisler and Cardew, Stäbler has included references to unexpected contexts in many works; the mocking insertion of marches and advertising jingles into the Paul Celan settings *fallen, fallen ... und liegen und fallen* (1988–9) casts a sinister reflection on both past and present. *Den Müllfahrern von San Francisco* (1989–90), his first work to use Morse code as a

constructive principle, was followed by *Sünde. Fall. Beil* (1991), in which Morse code organizes fields of data. He expanded and generalized this technique, substituting numerical rows for Morse code, in works such as *CassandraComplex* (1994), *[APPARAT]* (1995) and *energy.light.dream* (1999–2000).

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stage

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2–5 insts: *Mo-ped*, org, motorcycle, 1970–71; *Warnung mit Liebeslied*, hp, accdn, perc, 1986; *... strike the ear ...*, str qt, 1987–8; *nachbeben und davor*, vc, accdn, 1988–9; *Oktober*, fl, vn, db, 1989; *... Im Spalier ...*, brass qnt, 1990; *Zeitsprünge*, accdn, perc, 1990; *Hail!*, tuba, insts, 1991; *... Abschiede ...* (Kassandra-Studie), str trio, 1993; *Beppu* 'thoughts on three haiku by Bashō', tpt, perc, 1994; *Xen(i)on*, 5 b cl, 1994; *Winkelzüge*, 4 fl, 1995; *Journal 9'1119*, fl ens, perc, tape, smells, 1996; *POETIC ARCS*, ens, 1996; *Seven, Three*, ob, cl, bn, 1996; *Spuren*, 4 sax, 1996; *Unstern! Finstere* (Franz Liszt), ens, 1996; *Internet 4 (adriatico)*, 1–2 pf, 1–2 perc, 1996–7; *Fallzeit*, 1–2, perc, 1997; *Internet 4 (New York/Francesco Clemente)*, 4 pf, 1997; *estratto*, bn, harmonica ad lib, 1998; *futuressence 1*, trbn, accdn, perc, 1998

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vocal

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other works

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PAUL ATTINELLO

Stabreim

(Ger.: 'stave-rhyme', 'alliterative verse').

Alliteration is found in all the oldest surviving forms of Germanic verse, from the Old English *Beowulf* to the Old High German *Hildebrandslied* and the Old Norse Poetic Edda. Each line is made up of two half-lines, of two or three semantically important, stressed syllables ('lifts'), with a variable number of weakly stressed syllables dividing them. The lines are linked together alliteratively: the main stress or 'stave' falls on the first lift of each second half-line, while the two lifts in the preceding half-line are supporting staves, one or both of which must alliterate with the main stave.

Initial rhyme was replaced by end-rhyme in the 9th century in German. It was revived in the 19th century by Friedrich de la Motte Fouqué in *Der Held des Nordens*, from where it was taken over by Wagner into *Der Ring des Nibelungen*. Drawing on Romantic theories of language, Wagner believed that primitive communities had expressed themselves instinctively in alliterative verse: the *Ring* libretto was based, therefore, on the premise

that the more insistent the *Stabreim* and the more archaic the language, the more authentic the text would be as an expression of human emotions. By mistaking the conscious and highly elaborate artistry of his Eddic sources for a spontaneous outpouring of the popular spirit, Wagner counterfeited a style which proves more hindrance than help in our understanding. His experiment found few imitators.

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STEWART SPENCER

Staccato

(It.: ‘detached’).

Of an individual note in performance, usually separated from its neighbours by a silence of articulation. The separation may be, but is not invariably, accompanied by some degree of emphasis, and occasionally the term may imply emphasis without physical separation. The term may be regarded as the antonym of [Legato](#); a degree of articulation intermediate between staccato and legato, which has sometimes been represented by the term ‘non legato’, was regarded by certain 18th-century authorities as the normal method of playing melodies with life (according to C.P.E. Bach in his *Versuch*, 1753, it implied playing with ‘fire and a slight accentuation’). It is not always clear, however, that the use of the term ‘non-legato’ implies something different from staccato marks; in late Beethoven, for instance, the use of the term ‘non-legato’ or staccato marks, often occurring after legato passages, may both merely be intended as indications not to slur.

In 20th-century notation the staccato is generally prescribed by means of a dot over or under the note and is distinguished from the more emphatic staccatissimo, indicated by a wedge. Furthermore, modern notation often prescribes the technical means to be adopted by the performer in order to secure the required effect. String playing is particularly rich in such distinctions: for example, there is a difference between a staccato in which the bow remains on the string (with or without a change of bow direction for each note) and the [Sautillé](#) and spiccato in which the bow leaves the string between each pair of notes. Such technical distinctions gradually came into use from the 18th century; for details, see [Bow](#), §II, 2(iv, vii) and 3(vi–ix).

Before the second half of the 19th century, dots, dashes and wedges were likely to have the same meaning, although some notators and theorists distinguished between dots and dashes, meaning different degrees of staccato, at least from the time of Quantz (*Versuch*, 1752) and Leopold Mozart (*Violinschule*, 1756), and it was generally expected in the 18th century that performers would make use of a variety of different touches.

The autograph score of the Molto Allegro of Mozart's Symphony no.41, shows a mixture of bold dashes and smaller staccato marks which, although they are actually small dashes, have often been taken to represent dots. Such passages, in which one or other form predominates or where smaller or larger marks appear to be consistently associated with particular elements in the musical phrases, have led many scholars to maintain that Mozart, and other composers of the period whose autographs contain a similar variety of forms of staccato marks, intended to indicate two distinct types of staccato execution by means of these marks. On the basis of theoretical writings, the dash has usually been considered to indicate a shorter and sharper execution, and the dot a longer and lighter one (though the writings of some theorists suggest alternative interpretations). Advocates of a deliberate differentiation between dots and dashes in the music of some 18th-century composers are, however, faced with rationalizing many passages, such as the one in fig.1 from the Andante of Mozart's String Quartet in E-flat K614, where the variety of the forms is so extensive as to render a meaningful distinction between two distinct types impracticable. A number of scholars (perhaps most persuasively P. Mies: 'Die Artikulationszeichen Strich und Punkt bei Wolfgang Amadeus Mozart', *Mf*, xi (1958), 428–55) have argued that the apparent distinction between dots and dashes resulted from habits of writing, particularly at speed. This line of argument provides a plausible alternative explanation of seemingly consequential differentiation between the two forms. Whether or not a notational distinction was sometimes intended, there can be no doubt that composers envisaged, and the best performers employed, a continuous spectrum of subtly varied staccato execution, not two discrete types. One distinction, almost invariably observed by Mozart, Beethoven, and many of their contemporaries, was between normal staccato marks and staccato marks under a slur indicating portato; in the latter case, whatever the form of their marks elsewhere, they punctiliously employed dots. In Baroque thoroughbass notation, vertical dashes are sometimes used to indicate *tasto solo* passages, no doubt also implying some degree of emphasis or articulation.

In the late 19th and early 20th centuries a wide variety of signs came to be used to signify various nuances of staccato articulation involving numerous combinations of dots, vertical and horizontal dashes, vertical and horizontal wedges etc., in the music of such composers as Debussy and Schoenberg. Attempts have been made since then to standardize this aspect of notation, but without general success.

See also [Accentuation](#), [Articulation and phrasing](#), [Articulation marks](#), [Dot](#) and [Dash](#).

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GEOFFREY CHEW/CLIVE BROWN

Stachel

(Ger.).

See [Endpin](#).

Stachowicz, Damian [Damianus a SS Trinitate]

(*b* Sokołów, nr Przemyśl, 1658; *d* Łowicz, nr Warsaw, 27 Nov 1699). Polish composer. He was a member of the Piarist order for 25 years and lectured on poetics and rhetoric at the college at Łowicz; he also published a few panegyrics. At his death he was vice-rector of the college, and he also directed the music in the college chapel. His compositions were chiefly intended for the chapel but were performed in other churches as well. According to his monastic obituary he was recognized by his contemporaries as an outstanding composer. His extant works are uneven: some show signs of haste and are deficient technically; others, on the contrary, show a masterly technique – e.g. the solo concertato *Veni consolator*, which resembles the trumpet arias of the Venetian operatic school and is now frequently performed. An essential feature of Stachowicz's music is his frequent use of homophony, with polyphony confined to a few passages, and his extensive application of concertato technique. Fanfare-like melodies are also characteristic of him: they stem from his partiality for clarini, which appear in nearly all of his extant compositions.

WORKS

Missa requiem, 5vv, 2 vn, 2 tpt, bc, *PL-R*

Beata nobis gaudia, 4vv, 2 vn, 2 tpt, bc, *SA*

Laetatus sum, 4vv, 2 vn, 2 tpt, bc, *Wtm*

Lauda Ierusalem, 4vv, 2 vn, 2 tpt, bc, *Wtm*

Laudate pueri, 5vv, 2 vn, 2 tpt, bc, *Wtm*

Veni consolator, 1v, tpt, bc (org), ed. in *WDMP*, xiii (4/1978)

Litaniae della BMV, 4vv, 2 vn, 2 tpt, bc, *R*

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ZYGMUNT M. SZWEYKOWSKI

Stachowski, Marek

(*b* Piekary Śląskie, 21 March 1936). Polish composer. He studied composition with Penderecki at the Kraków academy (1963–8), where he has since taught, becoming rector in 1993. He has also held visiting lectureships at Yale University (1975) and in England, the Netherlands, Israel and South Korea. His works *Neusis II* and *Śpiewy thakuryskie* ('Thakurian Chants') won first prize at the Malawski and Szymanowski competitions in 1968 and 1974 respectively; other honours include three mentions at the UNESCO Composers' Rostrum (1974, 1979, 1990), the prize of Polish Composers' Union (1984) and the New York Jurzykowski Foundation award (1989).

In the 1960s Stachowski adopted a musical language which drew upon the prevailing sonorism in Poland (including that explored by the Kraków ensemble MW2) while retaining the intervallic emphasis of 12-note writing. As a result, his music, in works such as *Irisation* (1970) and *Ody Safyckie* ('Sapphic Odes', 1985), has a distinctively resonant quality. From *Neusis II* (1968) onwards he has used unison pitches as focal points in otherwise diffusive textures. While many works have an animated or ritualistic quality (e.g. *Thakurian Chants* and *Choreia*), others, like the string quartets, are more pensive and ascetic. Neo-classical features (such as his approach to tonality, rhythm and gesture), increasingly overt since the *Divertimento*, are often couched in a gently impressionistic style; an example of this is the *Sonata for strings* (1991).

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(selective list)

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ADRIAN THOMAS

Stacy, Thomas

(b Little Rock, AR, 15 Aug 1938). American oboist and english horn player. It is his energies in bringing public awareness to the english horn as an instrument in its own right for which Stacy is most famous. He was appointed solo english horn with the New York PO in 1972, and has also appeared as soloist with many of the major American orchestras. He has commissioned and given the premières of more than 25 works for english horn, including works by Gunther Schuller, Stanisław Skrowaczewski, Ned Rorem (Concerto for English Horn, 1994), Vincent Persichetti and Bernard Hoffer. Widely sought after as a teacher, and a member of the faculty of the

Juilliard School, Stacy has given masterclasses at the RAM, as well as in Korea, Japan, Russia and Sweden, and directs the annual Stacy English Horn Seminar. His recordings include concertos by Rorem and Persichetti.

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GEOFFREY BURGESS

Stade, Frederica von.

See [Von Stade, Frederica](#).

Stadelmayer [Stadelmaier, Stadelmeyer], Johann.

See [Stadlmayr, Johann](#).

Staden, Adam.

German composer and poet, son of [Johann Staden](#).

Staden, Johann

(*b* Nuremberg, bap. 2 July 1581; *d* Nuremberg, bur. 15 Nov 1634). German composer and organist. He was a distinguished and versatile composer, and one of the outstanding German musicians of his day. In his later years he was the leading musician in Nuremberg and established the so-called Nuremberg school of the 17th century. He was the father of Sigmund Theophil Staden.

1. Life.

Staden's father married Elisabeth Löbele as his second wife in December 1574, and Johann was born of this marriage. The year of his birth is given on his portrait (see [illustration](#)) as 1581; the Nuremberg baptismal records show that a son called Johannes was born on 2 July to Hans and Elisabeth Starnn, this surname undoubtedly being a scribal error for 'Staden'. Doppelmayr wrote that Staden had become celebrated as an organist in Nuremberg by the age of 18. This reputation, and perhaps also experience as an assistant organist at one of the Nuremberg churches, led to his first traceable appointment, as court organist at Bayreuth; he is described thus in the Nuremberg city record of his marriage on 16 April 1604. After a big fire at Bayreuth in 1605, Margrave Christian moved his court to Kulmbach, where it remained until 1610. The only traces of Staden during these years are the baptismal records of his children and the dedications of his works. Three baptisms at Kulmbach in 1606, 1607 and 1608 identify him as court organist. The dedications of his *Neue teutsche Lieder* (1609) and *Neue*

teutsche geistliche Gesäng (1609) are signed from Kulmbach and that of his *Venus Kränzlein* from Bayreuth on 1 May 1610.

Staden must soon have returned to Nuremberg, for a daughter was baptized there on 10 January 1611. After the death of H.L. Hassler in June 1612, Staden took over his post as court organist in Dresden until late 1613 or early 1614. He was back in Nuremberg in 1614 and 1615 for the baptisms of two more daughters, but his name does not appear in the city records until 1616, when he dedicated a work to the city council, and the council promised him the next organist's post to become vacant. That occurred on 20 June 1616 at the Spitalkirche, and on 19 November of the same year Staden moved to St Lorenz to succeed Kaspar Hassler as organist. In 1618 he was appointed organist of St Sebaldus, the most important musical position in Nuremberg, which he held for the rest of his life.

That Staden had a wide reputation as an organist is suggested by Margrave Christian's invitation to him in 1618 to join Michael Praetorius, Samuel Scheidt and Heinrich Schütz in testing a new organ at Bayreuth. As Nuremberg's leading musician he was often asked by the city council to judge new music that composers dedicated to the city. Among such works passed on to him were the second part of Schein's *Opella nova* (1626), Melchior Franck's *Suspirium Germaniae* (1628) and Scheidt's second set of *Geistliche Concerten* (1634); the letters of dedication of these three works are in the Nuremberg Staatsarchiv (Rechnungsbelege nos.702 and 783; those of Scheidt and Schein ed. in Zirnbauer, 1959). With great devotion and energy Staden established the direction that the so-called Nuremberg school was to take during the rest of the 17th century. Among his pupils were J.E. Kindermann, two lesser Nurembergers, Paul Grimmschneider and Daniel Dietel, and probably David Schedlich. A teacher-pupil tradition runs uninterruptedly from Staden and Kindermann through Schwemmer and G.C. Wecker to Johann Krieger and Johann Pachelbel at the beginning of the next century.

Staden also taught his four sons. They included not only Sigmund Theophil Staden, but two others who wrote some music: Johann (1606–27) by whom there are two pieces in his father's *Hauss-Music* (RISM 1628⁶ and 1634⁴, both reprinted in 1646⁵); and Adam (1614–59), who is known by three funeral songs (*D-Nst*) and who wrote the texts of two of them as well as those of five other pieces, two by his brother Sigmund Theophil and three by Schedlich.

2. Works.

About half of Staden's extant works have survived in incomplete form. Except for some instrumental pieces in two manuscripts, his music exists in printed partbooks (without bar-lines and with traces of mensural notation such as ligatures and blackened notes). His first printed work was *Neue teutsche Lieder* (1606), which was soon followed by two other collections of polyphonic secular songs, *Neue teutsche Lieder* (1609) and *Venus Kränzlein* (1610); all three have instrumental pieces appended. Closely related stylistically to these secular works are the various collections of sacred songs: *Neue teutsche geistliche Gesäng* (1609), *Drey christliche Betgesäng* (1622), the four parts of *Hauss-Music* (1623–8), *Musicalischer*

Freuden- und Andachtswecker (1630), the 12 strophic songs in *Hertzens Andachten* (1631) and the 12 songs appended to his son S.T. Staden's new edition of Hassler's *Kirchen Gesäng* (1637). These collections provide a total of 65 secular and 180 sacred polyphonic songs by Staden. His models, as for other composers of the Nuremberg school such as H.C. Haiden, Melchior Franck and Johannes Jeep, were the songs of Leonhard Lechner and especially H.L. Hassler (*Neue teutsche Gesäng*, 1596, and *Lustgarten*, 1601). Most of Staden's songs are in four parts (though many are in three or five parts), all are without basso continuo, and, as Staden wrote in the foreword to volume iv of his *Hauss-Music*, they can also be performed on instruments. The style is predominantly note-against-note, but one does find imitative counterpoint, especially in *Venus Kränzlein*. The texts are by earlier and contemporary poets, including Staden himself; chorale texts are rare. The songs are distinguished by folklike melodies and simple rhythms.

Staden published no further secular vocal music after leaving the Bayreuth court about 1610. His principle sacred works are a mixture of old and new styles: some motets without basso continuo, some with continuo as well as other instruments, and choral and solo concertos. His first major work, *Harmoniae sacrae* (1616), contains all these types and is of considerable historical interest. The first 21 pieces are five- to eight-part motets without continuo, modelled after Lassus; an appendix consists of six pieces for two to five voices with continuo (some also have other instrumental parts) in the style of Lodovico Viadana's *Cento concerti ecclesiastici* (1602). Furthermore, the eighth partbook has all the parts in open score for the organist, which appears to be the earliest German instance of this Italian practice. Along with Aichinger's *Cantiones* (1607–9), Michael Praetorius's *Urano-Chorodia* (1613), the first part of Schein's *Opella nova* (1618) and Schütz's *Psalmen* (1619), Staden's *Harmoniae sacrae* offers some of the earliest sacred concertos in Germany; through it he introduced to Nuremberg an obligatory basso continuo (in the style of Viadana), independent instrumental accompaniment, the solo concerto and the modern score. Nevertheless, the basic style is still that of the motet; melodically and harmonically there is no trace of the *seconda pratica* anywhere in Staden's output. Other collections that can be grouped stylistically with *Harmoniae sacrae* are *Harmoniarum sacrarum continuatio* (1621), which also contains open scores, *Harmoniae novae sacrarum cantionum* (1628, 'cum & sine Basso ad Organum') and *Harmoniae variatae sacrarum cantionum* (1632), though the continuo part of all three is usually a *basso seguente*.

Staden's first major work with German texts is *Kirchen-Music* (1625–6), which contains several examples of concerted writing for solo voices, chorus and mixed vocal and instrumental groups. Volume i makes extensive use of chorale texts, whose melodies often serve as cantus firmi in the manner of the chorale motets of Senfl and Heinrich Finck a century earlier; in general, however, chorales play a lesser role in Staden's music. The texts of volume ii are psalms and other biblical verse, usually set in concerto style. The careful attention to declamation and pictorial aspects of the texts makes *Kirchen-Music* Staden's most expressive work. The basso continuo partbook of volume ii contains his well-known 'brief and simple introduction' to 'basso ad organum' (see Arnold, 100ff, and the foreword to

edn of vol.i, DTB, xii, Jg.vii/1, p.xlii). He added nothing to the theories of Viadana, Agazzari and Michael Praetorius, but he provided a clear summary of these earlier writings and showed his thorough understanding of the various types of basso continuo (see Eggebrecht). His *Hertzens Andachten* (1631) and *Geistliche Music-Klang* (1633) also contain solo concertos, and his lost *Dauids Harpffe* (1643) probably did so too. With his *Hertzentrosts-Musica* (1630) he introduced the solo continuo song to Nuremberg, and along with Schein and Melchior Franck he was an early composer of motet dialogues, two of which appear in *Hauss-Music* (1628).

Staden's instrumental music, with Hassler's *Lustgarten* as its model, ranks with that of Haussmann and Franck as among the most important in the Germany of his time. In addition to the instrumental pieces appended to his collections of secular songs of 1606, 1609 and 1610 and five pieces in a manuscript tablature, there are three printed collections by him, which appeared in 1618, 1625 and 1643 respectively. This gives a total of 196 pieces, many of which were probably written for a Nuremberg Musikkränzlein, a group of amateur performers (see Nagel, 1895, and Martin). The pieces include many and various dance movements, not grouped by key, as well as sinfonias, sonatas (which are among the first published German examples of the form), intradas, canzonas and fantasias. Occasionally one finds a thematic relation between single pieces.

To sum up, Staden was one of Germany's earliest exponents of the concertato style (both choral and solo) and the continuo. But his maxim, according to Herbst and Walther, was: 'the Italians do not know everything, the Germans can also do something'. And indeed his output shows neither a complete surrender to, nor a stubborn evasion of, new Italian styles, forms and textures, including those based on the continuo, such as concertato, monody and recitative. Instead his works reveal a conservative interpolation of these elements with the German traditions of syllabic treatment of the text, unadventurous harmony and counterpoint and the dominating sacred songs with their restricted melodic flow and limited forms.

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sacred vocal

Neue teutsche geistliche Gesäng, 3–8vv (1609)

Harmoniae sacrae pro festis praecipuis totius anni, 4–8vv, quibus ... adjectae sunt ... novae inventionis italicae cantiones, 1–5vv, bc (1616); Angelicus hymnus, no.11, pubd separately (1615); 7 in S i; 1 in J ii

Jubila sancta Deo per hymnum et echo, 8vv (1617)

Harmoniarum sacrarum continuatio, 1–12vv, bc (1621); 3 in S i; 3 in S ii

Drey christliche Betgesäng, 4vv (1622)

Harmonicae meditationes animae, 4vv (1622)

Hauss-Music, geistliche Gesäng, 3, 4vv: vol.i (1623, 2/1634⁴), 4 in S i; vol.ii (1628), 2 in S i, 1 in J ii; vol.iii (1628), 9 in S i, 6 in J v; vol.iv (1628⁶), 4 in S i; 4 vols. pubd together (1646⁵), 2 in S i

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Harmoniae novae sacrarum cantionum, 3–12vv, bc (1628); 4 in S ii

Hertzentrosts-Musica, geistliche Meditationen, 1v, bc (1630); copy in *D-Nst* incl. MS organ tablature of nos. 1–9; 1 in S ii

Musicalischer Freuden- und Andachtswecker oder Geistliche Gesänglein, 4–6vv (1630); 3 in S i; 2 in J ii, iv

Hertzens Andachten, geistliche Gesänglein, 1, 4vv, bc (1631); 2 in S ii

Harmoniae variatae sacrarum cantionum, 1–12vv, bc (1632); 1 in S ii

Plausus Noricus praecelsissimo atque potentissimo principi ac domino, domino Gustavo Adolpho, 9vv/insts, bc (1632)

Geistliche Music-Klang, 1, 3vv, 2, 3 viols, bc (1633); 1 in S ii

Dauids Harpffe, 1v, bc (1643), lost

Ach bleib bey uns, 8vv (n.d.)

1 Magnificat, 1620⁹, incl. in Kirchen-Music, i

12 songs, 4vv, 1637²

5 motets, 1672², 4 from Harmoniae novae

Lamb Gottes, das du weg nimbst Sünd der Welt, response, 4vv, *D-NIa*

secular vocal

Neue teutsche Lieder nach Art der Villanellen beyneben etlicher Baletti oder Tantz, 3–5vv (1606)

Neue teutsche Lieder mit poetischen Texten samt etlichen Galliarden, 4vv (1609); 3 in S ii; 1 in J iv; 4 ed. in W. Vetter, *Das frühdeutsche Lied*, ii (Münster, 1928), 20ff

Venus Krantzlein, newer musicalischen Gesäng und Lieder, 4, 5vv (1610); 7 in S ii; 1 in J iv; 15 ed. in NM, cxix (1936, 2/1959)

Orpheus redivivus, MS, lost, see Zirnbauer, 1960, p.346

instrumental

Neue Pavanen, Galliarden, Curanten, a 4, 5 (1618) [incl. 1 repr. from 1616²⁴]; 6 in S ii; 6 ed. in NM, lxxx (1932, 2/1955); 2 balletti ed. in E. Mohr, *Die Allemande*, ii (Zürich and Leipzig, 1932), nos.46–7

Opusculum novum, a 4 (1625)

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Inst pieces in secular vocal collections, see above

5 suite movts, a 3, Nuremberg, Staatsarchiv (score)

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HAROLD E. SAMUEL

Staden, Sigmund Theophil [Gottlieb]

(*b* Kulmbach, bap. 6 Nov 1607, *d* Nuremberg, bur. 30 July 1655). German composer, instrumentalist, organist and theorist, son of [Johann Staden](#). He was a leading musician in Nuremberg, and though a lesser composer than his father he is perhaps, as the composer of the first extant *Singspiel*, historically more important.

1. Life.

The German form, 'Gottlieb', of Staden's middle name appears in part iv of the magazine *Frauenzimmer Gesprächspiele* (1644) edited by Georg Philipp Harsdörffer, who was a crusader for the purification of the German language; Staden himself used 'Theophil'. His early musical studies with his father were so successful that in July 1620, some ten years after the family returned to Nuremberg from Kulmbach and Bayreuth, Johann Staden petitioned the city council for an expectant's salary for his 13-year-old son. This request was apparently denied, but in December 1620 the council granted the boy 150 gulden a year for board, room and lessons with Jakob Paumann in Augsburg. Johann Staden could teach his son composition, the organ and the violin, whereas Paumann, a well-known instrumental teacher, who from 1591 to 1596 had been in the Munich Hofkapelle under Lassus, could offer instruction on the cornett, trombone, bassoon and viola, as well as on keyboard instruments and in composition.

Hans Leo Hassler was in Augsburg at the same period. The young Staden returned to Nuremberg in 1623 and was granted an expectant's salary, thus beginning his lifelong service to the city. He again studied away from home between February and August 1627, when the city council paid for him to study string instruments (probably viola da gamba and viola bastarda) in Berlin with Walter Rowe (i). Before leaving Nuremberg he was appointed a city instrumentalist. In 1634 he received the further appointment of organist of St Lorenz. With this double salary, which he enjoyed for the rest of his life, he was Nuremberg's highest-paid musician.

Staden was often called on to perform duties normally assigned to a Kapellmeister, a position which in Nuremberg was seldom held by the city's outstanding musician. In 1649, for example, at a large banquet in honour of the peace treaty ending the Thirty Years War, music was performed under his direction by a group of 43 musicians (21 singers, 18 instrumentalists and four organists). Another elaborate concert conducted by him, which probably involved the entire musical forces of Nuremberg, was a programme of music of all types and from all times down to the year in which it took place, 1643. The printed programme is extant: *Entwurfung dess Anfangs, Fortgangs, Aenderungen, Brauchs und Missbrauchs der edlen Music* ('An outline of the beginning, continuation, developments, use and misuse of the noble art of music'). Most of the music performed at this historical concert, which included music of the angels, music that sounded at the beginning of the world and music of the Hebrews, was from Staden's imagination, though actual works by Lassus, Hassler, Giovanni Gabrieli and Johann Staden were either performed or referred to (see Kahl). There is a posthumous portrait of Staden which was engraved in 1669 (see [fig. 1](#)). Four letters written by him in 1637–44 are in the Staatsarchiv, Nuremberg.

2. Works.

The Singspiel *Seelewig* appeared in 1644 in part iv of *Frauenzimmer Gesprächspiele*. The complete series of eight parts (1642–9) contains 300 works, nine of which include either music or instructions for music, apparently all by Staden. *Seelewig* is the only one that is through-composed. It is designated as 'in the Italian manner' and is modelled on the school dramas of the 16th and 17th centuries ([fig. 2](#)). The recitatives lack the freedom of their Italian counterparts, and the emphasis on strophic songs, a trait still common in J.P. Krieger's operas 50 years later, retards the dramatic movement. The music in the other eight *Gesprächspiele* consists of one or more strophic songs and instrumental interludes which appear between sections of spoken dialogue. The oratorio-like religious plays which Staden produced in collaboration with Johann Klaj, a teacher in the Nuremberg schools, are related to the Singspiels. All the roles – biblical characters, the people, good and bad angels and the Lord – were read by Klaj, and Staden's solo, choral and instrumental sections were interspersed with the declamation. Six such works were reportedly performed in 1644 and 1645 at St Sebaldus following Sunday vesper services.

Staden published only two collections of vocal music, a modest contribution compared with the 20 collections (both vocal and instrumental) published by his colleague Kindermann. The 35 songs of *Seelen-Music* can be

performed by four voices and continuo, or the latter can assume the lower parts as an accompaniment for the soprano voice. The outmoded melodic style of these pieces enjoyed a popularity long after Staden's death: all of them were included in *Geistliche Seelen-Music*, collected by Christian Huber, which appeared in nine editions between 1682 and 1753. Staden's second collection, *Musicalischer Friedens-Gesänger*, contains some of the music performed at the peace festival of 1649. Of the 12 sacred and secular compositions in it, nine are strophic songs; the other three are through-composed, of considerable length, and with a greater use of melodic ornamentation than is to be found in Staden's other compositions. A number of his other strophic songs with continuo were published in anthologies, and he wrote 19 for funerals, 11 of which are four-part chorales, note-against-note and without a separate continuo part. No other 17th-century Nuremberg composer wrote so often in this form. In 1637, when other German composers were experimenting with the new Italian style, Staden brought out a new edition of H.L. Hassler's *Kirchengesänge*, adding six of his own and 12 of his father's four-part strophic songs to the 69 of Hassler's 1608 edition. Although he did not stubbornly evade the new style, as can be seen in *Seelewig* by his adding of recitative to the strophic-song tradition of school plays, Staden, like his father, preferred the German traditions of syllabic treatment of the text, unadventurous harmony and counterpoint and the dominating sacred songs with their restricted melodic flow and limited forms. Of the large amount of instrumental music that one would have expected from one of Nuremberg's leading instrumentalists, there is only a single suite movement.

The pointedness and clarity of *Rudimentum musicum*, an elementary manual for schools which went through four editions, can serve now as an introduction to the basic theoretical practice of the 17th century. But despite this theoretical work, his printed collections, the renowned concerts under his direction and his reputation as a performer, there is no evidence that Staden influenced German music in the middle of the 17th century or that his fame was more than local. There is no record of his having had any pupils: it is known that in Nuremberg young musicians studied with Kindermann, who in contrast to Staden's conservatism could offer his pupils thorough, devoted training in the new Italian style.

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dramatic

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other vocal

Seelen-Music ... geist- und trostreicher Lieder, 1 or 4vv, bc (1644–8) (2 vols.); pt.ii lost; both vols. in Christian Huber: Geistliche Seelen-Music (St Gall, 1682)

Musicalischer Friedens-Gesänger, 3vv, 2 vn, vc, bc (1651)

6 lieder, 4vv, 1637²

18 occasional lieder, mostly for funerals, 4vv (1637–58)

1 funeral lied, 1647⁶

12 lieder, 1v, bc, in D. Wülffer: Zwölff Andachten (1648)

10 lieder, 1v, bc, in J. Rist: Neuer himlischer Lieder, i (Lüneburg, 1651)

5 lieder in L. Erhard: Harmonisches Chor- und Figural Gesang-Buch (Frankfurt, 1659), incl. 4 from Seelen-Music

instrumental

Volta, suite movt, a 3, Nuremberg, Staatsarchiv

lost works

oratorio texts extant and published in Nuremberg

Der leidenden Christus (orat, J. Klaj), 1645

Incid music for orats, probably by Staden (texts by Klaj): Auferstehung Jesu Christi, 1644; Engel- und Drachen-Streit; Höllen- und Himmelfahrt Jesu Christi, 1644; Weyhnacht-Liedt der heiligen Geburt Jesu Christ, 1644; Herodes der Kindermörder, 1645; Der seligmachenden Geburt Jesu Christi, 1650

2 occasional lieder

theoretical works

Rudimentum musicum, das ist Kurtze Unterweisung dess Singens für die liebe Jugend (3/1648); 1st edn (1636), 2nd edn (n.d.), 4th edn (1663), all lost

Entwurfung dess Anfangs, Fortgangs, Aenderungen, Brauchs und Missbrauchs der edlen Music (1643, 2/1650); repr. in Clemen

Accentus L. habraicae ... 1651, formerly in *D-Nst*, now lost (see Will, viii, 279)

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HAROLD E. SAMUEL

Stader, Maria

(*b* Budapest, 5 Nov 1911; *d* Zürich, 27 April 1999). Swiss soprano. She moved to Switzerland as a refugee and studied singing with Hans Keller and Ilona Durigo. In 1939 she won the singing prize at the Geneva International Music Competition, and at the end of the war began a career as a concert singer, and also taught at the Zürich Musikakademie. She gave numerous concert tours in the USA, Japan and Africa and sang at the principal festivals. Her fame was based chiefly on her interpretations of Mozart. Though she rarely appeared in the opera house – she did perform the Queen of Night at Covent Garden in the 1949–50 season – she sang many operatic roles in concerts, and on recordings (mainly with Fricsay). Her clean technique and flexible, well-focussed, though not large voice made her much in demand for the concert repertory, from Bach's Passions to Verdi's Requiem. She gave an indication of her working methods in her book *Gesang (Lektion) Arie 'Aus Liebe will mein Heiland sterben': Matthäus-Passion [von] Joh(ann) Seb(astian) Bach* (Wie Meister üben, iii, Zürich, 1967; Eng. trans., 1968). She was honoured with the Salzburg Lilli Lehmann Medal (1950), the Mozart silver medal (1956) and the Hans Georg Nägeli Medal of Zürich (1962). She retired from the concert platform in 1969 after a series of farewell concerts. Her autobiography, *Nehmt meinen Dank*, was published in Munich in 1979.

JÜRIG STENZL/R

Stadlen, Peter

(*b* Vienna, 14 July 1910; *d* London, 21 Jan 1996). English pianist and writer on music of Austrian birth. He studied at the Vienna Akademisches Gymnasium and Hochschule für Musik, where his principal teachers were Paul Weingarten (piano), Joseph Marx and Max Springer (composition) and Alexander Wunderer (conducting); he also studied philosophy at Vienna University. From 1929 to 1933 he was at the Berlin Hochschule für Musik, under Leonid Kreutzer (piano), Josef Gmeindl (composition) and Julius Prüwer (conducting). In 1934 he embarked on a career as a concert pianist, specializing in the Viennese Classics and contemporary piano music, particularly that of the Second Viennese School, and playing widely in Europe; in 1937 he gave the première of Webern's op.27 Variations, and at the Venice Biennale in the same year he directed from the keyboard a performance of Schoenberg's op.29 Suite whose reception created a

notorious scandal. Stadlen settled in England before World War II; after the war he introduced a number of important 12-note works, including Schoenberg's Piano Concerto, to audiences in Germany, Austria and England, and played under the composer in the premières of Hindemith's *Four Temperaments* and *Konzertmusik* for piano, brass and harp (Vienna, 1947), also supervising a masterclass in modern piano music at the Darmstadt summer courses (1947–51). In 1952 he was awarded the Austrian government Schoenberg medal.

During the mid-1950s Stadlen turned away from a career in practical music to one in research, criticism and broadcasting. He was appointed a music critic on the *Daily Telegraph* in 1959, becoming chief critic from 1977 until his retirement in 1985; from 1965 to 1969 he was also a lecturer in music at the University of Reading, and in 1967–8 a visiting fellow of All Souls College, Oxford. His writings, and particularly his criticism of contemporary music, were much affected by his disillusionment with serialism. He gave a series of lectures 'The Rise and Decline of Serialism' at the British Institute of Recorded Sound in 1960. He also worked extensively on the autograph and sketch material of Mozart and Beethoven, and devoted particular attention to Beethoven's use of the metronome and the question of Schindler's forgeries in Beethoven's conversation books, which he played a leading part in exposing. His critical writings show his strongly committed standpoint on controversial matters and an unusually allusive style.

WRITINGS

- 'No Real Casualties?', *The Score*, no.24 (1958), 65–8 [reply to articles by R. Gerhard, R. Sessions and W. Piston]
- 'Serialism Reconsidered', *The Score*, no.22 (1958), 12–27; Ger. trans., *Musica*, xiii (1959), 89–98 as 'Kritik am Seriellen'
- 'Thoughts on Musical Continuity I', *The Score*, no.26 (1960), 52–62
- 'The Webern Legend', *MT*, ci (1960), 695–7; Ger. trans., *Musica*, xv (1961), 66–8
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- 'Beethoven and the Metronome I', *ML*, xlviii (1967), 330–49
- 'Possibilities of an Aesthetic Evaluation of Beethoven's Sketches', *Beethoven Congress: Berlin 1970*, 111–17
- 'Das pointillistische Missverständnis', *Webern-Kongress V: Vienna 1972*, 173–84; repr. in *ÖMz*, xxvii (1972), 152–61
- 'Schönberg und der Sprechgesang', *Internationale Schönberg-Gesellschaft: Kongress I: Vienna 1974*, 202–12
- 'Beethoven und das Metronom', *Beethoven Colloquium: Vienna 1977 [Beiträge '76-'78]*, 57–75; repr. in *Beethoven: das Problem der Interpretation*, Musik-Konzepte, viii (Munich, 1979), 12–33
- 'Schindler's Beethoven Forgeries', *MT*, cxviii (1977), 549–52 [Ger. version in *ÖMz*, xxxii (1977), 246–52]
- 'Schindler and the Conversation Books', *Soundings*, vii (1978), 2–18 [Ger. version in *ÖMz*, xxxiv (1979), 2–18]
- 'Berg's Cryptography', *Alban Berg: Vienna 1980*, 171–80
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STANLEY SADIE

Stadler, Anton (Paul)

(*b* Bruck an der Leitha, 28 June 1753; *d* Vienna, 15 June 1812). Austrian clarinettist, composer and inventor. He was a son of a Viennese musician and shoemaker, Joseph Stadler, and his wife Sophie (née Altmann). At some time after the birth of his brother Johann (Nepomuk Franz) (*b* Vienna, ?1755; *d* Vienna, May–June 1804), the family returned to Vienna. Both boys became clarinettists; the earliest evidence of a joint performance appears in a programme of the Tonkünstler-Societät (1773). In 1779 they were engaged in the imperial eight-part Harmonie (Anton initially played second clarinet because of his interest in the low register), and they played in the court orchestra on a freelance basis. In 1780, the year of Anton's marriage to Francisca Pichler (?Bichler), the brothers were also in the service of Count Carl von Palm, while Anton was also employed by the Russian ambassador Count Dmitry Golitsin and the order of Maria Treu. By 1781 the brothers were full-time members of the court orchestra as well as the Harmonie; Anton, assuming the first clarinet part, was paid more than the virtuoso cellist Joseph Weigl, and as a soloist he became the dominant wind player in Vienna at a time when it was still rare to hear the clarinet as a solo concert instrument.

Stadler probably met Mozart at the home of Countess Wilhelmine Thun soon after Mozart's move to Vienna in 1781, and the two became friends; Stadler often performed in Mozart's masonic works (especially those with basset-horn) and in 1786 played the Trio K498. According to Constanze, the two planned a secret fraternal society called the 'Grotto', for which Stadler completed a document begun by Mozart, now lost (see Constanze's letter to J.A. André, 31 May 1800); perhaps to his regret, Mozart also entrusted Stadler with certain of his business dealings.

Stadler is noted for having invented a 'Bass-Klarinet', now known as 'basset clarinet', which was made by Theodor Lotz (*b* Vienna, 1747/8; *d* Vienna, 1792) in 1787. This had two more keys at the lower end than the normal clarinet (probably *c* and *d*) and was first played in public at Stadler's concert of 20 February 1788. By 1790 it had four basset keys (e_♭, *d*, c_♭ and *c*) and was described as having a full four-octave range. Mozart composed for it the Clarinet Quintet K581 and the Clarinet Concerto K622; the latter was first performed by Stadler probably in Prague on 16 October 1791 at the start of a five-year concert tour, during which Johann took his place as first clarinettist. Basset clarinet writing also appears in the obbligato aria 'Parto, parto' in *La clemenza di Tito*, in portions of *Così fan tutte* and in two clarinet quintet fragments K91/516c and K88/581a. Stadler himself wrote a basset clarinet concerto (lost), as did Süssmayr (lost, drafts in *GB-Lbl*).

In 1799 Stadler prepared a 50-page 'Musick Plan' (now in *H-Bn*) for a new music school on the estate of Count George Festetics in Kesthely, Hungary. This contains valuable information on 18th-century musical life and education; its bibliography lists a forthcoming clarinet method by Stadler himself, but this was apparently never completed. Stadler was pensioned from the court orchestra in 1799 (after which his brother Johann again took his place), but in 1807 he was again playing first clarinet, and he was active as a soloist as late as 1806. His estate after his death (from tuberculosis) included some music but no clarinets. He was survived by his estranged wife and his sons Michael Johannes, an apprentice instrument maker, and Anton, a basset-horn player. His compositions were available as late as 1844. Many newspaper reports mention his soft tone and his ability to change registers quickly and with remarkable ease.

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printed works published in Vienna unless otherwise stated

Solo inst: 3 caprices, cl (c1800), ed. F.-G. Höly (Lottstetten, 1992); 10 Variationen über Müsst ma nix in übel aufnehma, cl (1810); 9 Variationen über Müsst ma nix in übel aufnehma, csakan (1810); 3 fantaisies ou caprices, cl (n.d.); 3 fantaisies ou potpourris, cl (n.d.); Variations sur différents thèmes, cl (n.d.); Variations sur différents thèmes favoris, cl (n.d.); Suite d'airs connus; 3 caprices, csakan/flûte double (Berlin, n.d.); 7 variations, basset-hn, 8 variations, basset cl, perf. Riga, 1794, lost; variations on Freut euch des Lebens, basset cl, perf. Hanover, lost
 Other inst: 6 duettinos, csakan, csakan/vn (Berlin, n.d.); 6 duettinos concertants, 2 cl (n.d.); 6 duettinos progressifs, 2 cl (n.d.); 12 ländlerische Tänze, 2 cl (n.d.); 18 Terzetten, 3 basset-hn, *A-Wgm*; 2 csakan partbooks, *D-Bsb*; Parthie, 6 wind insts, perf. 1785, lost; Conc., basset cl, perf. Riga, 1794, lost

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P.L. Poulin: 'The Many Sides of Mozart's Clarinettist Extraordinaire, Anton Stadler: New Discoveries', *Austria 996–1996: Music in a Changing Society: Ottawa 1996* (forthcoming)

P.L. Poulin: *Mozart's Clarinettist Anton Stadler: His Life and Times and the Basset Clarinet* (forthcoming)

PAMELA L. POULIN

Stadler, Johann Wilhelm

(b Repperndorf, nr Kitzingen, 8 Oct 1747; d Eltersdorf, nr Erlangen, 26 June 1819). German composer. The son of a teacher, he received his musical instruction first from his grandfather and later from a Kantor in Heilsbronn near Ansbach. He began his study of theology in Erlangen in 1770, and went on to obtain a master's degree; for a time he was a pupil of Johann Balthasar Kehl, whom he succeeded as municipal Kantor in Bayreuth (1778) and tutor (in 1805 headmaster) at the college there. The culmination of his musical activity was probably the series of choral and orchestral concerts given there under his direction. He had to give up his position as Kantor in 1815 and subsequently taught at the Gymnasium, retiring in November 1818. In 1817 the University of Erlangen awarded him the doctorate of philosophy.

Stadler's 'musical genius, attested to by his many beautiful vocal pieces' and his 'excellent musical library' were praised as early as 1788 in Meusel's *Museum für Künstler*. According to the obituary notice written in his honour by the board of the Bayreuth Gymnasium, he was a 'learned connoisseur of music' who had trained 'a considerable number of excellent vocal artists in several areas of Germany'. Among his compositions the setting of Klopstock's funeral song *Auferstehn, ja auferstehn wirst du* was long popular in Bavaria. A few songs are extant in anthologies, among them a setting of Spiegel's *Die Sehnsucht* (in *Musen Almanach für 1782*) also attributed to Maximilian Stadler, but his many cantatas, choral pieces and the oratorio *Die Kreuzfahrer* are lost.

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GerberL; ZahnM [incl. 2 melodies by Stadler]

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G. Schmidt: 'Johann Balthasar Kehl und Johann Wilhelm Stadler', *Archiv für Geschichte von Oberfranken*, xlvi (1966), 183–240 [incl. list of works]

GÜNTER THOMAS

Stadler, Abbé Maximilian [Johann Karl Dominik]

(b Melk, 4 Aug 1748; d Vienna, 8 Nov 1833). Austrian composer, music historian and keyboard performer. He received his earliest musical training from Johann Leuthner, bass at the Benedictine abbey of Melk. In 1758 he went as a choirboy to Lilienfeld, where he learnt the violin, clavichord and organ and made his first attempts at composition. During vacations he

revisited Melk to study the music of the new organist J.G. Albrechtsberger. Stadler continued his formal education after 1762 at the Jesuit College in Vienna. In November 1766 he entered Melk as a novice, took his vows the following year and was ordained on 13 October 1772. After directing the abbey's theological studies for eight years he served briefly as chaplain in Wullersdorf in 1783. He was elected prior of Melk on 17 November 1784.

Favoured by Emperor Joseph II during the suppression of the Austrian monasteries, Stadler was appointed abbot of Lilienfeld in April 1786. In Kremsmünster, where he held the same post from May 1789, his administration was marked by his support of secular music, including performances of operas by Paisiello, Salieri and Umlauf. He moved to Linz in January 1791, acted as consistorial adviser to the bishop and was awarded an annual pension of 1000 florins from Kremsmünster for the next 12 years. In 1796 he settled in Vienna, was secularized in 1803 and received the titular canonry of Linz. He was given duties as parish priest in Alt-Lerchenfeld (1803) and Grosskrut (1810), near Vienna. Resigning this last post in November 1815, he made Vienna his permanent residence and remained active there until his death.

Stadler's musical activities were many-sided. He experimented with a type of 18th-century aleatory music, composition by throwing dice, and even developed an interest in ethnic music, as shown by his arrangements of chants of the Mevlevi dervishes. His more conventional essays in composition spanned almost three-quarters of a century. He wrote primarily vocal music, especially sacred compositions on German texts. The performances of his oratorio, *Die Befreyung von Jerusalem* (from 1813), established his reputation internationally. This success was followed by the publication of a number of his works in Vienna (by Mechetti, Steiner & Co., Diabelli and others).

After moving to Vienna in 1796, Stadler became musical adviser to Mozart's widow, Constanze. Along with Nissen he was the first to order and catalogue the manuscripts in Mozart's estate (1798–9). The number of his completions of fragments and sketches left by Mozart remains to be determined. He made copies of the Requiem (K626), and when its authenticity was questioned by Gottfried Weber in 1825 Stadler published a series of articles in a successful defence. By 1819, according to the Beethoven conversation books, he was working on the *Materialen zur Geschichte der Musik unter den österreichischen Regenten*, now considered to be the first history of music in Austria. Long believed to be lost, this significant document was rediscovered in Vienna in 1969.

Stadler was considered a leading 'erudite composer' and an accomplished interpreter of keyboard music by his Viennese contemporaries. He held honorary memberships in both the Steiermärkischer Musikverein (after 1821) and the Gesellschaft der Musikfreunde in Vienna (1826). He was a prominent figure in Viennese musical life, maintaining relationships not only with the Mozart family, but with Haydn, Beethoven and Schubert as well. There are two engravings of him by J.B. Pfitzer (1813, 1818) in the Bild Archiv of the Austrian National Library, Vienna.

WORKS

printed works published in Vienna unless otherwise stated

sacred

Masses: nos.1–2, G, B¹; 4vv, orch (1824), *A-M, Wn*; D, before 1790, *M, SEI, Wn*; 2, d, d, before 1790, *Wn, D-Dkh*; C, ?1763–7, lost; 2, 1772, lost; Requiem, c, 1820, *A-GÖ, M, Wn, Wst, D-Dkh*; Requiem, F (1821), *A-M, Wn, D-Bsb*

Other liturgical: Asperges me, Ecce sacerdos magnus, Tantum ergo, Vidi aquam, 4vv, org (1818); Libera me Domine, 4vv, org (1821–2), *A-M*; 10 vesper psalms, 4vv, org (1826), *Wn*; Alma Redemptoris, Ave regina, Regina coeli, Salve regina, 4vv, org (1826); Magna et mirabilia, Salvum fac populum tuum, 4vv, orch (1829–30), *M, Wgm, Wn*; Delectare in Domino, Si Deus pro nobis, 4vv, orch (1831–2), *M*; 5 Magnificat, 2 in *Wgm, Wn*, 3 lost; Te Deum, *M, SEI*; 3 litanies, 1 in *Wgm* (frag.), 2 lost; 9 Salve regina, 8 in *M*, 1 lost; 3 Ave regina, 4 antiphons for Corpus Christi, 2 Christmas motets, Regina coeli, 2 Alma Redemptoris, O quam metuendus, Miserere, Omnipotens: all *M*; Exaltabo, *Wn*; Veni Sancte Spiritus, responsories for Holy Week, lost

Other sacred: 14 Trauergesänge (U. Petrack), 4vv, org (1805); Vater unser, 4vv (after 1810), *GÖ*; Der 111te [112] Psalm (trans. M. Mendelssohn), 4vv, orch, 1814 (1831–2), *M*; 24 Psalmen Davids (trans. Mendelssohn), Tr, pf (1815–c1817), *Wst, D-Bsb*; Neue Messgesänge mit Melodien, Tr, org (1816), 4vv/org, *A-Wgm*; Der 50te Psalm (trans. Mendelssohn), 4vv (1818), *D-Bsb*; Deutsches Salve regina, Tr, pf (1822); Gott! (H.W. Gerstenberg), hymn, after 1810, *A-M, Wgm, Wn*; Loblied, ?1810–21, *M*; Ps xxiv, c1821, *M, Wgm*; Ps xxix, 1832, *Wgm*; Ps lxiii, *Wgm*; Ps lxxxiv, 1831, *M*; 7 other psalm settings (trans. Mendelssohn), *M, Wgm, Wn, Ws, D-Bsb*; chorales for Redemptorist nuns, c1832, lost

other vocal

Dramatic: Das Studenten-Valete (Singspiel, Petrack), Melk, 6 Sept 1781, *A-M*; incidental music to Polyxena (H. von Collin), 4vv, orch, U. of Vienna, 15 Dec 1811, *M, Wgm, Wn*; Die Befreyung von Jerusalem (H. and M. von Collin), oratorio, U. of Vienna, 9 May 1813 (1821), *M, Wgm, D-Bsb*

Secular cantatas: Cantate auf die zwote Primiz Seiner Hochwürden und Gnaden Urbans [Hauer] (Petrack), Melk, 5 April 1785, lost; O Tonkunst, Tochter der Erfindung, soloists, chorus, orch, 1789, *A-KR*; cantata (J.F. Ratschky), 4vv, orch, Linz, 1791–6; lost; Die Frühlingsfeyer (F.G. Klopstock), 5vv, orch, 1813, *M, Wgm, Wn, CH-Zz*

Lieder: Die Sehnsucht (Spiegel), Tr, pf (1782), also attrib. J.W. Stadler; Jung und schön bin ich (?Petrack), Tr, pf (1783); 12 Lieder von Gellert [= Petrack, Goethe], Tr, pf (c1785); 5 lt. arias (P. Metastasio), S/B, orch, 1790–1803, lost; 2 scenes from Polyxena (Collin), Tr, pf (c1806); 2 Lieder (D.L. Witte), Tr, pf (Berlin, 1819); Die Liebe (F.L. Stolberg), Tr, pf (1821); 13 other lieder

Other secular: Hoch du mein Oesterreich, hymn, 4vv, wind insts (1818); An die Versöhnung (C. Kuffner), 4vv, pf/org (1820–21), *A-M*; Glaube, Hoffnung und Liebe (Kuffner), 4vv, pf/org (1820–21), *M, Wgm*; Es ist ein Gott (C.A. Tiedge, from Urania), 4vv, orch, after 1810, *Wgm*; 2 melodramas (J.M. Denis, K. Mastalier), Tr, pf, c1770, ?1780–85, *M*; canons, 3–6vv, *KR, Wst*, private collection of L. Koch

instrumental

Kbd: 6 sonatinas, hpd/pf (1794); 3 fugues, org/pf, op.1 (1798–1803); Sonata, F, hpd/pf (1799); 2 sonatas, 1 fugue [= op.1 no.3], pf (Zurich, 1803); 12 Eng. dances, pf (c1809); Prelude and Fugue, E, pf (1818); variation on a waltz by Diabelli, pf, in Vaterländischer Künstlerverein (c1824); Fugue, c, on the name Schubert, org/pf,

1829 (1829), *Wgm*; 3 sonatas, hpd, 1763–7, lost; 6 variations, 1767–72, 3 Galanterie-Menuette, 1803–10, Fugue, 1828, *Wgm*; Minuet, 3 trios, Rondo, Variations, c1803, *GB-Lbl*; 7 sonatas, 1772, *A-Wgm*, *D-Bsb*; 8 preludes, org, 1773, *Bsb*

Other inst: 6 str trios, 1763–7, lost; Divertimento, fl, 4 str, 1772–86, *A-M*; 12 minuets, orch, c1782–5, *M*; 2 str qts, 1 divertimento, vn, va d'amore, va, vc, before 1790, *M*; 2 vc concs., before 1790, lost; Sonata, *E*, hn, pf, 1803–10, lost

completions and arrangements

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ROBERT N. FREEMAN

Stadlmayr [Stadlmair, Stadelmaier, Stadelmayer, Stadelmeyer], Johann

(b ?Freising, Bavaria, c1580; d Innsbruck, 12 July 1648). German composer. The title-page and dedication of his *Sacrum Beatissimae Virginis Mariae canticum* (1603) report that he came from Freising. The date of his birth, given as 1560 by Fétis and others, was probably closer to 1580, for in 1619 he was called a 'rather young and lively man'. The earliest documented reference to him is in Georg Draudius's catalogue *Bibliotheca classica* (Frankfurt, 1611, 2/1625), where a collection of eight-part masses by him is said to have been published in 1596 (misprinted as 1569 but corroborated elsewhere). In 1603 he was a musician in the service of the Archbishop of Salzburg. In 1604, the year of his first marriage, he became vice-Kapellmeister and then Kapellmeister there, a post he held until 1607, when he was appointed to a similar position at the court of the Habsburg Archduke Maximilian II of the Tyrol at Innsbruck. Though later offered other positions he chose to remain in Innsbruck for the rest of his life.

Maximilian, who was Grand Master of the Teutonic Order and specially interested in serious music, apparently held Stadlmayr in great esteem, for he bought him a house and included him in his will. After Maximilian's death in 1618, the Innsbruck chapel was disbanded because his successor, Archduke Leopold V, kept his own musicians at his former Alsatian residence. Stadlmayr presented several petitions for employment so that he and his large family need not leave Innsbruck, where, as he said in 1620, he had 'spared no effort in 13 of the best years of his life'. During this period, which also saw the death of his first wife (in 1619) and his remarriage (in 1621), he added to his income by working as government meat inspector. Not until 1624, after he had sought leave to apply for a post in Vienna, was he reappointed Kapellmeister, with an appropriate salary. Leopold also wanted to make him a member of the nobility, but he refused (as he had also done when Maximilian made him a similar offer some years before) because he lacked sufficient funds to maintain such a position. The court chapel now attained its greatest brilliance, and after Leopold died in 1632 his widow, Claudia de' Medici, continued to support Stadlmayr despite financial difficulties caused by the Thirty Years War, which was ravaging neighbouring countries; part of her support was to help finance the publication of some of Stadlmayr's works.

Stadlmayr's renown went far beyond the Innsbruck of his day. Michael Praetorius praised him in his *Syntagma musicum*, iii (1618); W.C. Printz in his *Historische Beschreibung* (1690) counted him among the best-known composers of the 17th century. A number of his works were included in anthologies used from Italy to the Netherlands, or appeared in widely dispersed keyboard intabulations; some were still performed in the 18th century. But he is little known today. All his music shows solid craftsmanship and an ability to create varied works from unassuming material and with simple means.

Stadlmayr was almost exclusively a composer of Catholic church music, and a prolific one. 16th-century traditions as well as 17th-century innovations inform his style. He achieved clear articulation of the liturgical texts, as required by the Council of Trent, with short phrases of generally syllabic declamation that follow natural speech inflections. In imitative sections he highlighted the texts by frequent repetitions of a few words, and he often used stereotyped figures for expressive emphasis. His publications up to about 1628 continue 16th-century traditions of carefully handled polyphony and effectively treated homophonic chordal blocks in the Venetian manner. In some works the two kinds of texture are set against each other. In others one texture may predominate: the polychoral idiom does so in the masses and *Magnificat* settings for two and three choirs, while the textures of the fifth and ninth items in the *Magnificat* collection of 1603 are exclusively contrapuntal. Stadlmayr also continued to make use of plainchant in long notes for cantus firmi as well as of parody technique for many masses and *Magnificat* settings, which are based mainly on Italian works.

In the earlier works the new style intrudes only in added bass lines for the organ which merely double the lowest vocal notes. It is more pronounced with the substitution of instrumental ritornellos for the odd-numbered verses of the works forming the second part of the *Hymni* of 1628. From then on ensembles for widely varying combinations of solo voices, often with added instruments (usually two violins or cornetts), are increasingly deployed in imitative, often florid, concertato fashion, contrasted with homophonic sections for the tutti groups. Although the works are still modal, they show an increasing tendency towards a major-minor tonality.

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Missae concertatae, 6vv, 2 cornetts/vn, 4 trbn, bc (Innsbruck, 1631)

Missae breves, 4vv, cum una pro defunctis et alia, 5vv, bc (Innsbruck, 1641) [1 mass 5vv]

Missae concertatae, 10 et 12 vocibus et instrumentis cum 4 partibus pro secundo choro (Cantus, 8vv, 2 cornetts/vn, 3 trbn/va, 2 bc) (Innsbruck, 1642) [1 with 2 addl vns]

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Odae sacrae Jesu Christo ... 5vv et totidem instrumentis si placet (2 vn, 3 va, bc) (Innsbruck, 1638²); 4 compositions by A. Reiner, 13 by Stadlmayr

Salmi, 2, 3vv, 2 vn/cornetts (Innsbruck, 1640)

Psalmi vespertini omnes cum 2 Magnificat concertationibus musicis per 6vv, bc (Innsbruck, 1640)

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Cantate Domino, 2vv, bc, in 1623²

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HILDE H. JUNKERMANN/THEO SCHMITT

Stadtfeld, (Christian Josef Anton Franz) Alexander

(*b* Wiesbaden, 28 April 1826; *d* Brussels, 4 Nov 1853). Belgian composer of German birth. The son of a military bandmaster, as a child prodigy he attracted the attention of the Belgian King Leopold I, who made it possible for him to attend the Brussels Conservatory. From 1839 to 1849 he studied there under the personal supervision of the director, Fétis. As winner of the Prix de Rome in 1849 he went to Paris, where several of his works were successfully performed. His numerous male choruses and songs, some of them published, are completely in accord with contemporary taste. His only grand opera *Hamlet* (1851–3; libretto by Jules Guillaume), which was performed posthumously in Weimar (1882), was strongly influenced by Meyerbeer. His first three symphonies and his two concert overtures show a talent for instrumentation as well as a serious attempt to come to grips with Beethoven's techniques of thematic development. In his fourth symphony, the *Symphonie triomphale* (1852), he succeeded in an independent synthesis of these achievements with elements of French Revolutionary music, but his early death from tuberculosis prevented the full development of his individuality. His works, almost all in manuscript, are in the library of the Brussels Conservatory.

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MAGDA MARX-WEBER

Stadtpeifer

(Ger.: 'town piper').

A professional musician employed by civic authorities. The term has been used in German-speaking countries since the late 14th century (*der statt*

pfiffer, 1378, Berne) along with *Ratsmusicus* (*Ratsmusikant*), *Stadtmusicus* (*Stadtmusikant*), *Instrumentist*, *Kunstpfeifer* and *Zinkenist* and is equivalent to the English 'town wait'. Earlier titles include *speleman dere stat* (1227, 1265, Brunswick), *figellatori consulum* (1335, Lüneburg), *des Rades Trometer* (1339, Bremen), *Stadtspielman* or *Stad spellude* (before 1401, Lüneburg). From the 17th century the *Prinzipal* of a town band was sometimes also given the title *Director der instrumentalen Musik* or *Stadtmusikdirektor*. While in smaller communities the position was usually held by a master together with his apprentices and journeymen, the larger cities had up to ten civic musicians of equal rank.

1. Employment and duties.

The earliest evidence of musicians being taken into civic employment in Germany dates from the 14th century: 1335, Lüneburg, and 1348, Frankfurt (outside Germany there is slightly earlier evidence: *tubatores del comune*, 1291, Florence; 1297, Ypres). The musicians were usually minstrels and their appointment was of a temporary nature; service was for a specific occasion, or at least was paid by the event. Proper written appointments began in the 15th century and were an essential element in the establishing of town musicians. In these the contractual duties as well as the rights of the musicians were laid down, and the mayor and council of the town guaranteed the musician a yearly or half-yearly fixed salary (*salarium fixum*). The list of duties of the *Stadtpfeiferei* included performance at official celebrations, festival parades, royal visits, civic weddings or baptisms, participation in church services and church and school festivities, as well as the education of musical apprentices. In return the musicians were guaranteed the exclusive privilege of providing music within the city boundaries. Rural districts were frequently included in their domain, hence the title *Stadt- und Landmusicus*. They were often entitled to expenses for instruments, music or clothes, collections at Martinmas and the New Year, donations towards fuel and grain, and privileges such as exemption from taxes or watch duty. When players were disabled, substitutes were often engaged.

The town musician's social status depended mainly on the size of his income. On a fixed salary he generally earned less than the cantors and organists of an area's principal churches. Details of musicians' resources and revenue can be gathered from personal account books. Both social position and range of musical work depended largely on the size and nature of the city (whether it was the seat of a bishopric, a court residence, a university or garrison town, a free imperial city, municipal republic or small town) and the amount of ceremony it had to provide. In smaller places the *Stadtpfeifer* would also have to assume the burden of tower or watch duty, and often combined his official post with a job as organist, schoolteacher, instrument maker or even a totally non-musical post. His counterparts in larger cities, on the other hand, were able to confine themselves to more artistic tasks commensurate with their position as musicians: directing or participating in concerts, musical evenings, feast day masses etc. and, later, in operas. Hanseatic cities such as Hamburg, Lübeck, Rostock and Danzig also had, besides their privileged town musicians, *Chor- und Köstenbrüder* or *Rollmusikanten* – musicians who were organized according to the statutes of the various guilds and

entrusted with providing music for the middle and lower classes. The eight city musicians (*Ratsmusikanten*) were appointed exclusively to play for patrician families and members of the upper class. As a rule the move from city to court musician meant a rise in social position.

The Stadtpfeifer waged a constant battle to retain his exclusive right to provide music. In order to preserve his professional privileges and to prevent competition from untrained musicians (*Pfuscher, Böhnhasen*), town musicians from northern and central Germany formed in 1653 a provincial association of mutual interest whose statutes were ratified by Emperor Ferdinand III. But when free exercise of trade followed in the wake of the French Revolution, and with it the introduction of free competition, the legal basis for the town musicians' privileges disappeared, and with it many of the traditional town bands. Other factors contributed, notably the technical demands made on instrumentalists in music after 1790 which led to the replacement of the old Stadtpfeifer – the all-round musician – by a new type, the specialist, whose education was provided by the newly established conservatories of music.

2. Training and skills.

In many places, anyone wishing to begin study under a Stadtpfeifer was required to present proof of 'honourable and lawful birth'. After a five- or six-year period of study in which he had to master a large number of wind and string instruments he was ceremoniously released and became a journeyman. As a trained 'Musikant' he then chose either to continue working for his master or to undertake several years of travel. A proficient journeyman could obtain a position as Stadtpfeifer (*Prinzipal*), when one fell vacant, by means of an audition and selection by the local council. As in other trades, it was possible to become a Stadtpfeifer by marriage and to pass on the post within a family. This was how the Bach family held posts for generations as Thuringian town musicians.

The Stadtpfeifer, as a rule, was a practising musician. From the mid-18th century he mastered and taught the newly fashionable piano and guitar, as well as wind and string instruments. A number of exceptional town musicians became famous as instrumental virtuosos: Nathanael Schnittelbach (1633–67) and Thomas Baltzar (c1630–63) as violinists in Lübeck, and the Leipzig trumpeter Gottfried Reiche (1667–1734), whom J.S. Bach valued highly and who was also prominent as a composer of four-part *Turmmusik* ('tower music'). To match the wide variety of tasks assigned him, the Stadtpfeifer had a wide repertory. It embraced signal pieces, chorales, dance movements, conversational and representational music, and from the 18th century onwards included sinfonias and concertos as well. Among the better-known composers who developed through training as town musicians or were active as Stadtpfeifers or directors of *Stadtmusik* the following are noteworthy: Susato (Antwerp, 1531–49), Brade (Hamburg, 1608–10, 1613–15), Hassler (Augsburg, 1600; Nuremberg, 1601–4), Schop (Hamburg, 1621–67), S.T. Staden (Nuremberg, 1623–55), Pezel (Leipzig, from 1664; Bautzen, 1680–94), Zachow (Eilenburg, from 1676), Telemann (Frankfurt, 1712–21; Hamburg, 1721–67), Quantz (Radeberg and Pirna, 1714; Dresden, 1716), Zelter (Berlin, from 1774) and Lumbye (Copenhagen, from 1829).

See [Guilds](#), [Minstrel](#) and [Wait](#).

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HEINRICH W. SCHWAB

Staehelin, Martin

(b Basle, 25 Sept 1937). Swiss musicologist. He trained in Basle as a secondary school instructor in music and classics, at the same time taking a flute teacher's certificate under Joseph Bopp (1962). He first studied Latin and Greek philology then later musicology with Schrade and Schmitz (1963–7) and took the doctorate at Basle University in 1967 with a dissertation on the masses of Isaac. With a scholarship from the Schweizerischer Nationalfonds (1968–71), he completed the *Habilitation*, also on Isaac's masses, under Kurt von Fischer at the University of Zürich in 1971. He became director of the Schweizerisches Volksliederarchiv in 1963 and has served on the board of directors of the Schweizerische Musikforschende Gesellschaft (president of the Basle chapter 1971–3). From 1972 to 1977 he represented Switzerland on the IMS committee; he won the Edward J. Dent medal for musicology in 1975 and in 1976 moved to Bonn and became director of the Beethoven-Archiv and the Beethoven-Haus. In 1983 he was appointed chair of the musicology department at Göttingen University.

Staehelin's research centres on the music of Josquin's period and is distinguished (e.g. in his exemplary edition of Isaac's masses) by its precision and by his knowledge and analysis of sources. His later work

includes articles on Mozart, Beethoven, a monograph on Nägeli and writings on the history of musicology.

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JÜRIG STENZL

Staempfli, Edward

(b Berne, 1 Feb 1908). Swiss composer. After studying medicine in Berne for two years he changed his focus to music. He studied in Cologne under Jarnach and Maler (1929–30) and was a pupil of Dukas in Paris for a year. There he was soon attached to the circle of Conrad Beck, Marcel Mihalovici, Alexander Tcherepnin and Tibor Harsányi. In 1935 he attended Hermann Scherchen's conducting course in Brussels, where he was awarded the Le Boeuf Prize for the *Musique pour 11 instruments*. He was so deeply impressed by hearing the first performance of Berg's Violin Concerto (Barcelona, 1936) that he became preoccupied with the 12-note technique until, in 1949, he was satisfied that it was the right method for him. The outbreak of World War II drove him from Paris back to Switzerland, where he lived in Basle and from 1944, in Lugano. In 1951 he moved to Heidelberg and in 1954 to Berlin. He made an extended visit to the USA in 1962, lecturing on contemporary Swiss music and having works performed. The influence of his various places of residence is evident in his music. French Impressionism and the radical polyphony of early Hindemith first led him to produce a series of chiefly concertante scores containing lyrical elements. His time in Switzerland coincided with a transitional period of approximately ten years, at the end of which he decided to use 12-note technique and later extended serial procedures. His writing has continued to be strict and fully determined, though also colourful; his orchestrations create a luminescence reminiscent of Berg. He has often appeared as a conductor or pianist, particularly in his own works.

WORKS

(selective list)

stage

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vocal

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instrumental

Orch: Konzertante Syms. nos.1–4, 1931–4; Sym. no.1, 1938; Conc., 2 pf, orch, 1940; Concertino, cl, str, 1941; Sym. no.2, 1942; Concertino, pf, chbr orch, 1945; Praeludium und Variationen über ein Tessiner Volkslied, pf, orch, 1945; Sym. no.3, 1945; Mouvements concertantes, 1947; Epitaphe pour Paul Eluard, 1954; Fantasie, vn, str, 1955; Fl Conc., 1957; Strophen, 1958; Orch Werk, 1960; 5 Nachtstücke, 1961; Musik für 16 Str, 1967; Tripartita, 3 pf, 23 wind, 1969; Sätze und Gegensätze, vib, pf, perc, str, 1972; Sym. no.4, 1980; Conc., hpd, 7 inst, 1981; Conc., hn, tpt, trbn, orch, 1984; 4 Stücke, 1984; Musik, va, 11 wind, 1985; Sym. no.5, 1985; Sym. no.6, 1988; Vc Conc., 1991; Conc., a sax, orch, 1993; Dialogue, ob, hp, str, 1993; 5 pf concs.; 4 vn concs.

Chbr: Qt, fl, str trio, 1932; Trio, fl, vn, pf, 1935; 4 Stücke, brass, 1946; 5 Stücke, ww, 1946; Konzertante Fantasie, 2 tpt, 2 pf, timp, 1947; 5 Stücke, fl, pf, 1954; Ornamente, 2 fl, cel, perc, 1960; Duo, cl, pf, 1970; Duo, fl, gui, 1981; Nocturnes, sax, hp, 1983; Trio, tpt, bn, pf, 1983; Duo, bn, pf, 1984; Duo, vn, b cl, 1984; Duo, a fl, vc, 1987; Qnt, fl, pf qt, 1988; Duo, va, tuba, 1990; Why Not, sax, tpt, vib, pf, 1990; Qnt, str qt, db, 1992; 7 str qts; 2 pf trios; 2 str trios; 2 wind qnts; 2 wind trios
Pf: 6 Stücke, 1932; 5 charakteristische Stücke, pf 4 hands, 1938; 10 kleine Klavierstücke, 1944; 7 Klavierstücke, 1954; 3 Sätze, 1959; 6 Klangstudien, 1992

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FRITZ MUGGLER/CHRIS WALTON

Staes, Ferdinand(-Philippe-Joseph)

(*b* Brussels, bap. 16 Dec 1748; *d* Brussels, 23 March 1809). Flemish harpsichordist, organist and composer. The son of Guillaume Staes, an organist at the Brussels royal chapel from 1758, he studied with his father and later with Ignaz Vitzthumb. As a harpsichordist he was accompanist at the Théâtre de la Monnaie, Brussels, by 1767 and the following year was appointed assistant to his father (second court organist at that time); he also took part in *concerts de table* at court and performed successfully at the concerts of the academy and Concert Bourgeois in 1771. In January 1772 he gained the reversion for his father's post of principal court organist but (despite Fétis and later sources) he never filled this appointment, for his father was still active when the royal chapel was dissolved in 1794. By 1772 Staes was an organist at the Madeleine church, where Burney heard him and wrote that 'the organ was played in a masterly manner, by M. Straze [sic], who is esteemed the best performer upon keyed instruments in Brussels'. Staes was a member of the masonic lodge 'L'heureuse rencontre à l'Orient', Brussels, by 1786, but does not seem to have written masonic music. His compositions include several keyboard works (mainly sonatas for the harpsichord or piano) with instrumental accompaniment.

WORKS

Kbd, with insts: 5 sets of 3 sonatas, hpd/pf, vn, vc, opp.1–5 (Brussels, n.d.); Concerto, solo hpd/pf, orch, op.6 (Brussels, n.d.); Idées de campagne, hpd/pf, vn, vc, 2 hn (Brussels, n.d.)

Kbd solo: works in contemporary anthologies; pf transcrs. of contemporary works by other composers

Other inst: Nouvelle marche bruxelloise, military band (Brussels, 1790)

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BNB (P. Bergmans)

BurneyGN

Choron-FayolleD

FétisB

VanderStraetenMPB, iv

VannesD

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S. Clercx: *Henri-Jacques de Croes* (Brussels, 1940), ii

PAUL RASPÉ

Staff [stave]

(Fr. *portée*; Ger. *Liniensystem*, *System*; It. *sistema*, *rigo*).

In Western notation a set of lines on, between, above and below which notes of music are written. A five-line staff has been the most widely used type since north French manuscripts of the early 13th century containing polyphony. A four-line staff has been used for plainchant since the late 11th century. Staves are also used in [Tablature](#): in music for string and wind instruments they represent the strings or holes of the instrument, and have digits denoting which fingers are to touch the strings or holes; in keyboard tablature the lines denote specific pitches. Except in tablature for string and wind instruments, the staff carries low notes on its lowest line, high notes on its highest, and may be supplemented above and below by leger lines. Notes are prefaced by a clef indicating the pitch of the line on which it is placed (and hence of the other lines of the staff). Two or more staves, joined by a brace, form a system.

1. The staff in early theoretical writing.

The earliest surviving examples of a staff date from the end of the 9th century. In *Musica enchiridis* (c860 according to Handschin and Dronke, c900 according to Smits van Waesberghe; see [Musica enchiridis](#), [Scolica enchiridis](#), §2) a set of lines called *chordae* ('strings' – an interesting link with tablature) are used, one for each pitch, a 2nd apart. To the left of each line appears a dasian letter giving its pitch. The letter 'T' or 'S' to the left of each space denotes the interval of a tone or semitone between each *chorda*. Syllables of a chant text are set on the lines, indicating the pitch at which they are to be sung. The manuscript *F-VAL 337*, probably the earliest surviving copy (not later than 900), uses an eight-line staff (see fig.1).

Hucbald's *De harmonica institutione* (c900) contains an example of a six-line staff, bearing syllables of chant text in the same way as *Musica enchiridis*, with the spaces designated tone or semitone but without dasian letters. Hucbald specifically equated the lines with the strings of the cithara: 'Porro exemplum semitonii advertere potes in cithara sex chordarum, inter tertiam et quartam chordam' (Gerbert, in *GerbertS*, i, 109, omitted the lowest line; *B-Br 10078–95*, f.87r, facs. in Smits van Waesberghe, 1969, p.107, shows that the text syllables should touch the lines, although the modern reproductions that appear to equate a syllable with an interval do have predecessors in medieval manuscripts: see Apel, p.205). The link with early hexachord theory is unclear.

Such diagrammatic staves were also used in the organum instruction of *Musica enchiridis*, *Scolica enchiridis* and their successors throughout the Middle Ages, sometimes necessitating staves of 18 lines, as many as there were dasian letters. But this system of notation was a teaching aid not used in functional liturgical manuscripts.

2. Early plainchant notation and Guido of Arezzo.

All neumatic notations contained an element of the distinction between high and low notes in the very shape of their neumes. By the turn of the millennium Beneventan and Aquitanian notations were diastematic, that is, individual neumes were placed higher or lower on the page relative to one

another, though not clearly enough for completely certain modern transcription. By the mid-11th century Aquitanian notation regularly used a single dry-point (scratched) line, whose pitch varied according to the mode of the piece (a table is given in Stäblein, p.41). The author of the *Quaestiones in musica* suggested a mode-linked technique of using a single coloured line, with different colours for different modes; but he wrote half a century after and in knowledge of Guido of Arezzo's teaching.

Guido of Arezzo, in *Aliae regulae* (c1030), recommended that lines should be drawn for every other pitch, a 3rd apart, so that notes of a scale would be set alternately on a line or in a space. He further recommended that one or more of the lines be coloured to denote its pitch (he preferred a red F line and a yellow C line), or that a letter be set in front of at least one of the lines to denote its pitch (see [Clef](#), fig.1b). His principles, in one variant or another, were gradually adopted all over Europe, at different times in different places. Central Italy took up the coloured-line scheme quickly (Smits van Waesberghe, 1951, cites 17 manuscripts written by c1100). Coloured lines were slightly less common elsewhere, but use of the Guidonian staff with a clef spread rapidly through advanced European centres of music, especially those of the Low Countries. The Beneventan and west Aquitanian areas did not adopt it until nearer 1200. German Switzerland was particularly conservative; although isolated earlier manuscripts use it (e.g. *CH-E* 366, 12th century, with four dry-point lines, red F line, F and C clefs; facs. in Stäblein, p.187), the staff was not generally used there until the 15th century. Smits van Waesberghe (1951) showed that references to lines in use at Corbie Abbey in the 10th century (*F-AM* 524; M. Gerbert: *De cantu et musica sacra*, St Blasien, 1774, ii, 61) and in the prologue to Pseudo-Odo's *Dialogus de musica* are both post-Guidonian.

Lines of different colours were not often used after the 13th century (German scribes again being the most conservative in this respect). Most surviving manuscripts have four-line staves (Guido did not specify a number), for which a four-nibbed pen would have been used. Often all four might be coloured red. These characteristics of chant books persisted into the age of printing and to the present day.

3. Polyphonic music.

The more extended range of each voice in polyphonic music led to the general adoption of a five-line staff, as in *GB-Lbl* Add.36881 (c1200), where the lower part (with the chant) frequently has a four-line staff and the organal voice a five-line one (dry-point lines; see fig.2). The north French sources of polyphony of the 13th century consistently use red or black five-line staves. Exceptions to a practice that has been standard ever since are the use of a six-line staff by scribes of Italian trecento music and a few later Italian-influenced repertories (*F-CH* 564, *I-Bc* Q15, *TRmr* 89), and the use of six or more lines for keyboard music (the florid upper line of the music of the Buxheim Organbook, *D-Mbs* Cim.352b, is written on a seven-line staff; see [Notation](#), fig.108). Again, this was to cope with parts of generally more extended range. Occasionally the left hand had more lines than the right hand (Frescobaldi's *Toccate e partite d'intavolatura di cembalo*, 1614, left hand eight lines, right hand six; see also [Bar](#), illustration). Frequently both

had a middle C line (Fitzwilliam Virginal Book, *GB-Cfm* 32.g.29, two six-line staves). Staves of more than five lines were not generally used after the 17th century.

See also [Notation](#), §III, 3(i), 4(v), and [Score](#).

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DAVID HILEY

Staffa

(It.).

A [Triangle](#) resembling a medieval stirrup.

Staffa, Giuseppe, Baron

(*b* Naples, Dec 1807; *d* Naples, 18 May 1877). Italian composer and teacher. He studied in Naples with Francesco Ruggi and Giacomo Tritto. Being of noble birth, he was – according to Fétis – perceived as a skilled amateur. However, each of his seven operas was produced in Naples during his lifetime. The première of the first, *Priamo all tenda di Achille* (S Carlo, 19 November 1828), in which Rubini created Achille, took place just before the composer's 21st birthday. News that Staffa's next work would be *Francesca da Rimini* (S Carlo, 12 March 1831) upset Mercadante in Madrid, who towards the end of 1830 was working on his own setting of Romani's libretto. The other operas were *Un matrimonio per ragione* (Teatro del Fondo, 1835), *La battaglia di Navarino* (S Carlo, 1837), *La zingara* (Teatro Nuovo, 1845), *Il merciaiuolo ambulante* (Teatro Nuovo, 1846) and *Alceste* (S Carlo, 1852). He also composed for the church, and conducted the orchestras of the Nuovo and Fondo theatres – Staffa did not limit himself to a mediocre operatic career. He was also a critic and founded the Neapolitan journal *La musica*. His reputation, however, came from his teaching: he presided over the music section of the Academy of Sciences, Letters and Fine Arts in Naples, and sat on commissions influencing important ministerial decisions. He later dedicated himself entirely to teaching composition, publishing a treatise on harmony and another on composition.

Staffani, Agostino.

See [Steffani, Agostino](#).

Staggins, Nicholas

(*d* Windsor, 13 June 1700). English violinist and composer. He was granted the post of musician-in-ordinary at court as a violinist to date from Michaelmas 1670 by a warrant of December 1671, and warrants of January and June 1673 also granted him a post as flautist. He suddenly achieved prominence in 1674 on his appointment, from 29 September, as Master of the King's Musick in succession to Grabu, a post which he continued to hold under James II and William and Mary. In 1676 he was granted leave to travel to Italy 'and other foreign parts', no doubt to broaden his musical experience. In 1682 he became MusD of Cambridge, though he did not perform the customary exercise at the time. Some criticism of this caused him to perform it in 1684 and to have the fact and its consequence announced in the London Gazette (10 July):

Dr Nicholas Staggins, who was some time since admitted to the degree of Dr. of music, being desirous to perform his exercise upon the first opportunity for the said degree, has acquitted himself so much to the satisfaction of the whole University this Commencement, that by a solemn vote they have constituted him to be a public professor of music there.

The Grace appointing him first professor of music at Cambridge is dated 2 July 1684. The post was nominal, with neither duties nor emoluments. Meanwhile, in April 1683, jointly with John Blow, he had applied to the king for a licence to set up 'an Academy or Opera of Musick' for the performance of their compositions, but the outcome of this, if any, is not recorded. In 1686 he was described as of 'Little Chelsey in the parish of Kensington', from which address he wrote his will in 1690. He died at Windsor and was buried at St George's Chapel there. He was unmarried. A reference in *Tom Brown's Letters from the Dead to the Living* (London, 1700) suggests that Nicholas Staggins was bandy-legged, and even contemptuously regarded.

He held no composing appointment at court and his surviving compositions are too fragmentary to allow an estimate of his ability to be made, though it seems to have been but slender. His most important work was the music for the court masque *Calisto, or The Chaste Nymph* of 1675, which was extravagantly praised by the librettist, John Crowne, in the published edition of the words. Seven of the songs are in manuscript (*GB-Lbl* Add.19759) and a suite also survives (*US-NYp* Drexel 3849). There are traces of three odes for the birthday of William III, the words of two of which were printed in the *Gentleman's Journal* for 1693 and 1694, while the *London Gazette* on 22 March 1697 referred to a repeat performance of his 'Consort of Musick ... which was performed at St James on His Majesty's Birthday', presumably in November 1696. One air from the 1693 ode was

printed in *Comes amoris*, book 5 (1694), and the solo 'Song on the King's Birthday' (GB-Lbl Add.19759) may come from the 1696 ode. There are 11 songs by Staggins in the printed collections of the period, including the following to words found in the contemporary theatre (dates quoted are those of first performance, not publication): 'How unhappy a lover' (Dryden, *Conquest of Granada*, 1671); 'While Alexis lay pressed' (Dryden, *Marriage à la mode*, 1672); 'How pleasant is mutual love' (Shadwell, *Epsom Wells*, 1672); 'How severe is fate' and 'Let business no longer' (Lee, *Gloriana*, 1676); 'As Amoret with Phyllis sate' (words by Scrope) and 'When first Amintas' (Etheridge, *The Man of Mode*, 1676). A few fragmentary instrumental pieces survive (GB-Lbl and Och), and Playford's *Dancing Master* (1679) includes 'Staggin's Jigg', presumably his work. (P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690*, Oxford, 1993, 2/1995)

WATKINS SHAW

Stagno, Roberto [Andrioli, Vincenzo]

(b Palermo, 11 Oct 1840; d Genoa, 26 April 1897). Italian tenor. He studied in Milan with Lamperti, then made his début in 1862 at Lisbon as Rodrigo in Rossini's *Otello*. He appeared at Madrid, Venice, Rome, Naples, Florence and the Metropolitan, where he sang Enzo in the first New York performance of *La Gioconda* (1883). His repertory included Don Ottavio, Elvino, Pollione, Gennaro (*Lucrezia Borgia*), Poliuto, Raoul, Robert le diable, Manrico, Radames, Romeo, Faust and Lohengrin. He also sang Verdi's *Otello* in Buenos Aires (1888). He created Turiddu in *Cavalleria rusticana* at the Teatro Costanzi, Rome (1890), and sang in the first performance of Giordano's *Mala vita* at the Teatro Argentina, Rome (1892). His powerful, flexible voice could encompass a great variety of roles. He was married to the soprano Gemma Bellincioni. Their daughter Bianca Stagno-Bellincioni (1888–1980), also a soprano, sang in Naples, Barcelona, Rome and Lisbon, and appeared at Covent Garden (*Bohème* and *Manon Lescaut*) in 1914; she also wrote *Roberto Stagno e Gemma Bellincioni, intimi* (Florence, 1943/R). For illustration see Bellincioni, Gemma.

ELIZABETH FORBES

Stahel [Stahl], Johann

(fl 2nd quarter of the 16th century). German composer. Possibly the son of Johann Stahel, a singer in Maximilian I's court, he ranks among the lesser of the Reformation composers strongly influenced by Franco-Flemish procedures. He is known principally from the publications of Georg Rhau. In most of his works (such as those in *Vesperarum precum*) the cantus firmus is presented simply and in long, isometric note values. The pieces for festal occasions are in a more florid and imitative style; in these the cantus firmus is frequently ornamented.

WORKS

Edition: *Georg Rhau: Vesperarum precum officia*, ed. H.J. Moser, Musikdrucke aus den Jahren 1538 bis 1545 in praktischer Neuausgabe, iv (Kassel, 1960) [M]

Missa super 'Winken ghy syt grone', 4vv, 1541¹

Benedictus qui venit, 2vv, 1549^{1b}

4 motets: In pace, in id ipsum dormiam, 5vv, 1568⁷; Oblatus est quia ipse voluit, 4vv, ed. in Musikdrucke aus den Jahren 1538 bis 1545 in praktischer Neuausgabe, x (Kassel, 1990); Quam pulchra es, 4vv, *D-Rp* 940–41; Unam pety a Domino, 4vv, *Rp* 940–41

39 antiphons, 4vv, M

3 hymns, 4vv: Ne mens gravata, M 70; Veni Redemptor omnium, *D-ERu* 473, *ROu* Mus.Saec. XVI

2 chorales: Nu lasst uns den Leib begraben, 5vv; Vater unser im Himmelreich, 4vv: both ed. in DDT, 1st ser., xxxiv (1908)

2 lieder: Ich wil zu Land ausreiten, 2vv, ed. in Musikdrucke aus den Jahren 1538 bis 1545 in praktischer Neuausgabe, vi (Kassel, 1980); Unser liebe Frawe vom kalten brunnen, 5vv, 1556²⁹

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VICTOR H. MATTFELD

Stählin, Jacob von

(*b* Memmingen, Swabia, 9 May 1709; *d* St Petersburg, 25 June/6 July 1785). German historian and writer on music. He was educated at the Lateinschule in Memmingen and after 1728 at the Gymnasium in Zittau; here he also studied privately with a certain Montallegro, an Italian master of fireworks display. In 1732 he entered Leipzig University, and during this period became a friend of J.S. Bach's sons, playing flute duets with them. He was also a member of the circle surrounding the most famous literary critic of the day, J.C. Gottsched. His career as fireworks designer and professor of poetry and rhetoric took him in 1735 to Russia, where he held numerous positions in St Petersburg and at the imperial court. He edited a fortnightly German-language journal in St Petersburg, where he reported extensively on court activities and introduced a wide variety of materials related to the German Enlightenment. His *Original-Anekdoten Peters des Grossen* (1785) was known throughout Europe in various translations. His detailed accounts of cultural life in Russia and at court are the earliest historical documents for Russian theatre, music and dance. His *Nachrichten von der Musik in Russland* was published in J.J. Haigold: *Beylagen zum neueränderten Russland* (Riga and Leipzig, 1769–70); see also *Muzika i balet v Rossii XVIII veka*, translated from German (Leningrad, 1935).

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GEORGE J. BUELOW

Stahlspiel (i)

(Ger.).

See [Bell-lyra](#).

Stahlspiel (ii)

(Ger.).

[Stahlstäbe] See [Glockenspiel \(i\)](#).

Stahmer, Klaus Hinrich

(*b* Stettin [now Szczecin, Poland], 25 June 1941). German composer. Between 1960 and 1969 he attended the Hamburg Musikhochschule and the universities of Hamburg and Kiel (PhD 1968). In 1969 he began teaching music theory and musicology at the Bavarian Staatliche Hochschule für Musik, Würzburg; he was appointed professor in 1977. He has served as the director of the Würzburg New Music Studio (from 1989), founded (in 1976) the Würzburg New Music Days and acted as president of the German section of ISCM (1983–7). His numerous composition awards include first prize at the Tokyo competition for contemporary guitar music (1985) and the Würzburg arts prize (1995).

Stahmer's early compositions use the techniques of the Second Viennese School. During the 1970s his style became more individual, particularly through the influence of the visual arts. During the 1980s he increasingly worked on projects that crossed artistic boundaries, such as music synchronized with slide-projections, graphic scores and works for sound sculptures. His most recent music acknowledges non-European influences and returns to archaic forms and techniques of ornamentation. All of his music is characterized by short, pregnant sequences of notes and individual sounds that are repeated and developed within transparent textures. Frequent repetition and sustained, deep tones lend much of his work an archaic and spiritual quality. (*KdG*, M. Henke)

WORKS

(selective list)

stage

Espace de la solitude (ballet), gui, 4-track tape, 1977; La voce del fiume (ballet, C. Pavese), spkr, gui, perc, 2-track tape, 1980; El Bailarin (scene for dancers, V. Aleixandre), spkr, 3 gui, 1983; Singt, Die Nashörner (ballet, after E. Ionesco), tape,

1983, collab. B. Konrad; Vögel (1 scene, K.H. Stahmer, after Euripides: *Die Troerinnen*, W.H. Auden: *Zeitalter der Angst*, V. Aleixandre), 1985–6, Kiel, 1987

instrumental

Orch: Dedications, conc., va, hp, str orch/pf, 1964–77; Mobile Aktionen, str orch, 1975; Multiples, concertino, 3 perc, orch, 1977; May they Come, May they Disembark, May they Stay and Rest a While in Peace, 1994; Wie ein Stillstand der Zeit, hp, str orch, 1995

Chbr: Rotations, fl, cl, trbn, vn, va, vc, perc, pf, 1963–77; Threnos, va/vc, pf/org/gui, 1964; I Can Fly, 2 perc, 1975–81; Parole ultime, perc, org, 1978; Geburtstagskanon für John Cage, any sound source, 1982; Debussyana, fl, gui, vc, 1983; 8 Nachtstücke (after G. Vescovi), fl, gui, vc, 1983–90; Vasarelyana, 8 perc, 1985; Weg nach Innen, org, perc, 1992; Vision, org, perc, 1995; Noa Noa, cl, s sax, pf/accdn, 1996

Solo inst: Marsiada (Miti antichi I), ob, 1978; Aristofaniada (Miti antichi III), fl, 1979; Parisiada (Miti antichi II), rec, 1979; Nocturne für Enzensberger, gui, 1984; Nacht und Träume, gui, 1995; Sacred Site, pf, 1996

vocal

Quasi un requiem (H. Miller), spkr, str qt, 1974; Die Landschaft in meiner Stimme, 1v/vv, 1978; Wintermärchen (H. Heine), 3 spkrs, cl, str qt, 1981; Davids Lobgesang (Bible, F. von Assisi, E. Cardenal), S, T, spkr, chorus, org, 5 perc, ens, tape, 1982; Momentaufnahmen (J. Baldwin, S. Beckett, S. Plath), spkr, ens, 1986–9

electro-acoustic and sound sculptures

El-ac: 4 Transformationen, vc, perc, synth, tape, slide projections ad lib, 1972; Porcelain music, cl, tape, slide projections, 1983 [after sculptures by E. Augustin, J. Koblasa, K. Kütemeier]; Ritual/Labyrinth, db fl, tape, 12 ceramic urns, 1990; Kristallgitter, str qt, cptr controlled vibrating stones, ring modulation, 1992; Berlin Song Line, tape, 1994; Dreamscape, tape, 1994; Kumanyayi (Song Line I), fl, tape ad lib, 1994; Dschukurrpa (Song Line II), perc, tape ad lib, 1994; Kuruwarri (Song Line III), gui, tape ad lib, 1995; Herr der Winde, fl, cptr controlled sound sculpture, 1996

Other works: Soundscape, sound sculptures, 1985; Hommage à Daidalos, 6 female vv, vibrating stones, 1989; Klanglabyrinth I–II, vibrating stones, 1989

Principal publishers: Breitkopf & Härtel, Verlag Neue Musik, Zimmermann

ERIKA SCHALLER

Staier, Andreas

(b Göttingen, 13 Sept 1955). German harpsichordist and pianist. He studied the piano, the harpsichord (with Gustav Leonhardt) and the bassoon at the Hanover Staatliche Hochschule für Musik, and then won a scholarship to study with Ton Koopman at the Sweelinck Conservatory, Amsterdam. After working with Musica Antiqua Köln (1983–6) he embarked on a solo career as a harpsichordist and fortepianist, performing throughout Europe and in the USA. Staier has played frequently with the cellist Anner Bylsma, and is the regular accompanist of the tenor Christoph Prégardien, with whom he has made admired recordings of Schubert lieder. Among his other recordings, those of Bach and Scarlatti have been acclaimed for their

freshness and sense of discovery, while his readings of Haydn and Schubert sonatas and Mendelssohn concertos have made an eloquent case for the performance of this repertory on keyboards of the period. Staier was appointed a professor at the Schola Cantorum in Basle in 1987.

RICHARD WIGMORE

Staimitz.

See [Stamitz](#) family.

Stainer, Jacob [Jakob]

(*b* Absam, nr Hall in Tirol, ?1617; *d* Absam, late Oct or early Nov 1683). Austrian violin maker. He received a good education as a chorister (serving in either a church choir – perhaps in Hall – or the Innsbruck court chapel); surviving letters from later years suggest he was a well-educated man. He is traditionally said to have learnt his craft in Cremona, but he was probably apprenticed to a German violin maker resident in Italy. He based his style on an earlier German model, developing it to perfection. Hart wrote: 'I am satisfied that Stainer was assisted by neither the Brothers Amati nor Nicholas Amati, and I am strengthened in this opinion by the steadfastly German character of a model which no pupil of Amati could have persisted in using'. His oldest known violin is dated Absam, 1638.

Until 1655 Stainer made visits to monasteries, church choirs and court chapels in order to sell instruments and carry out repairs; his travels took him to Salzburg, Munich, Venice, Brixen, Bozen and elsewhere. In 1656 he acquired a house in Absam. Ferdinand Karl, the reigning archduke of Tyrol, appointed him 'archduke's servant' (i.e. purveyor to the court) in 1658; this was not a salaried position, but involved promotion to the rank of a court employee. Meanwhile, he had become so well known that he was receiving commissions by post; about 1658 he carried out a commission for the Spanish court. A denunciation for suspected heresy in 1669, though hotly denied by Stainer, brought him into conflict with the Church. At that time, he had commissions for instruments from Italy, Nuremberg, the monasteries at Rottenbuch and Lambach and from the Bishop of Olomouc. From about 1675 he suffered from bouts of temporary insanity, probably acute manic depression, but in succeeding years he created some of his finest instruments, surpassing even the best products of his middle period. His last violin is dated 1682 (now in the Tiroler Landesmuseum Ferdinandeum, Innsbruck).

Besides violins, Stainer also made *viole da braccio*, bass viols, cellos and double basses; for viols, he used as his model an English instrument by the virtuoso William Young, who was employed at the Innsbruck court from 1651 to 1662. His bass instruments were mostly made to order, according to the size of the church or concert room. Distinctive features of his violins are the relatively broad lower back and the modified contour of the corners at the waist. At first he worked with a highly arched model, but after about 1665 he also made rather less arched instruments. The wood and varnish are of the best quality, and the accuracy of his craftsmanship ranks close to

Stradivari's. The silvery tone (*voce argentina*) of the Stainer violin was regarded as ideal for more than 150 years; literary sources confirm the high esteem in which his instruments were held, even in comparison with those of the Cremona masters. Hawkins, for example, wrote: 'The violins of Cremona are exceeded only by those of Stainer ... whose instruments are remarkable for a full and piercing tone'. The *Encyclopédie méthodique* states that 'the violins with the greatest reputation are those of Jacob Steiner'. And Stainer heads a list of distinguished violin makers compiled by Francesco Galeazzi. For a long time his model influenced violin making not only in German areas, but also in Italy (where only Brescia and Cremona stuck to their own tradition) as well as several other countries. Distinguished copiers included Gabrielli, Gobetti, the Caracassi brothers, Stadlmann, Widhalm and William Forster (ii). There are countless instruments that contain a forged label with Stainer's name, and even standard works, such as those by Lütgendorff, Vannes and Hamma include illustrations of labels that have proved to be forgeries. Towards the end of the 18th century there was a change in what was considered to be the ideal tone, and the smooth, clarinet-like timbre, characteristic of the instruments of the Cremona school, began to be preferred. Further, the greater volume obtainable from a Cremona instrument could meet the demands now made of the violin in concert-hall performance. During the 19th century the Cremona violin completely superseded the Absam; in the 20th, Stainer's instruments have regained popularity for historically informed performances.

Markus [Marcus] Stainer (*b* Hallein, Salzburg, c1633; *d* Laufen, Bavaria, 27 Nov 1693), a musician and violin maker often described as Jacob's brother, was not in fact related to him. In 1655 he applied for citizenship at Laufen, granted in 1656. His few known instruments do not show a lot of talent. Instruments with the label 'Marcus Stainer, Bürger und Geigenmacher in Kufstein' are fakes; there is no record of a violin maker of this name in Kufstein.

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WALTER SENN/KARL ROY

Stainer, Sir John

(*b* London, 6 June 1840; *d* Verona, 31 March 1901). English musicologist and composer. His father, William Stainer, was parish schoolmaster of St Thomas's, Southwark, and had a small chamber organ on which he gave the boy lessons from an early age. John lost the sight of his left eye through an accident when he was five years old. In 1848 he became a probationer and in 1849 a chorister at St Paul's Cathedral, where he was soon one of the leading solo boys. In 1854 he became organist of St Benet, Paul's Wharf; two years later Ouseley heard him deputizing at the organ at St Paul's and promptly offered him the post of organist at his recently founded St Michael's College, Tenbury Wells; Stainer used to ascribe his later success to Ouseley's guidance during his years at Tenbury.

He entered Christ Church, Oxford, in 1859, and graduated BMus (1859), BA (1864), DMus (1865) and MA (1866). In 1860 he was appointed organist of Magdalen College and in 1861 organist to the university. He founded the Oxford Philharmonic Society and conducted its first concert in 1866. His supreme opportunity came in 1872, when he succeeded Goss as organist of St Paul's Cathedral. Long-overdue reforms had been begun through the efforts of a minor canon, Robert Gregory; Stainer hastened them by means of tactful persuasion. The number and salaries of the choir were increased; rehearsals, processions and weekly choral celebrations of communion were soon introduced. The musical repertory was greatly expanded and altered.

Stainer soon gained a pre-eminent position as church musician, scholar and composer. It was through his initiative that the Musical Association was founded in 1874. In 1876 he became organist and in 1881 principal of the National Training School for Music. He was knighted in 1888, but in the same year had to resign his position at St Paul's because of failing eyesight. In 1889 he returned to Oxford as professor of music. He was also vice-president of the Royal College of Organists, and president of the Musical Association, the Plainsong and Mediaeval Music Society and the London Gregorian Association. He died suddenly while on a visit to Italy.

In his lifetime and for a considerable period after his death, Stainer was known primarily as a composer of cathedral music and hymn tunes. His services and anthems, most of them written for St Paul's, were fashionable throughout the Anglican communion and beyond it. His fine literary feeling in his choice of texts was not always matched by an ability to set them appropriately to music. He himself came to regret that he had published his compositions, and said to Fellowes that he knew they were 'rubbish'; they have been so judged by severe critics of more recent times. Nevertheless, a few works remain favourites: *The Crucifixion* is usually broadcast every Passiontide and several of the hymn tunes can be heard in churches of almost every denomination. Wienandt and Young (1970) pointed out 'a

dramatic element in Stainer's anthems not often seen in the works of his predecessors' and a balanced appreciation of Stainer's output of cathedral music has been provided by Gatens (1984). His hymn tunes have been rehabilitated by Routley (1981), who called him 'a matchless part-writer, contrapuntist and handler of the musical language'.

Today Stainer is venerated not as a composer but as a pioneer of English musicology. His edition of *Early Bodleian Music*, completed shortly before his death, was the first serious effort by an English scholar to explore music before Palestrina and Tallis. Also of value is his edition, with the Rev. H.R. Bramley, of Christmas carols. His professorial lectures at Oxford, and his papers to the Musical Association (six of which were printed in *PMA*), were excellent models for younger scholars, often venturing into almost unexplored musical territory. In general, he was a benign influence on musicians of the younger generation, most notably Hubert Parry, his successor at Oxford. Stainer was a noted collector of music, specializing in 18th-century songbooks. His elder daughter, Eliza Cecilia, who helped him with *Early Bodleian Music*, published a *Dictionary of Violin Makers* (London, 1896/R), and contributed, along with her father and a brother, John F.R. Stainer, to earlier editions of *Grove*.

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Gideon (orat), Oxford, 1865 (1875)

The Daughter of Jairus (cant.), Worcester Festival, 1878 (1879)

St Mary Magdalen (cant., W.J. Sparrow Simpson), Gloucester Festival, 1883 (1884)

The Crucifixion (orat, Sparrow Simpson), St Marylebone Parish Church, 24 Feb 1887 (1887)

The Story of the Cross (cant., E. Monro) (1893)

5 evening services: A ('Magdalen'), c1864, D, F (1894), E (1894), F (1895)

3 communion services: A (1865), F (1887), C (1901)

4 full services: E (1874), A/D (1877), B (1884) and D, male vv (1898)

6 morning services: C (after 1877), G (1893), D (1894), F (1896), A (1899), G (1915)

4 chant services (1895–7)

Sevenfold Amen (1873) [arr. of Dresden Amen]

12 Sacred Songs for Children (E. Oxenford) (1889)

[156] Hymn Tunes (1900)

44 anthems, org works, madrigals, partsongs, songs, str qt

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with H.R. Bramley: Christmas Carols, New and Old (London, 1871)

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NICHOLAS TEMPERLEY

Stainer, Markus.

Austrian violin maker, formerly thought to be a brother of [Jacob Stainer](#).

Stainer & Bell.

English firm of music publishers. It was founded in London in 1907 by a group of investors with an interest in music, as an outlet for British compositions (the names 'Stainer' and 'Bell' were chosen merely for

euphony). The firm's reputation was quickly established, and it published the later music of Stanford, who did much to support the firm in its financially precarious early years, as well as works by Holst (*Hymn of Jesus*, 1919), Vaughan Williams (*A Sea Symphony*, 1918; *London Symphony*, 1920), Bantock and Boughton. In 1917 it was appointed by the Carnegie Trust to publish the Carnegie Collection of British Music. The firm has undertaken the publication of several major scholarly series, notably E.H. Fellowes's editions of the English Madrigal School (1913–24), the Complete Works of William Byrd (1937–50), and the English School of Lutenist Song Writers (1920–31), which was taken over from the firm of Winthrop Rogers in 1924. Revised editions of all three series were published under the supervision of Thurston Dart, musical adviser to the firm from 1953 until his death in 1971. In 1951 the firm was entrusted with the publication of the Musica Britannica series for the Royal Musical Association, and a further important series, Early English Church Music, has been published for the British Academy since 1963; the facsimile series Music for London Entertainment was taken over in 1987. In addition, from the outset the firm has published many sheet editions in series such as Choral Library, Church Choir Library, Unison Songs, Organ Library, and Modern Church Services, all originally devoted to new works by British composers and later also noted for fine editions of older music. In February 1971 the firm entered a partnership with [Galliard Ltd](#); with its purchase of that firm in November 1972 titles published by [Augener](#), [Joseph Williams](#) and Joseph Weekes entered the catalogue. Since the managing directorship of Bernard Braley (1968–87) the firm has also played a significant role in the promotion of contemporary Christian hymnody.

PETER WARD JONES

Staingaden, Constantin.

See [Steingaden, Constantin](#).

Stalder, Hans Rudolf

(*b* Zürich, 9 July 1930). Swiss clarinettist. After studying at the Zürich Conservatory with Emil Fanghänel, and subsequently with Gustav Steinkamp and Louis Cahuzac, he was principal clarinet with the St Gallen Orchestra, 1953–5, and the Zürich Tonhalle Orchestra, 1955–86. He has made an extensive study of historic performing practices from the early Classical treatises of Vanderhagen, Backofen and Lefèvre, and in Augsburg in 1968 gave the first performance of Mozart's Concerto in a reconstruction of its original version for basset clarinet. Although he is best known as a player of the chalumeau, early clarinet and basset horn, Stalder is also a noted performer of contemporary music, and has given the first performances of Karl Amadeus Hartmann's Chamber Concerto for clarinet and strings and Frank Martin's Ballade in the composer's arrangement for him for basset horn and orchestra. His Stalder Quintet (1955–90) and Zürich Clarinet Trio (founded in 1976) have had many works written for them. Stalder taught at the Zürich Conservatory from 1960 to 1970 and in 1975 was appointed to the Basle Musikakademie.

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PAMELA WESTON

Stalder, Joseph Franz Xaver Dominik

(*b* Lucerne, bap. 29 March 1725; *d* Lucerne, 4 Jan 1765). Swiss composer. After attending the Jesuit college in Lucerne he studied moral theology in Milan (1748–9) and also took up composition. In 1750, again in Milan, he became a pupil of Sammartini and Galimberti, at the recommendation of Meyer von Schauensee. In 1752 he was appointed provisor at St Leodegar monastery, Lucerne. In the following year, however, he moved to London, and in 1754 to Paris, where he began a productive career as a composer and as a conductor with the Prince of Monaco and the Prince of Conti. Probably of a sickly disposition, he returned to St Leodegar monastery in 1762 with a prebendary organist's post. As an instrumental composer Stalder stands between his Swiss contemporaries Meyer von Schauensee and Constantin Reindl. Saladin listed 48 symphonies by him which appeared in Paris between 1757 and 1759; the few of these that are extant show a remarkable freshness of style, particularly in their first movements.

WORKS

Stage (mostly written for Jesuit Theatre, Lucerne; all lost): Hans und Trini (operetta, 2); incid music to: Marienspiel, 1745, Froyla, 1748, Athemenes Cretensis, 1749, Henricus Calvensis, 1751, Zeleux der König von Lokrien, incl. Der Einsiedler (Spl, 2)

Sacred vocal: Mag, 4vv, insts, 1757, *CH-E*; Amo te Jesu sponse dilecte, aria, S, str, org, *SAf*; Conserva me, off, 4vv, str, org, 1764, *SAf*; In exitu Israel, Ps cxiv, 4vv, str, *E, EN, SAf*; In te Domine speravi, Ps lxxi, 4vv, insts, org, *E*; Jesu dulcissime da te amare, aria, T, str, *EN*; Regina caeli, S, str, *EN*

Syms.: 6 sonate a 3 con tutti l'orchestra, op.4, lost; 6 for 4 str (Paris, n.d.); 6 a 4, hns ad lib (Paris, n.d.); 6 simphonies italiennes, 4 str, hns ad lib, op.5 (Paris, n.d.) [also pubd as 6 simphonies à 4 (Paris, n.d.)]; 6 a 4, with hns (Paris, ?1759); 12 a 4, with hns, ?lost; 8 a 6, *F-Pc*; Sinfonia, *CH-EN*

Other inst: Ov., Zz; Fl Conc., *EN*; Sextet, 2 fl, 2 vn, va, b, *EN*; 6 str qts (London, c1770); 6 trio concertati, 2 vn, b, op.2 (Paris, n.d.), lost; Pf Sonata, *E*

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WILHELM JERGER

Stamaty, Camille (Marie)

(*b* Rome, 13/23 March 1811; *d* Paris, 19 April 1870). Greco-French pianist, composer and teacher. Unable to decide between music and business as a profession, Stamaty worked in the Prefecture of the Seine from 1828. He studied piano with A.-C. Fessy and (from about 1830) Frédéric Kalkbrenner, but rheumatism temporarily forced him to direct his energies towards composition. He made his first public appearance as a pianist in the Salle Pleyel on 15 March 1835, with a concerto of his own composition (probably the Concerto in A minor op.2), a set of variations (probably his op.3 set on an original theme), and Kalkbrenner's recent Grand Duo in D for two pianos op.128, with the composer as his duo partner. Reviewers commented upon the delicacy and refinement of his playing, his evenness of sound and independence of finger-movement, all features which placed him firmly in the Kalkbrenner tradition. In September 1836 he went to Leipzig where he studied briefly with Mendelssohn. He returned to Paris early in 1837 and introduced much more Bach, Mozart and Beethoven into his programmes. In 1862 he was made Chevalier of the Légion d'Honneur.

Stamaty's other compositions include a Piano Trio (op.12), several piano sonatas, salon pieces for piano, and a few songs. The melodic and rhythmic construction of many of Stamaty's works reveal his empathy with 18th-century styles: the Grande sonate op.20 opens with a *galant* melodic gesture with mordents decorating appoggiaturas; his salon pieces include works based on old dances, such as the *Sicilienne dans le genre ancien*. Stamaty's interest in early music also led him to transcribe instrumental works by Rameau, Haydn, Mozart and others for his major pedagogical work: the five-part *L'école du pianiste classique et moderne* (Paris, 1854–62). As a teacher, Stamaty continued the Kalkbrenner tradition, using the latter's piano method of 1831 (and its famous hand-guide, to restrict arm movement) in his training of both Gottschalk and Saint-Saëns. His 25 *études pour piano* op.11 were adopted by the Conservatoire as official teaching material; they bear out Saint-Saëns's comment that Stamaty concentrated excessively on legato playing and the cultivation of a continuous *espressivo* in both legato and staccato contexts.

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KATHARINE ELLIS

Stamegna [Stamigna], Nicolò [Nicolaus]

(*b* Spello, nr Perugia, c1615; *d* Loreto, 13 Sept 1685). Italian composer. He was a priest. From 1635 to 1638 he was *maestro di cappella* of Spoleto Cathedral and then, according to Pitoni, held a similar post at Fabriano. On 6 June 1639 he was named organist at the collegiate church of S Maria Maggiore, Spello, but had left by 10 September 1639. He was *maestro di cappella* of Orvieto Cathedral until 1658 and then at Perugia (according to

Pomponi). On 31 January 1659 he took up the post of *maestro di cappella* of S Maria Maggiore, Rome, and then moved to S Giacomo degli Spagnoli, where he remained from 1667 to 1684. In 1670 he described himself as a canon, and on 17 October 1682 he obtained a benefice at Spello. According to Tebaldini and Schmidl he was *maestro di cappella* in Rome at the Cappella del Gesù and the Seminario Romano, both from 1665, but this may stem from a misreading of Gaspari. On 14 July 1684 he went to the Santa Casa, Loreto, and remained there until his death.

Stamegna's *Sacrae modulationes* shows characteristics of the early concertato motet, while the pieces in his *Sacri concentus* of 33 years later are more akin to true sacred cantatas. His stylistic development cannot be traced in detail because of the apparent large gap in his production from the late 1630s to the 1660s. He produced a new edition of Guidetti's *Directorium chori* (Rome, 1665), occasioned by changes in the Roman Breviary made by Pope Urban VIII. Pitoni listed him in his *Guida armonica* (MS, c1685, *I-Rvat*) and used an extract from one of his two-voice motets to illustrate a point of contrapuntal technique.

WORKS

Sacrarum modulationum, liber 1, 2–4vv (Rome, 1637)

Sacrorum concentuum, liber 1, 2–4vv (Rome, 1670)

Motets, pss, 1–4vv, bc: 1662², 1664¹, 1665¹, 1667¹, 1668¹, 1672¹, 1683¹

Missa, 12vv, org, *I-Rsg*, *Rvat*

S Tomaso d'Aquina (orat, S. Lazarini), lost [text pubd Rome, 1678]

Messa 'Benedicamus Domino', 5, 9vv, insts, lost [catalogued in MS inventory of a Roman church in *Bc*, bound with Gaspari's *Miscellanea musicale*]

Missa Febea, 16vv, *Rvat* [arr. by Stamegna of Carissimi's Missa 'L'homme armé', 12vv, see Feininger]

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PitoniN

SchmidlD

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Stamic Quartet.

Czech string quartet. It was founded in 1985 by Bohuslav Matoušek, Josef Kekula, Jan Pěruška and Vladimír Leixner; all except the viola player had previously played for more than a decade in the Doležal Quartet. In 1986 the ensemble won the European Broadcasting Union competition in Salzburg and began its regular tours abroad. It plays a wide repertory with verve and a colourful tonal palette but has a special sympathy for Czech music, from the Classical era to the 20th century. Under the leadership of Matoušek – a noted soloist – it recorded all the quartets of Dvořák and Martinů. In 1995 Vítězslav Černoch became leader, with no apparent loss of quality. With him the quartet has recorded works by Vaňhal, Dvořák and Martinů.

TULLY POTTER

Stamitz [Stamic].

Bohemian family of musicians. The family can be traced back to Marburg an der Drau in Styria (now Maribor, Slovenia). From there Martin Stamitz emigrated to the Bohemian town of Pardubice, where his name is first recorded in 1665. About 1710 Martin's son Antonín Ignác (1686–1765) moved to Německý Brod, where he was appointed organist and choirmaster of the Dean's church and later became a wealthy landowner and town councillor. In 1714 he married Rosina (Rozyna) Böhm von Loisbach; the third of their 11 children, and the first to survive, was (1) Johann Stamitz.

The spelling of the name in contemporary sources is extraordinarily erratic, the most common variants being Stamiz, Steinmetz, Steinmez, Stammiz, Stamet, Stammiz, Staimitz, Stamits and Stammetz. Every known signature by a member of the family uses the form Stamitz, even in documents in which the language and the forms of the first names are Czech.

(1) Johann (Wenzel Anton) [Jan Waczlav (Václav) Antonín] Stamitz

(2) Carl (Philipp) Stamitz

(3) Anton (Thadäus Johann Nepomuk) Stamitz

EUGENE K. WOLF (1), JEAN K. WOLF, EUGENE K. WOLF (2, text), FRITZ KAISER/EUGENE K. WOLF (2, work-list), EUGENE K. WOLF, JEAN K. WOLF (3)

Stamitz

(1) Johann (Wenzel Anton) [Jan Waczlav (Václav) Antonín] Stamitz

(*b* Německý Brod [now Havlíčkův Brod], bap. 19 June 1717; *d* Mannheim, ?27 March, bur. 30 March 1757). Composer, violinist and teacher. He ranks among the most important early Classical symphonists and was influential in making the court of the Elector Palatine at Mannheim a leading centre of orchestral performance and composition.

1. Life.
2. Works.
3. Problems of attribution.

WORKS

BIBLIOGRAPHY

Stamitz: (1) Johann Stamitz

1. Life.

Stamitz received his early schooling in Německý Brod, though his first musical instruction doubtless came from his father. From 1728 to 1734 he attended the Jesuit Gymnasium in Jihlava; the Jesuits of Bohemia, whose pupils included the foremost musicians in Europe, maintained high standards of musical education during this period. Stamitz is known to have spent the following academic year, 1734–5, at Prague University. His activities during the next six years, however, remain a mystery. It seems logical to assume that his decision to leave the university was prompted by a desire to establish himself as a violin virtuoso, a goal that could be pursued in Prague, Vienna or countless other centres.

The precise circumstances surrounding Stamitz's engagement by the Mannheim court are unclear. The date of his appointment was probably 1741 (i.e. when he was 24), for he remarked in a letter of 29 February 1748 to Baron von Wallbrunn in Stuttgart that he was in his eighth year of service to the elector. The most likely hypothesis is perhaps that Stamitz's engagement resulted from contacts made late in 1741 during the Bohemian campaign and coronation in Prague of the Bavarian Elector Carl Albert (later Carl VII), one of whose closest allies was the Elector Palatine. In January 1742 Stamitz no doubt performed at Mannheim as part of the festivities surrounding the marriage of Carl Theodor, who succeeded his uncle Carl Philipp as Elector Palatine less than a year later; Carl Albert of Bavaria was a guest at the wedding. He may also have played at the coronation ceremonies for Carl Albert in Frankfurt in February of that year. However, no contemporary evidence for either of these appearances exists; the earliest known reference to a public performance by Stamitz occurs in an advertisement for a concert in Frankfurt on 29 June 1742, at which he was to perform on the violin, viola d'amore, cello and double bass.

At Mannheim Stamitz advanced rapidly: in 1743, when he was first violinist at the court, he was granted an increase in salary of 200 gulden; in payment lists from 1744 and 1745 his salary is given as 900 gulden, the highest of any instrumentalist at Mannheim; in 1745 or early 1746 he was awarded the title of Konzertmeister; and in 1750 he was appointed to the newly created post of director of instrumental music. The latter promotion came almost two years after the offer of a position at the court of Duke Carl Eugen in Stuttgart with an annual salary of 1500 gulden, an offer that the Elector Palatine probably saw fit to match, as Stamitz remained in Mannheim. In court almanacs for 1751 and 1752 Stamitz is also listed as one of the two Kapellmeisters, but after the arrival of Ignaz Holzbauer in 1753 he appears as director of instrumental music alone. Stamitz's principal responsibilities at court were the composition and performance of orchestral and chamber music, although he seems also to have composed some sacred music for the court chapel. As leader of the band and

conductor Stamitz developed the Mannheim orchestra into the most renowned ensemble of the time, famous for its precision and its ability to render novel dynamic effects. Stamitz was also influential as a teacher; in addition to his sons Carl and Anton, he taught such outstanding violinists and composers as Christian Cannabich, the Toeschi brothers, Ignaz Fränzl and Wilhelm Cramer. ..[Frames/F006348.html](#)

In 1744 Stamitz married Maria Antonia Lüneborn. They had five children: the composers (2) Carl and (3) Anton, a daughter Maria Francisca (1746–99) and two children who died in infancy. In 1749 Stamitz and his wife journeyed to Německý Brod to attend the installation of Stamitz's younger brother Antonín Tadeáš as dean of the Dean's church. In February 1750, while the family was still in Bohemia, Stamitz's brother Václav Jan or Wenzel Johann (*b* 1724; *d* after 1771), also a musician, was in Mannheim. Johann Stamitz returned to Mannheim in March 1750, but his wife remained temporarily in Německý Brod, where (3) Anton Stamitz was born on 27 November 1750.

Probably in late summer 1754 Stamitz undertook a year-long journey to Paris, appearing there for the first time at the Concert Spirituel on 8 September 1754. (At least one work by Stamitz, a symphony with horns, trumpets and timpani, had already been performed in Paris, at the Concert Spirituel on 12 April 1751, but there is no evidence that he himself was present.) While in Paris Stamitz lived at Passy in the palace of A.-J.-J. Le Riche de La Pouplinière, a wealthy amateur whose private orchestra he conducted. He was also active in public concerts in Paris, appearing with particular success at the Concert Italien. Performances of his compositions were frequent, and his Mass was given on 4 August 1755. Stamitz's success in Paris induced him to publish his 'orchestral trios' op.1 (fig.2), for which he received a royal privilege on 29 August 1755, and probably also to plan further publications with various Parisian houses. He presumably returned to Mannheim in autumn 1755, dying there less than two years later at the age of 39.

[Stamitz: \(1\) Johann Stamitz](#)

2. Works.

Stamitz's most important compositions are his symphonies, some 58 of which are extant, and his ten orchestral trios. The latter works, though frequently classed as symphonies, actually occupy a position midway in style between the symphony and the chamber trio, and may be played with or without doubling of parts. Stamitz was also a prolific composer of concertos. These include, in addition to his numerous violin concertos, at least two for harpsichord (only one of which can be identified with certainty), 12 for flute (three of which were offered for sale by Breitkopf in alternative versions for violin), one for oboe (also listed by Breitkopf in versions for violin and flute), and one for clarinet, possibly the earliest solo concerto for that instrument. He also composed a large amount of chamber music for various instrumental combinations, as well as eight vocal works; among the latter is his widely circulated Mass in D, an ambitious setting in modern concerted style.

Owing to the complete lack of autograph manuscripts and the extreme paucity of dated sources, firm conclusions cannot be drawn about Stamitz's

evolution as a composer. His pre-Mannheim compositions probably comprise several of the extant symphonies for strings alone and most of the eight lost symphonies listed in a thematic catalogue from Brtnice (Pirnitz) in Moravia. Certain of his chamber works and concertos may also have originated from this period, providing him with material for use in performance, as may many of the vocal works that still survive in Czech collections. However, the great majority of his compositions obviously date from after his arrival in Mannheim. The somewhat conservative style of most of the concertos and sonatas, together with evidence regarding the chronology of his orchestral trios and advanced symphonies, suggests that Stamitz's interest gradually shifted away from the composition of music intended for his personal use as a performer to the substantially different stylistic demands of the symphony and orchestral trio.

The principal innovation in Stamitz's symphonic works is their adoption of the cycle of four movements, with a minuet and trio in third place followed by a Presto or Prestissimo. While isolated precedents for this succession exist, Stamitz was the first composer to use it consistently: well over half of his symphonies, and nine of his ten orchestral trios, are in four movements. The chief exceptions among the symphonies are the three-movement works characteristic of his early period (to c1745–8). It is noteworthy that Parisian prints of the later works often omit the minuets and trios found in the authentic manuscript sources.

Stamitz's earliest symphonies and most of his concertos are scored for strings alone or for strings and two horns. His later symphonies generally call for a pair of horns and either oboes, flutes or (in several late works) clarinets, to which on five occasions he added a pair of trumpets and timpani. In conjunction with this expansion of the orchestra Stamitz gradually began to give more distinctive treatment to the wind instruments, for example handling them as sustaining instruments capable of providing a chordal background and support for the strings. The late symphonies place considerable emphasis upon striking dynamic effects, most notably the crescendo. Extended crescendo passages, almost certainly modelled on those of Nicolò Jommelli, occur in 14 of Stamitz's symphonies, primarily works in his most advanced (and familiar) style. Stamitz's treatment of orchestration and dynamics, combined with his forceful and vigorous rhythmic drive, represented a decisive new phase for the style of the concert symphony: the approach became manifestly orchestral rather than relying upon Baroque concerto style or the *galant* chamber idiom. Yet neither Stamitz nor the other Mannheim composers actually invented this style; it had already characterized a large number of Italian opera overtures from about 1730 to 1755 by such composers as Vinci, Leo, Jommelli and Galuppi, works that were staples of the operatic repertory at Mannheim during the 1740s and 50s. In the process of adaptation, however, Stamitz unquestionably extended and deepened every element of the overture style. For instance, he often introduced conspicuous solo passages for pairs of woodwind or horns in the first movements of all but his early symphonies; such emphasis upon the woodwind is rare in the Italian opera overture of the time.

Stamitz's phrase structure shows a gradual expansion from an early hierarchy based on half-bar motifs and two-bar phrases (in 4/4 metre and

allegro tempo) to a mature one containing most of the essentials of later Classical phrase syntax, founded on four-bar phrases, eight-bar sentences or periods and 16-bar double periods. The structure of the individual movements of Stamitz's symphonies and orchestral trios has its basis in large-scale binary form, frequently modified in the later works by omission of the central double bar (and consequently of the repeats) and expansion of the second half of the movement. Thematic development of the type usually associated with later composers appears in Stamitz's symphonies from every period. By contrast, he never consistently employed the principle of full recapitulation, although enough examples of this procedure exist to demonstrate his awareness of its possibilities. Perhaps by way of compensation, most of Stamitz's first movements among his later works return towards the end of the movement to thematic material originally presented near the beginning. This material normally consists of a crescendo passage, but in a few instances the primary theme itself recurs. The occasional appearance of primary material near the end of a movement has given rise to the belief that Stamitz and the other Mannheimers frequently used 'reversed' or 'mirror' recapitulations. That is not statistically accurate; nor does it take account of the fact that the reorganization of the recapitulations in Stamitz's late first movements nearly always amounts to far more than the mere reversal of primary and secondary themes.

Although Stamitz's slow movements, dance movements and early finales are mostly homogeneous in style, the expositions of his first movements and more advanced finales regularly introduce contrasting thematic material – including, in just over half of these movements, a clearly articulated and differentiated secondary theme. This approach also originated in the Italian opera overture, which had used polythematic expositions since at least the 1730s. Once again, though, Stamitz went well beyond his model, often scoring his secondary themes for wind and, in his latest works, increasing their lyricism substantially.

In sum, Stamitz's contribution in the particular areas of thematic differentiation, orchestration and dynamics may be defined as the transfer and adaptation of Italian overture style to the concert symphony, rather than as actual innovation. Charles Burney, writing some 15 years after Stamitz's death, stated this viewpoint:

It was here [in concerts at Mannheim] that Stamitz, stimulated by the productions of Jomelli, first surpassed the bounds of common opera overtures, which had hitherto only served in the theatre as a kind of court cryer, with an 'O Yes' in order to awaken attention, and bespeak silence, at the entrance of the singers.

To recognize Stamitz's debt to Italian overture style is in no way to belittle his achievement, for in the process of adaptation he greatly enriched and refined every element of that style; but it enables Stamitz's symphonies to be placed in a more valid historical context than that proposed by Riemann and others. Moreover, the imagination, vitality and craftsmanship evident in Stamitz's symphonies and orchestral trios were rarely surpassed by either

contemporary symphonists or his more stylized followers at Mannheim. To quote Burney again:

He [Stamitz], like another Shakespeare, broke through all difficulties and discouragements; and, as the eye of one pervaded all nature, the other, without quitting nature, pushed art further than any one had done before him; his genius was truly original, bold, and nervous; invention, fire, and contrast, in the quick movements; a tender, graceful, and insinuating melody, in the slow; together with the ingenuity and richness of the accompaniments, characterise his productions; all replete with great effects, produced by an enthusiasm of genius, refined, but not repressed by cultivation.

[Stamitz: \(1\) Johann Stamitz](#)

3. Problems of attribution.

Because at least five other musicians of the 18th century bore the surname Stamitz – four from Stamitz's immediate family – and because few manuscripts of the time supplied first names, any attempt to enumerate Stamitz's authentic works is hazardous at best, particularly in view of the many variations in spelling. Actually, few difficulties arise in distinguishing between works by Johann Stamitz and those of his sons Carl and Anton. By contrast, the relationship of the names 'Steinmetz' and 'Stamitz' has caused considerable confusion, as at least two other musicians called 'Steinmetz' lived in the 18th century. The list of works below includes most of those compositions attributed in the sources to 'Steinmetz' for the following reasons. First, the two names were constantly interchanged in the 18th century, as seen both in the numerous references to Stamitz (even at Mannheim) in the form 'Steinmetz' and in the large number of works indisputably by Johann Stamitz attributed to 'Steinmetz' in concordant sources. Second, the notion that Johann Erhard Steinmetz, an oboe player in the Dresden hunting band, was a composer of symphonies derives primarily from J.G.I. Breitkopf, whose reliability on this point is demonstrably low. Third, analysis of the style of those works ascribed to 'Steinmetz' for which no concordant sources exist generally reveals an unmistakable connection to authentic works of Johann Stamitz – but to works in his relatively unfamiliar early style.

See *also* [Steinmetz, Johann Erhard](#).

[Stamitz: \(1\) Johann Stamitz](#)

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orchestral

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chamber

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vocal

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Pnm, SK-Mms; Offertorium [Motetto] de venerabili sacramento, 4vv, orch, org, *CZ-Pak, Psj, SK-Mms*, ed. in DTB, new ser., iii (1980)

Other vocal: Cantata, B solo, orch, *D-F*; Aria de omni tempore, S, orch, *CZ-Pnm*

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Stamitz: (1) Johann Stamitz

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Stamitz

(2) Carl (Philipp) Stamitz

(*b* Mannheim, *bat*. 8 May 1745; *d* Jena, 9 Nov 1801). Composer and violinist, viola player and viola d'amore player, son of (1) Johann Stamitz. He was a leading member of the second generation of Mannheim orchestral composers, a widely travelled performer and a major contributor to the literature of the symphonie concertante and concerto.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

Stamitz: (2) Carl Stamitz

1. Life.

Carl Stamitz received his earliest musical training in Mannheim from his father, but was only 11 when his father died. His subsequent teachers were other court musicians: Christian Cannabich, Ignaz Holzbauer and F.X. Richter. Extant orchestral lists include Stamitz as a violinist with the electoral orchestra from 1762 to 1770, a position that enabled him to learn the contemporary Mannheim repertory and master a brilliant performing technique.

In 1770 Stamitz went to Paris, stopping en route to perform in Mons. By 1771 he was court composer and conductor for Duke Louis of Noailles in Paris, where he came in contact with such musicians as Gossec, Leduc, Sieber and Beer. In addition to publishing many new compositions in Paris, both Stamitz and his brother (3) Anton were active performers at the Concert Spirituel in the 1770s. Between 1771 and 1773 the *Mercure de France* reported appearances of both brothers as well as performances of their compositions, but often without distinguishing clearly between Carl and Anton. In summer 1772 Stamitz lived at Versailles, where he composed *La promenade royale*, the first of several programme symphonies. During his tenure with the Duke of Noailles, journeys as a virtuoso took him in 1772 to Vienna, in 1773 to Frankfurt, and in 1774 to Augsburg, Vienna and also Strasbourg, where he published six quartets and delivered compositions to Ignaz von Beecke for Prince Kraft Ernst von Oettingen-Wallerstein. Carl or possibly Anton performed again at the Concert Spirituel on 2 February, 25 March and 7 April 1775; the *Mercure de France* described a concert on 24 December 1775 at which a 'grande symphonie nouvelle de M. Stamitz l'aîné' was performed with the composer himself as one of the brilliant violinists. Additional references occur until March 1777. Stamitz's years of relative security had come to a close; henceforth he lived the life of a travelling virtuoso, never holding an important permanent position.

Stamitz's departure from Paris has not been precisely documented, but newspaper advertisements show that he was an active performer in London at least from May 1777 until 1780, often in association with J.C. Bach. On 6 April 1778 he gave a benefit concert of his own at the King's Theatre. While in London he published many compositions, especially chamber works, continuing to list himself as composer to the Duke of Noailles. Some time after 1780 he moved to The Hague, where between May 1782 and July 1784 he appeared, primarily as a viola soloist, in no fewer than 28 concerts at the court of William V, Prince of Orange. The concert on 23 November 1783 featured not only Stamitz but Beethoven (aged 12), who played the piano and received a higher payment than his older colleague. Many compositions written by Stamitz during this period were published by B. Hummel of The Hague.

By April 1785 Stamitz had arrived in Hamburg, where he gave two academies. In August he performed in Lübeck, returning to Hamburg for two final concerts in the autumn. On 17 April 1786 he was in Magdeburg; he then went to Leipzig and to Berlin, where on 19 May 1786 he joined J.A. Hiller in directing a performance of Handel's *Messiah* in the cathedral. At this time, according to Gerber, Stamitz negotiated a contract (as yet undiscovered) with the King of Prussia that guaranteed payment for any work composed by him for the Berlin court. Nor is there conclusive

evidence to support Gerber's claim that in 1787 Stamitz held the title of Kapellmeister to the Prince of Hohenlohe-Schillingsfürst, although it is found on a printed concert announcement of 1792 and in his death notice.

In 1787 Stamitz travelled widely, performing as a viola player in Dresden, Prague and Halle, and appearing in Nuremberg on 3 November 1787 for a performance of his musical allegory on the occasion of Blanchard's balloon ascent. Concert reviews from 1788 and 1789 report his appearance as a viola player in Kassel. In 1789 he became director of the Liebhaber concerts there, a position he retained until April 1790.

Some time before 1790 Stamitz married Maria Josepha Pilz (*b* 1764; *d* Jena, 17 Jan 1801), and they settled in Greiz, Voigtland, where their first son was born in August 1790. The birth of a daughter by July 1792 and the illness of his wife prevented him from travelling extensively, and he tried unsuccessfully to obtain a permanent court position from Friedrich Franz I, Duke of Mecklenburg-Schwerin. He continued to earn what little he could by sending compositions to the King of Prussia (fig.3), the Prince of Orange, the court at Schwerin and the court of Oettingen-Wallerstein, and succeeded in arranging two concerts, one on 12 November 1792 at the Hoftheater in Weimar, the other on 19 March 1793 in Leipzig. Letters to Breitkopf on 30 April and 6 May 1793 seeking help in producing operas and concerts or in finding a permanent position in Leipzig were of no avail.

A trip back to Mannheim before spring 1795 brought a variety of commissions, as mentioned in Stamitz's letter to Breitkopf of 28 May 1795 from Jena, where he had moved with his family to become Kapellmeister and teacher of music at the university. This post was not sufficient to settle his affairs, however, and he sent compositions as far as Wales and Russia in hope of compensation. Stamitz even planned a concert tour to St Petersburg, but the letter sanctioning the trip did not arrive until after his death. Two sons born in Jena, like Stamitz's other children, died in childhood.

Despite Stamitz's earlier fame and his plans for grandiose concerts and travels – and even attempts at alchemy – his debts at the time of his death were so great that his possessions had to be auctioned. A printed catalogue of his music manuscripts was published for a separate auction in 1810, but the mode of the times had changed, and the music was neither bid for nor bought privately. The collection remained in Jena until 1812, but since then has disappeared.

[Stamitz: \(2\) Carl Stamitz](#)

2. Works.

Stamitz composed nearly as many chamber as orchestral works, but his reputation as a composer derives principally from the latter. His over 50 symphonies, 38 symphonies concertantes and more than 60 concertos make him the most prolific orchestral composer from Mannheim. On the whole his compositions reflect his Mannheim heritage, as seen in their idiomatic treatment of the orchestra, dynamic effects, homophonic texture, contrasting thematic types and specific Mannheim melodic clichés. Yet his years in Paris and London fostered the bulk of his compositions – in particular the popular symphonie concertante – and such characteristics of

his style as pervasive lyricism and ease of melodic flow (often bordering on the superficial) place his music in a more cosmopolitan context than that of Mannheim alone.

Stamitz's instrumentation is standard for the time, but exceptions to the norm do occur: the *Masquerade Symphony* (c1781) employs an expanded percussion section to simulate Turkish music, and there are two works for double orchestra. Unlike his father, over half of whose symphonies are in four movements, Stamitz adopted the three-movement Italian pattern (fast–slow–fast) in almost all his extant orchestral works: only four symphonies use a minuet and trio as third movement (two others are programmatic works with relatively free structure), and eight of the 28 surviving symphonies concertantes are in two movements, a plan common in this genre, rather than three.

Stamitz's earliest symphonies date from his Mannheim years, and the last from Greiz in 1791. Like his contemporaries at Mannheim, he generally cast his first movements and finales in binary sonata form (like sonata form but with only partial recapitulation), often without repeat signs. 12 of his symphonies have slow introductions; in the early and middle-period symphonies there is often a rhythmic or motivic relationship between the introduction and first movement. In first movements Stamitz made relatively consistent use of contrasting secondary themes in the dominant, commonly set off by a reduction in orchestration and often featuring wind instruments in 3rds. Development sections are seldom extensive, and they tend to avoid concentrated reworking of material from the exposition; instead, they are closely linked formally to the recapitulation and frequently introduce episodic material. A few symphonies omit developments entirely. Most of Stamitz's recapitulations begin with the second theme, though examples of full recapitulation can be found in symphonies throughout his career.

Stamitz's second movements were praised by his contemporaries for their lyricism and expressiveness. Sentimental *appoggiaturas* are frequent, and over a quarter of these movements are in minor keys. Simple binary and binary sonata structures are typical. Stamitz's last movements resemble his first in form except in the case of seven symphonies that close with rondos.

Of Stamitz's 38 known symphonies concertantes, 30 call for two solo instruments (most often a pair of violins or a violin and cello), the others as many as seven. First movements follow the basic *ritornello* structure common in the 18th-century solo concerto, with three or four *tutti* sections in various keys framing modulatory or recapitulatory solo sections. Stamitz used two types of finale: the norm is a rondo, but in five works there are minuets and trios, adapted in various ways to incorporate the soloists. He used rondos in his orchestral works more often than other composers from Mannheim, presumably a result of his extensive contact with French music during the 1770s.

Stamitz wrote solo concertos for a wide range of instruments, including violin (15), clarinet (10), flute (8) and bassoon (7); many of these works are lost. His orchestral and chamber compositions for *viola d'amore*, an instrument with which he was especially identified, are historically important for their use of all seven strings, double and triple stops, left-hand pizzicato and harmonics.

Stamitz: (2) Carl Stamitz

WORKS

printed works published in Paris unless otherwise stated

orchestral

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chamber

thematic catalogue in DTB, xxviii, Jg.xvi (1915)

Larger ens: 7 parties, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, *Dlb*; 6 minuets, 2 fl, 2 hn, 2 vn, b (London, c1777); 4 divertissements, 2 cl, 2 bn, 2 hn, op.21 (The Hague, n.d.), lost; 2 sextets, 2 hn, str, *HR*, *SWI*; 4 quintetti concertanti: 3 for ob/vn, 2 va, hn/vc, b as op.11 (c1775), 1 for str (c1775) [3 also pubd as str qnts, op.10; incl. arrs. of 6 quatuors concertantes, op.12 (1774)], 3 ed. H. Winschermann and F. Buck (Hamburg, 1966); 12 sérénades, 2 fl, bn, 2 hn, op.28 (The Hague, 1786) [also arr. kbd as op.26 (The Hague, 1789)], ed. W. Lebermann (Hamburg, 1961); 5 str qnts, 1 qnt for harp, 2 hn, 2 va, lost; 19 works for 10 wind insts, 1795, 16 works for wind insts, perc, 1801, 16 marches for 12 wind insts, all lost

Qts: 6 for str qt or orch, op.1 (1770), ed. A. Badley (Wellington, 1995); 6 for cl, vn, va, b, op.8 (1773), 1 ed. in HM, cix (1954), 1 ed. in DTB, xxvii, Jg.xv (1914), 2 ed. K. Janetki (London, 1958); 6 quatuors (Strasbourg, 1774) [incl. 2 orch qts, 2 qts for fl/ob/cl/vn, vn, va, vc; also as opp.4, 11, 14], ed. A. Badley (Wellington, 1995), 1 ed. in Concertino (Mainz, 1961), 1 ed. A. Ott (Munich, 1960); 6 quatuors concertantes, vn, 2 va, vc, op.12 (1774) [also as opp.2, 10, 15], no.6 ed. U. Drüner (Munich, 1978); 3 quartetti concertante, cl/vn, vn, va, b, op.12 (1775); 6 as op.19 (1779) [4 for cl, str, 2 for bn, str], no.1, *E*; London, 1966), no.2 ed. D. Lasocki (London, 1971), no.3 ed. J. Kurtz (London, 1970), nos.5 and 6 ed. W. Waterhouse (London, 1967); 6 quatuors concertant, op.22 (1783); 1 for va d'amore, vn, va, vc [also for bn, str; anon.], *D-SWI*

Trios: 6 for 2 vn, b (1768), 1 ed. in DTB, xxviii, Jg.xvi (1915); 6 for 2 vn, b, op.2 (1770); 6 for 2 vn, b, op.7 (1777) [also as op.1]; 6 sonates en trio, hpd, vn, b, op.15 (1776); 6 for fl/vn, vc, op.14 (London, c1780) [also as op.17], 1 ed. in NM, xxxiii (1928/R), 1 ed. in Collegium musicum, lxx (Leipzig, 1938); 6 for fl/vn, vn, vc (London, c1785); 2 for vn/fl, vn, vc, op.16 (London, c1785) (together with 4 earlier trios; also as op.21); 1 for fl/vn, vn, b, op.25 (Amsterdam, 1785) [together with 2 earlier trios]; 6 divertissements ou airs, arr. fl, vn, b (The Hague, n.d.); 1 for fl, fl/vn, vc, *D-Bsb*, ed. F. Schnapp (Kassel, 1939); 1 for 2 vn, vc, *A-Wgm*; 1 for hn, vn, vc, *CZ-Pnm*, ed. in Diletto musicale, cxcvii (Vienna, 1970)

Duos: 30 for vn, va: 6 as op.10 (c1773) [also as opp.1, 8], 2 ed. in Diletto musicale, cviii, cxix (Vienna, 1964); 3 as op.12 (Amsterdam, 1777); 6 as op.19 (c1778) [also for vn, vc; also as op.18], ed. A. Ott (Munich, 1955); 6 as op.34 (London, c1785) [also as op.19]; 6 as op.23 (The Hague, 1786) [also for 2 vn]; 2 Duos (London, n.d.); Grand duo (Offenbach, c1803); 15 sonatas, vn, kbd: 6 as op.15 (London, c1778) [also as op.20], 3 as op.17 (c1778), 6 in *D-Dlb*; 6 fl/vn duets (London, ?1772); 6 Sonatas, vn/fl, vn (London, 1776); 6 vn duos (Amsterdam, c1778); Sonata, kbd, va obbl (London, c1778) [also as op.6], ed. W. Lebermann (Mainz, 1969); 3 Duets, vc, vn/vc (London, c1780); 6 fl/vn duos, op.27 (The Hague, 1785), ed. in NM, lxii, clxxviii (1930, 1954); 6 va duos, *Bsb*, ed. W. Lebermann (Mainz, 1955); Duo, va d'amore, vn/va, *Bsb* [also with orch conclusion], ed. K. Stumpf (Vienna, 1973); Sonata, va d'amore, b, *A-Wgm*, ed. in DTB, xxviii, Jg.xvi (1915); 6 further vn duets, doubtful

vocal

Dramatic: Der verliebte Vormund (Spl), before 1787, lost; Dardanus [Dardanens Sieg, oder Der Triumph der Liebe und Tugend] (grand op), c1800, lost

Other vocal: Mass, D, *D-EB*; 3 cants., solo vv, chorus, orch, music lost: Ein grosses

allegorisches Stück (Nuremberg, 1787) [on the occasion of Blanchard's balloon ascent]; Teutsche Gefühle am Schluss des kriegevollen Jahrs 1794 (C.L. Schübler); Festgesang, 23 March 1801 [on the occasion of Tsar Aleksandr I's accession]; 4 ariettas or scenas, S, orch, A-Wgfm, D-HR, SWI; 2 soprano arias with variations, lost

Stamitz: (2) Carl Stamitz

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Stamitz

(3) Anton (Thadäus Johann Nepomuk) Stamitz

(*b* Německý Brod [now Havlíčkův Brod], 27 Nov 1750; *d* Paris or Versailles, between 1796 and 1809). Composer, violinist and viola player, son of (1) Johann Stamitz. He should not be confused with a brother, Johann Baptist (*b* Mannheim, 25 Nov 1754; bur. 20 Dec 1755). Anton was born during a family visit to Německý Brod. Johann Stamitz had returned to Mannheim in late March 1750, and his wife and new son presumably joined him there in 1751. Anton grew up at the electoral court and as a youth received violin instruction from his brother (2) Carl and from Christian Cannabich. He is listed in court almanacs as a violinist in the Mannheim orchestra in 1764–6 and again in 1770. The latter listing states that he was a supernumerary (*Accessist*), and it is probable that this was his status during the entire

period 1764–70. In 1770 he moved to Paris with Carl. There, in addition to performing during the next 20 years, Anton composed the main body of his works – principally concertos (many for his own use), quartets, trios and duos. The first specific mention of Anton in Paris occurs in a report in the *Mercure de France* of the Concert Spirituel on 25 March 1772, when he played a violin and viola duo with Carl. Anton may also have appeared at other concerts between 1772 and March 1777 for which the *Mercure de France* gives only the surname ‘Stamitz’. As a composer he is first explicitly mentioned in May 1777, when a symphonie concertante by him for oboe and bassoon was performed at the Concert Spirituel.

With Carl’s departure for England in 1777, Anton figured more prominently in Parisian musical circles, appearing twice at the Concert Spirituel in 1778 as soloist in his own viola concertos. Between 24 December 1779 and 24 December 1787 five more concertos, one definitely by Anton and several of the others probably so, were played at these concerts. Mozart, who was in Paris in 1778, was evidently not favourably impressed with either Anton or Carl, for he wrote to his father from there (9 July):

Of the two Stamitz brothers only the younger one is here, the elder (the real composer à la Hafeneder) is in London. They indeed are two wretched scribblers, gamblers, swillers and adulterers – not the kind of people for me. The one who is here has scarcely a decent coat to his back.

Mozart’s statements of this sort cannot always be taken at face value, but there is evidence that Anton had numerous debts, at least during the 1780s. Between September 1778 and 31 January 1780 Stamitz was violin instructor to Rodolphe Kreutzer at Versailles, receiving 18 livres monthly for 12 lessons. Many of his duos for string instruments were no doubt written in conjunction with his teaching, and as an instructor he gained fame when Kreutzer, aged 13, made a successful début playing a violin concerto of Anton’s at the Concert Spirituel on 25 May 1780.

In 1782 the *Almanach musical* provided an address in Paris for Stamitz, but in the same year he probably moved to Versailles, for court records list him as a violinist with the *musique du roi* there from 1782 to 1789. At the same time various publications give Anton the title *ordinaire de la musique du roi*. With the Revolution in 1789 Stamitz dropped from sight. A news item from 1796 states that he was at that time in an asylum for the insane, having gone mad in 1789 (Lebermann). He must have died at some point between 1796 and 1809, for two letters from his widow, N. Bouchet de Grandpré, written in Paris in June and November 1809, explain that she is no longer receiving the pension of 800 livres granted at the death of her husband.

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all printed works published in Paris unless otherwise stated; names of publishers are included only when identification is ambiguous

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(c1788–93)

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Vn concs.: 2 pubd Bérault, nos.2–3 (?1773–4); 1 pubd Girard, no.6 (c1776–7); 1 pubd Le Menu and Boyer, op.27 (1777); 4 pubd La Chevardière, [?no.2] (1778–9), nos.3–5 (1778/9–84); 3 pubd Durieu, no.4 (1778), no.5 (1778–80), no.8 (1778–80), latter ed. K. Schultz-Hauser (Zürich, 1967); 2 pubd Sieber, no.6 (c1782–6), no.15 (n.d.); 1 pubd Baillon, no.17 (before 1784)

Other concs.: 1 for va/vn, pubd La Chevardière (1777–9), ed. in *Concertino* (Mainz, 1970); 3 for va: no.3 (c1784–6), ed. in *Concertino* (Mainz, 1971); no.4 (c1784–6), ed. in *NM*, 238 (1973); 1 in *CZ-KRa*, ed. W. Martin (Monteux, 1988); 4 for fl: 1 pubd Bérault (1778), ed. in *EDM*, 1st ser., li (1964); 1 pubd Sieber, also Borrelly (n.d.) [solo part of latter attrib. 'Monsieur Bingley']; 2 in *D-BFb*; 3 for kbd as livre 1 (1782–3)

chamber

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Trios (pubd in sets of 6): 24 for vn, b: op.1 (1772–3); op.4 (c1775), 1 ed. in *DTB*, xxviii, Jg.xvi (1915); livre 3 (1786–7) [incl. 3 for orch]; 6 pubd Sieber (?c1786–8); 12 for fl, vn, b: op.1 (1781), 6 pubd Sieber (1781–2)

Duos (pubd in sets of 6): 12 for 2 vn: op.8 (1777), op.9 (1777); 18 for vn, va: op.10 (c1777–9); 6 pubd Le Menu and Boyer (c1780), arr. for vn, vc, *A-SEI*; livre 4 [also listed in catalogues as livre 3] (1786); 12 for vn, vc: 6 pubd Bouin as livre 2 (?c1788), 6 pubd Boyer and Le Menu as livre 3 (c1780); 30 for 2 fl: [livre 1] (c1780), livres 3–4 (1783–5), op.1 (1785), livre 7 (1788–93)

Other chbr: 6 sonates, vn, b, op.11 (1776–82); facs. in *ECCS*, vi (1991); 12 airs mis en variations, vn, b (1776); *Caprice de flûte en forme d'étude* (c1785), ed. W. Lebermann (Frankfurt, 1974); hp sonata, listed in Breitkopf catalogue, 1781, lost; *Nocturnes ou airs variés*, vn, vc (1782), lost

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For further bibliography see (2) Carl Stamitz.

Stampiglia, Silvio

(*b* Civita Lavinia [now Lanuvio], nr Rome, 14 March 1664; *d* Naples, 27 Jan 1725). Italian librettist. His career was traced in fine detail by Pier-Caterino Zeno (brother of Apostolo Zeno) in 1733. His first published dramas were the oratorios *S Stefano, primo re dell' Ungheria* and *La gioia nel seno d'Abramo*, set by Lanciani in 1687 and 1690 respectively, and in the latter year he took the name Palemone Licurio in the Arcadian Academy, of which he was a founder-member. His next oratorio, as well as his serenatas and operas of 1692–1702 (which began with reworkings of others' opera librettos), were written for two fellow Arcadians, Filippo Colonna and his brother-in-law Luigi della Cerda, Duke of Medinaceli. *Xerse* (1694) is the first opera libretto in which Stampiglia is identified as the adapter; he kept Minato's characters and story of 1654, but completely reworked the internal structure by shifting the focus to exit arias. The comedy that he retained (e.g. the befuddled behaviour of King Xerxes) is well known from performances of Handel's 1738 setting.

Stampiglia's first five original opera librettos were written for the Teatro di S Bartolomeo, Naples, in 1696–1702. They are playful in tone, with comic characters often mocking the nobles, who are unyielding in their devotion to Love despite the interference of old-fashioned (i.e. anti-Arcadian) melodramatic indignities, such as falling asleep and dreaming on stage, transvestism and imprisonments (which lead to melodramatic rescues). Such lively works established Stampiglia as the most successful and sought-after librettist of his day. His first opera, *Il trionfo di Camilla*, received 38 productions in 70 years; the three in London alone totalled 111 performances between 1706 and 1728. His second, *La caduta de' Decemviri*, received ten productions in 31 years. The most sensational in many ways was the third, *Partenope*, which was produced 41 times in 57 years. With music by Manuel de Zumaya for the theatre of the Viceroy of Mexico in 1711, it was the first Italian opera known to have been produced in the New World. Alessandro Scarlatti set three of Stampiglia's first five operas, and many well-known composers reset them. Vinci reset his first four works in 1724–7, and *Partenope* was reset by both Handel and Vivaldi in the 1730s.

Driven from Naples by the War of the Spanish Succession (1701–14), Stampiglia moved to Rome, where he received commissions from Genoa, Rome, Naples and Prince Ferdinando de' Medici. By the end of 1706 he had been named imperial poet to Joseph I, partly as a result of the influence of his chief musical collaborator, Giovanni Bononcini, with whom he wrote 20 dramatic works. Stampiglia began at the splendid salary of 3000 florins (600 more than that of the other imperial poet, P.A. Bernardoni), which was later raised to 4000. During his four and a half years in the service of Joseph I he wrote four operas, eight serenatas and an oratorio, and he revised two of his earlier operas (*Turno Aricino* and his adaptation of *Muzio Scevola*) for revivals in Vienna. After Joseph I died on 17 April 1711, Stampiglia remained in Vienna until at least 1714 (and perhaps until 1718, when Apostolo Zeno replaced him), but Charles VI did not commission him to write any new works. Stampiglia retained the title of imperial poet when he returned to Italy, and he received commissions

mainly from Viennese diplomats during his final years in Rome (?1718–22) and Naples (1722–5). His last three librettos are dated 1723; the only one that survives is the serenata *Imeneo*, which features a highly amusing mad scene at its climax. Among his 24 serenatas and 13 oratorios, it is his only work known to have received numerous later productions as well as various new settings, including those by Handel in 1740 and Jommelli in 1765.

In 1725 Apostolo Zeno declared that Stampiglia was ‘more ingenious than wise’ (‘più ingegnoso che dotto’) and that his dramas manifested ‘più di spirito che di studio’. Indeed, their zestful spirit is quite foreign to the formulaic *opere serie* that Zeno and other ‘reformers’ were writing from the 1690s onwards. Anna Mondolfi (ES) has observed that even Stampiglia's magnanimous heroes (e.g. Caius Graccus) make crude parodistic remarks. Thus his 13 operas seem to counter the purgative movement of his day, and as might be expected, his outdated comic scenes and other irregularities were often excised by the expurgatorial editors of revivals. They consequently removed some of the ‘spirito’ found in the originals, but they could not remove it all, which is presumably why Stampiglia's operas continued to receive new settings and stagings until, and even beyond, 1750. His son Luigi Maria was also a librettist, but seems to have been active mainly as an adapter and translator.

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LOWELL LINDGREN

Stamps, V(irgil) O(liver)

(*b* nr Gilmer, TX, 18 Sept 1892; *d* Dallas, 19 Aug 1940). American publisher and composer of gospel hymns. After gaining experience with other publishing companies he established his own business, the V.O. Stamps Music Company, in Jacksonville, Texas, in 1924. Two years later he formed a partnership with [j.r. Baxter](#), renaming the business the Stamps–Baxter Music Company, and assumed the position of president. In 1929 the main office was moved to Dallas, and largely through Stamps's efforts Dallas became the chief centre for gospel music in the 1930s. Stamps was also a performer, and organized singing-schools, all-night singing sessions and the weekly radio programme the 'Singing Convention of the Air'. In addition to convention books and special collections for radio, television, and quartet performances, the company published hymnals in both round- and shape-note notation.

His brother, Frank Stamps (*b* Simpsonville, TX, 7 Oct 1896; *d* Dallas, 12 Feb 1965) established the Stamps Quartet Music Company in Dallas in 1945, publishing convention books and other song collections as well as a monthly magazine, *Stamps Quartet News*. In 1962 he sold it to the Blackwood Brothers Quartet and in 1964 it was sold to the Skyliters Recording Co. of Memphis.

See also [Gospel music](#), §I, 2 and [Shape-note hymnody](#), §5.

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SHIRLEY BEARY

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See [Baxter, j.r.](#)

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See [Brashovanova, Lada](#).

Stanchinsky, Aleksey Vladimirovich

(*b* Obolsunovo, Vladimir region, 9 March 1888; *d* nr Logachyovo, Smolensk region, 6 Oct 1914). Russian composer and pianist. He composed and performed his first compositions at the age of six. In 1899 he moved with his family to Logachyovo, a village near Novospasskiy where Glinka had collected folksong. From 1904 onwards, he made frequent visits to Moscow where he took private lessons with Josef Lhévinne and Konstantin Eiges (piano), Zhilyayev (harmony and counterpoint) and Grechaninov (composition). The latter introduced Stanchinsky to Sergey Taneyev; in 1907 he entered the Moscow Conservatory where he continued his studies with Taneyev and Igumnov (piano). At Taneyev's house Stanchinsky met Sabaneyev who 'instinctively felt that here was a victim of highly nervous and unbalanced temperament' (Sabaneyev, 1927). On the death of his father in 1908, Stanchinsky's creative flow temporarily ceased and he became subject to hallucinations and religious mania. He was confined to a clinic for a year and, despite periods of lucidity, he was pronounced incurable. When he resumed composition, his style was markedly more mature and freer from the influences detectable in his previous works. He became the rising star of Moscow musical circles and manuscript copies of his works were circulated by admirers. During 1910 it is known that he collected and wrote down folksongs in the Smolensk province, and around this time he appears to have formed some sort of acquaintance with Skryabin and Medtner. In late 1913 he resumed his studies with Eiges and in 1914 he performed some of his works in the Maliy Zal of the Moscow Conservatory; their favourable reception had a remedial effect on the composer's health. However, this turnaround occurred too late to avert catastrophe. In October 1914, returning to Logachyovo from a visit to the Crimea he wandered the countryside for several days and was found dead by a river. The exact circumstances of his death have never been ascertained. Medtner wrote his Three Pieces op.31 in memory of Stanchinsky while Anatoly Aleksandrov and Zhilyayev edited Stanchinsky's works. Many of these appeared separately in the 1920s and a complete edition of the piano pieces was issued in 1960.

Stanchinsky was initially very productive and his first works reflect a variety of influences. The first subject material of the sonata movement of 1906 is highly reminiscent of that of the opening movements of Skryabin's second and third sonatas, while the second subject is similar to many passages in Grieg's *Lyric Pieces*. In other earlier works there are harmonic progressions and nuances borrowed from folksong that recall the music of Musorgsky. The numerous preludes written during these years demonstrate a widening harmonic palette, increasing rhythmic inventiveness and a growing sensibility for polyphonic piano writing. In the Etude in G minor of 1907, the economical use of motifs goes beyond that found in the sonata movement, while subtle shifts of rhythmic emphasis transform motivic cells without changing their essential character. In his later works, written after 1908, Stanchinsky explored uncharted ground. His experiments with asymmetrical metres (such as in the second movement of the Second Piano Sonata, notated in 11/8) had only been hinted at by 19th-century Russian music. Phrasing became even more laconic, in a manner that at times anticipates neo-classicism. He relied less on harmonies defined by chromatic voice leading; instead, sections with no definable tonality are rudely juxtaposed with extended passages which occupy a single, usually pandiatonic, harmonic area. Like Stravinsky in the later 1910s, Stanchinsky made structural use of the tensions between diatonic, octatonic, whole-tone and other modal collections in works which employed the intonations of Russian folksong as their primary melodic source (*Eskizi*, op.1). Perhaps the most striking aspect of the later works is the abundance of polyphonic writing: the finest examples are to be found in the *Tri prelyudii v forme kanonov* ('Three Preludes in Canonic Form', 1913–14). Here, his obsession with 'objective', formalized musical structures reaches its apex; the vibrant yet selfless spirit of these strictly canonic works were not matched again until Nancarrow's experiments of the 1940s. It is generally acknowledged that Stanchinsky's early death deprived Russian music of a figure of very considerable stature.

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Pf: Mazurka, D \flat ; 1905; Sonata, e \flat ; 1906 [1 movt]; Etyud, g, 1907; Etyud, f, 1907, Mazurka, g \flat ; 1907; Noktyurn, c \flat ; 1907; 3 prelyudii, c \flat ; D, e \flat ; 1907; 2 prelyudii, c, ab, 1907*; Etyud, B, 1908–10; Prelyudiya, E, 1908; Prelyudiya v lidiyskom ladu [Prelude in the Lydian Mode], 1908; Kanon, b, 1909; 2 prelyudii, b \flat ; b, 1909*; Prelyudiya i fuga, g, 1909; 12 éskizī, op.1, 1911–?13; 3 éskizī, 1911–?13 [possibly intended for op.1 set]; Variatsii, a, 1911; Prelyudiya, c, 1911–12*; Sonata no.1, F, 1911–12; Allegro, F, op.2, 1912 [originally intended as finale of Sonata no.1]; Sonata no.2, G, 1912; 3 prelyudii v forme kanonov [3 Preludes in Canonic Form], 1913–14; Prelyudiya: dvukhgosloñny kanon v uvelichenii [Two-Voiced Canon in Augmentation], 1914

Other: 10 shotlandskikh pesen (R. Burns), 1v, pf, 1909; Pf Trio, ?1912 (1966); ?Sextet

Piano works published in *A. Stanchinsky: sochineniya dlya fortep'yano* (Moscow, 1960) [the preludes marked '*' are presented in this volume as a group of five]

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JONATHAN POWELL

Standage, Simon (Andrew Thomas)

(b High Wycombe, 8 Nov 1941). English violinist. He graduated in music from Cambridge University in 1963 and, through a Harkness Fellowship, went on to study with Ivan Galamian in New York. After his début at the Wigmore Hall in 1972, Standage became sub-leader of the English Chamber Orchestra (1974–8) and leader of the City of London Sinfonia (1980–89). From 1973 to 1991 he led Trevor Pinnock's period-instrument group the English Concert, with whom he recorded, among other works, Vivaldi's *Four Seasons* and the complete Haydn violin concertos. In 1981 he founded the Salomon Quartet, Britain's first significant quartet to use period instruments, with whom he has made many admired recordings of the Classical quartet and quintet repertory, including a complete cycle of Haydn quartets. Between 1991 and 1995, he was an associate director of the Academy of Ancient Music. In 1990 Standage founded Collegium Musicum 90, which has made some notable recordings, particularly of music by Telemann and Leclair; his three discs of Leclair's violin concertos well demonstrate his characteristic clarity of tone and intention. As a director his generosity towards his players makes for a congenial working relationship based on mutual respect. Standage became a professor at the RAM, London, in 1983 and at the Dresden Akademie für Alte Musik in 1993. He plays a late 17th-century Giovanni Grancino violin.

LUCY ROBINSON

Ständchen

(Ger.: 'serenade').

Use of the word 'Ständerle' is documented as early as the 16th century in Freiburg (see W. Salmen: 'Zur Praxis von Nachtmusiken durch Studenten und Kunstpfeifer', *Gesellschaftsgebundene instrumentale Unterhaltungsmusik des 18. Jahrhunderts: Eichstätt 1988*, 33). The term 'Ständchen' first appeared in 1618 in Praetorius's *Syntagma musicum* (iii, 18) and later in Walther's *Musicalisches Lexicon* (1732). Ständchen are sung by Don Giovanni, and by Count Almaviva in Rossini's *Il barbiere de Siviglia*. At the beginning of the 19th century it became a fashionable term for songs with a piano accompaniment which tended to imitate figures characteristic of the guitar. Schubert's *Leise flehen meine Lieder*

(*Schwanengesang*) is a famous example, and several more are found in the works of Brahms and Richard Strauss. The term was also applied to movements for male-voice chorus.

See also [Serenade](#).

HUBERT UNVERRICHT

Standford, Patric [Gledhill, John Patrick Stanford]

(*b* Barnsley, 5 Feb 1939). English composer and teacher. He learnt piano and violin at a Quaker boarding-school in Ackworth. After service in the RAF he entered the Guildhall School of Music, where he studied with Rubbra. A Mendelssohn scholarship enabled him to study with Malipiero in Venice (1964). A meeting with Lutosławski in Dartington (1965) led to a period of study with him. The Polish school stands behind such aleatory works as *Notte* (1968) and *Cantico delle creature* (1969, rev. 1992).

Standford taught composition at the GSM (1969–80) and in 1980 he was appointed head of music at Bretton Hall, Leeds University. The Symphony no.1 (1972) won the Premio Città di Trieste. *Christus Requiem*, which contains a vivid portrayal of the Crucifixion, won the Yugoslav Solidarity Award in 1973 and the Oscar Espla Prize in 1974. His Symphony no.4 (1976) is scored for two pianos and percussion, reflecting the composer's interest in Japanese music. His works often contain quotations from other composers, for example his Symphony no.5 the *Mass of Our Lady and St Rochus* (now called *Mass for Hildegard of Bingen*), which uses material from Hildegard of Bingen, and the *New Messiah*, which reworks Handel. His Piano Trio (1970) was admired by Lennox Berkeley and Alan Rawsthorne, and his String Quartet no.2 (1973) won the Clements Memorial Prize in 1976.

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Op: Villon (a curious tragedy, 3), 1996

Orch: Epigrams, chbr orch, 1964; Saracinesco, sym. poem, 1966; Suite, small orch, 1966, rev. as An English Suite, 1992; Nocturne, small orch, 1967; Notte, chbr orch, 1968; Celestial Fire, ballet suite, 1968; Antitheses, 15 str, 1971; Sym. no.1, 'The Seasons', 1972; Vc, Conc., 1974; Nocturne 1974; Vn Conc., 1975; Sym. no.2, 1976; Variations, 1977 [transcr. of pf work]; A Christmas Carol Sym., orch, 1978; Ballet Suite: Reflections, 1980; Invocation, tuba, str, 1980; Dialogues, cimb, orch, 1981; Folksongs [set 1], str, 1982; War Memorial, elegy for str, 1989; Folksongs [set 2], str, 1992; A Jersey Suite, 1994; Sym. no.6, 1994

Choral: 2 Carols for Christmas, SATB, 1962; Christus requiem orat, S, Mez, T, B, nar, SATB, children's choir, orch, 1972; How amiable are thy dwellings, SATB, 1972; Stabat mater, SSATBB, 1977 [from Christus Requiem]; 3 Motets, SATB, 1977; Psalm Dances, SAB, orch, 1977; De profundis, TTBB, pf, 1978; 2 Songs, TTBB, 1978; Ancient Verses (Phaedrus, A. Poliziano, Seneca the younger), SATB, perc, 1978; Mass, SATB, brass band, 1980; Ave maris stella, SSA, 1981; 2 Songs,

SSA, 1982; Sym. no.3, 'Towards Paradise', SATB, orch., 1982; O sacrum convivium, SSATBB, 1985; Mass of our Lady and St Rochus [Mass for Hildegard of Bingen], SATB, 1989; orat after Handel, New Messiah, S, T, B, SATB, orch, 1992

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Chbr: Suite française, wind qnt, 1964; Str Qt no.1, 1965; Bagatelles, str qt, 1969; Peasant Songs, vn, pf, 1970; Pf Trio, 1970; 4 Preludes, bn, pf, 1970; Sonatine, rec, hpd, 1970; 3 Pieces, vc, pf, 1971, rev. 1993; Str Qt no.2 'In memoriam', 1973; Sym. no.4 'Taikyoku', 2 pf, perc, 1976; A London Suite, str qt, 1979; Holiday Memories, 2 vn, vc, 1979; Invocation, tuba, pf, 1982; 4 Cartoons, ob, cl, bn, 1984; Divertimento, vn, pf, 1985; 3 Nocturnes, pf, ob, vn, va, vc, 1986; Pf Qt, 1986; 3 Pieces, va, pf, 1986; Suite humoresque, ob, cl, bn, pf, 1987; Fanfares for Wakefield Cathedral, 3 tpt, 3 trbn, 1988; Fairground Music, 4 fl, 1993; Suite, after Bartók, va, pf, 1993; A Comedy Suite, 4 sax, 1994; 4 Miniatures, 3 rec, 1994; Str Qnt, 1994

Solo inst: Metamorphosis, org, 1969; Variations, pf, 1969; 6 Preludes, pf, 1970, rev. 1993; Sonata, pf, 1971; 3 Preludes, gui, 1973; Sonata, vn, 1974; O Haupt voll Blut, chorale prelude, org, 1976; Meditation on the Birth of the Holy Infant, org, 1977; 2 pieces, cimb, 1980; Faeries, pf, 1987; 6 Danish Folksongs, pf, 1994; A Bach Suite, pf, 1995

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DAVID C.F. WRIGHT

Standfuss, J(?ohann) C.

(*d* after *c*1759). German composer. He was a violinist and répétiteur with G.H. Koch's theatre company about 1750, and wrote what is often regarded as the earliest German Singspiel. Despite Gerber's report that he died in a Hamburg hospital in 1756, he was presumably still alive in 1759, in which year two further Singspiele by him were first performed. Although the term 'Singspiel' had long been used in Germany for both comic and serious works, and by this period a flourishing Viennese tradition had been established, Standfuss's setting of C.F. Weisse's first version of Charles Coffey's *The Devil to Pay, or The Wives Metamorphos'd* (London, 1731) opened an era in the German musical theatre. Under the title *Der Teufel ist los, oder Die verwandelten Weiber* it was performed for the first time on 6 October 1752 in Leipzig by Koch's company. Coffey's original, in a translation by the former Prussian Ambassador to London, C.W. von Borck, had been given in Berlin nine years earlier, probably with the original English tunes; works on the subject were frequent in the 18th century. As Koch had some good singers in his company it is reasonable to assume that *Der Teufel ist los* was well performed. Not the least significant aspect of its success was the battle of pamphlets to which it gave rise, Gottsched

and his adherents objecting in vain to the demise of good taste evinced by the comic Singspiel. A sequel, *Der lustige Schuster, oder Der zweyte Theil vom Teufel ist los*, based on Coffey's *The Merry Cobler* (London, 1735), appeared seven years later. Both parts of *Der Teufel ist los* were revised by C.F. Weisse and J.A. Hiller at Leipzig in 1766 and were published in vocal score there in 1770 and 1771 respectively.

Although Standfuss's scores have not survived, Hiller took over many of Standfuss's numbers into his own versions; in his preface to *Der lustige Schuster* Hiller spoke appreciatively of 'a certain gaiety, a not infelicitous expressiveness in the low comic vein, and now and again a witty touch' in Standfuss's music, the historical importance of which he clearly realized. The last of Standfuss's known works, the (lost) Singspiel *Jochem Tröbs, oder Der vergnügte Bauernstand*, to a libretto by an actor in Koch's company, was given in Hamburg on 17 September 1759. Two motets by Standfuss also survive (*A-Wn*); Gerber mentioned a third formerly owned by Rellstab, in Berlin.

WORKS

Der Teufel ist los, oder Die verwandelten Weiber (Spl, C.F. Weisse), Leipzig, 6 Oct 1752, lost; 12 pieces in J.A. Hiller, *Die verwandelten Weiber* (Leipzig, 1770)

Der lustige Schuster, oder Der zweyte Theil vom Teufel ist los (Spl, Weisse), Lübeck, 18 Jan 1759, lost; 32 pieces in J.A. Hiller, *Der lustige Schuster* (Leipzig, 1771)

Jochem Tröbs, oder Der vergnügte Bauernstand (J.C. Ast), Hamburg, 17 Sept 1759, music and text lost [also known as *Der stolze Bauer Jochem Tröbs*]

2 motets, in *A-Wn*; 1 motet, now lost, mentioned in *GerberNL*

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PETER BRANSCOMBE

Standing, Francis.

See [Celli, frank h.](#)

Standish, Orlando [Rowland] [Stephenson, Rowland].

English writer on music and patron, active in Italy, son of [Edward Stephenson](#).

Standley [Standly, Sandley]

(fl c1450). ?English composer. He is presumed to be English on grounds of name, musical style and technique, and the manuscript context of his work. The two five-movement mass cycles both have Kyries that are untroped and too short to have been troped. Both have Credos with substantial (but apparently unsystematic) text omissions that do not easily lend themselves to restoration by telescoped setting. The composer avoided rhythmic differentiation between the voices; if the Strahov mass is based on a *cantus prius factus*, this is so assimilated by decoration to the style of the other parts that it resists identification. Consonant 3rd-based duet writing is fundamental to the moderately florid style of all these pieces. All this, together with the dates of the manuscripts, suggests that Standley belonged to the generation of Frye and Bedyngham. The Trent cycle employs an unprecedented canonic technique. Two parts only are notated; the lower is labelled both 'tenor' and 'contra', and the contra entry is cued by a *signum congruentiae*. But the canonic contra has to omit all notes below a certain (unspecified) pitch. The motet *Que est ista* is composed according to the same scheme and is in all ways a twin to the cycle; it therefore seems reasonable to assign it to Standley. Its text contains the words 'electa ut sol', which Loyan interpreted as a clue to this pitch exclusion. *Virgo prefulgens* is a setting of an otherwise unknown antiphon; the ascription of a false start to Binchois in a Trent manuscript (*I-TRmp* 92) can be set aside in favour of the strong stylistic and manuscript evidence supporting the Modena attribution (*MOe* α.x.1.11).

WORKS

Mass cycle, 3vv, ascribed 'Standley', *I-TRmp* 88, ed. in Loyan; tenor and contratenor canonic

Mass cycle, 3vv, ascribed 'Standly', *CS-Pst* D.G.IV.47, ed. in Snow; 3rd Agnus missing

Que est ista, motet, 3vv, anon. (but constructed as the cycle in *I-TRmp* 88), *I-TRmp* 89, ed. in Loyan

Virgo prefulgens avia, ant, 3vv, ascribed 'Sandley', *I-MOe* α.x. 1.11, ed. in Marix, pp.227ff; survives inc. in *I-TRmp* 92 ascribed 'Winchois'

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MARGARET BENT

Stand-up bass.

A colloquial term for the [Double bass](#).

Stane.

Composer mentioned by John Hothby, probably identifiable with [Stone](#).

Stanesby.

English family of woodwind instrument makers, working in London in the first half of the 18th century. With Bressan, the Stanesbys were responsible for most of the finest surviving English Baroque woodwind instruments. Thomas Stanesby (i) (b c1668; d London, July/Aug 1734) was the son of John Stanesby, yeoman of Moorly Lyme, Derbyshire. In 1682 he was apprenticed to Thomas Garrett. He married Mary Kilpin on 4 May 1690, and received the Freedom of the Turners' Company in 1691, whereupon he set up a modest establishment in Stonecutter Street, which led from Shoe Lane to the Fleet Market in the middle precinct of the parish of St Bride's. Stanesby and his son were registered as freemen in 1716. Surviving instruments bearing the father's mark include nine recorders, eight oboes and a bassoon.

In Burney's *Account of the Musical Performances ... in Commemoration of Handel* one reads that a 'Double Bassoon ... was made with approbation of Mr Handel, by Stanesby the flute-maker, for the coronation of ... George the second (1727) ... but ... no use was made of it at that time'. No such double bassoon by the elder Stanesby has survived, and Halfpenny has argued that this instrument and the '2 Grand or Double Bassoons ... made by Mr Stanesby Senior the greatness of whose sound surpasses that of any other Bass instrument whatsoever' announced as a feature of an evening concert at Marylebone Gardens in the *London Daily Post* for 6 August 1739 were made by Thomas (ii).

Thomas Stanesby (ii) (bap. London, 25 Dec 1692; d Brompton (now London), 2 March 1754) was apprenticed to his father in 1706 and set up his own establishment over the Temple Exchange in Fleet Street near St Dunstan-in-the-West soon after being released from his indenture in 1713. In 1728 he received the Freedom of the Turner's Company; in 1739 he was elected master. In 1734 he inherited all his father's tools and a seal ring. His first apprentice was William Sheridan, who came to him in 1737. The second, Caleb Gedney, joined him in 1741, and finished his apprenticeship in 1750. Stanesby married, but his wife died before him without bearing children. He left all his tools, materials and unfinished work to Gedney, who appears to have continued the business at the same address.

About 1732 Stanesby, sensing the impending eclipse of the recorder in professional music circles, issued *A New System of the Flute à Bec or Common English Flute* wherein he argued vigorously for the use of the 'C Flute' (tenor recorder in C) and presented a 'full and perfect' fingering chart. The demand for the transverse flute increased, however, and Stanesby made a considerable number of these. Halfpenny wrote that Stanesby signed himself 'junior' only up to 1732. He marked his instruments 'STANESBY IUNIOR' or 'STANESBY LONDON'; the mark 'MURAEUS' is added to the only surviving bassoon, which is dated 1747 (it was possibly repaired by the maker of that name).

The only surviving double bassoon is dated 1739 and is now in the National Museum in Dublin. Hawkins reported that Stanesby had read both Mersenne and Kircher, and had attempted to make a racket based on details given by Mersenne. Stanesby may have developed the *vox humana*, a type of tenor oboe, for which a scale of fingerings by him was issued posthumously. A *vox humana* by Stanesby has survived, and is now in the Victoria and Albert Museum, London (see [illustration](#)). Other surviving instruments include 38 flutes (of which 25 are ivory), two flutes d'amore, 16 recorders, five oboes and a bassoon.

Stanesby's later instruments show a simplification of the older Baroque exterior following the general trend toward the classical woodwind design. Typical examples are a few recorders showing a slender profile with a footpiece similar to those of transverse flutes of the time, omitting the bulbous bottoms of recorders made by himself, his father, and others a generation earlier. But this exterior change is not matched by a change in acoustical properties. His transverse flutes mostly follow the English design established by Bressan and his father; that is, all sockets open toward the headpiece. Makers in the rest of Europe had the head socket alone opening toward the foot, which facilitates the making of *corps de rechange* so frequently found with continental design flutes.

One of Stanesby's interesting trade cards has survived (Heal Collection, *GB-Lbl*; see [illustration](#)). It suggests that Stanesby enjoyed a reputation outside his own country.

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FRIEDRICH VON HUENE/R

Stanford, Sir Charles Villiers

(*b* Dublin, 30 Sept 1852; *d* London, 29 March 1924). British composer, teacher and conductor. A prodigiously gifted musician of great versatility, he, along with Parry and Mackenzie, did much to forge the new standards of the so-called 'renaissance' in British music at the end of the 19th century. As a composer he brought a technical brilliance to almost all

genres, though success in opera, in which he aspired to excel, generally eluded him until the end of his life. In spite of his stature as a composer (particularly in the province of church music), he is perhaps best known as a teacher of several generations of British composers who passed through his hands at the RCM and Cambridge University.

1. Life and work.

2. Style, influence.

WORKS

WRITINGS

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JEREMY DIBBLE

Stanford, Sir Charles Villiers

1. Life and work.

The only child of John James Stanford, one of Dublin's most eminent lawyers, and his second wife, Mary (née Henn), who also originated from a distinguished Irish legal family, Stanford grew up in a highly stimulating cultural and intellectual environment made up of his father's friends, most of whom emanated from the ecclesiastical, medical or judicial professions. His home, at 2 Herbert Street, was the meeting-place of numerous amateur and professional musicians – his father, a capable singer and cellist, among them – and on various occasions celebrities such as Joachim came to the house.

At Henry Tilney Bassett's school Stanford's education was firmly rooted in the classics (which later formed the basis of his degree at Cambridge), while his musical training consisted of tuition on the violin, piano and organ. In composition Stanford showed early promise and came under the influence of Dublin's most prominent musicians: Robert Stewart, Joseph Robinson and Michael Quarry (a pupil of Moscheles). In the province of church and organ music he learnt much from the example of Stewart; he admired the conducting skills of Robinson; and from Quarry he gained an invaluable insight into the music of Bach, Schumann and Brahms which supplemented his already wide knowledge of Handel and Mendelssohn. Later, in 1862, he became a composition pupil of Arthur O'Leary in London, where he also took piano lessons from Ernst Pauer.

In 1870 he gained the consent of his father (who had originally wished him to enter the legal profession) to pursue a career in music. The same year he won an organ scholarship at Queens' College, Cambridge, and in June 1871 gained a classical scholarship. Even before Cambridge Stanford had begun to show a prodigious ability in composition, producing church music, songs and partsongs, and orchestral works including a Rondo for cello and orchestra (1869, written for Wilhelm Elsner) and a Concert Overture (1870). At Cambridge this energy remained unabated: he composed an incidental score for Longfellow's play *A Spanish Student* (1871), a piano concerto in B \flat ; evening services in F and E \flat ; and more songs. Moreover, after being elected assistant conductor to the Cambridge University Musical Society (CUMS) in 1871 to assist the ailing John Larkin Hopkins, he was appointed conductor in May 1873. Perhaps inevitably a conflict emerged between his preoccupation for music and his degree studies, which he at times threatened to abandon. In 1873 he moved to Trinity

College, where, after Hopkins's death, he was appointed organist in February 1874.

As part of the agreement of his appointment at Trinity, Stanford was able to spend the last six months of both 1874 and 1875 in Leipzig, where he studied the piano with Robert Papperitz and composition with Reinecke. Though he composed prolifically during this period – one which included two choral works, *The Resurrection* and *The Golden Legend*, a piano trio (now lost), some fine songs to words by Heine and a violin concerto for Guido Papini – the time passed with Reinecke was, according to Stanford, unprofitable. On Joachim's recommendation he went to Berlin for the last half of 1876 to work with Friedrich Kiel, an association that proved to be much happier.

By the time he returned to Cambridge in January 1877 Stanford had already established his name in British music with the Piano Suite op.2 and Toccata op.3 (both published by Chappell in 1875), the First Symphony (which won second prize in the Alexandra Palace competition in 1876) and incidental music for Tennyson's play *Queen Mary* (1876). He attempted to combine this flair for composition with his energy for organization and his abilities as a performer and conductor. He rapidly brought the CUMS into prominence with first English performances of Brahms's works, including the First Symphony (conducted by Joachim), the *Neue Liebeslieder* waltzes and the Alto Rhapsody; he introduced a number of his own works, such as the Second Symphony, Psalm xlvii (op.8) and the Piano Quintet, and figured frequently as pianist in CUMS 'Popular Concerts' of chamber music. In addition he was highly successful in attracting major artists to Cambridge, namely Hans Richter, Joachim, Piatti, Dannreuther, Hermann Franke and Robert Hausmann as well as native composers, including Parry, Cowen, Gowing Thomas and Mackenzie. As organist at Trinity he was equally active, though, as he claimed later (in a paper to the Church Congress in 1899), more constrained by clerical authority. He undertook to continue the regular series of organ recitals (initiated by Hopkins) and raised their profile through the invitation of important performers such as Walter Parratt, Basil Harwood, Frederick Bridge and C.H. Lloyd. The standard of the chapel choir also rose markedly, a fact underlined by the production of some highly distinctive church music such as the Service in B \flat (op.10), the anthem *The Lord is my shepherd* (1886) and the motet *Justorum animae* (1888).

In 1887, at the age of 35, he was appointed professor of music at Cambridge, an office he used effectively to help augment the status of the university's MusB degree by the introduction (in 1893) of residence as a condition of supplication. His relationship with Cambridge was not altogether happy. He resigned his post as organist at Trinity in 1892, though he continued as conductor of CUMS until 1893 in order to oversee the society's jubilee celebrations, an occasion which brought Tchaikovsky, Saint-Saëns, Boito and Bruch to the university to receive honorary doctorates.

In 1883 he joined the staff of the newly inaugurated RCM as professor of composition and conductor of the orchestra. In both areas he exerted considerable influence, though it is for the impressive list of pupils such as

Benjamin, Frank Bridge, Butterworth, Coleridge-Taylor, Dyson, Gurney, Howells, Hurlstone, Ireland, Moeran and Vaughan Williams that he is best remembered. One other substantial contribution to life at the RCM was the instigation of the opera class, an initiative which soon led to an annual production. Stanford's enthusiasm for opera is demonstrated by his lifelong commitment to a genre in which he enjoyed varying success: several of his operas, *The Veiled Prophet of Khorassan* (first performed at Hanover, 1881), *Savonarola* (1884, Hamburg), *Shamus O'Brien* (1896, London) and *Much Ado about Nothing* (1901, London), enjoyed a modicum of national and international recognition (*Shamus O'Brien* was also performed at the Broadway Theatre, New York, on 5 January 1897), while his two last and arguably best operas, *The Critic* (1916) and *The Travelling Companion* (1919), had still not attracted the attention of professional opera companies by the mid-1990s. Such persistence reflected his profound belief in opera as the vital catalyst in Britain's musical renaissance. He proselytized untiringly for a national opera (especially in his essay 'The Case for National Opera', in *Studies and Memories*, 1908) and spearheaded a petition to the London County Council in 1898. Regrettably the venture failed, although he persisted until his death in fighting the cause through articles and letters to the newspapers.

Besides conducting at the RCM and CUMS, Stanford was also conductor of the Bach Choir (1886–1902), the Leeds Philharmonic Society (1897–1909) and the Leeds Triennial Festival (1901–10), while also appearing occasionally for the Philharmonic Society. He received many honours, including honorary degrees from Oxford (DMus 1883), Cambridge (MusD 1888), Durham (DCL 1894) and Leeds (LLD 1904). He was knighted in 1902.

Stanford, Sir Charles Villiers

2. Style, influence.

Like his contemporary Hubert Parry, Stanford produced a large range of works for chorus and orchestra for provincial festivals. His two oratorios, *The Three Holy Children* (1885) and *Eden* (1891), and perhaps his most popular large-scale choral essay, the Requiem (all written for the Birmingham Triennial Festival), are not without interest structurally or dramatically, but it is in the smaller, more concise works such as the brooding *Elegiac Ode* (1884), the choral overture *Ave atque vale* (1909) and (for Leeds) the *Songs of the Sea* (1904) and *Songs of the Fleet* (1910) that Stanford achieved real stylistic individuality.

As a composer he won notable acclaim abroad. In addition to operatic productions in Hanover, Hamburg, Leipzig and Breslau, his 'Irish' Symphony (no.3), which received its première in London in May 1887, was performed in many cities in Europe (Berlin and Hamburg early in 1888) and North America. Championed by Richter and Bülow, the symphony was also chosen for the opening concert of the new Concertgebouw in Amsterdam (November 1888) and Mahler included it in his concerts with the New York PO in 1911. On 14 January 1889 Stanford enjoyed the rare privilege of conducting a concert in Berlin entirely of his own music, a programme which featured two new commissions: the Fourth Symphony and the Suite op.32 for violin and orchestra, written for Joachim. (Joachim played the

Suite again on 28 March, in London.) Many of his works were composed for and played by the most eminent virtuosos of the day, including Enrique Arbós (Violin Concerto no.1), Leonard Borwick (Piano Concerto no.1, Concert Variations op.71), Harold Bauer (Piano Concerto no.2), Fanny Davies, Percy Grainger, Robert Hausmann (Cello Concerto), Fritz Kreisler, Alfredo Piatti, Moriz Rosenthal and Frederick Thurston, while a number of his songs and Irish folksong arrangements were written for his compatriot and biographer, the Irish baritone Plunket Greene.

Stanford is best known for his contribution to Anglican liturgical music and particularly for the symphonic and cyclic dimensions he brought to the familiar morning and evening canticles and communion texts. His Service in B \flat was widely sung soon after its publication in 1879, as was the orchestrally conceived Evening Service in A, op.12, written for the 1880 Festival of the Sons of the Clergy in St Paul's Cathedral. These, and the inventive later settings, in G and in C, proved to be highly influential models for others such as Charles Wood, Brewer, Noble, Dyson and Howells. Yet although Stanford undoubtedly enjoyed his success as a composer of church music, he was equally aware of the national limits of its appeal. As is clear from his letters and writings, he believed that international recognition would be earned only through the more universal forms of symphony, concerto, string quartet and opera. This he only partly and temporarily achieved in his lifetime and, as is clear from his pugnacious article 'Music and the War' (*Quarterly Review*, 1915), he blamed the British publishing industry for their inability to take on many of his works that did not fall into the category of 'large profits and quick returns'. His instrumental music, always impressively polished, inclines towards classical equipoise. Though he strenuously advocated Brahms as a compositional paradigm, works such as the First Piano Concerto op.59 (1894), the Violin Concerto op.74 (1899) and the Seventh Symphony (1911), with their felicitous orchestration and delicate lyricism, display as much of a debt to Mendelssohn. His chamber music, admired by Bernard Shaw, is also exceptionally well crafted whether in miniatures such as the Three Intermezzi for clarinet and piano (1879), the charming Serenade nonet (1905), or the Clarinet Sonata (1911) with its affecting 'Caoine' (lament).

The diatonicism of Stanford's harmonic language, which he consciously chose to espouse in rejecting the 'crushingly chromatic' idiom of Wagner's *Tristan und Isolde* (as he described it in his essay 'Baireuth in 1876', in *Interludes, Records and Reflections*, 1922) shows a considerable degree of sophistication and refinement as demonstrated in the well-known Latin motets op.38, the partsong *Peace, come away* (written in memory of his close friend Tennyson) and his immortal setting of Mary Coleridge's *The Bluebird* (op.119 no.3; 1910). This sophisticated diatonicism, combined with lyrical flair, is a predominant feature of his music, and is capable of expressing pathos, such as is found in the slow movements of the Fifth and Sixth Symphonies, in the First and Second Piano Concertos and in 'Homeward Bound' from *Songs of the Sea* (op.91) and 'Farewell' from *Songs of the Fleet* (op.117).

Stanford's gift for melody is often infused with the contours of Irish folk music, much of which he either edited (as in the Petrie collection, 1902–5) or arranged. His love of Ireland, perhaps seen nostalgically from the safe

distance of London, permeated a large number of his solo songs and song cycles, many of which are based on words by lesser-known Irish poets such as John Stevenson, Winifred M. Letts and Moira O'Neill. The appeal of these settings, which often use a rather mannered colloquial, now dated, native speech, is limited. For similar reasons – even more accentuated 'stage Irish' texts – the choral ballad *Phaudrig Crohoore* (1896) and the otherwise slick comic opera *Shamus O'Brien* (1896) are now rarely performed.

Stanford's most eloquent expression of his Irish identity, one that was defined by a deep-seated loyalty to the Union (an Irish Tory, he was a follower of Craig and Carson, an adherent of the Irish Unionist Alliance and a signatory to the Ulster Covenant), found voice in his six Irish rhapsodies. In these works, written in his later life, between 1901 and 1923, his skills as arranger, orchestrator and symphonist are most effectively synthesized, yielding movements of structural imagination and genuine symphonic thinking. The Irish Rhapsody no.1 (1902), written for Richter, proved immensely popular; no.2 (op.84) was commissioned by the celebrated Dutch conductor, Willem Mengelberg, who gave its first performance in Amsterdam in 1903. Mengelberg also conducted the first performance of the Rhapsody no.4 (1914), arguably Stanford's finest orchestral achievement.

As an expert teacher Stanford was widely acknowledged by his many pupils (*ML*, v, 1924). Harold Samuel referred to him as 'the last of the formalists', a description which aptly summarizes the method and aesthetic of his primer *Musical Composition* (1911). Nevertheless, though his kindness was remembered affectionately, his intolerance of opposing views, his prejudices (political as well as musical), cynicism and dismissal of modern music created an aversion in those he taught. Dyson claimed that 'in a certain sense the very rebellion [Stanford] fought was the most obvious fruit of his methods' (*ML*, v (1924), 197). His dislike of the music of Richard Strauss was expressed not only in articles but also in his highly satirical *Ode to Discord* (completed 1908), a setting of *A Chimerical Bombination in Four Bursts* by his friend Charles Larcom Graves. Towards the end of his life his prejudices intensified as he appealed for a return to sanity in all aspects of composition ('Sanity (?) in Composition', *Musical Herald*, 1917), believing that modern tendencies were at best ephemeral and at worst ugly.

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large choral

op.

- The Golden Legend (H.W. Longfellow), solo vv, chorus, orch, 1874–5, unperf., unpubd
- 5 The Resurrection (F.G. Klopstock: *Die Auferstehung*, trans. C. Winkworth), T, chorus, orch, org, Cambridge, 1875, rev. 1876
- 8 God is our Hope and Strength (Ps xlv), S, A, T, Bar, B, chorus, orch, Cambridge, 1877
- 17 Three Cavalier Songs (R. Browning), Bar, male chorus, 1880, orchd 1893
- 21 Elegiac Ode (W. Whitman), solo vv, chorus, orch, Norwich, 1884
- 22 The Three Holy Children (orat, Bible), solo vv, chorus, orch, Birmingham, 1885
- 24 The Revenge: a Ballad of the Fleet (A. Tennyson), chorus, orch, Leeds, 1886
- 26 Carmen saeculare (ode, Tennyson), S, chorus, orch, London, Buckingham Palace, 11 May 1887
- 27 O praise the Lord of Heaven (Ps cl), S, chorus, orch, Manchester, 1887
- 34 The Voyage of Maeldune (ballad, Tennyson), solo vv, chorus, orch, Leeds, 1889
- 40 Eden (orat, R. Bridges), 6 solo vv, chorus, orch, Birmingham, 1891
- 41 The Battle of the Baltic (ballad, T. Campbell), chorus, orch, Hereford, 1891
- Installation Ode (A.W. Verrall), Cambridge, 1892
- 46 Mass, G, 4 solo vv, chorus, orch, London, Brompton Oratory, 1893
- 52 East to West (ode, A.C. Swinburne), chorus, orch, London, 1893
- 50 The Bard (ode, T. Gray), B, chorus, orch, Cardiff, 1895
- 62 Phaudrig Crohoore (ballad, J.S. Le Fanu), chorus, orch, Norwich, 1896
- 63 Requiem, solo vv, chorus, orch, Birmingham, 1897
- 66 Te Deum, B, solo vv, chorus, orch, Leeds, 1898
- 68 Our enemies have fallen (Tennyson), chorus, orch [from partsong, op.68 no.8], London, Buckingham Palace, 1899
- 75 Last Post (W.E. Henley), chorus, orch, London, Buckingham Palace, 1900
- 83 The Lord of Might (R. Heber), chorus, orch, org, London, 1903
- 91 Songs of the Sea (H. Newbolt), Bar, male chorus, orch, Leeds, 1904
- 96 Stabat mater, sym. cant., solo vv, chorus, orch, Leeds, 1907
- 100 Ode to Wellington (Tennyson), S, Bar, chorus, orch, Bristol, 1908
- 107 A Welcome Song (Duke of Argyll), chorus, orch, London, 1908
- Choric Ode (J.H. Skrine), chorus, orch, Bath, 1909, unpubd
- Ode to Discord (C.L. Graves: *A Chimerical Bombination in Four Bursts*), chorus, orch, London, 1909
- 114 Ave atque vale (choral ov., Apocrypha, *Ecclesiasticus*), chorus, orch, London, 1909
- 117 Songs of the Fleet (Newbolt), Bar, chorus, orch, Leeds, 1910
- 131 Fairy Day (3 idylls, W. Allingham), female chorus, chamber orch, 1912
- 172 Merlin and the Gleam (Tennyson), Bar, chorus, orch, 1919
- 173 Mass 'Via victrix 1914–1918', solo vv, chorus, orch, org, 1919
- 177 At the Abbey Gate (C.J. Darling), Bar/male chorus, orch, London, 1921

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other sacred

- How beautiful upon the mountains, anthem, 1868, unpubd
- Magnificat and Nunc dimittis, F, 4vv, org, 1872, unpubd
- Magnificat and Nunc dimittis, E, 6vv, org,

	1873, unpubd
—	Pater noster, 8vv, 1874, unpubd
—	In memoria aeterna erit, commemoration anthem, 8vv, org, 1874 unpubd
—	In memoria aeterna erit, commemoration anthem, 8vv, 1876, unpubd
10	Morning, Communion and Evening Services, B, 4vv, org, 1879, TeD orchd 1902, remaining parts orchd 1903; addl Bs and Ag, 1910
12	Evening Service, A, 4vv, orch/org, 1880, Morning and Communion Services, A, 4vv, org, 1895
16	Awake my Heart (F.G. Klopstock), motet, Bar, chorus, org, 1881; also orchd, 2 versions
—	If ye then be risen with Christ, Easter anthem, 4vv, org, 1883
37	Two anthems, 4vv, org, c1885: And I saw another angel, for All Saints' Day; If thou shalt confess with thy mouth, for St Andrew's Day
—	Blessed are the dead which die in the Lord, funeral anthem, 4vv, 1886
—	I heard a voice from heaven, anthem, 4vv, 1886 [reworking of Blessed are the dead]
—	The Lord is my Shepherd (Ps xxiii), anthem, 4vv, org, 1886
38	Three [Lat.] Motets (1905): Justorum animae, 4vv, 1888; Ceolos ascendit hodie, 8vv; Beati quorum via, 6vv, ?1890
36	Morning, Communion and Evening Services, F, 4vv, opt. org, 1889; addl Bs and Ag, 1909
—	Why seek ye the living among the dead?, anthem, 4vv, org, c1890
81	Morning, Communion and Evening Services, G, 4vv, org, 1904; Mag and Nunc orchd, 1907
—	Arise, shine, for thy light is come, Christmas anthem, 4vv, org, c1905
98	Magnificat and Nunc dimittis on 2nd and 3rd Gregorian tones, 4vv, org, 1907; addl TeD, Bs and Communion Service, 1921
—	For all the Saints (Bishop W. How), choral hymn, 4vv, org, 1908
—	O living Will, that shalt endure (A. Tennyson), motet, 4vv (1908)
—	Sing unto God, O ye kingdoms, anthem, 4vv, org, 1908
113	Six Hymns (Chorales), 4vv, org (1909–10)
115	Morning, Communion and Evening Services, C, 4vv, org, 1909; TeD orchd for brass, timp, org, 1910, Mag and Nunc, for [full] orch,

	?1910
120	Come, ye thankful people, come (H. Alford), harvest anthem, 4vv, org, 1910
—	We bow our heads, anthem, chorus, org, from final chorus of Bach's St Matthew Passion (1910)
123	Ye choirs of new Jerusalem (St Fulbert of Chartres), Easter anthem, 4vv, org, 1910
128	Festal Communion Service, BL, 4vv, orch/org, 1910–11
—	St Patrick's Breastplate (Mrs Alexander), choral hymn, chorus, brass, perc, org, 1912
134	Blessed City, heav'nly Salem (Lat., 7th century), anthem, 4vv, org, 1913
135	Three [Eng.] Motets, 1913: Ye holy angels bright (R. Baxter), 8vv; Eternal Father (R. Bridges), 6vv; Glorious and powerful God (anon.), 4vv
143	Thanksgiving Te Deum, EL, 4vv, org (1914), orchd for brass, timp, perc, org (1915)
145	For lo, I raise up, anthem, 4vv, org, 1914
—	Aviator's Hymn (A.C. Ainger), T, B, 4vv, org (1917)
—	Lighten our darkness, we beseech Thee (Book of Common Prayer), anthem, 4vv, org, 1918
164	Magnificat, BL, 8vv, 1918
—	Sing unto God, anthem, 4vv, org (1918)
169	Mass, d, 4vv, unpubd
176	Mass, 4vv, unpubd
—	Mass, 8vv, 1920, unpubd
—	Veni, Creator Spiritus, S, A, T, B, 4vv, org, 1922
192	Three Anthems (1923): Lo! He comes with clouds descending (C. Wesley and J. Cennick), Advent anthem, 4vv, org; While shepherds watched their flocks (N. Tate), Christmas anthem, 4vv, org; Jesus Christ is risen today (Lyra Davidica, 1708), Easter anthem, 8vv, org
—	How beauteous are the feet (I. Watts), anthem, 4vv, org (1923)
—	Morning, Communion and Evening Services, D, unison choir, org (1923)
—	When God of old came down from heav'n, Whitsuntide anthem, 4vv, org (1923)
—	The earth is the Lord's, anthem, 4vv, org (1924)
—	Be merciful unto me, anthem, 4vv, org, ed. (1928)
—	How long wilt thou forget me?, anthem, 4vv, org, ed. (1928)

Many hymn tunes, carols and chants
Stanford, Sir Charles Villiers: Works

stage

for MSS and publication details of operas see GroveO

- The Spanish Student (incid music, H.W. Longfellow), 1871, ?unperf., unpubd
- 6 Queen Mary (incid music, A. Tennyson), London, Lyceum, 1876; arr. pf duet
- The Veiled Prophet of Khorassan (grand op, 3, W.B. Squire, after T. Moore: *Lalla Rookh*), 1879, Hanover, Hof, 6 Feb 1881; as *La profeta valetto*, London, CG, 26 July 1893
- Savonarola (grand op, prol, 3, G.A. A'Beckett), in Ger., Hamburg, Stadt, 18 April 1884; in Eng., London, CG, 9 July 1884
- The Canterbury Pilgrims (op, 3, A'Beckett), London, Drury Lane, 28 April 1884
- 23 The Eumenides (incid music, Aeschylus), Cambridge, Theatre Royal, 1 Dec 1885
- 29 Oedipus tyrannus (incid music, Sophocles), Cambridge, Theatre Royal, 22 Nov 1887
- The Miner of Falun (op, 3, Squire and H.F. Wilson, after E.T.A. Hoffmann), 1888 (Act 1 only), unperf., unpubd
- 48 Becket (incid music, Tennyson), London, Lyceum, 6 Feb 1893, unpubd
- 55 Lorenza (dramma lirico, prol, 2, A. Ghislanzoni and F. Fontana), 1893–4, unperf., unpubd
- 61 Shamus O'Brien (romantic comic op, 2, G.H. Jessop, after J.S. Le Fanu), London, Opera Comique, 2 March 1896; rev., in Ger., Breslau, 12 April 1907
- 69 Christopher Patch (The Barber of Bath) (comedy op, 2, B.C. Stephenson and Jessop), c1897, unperf., unpubd
- 76a Much Ado about Nothing (The Marriage of Hero) (op, J.R. Sturgis, after W. Shakespeare), 1900, London, CG, 30 May 1901; in Ger., Leipzig, 25 April 1902
- 102 Attila the Hun (incid music, L. Binyon), London, His Majesty's, 4 Sept 1907, unpubd
- 130 Drake (incid music, L.N. Parker), London, His Majesty's, 3 Sept 1912
- 144 The Critic (An Opera Rehearsed) (op, 2, L.C. James, after R.B. Sheridan), London, Shaftesbury, 14 Jan 1916
- 146 The Travelling Companion (op, 4, H. Newbolt, after H.C. Andersen), 1916, Liverpool, David Lewis Theatre, 30 April 1925

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orchestral

- Rondo, vc, orch, 1869, ?unperf., unpubd
- Concert Overture, a, 1870, ?unperf., unpubd
- Piano Concerto, B \flat ; Cambridge, 3 June 1874, unpubd
- Violin Concerto, D, 1875, ?unperf., unpubd
- Symphony no.1, B \flat ; 1876, Crystal Palace, 8 March 1879, unpubd
- Festival Overture, B \flat ; 1877, Gloucester, 6 Sept 1877, unpubd
- Symphony no.2 'Elegiac', d, 1879, rev. 1882, Cambridge, 7 March 1882, unpubd
- Cello Concerto, d, 1880, Cambridge, 13 March 1884 (slow movt only), unpubd
- 18 Serenade, G, 1881, Birmingham, 30 Aug 1882; also arr. pf duet

28	Symphony no.3 'Irish', f, 1887, London, 27 June 1887
31	Symphony no.4, F, 1888, Berlin, 14 Jan 1889
32	Suite, D, vn, orch, 1888, Berlin, 14 Jan 1889
33	Festival Overture 'Queen of the Seas', C, ?1888, Berlin, 14 Jan 1889, unpubd
56	Symphony no.5 'L'Allegro ed il Pensieroso', D, 1894, London, 20 March 1895
59	Piano Concerto no.1, G, 1894, London, 27 May 1895, unpubd
58	Suite of Ancient Dances, 1895, London, 28 Aug 1895 [orch of 5 movts from pf work, op.58]
71	Concert Variations upon an English Theme 'Down among the dead men', c, pf, orch, 1897–8, London, 4 May 1899
74	Violin Concerto no.1, D, 1899, Bournemouth, 7 March 1901
78	Irish Rhapsody no.1, d, 1902, Norwich, 23 Oct 1902
80	Clarinet Concerto, a, 1 movt, 1902, Bournemouth, 29 Jan 1903
—	Flourish of Trumpets, 1902, Delhi, Imperial Durbar, 1 Jan 1903
79	Irish Rhapsody no.2, F, ?1902–3, inc.
84	Irish Rhapsody no.2 'The Lament for the Son of Ossian', f, 1903, Amsterdam, 25 May 1903, unpubd
87	Welcome March, B♭, 1903, Dublin, ?July 1903, unpubd
89	Four Irish Dances, 1903, unpubd [orch of pf work op.89]
90	Overture in the Style of a Tragedy, c, 1903, ?unperf., unpubd
94	Symphony no.6 'In Memoriam G.F. Watts', E♭, 1905, London, 18 Jan 1906, unpubd
108	Installation March, E♭, military band, 1908, Cambridge, 17 June 1908, unpubd; orchd M. Retford
109	Three Military Marches, military band, 1908, unpubd
124	Symphony no.7, d, 1911, London, 22 Feb 1912
126	Piano Concerto no.2, c, 1911, Norfolk, CT, 3 June 1915
137	Irish Rhapsody no.3, D, vc, orch, 1913, Belfast, 20 Oct 1987, unpubd
141	Irish Rhapsody no.4 'The fisherman of Lough Neagh and what he saw', a, 1913, Amsterdam, 8 Feb 1914
—	An Ulster March, ?1913, unpubd
—	March for Orchestra, ?1913, unpubd
147	Irish Rhapsody no.5, g, 1917, London, 18 March 1917, unpubd
151	Verdun: Solemn March and Heroic Epilogue, 1917–18, London, 20 Jan 1918 [orch of 2nd and 3rd movts of Org Sonata no.2, op.151]
160	Ballata and Ballabile, vc, orch, 1918, arr. vc, pf, London, 3 May 1919; orig. version, Belfast, 26 Jan 1990; unpubd
161	An Irish Concertino, d, vn, vc, orch, 1918, arr. vn, vc, pf, London, 4 Dec 1918; orig. version, Bournemouth, 22 April 1920
162	Violin Concerto no.2, g, 1918, ?unperf., unpubd; also arr. vn, pf
168	A Song of Agincourt, ?1918, rev. 1919, London, RCM, 25 March 1919
171	Piano Concerto no.3, E♭, 1919, ?unperf., unpubd
180	Variations, vn, orch, 1921, ?unperf., unpubd; also arr. vn, pf
181	Concert Piece, org, brass, timp, str, 1921, Belfast, 19 June 1990, unpubd
191	Irish Rhapsody no.6, d, vn, orch, 1922, ? London 1923; York, 30 Oct 1923; unpubd, arr. vn, pf (1923)

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chamber music

Pf Trio, G, ?1875 (lost); Sonata no.1, D, vn, pf, op.11, ?1876–7; Sonata no.1, A, vc, pf, op.9, 1877; 3 Intermezzi, cl, pf, op.13 (1879); Pf Qt no.1, F, op.15, 1879; Pf Qnt, d, op.25, 1886; Pf Trio no.1, E♭, op.35, 1889; Sonata no.2, d, vc, pf, op.39, 1889;

Str Qt no.1, G, op.44, 1891; Str Qt no.2, a, op.45, 1891; Legend, vn, pf, c1893; 6 Irish fantasies, vn, pf, op.54, 1893; Str Qt no.3, d, op.64, 1896; Sonata no.2, A, vn, pf, op.70, c1898, unpubd

Pf Trio no.2, g, op.73, 1899; Album-Leaf, vn, pf, 1899; Str Qnt no.1, F, 2 vn, 2 va, vc, op.85, 1903; Str Qnt no.2, c, 2 vn, 2 va, vc, op.86, 1903, unpubd; Irish Dances, op.89, 1903, arr. vn, pf (1917–24) [nos.1, 3, 4, of 4 Irish Dances, pf, op.89]; 5 Characteristic Pieces, vn, pf, op.93, 1905, nos.1–3, 5 arr. vc, pf (1906); Serenade, F, nonet, op.95, 1905, unpubd; Str Qt no.4, g, op.99, 1906, unpubd; Str Qt no.5, B \flat , op.104, 1907; Str Qt no.6, a, op.122, 1910, unpubd; Minuet (Octet), fl, cl, hn, 2 vn, va, vc, hp, 1911, unpubd; Sonata, op.129, cl/va, pf, 1911; Pf Qt no.2, c, op.133, 1913, unpubd; 6 Easy Pieces, vn, pf, op.155, c1917; 6 Irish Sketches, vn, pf, op.153, 1918

Pf Trio no.3, A, op.158, 1918; 2 sonatas, vn, pf, op.165, c1919, perf. London, 7 May 1919, unpubd; Str Qt no.7, c, op.166, c1918–19, unpubd; St Qt no.8, e, op.167, 1919, unpubd; 5 Bagatelles in Valse Form, vn, pf, op.183 (1921); Fantasy [no.1], g, cl, str qt, 1921, unpubd; Fantasy [no.2], F, cl, str qt, 1922, unpubd; Fantasy [no.3], a, hn, str qt, 1922, unpubd; [3] Irish Airs, arr. vn, pf (1923); 6 Irish Marches, arr. vn, pf, c1923, unpubd; An Ancient Melody, A \flat , arr. vn, pf, c1923, unpubd; Planxty Sudley, B \flat , vn, pf, c1923, unpubd; 6 Irish Dances, arr. vn, pf (1930)

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piano

March, D \flat ; 1860; 2 Novellettes, 1874; 5 Phantasie-stücke, pf duet, 1875; Suite, op.2 (1875); Toccata, C, op.3 (1875); Romance (Une fleur de mai) (?1875); 6 Waltzes, [op.9], 1876, also arr. pf duet, 1876; Sonata, D \flat ; op.20, c1884, unpubd; 6 Concert Pieces, op.42, 1894, unpubd; 10 Dances, Old and New, op.58, c1894; 4 Irish Dances, op.89, 1903, arr. P. Grainger (1907–10); 3 Rhapsodies from Dante, a, B, C, op.92, 1904; 6 Characteristic Pieces, op.132, 1912; 5 Caprices, op.136, 1913; Night Thoughts, op.148, 1917

Scènes de ballet, op.150, 1917; 6 Sketches (Children's Pieces) (1918); Preludes in all the Keys, i, nos.1–24, op.163, 1918; Ballade, g, op.170 (1919); Toccata, C, 1919, unpubd; 6 Song-Tunes (1920); A Toy Story (1920); Preludes in all the Keys, ii, nos.25–48, op.179 (1921); 3 Nocturnes, op.184, 1921; 2 sonatinas, G, d, 1922, unpubd; [12] Irish Airs Easily Arranged, c1922; 2 Fugues, op.193: c, 1922, b, 1923 [arr. of nos.2 and 3 of 3 Preludes for Org]; 3 Waltzes, a, d, F, op.178 (1923); 3 Fancies, ?1923; Scherzo, b, unpubd

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organ

Prelude and Fugue, e, c1875; unpubd; Jesu dulcis memoriae, prelude, 1879, unpubd; Fantasia and Toccata, d, op.57, 1894; 6 Preludes, op.88, 1903; 6 Short Preludes and Postludes, op.101, 1907; Fantasia and Fugue, d, op.103, 1907; 6 Short Preludes and Postludes, op.105, 1908; Installation March, op.108 (1908) [from Military Band work, op.108]; TeD and Canzone, op.116, c1909; Fantasia and Idyll, op.121, 1910; Sonata no.1, F, op.149, 1917; Sonata no.2 'Eroica', g, op.151, 1917, 2nd and 3rd movts also orchd

Sonata no.3 'Britannica', d, op.152, 1917; Sonata no.4 'Celtica', c, op.153, 1918; Sonata no.5 'Quasi una Fantasia', A, op.159, 1918; 6 Occasional Preludes, op.182, ed. (1930); Fantasia upon the Tune 'Intercessor' by C.H.H. Parry, op.187, 1922; 4 Intermezzi, op.189 (1923); 3 Preludes and Fugues, op.193, 1922; Choral Prelude, in A Little Organ Book (c1924); 3 Idylls, op.194, ed. (1930)

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partsongs

How beautiful is night, 1870, unpubd; To Chloris, c1873; 6 Part-Songs, op.33, c1889, unpubd; 4 Part-Songs, op.47, 1892; 6 Elizabethan Pastorales, 3 sets: i, op.49, ii, op.53, iii, op.67, 1892–7; 11 Two-Part Songs, SA (1893–1907); A Cycle of [9] Songs (A. Tennyson: *The Princess*), SATB, op.68, 1897, no.8 also orchd; Out in the windy west (A.C. Benson), 1898, in Choral Songs in Honour of Queen Victoria (1899); Hush, sweet lute (T. Moore), TTBB (1898); 6 Irish Folksongs, op.78 (1901); God and the Universe, SATB (1906) [arr. of solo song, op.97 no.2]; 4 Part-Songs for [4] Male Voices, op.106, 1908; 3 Part-Songs, op.111 (1908); The Shepherd's Sirena (M. Drayton), SA (1909); 4 Part-Songs, op.110 (1910); 8 Part-Songs, op.119, 1910

8 Part-Songs, op.127, 1910; The Angler's Song (J. Chalkhill), 1911; My Land (T.O. Davis), SA, 1911; Off for the Cruise (?F.G. Watts), 1913; 6 Songs, SS, op.138 (1914); On Time (J. Milton), 8vv, op.142, 1914; 10 Part-Songs, op.156, c1917, ?unpubd; On Windy Way when morning breaks (J. Rundall), 1917; Sailing Song (E. Cook), SS (1917); Claribel (Tennyson), SA (1918); The Haymaker's Roundelay (anon.), SS (1918); The Rose upon my Balcony (W.M. Thackeray), SS (1918); A Carol of Bells (L.N. Parker), SATB (1919) [arr. of solo songs, 1916]; Acrostic Ode to Old Comrades (C.E. Stredwick), ATBB, c1920, unpubd; Allen-a-Dale (W. Scott), SSA, pf/vn (1922); Blow, winds, blow (anon.), SSA (1922); The Border Harp (W.H. Ogilvie), SSA (1922)

Flittermice (Rundall), SS (1922); 6 Irish Airs (Moore), arr. SATB (1922); My gentle harp (Moore), arr. SATB (1922); Oh for the swords (Moore), arr. SATB (1922); 2 Old Irish Melodies (A.P. Graves), SATB (1922) [arr. of songs, The Foggy Dew, My love's an arbutus]; Shadow Dancers (Ogilvie), SSA, pf/vn (1922); The Valley (P. MacGill), 1922; The Morris Dance (anon.), 1923; The Peaceful Western Wind (T. Campion), SSA (1923); Virtue (G. Herbert), SA (1923); Lady May (H. Chappell), SSA, pf/2 vn (1924); 4 songs (A.P. Graves), ATBB: Battle Hymn, One Sunday after Mass, The Royal Hunt, St Mary's Bells, ed. (1928) [orig. for 1v, pf, pubd in Songs of Old Ireland (1882)]

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solo and unison songs, duets

† also arranged with orchestral accompaniment

We bear her home (B. Cornwall), c1864; The Minstrel's Song (T. Chatterton), 1868, unpubd; My boat is ready (C. Stephenson), c1870; To the Evening Star (T. Campbell), 1870, unpubd; O Domine Jesu (Mary Queen of Scots), S, vc, c1870; 6 Songs (H. Heine), op.4, 1874; Irish Eyes (A.P. Graves), c1876; 2 Songs from 'Queen Mary' (Tennyson) (1876); A Valentine of the Year (anon.), c1876; La Belle Dame sans merci (J. Keats), 1877†; 3 Ditties of the Olden Time (J. Suckling), 1877; 6 Songs (Heine), op.7 (?1877); 8 Songs from 'The Spanish Gypsy' (G. Eliot), op.1 (1877–8); 6 Songs, op.14, 1880–81; 6 Songs, op.19, 1882; Prospice (R. Browning), 1884; The Tomb (T. Stanley), c1885; Carmen Familiare: Sanctae Trinitatis Collegii (A.W. Verrall), 1888; For ever mine (H.E. Boulton), 1889, in 12 New Songs by British Composers (1891)

Crossing the Bar (Tennyson), 1890; 3 Songs (R. Bridges), op.43, 1891; A Child's Garland of Songs (R.L. Stevenson), op.30 (1892); A Corsican Dirge (trans. A. Strettall), 1892; The Old Navy (F. Marryat) (1892); A Carol (A.T. Quiller-Couch) (1893); The Flag of Union (A. Austin) (1893); Prince Madoc's Farewell (F.D. Hemans), 1893†; Summer's Rain and Winter's Snow (R.W. Gilder), unison (1893); Tom Leminn (Quiller-Couch), 1893, unpubd; Worship (J.G. Whittier), unison (1893); A Message to Phillis (T. Heywood), c1893; The Calico Dress (G.H. Jessop), 1896;

The Clown's Songs from 'Twelfth Night' (W. Shakespeare), op.65, 1896; Parted (Jessop), 1896; The Rose of Killarney (A.P. Graves) (1896); The Battle of Pelusium (F. Beaumont), 1897

Is it the wind of dawn? (from Tennyson: *Becket*), duet, S, Bar, pf (1898); Die Wallfahrt nach Kevlaar (Heine), op.72, 1898; Jack Tar (Tennyson) (1900); Sea Wrack (M. O'Neill), c1900; An Irish Idyll in 6 Miniatures (O'Neill), op.77 (1901); The Linnet (Bridges), in *The Vocalist* (1902); 5 Sonnets from 'The Triumph of Love' (E. Holmes), op.82 (1903) 2†; When the lamp is shattered (P.B. Shelley), duet, 1904, unpubd; Dainty Davie (R. Burns), 1905; Mopsa (T. Moore), 1905; [6] Songs of Faith (Tennyson, W. Whitman), op.97, 1906 2†, no.2 God and the Universe also arr. SATB; 4 Songs (Tennyson), op.112, 1908; Britons, guard your own (Tennyson), c1908; [6] Bible Songs, 1v, org, with 6 Hymns, 4vv, ad lib, op.113 (1909)

The British Tars (J. Hogg), unison (1909); Cushendall (J. Stevenson), cycle of 7 songs, op.118, 1910; 4 Songs, op.125, 1911; A Fire of Turf (W.M. Letts), cycle of 7 songs, op.139, 1913; The Invitation (A. Macy), unison (1913); Lullaby (F.D. Sherman), 2 S, pf (1913); A Sheaf of Songs from Leinster (Letts), op.140, 1913; Ulster (W. Wallace), 1913; A Berserker's Song (M. Sykes), 1914; Dirge of Ancient Britons (Sykes), 1914; The King's Highway (H. Newbolt), 1914; 3 Songs for Kookoorookoo and Other Songs (C. Rossetti), unison (1916); A Carol of Bells (L.N. Parker), 1916, also arr. SATB; Devon Men (P. Haselden), 1916; St George of England (C.F. Smith), 1917; The Fair Hills of Ireland (Smith), 1918; A Japanese Lullaby (E. Field), 1918

St Andrew's Land (Smith), 1918; Songs of a Roving Celt (M. Maclean), op.157, 1918; Wales for Ever (Smith), 1918; There is no land like England (Tennyson) (1919); 6 Songs from 'The Glens of Antrim' (O'Neill), op.174, 1920; 6 Songs, op.175 (1920–21); Elegia maccheronica (C.L. Graves), 1921, pubd in *ML*, v (1924), 208–12; The Sea King (Cornwall), unison (1922); Answer to a Child's Question (S.T. Coleridge), unison (1923); Fairy Lures (R. Fyleman) (1923); Fineen the Rover (R.D. Joyce), unison (1923); The Hoofs of the Horses (W.H. Ogilvie), 1923; Queen and Huntress (B. Jonson), 1923; A Runnable Stag (J. Davidson), unison (1923)

Satyr's Song (J. Fletcher), unison (1923); Song Written at Sea (C. Sackville), 1923; The Winter Storms (W. Davenant), unison (1923); Wishes (W. Allingham), unison (1923); Songs from the Elfin Pedlar (H.D. Adam) (1925); Coo-ee (A Song of Australia) (Ogilvie), ed. (1927); The Merry Month of May (T. Dekker), ed. (1927); The Sower's Song (T. Carlyle), ed. (1927); Witches' Charms (Jonson), ed. (1928); Ode to the Skylark (Hogg), unison, ed. (1930); Nonsense Rhymes (E. Lear), ed. (1960)

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editions and arrangements

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L. Leo: *Dixit Dominus*, C (1879)

E. Tennyson: *Hands all round* (A. Tennyson) (1882)

[50] *Songs of Old Ireland* (A.P. Graves), 1v, pf (1882)

Song-Book for Schools (1884, rev., 1908, as *Patriotic Songs for Schools*)

Blarney Ballads (C.L. Graves), 1v, pf (1889)

S. Taylor: *Alt Heidelberg*, du feine (1891)

Irish Songs and Ballads (A.P. Graves), 1v, pf (1893)

A.G. Thomas: *The Swan and the Skylark*, cant., orchd, 1893, unpubd

The Irish Melodies of Thomas Moore: the Original Airs Restored and Arranged, op.60, 1v, pf (1895)

H. Purcell: Ten Sonatas in Four Parts, in *The Collected Works of Henry Purcell*, vii (1896)

H. Purcell: From silent shades z370, orchd, 1896, as Mad Bess; unpubd
God Save the Queen, chorus, orch (1897, rev., 1901, as God Save the King)

J.S. Bach: Sleepers, Wake [Wachet auf] (1898)

[4] Old French Song (trans. P. England): Les petits oiseaux (L'Abbé Cossagnes) (1898); La rose (P. de Ronsard) (1898); Le carillon du verre (1900); Ma belle, ma toute belle (Langeon) (1900)

Songs of Erin, 50 Irish folksongs, op.76, 1v, pf (1901)

The Complete Collection of Irish Music as noted by George Petrie, 3 vols. (1902–5)

The Office of Holy Communion as set to plainsong by John Merbecke (1905)

The National Song Book (1905)

Stainer & Bell's Organ Library (London, 1907–17)

2 songs: Full Fathom Five; Come unto these yellow sands, both attrib Purcell, orchd

The Cuckoo (Der Kukkuk); old Ger. song (Eng. trans., P. England) (1908)

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Other arrs. of Irish melodies for 1v, pf: The Irish Widow (G.H. Jessop) (1895); The Two Crutches (Jessop) (1895); The Wearing of the Green (A.P. Graves) (1900); Kitty of Coleraine (E. Lysaght) (1903); Molly Brannigan (anon.) (1903); The Grand Match (M. O'Neill) (1917); The Hurling Boys (Graves) (1924); The Limerick Point to Point Race (Graves) (1924); The Londonderry Air (Graves) (1924); My Brave Boy (Graves) (1924); With the Dublin Fusiliers (Graves) (1924); O'Farrell the Fiddler (Graves) (n.d.)

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Principal publishers: Novello, Boosey, Houghton, Stainer & Bell

Stanford, Sir Charles Villiers

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 232–45
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 ‘Sanity (?) in Composition’, *Musical Herald*, no.828 (1917), 78–9
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Stanford University.

University in Palo Alto, California, USA, near San Francisco. It has a strong music programme and holds an important music collection. See [San francisco](#), §§1 and 5.

Stanislav, Josef

(*b* Hamburg, 22 Jan 1897; *d* Prague, 5 Aug 1971). Czech composer, pianist and administrator. The son of an orchestral player at various European opera houses, Stanislav began his studies in Prague, with Jeremiáš and Foerster for composition and with Mikeš and Veselý for the piano. He graduated from the Prague Conservatory masterclasses as a pupil of Novák (composition, 1922) and Hoffmeister (piano, 1929). At Prague University he was a pupil of Zdeněk Nejedlý. In the inter-war period he was a leading figure in the organization of Prague musical life. He wrote incidental music for Prague performances of plays by Russian and left-wing German writers. He was also active in the Přítomnost contemporary music society, and a representative of revolutionary proletarian art at home and abroad. In 1933 he was a delegate to the Olympiad of Workers' Theatre and Music (MORT) in Moscow, and he took part in cultural activities associated with the formation of a popular anti-fascist front in Czechoslovakia (1935). His works were banned during the German occupation. After 1945 he helped to re-establish Czech musical life: he participated in the formation of the Union of Czechoslovak Composers and his mass political songs were widely disseminated. In 1948 he was appointed professor of popular creative arts at the Prague Academy, and in 1953 he became director of the Institute for Ethnography and Folklore of the Czechoslovak Academy of Sciences. He received several state awards for his artistic and public work.

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(selective list)

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Sonata 'To jsou vaši bratři' [Those are your Brothers], pf, 1944

Many songs and cants., other inst, incid music

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JIRÍ MACEK

Stanislavsky [Alekseyev], Konstantin Sergeyeich

(*b* Moscow, 5/17 Jan 1863; *d* Moscow, 7 Aug 1938). Russian theatre and opera director, actor and theorist. He directed and performed in operettas in his family's private theatre and prepared for an opera career with the tenor Fyodor Komissarzhevsky, turning to drama only because his voice proved unsuitable for opera. In 1898 he and [Vladimir Ivanovich Nemirovich-Danchenko](#) founded the Moscow Art Theatre, where they encouraged new playwrights such as Chekhov and Gorky and experimented with naturalistic staging. Out of this distinguished ensemble developed the Stanislavsky system, the theatre's most widespread approach to acting and directing. According to the system actors prepare their roles from within instead of concentrating on external presentation; they determine their character's psychological and social background, even extending beyond the specific dramatic situation. Combined with the actor's self-awareness and 'emotion memory', this leads to complete identification with the character, in turn resulting in an intensely realistic performance. Stanislavsky approached setting, costume, movement, light and sound with similarly studied concern for detail and accuracy. His early musical training and Chaliapin's influence made him especially sensitive to tempo and rhythm, and he proposed classes in music for his actors. He was among the first producers to 'orchestrate' serious dramatic scenes with music and sound effects to support underlying moods and ideas. He believed that dramatic art was moving towards 'the synthesis of music and drama, of words and sound'.

Stanislavsky's last 20 years were devoted more to opera than to theatre. In 1918 he organized the Bol'shoy Theatre Opera Studio whose aims were to set up a laboratory for research in the art of lyric drama; to renovate archaic traditions of opera production; to apply the system to opera acting; and to fuse in performance music, singing, words and movement. He maintained that the score, not the libretto, must be the point of departure in

producing opera, and he depended upon the music to supply his motivation and truth, as well as tempo and rhythm. Immediately successful and ultimately influential, his studio productions were noted for narrative clarity and consistency, convincing acting and unmannered singing. By 1926 the studio, detached from the Bol'shoy, was renamed the Stanislavsky Opera Theatre Studio. Illness prevented Stanislavsky from taking sole responsibility for productions after 1928, but he continued planning and supervising opera until his death. His studio productions included: *Yevgeny Onegin*, 1919 (Act 1), 1922 (complete); *Werther*, 1921; *Il matrimonio segreto*, 1925; *The Tsar's Bride*, 1926; *La bohème*, 1927; *May Night*, 1928; *Boris Godunov*, 1929; *The Queen of Spades*, 1930; *The Golden Cockerel*, 1932; *Il barbiere di Siviglia*, 1933; *Carmen*, 1935; *Don Pasquale*, 1936; *Madama Butterfly*, 1938; and, posthumously produced, *Rigoletto*, 1939.

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Rabota aktyora nad soboy, ii (Moscow, 1948; Eng. trans., 1949, as *Building a Character*)
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Stanković, Kornelije

(*b* Buda, 18/30 August 1831; *d* Buda, 5/17 April 1865). Serbian composer and folksong collector. He studied in Vienna with Simon Sechter (harmony and counterpoint) and Rudolf Willmers (piano), and was directly influenced by the Slovene circle of intellectuals in Vienna at that time. In Serbia church chant and folk singing, the basic forms of musical practice, survived hitherto mainly through oral tradition, and while still a student Stanković began to write down and harmonize secular music. He published his first adaptations of Serbian folksongs for voice and piano or four-part choir in Vienna between 1851 and 1854. Shortly afterwards he published a further four collections of folksongs and a series of virtuoso piano miniatures and variations. Three collections of church chant were dedicated to the 'Serb nation'. Stanković's collected Serbian folk melodies were used by Rimsky-Korsakov, Tchaikovsky and others in their compositions.

Stanković spent time in Sremski Karlovci, the centre of the Karlovci Metropolitanate, and also in the monasteries of Fruška Gora (1855–61). There he worked on recording Serbian church chant and on harmonizing the melodies for four-part chorus. The product of his work were three books of Serbian Orthodox chant, published in Vienna between 1862 and 1864. Stanković also contributed valuable forewords to his published collections of Serbian music. His copious handwritten legacy (approximately 100 pages of one-part melodies and 17 notebooks including 1500 pages of four-part Serbian church chant) is preserved in the archive of the Serbian Academy of Sciences and Arts, Belgrade.

Stanković performed as a pianist in Austria and in Serbian cities, was the conductor of the oldest Belgrade singing society (1863), composed music for the theatre, and was involved in the founding of a music school in Belgrade. With the Vienna opera choir he gave the first concert performances of Serbian church music, in the hall of the Musikverein in Vienna in 1855 and 1861.

WORKS

[all published works printed in Vienna](#)

Pf: Variations on Serbian Airs, op.3 (1853), op.4 (1854), op.6 (1857); Slaven-Ball-Klänge, Quadrille (1855); Sirmier Kolo, Serbian Dance, op.7 (1857); Serbian Folk Quadrille (1859); Quadrille on a Bulgarian Folksong (1862)

Vocal: Serbian Folksongs, 1v, pf (1851, 1858, 1859, 1862–3); Serbian Orthodox Church Chant (1862–4, repr., ed. D. Petrović, Belgrade, 1994)

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DANICA PETROVIĆ

Stankovych, Yevhen Fedorovych

(b Svaliava, Zakarpattya region, Ukraine, 19 Sept 1942). Ukrainian composer. He studied at the Kiev Conservatory under Lyatoshyns'ky and then Skoryk, graduating in 1970 and, since then, has received several major awards including the Shevchenko Prize (1986, Ukraine) and one from UNESCO (1985). His works have been heard across Europe and the former Soviet Union, in the USA and in Asia. In 1996 he was composer-in-residence of the canton of Berne, Switzerland.

Along with such figures as Hrabovs'ky and Sil'vestrov, Stankovych developed the avant garde in Ukrainian music and contributed to its integration into the mainstream of the European tradition. Stankovych's music, marked by a strikingly dramatic temperament and unfettered emotion, is supported by a full command of modernist techniques without allowing any one of these to predominate; and while the style is definably one of the late 20th century, folk themes of Ukraine's various cultural groups have paramount importance in the substance of his language. His uniqueness may be said to lie in his pronounced affinity with the vernacular and his ability to integrate it into orchestral formats. While his elaborate polyphonic textures and meditative lyricism are reminiscent of Baroque instrumental music (the First Symphony, '*Sinfonia larga*'), the full-bodied, expressive melodies display a clear post-Romanticism. Many of his larger works have been written in reaction to tragic events in Ukraine's history. *Dictum* (1987) is a monumental symphony in 11 movements for chamber ensemble and commemorates the Chernobyl disaster: monologues of bitter confession are placed among images of universal catastrophe and episodes of prayers and repentance. As the Soviet Union collapsed, this trend became more pronounced: *Kaddish-Requiem 'Babyn Yar'* was composed in memory of the Nazi murder of Jews in Kiev in 1941, *Requiem for Those who Died of Famine* is a memorial to the seven million victims of the Ukrainian famine (1932–3), and with *Black Elegy* Stankovych returned to the subject of Chernobyl.

WORKS

Stage: *Koly zvite paporot'* [When the Fern Blooms] (op, A. Stelmashenko, after folk motifs), 1978; *Olha* (ballet, Y. Illiyenko), 1982; *Prometheus* (ballet, Y. Illiyenko), 1985; *Maiska nich* [May Night] (ballet, after N. Gogol); *Nich pered rizdvom* [The Night Before Christmas] (ballet, after N. Gogol)

Vocal: *Sym. no.3 'Ya stverdzhus'* [I Reaffirm] (P. Tychna), solo vv, chorus, orch, 1976; *Symphony-Diptych* (T. Shevchenko), chorus, 1985; *Black Elegy*, chorus, orch, 1991; *Kaddish-Requiem 'Babyn Yar'*, T, B, chorus, orch, 1991; *Requiem for Those who Died of Famine* (D. Pavlychko), solo vv, 2 choruses, nar, orch, 1993; *Thy Kingdom Come (The Bible)*, chorus, orch, 1994

Orch: *Vc Conc.*, 1970; *Sinfonietta*, 1971; *Sym. no.1 'Sinfonia larga'*, 1973; *Sym. no.2 'Heroic'*, 1975; *Sym. no.4 'Sinfonia lirica'*, 1977; *Sym. no.5 'Sym. of Pastorals'*,

vn, orch, 1980; Poëma skorboty [A Poem of Sorrows], 1992; Ave Maria, 1997
Chbr and solo inst: 8 chbr syms. (1971–98); Str Qt, 1973; Dictum, ens, 1987; Music
for Heavenly Musicians, ww qnt, 1993; What Happened During the Calm of the
Echo, 6 insts, 1994; An Orchard and Apples, Falling into Water ... cl, va, pf, 1996;
Sonata, cl, 1996; Elegy, str qt, 1997; 3 sonatas, vc, pf [no.3, 1971]

Other works: incid music, over 100 film scores

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[Symphonic hyperboles: the music of Yevhen Stankovych] (Sumy,
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VIRKO BALEY

Stanley, John

(*b* London, 17 Jan 1712; *d* London, 19 May 1786). English composer, organist and violinist. He became blind as the result of a domestic accident at the age of two, and began to study music as a diversion when he was seven. Little progress was made under his first teacher, John Reading (ii), but he got on so well under Maurice Greene at St Paul's Cathedral that before he was 12 he was appointed organist at the nearby church of All Hallows Bread Street. In 1726 he was elected to a similar post at St Andrew's, Holborn, 'in preference to a great number of candidates' (Burney), and in 1734 he was made organist to the Honourable Society of the Inner Temple, having resigned from All Hallows in 1727. According to his pupil John Alcock (i), Stanley's playing of voluntaries at the Temple and St Andrew's attracted musicians from all over London, including Handel. He was also an excellent violinist and for several years directed the subscription concerts at the Swan Tavern, Cornhill, and the Castle, Paternoster Row. In 1729 he became the youngest person to gain a BMus degree from Oxford University.

Stanley was married in 1738 to Sarah, the elder daughter of Captain Edward Arlond of the East India Company, who brought him a dowry of £7000. In the same year the couple took up residence in Walbrook, where Sarah's sister Ann joined them and later acted as Stanley's amanuensis. Shortly after his marriage he became friendly with the future music historian John Hawkins, who supplied Stanley with texts for solo cantatas and who later lived across the road from the Stanleys following their move to Hatton Garden in 1751. Thanks largely to his remarkable memory, Stanley was able to enjoy a comfortable living as an organist and teacher and to join in music-making and card-playing with a large circle of friends. He was also able to direct several Handel oratorios during the 1750s, and after Handel's death in 1759 he assumed responsibility for the annual Lenten oratorio seasons at Covent Garden (later at Drury Lane), first with J.C. Smith and from 1776 with Thomas Linley (i). His own oratorios *Zimri* (Covent Garden, 12 March 1760) and *The Fall of Egypt* (Drury Lane, 23

March 1774) were modelled closely on Handel's, but were apparently unsuccessful. In 1770 he was elected a governor of the Foundling Hospital and until his death took a keen interest in its musical affairs, directing the annual *Messiah* performances in 1775–7, and selecting and composing music for the chapel services. He also took part in charitable performances at the Magdalen Hospital. In 1779 he succeeded Boyce as Master of the King's Band of Musicians, in which capacity he composed 15 New Year and birthday odes. His collection of music, books and instruments was auctioned at Christie's in June 1786.

Stanley is chiefly remembered for his three sets of organ voluntaries, which, though published between 1748 and 1754, include pieces dating from the late 1720s and the 1730s. They are mostly in the two-movement form established by his teachers Reading and Greene, consisting of a slow introduction for diapasons and a quick movement featuring a solo stop, such as the cornet or trumpet. Each volume ends with three or four preludes and fugues for full organ. Even more interesting, however, are the concertos and cantatas, which illustrate the part played by Stanley in the transition from the Handelian Baroque to the *galant* style associated in England with J.C. Bach. The six op.2 concertos are among the finest English string concertos in the Corelli–Handel tradition, and were popular enough to be reissued in arrangements for organ and as solos for violin, flute or harpsichord. No.6 (with one movement omitted) reappeared as the third piece of op.10, published 33 years later, but with the op.10 version leaning significantly towards the newer, pre-Classical style. In these later concertos Stanley abandoned fugues in favour of ritornello-based movements and elegant, symmetrical dances, and the keyboard writing seems to have been designed more for the emerging fortepiano than for the more established organ or harpsichord.

A similar, though perhaps less radical, change of style can be seen in the two sets of solo cantatas opp.3 and 8. The first shows a command of da capo technique rare among Stanley's English contemporaries; each cantata includes at least one example of the form. In the later set there are none at all, most of the arias being in binary form with the two vocal sections often separated by short instrumental symphonies. (Binary form also features prominently in the opp.1 and 4 flute solos.) *Arcadia, or The Shepherd's Wedding*, composed to celebrate George III's marriage to Queen Charlotte, is the only extant example of Stanley's theatre music; it was revived and broadcast on BBC Radio 3 to mark the wedding of the Duke and Duchess of York in 1986. Stanley may also be credited with the composition of a full-length opera, *Teraminta*, attributed to him in the only surviving score.

WORKS

stage

Incid music to *Oroonoko* (J. Hawkesworth, after T. Southerne), London, Drury Lane, 1 Dec 1759, lost

The Tears and Triumphs of Parnassus (masque, R. Lloyd and A. Murphy), London, Drury Lane, 17 Nov 1760, lost

Arcadia, or The Shepherd's Wedding (dramatic pastoral, 1, Lloyd), London, Drury Lane, 26 Oct 1761, *GB-Lcm*

Teraminta (opera, 3, H. Carey), unperf., Lcm

oratorios

Jephtha (J. Free), ?1751–2, *D-Hs, GB-Lcm*

Zimri (Hawkesworth) (London, 1760)

The Fall of Egypt (Hawkesworth), 1774, *Lcm*

court odes

music lost and texts by W. Whitehead unless otherwise stated

Let Gallia mourn! th' insulting foe, birthday, 1779; And dares insulting France pretend, New Year, 1780; Still o'er the deep does Britain reign, birthday, 1780; Ask round the world, from age to age, New Year, 1781; Still does the rage of war prevail?, birthday, 1781; O wond'rous power of inborn worth, New Year, 1782, S, S, A, T, B, B, SATB, 2 ob, 2 vn, va, bc, *GB-WCc*; Still does reluctant Peace refuse, birthday, 1782; At length the troubled waters rest, birthday, 1783; Ye nation, hear th' important tale, New Year, 1783; Enough of arms, to happier ends, New Year, 1784; Hail to the day, whose beams again, birthday, 1784; Amid the thunder of war (True Glory seems the pride of war) (T. Warton), birthday, 1785; Delusive is the poet's dream, New Year, 1785; Dear to Jove, a genial isle (Warton), New Year, 1786; When Freedom nurs'd her native fire (Warton), birthday, 1786

other secular vocal

6 Cantatas, op.3 (London, 1742): Compell'd by sultry Phoebus' heat (J. Hawkins), 1v, vn, bc; Marcus the young, the noble (Hawkins), 1v, vn, fl, bc; Teach me Venus every art (Hawkins), 1v, bc; The god Vertumnus lov'd Pomona fair (F. Webb), 1v, vn, bc; To wisdom's cold delights (Hawkins), 1v, vn, bc; Whilst others barter ease for state (Hawkins), 1v, vn, 2hn, bc

6 Cantatas, op.8 (London, 1748) [all texts by Hawkins]: Alas, my Julia, now no more, 1v, 2 vn, va, bc; Aloft and near her highest noon, 1v, 2 vn, va, bc; Cease Eugenio thus to gaze, 1v, vn, fl, ob, bc; Cymon, a rough unpolish'd swain, 1v, 2 vn, bc; No sooner had my infant face, 1v, 2 vn, 2 fl, bc; Who'll buy a heart, 1v, vn, bc

3 Cantatas and 3 Songs, op.9 (London, 1751): As Delia (blest with ev'ry grace), cant., 1v, bc; As in a pensive form Myrtila sate, cant., 1v, bc; I feel new passions rise, song, 1v, vn, bc; Immortal goddess, heavenly fair, song, 1v, vn, bc; Long had fair Delia slighted, cant., 1v, vn, fl/ob, bc; Love has possessed my heart, song, 1v, vn, bc

As once a gentle redbreast (The Redbreast), cant. (McClellan), 1v, 2 vn, bc (London, 1784)

Great Hercules, Jove's warlike son (The Choice of Hercules) (ode), c1729, S, A, B, SAB, 2 tpt, 2 hn, 2 ob, bn, 2 vn, bc, *GB-Ckc, Lbl*

Rise harmony (The Power of Musick) (ode), BMus exercise, c1729, A, SATB, 2 ob, bn, 2 vn, va, vc, db, org, Ckc

The gay nymph Syrinx (Pan and Syrinx) (ode), S, 2 ob, bn, 2 vn, va, vc, db, c1729, *Ckc*

19 songs pubd separately and in 18th-century anthologies etc., 12 of them in a collection (London, 1741)

sacred vocal

Arise, pour out thine heart (anthem), S, A/SAB, org, c1774, Thomas Coram Foundation, London

Attune the songs to mournful strains (anthem), S, S/SSB, org, Psalms, Hymns & Anthems (London, c1774)

Give praises unto God (hymn), SSB, *GB-Ob*

Hearken unto me my people (anthem), S, A/SA, org, c1774, Thomas Coram Foundation, London

Hear me when I call (anthem), A/SAB, org, 1734, *EIRE-Dcc, GB-Ob*

Jehovah Lord, how great, how wondrous great (anthem), S, A/SA, org, Thomas Coram Foundation, London

My strength will I ascribe (anthem), S, A/SATB, org, *EIRE-Dcc, GB-Ob-*, rev. with final new chorus, S, A/SA, Thomas Coram Foundation, London

Praise the Lord, O Jerusalem (anthem), A, B/SATB, org, 1740, *EIRE-Dcc, GB-LI, Ob*

To thee great God our thanks are due (anthem), S, S/SS, org, Psalms, Hymns & Anthems (London, c1774)

With one consent (hymn), SSB, org, *Ob*

Further hymns in *Lbl, Ob* and pubd in 18th-century anthologies

instrumental

all published in London

op.

1	Eight Solo's (fl/vn, bc)/hpd (1740), ed. G. Pratt (London, 1973) and J. Caldwell (London, 1974)
2	Six Concerto's in 7 parts, str (1742), ed. G. Finzi (London, 1949–55) and J. Caldwell (Oxford, 1987); arr. org, str (c1747); arr. (fl/vn, bc)/hpd (c1747)
4	Six Solo's (fl/vn, bc)/hpd (1745), ed. G. Pratt (London, 1973) and J. Caldwell (London, 1974)
5	Ten Voluntaries, org/hpd (1748/R), ed. in Tallis to Wesley, xxvii (New York and London, 1967)
6	Ten Voluntaries, org/hpd (1752/R), ed. in Tallis to Wesley, xxviii (New York and London, 1967)
7	Ten Voluntaries, org/hpd (1754/R), ed. in Tallis to Wesley, xxix (New York and London, 1967)
10	Six Concertos, org/hpd/pf (1775)

opp.3, 8 and 9 not known

Miscellaneous inst pieces pubd in 18th-century anthologies; MSS in *EIRE-Dn, GB-Cfm, Ckc, Cpl, CDp, DRc, Gm, Lam, Lbl, Lco* [see Johnstone, 1967], *Ldc,*

Mp, Ob, SA, J-Tn

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MALCOLM BOYD/GLYN WILLIAMS

Stannar, William.

English composer, possibly identifiable with [William Stonard](#).

Stansby, William

(*d* 1638). English music printer. He was apprenticed to John Windet in 1591 and made free of the Stationers' Company in 1597. He succeeded to Windet's business in 1611, and in 1628 he acquired some of the music copyrights of Thomas Snodham. In this way Stansby inherited two of the most important music printing businesses in 17th-century London, yet he made little use of them, printing only nine music volumes in his relatively long career. Stansby's press was astonishingly variable in the standard of its printing. Whereas Thomas Leighton's *Teares or Lamentacions of a Sorrowful Soule*, published over Stansby's imprint in 1614, is an elaborate, almost virtuoso piece of printing, his other publications appear slapdash and untidy. In fact, Stansby was severely taken to task by the Stationers' Company over the low standard of his work, and his relations with the

company deteriorated so badly, over his unruly behaviour as much as his printing, that in 1627 his share of the English stock was sequestered and he was banned from entering Stationers' Hall. Stansby cannot be described as either a distinguished or an enthusiastic music printer, yet the importance of his output is such that it seems likely he was the only printer in London who had the requisite materials to print music at that time. In 1629, for example, he printed *French Court-Aires*, a volume of songs by Pierre Guéron and Antoine Boësset, originally published in Paris by Pierre Ballard, but appearing in England *with their Ditties Englished ... Collected, Translated, Published by Ed. Filmer*. This volume marks the first appearance of a slur in English music printing, and his publication of Martin Peerson's *Motets* of 1630 has the first figured bass to appear in a printed volume in England. The year after he died his widow assigned his business to Richard Bishop. At the beginning of his career Stansby appears to have worked at the Cross Keys, St Paul's Wharf, which was Windet's address; he later moved to his own shop in St Dunstan's Churchyard, Fleet Street.

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MIRIAM MILLER

Stantipes

(Lat.).

See [Estampie](#).

Stappen, Crispin [Crispiaenen, Crispijne] van [van der, de]

(*b* c1465; *d* Cambrai, 10 March 1532). Composer and tenor, probably of South Netherlandish birth. He was paid as a *cotidiane* singer from 30 September 1485 to 25 March 1488 and *tenor* teaching choirboys in 1486–7 at the church of St Nicolas, Brussels. On 18 August 1492 he left the Ste Chapelle in Paris, probably for Padua, where he is documented (perhaps in absentia) on 22 May 1492. On 7 October 1492 he was appointed *maestro di cappella* of Padua Cathedral for five years, although he served only three months. The next year he joined the papal chapel, remaining until 1507, except for six months from August 1498, spent in his old post at Padua. On 23 August 1504 he became non-resident canon of Cambrai Cathedral, where he is documented in December of that year. In 1506–7 he joined the Marian confraternity of the church of St Jan in 's-Hertogenbosch, but he was back in Rome by September 1507. From July 1509 until his death he stayed at Cambrai except for a recruiting expedition for the papal chapel in 1509, a pilgrimage to Rome, Padua and Loreto in 1521 and a brief appointment in 1524–5 as *maestro di cappella* at the Santa Casa in Loreto, where he became honorary canon on 5 May 1525.

He returned on 26 February 1526 to Cambrai Cathedral, where he bequeathed money to repair the altar of the chapel of St Anne.

Stappen's few extant compositions appear in sources completed by 1508, and to judge from their style, may date from the years 1485–95. *Beati pacifici* takes the antiphon opening as an ostinato in the top voice over the tenor of *De tous biens plaine*. The tenor of *Gentil galans* is a monophonic song (ed. G. Paris and A. Gevaert, *Chansons du XVe siècle publiées d'après le manuscrit de la Bibliothèque Nationale de Paris*, Paris, 1875, no.126) which refers directly to the Breton uprising of 1488 and was presumably composed before he left Paris in 1492. The strict strambotto *Vale vale de Padoa*, with its personal farewell to Padua, ends the beautifully illuminated strambotto manuscript copied in Padua in 1496, so it must have been composed for his departure in 1493. Also in this source is his *Ave verum corpus*, in standard lauda style; this, too, was surely composed in Italy.

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Beati pacifici/De tous biens plaine, 4vv, 1504³

Exaudi nos filia, 5vv, 1508¹

Non lotis manibus, 4vv; ed. H. Albrecht, *G. Rhau: Symphoniae jucundae*, Musikdrucke aus den Jahren 1538 bis 1545, iii (Kassel and Basle, 1959)

Virtutum expulsus, 4vv, 1504³

Gentil, galans, 4vv, 1504³, *D-Rp* C120 (attrib. Prioris); ed. in *CMM*, xc/3, 1985

Vale, vale de Padoa, 3vv, *I-MOe* $\alpha.F.9.9$; ed. in G. La Face Bianconi, *Gli strambotti del codice estense $\alpha.F.9.9$* (Florence, 1990)

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STANLEY BOORMAN/BARBARA H. HAGGH

Stara Zagora.

Bulgarian city. Situated on the crossroads from Western Europe, the East and Russia, the city was at first visited by foreign companies. In 1897 the Kaval music society was founded, which staged its first full-scale performance, Georgi Atanasov's *Gergana*, in 1925. The Southern

Bulgarian Regional Opera was formed in 1931. In 1933–4 the opera house came under the administration of the city; it became state run in 1946, opening as the Narodna Opera Stara Zagora (Stara Zagora National Opera) on 19 June with *Il barbiere di Siviglia*. Leading figures have included the music director Romeo Raychev, Zlatan Stanchev and the conductors Dobri Khristov, Yosif Yosifov and Dimitar Dimitrov. Since the early 1970s Stara Zagora has hosted the only festival especially for opera and ballet in Bulgaria. The first purpose-built opera house in Bulgaria (seating 700) opened with Lyubomir Pipkov's *Momchil* in 1972. During the 1980s the repertory was orientated towards large-scale operas such as *Boris Godunov*, *Der fliegende Holländer*, *Norma* and Marin Goleminov's *Trakiyski idoli* ('Thracian Idols'). Until the theatre burnt down in 1991, there were 150 performances each year including five premières, one of which was an operetta or musical; opera and drama were performed on alternate days.

MAGDALENA MANOLOVA

Starck, Ingeborg.

See [Bronsart, Ingeborg von](#).

Stardust, Ziggy.

See [Bowie, David](#).

Stárek, Jíří

(*b* Močovice, 25 March 1928). Czech conductor. He studied the violin, clarinet, piano and conducting at the Prague Conservatory to 1950. In 1953 he became conductor of the Czech RSO, a post he held for 15 years; during this time he was also principal conductor of the Prague Musical Theatre, 1961–2, director of the Collegium Musicum Pragense, 1963–8, and principal conductor of the Prague RSO, 1964–8. He appeared at the 1967 ISCM festival in Prague and the 1968 Salzburg Festival. In 1969 he began a regular association with the Trondheim SO and in 1973 with the Stuttgart RSO and the orchestra of Radio Sender Freies, Berlin. He was appointed a professor and conductor at the Musikhochschule in Frankfurt in 1973, and frequently conducted the Frankfurt RSO. From 1976–80 he was artistic director of the RIAS Sinfonietta, Berlin, and from 1981–4 chief conductor of the Trondheim SO. In 1990 he conducted in Czechoslovakia for the first time since 1968, and in 1996 was appointed chief conductor of the Prague National Theatre. Stárek's repertory contains much Romantic music and Czech music, particularly Dvořák; partly because of the Mozart tradition in Prague, he is also a fine conductor of Classical works. His conducting is notable for attention to detail and a fresh, lively approach. He has made a number of recordings, mainly of Czech music.

KARI MICHELSEN

Starer, Robert

(b Vienna, 8 Jan 1924). American composer of Austrian birth. Piano studies began when he was four and continued at the Vienna State Academy in 1937. After Germany invaded Austria, he was given a scholarship by Emil Hauser to the Jerusalem Conservatory from 1938 to 1943. He studied piano and composition with Josef Tal, as well as composition with Solomon Rosowsky and Oedeon Partos. From 1943 to 1946 he served in the British RAF, often touring as a pianist. In 1947 under a scholarship to the Juilliard School, he continued composition studies with Frederick Jacobi, and received a postgraduate diploma in 1949. In the summer of 1948 he was a pupil of Copland at the Berkshire Music Center. He became a US citizen in 1957. He served on the faculty of Juilliard from 1949 to 1974. In 1963 he joined the staff of Brooklyn College CUNY, where he was promoted to full professor in 1966, distinguished professor in 1986, and retired in 1991. He received an award from the American Academy of Arts and Letters in 1979 and became a member in 1994. The Austrian Medal of Honour was awarded to him in 1995. Numerous commissions include four ballets for Martha Graham and a Violin Concerto by Itzhak Perlman, which Perlman premiered in 1981 and later recorded with Seiji Ozawa and the Boston SO. Another premiere of note was his Cello Concerto in 1988 by Janos Starker. Starker recorded it for CRI in 1991. Starker is the author of *Rhythmic Training* (New York, 1969), *Basic Rhythmic Training* (New York, 1986) and an autobiography, *Continuo: a Life in Music* (New York, 1987).

Starker's music is characterized by chromaticism, modality and driving rhythms. His style reflects his training at the Jerusalem Conservatory in the 20th-century Viennese tradition, the complex counterpoint of Taneyev, the Arabic scales and rhythms which he learned in the region, and later, jazz in the US. There are frequent quotations. Tertian harmonies of the 1950s gave way later to a preference for a more dissonant idiom, stressing 2nds and their inversions, as he was influenced by the avant-garde movement of the 1960s. He published four serial works from 1963 to 1967 (one, the *Trio* for piano, clarinet and cello) then abandoned this technique as too limiting. He retained certain note-row procedures, however, such as 'chromatic completion' which is a withholding of one or more notes of a chromatic scale to repeat them later, creating a dramatic resolution. His melodies frequently have a plaintive, poignant lyricism, with small intervals and motivic repetitions. At other times they are jagged and wedge-like. He is skilled at creating mood changes while using the same material. An early form of Starker's was the rondo; it became the basis for the collage-like structures he wrote later. These were inspired by the literary work of Gail Godwin, whom he met at Yaddo in 1972 and who became his frequent collaborator as lyricist-librettist. In the choral works, which are accessible to performers and listeners alike, he sometimes mingles song and speech. His settings of Hebrew texts (e.g. *Psalms of Woe and Joy*) have been highly acclaimed.

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chamber and solo instrumental

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DOROTHY LEWIS-GRIFFITH (with BRUCE ARCHIBALD)

Staricius, Johann [Johannes]

(*b* Schkeuditz, nr Leipzig; *f*l 1609). German ?composer, poet and organist. His place of birth and the only other known facts about him – that he was a Poet Laureate and an organist at Frankfurt – are given in his only publication: *Newer teutscher weltlicher Lieder nach Art der welschen Madrigalen neben etzlichen teutschen Tänzen* (RISM 1609²⁹); the first six pieces are for five voices, the remaining 17 for four. He himself certainly wrote the texts, which include words in the Saxon dialect and are prefaced by Latin mottoes. The pieces include canzonas, canzonets, ballettos, madrigals and allemandes, though none is labelled as such. Bohn established that for no.2 Staricius borrowed no.7 of Morley's book of five-part balletts of 1595, and that nos.7–13 are identical with nos.7–9, 12 (which he used twice), 13 and 1 respectively of Morley's four-part madrigals of 1594. This unacknowledged borrowing encourages the assumption that he took other foreign pieces, perhaps including further English ones, as the basis of the other numbers and raises doubts as to whether he was a composer at all. Certain maladroit features of the texts suggest that he found it difficult to fit his words to the pre-existing music. He was probably a friend of Valentin Haussmann, whom he addressed in no.11 as 'the composer to whom the gods are so closely related' and who, significantly, brought out at Nuremberg in 1609 a German edition of Morley's balletts of 1595, properly attributed.

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FRIEDRICH BASER

Stark.

Bohemian family of organ builders. Abraham Stark (*b* Loket, Bohemia, 1659; *d* Loket, 18 March 1709) was trained by his father Andreas, and probably served his apprenticeship with Franz Michael Kannhäuser (1634–1701) in Sokolov and in Prague. On his return to Bohemia he founded his own business in Loket, which after his death was carried on by his brother Wenzel Stark (*b* Loket, 23 Sept 1670; *d* Loket, 16 Sept 1757). Abraham Stark built the organ at the monastery church, Plasy (1690), the organs of the Cistercian abbey at Zlatá Koruna (1699) and St Francis (1688), Prague, both of which still exist, two organs at Sedlec (1690), the organ at St James, Prague (1702), where only the case exists and the organ at Staré Brno (1697), which is now housed in Sněžné. Wenzel Stark built two organs in the town church in Most (1741), both of which exist and the parish church of Zlonice (1746). Abraham Stark (frequently known as 'Meister Abraham') influenced the other organ builders of Loket, namely Johann Leopold Burhardt (1673–1751), Johann Franz Fassmann (1697–1760), Johann Ignaz Schmidt (1727–1802) and Johann Joseph Pleyer (1728–1811). The diapason choruses more often included 11/3' and 1' registers, and there is often a Sesquialtera, while the Zimbel stop appears less often. The group of foundation stops is considerably enlarged; as in the neighbouring lands of Saxony and Silesia, stops such as Viola da gamba, Salicet, Fugara, Gemshorn, Quintaton and flutes of various kinds frequently appear. The pedal Mixtur stop is often replaced by a Cornet. The character of Abraham, the organ builder in E.T.A. Hoffmann's *Kreisleriana*, was probably modelled on Abraham Stark.

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HANS KLOTZ/JIŘÍ SEHNAL

Stark, John (Stillwell)

(*b* Shelby Co., KY, 11 April 1841; *d* St Louis, 20 Nov 1927). American music publisher. He grew up on a farm near Gosport, Indiana, and settled

in Missouri in the early 1870s. By 1882 he had moved to Sedalia, Missouri, where he opened a piano and music shop under the name of John Stark & Son. Within a few years he had entered music publishing by buying out a local competitor, J.W. Truxel, including Truxel's seven music copyrights. It is probable that Stark himself (under the pseudonyms O.B. Ligato and L.C. Wezbrew) composed some of the firm's earliest publications; others were written by his son E.J. Stark. In 1899 he issued *Maple Leaf Rag* by a local composer, Scott Joplin; a masterpiece of ragtime, it became the firm's best-selling item with half a million copies printed by 1909. In 1900 Stark moved his firm to St Louis. From 1905 to 1910 he operated editorial offices in New York while maintaining a printing plant in St Louis. From about 1908, however, after disagreements with Stark over two extended works – *The Ragtime Dance* and *Treemonisha* – Joplin left the firm and published nearly all his works elsewhere.

Stark was best known for his ragtime publications, though he issued other types of popular, parlour and teaching pieces using the imprints 'John Stark & Son', 'Stark Music Company' and 'American Music Syndicate'. He also published briefly *The Intermezzo* (c1905–6), a genteel music magazine to which he contributed articles on ragtime. By 1918 his business had declined considerably, but he continued to publish a few rags until 1922. A unique and pioneering figure, Stark was the most significant of all ragtime publishers. He helped Joplin establish himself, and was the primary publisher of other important writers of piano rags, notably James Scott, Joseph F. Lamb, Artie Matthews, Arthur Marshall and Scott Hayden. He apparently coined the term 'classic ragtime' for the work of these composers, and in publishing pieces by black composers generally avoided the racial stereotyping found on the title-pages of contemporary sheet music. Stark's small firm competed against the giants of Tin Pan Alley, relying on the excellence of its composers, rags and on a long series of hyperbolic advertisements, letters and articles in the music press. It published more than 100 piano rags, ranking second only to Jerome H. Remick & Co. in output of instrumental ragtime. Among Stark's works is an opera, *The Vital Question* (1913), to a libretto by E.J. Stark.

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Starker, Janos

(b Budapest, 5 July 1924). American cellist of Hungarian birth. He entered the Budapest Academy at the age of seven and made his début as a soloist there four years later. After graduating he was principal cellist of the Budapest Opera and PO (1945–6), but decided to leave Hungary. In 1948 he settled in the USA, where he became principal cellist of the Dallas SO (1948–9), the Metropolitan Opera Orchestra (1949–53), and the Chicago SO (1953–8). In 1958 he was appointed professor of cello at Indiana University, Bloomington, where he made his home. He has toured frequently throughout the world as a cellist of outstanding distinction, setting new standards in recordings and performances of Bach's cello suites which, though more restrained in character, were widely compared with those of Casals in intellectual grasp and command of line and technique. His extensive discography also includes concertos by Boccherini, Haydn, Schumann, Dvořák, Prokofiev and Hindemith, and much chamber music, notably the cello sonatas of Beethoven and Brahms and Kodály's Sonata for solo cello.

Starker's playing has long been admired for its silken richness of tone and an expressive purpose governed by deep musical sensibility. He was the dedicatee and first performer of concertos by Bernard Heiden (1967) and Miklos Rosza (1968), and has been active in chamber ensembles, including the Roth String Quartet (1950–53) and a piano trio with Josef Suk and Julius Katchen for two years before Katchen's death in 1969. Starker has published teaching methods for all string instruments and editions of Bach's cello suites, Beethoven's sonatas and variations for cello and Dvořák's Concerto. He owns cellos by Matteo Goffriller (Venice, 1706, known as the 'Star') and Giuseppe G.B. Guarneri (Cremona, 1707, known as the 'Nova').

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NOËL GOODWIN

Starobin, David

(b New York, 27 Sept 1951). American guitarist. He studied at the Peabody Conservatory with Aaron Shearer, and made his New York début at Carnegie Hall in 1978. Since then he has established himself as a pioneer in contemporary guitar music, with over 100 new works dedicated to him. His major first performances include Elliott Carter's *Changes* (1983), Wuorinen's setting of Psalm xxxix for baritone and guitar (1979), Barbara Kolb's *Three Lullabies* (1980), Machover's Concerto for amplified guitar and chamber ensemble (1979), Kupferman's *Phantom Rhapsody* (1980) and Crumb's *Quest* (1995). In 1984 he became a member of the contemporary music group Speculum Musicae. He has taught at Brooklyn College, CUNY, 1975–8, SUNY, Purchase, 1978–96, and in 1993 was appointed professor of guitar at the Manhattan School of Music. His recordings include works by Henze, Wuorinen, Kolb, Bland, Del Tredici,

Elliott Carter and Takemitsu, as well as early 19th-century repertory by Giuliani and Regondi.

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THOMAS F. HECK

Starokadomsky, Mikhail Leonidovich

(*b* Brest-Litovsk, 31 May/13 June 1901; *d* Moscow, 24 April 1954). Russian composer, organist and teacher. He graduated from the Moscow Conservatory where he studied the organ with Aleksandr Gedike and composition with Myaskovsky (1926 and 1928 respectively). He gave organ recitals, and from 1930 taught orchestration at the Moscow Conservatory (from 1947 he was acting professor). He was a member of the Association for Contemporary Music (1923–32) and in 1952 he was awarded the Stalin Prize for his children's songs.

A composer with academic inclinations, Starokadomsky was influenced by Skryabin during the 1920s and later by Rimsky-Korsakov. His works are characterized by impeccable taste and technical mastery. During the 1930s Starokadomsky's music (especially his organ concertos and orchestral works) were played abroad and received sympathetic reviews (France, Czechoslovakia and USA). During the 1930s–50s he gained enormous popularity through his children's songs: many of them – in particular *Lyubitel'-ribolov* ('The Amateur Angler') and *Vesyoliye puteshestvenniki* ('The Merry Travellers') – became the best-selling songs of the day. Among the most respected composers of film and radio music of his day, he received numerous commissions from studios and radio editors. He was also an active critic and writer, and is remembered in particular for his works on orchestration and the history of orchestral styles in which he perpetuated the ideas and principles of Rimsky-Korsakov.

WORKS

Stage: *Sot'* (op, L. Leonov, L. Levenstern, Leonov), 1933; *Kak yeyo zovut?* [What's her name?] (operetta, N. Aduyev), 1934; *Tri vstrechi* [Three Meetings] (musical comedy, V. Tipot), 1942; *Vesyoliy petukh* [The Merry Cockerel] (op, L. Lench, V. Mass), 1943; *Solnechniy tsvetok* [The Sun-Filled Flower] (musical comedy, Ye. Gerken, Ye. Riss), 1947

Vocal orch: *Semyon Proskurin* (orat, N. Aseyev), spkr, 1 solo v, chorus, orch, 1931
Orch: Allegro, 1928; *Dobriy vecher* [Good Evening], 3 suites, 1932, 1947, 1950; *Tantseval'naya syuita* [Dance Suite], small orch, 1932; Conc., orch, 1933; Conc., org, str, 1934; Vn Conc., 1937; Sym., 1940–41; *Torzhestvenniy marsh* [Solemn March], 1942

Ww band: *Boyeviye druz'ya* [Brothers in Arms], 1941–2; *Pobeda za nami* [Victory is Ours], 1941; *Za pravoye delo* [For a Righteous Cause], 1941; *Marsh '1945 god'* [The

1945 March]

Chbr: 2 str qts: 1924–5, 1928; Qt, cl, str trio, 1931; Qt, ob, str trio, 1931

Pf: Sonata, 1926; Sonatina, 1935; *Muzikal'niye kartinki* [Musical Pictures], 1946

Romances and songs (1v, pf) after A. Akhmatova, A. Blok, A.S. Pushkin, F. Tyutchev, M. Tsvetayeva, S. Shchipachov, A. Tolstoy

Over 100 songs for children

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Ye. Loyter: 'Kompozitor i puteshetvennik' [The composer and the traveller], *Muzikal'naya zhizn'* (1966), no.12, p.20 only

L. Rimsky: 'Stranitsi zhizni M.L. Starokadomskogo' [Pages from the life of M.L. Starokadomsky], *Iz proshlogo sovetsoy muzikal'noy kul'turi* [From the history of Soviet musical culture], ii (Moscow, 1976)

ALLA VLADIMIROVNA GRIGOR'YEVA

Starowolski [Starovolscius], Szymon

(*b* Stara Wola, Volhynia [now Belarus], 1588; *d* Kraków, 4 or 27 April 1656). Polish historian and music theorist. He studied at Kraków Academy. From 1614 he travelled round Europe as a tutor to the sons of Polish princes, visiting and living in France, the southern Netherlands (Leuven), Germany and Italy (mainly Padua and Rome). In 1639 he took holy orders and was appointed cantor at Tarnów. In 1653 he settled at Kraków, where in 1655 he became a canon of the cathedral chapter at Wawel Castle. Music was among his many interests, and he discussed it in three of his numerous publications. His collection of biographical sketches *Scriptorum polonicorum hecatonas* includes those of two 16th-century Polish composers, Marcin Leopolita and Waclaw Szamotuły, and he added notes on other composers too. He returned to them in *Monumenta sarmatorum*. These were the first indication of a conscious search for, and establishment of, a Polish musical tradition; his work includes both errors and factual historical information (stressed by Chybiński and Jachimecki respectively). His treatise *Musices practicae erotemata*, dedicated to Lilius, director of music of Kraków Cathedral, has the character of a school text-book. It leans heavily on the writings of Lossius, Ornithoparchus and Johann Spangenberg and testifies to the author's wide, but at the same time superficial, knowledge of music theory.

WRITINGS

only those on music

Scriptorum polonicorum hecatonas, seu centum illustrium Poloniae scriptorum elogia et vitae (Frankfurt, 1625, 4/1733; Pol. trans., 1970 as *Setnik pisarzów polskich*)

Musices practicae erotemata in usum studiosae iuventutis breviter et accurate collecta (Kraków, 1650)

Monumenta sarmatorum viam universae carnis ingressorum (Kraków, 1655)

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Z. Jachimecki: *Wpływy włoskie w muzyce polskiej* [Italian influences in Polish music] (Kraków, 1911), 71–2

A. Chybiński: *Słownik muzyków dawnej Polski do roku 1800* [Dictionary of early Polish musicians to 1800] (Kraków, 1949)

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M. Pamuła: 'Pojęcie tonów i śpiewu kościelnego w "Musicae practicae erotemata" Starowolskiego' [The concept of tones and ecclesiastical chant in Starowolski's "Musicae practicae erotemata"], *Muzyka*, xix/1 (1974), 54–68

MIROŚLAW PERZ

Starr, Daniel Victor

(b Boston, 8 Sept 1950). American composer, theorist and violinist. He attended Yale University (BA 1968), where he studied the violin with Broadus Earle and Syoko Aki and composition with Wyner, and Princeton University (MFA 1978, PhD 1980), where his principal teachers were Babbitt and Peter Westergaard; he also studied with Wuorinen and Perle. He won two Gaudeamus awards at Bilthoven, the Netherlands (1977, 1978), and was awarded a fellowship in composition at the Berkshire Music Center (1980). As a violinist, he has played in various ensembles at the Blossom Music Festival (1971), Yale Summer School of Music at Norfolk (1970, 1972, 1974) and elsewhere.

Starr's work as a theorist has been devoted chiefly to atonal and 12-note analysis and theory; his use of formal language and linguistics to formulate theoretical and descriptive statements and his knowledge of computer technology are essential components of his theoretical work. His most important theoretical papers include 'Sets, Invariance and Partitions' (*JMT*, ix, 1978, pp.1–41), 'Derivation and Polyphony' (*PNM*, xxiii/1, 1984, pp.180–257) and with Robert Morris, 'A General Theory of Combinatorality and the Aggregate' (*PNM*, xvi, 1977–8, no.1, pp.3–35, no.2, pp.50–84). Starr's compositions reflect his theoretical interests in partitioning and aggregates: *Bouquet*, for example, transforms jazz-derived elements into abstract representations of jazz ensemble sounds by employing them within aggregate-derived polyphonic contexts.

WORKS

Pf Piece, 1969; 3 Pf Pieces, 1969–70; Get the Picture, cl, tape delay, 1974; Prévèrt

Songs (J. Prévèrt), 1975?, S, pf; Syms., elec, 1974–6; Barriers, elec, 1976; Flourishes, 6 tpt, 1976; Vn Pictures, vn, tape delay, 1976; Bouquet, jazz ens, 1976–7; Chaconne, vn, 1980; Variations, vn, va, vc, db, str, 1980–82; Variations for Str, 1985

RICHARD SWIFT

Starting transient.

The initial sound produced when one vibrating system begins to drive another (e.g. string and soundboard, or reed and pipe). Although the time between the initiation and the emergence of a regular vibration may be very short, the starting transient produced in that time is one of the important characteristics distinguishing the sound of one type of musical instrument from that of another. See also [Sound, §6](#) and [Transient](#).

MURRAY CAMPBELL

Starý, Emanuel

(*b* Pardubice, 27 July 1843; *d* Prague, 1 Aug 1906). Czech music publisher. In 1867 he founded a lithographic works with Antonín Víttek in Prague, taking sole charge in November 1870. He was on friendly terms with several leading Czech composers and published a number of works by Smetana, Dvořák, Bendl, Fibich, Foerster and others. His collection of male choruses, *Hlahol*, was important in the development of Czech choral songs. He published *Dalibor* (1873–5) and *Hudební a divadelní věstník* ('Music and theatre bulletin', 1877–8). After his death his son Emanuel (*b* Prague, 18 Jan 1874; *d* Prague, 20 April 1928) took over the firm. In 1908 he reorganized it and introduced engraving and music printing on the Leipzig (Röder) pattern. Apart from choral and solo vocal compositions, he published a number of instrumental works, particularly by Foerster and Ostrčil. After his death his widow, Růžena Stará, née Meruňková, ran the firm until it was nationalized in 1949. In addition to Foerster's Cello Concerto and Second Violin Concerto, she brought out a series of Foerster's choral works and reprints of earlier publications of choral music. (ČSHS)

ZDENĚK CULKA/NIGEL SIMEONE

Starzer, Joseph (Johann Michael)

(*bap.* Vienna, 5 Jan 1728; *d* Vienna, 22 April 1787). Austrian composer and violinist. In collaboration with choreographer Franz Hilverding he helped to lay the foundations for the Viennese reform of ballet by Gluck and Gasparo Angiolini (Hilverding's pupil) and thus to some extent also for the Gluckian reform of opera. Starzer followed Hilverding to the Russian court early in 1759; Hilverding returned to Vienna in 1765 and Starzer only in 1767, after which he created several large-scale pantomime ballet scores to choreography by Jean-Georges Noverre and Angiolini. Late in life he was active in the newly founded Tonkünstler-Societät, both administratively and as a composer and director.

1. Life.
2. Works.
WORKS
BIBLIOGRAPHY

BRUCE ALAN BROWN

Starzer, Joseph

1. Life.

He was the son of Thomas Starzer, a horn player originally from Bavaria, and Anna Maria Wimmer; the brass instrument maker Johann Leichnamschneider stood as godfather. Thomas served in the Kapelle of Count Johann Julius von Hardegg, and as a watchman at court, before entering the orchestra of Vienna's German (Kärntnertor) theatre around 1752; another of Thomas's sons, Carl (*b* c1733; *d* Vienna, 30 Dec 1789), played horn in the French (Burg) theatre from 1757, and after Lent 1760 partnered his father in the Kärntnertortheater until its destruction by fire in November 1761.

No details of Joseph Starzer's musical training are known, but it has been surmised that he studied with court composer Giuseppe Bonno, the teacher of his sister Catharina (a gifted contralto); another possibility is the violinist Giuseppe Trani, who like Bonno was employed in the Kapelle of Field Marshal Joseph Friedrich, Prince of Sachsen-Hildburghausen. (Much later, in 1772, Burney called him 'an excellent player' on the violin, and noted that he 'played the *Adagios* with uncommon feeling and expression'.) Court payment records from March 1754 list Starzer as a violinist and composer in the French theatre, at an annual salary of 720 florins; presumably he had fulfilled both functions since the 1752 reorganization of court spectacles. For the 1755–6 season his compositional duties are said to be in both theatres, with his salary increased to 1000 florins. The following year music for ballets is specified, possibly representing a slight narrowing of his duties.

The peregrinations of dancers, and a concerted publicity effort by Giacomo Durazzo, the court's director of spectacles, soon spread the works and fame of Hilverding and Starzer abroad. Flattering accounts of Hilverding's ballets in the internationally circulating *Journal encyclopédique* and in a retrospective *Répertoire* (1757) of Viennese theatrical offerings specifically mentioned Starzer's contributions (at a time when much ballet music was produced anonymously), and helped to increase the prestige of pantomime ballet. Hilverding was called to the Russian court in late 1758 and Starzer followed after the end of the 1758–9 season. (During the interim he collaborated with several choreographers, among them Hilverding's successor in the French theatre, Angiolini.) In Russia Starzer and Hilverding restaged some of their Viennese works, and created a number of new, mainly allegorical, ballets and collaborated on ballets for Italian operas. In a report from this period, J.A. Hiller credited Starzer with introducing the works of German composers to Russian audiences (in contrast to the usual diet of Italian music). Starzer worked with other choreographers besides Hilverding, including his successor Pierre Granger, before returning to Vienna in 1767. (The 1765 contract by which Hilverding assumed responsibility for the running of the Kärntnertortheater

required him to honour existing contracts with Starzer and others, which suggests that the court viewed his absence from Vienna as temporary. A 1763 collaboration with Angiolini in Vienna on dances for Giuseppe Scarlatti's *Artaserse*, attested to in the work's libretto, may have been by correspondence. There seems to have been a similar collaboration by post on an 'American' ballet, 'di J.S.', given on the occasion of Archduke Joseph's wedding in October 1760.)

On his return Starzer became a preferred collaborator of the famed choreographer Jean-Georges Noverre, then in the first year of his engagement in Vienna. Those of his scenarios that Starzer set were mainly on *galant* and 'grotesque' subjects, but also included the heroic. Noverre was followed in Vienna in 1774 by his arch-rival Angiolini, with whom Starzer created multi-act ballets (*Le Cid*, *Teseo in Creta*) on a scale similar to Noverre's, though in a different taste choreographically. In 1771 Starzer entered a new sphere of activity, helping to found the Viennese Tonkünstler-Societät (a concert-giving charitable organization for musicians); he took over its leadership in 1772 after the death of co-founder Gassmann. Starzer's works were well represented in the society's programmes: notably, a symphony of his at the start of the inaugural concert, and a setting of Metastasio's oratorio *La passione di Gesù Cristo* in 1778, the double orchestra of which reflected the large forces typically assembled on such occasions. His arrangement of Handel's *Judas Maccabaeus* for the society's 1779 concerts, at the instigation of Baron van Swieten, helped establish a vogue that would ultimately result in Haydn's Handelian-style oratorios *Die Schöpfung* and *Die Jahreszeiten*. Starzer retired as a violinist in the orchestra in 1779, due to poor eyesight and ill health, but retained directing duties until 1783 and some administrative functions (as 'Assessor senior') until 1785.

With the advent in 1776 of Joseph II's Nationaltheater, and the dismissal of the court's ballet troupe, Starzer (described along with Salieri in court payment records as 'extra personnel', with an annual salary of 2000 florins) was called upon to compose music for German plays, the music of which seems not to survive. One Singspiel, *Die drei Pächter* (not to be confused with a work of the same name by W.G. Becker, after Monvel and Dezède, given in 1785) seems also to date from this period; significantly, its second-act finale ends with an 'Invitation to the Dance'. During the early 1780s Starzer was among the musicians participating in van Swieten's Sunday afternoon musical exercises devoted largely to the music of Bach, Handel and other composers in the strict style. Here Starzer played for the baron along with the lutenist Kohaut and (singing tenor) helped van Swieten, Mozart and others try out various choral works. He was chosen by van Swieten to arrange works of Handel and lead performances for the concerts of the Gesellschaft der associierten Kavaliers, these functions being taken over by Mozart following his death in 1787.

[Starzer, Joseph](#)

2. Works.

Most of the works of Hilverding and Starzer prior to 1758 lack printed descriptions and attribution of the music is often dependent on payment books or other archival records, most manuscript sources (principally

consisting of rehearsal partbooks among Durazzo materials at Turin, and sets of orchestral parts at the former Schwarzenberg archive at Český Krumlov) being preserved anonymously. Systematic evaluation of Starzer's early ballets is still at an early stage, but his highly gestural, pictorial music unquestionably seconded Hilverding's efforts at integrating pantomime and dance. Most of their Viennese ballets (apart from divertissements linked to operas or plays) were independent works given between the spoken or sung pieces in the two theatres' programmes, and lasted some 20 to 30 minutes. Though in his early works (usually comprising some ten to two dozen movements) he relied heavily on binary dances, Starzer ensured continuity through repetition of movements and tonal concatenation of numbers (techniques exploited by Gluck in such works as *Don Juan* and *Orfeo ed Euridice*), and for some ballets he composed long, through-composed finales. Simple sonata forms are not uncommon, particularly in *sinfonie*, and Starzer's melodic writing is assured and modern, for example in his use of octave doublings. Starzer's music frequently shows a strong folk element (including actual borrowings of French *vaudevilles*) and a varied and imaginative instrumental palette, for example chalumeaux depicting sirens' voices in *Ulisse et Circé* (1756–7), and janissary music in *Le turc généreux* (1758). Probably at the instigation of Durazzo (who boasted of providing most subjects and even plans for ballets presented in Vienna's theatres), Hilverding and Starzer occasionally blurred generic distinctions, as in *La guirlande enchantée* (1757), which includes instrumental recitative, and in their dances for Durazzo and Wagenseil's *Le cacciatrici amanti* (1755), which La Borde termed a true opéra-ballet in the French manner.

During the early 1770s Starzer accommodated Noverre's preferences with longer scores, and a clearer distinction between music meant for pantomime (through-composed and gestural) and for dancing *per se*. Individual movements, too, are generally longer and borrow numerous stylistic or formal features from opera. When these ballets were revived or adapted in Italy by Noverre's pupils, Starzer's scores impressed audiences with their sophisticated harmony and rich writing for winds. Mozart's souvenir sketches of one of the ballets given with his Milanese opera *Lucio Silla* (1772–3), choreographed by Noverre's pupil Le Picq, show the propagation of Starzer's music in Italy, as they contain numerous borrowings from his ballets *Les jalousies du sérail* and *Les cinq sultanes*.

The prominence of counterpoint in Starzer's chamber music has prompted comparisons with Haydn, and no doubt contributed to the esteem in which he was held by van Swieten. Some of his orchestral works — and not just those written for the Tonkünstler-Societät — feature uncommonly rich scoring, an indication that he was not limited by his specialization in violin playing.

[Starzer, Joseph](#)

WORKS

WB [Vienna, Burgtheater](#)
WK [Vienna, Kärntnertheater](#)

[ballets](#)

[other works](#)

[orchestral](#)

Starzer, Joseph: Works

ballets

choreographers' names are given in parentheses

Psiché et l'Amour (F.A. Hilverding), WB, 12 Nov 1752, CZ-K

La dispute des bergers (Hilverding), WB, 1752/3

Le jardin enchanté (Hilverding), WB, 1752/3

La bergère fidelle (Hilverding), WB, 1752/3

Les amusements champêtres (Hilverding), WB, 1752/3

L'oeil du maître (C. Bernardi), WB, 1752/3

Orphée et Euridice (Hilverding), WB, 1752/3, K, I-Tn

Les Américains (Hilverding), WB, 1752/3, Tn

Acis et Galathée (Polifemo) (Hilverding), WB, 1752/3, Tn

La fileuse, ou Le cabaret de Hollande (Hilverding), WB, 1752/3

La bouquetière, ou Le marchand de lacets (Hilverding), WB, 1752/3

Le divertissement des jardiniers (Hilverding), WK, 1752/3

Les paysans de Carinthie (Hilverding), WK, 1752/3

Le mélancholique et la déesse de la gayeté (Hilverding), WK, 1752/3

Le jeu de l'arbalète (Hilverding), WK, 1752/3

Les aventures du Leopoldstadt (Hilverding), WK, 1752/3

Les charbonniers (Hilverding), WK, 1752/3

Les mumies, ou Les pyramides du Caïre (Hilverding), WK, 1752/3

Les charpentiers de village (Hilverding), WK, 1752/3

Les recrues des soldats (Hilverding), WK, 1752/3

Les ouvriers du fauxbourg changés en jardiniers (Hilverding), WK, 1752/3

Les coupeurs de bois (Hilverding), WK, 1752/3

L'arrivée des voituriers à l'auberge (Hilverding), WK, 1752/3

Les jalousies du sérail (Hilverding), WK, 1752/3

La nôce de village (Hilverding), WK, 1752/3

Les meunières, ou Le mauvais ménage (Hilverding), WK, 1752/3

La mascarade (Hilverding), WK, 1752/3

?Ballets (Hilverding) for Adolfati: La clemenza di Tito, WB, 24 Oct 1753: ... de l'Incendie; Les jardiniers, ou La statue, Tn; un ballet sérieux (?the same as Les vendangeurs, CZ-K, I-Tn)

Le développement du Cahos, ou Les éléments (L'origine de tous les êtres, ou Le Cahos) (Hilverding), WK, 1753/4, Tn

L'origine des temps, ou Les saisons (Hilverding), WK, 1753/4, Tn

Le faux pas (Hilverding), WK, 1753/4

Le ballet bleu (Hilverding), WB, 1753/4, CZ-K

Le ballet couleur de rose (La bianca e la rosa) (Hilverding), WB, 1753/4, K

Le bouquet enchanté (Hilverding), WK, 1753/4

Le traiteur et les cuisiniers (Hilverding), WK, 1753/4

Le fauconnier et les bergers (Hilverding), WK, 1753/4

Dom Quichotte, ou Les noces de Gamache (Hilverding), WK, 1753/4

La foire de village (Hilverding), WK, 1753/4

Le rendez-vous à la tente du limonadier (Hilverding), WK, 1753/4

Les fourberies amoureuses du sérail (Hilverding), WK, 1753/4

Les amusemens du quartier d'hiver (Hilverding), WK, 1753/4

Les artisans esclaves (Hilverding), WK, 1753/4

La lotterie de la foire (Hilverding), WK, 1753/4, K

Les pêcheurs hollandais (Hilverding), WK, 1753/4

La fabrique de coton (Hilverding), WK, 1753/4

L'entrée au bal (Hilverding), WK, 1753/4

Le bal (Hilverding), WK, 1753/4

Diane et Endimion (Hilverding), Laxenburg, Palace, 7 May 1754

Le gage touché (Das Pfänderspiel) (Hilverding), Laxenburg, Palace, 8 May 1754

Les quatre coins (Frau Gevätterin leih mir die Schähr) (Hilverding), Laxenburg, Palace, 9 May 1754

Les hussards au marché aux chevaux (Der Pferdmarkt) (Hilverding), Laxenburg, Palace, 19 May 1754

Les espagnols (La sérénade espagnol) (Hilverding), Laxenburg, Palace, 26 May 1754, *I-Tn*

La chasse (Hilverding), WB, 1754

La vengeance de Mars, ou Vénus et Adonis (Hilverding), WB, 1754, *Tn*

Le raccomodement aisé (Hilverding), WB, 1754

La courte-paille (Hilverding), WB, 1754

Ariadne et Baccus (Der Schmerz der Ariadne) (Hilverding), WB, 1754; restaged 1766, *Tn*

Narcisse et la Nymphe Echo (Hilverding), WB, 1754, *Tn*

L'Hongrois (Hilverding), WB, 1754/5, *Tn*

Vertumne et Pomone (Hilverding), WB, 1754/5, *Tn*

Le berger musicien (Hilverding), WB, 1754/5

Les bûcherons (... von Holzhackern und Ziegeünern) (Hilverding), WB, 1754/5, *Tn*

L'heureux chasseur (Der glückliche Jäger) (Hilverding), WB, 1754/5, *CZ-K*

Les bûcherons tirolois (Der Tyroler) (Hilverding), WK, 1754/5

Les jardiniers amoureux (G. Salomone), WK, 1754/5 (? identical with Die zauberische Gärtnerin, *K*)

Le peintre jaloux (Die Mahlerschul) (Salomone), WK, 1754/5, *K*

Le pilote anglois dans le port hollandois (Der Holländer) (Salomone), WK, 1754/5

Le satire et les chasseurs (Die Jagd) (Salomone), WK, 1754/5

Les Amours de Pollichinel (Die Hochzeit des Policinel; Der Polinel von Neapel) (Salomone), WK, 1754/5, *K*

Les trois maitresses du vendangeur (Salomone), WK, 1754/5

Le philosophe et les montagnards dupes de l'Amour (Die Bergleute) (Salomone), WK, 1754/5

Le jeu au camp, ou La dispute du grenadier, et du dragon (Der Soldatenballet; Der Feldlager) (Salomone), WK, 1754/5, *K*

Le Tartare triomphant (Der Türkische Triumph) (Salomone), WK, 1754/5

Les amusemens de la campagne (Die Zeitvertreib auf das Land) (Salomone), WK, 1754/5

Les courriers au cabaret de poste (Das Posthaus) (Salomone), WK, 1754/5, *K*

Les masques de la place St Marc à Venise (Der Marcusplatz, oder Der Carneval zu Venedig) (Salomone), WK, 1754/5

Le cabaret à bière (Das Bierhaus) (Salomone), WK, 1754/5

Les parties du jour en 4. Ballets (Lands-Beschäftig- und Unterhaltung durch vier Tags Zeiten) (Hilverding): Le matin (Der frue Morgen), Le midi (Der Mittag), Le soir (Der Abend), La minuit (La nuit; Die Nacht), Laxenburg, Palace, 29, 30 April, 1, 4 May 1755, *K, I-Tn*

Un grand balet de Bergers (Schäffer Ballet, Hilverding) for Gluck: La danza, Laxenburg, Palace, 5 May 1755

La Nôce de Bastien et Bastienne (Bauern Ballet, Hilverding) for Favart: Les amours de Bastien et Bastienne, Laxenburg, Palace, 16 May 1755

Ballets (Hilverding) for Wagenseil: Le cacciatrici amanti, Laxenburg, Palace, 25 May 1755: Un ballet de Paisans; Un ballet de Chasseurs, et de Nimphes de Diane (Jäger-Ballet)

Les bouquetières à la nôte de Rosette (Hilverding) for Favart: La vengeance inutile, Laxenburg, Palace, 14 Sept 1755, CZ-K

? Ballets (Hilverding) for Gluck: L'innocenza giustificata, WB, 8 Dec 1755: ... di nobili giovani e donzelle romane (Ballet sérieux); ... di sacerdoti, e sacerdotesse frigie che accompagnano il simulacro della Madre Idea, e di romani che ne festeggiano pomposamente l'ingresso (Ballet representant un triomphe)

Les moissonneurs (La moisson, oder Der Schn[e]jider) (Hilverding), WB, 1755, *I-Tn*

La fête des guirlandes (Hilverding), WB, 1755, CZ-K

Les adieux des matelots (Der Abschied deren Boths-Leute) (Hilverding), WB, 1755, K, *I-Tn*

At[a]llante et Hippomène (Die Jagd der Atalante und des Hipomene; Die Fackel Atlanten's) (Hilverding), WB, 1755; reprise 'avec l'Epizode de Venus', 1756/7; revived 1771; CZ-K, *D-Rtt, I-Tn*

Les maures vaincus (... von denen Mohren; Les Nègres) (Hilverding), WB, 1755/6, *Tn*

La pêche (Les pêcheurs) (Hilverding), WB, 1755/6

Le ballet anglois (L'inglese) (Hilverding), WB, 1755/6, CZ-K

L'école de musique (Salomone), WK, 1755/6

Le festin de village (Salomone), WK, 1755/6

Les plaisirs du printemps (Salomone), WK, 1755/6

Les travaux des montagnards (Salomone), WK, 1755/6

Les fiançailles bourgeoises (Salomone), WK, 1755/6

Les polonois à la foire hongrois (Salomone), WK, 1755/6

Les caractères (Salomone), WK, 1755/6, K

Les cordonniers (Salomone), WK, 1755/6

Les alchimistes (Salomone), WK, 1755/6

Les meûnieres rivales (Salomone), WK, 1755/6

Orphée, et Euridice (Salomone, ? after Hilverding: Orphée et Euridice), WK, 1755/6

Le chantier anglois (L'inglese) (Salomone), WK, 1755/6, K

Les domestiques et le maître de danse (Die Hausarbeiter) (Salomone), WK, 1755/6; K

Les gondoliers de Venise (Salomone), WK, 1755/6,

Les masques (Salomone), WK, 1755/6

Le retour des matelots (Hilverding), WB, 1755/6, K, *I-Tn*

Le tableau mouvant (Hilverding), WB, 20 April 1756

L'oiseleur, ou La pipée (Der Vogelfänger) (Hilverding), Laxenburg, Palace, 28 April 1756; CZ-K, *I-Tn*

Les Savoyards (Hilverding), Laxenburg, Palace, 29 April 1756, CZ-K

Grand ballet allégorique (Hilverding) for Saint-Foix: Les hommes (play), Laxenburg, Palace, 4 May 1756

Le Tempête (Le Naufrage) (A. Pitrot), Laxenburg, Palace, 8 May 1756

Ballets (Hilverding) for Favart: Tircis et Doristée, Laxenburg, Palace, 10 May 1756: Les forgerons, Le concert champêtre

Ballet (Pitrot) for ?Reutter; L'Amor prigioniero, Laxenburg, Palace, 17 May 1756: La jalousie

? La grande basse caille (? Chaconne), Laxenburg, Palace, 29 May 1756

Ballet (Hilverding) for Anseaume: Le Chinois poli en France, Laxenburg, Palace, 2 June 1756

Ballets (Hilverding) for Bret: Le déguisement pastoral, Laxenburg, Palace, 12 July 1756: La course de la bague, ou La lotterie; La fête de village

Un grand ballet sérieux (Pitrot) for reprise of Gluck: L'innocenza giustificata, WB, Aug 1756

Ballets (Hilverding) for Gluck: Il re pastore, WB, 8 Dec 1756: ... de paisans, et de bergères; ... de vivandieres, et de guerriers
 Reprise of Atlante et Hippomène (Hilverding), 'avec l'Epizode de Venus', WB, 1756/7
 Un ballet sérieux (Pitrot), WB, 1756/7
 Ulisse et Circé (grand ballet orné de machines, Hilverding), WK, 1756/7, *K, I-Tn*
 Les sourds (Hilverding), WB, 1756/7, *CZ-K*
 Les trois sœurs rivales (Hilverding), WB, 1756/7, *I-Tn*
 Un ballet sérieux (Hilverding), WB, 1756/7
 Le campagnard berné (Hilverding), WB, 1756/7, *CZ-K, I-Tn*
 L'enlèvement de Proserpine (Hilverding), WB, 1756/7, *Tn*
 L'alliance des paysans et des bergers (Salomone), WK, 1756/7
 La marchande de bas (Salomone), WK, 1756/7
 Les chansons villageoises (Salomone), WK, 1756/7
 Le triomphe de Bacchus (Salomone), WK, 1756/7
 Le café turc (Salomone), WK, 1756/7
 Les chasseurs (Salomone), WK, 1756/7
 Les faucheurs (Salomone), WK, 1756/7
 Le marché aux pommes, et la musique des mineurs (Salomone), WK, 1756/7
 Les amusemens grecs (Salomone), WK, 1756/7
 Les nêces (Pantomime entremelé de chansons italiennes, Salomone), WK, 1756/7
 Les bohémiens (P. Sodi), WK, 1756/7
 Le port de mer, ou L'arrivée des vaisseaux (Sodi), WK, 1756/7
 La chasse aux ours (Sodi), WK, 1756/7
 Les nêces flamandes (Sodi), WK, 1756/7 (? identical with Die Flämänder, *CZ-K*)
 L'école d'astronomie (L'astronomo burlato) (Hilverding), WK, 1757
 L'amour médecin (Hilverding), WK, 1757
 La force du sang (Hilverding), 24 Aug 1757, *I-Tn*
 La ruse d'amour (Hilverding), 22 Sept 1757, *Tn*
 ? Ballet with illumination (Hilverding), WB, 15 Oct 1757
 La guirlande enchantée (Hilverding), WB, 4 Jan 1758, *CZ-K, I-Tn* (? identical with allegorical ballet for emperor's birthday, 11 Dec 1757)
 Le triomphe des bergers, ou Le serpent (Allégorique du serpent) (Hilverding), WB, 1757/8, *CZ-K, I-Tn*
 La foire de Zamoysck (Le Cosaque jaloux) (Hilverding), 1757/8, *CZ-K*
 Le colin maillard (Hilverding), WB, ?1757/8
 La mascarade (Hilverding), WK, ?1757/8
 Les matelots, ?1757/8
 Le divertissement dans le jardin, WK, 9 Jan 1758
 Les crouvates, WK, 9 Jan 1758
 Les savoyards ('nouveau') (Hilverding), WB, 25 Jan 1758
 Diane et Endimion (Hilverding), WB, 27 March 1758, *A-Wgm, Wn, CZ-K, D-Rtt*
 Ballet ... de bergers et bergères (Hilverding), WB, 27 March 1758 (? identical with La bergèrie, *CZ-K*)
 L'économie villageoise (L. Mécour), WK, ? 27 March 1758 (? identical with La conversazione da villaggio, *K*)
 La guinguette allemande (Mécour), WK, 27 March 1758
 Les pêcheurs, WK, 10 April 1758
 Les chasseurs, WK, 10 April 1758
 Le turc généreux (Hilverding), WB, 26 April 1758, *K*
 Le philosophe à la [en] campagne (Il filosofo amoroso) (Hilverding), WK, 2 May 1758, *K*

La querelle de village (Hilverding), WB, 15 May 1758, K
 Ballet ... des bergers (with 'soeul de sabotier') (? Le berger timide) (Hilverding), WB, 4 June 1758

La foire hollandoise (Hilverding), WB, 18 June 1758, K
 Les matelots anglais (Hilverding), WB, 22 June 1758

La sérénade (F. La Comme), WK, 24 June 1758
 Le moulin (I pellegrini al molino) (La Comme), WK, 24 June 1758, K

La rencontre des pèlerins (Hilverding), WK, 26 July 1758
 Pygmalion, ou La statue animée (Hilverding), WB, 30 July 1758, A-Wn, CZ-K

Diane et l'Amour (Hilverding), WK, 22 Aug 1758, K
 L'inconstant ramené (Hilverding), WK, 22 Aug 1758

Les vigneron (Hilverding), Laxenburg, Palace, 13 Sept 1758
 Les vendanges (Les jardiniers) (Hilverding), Laxenburg, Palace, 14 Sept 1758, K
 L'amour au désert, ou Les misantropes amoureux (Hilverding), Laxenburg, Palace, 19 Sept 1758, K
 Divertissement of forgerons and ballet (Hilverding) for Favart: Tircis et Doristée, Laxenburg, Palace, 20 Sept 1758

Impromptu militaire (Le triomphe des armes; Les trophées) (Hilverding), Vienna, Schönbrunn, Palace, 23 Oct 1758
 L'école des fées (Bernardi), WK, 28 Oct 1758

Les nœces de Strasbourg (Bernardi), WK, 28 Oct 1758
 L'enlèvement d'Europe (Hilverding), WB, 29 Oct 1758, K

Le marché des herbes, viande, WK, 13 Nov 1758
 Le divertissement au jardin, WK, 13 Nov 1758 (? identical with Le jardinier, K)

Le jeu de la climusette (G. Angiolini), WB, 22 Nov 1758, K
 2 grands ballets for Kurz: Les nœces interrompues de Bernardon (play), WK, 2 Dec 1758

Les nœces de Persée et d'Andromède (Angiolini), WB, 10 Dec 1758, K
 Les rivaux amis, ou La partie quarée (V. Turchi), 26 Dec 1758, K

Le marché aux herbes (F. Schuemann), WK, 26 Dec 1758 (? identical with Le marchand, K)

Les jardiniers (L. Paradis), WK, 20 Jan 1759 (? identical with Le jardinier, K)
 A quelque chose le malheur est bon (Angiolini), WK, 3 Feb 1759
 La place des recrues (Schuemann), WK, 18 Feb 1759

2 pantomimes with ?Galuppi: Il filosofo di campagna, WK, 21 Feb 1759
 Ballets (Hilverding) in Raupach: Pribezshische dobrodeteley (L'asile de la vertu), St Petersburg, Court, ?5/16 Sept 1759

Ballet (Hilverding) for Raupach: Noviy lavri (Les nouveaux lauriers) (prologue), St Petersburg, ?5 or 6/16 or 17 Sept 1759, or ?1764

La victoire de Flore sur Borée (Hilverding, 3), St Petersburg, 29 April/10 May 1760
 ?Die Handlung [i.e. Landung] der Spanier auf den Amerikanischen kuesten (?Angiolini), WB, 9 Oct 1760, D-Rtt

Ballets (Hilverding) for Raupach: Siroe, St Petersburg, 13/24 Dec 1760

Le jugement de Paris (F. Calzevaro), St Petersburg, 7 or 8/18 or 19 Feb 1761; revived as Das Urtheil des Paris (J.-G. Noverre), WK, 10 July 1771, A-Wn, D-DO

Prométhée et Pandore (Calzevaro), Oranienbaum, Aug 1761

Le pauvre Yourka (Cesare), Moscow, Court, 10/21 Oct 1762

Ballets (Hilverding) in Manfredini: L'Olimpiade, Moscow, 24 Nov/5 Dec 1762: Le seigneur de village moqué; La vengeance du dieu de l'amour

2 ballets (Angiolini) for G. Scarlatti: Artaserse, WB, 4 Jan 1763: La favola d'Apollo e Dafne, A-Wgm, CZ-K; Vari divertimenti olandesi in tempo d'inverno, A-Wgm, CZ-K

Le retour de la déesse du printemps en Arcadie (2, Hilverding), Moscow, Imperial

palace, [25 Jan] 1763

Pygmalion ou la statue animée (Hilverding), St Petersburg, 26 Sept/7 Oct 1763
Ballets (P. Granger) in Manfredini: Carlo Magno, St Petersburg, 24 Nov/5 Dec 1763, incl. Apollon et Daphné, ou Le retour d'Apollon au Parnasse

Les amours d'Acis et de Galatée (Hilverding), St Petersburg, 6/17 Feb 1764

? Le chevalier boiteux (Hilverding, 3), St Petersburg, 28 Oct/8 Nov 1766

L'Amor medico, Russia, *D-Bsb* [place and date of performance not known]

? Le temple du bonheur (Noverre), at end of Gluck: Alceste, WB, 26 Dec 1767

Pyramus und Thisbe (Noverre), WB, 26 Dec 1767

Don Quixotte (Noverre), WB, 1768, *A-Wgm, Wn*

Der wohlthätige Fee (Noverre), WB, 1768

Les amours d'Enée et de Didon (Noverre), WB, c1768–73

Les aventures champêtres (Das Strassburghische Fest) (Noverre), WB, c1768–73, *D-DS*

Ballo dell'amore (Noverre), WB, c1768–73, *A-Wgm*

Les moissonneurs (Die Schnitter) (Noverre), WB, 1770, *Wgm, Wn, D-Bsb*

Les cinque soltanes (Noverre), WK, 5 Feb 1771, *A-Wn, CZ-K, Pnm, D-Bsb, DS*

? Die Quelle der Schönheit und der Hässlichkeit (Noverre), WB, 1771

Roger et Bradamante (Noverre), WB, Sept 1771, *A-Wgm, Wn, CZ-K, Pnm, D-Bsb, Rtt*

La statua animata (Pygmalion) (Noverre), WB, Nov 1772

Die Vestalin (Noverre), WB, 20 Jan 1773

Adèle de Ponthieu (Noverre), WB, 24 June 1773, *A-Wgm, Wn, CZ-K, Pnm, D-Bsb, HR, Rtt*

Die italienischen Schäfer (Noverre), WB, ?5 Oct 1773

La joie interrompue (Das unterbrochene Glück) (Noverre), WB, 13 Dec 1773

Les Horaces et les Curiaces (Noverre), WK, 6 Jan 1774, *A-Wgm, Wn, CZ-K, D-DS, F-Po*

? Der König und der Pächter (Angiolini), WB, April 1774, *CZ-K*

Der Cid (Le Cid) (Angiolini), WB, 20 June 1774, *K*

Le ninfe (Angiolini), WK, 20 Sept 1774, *K*

? Die Fischer (Angiolini), WB, Nov 1774, *K*

Teseo in Creta (Angiolini), WB, 7 Jan 1775, *A-Wgm, CZ-K*

Montezuma, oder Die Eroberung von Mexiko (Angiolini), WB, 17 April 1775, *K, D-Rtt*

Die Schnitter (Les Moissonneurs) (Angiolini), WB, 1 Aug 1775, *CZ-K*

Der Spaziergang der Angelender [Engländer] nach Fox-Hall, *D-Rtt* [? identical with Aspelmayr: La promenade des Quackers, ou Le Focsal à London (Bernardi), WK, 1 Aug 1761]

Starzer, Joseph: Works

other works

Vocal: music for Der Fuchs in der Falle, oder Die zwey Freunde (altdeutsches Lustspiel, P. Weidmann), WB, 23 Nov 1776, presumed lost; music for Die Wildschützen (Lustspiel mit Gesängen, G. Stephanie the Younger), WB, 1777; La passione di Gesù Cristo (orat, P. Metastasio), Vienna, 23 March 1778, *A-Wn*; ? Die drei Pächter (Spl, 2), possibly unperf., ?1778, *Wn*

Handel arrs.: Judas Maccabaeus, Vienna, 23 March 1779, *Wn*; ? St Cecilia's Day Ode (advertised by Traeg, 1804; possibly = Mozart, K592, misattributed to Starzer)

Starzer, Joseph: Works

orchestral

Orch: 12 syms., *CZ-Pnm*: 2 in A, 1 in C, 5 in D, 1 in E, 2 in F, 1 in G; sym., D,

advertised by Breitkopf, 1776–7, not identical to any of above works; ?5 syms., *I-Gl*, spurious; Ov. to J.B. Pelzel: Hedwigis von Westenwang, oder Die Belagerung von Wien [Wiens] (play), 2 orchs, WB, 1780, advertised by Traeg, 1799; Ov., F (= Sinfonia to Psiché et l'Amour, 1752), *CZ-Pnm*; Vn Conc., F, *A-Wn*, *Wgm*, ed. in *Diletto musicale*, lxxxii (Vienna, 1964); Conc. 2 orchs, Vienna, 23 March 1779, lost; 6 menuetti, 2 vn, 2 ob/fl, 2 hn, b, 1771, *A-Wn* [no.6 titled Die Schmide Arbeiten (der Blassbalck)]; Menuetto and contredanse, *CZ-Pnm*; Conc. (? Sinfonia concertante), 2 cl, 2 hn, bn, Vienna, 14 March 1780, lost

Chbr: Divertimento, B₁; vn, va, vc, *Pnm*; Divertimento, C, 2 vn, vc, *Pnm*; Divertimento, E₁; 2 vn, vc, *Pnm*; 2 str qts, *A-Wn*, ed. in *DTÖ*, xxxi Jg. xv/2 (1908); 7 str qts (one inc.), *CZ-Pnm*; 15 str qts, partly arr. from ballets, *Pnm*; Musica da camera (5 pieces), 2 chalumeaux/fl, 3 C clarinos, 2 D clarinos, timp, St Petersburg, before 1767, copy by L. Mozart (k187/Ahn. C17.12), *A-GÖ*; Le matin et le soir, octet, 2 ob, 2 eng hn/cl, 2 hn, 2 bn, *Wgm*, *CZ-K*; Duetto, 2 hn, cassatio, both advertised by Traeg, 1799; 2 Parthien (12 pieces), advertised by Traeg, 1804

Starzer, Joseph

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Stasov, Vladimir Vasil'yevich

(b St Petersburg, 2/14 Jan 1824; d St Petersburg, 10/23 Oct 1906).

Russian critic of art and music. The son of an eminent architect, he studied at the School of Jurisprudence in St Petersburg from 1836 to 1843; Serov and Tchaikovsky were also pupils there, the former for part of Stasov's time when they formed a close friendship. Stasov thereafter entered the civil service, remaining until he was appointed secretary to Prince A.N.

Demidov, an undemanding post which enabled him to spend 30 months from 1851 to 1854 abroad, mainly in Florence. His consuming interest in the visual arts and music was fostered during this period. On his return to Russia he found employment at the Imperial Public Library from 1856; from 1872 until his death he was in charge of the department of Fine Arts, preferring to remain in that post rather than accept the restrictions on his freedom that promotion would have brought. The library provided an ideal environment for Stasov's own researches, which resulted in a prodigious output of writing; he was also an inveterate writer of letters.

Although knowledgeable about the arts of many nations and eras, Stasov was best known for his championship of Russian artists, whom he considered as capable of producing work of the first importance as any others whose secular national traditions were longer established. Particularly in the earlier part of his career, Russian art required vigorous promotion to overcome the public preference for Western culture.

Like the literary critic Belinsky (1811–48) whose work he admired, Stasov wrote in a style which reflected his determination to infect readers with his own enthusiasm, and his style is pugnacious and partisan. He discussed music more often in general terms than in technical detail. The terms 'nationality' and 'realism' denoted qualities which he prized most highly throughout his career. While he was in the vanguard in the first decades of his career, he failed to appreciate the new artistic ideals of the *fin-de-siècle*, as Diaghilev pointed out in 1898; with the promulgation of socialist realism in the 1930s, however, it was not difficult for Stasov to be regarded as its precursor, though the attempt distorted his opinions. While Stasov lent encouragement to Gor'ky, Chaliapin and Skryabin, he had been more in tune with the currents represented by the Balakirev circle; he was especially associated with Musorgsky, the painters Repin, Kramskoy and Vereshchagin and the sculptor Antokol'sky, to all of whom he offered personal encouragement, support in the press and ideas for works, whether for subject matter or in more detailed ways. His suggestions played a role in the creation of Cui's *Andzhelo*, Borodin's *Prince Igor*, Musorgsky's *Boris Godunov*, Rimsky-Korsakov's *The Tale of Tsar Saltan*, *Sadko* (both the 'musical picture' and the opera) and *The Maid of Pskov*, and Tchaikovsky's *The Tempest* and *Manfred*. Stasov was also the first to write biographical essays incorporating reminiscences of artists he had known; such posthumous tributes were paid to Glinka (1857), Dargomizhsky (1875), Musorgsky (1881) and Borodin (1889).

Beginning his career as a writer on music in 1847, Stasov contributed energetically to the musical controversies of the 1860s, acting as a champion of Russianness, vitality and originality unfettered by 'German

rules'. He was a tireless supporter of Glinka (whom he first met in 1842 when Liszt was in Russia) and the composers who from 1856 gathered round Balakirev (who met Stasov in that year), attacking the conservatory party (centred on Anton Rubinstein) and Serov, from the late 1850s Stasov's deadly enemy. In 1867 he coined the phrase *Moguchaya kuchka*, often rendered as 'the mighty handful', which came to be applied to the Balakirev group (though initially used in reference to the diverse group of Russian composers represented at a celebration of Slavdom held in that year). He was more consistent in his support for them than was Cui, the circle's other spokesman. When another circle including Rimsky-Korsakov, Glazunov and Lyadov emerged around the patron Belyayev in the early 1880s, Stasov lent them his weight; Cui on the other hand considered that the younger generation of that decade, though indeed the heirs of the giants of the 1860s and 70s, were also too much their imitators.

Dmitry Stasov (1828–1918), the lawyer and radical who played a part in musical life, was the brother and intimate of Vladimir.

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- A. Gozenpud:** 'Velikiy pobornik realizma' [The great champion of realism], *Kritika i muzikoznaniye* (Leningrad, 1975)
- R. Taruskin:** 'Glinka's ambiguous legacy and the birth pangs of Russian opera', *19CM*, i/2 (1977–8), 142–62
- Y. Olkhovsky:** *Vladimir Stasov and Russian national culture* (Ann Arbor, 1983)
- R. Taruskin:** *Musorgsky: Eight Essays and an Epilogue* (Princeton, NJ, 1993)
- S. Neef:** 'Wladimir Stassow und das Mächtige Häuflein', in W. Stassow: *Meine Freunde Alexander Borodin und Modest Mussorgski* (Berlin, 1993), 11–24

STUART CAMPBELL

Št'astný [Stiasny, Stiasny], Bernard (Václav)

(*b* Prague, c1760; *d* Prague, c1835). Czech composer, cellist and teacher, son of Jan Št'astný (*b* Klatovy, Bohemia; *d* Prague, c1779). He studied music with his father, an oboist of the Prague theatre orchestra, and later music theory with Josef Seger. As early as 1789 his and his younger brother's names were entered in the *Schematismus für das Königreich Böhmeim* among the public performers on the cello. In 1800 he was referred to by the *Allgemeine musikalische Zeitung* (ii, 506) as Prague's foremost cellist. He was a member of the Prague theatre orchestra from about 1778, played in various Prague churches and taught the cello at the Prague Conservatory from its opening (1811) to 1822. His works reveal a predilection for contrapuntal procedures. Both he and his brother Jan Št'astný were outstanding cellists and teachers. Their compositions are for the most part instructive and were highly appreciated for their pedagogical value combined with musicality.

WORKS

Il maestro ed il scolare, 8 imitazioni e 6 pezzi con fughe, 2 vc (Bonn, c1814)
 6 sonates progressives et instructives, 2 vc (Prague, n.d.)
 Violoncell-Schule (Mainz, n.d.)
 Sonata, vc, b, *D-Bsb**

For bibliography see Št'astný, Jan.

MILAN POŠTOLKA

Št'astný, (František) Jan [Johann]

(*b* Prague, c1764; *d* after 1826). Czech composer and cellist, brother of Bernard Št'astný. Like his elder brother, he was a member of the Prague theatre orchestra; later he was active as a cellist at Mainz (1789–97) and Frankfurt (in the second decade of the 19th century), then as music director at Nuremberg, leaving there for Mannheim in 1826. He probably also visited Paris and London. He was renowned as a cellist and teacher. His op.3 (written while he was at Frankfurt) is dedicated to the students at the Paris Conservatoire; opp.7, 8, 10 and 13 have English dedicatees.

WORKS

op.

- ?Sammlung einiger Lieder für die Jugend bei Industrialarbeiten (Prague, 1789)
- 1 Six duos, 2 vc (Offenbach, n.d.)
- 2 Deux Sonates, vc solo, vc (Bonn, c1806–7)
- 3 Divertimento, vc solo, va, b (Mainz, n.d.)
- 4 XII pièces faciles et progressives, vc, b (Bonn, c1814)
- 5 Six pièces faciles, vc, b (Bonn, c1815)
- 6 Trois duos, 2 vc (Bonn, c1816–17)
- 7 Concertino, vc solo, fl, 2 va, vc, db (Bonn, c1817–18)
- 8 Trois duos, 2 vc (Bonn, c1819–20)
- 9 Six pièces faciles, vc, b (Leipzig, c1821)
- 10 Andante with variations, vc solo, fl, 2 vn, va, vc (Bonn, n.d.)
- 11 Six solos, vc, b (Mainz, c1821), possibly by B.V. Št'astný
- 12 Rondo et variations, vc solo, 2 vn, va, vc (Leipzig, c1821)
- 13 Grand Trio, vc solo, va, vc (London, n.d.)

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*Eitner*Q

*Fétis*B

*Gerber*NL

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P. Nettl: 'Prager Lieder aus der Mozart-Zeit', *MJb* 1953, 116–27

A. Gottron: 'Čeští hudebníci 18. století ve středním Porýní' [Czech musicians of the 18th century in the mid-Rhineland], *Zprávy Bertramky*, no.52 (1967), 1–8, esp. 4

Z. Pilková: 'Doba osvícenského absolutismu (1740–1810)' [The age of enlightened absolutism (1740–1810)], in J. Černý and others: *Hudba v českých dějinách: od středověku do nové doby* (Prague, 1983, 2/1989), 217–93

MILAN POŠTOLKA

Št'astný-Pokorný, Jaroslav.

See [Graham, Peter](#).

Statham, Heathcote D(icken)

(b London, 7 Dec 1889; d Norwich, 29 Oct 1973). English organist, conductor and composer. The son of Henry Heathcote Statham (1839–1924), an architect who wrote *The Organ and its Position in Musical Art* (London, 1909), he was a chorister of St Michael's College, Tenbury, and studied at Cambridge and under Parratt at the RCM. After a spell as organist at Calcutta Cathedral (1912–18), he returned to St Michael's as organist from 1920 to 1925, took the Cambridge MusD degree in 1923, and was subsequently organist of St Mary's, Southampton (1926–8), and Norwich Cathedral (1928–66). He shared in the conducting of the Norwich Triennial festivals, 1936–61, and between 1943 and 1946 conducted a number of LSO concerts. He edited a series entitled 'Fourteen Full Anthems by John Blow' (London, 1925). Of his own compositions the most important are Rhapsody on a Ground and Rhapsody in C, both for organ, and his church music includes a *Te Deum* for the centenary of St Michael's College, an Evening Service in E minor and a set of responses. He was made a CBE in 1967.

WATKINS SHAW

Statham, H(enry) Heathcote

(b Everton, Liverpool, 11 Jan 1839; d Torquay, 29 May 1924). English architect, amateur organist and writer, father of Heathcote D. Statham. He studied the organ at Liverpool Collegiate Institution and practised architecture in Liverpool for several years before moving in 1869 to London, where he increasingly devoted time to journalism and writing. For several years during the late 1870s he gave a series of Sunday afternoon organ recitals at the Royal Albert Hall, but held no regular organist's post beyond an honorary one at St Jude's, Whitechapel. From 1883 to 1910 his principal occupation was as editor of the journal *The Builder*, and he wrote several standard works on architectural history.

A thoughtful and intelligent critic, Statham combined his knowledge of architecture and music in his writings on concert hall design, arguing that recently built large halls, such as the Royal Albert Hall and St George's Hall, Liverpool, were constructed solely as places of spectacle in defiance of the basic principles of acoustics. His *My Thoughts on Music and Musicians* included a contentious analysis of what he saw as Schubert's squandering of his exceptional gifts. He was also an outspoken critic of Wagner, and championed the music of William Sterndale Bennett at a time when it was passing out of fashion.

WRITINGS

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'Concert Rooms', *MT*, ix (1878), 481–4

'Bennett, Sir William Sterndale', 'Carillon', 'Registration', *Grove 1*

My Thoughts on Music and Musicians (London, 1893)

Form and Design in Music: a Brief Outline of the Aesthetic Conditions of the Art, Addressed to General Readers (London, 1893)

The Organ and its Position in Musical Art (London, 1909)

'The Structure and Arrangement of Concert Halls', *PRMA*, xxxviii (1911–12), 67–91

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Obituaries: *The Times* (31 May 1924); *The Builder*, cxxvi (1924), 902–3

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D. Gramit: 'Constructing a Victorian Schubert: Music, Biography and Cultural Values', *19CM*, xvii (1993–4), 65–78

ROSEMARY WILLIAMSON

Statkowski, Roman

(*b* Szczypiórno, nr Kalisz, 24 Dec 1859; *d* Warsaw, 12 Nov 1925). Polish composer and teacher. After law studies at Warsaw University he studied under Żeleński at the Warsaw Music Institute and under Solov'yov and Rubinstein at the St Petersburg Conservatory, where he graduated in 1890. For some time he taught in Kiev, then in 1903 he won first prize in the London International Opera Competition with his *Filenis*. In 1904 he returned to Warsaw as professor at the conservatory, proving an outstanding teacher. He was a founder-editor in 1911 of the *Kwartalnik muzyczny*. Statkowski was influenced by Russian music, particularly that of Musorgsky, and by contemporary German music: Strauss's symphonic poems and Pfitzner's operas. Lyrical and richly melodic, his work represents a link between the post-Moniuszko composers and the generation of Szymanowski.

WORKS

(selective list)

Ops: *Filenis* (Philaenis) (2, Statkowski, after H. Erler), 1897, Warsaw, 14 Sept 1904, vs (Berlin, 1910); *Maria* (3, Statkowski, after A. Malczewski), 1903–4, Warsaw, 1 March 1906, ov. (Kraków, 1951)

Orch: *Polonais*, op.20, 1900; *Fantazja symfoniczna*, op.25, 1900

Chbr: *Alla Cracovienne*, D, op.7, vn, pf, pubd; 3 mazurkas, op.8, vn, pf, pubd; *Str Qt no.1*, F, op.10, 1896; 3 pièces, op.17, vn, pf, pubd; 2 feuilles d'album, op.32, vn, pf, pubd; *Str Qt no.4*, E♭, op.38 (1948); *Str Qt no.5*, e, op.40 (1929)

Pf: 3 mazurki, op.2, pubd; 2 vales, op.5, pubd; 3 pièces polonaises op.9, pubd; 3 mélodies, op.12, pubd; *Chansons libres*, op.15, pubd; 6 pièces, op.16 (1894); 4 idylles, op.18 (1894); *Immortelles*, op.19 (1896); *Polonica*: 4 oberki, 5 krakowiaków, 4 mazurki, opp.22–4, pubd; *Pièces caractéristiques*, op.27, pubd; *Toccata*, A, op.33 (1928); 6 préludes, op.37 (1928)

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J.W. Reiss: *Statkowski – Melcer – Młynarski – Stojowski* (Warsaw, 1949), 4–10

TERESA CHYLIŃSKA

Staubinger, Mathias.

See [Stabinger, Mattia](#).

Staudigl, Joseph (i)

(*b* Wöllersdorf, 14 April 1807; *d* Michaelbeueangrund, nr Vienna, 28 March 1861). Austrian bass. In 1816 he entered the Wiener Neustadt Gymnasium, where he was noted as a boy soprano. From 1823 he attended the Krems philosophical college and in 1825 entered Melk Abbey to begin his novitiate. Moving to Vienna in September 1827 as a medical student, he ran short of money and joined the chorus of the Kärntnertortheater. He was soon singing small roles and in 1836 took over Pietro in *La muette de Portici*. In 1841 he sang Caspar (*Der Freischütz*), Lysiart (*Euryanthe*) and Sarastro at Drury Lane; the following year he sang Marcel in the British première of *Les Huguenots* at Covent Garden, where in 1843 he sang Oroveso (*Norma*). In 1846 he created Stadinger in Lortzing's *Der Waffenschmied* at the Theater an der Wien, and the part of Elijah in Mendelssohn's oratorio at the Birmingham Festival. He returned to London in 1847 to sing Bertram in *Robert le diable* at Her Majesty's Theatre. From 1848 to 1851 he was a member of the Vienna Hofoper. Equally gifted in opera, oratorio and church music, he was particularly associated with the Vienna Tonkünstler-Societät, singing in 80 of their concerts. His performances of Schubert songs were especially admired.

DAVID CHARLTON/ELIZABETH FORBES

Staudigl, Joseph (ii)

(*b* Vienna, 18 March 1850; *d* Karlsruhe, April 1916). Austrian bass-baritone, youngest son of [Joseph Staudigl \(i\)](#). He studied with Victor von Rokitsky at the Vienna Conservatory and made his stage début in 1874 at the Karlsruhe Court Theatre as Jacob in Méhul's *Joseph*. He sang in Karlsruhe for a decade, then in 1884 was engaged at the Metropolitan, New York, singing Don Giovanni, the Dutchman, Wolfram, Wotan, Don Pizarro, Escamillo and in 1886 Pogner in the American première of *Die Meistersinger*. That year he also sang Leporello in Salzburg, at a performance of *Don Giovanni* conducted by Hans Richter. In 1887 he moved to Berlin and sang there and in Hamburg, mainly in concert. In 1885 he married the contralto Gisela Koppmayer (*d* 1929).

DAVID CHARLTON/ELIZABETH FORBES

Staudt, Johann Bernhard

(*b* Wiener Neustadt, 23 Oct 1654; *d* Vienna, 6/7 Nov 1712). Austrian composer and teacher. From 1666 to 1670 he was a boarder at the Jesuit college in Vienna, and during the academic year 1667–8 he also attended lectures at the university. Nothing is known of him between 1670 and 1684, since the college archives were destroyed after the dissolution of the order in 1773. From 1684 until his death he was *regens chori* at the Jesuit monastic house in Vienna. He was much respected, as is indicated by his being made a freeman of the city. He was responsible for the musical

education of the pupils at the college. In accordance with the educational ideal of the Jesuit order, the ceremonial organization of grand occasions was central to this work. For them he had to compose both secular and sacred music and was responsible for its rehearsal. These occasions traditionally centred on dramatic performances and were the chief social events of the city, usually attended by the emperor and empress.

Staudt composed music for 39 plays performed between 1684 and 1707, most of which were by the Jesuit Johann Baptist Adolph (1657–1708), who spent most of his life in Vienna and whose plays are often considered the culmination of Jesuit dramatic art as a Baroque display of pomp and power. All show the main features of school theatre about 1700: a moral as all-embracing as possible, the demonstration of the achievements of both the pupils and the Society of Jesus as a whole, and last but not least the strengthening and confirmation of faith. This was usually connected with homage to the sovereign, as, for example, the epilogue to *Ferdinandus quintus* (1684) shows; it is an encomium of the Habsburgs and Emperor Leopold I, whom personifications of the crown lands come forward to praise as conqueror of the Turks and defender of the West and the Catholic Church. Other than in this piece, where the music played a much larger role than usual, Staudt is, in Kramer's words, 'the technically well-trained writer, prolific but deadened by routine', though one ought not to forget that these works were written primarily for didactic purposes. The choruses and the usually short ritornellos (which Wellesz misleadingly described as 'stylized dance forms' – see Kramer) are simply constructed. Roulades are frequently found in the arias, however, and strophic songs and pieces in a single section are built up into da capo forms with ritornellos. Kramer is justified in his criticism of the structure of the recitative. The instrumentation is clearly modelled on that of Kerll's Jesuit play *Pia et fortis mulier in S. Natalia* (1677).

In addition to his music for school plays, Staudt was required to compose liturgical works, but only a few survive and have so far not been examined.

WORKS

music for school plays

MSS in A-Wn

sacred

Patientis Christi memoria, 1685; Reconciliatio Naturae, 1686; Orbis Eucharisticus, 1690; Eucharistia dissidentium, 1697; Tractatus pacis, 1697; Eucharistia thema laudis specialis, 1698; Hospitalitas divinae Sapientiae, 1700; Sponsus animae, 1701; Eucharistia iter ad gloriam, 1702; Eucharistia Amoris nexus, 1704

secular

Ferdinandus quintus, 1684, ed. in DTÖ, cxxxii (1981); Gloriosus de tyrannide, 1685; Humilis Patientia, 1692; Carnevale, 1696; Alvilda, 1697; Guarinus poenitens, 1697; Mulier fortis, 1698; Metamorphosis vinculorum, 1699; Occupationes Honoris et Virtutis, 1699; Osculum Justitiae et Pacis, 1699; Animi humani cura medica, 1700; Carnis privium, 1700; Fatum inevitabile, 1700; Amor patriae, 1701; Triumphus veri Amoris, 1701

Alexandri magni victoria, 1702; Coecus in via, 1702; Judaei Machabaei, 1702; Mens regnum bona possidet, 1702; Fides aulica, 1703; Nemo malus felix, 1703; Virtus non postulat annos, 1703; Pietas in peregrinos, 1704; Virtutis de tempore triumphus, 1704; Tyrannis humiliata, 1705; Hercules, 1706; Parturiunt montes, 1707; Philemon et Apollonius, 1707; Sancta Caecilia, 1707

sacred vocal

Vesper pss, Mag, Regina caeli, CZ-KRa

lost works

Victricis Innocentiae de calumnia triumphus, Linz, 1698

theoretical works

Catholicorum Christianorum dogma, 1699, lost

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WALTER PASS

Stave.

See [Staff](#).

Stavenhagen, Bernhard

(*b* Greiz, 24 Nov 1862; *d* Geneva, 25 Dec 1914). German pianist, conductor and composer. Following early instruction in Greiz under Wilhelm Urban, he moved with his family to Berlin at the age of 12; there he took lessons at the Hochschule für Musik with Ernst Rudorff and studied theory and composition with Friedrich Kiel. In 1880 he was awarded the Mendelssohn Prize. Following successful concert appearances in several German cities, Stavenhagen travelled to Weimar in the summer of 1885, becoming a favourite pupil of Liszt, who attended his acclaimed London début at the Crystal Palace on 10 April 1886, at which he played Liszt's First Concerto. From 1887 Stavenhagen toured throughout central Europe and in Russia and North America, creating a powerful impression wherever he appeared and being recognized as one of the foremost virtuosos of his age. After becoming court pianist to the Grand Duke of Weimar in 1890, he was awarded the Order of the White Falcon in 1892 and was appointed Kapellmeister of the Hofoper in 1895. His tenure was notable for his championship of works by contemporary composers such as Strauss, Mahler and Dvořák. This brought him into conflict with the reactionary attitudes of some court officials and at the end of the 1897–8 season he

resigned his post. In 1898 he became court Kapellmeister in Munich, where he remained until 1902. Stavenhagen was also active in the pedagogical field: his students included Ernest Hutcheson and Edouard Risler, and as director of the Akademie der Tonkunst in Munich (1901–4) he conducted masterclasses and carried out an extensive reorganization of the academy, overseeing the modernization of its syllabus. His success in this field led to his being appointed director of the masterclass for piano at the Geneva Conservatoire in 1907. In Geneva he also became director and conductor of the municipal orchestra's subscription concert series, remaining there until his death.

On the evidence of his few piano roll recordings, Stavenhagen's playing was, like that of many of Liszt's later students, notable for its rhetorical breadth rather than simply virtuoso display. Hanslick praised the subtlety of his tonal palette and his variety of touch, and his sensitivity and restraint made him an especially persuasive Chopin player. He was also highly regarded as an interpreter of Beethoven. His repertory was, however, dominated by the works of Liszt, whose compositional style, in particular his development of one-movement cyclic form and thematic metamorphosis, had a profound impact on Stavenhagen's own works, as may be seen from the structure of his Concerto in B minor op.4. This was the first of three, of which one was lost, the other remaining in manuscript in the form of a piano reduction. His three sets of lieder reveal a lyrical intensity and a lush harmonic language that betrays the influence not only of Liszt, Mahler and Strauss but also contextualizes his advocacy of contemporaries such as Debussy, Ravel and Dukas.

CHARLES HOPKINS

Stax.

American record company. It was started in 1957 in Memphis as Satellite Records by Jim Stewart, Neil Herbert and Fred Byler. Herbert and Byler soon left, to be replaced by Stewart's sister, Estelle Axton. It at first concentrated on country, pop and rockabilly music, but switched to rhythm and blues in 1960 with a recording by Rufus and Carla Thomas. This was distributed nationally by Atlantic who retained distribution rights for all future recordings until 1968. When an instrumental record by the Mar-Keys entitled *Last Night* became a hit, the firm was forced to change its name by a Californian company of the same name and became Stax Records ('St' from Stewart, 'Ax' from Axton).

In late 1961 a subsidiary label, Volt, was inaugurated and soon Stax developed an identifiable sound through the use of a house band consisting of Booker T. and the MGs (at times augmented by Isaac Hayes after 1963) and the Mar-Key (later the Memphis) Horns. The 'Stax sound' effectively became the model for southern soul music in the 1960s, when the company also achieved substantial success with releases by Otis Redding, Sam and Dave, Albert King, William Bell, Eddie Floyd and Johnnie Taylor (1938–2000).

In 1968 Al Bell was given 10% of the company, which was then sold to Gulf & Western. The following year Axton was displaced and Bell and Stewart

became equal partners, although Bell then assumed control over most of the company's activities. In 1970 Bell and Stewart bought the company back and enjoyed unprecedented success with a more diversified roster of artists including Hayes, the Staple Singers, the Emotions and the Dramatics. Bell initiated subsidiary labels including Hip, Chalice, Enterprise, Gospel Truth, Partee, Respect and Truth and expanded the company's catalogue to include pop, country, jazz, gospel, comedy and spoken word releases. He also established a film division; Stax was instrumental in pioneering the black film score and shifting the dominant item of commerce in black music from singles to albums. In 1975 Stax was forced into bankruptcy as a result of a takeover attempt by CBS Records. By the late 1990s, the influence of Stax was ubiquitous: it was the most reissued independent label of any in North America. Stax recordings are regularly sampled by rap artists and featured in commercials; movies and cover versions of songs. (R. Bowman: *Soulsville U.S.A.: the Story of Stax Records*, New York, 1997)

ROB BOWMAN

Staynov, Petko

(*b* Kazanlŭk, 1 Dec 1896; *d* Sofia, 25 June 1977). Bulgarian composer. Having lost his sight when he was five, Staynov took up a musical career rather than follow the family traditions in commerce. He studied at the Sofia Institute for the Blind and was then active for five years as a pianist in his native town. From 1920 to 1924 he studied composition with Wolf and the piano with E. Mŭnch in Brunswick and Berlin. On his return to Bulgaria he became very active in Bulgarian cultural life from 1927: he was a piano teacher at the Institute for the Blind until 1941, president of the Bulgarian Choral Union and of the Contemporary Music Union and director of the Sofia National Opera (1941–4). In 1941 he was made a member of the Bulgarian Academy of Sciences. After the Revolution of 1944 he held important positions as the first music adviser to the Ministry of Culture, and as director of the Institute for Music (founded in 1948) of the Bulgarian Academy of Sciences. Staynov's compositions are almost exclusively orchestral and choral. Of the Bulgarian composers of his generation, he stands closest to such predecessors as Khristov with regards technique, form and folk music colouring. His works are monumental in conception, richly and densely orchestrated and readily comprehensible through their clear construction; his music often shows affinities with Bulgarian verse.

WORKS

(selective list)

Orch: Trakiyski tantsi [Thracian Dances], 1926; Legenda, sym. poem, 1927; Prikazka [Tales], 1930; Balkan, ov., 1936; Trakiya, sym. poem, 1937; Sym. Scherzo, 1938; 2 syms., 1945, 1949; Mladezhka kontsertna uvertyura [Youth Ov.], 1953

Many unacc. choruses, choral ballads

Principal publisher: Nauka i izkustvo (Sofia)

Stea, Vicente

(*b* Gioia del Colle, 19 April 1884; *d* Lima, 10 July 1943). Peruvian composer of Italian origin. He studied at the S Pietro a Majella conservatory in Naples with Achille Longo (piano), Camillo de Nardis (harmony) and Serrao (composition) and graduated in 1906. On his arrival in Lima in 1917, he took up posts as an opera and orchestral conductor. He became director of the National Music Academy in 1929. His composition output, although quite small, reveals a thorough academic training. The *Sinfonía autóctona* (1934) stands out as an example of Stea's attempt to relate to local aesthetic concerns with its use of exclusively pentatonic themes; it won him first prize in a competition held to commemorate the fourth centenary of the city of Lima. He orchestrated a number of pieces by Peruvian composers, including, in 1940, Alomía Robles's *El resurgimiento de los Andes*.

WORKS

(selective list)

Inst: 2 sonatas, vn, pf, 1905; 3 fugues, pf, 1907; Bozzetto orientale, pf, 1908; 2 pezzi, pf (1931); 3 gavotas, pf; Pagine d'album, pf; 2 danze norvegesi, pf; Meditación, vn, pf; La sera, str qt; Andante religioso, str; Scenetta campestre, orch; Nocturno, orch; Sym., G, orch, 1906; Sinfonía autóctona, orch, 1934; Sym., F, orch, 1943

Vocal: Fugue, 5vv, 1907; Madrigal, 5vv, 1907; 2 berceuses, v, pf (1920); La gioconda (G. d'Annunzio), v, pf; Preghiera del Dante (Dante), v, pf; Lo fatal (R. Darío), v, pf

Orch arrs. of chbr works, pf works and songs

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J. CARLOS ESTENSSORO

Steam organ.

See *Calliope*.

Steane, J(ohn) B(arr)y

(*b* Coventry, 12 April 1928). English critic. He studied English under A.P. Rossiter at Cambridge (1948–52) and was a teacher in Northwood, Middlesex (1952–88). He joined the staff of *Gramophone* in 1973, primarily as a reviewer of recordings (including historical ones) of opera and other vocal music, and the *Musical Times* in 1983. His commanding knowledge and refined judgment of singing in the first half of the 20th century are seen in his *The Grand Tradition: Seventy Years of Singing on Record*, his many

reviews and his article series in *Opera* (1981–3) and *Opera Now* (1989–91).

WRITINGS

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Voices, Singers and Critics (London, 1992)

with **A. Sanders**: *Elisabeth Schwarzkopf: a Career on Record* (London, 1995)

Singers of the Century (London, 1996–8)



Stebbins, George C(oles)

(*b* East Carlton, NY, 26 Feb 1846; *d* Catskill, NY, 6 Oct 1945). American evangelistic musician, composer of gospel hymns and hymnbook compiler. He attended singing schools and learned to play the piano before moving to Rochester, New York, where he studied singing and joined a church choir as the tenor of its solo quartet. After a period in Chicago he moved to Boston in 1874, and in 1876 accepted Dwight L. Moody's invitation to work with him as an evangelistic singer. He was paired with numerous evangelists under Moody's general auspices, including George Needham, George Pentecost and Daniel Whittle, and compiled song collections for their meetings, often composing the tunes himself. In 1877 Stebbins became joint editor, with Sankey and McGranahan, of the successful series *Gospel Hymns and Sacred Songs*, collaborating with them on volumes 3 to 6 (1878–91, repr. in *Gospel Hymns nos. 1–6 Complete*, 1894/*R*). His most popular hymn tunes include 'Jesus is tenderly calling today', 'Out of my bondage' (1883), 'Jesus I come' (1887), 'Take time to be holy' (1890), 'Saved by Grace' ('Someday the silver chord will break', 1894) and 'Have thine own way, Lord' (1907). He often wrote under the pen name George Coles.

Stebbins's son George Waring Stebbins (1869–1930) was a composer and founder of the American Guild of Organists.

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G.C. Stebbins: *Reminiscences and Gospel Hymn Stories* (New York, 1924)

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R.R. Brooks: *George Coles Stebbins: his Life, Work, and Influence upon the Development of Gospel Hymnody* (diss., Southern Baptist Theological Seminary, 1993)

MEL R. WILHOIT, HARRY ESKEW

Steber, Eleanor

(*b* Wheeling, WV, 17 July 1916; *d* Langhorne, PA, 3 Oct 1990). American soprano. After studying privately with Paul Althouse and William Whitney, and appearing in Boston in 1936, she won the 1940 Metropolitan Opera Auditions of the Air. This led to her début on 7 December as Sophie, and she remained a leading soprano with the Metropolitan until 1963. As her voice matured, its silvery sheen gave way to greater warmth and breadth, and she began to undertake heavier roles such as the Marschallin, Elsa, Desdemona, Tosca and Donna Anna. She was particularly noted for the suavity and poise of her Mozart heroines – the Countess Almaviva, Fiordiligi, Pamina, Donna Elvira and Konstanze, which she sang at the Metropolitan première of *Die Entführung* in 1946. She also created the title role in Barber's *Vanessa* (1958), sang the title role in the American première of *Arabella* (Metropolitan, 1955), and Marie in the first Metropolitan *Wozzeck* (1959). She appeared at the Edinburgh Festival, Bayreuth, Vienna and Florence as well as with numerous American companies; she sang Miss Wingrave in the American première of Britten's opera (1973, Santa Fe).

An admired concert singer and recitalist, Steber commissioned and gave the first performance of Barber's *Knoxville: Summer of 1915* (1948), which she later recorded; in 1964 she gave three recitals at the Wigmore Hall in London. She was head of the voice department at the Cleveland Institute, 1963–72, and was appointed to the Juilliard School in 1971; in 1975 she established the Eleanor Steber Music Foundation to aid young singers. She made many recordings, including the roles of Countess Almaviva (Metropolitan, 1943), a deeply eloquent Elsa (Bayreuth, 1953) and the title role of Barber's *Vanessa*. She wrote *Eleanor Steber: an Autobiography* (Ridgewood, NJ, 1992).

MARTIN BERNHEIMER/ALAN BLYTH

Stecker, Karel

(*b* Kosmonosy, nr Mladá Boleslav, 22 Jan 1861; *d* Mladá Boleslav, 13 March 1918). Czech theorist, composer and teacher. Having studied law and aesthetics at Prague University, and at the Organ School, he turned at first to music criticism. In 1885 he was appointed teacher at the Organ School, and in 1889, after the school was joined to the conservatory, he became professor of composition, organ, theory and history of music. He tended in his compositions mostly to church music, in strict ecclesiastical style, which also attracted his interest as a theorist. Stecker was a very intelligent musician with scientific aspirations. He published the first Czech textbook on musical forms and their history, and he was the first Czech theorist to apply the analysis of musical form in practice as a teacher.

WORKS

(selective list)

many MSS in CS-Pk

6 masses, incl. Missa solemnis, op.3, solo vv, 4vv, org, orch, 1884 (Prague, 1890)
26 motets in 3 bks, opp.6, 8, 10, S, A (T, B, ad lib), orch (Prague, 1890–c1910)

31 other sacred vocal works

1 secular cant., 1 chorus, 10 songs

1 sonata, org, 1884 (Leipzig, n.d.)

Andante scherzino, str qt, op.4, 1882 (Prague, n.d.)

3 romances, vn, pf, op.7, 1892 (Prague, n.d.), 10 others

WRITINGS

Kritické příspěvky k některým sporným otázkám vědy hudební [Critical contributions to some controversial questions of musicology] (Prague, 1889; Ger. trans., *VMw*, vi, 1890, 437)

'O akordech alterovaných' [Altered chords], *Dalibor*, xvii (1895), 4–5, 69–71, 157–8, 245–7, 300–03, 341–3, 357–8

Všeobecný dějepis hudby [History of music] (Mladá Boleslav, 1892–1903)

Formy hudební [Musical form] (Mladá Boleslav, 1905)

'O moderní harmonii' [Modern harmony], *HR*, iv (1911)

'Kantáta a hudba církevní' [Cantatas and church music], *Antonín Dvořák, sborník o jeho životě a díle* (Prague, 1912)

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J. Ludvová: *Česká hudební teorie novější doby, 1850–1900* [Czech music theory of recent time, 1850–1900] (Prague, 1989), 31–4, 72–6

MIROSLAV K. ČERNÝ

Steckler, Anne-Marie.

See Krumpholtz family (3).

Štědroň.

Czech family of composers and musicologists.

(1) Vladimír Štědroň

(2) Bohumir Štědroň

(3) Milo Štědroň

JOSEF BEK (1), JOHN TYRRELL (2), KAREL STEINMETZ (3)

Štědroň.

(1) Vladimír Štědroň

(b Vyškov, 30 March 1900; d Brno, 12 Dec 1982). Composer. His father, a choirmaster, music teacher and bandmaster, was the leader of local musical life. After studying at the town Gymnasium in 1919 the young Štědroň left for Prague, where he studied law at the university and composition under Foerster at the conservatory. He was then a masterclass pupil of Novák, and of Suk, under whom he completed his composition studies with the *Variační fantasie na lidovou píseň* ('Variation Fantasy on a Folksong') for string quartet (1923). Starting on a legal

career, he went to Brno, where he attended Helfert's musicology lectures and became active as a conductor and organizer. He was later transferred to smaller towns and only in 1950 did he return to Prague; between 1951 and 1960 he taught at the academy of music, the university and the conservatory. His music took its origin from that of Suk, whose subjective expression he greatly admired. But he never lost contact with his Moravian background, the source of his music's modality and volubility (which sometimes disturbed the classical formal structure of his work). He composed irregularly, sometimes with breaks of several years, and his output is not large; but, particularly in the compositions of the 1920s and 30s, he showed unusual talent, inventiveness and technical command.

WORKS

(selective list)

Str Qt no.1, 1921; Svítání [Dawn] (Majkov, Theer, A. Sova), 1v, pf, 1921; Variační fantasie na lidovou píseň [Variation Fantasy on a Folksong], op.1, str qt, 1923; Preludy, sym. poem, 1935–6; Malá Domácí Suita [Little Domestic Suite], 2 vn, va, 1937; Str Qt no.2, Lidové taneční fantasie [Folkdance Fantasy], orch, 1952–5; 1945; Moment musical, orch, 1954; Alla marcia, sym. prelude, 1954; Pf Sonatina, 1957; Brněnské moře [Brno Sea], concert waltz, orch, 1964; Furiantova předehra [Furiant Prelude], orch, 1966

Choral works, folksong arrs., occasional pieces

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V. Helfert: *Česká moderní hudba* [Modern Czech music] (Olomouc, 1936)

J. Racek: *Leoš Janáček a současní moravští skladatelé* [Janáček and contemporary Moravian composers] (Brno, 1940), 32ff

J. Fukač: 'Moravská skladatelská škola po Janáčkově' [The Moravian School of Composition after Janáček], *HV*, iv (1967), 243–59

V. Stedron: 'Josef Suk a jeho žák' [Suk and his pupil], *OM* iv (1972), 14–16
[Štědroň](#).

(2) Bohumir Štědroň

(*b* Vyškov, 30 Oct 1905; *d* Brno, 24 Nov 1982). Musicologist, brother of (1) Vladimír Štědroň. His early musical training in a large family of musicians was supplemented by theory lessons with Josef Blatný (1925–8) and piano lessons from Vilém Kurz (1926–8). Later he appeared as a pianist in chamber music with his brothers and ensembles such as the Moravian Quartet; he also conducted a number of choirs. While studying history and geography at the University of Brno (1925–9) he attended Helfert's lectures in musicology and later became Helfert's unpaid assistant (1932–8), concurrently teaching music education at a teacher-training college (1931–9). After a study trip to Italy in 1931 he obtained the doctorate in Brno in 1934 with a dissertation on Bassani's sacred cantatas. He taught music history at Brno Conservatory (1939–45, 1950–52) and in 1945 joined the arts faculty of Brno University, becoming assistant lecturer (1950), lecturer (1955) and professor (1963); he also taught as professor and director of the music education department in the education faculty (1946–51).

Štědroň worked briefly (1939–40) on the incomplete *Pazdírkův hudební slovník* [Pazdírek's musical dictionary] and was editor, with Černušák and

Zdenko Nováček, of the *Československý hudební slovník* ('Czechoslovak music dictionary of places and institutions', 1963–5), for which he wrote many articles himself. The author of many regional studies, Štědroň is best known for his work on Janáček. His collection of reminiscences and letters, *Leoš Janáček ve vzpomínkách a dopisech* (1945), became well known in its German and English translations (1955). He wrote historical introductions to many individual works and zealously sought out materials, particularly letters, which he published in his valuable documentary studies. His catalogue of Janáček's compositions (1959) remained standard for 40 years. A particular interest was Janáček's speech-melody theory and the genesis of *Jenůfa*, mostly incorporated in his book on the opera (1968), for which he was awarded the DSc in 1969.

WRITINGS

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- Sólové chrámové kantáty G.B. Bassaniho* [Bassani's solo church cantatas] (diss., U. of Brno, 1934)
- Vyškovsko v hudbě a zpěvu* [The Všov district in music and song] (Vyškov, 1935)
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- Leoš Janáček ve vzpomínkách a dopisech* (Prague, 1945; rev. Ger. trans., 1955; rev. Eng. trans., 1955, as *Leoš Janáček: Letters and Reminiscences*)
- 'Pavel Křížkovský na Starém Brně' [Křížkovský in Old Brno], *Slezský sborník*, xlv (1946), 1–21
- 'Janáček – učitel zpěvu' [Janáček as a singing teacher], *Ročenka pedagogické fakulty Masarykovy university v Brně* (1947), 223–40
- Josef Bohuslav Foerster a Morava* [Foerster and Moravia] (Brno, 1947)
- 'Česká hudba za nsvobody' [Czech music during the occupation], *Musikologie*, ii (1949), 106–46
- 'Antonín Dvořák a Leoš Janáček', *Vlastivědný věstník moravský*, vi (1951), 139–46, 172–85; enlarged in *Musikologie*, v (1958), 105–23, 324–59
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- 'Janáček a Čajkovskij' [Janáček and Tchaikovsky], *SPFFBU*, ii (1953), 201–17
- with I. Stolařík:** 'K dějinám hudby v Ostravském kraji' [The history of music in the Ostrava region], *Slezský sborník*, liii (1955), 195–229
- 'K Janáčkovým národním tancům na Moravě' [Janáček's national dances from Moravia], *SPFFBU*, F2 (1958), 44–54
- 'K Janáčkově opeře Osud' [Janáček's opera *Osud*], *Živá hudba*, i (1959), 159–83
- 'Beiträge zur Kontroverse um die tschechische Herkunft und die Nationalität von Jan Václav Stamic', *SPFFBU*, F6 (1962), 123–40; repr. in *BMW*, vi (1964), 16–28, as 'Zur Nationalität von J.V. Stamic'
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- 'Die Landschafts-Trompeter und -Tympanisten im alten Brünn: zur Entwicklungsgeschichte einer unbekanntenen Musikgesellschaft im 17. und 18. Jahrhundert', *Mf*, xxi (1968), 438–58
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- Zur Genesis von Leoš Janáčeks Oper Jenůfa* (Brno, 1968, 2/1971) [incl. articles on *Jenůfa* and related topics orig. pubd in Cz.; two chaps. pubd in Eng. in *SPFFBU*, H3 (1968), 42–74; H5 (1970), 91–101]
- 'Leoš Janáček kritikem brněnské opery v letech 1890–1892' [Janáček as a critic of the Brno Opera 1890–92], *Otázky divadla a filmu: theatralia et cinematographica*, ed. A. Závodsky, i (Brno, 1970), 207–48 [with Eng. summary]; Ger. trans. in *Leoš Janáček-Gesellschaft: Mitteilungsblatt*, nos.3–4 (1971)
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- 'Ein Chorinventar aus dem Jahr 1768 in Deutsch Brod (Havlíčkův Brod) in tschechischer Sprache', *SPFFBU*, H7 (1972), 31–41
- Leoš Janáček: k jeho lidskému a uměleckému profilu* [Janáček's personal and artistic profile] (Prague, 1976)
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- Bibliografie profesorů Jana Racka, Bohumíra Štědroňe a Zdeňka Blažka* (Brno, 1986)

Štědroň.

(3) Milo Štědroň

(b Brno, 9 Feb 1942). Composer and musicologist, nephew of (1) Vladimír Štědroň and (2) Bohumir Štědroň. He read musicology and Czech at Brno University (1959–64, taking the doctorate in 1967), where his teachers included Racek and his uncle Bohumir. From 1965 to 1970 he studied composition and music theory under Piňos, Ištvan, Kohoutek and Kapr at the Brno Academy, after which he completed a postgraduate course in electronic music. He began his teaching career, in the 1970s, in the arts and pedagogical faculties at Brno University (he took the CSc in 1985 with a dissertation on 20th-century music and the works of Janáček), and at the Brno Academy; he was appointed lecturer in 1991 and university professor in 1994. With Parsch, Piňos, Faltus, Růžička and Medek he has engaged in collective composition, a principle stemming from experimental Czech music of the late 1960s.

His musicological work has focussed on early music history, in particular the Renaissance and Baroque, music of the 20th century and a special study of the works of Janáček; he is co-editor of a critical edition of the complete works and the author of numerous monographs and studies on Janáček. Together with the composer and music theorist Leoš Faltus, he has reconstructed and prepared for performance several of Janáček's works, among them the Violin Concerto and the symphonic poem *Dunaj* ('The Danube'). He has also co-produced (and completed, in the case of the operatic fragment *Johannes Doktor Faustus*) stage works by his friend Josef Berg, who died prematurely at the age of 43. As a composer, Štědroň's work encompasses various genres, among them incidental music, film music and folk-influenced musicals and operas, the fruit of his collaboration with the avant-garde theatre Goose on the String. His concert music often draws on folklore and early music, especially that of the Renaissance, and yet also reveals an in-depth knowledge of techniques associated with new music of the 1960s and jazz.

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(selective list)

dramatic

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Pohádka máje [May Fairy Tale] (musical, Uhde), 1976

Cameleon aneb Josef Fouché [Cameleon, or Josef Fouché] (op, prol, 2 pts, epilogue, L. Kundera, Štědroň, P. Scherhauser and P. Oslzlý), 1984, Brno, 1988

Kuchynské starosti [Culinary Cares] (op-int, 1, Štědroň, Brno, 1979

Balet makábr [Ballet Macabre] (dance score, Kundera, Oslzlý, Scherhauser, Štědroň), 1988 [collab. L. Faltus]

Tance Rudolfa II [Dances of Rudolf II] (ballet, M. Pivovar), 1988

Věc Cage aneb Anály avantgardy dokořán [The Cage Affair, or Annals of the Avantgarde Thrown Open] (chbr op), Brno, 1995 [collab. I. Medek and A. Piňos]

Anály předchůdců avantgardy aneb Setkání slovanských velikánů [Annals of the

Predecessors of the Avantgarde, or A Meeting of Slavonic Masters] (chbr op), Brno, 1997 [collab. Medek and Piños]

vocal

Verba (cant., Bible: *Matthew*), chorus, 2 tpt, 1969; Gioia dolorosa (madrigal cant., inscription on Gesualdo's tombstone), 1974; Bez knih jsou národy nahé [Nations are Naked without Books] (cant.), chorus, inst ens, 1977; Dávná jména – dávná slova [Ancient Names – Ancient Words] (song cycle, Celtic texts), Mez, b cl, pf, 1982; Mistr Machaut v Čechách [Maestro Machaut in Bohemia], Mez, fl, cl, va, pf, 1982; Sedmikvítek [Sevenfold Flower], female folk v, orch, 1987; Smrt Dobrovského [Dobrovský's Death] (orat), Mez, B-Bar, chorus, orch, 1987–8; Ma dávném prosu [On Ancient Millet] (10 songs, J. Skácel), 1v, 2 vn, lute, dulcimer, vc, perc, 1989; Flores (M. Dačický, J.A. Comenius, Š. Lomnický), Mez, lute, 1991; Pětilístek [Cinquefoil] (folk poetry), 2vv, orch, 1991; Missa sine ritu (Skácel), Mez, vc, 1995–6

other works

Orch: Tyche, 1969; Indiánům [To the Amerindians], sym. fresco, 1972; Kolo [Circle], sym., 1973; Sekvence na smrt Šostakoviče [A Sequence on the Death of Shostakovich], 1975; Vc Conc., 1977; Staré a nové renesanční tance [Old and New Renaissance Dances], b cl, pf, str, perc, 1981; Koncertní scény [Concert Scenes], bn, orch, 1984; Lamento, vn, va, orch, 1987; Muránský zámek [Muran Castle], 1988; 6 villanell, vc, str, 1987; Podtínání [Cutting], 1990; Smíchy a smutky [Laughter and Sorrow], chbr orch, 1990

Chbr and solo inst: Meditace, b cl, 1963; Agonie, vn, b cl, perc, 1964; Stazioni di Via crucis, b cl, fl, pf, hpd, perc, 1964; Lejch, b cl, pf, 1965; Aksaky, pf, fl, 2 va, vc, perc, 1972; Seikilos aus Mähren, b cl, pf, 1979; Valachica, b cl, pf, 1980; Aušvicata biker harom [There is Great Hunger in Auschwitz], b cl, pf, 1981; Trium vocum, rec, vc, perc, 1983; 5 hajdúckých [5 Pieces for Fiddle], gui, vn, 1984; Danze, canti e lamenti, str qt, 1986; Gypsy Song and Dance, b cl, pf, 1990; 6 villanelle, fl, pf, 1990 [after C. Monteverdi]; Hoj. Sternenhochovské sceny, vn, perc set, 1990; Passacaglia, fl, 1992; Quadra, (b cl, vc, t sax, pf, perc)/(3 b cl, pf), 1992; Canzona e tripla, 19 b cl, 1993; Ländler, vn, perc, 1993; Trio, vn, vc, pf, 1993; Str Qt, 1994; Tance, mar, pf, 1996; Tance krále Leara [Dances of King Lear], vc, period insts, perc, 1996

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‘Leoš Janáček und die Zweite Wiener Schule’, *Operní dílo Leoše Janáčka: Brno 1965*, 55–9

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Janáček a hudba 20. století [Janáček and the music of the 20th century] (diss., U. of Brno, 1967)

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- 'Opery Josefa Berga' [Josef Berg's operas], *SH*, xii (1968), 80–81
- 'Janáček, verismus a impresionismus', *ČMm*, liii–liv (1968–9), 125–54 [with Ger. summary]; Ger. trans. in *Janáček-Mitteilung* (1970), no.1 [pubn of the Leoš Janáček-Gesellschaft, unpaginated]
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- 'Die Harfenkompositionen des Karl Wilhelm Haugwitz: zur Typologie der Schloss-Salonmusik einer Subkultur', *SPFFBU*, H8 (1973), 81–93
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Steel.

In guitar playing, a ‘steel’ is a steel bar held in the player’s left hand to stop the strings above the fingerboard rather than fret them in the usual way with the fingers. It is principally used for playing the steel guitar and pedal steel guitar in country music. ‘Steel’ is also an abbreviation commonly used to denote either of these instruments. See also [Slide](#), (4).

TONY BACON

Steel, (Charles) Christopher

(*b* London, 31 Dec 1938; *d* Cheltenham, 31 Dec 1991). English composer and teacher. He studied composition at the RAM (1957–61) with John Gardner and Murdoch. After further study in Munich (1961–2) with

Hindemith's protégé Genzmer, he returned to England and a life of composition and teaching. Three years at Cheltenham Junior College preceded a move to Bradfield College in 1966 where, apart from a spell (1977–8) instructing at North Hennepin College, Minnesota, he remained (from 1968 as director of music) until 1981, when an Arts Council of Great Britain bursary and some private teaching facilitated his escape from academe into full-time composition.

His first acknowledged works, such as the Sonatinas for piano and clarinet, dating from 1960, display a clean, uncluttered personality soon outgrowing Hindemith's vicarious influence, increasingly relishing larger forces and forms. His mature style combines sometimes pungent lyricism and a genuinely Romantic vision with a high level of thematic and harmonic integration. The periodic use of serial processes, for example in *A Shakespeare Symphony* (no.3), was a natural development of Steel's abiding concern for order and control. Essentially intervallic, such serial thinking brought finesse and direction to his deeply melodic instincts and suggested extended tonality always alive to rhythmic inflection.

Steel's progress from prominence to obscurity reflects no dimming of creative powers but an innate modesty, a refusal to compromise a then unfashionable language, and a sympathy with Shostakovich's wish for 'a peaceful life and a happy one' – something he was partly denied by ill-health. He wrote what and when he wanted, often without commission, publisher or prospect of performance. The result is a large, varied catalogue of increasingly consistent quality, particularly the larger, later scores such as the Cello Concerto (1988). He always made a distinction between pieces for professional performance – lucidly complex, tightly organized – and the overtly accessible, immediate style of the educational, amateur and light music scores (such as *6 Turner Paintings*, 1974), embracing a major contribution to church music. His late works found him exploring a vein of affectionate neo-classicism, as in *Serenata concertante* (1990), with that mixture of crafted passionate intellect and lack of pretension that characterized the man and his work.

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(selective list)

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GILES EASTERBROOK

Steeland [Stielant, Stienllant, Sieland, Stellant, Estelant], Josse [Josquin] van

(fl 1493–1514). Netherlandish singer. See [Josquin des Prez](#).

Steel band.

An ensemble of tuned idiophones called 'pans' (also 'steel pans' or 'steel drums') that originated in the late 1930s on the island of Trinidad as accompaniment to carnival masquerade. The modern steel band consists of a variety of chromatically tuned instruments made from 55-gallon oil drums and played with rubber-tipped mallets, as well as an 'engine room' comprising drum kit, congas, irons (motor vehicle brake drums) and other percussion. Although steel bands are stylistically versatile, the most

common steel band conventions of melodic phrasing and rhythmic structure are related to [Calypso](#) music.

To make a pan, the bottom of an oil drum is first pounded into a bowl, then shaped and tuned with hammers to form distinct resonating surfaces. Pans vary from the high-pitched 'tenor' with a range of approximately two-and-a-half octaves (beginning at *c'* or *d'*) to the low basses, more than two octaves below the tenor. The tenor is made from a single drum, while other pans are designed in sets of two to 12 separate drums, depending on register (lower notes need more surface area). Although certain standard patterns of note placement have gained wide use, many bands in Trinidad and Tobago still use idiosyncratic patterns that date from the 1950s and 60s when intense rivalry discouraged the sharing of tuners (pan makers) between bands.

The steel band developed directly out of bamboo stamping tube ensembles (tamboo bamboo) which provided carnival music for lower class blacks in Port of Spain after an 1884 British colonial law restricted the use of drums with heads of skin. The first steel bands, which substituted various metal containers for bamboo instruments, provided percussive accompaniment to call-and-response singing. Around 1940, practitioners developed techniques of hammering the surface of a paint can or other metal container to produce different pitches and by 1950, steel bands in Trinidad performed an eclectic repertory that included calypsos, mambos and other Latin American dance music, film songs and European art music.

Chromatic tuning and the sustained bell-like timbre of modern pans were developed to facilitate this repertory and during the 1940s and 50s the tuner was often the most important individual in a steel band. One figure of particular symbolic importance in Trinidad is the late Winston 'Spree' Simon of the John John steel band (now known as Destination Tokyo), popularly credited with making the first pan. A more well-documented accomplishment was his band's 1946 performance of popular tunes such as *Ave Maria* and *God Save the King* for an audience that included the British governor. Other legendary tuner-bandleaders of the early years include Neville Jules of the All Stars, Ellie Mannette of the Invaders and Anthony Williams of the North Stars.

In the late 1960s steel bands faced significant competition from amplified brass bands and recorded music during the carnival season and devoted more and more time to the 'Panorama' competition, with profound consequences for repertory, style and musical training. Today in Trinidad and Tobago each steel band focuses most of its efforts during the carnival season on one highly complex arrangement of a calypso, learned by rote for Panorama by the 100 or so players. As a consequence, the arranger has become the most important individual in most steel bands. Anthony Williams, for example, whose North Stars won the first two Panoramas in 1963 and 1964, set a precedent by his use of theme and variation arrangements with multiple key areas. Clive Bradley, hired by the Desperadoes in the mid-1960s, infused steel band arrangements with techniques he had learned in dance and jazz bands. Ray Holman (Starlift) and Len 'Boogsie' Sharpe (Phase II Pan Groove) pioneered the arrangement of original compositions ('own tunes') for Panorama, instead

of popular calypsos. Jit Samaroo led the Renegades to victory in almost half the Panorama competitions during the 1980s and 90s. In contrast to the exclusive loyalties of early steel band musicians, arrangers in Trinidad and Tobago today often work for several steel bands simultaneously, as do virtually all tuners and even some players.

The steel band's musical development has been affected by its role as Trinidad and Tobago's national instrument. This designation was made official in 1992, but the notion dates from the 1940s and 50s, when the steel band's musical transformation was driven not only by fierce competition between neighbourhood bands, but also by the efforts of progressive middle-class individuals to promote what they saw as an indigenous art form unjustly maligned by colonial cultural standards. With their help, the Trinidad All Steel Percussion Orchestra (TASPO) was formed to represent the island at the Festival of Britain in 1951. In the following year a steel band category was created in Trinidad and Tobago's biennial music festival, providing an important venue for the performance of symphonic music by steel bands; this continues as a separate steel band event ('Pan is Beautiful'). At the first carnival following Trinidad and Tobago's 1962 independence from Britain, the Panorama competition was instituted as a government-sponsored showcase for steel bands.

Although Trinidad and Tobago continues to be the centre of steel band activity, the art form has taken hold in other Caribbean islands as well: Antigua's vibrant steel band tradition, for example, began in the late 1940s. Steel bands are plentiful in Caribbean diaspora communities (such as those in London, New York and Toronto) and have also become popular in non-Caribbean communities all over the world: Sweden and Switzerland, for example, are hubs of steel band activity in Europe and bands are also gaining popularity in East Asian countries such as Taiwan and Japan. Steel bands have also been incorporated into school and university music programmes in Britain and the USA.

See also [Trinidad and tobago](#).

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SHANNON DUDLEY

Steel drum

(Fr. *tambour d'acier*; Ger. *Trinidad-Gongtrommel*; It. *tambour d'acciaio*).

A tuned idiophone usually made from an oil drum, which is played in a [Steel band](#). The steel drum developed in Trinidad in the 1930s and 1940s; see also [Trinidad and Tobago](#), §3, (iii).

Steele, (Hubert) John

(b Wellington, 13 April 1929). New Zealand musicologist. After taking his BA at the Victoria University of Wellington, and his MA at the University of Otago (1953), he was awarded the first New Zealand government bursary in musicology and became a research student under Thurston Dart at Jesus College, Cambridge, where he took his PhD in 1959. He was appointed lecturer in music at the University of Sydney in 1959. In 1962 he became lecturer in music at the University of Otago, where he was associate professor (1969–82), holding a personal chair until his retirement in 1994, since then becoming professor emeritus. He has specialized in early English keyboard music, the motets and madrigals of Peter Philips and madrigals of Marenzio, and in Italian Baroque church music (his special interests being Monteverdi and A. Scarlatti). His editions are used internationally. He has been associated with the New Zealand Musicological Society since its inception in 1983 (Hon. member 1997), the Music Federation of New Zealand Executive (1974–7 and 1980–8) and the New Zealand String Quartet Trust Board (1988–93). The Festschrift *Liber Amicorum John Steele: a Musicological Tribute*, ed. W. Drake (Stuyvesant, NY, 1997), was published to mark his retirement from the University of Otago.

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J.M. THOMSON

Steele, Joshua

(*b* Ireland, 1700; *d* Barbados, 1791). Irish music theorist and writer. He is remembered by linguists chiefly for his analysis of the suprasegmentals (voice-pitch, length and stress) that enabled him to formulate a system of notation permitting accurate transcription of these features of speech; he is remembered by prosodic theorists for advancing an equal-time theory, based on the bar-foot analogy, that developed into romantic accentualism, and he should be remembered by music theorists because his analysis, prosodic theory and system of notation were modelled on music-theoretic concepts. Against the classical division of music and speech into 'tune and time', Steele proposed a fivefold division into 'accent' (pitch variation), 'pause' (rest), 'quantity' (relative duration), 'force' (loudness) and 'emphasis' (absolute duration). Although he subdivided emphasis into heavy and light 'poise' (stress), he believed the 'essence' of emphasis was 'the instinctive sense and idea of dividing the duration of all sounds and motions, by an equal periodical pulsation, like the oscillations or swings of a pendulum'. Bar-lines were the graphic representations of these isochronous pulsations for music as well as speech.

Steele attributed the origin of our instinct for rhythm to the throbbing of the blood set in motion by pulsations of the heart. In making the rhythmic sense innate, he converted an observed tendency towards periodicity into a principle from which music and speech were believed not to deviate. This principle, while creating a problem for prosodic and music theory, did not affect the practical application of his system of notation, which consisted of a staff with clef and various symbols for representing speech 'in score'. The types for the symbols were made by Joseph Jackson, and their use continued after Steele's death, when his invention was incorporated in the elocutionary systems taught by Jonathan Odell, John Thelwall, James Chapman and Richard Roe. The last-named teacher focussed exclusively

on rhythm, improving Steele's system by recourse to the music theory of A.F.C. Kollmann.

In 1756 Steele was elected a member, and in 1779 vice-president, of the Society of Arts, Manufactures and Commerce. In 1780 he removed from London to his estates in Barbados; and on 1 February 1787 his library was sold at auction in London.

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JAMIE C. KASSLER

Steele, Tommy [Hicks, Thomas]

(b London, 17 Dec 1936). English pop and musical theatre singer. Initially a merchant seaman, he made his name in skiffle and the early rock and roll clubs of London's Soho. His first hit record was *Rock with the caveman* (1956) whose tongue-in-cheek lyrics by Lionel Bart he sang with boyish gusto. This led to a stream of further successes including Melvyn Endsley's *Singing the Blues*, Bob Merrill's *Nairobi* and *Little White Bull* by Bart, Steele and Mike Pratt. In the latter song Steele adopted an exaggerated cockney accent as he did for his recording of R.P. Weston's comic music hall number *What a Mouth*. He starred as Kipps, H.G. Wells's jaunty cockney shop assistant, in the highly successful stage musical (1963) and film (1967) of *Half a Sixpence*, by David Heneker and Beverley Cross. His later West End stage appearances included the title role in Frank Loesser's *Hans Christian Andersen* (1974) and a stage version of the film musical *Singin' in the Rain* (1983) which he also directed. His musical films also included *The Tommy Steele Story* (1957), *The Duke Wore Jeans* (1958),

The Happiest Millionaire (1967) and *Finian's Rainbow* (1968). He was made an OBE in 1979.

DAVE LAING

Steele-Perkins, Crispian

(b Exeter, 18 Dec 1944). English trumpeter. After studying at the GSM with Bernard Brown, and privately with Ernest Hall, he began his career as an orchestral trumpeter in London, with Sadler's Wells Opera (later ENO) and the RPO. He also taught at the GSM and developed a keen interest in the instruments and performances of earlier repertory, stimulated by the evangelism of David Munrow. He has restored to playing condition a large collection of natural and early mechanical trumpets, performing on them with many leading ensembles, including the Academy of Ancient Music, the English Baroque Soloists, Tafelmusik, the Taverner Players and the King's Consort. Among many recordings, his brilliant contribution to the complete odes and welcome songs of Purcell (Hyperion) and his solo albums such as *Shore's Trumpet* (EMI) reflect his interest in the rediscovery of neglected and lost repertory. He promotes this further in lecture-recitals and publications of performing editions. Steele-Perkins has appeared throughout the world as a concerto soloist, and was prominent in the concerts televised from Westminster Abbey to inaugurate the celebration of the tercentenary of Handel's birth (1985) and the Purcell tercentenary a decade later.

GEORGE PRATT

Steeleye Span.

British folk-rock group. Founded in London in 1969, it was named after a character in the Lincolnshire song *Horkstow Grange*, collected in 1906 by Percy Grainger. The initial concept was to make contemporary arrangements of traditional songs using rock music instrumentation. Its founding members were [Ashley Hutchings](#) (b London, 26 Jan 1945; bass, formerly with Fairport Convention) and two folk club duos, [Maddy Prior](#) (b Blackpool, 14 Aug 1947; vocals) and [Tim Hart](#) (b Lincoln, 9 Jan 1948; vocals and guitar) from England and [Gay and Terry Woods](#) from Ireland (vocals and concertina, and vocals, guitar and mandolin respectively). This quintet recorded the album *Hark! The Village Wait* (RCA, 1970) before the Woods left the group. [Martin Carthy](#) (b Hatfield, 21 May 1941; vocals and guitar) next joined the group, but after his and Hutchings's departure the most renowned line-up was assembled, comprising Peter Knight (violin), Rick Kemp (bass), Bob Gibson (electric guitar) and Nigel Pegrum (drums) alongside Prior and Hart. During the mid-1970s, the heavy rock sound and Prior's keening vocals successfully dramatized such ballads as *Long Lankin* and *Little Sir Hugh* for mass audiences in Europe and North America. For a while a version of the mumming plays was included in the stage act. The group recorded such hit albums as *Now We Are Six* (Chrysalis, 1974) and *All Around My Hat* (Chrysalis, 1975) and even had a hit single with an *a cappella* arrangement of the Latin carol *Gaudete* in 1973. After the dissolution of this version of the group, there were several

reunions involving at various times Carthy, John Kirkpatrick (concertina) and Gay Woods who took on the role of lead vocalist after Prior left in 1996.

DAVE LAING

Steel guitar.

See [Hawaiian guitar](#); see also [Pedal steel guitar](#).

Steely Dan.

American rock group. College friends and former members of the band Jay and the Americans, the songwriting team of Donald Fagen (*b* New York, 10 Jan 1948; keyboards and vocals) and Walter Becker (*b* New York, 20 Feb 1950; guitar and bass) led what began in 1972 as a six-piece band, and soon became a studio project featuring many élite session players including Larry Carlton, Chuck Rainey, Wayne Shorter, Steve Gadd and Steve Khan. The skills of producer Gary Katz and engineer Roger Nichols were equally as important in achieving the minutely crafted sound of the group. Their music blended rock with rich jazz harmonies, making large use of major seventh and ninth chords and ornate passing modulations, a common device being to modulate chord by chord, moving in step and using different scales, as in *Don't Take Me Alive* or *Green Earrings*. Adding meticulously sculpted backing vocals and virtuosic yet sensitive solos they created very lush songs with strong grooves and catchy choruses.

The often vague lyrics usually form short stories, ranging from the predicament of the survivor of a nuclear attack in *King of the World*, to the fictitious Stock Market crash of *Black Friday*. Common themes throughout the songs include imbalanced relationships facing problems or failing due to the influence of something or someone external on one party (*Reelin' in the Years*, *Gaucho* and *Peg*), and people in desperate situations, or who have fallen foul of life in some manner (*Do it Again*, *Kid Charlemagne* and *Charlie Freak*). The juxtaposition of often bitter histories with lush harmonic backing for ironic purpose is itself a common theme in their songwriting. After releasing seven albums with ABC, including *Can't Buy a Thrill* (1972), *Countdown to Ecstasy* (1973), *Pretzel Logic* (1974) and *Aja* (1977), the partnership of Brecker and Fagen was dissolved in 1980, although Steely Dan was subsequently reformed in 1993 for an American tour.

GEORGE DOUBLE

Steenbergen, Jan

(*b* Heerde, 1676; *d* Amsterdam, c1730). Dutch woodwind instrument maker. His grandfather, and possibly his father, worked in the paper-mill at Hoorn, near Heerde. The mill's activities necessitated regular contact with Amsterdam, and Steenbergen was apprenticed there to Richard Haka, studying with him for eight years. He set up in business for himself about 1700, by which time he was a master flute maker. According to an advertisement in the *Amsterdamsche Courant* of 10 June 1700, 'Jan

Steenbergen, master flute maker, presently residing in the Kerkstraat in Amsterdam, opposite the Amstelkerk, makes and sells various kinds of wind instruments for a fair price, to be paid only if satisfaction is provided; the said J. Steenbergen worked with the widely celebrated master Richard Haka for eight consecutive years and since that time has practised his profession as a master'. He lived and worked at the Kerkstraat address until about 1730. A number of his recorders and oboes are extant.
(*Langwill*17)

ROB VAN ACHT

Steenwick, Gisbert [Gijsbert] (van)

(bap. Arnhem, 6 Jan 1642; bur. Kampen, 20 Aug 1679). Dutch composer, organist and carillonneur. He was a member of the collegium musicum 'Caecilia' at Arnhem in 1663 and played the organ at St Eusebiuskerk there from January 1665, being appointed municipal organist on 22 October 1665. In 1674 he left to become organist and carillonneur at the Bovenkerk, Kampen, where he was appointed on 6 June; there he played the new organ by Jan Slegel. He is known today only by some keyboard pieces in a volume that he compiled before 1674 for Anna Maria van Eyl, the daughter of a patrician in Arnhem (*NL-Af*; ed. in *MMN*, ii, 1959). The manuscript contains 33 keyboard pieces, folksongs and dances, all of them displaying sophisticated variation techniques. Nine pieces are signed by Steenwick, but others may be attributed to him on stylistic grounds. Most of these are similar in style to Sweelinck, but some show the influence of more contemporary North German developments. (F.R. Noske: 'Nadere gegerens over het Klavierboek Anna Maria van Eyl', *TVNM*, xix (1961), 94–100)

RANDALL H. TOLLEFSEN/JAN TEN BOKUM

Steere [Steer], John Wesley

(*b* Southwick, MA, 10 April 1825; *d* Springfield, MA, 11 Dec 1900). American organ builder. He was apprenticed to William A. Johnson, eventually becoming a voicer. In 1867 he began his own business in Westfield, Massachusetts, with another former Johnson man, George W. Turner (1829–1908). Turner left in 1892 and Steere's sons John S. Steere (1847–98) and Frank J. Steere entered the firm, which then moved its factory to Springfield, under the name of J.W. Steere & Sons. At this time the firm rose to prominence through its pioneering work with tubular pneumatic action. After J.W. Steere's death the firm was reorganized, and continued until 1920, when it was bought by Ernest Skinner; Frank Steere worked as an installer for Austin organs thereafter. The firm's most important installations include those in Christ Church (1885) and the Municipal Auditorium (1915), both in Springfield, and Baptist Temple, Brooklyn, NY (1918).

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B. Owen: *The Organ in New England* (Raleigh, NC, 1979)

BARBARA OWEN

STEF [Samband Tonskalda og Eigenda Flutningsretter].

See [Copyright](#), §VI (under Iceland).

Stefan [Stefan-Grünfeldt], Paul

(*b* Brno, 25 Nov 1879; *d* New York, 12 Nov 1943). Austrian writer on music. From 1898 he lived in Vienna, where he studied law, philosophy and art history, taking a doctorate in law in 1904, and concurrently studying music theory with Hermann Grädener and Schoenberg. He became a critic and freelance writer on music in Vienna, and as a staunch champion of modern music played a leading part in the Ansorge-Verein, founded in 1903 for the propagation of new music. From 1921 to 1938 he was editor of and a major contributor to *Musikblätter des Anbruch*. In 1938 he emigrated by way of Switzerland, France and Portugal to the USA; for many years he wrote for daily newspapers (e.g. *Neue Zürcher Zeitung*) and periodicals (e.g. *Musical America*). He was a founder-member (1922) of the ISCM. His many biographical books on composers and performers (see *MGG1* for detailed list of writings) are compiled from secondary sources but contain his own aesthetic assessments; many ran to several editions. They include one on Max Reinhardt and another on Hugo von Hofmannsthal, and his editorial activities likewise extended to non-musical subjects.

WRITINGS

Gustav Mahler (Munich, 1910, 4/1912/R, 5/1920; Eng. trans., enlarged, 1913)

Neue Musik und Wien (Leipzig, 1921)

Anna Bahr-Mildenburg (Vienna, 1922)

ed. and trans. with F. Werfel: *Giuseppe Verdi: Briefe* (Berlin, 1926; Eng. trans., 1942/R, as *Verdi: the Man in his Letters*)

Die Wiener Oper: ihre Geschichte von den Anfängen bis in die neueste Zeit (Vienna, 1932)

Arturo Toscanini (Vienna, 1935; Eng. trans., 1936)

Bruno Walter (Vienna, 1936)

Georges Bizet (Zürich, 1952) [foreword incl. information on Stefan]

RUDOLF KLEIN

Stefani, Agostino.

See [Steffani, Agostino](#).

Stefani, Andrea

(*fl* Florence, c1400). Italian composer, poet and singer. He is known not only as the composer of two ballatas and one madrigal in *I-La* 184 (nos.61,

72, 73), but also as the poet and composer of three-voice *laude* of which the music has not survived. In 1399 he served as leader and singer in the processions of the Bianchi Gesuati in Florence. Stylistically Stefani made use of both the Florentine technique of writing for two voices and the influence of the French style in his three-voice ballata with supporting tenor and contratenor. The first three lines of the text of his madrigal are taken from Petrarch's *Amor, se vuo' chi'i' torni al giogo antico*.

WORKS

Editions: *The Music of Fourteenth-Century Italy*, ed. N. Pirrotta, CMM, viii/5 (1964)
[P]*Italian Secular Music*, ed. W.T. Marrocco, PMFC, x (Monaco, 1977) [M]

Con tucta gentileçça (ballata), 3vv, P 38, M 51 (newly set as a chanson by Antoine Busnoys in the 15th century)

l' senti' matutino (ballata), 2vv, P 38, M 52 (all 3 stanzas after the ripresa sung to second section of music)

Morte m'à sciolto, Amore (madrigal), 2vv, P 36, M 53

lost works

Laude: Madre del salvatore, Padre pien di clemença, Preghiam Cristo salvatore, Riguardian dolcemente, Rinnovellanci in Cristo

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E. Li Gotti: 'Per la biografia di due minori musicisti italiani dell' "Ars Nova"', *Restauri trecenteschi* (Palermo, 1947), 98–105

K. von Fischer: *Studien zur italienischen Musik des Trecento und frühen Quattrocento* (Berne, 1956), 24, 46, 56, 85

U. Günther: 'Die "anonymen" Kompositionen des Manuskripts Paris, B.N., fonds it. 568 (Pit)', *AMw*, xxiii (1966), 73–92, esp.90

B. Toscani: 'Contributi alla storia musicale delle laude dei Bianchi', *Studi musicali*, ix (1980), 161–70

J. Nádas and A. Ziino, eds.: Introduction to *The Lucca Codex: Codice Mancini* (Lucca, 1990), 11–99, esp.34

KURT VON FISCHER/GIANLUCA D'AGOSTINO

Stefani, Giovanni

(fl 1618–26). Italian music editor. His three extant anthologies of Italian strophic songs with accompanying continuo and Spanish guitar *alfabeto* were extremely popular, the first volume alone being reprinted four times. The five identifiable sources (two by J.H. Kapsberger and one each by Nicolò Borboni, Jacopo Peri and Francesco Monteverdi) show that the compiler relied on Roman, Florentine and Venetian repertoires in assembling his anthologies. While numerous textual concordances exist between Stefani's volumes and the collections of Remigio Romano, their work is so nearly contemporaneous that it is impossible to know whether one compiler relied on the anthologies of the other or whether they both derived material from a common source. In all, Stefani's volumes contain 87 Italian songs, four Sicilian dialect songs and six Spanish songs. Stefani was not a very competent music editor. In many songs his unidiomatic guitar accompaniment includes lengthy successions of stepwise harmonies

transliterated directly from the continuo line, and occasionally his *alfabeto* renders the chords indicated by the continuo and vocal line in the opposite mode. In a few cases the *alfabeto* is printed in an entirely different key from the notated music. Most of the songs are simple strophic pieces, melodious and rhythmically interesting; a few use standard formulae such as the *romanesca*, the *chaconne* and the *folia*. Other more complex songs incorporate changes of metre, recitative idioms and contrasts between recitative and triple-time aria styles.

WORKS

Affetti amorosi: canzonette, 1v, bc (Venice, 1618, 5/1626); ed. (except for 3 songs) in *Biblioteca di rarità musicali*, iii (Milan, 1886)

Scherzi amorosi: canzonette, 1v, bc (Venice, 1619 [lost], 3/1622) [2 by Kapsberger, 1 by Peri]

Concerti amorosi: terza parte delle canzonette in musica, 1v, bc (Venice, ?1623, 2/1623) [1 by F. Monteverdi, 1 by Borboni]

Ariette amoroze (Venice, 1626), lost; according to *FétisB* (the 1649 catalogue of the Venetian publisher Vincenti lists a Quarto libro, presumably identical with the volume mentioned in *FétisB*)

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B. Szabolcsi: *A melódia története* [A history of melody] (Budapest, 1950, 2/1957); Eng. trans. (London, 1965), 101–2

J. Racek: *Stilprobleme der italienischen Monodie* (Prague, 1965), 13, 70, 73, 102, 146, 221

N. Fortune: 'Solo Song and Cantata', *NOHM*, iv (1968), 125–217, esp. 165, 175–6

R. Hudson: 'The Folia Melodies', *AcM*, xlv (1973), 98–119, esp. 107

ROARK MILLER

Stefani, Jan

(*b* Prague, 1746; *d* Warsaw, 24 Feb 1829). Polish composer, conductor and violinist of Bohemian origin. After elementary education in Prague, he studied music in Italy and about 1765 became a violinist in the court orchestras of Count G. Kinsky and Joseph II in Vienna. In February 1779 he and eight other Bohemian musicians moved to Poland, where they were employed at the court of King Stanisław August Poniatowski. Stefani was appointed Kapellmeister at the cathedral about the same time and later sporadically conducted the choirs of various Warsaw churches. He occasionally conducted opera performances at the National Theatre in Warsaw in the mid-1790s, and from 1799 to 1818 was first violinist there. Stefani's operas date from the period of his contact with the theatre, and for the most part are like Singspiele, simple in texture, with arias replaced by songs and with choruses that are mainly homophonic. He is principally remembered as the composer of *Cud mniemany* ('The Supposed Miracle'), the best Polish opera of the 18th century and the only one by him to have survived intact. It became the most popular opera in Poland in the first half of the 19th century (and is still in the repertory); indeed, at the time it was regarded as the most nationalistic, its libretto describing Polish folk

customs and hinting at the contemporary political situation, and its music using both national dance and folk rhythms. Stefani also wrote cantatas, masses, songs, chamber works and orchestral polonaises; his use of the polonaise gave rise to the sentimental style and character of Polish music before Chopin.

Several of Stefani's children were musicians, including Kazimierz (1791–1811) and Jan (1797–1826), violinists in the opera orchestra, Karolina (1784–1803) and Eleonora (1802–31), both opera singers, and **Józef Stefani**.

WORKS

stage

all first performed at the National Theatre, Warsaw

Miłość każdemu wiekowi właściwa [Love Becomes Every Age] (ballet), 4 Nov 1785
Król w kraju roakoszy [The King in Cockaigne] (3, F. Zabłocki, after M.-A. Legrand: *Le roi de Cocaigne*), 3 Feb 1787

Winnica miłości [The Vineyard of Love] (ballet), 1789

Armida i Rajnold [Armida and Rajnold] (ballet), 1790, collab. A. Hart

Cud mniemany, czyli Krakowiaczy i górale [The Supposed Miracle, or Kracovians and Highlanders] (4, W. Bogusławski, after A.-A.-H. Poincnet: *Le sorcier*), 1 March 1794 (Kraków, 1856), ed. W. Raczkowski (Kraków, 1956)

Drzewo zaczarowane [The Magic Tree] (Spl, Zabłocki, after P.L. Moline), 17 April 1796

Wdzięczni poddani panu, czyli Wesele wiejskie [Thankful Serfs, or The Country Wedding] (Spl, 3, J. Drozdowski), 24 July 1796

Frozyna, czyli Siedem razy jedna [Frozine, or Seven Times Dressed Up] (Spl, 1, J. Adamczewski, after J.B. Radet), 21 Feb 1806

Rotmistrz Górecki, czyli Oswobodzenie [Captain Górecki, or The Liberation] (3, W. Pękalski, after J. Lipiński), 3 April 1807

Polka, czyli Oblężenie Trembowli [The Polish Woman, or The Siege of Trembowla] (3, J. Wybicki), 22 May 1807

Stary myśliwy [The Old Huntsman] (3, Pękalski, after Francis and Tournay), 31 Jan 1808

Kochankowie przemienieni [The Lovers Transformed], 11 March 1808

Papirus (Papirius), czyli Ciekawość dawnych kobiet [Papyrus, or The Curiosity of Women in Ancient Times] (oc, 1, Adamczewski, after N. Gersin and P.A. Vieillard), 15 May 1808

other works

Large vocal: Niechaj wiekom wiek podawa [May this Age Survive in History] (cant., J. Wybicki), 25 Nov 1791, *PL-Wtm*, ed. in J. Prosnak: *Kultura muzyczna Warszawy XVIII wieku*, appx (Kraków, 1955); Na uroczystość obchodu instalacji arcybiskupa Kajetana Kickiego [For the Installation of Archbishop Kajetan Kicki] (cant., W. Bogusławski), Lwów, 12 March 1798, lost; Wesolo bracia strokani [Merry, Distressed Brothers] (Freemason cant.), 1v, chorus, pf, Kz; masses, offs, lost

Other vocal: 3 songs (K. Książnin), 1v, pf, in *Wybór pięknych dzieł muzycznych i pieśni polskich* (Warsaw, 1803–5); 1 freemason song in J. Elsner *Muzyka do pieśni wolnomularskich* (Warsaw, 1811); song, *PL-Kz*

Wind inst: 6 parties, 2 cl, bn, 2 hn, op.1 (Berlin, 1786), listed in Hummel cat.1787, ed. J. Morawski (Krakow, 1993), incl. Partita (op.1 no.6), CZ-OS; 2 Harmonie, D-

SWI, ed. D.J. Rhodes (as J.A. Steffan [Stepan]: Girvan, 1993); Serenata, CZ-Pnm, ed. D.J. Rhodes (as J.A. Steffan [Stepan]: Girvan, 1997); 6 partite, Br.cat, 1785–7, lost; 6 duos/trios, op.2, listed in Hummel cat. 1792, lost

Other inst: 7 polonaises, Łowicz Regional Museum (frag.); Conc., 2 vn, orch, lost; dances, orch

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- J. Morawski:** 'Partity Jana Stefaniego' [The partitas of Stefani], *Muzyka*, xxvii/3–4 (1982), 93–9 [incl. thematic catalogue of partitas]
- L. Cieślak:** 'Cud mniemany ... w służbie narodu – ale czy zawsze? Z dziejów powojennej inscenizacji opery Krakowiacy i górale' [*Cud mniemany ... in the nation's service – but at all times? From the records of postwar productions*], *Zeszyt naukowy [Akademii muzycznej w Łodzi]*, no.22 (1991), 7–77
- A. Zórawska-Witkowska:** *Muzyka na dworze i w teatrze Stanisława Augusta* [Music at the court and in the theatre of Stanisław August] (Warsaw, 1995)
- A. Nowak-Romanowicz:** *Klasycyzm 1750–1830: historia muzyki polskiej*, iv, ed. S. Sutkowski (Warsaw, 1995)
- D.J. Rhodes:** 'Harmonie Music at the Mecklenburg-Schwerin Court in the 18th–19th Centuries', *Journal of the International Double Reed Society*, xxiii (1995), 21–34

ZOFIA CHECHLIŃSKA

Stefani, Józef

(*b* Warsaw, 16 April 1800; *d* Warsaw, 19 March 1876). Polish composer, violinist and teacher, son of [Jan Stefani](#). He studied music with his father, then with Elsner. At the age of 13 he began to sing in the chorus of the National (later Wielki) Theatre in Warsaw, and later played in its orchestra. Between 1827 and 1858 he conducted ballet performances as well as teaching singing there. He also conducted orchestras and choruses in several churches in Warsaw and taught music in schools. Operas, ballets and choral works form the main part of his output. His works are generally simple and designed to have a wide appeal. His operas are close in form and style to operetta and Singspiel. Solos, which predominate, are modelled on popular song and are devoid of virtuosity, while the rare choruses tend to be homophonic; Polish folkdance rhythms, especially those of the mazurka and polonaise, are widely used. This is also true of the ballets, most of which are preserved in fragments only. His religious works are mainly homophonic; polyphonic fragments are short and subordinate to eight-bar units. Stefani's works enjoyed considerable success in their day, but are now of only historical interest.

WORKS

most MSS in PL-Wtm

stage

all first produced in Warsaw

Dawne czasy [Old Times] (op, K. Godebski), National, 26 April 1826, collab. J. Damse, 1 aria *Wtm*

Lekcja botaniki [The Botany Lesson] (operetta, 2, F. Szymanowski), National, 15 March 1829, excerpts, vs (Warsaw, 1829)

Figle panien [Young Girls' Frolics] (Spl, 1, F. Skarbek), Rozmaitości, 6 Aug 1832

Jest temu lat szesnaście [16 Years Ago] (op, 3, W. Olechowski, after V.H.J. Ducange), Poznań, 26 July 1838

Talizman [Talisman] (Spl, 5, B. Gwozdecki, after J. Nestroy), Rozmaitości, 7 Dec 1849

Żyd, wieczny tułacz [The Wandering Jew] (op, 5, J.T.S. Jasiński, after E. Sue), Wielki, 1 Jan 1850

Piorun [Thunderbolt] (Spl, B. Halpert, after Clairville), Rozmaitości, 21 May 1856, frags. *Wtm*

Trwoga wieczorna [Evening Fear] (operetta, 1), Letni, 25 July 1872, *Wtm*

Unperf.: Nowy dziedzic [A New Squire] (op, 1, J.N. Kamiński), *Kj*; Oj, zoneczka [Oh, Wife!] (Spl), *Wtm*; Trzy grzechy [Three Sins] (Spl, 1), *Wtm*

c15 ballets, incl. Mimili czyli Styryjczycy [Mimili, or The Styrians], 2 Feb 1837, *Kj*; Stach i Zośka, 17 Oct 1839, lost

vocal

Sacred: c20 masses; Requiem, male vv, org; TeD, SATB, orch; Veni Creator, SATB, orch; Stabat mater, S, T, B, SATB, str orch, hp; many cants., hymns, sacred songs

Secular: c40 songs, 1v, pf, some with vn/vc acc.

instrumental

Concertino, tpt, orch; many orch dances and marches; str qt, E♭; pf works

theoretical works

all MSS in PL-Wtm

Początkowa szkola na fortepian [Primary school for the piano]

Wszechstronne ćwiczenia głosowe ... dla początkujących [Universal exercises for beginners], S, T, pf acc.

Osiem dwuspiewów dla poczynających naukę śpiewu [8 songs for beginners], 2vv, 1859

ZOFIA CHECHLIŃSKA

Stefanini, Giovanni Battista

(*b* Modena, bap. 8 July 1574; *d* Rome, 1630). Italian composer. He was a singer at Modena Cathedral from 1593 until 1602 under Orazio Vecchi and wrote several mascheratas (which have not survived) for the Modenese court between 1599 and 1602. He was *maestro di cappella* of Turin Cathedral from 1602 to at least 1604, of S Maria della Scala, Milan, in 1606 and 1608 and of S Maria della Consolazione, Rome, in 1614. From 7

January 1615 he was back in Modena as *maestro* at the cathedral, although he maintained contacts with Rome to the extent of outstaying leave from Modena in 1619, for which he was suspended until an apology was forthcoming; he may have had some connection with Ancona. He finally returned to Rome in 1625. His output is of sacred music, mainly motets, showing a preference for the fuller textures of the conventional polyphonic or double-choir styles rather than for the new concertato idiom. In this he was typical of Roman composers, with whom he seems to have identified himself, and he designated his 1618 collection 'all'uso di Roma'. He was one of the first motet composers to experiment with triple-time refrains as a means of structural design.

WORKS

Motetti, liber I, 6–7vv (Venice, 1604)

Motetti, libro I, 2–3vv (Milan, 1606)

Il secondo libro de motetti, et le lettanie della Beata Vergine ... 5–8vv, bc (org) (Venice, 1608)

Concerti ecclesiastici, cioè motetti, messa, salmi, Magnificat, con le letanie della Beata Vergine, libro III, 8vv, bc (org) (Rome, 1614)

Motetti concertati all'uso di Roma, con le letanie della Beata Vergine, libro IV, 8–9vv, bc (org), op.6 (Venice, 1618)

Motetti concertati, libro I, 2–5vv, bc (org), op.7 (Rome, 1626)

11 motets, 1607⁷, 1611¹, 1612³, 1613², 1621²; 1 work, 1610¹

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J. Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984)

JEROME ROCHE/ELIZABETH ROCHE

Stefanis, Gaetano de

(*b* Chieti; *d* after 1710). Italian composer. Information about him derives from his surviving works. A minorite, he was *maestro di cappella* of the cathedral at Split, Dalmatia, between 1698 and 1700. He then worked at Bologna (1701) and Ferrara (1702), and in Forlì Cathedral in 1710. He published *Messe a quattro voci* op.1 (Venice, 1700) and *Salmi pieni per tutto l'anno a otto voci con violini ad lib. brevi e facili, con litanie della B. V.* op.3 (Bologna, 1710). There is no trace of his op.2 but a 19th-century manuscript copy of a *Tantum ergo*, for tenor and bass, by a 'sig.r De Stefanis' survives in the Biblioteca Marciana, Venice. In the four masses of op.1 both concertato and *a cappella* styles are displayed, and some of the compositional procedures bear similarities with the work of the composers at the S Petronio School, Bologna. The 18 psalms in op.3 are for two four-part choruses, with two optional violin parts and continuo, and are rather conservative in style.

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- E. Stipčević:** 'Uz rukopis (Gaetana?) de Stefanisa u Biblioteci Marciani u Veneciji' [The manuscript of Stefanis in the Biblioteca Marciana, Venice], *Arti musices*, xxiii (1992), 58–62

BOJAN BUJIĆ (with IVANO CAVALLINI)

Stefano, Giuseppe di.

See [Di Stefano, Giuseppe](#).

Stefano di Cino.

Italian poet and merchant of the 14th century. A sonnet and two madrigals are extant; one of the madrigals, *Non dispregiar virtù*, was set to music by Niccolò da Perugia.

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GIANLUCA D'AGOSTINO

Stefanović, Dimitrije

(*b* Pančevo, 25 Nov 1929). Serbian musicologist. He studied English literature at the University of Belgrade and musicology at the Academy of Music in Belgrade. Having developed an interest in the study of Byzantine notation, he went in 1958 to Lincoln College, Oxford, to study with Egon Wellesz and in 1960 obtained the BLitt. He then worked at the Musicological Institute of the Serbian Academy of Arts and Sciences in Belgrade until 1964, when he returned to Oxford, taking the DPhil in 1967 with a dissertation on the tradition of the Sticheraria manuscripts. Since then he has again been an associate of the Musicological Institute in Belgrade. In the year 1970–71 he was a research Fellow at Lincoln College. He was elected a corresponding member of the Serbian Academy of Arts and Sciences in 1976 and a full member in 1985, member of the Yugoslav (now Croatian) Academy of Sciences in 1986, and member of the Slovenian Academy in Ljubljana in 1987. He has been director of the Musicological Institute in Belgrade since 1979.

Although Slav philologists, Serbian music historians and leading Byzantine scholars, especially Egon Wellesz, have long stressed the importance of the Serbian medieval liturgical chant, it had been studied by Yugoslav scholars only sporadically and often superficially. Stefanović was the first to study it in detail and throw light on its relationship to the main body of

Byzantine chant. In his research he paid attention not only to the historical sources, but also to the living chant tradition and its importance in the liturgical services of the Orthodox church. He has often performed and recorded Orthodox church music in Yugoslavia and abroad, first with the Belgrade Madrigal Choir and since 1969 with the Belgrade Study Choir.

WRITINGS

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BOJAN BUJIĆ/DANICA PETROVIĆ

Stefanović, Ivana

(b Belgrade, 14 Sept 1948). Serbian composer. She studied composition with Josif at the Belgrade Academy of Music and later with Amy in Paris; she also undertook research at IRCAM. In 1976 she began an association with Radio Belgrade where she has worked as an editor, founded the Sound Workshop (1985) and become head of music production on the First Programme (1990). Her works show an extraordinary variety of compositional techniques, ranging from the manipulation of different sound sources – electronic, *concrète*, environmental as well as traditional instrumental – to the application of mathematical proportions. Almost all her works are designed for varied and unconventional ensembles, and most of the compositions that include the voice employ a range of vocables.

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(selective list)

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MELITA MILIN

Stefánsson, Fjölur

(b Reykjavík, 9 Oct 1930). Icelandic composer and teacher. He took cello lessons at the Reykjavík College of Music before studying theory and composition there with Jón Thórarinsson, graduating in 1954. He continued his studies in England with Mátyás Seiber (1954–8). After teaching at the Reykjavík College of Music (1958–68) he was appointed principal of the Kópavogur Music School, a position he held until his retirement in 2000. He was one of the founders of the organization Musica Nova created in 1959 to promote music by young Icelandic composers. He has served on the boards of STEF, the Icelandic performing rights society (1974–88), and the Iceland Music Information Centre (1968–84).

His not extensive output is dominated by solo vocal works and choral pieces, many of them arrangements of Icelandic folksongs. His vocal pieces are generally in a traditional style, often drawing on the modality of the old church songs, whereas his instrumental works are serial in tendency. His *Thrjú sönglög* (‘Three Songs’) for soprano and piano, to texts by Steinn Steinarr, were first performed at the ISCM in Vienna (1961).

WORKS

(selective list)

Sonata, vn, pf, 1954; 5 skissur [5 Sketches], pf, 1958; 3 sönglög [3 songs], S, pf, 1958–60, arr. 1967, S, orch, as Tíminn og vatnið [Time and the Water]; Duo, ob, cl, 1974; Koplón, orch, 1979; Sextet, fl, cl, bn, hn, vn, vc, 1983; Tónaleikur [Tone Play], fl, cl, bn, vn, va, vc, 1998; Jólasnjór [Christmans Snow] (Th. Valdimarsson), mixed chorus, 1999

Arrs.: 3 Hymns from the 1594 Graduale, SAT, 1958; Icelandic Folksongs, 1v, pf, 1973

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MAREK PODHAJSKI

Stefan the Serb

(fl ?c1450). Serbian composer and *domestikos* (precentor). He composed several chants for the Byzantine liturgy. One is a setting, in the mode 2 plagal, of the Proper Cheroubikon for the Liturgy of the Presanctified, ‘Now the powers of heaven’, with both Slavonic and Greek texts; the second is a setting, in the 1st mode, of the corresponding *koinōnikon*, ‘O taste and see’, also in both languages. The two appeared in *YU-Bn* 93, but this mid-15th-century manuscript was destroyed during World War II; the Greek

koinōnikon alone is to be found in the bilingual manuscript anthology *GR-An 928*. In the Belgrade version, the bilingual *koinōnikon* contains yet a third Greek text, 'Praise the Lord from the heavens', which is the normal Sunday communion hymn. Two further settings, a mode 3 plagal Sunday communion and a mode 1 plagal Easter communion, have been located in 16th-century Moldavian manuscripts, indicating that Stefan's work was popular even outside Serbia.

If 'Stefan prōtopsaltēs, the Serb', composer of two hymns (a mode 3 plagal Pentecost *koinōnikon* in Greek, and a mode 2 *kathisma* for Monday) in *GR-ATSgreat lavra ε 108* is the same person as the *domestikos* Stefan, the latter's sphere of activity would extend back to the last quarter of the 14th century.

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DIMITRI CONOMOS

Steffan, Joseph Anton.

See Štěpán, Josef Antonín.

Steffani [Staffani, Stefani, Stephani], Agostino

(*b* Castelfranco, nr Venice, 25 July 1654; *d* Frankfurt, 12 Feb 1728). Italian composer, churchman and diplomat. He made a major contribution to opera in northern Germany, where he spent most of his life, and his celebrated chamber duets for two voices and continuo represent an important stage in the development of Italian secular vocal music between Carissimi and Handel.

1. Life.
2. Works.

WORKS

BIBLIOGRAPHY

COLIN TIMMS

Steffani, Agostino

1. Life.

The Steffani family can be traced back to mid-16th-century Venice, but Agostino's immediate ancestors originated in Padua and moved to Castelfranco in about 1570. He was the fifth of seven children. His only

brother to survive infancy was the librettist Ventura Terzago (b 2 Jan 1648), who took his name from the maternal uncle who adopted him. Steffani's early musical education and experiences centred on singing. From October 1664 to July 1667 he was employed as a soprano at Il Santo in Padua; he probably received musical instruction from the *maestro di cappella*, Antonio dalla Tavola, and possibly from Carlo Pallavicino, who was one of the organists. During the same period he frequently sang elsewhere (e.g. in Ferrara, Vicenza and Monselice); he appeared in Venice in a Pallavicino opera (probably *Demetrio* at the Teatro S Moisè) in Carnival 1666 (at the age of 11) and in another Venetian opera the following year.

Steffani's exceptional ability as a musician is probably the reason why he was taken to Munich, in July 1667, by the Elector Ferdinand Maria of Bavaria. He remained there for 21 years. An entry in the court accounts for 1668 suggests that he sang in *Le pretensioni del sole* (November 1667) by the Kapellmeister, J.C. Kerll. In July 1668 Kerll was given custody of the 'Camer: und Hof *Musico Augustino Steffani*' and instructed to give him organ lessons; this may be a sign that Steffani's voice was breaking. He did not pursue a singing career but nevertheless allowed himself to be heard on various occasions later in life, including, apparently, at one of Cardinal Ottoboni's concerts in Rome in winter 1708–9.

Steffani first went to Rome in October 1672. Having had three years with Kerll and one with a *valet de chambre* and treasury official named Augustin Saylor, he studied composition for nearly two years with Ercole Bernabei, *maestro di cappella* at S Pietro. After little more than a year he published his *Psalmodia vespertina*, which contains two-choir settings of 13 vesper psalms and the *Magnificat*; other, more ambitious, pieces composed between 1673 and 1674, but not published, survive in what is probably an autograph manuscript (in *GB-Cfm*). In Rome he also wrote his secular solo cantata *Occhi miei, lo miraste*, the manuscript of which (in *D-HVs*) suggests that he was acquainted with similar works by Ercole and Giuseppe Antonio Bernabei, Stradella, Tenaglia, Alessandro Melani, Masini and Lonati. It is not known whether Steffani composed any of his chamber duets in Rome, but it seems likely that he did.

In July 1674 he returned to Munich with Bernabei, who had been appointed Kapellmeister after Kerll's departure the previous year. Some time after his return he was appointed court organist. The earliest reference to the 'Hof und Camer *Organisten Augustino Steffani*' is in a decree of 4 July 1678, but the appointment may have been made immediately, for on 1 March 1675 he was granted an increase in salary backdated to the previous July. No accounts of his organ playing survive, but impressions presumably of his harpsichord playing are found in the dispatches of the Bavarian resident at Turin, J.B. Schalck. Between 1678 and 1679 Steffani visited Paris and Turin. In Paris he played before the king, became acquainted with the music of Lully (he probably heard the first performance of *Bellérophon*) and probably met the actress and poet Brigida Bianchi, some of whose verse he set to music; in Turin his '*habileté unnd adresse*' and '*zierliches unnd delicates spillen*' were much admired.

While he was away, the Elector of Bavaria died. With the accession of his son, the young Maximilian II Emanuel, Steffani's career developed rapidly.

On 1 January 1681 he was appointed director of chamber music, a post created specially for him, and later that month his first opera, *Marco Aurelio*, to a libretto by his brother, Ventura Terzago (in Munich from 1677), was staged at the court; the score reveals the impression that Lully's music had made on him. Under Max Emanuel, Steffani also gained his first notable experience of secret diplomacy when he was asked to explore the possibility of a marriage between the elector and Princess Sophie Charlotte of Hanover. His negotiations (1682–4) brought him into contact with the courts of Hanover, Düsseldorf and Vienna, and with Ortensio Mauro, his future librettist.

Steffani composed four more operas for Munich (1685–8; no new operas were performed there between 1682 and 1684). Two of the librettos were by Terzago and the other two by Luigi Orlandi. *Servio Tullio* (Terzago, 1686) was written to celebrate the marriage of the elector to Maria Antonia, Archduchess of Austria. Steffani's other Munich works include a serenata 'alla maniera d'Italia' (1682; words and music lost) for the marriage of Countess M.A.T. von Preysing; a tourney, *Audacia e rispetto* (Terzago, 1685; music lost); a collection of motets, *Sacer Ianus quadrifrons*; and chamber duets and cantatas.

In summer 1688 he entered the service of Duke Ernst August of Hanover. His main reason for leaving Munich seems to have been that he had no immediate prospect of becoming Kapellmeister there; Ercole Bernabei was succeeded in January 1688 by his son, Giuseppe Antonio (vice-Kapellmeister since 1677), and by May Steffani had made arrangements to leave. He spent 15 years at Hanover (1688–1703). The first half of this period was devoted largely to musical activities, the second mainly to diplomatic. His arrival coincided with the establishment of the first permanent Italian opera company there. Ernst August built a magnificent new theatre, imported leading Italian singers and appointed Steffani as Kapellmeister; the orchestra was led by J.-B. Farinel. The opera lasted only eight years (1689–97; the duke died in 1698), but was known throughout the Continent. Of the ten works performed, Steffani probably composed eight, all to librettos by Ortensio Mauro. *Briseide*, given in Carnival 1696, may well be by Pietro Torri, who was engaged as Kapellmeister for the occasion; *La costanza nelle selve* (1697) is by Luigi Mancina.

In the 1690s Steffani became increasingly involved in diplomatic affairs. He was sent to Vienna in 1691 to help negotiate the elevation of Hanover to an electorate, a development achieved in 1692. In 1693 he was appointed Hanoverian envoy extraordinary to the Bavarian court at Brussels (the Elector Maximilian had been made Imperial Lieutenant of the Spanish Netherlands in 1691 and moved to Brussels the following year); his mission was to secure recognition of Hanover's electoral status. Steffani spent most of 1695 in Brussels and lived there from 1696. He also played an active part in the manoeuvres preceding the War of the Spanish Succession; his main concern was to persuade Max Emanuel to support the emperor rather than Louis XIV. He failed, however, returned to Hanover in July 1702, exhausted and dejected, and sought consolation in music. That autumn he began to revise and prepare a new complete manuscript collection of his chamber duets (now in *GB-Lbl*), but he appears to have broken off work by spring 1703 and the copying was completed by scribes.

In March 1703 Steffani entered the service of the Elector Palatine, Johann Wilhelm, at Düsseldorf. At the same time he virtually gave up music; from 1709, at the very latest, his works circulated under the name of one of his copyists, Gregorio Piva. Of the three operas performed at Düsseldorf and attributed to Steffani, only one, *Tassilone* (1709), is certainly a new composition. *Arminio* (1707) is a pasticcio assembled from most of his earlier operas; it is not certain that he had any hand in it. *Amor vien dal destino* (1709) appears to have been composed at Hanover for performance in 1694 or 1698, but no new opera was produced there in either year, perhaps on account of the Königsmark affair (1694) or the death of Ernst August. Apart from a few chamber duets, Steffani composed little else until his very last years.

His duties at Düsseldorf, where he remained for six years (1703–9), were mainly political. He was appointed initially as privy councillor and president of the Spiritual Council for the Palatinate and the duchies of Jülich and Berg. Late in 1703 he was made general president of the Palatine Government, and from 1703 to 1705 he was at first *rector magnificus* and then a curator of Heidelberg University. At Düsseldorf he also reached the apex of his career as a churchman. This career had begun many years earlier at Munich: he was ordained a priest in 1680, and in 1683 was appointed Abbot of Löpsingen, a sinecure in the Protestant earldom of Oettingen-Wallerstein, halfway between Augsburg and Nuremberg. By 1695 he was an apostolic prothonotary (the date of this appointment is not known; the information appears in the sub-title of his short dissertation on the nature and origins of music, *Quanta certezza*). In September 1706 he was elected Bishop of Spiga *in partibus infidelium* (Asia Minor). He was in Rome from November 1708 to April 1709 to mediate in the conflict between the pope and the emperor; the pope showed his gratitude for the success of his negotiations by making him a Domestic Prelate and Assistant to the Throne.

Steffani's most important ecclesiastical appointment, Apostolic Vicar in northern Germany, came in April 1709. Like earlier vicars, he chose Hanover as his base. He returned there in November 1709 and, apart from a short period in Italy, remained there for the rest of his life. He continued to act as minister and Grand Almoner to the Elector Johann Wilhelm, however, a title he had held since 1706. As Apostolic Vicar he was responsible primarily for founding and maintaining missions in Brunswick, the Palatinate and Prussia – a vast area; but he also built new churches in Brunswick (1712) and Hanover (1718) and from September 1714 to December 1718 was suffragan bishop of Münster (fig.1). He was constantly frustrated by shortage of funds. Apart from Löpsingen, he had three sources of income – a stipend from the Sacra Congregatio de Propaganda Fide in Rome, the abbacy of San Stefano in Carrara, near Padua, and a provostship in the Rhenish town of Seltz. The stipend was small, his agent in Padua was a swindler, and most of the revenue from Seltz was seized by French Jesuits at Strasbourg. His difficulties were aggravated between 1714 and 1718 by the loss of several people who had given him material and psychological support: Duke Anton Ulrich of Brunswick-Wolfenbüttel (*d* 1714), the Elector Georg Ludwig of Hanover (moved to England 1714), the Elector Johann Wilhelm (*d* 1716), the philosopher Gottfried Leibniz, a friend since at least 1688 (*d* 1716), and Franz Arnold von Wolf-Metternich,

Prince-Bishop of Münster and Paderborn (*d* 1718). In summer 1722 he retired to Padua, but in summer 1725 he yielded to pressure from Rome and returned to Hanover that October.

From 1720, when he began corresponding with Giuseppe Riva, the Modenese resident in London, Steffani was again concerned with music. It was suggested that the Royal Academy should stage his *Tassilone*, but this proved impractical. Steffani was behind the appearance of Benedetta Sorosina in London in 1725 and also recommended the alto Angelo Maria Poli. In 1726 he learned of the Academy of Vocal Music (later known as the Academy of Ancient Music), of which he was elected president on 1 June 1727. He sent the academy copies of earlier works and of new pieces composed for them – the madrigal *Gettano i re dal soglio* (by 31 December 1726), the motet *Qui diligit Mariam* (by 7 July 1727), possibly the trio *Al rigor d'un bel semblante* and his *Stabat mater*, which he described as his last and greatest work.

But his fortunes did not improve. From November 1727 he was based mainly in Frankfurt, where he tried to raise funds by selling possessions. During the winter his health deteriorated, and on 12 February 1728 he died of apoplexy; he was buried two days later in the cathedral of St Bartholomäus. Two chests of papers concerning his diplomatic and ecclesiastical activities found their way into the archives of the Propaganda Fide (Fondo Spiga), but a third containing musical documents went to his next of kin and is lost. The papers he left in Hanover are now in the Niedersächsisches Hauptstaatsarchiv (Registratur des Bischofs von Spiga).

[Steffani, Agostino](#)

2. Works.

The key to an understanding of Steffani's music is the fact that he was an excellent singer and linguist. All his surviving works are for voices, and all are informed by a strong sense of 'vocality' that must have become second-nature to him. His writing for voices may be well known for its virtuosity, but it also displays, in recitative and aria, an acute sensitivity to words, an exceptional capacity to express emotion and, in his operas, a striking ability to delineate and distinguish between characters. Mattheson said that Steffani thought long and hard about his opera librettos before composing any of the music. His works represent one of the high points of the bel canto style of the late 17th and early 18th centuries.

The cornerstone of Steffani's output is his chamber duets. They cover most of his creative career, and their supple melody, elegant counterpoint and perfect formal balance epitomize his style, which may be compared (not unfavourably) with that of Stradella, Corelli, Alessandro Scarlatti and the young Handel. Steffani composed most of his duets by late 1702, when he began to revise them, but at least two are later. Four were written for Sophie Charlotte, one to a text of her own (*Crudo Amor, morir mi sento*); other poets include Bartolomeo d'Ariberti, Brigida Bianchi (fig.2), Anastasio Guidi, 'Abbate Paglia', Francesco Palmieri and, most important, Ortensio Mauro. The texts are concerned principally with unrequited love and seem typical of the Arcadian verse of the contemporary Italian chamber cantata.

The duets are for various pairs of voices, of which the commonest are SA, ST and SB, with continuo. They may have up to six movements, solos as well as duets. Over half of the works are in closed forms (e.g. da capo, rondo and strophic-rondo) typical of the 17th-century cantata; the remainder are in open forms (e.g. *AB*, *ABC*, *ABCD* etc.) that seem closer to the Renaissance madrigal. Paradoxically, these are generally later in date: a growing preference for open forms is evident in Steffani's revisions. The most obvious type of revision affecting form is the omission of movements and sections, especially repeats and solos. These omissions allowed Steffani to expand the remaining duet movements, and this he did by exploring more thoroughly the contrapuntal potential of the material (often modifying it for the purpose). The forms of the revised versions are a direct result of his use of double counterpoint, stretto and other fugal procedures, of which he demonstrates an effortless mastery.

This mastery is evident also in his sacred music, a category that includes his earliest datable compositions. *Psalmodia vespertina* (1674) is scored for antiphonal choirs and is mainly homophonic in texture, but the contemporary pieces in Cambridge (*Cfm*, Mu MS94) are far more varied in scoring, form and technique: *Sperate in Deo* (SSATB and organ), for example, includes duets for two sopranos and recitatives for tenor and bass, and ends with a five-part fugue. The motets of 1685 are for various trios of voices (SSB, SAT, SAB, STB, ATB) with continuo but may also be performed as duets, any voice being omitted; since they are predominantly imitative in texture, this represents a considerable tour de force. *Qui diligit Mariam* (1727) earned an enthusiastic critique from J.E. Galliard (in a letter to Riva), and Steffani's *Stabat mater* is a masterly expression of his religious fervour.

The operas indicate most clearly the extent to which he assimilated the French style. Most of his overtures are French, and most of his operas had ballets as entr'actes (devised, in Munich, by Melchior d'Ardespin and François Rodier). Dance metres such as the minuet and gavotte are frequently used for arias. The basic orchestral requirements are four-part (sometimes five-part) strings, two 'flutes' (i.e. recorders), two oboes, bassoon and continuo, with the occasional addition of trumpets and drums. *Alarico il Baltha* requires two piffari and *Niobe* four viols; *Amor vien dal destino* includes an ensemble for four chalumeaux, two bassoons and two theorbos, and an obbligato for lute. A high proportion of the arias – about half – are accompanied by instruments, the remainder by continuo alone; some scenes have strings (one has trumpets and drums) without continuo.

Both types of aria exhibit Steffani's predilection for duet textures: in continuo arias the bass often imitates the voice, while in orchestral arias obbligatos are often for pairs of instruments. Although binary and *ABB'* structures are common, the majority of his arias are in ternary or da capo form; ostinato basses, numerous in his earlier works, recede as his career progresses. His full-length Hanover operas also include an exceptionally high proportion of vocal duets, apart from sextets (*La superbia d'Alessandro*) and a quartet (*Le rivali concordi*). These six works provided an important stimulus for the development of opera in northern Germany. They were translated into German by Gottlieb Fiedler and staged in Hamburg between 1695 and 1699; performances elsewhere followed, and

overture-suites from them were published (as *sonate da camera*) by Roger in Amsterdam. It seems fitting that no fewer than four of Steffani's operas (*Alarico*, *Henrico Leone*, *Arminio* and *Tassilone*) should be based not on standard classical or mythological subjects but on episodes from German history.

Despite the widespread influence of his operas, Steffani's reputation rests largely on his chamber duets. Handel 'borrowed' from his operas and duets (of which he owned a book in 1706/7), and from his other works. But Steffani's duets, like Corelli's trio sonatas, were also taken as models by other composers (e.g. Keiser, Schürmann and Telemann), used as *solfeggi* by leading opera singers and praised by such figures as Mattheson, Hawkins, Burney, Padre Martini and E.T.A. Hoffmann; in England his works were given sacred English words and used as anthems. By these and other means Steffani's influence extended throughout the 18th century and beyond.

Steffani, Agostino

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operas

Marco Aurelio (drama per musica, 3, V. Terzago, after Aelius Spartianus and Julius Capitolinus in *Scriptores historiae Augustae*), Munich, Hof, Jan 1681, *GB-Lbl**, excerpts in DTB xxiii

Solone (drama per musica, 3, Terzago, after M.C.H. Desjardins: *Les amours des grands hommes*), Munich, Hof, carn. 1685, lost

Audacia e rispetto (torneo, Terzago), Munich, Hof, carn. 1685, lost

Servio Tullio (drama per musica, prol., 3, Terzago, after Livy: *Ab urbe condita libri*), Munich, Hof, Jan 1686, *A-Wn*, excerpts in DTB xxiii; ?rev., Wiemar, 1697

Alarico il Baltha, cioè L'audace re de' gothi (drama per musica, 3, L. Orlandi, after P. Orosius, Paul the Deacon, Jornandes, St Augustine, Procopius and E. Tesauero), Munich, Hof, 18 Jan 1687, *Wn*, *D-SWI*, in DTB xxi

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Henrico Leone (dramma, 3, O. Mauro, after H. Göding and H. Meibom), Hanover, Schloss, 30 Jan 1689, *Bsb*, *SWI*, *GB-Lbl**, excerpts in DTB xxiii; Ger. trans., Hamburg, 1696; as Mechtilde, Stuttgart, 1701; rev. G.C. Schürmann, Brunswick, 2 Feb 1716, *D-SWI*, ed. in *Musikalische Denkwürdigkeiten*, i (Hanover, 1926)

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La superbia d'Alessandro (drama, prol., 3, Mauro), Hanover, Schloss, Feb 1690; rev. as *Il zelo di Leonato*, Hanover, Feb 1691, *Lbl**, excerpts in DTB xxiii; Ger. trans., Hamburg, 1695

Orlando generoso (drama, 3, Mauro, after L. Ariosto: *Orlando furioso*), Hanover, Schloss, Feb 1691, *D-HVs*, *GB-Lbl**; arias (Lübeck, 1699; Amsterdam, c1704–5), excerpts in DTB xxiii; Ger. trans., Hamburg, 1696

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Buhler, oder Die siegende Atalanta, Hamburg, 1698

La libertà contenta (drama, 3, Mauro, ? after Plutarch), Hanover, Schloss, 3 Feb 1693, *D-Dlb*, *GB-Lbl**, excerpts in DTB xxiii; Ger. trans. as Der in seiner Freyheit vergnügte Alcibiades, Hamburg, 1697

Il Turno, 1693–7 (dramma, 3, Mauro, after Virgil: *Aeneid*), Düsseldorf, Jan 1709 as Amor vien dal destino, *D-HVI*, *GB-Lbl**, excerpts in DTB xxiii

I trionfi del fato (drama, 3, Mauro, after Virgil: *Aeneid* and Livy: *Ab urbe condita libri*), Hanover, Schloss, Feb 1695; rev. during opening run as I trionfi del fato, o Le glorie d'Enea; *D-Dlb*, *Hs*, *GB-Lbl**, excerpts in DTB xxiii; Ger. trans., Hamburg, 25 Nov 1699; rev. Schürmann as Enea in Italia, Brunswick, 1716

Baccanali ([divertimento], 1, Mauro), Hanover, 'picciolo teatro elettorale', Feb 1695, *Lbl*; rev. Schürmann as Doppia festa d'Himeneo, Salzthal (Brunswick), 12 Sept 1718; as La festa di Minerva, Wolfenbüttel, 15 May 1719

Arminio (tragedia per musica, 5, S.B. Pallavicino, ? after Tacitus), Düsseldorf, carn. 1707, *D-WD*, *GB-Lbl* [pasticcio]

Tassilone (tragedia per musica, 5, Pallavicino), Düsseldorf, 17 Jan 1709, *D-Bsb*, *E-Mn*, *GB-Lbl*; ed. in *Denkmäler rheinischer Musik*, viii (Düsseldorf, 1958), excerpts in DTB xxiii

sacred vocal

Psalmodia vespertina, 8vv, org (Rome, 1674): 13 vesper psalms, 1 Magnificat

Sacer Ianus quadrifrons, 3vv, bc (Munich, 1685): 12 motets; 2 ed. in DTB xi

Sperate in Deo, 5vv, org, 1674; Triduanas a Domino, 8vv, 20 Nov 1673; Beatus vir, 3vv, 2 vn, bc; Laudate Dominum, 8 S, 30 Dec 1673; Laudate pueri, 9vv, Nov 1673: *GB-Cfm*

Beatus vir, 8vv, bc, 16 Sept 1676, *I-Ac*

Non plus mi ligate, S, 2 vn, bc, *D-Bsb*

Qui diligit Mariam [Filius/Christum], SSATB, bc, by 7 July 1727, principal sources *GB-Lbl*, *Lcm*, *Ob*

Stabat mater, 6vv, str, bc, by 11 Jan 1728, principal sources *D-Hs*, *GB-Lam*, *Lbl*; ed. C.K. Scott (London, 1938) and H. Sievers (Wolfenbüttel, 1956)

chamber duets

all for 2 voices and continuo: principal sources *D-Mbs*, *GB-Lbl*, *I-Fc*

† also exists in revised version of 1702–3 (only revised version pubd); thematic index in DTB xi; catalogue and transcriptions in Timms (1977)

Editions: *Cantatas by Agostino Steffani 1654–1728*, ed. C. Timms, ICSC, xv (1985) [facs.]

[C] *Agostino Steffani: Twelve Chamber Cantatas*, ed. C. Timms, RRMBE, liii (1987) [T]

†Ah! che l'hò sempre detto (B. Bianchi), C; †Aure, voi che volate, T; †Begl'occhi, oh Dio, non più, T; †Cangia pensier, mio cor, C; Che sarà di quel pensiero, C; Che volete, o crude pene (F. Palmieri), by 1699, ed. in DTB xi; [Crede ogn'un, cited in *MGG1* as lost duet = 2nd verse of S solo in Oh che voi direste bene]; Cruda Lilla, che ti fece questo cor; Crudo Amor, morir mi sento (Sophie Charlotte of Brandenburg), by 1698, C; Dimmi, Cupido, e quando mai, C; Dir che giovi al dio d'amore, ?c1688, C; Dolce è per voi soffrire, by 1711, ed. in DTB xi; Dolce labbro, amabil bocca, 1712–13, ed. in DTB xi

E così mi compatite (Bianchi), T; †E perchè non m'uccidete (Bianchi), T; E spento l'ardore; Forma un mare il pianto mio, ed. in *HawkinsH*, iv, 291, C; †Fredde ceneri gradite, rev. as Saldi marmi che coprite; Fulminate, saettate; †Gelosia, che vuoi da me, nel mio sen; Gelosia, che vuoi da me? Folte schiere (B. d'Ariberti), ed. in DTB xi; Già tu parti, io che farò, ed. in DTB xi; Ho scherzato in verità (Bianchi), C; Il mio

seno è un mar di pene; In amor chi vuol godere; Inquieto mio cor (?Carlo Conti), by 1699, ed. in DTB xi; lo mi parto, o cara ('Abbate Paglia'), by 1700, C; lo mi rido de' tuoi dardi, C; lo voglio provar

La fortuna su la ruota; Labri belli, dite un pò; Libertà! l'infelice umanità, in Duetti del Sig.r Agost.o Stefani (London, 1787), ed. in La Fage: *Essais de diphthéographie musicale* (Paris, 1864); Libertà! non posso, non voglio, C; Lilla mia, non vuoi ch'io pianga; Luci belle, non tanta fretta, ed. in Reissmann: *Allgemeine Geschichte der Musik*, iii (Leipzig, 1864); Lungi dall'idol mio, 1702–3 rev. of doubtful work, ed. in DTB xi; M'hai da piangere, 1702–3 rev. of doubtful work, ed. in DTB xi; Mi voglio far intendere; Mia speranza illanguidita; M'ingannasti, fanciullo bendato, as 'Prithee leave me' in Songs in the New Opera call'd Thomyris (London, 1707), Apollonian Harmony (London, c1790), Social Harmony (London, 1817)

Navicella che ten vai, C; Nel tempo ch'amai, in C. Ballard, *Recueil d'airs serieux et a boire* (Paris, 1707) and *Recueil des meilleurs airs italiens* (Paris, 1708); No, no, no, mai nol dirò, ed. J.A. Fuller Maitland, *Duetti da camera*, ii (London, 1904); No, no, no, non voglio se devo amare, ?c1680, ed. Fuller Maitland, *Duetti da camera*, i (London, 1904); Non sò chi mi piagò ('Abbate Averara'); Non te lo dissi, o core, in Ballard, *Recueil d'airs serieux et a boire* (Paris, 1707) and *Recueil des meilleurs airs italiens* (Paris, 1708); Non ve ne state a ridere, C; †Occhi belli, non più, T; †Occhi, perchè piangete, in A. Bailleux, *Nouveaux solfeges d'Italie* (Paris, c1784), ed. in *Auswahl vorzüglicher Musik-Werke*, ii/I (Berlin, 1842), DTB xi, GMB and R. Jakoby, *Die Kantate*, Mw, xxxii (1968); Oh che voi direste bene, by 1688

Parlo e rido; Più non amo e non vaneggio; Placidissime catene, by 1699, in Bailleux, *Nouveaux solfeges d'Italie* (Paris, c1784), and Duetti del Sig.r Agost.o Stefani (London, 1787), ed. in A.E. Choron, *Principes de composition des écoles d'Italie*, iii (Paris, 1808), and DTB xi; Porto l'alma incenerita; †Pria ch'io faccia, ed. in DTB xi, T; Quando mai verrà quel dì (Anastasio Guidi); Quando ti stringo, o cara, ?1712–13; †Quanto care al cor, T; Quest'è l'ultima per me; Questo fior che involo al prato (Guidi); Ravvediti, mio core, T; †Ribellatevi, o pensieri, T; †Rio destin, ed. in DTB xi

Saldi marmi che coprite, rev. version of Frede ceneri gradite, last movt, in Bailleux, *Nouveaux solfeges d'Italie* (Paris, c1784), ed. in DTB xi, T; Sia maledetto Amor (Bianchi), C; Siete il più bizzarro umore; Sol negl'occhi del mio bene, C; Su, ferisci, alato arciero, ed. Fuller Maitland, *Duetti da camera*, i (London, 1904), T; †Tengo per infallibile, ed. in DTB xi, C; Tien m'il cor la gelosia; †Torna a dar vita al core (Bianchi); †Troppo cruda è la mia sorte, ed. in DTB xi, and ed. Riemann, *Musikgeschichte in Beispielen* (Leipzig, 1912); Tu m'aspettasti al mare, C; Turbini tempestosi spinsero Enea; Vestite bruno, lost [? identical with Occhi belli, non più]; Vo dicendo al mio pensiero; Voi ve ne pentirete; †Vorrei dire un non so che, T Chamber duets with lost, unspecified inst parts: Corri all'armi; D'un faggio all'ombra assiso; Fuggi da questo seno; Senti, Filli spietata; S'intimi guerra a la beltà; Stille degl'occhi amare

other secular vocal

6 scherzi, 1v, insts, bc, *I-MOe* (facs. in ICSC, xv, 1985); 2 ed. in DTB xi

Cant.: Occhi miei, lo miraste, ed. A. Einstein, *ZMw*, i (1918–19), 457–66

2 madrigals, principal sources *GB-Cfm*, *DRc*, *Lam*, *Lbl*, *Ob*: Al rigor d'un bel semblante, SAT, bc; Gettano i re dal soglio, SSATB, bc, ed. C. Timms, *MT*, cxix (1978), Feb suppl.

Serenata for the wedding of Countess von Preysing, Munich, 1682, lost

instrumental

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Sonate da camera, 2 vn, va, bc (Amsterdam, c1705); ed. L. Pizzolato (Venice, 1996)

theoretical woks

Quanta certezza habbia da suoi principii la musica (Amsterdam, 1695) [Ger. trans., 1699–1700, as *Musikalisches Send-Schreiben*, rev., enlarged 2/1760 as *Sendschreiben*]

works of uncertain authorship

Academia per musica (*Ecco l'alba, ecco l'aura*), Hanover, Nov 1695 [for marriage of Charlotte Felicitas of Brunswick-Lüneburg to Rinaldo I of Modena], lost; list of arias in DTB xxi

Briseide (dramma per musica 3, F. Palmieri), Hanover, carn. 1696, ? by P. Torri, *A-Wn, D-Mbs, GB-Lbl*; excerpts in SCMA, xi (1951), and DTB xxiii

Confitebor tibi Domine, 3vv, 2 vn, bc, 1709, *Lbl*; *Credo*, 3vv, org, *D-Rp*; *Dixit Dominus*, 5vv, 2 vn, 2 va, bc, *Bsb*; *Estote fortes in bello*, 4vv, bc, *Rp*; 6 motets, 2vv, bc, *GB-DRc E.22, Ob Mus.d. 100*

Cants.: *Alle lacrime, homai, occhi lucenti*, A, bc, *GB-Lgc*; *All'or ch'in grembo all'ombra*, A, 2 vn, bc, *Lcm*; *Desiava gioire sotto ricche cortine*, S, bc, *F-Pn, GB-Lgc, Lwa*; *O martirio d'amor, che mi trafiggi*, S, bc, *A-Wn* (attrib. G.M. Pagliardi), *GB-Lgc, Lwa*; *Piange la bella Clori, e del suo pianto*, S, bc, *US-IDt*; *Qual subterea mole*, S, bc, *GB-Lgc*; *Va girando intorno al suolo*, S, bc, *Lbl*

Chamber duets: *Dite la verità*, principal sources *B-Bc, GB-Cfm, Lbl, Ob*; *Lontananza crudel, tu mi tormenti*, *D-BNms, I-Bc, Nc, Pca*, in Bailleux, *Nouveaux solfeges d'Italie* (Paris, c1784), ed. in DTB xi; *Lungi dall'idol mio*, later rev. Steffani, *B-Bc F.15371, GB-Lbl RM 23.f.10, I-Bc DD.43*; *M'hai da piangere*, later rev. Steffani, *GB-Lam, I-Bc DD.43*; *Non voglio, non voglio, no, no*, *F-Pn*; *Porto ne' lumi un mare*, *GB-Lbl, I-Fc*; *Quando un eroe che s'ama*, *D-Dlb, GB-Lbl, US-Wc*; *Son tutto contento*, *D-BNms*; *Trionfate, o mie pupille*, *BNms*; *Vuol il ciel ch'io sia legato*, *D-Mbs, GB-Lbl, US-Wc*

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Trio sonatas: *Sonate da camera* (Munich, 1679), cited in *FétisB*; trio sonatas ed. in NM, v (1927) and xii (1928) are by A. Caldara: see E. Schenk, *ZMw*, xii (1929–30), 247

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Steffani, Giuseppe Antonio.

See Štěpán, Josef Antonín.

Steffen, Wolfgang

(*b* Neuahaldensleben, 28 April 1923; *d* Berlin, 6 Dec 1993). German composer. He studied composition with Tiessen and conducting with Ahlendorf at the Municipal Conservatory and the Hochschule für Musik in Berlin. At the same time he attended seminars in musicology and drama at the Free University of Berlin. From 1947 to 1959 he worked as a choirmaster and conductor, and in 1974 he was appointed to teach music theory at the Hochschule für Musik, Berlin. He was also active in that city as chairman of the German Composers' League, head of the Studio for New Music and panel member of the Council of Culture. Composers as diverse as Hindemith, Bartók, Schoenberg, Ives and Cage inspired his work, yet Steffan's personal style avoids eclecticism. Traditional structures support most of his works, and in his occasional ventures beyond conventional technical conceptions he does not abandon creative textures and an innate sense of form. Steffan's emphasis on certain tone colours as well as his concept of dynamics in a broader sense reveal a great spectrum of continued tension and dramatic climax.

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Numerous chbr works and c35 songs

ALFRED GRANT GOODMAN

Steffens [Stephan, Stephani], Johann [Johannes]

(b Itzehoe, Holstein, c1560; d Lüneburg, c summer 1616). German composer and organist. His father, a member of Itzehoe town council, early encouraged his musical gifts and (according to a letter of recommendation dated 1589) had him trained by, among others, an organ builder, who may have been Hans Scherer (i). In 1592 he was engaged as assistant to Jost Funcke, the aged organist of the Johanniskirche, Lüneburg. When Funcke died in 1593, Steffens was appointed to succeed him, at first provisionally, and then officially from Easter 1595, after which he held the post for 20 years. His reputation seems to have grown quickly beyond Lüneburg: in 1596 he took part in the famous organ trial at Gröningen, near Halberstadt, where as one of 53 organ experts he played and assessed the new instrument. At Lüneburg he gave organ lessons and temporarily looked after the organ at St Spiritus. His close collaboration with the town musician Johann Sommer led to the publication of some instrumental pieces (in RISM 1609³⁰). The collection of his madrigals and dance-songs that his son Heinrich published posthumously in 1619 shows the unmistakable influence of Hans Leo Hassler.

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10 works, a 5, 1609³⁰; ed. in Engelke

4 motets, 8vv, 1593, *D-Hs*; 1 ed. in Engelke

4 Christmas motets, 6vv, 1604–6, inc., *Lr*

1 madrigal, 8vv, *W*

4 works, org: 2 in *Celle Organ Tablature* (1601), ed. K. Beckmann, *Choralbearbeitungen des norddeutschen Barocks* (Wiesbaden, 1988); CEKM, xvii (1971); 1 in CZ; 1 in *Mbs*

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HORST WALTER

Steffkin [Steffkins, Stefkins, Steiffkin, Stephkins], Theodore [Dietrich] [Stoeffken, Ditrich]

(*b* early 17th century; *d* Cologne, ?Dec 1673). German viol player and composer. In 1622 he was at the Danish Court, probably in the viol consort led by William Brade, with whom he may have moved to the ducal court at Gottorf. By midsummer 1628 he was in England as a musician to Charles I's consort Henrietta Maria; in 1636 he succeeded Maurice Webster as a 'musician for the consort in ordinary' to the king. Shortly before the Civil War he left England, and on 17 May 1642 he was appointed a viol player to Friedrich Wilhelm, Elector of Brandenburg. During the period 1647–8 he was seconded to the service of the stadtholder of the United Provinces in The Hague, where Constantijn Huygens became a devoted admirer and friend. Soon after 1652 he moved to Hamburg, where Robert Bargrave and Cromwell's ambassador Bulstrode Whitelocke heard him play in February 1653 and June 1654 respectively. In 1654 he performed for Archduke Leopold Wilhelm in Regensburg, and in 1659 he was in Rome. At the Restoration he became a member of Charles II's Private Musick and resumed his service to Henrietta Maria; he was also among the 'Musitians that doe service in the Chapel Royall'. Pepys heard him on 17 July 1663 and found him a 'temperate sober man'. In 1673 he accompanied the king's ambassadors to the Council of Cologne; his death there is recorded in a probate administration of February 1674.

Steffkin was one of the most admired viol players of his day and his compositions reflect the brilliance of solo playing at its zenith. The discovery of four manuscripts of Dutch provenance has brought to light many previously unlisted pieces by him. Huygens wrote to Mersenne (26 November 1646) of 'the marvellous Stiphkins, who performs more wonders on the viola da gamba than any man yet', and several letters from Steffkin to Huygens survive (*GB-Lbl*, *NL-Lu*). North wrote of a 'particular freindship cultivated' in later years between him and Jenkins, who 'often sent him kind tokens, which were pieces of fresh musick'. Steffkin's sons Frederick William (1646–1709) and Christian Leopold (*d* 1714) also became 'eminent

violists' in the Private Musick. Frederick was granted a place jointly with his father in 1662, and served until November 1705; some lessons by him for bass viol survive (*GB-DRc*). Christian was appointed in 1689. A granddaughter, Ebenezer, married Gasparo Visconti in 1704. On 3 July 1705 Frederick and Christian, together with Visconti, took part in a demonstration organized by Thomas Salmon for the Royal Society, performing on two viols 'Mathematically set out, with a particular Fret for each String, that every Stop might be in a perfect exactness' (see Miller and Cohen).

WORKS

Allemande, 2 b viols, *GB-Ob* (inc.)

2 sets of divisions on a ground, b viol, bc, *A-ETgoëss*, *GB-DRc*, *Ob*

Over 70 lessons (preludes, allemandes, courantes, sarabandes, giges), b viol/lyra viol/baryton, *A-ETgoëss*, *D-Kl*, *EIRE-Dm*, *F-Pc*, *GB-Lbl*, *Ob*, *US-NYp*

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BDECM

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CHRISTOPHER D.S. FIELD

Steg

(Ger.).

See [Bridge](#).

Stegereif

(Ger.).

A [Triangle](#) resembling a medieval stirrup.

Steggall, Charles

(*b* London, 3 June 1826; *d* London, 7 June 1905). English organist and composer. The son of a businessman, he was educated at the RAM (1847–51), where he studied piano and composition under William Sterndale Bennett. In 1848 he became organist of Christ Church Chapel, Maida Hill, and in 1851 professor of harmony and organ at the RAM and took the degrees of MusB and MusD at Cambridge. In 1855 he was appointed organist of the new Christ Church, Lancaster Gate, and in 1864 organist of Lincoln's Inn Chapel. In 1884 he was elected to the board of directors of the RAM. His pupils there included Joseph Barnby, F.G. Edwards and Edwin Lemare; he retired in 1903. Steggall was a founder of the Royal College of Organists and delivered the inaugural lecture on 18 October 1864. He was secretary of the Bach Society from its foundation by Bennett in 1849 to its dissolution in 1870. For the Society he produced an edition of J.S. Bach's Motets bwv 225–30 (1851).

Steggall's compositions included anthems, service music, hymn tunes, carols, chants and short organ compositions. He worked diligently for reform in congregational singing, calling for an authorised standard selection of metrical psalm and hymn tunes and favouring 16th- and 17th-century psalm tunes. He attempted to put his beliefs into practice in his two collections, *Church Psalmody* (1849) and *Hymns for the Church of England* (1865, 2/1875); in the preface to the former he criticized the preponderance of ill-trained choirs and silent congregations. He wrote a popular *Instruction Book for the Organ* (1875) and in 1887 joined the committee of *Hymns Ancient and Modern*.

His youngest son, (William) Reginald Steggall (1867–1938), was also an organist and composer who studied and became a teacher at the RAM, and on his father's death succeeded him as organist at Lincoln's Inn Chapel.

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ROSEMARY WILLIAMSON

Steglich, Rudolf

(b Rats-Damnitz, Pomerania, 18 Feb 1886; d Scheinfeld, nr Nuremberg, 8 July 1976). German musicologist. After studying in Dresden under Liszt's pupil Bertrand Roth (1900–06) he attended courses in musicology for one term at Munich University with Sandberger and for one term at Berlin University with Wolf (to whom he owed the subject of his dissertation); he completed his degree with Riemann at Leipzig University, where he took the doctorate in 1911 with a study of the *Quaestiones in musica*. Between 1919 and 1929 he was music correspondent for the *Hannoverscher Anzeiger* and from 1925 he taught at the Hanover Conservatory. In 1930 he completed the *Habilitation* in musicology at Erlangen University with a dissertation on musical rhythm. He then taught there as head of the musicology department and was appointed supernumerary professor in 1934. From 1935 to 1944 he was also a lecturer at the Nuremberg Conservatory and at the Nuremberg Wirtschaftshochschule. He was editor of the *Händel-Jahrbuch* (1928–33), *Archiv für Musikforschung* (1936–40) and, with Max Schneider, of the Hallische Händel-Ausgabe (from 1955). He retired in 1956.

Steglich specialized in the music of the 18th and 19th centuries, laying particular emphasis on Bach and his sons, Handel, Mozart, Beethoven and Schumann. His research into musical rhythm and its standardization, and the bearing this has on the natural ebb and flow of the pulse, tempo and dynamics, and into the acoustic properties of historical instruments, went hand in hand with his insistence that music should be properly performed and listened to. He was a leading figure in the German Handel revival of the 1920s, and took a great interest in the potential of the Nazi state to fulfil the musical goals of Germany. His numerous articles, discussions of operatic productions and book reviews for periodicals (particularly in the *Zeitschrift für Musik* from 1922 and in *Musica* from 1948) exerted a considerable influence on musical scholarship.

WRITINGS

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HANS HEINRICH EGGBRECHT/PAMELA M. POTTER

Stegmann, Carl David

(*b* Staucha, nr Meissen, 1751; *d* Bonn, 27 May 1826). German tenor, harpsichordist, conductor and composer. He received his initial musical training from the local organist at Staucha, then studied in Dresden with J.F. Zillich (from 1760), at the Kreuzschule (1766–70) and later under Homilius and the violinist H.F. Weisse. Thereafter he rose rapidly as singer, actor and harpsichordist; he went to Breslau in 1772 (with the Wäser theatre company), Königsberg in 1773, Heilsberg (now Lidzbark Warmiński) in 1774 (as court harpsichordist to the Bishop of Ermeland), Danzig in 1775, Königsberg again in 1776 (with the Schuch company) and later appeared in Gotha (at the court theatre). From 1778 to 1783 he made the first of two extended visits to Hamburg, winning particular renown as a

harpsichordist. By that time five of his operas and Singspiele, first produced earlier in Königsberg and Danzig, were attracting performances elsewhere in northern Germany. In 1783 he left Hamburg to join the Grossmann company in Bonn. He then became attached to the court theatre at Mainz in association with which he made highly acclaimed guest appearances in Frankfurt. He sang in the first German-language *Don Giovanni* (Mainz, 13 March 1789), produced or conducted other operas by Mozart, Salieri, Gluck and Gassmann, composed incidental music (e.g. to Bürger's version of *Macbeth*, 30 August 1785) and acted in dramas by Lessing and Schiller.

The summit of Stegmann's activities in Frankfurt was the production of his allegorical coronation opera *Heinrich der Löwe* (15 July 1792) to celebrate the coronation of Emperor Franz II. By the time of his return to Hamburg in November 1792, he was esteemed as a leading operatic producer and adapter, which compensated for the declining vocal prowess that forced him to restrict his appearances to comic roles (*AMZ*, i, 1798–9, col.713). In 1798 he joined the directorate of the Hamburg theatre, remaining there until 1811; thereafter he attracted attention mainly as a composer of incidental music and a series of instrumental works (*AMZ*, iv, 1801–2, col.261), including keyboard and multiple concertos. His earlier close acquaintance with the operas of Gluck and Mozart, and his later keyboard arrangements (published by his friend Simrock) of Haydn's symphonies, Mozart's string quintets and Beethoven's Trios op.9, enabled him to produce instrumental music notable for contrapuntal and textural ingenuity, combined with an imaginative, if sometimes overlaid, instrumentation.

As a composer for the theatre, Stegmann has attracted attention for his harmonic and tonal organization and for using antecedent forms of the leitmotif, showing an early interest in dramatic and psychological continuity.

WORKS

stage

Der Kaufmann von Smyrna (komische Oper, 1, C.F. Schwan, after N.-S. de Champfort), Königsberg, 1773, *B-Bc*; vs (Leipzig and Königsberg, 1773)

Die herrschaftliche Küche (ballet), Danzig, 1775, lost

Das redende Gemählde (komische Oper, 2, J. Anseaume), Königsberg, 1775; vs (Mitau and Hasenboth, 1775)

Die Rekruten auf dem Lande (komische Oper, 3), Danzig and Königsberg, 1775, *D-Dlb**

Erwin and Elmire (Schauspiel mit Gesang, 2, J.W. von Goethe), Königsberg, Kreuzenplatz, 1776, vs (Königsberg and Leipzig, 1776)

Philemon und Baucis (Spl, Echof), Gotha, 1777, lost

Clarisse, oder Das unbekannte Dienstmädchen (komische Operette, 3, J.C. Bock), Hamburg, Gänsemarkt, Nov 1778

Montgolfier (opera-ballet), Bonn, 1788

Sultan Wampum oder Die Wünsche (op, 3, after A. von Kotzebue), Mainz, National, 7 March 1791

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other works

all printed works published in Bonn unless otherwise stated

Inst: Conc., pf, ob, bn, orch, *B-Bc*; Conc., 2pf, vn, str, *Bc*; 2 concs., 2 pf, 3 pf, *Bc*; Concerto à 11 stromenti, Concerto doppio, 2 kbd, Sinfonia à 8: *D-SWI*; Overture caractéristique: Das Siegesfest (n.d.); other concs., pf works and chbr music cited in Gerber

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Pf arrs.: Paer: Achilles (op) (c1783); Gluck: Alceste (op) (n.d.); Haydn: syms. (c1813), 6 qts, 4 hands (Bonn and Cologne, 1819); Mozart: qnt, 4 hands (Bonn and Cologne, 1820–22); Beethoven: 3 Trios, op.9, 4 hands (Bonn and Cologne, n.d.) [for Haydn, Mozart and Beethoven arrs., see *AMZ*, xvi (1815), 676, xx (1818), 411, xxv (1823), 308, xxvi (1824), 196]

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ANDREW D. McCREDIE

Stegmayer, Matthäus

(*b* Vienna, 29 April 1771; *d* Vienna, 10 May 1820). Austrian composer, dramatist and singer. A powerful treble choirboy in Vienna, he went on to tour the provinces with itinerant theatre troupes after completing his secondary education. In 1792–3 he joined the Theater in der Josefstadt,

where he took leading parts and composed Singspiele and occasional music. In 1796 he moved to Schikaneder's Freihaus-Theater auf der Wieden, first appearing as composer there with a score for Gieseke's *Die zwölf schlafenden Jungfrauen*. Before the year was out he had also written two plays for the company. During the next 25 years he wrote many original plays, adaptations and much theatre music, frequently sharing the latter task with Seyfried, Henneberg and other composers (as with his own *Holga die Göttin des Kristallengebirges*, 1800). He gradually gave up composition (his work also includes some church compositions) but continued to write plays. Although he is reported to have left Schikaneder for the court theatre in 1800 he continued to supply works for the former. He was also chorus director and producer at the court theatre, ran the Hoftheater–Musikverlag and started a music copying and hire business. In 1804 he joined the Theater an der Wien as actor and chorus master, and continued to provide many plays and librettos, including the popular *Idas und Marpissa* (1807), with music by Seyfried. His greatest success was the quodlibet *Rochus Pumpernickel* (after Molière's *Monsieur de Pourceaugnac*, in collaboration with Haibel and Seyfried). This work proved one of the most popular products of the Viennese theatre – it was given innumerable performances all over German-speaking lands and ran to several editions and at least three sequels.

Stegmayer's son Ferdinand (b Vienna, 25 Aug 1803; d Vienna, 6 May 1863) was a pianist, conductor and composer who at 22 was appointed music director at the Königstädtisches Theater, Berlin. After serving as Kapellmeister in Prague and Leipzig he returned to Vienna in 1852, where he founded the Singakademie (1858).

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PETER BRANSCOMBE

Stehle, Adelina

(b Graz, 30 June 1860; d Milan, 24 Dec 1945). Austrian, later Italian, soprano. She studied in Milan and made her début as Amina at Broni in 1881. In the following years she sang in many of the leading Italian houses before going to La Scala in 1890, where she appeared in several world premières, most notably those of *La Wally* and *Falstaff*, both in 1892; in the latter, she sang Nannetta to the Fenton of her husband, Edoardo Garbin. In 1892 at the Teatro Dal Verme she was the first Nedda in *Pagliacci*, and in 1895 at La Scala she took the leading soprano roles in two Mascagni

premières, *Guglielmo Ratcliff* and *Silvano*. In 1902 she toured South America and in 1905 was a member of the distinguished Sonzogno company at the Théâtre Sarah Bernhardt in Paris; she also sang in St Petersburg, Berlin and Vienna. Her voice, originally that of a light lyric and coloratura soprano (with Ophelia and Gilda among her roles), developed into a more dramatic instrument, and she was admired as a leading exponent of *verismo* roles such as Adriana Lecouvreur and Giordano's Fedora. On retirement she became a teacher, her best-known pupil being Giannina Arangi-Lombardi.

J.B. STEANE

Stehle, Johann Gustav Eduard

(*b* Steinhausen, Württemberg, 17 Feb 1839; *d* St Gallen, Switzerland, 21 June 1915). Swiss-German composer, organist and conductor. He received his first lessons in organ and theory from his father. From 1853 he studied at the teachers' training colleges in Weingarten and Schwäbisch-Gmünd. He qualified in 1856, then taught in Schussenried (1857–64) and in Kanzach bei Saulgau (1864–9). Sympathizing with the aims of the Cecilian movement, he decided to become a full-time musician and in 1867 entered a composition competition organized by Franz Xaver Witt; he won first prize with his *Missa* 'Salve regina'. In 1869 he became organist and choirmaster at St Kolumban, Rorschach, where in the following year he helped found the first Cecilian organization in Switzerland. Over the next few years he accompanied Witt on his Swiss lecture tours and in 1874 was invited to become cathedral organist and choirmaster at St Gallen; his duties there included teaching at the Catholic Realschule. The same year, when the Gymnasium choir ceased to be attached to the cathedral, Stehle had to form a mixed civic choir for the cathedral services. In 1877 the choir formed the nucleus of the new Cecilian organization in St Gallen. Stehle also directed two other choirs in the town (1876–95).

Stehle published *Chorphotographien* (Regensburg, 1874), and his creation of the journal *Der Chorwächter* in 1876 provided him with a vehicle for disseminating his ideas for the reform of church music (articles published included 'Kirchliche und unkirchliche Musik', 1876; 'Die lateinische Kirchensprache', 1879; 'Leichte Kirchenmusik', 1881; and 'Moderne Kirchenmusik', 1894). There was opposition to his ideas and he was accused of neglecting the Classical Viennese composers, whose masses he described as lightweight and uneclesiastical. The style of Stehle's own compositions (especially after the death of Witt), became increasingly closer to that of Liszt, attracting criticism from the orthodox Cecilians such as F.X. Haberl. Stehle's article in *Der Chorwächter* 'Das Chroma in der Kirchenmusik' (1882) and his championing of Rheinberger's Mass in F minor, op.159, led to a permanent rift between him and Haberl. A polemic against Richard Strauss (Koch) shows that Stehle had rejected further advances in church music. There was also dissension among the members of the cathedral choir. On the positive side at this time, Stehle gained the PhD from Fribourg University. He resigned his cathedral post in 1913.

WORKS

(selective list)

detailed list in Koch

vocal

Orats, cants.: Legende der heiligen Cäcilia (W. Edelmann), solo vv, chorus, orch, op.43, vs (Leipzig, 1887); Fritjofs Heimkehr (E. Tegnèr), solo vv, chorus, orch, op.64 (St Gallen, 1888); Lumen de coelo, solo vv, chorus, orch, op.55/58 (Leipzig, 1890); Oybin, contralto solo, male chorus, orch, ?op.63 (Leipzig, 1890); Absalom, chorus, orch, op.70, 1896 [also incidental music]; Die Nonnen von Compiègne, female chorus, male chorus, orch, 1909

Masses (for chorus, org): Salve regina, 1869; De spiritu sancto (Einsiedeln, 1874); Jesu rex admirabilis, op.33, 1874; In honorem S Sacramenti, op.33a (Stuttgart, 1874); Laetentur coeli, op.37, ?1875; Exultate deo, op.38; Ad dulcissimum cor Jesu (Ravensburg, 1876); Jubilaei solemnis, op.42 (Einsiedeln, 1879); Alma redemptoris mater, op.51, 1883; Pro defunctis, op.52 (Augsburg, 1884); Regina coeli, op.56, 1888; Jubilaei solemnis, op.46 (Einsiedeln, 1891); Missa solemnis, op.67, 1894; De beata Magdalena Sophia Barat, 1910; De angelis (Estavayer-le-lac, 1911); De beata Julia Billiard, 1913

Many short liturgical works, choruses, songs

instrumental

Org: 4 Praeludien, 1869; Phantasie über O sanctissima, ded. F. Liszt (Leipzig, 1872); Tu es Petrus, Trauer und Trost, Beim toten Liebling, op.44 (Zürich, 1874); Saul (Leipzig, 1878), arr. for orch, 1888; Concert Fantasia (Zürich, 1880); Praeludia organi (Regensburg, 1892); Pro gloria et patria (Leipzig, 1892); Fantasia über Zwysigs Schweizerpsalm (St Gallen, 1904); 5 Orgelstücke, op.70 (Brussels, 1906); Fantasia über Te Deum, 1909

arrs., incl. R. Wagner: Einzug der Gäste (Tannhäuser), 1876, and Trauermarsch (Götterdämmerung) (Mainz, 1909); F. Mendelssohn: Hochzeitsmarsch (Sommernachtstraum), ed. (Leipzig, 1983)

Pf works

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MGG2 ('Caecilianismus', W. Kirsch)

A. Locher: *Dr J.G. Eduard Stehle* (Einsiedeln, 1917)

W. Franz: *Von Anfang und Aufstieg des Cäcilianismus in Rorschach* (Rorschach, 1919)

K. Weinmann: *Geschichte der Kirchenmusik mi besonderer Berücksichtigung der kirchenmusikalischen Restauration* (Munich, 1925)

A. Koch: *Johann Gustav Eduard Stehle (1839–1915) und die katholische Kirchenmusik in der deutschen Schweiz zur Zeit der cäcilianischen Reform* (Lucerne, 1977)

Der Caecilianismus: Eichstätt 1985

CLYTUS GOTTWALD

Stehman, Jacques

(*b* Brussels, 8 July 1912; *d* Knokke-Heist, 20 May 1975). Belgian composer and critic. He studied the piano and theory at the Brussels Conservatory, where Absil was his most important teacher. Then he played an important part in Brussels musical life as music reporter for Radio Télévision Belge and critic of the daily paper *Le soir*. He returned to the conservatory as professor of practical harmony (1954) and of music history (1968), also teaching at the Chapelle Musicale Reine Elisabeth. A fluent composer, he could express deep tragedy, as in the *Chant funèbre*, but more frequently his music is designed to divert. The piano pieces (e.g. *Tombeau de Ravel*, 1948) and songs (e.g. *Rimes enfantines*, 1949) are within the French tradition; more developed works employ impressionist detail within conventional forms – for example, the Suite for strings takes the form (and also recaptures the spirit) of an 18th-century suite. The *Symphonie de poche* (1950) is also built on Classical lines, although on reduced proportions, with oppositions between soloists and groups. Some of Stehman's works, such as the *Trois rythmes* (1955), display the rhythmic influence of jazz. He is the author of a *Histoire de la musique européenne* (Verviers, 1964). His music is published by CeBeDeM, which holds his MSS, and Schott (Brussels).

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HENRI VANHULST

Steibelt, Daniel (Gottlieb)

(*b* Berlin 22 Oct 1765; *d* St Petersburg, 20 Sept/2 Oct 1823). French composer and pianist of German birth. His father was an officer in the Prussian army and later a maker of harpsichords and pianos; his mother was from a Huguenot family that fled France. At an early age Steibelt attracted the attention of the crown prince (later Friedrich Wilhelm II of Prussia), who sent him to study with Kirnberger. Steibelt's first published composition, a song of eight bars, appeared in a song collection in 1782. Steibelt's father forced him to join the Prussian army some time before 1784, for in that year Steibelt deserted and fled the country. Two more songs appeared in 1784 in the weekly *Neue Blumenlese für Klavier-Liebhaber*. Steibelt's spent some of the next six years travelling as a pianist. In 1788 he was in Munich, where his first four sonatas opp. 1–4 were published by Goetz; in 1789 he gave concerts in Saxony and Hanover; and in 1790 he took up permanent residence in Paris, which he had probably visited in the years immediately before, as his reputation was already well established there. His contest at court with David Hermann (1764–1852) also indicates that Steibelt had been in Paris before the Revolution. Each contributed a movement to the sonata *La coquette*: Hermann the first and Steibelt the rondo, and the fashionable Steibelt was adjudged the winner.

By 1793 Steibelt had completed his first opera, *Roméo et Juliette*, to a libretto by his patron Vicomte Alexandre de Ségur, and submitted it to the Académie Royale de Musique. Lacking the financial resources to stage new works because of the Académie's association with the *ancien régime*,

they rejected it. When Steibelt replaced the sung recitative with spoken dialogue, the work was finally performed as an *opéra comique* at the Théâtre Feydeau on 9 October 1793. Its success brought Steibelt much acclaim, and he was subsequently much sought after as a composer and teacher.

For the next 15 years Steibelt divided his time between Paris and London, performing extensively in those cities. He also toured in most of the major European capitals. It appears that fraudulent dealings with the publisher Boyer brought Steibelt into bad repute, and he left Paris towards the end of 1796, making his way to London by way of Holland. By this time, Steibelt had published 20 opuses, mostly for piano, as well as the string quartets op.17.

An appearance at Salomon's benefit concert on 1 May 1797 may have been Steibelt's first concert in London. Two weeks later he played one of his own concertos at an opera concert, and it was probably at Salomon's concert on 19 March 1798 that he first played his celebrated Third Piano Concerto ('L'orage'), the finale of which, a rondo pastoral 'in which is introduced an imitation of a storm', achieved enormous popularity. Field may have based his own Piano Concerto no.5, 'L'incendie par l'orage', on this work. On 11 December 1798 *Albert and Adelaide, or The Victim of Constancy* was produced at Covent Garden. This opera was a pasticcio, both verbally and musically well adapted to the English taste. Steibelt, though nominally the composer, included many borrowings, including the quintet from Cherubini's *Lodoïska*, and some of the 'original' music was composed by Thomas Attwood (see the *Morning Chronicle*, 22 January 1799). It is unclear how much of the music Steibelt actually contributed. While in London, Steibelt married an Englishwoman (only her first name, Catharine, is known), who was a pianist and performer on the tambourine, a fact that occasioned him to add tambourine or triangle obbligato parts to many of his later compositions.

Late in 1799 Steibelt began a year-long European tour, appearing in Hamburg on 9 October 1799, the same month his father obtained an official pardon for his desertion from the army 15 years earlier. Steibelt also performed in Dresden on 4 February 1800 and visited Prague, Berlin and Vienna, where, at the home of Count Fries, he entered into the contest with Beethoven described by Ries in his *Biographische Notizen über L. v. Beethoven* (Koblenz, 1838), in which Steibelt was decisively worsted, and his success in Vienna impaired. Steibelt returned to Paris in August 1800, bringing with him a score of Haydn's *Creation*, which he performed in Napoleon's presence at the Opéra on 24 December, in a translation by Ségur and with musical alterations and additions of his own that caused much offence. His ballet *Le retour de Zéphire* was given successfully at the Opéra on 3 March 1802, and he left for London 19 days later, where he remained for three years. Two ballets, *Le jugement de berger Paris* and *La belle laitière*, were produced at the King's Theatre. He returned to Paris in the spring of 1805. In 1806 his festival intermezzo *La fête de Mars*, composed in honour of Napoleon's victory at Austerlitz, was staged at the Opéra. During this time, Steibelt composed much of his piano music, including the Fourth and Fifth Concertos; the *Méthode* (Paris, 1805), in which he claimed to have invented the signs for the pedals adopted by

Clementi, Cramer and Dussek; and his most enduring work, the Etude op.78. He also wrote a method for the tambourine. A three-act opera, *La princesse de Babylone*, was in active preparation at the Opéra in the autumn of 1808, when Steibelt left Paris, perhaps to avoid imprisonment because of mounting debts. However, a concert tour begun at this time seems to have been planned well in advance of his departure, and *La princesse de Babylone* was later given its première in St Petersburg, with Steibelt conducting. His tour of late 1808 took him from Paris to Frankfurt, Leipzig, Breslau, Warsaw, Wilna (where he conducted a Polish translation of Haydn's *Creation*), Rīga and St Petersburg, where he arrived in the spring of 1809.

Steibelt was one of many European musicians lured to Russia by generous offers from the government of Alexander I in the first decade of the 19th century. He spent the rest of his life there, managing and composing for the French Opera, teaching and composing for the piano. In St Petersburg he met John Field, who became one of his few real friends. In 1809 he brought out his ballet *La fête de l'Empereur* and possibly another opera, *Paul et Virginie*, while beginning work on *Cendrillon*, first staged in October 1810. He was named director of the imperial French theatre before the end of that year, succeeding Boieldieu, and soon after this appointment completed another three-act opera, *Sargines*, and a pasticcio, *Les folies amoureuses*. When Napoleon entered Moscow in 1812, Steibelt composed a piano fantasy, *L'incendie de Moscou*. Another opera, *Phèdre*, reportedly received its première in 1818 in St Petersburg. On 16 March 1820 Steibelt gave the first performance of his Eighth Concerto, which includes a choral ('Bacchanalian Rondo') finale. His final opera, *Le jugement de Midas*, was begun some time after 1820 but was never completed, as he had by then developed a painful and protracted illness to which he finally succumbed in 1823. Steibelt was given a semi-public funeral. The military governor of St Petersburg organized a concert to benefit Steibelt's family, who, despite the composer's fabulous earnings, had been left in comparative poverty.

Steibelt appears to have been extraordinarily vain, arrogant, discourteous, recklessly extravagant and even dishonest. Tomasek described him as 'enveloped in a veil of self-conceit'. He fobbed off old works as new, disguising them with minor alterations and the addition of unnecessary *ad libitum* parts. Meissner, in his *Rococo-Bilder* (pp.209ff) recorded that Steibelt sold three piano sonatas to the harp maker and music publisher Nadermann for 500 francs; Nadermann later realized that the sonatas which Steibelt had left were not the ones which the composer had played, but three quite insignificant ones. As a musician, Steibelt has often been dismissed as a charlatan, to some degree unjustly. His powers as a pianist must have been considerable, even though he was reputed to have laboured under the disadvantage of a poor left-hand technique and to have been unable to produce singing tone in slow, sustained passages.

Steibelt's most significant works were undoubtedly his operas, in which dramatic requirements always took precedence over musical considerations. His reputation in this field, though based solely on *Roméo et Juliette* (his only real opera known outside Russia), was not inconsiderable. The rather full scoring of some of the accompaniments possibly prompted the description of the work in the *Moniteur* of 23

September 1793 as 'learned, but laboured and ugly'. Berlioz cited *Roméo* as the best of the five settings of the Shakespeare play in existence and was obviously influenced by Steibelt's innovative orchestration, harmonies and individual writing for chorus, which included unison passages in a choral-recitative style and the use of the chorus as another 'instrument' in the orchestra. Steibelt's scoring in this work could indeed be a model of delicacy. A passage near the beginning of the overture is remarkable for varied and sensitive doubling of woodwind instruments and the use of a solo horn to conjure up a romantic atmosphere. *Roméo et Juliette* held the stage for at least 30 years after its première and was translated into four languages and performed in opera houses from New Orleans to Moscow. Steibelt's only other published opera, *Cendrillon*, also an *opéra comique*, has never been performed outside Russia. It too has a striking and bold dramatic style that is coupled with characteristic instrumentation and form.

Steibelt's piano concertos generally have first movements in classical Mozartian ('double exposition') form, slow movements with much decorative writing for the piano and final rondos in a popular vein. The descriptive titles of the third concerto ('L'orage'), fifth ('A la chasse'), sixth ('Le voyage au Mont St Bernard') and seventh ('Grand Military Concerto, dans le genre des Grecs'), together with the variable number of movements and the lack of improvised cadenzas in several of the works, reveal Steibelt's awareness of more romantic approaches to the genre. Steibelt published hundreds of works for piano solo and piano with the accompaniment of flute, violin, cello, harp, tambourine or other instruments. Many of these were titled 'sonata' (see illustration), and range from small pieces to expansive works. Many are in two movements (Allegro and Rondo). Slow movements, when they appear, are generally perfunctory, often based on popular national airs, as are many of the rondos. The other piano works consist of preludes, marches, waltzes, bacchanals, potpourris and programmatic pieces. Steibelt also wrote a set of string quartets, a piano quartet, some piano quintets, and numerous vocal works. The three quintets for piano and strings op.28 are more substantial, as are the 50 studies of the Etude op.78, some of which anticipate the style of Mendelssohn and all of which are admirably designed for their purpose.

WORKS

(selective list)

works published unless otherwise stated, mostly in Paris, but also in Leipzig, London, Offenbach, St Petersburg and Vienna

For detailed list of the 110 op. nos. and many unnumbered works see Mee and Pazdírek.

stage

Roméo et Juliette (op, 3, A.-J.-P. de Ségur, after W. Shakespeare), Paris, Feydeau, 9 Oct 1793 (Paris, 1793); restored (orig.) version, St Petersburg, 1817, *D-Bsb*
Albert and Adelaide, or The Victim of Constancy (grand heroic romance, 3, S. Birch, after B.J. Marsollier des Vivetières and J.M. Boutet de Monvel), London, CG, 11

Dec 1798, pf score of ov. pubd, collab. Attwood, ? incl. music by Cherubini
Le retour de Zéphire (La vaele de Tempe) (ballet, 1), Paris, Opéra, 3 March 1802, *F-Po*, vs pubd; incl. music by T. Winter
Le jugement de berger Paris (ballet, 3), London, King's, 24 May 1804, vs pubd
La belle laitière, ou Blanche, reine de Castille (ballet), London, King's, 26 Jan 1805, vs pubd
La fête de Mars (int, J.A. d'Esmenard), Paris, Opéra, 4 March 1806, *F-Po*
La princesse de Babylone (op, 3), St Petersburg, c1812, not pubd; originally composed c1808 for Paris Opéra
La fête de l'Empereur (ballet), St Petersburg, 1809, not pubd
Paul et Virginie (op), St Petersburg, 1809
Der blöde Ritter (ballet), St Petersburg, c1810, not pubd
Sargines (op, 3), St Petersburg, c1810, not pubd
Cendrillon (op, 3, C.G. Etienne), St Petersburg, 14/26 Oct 1810, ed. in Hagberg (1976)
Les folies amoureuses (pasticcio op), St Petersburg, c1810, fs pubd
Le jugement de Midas (op), c1823, not pubd; unfinished but apparently performed at St Petersburg
Phèdre (op), St Petersburg, 1818
Le jugement de Midas, c1823, inc., ?St Petersburg

orchestral and chamber

Overture en symphonie (1796); several waltzes, orch, tambourine, triangle, not pubd
8 pf concs.: no.1, C (1796); no.2, e, vn/orch acc. (c1796); no.3, E, 'L'orage', op.33 (1799); no.4, E \flat ; (c1800); no.5, E \flat ; 'A la chasse', op.64 (1802); no.6, g, 'Le voyage au Mont St Bernard' (c1816); no.7, e, 'Grand Military Concerto, dans le genre des Grecs', with 2 orchs (c1816); no.8, E \flat ; with Bacchanalian Rondo, acc. chorus, 1820, not pubd
6 string quartets (1790s)
1 trio; 1 qt; 3 qnts, op.28: all pf, str (1790s)
Harp concerto (1807)

piano and harp

All numbers are approximate, as Steibelt published identical works under different op. nos. and different works under identical op. nos. Many works were also published both with and without obbligato or ad lib accompaniments.

c160 sonatas and sonatinas, pf; c180 sonatas, pf, inst acc.
16 sonatas, pf 4 hands; 7 sonatas, 2 pf; 5 duos, pf, harp
1 sonata, harp; 9 sonatas, harp, inst acc.
20 potpourris, pf, incl. 1 also arr. for pf, orch acc.
36 waltzes, 36 bacchanals, 12 divertissements, pf, tambourine and triangle ad lib
6 waltzes, pf 3 hands
Numerous divertissements, variations, preludes, caprices, rondos, fantasias, serenades, marches and descriptive pieces, pf, and pf, inst acc.
Etude, pf, op.78 (1805)
Méthode de pianoforte (1805)

songs

Mélanges d'airs et chansons en forme de scène [30 songs], op.10 (1794)

6 romances (1798)

[5] *Airs d'Estelle* (1798)

Several songs in contemporary anthologies, 1782–4

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FRANK DAWES, KAREN A. HAGBERG, STEPHAN D. LINDEMAN

Steier, Sylvester

(fl Liebenthal, Bohemia, 1571–94). German poet and composer. He subjoined to his name the word *Leovalla*, indicating that he came from Liebenthal in Bohemia, a fact confirmed by other indications in the prefaces to his works, for instance the words *in praedio nostro Sindenhofio* and *Oegra* (Eger). At the suggestion of Johann Knod of Amberg, Chancellor of the Palatinate, his brother Martin had begun work on a rhyming translation of George Buchanan's Latin tragedy *Jephtes*, but handed it over to Sylvester in 1571. The translation appeared in Nuremberg.

Steier's major work, on which he laboured for twenty years, is the *Historia genealogiae domini nostri Jesu Christi* (Frankfurt, 1594). He dedicated this three-volume work, copiously illustrated with woodcuts, to Emperor Rudolf II. In it he mentioned a number of Bohemian friends and patrons, including the famous theologian Leonhard Krenzheim (1532–98), whom he described as his brother-in-law and who was for a time superintendent of Liegnitz (now Legnica) in Silesia. He was also a friend of the theologian

Abraham Buchholtzer (1539–84), whose *Isagoge chronologica ab initio mundi* provided the model for the *Historia genealogica*.

Steier's contribution to music is his *Hymnorum oeconomicorum in octavas heptadum classes distributorum libri duo ... Christliche Hausshymni ... in zwei Büchern, und jedes in acht sibenfache Classes unterschieden* (Nuremberg, 1583; two melodies in Zahn, i, no. 405, and iii, no. 4497b; one in K. Ameln, C. Mahrenholz and W. Thomas, *Handbuch der deutschen evangelischen Kirchenmusik*, III/2, Göttingen, 1935-6, p.388; and one in K. Ameln and W. Thomas, *Zu guten Nacht*, Kassel, 1930). The work is a collection of simple homophonic hymns with texts underlaid in both Latin and German.

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CLYTUS GOTTWALD

Steffkin, Theodore [Dietrich].

See [Steffkin, Theodore](#).

Steiger, Rand

(*b* New York, 18 June 1957). American composer and performer. He studied at the Manhattan School of Music and the California Institute of the Arts, where his teachers included Earle Brown, Mel Powell, Morton Subotnick and Stephen Mosko. In 1981 he co-founded the new-music ensemble California EAR Unit, and in 1987 and 1988 he was composer-in-residence with the Los Angeles PO, for whom he wrote several orchestral works including *The Burgess Shale*, a large score inspired by the work of paleontologist Stephen Jay Gould. He joined the music department at the University of California, San Diego, in 1987. His honours include the Prix de Rome, a National Endowment Composers Fellowship, and commissions from the Fromm Music Foundation, the Aequalis Trio, Zeitgeist and the Los Angeles Chamber Orchestra.

Steiger's compositions, which include works for both traditional performing forces and computerized electronic systems, are notable for their energy and vivid theatrical profile. His interest in computer technology has prompted a number of interdisciplinary collaborations, including the development with Miller Puckette and Vibeke Sorensen of a system for networked, real-time computer graphics and music. That system was used in *Lemma 2*, a piece for piano, percussion and electronics that was given its première in 1999 in a simultaneous performance in New York City and Hillsboro, Oregon.

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JOSHUA KOSMAN

Steigleder.

German family of organists and composers.

- (1) [Utz Steigleder](#)
- (2) [Adam Steigleder](#)
- (3) [Johann Ulrich Steigleder](#)

G.B. SHARP/DOROTHEA SCHRÖDER

[Steigleder](#)

(1) Utz Steigleder

(*d* Stuttgart, 7 or 8 Oct 1581). He is first traceable in 1534 in the service of Duke Ulrich of Württemberg in Stuttgart, where he was court and abbey organist. From 1568, when Duke Ludwig became ruler, the court chapel reached its heyday; from 1572, when Steigleder went into semi-retirement, he was assisted by Simon Lohet. His only surviving work is a six-part *Veni Sancte Spiritus* (ed. in *Die Motette*, no.457, Stuttgart, 1963), which has affinities with procedures in Hans Buchner's *Fundamentum*.

[Steigleder](#)

(2) Adam Steigleder

(*b* Stuttgart, 19 Feb 1561; *d* Stuttgart, 8 Nov 1633). Son of (1) Utz Steigleder. He studied under Simon Lohet between 1575 and 1578 and at Duke Ludwig of Württemberg's expense in Rome with unknown teachers from 1580 to 1583. He was successively organist at the abbey church, Stuttgart (from 1583), the Michaeliskirche, Schwäbisch Hall (from October 1592), and Ulm Minster (from 1595). He retired to Stuttgart in 1625. His sole surviving works, the fruits of an Italian training seen through German eyes, are a *Passa è mezo* (a *passamezzo antico* with three variations, the last a galliard; see Schuler) and a *Toccata primi toni* based on *Veni, Redemptor gentium* (the latter in *EMDC*, II/vii, 1926, pp.1224ff, and in *ZMw*, viii, 1925–6, p.633). A *Fuga colorata* assigned to him in J. Woltz: *Nova musices organicae tabulatura* (Basle, 1617) is ascribed to Giovanni Gabrieli in other sources (*A-Wm*, *D-Bsb*, *I-Tn* Foà 3; it is anon. in *D-Mbs* Mus.4480, but is attrib. Steigleder in *EMDC*, II/vii, 1224ff).

[Steigleder](#)

(3) Johann Ulrich Steigleder

(*b* Schwäbisch Hall, 22 March 1593; *d* Stuttgart, 10 Oct 1635). Son of (2) Adam Steigleder, who was his only teacher. Though lame he became organist of the Stephanskirche, Lindau, on Lake Constance, in 1613. He was organist of the abbey church, Stuttgart, from 1617 and also ducal organist from 1627. He died of plague during the Thirty Years War.

His known works comprise four isolated vocal and instrumental pieces and two published collections (ed. in CEKM, xiii/1, 1968); in addition, 15 anonymous liturgical works for organ (in *GB-Lbl*) have been attributed to him by Hirtler. The year 1624 represented a landmark in German keyboard music, for it was then that Scheidt and Steigleder, in their *Tabulatura nova* and *Ricercar tabulatura* (published at Stuttgart) respectively, adopted five-line musical notation in place of lettering. Furthermore Steigleder introduced keyboard scoring and employed engraved copper plates (crudely cut by himself) for the first time in Germany. He also took the initiative in replacing modal nomenclature (*primi toni*, etc.) by that of key. The first six ricercares are accordingly in D minor, E minor, F, G, A minor and C (though with modal implications), this cyclic sequence repeating itself in the second six.

Contrasted with the vocally orientated ricercares of his older contemporaries Hassler and Erbach, Steigleder's are definitely instrumental in character, with English virginal style a major influence – not surprising considering the strong contingent of English musicians with whom he worked at the Stuttgart court. Elements of this style apparent in the ricercares include echo effects (no.11), faburden (no.6), off-beat figuration (no.10), imitative figuration (no.2), cross-rhythms (no.10) and hocket (no.6). Another influence, shared with Froberger (whose father was Kapellmeister at Stuttgart), was the lute playing of the Englishmen John and David Morell and Andrew Borell, strikingly illustrated in Ricercare no.1 (bars 143ff). The ricercares show great diversity, befitting works avowedly written 'to please students'. Nos.3 and 9, both outstanding pieces, demonstrate an imaginative treatment of the cuckoo's call and a subtle use of diminution respectively.

Steigleder's second collection is the *Tabulatur Buch* (Strasbourg, 1627). The practical use of this didactic anthology comprising 40 variations on the chorale *Vater unser* is stressed: players finding the first fantasia overlong may substitute the shorter second and third, while voices or instruments of appropriate pitch may reinforce the chorale in the cantus firmus pieces in discant, tenor and bass, which predominate. The three-part settings have ornamental accompanying figures, the four-part ones a more polyphonic texture; nos.17 and 15, which are worthy precursors of Bach's *Orgel-Büchlein*, are good examples of the two types. The chorale undergoes a wide variety of structural treatment: it is divided phrase by phrase between discant and tenor, the remaining two parts being imitative (no.35), in strict canon between bass and discant with a middle part in ostinato style (no.29), in double counterpoint (no.12), in canon at the 4th using hocket and resembling Tallis's *Lesson: Two Parts in One* (no.24) and treated as a fugal bicinium foreshadowing Bach's chorale-partita writing (no.22). The concluding tripartite toccata, again stylistically influenced by lute and virginal textures, shows Steigleder at his most inventive.

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Stein, Erwin

(*b* Vienna, 7 Nov 1885; *d* London, 17 July 1958). Austrian writer on music and editor. He studied with Schoenberg from 1906 to 1910 and became a close friend of Berg and Webern. During World War I he was répétiteur and conductor at various German opera houses. From 1920 to 1923 he was director of performances in Schoenberg's Verein für Musikalische Privataufführungen. He edited the periodical *Pult und Taktstock* from 1924 to 1930, and was until 1938 artistic adviser to Universal Edition in Vienna, making, among other things, a vocal score of the unfinished third act of Berg's *Lulu*. In 1938 he emigrated to England where his association with Universal Edition secured him a post with its English agents, Boosey & Hawkes. Stein was an ardent champion of Schoenberg and the 12-note school in general and wrote many articles analysing and explaining the technical aspects of this music. In England he also became interested in the work of Benjamin Britten.

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MOSCO CARNER

Stein, Fritz (Friedrich Wilhelm)

(b Gerlachsheim, 17 Dec 1879; d Berlin, 14 Nov 1961). German musicologist, organist and conductor. He studied theology in Heidelberg but from 1902, encouraged by the church musician Philipp Wolfrum, he devoted himself entirely to music. After his studies in Leipzig under Krehl and Nikisch as well as Straube and Riemann, he became university music director and municipal organist of Jena in 1906 and took the doctorate at Heidelberg in 1912. In Jena he had taken up the cause of Reger, but was unable to succeed him as conductor in Meiningen as planned because of the outbreak of war in 1914. From 1918 to 1923 he was organist in Kiel; in 1920 he became reader in musicology at the university there, and in 1928 he was appointed professor. As conductor of the municipal symphony concerts and of the oratorio society, which he founded, he was awarded the title of Generalmusikdirektor in 1925 and was responsible for organizing music festivals devoted to Bach, Handel and contemporary composers.

Stein strongly supported the National Socialists, and once the party came to power, his career reached its peak when he took over of the directorship of the Berlin Hochschule für Musik, the most important music academy in the country at that time. As the Hochschule was forced to adopt Nazi policies, Stein invoked the rhetoric of Rosenberg's organization 'Kampfbund für deutsche Kultur', of which he was a member, to support his decisions. (He applied to become a member of the National Socialist Party in 1933, but was not accepted until 1940.) He ensured that the training at the school followed the principles of a 'National Socialist education', although he did make efforts to protect Hindemith, who finally resigned as professor of composition in 1937. Stein's emphasis on 'Gemeinschaftsmusik' ('communal music') made it possible for him to create a close link between musical and ideological ideas. Other posts held by Stein during the Third Reich included president of the Reichsbund für Evangelische Kirchenmusik, and he instructed Adolf Hitler's personal SS regiment in choral singing.

Stein published early vocal and instrumental works in practical new editions: these included cantatas by Nicolaus Bruhns, J.C. Bach symphonies and G.J. Werner's *Musicalischer Instrumental-Calender*. He always regarded the 'Jena' Symphony, which he had discovered and published (Leipzig, 1911), as an early work by Beethoven; it is now generally ascribed to Friedrich Witt. The life and works of his friend Reger were central to Stein's research and he published the standard monograph (1939) and a thematic catalogue (1953). As a conductor Stein promoted

Scandinavian composers (Nielsen, Sibelius, Atterberg, L.L. Emborg, N.O. Raasted) as well as such German composers as Hindemith, J.N. David, Heinrich Kaminski, Günter Raphael and Kurt Thomas.

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HELMUT WIRTH/DIETMAR SCHENK

Stein, Gertrude

(*b* Allegheny, PA, 3 Feb 1874; *d* Paris, 27 July 1940). American writer. Her work consists of novels, autobiographies, portraits, poems, lectures, plays (some of which were designed as opera librettos and published in such collections as *Operas and Plays*) and explanations. A student of William James and friend of Alfred North Whitehead, she was at the centre of the philosophical and artistic revolutions of the early 20th century and became a natural emblem for modernism, both through her own writing and through her influence as a catalyst of the avant garde. So well known are Stein's associations with such writers as Sherwood Anderson and Hemingway, and with such painters as Picasso and Matisse, that it is easy to overlook her involvement with music. As a student at Radcliffe College (1893–7), she had been attracted to opera (particularly Wagner), and after settling in Paris in 1903 she became acquainted with Satie. Although her own approach to music was as idiosyncratic as her writing (she believed in playing only the white keys on a piano), several composers were drawn to her work; indeed she often found that the only way she could get her plays performed was to have their radical style tempered by more traditional musical scores.

Among the composers who have used material by Stein are Bernstein, Paul Bowles, Kotík, Kupferman, Rorem and, most notably, Virgil Thomson, whose collaboration with Stein in the operas *Four Saints in Three Acts* and *The Mother of us all* brought them both great success. The English composer Lord Berners used her text for his choral ballet *A Wedding Bouquet* and commissioned her *Faust*, though he did not write the music for the latter. While the metaphors most often employed to explain Stein's writing come from the visual arts (cubism and the cinema), her experiments with prose rhythms and her highly repetitive interweaving of themes also invite comparison with the rise, fall and repetition of musical themes, an aspect of her work explored by Sutherland (1951).

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BROOKS LANDON (text), MICHAEL HOVLAND (bibliography)

Stein, Horst

(b Elberfeld, 2 May 1928). German conductor. After studies at the Musikhochschule in Cologne and a first engagement at the municipal theatre in Wuppertal, he was appointed Kapellmeister at the Hamburg Staatsoper in 1951. He was state Kapellmeister at the Berlin Staatsoper, 1955–61, and opera director and Generalmusikdirektor in Mannheim, 1963–70; in 1970 he was appointed principal conductor at the Vienna Staatsoper. He was Generalmusikdirektor at the Hamburg Staatsoper, 1972–9, and also directed the Hamburg PO, 1973–6. He was artistic director of the Suisse Romande Orchestra, 1980–85, and was appointed principal conductor of the Bamberg SO in 1985; from 1987 to 1994 he was principal conductor of the Basle SO. A conductor of wide experience, always intent on achieving a satisfactory balance between singer and orchestra, he has been most successful with Wagner’s works: he conducted *Tristan und Isolde* at the Teatro Colón in Buenos Aires, *Der fliegende Holländer* at the Sofia State Opera, *Parsifal* at the Paris Opéra, and the *Ring* at the Bayreuth Festival and the Hamburg Staatsoper. His recordings include *Die Meistersinger* and *Parsifal* (from Bayreuth), Kienzi’s *Der Evangelimann* and acclaimed accounts of Bruckner symphonies.

HANS CHRISTOPH WORBS/NOËL GOODWIN

Stein, Johann (Georg) Andreas

(*b* Heidelberg, 6 May 1728; *d* Augsburg, 29 Feb 1792). German keyboard instrument maker. He was one of the most resourceful, inventive and renowned instrument maker of the 18th century. He founded the most important dynasty of piano builders in the history of the instrument. His firm continued production until 1896. His inventions contributed as much to the history of the piano as those of Cristofori.

Stein's fame as a piano maker reached mythical proportions soon after his death. His widespread reputation lived on through the work of his daughter Nannette [Maria Anna] Stein, and ubiquitously in reports throughout the 19th century. He presented instruments at the courts in Paris (1773) and Vienna (1777) with great success. Mozart declared his preference for Stein's pianos, noting their technical prowess, in 1777. Stein's notebook, maintained from the 1740s to about 1780, provides insight into his apprenticeship at the Silberman workshop in Strasbourg (1748–9) and into instrument building.

Stein was also highly recommended as a harpsichord maker, and built organs, including the magnificent instrument in the Barfüsserkirche in Augsburg where he was organist. He also contributed to the paper industry and to the improvement of the trumpet.

Stein's spirited inventions include the Poli-Toni-Clavichordium (1796) and the Melodika (1772). No examples of these survive, but both are described in contemporary sources. The three-manual Poli-Toni-Clavichordium, described by Stein himself (*Augsberger Intelligenzblatt*, 5 Oct 1769), combined a piano under a four-register (16', 8', 8', 8'), two-manual harpsichord. The two instruments each had its own soundboard and strings but shared a baseboard. The harpsichord lid opened upwards, the piano lid downwards (underneath the instrument). The Melodika was a small pipe organ for playing melodies accompanied by the piano on which it was placed. The volume of each note could be varied by touch alone.

Another of Stein's inventions was the Saitenharmonika, a normal piano with a third set of strings plucked by 'a very elastic material', probably buffalo leather. This register could fill 'the gap between soft and silence'. Even though the listener still imagined a sound there remained 'just nothing'. The Sigal Collection piano may have been a Saitenharmonika.

One clavichord by Stein survives in the Gemeentemusuem, The Hague, and another, which belonged to Mozart, in the Hungarian National Museum, Budapest. Stein also made claviorgans, one of which survives in the Historiska Museum, Göteborg (1781), combining a piano with an organ, and 'vis-à-vis' instruments combining a harpsichord and piano facing each other. Two of these large rectangular instruments, in which the harpsichord and piano share a bentside rather than a baseboard, survive, one belonging to the Museo Civico di Castelvecchio, Verona (1777) and another in Naples Conservatory (1793).

13 normal pianos survive bearing an authentic Stein label or signature. These are in Bayerisches Nationalmuseum, Munich (1782); Germany (private collection; 1783); Ringve Museum, Trondheim (1783); Universität Leipzig (1783); Marlow A. Sigal Collection, Newton, MA (1784); Mozartmuseum, Augsburg (1785); Brussels Conservatory (1786);

Germanisches Nationalmuseum, Nuremberg (1788); Württembergisches Landesmuseum, Stuttgart (1788); Sammlung Fritz Neumeyer, Bad Krozingen (c1790); Stadtmuseum, Munich (1790); Historisches Museum, Basel (1792), and Vienna (1794). The 1790 instruments were made after Nannette took on the practical supervision of the workshop when her father became too ill. The last two pianos were finished after his death.

All Stein's surviving pianos, which represented only about 3% of his original output, have or had knee-levers for lifting the dampers (also praised by Mozart in 1777), like the sustaining pedal of the modern grand. The Poli-Toni-Clavichordium description mentions such knee-levers, but for lowering the dampers, as a new invention. This is the earliest reference to a means of operating the dampers without removing the hands from the keyboard. But generally Stein avoided the delight in registers prevailing towards the end of the 18th century. The Melodika description shows that Stein held that the expressive power of the piano lay primarily in the manipulation of the sound through touch alone. Nonetheless, the vis-à-vis instruments offer rich possibilities. In the Verona instrument the harpsichordist can play the piano at the other end from a third keyboard, combine it with the harpsichord registers and has knee-levers for the piano dampers. In the Poli-Toni-Clavichord description the sound of the plucked 16' combined with the piano and accompanied on one of the harpsichord manuals (a possibility also available on the Verona instrument), is mentioned as particularly wonderful.

In the Naples instrument the harpsichordist can also combine the piano with the three harpsichord registers and operate the piano dampers. A second knee-lever couples the piano and harpsichord. A third silences the quilled registers (8', 4') leaving the *peau de buffle*, a stop derived from an invention by Taskin in Paris.

Of Stein's harpsichords only those in the vis-à-vis instruments survive. The strings of the Verona harpsichord are considerably longer than those of the piano with which it is combined. In the Naples instrument they are the same length because of the essential difference between the harpsichord and the piano. Stein adhered to this principle in 1777 but had relinquished it by 1783. By then his concept of the harpsichord appears to have changed to one of a plucked piano.

18th-century sources ascribe the invention of the so-called 'German action' or *Prellmechanik* with an escapement mechanism to Stein. This supported by the transitional piano action in the 1777 vis-à-vis. The inverted wrestplank and the hammer rail look back to Silbermann's work, in turn derived from Cristofori's, while the escapement hoppers, mounted on the keys look forward to Stein's German action. By 1781 Stein hinged similar escapement hoppers to the key frame and mounted the hammers on the keys, the traditional position in the *Prellmechanik* without an escapement mechanism. The resulting German escapement action, a breakthrough in the piano's history, was later modified by Walter. The 'Viennese action' which resulted served the composers of the Classical era and was used in the pianos of the Viennese tradition throughout the 19th century. Stein's action offers the player a remarkable control of the hammers, especially when playing softly, and is astonishingly responsive to the player's touch.

The earliest dated piano with this action, however, is contained in Stein's claviorgan of 1781, so there is no evidence that this was the action praised by Mozart in 1777.

Stein's pianos fall into three types. In the first, represented only by the 1777 instrument, the wooden hammers have no covering and there is double stringing throughout. In the second (1781–93), the round and hollow wooden hammers are topped with a layer of leather and the treble is triple strung. In the third, continued by the firm from 1783 to 1804, the solid hammers are leathered and the stringing is again double throughout. None of Stein's pianos has a hammer backcheck, suggesting that the touch used for playing his instrument was light.

The inner construction of the 1781 instrument reflects Stein's apprenticeship with Späth in Regensburg (1749–50) in that the inner bentside follows the double curve of the outer bentside to the cheek. By 1782 Stein used the construction called the A-frame, whereby the inner bentside continues in a straight line to the bellyrail. This construction, an invention attributable to Stein, became standard to Viennese pianos throughout the 19th century.

Of the many known makers apprenticed to Stein, Johann David Schiedmayer (1753–1805) and Stein's daughter Nannette (*b* Augsburg, 1769; *d* Vienna 1833) should be mentioned. In 1794 Nannette [Streicher](#), as she became, moved the workshop to Vienna where she continued the family business. In 1805 she began changing her father's design to suit the tastes of the day, partly under pressure from Beethoven, to whom she showed considerable devotion, as indeed she did to her much esteemed father.

For further discussion and illustration of Stein's contribution to the history of the piano, particularly of his German action, see [Pianoforte](#), §I, 3, inc. figs. 5, 6 and 7.

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MICHAEL LATCHAM

Stein, Leon

(b Chicago, 18 Sept 1910). American composer and writer on music. He studied at DePaul University (MM 1935, PhD 1949) and also took lessons in composition with Sowerby, in orchestration with Eric DeLamarter and in conducting with Frederick Stock and Hans Lange. He taught at DePaul in various capacities from 1931 to his retirement in 1978, serving as dean of the School of Music from 1966 to 1976. Between 1952 and 1959 he was also director of the Institute of Music of the College of Jewish Studies, Chicago. He received the American Composers Commission Award (1950) and other honors, and was the conductor of the DePaul University Symphony, the Chicago Sinfonietta, the City Symphony of Chicago and other community orchestras. Stein's doctoral dissertation was published in 1950 as *The Racial Thinking of Richard Wagner*; other publications include *Structure and Style: the Study and Analysis of Musical Forms* (1962, enlarged 3/1979), its companion volume, *Anthology of Musical Forms* (1962), and many articles, of which several are concerned with Jewish music.

Stein's musical style has been characterized as eclectic, representing a 'middle-ground modernism'; it has also been described as academic. His works for saxophone, commissioned by Cecil Leeson and Brian Minor, have enjoyed particular popularity. Stein's chamber music, including the five string quartets, is well represented on recordings.

WORKS

Stage: *The Fisherman's Wife* (op. 1, R. Rosen), 1954, St Joseph, MI, 1955; *Deirdre* (op. 1, after W.B. Yeats), 1955, Chicago, 1957; 2 early ballets, pf

Orch: Vn Conc., a, 1939; 3 Hassidic Dances, 1940–41; Sym. no.1, C, 1940; Sym. no.2, E, 1942; Triptych on 3 Poems of Walt Whitman, 1943; Sym. no.3, A, 1950–51; Rhapsody, fl, hp, str, 1954; *Then shall the Dust Return*, 1971; Sym. no.4, 1974; Vc Conc., 1977; Conc., cl, perc, 1979; c13 other works; transcrs.

Chbr and solo inst: Sonata, vn, pf, 1932; Str qt no.1, 1933; Ww Qnt, 1936; Invocation and Dance, vn, pf, 1938; Qnt, sax, str qt, 1957; Sextet, sax, wind qnt, 1958; Sonata, vn, 1960; Trio, sax, vn, pf, 1961; Str Qt no.2, 1962; Str Qt no.3, 1964; Str Qt no.4, 1965; Sonata, t sax, pf, 1967; Str Qt no.5 (D. Thomas), S, str qt, 1967; Suite [1], sax qt, 1967; Sonata, va, 1969; Sonata, vc, 1969; Phantasy, a sax, 1970; Suite [2], wind qnt, 1970; Brass Qnt, 1975; Duo concertante, vn, va, 1978; Suite [3], str trio, 1980; Three for Nine, 9 insts 1982; c35 others, incl. 9 sonatas for solo insts, 1968–70, over 10 kbd works, incl. pedagogical pieces

Vocal: Liederkrantz of Jewish Folksongs, children's chorus, pf, 1936; The Lord Reigneth (Ps xcvi), T, SSA, orch, 1953; other religious choral works to Heb. and Eng. texts

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C. Hoffman: 'Elkhart Symphony Performs', *South Bend Tribune* (12 Dec 1977)

MARGARETH OWENS/R

Stein, Leonard

(*b* Los Angeles, 1 Dec 1916). American musicologist. He studied music theory and composition with Schoenberg at the University of Southern California (1935–6) and at the University of California at Los Angeles (BA 1939, MM 1941, MA, 1942); he was Schoenberg's teaching assistant at the latter (1939–42) and his private assistant (1942–51). In 1965 he received the DMA from the University of Southern California with the dissertation *The Performance of Twelve-tone and Serial Music for the Piano*. From 1946 he taught at institutions in California, and was adjunct professor at the School of Music at the University of Southern California in 1975. He was director of the Arnold Schoenberg Institute at the University of Southern California from 1975 until his retirement in 1991 and editor of its journal (1976–90). Besides writing articles on Schoenberg and the Second Viennese School, he has edited many of Schoenberg's collections of essays, as well as several compositions for the complete edition. He has toured the USA and Europe as a pianist and conductor.

WRITINGS

ed.: **A. Schoenberg:** *Preliminary Exercises in Counterpoint* (London, 1963)

ed.: **A. Schoenberg:** *Structural Functions of Harmony* (London, 2/1969)

ed., with **G. Strang:** *A. Schoenberg: Fundamentals of Musical Composition* (New York, 1970)

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Internationale Schönberg-Gesellschaft: Kongress I: Vienna 1974, 213–27

ed.: A. Schoenberg: *Style and Idea* (New York, 1975/R)

'Schoenberg and "kleine Modernsky"', *Confronting Stravinsky: San Diego 1982*, 310–24

'Busoni e Schonberg: op.11 n.2 come emblema di un rapporto', *La trascrizione: Bach e Busoni: Empoli 1985*, 105–28

ed.: *From Pierrot to Marteau: Los Angeles 1987*

PAULA MORGAN

Stein, Nikolaus

(*b* Steinau an der Strasse; *d* Frankfurt, c20 Jan 1629). German music dealer and music publisher. In 1602 he and the printer Wolfgang Richter founded a printing and publishing association in Frankfurt which existed until 1615 under the name of *Typographia Musica*; it was one of the leading German music publishing firms before the Thirty Years War, and concentrated on Catholic church music, also publishing numerous collections of dances and lieder. Stein published, among others, works by Giulio Belli, Finetti, Getzmann, Giovannelli, Pacelli, Jacob Regnart, Jacob Reiner, Melchior Schramm, Thomas Simpson, Lodovico Viadana and Zucchini.

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E.L. Berz: *Die Notendrucker und ihre Verleger in Frankfurt am Main von den Anfängen bis etwa 1630*, CaM, v (Kassel, 1970), 80–96

O. Kraneis: *Der Musikalienhandel in Frankfurt am Main von seinen Anfängen bis zum Jahr 1700* (diss., U. of Frankfurt, 1973)

THEODOR WOHNHAAS

Stein, Richard Heinrich

(*b* Halle, 28 Feb 1882; *d* Santa Brigida, 11 Aug 1942). German composer and writer on music. After studying at the University of Erlangen, he worked as a critic for several years before moving to Spain in 1914. Upon his return to Germany after World War I, he served as director of the Berlin-Nikolassee Conservatory (1920–22) and the Berlin Urania (1924), and as music director for Berlin radio (1925). He also taught composition and the piano privately. He later emigrated to the Canary Islands where he lived until his death.

Stein wrote numerous songs, chamber works and piano pieces, as well as larger compositions such as *Scherzo fantastico* for orchestra, a symphony for 24 solo instruments and a one-act opera. On his extensive travels, his experience of microtones in the music of non-European cultures (he published a collection of Icelandic Inuit songs in 1902) led to compositional experimentation with quarter-tones in 1906. His *Zwei Konzertstücke* op.26 for cello and piano are reputed to be the first published quarter-tone music. In the following years he constructed keyboard and wind instruments with new chromatic capabilities, including a quarter-tone clarinet in 1914.

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R.H. Stein: *La Musica Moderna* (Barcelona, 1918)

J. Subirá: 'Richard Heinrich Stein', *Ritmo*, no.594 (1988)

MATTHIAS SCHMIDT

Steinbach, Emil

(*b* Lengenrieden, 14 Nov 1849; *d* Mainz, 6 Dec 1919). German conductor, brother of [Fritz Steinbach](#). He studied at the Leipzig Conservatory (1867–9) and continued his studies (until 1871) in Karlsruhe with Hermann Levi, who trained him as a conductor. He was appointed assistant Kapellmeister in Mannheim (1871–4) and was then briefly principal Kapellmeister in Hamburg. He was Hofkapellmeister in Darmstadt (1874–7) and, finally, civic Kapellmeister in Mainz (1877–1909). At Mainz he was also director of the Stadttheater from 1899 to 1903. He retired in 1910. Steinbach was particularly famous as a conductor of Wagner. Mainz became an outstanding centre for performances of Wagner's operas and Steinbach gave the first public performance (1877) of the *Siegfried Idyll* there. He conducted *Tristan und Isolde* and *Siegfried* at Covent Garden in 1893. Steinbach composed lieder, chamber music, symphonic poems and overtures. (*MGG1*, 'Steinbach'; I. Fellingner)

HERTA MÜLLER

Steinbach, Fritz

(*b* Grünsfeld, 17 June 1855; *d* Munich, 13 Aug 1916). German conductor and composer, brother of [Emil Steinbach](#). He began his musical education in 1871–3 in Mannheim, under the guidance of his brother, then studied at the Leipzig Conservatory, where he was awarded a four-year stipend by the Frankfurt Mozart-Stiftung (1874). This enabled him, on the recommendation of Brahms, to continue his studies in Vienna in 1877 with Nottebohm and Door. In 1878 he studied in Karlsruhe with Otto Dessoff and Vinzenz Lachner. In 1880 he became assistant Kapellmeister in Mainz and in 1886, on the recommendation of Hans von Bülow, was appointed to teach counterpoint and composition at the Hoch Conservatory in Frankfurt. In the same year Georg II, Duke of Sachsen-Meiningen, appointed him Kapellmeister of the Meiningen Hofkapelle, an ensemble that under Bülow (1880–85), had become one of the best orchestras in Europe. Steinbach became Generalmusikdirektor of the ensemble in 1893 and Intendant in 1896. As the friend of Brahms, he became the accepted interpreter of Brahms's orchestral music and tried to make Meiningen a centre of Brahms performance and festivals (as a foil to Bayreuth). After 1897 he went on extended, successful tours with the Hofkapelle; in London (1902), critics agreed that, 'The merit of these performances is that they have shown us a new ... the true Brahms' (*Rheinischer Kurier*, November 1902). As guest conductor, Steinbach also promoted Brahms in Madrid, Paris, London, Moscow, St Petersburg and New York. He organized the Meiningen music festivals of 1895, 1899 and 1903, and Brahms festivals in Baden-Baden, Munich (1909), Wiesbaden (1912) and Edinburgh (1913). From 1903 he

was civic Kapellmeister, director of the Gürzenich concerts and director of the conservatory in Cologne. Steinbach's period in Cologne marked a highpoint in the musical life of the city, with the extension of the conservatory and annual opera festivals held by its students. He resigned his posts in 1914, because of a heart complaint, and moved to Munich.

As a conductor, besides performing Brahms, Steinbach did a great deal to promote the instrumental works of J.S. Bach and of contemporary composers, in particular Max Reger. As a composer, Steinbach was less important. His output includes lieder, piano pieces and chamber music; music for the closing scene of Goethe's *Faust*; and orchestral arrangements of German dances by Mozart.

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HERTA MÜLLER

Steinbacher, Johann Michael

(fl 1727–40). Austrian composer. He was an organist in Graz from at least 1727, and in 1740 became parish organist, a post he held only briefly. Manuscripts of his six harpsichord concertos and eight harpsichord partitas, from the collection of the Attems family in Styria around the middle of the 18th century, are in the Studijska knjižnica, Ptuj. The oldest examples of their genre in Austria, the harpsichord concertos must have dated from earlier than those of M.G. Monn, J.A. Scheibl, J.A. Sgatberoni, G.C. Wagenseil and J.G. Zechner, and are evidently modelled on the form of the Italian solo concerto, while the partitas, both in their character and in the designation of their movements, show an affinity with the older suite (two each are in MAM, xxxv and xliii–xliv).

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H. Federhofer and G.M. Schmeiser: 'Grazer Stadtmusikanten als Komponisten vorklassischer Klavierkonzerte', *Historisches Jb der Stadt Graz*, iv (1971), 73–90

HELLMUT FEDERHOFER

Steinbeck, Wolfram

(b Hagen, 5 Oct 1945). German musicologist. He studied musicology at Freiburg University with Eggebrecht, with whom he also took the doctorate in 1972 with a dissertation on the minuet in the instrumental works of Haydn. That same year he was made assistant at Kiel University, where he completed the *Habilitation* in 1979 with a study on systems of melodic

analysis. Steinbeck's areas of research include the history of music and composition from the 17th to the 20th century, with particular emphasis on the musical 'Enlightenment' of the Viennese Classics, the symphony of the 19th century and issues concerning musical analysis and hermeneutics.

WRITINGS

- Das Menuett in der Instrumentalmusik Joseph Haydns* (diss., U. of Freiburg, 1972; Munich, 1973)
- Struktur und Ähnlichkeit: Methoden automatisierter Melodienanalyse* (Habilitationsschrift, U. of Kiel, 1979; Kassel, 1982)
- "Ein wahres Spiel mit musikalischen Formen": zum Scherzo Ludwig van Beethovens', *AMw*, xxxviii (1981), 194–226
- 'Die "Scherzi" Wolfgang Amadeus Mozarts', *AMw*, xli (1984), 208–31
- ed., with F. Krummacher:** *Brahms-Analysen: Kiel 1983*
- 'Schema als Form bei Anton Bruckner: zum Adagio der VII. Symphonie', *Analysen: Beiträge zu einer Problemgeschichte des Komponierens: Festschrift für Hans Heinrich Eggebrecht*, ed. W. Breig, R. Brinkmann and E. Budde (Wiesbaden, 1984), 304–23
- 'Der Instrumentalcharakter bei Heinrich Schütz: zur Bedeutung der Instrumente in den "Symphoniae sacrae"', *Schütz-Jb 1987*, 22–43
- 'Das Prinzip der Liedbegleitung bei Schubert', *Mf*, xlii (1989), 206–21
- 'Motettisches und madrigalisches Prinzip in der geistlichen Musik der Schütz-Zeit: Monteverdi – Schütz – Schein', *Schütz-Jb 1989*, 5–14
- 'Zu Bruckners Symphoniekonzept oder Warum ist die "Nullte" "ungiltig"', *Probleme der symphonischen Tradition im 19. Jahrhundert: Bonn 1989*, 545–69
- 'Zum Stand der Schütz-Analyse', *Schütz-Jb 1990*, 43–58
- Anton Bruckner: Neunte Sinfonie* (Munich, 1993)
- 'Symphonie der Nationen: zur Frage einer "österreichischen Symphonik"', *Entwicklungen, Parallelen, Kontraste: zu Fragen einer 'österreichischen Symphonik': Linz 1993*, 69–74
- 'Die Idee der Vokalsymphonie: zu Mendelssohns "Lobgesang"', *AMw*, liii (1996), 222–33
- 'Musik über Musik: vom romantischen Sprachproblem der Instrumentalmusik zu Liszts Symphonischer Dichtung "Orpheus"', *Schweizer Jb für Musikwissenschaft*, new ser., xv (1996), 163–81
- 'Beethovens erste "Fidelio"-Ouvertüre? Zur Ehrenrettung eines missachteten Werkes', *Festschrift Christoph-Hellmut Mahling*, ed. A. Beer, K. Pfarr and W. Rut (Tutzing, 1997), 1329–46
- 'Die Konzertsatzform bei Joseph Haydn' *Traditionen, Neuansätze: für Anna Amalie Abert*, ed. K. Hortschansky (Tutzing, 1997), 641–62
- "Der klärende Wendepunkt in Felix' Leben": zu Mendelssohns Konzertouvertüren', *Felix Mendelssohn Bartholdy*, ed. C.M. Schmidt (Wiesbaden, 1997), 232–56
- "Und über das Ganze eine Romantik ausgegossen": die Sinfonien', *Schubert-Handbuch*, ed. W. Dürr and A. Krause (Kassel, 1997), 550–669
- 'Von latenter Musik und symphonischer Dichtung: zu Liszts "Prometheus"', *Liszt und die Weimarer Klassik*, ed. D. Altenburg (Laaber, 1997), 179–94
- 'Schubert und Beethoven - aus der Sicht der Freunde', *Schubert und seine Freunde*, ed. E. Badura-Skoda (Vienna, 1999), 291–302

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CHRISTIAN BERGER

Steinberg [Shteynberg], Maximilian Oseyevich

(*b* Vilnius, 4 July 1883; *d* Leningrad, 6 Dec 1946). Russian composer and teacher. He graduated in 1907 from St Petersburg University (the natural sciences faculty) and in 1908 from the conservatory, where his teachers had been Rimsky-Korsakov (composition), Lyadov (harmony) and Glazunov (orchestration). In 1908 he began his teaching career at the conservatory, a career which lasted to the end of his life: at first he taught composition and orchestration, then he became dean of the faculty of composition (1917–31) and vice-rector (1934–9). He was awarded the degree of Doctor of Arts (*honoris causa*) in 1943. During the 1920s Steinberg was actively involved in the voluntary musical associations: the Society for Contemporary Music, the Leningrad branch of the Association for Contemporary Music (LASM), the Circle of Friends for Chamber Music (KDKM) and others. From the 1920s onwards he served on the administrative board and as a member of the artistic council for the Philharmonia and the opera theatre; he also served as a jury member during competitions of composers and performers. When the Union of Soviet Composers was founded in 1932 he became a member of the executive body, and also served on the administrative board of the Leningrad composers’ organization. He was awarded the titles Honoured Representative of the Arts of the RSFSR (1934) and People’s Artist of the Uzbek SSR (1944).

Steinberg gained the reputation of being the creative heir of Rimsky-Korsakov, his father-in-law. He edited several of Rimsky-Korsakov’s works for posthumous publication: the orchestral suites from *The Legend of the Invisible City of Kitezh* and *The Golden Cockerel*, the operas *May Night* and *Boyarinya Vera Sheloga*, the suite *Antar* and a complete collection of songs. Steinberg also prepared the 9th to 19th editions of Rimsky-Korsakov’s *Prakticheskiy uchebnik garmonii* [A practical textbook of harmony] (St Petersburg/Leningrad 1912–56) and his *Osnovi orkestrrovki* [The basis of orchestration] (St Petersburg, 1913). As a teacher Steinberg was thorough and flexible; his pupils included Ashrafi, Shaporin, Shostakovich, Shcherbachyov, Pashchenko, Brusilovsky, Melikyan, Dmitry Tolstoy and many others.

In Steinberg’s music the attachment to Rimsky-Korsakov is evident. His early works are somewhat academic and imitative, with traditional, rather schematic forms, tonal simplicity and pedantic part writing. His originality developed through his aim of assimilating the folk music of different peoples and extending the possibilities of timbre: both tendencies

originated with Rimsky-Korsakov and were taken further by Steinberg. The first step was made in the triptych *Metamorfozi* ('Metamorphoses') after Ovid, which was presented by Diaghilev in London and Paris in 1914. The stimulus for this score was Steinberg's contact with the St Petersburg 'Mir iskusstva' [World of Art] group, with Stravinsky's early ballets and the achievements made in musical impressionism. The primitive aura of peasant music from different lands was reflected in the majority of Steinberg's works: in the choral *Strastnaya sed'mitsa* ('Holy Week') it was the old Russian cult songs to which he turned. In 1930–31 and in 1938 he made free arrangements of 24 songs from 16 different peoples of the Soviet Union, Europe and Asia. The melodies of Kazakh and Kirghiz songs, both old and contemporary, formed the basis for his Symphony no.4 'Turksib' (1933), which attempts to depict the change in the way of life of backward districts of old Russia (Turksib is an abbreviation for the Turkestan-Siberian railway constructed at the beginning of the 1930s). Steinberg spent the years of the Second World War in Tashkent. There he drew on the folklore of Armenia for the orchestral capriccio *V Armenii* ('In Armenia') (1940), and he wrote a number of works on Uzbek national themes, among them some songs and the Symphony no.5. In 1939 he edited the opera *Almast* by the Armenian composer Spendiaryan, having already in 1930 written the prologue, the epilogue and some scenes of the opera (the finale of act 2 and the finale of the opera).

The use of folk material was Steinberg's main contribution to Russian music, enriching its national character and facilitating closer contact between art and folk music cultures. However, he did not restrict himself to Russian sources: the ballet *Till Eulenspiegel* (1936) takes rhythms and tunes from Flemish and Spanish folk music. In this ballet the characters are distinctively portrayed, and the work's unity is achieved through varied transformations of the theme associated with the central figure.

WORKS

(selective list)

Ballets: *Metamorfozi* [Metamorphoses] (Bakst, Steinberg, after Ovid), 1913; *Till Eulenspiegel* (V. Dmitriyev, V. Vaynonen after S. de Koster), 1936; *Saray Mul'k Hanum* (unfinished)

5 syms.: 1906; 1909 'k pamyati Rimsky-Korsakova' [in memory of Rimsky-Korsakov]; 1928 [dedicated to Myaskovsky]; 1933 'Turksib'; 1942 [Symphony-Rhapsody on Uzbek themes]

Other orch: Prelude in memory of N.A. Rimsky-Korsakov, 1908; *Nebo i zemlya* [Heaven and Earth], 1909; Capriccio 'V Armenii' [In Armenia], 1940; Vn Conc., 1946

Vocal orch: *Rusalka* (cant., M. Yu. Lermontov), 1907; *Nebi i zemlya* [Heaven and earth] (V. Bel'sky, after Byron), dramatic poem, 1918 [partly based on sketches by Rimsky-Korsakov]; *Pamyati A.S. Pushkina* [To the memory of A.S. Pushkin] (cant., V.A. Rozhdestvensky), 1937; 24 folksongs (Y. Veysberg), 4 vols, orch, 1930–31

Vocal (with piano): Songs and romances (K.D. Bal'mont), 1905; (A.N. Apukhtin), 1906; Four songs (R. Tagore), 1924

Chbr: 2 str qts, 1907, 1925

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WRITINGS

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- 'Vospominaniya o N.A. Rimskom-Korsakovye i A.K. Glazunovye' [Reminiscences about N.A. Rimsky-Korsakov and A.K. Glazunov], *Leningradskaya konservatoriya v vospominaniyakh* (Leningrad, 1962), 40–49

Steinberg's papers are housed in the Manuscripts Study-Room of the Russian Institute for the History of Art (RIII, St Petersburg)

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- V. Bogdanov-Berezovsky:** 'Simfoniya "Turksib" i yego avtor' [The 'Turksib' Symphony and its composer], *Sovetskoye iskusstvo* (2 Dec 1933)
- M. Gnesin:** 'Maksimilian Shteynberg', *SovM* (1946), no.12, pp.29–36
- V. Bogdanov-Berezovsky:** *Maksimilian Shteynberg* (Moscow, 1947)
- L. Nikol'skaya:** 'Opit khudozhnika' [The artist's experience], *SovM* (1963), no.8, pp.30–32
- L. Kazanskaya:** 'Kompozitor i pedagog' [Composer and teacher. For the 100 anniversary of Steinberg], *Vecherniy Leningrad* (20 March 1984)
- Yu.A. Shaporin:** 'Moi uchitelya' [My teachers], *Leningradskaya konservatoriya v vospominaniyakh*, i (Leningrad, 1987), 65–8
- 'Iz pisem k Rimskim Korsakovim i Shteynbergu' [From the correspondence to the Rimsky-Korsakovs and to Steinberg], *MAK* (1992), no.4, pp.140–46
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GENRIKH ORLOV/LYUDMILA KOVNATSKAYA

Steinberg, (Carl) Michael (Alfred)

(b Breslau [now Wrocław], Poland, 4 Oct 1928). American music critic. He was educated at Princeton University (AB 1949), and then studied musicology with Strunk and theory and analysis with Cone and Babbitt. He was head of the music history department at the Manhattan School of

Music in New York (1954–5, 1957–64) and then became critic of the *Boston Globe*, while also teaching at various colleges and universities, including Hunter, Smith, Brandeis and the New England Conservatory. He was director of publications with the Boston SO (1976–9); later he was artistic adviser (1979–89) and publications director (1979–) to the San Francisco SO. He had a three year role as artistic adviser to the Minnesota Orchestra (1989–92) and he was also artistic director of the orchestra's Sommerfest. In 1995 he became programme annotator with the New York Philharmonic.

While a critic, his personal interest was contemporary music, and he was notably sympathetic to amateur and semi-professional performances. He constantly emphasized the value of scholarship in performance. He was active in the training of music critics, and gave seminars in connection with the Music Critics Association (1979–81). His own activities as a critic ceased in 1976 when he joined the Boston SO organization.

WRITINGS

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The Symphony: a Listener's Guide (New York, 1995)

The Concerto: a Listener's Guide (New York, 1998)

PATRICK J. SMITH/MAUREEN BUJA

Steinberg, Pinchas

(b New York, 12 Feb 1945). Israeli conductor of American birth. After studying the violin from early childhood he studied at Tanglewood (1964) and the University of Indiana. He was leader at the Lyric Opera of Chicago from 1968 to 1970, making an unplanned conducting début in *Don Giovanni* when Ferdinand Leitner was taken ill in the second act. Further study in Berlin followed, including composition lessons with Boris Blacher. After working as a guest conductor in Europe, Steinberg served as music director in Bremen from 1985 to 1989, and was then appointed conductor of the Austrian RSO in Vienna (1989–96). He made his Salzburg début in 1990 with a concert performance of Krenek's *Orpheus und Eurydike* and has been much admired for his conducting of opera at leading German houses and in Vienna, London, San Francisco and Houston. His recordings include several discs of light music and notably fresh, dramatic readings of *Der fliegende Holländer* and Massenet's *Chérubin*.

CHARLES BARBER

Steinberg, William [Hans Wilhelm]

(b Cologne, 1 Aug 1899; d New York, 16 May 1978). American conductor of German birth. As a boy he composed and conducted (at 13 directing his own setting for chorus and orchestra of passages from Ovid's *Metamorphoses*) as well as playing the piano and violin. He studied conducting with Hermann Abendroth at the Cologne Conservatory. After appointments at the Cologne Opera (as Klemperer's assistant, then as

principal conductor from 1924) and Prague (1925), he moved in 1929 to Frankfurt as music director; while there he conducted the premières of Schoenberg's *Von heute auf morgen* and Antheil's *Transatlantic* and an early performance of Weill's *Mahagonny*. He also conducted regularly at the Berlin Staatsoper. After Hitler came to power, Steinberg's activities were restricted to concerts for the Jewish Culture League in Frankfurt and Berlin. He emigrated in 1936 and was co-founder with Huberman of the Palestine Orchestra (later Israel PO) and, after the inaugural concert, conducted by Toscanini, became its first conductor. At Toscanini's invitation he went to the USA in 1938 as associate conductor of the NBC SO, also appearing as a guest with many other orchestras and at the San Francisco Opera (1944–8). From 1945 to 1953 he was music director of the Buffalo PO, and from 1952 to 1976 of the Pittsburgh SO. He held several posts concurrently with Pittsburgh, being music director of the LPO (1958–60), senior guest conductor of the New York PO (1966–8) and music director of the Boston SO (1969–72). But by the time he went to Boston, as Leinsdorf's successor, he was reduced in health and strength. In his 70s he restricted his activities, and his always economical gestures became minimal.

A cultivated man and an exceedingly private personality, Steinberg embodied the probity and selflessness of Toscanini and Klemperer, the two conductors so influential in his career. In his best years his stick technique was unsurpassed in cleanness and clarity. Until the late 1960s he disfigured with cuts some of the music – Bruckner, Mahler, Elgar – for which he had the deepest sympathy: it was characteristic that relatively late in his career he would so thoroughly reconsider such an action. When young he was sympathetic to new music; later his performances of modern works rarely went beyond dutiful note-reading. He was a strong and straight conductor particularly of Beethoven (for earlier music his touch was rather heavy), Wagner, Bruckner, Elgar and, when not in too fiercely anti-neurotic a mood, Mahler. In Strauss, of whose music his performances were elegantly understated, he was unsurpassed; and his Boston performances of Verdi's Requiem on the 100th anniversary of Manzoni's death, while not fiery, were among the most honest and the most moving since Toscanini's.

MICHAEL STEINBERG/R

Steinberg, Zeev (Wolfgang)

(b Düsseldorf, 27 Nov 1918). Israeli composer and violist. He began to play the violin and to compose at an early age; during the years 1932–5 he wrote several works indebted to Reger, an influence which remained perceptible. In 1933 he studied under Eldering at the Cologne Academy, and in 1934 he settled in Palestine, where his studies were completed under Partos (1940–42). Steinberg joined the Palestine SO (later the Israel PO) as a violist in 1942; he has also appeared as a soloist and frequently as a chamber musician (he was a founder of the New Israel Quartet in 1957). From 1969 to 1972 he lectured on chamber music at the Tel-Aviv Academy. The Viola Sonata (1949) showed a first interest in

Schoenbergian 12-note serialism, which came to dominate his work.
(*CohenWE*)

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Sonata, va, pf, 1949; Sonata, 2 va, 1956; Canonic Pieces, str qt, 1959; 6 Miniatures, vc, pf, 1961; Conc. da camera, va, str, 1962; Conc. da camera, vn, 8 insts, 1966; Ma'aseh b'Rachav [The story of Rahab and the spies], vv, insts, 1969; 2 Songs without Words, va, str qt, str, 1970; Little Suite for a Big Flute, b fl, 1972; pieces for org, hpd, recs, etc; arrs., incl. Bach: Art of Fugue, str qt, 1970

Principal publisher: Israel Music Institute

WILLIAM Y. ELIAS

Steinberger, Gábor.

See *Darvas, Gábor*.

Steinecke, Wolfgang

(*b* Essen, 22 April 1910; *d* Darmstadt, 23 Dec 1961). German music critic and administrator. He studied music at the Hochschulen in Essen and Cologne, and musicology at the universities of Cologne and Kiel, taking the doctorate at Kiel in 1934 with a dissertation on parody in music. From 1934 to 1961 he was a music critic for the *Rheinisch-Westfälische Zeitung* (Essen), *Deutsche allgemeine Zeitung* (Berlin) and *Der Mittag* (Düsseldorf). From 1945 he was for three years cultural adviser to the town of Darmstadt, where in 1946 he started the Internationale Ferienkurse für Neue Musik and the International Music Institute, in which he played a major part in stimulating the development of avant-garde music and which he continued to run until his death.

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Sieben Jahre Internationale Ferienkurse für Neue Musik (Darmstadt, 1952)
ed.: *DBNM*, i–iii (1958–60)

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'In memoriam Wolfgang Steinecke', *Melos*, xxix (1962), 54–7 [Tributes by Boulez, Fortner, Maderna, Nono and Stockhausen]

K. Stockhausen: 'Steineckes Tod', *Texte*, ed. D. Schnebel, ii: *Texte zu eigenen Werken, zur Kunst Anderer: Aktuelles* (Cologne, 1964), 243–4

HANSPETER KRELLMANN

Steiner, Emma Roberto

(b ?Baltimore, 1850; d New York, 27 Feb 1928). American composer and conductor. Her paternal ancestors were military officers; her mother was an excellent amateur pianist. Mainly self-taught, Steiner composed from the age of seven, despite a lack of encouragement from her parents. In the early 1870s she went to Chicago to make music her career, initially as a singer in the chorus of an opera company, then – after attracting the interest of Edward Everett Rice – as a conductor in a company under Rice's direction. Over the next 30 years Steiner is said to have conducted 6000 performances of more than 50 operas and operettas, including 700 performances of *The Mikado*. She and Caroline B. Nichols were the earliest women conductors in the USA to have had a full career. Heinrich Conried, whose company she conducted before he became manager of the Metropolitan Opera in 1903, is said to have wanted to hire her for the Met, but dared not because she was a woman.

Steiner composed throughout her lifetime, chiefly light operas, overtures, songs and piano music. She also prepared orchestrations. Theodore Thomas selected four of her works for performance at the World's Columbian Exposition in Chicago, 1893. On at least five occasions she conducted concerts of her own works in New York: in 1894 in Chickering Hall, in 1918 at the Morosco Theater, in 1920 and 1925 at the Metropolitan Opera House and in 1921 at the Museum of Natural History. She published her works with Margaret MacDonald. In response to failing eyesight, Steiner emigrated to Alaska after 1900 and worked as a tin miner for ten years.

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(selective list)

Stage: *Fleurette* (comic op, 2, B.W. Doremus and E. Smith) (1877); *The Viking* (comic op, 2) (1895)

Other: *Gavotte Mengeli*, pf, orch (1914); *Emma R. Steiner's Three-Step Mazurka Russe*, pf (1914); *Fleurette*, ov., pf; *Beautiful Eyes*, vc, pf (1921); *I Envy the Rose*, vc, pf (1921)

CAROL NEULS-BATES

Steiner, Gitta (Hana)

(b Prague 17 April 1932; d New York, 1 Jan 1990). American composer, pianist, teacher and poet. She studied composition at the Juilliard School (MusB 1967, MS 1969) with Persichetti, Schuller and Carter, and gained several awards. She was co-founder of the Composers' Group for International Performance (1968) and taught at Brooklyn Conservatory (1962–6 and 1983–4). Her works for percussion are particularly well known for their innovative timbres, jazz influence and long, almost vocal lines. When not setting her own acclaimed texts, she showed a strong affinity for the lyric poetry of Dickinson and Joyce. (See J. Petercsak: 'Spotlight on Gitta Steiner', *Percussive Notes*, xvi/3, 1978, p.38.)

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(selective list)

Orch: Suite, 1958; Vn Conc., 1963; Pf Conc., 1967

Chbr and solo inst: Suite, fl, cl, bn, 1958; Str Trio, 1964; Wind Qnt, 2 tpt, hn, trbn, tuba, 1964; Refractions, vn, 1967; Str Qt, 1968; Perc Qt, 1968; Trio, 2 perc, pf, 1969; Duo, vc, perc, 1971; Dialogue, 2 perc, 1975; 3 Pieces, perc, 1978; Duo, trbn, perc, 1981; Sonatine, vib, mar, 1983; 5 Pieces, trbn, pf, 1984; Str Qt, 1984; Pf Trio, 1985; Sonata, vib, 1985; Bagatelles, vib, 1990

Pf: 3 Pieces, 1963; 2 sonatas, 1963, 1964; Fantasy Piece, 1966; Music for Piano, 1985

Vocal: 3 Songs, medium v, 1960; Interludes, medium v, vib, 1968; 4 Songs, medium v, vib, 1970; Settings, chorus, 1970; 5 Poems, mixed chorus, 1970; Trio, 1v, pf, perc, 1971; 2 Songs, 1v, pf, 1971; [2] Concert Pieces for Seven, high v, fl, 2 perc, pf, vc, cond., 1971; Pages From a Summer Journal, medium v, pf, 1971; 4 Choruses, 1972; New Poems, 1v, vib, 1974; Dream Dialogues, 1v, perc, 1974; Cantos, medium v, vib, 1975

Principal publishers: Belwin Mills, Lang, Seesaw

CATHERINE PARSONS SMITH/MICHAEL MECKNA

Steiner, Johann Ludwig

(*b* Zürich, 1 July 1688; *d* Zürich, 27 March 1761). Swiss composer and trumpeter. He was a member of the Paruel family, who had moved to Zürich from Stein am Rhein by 1620, and who for several generations provided one of the three city trumpeters on St Peter's Tower. Under his father's guidance, Steiner became proficient on various instruments and in thoroughbass playing. For a year he was a pupil of the organist L. Kellersberger in Baden (Aargau). He succeeded his father as town trumpeter in 1705 and held the post for the rest of his life; at the same time he joined the company known as 'Ab dem Musik-Saal', with which he remained until old age, becoming roommaster, librarian and accountant. As a sideline, he engaged in clock-making, and was active as an inventor and maker of mechanical toys. From 1746 he was a member of the Physical Society, where he gained respect through his 'good natural understanding, and wide experience in various arts'; this membership suggests that he was able to throw off the shackles of his modest professional origins and to gain a respected position among his fellow citizens.

Steiner is known as a composer of pietistic sacred music and especially as author of the *Neues Gesangbuch*, the earliest printed song collection in Switzerland by a single composer; it did not, however, have the public success of the later collections by Bachofen and Schmidlin. The collection *Musicalisch-Italienischer Arien Crantz* (Zürich, 1724), which was edited by Steiner, shows his familiarity with Italian musical practice. With his use of thoroughbass and the Italian style of solo singing, Steiner did much to counter Switzerland's isolation in composition and performance; this development has led to his being called 'the Swiss Caccini' (Nef). Steiner

expounded his pedagogical ideas in the prefaces to many of his collections, and particularly in his theoretical publication, *Kurz-leicht-und grundtliches Noten-Büchlein* (Zürich, 1728).

WORKS

printed works pubd in Zürich unless otherwise stated

Auf die Dedicass das Neüwerbauhten Musicsahles, fl, ob, tpt, 2 vn, vc, SSATB, bc, 1717, CH-Zz

Neues Gesangbuch auserlesener, geistreicher Liedern, 2–3vv, bc, i (1723); ii (1735)

Monatlich-Musicalische Miscellanea, 2vv, bc (1724)

Bassus generalis Davidica, 4vv, bc (1734) [bc and vocal arr. of Lobwasser Psalter]

Gott-Geheilgte Fest- und Zeit-Gedancken, 2vv, bc (1739)

Musicalische Gemüths-Ergötzung, 2vv, bc (1753)

At least 20 New Year cants. for the Zürich Musiksaalgesellschaft, pubd singly (1717–39)

Lost works: 3 sonate, vn, bc (c1717); 6 sonate da camera, vc, bc (Nuremberg, 1731); [6] Monatliche Oden (n.d.); some 1000 concs., arias, cants. and large-scale sacred works, 2–4vv, some with insts; see Cherbuliez

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A.-E. Cherbuliez: *Johann Ludwig Steiner Stadttrompeter von Zürich* (Zürich, 1964)

PETER ROSS

Steiner, Max(imilian Raoul Walter)

(b Vienna, 10 May 1888; d Beverley Hills, CA, 28 Dec 1971). American composer and conductor of Austrian birth. His father was a theatrical producer and his grandfather managed the Theater an der Wien when the operettas of Jacques Offenbach and Johann Strauss were produced there. Steiner showed exceptional musical talent at an early age, publishing his first song in 1897 and composing a one-act operetta, *Die schöne Griechin*, in 1903. He received an academic training at the Vienna Conservatory, and a practical apprenticeship conducting and composing small works in the theatres of his father and of other contemporary Viennese impressari. From 1904 to 1914 he worked throughout Europe, most frequently in London, Ireland and Paris, acting as the musical director and conductor for a range of theatrical shows. He composed ballets for the Tiller Girls dance troupe, and worked on shows for George Dance and Ned Wayburn. At the outbreak of World War I he moved to New York, where he worked as a copyist and later as an arranger, orchestrator and conductor of musicals

and revue shows, on and off Broadway. These shows included the Gershwin's *Lady Be Good!* (1924), Kern's *Sitting Pretty* (1924) and Youman's *Rainbow* (1928). His only Broadway show, *Peaches*, was composed during this period. He also worked extensively with Victor Herbert, arranging many of the composer's dance numbers, and acting as the musical director for a touring production of *Oui Madame* (1920). Herbert's influence can be seen in the attention to orchestration which characterizes Steiner's film scores. For musical theatre he learnt to combine small numbers of instruments to create the impression of a fuller orchestral sound, a skill which was to prove useful in the under-funded music departments of Hollywood.

Steiner's introduction to Hollywood came in 1929 when RKO Radio Pictures bought the rights to the musical *Rio Rita*. Harry Tierney, for whom Steiner had orchestrated and conducted the stage version, insisted that he be hired by the studio. He worked for RKO from 1929 to 1936, composing music for over 130 films, during a period when Hollywood was still judging the value of music in film. His first original score, *Cimarron* (1930), is striking in two ways. It was the first sound film to include non-diegetic music, the placement of which foreshadows the later widely used Hollywood technique of emphasizing emotional, unspoken elements of the narrative. Also, Steiner reuses material from the title sequence in the body of the film, establishing from the outset his thematic approach to the structuring of film scores. In his 1933 film score for *King Kong*, he provided the first of the full-length Hollywood film scores, and its rich orchestration and use of repeated motifs and themes show how quickly Steiner had established his technique of scoring. These features of his approach owe as much to his experience of musical theatre as they do to more conventional interpretations of symphonic and Wagnerian influences. Recording techniques and versatile orchestration created a symphonic illusion from the small studio ensembles, and the development of tunes and themes voiced characterization as clearly as song numbers. This latter feature is apparent throughout his scores across a wide range of genres: Philip Carey's physical and metaphorical limp in *Of Human Bondage* (1934), Gypo Nolan's traitorous deceit in the Academy Award winning score for *The Informer* (1935), ante-bellum Southern pride in the title theme, 'Tara' for *Gone with the Wind* (1939), Charlotte Vale's emotional insecurity in his Academy Award winning score for *Now Voyager* (1942), General Custer's military single-mindedness in *They Died with their Boots on* (1941).

In 1936 Steiner joined Warner Brothers from RKO, after a brief spell at Selznick International. His output of scores in the late 1930s topped ten per year as principal composer, with involvement in many more as an assistant composer, and he continued to create scores at a high rate into the 1950s when he became freelance. This rate of output was made possible by his exceptional relationship with his orchestrators, particularly Hugo Friedhofer, who later became a successful film composer in his own right. Steiner's careful and detailed construction and annotation of the four-stave short scores made the translation to full orchestral score closer to a copyist's task than a full instrumental arrangement. Among Steiner's other notable scores are *Since You Went Away* (1944), for which he won his third and last Academy Award, *Saratoga Trunk* (1946), *The Fountainhead* (1949)

and *A Summer Place* (1959), the main theme of which became a popular song in the 1960s. His last score was *Two on a Guillotine* in 1965.

Steiner's score for *Now Voyager* is a fine example of the approach to narrative interpretation which typified his, and Hollywood's film music of the period, and which has come to be regarded as a classical model for film scoring. There are five central themes, expressing each of the main characters, differentiated and connected by the use of diatonic and chromatic melodies and harmonies. There are also a further seven melodies which are used to capture less prominent features of the narrative, and a number of quotations from current popular songs. This reference to music outside cinema was typical of Steiner's idiomatic anchorage of his score to contemporary popular taste, and though it has been criticized for its lack of subtlety, it reflects the Hollywood goal of making all aspects of a film accessible to the audience. The score also employs the technique of 'mickey-mousing', the catching of physical movements on the screen in the movement of musical language in the score. Such a feature seems unsophisticated to modern audiences, but it is a further example of Steiner's belief in the power of music to emphasize and support all elements of the dramatic film narrative. A substantial collection of Steiner's film score manuscripts and other personal documentation is available in the Steiner Collection in the Harold B. Lee Library at Brigham Young University.

WORKS

(selective list)

film scores

names of directors are given in parentheses

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Springsteen), 1955; Helen of Troy (R. Wise), 1956; The Searchers (Ford), 1956; A Summer Place (D. Daves), 1959; The FBI Story (M. Le Roy), 1959; John Paul Jones (J. Farrow), 1959; The Dark at the Top of the Stairs (D. Mann), 1960; The Sins of Rachel Cade (G. Douglas), 1961; Rome Adventure (Daves), 1962; Spencer's Mountain (Daves), 1963; Youngblood Hawke (Daves), 1964; Two on a Guillotine (W. Conrad), 1965

MSS in *US-PRV*

Principal publishers: Remick, Witmarck, Berlin, Fox

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G. Maas: 'King Kongs musikalischer Kammerdiener: Max Steiners Musik zu King Kong (1933) im Blickwinkel der Kritik Hanns Eislers', *Film- und Fernsehwissenschaftliches Kolloquium: Berlin 1989* (Münster, 1990), 153–66
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KATE DAUBNEY (with JANET B. BRADFORD)

Steiner [née Piette], Ruth

(b Oak Park, IL, 2 Feb 1931). American musicologist. She studied with Jan LaRue and Hubert Lamb at Wellesley College, receiving the BA in 1952. After working with Reese at the Manhattan School of Music from 1952 to 1953, she completed the MA at the University of California, Berkeley, in 1957 and in 1963 she took the doctorate at the Catholic University of America, where she joined the faculty the same year. She was made full professor in 1974. Her main area of study has been medieval liturgical

music. Her articles in scholarly journals have dealt primarily with groups of chants in the Sarum and Gregorian rites, the manuscript sources for these compositions, and problems of style analysis and dating. She was also director of the CANTUS project (1987–97), originally developed at the Catholic University of America, which indexes selected chant sources; the files are available online, and printouts are issued by the Institute of Mediaeval Music, Ottawa.

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PAULA MORGAN

Steiner, Sigmund Anton.

Austrian music publisher. See under [Haslinger](#).

Steinert, Moritz [Morris]

(*b* Scheinfeld, Bavaria, 9 March 1831; *d* New Haven, CT, 21 Jan 1912). American music dealer and collector of instruments. He moved to New Haven in 1854, and in 1856 to Savannah, Georgia. Shortly after the Civil War broke out he returned to New Haven, and his name appeared in the New Haven City Directory of 1862; by 1866 he was listed as a piano and music dealer. He formed the Mathushek Pianoforte Co. and later the M. Steinert & Sons Co., which sold pianos in Boston, Providence, New Haven and other cities. He was active in the musical life of New Haven where he was organist at St Thomas's Church, taught music and formed a quartet in which he played cello. He later formed an orchestra which was to become the nucleus around which he founded the New Haven SO in 1894. This orchestra is the fourth oldest in the USA with a continuous existence. He became interested in antique musical instruments and the problems involved in playing them, and assembled a collection of considerable importance which was exhibited in Vienna in 1892 at the International Exhibition of Music and Theatre, and in 1893 at the World's Columbian Exposition. In 1893 he published *The Catalogue of the M. Steinert Collection of Keyed and Stringed Instruments*, dedicated to his friend A.J. Hipkins. In 1900 he published his *Reminiscences*. In the same year he donated his collection to Yale University, forming the basis for what has become one of the world's important collections of musical instruments.

RICHARD REPHANN

Steingaden [Staingaden], Constantin

(*b* Wangen, Bavaria, c1618; *d* Konstanz, 6 March 1675). German composer, active in Switzerland. In 1631 he entered the Jesuit College at Lucerne. By 1644 he was a Franciscan monk and was living at Engelberg, where he was recognized as an authority on organs. Later he was Kapellmeister of the Franciscan convent at Konstanz and at the cathedral there. He probably held these positions until his death; certainly at the time of his surviving publications in 1666 he was Kapellmeister of the cathedral. These publications are *Flores hyemnales prompti ex horto a 3. 4. vocibus, cum 2 violinis, motettis, missis, sonatis et vesteris* op.4 (Konstanz, 1666),

and *Messe concertate* for four and five voices, with instruments (Innsbruck, 1666); there are also two masses and three motets by him for four to six voices (*S-Uu*), most of them with strings. His mass settings are unpretentious and always well conceived for their liturgical purpose. The text is never cut. Themes with a wide range and a moderate use of melismas ensure that the text can be clearly heard. The masses make modest use of instruments: some require only two violins as accompanying instruments. Stylistically they present a mixture of old and new elements. On the one hand expressive melodic lines are given broad scope, and there are many solo passages. In concertante sections Steingaden avoided over-frequent interchange between groups of performers: in those movements with long texts the disposition of the forces generally remains the same within each verse. On the other hand there are frequent traces of the old church modes.

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LUISE MARRETTA-SCHÄR

Steingräber, Theodor Leberecht

(*b* Neustadt an der Orla, 25 Jan 1830; *d* Leipzig, 5 April 1904). German music publisher. He acquired a reputation as a music teacher and under the pseudonym Gustav Damm published a world-famous piano tutor (1868); subsequently he founded the Steingräber publishing house in Hanover (1878), moving it to Leipzig in 1890. The central feature of the publishing programme was a series of editions of classical works (Edition Steingräber) prepared by Hans Bischoff, Hermann Keller, Franz Kullak, Henri Marteau and others. The arrangers and editors of school and teaching material included M.A. Frey, Julius Klengel and Richard Kleinmichel. A son-in-law of Steingräber, Walter Friedel, managed the firm from 1903 to 1916 and it has remained in the family's possession. After suffering severe damage in World War II it moved to Frankfurt in 1953, and to Offenbach am Main in 1956.

HANS-MARTIN PLESSKE

Steingraeber & Söhne.

German firm of piano makers. One of the oldest and most notable Bavarian piano manufacturers, it was founded by Eduard Steingraeber (*b* Rudolstadt, 20 Aug 1823; *d* Bayreuth, 14 Dec 1906), who from 1840 to 1844 trained as a piano maker under his father Christian Heinrich

Steingraeber and his uncle Gottlieb Steingraeber in Rudolstadt. After three years of travels, when he also met Streicher in Vienna, he returned to his father's workshops in 1848. In 1852 he founded his own piano workshops in Bayreuth, where his sons Johann Georg Steingraeber (1858–1932) and Burkhard Steingraeber (1866–1945) became partners in 1892. Johann moved to Berlin in 1910 and became a leading maker of modern harpsichords (see also [Harpsichord](#), §6(i)(b)). Burkhard's son-in-law Heinrich Hermann became head of the firm Steingraeber & Sons in 1920. From 1951 Heinrich Schmidt, Hermann's nephew, directed the firm, and was followed by his son Udo Schmidt-Steingraeber.

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THEODOR WOHNHAAS

Steinitz, (Charles) Paul (Joseph)

(*b* Chichester, 25 Aug 1909; *d* Old Oxted, Surrey, 2 April 1988). English conductor and teacher. After study at the RAM and privately with George Oldroyd, he became director of music at Ashford Parish Church, Kent (1933–42). In 1947 he founded a chorus, the South London (later simply London) Bach Society, and from 1949 to 1961 was organist and choirmaster at St Bartholomew-the-Great, London. His performances of the *St Matthew Passion* there, from 1952, were a precursor of the authentic performance movement, and were the first in Britain to give the work complete, in German, and with small forces. Under his direction the London Bach Society gave many broadcasts and toured in Europe and the USA, sometimes with his own Steinitz Bach Players (founded 1969). The society also commissioned new works from Tavener and Nicholas Maw, among others, and gave the first performances of works by Maxwell Davies, Maderna and Rubbra, and in 1963 gave the British première of Dallapiccola's *Canti di prigionia*. Steinitz conducted orchestras in New Zealand (1970) and Australia (1971) and recorded choral music by Bach, Handel and Schütz. He was appointed a professor at the RAM in 1945 (becoming consultant professor in 1984), and was on the teaching staff of Goldsmiths' College, University of London, from 1948 to 1976. The discipline he cultivated as a teacher and writer was reinforced in his conducting by strong personal qualities: the London Bach Society's performance (1967) of Schoenberg's *Friede auf Erden*, given with the then rarely heard supporting orchestral parts, was praised for its urgency and commitment. He published several books directed towards the study of harmony and counterpoint based on the example of great composers. He was appointed OBE in 1985 and four months before he died he completed a lifelong ambition to perform all the Bach cantatas: the performances spanned 30 years.

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ARTHUR JACOBS/NOËL GOODWIN

Steinkopf, Otto

(*b* Stolberg, 28 June 1904; *d* Celle, 17 Feb 1980). German woodwind instrument maker. As a boy he learnt to play many wind instruments, and after graduating from high school in Magdeburg he studied music in Berlin, and later musicology with Curt Sachs. He attended the Stern Conservatory, and thereafter was employed by the Leipzig Gewandhaus Orchestra, the Berlin PO and the Berlin RSO. From 1950 to 1953, he worked at the Berlin Instrument Collection of the Institut für Musikforschung as a restorer of woodwind instruments, and began to copy old instruments. In 1953 he performed at the Schütz Festival in Herford; the concerts included a quartet of crumhorns made by himself. In 1954 he became a performing member of and instrument maker for the Cappella Coloniensis. From 1955 Steinkopf was most active as a maker of historical woodwind instruments. In 1958 he met Günter Körber with whom he worked until 1964 when he moved to Celle where he worked in collaboration with the firm of Hermann Moeck.

Steinkopf was the first maker in the 20th century to reproduce many Renaissance and Baroque woodwind instruments. He renewed traditions of design and craftsmanship lost many generations ago. He performed on many of his instruments and made several recordings. His work was outstanding in the making of crumhorns, kortholts, rackets, dulcians, shawms, cornetts and Baroque bassoons and oboes. Seldom content to copy old instruments exactly, he frequently added keys to increase the instruments' range, or altered their design to suit his standards of intonation, pitch and tone quality.

FRIEDRICH VON HUENE

Steinmetz.

See [Stamitz](#) family.

Steinmetz, Johann Erhard

(*fl* c1750). Oboist, probably of German extraction. He appears in the Dresden court calendars from 1747 to 1751 as a wind player in the court hunting-band. Several subsequent references identify him as a composer, probably owing to the erroneous use of the name Steinmetz on many works actually by Johann Stamitz. Breitkopf's *Verzeichniss musicalischer Werke* (i, 1761, p.51) lists without incipits 'VI. partite à 6 voci' by 'Steinmetz, musico in Dresda'; these are probably substantially identical with the 'V. partite del Sigr. Steinmetz, a 6 e 4 voci' given with incipits in the

Breitkopf catalogue of 1765 (p.11). None of these works has survived. In addition, the catalogue of 1762 lists 'VI. sinfonie del Steinmetz, musico in Dresda' (p.26); however, this attribution is incorrect or doubtful for at least five of these symphonies, a fact that calls Breitkopf's reliability on the entire matter into question: two (nos.5–6) are definitely by Johann Stamitz, and three others (nos.1–2, 4) exist in one or more manuscripts with attributions to other composers. A further reference to Steinmetz as a composer occurs in Hiller's *Wöchentliche Nachrichten*, though this information could well have been taken directly from Breitkopf's listings, which Hiller would surely have known. Gerber's article on Steinmetz (1792), which maintains that about 1758 he was 'known and loved for his various instrumental works in manuscript such as symphonies, partitas, and works for harp', is apparently indebted to both Hiller and Breitkopf, and if so has little value as independent evidence. In sum, the evidence that the Dresden Steinmetz was a composer is rather unconvincing. On the other hand, study of both the sources and style of the works attributed to 'Steinmetz' in 18th-century manuscripts supports the conclusion that most if not all of them – insofar as they are correctly attributed at all – are by Johann Stamitz (Wolf).

A Steinmetz who *did* compose is the otherwise unidentified author of six manuscript 'Solos a Violoncello e Fondamento da me Steinmez' (*D-SWI*). Yet another musician referred to as Steinmetz was a horn player in various orchestras in Paris in the years 1754–7. A horn player whose name is given as both Stamitz and Stamich in Parisian listings for 1757 and 1759 is probably identical with him.

See also [Stamitz](#) family, (1).

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EUGENE K. WOLF

Steinmeyer, G.F.

German firm of organ builders. It was founded by Georg Friedrich Steinmeyer (*b* Walxheim, Württemberg, 21 Oct 1819; *d* Oettingen, 22 Feb 1901) who, after a period of study with A. Thoma of Oettingen, became an assistant of E.F. Walcker of Ludwigsburg, set up on his own in Oettingen in 1847 and produced his first organ in 1848 at Frankenhofen. Under his

management over 700 organs were built including the cathedral organs of Bamberg, Munich and Speyer. His son Johannes Steinmeyer (*b* Oettingen, 27 June 1857; *d* Oettingen, 22 July 1928) became a partner in 1884, and owner in 1901. He was responsible for the preservation of the Trinity organ built by K.J. Riepp at the Benedictine abbey of Ottobeuren (restored despite the abbey's plans for its reconstruction). In 1928 he built for Passau Cathedral the largest church organ in the world (at that time), with five manuals and 208 stops. His son Hans Steinmeyer (*b* Oettingen, 6 Aug 1889; *d* Oettingen, 3 Jan 1970) worked in the USA as an organ builder from 1913 to 1920 before returning to Oettingen, where he became a partner in the firm in 1924 and owner in 1928. The knowledge and skill which he had gained in the USA were applied successfully to his instruments, which included those in the Friedenskirche, Nuremberg (1929); Trondheim Cathedral (1929); the university church at Erlangen (1935); St Lorenz, Nuremberg (1937); St Mary's organ at Ottobeuren (1957); the Michaeliskirche, Hamburg (1960); the Herkulesaal at Munich (1962); and the Meistersingerhalle at Nuremberg (1963). In 1967 the firm was taken over by Hans Steinmeyer's son, Fritz (*b* Oettingen, 8 Dec 1918), who built organs at the Christuskirche, Düren (1967); the church of the Holy Spirit, Schweinfurt (1967); the Stadtkirche, Pforzheim (1968); the Markuskirche, Stuttgart (1968); the Lutheran church at Remscheid (1971); the Augsburg Kongresshalle (1972); the Herz-Jesu-Kirche, Nuremberg (1973); St Veit, Herrieden (1974); St Stephan, Lindau (1975); the Heiliggeistkirche, Heidelberg (1980); and the Tonhalle, Zürich (1987). Paul Steinmeyer (*b* Oettingen, 27 Oct 1933) became the firm's director in 1995. In the mid-1990s the firm's total output amounted to about 2400 organs.

Until 1890 Steinmeyer & Co. built nearly all their organs with cone-valve chests and mechanical actions; subsequently pouch-chests controlled by tubular-pneumatic action came into use, but after 1945 these were superseded by slider-chests with tracker action. The firm, which has clients in Austria, Norway, Argentina and the USA, carried out important restoration work at Ottobeuren in 1914 and 1922 (on a 1757 organ with four manuals, 48 stops; and a 1766 organ with two manuals, 27 stops) and at Weingarten in 1954 (on a large organ of 1737–50). The instrument built under the direction of Max Reger for the Shooting Gallery Hall in Meiningen (1913; three manuals, 45 stops) is now a memorial organ in Berlin.

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HANS KLOTZ/THEODOR WOHNHAAS

Steinmez.

See [Stamitz](#) family.

Steinpress [Shteynpress], Boris Solomonovich

(*b* Berdyansk, 31 July/13 Aug 1908; *d* Moscow, 21 May 1986). Soviet musicologist. In 1931 he graduated from Konstantin Igumnov's piano class at the Moscow Conservatory, where he continued postgraduate studies in musicology with Mikhail Ivanov-Boretsky. He took the *Kandidat* degree in 1938 with a dissertation on Mozart's *Le nozze di Figaro*. After teaching at the Moscow Conservatory (1931; 1933–6), he moved to Sverdlovsk, where he taught at the conservatory (1936–7) and later became senior lecturer and head of the music history research room (1942–3). He worked for the Sverdlovsk Philharmonia (1936–7) as senior music editor of the radio committee, head of the literary and musicological department, and lecturer. He was head of the music history department at the Central Correspondence Institute for Musical Education (1939–41) and was appointed senior lecturer and dean of the faculty of history and theory there (1940). He began writing music criticism in 1926. Steinpress was on the editorial board of a number of Soviet reference books, including the *Bol'shaya sovetskaya entsiklopediya*, and together with I.M. Yampol'sky edited the one-volume *Entsiklopedicheskiy muzikal'niy slovar'* (1959) and the short *Kratkiy slovar' lyubitelya muziki* (1959). Steinpress's writings are concerned mainly with the musical life of Russia, the history of gypsy singing, the life and works of Alyabyev, Glinka and Verstovsky, music in the works of their contemporaries (including Pushkin), and the music of Mozart and Haydn. Although his book *Voprosi material'noy kul'turi v muzike* (1931) was one of the first attempts to connect musical history and Marxist historical materialism, and although he followed official Soviet requirements (for example in writing 'we have nothing to learn from Schoenberg, Krenek, Hindemith and Messiaen, even in a narrow technical sense'; *SovM*, 1948, no.10, p.47), Steinpress, who was of Jewish descent, often found himself under repeated criticism from the Soviet musical authorities. In much of his journalism and musicological work, his earlier affiliation with the All-Russian Union of Workers in the Arts and the Russian Association of Workers in the Arts is apparent.

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JOACHIM BRAUN/ABRAHAM I. KLIMOVITSKY

Steinspiel

(Ger.).

See [Lithophone](#).

Steinway.

American firm of piano makers. Heinrich Engelhard Steinway [Steinweg] (*b* Wolfshagen, 25 Feb 1797; *d* New York, 7 Feb 1871) established with his sons a piano firm that has dominated the industry from the late 1860s to the present. Precise details of Heinrich's early years are scarce. Family tradition claims that after having served in the army against Napoleon until 1818, and being prohibited by the strict guild system to work as a cabinet maker in Goslar, he assisted an organ builder in the nearby town of Seesen. In 1825 Heinrich was permitted to become a builder and cabinet maker (without the benefit of guild approval) to help rebuild the town of Seesen after it had been destroyed by fire. That year also marked the beginning of what became the Steinway dynasty, with Heinrich's marriage to Julianne Thiemer (1804–77) and the birth of their eldest son C.F. Theodor (*b* Seesen, 6 Nov 1825; *d* Brunswick, 26 March 1889; in the USA

he took the name Theodore Steinway), who became the inventive genius of the firm. There followed four daughters and six more sons, of whom Charles (1829–65), Henry jr (1830–65), William (1835–96) and Albert (1840–77) came to play significant roles in the development of the piano firm. Some accounts claim that Heinrich had built his first piano by the late 1820s. By the mid-1830s he was producing several pianos a year and one of his grand pianos and two squares won notice at the Brunswick state fair in 1839. In the 1840s they were producing at least ten pianos a year with a total of about 400 by the end of the decade. Extant Seesen examples from 1836 are similar to some Viennese and German pianos of the time: all have wooden frames, a range of six octaves, and Viennese action.

Heinrich sent Charles to America in 1849 to explore business possibilities, with the family (apart from Theodor, who continued the business in Seesen) following in June 1850. For three years they worked with established New York piano makers to learn the English language and American business and manufacturing customs. In 1853 the firm of Steinway & Sons was established. One of their earliest New York square pianos (no.483) exemplifies the results of their American training, with a range extended to seven octaves, heavier English action, and, most significantly, a one-piece metal frame with cross-stringing (see illustration). Their overstrung square piano won a gold medal at the 1855 New York American Institute Fair. At first, production concentrated upon square pianos (then the most popular domestic piano in America); by 1856 they began making grands, and by 1862 uprights (the last square was made in 1888).

The firm quickly grew in size and esteem through a combination of technical developments, efficient and high-quality production, shrewd business practices, and successful promotion through artists' endorsements and advertising. On the technical side Henry jr obtained seven patents, the most important being the one-piece iron frame with overstringing for grand pianos (US patent no.26,532, 1859), an innovation that eventually was adopted by the entire industry. Albert added the middle ('sostenuto') pedal in 1874. Theodore obtained 41 patents for inventions developed in consultation with scientific friends, and changed the conception of piano design and tone with such features as the duplex scale, the cupola metal frame, and the capo tasto bar. Through his successful example, others in the industry were forced to adopt scientific methods in developing new improvements.

In 1860 a large new factory with machines powered by a Corliss steam engine opened on Fourth Avenue (now Park Avenue) between 52nd and 53rd Streets with expansions in 1864 (along with new salesrooms on East 14th Street). Heinrich, along with Henry jr, son-in-law Theodore Vogel, and later Albert, helped to oversee the manufacturing; Charles concentrated upon sales; and William (1835–96) on business and finance. The family and firm suffered a great loss with the deaths of Vogel in 1864, and Henry jr and Charles in 1865. Theodore, who joined the family in New York by October 1865 after selling his share of the German firm (by then based in Brunswick and called Grotrian-Steinweg) to his partner Wilhelm Grotrian, concentrated upon technical developments. As production increased, they began to plan new buildings on property in Astoria, Long Island, which by

the end of the 1870s included most of their manufacturing operations, a company village with schools and churches plus a 'splendid Chateau' where the family could enjoy their new wealth and success. In 1866 they also built a 2000-seat concert hall adjoining their 14th Street warehouses (closed in 1890 with the opening of Carnegie Hall); in 1875 they established a London salesroom and concert hall, and in 1880 a factory in Hamburg.

William's talent for promotion and marketing combined with Theodore's technical genius lifted Steinway pianos to world prominence. Their pianos displayed at international exhibitions in London (1862) and Paris (1867) brought them medals, praise from international judges and musicians, and new aristocratic patrons. German manufacturers who copied the Steinway system of overstringing won high acclaim at the 1873 Vienna Exhibition (where Steinway, though not competing, was praised through its imitators). There were extended disputes with Chickering following the 1867 Paris Exhibition, and with Albert Weber in 1876 after the Philadelphia Centennial Exhibition, over who won the highest award; this publicity kept the company's name and contributions in the forefront of people's minds.

William cultivated the endorsement of numerous leading performers and sponsored marathon cross-country tours by such artists as Anton Rubenstein (who gave 215 concerts during his 1873–4 American tour) and Ignacy Paderewski (who gave 75 concerts in an 1892–3 tour). The piano used by Paderewski was basically the fully-developed concert grand of the 20th century with an ebonized case 2.7 metres long, a range of over seven octaves (A¹–c⁸), the duplex scale, and a metal plate with the double-cupola design (the extra arch allowing for a continuous bridge to increase the power of the sound). After William's death, his nephews Charles H. (1857–1919) and Frederick T. Steinway (1860–1927) continued to build the roster of artists and aristocratic patrons. A new factory was added in Astoria in 1901 (the original Fourth Avenue factory closed in 1910), and profits climbed with the sale of over 6000 pianos in 1911. They expanded their advertising in popular magazines successfully promoting Steinway pianos as 'The Instrument of the Immortals'. In 1925 they moved their sales operations to a new Steinway Hall at 109 West 57th Street, an area near Carnegie Hall which had become the centre of New York musical activity.

In the 20th century Steinway pianos remained among the leading makes, although with strong competition from Bechstein, Baldwin, Knabe, and Mason & Hamlin. The firm presented Steinway no.100,000 to the White House in 1903, replacing it with no.300,000 in 1938. Like all piano manufacturers Steinway production in the 1930s was greatly reduced. William's son Theodore (1883–1957) steered the company through the Depression and then World War II, when all their American factories were devoted to producing such war needs as gliders; the Hamburg factory was destroyed by Allied bombs in 1943. From the late 1950s to the 70s Henry Ziegler Steinway (*b* 1915) and his brother John (1917–89) successfully continued to cultivate Steinway artists who, they claimed, made up over 90% of the world's concert pianists, in spite of strong competition from Asian makers such as Yamaha and Young Chang and the American Baldwin firm.

The family business was sold in April 1972 to CBS. Although CBS invested in much-needed improvements to the plant, there was frequent turnover at the highest management level. In September 1985 CBS sold the firm to the Boston investors John and Robert Birmingham who, through the newly created company Steinway Musical Properties, continued to cultivate artists and invest in improved manufacture. In 1992 they introduced a lower-priced model called the Boston (made by Kawai in Japan). In April 1995 the Birminghams sold Steinway & Sons to the Selmer Co., which changed its corporate name to Steinway Musical Instruments. In 1998, with no involvement in corporate or manufacturing operations, H.Z. Steinway still made public appearances to promote Steinway pianos.

See also [Pianoforte](#), esp. §§I, 8 and 9 and figs.29 and 30.

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CYNTHIA ADAMS HOOVER

Steinway Hall (i).

New York concert hall, open 1866–90, where [Steinway](#) promoted concerts.

Steinway Hall (ii).

London concert hall, built next to the Steinway & Sons premises in 1878. See [London \(i\)](#), §VI, 2.

Steinweg, C(arl) F(reidrich) Theodor [Steinway, Theodore]

(*b* Seesen, nr Goslar, 6 Nov 1825; *d* Brunswick, 26 March 1889). German piano manufacturer, who worked first for the German firm that was later known as [Grotrian-Steinweg](#) and later in his father's New York firm [Steinway](#).

Steinweg, Heinrich Engelhard

(*b* Wolfshagen, 15 Feb 1797; *d* New York, 7 Feb 1871). German instrument maker, founder of the American piano-making firm of [Steinway](#).

Stella, Alfred.

See [Paterson, Robert Roy](#).

Stella, Scipione [Don Pietro Paolo]

(*b* Naples, 1558–9; *d* Naples, 20 May 1622). Italian organist and composer. He was recommended in 1579 by his teacher G.D. Nola, *maestro di cappella* of SS Annunziata in Naples, for the job of organist at that church. He held the post from October 1583 until some time in 1593, possibly May. On 7 February 1590 the governors of the Annunziata contracted F. Scoppa and C. Scala to build a second organ there to Stella's satisfaction, and Giovanni de Macque became the second organist. Sebastián Raval mentioned in May 1593 that Stella had performed Raval's madrigals with Scipione Dentice, Marenzio and others in Cardinal Montalto's palace in Rome. By 1594 Stella had entered the service of Carlo Gesualdo and accompanied him to Ferrara for his wedding to Leonora d'Este. While he was there Stella prepared for publication Gesualdo's first two books of madrigals in 1594 and his own book of five-part motets in 1595, which he dedicated to Duke Alfonso II. On 30 January 1598 he entered the Theatine monastery of S Paolo Maggiore in Naples and in 1603 he supervised the construction of an organ for the monastery. In 1605 he was ordained a priest. On 29 July 1610 Stella's nephew Francesco dedicated to Cardinal Montalto a book of five-part hymns which Stella had composed for the devotions in the monastery. In 1618 Fabio Colonna mentioned that his friend 'Padre Stella' had built an enharmonic harpsichord with eight sets of strings and had composed music for it. Colonna also built an instrument (a clavichord) based on the same division of the octave, and Stella accused him of being a plagiarist.

Stella's motets only rarely paraphrase chant; they are thoroughly imitative, show little rhythmic contrast or chromaticism and have few strong cadences. The hymns, however, which use chromatic chords in strong rhythms, are akin to the frottoles which later became popular in Naples. They are to be performed *alternatim* with the appropriate chant. Stella's

extant madrigals are similar to those of Scipione Dentice and Nenna, showing none of the extremes characteristic of Gesualdo's music.

WORKS

sacred

[20] Motectorum liber primus, 5vv (Ferrara, ?1595)

[20] Hymnorum ecclesiasticorum liber primus, 5vv (Naples, 1610)

Pange Lingua gloriosa, 3vv; O quam suavis, 3vv: *I-Nc*

Masses, Vespers: lost, cited by C. Tutini (MS, *Nn*)

secular

Primo libro de madrigali, 5vv (Naples, 1609), lost, cited in Wolffheim catalogue

Madrigals, 1587¹², 1615¹⁴

3 further bks of madrigals, lost, cited in Müller von Asow

instrumental

Variation, 1609³⁴ [on a piece by A. Ferrabosco]

4 canzonas, a 4, *Nc* 4.6.3

3 kbd works, *GB-Lbl* Add.30491

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KEITH A. LARSON

Stellfeld, Jean-Auguste

(*b* Antwerp, 17 Feb 1881; *d* Antwerp, 14 Sept 1952). Belgian jurist and musicologist. After studies in law at the University of Leuven he established himself as a lawyer in Antwerp, becoming a judge and eventually vice-president of the local court. In his youth, he spent his spare time building up an important collection of old instruments, music manuscripts and rare prints, the Bibliotheca Stellfeldiana, which grew into one of the richest private music collections in the world, and his house became a meeting place for Belgian and foreign musicologists. After his death the collection was acquired by the University of Michigan and is now part of the music library at Ann Arbor. Among its 20,000 volumes are works of principal

composers of the 16th to 18th centuries, in particular the Bach sons, 18th-century French operas and 16th-century Flemish songs.

Stellfeld was keenly involved in the cultural life of his native town. He was a whole-hearted supporter of the Concerten voor Gewijde Muziek (1903–14), and he became secretary of the Supervisory Commission of the Koninklijk Vlaams Conservatorium (1913–52). He was founder and first president of the Vereniging voor Muziekgeschiedenis (1931–52), the first president of the Conservatorium Concerten (1934–52) and vice-president of the Société Belge de Musicologie (1946–52). His musicological research was almost exclusively historical; he concentrated particularly on the Golden Age of Antwerp.

WRITINGS

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JACQUES VAN DEUN

Stellovsky, Fyodor Timofeyevich

(*b* 1826; *d* 1875). Russian music publisher. He built up his firm on the basis of Klever’s publishing house, which he acquired about 1850. He also took over the smaller business of Gurskalin, who had been publishing music in St Petersburg from 1838 and who owned Denotkin’s printing press, established in 1844. Stellovsky was particularly known as the publisher of Glinka’s music; in fact it was his editions that first introduced Rimsky-Korsakov to Glinka’s two operas. He also published the works of Balakirev (who, in his early, impecunious years, helped Stellovsky to prepare other composers’ scores for publication), Serov and Dargomizhsky. After Stellovsky’s death the business was carried on by his widow and then by his sister; in 1886 it was taken over by Gutheil.

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GEOFFREY NORRIS/R

Stellvertreter

(Ger.).

See [Substitute chord](#).

Stellwagen.

German family of organ builders. Friedrich Stellwagen (*b* Halle; *d* Lübeck or Stralsund, 1659) went to Hamburg as a journeyman with Gottfried Fritzsche, whose daughter he subsequently married. In 1635 he moved to Lübeck to set up on his own, and carried out extensive work on the cathedral organ (1635–6) and on the organs of the Jakobikirche (1636–7), Marienkirche (1637–41, 1653–5), Petrikirche (1643–6) and Ägidienkirche (1648). He also undertook work in Lüneburg, at the Marienkirche (1650), St Johannis (1651–2) and Lambertikirche (1652; this work was in fact not carried out until 1661–5 by his son-in-law, Michael Berigel). In Hamburg Stellwagen worked at the church of St Katharinen (1644–7) and in Mölln at the Nikolaikirche (1637–41), where he criticized Jakob Scherer's pipework. His most significant instrument was at the Marienkirche in Stralsund (1653–9), with 51 stops on three manuals and a pedal keyboard (restored by H.J. and K. Schuke, 1946–59).

Stellwagen built his organs in the north-German Baroque style, developed by Hans Scherer the elder and Gottfried Fritzsche; in addition to complete choruses of diapason scaled pipes, reed stops and wide-scaled pipes, the organs had a number of other stops such as Blockflöte, Querflöte, Quintadena and Tierce Zimbel. Stops such as the Feldpfeife (a stop blown at the octave) and the Trichterregal (a reed stop with funnel-shaped resonators, probably invented by Stellwagen) seem to have been special features of his instruments.

Stellwagen's son Gottfried (*fl* ?1660–65) worked as an organist and organ builder in Güstrow about 1661, and subsequently moved to Heide, Holstein, by about 1664.

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HANS KLOTZ

Stemmelius [Stemmele], Gregor

(*d* Irsee, nr Kaufbeuren, Swabia, 16 May 1619). German composer. In about 1600, together with Johann Seytz and Carolus Andreae, he composed liturgical music for the Benedictine abbey at Irsee, of which he was a member. His surviving works show that he handled the techniques of vocal polyphony competently. His date of death is given in the manuscript *D-As* TS 95.

WORKS

in D-Rp unless otherwise stated

Missa super 'Si ignoras te', 6vv

10 motets, 4, 6vv

2 motets, 5, 6vv, As

Motet, 8vv, *Mbs* (org tablature)

64 textless falsobordoni, 6vv

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AUGUST SCHARNAGL/CLYTUS GOTTWALD

Stempelflöte

(Ger.).

See [Swanee whistle](#).

STEMRA [Stichting tot Exploitatie van Mechanisch Reproductie Rechten der Auteurs].

See [Copyright](#), §VI (under Netherlands).

Stenborg, Carl

(*b* Stockholm, 25 Sept 1752; *d* Stockholm, 1 Aug 1813). Swedish singer, composer, translator and impresario. The son of the actor and director of the Swedish Comedy, Petter Stenborg, he grew up in the household of Count Adam Horn, who underwrote his education at Uppsala University. At

the age of 14 he made his *début* in the public concerts of Stockholm and thereafter began to study composition with Ferdinand Zellbell (ii). In 1767 he was appointed to a government post, which he held while simultaneously performing with his father's company. He achieved an instant success as Sweden's leading tenor in the title role of the first Swedish opera, Uttini's *Thetis och Pelée* on 18 January 1773. In 1782 he was appointed court secretary and the following year was elected to the Swedish Royal Academy of Music, where he taught for the next two decades.

In 1780 he took over the leadership of the Swedish Comedy and received permission from Gustavus III to stage comic operas and plays at a new theatre in Eriksberg (and later at the Munkbro Theatre), which competed with the Royal Opera for public support. Here he produced native works, translations of French and German comic operas and parodies by C.I. Hallman, O. Kexél and Carl Envallsson, which were set to music by J.C.F. Haeffner, J.D. Zander, J.F. Grenser and himself. From 1788 he appeared on stage through a special dispensation that allowed him to perform both at the Royal Opera and his own theatre. In 1799 the theatre went bankrupt and Stenborg toured the Swedish provinces until his retirement in 1806.

Stenborg's voice was known for its dexterity and dark tone colour, and was nearer a baritone than tenor. He had considerable ability as an actor; his portrayals, particularly of Swedish royalty and heroes, made him a favourite in both spoken and sung stage works. His business acumen was largely responsible for the vibrant comic theatre in the Swedish capital. The majority of his compositions were written for his own theatre; these include nine *Singspiele* (including parody arrangements) and at least two ballets. He also wrote an oratorio, songs and instrumental pieces. His best known work is the patriotic opera *Gustaf Ericsson i Dalarna*. His music is characterized by lyrical melodic lines coupled with a solid sense of form and harmony.

WORKS

stage

all first performed in Stockholm

Caspar och Dorothea (oc, 3, C.I. Hallman), 31 Aug 1775, S-St [parody of Handel: *Acis and Galatea*]

Konung Gustaf Adolfs jagt (comedy with music, 3, A.F. Ristell), 25 June 1777, *Skma*

Skeppar Rolf och Gunnild (comedy with music, 3, Hallman), 6 July 1778, St [parody of Uttini: *Birger Jarl och Mechtilde*]

Petis och Thelée (comedy with music, 3, Hallman), 27 Sept 1779, St [parody of Uttini: *Thetis och Pelée*]

Så blefvo alla nögda [Thus all were Happy] (comic op, 1, C. Envallsson), 18 Aug 1782, St

Donnerpamp (comedy with music, 1, Hallman), 21 June 1783, St, collab. J.D. Zander [parody of Piccinni: *Roland*]

Gustaf Ericsson i Dalarna (Spl, 3, Envallsson), Munkbro, 29 Oct 1784, *Skma*

Insertion arias in *Don Micco och Lesbina*, 1780, lost; *Äfventyraren*, 1791, St; J.M. Kraus: *Marknaden*, 1792, lost; *Eremiten*, 1798, St

Ballet music (all lost): Arlequin favoritsultanninna, 1779; Divertissement vid slutet af Michel Wingler, 1789; Karaktärsballet [arr. of music from Marknaden], 1796

other works

Vocal: Jesu födelse (orat), *S-Skma*; Musique wid parentation öfwer Clas Ekeblad, 1v, str, 30 April 1773, *Skma*; 2 concert arias; 14 songs, 1v, pf (Stockholm, 1792) and in *Musikaliskt tidsfördrif*

Inst: Entr'actes to Kärlek utan stumpor [Love without Stockings] (parody, 5, J.H. Wessel and C. Stenborg), 17 Oct 1777, *Skma*; Minuet, str, *Skma*; Musique till parentationen öfwer Commendateuren Tilas, 20 April 1773; 2 marches, pf, *Skma*

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BERTIL H. VAN BOER

Stendhal [Beyle, Henri-Marie]

(*b* Grenoble, 23 Jan 1783; *d* Paris, 22 March 1842). French writer. He was an author, aesthete, pamphleteer, critic, journalist and highest dilettante in the 19th-century Franco-Italian sense of the word: a partisan of contemporary Italian opera, including both enthusiasts and connoisseurs, and composers but, not performers. He was a champion of Romantic modernism and of Rossini in the *querelles* with Classicists in Milan and Paris during the late 1810s and 20s, and 'Stendhal' (he pronounced the name so that it rhymed with 'scandale') was the most famous of the dozen or so cryptonyms and initials under which he published, and the 200 he used in his correspondence and affairs. Adapted from 'Stendal', the birthplace of Johann Joachim Winckelmann, the name was first employed in *Rome, Naples et Florence en 1817*, a sketch of 'modern' Italy for which he posed as a German melomane. Music was central to the book's pro-Napoleonic subtext, and in fact permeates virtually all his works.

Stendhal's life is related in his autobiography *Vie de Henri Brulard* (childhood), in his *Journals* (1801–42, though sketchy after 1818) and in *Souvenirs d'égotisme* (1821–30). The son of a provincial government lawyer, he studied solfège, violin, clarinet, and singing as a teenager – 'too late' to become an accomplished musician. In 1799 he set off for the Ecole Polytechnique in Paris, where he enrolled instead in a painting course at the Ecole des Beaux Arts and took a clerical post at the Ministry of War that soon led to his participation between 1800 and 1812 in Napoleon's Italian, German, Austro-Hungarian and Russian campaigns. During hiatuses spent in France he took Dugazon's acting classes and prepared

for a career as a second Molière. He was to work until 1830 at *Letellier*, whose anti-hero was Jules-Louis Geoffroy, theatre critic of the *Journal des débats* from 1800–1814. In 1810–11 he also worked as auditor to the Conseil d'état and as *inspecteur du mobilier et des bâtiments de la couronne*, with responsibility for the Fontainebleau palace and the Musée du Louvre. 'Falling with Napoléon', he took refuge in Milan, where he frequented La Scala and the loge of Ludovico di Breme, discovered the *Edinburgh Review*, wrote two unpublished pamphlets on Romanticism, and drafted (in French) one act of an autobiographical *opera buffa* libretto based on Shakespeare's *Twelfth Night*. Expelled as a suspected *carbonaro* by the Austrian government in June 1821, he returned to Paris, where he took up journalism and published his loosely anti-Saint-Simonian pamphlet *D'un nouveau complot contre les industriels* (1825) and the socio-political satire *Armançe* (1827). In 1830 and 1831 he was named French consul at, respectively, Trieste and Civitavecchia, where he worked on his fiction, taking frequent leave to travel in Italy and France.

Though best known today for his novels *Le rouge et le noir* (1830) and *La chartreuse de Parme* (1839), in which opera serves as backdrop and emotional correlative, Stendhal was better known during most of his lifetime for his interdisciplinary and, comparative criticism and chronicling of arts and letters in relation to modern French and Italian socio-cultural politics. He cast these writings in various generic guises: biography (*Vies de Haydn, de Mozart et de Métaïstase*, 1814; *Vie de Rossini*, 1824), art history (*Histoire de la peinture en Italie*, 1817), travel literature (*Rome, Naples et Florence*, 1817, rev. 1827; *Promenades dans Rome*, 1829; *Mémoires d'un touriste*, 1838) and Romantic manifesto (*Racine et Shakespeare*, 1823 and 1825). The first editions of the two earliest and least successful of these works (on Haydn on painting, both substantially derivative) were published under other pseudonyms. But Stendhal was acknowledged as the author in advertisements for later books, and when the two works were reissued in 1831 and 1825 respectively.

In the complementary essays, reports and reviews as well as the occasional letters to the editor, puffs and 'prières d'insérers' that he contributed to about a dozen French periodicals and British magazines between 1821 and 1829, however, his style varied to suit the persona of his pseudonyms, and he retained his anonymity. His disguise was completed by the translation of nearly all the British material into English (some of which he thought obscured the 'bon ton' of his original). This body of criticism included a series of articles published in the *Miroir des spectacles* (summer 1821) in tandem with Delacroix's pro-Rossinian cartoons mocking the Opéra and in rebuttal to Henri-Montan Berton's anti-Rossinian philippic 'De la musique mécanique et de la musique philosophique'; a pioneering and widely reprinted and translated appreciation of Rossini, first published in English in the *Paris Monthly Review* (January 1822) under the name 'Alceste' (after Molière's outspoken misanthropist; later issues locate him in Montmorency, the site of Rousseau's hermitage); the posthumously titled 'Notes d'un dilettante', published in the *Journal de Paris* (9 Sept 1824 – 8 June 1827) and signed 'M.' (He also wrote reviews for the same journal signed 'A.');

and the monthly 'Lettres du petit neveu de Grimm' (a reference to the Querelle des Bouffons) written for the *London Magazine* (1825). While the identity of

'Stendhal' may have been an open secret in Paris, only his closest confidants and a handful of journalists on either side of the Channel knew or suspected the identity of any one of these alter-egos. Like the 'alibis' planted in *Rome, Naples et Florence*, the adoption of these pseudonyms was prompted partly by legitimate fears of reprisal. Opposition journals were aligned with academic Classicism, controlled by coteries and neutralized by government pay-offs. The *Journal de Paris* was the mouthpiece of the king's minister of police. His anonymity was meant to strengthen his voice as a lone liberal Romantic against the 'vieil roche' school of criticism practised by Parisian *hommes de lettres*. However, it left his authority open to caricature by Berlioz (*Memoires*, chap.36), whose assumptions, like those of the Stendhalien Romain Rolland, were coloured by Fétis's and Castil-Blaze's false claims that the *Vie de Rossini* was plagiarized from Carpani's *Le Rossiniane, ossia Lettere musico-teatrali* (1824), since at least half of the first part of *Vies de Haydn, de Mozart et de Métafaste* had been taken from the same author's *Le Haydine, ovvero Lettere su la vitae le opere del celebre maestro Giuseppe Haydn* (1812). (The other two parts were derived mainly from works by Winkler, Rochlitz and Cramer, and Sismondi.) Since only a fraction of this body of work was reprinted after his death, the scope of Stendhal's achievement remained unknown until the second quarter of the 20th century.

His writing on music stresses the sensuality, relatively, experientialism and culturally and nationally conditioned nature of beauty, theories first published in the original digression on 'le beau idéal, antique et moderne' and the anti-Schlegelian 'note romantique' in *Histoire de la peinture*. His progressive conviction of art's 'promesse de bonheur' was later to be opposed, by Nietzsche, to Kant's definition of beauty as the object of disinterested desire, and invoked by the Frankfurt School in its critique of affirmative culture. He wanted his epitaph to read 'Arrigo Beyle, Milanese, visse, scrisse, amò. Quest'anima adorava Cimarosa, Mozart e Shakespeare'.

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JANET JOHNSON

Stengel, Georg [Jörg]

(*d* Nuremberg, 1557). German brass instrument maker and dealer in woodwind and percussion instruments. He was the adopted son or perhaps the nephew of Hans Neuschel the younger; he assumed the Neuschel family name in 1535. See [Neuschel](#).



Stenger, Nicolaus [Nikolaus]

(*b* Erfurt, 31 Aug 1609; *d* Erfurt, 5 April 1680). German writer on music and organist. He spent his whole life at Erfurt. He attended the St Michael Lateinschule until 1621, when he transferred to the Protestant Ratsgymnasium, which was at that time noted for its fostering of music. One of his teachers there was Liborius Capsius, director of the collegium musicum and an important Erfurt University professor. He matriculated at the university in 1626, took his bachelor's degree in 1628 and became a Master of Philosophy in 1629. He then became organist at the Protestant Thomaskirche and at the Catholic church of the Neuwerk monastery. From 1632 to 1635 he was Kantor and teacher at the Protestant school of preaching and also studied theology. In 1635 he was ordained and became deacon (in 1638 pastor) of the Kaufmannskirche in succession to Joseph Bötticher, who had won a good reputation as a musician. In 1654 he moved to Erfurt University as professor of philosophy and in 1661 became professor of theology. He was held in the highest regard at Erfurt.

Besides many theological publications Stenger produced two notable musical works. The first was a textbook for use in schools, *Manuductio ad musicam theoreticam, das ist Kurtze Anleitung zur Singekunst* (Erfurt, 1635, enlarged 2/1659, 4/1666). In this book, written in German and widely used, he provided in dialogue form a short practical introduction to figural music, followed by an anthology of fugues by various composers, most of them with words. He is specially important for his editing of the Erfurt hymnbook, *Christlichneuvermehrt und gebessertes Gesangbuch* (Erfurt, 1663). In his 11-page preface he pointed to the frequently observed arbitrary alteration of well-known hymn tunes and expressed his desire to provide churches, schools and families with a hymnbook with correct melodies. Most of the 300 or so melodies (three of which are for two voices), for over 400 hymns, date from the first half of the 16th century; the others are from 17th-century songbooks or by Thuringian composers. A number were printed for the first time in this book, making it an important source of melodies. It was in use at Erfurt until the mid-18th century.

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KARL-ERNST BERGUNDER

Stenhammar, (Karl) Wilhelm (Eugen)

(b Stockholm, 7 Feb 1871; d Stockholm, 20 Nov 1927). Swedish composer, pianist and conductor. He grew up in a home where the arts were strongly encouraged: his father Per Ulrik Stenhammar (1828–75) was an architect and composer (a pupil of Lindblad, he wrote sacred choral works and songs in a Mendelssohnian style) and his mother a fine draughtswoman; his uncle and aunt, Oskar Fredrik and Fredrika Stenhammar, were both singers, and their daughter Elsa (Elfrida Marguerite) became a choral conductor (she published an edition of her mother's letters, Stockholm, 1958). The Stenhammar children and their friends formed a vocal group which was highly esteemed in the upper-class circles where they entertained. Wilhelm began to compose and to play the piano as a child, without much formal training. He never went to a conservatory but passed the organists' examination privately in 1890, after two years with Heintze and Lagergren. He did, however, attend the music school run by the eminent piano teacher Richard Andersson, and had theory lessons from Joseph Dente in 1888–9 ('terribly boring', according to his diary sketch of 1891) and later from Emil Sjögren and Andreas Hallén. Nevertheless, in composition and conducting he must be regarded as self-taught. Several of his early compositional efforts, such as the *Tre körvisor* (c1890) and some songs, still hold a place in the repertory.

Stenhammar may have considered his lack of formal instruction a handicap, for as late as 1909 he started a nine-year course of exercises, eventually covering 500 pages, based on Heinrich Bellermann's *Der Contrapunkt*. It is likely that his uncertainty and self-questioning were exacerbated by his high ambitions and by his feeling that he was seeking his own way, a way not quite in accord with that of his contemporaries Peterson-Berger and Alfvén. He completed his piano studies with Heinrich Barth in Berlin (1892–3) and in spring 1902 made a remarkable triple début: he performed Brahms's First Piano Concerto with the *hovkapell*; he

played with the Aulin Quartet; and he had his *I rosengård* for solo voices, chorus and orchestra (1888–9) presented. Following this he appeared frequently as a soloist and gave around 1000 concerts with Aulin and his quartet all over Sweden.

Stenhammar's début as a conductor had come earlier, in 1897, when he directed the first performance of his concert overture *Excelsior!*. He held appointments as artistic director of the Stockholm Philharmonic Society (1897–1900), of the Royal Opera for one season, of the New Philharmonic Society (1904–6) and of the newly formed Göteborg Orchestral Society (1906–22). In this last post he made the city a musical rival to Stockholm: he invited Nielsen to conduct, and he organized grand choral festivals involving large numbers of composers (notably his friend Sibelius), performers and listeners. When in 1924–5 he returned to the Royal Opera, he was already sick and physically broken.

As a composer Stenhammar began in the late Romantic style typical of Scandinavia, imbued with influences from such composers as Wagner, Liszt and Brahms. Later his work came to be dominated by a classicism of his own, based principally on a profound study of Beethoven but also on Haydn and Mozart (a fruit of his prodigious activity as a chamber musician), and on Renaissance polyphony. In his greatest compositions these traits are always tinged with a specifically Nordic colour relating to Swedish folk music, though he did not quote genuine themes to the extent that Peterson-Berger and Alfvén did. His two early music dramas, *Gildet på Solhaug* and *Tirfing*, were not successful, and though he loved the theatre and wrote a great deal of excellent incidental music, he never returned to opera. *Tirfing* (1897–8) provoked a crisis, causing him seriously to question Romantic aesthetics – and above all Wagner – but not entirely to reject them.

Stenhammar's 'second period' found him striving for more concentrated motivic work and a deeper manner. The magnificent cantata *Ett folk* (1904–5) shows these tendencies in an emotive outburst of eager national feeling; the unaccompanied hymn 'Sverige' included in the work has become one of Stenhammar's most appreciated choral pieces, though here the patriotic feeling is noble and intimate. A new stylistic advance came with the much played Second Piano Concerto, whose Beethovenian dialogue between soloists and orchestra, with the tonalities of D minor and C minor in contest, has a finely improvised form. The First Symphony, however, was discarded by the composer, since the work was too obviously dependent on Beethoven, Bruckner and Wagner.

Stenhammar's third and final period may be dated from the Fifth String Quartet (1910), the first work composed after his studies in strict counterpoint. This piece lives up to its subtitle 'Serenade' in its vitality and humour, and comes to terms with folklorism in a masterly series of variations on the nursery rhyme *Riddaren Finn Komfusenfej*. Other works of the last period include two orchestral compositions which stand among the greatest in the Swedish repertory, the Serenade and the Second Symphony. The former shows Stenhammar's ripe, deep knowledge of orchestration and has a tinge of Impressionist lightness combined with a quite Scandinavian nature poetry (there are hints of Strauss and Sibelius);

it is at once the most aristocratic and most lighthearted of his larger works. The symphony, on the other hand, aims at objectivity, even asceticism, as may be exemplified by the Dorian feeling of its G minor tonality and the expert handling of fugato in the finale. At the same time it is full of allusions to Swedish folk music and, in the first and scherzo-like third movements, folkdance rhythms: it brings together all the best qualities he had so far displayed.

Outstanding among Stenhammar's later compositions is the 'symphonic cantata' *Sången*, written for the 150th anniversary of the Swedish Royal Academy of Music. It consists of two main parts, the first seemingly recalling youthful *Sturm und Drang*, the second austere and slightly Handelian; these are linked by an interlude, 'Mellanspel', which is often performed separately. His other important vocal works include the early ballad *Florez och Blanzeflor*, with its brilliant orchestral accompaniment, and a large number of very finely wrought songs to poems chosen with discriminating taste. Several of these are among the most prized art songs of Sweden; the collection *Visor och stämningar* provides some exquisite examples, full of ingenious formal ideas. Finally, his series of six quartets was unique in Sweden at the time; they range from rather subservient Beethoven copies to an increasingly personal and assured style in the last three.

Stenhammar's son Claes Göran Stenhammar (1897–1968) was cantor at the Storkyrkan in Stockholm and later a teacher at the conservatory. Stenhammar himself had few pupils, though Rosenberg received certain decisive influences from him and may be said to have passed these on to younger generations.

WORKS

(selective list)

stage

Operas: *Gildet på Solhaug* (3, after H. Ibsen), op.6, 1892–3; *Tirfing* (mystical saga-poem, prol, 2, epilogue, A. Boberg), op.15, 1897–8

Incid music: *Ett drömspel* (A. Strindberg), concert version arr. H. Rosenberg; *Lodolezzi sjunger* (H. Bergman), also suite; *Chitra* (R. Tagore), suite arr. Rosenberg; *Romeo och Julia* (W. Shakespeare), also suite

orchestral and vocal orchestral

Orch: Pf Conc. no.1, b \flat ; op.1, 1893; *Excelsior!*, sym. ov., op.13, 1896; Sym. no.1, F, 1902–3; Pf Conc. no.2, d, op.23, 1904–7; 2 sentimentala romanser, A, f, op.28, vn, orch, 1910; *Serenade*, F, op.31, 1911–13, rev. 1919; Sym. no.2, g, op.34, 1911–15

Choral orch: *I rosengården* (K.A. Melin), solo vv, vv, orch, 1888–9, unpubd; *Norrland* (D. Fallström), male vv, orch, full score lost, arr. male vv, military band by I. Widner, 1901; *Snöfrid* (V. Rydberg), op.5, solo vv, vv, orch, 1891; *Ett folk* (V. von Heidenstam), op.22, Bar, vv, orch, 1904–5; *Midvinter*, op.24, vv, orch, 1907; *Folket i Nifelhem*, *Vårnatt* (O. Levertin), op.30, 1911–12, unpubd; *Sången* (T. Rangström), op.44, solo vv, vv, orch, 1921

Solo vocal orch: *Florez och Blanzeflor* (Levertin), op.3, Bar, orch, 1891; *Ur idyll och epigram av J.L. Runeberg*, op.4a, Mez, orch, 1893; *Ithaka* (Levertin), op.21, Bar, orch; 4 *Stockholmsdikter* (B. Bergman), op.38

songs

all for 1 voice and piano

Sånger och visor, c1888: I skogen (A.T. Gellerstedt), Ballad (Melin), När sol går ned (Melin)

2 visor ur *En glad gut* av Bjørnsterne Bjørnson, c1888: Lokkeleg, Aftenstemning

Ur Idyll och epigram av J.L. Runeberg, op.4b, 1893: Flickan kom ifrån sin älsklings möte, Flickan knyter i Johannenatten

7 dikter ur *Ensamhetens tankar* av Verner von Heidenstam, op.7, 1893–5: Där innerst i min ande bor en gnista, I enslighet försvinna mina år, Min stamfar hade en stor pokal, Kom, vänner, låt oss sätta oss ned, I Rom, i Rom, dit ung jag kom, Du söker ryktbarhet, Du hade mig kär

5 visor ur Idyll och epigram av J.L. Runeberg, op.8, 1895–6: Lutad mot gärdet, Dottern sade till sin gamla moder, Den tidiga sorgen, Till en ros, Behagen

2 Minnelieder (W. von der Vogelweide), op.9, 1895–6: Ein Kuss von rothem Munde, Heil sei der Stunde

2 digte af J.P. Jacobsen, op.10: Du Blomst i Dug, 1895, Irmelin Rose, 1888–9

4 svenska sånger, op.16, 1893–7: Låt oss dö unga (Heidenstam), Guld och gröna skogar (T. Hedberg), Ingall (G. Fröding), Fylgia (Fröding)

3 Lieder von Heinrich Heine, op.17, c1890: Ich lieb, eine Blume, Sie liebten sich beide, Ein Fichtenbaum steht einsam

5 sånger av Bo Bergman, op.20, 1903–4: Stjärnöga, Vid fönstret, Gammal nederländare, Månsken, Adagio

Visor och stämningar, op.26, 1906–9: Vandraren (V. Ekelund), Nattyxne (E.A. Karlfeldt), Stjärnan (Bergman), Jungfru Blond och jungfru Brunett (Bergman), Det far ett skepp (Bergman), När genom rummet fönsterkorsets skugga glider (Heidenstam), Varför till ro så brått? (Heidenstam), Lycklandsresan (Fröding), En strandvisa (Fröding), Prins Aladin av Lampan (Fröding)

Kejsar Karls visa (Levertin), op.32, 1910

4 dikter av Verner von Heidenstam, op.37, 1918: Jutta kommer till Folkungarna, I lönnens skymning, Månljuset, Vore jag ett litet barn

4 Stockholmsdikter (Bergman), op.38, 1917–18: Kväll i Klara, I en skogsbacke, Mellan broarna, En positivvisa

Efterskörd, 5 sånger: Var välsignad, milda ömsinnet (Fröding), 1904; Tröst (Fröding), 1904; Hjärtat (Bergman), 1917; Klockan (Bergman), 1923; Människornas ögon (Bergman), 1923

5 posthuma sånger, 1917–24 (1928): Melodi (Bergman), Under vintergatan (Bergman), Amiens' sång: Blås, blås du vintervind (Shakespeare), Minnesång (Karlfeldt), Orfeus med sin lutas klang (Shakespeare)

other works

Unacc. choral: 3 körvisor till dikter av J.P. Jacobsen, 1890; Norrland [from cantata Norrland]; Sverige (from cantata Ett folk]

Chbr: Str Qt no.1, C, op.2, 1894; Str Qt no.2, c, op.14, 1896; Str Qt no.3, F, op.18, 1897–1900; Sonata, a, op.19, vn, pf, 1899–1900; Str Qt no.4, a, op.25, 1904–9; Str Qt no.5 (Serenad), C, op.29, 1910; Str Qt no.6, d, op.35, 1916

Pf: Sonata, g, 1890; 3 fantasier, op.11, 1895; Sonata, A \flat , op.12, 1895; Sensommarnätter, op.33, 5 pieces, 1914

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BO WALLNER, HANS ÅSTRAND

Stenhouse, William

(*b* Roxburghshire, 1773; *d* Edinburgh, 10 Nov 1827). Scottish antiquarian. He was an Edinburgh accountant and folksong enthusiast who was commissioned in about 1815 by the publisher John Blackwood to write a scholarly work *Illustrations of the Lyric Poetry and Music of Scotland*; this was a series of short notes, one on each of the 600 songs in *The Scots Musical Museum* (1787–1803), and was intended to accompany a reprint of that collection. A letter describing the progress of Stenhouse's *Illustrations* appeared in *Blackwood's Magazine* in July 1817; in 1820 it was completed and the type was set up, but for various reasons the publication was delayed until 1839, after Stenhouse's death.

Stenhouse's 600 short articles contain essential information on Scottish folk music in the late 18th century. Described by Laing (preface to *The Scots Musical Museum*, Edinburgh, 1839) as 'a mass of curious matter regarding the poetry and music of the last century', they include reminiscences by and about Robert Burns, James Johnson, Stephen Clarke, George Thomson and others involved in Scottish folksong research around 1790, as well as Stenhouse's own recollections of music in Roxburghshire in his childhood. Stenhouse tended to copy inaccurate facts from earlier studies, and to be over-dogmatic in supplying dates and nationalistic origins to individual tunes; for these reasons his work was attacked by William Chappell (1859) and John Glen (1900).

DAVID JOHNSON

Stenings.

English composer who may be identifiable with Oliver Stoning (*d* c1563), possibly the father of [Henry Stoning](#).

Stentato [stentando]

(It.: 'with difficulty'; past participle of *stentare*: 'to be in difficulty').

An expression mark often used by Verdi in vocal lines at moments of extreme anguish. But its history goes back much further; Brossard wrote in his *Dictionnaire de musique* (1703):

It is put in to show not only that one should work or 'se donner de la peine' in singing a piece, but also that one should push the voice with all possible strength and sing as though one were suffering much, or in a manner which might make one feel or which expresses the sadness that has penetrated one.

The gerund *stentando* ('having difficulty') is also found.

For bibliography see [Tempo and expression marks](#).

DAVID FALLOWS

Stenton, Paul.

See [Winner, Septimus](#).

Stentorphone.

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

Stentzsch, Rosine.

German singer and actress. See [Lebrun family](#), (4).

Stenzl, Jürg (Thomas)

(*b* Berne, 23 Aug 1942). Swiss musicologist. He studied the recorder then the violin (from 1949) and from 1961 the oboe with Walter Huwiler. He completed his first degree in musicology with Geering and Dickenmann at Berne University (1963–8), spending a year in 1965 at the University of Paris, where he worked under Chailley. He took the doctorate at Berne University in 1968 with a thesis on the 40 clausulas of *F-Pn* lat.15139. He then began teaching at the University of Fribourg, where he completed the *Habilitation* in 1974. He was appointed professor at Fribourg in 1980. In 1992 he moved to Vienna and was artistic director of Universal Edition; in 1993 he was awarded a second *Habilitation* for his book on Italian music from 1922 to 1952 (1990). He was made professor of musicology at Salzburg University in 1996; other institutes where Stenzl has acted as guest professor include the Technische Universität, Berlin (as interim professor for Dahlhaus), universities throughout Switzerland, Cremona University and the Graz Musikhochschule. In 1971 he became a member of the central committee of the Société Suisse de Musicologie (a position he held until 1992) and in 1975 editor of the *Schweizerische Musikzeitung*; he was also co-editor of *Contrechamps* and *Musica/Realtà* (1983–92). As

an avid promoter of contemporary music he has organized international congresses in Boswil (1982–8), directed concert series in Fribourg ('Festival Belluard/Bollwerk' 1985–90; 'Musiques du Frizième Siècle' 1990–94), acted as artistic adviser of the Donaueschinger Musiktage (1994) and is a director of the electronic studio of the Heinrich Strobel Stiftung (from 1992).

Stenzl established his reputation initially as a medievalist, specializing in the Notre Dame school, but his interests quickly broadened to include Corelli (whose chamber sonatas he edited for the collected edition), Handel, the history of musical interpretation and 20th-century composers, particularly Berg and Nono. Stenzl has been a major contributor to music dictionaries in German (*Pipers*, *MGG1*, *MGG2*) and English (the sixth and seventh editions of *The New Grove Dictionary of Music and Musicians*), and his prolific writings on modern music have shed light on a little-known repertory.

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Step

(Ger. *Schritt*, *Tonschritt*).

The melodic interval of a major or minor 2nd (i.e. a tone or a semitone), in contrast to a leap (or 'skip'). Melodic movement by tones and semitones is called 'stepwise' or 'conjunct' motion.

Štěpán, Josef Antonín [Steffan/Stephan, Joseph Anton; Steffani/Stephani, Giuseppe Antonio]

(*b* Kopidlno, Bohemia, bap. 14 March 1726; *d* Vienna, 12 April 1797). Czech composer, keyboard teacher and virtuoso, active in Austria. His musical gifts were probably first nurtured by his father, who was organist and schoolmaster in Kopidlno. When the Prussian army invaded Bohemia in 1741, the boy fled to Vienna, where he sought the patronage of the lord of the Kopidlno estate, Count František Jindřich Šlik [Franz Heinrich Schlick]. He studied the violin with the count's music director, Hammel (whom he later succeeded), and became an early harpsichord and composition pupil of the court composer G.C. Wagenseil. Štěpán distinguished himself as a gifted composer and as one of the most brilliant harpsichordists in Vienna. He enjoyed a considerable reputation as a teacher, and throughout his career composed didactic pieces. On 14 July 1766 he was appointed Klaviermeister to the young archduchesses Maria Carolina (later Queen of Naples) and Maria Antonia (later Queen of France), but by August 1775 he had ceased his court duties. Partly because of a temporary loss of sight he was allowed to retain his annual salary of 500 florins as a pension. He resumed private teaching, and was a guest in fashionable salons. He also continued composing until his very last years. He died in obscurity, the obituary notice in the *Wiener Zeitung* of 19 April 1797 merely recording his sudden death from a stroke. In his will, dated 5 August 1795, he left the greater part of his sizeable estate in trust for the school in Kopidlno. His pupil, the novelist Caroline Pichler, described him in her memoirs as 'a humorous man of a distinctive personality, who combined the oddities common to all artists, especially musicians, with some peculiarities of his own. But he knew his art thoroughly and had an inexhaustible fund of good humour'.

Štěpán's distinctive contribution to the Classical style and the intrinsic value of his music still await full recognition. He is acknowledged for the historical importance of his collections of lieder, the first of their kind to be published in Vienna, but his real significance lies in the keyboard music, which spans the whole of his creative life. The divertimentos and sonatas of the early period, before about 1765, already show a mastery of the new Italian manner and a gift for attractive ideas creatively worked out in some notably

forward-looking pieces. The slow minor-key introduction to a sonata of 1763 was the prototype for later examples in sonatas and concertos. Štěpán firmly established a colourful personal style, and in the publications of the 1770s, all substantial four-movement works, produced some of the most interesting of Viennese sonatas. His keyboard idiom is characterized by a full texture animated by complex part-writing, intricate thematic configurations and an impressive rhythmic vitality and impetus.

The mature keyboard works, from the late 1770s, are conceived for the piano, with appropriate stylization and an idiosyncratic use of dynamics. Štěpán's style in all genres shows a successful transformation into a Classical manner that is close to Mozart in its cantabile themes and melodic chromaticism, and to Haydn in keyboard style and structural ingenuity, with many stylistic parallels in addition. Štěpán's individuality is evident in the continuing incorporation of fantasia effects (preludes, cadenzas, capriccios) and programmatic elements (sonatas, and the subjective *Duello* and *Spirito incostante*). The trend towards thematic integration and his liking for formal experiments resulted in the creation of hybrid forms on sonata, variation and rondo principles for single-movement capriccios, *Variazioni combinate* and sonatas. Other late sonatas are in two or three extended movements, sometimes with an introduction, but always without a minuet and trio. His expressive range extends from introspective gravity and temperamental outbursts to witty exuberance. Some late keyboard and chamber music pieces show self-borrowing and an exaggerated use of favourite motifs and other devices.

Štěpán's keyboard concertos are unique in the regular use of expressive minor-key slow introductions, with the soloist taking part. In his first movements proper he transformed the traditional ritornello pattern to produce a variety of formal schemes, finally favouring movements based, unconventionally, on sonata form principles. The slow movements were the last to develop in individuality, but eventually he dispensed with the customary prolific solo figuration and they became vehicles for melodic and dramatic interest. The character of the finales was changed, as in the sonatas, by the adoption of folksong-like themes as a means to further progress. The finales of the late concertos are large-scale movements in various types of sonata form, and are as weighty as first movements. Štěpán maintained an independent course which led him to anticipate the 'accompanied sonata' concept of the concerto, in which the soloist dominates almost completely. He was one of the most advanced concerto composers in Vienna before Mozart, but after his death his music soon fell into neglect.

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HOWARD PICTON

Štěpán, Pavel

(*b* Brno, 28 May 1925; *d* Prague, 30 Sept 1998). Czech pianist, grandson of Vilém Kurz (1872–1945). His parents were well-known pianists. His grandfather taught him the piano, and he gave his first public performance at the age of 16, playing Bach and Debussy. In 1943, with the Czech PO under Rafael Kubelík, he played Mozart's Concerto in C minor, and the following year he gave a solo recital. Štěpán's repertory centred on Mozart's piano concertos, but embraced works by Bach, Beethoven, Schubert, Brahms, Debussy and Prokofiev, in which his refined technique and poetic expressiveness were also revealed; he often included Czech and contemporary works in his programmes. Occasionally he played quintets by Schumann and Dvořák with the Smetana Quartet, and he often performed piano duets or duos with Ilja Hurník. In 1961 Štěpán began teaching at the Prague Academy of Music (AMU) and at interpretation seminars abroad. He gave successful concerts in many European countries, and his recordings, including many Suk piano and chamber works, have been highly praised. He wrote for the daily press and published occasional reviews in *Hudební rozhledy*.

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ALENA NĚMCOVÁ

Štěpán, Václav

(*b* Pečky, nr Kolín, Bohemia, 12 Dec 1889; *d* Prague, 24 Nov 1944). Czech pianist, writer and composer, father of [Pavel Štěpán](#). He studied musicology under Nejedlý at Prague University, graduating in 1913, and continued his studies both at the German University in Prague and in Berlin. He appeared as a pianist from the age of 18, giving Novák premières (*Pan*, *Exotikon*) by the time he was 22. His piano studies, begun with Josef Čermák in Prague (1895–1908), continued with James Kwast in Berlin and, after the war, with Blanche Selva in Paris. The Paris influence was especially important and led to a number of concert tours of Paris and

the French provinces (1919, 1920, 1922) and other engagements in London (1919), Berlin and Yugoslavia (1924). In Prague he taught aesthetics and later piano at the conservatory and appeared frequently both as soloist and chamber player with the Ševčík and the Czech Quartets. He specialized in new Czech music, introducing works by Suk, Novák, Axman, Křička, Vomáčka and others. He was active as editor, critic and writer (an authority on Suk and Novák) and wrote the Czechoslovak entries in A.E. Hull's *Dictionary of Modern Music and Musicians* (London and New York, 1924/R). A pupil of Novák, he composed piano, chamber and vocal works, many of which were published in Paris and Vienna. After the age of 30, however, he abandoned composition in favour of his other activities.

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JOHN TYRRELL

Step‘anian, Haro Levoni

(*b* Yelizavetpol [now Gyanja], Azerbaijan, 13/25 April 1897; *d* Yerevan, 9 Jan 1966). Armenian composer. He studied composition under Gnesin at the Moscow Music College (1923–6) and under Shcherbachyov and K‘ushnar at the Leningrad Conservatory (1926–30). Thereafter he settled in Yerevan, teaching at the conservatory and holding the presidency of the Armenian Composers’ Union (1938–48). He became a People’s Artist of Armenia in 1960. His operatic, orchestral and chamber music played an important part in the development of Armenian music from the 1930s to the 1950s; though he followed the Armenian tradition, and in particular the work of Komitas, he drew into it certain features from Prokofiev and Shostakovich. Folk music remained an essential source of thematic material. Step‘anian’s operas cover a wide range, from the improbable, satiric parable *Kaj Nazar* (‘Brave Nazar’) to the epic *Sasuntsi Davit‘* (‘David of Sasun’), from the revolutionary *Lusabatsin* (‘At Dawn’) to the historical, romantic *Nune*. The use of the chorus is a major feature, whether in the static, oratorical writing of *Sasuntsi Davit‘* or the dynamic material of *At*

Dawn. In *Sasuntsi Davit'* the archaic setting is evoked through the use of sacred *sharakan* melodies, hymns, heavy measured rhythms and strict polyphony; these are also found in the First Symphony, an epic piece of harmonic richness and contrapuntal mastery, after the model of Komitas's choruses. Step'anian was also a master of the lyrical miniature: his song accompaniments are of great refinement in their harmonic colour, and some piano pieces (the preludes and the sonata) show traces of impressionism. Of a mainly lyrical and psychological nature, they are notable for their subtle timbral nuances, folksong imitations and rhythmic formation.

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(selective list)

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Inst: Str Qt [no.1], 1940; Str Qt [no.2], 1941; Sonata, vn, pf, 1943; Sonata, vc, pf, 1943; Lur-da-Lur, sym. poem, orch, 1944; Sym. [no.1], orch, 1944; Sym. [no.2], orch, 1945; Sonata [no.2], vn, pf, 1947; Pf Preludes, 1948; Pf Sonata, 1949; Sym. [no.3], orch, 1953; Pf Preludes, 1956; Str Qt [no.3], 1957; Miniatures, wind qt, 1958; Str Qt [no.4], 1958; Pf Conc., 1959; Sonata [no.2], vc, pf, 1963

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SVETLANA SARKISYAN

Stepanova, Yelena Andreyevna

(*b* Moscow, 5/17 May 1891; *d* Moscow, 26 May 1978). Russian soprano. She studied singing with M. Polli. From 1908 she sang in the Bol'shoy chorus until, after a successful début as Antonida (*A Life for the Tsar*), she became a soloist in 1912. Stanislavsky, who had great influence on her, prepared her for the roles of Gilda (1919) and Tat'yana (1921); she was also influenced by the conductors Václav Suk, Cooper and Golovanov and the director Lossky, as well as by Chaliapin, Sobinov and Nezhdanova. Her singing was distinguished by rare clarity, crystalline coloratura and artistic sensitivity. Her Rimsky-Korsakov portrayals were fascinating: Marfa (*The Tsar's Bride*), the Snow Maiden, Pannochka-Rusalka (*May Night*) and the Queen of Shemakha (*Golden Cockerel*), among others. Her repertory also included Glinka's Lyudmila, Violetta, Elsa, Meyerbeer's Marguerite de Valois and Lakmé. She left the opera stage in 1944.

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pp.11–12

I.M. YAMPOL'SKY

Stephan, Clemens.

See [Stephani, Clemens.](#)

Stephan, Josef Anton.

See [Štěpán, Josef Antonín.](#)

Stephan, Rudi

(*b* Worms, 29 July 1887; *d* Galicia, 29 Sept 1915). German composer. The elder of two sons, he was born to a respected small-town lawyer, Geheimrat Dr Karl Stephan, and his wife, Berta Schmidt Stephan. His first music teacher was the city's music director, Karl Kiebitz. During his Gymnasium years he occasionally participated in local and regional events sponsored by such groups as the Worms Musikgesellschaft und Liedertafel, and the Wagner Verein, of which his father was an active board member. By 1904 he had begun composing, mostly songs and other short pieces. His interest in visual art led him to take up watercolour landscape painting, and with a friend he experimented with the concept of a *Farbklavier*.

In the spring of 1905 Stephan persuaded his parents to allow him to leave school without graduating and to study in Frankfurt with Sekles. Little is known of his experiences in Frankfurt, or of the reason for his departure to Munich one year later to study with Rudolf Louis. His studies with Louis (until 1908) seem to have been restricted, as were those with Sekles, to harmony and counterpoint. During his time in Munich he also studied the piano with Heinrich Schwartz and attended philosophy lectures at the university. One document indicates that he had brief contact with Reger, but it seems likely that he chose never to study composition formally. Although intent on learning craft, he seems to have deliberately avoided anyone who might have served as a mentor or influenced his creative attempts.

Most of Stephan's early works remained fragments; before 1908 the only compositions he completed seem to have been songs and a few keyboard pieces. In July 1908 he finished his first large work, *Opus 1* for orchestra. The next two years were entirely taken up with the one-act opera *Vater und Sohn*, the orchestral *Groteskes Opus 2* (both of which remained fragments) and three completed works: *Liebeszauber*, a ballad for tenor and orchestra, *Musik für Orchester*, and *Musik für Geige und Orchester* (none of which are identical with later works bearing those titles). He thought enough of these

works to present them in a public concert (January 1911) for which he hired the Munich Konzertverein orchestra.

Immediately following the concert, which was a mixed success, Stephan began a number of new works including *Groteske* for violin (possibly an occasional piece for the Munich *Fasching*), *Zweite Musik* for organ and orchestra, and the opera *Die ersten Menschen*. By November he had completed the major chamber work of his oeuvre, *Musik für sieben Saiteninstrumente*; the next year saw the reworking of a new orchestral piece that became the *Musik für Orchester* known today. Performances of these last two compositions in the 1912 and 1913 festivals of the Allgemeiner Deutscher Musikverein catapulted Stephan's name into the front ranks of promising young German composers. The orchestral work was given a number of performances during the subsequent concert season and, more importantly, led to a publishing contract with B. Schott's Söhne in 1913.

Apart from reworking *Liebeszauber* for baritone and orchestra and completing what was possibly a totally new *Musik für Geige und Orchester* (no materials are extant for the first), Stephan was principally occupied in 1913–14 with his setting of Otto Borngräber's 'erotic mystery' *Die ersten Menschen*, the work for which he considered all preceding compositions to have been studies. Ludwig Rottenberg of the Frankfurt Opera had provisionally accepted the work for performance in early 1915 and Schott was to begin preparing a piano-vocal score and orchestral material when these plans collapsed with the outbreak of World War I. Though he seems to have had reservations about the war, Stephan volunteered for service. His basic training began in March 1915 and in September he was sent to the Eastern front, where he was killed two weeks later.

Stephan was only 28 years old when he died, yet his oeuvre bears the stamp of a strong personality with a distinctive voice. Both his musical language and his aesthetic are rooted in the late 19th-century German style defined by Wagner and Liszt. His music was distinguished, however, by his desire to eliminate what he regarded as non-essential stylistic features and extra-musical associations. The note he appended to his first completed orchestral work, *Opus 1* – 'no poetic title, not the designation tone poem, nothing' – explains not only his repeated use of the generic title 'Musik für ...', but also his underlying belief in expressive content created entirely by musical means. Interestingly for his time, this aesthetic was in no way at odds with the demands of music drama as he understood and sought to create it.

Stephan's harmonic language, while explicable as an extension of tonal practice, relies on the exploitation and retroactive redefinition of ambiguities, as well as on modal, particularly plagal, connections. None of his works follows a traditional schema, yet all are characterized by a hierarchical, sometimes self-reflexive, organization of musical events, each of which can be defined as much by timbre, rhythm or gesture as by motive or harmony. Many of his works are cast in an arch form in which opening material returns, transformed, at the conclusion.

What is perhaps most astonishing about the trajectory of Stephan's reception is that his music continued to have contemporary relevance after

his death. Before the outbreak of World War I some thought that Stephan might be the new voice of German music. By the time the war was over the concerns of German musical life, indeed the definition of new music, had changed radically. Yet during the postwar era, Stephan's music was seen to have anticipated the aesthetic of Neue Sachlichkeit. His name, nonetheless, may have been forgotten had it not been for his friend Karl Holl, Paul Bekker's successor as critic of the *Frankfurt Zeitung*. Holl published a perceptive monograph on Stephan in 1920 and helped bring about a number of performances, the première of *Die ersten Menschen* (1920, Frankfurt; the first of a number of productions during the Weimar era) and Schott's publication of the remaining principal works and 16 of the late songs.

Most of the papers and autographs that document Stephan's life and work were destroyed as a result of a 1945 bombing raid on Worms, and with the end of World War II performances became sporadic. Yet in the broad reassessment of early Modernism that began in the 1970s and 80s the distinctive formal and tonal language of his music and its unmistakable individuality led to a renewed appreciation of his achievement.

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[complete list of surviving compositions](#)

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JULIANE BRAND

Stephan, (Gustav-Adolf Carl) Rudolf

(b Bochum, 3 April 1925). German musicologist. Until 1947 he was educated in Heidelberg, studying the violin at the conservatory and music theory under Fortner at the Evangelisches Kirchenmusikalisches Institut; at the university he studied musicology with Bessler, philosophy and art history; he continued studying musicology at Göttingen University under Gerber, taking the doctorate there in 1950 with a dissertation on early motets. In 1963 he completed his *Habilitation* at Göttingen with a study of the antiphon and subsequently became a lecturer there. He was appointed professor of musicology at the Free University of Berlin in 1967, retiring in 1990. He was president of the Institut für Neue Musik und Musikerziehung, Darmstadt (1970–76), some of whose publications he has also edited; he was also president of the Gesellschaft für Musikforschung (1980–89) and the Internationale Schoenberg Gesellschaft (1989–96), for which he organized conferences (Vienna, 1974 and 1984; Duisburg, 1993) and edited conference reports (Vienna, 1978, 1986, 1996). He has prepared critical editions of the works of Mahler and Schoenberg and is chief editor of the collected edition of Berg's works. The government of Austria awarded him the Grosses Goldenes Ehrenzeichen in 1981.

Stephan's main areas of research are medieval music and music after 1700; he has concentrated particularly on Bach, Mahler, the Second Viennese School, and more recently on Pfitzner, Reger and Hindemith. He is primarily interested in drawing on important new sources and in examining the relationship between music theory and techniques of composition. He also analyses the criteria by which the musical quality, and hence the historical relevance, of a work is judged, particularly in 20th-century music. His dictionary, *Musik* (1957), and his books are written in a style that is both scholarly and readily accessible.

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Musikwissenschaftlers’, 7–10]

HANS HEINRICH EGGBRECHT/ALBRECHT RIETHMÜLLER

Stephănescu, George

(*b* Bucharest, 13 Dec 1843; *d* Bucharest, 25 April 1925). Romanian composer, conductor and teacher. He studied harmony and the piano with Wachmann at the Bucharest Conservatory (1864–7); at the Paris Conservatoire (1867–71) he was a pupil of Réber (harmony), Auber and Thomas (composition), Delle (singing) and Marmontel (piano). Returning to Romania, he taught singing and opera from 1872 until 1904 at the Bucharest Conservatory, where his pupils included Teodorini, Darclée, Nuovina, Giovanni Dimitrescu and many others who were to make international reputations as opera singers. Stephănescu himself was never a professional singer, but he was an outstanding teacher, and he summarized his method in *Despre mecanismul vocal* (‘On the vocal mechanism’) (Bucharest, 1896). He conducted at the Bucharest National Theatre from the foundation of the Romanian Opera in 1877, and he also helped to further opera in the city by training the house singers and by financially supporting productions by private companies. To assist in the establishment of a national repertory he composed many stage works, some of them in a patriotic vein (e.g. *Peste Dunăre* and *Petra*). Stephănescu was also the composer of the first Romanian symphony (1869) and of many songs, often drawing on folk music. Other works that present folklike melodies in bold relief include the *Uvertura națională* and, above all, the short symphonic poems suggested by the landscape of the Căpățîneni village where he spent summer holidays. Stephănescu did not use authentic peasant tunes, but rather original themes in folk style, harmonizing them within the major–minor system. It is in the songs that his powers as a melodist are most finely displayed, particularly in *Kamadeva*, *Somnoroase păsărele* (‘Sleepy little Birds’), *Și dacă ramuri bat în geam* (‘And when the Branches knock against Windows’). In addition to his other activities, Stephănescu reformed the curricula of the Bucharest Conservatory, wrote music criticism for the Romanian press and translated several opera librettos. He was perhaps the greatest Romanian musician before Enescu.

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(selective list)

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VIOREL COSMA

Stephani, Agostino.

See [Steffani, Agostino](#).

Stephani [Stephan, Stephanus], Clemens

(*b* Buchau [now Bochoy], nr Carlsbad [now Karlovy Vary, Czechoslovakia], probably *c*1530; *d* Eger [now Cheb, Czechoslovakia], mid-Feb 1592).

Bohemian music editor, poet, printer, bookseller and ?composer. He may have attended the Lateinschule at Eger or the one at Joachimsthal (now Jáchymov). In 1554, according to his own testimony, he was a student at Leipzig. From April 1558 for about a year he was Kantor at the Lateinschule at Eger. In 1561 he applied again for this post but was refused. Between 1559 and 1567 he seems to have travelled about a good deal – he is known to have visited Budweis (now České Budějovice), whose choir he praised highly, Ossegg, Prague and Nuremberg – and he also had several private pupils. Title-pages of his prints indicate that from at least 1567 until 1569 he was again living at Eger. In 1569–70 he probably stayed for some time at Nuremberg. From 1571 to 1574 he worked as a bookseller at Schlaggenwald, Bohemia, and from 1574 until his death he lived at Eger, where he was permitted to engage in bookselling only at public markets and where he also for some time owned

a printing press. He was a difficult, quarrelsome man, who was unable to obtain a settled professional position and even spent some time in prison. J. Goldammer, Rektor at Eger, wrote in 1584 of his 'poisonous, blasphemous tongue', and the Eger town council forbade performances of his play *Alexander* because it contained libellous verses about Goldammer. He knew well Johann Hagius and Jobst vom Brandt. He died penniless and left many debts.

Stephani was once known chiefly as a dramatic poet in the Hans Sachs tradition, but his numerous other activities, especially as a humanist scholar and music editor, deserve recognition. In his various literary and scholarly publications he strove for the improvement of national education and the moral uplift of his fellow men on the basis of his Protestant faith. He may well have had much to do with the cultural flowering at Eger between about 1565 and 1585 and may have been responsible for the appointment in 1570 of Hagius – another contentious figure – as town preacher. The bulk of his publications appeared between 1567 and 1572–3, several of them in a single year, 1568. In his music anthologies, international composers rub shoulders with little-known men of mainly local interest, such as Melchior Bischoff, Christophorus Cervius, Wolfgang Ottho Egranus, Valentin Rab, Josephus Schlegel and Andreas Schwartz (Francus). Despite the obviously conservative view of music found in his remarkable preface to Brandt's *Geistliche Psalmen* (1572–3), he by no means published only the works of long-dead composers such as Isaac, Josquin, La Rue and Stoltzer or of somewhat more recent composers, of the generation of Crecquillon, Ducis, Gombert, Heugel, Morales, Senfl, Vaet, Johann Walter (i) and Willaert, but also – especially in the highly original, somewhat enigmatic *Beati omnes* collection (1569) – the works of younger composers such as Joachim a Burck, David Köler, Lassus, Jacob Meiland and Nikolaus Selnecker. Except for a single motet, Brandt's sacred music is known entirely from Stephani's edition of it of 1572–3. His rapturous praise of Brandt is no less remarkable than the fact that he published Walter's *St Matthew Passion* as his own work. Whether he himself was also a composer, as Quoika and Frank – unlike Eitner and Riess – tended to assume, cannot yet be decided, but the music in *Eine geistliche Action* in particular may be by him.

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HANS HAASE

Stephani, Johann.

See [Steffens, Johann](#).

Stephanie, (Johann) Gottlieb

(*b* Breslau, 19 Feb 1741; *d* Vienna, 23 Jan 1800). Austrian dramatist and actor. He is sometimes referred to as ‘the younger’, half-brother of (Christian) Gottlob Stephanie (‘the elder’). He enrolled as a law student at Halle but enlisted as a Prussian hussar in the Seven Years War, was captured by the Austrians in 1760 and became an Austrian soldier in 1761. He left the army in 1765 and in 1768 was encouraged towards a stage career by the Mozarts’ friend Anton Mesmer. Stephanie joined the National-Schaubühne company in 1769, and in 1779 he succeeded J.H.F. Müller as director of the National-Singspiel. Apart from several once-popular plays (especially *Der Deserteur aus Kindesliebe (kindlicher Liebe)*, 1773) he adapted Farquhar’s *The Recruiting Officer* (1769) and Shakespeare’s *Macbeth* (1772) for the Viennese stage. He is, however, chiefly remembered as a librettist. He provided or adapted nearly 20 librettos for the National-Singspiel venture between 1778 and 1786, including those for Umlauf’s *Die schöne Schusterinn, oder Die pücefارbenen Schuhe* (1779), *Das Irrlicht* (1782) and *Die glücklichen Jäger* (1786), for Mozart’s *Die Entführung aus dem Serail* (1782) and *Der Schauspieldirektor* (1786), for Dittersdorf’s *Der Apotheker und der Doktor* (1786) and *Die Liebe im Narrenhause* (1787), and for operas by Mederitsch, F. Teyber, Süßmayr and others; he also translated operas by numerous French and Italian composers, including Grétry, Sacchini, Anfossi, Paisiello, Piccinni and Sarti. Although early in his career he was a supporter of the old popular tradition, and as an actor favoured broadly

comic roles, he later turned towards his brother's more 'enlightened' attitudes.

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PETER BRANSCOMBE

Stephanus, Clemens.

See Stephani, Clemens.

Stephen [Stephens; Jones], Edward [Tanymarian]

(*b* Maentwrog, nr Ffestiniog, Merionethshire, bap. 15 Dec 1822; *d* Llanllechid, nr Bangor, 10 May 1885). Welsh minister and composer. Edward Jones was apprenticed to a tailor, and started preaching at the age of 18; in 1843 he gave up his trade and went to read for the ministry at Bala. There, to avoid being confused with another student, he called himself Edward Stephen Jones, adding his father's Christian name, but the surname was frequently omitted and he became known as Edward Stephen(s). In 1847 he was ordained and became minister of the Welsh Independent Church at Dwygyfylchi, North Wales, where he remained until 1856 when he accepted the ministry of two churches in Llanllechid. He married his predecessor's widow and adopted as his bardic name 'Tanymarian', after the small mansion which was their home. A popular, original and witty preacher, he was much concerned with the place of music in Welsh nonconformist worship. His compositions were well known and included besides anthems and hymn tunes ('Tanymarian' is a fine

example) the oratorio *Ystorm Tiberias* and a Requiem (1858) in memory of the powerful Welsh preacher John Jones, Talysarn. *Ystorm Tiberias*, the first Welsh oratorio to be published (1855), was edited by S.S. Wesley, who described the composer as a genius lacking in musical culture. The work was later orchestrated by Emlyn Evans. Stephen also had a part in editing *Cerddor y Cysegr* (1859) and *Llyfr Tonau ac Emytau* (1868), to the latter of which he added a supplement in 1879. His articles, which are distinguished by their lively style, appeared in *Cronicl y Cerddor*, *Y Cerddor Cymreig*, *Y Cerddor* and *Y Dysgedydd*. Although not in complete agreement with John Roberts over the most effective way to include congregational singing in nonconformist services, he supported him in establishing the *gymanfa ganu* (singing festival) during the 1859 religious revival, and edited (1861–3) *Greal y Corau*, the journal of the Choral Association of Wales. He travelled widely conducting such singing festivals and adjudicating at competitive eisteddfods. He was also a prolific poet and a good singer.

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OWAIN EDWARDS

Stephen of Liège

(*b* c850; *d* Liège, 16 May 920). Bishop and composer of *historiae* (Proper Offices to saints). Born in the Low Countries, he attended the cathedral school in Metz and, in 864, the palace school in Aachen, and later became a canon of Metz Cathedral, abbot of St Mihiel, of St Evre and of Lobbes before his election in 901 as bishop of Liège. He composed three Offices, whose antiphons and responsories follow the ascending order of the eight modes: the Office of the Trinity (see Auda, 115–21), the most widely known in Europe, attributed to him by [Herigerus](#); the Office of the Invention of St Stephen (Auda, 58–66), his own patron saint; and the Office of St Lambert, patron saint of Liège (Auda, 187–97; the rhymed antiphon *Magna vox* probably existed before this Office was composed). It is unlikely that the composition of *historiae* in modal order, a new procedure, was initiated by Stephen or by [Hucbald of St Amand](#): rather, ‘the two contemporaries did no more than to apply openly a manner of composition that was prevalent in their milieu’ (Chartier, 39).

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MICHEL HUGLO

Stephens, Catherine

(*b* London, 18 Sept 1794; *d* London, 22 Feb 1882). English soprano and actress, daughter of Edward Stephens, carver and gilder, of Grosvenor Square, London. In 1807 she began to study singing with Gesualdo Lanza. Under his care she appeared in various provincial towns, and in 1812 took small parts with an Italian opera company at the Pantheon in London. Later that year she studied with Thomas Welsh. On 23 September 1813 she made a successful début at Covent Garden as Mandane in Arne's *Artaxerxes*, following it with appearances as Polly in *The Beggar's Opera*, as Rosetta in *Love in a Village* and as Clara in *The Duenna*. She remained at Covent Garden until 1822, when she went to Drury Lane, returning to Covent Garden in 1828.

Catherine Stephens never mastered Italian. It was as an exponent of 'English style on Italian rudiments' that she made her name as one of the most popular artists of the day, in concerts and oratorio as well as in the theatre, in provincial cities and in London. She appeared in ballad operas, in new operas and dramatic entertainments by Bishop and others, and in adaptations and arrangements of operas from abroad which, by 20th-century standards, are extraordinary. She sang Susanna in the first performance in English of *Le nozze di Figaro* (1819, Covent Garden), and had previously sung Zerlina in *The Libertine*, an afterpiece based on Shadwell's play, with Mozart's music, which is counted as the first performance in English of *Don Giovanni* (1817, Covent Garden). On the same evening she played Ophelia in *Hamlet* on the occasion of John Philip Kemble's last appearance in the role (in 1814 she had been hissed for introducing Purcell's *Mad Bess* into this play). Stephens was one of three sopranos who sang Agnes (Agathe) in Hawes's English adaptation of *Der Freischütz* (1824, English Opera House). When he was in London in 1826, Weber wrote for her the song *From Chindara's warbling fount I come*, his last composition. She retired in 1835 and on 19 April 1838 she married the recently widowed Earl of Essex in his London house in Belgrave Square. He died the next year at the age of 81. She lived in the same house until her death.

Contemporary writers agreed on the sweetness of her voice, which was rich if not outstandingly brilliant. Hazlitt, who placed her with Kean as one of 'the only theatrical favourites I ever had', compared her 'simple, artless manner' with Braham's elaborate artifice. Leigh Hunt praised her 'exquisite vein of gentle pathos'. Her acting may have been no more than charm of personality, yet her colleague Macready, not an easy man to please, described her in his *Reminiscences* as 'the favourite of all', and commented on the 'correctness of judgment that never deserted her'.

RONALD CRICHTON

Stephens, Edward.

See [Stephen, Edward](#).

Stephens, John

(*b* Gloucester, c1720; *d* Salisbury, 15 Dec 1780). English cathedral musician. He was appointed organist of Salisbury Cathedral in 1746, having previously been organist of St James's, Bristol. He assisted James Harris in developing the annual music festival in Salisbury. His pastoral *Daphnis and Amaryllis*, set to the music of Handel, was regularly performed in Salisbury from the early 1760s and attracted the attention of David Garrick, who secured the work for performance at Drury Lane, London (see Probyn). Stephens took the Cambridge degree of MusD in 1763 and conducted the Gloucester Music Meeting of 1766; he composed one of the chimes of Gloucester Cathedral. A Chapter Act at Salisbury, dated 23 December 1773, records that his salary there was increased 'in consideration of his long and useful services in the choir, particularly for his great care and assiduity in instructing the choristers'. A volume of his cathedral music, edited by Highmore Skeats, was published in 1805.

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WATKINS SHAW/GERALD GIFFORD

Stephenson, Edward

(*b* London, 22 April 1759; *d* Farley Hill, Berks., 15 Sept 1833). English music collector. After studying at Oxford, he joined family members in a banking firm, and in 1794 was appointed sheriff of Berkshire. A friendship with the musician Charles Frederick Horn (Stephenson and J.P. Salomon were godfathers to Horn's son Charles Edward) may have led to his activities in the cause of J.S. Bach, which ranged from his gathering Bach enthusiasts to celebrate Bach's birthday at his home in 1810 to his preparation in about 1808 of an English translation of J.N. Forkel's biography. This translation, which Horn and Samuel Wesley planned to publish, is not known to be extant; its relationship to the first published translation (London, 1820) is unknown. W.T. Parke called Stephenson's collection of Cremona violins (which included Stradivari's 1704 'Glennie' violin and 1731 'Paganini' viola) 'perhaps the best and most valuable ... of any private gentleman in England'. Stephenson's manuscript collection included J.C. Smith's copy of Handel's *Radamisto* (now in *GB-Lbl*).

Stephenson's eldest son, Rowland (*b* London, 23 Jan 1788; *d* Florence, 26 April 1843), assumed the surname Standish in 1834 in respect of an inheritance, and published as Orlando Standish the primer *Elementi di contrappunto* (Florence, 1836); his Florence home contained a theatre where musical performances were given. He should not be confused with

his brother-in-law Rowland Stephenson (*b* at sea, 19 May 1782; *d* Bristol, PA, 2 July 1856), MP for Leominster 1827–9, who has been mistaken for the Stephenson involved in the English Bach revival.

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MICHAEL KASSLER

Stephenson, Kurt

(*b* Hamburg, 30 Aug 1899; *d* Hamburg, 20 May 1985). German musicologist. From 1919 he studied musicology at the universities of Hamburg under Anschütz, Frankfurt under Bauer, Freiburg under Gurlitt and (from 1921) Halle under Schering, taking the doctorate at Halle in 1924 with a dissertation on Johann Schop. Subsequently he was active in Hamburg as a music critic, as an assistant at the State and University Library and as a teacher at the conservatory. He completed the *Habilitation* in musicology at Freiburg in 1937 with a work on Andreas Romberg. He was appointed lecturer (1939) and (in 1948, after six years of military service) supernumerary professor of musicology at Bonn; he retired in 1964. Stephenson concentrated on music history since the 17th century, especially on the music history of Hamburg and the history of the student song. From 1961 to 1971, while making scholarly contributions to the history of the lied, he was director of the editorial board of *Darstellungen und Quellen der deutschen Einheitsbewegung im 19. und 20. Jahrhundert*. He was the co-founder and president of the Hamburg Brahms-Gesellschaft (1969–73), and was awarded the Brahms Medal of the City of Hamburg (1973).

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HANS HEINRICH EGGBRECHT

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See [Steffkin, Theodore](#).

Stepovy (Akimenko), Yakiv Stepanovych

(*b* Kharkhiv, 8/20 Oct 1883; *d* Kiev, 2 Nov 1921). Ukrainian composer. The brother of Fedir Akimenko, he studied with Lyadov at the St Petersburg Conservatory (1902–08, but only sitting his final examinations in 1914) and published articles in Moscow journals (1912–14). From 1914 he served at the front (as a clerk for the military hospital train) and then taught theoretical disciplines at the Kiev Conservatory (1917–21). In 1919 he became a member of the All-Ukrainian musical committee attached to the People's Commissariat for Enlightenment as well as the musical director of the Theatre of Musical Drama and the State Vocal Ensemble. His works were conceived for small forces; his lyrical vocal and instrumental miniatures rely on folklore sources and also on the styles of Tchaikovsky and Grieg. In his folksong arrangements, the composer gave much consideration to everyday lyrical genres, but underlined their psychological content. In the choral arrangements, the significance he gave to 'choral orchestration' is notable, while his arrangements for voice and piano acquire the character of original works. For Ukrainian national musical culture Stepovy's romances are especially important. Lyrical and melodic, they have occupied an honoured place in the vocal repertory. One of the romances – *Step'* ('The Steppe') to words by N. Chernyavsky – served as the basis for the composer's pseudonym due to its popularity. The miniature predominates in Stepovy's piano output. Shunning virtuosity, he

had a particular liking for the prelude, to which he imparted his own inimitable manner, making extensive use of turns of phrase derived from folksongs and romances.

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NINA SERGEYEVNA SHUROVA

Steptoe, Roger (Guy)

(*b* Winchester, 25 Jan 1953). English composer and pianist. He studied at Reading University (1971–4) and the RAM (1974–7), where his teachers included Alan Bush, and took private lessons in piano accompaniment with Geoffrey Pratley. While composer-in-residence at Charterhouse School (1976–9), he won critical acclaim for the First String Quartet (1976) and the opera *King of Macedon* (1978–9), his first of several settings on Ursula Vaughan Williams's texts. He has held the posts of professor of composition at the RAM (1980–91), where he directed a series of Composer Festivals, and artistic director of the Clerkenwell Music Series (1994–7) and *Musique à Malaval*.

Steptoe's compositional style evinces fine craftsmanship, lyricism, rhythmic suppleness and free and translucent harmonies. His lyrical gift is best shown in the concise expressionism of the *Chinese Lyrics* (1982–3) and the rich breadth of the cantata *Life's Unquiet Dream* (1992). The textural refinement and artful design of the solo concertos belies their intense, often rhapsodic expression. *Equinox* for the piano (1981), and other idiomatic instrumental works, displays a creative reinterpretation of the English tradition, spiced with contemporary gestures and atonality. As a pianist he has recorded works by William Walton and Frank Bridge, as well as his own music.

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MALCOLM MILLER

Stepwise.

See [Conjunct](#).

Sterbini, Cesare

(*b* Rome, 1784; *d* Rome, 19 Jan 1831). Italian librettist. An official of the Vatican treasury and a poet, he was fluent in Greek, Latin, French and German. His first libretto *Paolo e Virginia* (set by Vincenzo Migliorucci, 1812) was written for the benefit night of the Mombelli sisters, and although described as a cantata it was evidently staged. He replaced Jacopo Ferretti as librettist for Rossini's *Torvaldo e Dorliska* (1815), producing a badly written and ill-organized libretto which failed to stimulate the composer. By contrast, *Almaviva*, also for Rossini (*Il barbiere di Siviglia*, 1816), was a sparkling and flawless text, and it is not to decry Sterbini's achievement to point out that Beaumarchais' comedy – on which it was based – itself had all the necessary elements for a comic opera. The rest of Sterbini's short career as librettist was undistinguished. Although his choice of subjects and handling of forms were sometimes forward-looking his texts tended to retain elements of Metastasian style; however, it is hard not to see the influence of Ferretti in this.

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JOHN BLACK

Sterkel, Johann Franz Xaver

(*b* Würzburg, 3 Dec 1750; *d* Würzburg, 12 Oct 1817). German composer, pianist and organist.

1. Life.

His musical gift was evident at a young age; he had rigorous musical training from the court organist A. Kette and from Weismandel in Würzburg, where he entered the university in 1764. In 1768 he was tonsured and became organist in the collegiate chapter of Neumünster, later rising to sub-deacon (1772), deacon (1773) and finally priest (1774). His lifelong service to the church provided a subsistence without noticeably compromising his musical career.

As a result of a performance at the Würzburg court, Sterkel was invited to perform for the court at Mainz, noted for its orchestra and its active musical life. His trip included a visit to Mannheim, where Mozart heard him perform and condemned his excessive tempos (letter of 26 November 1777). Early in 1778 Sterkel was called to Mainz to fill a position in the Liebfrauen chapter and was named court chaplain as well. Late in 1779 Elector Friedrich Karl Joseph von Erthal sent Sterkel and his younger half-brother, the violinist F. Lehritter, on an extended tour of Italy. Sterkel, who had already published several sets of chamber sonatas, seems nevertheless to have gained much in his mature style from his extended exposure to Italian taste. He visited all the major cities of Italy, frequently performing as a pianist. For the Naples court he played duo sonatas and concertos with Lady Catherine Hamilton; the queen commissioned his only opera, // *Farnace*, performed in an elaborate production with ballets at the S Carlo on 12 January 1782. Travelling north again in May, he spent several weeks with Padre Martini in Bologna, then was recalled to Mainz to fill a canonry of his chapter. He visited Stein's piano workshop in Augsburg en route and was thereafter an advocate and sometimes agent for Stein's instruments. In Mainz before the end of the year, he plunged into a period of intense music-making and composition.

Sterkel's well-known meeting with Beethoven, as reported by Simrock and Wegeler (see Schiedermaier), occurred early in 1791. Sterkel played one of his own sonatas, accompanied by Andreas Romberg on the violin. Beethoven was reluctant to perform in turn, and was challenged to play his own demanding Righini variations, which had recently been published; he played those that he remembered and improvised additional ones, successfully imitating throughout the distinctive light, graceful performing style just displayed by Sterkel.

When the Mainz court was disrupted by the French invasion in October 1792, the director, Sterkel's brother-in-law Vincenzo Righini, was called to Berlin. On the regaining of Mainz, Sterkel was named Kapellmeister (1793) and charged with rebuilding the court music, but the war caused further difficulties and the royal chapel was disbanded in 1797. Except for a visit to Righini in Berlin, Sterkel spent the next years in Würzburg. The court there fostered mainly sacred performances, and he composed much church music, including several festival masses generally similar to those of Haydn from the same period. From about 1802 Sterkel was in Regensburg, where his unceasing efforts on behalf of the musical life brought accolades (AMZ, ix, 1806–7, col.502); he established a choir school to provide good vocalists and wrote most of his partsongs at that time. After his Regensburg patron, Karl Theodor von Dalberg, was made Grand Duke of Frankfurt, Sterkel followed him to Aschaffenburg in April 1810 and was appointed music director. Among other duties he was responsible for

theatrical productions, including performances of Mozart's *Die Zauberflöte* and *Die Entführung aus dem Serail*. When Aschaffenburg was annexed to Bavaria in 1814 the court was dissolved. In 1815 Sterkel visited Munich, then returned to Würzburg. Beethoven is said once to have called Sterkel the 'royal composer' (*Reichskomponist*), as his published dedications form a roster of the highest members of the nobility. Sterkel was also an effective teacher, whose pupils included the pianists C.P. Hoffmann, G.C. Zulehner, Catherina Bauer and T. Horgniés, and the singers E. Eck, L. Barenfeld, N. Häckel, J.C. Grünbaum and G. Weichselbaum.

2. Works.

Sterkel was famed in his time as both a pianist and a composer. His output was voluminous, and the editions published in the Rhine valley (Mainz, Frankfurt and so on), especially of chamber music, were quickly reprinted in Paris, London and Vienna – cities where the population of musical amateurs had become sizeable. Notable among the works for unaccompanied piano are those for four hands and the collections of short pieces. The latter were regarded as among the best of the type (*AMZ*, iv, 1801–2, col.672). Sterkel's many sonatas are mostly for piano accompanied by violin or violin and cello. His handling of the duo relationship is flexible but after the first publications the violin is never dispensable. A contemporary reviewer singled out this feature: 'His violin accompaniments generally consist of passages of effect and such as give importance to the player' (*Magazin der Musik*, ii, Hamburg, 1783–6/R, 960). As with his contemporaries, the cello only gradually gained in prominence. Generally the piano parts are fluent and only moderately difficult. Several writers find the few chamber works of larger proportions – the string quintet and the piano quartet, a kind of chamber concerto – to be the most attractive for modern performance. Far fewer in number than the chamber works, but of some interest, are the concertos, symphonies and overtures (see Gottron).

Sterkel has been regarded as one of the important composers in translating characteristics of the Mannheim style into keyboard chamber music, despite his tenuous connections with that school. Some contemporaries found the lyricism of his works more noteworthy: Burney (*Rees's Cyclopaedia*) remarked that 'he has not only collected all the vocal flowers of the greatest opera singers of the present times, but scattered them liberally through his works'. The lyricism and curiously prolix, loose-knit structure of many of his sonatas point towards Schubert and others.

Sterkel's vocal works include Italian arias with orchestra, Italian songs and ensembles, and a series of lied collections. In some of the later lieder he succeeded in enriching the expressive contribution of the accompaniment.

Sterkel's prominence in the 18th century is suggested by two works: a compilation of lessons (sonatas) for piano published by John Relfe (London, 1786) including works by Haydn, Sterkel, Schobert, Kozeluch, Vanhal, Edelmann and the compiler; and Clementi's *Musical Characteristics* op.19 (1787) comprising 'Preludes' and 'Cadences' composed in the style of eminent keyboard composers – Sterkel, Haydn, Kozeluch, Mozart, Vanhal and Clementi himself. Along with Sterkel's success came frequent critical attack. His playing was described as

effeminate (*damenartig*), his sonatas as not very learned and suitable only for ladies' diversion, and he was accused of being able to play only his own works. In part such criticism must be regarded in the light of the marked discrepancy between a southern more Italianate style and the more impassioned north German school centred on C.P.E. Bach. In any event Sterkel, through the example of his unique manner of performance, his impact on students and the widespread diffusion of his works, played a significant role in the early formation of pianistic style and the character of chamber music with piano.

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Pf/hpd trios: 3 as op.1 (Frankfurt, 1774); 3 as op.2 (Frankfurt, 1774); 3 as op.3 (Frankfurt, c1776; Amsterdam, 1791); 3 as op.5 (Frankfurt, 1776; Amsterdam, 1791) [also as op.4]; 3 as op.6 (Frankfurt, c1777) [also as op.5]; 3 as op.7 (Frankfurt, 1777); 3 as op.9 (Mannheim, 1782); 3 as op.12 (Paris, c1782); 3 as op.17 (Mainz, 1784; Vienna, ?1784); 3 as op.30 (Vienna, 1789) [also as op.23]; 3 as op.32 (Vienna, 1790); 3 as op.34 (Offenbach, 1793); op.45 (Berlin, 1805); op.46 (Leipzig, 1808); 2 grand trios, op.47 (Leipzig, c1810), op.48 (Berlin, c1810); 2 grand trios, op. posth. (Bonn, c1818)

Sonatas, pf/hpd, vn: 3 as op.4 (Frankfurt, c1776); 3 as op.15 (Mainz, c1784) [also as op.19]; 3 as op.16 (Mainz, c1784) [also as opp.20, 22]; 3 as op.18 (Mainz, c1785) [also as op.23], 1 ed. in DTB, xxviii, Jg.xvi (1915); 6 as op.19 (Mainz, c1785) [also as op.13]; op.25 (Mainz, c1786); op.27 (Offenbach, 1787); 6 as op.33 (Mainz, 1793) [3 also as op.34]; op.41 (Offenbach, 1804); Grande sonate, op.44 (Vienna, 1805)

Other chamber: Grand quintette, 2 vn, 2 va, vc (Vienna, c1790), ed. A. Gottron (Heidelberg, 1961); Pf Qt (Leipzig, 1804); 6 duos, vn, va, op.8 (Paris, c1779)

Solo pf: 30 pièces, 12 as op.10 (Vienna, c1780), 18 as opp.22, 24 (Mainz, 1784); Ariettes variées (Berlin, 1797), ?as op.35 (Offenbach, n.d.); 3 sonatas, op.34 (Mainz, 1798); Grande sonate, op.36 (Offenbach, 1798); Fantaisie en rondo, op.37 (Offenbach, c1798); 3 grandes sonates, op.39 (Offenbach, n.d.); Divertissement, op.48 (Leipzig, n.d.); 20 petites pièces (Bonn, Offenbach, Mainz, n.d.); Air and variations, op.35 (Offenbach, n.d.); Variations on Das Geheimnis (Leipzig, c1808); 6 sonatas, 4 hands: op.21 [also as op.15], op.23, 4 as op.28 (Mainz, by 1787); collections of single works, 4 hands (Mainz, Offenbach, from 1809); others in 18th-century anthologies

vocal

Dramatic: *Il Farnace* (dramma per musica, 3), Naples, S Carlo, 12 Jan 1782, *I-Nc*, ov. arr. pf, vn (Frankfurt, c1785)

Sacred: 4 festival masses, 4vv, chorus, orch, *D-Bsb* (autograph), *Dlb, Mbs*; 2 TeD,

4vv, chorus, orch, 1 in *Mbs*, 1 composed 1793, lost; further single works with insts, *Bsb*, *OB*, Stifftaus, Würzburg

Secular: 8 arias (scenas, rondos), *S*, str/orch: *Ah parlate, oh Dio!*, *Se tutti i mali miei* (Leipzig, n.d.), *Caro mio ben* (Mainz, n.d.), *Passeremo il ciglio amato*, *Fedele mio diletto*, *Rp*, *Vaghe amabili pupille*, *Rp*, *La mia morte*, *DO*; Sammlung [125] neuer Lieder, acc. kbd, 16 vols. (Mainz, from c1788) [some vols. pubd elsewhere]; 15 collections of Italian songs, 1–3vv, pf, further single songs and lieder, vocal works in anthologies [see Scharnagl for details]

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RONALD R. KIDD

Stern (i).

German family of printers and publishers. The bookbinder Johann Stern (*d* 1614) set up a printing and publishing business in Lüneburg, where it is still active. His sons Johann (*d* 1656) and Heinrich (1592–1665) established a branch at Wolfenbüttel which became one of the most important publishing concerns during the Thirty Years War; they received royal privileges and were ennobled in recognition of their achievements. The founder's grandson Johann (1633–1712) published particularly interesting imprints of H. Rist and his circle, including works by J.W. Franck, Friedrich Funcke, F.E. and J. Praetorius, Thomas Selle and J.J. Weiland.

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THEODOR WOHNHAAS

Stern (ii)

(Ger.). See [Rose](#).

Stern, Isaac

(*b* Kremenets, 21 July 1920). American violinist of Ukrainian birth. When he was a year old he was taken to San Francisco. He studied at the San Francisco Conservatory (1928–31), then with Louis Persinger; from 1932 to 1937 he studied with Naoum Blinder, a violinist of the Russian school, and his principal teacher. He made his *début* in 1935 in recital and with the San Francisco SO under Monteux in 1936. In the same year he played with the Los Angeles PO under Klemperer. He made his New York *début* on 11 October 1937 but returned to San Francisco for further study. After his second New York recital on 18 February 1939 he quickly joined the front rank of American violinists. In 1943–4 he played for Allied troops in Greenland, Iceland and the South Pacific.

Stern made his European *début* in 1948 at the Lucerne Festival under Münch and after that toured Europe regularly. He first played at the Casals Festival, Prades, in 1950 and at the Edinburgh Festival in 1953; he toured the USSR in 1956. He has also played in Australia, Japan, South America and Israel. From 1961 to 1984 he played in a trio with Eugene Istomin and Leonard Rose which received wide acclaim. For the Beethoven bicentenary the trio gave notable Beethoven programmes in London, Paris, New York and other centres. He has subsequently played in a piano quartet with Emmanuel Ax, Jaime Laredo and Yo-Yo Ma. Stern has played most of the great concertos from Bach to Bartók, the complete trios of Beethoven and Brahms as well as a chamber music series with Casals, and sonatas with his piano partner Alexander Zakin. He has given the *premières* of concertos by William Schuman, George Rochberg, Penderecki, Dutilleux and Peter Maxwell Davies, as well as Bernstein's *Serenade*. He has also recorded soundtracks for films, such as *Humoresque* (1946), *Tonight we Sing*, in which he impersonated Ysaÿe (1953), and *Fiddler on the Roof* (1971). Stern has performed at the White House on several occasions, and in 1984 received a Kennedy Center Honor.

Stern is recognized as one of the world's foremost violinists. His distinctive style reflects his vibrant personality, total involvement in music and intense communication with his listeners. His interpretations are vital and exuberant, his tone warm and expressive. His feeling for style is impeccable; invariably he finds the right inflection to bring the music alive. His technique is subordinate to his musical concept. 'To use the violin to make music, never to use music just to play the violin' is his principle. Stern's favourite violins are two by Guarneri 'del Gesù', the so-called

'Vicomte de Panette' of 1737 and the one formerly played by Ysaÿe, made in 1740.

In 1960 Stern organized a group to save Carnegie Hall, and became president of the Carnegie Hall Corporation, responsible for the cultural programmes. In 1964 he helped to establish the National Endowment for the Arts, sponsored by the US Government, and was appointed a member of the advisory board by President Johnson. As chairman of the board of the America-Israel Cultural Foundation, he has played a vital role in aiding the careers of many young musicians. In 1981 Stern was invited to visit China; a film of the trip, *From Mao to Mozart: Isaac Stern in China*, received an Academy Award.

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BORIS SCHWARZ/R

Stern, Julius

(*b* Breslau, 8 Aug 1820; *d* Berlin, 27 Feb 1883). German conductor. After his early musical training under Maurer, Ganz and Rungenhagen in Berlin, and violin studies with Lüstner, he went to Dresden in 1843 to study singing and then to Paris, where he was conductor of the German Gesangverein; among the works he performed there was Mendelssohn's *Antigone*, which drew from the composer a characteristic letter (27 May 1844); Mendelssohn also commended Stern's songs. He returned to Berlin in 1846 and the next year founded the Sternscher Gesangverein, which he conducted until 1874. In 1850, with Kullak and Marx, he founded the Berliner Musikschule; notwithstanding the defection of Kullak in 1855 and Marx in 1857, the conservatory, known from 1857 as the Stern Conservatory, flourished to become one of the finest in Europe. Stern was also conductor of the Berlin Sinfonie-Kapelle (1869–71) and was responsible for the two seasons of the Reichsall concerts (1873–5). He published many vocal pieces and arrangements, an unperformed opera *Ismene* and some chamber works; his editions of singing exercises by Vaccai, Crescentini, Mazzoni and others were widely used.

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GEORGE GROVE/MALCOLM MILLER

Stern, Leo(pold Lawrence)

(*b* Brighton, 5 April 1862; *d* London, 10 Sept 1904). English cellist. His father, Leopold, was a German-born violinist and conductor of the Brighton Symphony Society; his mother, Annie, was a well-regarded English amateur pianist. In childhood he played the drum in his father's orchestra, but then took a chemistry degree and worked in Scotland until 1883. Maintaining cello as an avocation, he studied in London with Hugo Daubert. Lung disease necessitated a change of career and, after a trip abroad, Stern entered the Royal Academy of Music, studying under Pezze and Piatti. He then spent one year in Leipzig, taking lessons from Klengel and Davıdov. He returned to England in 1886 and began to give concerts, touring with Adelina Patti and then appearing with Sauret, Paderewski and Albani. Paris performances included concerts with Godard and Massenet. In 1891 he performed with Sarasate's pupil, Nellie Carpenter, whom he also married. They divorced and in 1898 he then married the American soprano Suzanne Adams.

Stern enjoyed great social success during the 1890s, and was engaged by Queen Victoria as Prince Henry of Battenberg's cello tutor. He was also chosen by the Philharmonic Society to give the 1896 London premièrre of Dvořák's cello concerto when the composer's choice, Hanuš Wihan, was unavailable. To appease Dvořák, Stern prepared by studying the concerto under his tutelage in Prague; subsequent performances in Prague, Leipzig, and Berlin were at Dvořák's request. Stern then made North American tours in 1897 and 1898. His final years proved to be the apex of his wife's successful operatic career, while he performed less often, probably owing to unstable health. However, the *Musical Times* (1 Oct 1904) deemed his early death to be unexpected. Stern composed salon pieces for cello and vocal airs. He possessed two Stradivari instruments, being first presented with the large 'General Kyd' (1684), and then playing on the 'Baudiot' (1726) cello.

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VALERIE WALDEN

Sternberg, Erich Walter

(*b* Berlin, 31 May 1891; *d* Tel Aviv, 15 Dec 1974). Israeli composer of German birth. After graduating in law from Kiel University he turned to music in 1918, studying composition with Leichtentritt. Sternberg's expressionistic early works, which display the influence of Hindemith and Schoenberg, were well received in Berlin. His String Quartet no.2 was performed by the Amar Quartet and *Yishtabakh* ('Praise Ye') by the Berlin PO. Sternberg incorporated traditional Jewish elements into his dense polyphony, for instance his salient use of the augmented 2nd and cantillation motifs in the piano cycle *Visions from the East*, a programmatic work concerning the Jews of eastern Europe. In his String Quartet no.1 he

quoted a Yiddish song, *Bei a teich* ('The River'), and the formula for the prayer *Shema Yisrael*. In 1925 Sternberg began to visit Palestine annually; his decision to migrate there in 1931 was marked by concerts of his works. He was the first of a wave of professional musicians who fled to Palestine in response to the deteriorating conditions in Germany. He assisted Huberman in founding the Palestine Orchestra in 1936 and promoted the Palestine section of the ISCM. Staying aloof from politics, he did not hold any regular academic teaching position. Sternberg never overcame the trauma of displacement from his German heritage. His resettlement found its compositional expression in the clear distinction he made between returning to nostalgic Romanticism in his large-scale orchestral works and the preservation of a more modern harmonic vocabulary in his piano and chamber compositions.

In his symphonic variations *Shneim-Asar Shivtei Yisrael* ('The Twelve Tribes of Israel', 1938), the first large-scale orchestral composition written in Palestine, he turned to the powerful rhetoric of late Romanticism influenced by Brahms, Reger and Richard Strauss. In an article published in *Musica hebraica* in 1938 Sternberg opposed the nationalist ideology prevailing among critics and composers such as Lavry. He demanded that the composer 'go his own way and speak his own language from within', with high professional standards as his only goal. Sternberg maintained the same vocabulary and attitude in his next large-scale set of symphonic variations *Yosef ve'Ehav* ('Joseph and his Brethren', 1939). Both works are dominated by strict contrapuntal devices which include complex fugues. In his more radical chamber and piano works Sternberg never abandoned tonal orientation. *Capriccio* for piano, a concise illustration of his style, displays a contrapuntal elaboration of two brief motifs in sonata-rondo form, with the movement's harmonic orientation stated by the two opening chords. Gradenwitz has noted that after 1940 'Sternberg began to turn back to his earlier scores ... revising many and using material from others for new compositions'. Though he composed and arranged many Israeli folksongs, his treatment of the folk idiom reveals the strong influence of Jöde's choral project and of the Gebrauchsmusik of Hindemith rather than that of the predominating folk ideology of searching for inspiration in Arabic and Mediterranean songs. For example, Sternberg's arrangement of *Horra kuma, echa* ('Rise up, Brother', 1935) by Shalom Postolsky is a set of six variations for seven-part chorus displaying contrapuntal and canonic textures, while his choral song *Ima Adama* ('Mother Earth') features richly chromatic and modal harmony. He received the Engel Prize for *Yishtabakh*. One of the founders of Israeli art music, Sternberg's reticent personality has contributed to the neglect of his works.

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(selective list)

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Vocal: Kol nidrei, Bar, orch, 1927; Yishtabakh [Praise Ye] (Y. Halevi), Bar, spkr,

SATB, chbr orch, ?1929; Ami [My People] (E. Lasker-Schüler), S, orch, 1946; Ha'orev [The Raven] (E.A. Poe), Bar, orch, 1955; Hahalil bamerhakim [The Distant Flute] (Klabund, after Li Bai), A, fl, 1958; Die Wiederauferstehung Israels, Bar, SATB, orch, 1959; Ima Adama [Mother Earth], chorus; many songs and folksong arrs.

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JEHOASH HIRSHBERG

Sternberg, Jonathan

(b New York, 27 July 1919). American conductor. After studying the violin as a child at the Institute of Musical Art (now the Juilliard School) in New York, Sternberg took an academic degree at New York University (1939), followed by studies in musicology at NYU Graduate School and Harvard. During his undergraduate years, he was active as a New York critic for the *Musical Leader* of Chicago; he also attended rehearsals of the National Orchestral Association conducted by Leon Barzin, from whom he acquired his conducting technique. Apart from two later private sessions with Barzin (1946) and two summers with Pierre Monteux (1946–7), he was self-taught.

Sternberg began his professional career on Pearl Harbor Day, 7 December 1941, conducting the National Youth Administration Orchestra of New York in Copland's *An Outdoor Overture*, before entering military service. At the end of the war he found himself in Shanghai where he took over the Shanghai SO for a season. After returning briefly to the USA, Sternberg moved to Vienna, making his debut with the Vienna SO in 1947. He worked closely with the Haydn scholar H.C. Robbins Landon, scouring the libraries, monasteries and churches of Austria for lost manuscripts, until Robbins Landon set up the Haydn Society, for which Sternberg made a series of pioneering recordings, initially of Haydn and Mozart, not least the 'Nelson Mass', 'Posthorn' Serenade and some dozen Haydn symphonies. Other recording premières under Sternberg included Schubert's Second Symphony, Rossini's *Stabat mater*, Prokofiev's Fifth Piano Concerto, Milhaud's *Fantaisie Pastorale* and Charles Ives's *Set of Pieces*.

He also began to present modern American music to European audiences that had heard little of such repertory. With the RIAS orchestra in Berlin he

conducted the first European performances of a large number of American scores, including Bernstein's *Serenade*, Menotti's Violin Concerto and the Second Symphony of Charles Ives. With other orchestras, Sternberg conducted the first European performances of works by Barber, Copland, Diamond and Benjamin Lees. He was also responsible for a number of world premières, including Rorem's First Symphony (1951) and László Lajtha's Sixth (1961).

After a year at the helm of the Halifax SO (1957–8) and five as music director of the Royal Flemish Opera in Belgium (1961–6), he returned to the USA to take the position of music director and conductor of the Harkness Ballet of New York (1966–8). Sternberg was then appointed musical director of the Atlanta Opera and Ballet, opening the new Atlanta Memorial Arts Center with the American stage première of Purcell's *King Arthur*. After Atlanta he took up a visiting professorship of conducting at the Eastman School of Music in Rochester, New York. On leaving he took up a similar position at Temple University, Philadelphia, where he taught and conducted for 20 years. Here, too, he conducted a number of world premières, including *Music for Chamber Orchestra* by David Diamond (1976), *A Lincoln Address* and *Night Dances* by Vincent Persichetti (1977) and Stanisław Skrowaczewski's *Ricercari notturni* for three saxophones and orchestra (1978). In his 80s Sternberg was still active on the podium and as a lecturer.

MARTIN ANDERSON

Sterndale Bennett, William.

See [Bennett, william sterndale](#).

Sternefeld, Daniel

(*b* Antwerp, 27 Nov 1905; *d* Ukkel, Brussels, 2 June 1986). Belgian conductor and composer. He studied the flute and theory at the Antwerp Conservatory (1918–24), later taking lessons in composition with Gilson and in conducting with van der Stucken (1928). In 1931–2 he pursued his conducting studies with Paumgartner, Krauss and Karajan in Salzburg. He joined the orchestra of the Royal Flemish Opera, Antwerp, as a flautist in 1929, and became second conductor in 1938 and principal conductor in 1944. In 1948 he left Antwerp to become second conductor of the Belgian RSO. After nine years he succeeded Franz André as its musical director in which post he remained until his retirement in 1971. He often appeared as a guest conductor in several European countries, in Israel, South Africa and the Americas. *Mathis der Maler* and *Peter Grimes* are among the many works whose Belgian premières he directed. He also gave conducting courses at the Antwerp Conservatory from 1948 until his retirement. The pressure of his conducting work forced him to give second place to composition, but the last 17 years of his life were devoted to composing. His work shows a clear evolution towards lyrical Expressionism, although it was aesthetically far removed from the normal definition of Expressionism. One of his most admired composers was Stravinsky.

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CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

Sternfeld, F(rederick) W(illiam)

(*b* Vienna, 25 Sept 1914; *d* Oxford, 13 Jan 1994). British musicologist of Austrian birth. At the University of Vienna from 1933 he was a pupil of Lach and Wellesz, but he also spent extended periods in England, studying with Dent at Cambridge. In 1938 he emigrated to the USA and completed the doctorate under Schrade at Yale University in 1943. He taught at Wesleyan University, Middletown (Connecticut), 1940–46, and Dartmouth College, Hanover, New Hampshire, 1946–56; in 1954 he held a Guggenheim Fellowship and the following year was a member of the Institute for Advanced Study at Princeton, New Jersey. In 1956 he moved to a lectureship at Oxford University and subsequently took British citizenship. He was made reader in the history of music at Oxford in 1972.

Sternfeld's chief writings ranged from the Renaissance to the 20th century, and other studies, lectures and editorial work also embraced the Middle Ages and antiquity. However, his concern for music in relation to the other arts and its place in cultural and intellectual history in general was especially characteristic. His doctoral dissertation was on Goethe and music, and he wrote on James Joyce and on film music. A long series of Shakespeare studies is headed by the classic *Music in Shakespearean Tragedy* (1963, 2/1967); and his interest in English drama and poetry also produced work on the lute-song and 17th-century masque and the revision (with David Greer) of Fellowes's *English Madrigal Verse* (3/1967). Decades of research into music in the *intermedio* and the early development of opera were encapsulated in *The Birth of Opera*, published the year before his death. He was a founder-editor of *Renaissance News*, editor (1957–62) of the *Proceedings of the Royal Musical Association* (of which association he became a vice-president in 1971), and his other editorial work includes the seventh volume of *The New Oxford History of Music* (with Egon Wellesz) and two volumes of a history of Western music. His breadth of interests also made him especially influential as a teacher. A list of his writings is included in the Festschrift *The Well Enchanting Skill: Music*,

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EDWARD OLLESON

Stertzing [Sterzing, Stürtzing, Stirzgen].

German family of organ builders. Although the place of birth of Georg Christoph Stertzing (*b* c1650; *d* Eisenach, 21 Nov 1717) is unknown, he was living in Ohrdruf until 1691 when he took over the maintenance of the organs in Eisenach. He gained renown with his instrument for St Georg, Eisenach (1697–1707), designed in consultation with Johann Christoph Bach, whose son J.N. Bach influenced the design of the organ at the Michaeliskirche, Jena (1706). In 1701 Stertzing made a study trip to Magdeburg with financial support from the Eisenach municipality. He was highly regarded by his contemporaries, and is mentioned in Burney’s travel diaries. He also built organs at Craula bei Wiegleben (1687); Berka an der Werra (1697); St Petri, Erfurt (1702–7; extant); the Michaeliskirche, Erfurt (1705–6); and Udestedt, near Erfurt (1710).

Stertzing’s organs are characterized by ‘gravity’ of sound, with particularly rich bass notes; ranks range from 32’ to 1’. The façades tend to be two-dimensional, but the construction displays little relation to the *Werkprinzip* of the 17th century. Stertzing’s specifications are typical of 18th-century Thuringian organs, including 8’ Viola di Gamba, 16’ Violonbass, Sesquialtera (more than one on larger organs) and Glockenspiel. In some instruments he included a Duiflöt (stopped wooden double flute).

Two sons of G.C. Stertzing, Johann Friedrich (*b* 1681, ?Ohrdruf; *d* Kassel, 30 March 1731), and Johann Georg (Christian) (*b* 1690), were organ builders. After spending his early career with his father in Eisenach, Johann Friedrich became court organ builder in Kassel in 1714, although he built few new organs in the Kassel region. His instrument in the Augustinerkirche, Erfurt (1714–5; completed by J.G. Schröter in 1716) and the restored instrument in the Martinskirche, Kassel (1730–1; finished by Nicolaus Becker in 1732) were later examined by J.S. Bach. Johann

Friedrich's organs show an expansion in the use of 8' registers, and also a particular liking for the Sesquialtera.

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FELIX FRIEDRICH

Stesichorus

(*b* ?Mataurus [now Marro], c610 bce; *d* ?Catana [now Catania], Sicily, c535 bce). Greek lyric poet. Uncertainty surrounds the traditional accounts of Stesichorus; his very name, 'marshal of the chorus', may have been a sobriquet. It seems clear that he came from the Greek cities at the southern tip of Italy, where the active musical life of Locri (Mataurus was founded by Locrians) probably influenced him. Both the Athenians and the Spartans performed his compositions. These works are transitional: Quintilian described him as 'sustaining the weightiness of epic poetry with the lyre' (*Institutio oratoria*, x.1.62). The content was epic, the form lyric. He employed a variety of dactylic rhythms, longer or more complex than the epic hexameter (Pseudo-Plutarch, *On Music*, 1132c, 1133f, 1135c, on the authority of Heraclides, Glaucus of Rhegium and Aristoxenus). Glaucus declared that Stesichorus imitated Olympus rather than Orpheus or Terpander and used the 'chariot nome'. This associates him doubly with the [Aulos](#); no connection with the [Kithara](#) appears in the fragments. One fragment (Campbell, frag.278), which contains a direct reference to the lyra, must be assigned to the later poet of the same name, victorious at Athens in 370 or 369 bce (*Parian Chronicle*, 73). The likelihood of such a connection is nevertheless strong on a number of grounds. Stesichorus apparently held [Apollo](#) in special regard, and he would have been free to choose either the aulos or the kithara for purposes of accompaniment.

The fragments include several lines from a version of the Orestes myth (Campbell, frags.211–12). They are cited by the scholiast on Aristophanes' *Peace*, 797ff – these lines are themselves taken in part from Stesichorus. The latter speaks of 'devising a Phrygian tune' (*melos*) for gentle spring songs in celebration of the Graces. Like Plato, he ignored current views concerning the ethos of the Phrygian mode. The evidence of papyri now indicates that several of his poems were epic in length. This weakens the usual assumption that he was simply a choral poet; it supports the thesis (see West) that he composed and sang long monodies with kithara accompaniment. Possibly, as a transitional figure, he practised both types of composition.

The 10th-century Byzantine *Suda* contains a statement that the whole of Stesichorus's poetry displayed a triadic structure of strophe, antistrophe and epode. This claim, still repeated, has no basis either in the metrical schemes of the fragments or in early critical sources. There can be little

doubt that the poems on erotic or romantic themes were the work of a later writer.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Stęszewski, Jan (Maria)

(b Koźmin, nr Poznań, 20 April 1929). Polish musicologist. He studied with Adolf Chybiński, Marian Sobieski and Eugeniusz Frankowski at the University of Poznań (1948–52) and with Józef Chomiński at the Polish Academy of Sciences, taking the doctorate there in 1965 with a dissertation on songs from the Kurpie district. He gained the *Habilitation* from the University of Poznań in 1994. He was a research worker at the Institute of Polish Art at the Polish Academy of Sciences, Warsaw (1952–75), and subsequently became chairman (1975) and professor (1996) of the musicology department of the University of Poznań. He has also been a visiting lecturer in ethnomusicology at universities in Poland and Germany. He was president of the Polish Musicological Society (1969–71), the Union of Polish Composers (1969–73), and a board member of the IMS (1977–87). His chief interests are ethnomusicology, particularly Polish folklore, methodology and the interdisciplinarity of musicology, and the history of Polish music from the 17th century to the 20th. To mark his 70th birthday, 40 authors collaborated to produce the Festschrift *Context of Musicology* (Poznań, 1997).

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ZYGMUNT M. SZWEYKOWSKI

Stetsenko, Kirill Grigor'yevich

(*b* Kvitki, Chernigov province, 12/24 May 1882; *d* Veprik, Kiev province, 29 April 1922). Ukrainian composer and conductor. After attending the Kiev Spiritual Seminary, he studied at the Lysenko Music School (1904–7) and during these years he taught singing in schools. In 1909 he was transferred by the authorities to the town of Aleksandrovsk-Grushevsky in the Donbass region where he lived for a year; after his return to Kiev he taught at the conservatory where he was professor of the choral department (1917–20) and also established two choirs and an orchestra. In 1920 he went to the village of Veprik where he served as a priest. He made a large number of folksong arrangements for chorus and his own compositions rely

predominantly on folk sources. His extensive legacy of choral works is regarded as significant contribution in developing the genre, and his sacred works are considered to be among the greatest achievements of Ukrainian church music. The themes and genres of his works are varied and range from the lyrical and epic to the heroic and patriotic (in the uncompleted operas). His romances (several of which are known throughout the Ukraine) show him to be a subtle lyricist and – perhaps surprisingly – a perceptive satirist, most notably in *Tsar' gorokh* ('King of the Peas').

WORKS

(selective list)

Stage: *Karmelyuk* (op), inc.; *Polonyanka* [The Captive Girl] (op), inc.; *Svantann'ya v Goncharivtsi* [The Proposal at Goncharovka] (musical comedy); 2 children's ops
Sacred choral: 2 liturgies (1907, 1910); *Kheruvimskiye pesni* [Cherubic Hymns]; *Panikhida* [Funeral Service]; *Vsenoshchnaya* [All-Night Vigil]
5 cants. incl. *Iphigenia*, *Prometey* [Prometheus], *Sodom* [Uproar]

Secular choral: *Zhivi, Ukraino* [Long Live the Ukraine], anthem; *Son* [Sleep]; *Tuchi* [Stormclouds]; *V put'* [On the Road]
Romances (1v, pf): *Tsar' gorokh* [King of the Peas] (after P. de Béranger); *Vechernyaya pesnya* [Evening Song]

Incid music, folksong arrs.

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NINA SERGEYEVNA SHUROVA

Stettin

(Ger.).

See [Szczecin](#).

Steuccius [Steucke], Heinrich

(*b* Weissenfels, 12 Dec 1579; *d* Naumburg, 14 Sept 1645). German composer. He came from an old-established Weissenfels family, and his father was both Kantor and town councillor there. Although primarily a student of philosophy and law at the universities of Leipzig and Wittenberg (in 1602 he stated that he had been studying for nearly eight years), he began composing early and by the age of 17 had dedicated a mass to the Weissenfels council. By the time his only collection of music appeared in 1602, he had already written 'all kinds of sacred pieces and motets, as well as secular songs'. However, only two motets are known to have been composed after this date. By 1613 he was in Naumburg as legal adviser to the cathedral foundation, and he continued to live there until his death. His

Amorum ac leporum contains 97 pieces, 15 of them dances, the remainder German secular songs. It continues the line of similar publications by Harnisch, Mancinus and others. Although its contents cannot be said to reach the heights of, for example, H.L. Hassler's contributions to the tradition, they are not without importance. Occasionally, when inspired by a suitable text, he shed the foursquareness characteristic of the north German style and set the words with real effect. He sometimes showed a strong sense of form too. He was also conscious of key relationships and devised carefully worked-out modulatory schemes. The music is predominantly syllabic, but passages of closely imitative texture alternate with simple homophony without the essential simplicity of the genre being lost. The motets are for two choirs, though neither choir is treated as a separate entity; forceful homophonic writing contrasts with passages of flowing counterpoint.

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Omnes gentes plandite manibus, 8vv, bc, 1618¹

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A. LINDSEY KIRWAN

Steude, Wolfram

(b Plauen, 20 Sept 1931). German musicologist. He studied at the Dresden Kirchenmusikschule (1950–52), the Leipzig Musikhochschule (1952–5) and at Leipzig University (1955–8), where he studied musicology with Bessler, Serauky, Wolff and Eller. He took the doctorate at Rostock in 1973 with a dissertation on 16th-century music manuscripts from central Germany and worked as a teacher and church musician in Leipzig and Dresden (from 1955) and as an assistant at the Sächsische Landesbibliothek, Dresden (from 1962); he also directed the Dresden Cappella Sagittariana, a group specializing in early Dresden music and using historic instruments (1972–90). In 1980 he was appointed assistant lecturer and custos at Musikhochschule, Dresden, where he founded the early music programme. He was made professor in 1993 and is an editor of the *Schütz-Jahrbuch*, to which he has frequently contributed. His chief area of research is musical life in central Germany from the 16th century to the 18th, concentrating particularly on the 16th century, Schütz and 17th-century music in Dresden, as well as the early career of Telemann. He has also been responsible for

several performing editions, mainly of cantatas by Telemann, Schütz, Biber, Walther, Zachow, C.A. Jacobi and H.G. Reichard.

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KONRAD KÜSTER

**Steuerlein [Steurlein, Steurlin],
Johann [Johannes]**

(*b* Schmalkalden, Thuringia, 5 July 1546; *d* Meiningen, 5 May 1613). German composer, organist and poet. From 1559 he attended the grammar school at Magdeburg, where the Kantor, Gallus Dressler, had recently inherited the flourishing musical tradition built up by Martin Agricola. In 1562 he entered the University of Wittenberg, at the same time earning his living as a chancery clerk at Burgbreitungen, not far from Schmalkalden. He may well have continued his studies on a part-time basis at Jena. From 1569 to 1589 he was town clerk, Kantor and organist at Wasungen, near Meiningen, where he wrote most of his works and where Melchior Vulpus was one of his pupils. From 1589 until his death he was chancellery secretary to the Elector of Saxony at Meiningen and as such was in 1604 also promoted to notary public and mayor of the town. In his old age he was crowned poet laureate. He ranks with the many central German composers of the late 16th century who through their use of a cantus firmus in the highest voice gave a popular yet still sophisticated flavour to German-language motets and polyphonic songs; in this he had much in common with the somewhat older Leonhard Schroeter and with his contemporary Joachim a Burck. The works of all three were widely disseminated in their day.

Steuerlein's well-known six-part song *Das alte Jahr vergangen ist* was printed in 1577; probably only some of the verses are by him, and the melody now in use is an arrangement by W.C. Briegel printed in the Darmstadt hymnbook of 1687. His *St John Passion* is closely connected historically with Burck's *St John Passion (Die deutsche Passion)*, the second edition of which had been published by the same printer three years earlier.

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- Intereunt iusti, funeral motets for Count Poppo of Henneberg, 5vv (n.p., 1574)
- Das schöne Christliche und sehr Tröstliche Gebetlein, 4–6vv (Erfurt, 1574)
- Das deutsche Benedicite und Gratias vor und nach Tische, bethweiss zu singen, 5vv (? Erfurt, 1575)
- Weltliche Gesänge, 4, 5vv (Erfurt, 1575), lost; some ed. G. Kraft (Wolfenbüttel, 1930)
- 21 geistliche Lieder ... zugerichtet durch L. Helmbold, 4vv (Erfurt, 1575; RISM, BVIII 1575¹¹)
- Die deutsche Passion ... nach ... S. Johanne, in *Figural Gesang*, 4vv (n.p., 1576), inc.
- Das alte Jahr vergangen ist, ein christlicher Gesangk, New Year motet, 5vv (Erfurt, 1577)
- XXIII Cantiones sacrae, 4–6vv (Erfurt, 1578)
- [20] Epithalamia, Deutsche und Lateinische Geistliche Hochzeit gesang, 4–6vv (n.p., 1587; RISM BVIII 1587¹⁹)
- 27 neue geistliche Gesänge ... der lieben jugendt zu gut, 4vv (Erfurt, 1588; RISM BVIII 1588¹⁷); 2 ed. in C. von Winterfeld, *Der evangelische Kirchengesang*, i (Leipzig, 1843/R1966), 1 ed. in *Handbuch der deutschen evangelischen Kirchenmusik*, ii/1 (Göttingen, 1935)
- Psalm CL, Laudate Dominum in sanctis eius ... ac adeiusdem cantilenae imitationem Missa, 4vv (Erfurt, 1588); MS copy in *GB-Lbm*, together with anon. frag. of antiphonal Passion probably by Steuerlein
- 8 cantiones sacrae, 5–6vv (Erfurt, 1589)

Erhalt uns Herr bei deinem Wort, 5vv (n.p., 1593)

2 christliche Muteten, 6vv (n.p., 1596)

Eteostichon rhythmicum ... Dn. Humpertus a Langen, 6vv (n.p., 1597)

Prosphonesis consolatoria: Non sis chare parens, 6vv (n.p., 1598)

Psalm cxvii auff dreyerley Weise, 4vv (Erfurt, 1599)

2 christliche Grabgesenge, 4vv (Schleusingen, 1612)

Das Deutsche Benedicite und Gratias ... am Tische zu singen, 4vv (Schleusingen, 1613)

Das alte Jahr vergangen ist, Der heilig geist von Himmel kam, 6vv, *D-Rp*

Declinatio vini: Vinum quae pars, 5vv (n.p., n.d.)

3 motets, 4vv, 1597⁸

20 fugae ex solmizandi exercitio (n.p., n.d.); repr. from C. Schneegass: *Isagoges musicae libri duo* (2/1596)

Vexilla regis, O crux ave, formerly *D-Rp*; ed. J. Seiler, *Laudate Dominum*, ii (Paderborn, 1871)

12 deutsche und lateinische Gesänge, 4, 5vv (Wittenberg, 1571), inc., probably by Steuerlein

Der LXVII. Psalm, 4vv (Erfurt, 1599), ?lost

Other inc. and lost works, see Kraft (1940)

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WALTER BLANKENBURG

Steuermann, Edward [Eduard]

(*b* Sambor, 18 June 1892; *d* New York, 11 Nov 1964). American pianist and composer of Polish birth. His education as a pianist was with Vilém Kurz (Lemberg) and Busoni (Berlin). He was to have studied composition with Humperdinck, but was so shocked when asked whether he wanted to compose in the Brahmsian or the Wagnerian manner that he never went back. Busoni, therefore, sent him to Schoenberg. In 1912 he took part in the first performance of *Pierrot lunaire*, and he played in the premières of most of Schoenberg's later works. He was the pianist for the Verein für Musikalische Privataufführungen, founded in 1918 by Schoenberg, and introduced works by Skryabin and much new French music to Vienna. During his Viennese years (he emigrated to the USA in 1938), he was often the pianist for Karl Kraus's readings and recitations. In 1952 the ISCM gave him its highest award, the Schoenberg medal.

He was an illuminating interpreter of the standard repertory, and his Beethoven recitals in New York in the early 1950s were, with their structural clarity and pianistic beauty, among the most remarkable events of that time. His distinguished teaching career began in Poland in 1918 and continued there, in Vienna, Prague, in the USA (he taught at the Juilliard School of Music from 1952 until his death), Israel, Darmstadt, the Salzburg Mozarteum and Dartington Hall. His pupils included Theodor W. Adorno,

Alfred Brendel, Jakob Gimpel, Natalie Hinderas, Lorin Hollander, Joseph Kalichstein, Lili Kraus, Moura Lympany and Russell Sherman.

Steuermann composed songs and choruses, music for solo piano, chamber works including *Seven Waltzes for String Quartet* (1946), a piano trio (1954), a string quartet, *Diary* (1961), and pieces for orchestra, among them a set of *Variations* (1958) and a *Suite for Chamber Orchestra* (1964). Some freely atonal, some serial, they are of economical, fastidious workmanship, imbued always with a keen feeling for instrumental style and sonority, and bearing, in their sensuousness, traces of his involvement with Debussy and Skryabin. Pianistic fantasy is evident also in his bravura transcription for solo piano of Schoenberg's *Chamber Symphony op.9* and in his version for three pianos of Schubert's *Wohin?*

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MICHAEL STEINBERG/R

Stevens, Bernard (George)

(*b* London, 2 March 1916; *d* Colchester, 6 Jan 1983). English composer. Educated at Southend High School, where he was taught music by Arthur Hutchings, he then studied English and, with Dent and Rootham, music at Cambridge (1934–7; MusD 1968). Subsequently he studied with R.O. Morris and Jacob at the RCM (1937–40). His op.1, a violin sonata in the economical three-movements-in-one design Stevens was often to employ, attracted the attention of Max Rostal when Stevens's fiancée became his pupil in 1940. Rostal performed the sonata and commissioned a violin concerto, which Stevens wrote while on army service. Already, during the Blitz, he had started composing the piece which brought him brief national celebrity: the *Symphony of Liberation*, which won the *Daily Express* competition for a 'victory symphony'. Sargent conducted the LPO in the première at the Royal Albert Hall (7 June 1946); the same year Rostal gave the first performance of the Violin Concerto in a BBC broadcast.

These early successes were not sustained, and though Stevens continued to compose steadily his most important works were comparatively rarely performed. This was partly due to his Marxist affiliations. Insofar as the *Symphony of Liberation*, dedicated to the memory of a friend killed in 1944, has any programmatic content it could apply as well to a social revolution against oppression as to victory in war. Although he resigned from the Communist party at the Soviet suppression of the 1956 Hungarian uprising, Stevens remained committed to left-wing causes, along with his fellow artists and friends Alan Bush, Randall Swingler and Montague Slater. Such an attitude brought him into conflict with the British musical establishment. His music, too, which represented a highly individual championship of traditional forms and values, came to seem out of joint with the stylistic fashions of the 1960s and 70s.

Never a self-advertising composer, Stevens was especially renowned as a distinguished and open-minded teacher at the RCM (professor of composition from 1948) and the University of London (from 1967). He believed that any inspiration must be expressed through the fullest possible technical command and craftsmanship, which manifested above all in his complete mastery of counterpoint for expressive ends. Bloch, Shostakovich, Bush and Rubbra were all composers he admired and from whose music he drew elements, though he once said he felt closest to Busoni. He took inspiration, too, from such Elizabethans as Dowland and Farnaby, whose freedom of form he emulated in several fantasia-like musical designs (for example, the Fantasia for 2 violins and piano). Although Stevens's music was essentially diatonic in foundation his interest in Schoenbergian serial technique went back to the 1930s. In the early 1960s he employed 12-note principles in a very personal fashion in three of his most substantial works – a symphony, a string quartet and the Variations for orchestra – whose series are fashioned to supply triads, scalic segments, leading notes and other elements of tonal vocabulary. Towards the end of his life he explored new methods of tonal organization involving correspondence with the I Ching.

Whether in sophisticated compositions or in the simple, direct unison songs he wrote for the Workers' Musical Association, Stevens's voice is always distinctive. He was capable of a trenchant concision of utterance, a rhythmic dynamism and sustained, un sentimental lyricism. Though his principal concern was with constructive power and the purposeful, organic growth of musical ideas, he chose his themes with consideration for their potential development. Stevens's music's strength of purpose and imperviousness to fashion may now appear to display the force of an ethical standard.

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(selective list)

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Orch: Sym. of Liberation (Sym. no.1), op.7, 1941–5; Vn Conc., op.4, 1942–3; Ricercar, op.6, str, 1944; Sinfonietta, op.10, str, 1948; Vc Conc., op.18, 1952; Pf Conc., op.26, 1954–5, rev. as op.54, 1981; Dance Suite, op.28, 1957; Sym. no.2, op.35, 1964; Variations, op.36, 1964; Choriamb, op.41, 1968; Introduction, Variations and Fugue on a Theme of Giles Farnaby, op.47, chbr orch, 1972 [arr. of pf work]

Vocal: Mass, SSAATTBB, 1938–9; 4 John Donne Songs, high v, pf: op.5, 1943, op.53, 1981; The Pilgrims of Hope (cant., W. Morris), op.27, S, Bar, SATB, ens, 1956, rev. 1968; Et resurrexit (cant., Bible: *Ecclesiastes*, R. Swingler), op.43, A, T, SATB, orch, 1969; Hymn to the Light (anthem, R. Tagore), op.44, SATB (org, brass, perc)/org, 1970; The True Dark (song cycle, Swingler), op.49, Bar, pf, 1974; workers' songs, folksong arrs.

Inst: Toccata and Fugue, pf, 1936; Sonata, op.1, vn, pf, 1940; Pf Trio, op.3, 1942; Theme and Variations, op.11, str qt, 1949; Fantasia, op.20, 2 vn, pf, 1952; Fantasia on Giles Farnaby's Dreame, op.22, pf, 1953, arr. orch, op.47, 1972; Fantasia on a Theme of Dowland, op.23, vn, pf, 1953; Sonata in 1 Movt, op.25, pf, 1954; Lyric Suite, op.30, str trio, 1958; Str Qt no.2, op.34, 1962; Trio, op.38, hn, vn, pf, 1966;

Suite, op.40, fl, ob, vn, b viol/va, vc, hpd/pf, 1967; The Bramble Briar, op.45, gui, 1970; Improvisation, op.48, vn/va, 1973; Autumn Sequence, op.52, gui, hpd, 1980; Concertante, op.55, 2 pf, 1982

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MALCOLM MACDONALD

Stevens, Denis (William)

(b High Wycombe, 2 March 1922). English musicologist. He studied music at Jesus College, Oxford, with R.O. Morris, Wellesz and Hugh Allen (1940–42, 1946–9, MA 1947). After war service in India and Burma he was a violinist and violist in the Philharmonia Orchestra and in chamber music groups (1946–9). On joining the BBC Music Department as a programme planner and producer (1949–54) he worked principally on early music and mounted programmes on Machaut, Du Fay, Dunstaple, Tallis and Monteverdi and important radio opera productions such as Monteverdi's *Orfeo* and Charpentier's *Médée*. He also provided appropriate music for drama productions at the BBC and elsewhere (e.g. the York Mystery Plays,

1954, 1957). During the Dunstaple quincentenary (1955) he toured Italy as a British Council lecturer; subsequently he was visiting professor of music at Cornell University (1955) and Columbia University (1956). After a year's teaching at the RAM, London, he took over on Eric Blom's death the editing of the supplement to *Grove's Dictionary*, fifth edition. He then returned to the USA as visiting professor at the University of California, Berkeley (1962) and Distinguished Visiting Professor at the Pennsylvania State University (1963–4), and was appointed professor of musicology at Columbia University (1965); he was visiting professor at the University of California, Santa Barbara (1974) and was appointed to the Brechemin Distinguished Chair of Music History at the University of Washington at Seattle (1976–7). In 1995 he became visiting professor at Goldsmiths College, University of London.

Stevens is a co-founder of the Ambrosian Singers and president and artistic director of the Accademia Monteverdiana, chamber ensembles specializing in early as well as contemporary music. He has toured throughout Europe and the USA and made (by 1975) about 55 records. His main areas of research are medieval, Renaissance and Baroque music and his major critical works are his book *Tudor Church Music*, his monograph on Thomas Tomkins and *A History of Song*; his many critical editions include works by Machaut and Monteverdi and two important collections, *The Mulliner Book* and *Early Tudor Organ Music*. He is a fellow of the Society of Antiquaries (1957), a past secretary of the Plainsong and Mediaeval Music Society, an honorary member of the RAM (1961) and a member of the Worshipful Company of Musicians (1961). He received an honorary degree from Fairfield University, Connecticut in 1967 and was made a CBE in 1984.

A professionally trained violinist, Stevens has always insisted on a close connection between research, editorial activity and performance. As a historian he has dealt with a wide range of music in a thoroughly scholarly yet accessible manner.

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Stevens, George

(*b* Norway, ME, 22 April 1803; *d* East Cambridge, MA, 15 Aug 1894). American organ builder. He went to the Boston area as a young man, and worked first as a carpenter, then as a journeyman with William Goodrich, whom he succeeded in 1833. His brother William Stevens (1808–96) worked with him for a time, but later went into business on his own (though never on as large a scale as George). Stevens broke little new ground, but produced over his long career a great number of sturdy small- and medium-sized organs with a pleasing tone. These he sold for moderate prices, and many still survive in rural New England. One of his largest organs was built in 1852 for a church in Charlestown, Massachusetts. A good businessman, he was also president of the Cambridge Savings Bank for 30 years, and Mayor of Cambridge, 1851–2. After retirement in 1892 he was succeeded by George Gilbert and James Butler, former employees, who remained in business until 1902.

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BARBARA OWEN

Stevens, Halsey

(*b* Scott, NY, 3 Dec 1908; *d* Inglewood, CA, 20 Jan 1989). American composer, musicologist and teacher. He studied composition with William Berwald at Syracuse University (BM 1931, MM 1937, honorary LittD 1967) and with Bloch at the University of California, Berkeley (1944). He taught at Syracuse University (1935–7), Dakota Wesleyan University (1937–44), the College of Music, Bradley Polytechnic Institute (1941–6) and the University of Redlands (1946–7). In 1948 he gained a post at the University of Southern California, Los Angeles, later becoming professor emeritus. Visiting professor at Yale University (1960–61) and at Williams College (1970), he lectured widely on the problems of modern music. A Guggenheim Fellow in 1964 and 1971, he received many awards and commissions for his music. Stevens is a noted authority on the music of Bartók, on whom he wrote the standard critical biography in English (1953, 2/1964), and many articles and reviews.

A prolific composer, Stevens wrote for a great variety of instrumental and vocal combinations. His music is notable for its vigorous rhythm, firm tonal centres, supple melodic contours and command of timbral relations. In *Symphonic Dances*, chromatically coloured neo-classical tonality and complex thematic transformations are firmly deployed within a large musical structure. The Clarinet Concerto uses similar means to achieve an open textural setting for the solo instrument. His many chamber works exhibit scrupulous control of texture and proportion.

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Pf Concertino, 1936 [withdrawn]; Sym. no.1, 1945; Sym. no.2, 1945; Sym. no.3, 1946; A Green Mountain Ov., 1948, rev. 1953; Triskelion, 1953; Allegro, pf, orch, 1956; Music for Str Orch, 1957; Sinfonia breve, 1957; 5 Pieces, 1958; Sym. Dances, 1958; Vc Conc., 1964; Threnos: in memoriam Quincy Porter, 1968; Conc., cl, str, 1969; Double Conc., vn, vc, str, 1973; Va Conc., 1975

chamber and solo instrumental

Str Qt no.1, 1931 [withdrawn], Sonatina no.1, vn, pf, 1936; Pf Trio no.1, 1936–7 [withdrawn]; Sonatina no.2, vn, pf, 1942–4, rev. 1948; Sonatina, fl, pf, 1943; Str Qt no.2, 1943–4 [withdrawn]; Pf Trio no.2, 1945; Qnt, fl, pf qt, 1945; Suite no.1, cl, pf, 1945, rev. 1953, arr. small orch, 1946; Pf Qt, 1946; Intermezzo, Cadenza and Finale, vc, pf, 1949, rev. 1950; 3 Pieces, bn/vc, pf, 1949; Sonata, bn/vc, pf, 1949; Str Qt no.3, 1949; Sonata, va, pf, 1950; 6 Canons, 2 equal insts, 1952; Notturmo, vc, pf, 1953; Sonata, hn, pf, 1953; 5 Duos, 2 vc, 1954; Pf Trio no.3, 1954; Sonatina, hp, 1954; Sonatina giocosa, db/vc, pf, 1954; Suite, vn, 1954; Tunes from Olden Times, vc, pf, 2 sets, 1954; Sonatina piacevole, tr rec/fl, kbd, 1956; Tpt Sonata, 1956; Septet, cl, hn, bn, 2 va, 2 vc, 1957; Sonatina, vc, pf, 1957; 4 Short Pieces, hn/cl, pf, 1958; Sonata, vc, 1958; Sonatina no.3, vn, pf, 1959; Suite no.2, va, pf, 1959; Trio, 3 wind/str, 1959; Romanian Dances, vc, pf, 1960; Sonatina, tuba, pf, 1960; 2 Pieces, 4 cl, 1962; Tpt Trio, 1962; Sonata, trbn, pf, 1965; Sonata, vc, pf, 1965; Divertimento, 2 vn, 1966; 8 Canons, 2 vn, 1966; 5 Duos, fl, cl, 1966; Bicinia, 2 vn, 1967; 7 Duets, vn, vc, 1967; 4 Duos, 2 db, 1967; 3 Pieces, 3 vn, 1967; 4 Pieces, 4 vn, 1968; 8 Canons, 2 va, 1969; 6 Easy Canons, 2 vn, 1969; Sonata, ob, pf, 1971; Dittico, a sax, pf, 1972; Quintetto 'Serbelloni', wind qnt, 1972; studies for solo insts; many other works, incl. early and withdrawn pieces

Pf: Sonata no.1, 1933; Sonata no.2, 1937 [withdrawn]; 6 Sonatinas, 1942–59;

Sonata no.3, 1948, 2nd movt orchd as Intermezzo; Partita, pf/hpd, 1954; 6 Preludes, 1956; 11 Ukranian Folksongs, 1956; 8 Yugoslavian Folksongs, 1966; Sonatina, pf 4 hands, 1975; other folksongs arr. pf; pedagogical pieces; many other kbd works

choral

When I am Dead, my Dearest (C. Rossetti), SATB, 1938, arr. 1v, pf; Go, Lovely Rose (E. Waller), SATB, pf, 1942, arr. 1v, pf, 1955; If Luck and I Should Meet, madrigal, SATB, 1950; A Set of 3 (T. Heywood), TTBB, 1951; Like as the Culver on the Bared Bough (E. Spenser), SATB, 1954; Of the Heavenly Bodies (R. Williams), SATB, 1954; Old Rhymes, SSA, 1954; The Ballad of William Sycamore (S.V. Benér), SATB, orch, 1955; A Testament of Life (Bible), T, B, SATB, orch, 1959; Weepe o mine Eyes (anon. 16th century), SSATB, 1959; Le mois de mai (Fr. trad.), SATB, 1962; Magnificat, SATB, tpt, kbd/str orch, 1962; The Way of Jehovah (Isaiah xl.3–5), SATB, org/pf, 1963; Lady, as thy Fair Swan (G. Bullett), SATB, 1966; Champion Suite, SATB, 1967; Te Deum, chorus, orch, 1967; Nunc dimittis, SATB, 1971; The Amphisbaena (A.E. Housman), SATB, pf, 1972; Songs from the Paiute (trans. B. Lee and M. Austin), T, SATB, 4 fl, timp, 1976

Many other hymns, anthems, and carols; early and withdrawn works

solo vocal

(1v, pf, unless otherwise stated)

An Epitaph (W. de la Mare), 1936; Vitae summa brevis (E. Dowson), 1957; The Statue of Venus Sleeping (W. Drummond), 1939; She's Somewhere in the Sunlight (R. Le Gallienne), 1942; With Rue my Heart is Laden (Housman), 1942; 6 Millay Songs, 1949; 4 Songs of Love and Death, 1951–3; 2 Songs (De la Mare), 1955; Sonetto xxviii (Petrarch), 1956; 2 Eng. Folksongs, 1956; Leonora (E.A. Robinson), 1957; 2 Shakespeare Songs, Mez/T, fl, cl, 1958; Pour Noël (T. Gautier), 1958; On a Rosebud Sent to her Lover (anon.), 1959; Jap. Folksongs, 1v, pf trio, 1960; 4 canciones (A. Machado), 1961; 7 canciones (F.G. Lorca), 1964

Many other songs, most withdrawn

Principal publishers: ACA, Boosey & Hawkes, Peters

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EwenD

P. Pisk: 'The Music of Halsey Stevens', *ACAB*, iv/2 (1954), 2–11

J.L. Murphy: *The Choral Music of Halsey Stevens* (diss., Texas Tech U., 1980)

P.A. Vanderkoy: *A Survey of the Choral Music of Halsey Stevens* (diss., Ball State U., 1981)

S. Isserlis: 'An American in London', *Composer*, lxxix (1983), 7–9

RICHARD SWIFT

Stevens, John (Edgar)

(*b* London, 8 Oct 1921). English musicologist. He studied at Christ's Hospital and won a classics scholarship to Magdalene College, Cambridge, where he read classics (1940–41) and English (1946–8; BA 1948). His research began in 1948 under the supervision of Thurston Dart (PhD

1953); in 1950 he was elected into a bye-fellowship, and later to a research fellowship, at Magdalene. He was appointed a university lecturer in English in 1952, was elected into an official fellowship at Magdalene in 1958, and in 1974 was appointed university reader in English and music history. He became professor of medieval and Renaissance English in 1978, and in 1980 he was appointed CBE. In 1989 he was Distinguished Visiting Professor at the University of California, Berkeley, and in 1991 he was appointed as Leverhulme Emeritus Fellow.

Stevens's main musicological preoccupations in the 1950s and 60s were a direct outgrowth of his doctoral work on early Tudor song, which provided the basis for his distinguished book *Music and Poetry in the Early Tudor Court* (1961), the pioneering and standard discussion of the subject. For *Musica Britannica* he has produced critical editions of the three principal manuscript sources of the Tudor song repertory and a standard edition of 15th-century English carols. Although his work has broadened in scope during recent years, it continues to be primarily concerned with the relationships between words and music in both Britain and Western Europe, and in narrative poetry as well as in song. These issues are addressed in *Words and Music in the Middle Ages* (1986). His later work concerns the trilingual repertory of song in early medieval England.

WRITINGS

'Carols and Court Songs of the Early Tudor Period', *PRMA*, lxxvii (1950–51), 51–62

'Rounds and Canons from an Early Tudor Songbook', *ML*, xxxii (1951), 29–37

Early Tudor Song Books (diss., U. of Cambridge, 1953)

'Music in Medieval Drama', *PRMA*, lxxxiv (1957–8), 81–95

'Gerard Manley Hopkins as Musician', *The Notebooks and Papers of Gerard Manley Hopkins*, ed. H. Howse and G. Storey (London, 2/1959), i, 458–97 [with transcrs. of all Hopkins's songs]

Music & Poetry in the Early Tudor Court (London, 1961, 2/1979)

'Shakespeare and the Music of the Elizabethan Stage', *Shakespeare in Music*, ed. P. Hartnoll (London, 1964), 3–48

'The *granz biens* of Marie de France', *Patterns of Love and Courtesy: Essays in Memory of C.S. Lewis*, ed. H. Lawlor (London, 1966), 1–25

'Dante and Music', *Italian Studies*, xxiii (1968), 1–18

'Music in some Early Medieval Plays', *Studies in the Arts*, ed. F. Warner (Oxford, 1968), 21–40

Medieval Romance: Themes and Approaches (London, 1973)

"La grande chanson courtoise": the Songs of Adam de la Halle', *PRMA*, ci (1974–5), 11–30

'*Angelus ad virginem*: the History of a Medieval Song', *Medieval Studies for J.A.W. Bennett*, ed. P. Heyworth (Oxford, 1981), 297–328

'The Manuscript Presentation and Notation of Adam de la Halle's Courtly Chansons', *Source Materials and the Interpretation of Music: a Memorial Volume to Thurston Dart*, ed. I. Bent (London, 1981), 29–64

'The "Music" of the Lyric: Machaut, Deschamps, Chaucer', *Medieval and Pseudo-Medieval Literature*, ed. P. Boitani and A. Torti (Cambridge and Tübingen, 1984), 109–29

- Words and Music in the Middle Ages: Song, Narrative, Dance and Drama, 1050–1350* (Cambridge, 1986)
- 'Chaucerian Metre and Early Tudor Songs', *Chaucer Traditions: Studies in Honour of Derek Brewer*, ed. R. Morse and B. Windeatt (Cambridge, 1990), 139–54
- 'Medieval Song', *NOHM*, ii (2/1990), 357–451
- 'Sir Philip Sidney and "Versified Music": Melodies for Courtly Songs', *The Well Enchanting Skill: ... Essays in Honour of F.W. Sternfeld*, ed. J. Caldwell, E.D. Olleson and S. Wollenberg (Oxford and New York, 1990), 153–69
- 'Music, Number and Rhetoric in the Early Middle Ages', *Companion to Contemporary Musical Thought*, ed. J. Paynter and others (London, 1992), ii, 885–910
- 'Samson dux fortissime: an International Latin Song', *Plainsong and Medieval Music*, i (1992), 1–40
- 'Alphabetical Check-List of Anglo-Norman Songs c.1150–1350', *Plainsong and Medieval Music*, iii (1994), 1–22
- 'The Musical Individuality of Hildegard's Songs: a Liturgical Shadowland', *Hildegard of Bingen: the Context of her Thought and Art*, ed. C. Burnett and P. Dronke (London, 1998), 163–88

EDITIONS

- Mediaeval Carols*, MB, iv (1952, 2/1958)
- Music at the Court of Henry VIII*, MB, xviii (1962, 2/1969)
- with R. Axton:** *Medieval French Plays* (Oxford, 1971)
- Early Tudor Songs and Carols*, MB, xxxvi (1975)

IAIN FENLON

Stevens, Leith

(*b* Mount Moriah, MO, 1909; *d* Los Angeles, 1970). American composer. A child prodigy, he became a professional pianist at 14 and a professional conductor and musical director for a ballet company at 16. After winning a Juilliard Foundation Fellowship, he moved to the East Coast in 1927, and by 1930 he was a vocal arranger for CBS. From 1933 to 1941 he worked on several radio shows, including those of Fred Allen and Abbott and Costello. During World War II he was radio director for the Southwest-Pacific area of the Office of War Information.

After the war Stevens went to Hollywood, where in 1948 he became the guest conductor of the Hollywood Bowl Orchestra. In 1950 he became musical director for Paramount, a post he retained until his death. He was one of the founders and the first president of the Composers and Lyricists Guild of America (1960) and was on the faculty at UCLA, where he taught film composition. He received three Academy Award nominations, for *The Five Pennies* (1959), *A New Kind of Love* (1963) and *Julie* (1956).

Stevens wrote scores for over 100 films as well as for television. His first film score, for William Dieterle's *Syncopation* (1942), included *American Rhapsody*, which was later performed as a concert piece. His Piano Concerto, composed for John Cromwell's *Night Song* (1947), was performed in the film by Artur Schnabel and the New York PO under

Ormandy. In 1954 Stevens wrote what is believed to be the first jazz score for a feature film, for Laslo Benedek's *The Wild One*. His interest in jazz also found expression in scores for films about the cornettist Red Nichols (*The Five Pennies*, 1959) and the drummer Gene Krupa (*The Gene Krupa Story*, 1959). He produced successful scores for a number of popular television shows, including 'Daniel Boone' (1964) and 'Mission: Impossible' (1966).

WORKS

(selective list)

Film scores (directors' names in parentheses): Syncopation (W. Dieterle), 1942; Night Song (J. Cromwell), 1947; Destination Moon (I. Pichel), 1950; The Sun Sets at Dawn (P.M. Sloane), 1950; Navajo (L.R. Foster), 1951; When Worlds Collide (R. Maté), 1951; The Atomic City (J. Hopper), 1952; The War of the Worlds (B. Haskin), 1953; The Wild One (L. Benedek), 1954; The Treasure of Pancho Villa (G. Sherman), 1955; Julie (A. Stone), 1956; The Scarlet Hour (M. Curtiz), 1956; The Garment Jungle (V. Sherman), 1957; The James Dean Story (G.W. George, R. Altman), 1957; Seven Guns to Mesa (E. Dein), 1958; The Gun Runners (D. Siegel), 1958; The Five Pennies (M. Shavelson), 1959; The Gene Krupa Story (D. Weis), 1959; Hell to Eternity (P. Karlson), 1960; A New Kind of Love (Shavelson), 1963; It Happened at the World's Fair (N. Taurog), 1963; The Night of the Grizzly (J. Pevney), 1966; over 70 others

TV scores: Daniel Boone, 1964; Voyage to the Bottom of the Sea, 1964; Mission: Impossible, 1966; Custer, 1967; The Young Lawyers, 1970; The Immortal, 1970; Assault on the Wayne, 1971

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F. Steiner: 'An Examination of Leith Stevens' use of Jazz in "The Wild One"', *Filmmusic Notebook*, ii (1976), no.2, pp.26–35; no.3, pp.26–34

MARK BRILL

Stevens, Richard John Samuel

(*b* London, 27 March 1757; *d* Peckham, nr London, 23 Sept 1837). English composer and organist. His father, John Stevens, was in the textile trade. By 1763 he was a chorister at St Paul's Cathedral, and on 15 December 1768 he was apprenticed for seven years to William Savage, Master of the Children at St Paul's. After several years as a freelance glee singer, organist, school teacher and composer, he was in 1781 elected organist of St Michael Cornhill, at a salary of £40. This was followed by appointments as organist of the Inner Temple (1786) and of the Charterhouse (1796), in each case with some assistance from the Lord Chancellor, Lord Thurlow, who had become his friend and patron. Another supporter was Samuel Birch, alderman and later Lord Mayor of London, by whose influence Stevens in 1801 was appointed Gresham Professor of Music. In this office he gave lectures on music at the Royal Exchange for many years; the lectures survive in 48 notebooks (*GB-Lgc*). In 1808 he received yet another appointment, as music master at Christ's Hospital. Besides being valuable

in themselves, these appointments helped him to attract the wealthy pupils on whom his living substantially depended: his income reached a peak of £1286 in 1805.

In 1810 Stevens married Anna Jeffery, after a long courtship; in 1811 they had a son, Richard George, who entered Gray's Inn in 1834. At his wife's family's request he gave up his pluralistic appointments, retaining only the Gresham professorship and the Charterhouse position. He embarked on the life of a gentleman of leisure, made possible by a substantial bequest from one of his father's friends in 1817. He gradually assembled a considerable collection of old music, with an emphasis on Italian music of the 17th and 18th centuries; much of it is now in the Royal Academy of Music. His three-volume edition, *Sacred Music ... from the Works of the Most Esteemed Composers, Italian and English*, was published from about 1798 to 1802. He was one of the judges of the Gresham Prize for sacred music from its inception in 1831.

Stevens's chief claim to attention is as a composer of glees. He was not prolific, considering the length of his life; the bulk of his composing was done between 1780 and 1800. His glees are among the most polished of their time, at their best rising to the level of Webbe and Callcott. They are not in the 'pure' style of the older glee, but begin to show the influence of instrumental music, especially that of Haydn, whom he admired greatly. The result often approached the later partsong in style, with the melody in the uppermost voice, straightforward harmony, little counterpoint, and a structure that was often close to sonata form. He was innovative in his use of female voices and variety of instrumental accompaniment. Stevens was more careful than many contemporaries in his choice of texts, and devoted special attention to Shakespeare. Of his 15 Shakespearean glees, composed between 1782 and 1807, five are among his best-known pieces: *Ye spotted snakes* (1782, rev. 1791), *Sigh no more, ladies* (1787), *Crabbed age and youth* (1790), *Blow, blow, thou winter wind* (1793) and *The cloud-cap't towers* (1795). As Cudworth has pointed out, the word-setting in these pieces is 'very apt for the period, for Stevens came from a family which loved good literature and particularly good poetry'. The music is relatively restrained in its emotional response to the text.

Among Stevens's compositions that did not outlive him were some anthems, including several for Christ's Hospital; three keyboard sonatas; and a few songs and hymn tunes. He kept a journal for much of his life, and also wrote recollections (now in *GB-Cpl*, *GB-Cu*). Stevens was a professional member of the Noblemen's and Gentlemen's Catch Club, and his papers give a vivid account of the life of this and other musical organizations, including the Je Ne Sais Quoi Club, the Glee Club, the Harmonists' Society and the Anacreontic Society. His account of the latter is particularly significant because it is the only source to identify John Stafford Smith as the composer of their club song *The Anacreontic Song*, which, considerably altered and with new words, is now the national anthem of the USA, *The Star Spangled Banner*.

WORKS

[printed works published in London](#)

The Captivity (orat), *GB-Cfm*

Glees: 8 Glees, 4–5vv, op.3 (1792); 8 Glees Expressly Composed for the Ladies, op.4 (1796); 10 Glees, 3–6vv, op.5 (1800); 7 Glees with a Witches' Song and Chorus, and 2 Glees from Melodies by H. Lawes, op.6 (1808); 16 pubd separately (c1783–c1811); others, *Cfm*

Songs: 10 Songs, 1v, 2 vn, pf, op.2 (1787); 6 pubd separately; others, *Cfm*

Church music: The Collect for the First Sunday in Advent (c1808); Easter Anthems for Christ's Hospital (1808–10); hymn tunes, *Cfm*, 16 in W.D. Tattersall: Improved Psalmody (1794); anthems, *Cfm*

Kbd: 3 Sonatas, hpd/pf, vn, op.1 (1784); sonatinas, marches etc., *Cfm*

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The Harmonicon, viii (1830), 242–3

D. Baptie: *Sketches of the English Glee Composers* (London, 1896), 41–2

J.B. Trend: 'Jonathan Battishill', *ML*, xiii (1932), 264–71

J.B. Trend: 'R.J.S. Stevens and his Contemporaries', *ML*, xiv (1933), 128–37

C.L. Cudworth: 'R.J.S. Stevens, 1757–1837', *MT*, ciii (1962), 754–6, 834–5

A.H. King: *Some British Collectors of Music* (Cambridge, 1963), 58

C.L. Cudworth: 'Two Georgian Classics: Arne and Stevens', *ML*, xlv (1964), 146–53

C.L. Cudworth: 'An 18th-Century Musical Apprenticeship', *MT*, cviii (1967), 602–4

W. Lichtenwanger: 'The Music of the "Star-Spangled Banner" from Ludgate Hill to Capitol Hill', *Quarterly Journal of the Library of Congress*, xxxiv/3 (1976–7), 136–70

J.C. Kessler: *The Science of Music in Britain, 1714–1830* (New York, 1979), 983–5

C. Ehrlich: *The Music Profession in Britain since the Eighteenth Century* (Oxford, 1985), 32–5

M.T. Argent, ed.: *Recollections of R.J.S. Stevens* (London, 1992)

NICHOLAS TEMPERLEY, MARK ARGENT

Stevens [Steenberg], Risë

(*b* New York, 11 June 1913). American mezzo-soprano of Norwegian origin. She sang with the New York Opera-Comique before becoming a pupil of Anna Schoen-René. Approached by the Metropolitan, she declined and sailed for Europe to study with Marie Gutheil-Schoder. She then made her formal operatic début in Prague in 1936 as Thomas' Mignon; she also sang with the Vienna Staatsoper and in Buenos Aires. Returning to the USA, she made her début with the Metropolitan on tour in Philadelphia in 1938 as Octavian, appearing a month later in New York as Mignon. She remained with the company until 1961 but also sang with other companies (including Glyndebourne in 1939 and, as Cherubino, 1955). Her warm, lyric voice can be heard on studio and off-the-air recordings of her Cherubino, Carmen, Mignon, Delilah and Octavian.

BIBLIOGRAPHY

K. Crichton: *Subway to the Met: Risë Stevens' Story* (Garden City, NY, 1959)

J. Hines: 'Risë Stevens', *Great Singers on Great Singing* (Garden City, NY, 1982), 313–22

P. Jackson: *Saturday Afternoons at the Old Met* (New York, 1992)

MAX DE SCHAUENSEE/ALAN BLYTH

Stevens, Wallace

(*b* Reading, PA, 2 Oct 1879; *d* Hartford, CT, 2 Aug 1955). American poet. He studied at Harvard and spent his career in law and insurance. Known as a writer of exquisite language and fastidious craftsmanship, Stevens published 11 books of poetry, three plays and several miscellaneous items.

Music played a large role in Stevens's life and work. His titles often project a musical image or subject, as evidenced in his first book of poetry, *Harmonium* (1923), as well as the well-known poems *Peter Quince at the Clavier* and *The Man with the Blue Guitar*. As a young man Stevens played the piano, harmonium and guitar, and sang bass in a quartet. Over 50 of his poems have been set to music. *Thirteen Ways of Looking at a Blackbird* has been the most popular with composers, with settings by Allan Blank, Foss, Glanville-Hicks and Vincent Persichetti as well as Blacher. Persichetti set over 20 of Stevens's poems, some of them in song cycles. Other composers drawn to his work include Argento, George Benjamin, Connolly, Hoiby, Robin Holloway, Lybbert, Roger Reynolds, Rorem, Westergaard and Edgar Warren Willams.

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R. Buttel: *Wallace Stevens: the Making of Harmonium* (Princeton, NJ, 1967)

J.N. Serio: 'The Ultimate Music is Abstract: Charles Ives and Wallace Stevens', *Bucknell Review*, xxiv (1978), 120

M.A. Hovland: *Musical Settings of American Poetry: a Bibliography* (Westport, CT, 1986) [incl. list of settings]

M.F. Alfano: *A Certain Order of Forms: the Music of Harmonium* (diss., Fordham U., NY, 1986)

B.H. Boring: *The Decomposer's Art: Ideas of Music in the Poetry of Wallace Stevens* (New York, 1990)

C. Colford: *Music and Silence in the Poetry of Wallace Stevens* (diss., U. of Liverpool, 1992)

J.M. EDELSTEIN

Stevenson, Sir John (Andrew)

(*b* Dublin, Nov 1761; *d* Kells, Co. Meath, 14 Sept 1833). Irish composer. His father was John Stevenson, a violinist in the State Band in Dublin. In 1771 he was admitted a chorister of Christ Church Cathedral, Dublin, and from 1775 to 1780 he was in the choir of St Patrick's Cathedral. He became a vicar-choral of St Patrick's in 1783 and of Christ Church in 1800. He obtained an honorary MusD at Dublin in 1791, and his knighthood from the Lord Lieutenant (Lord Hardwicke) in 1803. In 1814 he was appointed

the first organist and musical director at the Castle Chapel. Stevenson composed music for several theatrical productions in Dublin and London, and contributed songs to several more. He also wrote some church music, and innumerable separate songs, duets, glees and catches. But he is best known for his 'symphonies and accompaniments' to Thomas Moore's collection of Irish melodies, in which he showed himself a follower of Haydn. Although his arrangements seem today much too elaborate for the tunes they were intended to enhance, they remained extremely popular in the second half of the 19th century.

Arnold, SamuelA.doc - S00182C.doc - S06400

WORKS

stage

all printed music (vocal scores) published in London; unless otherwise indicated, all first performed in Dublin.

The Contract (comic op, R. Houlton), Smock Alley, 14 May 1782, lib pubd; rev. as The Double Stratagem, Capel Street, 20 May 1784; collab. P. Cogan

Love in a Blaze (comic op, J. Atkinson, after J. de Lafont: *Le naufrage*), Crow Street, 29 May 1799, lib pubd; collab. Cogan

The Bedouins, or The Arabs of the Desert (comic op, 3, E. Irwin), Crow Street, 1 May 1801 (c1811), lib pubd

The Patriot, or The Hermit of Saxellen (melodrama, H.B. Code), Hibernian, 1811 (c1811), lib pubd

Border Feuds, or The Lady of Buccleuch (musical play, 3, after W. Scott: *The Lay of the Last Minstrel*), 1811 (c1811), lib pubd

The Spanish Patriots, or A Thousand Years Ago (dramatic romance, Code), London, Lyceum, 22 Sept 1812 (c1812), lib pubd

The Russian Sacrifice, or The Burning of Moscow (play, Code), 1813 (c1813), lib pubd

Edwin and Angelina (after O. Goldsmith), 1815, collab. J. Clifton

The Cavern, or The Outlaws (comic op, S. Isdell), Hawkins Street, 22 April 1825

Additional songs for 3 operatic farces by J. O'Keeffe: The Son-in-Law, 1781, The Dead Alive, 1781, The Agreeable Surprise, 1782; see Arnold, samuel

Additional songs for ?Shadwell's Psyche; for J. Kenney's False Alarms, London, Drury Lane, 1807, see Addison, john (i); for Kenney's Benyowsky, Drury Lane, 1826, see Cooke, thomas simpson

vocal

12 Canzonets, 1v, pf/hpd/harp acc., op.4 (Dublin, c1780)

12 Glees, 3–5vv (Dublin, c1785)

Morning, Noon, Evening & Night, 4 Ballads, 1v, hpd/pf acc., op.4 (London, c1793)

8 Songs & 4 Duets, pf/hpd acc. (Dublin, c1794)

A Second Sett of 12 Glees, 3–5vv, op.5 (London, c1795)

Morning and Evening Services and Anthems (London, 1825)

Parodies on Popular Songs (London, 1826)

Thanksgiving (orat), Dublin Musical Festival, 1831

31 single ballads, songs, canzonets, duets, catches, glees, see *BUCEM*

173 glees and quartets, see Baptie; some pubd in contemporary collections, incl. J. Bland's *The Ladies Collection of Catches and Glees* (London, c1787–96)

editions

First Selection of French and English Songs, gui acc. (London, 1797)

A Selection of Irish Melodies (T. Moore), 1–4vv, pf 4 hands (Dublin, 1807–21/R)

A Series of Sacred Songs [selected from Mozart and others] (Moore) (London, 1816–24)

A Selection of Popular National Airs (London, 1818–22)

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DNB (J.C. Haddon)

J.S. Bumpus: *Sir John Stevenson: a Biographical Sketch* (London, 1893)

D. Baptie: *Sketches of the English Glee Composers* (London, 1896), 52ff

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

T.J. Walsh: *Opera in Dublin, 1798–1820: Frederick Jones and the Crow Street Theatre* (Oxford, 1993)

W.H. HUSK/W.H. GRATTAN FLOOD/BRUCE CARR

Stevenson, Robert

(*f* Chester, c1570–1600). English organist and composer. From Michaelmas to Christmas 1571 he received six months' salary as Master of the Choristers of Chester Cathedral. He probably succeeded Robert White sometime between 1568 and 1571. Between 1571 and 1596 he was paid unusually large sums for his work as copyist, which suggests that he was establishing a new repertory for the choir. The cathedral records for 1597 to 1600 are lacking, and in those for 1601 Stevenson's name is replaced by that of Thomas Bateson. In 1583 he supplicated for the degree of BMus at Oxford. The degree was awarded in 1587, Stevenson having then been a 'student of music' for 33 years. He took the DMus from Oxford in 1596. His extant compositions include an instrumental *Miserere* (GB-Lbl Add.18936–9), a Whole Service and two anthems, *Behold how good and joyful* and *When the Lord turned again* (GB-Cp, DRc, Lbl, Y), the second of which is an early example of the provincial verse anthem.

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J.C. Bridge: 'The Organists of Chester Cathedral', *Journal of the Architectural, Archaeological and Historic Society for the County and City of Chester and North Wales*, new ser., xix/2 (1913), 63–124

R.T. Daniel and P. le Huray: *The Sources of English Church Music, 1549–1660*, EECM, suppl.i (1972)

W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991)

PETER LE HURAY/JOHN MOREHEN

Stevenson, Robert M(urrell)

(*b* Melrose, NM, 3 July 1916). American musicologist. He studied music at the University of Texas at El Paso (BA 1936), the Juilliard School of Music (graduated 1939), Yale University (MM) and the University of Rochester (PhD in composition 1942); further study took him to Harvard University (STB 1943), Princeton Theological Seminary (ThM 1949) and Oxford

University (BLitt 1954). His teachers included Schrade and Westrup (musicology), Hutcheson and Schnabel (piano), and Hanson and Stravinsky (composition). After working as an instructor and assistant professor at the University of Texas (1941–3, 1946) and as a staff member of Westminster Choir College, Princeton, New Jersey (1946–9), he was appointed professor of musicology at UCLA (1949), from which he retired in the 1990s, after almost half a century of teaching. A number of highly successful American and Latin American scholars were trained by him. He has received numerous grants, awards and recognitions, among them the Gabriela Mistral prize (1985) and the Award of the Lifetime Achievement Citation by the Sonneck Society for American Music (1999).

Stevenson's chief interest has been Latin American colonial music, in which his work has been outstanding; through archival research in Mexico, Guatemala, Colombia, Ecuador, Peru, Bolivia and Chile, he was the first to discover essential documents for the reconstruction of cathedral music history, and to make known many colonial music manuscripts. He has also contributed substantially to the history of Spanish music and of American church music. His extensive publications reveal an impressive command of bibliographical tools and of the literature. *The Music of Peru* (1960), *Renaissance and Baroque Musical Sources in the Americas* (1970) and *Foundations of New World Opera* (1973) provide new information and understanding for a wealth of Latin American colonial music; *Spanish Music in the Age of Columbus* (1960) and *Spanish Cathedral Music in the Golden Age* (1961) give valuable accounts of a much neglected aspect of Renaissance music. In 1978 he founded and became editor of the *Inter-American Music Review*. Robert Stevenson has been one of the most prolific American musicologists of the 20th century in American, Iberian and Latin American musical studies. Excluding the several hundred dictionary and encyclopedia articles, his output numbers some 30 books, monographs and musical editions and almost 300 articles on Spanish, Portuguese and North and Latin American music, in addition to numerous articles on various topics of West European music.

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GERARD BÉHAGUE

Stevenson, Ronald

(*b* Blackburn, 6 March 1928). Scottish composer, pianist and writer on music. Son of a railway fireman (of Scots descent) and a mill-worker (of Welsh), his gifts were evident in childhood. Composer and accompanist for the Blackburn Ballet Company at the age of 14, he studied the piano with Iso Elinson at the RNCM, on an open scholarship (1945–7). In 1948 he was imprisoned for a year as a conscientious objector to national service, before finishing the sentence in agricultural and labouring work.

Stevenson taught at Boldon Colliery School, Durham, during 1950–52; the next decade – except for study at the Conservatorio di S Cecilia, Rome (1955) – he spent in various Edinburgh schools, settling in the borders village of West Linton in 1956. He was senior lecturer in composition at the University of Cape Town during 1963–5, where he gave the première of his huge *Passacaglia on DSCH* (the subject derives from the initials of the dedicatee, Shostakovich). Its subsequent performances by Stevenson and his friend John Ogdon (who also recorded it) attracted widespread attention.

Returning to Scotland, Stevenson concentrated on composition, piano-playing, writing, and frequent BBC broadcasts as lecturer and performer. His centenary radio programmes on Busoni earned a Harriet Cohen International Music Award in 1967. He was guest speaker at the Fourth Congress of Soviet Composers in 1968, gave the first performance of his

song-cycle *Border Boyhood* with Peter Pears at the 1971 Aldeburgh Festival, and introduced his Piano Concerto no.2 at the 1972 Proms. He has travelled worldwide as pianist and lecturer, as advocate not only of his own music but of Busoni, Grainger and Paderewski in particular.

As a performer Stevenson is notable for his imaginative programming, wide repertory, beauty of tone and melodic articulation, expansive dynamic range and creatively-applied rubato in the tradition of Paderewski. During 1987 he took seminars in piano literature at the Juilliard School in New York, and directed a course on 'the political piano' at York University. He has been much concerned with the development of music for amateurs and young musicians. A Ronald Stevenson Society, established in 1994 to disseminate knowledge of his large output and ideas, holds an annual summer-school for young pianists and performers at Garvald, Peeblesshire.

Initiated by his father's tenor singing into a lifelong respect for the human voice and lyric melody, Stevenson's compositional development was exponentially enriched by his discovery of Busoni. Researches for a massive biographico-musical study of the composer—as yet unpublished—brought contact with Busoni's widow Gerda and significant, influential correspondence with Grainger and the theatre director and designer Edward Gordon Craig. A 20-year friendship with the poet Hugh MacDiarmid was equally vital. Like these artists Stevenson's cast of mind is epic and inclusive. It simultaneously draws inspiration from the folk music of many countries and uses the most sophisticated Western techniques.

The earliest works reveal a natural polyphonist, instinctively developing the 'symmetrical counterpoint' propounded by Bernhard Ziehn which inspired Busoni's *Fantasia Contrappuntistica*. Many pieces are fugal in form, or sets of variations containing fugues; he has also absorbed pibroch, the variational *ceòl mór* ('Great Music') of the Highland bagpipe. Numerous *Scottish Folk-Music Settings* in the spirit of Grainger, and various folksong suites of different nationalities from the early 1960s, contrast with the *20th-century Music Diary*, exploring in miniature the resources of bitonality, whole-tone writing, 12-note organization, Arabic *maqām* and non-retrogradable rhythms.

These diverse tendencies are synthesized in Stevenson's major works, such as the *Passacaglia on DSCH* and Piano Concerto no.2, into a vision of 'world music' embracing (in the former) African drumming and (in the latter) Chinese pentatony, Indian *rāga*, blues and ragtime within a broadly variational framework which ultimately proclaims a Busonian *Einheit der Musik*. The *Passacaglia's* evocation of black Africa and a Lenin speech, the Concerto's quotation of a Vietnamese song and homage to Che Guevara, reveal a political dimension often implicit in Stevenson's work.

His multifarious piano output, ranging from the 80-minute *Passacaglia* to epigrammatic miniatures, extends the virtuoso keyboard traditions from Liszt to Godowsky, both in original pieces and in many keyboard transcriptions of other composers. Stevenson also ranks among the most prolific British song-composers of the later 20th century, responding to poets as diverse as Blake and Burns, Morgenstern and MacDiarmid, James Joyce, Tagore and Ho Chi Minh, as well as German and Italian

writers in their own languages, the dialects of Lancashire and Aberdeen, and Scots Gaelic.

WORKS

(selective list)

instrumental

Orch: Fantasia, pf, str, 1946; Berceuse symphonique, 1951; Waltzes, 1952; Pf Conc. no.1 'A Faust Triptych', 1959–60; Keening Sang for a Makar, 1963; Scots Dance Toccatà, 1965; Simple Variations on Purcell's 'Scotch' Tune, cl, str, 1967; Vocalise Variations on 2 Themes from Les Troyens, Mez, orch, 1969; Pf Conc. no.2 'The Continents', 1970–72; Vn Conc. 'The Gypsy', 1973; Young Scotland Suite, 1976; Recit and Air, str, 1980; Corroboree for Grainger, pf, concert band, perc, 1989; Mandela March, brass band, 1990–91; Vc Conc. 'The Solitary Singer', 1992–4

Chbr: Minuet, Hommage to Hindemith, ob, pf, 1947; Sonata, vn, pf, 1947, rev. 1952; 4 Meditations, str qt, 1964; Nocturne 'Homage to John Field', cl, pf, 1965; Duo Sonata, hp, pf, 1970–71; 3 Open-Air Dances, vn, gui, 1973; Recit and Air, vn/vc/bn, pf, 1974, arr. str qt, 1987; Variations and Theme, vc, pf, 1974; Don Quixote and Sancho Panza, 2 gui, 1982–3; Fantasy 'Alma Alba', pf qt, 1985; Bergstimmung, hn, pf, 1986; Chiaroscuro, hp, pf/hpd, 1987; The Harlot's House, dance-poem, freebass accdn, timp, perc, 1988; Str Qt 'Voces, vagabundae', 1990

Pf: 3 sonatinas, 1945–8; Variations on a Bach Chorale, 1946; 3 Nativity Pieces, 1949; Fugue on a fragment of Chopin, 1949, arr. 2 pf, 1953; Variations on a Theme of Pizzetti, 1955; Prelude, Fugue and Fantasy on Themes from Busoni's Faust, 1949–59; A 20th Century Music Diary, 1956–9; 6 pensées sur des préludes de Chopin, 1959; A Modern Scottish Triptych, 1959–67; Passacaglia on DSCH, 1960–62; A Wheen Tunes for Bairns tae Spiel, 1964; 3 folksong suites, 1965; Canonic Caprice on Grünfeld's 'The Bat', 1966–7; 3 Scots Fairytales, 1967; South Uist Folksong Suite, 1969; Peter Grimes Fantasy on themes from Britten, 1971; 3 Scottish Ballads, 1973; Recit and Air, 1974; Sonatina serenissima (In Memoriam Benjamin Britten), 1973–7; Norse Elegy for Ella Nygard, 1976–9; Australian Log-Book, 1980; Ein kleines Triptychon in Memoriam Czesław Marek, 1986; Sym. Elegy for Liszt, 1986; Motus perpetuus temporibus fatalibus, 1987–8; Le festin d'Alkan, petit concert, 1988–97; Beltane Bonfire, 1989; A Carlyle Suite, 1995

Other solo inst: Prelude and Fugue on a Theme of Liszt, org, 1961; Variations, vn, 1961; Anger Dance, gui, 1965; 2 Cambrian Cantos, hp, 1966; Calum Salum's Salute to the Seals, pibroch, highland bagpipe, 1967; Sonata, hpd, 1968; Sounding Strings, clàrsach/hp/pf, 1977 [Celtic music arrs.]; Fantasia polifonica, hp, 1983–4; Scots Suite, vn, 1984

Many transcrs., performing versions and edns., incl. The Young Pianist's Grainger (London, 1967)

vocal

Choral: Ben Dorain (D. Ban McIntyre, trans. H. MacDiarmid), chorus, orch, 1962, inc.; Songs into Space (W. Whitman), chorus, pf, 1962; Weyvers o'Blegburn (Lancashire dialect), TTBB, 1962; Sapphic Fragments, S, female chorus, hp, 1963; No Coward Soul is Mine (E. Brontë), SSAA, hp/pf, 1966; A Medieval Scottish Triptych, SATB, 1967; Anns an Airde as an Doimhe (Maclean), SATB, 1968; Ballattis of Luve (W. Scott), madrigal cycle, 4v, lute, 1972; In Memoriam Robert Carver (12-part motet, Reid-Baxter), 1987; Peace Motets (Bible), SATB, 1984–7; Recit and Ps xxiii, SATB, org, 1990–92

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Stevin, Simon

(*b* Bruges, 1548; *d* ?The Hague, 1620). Flemish mathematician, scientist and music theorist, active in the northern Netherlands. He had no academic training, but worked as a clerk in a commercial house in Antwerp, later as a lower official in Ghent. He was in Leiden by 1581. His most important scientific works date from the 1580s, and include treatises on commercial computation, on decimal notation, and on statics and hydrostatics handled the Archimedean way. About 1593 Stevin became an engineer at the personal service of the stadholder, Prince Maurits of Orange, with an official appointment as quartermaster-general in the army of the General Estates following by 1604.

Among Stevin's duties was the teaching of science to his inquisitive commander. As quantitative aspects of music theory were then treated as part of science, he intended to include a brief treatise *Vande spiegheling der singconst* (On the theory of music) in the didactically outstanding, occasionally innovative collection of outlines of science he published as *Hypomnemata mathematica* (Leiden, 1605–8). However, probably owing to criticism from the Nijmegen organist Abraham Verheyen (1565–1619), he left his virtually completed treatise unpublished, and it exists in two manuscript versions (both in *NL-DHk*, published as '*Vande Spiegheling der singconst*' et '*Vande molens*': *Deux traités inédits*, Amsterdam, 1884; ed. E. Crone and others in *The Principal Works of Simon Stevin*, v, Amsterdam, 1966, incl. Eng. trans.).

The main subject of the treatise is the theory of consonance, Stevin's handling of which is quite unique in the history of music theory. Many authors over the centuries have adopted the Pythagorean discovery that consonant intervals are matched by ratios of the first simple integers as manifested by successive divisions of a vibrating string (i.e. the octave corresponds to 2:1, the 5th to 3:2 and so on). Several of these authors have denied, or declined to make much of, the musical significance of that discovery. Stevin, however, is the only theorist to have flatly denied the truth of Pythagoras's find. Based upon views of his own regarding surd numbers and the theory of proportions, he argued that not the harmonic, but only the geometric division of the octave yields the true ratios for the consonances; that is to say, all semitones are naturally equal. For example, the 5th is not given by 3:2 but rather by the 12th root of two to the power of seven, a quantity he went on to calculate with previously unattained exactitude. He also sought to show, by means of proofs and arguments more impressive for their cleverness than for their sensitivity to tonal purity, that musical practice conforms to his idea. That is why slightly later contemporaries (e.g. Mersenne and Descartes) rejected the central point of his argument and its numerous, no less mistaken, corollaries out of hand.

Ironically, Stevin's views, while quite wrongheaded as a theory of consonance, were in keeping with other practical aspects of music theory. With equal temperament beginning, by the 1630s, to be seen as a feasible solution to the modulation problems set for keyboard instruments by the novel treatment of dissonances, it began to look in retrospect as if he had

offered not only an early computation of the values of equal temperament but also a spirited defence of that particular tuning system. But this is just a matter of retrospective projection, as it can be shown that his understanding of tuning was no more sophisticated than his other convictions on a topic that, to him, was much more an application exercise in abstract arithmetic than a living reality of sound perceived.

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H.F. COHEN

Stewart, Belle [*née* McGregor]

(*b* nr Dunkeld, Perthshire, 18 July 1906; *d* 4 Sept 1997). Scottish ballad singer. Belle Stewart's family were Travellers. She learnt songs from them, especially her brother Donald McGregor, and from friends. In 1925 she married the Traveller Alex Stewart (*b* 1904), who played the highland bagpipes, and eventually settled in Blairgowrie. Their two daughters Cathie (*b* 1928) and Sheila (*b* 1937) Stewart learnt some of Belle Stewart's songs and then developed their own repertoires. The Stewarts were contacted in 1954 by Maurice Fleming of the School of Scottish Studies and were recorded quite extensively. As a result, they added appearances at folk clubs and festivals to their seasonal occupations. Another member of the 'travelling Stewarts', Davie Stewart, who performed in declamatory street-singing style, also became wellknown on the folk circuit.

See also [Robertson, Jeannie](#).

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REG HALL

Stewart, James

(*b* ?Scotland, late 18th century; *d* ?London, ? after 1860). British piano manufacturer, active in the USA. He trained as an organ builder in London, and went to Baltimore, Maryland, in 1812 to join the piano manufacturing business of his brother Adam Stewart (who had learnt his trade with the London Clementi firm). When this partnership ended in March 1813 James continued to build both pianos and organs in Baltimore until June 1819, when the Philadelphia newspapers announced the establishment of the piano rooms of 'James Stewart from London, late of Baltimore'. The Philadelphia city directories list James in business there from 1820 until 1822, along with a Thomas Stewart. Although some sources place James in the Boston piano shop of John Osborne as early as 1820, little mention is made of him there until November 1822, when the periodical *The Euterpeiad* praised a piano 'at the manufactory of Messrs. Osborn and Stewart' which had an improved, detached soundboard invented by Stewart ('recently arrived in this City from Philadelphia') and patented by him on 14 November 1822. In 1823 Stewart joined with one of Osborne's apprentices, Jonas Chickering, to form the firm of Stewart & Chickering, a partnership that was dissolved when Stewart returned to London in 1826.

Taking with him several pianos made by Stewart & Chickering, Stewart joined the London firm of Clementi, Collard & Collard (later Collard & Collard), where he is said by Spillane to have served as foreman for more than 35 years. In England he was granted seven patents dealing with piano improvements, the most influential being no.5475 (17 September 1827), which formed the basis of modern stringing by replacing two unison strings (each secured with a loop to its own hitch-pin) with one continuous wire of double length passed around a single hitch-pin.

Most of Stewart's pianos have a range of *F'* to *c'''* and most have wooden frames. A Stewart & Chickering instrument at the Smithsonian Institution has a metal plate on the right to which the hitch-pins are secured; the soundboard extends across the entire length of the keyboard, while on most instruments it extends over only the top octave. Stewart's instruments are of fine workmanship and were praised in their day as 'unrivalled in tone, touch, and action'.

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CYNTHIA ADAMS HOOVER

Stewart, Nellie [Eleanor Towzey]

(*b* Sydney, 20 Nov 1858; *d* Sydney, 22 June 1931). Australian soprano and actress. The daughter of Theodosia Yates-Stirling, former chorus mistress at Drury Lane, London, and a singer-actress of great versatility, she made her first stage appearance at the age of five, and followed her mother's example by excelling in both sung and spoken theatre. She sang the leading role in Offenbach's *La fille du tambour-major* in April 1881 for George Musgrove's management and played Yum-Yum in the Australian première of *The Mikado* in 1885, repeating the role in Melbourne the following year. Her other roles included Marguerite in *Faust*. A descendant of one of David Garrick's leading ladies, she was the most popular operetta and musical comedy performer in Australia before Gladys Moncrieff. She published her autobiography, *My Life's Story*, in 1923.

ROGER COVELL

Stewart, Rex (William)

(*b* Philadelphia, 22 Feb 1907; *d* Los Angeles, 7 Sept 1967). American jazz cornettist. He played in minor New York groups from 1921 before becoming a cornettist in Fletcher Henderson's band in 1926. Feeling unequal to this position, which had previously been filled by Louis Armstrong, he soon left to join Horace Henderson's Wilberforce College group, but by 1928 he had returned to Fletcher Henderson, with whom he remained (with interruptions) until 1933, contributing many solos in a forceful, good-humoured style, indebted equally to Armstrong, Bubber Miley and Bix Beiderbecke. In 1934 Stewart joined the Duke Ellington Orchestra, beginning his most creative period. During his 11 years with the band he created a distinctive element in Ellington's ensemble sound, particularly with his mock conversational 'talking' style and the novel half-valve effects which he explored from 1937. Stewart was co-composer of several of Ellington's pieces (including *Boy Meets Horn*, 1938, Bruns., and *Morning Glory*, 1940, Vic.), and also led excellent small-group recording sessions using other members of Ellington's band. After leaving Ellington he made a long tour of Europe (1947–50), during which he lectured on jazz at the Paris Conservatoire (1948). He entered semi-retirement in the early 1950s, but led the Fletcher Henderson reunion band in 1957 and 1958. In his later years he became well known as a writer of urbane, anecdotal pieces on jazz, several of which were reprinted posthumously in *Jazz Masters of the Thirties* (New York, c1972).

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J. BRADFORD ROBINSON

Stewart, Sir Robert (Prescott)

(*b* Dublin, 16 Dec 1825; *d* Dublin, 24 March 1894). Irish organist, conductor, composer and teacher. He was educated as a chorister of Christ Church Cathedral, Dublin, and became organist there and at Trinity College, Dublin, in 1844. In 1846 he became conductor of the University Choral Society. He graduated MusB and MusD in 1851 and the following year became organist also of St Patrick's Cathedral. In 1861 he became professor of music in the university, and ten years later a professor in the Irish Academy of Music. He composed a choral fantasia for the Boston Peace Festival of 1872, though he did not attend; in this year he was knighted by Earl Spencer. In 1873 he was appointed conductor of the Dublin Philharmonic Society, and in 1877 conductor of the Belfast Harmonic Society.

Stewart's compositions include cantatas of transient popularity, notably *A Winter's Night Awake* (1858), anthems and a Service in E \flat for double choir; he also edited the *Irish Church Hymnal* (Dublin, 1876). He wrote an *Ode to Industry* for the Cork Exhibition of 1852, an *Ode to Shakespeare* for the Birmingham Festival of 1870 and an *Ode for the Tercentenary Festival* of Trinity College in 1892, a work admired by Parry.

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W.H. HUSK/JOSEPH J. RYAN

Stewart, S(amuel) S(wain)

(*b* Philadelphia, 8 Jan 1855; *d* Philadelphia, 6 April 1898). American maker of banjos and music publisher. After instruction on the violin and other instruments he studied the banjo with George C. Dobson; in 1878 he opened a banjo school and shortly thereafter began to make banjos. By 1880 he was in business at 221–3 Church Street, Philadelphia, and on 18 January 1882 began the publication of *Stewart's Banjo and Guitar Journal* from the same address. This journal (published under various titles until April 1901) contained news and photographs of banjoists and banjo clubs, fulminations against competing manufacturers, testimonials from satisfied customers and music arranged for the banjo. Through this and over 15 other publications, Stewart was highly influential in promoting the popular enthusiasm for fretted instrument clubs and orchestras which lasted into the 1930s. His campaign to 'elevate' the image of the banjo by denying its African American origins is documented by Linn.

His banjos, lighter than the 'Electric' model of his competitor, A.C. Fairbanks, were very well made in a wide variety of styles, from the cheap 'Student' and 'Amateur' models to the highly decorated 'Thoroughbred' and 'Presentation' models. Stewart's only important patent (no.355,896) was taken out in 1887 on an improved neck brace for his own invention, the banjeaurine, a small banjo pitched a 4th above the standard banjo and used as a lead instrument in banjo ensembles. On 1 January 1898 Stewart merged his business with George Bauer, maker and importer of mandolins and guitars. The factory and sales rooms were moved to 1410–12 North 6th Street and the publishing business moved to 1016 Chestnut Street, both branches doing business as Stewart & Bauer. After Stewart's death his interest in the business was continued by his sons, Fred and Lemuel, who ended the partnership with Bauer in 1901 and moved to New York. Banjos bearing Stewart's name were sold by them until about 1904, by Bauer until about 1910, and were made by the Vega Co., Boston, between 1903 and 1914. The Stewart trade name was subsequently applied to a line of fretted instruments sold by the New York firm of Buegeleisen & Jacobson. Stewart banjos are in the Smithsonian Institution, Washington, DC, and the Vleeshuis Museum, Antwerp.

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Stewart, Thomas (James)

(*b* San Saba, TX, 29 Aug 1926). American baritone. He studied at the Juilliard School, New York, where he made his *début* in 1954 as La Roche in the American première of *Capriccio*. He also sang at the New York City Opera and in Chicago. In 1958 he was engaged by the Berlin Deutsche Oper, making his *début* as Escamillo; he sang the role at Covent Garden in 1960, returning as Gunther, Don Giovanni and the Dutchman. In 1960 he sang Donner, Gunther and Amfortas at Bayreuth, where he appeared regularly until 1975, adding Wotan and Wolfram to his repertory; he also sang Wotan in the Salzburg Easter Festival. He made his Metropolitan *début* in 1966 as Ford and returned there regularly until 1980, singing Iago, Golaud, John the Baptist, the Hoffmann villains and Hans Sachs, which he had first sung at Nuremberg (1971). He sang the title roles in the American premières of *Cardillac* (1967) at Santa Fe and *Lear* (1981) at San Francisco, where he had sung since 1962 as Valentin, Golaud, Yevgeny Onegin and Wotan. His voice, more lyrical than dramatic, was nevertheless incisive and of sufficient volume to encompass the heroic Wagner roles, as can be heard on his recordings of the Dutchman, Wotan and most notably of Hans Sachs, under Kubelík.

HAROLD ROSENTHAL/ALAN BLYTH

Sthoken, Johannes de.

See [Stokem, Johannes de.](#)

Stiasny [Stiastny].

See [šťastný, bernard](#) and [šťastný, jan.](#)

Stibilj, Milan

(*b* Ljubljana, 2 Nov 1929). Slovenian composer. He studied psychology at Ljubljana University and composition at the academy of music with K. Pahor. Later he was a composition pupil of Kelemen at the Zagreb Academy of Music (1963–4) and studied electronic techniques in Utrecht (1966–7). In 1967–8 he worked in West Berlin as the guest of the Berliner Künstlerprogramm and he lectured in composition at the University of Montreal (1973–4). After playing the violin in various Ljubljana orchestras he lived as a freelance composer. He was secretary of the Slovenian Jeunesses Musicales (1971–3), and a music consultant to the Cultural Society and Slovenian Ministry of Culture (1976–91). He has also worked as a critic and writer on music. His style has moved from Expressionist tendencies in his earlier serial music through various phases to achieve a successful synthesis of the newest modernistic compositional ideas.

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ANDREJ RIJAVEC/IVAN KLEMENČIČ

Sticcado-pastrole.

A percussion idiophone made of glass (a [Crystallophone](#)). The only known maker of these instruments is the publisher George Smart (*d* London, c1805), father of the conductor, organist and composer Sir George Smart (1776–1867). James Woodforde's *Diary of a Country Parson* (ed. J.D. Beresford, 1924–31/R, i, 235) contains a detailed description of the instrument in the entry of 9 September 1778:

I saw there an instrument ... that I never saw or heard of before. It is called a Sticcardo-Pastorale [*sic*]. It is very soft music indeed. It is several long pieces of glass laid in order in a case, resting on each end of every piece of glass, and is played on in the middle parts of the glass by two little sticks with nobbs at the end of them striking [*sic*] the glass. It is a very small instrument, and looks, when covered, like a working box for ladies.

The 'nobbs' consist of hemispheres of ivory and wood, glued together and set in a long porcupine quill, half of which is covered with leather; this results in a delightful variety of tone colour. Descriptions of the instrument as being made of wood are incorrect.

Coleridge probably intended the sticcado-pastrole to be used in Act 3 scene i of his drama *Remorse* (1813), where the stage direction reads: 'A Hall of Armoury, with an altar at the back of the stage. Soft music from an instrument of glass or steel'.

ALEC HYATT KING

Stich, Johann Wenzel.

See [Punto, Giovanni](#).

Stichērarion

(Gk., from *stichos*: 'verse', 'psalm-verse').

A liturgical book in the Byzantine rite containing the *stichēra*, the hymns inserted between the verses of psalms at [Hesperinos](#) and [Orthros](#).

1. Structure.

Stichēraria include both *stichēra idiomela* and *stichēra automela*: *stichēra idiomela* have their own melodies and are usually sung only once during the Church year; *stichēra automela* do not in themselves constitute a sung repertory but function as melodic and metrical models for the generation of *stichēra prosomoia* (see [Stichēron](#)).

A complete stichērarion contains some 1400 hymns for the fixed cycle of the 12 mēnaia, the cycle of the movable feasts of the triōdion and pentēkostarion, and the cycle of the oktōēchos. The 12 mēnaia (one mēnaion for each month) contain all the *stichēra* for Hesperinos and Orthros for the liturgical year, beginning on 1 September and ending on 31 August, and forms the Byzantine equivalent of the Western Proper of the Saints. The triōdion contains the Offices for the ten weeks preceding Easter, beginning with the four Sundays before Lent – the Publican and the Pharisee, the Prodigal Son, the Last Judgment, and the Sunday of Forgiveness, which ends the pre-Lenten fast of Cheese Fare week. The six-week fast of Lent itself begins with the *stichēra* for Hesperinos on the Sunday of Orthodoxy and concludes with the *stichēra* of Holy Week. The triōdion is so named because many of the *kanōnes* sung during Lent contain only three odes (*ōdai*).

The pentēkostarion is the continuation of the triōdion after Easter; it begins with Easter Sunday and ends on the Sunday after Pentecost, the Sunday of All Saints; it was originally known as the 'charmosynon' ('joyful', or 'flowery') triōdion, a term still current in the Slavonic Church. The *stichēra idiomela* of this cycle are mostly contained in the Palaeo-Byzantine stichēraria of the 11th and 12th centuries. The Easter hymns are not found in later manuscripts; the daily repetition of these chants during Easter Week meant that their melodies were transmitted orally. (Those earlier stichēraria containing the Easter hymns mostly reflect local tradition.)

The oktōēchos cycle begins after the feast of All Saints and ends on the Sunday of the Publican and the Pharisee. The *stichēra* of the oktōēchos

are organized according to an eight-week cycle, with a different mode for each week. A complete oktōēchos comprises: (1) *stichēra anastasima* (resurrection *stichēra*), sung at Saturday Hesperinos and Sunday Orthros; (2) *stichēra anatolika*, likewise sung at Saturday Hesperinos and Sunday Orthros; (3) 24 *stichēra alphabētika*, sung at Saturday Hesperinos; (4) *anabathmoi* or *antiphona* (paraphrases of the gradual psalms, cxix–cxxx), chanted at Sunday Orthros; (5) *stichēra heōthina anastasima* ('morning resurrection' *stichēra*), for the end of Sunday Orthros; (6) *stichēra dogmatika* in honour of the Theotokos (the Mother of God), sung at Saturday Hesperinos; and (7) *staurotheotokia* (*Stabat mater* hymns), sung at Orthros on Wednesdays and Fridays. The *prosomoia* for Hesperinos during Lent follow the resurrection hymns.

2. History.

The oldest extant stichēraria date from the 10th and 11th centuries and are notated in Palaeo-Byzantine, non-diastematic Chartres and Coislin neumes (see [Byzantine chant](#), §3(i)). Although the earliest codices cannot be dated precisely, a chronological ordering of sources is made possible on the basis of the degree of neumatization of the chant texts. The following are regarded as the oldest surviving stichēraria: *GR-ATSgreat lavra* γ.12 (10th or 11th century; facs. in Strunk, 1966, pl.5b), containing *stichēra idiomela* of the triōdion and pentēkostarion. According to Raasted (1962) the triōdion section was originally provided with Theta notation which was later replaced by Chartres neumes.

GR-ATSgreat lavra γ.67 (10th or 11th century; facs. in Strunk, 1966, pls.6–12), containing *stichēra* of the triōdion, pentēkostarion and oktōēchos. The manuscript also includes a table of Chartres notation (f.159r).

GR-ATSgreat lavra γ.72 (early 11th century; facs. in Strunk, 1966, pl.13), containing *stichēra* of the triōdion and pentēkostarion.

GR-ATSgreat lavra γ.74 (early 11th century; facs. in Strunk, 1966, pls.14–22), containing *stichēra* of the mēnaion from 25 November to 31 August.

GR-ATSvatopedi 1488 (c1050; ed. Follieri and Strunk, 1975), containing *stichēra* of the triōdion, pentēkostarion and oktōēchos. The manuscript is written in both Chartres and Coislin notations.

GR-ATSchilandari 307 (12th century; ed. Jakobson, 1957), a Russian slavonic stichērarion. Its non-diastematic neumatic notation ('sematic', according to the terminology of Floros and Haas) developed from Coislin notation. The syllabic structure and accentuation of the texts often varies from the original Greek models, but this collection rests firmly within the tradition of the Greek stichērarion.

The stichēraria of the 10th to the 12th centuries contain a less unified repertory of hymns than the later manuscripts employing Middle Byzantine diastematic notation. The compiler of *GR-ATSvatopedi* 1488, for example, drew his material from a variety of manuscripts of different origin. When the codices were rewritten in Middle Byzantine notation, a process that began in the last quarter of the 12th century, many hymns that had passed out of general use (the so-called *apokrypha*) were omitted, as were *prosomoia* and *theotokia*, and there was a reduction in the number of works dating from the 9th and 10th centuries (i.e. the later stratum of the repertory). These changes resulted in a 'standard abridged version' of the stichēraria (Strunk, 1955, 1965).

The late stichērarion tradition is exemplified by *I-MIL* Ambrosianus A 139 copied in 1341, by which date the traditional *stichēra* melodies had for over a century been reworked in the kalophonic style (see [Kalophonic chant](#)) and richly ornamented. Such *stichēra* were collected in a ‘kalophonic stichērarion’ containing melodies by the most important composers of the period. After the mid-16th century the kalophonic stichērarion was termed the ‘mathēmatarion’.

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Stichēron

(Gk., from *stichos*: ‘verse’, ‘psalm verse’).

A hymn of the Byzantine rite sung between the verses of psalms by two choirs in alternation. Collections of *stichēra* are contained in the [Stichērarion](#). *Stichēra* are poetic strophes that belong to the genre of *troparia* (see [Troparion](#)), the oldest part of the Byzantine repertory. Such *troparia* are preserved in the *stichēraria* for the Offices of Christmas and Epiphany, and for the Great Offices of Good Friday. Many *stichēra* in liturgical books of the 10th century onwards were probably written in the 8th century or even earlier.

At [Hesperinos](#) *stichēra* are inserted between the closing verses of the psalm complex *kyrie ekekraxa* (Psalms cxi, cxli, cxxix and cxvi). The evening hymn, *Phōs hilaron*, is followed by the *stichēra aposticha*, a selection of *stichēra* with a single psalm verse and concluding doxology. At [Orthros](#) *stichēra* are inserted into the final verses of *hoi ainoi*, the ‘Lauds’ psalms (Psalms cxlviii–cl). A *stichēron* is also sung to the Lesser Doxology following each psalm series.

The *stichēra* texts are based chiefly on the gospels, the homilies of the Church Fathers and the Lives of the Saints, and are generally written in free rhythmical prose. In the late Byzantine period, however, *stichēra* composed in the form of poems with 15-syllable lines, known as ‘politic’ verse, were included in liturgical books.

There are three kinds of *stichēra*: *idiomela*, *automela* and *prosomoia*, the two last being mostly part of the oral tradition. *Stichēra idiomela* have their own individual melodies, whereas the *automela* function as melodic and metrical patterns for generating *stichēra prosomoia* (contrafacta). *Prosomoia* do not always conform strictly to the models with regard to number of syllables, mode or melismatic formulae. The metrical and melodic periods of individual hymns are indicated by separation marks in the text. In general, *stichēra* melodies are syllabic, that is, they have one or two notes per syllable, although short melismas may occur on accented syllables or on words or phrases requiring special emphasis; *stichēra* for major feasts may also have more extensive ornamentation. Cadences are marked by recurring melodic formulae.

In liturgical books *stichēra* are arranged by individual feast according to the system of the eight modes (*oktōēchos*). Even in the earliest manuscripts the mode is indicated by a character (*martyria*) at the beginning of a *stichēron*. Although each mode has its own particular repertory of melodies, most *stichēra* are bi- or trimodal, and there are three hymns that modulate through all eight modes in turn – *Thearchiō neumatī*, *Sēmeron hē anosourgotropos mētēr* and *Ō pantōn eleēmōn*.

With the appearance of [Kalophonic chant](#) in the 13th century, new *stichēra* were composed in this style. Its most famous exponents were [Joannes Koukouzeles](#), [Joannes Glykys](#) and [Xenos Korones](#) in the late 13th and early 14th centuries, [Joannes Kladas](#) in the second half of the 14th century, and [Manuel Chrysaphes](#) in the 15th. The predominantly syllabic melodies of the traditional repertory were extended and richly ornamented in the kalophonic style (for an example see [Byzantine chant, ex.11](#)). Typical of the hymns of this period was the insertion of *teretismata* (meaningless syllables).

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For further bibliography see [Stichērarion](#).

GERDA WOLFRAM

Stich-Randall, Teresa

(*b* West Hartford, CT, 24 Dec 1927). American soprano. She studied at the Hartford School of Music and Columbia University, New York, where she created Gertrude Stein in Virgil Thomson's *The Mother of Us All* (1947) and the title role of Luening's *Evangeline* (1948). In 1949 she sang the High Priestess in Toscanini's broadcast and recording of *Aida* and in 1950 Nannetta in his *Falstaff*. She made her European début at Florence in 1951 as the Mermaid in *Oberon*. After a season at Basle she was engaged by the Vienna Staatsoper, where her first role was Violetta. From 1953 to 1971 she appeared at the Aix-en-Provence Festival as Fiordiligi, Countess Almaviva, Konstanze, Donna Anna and Pamina. She sang Gilda at Chicago in 1955 and made her Metropolitan début as Fiordiligi in 1961. She took part in the première of Martin's *Le mystère de la Nativité* (1960, Salzburg) and sang throughout Italy, as Strauss's Ariadne and in the Mozart repertory. She sang Norma at Trier in 1971, the year of her retirement from the stage. In recital and concert she was particularly admired in Bach and Handel. She had a pure, sweet voice, though her performances were sometimes marred by mannered detail; but at its best her cultivated style won wide praise. Her art is represented by recordings of her Mozart roles from Aix and her Sophie in Karajan's first recording of *Der Rosenkavalier*.

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HAROLD ROSENTHAL/ALAN BLYTH

Stichting tot Exploitatie van Mechanisch Reproductie Rechten der Auteurs [STEMRA].

See [Copyright](#), §VI (under Netherlands).

Stick.

See [Mallet](#).

Stick bass.

An electric double bass with a thin, solid body and neck. See [Double bass](#), §5.

Sticker.

A rigid rod, usually of wood, used to exert a pushing action in organ, reed organ and piano mechanisms. The principle of the sticker is applied to several parts of the organ: (a) chiefly, as a shorter or longer rod pushed down or up when a key is depressed and so forming part of the train of mechanisms that open the appropriate wind-chest pallet; (b) as a short rod opening such valves as the pipe-pallets of each stop in a spring-chest, the sprung valve of a tremulant or ventii, and in coupling systems. The term has an uncertain history, being used by builders long before theorists; James Talbot (MS, c1695, *GB-Och Music 1187*) made somewhat ambiguous use of it, and in 18th-century England it was sometimes replaced by 'strikers' (W. Tans'ur, *The Elements of Music Display'd*, 1772).

For illustrations see [Organ](#), fig.7, fig.8.

PETER WILLIAMS

Stickl, Franz

(*b* Diessen am Ammersee, nr Munich; *fl* 1727–41). German composer. He studied at Salzburg University and between 1727 and 1741, when his various publications appeared, he held the post of organist at a church in Ingolstadt.

His church music is exceptional in that he wrote optional parts for three violas as well as for the usual two violins and organ; also, in his masses

(Augsburg, 1727), he subdivided the longer sections more than was customary at the time, though the individual movements are very short. He published two sets of vespers (Augsburg, 1728, 1741). His music is typical of the unpretentious church music written by many competent composers at that time, and his style most interesting for its varied choral textures and unusually purposeful bass lines.

ELIZABETH ROCHE

Stiebler, Ernstalbrecht

(b Berlin, 29 March 1934). German composer. He studied composition with Klussmann, and music education and music theory at the Hamburg Musikhochschule (1954–9, 1962–4). As contemporary music editor at Hessischer Rundfunk in Frankfurt (1969–95), he organized and directed a number of celebrated concert and broadcast series of contemporary music, including Studio für Neue Musik, Weekend Neue Musik in Frankfurt (1978–87) and Forum Neue Musik (1989–95). He was awarded the Hamburg Bach prize in 1966 and the Boswil music prize in 1991.

As a composer, Stiebler was much influenced by the Darmstadt summer schools, especially by Stockhausen's courses in the late 1950s and early 60s. It was at Darmstadt that he became acquainted with the music of LaMonte Young, whose sustained sounds and gradually unfolding forms were influential to his own style. A reduction of the musical material to its smallest motives, which, through constant repetition, neutralize the parameters of intensity and duration, plays a central role in Stiebler's oeuvre. The appearance of uniformity created by this procedure is deceptive because the slow rate of change facilitates the perception of minimal alterations in pitch, opening up new sound-worlds to the listener. Stiebler uses a graphic notational system to express these gradual sound modifications. Essays on the composer appear in S. Fricke, ed.: *Ernstalbrecht Stiebler* (Saarbrücken, 1997).

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STEFAN FRICKE

Stiedry, Fritz

(b Vienna, 11 Oct 1883; d Zürich, 8 Aug 1968). American conductor of Austrian birth. After studying at the Vienna Music Academy, he was engaged on Mahler's recommendation as assistant to Ernst von Schuch at Dresden, 1907–8. He held appointments at Teplice, Poznań, Prague, Nuremberg and Kassel, and in 1914 became principal conductor at the Berlin Royal Opera House (later Staatsoper), where he remained until 1923, conducting such works as *Der Rosenkavalier* and *Palestrina*; he then succeeded Weingartner as director of the Vienna Volksoper (1924–5), conducting the première of Schoenberg's *Die glückliche Hand* in 1924. From 1928 to 1933 he was again in Berlin, as principal conductor at the Städtische Oper where he collaborated with Carl Ebert on productions of *Macbeth* and *Simon Boccanegra*, operas then seldom performed, directed a new production of the *Ring*, and conducted the first performance of Weill's *Die Bürgschaft* (1932). Forced to leave his post by the Nazi regime in 1933, Stiedry was musical director of the Leningrad PO before settling in the USA in 1937. He conducted for the Chicago Opera Company, 1945–6, and regularly at the Metropolitan, 1946–58, where he gave highly acclaimed performances of Verdi and Wagner. He also conducted the New Friends of Music Orchestra, giving the first performance of Schoenberg's Second Chamber Symphony. In 1947 he conducted Gluck's *Orfeo ed Euridice* at Glyndebourne, in a renewed collaboration with Ebert; Kathleen Ferrier sang Orpheus and the performance was recorded. He first appeared at Covent Garden in 1953–4 to conduct a new production of the *Ring* and a revival of *Fidelio*. He was a direct, unfussy conductor in the best tradition of Austrian-trained musicians.

ALAN BLYTH

Stiehl, Carl [Karl] (Johann Christian)

(b Lübeck, 12 July 1826; d Lübeck, 1 Dec 1911). German writer on music and conductor, brother of [Heinrich Stiehl](#). His father Johann Diedrich Stiehl (b Lübeck, 9 July 1800; d Lübeck, 27 June 1872) studied the organ with M.A. Bauck, whom he succeeded as organist of the Jakobikirche, Lübeck, on 10 July 1835. Carl studied in Weimar with J.C. Lobe and at the Leipzig Conservatory. He taught the organ and singing in Jever (1848–58) and Eutin (1858–77), where he was also music director to the Grand Duke of Oldenburg (from 1860). On his return to Leipzig in 1877 he taught singing and conducted the Singakademie until 1901. He also directed the concerts of the Musikverein and founded the Philharmonic Concerts (1886–96) which succeeded them. He was an important figure in the musical life of Lübeck, both for his writings on the city's history in such books as *Musikgeschichte der Stadt Lübeck* (Lübeck, 1891) and *Geschichte des Theaters in Lübeck* (Lübeck, 1901) and for his bibliographical work for the Lübeck library. He discovered and edited works by Buxtehude.

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GAYNOR G. JONES

Stiehl, Heinrich (Franz Daniel)

(*b* Lübeck, 5 Aug 1829; *d* Reval [now Tallinn], 1 May 1886). German organist and composer, brother of [Carl Stiehl](#). He studied with Lobe in Weimar, then at the Leipzig Conservatory with Gade, Hauptmann and Moscheles. From 1862 to 1869 he was a professor at the conservatory in St Petersburg, where he was also organist at St Peter's. He gave concert tours as an organist, living in Vienna, Paris, Gotha and Lüneburg. He conducted the Philharmonic and Cecilia Societies in Belfast from 1874, and then taught the piano in Hastings until he took a post as organist at the church of St Olaus in Reval, Russia. His numerous compositions include the Singspiele *Jery und Bätely* and *Der Schatzgräber*, choral and orchestral works, as well as chamber and instrumental music; his piano pieces show the influence of Mendelssohn in their melodic writing. He conducted the first Russian performance of Bach's *St Matthew Passion* on 17 March 1883 in St Petersburg.

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GAYNOR G. JONES

Stieler, Caspar von

(*b* Erfurt, 1 March 1632; *d* Erfurt, 24 June 1707). German poet and playwright. He studied theology and medicine in Leipzig, Erfurt and Giessen between 1648 and 1650, when he went to Königsberg for further study in philosophy and theology. He was a secretary to a Prussian cavalry regiment from 1654 to 1657 and saw action in the Polish–Swedish war. He then began a four-year period travelling, first in north Germany and then in Holland, France, Spain, Italy and Switzerland. In 1662, a year after he returned to Germany, he studied law in Jena. In 1663 he was chamber secretary in Schwarzburg-Rudolstadt, and from 1666 to 1676 he was in Eisenach as secretary to the Duke of Saxe-Weimar; at this period he was enrolled as 'Der Spate' in the society known as the Fruchtbringende Gesellschaft and under that name wrote his aesthetic treatise *Die Dichtkunst des Spaten* (MS, 1685, DK-Kk; ed. H. Zeman, Vienna, 1975). For the last 30 years of his life he held various appointments in Jena, Weimar, Holstein, Hamburg and finally Erfurt, where he worked as writer, lawyer and private tutor.

Stieler's importance for music lies primarily in his *Die geharnschte Venus, oder Liebes-Lieder im Kriege gedichtet* (Hamburg, 1660/R1968 with edn),

which until recently was wrongly ascribed to Schwieger. This collection of 70 strophic songs contains solo lieder with basso continuo by six composers indicated by initials only which may be interpreted thus: J.K. (Jakob Kortkamp or Johann Kruss), C.B. (Christoph Bernhard), J.S. (Johann Schop), M.C. (Martin Köler [Coler] and possibly a second composer too), J.M.R. (Johann Martin Rubert) and C.S. (Stieler himself). Five other pieces are taken from French ballets and four more from other French works; one lied is a madrigal. Stieler also figures in the history of German dramatic music before the opening of the Hamburg Opera; he included music during his plays and between the acts, but it has been lost. He is the probable composer of the chorale *Wo soll ich fliehen hin*, which appeared in his *Der bussfertige Sünder, oder Geistliches Handbuchlein* (Jena, 1679) and was later revised by J.S. Bach in the cantata *Mein Herze schwimmt im Blut* bwv199.

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JOHN H. BARON

Stierhorn

(Ger.: 'bull horn').

Bugle horn of antiquity and the early Middle Ages. A straight conical brass instrument of this name is called for in Wagner's Ring. See [Cow horn](#).

Stierlein [Stierlin], Johann Christoph

(*b* Nuremberg; *d* Nuremberg, July 1693). German organist, theorist and composer. He is first heard of in 1677 at the Stuttgart court, where he was court organist, and in 1690 he was appointed vice-Kapellmeister. He is most notable for his brief, carefully written introduction to the study of music, *Trifolium musicale consistens in musica theoretica, practica, & poetica* (Stuttgart, 1691). In the first of his 'three folios' he offered rudiments of musical notation, explanations of transposition and common musical terminology and eight interesting examples of frequently used

vocal ornaments or 'figures'. The second and most valuable part of the manual is a succinct and, for that date in Germany, rather uncommon introduction to the art of organ continuo playing, including details for realizing thoroughbass figures. In the third part Stierlein put forward a curious suggestion for composing four-part music without using the usual musical notation. Instead, each staff line and space of the bass, tenor, alto and soprano clefs is given a number, beginning with 1 on the F below the bass staff. The examples of vocal music that Stierlein provided are in effect set out in a pseudo-tablature notation of no practicality. His only known music is *Musicalische geistliche Zeit- und Ewigkeit-Betrachtung bestehend in 25 Arien* (Stuttgart, 1688), for solo voice and continuo.

Three other musicians called Stierlein, presumably belonging to the same family, worked, mainly as organists and directors of music, at Stuttgart during the 18th century. Of these, Philipp David Stierlein (*b* 1711; *d* 31 March 1801) is known to have written an Arioso for two violins, bass and harpsichord, which is now lost.

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GEORGE J. BUELOW

Stierlein, Philipp David.

German 18th-century musician, probably related to [Johann Christoph Stierlein](#).

Stierlin, Johann Christoph.

See [Stierlein, Johann Christoph](#).

Stiévenard, Alexandre

(*b* Cambrai, 18 Aug 1769; *d* Ludwigslust, 24 Sept 1855). French violinist, guitarist and composer. The son of a wealthy merchant, he began his musical education at an early age. In 1789 he fled from the Revolution to the Netherlands, where he gave concerts and worked first as a violinist and then as director of music in an Ostend theatre. When the French invaded the southern Netherlands he fled again, to Bremen and to Hamburg, becoming first violinist of the new Schauspielhaus. In 1796 he became elocution teacher to the children of Duke Rantzau at Ludwigslust and from 1801 was also active as a violinist there. In 1837 he retired and settled at the Schwerin court. A cultured and versatile figure, Stiévenard was an outstanding amateur musician, and his eight-volume *Biographie ou Mémoires* (*D-SWI*) provides a critical view of the musical life of his time. Most of his compositions, including violin concertos, quintets, quartets, arias and songs, are lost; the *Recueil d'airs aisez avec accompagnement de guitare* (*SWI*) is stylistically firmly based in the Rococo.

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based on *MGG1* (xii, 1801–2) by permission of Bärenreiter

URTE HÄRTWIG

Stignani, Ebe

(*b* Naples, 10 July 1903; *d* Imola, 5 Oct 1974). Italian mezzo-soprano. She studied at the Naples Conservatory and made her début at the S Carlo in 1925 as Amneris. In 1926 Toscanini engaged her for La Scala, where she first appeared as Eboli in *Don Carlos*. In successive seasons at La Scala she added to her repertory all the leading mezzo-soprano parts in Italian opera and a large number of other roles including Delilah, Ortrud, Brangäne and Gluck's Orpheus. But it was in the tragic characters of Verdi, above all Azucena in *Il trovatore*, that she found the greatest scope and won her greatest successes. At Covent Garden she sang Amneris (1937, 1939 and 1955), and Azucena (1939 and 1952), and Adalgisa to the Norma of Maria Callas (1952 and 1957). She had a voice of rich quality and ample range, extending from *f* to *c*^{'''}. Judged by older standards, neither her vocalization nor her phrasing was impeccable, yet her singing was always grandiose and authoritative and she brought to the fierce mezzo parts of Verdi (including his Requiem) an intensity and dramatic fire that made her for many years the leading exponent of this music. Stignani's extensive career is well documented on disc: particularly notable are her Eboli and Amneris in sets made during and just after World War II.

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DESMOND SHAWE-TAYLOR/R

Stile

(Ger.; It.).

See [Style](#).

Stile antico

(It.: 'old style').

A term signifying a historically-conscious approach to composition, especially the use of elements of Renaissance style in later, usually sacred, works. The term has been applied to music from many historical periods, from the end of the 16th century to the 20th.

Stile antico generally indicates the presence of 'old-fashioned' features associated with Renaissance polyphony, such as *alla breve* metre (and a concomitant avoidance of dance rhythms), imitative textures, a traditional approach to dissonance, scoring for full choir (as opposed to solo voices and/or reduced forces) and a balanced melodic style reminiscent of Palestrina's. It also suggests a historicized attitude on the part of the composer, an interest in establishing a connection with the musical past, particularly with the music of Palestrina.

It was long accepted that the origins of the *stile antico* lay in the perpetuation of Palestrina's style, after his death in 1594, by his successors at Rome (notably the Naninos, the Anerios, Giovannelli and Francesco Soriano), partly in homage to him and partly to maintain the union of liturgy and music he had forged. This hypothesis seemed to be supported by the emergence in the 17th century of other terms denoting 'old style' and 'new style': first, early in the century, the Monteverdi brothers introduced the terms *Prima pratica* and *seconda pratica*; and secondly, composers such as Stefano Bernardi, Giovanni Ghizzolo and G.B. Chinelli began publishing sets of masses that included 'da capella' and 'da concerto' works. However, recent research into 17th-century choral music suggests that the distinction between *stile antico* and *stile moderno* is less tidy. There seems to be a substantial middle ground of *stile misto* that judiciously combines newer with older elements. More importantly, the assumption of a historicized attitude on the part of these 17th-century composers seems doubtful: the distinction between *prima* and *seconda pratica* essentially concerns the relationship between text and music, and that between 'da capella' and 'da concerto' probably turns on tutti or soloist performance; neither pair of terms presupposes a deliberate historicizing effort by composers.

The term *stile antico* did not appear until the 1640s. Marco Scacchi (*Cribrum musicum*, 1643 and *Breve discorso sopra la musica moderna*, 1649) and Severo Bonini (*Discorsi e regole*, c1651–5; ed. and trans. M. Bonino, Provo, UT, 1979) both used it but in ways that still do not fully accord with the positive notion of a historically informed style. Within a few decades, however, the *stile antico* had become a fully developed stylistic possibility. A crucial factor was undoubtedly the revival of interest in Palestrina's music, advanced most forcefully in Fux's *Gradus ad Parnassum* (1725), and seen in related practical manifestations from Dal Pane's *Messe ... estratte da esquisiti mottetti del Pelestrina* (1687) to the masses 'alla Palestrina' by Alessandro Scarlatti and Francesco Durante.

The clearest examples of the *stile antico* are found in 18th- and 19th-century sacred choral works, particularly masses or mass sections, by composers such as Bach, Schumann and Liszt. Bach copied out and performed Palestrina's six-voice *Missa sine nomine* (1590, now sometimes known as the *Missa 'Cantabo Domine'*), and at Leipzig he made regular use of Erhard Bodenschatz's *Florilegium Portense*, an anthology of 16th-

century German and Italian motets. In his Mass in B minor Bach placed *stile antico* passages in positions of structural significance, for example in the 'Credo' and the 'Confiteor' choruses that frame the Credo. Recognition of the stylistic references in such passages – the *alla breve* metre, the omission of obbligato melodic instruments – is crucial to comprehension of Bach's architectural rhetoric (see Wolff, 1968, 1991). The 'Et incarnatus' from Beethoven's *Missa solennis* also has *stile antico* features, such as the plainchant-style melody and use of the Dorian mode, that are important to an accurate interpretation of the movement as a whole. Again, the composer is interested in rapprochement with a historical style, while the deviations from that style are quite audible.

A different kind of historical approach appeared in the late 18th and early 19th centuries, broadly related to the [Cecilian movement](#), in which composers aimed to create music informed by the Palestrinian model for use in Catholic liturgical services, a purpose obviously foreign to the extended concert masses by Bach and Beethoven. The 20th-century examples of the *stile antico* largely continue within the Catholic tradition, for instance Langlais' *Messe en style ancien*. Such works however are more apt to draw on medieval and chant models rather than the Palestrina idiom. A number of other 20th-century works that utilize the term *stile antico* reflect neoclassical tendencies (Górecki's *Three Pieces in Old Style*, Donaudy's *Arie di stile antico*).

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STEPHEN R. MILLER

Stile concertato

(It.).

See [Concertato](#).

Stile concitato

(It.: 'agitated style').

Term used by 17th-century writers after Monteverdi and widespread in modern literature, corresponding to Monteverdi's own term, *genere concitato*. This *genere* ('genus' or style) is one of three discussed in the preface to the composer's eighth book of madrigals (*Madrigali guerrieri ed amorosi*, 1638): *concitato* ('agitated'), *temperato* ('moderate') and *molle* ('soft' or 'relaxed'), which, he claimed, corresponded respectively to the affections of 'anger', 'moderation' and 'humility or supplication'.

Furthermore, the *genere concitato* ostensibly represented 'that *harmonia* that would fittingly imitate the utterance and the accents of a brave man who is engaged in warfare', a passage quoted from Plato which refers to the ancient Phrygian *harmonia* (*Republic*, §399a). Monteverdi claimed personally to have rediscovered this *genere* and to have reinstated it in its rightful place beside the other two. The threefold system of agitated, moderate and relaxed styles was, as Hanning has shown, a commonplace in ancient writers such as Cleonides, Aristides Quintilianus and Manuel Bryennius, who termed the styles 'diastaltic', 'hesychastic' and 'systaltic' respectively. It may have been transmitted to Monteverdi from the ancient writers by G.B. Doni.

In technical terms, Monteverdi defined his three *generi* in terms of vocal range and rhythm. The respective ranges appropriate to *concitato*, *temperato* and *molle* were high, medium and low; rhythmically, the ancient Greek pyrrhic and spondaic measures (used in antiquity for dances in armour and 'calm' dances respectively) were interpreted to represent *concitato* and *molle*. For the spondaic, Monteverdi chose even semibreves; he divided each semibreve into 16 measured semiquavers to represent the pyrrhic. (Mabbett has argued that Monteverdi was here conducting a polemic against the composer Giacomo Arrigoni, who used long bass notes in comparable contexts.) Passages of rapid, beating semiquavers occur in a number of the works in Monteverdi's eighth book, including *Il combattimento di Tancredi e Clorinda* (dated by Monteverdi to 1624), although there is no systematic use of the *generi* to reflect either Monteverdi's twofold division of the volume into 'warlike' and 'amorous' pieces or his distinction between *canti senza gesto* and *opuscoli in genere rappresentativo*. The style is used also in his late operas.

Later composers to use the *concitato* technique included Alessandro Grandi (i) and Schütz; it is found also in a passage in Handel's *Dixit Dominus*, where the phrase 'conquassabit capita' is set in a manner closely resembling Grandi's treatment of the same psalm.

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GEOFFREY CHEW

Stile moderno

(It.).

A term most frequently used, in antithesis to [Stile antico](#), to refer to church music written after 1600 in an up-to-date style.

Stile rappresentativo

(It.: 'theatrical style').

One of several terms applied in the early 17th century to the affective styles of the 'new music'. According to Pietro de' Bardi (1634), 'il canto in stile rappresentativo' was developed by Vincenzo Galilei in Giovanni de' Bardi's [Camerata](#), and the term first appeared in print on the title-page of Giulio Caccini's *Euridice* (1600: 'composta in stile rappresentativo'). Other composers linking the term with the theatre include Girolamo Giacobbi, whose *L'Aurora ingannata* (1608) includes 'canti rappresentativi', and Monteverdi, in his *Madrigali guerrieri, et amorosi* (1638).

Like the closely related 'stile recitativo', the term was not restricted to stage music. 'Stile rappresentativo', 'musica rappresentativa', 'genere rappresentativo' etc. are used for *seconda pratica* madrigals (Aquilino Coppini describing Monteverdi's Fifth Book in 1608), solo songs or duets (in the preface to Caccini's *Le nuove musiche*, 1602; the 'lettera amorosa' and 'partenza amorosa' in Monteverdi's *Concerto*, 1619; Francesco Rasi's *Dialoghi rappresentativi*, 1620; Monteverdi's *Lamento della ninfa*, 1638) and even sacred *concerti* (Bernardino Borlasca in 1609). Thus the term can denote music for the theatre, music in a recitative style, or music that

adopts a particularly dramatic or emotional approach to representing its text.

The theorist G.B. Doni attempted to clarify the terminology. In the *Trattato della musica scenica* (1633–5), he distinguished between the 'stile recitativo', 'stile espressivo' and 'stile rappresentativo' (the last used on the stage). But the differences remain obscure: the 'stile espressivo' is more a heightened recitative than a separate style, and the 'stile rappresentativo' is 'almost the same as today's recitative', although 'some things should be added, and others taken away, to bring it to perfection'. More fruitful was Doni's subsequent notion of three sub-species of the 'stile detto recitativo' (or 'stile monodico') in his *Annotazioni sopra il Compendio de' generi e de' modi della musica* (1640): 'narrativo' (e.g. Daphne's report of Eurydice's death in Peri's *Euridice*, 1600), 'recitativo' or 'recitativo speciale' (e.g. the prologue to *Euridice*, with its more formal strophic organization) and 'espressivo' (e.g. Monteverdi's *Lamento d'Arianna*, 1608). The confusion reflects the difficulties faced by composers of the 'new music' in giving a rational account of their essentially intuitive endeavours. Nevertheless, the term 'stile rappresentativo' is as good as any to suggest the vivid, emotional and dramatic qualities sought in music at the time.

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TIM CARTER

Still, William Grant

(*b* Woodville, MS, 11 May 1895; *d* Los Angeles, 3 Dec 1978). American composer and arranger. He studied the violin and later also played the cello and oboe. In 1911 he entered Wilberforce University (Ohio), determined to become a composer of concert music and opera. Coleridge-Taylor was an early role model. Leaving university in 1915 before graduating, he married Grace Bundy and struggled to earn a living playing in bands in Dayton and Columbus, Ohio. In 1916 he worked for W.C. Handy for several months and saw the publication of his first arrangement, Handy's *Hesitating Blues*. Not long after, he enrolled at Oberlin College, where he studied theory and counterpoint, interrupted by a year in the US Navy during World War I. In 1919 Handy offered him a position in New York, where he remained until 1934.

Still became increasingly successful as an arranger for theatre orchestras and early radio, while simultaneously pursuing a career as a composer. He served as music director at Black Swan Records and arranger for Luckey Roberts, Sophie Tucker, Donald Voorhees, Paul Whiteman, Willard Robison, Artie Shaw and others. He also orchestrated *Runnin' Wild*, *Dixie to Broadway*, one of Earl Carroll's *Vanities*, *Rain or Shine* and several unsuccessful shows. He studied briefly with Chadwick, but his most important teacher was Varèse, who helped him compose with greater freedom, encouraged his lyric gift and programmed his music on concerts

of the International Composers' Guild. Although *From the Land of Dreams* was withdrawn after it mystified the critics at its first performance, subsequent works brought Still increasing recognition. In 1931 the Rochester (New York) PO gave the première of the *Afro-American Symphony*, the first symphony by a black American to be performed by a major orchestra. As he began to draw a wider audience, Still received a stream of commissions from such organizations as CBS, the New York World's Fair, the League of Composers and major orchestras in Philadelphia, New York, Cleveland and Cincinnati.

Supported by a Guggenheim Fellowship, he left New York for Los Angeles in 1934. There he composed and arranged sporadically for film and television, devoting himself primarily to serious music composition. The first of eight operas, *Blue Steel* (1934), was followed by *Troubled Island* (1937–49), the production of which by City Opera, New York (1949), marked the peak of his career. Although his music gradually fell out of favour in the 1950s and 60s, the 1990s saw a substantial revival of interest in his work.

Rejecting spirituals as his main source of musical material, Still turned to the blues, explaining that 'they, unlike many spirituals, do not exhibit the influence of Caucasian music' (sketchbook for the *Afro-American Symphony*, 1930). Blues elements, such as modal inflections, irregular phrase lengths and descending melodic curves, are audible in most of his works. In *From the Land of Dreams* (1924, believed lost until 1997), a diatonic blues melody serves as the subordinate theme, embedded within a framework of startlingly original timbres and chromaticism. In the *Afro-American Symphony* (1930), his best-known work, a blues melody appears as the symphony's principal theme, exhibiting stereotypically modal harmonies. *And They Lynched Him on a Tree* (New York, 25 June 1940), a protest against the institutionalized racism of the time, attests to his dramatic gift.

Still's prolific and influential career as a commercial arranger is only beginning to be explored. As the first black American to have a symphony performed by a major orchestra, to conduct a white radio orchestra (*Deep River Hour*, 1932), to conduct a major orchestra (Los Angeles PO, 1936), to have an opera produced by a major company and to win a series of commissions and performances from major American orchestras, his achievements were many.

WORKS

(selective list)

dramatic

Ops (librettos by V. Arvey, unless otherwise stated): *Blue Steel* (3, B. Forsythe, after C. Moss), 1934, unperf.; *Troubled Island* (3, L. Hughes and Arvey), 1937–49, New York, 31 March 1949; *A Bayou Legend* (3), 1941; Jackson, MS, 15 Nov 1974; *Highway 1, USA* (2), 1942, rev. as *A Southern Interlude*, 1943, perf. as *Highway 1, USA*, 1963, Coral Gables, FL, 11 May 1963; *Costaso* (3), 1949, Pasadena, CA, 23 May 1992; *Mota* (3), 1951, unperf.; *The Pillar* (3), 1955, unperf.; *Minette Fontaine* (3), 1958, Baton Rouge, LA, 24 Oct 1985

Ballets: *La guiablesse* (R. Page, after L. Hearn), 1927, Rochester, NY, 1933; *Sahdji*

(A. Locke, R. Bruce), 1929–30, Rochester, NY, 1931; Lenox Avenue (V. Arvey), 1937; Miss Sally's Party (Arvey), 1940, Rochester, NY, 1941

Other: The Prince and the Mermaid (incid music, C. Stone), pf, 1965 [arr. inst ens]; film scores

instrumental

Syms.: no.1 'Afro-American', 1930; no.2 'Song of a New Race', g, 1937; no.5 'Western Hemisphere', 1945 [orig. no.3]; no.4 'Autochthonous', 1947; no.3 'The Sunday Sym.', 1958

Sym. poems: Darker America, 1924; From the Heart of a Believer, 1927; Ebon Chronicle, 1933; Kaintuck, pf, orch, 1935 [arr. 2 pf]; Beyond Tomorrow, 1936; Dismal Swamp, 1936; Old California, 1941; Poem, 1944; The Peaceful Land, 1960

Orch suites: American Suite, c1918; From the Land of Dreams, 3 female vv, orch, 1924; From the Journal of a Wanderer, 1925; From the Black Belt, 1926; Africa, 1928; A Deserted Plantation, 1933; The Black Man Dances, 1935; Pages from Negro History, 1943; Archaic Ritual, 1946; Wood Notes, 1947 [after poems by J.M. Pilcher]; Danzas de Panama, str orch/qnt, 1948 [arr. str qt]; The American Scene, 5 suites, 1957; Patterns, 1960; Los alnados de España, 1962 [arr. pf]; Preludes, fl, str, pf, 1962 [arr. pf]

Other orch: Can'tcha Line 'em, 1940; Fanfare for American War Heroes, 1943; In memoriam 'The Colored Soldiers who Died for Democracy', 1943; Festive Ov., 1944; Fanfare for the 99th Fighter Squadron, wind, 1945; From the Delta, band, 1945; To You America!, band, 1951; Ennanga, hp, orch, 1956 [arr. fl, str]; Threnody in Memory of Jan Sibelius, 1965; Miniature Ov., 1965; Choreog. Prelude, fl, str, pf, 1970; arrs.

Chbr and solo inst: 3 Visions, pf, 1936; 7 Traceries, 1939; Suite, vn, pf, 1943; Bells, 1944 [arr. orch]; Pastorela, vn, pf, 1946; Aria, accdn, 1960; Lilt, accdn, 1960; 4 Folk Suites, fl, cl, ob, bn, str, pf, 1962; Reverie, org, 1962; Vignettes, ob, bn, pf, 1962; Elegy, org, 1963

vocal

Choral: Song of a City (A. Stillman), chorus, orch, 1938; And They Lynched Him on a Tree (K.G. Chapin), nar, C, chorus, orch, 1940; Caribbean Melodies, 1941 [arrs. of folksongs collected by Z.N. Hurston]; From a Lost Continent (Still), chorus, orch, 1948; We Sang our Songs: the Fisk Jubilee Singers 1871–1971 (V. Arvey), 1971

Solo: Levee Land (Still), S, vn, wind, perc, pf, t banjo, 1925; Breath of a Rose (L. Hughes), 1926; Winter's Approach (P.L. Dunbar), 1926; Plain Chant for America (K.G. Chapin), Bar, orch, org, 1941, rev. chorus, org, 1968; Songs of Separation (A. Bontemps, P.-T. Marcelin, P. Dunbar, C. Cullen, Hughes), S, pf qnt, 1949; Rhapsody (V. Arvey), S, orch, 1955; From the Hearts of Women (Arvey), S, fl, ob, str, pf, 1961

Arrs.: spirituals

MSS in U. of Arkansas, Fayetteville, *US-NA*, *NHUB*, *R*, *Wc*, *WI*, Smithsonian Institution

Principal publishers: William Grant Still Music, Carl Fischer, Southern, G. Schirmer, Delkas

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'A Birthday Offering to William Grant Still', *BPM*, iii/May (1975) [special issue]

V. Arvey: *In One Lifetime* (Fayetteville, AR, 1984)

J.M. Spencer: 'The William Grant Still Reader', *Black Sacred Music*, vi/2 (1992) [special issue]

W.D. Shirley: 'William Grant Still's Choral Ballad *And They Lynched Him on a Tree*', *American Music*, xii (1994), 426–61

J.A. Still, M.J. Dabrishus and C.L. Quin, eds.: *William Grant Still: a Bio-Bibliography* (Westport, CT, 1996) [incl. work-list]

G. Murchinson: *Nationalism in William Grant Still and Aaron Copland Between the Wars: Style and Ideology* (diss., Yale U., 1998)

C.P. Smith: *William Grant Still: A Study in Contradictions* (Berkeley, 1999)

CATHERINE PARSONS SMITH (text, bibliography), GAYLE MURCHISON (work-list)

Stiller, Andrew (Philip)

(b Washington DC, 6 Dec 1946). American composer, performer, writer and publisher. He studied at SUNY, Buffalo (MA 1972, PhD 1976), where his teachers included Lejaren Hiller and Morton Feldman. He has been a member of Lukas Foss's Center of the Creative and Performing Arts and has held faculty positions at Empire State College, Buffalo (1974–86), and SUNY, Buffalo (1979–86). He has served as a critic and writer for *Musical America/Opus Magazine*, the *Buffalo News* and the *Philadelphia Inquirer* and is the author of *Handbook of Instrumentation* (Berkeley, California, 1985). Kallisti Music Press, of which he is the founder, has published the complete works of Anthony Philip Heinrich and 40 previously unpublished compositions by Hiller, as well as Stiller's own works.

Stiller's music is eclectic and original, but makes no attempt to establish new sonic frontiers. His works are often scored for unusual combinations of instruments and many of his titles reveal a propensity towards the fanciful and whimsical. The chamber opera *Lavender and the Sphinx*, based on a comic strip of a similar name, the Chamber Symphony for four saxophones, *The Water is Wide*, *Daisy Bell*, a set of double variations for the piano, and *A Periodic Table of the Elements*, 105 brief pieces for orchestra, have all received significant public exposure.

WORKS

(selective list)

Stage: *Lavender and the Sphinx* (chbr op, T. Robbins), 1978, Buffalo, NY, 25 May 1978

Orch: *A Hell of a Note*, 1968; *Magnification*, 1968; *Piece with Transposing Harmonics*, 1975; *Foster Song* (C. Van Strum), 2 nars, orch, 1986; *A Periodic Table of the Elements*, 1988; *Procrustean Conc.*, cl, orch, 1994

Vocal: *A Christmas Carol* (E. Morgan), 1v, tpt, sleigh bells, 1972; *Pierrot solaire* (D. diPrima), 1v, kbd, 1972; *Ekgmowechashala* (E.L. Simons), Bar, ob, toy pf, 1975; *Cantata* 1980 (A. Schwerner, V. Lindsay, V. Morosco, T. Tasso), S, 3 Bar, str qt, pf, 1980; *The Albatross* (C.P. Baudelaire), male vv, org, 1984; *Two of a Kind* (R.K. Willoughby, G. Snyder), 1v, pf, perc, 1985; *mehitabel dances with boreas* (D. Marquis), S, vn, 1989; *Mort j'appelle* (F. Villon), male v, ob, va, pf, 1996

Chbr and solo inst: Suite, 10 cl, 1965; Le tombeau d'Everett Dirksen, dbn, pf, 1966; Qnt, contra-alto cl, b sax, bn, trbn, timp, 1966; Cat-House Sonata, pf, 1967; Pitheoprakta, 6 trbn, 1969; Shook 1, 9 rattles, 1969; Paganini Variationses, str qt, 1973; The Ultimate Perc Ens Piece, 20 perc, 1973; Metric Displacement and Shibaraimono Trope of The Well Tempered Clavier, Praeludium I, kbd, 1979; Spanish Follies, 2/4 gui, 1981; Letraset and the Mouse Singer, pic, str qt, 1982; A Grand Postmodernist Fugue, vn, pf, perc, 1984; Sonata a3 pusatoribus, with gargoyle and a moral in Kesh, 3 perc, 1986; The Water is Wide, Daisy Bell, pf, 1987

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E.S. Hurwitt: 'Stiller: a Descent into the Maelstrom', *Fanfare*, xix/2 (1995–6), 387–9

HERMAN TROTTER

Stillingfleet, Benjamin

(*b* Norfolk, 1702; *d* London, 15 Dec 1771). English naturalist and amateur musician. In 1724, after studying classics and mathematics at Trinity College, Cambridge, he became tutor to William Windham in Felbrig, Norfolk. In 1737 he embarked with his pupil on a tour of the Continent. From 1738 to about 1742 he and Windham, with Robert Price and others, formed a common room in Geneva for the purpose of performing plays. Stillingfleet, Windham and Price supplied the music, scenery and machines, and Gaspard Fritz led the orchestra. He returned to England in 1743 and in 1761 removed from London to Price's estate at Foxley, Herefordshire, where the two men wrote librettos for J.C. Smith, who visited Foxley in about 1758. Influenced by Price's explication of Rameau's theories, Stillingfleet undertook a partial translation of Giuseppe Tartini's *Trattato di musica* (Padua, 1754), with comments interspersed. To this he added a long appendix on the origin, power and efficacy of music, based on the doctrine of moral sentiment of Francis Hutcheson. Published anonymously in 1771, the book drew attention to the phenomenon of 'third sounds' (difference tones), for which there was no adequate explanation until the work of Helmholtz on physiological acoustics.

WRITINGS

Moses and Zipporah; Joseph; David and Bathsheba; Medea (London, 1760) [18 copies printed but not pubd]

Paradise Lost (London, 1760) [adapted from J. Milton, set by J.C. Smith and first performed at Covent Garden, 29 Feb 1760]

Principles and Power of Harmony (London, 1771) [pubd anonymously]
Letters to Elizabeth Montagu, 14 May 1749, *US-SM**, 24 Oct 1771, *US-PRu**

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- [?C. Burney:] Review of *Principles and Power of Harmony*, *Critical Review*, xxxi (1771), 458–63; xxxii (1771), 15–24
- A Catalogue of the Library of Benjamin Stillingfleet, Esq, lately deceased: ... to be sold by Auction ... on Monday, February the 3d, 1772* (London, 1772)
- W. Jones:** *Physiological Disquisitions: or, Discourses on the Natural Philosophy of the Elements* (London, 1781), 335–6, 339
- [W. Coxe:] *Anecdotes of George Frederick Handel and John Christopher Smith* (London, 1799/R), 63
- W. Coxe, ed.:** *Literary Life and Select Works of Benjamin Stillingfleet* (London, 1811)
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JAMIE C. KASSLER

Still shawm.

An instrument that may be identifiable with the [Dolzaina](#).

STIM [Foreningen Svenska Tonsåttares Internationella Musikbyrå].

See [Copyright](#), §VI (under Sweden).

Stimmbogen

(Ger.).

See [Crook](#).

Stimmbücher

(Ger.).

See [Partbooks](#).

Stimme

(Ger.: 'voice', 'part').

A voice (e.g. *Sopranstimme*: 'soprano voice'; *Altstimme*: 'alto voice'); a vocal or instrumental part (e.g. *Flötenstimme*: 'flute part'). 'Stimme' is also used to mean an organ stop and the soundpost of a string instrument.

See also [Hauptstimme](#) and [Part](#) (ii).

Stimmer

(Ger.).

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

Stimmführung

(Ger.).

See [Part-writing](#).

Stimmgabel

(Ger.).

See [Tuning-fork](#).

Stimmgabelwerk

(Ger.: 'tuning-fork action').

A bowed keyboard instrument. See [Sostenente piano](#), §1.

Stimmkreuzung [Stimmenkreuzung]

(Ger.).

See [Part-crossing](#).

Stimmpfeife

(Ger.).

See [Pitchpipe](#).

Stimmstock (i)

(Ger.).

See [Wrest plank](#).

Stimmstock (ii)

(Ger.).

See [Soundpost](#).

Stimmtausch

(Ger.).

See [Voice-exchange](#).

Stimmung

(Ger.).

See [Tuning](#). The word is also used in many musical contexts relating to its translation as 'mood'.

Stimmwirbeln

(Ger.).

See [Wrest pins](#).

Stimmzug

(Ger.).

See [Tuning-slide \(i\)](#).

Stinfalico, Eterio.

See [Marcello, Alessandro](#).

Sting (i).

A term used in 17th-century England for a normal, single-finger vibrato in lute playing. See [Ornaments](#), §6.

Sting (ii).

See [Police, the](#).

Stipčević, Ennio

(*b* Zagreb, 17 Sept 1959). Croatian musicologist. He studied at the Zagreb Academy of Music (BA 1983, MA 1986) and took the doctorate at Zagreb University in 1993 with a dissertation on 17th century Croatian music. In 1984 he became a researcher at the Institute for the History of Croatian Music at the Croatian Academy of Sciences and Arts and in 1994 also began teaching at the Zagreb Academy of Music. His research covers Croatian music from the 16th century to the early 19th. He has written monographs on Francesco Usper and Ivan Lukačić, and prepared the first modern editions of the works of Lukačić and Puliti. Particularly valuable are

his interdisciplinary studies on Croatian music and theatre, printing, and the social context of music.

WRITINGS

- 'Messe a quattro voci ... dal Padre Gaetano de Stephanis ... Maestro de capella della celebre Metropolitana de Spalato ... MDCC: analiza djela i značenje skladateljeva boravka u Splitu' [An analysis of the work and the significance of Stephanis's sojourn in Split], *Arti musices*, xiii/2 (1982), 177–90
- 'Uvodna razmatranja o umjetnosti Gabriella Pulitija (oko 1575 – iza 1641)' [Introductory remarks on the art of Gabriello Puliti], *Arti musices*, xiv/1 (1983), 33–50
- 'The Social and Historical Status of Music and Musicians in Croatia in the Early Baroque Period', *IRASM*, xviii/1 (1987), 3–17
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- Francesco Sponga Usper: mletački glazbenik iz Poreča* [Usper: a Venetian musician from Poreč] (Zagreb, 1990)
- 'Bibliografske bilješke uza skladateljski opus Lamberta Courtoysa' [Bibliographic notes on compositions by Lambert Courtois], *Arti musices*, xxii/2 (1991), 207–14
- 'Fra Bone Razmilović i franjevački glazbeni barok u Hrvatskoj' [Rev. Bone Razmilović and the Franciscan musical Baroque in Croatia], *Prilozi povijesti umjetnosti u Dalmaciji*, xxxiii (1992), 363–73
- Hrvatska glazbena kultura 17. stoljeća* [The Croatian musical culture of the 17th century] (Split, 1992)
- Ivan Lukačić i njegovi suvremenici* [Lukačić and his contemporaries] (Zagreb, 1993)
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- 'Analiza stila in funkcija skladateljskega opusa' [An analysis of style and function in (Antonio Tarsia's) work], *MZ*, xxx (1994), 45–55
- 'Erasmus: l'umanesimo in Croazia e la cultura musicale nel XV e XVI secolo', *Erasmus, Venezia e la cultura padana nel '500: Rovigo 1993*, ed. A. Olivieri (Rovigo, 1995), 249–56
- Glazba iz arhiva: studije i zapisi o staroj hrvatskoj glazbi* [Music from the archives: studies and essays on old Croatian music] (Zagreb, 1997)
- Hrvatska glazba: povijest hrvatske glazbe do 20. stoljeća* [Croatian music: a history of Croatian music up to the 20th century] (Zagreb, 1997)
- with D. Kečkemet:** *Julije Bajamonti: Encyclopaedist and Musician* (Zagreb and Split, 1997)

ZDRAVKO BLAŽEKOVIĆ

Stirling, Elizabeth

(b Greenwich, 26 Feb 1819; d Hackney, 25 March 1895). English organist and composer. She studied the organ and piano with W.B. Wilson and

Edward Holmes, and harmony with J.A. Hamilton and G.A. Macfarren. In November 1839, she was elected organist of All Saints, Poplar, a post she retained until September 1858, when she gained a similar one at St Andrew Undershaft, by competition. This she resigned in 1880. In 1856 she submitted an exercise (Psalm cxxx, for five voices and orchestra) for the Oxford BMus; though accepted, it was not performed, since at that time women were not eligible for degrees. She published some original pedal fugues and slow movements, other pieces for the organ and organ arrangements from the works of Handel and Bach, songs, duets, and many partsongs for four voices, of which a favourite was *All among the Barley*. In 1863 she married the organist F.A. Bridge (1841–1917). Her opera *Bleakmoor for Copseleigh* (unpublished) was in the repertory of their chamber opera company.

GEORGE GROVE/JOHN R. GARDNER

Stirte, John.

See [Sturt, John](#).

Stirzgen.

See [Stertzing](#) family.

Stiva.

Synonym for [Neuma](#).

Stivori [[Stivorio](#)], Francesco

(*b* Venice, *c*1550; *d* probably Graz, 1605). Italian composer and organist. He is traditionally said to have studied with Claudio Merulo and Giovanni Gabrieli. It is, however, unlikely that the latter taught him, for Stivori was, if not somewhat older, at least the same age as Gabrieli, who described him in a document of 16 October 1604 as 'mio cordialissimo amico'. The title-pages of printed collections show that from 1579 to 1601 he was town organist at Montagnana, near Padua. He went to Graz, apparently in 1602, to serve as organist at the court of Archduke Ferdinand of Inner Austria. He held this post, with the exceptionally high salary of 45 guilders a month, until his death. Costanzo Antegnati praised him in his *L'arte organica* (Brescia, 1608). Though Stivori was a prolific and influential representative of the Venetian school, his works have not yet been studied as they deserve. Through his manuscript collection of eight-part hymns (in *SI-Lu*) and his *Musica austriaca* (1605), the publication of which was made possible by a subsidy of 100 guilders from Archduke Ferdinand, he played an important part in introducing music for multiple choirs into Austria.

WORKS

[printed works published in Venice unless otherwise stated](#)

sacred

Sacrarum cantionum ... liber secundus, 5vv (1579)

Sacrarum cantionum ... liber tertius, 5–7vv (1593)

Sacrae cantiones, 4 equal vv (Verona, 1595)

Sacrarum cantionum ... liber quartus, 6–8vv (1596)

In Sanctissimae Virginis Mariae canticum modulationes ... liber quintus (1598)

Sacrarum cantionum ... liber sextus, 8vv (1601)

Missa 'Audite me', 16vv, A-Wn; 3 Magnificat, 12, 15, 16vv, Wn; 1 Magnificat, 8vv, SI-Lu; 1 Magnificat, 8vv, A-Gu; *Hymnorum per totius anni*, 8vv, SI-Lu

secular

Il primo libro de madrigali, 4vv (1583)

Il primo libro de madrigali, 5vv (1585)

Ricercari, 4vv (1589)

Madrigali ... libro primo, 3vv (1590²²)

Il secondo libro de ricercari, 4vv (1594, ?lost)

Madrigali e dialoghi, 8vv (1598)

Ricercari, capricci et canzoni, libro terzo, 4vv (1599)

Concenti musicali, libro secondo, 8, 12, 16vv (1601)

Madrigali e canzoni, libro terzo, 8vv (1603)

Musica austriaca, 8, 12, 16vv (1605)

1 madrigal, 3vv, in 1587⁶, ed. A. Schinelli, *Collana di composizioni polifoniche vocali sacre e profane a due, tre, quattro e cinque voci dei secoli XV, XVI e XVII* (Milan, 1955); 1, 3vv, in 1588²⁰; 6, 4vv, in 1595⁵; 3, 5vv, in 1595⁷; 2, 4vv, in 1597¹⁵

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HELLMUT FEDERHOFER

Stobaeus [Stobäus, Stobeus, Stoboerus], Johann [Johannes]

(*b* Graudenz [now Grudziadz], 6 July 1580; *d* Königsberg [now Kaliningrad], 14 Sep 1646). German composer and lutenist. After attending school in his native town, he was sent to the parochial school at Königsberg at the age of 15 and in 1600 enrolled at Königsberg University. From 1599 he took music lessons with Johann Eccard, who had come to Königsberg about 20 years earlier with the Kapelle of Margrave Georg Friedrich of Brandenburg-Ansbach, then administrator of the Duchy of Prussia. The ruler, Albrecht Friedrich of Prussia, had been put under tutelage because of a mental illness, but retained his own court. After Georg Friedrich's return to Ansbach in 1586, Eccard had stayed at Königsberg as vice-Kapellmeister. In 1601 Stobaeus entered the Kapelle as a singer; at the same time, the wealthy merchant Bernhard Thegius engaged him as private tutor for his children. A year later Stobaeus was appointed Kantor at the cathedral and school at Kneiphof. His predecessor, Johann Vogel, was an uncle of the poet Simon Dach, who became one of Stobaeus's closest friends. Eccard wrote a wedding song for Stobaeus's

second marriage, in 1607, and Sweelinck (whom he may have met in Amsterdam in 1598) sent one for his third, in 1617.

In addition to his responsibility for liturgical music and teaching, Stobaeus wrote an enormous number of occasional works for both religious and official ceremonies. These continued uninterrupted until Stobaeus, after 24 years in the service of the church, was called as Kapellmeister to the Königsberg court in 1626. He held this post until his death, but, because of the absence of the administrator, Elector Georg Wilhelm of Brandenburg, at Berlin, working conditions were not favourable. Salaries were not paid regularly, and after Stobaeus's death his heirs claimed 1578 marks from the court treasury. Also, during four outbreaks of plague he lost many members of his family. From 1639 he was a member of the Kürbishütten-Gesellschaft, a society of poets, musicians and intellectuals who styled themselves after Heinrich Albert's garden pavilion (the 'pumpkin hut') and aimed at a general improvement of German language and poetry.

Stobaeus's works had never been fully catalogued or reviewed before the Königsberg University library and the Wallenrodsche Bibliothek at the cathedral (where seven manuscript volumes of Stobaeus's music were kept) suffered great losses during and after World War II. Many of his works are known only from a catalogue made by the music collector F.A. Gotthold (*d* 1858; see Müller), but a substantial portion of what remains is in the Staatsbibliothek zu Berlin. Most of what Stobaeus wrote before 1626 had to fulfil the needs of the conservative Prussian liturgy, and this subsequently evoked misjudgments of his quality as a composer. Like his teacher Eccard, he had his stylistic roots in the first half of the 16th century and during his early years preferred to develop patterns inherited from Lassus rather than take up Italian innovations such as monody and the basso continuo. In collaboration with Eccard he made an important contribution to Protestant congregational singing by adding about 20 new hymns to the stock (his *Such wer da will ein ander Ziel* on a text by Georg Weissel is still sung in Germany) and by making new settings of familiar tunes. In 1624 he published his *Cantiones sacrae*, including motets for four to ten voices as well as settings of the *Magnificat* (some of them with tenor melodies taken from Lassus and Eccard).

After his appointment as Kapellmeister, Stobaeus's compositions took on a more progressive character, with word-painting and expressive features derived from monody, as is first shown in the wedding motet for Albert Tidemann, *Herr, du hast meine Klage verwandelt in einen Reigen* (1631). When one considers a masterly work like *Wenn der Herr die Gefangenen Zion erlösen wird* (1640), which stands comparison with the best of Schütz, the loss of such late ceremonial compositions as the *Chorus nympharum et faunorum* for the welcome of the Elector Friedrich Wilhelm (1641) or the wedding music for Jacob of Livland (1645) seems the more deplorable. Together with Eccard, Stobaeus published two parts of *Preussische Festlieder* in 1642 and 1644. They consist of settings for the entire liturgical year, which, according to Blume, steer a middle course between simply harmonized chorales and elaborate motets. Several members of the Königsberg poets' circle contributed newly written texts, which Stobaeus set with melodious, songlike upper parts, while the lower parts are treated independently.

Stobaeus was also a lutenist. The Stobaeus Lutebook, dated 1640, containing about 150 pieces of German, Polish and Lithuanian origin, is in the British Library (Sloane 1021; see [Sources of lute music](#), §3).

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DOROTHEA SCHRÖDER

Stoccato.

See [Staccato](#); see also [Bow](#), §II, 2(vii) and [Abstossen](#).

Stoccken, Johannes de.

See [Stokem, Johannes de](#).

Stochastic.

A term used in music on the basis of its use in probability theory, where it applies to a system producing 'a sequence of symbols (which may... be letters or musical notes, say, rather than words) according to certain probabilities' (Weaver, p.267). The term (from Gk. *stochos*: 'goal') means in modern parlance 'random'. A stochastic process operates on a family of random variables which is indexed by another set of variables with compatible probability of distribution. A stochastic process particularly appropriate to music is the Markov process. In this the probabilities at any one point depend on the occurrences of events so far; the process thus contains a high degree of uncertainty in its initial stages, an increasing certainty as events unfold, and a high degree of determinacy in its closing stages.

The principal user of stochastic processes in musical composition has been [Iannis Xenakis](#), who uses them to determine such elements as durations, speeds and 'intervals of intensity, pitch, etc.' (1963, p.13), particularly when he is composing with 'clouds' or 'galaxies' of sounds in which very large numbers of events are present. The idea of the stochastic process also appears in the musical application of [Information theory](#), and forms an important part of the aesthetic theory of Leonard B. Meyer, who sees music as a Markov process or chain.

See also [Analysis](#), §II, 5.

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Stöchs, Georg.

See [Stuchs, Georg.](#)

Stöchs [Stuchs], Johann

(d ?Nuremberg, after 1546). German printer, son of [Georg Stuchs](#).

Stock, Aitken and Waterman.

English songwriters and record producers. With the slogan 'the sound of Young Britain' and an avowed aim of re-creating the Motown 'hit factory' in 1980s London, Mike Stock (b 3 Dec 1951), Matt Aitken (b 25 Aug 1956) and Peter Waterman (b 15 Jan 1947) composed, arranged and produced numerous hit singles for mostly unknown singers on the label All Boys Music. Early successes included disco songs for Hazell Dean (*Whatever I Do (Wherever I Go)*, 1984), Princess (*Say I'm your number one*, 1985) and Sinitta (*So Macho*, 1986). They reached mass audiences by guiding the careers of Rick Astley and the former Australian television stars Kylie Minogue and Jason Donovan. Their melodic ballads for Astley included *Never gonna give you up* (1987) and *Take me to your heart* (1988). For Minogue, they produced the archetypal *I should be so lucky* (1988) which took an everyday catchphrase and set it to an artfully constructed melodic 'hook'. In addition to composing new songs, the trio also resurrected popular hits of the 1960s such as Goffin and King's *The Locomotion* and *It might as well rain until September*. They also recorded some instrumental pieces under their own name, notably *Roadblock* (1987). The team split up in the early 1990s.

DAVE LAING

Stock, Frederick [Friedrich August]

(b Jülich, 11 Nov 1872; d Chicago, 20 Oct 1942). American conductor of German birth. He attended the Cologne Conservatory as a student of the violin and composition; Humperdinck and Franz Wüllner were among his teachers there. In 1895, after four years as a violinist in Cologne, he joined the Chicago Orchestra, became assistant conductor in 1899, and took charge of all concerts outside Chicago from 1903. When Theodore Thomas

died in 1905, Stock was appointed conductor of the Theodore Thomas Orchestra (from 1912 the Chicago SO), a post he held for the rest of his life. In his early years there he was forward-looking, quick to introduce new compositions of Debussy, Ravel, Mahler, Skryabin and Schoenberg, and in the 1920s he was a vigorous promoter of Hindemith and Prokofiev (whose Third Piano Concerto had its première in Chicago with the composer as soloist).

Stock is also remembered for consolidating and advancing the tradition of excellence and virtuosity established by Thomas; for campaigning for benefits for orchestra members; for instituting children's concerts, which he conducted himself; and for establishing the Chicago Civic Orchestra as a training orchestra of professional quality under Chicago SO sponsorship and using Chicago SO players as teachers and coaches. He composed two symphonies and other orchestral works, a Violin Concerto (introduced in 1915 by Zimbalist) and chamber music. The few recordings he made do not justify the esteem in which he was held as an interpreter.

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MICHAEL STEINBERG

Stock-and-horn.

An 18th-century Scottish pastoral reedpipe, sharing many characteristics with the English hornpipe (see [Hornpipe \(i\)](#)) and the Welsh [Pibgorn](#). (The stockhorn, referred to in 16th-century Scottish literature, is not a reedpipe, but a type of forester's horn blown like a brass instrument.) A primitive type of stock-and-horn was described by the poet Robert Burns in 1794:

it is composed of three parts; the stock, which is the hinder thigh-bone of a sheep, such as you see in a mutton-ham; the horn, which is a common Highland cow's horn, cut off at the smaller end, until the aperture be large enough to admit the stock to be pushed up through the horn, until it be held by the thicker end of the thigh-bone; and lastly, an oaten reed, exactly cut and notched like that which you see every shepherd boy have when the corn stems are green and full-grown. ... The stock has six or seven ventages on the upper side, and one back ventage, like the common flute.

The finger-hole section of Burns's own instrument, made from a sheep's leg-bone, is now in the Royal Museum of Scotland. It has seven finger-holes and a thumb-hole, giving it a range of nine notes (more than that of its European and Asian relatives). Several 18th-century pictures show similar but longer instruments, with the reed and finger-hole section probably made from elderwood with the pith removed, where the single reed is also placed directly in the mouth.

David Wilkie's early 19th-century series of paintings *The Gentle Shepherd* (in Aberdeen Art Gallery and the National Gallery of Scotland) depict an

elaborately turned instrument with the reed enclosed within an elongated wind cap. These illustrate a scene from Allan Ramsay's poem of the same name (1725), in which the player smashes his stock-and-horn after an unsuccessful attempt at playing the Scots air *O'er Bogie*. Three other specimens, elaborately made from blackwood inlaid with ivory or bone, survive in museums: at the Royal College of Music, London, at the Burrell Collection, Glasgow, and (with a double bore) at the Royal Museum of Scotland. These instruments, originally thought to be from the early 18th century, share not only the elongated wind cap of the modern bagpipe practice chanter, but also its very narrow bore and unusual finger hole sizes and placement. These similarities, as well as the exotic materials from which they are made, strongly suggest that all three are re-creations by a 19th-century bagpipe maker, based on the practice chanter of his day, rather than 18th-century pastoral instruments.

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CHARLES FOSTER

Stockem, Johannes de.

See [Stokem, Johannes de.](#)

Stocker, Caspar.

See [Stoquerus, Gaspar.](#)

Stocker [née Prince], Stella

(*b* Jacksonville, IL, 3 April 1858; *d* Jacksonville, FL, 29 March 1925). American composer and specialist in Amerindian culture. Stocker began her study of music at the Jacksonville Conservatory. After graduating from the University of Michigan, she attended Wellesley College and then the Sorbonne. She studied singing with Giovanni Sbriglia in Paris, the piano with Xaver Scharwenka in Berlin and composition with Bruno Klein in New York. Amerindian music was of special interest to her, and she became a member of the Ojibwa people. She lectured on Amerindian music and legends both in the USA and abroad, and she incorporated melodies from this repertory in her works, for example, in the choruses for her play *Sieur du Lhut* (Duluth, MN, 1916) and in a pantomime, *The Marvels of Manabush*. Stocker also wrote four operettas – *Beulah*, *Queen of Hearts*, *Ganymede* and *Raoul* – as well as piano works and songs.

CAROL NEULS-BATES

Stockhausen.

German-Alsatian family of musicians.

- (1) Franz (Anton Adam) Stockhausen
- (2) Margarethe Stockhausen [née Schmuck]
- (3) Julius (Christian) Stockhausen
- (4) Franz Stockhausen

R.J. PASCALL

Stockhausen

(1) Franz (Anton Adam) Stockhausen

(*b* Cologne, 1 Sept 1789; *d* Colmar, 10 Sept 1868). German harpist, teacher and composer. From about 1812 he was a harp teacher in Paris. He accompanied his wife Margarethe in concert tours of Europe from the mid-1820s; after 1840 they lived in Alsace. His compositions include harp arrangements, a mass for four voices accompanied by two harps and other instruments (performed at Notre Dame, 20 May 1817; published Paris, 1822), a *Vidimus stellam* for soprano solo, chorus, harp and organ of 1835 (manuscript in *CH-Bu*) and an Introduction and Variations on a Swiss air for harp (published in London).

Stockhausen

(2) Margarethe Stockhausen [née Schmuck]

(*b* Gebweiler [now Guebwiller], 29 March 1803; *d* Colmar, 6 Oct 1877). Alsatian soprano, wife of (1) Franz Stockhausen. She studied singing with Gioseffo Catrufo in Paris, and in 1825 gave concerts with her husband in Switzerland and then in Paris; she became an honorary member of the French royal chapel in 1827. From 1827 to 1840 she appeared frequently in London and the provinces with great success; her first German tour was in 1833. Her repertory included oratorios and operatic excerpts.

Stockhausen

(3) Julius (Christian) Stockhausen

(*b* Paris, 22 July 1826; *d* Frankfurt, 22 Sept 1906). German baritone, conductor and teacher of Alsatian descent, son of (1) Franz Stockhausen and (2) Margarethe Stockhausen. He showed his musical gifts early and during his school years learnt singing and musical rudiments from his parents and the piano from Karl Kienzl, also having lessons on the organ, violin and, later, the cello. In 1843 he visited Paris, where he was a pupil of Cramer for a short while. From 1844 he made Paris the centre of his musical education, spending some time at the Conservatoire (from 1845) but learning harmony from Matthäus Nagiller and singing from Manuel García outside the institution.

Stockhausen's early concert successes were in Switzerland and England, beginning in 1848 with a performance of *Elijah* at Basle. In 1849 he followed García to London, and while in England he appeared before Queen Victoria. He sang again in Switzerland in the first half of 1850 (including a performance of Hérold's *Zampa* in Lucerne); he returned to

England in the summer, and in 1851 performed in Beethoven's Ninth Symphony and Haydn's *Creation*. During the next decade his activities and reputation expanded to include most of the important musical centres of Europe. He was at Mannheim in 1852–3 as second baritone at the court theatre under Lachner, though his stage career led to strained relations with his parents, who were devout Roman Catholics. He gave the first public performance of *Die schöne Müllerin* as part of a series of Vienna concerts in May 1856; his first German tour, in the same year, included appearances in *Elijah*, *Alexander's Feast* and the Ninth Symphony at the Lower Rhine Music Festival in Düsseldorf, where he met Brahms and the poet Klaus Groth, both of whom became close friends. From 1856 to 1859 he was engaged by the Paris Opéra-Comique, where his roles included the seneschal in Boieldieu's *Jean de Paris*. He founded a choral society that specialized in Bach cantatas in 1858 and during the next five years made further tours of Germany and England, while holding the unexacting post of *Kammersänger* to the Hanoverian court.

Stockhausen's musical association with Brahms began with a concert in Cologne soon after their first meeting. In 1861 they gave recitals in Hamburg, which included the singer's first public performance of *Dichterliebe*; shortly afterwards Brahms began composing the *Magelone Lieder* for him. In 1863 Stockhausen was chosen in preference to Brahms for the conductorship of the Hamburg Philharmonische Konzertgesellschaft and the Singakademie; his first concert with the society included an uncut performance of Schubert's C major Symphony, and his first Singakademie concert (12 January 1864) consisted of Bach's cantata 'Wachet auf', Beethoven's Choral Fantasia (with Clara Schumann as soloist) and the third part of Schumann's *Faust*, in which Stockhausen sang. After resigning his positions in 1867 to resume travelling, he spent part of the next year touring Germany and Denmark with Brahms. He sang the baritone solo in the first performance of the *German Requiem*, conducted by the composer at Bremen Cathedral (Good Friday, 10 April 1868), but press reports indicate that he did not sing well and was apparently ruffled by the experience.

After a year (1869–70) as *Kammersänger* to Karl I of Württemberg and four years (1874–8) in Berlin as director of the Sternscher Gesangverein, Stockhausen settled in Frankfurt, where he remained for the rest of his life. Until his falling out with two successive directors, Raff and Bernhard Scholz, he taught at the Hoch Conservatory, from its opening in 1878 to 1880, and in 1883–4. Mostly, however, he taught at his own school of singing, founded in 1880; among his pupils were Hermine Spiess, Antonia Kufferath, Anton van Rooy and Max Friedlaender. He was also active as a concert organizer, and published a number of works on singing, including the *Gesangsmethode* (Leipzig, 1884).

Although Stockhausen made important contributions as a conductor and teacher, and was a distinguished singer of opera and oratorio, it is probably as an interpreter of lieder that he left the strongest impression. He did much to stimulate popularity of the songs of Schubert and Schumann, and he was an inspiration and formative influence for Brahms. His art, for which he acknowledged a debt to García, Viardot and Jenny Lind, was acclaimed

by many contemporary commentators, including Sir George Grove (*Grove1*):

Stockhausen's singing in his best days must have been wonderful. Even to those, who, like the writer, only heard him after he had passed his zenith, it is a thing never to be forgotten ... His delivery of opera and oratorio music ... was superb in taste, feeling and execution; but it was the lieder of Schubert and Schumann that most peculiarly suited him, and these he delivered in a truly remarkable way. The rich beauty of the voice, the nobility of the style, the perfect phrasing, the intimate sympathy, and, not least, the intelligible way in which the words were given – in itself one of his greatest claims to distinction – all combined to make his singing of songs a wonderful event ... But perhaps his highest achievement was the part of Dr Marianus in the third part of Schumann's *Faust*, in which his delivery of the scene beginning 'Hier ist die Aussicht frei', with just as much of acting as the concert room will admit – and no more – was one of the most touching and remarkable things ever witnessed.

Stockhausen

(4) Franz Stockhausen

(*b* Gebweiler [now Guebwiller], 30 Jan 1839; *d* Strasbourg, 4 Jan 1926). Alsatian pianist, conductor and teacher, brother of (3) Julius Stockhausen. He was first taught music by his parents, then studied the piano with Alkan in Paris, and from 1860 to 1862 was a pupil of Moscheles, Hauptmann and Davıdov at the Leipzig Conservatory. From 1863 to 1866 he was director of music at Thann, Alsace, and in 1868 moved to Strasbourg, where he was conductor of the Société de Chant Sacrée (1868–79), music director at the cathedral (from 1868) and director of the conservatory and municipal concerts (1871–1908).

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Stockhausen, Karlheinz

(b Burg Mödrath, nr Cologne, 22 Aug 1928). German composer. The leading German composer of his generation, he has been a seminal figure of the post-1945 avant garde. A tireless innovator and influential teacher, he largely redefined notions of serial composition, and was a pioneer in electronic music. His seven-part operatic cycle *Licht* is possibly the most ambitious project ever undertaken by a major composer.

1. Life.
2. Works.
3. Aesthetic position.
4. Composition techniques.

WORKS

WRITINGS

BIBLIOGRAPHY

RICHARD TOOP

Stockhausen, Karlheinz

1. Life.

Stockhausen's father was a village schoolteacher with an enthusiasm for amateur theatre; his mother, who had some ability as a singer, was committed to a sanatorium in 1933, and died there (presumably killed, as a 'burden to the state') in 1942. In the same year Stockhausen was sent to a teacher-training institute in Xanten; from there he was sent to Bedburg, directly behind the army front, where he worked in a military hospital. His father died on the Hungarian front in 1945. Returning to the Cologne area towards the end of the war as an orphan, Stockhausen worked for nearly a year as a farmhand for relatives. In 1947 he enrolled at the Cologne Musikhochschule, graduating in music education in 1951; during this period, alongside piano studies with Hans-Otto Schmidt-Neuhaus, he took composition lessons with Frank Martin. At this time he was seriously considering a career as a writer, and received letters of encouragement from Hermann Hesse. He played the piano in bars and clubs, and also worked as (improvising) accompanist to the magician Adrion.

In August 1951, on the recommendation of Herbert Eimert, he went to the Darmstadt Ferienkurse für Neue Musik. There he struck up a friendship with Karel Goeyvaerts, a former pupil of Messiaen's; Stockhausen played a movement of Goeyvaerts's Sonata for Two Pianos with the composer in a composition seminar held by Adorno (who was deputizing for the ill Schoenberg), and defended the work against Adorno's criticisms. Another important impression at the summer course came from hearing a recording of Messiaen's recent *Mode de valeurs et d'intensités*. In January 1952, shortly after marrying Doris Andreae, a fellow student at the Cologne Musikhochschule, he travelled to Paris to study with Messiaen (he also attended Milhaud's classes, without enthusiasm). There he met Boulez, who introduced him to the Parisian avant garde, and also to Pierre Schaeffer and the *musique concrète* studios, where he worked analysing percussion sounds, and composed his first tape piece (*Konkrete Etüde*). He returned to Cologne in March 1953, and in May took up a position in the newly formed Studio für Elektronische Musik at Northwestdeutscher

Rundfunk, Cologne, directed by Herbert Eimert. The radio station also gave him a scholarship to pursue doctoral studies in phonetics and communications theory with Werner Meyer-Eppler at Bonn University. Though never completed, these studies had a marked effect on his work in the mid-1950s; he subsequently described Meyer-Eppler as the best teacher he ever had.

By 1953 he was already established, along with Boulez and Nono, as a leading figure in the young serialist avant garde, and his sympathies lay particularly with other young composers who were interested in electronic music. Over the next few years he became the leading figure in a Cologne avant garde which also included the composers Gottfried Michael Koenig and Franco Evangelisti, the poet Hans G. Helms, the philosopher Heinz-Klaus Metzger, and later the performance artist Nam June Paik as well as Kagel and Ligeti. From 1956 Stockhausen taught regularly at the Darmstadt summer courses, and the radical group which had previously been at the fringe of the courses rapidly assumed the limelight; by the late 1950s Darmstadt had become synonymous with the European avant garde, and Stockhausen had become its standard-bearer. Particular attention, and ultimately dissension, was created when Stockhausen invited John Cage to lecture there in 1958; his (qualified) advocacy of Cage's work led to major rifts with Boulez and Nono. Stockhausen's fascination with (but not adherence to) the Cage-inspired counter-culture that sprang up in Cologne from 1958 led to an acquaintance with the painter Mary Bauermeister, who became his second wife in 1967.

An extended lecture tour in the USA in 1958 gave Stockhausen his first significant exposure outside Europe and, at the same time, his first sustained experience of non-European (albeit still Western) culture. In 1959 he employed the first of many assistants – the English composer Cornelius Cardew – primarily to aid in the realization of *Carré* for four choirs and orchestras; subsequent assistants included the composers Hugh Davies and Tim Souster. By the early 1960s Stockhausen's work was being widely performed, and his status as the seminal European avant-gardist extended way beyond Darmstadt. In 1964 his wife Doris Stockhausen purchased a plot of land for him in the country village of Kürten, about 30 km north-east of Cologne, and Stockhausen had a house built there to his own design which served as his working base from 1965 on.

From 1963 to 1968, seeking to give the Darmstadt model a more protracted form, he directed the composition class at the Kölner Kurse für Neue Musik established by Hugo Wolfram Schmidt, and during this period he founded a performing ensemble including both seasoned new music performers such as Aloys Kontarsky and Alfred Alings, and young composers such as Johannes Fritsch and (later) Rolf Gehlhaar. During the late 1960s Stockhausen travelled throughout the world with his ensemble. Many of their performances took place in unusual (especially outdoor) venues, including the underground caves of Jeita, in Lebanon. The climax of this performing activity came in 1970 at the World Fair (Expo '70) in Osaka, where Stockhausen and his players performed daily for six months in the specially designed spherical German Pavilion which largely exemplified Stockhausen's view of the ideal auditorium for new music. After

Osaka, the younger composer members of the ensemble (Fritsch, Gehlhaar and David Johnson) seceded to form their own Feedback Studio ensemble; they were replaced by Peter Eötvös and Stockhausen's assistants Joachim Krist and Tim Souster, but from this point onwards, partly as a result of Stockhausen's return to much more exactly notated works, the ensemble's activities were somewhat curtailed.

By the end of the 1960s Stockhausen's reputation was not only international, but reached outside avant-garde circles. At one stage his recordings reputedly sold more copies for Deutsche Grammophon than those of any other 20th-century classical composer except Stravinsky; this was acknowledged in the form of two 'Stockhausen's Greatest Hits' compilations. The level of his penetration into popular youth culture can be gauged from the inclusion of his photograph on the cover of the Beatles' *Sergeant Pepper* album. However, in the course of the 1970s, following his espousal of formula composition (see below) and what was perceived as a very personal religious-spiritual conception of music, Stockhausen's central position within new European music receded. Partly because of a prevailing left-wing orientation in West German art, and partly because of an emerging postmodern reaction against 'grand narratives', he became an increasingly marginal (though still substantial) figure. However, although younger composers stopped looking to him automatically as an index of the future of European art music, his appointment as professor of composition at the Cologne Musikhochschule (1971–7) attracted many gifted young composers, including Klarenz Barlow, László Dubrovay, Robert H.P. Platz, Wolfgang Rihm, Claude Vivier and Kevin Volans.

Although he continued to travel widely, Stockhausen's life from the late 1970s onwards focussed ever more on his house in Kürten, and on work on the seven-part operatic cycle *Licht*, each part of which is named after a day of the week. A break with his former publisher Universal Edition in 1972 led him to set up his own publishing house, Stockhausen-Verlag. Far from being a domestic, budget-price operation, the scores issued by Stockhausen-Verlag have been immaculately produced, often including excerpts from sketch materials, and extensive verbal and photographic documentation of performing practice. Some of these scores have gained awards, notably the German Publisher's Award in 1992, 1994 and 1997. In 1992 Stockhausen inaugurated a parallel CD edition, available only by direct order, acquiring the rights to recordings previously issued by Deutsche Grammophon (Polydor) and other major companies. In 1995 he similarly began acquiring the rights to scores formerly published by Universal Edition (*Gesang der Jünglinge*, *Kontakte*, *Hymnen*, *Momente*).

A significant aspect of Stockhausen's performing practice during the 1970s and 80s was that the non-vocal parts of his *Licht* cycle were increasingly entrusted either to close associates (notably the clarinettist Suzanne Stephens and the flautist Kathinka Pasveer) or to three of his children: Markus, Majella and Simon Stockhausen. Of these latter, Markus and Simon Stockhausen have established independent careers as composer-performers. Resistance in Germany to Stockhausen's later music and its attendant ethos began to attenuate during the mid-1990s. Early evidence of this came in a Stockhausen-Symposium in Berlin in 1994, and more significantly in the German premières of parts of the *Licht* cycle at Leipzig

in 1994 (*Dienstag*) and 1996 (*Freitag*). It was also reflected in many artistic and academic awards such as the Siemens Prize in 1987 and the honorary doctorate conferred by the Free University of Berlin in 1996.

The Stockhausen Stiftung für Musik, founded in 1994, includes a Stockhausen Archive, located not far from the composer's home in Kürten, which houses scores, sketches, audiovisual materials, correspondence, articles, photographs and press clippings.

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2. Works.

Although some student works (and stylistic exercises) from 1949 onwards are still extant, Stockhausen's catalogue of acknowledged works begins with three pieces composed immediately before his period of study with Frank Martin: a Chorale for unaccompanied four-part choir, a Sonatine for violin and piano and, most significantly, a set of *Drei Lieder* for contralto and small orchestra whose desolate, inadvertently Mahlerian last movement certainly suggests a major talent, but not an avant-garde sensibility. Stockhausen has sought to emphasize certain aspects of thematic construction in these pieces that anticipate his post-Darmstadt-1951 works. However, their rather free use of 12-note methods and their predominantly melancholy expressive character (which accords with Stockhausen's literary output at that time) place them worlds apart from *Kreuzspiel* and its immediate successors.

Kreuzspiel (1951) reflects the direct impact of the sound of Messiaen's *Mode de valeurs* and the form of Goeyvaerts's Sonata for Two Pianos: compared even to Webern, the works of this period are notable for their fragmentation, which became a hallmark of the early postwar avant garde. Their instrumentation establishes a lasting principle in Stockhausen's work: rather than using standard ensembles, such as string quartet or symphony orchestra with triple or quadruple wind, he selects a group of instruments directly related to the formal idea of the piece (in the works to 1953, this involves the serial use of octave registers). A partial exception to the 'fragmentary' style is *Formel*, a piece for chamber orchestra which applies the serial principles of *Kreuzspiel* to an overtly melodic material. Rejected at the time, *Formel* proved to be a clear pointer to Stockhausen's music of the 1970s.

Many of the early 'point music' works, which often scandalized their early audiences, were withdrawn after one or only a few performances, not in deference to public opinion, but in response to sharp self-criticism. Most were eventually reissued in revised form: *Kreuzspiel* in 1959, but others, such as *Formel*, *Spiel* and the *Schlagquartett* (recast as a *Schlagtrio*), only in the early 1970s. It was not until *Kontra-Punkte* of 1953 (itself the product of drastic revision) that Stockhausen was prepared to nominate a work for publication as his no.1 (Stockhausen has always listed his works as no.1 etc., rather than op.1); thereafter, although many works were revised or left incomplete, none were withdrawn. *Kontra-Punkte* was also notable for going beyond register forms to an overall form in which the initially fragmentary textures for all ten instruments become gradually more cohesive, and focus on one instrument: the piano.

From early 1953 Stockhausen's attention turned largely to electronic music, which preoccupied him for the next 18 months, and which he regarded at the time as representing the essential future of music. The two *Elektronische Studien* prepared the ground for *Gesang der Jünglinge* (1955–6) which, though initially surrounded by controversy on account of its avant-garde treatment of a sacred text (the *Benedicite*), became the first work to establish fully the aesthetic viability of the electro-acoustic medium. However, its significance goes beyond this. It was the first major multi-track work (five channels, subsequently reduced to four), and it partly broke down the doctrinaire division between electronic music and *musique concrète* by including a boy's voice alongside the electronically generated sounds. It also embodied Stockhausen's ideas about the integration of materials, bringing together a number of different types of pitch scales and time proportions, and establishing a continuum between pitched and unpitched sound.

In parallel with *Gesang der Jünglinge*, Stockhausen returned to instrumental music in a second cycle of *Klavierstücke* (1954–5). The latter was intended not as a retreat from electronic music, but as a vital counterpoint to it: an investigation of new aspects of instrumental performance (such as the duality between metronomic time and timing determined by physical movements), revealed in part by contact with the American pianist and Cage-advocate David Tudor, to whom *Klavierstücke V–VIII* are dedicated. These 'indeterminate' considerations are extended further in the wind quintet *Zeitmasze* (1955–6). On the other hand, *Gruppen* for three orchestras (with three conductors), probably the foremost orchestral achievement of the 1950s avant garde, is exactly notated, and explores the possibilities of different simultaneous tempos (as well as 'spatial music').

The unforeseeable aspects of human performance are pushed to an extreme in *Klavierstück XI* (1956), the first significant European work to respond to the 'open forms' of the Cage school. Here, the pianist decides spontaneously on the order of 19 precisely notated fragments, distributed over a single large sheet (Stockhausen subsequently came to prefer 'prepared' versions of the piece). An unorthodox score format is even more apparent in two subsequent 'variable form' works of 1959: *Zyklus*, which is spirally bound and can start on any page (see fig.2), and *Refrain*, in which a plastic strip can be rotated to different positions over a page of 'circular' notation reminiscent of Baude Cordier's *Tout par compas*. However, in contrast to the speculative and mannerist notations which proliferated among the European avant garde from the late 1950s onwards, Stockhausen's notational innovations are not only integrally related to the formal idea of each piece, but also rigorously practical.

From 1959, a new spaciousness enters, marking a clear break with any kind of 'post-Webern' aesthetic. This is clear on a small scale in *Refrain*, and on a larger one in *Carré* for four choirs and four orchestras and *Kontakte* for piano, percussion and electronic music; both of these are unbroken spans lasting over half an hour, but they are notable also for their expressive range and their radical 'extension of the time-scale' in terms of the difference between the quickest and slowest rates of change. Both factors also characterize *Momente* for soprano, four choirs and 13

instrumentalists, which already lasted just over an hour in its provisional 1965 version; the completed 'Europe' version of 1972 extends the piece to almost two hours. The tape composition *Hymnen* (1966–7) likewise lasts just under two hours (slightly longer when performed with soloists, or when the *Dritte Region* is performed with orchestra). However, *Momente* and *Hymnen* are the only 'monumental' works of the 1960s, in both scale and intent. On the whole, the relatively fully notated works of this period – *Mikrophonie I and II*, *Mixtur*, *Adieu* and *Telemusik* – are markedly shorter than the preceding pieces, and considerably less apocalyptic (even exuberant) in tone.

Most of the works from 1964 to the end of the decade use electronics, and above all 'live electronics' (i.e. the use of electronic equipment in concert to modify the sound of amplified instruments). In *Mikrophonie I*, a single tam-tam is activated by two duos on either side of the instrument, and the results are electronically modified by two further players. In *Mikrophonie II* a chorus is ring-modulated with the output of a Hammond organ, and in *Mixtur* the orchestra is divided into five groups, four of which are ring-modulated with sine-tone generators (one per group). Only *Hymnen* and *Telemusik* are 'pure' tape compositions, and even *Hymnen* can, like *Kontakte*, also be performed with (amplified) instrumentalists (as noted above, there is also a version of the third region of *Hymnen* with orchestra).

Starting with *Plus-Minus* in 1964, Stockhausen produced a series of 'process compositions' in which the score consists primarily of transformation processes: a blueprint for composition rather than a finished work. In *Plus-Minus* the various transformation systems are so intricate that a written-out 'version' is essential. Two later works of this kind, *Prozession* (1967) and *Kurzwellen* (1968), both composed for performance by Stockhausen's own ensemble, use a greatly simplified notation, consisting essentially of the signs '+', '-' and '=' (more, less, the same) applied to the pitch, dynamic, length and rhythmic segmentation of existing figures. In *Prozession* the initial materials are drawn from Stockhausen's earlier works; in *Kurzwellen* they are picked up at random from short-wave radio transmissions. These processes are elaborated in *Spiral* (1968) for a soloist, and in *Pole* and *Expo* (both 1969–70, for two and three players respectively); none of the 'process compositions' specifies a particular instrumentation, but all assume the use of live electronics.

The most extreme departure from conventional score format comes in the 15 'text compositions' which constitute *Aus den sieben Tagen*. These pieces caused enormous controversy, partly because of instructions such as 'Play a vibration in the rhythm of the universe', but above all because dispute arose over the extent to which the 'intuitive music' (Stockhausen's phrase) that resulted from these texts could be regarded as Stockhausen's, rather than a product of group improvisation. Nevertheless, the series of recordings made at Darmstadt in August 1969 could scarcely have emanated from anyone but Stockhausen. Most of these works explore the continuum between pitch and noise, with a predisposition to the latter. A striking and highly influential exception is *Stimmung* (1968) for six vocalists, a 70-minute work based on a single B₂⁹ chord, in which the singers have to emphasize overtones up to the 24th partial; this work served as a

prime inspiration for the 'spectral composition' school that emerged in Paris in the course of the 1970s.

A major change of direction came with *Mantra* (1969–70) for two ring-modulated pianos. The work is fully notated, with only very marginal indeterminate aspects, and entirely based on a 13-note 'mantra', or 'formula', each note of which is associated with a particular duration, dynamic (or dynamic process) and articulation. The 'formula' method was not adopted immediately as an unquestioned basis for future works. The orchestral theatre piece *Trans*, written immediately after *Mantra*, does not have a 'core melody', although sketches show that Stockhausen had originally intended this to be the case. Up to 1974, Stockhausen continued to produce text compositions, such as *Ylem*, the first three parts of *Herbstmusik*, and the collection *Für kommende Zeiten*. The decisive return to the formula method comes in *Inori* ('Adorations', 1973–4), for mime, dancer and orchestra, which also picks up many threads from the abandoned *Monophonie* of 13 years earlier. *Inori* is notable for the rigorously serial composition of its main visual element – the prayer gestures of the mime – and the extremely sophisticated, intricate composition of dynamic levels. Equally prophetic, however, is the expansion of the work's 'formula' over about 67 minutes to determine the broad formal proportions of the work. In addition, *Inori* is the first major work in which the formula is explicitly presented as an audible melody that permeates the work. In *Sirius* (1975–7), which marks Stockhausen's first significant engagement with the synthesizer (in this case an EMS Synthi 100), four formula-melodies from the *Tierkreis* cycle form the basis of a 96-minute work.

Although Stockhausen had long rejected the notion of composing operas, his sketchbooks throughout the 1960s were full of propositions for theatre pieces of various kinds, some of which have been finally realized, albeit in modified form, in *Licht: Die sieben Tage der Woche*, a 'cosmic' seven-part operatic cycle commenced in 1977, and scheduled for completion in 2002 (i.e. as a 25-year undertaking). The 'seven days of the week' have not been composed sequentially, but in the order *Donnerstag*, *Samstag*, *Montag*, *Dienstag*, *Freitag*, *Mittwoch*, *Sonntag*. That is, the three works which concentrate on just one of the three main characters (Thursday is Michael's Day, Saturday Lucifer's Day, and Monday Eve's Day) were the first to be composed, then came two operas focussed on interaction between pairs of characters (Tuesday: Lucifer and Michael, Friday: Eve and Lucifer). Wednesday, initially intended as the moment of harmony between all three protagonists but ultimately excluding them in favour of a humorous 'Lucimidiaelian Operator', and Sunday, as the final 'mystical union' of Eve and Michael, have been left until last.

From the start, the *Licht* cycle departed widely from operatic norms, not in the anti-opera sense epitomized by Kagel's *Staatstheater*, but in its tendency to ceremony and ritual: thus each work opens with a 'Greeting' (sometimes on tape) and concludes with a 'Farewell'. The principal characters are often portrayed in threefold form – as singers, instrumentalists, and dancers or mimes – and several acts (e.g. the second act of *Donnerstag* and the second and third of *Samstag*) are essentially staged instrumental works, with only marginal vocal intervention. In this,

Stockhausen has allied himself with a widespread tendency in modern Western theatre since Artaud to reject a psychological approach to characterization. In the course of composing the cycle he has tended to a view that the instruments are, in many respects, more essential carriers of 'character' than the voices (here again, there are antecedents in Wagner, but also in the two vocal and two instrumental participants of *Sirius*). One consequence of this is that the texts, still relatively naturalistic in *Donnerstag*, become increasingly stylized: in *Freitag* and the 'Welt-Parlament' act from *Mittwoch*, large parts of the text are in an invented meta-language.

More significantly, perhaps, Stockhausen's approach to instrumental writing has changed enormously in the course of the *Licht* cycle. Up to the 1970s, the 'extended techniques' which were an obsession for many composers in the 1960s had scarcely interested him (a striking exception is the variety of cluster techniques deployed in *Klavierstück X*). The process- and text-compositions of the 1960s give the players ample incentive to explore new instrumental possibilities, but never prescribe them in detail. While close collaboration with Suzanne Stephens and Markus Stockhausen on the instrumental parts of *Sirius* clearly heightened Stockhausen's interest in instrument-specific techniques, the trumpet part of *Donnerstag* takes this interest much further, exploring a wide range of 'coloured noises', as does the flute part in 'Kathinkas Gesang' (from *Samstag*). From *Montag* onwards, Stockhausen also turns his attention to microtonal scales of great variety and sophistication.

Electro-acoustic music has played an increasing and changing role in the *Licht* cycle. In *Donnerstag*, as in *Der Jahreslauf* (composed before *Donnerstag*, but subsequently incorporated into *Dienstag*), there are tape playbacks. A concert version of 'Kathinkas Gesang', the second act of *Samstag*, replaced the six percussionists of the original version with a tape part, realized at IRCAM, that represents Stockhausen's first major engagement with computer music. In *Montag*, which also has many taped inserts ('sound scenes'), the instrumental music is entrusted to what Stockhausen calls a 'modern orchestra' of synthesizers and amplified instruments. In Act 2 of *Dienstag* the live instrumentalists (brass, percussion and synthesizers) are amplified, and engage in a quasi-military stage action while moving through the audience, still coordinating exactly through transmitter-receivers; in addition, there is an eight-track tape part (performable separately as *Oktophonie*). In *Freitag*, for the first time, a tape part (eight tracks of electronic music and 12 of 'sound scenes') runs throughout the opera, and the electronic part also acts as the 'Greeting' and 'Farewell' played in the foyer before and after the stage action.

Several of these works extend outside the opera house, which Stockhausen regards as a residue from the late Renaissance, still offering only a two-dimensional stage picture. At the première of *Donnerstag* the 'Farewell' was played from the rooftops of the square outside La Scala, Milan. *Samstag*, though produced under the auspices of La Scala, was performed in the Palazzo del Sport. The most drastic departure from standard operatic practice in the *Licht* cycle is the Helikopter-Streichquartett in *Mittwoch*, whose airborne string quartet (in four helicopters) is naturally only conceivable out of doors, though transmitted

into an auditorium via screens and loudspeakers. Particularly ambitious spatial effects are also likely to be a feature of *Mittwoch* and *Sonntag*.

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3. Aesthetic position.

The consistent driving forces behind Stockhausen's works have been religious conviction (initially Catholicism), and a passion for innovation. Viewed superficially, the two might seem to be at odds. Yet from the outset, Stockhausen's search for the 'not yet heard' had a religious motivation. For him, 'total serialism' was intended as a form of acoustic theology, an attempted paradigm of a divine creation in which all elements were constantly present in perfect balance, but never in the same configuration. This intention, undeclared in his published essays from the early years, is explicit in his correspondence with Goeyvaerts (see Sabbe, C1981).

Stylistically, Stockhausen's work arose almost *ex nihilo*. To regard his outlook as post-Webernist is misleading, even in relation to his early works. At the time of *Kreuzspiel* Stockhausen probably knew only the *Fünf Sätze* op.5 of 1909 at first hand, although Goeyvaerts had given him a detailed description of the *Variations* op.27 for piano. By the time Universal Edition published a representative group of Webern scores in 1953, Stockhausen had completed his strict 'point music' phase, *Kontra-Punkte* was in the press, and he was composing the *Elektronische Studien*. Some aspects of Webern's music came as a confirmation of Stockhausen's path (as witness his analysis of the *Concerto* op.24), but there was virtually no direct influence. Above all, whereas Webern saw himself as a continuation of Austro-German tradition, the young Stockhausen felt, with some justification, that he was establishing a completely new path (even if, by his own account, he sometimes felt as if he were composing with Schoenberg looking over one shoulder, and Stravinsky over the other, ensuring there was no trace of plagiarism) – hence the total avoidance of inherited forms and instrumentations in his work. The first electronic works, dispensing completely with traditional instruments and conventional acoustic materials, are emblematic of this break with the past. Throughout the 1950s and 60s, and in many respects beyond, all of Stockhausen's works embody an unflinching modernist aesthetic, in which it is the duty of each new work not just to add to an extant repertory, but to redefine the possibilities of contemporary composition.

It would be equally wrong to regard Stockhausen as a 'scientific' composer, although work in the early electronic studios clearly called for some expertise in acoustics and basic electronics. Nevertheless, there are certain aspects of scientific research, especially in 'inexact' or experimental areas, that inspired him. In historical terms, he has often cited Einstein, Max Planck and Werner Heisenberg as models and forerunners. In the mid-1950s he was directly influenced by information and communications theory, and experimental linguistics, primarily through attending Meyer-Eppler's courses in Bonn. Subsequently, some expositions of evolutionary genetics (e.g. Wolfgang Wieser's *Organismen, Strukturen, Maschinen*) also impressed him as offering models for, or parallels to, compositional processes. As for mathematics, this has a purely pragmatic, craft-orientated function: it is largely a matter of the sophisticated use of simple

arithmetic and geometric series to determine and unify proportions at various structural levels. From about 1960 onwards, Stockhausen made considerable use of the Fibonacci series. The initial impetus for this seems to have come from reading Le Corbusier's influential architectural primer *Le Modulor*, rather than (for example) Bartók's later works, and was reinforced in 1966 by a Mondrian exhibition at the Stedelijk Museum in Amsterdam.

The most significant changes from 1960 onwards are spiritual rather than technical. It was around 1960 that Stockhausen developed his notion of non-dramatic, non-directional 'moment forms', 'in which one has to expect a minimum or a maximum at each moment ... which have always begun already and could go on that way without limit; in which each present instant counts, or nothing counts at all'. The eternal present of Stockhausen's moment form may have its Augustinian aspects, but it is also hard to separate from his precarious personal situation at the time. The breakdown of his first marriage led to his estrangement from Catholicism, but by no means from religious belief. Yet although the early 1960s seem to mark a period of spiritual uncertainty in his life, the reflection of this in his work is, paradoxically, not a sense of crisis, but a sudden omnivorous curiosity which bursts out of the self-contained sphere of the 1950s European avant garde.

If the keyword for Stockhausen's work in the 1950s is organization, in the 60s it is integration. The 50s' rigorous search for the unknown was not repudiated, but its purism in relation to consistency of material certainly was. Stockhausen was no less interested in opening up entirely new possibilities, but now he also looked for ways to integrate existing materials, often of the most startlingly familiar kind, and place them in new perspectives. This is first apparent in the street talk of *Momente*, continues through the stylized vocalizations of *Mikrophonie II* (with markings as diverse as 'Solemn Levite chant' and 'à la Jazz, cool'), and reaches its peak in *Hymnen*, whose basic materials (national anthems) are completely 'known'.

The shift of emphasis is mirrored in Stockhausen's writings. Up to 1961, the majority dealt with theoretical issues: particularly important in this respect are *Struktur und Erlebniszeit*, the very influential ... *wie die Zeit vergeht ...*, and *Die Einheit der musikalischen Zeit*. Since then, Stockhausen has not produced theoretical essays *per se*, although from the mid-1970s onwards there have been several analytical texts. On the other hand, he has spoken repeatedly about the spiritual basis of his work, in interviews, programme notes and essays.

Another important factor in the work of the 1960s is the notion of co-creation, in a sense going somewhat beyond that of collaboration. Earlier examples date back to the 1950s: work with David Tudor on the no.4 *Klavierstücke*, with Gottfried Michael Koenig on the electronic works *Gesang der Jünglinge* and *Kontakte* and, more radically, with Cornelius Cardew in the realization of *Carré*. In founding the Stockhausen Ensemble, Stockhausen established the basis for a new kind of live electronic 'oral tradition' exemplified in *Kurzwellen*. At the Darmstadt summer courses in 1967 and 1968, his composition classes were primarily concerned with the

evolution of 'collective compositions' (*Ensemble* and *Musik für ein Haus* respectively) to which all course participants contributed.

From the mid-1960s, in West Germany as in many other parts of Europe, cultural thinking was increasingly driven by left-wing ideological agendas, and Stockhausen's work eventually came under strong criticism from influential Marxist groups in German cultural life. Although the outward sound (and even compositional process) of works such as *Prozession* and *Kurzwellen* still seemed assimilable to a prevailing 'musica negativa' aesthetic, Stockhausen's personal statements in relation to works like *Hymnen* or *Aus den sieben Tagen* established a clearly non-leftist position. In the late 1960s it became increasingly clear that his primary aesthetic motivation was spiritual and cosmic, rather than terrestrially political – even the use of short-wave radios in works like *Kurzwellen* and *Spiral* involved, as subtext, the idealistic hope that some transmissions might be extra-terrestrial. At this time, Stockhausen's principal orientation was to the writings of Sri Aurobindo, from which he reads in one of the Darmstadt recordings of *Aus den sieben Tagen*, and to the Sufi mystic Hazrat Inayat Khan.

An overtly religious standpoint is asserted in many works of the mid-1970s, notably by the prayer 'Gott, Du bist das Ganze' in *Sternklang*, the religious ceremonies in the *Indianerlieder*, the praying mime in *Inori* and the 'Annunciation' at the end of *Sirius*. Essential to the last named, and indeed to many works from *Kurzwellen* onwards, is the composer's increasingly firm conviction that there are other, higher intelligences in other galaxies with their own superior musical cultures, who will make contact with Earth, or have already done so: this is first made explicit in *Sirius*. In keeping with views expressed earlier by Stravinsky ('I am the vessel through which *Le Sacre* passed') and Webern ('Man is only a vessel'), Stockhausen regards himself as a receiver and transmitter of higher (supra-terrestrial) vibrations. A firm believer in reincarnation – each instance of which he regards as a momentary period of testing that precedes and briefly impedes access to a higher state of consciousness – Stockhausen views his late work not as messianic revelation, but as patient steps towards his own spiritual evolution which also, perhaps more importantly, may facilitate the passage of willing listeners to similar goals.

Comparisons with Wagner had been made ever since the première of *Carré*; and when, in 1977, Stockhausen announced his seven-part operatic cycle *Licht*, such comparisons, specifically with *Der Ring des Nibelungen*, became inevitable (though in fact *Parsifal*, as 'staged festival dedication play', would probably be more relevant). A more significant influence is that of the Urantia Book, a collection of 196 'papers' supposedly revealed by extraterrestrial superhumans from 1928 to 1935, with which Stockhausen became familiar in 1971. The basic opposition in *Licht* between dissenting intellect, represented by Lucifer, and affirmative spirituality, represented by Michael, is drawn straight from the Urantia Book's cosmology, as indeed is the cycle's title: according to the Urantia Book, 'Light – spirit luminosity – is a word symbol, a figure of speech, which connotes the personality manifestation characteristic of spirit beings of diverse orders'. However, *Licht* also draws on an enormous range of other myths and religious traditions and rites – a synthetic approach already present in the many

interjected 'magic names' which steer the emotional and spiritual course of *Stimmung*.

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4. Composition techniques.

The first characteristic works, such as *Kreuzspiel* or the *Schlagtrio*, are instances of 'total serialism' (see [Serialism](#), §5): the basic series is permuted rather than transposed, and applied to durations, dynamics and articulation ('mode of attack') as well as pitch (where the notion of transposition still applies). Since all elements of each parameter are constantly present, form must be achieved by other means, normally by 'register forms' such as the gradual move from extreme top and bottom to the balanced use of all octaves that occurs at the beginning of *Kreuzspiel*. The instrumentation of these works is largely determined by the need for material to be present in any octave register with a full dynamic range; in *Formel* and *Spiel* particular instruments or groups of instruments are associated with each octave.

These early works observe the Second Viennese School convention of a basic 12-note material. Once Stockhausen began work in the Parisian *musique concrète* studios and moved away from the tempered 12-note scale, the justification for the number 12 as the inevitable basis for parametric organization disappeared and works were constructed on the basis of 'proportion squares' of 5×5 (*Elektronische Studie II*) or 6×6 (*Konkrete Etüde*, *Elektronische Studie I*). This subsequently extended to all but the pitch dimensions of instrumental works like *Zeitmasze* and *Klavierstücke V–VIII*. Another discovery from late 1952, which forms part of a move from 'point music' to 'group composition', is the systematic assembling of sounds into what Stockhausen, in his letters, calls 'modes'. In the 'vertical' version, sounds begin together and end separately, or begin separately and end together; in the 'horizontal' version they are either linked together (legato) or broken into serially quantified ratios of sound and silence. This does not apply only to the *concrète* and electronic studies: the same procedures are found in the first two *Klavierstücke* and *Kontra-Punkte*.

The works from 1953 onwards apply serial organization to a great deal more than the 'four parameters' often associated with serialism: they permeate every level of the formal process. Allied to this is a move away from the 'static' conception of the early works, in which systematic exploitation of octave registers was often the only variable creating a sense of formal direction. The quest for 'unity' pursued in earlier pieces now assumes more thoroughgoing form: in *Elektronische Studie II*, for instance, the use of fives determines not only a basic $25\sqrt{5}$ scale for pitches, durations and dynamics, and five main sections, but also five subsections per section, each consisting of five 'groups' of one to five sounds, with five different 'band-widths'. The resulting 'group composition' changes the function of the series, which no longer merely permutes independent objects (e.g. 12 notes, or 6 durations), but is concerned with their relative proportions. In the context of *Klavierstücke V–VIII*, for instance, a number series like 6 4 5 2 1 3 not only implies a movement from relatively large to

relatively small, but also consciously regulates the level of increase and decrease (6 – 2 + 1 – 3 – 1 + 2).

In contrast to the focus on total unity of proportions initially pursued in the studies and *Klavierstücke V–VIII*, the works from the period 1956–8 – the extended version of *Zeitmasze*, *Gruppen* and *Klavierstück XI* – use a diversity of proportions. Not only are different basic quantities (e.g. fives, sevens, twelves) used for different aspects of the same work; there is also a dialectic between simple ‘arithmetic’ series of proportions (e.g. 1 2 3 4 5 6), and ‘geometric’ ones (e.g. 1 2 3 6 10 15 21). Another new aspect of these works is the degree to which Stockhausen is prepared to insert new material retrospectively into the music provided by an initial scheme: the variable tempo sections in *Zeitmasze*, the passages in *Gruppen* where all three orchestras play in synchrony (with coordinated accelerandos and ritardandos), and many of the more ad hoc production processes used in *Gesang der Jünglinge* are, in effect, carefully considered afterthoughts.

Up to 1959, even long works like *Gruppen* involve detailed microstructures, and the longest ‘sounding’ notes are not very long. The American experience (in 1958) of constant aeroplane flights, and listening to the ‘inner transformations’ of the long drone of aeroplane engines, led to what Stockhausen subsequently termed ‘an expansion of the time-scale’. One consequence of this is the use of a scale of durations which greatly increases the ratio between the smallest and largest units. Another change of outlook involved a re-evaluation of the function of number sequences in serial composition. Following the earlier move from ‘points’ to ‘groups’, Stockhausen now started to think of the series in terms of ‘degrees of alteration’; that is, a sequence such as 6 5 1 4 2 3 is considered not only as $x - 1 - 4 + 3 - 2 + 1$ (as was already the case in ‘group composition’), but also, for example, as: total change (6), major change (5), minimal change (1) etc. This way of thinking played a major role in *Refrain*, *Carré* and *Kontakte*, and paved the way for the ‘process compositions’ of 1963–70.

It was in 1961, in the recomposed *Klavierstück IX*, that Stockhausen first gave obvious precedence to the Fibonacci series (in practical terms, 1 2 3 5 8 13 21 34 55 89 144), which serves as a primary tool in sculpting the time-proportions (and other aspects) of such works from the 1960s as *Plus-Minus*, *Mikrophonie I* and *II*, *Stop*, *Adieu* and *Telemusik*. However, the advent of ‘moment form’ around 1960 brings several other factors into play. The characterization as ‘unique’ of each formal ‘moment’ (most works involve about 30 of them) lays particular emphasis on such aspects as timbre, articulation and, in the case of *Carré*, spatial location and movement. Evidence of this is the rich array of adjectives used to label the 33 ‘moments’ in *Mikrophonie I* (e.g. ‘schlüpfend-quietschend’ (slurping-squealing) or ‘winselnd-jaulend’ (whimpering-wailing), and the more objective moment-titles used in *Mixtur* (e.g. ‘Dialogue’, ‘Layers’, ‘Translation’). More broadly, the ‘moment form’ approach tends to imply preparatory sketches which list all the available parametric combinations, and investigate significant ways of grouping and interrelating them, without giving *a priori* preference to any single ordering.

A major change of approach came with the ‘formula’ technique first introduced in *Mantra*. Here, not only are the various parameters of each

phrase serially proportioned, but each of the individual articulation types allotted to each note of the formula subsequently dominates one of the work's 13 main sections. In addition, the rhythmic structure of each of the formula's four phrases serves as the germ for the rhythmic structure of the remainder of the work. An important aspect of the pitch structure, carried over from process compositions such as *Spiral*, is that the basic melody sequence is also subjected to 12 different 'expansions' (ranging up to over three octaves).

One inevitable outcome of Stockhausen's development of 'formula technique' is the renunciation of 'moment form'. The last significant work to be conceived in terms of 'moments' is *Trans*, and even here there are certain aspects, including the harmonic structure of the dense string chords and the lengths of sections, which are 'through-composed' as a single process. In *Inori*, the form is clearly 'organic': the five main sections, derived from the five phrases of the 'formula', progressively introduce 'rhythm', 'dynamics', 'melody', 'harmony' and 'polyphony', and all but the 'harmony' section include subsections entitled 'genesis' and/or 'evolution'. Most significant here, however, is the drastic expansion of the formula to a notional length of 60 minutes (augmented in practice by seven minutes of fermatas and various visual or theatrical elements), so that the shaping of the melody is also that of the overall form.

Licht provides the most extreme extension of the 'formula' technique. The entire cycle is extrapolated from a three-layer 'super-formula': a superimposition of the formulae for the three main characters. At the broadest level, this super-formula determines the relative length of the seven operas, and their subdivision into individual acts and scenes. It also supplies a framework of central pitches extending over long periods of time, as well as the basis for all local melodic and rhythmic detail.

Although, in some respects, the formula method seems to hark back to the serialism of the early 1950s, it is essentially a much more flexible method, allowing far more scope for on-the-spot decisions about musical substance. An essential criterion for Stockhausen is that each response to the available options should involve a new exploration of the formula's possibilities, not recourse to well-tried strategies. Halfway through work on *Mittwoch*, he commented that he had still made no use in *Licht* of the pitch expansions introduced in *Mantra*, and that the method's potential resources still seemed infinite.

[Stockhausen, Karlheinz](#)

WORKS

[the numbering is Stockhausen's](#)

[amplification and/or other electro-acoustic transformation specified for works from no.9 onwards](#)

[numbered works, 1950–77](#)

[licht: die sieben tage der woche](#)

unnumbered works and projects

Stockhausen, Karlheinz: Works

numbered works, 1950–77

no.	
1/11	Chöre für Doris (P. Verlaine), mixed chorus, 1950: 1 Die Nachtigall, 2 Armer junger Hirt, 3 Agnus Dei; ORTF Chamber Chorus, cond. Couraud, Paris, 21 Oct 1971
1/10	Drei Lieder, A, fl, 2 cl, tpt, trbn, perc, xyl, pf, hpd, str, 1950: Der Rebell (C. Baudelaire), Frei (anon.), Der Saitenmann (anon.); Fassbaender, Ensemble Musique Vivante, cond. Stockhausen, Paris, 21 Oct 1971
1/9	Choral (Stockhausen), SATB, 1950; ORTF Chamber Chorus, cond. Couraud, Paris, 21 Oct 1971
1/8	Sonatine, vn, pf, 1951; broadcast perf., Marschner, Stockhausen, WDR, 24 Aug 1951; concert perf., Gawriloff, Aloys Kontarsky, Paris, 22 Oct 1971
1/7	Kreuzspiel, ob, b cl, pf, 4 perc, 1951; broadcast perf., WDR, Dec 1951; concert perf., cond. Stockhausen, Darmstadt, 21 July 1952; rev. 1959 with 3 perc
1/6	Formel, 28 insts, 1951; Ensemble Musique Vivante, cond. Stockhausen, Paris, 22 Oct 1971
1/5	Konkrete Etüde, 1-track tape (Paris), 1952
1/4	Spiel, orch, 1952; SWF SO, cond. Rosbaud, Donaueschingen, 11 Oct 1952; rev. 1973
1/3	Schlagquartett, pf, 6 timp (3 players), 1952; Kaul, Porth, Peinkofer, Wschwender, Munich, 23 March 1953; rev. 1974 as Schlagtrio, pf, 6 timp (2 players)
1/2	Punkte, orch, 1952, rev. 1962; SWF SO, cond. Boulez, Donaueschingen, 20 Oct 1963; rev. 1964, 1966
1	Kontra-Punkte, fl, cl, b cl, bn, tpt, trbn, pf, hp, vn, vc, 1952, rev. 1953; members of WDR SO, cond. Scherchen, Cologne, 26 May 1953
2	Klavierstücke I–IV, 1952; Mercenier, Darmstadt, 21 Aug 1954
3	Elektronische Studien, 1-track tape (Cologne): I, 1953; II, 1954
4	Klavierstücke V–X, 1954–5, IX–X rev. 1961; V, Mercenier, Darmstadt, 21 Aug 1954; V–VIII, Mercenier, Darmstadt, 1 June 1955; IX, Aloys Kontarsky, Cologne, 21 May 1962; X, Rzewski, Palermo, 10 Oct 1962
5	Zeitmasze, fl, ob, eng hn, cl, bn, 1955–6; Domaine Musical, cond. Boulez, Paris, 15 Dec 1956
6	Gruppen, 3 orchs, 1955–7; WDR SO, cond. Maderna, Boulez, Stockhausen, Cologne, 24 March 1958
7	Klavierstück XI, 1956; Tudor, New York, 22 April 1957
8	Gesang der Jünglinge (Bible: <i>Daniel</i>), 5 1-track tapes (Cologne), 1955–6; Cologne, 30 May 1956; rev. 4-track tape
9	Zyklus, perc, 1959; Caskel, Darmstadt, 25 Aug 1959
10	Carré, 4 choruses, 4 orchs, 1959–60, partly realized Cardew; NDR Chorus and SO, cond. Gielen, Kagel, Markowski, Stockhausen, Hamburg, 28 Oct 1960
11	Refrain, pf + woodblocks, cel + crotales, vib + cowbells + glock, 1959; Tudor, Cardew, Rockstroh, Berlin, 2 Oct 1959
12	Kontakte, 4-track tape (Cologne), 1958–60
12½	Kontakte, version for pf, perc, 4-track tape, 1958–60; Tudor, Caskel, Cologne, 11 June 1960

122/3	Originale, music-theatre using Kontakte; Cologne, 26 Oct 1961
13	Momente (Bible: <i>Song of Solomon</i> , M. Bauermeister, Stockhausen etc.), S, 4 choral groups, 4 tpt, 4 trbn, 2 elec org, 3 perc, 1962–4; Arroyo, WDR Chorus and SO, cond. Stockhausen, Cologne, 21 May 1962; enlarged 1964, Arroyo, WDR Chorus and SO, cond. Stockhausen, Donaueschingen, 16 Oct 1965; enlarged again 1972, Davy, WDR Chorus, Ensemble Musique Vivante, cond. Stockhausen, Bonn, 8 Dec 1972
14	Plus-Minus, 2 x 7 pages for elaboration, unspecified forces, 1963; Cardew (pf), Rzewski (pf), Rome, 14 June 1964
15	Mikrophonie I, tam-tam (2 players), 2 mic, 2 filters and potentiometers, 1964; Stockhausen Ens, Brussels, 9 Dec 1964
16	Mixtur, 5 orch groups, sine-wave generators, 4 ring mod, 1964; NDR SO, cond. Gielen, Stockhausen Ens, Hamburg, 9 Nov 1965
16½	Mixtur, 5 small orch groups, elecs as for no. 16, 1967; Hudba Dneska Ens, cond. L. Kupkovic, Stockhausen Ens, Frankfurt, 23 Aug 1967
17	Mikrophonie II (H. Heisenbüttel: <i>Einfache grammatische Meditationen</i>), 6 S, 6 B, Hammond org, 4 ring mod, 4-track tape, 1965; WDR Chorus, Studio Chorus for New Music, Alfons Kontarsky, Stockhausen Ens, Cologne, 11 June 1965
18	Stop, 6 small orch groups, 1965
18½	Stop, Paris version, 19 insts, 1969; Ensemble Musique Vivante, cond. Masson, Paris, 2 June 1969
19	Solo, melody inst, tape rec, 1965–6; Hirata (trbn), Noguchi (fl), Tokyo, 25 April 1966
20	Telemusik, 4-track tape (Tokyo), 1966; Tokyo, 25 April 1966
21	Adieu, fl, ob, cl, bn, hn, 1966; WDR SO Wind Qnt, Calcutta, 30 Jan 1967
22	Hymnen, 4-track tape (Cologne), 1966–7; Cologne, 30 Nov 1967
22½	Hymnen, version with inst ens, 1966–7; Stockhausen Ens, Cologne, 30 Nov 1967
222/3	Hymnen, third region, version with orch, 4-track tape, 1969; New York PO, cond. Stockhausen, New York, 25 Feb 1971
23	Prozession, tam-tam, va, electronium/synth, pf, mics, filters, potentiometers, 1967; Stockhausen Ens, Helsinki, 21 May 1967
24	Stimmung (Stockhausen etc.), 2 S, Mez, T, Bar, B, 6 mic, 1968; Collegium Vocale Köln, Paris, 9 Dec 1968
25	Kurzwellen, 4 insts, mics, filters, potentiometers, 4 short-wave receivers, 1968; Stockhausen Ens, Bremen, 5 May 1968; realized, with music by Beethoven, as Kurzwellen mit Beethoven (Stockhausen-Beethoven Opus 1970), 1969; Stockhausen Ens, Düsseldorf, 17 Dec 1969
26	Aus den sieben Tagen, 15 text pieces, 1968: 1 Richtige Dauern, c4 players, Darmstadt, 1 Sept 1969; 2 Unbegrenzt, ens, St Paul de Vence, 26 July 1969; 3 Verbindung, ens, Darmstadt, 2 Sept 1969; 4 Treffpunkt, ens, London, 25 Nov 1968; 5 Nachtmusik, ens, Darmstadt, 1 Sept 1969; 6 Abwärts, ens, Darmstadt, 2 Sept 1969; 7 Aufwärts, ens, Darmstadt, 4 Sept 1969; 8 Oben und unten (Theaterstück), man, woman, child, 4 insts, Amsterdam, 22 June 1969; 9 Intensität, ens, Darmstadt, 3 Sept 1969; 10 Setz die Segel zur Sonne, ens, Paris, 30 May 1969; 11 Kommunion, ens, Darmstadt, 3 Sept 1969; 12 Litanei, spkr/chorus; 13 Es, ens, London, 25 Nov 1968; 14 Goldstaub, small ens, Kürten, 20 Aug 1972; 15 Ankunft, spkr/speaking chorus
27	Spiral, soloist, short-wave receiver, 1968; Holliger, Zagreb, 15 May 1969
28	Dr K., sextet, fl, b cl, pf, vib + tubular bells, va, vc, 1968–9; London

	Sinfonietta, cond. Boulez, London, 22 April 1969
29	Fresco, wall sounds for meditation, 4 orch groups, 1969; Beethovenhalle Orch, cond. Wangenheim, Fritsche, B. Kontarsky, Földes, Bonn, 15 Nov 1969
30	Pole, 2 players, 2 short-wave receivers, 1969–70; Vetter (amp rec), Fritsch (amp va), Osaka, 20 March 1970
31	Expo, 3 players, 3 short-wave receivers, 1969–70; Bojé, Eötvös, Gehlhaar, Osaka, 21 March 1970
32	Mantra, 2 pf + woodblock + crotales, 2 ring mod, 1969–70; Kontarskys, Donaueschingen, 28 Oct 1970
33	Für kommende Zeiten, 17 text pieces, 1968–70: 1 Übereinstimmung, 2 Verlängerung, 3 Verkürzung, 4 Über die Grenze, 5 Kommunikation, 6 Intervall, 7 Ausserhalb, 8 Innerhalb, 9 Anhalt, 10 Schwingung, 11 Spektren, 12 Wellen, 13 Zugvogel, 14 Vorahnung, 15 Japan, 16 Wach, 17 Ceylon
34	Sternklang, park music for 5 groups, 1971; Collegium Vocale Köln, Intermodulation, Gentle Fire, Stockhausen Ens, dir. Stockhausen, Berlin, 5 June 1971
35	Trans, orch, tape, 1971; SWF SO, cond. Bour, Donaueschingen, 16 Oct 1971
36	Alphabet für Liège, 13 musical scenes for soloists and duos, 1972; Liège, 23 Sept 1972
36½	Am Himmel wandre ich ... (Indianerlieder) [from Alphabet] (Amerindian chants), S, Bar, 1972; H. Hamm-Albrecht, K.O. Barkey, 23 Sept 1972
37	Ylem, 19 players/singers, 1972; London Sinfonietta, London, 9 March 1973
38	Inori [Adorations], mime, dancer, orch, 1973–4; E. Clarke (mime), SWF SO, cond. Stockhausen, Donaueschingen, 20 Oct 1974
38½	Vortrag über Hu, introductory lecture to Inori, 1v, 1974; Davy, Donaueschingen, 18 Oct 1974
39	Atmen gibt das Leben, chorus, 1974; NDR Chorus, cond. Stockhausen, Hamburg, 16 May 1975; rev. as 'choral opera', chorus, orch/tape, 1977; NDR Chorus, Nizza, 22 May 1977
40	Herbstmusik, 4 players, 1974; Stockhausen Ens, Bremen, 4 May 1974
40½	Laub und Regen [closing duet from Herbstmusik], cl, va, 1974
41	Musik im Bauch, 6 perc, 1975; Les Percussions de Strasbourg, Royan, 28 March 1975
41½	Tierkreis, 12 melodies, melody inst and/or harmony inst, 1975: 1 Aquarius, 2 Pisces, 3 Aries, 4 Taurus, 5 Gemini, 6 Cancer, 7 Leo, 8 Virgo, 9 Libra, 10 Scorpio, 11 Sagittarius, 12 Capricorn
412/3	Tierkreis, high S/high T, harmony inst, 1975, rev. 1976; Meriweather (S), Majella Stockhausen (pf), Aix-en-Provence, 27 July 1977
41¾	Tierkreis, S/very high T, harmony inst, 1975, rev. 1976
414/5	Tierkreis, Mez/A/low T, harmony inst, 1975, rev. 1976
415/6	Tierkreis, Bar, harmony inst, 1975, rev. 1976
416/7	Tierkreis, B, harmony inst, 1975, rev. 1976
417/8	Tierkreis, chbr orch, 1975, rev. 1977
418/9	Tierkreis, cl, pf, 1975, rev. 1981
41"9/10	Tierkreis, fl + pic, cl, tpt + pf, 1975, rev. 1983
42	Harlekin, cl, 1975; Stephens, Cologne, 7 March 1976
42½	Der kleine Harlekin, cl, 1975; Stephens, Aix-en-Provence, 3 Aug 1977
43	Sirius, S, B, tpt, b cl, elecs, 1975–7; inc., Meriweather, Carmeli, Markus

	Stockhausen, Stephens, Washington, DC, 15 July 1976; complete, same pfmrs, Aix-en-Provence, 8 Aug 1977; 4 versions for elects alone: Frühlings-Version [1 ex 43], Sommer-Version [2 ex 43], Herbst-Version [3 ex 43], Winter-Version [4 ex 43]
43½	Aries, tpt, elects, 1977, rev. 1980
432/3	Libra, b cl, elects, 1977
43¾	Capricorn, B, elects, 1977
44	Amour, 5 pieces, cl, 1976; Stephens, Stuttgart, 9 Jan 1978
44½	Amour, 5 pieces, fl, 1976, rev. 1981
45	Jubiläum, orch, 1977; Niedersächsisches Staatsorchester, cond. Albrecht, Hanover, 10 Oct 1977
46	In Freundschaft, rec/fl/cl/ob/basset-hn/b cl/bn/sax/hn/tpt/trbn/tuba/vn/va/vc/db, 1977; Goeres (fl), Aix-en-Provence, 6 Aug 1977
47	Jahreslauf; see licht: die sieben tage der woche: Dienstag aus Licht Stockhausen, Karlheinz: Works

licht: die sieben tage der woche

for première details of sections of operas up to and including 'Montag' see Kurtz (c1988)

'modernes Orchester' – orchestra of electronic and/or amplified instruments

48–50

Donnerstag aus Licht (op, greeting, 3, farewell, Stockhausen), 1978–81; inc., Milan, La Scala, 15 March 1981; complete, Milan, La Scala, 3 April 1981

48 Michaels Reise um die Erde, tpt, orch, 1978 [Act 2 of Donnerstag]; performable separately: Eingang und Formel, tpt, 1978 [1 ex 48]; Halt, tpt, db, 1978 [2 ex 48]; Kreuzigung, tpt, 2 basset-hn, 2 hn, 2 trbn, tuba, elec org/synth, 1978 [3 ex 48]; Mission und Himmelfahrt, tpt, basset-hn, 1978 [4 ex 48];

48½ Donnerstags-Gruss (Michaels-Gruss), 8 brass, pf, 3 perc, 1978 [greeting from Donnerstag]; performable separately: Michaels-Ruf, variable ens, 1978 [1 ex 48½], Michaels-Ruf, version for 4 tpt, 1978 [2 ex 48½]

482/3 Michaels Reise um die Erde, tpt, 9 insts, 1978, rev. 1984 [red. version of no.48]

49 Michaels Jugend, T, S, B, basset-hn, tpt, trbn, pf, elec org/synth, chorus and insts on 8-track tape, 3 dancers/mimes, 1978–9 [Act 1 of Donnerstag]; performable separately: Unsichtbare Chöre, 8-track tape, 1979 [ex 49]

49½ Kindheit, T, S, B, basset-hn, tpt, trbn, 8-track and 2-track tapes, female dancer, 1979 [scene from Michaels Jugend]; performable separately: Tanze Luzefa!, basset-hn/b cl, 1978 [1 ex 49½], Bijou, a fl, b cl, 2-track tape, 1978 [2 ex 49½]

492/3 Mondeva, T, basset-hn (S, B, trbn, elec

org/synth, 8-track and 2-track tapes, mime ad lib),
1978–9 [scene from Michaels Jugend]

49³/₄ Examen, T, basset-hn, tpt, pf, dancer (S, B, 8-track and 2-track tapes, 2 dancer-mimes ad lib) 1979 [scene from Michaels Jugend]; performable separately: Klavierstück XII, 1979, rev. 1983 [ex 49³/₄]

50 Michaels Heimkehr, T, S, B, 2 s sax, basset-hn, tpt, trbn, elec org/synth, chorus, orch, 8-track and 2-track tapes, 3 dancer-mimes, old woman, 1980 [Act 3 of Donnerstag]

50¹/₂ Festival, T, S, B, 2 s sax, basset-hn, tpt, trbn, elec org/synth, choir, orch, 8-track and 2-track tapes, 3 dancer-mimes, 1980 [scene from Michaels Heimkehr]; performable separately: Drachenkampf, tpt, trbn, elec org/synth, perc ad lib, 2 dancers ad lib, 1980 [1 ex 50¹/₂]; Knabenduett, 2 s sax/other insts, 1980 [2 ex 50¹/₂]; Argument, T, B, elec org/synth (tpt, trbn, perc ad lib), 1980 [3 ex 50¹/₂]

50²/₃ Vision, T, tpt, hammond org/synth, 2-track tape, dancer (shadow play ad lib), 1980 [scene from Michaels Heimkehr]

50³/₄ Donnerstags-Abschied (Michaels-Abschied), 5 tpt/(tpt, 4-track tape), 1980 [farewell from Donnerstag]

51–4

Samstag aus Licht (op, greeting, 4 scenes, Stockhausen), 1981–3; complete, Milan, Palazzo dello Sport, 25 May 1984

51 Luzifers Traum, B, pf, 1981 [scene 1 of Samstag]

51¹/₂ Klavierstück XIII (Luzifers Traum), solo pf version of no.51, 1981

51²/₃ Traumformel, basset-hn, 1981–2

52 Kathinkas Gesang als Luzifers Requiem, fl, 6 perc, 1982–3 [scene 2 of Samstag]

52¹/₂ Kathinkas Gesang als Luzifers Requiem, version for fl, elecs, 1983

52²/₃ Kathinkas Gesang als Luzifers Requiem, version for fl, pf, 1983

53 Luzifers Tanz, B/trbn/euphonium, pic tpt, pic, wind orch/sym. orch, stage pfmrs ad lib (stilt-dancer, dancer, ballet/mimes ad lib), 1983 [scene 3 of Samstag];

performable separately: Linker Augenbrauentanz, fls, basset-hn(s), synth, perc [1 ex 53], Rechter Augenbrauentanz, cls, b cl(s), synth, perc [2 ex 53], Linker Augentanz, sax, synth, perc, rev. 1990 [3 ex 53], Rechter Augentanz, obs, eng hns, bns, synth, perc [4 ex 53], Linker Backentanz, tpts, trbns, synth, perc [5 ex 53], Rechter Backentanz, tpts, trbns, synth, perc [6 ex 53], Näsensflügeltanz, perc, elec kbds ad lib [7 ex 53], Oberlippentanz (Protest), pic tpt/(pic tpt, trbns/euphonium, 4/8 hns, 2 perc) [8 ex 53], Zungenspitzenentanz, pic/(pic, euphoniums, perc,

dancer ad lib) [9 ex 53], Kinntanz, (euphonium, synth, perc)/(euphonium, a trbn(s), t hn(s), tuba(s), perc), rev. 1984 [10 ex 53]

53½ Samstags-Gruss (Luzifer-Gruss), 26 brass, 2 perc, 1984 [greeting from Samstag]

54 Luzifers Abschied, male vv, org, 7 trbn, 1982 [scene 4 of Samstag]

55–9

Montag aus Licht (op, greeting, 3, farewell, Stockhausen), 1984–8; Milan, Scala, 7 May 1988

55 Montags-Gruss (Eva-Gruss), basset hns, elec kbds/8-track tape, 1984–8 [greeting from Montag]; performable separately: Xi, melody inst [1 ex 55], Xi, version for basset-hn [2 ex 55]; Xi, version for fl/a fl [3 ex 55]

56 Evas Erstgeburt, 3 S, 3 T, B, chorus, children's chorus, orch, 8-track tape, actor, 1987 [Act 1 of Montag]; performable separately: Geburts-Fest, chorus, 4-track tape [ex 56; 3 parts performable separately: Quelle des Lebens, Kinderspiel, Trauer mit Humor]

56½ In Hoffnung, 3 S, live or taped chorus, 'modernes Orchester', 8-track tape, actors, 1987 [scene from Evas Erstgeburt]; performable separately: Flautina, fl + pic + a fl, 1989 [ex 56½]

56¾ Geburts-Arien, 3 S, 3 T, live or taped chorus, children's vv ad lib, 'modernes Orchester', 8-track tape, 1987 [scene from Evas Erstgeburt]; performable separately: Erste Geburts-Arie, 3 S, live or taped chorus, children's vv ad lib, 'modernes Orchester', 8-track tape [1 ex 56¾], Zweite Geburts-Arie, 3 S, 3 T, live or taped chorus, 'modernes Orchester', 8-track tape [2 ex 56¾]

564/5 (+5/6) Knaben-Geschrei mit Luzifers Zorn, 3 S, B, live or taped chorus, children's chorus, 'modernes Orchester', 8-track tape, 1987 [scene from Evas Erstgeburt]; performable separately: Luzifers Zorn, B, synth, tape, actor [ex 565/6]

566/7 Das grosse Geweine, 3 S, B, live or taped chorus, orch, tape, 1987 [scene from Evas Erstgeburt]

57 Evas Zweitgeburt, 7 boy soloists, basset-hn, pf, chorus, girls' chorus, orch, 1984–7 [Act 2 of Montag]; performable separately: Mädchenprozession, a cappella version, female vv, pf [ex 57]

57½ (+2/3) Mädchenprozession und Befruchtung mit Klavierstück – Wiedergeburt, girls' chorus, live or taped chorus, pf, 'modernes Orchester', 8-track tape, 1984–7 [3 scenes from Evas Zweitgeburt]; performable separately: Klavierstück XIV, 1984 [ex 572/3]

57¾ Evas Lied, 7 boy soloists, basset-hn, 'modernes Orchester', 8-track tape, female chorus ad lib, 1986 [scene from Evas Zweitgeburt]; performable separately:

Wochenkreis (Die sieben Lieder der Tage), 1v/melody inst, harmony inst ad lib [1 ex 57³/₄]; Wochenkreis, version for basset-hn, synth, rev. 1988 [2 ex 57³/₄]

58 Evas Zauber, basset-hn, a fl + pic, chorus, children's chorus, 'modernes Orchester', 8-track tape, 1984–6 [Act 3 of Montag]

58¹/₂ Botschaft, basset-hn, a fl, (chorus, 'modernes Orchester')/(chorus, tape)/'modernes Orchester', 1984–5

58¹/₂ossia Ave, basset-hn, a fl, 1984–5; performable separately: Evas Spiegel, basset-hn, 1984 [1 ex 58¹/₂]; Susani, basset-hn, 1985 [2 ex 58¹/₂]; Susanis Echo, a fl, 1985 [3 ex 58¹/₂]

582/3 Der Kinderfänger, a fl + pic (children's chorus, 'modernes Orchester', basset-hn ad lib)/'modernes Orchester'/tape, 1986; performable separately: Entführung, pic [ex 582/3]

59 Montags-Abschied (Eva-Abschied), children's chorus, pic, elec kbds, 1988 [farewell from Montag]; performable separately: Quitt, 3 pfms, 1989 [1 ex 59]; Ypsilon, melody inst, 1989 [2 ex 59]; Ypsilon, version for basset-hn, 1989 [3 ex 59], Ypsilon, version for fl, 1989 [4 ex 59]

47, 60–61

Dienstag aus Licht (op, greeting, 2, Stockhausen), 1977, 1987–91; Concert perf., Lisbon, Gulbenkian Foundation, 10 May 1992; staged, Leipzig, Opernhaus, 28 May 1993

60 Dienstags-Gruss (Willkommen mit Friedens-Gruss), S, chorus, 9 tpt, 9 trbn, 2 synth, 1987–8 [greeting from Dienstag]; performable separately: Willkommen, tpts, trbns, 2 synth, 1988 [1 ex 60], Sukat, basset-hn, a fl, 1989 [2 ex 60]

47 Jahreslauf, T, B, 'modernes Orchester', 2-track tape, with opt. dancers/mimes, actors, 1977, rev. 1991 [Act 1 of Dienstag]; performable separately: Piccolo, pic, 1977 [1 ex 47], Saxophon, s sax, 1977 [2 ex 47]

47¹/₂ Der Jahreslauf, concert version, 'modernes Orchester', 2-track tape, 1977, rev. 1991

61 Invasion – Explosion mit Abschied, S, T, B, 3 tpt (1 + flugelhorn), 3 trbn, 2 synth, 2 perc, 6 tpt and 6 trbn ad lib, chorus, 8-track tape, 1990–91 [Act 2 of Dienstag]; performable separately: Oktophonie, 8-track tape, 1990–91 [1 ex 61]; Signale zur Invasion, trbn, elecs ad lib, 1992 [2 ex 61]

61¹/₂ Pietà, flugelhorn, S ad lib, elecs, 1990–91

612/3 Dienstags-Abschied, chorus, elec kbds (1 pfmr), elecs, 1991; performable separately: Synthi-fou (Klavierstück XV), elec kbds (1 pfmr), elecs, 1991 [ex 612/3]

Freitag aus Licht (op, greeting, 2, farewell, Stockhausen), 1991–4; Leipzig, Opernhaus, 12 Sept 1996

62 Weltraum (Freitags-Gruss und Freitags-Abschied), elects, 1991–2, 1994 [greeting and farewell from Freitag]

63 Tonszenen vom Freitag, S, B, elec insts, 1991–4 [performable with no.62 as Elektronische Musik mit Tonszenen vom Freitag aus Licht]

63½ Klavierstück XVI, pf, 12-/8-/2-track tape, elec kbds ad lib, 1995

64 Freitag-Versuchung, S, Bar, B, fl, basset-hn, children's orch, children's chorus, 12 vv, 1 synth, elects, 12 pairs of dancer-mimes, 1991–4; performable separately: Antrag, S, B, fl, basset-hn, elects ad lib, 1994 [1 ex 64], Kinder-Orchester, S, fl, basset-hn, synth, children's orch, elects ad lib, 1994 [2 ex 64], Kinder-Chor, B, children's chorus, synth, elects ad lib, 1994 [3 ex 64], Kinder-Tutti, S, B, children's chorus, fl, basset-hn, synth, children's orch, elects ad lib, 1994 [4 ex 64], Zustimmung, S, B, fl, basset-hn, elects ad lib, 1994 [5 ex 64], Fall, S, Bar, fl, basset-hn, elects ad lib, 1994 [6 ex 64], Kinder-Krieg, children's chorus, synth, elects ad lib, 1994 [7 ex 64], Reue, S, fl, basset-hn, elects ad lib, 1994 [8 ex 64], Elufa, fl, basset-hn, elects ad lib, 1991 [9 ex 64], Freia, fl, 1991 [9½ ex 64], Freia, basset-hn, 1991 [92/3 ex 64], Chor Spirale, 3 S, 3 A, 3 T, 3 B, elects ad lib, 1994 [10 ex 64]

65–71

Mittwoch aus Licht (op, greeting, 4 scenes, farewell, Stockhausen), 1993–8

65 Mittwochs-Gruss, singing usherettes, 8-track tape, 1998 [greeting from Mittwoch]

66 Welt-Parlament, chorus, 1995 [scene 1 of Mittwoch]

67 Licht-Ruf, (tpt, basset-hn, trbn)/(3 other insts), 1995

68 Orchester-Finalisten, orch, elects, 1995–6 [scene 2 of Mittwoch]; performable separately: Oboe, ob, elects, 1995–6 [1 ex 68], Violoncello, vc, elects, 1995–6 [2 ex 68], Klarinette, cl, elects, 1995–6 [3 ex 68], Fagott, bn, elects, 1995–6 [4 ex 68], Violine, vn, elects, 1995–6 [5 ex 68], Tuba, tuba, elects, 1995–6 [6 ex 68], Flöte, fl, elects, 1995–6 [7 ex 68], Posaune, trbn, elects, 1995–6 [8 ex 68], Viola, va, elects, 1995–6 [9 ex 68], Trompete, tpt, elects, 1995–6 [10 ex 68], Kontrabass, db, gong, elects, 1995–6 [11 ex 68]

69 Helikopter-Streichquartett, str qt, 4 helicopters, TV and audio relay equipment, 1993 [scene 3 of Mittwoch]

70 Michaelion, chorus, fl, basset-hn, tpt, trbn, B + short-wave receiver, synth, tape, 2 dancer-mimes, 1997

[scene 4 of Mittwoch]; performable separately: Thinki, fl, 1997 [1 ex 70]; Bassetsu, basset-hn, 1997 [2 ex 70]; Bassetsu-Trio, basset-hn, tpt, trbn, 1997 [3 ex 70]

70½ Rotary-Bläserquintett, 1997

71 Mittwochs-Abschied, 8-track tape, 1996

71½ Klavierstück XVII, synth, elects, 1998

72 Europa-Gruss, winds, 1992–5

73 Trumpetent, 4 tpt, 1995

74 Litanei 97, chorus, 1997

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Scherzo, pf, ?1950

3 Chöre, ?1950

Burleska (pantomime, Stockhausen), spkr, 4 solo vv, chbr chorus, str qt, pf, perc, 1950, collab. D. Seuthe, K. Weiler

6 Studien, pf, ?1950, destroyed

Präludium, pf, 1951 [used as pf part of Sonatine, no.1/8, movt 1]

Pf Sonata, 1951, destroyed

Ravelle, cl, vn, elec gui, pf, db, 1951; Klaus, Hori, Singl, Marschner, Erhardt, Freiburg, 14 June 1974

Studie über einen Ton, 1952; ?unrealized, sketches extant

Klavierstück V½, Klavierstück VI½, 1954; Aloys Kontarsky, Cologne, 18 Jan 1974

Monophonie, orch, 1960–

Ensemble, studio concert, 1967; Hudba Dneska Ensemble, Aloys Kontarsky, Bojé, Jenks, Johnson, Kotik, Darmstadt, 29 Aug 1967

Projektion, 9 orch groups, film, 1967–

Musik für ein Haus, studio concert, 1968; Thibaud, Nothdorf, Horák, Blum, Barboteu, Globokar, Holliger, Meszáros, Bojé, Gawriloff, Liesmann, Aloys Kontarsky, Fritsch, Johnson, Nozaki, Darmstadt, 1 Sept 1968

Hinab-Hinauf, soloists, elects, 1968

Tunnel-Spiral, contribution to group project for sound tunnel, Los Angeles, 1969

Singreadfeel (Sri Aurobindo), singer, various insts, 1970

Cadenzas for W.A. Mozart: Clarinet Concerto, k622, 1978

Cadenzas for Haydn: Trumpet Concerto, hVllc:1, 1983–5

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 - b: collections of essays and symposia
 - c: biographical and critical studies
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 - e: numbered works, 1950–77
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Stockhausen, Markus

(b Cologne, 2 May 1957). German trumpeter and composer, son of Karlheinz Stockhausen. At the Cologne Hochschule für Musik he first studied the piano, then the classical and jazz trumpet with R. Platt and M. Schoof, graduating in 1982. In 1981 he was the winner of the German Music Competition. Meanwhile, he had made his jazz début in 1974 at the Newcomer Jazz Festival in Frankfurt, and his classical début in 1976 in his father's *Sirius* at the Bicentennial celebrations in Washington DC. He began to collaborate intensively with his father in 1974, since when he has played in the premières of several of his father's works: *Sirius* (1975–6, with *Aries*, 1977) and, from *Licht, Donnerstag* (1978–81, including *Michaels Reise um die Erde*), *Samstag* (including *Oberlippentanz*, 1984) and *Dienstag* (including *Invasion* and *Pietà*, 1991).

In addition to his activities as a soloist, mainly in contemporary music, he has played throughout the world in various jazz ensembles, such as the quintet 'Key' (1974–9), the Rainer Brüninghaus Group (1980–84), Kairos

(1985–90), *A Paris* (1989–96) and *Possible Worlds* (1995–). His duo partners have included Jasper van t'Hof (keyboards), Gary Peacock (bass), the organist Margareta Hürholz, the pianist Fabrizio Ottaviucci and his pianist sister Majella Stockhausen (*b* Cologne, 7 June 1961).

As a composer he has, together with his brother Simon (*b* Bensberg, 5 July 1967), written several film and theatre scores and created two open-air spectacles for the fifth and tenth anniversaries of the Philharmonie in Cologne. Other partnerships have been with the noted actress Hanna Schygulla as well as with Enrique Diaz, Nygên Lê and Antoine Hervé. His recordings include *New Colours of Piccolo Trumpet* (1993), *Clown* and *Jubilee* (1996). In 1996 he began to teach at the Hochschule für Musik in Cologne.

EDWARD H. TARR

Stockholm.

Capital city of Sweden. It was founded in 1255 as a small island fortress between Lake Mälaren and the Baltic, and soon grew into an important trading centre, with a large German population. Polyphonic singing seems to have been introduced in the 1580s and 90s, after the establishment of the Lutheran service, primarily through the Tyska Kyrka (German Church) and its Kantor, Wolfgang Burchardt (*d* 1599), also rector of the German school. Burchardt's acquisitions of German, Dutch and Italian vocal music are still an important part of the German Church Collection now in the Statens Musikbibliotek.

There were lute players, singers and other musicians at the royal court in the 16th century, and trumpeters and drummers in the guards regiments. The Hovkapell was not fully organized, however, until 1620, when 20 German musicians arrived with the composer Andreas Düben, who had studied with Sweelinck in Amsterdam. He and his descendants dominated Stockholm musical life in the 17th century, holding positions at court and as organists. The Latin school, mainly for training priests and officials, taught singing and instrumental playing, and the curriculum included plays with music, in Latin, Swedish or German. The pupils also sang at funerals and other ceremonies, providing the schools with considerable income.

During the adult reign of Queen Christina (1644–54) music and ballet were encouraged at court. A ballet-master, violinists and singers, all from France, introduced the manners of the continental courts, and several ballets with songs were created. In 1652 a group of Italian musicians arrived, among them some well-known castratos, under the direction of Vincenzo Albrici. They performed cantatas and scenes from operas, but left Sweden, like several of the French musicians, on Christina's abdication in 1654. (20 Italian cantatas from the Albrici repertory ended up in the library of Christ Church, Oxford, probably through the English ambassador to the Swedish court, Bulstrode Whitelocke.) The kings succeeding Christina were less interested in music than in warfare, and eventually all countries around the Baltic fell under the Swedish crown. Nevertheless, the capital attracted foreign theatre troupes including the Dutch Fornenbergh company, which performed ballets in the 1660s, as well as the German composers of

church music Christian Geist (1670–79) and Christian Ritter (1681–3, 1688–99). The Düben family collected more than 2000 compositions in print and manuscript, mainly by German and Italian composers of the period, now held in the Uppsala University library. There are records of town musicians during the 17th century, but they never constituted a guild.

Music at court began to prosper again with the arrival of a French theatre and opera company under Claude de Rosidor (?1660–1718), which remained in Stockholm from 1699 to 1706. The military victories of Charles XII turned to defeats after 1709, and the Swedish empire shrank considerably with the peace treaties of 1719–20. Eventually the Hovkapell was reorganized and enlarged, and the standard of playing was improved under Johan Helmich Roman, who returned to Stockholm in 1721 after five years of study in England. He organized public concerts at Easter from 1731 in the Riddarhus (Palace of the Nobility) with works by Handel and Italian composers. Amateur orchestras were active from 1738, culminating in the literary and musical society *Utile Dulci* (1766–86), in which professionals played together with aristocratic amateur instrumentalists and singers.

In 1743 the crown prince Adolf Fredrik arrived from Germany with 14 musicians. The public concerts of the Hovkapell became more numerous, especially after 1758, when F.A.B. Uttini became *Hovkapellmästare*. Their repertory included music by Handel, Pergolesi, Hasse and Graun in addition to Uttini's own arias and symphonies. Uttini had arrived in 1755 with five Italian singers from the Mingotti company; they performed operas and cantatas in the newly built royal theatre at [Drottningholm](#), 10 km from the centre of Stockholm. This theatre burnt down in 1762 but was replaced in 1766 by a building that survives largely intact and is now used for revivals of operas from its heyday (see fig.1).

Gustavus III (reigned 1771–92) was eager to create a national culture with the help of theatre and opera. He was himself a talented playwright and devised plots for a series of operas on national themes, using leading authors to work out the details. He founded the Kungliga Musikaliska Akademi (Swedish Royal Academy of Music) in 1771 and the Kungliga Teaterns Operascen (Swedish Royal Opera) in 1773, the year in which Uttini's *Thetis och Pelée*, the first serious opera in Swedish, had its première. In the following years a broad repertory of French and Italian works was presented in Swedish translations. Gluck's reform operas inspired the composers of the new, Gustavian Swedish works, notably J.G. Naumann's *Gustaf Wasa* (1786), G.J. Vogler's *Gustav Adolf och Ebba Brahe* (1788) and J.M. Kraus's *Aeneas i Carthago* (1799).

In 1782 the Kungliga Teater in central Stockholm opened with Naumann's *Cora och Alonzo*. The building was also used for concerts and masked balls (fig.2), one of the latter remembered because of the assassination of Gustavus III. A new feature was a series of concerts at which Vogler, active in Stockholm between 1786 and 1799, played the organ; his influence resulted in a general improvement of standards among the city's organists. He also started a music school and published music instruction books.

The main singer at the opera, Carl Stenborg, was given a royal privilege to run a smaller theatre on condition that he did not sing there himself. Known

as the Eriksbergsteater when it opened, it was renamed several times, becoming the Mindre Teater in 1799. Stenborg directed ballad operas and comic operas, mostly of French origin, but also plays with music by Swedish composers, for example *Kopparslagaren* ('The Coppersmith', 1781) by Johan David Zander and his own *Gustaf Ericsson i Dalarne* (1784). Some plays were vaudeville parodies of the grand operas, such as *Petis och Telée* (1779). Theatre life was controlled by royal licensing. Performances were given at the opera house, Stenborg's theatre and from 1787 at the Dramatiska Teater, where comedies with songs alternated with spoken drama. During the summers these theatres were closed, and comedies and vaudevilles were permitted in other theatres, especially in the popular Djurgården area. After 1825, when the Arsenalsteater burnt down, the restrictions were increasingly felt; finally Anders Lindeberg (1789–1849) daringly broke the royal monopoly by building the Nya Svenska Teater in 1842 and engaging Jacob Niclas Ahlström as conductor and composer. The theatre, with many comedies to music in its repertory, was a success, and during the 1850s four new theatres opened in Stockholm, all with orchestras. Meanwhile the Kungliga Teaterns Operascen performed European masterpieces, and some of its singers, such as Jenny Lind, Christine Nilsson and Sigrid Arnoldson-Fischhof (1861–1943), became known on the Continent and beyond.

From about 1870 more and more continental virtuosos found their way to Stockholm. Oratorios and bigger cantatas were given by choral societies with the opera orchestra; the main societies were the Harmoniska Sällskap (1820–47, under Johan Fredrik Berwald), the Nya Harmoniska Sällskap (1860–80; Ludvig Norman), the Musikförening (1880–1924; Norman and Franz Neruda) and the Filharmoniska Sällskap (1885–1912; first conducted by Andreas Hallén). They performed major works of Beethoven, Liszt, Brahms and Rubinstein, and also works by Swedish composers (I.C. Hallström, Vilhelm Svedbom, Norman, Hallén and others). Bach's oratorios were introduced from 1890, beginning with the *St Matthew Passion*.

The first purpose-built concert hall was the new building (1878) for the Musikaliska Akademi, used for solo recitals and chamber music. Another hall, giving cheap 'folk concerts', was established in the Arbetarinstitut (Workers' Institute) and much used from 1894 to about 1910. Fiddlers and folk singers performed at Skansen, an open-air ethnological museum opened in 1891 and still popular for choral and folk music performances. Concert life expanded considerably in the 1890s, and in the large-scale exhibition of industry and art in Stockholm (1897) music had a prominent place, especially in a Nordic music festival and the first national meeting of male choruses. Larger concerts still depended on the opera orchestra until 1914, when the Konserthörsförening was established (since 1992 called the Royal Stockholm PO). From 1926 it played in the main hall of the new Konserthus, the smaller hall being used for chamber music and solo recitals. Outstanding conductors have been Georg Schneévoigt (1915–23), Vacláv Talich (1926–36), Fritz Busch (1937–41), Antal Dorati (1966–73), Gennady Rozhdestvensky (1974–7) and Yury Ahronovich (1982–7). The Berwald Hall, opened in 1979, was designed for the musical activities of the Swedish RSO but is also used for public concerts.

The Royal Opera moved into a new and larger building in 1898. The international repertory has included the world premières of Korngold's *Die Kathrin* (1939), Sutermeister's *Der rote Stiefel* (1951) and Ligeti's *Le Grand Macabre* (1978). Among successful productions of Swedish works were Andreas Hallén's *Waldemarsskatten* (1899), Wilhelm Peterson-Berger's *Arnjot* (1910), Ture Rangström's *Kronbruden* (1922), Hilding Rosenberg's *Lycksalighetens ö* (1945), K.-B. Blomdahl's *Aniara* (1959) and L.J. Werle's *Tintomara* (1973), commissioned for the 200th anniversary of the Royal Opera (one episode in *Tintomara* concerns the assassination of Gustavus III at the masked ball, also the subject of operas by Auber and Verdi). Among famous singers who made their débuts there were Jussi Björling, Set Svanholm, Birgit Nilsson, Nicolai Gedda and Elisabeth Söderström. Operetta and musical comedy were given in the Oscarsteater, which opened in 1906 with Offenbach's *Les brigands*, and gave Andrew Lloyd Webber's *Phantom of the Opera* more than 500 times in the 1990s. After World War II several smaller opera companies appeared, the most successful being Folkopera (founded 1976).

Among smaller musical groups are the Par Bricole, founded as a singing and drinking society and active since 1779, and the Mazerska Kvartettsällskap, a chamber music society founded in 1847 by a merchant, Johan Mazer (1790–1847), who also bequeathed a large collection of 18th-century music to the Musikaliska Akademi. Fylkingen, founded in 1933, promotes contemporary music; in 1952 it became the Sveriges section of the ISCM and in the 1960s it was a forum for electro-acoustic music, cooperating with the electronic music studio built in 1964 by Sveriges Radio under the supervision of Knut Wiggen and later Lars-Gunnar Bodin.

Other institutions in Stockholm are the Musikhistoriska Museum, founded in 1899, which has large collections of instruments and of Swedish folk music, and presents historical and ethnological concerts; the Svenskt Visarkiv (Swedish Centre for Folk Song and Folk Music Research, founded 1952); the Svenskt Musikhistoriskt Arkiv (1965); and the Arkiv för Ljud och Bild (National Archive of Recorded Sound and Moving Images, 1979). A private collection, open to visitors since 1973, is the Stiftelse Musikkulturens Främjande (Foundation for the Furtherance of Musical Culture), rich in instruments and French opera scores.

Higher musical education has always been one of the main objectives of the Musikaliska Akademi, but lack of means permitted only limited education, mainly of church musicians, until the 1850s, when classes in many subjects including composition were introduced. The academy's library has been open to the public since 1849. In 1971 the conservatory was separated from the academy and renamed the Kungliga Musikhögskola. Other important music schools have been the A.F. Lindblads Musikskola (1827–72), the Richard Anderssons Musikskola (1886–1982), the Borgarskola Musiklinje (the music class of the civic school, founded 1943), and the Stockholms Musikpedagogiska Institut (founded 1960).

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MARTIN TEGEN

Stockmann, Bartholomaeus

(b Brunswick; fl 1583–90). German singer and composer, active in Denmark. In 1583 he was engaged as cantor at the Latin school in Flensburg, from which post he resigned in 1586, perhaps owing to a disagreement with the town council, as the school's rector resigned at the same time. He remained in Flensburg after leaving the school, however. On 19 September 1587 he was 'brought to the tower' for an unknown offence; it is therefore surprising that only three weeks later, on 8 October, he appears as a bass singer in the court chapel in Copenhagen. He received a salary until September 1590, after which he disappears from view. Stockmann's production is only known through the Flensburg collection *D-FLs*, which contains the only known copy of *Musica nuptialis* (Helmstedt, 1590). This is a collection of nine five-voice wedding motets for a number of named persons in the 1580s, including wedding music for the marriage of the Danish princess Elizabeth to Duke Heinrich Julius of Brunswick-Wolfenbüttel at Kronborg Castle on 19 April 1590. In addition to these, the Flensburg collection contains the manuscript copies of three motets on *Commenda Domino viam tuam/Befiehl dem Herren deine Wege*: one for four voices in German, two for five and six voices in Latin. The motto is that of the compiler of the Flensburg collection, the County Recorder Hans Hartmann, to whom the three motets are dedicated. Stockmann's motets are charming and well-written, apparently inspired by Gallus Dressler and Orlando dei Lassus.

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OLE KONGSTED

Stockmann, (Christine) Doris

(b Dresden, 3 Nov 1929). German ethnomusicologist. She studied the piano, opera production and music theory at the Dresden Hochschule für Musik (1947–9) and musicology (with Dräger, Meyer and Vetter), theatre history and art history at the Humboldt University, Berlin, 1949–52. She also studied ethnography, folklore and linguistics with Steinitz (1953–8), taking the doctorate at Berlin in 1958 with a dissertation on Altmark songs and gained a second degree there in 1982 with a dissertation on interdisciplinary aspects in ethnomusicological research. After conducting field work in many European countries she was appointed researcher for ethnomusicology and folk music in 1953 at the Akademie der Wissenschaften in Berlin, where she was associated with different institutes: German folklore in ethnography, folklore and linguistics (with Steinitz until 1969), history (until 1979), and aesthetics and the arts (until 1989). She has been visiting lecturer from 1965 at universities throughout Europe and the USA and she has worked with the IFMC, chairing the study group on historical sources of traditional music from 1988. In her work she has focussed on the theory, structure and history of orally transmitted music in Europe, concentrating on transcription, notational systems, acoustical and musical analysis and the classification of diverse musics, such as German folksong, Albanian polyphonic music and Sami music. She has also studied the history and development of behaviour relating to musical practices in traditional cultures, examining physiological aspects and their transformations within different contexts. Her work draws on a broad range of sources from antiquity to the present, as well as different interdisciplinary approaches from archaeology, semiotics and structuralism.

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HORST SEEGER/ANDREAS MICHEL

Stockmann, Erich

(b Stendal, 10 March 1926). German ethnomusicologist. He studied musicology and German at Greifswald University (1946–9) and musicology with Dräger, Meyer and Vetter at Humboldt University, Berlin (1950–52), where he took the doctorate in 1953. He then began working as an ethnomusicologist at the Institute for German Folklore of the Academy of Sciences, Berlin, editing historical German folksong sources (*Des Knaben Wunderhorn*, *Parisius*). In 1957 he led the first ethnomusicological

expedition to collect folk music in Albania and was appointed lecturer in ethnomusicology and organology at the musicological institute of Humboldt University. He has been largely responsible for the development of ethnomusicological research in Berlin. In his study of German and European folk music he has done much to promote research into folk instruments: in 1962 he founded the IFMC Study Group on Folk Musical Instruments, serving as its chairman and editing its publication series, *Studia Instrumentorum Musicae Popularis* from 1969; together with Ernst Emsheimer he has also been editor of the documentary monograph series *Handbuch der Europäischen Volksmusikinstrumente* (from 1967). He has encouraged international cooperation and communication in his field through his work as president of the ICTM (1982–97) and as a member of the executive board of the UNESCO International Music Council (1991–7). In 1997 he became an honorary member of the IMC and the ICTM.

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(Tutzing, 1997)

HORST SEEGER/ANDREAS MICHEL

Stockmeier, Wolfgang

(b Essen, 13 Dec 1931). German organist, musicologist and composer. His first organ tuition was with Ernst Kaller at the Folkwang-Schule in Essen. He then studied pedagogy at the Staatliche Hochschule für Musik, Cologne, and composition with Rudolf Petzold and musicology at Cologne University with Willi Kahl and Karl Gustav Fellerer (1951–7). From 1957 to 1961 he taught in secondary schools in Essen, and in 1960 was appointed professor of theory, musical form, organ and improvisation at the Cologne Staatliche Hochschule für Musik. He also taught at Cologne University and at Landeskirche (Protestant) music schools in Düsseldorf and Herford. In 1974 he succeeded Michael Schneider as director of the Protestant church music department at the Nordwestdeutsche Musikakademie in Detmold. While working as the organist of various Rhineland parishes from the age of ten, Stockmeier has made many recordings and given over 2000 concerts internationally. The mainstays of his repertory (apart from his own numerous compositions) are the works of Bach and the Romantic era, in particular those of Karg-Elert (of whose work he has made several recordings). Among Stockmeier's own works are the oratorios *Jesus and Jefta und seine Tochter*, as well as nine organ sonatas and three organ concertos. He has completed all of Bach's unfinished organ works, and in his own compositions he has explored 12-note technique.

GERHARD WIENKE

Stodart.

English firm of piano makers. It was founded by Robert Stodart (*b* Walston, Lanarks., bap. 19 July 1748; *d* Edinburgh, 10 March 1831) in 1775 when he set up his own harpsichord- and piano-making business in Wardour Street, London. He was tuning harpsichords for John Broadwood before 1772 (he was previously apprenticed to an engineer in Dalkeith) and had assisted Broadwood and Americus Backers in inventing the English grand action (see [Frames/F005332.htmlPianoforte, §1, 4](#) and fig.12); in 1777 he patented a combination instrument, which included the earliest patent for this action (see [Harpsichord-piano](#)). Some of his grand pianos survive including one from 1781 at Heaton Hall, Manchester, which is five octaves in compass with an undivided, single-pinned, harpsichord-type bridge and three metal gap spacers to strengthen the gap between the soundboard and the wrest plank. One square piano by him survives with a five-octave compass and the English single action.

About 1792 ownership of the piano business passed to Robert's nephews, Matthew (bap. Covington and Thankerton, Lanarks., 24 Feb 1758) and William (bap. Covington and Thankerton, 30 May 1762), at an agreed valuation. At first Robert received a retainer of £3 3s. 'per Grand Forte Piano', but later this was reduced to a life annuity of £200. From 1794 the ratebooks of St James's, Westminster, list William Stodart at Golden Square; a square piano by Matthew and William, dated 1792, still has the Wardour Street address. In 1795 William patented 'an upright grand pianoforte in the form of a bookcase'. It was simply a vertical grand enclosed in a rectangular cupboard, placed on a stand with four legs, the action being behind the soundboard and striking through from behind. By about 1816 William was manufacturing on his own, his output of squares having reached 4000.

In 1820 two of Stodart's workmen, James Thom and William Allen, invented a 'compensation frame' (see [Pianoforte, §1, 6](#)) to prevent fluctuations in pitch arising from temperature changes. It is doubtful that it achieved the stability of pitch that was hoped for, but its tubular braces proved stronger than other forms of metal bracing then in use, resisting string tensions excellently. This was a vital beginning in the development of bracing in pianos and enabled heavier strings to be used to obtain a richer tone; surviving instruments have a beautifully resonant sound. Few makers adopted the compensation frame; however, the Stodart firm used it until the 1850s, exhibiting a grand with the frame at the Great Exhibition of 1851. Stodart also experimented with baize hammer coverings in the bass about 1820. The firm became William Stodart & Son in about 1825 when William's son Matthew (*b* London, 4 March 1794), became a partner. The 1851 census lists Matthew Stodart as a 'piano forte' manufacturer employing six men, and gives his address as 2 Westbourne Grove, Paddington. He had an older brother, William (*b* London, 6 July 1792), but the extent of his involvement in the business is not known. Manufacture ceased in 1861.

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MARGARET CRANMER

Stoecken, Johannes de.

See [Stokem, Johannes de.](#)

Stoeckl, Boniface [Johann Evangelist]

(*b* Pilsting, 27 Nov 1745; *d* Amberg, 27 Sept 1784). German composer. He came from a rural family, received his musical instruction in Geiselhöring and, according to Lipowsky, was also a pupil of Leopold Mozart. He completed his studies in the arts and philosophy at the Benedictine lyceum at Freising. Many of his compositions originated there, some of which are possibly among the seven masses and two litanies mentioned in the thematic catalogue of the Dommusikalien of Freising (*D-Msa* HL III F.41 ex.Nr.41). After completing his studies Stoeckl entered the Benedictine abbey at Mallersdorf and took his vows on 27 October 1771. On 18 July 1773 he was ordained priest, and in the following year took over the office of music prefect in the abbey. From the autumn of 1781 he worked as professor of humanities at the Gymnasium in Amberg. His compositions for the school theatre are lost, but several sacred works are in Bavarian churches (*D-AÖhk*, *BB*, *DTF*, *FÜS*, *HR*, *Mbm*, *Mf*, *Mm*, *SBj*, *TEI*, *TZ*, *WEY*, *WS*) and in *A-RB* and *CH-SO*. Stoeckl was an ardent composer who mastered both the contrapuntal and concertante styles.

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ROBERT MÜNSTER

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See [Steffkin, Theodore.](#)

Stoelzel, Heinrich David.

See [Stölzel, Heinrich David.](#)

Stoessel, Albert (Frederic)

(*b* St Louis, 11 Oct 1894; *d* New York, 12 May 1943). American violinist, conductor and composer. After early musical training in his native city, he studied the violin, composition and conducting at the Hochschule für Musik in Berlin, where he made his *début* as a violinist. After a European tour he returned to the USA, appearing as soloist with the St Louis SO. During World War I he was a lieutenant in the US Army (1917–19), obtaining, as a military bandmaster, his first conducting experience. In 1920 he appeared as a violin soloist with the Boston SO and toured with Caruso; the following year he helped to found the American Music Guild.

Stoessel succeeded Walter Damrosch as conductor of the Oratorio Society of New York in 1921, became director of music of the Chautauqua Institution in 1923, and succeeded Henry Hadley as conductor of the Worcester (Massachusetts) Music Festival in 1925; he held all three posts until his death. He appeared as a guest conductor of the symphony orchestras of Boston, Cleveland and St Louis, among others. From 1923 to 1930 he was head of the music department of New York University. In 1927 he accepted the directorship of the opera and orchestra departments of the Juilliard Graduate School, where he gave the first New York performances of Malipiero's *Il finto Arlecchino* and Strauss's *Ariadne auf Naxos*, the world premières of several American operas (including Antheil's *Helen Retires* and Robert Russell Bennett's *Maria Malibran*, and revivals of works by Cimarosa, Pergolesi and others. In 1931 he was elected to the National Institute of Arts and Letters.

Stoessel's orchestral compositions have been widely played throughout the USA. His works, besides choral compositions and pieces for violin and piano, include pedagogical works on violin playing and *The Technic of the Baton* (New York, 1920, enlarged 1928).

WORKS

5 Miniatures, vn, pf, 1917; Suite antique, 2 vn, pf, 1917, arr. 2 vn, chbr orch; Sonata, G, vn, pf, 1919; Hispania Suite, pf, 1920, orchd, 1927; Cyrano de Bergerac, sym. portrait after C. Rostand, orch, 1922; Flitting Bats, vn, pf, 1925; Conc. grosso, pf obbl, str, 1935; Early Americana, suite, orch, 1935; Garrick (op, 3, R.A. Simon), 1936, arr. suite, orch (New York, 1938); pf pieces, pieces for vn and pf, choral works, songs, many transcrs. for orch, chorus and orch, vn and pf, brass

Principal publishers: Birchard, Boston, C. Fischer, J. Fischer

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GUSTAVE REESE/MICHAEL MECKNA

Stoia, Achim

(*b* Mohu, nr Sibiu, 8 July 1910; *d* Iași, 2 April 1973). Romanian composer. At the Bucharest Conservatory (1927–31) he studied with Brăiloiu, who encouraged his love of traditional music, and with Castaldi, Cuclin and

Kiriac-Georgescu. Stoia received a grant to study in Paris at the Schola Cantorum and at the Ecole Normale de Musique, where his composition teachers included Dukas; in Paris he also directed the choir Capella Română (1934–6). After teaching music at secondary schools in Târgoviște and Sibiu, he became a lecturer at the Iași Conservatory (1943) then its rector (1949). On being demoted by the communist authorities to a teaching post at the Iași Lyceum (1950–60), he fought successfully to reopen the Conservatory, becoming its rector again in 1960. He was president and secretary of the Iași branch of the Composers' Union (1949–68) and director of the Filarmonica Moldova in Iași (1950–59). His music combines the pervasive influence of Romanian traditional music with a post-Romantic compositional language.

WORKS

(selective list)

Orch: Învârtita, folk dance, 1937; 3 jocuri din Ardeal [3 Transylvanian Dances], 1947; Sârba moldovenească, folk dance, 1954; Rapsodia i 'Moldovenească', 1963; Divertisment no.1, 1970

6 Suites, orch: 1 În lumea copiilor [In the Kingdom of the Children], 1950; 2 Suita simfonică, 1952; 3 Suita simfonică, 1956; 4 'Sibiana' [From Sibiu], 1957; 5 Mica suită [Little Suite], 1966; 6 'Ardelenească' [From Transylvania], 1968

Other works: Cantata unirii [Unity Cant.] (F. Petrescu), 1958; choral works, songs, chbr music

editions

50 jocuri din Ardeal, 1931; 234 melodii și texte populare [234 Traditional Texts and Melodies], 1938; Cântece de pe zonă [Regional Songs], 1942

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C. Bâzga and L. Abrudan: *Achim Stoia* (Bucharest, 1982)

OCTAVIAN COSMA

Stoianova [Stoyanova], Ivanka

(b Sofia, 20 Jan 1945). Bulgarian musicologist, active in France. She was educated at the Moscow State Conservatory (1966–70) under V.A. Zuckermann, L.A. Mazel', V. Bobrovsky and V. Cholopova, and at the University of Paris VIII (1972–77) under D. Charles and G. Delevze, where she gained the doctorat de 3ème cycle (1974) with a dissertation on textual potential and musical expression and the doctorat d'Etat és lettres et sciences humaines in aesthetics (1981) with a dissertation on narrativity and artistic expression. She also studied at the Technical University, Berlin (1981–3), with Dahlhaus. She began teaching in the music department at the University of Paris VIII in 1973 and was a member of the Institut de Recherche et Coordination Acoustique/Musique (1975–81). In 1989 she became artistic director of Edition Ricordi, Paris, and was promoted to professor of the music department at the University of Paris VIII in 1993. Her main areas of study are the history of music from the 18th century to the 20th, theory and analysis, music philosophy, aesthetics and semiotics.

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- 'P. Boulez "pli selon pli": portrait de Mallarmé', *Musique en jeu*, no.11 (1973), 75–98
- 'Différence et répétition en musique', *SMz*, cxiv (1974), 155–9
Productivité textuelle et énoncé musical: Mallarmé et la musique contemporaine (diss., U. of Paris VIII, 1974)
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- 'Multiplicité, non-directionnalité et jeu dans les pratiques contemporaines du théâtre musical: M. Kagel – Staatstheater', *Musique en jeu*, no.27 (1977), 38–48
- 'Musique répétitive', *Musique en jeu*, no.26 (1977), 64–74
Geste, texte, musique (Paris, 1978)
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- 'Subjekt-Objekt: Erläuterungen zur epischen Dramaturgie in Karl V von Ernst Krenek', *Ernst Krenek*, ed. O. Kolleritsch (1982), 125–32
- 'Musica e tecnologica: note sull' attuale ricerca musicale', *Musica Realtà*, no.11 (1983), 23–133
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- 'Das Wort-Klang-Verhältnis in der zeitgenössischen Musik: Formbildende Strategien in der Verwendung der Sprache', *Zum Verhältnis von zeitgenössischer Musik und zeitgenössischer Dichtung*, ed. O. Kolleritsch (Vienna, 1988), 51–67
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All'ascolto dell' esperienze: i "teatri-globo" di Giorgio Battistelli (Florence, 1992)
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- 'Mythen der Weiblichkeit in der achtziger und neunziger Jahren: Stockhausen, Eloy', *Wiederaneignung und Neubestimmung, der Fall "Postmoderne" in der Musik*, ed. O. Kolleritsch (Vienna, 1993), 87–116
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- 'Kaija Saariaho: ein Komponistenporträt', *Kritische Musikästhetik und Wertungsforschung: Otto Kolleritsch zum 60. Geburtstag*, ed. D. Leitinger and E. Budde (Vienna, 1996), 42–62
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'Xenakis: vom isolierten Pionier zum Klassiker des 20. Jahrhunderts', *Von Kranichstein zur Gegenwart: 50 Jahre Darmstädter Ferienkurse*, ed. R. Stephan and others (Stuttgart, 1996), 417–22

'Jean-Claude Eloy: à la recherche du feu méditant: portrait du compositeur', *Music and Sciences*, ed. G.F. Arlandi (Bochum, 1997), 196–227

'Vers un nouvel humanisme', *Ivan Fedele* (Paris, 1997), 7–29

MAGDALENA MANOLOVA

Stoin, Vasil

(*b* Samokov, 5 Dec 1880; *d* Sofia, 5 Dec 1938). Bulgarian folklorist. He taught himself the violin at the age of ten. After graduating from the ecclesiastic seminary in Samokov in 1897, he taught in neighbouring villages until 1907 and was able to take down many of the folksongs from the area. He then studied at the Brussels Conservatory (1907–10) and from 1911 to 1922 taught music in Sofia, Tarnovo, Plovdiv and Samokov, organizing and conducting choirs and school orchestras. In 1925 he began lecturing in folk music at the State Music Academy, where in 1927 he became a professor and, for a few months in 1931, director. He also held the post of president of the Union of Bulgarian Musicians and in 1926 founded a folk-music department in the National Ethnographical Museum. Together with Rayna Katsarova and other musicians Stoin established the tradition of collecting and publishing texts and melodies of thousands of Bulgarian folksongs. In addition to four theoretical studies and a number of articles Stoin collected 9000 songs from the whole of Bulgaria, often under difficult conditions and with scarcely any technical equipment. This activity laid the foundations for Bulgarian folklore studies.

WRITINGS

'Kam balgarskite narodni napevi' [On Bulgarian folktunes], *Bulletin du Musée national d'ethnographie de Sofia*, iv/3–4 (1924), 71–88

Hypothèse sur l'origine bulgare de la diaphoni (Sofia, 1925)

Balgarskata narodna muzika: metrika i ritmika [Bulgarian folk music: metre and rhythm] (Sofia, 1927)

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Balgarska narodna muzika [Bulgarian folk music] (Sofia, 1956) [collected edn of folk music studies]

editions

Narodni pesni ot Timok do Vita [Folksongs from the Timok river to the Vit] (Sofia, 1928) [4076 songs]

Narodna pesnopoyka [Popular songbook] (Sofia, 1930) [245 songs]

Narodni pesni ot sredna severna Balgariya [Folksongs from central northern Bulgaria] (Sofia, 1931) [2718 songs]

with **A. Bukureshtliev** and **R. Katsarova**: *Rodopski pesni* [Songs from the Rhodope mountains] (Sofia, 1933) [700 songs]

with **A. Bukureshtliev** and **R. Katsarova**: 'Rodopski pesni/Chansons populaires des Rhodopes', *Sbornik za narodni umotvoreniya i narodopis*, xxxix (1934) [1252 songs]

Balgarski narodni pesni ot iztochna i zapadna Trakiya [Bulgarian folksongs from eastern and western Thrace] (Sofia, 1939) [1684 songs]
with **R. Katsarova**: *Narodni pesni ot zapadnite pokrainini* [Folksongs from the western border regions] (Sofia, 1959)

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LADA BRASHOVANOVA

Stoin, Yelena

(b Samokov, 12 April 1915). Bulgarian folklorist, daughter of Vasil Stoin. She graduated from the State Academy of Music in Sofia in 1938 and was a music teacher in various schools until 1945. In 1946 she was appointed research assistant in the Ethnographical Museum in Sofia and from 1950 to 1970 she worked as junior research fellow of the folk music department in the Music Institute of the Bulgarian Academy of Sciences, becoming senior research fellow in 1970. She took part in several folksong-collection expeditions in the 1950s, including north-west Bulgaria (1956), and the Tran, Bresnik and Kyunstendil regions in 1957–8 (see *Kompleksna nauchna ekspeditsiya v zapadna Balgariya: Transko, Bresnishko, Kyustendilsko 1957–58* [The complete scientific expeditions in west Bulgaria: the Tran, Bresnik and Kyustendil regions 1957–8], ed. P. Staynov, Sofia, 1961). Her writings consist largely of the publication and evaluation of her findings.

WRITINGS

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Angel Bukureshtliev (Sofia, 1961)
'Narodnite pesni v Srednogorieto' [Folksongs in Sredna Gora], *IIM*, x (1964), 97–164 [incl. Russ. and Fr. summaries]
'Napevat v khaydushkite pesni' [Melody types in Haiduk songs], *Balgarska muzika* (1968), no.9, pp.19–23
'Muzikalno-folklorni dialekti v Balgariya' [Folk music dialects in Bulgaria], *Balgarska muzika* (1969), no.5, pp.49–57
'Narodnata pesen v sredna zapadna Balgariya' [Folk music in central west Bulgaria], *IIM*, xv (1970), 97–186 [incl. Russ. and Fr. summaries]
'Melodichno izgrazhdane na balgarskiya yunashki epos' [Melodic construction in Bulgarian heroic epics], *Sbornik za narodni umotvoreniya i narodopis*, liii (1971), 104–21
'Rayna Katsarova', *IIM*, xviii (1974), 5–46
'Narodniye partizanskiye pesni', *Muzika v bor'be s fashizmom* [Music in the war against Fascism], ed. I. Medvedeva (Moscow, 1985), 88–91

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with **T. Kachulev**: *Balgarski savremenni narodni pesni* [Bulgarian contemporary folksongs] (Sofia, 1958)

with R. Katsarova and I. Kachulev: *Balgarski narodni pesni ot severoiztochna Balgariya* [Bulgarian folksongs from north-west Bulgaria] (Sofia, 1963)

with V. Stoin: *Sbornik narodni pesni ot Samokov i Samokovsko* [Collection of folksongs from Samokov and the Samokov region] (Sofia, 1975)

LADA BRASHOVANOVA

Stojanović, Petar

(b Budapest, 7 Sept 1877; d Belgrade, 11 Sept 1957). Serbian composer and violinist. He graduated from the Budapest Conservatory as a violin pupil of Hubay in 1896; thereafter he studied with Grün (violin) and with Fuchs and Heuberger (composition) at the Vienna Conservatory, graduating in 1904. Early in the century he gained a reputation in Vienna as a composer and as a performer in solo and ensemble recitals. His renown was increased when the Royal Hungarian Opera staged his comic piece *Der Tiger* in 1905, and confirmed with the première of the Violin Concerto no.2, performed by Jan Kubelík in Prague in 1916. In 1925 he moved to Belgrade to become professor of violin (until 1937) and director (until 1928) of the Stanković Music School. He was then professor of violin at the academy (1937–45). A prolific composer, he was at his best in concertante pieces, particularly with regard to form and instrumental technique. The style is late Romantic, with emphasis on melody, classical forms and sonorous orchestration. Besides comic opera and operettas he composed a music drama, *Blaženkina zakletva* (Blaženka's Oath, 1934) in Wagnerian style. He also published *Osnovna škola za violinu* (Belgrade, 4/1956) and other teaching works.

WORKS

stage

Der Tiger (musikalisches Lustspiel, 1, R. von Perger, after B. Michel and M. Michel), 1905; Budapest, 14 Nov 1905

Liebchen am Dach (operetta, V. Léon), Vienna, 1917

Der Herzog von Reichstadt (operetta, Léon and H. Reichert), 1921

Blaženkina zakletva [Blaženka's Oath] (music drama, 3, M. Jelušić), 1934, unperf.

Mirjana (ballet), 1942

Devet svećnjaka [9 candlesticks] (ballet), 1944

instrumental

Concs. (with orch): vn, 1904; vn, 1912; vn, 1936; vn, 1941; a sax, 1942; 2 vn, 1943; vn, 1944; vn, 1945; va [no.2], 1946; vn, 1946; hn, 1950; vn, pf, 1950; db, 1951; vn, 1952; vc, 1956

Other orch: *Smrt junaka* [The Hero's Death], sym. poem, 1918; *Sava*, sym. poem, 1935

Chbr: Pf Qnt; Pf Qt; Pf Trio; Sonata, va, pf, 1947; Sonata, vn, pf, 1947; Sonata, va, pf, 1949; Str Qt no.2, 1956; str trios: no.1, 1954, no.2, 1954; Sonata, vc, pf

Principal publishers: Doblinger, Posveta, Udruženje kompozitora Srbije

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STANA DURIC-KLAJN/ROKSANDA PEJOVIĆ

Stojowski, Zygmunt [Sigismond] (Denis Antoni)

(*b* Strzelce, 14 May 1869; *d* New York, 5 Nov 1946). Polish composer, pianist and teacher. He studied composition with Żeleński in Kraków and was then a pupil of Diémer (piano) and Delibes (composition) in Paris; for a short time he had lessons with Paderewski, Saint-Saëns and Massenet. He gave successful concerts in Paris, London, Brussels and Berlin before moving in 1906 to the USA, where he was head of the piano department at the New York Institute of Musical Art until 1912. Thereafter he taught privately and each year organized concerts and masterclasses throughout the Americas; his students included Guiomar Novaes and Oscar Levant. He also wrote extensively on piano teaching. In 1938 he took American citizenship. His technically accomplished music drew on Wagner, Saint-Saëns and Franck, although his later works display the harmonic and structural influence of French impressionism. Stojowski's vivid melodic invention was always strongly connected with national colour. His compositions were in the repertoires of many of the artists of the time, including Hofmann, Friedman, and Grainger, while his greatest achievement was in his virtuoso piano and orchestral music.

WORKS

(selective list)

Orch: Pf Conc. no.1, fl; op.3 (1893); Romanza, op.20, vn, orch (1901); Sym. no.1, d, op.21, 1899 (1912); Vn Conc., G, op.22, perf. 1900 (1908); Rhapsodie symphonique, op.23, pf, orch (1904); Vc Conc., op.31 (1922); Pf Conc. no.2, A; op.32, 1910 (1923)

Choral: Le printemps, op.7, chorus, orch (1895); Modlitwa za Polskę [Prayer for Poland], op.49 (Z. Kasiński), S, Bar, chorus, orch (1915)

Chbr: Pf Qnt; 2 sonatas, vn, pf, n.d.; 2 sonatas, vc, pf, n.d.

Pf: Danses humoresques, op.12 (1893–4); 2 orientales, op.10 (1894); Polish Idylls, op.24 (1901); Auf Sturm und Stille, op.29, n.d.; Etudes de concert, op.35, n.d.; Aspirations, op.39 (1914)

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SMP (K. Swaryczewska)

J.W. Reiss: *Statkowski-Melcer-Młynarski-Stojowski* (Warsaw, 1949), 20–25

Stokem [Prato, Pratis, Stockem, Stokhem, Stoken, Stoccken, Stoecken, Sthoken], Johannes de

(*b* ?Stockem, nr Liège; *c*1445; *d* 2/3 Oct 1487). Franco-Flemish composer. His earliest appointment was in 1455 as a choirboy at the cathedral of St Lambert in Liège. He remained a beneficed senior member of that choir until 1481. In 1478 he was installed as a canon of the Petite-Table, replacing the deceased cleric Henricus de Prato, who was probably a relative. In 1481 he was appointed *magister capellae* to Mathias Corvinus, King of Hungary; under Stokem's leadership Mathias's choir was favourably compared to that of the pope, according to a letter of 1483 by Bartholomeus de Maraschi, *magister capellae* of the papal chapel. Tinctoris dedicated the treatise *De inventione et usu musicae* to Stokem, and in 1484 sent him a portion of this work. The dedication mentions that Tinctoris had made Stokem's acquaintance in Liège, although exactly when is still not known. It is possible that the theorist's connections with Mathias's wife, Beatrice of Aragon, might have helped Stokem to gain his post in the Hungarian chapel. Stokem left Hungary in 1486, spent two months in the choir of SS Annunziata in Florence, and in September 1486 entered the papal chapel, where he served until September 1487. On the monthly rosters of papal singers Stokem's name appears variously as 'Johannes Stokem' (with spelling variants) and 'Johannes de Pratis'. According to a document discovered by Adalbert Roth he died during the first few days of October 1487.

Stokem produced a modest body of works, including seven chansons and two works with sacred texts. Several of the songs engagingly combine a comparatively simple melodic profile, often based on a tune of popular or folk origin, with a highly developed degree of contrapuntal sophistication. Only the rondeau *Ha! traître amours* appears not to be based on a pre-existent melody; it is treated with noteworthy expressivity. Stokem's contrapuntal skill is most clearly seen in the complex proportional duo *Ave maris stella* discovered by Albert Seay, a work added by a later hand to an early 16th-century compendium of treatises on proportional notation.

WORKS

Edition: O. Petrucci: *Harmonice musices odhecaton A*, ed. H. Hewitt (Cambridge, MA, 1942) [H]

Brunette, 5vv, H; Ha! traître amours, 3vv, H (intabulated for lute in 1507⁶ and for lute/kbd in 1536¹³); Helas ce n'est pas, 4vv, H; J'ay pris mon bourdon, 4vv, 1504³; Je suis d'Alemagne, 4vv, ed. H.M. Brown, *Theatrical Chansons of the Fifteenth and Early Sixteenth Centuries* (Cambridge, MA, 1962); Pourquoi je ne puis dire/Vray dieu d'amour, 4vv, 1503², H; Serviteur soye, 4vv, 1504³
 Gloria de Beata Virgine, 4vv, 1505¹, ed. in CMM, xcv/2 (1982)
 Ave maris stella, 2vv, ed. in Seay

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- A. Seay:** 'An "Ave Maris Stella" by Johannes Stochem', *RBM*, xi (1957), 93–108
- F. D'Accone:** 'Some Neglected Composers in the Florentine Chapels, ca. 1475–1525', *Viator*, i (1970), 263–88
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- P. Starr:** 'Josquin, Rome, and a Case of Mistaken Identity', *JM*, xv (1997), 43–65

PAMELA F. STARR

Stoke-on-Trent.

English city in Staffordshire. It was formed in 1925 by the federation of Tunstall, Burslem, Hanley, Stoke-upon-Trent, Fenton and Longton. It is the centre of a region dominated by the pottery industry (hence 'The Potteries') and, in former times, by coalmining. The choral societies of the area, with firm roots in the Methodist movement, became justly famous.

The establishment of Sunday school choirs led to the publication of *Salem's Lyre* (Burslem, 1830), a collection of hymns suitable for children. However, it was not until the introduction of Tonic Sol-fa that notable progress in choral singing was made. J.W. Powell, town clerk of Burslem, transcribed Mendelssohn's *Elijah* in Sol-fa, and he proved the value of the system with the Burslem Tonic Solfa Choir, which he founded. In June 1884 the choir was awarded the first prize of £35 in a Tonic Solfa Festival held in the Crystal Palace, said to have been 'a striking testimony to the spread of music amongst the humbler members of the community' (*Musical World*). In 1891 the jubilee of the Solfa Association was celebrated with a festival in London, and the contingent from the Potteries taking part in the massed choir numbered 1000. Also active at this time were the Hanley Glee and Madrigal Society (founded 1882), conducted by James Garner, a working potter, and James Docksey's Burslem Choir.

The North Staffordshire District Choral Society was founded in 1901 by a disabled miner, James Whewall. The members of the chorus were experienced singers drawn from the many church and chapel choirs of the neighbourhood and from such bodies as the Hanley Male Voice Choir and the Longton Glee Union. *The Dream of Gerontius* was given its first London performance by the society in 1903, and six years later Beecham chose the choir to give the London première of Delius's *Sea Drift*. The monopoly enjoyed by the society (renamed the City of Stoke-on-Trent Choral Society after World War II) was challenged in the 1930s by Bertrand Rhead, a potter's merchant turned impresario, who founded a Ceramic City Choir, sometimes conducted by Sargent. During the Depression the Etruscan Singers (named after Etruria where the Wedgwood works were situated) was formed from unemployed pottery workers and miners by Harry Vincent

(d 1957), a shoemaker and entirely self-taught musician; he also turned a disused mission hall in Etruria into a concert hall.

The first music festival in the area was given in the parish church of St Peter ad Vincula in Stoke on 12 November 1833. The programme of the festival consisted largely of movements from Handel's oratorios and excerpts from works by Beethoven, Haydn, Paisiello, Grétry, Boyce, Kent and Callcott. But it was not until the Victoria Hall, Hanley, was opened in 1888 that adequate accommodation for large-scale musical performances was available. The first North Staffordshire Festival was held there in that year, conducted by Charles Swinnerton Heap, a Leipzig-trained musician. Its festival choir was a coalition of nine choirs and formed the basis for subsequent festivals. In 1896 and 1899 respectively, first performances of *King Olaf* by Elgar, who had played in the 1888 festival orchestra, and Coleridge-Taylor's 'The Death of Minnehaha' (part of the *Hiawatha* trilogy) were conducted by their composers at the festival; in 1908 Delius was invited to conduct the second English performance of *Appalachia* in Hanley. In 1975 a Stoke-on-Trent competitive festival was re-established.

During the latter part of the 19th century the pottery firm of J. & G. Meakin supported music in many ways, most notably through the Meakin Concerts in the Victoria Hall; Paderewski gave a piano recital in 1895. Meakins also provided wind instruments for its workers to form a band. On 1 November 1905 the first concert of the amateur North Staffordshire SO was given, conducted by John Cope, a local man who had studied in Munich with Rheinberger. Cope was one of the first to appreciate and to perform the instrumental works of Havergal Brian, born in the Potteries town of Dresden, whose career may be regarded as symbolic of the musical life of the region.

The Victoria Hall, Hanley, designed by a local surveyor, has fine acoustics particularly suited to the performance of large-scale works. The organ, built by Willis after the specification of S.H. Weale, the first city organist, was inaugurated on 4 May 1922.

At the end of the 19th century, when nonconformist reservations about the use of the organ had been overcome, organ builders – notably Steele and Keay, Binns, Kirkland, and Jardine – were extremely active in the district. A basic musical education was available in almost every church and chapel. However, from the second half of the century the general musical interest of the people of the Potteries was reflected in the curriculum of the elementary schools. Stoke-on-Trent was one of the first cities to appoint a superintendent of music to be responsible for musical education in all its branches. A school of music was founded after World War II by John Harvey. The music department of Keele University, near Stoke-on-Trent (the first of the postwar universities), was the first in England to have a centre for the study of American music, developed under the first professor of music, Peter Dickinson.

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PERCY M. YOUNG

Stoker, Richard

(b Castleford, Yorks., 8 Nov 1938). English composer. He studied with Winifred Smith and Harold Truscott at the Huddersfield Music School, privately with Eric Fenby and subsequently with Berkeley at the RAM where he won the first Royal Amateur Orchestral Society Award with his overture *Antic Hay* (1961), the first Eric Coates Memorial Prize for the *Petite Suite* (1961), and the Dove Prize. In 1962 he left the RAM as a Mendelssohn scholar and went to study with Nadia Boulanger in Paris. She was a key influence on his musical development and his dramatic cantata *Ecce homo* is dedicated to her. He was professor of composition at the RAM 1963–87 (one of his pupils being Paul Patterson) and editor of *Composer* (1969–80). Stylistically, Stoker's music shows a technical grasp of all classical forms, his music being carefully planned in a modern vein without overt dissonance but with rich melodic invention. He has used his creative imagination to produce works that stimulate the musician without overwhelming him with transient modernism. He is also an author, painter and poet. He has published an autobiography *Open Window – Open Door* (1985), two volumes of poems *Words without Music* (1970) and *Portrait of a Town* (1974), two novels and *Collected Short Stories* (1997).

WORKS

(selective list)

stage

The Birthday of the Infanta (children's op, 1, S. Vincent, after O. Wilde), op.19, London, St Pancras Town Hall, 12 July 1963

Johnson Preserv'd (3, J. Watt), op.30, 1966–7, London, St Pancras Town Hall, 4 July 1967

Make Me a Willow Cabin (operatic scena, Stoker, after W. Shakespeare), op.44, 1973, London, Purcell Room, 14 Feb 1973

Thérèse Raquin (2, T. Hawkes, after E. Zola), op.50, 1975

Chinese Canticle (3 scenes, Stoker, after S. Chien: *Records of the Historian*), op.68, 1990, London, Purcell Room, 24 Oct 1991

other

Orch: *Antic Hay*, ov., op.2, 1960; *Petite suite*, op.1, 1961; *Sym. no.1*, 1961; *Chorale*, op.18b, str, 1966; *Passacaglia*, op.17, 1967; *Feast of Fools*, ov., op.34, 1968; *Little Sym.*, op.23, 1970; *Serenade*, op.33, small orch, 1970; *Sym. no.2*, 1971; *Variations*, *Passacaglia* and *Fugue*, op.10, str, 1974; *Pf Conc.*, op.54, 1978; *Sym. no.3*, 1981; *Sym. no.4*, 1991

Choral: *Ecce Homo*, op.14, spkr, T, Bar, chorus, orch, 1962; *Proverbs*, op.20, SATB, org/ens, 1966; *Benedictus*, op.51, SATB, org/orch, 1974; *A Landscape of Truth*, op.41, SATB, 1978

Vocal: Songs of Love and Loss, high v, pf, op.19, 1958; Music that brings Sweet Sleep, high v, pf, op.25, 1967; Aspects of Flight, low v, pf, op.48, 1974; Kristallnacht Monody, 1v, op.76, 1998

Chbr and solo inst: 8 Nocturnes, pf, op.9, 1956; Trio, op.3, fl, ob, cl, 1960; Festival Suite, tpt, pf, 1961; Str Qt no.1, op.11, 1961; Wind Qnt, op.6, 1962; Pf Trio no.1, op.24, 1963; Sextet, op.16, cl, bn, hn, str, trio, 1963; Sonata, op.15, vn, pf, 1963; Sonatina, op.21, vn, va, 1964; Concertino no.1, op.49, fl, vn, 1965; Str Qt no.2, op.18, 1965; Terzetto, op.32, cl, va, pf, 1966; 3 Epigrams, op.29, eng hn, pf, 1967; Nocturnal, op.37, vn, hn, pf, 1967; Prelude and Toccata, op.22, vn, pf, 1967; Sonata no.1, pf, op.26, 1967; Little Organ Bk, op.27, 1968; Pf Trio no.2, op.35, 1968; Str Qt no.3, op.36, 1968; 3 Improvisations, op.31, org, 1970; Partita, op.28, org, 1970; Polemics, op.40, ob, str trio, 1970; Pf Variations, op.45, 1971; Sonata no.2, op.43, vn, pf, 1971; Monologue, op.13, vn, 1972; Sinfonia for Sax, op.38, 4 sax, 1972; Concertino no.2, op.49b, vn, vc, 1974; Facets, op.38, fl, vn, vc, hpd, 1974; Litany, Sequence and Hymn, op.12, brass qt, 1974; Trio Sonata, op.60, fl, vn, org, 1979; Org Sym., op.58, 1980; Pf Trio no.3, op.59, 1980; 3 pieces, op.31, org, 1980; Sonata no.3, op.61, vn, 1982; Partita, op.73, mandolin, hp, 1993; Sonata no.2, pf, op.71, 1994; A York Suite, op.74, pf, 1994; Ostinata, op.72, gui, vc, 1995; 4 Morceaux, pf 4 hands, 1998

Many other chbr pieces, choral works, music for TV, films, theatre and ballet, and educational music

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RICHARD TOWNEND

Stokowski, Leopold (Anthony)

(*b* London, 18 April 1882; *d* Nether Wallop, Hants., 13 Sept 1977).

American conductor of British birth, and Polish and Irish parentage. He entered the RCM at 13, studying with Stevenson Hoyte, Walford Davies and Stanford, and gaining the FRCO diploma in 1900. After travelling to Paris and Berlin he returned to London to form a choir at St Mary's, Charing Cross Road, in 1900–01. In 1902 he was appointed organist and choirmaster at St James's, Piccadilly, and the following year he took the BMus at Queen's College, Oxford. After three years as organist and choirmaster at St Bartholomew's, New York (1905–8), he returned to

Europe in search of conducting work, making his *début* in Paris in 1908. With the help of Olga Samaroff (later to be his first wife) and his own guile, he was appointed conductor with the Cincinnati SO (1909–12) despite his lack of experience. Over the next 24 years (1912–36) he made the Philadelphia Orchestra one of the best in the world. He was appointed music director in 1931 but he resigned in 1936, although he carried on as co-conductor with Ormandy for two more years. He finally severed his connection with Philadelphia in 1941. A spate of new orchestras followed as he created and conducted (often for no pay) the All-American Youth Orchestra (1940–41), the New York City Symphony (1944) and the Hollywood Bowl SO (1945). After a season as conductor of the NBC SO (1941–2) Stokowski was joined by Toscanini as co-conductor for two seasons (1942–4). He was principal guest conductor of the New York PO, 1947–9, and co-conductor, with Mitropoulos, in the 1949–50 season. Several years of guest conducting followed, and he appeared in Britain (for the first time since 1912) in the 1951 Festival of Britain. After five seasons (1955–60) as music director of the Houston SO, he went on to conduct *Turandot* at the Metropolitan (1960) and to create the American SO (1962–72), with whom he gave the first complete performance of Ives's Fourth Symphony (1965). He finally returned to London and continued to give concerts until 1975, and to record until shortly before his death.

While Stokowski's roles of pop star and champion of the avant garde seem somewhat contradictory, most of his idiosyncrasies stemmed from his zeal to create a large and sophisticated audience. He had a lifelong interest in music from around the globe and believed (perhaps naively, but consistently) that music was a universal language. It was this belief, espoused in his book *Music for All of Us* (New York, 1943), that gave impetus to his missionary zeal. Recognizing his talents as a showman, he built upon his gifts by abandoning the baton in 1929, conducting from memory, creating an orchestra for the Hollywood Bowl and collaborating with Walt Disney on *Fantasia* (1940). Even when chastising his audience for shuffling during modern music, he used his gift for drama, pleading on behalf of the musicians, or stomping off only to return and start from the beginning.

Stokowski's music-making was shaped by the same goals. The interpreter who created the most 'vibrant and thrilling' experience would win the most converts of the composer's music. Hence he created the lush 'Philadelphia Sound' through the use of 'free bowing' in the strings and staggered breathing with doubled winds. His rehearsal technique substituted practical direction for the traditional metaphorical explanations, while his innovation of putting all the violins on one side (with the sound directed towards the audience) is still standard practice. Stokowski's quest to popularize also led from minor reorchestrations to complete transcriptions, including the Bach Toccata and Fugue in D minor. Born when interpretation was an art, he was hardly unusual in occasionally doubling solo passages, adding percussion, emphasizing extreme dynamics and even cutting 'uninteresting' bars. But attitudes changed during his 65 years as a conductor, and critics accused him of tinkering even when all of the notes were exactly as the composer left them.

Those who disagreed with his methods chose to ignore his tremendous contribution to modern music. In addition to an unrivalled tally of several hundred world premières (among them Rachmaninoff's Third Symphony, Fourth Piano Concerto and *Rhapsody on a Theme of Paganini*, and Schoenberg's Violin Concerto), he devoted Wednesday mornings in Philadelphia to reading new pieces, even if they could not be included in concerts. His many American premières included *The Rite of Spring*, Mahler's Eighth Symphony, *Wozzeck* and *Pierrot lunaire*. In 1933 the Philadelphia board tried to stop him by declaring that 'no more debatable music' would be played. He soon left, but when he became music director in Houston in 1955 he insisted on a première at almost every concert.

Seeing their educational potential, Stokowski made acoustic 78s in 1917 and continued to experiment with new media, making the first electrical recordings of a symphony and experimenting with long-playing records, stereo and television. In 1926 he experimented with turning out all the house lights and using only small lights on the music stands and a massive spotlight underneath the conductor.

Stokowski's life off the podium was equally colourful, with three wives (Olga Samaroff, the heiress Evangeline Brewster Johnson and the young Gloria Vanderbilt) and a highly publicized relationship with Greta Garbo.

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JOSÉ BOWEN

Štolcer [Štolcer-Slavenski], Josip.

See [Slavenski, Josip](#).

Stoll, Klaus

(*b* Rheydt, 24 May 1943). German double bass player. He studied at the Musikhochschule in Cologne with Heinz Detering and in 1959 became a member of the Niederrheinische Sinfoniker. He joined the Berlin PO in 1965, becoming principal bass in 1992. He was appointed professor at the Salzburg Mozarteum in 1990. As a soloist Stoll has given many first performances, including Skalkottas's Double Bass Concerto and double concertos (for cello and bass) by Helmut Eder and Harald Genzmer. In 1981, together with the cellist Jörg Baumann, he formed the Philharmonisches Duo Berlin, which until 1994 (when ill health cut short Baumann's career) gave over 600 performances worldwide; the duo also recorded extensively and commissioned and arranged numerous works, 25 of which were published in a series edited by Stoll, *Repertoire Philharmonisches Duo Berlin* (Berlin, 1981–8). Stoll has also appeared with such artists as Heinz Holliger, Viktoria Mullova, Ruggiero Ricci and András Schiff in duos and other chamber music. He plays a 1610 Maggini bass and, for Baroque repertory, a violone by Giovanni Grancino. His light-handed virtuosity is one of the most striking features of his playing.

RODNEY SLATFORD

Stolle, der junge.

German poet. See [Spervogel](#), (3).

Stolle, Johann

(*b* Calbe an der Saale, c1566; *d* Weimar, 25 Oct 1614). German composer, music copyist and poet. It was apparently because of the early loss of his parents that he attended the grammar school at Zwickau, where he was a pupil of Cornelius Freundt. Although he did not complete his university studies he was appointed Kantor at nearby Reichenbach in 1590 and succeeded Freundt at Zwickau in 1591. From 1604 until his death he was Kapellmeister to the Weimar court, in succession to Johannes Herold and as the predecessor of Schein. His output as a composer, which is not extensive, consists most notably of occasional sacred works and also of liturgical music – a Latin mass, Latin motets and German hymns. He had a penchant for full sonorities: several of his more important works are scored for double choir, totalling eight parts, while his motet *Laetare cum uxore*, composed for the marriage of the Elector Johann Georg of Saxony and Magdalena Sibylle of Brandenburg in 1607, is in 18 parts and three independent choral groups and is his most ambitious work. He is most important, however, for three manuscript collections (*D-Z*) that he compiled at Zwickau, mostly in his own hand; they contain a valuable and interesting repertory of liturgical music drawn from the period of Lassus, Jacob Handl and Hans Leo Hassler. Several poetic works by Stolle have also survived.

WORKS

MSS in D-Z unless otherwise stated

Surge propera, wedding song for Christoph Seling, double choir 8vv (Leipzig, 1596)

Von Gott ist mir, wedding song for Elector Johann Georg of Saxony, double choir 8vv (Jena, 1604)

Miserere mei, Domine, 4vv; Herr Jesu Christ, mein Herr und Gott, double choir 8vv; Buss wirk in mir, 4vv: funeral songs for Johann of Saxony in Exequiae saxonicae (Jena, 1606)

Lux mea quaeso veni, wedding song for Jeremias Röller, 6vv (Jena, 1606)

Si mihi quae debes, wedding song for Paul Wolf, double choir 8vv (Jena, 1608)

In aller meiner Angst und Not, funeral song for Countess Johanna of Saxony, 5vv (Jena, 1609)

Egon dormio, wedding song for Eusebius Bohemus, 6vv (Jena, 1614)

Christus ist erstanden von des Todes Banden, hymn (Dresden, 1632)

Missa 'Vespere autem Sabbati', 6vv (on Ruffo's motet)

Laetare cum uxore, wedding song for Elector Johann Georg of Saxony, triple choir 18vv, 1607, *D-DI*

Cantate Domino, double choir 8vv, *KI*; Da Christus geboren war, 4vv; Deus meus in adjutorium meum, 6vv; Deus patrum meorum, double choir 8vv; Heut ist unser Heiland, 3vv, ed. in *Handbuch der deutschen evangelischen Kirchenmusik*, i (Göttingen, 1935), 212; Jesus flevit super Jerusalem, 5vv; O regem coeli, 6vv; Scriptum est in lege, 5vv; Von einer Jungfrau auserkorn, 4vv; Zion die werte Gottesstadt, 5vv

For full list, incl. inc. and lost works, see Müsel

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WALTER BLANKENBURG/DOROTHEA SCHRÖDER

Stolle, Philipp

(*b* Radeburg, Saxony, 1614; *d* Halle, 4 Oct 1675). German composer. In 1631 he was at the Dresden court as a discant singer and theorbo player; he had studied the theorbo under Caspar Kittel. Ten years later Schütz supported him in these positions and also as a violinist, player of other string instruments and teacher of the choirboys. Meanwhile, in 1634 he was in Denmark in the service of Prince Christian; he had probably accompanied Schütz there, and he certainly did so for a further period of service in 1642. In 1650 he sang in Schütz's ballet *Paris und Helena* and

moved to the court chapel in Halle, where four years later he succeeded Scheidt as director. Duke August had made Halle a centre of opera, to which Stolle was immediately drawn. He wrote a number of operas, all but one now lost; in 1660 he gave up his position as Kapellmeister to devote himself entirely to opera but remained, next to the new director David Pohle, the highest-paid musician at court.

Stolle's importance lies in his contributions to early German Singspiel and in his songs. The one surviving Singspiel definitely attributable to him, *Charimunda*, is in the German pastoral tradition with a large cast, and contains strophic songs and choruses. The anonymous Singspiel *Die Hochzeit der Thetis*, which opened the court opera at Halle in 1654, is one of several anonymous operas produced in Halle to 1680 that have been attributed to Stolle because of their similarity to *Charimunda* and because he was the leading composer there at the time. His songs appear in a collection by David Schirmer: that the most important poet in Dresden at the time chose Stolle to set 68 strophic lieder for soprano and basso continuo is a measure of the great esteem in which he held him. The songs are similar to Adam Krieger's rather than to those of the Hamburg school by composers such as Rist in that the music treats the text fairly freely; their popularity is attested in Schoch's *Comoedia vom Studenten-Leben* (Dresden, 1657).

WORKS

David Schirmers Singende Rosen oder Liebes- und Tugendlieder, S, bc (theorbo/viol) (Dresden, 1654)

Neu-anmuthiges Schau-Spiel, genahmt Charimunda oder Beneideter Liebes-Sieg (Spl, 5), ? Halle, 1658 (Halle, 1658)

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JOHN H. BARON

Stoll Theatre.

London theatre built in 1911 and known as the London Opera House until 1916. See [London](#) (i), §VI, 1(i).

Stoloff, Morris

(b ?1898; d Los Angeles, April 1980). American musical director, orchestrator and conductor. He studied the violin with Leopold Auer from the age of 16, and during his early twenties became a first violinist with the Los Angeles PO, under Walter Henry Rothwell. In 1928, the year after the first sound film, he became concertmaster of the Paramount studios orchestra, and in 1936 he moved to Columbia studios as principal music director. He received 18 Academy Award nominations for musical direction. As department head at Columbia he received a nomination for Tiomkin's score for *Lost Horizon* (1937), but he was nominated for his own work on

films such as *The Talk of the Town* (1942) and *A Song to Remember* (1945), the latter of which renewed commercial interest in the music of its subject, Chopin. Stoloff was also the principal composer of the scores to *You'll Never Get Rich* (1941) and *Fanny* (1961). He received Academy Awards for *Cover Girl* (1944), *The Jolson Story* (1946) and *Song Without End* (1960). He remarked that *The Jolson Story* provided the greatest challenge of all his scores, because it required detailed research of the musical style of productions from the years of Jolson's career on Broadway. (W. Darby and J. Du Bois: *American Film Music: Major Composers, Techniques, Trends, 1915–1990*, Jefferson, NC, 1991)

KATE DAUBNEY

Stolpe, Antoni

(*b* Puławy, nr Lublin, 23 May 1851; *d* Merano, 7 Sept 1872). Polish composer and pianist. He first studied the piano with his father, Edward Stolpe (1812–72), then composition with Freyer and Moniuszko at the Warsaw Music Institute, where he graduated in 1867 with first prize. After three concerts of his own compositions (1868–9) he went to Berlin, where he studied composition with Kiel and the piano with Kullak. He then taught the piano at the Stern Conservatory in Berlin. Ill-health forced him to resign his teaching post, and he lived for a short time in Salzbrunn and Merano. Highly talented, both as a pianist and as a composer, he died at the age of 21, leaving a fair number of compositions in manuscript.

WORKS

(selective list)

MSS in PL-Kj

Orch: Sym., a, 1867; Sym. Ov., 1868; Concert Ov., 1869; Pf Conc., 1869
Inst: 2 str qts, 1866, 1869; Pf Sextet, 1867; Pf Sonata, a, 1867; Str Qnt, 1868; Caprice-étude de concert, pf, 1869; Pf Trio, 1869; Pf Sonata, d, 1870; Variations, d, pf, 1870; Sonata, vn, pf, 1872; Variations, str qt, 1872
Vocal: Credo, mixed vv, org, str qnt, 1867; songs with pf acc.

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BOGUSŁAW SCHÄFFER

Stoltz, Rosine [Noël, Victoire]

(*b* Paris, 13 Jan 1815; *d* Paris, 29 July 1903). French mezzo-soprano. She was discovered at the age of 12 by Alexandre Choron, who took her into

his voice class. At 16 she left to perform opera and spoken theatre in Belgium and the Netherlands. In 1836 she appeared as Rachel in Halévy's *La Juive* opposite Adolphe Nourrit at the Théâtre de la Monnaie in Brussels. Nourrit's admiration probably helped her procure a contract at the Paris Opéra, where she made her début, again as Rachel, in 1837. At the Opéra she created the roles of Ascanio in Berlioz's *Benvenuto Cellini* (1838), Marguerite in Auber's *Le lac des fées* (1839), Léonor in Donizetti's *La favorite* (1840), and Zayda in his *Dom Sébastien* (1843), as well as singing in premières of Halévy's *Guido et Ginevra* (1838), *La reine de Chypre* (1841), *Charles VI* (1843) and *Le lazzarone* (1844). Other roles included Donna Anna, Isolier in Rossini's *Le comte Ory*, Desdemona (in his *Otello*), and Valentine in Meyerbeer's *Les Huguenots*.

She was a controversial figure at the Opéra, celebrated for the intensity of her acting, but accused of using unfair techniques against her rivals and of profiting from her romantic liaison with the Opéra's director, Léon Pillet. She left the Opéra in 1847 after a scandal that broke out when she lost her temper during a performance of Louis Niedermeyer's *Robert Bruce*. She continued to perform until 1860, appearing in London, the French provinces and South America, and making an unsuccessful comeback attempt at the Opéra in 1854. During this period she may have captured the affections of Charles Baudelaire, who is said to have composed the poem 'Une martyre' in Stoltz's apartments while awaiting her arrival. After retirement she devoted herself to acquiring husbands and aristocratic titles, often by flamboyant means. In old age she turned to composition, publishing a number of songs set to poetry she had written herself, as well as a pamphlet on spiritualism.

Stoltz is remembered today mostly for the role attributed to her in the onset of Donizetti's madness. According to an oft-retold anecdote, Donizetti's mental illness first manifested itself after a rehearsal of *Dom Sébastien*. Stoltz protested violently at having to stand idle on stage during the baritone's *romance* and insisted on cuts; the distraught Donizetti obliged but, the story goes, was never quite the same again. It is now known that Donizetti's illness was a result of long-dormant syphilis, and the tale is revealed as one of those fictions that collect around divas, perhaps in reaction to the influence they can exert during the compositional process.

Stoltz had a range of about two octaves, roughly from *a* to *a''*, with excellent low notes and a strong but harsh upper register. She lacked agility and technical control, but her vocal colour and broad palette of timbres were universally praised. In an 1842 letter Donizetti imagined casting her as Hélène in *Le duc d'Albe*, a part he described as 'a role of action, of a type perhaps quite new in the theatre, where women are almost always passive'. The substitute cabaletta he wrote for her in *La favorite* conveys the same forceful image: its jagged contours with sharp shifts between extremes of range, extended passages in the low register and short phrases in a mostly syllabic style create the impression that Donizetti exploited both Stoltz's weaknesses and strengths to maximum dramatic effect.

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Stöltzel, Gottfried Heinrich.

See [Stölzel, Gottfried Heinrich](#).

Stoltzenberg [Stolzenberg, Stolzenberger], Christoph

(*b* Wertheim, 21 Feb 1690; *d* Regensburg, 11 June 1764). German composer. His parents died soon after he was born and he grew up among friends, brothers and sisters. He began his musical training with singing lessons under the Kantors of Wertheim. In 1701–3 he was a pupil at the Heiligeistschule in Nuremberg, then moved to Worms, and, in 1706–8, lived in Frankfurt, where he attended the Gymnasium. After returning to Nuremberg in 1708 he travelled extensively through Bohemia and Saxony to Hamburg and Harburg, where he spent a year; from there he went through Lüneburg to Lower Lusatia, through Dresden to Bohemia and Moravia, and finally through Bavaria to Salzburg. He was unsuccessful in his attempt to complete his musical studies in Italy. After some time in Regensburg and Altdorf (where he toyed with the idea of studying theology), he returned to Nuremberg. There he received instruction in composition from the Kantor of the Heiliggeistkirche, Nikolaus Deinl, and played in the collegia musica (keyboard, flute, horn and string instruments). In 1711 he became Kantor in Sulzbach, Upper Palatinate, and in 1714 he was appointed Kantor and tutor at the Gymnasium Poeticum in Regensburg. After 50 years in office he was presented with a Festschrift and a cantata in his honour, set to music by his son, Ehrenreich Carl (1721–85).

Stoltzenberg's works (according to his autobiography, published by Mattheson) include a complete cycle of cantatas for the church year, written during his time in Sulzbach; each work in this cycle 'begins with a biblical text (usually in fugue), continues with several arias, and concludes with a chorale'. He later composed many other annual cycles, in which recitatives were used.

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GÜNTER THOMAS

Stoltzer [Stolczer, Scholczer], Thomas

(*b* Schweidnitz [now Świdnica], Silesia, c1480; *d* nr Znaim [now Znojmo], Moravia, early 1526). German composer. After Heinrich Finck and Paul Hofhaimer he was the most important German composer of the early 16th century. He probably belonged to the same family as Clemens Stoltzer, a town clerk of Schweidnitz. He may have been Heinrich Finck’s pupil; certainly he studied Finck’s works, as his frequent musical quotations show. From 1519 he was a priest in Breslau holding a benefice at St Elisabeth, and was *vicarius discontinuus* at the cathedral. Although his later works show that he supported the Reformation he did not do so openly for fear of his livelihood (contemporary letters show him to have been timid and easily influenced).

On 8 May 1522 Ludwig II appointed him *magister capellae* at the Hungarian royal court in Ofen on the recommendation of his wife Mary, daughter of Philip the Fair. Stoltzer’s motet *Beati omnes* had probably been performed at their wedding in January 1522 in Buda. At Mary’s request he set Luther’s translations of the four great psalms (Psalms xii, xiii, xxxvii and lxxxvi) between 1524 and 1526. With the Hungarian court chapel at his disposal he was able to produce more demanding works; his late compositions show how he exploited these resources. In the only extant personal document of Stoltzer’s, a letter (now in *D-Ga*) dated 23 February 1526 to Duke Albrecht of Prussia in Königsberg, he described his recently completed *Erzürne dich nicht über die Bösen* (Psalm xxxvii), which he said he had ‘composed in a particular way like a motet’. He also hinted that he would like to enter the service of Duke Albrecht, whom he knew personally

from the duke's visits to the Hungarian court. An observation dated March 1526 on the original letter refers to 'the late Thomas'. Earlier speculation that Stoltzer died with Ludwig in the Battle of Mohács (29 August 1526) is incorrect, for an elegy on the death of Casparus Velius by Johannes Lang, Stoltzer's former colleague at the court chapel, states that he was drowned in the Taja.

There are some 150 surviving works by Stoltzer in 30 publications and 60 manuscripts. Since all of them date from after 1530 he presumably did not begin composing before about 1510. His works were most popular in what is now Saxony, at the centre of the Reformation. The Wittenberg music publisher Georg Rhau printed no fewer than 70 of his compositions. His works were known, however, throughout central Europe, at least wherever German was spoken. Many were still being passed on more than 40 years after his death, since his German psalm motets were almost unsurpassable models for German motets based on biblical texts. The circulation of his manuscripts continued until the end of the 16th century. By that time cantus firmus compositions like Stoltzer's were old-fashioned and the new Italian style was gradually penetrating into Germany.

Stoltzer composed in all the forms of the day: mass, motet, hymn and partsong, although he did not give all genres the same attention, concentrating principally on the motet. In Breslau he composed mainly liturgical works, such as motets for the Proper of the Mass, responsories, antiphons and hymns. Works of his later period at the Hungarian court tend to be more in the form of Latin and German psalm motets or sacred songs. There are also a few secular pieces composed specifically for the court. Most works can be dated only approximately. The *Octo tonorum melodiae*, eight five-part pieces illustrating the eight ecclesiastical modes, probably belong among his late works.

Each of the four masses (without Credos) is composed on a chorale, and some sections are intended for *alternatim* performance, common in Germany at that time. The chorale melody is lightly embellished and often moves from voice to voice, but always fits in smoothly with the flow of the composition. The existence of 14 introits for the Christmas to Easter period suggests that Stoltzer may have intended to write a complete cycle for the ecclesiastical year.

Two distinct styles can be seen in his motet compositions. His earlier pieces show Finck's influence and are old-fashioned in their use of cantus firmus and mensural proportions; *Inter natos mulierum* contains extremely complicated proportion changes which could have been familiar to few 16th-century performers. A Kyrie printed in 1522 by Gregor Faber in his *Musices practicae erotematum* is similarly constructed. In his earlier works Stoltzer invested those numbers that encoded the proportions with theological meaning; later he used rhetorical figures to incorporate 'sacred' numbers pregnant with symbolism into his compositions. Also found in his later works are such characteristics of the late Netherlandish school as imitation and the use of contrasted choirs. The antiphon *Anima mea liquefacta est* obviously belongs to this period, together with *O admirabile commercium*, which was so popular on account of its sensitive treatment of text that it exists in 11 sources.

39 hymns by Stoltzer were printed in Rhau's *Sacrorum hymnorum liber primus* (1542). Two more processional hymns, *Gloria, laus et honor* and *Salve festa dies*, survive in manuscript. Stoltzer's contribution to the genre reveals various techniques and ranges from archaic pieces with a tenor cantus firmus in long notes to flexible imitative motet-like settings. His four sacred songs to German texts, no doubt intended as an expression of his Lutheran sympathies, are through-composed. The ten lieder are cantus firmus pieces predominantly based on love lyrics and court songs. *König, ein Herr ob alle Reich*, containing the acrostic 'König Ludwig' and 'Maria', is dedicated to the Hungarian royal couple.

Stoltzer's greatest compositions were his 14 Latin and four German psalm motets. He liked setting psalms, preferring those written in the first person. Their expression of personal involvement, together with a wealth of imagery and ideas, would have appealed strongly to the Renaissance composer. The cantus firmus plays a subordinate role and the music for the most part depicts and interprets the text. Stoltzer's mastery is most clearly revealed in the four German motets in five to seven parts, based on Luther's translation of the psalter: *Hilf, Herr, die Heiligen haben abgenommen, Herr, wie lang, Erzürne dich nicht über die Bösen* and *Herr, neige deine Ohren*. They are among the first large-scale religious compositions in the vernacular, and successfully unite traditional German features with the late Netherlandish style of Josquin Des Prez.

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 Magnificat [2nd or 8th tone], 4vv, H-BA 23 (B only); Magnificat [4th tone], 4vv, BA 23 (B only); Magnificat [6th tone], 4vv, BA23 (B only); Magnificat [6th tone], 5vv, A iii, 72; Magnificat [6th tone], 5vv, BA 22 (T only)

introits, sequences, responsories, etc.

Accessit ad pedes Jesu peccatrix, 4vv, A i, 31; Agnus redemit oves, 5vv, *H-BA 23* (B only); Benedicamus Patrem, 5vv, A i, 43; Circumdederunt me gemitus mortis, 4vv, A iii, 23; Dies est laetitiae, 4vv, *BA 23* (B only); Discubuit Jesus, 4vv, *D-Z 81,2*, inc.; Domine ne longe facias auxilium, 4vv, A iii, 53; Ecce advenit dominator, 4vv, 1545⁵; Ecce concipies et paries, 4vv, Z 100,4 (T only); Ecclesiam vestris doctrinis, 4vv, *H-BA22* (T only); Esto mihi in Deum protectorem, 4vv, A iii, 29; Euge Dei porta, 4vv, *D-Z 81,2*, inc.; Exsurge quare abdormis, 4vv, Aiii, 27

Gaude Maria, 4vv, A i, 34; Homo quidam fecit, ?4vv, Z 81,2, inc.; Illius nomen omnis haereticus, 4vv, *H-BA 22* (T only); Ingressus Pilatus, 4vv, A i, 26; Inter natos mulierum, 4vv, A iii, 63; Invocavit me, 4vv, 1545⁶, A iii, 36; Jube Domine benedicere, 4vv, *D-Z 81,2*, inc.; Judica me Deus, 4vv, A iii, 50; Laetare Hierusalem et conventum, 4vv, A iii, 48; Laudemus et super exaltemus, 4vv, M 30; Liber Generationis ex contrapuncto, 4vv, Legnica, Bibliotheca Rudolphina 4901–8 (olim 18), lost

Mihi autem nimis, 5vv, *H-BA 22*, inc.; Misereris omnium, Domine, 4vv, A iii, 32; Non est bonum hominem, 4vv, *BA 23* (B only); Oculi mei semper ad Dominum, 4vv, A iii, 45; Puer natus est nobis, 4vv, 1545⁵; Reminiscere miserationum, A iii, 39; Requiem aeternam, 4vv, A iii, 60; Resurrexi ... Domine probasti me, 4vv, A iii, 55; Resurrexi ... Domine tu cognovisti, 4vv, 1539¹⁴; Rorate coeli, 4vv, A iii, 14; Scio cui credidi, 4vv, A iii, 58; Stabat mater dolorosa, 4vv, *BA22* (T only); Super salutem et omnem pulchritudinem, 5vv, A i, 48; Te Deum laudamus, 4vv, A iii, 85; Te namque profitemur, 4vv, *BA 22* (T only); Verbum caro factum est, 5vv, A i, 54; Viri Galilei, 4vv, 1539¹⁴

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Alvus tumescit virgines, 5vv, G 3, Ge no.5; Anna regum progenies, 4vv, G 28, Ge no.86; Ave maris stella, 4vv, G 8, Ge no.25; Beata quoque agmina, 4vv, G 35, Ge no.102; Beata quoque agmina, 5vv, G 37, Ge no.103; Beatus auctor saeculi, 4vv, G 4, Ge no.7; Christe qui lux es, 4vv, G 7, Ge no.17; Clamat anus, 4vv, G 25, Ge no.81; Conditor alme siderum, 4vv, G 1, Ge no.1; Confestim montes adiit, 4vv, G 26, Ge no.82; Conscendit iubilans, 4vv, G 11, Ge no.49; Cui luna sol et omnia, 4vv, G 33, Ge no.93; Foeno iacere pertulit, 4vv, G 5, Ge no.8

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Oramus Domine, 4vv, G 12, Ge no.50; Primum virtutes igneae, 4vv, G 39, Ge no.104; Quae virgo peperit, 4vv, G 34, Ge no.97; Quarta et sexta feria, 4vv, G 45, Ge no.112; Quem terra pontus, 4vv, G 32, Ge no.92; Qui pace Christi, G 40, Ge no.106; Qui paracletus diceris, 4vv, G 13, Ge no.53; Qui pius prudens, 4vv, G 47,

Ge no.124; Qui vagitus infantiae, 4vv, G 44; Ge no.111; Quo Christus invictus leo, 4vv, G 10, Ge no.44; Quo Christus invictus leo, *H-BA* 23 (B only); Quocunque pergis, 4vv, G 48, Ge no.127

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Erzürne dich nicht, 6vv, A ii, 128; Herr, neige deine Ohren, 6vv, A ii, 156; Herr, wie lang willst du mein so gar vergessen, 5vv, A ii, 121, W 110; Hilf, Herr, die Heiligen haben abgenommen, 6vv, A ii, 110

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(*b* Omaha, NE, 12 July 1942). American clarinetist. He studied with Robert Marcellus, Keith Wilson and Kalman Opperman, and made his *début* in 1973 at the Metropolitan Museum of Art. He won an Avery Fisher Award in 1976 and the Avery Fisher Prize in 1986. From 1966 to 1976 he played at the Marlboro Music Festival, and in 1973 formed the quartet Tashi with the pianist Peter Serkin, the violinist Ida Kavafian and the cellist Fred Sherry. Many composers have written for Stoltzman, including Bill Douglas, Steve Reich, Lukas Foss, Donald Erb, Einar Inglund, William Thomas McKinley and Takemitsu (*Fantasma/Cantos*). He is known for his freely expressive style and individuality of phrasing and interpretation; he uses a double-lip embouchure and is particularly noted for his *pianissimo* playing. Among his recordings are acclaimed accounts of the Brahms sonatas (with Richard Goode), trios by Mozart, Beethoven and Brahms (with Yo-Yo Ma and Emmanuel Ax) and concertos by Copland and Corigliano.

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PAMELA WESTON

Stolyarsky, Pyotr Solomonovich

(*b* Lipovets, 18/30 Nov 1871; *d* Sverdlovsk, 24 April 1944). Ukrainian violinist and teacher. He studied the violin with his father, and later had lessons at the Warsaw Music Institute with Stanislaw Barcewicz and at the Odessa Imperial Musical Society School with Emil Młynarski and Y. Karbulko, from whose class he graduated in 1898. From 1898 to 1914 he played in the orchestra of the Odessa Opera and taught in his own music school. He showed exceptional ability as a teacher, and taught at the Odessa State Conservatory, joining the staff in 1920, and becoming a professor in 1923. In 1933 he founded the first Soviet special music school for gifted children, which is named after him. Stolyarsky was one of the founders of the Russian school of violin playing. His teaching method was based on his belief that a child should be taught from the start about the whole range of professional and artistic skills that he would need as a performer. The child learnt to play not so much 'on' as 'with' the violin. Stolyarsky's immense ability as a teacher and organizer, and his exceptional determination, enabled him to achieve striking results: among

his pupils were David Oistrakh, Milstein and Fikhtengol'ts. He was made a People's Artist of the USSR.

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I.M. YAMPOL'SKY

Stolz, Robert (Elisabeth)

(*b* Graz, 25 Aug 1880; *d* Berlin, 27 June 1975). Austrian composer and conductor. He received his initial musical training from his parents, Jacob Stolz, a conductor and music teacher, and Ida Bondy, a concert pianist. He gave his first public piano recital at the age of seven with Brahms, a family friend, in the audience. Later he studied under Fuchs at the Vienna Conservatory and with Humperdinck in Berlin. In 1897 he was appointed répétiteur in Graz, in 1898 second conductor at Marburg an der Drau (now Maribor, Slovenia), in 1902 first conductor in Salzburg, and in 1903 conductor at the German Theatre in Brno. In 1904 he married the soprano Grete Holm. A meeting with Johann Strauss in 1899 had turned Stolz's thoughts to the composition of light music, and his first operetta *Studentenulke* (Marburg, 1901) had been followed by further efforts. In 1907 he became conductor at the Theater an der Wien, where he conducted *Die lustige Witwe* from about the 420th performance and the initial runs of other leading Viennese operettas of the time, but his own first lasting success as a composer came with a song, *Servus, du!* (1911), which was followed by several other popular Viennese songs. He first enjoyed international popularity with the song *Hallo, du süsse Klingelfee* (1919), sung at the Casino de Paris, and with the operetta *Der Tanz ins Glück* (1920), produced in England as *Whirled into Happiness* and in the USA as *Sky High*.

In 1924 Stolz took a job in cabaret in Berlin and his period of greatest success began with scores for early German film musicals, with interpolated songs for Benatzky's *Im weissen Rössl* and with the operetta *Wenn die kleinen Veilchen blühen*. In 1940 he went to the USA, where he composed music for Hollywood films and conducted concerts of Viennese music. In 1946 he returned to Vienna, becoming celebrated as the last major survivor of Viennese operetta from before World War I, and from 1952 to 1971 he wrote the music for the ice revues. He also continued to conduct on concert tours and for records. In the 1960s he conducted recordings of classical operettas for Ariola-Eurodisc, which remain important documents, and was also commissioned to provide new operettas, though these often turned out to be revisions of earlier works. Besides his stage and film works he composed several hundred individual songs and dances, and received many honours including Academy Awards, honorary citizenship of Vienna (1970) and a statue in his native city (1972). Stolz's longevity and his extensive promotion of his own music on LPs have led to him being ranked among the leading names of classical Viennese operetta. However, his more ambitious scores are less effective

than the lighter songs he wrote for films and song-and-dance musicals, where he was able to display his melodic touch and rhythmic invention to particular effect.

WORKS

(selective list)

stage works

for fuller list see [GroveO](#)

c65 operettas and musicals (many publ in vs or individual numbers in Vienna or Berlin) incl. Studentenuke (F. Haller), Marburg, Stadt, 21 March 1901; Der Favorit (2, F. Grünbaum, W. Sterk), Berlin, Komische Oper, 7 April 1916; Das Sperrsechserl (Wiener Gemütlichkeit) (2, R. Blum, A. Grünwald), Vienna, Komödienhaus, 1 April 1920; Der Tanz ins Glück (3, R. Bodanzky, B. Hardt-Warden), Vienna, Colosseum, 23 Dec 1920; Mädi (3, Grünwald, L. Stein), Berlin, Berliner Theater, 1 April 1923; Wenn die kleinen Veilchen blühen (2, Hardt-Warden, after A. Kehm and M. Frehsee: *Als ich noch im Flügelkleide*), The Hague, Princess, 1 April 1932

Venus in Seide (3, Grünwald, L. Herzer), Zurich, Stadttheater, 10 Dec 1932; Der verlorene Walzer [later Zwei Herzen im Dreivierteltakt] (3, P. Knepler, J.M. Welleminsky, R. Gilbert, after W. Reisch, F. Schulz), Zürich, Stadttheater, 30 Sept 1933; Grüezi (Himmelblaue Träume) (G. Burckhard and Gilbert), Zürich, Stadttheater, 3 Nov 1934; Frühling im Prater (2, E. Marischka), Vienna, Stadttheater, 22 Dec 1949; Signorina (P. Schwenzen and Gilbert), Nuremberg, Stadttheater, 26 April 1955, rev. as Trauminsel (Weit her von Yucatan), Bregenz, Lake Stage, 21 July 1962; Frühjahrsparade (2, Marischka and H. Wiener), Vienna, Volksoper, 25 March 1964 [after film]

other works

c100 film scores incl. Der Millionenonkel, 1913; Zwei Herzen im Dreivierteltakt, 1930; Das Lied ist aus, 1930; Ein Tango für dich, 1930; Liebeskommando, 1931; Mein Herz ruft immer nur nach dir, 1933; Frühjahrsparade, 1934; Ich liebe alle Frauen, 1935; Herbstmanöver, 1935; Confetti, 1936; Ungeküsst sollst du nicht schlafen geh'n, 1936; Zauber der Boheme, 1937; Spring Parade, 1940; It Happened Tomorrow, 1943; Une nuit à Tabarin, 1947; Rendezvous im Salzkammergut, 1948; Deutschmeister, 1955; A Breath of Scandal, 1959; Yesterday, Today and Tomorrow, 1959; Der Kongress amüsiert sich, 1966

Hundreds of individual songs incl. Servus, du!, op.102 (B. Vigny), 1911; Wien wird bei Nacht erst schön, op.216 (Sterk), 1915; Im Prater blüh'n wieder die Bäume, op.247 (K. Robitschek), 1916; In Wien gibt's manch' winziges Gasserl, op.249 (Robitschek), 1916; Hallo, du süsse Klingelfee, op.341 (A. Rebner), 1919; Salome, op.355 (Rebner), 1919; 20 Blumenlieder, op.500 (Hardt-Warden), 1927; Vor meinem Vaterhaus, op.614 (Hardt-Warden), 1933

Waltzes, marches, other orch works, pf pieces

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ANDREW LAMB

Stolz [Stolzová], Teresa [Teresina, Terezie]

(*b* Elbekosteletz [Kostelec nad Labem], 2 June 1834; *d* Milan, 22 Aug 1902). Bohemian soprano. She was one of a large musical family. Her twin sisters Francesca (Fanny, Františka, 1826–c1903) and Ludmila (Lydia, 1826–c1910), both sopranos, became the youthful mistresses (and Ludmila later the wife) of the composer Luigi Ricci, who wrote operas for and fathered a child by each of them. Teresa was trained at the Prague Conservatory; in 1856 she joined Ricci and the twins in Trieste, had further lessons from Francesco Lamperti in Milan and in 1857 made her operatic début in Tbilisi. For some six years she sang in Odessa, Constantinople and often Tbilisi. Her earliest Italian appearances to have been traced were in Turin in autumn 1863. Her successes in Nice (*Il trovatore*, December 1863) and then Granada (*Ernani*, April 1864) led to a *Trovatore* in Spoleto (September 1864), and *Ernani* and *Guillaume Tell* in Bologna. The Bologna performances were conducted by Angelo Mariani, to whom she later became engaged. In 1867 she was chosen for the Italian première of *Don Carlos*, in Bologna, and two years later for the revised *La forza del destino*, at La Scala, Milan; Verdi himself supervised the latter production. In 1872, again at La Scala, Stolz was the first Italian Aida (see illustration), and in 1874 (and subsequently, during the tour of the work to Paris, London and Vienna) the first soprano of the Verdi Requiem. Verdi's operas had from the start been prominent in her repertory and, both in Italy and abroad, she became a leading and frequent interpreter of his later heroines, from Amelia in *Un ballo in maschera* to Aida. Her last operatic engagement was in St Petersburg (1876–7) and her last public appearance in a performance of the Requiem at La Scala (1879), conducted by Verdi for the benefit of flood victims.

After 1872 her only non-Verdian roles were Alice in *Robert le diable* and Rachel in *La Juive*. She was the Verdian dramatic soprano *par excellence*, powerful and, passionate in utterance but dignified and disciplined in manner, with a voice that extended securely from *g* to *c*². After hearing the Requiem in Paris, Blanche Roosevelt wrote of her thus (*Chicago Times*, June 1875):

Mme Stolz's voice is a pure soprano, with an immense compass and of the most perfectly beautiful quality one ever listened to, from the lowest note to the highest. Her phrasing is the most superb I ever heard and her intonation something faultless. She takes a tone and sustains it until it seems that her respiration is quite exhausted, and then she has only

commenced to hold it. The tones are as fine and clearly cut as diamond, and sweet as a silver bell; but the power she gives a high C is something amazing ... She opens her mouth slightly when she takes a note, without any perceptible effort, and the tone swells out bigger and fuller, always retaining that exquisite purity of intonation, and the air seems actually heavy with great passionate waves of melody.

Much has been written about the troubled personal relationships between Stolz, Mariani, Verdi and his wife. That Stolz became Verdi's mistress has been both asserted and denied, but there is no doubt that the attentions he paid her between 1872 and 1876 caused pain to Giuseppina Verdi.

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ANDREW PORTER

Stolze, Gerhard

(*b* Dessau, 1 Oct 1926; *d* Garmisch-Partenkirchen, 11 March 1979). German tenor. He studied in Dresden and Berlin, then in 1949 was engaged by the Dresden Staatsoper, where he made his début as Augustin Moser (*Die Meistersinger*). From 1953 to 1961 he was a member of the Berlin Staatsoper. At Bayreuth he took minor roles in 1951, sang David in 1956, and from 1957 to 1969 sang Mime, a role he also recorded with success in Solti's *Ring* cycle and in which he made his Covent Garden début in 1960. He created roles in Egk's *Der Revisor* (1957, Schwetzingen), Erbse's *Julietta* (1959, Salzburg), Orff's *Oedipus der Tyrann* (1959, Stuttgart), the stage première of Martin's *Le mystère de la Nativité* (1960, Salzburg) and Klebe's *Jacobowsky und der Oberst* (1965, Hamburg). In 1968 he sang Loge at the Metropolitan. His musical intelligence and dramatic gifts specially suited him to such character roles as Herod, of which he made a notable recording under Solti, the Captain in *Wozzeck*, and Oberon in Britten's *A Midsummer Night's Dream*.

HAROLD ROSENTHAL/ALAN BLYTH

Stölzel [Stöltzel, Stözl], Gottfried Heinrich

(*b* Grünstädtel, nr Schwarzenberg, Erzgebirge, 13 Jan 1690; *d* Gotha, 27 Nov 1749). German composer and theorist. He received his first music instruction from his father, a pupil of the Halle court organist Moritz Edelmann. In 1707 he went to Leipzig University, but felt himself drawn more towards the opera, recently reopened there, and to the collegium musicum (founded by Telemann and at that time directed by Melchior Hofmann). He proved to be a helpful copyist to Hofmann, who soon recognized his gifts as a composer. Stölzel's first works were performed under his teacher's name (Emanuel Kegel); they appeared only later under his own. In 1710 he went to Breslau, where he taught singing and keyboard in aristocratic circles. He also composed for the collegium musicum and produced his first dramatic work. A teacher of Italian with whom he was friendly recommended that he go to Italy to improve his composition; but he went next to Halle, wrote a pastorale for the court at Gera, and (through the negotiations of Johann Friedrich Fasch and Johann Theile) received a commission from the Zeitz court for which he composed three operas for the fair at Naumburg. Afterwards he received from both Gera and Zeitz offers of the post of court Kapellmeister, which he refused.

At the end of 1713 Stölzel went to Italy, meeting Francesco Gasparini, Alessandro Marcello, C.F. Pollarolo and Vivaldi in Venice, and Antonio Bononcini and Domenico Scarlatti in Rome. In Florence, where he was a guest of the court, he wrote numerous cantatas and a duet as his contribution to a gala concert. He is said to have refused offers to remain there for religious reasons. In 1715 he went to Prague, where he remained for three years; he took a lively part in the musical activities there, and composed dramatic works, oratorios, masses and instrumental music. He declined an offer of a position at the Dresden court, which would have included a study trip to France, and in 1717 he returned to Bayreuth, where he was commissioned to compose church music for the 200th anniversary celebration of the Reformation and other pieces to mark the duke's birthday.

By the beginning of 1718 Stölzel was Kapellmeister at the court at Gera, and on 24 February 1720 he was appointed to the same post at the court at Saxe-Gotha. For 30 years he held this appointment, which obliged him to compose for the church, the opera and other court festivities. He also executed commissions for the courts at Sondershausen and Gera. About this time he allowed some of his works to be copied, notably church cantatas, and his reputation grew. From the evidence of various applications to his patrons, it seems that Stölzel wrote the texts of his own vocal works. He acquired a wide reputation as a teacher and theorist, and in 1739 was elected a member of Lorenz Christoph Mizler's Societät der Musikalischen Wissenschaften.

The extent of Stölzel's reputation is reflected in the fact that Mizler placed him above J.S. Bach in his list of leading German composers. Bach himself valued Stölzel's music, and included his Partia in G minor (with his own trio

added to the minuet) in *Das Clavier-Büchlein vor Wilhelm Friedemann Bach*. From the existence of transcriptions in the Leipzig Thomasbibliothek, now lost, it appears that Bach may have performed Stölzel's vocal music. Like that of many of his contemporaries (including Bach), Stölzel's music was increasingly forgotten during the later 18th century and an extensive collection of his manuscripts in Gotha was lost during the time of his successor, Georg Benda. Interest in Stölzel was reawakened in the 20th century with Arnold Schering's edition of the Concerto Grosso in D for quadruple orchestra; further new editions were largely confined to instrumental music. Not until 1965 was it possible to create a chronological catalogue of the cantatas based on morphological, palaeographical and stylistic criteria; it documents, among other things, 12 annual cantata cycles (including some double cycles).

Stölzel's only work printed in his lifetime is a treatise on canon. His other works on music theory are merely compilations, except for his *Abhandlung vom Recitativ*, the first major specialized treatise on recitative, which reflects his unrivalled superiority in this field, acknowledged by his contemporaries. Stölzel had a special preference for recitative with a number of voices which both alternated and combined. His work in general is marked, as is typical of the transitional period to which he belonged, by a contradiction between the traditional architectonic design and the new principles of form evolving within it. The traditional da capo aria, which he favoured, serves to provide development, imagery and contrast. Because Stölzel was so prolific over a short period there are inevitably superficialities in his work; but his best music shows skill in composition and richness of idea.

WORKS

stage

music lost; unattributed librettos may be by Stölzel

Narcissus (musikalisches Dramat or Drama, Stölzel), Breslau, 1711 or 1712; ?rev. version, Gotha, 1734–5

Valeria (Stölzel), Naumburg, 1712

Rosen und Dornen der Liebe (Pastorale), Gera, 1713

Artemisia (op or Spl, Stölzel), Naumburg, 1713

Orion (Stölzel), Naumburg, 1713

Venus und Adonis [Adonis] (musikalisches Dramat, Stölzel), Prague, 1715–17; rev. version, Altenburg, 1728–30

Acis und Galathea [Sie triumphirende Liebe] (musikalisches Dramat, Stölzel), Prague, 1715–17, lib *D-Bds*; ?rev. version, Gotha, 1729

Das durch Liebe besiegte Glück (Stölzel), Prague, 1715–17

Diomedes, Bayreuth, 1718

Der Musenberg (Drama, Stölzel), Gotha, 1723

Die beglückte Tugend (Pastorale), Gotha, 1723

Hercules Prodicus, oder Die triumphirende Tugend (Dramat, Stölzel), Gotha, 1725, lib *Bds, ALa*

Die Ernde der Freuden [Die Freuden-Ernde] (Pastorale), Gotha, 1727, lib *Ju*; ?rev. version, Altenburg, 1727

Thersander und Demonassa, oder Die glückliche Liebe (Pastorale), Gotha, 1733
L'amore vince l'inganno (dramma pastorale), Gotha, 1736, lib *US-Wc*

Endymion (musikalisches Schäfer-Spiel), Gotha, 1740, lib *D-Gs*

Die gekrönte Weisheit (Singe-Spiel), Gotha, 1742

Die mit Leben und Vergnügen belohnte Tugend (musikalisches Singe-Spiel), Gotha, 1744, lib *H Au*

sacred vocal

music lost unless otherwise stated

Jesus patiens (orat), Prague, 1715/16

Caino, overo Il primo figlio mavaggio (orat), Prague, 1715–17

Die büssende und versöhnte Magdalena (orat), Prague, 1716

Die leidende und am Creutze sterbende Liebe Jesu (Passion orat), Gotha, 1720

Sechs Andachten aus der ... Historie des bitteren Leidens und Sterbens unsers allertheuresten Erlösers Jesu Christi (Passion orat), Gotha, 1723

Fall und Trost des menschlichen Geschlechts (orat), Gotha, 1724

Der für die Sünde der Welt gemarterte und sterbende Christus (Passion orat, B.H. Brockes), Gotha, 1725, *D-SHs*

Jesus, als der für das verlorene Schäflein leidend- und sterbende gute Hirte (Passion orat, G.H. Stölzel), Gotha, 1727, *Bsb*

O Welt! sieh hier dein Leben (Passion orat), Gotha, 1729

Ein Lämmlein geht und trägt die Schuld (Passion orat), ?Gotha, 1731, *Bsb, SHs*

Die mit Busse und Glauben ihren leidenden Jesus bis zum Grabe begleitende Seele (Passion orat), Gotha, 1737

Numerous masses (mostly Missae breves), incl. Missa canonica, ed. G. Poelchau (Vienna, 1820); Deutsches Te Deum; Mag; 2 Miserere; other works: principal sources *A-Wgm, Wn, D-Bsb, DL, GOI, LEm, Mbs, SHs*

442 cants., 10 fragmentary, music extant; 342 cants., text extant, music lost; 39 cants., title only extant, text and music lost; see catalogue in Hennenberg; incl. Liebster Jesu deine Liebe, A, vn, va, bc, ed. J. Bachmair (Leipzig, 1926); Aus der Tiefe rufe ich, Herr, zu dir, B, str, bc, ed. A. Adrio (Berlin, 1948, 2/1957); Kündlich gross ist das gottselige Geheimnis, chorus, SA, ob, str, bc, ed. in Organum, i/28 (Lippstadt, 1953); Lob und Danck chorus, T, ob d'amore, str, bc, ed. in Organum, i/29 (Lippstadt, 1954)

secular vocal

82 cants., incl. 65 dramatic cants. for soloists, chorus, orch, written for courts at Gotha and Sondershausen, music for only 12 extant, *D-Bsb, SHs*: incl. Das durch himmlisches Schicksahl über allen Unbestand triumphirende Fürsten-Wohl, 1732, parodied as Glücklicher Zustand anmuthiges Leben; Fontinalia Schwarzburgica, 1732; Irene und Apollo, 1733 [?rev. of Die beschütze Irene, Altenburg, 1722, lost], parodied twice, 2nd as Sonne spiel in reinsten Lichte; Die Liebe als die Quelle aller fürstliche Ruhmwürdigkeiten 1734; Alles was sonst lieblich heisset [?rev. of Die Harmonie der Tugend, Gotha, 1725, lost]; Alles in einem, 1737; Was herrlich fürtrefflich und prächtig erscheint, 1737; Ausnehmender Vortheil vortreffliche Krafft, 1737; Das mir angenehmster Sorge erfüllte Fürsten-Hertz, 1738

17 solo cants., all in *D-SHs*: 1 for B, str, bc; 16 for S, bc, incl. Die Rose bleibt der Blumen Königen, ed. R. Eitner, *MMg*, xvi (1884); see catalogue in Hennenberg

instrumental

Orch: Conc. grosso a 4 chori, *D-GOI*, ed. in DDT, xxix–xxx (1907/*R*); Conc. grosso, e, *Dlb*; Conc. grosso, b, *S-Uu*; Conc. grosso, F, *D-Bsb, Dlb*, ed. H. Winschermann (Wolfenbüttel and Zürich, 1963); Conc., g, ob, *D-SWl*; Conc., D, ob, *Dlb*, ed. H.

Töttcher (Hamburg, 1954); Conc., e, fl, *RH*, *S-Uu*; Conc., G, fl, *D-RH*; Conc., D, 2 ob d'amore, *RH*

Chbr: 3 qt, *D-Bsb*; c23 trio sonatas in *Bsb*, *DI*, *S-Uu*, incl. e, ed. in *Collegium musicum*, lxxii (Leipzig, 1943); C, ed. G. Frotscher (Cologne, 1937); D, ed. G. Frotscher (Hamburg, 1957); G, ed. G. Frotscher (Hamburg, 1958); F, ob, hn, vn, bc, ed. in *Collegium musicum*, lxxix (Leipzig, 1952); G, ed. G. Hausswald (Heidelberg, 1955); c, ob, vn, bc, ed. in *Collegium musicum*, lxxvi (Leipzig, 1950); B, ed. in *Collegium musicum*, lxxxii (Leipzig, 1956); D, ed. in *Collegium musicum*, lxxxii (Leipzig, 1955); f, ed. in *NM*, cxxxiii (1937, 2/1959)

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WRITINGS

Practischer Beweis, wie aus einem ... Canone perpetui in hypodiapente quatuor vocum, viel und mancherley ... Canones perpetui à 4 zu machen seyn (1725)

Abhandlung vom Recitativ (MS, *A-Wgm*), ed. in Steger

Other theoretical writings in *D-Bds*, *A-Wgm*, some lost

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DlabacžKL

EitnerQ

GerberL

GerberNL

MatthesonGEP

WaltherML

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FRITZ HENNENBERG

Stölzel [Stoelzel], Heinrich David

(*b* Schneeberg, Saxony, 7 Sept 1777; *d* Berlin, 16 Feb 1844). German musician and inventor. The only son of the municipal musician Christian Heinrich Stölzel, he learned to play the harp, cello, horn and trumpet equally well. He was a member of the Prince of Pless's private band and from early 1818 of the Royal Opera orchestra in Berlin, from which post he retired with a pension in 1829. At his death he left in poverty a widow and four children, including Moritz Carl Stölzel (*b* 1 Oct 1809), who became a painter.

By July 1814 Stölzel had demonstrated a horn with two tubular valves (then referred to as 'Röhrenschiebeventil' or 'Stopferventil', today called 'Schubventil' in German and 'piston Stoelzel' in French) fingered with the right hand, intending that this invention be applied to other brass instruments as well. His primacy was contested by Friedrich Blühmel (with the box valve), and the two men eventually joined forces, obtaining a ten-year Prussian patent for both the tubular valve and the box valve on 12 April 1818. Stölzel bought out Blühmel's rights for 400 thalers. In 1827 Stölzel also devised another type of valve, the Berlin piston (then called 'Röhrenventil', today 'Berliner Pumpventil' in German). Formerly attributed to Wilhelm Wieprecht, who only developed a variant in 1833, this type was later frequently used by Adolphe Sax in Paris, who called them 'cylindres'. In 1828 Stölzel's and Blühmel's separate applications for a patent of a rotary valve were refused, since it was only the general principle of the valve as applied to brass instruments which was patentable but not the type of valve.

At first Stölzel built his valves himself. The Berlin firms Griesling & Schlott and, later, C.W. Moritz built his instruments. (Stölzel is also mentioned as a maker – 'Mechanikus' – in a price list published by A. Sunderlin in 1828, but no such instruments survive.) Very soon the model with two tubular valves was copied in Russia (by J.F. Anderst in 1825), England (by Metzler), and France (by Antoine ([Halary \(ii\)](#)) and Labbaye in 1826 and 1827). Inexpensive cornets with tubular valves were made in France well into the 20th century.

For illustration see [Valve \(i\)](#), fig.9.

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EDWARD H. TARR

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See [Slavenski, Josip](#).

Stolzová, Teresa.

See [Stolz, Teresa](#).

Stomius [Mulinus, Muling], Johannes

(*b* Perlesreut, 1502; *d* Salzburg, 14 Jan 1562). German music theorist and composer. He had music lessons from an early age and was friendly with Hofhaimer. In 1530 he founded a private school in Salzburg, attended mainly by children of the aristocracy; in spite of his Protestant sympathies he remained its director for 32 years. His music treatise, *Prima ad musicen instructio* (Augsburg, 1537), intended for use in schools, takes as its chief subjects solmization, modes and mensural theory. He used in it a number of striking erudite terms: for example, he described the fugue as 'mimesis', a term which was not used again until the 17th century. A short final chapter sums up advice for the singer: as well as the usual rules of vocal performance, Stomius recommended that the singer determine the range of a piece in order to start at the right pitch, sing a few melodic phrases to establish the mode, and occasionally make a diminution for artistic effect on longer note values. As an example of the combination of different mensurations he printed a textless four-part piece by Isaac and as an example of a fugue Senfl's four-voice canon *Manet alta mente repositum*. Eight motets by Stomius survive (in *D-Rp*). Like most of the examples in the treatise they are limited to three-part settings and were clearly intended for the school choir. Some of them are reworkings of Lutheran hymn tunes.

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MARTIN RUHNKE

Stonard [Stoner, Stonerd, Stonnard], William

(*b* ?Oxon., ?c1575; *d* Oxford, 1631 or later). English organist and composer. According to Wood he was probably descended from the Storey or Strover family of Watlington, Oxfordshire. In December 1608 he took the degree of BMus at Oxford, for which he wrote an eight-part hymn. At the end of the month he became organist and Master of the Choristers at Christ Church, Oxford; he held the post until his death. A layclerk of the same name was mentioned in accounts at Ely Cathedral from 1584 to 1630. The two were probably close relatives (unpublished information from Ian Payne).

WORKS

services

Evening Service (Mag, Nunc), full, *GB-Lbl* (wrongly dated 1558)

Evening Service (Mag, Nunc), full, *Och* (inc.)

anthems

Almighty and merciful God, music lost, text in J. Clifford, *The Divine Services and Anthems* (London, 1663, 2/1664)

Behold how good and joyful, verse, *GB-Lbl*

Be merciful unto me, O God, verse, *Ob* (inc.)

Hearken all ye people, verse, *Lbl*, ed. J. Morehen (St Louis, MO, 1966)

Hear, O my people, verse, *Cp* (inc.), *DRc* (inc.), *Lbl* (inc.)

Lord of all power and might, music lost, text in J. Clifford, *The Divine Services and Anthems* (London, 1663, 2/1664)

My God, my God, look upon me, verse, *DRc* (inc.), *Lbl* (inc.), *Y* (inc.)

Rejoice in the Lord, O ye righteous, music lost, text in J. Clifford, *The Divine Services and Anthems* (London, 1663, 2/1664)

Sing unto God, all ye kingdoms, verse, *Cp* (inc.), *Lcm* (inc.), *Ob* (inc.)

When the sorrows of hell, verse, *Cp*, *DRc* (inc.), *Ob* (inc.), text in J. Clifford, *The Divine Services and Anthems* (London, 1663, 2/1664)

other works

Hymn, 8vv, lost

2 catches, 1652¹⁰: Cuckoo, 3vv, Ding dong bell, 4vv

In Nomine, *GB-Ob*, doubtful, attrib. William Stannar

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NORMAN JOSEPHS/JOHN MILSOM

Stone [Stane, Stoue]

(fl c1440–70). Composer, presumably English. He is known from two antiphon settings and a fragmentary motet (a 'Deo gratias' substitute). The presence of this last piece in the Archivio di Stato, Lucca, strongly suggests that its composer was the 'Stane' mentioned by John Hothby in a list of excellent composers, 'many of whom are still alive' (*Dialogus in arte musica*, written in Lucca in the late 1470s; ed. in CSM, x, 1964). Stone's music is all in duple metre, and its edgy rhythms and often awkward gait suggest that he was a younger contemporary of Walter Frye; other stylistic traits recall the music of Plummer. He might conceivably have been John Stone, the well-known chronicler of Christchurch, Canterbury (d 1480), whose writings show some interest in music. A more likely identification, though, is with the John Stone who joined the Chapel Royal of Edward IV in 1465 or 1466 and was still there in 1468. The tenor of *Ibo mihi* has its chant almost unornamented, yet in fast-moving rhythms indistinguishable from the freely composed voices – a unique experiment.

WORKS

Deo gratias agamus, ?4vv, I-La 238 (frag.)

Ibo mihi ad montem myrrhe, 3vv, MOe α.X.1,11 (Sarum ant chant in iii)

Tota pulchra es, 3vv, MOe α.X.1,11 (ant chant not used)

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BRIAN TROWELL

Stone, Carl (Joseph)

(b Los Angeles, CA, 10 Feb 1953). American composer and radio producer. He studied composition with Tenney and Subotnick at the California Institute of the Arts (BFA 1975), where he became involved with experimental and electro-acoustic music. From 1974 he resided in Los Angeles, working for the Independent Composers Association and as director of KPFA radio, for which he produced numerous concerts of experimental and contemporary music. He has also served as president of the AMC.

In the 1980s he developed a reputation as an innovative and avant-garde performer of live electronic and computer music. Most of his compositions are performed in real time and involve processing devices. He has travelled and performed widely, especially in Japan where his work is particularly esteemed; a grant from the Asian Cultural Council took him to Japan for six months in 1989 for research purposes, and while there he also performed and lectured in several cities. Many of his works describe a gradually

unfolding process, but often in reverse of the expected. The opening passage of *Shing kee* (1986), for example, initially sounds like a highly processed *musique concrète* study but very gradually (over 15 minutes) reveals itself as a fragment of a Schubert lied sung by a Japanese pop singer. A careful and thorough scrutiny of an isolated musical artefact (usually not revealed until the end) is of central importance to his compositional thought. His work has found favour with choreographers such as Ping Chong and Bill T. Jones. Many of his compositions are named after favourite oriental restaurants or dishes.

WORKS

(selective list)

all electro-acoustic

LIM, tape, 1971; Sukhothai, tape, 1979; Unthaitled, tape, 1979; Chao praya, tape, 1980; Thoughts in Stone, tape, 1980; A Tip, tape, 1980; Woo lae oak [orig. version, tape], 1980; Dong il jang, 1982; Ho ban, pf, elecs, 1984; Mae yao, 1984; Rime, tape, 1984; Se jong [orig. version, tape], 1984; Shibucho, 1984; Wave Heat, 1984; Phô bác, 1985; Chia heng, 1986; Samanluang, 1986; Shing kee, 1986; Vim, 1986; Hop ken, 1987, rev. perc, elecs, 1989; Amaterasu's Dance, 1988; Jang toh, 1988; Wall me do, 1988; Gadberry's, 1989; Jakuzure I, interactive cptr duo, 1989; Chao nue, 1990; Charlip's 'Amaterasu', 1990; Mom's, 1990; Banteay srey, 1991; Noor mahal, 1991; Resukuja, b mar, elecs, 1991; She gol jib, fl, elecs, 1991; Kamiya bar, 1992; Ruen pair, vn, cl, mar, drums, 2 kbd, cptr, 1993; Acid Karaoke, 1v, elecs, 1994; Electric Flowers, pipa, elecs, 1994; Mae ploy, str qt, elecs, 1994; Monogatari: Amino Argot, 1994; Ton-chan, 1994; Nyala, 1995; The Wagon Wheel, pipa, elecs, 1995; Yam vun sen, internet media project, 1995; Guelaguetsl, 1996; Sampling Neurosis, elecs, 1996; Wei fun, elecs, cptr images, 1996 Sa Rit Gol, cptr controlled pf

Principal publisher: Electro-Acoustic Music

Principal recording companies: EMI, New Albion, Sony

INGRAM D. MARSHALL

Stone, John.

English chronicler, who may be identifiable with the composer [Stone](#).

Stone, Joseph

(*b* Worcester, MA, 20 March 1758; *d* Ward [now Auburn], MA, 2 Feb 1837). American composer and tunebook compiler. He was briefly a private in the Continental Army, and then worked as a surveyor and a bookbinder. He served his town in many capacities including selectman, town clerk (for 24 years), justice of the peace, representative to the Constitutional Convention in Boston (1787) and representative to the Massachusetts General Court (1806–7). After a conversion experience in 1810 he joined the Baptist Church, and in 1816 the Congregational Church, and he built an extensive collection of books on religious and moral topics that would form the nucleus of Ward's first public library.

Between 1785 and 1836 Stone wrote hundreds of poems and hymns, mostly devotional in character and precisely dated, and he set many of these to music. His 14 extant manuscript collections of original poetry and music establish him as the most prolific American composer of his generation. His one published tunebook, *The Columbian Harmony* (n.p., [1793]), which he co-compiled with Abraham Wood of nearby Northboro, Massachusetts, contains 43 of Stone's compositions, including several large, vigorous fusing tunes that are typical of his earlier style. A dozen pieces by Stone found their first printings in other tunebooks of the 1780s and 90s, and a *Memoir of Joseph Stone* published in 1838 brought eleven more tunes into print, these written in the plain, homophonic style that characterizes his later music. Most of Stone's manuscript music and poetry is held in *US-LAur*; his portrait (by Zedekiah Belknap) is at the Auburn (MA) Public Library.

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NYM COOKE

Stone, Kurt

(*b* Hamburg, 14 Nov 1911; *d* Wilmington, NC, 15 June 1989). American music editor and musicologist of German birth. He studied at Hamburg University and at the Royal Danish Conservatory in Copenhagen, where he graduated in 1937. He taught in Hamburg and Copenhagen and, after moving to New York in 1938, he was a teacher at the Dalcroze School of Music. From 1942 he worked in music publishing with various firms, notably Associated Music Publishers, G. Schirmer, Alexander Broude and Joseph Boonin, and produced 50 editions of his own. He was particularly concerned with American music, but also prepared a number of editions of Renaissance and Baroque music. In 1971 he established the Index of New Musical Notation at New York Public Library which led to his writing *Music Notation in the Twentieth Century: a Practical Guidebook* (New York, 1980). His writings include articles on publishing and on contemporary music; with his wife, Else, he also edited *The Writings of Elliott Carter* (Bloomington, IN, 1977).

PAULA MORGAN

Stone, Lew [Louis]

(*b* London, 28 May 1898; *d* London, 12 Feb 1969). English band-leader, arranger and pianist. He wrote scores for Bert Ralton's band and rapidly became known as one of the most inventive arrangers of his time, blending elements of jazz, symphonic and commercial music within single arrangements. From 1927 he provided several outstanding arrangements

for Ambrose's band, introducing a rhythm string section. He joined Roy Fox in 1931. He first led a band in 1932, at the Monseigneur Restaurant, and later formed his own band there with exceptionally good players and the singer Al Bowlly. The band recorded and broadcast regularly. Stone was musical director for British and Dominion Films (1931–5) and the British National Film Company (1936–9), appearing with his band in several films including *Bitter Sweet* and *The Little Damozel*. He also played in clubs, theatres, restaurants etc., made recordings and broadcast, latterly with a sextet (1959–67). His best recordings include a darkly textured arrangement of Reginald Foresythe's *Garden of Weed* (1934) and numerous settings for the singing of Bowlly such as *Just let me look at you* and *Isle of Capri*. He was musical director in London for such musicals as *On your Toes* (Rodgers and Hart, 1937) and *Annie Get your Gun* (Irving Berlin, 1947–9). During his last years he ran an agency. He wrote *Harmony and Orchestration for the Modern Dance Band* (1935, 2/1944).

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ALYN SHIPTON

Stone, Robert

(*b* Alphington, Devon, 1516; *d* London, 2 July 1613). English composer. His will mentions both his birthplace and his boyhood at Exeter Cathedral. He was probably the man sworn as probationary vicar choral at Wells on 16 August 1542. A list endorsed on 3 April 1546 records him as a member of the Chapel Royal, apparently as yeoman, a position he later held at the coronation of Edward VI. He was promoted to Gentleman before Edward VI's death. He was still an active member of the chapel at the turn of the century. He was fourth in order of seniority (senior to Byrd) at the coronation of James I, and he regularly attended business meetings of the chapel choir at this time. The Cheque Book of the Chapel Royal records his death at the age of 97; in his will he left a house in Alphington. His popular setting of the Lord's Prayer dates from about 1550, and was published by John Day in his *Certaine Notes* (1565). It is notable for its freely rhythmic structure, suggestive of the late 16th-century French technique of *vers mesuré*.

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PETER LE HURAY/ANDREW ASHBEE

Stone, William Henry

(*b* London, 8 July 1830; *d* London, 8 July 1891). English physician and amateur musician. The son of a rector of Spitalfields, he read classics at Oxford, then medicine in London and Paris. After a brief period of work in Trinidad he returned to London, where he had a distinguished medical career. He was a brilliant scholar, and his interests extended to physics and music; he was also an enthusiastic amateur performer on instruments of the clarinet and bassoon families. He lectured on acoustics at Trinity College of Music in London, and his publications ranged from papers on medical subjects (including the Harveian Oration of 1887) and electricity to textbooks on acoustics and contributions to *Grove*¹. These articles on wind instruments are over conservative in tone (e.g. that on Boehm) and have since been shown to contain factual errors. He wrongly identified the oboe da caccia as a small bassoon or tenoroon, examples of which he had in his collection and on which he performed Bach parts written for the former instrument. He also claimed credit for the development of the wide bore version of the double bassoon first invented in 1847 by Haseneier of Koblenz as the 'contrabassophon'. He introduced one into England, playing it at the Handel Festival of 1871; subsequently Morton based his version of the instrument on it. Stone's collection of instruments is in the Bate Collection at Oxford.

WRITINGS

Sound and Music (London, 1876)

The Scientific Basis of Music (London, 1878)

Elementary Lessons on Sound (London, 1879)

WILLIAM WATERHOUSE

Stoner [Stonerd], William.

See [Stonard, William](#).

Stone Roses, the.

English rock group. Formed in Manchester in 1985, its most consistent line-up was Ian Brown (*b* Manchester, 20 Feb 1963; vocals), John Squire (*b* Manchester, 24 Nov 1962; electric guitar), Reni (Alan Wren; *b* Manchester, 10 April 1964; drums) and Gary 'Mani' Mounfield (*b* Manchester, 16 Nov 1962; bass guitar). In the second half of the 1980s and early 90s Manchester was the focus for many important musical developments within British popular music, and The Stone Roses helped to revitalize the guitar-based indie scene after the demise of The Smiths in 1987. They played a distinctive brand of 1960s-influenced psychedelic guitar-based pop that also incorporated the newer dance styles such as hip hop. Like their contemporaries The Happy Mondays, The Stone Roses were at the centre of Manchester's rave or 'baggy' (so-called because of fans' predilection for flared trousers) culture, and helped revolutionize the sound of British indie music, making it danceable and melodic. Their eponymous debut album (Silvertone, 1989), which contained the single *She Bangs the Drums*, is

regarded as a classic of its time. The single *Fool's Gold* (1988) was their apogee, with its shuffling rhythm, James Brown-influenced drum pattern (see [Breakbeat](#)) and trademark deadpan vocals from Ian Brown. After years of legal problems The Stone Roses released a second album, *Second Coming* (Geffen, 1994), by which time their brand of music was firmly in the mainstream. Squire left in 1996 to form The Seahorses, while The Stone Roses finally disbanded later that year, with Reni joining Primal Scream.

DAVID BUCKLEY

Stoning [Stoninge, Stonynge, Stoninges], Henry

(fl c1600). English composer. He was described by Anthony Wood as 'a noted musician living in [the] reign of Queen Elizabeth [and] king James I'. Three five-part works for consort are in *GB-Lbl* Add.31390 – a *Miserere*, a *Browning* and an *In Nomine* (which is also in *GB-Ob* Mus.Sch.D.212–16, as is a simpler, four-part *In Nomine*; all ed. in MB, xlv, 1979). The *alternatim* Latin *Magnificat* attributed to Stonings/Stenings in *Lbl* Add.17802–5 may be by Oliver Stoning (d c1563), a cleric with Lichfield and Windsor connections who was possibly Henry's father.

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NORMAN JOSEPHS/DAVID MATEER

Stonnard, William.

See [Stonard, William](#).

Stop.

A term indicating 'blocking/unblocking'.

(1) In usage from about 1500, to block (or close) tone-hole(s) on a woodwind instrument with finger(s) or key(s) to alter the pitch produced. Also (now obsolete) the hole itself or the metal key used to close it.

(2) To block off a portion of a string or strings of a bowed or plucked string instrument: a 'full stop' (from 1530) meant the fingering of all strings to produce a chord; 'double (triple, etc.) stopping' is the simultaneous playing of two or more strings; see [Multiple stopping](#).

(3) A specific rank, or multiple ('compound') ranks of organ pipes (from c1500); see [Organ stop](#) and [Registration, §I](#); also [Accessory stop](#);

[Compound stop](#); [Machine stop](#); [Mixture stop](#); [Mutation stop](#); [Solo stop](#); [Speaking stop](#); [Toy stop](#).

(4) [drawstop, draw-stop, stop-lever] (Fr. *tirant*, *tirant de registre*; Ger. *Registerknopf*, *Registerzug*; It. *tiro*). The mechanism in an organ that moves a [Slider](#) to put on and off a rank of organ pipes. The use of the word 'stop' in this sense in English (as opposed to a cognate of 'register' or 'tirant' in other languages) suggests that it might have its origin either in the resemblance of the slider's many holes to the tone-holes of a woodwind instrument, or in the origin of the slider itself in its present form (from the late 14th century onwards) as a means by which the organist might selectively prevent some ranks of a multi-rank organ from sounding. Some Flemish and other organs exist where stop-knobs have to be pulled out to silence ranks of pipes, so perhaps English stop-knobs were once similarly arranged. The present, practically universal convention of using draw-stops (i.e. stops that are pulled to open sliders) leaves the English word linguistically stranded, like 'downs' (for hills) or 'dikes' (for ditches).

The use of the same term for ranks of pipes and the mechanism which might control them has led to difficulties of interpretation, as in the much-debated phrase in the 1519 contract at All Hallows Barking by the Tower, City of London, whose organ was to have 'as fewe stops as may be convenient'. However, if it is understood that 'fewe' and 'convenient' are legal-clerkly terms for 'a small number' and 'congruent/accordant' respectively, then the meaning of the phrase becomes clear: 'as many/few stops as there are ranks'. This phrase emphasises an aspect of the typical late 16th-century English organ: that it did not contain compound ranks, and was therefore musically more sophisticated, if smaller, than the *Blockwerk*-based organ.

The posthumous inventory of Henry VIII's instruments, made 14 September 1547, refers to 'Stoppes', 'halfe Stoppes' (i.e. bass or treble parts of ranks separately controlled) and 'one hole Stoppe' in the modern way.

[Coupler](#) and other mechanisms (e.g. tremulants, accessories, toy stops) are also often controlled by draw-stops in organs.

(5) The hand-lever or knob that takes off (or puts on) a set of harpsichord jacks or other accessory mechanism on a string keyboard instrument (1780). On later harpsichords and early pianos, these stops might also be operated by knee-levers or pedals (see [Pedalling](#)). [Coupler](#) mechanisms on harpsichords are also often controlled by such stop-knobs. See [Registration, §II](#); also [Arpichordum stop](#); [Bassoon stop](#); [Buff stop](#); [Janissary stop](#) [Lute stop](#); [Luthéal](#); [Machine stop](#), (1); [Moderator](#); [Pantalon stop](#).

MARTIN RENSHAW

Stop-list.

See [Specification](#).

Stopped Diapason.

See under [Organ stop](#).

Stopped flute ensemble.

A term used to designate an ensemble based on sets of end-blown flutes closed (i.e. stopped) at their distal ends by natural nodes or by movable tuning plugs. They are mostly single-note flutes, each blown by one man while dancing, accompanied by drumming and singing. Scholars of African music have frequently used the terms 'reed-pipe' or 'reed-flute' for such instruments, but the flutes can be made of material other than reeds (e.g. bamboo, *olyra latifolia*, papaya stalks or clay), and the term 'reed-pipe' is best restricted to pipes fitted with a vibrating reed or reeds at one end. Ensembles of panpipes such as those played in the Solomon Islands, parts of Africa (e.g. the *nyanga* ensembles of Mozambique) and South America could also be included in this term since each panpipe is essentially a raft or bundle of stopped flutes. Cone-flute ensembles, such as those used in the court music of several of the former kingdoms of the inter-lacustrine area of east-central Africa, though obviously related to stopped flutes in musical style as well as organologically, often include instruments with one or more finger-holes and a small vent (also fingered) at the bottom end.

The music of the true stopped flute ensemble has fascinated observers in Africa since Vasco da Gama reported them during his exploratory voyage around the tip of southern Africa in 1497. Kirby (1933) documented this and other accounts and mapped the distribution of such ensembles in southern Africa (see also Cooke). Further north, in eastern parts of Zaïre, the occasional use of these ensembles by Mbuti pygmies (see Demolin) and Tetela children has been reported. They are also found in Mozambique, Zambia (if panpipe ensembles are included), along the line of the western rift valley into Uganda and the Sudan, and as far north as Ethiopia (where they are played in the central highlands and by Cushitic-speaking peoples in the south). The western limit appears to be Chad (where Brandily reported finding ensembles of fana flutes made from unbaked clay) and the nearby areas of both Nigeria and Cameroon (Nikiprowetzky). However, stopped flute ensembles are not as widespread in Africa as the trumpet ensembles that are played in a similar manner and whose music serves similar purposes. Outside Africa stopped flute ensembles have been reported in Lithuania and some of the Pacific Islands, including the Philippines.

The ensembles of Africa and elsewhere have many common aspects. Since each flute usually can play only one pitch, the ensembles generally perform in *hocket* style, like many African trumpet ensembles. This performing technique results in pieces that can hardly be considered simply as representations of single melodies. The use of 'harmonic equivalents' (see Blacking) and a considerable amount of apparent improvisation within the constraints of a basic pattern produce descending series of chord progressions (the Ethiopian ensembles appear to be exceptions in this last respect). Only men and boys may play; where women participate in the dancing they usually make their own circle around that of the males. The

dances are central to the musical and social life of the peoples who perform them: for example, the *tshikona* flute dance of the Venda of the Transvaal is considered their 'national' dance (see [South africa](#), §1, 3), the *eluma* dance of the Amba of western Uganda brings together all the men and youths of an extended family and serves to strengthen kinship bonds; and the *embilta* (notched flute) dances of Ethiopia are focal points of weddings, funerals and other family gatherings.

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PETER COOKE

Stopped notes (i).

On string instruments, notes sounded with the string pressed hard to the fingerboard – or, in the case of fretted instruments, against a fret – as opposed to those produced by the full length of the string (see [Open string](#)). The terms double, triple or [Multiple stopping](#) are used to describe bowing on several strings at once, even when open strings are involved.

PHILIP BATE/MURRAY CAMPBELL

Stopped notes (ii).

On the [Horn](#), notes which are obtained by closing the bell to a greater or lesser degree with the hand. In normal horn playing, the right hand is partially inserted into the bell, leaving a gap about 40 mm wide; in this position the hand not only supports the instrument, but significantly influences its tuning and timbre. Pushing the wrist forward, so that the palm partly closes the gap, lowers the pitch of each natural note to an extent which decreases as the harmonic number of the natural note concerned increases. On a horn in F, almost complete closure of the bell lowers each natural note in the middle range of the instrument by about a semitone; if

the corresponding motion of the hand is accompanied by a slight increase in lip tension there is an upward transition to the next harmonic, and thus a net rise in pitch of one semitone (see *also* [Horn, §2\(iii\)](#)). Despite an inevitable change in tone quality between stopped and unstopped notes, this technique allows a skilled player of the valveless natural horn to sound a fairly even chromatic scale over about an octave and a half, from the 4th harmonic upwards. On the valved horn, stopped notes are sometimes demanded because of their special timbre. Stopping should be clearly distinguished from muting (see [Mute, §2\(ii\)](#)); although a transposing horn mute is available which raises the effective sounding pitch in the same manner as hand stopping, the normal horn mute alters the timbre without changing the pitch. Hand stopping may also have been used on coiled natural trumpets in the 17th and 18th centuries.

PHILIP BATE/MURRAY CAMPBELL

Stopped pipe.

In the terminology of organ building, a flue pipe in which the end remote from the mouth is closed by a movable stopper or airtight cap. This provides a means of tuning.

In general, a stopped pipe is any tube that communicates freely with the ambient air at one end and is completely closed at the other. The [Air column](#) in such a tube will vibrate with an antinode at the open end and a node at the closure. The fundamental is approximately an octave lower than that given by a pipe of equal dimensions open at both ends, and its wavelength is four times that of the tube itself. The harmonic series of a stopped pipe lacks the even-numbered partials; [Overblowing](#) begins a 12th above the fundamental. Because it shows this characteristic the clarinet is sometimes loosely termed a stopped pipe. Among folk instruments the stopped pipe is represented by many end-blown flutes of varying degrees of sophistication.

PHILIP BATE

Stopping (i).

A technique used in playing the [Horn](#). See *also* [Stopped notes \(ii\)](#).

Stopping (ii).

See [Multiple stopping](#).

Stop-time.

A technique used to focus attention on a singer or an instrumental soloist. An ensemble or pianist repeats in rhythmic unison a simple one- or two-bar pattern consisting of sharp accents and rests, while the soloist takes command. Metre and tempo remain intact; only the texture of the accompaniment changes. An unusual instance in ragtime may be found in

Scott Joplin's *Ragtime Dance* (1906). The technique is common in jazz; famous examples occur during Johnny Dodds's clarinet solos on King Oliver's two recorded versions of *Dipper Mouth Blues* (1923, Gen.; OK) and Louis Armstrong's trumpet solo on *Potato Head Blues* (1927, OK). A more recent type of stop-time occurs in urban blues and related popular genres where, in the four opening tonic bars of the 12-bar blues progression, the group places a heavy accent on the downbeat of each bar and then gives way to the singer.

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BARRY KERNFELD

Stoquerus, Gaspar

(fl c1570). German theorist, active in Spain. Originally his name was probably Caspar Stocker. He resided in Italy (chiefly, it would seem, in Venice) before going to Spain. There he attended lectures by Francisco de Salinas at the University of Salamanca (Salinas first lectured there in 1567) and referred to him as his teacher. His two treatises (both ed. in GLMT, v, 1988) seem to have been written about 1570 and survive in a single manuscript copy. The more substantial of the two, *De musica verballi libri duo*, is unique in music theory in being, so far as is known, the only work devoted exclusively to text underlay; appended to it is a much briefer treatment of solmization. In discussing text underlay Stoquerus drew and expanded on the ten rules laid down by Zarlino (*Le istituzioni harmoniche*, 1558, book 4, chap.33); to these he added the concept of obligatory rules (so indispensable as to demand attention by all) and optional ones (to be followed by those intent on a more meticulous coordination of pitches and syllables), and he distinguished between the practices of 'ancients' (the Josquin generation) and 'moderns' (Willaert and his school). He established 15 rules, five obligatory, five optional for earlier composers and five optional for moderns; some were additions, others exceptions, to the Zarlino canon. He provided a rational explanation of them as conforming to nature and the dictates of logic and as applicable to all forms of music, sacred and secular. They exist before the act of composition; hence the *a priori* necessity of complying with them. Stoquerus detected a gradually increasing readiness to observe them from one generation to the next, so that by Willaert's time the exceptions to the rules seemed to have disappeared and the practice had become standardized to meet the demands of the 'natural judgment' of the ear. Stoquerus's treatise also provides valuable information about the origins of Willaert's *Musica nova*.

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DON HARRÁN

Storace, Bernardo

(fl mid-17th century). Italian composer. All that is known of Storace's life derives from the title-page of his sole collection of music: in 1664 he was *vicemaestro di cappella* to the senate of Messina, Sicily. Since the music was published in Venice and seems more akin to that of northern Italy than to that of the Neapolitan-Roman school, it may be inferred that he originated in the north. It is not known whether he was an antecedent of the Storace family active in England at the end of the 18th century.

Storace's surviving music is all contained in his *Selva di varie compositioni d'intavolatura per cimbalò ed organo* (Venice, 1664/*Rin Archivum musicum: collana di testi rari*, xiii (Florence, 1979); ed. in CEKM, vii, 1965). It is an important link between that of Frescobaldi and Pasquini. He concentrated on larger structures in the form of variations on bass patterns. One group of nine, including variations on *passamezzo*, *romanesca*, *spagnoletta*, *monica* and Ruggiero patterns, features longer patterns of up to 24 bars, while the other group, comprising four *passacaglias* and a *ciaccona*, involves brief four-bar patterns repeated many times. In the former some variations (*parti*) are marked 'gagliarda' and 'corrente'. The *passacaglias* are divided into *partite*, each consisting of a number of statements of the bass distinguished in metre or mood or, most notably, by tonality, with sequences of keys such as D–A–E–B minor and F minor–B♭ minor–E♭. These sequences are connected by brief modulating passages marked 'passa ad altro tono' pointing up Storace's grasp of tonality. Significantly the pieces are the first to be designated as being on *Alamire*, *Csolfaut* etc., rather than on the traditional ecclesiastical tones still used by Frescobaldi. Altogether Storace wrote some 320 four-bar phrases on some form of descending tetrachord.

Storace's two toccatas, each followed by a canzona, are less dynamic and passionate than those of his Neapolitan and Roman predecessors. They are much briefer, smoother and more consonant and dwell only on tonic, dominant and subdominant harmonies. The two *ricercares* are more striking, especially the first, which has three sections, each on a separate theme, followed by a fourth section in which the three themes are combined; the first is that used by Frescobaldi as the opening theme of his *Ricercare con l'obbligo di cantare la quinta parte senza tocarla* in his *Fiori musicali* (Venice, 1635). The volume also includes four dances, and the final piece is a very long Pastorale with the most ingeniously contrived repeated patterns and variations in texture and mood, all over a D pedal.

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BARTON HUDSON

Storace, Nancy [Ann Selina; Anna]

(*b* London, 27 Oct 1765; *d* Dulwich, 24 Aug 1817). English soprano, the daughter of Stefano Storace, an Italian double bass player, translator of Italian opera into English and adapter, and sister of [Stephen Storace](#). A vocal prodigy, she appeared in Southampton in 1773 as 'a Child not eight Years old'; her first London concert was at the Haymarket Theatre in April the following year. About this time she began lessons with Venanzio Rauzzini, in whose opera *L'ali d'amore*, on 29 February 1776, she created the role of Cupido. She also studied with Antonio Sacchini. In 1778 she followed her brother to Italy. She began her operatic career in 1779 in Florence where she took small roles in *opera seria*. This was followed by appearances in revivals of comic opera (1780–81) in which she took both *prima seria* and *prima buffa* roles. In 1782 she sang in Milan, Turin, Parma, Rome and Venice. The first opera composed for her specifically was one of the most acclaimed of its time, Sarti's *Fra i due litiganti il terzo gode* (1782, Milan).

Her growing celebrity, which Kelly witnessed in Venice where he sang with her, caused the Viennese ambassador to Venice, Count Giacomo Durazzo, to engage her for the newly organized Italian opera in Vienna in 1783. The company's first opera was Salieri's *La scuola de' gelosi*. Storace sang the Countess, a role she had sung in Venice a few weeks earlier. During her first season at the Burgtheater, Storace sang in half of the 14 productions; that year she received the highest salary in the company. On 21 March 1784 she married the composer J.A. Fisher, but he apparently treated her cruelly and they soon parted; she gave birth to a child in early 1785, but it died after only a few months. Her years in Vienna (1783–7) are important for the roles that major composers (Paisiello, Martín y Soler, Salieri, Mozart) created for her. Her early vocal training and her experience in serious opera in Italy had helped her acquire vocal and dramatic resources that she could integrate into her comic performances; composers responded with roles of stylistic richness and variety. Her vocal qualities can be inferred from her music in the greatest operas written for her, Mozart's *Le nozze di Figaro* and Martín y Soler's *Una cosa rara* (this latter the greatest popular triumph of Viennese music theatre). Both Susanna and Lilla exploit her dramatic talents and display her preference for melodies within a limited vocal range (with occasional and modest bravura flourishes) and in *nota e parola* style. Similar vocal writing is found in

Mozart's other compositions for Storace, which include a single aria from the aborted *Lo sposo deluso* and the concert aria 'Chi'io mi scordi di te ... Non temer amato bene' (for her farewell concert). In Vienna Storace also met Haydn, in whose oratorio *Il ritorno di Tobia* she sang in 1784.

In February 1787 Storace, her mother, the composer Thomas Attwood and Michael Kelly left for London where on 24 April she appeared in Paisiello's *Gli schiavi per amore* at the King's Theatre, Haymarket, for which she was provided additional arias by her brother, Corri and Mazzinghi. Stephen wrote that his sister 'has had great opposition from the Italians – who consider it as an infringement on their rights – that any person should be able to sing that was not born in Italy'. After the King's Theatre burnt in 1789 she moved to Drury Lane to join her brother for the 1789–90 season. She launched an extensive career in English opera on 24 November 1789 with her appearance as Adela in her brother's *The Haunted Tower*, for which she received top billing (unusual for a woman on London playbills); its great success was in large measure due to its prima donna and her large-scale italianate piece, 'Be mine tender passion'. Other leading roles in operas by her brother included Margaretta in *No Song, no Supper*, Lilla in *The Siege of Belgrade* and Fabulina in *The Pirates*. There is reason to think she had a close relationship with the Prince of Wales in the early 1790s, when he, the Duke of Bedford and the Marquis of Salisbury attempted to hire her for their secret court theatre at the Pantheon concert hall in Oxford Street (see Price, 1989, pp.66ff). She sang at the King's Theatre for a season in 1793.

Storace also took part in the Handel Festival at Westminster Abbey in 1787. Mount Edgcumbe, who heard her at this and subsequent performances at the Abbey, commented that 'in that space, the harsh part of her voice is lost, while its power and clearness filled the whole of it'. In addition to her many appearances in oratorios in London, she also sang in Salisbury in 1787 in a benefit concert for her early teacher Joseph Corfe, and in 1790 she sang in Bath with Rauzzini, the first of several concerts that continued over seven years. She contributed arias to a number of concerts organized by Salomon for Haydn in 1791 and again in 1795. Other oratorio and concert appearances included Salisbury (in 1792 and 1796, the latter another benefit for Corfe), Hereford (1792), Bristol (1793), Manchester (1794) and Liverpool (1794).

After her brother's death in 1796 she left Drury Lane and returned briefly to the King's Theatre before she and her lover, the tenor [John Braham](#), left for a tour of the Continent in 1797. She was present at a rehearsal of Haydn's *The Seasons* in Vienna in 1801. A son, Spencer, was born in London in 1802. Her farewell performance, and that of her friend Kelly, was at Drury Lane in *No Song, no Supper* in 1808. She and Braham parted on acrimonious terms in 1816 and she died a year later.

After her death in 1817 Storace was underpraised by English writers. Burney called her 'a lively and intelligent actress' but said her voice had 'a certain crack and roughness' and 'a deficiency of natural sweetness'. Mount Edgcumbe wrote that she was unfitted for serious opera and was undoubtedly most successful in comic parts: 'In her own particular line ... she was unrivalled, being an excellent actress, as well as a masterly

singer'. These evaluations suggest that it could not have been her virtuosity or purity of tone that made her voice so compelling to composers but rather that her intelligence, vivacity and charm inspired some of the most vocally and dramatically incisive music of its time.

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PATRICIA LEWY GIDWITZ, BETTY MATTHEWS

Storace, Stephen (John Seymour)

(*b* London, 4 April 1762; *d* London, 15 or 16 March 1796). English composer. His father, Stefano (later Stephen) Storace was an Italian double bass player, who was working in Dublin in 1750, and in London by 1758. His mother (née Elizabeth Trusler) was a daughter of the owner of

Marylebone Gardens. After learning the violin and harpsichord as a youth, he was sent to the S Onofrio Conservatory in Naples to study composition. Thomas Jones, a painter who took him on sketching expeditions around Naples in the late 1770s, indicated that Storace treated his studies lightheartedly. His parents and his younger sister, [Nancy Storace](#), visited him in late 1778, before the whole family travelled in Italy. By autumn 1779 he and his sister were performing in Florence, she singing, he playing second harpsichord at the opera house. In Livorno they met the Irish tenor Michael Kelly, who became their friend and colleague and whose memoirs include many anecdotes about the Storace family. Storace's earliest known composition, *Orfeo negli elisi*, a cantata for two voices (now lost), was from this time.

In the early 1780s Storace returned to England, where he tried to settle in both London and Bath. His earliest published works were songs and chamber music from this period, but his later output was to be mainly operatic. He made several trips to Vienna, where his sister was employed as a singer. His two *opere buffe*, *Gli sposi malcontenti* (1785, Vienna) and *Gli equivoci* (1786, Vienna), were probably commissioned through Nancy's influence on Emperor Joseph II. Storace was in Vienna for the premières of these two operas, in both of which his sister and Michael Kelly sang. The Storaces became friends of Mozart and invited him to London, but this plan never came to fruition. Although Storace was clearly influenced by Mozart, there is no evidence that he was Mozart's pupil, as is sometimes claimed. On 20 February 1787, a few days before he was due to return permanently to London, Storace was briefly jailed for disorderly behaviour. He described the incident in a letter from prison to J. Serres, a friend in London.

Back in London, both Stephen and Nancy Storace joined the Italian opera company at the King's Theatre. In 1787 they made their London operatic débuts in Paisiello's *Gli schiavi per amore*, he as director. Storace's Italian opera for London, *La cameriera astuta*, lasted for only a few performances. In the same year he sued the publishers Longman & Broderip for printing his substitute aria 'Care donne che bramate' without permission, and eventually won his case. In the summer of 1788 Storace joined the Society of Musicians, sponsored by Samuel Arnold. On 23 August he married Mary Hall, daughter of John Hall, historical engraver to the king. Their only surviving child, Brinsley John, died in 1807.

By the beginning of the 1788–9 season, Storace had moved to Drury Lane, where Thomas Linley (i), the house composer and a family friend, seems to have happily delegated his responsibilities. (Storace never officially became composer to the theatre because Linley, a part-owner, retained his title until his death only shortly before Storace's.) For his first project, Storace worked with James Cobb, Linley's librettist, in using Dittersdorf's *Doktor und Apotheker* as the basis for an afterpiece. In the following season they followed that success with a full-length opera, *The Haunted Tower*.

For the rest of his career Storace composed almost entirely for the Drury Lane company, usually collaborating with Cobb for mainpieces and with Prince Hoare for afterpieces. Storace and Hoare first worked together on *No Song, No Supper* (1790). All of their afterpieces were first staged as

benefits for Storace's principal singers – Nancy Storace and Michael Kelly, and their less distinguished partners, John Bannister and Anna Maria Crouch – and subsequently adopted into the repertory of the theatre. Storace derived his own income from sharing benefit nights with his librettists and by selling the copyright of his music to publishers – normally his operas were published in vocal score as soon as they were established as successes on stage.

Several of Storace's works were composed for specific occasions. *Poor Old Drury*, a prelude with songs by Storace, was produced when the Drury Lane company moved to the King's Theatre in 1791. (They were without their own theatre for almost three years while it was rebuilt.) In the 1792–3 and 1793–4 seasons Storace again directed Italian operas at the King's Theatre, along with Michael Kelly. He wrote his own serious English opera *Dido, Queen of Carthage* (1792) for performance by the Drury Lane company there, but it was a failure. Another occasional work was the afterpiece *The Glorious First of June*, staged in July 1794 to raise money for the dependents of sailors killed in Lord Howe's victorious battle against the French on 1 June.

Storace's two early Viennese operas are typical *opere buffe*, and he thought well enough of them to incorporate sections into his English works. In his earliest works for the Drury Lane company, he quite blatantly set out to please the English audience, modelling his operas on those of Thomas Linley (i), Shield and Arnold. He then gradually modified the model – a series of dramatically inessential musical numbers alternating with spoken dialogue – towards a greater integration of drama and music, especially in ensembles. This trend reached its height in *The Pirates* (1792) and *The Cherokee* (1794), his last two completed mainpiece operas. With these he became the sole proponent of action finales on the English stage. His operatic songs run the gamut from simple folklike strophic songs to bravura numbers in complex forms. In most of his operas he followed the English tradition of using borrowed numbers side by side with those he had composed himself. Most of his overtures are in one movement, following the continental European model rather than the old three-movement overture retained by other English composers.

Storace was taken ill in March 1796 during rehearsals for *The Iron Chest* and died a few days after its première; his death has been attributed to gout. He was buried in St Marylebone parish church on 21 March, an event recorded in John Philip Kemble's diary (*GB-Lbl*). Nancy Storace and possibly Michael Kelly made his unfinished opera *Mahmoud* stageworthy by adding music from other sources. Prince Hoare wrote a prologue in Storace's memory for its première on 30 April, and on 11 May it was performed as part of a benefit night for Storace's widow and child. In 1797 Joseph Dale, who had been Storace's main publisher, brought out the *The Iron Chest* and *Mahmoud* together for their benefit.

When Storace died at the age of almost 34, his career in the English theatre had lasted less than eight years. His innovations had little influence on his contemporaries and successors, who continued to segregate drama and music. Although some of his operas remained popular for several decades, his contribution to the history of English opera was small: while

audiences accepted his tactfully introduced innovations, other English composers rejected them in favour of the status quo.

WORKS

stage works

afterpieces and mainpieces are dialogue operas unless otherwise stated; librettos published unless otherwise stated

LDL	London, Theatre Royal, Drury Lane
LKH	London, King's Theatre in the Haymarket
LLH	London, Little Theatre in the Haymarket
aft	afterpiece
a-s	all-sung

Gli sposi malcontenti (ob, a-s, 2, G. Brunati), Vienna, Burg, 1 June 1785, *A-Wn, D-Dlb* (2 copies), ov. pubd pf 4 hands

Gli equivoci (ob, a-s, 2, L. da Ponte, after W. Shakespeare: *The Comedy of Errors*), Vienna, Burg, 27 Dec 1786, *A-Wn, D-Dlb* (2 copies), *US-Wc*; ed. R. Platt as *The Comedy of Errors*, MB (forthcoming)

La cameriera astuta (ob, a-s, 2), LKH, 4 March 1788, ov. pubd in kbd arr., 2 arias and qt pubd in full score (all London, 1788)

The Doctor and the Apothecary (aft, 2, J. Cobb, after G. Stephanie the younger), LDL, 25 Oct 1788, vs (London, 1788); incl. music from Dittersdorf: *Doktor und Apotheker*

The Haunted Tower (mainpiece, 3, Cobb), LDL, 24 Nov 1789, vs (London, 1789)

No Song, No Supper (aft, 2, P. Hoare), LDL, 16 April 1790, *GB-Lcm*, vs (London, 1790); ed. R. Fiske, MB, xvi (1959)

The Siege of Belgrade (mainpiece, 3, Cobb, partly after Da Ponte: *Una cosa rara*), LDL, 1 Jan 1791, vs (London, 1791); incl. music from Martín y Soler: *Una cosa rara*

The Cave of Trophonius (aft, 2, Hoare), LDL, 3 May 1791, lib unpubd

Poor Old Drury (prelude with music, 1, Cobb), LKH, 22 Sept 1791, text unpubd

Dido, Queen of Carthage (mainpiece, a-s, 3, Hoare, after P. Metastasio: *Didone abbandonata*), LKH, 23 May 1792

The Pirates (mainpiece, 3, Cobb), LKH, 21 Nov 1792, vs (London, 1792), lib unpubd; rev. with new text, as Isidore de Merida, London, LDL, 29 Nov 1827

The Prize (aft, 2, Hoare), LLH, 11 March 1793, vs (London, 1793)

My Grandmother (aft, 2, Hoare), LLH, 16 Dec 1793, vs (London, 1794)

Lodoiska (aft, 3, J.P. Kemble, after J.E.B. Dejaure), LDL, 9 June 1794, vs (London, 1794); incl. music from R. Kreutzer: *Lodoiska* and L. Cherubini: *Lodoïska*

The Glorious First of June (aft, 1, Cobb and others), LDL, 2 July 1794, vs (London, 1794), lib unpubd

The Cherokee (mainpiece, 3, Cobb), LDL, 20 Dec 1794, vs (London, 1795)

The Three and the Deuce (aft, 3, Hoare), LLH, 2 Sept 1795, vs (London, 1795)

The Iron Chest (mainpiece play with music, 3, G. Colman (ii), after W. Godwin: *Caleb Williams*), LDL, 12 March 1796, vs (London, 1797)

Mahmoud (mainpiece, 3, Hoare), LDL, 30 April 1796, vs (London, 1797), lib unpubd; music probably completed by N. Storace and M. Kelly

other vocal works

Orfeo negli elisi (cant.), Lucca, 1781

8 Canzonets, 1v, pf/harp acc. (c1782)

Ah se poro, recitative and rondo (?1782)

Ah! Delia, see the fatal hour (after Metastasio), ariette (c1785)

Care donne che bramate (Badini), aria for Paisiello's *Il re Teodoro* in Venezia, KT, 8

Dec 1787; full score pubd, *US-Wc**

The favorite air in the Heiress ... with variations and an introduction (c1790)

Io non era, aria for Sarti's *Le nozze di Dorina*, KT, 26 Feb 1793; full score (1793)

Captivity, a Ballad supposed to be sung by the unfortunate Marie Antoinette during her imprisonment in the Temple (J. Dibden), 1v, ?str (1793)

Lamentation of Marie Antoinette ... on the Morning of her Execution, 1v, str, bn (1793)

instrumental works

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JANE GIRDHAM

Storaket.

A sign marking a secondary pause in Armenian [Ekphonic notation](#).

Storchio, Rosina [Rosa]

(*b* Venice, 19 May 1872; *d* Milan, 24 July 1945). Italian soprano. A pupil at the Milan Conservatory, she made her début there in 1892 at the Teatro Dal Verme as Micaëla in *Carmen*. After further study with Alberto Giovannini she appeared at La Scala in 1895 as Sophie in *Werther*; at Venice in 1897 she took part in the first performance of Leoncavallo's *La bohème*. The best years of her career began when she sang the title role in the première of *Zazà*, also by Leoncavallo (1900, Milan, Teatro Lirico), and continued with the successes she obtained at La Scala as Donizetti's Linda (1902), Stefana in the first performance of Giordano's *Siberia* (1903), Norina (1904; for illustration see [De Luca, Giuseppe](#)) and Violetta (1906). She also created the title role of *Madama Butterfly* (1904) at La Scala (see illustration), and returned there occasionally until 1918. She was very popular in Spain, singing frequently at Barcelona and Madrid between 1898 and 1923, and in Buenos Aires (1904–14). In 1921 she appeared at the Manhattan Opera House, New York, and in Chicago. Among her notable parts were Mimì, Massenet's Manon, and the title role in Mascagni's *Lodoletta*, which she sang at the first performance (1917, Rome). Her voice was not large, but flexible, pure and sweet; at the height of the popularity for *verismo* opera she personified the lyrical, refined, gentle school of singing. Her plaintive and fragile Cio-Cio-San was typical of this approach, in contrast to the more lively and dramatic style of Krusceniski and Destinn. But in other roles, such as Violetta or Manon, her acute sensitivity led her to depict the characters with passionate and touching impulsiveness. After her retirement in 1922 she taught singing and devoted herself to charitable works.

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RODOLFO CELLETTI/R

Storck, Karl G(ustav) L(udwig) [Murbach, Hans]

(b Dürmenach, Alsace, 23 April 1873; d Olsberg, Westphalia, 9 May 1920). German writer on music. He studied musicology, literature and art history at the universities of Strasbourg and Berlin and his dissertation on Brentano's fairy tales received the Grimm prize in 1895. For many years he was the chairman of the Deutscher Schriftstellerverband and fine arts editor of the magazine *Der Türmer*. He occasionally wrote under the pseudonym Hans Murbach.

An influential popularizer of the fine arts, especially music, Storck wrote widely read histories of music and German literature (*Deutsche Literaturgeschichte*, Stuttgart, 1898, 10/1926), and his guide to opera, *Das Opernbuch*, was reprinted until 1949. He advocated a broad range of practical reforms in German musical life, including open-air concerts, systematic singing instruction in schools, state examination and certification of music teachers, and municipal and state financing of public concerts. Storck's activities as a popularizer were inspired by his conviction that the arts were vehicles of political and moral education, and he hoped that a revival of German musical life would help overcome political and social fragmentation in Imperial Germany. He therefore presented his proposed reforms under the rubric 'Musikpolitik' (musical politics), a term based on similar calls for a 'Kunstpolitik' (artistic politics) in pre-World War I Germany. Storck's cultural politics were strongly nationalist, and his writings on art and music during World War I became increasingly marked by a chauvinism and an anti-Semitism that have significant affinities with later Nazi cultural attitudes.

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Storioni, Lorenzo

(*b* Cremona, 10 Nov 1744; *d* Cremona, 10 Jan 1816). Italian violin maker. Although Cremona's greatest years, which ended with the deaths of Stradivari, Guarneri 'del Gesù' and Carlo Bergonzi, were over before he was born, Storioni had among his contemporaries G.B. Guadagnini (Turin), Balestrieri (Mantua), and the comparatively inactive Nicola Bergonzi (Cremona). Storioni complemented each of these; he was a productive maker who drew something from the traditions of his predecessors and added to them his own strongly individual character, thus keeping Cremonese violin making alive and healthy.

Storioni's first instruments date from the early 1770s. His work is rough by contemporary standards, though well proportioned. The roughness, together with a rather ordinary choice of locally grown wood, is a feature common to many lesser late 18th-century Italian makers, whose instruments sometimes now bear false Storioni labels in place of the originals. This sometimes obscures Storioni's real merit: genuine instruments are rarely less than very good on all important counts. Curiously, Storioni was more influenced by Guarneri 'del Gesù' than either Stradivari or Amati. The outline of his instruments is characterized by a feeling of extra width in the lower part of the centre bouts, a certain straightness coming towards the corner block that is matched by the stiff, slanting soundholes. The scrolls are often heavy and not at all deeply cut, in contrast to a rather shallow pegbox. The varnish varies, the best being of a pleasing orange-red colour, though usually brittle in consistency.

Storioni was the central protagonist in the revival of Cremonese violin making during the last quarter of the 18th century. From c1787 to 1792 Giovanni Rota was his apprentice, while Storioni lived and worked next door to Nicola Bergonzi. It is also believed that Storioni's successor was G.B. Ceruti. However, the assumption that G.F. Pressenda and Luigi Marconcini were apprenticed to Storioni is now regarded as erroneous. Among musicians, Storioni has proven to be the most highly regarded northern Italian violin maker of the late 18th century.

Under somewhat mysterious circumstances, Storioni left Cremona in about 1802. His itinerary in subsequent years is not certain but he may have gone to the cities of Trieste, Fiume and Venice. By 1810–11 Storioni had returned to Cremona and though he is documented as a violin or instrument maker during his final years, none of his known work dates from after 1804.

In addition to many violins, Storioni made some cellos and a number of small violas, a little over 39.5 cm in body length; larger violas are very rare. His instruments are highly regarded by players for their breadth of tone; their bright, open, powerful sound is well suited to solo playing.

Storioni's son Giuseppe (*b* Cremona, 30 Aug 1772; *d* Milan, 27 July 1823) was a cellist, pedagogue and composer of occasional music. In the 1790s he studied the cello with Giuseppe Rovelli in Parma, and while there made

the acquaintance of Alessandro Rolla. He then worked in Vicenza and Verona before settling in Milan, where he was employed as solo cellist at La Scala, where Rolla had become director of music in 1803, and chamber musician to the Viceroy Eugène Beauharnais, Napoleon's stepson. He was highly regarded by Paganini, and taught the cello at the Milan Conservatory (now the Conservatorio di Musica G. Verdi) when it was first founded. His pupils included Vincenzo Merighi.

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CHARLES BEARE/DUANE ROSENGARD

Störl, Johann Georg Christian

(*b* Kirchberg an der Jagst, 14 Aug 1675; *d* Stuttgart, 26 July 1719). German composer. He grew up in Gaildorf, near Backnang, and, according to Mattheson, was a chorister at the Stuttgart court at the age of 12; but he is recorded there only after 16 April 1690 (he remained a chorister until 22 January 1695). He received his basic training in music at the hands of the Hofkapellmeister Theodor Schwartzkopff, who later boasted that he had taught Störl many good things for seven years and had 'brought him so far in the field in instrumental achievement, especially on the keyboard' that even as a junior member of the Kapelle Störl was capable of 'playing the organ for ordinary occasions at court'. At the beginning of 1697 Duke Eberhard Ludwig sent him to Pachelbel in Nuremberg, where Störl received instruction in composition and keyboard. He returned to Stuttgart and in 1699 became court organist. In 1701 the duke granted him permission to spend time studying under F.T. Richter in Vienna; while there he played before the emperor. In February 1702 he travelled to Maastricht, by sea to Venice, and then on to Ferrara, Bologna and Rome, where he arrived on 8 March and remained until 11 January 1703. While in Rome he came into contact with Francesco Grassi, Bernardo Pasquini and Arcangelo Corelli. The return journey took him through Florence, Bologna, Ferrara and Venice, where he stayed from 23 January until 24 March (here he met C.F. Pollarolo), and on through Maastricht, Augsburg and Ulm. He reached Stuttgart again on 5 May, having been appointed Hofkapellmeister there on St George's Day (23 April). He worked in this post alongside his former teacher, Schwartzkopff, under the senior Kapellmeister; until 1704 that position was held by J.S. Kusser, and from 1706 by J.C. Pez. Disagreements with Pez and the poor remuneration in this post were the reasons behind Störl's application for the post of organist at the Stiftskirche at the beginning of 1707; he was appointed on 19 February and took up office on St George's Day, but apparently remained Hochfürstlich Württembergischer Kapellmeister. In his new capacity he did much to reorganize the music of the chapter. His hymnbook for the organ (its melodies are typical of the taste of the period) contains many original

settings, some of which continued in use until the 20th century. Schubart, writing of Störl's ecclesiastical cantatas, considered the 'tuttis and the final choruses to be particularly masterly'. Störl's dignified, two-movement sonatas for cornett and three trombones were presumably intended as tower music for the Stiftskirche.

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6 sonatas, cornett, 3 trbn, ed. in EDM, 1st ser., xiv (1941)

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GÜNTER THOMAS

Storto

(It.).

See [Crumhorn](#).

Stossmechanik

(Ger.).

A piano action first developed in Germany in the mid-18th century. See [Pianoforte](#), §1, 2.

Stothart, Herbert (Pope)

(*b* Milwaukee, 11 Sept 1885; *d* Los Angeles, 1 Feb 1949). American composer and conductor. He was educated in Milwaukee and then became involved in conducting and composing for theatrical productions at the University of Wisconsin. He began working as a conductor on Broadway in 1920, writing songs with the lyricists Oscar Hammerstein II and Otto Harbach, and collaborating with the composers Rudolf Friml, George Gershwin and Vincent Youmans. In 1929 he moved to Hollywood to work for MGM, where he remained until his death, conducting and composing for more than 100 films. As a music director he was associated mainly with film musicals, notably *The Wizard of Oz*, for which he won an Academy Award, and those starring Jeanette MacDonald and Nelson Eddy. As a composer he worked on almost all of MGM's prestige productions of the 1930s and 40s. His idiom incorporates thematic quotation from other composers, including Chopin (*A Tale of Two Cities*, 1935, *The Picture of Dorian Gray* 1945), Delius (*The Yearling*, 1947), and Tchaikovsky (*Conquest* and *Romeo and Juliet*, both 1937). This was partly a response to an emphasis at MGM on broadening the experience of its audience through the inclusion of 'classical music' in film. His scoring technique also reflects his interest in Wagner's operas and the leitmotif: this traditional conception of film music also reflects his experience as a song-writer for music theatre, and his career on Broadway gave him an understanding of how music might be integrated with dramatic action. His scoring was versatile and he wrote music for films from a range of genres, including *Mutiny on the Bounty* (1935), *David Copperfield* (1935), *The Good Earth* (1937) and *Mrs Miniver* (1942). He was nominated for 12 Academy

Awards, for scoring both dramatic and musical pictures, and his songs, including *I wanna be loved by you*, appeared in over 50 films.

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(selective list)

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all are musicals and, unless otherwise stated, have librettos and lyrics by O. Hammerstein II and O. Harbach; dates are those of first New York performance

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director in parentheses

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KATE DAUBNEY

Stotijn, (Jacob) Haakon

(*b* The Hague, 11 Feb 1915; *d* Amsterdam, 3 Nov 1964). Dutch oboist, son of [Jaap Stotijn](#). He studied with his father. For some time he worked at Berne, and in 1940 was appointed first oboe with the Concertgebouw Orchestra. As a soloist he made tours through the Netherlands and abroad and was regarded as one of the best oboists in Europe, with a notably lyrical, expressive style of playing. Besides the usual works his repertory included modern compositions, such as those of Ibert, Dresden, Van Hemel and Voormolen. He also enjoyed a reputation as a chamber musician, and took part in the instrumental sextet Alma Musica, and other groups. With his father he gave countless performances of Voormolen's Concerto for two oboes, composed for them. He taught at the Amsterdam Muzieklyceum and at the Amsterdam Conservatory (Edo de Waart and Han de Vries were among his pupils).

TRUUS DE LEUR

Stotijn, Jaap

(*b* The Hague, 22 Sept 1891; *d* The Hague, 5 April 1970). Dutch oboist and pianist, father of [Haakon Stotijn](#). He studied at The Hague Conservatory winning the Fock Medal. Having played in various orchestras he became first oboe with the Residentie-Orkest (1919–46) and taught at The Hague Conservatory (1919–56). He enjoyed a great reputation as a soloist admired for his powerful but refined tone, as a chamber musician, and as a teacher, and is widely regarded as the founder of the modern Dutch school of wind playing. Dresden, Cor de Groot and Voormolen composed concertos for him.

Toscanini invited him to be first oboist in the Israel PO on its foundation in 1936. For a long time he played in a trio with the flautist Johannes Feltkamp and the pianist and composer Piet Ketting, and he also conducted various amateur orchestras. As a pianist he frequently accompanied other instrumentalists. Among his pupils were his son, Haakon, and Han de Vries. He devised a new style of reed scrape, a subject on which he published articles. His autobiography, *Even uitblazen*, was published posthumously in The Hague in 1975.

TRUUS DE LEUR

Stott, Kathryn

(*b* Nelson, 10 Dec 1958). English pianist. She studied first at the Yehudi Menuhin School with Marcel Ciampi and Barbara Kerslake, and later with Kendall Taylor at the RCM and Vlado Perlemuter. She was a finalist in the 1978 Leeds International Piano Competition and the same year made her London début at the Purcell Room. Shortly afterwards she commenced a distinguished series of recordings reflecting her special love of British music, notably by George Lloyd, Ireland, Walton and, above all, Bridge. Stott has also made a speciality of the music of Fauré, and directed a Fauré Festival in her native Lancashire and recorded his complete piano works to critical acclaim. She has appeared widely in Britain, Europe and America, where she formed a musical partnership with the cellist Yo-Yo

Ma. Her playing is marked by a vivid sense of immediacy and personal communication.

BRYCE MORRISON

Stott, Wally [Walter].

See [Morley, Angela](#).

Stoudios [Stoudion, Stoudiou, Studios].

Greek Orthodox monastery founded in 463 between the Golden Gates in Constantinople. It was an influential centre of Byzantine hymnography and liturgical activity between the 9th century and the 12th and probably the most important such centre in Constantinople. The monastery (dedicated to St John the Baptist) was founded by Studius (or Stoudios), a former consul. It may originally have been populated by *akoimētēs*, 'sleepless' monks who in turn incessantly chanted the 'praise of the Lord'. Fleeing before the Arabs, monks of this type from the monastery of Sakkoudion in Bithynia, near Brussa, settled in Stoudios in 798 under Theodore (759–826), who was an important defender of the veneration of icons in the iconoclastic controversy and was repeatedly exiled. Theodore reputedly drew up a monastic rule which included provision for manuscript copying (rather unusual in Eastern monasteries); the Stoudios scriptorium still existed in 1350. The Studite rule (*typikon*) was, in the 10th century, adopted on Mount Athos; during the patriarchate of Alexios the Studite (1025–43) it was transmitted to Russia and survived there even after the introduction of the Jerusalem *typikon* in the 14th century. (The Stoudios *typikon* provided for simpler services; that of Jerusalem provided for more festive services.) The monastery was ravaged by the crusaders in 1204; the last period of its significance started with its renovation in 1294 and ended with the Turkish conquest of Constantinople in 1453. Part of the monastery served as a mosque until the earthquake in 1894 and the fire of 1920 left it in ruins.

Between the 9th century and the 12th many monks there composed hymns and wrote treatises. Theodore the Studite and his brother Joseph (the metropolitan of Thessaloniki) are believed to have brought the *triōdion* into its present form; both contributed hymns to it.

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MILOŠ VELIMIROVIĆ

Stoue.

See [Stone](#).

Stourton.

See [Sturton](#).

Stout, Alan B(urrage)

(b Baltimore, 26 Nov 1932). American composer. He studied concurrently at Johns Hopkins University (BS 1954) and the Peabody Conservatory. After a year at the University of Copenhagen, he completed his formal musical training at the University of Washington, Seattle (MA 1959). His teachers included Cowell, Riegger, Holmboe and Verrall. In 1962 he joined the music department at Northwestern University. His diverse musical interests are reflected in the various societies to which he belongs. He is a founding member of the International Gong Society and the International Double Reed Society, a patron of the Schoenberg Institute, and a member of the board of directors of the International Percy Grainger Society. In addition, he has completed numerous performance editions and realizations of unfinished works of composers such as Ives, Webern and Grainger. He is also an advocate of Scandinavian music.

A prolific composer, Stout has written over 100 works. His style exhibits a blend of American experimentalism and more traditional writing. Often based on a relaxed application of the 12-note system, his music makes use of tone clusters, transcriptions of natural phenomena, and rhythmic notations that allow performers a certain degree of rhythmic flexibility. A consistent concern for timbre is also characteristic of his music. Many of his works revise and re-use material from earlier compositions. The Music for Oboe and Piano (1966) and the Music for Flute and Harpsichord (1967), for example, rework sections of the Second Symphony (1951–66). That work, as well as the *George Lieder* (1962), the Fourth Symphony (1970) and *Passion* (1975) were given premières by the Chicago SO.

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(selective list)

instrumental

Orch: Sym. no.2, 1951–66; 3 Hymns, 1954, rev. 1972; Intermezzo, eng hn, str, perc, 1954; Ricercare and Aria, str, 1959; Sym. no.1, 1959, rev. 1973; 8 Movts, vn, orch, 1962, rev. 1966; Sym. no.4, vv, orch, 1970; Fanfare for Charles Seeger, 1972; Pílvá, orch, org obbl, 1983; Waves of Light and Sound, chbr orch, 1993
Chbr: Str Qts: no.1, 1953; no.2, 1953; no.3, 1954; no.4, 1955; Serenity, bn/vc, org, 1957 [arr. bn/vc, cel, perc, str]; Str Qts: no.5, 1957; no.6, 1959; no.7, 1960; no.8, 1961; no.9, 1962; no.10, 1962; Suite, fl, perc, 1962; Toccata, a sax, perc, 1965; Music for Ob and Pf, 1966; Sonata, vc, pf, 1966; Music for Fl and Hpd, 1967; Recit, Capriccio and Aria, ob, hp, perc, 1967; 2 Movts, cl, str qt, 1968, rev. 1997; Pulsar, brass, timp, 1972; Suite, sax, org, 1973; Nimbus, str, hp, 1979; Meditation, t sax,

org, 1982; Brass qnt, 2 tpt, a trbn, 1 trbn, b trbn, 1997

Kbd: Ricercare and Aria, org, 1952; Music for Good Friday, pf, 1955; 8 Choral Preludes, org, 1960; Communio, org, 1960; Epilogue, org, 1960; Music for Prep Pf, 1961; Fantasia, pf, 1962; Toccata and Lament, hpd, 1962; Elegy, pf, 1965; Study in Densities and Durations, org, 1967; Sonata, 2 pf, 1975, rev. 1997; Study in Timbres and Interferences, org, 1977; Waltz, pf, 1977; Stele, org, 1997

vocal

Choral: The Great Day of the Lord (Bible), chorus, org, 1956; Prologue (Bible), solo vv, chorus, orch, 1964; O altitudo (Bible), S, female vv, fl, orch, 1972; Passion (Bible, Lat. liturgy), solo vv, SATB, orch, 1975; Tryptich (Bible), female vv, chorus, orch, 1981

Solo: 2 Hymns (Bible), T, orch, 1952; 2 Ariel Songs (W. Shakespeare), S, orch, 1957; Die Engel (R.M. Rilke), S, fl, brass, pf, perc, 1957; Laudi (Finnish proverb, J. Keats, St John of the Cross), S, Bar, orch, 1961; Canticum canticorum, S, ens, 1962; George Lieder, Bar, orch, 1962; Fem Sångar [5 Songs] (P. Lagerkvist), S, pf, 1967; Solo (E. Coleman), S, orch, 1968; Nattstycken [Nocturnes] (after Ekelöf, Boye), Mez, spkr, chbr orch, 1970; 5 Visages de Laforgue (J. Laforgue), S, orch, 1977

Principal publishers: Peters, Augsburg, Southern, Reimers

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KATHRYN GLEASMAN PISARO

Stöwe, Charlotte Wilhelmine Caroline.

See [Bachmann, Charlotte Caroline Wilhelmine](#).

Stoyanov, Pencho (Tsvetanov)

(b Sofia, 9 Feb 1931). Bulgarian composer and musicologist, son of [Veselin Stoyanov](#). He studied the violin with Simeonova (from 1947) and composition with Khadzhiyev and Vladigerov at the Sofia State Academy (1951–6); thereafter he attended the Moscow Conservatory, where his teachers included Protopopov. In his composition, Stoyanov has developed a style of writing that gives priority to text-setting and to using vocal lines as part of an orchestral texture; examples of this are to be found in the cantata *Letopis na Nachaloto* ('The Origin Chronicle'), the Fourth Symphony and the symphonic poem *Na proshtavane* ('Farewell'). In his purely instrumental works, complex sound-mosaics form part of the musical discourse, particularly in works such as the Concerto for String Orchestra

(1976) and the Third Sonata for violin and piano. In the songs and other chamber pieces, free form and continuity are the overriding concern. As a teacher, Stoyanov has introduced musical analysis to all areas of specialized study by drawing on his experience as a composer and theorist. His most important writings are *Kontrastno-sastavni formi v muzikata* ('Contrasting-compound forms in music'), *Vzaimodeystviye mezhdu muzikalnite formi* ('Interaction of musical forms') and *Muzikalna analiz*.

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(selective list)

orchestral and vocal-orchestral

Sym. no.1, 1958; Divertimento, str, 1959; Conc., fl, cl, bn, str, 1969; Prelude, improvisation, chbr orch, 1969; Rhapsody, after Russe folksongs, 1969; Drava, sym. poem, brass band, 1970; Rhapsody, after Kotel folksongs, 1970; Rondo Capriccioso, chbr orch, 1971; Suite, str, 1971; Sym. no.2, 1971; Sinfonietta (Sym. no.3), 1971; Suite, mand orch, 1972; Khaskovska syuita [Khaskovo Suite], 1974; Romance, str, 1974; Sym. no.4, 'Vyara' [Faith] (N. Vaptsarov), B, spkr, orch, 1974; Na proshtavane [Farewell] (K. Botev), spkr, orch, 1974–5; Conc. for Str Orch, 1976; The Artist Svetlin Rusev (film score), 1978; Pastorale, str, 1981; Concertino, pf, str, 1983; Letopis na Nachaloto [The Origin Chronicle] (cant., D. Shopov), B, S, org, orch, 1983; Tarnovski akvareli [Turnovo Watercolours], 1985; Conc., 2 pf, str, 1990

other works

September (M. Isayev), chorus, org, perc, 1983; choruses, songs

Sonata no.1, vn, pf, 1953; Str Qt no.1, 1953; Str Qt no.2, 1956; Concertino no.1, vn, pf, 1958; Pf Sonata, 1962; Concertino no.2, vn, pf, 1963; Scherzo, bn, pf, 1963; Pf Sonata, 1965; Piyesi [Pieces], pf, 1966; Prelude and Capriccio, tpt, pf, 1970; Prelude, hn, 1970; Sonata no.2, vn, pf, 1970; Burlesque, fl, pf, 1973; Improvisation, fl, pf, 1973; Qt, fl, va, pf, hp, 1973; Pf Qnt, 1975; Slanchevi Lachi [Rays of Light], pf 4 hands, 1978; Sonata no.3, vn, pf, 1989; Metamorphoses, pf, 1990; 5 piyesi [5 Pieces], cl, perc, pf, 1991; Recitative-Improvisation, vc, pf, after 1995; Improvisation, cl, pf, 1996; Micro Suite, pf, 1996; Scherzo, va, pf

Principal publishers: Music (Sofia)

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'Klavrnoto tvorchestvo na Bentsion Eliezer' [The piano works of Bentzion Eliezer], *Balgarska muzika* (1962), no.1, pp.6–11

Kontsert (Sofia, 1962)

'Problemi na sonatnosta v simfonite na Shostakovich' [Sonata form in the symphonies of Shostakovich], *Balgarska muzika* (1962), no.9, pp.14–18

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'Problemi na formata v tvorchestvoto na Lyubomir Pipkov' [Form in the works of Lyubomir Pipkov], *Balgarska muzika* (1964), no.8, pp.28–30

- Shto ye muzikalna tema* [What is music?] (Sofia, 1966)
- 'Kharmonichniyat yezik na Dimitar Nenov' [The harmonic language of Dimitar Nenov], *Dimitar Nenov Spomeni i materialni*, ed. L. Nikolov (Sofia, 1969)
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- 'Kompozitsionni problemi v instrumentalnoto tvorchestvo na Pancho Vladigerov' [Compositional issues in the instrumental works of Vladigerov], *Balgarska muzika* (1979), no.3, pp.11–15
- 'Misli za detskoto tvorchestvo' [Thoughts on the creative work of children], *Balgarska muzika* (1979), no.9, pp.1–5
- ed. with Ye. Stoyanova: *Khristomatiya po muzikalna literatura s analizi* [Textbook of musical literature with analyses] (Sofia, 1982)
- 'Problemi na formoobrazuvaneto v instrumentalnite proizvedeniya na Dimitar Nenov' [Formal design in the instrumental output of Dimitar Nenov], *Dimitar Nenov*, ed. L. Nikolov (Sofia, 1987)
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TOMI KURKLISIJSKY

Stoyanov(-Ivanov), Stoyan

(*b* Sofia, 3 Sept 1912; *d* Sofia, 3 March 1983). Bulgarian musicologist. He learnt the violin as a child and in 1921 had lessons with Nikola Abadzhiev, with whom he continued his studies while a student in the theory department of the State Academy of Music in Sofia. There he studied music history, education and aesthetics with Stoyan Brashovanov. He graduated in 1935 and earned his living as a violinist and, from 1948 to 1952, as conductor for Sofia Radio. He was editor-in-chief of the periodical *Balgarska muzika* (1956–64), director of the Sofia State Philharmonic (1958–61) and a secretary of the Bulgarian Composers' Union (1962–5). In 1964 he became senior research fellow at the department of theory and aesthetics in the Music Institute of the Bulgarian Academy of Sciences. In addition to his other writings he was active as a music critic.

WRITINGS

- ed., with **S. Petrov:** *15 godini balgarska muzikalna kultura* [15 years of Bulgarian musical culture] (Sofia, 1959) [incl. 'Nyakoi otlichitelni cherti na novata balgarska sinfonichna muzika' [Some distinctive features of new Bulgarian symphonic music], 58–76]
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Intonatsiya i muzikalen obraz [Intonation and the musical image] (n.p., 1973)

Sreshiti s muzikata [Encounters with music] (Sofia, 1973)

LADA BRASHOVANOVA

Stoyanov, Veselin

(*b* Shumen, 20 April 1902; *d* Sofia, 29 June 1969). Bulgarian composer. One of the most important representatives of the so-called contemporary classicism in Bulgaria during the 1930s. From 1926 to 1930 he studied composition with Franz Schmidt at the Vienna Hochschule für Musik. After returning to Bulgaria he first worked as a concert pianist then as a conductor and professor of composition and theory at the Sofia Conservatory. He was director of the conservatory during the years 1943–5 and 1956–62, and director of the Sofia National Opera from 1953 to 1954.

In its tending towards exoticism, large-scale forces and through-composed forms sustained by leitmotif technique, his work bears the hallmarks of late Romanticism as represented by Strauss. A national stamp to this style is provided by modal colouring, peculiarly Bulgarian irregular rhythms, complicated rhythmic figures and melismas, as well as the use of Balkan modes containing the interval of the augmented 2nd. These are all present in his most important work, the opera *Salammbo* based on Flaubert's novel. The dramatic charge of elevated emotions and fateful passions, presented against the broad canvas of the bizarre and exotic world of ancient Carthage, made the splendour and superabundance of the late Romantic orchestra the composer's natural choice. As in Strauss's *Salome*, the dramaturgy of *Salammbo* is driven by a sequence of confrontational dialogues, each increasing the tension but embedded within a Romantic choral tableau. Stoyanov's preference for instrumental genres such as the symphonic poem and the suite, and the underlying programmaticism of most of his works, also prove his allegiance to the Romantic tradition. The Bulgarian cultural tradition, on the other hand, is the source for the grotesque, caricature-like musical characterization of works such as *Zhensko tsarstvo* [The Kingdom of Women] and *Bay Ganyu*. Stoyanov simplified his musical language after the revolution of 1944 in order to accommodate the call for new, socialist art. Diatonic tonal organization, a song-like melodic style and symmetrical rhythmic phrases became the principal features of his new language, while dramatic conflict and powerful emotions gave way to lighthearted, life-affirming subject matter, as in the opera *Khitar Petar* [Cunning Peter] and the *Prasnichna uvertyura* ('Festival Overture').

WORKS

(selective list)

dramatic

operas first performed at the National Opera, Sofia

Zhensko tsarstvo [The Kingdom of Women] (comic op, S. Kostov, after Kostov), 1935, 5 April 1935

Salamambo (musical drama, B. Borozonov, after G. Flaubert), 1940, 22 May 1940

Khitar Petar [Cunning Peter] (comic op, Stoyanov and M. Moskov), 1952, 23 March 1958

Papessa Ioanna, ballet, perf. 1969

Film scores

other works

Orch: Bay Ganyu, suite, 1941; Pf Conc. no.1, 1942; Karvava pesen [Bloody Song], sym. poem, 1947; Vn Conc., 1948; Pf Conc. no.2, 1953; Rhapsodie, 1956; Prasnichna uvertyura [Festival Ov.], 1959; Vc Conc., 1960; Sym. no.1, 1962; Pf Conc. no.3, 1966; Sym. no.2 'Velikiy Preslav' [The Great Preslav], 1969

Other inst: Sonata, pf, 1930; Suite, pf, 1931; Sonata, vn, pf, 1934; 3 str qts, 1933–5; Concertino, vn, pf, 1955

Vocal-orch: Da bade den [The Day is Dawning], Bar, chorus, orch, 1952; songs, choruses

Principal publishers: Muzgiz, Nauka i iskustvo (Sofia), Peters, Universal

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MARYA KOSTAKEVA

Stoyanova, Ivanka.

See [Stoianova, Ivanka](#).

Stözl, Gottfried Heinrich.

See [Stölzel, Gottfried Heinrich](#).

Stracciari, Riccardo

(*b* Casalecchio di Reno, nr Bologna, 26 June 1875; *d* Rome, 10 Oct 1955). Italian baritone. After studying briefly at the Bologna Conservatory he sang in the chorus in operetta (1894), then continued his studies with Umberto Masetti at Bologna. He made his début in Firenze in 1898 in Lorenzo Perosi's oratorio *La resurrezione di Lazzaro*; his solo operatic début followed a few days later in *La bohème* at the Teatro Duse in Bologna. In the 1900–01 and 1902–3 seasons he appeared at Lisbon, then at La Scala (1904–6, 1908–9), Covent Garden (1905), the Metropolitan (1906–8), the Paris Opéra (1909), the Real, Madrid (1909–11), and other leading theatres. He then sang mostly in Italy (especially Rome), Spain and

Argentina, though from 1917 to 1919 he was a member of the Chicago Opera Association. His vocal decline can be dated from 1928, but though he devoted himself to teaching, first in Naples (1926), then later in Milan and Rome (Christoff and Silveri were among his pupils), he did not leave the stage until 1942, and in 1944 appeared again in *La traviata* at the Teatro Lirico, Milan. Stracciarì's mellow, velvety voice, coloured and resonant over its whole range, with an extended and penetrating upper register, made him, between 1905 and 1915, the rival of Titta Ruffo and Pasquale Amato. His repertory included all the great baritone roles and among the dramatic parts he preferred those in *Il trovatore*, *Rigoletto* and *Aida*. But, thanks to a technique characteristic of the best traditions of the 19th century, he excelled in works which allowed him to display his courtly enunciation, smooth singing, elegant phrasing and musical delicacy: *La favorite*, *Ernani* and above all *La traviata*, in which he played the heavy father with exceptional, gripping effect. He was also a noted Figaro in *Il barbiere di Siviglia*, a role that well displayed his brilliant high notes and which, like *Rigoletto*, he recorded in 1929. But his voice is heard at its freest and finest in the recordings he made for Fonotipia (1904–15) and Columbia (1917–25).

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R. Celletti: 'Per lungo tempo Stracciarì è stato il "Figaro" più ammirato', *Musica e dischi*, no.106 (1955), 18 [with discography by R. Vegeto]

R. Celletti and K. Hardwick: 'Riccardo Stracciarì', *Record News* [Toronto], iii (1958–9), 75–82 [with discography by F.A. Armstrong]

L. Di Cave and others: 'Riccardo Stracciarì', *Record Collector*, xxx (1985), 3–53 [with discography]

RODOLFO CELLETTI/R

Strada, Giovanni Battista.

See [Strata, Giovanni Battista](#).

Strada del Pò, Anna Maria

(*b* Bergamo; *fl* 1719–41). Italian soprano. She sang in four operas in Venice in 1720–21, the first of them Vivaldi's *La verità in cimento*, then in Milan in 1721, Livorno in 1722 and Lucca in 1724. She appeared at the S Bartolomeo, Naples (1724–6), in Vinci's *Eraclea* and *Astianatte*, Porpora's *Semiramide*, Leo's *Zenobia in Palmira* and two operas by Porta. While in Naples she married Aurelio del Pò, who for a time managed the theatre and signed the dedication of a number of librettos in 1721–5. He is said to have married Strada because he owed her 2000 ducats and could find no other means of satisfying her.

In 1729 Handel engaged Strada for London, where she made her début as Adelaida in *Lotario* and was the leading soprano in all his operas and

oratorios until 1737. She sang more major Handel parts than any other singer, appearing in at least 24 operas, the opera-ballet *Terpsicore* and many other works, and was the only member of his company who did not go over to the Opera of the Nobility in 1733. Handel composed many roles for her: Adelaida in *Lotario* (1729), Partenope (1730), Cleofide in *Poro* (1731), Fulvia in *Ezio* and Elmira in *Sosarme* (1732), Angelica in *Orlando* (1733), Arianna and Erato in *Terpsicore* (1734), Ginevra in *Ariodante* and Alcina (1735), Atalanta (1736) and Thusnelda in *Arminio*, Ariadne in *Giustino* and Berenice (1737). She sang in 11 Handel revivals, taking eight roles composed for Cuzzoni and one for Faustina; nearly all were modified or included new or adapted arias. She also appeared in a number of pasticcios under Handel and in his revival of Ariosti's *Coriolano* (1732). She refused to sing for Bononcini in 1732. In 1738 she left London for Breda; she sang in Naples in 1739–41 and in Turin and Vicenza in 1741 before retiring to Bergamo.

Burney attributed Strada's success largely to Handel, calling her:

a singer formed by himself, and modelled on his own melodies. She came hither a coarse and awkward singer with improvable talents, and he at last polished her into reputation and favour ... Strada's personal charms did not assist her much in conciliating parties, or disposing the eye to augment the pleasures of the ear; for she had so little of a Venus in her appearance, that she was usually called the *Pig*. However, by degrees she subdued all their prejudices, and sung herself into favour.

These prejudices are attested by Rolli and Mrs Pendarves ('her person *very bad* and she makes *frightful mouths*'), though she was clearly no negligible artist. Rolli called her 'a copy of Faustina with a better voice and better intonation, but without her charm and brio', and quoted Handel as saying that

she sings better than the two who have left us, because one of them [Faustina] never pleased him at all and he would like to forget the other [Cuzzoni]. The truth is that she has a penetrating thread of a soprano voice which delights the ear, but oh how far removed from Cuzzona!

She was famous for her shake, and seems to have combined something of Faustina's dramatic flair with the seductive warbling for which Cuzzoni was renowned. Her parts point to a wide range in emotional and expressive power as well as in compass (*c'* to *c'''*, later (1737) *d'* to *b[♭]'''*).

WINTON DEAN

Stradella, Alessandro

(*b* Nepi, nr Viterbo, 3 April 1639; *d* Genoa, 25 Feb 1682). Italian composer. He was a leading composer in Italy in his day, and one of the most versatile.

1. Life.

Stradella, Alessandro

1. Life.

Stradella came from a noble family originally of Fivizzano in Tuscany; when his great-uncle Alessio became Bishop of Sutri and Nepi, the family moved south. Alessandro's father Marc'Antonio was a member of the Cavalieri di S Stefano, a prestigious military order founded in Pisa by the Medici. During the War of Castro he became vice-Marquis of Vignola, and it is possible that in 1642–4 Alessandro lived there with his family. From 1653 to 1660, after the death of Marc'Antonio, Alessandro lived with his mother and brother Stefano in the Lante palace in Rome, where he served as page. The first notice of Stradella as a composer is from 11 March 1667 when a Latin oratorio by him was performed for the Arciconfraternita del SS Crocifisso. He soon began to receive commissions from the Venetian Polo Michiel, and by the beginning of 1668 had composed the prologue 'O di Cocito oscure deita' (text by G.F. Apolloni) for Jacopo Melani's comic opera *Il Girello*, one of the most frequently performed operas of the century. The next collaboration between Stradella and Apolloni was the serenata *Se desio curioso (La Circe)*, presented on 16 May 1668 at Olimpia Aldobrandini Pamphili's palace in Frascati to celebrate Leopoldo de' Medici's investiture as cardinal. Stradella's family connections gained him access to noble patrons but, although he received commissions from Rome and Venice, payment was not prompt, and he found himself in financial difficulty. On 27 November 1670 he asked his patron Cardinal Flavio Chigi for a large loan. The outcome is not known, but Stradella began to collaborate with the new Teatro Tordinona, composing prologues, intermezzos and substitute arias for the 1671–2 seasons.

During his Roman years Stradella continued to compose oratorios, now in Italian, such as *S Editta, vergine e monaca* and *Ester, liberatrice del popolo ebreo*, both to librettos by Lelio Orsini. In Autumn 1671 he wrote the cantata *L'avviso al Tebro giunto* to celebrate the marriage of Anna Teresa Pamphili Aldobrandini and Prince Giovanni Andrea Doria of Genoa. August 1674 saw the performance of the serenata *Vola, vola in altri petti*, commissioned by Prince Gaspare Altieri to be performed before Christina of Sweden; it is the earliest datable composition known to employ concerto grosso instrumentation. On 28 January 1675 Stradella's motet *Pugna, certamen* was heard in the church of SS Domenico e Sisto for the investiture of Angelica Lante as a nun; it too was scored for a concerto grosso ensemble. Another work with the same instrumentation was heard on 31 March: the oratorio *San Giovanni Battista*, commissioned by the Venerabile Compagnia della Pietà. Also in 1675 Stradella's abilities were recognized by Pope Clemente X, who made him an honorary 'servant'. It was about this time that Queen Christina wrote a detailed scenario which Baldini elaborated into verse and Stradella set to music as the serenata *Il Damone*; it also employed concerto grosso instrumentation.

Although not precisely datable, several cantatas are shown by their texts to have been written during Stradella's years in Rome. The cantata *Ecco Amore ch'altero risplende* celebrated the wedding of Anna Altieri to Egidio Colonna on 14 June 1676. The first mention of Stradella's instrumental music was made shortly after, in a letter of July 1676, when a sonata (perhaps for concerto grosso) was commissioned by Polo Michiel. In the autumn Stradella corresponded with the Venetian on the question of whether it was advisable for him to leave Rome. Together with the castrato Giovanni Battista Vulpio, he had contrived to get 10,000 scudi from an 'ugly and old' woman to arrange her marriage to a relative of Cardinal Cibo, the papal secretary of state. The culprits were threatened with imprisonment, and Stradella left for Venice at the beginning of February 1677. There both Polo Michiel and his brother Girolamo requested his music. There was mention of Stradella composing an opera for the Teatro di SS Giovanni e Paolo to a text by Gianfrancesco Saliti, possibly for Carnival 1678, but nothing seems to have come of it. We do know, however, that Alvise Contarini asked him to teach his mistress Agnese Van Uffele, and that she and Stradella left Venice together in June 1677 and went to Turin, from where Stradella was brash enough to ask Polo Michiel for letters of recommendation. When, less than a month later, Contarini arrived in Turin, Agnese entered the convent of S Maria Maddalena and Stradella that of S Domenico. Contarini departed, but instructed the archbishop that the girl should marry Stradella or take the veil. Succumbing to pressure, Stradella agreed to marry Agnese, and on 10 October 1677 he signed the marriage contract. While walking away from the convent, however, he was attacked from behind and left for dead. The two henchmen found asylum in the palace of the French ambassador. (Through all this, Stradella succeeded in promoting his music: the cantatas *Se del pianeta ardente* and *Sciogliete in dolci nodi* refer to the regent, Maria Giovanna of Nemours.)

There followed an international 'Stradella affair'. Maria Giovanna put Agnese's father in prison, objected to 'foreign' powers entering her territory and wrote to Louis XIV complaining about his ambassador's behaviour. It was affirmed by various court representatives that the henchmen had been hired by Contarini, and in the end France and Savoy used the affair to settle another diplomatic problem. By November Stradella had recovered and resolved his differences with Contarini, and at the beginning of 1678 he arrived, alone, in Genoa. Nothing more is heard of Agnese Van Uffele. In Genoa he was immediately put in charge of the orchestra at the Teatro del Falcone and asked to prepare some of the female singers. A group of nobles agreed to pay him 100 Spanish doubloons a year and to provide him with a house, food, and a servant; in return, he had only to stay in Genoa. In quick succession he composed *La forza dell'amor paterno* (performed 15 times during the 1678–9 season), *Le gare dell'amor eroico* and the comic opera *Il Trespolo tutore*. At the same time he was teaching and composing other music, both sacred and secular. In 1680 he wrote the *cantata morale Alle selve, agli studi, all'armi*, to words by Benedetto Pamphili, and the sacred cantata *Esule dalle sfere* and some works were published in miscellaneous collections in England (1679) and Italy (1680). In 1681 Duke Francesco II d'Este in Modena requested an oratorio of him: *La Susanna* (to a libretto by the duke's secretary, Giovanni Battista Giardini) was heard in the oratory of S Carlo in April. Another commission, this time for an opera, arrived from Duke Flavio Orsini in Rome, who asked

Stradella to set his own libretto, *Moro per amore*. On 24 May the composer sent him the finished score, saying that he was composing a 'cloak-and-dagger operetta' for six characters to be done at a summer villa. He was also finishing a serenata to celebrate the wedding of Carlo Spinola and Paola Brignole: *Il barcheggio*, 'a mixture of harmonious voices, poetry and instrumental music', was performed in the bay of Genoa on 19 June.

Stradella's life ended tragically at the age of 42 when an unknown assassin stabbed him to death for reasons which are still unclear. In a city of public puritanism and private crime, free access to the nobility, especially women, had already been complained of in anonymous letters, and it was said that the murder had been organized by a certain Giovanni Battista Lomellino, who became jealous when he realized that an actress who had been made pregnant and abandoned (supposedly by Abate Granvella), and whom he had aided, preferred Stradella to him. Whatever the reason, Stradella's burial in S Maria delle Vigne, one of Genoa's most aristocratic churches, and the careful attention paid to his mutilated body and to his soul (involving payment for 24 masses) are signs of respect accorded a gentleman. It should be noted that none of Stradella's personal scandals had ever affected the demand for his music.

Stradella left no will, and his belongings were divided between his relatives. As early as 19 August 1682 his half-brother Francesco offered music to Francesco II d'Este; it is likely that the Stradella manuscripts catalogued Mus.F in the Biblioteca Estense, Modena (see [illustration](#)), came both from the composer himself (who, after *La Susanna*, continued to send music to the duke) and through his half-brother's offer. In 1688 a Genoese nobleman, Giuseppe Maria Garibaldi, offered copies of Stradella's music in exchange for copies of music already in the duke's library; the manuscripts catalogued Mus.G in the Biblioteca Estense presumably came about in this manner. The dukes of Modena were probably responsible also for the Stradella pieces in the Österreichische Nationalbibliothek, Vienna, since Francesco V d'Este took to Vienna what he considered his family's private collections. Stradella manuscripts owned by the Venetian bibliophile Jacopo Soranzo (1686–1761) eventually found their way to the Bodleian Library in Oxford and the Biblioteca Nazionale in Turin. The important Stradella autographs and other manuscripts in the Biblioteca Marciana, Venice, were probably left in the city by the composer or sent by him to Polo and Girolamo Michiel. Both Handel and Burney acquired Stradella manuscripts which are now in the British Library, London, and Christ Church, Oxford; other music acquired by Viscount Fitzwilliam is now in Cambridge. Many works in the Bibliothèque Nationale, Paris, were taken there from Italy by Napoleon as spoils of war. In short, although Stradella's music is now to be found in 55 European and American libraries, the most important collections were formed in the 17th and 18th centuries.

These same centuries witnessed the continued performance of Stradella's music, especially in Italy and England, but also the rise of the 'Stradella legend'. The *Histoire de la musique et de ses effets* of Pierre Bourdelot and his nephew Pierre Bonnet-Bourdelot, published posthumously in 1715, included a seven-page biography of Stradella, the falsities of which were frequently repeated (by Burney and Hawkins among others) and further elaborated; it became the source for opera librettos set by Niedermeyer

(1837), Flotow (1844), Franz Doppler, Adolph Schimon (1846), Giuseppe Sinico (1863) and Virgilio Marchi (1866), as well as for novels, songs, poems and plays. Remo Giazotto's two volume *Vita di Alessandro Stradella* (Milan, 1962), although purporting to be based on actual documents, is yet another blatant fabrication of events. Even the aria 'Pietà, Signore' (also known as *Aria di chiesa* and *Agnus Dei*) is not by Stradella, although it bears his name on hundreds of copies and arrangements; it was possibly composed as a spoof by F.-J. Fétis, although it has also been attributed to Louis Niedermeyer..

[Stradella, Alessandro](#)

2. Works.

The prominent stylistic characteristics of Stradella's music are its contrapuntal texture, continually varied rhythms and occasional striking chord progression in a tonal context. His extant compositions, numbering 309 in all, include works in all major categories, both instrumental and vocal. His surviving instrumental music comprises 27 works. With the exception of a set of 25 variations over a bass all are *sonate da chiesa* in three to six sections. The largest of the sectional works is 333 bars in length. The commonest key is D; 17 of the 26 string pieces have all movements in the same key. About a fifth of the movements are in binary form, though the style is based more on motivic play than on the grouping of phrases. Imitation is a dominant technique; coupled with a strong rhythmic drive it gives insistence and unity to the music. None of Stradella's movements bears a dance title, but several have the characteristic rhythms of typical Baroque dances. The music is clearly tonal; in many works the main keys are tonic, dominant and subdominant. Major and minor 5-3 chords are the most frequent, and secondary dominants are plentiful.

Stradella's string writing makes idiomatic use of scales, arpeggios and characteristic figuration but does not exploit the technical possibilities of the instruments. Two of the instrumental compositions reflect his experience with sacred vocal music. One four-part sonata is written for two 'cori' (the first consisting of two violins and continuo, the second of two cornetts and continuo) which are handled as independent groups in the manner of vocal *cori spezzati*; the two timbres are never mixed. The four-movement *Sonata a otto viole con una tromba*, in which two groups of four strings alternate, shows a similar treatment, but with the addition of an obbligato trumpet part.

Stradella's greatest contribution to the development of instrumental music is his use of concerto grosso instrumentation, employed first as an accompaniment to vocal music, then in opening sinfonias to vocal works and finally for an independent instrumental composition. The cantata *Vola, vola in altri petti* is the earliest datable composition with such instrumentation. In the *Sonata di viole* a concertino of two violins and lute alternates with a 'concerto gross di viole'. Although the concertino parts are not markedly more difficult than those of the concerto grosso, a distinction in volume is maintained, since the groups rarely join together (they do so only in the third movement). There is some imitation within each group. This earliest known concerto grosso would seem to have been the model

for Corelli's op.6, the first published concerti grossi – a plausible supposition, since the two composers were apparently acquainted.

Notwithstanding these noteworthy contributions to instrumental music, most of Stradella's works are vocal. Following the dictates of 17th-century poetic-musical structure, he set *versi sciolti* as recitative and more structured poetry as aria. Since in this period poets attempted no overall design in alternating the two types of verse, Stradella's vocal music shows no preference in the number of sections. Notes of quaver and semiquaver value are employed in free fashion in the recitatives to simulate the rhythms of speech. Formal melody is not attempted there, but the lines have clear contours and proceed largely in conjunct movement. The full cadence is used only at major points of verbal punctuation; otherwise the flow is maintained by a denial of cadence. Occasionally the bass is static for long phrases, encouraging the creation of a dramatic mood. Cadences with the last syllable placed on the penultimate note, widely used in the earlier 17th century, are still common in Stradella's music. He used *arioso* to heighten the emotional content of recitative without disturbing the flow of the drama, to relieve the monotony of an extended recitative and to organize recitative by its repetition as a refrain. In some works, such as // *Corispero*, the *arioso* also serves as a formal bridge between recitative and aria, appearing consistently at the end of recitative sections which precede arias.

Stradella used several aria forms without any marked preference, usually following the structure of the text as far as sections or strophes are concerned. Common types include the popular *ABB'* and *AB* forms, as well as the *ABA* aria with or without clear sectional contrasts of key and metre; dimensions vary considerably. A number of arias are built on ostinatos, which usually migrate to other pitch levels in the course of a piece and may be varied as well. A feature related to the ostinato principle is Stradella's employment of a single rhythmic motif throughout a section, imparting insistence and drive to the music. In all his vocal music the preferred texture is a contrapuntal one: instruments and voices generally proceed in imitation, creating a full concertato texture. Where an orchestra is used it may play only ritornellos, alternate phrases with the voice or serve as a continuous accompaniment. The vocal music is clearly tonal in its chord progressions, modulation and preference for opening motifs that outline the tonic chord.

Stradella's largest contribution was to the cantata, of which 174 examples are extant. Reflecting the period's passion for *recitar cantando*, the cantata was a poetic genre alternating *versi sciolti* (for recitative) and closed poetic forms (for arias). It was not a drama, although it could have dramatic elements; it dealt usually in description, explanation and discussion. Stradella's cantatas were either secular (usually amorous and either serious, comic or historical), sacred (e.g. *Si apra al riso ogni labro*, for Christmas) or moral (didactic in intent, such as *Spuntava il di*). As was usual in the period, most of the secular cantatas are for solo voice and continuo: of the 123 such works, 107 are for soprano, seven for bass, five for alto, two for tenor and one each for mezzo-soprano and baritone; ten other secular cantatas are for two or three voices with continuo, and a further 22 use larger instrumental forces. Such works are often called

serenatas and were usually composed for specific occasions. The forces range from one or two voices with two violins and continuo to several voices with concerto grosso accompaniment (e.g. *Lo schiavo liberato* (*Non ti riveggio ancora*) for four voices and *Il Damone* (*Hor che il mondo ristaura*) for seven). The sacred and moral cantatas exhibit the same variety of scoring.

Stradella's settings follow the text closely in both structure and meaning. They are predominantly syllabic, with mostly stepwise movement or small leaps, and in ever-changing rhythmic patterns that follow the stresses of the text. When Stradella altered this approach, it was perhaps because he felt that another style would interpret the text better, or because he had a particular singer in mind (such as Andrea Adami, for whom he wrote particularly florid cantatas). Even so, he ensured that the words would be understood by beginning with a syllabic setting and reserving more complex treatment for repetitions of the text. Another aspect of the cantatas is that their basses usually call for virtuoso instrumentalists. The bass line might be organized as an ostinato (normally a rather free one), but Stradella's intent was always to create as contrapuntal a texture as the forces would allow.

The texts of Stradella's oratorios show considerable variety. *S Editta*, with its arguments between the abstract characters Nobility, Beauty, Humility, Greatness and the Senses (each of whom tries to claim the saint as his own), recalls Cavalieri's moral opera *La rappresentazione di Anima et di Corpo*. Also in the realm of allegory is *S Pelagia* with characters such as Religion and the World. *La Susanna*, on the other hand, has a *testo* who relates an Old Testament tale with the aid of a chorus of commentators in addition to the principal characters, very much in the manner of Carissimi's oratorios. *S Giovanni Crisostomo* and *Ester* are of the same type. The latter even uses two voices as *testo* (bass in the first part, soprano in the second), a treatment typical of Carissimi. Although *Ester* and *Susanna* both present historical figures in a most human manner, the oratorio which best achieves this is *S Giovanni Battista*, which has no allegorical figures and no *testo* and is a drama of real passions straightforwardly presented.

The oratorios are musically diverse as well. Accompaniments range from continuo alone (*S Giovanni Crisostomo*), through two violins and continuo (*Susanna* and probably *S Editta* and *Ester*, which lack the indicated orchestral parts) and two violins, viola and continuo (*S Pelagia*) to a concertino of two violins and continuo with a concerto grosso of violin, two violas and continuo (*S Giovanni Battista*). The polyphonic ensembles of *S Editta* reveal Stradella's training in *stile antico* counterpoint. *S Pelagia* resembles a cantata in its able lyrical writing. *Susanna* exhibits an interest in rhythm, instrumental motifs and the free use of ostinatos characteristic of Stradella's mature years. A concerto grosso ensemble is used in *S Giovanni Battista* with variety and skill: six of the 14 arias are accompanied by continuo only and seven by the orchestra. Of the latter, one aria is accompanied by the concertino alone, two by the concerto grosso alone; one has a first section with concerto grosso and a second section with concertino; one is accompanied by the combined groups; and in two other arias Stradella regrouped the instruments to create two further ensembles. Ostinatos appear only in the arias with continuo accompaniment and are

used in a free manner. The da capo form is rare. Recitatives make frequent use of arioso.

All Stradella's operas have serious main plots, with the exception of *Il Trespolo tutore*, an early *opera buffa* and one of the first to have a comic bass in the leading role. The rapid recitative is of the patter type, filled with repeated notes. Trespolo's arias are in a light, quick vein and make use of running quavers or square, folklike melodies. Occasional use of falsetto also heightens his *buffo* aspect. More serious scenes, such as those in which the eight arias with orchestral accompaniment appear, serve as a relief to the comedy; however, the melodic style is entirely devoid of coloratura.

Stradella's opera orchestra consists of two violin parts and continuo; it plays the sinfonias which introduce the acts, the ritornellos of continuo arias and accompaniments to some of the other arias. The later operas (*La forza dell'amor paterno*, *Moro per amore*) use the orchestra for more continuous accompaniment of the voice, as well as for exchanges with the voice, but arias with only continuo accompaniment are also plentiful. Although *Le gare dell'amor eroico* was performed in 1679, its emphasis on the ensemble, its related interest in *stile antico* writing and its lack of organization of musical means towards a dramatic end suggest that it is an earlier work. *Il Corispero* reveals Stradella's awakening interest in rhythm through a melodic style which is more motivic and instrumental. Occasionally a rhythmic figure is used so frequently in all parts that it becomes the single characteristic motif of the aria.

La forza dell'amor paterno contains a strong element of vocal virtuosity. Coloratura passages abound in all but the comic roles; the voice is consistently exploited in concertato fashion, either sustained over several bars of instrumental activity or in rapid exchanges of short phrases with the instruments. The same contrapuntal texture predominates in *Moro per amore*. In both these works, Stradella's most mature operas, da capo arias are in the majority, but arias in all forms are numerous and often extended. Also extant are 11 prologues and nine intermezzos for other composers' operas, all comic.

Four of Stradella's sacred vocal compositions are liturgical, 14 are non-liturgical motets. Some exemplify traditional polyphonic techniques (e.g. *Ave regina coelorum*); some alternate solo sections with others in more parts (*Sinite lacrimari*); and most are in what might be called 'cantata style', alternating sections of recitative and closed musical forms.

36 arias, 13 duets, a trio and eight madrigals, with or without continuo, complete Stradella's extant vocal music; part of a treatise also exists.

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WORKS

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arias, duets, trios
instrumental
theoretical works
Stradella, Alessandro: Works

stage

O di Cocito oscure deità (prol., G.F. Apolloni), Rome, Palazzo Colonna, 4 Feb 1668, perf. as prol. to J. Melani: *Il Girello*, *GB-Lbl*, *I-MOe*, *Nc*, *Rvat*, *Tn**

Che nuove? Oh, ragionevoli (prol.), probably Rome, May–June 1668, *MOe*, *Tn**

Con meste luci (prol., F.M. Sereni), probably Rome, May–June 1668, *MOe*, *Tn**

Reggetemi, non posso più (prol., F. Orsini), ?Rome, 4 Dec 1668, *MOe*, *Tn**

Soccorso, aita, ohimè (int, ?Apolloni), ?Rome, May–June 1668, *MOe*, *Tn**

Il Biante (prose comedy with music), Rome, Palazzo of F. Colonna, c1670–71, *MOe*, *Tn*

Fermate, omai, fermate (prol., Apolloni), Rome, Tordinona, 8 Jan 1671, with F. Cavalli: *Scipione Africano*, *MOe*, *Rvat*, *Tn**

Amanti, che credete? (int, ?Apolloni), Rome, Tordinona, 8 Jan 1671, between Acts 2 and 3 of Cavalli: *Scipione Africano*, *MOe*, *Tn**

Su, su, si stampino (int, ?Apolloni), Rome, Tordinona, 8 Jan 1671, between Acts 1 and 2 of Cavalli: *Scipione Africano*, *MOe*, *Rvat* (partly another version), *Tn**

Questo è il giorno prefisso (prol., Apolloni), Rome, Tordinona, 24 Jan 1671, with Cavalli: *Il novello Giasone*, *MOe*, *Tn* (partial autograph)

Dormi, Titone, addio (prol., ?Apolloni), Rome, Tordinona, 31 Dec 1671, with A. Cesti: *La Dori*, *B-Bc*, *I-MOe*, *Tn**

Che fai, Dorilla mia? (int), ?Rome, Tordinona, 1671, with Cesti: *La Dori*, *MOe* (inc.), *Tn** (inc.)

Chi mi conoscerà (int, ?Apolloni), ?Rome, 1671, intended for Cavalli: *Scipione Africano* but not used, *MOe*, *Tn**

Aita, numi, aita (prol., F. Acciaiuoli), Rome, Tordinona, 12 Feb 1672, with Cesti: *Il Tito*, *MOe*, *Tn**

Oh, ve' che figuracce! (int, Acciaiuoli), Rome, Tordinona, 12 Feb 1672, between Acts 2 and 3 of Cesti: *Il Tito*, *MOe*, *Tn**

La forza dell'amor paterno (op, 3, after N. Minato: *Seleuco*), Genoa, Falcone, 10 Nov 1678, *Tn**

Le gare dell'amor eroico (op, 3, after Minato: *Mutio Scevola*), Genoa, Falcone, 1 Jan 1679, *GB-Lbl* (inc., entitled *Porsenna*), *I-MOe* (entitled *L'Oratio*)

Il Trespolo tutore (op, 3, G.C. Villifranchi, after G.B. Ricciardi: *Amore è veleno e medicina degl'intelletti, o vero Trespolo tutore*), Genoa, Falcone, 30/31 Jan 1679, *MOe*

E dovrò dunque in solitaria stanza (prol.), ?intended for Rome, 1679, *MOe*, *Tn* (2 autograph copies)

La ruina del mondo (int), ?Genoa, Falcone, 1678 or 1679, *Tn** (inc.)

Moro per amore, 1681 (op, 3, Orsini), unperf., *A-Wn*, 2 copies (1 inc.) (facs. in IOB, x, 1979), *D-Mbs* (inc.), *F-Pn* (entitled *Il Rodrigo*), *I-MOe* (entitled *Il Floridoro*), *Tn* (partial autograph)

Chi me l'avesse detto (int), *Tn**

Dal luminoso impero (prol.), *MOe*, *Tn**

Il Corispero (op), *MOe* (inc.)

?*La Doriclea* (op), lost

Lasciai di Cipro il soglio (prol.), *Tn**

Su, miei fiati canori (int), *Tn* (text inc.)

Arias in Il novello Giasone [rev. of F. Cavalli, *Giasone*], Rome, Tordinona, 24 Jan

1671

Stradella, Alessandro: Works

oratorios

Lat. Orat [title unknown] (G. Lotti), Rome, S Marcello, 4 March 1667, lost

S Giovanni Battista (A. Ansaldi), S, S, A, T, B, insts (concerto grosso) Rome, S Giovanni dei Fiorentini, 31 March 1675, *D-Bsb, F-Pc, GB-Cfm, Ckc, Lbl, Ob, I-Bc, Fc, MOe*; ed. in Daniels (1963)

La Susanna (G.B. Giardini), S, S, A, T, B, 2 vn, bc, Modena, Oratorio di S Carlo, 16 April 1681, *MOe* (fac. in BMB, section 4, xix, 1982)

Ester, liberatrice del popolo ebreo (L. Orsini), Rome, S, S, A, Bar, B, bc, *MOe* (inc.); ed. L. Bianchi (Rome, 1969)

S Giovanni Chrisostomo S, S, A, T, B, bc, *MOe*

S Editta, vergine e monaca, regina d'Inghilterra (L. Orsini), S, S, A, T, B, bc, ? Rome, *MOe* (inc.)

S Pelagia, S, A, T, B, 2 vn, va, bc, *MOe*

Stradella, Alessandro: Works

sacred latin

liturgical

Ave regina coelorum, S, A, bc, *I-MOe*; Benedictus Dominus Deus, S, A, bc, *GB-Cfm, Lbl, Ob, Och, US-*; Et egressus est a filia Sion, A, bc, *I-MOe*; Tantum ergo sacramentum, S, A, bc, *MOe*

non-liturgical; all in I-MOe

Care Jesu suavissime, S, A, 2 vn, bc; Convocamini, congregamini, S, S, ripieno S, A, T, B, 2 vn, bc; Dixit angelis suis iratus Deus, S, bc; Exultate in Deo, fideles, B, 2 vn, bc; In tribulationibus, in angustiis, S, S, A, T, B, 2 vn, bc; Locutus est Dominus de nube ignis, S, 2 vn, bc; Nascere virgo potens, S, S, B, bc; Oh maiestas aeterna, S, S, bc; O vos omnes, qui transitis, A, 2 vn, bc; Plaudite vocibus, S, bc; Pugna, certamen, militia est vita, S, A, T, B, insts (concerto grosso), 28 Jan 1675; Sinite lacrimari, sinite lamentari, S, S, B, 2 vn, bc; Sistite sidera, coeli motus otiamini, S, 2 vn, bc, also *D-Bsb*; Surge cor meum, S, bc

Stradella, Alessandro: Works

madrigals

Clori, son fido amante, S, S, A, T, B, bc ad lib, *D-Mbs, GB-Cfm, DRc, Lbl, Lcm, Ob, I-IBborromeo, MOe, US-SFsc*

Colpo de'bei vostr'occhi, S, A, B, bc, *F-Pn, GB-Cfm, Lbl, I-IBborromeo, MOe*

È pur giunta, mia vita, S, A, T, bc, *F-Pn, GB-Cfm, Lbl, I-IBborromeo, MOe*

Feritevi, ferite, viperette mordaci (G.B. Marino), S, S, B, bc, *F-Pn, GB-Cfm, Lbl, I-IBborromeo, MOe*

Piangete, occhi dolenti, S, S, A, T, B, bc, *F-Pn, GB-Cfm, DRc, Lbl, Lcm, I-IBborromeo, MOe*

Pupillette amorse, S, S, Mez, A, T, *B-Bc, D-Bsb, F-Pn, GB-Cfm, Lbl, I-IBborromeo, MOe*

Sperai nella partita, S, S, B, bc, *F-Pn, GB-Cfm, Lbl, I-IBborromeo, MOe*

Tirsi un giorno piangea, S, S, Mez, A, T, bc ad lib, *D-Bsb, F-Pn, GB-Cfm, Lbl, I-IBborromeo, MOe, Rli*

Stradella, Alessandro: Works

secular sacred and moral cantatas

for S and continuo unless otherwise stated

principal sources: A-Wn; B-Bc; D-Mbs, MÜs: DK-Kk; Pn; GB-Cfm, Lbl, Ob, I-Bc, MOe, Nc, Tn, Vnm

Editions: *Alessandro Stradella: XII cantate a voce sola*, ed. P. Mioli, Archivum musicum: la cantata barocca, xv (Florence, 1983) [fac.] [M]*Cantatas by Alessandro Stradella (c1639–1682)*, with introduction by C. Gianturco, ICSC, ix (1986) [fac.] [G]*Alessandro Stradella: Tre Cantate per voci e strumenti*, ed. H. Bernstein and others (Laaber, 1997) [B]

secular cantatas

A che vale il sospirar, A difender le mura dell'antica Sionne (Il Solimano); A dispetto della sorte, S, Bar, bc; Agl'applaus: pin Festivi (Il bancheggio), S, A, B, tpt/cornetto, 2 vn, bc, 1681, ed. in Bernstein (1979) and *Concentus musicus*, x (1997) Agli assalti del cieco volante, A, bc; Amanti, olà! (L'accademia d'Amore) (G. Monesio), 5vv, insts Amor, io son contento, né vuo' gusto maggior; Amorse mie catene, non vi chiedo libertà; A pie' d'annoso pino, M; A quel candido foglio; Arrest'il pie' fugace; Arsi già d'una fiamma (G.F. Apolloni), S, S, S, 2 vn, bc; Aure, voi che spirate; Baldanzosa una bellezza, S, A, bc; Bei ruscelli cristallini (La Circe) (Apolloni), S, S, B, 2 vn, bc; Bella bocca, taci, taci; Ben è vile quel core, ed. in Chaikin (1975), M; Che più spero, mio cor; Che speranza aver si può, S, S, B, bc; Che vuoi più da me, Fortuna?, ed. in Chaikin (1975), M; Chi dà fede alla speranza, ed. in Chaikin (1975); Chi dirà che nel veleno, S, B, bc; Chi non sa che la bellezza, ed. in Chaikin (1975); Chi non sa che la costanza (Apolloni), ed. in Chaikin (1975); Ch'io nasconda il mio foco, ed. in Chaikin (1975), M; Ch'io non ami, o questo no!, ed. in Chaikin (1975); Chi resiste al dio bendato, S, S, B, insts (concerto grosso)

Congiurati a fiera guerra, A, bc; Con mesto ciglio e dolorosi accenti, S, S, bc; Con un cor tutto piantì, ed. in Chaikin (1975); Costanza, mio core, resisti se puoi; Crudi ferri, empì marmi; Dai legami amorosi (La pena), ed. F. Halévy (Paris, 1861); Dal guardo lusinghiero: Dalle sponde del Tebro, B, bc, M; Da mille pene e mille; Da una beltà superba (Beltà superba); Deggio penar così; Difendetemi, pensieri, dagl'influssi; Disperata rimembranza, lascia omai, ed. in Gingery (1965), G; Di tal tempra è la ferita (F. Balducci), A, T, B, bc; Dopo aver soggiogato tutti i regni (Il Xerse), T, bc; Dopo incessante corso di lagrimoso umore; Dove aggiri mia vita; Dove Fugisti et in che loco; Dove gite, o pensier?, ed. in Chaikin (1975), M; Dove il Tebro famoso fa degli argentei flutti; Dove l'ali spiegate, ove indirizzate il volo; Ecco Amore ch'altero risplende, S, A, B, 2 vn, bc, 1676; Ecco chi già nell'Asia; Eccomi accinto, o bella (Amorosa partita), Bar, bc; Empio Amor, tiranno arciero, ed. in Chaikin (1975); Eppur sempre a' miei desiri

Ferma, ferma il corso (L'Arianna), ed. in Chaikin (1975), M; Fermatevi, o bei lumi; Figli, amici, Agrippina (Il Germanico); Figli del mio cordoglio (Il messaggio); Forsennato pensier, che far poss'io, ed. in Gingery (1965), *Alessandro Stradella 1982* G; Fra quest'ombre io cerco il mio sole, S, A, bc; Fuor della Stigia sponda; Furie del nero Tartaro, B, 2 vn, bc; Genuflesso a tue piante (Pentimento), ed. F. Halévy (Paris, 1861); Già languiva la notte (La Medea), G; Già le spade nemiche del trionfante Augusto (Il Marc'Antonio), B, bc; Giunto vivo alla tomba; Il destin vuol ch'io pianga (Non vo' piangere), ed. F. Halévy (Paris, 1861); Il mar gira ne' fiumi; Il penare per te, bella, m'è caro (Siciliana); Il più misero amante ch'in amorosa fiamma (Agonia), ed. in Gingery (1965), G; Il più tenero affetto che mai destasse Amore (Apolloni), ed. in Gingery (1965), G

Infinite son le pene, S, T, B, 2 vn, bc; In grembo all'oblio sommerger l'ardore, S, S, bc; In quel sol che in grembo al Tago (Sole dell'anima; Paragone della bellezza); In sì lontano lido a che dunque m'aggio, ed. in Chaikin (1975); Io che lasciato fui più

che dagl'occhi altrui (Apolloni); lo non vuo' più star così, ed. in Chaikin (1975), M; lo rimango stordito solo in veder, S, B, bc; lo vi miro, luci belle; L'anima incenerita ai rai del mio bel sole; Lasciate ch'io respiri, S, B, 2 vn, bc; La speranza del mio core sol voi siete; L'avete fatta a me!, ed. in Gingery (1965), G; L'avviso al Tebro giunto (Lamento del Tebro e due ninfe), S, S, B, bc, 1671; Lilla mia, su queste sponde, S, S, B, bc; Lontananza e gelosia son tormenti, ed. in Chaikin (1975), M; Lo schiavo liberato, see Non ti riveggio ancora

Mentre d'auree facelle adornavan le stelle; M'è venuto a fastidio lo sperare (Apolloni), S, ?lute, bc; Misero amante, a che mi vale, S, S, 2 vn, bc; Noiosi pensieri, fuggite dal seno, ed. in Ginergy (1965), G; Non avea il sole ancora dall'algosa magion; Non disserrate ancora avea le porte d'oro; Non me ne fate tante, B, bc; Non mi curo di fedeltà, B, bc; Non più piaghe al mio cor; Non sei contento ancora, o dispietato arciero; Non si creda alla fortuna; Non sperar beltà lusinghiera; Non ti riveggio ancora (Lo schiavo liberato) (Baldini), S, A, T, B, insts, bc, G; Ombre, voi che celate dell'Etra i rai (Pianto d'amore), ed. K. Jeppesen, *La flora, arie &c. antiche italiane*, i (Copenhagen, 1949), 40–47 F. Halévy (Paris, 1861); O mio cor, quanto t'inganni, ed. in Gingery (1965), G; Or ch'alla dea notturna, S, T/S, 2 vn, bc; Or che il mondo ristaura (Il Damone) (F. Baldini), 7vv, insts, bc; Or che l'alma ristaura (Il Damone) (Baldini), 5vv, insts, bc; Or che siam soli, Amore, A, bc

Per molti anni è stato occulto; Per pietà, qualche pietà; Per tua vaga beltade, S, S, 2 vn, bc; Piangete, occhi dolenti, piangete, S, Bar, bc; Piangete, occhi, piangete lungi da me (L'abbandonata), ed. in Chaikin (1975); Pietà di Belisario, cieco, ramingo, T, bc; Presso un rivo ch'avea d'argentato cristal, Mez, bc, ed. in Gingery (1965), G; Pria di punir, crudele, chi mai sempre t'amò; Privo delle sue luci (Il Belisario); Qual di cieca passione; Qual prodigio è ch'io miri?, S, S, B, insts (concerto grosso), ed. F. Chrysander, *Georg Friedrich Händels Werke*, suppl.iii (Leipzig, 1888); Quando mai vi stancherete (Desiderio); Quando stanco dal corso, ed. in Gingery (1965), G; Quel tuo petto di diamante, S, B, bc; Qui dove fa soggiorno, S, B, 2 vn, bc, 1677; Sciogliete in dolci nodi (B. Bianchi), S, S, vn, 2 va, bc; Sciogliete pur, sciogliete i vostri accenti; Scorrea lassù negli stellati campi (Cinzia); Se del pianeta ardente (Bianchi), S, vn, 2 va, bc 1677; Se desio curioso il cor v'ingombra (La Circe) (Apolloni), S, S, B, 2 vn, bc, 16 May 1668

Se Nerone lo vuole, se lo soffron gli dei (Il Seneca; Seneca svenato), ed. in Gingery (1965), G; Se Neron pur mi vuol morto (La morte di Seneca; Lamento di Seneca moribondo; Lamento di Seneca Fatto morir da Nerone), B, bc; Se non parti, o gelosia; Se t'ama Filli, o cor; Si ch'io temo e non disamo, ed. in Chaikin (1975); Si salvi chi può, vacillan le sfere, ed. in Chaikin (1975), M; Soccorso, olà, Cupido; Soffro, misero e taccio (Soffrire e tacere); Solca il mar da rie tempeste; Solcava incauto legno (Apolloni), ed. in Chaikin (1975); Solitudine amata della pace (Apolloni), Mez, T, 2 vn, bc; Son gradito, e pur m'affanno; Sono in dubbio d'amar, ed. in Chaikin (1975); Son principe, son re (Il Tiberio) (Apolloni); Son pur dolci le ferite, S, S, bc; Sopra candido foglio, nuncio delle mie pene; Sopra tutte l'altre belle; Sopra un'eccelsa torre cui le nubi del cielo (Il Nerone; Incendio di Nerone; La crudeltà di Nerone; L'incendio di Roma; L'incendio di Roma per Nerone; Nerone, o l'incendio di Roma; Nerone Sopra l'incendio di Roma) (Apolloni), B, bc, G

Sotto l'aura d'una speme; Sotto vedovo cielo, privo de' rai; Sprezzata mi credei, ma non tradita (Apolloni), ed. in Chaikin (1975); Stanco dalla speranza di sognante pensier; Stelle, non mi tradite; Stelle sorde al mio pianto; Tante perle non versa l'Aurora (Lagrime), S, ?lute, bc; Tiranno di mia fe' d'affetto ignudo; Tradito mio core, non pianger, A, bc; Troppo oppressa dal sonno nel suo letto (La fortuna), B, bc; Tu partisti, crudel, e mi lasciasti, A, bc; Udite, amanti, un prodigio novello, M; Un editto

l'altro di in Parnaso; Un Mongibello ardente di mille fiamme, ed. in Chaikin (1975); Vaganti pensieri, il volo arrestate; Vaghe calme, io non vi credo; Vincesti, vincesti o ciel; Voi siete sventurate, amoroze mie pene, ed. in Chaikin (1975); Voi volete il mio cor; Vola, vola in altri petti (Baldini), S, S, A, B, insts (concerto grosso), 1674, ed. in Jander (1962)

Stradella, Alessandro: Works

sacred cantatas

Ah! troppo è ver, 6vv, insts (concerto grosso), MOe, Tn, B, ed. R. Giazotto (Milan, 1962); Crudo mar di fiamme orribili (P. Figari), B, 2 vn, bc, MOe (facs. in G), Tn; Da cuspide ferrate, A, 2 vn, bc, GB-Cfm (facs. G); Esule dalle sfere (Figari), S, B, SATB, 2 vn, bc, I-MOe, Tn, ed. E.F. McCrickard (Chapel Hill, NC, 1983); Si apra al riso ogni labro, S, A, B, 2 vn, bc, MOe

moral cantatas

Alle selve, agli studi (B. Pamphilj), S, S, A, A, bc; Apre l'uomo infelice (La vita dell'uomo) (G.B. Marino), ed. in Chaikin (1975), M; Dalla Tessala sponda scese d'Argo la prora, A, bc; Mortali, che sarà (La cometa; La saetta), B, bc; Quando sembra che nuoti (Guerra, guerra) (Apolloni); Spuntava il dì quando la rosa (Balducci), S, S, B, bc; Voi ch'avaro desio nel sen nudrite (Il Mida)

Stradella, Alessandro: Works

arias, duets, trios

for S and continuo unless otherwise stated

principal sources: A-Wn; B-Bc; D-Mbs, MÜs; F-Pn; GB-Cfm, Lcm, MOe, Vnm; US-SFsc

Adorata libertà, dal mio core non partir; Ahi, che posar non puote, S, Bar, bc; Al rigor di due tiranni; Ardo, sospiro e piango, S, Bar, bc; Aure fresche, aure volanti, Mez, Bar, vn, bc; Avete torto, occhi miei cari; Avrò pur d'aspettar più?; Begl'occhi, il vostro piangere; Bel tempo, addio, son fatto amante; Care labbra che d'amore, S, B, bc; Che mi giovan le vittorie, Bar, 2 vn, bc; Chi avesse visto un core; Chi mi disse che amor dà tormento, Mez, bc; Chi non porta amor nel petto; Chi vuol libero il suo pie'; Da Filinda aver chi può; Deh, frenate i furori, B, bc; Deh, vola, o desio; Dell'ardore ch'il core distempra; Dietro l'orme del desio, S, A, bc; È pazzia innamorarsi; Fedeltà sinché spirito in petto avrò; Fulmini quanto sa quel semblante severo/lusinghiero, S, B, bc

Il mio cor ch'è infelicissimo; Il mio cor per voi, luci belle; La bellissima/dolcissima speranza che nutrice, S, B, bc; Le luci vezzose volgetemi, o Clori; Me ne farete tanto che più non soffrirò, S, B, bc; Mio cor, che si fa?; Non fia mai, ah no, ch'io spero; Non se muove onda in fiume, S, B, bc; Occhi belli, e che sarà, S, S, bc; Ogni sguardo che tu scocchi; Parti, fuggi dal mio seno; Pazienza, finirà l'influenza, T, B, bc; Pensier ostinato; Pria di scior quel dolce nodo, A, bc; Quanto è bella la mia stella; S'Amor m'annoda il piede; Sarà ver ch'io mai disciolga, S, B, bc; Se di gioie m'alletta il sereno; Sì/No, quella tu sei che il mio cor sempre adora, S, B, bc; Speranze smarrite, A, 2 vn, bc; Ti lascerò e a poco a poco; Torna, Amor, dammi il mio bene; Trionfate, invitti colli, S, S, B, 2 vn, bc

Stradella, Alessandro: Works

instrumental

principal sources I-MOe, Tn

12 sinfonie, vn, bc; 2 sinfonie, vn, lute/?vc, bc; 9 sinfonie, 2 vn, bc

Sonata (D), 2 cori: 2 vn, 2 cornettos, bc; Sonata di viole (D), concerto-concerto grosso: 3 vn, 2 va, bc; Sonata a otto viole con una tromba (D), 2 chori: tpt, 2 vn, 4 va, 2 bc

Toccata (a), kbd

Stradella, Alessandro: Works

theoretical works

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For lost and doubtful works see Gianturco and McCrickard (1991).

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Stradivari.

Italian family of violin makers.

- (1) Antonio Stradivari
- (2) Francesco Stradivari
- (3) Omobono Stradivari

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CHARLES BEARE/CARLO CHIESA, DUANE ROSENGARD

Stradivari

(1) Antonio Stradivari

(*b* ? Cremona, 1644–9; *d* Cremona, 18 Dec 1737). Maker of violins and other instruments. Since the end of the 18th century he has been universally regarded as the greatest of all violin makers. In point of tonal excellence, design, beauty to the eye and accuracy of workmanship his instruments have never been surpassed. Stradivari inherited more than 100 years of Cremonese violin-making tradition, and upon this firmest of foundations he built his own unique career. At the peak of a working life spanning almost 70 years he brought his art to a perfection which has not been equalled. Later, at least two of his sons worked with him, but both died within a few years of their father, and thus almost the entire production of the family workshop is attributed to Antonio. In all, some 650 of his instruments survive, many of them used by the world’s leading string players.

Although the surname Stradivari was common to the area around Cremona during the 16th century, nothing concrete is known of Antonio's origins or his family background, except that his father was named Alessandro. Of his education and professional formation, various hypotheses have been advanced: it is possible that he was first apprenticed to a wood carver before turning to instrument building, or he may have been a pupil of Nicolò Amati. The nature of Stradivari's rapport with Amati is unclear, although on his first known violin label (dated 1666) Stradivari claimed to be Amati's pupil. The violin that bears this label shows a hand already adept in the use of woodcarving tools, though inexperienced in certain of the finer points of violin construction. In July 1667 Stradivari married Francesca Feraboschi, a young widow who bore him six children, including (2) Francesco and (3) Omobono.

The rarity of surviving violins by Antonio from 1666 to 1680 is surprising, unless only a part of his time was devoted to their manufacture. Possibly he was working for other makers, such as Amati or Rugeri. Of violins from this early period there are fewer than 20, and one viola; all are thoroughly Cremonese in character, and beautifully made, though perhaps not stamped with the mark of genius: these are the instruments to which the term 'Amatisé' is correctly applied, to indicate their close stylistic adherence to the work of Amati. Two works deserve special mention for their originality, each a landmark of its kind. One is the contralto (i.e. smaller-sized) viola of 1672, of original design and a fairly rare size for the period, its body measuring just over 41 cm (now in the collection of Rolf Habisreutinger, St Gallen, Switzerland). The other is the first of ten known 'inlaid' instruments, the 'Lever du soleil' violin of 1677 (sold in 1971–2 to a private collector). In this the traditional purfling is replaced by a strip of dark paste, flanked by purfling at each side, into which are set alternate ivory or bone diamonds and circles. The sides and scroll are also ornamented, with painted or inlaid designs. Such embellishment was not entirely new to violins, and was perfectly normal for fine guitars; Stradivari, however, carried it out with a delicacy and charm unequalled by others (see [Violin](#), fig.13).

In 1680 Stradivari moved with his family to the Piazza S Domenico, where he lived and worked for the rest of his life. With the move came a change of emphasis in Stradivari's work, and from 1680 he made many more violins and quite a number of cellos. With the death of Amati in 1684, Stradivari was recognizably superior to all his competitors, and his fame began to spread beyond Cremona. From 1680 to 1690 his work moved away from Amati's and his instruments became more robust in certain features, particularly the corners. The varnish, however, is still often the soft, honey-coloured Amati covering, with an occasional warm orange tint. Tonally these violins are more powerful than those of the Amati family.

After 1690 there was a surge of individuality, the beginning of a new era of violin making. The heavy corners of the previous decade were now matched by wider purfling, bolder soundholes, stronger arching in the tables, varnish of deeper colour which often crumbled readily away from the wood, forming spontaneously the splendid patterns of wear which so excite the eye. Stradivari was also active with a change in design, the introduction of the 'Long Strad', whose outlines preoccupied him all through

the 1690s. With this increased length he doubtless sought to introduce some of the tonal qualities of the old Brescian makers, whose violins offered a darker sound than those of the Cremonese, combined with extra strength of response. These elegant violins, representing a huge improvement on everything that had gone before, are not always as well appreciated for their tone as perhaps they should be.

In 1698 Stradivari's first wife died, and in the following year he married Antonia Zambelli Costa, who bore him five more children, including Paolo (*b* 26 Jan 1708; *d* 14 Oct 1775). By this time Francesco was fully occupied in the workshop; Omobono was often attending to business affairs unconnected to violin making. It is rare at any period but the very last to find an instrument made by either brother without their father's participation. Both sons were completely dominated by Antonio: they most likely carried out the rough work and were only occasionally allowed to complete a cheaper order, using an inferior grade of maple or beechwood. Many of these types of instrument were given a 'sotto la disciplina' label, indicating that they were made under the auspices of Antonio but not by him.

The period from about 1700 to 1720 (the 'golden' period to most writers) shows the ultimate development of Stradivari's powers, with the highest pinnacle being reached in about 1715. The gradual adoption of a broader, squarer-looking centre bout saw out the last noticeable sign of Amati's influence, and the varnish took on the ultimate, now well-known orange brown colour. These developments were complemented by magnificently flamed maple backs, in one and two pieces, so that the appearance of the whole leaves nothing to be desired. So it is too with the tone, for in these instruments there is incredible richness and ease of response, with an ample reserve of power. Outstanding examples are far too numerous to list comprehensively, though no account of Stradivari could fail to note the 'Betts' (1704), the 'Alard' (1715) and the 'Messiah' (1716), and that most of the world's finest artists have preferred these violins for two centuries. The 'Betts', one of Stradivari's greatest achievements, was bought by John Betts for only £1; in excellent condition, it is now in the Library of Congress, Washington, DC (see [Violin](#), fig.12b). The 'Alard' is regarded by Hill and others as marginally the finest Stradivari in existence. The 'Messiah' remained in Antonio's family for a long time after his death, and was passed in perfect condition to the collector-dealer [Luigi Tarisio](#) by [Countignazio alessandro Cozio di salabue](#), who had bought it and several other of Antonio's violins in 1775–6 from Paolo, Antonio's last surviving son. The 'Messiah's' next purchaser, [jean baptiste Vuillaume](#), unfortunately modernized the violin, replacing the original bass-bar and fingerboard and lengthening the neck. It is still the most perfectly preserved Stradivari, looking almost new (although some scholars continue to question its authenticity; see Pollens, 1999). It is now in the Ashmolean Museum in Oxford (see fig.2).

At the turn of the century Stradivari began to direct his inventive mind towards the problems of the cellist. Previously his cellos had been exclusively large: all but one out of 35 or so have now had their dimensions reduced. Maggini had made some smaller cellos, and the last quarter of the 17th century saw Cremonese and other Italian makers doing likewise,

facilitating the emergence of a new breed of virtuoso cellist. Stradivari's first concessions to this trend came in 1699–1700, but between about 1707 and 1710 he designed and made a smaller model of cello, known as the 'forma B', which has served as a model for almost every maker since the beginning of the 19th century. His achievement with this numerically small series of instruments (only about 20 survive) is no less than that with the violins. They have an extraordinary quality of sound that carries through a hall even when played *pianissimo*, and have an immediate response and swelling power. The sound projects forward from the instrument in such a way that the player is at first not aware how much volume he can produce. In the last ten years of his life Stradivari narrowed his outline to produce a cello with similar proportions to those of the 'Long Strad' violins. Another model retained the width but shortened the length. Though excellent instruments, these last creations are not really as satisfactory as the 'Duport' (owned by Rostropovich) and its sisters.

Stradivari's achievement with violas is rather less significant, since fewer than a dozen complete examples are now known. It is curious that he should have made so few, for no-one doubts the greatness of those that are still heard. Most of these are alto violas built on the model Stradivari created about 1690 for the Medici court, slightly over 40 cm in length. Only one tenor viola survives, the stunning specimen now in Florence, also made in 1690 for the Medici: its body length is 47.6 cm.

Stradivari also made a large variety of other stringed instruments, principally plucked ones, however only one harp, a mandolin and a few guitars survive (for illustration, see [Guitar](#), fig.9). Stradivari's original designs for viols, lutes, mandolins, guitars and other instruments are now in the Museo Stradivariano in Cremona, together with patterns and moulds for instruments of the violin family and many of his tools. All of the workshop materials were bought *en bloc*, along with the violins mentioned above, by Cozio di Salabue. Later, the majority of these relics passed to the Marquis Della Valle who sold them in 1920 to the violin maker Giuseppe Fiorini, who in turn donated them to the city of Cremona. Six of the wooden moulds which had been part of Cozio's collection are today in the Musée de la Musique, Paris.

After 1720 Stradivari seems to have been less easily able to obtain the most handsome maple. Wood of local origin predominates from this date to 1730. There can have been no slowing down in production, and players are at least as well served by these later violins. There are few signs of Stradivari's old age until after 1730, though almost to the end his craftsmanship was superb. In the last year of his long life he was still supervising the activity of the workshop. After his death, control of the business passed to his son Francesco.

Stradivari's work was copied from the first, but not until the end of the 18th century did it begin to achieve the extraordinary ascendancy that it enjoys today over that of Amati and Stainer. To follow his pattern was one thing, but in the 19th century the art of imitation was developed, particularly in France and England, and many forgeries were constructed, sometimes of a very high quality. Today hundreds of thousands of inferior factory-made instruments bear copies of Stradivari's label. Most of them were made at

the end of the 19th century for sale through music shops, with no intent to deceive. These turn up in attics all over the world, providing for their owners a brief period of ecstatic anticipation, but their similarity to the real thing is minimal to a trained eye.

Much has been written of Stradivari's varnish and the loss of its recipe. The influence of varnish on the quality and carrying power of violin tone is considerable. A varnish which, when completely dry, has a hard consistency generally causes an instrument to produce a hard, glassy sound with a limited range of tone-colour. A thick, heavy, oily coating inhibits the wood's vibrations in a different way and is equally unsatisfactory. Somewhere between the two is a varnish that dries to the point of forming a light, delicate, elastic skin but no further. This is the characteristic of most old Italian varnish, and that used by Stradivari and certain of his contemporaries seems to represent the ideal.

The varnish, which has defied so many attempts at analysis and rediscovery, is only a part of the 'secret' of Stradivari. He succeeded in all branches of the violin maker's art, given the best initial training, as fine a hand and eye as it is possible to have, a comprehending and inventive mind, and a long working life in a superior artistic environment. His understanding of design and structure was probably unique, at least until the emergence of Guarneri 'del Gesù', and the remarkable appearance and effect of his best varnish is but one more triumph of his genius.

[Stradivari](#)

(2) Francesco Stradivari

(*b* Cremona, 1 Feb 1671; *d* Cremona, 11 May 1743). Violin maker, eldest son of (1) Antonio Stradivari. Although only a handful of his instruments still bear their original labels, he was nevertheless a highly important maker, though perhaps less spontaneous and confident than his father. He was his father's right-hand man for over 50 years, during which time he assisted in the building and occasionally the design of a wide variety of bowed and plucked instruments. He was perhaps responsible for the modification of the 'forma B' cello, about 1730, and was the author of the drawing used for a further modification of the same model, called the 'forma B piccola'. Antonio's models for mandolins were also slightly modified by Francesco. His most distinguished violin is the 'Ex-Salabue' of 1742.

[Stradivari](#)

(3) Omobono Stradivari

(*b* Cremona, 14 Nov 1679; *d* Cremona, 9 June 1742). Violin maker, son of (1) Antonio Stradivari. While still a young man he travelled to Naples, perhaps in pursuit of a career outside violin making. He made violins intermittently after 1700, and a great deal of his time was taken up with social activities unrelated to the family workshop. The most well travelled of the Stradivaris, as a young man he spent a long period in Naples. Later in life he was on familiar terms with Tomaso Vitali, the leading violinist at Modena. Nevertheless, Omobono did build a recognizable number of violins which though not up to high artistic standards of his father and brother, are highly appreciated for their acoustic qualities.

Stradling, Rod

(b London, 25 June 1942). English traditional-style singer, melodeon player and record producer. He became involved in skiffle music in the mid-1950s and in the early 1960s discovered 'folk music' when he attended the Singers Club run by Ewan MacColl and Peggy Seeger in London. In 1964 he and his wife, Danny Stradling, founded and ran the Fighting Cocks, a traditional folk club in Kingston, and in 1968 the King's Head traditional folk club in Islington. In 1973 he moved to the West Country.

Stradling was a member of the trail-blazing group Oak, whose seminal album *Welcome to Our Fair* is seen as having instigated the renewed interest in traditional English music and dance during the 1970s. He joined Bampton Morris Dancers, went on to form the Old Swan Band, which spearheaded the English country dance revival, and has subsequently been involved with bands as diverse as the English Country Blues Band, Tiger Moth, Edward II, Feckless and, currently, the English Country Dance Band.

In 1996 Stradling published the moribund *Musical Traditions* magazine on the Internet (and in CD-ROM format), where it continues to flourish and win awards under his editorship. He inaugurated the Musical Traditions label, which produces CDs of traditional musicians. He has been one of the prime movers behind the revival of traditional English music, a catalyst for the formation of key bands and has influenced the melodeon playing style.

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CAROLE PEGG

Straesser, Joep

(b Amsterdam, 11 March 1934). Dutch composer. He studied at the University of Amsterdam (musicology) and at the Amsterdam Conservatory (organ with Anthon van der Horst; composition with Ton de Leeuw). In

1962 he was appointed professor of music theory (and from 1975 composition) at the Utrecht Conservatory (retired 1989).

Straesser became interested in the music of the Second Viennese School and the post-war avant garde as a result of his studies with de Leeuw, and during the 1960s he used freely serial and aleatory techniques in his music. In pieces such as *22 Pages* (1965), based on Cage's book *Silence*, and *Ramasasiri* (1968), a multi-layered composition based on a travel song from the Papuan people of Papua New Guinea, Straesser combines experimental innovation with musical intuition, with the result that his music never sounds dry or academic.

With the 'Spring' Quartet (1971) Straesser abandons the idea of radical parametric composing, using and transforming a theme from Beethoven's String Quartet op.131. With his organ piece *Splendid Isolation* (1977) he admitted consonant harmonies for the first time and, having reconquered traditional elements without betraying his earlier interest in experimental composing, wrote the short opera *Über Erich M.* (1985–6) and three symphonies. His denial of tradition gradually became a dialogue with tradition, as is shown by the reference to Mahler in his Third Symphony (1992). At first sight his music may have changed considerably over the years, but permanent features include a technical facility and a density of structural and motivic coherence resembling the music of Webern and Beethoven.

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MICHAEL H.S. VAN EEKEREN

Straeten, Edmond vander.

See [Vander Straeten, Edmond](#).

Straeten, Edmund S(ebastian) J(oseph) van der

(*b* Düsseldorf, 29 April 1855; *d* London, 17 Sept 1934). German cellist, writer on music and composer. He studied the cello with Johannes Hoecke and Ludwig Ebert in Cologne, making his début in 1875. Later he was a pupil of Gustav Libotton at the Guildhall School of Music, London, and Louis Hegyesi in Cologne. He also studied composition with Humperdinck. In 1888 he returned to London and was appointed cello teacher at the North-East London Institute. Here with Prout he began a chamber music society which sponsored performances of little-known Classical and Baroque works, as well as modern compositions (for example, they gave the London première of d'Indy's Clarinet Trio). In 1900 he and Emile Sauret founded the Tonal Art Club, St John's Wood, which later became the London Musicians' Club. Van der Straeten was important for his participation in the revival of viol playing: he wrote numerous articles for *The Strad* about basic techniques, instruments and repertory and traced the viol's development in his *History of the Violoncello* (1915); he also formed a trio with his son Ludwig and his pupil Norman Greiffenhagen, which performed music by Marais, Simpson and Jenkins. He composed several chamber works and made arrangements for viola da gamba and piano of works by Abel, Hammer and Kühnel.

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M. ELIZABETH C. BARTLET

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Stråkarpa.

A term coined by Andersson (1923) for a bowed lyre without fingerboard commonly used for folk music-making until the beginning of the 20th century in Finland, particularly in east Karelia, and in the Swedish communities of Estonia. Since the early 1970s there has been a revival in making and playing the *stråkarpa* in all these regions.

The Finnish instrument (*jouhikannel*, *jouhikantele* or *jouhikko*) has a flat soundboard let in to the box-shaped base (sometimes with convex or concave sides), which has an extension on the same plane as the soundboard, with a long, narrow opening on the right for the player's left hand, or with openings on both sides of a narrow central arm. It has two or three strings of horsehair, gut or wire, which run from a string-holder over a straight bridge to the pegs, usually dorsal, in the upper end (for illustration, see [Finland](#), fig.3).

The Swedish-Estonian ‘broad-holed’ bowed lyre (*tallharpa*, *hiukannel*) has a flat, or sometimes slightly arched, soundboard in a box- or violin-shaped base. The base continues in two straight arms which form a yoke with dorsal pegs for three to five strings of horsehair, gut or wire. Of the two bowed lyres found in Sweden, one has the narrow opening, the other is the ‘broadholed’ type (see illustration).

The instrument is usually held diagonally, supported against the player's knee, with the thumb holding the right arm of the yoke and the fingers stopping the melody string or strings with the knuckles. The other strings are drones. The bow, curved or straight, is held like a pencil.

The origin of the *stråkharpa* is uncertain. The earliest evidence of bowed lyres in Scandinavia is a bowed-lyre player sculpted in stone in Trondheim Cathedral, Norway, dating from the early 14th century. Andersson sees a connection with the Welsh crwth, but without a fingerboard, and claims that the instrument spread east to Finland and Estonia from Sweden. That plucked lyres were in earlier use in Scandinavia is confirmed by two lyre bridges, found in Broa i Halle, Gotland (8th century), and Birka, Sweden (9th century; see [Rotte \(ii\)](#), fig.2). The Arabic geographer Ibn Fadlan, in his account of a Viking funeral on the Volga in 921 ce, mentions a harp that was placed with the body of a chieftan to accompany him on his final journey. This could in fact have been a lyre. One might speculate that the use of a bow in playing string instruments, first mentioned in 10th-century Arabic writings, might have been encountered and brought back to Scandinavia by the Vikings.

See also [Rotte \(ii\)](#).

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BIRGIT KJELLSTRÖM/STYRBJÖRN BERGELT

Strakosch, Maurice

(*b* Gross-Seelowitz [now Židlochovice], nr Brünn [now Brno], ? 15 Jan 1825; *d* Paris, 9 Oct 1887). American impresario of Czech origin. He went to New York in 1848, where he became associated with Salvatore Patti; that winter he began a two-year American tour with a small company including Patti's daughter Amalia, whom he subsequently married. He also managed and coached Amalia's eight-year-old sister, Adelina Patti, after her 1851 début, and from 1852 to 1854 he, Amalia, Adelina and Ole Bull toured the USA. Strakosch managed his own company from 1856 to 1857, merging with Bernard Ullman's troupe in February 1857. The Ullman and Strakosch Opera Company presented opera at the Academy of Music and toured the East Coast until 1860; its final season was a near-disaster, and was rescued only by Adelina Patti's operatic début.

Strakosch managed Adelina Patti from 1860 to 1868; in 1861 he and the Pattis moved to Europe, where he also recruited performers for his brother

Max Strakosch (*b* Gross-Seelowitz, 27 Sept 1835; *d* New York, 17 March 1892). Max had assisted Maurice from 1857 to 1861, then managed Gottschalk until 1864. From 1865 until the mid-1870s Maurice managed singers and intermittently presented opera, frequently as his brother's partner. The brothers presented Christine Nilsson from 1870 to 1874. From 1877 to 1880 Max directed the Max Strakosch English Opera Company, and Maurice toured the USA and Europe with Ole Bull. Thereafter Maurice worked primarily in Europe, often with his son Robert or his brother Ferdinand. Karl Strakosch (*b* c1859; *d* Hartford, CT, 23 Oct 1916), a nephew of Max and Maurice, was also an impresario.

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WILLIAM BROOKS/R

Straková [née Švehlíková], Theodora

(*b* Vienna, 21 Dec 1915). Czech music historian. She studied German and French at Brno University (1935–9) and at the same time attended Helfert's musicology lectures. After World War II she continued her studies in musicology with Jan Racek (1945–9) and in 1953 obtained the doctorate with a dissertation on an anonymous Moravian organ tablature. In 1942 she married the music historian and critic Vincenc Straka. She had begun working in the music collection (now the Music History Institute) of the Moravian Regional Museum in Brno in 1937; in 1948 she succeeded Racek as director. She enlarged the institute's scope and initiated the large-scale cataloguing of its music source materials and Janáček archives. In addition to her administrative work she lectured on music archival method at Brno University (1952–72). In 1968 she obtained the CSc degree with a dissertation on court music in Brtnice. Her published work deals mainly with 17th- and 18th-century Moravian court and church music and with Janáček.

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JIŘÍ SEHNAL

Strambotto

(It.: 'rustic song').

A stanzaic form of Italian poetry set by composers of the frottola and 16th-century madrigal, also known as *ottava rima* and *rispetto*. Each stanza consists of eight lines of 11 syllables. Three types of *strambotto* exist, distinguished by their rhyme scheme: the *strambotto toscano*, with a rhyme scheme of *abababcc*, was the more common form set to music in the 15th and 16th centuries; the *strambotto siciliano*, with a rhyme scheme of *abababab*, seems to have been the poetic form common to early 17th-century monodies known as *arie siciliane* (see [Siciliana](#)); and the *strambotto romagnuolo*, with a rhyme scheme of *ababccdd*, the least commonly set kind of *strambotto*. See [Frottola](#), §2.

DON HARRÁN

Strand.

Swedish family of organ builders. Pehr Strand (*b* 15 Jan 1758; *d* 19 Aug 1826) was based in Stockholm and obtained a charter to build small organs and toy actions in 1791. Four examples of his work still exist for Forsmark Church (1800), the old church, Sabbatsberg, Stockholm (1804; now in the Nordiska Museet, Stockholm), Tångeråsa (1806), and Närtuna (1818). Pehr Zacharias (*b* 25 Feb 1797; *d* 30 June 1844), son of Pehr, was trained by his father and in Germany, where he obtained a good knowledge of the new Romantic style of organ building and also studied Silbermann's organs. He obtained his charter in 1824 and subsequently took over his father's workshop. He was soon acknowledged as the leading master of his time, and his pupils included E. Söderling and Johan Gustaf Ek. Over a period of 20 years he built some 70 organs, of which about 15 still exist. His most remarkable work was the 61-stop organ in Lund Cathedral (1830–36; four manuals and pedal) built in collaboration with P. Lund; it was the largest in Sweden at the time. One of the finest of his works is the organ in Trinity Church, Karlskrona (1827; 20 stops). Other examples include those at Östervåla (1825), Arnö (1828), Rasbokil (1829), Gryt, East Gotland (1835), Roslagsbro, Stockholm (1838), Kalvträsk (1839), Klockricke (1842) and Häggeby (1843). Pehr Strand's elder son Johan Samuel (*b* 3 June 1786; *d* 23 July 1860) was organist at Väster Vingåker. He built organs at

Väster Skedvi (1847) and the chapel at Högsjö (1853) which are still in use. Erik A. Setterquist and Per L. Åkerman both began their training in his workshop.

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based on *Sohlmans musiklexikon* (v, 488) by permission of Sohlmans Förlag

BENGT KYHLBERG

Strang, Gerald

(*b* Claresholm, AB, 13 Feb 1908; *d* Loma Linda, CA, 2 Nov 1983). American composer. He attended Stanford University (BA 1928) and the University of Southern California (PhD 1948). His principal teachers were Charles Koechlin, Toch and Schoenberg. He served as Schoenberg's teaching assistant at UCLA (1936–8), going on to teach at Long Beach City College (1938–58), San Fernando Valley State College (1958–65), California State University, Long Beach (1965–9) and again at UCLA (1969–74) where he was lecturer in electronic music. During the years 1935–41 he was managing editor of *New Music*, which published several of his works. He was active as an acoustician and design consultant, and wrote several articles on acoustics, design and computer music. Until 1960 Strang wrote mostly instrumental pieces; subsequently he turned exclusively to electronic and computer-generated music, much of which was realized at the Bell Telephone Laboratories in New Jersey. The adjective 'experimental' applies both to his early pieces, such as the palindrome *Mirrorrorrim* for piano (1931, Strang's first published piece), and to the later tape pieces. *Compusition no.7: Tripla decima*, based on an equal-tempered 10-tone scale, employs random series of pitches and rhythms; like most of the pieces titled 'Compusition', it was composed at UCLA on an IBM 7090–7094 computer.

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Chbr and solo inst: Eleven, pf, 1931; Mirrorrorrim, pf, 1931; 2 Pieces, pf, 1931–2; Cl Sonata, 1932; Qnt, cl, str, 1933; Str Qt, 1934, last move arr. pf, 1934; Perc Music, 3 perc, 1935; Divertimento, any 4 ww/str, 1948; Sonata, vn, pf, 1949; arr. cl, 1953; Sonata, fl, pf, 1951; Variations, any 4 ww/str, 1956; at least 20 others incl. 8 pf pieces

El-ac: 10 Compusitions, cptr-synth tape, 1969–72; Synthions, synth tape, 1969–72; Synclavions, synth, 1983

Choral: 3 Whitman Excerpts, 1950; Every Night and every Morn (W. Blake), 1960; 4 others

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STEVEN E. GILBERT

Strange, (John) Allen

(*b* Calexico, CA, 26 June 1943). American composer and performer. He studied composition with Michalsky at California State University, Fullerton (BA, MA 1967) and later with Erickson, Partch, Gaburo and Oliveros (composition and electronic media) at the University of California, San Diego (1967–8, 1970–71). He received two grants from the San Jose State University Foundation (1969 and 1974) for research into electronic music and in 1970 became professor of music and director of the electronic music studios at the university. In 1973 he attended Chowning's music seminar at Stanford University's Artificial Intelligence Center. Strange is one of the leading authorities on analogue electronic music; his *Electronic Music: Systems, Techniques, and Controls* (1972) is now a classic text. He also wrote *Programming and Meta-Programming the Electro-Organism* (1974), the operations manual for the Buchla Music Easel and has documented the 200 Series synthesizers made by Buchla. He co-founded two performance groups, Biome (1967–72), in order to make use of the EMS Synthi, and, with Buchla in 1974, the Electronic Weasel Ensemble. He was president of the International Computer Music Association (1993–8) and has appeared as a guest artist-lecturer throughout the world.

Strange composes for live electronic instrumental ensembles, for live and taped electronics with voices and acoustic instruments, and for the theatre; most of his works for acoustic instruments require extended performance techniques. He is particularly interested in linear tuning systems (as in *The Hairbreath Ring Screamers*, 1969, and *Second Book of Angels*, 1979), spatial distribution of sound (*Heart of Gold*, 1982, and *Velocity Studies*, 1983), the isolation of timbre as a musical parameter, and composing for groups of like instruments or voices. Elements of vaudeville, rock-and-roll, country-and-western music, and the guitar techniques of Les Paul are found in his works. His theatre pieces employ various media including film, slides, and lighting effects; he produced a series of such works in collaboration with the playwright and director Robert Jenkins, of which the most important are *Jack and the Beanstalk* (1979) and *The Ghost Hour* (1981), an audio drama. In the mid-1980s, Strange became interested in alternate tuning systems.

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(selective list)

With live elecs: Propagation and Decay of Resonant Particles, elec, 1969; Vanity Faire, actor, elecs, 1970; Switchcraft, amp fl, amp db, elecs, 1971; Western Connection, orch, live elec, 1972; Dune, 1v, insts, elecs, 1974; Soundbeams, chbr ens, elecs, 1977; String Loops and Wild Horses, elec keyboard, cptr-driven insts, 1988; Sleeping Beauty, vn, cptr-driven insts, 1989; You've Come a Long Way Baby, 4vv, live elecs, cptr-driven insts, 1993; Goddess, vn, elecs, 1999

Insts and tape: Skags, vv, elec insts, 1969; No Dead Horse on the Moon, tape, film, 1969; The Hairbreath Ring Screammers, fls, tape, 1969; Chamberpiece, fl, ob, cl, bn, elec gui, 1969; Palace, vn, tape, film, 1969; The Doug Meyers Playing Flute, fl, tape, 1970; Rainbow Rider, 4 groups vv, 1971; Charms, str orch, 1972; Rockytop Screammers and other Scapes, sym. wind band, 1972; Second Book of Angels, str qt, tape, 1979; Star Salon Strikers and Screammers Last Witness, perc ens, amp str trio, 1978; Santa Fe, str qt, 1980; Heart of Gold, tape, 1982; Velocity Studies, vn, tape, 1983; One for the Ladies, tape, 1984; Towers, tape, 1985; Vasona, tape, 1985; Beamer: Building of the Beast, 2 elec kbd, 5 perc, 1985; Ursa Major, tape, 1989; Cuitlatecāyotl, tape, 1989; Corona Borealis, tape, 1991; Cygnus, tape, 1991; Velocity Studies II [Twitter], hpschd, digital tape, 1991; Boötes, tape, 1992; Brief Comment, tape, 1993; Velocity Studies III [RIP], pf, digital tape, 1993; Velocity Studies IV [Flutter], alto sax, digital tape, 1993; Shaman, vn, tape, 1994; More Chamrs, str orch, 1994; Phoenix and the Harlequin, tape, 1995; Down Time, interactive CD-ROM, 1995; Phoenix Rising, tape, 1996; Chimera, orch, tape, 1997; The Phoenix Set, tape, 1999; Heros and Hobos, tape, 1999

Theatre (collab. R. Jenkins after 1977): Mora Speculum, 4 actors, 1970; Moon plus Moon, tape, 1976; Caucasian Chalk Circle (after B. Brecht), 1978; Medea (R. Jeffers), 1978; Boogie and the Beejeez Man (children's ballet, Jenkins), tape, 1979; Jack and the Beanstalk, 1979; Wiley and the Hairy Man (S. Zeder), 1979; Black Bart (J. Erquhart, P. Grossberg), 1980; The Ghost Hour (audio drama, Strange, Jenkins), 1981; Equus (P. Schaffer), 1982; Pika (H. Burman, K. Sorkin), 1983; Puppets (A. Jorgensen), 1983; The Arkansas Bear, 1985; Dracula, 1985; Detour (J. Slayton), cptr-driven insts, videotape, 1987; The Duck Sisters, 1987; Equus, 1987; PIKA, 1988; Corona Borealis (M. Heivly), live elecs, kinetic sculpture, 1988; Ursa Major (Heivly), live elecs, kinetic sculpture, 1988; Antigone, 1989; Pinocchio, 1990; Werebeing Split Personality Jazz, tape, actor, 1990; Cygnus (Heivly), live eleccs, kinetic sculpture, 1992; Boötes (Heivly), live elecs, kinetic sculpture, 1992; Elemental Vamp, theaterist, tape, 1993; Music for Do What Do (Slayton), 1993; Red Noses, 1993; As You Like It, 1994; Physical States, 1996

Vocal: Rainbow Rider (Strange), 4 choruses, 1972; First Book of Angels (Strange), vv, 1974; Notes from Underground (G. Orwell, H.G. Wells, R. Kipling), 12 solo vv, tape, 1983; Gas, suite, 4 elec kbds, vv, 1984; Notes from Underground, chorus, tape, 1989

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STEPHEN RUPPENTHAL/DAVID PATTERSON

Strange, Le.

See [L'estranger](#) family.

Stranglers, the.

English rock group. Formed in Guildford in 1974, the band's most consistent line-up was Jet Black (*b* Ilford, Essex, 26 Aug 1938; drums), Hugh Cornwell (*b* London, 28 Aug 1949; vocals and electric guitar), Jean Jacques Burnel (*b* London, 21 Feb 1952; bass guitar and vocals) and Dave Greenfield (*b* Brighton, 29 March 1949; keyboards). Although forerunners of, and generally more conventionally melodic than, new wave bands such as the Sex Pistols and the Clash, they nevertheless rose to fame in 1977 in the publicity surrounding punk rock. In that year they outsold all the other punk and new wave artists put together, with two major hit albums, *Rattus Norvegicus* (U.A.) and *No more Heroes* (U.A.). Their sound was instantly recognizable: a toppy, growling bass, Greenfield's trademark arpeggiated Hammond organ, reminiscent of the Doors' Ray Manzarek, and Cornwell's melodic though quirky lead guitar. The band always courted controversy: their early work was dubbed violently misogynistical by a section of the music press, and in 1980 the entire band were arrested in Nice after allegedly causing a riot at one of their concerts.

In the late 1970s the band developed a more experimental pop style, first on *Black and White* (U.A., 1978) and *The Raven* (U.A., 1979), and then on their *folie de grandeur*, *The Gospel According to the Meninblack* (Liberty, 1981), a collection of songs about religion and the paranormal, set against an eccentric mixture of psychedelic loops and Kraftwerk-style electronic music. After the successful and whimsical paean to heroin in *Golden Brown* (1982), a haunting, harpsichord-led waltz, their music became more mainstream on albums such as *Feline* (Epic, 1983), *Aural Sculpture* (Epic, 1984) and *Dreamtime* (Epic, 1986). Cornwell left in 1990 and was replaced by the guitarist John Ellis and the singer Paul Roberts. More recent work, such as *About Time* (When, 1995), shows that they have retained their melodic distinction despite a lack of chart success, and they remain a powerful live act. For further information see D. Buckley: *No Mercy: the Authorized and Uncensored Biography of the Stranglers* (London, 1997).

DAVID BUCKLEY

Strangways, A.H. Fox.

See [Fox strangways, a.h.](#)

Stransky, Josef

(*b* Humpolec, Bohemia, 9 Sept 1872; *d* New York, 6 March 1936). Czech conductor. He studied medicine in Prague and Leipzig, getting his degree in Prague in 1896, but simultaneously worked in music, his teachers including Jadassohn, Fibich, Fuchs, Bruckner and Dvořák. He conducted a student orchestra in Prague, and in 1898 had his first professional engagement at the Neues Deutsches Theater there. In 1903 he moved to the Hamburg Opera as principal conductor, and in 1910 became associated with the Blüthner Orchestra in Berlin.

The peak of Stransky's career was his appointment in 1911 as Mahler's successor at the New York PO (to the distress of Strauss, who thought Stransky would give German conducting a bad name abroad). In Germany he was thought a fiery Bohemian and in New York a somewhat staid German; on the whole, he pleased his New York audience with his uncontroversial but not altogether unspiced programmes. He resigned in 1923 but stayed in New York to conduct the newly formed State SO for a year. He conducted the première (7 December 1922) at the Philharmonic of Schoenberg's Bach chorale-prelude transcriptions, despite having received a sulphurous letter from Schoenberg.

Stransky gave up music in 1924 and became an art dealer. He composed songs (some introduced by Schumann-Heink), orchestral and other instrumental music, and an operetta, *Der General*. His editions include an adaptation of Berlioz's *Béatrice et Bénédicte*, which he felt wanted reorchestrating for modern taste.

MICHAEL STEINBERG

Stranz, Ulrich

(*b* Neumarkt St Veit, Bavaria, 10 May 1946). German composer. He studied theory and composition with Fritz Büchtger and the violin with Erich Keller at the Walterhausen Seminar in Munich and was a pupil of Heinz Endres (violin) and Günter Bialas (composition) at the Munich Musikhochschule (1968–72). He also worked at the Institute for Sonology at Utrecht University and the Villa Massimo in Rome. In 1974 he settled in Zürich as a composer and an occasional orchestral musician and teacher.

As a reaction to having attended Stockhausen's course at Darmstadt he wrote the piano piece *Anabasis* (1970), which was followed by a short period of post-serial and electroacoustic experiments. Then, like other German composers of his generation, he began looking for a greater expressivity and a more openly melodic style, the particular impulses coming in his case from Ligeti, Bialas, Killmayer and Messiaen. In the provocatively titled *Déjà vu* for oboe d'amore and small orchestra (1973), he toyed with a lightly melancholic nostalgia and evocation of beauty;

Tachys, played in 1974 in Stuttgart, brought him an international reputation. By now his style was marked by an elaborate tonality, adroit technique and formal processes arising from the interplay of, and tension between, individual parts and layers. After the rejection of his *Musik für Klavier und Orchester* no.1 at the Donaueschingen Festival in 1978 – apparently on account of its provocative distancing from the usual avant garde idiom, with its triads, waltz allusions and instrumental effects – his works were played less on new music stages than in conventional concert series. His later music is in a style received as reminiscent of Strauss and Berg. His later works are colourful: dreamily sensitive, self-forgetfully gentle, intimate, yet at times dramatic and playful, and often marked by an ironically broken pathos.

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(selective list)

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Chbr: 4 str qts: 1976, 1980–81, 1993, 1998–9; Pf trio, 1986; *Selbstgespräch*, gui, 1947–7; *Durchquerung*, 2 gui, 1996; *Aus dem Zusammenhang*, ob, cl, bn, hn, pf, vn, va, vc, db, 1997; *Der Sinn des Lebens (H.-D. Hüschen)*, S, fl, vn, va, 1988; *senza intenzione*, fl, cl, vn, vc, 1999
Pf: *Anabasis*, 1970; *6 Skizzen*, 1987

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THOMAS GARTMANN

Strappato

(It., from *strappare*: 'to tear off', 'to wrench').

A term, used by Vivaldi, which probably indicates that the notes in question are to be played sharply accented.

Strasbourg

(Ger. Strassburg).

City on the Rhine in Alsace. It was a free imperial city from the 13th century until 1681, when it was reunited with France. From 1871 to 1919 it was part of Prussia.

1. To 1600.
2. 17th century.
3. 18th century.
4. 19th century.
5. After 1900.

JEAN HAPPEL

Strasbourg

1. To 1600.

By the early 6th century Alsace was Christian. Monks composed hymns in Latin and in the vernacular, and in the 8th century Heddo, Bishop of Strasbourg, introduced Gregorian chant. In 775 Charlemagne founded the choir school of Strasbourg Cathedral, which is rich in sculptures showing musical instruments. About the end of the 12th century mystery plays began to be performed at St Etienne and at the cathedral. Jacob Twinger von Königshoven, Kantor of the cathedral school, director of the choir of St Thomas and librarian of the chapter, wrote a German chronicle and a tonary (c1415; *CZ-Pu* Strasbourg C XI E9). The Flagellants (*Geissler*), who appeared in Alsace at that time, encouraged popular sacred song and influenced the works of Heinrich Laufenberg, who lived in Strasbourg until 1460.

Secular music was cultivated by jongleurs or minstrels and Minnesinger. The jongleurs were wandering musicians, scorned by the Church and beyond the faith and the law. The guilds eventually forbade them to perform in Strasbourg, and the bishops drove them from churches and processions, where their buffoonery had been a joy to the faithful. The Minnesinger, who formed themselves into a guild in the 13th century, gave more refined musical performances, close to Gregorian monody. They included Gotfrid von Strassburg (c1210), author of 20,000 verses of *Tristan et Yseut*, Hesso de Strasbourg (c1230) and Nicolas de Strasbourg (14th century).

Towards the end of the Middle Ages musical instruments were permitted in church, and a small organ was donated to the cathedral in 1260. The first large organ (1292) was burnt in 1298. Claus Karlen constructed a new one (1324–7) of 16 to 24 manual ranks and a 12-key pedal-board; it was destroyed by fire in 1384 and replaced the following year. St Thomas had an organ by 1333. In 1489 the Cathedral was endowed with a 'swallow's nest' organ by Friedrich Krebs.

In the 16th century Strasbourg was at the height of its fortunes, theological and cultural as well as political and economic. Musical life in the city was supported less by notable individuals than by broad participation at a popular level; printing played an essential role. In 1500 there were already more than 20 printing firms, most of which later served the cause of the Reformation, which was preached at the cathedral from about 1518. In 1524 Wolfgang Köpffel printed *Teutsch Kirchenampt mit Lobgesengen und göttlichen Psalmen*, the first Protestant collection of canticles, with the melody on a five-line staff. In 1539 Calvin, exiled from Geneva, organized the printing of *Aulcuns pseumes et cantiques mys en chant*, including five psalms adapted by Calvin himself to fit melodies from the *Teutsch Kirchenampt*. Bernhard Jobin printed his own lute tablatures (1572) and those of Neusidler (1574), Sixt Kargel (1574) and the elder Bernhard Schmid (1577) and the *Thesaurus motettarum* by Jakob Paix (1589).

Secular music also benefited from printing, and enjoyed the protection of the bishops of Strasbourg: Sebastian Virdung dedicated his *Musica getuscht* (1511) to Bishop Guillaume de Honstein. A group of renowned humanist musicians gathered around Johann Rudolphinger, including Symphorianus Pollio, Thomas Sporer and Sixt Dietrich; all composed polyphonic songs, some of which appeared in 1536 in *Fünff und sechzig teütscher Lieder*. In 1515 Othmar Luscinius, organist at St Thomas, had his *Musicae institutiones*, lectures on music given in Vienna, published in Strasbourg.

The melodies of early Protestant psalms were often borrowed from Gregorian chant. Polyphony and the use of the organ were thought to be largely responsible for the decadence of religion; the Strasbourg Reformation excluded them both from worship and allowed only the unison chorale. In 1563 a work (*Bellum musicale*) by the Metz organist Claudius Sebastiani appeared in Strasbourg; in it the author lamented the conflict between polyphony and plainchant in the church. Protestant Kantors who composed secular polyphonic songs and psalm melodies included Wolfgang Dachstein, organist at St Thomas and at the cathedral, and Matthias Greiter, who became a teacher at the Gymnasium and wrote a treatise on music education, *Elementale musicum juventuti accommodum* (1544).

The history of the organ in 16th-century Strasbourg reflects the religious upheavals of the period. In 1529, 1531 and 1541 the magistrate ruled that the cathedral organ (built in 1489 and probably neglected) could be used. After a long period of inactivity other organs in the city were repaired (that of St Thomas in 1560 and that of St Pierre-le-Jeune in 1591) and a new organ was donated to St Pierre-le-Vieux in 1590. An ordinance of 1598 governed church music strictly, defining the role of the organ. A new tolerance of polyphony is indicated by the publications of the elder and younger Bernhard Schmid: nevertheless, the basis of Protestant church music continued to be unison singing by the congregation. Towards the end of this troubled century the city considered granting official status to *maîtres chanteurs* and subsidizing them. The Counter-Reformation attempted to introduce hymn singing in the vernacular.

[Strasbourg](#)

2. 17th century.

At the beginning of the 17th century music in Strasbourg was dominated by C.T. Walliser, *maître de chapelle* at St Nicolas in 1598 and *musicus ordinarius* of the Gymnasium in 1600. In 1605 he inaugurated a weekly *publicum exercitium musicum*, at which his own works were performed. For theatrical productions at the Gymnasium he composed songs in Latin and Greek. He combined polyphony and the chorale, using both the organ and instruments to accompany the congregation in the rich polyphony of his chorale arrangements, collected in his *Ecclesiodae* (1614–25). He also composed music for *Moïse*, a play presented on the occasion of the Gymnasium's transformation into the university (1621).

The Thirty Years War (1618–48) did not extinguish all musical life: sacred works continued to be performed in private homes and in some parish churches, and the *maîtres chanteurs* and minstrels were active. The minstrels' guild was powerful, and any musician caught without his guild card had his instruments confiscated. Several outstanding composers of instrumental music were active during this period and published works in Strasbourg: Matthias Mercker (organist at St Nicolas, c1620); Elias Mertel (*Hortus musicalis*, 1615); J.U. Steigleder, who published an organ tablature in 1627; Vincenz Jelić (*Parnassia militia*, 1622); P.F. Böddecker (*Sacra partitura*, 1651); Valentin Strobel (ii); and J.E. Rieck (organist at St Thomas, 1652–81). Georg Muffat, one of the leading exponents of the French style outside France, grew up in Strasbourg, and about 1671 became organist of the cathedral. In the preface to his *Florilegium primum* (1695) he wrote: 'I was perhaps the first to bring any idea of these things to musicians of good taste in Alsace'.

In 1681 Strasbourg was unified with France by Louis XIV, and the cathedral reverted to Catholicism. The focus of musical life moved to the Temple Neuf, a Dominican church given to the Protestants by way of compensation. In 1685 the Council of XIII decided that one of the duties attached to the position of organist was to enrich the repertory of 'figured' religious music, sacred songs and psalms. Sébastien de Brossard's work in Strasbourg consolidated French influence there; *maître* of the cathedral choir from 1687, he founded a society for the presentation of French operas, the Académie de Musique. J.G. Rauch (i) was cathedral organist (1687–1710); in 1697 he published his *Cithara Orphei*, a collection of 12 trio sonatas.

Strasbourg

3. 18th century.

Organ building flourished in Strasbourg during the 18th century; in 1701 Andreas Silbermann settled there and built organs in St Nicolas (1707), St Pierre-le-Vieux (1708–9), the cathedral (1714–16), Ste Aurélie (1718) and St Guillaume (1728). His son Johann Andreas built about 50 organs in Alsace and Baden from 1736 to 1783, including those of St Thomas (1737–40), Temple Neuf (1749) and St Pierre-le-Jeune (1780) in Strasbourg. One of Silbermann's workmen, Konrad Sauer, also founded a dynasty of organ builders in Strasbourg. It was on the Silbermann organs of St Thomas and Temple Neuf that Mozart gave three concerts in 1778.

Throughout the first half of the 18th century J.C. Frauenholtz had a marked influence on the city's musical life. He held, as was the custom, the two posts of *maître de chapelle* at Temple Neuf and director of municipal concerts (1714–54). During this period municipal concerts were organized by another Académie de Musique, founded in 1731, and grew in number to 30 each year. The city's first opera house was built in the Place Broglie in 1701. French opera (mostly *opéra comique*) was given there; German troupes used the Petit Théâtre (or Théâtre des Drapiers, built in 1733 by the drapers' corporation).

F.X. Richter arrived in Strasbourg from Mannheim in 1769, and the musical life of Strasbourg reached a new peak. Richter was appointed *maître de chapelle* at the cathedral, where at that time the orchestra and choir were second in France only to those at Versailles (in 1782 it comprised 17 singers and 28 instruments); he also conducted the municipal concerts in the Salle au Miroir for the visit of Marie Antoinette (1770) and the centenary of Strasbourg's reunification with France (1781). Ignace Pleyel succeeded Richter in 1789 and wrote his best works in Strasbourg. In 1781 J.P. Schönfeld (*maître de chapelle* at Temple Neuf, 1777–90) organized the Concerts des Amateurs, which gave 20 concerts a year and enjoyed great success.

The Revolution dealt a blow to Strasbourg's musical life, attacking the institutions of the *ancien régime*; most musicians chose exile. In 1792 the *Marseillaise*, battle-song of the Rhine Army, was composed in Strasbourg. The minstrels' guild dissolved in 1791 after 600 years of existence. During the Terror the cathedral, transformed into a Temple de la Raison, employed an orchestra of 40 for celebrations of national holidays. Worship was not securely re-established there until the Concordat of 1801; sacred music was mostly in the form of plainchant and fauxbourdon. The *grand motet* was authorized for major feasts.

Strasbourg

4. 19th century.

Kreutzer and Franz Stanislaus Spindler (*maître de chapelle* 1808–19) played a part in the revival of musical life in Strasbourg after the upheavals of the Revolution, but the recovery was largely due to the people. Musical societies sprang up, including the Société des Concerts du Miroir (founded 1796), the Concerts de la Réunion des Arts (1798), the Société des Amateurs de musique (1808–27), the Académie du Chant (1826) and the Société Philharmonique (1832). In 1830 the first Réunion Musicale Alsacienne took place. The Strasbourg Ecole Normale included music in its curriculum. Many vocal works were written in the Alsace dialect; the German language dominated the repertory. The Association des Sociétés Chorales d'Alsace organized annual festivals from 1856 to 1863. At the last one, held in Strasbourg, Berlioz conducted his *L'enfance du Christ* with 500 participants. In 1855, attempting to remedy the decline of the Orchestre du Théâtre, the town founded the Strasbourg Conservatoire, directed by Josef Hasselmans, who organized the Société des Concerts du Conservatoire in 1866. The younger Franz Stockhausen, director of the Conservatoire from 1871 to 1907, raised its standard to international level; from 1868 to 1879 he also directed the Société de Chant Sacré at the cathedral, where he

was *maître de chapelle* (1868–1900). The opera house burnt down in 1800. A new one, the Théâtre Municipal, was built in the Place Broglie and inaugurated in 1821 with Grétry's *La fausse magie*. It was almost totally destroyed by the Prussian bombardments of 1870.

In 1871 Strasbourg was seized by Prussia, and subsequently profited from Wilhelm II's desire to provide an artistic showcase on the Rhine. The Théâtre Municipal was rebuilt and reopened in 1873. Musical life flourished with new vigour. In 1872 the Männergesangverein was founded, and in 1903 the Sängerverein (later the Palais des Fêtes) was constructed for the society; Widor gave the inaugural organ performance there in 1909. The Polish pianist and composer Ignacy Paderewski taught at the Conservatoire (1885–6). Some Strasbourg composers became well known, such as Waldteufel, Nessler and Georges Merkling, who edited the *Elsasslothringische Gesang- und Musikzeitung* and wrote biographies of local musicians. From 1872 Gustav Jacobsthal taught at the university, where a chair of musicology was created for him in 1875.

Among the leading figures in Strasbourg's musical life during this period were Ernest Münch (1859–1928), organist at St Guillaume in 1882, who founded the choir of St Guillaume in 1885 to perform the music of Bach; F.X. Mathias, organist at Strasbourg Cathedral from 1898 to 1908, who reorganized Gregorian chant and reformed organ building in collaboration with Emile Rupp (organist at St Paul, 1896–1939); and also Albert Schweitzer. All three joined in editing the *Internationales Regulativ für Orgelbau* (Vienna and Leipzig, 1909), which initiated a 'return to Silbermann'.

Strasbourg

5. After 1900.

In 1905 Friedrich Ludwig succeeded Jacobsthal in the chair of musicology at the university; he was succeeded by Théodore Gérold (1919), Yvonne Rokseth (1937), Fritz Münch (1949), Marc Honegger (1958) and the composer François-Bernard Mâche (1983). Hans Pfitzner replaced Stockhausen as head of the Conservatoire in 1908. In 1913 Mathias founded the Institut de Musique Sacrée St Léon IX and the review *Caecilia*. Joseph Guy Ropartz, a pupil of Franck, was appointed head of the Conservatoire in 1919, the year in which Strasbourg was returned to France; he introduced the contemporary French school of composition to Strasbourg, created the Société des Amis du Conservatoire and conducted subscription concerts.

During the German annexation, directors of opera at the Théâtre Municipal included Otto Lohse, Pfitzner (who composed his opera *Palestrina* in Strasbourg), Klemperer and Szell. Paul Bastide was director from 1919 to 1948 (replaced by Hans Rosbaud for part of the second German occupation, 1941–44), succeeded by Roger Lalande (1948–53) and Frédéric Adam (1955–72). Their regimes included numerous French premières as well as the world premières of Rabaud's *Martine* (1947), Delannoy's *Puck* and Arrieu's *Noé* (1950). In 1972 the cities of Strasbourg, Colmar (where the Atelier lyrique du Rhin resides) and Mulhouse (with the Ballet du Rhin) united to form the Opéra du Rhin; in 1998 it became the Opéra National du Rhin.

Alphonse Hoch, a priest at the cathedral in 1925, reorganized music there; under his direction the cathedral choir improved its *a cappella* singing and made numerous tours. Under Ernest Münch and, later, his son Fritz (1924–61), the St Guillaume choir expanded its repertory; Schweitzer played the organ for the choir's concerts. The choir of the Eglise Réformée performs a Bach cantata every month, following a tradition dating from 1890.

In 1929 Fritz Münch became director of the Conservatoire. The municipal orchestra, founded in 1875, was directed by Ernest Bour (1950–63), Alceo Galliera (1964–72), Alain Lombard (1972–83), under whom it became the Orchestre Philharmonique, Theodor Guschlbauer (1983–97) and Jan Latham-Koenig (from 1997). From 1973 concerts have been given in the Palais de la Musique et des Congrès (cap. 2000).

In 1932 the Congrès International d'Organologie was organized in Strasbourg, and the Festival de Musique – the first in France – was established, organized by the Société des Amis de la Musique de Strasbourg and chaired by Louis-Marie Pautrier until 1959. From the outset it was an enormous success, presenting such artists as the Cortot-Thibaud-Casals Trio (1933), the Busch Quartet (1934), and Schnabel and Klemperer (1936), and it continues to attract international performers. World premières given at the festivals have included Florent Schmitt's String Quartet (1948) and Symphony (1958), and Poulenc's *Stabat mater* (1951) and Flute Sonata (1963). In August 1933 the Session d'Etudes Musicales et Dramatiques de Strasbourg took place, organized by Hermann Scherchen: in ten days 64 contemporary works were performed and seven lectures were given, and among the participants were Bartók and Roussel. In 1958 the 32nd Journées Annuelles de la Société Internationale pour la Musique Contemporaine took place in Strasbourg simultaneously with the festival.

In the 1960s, under Louis Martin's direction, the Conservatoire became one of the foremost in France, particularly for the study of the organ. It was endowed with a large Schwenkedel organ (three manuals, 45 stops) in 1964, and has spread to many local annexes, including the Villa Greiner in 1966. In 1970 it became the national conservatory of the region. A jazz course was introduced in 1979 and expanded in 1992 to encompass all improvised music, under the direction of Bernard Struber. In 2000 a new conservatory was planned to house the 160 teachers and 1600 pupils at the Place de l'Etoile. From 1961 the Institute of Musicology (founded in 1919) organized an annual university festival, the Journées de Chant Choral. There are important music collections at the Bibliothèque Nationale et Universitaire, the Institute of Musicology, the Great Seminary and the Protestant Seminary.

Other musical associations in the city have included the Amis des Jeunes Artistes Musiciens, founded in 1960; Les Percussions de Strasbourg, established in 1961; the symphony orchestra of Radio Strasbourg, active until 1974; Musique de Notre Temps, which organized lectures and recitals with commentary, the Amis de la Musique sur Instruments Anciens, founded in 1976; and the Parlement de Musique, early music ensemble founded in 1990 by Martin Gester. Some 20 instrument makers in and around the city have benefited from the growing interest in early music;

among them are makers of lutes, pianos, harpsichords and organs, the best-known organ firms being those of Kern and Mühleisen.

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Strasbourg Manuscript

(*F-Sm 222*, destroyed in 1870). See [Sources](#), MS, §VII, 3.

Strascinando

(It., from *strascinare*: 'to drag').

A direction to perform a passage in a heavily slurred manner. The form *strascicante* (from the verb *strascicare*) is practically synonymous.

Strascino

(It.).

See [Ornaments](#), §4.

Strassburg.

See [Strasbourg](#).

Strasser-Marigaux.

See [Meinl](#).

Strata [Strada], Giovanni Battista

(*fl* 1609–51). Italian organist and composer. He was second organist and priest at Genoa Cathedral about 1610. He later seems to have worked at S Maria delle Vigne, Genoa, before resuming his post at the cathedral on 21 July 1648. He was succeeded there on 13 March 1651, perhaps because he had died. His music is simple and unpretentious and was probably all intended for performance in the churches and religious houses of Genoa.

WORKS

Messa, motetti, Magnificat, 5vv, bc (Venice, 1609)

Arie di musica, 1–4vv, sopra le lodi spirituali ... letanie della madonna e quelle de' santi ... et il salmo Miserere mei Deus in falsobordone, 4, 8vv/insts, bc (Genoa, 1610) [the lits and ps also pubd separately in 1610]

Missa primi toni 'D'un sì bei foco', 5vv, bc (org), 1618²; 5 motets, 5vv, bc, 1609⁶, 1612³, 1613², 1617¹

51 works, 1–4vv, bc, Genoa Cathedral Library; Biblioteca Brera, Milan

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(Genoa, 1990)

SERGIO MARTINOTTI

Stratas, Teresa [Strataki, Anastasia]

(*b* Toronto, 26 May 1938). Canadian soprano of Greek descent. She studied with Irene Jessner and made her début in Toronto with Canadian Opera in 1958 as Mimì (also the role of her 1961 Covent Garden début). Having won the 1959 Metropolitan Opera Auditions of the Air, she made her début at the Metropolitan that October as Poussette (*Manon*). Her regular appearances in New York included those as Sardula (Menotti's *Le dernier sauvage*), Lisa (*The Queen of Spades*), Liù, Nedda, Micaëla, Zerlina, Cherubino, Despina and Hänsel. In 1961 she created the title role in Peggy Glanville-Hicks's *Nausicaa* at the Athens Festival. She appeared regularly as a guest in Munich, Hamburg and Paris, and also performed at Salzburg and the Bol'shoy. Her repertory included Verdi's Joan of Arc, Violetta, Tatyana, Mélisande and Lulu, which she sang at the opera's first complete performance and recording (1979, Paris). She sang Violetta to Domingo's Alfredo in Zeffirelli's film (1983), appeared on Broadway in *Rags* in 1986, and took the role of Marie Antoinette in the 1991 première at the Metropolitan of Corigliano's *The Ghosts of Versailles*, which was recorded on video. Her other filmed roles include Nedda and Salome. Stratas had a lyric-dramatic voice of individuality and a keen sense of the stage. Deep involvement in her roles distinguished all her appearances.

HAROLD ROSENTHAL/ALAN BLYTH

Strategier, Herman

(*b* Arnhem, 10 Aug 1912; *d* Doorwerth, 26 Oct 1988). Dutch composer and organist. He studied with Dusch (piano), Winnubst (theory) and Hendrik Andriessen (organ and composition) at the Roman Catholic School of Church Music, Utrecht, later continuing studies with Andriessen (the greatest influence on his work) for several years. Together with Jan Mul and Albert de Klerk, also pupils of Andriessen, Strategier pursued his teacher's devotion to the Roman Catholic liturgy and to writing music for laymen. His orchestral work *Musique pour faire plaisir* (1950) expressed this main aesthetic. In addition to teaching at the conservatories of Utrecht and Rotterdam and at Utrecht University, he was until 1973 conductor of the Dutch Madrigal Choir of Leiden.

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(selective list)

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Vocal: Don Ramiro, S, B, male chorus, orch, 1944; Ps lxxvi, male chorus, orch, 1946; Koning Swentibold, orat, 1948; Ps cxviii, 1v, orch, 1953; Cantica pro tempore natali, 1953; Arnheimsche psalm, vv, chorus, orch, 1955; Rembrandt cantate, 1956; Requiem, 1961; 3 motetten, 1962; Missa simplex II, chorus, org, 1964; TeD, S, A, chorus, orch, 1967; Colloquia familiara, S, chorus, str orch, 1969; Ps ciii, S, chorus, orch, 1971; Mors responsura, S, A, chorus, orch, 1972; Ligeia or The shadow out of Time, chorus ad lib, fl, 6 perc, org, hp, elec, 1973; Hasseltsch Meilied, chorus, orch, 1981; Lof van Walcheren, vv, chorus, orch, 1982; Rembrantiana, male chorus, brass qnt, org, 1984; Hazerswoude, chorus, orch, 1984; Aula novis goudet, chorus, ens, 1988; masses and other liturgical music

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ROGIER STARREVELD/LEO SAMAMA

Stratford, William [William, monk of Stratford]

(fl c15th–16th centuries). English composer. He is described in the Eton choirbook (*GB-WRec* 178) as 'monachus Stratfordiae', i.e. a monk of the Cistercian abbey of Stratford-atte-Bowe in Essex. He may be identifiable with the 'Parker monke of Stratforde' a single part of whose song *O my lady dure* survives in *GB-Lbl* Roy.App.58. He is represented in the Eton choirbook by one of its few surviving complete settings of the *Magnificat* (in four parts; ed. in *MB*, xii, 2/1973, no.48). It is a competent piece of counterpoint for men's voices in the florid style of the late 15th century.

JOHN CALDWELL

Strathspey.

A Scottish dance, a [Reel](#) of slower tempo, allowing the use of more elaborate steps both in the setting step and in the travelling figure. It usually leads into another reel without a break, or vice versa. It is written in common time, crotchet = 160 to 168, or slower. Musically, the strathspey is characterized by its dotted quaver–semiquaver rhythm and the inversion of this, the 'Scotch snap' ([ex.1](#)).

The strathspey made its appearance in about the mid-18th century. Two tunes, each labelled 'A New Strathspey Reel', appeared in Oswald's *Caledonian Pocket Companion* (c1745). Robert Bremner's *A Collection of Scots Reels* (1759–61) contains about ten tunes marked as strathspeys, of which the first bears the note, 'The Strathspey Reels are play'd much

slower than the others'. Thomas Newte in 1785 ascribed the composition of early strathspey tunes to the Strathspey families of fiddlers, the Browns and Cummings. The strathspey was essentially music conceived for the fiddle, and as such exploited the peculiar bowing technique of the Scots fiddler.

The slow strathspey was purely an exhibition recital piece for the fiddler, and did not normally accompany the dancing of the strathspey. Its performance on the fiddle was highly stylized, its chief characteristic being the substitution of a rest for the duration of the dot of the dotted quaver, giving a detached, staccato effect; considerable rubato was also used. However, a dance for two dancers known as the 'strathspey minuet' was sometimes performed to the slow strathspey.

For bibliography see [Reel](#).

FRANCIS COLLINSON

Stratico, (Giuseppe) Michele

(*b* Zara [now Zadar, Croatia], 31 July 1728; *d* after 1782). Italian amateur violinist and composer. He came from an aristocratic provincial Venetian family of some intellectual distinction; his brother Simone (*b* Zara, Oct 1733; *d* Milan, 30 June 1824) was a prominent physician, educator and scientist known to Goldoni and Voltaire, and who wrote a treatise, in 1815, in which he discussed the differences between noises and sounds, timbre, articulation and temperament. After his early education in Zara, Stratico continued his studies in Padua. He was supported there by his uncle Antonio Stratico (*d* 1758), a translator of Greek literature into Italian, an amateur musician and the rector of the Collegio Cottunio. (Giuseppe) Michele read law at the university (1737–45) and also studied music with Tartini and Antonio Sberti; the physicist Giordano Riccati noted that Stratico was an outstanding violinist in the orchestra of the Basilica del Santo. Sometime between 1758 and 1763 he moved to Sanguinetto, a town near Verona, where he accepted the position of *vicario* (an advisor to the local governor on criminal matters). His signature appears on a number of documents relating to legal matters in Sanguinetto, dated between 18 May 1763 and 19 September 1782. In Sanguinetto Stratico also concentrated on issues in music theory, particularly mathematical and physical axioms of the intervals and problems of dissonance and consonance. In his *Trattato di musica* he discussed issues of temperament and intonation, arguing that temperament is nothing but a necessary evil. His other treatise, *Lo spirito tartiniano*, written in the form of a dialogue between Tartini's spirit and his sleeping student, discusses Tartini's *De' principi dell'armonia musicale contenuta nel diatonico genere*.

Stratico composed about 280 instrumental works, including over 170 sonatas for violin and bass, of which just six were published in his lifetime. His finest compositions are his concertos for the violin, which are strongly influenced by Tartini, and his six string quartets. His works demonstrate a

composer whose sense of instrumental virtuosity is calmed by his feeling for the Baroque stability of phrase. In his chamber works he stands at a turning-point between the Baroque and early classicism. The opening movements are often based on contrasting thematic material, which is developed in the movement's middle section, anticipating the later evolution of the sonata allegro form. The harmonic progressions, chromatic sequences, and three- and four-bar thematic units, also anticipating early classicism, are combined with contrapuntal imitations, canon and melodic sequences. His orchestral works are more conservative and less successful.

WORKS

instrumental

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theoretical works

all MS, I-Vnm

Trattato di musica [9 versions]

Lo spirito tartiniano

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ZDRAVKO BLAŽEKOVIĆ

Strattner, Georg Christoph

(*b* Gols, nr Pressburg, c1644; *d* Weimar, bur. 11 April 1704). German composer of Hungarian birth. He went to Pressburg about 1651 as a chorister and schoolboy to stay with Samuel Friedrich Capricornus, director

of music there, who was his cousin and whom he followed to Stuttgart in 1657. After Capricornus's death (in November 1665) he was Kapellmeister at the court of Baden-Durlach from 1666 until 1682. Because of the destruction of Durlach in 1689, very few of his numerous compositions from this period have survived. In 1675 he was already performing his own works at Frankfurt, and in 1682 he was appointed Kapellmeister at the Barfüsserkirche there. This post also entailed the supervision of performances in the other Frankfurt churches, as well as teaching music at the Gymnasium. In addition to his own works he regularly performed those of other composers of his day, including W.C. Briegel and J.P. Krieger. At the 'instigation of high and distinguished persons and valued friends' he published at Frankfurt, with his own melodies, a new edition of the influential hymn collection of 1680 of Joachim Neander. Strattner's activities at Frankfurt ended abruptly in 1692 when he was found guilty of adultery and banished. He remained without a new post until 1694 when he became a tenor and chancery clerk at Weimar. In 1695 he was appointed vice-Kapellmeister there in order to relieve J.S. Drese, director of the Hofkapelle, who was in poor health; he held this post until his death. Like Bach later, he was required to write a new church composition every fourth Sunday, and he was responsible for the chamber music too. He was also appointed director of the Weimar opera house when it opened in 1697, though it is not certain whether he himself wrote works for it.

Comparatively little of Strattner's large, mainly sacred output has survived. It is therefore difficult to undertake a definitive appraisal, particularly as most of the surviving works date from his Frankfurt period, when, in the wake of Pietist influence, church music tended to be rather simple. The individual features of his music may also be in part the product of Pietist devotion. He usually set biblical texts in his cantatas, which are close to the form of the dialogue cantata. He generally favoured an all-embracing form, with fine rhythmic and melodic differentiations and frequent modulations to intensify the meaning of the text. His Passion cantata, *Sehet doch, ihr Menschenkinder*, marks an important stage in the development towards the Passion oratorio.

WORKS

sacred vocal

in D-F unless otherwise stated

Ach, mein Vater, ich habe gesündigt, 4vv, 2 vn, 3 va, vle, org, 1689

Aus der Tiefe, 5vv, 2 vn, 3 va, bc, 1685

Barmherzig treuer Gott, 4vv, 2 vn, 3 va, vle, org, c1687

Beatus vir (anon., probably by Strattner)

Die Welt, das ungestüme Meer, 4vv, 2 vn, 2 va, bn, org, 1690 or earlier

Drei sind, die da zeugen, 3vv, 2 vn, vle, org, 1687 or earlier

Du Hirt Israel, 4vv, 2 vn, 3 va, va di basso/bn, org, c1686

Erstanden ist des Todes Tod, 4vv, 2 vn, 2 fl/cornett, 2 va, 3 trbn, va di basso/bn, c1682

Getreuer Schöpfer, der du mich, 4vv, 2 vn, 4 va, org, before 1686

Gott sei mir gnädig (anon., probably by Strattner)

Herr, der du uns hast anvertraut, 4vv, 2 vn, 3 va, bc, c1682

Herr, wie lange wilstu mein so gar vergessen, 1v, 4 vn, bc, before 1670, *D-Bsb*

Himmel und Erde werden vergehen, 4vv, 2 vn, 3 va, bc, 1687, *Bsb*

Ich komm, o höchster Gott, zu dir (anon., probably by Strattner)

Ich stelle mich bei meinem Leben, 5vv, 2 vn, 4 va, bc, 1676

Ich will den Herrn loben, 5vv, 2 vn, 2 va, bn, vle, org, 1690

Ihr Himmelsfeste, 7vv, 2 vn, 3 va, org, 1693

In corde dixit fatuus, 3vv, 2 vn, vle, bc (org), 1675

Levavi oculos, 1v, vn, bc, before 1670, *Bsb*

O Gott, du Ursprung aller Liebe, wedding cant., 4vv, 2 ob, 2 va, vle, bc, after 1682

Sehet doch, ihr Menschenkinder, Passion cant., 6vv, 2 vn, 4 va, org, 1692

For lost cantatas see Schaal, Noack (1921), Seiffert

hymns

4 novissima (A. Gryphius), 1v, 2 vn, bc (Frankfurt, 1685), lost

64 hymns in J. Neander: Vermehrte Glaub- und Liebesübung ... Bundeslieder und Danck-Psalmen (Frankfurt, 5/1691)

Others in several hymnbooks

39 ed. in *ZahnM*; 3 ed. in *WinterfeldEK*; 14 ed. F. Noack, *Die Kirchenmusik*, i (Langensalza, 1920); 6 ed. K. Isenberg, *Geistliche Sololieder des Barock*, i (Kassel, n.d.)

secular vocal

3 songs, 1v, bc, *D-KA*

Tafelstücke, lost, see Schaal

stage

Glück und Tugend (Tanzspiel), Aug 1666; Der Liebestriumph (Singballett), 1670; Musen-Preiss-Ballett, 1670; Atlas, oder Die vier Theil der Welt (Singballett), 1681: lost, cited in Ansbach inventory, 1686, see Schaal; see also Noack (1921) and Brockpähler

doubtful, all performed during Strattner's Weimar period

Von der denen lasterhaften Begierden entgegengesetzten tugendlichen Liebe, 19 Oct 1696; Die erhöhte Dienstbarkeit, 19 Oct 1697; Die von zweyen Schäfern geliebte ... Delicanda, Kromsdorf, Lusthaus, 16 Nov 1698; Die siegende Flora, Oct 1699; Lustspiel von einer Bauern-Tochter Marein, 1699; Operettgen, perhaps, Die verliebte Eigensinnigkeit, Kromsdorf, 1699; Tancredo und Constantia, Wilhelmsburg, 1699

instrumental

Balletto di cavallo, c1667, *D-KI*

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EitnerQ

GerberL

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SUSETTE CLAUSING

Stratton, George (Robert)

(*b* London, 18 July 1897; *d* London, 4 Sept 1954). English violinist. He studied the violin and composition at the GSM, London. He led the LSO from 1933 to 1952, the orchestra at Glyndebourne from its foundation in 1934, and from 1936 he was leader and manager of the Queen's Hall Orchestra, which was revived for recording. He became violin professor at the RCM in 1942, and conductor in 1944. He was associate conductor of the LSO during the last few years of his life. He was a founder-member in 1927 of the Stratton String Quartet (later renamed the Aeolian String Quartet) and this quartet was chosen by Elgar to record his Quartet and Quintet in 1933. Stratton was also a founder-member of the Reginald Paul Piano Quartet (1932–42). He was a most distinguished all-round musician. He wrote, with Alan Frank, *The Playing of Chamber Music* (London, 1935).

WATSON FORBES

Stratton, John F(ranklin)

(*b* West Swanzey, NH, 14 Sept 1832; *d* Brooklyn, NY, 23 Oct 1912). American manufacturer and importer of musical instruments and bandleader. Both John Stratton and George William Stratton, his brother, older by two years, were precocious young musicians. Both boys studied music avidly, George learning the clarinet and violin and John the trombone, E \flat -keyed bugle and cornet. For three years beginning in 1839 the boys and their father travelled around New England giving concerts.

John began his career as a bandleader in Worcester, Massachusetts. He then went to Hartford, Connecticut, where he directed the Hartford Cornet Band and opened his first music store. In 1857 or 1858 he moved to New York, where he established a brass instrument factory and led Stratton's Palace Garden Orchestra. His brother ran a music store in Boston. John's business prospered during the Civil War years and as soon as the war was over he began establishing factories in Germany to supply his own New York store and his brother's in Boston. After founding brass instrument factories at Markneukirchen in 1866 and Leipzig in 1868, Stratton built in

1870 a very large factory making between 50 and 100 violins a day at Gohlis (now a suburb of Leipzig). These factories were sold in 1883 and Stratton returned to New York, continuing his business there until 1912. Instruments by John F. Stratton are found in most American collections, notably America's Shrine to Music Museum, University of South Dakota, which also has archival material; the John H. Elrod Memorial Collection, Germantown, Maryland; the Henry Ford Museum, Dearborn, Michigan; the instrument collection at the University of Illinois, Urbana; and the Greenleaf Collection at the National Music Camp, Interlochen, Michigan.

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ROBERT E. ELIASON

Stratus

(Lat.: 'stretched').

In Western chant notations an adjective used to describe a neume whose final element is the **Oriscus**. For instance, a **Virga** (single note of relatively higher pitch) with added *oriscus* forms a **Virga strata** (also known as the *gutturalis*). As with all neumes that include the *oriscus*, there is doubt as to the exact significance of the *stratus* type. A peculiarity of execution or an ambiguity of pitch may be involved. (For illustration see **Notation**, Table 1.)

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DAVID HILEY

Straube, Karl (Montgomery Rufus Siegfried)

(*b* Berlin, 6 Jan 1873; *d* Leipzig, 27 April 1950). German organist, teacher and choral conductor. The son of an organist and instrument maker, he received his early training from his father and other Berlin organists, but he never had a formal music education. His knowledge derived from practical experience (in 1895 he became deputy organist at the Kaiser-Wilhelm-Gedächtnis-Kirche in Berlin) and from the thriving musical and intellectual life of Berlin. He took Hans von Bülow as his model for interpretation and in

1897 formed a lifelong friendship with Reger, whose music he championed. That year he became organist at the Willibrordikirche, Wesel, in the Lower Rhine valley; his success there led to his appointments at the Thomaskirche, Leipzig, as organist (1902) and Kantor (1918). Straube began teaching the organ in Leipzig in 1907 and was known as 'der Organistmacher', training and guiding numerous church musicians and organists. Up to 1913 he favoured the 'orchestral organ' style of registration and performance, in the manner of Liszt and Wagner, but he later changed his style to reflect the characteristic tone-qualities of Praetorius, Schnitger and Silbermann organs. This was exemplified in his weekly performances of Bach's motets at the Thomaskirche and at six Bach festivals he directed between 1904 and 1923. In 1919 he founded the Kirchenmusikalische Institut der Evangelisch-Lutherischen Landeskirche Sachsen at the Leipzig Conservatory. He merged the Leipzig Bach and Gewandhaus choirs in 1920 and conducted them until 1932, and from 1931 to 1937 he conducted regular performances by the Thomanerchor and Gewandhaus Orchestra of all Bach's cantatas. Straube made several European tours with the Thomanerchor, and promoted choral works by Honegger, Kodály, Arnold Mendelssohn and Raphael among others. He received an honorary doctorate of arts and divinity from Leipzig University.

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Straube, Rudolf

(*b* Trebnitz, 1717; *d* London, c1780). German lutenist and composer. He sang in the choir of the Leipzig Thomasschule under J.S. Bach in the early 1730s, and entered the university at Leipzig on 27 February 1740. Early in 1754 he visited Erfurt and presented various compositions to Jakob Adlung, who described him as a good lutenist, a well-trained keyboard student of J.S. Bach, and one who at that time was interested only in travel. According to Coggin he also became known as a player of the English guitar. His travels evidently took him to London: C.F. Pohl included Straube among a list of musicians active there in 1759.

Straube's works reflect most of the prevailing elements of the Baroque style: binary design, a fairly consistent and conservative extension of opening figuration, all usually enhanced by a pronounced rhythmic vitality. His compositions for lute and guitar are thoroughly idiomatic, often accompanied by a violin or keyboard instrument. A dialogue between

Straube and Thomas Gainsborough on the latter's manner of purchasing a lute and lute music, and a diagram of a fingerboard and tuning system by Straube, are in the British Library (Add.31698).

WORKS

2 lute sonatas (Leipzig, 1746/R)

Lessons, 2 Eng. gui, bc (London, c1765)

5 sonatas, Eng. gui, 3 with kbd, vc, 2 with vn (London, 1768)

The Mecklenburg Gavotte with variations, hpd/pf (London, 1768)

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DOUGLAS A. LEE

Straus, Christoph

(*b* ?Vienna, c1575–80; *d* Vienna, mid-June 1631). Austrian composer and organist. He came from a musical family with a long record of continuous service to the imperial house of Habsburg. He himself entered its service in 1594 and by 1601 was organist of the court church of St Michael. His remuneration was insufficient to provide for a growing family and in 1614 he was given the better-paid task of administering the estate of Kattenburg, an imperial property on the site of modern Schönbrunn. He was appointed vice-Kapellmeister in January 1616 and Kapellmeister in May 1617, but he did not hold the post for long: his patron and constant supporter, Emperor Matthias I, died in 1619, and the new emperor, the italo-philic Ferdinand II, had Straus replaced as Kapellmeister by Giovanni Priuli. Straus retained the title 'Camer Organist' and was compensated with a post in the court bureaucracy. From at least 1626 until his death he was in charge of the music at the Stephansdom, Vienna.

Of Straus's two volumes of sacred music that of 1613 contains 36 motets in five to ten parts, including the essential use of instruments but without continuo. They are greatly influenced by the transitional polychoral style of Giovanni Gabrieli, with contrasts between traditional polyphony and block homophony, madrigalian word-setting and closely worked imitation, and refrain forms and the use of plainsong tones; they also make use of *cori spezzati* and the disposition of instruments. Straus's fondness for employing instruments in families (e.g. groups of trombones, viols, etc.) is a typically Austro-German feature; the pieces requiring instrumental participation are described in the index as concertos, in the Gabrielian sense of the term. Constant variety of texture, tessitura and instrumentation

and the dramatic presentation of the words combine to make this a collection full of interest.

Straus's other volume, the *Missae* (prepared for publication before his death and published by his son Matthias), contains 16 masses, including two requiems, and shows him to be a composer of considerable invention, sensitivity and contrapuntal skill. Most of the works are parody masses, in which the basic melodic units appear in many different guises throughout and lend unity to the whole. Four of the masses, on the other hand, are marked 'concertata', and it is in them that the most progressive tendencies occur. The influence of the Venetian mixed concertato style may be found in the contrast between vocal, instrumental and mixed groups, in the rhythms and style of the vocal writing, in the treatment of the polychoral medium, and also in the juxtaposition of powerful tutti and sections for one, two or three voices, sometimes accompanied by instruments. Various dynamic markings, literal word-painting and precise instrumentation indicate a truly Baroque approach to the text. The *Missa pro defunctis* [2] includes a string 'Symphonia ad imitationem campanarum' on an ostinato bass derived from the opening of the 'Dies irae', while vocal and instrumental tremolo is employed at the 'Quantus tremor est futurus' section of the sequence itself (this was much copied by later composers). The *Missa 'Veni sponsa Christi'* includes music for a five-part trumpet choir with timpani (the virtuoso clarino part includes a cadenza at the end of the symphonia and an assured concertato pairing with the soprano soloist at 'Et resurrexit tertia die' in the 'Credo'); it also requires extra-musical military trumpet interjections, and is a testament to imperial high ceremonial. The great masses of the 18th century can trace their ancestry to works such as these.

Straus was without doubt one of the finest Austrian composers of his day: his music is not only of considerable intrinsic worth but is also historically important.

WORKS

Nova ac diversimoda sacrarum cantionum compositio seu [36] motettae, 5–10vv, insts (Vienna, 1613); Salve regina, 3vv, bc, 1629¹; O sacrum convivium, ed. in SEM, xii (1977)

[16] *Missae*, 8–20vv, insts, bc (vle, org)/(4vv, bc) (Vienna, 1631); *Missa pro defunctis* [2], ed. G. Adler, DTÖ, lix, Jg. xxx/1 (1923/R); *Missa 'O sacrum convivium'*, ed. in SEM, xii (1977); *Missa 'Veni sponsa Christi'*, ed. in Downey, iii, 252–303

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A. LINDSEY KIRWAN/PETER DOWNEY

Straus, Oscar

(*b* Vienna, 6 March 1870; *d* Bad Ischl, 11 Jan 1954). Austrian composer and conductor. On the recommendation of Brahms he studied with Hermann Grädener and in 1891 went to Berlin as a pupil of Bruch. Advised by the younger Johann Strauss to gain practical theatrical experience in the provinces, he conducted between 1893 and 1899 in Bratislava, Brno, Teplitz, Mainz and Hamburg. During the same period he was active as a composer of stage works and a good deal of salon music. He was conducting in Berlin when, in 1900, he was engaged as pianist and composer in the newly founded Überbrettl cabaret, and he enjoyed his first popular successes with songs such as *Die Musik kommt* and *Der lustige Ehemann*. Having returned to Vienna he began a series of operettas of which *Ein Walzertraum* (1907) rivalled *Die lustige Witwe* in popularity and first brought Straus international success. Its successor, *Der tapfere Soldat* (1908), gained particular success in the USA as *The Chocolate Soldier*. Subsequent operettas failed to add to his success until *Der letzte Walzer* (1920), in which the lead was played by Fritzi Massary around whom several of Straus's later works were written. *Eine Frau, die weiss, was sie will* (1932) was produced in London as *Mother of Pearl*, and *Drei Walzer* (1935), which used the music of Johann Strauss I and II in the first two acts and that of Straus himself in the third, achieved its greatest success with Yvonne Printemps in Paris. In 1939 he left Vienna and lived in France (where he was awarded the Légion d'Honneur), New York and Hollywood, returning to settle in Bad Ischl in 1948. He continued to conduct his music on concert tours and for gramophone records, and his compositions included the operetta *Die Musik kommt* (1948), which used some of the tunes from his Überbrettl days, and music for the film *La ronde* (1950) with which he enjoyed a new worldwide success. His final stage work was *Božena*, on which he had worked since 1936, although he subsequently revised the scores of *Ein Walzertraum*, *Drei Walzer* and *Eine Frau, die weiss, was sie will*. Straus composed much cheerful, lilting music in the Viennese operetta style, eminently piquant and charming without ever matching Lehár's passion and sensuousness. His son Erwin (1910–66) was a pianist and composer.

WORKS

(selective list)

stage

unless otherwise stated, all are operettas first performed in Vienna; for complete list see GroveO

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other works

Ballets: Colombine, Berlin, 1904; Die Prinzessin von Tragant (Regel), Vienna, Hofoper, 13 Nov 1912

Film scores: Jenny Lind, 1930; The Smiling Lieutenant, 1932; The Southerner, 1932; One hour with you, 1932; Die Herren von Maxim, 1933; Frühlingsstimmen, 1934; Land without Music, 1935; Make a wish, 1935; La ronde, 1950; Madame ..., 1952

c500 cabaret songs, chamber music, orch works, pf pieces, choruses

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ANDREW LAMB

Strauss.

Austrian family of dance music composers and musicians of Hungarian origin. Through a combination of melodic invention and masterly orchestral technique, allied to an astute sense of the commercial, they elevated 19th-century popular music, and especially the Viennese Waltz, to a consummate form.

- (1) Johann (Baptist) Strauss (i)
- (2) Johann (Baptist) Strauss (ii)
- (3) Josef [Joseph] Strauss
- (4) Eduard Strauss (i)
- (5) Johann (Maria Eduard) Strauss (iii)
- (6) Eduard (Leopold Maria) Strauss (ii)

BIBLIOGRAPHY

PETER KEMP

Strauss

(1) Johann (Baptist) Strauss (i)

(*b* Vienna, 14 March 1804; *d* Vienna, 25 Sept 1849). Composer, conductor and violinist. His grandfather, Johann Michael (c1720–1800), left his Hungarian native town of Buda around 1850 as manservant to a field-marshal-lieutenant, travelling with him to Vienna, seat of the Habsburg monarchy. Johann Michael remained there as a ‘journeyman upholsterer’, where he converted from Judaism to Catholicism and married. He died from consumption in a poorhouse in 1800. The second of his four children, Franz Borgias (1764–1816), worked as an itinerant waiter before becoming tenant of a small tavern and dwelling within the house ‘Zum heiligen Florian’ at Flossgasse 7, a back street in the suburb of Leopoldstadt. It was here that Johann Strauss was born and first became fascinated by the music of the wandering tavern musicians who worked along the Danube. After the deaths of his mother (1811) and father (1816), the young Johann was placed under the guardianship of Anton Müller, who apprenticed him (1817–22) to Johann Lichtscheidl, a Viennese bookbinder. During this period Strauss obtained his first proper violin tuition from the Wiener Neustadt-born theatre musician Johann Pollischanzki (1779–1836), later studying thorough-bass and instrumentation with Ignaz von Seyfried and violin with the virtuoso and theorist Leopold Jansa. Reports that Strauss played in the orchestra of the renowned Michael Pamer remain unsubstantiated, though his study under Pollischanzki certainly made it possible for him to earn a little additional money by playing at various musical events. In spring 1823 he joined the trio of Joseph Lanner (violin), Johann Drahanek (violin) and Anton Drahanek (guitar) as a viola-player, his technical competence on the violin being as yet insufficient. During 1824, with the recruitment of the three Scholl brothers, Joseph, Karl and Simon, the quartet grew to a septet, consisting of first and second violins, viola or 3rd violin, guitar, cello or bass, flute and clarinet. Strauss’s arrangement (in a copyist’s hand) of the overture to Auber’s opera, *La neige, ou Le nouvel éginard* (1823) dates from April 1824, and is one of his oldest extant works. From 1825 it is likely that ensemble was enlarged further, gradually achieving an orchestra size of 11–12 players.

From autumn 1824 to probably spring 1825, Strauss was a conscript militiaman in the ‘Hoch- und Deutschmeister’ Infantry Regiment no.4. On 14 March 1825 Strauss applied for a one-year passport to undertake a tour ‘to Graz and the Imperial lands, to seek earnings’. His girlfriend, Maria Anna Streim (1801–70), daughter of a tavern-keeper, dissuaded him, knowing herself to be carrying his child. The couple married on 11 July 1825 and their child, the future ‘Waltz King’, (2) Johann (ii), was born on 25 October that year. They had a further five children: (3) Josef (1827–70),

Anna (1829–1903), Therese (1831–1915), Ferdinand (*b* and *d* 1834) and (4) Eduard (1835–1916).

Strauss's musical career did not progress as rapidly as is frequently claimed, and in official documents at this time he gave his occupation as 'music teacher'. On 1 September 1825 Lanner reorganized his orchestra, appointing Strauss as second musical director, and as such Strauss played in various restaurants including *Zu den zwey Tauben* and *Zur Kettenbrücke*. Reports of a separation and permanent rift between the two men on this date are unfounded and date from later writings. His first published composition, *7 Walzer für das Pianoforte* (now lost) appeared from Anton Diabelli in November 1825. With the great success of his *Kettenbrücke-Walzer* op.4 (composed February 1827) Strauss sought his independence from Lanner and, recognizing the importance of establishing his own orchestra to interpret his musical ideas exactly as he had conceived them, formed the Strauss Orchestra in May 1827. By the autumn of 1833, Vienna's journalists were competing with one another for superlatives to describe the 29-year-old composer and conductor. Adolf Bäuerle's *Theaterzeitung* (16 November 1833), for example, lauded him as 'the Mozart of the waltz, the Beethoven of the cotillons, the Paganini of the galop, the Rossini of the potpourri'.

In 1829 his career was significantly enhanced when he signed a six-year fee-paying contract with the owner of the fashionable *Zum Sperlbauer* premises (colloquially known as the *Sperl*) in the suburb of Leopoldstadt, a venue which became almost a second home for the young Strauss: over a quarter of his more than 250 compositions had their premières there, including his *Sperls-Fest-Walzer* op.30, written for his début on 4 October 1829. His contract with the *Sperl* was not exclusive, and Strauss appeared at dance establishments throughout the capital and its suburbs. His industry was enormous and was matched only by his unflagging energy, particularly during the annual Vienna Carnival: during the two months of the 1848 carnival 'campaign', for example, Strauss conducted at 125 balls and composed eight new compositions. He received official recognition of his status when he was appointed Bandmaster of the 1st Vienna Citizens' Regiment in 1832. Recalling a visit to a Strauss concert in Vienna that same year, Richard Wagner (*Mein Leben*, 1911) observed:

I shall never forget the extraordinary playing of Johann Strauss, who put equal enthusiasm into everything he played, and very often made the audience almost frantic with delight. At the beginning of a new waltz this demon of the Viennese musical spirit shook like a Pythian priestess on the tripod, and veritable groans of ecstasy which, without doubt, were more due to his music than to the drinks in which the audience had indulged, raised their worship for the magical violinist to almost bewildering heights of frenzy.

The constant pressures upon the somewhat irascible Strauss resulted in gradual alienation from his wife and family, a situation exacerbated by his prolonged orchestral tours away from home. Around 1833 he met and began a lasting affair with a young Moravian-born milliner, Emilie Trampusch (?1814–after 1857), with whom he had seven children between

1835 and 1844. Anna sued her husband for divorce in 1844; this was granted in 1846, whereupon the estranged Johann left the marital residence to set up home with Emilie.

In contrast to Lanner, Strauss realized that a dance music composer and conductor could only secure an international reputation by travelling with his music: with his visit to Pest in 1833 he became the first person to rise to the challenge of taking dance music on tour. His impact was immediate. His 1834 tour through Germany, including performances before the Prussian king and the visiting tsar and tsarina of Russia, was financially and artistically rewarding. Increasingly extensive tours followed annually, the most ambitious being undertaken in October 1837. From Vienna the 28-man ensemble travelled through southern Germany into France. Some six weeks of concerts in Paris attracted such prominent musicians as Adam, Auber, Cherubini, Halévy, Meyerbeer and Paganini, as well as the French 'Quadrille King' Philippe Musard, with whom Strauss also gave joint performances. Berlioz was moved to observe in the *Journal des débats* (10 November 1837): 'We knew the name of Strauss, thanks to the music publishers ... that was all; of the technical perfection, of the fire, the intelligence and the rhythmic feeling which his orchestra displays, we had no notion'. From Musard and Louis Dufresne, Strauss gained a thorough understanding of the 'quadrille française', a dance form largely unknown to the Viennese until he introduced it, with huge success, during the 1840 carnival.

The importance of the Strauss Orchestra in Viennese cultural life was determined from the outset by Strauss in the musical programmes he devised for his audiences. Whereas balls were naturally confined to dance music, Strauss's open-air concerts featured operatic extracts and symphonic fantasies alongside lighter fare. This practice was both continued and developed by Strauss's sons, thus ensuring that their audiences were exposed to a generous cross-section of music they might not otherwise have heard.

After further concerts in France and Belgium, Strauss and his band arrived in London on 12 April 1838 to commence a 33-week British tour, taking them to 26 provincial centres in England as well as to Dublin, Edinburgh, Glasgow and Paisley. In London, as elsewhere, their fame preceded them and, apart from numerous public performances, Strauss and his orchestra entertained at state balls and dinner parties at Buckingham Palace, the Almack's Subscription Balls and private balls and concerts hosted by members of the nobility. After the first concert on 17 April in London's Hanover Square Rooms, the *Morning Post* (18 April 1838) declared:

The concert, which was exclusively instrumental, opened with Auber's overture to 'Le Serment', the performance of which was at once sufficient to convince all present that so perfect a band was never before heard on this side of the Channel. Orchestras we may boast, the individuals composing which are equal in talent to these, but the perfection of such an ensemble we have never yet reached. The accuracy, the sharpness, the exquisite precision with which every passage, however complicated, is performed, can be the result only of

the most careful and persevering practice We had almost forgotten to notice the superior talent of Strauss himself on the violin; he performs with peculiar energy, and imparts much of his own spirit to his band, the combined effect of which ... more resembles the unity of one single powerful instrument than any orchestra that has yet been heard in this country.

As with his concerts elsewhere in Europe, Strauss marked his first British visit with a clutch of new compositions or arrangements, including the waltz *Hommage à la reine de la Grand Bretagne* op.102 and the potpourri, *Le télégraph musicale* op.103, later published in Vienna as opp.103 and 106 respectively. In January 1846 he applied directly to the Austrian Emperor Ferdinand I, and was granted (24 January 1846), the position of *k.k. Hofballmusik-Direktor*. This purely honorary title, specifically created for Strauss the father, remained exclusively within the family until relinquished by Eduard Strauss in 1901, whereupon it passed in 1908 to the last holder, C.M. Ziehrer.

The European Revolution, which flared in Vienna in March 1848, found Johann Strauss father and son in opposing camps. While the younger Johann sided with the students and revolutionaries in opposing the unyielding autocracy of the Austrian Chancellor Metternich, the elder Johann openly supported the established order: indeed, the most durable testament to the elder Strauss's imperialist sympathies is his *Radetzky-Marsch* op.228, which he dedicated to the Austrian army. An astutely-commercial businessman, however, Strauss senior also paid tribute to Vienna's revolutionary elements with a *Marsch der Studenten-Legion* op.223 and a *Freiheits-Marsch* op.226, prompting the Viennese newspaper *Der Wanderer* (7 September 1848) to dub him 'a musical chameleon'.

Immediately after the 1849 Vienna Carnival the elder Johann Strauss and his orchestra of 31 players left Vienna by steamship for Linz, and embarked upon a four-month concert tour through Germany and Belgium, arriving again in England. After a two-and-a-half-month tour, comprising performances in and around London and in Brighton, Richmond, Reading, Oxford and Cheltenham, he returned to Vienna. On 22 September he had been due to perform his *Radetzky-Bankett-Marsch* at a banquet for Field-Marshal Radetzky, given by the Vienna Municipal Council in the Redoutensaal of the Imperial Hofburg Palace, but he failed to appear. The reason was noted by his publisher, Carl Haslinger, on the unfinished manuscript of the work: 'During the instrumentation of this march Strauss Father became ill with scarlet fever and died three days later'. He died on 25 September 1849 at the apartment in the Kumpfgasse he shared with Emilie, after contracting the illness from one of their illegitimate offspring. 100,000 Viennese followed his funeral procession and lined the route, while *The Illustrated London News* (13 October 1849) concluded its obituary for him: 'If there had been no Strauss, we should not have had Musard or Jullien. Hosts of imitators have sprung up since Strauss, but to him will remain the glory of originality, fancy, feeling and invention'.

The elder Strauss combined consummate musicianship with an astutely-commercial mind and an unerring sense of showmanship, attributes

inherited by his sons Johann (ii) and Eduard (i) in particular. He worked closely with his principal publisher, Tobias Haslinger and then with Haslinger's widow and son Carl to produce works of ever-increasing originality and quality which were attractively presented to maximize the sales of sheet music to the public. Strauss also organized with Carl Friedrich Hirsch elaborate and costly summer festivals with fireworks. He occasionally offered inducements to newspaper editors to ensure favourable notices, though, given his unwaning popularity, it is difficult to comprehend why he deemed this necessary.

Verve and a fiery spirit lie at the heart of Strauss's compositions. Of his waltzes, one contemporary writer colourfully observed: 'In his waltzes a profusion of melodies effervesce and bubble, fizz and froth, dash and sweep like the five hundred thousand devils in the champagne, slipping their bonds and flinging one cork after another into the air'. In retrospect, however, when comparing the elder Strauss's work with that of his sons, the attraction of his music lay more in the ingenuity of his rhythms than in the originality of his melodies, entrancing though many of these may be. Schönherr (*Grove*) considered that the principal appeal of Strauss's music lay in 'the refinement and piquancy of his rhythmic idiom, with its frequent cross-rhythms, syncopations, dotted figures and an ingenious use of pauses and rests. These features gave his style its cachet and were responsible for its galvanizing effect on dancers and listeners alike'. As a pioneer of the waltz, Strauss, along with Lanner, established the foundations upon which more extended and developed melodic line and ambitious harmony and structure could be built by their successors in the field of dance music.

WORKS

Strauss: (1) Johann Strauss (i)

WORKS

unless otherwise stated, all printed works were published in Vienna for piano solo in year of first performance; where published, titles as shown on cover of first piano edition; most compositions also published for piano 4 hands and for violin and piano

for other arrangements and complete MS details, see Weinmann (1956) and Schönherr and Reinöhl (1954); principal MS sources are A-Wgm, Wn, Ws and Weinmann

G	Galop
Ma	Marsch
P	Polka
Potp	Potpourri
Q	quadrille
W	Walzer

waltzes, ländler and cotillons

Täuberln-W, op.1, 1827 (1829 [orig. titled W in E-Dur]); Döblinger Reunion-W, op.2, 1826 (1827); Wiener-Carneval-W, op.3, 1827 (1828); Kettenbrücke-W, op.4, 1827 (1828); Gesellschafts-W, op.5, 1827; Wiener Launen W op.6, 1827 (1828); W à la Paganini, op.11, 1828; Krapfen-Waldel-W, op.12, 1828; Die beliebten Trompeten-W, op.13, 1829; Champagner W, op.14, 1828

Die so sehr beliebten Erinnerungs-Ländler in A-Dur, op.15, 1829; Fort nach einander!, W, op.16, 1828; Lust-Lager-W, op.18, 1828 (1829); Ilte Lieferung der

Kettenbrücke-W, op.19, 1829; Es ist nur ein Wien!, W, op.22, 1829; Josephstädter-Tänze, W, op.23, 1829; Hietzinger-Reunion-W oder Weissgärber-Kirchweih-Tänze, op.24, 1829; Frohsinn im Gebirge, W, op.26, 1829; Sperls Fest-W, op.30, 1829; Des Verfassers beste Laune: Charmant-W, op.31, 1829; Schwarz'sche Ball-Tänze im Saale zum Sperl, Cotillons nach beliebten Motiven aus der Oper Die Stumme von Portici op.32, 1829 (1830) [after D.F.E. Auber]; Benefice-W, op.33, 1830

Gute Meinung für die Tanzlust, W, op.34, 1830; Souvenir de Baden: Helenen-W, op.38, 1830; Tivoli-Rutsch-W, op.39, 1830; Wiener Damen-Toilette-W, op.40, 1830; Fra Diavolo, Cotillons, op.41, 1830 [after Auber]; Versöhnungs W, 1831 [in Der Raub der Sabinerinnen: Charakteristisches Tongemälde, op.43]; Tivoli-Freudenfest-Tänze, W, op.45, 1831; Vive la danse!, W, op.47, 1831; Heiter auch in ernster Zeit, W, op.48, 1831; Das Leben ein Tanz, oder Der Tanz ein Leben!, W, op.49, 1831; Cotillons nach beliebten Motiven aus der Oper Die Unbekannte (La straniera), op.50, 1831 [after V. Bellini]; Hof-Ball-Tänze, W, op.51, 1832; Bajaderen-W, op.53, 1832; Alexandra-W, op.56, 1832; Zampa-W, op.57, 1832; Mein schönster Tag in Baden, W, op.58, 1832

Die vier Temperamente, W, op.59, 1832; Carnevals-Spende, W, op.60, 1833; Tausendsapperment, W, op.61, 1833; Der Frohsinn, mein Ziel, W, op.63, 1833; Robert-Tänze nach beliebten Motiven aus Meyerbeer's Oper Robert der Teufel, W, op.64, 1833; Mittel gegen den Schlaf, W, op.65, 1833; Emlék Pestre: Erinnerung an Pesth, W, op.66, 1833 (1834); Gabrielen-W, op.68, 1834; Pfennig-W, op.70, 1834; Elisabethen-W, op.71, 1834; Cotillons nach beliebten Motiven aus der Oper Der Zweykampf, op.72, 1834 [after L. Héroid]; Iris-W, op.75, 1834; Rosa-W, op.76, 1834 (1835)

Erinnerung an Berlin, W, op.78, 1835; Gedanken-Striche, W, op.79, 1835; Huldigungs-W, op.80, 1835; Grazien-Tänze, W, op.81, 1835; Philomelen-W, op.82, 1835; Merkurs-Flügel, W, op.83, 1835 (1836); Heimath-Klänge, W, op.84, 1836; Erinnerung an Deutschland, W, op.87, 1836; Die Nachtwandler, W, op.88, 1836; Eisenbahn-Lust-W, op.89, 1836; Krönungs-W, op.91, 1837; Cotillons über Thema aus der Oper Die Hugenotten von Meyerbeer, op.92, 1836 (1837); Künstler-Ball-Tänze, W, op.94, 1837; Brüssler Spitzen, W, op.95, 1837

Ball-Racketen, W, op.96, 1837; Pilger am Rhein, W, op.98, 1837; Bankett-Tänze, W, op.99, 1837; Paris, W, op.101, 1837 (1838); Hommage à la Reine de la Grande Bretagne, W, op.102, 1838 (London, 1838), later pubd as Huldigung der Königin Victoria von Grossbritannien, W, op.103, 1838; Freuden-Grüsse, op.105, 1839; Exotische Pflanzen, W, op.109, 1839; Taglioni-W, op.110, 1839; Londoner-Saison-W, op.112, 1839; Die Berggeister, W, op.113, 1839; Rosen Blätter, W, op.115, 1839 (1840); Wiener-Gemüths-W, op.116, 1839 (1840); Myrthen, W, op.118, 1840; Tanz-Recepte, W, op.119, 1840

Cäcilien-W mit dem beliebten Tremolo, op.120, 1840; Palm-Zweige, W, op.122, 1840; Amors-Pfeile, W, op.123, 1840 (1841); Elektrische Funken, W, op.125, 1840 (1841); Deutsche Lust oder Donau-Lieder ohne Text, W, op.127, 1841; Apollo-W, op.128, 1841; Adelaiden-W, op.129, 1841; Die Wettrenner, W, op.131, 1841 (1842); Die Debutanten, W, op.132, 1841 (1842); Egerien-Tänze, W, op.134, 1842; Die Tanzmeister, W, op.135, 1841 (1842); Stadt- und Landleben, W, op.136, 1841 (1842)

Die Fantasten, W, op.139, 1842; Musik-Verein-Tänze, W, op.140, 1842; Minnesänger, W, op.141, 1842 (1843); Latonen-W, op.143, 1842 (1843); Minos-Klänge, W, op.145, 1843; Die Lustwandler, W, op.146, 1842 (1843); Walhalla-Toaste, W, op.147, 1843; Die Dämonen, W, op.149, 1842 (1843); Künstler-Ball-Tänze, W, op.150, 1843; Tanz-Capricen, W, op.152, 1843 (1844); Loreley-Rhein-Klänge, W, op.154, 1843 (1844); Brüder Lustig[e], W im Ländler-Style, op.155,

1843 (1844); *Astraea-Tänze*, W, op.156, 1844; *Nur Leben!*, W, op.159, 1843 (1844)
Waldfräuleins Hochzeits-Tänze: Nach der Ballade von Freiherrn von Zedlitz, W,
op.160, 1844; *Frohsinns-Salven*, W, op.163, 1844; *Aurora-Fest-Klänge*, W, op.164,
1844; *Rosen ohne Dornen*, W, op.166, 1844; *Wiener-Früchteln*, W, op.167, 1844
(1845); *Willkommen-Rufe*, W, op.168, 1844 (1845); *Maskenlieder*, W, op.170, 1844
(1845); *Eunomien-Tänze*, W, op.171, 1845; *Odeon-Tänze*, W, op.172, 1845;
Faschings-Possen, W im Ländler-Style, op.175, 1845; *Geheimnisse aus der
Wiener-Tanzwelt*, W, op.176, 1844 (1845); *Oesterreichische Jubelklänge*, W,
op.179, 1845; *Sommernachts-Träume*, W, op.180, 1845

Heitere Lebensbilder, W, op.181, 1845 (1846); *Die Landjunker*, W im Ländler-Style
op.182, 1845 (1846); *Concordia-Tänze*, W, op.184, 1846; *Sofien-Tänze*, W, op.185,
1845 (1846); *Moldau-Klänge (Prager Juristen-Ball-Tänze)*, W, op.186, 1846; *Die
Vortänzer*, W, op.189, 1846; *Epionen-Tänze*, W, op.190, 1846; *Festlieder*, W,
op.193, 1846; *Die Unbedeutenden*, W, op.195, 1846; *Bouquets (Annen-Bouquets-
W)*, W zur Erinnerung an Troppau, op.197, 1846 (1847); *Ländlich, sittlich!*, W im
Ländlerstyle, op.198, 1846 (1847); *Themis-Klänge*, W, op.201, 1847; *Herz-Töne*,
W, op.203, 1847; *Helenen-W*, op.204, 1846 (1847); *Schwedische Lieder*, W,
op.207, 1847; *Die Schwalben*, W, op.208, 1847

Marien W, op.212, 1847; *Feldbleamel'n*, W im Ländlerstyle op.213, 1847; *Die
Adepten*, W, op.216, 1847 (1848); *Tanz-Signale*, W, op.218, 1848; *Aeaciden*, W,
op.222, 1848; *Amphion-Klänge: Techniker-Ball-Tänze*, W, op.224, 1848; *Aether
Träume: Mediciner Ball-Tänze*, W, op.225, 1848; *Sorgenbrecher*, W, op.230, 1848;
Landes-Farben (Schwarz-Rot-Gold), W, op.232, 1848 (1849); *Des Wanderers
Lebwohl*, W, op.237, 1849; *Die Friedens-Boten*, W, op.241, 1849; *Soldaten-Lieder*,
W, op.242, 1849 (1850); *Deutsche Jubellaute*, W, op.247, 1848 (1850)

polkas

Beliebte Sperl-P, op.133, 1842; *Beliebte Annen-P*, op.137, 1842; *Salon-P*, op.161,
1844; *Marianka-P*, op.173, 1845; *Neujahrs-P*, op.199, 1846; *Eisele- und Beisele-
Sprünge*, P, op.202, 1847; *Beliebte Kathinka-P*, op.210, 1847; *Fortuna-P*, op.219,
1848; *Wiener Kreuzer-P*, op.220, 1848; *Piefke und Pufke-P*, op.235, 1849;
Damen-Souvenir-P, op.236, 1849; *Alice P*, 1849 (London, 1849), as op.238
(1849); *Frederika P*, 1849 (London, 1849), as *Frederica*, op.239 (1849); *Exeter-P*,
op.249, 1849 (1851)

galops

Alpenkönig-G [Nos.1 & 2], op.7, 1828; *Champagner-G*, op.8, 1828; *Seufzer-G*,
op.9, 1828; *Gesellschafts-G*, op.17, 1828; *Chineser-G*, op.20, 1828; *Carolinen-G*,
op.21[a], 1827; *Kettenbrücke-G*, op.21[b], 1828 (1829); *Erinnerungs-G*, op.27,
?1829 (1829); *Hirten-G*, op.28, 1829; *Wettrennen-G*, op.29[a], 1829; *Wilhelm Tell-
G*, op.29[b], 1829; *Einzugs-G*, op.35, 1830; *Ungarische G oder Frischka Nos.1, 2
and 3*, op.36, 1831

Sperl-G (Neueste Sperl-G), op.42, 1831; *Entführungs-G*, 1831 [in *Der Raub der
Sabinerinnen: Characteristisches Tongemälde*, op.43]; *Bajaderen-G*, op.52, 1832;
Zampa-G, op.62[a], 1832; *Montecchi-G*, op.62[b], 1833; *Fortuna-G*, op.69, 1834;
Venetianer-G, op.74, 1834; *Reise-G*, op.85, 1834 (1836); *Ballnacht-G*, op.86, 1835
(1836); *Jugendfeuer-G*, op.90, 1836; *G nach Motiven aus der Oper Die Hugenotten
von Meyerbeer*, op.93, 1836 (1837); *Cachucha-G*, op.97, 1837; *Der Carneval in
Paris*, G, op.100, 1838; *Boulogner-G*, nach Motiven aus der Oper *Die Botschafterin
von D. Auber*, op.104, 1839

Versailer-G, op.107, 1838 (1839); *Gitana-G*, op.108, 1839; *Indianer-G*, op.111,
1839; *Furioso-G*, nach Liszt's Motiven, op.114, 1839 (1840); *Gibellinen-G*, op.117,
1840

quadrilles and contredanses

Contredanses, op.44, 1831; Contratänze, op.54, (1832); Wiener Carnevals-Q, Original-Motive, op.124, 1840 (1841); Jubel-Q, op.130, 1841; Mode-Q, op.138, 1842; Haute volée Q, op.142, 1842 (1843); Saison-Q nach Motiven der berühmten Virtuosen Vieuxtemps, Evers und Kullak, op.148, 1843; Q. Zur allerhöchsten Namensfeyer Sr. Majestät des Kaisers Ferdinand I, op.151, 1843; Q. Zur allerhöchsten Namensfeyer Ihrer Majestät der Kaiserin Maria Anna, op.153, 1843 (1844); Volksgarten-Q, op.157, 1843 (1844); Redoute-Q, op.158, 1843 (1844); Orpheus-Q, op.162, 1844; Fest-Q, op.165, 1844 (1845); Q über beliebte Motive aus der Oper Die vier Haimonskinder, op.169, 1845 [after M. Balfe]; Musen-Q, op.174, 1845; Flora-Q, op.177, 1845

Stradella-Q, op.178, 1845; Amoretten-Q, op.183, 1845 (1846); Concert-Souvenir-Q, op.187, 1846; Zigeunerin-Q [nach Motiven der Oper Die Zigeunerin von M.W. Balfe], op.191, 1846; Eldorado-Q, op.194, 1846; Charivari-Q, op.196, 1846; Souvenir de Carneval 1847, Q, op.200, 1847; Triumph-Q, op.205, 1846 (1847); Najaden-Q, op.206, 1847; Beliebte Q nach Motiven aus Auber's Oper Des Teufels Antheil, op.211, 1847; Nádor Kör: Palatinal-Tanz, op.214, 1847 (1848); Martha-Q, op.215, 1847; Schäfer-Q, op.217, 1847 (1848)

Q im militärischen Style, op.229, 1848; Huldigungs-Q, op.233, 1847 (1849); Louisen-Q, op.234, 1848 (1849); Almack's Q, 1849 (London, 1849), as op.243 Almacks-Q (1850); Q ohne Titel, op.248, 1849, (1850)

marches

Einzugs-Ma, 1831 [in Der Raub der Sabinerinnen: Characteristisches Tongemälde, op.43] ; Original Parade-Ma (Neuer Original-Ma), op.73, 1832 [pubd as Wiener-Bürger-Märsche des ersten Regiments no.4]; Original Parade-Ma, op.102, 1838 [pubd as Wiener-Bürger-Märsche des ersten Regiments no.5]; Parade-Ma, op.144, 1843; Oesterreichischer Fest-Ma, op.188, 1846; Esmeralda-Ma, op.192, 1846 [pubd as Wiener-Bürger-Märsche des ersten Regiments no.6]; Oesterreichischer Defilir-Ma, op.209, 1847; Oesterreichischer National-Garde-Ma, op.221, 1848; Ma der Studenten-Legion, op.223, 1848

Freiheits-Ma, op.226, 1848; Ma des einigen Deutschlands, op.227, 1848; Radetzky-Ma, op.228, 1848; Brünner National-Garde-Ma, op.231, 1848; Zwei Märsche der königlichen spanischen Nobel-Garde: Triumph-Ma, op.240 no.1, 1849; Manövrir-Ma, op.240 no.2, 1849; Jellacic-Ma, op.244, 1849 (1850); Wiener Jubel-Ma, op.245, 1849 (1850); March of the Royal Horse Guards, 1849, (London, 1849) [sections transposed and pubd as Wiener Stadt-Garde-Ma, op.246 (1850)]

potpourris

Der unzusammenhängende Zusammenhang, op.25, 1829; Wiener-Tagsbelustigung, op.37, 1830; Musikalisches Ragout, op.46, 1831; Ein Strauss von Strauss: Aus Ton-Blumen, op.55, 1832; W-Guirlande, op.67, 1833 (1834); Zweyte W-Guirlande, op.77, 1834 (1835); Telegraph Musicale, Grand-potp, op.103, 1838 (London, 1839), also pubd as Musikalischer Telegraph, op.106 (1839); Dritte W-Guirlande, op.121, 1839 (1840); Fliegende Blätter, op.250, 1847 (1851)

fantasias

Erinnerung an Ernst oder Der Carneval in Venedig, op.126, 1840 (1841); Melodische Tändeleien, op.251, 1845 (1851)

miscellaneous

Alte und neue Tempête: Altdeutscher Polstertanz, Altvater-Galoppade und Sauvage von Johann Strauss und anderen Meistern, op.10, 1827 (1828); Der Raub der

Sabinerinnen, Characteristisches Tongemälde, op.43, 1831

works published without opus number

Sieben W [in F] für das Pianoforte, ?1823/25 (1825); Tänze von Johann Strauss, ?(1827); Grosser Fest-Ma, ?1830 (1830); Original Parade-Ma, 1832 [pubd as Wiener-Bürger-Märsche des ersten Regiments no.1] ; Ma nach Motiven der Oper Zampa, 1832 [after Hérold; pubd as Wiener-Bürger-Märsche des ersten Regiments no.2]; Ma nach beliebten Motiven der Oper Robert le diable, 1832 [after G. Meyerbeer; pubd as Wiener-Bürger-Märsche des ersten Regiments no.3]; Mosaïque nouvelle de Londres (Mosaïque de valse), [potp], 1838 (London 1838); Letzter Gedanke von Johann Strauss (Österreichs Triumfmarsch) (1849) [inc. sketch for Radetzky-Bankett-Ma]

unpublished mss

W in A, 3 vn, vc, 1823/27; W in E♭; 3 vn, vc, 1823/27; W in G, 2 Codatheile in B, 1823/27; W in G, 1823/27; 2 W in C, 3 vn, db, 1826; Schauer-G, ?1828/33; Stelldichein-G, ?1830/35; Das Fest der Handwerker, G, ?1832; Ma nach Motiven der Oper Robert le diable, ?1832 [after Meyerbeer]; Ma nach Motiven der Oper Zampa in C, ?1832 [after Hérold]; Albumblatt für Klavier [16 bars in G], 1833; Cotillons Guirland aus der Oper Robert der Teufel, ?1833 [after Meyerbeer]; 2 G aus der Oper Die Stumme von Portici, ?1829 [after Auber]: 1 D, 2 G; Q aus der Oper Anna Bolena, ?1833 [after G. Donizetti]; Sommersnachtstraum-G, ?1841; Annen-Fest-Gedichte, W, 1847; Die Freisinnigen, W, 1848; Legions-Ma, [arr. P. Fahrbach sen.]; Militär-Marsch no.3; Venus-P, C; Wiener Jubel-Gruss-Ma; Freudenfest-Q; Militär-Q; Q in G [inc.]

lost and doubtful works

Lost: Abschieds-W, 1832; Das Quodlibet im Quodlibet oder Der Musikalische Wortwechsel, potp, 1833; May-Bouquets, W, 1840; Musikalisches Tagesblatt, potp, 1841; Fantasie über die Romanesca von Servais, 1842; Wiener Echo, W, 1842; Kammerball-Q, 1843; Musikalbum, potp, 1843; Zephiren-Q, 1844; Juristen-Q, 1845; Fantasie über Liszt's ungarische Tänze, 1846; Souvenir de Liszt, potp, ?1846 [inc.]; Dispout musicale, potp, 1847; Guttenberg-Tänze, W, 1847; Musikalisches Album, Grosses potp, ?1847 [?Musikalbum, potp, 1843]; Vielka-Q, 1847 [after Meyerbeer: Ein Feldlager in Schlesien]; Die Brieftaube, W, 1849; Ein einziges Österreich, W (1849); Der Fasching ein Traum, P, 1849 [also reported, probably incorrectly as a Q]; Huldigung dem Hause Habsburg: Fest-Ouverture, 1849; Q aus der Oper Die Krondiamanten, 1849 [after Auber]; Leopoldstädter Ma

MSS of doubtful origin: Quadrille mit Motiven aus der Oper La tentation für das Quartett, ?1838 [after J.F. Halévy]; 5 polkas: 1 Charmant-P, D 2 Jäger-P, E 3 Launen-P, G 4 [untitled], E♭ 5 Marianka-P, D [not identical with op.173]; Polonaise; Rosenblätter, W

Transcrs. for orch of works by other composers.

Strauss

(2) Johann (Baptist) Strauss (ii)

(b Vienna, 25 Oct 1825; d Vienna, 3 June 1899). Composer, conductor and violinist, eldest son of (1) Johann Strauss (i). He was known throughout his life variously as Strauss Son, Johann (ii) and Johann the younger. During their education at the k.k. Normal-Hauptschule bey St Anna in Wien, Johann and his brother (3) Josef passed the entrance examination to the respected Vienna Schottengymnasium, where they jointly studied from the academic years 1837–8 to 1840–1. In autumn 1841, at the instigation of

their father, both sons entered the Commercial Studies Department of the Polytechnic Institute, where Johann was awarded 'First with Distinction' in his bookkeeping examination. Although his father intended him for a respectable, middle-class career in banking, Johann left the Institute in April 1843, having resolved to devote himself to music. Like his father he had grown up surrounded by music and, since the Strauss Orchestra rehearsed not only dances and marches in the family apartments but also overtures and concert pieces, the youngsters gained a thorough understanding across the broad spectrum of the musical repertory. Encouraged by their father, Johann and Josef became accomplished social pianists and, as Johann later recalled:

We boys paid close attention to every note, we familiarized ourselves with his style and then played what we had heard straight off, exactly in his spirited manner. He was our ideal. We often received invitations to visit families ... and would play from memory, and to great applause, our father's compositions.

The elder Johann's infidelity with Emilie Trampusch placed severe restrictions on the income reaching his legitimate family, and mother Anna Strauss strove to ensure her eldest son was fully prepared for his role as family breadwinner. Behind his father's back he studied the violin with Franz Amon, the leader of his father's orchestra, harmony and counterpoint with Joachim Hoffmann and later with Joseph Drechsler (for whom he wrote the gradual *Tu qui regis totum orbem* as an exercise in 1844) and violin with Anton Kohlmann, ballet répétiteur at the Vienna Court Opera. Thus equipped, he applied successfully (3 August 1844) to the authorities for a licence 'to hold musical entertainments', drew up a one-year contract with 24 musicians (8 October 1844) and announced his public début as a composer and conductor at a *soirée dansante* for 15 October 1844 at Dommayer's Casino in the suburb of Hietzing. The selection of music he presented on this occasion included works by Meyerbeer, Auber, Suppé and his father (the waltz *Loreley-Rhein-Klänge* op.154). He also gave the premières of four of his own compositions, *Sinngedichte*, *Debut-Quadrille*, *Herzenslust* and *Gunst-Werber*, published in 1845 as opp.1–4. The press was unanimous in its praise for the young Strauss and his music, the critic for *Der Wanderer* (17 October 1844) perspicaciously predicting: 'Strauss's name will be worthily continued in his son; children and children's children can look forward to the future, and three-quarter time will find a strong footing in him'.

Despite such plaudits, the younger Johann was unable to consolidate this initial success in his native city until after his father's death in September 1849, when he merged his own orchestra with that of his father and the managements of the various entertainment establishments gradually transferred their contracts from father to son. Until then, particularly during the busy Vienna Carnival period, Johann (ii) was sometimes forced to seek work with his orchestra further afield: in 1846 they travelled to Graz, Ungarisch-Altenburg and Pest-Ofen (from 1872 known as Budapest) while in 1847–8 they undertook a six-month tour through Hungary and Transylvania to Bucharest and Wallachia.

The first manifestations of official recognition for the future 'Waltz King' came in 1845 when he was offered the honorary position of Bandmaster of the 2nd Vienna Citizens' Regiment, a post more social than military. His father was at this time Bandmaster for the 1st Vienna Citizens' Regiment. 1847 marked the beginning of the younger Johann's long and fruitful association with the influential Wiener Männergesang-Verein (Vienna Men's Choral Association) when he dedicated to it his purely orchestral waltz *Sängerfahrten* op.41. He later wrote nine choral compositions for them, including the waltzes *An der schönen, blauen Donau* op.314 (1867), *Wein, Weib und Gesang!* op.333 (1869) and *Bei uns z'Haus* op.361 (1873).

During the 1848 Vienna Revolution Johann showed his support for the revolutionary elements in the capital by composing such pieces as the *Revolutions-Marsch* op.54 and performing *La Marseillaise*, actions which rendered him persona non grata in court circles. He was interrogated by the police for this provocative behaviour, but the case against him was apparently dismissed. Realizing his *faux pas* was proving prejudicial to his career, Johann switched his allegiance and exploited every opportunity to ingratiate himself with the new young Austrian Emperor, Franz Joseph (for example with *Kaiser Franz Joseph-Marsch* op.67 and *Kaiser Franz Josef I. Rettungs-Jubel-Marsch* op.126), though initially petitioned in vain to be permitted to conduct ball music at the imperial court. Indeed, so entrenched was opposition to the young Kapellmeister that not until 1863 was he granted the title of *k.k. Hofballmusik-Direktor* in succession to his father. He was granted his release from the functional duties of this post in 1871 'on the grounds of ill health', whereupon the title passed in 1872 to his brother Eduard.

The earliest of Strauss's master waltzes is *Liebes-Lieder* op.114 of 1852, a work praised by the usually austere music critic of the *Wiener Zeitung*, Eduard Hanslick. By this time there was widespread recognition of Strauss's talents, and the *Allgemeine Wiener Theaterzeitung* (27 May 1852) commented significantly: 'It now turns out for certain that Strauss Father has been fully replaced by Strauss Son'.

The constant physical and mental demands upon Strauss resulted in his suffering a severe nervous breakdown in 1853. On doctors' advice, that summer he undertook a seven-week rest cure in the country, while relinquishing direction of the Strauss Orchestra to his reticent younger brother, Josef. He made further recuperative trips to Bad Gastein in 1854 and 1855, probably during the last of which he reached agreement with the management of the Tsarskoye-Selo Railway Company of St Petersburg for him to conduct the summer concert season at the Vauxhall Pavilion at Pavlovsk in 1856. So successful and mutually lucrative was this venture that Strauss returned every year until 1865. Many of his most evergreen compositions date from these visits, including the *Champagner-Polka* op.211, *Tritsch-Tratsch-Polka* op.214, *Egyptischer Marsch* op.335, *Im Krapfenwald'l: Polka française* op.336 and the *Pizzicato-Polka* (the latter composed jointly with Josef Strauss), while some works such as Johann's *Pavlovsk-Polka quasi Galopp*, *Kaiser-Alexander-Huldigungs-Marsch* and *Faust-Quadrille* saw publication only within Russia. Together with his brother Josef he undertook his final Pavlovsk season in 1869, while

performances in 1886 at St Petersburg and Moscow and a single concert at Pavlovsk marked Johann's final visit to Russia.

The Viennese *Morgen-Post* newspaper (1 January 1855) described the 29-year-old Johann Strauss as 'a true beachcomber of world history', a pertinent observation of his shrewd commercial mind. Over the next 44 years, until his death at the age of 73, the composer rarely failed to commemorate in music any significant social, cultural, technological or political event in Vienna, in the Habsburg Empire or, indeed, elsewhere in Europe. Like his brother Eduard, he was also driven by a passion to accumulate for himself an awe-inspiring array of medals, decorations and honours from the world's sovereigns; the titles and dedicatees of his compositions may be viewed as a musically-illustrated guide to about 50 years of European history.

Johann, together with Josef Strauss, held sway over Vienna's dance-music scene from the late 1850s until the latter's death in 1870. Demand for their services reached a peak during the annual carnival 'campaign', when they were expected to compose dedications for the great corporation balls and those of the various faculties at Vienna University. During much of this time which, significantly, coincided with Johann's most fruitful period as a dance music composer (manifested especially in his waltzes *Reiseabenteuer* op.227, *Accellerationen* op.234, *Morgenblätter* op.279, *An der schönen, blauen Donau* op.314, *Künstler-Leben* op.316, *Geschichten aus dem Wienerwald* op.325 and *Wein, Weib und Gesang!* op.333), the brothers engaged in fraternal rivalry, each responding to a master work by the other with one of his own. By the mid-1860s Johann had established himself as Europe's leading composer of dance music. Although he did not travel with the same frequency as his father and actively avoided it whenever possible, he made important appearances in Paris (most significantly in 1867 when, *inter alia*, he performed at the Austrian Embassy Ball, an event which helped popularize *An der schönen, blauen Donau* outside Vienna), London (conducting at all 63 promenade concerts at the Royal Italian Opera House in 1867, recollected by his waltz *Erinnerung an Covent-Garden* op.329; see fig.4), Boston (in 1872 playing at the World's Peace Jubilee and International Musical Festival, followed by appearances in New York) and Berlin (conducting a series of concerts at the newly-opened Königsbau concert hall, during which he introduced his *Kaiser-Walzer* op.437).

Strauss staunchly championed the music of Liszt and Wagner, and when in 1853 and 1854 he introduced the 'futuristic' instrumental styles of these composers into his waltzes such as *Wellen und Wogen* op.141, *Novellen* op.146 and *Schallwellen* op.148, Eduard Hanslick dismissed the results as 'new waltz requiems' (*Wiener Zeitung*, 6 November 1854). Significantly, Johann and Josef Strauss were the first musicians in Vienna to feature extracts from Wagner's operas in their concerts, while Verdi, who was initially much reviled in Vienna, found eager protagonists in the pre-eminent figures of Johann Strauss and the Austrian Emperor Franz Joseph I. Arrangements of Verdi's music frequently figured in the programmes of the Strauss Orchestra, while three of Johann's quadrilles (*Melodien-Quadrille* op.112, *Neue Melodien-Quadrille* op.254 and *Un ballo in maschera*, op.272) present thematic material from Verdi's stage works. It is not

surprising that the Italian master later said of Johann: 'I honour him as one of my most gifted colleagues'. Strauss's innate skill at instrumentation and his lifelong genius for melodic invention drew the praise of composers such as Brahms, Hans von Bulow, Leoncavallo, Anton Rubinstein, Richard Strauss, Verdi and Wagner. Indeed Brahms, who was by no means always an uncritical admirer of his friend, remarked to Hanslick at the première of the operetta *Waldmeister* (1895) that Strauss's 'splendid' orchestration reminded him of Mozart.

During the late 1850s and 60s, the directors of Vienna's musical theatres became uneasy at the dominance of the imported stage works of Jacques Offenbach, and also at the exorbitant cost of acquiring the rights to them. They turned, naturally, to Strauss as the one popular composer of sufficient international standing to mount a home-grown counter-attack. On the advice of his first wife, the theatrically-astute mezzo-soprano Henriette ('Jetty') Treffz, Johann began experimenting with the composition of operetta during the mid-1860s, but it was not until 1871 that a stage work of his, *Indigo und die vierzig Räuber*, was produced. Though a box-office success, the work received mixed critical reviews; Ludwig Speidel (*Fremden-Blatt*, 12 February 1871) considered the piece 'promises the most splendid expectations for the future', while Hanslick (*Neue Freie Presse*, 12 February 1871) dismissed it as 'Strauss dance music with words added and ascribed rôles'. Certainly Strauss was no judge of librettos and throughout his life found it cumbersome and restricting to compose to prescribed texts, though with *Der Zigeunerbaron* (1885) he showed himself uncharacteristically adept in this. Over the next quarter-century a further 14 operettas and even a grand opera (*Ritter Pásmán*, 1892) cemented Strauss's position as the leading light in 'Silver Age' Viennese operetta, though even in the composer's lifetime only three of these found international success: *Die Fledermaus* (1874), *Eine Nacht in Venedig* (1883) and *Der Zigeunerbaron*. Even after defecting to the camp of the operetta composers the shrewd Strauss maintained a presence in the ballrooms and bandstands of the world by arranging the melodies from his stage works into orchestral dances and marches, some of which (such as the Schnell-Polka *Auf der Jagd* op.373, *Banditen-Galopp* op.378, the waltz *Rosen aus dem Süden* op.388, and the *Kuss-Walzer* op.400) have achieved lives of their own long after the operettas which gave rise to them vanished from the theatre repertory. With his unfinished ballet *Aschenbrödel* (1901), commenced shortly before his death, he was unfettered by textual restrictions and was once more able to give free rein to his genius for dance music.

Strauss was married three times; first to Jetty Treffz (1818–78) then, after her death, to the actress Angelika ('Lili') Dittrich (1850–1919) and finally to Adèle Strauss (née Deutsch, 1856–1930). Strauss and Lili were granted a civil divorce in 1882 after four-and-a-half years of marriage, but papal consent to their divorce was withheld. Through the personal intervention of Duke Ernst II of Saxe-Coburg and Gotha (brother of Prince Albert, consort of Queen Victoria), Strauss was required to convert to Lutheran Protestantism (as did Adèle, a Jewess), relinquish his Austrian citizenship and enrol 'on the nationality register of the dukedom of Saxe-Coburg-Gotha, and into the citizenship of the city of Coburg'. Strauss's marriage to Lili was finally dissolved by Duke Ernst in July 1887 and the following

month Strauss married Adèle in Coburg. The composer chivalrously immortalized each of his wives in musical dedications: Jetty (the *Bluette-Polka Française* op.271, 1862), Lili (*Kuss-Walzer* op.400, 1882) and Adèle (*Adelen-Walzer* op.424, 1886).

Responding to an official toast made to him during 1894, his golden jubilee year as a composer and conductor, Johann Strauss said:

The distinctions which you bestow upon me today I owe to my predecessors, my father and [Joseph] Lanner. They indicated to me the means by which progress is possible, through the broadening of the forms, and that is my single small contribution.

With these words the composer openly acknowledged that the fundamental structure of the Viennese waltz had been developed, expanded and formalized by the elder Strauss and Lanner from its origins in the unsophisticated rural dances of, chiefly, Upper Austria, Styria and southern Germany, including the Ländler, Steirer, Dreher, Spinner and Weller. The standard form for the earliest waltzes of Strauss (i) and Lanner had been a chain (or set) of seven or eight unrelated waltzes without introduction or coda. In addition, each bipartite waltz section comprised eight bars, except for a final section extended to 16 bars, and each waltz was clearly set apart from the next by the numbering. Later, the individual waltz sections were increasingly of 16-bar rather than eight-bar length. Further developments saw the number of waltzes in a set reduced to five or six, with the addition of a brief, sometimes descriptive, introduction and a rudimentary coda recapitulating the main themes. Strauss (ii) extended the form, providing greater coherence to each composition; the introduction was developed, in some cases, such as op.333, providing almost symphonic music, and the waltz themes themselves were expanded melodically and harmonically to produce a seemingly homogenous entity. The coda, too, was lengthened in order to give balance to the whole. His study of contemporary classical composers enhanced his masterly orchestrations, inspiring Brahms to remark in 1887 that 'there is now no one who is as sure as he is in such matters'. Thus, together with Josef Strauss and others, the younger Johann built upon those early foundations, eventually elevating the classical Viennese waltz to the point where it became as much a feature of the concert hall as the dance floor. Yet, as early as 1860, in an article for the theatrical newspaper *Der Zwischen-Akt* (6 June 1860), the critic Eugène Eiserle had made a trenchant observation as to where the 'magic' of Johann Strauss's richly melodic and unceasingly inventive dance tunes lay:

What makes Strauss's compositions even more attractive is the careful, inspired and bold development and charming instrumentation ... He is a master of musical effect, and knows how to exploit it with nobility and fine taste. In a word, he has become the reformer of dance music.

WORKS

Strauss: (2) Johann Strauss (ii)

WORKS

unless otherwise stated, all printed works were published in Vienna for piano solo in year of first performance; where published, titles shown as on cover of first piano edition; most compositions also published for piano 4 hands, violin and piano and orch

for complete arrangements and MS details, see Weinmann (1956); principal MS sources are A-Wgm, Wn, Wph, Wst, Weinmann, Wiener Konzerthausgesellschaft

G	Galop
M	Mazurka
Ma	Marsch
P	Polka
Pfr	Polka française
Pm	Polka-mazurka
Potp	Potpourri
PS	Polka schnell
Q	quadrille
rom	Romance
SP	Schnellpolka
W	Walzer

Edition: *J. Strauss (ii): Gesamtausgabe*, ed. F. Racek (Vienna, 1967–) [orch; R]

stage

incomplete and unpublished stage works

waltzes

polkas

quadrilles

marches

other works

collaborations

works published only in russia

unpublished

unpublished and lost

Strauss: (2) Johann Strauss (ii): Works

stage

unless otherwise stated, all stage works are 3-act operettas, first performed at the Theater an der Wien, Vienna, and published in piano and vocal score editions; only those separately-published orchestral items, and dances and marches on operetta themes prepared by Strauss are listed after each operetta

Indigo und die vierzig Räuber (Komische Operette, M. Steiner and others), 10 Feb 1871 (vs 1871): Shawl-Pfr, op.343, 1871; Indigo-Q, op.344, 1871; Auf freiem Fusse, P, op.345, 1871; Tausend und eine Nacht, W, op.346, 1871; Aus der Heimath, Pm, op.347, 1871; Im Sturmschritt!, SP, op.348, 1871; Indigo-Ma, op.349, 1871; Lust'ger

Rath, Pfr, op.350, 1871; Die Bajadere, PS, op.351, 1871; Ov., 1871; Act 3 ballet music, 1871

Der Carneval in Rom (Komische Operette, J. Braun, after V. Sardou: *Piccolino*), 1 March 1873 (vs 1873): Vom Donaustrande, P(S), op.356, 1873; Carnevalsbilder, W, op.357, 1873; Nimm sie hin!, Pfr, op.358, 1873; Gruss aus Oesterreich, Pm, op.359, 1873; Rotunde-Q, op.360, 1873; Ov., 1873; Act 3 ballet music, 1873

Die Fledermaus (Komische Operette, C. Haffner and R. Genée, after H. Meilhac and L. Halévy: *Le Réveillon*), 5 April 1874 (vs 1874), R ii/3: Fledermaus-P, op.362, 1874; Fledermaus-Q, op.363, 1874; Tik-Tak, P(S), op.365, 1874; An der Moldau, Pfr, op.366, 1874; Du und Du, W, op.367, 1874; Glücklich ist, wer vergisst!, Pm, op.368, 1874; Csárdás (Genée), 1873 (1874); Ov., 1874; Act 2 ballet music, 1874; Csárdás, orch, (1968, ed. H. Swarowsky); Neuer Csárdás (Genée), (1974), R ii/3

Cagliostro in Wien (Operette, F. Zell and Genée), 27 Feb 1875 (vs 1875):

Cagliostro-Q, op.369, 1875; Cagliostro-W, op.370, 1875; Hoch Oesterreich!, Ma (Genée), op.371, 1875; Bitte schön!, Pfr, op.372, 1875; Auf der Jagd, SP, op.373, 1875; Licht und Schatten, Pm, op.374, 1875; Ov., 1875

Prinz Methusalem (Komische Operette, C. Treumann, after V. Wilder and A. Delacour), Vienna, Carltheater, 3 Jan 1877 (vs 1877): O schöner Mai!, W, op.375, 1877 (Vienna and Hamburg, 1877); Methusalem-Q, op.376, 1877 (Vienna and Hamburg, 1877); I Tipferl-Pfr op.377, 1877 (Vienna and Hamburg, 1877); Banditen-G, op.378, 1877 (Vienna and Hamburg, 1877); Kriegers Liebchen, Pm, op.379, 1877 (Vienna and Hamburg, 1877); Ov., 1877 (Vienna and Hamburg, 1877)

Blindekuh (Operette, R. Kneisel), 18 Dec 1878 (vs Hamburg, 1879): Kennst du mich?, W, op.381, 1879 (Hamburg and Vienna, 1879); Pariser-Pfr, op.382, 1879 (Hamburg and Vienna, 1879), Nur fort!, SP, op.383, 1879 (Hamburg and Vienna, 1879), Opern-Maskenball-Q, op.384, 1879 (Hamburg and Vienna, 1879), Waldine, Pm, op.385, 1879 (Hamburg and Vienna, 1879)

Das Spitzentuch der Königin (Komische Operette, H. Bohrmann-Riegen, Genée and others, after M. de Cervantes), 1 Oct 1880 (vs Hamburg, 1880): Rosen aus dem Süden, W, op.388 (Hamburg, 1880); Gavotte der Königin, op.391, 1880 (Hamburg and Vienna, 1880); Spitzentuch-Q, op.392, 1881 (Hamburg and Vienna, 1881), Stürmisch in Lieb' und Tanz, SP, op.393, 1881 (Hamburg and Vienna, 1881), Liebchen, schwing' Dich!, Pm, op.394, 1881 (Hamburg and Vienna, 1881); Matador-Ma, op.406, ?1883 (Hamburg, 1883); Ov., 1881 (Hamburg and Vienna, 1881)

Der lustige Krieg (Komische Operette, Zell and Genée), 25 Nov 1881 (Hamburg, 1882): Der lustige Krieg, Ma, op.397, 1882 (Hamburg, 1881); Frisch in's Feld!, Ma, op.398, 1882 (Hamburg, 1881); Was sich liebt, neckt sich, Pfr, op.399, 1882 (Hamburg, 1881); Kuss-W, op.400, 1882 (Hamburg, 1881); Der Klügere giebt nach, Pm, op.401, 1882 (Hamburg, 1882); Q, op.402, 1882 (Hamburg, 1882); Entweder - oder!, SP, op.403, 1882 (Hamburg, 1882); Violetta, Pfr, op.404, 1882 (Hamburg, 1882); Nord und Süd, Pm, op.405, 1882 (Hamburg, 1882); Italienischer W, op.407, 1882 (Hamburg, 1882); Ov., 1881 (Hamburg, 1881)

Eine Nacht in Venedig (Komische Operette, Zell and Genée, after E. Cormon and M. Carré: *Le château Trompette*), Berlin, Friedrich-Wilhelmstädtisches, 3 Oct 1883, Vienna, An der Wien, 9 Oct 1883 (vs Hamburg, 1883), R ii/9; Lagunen-W, op.411, 1883 (Hamburg, 1883); Pappacoda-Pfr, op.412, 1884 (Hamburg, 1883); So ängstlich sind wir nicht!, SP(G), op.413, 1884 (Hamburg, 1883); Die Tauben von San Marco, Pfr, op.414, 1884 (Hamburg, 1883); Annina, Pm, op.415, 1884 (Hamburg, 1884); Q, op.416, 1884 (Hamburg, 1884); Aufzugs-Ma, 1883, (Hamburg, 1883); Ov., 1883 (Hamburg, 1883); Prelude to Act 3, 1883, unpubd

Der Zigeunerbaron (Operette, I. Schnitzer, after M. Jókai: *Saffi*), 24 Oct 1885 (vs

Hamburg, 1886): Brautschau, P, op.417, 1885 (Hamburg, 1885); Schatz-W, op.418, 1885 (Hamburg, 1885); Kriegsabenteuer, SP(G), op.419, 1885 (Hamburg, 1885); Die Wahrsagerin, Pm, op.420, 1885 (Hamburg, 1886); Husaren-Pfr, op.421, 1886 (Hamburg, 1886); Zigeunerbaron-Q, op.422, 1886 (Hamburg, 1886); Einzugs-Ma, 1885 (Hamburg, 1885); Ov., 1885 (Hamburg, 1885)

Simplicius (Operette, prelude, 2, V. Léon, after J.J.C. von Grimmelshausen: *Der abenteuerliche Simplicissimus*), 17 Dec 1887 (vs Hamburg, 1888): Donauweibchen, W, op.427, 1888 (Hamburg, 1888); Reitermarsch, op.428, 1888 (Hamburg, 1888); Q aus Simplicius, op.429, 1888 (Hamburg, 1888); Soldatenspiel, Pfr op.430, 1888 (Hamburg, 1888); Lagerlust, Pm, op.431, 1888 (Hamburg, 1888); Muthig voran!, SP, op.432, 1888 (Hamburg, 1888); Altdeutscher W, ?(Hamburg, 1888); Jugendliebe W, ?(Hamburg, 1890); Ov., 1887 (Hamburg, 1888)

Ritter Pásmán (Komische Oper, L. Dóczy, after J. Aranyi), [op.441], Vienna, Court Opera, 1 Jan 1892 (vs Berlin, 1892): Pásmán-W, 1892 (Berlin, 1891); Pásmán-P, 1892 (Berlin, 1891); Csárdás, 1892 (Berlin, 1891); Eva-W, 1892 (Berlin, 1891); Pásmán-Q, ?1892 (Berlin, 1891); Act 3 ballet music, 1892 (Berlin, 1891)

Fürstin Ninetta (Operette, H. Wittmann and J. Bauer), 10 Jan 1893 (vs Hamburg, 1893): Entr'acte between Acts 2 and 3, 1892, unpubd; Ninetta-W, op.445, 1893 (Hamburg, 1893); Ninetta-Q, op.446, 1893 (Hamburg, 1893); Ninetta-Ma, op.447, 1893 (Hamburg, 1893); Diplomaten-P, op.448, 1893 (Hamburg, 1893); Neue-Pizzicato-P (Bébé-P), op.449, ?1892 (Hamburg, 1893), as vocal qt 'Die letzte Clavierlektion' (P. Mestrozzi), 1893; Ninetta-G, op.450, 1893 (Hamburg, 1893)

Jabuka (Das Apfelfest) (Operette, M. Kalbeck and G. Davis), 12 Oct 1894 (vs 1894); Jabuka-W, op.455, 1894, rev. as Ich bin dir gut!, W, op.455, 1894; Živiol, Ma, op.456, 1894 (1894); Das Comitatz geht in die Höh'!, PS, op.457, ?1894 (1894); Tanze mit dem Besenstiell, Pfr, op.458, ?1894 (1894); Sonnenblume, Pm, op.459, ?1894 (1894); Jabuka-Q, op.460, ?1894 (1894); Vorspiel zum 3. Akt, 1894

Waldmeister (Operette, Davis), 4 Dec 1895 (vs Berlin, 1896): Waldmeister-W, op.463, ?1895 (Berlin, 1895), rev. as Trau-schau-wem!, W, op.463, 1895 (Berlin, ?1895); Herrjemineh-Pfr, op.464, 1895 (Berlin, ?1895), Liebe und Ehe (Liebes-Philosophie; Lebens-Philosophie), Pm, op.465, 1896 (Berlin, 1896), Klipp-Klapp, G(SP), op.466, 1896 (Berlin, 1896), Es war so wunderschön, Ma, op.467, 1896 (Berlin, 1896), Waldmeister-Q, op.468, 1896 (Berlin, 1896); Ov., 1895 (Berlin, 1895)

Die Göttin der Vernunft (Operette, A.M. Willner and B. Buchbinder), 13 March 1897 (vs 1897): Heut' ist heut', W, op.471, 1897 (1897); Nur nicht mucken!, Pfr, op.472, 1897 (1897); Wo uns're Fahne weht!, Ma, op.473, 1897 (1897); opp. 474–6 [seeunpublished]; Ov., 1897 (orch only, 1897)

Wiener Blut (Operette, Léon, L. Stein), Vienna, Carl, 26 Oct 1899 (Hamburg, 1899) [ed. A. Müller]

Aschenbrödel (ballet, H. Regel, after A. Kollmann [Karl Colbert]), Berlin, Königliches Opernhaus, 2 May 1901 (Leipzig, 1901) [adapted, completed and arr. J. Bayer]: Aschenbrödel-W, 1901 (Leipzig, 1901) [arr. Bayer]; Tauben-W, ?1901 (Leipzig, 1901) [arr. Bayer]; Probirmamsell, Pfr, ?1901 (Leipzig, 1901) [arr. Bayer]; Promenade-Abenteuer, Pm, ?1901 (Leipzig, 1901) [arr. Bayer]; Liebesbotschaft, G, 1901 (Leipzig, 1901) [arr. Bayer]; Piccolo-Ma, 1901 (Leipzig, 1901) [arr. Bayer]; Aschenbrödel-Q, 1901 (Leipzig, 1901) [arr. J. Bayer]; Entr-Act (Vorspiel zum 3 Akt), 1900 (Leipzig, 1901)

Strauss: (2) Johann Strauss (ii): Works

incomplete and unpublished stage works

Die lustigen Weiber von Wien (Burleske Operette, 3, J. Braun), commenced 1868,

inc. lib., *A-Wst* [originally 4 acts]

Romulus (Operette, ?3), commenced c aut. 1868, *A-Wst* [particell and sketches in Genée's hand]

Der Schelm von Bergen (Komische Oper, 3, I. Schnitzer, after H. Heine), 1886, sketches, *A-Wst**

Strauss: (2) Johann Strauss (ii): Works

waltzes

Sinngedichte, op.1, 1844 (1845); *Gunst-Werber*, op.4, 1844 (1845); *Serail-Tänze*, op.5, 1844 (1845); *Die jungen Wiener*, op.7, 1845; *Faschings-Lieder*, op.11, 1845 (1846); *Jugend-Träume*, op.12, 1845 (1846); *Sträusschen*, op.15, 1845 (1846); *Berglieder*, op.18, 1845 (1846), *Lind-Gesänge*, op.21, 1846, *Die Österreicher*, op.22, 1845 (1846); *Zeitgeister*, op.25, 1846; *Die Sanguiniker*, op.27, 1846; *Die Zillerthaler*, op.30, 1846 (1847), *Irenen-W*, op.32, 1847; *Die Jovialen*, op.34, 1846 (1847); *Architekten-Ball Tänze*, op.36, 1847, as *Memories: Erinnerungen*, W [version of op.36, rev. A.E. Lloyd], (1903); *Sängerfahrten*, op.41, 1847; *Wilde Rosen*, op.42, 1847; *Ern[d]te-Tänze*, op.45, 1847 (?1847)

Dorfgeschichten, op.47, 1847 (1848); *Klänge aus der Walachei*, op.50, 1848; *Freiheits-Lieder*, op.52, 1848; *Burschen-Lieder*, op.55, 1848; *Einheits-Klänge*, op.62, 1849; *Fantasie Bilder*, op.64, 1849; *D'Woaldbuama. Die Waldbuben*, W im *Ländlerstyl*, op.66, 1849; *Aeols Töne*, op.68, 1849 (1850); *Die Gemüthlichen*, op.70, 1850; *Frohsinns-Spenden*, op.73, 1850; *Lava-Ströme*, op.74, 1850; *Maxing-Tänze*, op.79, 1850; *Luisen Sympathie Klänge*, op.81, 1850; *Johannis-Käferln*, op.82, 1850; *Heimaths-Kinder*, op.85, 1850 (1851); *Aurora-Ball-Tänze*, op.87, 1851

Hirten Spiele, op.89, ?1850 (1851); *Orakel-Sprüche*, op.90, 1851; *Rhadamantus-Klänge*, op.94, 1851; *Idyllen*, op.95, 1851; *Gambrinus-Tänze*, op.97, 1851; *Frauenkäferln*, op.99, 1851; *Mephisto's Höllenrufe*, op.101, 1851 (1852); *Windsor-Klänge*, op.104, 1852; *Fünf Paragraphe aus dem W-Codex*, op.105, 1852; *Die Unzertrennlichen*, op.108, 1852; *Liebes-Lieder*, op.114, 1852; *Lockvögel*, op.118, 1852; *Volkssänger*, op.119, 1852 (1853); *Phönix-Schwinger*, op.125, 1853; *Solon-Sprüche*, op.128, 1853; *Wiener Punch-Lieder*, op.131, 1853; *Vermählungs-Toaste*, op.136, 1853, *Knall-Kügerln*, op.140, 1853 (1854)

Wellen und Wogen, op.141, 1853 (1854); *Schnee-Glöckchen*, op.143, 1853 (1854); *Novellen*, op.146, 1854; *Schallwellen*, op.148, 1854; *Ballg'schichten*, op.150, 1854; *Myrthen-Kränze*, op.154, 1854; *Nachtfalter*, op.157, 1854 (1855); *Panacea-Klänge*, op.161, 1855; *Glossen*, op.163, 1855; *Sirenen*, op.164, 1855; *Man lebt nur einmahl*, op.167, 1855; *Freuden-Salven*, op.171, 1855; *Gedanken auf den Alpen*, op.172, 1855 (1856); *Erhöhte Pulse*, op.175, 1856; *Juristen-Ball-Tänze*, op.177, 1856; *Abschieds-Rufe*, op.179, 1856; *Libellen*, op.180, 1856; *Grossfürstin Alexandra-W*, op.181, 1856 (St Petersburg, 1856; Vienna, 1857)

Krönungslieder, op.184, 1856 (1857) [as op.182, St Petersburg, 1856]; *Paroxysmen*, op.189, 1857; *Controversen*, op.191, 1857; *Wien, mein Sinn!* op.192, 1857; *Phänomene*, op.193, 1857; *Telegrafische Depeschen*, op.195, 1857 (1857) [as op.197, St Petersburg, 1857]; *Souvenir de Nizza*, op.200, 1857 (1858) [as *Souvenir de Nice*, op.196, St Petersburg, 1857]; *Vibrationen*, op.204, 1858; *Die Extravaganten*, op.205, 1858; *Cycloiden*, op.207, 1858; *Jux Brüder*, [W im *Ländlerstyle*], op.208, 1858; *Spiralen*, op.209, 1858; *Abschied von St Petersburg*, op.210, 1858 (1859); *Gedankenflug*, op.215, 1858 (1859); *Hell und voll*, op.216, 1859; *Irrlichter*, op.218, 1859 [?by Josef Strauss]; *Deutsche*, op.220, 1859; *Promotionen*, op.221, 1859; *Schwungräder*, op.223, 1859

Reiseabenteuer, op.227, 1859 (1860); *Lebenswecker*, op.232, 1860; *Sentenzen*, op.233, 1860; *Accellerationen*, op.234, 1860, as *Zeit ist Geld!*, W, male chorus (G. Mayer), arr. V. Keldorfer, (Berlin, ?1912/15); *Immer heiterer*, W im *Ländlerstyle*,

op.235, 1860; Thermen, op.245, 1861; Grillenbanner, [W im Ländlerstyl], op.247, 1861; Wahlstimmen, op.250, 1861; Klangfiguren, op.251, 1861; Dividenden, op.252, 1861; Schwärmereien, Concert-W, op.253, 1860 (1861); Die ersten Curen, op.261, 1862; Colonnen, op.262, 1862; Patronessen, op.264, 1862; Motoren, op.265, 1862; Concurrenzen, op.267, 1862; Wiener Chronik (Frische Geister, W im Ländlerstyle), op.268, 1862; Carnavals-Botschafter, op.270, 1862; Leitartikel, op.273, 1863

Morgenblätter (Melodische Depeschen), op.279, 1864; Studentenlust, op.285, 1864; Aus den Bergen, op.292, 1864; Feuilleton-W, op.293, 1865; Bürgersinn, op.295, 1865; Hofballtänze, op.298, 1865; Flugschriften, op.300, 1866; Bürgerweisen, op.306, 1866; Wiener Bonbons, op.307, 1866; Feen-Märchen, op.312, 1866; An der schönen, blauen Donau (J. Weyl, 1867; F. von Gernerth, 1890), op.314, 1867; Künstler-Leben, op.316, 1867; Telegramme, op.318, 1867; Die Publicisten, op.321, 1868; Geschichten aus dem Wienerwald, op.325, 1868

The Festival, Valse-Comique on the Most Popular Songs (Festival W, on Popular Airs), 1867 (London, 1867), as Erinnerung an Covent-Garden, W nach englischen Volksmelodien (Londoner Lieder, W nach englischen Volks-Melodien), op.329, 1868; Illustrationen, op.331, 1869; Wein, Weib und Gesang! (J. Weyl), op.333, 1869; Königslieder, op.334, 1869; Freuet euch des Lebens, op.340, 1870; Neu-Wien (J. Weyl), op.342, 1870; Wiener Blut, op.354, 1873; Bei uns z'Haus (A. Langer), op.361, 1873 (1874); Wo die Citronen blüh'n!, op.364, 1874; In's Centrum!, op.387, 1880 (Hamburg and Vienna, 1880); Nordseebilder, op.390, 1879 (Hamburg and Vienna, 1879); Myrthenblüthen (A. Seuffert), op.395, 1881 (Hamburg and Vienna, 1881)

Frühlingsstimmen (R. Genée), op.410, 1883 (Hamburg, 1883); Wiener Frauen, op.423, 1886 (Hamburg, 1887); Adelen-W, op.424, 1886 (Hamburg, 1886); Kaiser-Jubiläum. Jubelwalzer, op.434, 1888 (Hamburg, 1888); Sinnen und Minnen, op.435, 1888 (Hamburg, 1888); Kaiser-W, op.437, 1889 (Berlin, 1889); Rathhaus-Ball-Tänze, op.438, 1890 (Berlin, 1890); Gross-Wien. Tout Vienne (F. von Gernerth), op.440, 1891 (Berlin, 1891); Seid umschlungen Millionen, op.443, 1892 (Berlin, 1892); Märchen aus dem Orient, op.444, 1892 (Berlin, 1892); Hochzeitsreigen, op.453, 1893; Gartenlaube-W, op.461, 1895 (Leipzig, *Die Gartenlaube*, i, 1895); Klug Gretelchen (Klug Gretelchen) (A.M. Willner), op.462, 1895 (Leipzig and Vienna, 1895); An der Elbe, op.477, 1897 (Dresden, 1897)

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polkas

Herzenslust P, op.3, 1844 (1845); Amazonen-P, op.9, 1845; Czechen-P, op.13, 1845 (1846); Jux-P, op.17, 1846; Fidelen-P, op.26, 1846; Hopser-P, op.28, 1846 (1847); Bachus-P, op.38, 1847; Explosions-P, op.43, 1847 (1848); Liguorianer Seufzer, Scherz-P, op.57, 1848; Geisselhiebe P, op.60, 1848 (1849); Scherz-P, op.72, 1849 (1850); Heiligenstädter Rendez-vous P, op.78, 1850; Heski Holki P, op.80, 1850; Warschauer P, op.84, 1850 (1851); Herrmann-P, op.91, 1851; Vöslauer P, op.100, 1851 (1852); Albion-P, op.102, 1851 (1852); Harmonie-P, op.106, 1852

Electro-magnetische P, op.110, 1852; Blumenfest-P, op.111, 1852; Annen-P, op.117, 1852; Zehner-P, op.121, 1852 (1853); Satanelle-P, op.124, 1853; Freuden-Gruss-P, op.127, 1853; Aesculap-P, op.130, 1853; Veilchen-P, op.132, 1853; Tanzi Bären P, op.134, 1853; Neuhauser-P, op.137, 1853; Pepita-P, op.138, 1853; Wiedersehen-P, op.142, 1853 (1854); La Viennoise, Pm, op.144, 1854; Bürger-Ball-P, op.145, 1854; Musen-P, op.147, 1854; Elisen-P (Pfr), op.151, 1854; Haute volée-P, op.155, 1854 (1855); Schnellpost-P, op.159, 1854 (1855); Ella-P, op.160, 1855; Souvenir-P, op.162, 1855; Aurora-P, op.165, 1855; Leopoldstädter P, op.168, 1855;

Nachtveilchen, Pm, op.170, 1855; Marie Taglioni P, op.173, 1855 (1856); Le Papillon, Pm, op.174, 1855 (1856); Armen-Ball-P, op.176, 1856; Sans-Souci-P, op.178, 1856; L'inconnue, Pfr, op.182, 1856 (Vienna, 1857) [as op.183, St Petersburg, 1856]; Demi-fortune, Pfr, op.186, 1857; Une Bagatelle, Pm, op.187, 1857; Herzel-P, op.188, 1857; Etwas Kleines, Pfr, op.190, 1857; Olga-P, op.196, 1857 (Vienna, 1857) [as Olga-(Cäcilien-)P, op.195, St Petersburg, 1857]; Spleen, Pm, op.197, 1857 (Vienna, 1857) [as op.200, St Petersburg, 1857]; Alexandrinen-P, Pfr, op.198, 1857 (Vienna, 1858) [as op.194, St Petersburg, 1857]; L'enfantillage. Zäpperl-P, op.202, 1858; Hellenen-P, op.203, 1858; Concordia, Pm, op.206, 1858; Champagner-P, Musikalischer-Scherz, op.211, 1858

Bonbon-P, [Pfr], op.213, 1858 (1859); Tritsch-Tratsch-P, op.214, 1858; La favorite, Pfr, op.217, 1858 (1859); Auroraball-P, [Pfr], op.219, 1859; Nachtigall-P, op.222, 1859; Gruss an Wien, Pfr, op.225, 1859; Der Kobold, Pm, op.226, 1859; Niko-P, op.228, 1859; Jäger-P, Pfr, op.229, 1859; Kammerball-P, op.230, 1860; Drollerie-P, op.231, 1860; Taubenpost, Pfr, op.237, 1860; Die Pariserin, Pfr, op.238, 1860; Polka mazurka champêtre, [Pm], op.239, 1860, rev. as Wo klingen die Lieder (L. Foglar), T, T, B, B/TTBB, 2 hn, (1861); Maskenzug-P(fr), op.240, 1860 (1861); Fantasieblümchen, Pm, op.241, 1860 (1861); Bijoux-P(fr), op.242, 1860 (1861) Diabolin-P, op.244, 1860 (1861); Rokonhangok. Sympathienklänge, [Pfr], op.246, 1861; Camélien-P, op.248, 1861; Hesperus-P, op.249, 1861; Secunden-P(fr), op.258, 1861; Furioso-P quasi G, op.260, 1861; Studenten-P nach deren Liedern, op.263, 1862; Lucifer-P, op.266, 1862; Demolirer-P, op.269, 1862; Blüette Pfr, op.271, 1862 (1863); Patrioten-P, op.274, 1863; Bauern P(fr), op.276, 1863; Invitation à la polka mazur, [Pm], op.277, 1863 (1864); Neues Leben, Pfr, op.278, 1863 (1864); Juristen-Ball P(S), op.280, 1864; Vergnügungszug, P(S), op.281, 1864

Gut bürgerlich, P(fr), op.282, 1864; Patronessen-P(fr), op.286, 1864; Newa-P [fr], op.288, 1864; S' giebt nur a Kaiserstadt, s' giebt nur a Wien, P, op.291, 1864; Process-PS, op.294, 1865; Episode, Pfr, op.296, 1865; Electrofor-PS, op.297, 1865; Kreuzfidell, P, op.301, 1865 (St Petersburg [as op.302], 1865, Vienna, 1865); Die Zeitlose, Pfr, op.302, 1865 (St Petersburg, 1865 [as Reconnaissance-P, op.304], Vienna, 1865); Kinderspiele, Pfr, op.304, 1865 (St Petersburg, 1865 [as Kinderspiele/Djetskija igry, op.301], Vienna, 1866)

Damenspende, P, op.305, 1866; Par force!, PS, op.308, 1866; Sylphen-P, op.309, 1866; Tändelei, Pm, op.310, 1866; Express-P(S), op.311, 1866; Wildfeuer, P(fr), op.313, 1867; Lob der Frauen, Pm, op.315, 1867; Postillon d'amour, P(fr) op.317, 1867; Leichtes Blut, P(S), op.319, 1867; Figaro-P(fr), op.320, 1867 (Paris, 1867; Vienna, 1867); Stadt und Land, Pm, op.322, 1868; Ein Herz, ein Sinn, Pm, op.323, 1868; Unter Donner und Blitz, SP, op.324, 1868; Freikugeln, P(S), op.326, 1869; Sängerslust, P (J. Weyl), op.328, 1868; Fata Morgana, Pm, op.330, 1869

Eljen a Magyar!, SP, op.332, 1869; Im Krapfenwald'l, Pfr, op.336, 1869 (Vienna 1870) [as Im Pawlowsker Walde, St Petersburg, 1869]; Von der Börse, P[fr], op.337, 1869 (Vienna, 1870) [as Ne zabudy' menya, St Petersburg, 1869]; Louischen-P(fr), op.339, 1869 (Vienna, 1871) [as Nitschewo, St Petersburg, 1869]; Ballsträusschen, SP, op.380, 1878 (Vienna and Hamburg, 1878); Frisch heran!, SP, op.386, 1880 (Hamburg and Vienna, 1880); Burschenwanderung, Pfr (A. Seuffert), op.389, 1880 (Hamburg, 1880); Rasch in der That, SP, op.409, 1883 (Hamburg, 1883); An der Wolga, Pm, op.425, 1886 (Hamburg, 1886); Auf zum Tanze!, SP, op.436, 1888 (Hamburg, 1888); Durch's Telephon, P, op.439, 1890 (Berlin, 1890); Unparteiische Kritiken, Pm, op.442, 1892 (Berlin, 1892); Herzenskönigin (Sensationelles), Pfr, op.445[bis], 1893 (Berlin, 1893)

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quadrilles

Debut-Q, op.2, 1844 (1845); Cytheren-Q, op.6, 1844 (1845); Q nach Motiven der Oper Der Liebesbrunnen [Les puits d'amour] von M.W. Balfe, op.10, 1845; Serben-Q, op.14, 1846; Elfen-Q, op.16, 1845 (1846); Dämonen Q, op.19, 1845 (1846); Zigeunerin-Q, op.24, 1846 [on themes from Balfe: The Bohemian Girl]; Odeon Q, op.29 (1847); Q nach Motiven aus der Oper Die Belagerung von Rochelle von Balfe, op.31, 1846 (1847); Alexander-Q, op.33, 1847; Industrie-Q, op.35, 1847; Wilhelminen-Q, op.37, 1847

Q nach Motiven aus der Oper Die Königin von Leon [Ne touchez pas à la reine] von Boisselot, op.40, 1847; Fest-Q, op.44, 1847 (?1847); Martha-Q [on themes from Flotow], op.46, 1848; Seladon (Lion) Q, op.48, 1847 (1848); Marien-Q, op.51, 1847/48 (1848); Annika-Q, op.53, 1848; Q nach Motiven der Oper Der Blitz [L'éclair] von F. Halévy, op.59, 1848; Sanssouci Q, op.63, 1849; Nikolai-Q nach russischen Themen, op.65, 1849; Künstler-Q, op.71, 1849 (1850); Sophien-Q op.75, 1850; Attaque Q, op.76, 1850; Bonvivant-Q, op.86, 1850 (1851); Slaven-Ball Q, op.88, 1851

Maskenfest-Q, op.92, 1851; Promenade-Q, op.98, 1851; Vivat!, op.103, 1851 (1852); Tête-à-tête-Q, op.109, 1852; Melodien-Q nach Motiven von G. Verdi, op.112, 1852; Hofball-Q, op.116, 1852; Nocturne-Q, op.120, 1852 (1853), Indra-Q , op.122, 1852/53 (1853) [on themes from Flotow: Indra, das Schlangenmädchen]; Satanella-Q [on themes from Pugno, Auber and P. Hertel: Les Métamorphoses], op.123, 1853; Motor-Q, op.129, 1853; Bouquet-Q, op.135, 1853; Carnevals-Spektakel-Q, op.152, 1854; Nordstern-Q nach Motiven von G. Meyerbeer, op.153, 1854; Handels-Elite-Q, op.166, 1855; Bijouterie-Q, op.169, 1855

Strelna Terrassen-Q, op.185, 1856 (Vienna, 1857)[as op.186, St Petersburg, 1856]; La berceuse, op.194, 1857; Le beau monde, op.199, 1857 (Vienna, 1858) [as op.198, St Petersburg, 1857]; Künstler-Q nach Motiven berühmter Meister, op.201, 1858; Dinorah-Q nach Motiven der Oper Die Wallfahrt nach Ploërmel von G. Meyerbeer, op.224, 1859; Orpheus-Q, op.236, 1860 [on themes from Offenbach]; Neue Melodien-Q (nach Motifen aus italienischen Opern), op.254, 1861; St Petersburg, Q nach russischen Motifen, op.255, 1861; Chansonette-Q nach Themen französischer Romanzen, op.259, 1861; Un ballo in maschera, Oper von J. Verdi, Q, op.272, 1862 (1863); Lieder-Q nach beliebten Motiven, op.275, 1863; Saison-Q, op.283, 1864; Q sur des airs français, op.290, 1864

L'Africaine, Opéra de G. Meyerbeer, Q, op.299, 1865; Bal champêtre, op.303, 1865 (St Petersburg, 1865; Vienna, 1866); Le premier jour de bonheur, Opéra de D.F.E. Auber, Q, op.327, 1868; Slovianka-Q. Nach russischen Melodien, op.338, 1869 (Vienna, 1871) [as Slavyanka kadrily'na lyubimiye ruskiye motivi, St Petersburg, 1869]; Strauss' Promenade Q [...] on Popular Melodies, 1867 (London, 1867), rev. as Festival-Q, nach englischen Motiven, op.341, 1870

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marches

Patrioten-Ma, op.8, 1845; Austria, op.20, 1846; Fest-Ma, op.49, 1847 (1848); Revolutions-Ma, op.54, 1848; Studenten-Ma, op.56, 1848 (1849); Brünner-Nationalgarde-Ma, op.58, 1848; Kaiser Franz Joseph-Ma, op.67, 1849; Triumph-Ma, op.69, 1850; Wiener Garnison, op.77, 1850; Ottinger Reiter, op.83, 1850; Kaiser-Jäger-Ma, op.93, 1851; Viribus unitis, op.96, 1851; Grossfürsten-Ma, op.107 (1852); Sachsen-Kürassier-Ma, op.113, 1852; Wiener Jubel-Gruss-Ma, op.115, 1852

Kaiser Franz Josef I. Rettungs-Jubel-Ma, op.126, 1853; Caroussel-Ma, op.133, 1853; Kron-Ma, op.139, 1853 (1854); Erzherzog Wilhelm Genesungs-Ma, op.149,

1854; Napoleon-Ma, op.156, 1854; Alliance-Ma, op.158, 1854 (1855); Krönungs-Ma, op.183, 1856 (Vienna, 1857)[as op.185, St Petersburg, 1856]; Fürst Bariatinsky-Ma, op.212, 1858 (1859); Deutscher Krieger-Ma, op.284, 1864; Verbrüderungs-Ma, op.287, 1864; Marche Persanne (Persischer Ma), op.289, 1864 (Vienna, 1864)[as Marche Militaire pour la Perse, op.288, St Petersburg, 1864]; Egyptischer, op.335, 1869 (Vienna, 1869)[as Tscherkessen-Ma, St Petersburg, 1869]; Jubelfest-Ma (Genée), op.396, 1881 (Hamburg and Vienna, 1881)

Habsburg Hoch!, op.408, 1882 (Hamburg, 1883); Russischer (Marche des gardes à cheval), op.426, 1886, (Hamburg, 1886); Spanischer, Original-Motive, op.433, 1888 (Hamburg, 1888); Fest, op.452, 1893; Deutschmeister-Jubiläums-Ma, op.470, 1896 (Hamburg, 1896); Auf's Korn! (V. Chiavacci), op.478, 1898

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other works

Pesther Csárdás, Ungarischer National-Tanz, op.23, 1846; Slaven potp, op.39, 1847; Neue Steier[i]sche Tänze, op.61, 1848 (1849); Romanze (no.1), d, op.243, 1860 (Vienna, 1861) [as Une pensée: rom, op.240, St Petersburg, ?1860]; Romanze no.2, g, op.255[bis], 1860 (Vienna, 1861) [as Deuxième Romance, op.241, St Petersburg, ?1860]; Veilchen, Mazur nach russischen Motifen, op.256, 1861; Perpetuum mobile, Musikalischer Scherz, op.257, 1861; Fest-Polonaise für grosses Orchester (Kaiser Wilhelm-Polonaise), op.352, 1871; Russische Marsch-Fantasie, op.353, 1872; Im russischen Dorfe, Fantasie für grosses Orchester, op.355, 1872 (1873); Auf dem Tanzboden. Musikalische Illustration zu dem gleichnamigen Gemälde von Franz Defregger, op.454, 1893 (1894); Hochzeits-Praeludium, op.469, vn, org, hp, 1896 (Berlin, 1896); Klänge aus der Raimundzeit, Quodlibet aus Gesängen und Tänzen, op.479, 1898

Pubd without op. no.: Erster Gedanke, pf, 1831, for orch 1882 (1881); Q nach Motiven der Oper Des Teufels Antheil [La part du diable] von Auber, 1847; Problem, W, ?1856 (1892); Potp-Q, 1867 (London, 1867); L'Exposition valse (Die Publicisten, W, op.321) (London, 1867); London Bouquet Waltz, (London, 1867); Pall Mall Q, (London, 1867) [attrib. Strauss]; Good Bye, P, (London, 1867) [attrib. Strauss]; Greeting to America [?Fair Columbia], Waltz ?1872 (New York, 1873) [attrib. Strauss]; Coliseum Waltzes [attrib. Strauss], 1872 (Philadelphia, 1872); Sounds from Boston (Geschichten auf dem Boston) Waltzes, ?1872 (Boston, 1872); Strauss' Autograph Waltzes, ?1872 (Boston, 1872) [attrib. Strauss but probably by A.E. Warren]; Strauss' Enchantment Waltzes, ?1872 (Baltimore, ?1875) [attrib. Strauss]; Strauss' Engagement Waltzes, ?1872 (Boston, 1873) [attrib. Strauss]; Jubilee Waltz, 1872 (Springfield, 1872); Manhattan Waltzes, 1872 (Boston, 1872), as W-Bouquet no.1, 1873; Farewell to America, Waltz, ?1872 (Boston, 1872) [attrib. Strauss]; Strauss' Centennial (Säcularfest) Waltzes, ?1876 (Boston, 1874) [attrib. Strauss]; Wenn du ein herzig Liebchen hast (A. Silberstein), Lied, 1879 [in J.N. Vogl: *Volks-Kalendar für das Schaltjahr*, 1880]; Sängergross, male vv (Cologne, 1882); Am Donaustrand, improvisation, 1v, pf (I. Schnitzer), *An der schönen, blauen Donau*, i (15 Jan 1886); Motto, W, 16 bars [theme 2A of op.424], *Wiener Allgemeine Zeitung* (30 Jan 1886); Freiwillige vor!, Ma, 1887; Bauersleut' im Künstlerhaus (L. Anzengruber), Tondichtung, v, pf *Allgemeine Kunst-Chronik* (Munich, i, 1889)

Ein Gstanzl vom Tanzl (20. Jänner 1894) (L. Dóczi), v, pf, 1894 [also as Auf der Alm, Idyll, 1894, unpubd.], 1894; D'Hauptsach (L. Anzengruber), Lied, 1v, pf, *Allgemeine Kunst-Chronik*, (Munich, Oct 1894, nos.20/21); The Herald Waltz, 1894, *New York Herald* (14 Oct 1894); Problem, c1856 (1893/4); 2 sym poems: Traumbilder no.1, 1900, Traumbilder no.2 (1899); Abschieds-W (Nachgelassener Walzer no.1), F, ed. A. Müller jr, 1900 (Leipzig, 1900); Ischler W, (Nachgelassener Walzer no.2), A, ed. Müller, 1900 (Leipzig, 1900); Jung-Wien, Nachgelassener

Walzer (no.3), ed. Müller, 1901 (Leipzig, 1901), as Odeon-W, Nachgelassenes Werk, ed. Müller, 1908 (Leipzig, 1907)

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collaborations

With Josef Strauss: Hinter den Coulissen, Q, 1859; Vaterländischer-Ma, 1859; Monstre-Q, 1860; Monstre-Galoppade, 1861 [unpubd]; Pizzicato-P, 1869 (St Petersburg, 1869; Vienna, 1869)

With Josef and Eduard Strauss: Trifolien, W, 1865; Schützen-Q, 1868

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works published only in russia

first published in St Petersburg

Pavlovsk-P quasi G, [op.184], 1856 (?1856); Nebelbilder (Musikalisches Nebelbilder; Nebelbilder aus der Tonwelt), potp, [op.187], 1851 (?1856); Trot de Cavallerie, Ma, [op.211], 1858 (1858) [? Fürst Bariatinsky-Ma, op.212]; Le désir (Sehnsucht), rom, [op.259], 1861 (?1861); Faust-Q sur des thèmes de l'opéra Faust et Marguerite de Ch. Gounod, [op.277], 1864 (?1864); Kaiser-Alexander-Huldigungs-Ma, [op.290], 1864 (?1864); Dolce pianto (Dolci pianti), rom, [op.283], 1863 (?1864); Hömmage au public russe, potp sur des mélodies russes, 1864 (?1864) [from Glinka]; Notenwechsel, potp, 1866 (?1869)

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unpublished

Josefinen-Tänze, pf 4 hands, 1841/43 [?collab. Josef Strauss]; Tu qui regis totum orbem, grad, 4vv, 2 ob, 2 cl, 2 bn, 2 hn, 3 trb, timp, 1844 (extract pubd *Illustriertes Wiener Extrablatt*, 14 Oct 1894); Ouverture comique, 1845; W in D, pf, 16 bars, before 1850; Jupiter und Pluto oder Wie es bei uns auf der Erde zugeht und was sich die Götter darüber denken, Musikalische Posse in 30 Szenen für zwei Orchester, 1861[rev. with 40 scenes; collab. Josef Strauss; part lost]; Dolce pianto (Dolci pianti), Lied, 1863; Auf der Alm, Idyll, 1894 [see alsopubd without op.no.: Ein Gstanzl vom Tanzl]; Da nicken die Giebel, Pm on themes from Die Göttin der Vernunft, op.474, [pf score, R. Raimann, arr. Müller]

Frisch gewagt, G, on themes from Die Göttin der Vernunft, op.475 [pf score, R. Raimann, ?arr. Müller]; Die Göttin der Vernunft, Q, op.476, 1898 [pf score by R. Raimann, ?arr. Müller]; Nachgelassener Walzer No.4, 1903 [ed. Müller 1901]; Albumblatt für Nikolaus Dumba, c1898/9 [extract from 'Brautschatz-Walzer' in posth. ballet *Aschenbrödel*]; Numerous sketches and fragments, incl. Wer [!] bei dem Klang der Flöten und Geigen [possibly from inc. operetta *Die lustigen Weiber von Wien*, 1868/70]

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unpublished and lost

Aniela-Mazur, 1845; Grosser Serbischer National-Tanz, 1845; Saiten-Zauber, W, 1845; Wiener Grüsse an Graz, W, 1845; Sperl-Q, 1845; Lust-Lagerer (Die Festlagerer), W, 1845; Tanz-Herolde, W, 1846; Altenburg-W, 1846; Honiklänge, W, 1846; Monument-Ma (Monument-Enthüllungsmarsch), 1846; Ein Zyklus von 'Czechischen Liedern' [announced 1847]; Erinnerung an Neusatz, Grosse Fantasie nach Nationalmotiven, 1847; Marien-P, 1847

Ständchen, 1847; Variationen über slawische Themas [announced 1847]; W-Strauss, potp [announced 1847]; Siegesmarsch, 1848; Medizinermarsch, 1848;

Molly-Ma [?Molly-W], 1848; Romanischer Nationalhymne, T, 1848; Romanischer Nationalmarsch, 1848; Friedens-P, 1849; Q nach Motiven der Oper Der Prophet von G. Meyerbeer, 1849; Jubiläums-Fest-Ma, 1850; Luftreise-Ma, 1850; Nixen-P, 1850; Tanzblumen-Mosaik, W potp, 1850; Warschauer Ballett [?Bankett]-Mazur, 1850

Crampampuli-Tanz. Ländler, 1851; Die Volksweisen aller österreichischen Völker, potp [announced 1851]; Industrie-P, 1851; W-Guirlande, potp [on themes by Strauss (i)], 1851; Eisenbahn-P [announced 1852]; Alpenrosen, W, 1854; Melodienkranz, W, 1854 [on themes by Strauss (i)]; Grosser Festmarsch, 1855; Silvester-P, 1855 [? Marie Taglioni P, op.173]; Schwirberl-P, 1856; Souvenir de St. Pétersbourg, Q [announced 1856; ?Strelna-Terrassen-Q, op.185]; Pastrana-P, nach mexikanischen Motiven [announced 1857]

Monstre-Galoppade [compiled with Josef Strauss], 1861; Romanze no.3, 1863; Nordische Klänge, potp, 1864; Romanze no.4, 1864; Treusinn, P [announced 1866]; Reverie, Chanson pour le cornet, 1867; Reminiscenzen aus Alt- und Neu-Wien, potp [on melodies by Johann Strauss (i) and (ii)], 1877; Aus guter Quelle, Pm, 1884; Am Kaukasus Ma [? Russischer Ma, op.426]; Dies und Das [? Husaren-P, op.421], Pfr, 1886; Schleier-Pfr, 1886; Am Kaukasus, Ma, 1887 [? Russischer Ma, op.426]; Empfangs-Musik (in Marschform), 1887; Die neue Wienerstadt, Fest-Polonaise, 1891; Telephonische Nachrichten, Pfr, 1894; Novelle, Pfr, 1895; Heiter, immer heiter, PS, 1897; Rundschau, PS, 1898; Kunstnotizen, PS, 1899; Friedensfeier, Polonaise, ?

Transcrs. for orch of music by other composers

Strauss

(3) Josef [Joseph] Strauss

(b Vienna, 20 Aug 1827; d Vienna, 22 July 1870). Composer, conductor and violinist, second son of (1) Johann Strauss (i). After completing courses in technical drawing and mathematics at Vienna's Polytechnic Institute, simultaneously complementing his studies with private tuition in landscape, ornamental and figure-drawing at the Academy of Fine Arts, he defied his father's wish that he should enter the military and embarked first upon a successful career as an architect and mechanical engineer. An all-rounder, he published two books on mathematical subjects, invented a street-cleaning machine (later adopted by the municipality of Vienna), wrote an anthology of poems and a five-act drama, *Rober*, for which he wrote the text, visualized the settings, and provided sketches of the characters, costumes and scenery. He also composed a few unpublished songs (some to his own texts) and piano pieces, possessed a fine bass voice and was a virtuoso pianist. When his brother Johann was taken seriously ill in 1853, a reluctant Josef agreed to deputize as conductor of the Strauss Orchestra on a strictly interim basis. He made his conducting début at a soirée in the 'Sperl' dance-hall on 23 July 1853, conducting with the baton rather than the violin bow, a challenge to his confidence he did not overcome until 23 April 1856. Josef also had to deputize for his brother as a composer by writing the traditional new piece for the parish festival in the Viennese suburb of Hernals on 29 August 1853, and to which he gave the significant title *Die Ersten und Letzten*. This waltz, his op.1, had to be repeated six times, and *Der Wanderer* (30 August 1853) voiced the opinion of the majority:

Josef Strauss is a decided musical talent, for whom it would be a pity if he were to withdraw again so soon from public activity. His waltz is brimming with freshness and vitality, and also with that electricity which appears to be the sole preserve of the Strauss family. The instrumentation is so brilliant and effective that you think that you are dealing with a complete master.... The tumultuous applause and the unremitting desire for repetitions on the part of the numerous public, will doubtless soon encourage Herr Josef Strauss to write a new composition.

Upon Johann's return to Vienna in mid-September 1853 Josef retreated from the limelight; he underwent violin instruction with Franz Amon, Johann's teacher, and much later studied thoroughbass and composition with the music-school proprietor Franz Dolleschall. He only resumed direction of the Strauss Orchestra at the beginning of June 1854 when Johann departed for a further rest-cure at Gastein. A new waltz written during this period, *Die Ersten nach den Letzten* op.12, hints at a degree of resignation to his changing lifestyle, but eye problems and persistent headaches – manifestations of probable congenital brain damage that was to hasten his demise – led him to withdraw again from professional engagements upon Johann's return at the end of that July. Yet, when Johann severely restricted Josef's engagements during carnival and spring of the following year, Josef called his brother's bluff by threatening to withdraw completely from the music scene. Johann relented and, until brother Eduard's début as a ball-music conductor in 1861, Johann and Josef shared the direction of the Strauss Orchestra. From 1862 all three brothers participated in leadership of the orchestra, until the following year when Johann was appointed *k.k. Hofballmusik-Direktor* and deliberately restricted his conducting activities in Vienna. When Josef replaced the malingering Johann in Pavlovsk in 1862, the latter promised to organize Russian engagements for his brother during 1863 and 1864, though later signed the contracts for himself. Both brothers shared the conducting in Pavlovsk during the 1869 season, jointly composing the *Pizzicato-Polka* there. On 17 April 1870, Josef gave a final concert in Vienna before travelling to Warsaw to give a season of concerts. A cerebral attack during the playing of his unpublished potpourri *Musikalisches Feuilleton* on 1 June resulted in his collapse at the podium, and he was carried off unconscious. He was brought back to Vienna on 17 July and died there five days later. His wife vehemently refused an autopsy and it can only be presumed that Josef died from the bursting of a brain tumour.

From 1856 Josef began a systematic and significant extension of the Strauss Orchestra's concert repertory by including the sometimes 'futuristic' music of contemporary operatic composers, especially that of Richard Wagner. As early as March 1853, Johann Strauss (ii) had been the first in Vienna to feature extracts from Wagner's operas in his concerts, presenting music from *Tannhäuser* and *Lohengrin*, long before the operas' respective Viennese premières. Now Josef made a point of introducing extracts from *Tristan und Isolde*, *Das Rheingold* and *Die Meistersinger von Nürnberg*, even before the works' world premières. Wagner himself attended a concert of Josef's arrangements of music from *Tristan und Isolde* in 1861, and later expressed his approval. It was Josef, too, who

conducted the first Viennese performance of Liszt's tone-poem *Mazeppa* in 1856.

Josef married his childhood sweetheart, Karoline Josefa Pruckmayer (1831–1900), on 8 June 1857, and their only child, Karoline Anna (1858–1919), was born the following March. His wedding present to his wife, the inspired concert waltz *Perlen der Liebe* op.39, notable for its Wagnerian influences, is remarkable for its conception and power, surpassing anything brother Johann had yet created. It was, moreover, early evidence of Josef's superior craftsmanship and indicated his future development as a more profound and cultivated musician. A great many of his melodies are cast in minor keys, imbuing them with a melancholic charm which differentiates them from the music of his father and brothers. The unpublished and now lost romance *An die Hoffnung* (1865) drew from Johann an insight into the very nature of Josef's Muse (undated note [5/6 May 1894] to Eduard Strauss):

As far as sensitivity is concerned, Josef's *An die Hoffnung* is a pearl of the highest order. His whole being – his melancholy lies within it. What are Mascagni, Leoncavallo, Smareglia, compared to this simple, natural expression of feeling. One does not always have to have studied counterpoint in order to write a piece of music that speaks to the heart. Genius can work on the heart and mind by simpler means, and then more is achieved than the musical mathematician can do by using all his craft.

While Josef Strauss's strength lay principally in imbuing the slower dance forms, like the waltz (e.g. opp.178, 184, 222, 232, 235, 249, 254, 258, 275, 277 and 279) and the polka-mazurka (e.g. opp.73, 129, 166, 183, 215, 229 and 270) with heart-touching melodies and inspired orchestrations, when occasion demanded this 'Schubert of the ballroom' could also be just as ebullient as his brothers and produced a string of breezy quick polkas (e.g. opp.76, 127, 161, 193, 230, 240, 253 and 271). His marches, like those by his brothers, are more sprightly and dance-like than martial and have much to commend them.

He left some 300 original dances and marches and more than 500 unpublished arrangements of music by other composers, including Mendelssohn, Schumann, Beethoven, Liszt and Wagner. (Virtually all these arrangements were later burnt by Eduard Strauss, along with those made by himself and Johann Strauss (i).) With Josef Strauss, more than with any other member of his family, one is left to surmise the direction in which his music might have developed had he not been shackled by the commercial constraints of writing popular dance music. In 1869 Josef notified his wife: 'As I do not want to practise the trade of a beer-fiddler for ever, I am turning to other kinds of composition', while the *Morgen-Post* (24 July 1870), in its obituary for the composer, noted that 'he died before he could realize the most precious ambition of his life – the composition of a grand romantic opera'. The fate of an operetta Josef allegedly wrote has never been established.

WORKS

[Strauss: \(3\) Josef Strauss](#)

WORKS

published in Vienna in year of first performance, unless otherwise stated; dances and marches first published for piano solo and titles shown as on cover of first piano edition, most also published for violin and piano and for orchestra

principal MS sources: A-Wgm, Wn, Wph, Wst, Weinmann, Wiener Konzerthausgesellschaft; for complete arrangement and MS and details, see Weinmann (1967)

G	Galop
M	Mazurka
Ma	Marsch
P	Polka
Pfr	Polka française
Pm	Polka-mazurka
Potp	Potpourri
PS	Polka schnell
Q	quadrille
Rom	Romance
SP	Schnellpolka
W	Walzer

waltes and ländler

Die Ersten und Letzten, op.1, 1853 (1856); Flinserln, op.5, 1855 (1856); Die Ersten nach den Letzten, op.12, 1854 (1856); Die Vorgeiger, op.16, 1856; Wiegenlieder, op.18, 1856; Die guten alten Zeiten, op.26, 1856; Die Veteranen, op.29, 1856 (1857); Ball-Silhouetten, op.30, 1857; Mai-Rosen, op.34, 1857; Perlen der Liebe, Concert-W, op.39, 1857; Fünf Kleeblad'ln, op.44, 1857; Frauenblätter, op.47, 1858

Zeit-Bilder, op.51, 1858; Liebesgrüsse, op.56, 1858; Wiener Kinder, op.61, 1858; Flattergeister, op.62, 1858 (1859); Wintermärchen, op.66, 1859; Soll und Haben. Handels-Elite-Ball-Tänze, op.68, 1859; Schwert und Leyer, op.71, 1859; Waldbleamln, Ländler, op.79, 1859 (1860); Die Zufälligen, op.85, 1860; Helden-Gedichte, op.87, 1860; Lustschwärmer, op.91, 1860; Sternschnuppen, op.96, 1860 (1861); Flammen, op.101, 1861; Maskengeheimnisse, op.102, 1861

Wiener-Bonmots, op.108, 1861; Die Sonderlinge, op.111, 1861; [Die] Zeisserln, op.114, 1861 (1862); Hesperus-Ball-Tänze, op.116, 1862; Die Tanz-Interpellanten, op.120, 1862; Glückskinder, op.124, 1862; Neue-Welt-Bürger, op.126, 1862; Freuden-Grüsse, op.128, 1862 (1863); Musen-Klänge, op.131, 1863; Günstige Prognosen, op.132, 1863; Normen (Tanznormen), op.139, 1863; Streich-Magnete, op.141, 1863; Associationen, op.143, 1863

Deutsche Sympathien, op.149, 1863 (1864); Wiener Couplets, op.150, 1863 (1864); Fantasiebilder, op.151, 1864; Petitionen, op.153, 1864; Die Klienten, op.156, 1864; Die Industriellen, op.158, 1864; Die Zeitgenossen, op.162, 1864; Dorfschwalben aus Oesterreich, op.164, 1864; Herztöne, op.172, 1865; Geheime Anziehungskräfte (Dynamiden), op.173, 1865; Actionen, op.174, 1865; Combinationen, op.176, 1865; Gedenkblätter (Memento), op.178, 1865

Transactionen, op.184, 1865; Heilmethoden, op.189, 1866; Deutsche Grüsse, op.191, 1866; Expensnoten, op.194, 1866; Helenen-W, op.197, 1866; Vereins-Lieder, op.198, 1866; Friedenspalmen, op.207, 1866; Delirien, op.212, 1867; Marien-Klänge, op.214, 1867; Hesperus-Ländler, op.220, 1867; Studententräume, op.222, 1867; Krönungslieder, op.226, 1867; Herbstrosen, op.232, 1867; Tanzadressen an die Preisgekrönten, op.234, 1868

Sphären-Klänge, op.235, 1868; Wiener Stimmen, op.239, 1868; Hochzeits-Klänge, op.242, 1868; Disputationen, op.243, 1868; Wiener Fresken, op.249, 1868; Ernst

und Humor, op.254, 1868; Huldigungslieder, op.255, 1869; Aquarellen, op.258, 1869; Consortien, op.260, 1869; Mein Lebenslauf ist Lieb' und Lust!, op.263, 1869; Frohes Leben, op.272, 1869; Nilfluthen, op.275, 1870; Frauenwürde, op.277, 1870; Hesperusbahnen, op.279, 1870; Tanz-Prioritäten, op.280, 1870; Rudolfs-Klänge, op.283, 1870

polkas

Vergissmeinnicht, Pm, op.2, 1855 (1856); Mille Fleurs P, op.4, 1855 (1856); Tarantel-P, op.6, 1855 (1856); Vielliebchen, Pm, op.7, 1855 (1856); Punsch-P, op.9, 1855 (1856); Bauern-Pm, op.10, 1856; Wiener P, op.13, 1856; Titi-P, op.15, 1856; Maiblümchen, Pm, op.17, 1856; Lustlager-P, op.19, 1856; Sehnsucht[s], Pm, op.22, 1856; Joujou-P, op.23, 1856; Jucker-P, op.27, 1856; Sylphide, Pfr, op.28, 1856 (1857); Herzbleamerl, Pm im Ländlerstyle, op.31, 1857

Masken-P, op.33, 1857; Une Pensée, Pm, op.35, 1857; Gedenke mein! P [SP], op.38, 1857; La Simplicité, Pfr, op.40, 1857; La Chevaleresque, Pm, op.42, 1857; Steeplechase P(SP), op.43, 1857; Harlekin-P, op.48, 1858; Die Amazone, Pm, op.49, 1858; Nymphen-P [Pfr], op.50, 1858; Matrosen-P, op.52, 1858; Flora, Pm, op.54, 1858; Bon-Bon-P(fr), op.55, 1858; Moulinet-P(fr), op.57, 1858; Laxenburger-P, op.60, 1858; Wald-Röslein, Pm, op.63, 1858 (1859)

Minerva, Pm, op.67, 1859; Saus und Braus, P [PS], op.69, 1859; Die Kokette, Pfr, op.70, 1859; Amanda, Pm, op.72, 1859 (1860); Sympathie, Pm, op.73, 1859 (1860); Elfen-P, op.74, 1859 (1860); Sturm-P, op.75, 1859 (1860); Adamira-P, op.76, 1860; Die Naïve, P(fr), op.77, 1859 (1860); Gurli-P(fr), op.78, 1859 (1860); Cupido-P(fr), op.81, 1860; Euterpe, Pm, op.82, 1860; Figaro-P(fr), op.83, 1860; Cyclophen-P, op.84, 1860; Immergrün, Pm, op.88, 1860

Mignon-P(fr), op.89, 1860; Gruss an München, Pfr, op.90, 1860; Tag und Nacht, P, op.93, 1860; Bellona, Pm, op.94, 1860; Diana, Pfr, op.95, 1860; Schabernack-P, op.98, 1861; Zephir-P [Pfr], op.99, 1861; Die Kosende, Pm, op.100, 1861; Aus dem Wienerwald, Pm, op.104, 1861; Blitz-P, op.106, 1861; Dornbacher Rendez-vous-P, op.107, 1861; Die Soubrette, P [PS], op.109, 1861; Die Schwebende, Pm, op.110, 1861; Irenen-P [Pfr], op.113, 1861

Die Lachtaube, Pm, op.117, 1862; Amaranth, Pfr, op.119, 1862; Winterlust, P [PS], op.121, 1862; Lieb' und Wein, Pm, op.122, 1862; Angelica-Pfr, op.123, 1862; Seraphinen-P(fr), op.125, 1862; Vorwärts!, SP, op.127, 1862; Brennende Liebe, Pm, op.129, 1862 (St Petersburg, 1862; Vienna, 1863); Auf Ferienreisen! SP, op.133, 1863; Patti-P, op.134, 1863; Künstler-Caprice, Pfr, op.135, 1863; Sturmflug [Turner], SP, op.136, 1863; Souvenir-Pfr nach beliebten Motiven, op.140, 1863

Die Schwätzerin, Pm, op.144, 1863; Cabriole, SP, op.145, 1863; Amouretten-P, op.147, 1863; Edelweiss, Pm, op.148, 1863 (1864); Rudolfsheimer-P, op.152, 1864; Lebensgeister, P(fr), op.154, 1864; Die Gazelle, Pm, op.155, 1864; Abendstern P(fr), op.160, 1864; Pêle-mêle-P(S), op.161, 1864; Die Idylle, Pm, op.163, 1864; Fashion-P, op.165, 1864; Frauenherz, Pm, op.166, 1864; Arabella-P, op.167, 1864; Sport-P(S), op.170, 1864; Frisch auf!, Pm, op.177, 1865

Schlaraffen-P, op.179, 1865; Causerie-P, op.180, 1865; Springinsfeld, P(S), op.181, 1865; Mailust, Pfr, op.182, 1865; Stiefmütterchen, Pm, op.183, 1865; Verliebte Augen, Pfr, op.185, 1865; Bouquet-PS, op.188, 1864 (1865); Pauline, Pm, op.190a, 1866; Pauline, Pm, op.190b, 1866; Die Spinnerin, Pfr, op.192, 1866; Forever, P(S), op.193, 1866; Thalia, Pm, op.195, 1866; Carrière-P(S), op.200, 1866; Wilde Rose, Pm, op.201, 1866; Die Marketenderin, Pfr, op.202, 1866

Schwalbenpost, P(S), op.203, 1866; Die Libelle, Pm, op.204, 1866; Genien-P(fr), op.205, 1866; Etiquette-P(fr), op.208, 1866; Farewell!, P(S), op.211, 1866 (1867); Arm in Arm, Pm, op.215, 1867; Jocus-P(S), op.216, 1867; Gnomen-P(fr), op.217, 1867; Wiener Leben, Pfr, op.218, 1867; Allerlei, PS, op.219, 1867; Die Windsbraut,

P(S), op.221, 1867; Die Tänzerin, P(fr), op.227, 1867; Victoria, Pfr, op.228, 1867; Nachtschatten, Pm, op.229, 1867

Im Fluge, P(S), op.230, 1867; In der Heimat!, Pm, op.231, 1867; Lock-P(fr), op.233, 1868; Dithyrambe, Pm, op.236, 1868, arr. male chorus (J. Weyl), 1868; Galoppin-P(S), op.237, 1868; Tanz-Regulator, Pfr, op.238, 1868; Eingesendet, P(S), op.240, 1868; Extempore, Pfr, op.241, 1868; Margherita-P, op.244, 1868 (1870); Plappermäulchen, Musikalischer Scherz, PS, op.245, 1868; Eile mit Weile, P(S), op.247, 1868; Die Sirene, Pm, op.248, 1868; Die Galante, Pm, op.251, 1868; Buchstaben-Pfr, op.252, 1868

Freigeister-P(S), op.253, 1868; Concordia, Pfr, op.257, 1869; Vélocipède, SP, op.259, 1869; Eislauf, SP, op.261, 1869; Neckerei, Pm, op.262, 1869; Frohsinn, Pfr, op.264, 1869; Die tanzende Muse, Pm, op.266, 1869; Die Nasswalderin, Ländler im Tempo der Pm, op.267, 1869; Feuerfest!, Pfr, op.269, 1869; Aus der Ferne, Pm, op.270, 1869; Ohne Sorgen!, P(S), op.271, 1869; En passant, Pfr, op.273, 1869; Künstler-Gruss, Pfr, op.274, 1870; Jokey P(s), op.278, 1870; Heiterer Muth, Pfr, op.281, 1870; Die Emancipirte, Pm, op.282, 1870

quadrilles

Sturm-Q, op.3, 1855 (1856); Bachanten-Q, op.8, ?1855 (1856); Rendez-vous-Q, op.11, 1856; Policinello-Q, op.21, 1856; Kadi-Q, op.25, 1856; Dioskuren-Q, op.32, 1857; Csikós-Q, op.37, 1857; Parade-Q, op.45, 1857; Musen-Q, op.46, 1858; Bivouac-Q, op.58, 1858; Lanciers-Q, op.64, 1858; Caprice-Q, op.65, 1858 (1859); Stegreif-Q, op.80, 1859 (1860); Turner-Q, op.92, 1860; Débardeurs-Q, op.97, 1861

Meister Fortunio und sein Liebeslied, Die schöne Magellone, Daphnis u. Chloë. Q nach beliebten Offenbach'schen Motiven, op.103, 1861; Faust-Q, Nach Motiven aus Gounod's Faust, op.112, 1861 (1862); Folichon-Q nach beliebten Motiven, op.115, 1862; Amazonen-Q, op.118, 1862; Touristen-Q mit Benützung beliebter Volksweisen, op.130, 1862 (1863); Sofien-Q nach beliebten Motiven, op.137, 1863; Herold-Q, op.157, 1864; Les Géorgiennes, Opéra bouffe de J. Offenbach, Q, op.168, 1864

Turnier-Q, op.169, 1864; Colosseum-Q, op.175, 1865; Flick und Flock-Q nach Motiven des gleichnamigen Balletts von Hertel, op.187, 1865; Schäfer-Q nach Motiven der Operette Die Schäfer von Jaques Offenbach, op.196, 1866; Blaubart-Q nach Motiven der gleichnamigen komischen Oper von J. Offenbach, op.206, 1866; Pariser Q, op.209, 1867; Theater-Q, op.213, 1867; Q über beliebte Motive der komischen Oper Die Grossherzogin von Gerolstein von J. Offenbach, op.223, 1867

Crispino-Q nach Motiven der L. und F. Ricci'schen Oper Crispino e la comare, op.224, 1867; Genovefa-Q nach Motiven der gleichnamigen burlesken Oper von J. Offenbach, op.246, 1868; Périchole-Q nach Motiven der gleichnamigen Oper von J. Offenbach, op.256, 1869; Toto-Q nach Motiven der gleichnamigen Offenbach'schen Operette, op.265, 1869; Kakadu. Vert-vert. Operette v. J. Offenbach Q, op.276, 1870

marches

Avantgarde-Ma, op.14, 1856; Kais. königl. Oesterreichischer Armee-Ma, op.24, 1856; Liechtenstein-Ma, op.36, 1857; Wallonen-Ma, op.41, 1857; Defilir-Ma, op.53, 1858; Oesterreichischer Kronprinzen-Ma, op.59, 1858; Erzherzog Carl, op.86, 1860; Phoenix-Ma, op.105, 1861; Victor-Ma, op.138, 1863; Fest-Ma, op.142, 1863

Deutscher Union-Ma, op.146, 1863; Gablenz-Ma, op.159, 1864; Einzugs-Ma, op.171, 1864 (1865); Prinz Eugen-Ma, op.186, 1865; Benedek-Ma, op.199, 1866; Schwarzenberg-Monument-Ma, op.210, 1866; Ungarischer Krönungsmarsch, op.225, 1867; Schützen-Ma, op.250, 1868; Andrassy-Ma, op.268, 1869

other works

For collabs. see Johann Strauss (ii)

Misc.: Schottischer Tanz op.20, 1856

Pubd only in Russia (op. nos. for Russia only): Abendläuten, Idylle, 1862 (St Petersburg, 1862); Japanesischer Ma, [op.124a], 1862 (St Petersburg); Peine du coeur (Liebesgram; Herzensqual). Fantasie, [op.123], 1862 (St Petersburg, 1862); Serenade [? Ständchen no.1], 1862 (St Petersburg, 1862)

Pubd without op. no.: Ständchen [no.1], 1861; Das musikalische Oesterreich, potp aus Nationalliedern und Tänzen aller österreichischen Kronländer, arr. for pf, 1862; Faust-Potp, ?1862 (1862); Wenn ein Kindlein (A. Silberstein), Lied, Österreichischer Volkskalender (1866); Mein schönes Wien, Albumblatt (Berlin, c1888) [attrib. Josef Strauss]

Unpubd MSS: Capprice für Klavier, 1849; Grande marche du concert, 1849; Grand galoppe du concert, ?1849; Der Bettler (O. Prechtler), Lied, ?1849; Lieder, 1849: Elegie (Josef Strauss), Meineid (Strauss), Der Totengräber (Strauss), Nachtgebet (J.N. Vogl); Thème variée für Klavier, ?1849; Melancholie für Klavier, ?1848-52; Rhapsodie no.1 für Klavier, ?1848-52; Fantasie für Orchester 1861 [survives only in pf arr.]; Allegro fantastique, 1862; Andante cantabile [?Nocturne], 1862; Impromptu. Andante, 1862

Lost: Rhapsodie nos. 2-4 für Klavier, ?1848-52; Concertmarsch, 1853; La Française, P, 1854; Revue-Q, 1854; Wiener-Garnison-Ma, 1854; Manövri-Ma, 1856; Musikalisches Panorama, potp, 1856; Bundes-Armee-Ma, 1857 [? Armee-Ma op.24]; Österreichischer Huldigungsmarsch (Kaiser Huldigungs-Ma), 1857; Passiflora (Patience), Pm, 1857; An die Nacht, Tongemälde für Männerchor und Orchester, 1858; Ideale, Concert-W, 1858; Irrlichter, W, 1858 [? J. Strauss (ii) op.218]

Wiener Colibri, W, 1858; Die Marketenderin aus dem Wiener Walde (Marketenderin vom Wienerwald), Pm, 1859; Liebe und Leben, W, 1859; Stimmen aus der Zeit, W, 1859; Caroussel-Q, 1860; Klänge aus der Ober- und Unterwelt, Concert-W, 1860; Confusions-Q, 1861; Fantasiestück, 1862 [? Fantasie für Orchester, 1861]; Iris, Pm, 1861; Neue-Welt-P, 1861; Romanze, 1861; Contraste, W, 1862 [? Hesperus-Ball-Tänze, W, op.116]; Die Hochzeit bei Laternenschein, Potp, 1862

Eintracht, Pm, 1862; Hyazinth-P, 1862; Musikalisches Feuilleton, potp, 1862; Nocturne, 1862 [?Andante Cantabile]; Schlittschuhläufer Tanz, 1862; Schlittschuh-P, 1862 [? Winterlust-P, op.121]; Concert-Potp, 1863; Rataplan-Q, 1863; Vor der Schlacht, Chor mit Orchesterbegleitung, 1863; Strauss und Lanner, Potp (W aus älterer Zeit), orch. Josef Strauss, 1864; An die Hoffnung (Espérance), rom, 1865; La forza del destino, Potp (Verdi), 1865

Schlittschuh-G, 1865; Souvenir à Patti, Potp, 1865; Zum Jahreswechsel, Sylvesterlieder, Potp (compiled and orch. by Josef Strauss), 1865; Union-Ma; In Bauernkleidern, Ländler; Ebbe und Fluth, Phantasiestücke

c500 orchestral transcrs. of works by other composers

Strauss

(4) Eduard Strauss (i)

(b Vienna, 15 March 1835; d Vienna, 28 Dec 1916). Composer, conductor and violinist, youngest son of (1) Johann Strauss (i). After primary school, he attended the Vienna Akademische Gymnasium (1846-52). A gifted linguist in classical and modern languages, he planned a future with the Austrian consular service, but subsequently withdrew his candidature from the Oriental Academy and resigned himself to the inevitable. 'Just as Josef had let himself be swayed, so Johann was able to influence me, too, into

following in his footsteps', Eduard wrote in his family biography (*Erinnerungen*, Vienna, 1906). Alongside studies in musical theory (under Gottfried Preyer), violin (Franz Amon) and piano, he also received instruction in the harp (Antonio Zamara). He made his début on 11 February 1855 with the Strauss Orchestra, featured as one of two harpists in the first public performance of brother (2) Johann's waltz *Glossen* op.163, but self-confessed nervousness later robbed him of a post as harpist with a German court-theatre. Encouraged by Johann, Eduard made his début as ball-music conductor with the Strauss Orchestra in the Sofienbad-Saal on 5 February 1861. After his first appearance as a conductor of concerts in the Wintergarten of the Dianabad-Saal on 6 April of the following year, the Viennese theatrical journal *Der Zwischen-Akt* (7 February 1862) noted:

Eduard Strauss, who involuntarily recalls Strauss Father in his demeanour, was greeted with thunderous applause upon his appearance at the side of his brother [Johann], and presented with rare agility and self-confidence all the waltzes composed during this season by Johann Strauss. His directing proved that we have in him a conductor of equal rank. Long live the Strauss trinity!

Eduard's arrival in the family music business was timely. When Josef hurriedly left Vienna in 1862 to relieve the apparently ailing Johann in Pavlovsk, he could leave the Strauss Orchestra in Eduard's capable hands. Yet, for reasons which are unclear, Eduard was not a success when he conducted the first half of the Pavlovsk season in 1865, and he received no return engagement. A bitter disagreement with his brothers in autumn 1869 over the choice of winter venue for the Strauss Orchestra's concerts almost led Eduard to resign and withdraw into private life; the issue was only resolved through the intervention of mother Anna Strauss and the drafting of a contract by Josef, defining the business relationships between the brothers. With Josef Strauss's death and Johann's increasing preoccupation with stage composition, direction of the Strauss Orchestra passed to Eduard. It remained in his sole charge until 13 February 1901, when he disbanded it in New York after a three-month tour of North America comprising 229 concerts and balls in 132 towns and necessitating journeys along thousands of kilometres of railway as well as 20 days of sea travel. A martinet with his musicians, he later calculated that in 23 years of touring with his orchestra he visited '840 towns in two continents and gave concerts at 14 exhibitions'. Eduard made three visits to London (1885, 1895 and 1897) and played before Queen Victoria at Buckingham Palace and Windsor Castle. Travels further afield took him to America (1890 and 1901) and Russia (1894), while plans for Tchaikovsky to conduct the Strauss Orchestra in Vienna apparently only foundered upon the Russian composer's death in 1893.

Vienna's musical life witnessed an innovation on 13 March 1870 when 'Josef and Eduard Strauss, with the assistance of Johann Strauss' (as the advertisement read) organized their first Sunday afternoon concert in the Goldene Saal of the recently-opened Musikverein building, the new home of the Gesellschaft der Musikfreunde. There had been many voices raised against the appearance of the Strauss brothers in the Musikverein, for it

was felt that the playing of dance music in such surroundings was a 'desecration' of the house. Despite this, the concert was oversubscribed and the widespread recognition of its artistic excellence led to the Strauss Orchestra giving regular Sunday concerts in the hall. Under Eduard, these musical events took place every Sunday afternoon from October to March or April and soon established themselves as a 'tradition' that was to continue for 30 years. A typical programme would present Strauss family orchestral compositions (including the first performance of many by Johann based on themes from his latest stage works) alongside more serious fare by composers including Bizet, Flotow, Grieg, Kretschmer, Liszt, Mascagni, Mendelssohn, Mozart, Paderewski, Rossini, Rubinstein, Schumann, Tchaikovsky, Thomas, Vieuxtemps, Wagner and Weber. In addition, Eduard made some 200 orchestral transcriptions of music by other composers, the majority of these arrangements being performed at these concerts in the Musikverein.

Eduard held the title of *k.k. Hofballmusik-Direktor* from 1872 until 1901. After retiring from public life in March 1901 he maintained a critical eye on the Viennese musical scene, and even published a detailed list of orchestral material in the Strauss Orchestra's archive (*Concert-Repertoire der bestandenen Kapelle des Eduard Strauss*, Vienna, 1901). Embittered by alienation from his family and by his eldest son's much-publicized bankruptcy, in October 1907 he destroyed the Strauss Orchestra's musical archive in acts of artistic desecration. His own transcriptions of music from the operatic and symphonic repertoires were also among the casualties of these fires. After several bouts of illness, he died from a heart attack on 28 December 1916. He left a wife, Maria Magdalena (née Klenkhart, 1840–1921) and two sons, (5) Johann Maria Eduard (1866–1939) and Josef Eduard Anna (a garage proprietor, 1868–1940).

Eduard's first compositions appeared from Carl Haslinger's publishing house in spring 1863, when his elder brothers were already universally recognized as the two leading writers of dance music. In consequence, from the outset his music was unjustly compared with theirs, and by the time his compositional gifts were fully developed his dance pieces went unacknowledged because of the abundance of masterpieces by Johann and Josef. Eduard sometimes had difficulty finding publishers for his compositions, particularly during his later years, and a great many works remained unprinted. It was hardly an act of brotherly love when, on 1 April 1892, Johann warned his own publisher, Fritz Simrock, against issuing Eduard's music: 'Unfortunately, little can be done with his compositions. ... His compositions are not bad – but nobody buys them. If they were bought, then he'd not play me again. He plays me – because he needs me. That's how things are'.

As a performing musician, 'stylish Edi' (as the Viennese dubbed him) had to yield hardly anything to Johann; as a composer, however, he remained in the shadow of his two brothers, even though many of his compositions, especially those dating from the 1870s and 80s, compared most favourably with those by Johann and Josef. He registered his first success in 1869 with the quick polka *Bahn frei!* op.45, a dance form he was to stamp with his own genius, such as in opp.70, 73, 86, 100, 108, 112, 132 and 168. His waltzes, too, with their imaginative use of countermelody, bear his

unmistakable fingerprint (opp.75, 79, 101, 116, 126, 150, 161 and 200), the finest exuding a spirited optimism rarely heard in his brothers' waltzes. In common with Johann and Josef, Eduard orchestrated his own dance compositions. If pressed for time, all three brothers added coded instructions for their copyists, ensuring the resultant orchestrations were precisely as they had been conceived.

WORKS

Strauss: (4) Eduard Strauss (i)

WORKS

published in Vienna in year of first performance, unless otherwise stated; dances and marches first published for piano solo and titles shown as on cover of first piano edition, most also published for violin and piano and for orchestra

principal MS sources: A-Wgm, Wn, Wph, Wst, Weinmann, Wiener Konzerthausgesellschaft; for complete arrangement and MS and details, see Weinmann (1967)

G	Galop
M	Mazurka
Ma	Marsch
P	Polka
Pfr	Polka française
Pm	Polka-mazurka
Potp	Potpourri
PS	Polka schnell
Q	quadrille
rom	Romance
SP	Schnellpolka
W	Walzer
P	Polka

waltzes

polkas and galops

quadrilles

other works

lost and doubtful works

Strauss: (4) Eduard Strauss (i): Works

waltzes

Die Candidaten, op.2, 1862 (1863); Hesperiden, op.18, 1866; Memoiren einer Ballnacht, op.26, 1867; Wiener Stereoskopen, op.31, 1865 (?1868); Freie Gedanken, op.39, 1868; Wiener Genrebilder, op.41, 1863 (1868); Flüchtige Skizzen, op.52, 1869; Lilienkränze, op.61, 1870; Deutsche Herzen, op.65, 1870 (1871); Akademische Bürger, op.68, 1871; Hypothesen, op.72, 1871 (?1872); Fusionen, op.74, 1871; Fesche Geister, op.75, 1871; Doctrinen, op.79, 1872

Ehret die Frauen!, op.80, 1872; Ball-Promessen, op.82, 1872; Myrthen-Sträusschen, op.87, 1872; Huldigungen, op.88, 1872; Manuscripte, op.90, 1872; Interpretationen, op.97, 1873; Studentenball-Tänze, op.101, 1873; Expositionen, op.103, 1873; Stimmen aus dem Publikum, op.104, 1873; Theorien, op.111, 1874;

Aulalieder, op.113, 1874; Die Abonnenten, op.116, 1874; Giroflé-Girofla: W nach Motiven über Lecocq's Oper, op.123, 1875 (1874)

Fidele Bursche, op.124, 1875; Aus dem Rechtsleben, op.126, 1875; Bessere Zeiten, op.130, 1875; Verdicte, op.137, 1876; Aus der Studienzeit, op.141, 1876; Consequenzen, op.143, 1876; Fatinitza-W nach Motiven der gleichnamigen Operette von Franz von Suppé, op.147, 1876 (1877); Das Leben ist doch schön!, op.150, 1876 (1877); Mit frohem Muth und heiter'm Sinn!, op.153, 1877; Märchen aus der Heimath, op.155, 1877

Geflügelte Worte, op.158, 1877; Leuchtkäferln, op.161, 1877; Nützt das freie Leben!, op.164, 1878; Ball-Chronik, op.167, 1878; Traumgebilde, op.170, 1878; Boccaccio-W nach Motiven der F. von Suppé'schen Operette Boccaccio, op.175, 1879; Lustfahrten, op.177, 1879; Rundgesänge, op.178, 1879; Feuerfunken, op.185, 1880; Freie Lieder, op.188, 1880; Juanita-W nach Motiven der F. v. Suppé'schen komischen Oper Donna Juanita, op.190, 1880

Nisida-W nach Motiven der gleichnamigen Operette von Richard Genée, op.193, 1881 (1880); Bemooste Häupter, op.195, 1881; Glockensignale, op.198, 1881; Schleier und Krone, op.200, 1881; Wo Lust und Freude wohnen!, op.202, 1882; Lebende Blumen, op.205, 1882; Heitere Weisen, op.207, 1882; Carnevalsstudien!, op.213, 1883; Glühlichter, op.216, 1883; Jubelfanfaren, op.220, 1883; Bei Sing-Sang und Becherklang, op.224, 1884; Lustige G'schichten, op.227, 1884

Landeskinder, op.232, 1884 (1885); Grüsse an die Aula, op.233, 1885; Wiener Dialect, op.237, 1885; Widmungsblätter, op.242, 1886; Denksprüche, op.244, 1886; Freudensalven, op.249, 1886; Heimische Klänge, op.252, 1887; Für lustige Leut', op.255, 1887; Life in America (Das Leben in Amerika) Waltzes (American Women, W, New York 1890), op.263, 1890 (Boston, 1890); As we sing, we dance (So singen, so tanzen wir) Waltzes, op.266, 1888 (Boston, 1890)

The Toast (Trinksprüche) Waltzes, op.270, 1889 (Boston, 1890); Myrthenzauber, op.272, 1890 (1891); Hochzeitslieder, op.288, 1893 (?1893) [later pubd as op.290 (1894/5)]; Blütenkranz Johann Strauss'scher W in chronologischer Reihenfolge von 1844 bis auf die Neuzeit, arr. Eduard Strauss, op.292, 1894; Tanz-Candidaten, op.293, 1890 (?1895); Die Jubilanten, op.295, 1895; Jubel-W, op.296, 1898; Ball-Erinnerungen [? Welcome to Amerika; Greeting to America], op.300, 1900 (?1900)

[Strauss: \(4\) Eduard Strauss \(i\): Works](#)

polkas and galops

Ideal, Pfr, op.1, 1862; Sonette-P(fr), op.3, 1862 (1863); Eldorado, Pfr, op.5, 1863; Carnevals-Gruss, Pm, op.8, 1864; Iris-P(fr), op.9, 1864; Lebenslust, P(S), op.11, 1864 (1865); Masken-Favorite, Pfr, op.12, 1865; Die Evolvirende, Pfr, op.13, 1865; Paragraphen-P(fr), op.16, 1866; Gruss an die Heimath, P(fr), op.17, 1865 (1866); Dornröschen, Pm, op.19, 1866; Gazelle, P(S), op.20, 1866; Colibri, P(fr), op.21, 1866; Pirouette, P(fr), op.22, 1866

Apollo, Pfr, op.25, 1867; Herz an Herz, Pm, op.27, 1867; Kreuz und quer, P(S), op.28, 1867; Fleurette, P(fr), op.29, 1867; Tanz-Parole, P(fr), op.30, 1867; Carnevalsblume, Pm, op.32, 1867; Studentenliebchen, Pfr, op.33, 1867; Die Ballkönigin, P(fr), op.34, 1868; Nachtrag, P(fr), op.35, 1868; Harmonie, P(fr), op.36, 1868; Wunderblümchen, Pm, op.37, 1868; Jugendlust, P(fr), op.38, 1868; Devise, Pfr, op.40, 1868 (?1869); Thauberle, Pm, op.42, 1868

Froh durch die ganze Welt!, P(S), op.43, 1868; Bahn frei!, P(S), op.45, 1869; Vom Tage, Pm, op.46, 1869; In Künstlerkreisen, Pfr, op.47, 1869; Studentenstreiche, Pfr, op.48, 1869; Sängers Liebchen, Pfr, op.50, 1869; Pegasus-Sprünge, P(S), op.51, 1869; Über Stock und Stein, P(S), op.53, 1869; Die Biene, Pfr, op.54, 1869; Eisblume, Pm, op.55, 1870; Stempelfrei, P(S), op.56, 1870; Pro und Contra, P(fr), op.58, 1870; Echo aus unseren Bergen, Pfr, op.59, 1870

Con amore, Pfr, op.60, 1870; Flott!, P(S), op.64, 1870; Serenade, Pm mit Chor (Moriz August Grandjean), op.66, 1871; Von der Aula, Pfr, op.67, 1871; Mit der Feder, Pm, op.69, 1871; Mit Dampf, P(S), op.70, 1871; Auf und davon!, P(S), op.73, 1871; Herzblättchen, Pfr, op.76, 1871; Goldfischlein, Pm, op.77, 1871; Bruder Studi!, Pfr, op.78, 1872; Weit aus!, P(S), op.81, 1872; Amor's Gruss, Pfr, op.83, 1872; Liebeszauber, Pm, op.84, 1872

Soldatengruss, Pfr, op.85, 1872; Eine neue Welt!, P(S), op.86, 1872; Columbine, Pm, op.89, 1872; Lustig im Kreise, P(S), op.93, 1872 (1873); Unter eigenem Dache, Pfr, op.95, 1873; Pest-Ofener-Eissport-G (Eissport-G; Pester Eislauf-G), op.96, 1873; Ein Stück Wien, Pfr, op.98, 1873; Mädchenlaune, Pm, op.99, 1873; Nach kurzer Rast, P(S), op.100, 1873; Ein Jahr freiwillig, Pfr, op.102, 1870 (1873); Laut und Traut, Pm, op.106, 1873

Wo man lacht und lebt, P(S), op.108, 1873 (1874); Ohne Aufenthalt, P(S), op.112, 1874; Die Hochquelle, Pm, op.114, 1874; Flottes Leben, Pfr, op.115, 1874; In Lieb' entbrannt, Pfr, op.117, 1874; Augensprache, Pfr, op.119, 1874; Unter der Enns, P(S), op.121, 1874; Tour und retour, Pfr, op.125, 1875; Alpenrose, Pm, op.127, 1875; Kleine Chronik, P(S), op.128, 1875; Märzveilchen, Pfr, op.129, 1875; Herz und Welt, Pm, op.131, 1875 (1876); Knall und Fall, P(S), op.132, 1875 (1876)

Aus Lieb' zu ihr! (J. Kowy), Pfr für Männerchor, op.135, 1876; Über Feld und Wiese, P(S), op.138, 1876; Blümchen Tausendschön, Pm, op.139, 1876; Von Land zu Land, Pfr, op.140, 1876; Aus der Visur, Pfr, op.142, 1876; Gruss an Prag, Pfr, op.144, 1876; Schön Rohtraut, Pm, op.145, 1876, (?1877); Souvenir de Bade, Erinnerung an Baden, P(S), op.146, 1876 (?1877); Treuliebchen, Pfr, op.152, 1877; Brausteufelchen, P(S)G, op.154, 1877

Ballade, Pm, op.156, 1877; Schneesternchen, Pfr, op.157, 1877; Saat und Ernte, P(S), op.159, 1877; Liebesbotschaft, Pm, op.160, 1877 (?1878); Opern-Soirée-Pfr, op.162, 1877 (1878); Telephon-Pfr, op.165, 1878; Reiselust, Pfr, op.166, 1878; Ausser Rand und Band, P(S), op.168[bis], 1878; Moosröschen, Pm, op.169, 1878; Gruss an Stockholm, Pfr, op.171, 1878; Wien über Alles!, P(S), op.172, 1878; Mit der Strömung, Pfr, op.174, 1879; Poesie und Prosa, Pm, op.176, 1879

Pfeilschnell, P(S), op.179, 1879; En miniature, Pm, op.181, 1879; Souvenir de Dresde, Pfr, op.182, 1879 (1880); Terpsichore, Pm, op.184, 1880; Hectograph, SP, op.186, 1880; Still und bewegt, Pfr, op.187, 1880; Original-Bericht, Pfr, op.189, 1880; Fleur Roumaine, Pfr, op.192, 1880; Herzens-Telegraf, Pm, op.194, 1881; Passe-partout, SP, op.196, 1881; Je pense à toi, Pfr, op.197, 1881; Probe-Nummer, Pfr, op.199, 1881; Mit zartem Colorit, Pm, op.201, 1881; Faschingsbrief, Pfr, op.203, 1882

Schneewittchen, Pm, op.204, 1882; Luftig und duftig, PS, op.206, 1882; Die Träumerin, Pm, op.208, 1882; Jugendfeuer, SP, op.210, 1882 (1883); Vergnügungs-Anzeiger, Pfr, op.214, 1883; Nixenreigen, Pm, op.215, 1883; Witzblitz, SP, op.217, 1883; Gemüthswelle, Pm, op.218, 1883; Mit Chic, SP, op.221, 1883 (1884); Chère amie, Pfr, op.223, 1884; Organ für Tanzlustige, Pfr, op.225, 1884; Schmeichelkätzchen, Pm, op.226, 1884; Mit Vergnügen!, SP, op.228, 1884

Gruss an Budapest, Pfr, op.229, 1884; Mein Lieblingsblümchen, Pm, op.230, 1884 (?1885); Im Flug mit ihr, PS, op.231, 1884 (?1885); Kunstnotiz, Pfr, op.234, 1885; Liebeszeichen, Pm, op.235, 1885; Stelldichein, Pfr, op.236, 1885; Ohne Bremse, PS, op.238, 1885 (?1886); Old England for ever!, P, op.239, 1885; Um die Wette, G, op.241, 1885 (?1886); Sprühfeuer, PS(G), op.243, 1886; Lyra, Pfr, op.245, 1886; Der Rose Erwachen (Le reveil de la rose), Pm, op.246, 1886; Tagesrapport, Pfr, op.247, 1886

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1886; Wer tanzt mit?, P(S), op.251, 1886 (?1887); Carnevals-Bulletin, Pfr, op.253, 1887; Blauäuglein, Pfr, op.254, 1887; In Banden der Liebe, Pm, op.256, 1887 (?1887); Flüchtiger als Wind und Welle, P(S), op.257, 1887 (?1887); Blumensprache, Pm, op.258, 1887 (?1888); Mit Extrapost, PS, op.259, 1887 (?1888); Aus den schlesischen Bergen, Pm, op.260, 1888 (1891); O schöne Jugendzeit!, Pfr, op.262, 1889 (1891)

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Strauss: (4) Eduard Strauss (i): Works

quadrilles

Q nach Motiven der Operette Mannschaft an Bord von G. von Zaytz, op.7, 1864; Fitzliputzli-Q nach Motiven der Operette Fitzliputzli von G. von Zaytz, op.10, 1864; Helenen-Q über Motive der komischen Oper Die schöne Helene von J. Offenbach, op.14, 1865; Cascoletto-Q nach Motiven der gleichnamigen Operette von Jaques Offenbach, op.15, 1866; Lieder-Kranz, Q nach Motiven von Franz Schubert, op.23, 1867; Pariser Leben, Q nach Motiven der gleichnamigen Operette von J. Offenbach, op.24, 1867

Sardanapal, Q nach Motiven des gleichnamigen Balletts von F. Hertel, op.49, 1869; Les Brigands: Die Banditen, Operette de J. Offenbach. Q, op.57, 1870; Schatten-Q nach Motiven der Oper Der Schatten (L'ombre) nach F. von Flotow, op.62, 1870; Trapezunt-Q nach Motiven der gleichnamigen Operette von J. Offenbach, op.71, 1871; Pilger-Q nach Motiven der Operette Die Pilger von Max Wolf, op.91, 1872; Q nach Motiven der Operette Der schwarze Corsar von J. Offenbach, op.92, 1872

Javotte-Q nach Motiven der gleichnamigen Operette von Emil Jonas, op.94, 1873; Goldchignon-Q nach Motiven der gleichnamigen Operette von Emil Jonas, op.105, 1873; Angot-Q nach Motiven der komischen Oper von Ch. Lecocq Mamsell Angot, die Tochter der Halle, op.110, 1874; Der König hat's gesagt, komische Oper von L. Délibes. Q, op.118, 1874; Giroflé-Girofla. Q nach Motiven über Lecocq's Oper, op.122, 1875 (1874)

Carmen-Q nach Motiven der gleichnamigen Oper G. Bizet's, op.134, 1876; Fatinitza-Q nach Motiven der gleichnamigen Operette von Franz von Suppé, op.136, 1876; Q nach Motiven der Lecocq'schen Operette Graziella, op.148, 1877 (?1876); Q nach Motiven der Lecocq'schen Operette Dr Piccolo (Tivolini-Q; Piccolini-Q), op.149, 1877 (?1877); Seekadet-Q nach Motiven der gleichnamigen komischen Operette von Richard Genée, op.151, 1876 (?1877)

Teufels-Q nach Motiven der F. von Suppé'schen Operette Der Teufel auf Erden, op.163, 1878; Herzblättchen-Q nach Motiven der gleichnamigen Franz von Suppé'schen Operette, op.173, 1882; Boccaccio-Q nach Motiven der gleichnamigen Operette von Franz von Suppé, op.180, 1879; Juanita-Q nach Motiven der F.v.Suppé'schen komischen Oper Donna Juanita, op.191, 1880; Q nach Motiven der Operette Der kleine Prinz von Adolf Müller jun., op.209, 1883

Bettelstudent-Q nach Motiven der gleichnamigen komischen Operette von C. Millöcker, op.212, 1883; Q über Motive der F. von Suppé'schen Operette Die Afrikareise, op.219, 1884 (1883); Q über Motive der C. Millöcker'schen Operette Gasparone, op.222, 1884; Q über Motive der R. Dellinger'schen Operette Don Cesar, op.240, 1885 (?1886)

Strauss: (4) Eduard Strauss (i): Works

other works

For collabs. see Johann Strauss (ii)

Marches: Gut Heil! Ma, op.4, 1863; Lanciers-Ma, op.44, 1869; La gloire du Brésil, Marche triomphale, op.63, 1871 (1870); Wiener Welt-Ausstellungs-Ma, op.107, 1873; Kaiser Franz-Josef-Jubiläums-Ma, op.109, 1873 (1874); Weyprecht-Payer-Ma, op.120, 1874; Österreich's Völker-Treue, Ma, op.211, 1882; Sarazenen-Ma, op.297, 1891.

Misc.: Fantasie über neuere deutsche Lieder, op.133, 1876; Un petit rien, rom, op.183, 1876 (1880); Als ich dich (Es war vor langen Jahren), Lied, op.261, 1887 (1891)

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Pubd without op. no.: Mes sentiments (Ideal, op.1), Pfr, ?1862 (1862); American Exposition, Waltzes, ?1876 (New York, 1876); Greeting Waltz, on English Airs, 1885 (London, 1885); Die Wienerin, Pfr, 1891 (1892), reissued 1894 with text (W. Wiesburg); Bolero, nach einem spanischen Motiv, 1885 (?1885) [E. Löwenberg, arr. E. Strauss]

Unpubd MSS: Im hypnotischen Schlummer, [W-]Int für Streichinstrumente, 1894, pubd in arr. as Hypnotic Slumbers, W for pf, op.319 (Boston, 1906); Electrisc, PS, 1895; Innig und sinnig, Pfr, 1895; Pm in E

Strauss: (4) Eduard Strauss (i): Works

lost and doubtful works

Lost: Die Ersten Grüsse, W, 1862; Die Verfassungsmässigen, W, 1862 [? Die Candidaten, op.2]; Eglantinen-Lieder, W, 1863; Souvenir de Chopin, Pfr, 1863; Maskentreiben-P, 1864; Millefleurs-Pfr, 1864; Biv[o]uac-Ma, 1865; Lebende Blumen, W, 1865 [?Wiener Stereoskopen, op.31; ?Lebende Blumen, op.205]; Nur lustig, PS, 1865; Bewegtes Leben, PS, 1867; Eilpost, PS, 1867; Notizen, Pfr, 1867; Epheuranken-W, 1870 [?Lilienkränze, op.61]

Humoresken, W, 1870 [?Lilienkränze, op.61]; Potp aus der Operette Trébizonde von J. Offenbach, 1870; Auf schwingen der Liebe, PS, 1871; Carnevalsgrüsse, W, 1872; Ton[e]-Mosaik, Grosses potp, 1873; Einzugsmarsch, 1881; Carnevals-Novitäten, P, 1882; Ein Wiener Liedchen, nach einem älteren Motiv von Eduard Strauss, 1882; Chronik der Wiener Tanzmusik seit 120 Jahren, potp, 1883; Fest im Tempo, Pfr, 1887; Souvenir de London, P, 1887 [?Old England for ever!, P, op.239]; Aus der Paragraphenwelt, W, 1888; Fest umschlungen, Pm, 1888

Im Wiener Schritt, PS, 1888; Menublätter-W, 1888; Telegraphischer Bericht, Pfr, 1888; Pierrot-P, 1889; Piraten-W, 1889 [on themes from A. Sullivan: The Pirates of Penzance]; Rosige Laune, PS, 1889 [also reported incorrectly as a Pfr]; Wiener G, ?1889; Barcarolle orientale, 1890; G'hupft wie g'sprungen, PS, 1890; Mikado-Q, 1890 [on themes from Sullivan: The Mikado]; Veilchen, Pm, 1890; Ball-Privilegien, W, 1891; Bei Kanne und Laute, Pm, 1891; Kabel-Telegramm, PS, 1891; Ball-Koryphäen, Pfr, 1892

Besten Record, PS, 1892; Das vereinigte Wien, Pm, 1892; Dem Ziele nah, PS, 1892; Tanzende Wellen, W, 1892; Carneval-Epistel, Pfr, 1893; Die Recensenten, Pm, 1893; Einmal 'rum, PS, 1893; Wiener Gemüthlichkeit, Pfr, 1893; Eine kleine Skizze, Pm, 1894; Extra-Beilage, PS, 1894 [also reported incorrectly as a Pm]; Die Kunstnovize, Pm, 1895; Lustige Jagd, PS, 1895; Shahzada Ma (Afghanen-Ma),

1895; Unter dem Banner Wiens, Pfr, 1895; In froher Stunde, Pm, 1896; Liebesgabe, Pfr, 1896; Für alle Welt, PS, 1897; Stilles Behagen, Pm, 1897 Wiener Sitte, Pfr, 1897; Wiener Skizzen, PS, ?unperf., 1897; Karnevalstelegramm (Anonym; Carnevals-Jux), PS, 1898; Wiener Ansichtskarte, Pfr, 1898; Nach Mitternacht, PS, 1899; Weinblätter, W, 1899 [misreading of Menublätter, 1888]; Emblem, Pfr, 1900; Frauenrechte, W, 1900; Kleine Chronik, PS, 1900 [not op.128]; Welcome to Amerika [Greeting to America; ?Ball-Erinnerungen, op.300], W, 1900; Wiener Sage, Pfr, 1900

c300 transcrs. of works by others

Works of doubtful origin: Liebesknospen, W, op.168 [bis] (?Kassel, 1879); Boccaccio-Ma [on themes from Suppé's operetta], ?1879/80 (St Petersburg and Moscow, ?1879/80) [attrib. E. Strauss]

Strauss

(5) Johann (Maria Eduard) Strauss (iii)

(b Vienna, 16 Feb 1866; d Berlin-Schöneberg, 9 Jan 1939). Composer, conductor and violinist, eldest son of (4) Eduard Strauss (i). He was known variously as Johann Strauss (iii), Johann Strauss grandson and Johann Strauss junior. From the age of six he received instruction in the piano and violin, later studying musical theory under Professor Karl Nawratil. Upon matriculating (1884) from the Vienna Schottengymnasium, he studied law at Vienna University. In 1890 he entered the service of the Austrian Government and, after five years as an accounts official in the Ministry of Education and Instruction, was promoted to the position of chief. But, as he recalled in 1921:

My father ... decided that I should enter the government service. ... But I had music in my blood, and I longed to get away from the prose of the public functionary. It was my paternal uncle, Johann, who especially understood my bent for music. He supervised my efforts as a composer, he even let me transcribe his own orchestral compositions for piano, and he encouraged my musical studies in every way.

While still employed by the ministry, his first and only operetta, *Katze und Maus* (1898), was produced. Though not a success, it provided the spur for him to embark upon a full-time musical career the following year. He made his conducting début with his own orchestra of 60 musicians at a masked ball in the Somossy Orfeum in Budapest (17 February 1900), for which he wrote and dedicated his *Budapester-Polka* op.26. Between May and October 1900 he consolidated the success of his début with a five-month tour through Germany and Holland with 42 of his players. His first appearance in Vienna, again directing his own orchestra, followed on 3 November that year at a festival concert in the Sofienbad-Saal in aid of the Lanner-Strauss Father Memorial Fund. From 1901 to 1906 he directed the music for the annual Hofball and Ball bei Hof at the Imperial Court in Vienna, though circumstances were to conspire against his receiving the title of *k.k. Hofballmusik-Direktor*. During this period he was also engaged for most of the élite balls of the annual Vienna Carnival. Misfortune dogged his early concert tours and in 1904 he was accused of bankruptcy through negligence. He was convicted in November 1906; the next year he moved with his family to Berlin, which became his operational base for the remainder of his life. To avoid conscription in Germany, he relocated to

Vienna in October 1916, shortly before the death of his father, returning to Berlin in May 1918. With his musicians he undertook extensive tours of Europe until the outbreak of World War I, whereupon he disbanded his orchestra and thereafter appeared mainly as guest conductor. He claimed to have conducted 187 orchestras in Germany alone between 1921 and 1925, made two tours of America (1934 and 1937) and visited Great Britain in 1902, 1927, 1928 and 1931. He never wavered in his belief in the waltz as the ideal dance, and was convinced that the popularity of jazz, which he abhorred, was a passing phase. In 1909, by which time he had been a recording artist for some seven years, he was invited by the National Phonograph Company to act as supervisor and conductor in the making of German selections of Edison Records at the Berlin recording department of the company; as such he acted in a similar capacity to that of Victor Herbert in America. His recording career, especially on cylinders, was prolific and, spanning some 30 years, was by no means confined to his own family's music. Regrettably, he recorded only four of his own compositions: the waltzes *Gruss aus Wien* op.24 and *Dem Muthigen gehört die Welt* op.25, the march *Mit vereinten Kräften* op.29 and *Im Galopp* op.34. He made his final concert appearance on 26 December 1938, conducting the Dresden Philharmonic and died in Berlin on 9 January 1939 while preparing further touring plans. He was the only musician of the Strauss dynasty to be decorated by the British royal family, having in 1903 been made a member of the Royal Victorian Order by King Edward VII (for whose coronation with Queen Alexandra in 1902 he wrote his *Krönungs-Walzer* op.40). He left a wife, Maria Emilie Karoline (née Hofer, 1867–1939), a son, Johann Eduard Maria (1895–1972), and two daughters, Maria Pauline Anna (1900–86) and Angelica Maria Pauline (1901–79).

More noted as an interpreter of his family's works, Johann Strauss (iii) nevertheless composed about 70 dances and marches, only 26 of which were published. (The existence of his op.40 is misleading: opp.11–23 remained unallocated.) Unlike his forebears, he was unskilled in instrumentation and relied, in this respect, upon the composer and military musician Adolf Ischpold. Johann's waltzes (for example, opp.1, 25, 30, 33, 38 and 40) particularly reflect the more 'modern' style and orchestrations of 'Silver Age' composers like Franz Lehár, while his galops and quick polkas such as opp.6, 27, and 34 reveal that he inherited his own father's verve and panache.

WORKS

printed works published in Vienna in year of first performance, unless otherwise stated; dances and marches first published for piano solo and titles shown as on cover of first piano edition, most also published for full and reduced orchestra

Stage: *Katze und Maus* (Operette, 3, F. Gross and V. Léon, after E. Scribe: *Bataille de dames*), Vienna, An der Wien, 23 Dec 1898 (1899) [opp.1–9 based on melodies from the operetta issued separately]

Waltzes: *Sylvianen-Walzer*, op.1, 1898; *Leonie-Walzer*, op.2, 1898; *Gruss aus Wien* (*Salut de vienne*), op.24, 1900 (Leipzig, 1900); *Dem Muthigen gehört die Welt* (*La chance aux audacieux*), op.25, 1900 (Leipzig, 1900); *Unter den Linden* (*Sous les tilleuls*), op.30, 1900 (Leipzig, 1900); *Die Schlittschuhläuferin* (*La patineuse*), op.31, 1901 (Leipzig, 1901); *Wiener Weisen* (*Airs Viennois*), op.32, 1901 (Leipzig, 1901);

Mariana Valse, op.33, 1901 (Leipzig, 1901); In der Blütezeit (La floraison), op.36, 1902 (Leipzig, ?1902); Dichterliebe (Dichtermanne, Amour du poète), op.38, 1903 (Leipzig, 1903); Wilhelminen-Walzer, op.39, 1901 (Leipzig, ?1902); Krönungs-Walzer (Couronnement), op.40, 1902 (Leipzig, 1902)

Polkas, galops and mazurkas: Comme il faut, polka française, op.3, ?1898 (1898); Empire, Polka-mazurka, op.5, ?1898 (1898); Schlau-Schlau, Polka schnell, op.6, 1899 (1898); Budapester-Polka, op.26, 1900 (Leipzig, 1900); Frisch durch's Leben (A travers la vie), Galop, op.27, 1900 (Leipzig, 1900); Rosige Laune (De bonne humeur), Mazurka, op.28, 1900 (Leipzig, 1900); Im Galopp (Au Galop), Galop, op.34, 1901 (Leipzig, 1901); Ludmilla-Mazurka, op.35, ?1901 (Leipzig, ?1901); Mit freudigen Herzen (De coeur joyeux), Polka, op.37, ?1902 (Leipzig, ?1902)

Marches: Dragoner-Marsch, op.7, 1898; Mit vereinten Kräften (Union fait la force), op.29, 1900 (Leipzig, 1900)

Other works: Katze und Maus-Quadrille, op.8, ?1898 (1898); Rococo-Gavotte, op.4, ?1898 (1898); Musette, op.9, 1899

Unpub. MSS: Lob der Heimat (J. Weinheber), Walzer, male chorus, 1936

Unpubd. and lost works: Ball-Express, Polka schnell, 1901; Burschenblut, Polka schnell, 1901; Faschingsgrüsse, Walzer, 1901; Heitere Stunden, Polka-mazurka, 1901; Jubiläumstänze, Walzer, 1901; Letztes Läuten, Polka schnell, 1901; Neueste Depesche, polka française, 1901; Redactions-Geheimnisse, Walzer, 1901; Concordia-Album, Walzer, 1902; Fest-Marsch, 1902; Investitions-Galop, 1902; Prüfungsgefühle, Polka schnell, 1902; Unter den Arcaden, Walzer, 1902; Von der Donau bis [zur] Oder, Walzer, 1902; Ausgleichsklänge, Walzer, 1903; Beim Wetterhäuschen, Walzer, 1903; Froh durch das Leben, Polka schnell [?op.27], 1903; Reporter-Polka-schnell, 1903; Ein Strauss von Strauss, potpourri, 1904; Elektra, Walzer, 1904; Feuilleton, polka française, 1904; Rathausballtänze, Walzer, 1904; Dichterträume, Walzer, 1905; Im Rathauskeller, Walzer, 1905; Walzer, 1905 [for J. Strauss (iii)'s concert academy in the Sofiensaal]; Walzer, 1905 [for the academy and ball of the 'Treue'-Verein]; Feuilleton, Walzer, 1905; Operetten-Revue, Quadrille, 1906; Paragraph 19, Polka schnell, 1906; Stadtgespräche, Walzer, 1906; Gruss an Wien, Walzer, 1921

Strauss

(6) Eduard (Leopold Maria) Strauss (ii)

(*b* Vienna, 24 March 1910; *d* Vienna, 6 April 1969). Conductor; grandson of (4) Eduard (i) and nephew of (5) Johann (iii). He learnt the piano, horn and singing, privately and at the Vienna Music Academy. He was an accompanist at the Auer-Weissgerber private singing school in Vienna, then in 1939 enlisted for military service. From 1946 to 1956 he worked as a teacher and répétiteur in Alfred Jerger's opera class at the Vienna Conservatory, where he met his future wife, the Polish-born soprano Elisabeth Pontes (*b* 1919). He made his public conducting début in Vienna in 1949, although, not being a violinist, he conducted with a baton. His good looks, self-effacing manner and the elegance he brought to his interpretations of music by the Strauss family and composers such as Mozart and Schubert won him great popularity. International tours took him to Manila, Seoul, Moscow, Cairo, Paris, London, Athens, Gothenburg and Warsaw. Of greatest significance were the six tours of Japan he made between 1956 and 1967 with the Tokyo SO, which helped spread the popularity of western classical and light-classical music in that country. In

1966 he became founder-conductor of the Vienna Johann Strauss Orchestra, with which he made a highly successful tour of Canada and the USA. His final public engagement was on 19 January 1969 at the Namur Festival, Belgium. He died suddenly in Vienna on Easter Sunday of that year. He left a rich heritage of recordings with numerous orchestras, by which to assess his stylish interpretations of his family's music (for example, *Johann Strauss Première*, Philips, 1961; *Eduard Strauss Conducts the Unknown Johann Strauss*, Turnabout, 1969). His only son, Dr Eduard Strauss (b 1955), sang with the renowned Wiener Männergesang-verein for several years and is a judge in Vienna.

[Strauss](#)

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Strauss, Isaac

(b Strasbourg, 2 June 1806; d Paris, 9 Aug 1888). French conductor, composer and violinist. He was already an accomplished violinist in 1826

when he entered the Paris Conservatoire. In 1828 he was a co-founder of the Société des Concerts du Conservatoire and shortly thereafter began a 15-year engagement as violinist at the Théâtre Italien. He became known as a composer of dance music and conductor of instrumental ensembles at court and noble functions, and in 1852 he replaced Musard as music director of the court balls; he held this post until 1870 and then became director of the opera balls until 1872. He also conducted the spa orchestra in Vichy (1843–63), where his luxurious villa was used as a residence by the emperor and empress in the summers of 1861 and 1862. In his later years he was a generous benefactor to old and needy musicians. His large art and archaeological collection (he was something of an expert, and was on the Commission de l'art ancien at the Expositions universelles of 1867 and 1878) is in the Salle Strauss of the Musée des Thermes (Cluny), Paris.

Strauss's vast output of waltzes, polkas, galops and quadrilles achieved considerable popularity in his day. Some of the works bear titles identical with those of pieces by Johann Strauss (i), and the omission of Isaac's first name from the title-pages of piano editions caused some of his works, such as the set of waltzes *Le diamant*, to be falsely attributed to the Viennese Strauss.

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MAX SCHÖNHERR/CORMAC NEWARK

Strauss, Richard (Georg)

(*b* Munich, 11 June 1864; *d* Garmisch-Partenkirchen, 8 Sept 1949). German composer and conductor. He emerged soon after the deaths of Wagner and Brahms as the most important living German composer. During an artistic career which spanned nearly eight decades, he composed in virtually all musical genres, but became best known for his tone poems (composed during the closing years of the 19th century) and his operas (from the early decades of the 20th). Coming of age as a composer at a time when the duality of bourgeois and artist had become increasingly problematic, Strauss negotiated the worlds of art and society with a remarkable combination of candour and irony. Averse to the metaphysics of Wagner and indifferent to Mahler's philosophical intentions in music, he exploited instead the paradoxes, inconsistencies and potential profundities to be found in modern, everyday life. The new possibilities he envisioned for music were exemplified in the eclecticism of the opera *Der Rosenkavalier*, whose juxtaposition of contemporary with intentionally anachronistic elements creates a stylistic pluralism that adumbrates subsequent experimentation of the later 20th century.

1. [Childhood and early career, 1864–85.](#)
2. [The tone poet, 1885–98.](#)

3. The opera composer, 1898–1916.
4. World War I, Vienna and the Weimar era.
5. The late Strauss, 1930–49.
6. The composer.
7. Instrumental works.
8. Lieder and choral music.
9. Music for the stage.

WORKS

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Strauss, Richard

1. Childhood and early career, 1864–85.

Strauss was the first of two children born to Franz Strauss (1822–1905), principal horn player in the Munich court orchestra, and Josephine Pschorr Strauss (1837–1910), daughter of Georg Pschorr, a wealthy Munich brewer. Franz Strauss was a superb musician (the ‘Joachim of the horn’, according to Hans von Bülow) whose brilliance was equalled by his dogged tenacity. These traits took him from lowly illegitimacy to the rank of professor at the Königliche Musikschule in 1871, and to that of *Kammermusiker* of the Bavarian court two years later. The same hallmarks of genius and diligence were to leave their imprint on the musical personality of his son.

Though often stereotyped as a successor to Wagner (Bülow dubbed him ‘Richard III’, believing that Wagner could have no direct successor), Strauss had artistic roots markedly different from those of his predecessor. If anything, in his bourgeois upbringing and classical training, with instrumental music-making central to domestic life, he was closer to Wagner’s nemesis, Mendelssohn. The Strauss family lived in the heart of Munich, and Richard was able to capitalize on all that a great city had to offer. Moreover, again unlike Wagner, he was musically precocious. He began piano lessons at the age of four with August Tombo (harpist in the court orchestra), composed his first works at the age of six, took up the violin at the age of eight under his cousin Benno Walter (leader of the court orchestra) and at 11 began five years of compositional study with Friedrich Wilhelm Meyer.

Yet the most important musical influence on the young Strauss was his arch-conservative father, who brought him up on Haydn, Mozart, Beethoven and Schubert. As late as the early 1880s Franz was still supervising his son’s compositions, making comments and criticisms. The second most important youthful influence was that of Ludwig Thuille (1861–1907), who was to become a prominent composer, theorist and member of the Munich School. The orphaned Thuille was treated as one of the family in the Strauss home, and Richard’s surviving letters to Thuille of the late 1870s present something of a childhood diary, including reports on composing, music lessons and the works of other composers.

Strauss’s earliest compositions consisted mostly of lieder, piano pieces and chamber music. From them we can infer that though his teacher, Meyer,

may have been unexceptional, he nonetheless gave the young composer a thorough grounding in harmony, classical phraseology and form. Towards the end of the 1870s Strauss demonstrated an increasing interest in orchestral music, probably linked to the fact that his father had taken over the 'Wilde Gung'l'. This amateur orchestra, which Franz directed from 1875 to 1896, helped introduce Richard to the world of symphonic composition: he attended rehearsals and himself joined the ensemble in 1882 as a violinist. Through the Wilde Gung'l he learnt orchestration on a practical level, his father leading the way, and he wrote some of his first orchestral pieces for the group. His early orchestral works included marches, concert overtures and ultimately two symphonies, in D minor (1880) and F minor (1884), but his best remembered works from this period are the pieces for 13 woodwind (the Serenade of 1881 and Suite of 1884) and the concertos for violin (1880–82) and horn (1882–3).

In 1882 he graduated from the Ludwigs-Gymnasium and, in accordance with his father's wishes, entered the University of Munich, though only for the winter of 1882–3. As brief as his enrolment may have been, it marked the awakening of his intellectual curiosity, for what he studied of Shakespeare, art history, philosophy and aesthetics was to affect his musical growth over the next decade. He soon became interested in Schopenhauer, whose writings he discussed at length with Arthur Seidl and with his lifelong friend Friedrich Rösch. He also began to make a name for himself in 1882 with some important premières outside Munich (the Serenade and the Violin Concerto). Strauss left for Dresden, then Berlin, in December 1883. In the bustling Prussian metropolis he attended concerts and theatre, and met influential people who would help guide his future. Letters to his family and to Thuille document his activities and impressions of Berlin musical life.

Of all the musicians he observed in Berlin, Bülow made the greatest impression – as a pianist, whose 'phrasing, touch and execution' he admired, but even more so as a conductor, whose probing interpretations captivated him. From Bülow he gained a preoccupation with Brahms that would last the next few years. Also, while on tour in Berlin, Bülow's Meiningen orchestra performed Strauss's Serenade, and the conductor soon commissioned another woodwind piece for his orchestra. This, the Suite in B \flat , marked Strauss's début as a conductor, for in November 1884, when the Meiningen orchestra toured Munich, Bülow included the Suite in the programme of a special matinée concert, informing Strauss that he would be directing the ensemble without a rehearsal.

By now Strauss was maturing rapidly as an artist, and his fame spread quickly. His Second Symphony had received its first performance in the USA earlier in 1884, and its first European performance took place in Cologne the next year, which was also the year in which Bülow presented the First Horn Concerto for the first time in Meiningen. Even more important to Strauss's career was his appointment, again in 1885, as Bülow's conducting assistant in Meiningen – his first professional post and a position that took him away from family and friends in Munich. The timing was ideal, for his musical independence from his father had evolved steadily since the early 1880s. The university had opened his eyes to Schopenhauer, and before that his ears had been opened to Wagner (a

composer of whom his father strongly disapproved), whose music increasingly fascinated him. In 1878 he attended performances of *Die Walküre* and *Siegfried* in Munich, and by 1879 he had heard the entire *Ring* as well as *Tristan* (he studied the score in detail in 1880) and *Die Meistersinger*. And of course he went to Bayreuth to hear his father play in the first production of *Parsifal* in 1882. The negative opinions he voiced regarding Wagner at this time must be evaluated within the context of their conservative recipients, namely his father and Thuille.

Strauss, Richard

2. The tone poet, 1885–98.

Strauss's period in Meiningen as Hofmusikdirektor lasted only from October 1885 to April 1886, but it profoundly affected the rest of his life as composer and conductor. Apprenticed to Bülow, he learnt conducting from one of Europe's finest practitioners; he later openly credited Bülow for teaching him 'the art of interpretation'. Beyond his own conducting duties, which included directing the local choral society, he attended all Bülow's rehearsals with score and pencil in hand. The inexperienced 21-year-old composer learnt quickly, and in December 1885 took full charge of the orchestra in the wake of Bülow's sudden resignation. Among the highlights of his Meiningen tenure were his public début as a soloist in Mozart's C minor Piano Concerto, for which he wrote his own cadenzas, and the opportunity to help prepare the orchestra for the first performance of Brahms's Fourth Symphony, with the composer conducting. He conducted his Symphony in F minor for Brahms, who reportedly advised: 'Your symphony contains too much playing about with themes. This piling up of many themes based on a triad, which differ from one another only in rhythm, has no value'. Though Strauss claimed to have taken the master's admonition to heart, this technique, for better or worse, remained a substantive component of his compositional style.

Meiningen represented another important moment in Strauss's career as a composer, for in 1885 came his so-called conversion to the 'music of the future' through his acquaintance with Alexander Ritter (1833–96), an outspoken proponent of the ideals of Wagner and Liszt. Married to Wagner's niece, Ritter was both a composer and a violinist in the Meiningen orchestra, and Strauss would later credit his friend for making him a Wagnerian, though it is unlikely that Ritter alone caused such a dramatic turnaround in the younger composer. Strauss was already growing away musically from his father, who disliked Brahms as much as Wagner, and growing towards both these composers. What he called his 'Brahmsschwärmerei' ('Brahms adoration') overlapped significantly with his increasing fascination with the aura of Bayreuth, and his *Wandlers Sturmlied* (1884) and *Burleske* (1885–6) are strongly indebted to Brahms, though the latter work 'burlesques' Wagner as well.

Contrary to Strauss's memoirs, Ritter did not introduce the young composer to the writings of Schopenhauer, though he surely sharpened his interest. Ritter's success in expanding Strauss's knowledge of Wagner's and Hausegger's writings was the logical consequence of the composer's emerging personal style. Ritter, in short, offered Strauss – who already knew Wagner's music – an aesthetic focus. His more important (and less

recognized) contribution to Strauss's development was the introduction to Liszt, especially the symphonic poems. Strauss proclaimed the slogan 'New ideas must seek new forms' to be the 'basic principle of Liszt's symphonic works', and he credited Ritter for helping him realize this central tenet of the 'music of the future'. From then on he viewed abstract sonata form as little more than 'a hollow shell' filled with empty phrases. After he left Meiningen for a post as third conductor at the Munich Hofoper, his friendship with Ritter grew and intensified. Indeed, in Munich, from 1886 to 1889, Strauss and Rösch, occasionally with Thuille and Anton Seidl, met regularly in the evenings 'to exchange noble ideas and to listen to the teachings of the Lisztian Ritter', who had moved to Munich in September 1886.

Before taking up his Munich post the month before Ritter's arrival, Strauss spent several weeks touring Italy, and in a letter to his mother he described various sites. In the left margin he sketched 'tonal impressions' that he would use in his 'first hesitant step' into the realm of the tone poem, *Aus Italien* (1886). From Italy he returned to Munich, where he concentrated on this new orchestral work for most of the summer. In early August he travelled with Ritter to Bayreuth, to visit the grave of the recently deceased Liszt and to hear *Tristan* and *Parsifal*. Thereafter he was ready to take up his Munich duties. Now 22, he was brash and talented, and this combination of traits complicated his life considerably during the three years he served in Munich. On paper, the post was a step up, and he was able to return to a richer cultural centre as well. But he had operated with autonomy in Meiningen, whereas Munich required him to fit into a hierarchy that often rewarded seniority over talent. Moreover, after the death of Ludwig II, in June 1886, the opera house no longer enjoyed the same level of royal support. Worse yet, Hermann Levi, first conductor at the Hofoper, was often ill, which put the detested Franz Fischer in charge. Still worse, the Intendant, Karl Perfall, was hostile both to Strauss's music and to his 'Bülowian' conducting. Strauss readily admitted that because he insisted on his own tempos, his taking the baton at short notice made things difficult for singers and musicians, among them his father at first horn. Franz advised patience and moderation to his often hot-headed son, who was bored with a repertory that included Boieldieu, Auber and Donizetti.

Less preoccupied with conducting duties, Strauss spent more time thinking about music and aesthetics, and his relationship with Ritter deepened. Their friendship was complex, and one should not infer that the overbearing Ritter exerted absolute influence. His idiosyncratic fusion of Catholicism, Schopenhauer, Liszt and Wagner was surely alien to the agnostic Strauss, who probably found Ritter's religio-mystical views on the ethical properties of music hard to swallow. But they remained friends throughout the 1880s, and Ritter continued to catalyse Strauss's thoughts on music and philosophy (mostly Schopenhauer), thoughts which in 1887 found their way into the beginnings of the libretto for his first opera, *Guntram* (1892–3). There were more practical ramifications as well, for Strauss seriously began to reconsider his approach to musical form. Convinced of an artist's duty to create a 'new form for every new subject', he tried to address this problem in *Macbeth* (1888), for if *Aus Italien* had been a 'first step' toward programme music, *Macbeth* (though it was not performed until after *Don Juan*, 1888, and *Tod und Verklärung*, 1889) was

his first fully fledged tone poem. *Don Juan* followed some eight months later.

This early Munich period also saw the composition of 17 lieder (opp.15, 17 and 19) and some important premières, including those of *Aus Italien* in 1887 and the Violin Sonata in 1888. By the autumn of 1887 Strauss had secured numerous conducting engagements outside Munich, for example in Berlin, Dresden and Leipzig, where he first met Mahler. That year he met too another person who became central to his life: his future wife, Pauline de Ahna. The daughter of a major general, she had studied singing at the Munich Musikschule, but soon switched to private lessons with Strauss, and in 1889 followed him to Weimar, where he was appointed Kapellmeister to the Grand Duke of Saxe-Weimar-Eisenach. Before beginning his Weimar duties in the autumn, he worked as musical assistant at Bayreuth, where he developed and maintained a close relationship with Cosima Wagner. The major event early in his Weimar tenure – one that established him as a leading composer of his day – was the première of *Don Juan*. The work's provocative subject matter and musical brilliance earned him international recognition as a modernist, and that reputation was only enhanced with the premières of the *Burleske* and *Tod und Verklärung* within a year. His renown as a conductor grew rapidly too. He had become a staunch advocate of the symphonic poems of Liszt and, with the support of Cosima, worked tirelessly to make Weimar a significant centre for Wagner. His crowning glory was an uncut production of *Tristan* in 1892.

All this feverish activity as composer and conductor left Strauss exhausted, and by the end of the 1891–2 season he had become gravely ill. His engagement to conduct that summer in Bayreuth was cancelled, and he spent the following winter convalescing in Greece and Egypt. But he was resilient, and turned the experience into a miniature *Bildungsreise*, for it was during this time of solitary journey that he deepened his study of philosophy and aesthetics. His travel diaries detail an immersion in, among others, Schopenhauer and Nietzsche, a preoccupation that informed his work on *Guntram*, which was nearing completion. These readings inspired other potential operatic ideas as well: a *Don Juan*, *Das erhabene Leid der Könige*, *Der Reichstag zu Mainz* and an opera based on the Till Eulenspiegel legend.

A rested Strauss returned to his Weimar duties in the autumn of 1893 with a completed *Guntram* scheduled for a première there the next May. This final season in Weimar saw important changes in his personal life. A dispute over the ending of *Guntram*, and his post-Egypt rejection of musical metaphysics, chilled relations with Ritter. Soon afterwards he lost another father figure, Bülow, who died in February 1894. The next month, during rehearsals for *Guntram*, Strauss was officially notified that he had been appointed Kapellmeister in Munich. That move may have helped prompt him to propose marriage to Pauline de Ahna, and they were wed on 10 September. Pauline sang the role of Freihild at the first performance of *Guntram*, which received reviews ranging from lukewarm to mildly favourable. The Munich première proved less equivocal: in the wake of its failure, future performances were cancelled, despite initial promises to the

contrary, and for the first time Strauss had to deal head-on with strong conservative elements in the Bavarian capital.

Despite this setback he continued to make a name for himself as both composer and conductor. Before beginning his Munich duties, he finally conducted in Bayreuth (*Tannhäuser*, with Pauline singing Elisabeth); he then assumed responsibility for the major Wagner operas in Munich. Moreover, he was invited to conduct concerts with the Berlin PO during the 1894–5 season, and thereafter broadened his conducting engagements to various European countries, including Russia. Meanwhile he was steadily composing tone poems during this period: *Till Eulenspiegel*, *Also sprach Zarathustra*, *Don Quixote* and *Ein Heldenleben* were all written by 1898, when he signed a contract as conductor with the Berlin Hofoper. These post-*Guntram* tone poems reveal a composer capable of making poetic content and formal design coalesce with great brilliance.

Strauss, Richard

3. The opera composer, 1898–1916.

Independent of Ritter, Bülow, his father and, most importantly, Munich, Strauss confidently left for Berlin with his wife and their one-year-old son Franz. The busy capital of the German empire offered an ideal cultural atmosphere in which the composer could explore new artistic directions. His early tone poems, such as *Don Juan* and *Tod und Verklärung*, were already firmly part of the German repertory, he was in constant demand as a guest conductor, and his appointment as conductor at the Hofoper was one of the most prestigious in the country. In his first season alone he conducted 25 operas in over 71 performances, including an ambitious *Ring* cycle. But his acknowledged excellence as an opera conductor was not yet matched by any comparable achievement as a composer in that genre. Stung by the failure of *Guntram*, he threw himself into a second stage project, a satirical one-act *Singgedicht* to pour scorn on a Munich that had rejected the earlier work.

Around the time he was composing this second opera, *Feuersnot* (1900–01), Strauss began working on behalf of composers' rights, and in 1903 he helped establish the first society protecting the copyrights of German composers (the Genossenschaft Deutscher Tonsetzer), which became a model for future societies. His extensive professional activity beyond his Berlin opera duties is difficult to fathom. In 1901 he was elected president of the Allgemeiner Deutscher Musikverein, and he took over the conducting of the Berliner Tonkünstlerverein, which toured Europe. Both posts allowed him to champion the music of his contemporaries, including Mahler, and his work as editor of the book series *Die Musik* gave him yet another platform for furthering the music of his day. By now all-Strauss concerts were becoming increasingly popular; the first was in Vienna in 1901, and two years later a major Strauss festival took place in London (June 1903). Months after that a Heidelberg Strauss festival was capped by the presentation of an honorary doctorate, celebrated by the first performance of *Taillefür* (1903), a large-scale work for soloists, chorus and orchestra.

During an earlier trip to England (May 1902) Strauss had begun work on the *Symphonia domestica*, which was finished the next year shortly before his first North American tour (1904) that included stops in New York,

Boston, Pittsburgh, Cleveland and Chicago. He conducted the première at Carnegie Hall, and there were also lieder recitals featuring him and his wife. All the while he was working on a piece that would establish him as the leading German opera composer of his time. With the colourful, chromatic *Salome* he found a new, modernist voice for the stage, one that resonated throughout a Europe preoccupied with the image of the sensual femme fatale. Within a year of its 1905 Dresden première, this *succès de scandale* had been performed in six German cities as well as Graz, Prague and Milan, and its fame quickly spread throughout Europe and the USA.

Given Strauss's busy conducting schedule, the summer offered him the only time for serious, extended creative work, and he regularly spent his summers between 1890 and 1908 composing at the cool mountain villa of Pauline's parents in Marquarstein, Bavaria. *Salome* royalties augmented his income considerably and helped pay for his own villa in Garmisch, where he composed from *Elektra* onwards. This next opera marked the beginning of his artistic association with Hugo von Hofmannsthal, whom he had first met in Berlin in 1899. Having seen Reinhardt's riveting production of Hofmannsthal's *Elektra* in the autumn of 1905, Strauss was convinced the play would make a compelling opera. Not entirely sure he should compose consecutive tragedies, he nonetheless gave in to Hofmannsthal's pleading and vigorously began composing *Elektra* in the summer of 1906. As he had with Oscar Wilde's *Salome*, he set the play to music, which was finished in 1908 and given its première in 1909 as part of a Strauss opera festival in Dresden (fig.3). That year his Berlin duties were augmented when he succeeded Weingartner as conductor of the Berlin court orchestra.

Elektra failed to outshine her flashier sister, but confirmed Strauss's pre-eminence among German opera composers. By the time the piece was performed, he was already working on his first real collaboration with Hofmannsthal, which soon exceeded his other operas in popularity: *Der Rosenkavalier* (1909–10). Its 1911 première, again in Dresden under Ernst Schuch, would prove to be his greatest operatic success. Within days there were performances in other major German cities, Vienna saw the work within three months, and in 1913 it was staged in London and New York. Once more Strauss was already on to his next operatic project, convinced that it should mark a return to tragedy. A dutiful Hofmannsthal supplied him with a scenario for *Der steinere Herz*, a sketch that would ultimately find its way into *Die Frau ohne Schatten* (1914–17). But the poet remained preoccupied with the stylized world of the 17th and 18th centuries, especially the work of Molière, which had partly inspired the *Rosenkavalier* libretto. The immediate result was *Ariadne auf Naxos* (1911–12), a theatrical hybrid combining spoken theatre – a German adaptation of Molière's *Le bourgeois gentilhomme* (*Der Bürger als Edelmann*) with incidental music – and opera. The work, first performed in Stuttgart in 1912, fell short of critical acclaim and was revised to greater success, four years later, when Strauss and Hofmannsthal replaced the play with a lively operatic prologue.

The *Ariadne* project proved to be far more time-consuming than either collaborator had imagined; they had thought of it as a stepping-stone to their next major work, *Die Frau ohne Schatten*. Strauss described this as

his 'last Romantic opera' and rightly so. Conceived in peacetime, composed during World War I and first performed after the Treaty of Versailles, the grandiose, metaphysical *Frau ohne Schatten* stands as a magnificent epitaph to late Romantic music. Hofmannsthal entered military service during the European conflict, and work on the opera was often interrupted, much to Strauss's annoyance. After the war, in 1919, the composer left Berlin to become co-director, with Franz Schalk, of the newly renamed Vienna Staatsoper. His appointment was marked by the première of *Die Frau ohne Schatten*; its unenthusiastic reception, in the wake of military defeat, may well have reflected a society's fatigue with the pre-war era.

[Strauss, Richard](#)

4. World War I, Vienna and the Weimar era.

Hofmannsthal savoured the geographical distance between himself and his collaborator, and thus had misgivings about Strauss's move to the Austrian capital after World War I. Many Viennese journalists feared the composer might exploit his new position for the performance of his own stage works; moreover, his extensive periods away from Vienna caused friction between him and Schalk. But Strauss enjoyed Viennese musical life. He attracted some of Europe's finest singers, reinvigorated the opera repertory with fresh productions of Mozart, and conducted new works by Pfitzner, Schreker, Zemlinsky, Weingartner and others. His love for Mozart reinforced his resolve to help establish an annual music festival in Salzburg, and with the help of Reinhardt, Schalk, Alfred Roller and Hofmannsthal this annual summer event was launched in 1920.

Shortly after arriving in Vienna he began work on his two-act ballet *Schlagobers*, which had its première in the spring of 1924, a period of hyperinflation and therefore not a felicitous moment for dancing pralines and pastries. And while the facile image of a successful composer out of touch with his time has proved irresistible for some commentators, it presents an erroneous view of a musician acutely aware of the business and politics of contemporary culture. Strauss was convinced that his next opera should leave behind post-Wagnerian metaphysics and move towards modern domestic comedy. Hofmannsthal was aghast, and the composer went his own way, writing the text for *Intermezzo* (first performance, 4 November 1924) himself. This fairly successful autobiographical marital comedy, informed by contemporary cinematic techniques, would influence later *Zeitopern* by Hindemith, Krenek and Schoenberg.

The year of the *Intermezzo* première began happily enough, with the marriage of his son Franz to Alice von Grab, daughter of a wealthy Viennese industrialist with strong musical connections; the fact that she was Jewish was to create unforeseen problems only a decade later. The 60-year-old composer was also regaled that summer with a host of *Strauss-Tage* in Germany and throughout Europe, but his working relationship with Schalk had deteriorated seriously. Schalk resented having to undertake the day-to-day work of directing the opera house while Strauss seemed to bask in the international spotlight, and Schalk's daily involvement with operations easily gave him the upper hand. Strauss was forced to resign, and the world première of *Intermezzo* was moved from

Vienna to Dresden, which had not hosted a Strauss première since *Rosenkavalier*. Yet Strauss's involvement with Viennese musical life was hardly diminished; plans to build his winter home along the eastern edge of the Belvedere continued, in 1924, on schedule. Though the mansion was built at his own expense, he received the property (on loan for 60 years) from the city of Vienna in exchange for, among other things, the *Rosenkavalier* autograph score. By now he could finance his composing with freelance conducting and with royalties from published compositions. During the concert season, when he was not touring, he and his family lived in Vienna; summer months were spent in Garmisch.

The Schalk episode notwithstanding, Strauss's love for Vienna remained steadfast, and he continued there as a guest opera conductor. He also composed two left-hand piano works (*Parergon zur Symphonia Domestica*, 1925, and *Panathenäenzug*, 1927) for the Viennese pianist Paul Wittgenstein, a work for male choir (*Die Tageszeiten*, 1928) dedicated to the Vienna Schubertbund and a work entitled *Austria* (1929) for male choir and orchestra, as well as arranging Mozart's *Idomeneo* for the Vienna Staatsoper in 1930. But his main preoccupation after *Intermezzo* was *Die ägyptische Helena* (1923–7), the last completed collaboration with Hofmannsthal. Strauss, who never forgot the *Guntram* débâcle, felt insecure as librettist, and had looked forward to a renewed collaboration with Hofmannsthal, the first since World War I. *Die ägyptische Helena* had its première in Dresden under Fritz Busch in 1928, but though Hofmannsthal claimed it as his favourite of their works, it failed to gain a foothold in the repertory. Their next project, *Arabella* (1929–32), came far closer to the realm of operetta and is Strauss's best loved stage work of the 1930s. On 15 July 1929, shortly after putting the final touches to the text of the first act, Hofmannsthal suffered a fatal stroke, leaving acts 2 and 3 complete but in far from final form. Strauss was too distraught to attend the funeral, but sent a moving condolence letter to the widow: 'This genius, this great poet, this sensitive collaborator, this kind friend, this unique talent! No musician ever found such a helper and supporter. No one will ever replace him for me or the world of music!'

[Strauss, Richard](#)

5. The late Strauss, 1930–49.

Though the 1930s was Strauss's most prolific decade as an opera composer, this was also a time of personal, professional and political crisis. It began with him bereft of his collaborator, and work on *Arabella*, not surprisingly, progressed slowly; the score was not completed until the autumn of 1932. By then he had already met someone he believed a worthy successor: Stefan Zweig, the Austrian novelist and biographer. However, events surrounding the *Arabella* première (1933) signalled grim political realities that would ultimately force Zweig out of the picture. Hitler had become German chancellor, and Busch, the opera's co-dedicatée, who had been chosen to conduct the première, was forced out of his Dresden post; the opera was conducted instead by Clemens Krauss. During the late 1920s Strauss's negative feelings regarding the National Socialists were known only to his close friends and colleagues, and later he could not imagine, despite their political success, that they would impede his career, especially given the fact that in the autumn of 1933 he was

appointed president of the Reichsmusikkammer. By the late 1920s and early 30s, artists of various political viewpoints had become disillusioned with the Weimar government's ineptitude in cultural affairs, and in 1933–4, before the realities of Kristallnacht, it is not difficult to conceive how some, including Strauss, could have thought the Reichsmusikkammer might improve musical life. One positive consequence of Strauss's influence came early in his post as president, when he was finally able to secure full copyright protection for all German composers – something he had not achieved during the Weimar period.

It has always been difficult to gain a clear understanding of Strauss during this period; our picture of him has been obscured either by uncritical rationalizing and omission on the one hand or by simplistic accusation on the other. He was surely no political hero during the period of National Socialism, but neither was he a Nazi sympathizer or anti-Semite. He was a composer who, until 1933, had always been able to put his personal and professional life above politics. The Toscanini episode serves as an unfortunate case in point. Shortly after the deaths, in 1930, of Cosima and Siegfried Wagner, Strauss tried to repair decades of bad feelings between himself and Bayreuth. By replacing Toscanini, who had resigned in protest from the Wagner festival in 1933, Strauss saw an opportunity to make a gesture of goodwill towards the Wagner family, yet in doing so he clearly chose to ignore the fact that this played right into the hands of the National Socialists, who were eagerly seeking international legitimacy. Indeed, the more he tried to ignore political events around him, the more politics seemed to invade his world, a world he felt to be removed from the rules of the regime: refusing to call Hitler 'der Führer', for instance, was not so much an act of civil disobedience as an expression of artistic ego.

During the early 1930s he focussed his attention on composing Zweig's libretto *Die schweigsame Frau*, but as he neared completion and began thinking about future projects, he refused to accept that a Jew could no longer be his collaborator. The composer's reaction to Nazi anti-Semitism is revealing, for he dwelt not so much on its global evil but on how it affected his career. An impassioned letter to Zweig that insulted the Nazi regime was intercepted by the Gestapo, and as a result of this naive gesture Strauss was forced to resign the official post he had held for nearly two years. *Die schweigsame Frau*, first performed in Dresden under Karl Böhm in 1935, was banned after four performances. But Strauss did not sever his relationship with the Reich, and in various ways – by conducting his *Olympische Hymne* in 1936, composing the *Japanische Festmusik* in 1940 and cultivating relationships with specific Nazi officials – he tried to stay in the good graces of the government. Without such influence in high places, the potential for the persecution of his Jewish daughter-in-law and grandsons (officially classified as 'grade-one half-breeds') was indeed great. Their protection became an increasing obsession for the composer after the *Schweigsame Frau* scandal.

It was now clear to him that he needed to look for another librettist; Zweig had suggested, among others, his friend Joseph Gregor, a Viennese theatre historian who fancied himself a librettist. Gregor was not a Hofmannsthal, nor even a Zweig, but he was all Strauss had during a time when, in his 70s, he preferred composing opera to searching for yet

another collaborator. Zweig, moreover, promised to help Gregor behind the scenes, and Strauss reluctantly agreed to take him on. The Strauss–Gregor collaboration was a unique working relationship, where the composer assumed almost total artistic control. Having learnt much from Hofmannsthal, he could be blunt and outright insulting to Gregor in order to achieve the required results: sometimes he would rewrite passages of text himself, and he never hesitated to seek outside advice, principally that of Krauss, who worked with him on his final opera, *Capriccio*.

Gregor, who wrote three texts for Strauss, ranks next to Hofmannsthal in libretto output for the composer. The first Gregor opera was based on a subject suggested by Zweig: the end of the Thirty Years War in 1648. This pacifist work, *Friedenstag*, though completed in 1936, was not performed until 1938, by which time Germany was preparing for world war; once the war had started, performances were curtailed. Shortly after finishing the final sketches for the opera, Strauss began composing a cello concerto, his first foray into this genre since the horn concerto of 1883; he never completed it. The subtitle to the planned work reflects his feelings in the wake of the *Schweigsame Frau* affair: ‘Struggle of the artistic spirit [solo cello] against pseudo-heroism, resignation and melancholy [orchestra]’. In the same sketchbook, drafts for two pieces ultimately not included in the *Drei Männerchöre* (1935) also suggest his despair and frustration with the Nazi regime. In both instances we see him as an artist internalizing social forces.

The one-act *Friedenstag* was planned to form a double bill with *Daphne* (1936–7), Gregor's only original libretto. This ‘bucolic tragedy’ was the ninth and last Strauss opera to have its première in Dresden and was dedicated to Böhm, who conducted. But the two operas went their separate ways, and *Daphne*, with its stirring transformation scene at the end, became one of Strauss's best-known late operas. Strauss now felt his tragic vein depleted, and he was reminded of a mythological comedy that Hofmannsthal had sketched shortly before the collaboration on *Die ägyptische Helena*. He asked Gregor to forge a ‘cheerful mythology’ from this fragment, but the result was a work far more serious than originally intended. Indeed, these were hardly cheerful times. During work on the new opera, *Die Liebe der Danae* (1938–40), Strauss's daughter-in-law was placed under house arrest in Garmisch, and Strauss appealed to Heinz Tietjen, the Berlin Intendant, who had high political connections, to help ensure her and his grandsons' safety.

Danae was scheduled for a 1944 première in Salzburg, but cancelled after a dress rehearsal by an order from Goebbels to close all theatres in preparation for total war. In the meantime Strauss composed his final opera, *Capriccio* (1940–41), which had its première in Munich in 1942. By then he and his extended family had been allowed to move back to their Vienna house; Alice and her children were under the unofficial protection of the Viennese Gauleiter Baldur von Schirach. But Vienna proved increasingly unsafe, and Richard and Pauline returned to Garmisch in June 1943, leaving Franz, his wife and their children behind. The composer and his wife returned a year later for a festive week of music celebrating Strauss's 80th birthday, ‘unofficially’ celebrated in the former Austrian capital where, months earlier, the Gestapo had abducted the composer's

son and daughter-in-law from their Vienna residence, imprisoning them for two nights. Fame and humiliation became increasingly sharp juxtapositions for Strauss as the war progressed. In 1944, the most that he could hope was for a safe return to Garmisch, where his daughter-in-law was now under house arrest, as she was to remain until the end of the war. He withdrew increasingly from society, re-reading, among other things, the writings of Wagner and the works of Goethe. The destruction of Goethe's house in Weimar, and of the opera houses of Dresden, Munich and Vienna – monuments of his Europe – brought him to utter despair; his *Metamorphosen* (1945) is a moving testament to his resignation. Throughout his career he spoke of 'liberation through work', and his late compositional activity, as well as the writings of various artistic manifestos – plans for rebuilding post-war German cultural life – brought him out of depression from time to time.

Allied forces arrived in Garmisch in late April 1945, and Strauss's villa was declared 'off limits' by musically sympathetic military officers who had visited him. One of them was the American oboist John de Lancie, who inspired the Oboe Concerto of 1945. With food and fuel shortages, the coming winter looked grim for the elderly composer and his wife. Moreover, there was no stabilized currency, and Strauss's accounts and future royalties had been frozen. Forced to leave their family behind, they went to Switzerland in October 1945, staying in a hotel in Baden, near Zürich, where they were befriended by the Swiss music critic and the composer's future biographer Willi Schuh. The sale of sketchbooks and manuscripts provided loans and some income; nonetheless, the composer's health declined steadily. In October 1947 a three-week trip to London, his last foreign tour, offered both hard currency and, more important, a transfusion of sorts for the ailing composer (fig.6). He heard excerpts from his operas, tone poems and a complete performance of *Elektra* for the BBC, and conducted *Don Juan*, the *Burleske*, waltzes from *Der Rosenkavalier* and the *Symphonia domestica*.

Shortly after his return to Switzerland he completed the *Duett-Concertino* (1947) for clarinet, bassoon and strings; he was also in the midst of extensive sketching for a chamber opera, *Des Esels Schatten*, though this was never finished. His main compositional efforts during his final years were four orchestral songs (*Im Abendrot*, *Frühling*, *Beim Schlafengehen* and *September*) completed between May and September 1948. He had also orchestrated his song *Ruhe meine Seele* in June of that year – the month he was cleared by a de-Nazification tribunal in Munich. In December he underwent bladder surgery and was in hospital for many weeks. His health rapidly worsened. He returned to Garmisch from Switzerland in May 1949, and on 10 June he conducted in public for the last time: the end of Act 2 of *Der Rosenkavalier* at the Prinzregententheater in Munich. He suffered a heart attack on 15 August and died of kidney failure shortly after 2 p.m. on 8 September. The final trio of *Der Rosenkavalier* was conducted by Georg Solti at a memorial service at the Ostfriedhof in Munich. Strauss's wife died eight months later.

[Strauss, Richard](#)

6. The composer.

Strauss's compositional career was as long as it was prolific, beginning when he was six and not ending until months before his death at the age of 85. When not composing, his favourite pastime was reading or, especially when on tour, playing the South German card game Skat. He always kept his cards close to his chest, for he was a man of puzzling contradictions: aloof and phlegmatic in life, extroverted and sanguine in art. Averse to the Romantic posture of the artist set apart from worldly life, he cultivated the image of a composer who treated composition as everyday work, as a way of earning a living. But however true this may have been on one level, it was no less a pose, a persona so real to others that he could disappear behind it and gain the seclusion necessary for creative work. In short, no-one was more aware of the disjunction between man and artist than Strauss himself, who revelled in conducting his most expressive musical passages with minimal body gestures and a face devoid of emotion.

At some level, he recognised the inability of contemporary art to maintain any unified mode of expression, and from *Der Rosenkavalier* onwards he relished creating moments of grandeur only to undercut them, sometimes in the most jarring fashion. Unlike his contemporary Mahler or the younger Schoenberg, who both held to the 19th-century notion of music as a transcendental, metaphysical phenomenon, Strauss faced the problem of modernity straight on, and he did it in a typically dialectical way, using a Wagnerian musical language to discredit a metaphysical philosophy that gave us that very language. Music, he concluded, could be nothing more than music. His attraction to Nietzsche stemmed from a desire to debunk the Schopenhauerian notion of the 'denial of the Will' through music; Nietzsche provided the necessary apparatus for his joyful agnosticism.

In an essay written shortly before his death, Strauss lamented the fact that this aspect of modernity – the recognition of an unbreachable gap between the individual and the collective (Adorno's subject-object dichotomy) – went unnoticed in his works. Implicit in this remark was his realization that for a younger generation of composers a new view of modernism had emerged: one that emphasized technical progress, whereby musical style was viewed as evolving necessarily towards atonality. This Schoenbergian ideology, with its firm German-Romantic roots, was alien to Strauss, who recognised a profound disunity in modern life and saw no reason for music to be any different. He treated musical style in an ahistorical, often critical fashion, which prefigures trends of the late 20th century. Adorno and his followers preached the 'aesthetic immorality' of continuing to compose tonal music, which meant that Strauss, deemed guilty of musical faults, was the more easily condemned also for political ones.

Music historians often look for inner unity in a composer's output, and in the broader connections between that output and the age. The extensive Straussian repertory, however, which shows a composer equally at ease in the concert hall, recital hall, ballet, cinema and opera house, is resistant to cultural biographers in this regard, especially to those clinging to notions of music as an autonomous, transcendent art. Strauss once suggested that his body of work was one 'bridged by contrasts', and indeed there are hardly two temporally adjacent works that continue in the same mode, tragic or comic. *Ein Heldenleben* is preceded by the anti-heroic *Don Quixote*; the hyper-symbolic *Die Frau ohne Schatten* is followed by the light

domestic comedy *Intermezzo*. But in exploring these contrasts one finds intriguing connections: the two tone poems probe and criticize heroism in its various guises, and the two operas explore domestic relationships on metaphysical as well as mundane levels. If there is an important consistency in Strauss's oeuvre, it is in the desire to suggest the profundities and ambiguities in everyday life, even in the apparently banal. The sublime final trio of *Der Rosenkavalier* is, after all, based on a trivial waltz tune heard earlier in the opera.

Contrasts notwithstanding, there is a coherent shape to Strauss's compositional output, which begins with a focus on instrumental music: solo piano and chamber music at first, then orchestral music by the 1880s. At the turn of the century, after an intense exploration of the tone poem, Strauss moves on to the stage, and opera remains his principal preoccupation over the remaining decades. But after *Capriccio* (1940–41), the elderly Strauss bade farewell to the theatre and returned to the genres of his youth, such as the wind serenade and the concerto. There were also, of course, the abundant lieder interwoven throughout his career, from the naive youthful pieces to the exalted last orchestral songs. The earthbound composer wrote music that could soar, especially when catalysed by compelling textual or visual images, for he was a literary or pictorial composer in the sense that he required extra-musical images to charge his imagination or challenge his intellect to creativity.

[Strauss, Richard](#)

7. Instrumental works.

Strauss's early period of composition, roughly from 1870 to the mid-1880s may be divided at the year 1880. The instrumental works from the 1870s, many of which remain unpublished, are mostly small-scale: pieces for solo piano, contrapuntal studies, chamber music. These works, which take us from Strauss's early childhood to his mid-teen years, are remarkably skilful, but reveal more the influence of his arch-conservative father than any artistic originality. The First Symphony (1880) was a major step forward and evinces a rapidly increasing interest in composing orchestral music; a less interesting piece from that year was the String Quartet in A. The two works stood at the end of Strauss's studies with Meyer, whose approach to counterpoint and form was rudimentary and straightforward. Nevertheless, Meyer had given Strauss a strong orthodox foundation, albeit one with which the young composer became increasingly dissatisfied. He did not produce another symphony for four years; meanwhile he composed two piano works: the op.5 Sonata and the *Klavierstücke* op.3. Beyond the obvious references to Beethoven's Fifth Symphony in the first movement of op.5, these works, both from 1881, betray a clear homage to the early Romantic generation, especially Mendelssohn. In the same year Strauss produced his major success to date, the Serenade op.7. On hearing this work Bülow, unimpressed with the piano works, was finally convinced that the 17-year-old was far more than a mere talent.

Strauss's early works featuring a solo instrument were nearly always written with a friend or family member in mind: the op.8 Violin Concerto (1880–82) for Benno Walter, the op.6 Cello Sonata (1883) for Hans Wilhan, a friend and principal cellist of the Munich court orchestra, the Horn

Concerto op.11, of course, for his father. This last piece occupies a solid position in the horn repertory and also exhibits a loosening of Meyer's firm formal grip, for, as opposed to what happens in the Violin Concerto, the three movements proceed without interruption. A year later Strauss reverted to a formal clarity reminiscent of his First Symphony with the composition of his Second, though the latter work shows a significant advance in harmonic richness, orchestration and counterpoint. That year also saw the wonderfully atmospheric *Stimmungsbilder* as well as another work for woodwind: the Suite in B \flat ; commissioned by Bülow.

Around this time began the 'Brahmsschwärmerei': an obvious fruit is the Piano Quartet in C minor, strongly influenced by Brahms's piano quartets in C minor and G minor. The end of this Brahmsian episode, as well as what is usually defined as Strauss's early period, is marked by the *Burleske* in D minor for piano and orchestra. Written for Bülow, who deemed the work unplayable, it was eventually dedicated to Eugène d'Albert, who gave the first performance in 1886. In this piece we first witness Strauss the fledgling modernist, for it is one of the earliest pieces to use the historical canon as a source for parody. Fully aware of the Brahms-Wagner polemic, Strauss delights in burlesquing both Brahms (the D minor and B \flat major piano concertos) and Wagner (*Tristan* and *Die Walküre*) in remarkable juxtapositions. He was developing artistically with great rapidity, and confessed to feeling 'trapped' in a steadily escalating antithesis between poetic content and formal structure. *Aus Italien* (1886) he described as a 'first step toward independence', even though, unlike the tone poems to follow, it is divided into four discrete movements. The first, 'Auf der Campagna', is the closest to Liszt in construction; the second, 'Im Roms Ruinen', shows the clearest affinity to Brahms; and the third, 'Am Strande von Sorrent', represents Strauss's first serious attempt at musical pictorialism. The controversial fourth movement, 'Neapolisches Volksleben', was based, according to Strauss, on a Neapolitan folk tune that turned out to be none other than the 1880 popular tune *Funiculi, funicula*, which commemorated the construction of the funicular on Vesuvius.

Macbeth (1888), which he described as 'a completely new path', was not found without detours. Indeed, the piece went through more revisions than any of his other symphonic works, and these revisions, concerned primarily with the development and recapitulation, suggest how seriously he was still struggling with the conflict between narrative content and musical structure. New path or not, *Macbeth* failed to find a firm place in the concert repertory, because it lacked the thematic cogency and convincing pacing of musical events so evident in the two subsequent works. And despite revisions to the orchestration, in an attempt to restrain inner voices and highlight principal themes, *Macbeth* still falls short of *Don Juan* and *Tod und Verklärung* in sonic clarity.

By now Strauss was composing with unprecedented speed: *Macbeth* was completed in January–February 1888, followed by *Don Juan* only eight months later. But the public first heard *Don Juan* in the autumn of 1889; the première of *Macbeth* followed a year later. So it was *Don Juan*, not *Macbeth*, that firmly established Strauss as the brash, young German modernist. In *Macbeth* Strauss struggled with the demands of sonata form

and the requirements of the story, while in *Don Juan* – which elegantly merges rondo and sonata principles – narrative and structural strategies came into effortless union. This second tone poem, with its provocative subject matter, dazzling orchestration, sharply etched themes, novel structure and taut pacing, earned Strauss his international reputation as a symphonic composer. Here too he found his voice as a tone poet, the music being flagrantly pictorial, humorous and altogether irreverent. The aesthetics of Wagner and Liszt may have inspired him to embrace the extra-musical, but he refused to carry their torch for music as a sacred entity; the libertine Don (and Strauss with him) simply thumbs his nose at the world.

Cosima Wagner, Strauss admirer and self-proclaimed custodian of her late husband's ideals, sharply criticized both the subject matter of *Don Juan* and its explicit expression. Counselling Strauss against superficial elements and evocative themes, Cosima urged him to seek 'eternal motives' that could be perceived at manifold levels and in various manifestations. Strauss's response was polite: 'I think I have understood [you] correctly, and I look forward to producing evidence next time we meet, in the form of my third symphonic work [*Tod und Verklärung*] ... that I have perhaps already made a significant advance, even in choice of subject'. The subject is indeed more elevated, but it is doubtful whether Cosima's advice affected his artistic views in any serious way. The most metaphysical of his tone poems, *Tod und Verklärung* (1888–9) is based not on a literary text but on a narrative of the composer's own conception: a dying artist, obsessed by an artistic Ideal, is transfigured at death to recognize his Ideal in eternity. A poem by Ritter published in the score postdates the composition, though the musical theme for the Ideal may have been inspired by one from Ritter's symphonic waltz *Olafs Hochzeitsreigen*. In *Tod und Verklärung* death is less the issue than transfiguration, a lifelong fascination for Strauss (with its abundant musical possibilities), one that manifests itself from *Rosenkavalier* through to *Metamorphosen*.

The musical subdivisions of *Tod und Verklärung* are clear, though their relationship to its modified sonata form is less so. The work has a quiet, syncopated introduction ('breathing irregularly'), then an agitated exposition ('racked by terrible pain'), followed by an episodic developmental space: dreams of childhood, youthful passions. What follows is the principal theme of the work, that of the artistic Ideal. The restatement of this lofty melody in the extended coda is what Strauss termed the 'point of culmination', and it is indeed one of the most exquisite moments in all his symphonic works: even his arch-conservative father was moved. *Tod und Verklärung* ends the feverish tone-poem activity of the late 1880s, and Strauss was not to compose another major symphonic work for six years, during which time he was preoccupied with composing his first opera, *Guntram*. Its failure, after a string of successes, taught him much. Consciously or not, he realized the need to explore further the problem of narrative in a purely symphonic medium.

Most of the tone poems after this six-year hiatus are significantly longer (*Ein Heldenleben* is nearly three times the length of *Don Juan*), and the size of the orchestra increases as well (fig.7), as does the composer's

pleasure in graphic depiction. But Strauss had not entirely got opera out of his system. Shortly after the *Guntram* première he decided to compose a one-act opera *Till Eulenspiegel bei den Schildbürgern*, though he never got beyond an incomplete text draft. Why he scrapped the opera for a tone poem is not clear, but judging from his programme notes, the symphonic work is based on a different scenario: 'Once upon a time there was a knavish fool named Till Eulenspiegel. He was a wicked goblin up to new tricks'. Till rides on horseback through the market, mocks religion (disguised as a cleric), flirts with women, engages in academic double talk with his philistine audience, and by the end finds himself on the scaffold, soon to be hanged. Strauss did not call *Till* a tone poem but rather a 'Rondeau Form for Large Orchestra'. Richard Specht suggested this might well have been the first prank, given that the only connection with the old French *forme fixe* is in the spelling. Strauss later described the structure as being an 'expansion of rondo form through poetic content', and cited Beethoven's Eighth Symphony as his model. Given the libertine qualities of young Till, as well as the episodic nature of the work, a rondo would seem quite appropriate. But, as in *Don Juan*, the form is hardly conventional: the sense of rondo is achieved mostly by the return of Till's two themes to articulate his various adventures. Completed in May 1895, the compact *Till Eulenspiegel* was introduced with great success six months later and remains Strauss's most often performed orchestral piece. That he had learnt much about orchestral detail and nuance during the six years since *Tod und Verklärung* is evinced by his brilliant use of the ratchet when Till rides through the market, or by the piercing D clarinet when he whistles in the face of death.

Strauss was so taken by the subject matter that he considered, yet again, composing a *Till* opera, but he ultimately turned his attention to *Also sprach Zarathustra*, the first concrete manifestation of his rejection of Schopenhauerian metaphysics. His interest in Nietzsche had blossomed as early as the end of the *Guntram* project, when the philosopher had helped affirm his agnosticism as well as his lifelong belief in the individual's power to change the world around him, controlling his destiny without promise of a hereafter. Strauss originally subtitled the work 'symphonic optimism in fin-de-siècle form, dedicated to the 20th century'. Later he substituted 'freely after Nietzsche', a description that aptly suggests his liberal treatment of the book's prologue and eight of its 80 subsections: 'Of the Backworldsmen', 'Of Great Yearning', 'Of Joys and Passions', 'Funeral Song', 'Of Science', 'The Convalescent', 'The Dance Song' and 'The Night Wanderer's Song'. If there is some paratextual thread connecting these, Strauss's letters and sketches offer few, if any, clues. Quite probably he chose those sections that appealed most to his musical imagination; many of them refer to song or dance. However, one idea unifies the work and plays a musical-structural role, that of conflict between nature (C major) and humanity (B major). The similar preoccupation in Mahler is hardly coincidental, for Mahler set Zarathustra's 'Drunken Song of Midnight' in his Third Symphony in the same year, and was to revisit this conflict between finite humanity and infinite nature at greater length in *Das Lied von der Erde* (1908–9). But unlike Mahler, Strauss depicts a humanity not in search of eternity, but rather struggling to transcend religious superstition. *Also sprach Zarathustra* was first performed, to great acclaim, in 1896; by now a Strauss première had become an international event.

Though the earliest idea for *Don Quixote* occurred to Strauss within months of the *Zarathustra* première, he did not begin composing the new work in earnest until the spring of the following year. At the time he was also considering another tone poem, ultimately named *Ein Heldenleben*, for which *Don Quixote* would serve as a comic reverse side of the coin. It makes a return to the satirical world of *Till Eulenspiegel* and, once again, the subtitle suggests not so much genre as form or procedure: 'fantastic variations on a theme of knightly character for large orchestra'. The question of genre remains elusive, for the work – which features both cello and viola in solo roles – is a conglomeration of tone poem, theme and variations, and concerto. Strauss had already written a work for cello and orchestra, the *Romanze* of 1883, but a more obvious earlier precedent was Berlioz's *Harold en Italie*. *Don Quixote* features an introduction, ten variations and a coda, offering, respectively, a portrait of the anti-hero and his faithful Sancho Panza, their ten misadventures and the death of the Don. Once again Strauss chose selections from a major literary work, and, in the tradition of *Don Juan* and *Till Eulenspiegel*, *Don Quixote* proceeds episodically, though these episodes are now more self-contained: as each 'chapter' unfolds, so does a new variation. Moreover, this variation form incorporates nuances of the rondo principle found in the two preceding works. Indeed, what is varied is not so much themes as musical contexts, to make a musical analogy of the characters in their different incidents. The work had its first performance in March 1898. The reviews were mixed, more so than those of the other recent tone poems. Strauss had now reached a new level in his ability to create concrete sonic images through novel instrumental combinations and juxtapositions: bleating winds and brass to represent sheep, the wind machine for the aerial journey, snap pizzicatos to evoke the water-logged adventurers who have just fallen out of their 'enchanted boat'. Some critics accused Strauss of competing with Cervantes rather than interpreting him; others recognized an increasing aesthetic conflict in his music between technical industry and loftier inspiration, between Strauss the artisan and Strauss the artist. *Don Quixote* could have reawakened Cosima Wagner's original misgivings about *Don Juan*.

Strauss always considered *Don Quixote* and *Ein Heldenleben* as paired works, and suggested they be performed together; the first musical ideas for *Heldenleben* emerged while he was working on *Quixote*. This early *Heldenleben* sketch relates to the end of the piece and is labelled: 'longing for peace after the struggle with the world, refuge in solitude: the Idyll'. The parallel with *Quixote* is obvious. Cervantes offered Strauss the necessary material with which to explore the anti-hero, but for his hero Strauss looked to himself: his love for Pauline, his inner and outer struggles. The six sections of the work – the hero, his adversaries, his life's companion, his deeds of war, his works of peace, his withdrawal from the world – do not go beyond this fundamental idea. Some commentators have seen the work as comprising six continuous sections, but the general contours of sonata form seem more appropriate to Strauss's plan of expository material (hero, adversaries, beloved), developmental space (struggle) and recapitulation (rejecting war, seeking solace in domestic love).

Ein Heldenleben remains one of Strauss's most controversial works, mainly because its surface elements have been overemphasized. Various critics

see the work as a flagrant instance of Strauss's artistic egotism, but a deeper interpretation reveals the issue of autobiography to be far more complex. *Ein Heldenleben* treats two important subjects familiar from earlier works: the Nietzschean struggle between the individual and his outer and inner worlds, and the profundity of domestic love. Essential to this latter preoccupation was his wife Pauline, for the almost dizzying recollection of themes from previous tone poems, opera and lieder concerns mostly love themes related to her as the hero's partner. This effect of culmination has a broader context as well, for *Ein Heldenleben* marks the end of Strauss's 19th-century tone poems and reflects a composer at the height of his creative powers. The première took place in March 1899.

At the threshold of a new century, Strauss had accepted a new post of unprecedented stature in Berlin, as conductor of the Hofoper. More important than the career change, he decided to dedicate himself to composing opera, though he made at least seven later endeavours in the symphonic realm, five of which never saw completion. In 1899 he briefly toyed with the idea of a tone poem to be called *Frühling*; early the next year he sketched a scenario for a symphonic *Künstlertragödie*. Shortly after completing *Salome* he planned *Vier Frauengestalten der National Gallery*, the intended subjects being Veronese's *Sleeping Girl*, Hogarth's *The Shrimp Girl*, Reynolds's *Heads of Angels* and Romney's portrait of Lady Hamilton. During the mid-1920s came a mooted *Trigon: Sinfonia zu drei Themen*. The fifth of these unrealized projects, *Die Donau* (1941–2), progressed the furthest: over 400 bars of short score survive. The two major symphonic works that were seen to completion, the *Symphonia domestica* (1902–3) and *Eine Alpensinfonie* (1911–15), have been somewhat overshadowed by the operas. And though neither is designated as tone poem in either title or subtitle, both draw on the tone poems' subject matter.

The *Symphonia domestica* inspired at first even more controversy than *Ein Heldenleben*: the composer's self-stylization as hero was distasteful enough, but to cast into the symphonic medium the quotidian world of family life was worse still. A principal focus of *Heldenleben*, however, was domestic love, which makes the autobiographical gesture of *Symphonia domestica* a logical extension. Originally titled *Mein Heim: ein sinfonisches Selbst- und Familienporträt*, the work was always referred to by Strauss as a symphony or symphonic poem, and there are indeed four sections that correspond loosely to symphonic movements: introduction (presentation of major characters and their themes), scherzando (child at play, his parents' happiness), cradle song and Adagio (child is put to bed, thereafter a parental love scene), and finale in the form of a double fugue (a new day begins with quarrelling and happy reconciliation).

Strauss insisted that no programme be published in connection with the first performance and on various occasions tried to distance himself from the work's detailed programmatic ideas, the most famous instance being a letter to Romain Rolland in which he declared that 'the programme is nothing but a pretext for the purely musical expression and development of my emotions, and not a simple *musical description* of concrete everyday musical facts'. He was probably placating Rolland, who was bewildered by

a programme he felt diminished an otherwise beautiful work. But Strauss's original scenario and sketchbook annotations demonstrate that the *Symphonia domestica* is a novel celebration of the everyday, where Strauss sought to explore the pleasures and complexities of ordinary life. As he himself asked: 'What could be more serious than married life? Marriage is the most profound event in life and the spiritual joy of such a union is heightened by the arrival of a child. [Married] life naturally has its humour, which I also injected into this work in order to enliven it'. As with *Heldenleben*, the *Symphonia domestica* is not pure autobiography, but rather an idealized portrait of domestic love informed by personal experience. Pure autobiography would hardly have been as attractive, for during the genesis of *Domestica* his marriage was on shaky ground; for a while he and his wife were separated and even contemplated divorce. In a sense, then, the work was a gesture of reconciliation, a reaffirmation of a bond that had been threatened.

Strauss's last major symphonic work represents an extension of his preoccupation with Nietzsche during the 1890s, and indeed the earliest known sketches can be traced to about 1902. Mahler's death in 1911 reawakened his interest in the project, and in his diary he wrote:

The death of this aspiring, idealistic, energetic artist [is] a grave loss ... Mahler, the Jew, could achieve elevation in Christianity. As an old man the hero Wagner returned to it under the influence of Schopenhauer. It is clear to me that the German nation will achieve new creative energy only by liberating itself from Christianity ... I shall call my alpine symphony: *Der Antichrist*, since it represents: moral purification through one's own strength, liberation through work, worship of eternal, magnificent nature.

This original choice of title was no doubt inspired by Nietzsche's 1888 essay *Der Antichrist*, which was published in 1895, the year before Strauss's *Also sprach Zarathustra*.

As in *Zarathustra*, Strauss does not portray the finite individual, jealous of eternal Nature, but rather one who celebrates, who is inspired to great deeds by his natural environment. In an unpublished diary entry (November 1915) on the *Alpensinfonie*, he stresses that both Judaism and Christianity – in short, metaphysics – are unhealthy and unproductive; they are incapable of embracing Nature as a primary, life-affirming source. Yet as Nietzschean as all this sounds, he did not in the event choose *Antichrist* as his model; instead, he turned to the alpine landscape that surrounded his home in Garmisch. The ascent and descent from an alpine mountain serve as a metaphor for the exaltation of nature. *Zarathustra* and the *Alpensinfonie* both begin at sunrise, and in the later work the composer specified 23 tableaux on a 24-hour journey: 'Night', 'Sunrise', 'Ascent', 'Entry into the Forest', 'Wandering by the Brook', 'By the Waterfall', 'Apparition', 'On the Flowering Meadows', 'On the Pastures', 'Through the Thicket and Briar', 'On the Glacier', 'Dangerous Moment', 'On the Summit', 'Vision', 'Mists Arrive', 'The Sun Gradually Darkens', 'Elegy', 'Calm before the Storm', 'Tempest and Storm', 'Descent', 'Sunset', 'Echo' and 'Night'. Despite its philosophical roots *Eine Alpensinfonie* is outwardly

unphilosophical, proclaiming with startling beauty the glories of the natural world. It is unparalleled in Strauss's symphonic output both in terms of duration (50 minutes) and size (requiring over 140 players, including offstage brass). Critical reaction after the October 1915 première was mixed; some went as far as to describe it negatively as 'cinema music', a remarkable claim given that film was still a new medium.

It is significant that the *Alpensinfonie* is the achievement of a project that had begun around the turn of the century, for after *Salome* Strauss had lost interest in composing purely orchestral music. Beyond ballets, incidental music and some occasional works, such as the various fanfares, *Festliches Präludium* (1913) and *Japanische Festmusik* (1940), he composed very little instrumental music until the 1940s. In 1924 he was commissioned to write a concertante piece by the pianist Paul Wittgenstein, who had lost his right arm during the war. Shortly before he began work, Strauss's son suffered a severe illness, and the *Parergon zur Symphonia domestica* (1925) was dedicated to his recovery; it is based on Franz's theme from the *Symphonia domestica*. Of all the composers Wittgenstein commissioned, Strauss was the only one asked to write a second piece, and two years later he produced the *Panathenäenzug*. The subtitle, 'Symphonic Etude in the Form of a Passacaglia', refers to the repeated bass pattern above which are 18 continuous variations, framed by an introduction and finale. The neglect of both works, which explore a vast array of colours in both piano and orchestra, is partly due to the difficult technical challenges for the soloist.

In 1938 Strauss was asked to compose music for a documentary film on Munich, and though both music and film were completed the following year, the Nazi regime forbade the film's release. The musical material for the film score had been drawn from *Feuersnot*, a fitting idea since that opera had been set in Munich of old. Despite the ban, Strauss went ahead and published the music under the title *München: ein Gelegenheitswalzer* (1939); after Munich was bombed in the war the work was expanded with a new subtitle, *ein Gedächtniswalzer* (1945). By now Strauss had almost stopped composing, claiming that after *Capriccio* his career had come to a close; what followed were mere 'wrist exercises'. Yet among these exercises are some of his finest instrumental compositions, returning to the classic genres of his youth. His two late woodwind pieces, subtitled 'From the Workshop of an Invalid' (1943) and 'The Happy Workshop' (1944–5), exemplify opposing forces of resignation and hope, a dichotomy interwoven in so many works composed around the end of his life. The Second Horn Concerto (1942) and Oboe Concerto (1945) are very much part of the modern repertory, and the delightful *Duett-Concertino* (1947) for solo clarinet and bassoon with string orchestra has increased in popularity. But the most profound instrumental work from this late period is *Metamorphosen* (1945), subtitled 'a study for 23 strings'. There has been confusion regarding the genesis of this dark, brooding work, said by some to have been inspired by the destruction of Munich. Recent research has convincingly shown that the source was Goethe, more specifically his poem 'Niemand wird sich selber kennen'. Rather than mourning the destruction of an opera house, *Metamorphosen* seeks to probe the cause of war itself, which stems from humanity's bestial nature. In short, Strauss inverts classic metamorphosis (where through self-knowledge the human

subject becomes divine), realizing instead humanity's dangerous potential to indulge the basest animal instincts. In this context, the Beethoven 'Eroica' quotation towards the end is painfully ironic. It has even been referred to (by Alan Jefferson) as 'possibly the saddest piece of music ever written'.

Strauss, Richard

8. Lieder and choral music.

Strauss's career as a composer of lieder spans the later decades of the 19th century and the early decades of the 20th, a time when the lied underwent important transformation. His more than 200 songs reflect these changes, from the early lieder firmly in the German Romantic tradition to the later orchestral *Gesänge*, which show the influence of opera. Nonetheless, most were composed before the turn of the century, during which period separate phases may be distinguished. The youthful songs of the 1860s and 70s are grounded in an early 19th-century style, whether strophic or through-composed and ballad-like. These were written mainly for family soirées, and many were dedicated to the composer's aunt, Johanna Pschorr.

1885 marked a significant breakthrough for Strauss as a composer of lieder. During this first year of independence from his family he wrote his op.10 songs, works that reveal unprecedented musical maturity and include several mainstays of the recital repertory (e.g. *Zueignung*, *Allerseelen*). From now until 1891, when he became preoccupied with completing *Guntram*, he produced a lieder opus every year (opp.15, 17, 19, 21 and 22). The texts are all by lesser-known poets who flourished around the middle of the 19th century: Herrmann von Gilm, Adolf Friedrich von Schack and Felix Dahn. Strauss did not so much need poems of high literary quality as texts with striking expressive images or situations that could ignite his imagination. There was another vital catalyst as well: Pauline. Indeed, the three-year lull after 1891 was broken by the important op.27 (*Ruhe, meine Seele!*, *Cäcilie*, *Heimliche Aufforderung* and *Morgen!*), written in celebration of their marriage. Richard and Pauline performed lieder recitals all over the world, and their programming readily demonstrates that, unlike other composers, Strauss usually did not intend a particular opus to be performed as a unit.

The post-1891 lieder suggest a greater interest in contemporary poets, such as Karl Henckel, John Henry Mackay, Otto Julius Bierbaum and Richard Dehmel, and beyond the numerous love songs of the 1890s (*Traum durch die Dämmerung*, *Ich trage meine Minne*, *Ich liebe dich*) were songs of social criticism, such as *Der Arbeitsmann* and *Das Lied des Steinklöpfers*. Near the turn of the century Strauss's literary interests embraced earlier poets, including Rückert, Goethe and Heine, and he also composed some orchestral songs (generally labelled *Gesänge*) that adumbrate his interest in opera: the 14-minute *Notturmo* (1899) could have been a model for any number of his future operatic monologues. More evidence for that connection is the fact that, shortly after his second opera, *Feuersnot* (1901), he seems to have lost interest in lieder composition, though Pauline's retirement from singing in 1906 no doubt contributed.

His return to the lied in 1918 brought him into a very different postwar world, where Romantic song had become something of an anachronism. Among his works from that year was a collection of songs very much in the cynical spirit of the time, *Die Krämerspiegel* (1918), which is the only legitimate song cycle he wrote, using biting, satirical texts by his contemporary Alfred Kerr, highly critical of the music-publishing industry. But during these postwar years he again became equally interested in the works of earlier poets. Shortly after *Krämerspiegel* he composed his op.67, which includes three songs of Ophelia and three from Goethe's *West-östlicher Divan*. All these, with their coloratura, reflect his experience as an opera composer, experience even more evident in the *Drei Hymnen* (1921) of Hölderlin for voice and orchestra.

Strauss occasionally orchestrated his piano lieder, generally writing arrangements for specific performances. In 1897 four songs were orchestrated for a concert with his wife in Brussels; a few years later three more were arranged for a performance in Berlin. Other singers (such as Elisabeth Schumann) inspired him to orchestrate; for her he arranged five songs in 1918, as well as the newly composed *Brentano Lieder* op.68. He continued to orchestrate songs off and on until 1948, when he arranged *Ruhe, meine Seele!* from his wedding songs. At that time he was also composing what was later to be called his *Vier letzte Lieder*; it has been suggested that the earlier song might well have been intended as part of this orchestral group, which sets poems by Hermann Hesse and Eichendorff. Whatever his original intention, these autumnal, luminescent late songs, which contemplate the meaning of death, are among Strauss's finest works in any genre.

His significant choral output remains the least-known part of his repertory, much of the neglect due either to the requirements of vast musical forces or, in the case of the *a cappella* music, extreme technical difficulty. The *Wandrer's Sturmlied* (1884), on a text by Goethe, belongs in the category of large-scale works. Scored for six-part chorus and orchestra, it was inspired in part by Brahms's six-part *Gesang der Parzen*, a connection noted by Hanslick in a review of 1892, where he lauded aspects of the work but ultimately judged it inferior to its model. The work also reveals the importance of Wagner's growing influence during Strauss's 'Brahmschwärmerei', for the ending betrays distinct echoes of *Parsifal*. 13 years separate this work from his next choral undertaking, the *Zwei Gesänge* for mixed chorus *a cappella*, followed two years later by two sets of folksong-inspired men's choruses, the *Zwei* and *Drei Männerchöre*.

Strauss returned to the large-scale with *Taillefer* (1903). Scored for an orchestra of over 140 players, a mammoth chorus and soloists, this 15-minute work is only rarely heard, as is the *Bardengesang* for male voices and orchestra, composed only two years later. One of the most impressive of his *a cappella* pieces is the *Deutsche Motette* of 1913. Based on a Rückert text, this work, with its extended range and intricate chromatic part-writing, is one of his most difficult, and requires a professional ensemble of the highest skill. The bombastic *Olympische Hymne* (1934) is famous for its association with the 1936 games in Berlin, but around this time Strauss was composing his lesser known but far better *Drei Männerchöre* as a conscious antidote. These brief and rarely heard *a cappella* works, again to

texts by Rückert, reject heroic bombast and address themes of peace and nature.

Strauss, Richard

9. Music for the stage.

Strauss considered his operas to be his major contribution to the 20th century, and from *Salome* to *Capriccio* he averaged a new opera every two to three years. The two operatic ventures that predate *Salome*, however, were less than successful. Encouraged by Ritter, he began sketching his own libretto for *Guntram* in late 1887, and the work, both its text and music, is unthinkable without the legacy of Wagner. But it is no mere copy of Wagner: Wagnerian literary and musical styles from various periods, from *Tannhäuser* to *Parsifal*, are often interlaced in critical fashion, and the work as a whole has a distinctly un-Wagnerian quality. Indeed the ending, where Guntram seeks redemption by abandoning his fraternal order and his art, can be read as an abandonment of Wagnerian metaphysics. That is certainly how Ritter interpreted it and, as a result, his intense friendship with Strauss was damaged irreparably. If the reception at the work's Weimar première in 1894 was lukewarm, the more important Munich première during the next season was an outright failure. Strauss was dismayed by the negative reaction of the musicians, the vehemence of the press and the duplicity of the Munich Hofoper management. This experience of the strong conservative elements in the Bavarian capital is central to an understanding of his later development, for it rekindled a dormant love-hate relationship with the city of his birth, a relationship that endured to the end. But the setback made him recognize that he was no librettist, see the danger of getting too near the Wagnerian shadow and realize the harshness of Munich's philistinism, which would serve as the subject for his next opera, *Feuersnot*.

This one-act work, too, is unthinkable without Wagner, especially in its clever and numerous tongue-in-cheek musical quotations; but now Strauss is engaged in the Eulenspiegel-like world of satire as he pokes fun at the citizens of medieval Munich, a setting owing much to *Die Meistersinger*. His librettist was Ernst von Wolzogen, a satirical playwright and later founder of the Berlin Überbrettel cabaret, who based his text on the Flemish legend *The Extinguished Fire of Audenaarde*, in which a young man is rejected and humiliated by the woman he tries to woo. The hero tells his woes to a magician, who extinguishes all fire in the town: only when the object of the young man's affection is herself humiliated can fire be restored. Strauss and Wolzogen moved the setting to Munich and the magician, not seen in the operatic version, became a thinly disguised Wagner, and the young man, his apprentice, an even more thinly disguised Strauss. 'When love is united with the magic of genius', Wolzogen remarked, 'even the most annoying philistine must see the light'. Seldom performed outside Germany, this fascinating work features waltzes parodied in a manner that foreshadows *Der Rosenkavalier*, and it requires a chorus of great technical skill, especially in the difficult children's parts. It had its première in Dresden on 21 November 1901 and, given the bizarre sexual content (much of it unstageable), had trouble with the censors from the very beginning.

Censorship and scandal were the norm for innovative art at the turn of the century, and Strauss's next opera, *Salome*, with its unsettling blend of oriental exoticism and sexual depravity, would not disappoint. Lust, incest, decapitation and necrophilia joined with sinuous chromaticism and dazzling orchestration to create a work that provoked simultaneous fascination and revulsion. Strauss became interested in the Wilde play as early as 1902, and seeing Gertrude Eysoldt in Max Reinhardt's Berlin production a year later strengthened his resolve. Dissatisfied with a German versified version of the text, he decided to set the play directly, in Hedwig Lachmann's translation, making his own cuts and alterations (fig.8). Above all he was impressed by the text's contrasting images as well as its symmetry: Herod, Jochanaan, the Jews; Salome's three seduction songs with Herod's three persuasive speeches; Salome's ostinato 'Ich will den Kopf des Jochanaan!'; and, of course, her erotic Dance of the Seven Veils. Salome's disturbing final monologue, where she becomes increasingly detached from the outer world, is one of the great culminating scenes in opera. Strauss remarked that it was easy to say after the fact that Wilde's play was 'crying out for music': 'That [music] had to be discovered'.

In the autumn of 1905 Strauss once again saw Eysoldt in Berlin in a Reinhardt production, this time of Hofmannsthal's *Elektra*, a Freudian interpretation of Sophocles' tragedy. He was rivetted by its use of gesture, the concentration of action and the steadily rising tension towards Electra's dance after her father's murder has been avenged. He was immediately struck by the musical possibilities and contacted Hofmannsthal for permission to use the text. Numerous parallels have been drawn between *Salome* and *Elektra*: both works feature a strong female protagonist consumed by an *idée fixe*, both culminate in dance and both heroines are finally undone by their neurotic fixations. Those similarities caused Strauss, who preferred contrasting adjacent operas, to hesitate momentarily, and it took a determined Hofmannsthal to keep him on course. If *Elektra* is performed less often than *Salome*, it is because it contains Strauss's most difficult soprano role. The singer is on stage for every scene save the first, and she must do constant battle with a tumultuous orchestra, which proudly displays an ardent young composer's skill in handling leitmotifs. The opera is arch-shaped, the keystone being the central confrontation between Electra and Clytemnestra, which is the tensest scene in any Strauss work and certainly the most daring in terms of its hyperchromatic harmonic language. Years later Strauss was embarrassed that much of the singing was 'handicapped by instrumental polyphony', and he later suggested – tongue firmly in cheek – that it should be conducted like Mendelssohn, as 'fairy music'.

But it was the world of Mozart, not Mendelssohn, that inspired his next opera, *Der Rosenkavalier* (1909–10), set in 18th-century Vienna. This was his first true collaboration with Hofmannsthal, and though the libretto bears an intentional resemblance to Da Ponte's *Le nozze di Figaro* it conflates a wide range of sources, including Beaumarchais, Molière, Hogarth and even *Die Meistersinger*. It also unites comic elements with themes of profound seriousness. Strauss chose a musical language beyond the chromaticism of *Salome* and the dissonance of *Elektra*, and, as a result, *Der Rosenkavalier* represents a critical multilayering of musical styles – referring to Mozart, Johann Strauss and Verdi – and a modernist

preoccupation with the dilemma of history. It is an opera about time and transformation on multiple levels. In its very opening lines ('What you were, what you are – that nobody knows, that no-one can explain'), Octavian transforms the verb 'to be' from the past to the present tense. In Act 1 Baron Ochs boasts that he is 'Jupiter blessed with a thousand forms', but it is Octavian who takes on various transformations throughout the opera: as the Marschallin's adolescent lover, as her chambermaid, as a rose cavalier and, by the end, as a wiser young man.

To Hofmannsthal the miracle of life is that an old love can die, while a new one can arise from its ashes; yet in this transformation, which requires us to forget, we still preserve our essence. How is it that – in the same body – we are what we once were, now are and will become? This great mystery of life is, in one way or another, a theme that permeates much of Hofmannsthal's work. The Marschallin ponders this enigma in her poignant monologue ending Act 1, one of the opera's great moments in both score and libretto. Beyond the monologue, the delightfully anachronistic 19th-century waltzes, the magical presentation of the rose in Act 2 and the sublime final trio of Act 3 constitute some of Strauss's best-loved music. Yet the popularity of excerpts, independent of the whole, has overshadowed the theatrical brilliance and modernity of the work. Strauss, the lover of parody, pastiche and contrasts, had found his ideal librettist.

Ariadne auf Naxos (1911–12, rev. 1916), like *Der Rosenkavalier*, is a remarkably modern theatrical piece which, in its historicism, exploits an established canon as a source of parody. The opera forges a new relationship between composer, performer and audience, for without the audience's knowledge of tradition, parody cannot function. If in *Rosenkavalier* Strauss alludes to the style of other composers, *Ariadne* quotes specific musical works: Harlequin's song ('Lieben, Hassen, Hoffen, Zagen') is based on the opening theme of Mozart's A major Piano Sonata K331, and the melody of the Nymphs' trio ('Töne, töne, süsse Stimme') comes from Schubert's *Wiegenlied* ('Schlafe, schlafe, holder, süsser Knabe'). Although Zerbinetta's famous coloratura aria makes no direct quotations, Strauss's letters to Hofmannsthal make it clear from the outset that he looked to Bellini, Donizetti and others as stylistic models.

The opera within the opera juxtaposes the worlds of *opera seria* and *commedia dell'arte*, and the vivacious prologue of the revised version presents a behind-the-scenes view of the operatic stage. The work's mix and fragmentation of elements (e.g. the everyday world of the Prologue against the loftier Opera) foreshadows opera that other composers were to write in the 1920s: it offers a complex amalgam of contrasting literary and musical styles that, at face value, appear to undermine its coherence. In the hands of lesser artists, uniting these jarring contrasts might have proved an impossible task. But Strauss's penchant for accommodating the trivial alongside the exalted made him the ideal match for Hofmannsthal, whose chief aim in *Ariadne* was to 'build on contrasts, to discover, above these contrasts, the harmony of the whole'. *Ariadne* continues Hofmannsthal's preoccupation with the mystery of transformation: through Ariadne's love, Bacchus is transfigured, and Ariadne, who had longed for death in the wake of Theseus's departure, is herself transformed by embracing Bacchus and life.

Strauss's incidental music for the Molière play of the first version of *Ariadne* was not wasted, for it was used in a revised adaptation of the play that included pantomime and dance, though it is heard most often in the form of an orchestral suite. Gesture and dance were two modes of artistic expression of central importance to both Strauss and his collaborator. Indeed, Hofmannsthal's very first letter to the composer (11 November 1900) concerned a possible ballet scenario: at the time Strauss was already at work on a ballet of his own, *Kythere*, though it was never finished. Thus it was probably inevitable that Hofmannsthal, who viewed gesture as the purest form of communication, would ultimately approach Strauss with another ballet proposal, first *Orest und die Furien* (which Strauss rejected in 1912) and then *Josephslegende* (1912–14). The Joseph project, which included the significant collaboration of Hofmannsthal's friend Harry Graf Kessler, was planned for Diaghilev's Ballets Russes, with Nizhinsky in the title role and choreography by Fokine. By the time of the staging Nizhinsky had fallen out with the company, and the Paris première of 1914 featured Leonid Massine as Joseph. The exotic, oriental extravagance of the score recalls *Salome*, as does the erotic conflict between the chaste Joseph and the seductress Potiphar's Wife. The score, which incorporates material from Strauss's unfinished *Kythere*, foreshadows some of the more exotic moments in *Die Frau ohne Schatten*, especially in its timbral qualities, with the use of harp, celesta and first violins in three parts.

Serious work on *Die Frau ohne Schatten* began in the same year, 1914. In its dense orchestration, rich polyphony and intricate symbolism, this is Strauss's most complex stage work yet in many ways also his most personal. Though the subject concerns the shadowless Empress's search for humanity, the subplot of the Dyer, his wife and their troubled marriage touched Strauss more deeply than any other aspect of the story. His own marriage was troubled during this time, and Hofmannsthal hinted at this domestic friction when he suggested that the Dyer's wife could be modelled 'in all discretion' after Strauss's. Significantly, the 'symphonic fantasy' derived from the opera in 1946 presents themes related primarily to this aspect of the plot. *Die Frau ohne Schatten* is as difficult to cast as it is to stage, for it requires an ensemble of strong singers and is both complex and expensive to produce. But after the composer's death this work, always among his favourites, finally earned its deserved international acclaim.

Die Frau ohne Schatten was followed by three ballet projects: the unfortunate *Schlagobers* (1921–2), the Couperin *Tanzsuite* (1923, only choreographed as part of *Verklungene Feste* in 1941) and a reworking of Beethoven's *Die Ruinen von Athen* (1924).

Strauss seems to have wearied of late Romanticism. 'Let us resolve', he wrote to Hofmannsthal as early as 1916, 'that *Die Frau ohne Schatten* will be the last Romantic opera. Hopefully you will have a fine, happy idea that will definitely help set me out on the new road'. But Strauss was to go that road alone, to *Intermezzo* (1918–23), a comedy that again featured his wife Pauline as model for the leading female role. The work was based on an incident that occurred when Pauline mistakenly accused her husband of philandering while on tour. Strauss called his work a 'bourgeois comedy

with symphonic interludes' and firmly believed that he had established a new operatic genre (*Spieloper*) for the 20th century, so much so that he felt compelled to write a preface to the score. The innovatory aspects of the work lay in its realistic, contemporary subject matter, in its separation of conversational and lyrical impulses (by putting the latter in the interludes), and in its quasi-cinematic dramaturgy (13 short scenes in just two acts). Opinions among contemporary critics were mixed, but most praised the delightful interludes, which became so popular that Strauss published four of them in a concert arrangement nine years after the opera's première.

The two-act *Die ägyptische Helena* (1923–7) completes Strauss's trilogy of marriage operas and, in doing so, returns to the more elevated world of Greek myth. But the composer, encouraged by his comic *Intermezzo* and feeling destined to become, in his own words, the 'Offenbach of the 20th century', this time sought not tragedy but mythological operetta, and Hofmannsthal, eager to lure him away from Wagnerian 'erotic screaming', was all in favour. Especially in its densely symbolic second act, however, the work was to prove far removed from *La belle Hélène*. Indeed, it explores many important themes central to *Ariadne* and *Die Frau ohne Schatten*: memory, marital fidelity and the restoration of trust. Hofmannsthal considered *Helena* to be his finest libretto and, though it has been ridiculed by many commentators, it remains underrated. Moreover, as in *Die Frau ohne Schatten*, Strauss renders complicated myth on a powerful human level. The work was composed during his Vienna period, and he had specific Staatsoper singers in mind, such as Maria Jeritzka, though she did not in fact sing the title role at the première. The second act was revised for a revival in Salzburg in 1933, but the work has never become part of the basic repertory.

Strauss and Hofmannsthal's final collaboration, *Arabella* (1929–32), was a different matter. *Helena* had failed to satisfy Strauss's desire for lightness: he believed he still had within him another Viennese comedy, without the 'mistakes and longueurs' of *Der Rosenkavalier*, which he nonetheless considered his high-water mark. *Arabella* marks a return to Vienna, but to the Vienna of the 1860s, the 'Ringstrasse period' when the Austrian capital experienced its final upsurge. In constructing his libretto, Hofmannsthal returned to two earlier works: an unfinished play, *Der Fiaker als Graf*, and a short story, *Lucidor*. The play provided setting and atmosphere (especially the Fiaker ball), but the essence of the story came from *Lucidor* which, however, focussed attention more on Arabella's younger sister than on Arabella herself. Strauss sensed this problem in the first libretto draft and asked that the title character be given a soliloquy to close Act 1. Hofmannsthal's solution ('Mein Elemer') delighted the composer, who immediately sent a telegram of congratulations to his librettist. But the telegram remained unopened. Hofmannsthal had suffered a fatal stroke the day it arrived.

Work on *Arabella* then progressed slowly, and the stunned composer felt artistically isolated, even disorientated. Though Act 1 was in good shape, Acts 2 and 3 were doubtless to have been further refined, and Strauss could not bring himself to alter what he considered Hofmannsthal's 'final bequest'. Dramaturgical problems in Act 2 notwithstanding, Strauss created an opera of compelling lyricism and poignancy. The Arabella-Zdenka duet

of Act 1, infused with the flavour of Hungarian folk music, is one of Strauss's finest. Act 2 features another memorable Hungarian duet, for Arabella and Mandryka, as well as some remarkable coloratura from the Fiakermilli. But the greatest moment of all is the final scene of the work, which opens with a downward sweep in the orchestra in a gesture recalling the song *Allerseelen* (1885). Arabella descends the staircase to offer a glass of pure water to her betrothed, a 'Hungarian custom' invented by Hofmannsthal, just as the 'Viennese tradition' of the silver rose had been his device. Yet, despite her gesture of submission, Arabella is a woman fully in control of her surroundings throughout the work, 'an entirely modern character', according to Hofmannsthal. Indeed, in the final line of the opera she informs Mandryka that she can only be herself: 'Nimm mich wie ich bin'.

As with so many of Strauss's collaborations with Hofmannsthal, *Arabella* changed as it was being made, and though not without its humorous moments, it is not the light comedy he intended. Indeed, his only work in the true *buffa* tradition was his next, *Die schweigsame Frau* (1933–4). And where *Arabella* was composed during some of Strauss's darkest personal moments, this next project found him at his brightest. Not since *Der Rosenkavalier* had he shown such unbridled enthusiasm for an operatic project, and he declared Zweig's libretto, based on Ben Jonson's *The Silent Woman* (1609), a 'born comic opera ... more suitable for music than even *Figaro* and the *Barber of Seville*'. However, the text's closest affinity is to Donizetti's *Don Pasquale*. Both Don Pasquale and Morosus, the leading male figure in *Die schweigsame Frau*, are crotchety old bachelors upon whom friends and relatives play abundant good-natured tricks. There are numerous and amusing allusions to Italian operas, in both words and music, throughout a work that contains some of Strauss's lightest music for the stage. Indeed, the consistent parlando style, with only rare moments of lyricism, has made this opera, especially for non-German-speaking audiences, somewhat tedious. Strauss nonetheless was delighted with the result and always considered it one of his finest stage comedies.

Zweig, unable to work again with Strauss, proved true to his promise to help Gregor in writing the libretto for the composer's next opera, *Friedenstag* (1935–6): the idea was his, and he offered advice right up to the final revision. *Friedenstag*, Strauss's first one-act opera since *Elektra*, occupies a unique place in his output. Inspired chiefly by the female voice, Strauss now found himself writing mostly for male singers, and he no doubt drew on his earlier experience of composing for men's choruses. The music of *Friedenstag* is dark and brooding, lacking the warmth of his other operas; the only exception is the role of Marie, the wife of the steadfast Commandant and the only solo soprano in the opera. Ironic allusions to the march, in a distinctly Mahlerian guise, suggest the distance between Strauss and his military material, for what had attracted him to the libretto was its hope of peace between opposing German forces. After the two rival commandants embrace, Strauss composed an extended C major choral finale, a conscious allusion to the end of *Fidelio*. With its paucity of stage action and extensive choral treatment, the work is perhaps as much a scenic cantata as an opera, and its rare performances have usually been in concert form.

Daphne (1936–7), its intended partner, marks a return to a theme dear to Strauss's heart, that of transformation. Unlike the Empress in *Die Frau ohne Schatten*, who desires humanity, the nature-worshipping Daphne disdains it, and by the end of the opera she is transformed into a laurel tree. The flaws in the unwieldy first version of the libretto were immediately clear to Strauss: with its lack of focus, human conflict and sense of shape, it failed to suggest felicitous musical possibilities. But after extensive revision and outside advice from Zweig, Krauss and others, a usable libretto was crafted. Even Gregor's beloved final chorus was scrapped, for Strauss was far more interested in the process of transformation than in a stiff choral finale. The splendid music he wrote for this scene develops into a miniature tone poem with wordless vocal obbligato, combining a seemingly effortless interweaving of returning motifs with skilful harmonic pacing. The enchanting orchestral sound is at once rich and refined – a hallmark of Strauss's late period.

The roots of his next opera, *Die Liebe der Danae* (1938–40), reach back to 1920, when, after the tortuous *Frau ohne Schatten*, Strauss wanted to write a lighter, more cheerful work. Hofmannsthal had responded with a scenario, *Danae oder Vernunfttheirat*, that conflated two myths, Danae's visitation by Jupiter in the guise of golden rain and the legend of Midas's golden touch. As much as Strauss admired many details of the sketch, there were too many insurmountable dramaturgical problems, and he became increasingly preoccupied with his own *Intermezzo*. Hofmannsthal's next offering to Strauss was to be a 'light mythology' based on an entirely different source, *Die ägyptische Helena*. *Danae* was soon forgotten. But by 1936 the Thirty Years War and Greek tragedy had taken their toll on Strauss, who asked Gregor to work up the Hofmannsthal sketch, even though Gregor had earlier shown the composer a *Danae* scenario of his own. The fragile satire of Hofmannsthal's draft was beyond Gregor's grasp, whose job was further complicated by the very dramaturgical problems that had vexed Strauss in 1920. After long, diligent work, and much outside assistance, a libretto was finally forged.

With its numerous transformations and sizable vocal demands on a large singing cast, *Die Liebe der Danae* is a challenge to stage and cast, and therefore rarely performed. The title role was written for Krauss's wife, Viorica Ursuleac, and there are ample instances of the quiet, sustained high-range singing that made her famous. The role of Jupiter is a tour de force among Strauss's baritone roles, for not only is the range rather high (certain sections are routinely transposed) but the music demands great vocal agility, especially in the final 'Maia Erzählung', one of Strauss's best baritone monologues. Despite the work's various contributors – Gregor, Zweig, Krauss, Wallerstein – one detects the spirit of Hofmannsthal in its broad themes. Not unlike *Die ägyptische Helena*, the opera focusses on marriage, fidelity and memory. Moreover, neither opera turned out to be the mythological operetta that was first envisioned. In the end Danae chooses love over money and power; Jupiter renounces earthly things and, after blessing the union of Danae and Midas, he returns to Olympus. In 1944 an aged, resigned Strauss strongly identified with his Jupiter, and after the dress rehearsal, on August 16, he even suggested that the 'sovereign gods of Olympus' should have called him up as well.

Though he often referred to *Danae* as his last opera, his final completed work for the stage was a 'Conversation Piece for Music', *Capriccio* (1940–41) – a work that was intended neither for the regular opera house nor for the normal opera audience. Inspired by a libretto (Casti's *Prima la musica, dopo le parole*) that Zweig had come across in the 1930s, the work is an extended one-act debate about words and music. The issue of textual audibility became an increasing preoccupation for Strauss throughout his operatic career, and from *Elektra* to *Daphne* he had come a long way in his self-described 'struggle' for balance between singers and orchestra. Those two works call for orchestras of similar size, but the latter – emphasizing clarity, lyricism and transparency – is far from the turbulent sonic realm of the former. Important milestones along the way in this evolution include *Ariadne*, *Intermezzo* and *Die schweigsame Frau*.

Set during the time of the Querelle des Bouffons, *Capriccio* is rich in both historical allusions and self-references: we hear quotations from Gluck, Piccinni and Rameau, textual references to Metastasio, Pascal and Ronsard and self-borrowings from *Ariadne*, *Daphne* and *Die Krämerspiegel*. Moreover, the characters are all allegorical: Flamand (music), Olivier (words), La Roche (stage direction), Clairon (acting) and the Count and Countess (patrons). The title-page suggests that the libretto was a collaboration between Strauss and Krauss, but there were other unmentioned ingredients in the final recipe: Zweig, who rediscovered the Casti text, Gregor, who tried and failed to carry it out, and Hans Swarovsky, who found the Ronsard sonnet on which the work centres. Not unlike Act 3 of *Die Meistersinger*, where we witness the genesis of Walther's Prize Song, *Capriccio* also offers a view of compositional process. First the Count reads the sonnet alone; then it is read by its 'author', Olivier, while Flamand improvises at the keyboard; finally Flamand sings it to the Countess. The last of the 13 scenes marks the sonnet's final destination in its upward journey from prosaic baritone readings through a musical setting sung by a tenor to Strauss's favourite medium, the soprano voice. But before we arrive there we must get through the pivotal ninth scene, which Strauss labels 'Fuge (Diskussion über das Thema: Wort oder Ton)'. The centrepiece of this scene is La Roche's monologue, where he asks, and Strauss with him: 'Where is the [modern] masterpiece that speaks to the hearts of people, in which their souls are seen reflected? Where is it? I cannot discover it, although I keep searching. They make fun of the old and create nothing new'. An extended orchestral introduction (the 'moonlight music') brings us to the last scene, where the Countess must finally choose between poet and composer. To make up her mind she sings through the sonnet one last time. Whom will she choose? Strauss's final curtain seems to leave the question open. Yet this final scene, one of his great soprano monologues, radiates with some of his finest composition, proclaiming clearly that it is not words but music that reigns supreme.

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WORKS

Works are given the no. assigned them in Franz Trenner: *Richard Strauss: Werkverzeichnis* (Munich, 1993, 3/1999) (TrV)

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203	50	Feuersnot (Singgedicht, 1, E. von Wolzogen), 1900–01; Dresden, Hof, 21 Nov 1901
215	54	Salome (Musikdrama, 1, O. Wilde, trans. H. Lachmann), 1903–5; Dresden, Hof, 9 Dec 1905
223	58	Elektra (Tragödie, 1, H. von Hofmannsthal),

		1906–8; Dresden, Hof, 25 Jan 1909
227	59	Der Rosenkavalier (Komödie für Musik, 3, Hofmannsthal), 1909–10; Dresden, Hof, 26 Jan 1911
228	60	Ariadne auf Naxos (1, Hofmannsthal), 1911–12 [to be played after adaptation of Molière: <i>Le bourgeois gentilhomme</i> (<i>Der Bürger als Edelmann</i>)]; Stuttgart, Hof, 25 Oct 1912
228a	60	Ariadne auf Naxos, 2nd version (prol, 1, Hofmannsthal), 1916; Vienna, Hof, 4 Oct 1916
234	65	Die Frau ohne Schatten (3, Hofmannsthal), 1914–17; Vienna, Staatsoper, 10 Oct 1919
246	72	Intermezzo (bürgerliche Komödie mit sinfonischen Zwischenspielen, 2, Strauss), 1918–23; Dresden, Staatsoper, 4 Nov 1924
255	75	Die ägyptische Helena (2, Hofmannsthal), 1923–7; Dresden, Staatsoper, 6 June 1928; Act 2 rev. 1932–3, Salzburg, Festspielhaus, 14 Aug 1933; rev. 1940, Munich, Staatsoper, 15 June 1940
263	79	Arabella (lyrische Komödie, 3, Hofmannsthal), 1929–32; Dresden, Staatsoper, 1 July 1933
265	80	Die schweigsame Frau (komische op, 3, S. Zweig, after B. Jonson), 1933–4; Dresden, Staatsoper, 24 June 1935
271	81	Friedenstag (1, J. Gregor), 1935–6; Munich, Staatsoper, 24 July 1938
272	82	Daphne (bukolische Tragödie, 1, Gregor), 1936–7; Dresden, Staatsoper, 15 Oct

		1938
278	83	Die Liebe der Danae (heitere Mythologie, 3, Gregor, after Hofmannsthal), 1938–40; Salzburg, Festspielhaus, 16 Aug 1944 (dress rehearsal for cancelled première); Salzburg, Festspielhaus, 14 Aug 1952
279	85	Capriccio (Konversationsstücke für Musik, 1, C. Krauss and Strauss), 1940–41; Munich, Staatsoper, 28 Oct 1942
294	—	Des Esels Schatten, 1947–8, inc.

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other dramatic works

61	—	Lila (Singspiel, J.W. von Goethe), 1878, inc.
150	—	Romeo und Julia (incid music, W. Shakespeare), 1887; Munich, Hof, 23 Oct 1887
167	—	Lebende Bilder (incid music), 1892; Weimar, Hof, 8 Oct 1892
201	—	Kythere (ballet), 1900, inc.
228b	60	Der Bürger als Edelmann (incid music, Hofmannsthal, after Molière: <i>Le bourgeois gentilhomme</i>), 1912 [incl. frags. from Lully]; Stuttgart, Hof, 25 Oct 1912, rev. as ballet, 1917, Berlin, Deutsches Theater, 9 April 1918
227b	—	Der Rosenkavalier (film score), 1925; Dresden, Staatsoper, 10 Jan 1926 [arrs. from op. Der Rosenkavalier, and marches and dances from TrV 167, TrV 214, TrV 217, TrV 245]
231	63	Josephslegende (ballet, 1, H.G. Kessler and Hofmannsthal, choreog. M. Fokine), 1912–14; Paris, Opéra, 14 May 1914
243	70	Schlagobers (ballet, 2, Strauss), 1921–2; Vienna, Staatsoper, 9 May 1924
245a	—	Verklungene Feste (ballet, choreog. Pia and Pino Mlaker), 1941 [incl. Tanzsuite nach Couperin, TrV 245, chbr orch, 1923, with 6 new nos. later incl. in Divertimento, op.86, chbr orch, 1940–41]; Munich, Bayerische Staatsoper, 5 April 1941

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45	—	Ouvertüre zu der geplanten Oper Ein Studentenstein, E, 1876, inc.
46	—	Ouvertüre zu der geplanten Oper Dom Sebastian, E♭, 1876, inc. [pf score only]
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56	—	Andante, B♭, 1877, inc.
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94	—	Symphony no.1, d, 1880
124	—	Lied ohne Worte, E♭, 1883
125	—	Concertouvertüre, c, 1883
126	12	Symphony, no.2, f, 1884
135	—	Festmarsch, D, 1884–5, rev. 1888
147	16	Aus Italien, sym. fantasy, 1886
156	20	Don Juan, tone poem after N. Lenau, 1888–9
157	—	Festmarsch, C, 1889
158	24	Tod und Verklärung, tone poem, 1888–9
163	23	Macbeth, tone poem after W. Shakespeare, 1888, 1891

165	—	Fanfare, C, 1891 [for A.W. Iffland's play <i>Der Jäger</i>]
—	—	Music for tableaux vivants at the celebrations of the golden wedding of the Grand Duke and Duchess of Weimar, 1892, no.1 rev. as Kampf und Sieg, 1931
171	28	Till Eulenspiegels lustige Streiche, 1894–5
176	30	Also sprach Zarathustra, tone poem after F. Nietzsche, 1896
190	40	Ein Heldenleben, tone poem, 1897–8
209	53	Symphonia domestica, 1902–3
214	—	De Brandenburgsche Mars, 1905 [arr. of pf work]
215a	—	Salomes Tanz, 1905 [from op Salome]
217	—	Militärscher Festmarsch, E♭; 1906 [arr. of Königsmarsch, pf]
221	57	Zwei Militärmärsche, 1906
227a	—	Der Rosenkavalier, zweite Walzerfolge, 1911 [from Act 3 of op]
227b	—	Militärmarsch, 1925 [from film score Der Rosenkavalier]
227c	—	Der Rosenkavalier, erste Walzerfolge, 1944 [from Acts 1 and 2 of op]
228c	60	Der Bürger als Edelmann, suite, 1920 [from ballet]
229	—	Festliches Präludium, 1913
231a	—	Symphonisches Fragment aus Josephs Legende, 1947 [from ballet]
233	64	Eine Alpensinfonie, 1911–15
234a	—	Symphonisches Fantasie, 1946 [from op Die Frau ohne Schatten]
243a	—	Schlagobers, suite, 1932 [from ballet]
245	—	Tanzsuite nach Klavierstücken von François Couperin, chbr orch, 1923
246a	—	Vier sinfonische Zwischenspiele aus Intermezzo, 1929 [from op]
253	—	Trigon: Sinfonie zu drei Themen, c1925, inc.
274	—	München: ein Gelegenheitswalzer, 1939, rev. 1945
277	—	Festmusik zur Feier des 2600jährigen Bestehens des Kaiserreichs Japan, 1940
—	86	Divertimento, chbr orch, 1940–41 [after pf pieces by Couperin]
284	—	Die Donau, 1941–2, inc.
290	—	Metamorphosen, study, 23 solo str, 1945

with soloist(s)

80	—	Romanze, E♭; cl, orch, 1879
110	8	Violin Concerto, d, 1880–82
117	11	Horn Concerto no.1, E♭; 1882–3, arr. hn, pf, 1883
118	—	Romanze, F, vc, orch, 1883
133	—	Der Zweikampf, polonaise, fl, bn, orch, 1884 [doubtful attrib.]
145	—	Burleske, d, pf, orch, 1885–6
146	—	Rhapsody, c♯; pf, orch, 1886, inc.
184	35	Don Quixote, 'fantastische Variationen über ein Thema ritterlichen Charakters', vc, orch, 1897
209a	73	Parergon zur Symphonia Domestica, pf left hand, orch, 1925
254	74	Panathenäenzug 'symphonische Etüden in Form einer Passacaglia', pf left hand, orch, 1927
283	—	Horn Concerto no.2, E♭; 1942
—	—	Oboe Concerto, 1945, rev. 1948
293	—	Duett-Concertino, cl, bn, str, hp, 1947

brass and wind

106	7	Serenade, E♭; 13 wind, 1881
132	4	Suite, B♭; 13 wind, 1884
224	—	Feierlicher Einzug der Ritter des Johanniter-Ordens, brass, timp, 1909
248	—	Wiener Philharmoniker Fanfare, brass, timp, 1924
250	—	Fanfare zur Eröffnung der Musikwoche der Stadt Wien im September 1924, brass, timp, 1924
286	—	Festmusik der Stadt Wien, brass, timp, 1942–3
287	—	Wiener Fanfare, brass, timp, 1943
288	—	Sonatina no.1 'Aus der Werkstatt eines Invaliden', F, 16 wind, 1943
291	—	Sonatina no.2 'Fröhliche Werkstatt', E♭; 16 wind, 1944–5

Strauss, Richard: Works

choral

with orchestra

- 102 — Festchor mit Klavierbegleitung, 1880, lost
104 — Chor aus Elektra (Sophocles), male vv, small orch, ?1881
131 14 Wandrers Sturmlied (J.W. von Goethe), 6vv, orch, 1884
144 — Bardengesang (H. von Kleist), male chorus, orch, 1886, lost
183 — Hymne (F. von Schiller), 4 female vv, brass band, orch, 1897
207 52 Taillefer (J.L. Uhland), S, T, Bar, 8vv, orch, 1903
219 55 Bardengesang (F.G. Klopstock), 12 male vv, orch, 1905
256 76 Die Tageszeiten (J. von Eichendorff), TTBB, orch, 1928
259 78 Austria (A. Wildgans), male chorus, orch, 1929
266 — Olympische Hymne (R. Lubahn), SATB, orch, 1934
298 — Besinnung (H. Hesse), SATB, orch, 1949, inc.

unaccompanied

- 37 — Zwei Lieder (Eichendorff), SATB, 1876: Morgengesang, Frühlingsnacht
54 — Kyrie, Sanctus, Benedictus, Agnus Dei, SATB, 1877
92 — Sieben Lieder, SATB/S, A, T, B, 1880: Winterlied (Eichendorff), Spielmannsweise (O.F. Gensichen), Pfingsten (A. Böttger), Käferlied (R. Reinick), Waldessang (Böttger), Schneeglöcklein (Böttger), Trüb blinken nur die Sterne (Böttger)
134 — Schwäbische Erbschaft (F. Löwe), TTBB, 1884
182 34 Zwei Gesänge, 16vv, 1897: Der Abend (Schiller), Hymne (F. Rückert)
188 — Richard Till Knopff, 4vv, 1898
192 — Soldatenlied (A. Kopisch), TTBB, 1899
193 45 Drei Männerchöre (J.G. von Herder: *Stimmen der Völker in Liedern*), TTBB, 1899: Schlachtgesang, Lied der Freundschaft, Der Brauttanz
194 42 Zwei Männerchöre (Herder: *Stimmen der Völker in Liedern*), TTBB, 1899: Liebe, Altdeutsches Schlachtlied
208 — Hans Huber in Vitznau sei schönstens bedanket (Strauss), 4-part canon, 1903
210 — Skatkanon, 4 male vv, 1903
216 — Sechs Volksliedbearbeitungen, TTBB, 1905–6: Geistlicher Maien, Misslungene Liebesjagd, Tumbler, Hüt' du dich, Wächterlied, Kuckuck
230 62 Deutsche Motette (Rückert), S, A, T, B, 16vv, 1913
232 — Cantate (H. von Hofmannsthal), TTBB, 1914
267 — Die Göttin im Putzzimmer (Rückert), 8vv, 1935
270 — Drei Männerchöre (Rückert), 1935: Vor den Türen, TTBB; Traumlicht, TTBBB; Fröhlich im Maien, TTBB
272a — An den Baum Daphne (J. Gregor), 9vv, 1943 [epilogue from op Daphne]
273 — Durch Einsamkeiten (Wildgans), 4 male vv, 1938

Strauss, Richard: Works

songs

solo voice and piano

- 2 — Weihnachtslied (C.F.D. Schubart), 1870
3 — Einkehr (J.L. Uhland), 1871
4 — Winterreise (Uhland), 1871
5 — Waldkonzert (J.N. Vogel), ?1871
7 — Der böhmische Musikant (O. Pletzsch), ?1871
8 — Herz, mein Herz (E. Geibel), 1871
10 — Gute Nacht (Geibel), 1871, inc.
13 — Das Alpenhirten Abschied (F. von Schiller), ?1872, lost
16 — Der müde Wanderer (A.H. Hoffmann von Fallersleben), ?1873
42 — Husarenlied (Hoffmann von Fallersleben), ?1873
48 — Der Fischer (J.W. von Goethe), 1877
49 — Die Drossel (Uhland), 1877
50 — Lass ruhn die Toten (A. von Chamisso), 1877
51 — Lust und Qual (Goethe), 1877
58 — Spielmann und Zither (T. Körner), 1878
59 — Wiegenlied (Hoffmann von Fallersleben), 1878
60 — Abend- und Morgenrot (Hoffmann von Fallersleben), 1878
62 — Im Walde (Geibel), 1878
63 — Der Spielmann und sein Kind (Hoffmann von Fallersleben), 1878 [also for S, orch]

65	—	Nebel (N. Lenau), 1878
66	—	Soldatenlied (Hoffmann von Fallersleben), 1878
67	—	Ein Röslein zog ich mir im Garten (Hoffmann von Fallersleben), 1878
74	—	Für Musik (Geibel), 1879
75	—	Drei Lieder (Geibel), 1879: Waldgesang, O schneller mein Ross, Die Lilien glühn in Düften
77	—	Frühlingsanfang (Geibel), 1879
78	—	Das rote Laub (Geibel), 1879
87	—	Die drei Lieder (Uhland), 1879, lost
88	—	Im Vaters Garten heimlich steht ein Blümlein (H. Heine), 1879
89	—	Der Morgen (F. von Sallet), 1880, lost
90	—	Die erwachte Rose (Sallet), 1880
98	—	Begegnung (O.E. Gruppe), 1880
100	—	Mutter, o sing mir zur Ruh (F. von Hemans), 1880, lost
101	—	John Anderson, mein Lieb (R. Burns, trans. F. Freiligrath), 1880
107	—	Geheiligte Stätte (Fischer), 1881, lost
112	—	Waldesgang (K. Stieler), 1882, lost
113	—	Ballade (A. Becker), 1882, lost
119	—	Rote Rosen (Stieler), 1883
128	—	Mein Geist ist trüb (Byron), 1884, lost
129	—	Der Dorn ist Zeichen der Verneinung (F. Bodenstedt), 1884, lost
141	10	Acht Gedichte aus Letzte Blätter (H. von Gilm), 1885: Zueignung, Nichts, Die Nacht, Die Georgine, Geduld, Die Verschwiegenen, Die Zeitlose, Allerseelen; no.1 orchd 1940
142	—	Wer hat's gethan? (Gilm), 1885
148	15	Fünf Lieder, 1884–6: Madrigal (Michelangelo), Winternacht (A.F. von Schack), Lob des Leidens (Schack), Aus den Liedern der Trauer (Dem Herzen ähnlich) (Schack), Heimkehr (Schack)
149	17	Sechs Lieder (Schack), 1885–7: Seitdem dein Aug' in meines schaute, Ständchen, Das Geheimnis, Aus den Liedern der Trauer (Von dunklem Schleier umspinnen), Nur Muth!, Barkarole
152	19	Sechs Lieder aus Lotosblätter (Schack), 1885–8: Wozu noch, Mädchen, soll es Frommen; Breit über mein Haupt dein schwarzes Haar; Schön sind, doch kalt die Himmelssterne; Wie sollten wir geheim sie halten; Hoffen und wieder verzagen; Mein Herz ist stumm, mein Herz ist kalt
153	22	Mädchenblumen (F. Dahn): Kornblumen, 1888; Mohnblumen, 1888; Efeu, 1886–8; Wasserrose, 1886–8
160	21	Schlichte Weisen (Dahn), 1887–8: All' mein Gedanken, mein Herz und mein Sinn; Du meines Herzens Krönelein; Ach Lieb, ich muss nun scheiden; Ach weh, mir unglückhaften Mann; Die Frauen sind oft fromm und still
166	26	Zwei Lieder (Lenau), 1891: Frühlingsgedränge, O wärst du mein
170	27	Vier Lieder, 1894: Ruhe, meine Seele (K. Henckell); Cécilie (H. Hart); Heimliche Aufforderung (J.H. Mackay); Morgen (Mackay); no.1 orchd 1948, nos.2 and 4 orchd 1897
172	29	Drei Lieder (O.J. Bierbaum), 1895: Traum durch die Dämmerung, Schlagende Herzen, Nachtgang
173	31	Drei Lieder: Blauer Sommer (C. Busse), 1896; Wenn (Busse), 1895; Weisses Jasmin (Busse), 1895; Stiller Gang (R. Dehmel) [added no.], with va, 1895
174	32	Fünf Lieder, 1896: Ich trage meine Minne (Henckell), Sehnsucht (D. von Liliencron), Liebeshymnus (Henckell), O süßer Mai (Henckell), Himmelsboten zu Liebchens Himmelbett (Des Knaben Wunderhorn); no.3 orchd 1897
175	—	Wir beide wollen springen (Bierbaum), 1896
178	—	Vorüber ist der Grau der Nacht (anon.), ?1896, inc.
186	36	Vier Lieder: Das Rosenband (F.G. Klopstock), 1897; Für funfzehn Pfennige (Des Knaben Wunderhorn), 1897; Hat gesagt – bleibt's nicht dabei (Des Knaben Wunderhorn), 1898; Anbetung (F. Rückert), 1898; no.1 orchd 1897
187	37	Sechs Lieder: Glückes genug (Liliencron), 1898; Ich liebe dich (Liliencron), 1898; Meinem Kinde (G. Falke), 1897; Mein Auge (Dehmel), 1898; Herr Lenz (E. von Bodman), 1896; Hochzeitlich Lied (A. Lindner), 1898; no.2 orchd 1943; no.3 orchd 1897; no.4 orchd 1933
189	39	Fünf Lieder, 1898: Leises Lied (Dehmel), Junghexenlied (Bierbaum), Der Arbeitsmann (Dehmel), Befreit (Dehmel), Lied an meinen Sohn (Dehmel); no.3 orchd 1918, no.4 orchd 1933
195	41	Fünf Lieder, 1899: Wiegenlied (Dehmel), In der Campagna (Mackay), Am Ufer (Dehmel), Bruder Liederlich (Liliencron), Leise Lieder (C. Morgenstern); no.1 orchd 1900
196	43	Drei Gesänge älterer deutscher Dichter, 1899: An Sie (Klopstock), Muttertändelei (G.A. Bürger), Die Ulme zu Hirsau (Uhland); no.2 orchd 1900

198	—	Weihnachtsgefühl (M. Greif), 1899
199	46	Fünf Gedichte (Rückert): Ein Obdach gegen Sturm und Regen, 1900; Gestern war ich Atlas, 1899; Die sieben Siegel, 1899; Morgenrot, 1900; Ich sehe wie in einem Spiegel, 1900
200	47	Fünf Lieder (Uhland), 1900: Auf ein Kind, Des Dichters Abendgang, Rückleben, Einkehr, Von den sieben Zechbrüdern; no.2 orchd 1918
202	48	Fünf Lieder, 1900: Freundliche Vision (Bierbaum), Ich schwebe (Henckell), Kling! (Henckell), Winterweihe (Henckell), Winterliebe (Henckell); nos.1, 4 and 5 orchd 1918
204	49	Acht Lieder: Waldseligkeit (Dehmel), 1901; In goldener Fülle (P. Remer), 1901; Wiegenliedchen (Dehmel), 1901; Das Lied des Steinklopfers (Henckell), 1901; Sie wissen's nicht (O. Panizza), 1901; Junggesellenschwur (Des Knaben Wunderhorn), 1900; Wer lieben will, muss leiden (C. Mundel: <i>Elsässische Volkslieder</i>), 1901; Ach, was Kummer, Qual und Schmerzen (Mundel: <i>Elsässische Volkslieder</i>), 1901, no.1 orchd 1918
206	51	Der Einsame (Heine), 1906 [also arr. 1v, orch, 1906]
218	—	Der Graf von Rom (textless), 2 versions, 1906
220	56	Sechs Lieder: Gefunden (Goethe), 1903; Blindenklage (Henckell), 1903–6; Im Spätboot (C.F. Meyer), 1903–6; Mit deinen blauen Augen (Heine), 1903–6, Frühlingsfeier (Heine), 1903–6, Die heiligen drei Könige aus Morgenland (Heine), 1903–6, no.5 orchd 1933, no.6 orchd 1906
226	—	Herbstabend, before 1910, inc.
235	68	Sechs Lieder (C. Brentano), 1918: An die Nacht; Ich wollt' ein Sträußlein binden; Säusle, liebe Myrthe; Als mir dein Lied erklang; Amor; Lied der Frauen; nos.1–5 orchd 1940, no.6 orchd 1933
236	66	Krämerspiegel (A. Kerr), 1918: Es war einmal ein Bock; Einst kam der Bock als Bote; Es liebte einst ein Hase; Drei Masken sah ich am Himmel stehn; Hast du ein Tongedicht vollbracht; O lieber Künstler sei ermahnt; Unser Feind ist, grosser Gott; Von Händlern wird die Kunst bedroht; Es war mal eine Wanze; Die Künstler sind die Schöpfer; Die Händler und die Macher; O Schöpferschwarm, O Händlerkreis
237	69	Fünf kleine Lieder, 1918: Der Stern (A. von Arnim), Der Pokal (Arnim), Einerlei (Arnim), Waldesfahrt (Heine), Schlechtes Wetter (Heine)
238	67	Sechs Lieder, 1918: I Drei Lieder der Ophelia (W. Shakespeare, trans. K. Simrock): Wie erkenn' ich mein Treulieb vor andern nun?; Guten Morgen, 's ist Sankt Valentinstag; Sie trugen ihn auf der Bahre bloss; II Aus den Büchern des Unmuts der Rendsch Nameh (Goethe): Wer wird von der Welt verlangen; Hab' ich euch denn je geraten; Wanderers Gemütsruhe
239	—	Sinnspruch (Goethe), 1919
244	87	Erschaffen und Beleben (Goethe), 1922
251	—	Durch allen Schall und Klang (Goethe), 1925
257	77	Gesänge des Orients (trans. H. Bethge), 1928: Ihre Augen (Hafiz), Schwung (Hafiz), Liebesgeschenke (Die chinesische Flöte), Die Allmächtige (Hafiz), Huldigung (Hafiz)
—	—	Wie etwas sei leicht (Goethe), 1930
258	87	Und dann nicht mehr (Rückert), 1929
260	87	Vom künftigen Alter (Rückert), 1929
261	—	Spruch (Goethe), 1930
264	88	Das Bächlein (falsely attrib. Goethe), 1933, orchd 1935
268	87	Im Sonnenschein (Rückert), 1935
269	—	Zugemessne Rhythmen (Goethe), 1935
280	88	Sankt Michael (J. Weinheber), 1942
281	88	Blick vom oberen Belvedere (Weinheber), 1942
282	—	Xenion (Goethe), 1942
297	—	Malvern (B. Knobel), 1948

voice and orchestra

63	—	Der Spielmann und sein Kind (Hoffman von Fallersleben), S, orch, 1878
—	—	Arie der Almaide (Sie nicht Klommen) (Goethe: <i>Lila</i>), S, orch, ?1878
—	—	Cäcilie, 1897 [version of op.27 no.2]
—	—	Morgen, 1897 [version of op.27 no.4]
—	—	Liebeshymnus, 1897 [version of op.32 no.3]
179	—	Ganymed (Goethe; arr. of Schubert), 1897
180	33	Vier Gesänge: Verführung (Mackay), 1896; Gesang der Apollopriesterin (E. von Bodmann), 1896; Hymnus, 1896; Pilgers Morgenlied (Goethe), 1897
—	—	Das Rosenband, 1897 [version of op.36 no.1]
—	—	Meinem Kinde, 1897 [version of op.37 no.3]

185	—	Zwei Lieder von Beethoven, 1898: Ich liebe dich (K.F. Herrosee), Wonne der Wehmut (Goethe)
197	44	Zwei grössere Gesänge, A/B, orch, 1899: Notturmo (Dehmel), Nächtlicher Gang (Rückert)
—	—	Wiegenlied, 1900 [version of op.41 no.1]
—	—	Muttertändelei, 1900 [version of op.43 no.2]
—	—	Die heiligen drei Könige, 1906 [version of op.56 no.6]
206	51	Zwei Gesänge, B, orch: Das Thal (Uhland), 1902, Der Einsame (Heine), 1906 [no.2 arr 1v, pf]
—	—	Der Arbeitsmann, 1918 [version of op.39 no.3]
—	—	Des Dichters Abendgang, 1918 [version of op.47 no.2]
—	—	Freundliche Vision, 1918 [version of op.48 no.1]
—	—	Winterweihe, 1918 [version of op.48 no.4]
—	—	Winterliebe, 1918 [version of op.48 no.5]
—	—	Waldseligkeit, 1918 [version of op.49 no.1]
240	71	Drei Hymnen von Friedrich Hölderlin, S/T, orch, 1921: Hymne an die Liebe, Rückkehr in die Heimat, Liebe
241	—	Walzerlied zu einer Operette von Maximiliano Niederberger, 1921, inc.
—	—	Mein Auge, 1933 [version of op.37 no.4]
—	—	Befreit, 1933 [version of op.39 no.4]
—	—	Frühlingsfeier, 1933 [version of op.56 no.5]
—	—	Sechs Lieder, no.6, 1933 [version of op.68]
264	—	Das Bächlein, 1935 [version of op.88 no.1]
—	—	Sechs Lieder, nos.1–5, 1940 [version of op.68]
—	—	Zueignung, 1940 [version of op.10 no.1]
—	—	Ich liebe dich, 1943 [version of op.37 no.2]
—	—	Ruhe, meine Seele, 1948 [version of op.27 no.1]
296	—	Vier Letzte Lieder, S, orch, 1948; Frühling (Hesse), September (Hesse), Beim Schlafengehen (Hesse), Im Abendrot (Eichendorff)

Strauss, Richard: Works

other vocal works

6	—	Der weisse Hirsch (Uhland), A, T, B, pf, ?1871
—	—	Four scenes for a Singspiel (?Strauss), vv, pf, 1876: Gnomenchor, Lied Mariechens, Ensemble mit Arie und Rezitativ des Wurzel, Arie des Wurzel und Szenenmusik
64	—	Ein Alphorn hör' ich schallen, (J. Kerner), 1v, hn, pf, 1878
—	—	Utan svafvel och fosfor [From a Swedish matchbox]; 2 T, 2 B, 1889
181	38	Enoch Arden (A. Tennyson, trans. A. Strodtrmann), melodrama, spkr, pf, 1897
191	—	Das Schloss am Meere (Uhland), melodrama, spkr, pf, 1899
—	—	Zwei Lieder aus Der Richter von Zalamea (P. Calderón de la Barca), 1904: Liebesliedchen, T, gui, hp; Lied der Chispa, Mez, unison male vv, gui, 2 hp
—	—	Hymne auf das Haus Kohorn (Strauss), 2 T, 2 B, 1925
—	—	Hab Dank, du güt'ger Weisheitspender (Strauss), B, 1939
—	—	Notschrei aus den Gefilden Lapplands (Strauss), S/T, 1940
—	—	Wer tritt herein (Strauss), S/T, 1943

Strauss, Richard: Works

chamber and solo instrumental

15	—	Zwei Etuden, no.1 for E ^b hn, no.2 for E hn, ?1873
21	—	Zwei kleine Stücke, vn, pf, 1873, inc.
33	—	Concertante, pf qt, ?1875
35	—	Quartettsatz, c, str qt, 1875, inc.
53	—	Piano Trio no.1, A, 1877
70	—	Introduction, Theme and Variations, E ^b hn, pf, 1878
71	—	Piano Trio no.2, D, 1878
76	—	Introduction, Theme and Variations, G, fl, pf, 1879
84	—	Hochzeitsmusik, pf, toy insts, 1879, lost
85	—	Quartettsatz, E ^b str qt, 1879, inc.
95	2	String Quartet, A, 1880
109	—	Variationen über 'Das Dirndl is harb auf mi', str trio, 1882
114	—	Ständen, G, pf qt, early 1880s?
115	6	Sonata, F, vc, pf, 1880–83

- 116 — Fantasie über ein Thema von Giovanni Paisiello, bn, fl, gui, 1883
- 117 — Horn Concerto, E♭, 1883 [red. for hn, pf]
- 123 — Variationen über eine Tanzweise von Cesare Negri, str qt, 1883
- 136 — Festmarsch, D, pf qt, ?1885
- 137 13 Piano Quartet, c, pf qt, 1883–4
- 151 18 Sonata, E♭, vn, pf, 1887
- 155 — Andante, C, hn, 1888 [from an inc. sonata]
- 169 — Zwei Stücke, pf qt, 1893
- 247 — Hochzeitspräludium, 2 hmn, 1924
- 272b — Daphne-Etude, vn, 1945 [from op Daphne, op.82]
- 279a — Sextet, str sextet, 1943 [from op Capriccio, op.85]
- 279b — Dances, vn, vc, hpd, 1943 [from op Capriccio, op.85]
- 279c — Suite, hpd/pf, 1944 [from op Capriccio, op.85]
- 295 — Allegretto, E, vn, pf, 1948

Strauss, Richard: Works

piano

solo unless otherwise stated

- 1 — Schneiderpolka, 1870; also arr. str, perf. 1873
- 9 — Moderato, C, ?1871, inc.
- 11 — Panzenburg-Polka, 1872
- 12 — Langsamer Satz, G, ?1872
- 14 — Polka, Walzer, und andere kleinere Kompositionen, ?1872 (lost)
- 18 — Fünf kleine Stücke, ?1873
- 19 — Sonatina no.1, C, ?1873, lost
- 20 — Sonatina no.2, E, ?1873, lost
- 22–7 — Six Sonatinas, 1874; C, F, B♭, E, E♭, D [TrV 25 inc., TrV 27 lost]
- 29 — Fantasie, C, ?1874
- 30 — Zwei kleine Stücke, ?1874
- — Untitled composition, c, ?1874
- 34 — Allegro assai, B♭, 1875, inc.
- 47 — Sonata, no.1, E, 1877
- 68 — Zwölf Variationen, D, 1878
- 72 — Aus alter Zeit: eine kleine Gavotte, 1879
- 73 — Andante, c, 1879
- 79 — Sonata, no.2 (Grosse Sonate), c, 1879
- 82 — Skizzen, 5 pieces, 1879
- 86 — Scherzo, b, ?1879
- — Four-part Fugue, C, 1879; Double Fugue, B♭, 1880
- 93 — Zwei kleine Stücke, 1879–80
- — Scherzando, G, 1880
- 99 — Fugue on Four Themes, C, 1880
- 103 5 Sonata, b, 1880–81
- 105 3 Fünf Klavierstücke, 1880–81: Andante, Allegro vivace scherzando, Largo, Allegro molto, Allegro marcatissimo
- 111 — Albumblatt, F, 1882
- 120 — Largo, a, ?1883
- 121 — Stiller Waldespfad, 1883
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Stravaganza

(It.: 'extravagance', 'fantastic eccentricity').

A term for a piece in no specific form involving melodic, harmonic, rhythmic or other features of an extraordinary kind. It appears adjectivally by the end of the 16th century in works such as Giovanni de Macque's *Consonanze stravaganti* for organ (HAM, no.174) which exhibit harmonic mannerisms, similar to those employed by Gesualdo, that became part of the *stylus phantasticus* of the Baroque period. The word occasionally appears as a title in 17th- and 18th-century violin music: Carlo Farina's *Capriccio stravagante* (1627), a taxing virtuoso piece for violin and strings including the imitation of birds and animals, was extremely influential; and a *Stravaganza* by the elder Matteis from the late 17th century is characterized by wide leaps across the strings. On the other hand, Vivaldi's set of concertos called *La stravaganza* (op.4) is more remarkable for its musical originality than for extravagant features of technique or musical style. Carlo Tessarini probably adopted the title from Vivaldi for his own op.4 of 1736–7. A cantata by Benedetto Marcello, *Stravaganze d'amore* (excerpt in C. Parrish, ed.: *A Treasury of Early Music*, New York, 1958, no.49), is a musical and textual satire on the genre as amusing as the same composer's *Teatro alla moda*. Roger North was highly critical of many features adopted in the genre (see J. Wilson, ed.: *Roger North on Music*, London, 1959, pp.129–31). Although it must be admitted that in pursuing novelty composers sometimes achieved effects that were merely awkwardly unconvincing, the value of these experiments in discovering new expressive resources was not altogether negligible.

MICHAEL TILMOUTH

Stravinsky, Fyodor Ignat'yevich

(*b* Rechitskiy, Minsk province, 8/20 June 1843; *d* St Petersburg, 21 Nov/4 Dec 1902). Russian bass of Polish descent, father of [Igor Stravinsky](#). He attended the *gimnaziya* (grammar school) at Nezhin, and then studied law. While a student, he sang with great success in public concerts and eventually decided to make a career as a singer. He entered the St Petersburg Conservatory in 1869, where, from September 1871, he studied with Camillo Everardi. In 1873, the year in which he graduated, Stravinsky's performance as Don Basilio in a student production of //

barbiere di Siviglia attracted the attention of the critics. He was engaged to sing at the opera theatre in Kiev and made his public début as Count Rodolpho in *La sonnambula* on 22 August/3 September 1873. He remained in Kiev until 1876, when he became one of the principal basses at the Mariinsky Theatre in St Petersburg, appearing there regularly until the year of his death. Stravinsky possessed a many-sided dramatic talent, and played both serious and comic roles with great mastery. He made a total of 1235 appearances in 64 different roles. He was particularly successful in Russian opera, being noted for his portrayals of Holofernes in Serov's *Judith*, the Miller in Dargomizhsky's *Rusalka*, Rangoni and Varlaam in *Boris Godunov* (Rimsky-Korsakov wrote the drinking scene in *Sadko* especially for Stravinsky after seeing him as Varlaam or, as some writers claim, as Skula in Borodin's *Prince Igor*), Golova in Rimsky-Korsakov's *May Night* and Panas in his *Christmas Eve*, and Andrey Dubrovsky in Nápravnik's *Dubrovsky*. Stasov considered that in the role of Farlaf (in Glinka's *Ruslan and Lyudmila*) Stravinsky was the 'worthy successor to Osip Petrov'. Tchaikovsky was a great admirer of Stravinsky, and asked that he should play the comparatively small part of Orlik in his opera *Mazepa*, since this part in particular required a 'good artist'. Stravinsky sang in three other Tchaikovsky premières, creating the roles of His Highness in *Vakula the Smith*, Dunois in *The Maid of Orleans* and Mamirov in *The Enchantress*.

An intelligent and inspired performer, Stravinsky scorned the purely routine and superficial approach to his art and made a thorough psychological study of each character he portrayed, jotting down ideas for his interpretation in a notebook which he always carried. He took an interest in every aspect of stagecraft, and was an authority on make-up and costume design. Although his voice was said to be not intrinsically beautiful, especially in his last years, it was powerful and of a wide range (over two octaves). He strove to achieve evenness of tone, flexibility and variety of colour, so that he could use his voice to both musical and dramatic ends with equal success. He was an excellent concert singer; ballads such as Glinka's *Nochnoy smotr* ('The Night Review') and Musorgsky's *Polkovodets* ('The Field Marshal') were ideally suited to his histrionic gifts. Chaliapin acknowledged Stravinsky's supremacy in the 1890s, and learnt much from him. Stravinsky was a bibliophile whose library numbered over 7000 volumes, and a collector of pictures. His son alleged that he had an uncontrollable temper, and was a somewhat distant and unpredictable parent. But Igor had no doubts about his father's 'brilliant' dramatic gifts as an actor and his 'virtuosic' singing, commenting on the 'nobility' of his interpretations. For most of his last year he was semi-paralysed, and he died from cancer of the spine.

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L. Kutatelazde and A.A. Gozenpud, eds.: *F. Stravinsky: stat'i, pis'ma, vospominaniya* [Articles, letters, reminiscences] (Leningrad, 1972)

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Stravinsky, Igor (Fyodorovich)

(*b* Oranienbaum [now Lomonosov], nr St Petersburg, 5/17 June 1882; *d* New York, 6 April 1971). Russian composer, later of French (1934) and American (1945) nationality. One of the most widely performed and influential composers of the 20th century, he remains also one of its most multi-faceted. A study of his work automatically touches on almost every important tendency in the century's music, from the neo-nationalism of the early ballets, through the more abrasive, experimental nationalism of the World War I years, the neo-classicism of the period 1920–51 and the studies of old music which underlay the proto-serial works of the 1950s, to the highly personal interpretation of serial method in his final decade. To some extent the mobile geography of his life is reflected in his work, with its complex patterns of influence and allusion. In another sense, however, he never lost contact with his Russian origins and, even after he ceased to compose with recognizably Russian materials or in a perceptibly Slavonic idiom, his music maintained an unbroken continuity of technique and thought.

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1. Background and early years, 1882–1905.

Stravinsky was in Russian terms a nobleman; his parents were 'dvoryanine' or, as we might say, gentry. His mother, Anna Kholodovskaya, was one of four daughters of a high-ranking official in the Ministry of Estates in Kiev, a respectable if dull man who educated his daughters in the correct, somewhat prim manner of the provincial 19th century. Anna

grew up a good domestic singer and fluent pianist, a well-organized if strait-laced wife and mother. Her husband, [Fyodor Ignat'yevich Stravinsky](#), whom she married in Kiev (against her widowed mother's wishes) in 1874 when she was still only 19 and he 30, descended from a long line of Polish grandees, senators and landowners. But since the partition of Poland in the 1790s the Stravinskys had come down in the world, lost their lands and gradually migrated southwards into a remote region of what is now south-eastern Belarus'. Fyodor's father, Ignaty, was a working agronomist of vaguely disreputable habits, a womanizer (according to his composer grandson) who eventually left and divorced his Russian wife, and a bad businessman who bequeathed to his youngest son little beyond a determination not to let his own family life disintegrate in the same way.

If there was music in Ignaty Stravinsky's house it was provided by his wife, Aleksandra Skorokhodova, who had an attractive singing voice. But it was probably never a strikingly musical household, and it was only gradually that, while studying law in the mid-1860s in Odessa, Kiev and (when money started running out) Nezhin, Fyodor discovered a talent for singing. Eventually he won a scholarship to the Conservatory in St Petersburg, and in 1876 he made his *début* at the Mariinsky Theatre (as Mephistopheles in Gounod's *Faust*). By the time his and Anna's third son, Igor, was born (at the nearby Baltic summer resort of Oranienbaum) in 1882, Fyodor had taken the Russian operatic world by storm and was being widely discussed as the finest bass-baritone of his generation.

Music was thus a part of the working environment in the large second-floor flat on the Kryukov Canal, a stone's throw from the Mariinsky, which was to be Igor's home for the next 27 years. Fyodor sang not only repertory parts but also new roles, some written for him, like the Mayor in Rimsky-Korsakov's *May Night*. Leading lights of the St Petersburg operatic world came and went in the Kryukov flat. Fyodor knew not only Rimsky-Korsakov but also Borodin and Musorgsky, as well as prominent music journalists like Nikolay Findeyzen, and conductors like Nápravník. Fyodor also accumulated a large library, partly a bibliophile's collection, partly a working archive of scores and other materials relating to the parts he was studying. Igor inherited his mother's fluency as a piano sight-reader and had access to his father's scores: the Russian repertory, of course (including figures such as Dargomizhsky and Serov), Mozart, Rossini, Meyerbeer, Gounod, Bizet, Verdi, Boito and the Wagner of *Rienzi* and *Lohengrin*, among many others. A photograph of Igor in his mid-teens shows him at his desk surrounded by the icons of a musical passion, including montages of portraits of the great composers and a low relief of Beethoven. His early enthusiasm for Wagner is attested by a surviving notebook from 1896 with an entry on *Parsifal*: '1877 – wrote text, 1879 – composed opera in rough, 1882 – orchestrated whole of *Parsifal*', with a drawing of 'Bayreuth' in the form of a castle, and information about the dates of composition of *Tristan*. Whether or not Igor attended any Wagner in his youth, he must often in his teens have witnessed his father's performances in a wide range of other operas from the comfort of a family box. He certainly went to the 50th anniversary performance of Glinka's *Ruslan and Lyudmila* in November 1892 (with his father as Farlaf), possibly even to the première production of Tchaikovsky's *Sleeping Beauty* almost three years before that; and ballet matinées must have been a fairly common treat.

Nothing survives, however, of any compositions of his own before 1898, and there was in all probability no talk of a musical career until at least that stage. Early piano lessons with a certain Aleksandra Snetkova were probably no more than a normal part of an upper middle-class domestic education, since Igor (like his brothers) was educated by governesses at home until he was 11. Teenage summer-holiday letters to his parents are more about the books he has read, the plays he has acted in and the sketches he has drawn than about music-making. But then music may already have become a touchy subject by the time he was 17; and it is transparent that Igor constructed his letters home, loving as they are, specifically to gratify his parents' expectations.

In the 1890s the family began to spend long summer holidays with Kholodovsky aunts and uncles on their estates in trans-Volgan Samara (Pavlovka) and Ukraine, and after the death of Igor's eldest brother, Roman, in 1897 Fyodor and Anna summered routinely at one Ukrainian estate (Pechisky), where the adored Roman was buried, while Igor and (sometimes) his younger brother, Gury, preferred the other, Ustilug (in Volhynia), where there were lively female cousins and a less funereal atmosphere. This entailed long rail journeys for the boys, for which they were required to account in meticulous detail, and it also meant regular and painstaking health bulletins from Ustilug. Stravinsky's lifelong obsession with illness, medicine and doctors doubtless sprang from this source. And it was not wholly unjustified, since tuberculosis was endemic in the Kholodovskys, and Igor and his surviving older brother Yury were both sufferers (to the extent that Igor spent the summers of 1903–4 with his Samaran aunt and uncle at Pavlovka, talking about music – of which they were passionate amateurs – and drinking huge quantities of koumiss, the Tartar fermented mare's milk, which was supposed to be good for the lungs). Like most well-to-do Russians, the Stravinskys also visited German spas and Swiss mountain resorts. Such holidays were traditional and, in some ritualistic sense, precautionary. But in 1902, Fyodor fell terminally ill with cancer, and the German trip that summer was no holiday and certainly no precaution, but a desperate, ultimately unavailing quest for treatment (which included the new Röntgen method). Igor, however, was able to put it to another use.

[Stravinsky, Igor](#)

2. Towards 'The Firebird', 1902–09.

Stravinsky had left school (Gurevich's Gymnasium) the year before and entered St Petersburg University as a law student that autumn. His real wish, however, was to study music. Two years before that (in December 1899) he had acquired a new and more high-powered piano teacher, a pupil of Anton Rubinstein called Leokadiya Kashperova. Now, in November 1901, he started private lessons in harmony and counterpoint with Fedir Akimenko, a newly graduated student of Rimsky-Korsakov; and three months later Akimenko was replaced by the more sympathetic Vasily Kalafaty, also a former Rimsky pupil. There is some evidence that these theory lessons were a *quid pro quo* for Igor's agreeing to study law, which in Tsarist Russia was the normal (and reasonably foolproof) route to an eventual sinecure in the civil service. At the law faculty Stravinsky met and befriended Vladimir Rimsky-Korsakov, the composer's youngest son, and a

keen violinist. And it was probably at his suggestion that, in Germany in August 1902, Igor made an excursion from Bad Wildungen to Heidelberg, where the Rimsky-Korsakovs were ensconced for the summer, bearing with him a portfolio of short pieces which may or may not have included the only two works (apart from the fragmentary Tarantella of 1898) which survive from this period: the little piano Scherzo in G minor, and the Pushkin song, *Tucha* ('The Storm'). Rimsky-Korsakov, who was not given to extravagant praise at the best of times, is unlikely to have been wildly impressed by these gauche miniatures or others like them. But equally he must have been struck by something about them, since he did not (as he is supposed to have done in other cases) simply advise Igor to stick to the law. Instead he insisted that he continue his theory lessons, and agreed to oversee his composition work in due course himself. Significantly, he advised him against entering the Conservatory, sensing that in such an environment the 20-year-old composer would merely be discouraged by his own lack of training.

By the following summer, Stravinsky was at work on his first major task for Rimsky-Korsakov, a sumptuous four-movement Piano Sonata in F \flat minor in the manner of Glazunov (another Rimsky-Korsakov pupil) and Tchaikovsky. In August he travelled from Pavlovka to Krapachukha, in the Valdye Hills to the south-east of St Petersburg, where the Rimsky-Korsakovs were staying that year. Rimsky-Korsakov gave him instruction in sonata writing, and set him orchestration exercises based on his own recently completed opera, *Pan Voyevoda*. Back in St Petersburg, Stravinsky completed the first two movements of the sonata, then broke off to compose a cantata for performance at Rimsky's house on his 60th birthday in March 1904; the cantata was duly performed under the composer's direction, and was described by Rimsky in his diary as 'not bad', but the music has not survived. After completing the sonata at Pavlovka that following summer, Stravinsky soon embarked on his next assignment, a large-scale symphony, which, like the sonata, cultivated good practice in terms of conventional models, the obvious models being again Glazunov and Tchaikovsky. The first draft of the 40-minute Symphony in E \flat came more rapidly than the sonata, and was finished in September 1905.

Stravinsky had been continuing his law studies and living at home on the Kryukov Canal. It was not a comfortable time. Anna had been overwhelmed by her husband's death late in 1902 (according to her great-niece, she kept a photograph of Fyodor in his coffin by her bed for the rest of her life); and she may have resented Rimsky-Korsakov's influence on her son, and its tendency to draw him further into the idea of a musical career. She certainly resented Yury's marriage in January 1904, and cordially detested her new daughter-in-law. On one occasion, Igor fled to Yury's house and stayed there for some days before crawling home to the Kryukov flat. He was also frequently at the Rimsky-Korsakovs', either for his weekly lesson (after which he would usually stay to dinner), or for the regular musical soirées which, early in 1905, crystallized into a formal *jour fixe* every Wednesday, and which his brother Gury, who was developing into a fine baritone, often attended as well. There were also concerts at the so-called Assembly of the Nobility (now the Philharmonic), especially the ever more stereotyped Russian Symphony Concerts, a regular series

devoted exclusively to Russian music, founded by the publisher Mitrofan Belyayev, which Rimsky-Korsakov would attend with favoured pupils, often also sitting in on rehearsals. More repertory based were the concerts of the Russian Musical Society, and (from 1903) the enterprising Ziloti concerts, which introduced new music from the West (Strauss, Elgar, Debussy, Mahler) and were by far the best played. Stravinsky would also sometimes go to the Mariinsky with his teacher, but only ever to opera (Rimsky-Korsakov and his entire circle despised ballet). Rimsky-Korsakov himself was writing mainly operas at the time, and his own premières were red-letter days for all his pupils. Stravinsky went to *Pan Voyevoda* (in the Conservatory) in October 1904, and *The Legend of the Invisible City of Kitezh*, another score on which he himself had worked, at the Mariinsky in February 1907.

It was at Rimsky-Korsakov's Wednesdays that Stravinsky had his own first performances. After the cantata, the Piano Sonata was played by its dedicatee Nikolay Richter in February 1905; and Stravinsky himself from time to time performed short piano pieces and comic songs, none of which has survived. There was also much musical discussion, of works heard at the soirées or at concerts or the opera. But the atmosphere, though in a sense open and stimulating, was aesthetically cramped. New music was discussed, but habitually questioned, and there was a self-congratulatory air to the conversation, dominated by Rimsky-Korsakov's own dry, cynical conservatism, as relentlessly recorded by the diarist of these gatherings, Vasiliy Yastrebtsev. They all also from time to time attended the sole 'alternative' musical venture of these years in St Petersburg, the Evenings of Contemporary Music, an irregular and somewhat ramshackle series of chamber concerts which had started in 1902 and prided itself on breaking the conventional mould of classical concerts in the city. The Evenings were certainly the nearest approach at that time to the modern contemporary music concert, though their programmes were more heterogeneous than strictly ground-breaking, with a scattering of newish French and German works alongside the inevitable rag-bag of Russian pieces old and new. Nevertheless Stravinsky remembered them as the most intellectually stimulating musical events of the time (though he misremembered what pieces of his own they included: only his *Pastorale* and the first of the Gorodetsky songs, *Vesna* ('Spring'), were done before he left St Petersburg in 1910). Here he will have met for the first time the raffish set, which included the founders of the concerts, Alfred Nurok, Walter Nouvel (amateur composers, associates of Sergey Diaghilev on the art magazine *Mir iskusstva*, and aesthetes with a reliable passion for the new and strange), and the critic Vyacheslav Karatigin. Rimsky-Korsakov hated the evenings, partly because they escaped his influence, partly because they stood for everything he disliked: amateurishness, pluralism, contempt (however stumbling) for the rules. As for Stravinsky, nothing illustrates his own lack of rebelliousness at this time than the fact that, in his mid-20s, he scarcely figured in a local contemporary music series that would have embraced even an incompetent proto-modernist with open arms.

Russia in 1905 had experienced the first serious tremors of the earthquake which, 12 years later, would destroy the country of Stravinsky's youth. The previous year, the Tsar had embarked on a damaging war with Japan, and 1905 opened with a series of lightning industrial strikes in St Petersburg

which culminated in Bloody Sunday (9/22 January), when a peaceful deputation of workers and a crowd of bystanders were fired on in the Palace Square and more than 100 were killed. Like most members of his class, Stravinsky would have been broadly on the workers' side. But there is no sign that he was in any way involved, unlike the firmly liberal Rimsky-Korsakov, who was summarily dismissed from his post after publishing open letters in support of the striking students and advocating the liberalization of the Conservatory establishment. For Stravinsky, the most damaging consequence of these events may have been that the closure of the university in spring 1905 meant he could not take his law finals. His certificates (dated April 1906) show that he never graduated, but merely audited his courses and received a half-course diploma. But whether this was a consequence of the disturbances or of backsliding on his own part is unclear.

A more notable event of 1905, on the face of it, was his engagement in August to his cousin Yekaterina (Katya) Nosenko, the orphaned younger daughter of his Ustilug uncle. Since their first meeting in 1890, he had been growing steadily closer to this softly spoken but intelligent girl, 17 months his senior; and when they married in January 1906 (without the dispensation necessary for first cousins under Orthodox law), it was a love-match which would survive debilitating illness and, on his side, candid duplicities until her death in 1939. It may have been (as he later claimed) as a wedding present to Katya that, during the late spring and summer at Ustilug, he composed a vocal-orchestral setting of three erotic early poems by Pushkin under the title *Favn' i pastushka* ('The Faun and the Shepherdess'). Meanwhile he had embarked on a radical revision of the symphony under Rimsky-Korsakov's close scrutiny. And it must have been Rimsky-Korsakov who set up the semi-private dry runs of these two works by the Imperial Court Orchestra under Hugo Wahrlich in April 1907 (the Pushkin cycle on the 14th/27th, the two middle movements of the symphony on the 16th/29th), just as it was Rimsky-Korsakov who in due course arranged for the cycle to be published by Belyayev. Stravinsky later claimed (in *Memories and Commentaries*, 59) that his teacher found the work 'suspiciously "Debussy-ist"'. But this is hard to take seriously, since its main influences are Russian (Tchaikovsky and Musorgsky), and its whole-tone harmonies and tritonal melodic figures standard Russianisms which reflect Rimsky-Korsakov's own contemporary usage. Rimsky-Korsakov does seem to have been disturbed by the Gorodetsky song *Vesna*, which Stravinsky wrote in May or June 1907, and which was sung at a Wednesday at the end of October, along with the little *Pastorale*. But this was mainly because he detested what he regarded as the pseudo-symbolism of the poem, as well as finding the start of the song, the first of many bell imitations in Stravinsky, 'frenetic and harmonically senseless' (see Yastrebtsev's diary entry for 30 December 1907/12 January 1908). The static musette harmony of the *Pastorale* he (or Yastrebtsev) found merely strange. Certainly the main importance of these three vocal works is that they show Stravinsky beginning to make his way, however uncertainly, against the Rimsky-Korsakov tide and, in the *Pastorale* at least, achieving a cool, decorative poise which modestly anticipates the radical thinker of four or five years later.

Meanwhile, having at last completed the revision of the symphony, Stravinsky embarked in July 1907 on a more personal orchestral project, a large-scale scherzo based on a programme derived from Maeterlinck's *La vie des abeilles*. Here he began to explore more freely, and without academic constraint, the 'fantastic' qualities in Rimsky-Korsakov's late magical operas, with their glittering orchestration and spicy harmony based on an eight-note scale of alternating tones and semitones (see [Octatonic](#)). There were more opportunities to test his ear for such things. In January 1908 his Symphony in E \flat and *The Faun and the Shepherdess* were performed together in a public concert under Wahrlich, and Stravinsky picked up his first ever press notices, which were largely, if not ecstatically, favourable. By the time the Maeterlinck piece, *Fantasticheskoye skertso* or *Scherzo fantastique*, was finished at the end of March, he was a coming man in St Petersburg musical circles. In his *Stolichnaya pochta* review of the symphony, Karatigin remarked on 'the lively cheerfulness of musical thinking that is characteristic of Stravinsky and distinguishes him to his advantage from many of the newest composers'. Rimsky-Korsakov probably oversaw the *Scherzo fantastique* and he certainly heard excerpts from it, played on the piano by his other star pupil, Maximilian Steinberg, at a domestic gathering on 12/25 April. But the master was already mortally ill with angina, and less than two months later, on 8/21 June, he died at his country retreat at Lyubensk.

Stravinsky was shattered by his teacher's death. He travelled from Ustilug to St Petersburg (a two-and-a-half day rail journey) for the funeral. Before leaving, he had completed and dispatched to Lyubensk a new, more compact and refined orchestral scherzo called *Feyerverk* ('Fireworks') – a wedding present for Steinberg and Rimsky-Korsakov's daughter Nadezhda, who had married a few days before her father's death. Now, on his return to Ustilug, he rapidly composed a funeral tribute which he hoped would be performed in one of the memorial concerts that autumn and winter. His letters of the time to the Rimsky-Korsakov family express positive despair at the thought that, amid all the diplomacy and politics surrounding such occasions, his work would be overlooked; the sense of impending rejection is almost tangible. Meanwhile he, Katya and their baby son moved into a new house he had designed on the Nosenko estate at Ustilug, and there he completed a set of four piano studies (begun in May), indebted not to any music of the St Petersburg circle, but to the Moscow composer Skryabin.

At this point, Stravinsky had no fewer than three orchestral works awaiting performance. Ziloti had already seen the *Scherzo fantastique*, had successfully lobbied the house of Jürgenson to publish it, and eventually conducted its première in January 1909. The previous week the *Pogrebal'naya pesn'* ('Funeral Song') had at last been presented in a Russian Symphony Concert in Rimsky-Korsakov's memory, conducted by Felix Blumenfeld. Since all the performance materials subsequently vanished, we can judge its character only from reviews. Several critics praised its orchestration, while some regretted that, though often beautiful, it was less tragic in tone than they would have expected: 'the author makes successful play with orchestral colours', one wrote, 'but in itself the piece preserves an impression of artificiality, and is in no way an "outcry of the heart"' (N. Bernstein, *Peterburgskaya gazeta*). If we add to these accounts

the common view of the *Scherzo fantastique* as dazzling but insubstantial, we can already sense the local wind blowing against Stravinsky's emerging musical personality. The no less brilliantly ephemeral *Fireworks*, with its subtle fusion of tonal and octatonic harmonies, had to wait another year for its public performance, again under Ziloti, in January 1910. But it was almost certainly tried out at some time in early 1909, perhaps with the Conservatory orchestra, since Stravinsky revised the orchestration extensively in the summer of 1909. But if he himself was dissatisfied with his efforts in this case, others were more impressed.

The first sign was that Diaghilev invited him to contribute a pair of orchestrations to Mikhail Fokine's ballet *Chopiniana*, which he was including in his 1909 Paris season under the new title *Les Sylphides*. Stravinsky had been sketching an opera on Hans Christian Andersen's tale *The Emperor and the Nightingale*, with a libretto by his friend Stepan Mitusov, since at least the previous autumn. But he hastily put this work to one side, and completed the Chopin arrangements well in time for the Paris première at the start of June. Meanwhile Ziloti must have seen, or at least heard about, these pieces, since he too now commissioned a pair of arrangements, of Beethoven's and Musorgsky's settings of the Song of the Flea from *Faust*, for a 'Goethe in Music' concert in St Petersburg in November 1909. That gave Stravinsky time to write the first act of *Solovey* ('The Nightingale') during the summer. He then orchestrated the Musorgsky song and was probably just about to start on the Beethoven when a telegram arrived at Ustilug which was to change his life and with it the whole course of 20th-century music.

The ballet element of Diaghilev's 1909 season, though brilliantly successful as dance and design, had been criticized by the Paris press for its lack of any comparable musical novelty. Diaghilev now proposed to answer this criticism by commissioning, among other works, a ballet on the most typically, exotically Russian fairy tale he or his collaborators could think of, *Zhar-ptitsa* ('The Firebird'). The process by which this commission eventually reached the largely untried Stravinsky is still obscure (it certainly came by way of Diaghilev's resident composer, Nikolay Tcherepnin, and Lyadov, and possibly also Stravinsky's old counterpoint teacher Akimenko). Diaghilev's telegram, indeed, was no more than a sounding-out, and the commission was probably only confirmed in early December. By that time Stravinsky had already sketched some music, and may even have had musical discussions with Fokine about the relationship between the music and the action, though the essential details of the staging were probably in place by the time he came on the scene.

[Stravinsky, Igor](#)

3. The early Diaghilev ballets, 1910–14.

Igor and Katya, now with two children, had been living for a year in a flat in the Angliysky Prospekt, and it was here, between December 1909 and early May 1910, that the bulk of *The Firebird* was composed. In February the composer broke off for long enough to make arrangements of Grieg's piano piece *Kobold* op.71 no.3 for a charity ball in which a young dance protégé of Diaghilev's called Vaclav Nizhinsky was making his solo début. The piano score of *The Firebird* was then completed on 21 March/3 April,

the orchestral score on 5/18 May, and the 45-minute ballet had its first performance in the Russian season at the Opéra in Paris on 25 June.

The spectacular success of this first of a long line of Diaghilev ballet commissions barely disguises now the fact that the music was both derivative and to some extent formulaic. It was true that, at orchestral rehearsals, Stravinsky had to explain the music to the bewildered players, and that, at the first rehearsal, the sonorities were so unexpected that dancers missed their entrances. But this was mainly because of the actual orchestration, in which a huge force was handled with the same wizardry and dexterity that had already been seen in St Petersburg as masks for a lack of musical substance. As music drama, *The Firebird* broke little new ground. The scenario, cobbled together by a committee of Diaghilev's collaborators with Fokine at their head, was an old-fashioned sequence of dances linked by *pas d'action*, much like *Coppélia* or *Swan Lake*. As for the music, Stravinsky had borrowed the old Rimsky-Korsakov idea of depicting evil or magic in structured chromatics, good or human in diatonics or folksong. His Firebird cavorts to flickering, Skryabinesque harmonies and gasping rhythmic phrases, while the human princesses dance to music which Glazunov himself would not have disowned, and the hero Prince Ivan and his bride are portrayed in Borodinesque settings of 'authentic' folk tunes. The demon Kashchey's dance is infectiously rhythmic; but its phrasing is routine. Of course, Stravinsky's mastery of these varied resources was and remains astonishing (and not only in view of his limited experience). But it might not have portended any outstanding innovative genius.

The success, all the same, was sensational. Overnight Stravinsky became a household name. Socially he was lionized. He was befriended by the Parisian great and good, by Diaghilev's aristocratic backers, by composers like Debussy, Ravel and Satie, by writers like Claudel, Proust, Gide and D'Annunzio, and even by the venerable Sarah Bernhardt. It was all very different from the provincial St Petersburg of his experience, with its coteries of Rimsky-Korsakov hangers-on and its so-called 'Contemporaries' evenings. The whole point of the Ballets Russes was that it was a fusion of art forms, and through it Stravinsky was automatically brought into contact with intellectual and aesthetic spheres not restricted by the academicisms and petty politics of a dying musical tradition. He in turn was accepted (including by the Parisian critics) as an equal in this sophisticated and vigorous milieu. In the *Nouvelle Revue Française*, Henri Ghéon called *The Firebird* 'the most exquisite marvel of equilibrium we have ever imagined between sounds, movements and forms'. The fact that this was a general aesthetic, rather than a specifically musical, judgement was, for the moment, of secondary importance.

Whether or not because of his sudden leap to fame, Stravinsky decided to stay for the time being in the West with his family. He spent the remaining summer months in Brittany, composing the two curious Verlaine songs op.9 for his brother Gury (his first ever settings of a foreign language), and tinkering with a new idea for a ballet on a prehistoric subject which he and the painter Nikolay Roerich had already discussed in the spring. But by the time they had all moved in early September to Lausanne (where Katya was to have their third child), he was at work on some completely new pieces

for piano and orchestra which soon, perhaps at Diaghilev's behest, became the basis for a whole ballet about the Russian fairground puppet Petrushka. The exact chronology of this change remains controversial. Diaghilev probably manoeuvred Stravinsky into a collaboration with Alexandre Benois (with whom he was making up a recent quarrel) in order to upstage the difficult and arrogant Fokine, who was still, at this point, involved in the new prehistoric ballet – a project, moreover, from which Diaghilev was being excluded. The *Petrushka* subject had certainly been devised, and a good deal of the music written, by the time Benois was directly involved in mid-December 1910. Soon afterwards, Stravinsky paid a flying visit to St Petersburg, and the scenario was worked out in detail. He then returned to Beaulieu, in the south of France, where the family was wintering, and there composed much of the rest of the score. But the extraordinary ending, in which the ghost of the murdered puppet appears above the showman's booth and makes a rude gesture at him, only replaced the original idea of a carnival ending at the last minute. Stravinsky thought up and composed this conclusion in May in Rome, where the company was performing and rehearsing for the Paris season. *Petrushka* finally received its first performance conducted by Pierre Monteux, with choreography by (ironically) Fokine, designs by Benois (fig.4), and the incomparable Nizhinsky in the title role, at the Théâtre du Châtelet on 13 June 1911.

With the Parisian public *Petrushka* was as great a success as *The Firebird*, and with musician colleagues like Debussy and Schmitt still greater, though the press, wary as ever of challenges to its *idées reçues*, was more guarded. Once again, it was the integration of elements – music, dance and design – that dazzled balletomanes. But the real source of the work's power was the music. Debussy was fascinated by the 'sonorous magic' of the conjuring-trick scene, where the puppets come to life 'by a spell of which ... you seem to be the sole inventor' (letter of 10 April 1912). But there was also a certain boldness, an aggressive self-confidence, which he could also not but envy: 'neither caution, nor pretension', as he wrote to Robert Godet (18 December 1911). 'It's childlike and untamed. Yet the execution is extremely delicate'.

This time Stravinsky went straight to Ustilug after the performances, and there began once more to think about the Roerich ballet. But there was still no detailed scenario. This was eventually thrashed out on a visit to Princess Tenisheva's estate at Talashkino (near Smolensk), where Roerich was at work on the interior painting of the chapel. Meanwhile, Stravinsky marked time by setting a series of poems by Konstantin Bal'mont: first a pair of miniatures for voice and piano, *Nezabudochka tsvetochek* ('The Forget-Me-Not') and *Golub* ('The Dove'), which can be seen as studies for certain melodic treatments in the ballet, then secondly a choral-orchestral setting of the symbolist poem *Zvezdolikiy* ('Star-Face', but usually known as 'The King of the Stars'). This strange work, distinguished by astonishing chordal sonorities, was finished in short score by the end of September (the full score had to wait until the following summer). Only then, still in Ustilug, did Stravinsky start work on *Vesna svyashchennaya* ('The Rite of Spring'), as the prehistoric ballet would eventually be called. Intensive work continued at Clarens, on Lake Geneva, where the family was once again spending the winter. By the end of February 1912 the first part was

complete in orchestral score, and Stravinsky seems still to have been unworried by the need to finish in time for the Paris season. The subsequent postponement until 1913 probably had more to do with Diaghilev's intention to have the ballet choreographed not by the detested (and in any case overworked) Fokine, but by Nizhinsky, who was fully occupied with Debussy's *L'après-midi d'un faune* for the 1912 season, and as yet too inexperienced to be trusted with the hugely complex new work.

At all events, Stravinsky eased up. In the summer, at Ustilug, he completed the full score of *The King of the Stars*; he made an excursion with Diaghilev to Bayreuth, where he saw *Die Meistersinger* and probably *Parsifal* (an experience he certainly found less disagreeable than he later pretended in his autobiography); and late in October he made a brief visit to St Petersburg – his last, as it would transpire, for almost exactly half a century. *The Rite of Spring* was eventually composed to the end at Clarens in November, after which he went to Berlin for the Ballets Russes season, met Schoenberg and attended a performance of *Pierrot Lunaire* (12 December). In January 1913 he completed the exquisite *Three Japanese Lyrics*, whose instrumentation for small mixed ensemble perhaps shows the passing influence of Schoenberg's masterpiece. In February he was in London with the company, his first visit to Britain (though *The Firebird* had preceded him the previous June). In March, at Clarens, he added the part two introduction to *The Rite of Spring* and worked with Ravel on the score of Musorgsky's *Khovanshchina*, which Diaghilev was putting on in June and for which, in particular, Stravinsky was providing the final chorus Musorgsky had never written. The momentous first performance of *The Rite*, conducted by Monteux and with Maria Piltz as the Chosen One who must sacrifice her life in order to renew the fertility of the soil, at last took place on 29 May in the new Théâtre des Champs-Élysées in Paris (fig.5).

The riot which attended the première has been much chronicled. It was a typically Parisian affair, targeted as much at Nizhinsky (whose choreography of Debussy's *Jeux* two weeks earlier had been disliked) and even at the theatre's manager, Gabriel Astruc, as at the music, which in fact was largely inaudible. The open, cinema-like design of the new theatre tended to encourage a certain social fractiousness, as perhaps did the hot weather and the presence of a less-than-committed touristic element in the audience. The open dress rehearsal the previous day had passed off without incident before an audience that was actually more typical for the Ballets Russes: a mixture of society – *le tout Paris* – and seriously interested musicians, balletomanes, artists and literati.

Yet the music might well have merited a riot. Certainly it was to remain the most notoriously violent score of a time when huge, noisy orchestras and harsh dissonance were more or less commonplace appurtenances of the new music. The primitive imagery of Russian symbolism, of the kind exploited by Roerich, had always carried a certain revolutionary tone, a note of challenge to ossified social structures. But behind all the racket, behind the wilfully discordant harmonies and convulsive metric irregularities lay a genuinely innovatory kind of musical thinking whose point would not become clear until Stravinsky himself began to deconstruct it in subsequent works. Already *Petrushka* had begun to isolate and manipulate fragments of folk melodies (including tradesmen's cries and factory songs), and to

combine them in variable patterns which tended to dissolve regular harmony and metre. *The Rite of Spring* merely intensified these procedures by transferring them to a situation where disruption within a fixed, immobile context was actually part of the plot. Both scores make heavy use of ostinato patterns, and both take the idea of a variable-length melodic figure or cell as the determinant of metre. But whereas in *Petrushka* these changing metres are mostly incidents within a prevailing regularity, in *The Rite* they take over the entire rhythmic structure, and even invade the regular ostinato patterns in the form of thrown accents, often drastically emphasized. Because *The Rite* is also more polyphonic than *Petrushka*, there is at the same time a conflicting accentual relationship of the different lines (which is why Stravinsky sometimes found it hard to know where to put the barlines – a problem reflected in the many changes the score underwent in different editions down the years).

Harmonically both works use the idea of modal 'fields'. In *Petrushka* such fields are defined either by the conventional mode of the folksongs, or by the octatonic scale, particularly as articulated by triads an augmented fourth apart, for instance the C major/F \sharp major superimposition, which serves as the 'Petrushka' motif, and which Stravinsky explores (and perhaps discovered) as a white-note/black-note separation of the pianist's hands. Octatony is also important in *The Rite of Spring* (along with other, less rational chromatic modes); but here there is a consistent opposition between the melody – often Dorian-mode folksong fragments – and the remainder of the harmonic field, which typically sets up chromatic interferences with it. Stravinsky engineers these interferences by joining together Dorian tunes a diminished or augmented octave (major 7th or minor 9th) apart, as on the very first page. At other times, such intervals serve as constructs in their own right, derived from – or defining – the harmonic field, as in the 'Spring Auguries' or the 'Sacrificial Dance'. They seem a natural expression of the harsh and terrible events the ballet enacts. Yet, curiously, Stravinsky never lost his taste for such chords. What one might call the mistuned octave remained for him an emblematic sonority regardless of dramatic or narrative context, and usually, in fact, without violent or barbaric connotations.

Five days after the première, Stravinsky was admitted to hospital with acute enteritis, which soon emerged as full-blown typhoid fever. He stayed in the Villa Borghese nursing home for more than five weeks, missing all six performances of *Khovanshchina* (only the last two or three of which, however, included his final chorus), the last three of *The Rite* and its ensuing London première (11 July). Instead, he went straight back to Ustilug in mid-July, and there embarked, in collaboration with Stepan Mitusov, on a completion of *The Nightingale*, to a fat commission from the newly formed Moscow Free Theatre. It was to be their last summer at the family home. Yet Stravinsky may already have begun to sense that Russia was finished as far as he was concerned artistically. His first two ballets, performed in suite form in both St Petersburg and Moscow, had been greeted by a distinctly mixed press and a deafening silence on the part of his own closest friends (notably the Rimsky-Korsakovs and Steinberg); and now Andrey Rimsky-Korsakov, Vladimir's older brother and recently an even closer friend of Stravinsky's, had published a poisonous review of *The Rite of Spring* in *Russkaya Molva*. The fact that it was apparently partly

motivated by fury at Stravinsky's role in the *Khovanshchina* reworking, which had superseded their father's version, will hardly have eased the pain it caused. Paris, by contrast, made handsome amends for its hooliganish first reaction to *The Rite* when Monteux conducted two separate concert performances in the Casino in April 1914, and after the first of these, on 5 April, Stravinsky was mobbed by delirious admirers.

So when the Free Theatre collapsed in May 1914, leaving Diaghilev with the world première of *The Nightingale* (spectacularly designed by Benois) in Paris later that month, the composer was not greatly disturbed, though he lost money because of the charge. More worrying was his wife's health. In January, after the birth of their fourth child, she had had a severe attack of tuberculosis, which had necessitated a move to Leysin, high in the Alps east of Lake Geneva. And it was here that Stravinsky completed *The Nightingale*, somehow managing to paper over the development his style had undergone since 1909. The change of scene from the forest to the Chinese Imperial court does to some extent justify the drastic contrast between the leafy, moonlit textures of the pre-*Firebird* first act and the brittle artifice of the Draughts Chorus and the Chinese March, and above all the subtly dissonant colourings of the scene with Death. Here at Leysin Stravinsky was visited by Jean Cocteau, who hoped, vainly, to secure his collaboration on a theatre project about the biblical David. The only, oblique, outcome of these discussions may have been the tiny string quartet pieces written that summer. But meanwhile sickness was gripping Europe itself. In July, Stravinsky made a hasty visit to Ustilug and Kiev to consult lawyers about his Ukrainian property, and to collect materials he needed for the ballet he was now planning to write about a Russian peasant wedding. It was the last time he set foot on Ukrainian soil.

[Stravinsky, Igor](#)

4. Exile in Switzerland, 1914–20.

At first, exile seems not to have interfered much with his composing. Though openly and ferociously anti-German, he kept politics well clear of his music. Instead he inhabited a kind of private Russian land of the spirit, working simultaneously on his ballet, a musical setting of authentic wedding ritual texts, and on a number of tiny songs and choruses (*Pribautki*, the *Kolibel'niye* or *Berceuses du chat*, the *Podblyudniye*), related to it in method and material. It was the start of a period of quiet but excited stylistic evolution, comparatively unhindered by travel or major performances. When war broke out in August 1914, the Stravinskys were summering in the village of Salvan, in the Valais. Later they moved back to Clarens, then again back to the mountains at Château d'Oex, from where, in February 1915, the composer made a two-week excursion to Rome to attend the Italian première of *Petrushka*, discuss Diaghilev's new idea of a danced Mass and play him the draft of the first scene of the wedding ballet, *Svadebka* ('The Wedding'). In Rome he also met some of the Futurists, including Marinetti and the sculptor Boccioni; he saw more of them in Milan in April and heard a demonstration of Luigi Russolo's noise machines. Back in Switzerland, the family at last took a lease on a house at Morges, just outside Lausanne – the first settled tenancy of their married life. They were to stay in Morges (at two different addresses) until 1920. Here Stravinsky became friendly with a group of Swiss-French writers and artists

dedicated to a specifically Vaudois, locale-conscious art that would be, in Louis Lavanchy's words, 'audaciously original and candidly unrefined' (*Essais critiques 1925–1935*, Lausanne, 1939): a vision which, to some extent, reflected his own current ethnic preoccupations, though he may have been less interested in their politics, which were pro-French interventionist. Among these writers, the novelist C.F. Ramuz became a frequent guest at the Stravinsky house, the Villa Rogivue, and as Stravinsky's compositions on Russian texts began to emerge, he took on the task of translating them into French. This led naturally and logically to their collaboration on an original theatre piece, *Histoire du soldat*, a work which clearly reflects the politicized local aspirations of the Vaudois movement.

For the first year or so of the war, Stravinsky worked away at his little songs and choruses, with their tight distillation of the cellular and harmonic field techniques of *The Rite of Spring*, and at *The Wedding*, which was to be an austere ritual in the same mould, but without the spectacular trappings, the fake prehistory, the noise for its own sake and the dense piling-up of counterpoints. The sacrifice here would be vibrant and sociable, not violent or bloodthirsty. The Russian texts, taken from the 19th-century collections of Kireyevsky (and, for the choruses and songs, Sakharov and Afanas'yev) were a crucial part of the new idiom. Stravinsky was experimenting with an idea he later claimed to have extracted from Russian folk verse of a moveable accent, which could be played off against the natural accents of speech, as well as against the musical metre, to make yet an extra rhythmic tier, somewhat like the stresses superimposed on the regular patterns of *The Rite*, but less arbitrary. As for sonority, some concept of the village band seems to lie behind the choices of ensemble. The original version of *The Wedding*, essentially completed in 1917, was scored for a large mixed band of about 40, with only a small string group, much wind, and a battery of percussion and twangy plucked and struck strings, including cimbalom (an instrument Stravinsky became obsessed with after hearing and buying one in Geneva in 1915), harps, piano and harpsichord. There is some echo of this sound-world in the dance piece *Bayka pro lisu, petukha, kota da barana* ('The Fable of the Fox, the Cock, the Tomcat and the Ram'), better known by its French title, *Renard*, which Stravinsky wrote in 1915–16 and sold to the Princesse de Polignac. This, too, is based on Afanas'yev, and seems designed to recreate a type of rustic travelling theatre, with singers and dancers who take a hat round at the end, and a squeaky, clattery band of 15, again including cimbalom. In fact *Renard* remains the key to Stravinsky's wartime quest for an idealized folk modernism, since *The Wedding* was to be drastically altered in sonority, if not substance, by the time it reached the stage in 1923.

Not all the wartime pieces reflect the same quest. Early on (1914–15), Stravinsky also wrote a set of easy piano-duet pieces based on conventional models: a march, a waltz, a polka. A little later he added another set of five (this time with an easy second part) based on various national stereotypes. Stravinsky went to Spain with the Ballets Russes in June 1916, and may have been inspired to write the 'Española' in the *Cinq pièces faciles*, as well as the more disjointed Spanish parody in the study he wrote for pianola – a growing enthusiasm of his – the following year. But the notable feature of these miniatures is their technical resemblance to the

Russian songs, even though their material and atmosphere are quite different. They showed how procedures evolved in one stylistic context could readily be adapted to another; in this sense they are prophetic beyond their own musical substance.

Apart from the Polignac commission, none of these works earned Stravinsky any money, and as the war dragged on his circumstances deteriorated. The pianola study was dedicated to a rich Chilean called Eugenia Errazuriz, a patroness of Picasso whom Stravinsky had met in Spain. In 1917 he extracted from his Andersen opera a ballet to be called *Pesnya solov'ya* ('The Song of the Nightingale') for Diaghilev. But Diaghilev was a slow payer, and though the two men struck a detailed contract that summer, which included payment for rights in the still unfinished *Wedding*, the problems persisted and led in 1919 to a massive and nearly terminal quarrel between them. It was also in 1917 (January) that the Paris Opéra staged a ballet adaptation of the *Scherzo fantastique*, a production Stravinsky later claimed (mendaciously) not to have been involved in; in fact he would have conducted it had he not fallen ill just before. Soon revolution in Russia would cut him off finally from any hoped-for income from that quarter. In April, a month after the Tsar's abdication, Stravinsky was with Diaghilev's company in Rome. It was there that he met Picasso for the first time and, for the first night of the season, made his curious transcription of the 'Song of the Volga Boatmen' to be played as a national anthem. *Fireworks* was staged as a light show designed by the Futurist painter, Giacomo Balla, but *The Song of the Nightingale*, though ready, was not done. That summer his old German nurse, Bertha Essert, died in Morges, followed swiftly to the grave by his younger brother Gury, who died of typhoid fever at the front in Romania at the end of July. The Bolshevik revolution in October/November merely set the seal on a year of fragmentation and disintegration.

Under these wretched conditions, the idea, hatched early in 1918, that he and Ramuz should write a theatre piece that could tour around and be cheap to perform, with two or three actors, a couple of musicians and a portable stage, may initially have had an economic motive. But if so, it failed dismally. When *Histoire du soldat* was finally staged in Lausanne in September 1918 (with eight musicians, including a conductor, Ernest Ansermet, two dancers and three speakers; see fig.8), it went ahead only thanks to substantial patronage from the Winterthur tea millionaire, Werner Reinhart, and all subsequent performances were cancelled because of the Spanish flu epidemic. Artistically, too, the piece has always had its detractors. The text after Afanas'yev (much wordier in the 1918 version), about the soldier who sells the Devil his violin in return for worldly wealth and a good marriage, has with some justice been seen as moralizing and over-literary. But for Stravinsky the work was important because it enabled him to take stock of apparently unrelated recent tendencies. His score, which could avoid direct concern with the words (since they are never sung), brings together Russian dances of extreme subtlety with modern parodies: a Lutheran chorale, a march, a waltz, a tango and a ragtime (one of several such pieces he worked on at this time). The economy and instrumental brilliance of the writing are throughout astonishing. But the absolute artistic precision which had characterized the recent Russian settings is to some extent dissipated by Ramuz's text, especially as spoken

by the narrator, a homely version of an alienation device Stravinsky was to use, and regret, again.

Meanwhile the war had ended, and Stravinsky's circumstances still hardly improved. His in-laws, the Belyankins, a family nearly as large as his own, descended on Morges from Russia and moved in. To try to capitalize on an existing copyright score, he made a new suite of *The Firebird* for reduced orchestra and sold it, illicitly as it turned out, to his new London publisher, J. & W. Chester. He again took up *The Wedding* and started rescoring it for a small but esoteric ensemble of harmonium, two cimbaloms, pianola and percussion. At the same time he wrote a new set of Russian songs with a piano accompaniment that at times recalls the cimbalom (an instrument that does indeed figure in an unpublished version of one of the songs). He also wrote up the *Piano-Rag-Music* for Artur Schnabel, in return for a cash gift of a year before (already, of course, long since spent). Financially the situation was temporarily saved, in the summer of 1919, by a donation from a group of philanthropic New York women, and by a commission from the Flonzaley String Quartet which became the little *Concertino* of 1920. Artistically it was transformed by a proposal from Diaghilev which smoothly ignored both their contractual quarrel and the unfinished masterpiece that was aggravating it, and sent Stravinsky off in a completely new direction that was to have quite unforeseen consequences for them both.

Diaghilev probably saw his suggestion (in early September 1919) that Stravinsky arrange some Pergolesi pieces he and Leonid Massine had unearthed in the Naples Conservatory as simply a device for bringing Stravinsky back into the Ballets Russes fold until *The Wedding* was ready. He expected another work along the lines of Tommasini's *Good-Humoured Ladies*, based on sonatas by Scarlatti, or Respighi's arrangements of Rossini in *La boutique fantasque*. But Stravinsky, after initial doubts, was taken with the material – not all of it actually by Pergolesi – and was tinkering with it creatively. Meanwhile Diaghilev at last staged *The Song of the Nightingale*, with choreography by Massine and designs by Matisse, at the Opéra in February 1920 (Ansermet had conducted its concert première to a hostile audience in Geneva two months before). This was Stravinsky's first Ballets Russes première, apart from the non-danced *Fireworks*, since the opera itself in 1914. But his true return to the Paris stage was certainly with the 'Pergolesi' ballet, *Pulcinella*, which the company mounted at the Opéra (with Ansermet conducting) on 15 May. Like *Petrushka*, this was one of those rare theatre works which cohere in all their ingredients: Picasso's sparkling neo-*commedia* designs, Massine's choreography and scenario (based on 18th-century examples he had discovered in Naples), and the wonderful dancing with Massine himself in the title role and Karsavina as Pimpinella – everything proclaimed the restoration of the Russian ballet to full form, and in a completely new type of work, with no hint of nostalgia for the old days of leaping Polovtsians or sinuous Sheherazades (even if those old works were still in the company's repertory). Though some questioned the ethics of Stravinsky's recompositions, with their added harmonies, metric displacements and spicy orchestrations, few denied the infectious wit and charm of the result. Reynaldo Hahn, himself a doubter, had to admit (in *Excelsior*) that 'M. Stravinsky has never given proof of greater talent than in *Pulcinella*, nor of a surer taste in audacity.'

One wonders what Hahn would have said if he had known the work which Stravinsky was at that very moment starting to compile from scattered sketches of the past two years, a piece for large wind ensemble which preserved in an almost classical way the most radical principles of his wartime vocal works. The *Symphonies d'instruments à vent*, begun probably in May 1920, is a score which brings to a pitch of intensity the metrical and chord-voicing treatments so typical of those works. Indeed its distillation of a ritualistic Slavonic solemnity is so powerful that Richard Taruskin has plausibly argued (*Notes*, xlix, 1992–3, pp.1617–21) that it is actually an instrumental stylization of a *panikhida* or Orthodox funeral service. Study of the sketches and variant scores shows also the extent to which empirical testing – the process which Stravinsky later called ‘grubbing about’ – lies behind these slow progressions and winding cantilenas. Even allowing for the fact that most of the sketch material of the *Symphonies* was not new, and that the *Pulcinella* material was not original, it remains scarcely credible that these two works can have come from the same pen in the same year.

Stravinsky, Igor

5. France: the beginnings of neo-classicism, 1920–25.

In June 1920 the Stravinskys finally moved from Switzerland to France. They spent the summer at the Breton fishing village of Carantec, where the *Symphonies d'instruments à vent* and the *Concertino* were largely composed, then moved in the autumn into the house of the couturier, Gabrielle (‘Coco’) Chanel (a close friend of Diaghilev's patroness, Misia Sert), in the outer Paris suburb of Garches. Here Stravinsky probably worked on a revision of *The Rite of Spring*, which Diaghilev was reviving in December in a new choreography by Massine, then composed the tiny piano pieces of *Les cinq doigts*. In February 1921 the Pleyel piano company gave him a studio in their Paris factory in the rue Rochechouart, and here he worked on the pianola part of *The Wedding*, for a time even envisaging rewriting the entire score for four pianolas. The Pleyel arrangement would later lead to contracts for the transcription of large numbers of his other works for this short-lived instrument, and the studio would survive as his Paris address until 1933, long after the commercial defeat of the mechanical piano by electrical gramophone recording. Meanwhile he and his family moved in May 1921 to Biarritz, where there was an established colony of white Russian émigrés. This was partly, as usual, for Katya's health, but may also have been for Igor's emotional convenience, since Paris at once meant love affairs: first, probably, with Coco Chanel herself, then with the Russian cabaret dancer Zhenya Nikitina, and finally with Vera Sudeykina, the wife of Diaghilev's former stage designer Sergey Sudeykin, who had recently arrived in Paris via Tiflis, and whom Stravinsky had met at the Chauve-Souris cabaret in February 1921. By July he and Vera were passionately in love; the following spring she abandoned her husband, and from then on the composer led a more or less openly double life apparently with his wife's complicity, though it should be said that the despotic Igor probably gave her little choice and may have led her to feel that without her acquiescence he would leave her and their young family for good.

But it was in Biarritz with his family that he chiefly found the peace and security he always needed for his work. The first major new project, probably dreamt up in discussion with Diaghilev and his new secretary, a 17-year-old Russian poet by the name of Boris Kokhno, was for a short opera called *Mavra*, based on an ironic verse story by Pushkin about a girl in 1830s St Petersburg who tricks her mother into employing a handsome young hussar in drag as the family cook. Stravinsky had been in Spain with Diaghilev at Easter 1921, and in London with him in June, where he heard Eugene Goossens conduct *The Rite of Spring* brilliantly and Serge Koussevitzky conduct the world première of the *Symphonies d'instruments à vent* atrociously (both performances in the Queen's Hall). But *Mavra* was consciously designed as a refutation of this old neo-nationalist Russian style. They had been talking about Tchaikovsky, of whose *Sleeping Beauty* Diaghilev was planning a major revival for London that autumn and for which Stravinsky was to make some necessary orchestrations. And it may be that in discussing the merits of Tchaikovsky (whose music was routinely despised by thinking Parisians of the day, but adored by Diaghilev and his friends) they found themselves considering the whole question of Russian style and of what might be a musical equivalent of Pushkin's mock-banal poem, much of which is taken up with heavy sarcasm at the expense of Romantic self-consciousness about art and technique. Now Stravinsky and Kokhno conceived the idea of a work which would similarly turn the fashionable Russianism of the pre-war Ballets Russes on its head. It would reject the pallid verism and outworn folksiness of *The Five*, and replace it with a classical Russianism, referring to Tchaikovsky and Glinka, and cast in an old-fashioned form of set numbers and recitatives, tonal rather than modal (at least by allusion), and with standard oompah accompaniments as in the old ballads still unblushingly purveyed by émigré cabarets like the Chauve-Souris.

Mavra, written the following winter (1921–2) and regarded from the first by Stravinsky as one of his best works, has to others often seemed barely to survive the weight of artistic polemic placed on its shoulders. In its style-consciousness, its insistence that (to paraphrase Taruskin) the telling is more interesting than the tale, it must be regarded as the start of that peculiarly Stravinskian neo-classicism in which decisions about style and language are as much a part of the argument as decisions about material and form. In his own mind, this issue was tied up with a certain kind of formalism. Form was content; art was a question of order, and to achieve this the artist must stand back, observe his material coolly and objectively, reject the passionate self-promotion of the Romantic composer (as well as, he was soon adding, of the Romantic performer). Little of this was understood by the work's first Paris audience in June 1922, who were not helped, admittedly, by the fact that *Renard*, which seemed to be the sort of work Stravinsky was now discarding, had had its première less than three weeks before, and would later run with *Mavra* on the same bill. The opera's polemics, in as much as they were noticed at all, struck Parisians as hopelessly esoteric, and no doubt this was to some extent Stravinsky's intention in choosing the (to Parisians) largely unknown Pushkin and Glinka, along with the 'vulgar' Tchaikovsky, as his models.

He next embarked on an instrumental work which, because its models are more openly those of the high-classical German tradition, and because

Stravinsky set out his formalist ideas about it in an article published (in English) in the Brooklyn journal *The Arts* (January 1924) soon after its first performance, has been more generally regarded as the start of neo-classicism in his music. With its dry wind sonorities, its highly self-conscious adoption of 'classical' forms and procedures (sonata, variation, fugue), and its sprightly divertimento tone, the *Octet* readily assumed the role of Stravinsky's answer to Cocteau's demand, in *Le coq et l'arlequin*, for 'une musique sur la terre, une musique de tous les jours'. And when the composer himself conducted the first performance in the unlikely surroundings of the Opéra in October 1923, he was anticipating a new career which itself would bear all the hallmarks of an accommodation to the great tradition. Stravinsky had occasionally conducted performances of his own works (the first time ever seems to have been in one of Ansermet's concerts in Montreux in April 1914, when he conducted the scherzo from his Symphony in E \flat), but never before a first performance and never yet a whole concert; this happened for the first time a month after the *Octet* première at a Wiéner concert in the Salle des Agriculteurs. Nor had he appeared in public as a solo pianist, except in chamber concerts in Switzerland. He was now, however, writing a Piano Concerto which in the end he would not only première (in May 1924) but also embargo for five years thereafter. Thus the music in which Stravinsky claimed to expunge the interpreter, a music that pretended to be dry, mechanical and objective, became the basis of his own career as an interpreter.

Meanwhile, *The Wedding* had itself at last reached the stage in Paris in May 1923 in a form which also seemed curiously to co-opt this most ethnically Russian of all his works into a neo-classical sound-world, with its four pianos (actually two double pianos in the first production) and mainly unpitched percussion, together with a constructivist choreography by Nizhinsky's sister Bronislava. This was one of several 'catching-up' premières of Stravinsky stage works during these years in Paris, including also the 1922 *Renard*. In April 1924 the French capital for the first time saw *Histoire du soldat*, having previously heard only the various suites (but this production had been preceded by one in Frankfurt in June 1923, revived at the Weimar Bauhaus exhibition in August, a performance Stravinsky had attended). The continued appearance of such works as novelties hardly made it any easier for baffled audiences and critics to make sense of the new direction in his music of the 1920s, while for him it was a significant motivation for new work that it kept him several steps ahead of his chic, novelty-hunting Parisian audience.

In September 1924, the Stravinsky family (now including Igor's mother, who had arrived from Petrograd in 1922) moved from Biarritz to an expensive house in Nice. By now, what was to be his lifestyle for many years had been established. He would divide his time about equally between Nice, on the one hand, and Paris and foreign tours on the other. On the latter Vera would usually accompany him, though sometimes (presumably under domestic pressure) Vera would go back to Paris and the composer would meet up, usually in Switzerland where Katya had relations, with one or more members of his family. In Paris he would mainly work on his pianola transcriptions, though some composition was also certainly done there. Life in Paris would be sociable, gregarious, rich in concert-, theatre- and cinema-going. On tour he would either conduct or

play (rarely both in the same concert) nearly always his own music. His voluminous correspondence with concert agents is a whole vast sub-literature in his archive, revealing him to have been an indefatigable and often disagreeable negotiator who could command high fees for concert appearances and who, conscious of his uniqueness, feared no competition. Opinions differed as to his skill as a performer in the 1920s and 30s, but he was certainly good enough to present with reasonable clarity music which, for most conductors, offered a formidable aesthetic challenge (though recordings suggest that the trickier pieces, like *The Rite of Spring* and *Histoire du soldat*, may have been out of his reach technically at this period). On the rostrum he was incredibly vital, athletic, almost balletic, a physical embodiment of his music. In general, musicians respected him and worked well for him, even though there is evidence that his ear in rehearsal was less acute than in composition. As a pianist too he embodied his music. Critics sometimes grumbled about his dry, *meccanico* style. And, like a machine, he could be fallible. He himself claimed that he lacked 'a performer's memory'. But his most famous example of forgetfulness, in the slow movement of the Piano Concerto at its first performance, may be apocryphal, since Prokofiev, who was present, told Myaskovsky (in a letter of 1 June 1924) that Stravinsky had been nervous and had the score on a stool beside him, but 'there were no incidents'.

After the concerto, he worked on two solo piano pieces, the Sonata and the *Serenade in A* (a title not so much ironic as suggestive of Stravinsky's way of looking at tonality, in terms of starting-points and focuses). After completing the Sonata, in October 1924, he set off on two ground-breaking tours: to Warsaw, his first visit for ten years to territory formerly part of Tsarist Russia; and, early in 1925, to the USA, where he appeared in New York, Boston, Philadelphia, Cleveland, Chicago and Cincinnati, and signed his first recording contract (with Brunswick). In New York he recorded two discs of his 'easy pieces' for piano – not quite his first recordings, however, since an incomplete disc had been cut of the *Octet* in Paris after the première. The *Serenade*, written in 1925, was intended as material for recording under this contract. But no such discs were ever issued, mainly because the acoustic techniques still used by Brunswick were about to be superseded by electrical ones. Stravinsky's own first electrical recordings three years later (of excerpts from *Petrushka*, *The Firebird* and *Pulcinella*) would be with Columbia, in London and Paris.

[Stravinsky, Igor](#)

6. Return to the theatre, 1925–34.

After playing his Sonata for the first time in public at the ISCM Festival in Venice in September 1925 (two months after the public première by Felix Petyrek at Donaueschingen), Stravinsky embarked on what was to prove his biggest new work since *The Firebird*. In hindsight, we can sense something doctrinaire about the series of instrumental pieces he had composed after *Mavra*, some need to demonstrate how cool, objective and style-conscious he could be. Boris Asaf'yev, the Soviet author of one of the first and best studies of Stravinsky's music, called this 'the synthetic instrumental style of contemporary urbanism'. But *Oedipus rex*, though it shares the style-centred approach of its immediate predecessors, is essentially red-blooded, a theatrical masterpiece by one of the greatest

stage composers of his day. There is contemporary evidence for Stravinsky's later assertion that its impulse was partly religious. He had recently been on exceptionally good terms with Cocteau, who had himself been undergoing a somewhat confused religious reconversion through the agency of the Catholic philosopher Jacques Maritain; Stravinsky himself did not meet Maritain until June 1926, but he had read his *Art et scolastique* (1920), with its neo-Thomist plea for order as an aesthetic goal and for artists to return to the medieval ideals of humble, anonymous artisanship. Back in Nice in September 1925, Stravinsky was telling everyone about a miracle in Venice, when an abscess on his right index finger had inexplicably vanished just as he was sitting down to play the Sonata. A few months later, at Easter 1926, he returned formally to the Orthodox communion, to which his parents had always paid lip-service but without any particular commitment or regularity.

Stravinsky told Cocteau (letter of 11 October 1925) that he had wanted for some time to write 'an opera in Latin on the subject of a tragedy of the ancient world, with which everyone would be familiar'. The idea was for a monumental, lapidary work of profound seriousness, but in some sense distanced from the audience in much the same way as an austere sacred ritual. Cocteau had some experience of this genre. He had made a modernized French version of Sophocles's *Antigone*; and more recently he had written *Orphée*, a modish, witty predecessor to his famous film of that name. *Orphée* unmistakably lies behind Cocteau's scenic ideas for *Oedipus rex*, as can be seen from a comparison of the prefaces and design sketches in the two publications. But the play's boulevardier witticisms were emphatically not required. For Stravinsky, stylistic ambivalence was not a joke but a way of thinking and feeling. *Oedipus rex* would refer to the past, just as *Mavra* had done, but its models would be of the profoundest and weightiest: Handel, Gluck, Verdi. Sophocles would be glimpsed through the prism of opera since 1600, but he would not be crudely operatized. The characters would mostly be like statues, masked, immobile except for their heads and arms, helpless playthings of the gods, their plight intensified by a kind of music associated with a theatre whose *dramatis personae* are all too mobile, and whose disasters are nothing if not self-motivated.

Stravinsky divided the action into a series of self-contained scenas, linked by narrations for a speaker in evening dress, a kind of self-important museum-guide whose task is to 'remind' the audience of the story as they go along (the device is pure Cocteau, but Stravinsky, who later denounced it, seems to have accepted it without demur at the time). Within these scenas are arias, ensembles and choruses, planned semi-formally, as in the scenes of a Verdi opera. Apart from Oedipus himself and, peripherally, the Messenger, no character appears in more than one scene; but Oedipus's own downfall is superbly charted, from the self-confident embellishments of his vocal lines early on to the stark, unadorned B minor arpeggio of his final phrase 'Lux facta est'. Throughout, the work shows astonishing control of resources, and everywhere there is meticulous planning; yet on many levels, things are other than they seem. For instance, the work sees Stravinsky returning to the standard symphony orchestra for the first time (in a new composition) since completing *The Nightingale*; but the strings are very sparingly used, and for whole pages

the wind are dominant. The music seems tonally and rhythmically plain by his standards. But the tonality is ambiguous and referential, rather than clearcut, and the metrics are subject to hidden controls; in the scene where the Shepherd and Messenger reveal Oedipus's history, the tempos are entirely governed by a single metronomic unit (a point hardly ever observed in performance). These and other procedures may be seen as equivalents to the Sophoclean concept of dramatic irony. But they are also aspects of Stravinsky's own classicism: modern formalisms that constantly interrogate the conventional forms on which the music appears to be based.

From early on, *Oedipus rex* had been planned as a surprise for Diaghilev in his 20th anniversary season. But the idea foundered on the problem that only Diaghilev could efficiently plan a performance by his own company. Cocteau fluttered enthusiastically through the drawing-rooms of the Faubourg, but only succeeded in irritating and misreading potential sponsors. Stravinsky kept his head down until the score was complete, by which time it was effectively too late to stage the work, as had certainly always been his intention. So it was given in concert form but as part of the Ballets Russes season in the Théâtre Sarah Bernhardt on 30 May 1927, with the chorus and speaker onstage in front of a black drop-curtain, and the soloists and orchestra in the theatre's long narrow pit ('mon pissoir', as Diaghilev called it). Stravinsky himself conducted, by all accounts not well. Unsurprisingly, the balletomanes had little patience with this earnest and colourless presentation, and Diaghilev himself seems to have disliked the piece from the first. He never attempted to stage it, nor did he tour or revive it, and the opera-oratorio had to wait until the following February for its twin stage premières, in Vienna under Franz Schalk (23rd) and at the Berlin Kroll under Klemperer (25th).

From Paris, Stravinsky went to London, where he played and conducted his first ever broadcast concert on 19 June 1927 – it was, he told reporters, his first encounter with a microphone – and conducted a Ballets Russes triple bill. On his return to Nice, he started work on a ballet commissioned by the Library of Congress for performance the following spring in its Music Room, which was being adapted as a small theatre. Stravinsky was told there would be room for 20 musicians and three or four dancers, and he seems at once to have envisaged a serene and statuesque ballet about Apollo, the chief of the Muses, scored only for strings. Work on the score continued at Echarvines, near Talloires on the Lac d'Annecy, where he installed his family for the latter part of the summer (after Katya had suffered an attack of pleurisy in the stifling Nice heat). In October he conducted his 1919 *Firebird* suite at the gala opening of the new Salle Pleyel in Paris. Then he worked more or less uninterruptedly on *Apollon musagète*, as he planned to call it (the eventual simplified title of *Apollo* was Diaghilev's), until it was completed in January 1928.

By this time, Diaghilev was himself in hot pursuit of the new work, which Stravinsky had persuaded him was being designed as a vehicle for his (Diaghilev's) latest flame, Serge Lifar. The Washington production, which duly went ahead on 27 April with choreography by the former Ballets Russes dancer Adolf Bolm (who also danced the title role), was too remote to arouse more than passing concern in Europe. But the Paris production on 12 June was a major event, not least because it was Diaghilev's first

new Stravinsky ballet for five years. The choreographer was Georges Balanchine, another recent Diaghilev recruit who had arrived from Leningrad and succeeded Nizhinska as the company's ballet-master three years before. Stravinsky later described this collaboration as one of the most satisfying in his artistic life; but it was not an exceptionally close one, since Stravinsky was away on tour for much of that spring, and Balanchine was left free to evolve his ideas of an abstract, non-anecdotal choreography, no doubt on the basis of the composer's suggestions, but in large measure free of his interference.

Apollo must have startled a Paris audience that still, in spite of everything, thought of Stravinsky as the composer of *The Rite of Spring* (which he had himself conducted for the first time in France at a Salle Pleyel concert only four months before). Here all violence, abrasiveness and even dramatic insistence are stilled, and instead the work coolly and melliflously depicts the birth and apotheosis of the god of formal perfection in music that is like some 18th-century *ballet de cour* filtered through Adam and Delibes. Yet several critics saw it rightly as a defining moment in Stravinsky's recent work. Boris de Schloezer detected in it a spirit of purity and renunciation, and predicted that the composer's next work would be a Mass, while for Henry Prunières (*ReM*, ix/7–11, 1928, pp.287–8), *Apollo* was a flawless masterpiece that revealed Stravinsky's classicism to be 'no longer, as of late, an attitude, [but rather] a response to an intimate need of the mind and heart'. Stravinsky's own mouthpiece of these years, the composer Arthur Lourié, referred to the music's 'struggle against the charm and temptation of aesthetic fetishism', and suggested that Stravinsky's long-cultivated anti-individualism had now brought him 'towards the spiritual, aiming thereby at the long-lost unity of the moral and the aesthetic' ('A propos de l'Apollon d'Igor Strawinsky', *Musique*, i, 1928, p.118). Lourié, admittedly, was engaged in a far-reaching polemic setting up Stravinsky as the antithesis to Schoenberg, who had conducted the world première of his Suite op.29, in Paris in December 1927, alongside *Pierrot lunaire* and other works (Stravinsky himself had not attended these concerts). 'Stravinsky's art', Lourié argued somewhat fancifully in his article 'Neogothic and Neoclassic' (H1927–8), 'is a reaction against Schoenberg's aesthetics'. Implicitly attacking serialism for 'seeking to control the element of emotion and evoke a purified and obedient material', he added that Stravinsky had himself escaped from the apparently comparable prison of neo-classicism, and was now writing music that was 'polymethodic'.

This description certainly seems borne out by Stravinsky's next ballet, *Le baiser de la fée*, a remarkably inventive montage of pieces by or in the style of Tchaikovsky, set to a scenario (after Hans Christian Andersen) strongly redolent of romantic story ballets like *Giselle* or *Swan Lake*. The work was commissioned by Ida Rubinstein for performance by her new ballet company in Paris in the autumn of 1928, though the idea and the actual choice of some of the Tchaikovsky piano pieces and songs came from Benois, who was also to be responsible for designing the production. But even Benois, one of Stravinsky's oldest collaborators, must have been astonished at the fertility of the treatments, so much more abstracted and varied than those of *Pulcinella* and so alert to the 'freshness, inventiveness, ingenuity, and vigour' which Stravinsky had himself proclaimed as Tchaikovskian characteristics in his open letter to Diaghilev at the time of

The Sleeping Beauty in 1921. Like *Apollo*, *Le baiser de la fée* was substantially composed at Echarvines, where the family summered once again in 1928. But this was for a première in November, and it seems possible that Stravinsky had at first envisaged a more straightforward set of arrangements and only decided on a more compositional treatment at a relatively late stage.

His perennial problem in such cases was his increasing commitment to concert work, which he undertook (whatever *ad hoc* pretexts he may from time to time have mentioned to newspaper interviewers) largely for financial reasons, to support his large, still dependent and often ailing family and his own high and complicated standard of living. A few days before the première of *Le baiser*, he conducted the new Orchestre Symphonique de Paris in two concerts of his own music, and these were only the first of several Paris appearances that year culminating in the final (as it turned out) Diaghilev season in May 1929, for which he conducted the new Lifar production of *Renard*. There were concerts in Scheveningen, Zürich and Dresden; he went three times to London in May and June 1929, the second visit being the occasion of his last (virtually wordless) encounter with Diaghilev, who died in August having, it seems, not forgiven him for the 'treachery' of working for Rubinstein. Between the two London trips, he played his Piano Concerto under Klemperer in Berlin. This was by no means a heavy programme by his standards. In addition that season he recorded both *The Firebird* and *The Rite of Spring* for Columbia in Paris (having recorded *Petrushka* in London for them in June 1928).

It may have been out of weariness with the concerto, still essentially his only concert item as a player, that he embarked in December 1928 on a new and stylistically very different three-movement concerto which he eventually called *Capriccio*. Here the model (according to Stravinsky himself) is the bravura of Weber's piano sonatas, though in fact the piano idiom of the *Capriccio* often suggests the cimbalom, an instrument prominent in *Renard*, which he conducted that May. For the third year running, they spent the summer at Echarvines, and most of the new concerto was written there (in reverse movement-order) between July and September 1929. He himself gave the première with the Orchestre Symphonique de Paris under Ansermet in the Salle Pleyel on 6 December. Six days later he signed a contract with the Boston SO, of which Koussevitzky was now musical director, for a symphony in honour of the orchestra's 50th anniversary season (1930–31).

Some four years earlier, he had toyed with the idea of a symphony before abandoning it in favour of *Oedipus rex*. Once again what was presumably thought of initially as an orchestral work now began to take shape in choral terms. That Christmas he jotted down part of the Vulgate text of Psalm xxxix; and soon he was writing a symphony that was not just choral but severely, even ritualistically, sacred. Aspects of the *Symphonie de psaumes* suggest a sacral neo-classicism: notably the fugal second movement and the long-breathed tonalities of the finale, in which the regular periods already characteristic of *Oedipus* and *Apollo* acquire a still loftier quality of timelessness and weightlessness. The sense of cadence, so crucial in the finale, is a firmly neo-classical trait. But there is also a powerful strain of Russian atavism in the language. This is his first work

since the *Octet* to make significant use of the octatonic scale, and the kind of usage is reminiscent of still earlier works, those of specifically Russian parentage. Stravinsky claimed, in fact, that he originally sketched the first movement to Slavonic words, and there is oblique support for this in the verbal accentuations of the finale (on 'Laudate Dominum'), which shift arbitrarily between syllables as they do in the works to Russian texts. Even the chant shapes of the voice parts sometimes hint at the litany-like repetitions of *The Wedding* or the *Symphonies d'instruments à vent* and the sonorities are similarly dominated by the wind and the piano duo, with the strings represented only by cellos and basses.

As usual, work on the symphony was delayed by concert tours, which included a mid-February visit to Bucharest, where he played the *Capriccio* and met three queens: Marie of Romania and her daughters, and the Queens of Greece and Yugoslavia, with whom he and Vera had tea. In Prague on the way home he met the quarter-tone composer Alois Hába, but told reporters that 'I recognize only half-tones as the basis of music' (*Prager Presse*, 23 February). Work on the symphony proceeded in March (starting, as in the case of the *Capriccio*, with the finale), and continued in June in Paris, where Pleyel had set him up in a studio in the new Salle Pleyel building. It was completed in a villa at Charavines-les-Bains on the Lac de Paladru, not far from Grenoble, where the Stravinskys spent the summer of 1930. Koussevitzky had naturally bought the world première as part of the commission; but a delay of a few days to the Boston performance meant that the actual première took place in Brussels on 13 December under Ansermet (the Boston performance was on the 19th). Meanwhile Otto Klemperer, who had been keenly bidding for the European première, may have lost it in the end because of political difficulties which led in early November 1930 to the announcement of the closure of the Kroll. Stravinsky, who was in Berlin at the time, heard Klemperer's world première of Schoenberg's *Begleitungsmusik* (6 November), then a few days later ostentatiously attended Klemperer's *Histoire du soldat* and took a bow with him amid tumultuous applause. He told Berlin reporters that he was astonished at the Kroll's closure. 'In no other city', he told *Tempo* (12 November), 'have I and my works met with such interest and understanding as in Berlin, and for that I have above all to thank Otto Klemperer and the Kroll Opera'.

Stravinsky arrived in Brussels in December from an exhausting German concert tour which had had, nevertheless, one creative outcome. In Wiesbaden at the end of October, at the house of his German publisher Willy Strecker (of Schotts), he had met the violinist Samuel Dushkin, for whom Strecker wanted him to write a concerto. And the two men hit it off so well that in the next two years Stravinsky composed for Dushkin not only the concerto, but also a large-scale violin-piano duo, the *Duo concertant*, and a series of recital arrangements, including the important *Suite italienne* (based on pieces from *Pulcinella*, the second violin suite Stravinsky had derived from that work). By the end of 1932 they had established a touring duo, with the object of giving concerts in towns which lacked orchestras or the resources (or stomach) to include Stravinsky in their subscription programmes. Meanwhile the showy yet lyrical Violin Concerto, with its suggestion of a baroque concertante style and its crisp tonal harmonies emblemized by the famous triple-stopped chord which starts each of the

four movements and which Dushkin initially told the composer could not be played, was completed in September 1931 and first performed by him with Stravinsky conducting the (reputedly very unreliable) Berlin RO in the old Philharmonie on 20 October.

By this time Stravinsky was generally regarded as above reproach by the German press, who in fact took him far more seriously than their Parisian or (especially) Anglo-Saxon colleagues. But voices were beginning to be raised against what Fritz Stege called the 'desecration of Bach ... which, beneath the make-up of French civilization, reveals clearly enough the savagery of half-Asiatic instincts' (*ZfM*, Jg.98, 1931, p.1061, quoted in Evans, R1998, p.92). It was an ominous sign of growing xenophobia amid the worsening economic ruins of post-crash, pre-Nazi Germany. When Dushkin and Stravinsky played the *Duo concertant* in a Berlin radio studio a year later (28 October 1932), the response was more muted since only the more serious critics would bother to review a broadcast. The subtle change of emphasis, from concertante neo-baroque to a cool and highly abstracted sonata style escaped notice in Berlin. But Stravinsky's later memory that the duo was inspired by his friend Charles-Albert Cingria's *Pétrarque* was mistaken, since that book only came out in December 1932. On reading it that December, he put aside the Concerto for two solo pianos, which he had been sketching, and drafted a setting of Petrarch's 'Dialogue between Joy and Reason', of which Cingria includes a French translation. This was his first setting of a French text since the Verlaine songs of 1910. But within a month this too was displaced by (and later to some extent incorporated in) a large theatre piece, commissioned once again by Ida Rubinstein, to a text by André Gide about the Greek fertility goddess Persephone. Here the new pastoral spirit in Stravinsky's music would reach its fulfilment.

The first meeting with Gide took place at Wiesbaden, where Stravinsky was again in mid-tour, at the end of January 1933. On the very same day Hitler became Chancellor of Germany, and a few days later a photographer friend of Stravinsky's, Eric Schall, was attacked by Nazi thugs as he walked away from a Munich restaurant with the composer and Vera Sudeykina. It seems possible that Stravinsky himself had been mistaken for a Jew. But this was not his main anxiety where Hitler was concerned (he soon provided Strecker with a detailed statement of his Polish-Russian ancestry). The fact was that in the past few years the greater part of his concert income had come from Germany. But now the booking of foreign artists and the performance of modern music were, at least theoretically, coming under official scrutiny, and in any case economic conditions were such that few organizations could any longer afford even a fraction of his fee. With Dushkin, a Jew, the situation seemed even more serious. And so it proved. Stravinsky's Munich recital with his duo partner in February 1933 was to be his last German concert appearance of any kind for more than three years, and with that single exception (a Baden-Baden performance of the Concerto for two solo pianos with his son Soulima in April 1936), his last public appearance in Germany until 1951.

Stravinsky's essentially pragmatic attitude to the Nazi regime may repel, but it is not direct evidence of sympathy. Though anti-Semitic, like many Russians of his class, he neither advocated nor supported violent or

political measures against Jews, and in fact his partnership with Dushkin and high-profile support of Klemperer suggest that the prejudice was to some extent stereotyped and unrelated to individuals. Unlike Wagner, he seems never to have behaved with condescension, or indeed in any noticeably specific way, towards Jewish friends; his frequent and nauseating anti-Semitic remarks come mainly in letters to fellow anti-Semites like Benois, Diaghilev or Reinhart. On the other hand he disliked the Nazis because they brought chaos to his working routine and undermined his income, which aggravated his sense of insecurity as an exile (it was probably for this reason that, in June 1934, he at last took French citizenship). He would certainly nevertheless have gone on performing in Nazi Germany if he had been engaged. He did in fact record his *Jeu de cartes* in Berlin in February 1938, apparently without qualms, and he objected vigorously to his inclusion in the Düsseldorf *Entartete Musik* exhibition the following May on the revealing grounds that it did not reflect the actual standing of his music in Germany (and because it represented him as a Jew).

His attitude to the Fascists in Italy was another matter. Precisely at the time of the Nazi takeover (and possibly even because of the chaos it threatened), he was professing extravagant admiration for Mussolini in newspaper interviews. 'To me', he told the *Tribuna*, 'he is the *one man who counts* in the whole world.... He is the saviour of Italy and – let us hope – of Europe' (quoted in Sachs, G1987, p.168). He was received by the Duce in Rome that very February, less than three weeks after the Munich incident, and eight months later sent him greetings on his 50th birthday. Yet he knew all about the dark side of Fascism; he knew, for instance, that Cingria had been arrested in Rome on a trumped-up charge in October 1926 and locked up in the Regina Coeli for two months without trial. Later, he knew as much as anyone else about Italian atrocities in Abyssinia in 1936, in which year he sent Mussolini the second volume of his autobiography and expressed anxiety at the absence of any acknowledgement. But by this time the yearning for order and strong government overrode all other considerations.

The desire for order is perhaps the only serious link between Stravinsky's political attitudes and his work. If neo-classicism is an indication of reactionary tendencies, *Perséphone* shares them. But as a specific allegory of ordered seasonal rotation, it can be taken either way. Gide himself was at the time a communist fellow-traveller, and his Homeric play about Persephone's willing descent into Hades to succour 'a people without hope, pale, unquiet and sorrowful' has been seen as a Christianized left-wing tract. But Stravinsky in any case from the start ignored most of Gide's ideas about the work, and effectively ridiculed his graphic concept of the kind of music his words should evoke. For the composer, the text was to be absorbed into the music exactly as in his Russian and Latin works. This, of course, did not please Gide, who, after a run-through at Ida Rubinstein's late in January 1934, fled to Sicily and took no further part in preparations for the production.

This most hybrid of all Stravinsky's works, a mixture of solo and choral singing, *mélodrame*, dance and pantomime, opened at the Opéra on 30 April 1934, with Ida Rubinstein herself in the mimed and spoken title role,

and the composer conducting. Though the press treated it with respect, many aspects of the work puzzled its audience. The smooth, almost tensionless third-based harmonies of the first tableau brought to an extreme the composer's apparent retreat from the conventional idea of modernism; and if the later tableaux have more edge, they can also seem more diffuse. Perhaps because of the text, the allusions are French or quasi-French: Gluck, Berlioz, even Liszt, to the point where one might almost detect a conscious accommodation with Gallic culture, with the admiring world of Nadia Boulanger (at whose apartment *Perséphone* had a preview performance a day or two before the première), or that of the poet Paul Valéry, who praised the work's 'divine detachment' in a letter to the composer. The Stravinskys had been living in Paris that winter (after two years in a house in the small town of Voreppe, near Grenoble), and in October 1934 they settled permanently in a spacious, and expensive, apartment in the rue du Faubourg St-Honoré. The composer's Parisianization reached its height just over a year later, when he ran unsuccessfully (and somewhat humiliatingly) for the Académie *fauteuil* left vacant by Paul Dukas's death in 1935. Thereafter, for that and other reasons, it began to decline.

Stravinsky, Igor

7. Last years in France: towards America, 1934–9.

This brief but intense pan-Gallic phase is marked, curiously, by literary and didactic work. His autobiography, *Chroniques de ma vie*, which came out in two volumes in 1935 and 1936 (ghost-written by Diaghilev's old associate, Walter Nouvel), is a decidedly French piece of literary posturing, rich in tributes and bouquets, silent on important but touchy aspects of his life, and well larded with wordy digressions on aesthetics, in which all his work is seen flatly as the product of a single formalist impulse. The book is often remarkably inaccurate, even about some recent matters. Also in 1935, he introduced the first performance of his Concerto for two solo pianos in the Salle Gaveau (21 November) with an extended talk about the new work and the three movements from *Petrushka* (in the arrangement made for Artur Schnabel in 1921), which Soulima was playing on the same programme. Then that winter he participated for the first time in a formal composition class, run by Nadia Boulanger at the Ecole Normale de Musique. Finally, in 1939, came the course of lectures subsequently published in the forties as *La poétique musicale*, given at Harvard but in French and essentially a late product of this Gallic phase. They too were ghost-written, by Roland-Manuel and Pierre Souvtchinsky.

To a certain extent all this verbalizing was no more than the product of cultural, and occasionally financial, pressure. Except possibly in the *Poétique* there is no overwhelming sense that Stravinsky has anything to say that demands to be said in words, and even there much of the content is derivative, from Valéry, Maritain, Roland-Manuel himself and other critics in the formalist tradition. The most original parts of the 'course' are those which describe the accidental, serendipitous nature of creative work, a concept very much borne out by the composer's own sketches, and by what we know of his working methods, which always hinged on the discovery or 'invention' of sounds at the keyboard. At the end of the *Poétique*, this idea takes the form of the composer as an almost

unconscious, semi-automatic channel of communication between 'our fellow man ... and the Supreme Being', an idea which Stravinsky later famously re-expressed when he wrote (*Expositions and Developments*, 148) that 'I am the vessel through which *Le Sacre* passed'. But by that time (the late 1950s), such remarks have to be seen as part of a growing tendency, already noticeable in the 1930s, to dissociate himself from his Russian background and to foster the image of his early work as somehow sprung spontaneously from nowhere.

Oddly enough, the purely instrumental works of the five years after *Perséphone* are, at first glance, the most conventionally 'process'-based he ever wrote. The two-piano concerto – severe, formal, technically worked out, with its powerful final variations and fugue; the 'Dumbarton Oaks' concerto, a dazzling re-creation of the baroque concerto grosso; and the *Symphony in C*, with its large-scale sonata first movement, its (nearly) standard Beethovenian orchestra and its general affectation of good symphonic manners: these works reflect, in their different ways, Stravinsky's arrival as a 'modern master' whose work had become respectable in mixed company and had lost some of its power to terrify. Both 'Dumbarton Oaks' and the symphony, along with the ballet *Jeu de cartes* (a curiously conventional work, for all its musical brilliance) were American commissions, as were *Apollo* and the *Symphonie de psaumes* before them. They might seem to belong in the well-upholstered concert halls and salons of that last bastion of the private patron, where the composer himself was soon to join them.

His first foray of the 1930s into the USA was early in 1935, when he embarked on his second concert tour of the country, this time a coast-to-coast affair in which he either conducted or accompanied Dushkin in (among other cities) New York, Boston, San Francisco, Los Angeles (where he visited Hollywood studios), Minneapolis, Chicago, St Louis, Fort Worth, and Washington DC. The following year he paid his first visit to South America, spending seven weeks from April to June conducting in Buenos Aires, Montevideo and Rio de Janeiro. Meanwhile he had been commissioned by Lincoln Kirstein to write a work for the American Ballet company that he and Balanchine (now working in New York) had set up in 1935. At the end of 1936 he left France on his third American tour, which began, however, in Toronto in January 1937. Again this was coast-to-coast, and again it combined orchestral concerts and duo recitals with Dushkin, ending in New York with his conducting the première of the Kirstein commission, *Jeu de cartes*, at the Metropolitan on 27 April. It was on this tour that he made the first sketches for what was to become the *Symphony in C*, though whether this was prompted by any hint of a commission is unclear. He also completed the short *Praeludium* for jazz ensemble. But his next work was not the symphony, but a direct commission from Mrs Robert Woods Bliss, of Dumbarton Oaks in Washington DC, for a chamber orchestra piece to celebrate her 30th wedding anniversary in 1938.

The *Concerto in E♭*, known as 'Dumbarton Oaks', was the last work Stravinsky composed wholly in Europe. Much of the first movement was written at Annemasse, at the foot of the French Alps near Geneva, where he and his family spent part of the summer of 1937 in the desperate hope

that the mountain air would help Katya's lungs. But as usual Stravinsky seems to have been able to detach himself completely, while composing, from his emotional and nervous environment, and the E♭ Concerto is one of his most poised and meticulous pieces of writing. The obvious reference to Bach at the start was evidently suggested by the commission, which stipulated a work of 'Brandenburg Concerto dimensions'. But gradually the music departs from Baroque models and though the finale remains superficially 'busy', its imagery becomes fragmentary and kaleidoscopic, in which sense it looks forward to certain much later scores of the American years. It would be interesting to know whether any of this material was originally conceived for the *Symphony in C* which, as eventually written, is in a similar spirit; but evidence is lacking.

Stravinsky returned to the symphony in the autumn of 1938 and completed its first movement the following April. But in the meantime his domestic life had disintegrated. In November 1938 his elder daughter, Lyudmila, who had married the poet and journalist Yuri Mandelstamm in 1935 and had a daughter (Catherine, known as 'Kitty') in 1937, but whose tuberculosis had advanced with frightening rapidity thereafter, died at the age of 29. Then, less than four months later, Katya herself finally succumbed to a quarter-century of exhausting illness. The double bereavement became triple in June, when Stravinsky's 84-year-old mother died. He himself, together with two of his three surviving children, was treated for tuberculosis at the sanatorium of Sancellemoz, in Haute Savoie, where Katya had spent much of her last four years. It was here that he completed both the first and second movements of the symphony, and here that he worked on his Charles Eliot Norton lectures for Harvard the following winter, occasionally visited by the actual author of the lecture texts, Roland-Manuel. In September, three weeks after the outbreak of war, he sailed for the fourth time to the USA, alone.

[Stravinsky, Igor](#)

8. USA: the late neo-classical works, 1939–51.

The six Harvard lectures were delivered, in French, in the New Lecture Hall (now the Lowell Lecture Hall) in two groups of three: October–November 1939 and March–April 1940 respectively; in addition, Stravinsky also held twice-weekly composition seminars with selected students. In between he conducted concerts on both the East and West Coasts. In January, Vera Sudeykina arrived from Europe, and the couple were married in Bedford, Massachusetts, in March. Later, in the summer of 1940, they went to Mexico specifically in order to re-enter as part of the immigrant quota, filing as they did so for US citizenship (which eventually came through in 1945). Yet another concert tour followed in the winter of 1940–41, including the first performance of the *Symphony in C* (finally completed in April), by the Chicago SO conducted by the composer, in Chicago on 7 November. Soon afterwards they bought a house in West Hollywood, and they moved into it in the spring of 1941.

This was Stravinsky's second emigration. But in many respects it was profoundly, even disturbingly, different from the first. Although by now an experienced American traveller and far from unfamiliar with American ways, he had few friends on the West Coast, spoke only primitive English,

and was settling in a region with, at that time, little of the sophistication of 1920s Paris or even pre-1920s Switzerland. In their early Californian years, the Stravinskys moved largely in émigré circles. As late as 1948, Robert Craft has noted, 'the language, friends, and habits of the home were almost exclusively Russian ... and so were the doctors, cooks, gardeners, dressmakers' (V. Stravinsky and Craft, F1978, p.355). Their circle included musicians like Sziget, Rubinstein and Rachmaninoff, Mahler's widow, Alma, and her husband, Franz Werfel, Thomas Mann, the Russian painter Eugene Berman, but hardly any Americans. Money was inevitably short, and although Stravinsky eked out his income with conducting engagements, these were inevitably limited by repertory (his own music being often regarded as dauntingly modern) and by the huge distances between cities. Royalties from Europe largely dried up, and were not adequately replaced by American ones, since the USA was not a signatory to the Berne copyright convention. In effect, Stravinsky was thrown into the market-place in order to survive; and the market-place was not of the kind with which he was familiar.

The problem is reflected in various early brushes with the American publicity machine, but also in his own music of the time. The butchery of his *Rite of Spring* score in the 1940 Disney film *Fantasia* (at which he seems not to have protested at the time) is a famous but not isolated example of the former. Examples of the latter are the *Tango* for piano (1940), which was intended as a vocal work to be supplied with a commercial lyric; the *Circus Polka*, written at the end of 1941 for a ballet of circus elephants, and actually performed in April 1942 in a band arrangement by David Raksin; the short biblical cantata *Babel* (1944), part of a composite work called *Genesis* for which Schoenberg supplied the prelude; the *Scherzo à la russe* written for a broadcast by the Paul Whiteman Band in September 1944; and the *Scènes de ballet*, a 15-minute dance-revue composed for a Broadway show that same year, and doubtless performed there without much regard for textual rectitude (for all the well-known legend that Stravinsky refused to countenance changes). Even several of the works that have come down to us as well-dressed concert scores are supposed to have begun as film music, though documentation on this is so far lacking. Stravinsky claimed, for instance, that the second movement of the *Ode*, composed in 1943 as a memorial to Koussevitzky's wife Natalie, had been planned as music for the Stevenson film of *Jane Eyre*; that the *Symphony in Three Movements*, whose sketches show it to have been composed at various times between 1942 and 1945, includes music written for *The Song of Bernadette*; and that the *Four Norwegian Moods*, a work originally prompted by the Nazi invasion of Norway, was likewise 'aborted film music'.

Admittedly the aborting argues that there were strict limits to the concessions Stravinsky would make to the needs of commerce. Much of the above music suggests a new willingness to write to order; some of the works may accept audience appeal as a criterion of style in a way that would have been inconceivable for the Stravinsky of *The Wedding* or *Mavra*. But all are written to high technical and artistic standards, as if 'pot-boiler' had been taken as simply one more typological category for the neo-classical card index. The way, for instance, in which *Scènes de ballet* avoids, even while it mimics, the vulgarity of the Broadway show is an

intriguing illustration of the found object serving as basis for a symbolic discourse that retains its aesthetic autonomy.

Taken as a whole the wartime works are an unusually mixed lot. The popular parodies stand out from the one or two works, such as *Danses concertantes* (a concert piece, not a ballet), or the outer movements of *Ode*, which broadly continue the manner of the 1930s concert pieces in a breezier spirit. But there is also a third strand, represented by the outer movements of the *Symphony in Three Movements*, the two Mass movements (Kyrie and Gloria) written at the end of 1944 some years before the rest of that work, and even the amiable Sonata for two pianos (completed in February 1944), which in one way or another hark back to the composer's Russian past. The symphony thrillingly revives the so-called Scythian, or Dionysian, elements which had been the most famous thing about the early ballets; it was his most 'Stravinskian' work for almost 30 years. No less interestingly, the Mass (eventually completed in 1948) seems to have been a product of a renewed religious consciousness – similar, no doubt, to the one of 18 or 19 years before – itself presumably in some way related to the sense of remote exile. He suddenly wanted to write an austere liturgical work (but for the Catholic rather than the Orthodox rite, since the latter forbids musical instruments in its services). This sent him back to his own earlier ritual music, especially the *Symphonies d'instruments à vent* and *The Wedding*. But it also sent him farther back, to a much earlier church music: to plainsong, fauxbourdon, troping and antiphony. The severity of the Mass is thus by implication linked to a certain archaism of sound and technique, in which respect it looks not only backward but also forward in Stravinsky's own work.

After the end of the war, he wrote two short concertos which, so to speak, sum up his main public styles of the time. The *Ebony Concerto*, written at the end of 1945 for the saxophonist and clarinettist Woody Herman, is to the 'pot-boiling' aspect what the *Concerto in D*, written in 1946 to a commission from Paul Sacher in Basle, is to conventional neo-classicism. Even some of the material is, *mutatis mutandis*, the same. Nor is it at all clear that the conventional piece is superior to the pot-boiler, in its way an immaculate, stylized portrait of the balletic precision of big-band playing, with its five saxophones and five trumpets. But the real stylistic challenge came with Stravinsky's next two works (not counting the already part-composed Mass). Both were major theatre pieces, his first since before the war. And both, on the face of it, implied a kind of *summa* – the master bowing out with classical, large-scale masterpieces in the genre he had dominated since bursting on the scene almost 40 years before.

The ballet, *Orpheus*, was another Kirstein commission, this time for Ballet Society (the forerunner of the New York City Ballet), and it was expressly intended as a pair for *Apollo*, though the two were not initially produced together. In fact the subject was suggested by Balanchine, whose staging of *Apollo* was the touchstone for Kirstein's company. And this time composer and choreographer worked closely together, evolving the details of the scenario and the style of presentation 'with Ovid and a classical dictionary in hand', as Stravinsky recalled in *Themes and Conclusions* (p.52). The obvious difference between the two works is that, in *Orpheus*, there is an inescapable minimum of narrative substance, where *Apollo* was

hardly more than a series of ritual actions, like *The Rite of Spring*. But Balanchine, who was in general uncomfortable with narrative, leant happily towards a highly statuesque, ritualized handling of the Orpheus legend, and in this way the new ballet seemed to become just the kind of work Stravinsky's admirers (who in the past he had rarely bothered to placate) expected him to compose.

In fact *Orpheus*, written for a slightly enlarged Haydn symphony orchestra, is a less predictable score than it may seem. Though based, like other Stravinsky ballets, on a stereotyped series of 'classical' dances, it complicates the issue in surprising ways. Most suggestive are the slow framing movements, the introduction, three interludes, and apotheosis, whose severely hieratic tone (intensified by imitative counterpoint, including canon) lends the action a mysterious, repressed quality – the character of a liturgy enacted beyond the iconostasis. Musically, too, it implies a more austere, less conventionalized attitude that was to have its corollary in later works. Counterpoint is here put to work, sometimes with tense harmonic consequences. Stravinsky himself, who was ambivalent about *Orpheus* in later years, praised those parts of the score 'where a developing harmonic movement and an active bass line relieve the long chain of *ostinati*' – implying a criticism of the more old-style neo-classical bass mechanisms, of which *Orpheus* also has a few. More interestingly, he referred to the work as 'mimed [by which he perhaps meant suppressed] song' (ibid., p.53), which made it inevitable, he felt, that his next work would be an opera.

Orpheus had its first performance at New York City Center on 28 April 1948, with Stravinsky himself conducting. Just over two weeks before, he had conducted the revised version of his *Symphonies d'instruments à vent* in a Town Hall concert by the Chamber Arts Society, a group run by a young Juilliard graduate called Robert Craft. Unusually, Stravinsky had appeared without fee, as he informed his new publisher Ralph Hawkes, to help Craft and to hear how the revision sounded (he had never conducted the work in public in any form before except for the final chorale, which he had arranged without clarinets to go with the *Symphonie de psaumes* in a broadcast concert in 1945). But the explanation concealed an association that was already unique in Stravinsky's life. He and Craft had been corresponding about his music for some time, and they had met in Washington a fortnight or so earlier. In New York, Craft at once became Stravinsky's shadow, spending every day with him and Vera, quietly absorbing his conversation and personality. Later Stravinsky invited him to Los Angeles, and at the end of 1949 Craft moved into the house in West Hollywood as the composer's assistant, musical interpreter, factotum, travelling companion, Boswell, collaborator, friend, quasi-adoptive son, even at times his musical conscience – a position he was to retain, to the incalculable benefit of Stravinsky's music, but to the fury of many of his friends, old and new, whom Craft displaced or otherwise discomfited, until the composer's death in 1971.

This is not the place for a detailed investigation of Craft's role in Stravinsky's domestic life. Certainly it was enormous, and by no means always placid. For the present purposes it can be subsumed under two headings: cultural and compositional. Compositionally, as we shall see,

Craft guided Stravinsky into new waters, technically and aesthetically, and it is no exaggeration to say that without his influence the music after 1951 would have been radically different, perhaps (though of course not certainly) much less vital. Culturally, he transformed Stravinsky's thinking. Hitherto, the focus had been Russian and French; now it became Anglo-Saxon. Craft, by his own description a monoglot New Yorker, instinctively pulled Stravinsky towards English and American literature and philosophy, and towards that American view of things in general which had been so signally absent from the Stravinskys' life since their arrival in the country. Out went the collected Voltaire, in came the complete Henry James. No doubt the transformation was less than total (Craft has said that Stravinsky continued to read Bossuet every day). But it was Craft's practical value as a cultured Anglophone that immediately commended him to the composer, who was at that moment embarking on an English-language opera with a notoriously eccentric and verbally punctilious English poet as librettist.

The idea for *The Rake's Progress* arose from a Hogarth exhibition Stravinsky saw in Chicago in May 1947, and by the time W.H. Auden was co-opted as librettist that autumn, Stravinsky had formed clear ideas of the sort of work he wanted to write. Influences would include Mozart, whose opera scores he requested from Hawkes even before Auden came to Los Angeles for consultations in November 1947. From the start Auden and his co-librettist Chester Kallman understood Stravinsky's need for formal structures, in this case arias and recitatives, strict rhyming and metric schemes, and a high degree of symbolic focus in the narrative. Auden could combine these mechanical functions with the invention of verse of astonishing verbal plasticity and richness. Yet (a crucial virtue in a Stravinsky collaborator) he was apparently untroubled by the composer's sometimes wilful treatment of accent, which was presumably deliberate, since Craft was there to advise him on the correct prosody. On the whole, Auden's rethinking of antique verse forms and patterns is very close to the musical equivalents in Stravinsky's own work, and even the elements of stylization are parallel, which is why the outcome – whatever the work's dramatic or musical shortcomings – is linguistically, in the broadest sense, so harmonious.

The Rake's Progress has been criticized as musically too predictable, too much the grand master's summatory neo-classical masterpiece, with its recipe of arias and recitatives (with harpsichord – though a piano was used in the first production) and its rather obvious Mozartisms, suitably coarsened, since this is Hogarth, by a flavour of *The Beggar's Opera*. It has been argued that Stravinsky was too tolerant of a scenario which, while it certainly dealt with the cyclic theme of death and rebirth so dear to his theatrical heart, imported too much generic and sentimental detail, especially into the scenes with the bearded lady, Baba the Turk, and the somewhat drawn-out final scene in Bedlam. But in performance, the opera is nearly always redeemed by the sheer exuberance and variety of its invention, strongest in the parodies of popular 18th-century music: the Lanterloo chorus, the Ballad Tune, Sellem's Aria, and Ann's lullaby. In any case, the summatory aspect conceals some unexpected new directions which show up if we look at the score in the light of what Stravinsky wrote next. For instance, the intensive refrain forms in the final act clearly anticipate the crucial role played by such forms in works from the *Cantata*

to *Threni*, where the refrain idea is organically linked to serial method. Not that there is any trace of serialism in *The Rake's Progress* (unless one counts the mocking canon in 'Since it is not by merit'). But if we wish to argue that Stravinsky's adaptation of the method was as much a process of matching as a desperate quest for modernity, it makes sense to see the opera as at least partly a threshold, however firmly shut the door might at first seem.

Stravinsky, Igor

9. The proto-serial works, 1951–9.

In all, *The Rake's Progress* took Stravinsky more than three years to compose. It was completed in April 1951, and first performed, after much lobbying and infighting, at La Fenice in Venice (in co-production with La Scala, Milan), on 11 September of that year, directed by Carl Ebert. Stravinsky went to Italy to conduct the première, his first visit to Europe since 1939. After Italy, he conducted in Germany, and heard tapes of new or newish music in Cologne and Baden-Baden, including Webern's *Variations* op.30, and works by Schoenberg, who had died in July. Craft has described how disturbed Stravinsky was at discovering that his recent music did not interest the young European composers. Back in California, he wrote nothing for six months; then, in July 1952 (after a second European trip in May to conduct *Oedipus rex* in Paris), he quickly completed the *Cantata*, stereotyping its form because he was in a hurry to write his *Septet*. These two works are usually taken as the starting-point for the serial method which informs everything Stravinsky wrote subsequently.

The catalyst for the *Septet* seems to have been a series of Schoenberg concerts which Craft himself conducted in Los Angeles in the autumn of 1952. Stravinsky attended the rehearsals as well as the concerts, and was fascinated by the music, especially (improbable as it may seem) the *Wind Quintet*, the *Serenade* op.24, and *Suite* op.29. The *Gigue* finale of his own *Septet* (which like op.29 uses a piano as linch-pin between string and wind trios) plainly betrays the influence of Schoenberg's finale. In the *Cantata*, settings of old English lyrics which connect stylistically with *The Rake's Progress*, there is much pitch-only canon and one item of proto-serialism in the form of a tonal melody ('cantus cancrizans') extended through its own retrograde and inversion forms. No doubt such writing was encouraged by Stravinsky's European trauma. But it is not essentially foreign to his own previous work from the *Mass* onwards, and might, but for what followed, have been accepted as a late-period intensification of that tendency. The *Septet* is somewhat different, however, because of its systematic abandonment of overt tonality as it pursues its 16-note row through a polyphonic *Passacaglia* and *Gigue* (after a first movement based on the same material but candidly in A major-minor and sonata form). Even here the influence of Schoenberg seems to be largely technical. Linguistically, the hard rhythmic articulations and sharply characterized textures seem light years from op.29's contrapuntal self-communings. And curiously, it is through rhythm that Stravinsky seems to restore a new kind of tonal focus, whereas with Schoenberg atonality in pitch and, metaphorically speaking, atonality in rhythm go hand in hand.

The Septet was eventually performed at Dumbarton Oaks in January 1954. By that time several major theatre projects had come, and in all but one case gone. In May 1953 Stravinsky had met Dylan Thomas in New York and they had discussed an operatic collaboration based on Thomas's idea of a rebirth of language and myth after the near-destruction of humanity in a nuclear war. But the poet had died suddenly in November, just as the Stravinskys were awaiting him in Hollywood. Meanwhile in August Stravinsky agreed to write a new ballet for Kirstein to go with *Apollo* and *Orpheus*. Kirstein was floating another Apollonian subject (having previously contemplated Eliot's *Sweeney Agonistes*), whereas Balanchine had had an idea based on Terpsichore which later evolved into a dance competition 'before the gods ... as if time called the tune, and the dances which began quite simply in the sixteenth century took fire in the twentieth and exploded' (letter from Kirstein to Stravinsky, 31 August 1953). It was this last idea that led eventually to *Agon*. But first, Stravinsky composed his *Three Songs from William Shakespeare* and *In memoriam Dylan Thomas*, an intensely beautiful setting of 'Do not go gentle into that good night' for tenor and string quartet, framed by solemn dirge canons (reminiscent of Gabrieli) for strings with trombones. Here a chromatic five-note row is used, without note-repetitions, still using a mainly melodic serialism, whose patterns are emphasized for ceremonial or ritualistic effect – a uniquely Stravinskian touch. The first half of *Agon* was then sketched and drafted, ending in December 1954 with the coda to the 'Gaillarde', which seems to be the first music Stravinsky composed using a chromatic 12-note row. Up to this point the work reflects Balanchine's idea of a succession of antique dances inspired by Mersenne, and alternates tonal pieces with free chromatic dances of a concentrated rhythmic, motivic character. At this point, he broke off to fulfil a commission by the Venice Biennale for a 'Passion according to St Mark'. Only when this work, the *Canticum sacrum*, had been completed (in November 1955), bulked out with a transcription of Bach's Choral Variations on *Vom Himmel hoch* (March 1956) for the same Venice concert in September 1956, did he return to *Agon* and complete it in April 1957.

Agon and the *Canticum sacrum* are often thought of together because both make partial use of 12-note rows, the first Stravinsky works to do so. But only a narrow-minded obsession with the mechanics of serialism could obscure the profound differences between these two works, which are sure evidence, incidentally, that the Stravinsky of *Pulcinella* and the *Symphonies d'instruments à vent* was still alive and kicking hard in his mid-seventies. *Agon*, surely, is an astonishing work for a composer who, not three years before starting it, had supposedly been in the grip of a creative aphasia brought on by a terror of stylistic inadequacy. For this score is nothing if not stylistically fearless. It combines Renaissance dances, recognizable yet utterly rethought in movement, tonality and sonority, with a high-speed stream-of-consciousness chromaticism apparently indebted in manner, though hardly method, to the Boulez of *Structures*. It has a galliard in C major built round a strict canon between harp and mandolin with high flutes and double-bass harmonics, propped up by a thick C major chord for solo viola and cellos which breaks every known rule of instrumental voicing. It has an atonal 'Bransle simple' which opens with a rapid canon for two trumpets, and a nearly atonal 'Bransle gay' with a castanet ostinato. It starts and ends in a Stravinskian C major, and its four sections or

sequences are linked by tonally fixed interludes which tick over like a car engine while the dancers take up their new positions. But the dances themselves gradually 'take fire in the twentieth century and explode' (notably in the coda to the 'Pas de deux' and the following duos and trios), to the extent that it was long thought that the stylistic discrepancies were due to the break in composition. We can now see that the changes are a reflection of the original subject idea (not clearly retained in Balanchine's highly abstract choreography), and are perfectly deliberate. In fact this is proved by the smooth jointure between the chromatic trios and the final coda, which reprises the opening 'Pas de quatre' with no sense of disruption or incongruity.

The *Canticum sacrum* is no less eclectic in idiom, and hardly less coherent in effect. But in this case the linking concept is not dramatic but ecclesiastical. Stravinsky hoped the work could be performed in St Mark's, Venice (as in fact happened, after a formal approach to Cardinal Roncalli, the future Pope John XXIII, a month before the première). Whether or not Craft's hint that the five main movements are in some sense analogous to the five domes of the basilica is to be taken literally, there is no mistaking the architectural feel to the design in general. The fifth movement is a nearly exact retrograde of the first, the solo tenor's 'Surge, aquilo' is balanced by the 'Brevis motus cantilenae', and the 'exhortations to the three virtues' – Charity, Hope and Faith – themselves form a central arch or dome for the whole structure. Many incidental details show that Stravinsky was thinking historically about Venice, and acoustically about a large reverberant church (though whether he allowed adequately for the profound and interminable echo of St Mark's itself is a question only those who attended the first performance can answer). The 'Euntes in mundum' and its retrograde have an unmistakably Venetian ring, with their organ versets and their *stile concitato* note-repetitions for quartets of trumpets and trombones. The versets, soft and slow, allow the ensemble echoes to clear between sections. By contrast the central movements, with their chromatic, sometimes canonic, lines, have a more intimate quality, and the versets suggest a dialogue, or verse and response form. The *Canticum* shares one other new quality with *Agon*, its extreme, even abrupt concision, which (except in the *stile concitato* episodes) largely does away with the varied ostinato repetitions so characteristic of Stravinsky's earlier manners.

In Berlin in early October, three weeks after the *Canticum sacrum* première, Stravinsky suffered a stroke while conducting the *Symphony in C*. Curiously enough, though alarming at the time, it seems not to have demanded any serious reduction in his work-rate, which actually increased thereafter, at least in the sense that his schedule of conducting tours continued to grow for another five or six years (though he conducted less in each concert, while Craft conducted more). Soon after the stroke, he was diagnosed with polycythemia. For the remaining 15 years of his life, health and health-care were to be his main preoccupation outside music, as well as the greatest strain on his exchequer, which explains why he continued to tour and conduct all over the world for long after it can have been medically (to say nothing of artistically) sensible to do so. He simply could not afford to stop. Not until after his concert in Toronto in May 1967, at which he conducted (sitting down, Craft says, for the first time ever) the

suite from *Pulcinella*, did he at last decide that the time had come to call a halt.

After the concert première of *Agon*, conducted by Craft in Los Angeles in June 1957 (the stage première followed in New York in early December), Stravinsky returned to Venice; and there in August, in the cellar club of the Hotel Bauer Grünwald, he started work on another sacred work with covert Venetian connections, a setting of texts from the *Lamentations of Jeremiah. Threni*, which he completed the following March and conducted in the upper chamber of the Scuola Grande di San Rocco on 23 September 1958, is famous in the Stravinsky literature as his first score entirely based on a 12-note row. It remains, nevertheless, one of his least known works, seldom performed and little recorded, no doubt mainly because of intonational difficulties for the chorus and (especially) the vocal soloists, who sing for much of the time unaccompanied. Though not consistently atonal in the Schoenbergian sense, since Stravinsky seeks out quasi-tonal areas of agreement and consonance between row-forms and different contrapuntal voices, it is intervallically severe, and the harmonic intersections remain, in tonal terms, grammatically arbitrary.

Technically, *Threni* continues to redefine serialism in Stravinsky's own image. The row is still treated linearly, as if it were a folksong or a plainchant. Sometimes it is divided into cells, as in *The Rite of Spring* or *The Wedding*. Sometimes, by contrast, it is used in effect like a complete theme. Many passages are coterminous with (often canonic) statements of the row, and here and there Stravinsky rotates the row, moving its first few notes to the end, without any far-reaching implications. There is, undoubtedly, a certain pedantry in such procedures. But they also suggest some idea of 'litany' as a highly ordered and repetitive phenomenon whose patterning is transparent by its nature. The result is a work of extreme and possibly self-defeating severity: a long work by the standards of late Stravinsky (about 35 minutes), and in colouring exceptionally dark, with clarinets and horns prominent in their lower registers, sarrusophone, trombones and tuba but no trumpets (except for the strangely heraldic flugelhorn solo in the 'Quomodo sedet'), and piano and harp written exclusively in the bass clef until the final section. Not surprisingly, performances have mostly been unsatisfactory. It was at the Paris première, conducted by the composer in a Domaine Musical concert on 14 November 1958, that the work was so badly sung and played that the audience jeered, a failure Stravinsky attributed to poor preparation on the part of Pierre Boulez.

Boulez and Stravinsky had for a time been close in the mid-1950s, and Boulez's influence – or at least that of the tendency of which he was by that time the acknowledged leader – is noticeable in the series of published conversations with Craft which began at the time of *Threni*. This is particularly true of the first volume (*Conversations with Igor Stravinsky*), with its discussions of technical and aesthetic questions, and its famous metro-map drawing of Stravinsky's latest style. The memoir-orientated later volumes retreat somewhat from the regrettably subservient positions of the first, but are still inclined to be apologetic about those earlier (especially neo-classical) works of his most despised by the ferocious avant-gardists of the day. Craft has admitted that the form and in many cases the

language of these volumes, which include excerpts from his own diaries and, in the last book, 'interviews' obviously written by him, are his work, but has always maintained that the substance, noted down from replies or remarks made by Stravinsky under all kinds of circumstances, is authentic. Some tendencies in the books obviously reflect Craft's influence, but then so did Stravinsky's own thinking at this time. Two facts are clear: first, that the books are historically very unreliable and inaccurate, especially (though not only) about Stravinsky's Russian life and friendships; secondly, that they are brilliantly vivid, entertaining, and compulsively readable – perhaps the best books of their kind by or about a musician since Berlioz's *Memoirs*.

Stravinsky, Igor

10. Final years, 1959–71.

If the hypermodernist influence on Stravinsky's opinions retreated somewhat after *Conversations*, the effect on his music if anything increased. *Movements* for piano and orchestra, commissioned by a Swiss industrialist called Karl Weber for his pianist wife in March 1958, may be less severe than *Threni* in the hieratic sense, but it is a great deal more hermetic in point of style and technique. Here Stravinsky converts the seemingly inconsequential row rotations of the earlier work into a complex note-generating programme, which involves 'reading off' chords and melodies from a grid made out of rotated row forms stacked on top of one another (a technique partly derived, it seems, from his friend Ernst Krenek's own setting of *Lamentations*). To some extent this method may appear no more than a useful way of spinning notes which can then be processed rhythmically, texturally and in other ways. But that may be to underrate the possible symbolism of such schemes for a mind like Stravinsky's. Nearly all his subsequent works are religious, and nearly all use rotation grids in some more or less esoteric combination with sacred texts.

The obvious major exception is the *Monumentum pro Gesualdo di Venosa*, a free recomposition of a trio of Gesualdo madrigals for a small mixed ensemble of instruments, made in March 1960 two months after the première in New York of *Movements*. Stravinsky had already made completions of three Gesualdo motets, versions which, despite their somewhat speculative nature, were included by Glenn Watkins in his and Weismann's Gesualdo edition (Hamburg, 1957–67). Vocal music of the Renaissance and pre-Renaissance was another enthusiasm of Craft's whose influence can be detected in Stravinsky's later works. The 'Venetian' works of the 1950s were written in the shadow of various performances by Craft of Monteverdi (including the Vespers), Schütz, the Gabriellis and others; and *Threni*, additionally, after hearing Craft conduct Tallis's *Lamentations* at the Monday Evening Concerts in Los Angeles. Isaac, Josquin, Machaut and Ockeghem also figured in these concerts. It seems obvious that both the sound of such music and its often intricate canonic and isorhythmic structures were in Stravinsky's mind as he turned to the composition of his last few sacred vocal and choral works.

An example is the 'Prayer' movement of *A Sermon, a Narrative and a Prayer*, completed in January 1961, and first performed in Basle just over a year later under Paul Sacher, who had commissioned it. The setting of

Thomas Dekker's 'Oh My God, if it Bee Thy Pleasure' for choir and solo voices accompanied by a tocsin-like combination of gongs, piano, harp and double-bass, has an intensity of feeling which arises audibly from the concentrated polyphony of the writing, but surely also (not so audibly) from the fact that all the actual notes come from a hexachordal rotation grid. The grid operates throughout the work, indeed, providing schematic support (not, one hopes, in any ironical spirit) for St Paul's 'We are saved by hope' in the 'Sermon', and for the account – part-spoken, part-sung – of St Stephen's martyrdom at Paul's hands in the central 'Narrative'.

Stravinsky had by this time already conceived the idea for *The Flood*, and may consciously have used the St Stephen narrative as a study for the more complex narrations he envisaged for the later work, which he was writing for television. By far the most brilliant and varied Stravinsky score after *Agon*, *The Flood* suffered from the diffuseness demanded by the popular medium; it had to be anecdotal, picturesque and graphic – qualities which Stravinsky had long since abandoned in stage ballets. 'The subject of *The Flood*', he remarked during discussions with Balanchine, who was choreographing the production, 'is not the Noah story ... but Sin' (1963, p.72); and Robert Craft's adaptation of the Chester and York Mystery Plays duly embraces the whole Old and New Testament cosmology from the Fall to the Redemption in a brisk, emblematic 25 minutes, which, for the transmission on 14 June 1962, CBS extended to an hour with the help of an introductory talk about Flood myths, and various interruptions for commercials by the sponsor, Breck Shampoo – surely the apotheosis of targeted marketing. Perhaps luckily, Stravinsky did not see the telecast, as he was in Rome on his way to Hamburg for his 80th birthday celebrations.

However eventful the TV production may have been, the music made few concessions to its popular audience. Although the trappings of post-Webernian serialism are applied with unerring wit, it is a wit that requires musical sophistication for its understanding. To see the joke of an ark being built with sharp serial nails then carried away on a flood of rotating waves (preceded by a flicker of combinatorial lightning), one perhaps needs at least to have heard, if not enjoyed, other, more sombre work in this genre. For any such listener, though, *The Flood* was invigorating proof that in his 80th year Stravinsky had lost none of his creative energy. Though in a sense bitty and short-winded, the music has a centripetal speed which holds it together, from the serial Jacob's ladder of the Prelude through to the so-called 'Prolepsis [foretelling] of Christianity', ending with the same ladder translated into an image of the Redemption. In between, the work falters only during the spoken narrations, which here (as in *Babel* and unlike in *Oedipus rex*) are simply a device for getting through the story, with no oblique or ironic intention. How would Stravinsky and Balanchine have handled such a scenario in a ballet composed for the theatre? One feels that the result would have been more concentrated, more abstract and, probably, simpler.

In fact his next work, *Abraham and Isaac*, gives a clear indication of his late feeling for biblical treatment when external factors did not obtrude. The inspiration for this strangely hermetic masterpiece, for baritone solo and chamber ensemble, seems to have been hearing Isaiah Berlin read biblical Hebrew one day in Oxford in 1961, and by the time Stravinsky made his

first visit to Israel at the end of August 1962, the composition was already in hand. Only at this stage was it commissioned. After the Israel trip came the momentous visit to the Soviet Union, in September and October 1962, the first time he had set foot on Russian soil proper since October 1912. It was momentous, of course, psychologically rather than artistically. According to Craft, who accompanied them, the Stravinskys were profoundly moved by the visit, reverting swiftly to an instinctive Russianism and turning a blind eye to the inconveniences and discomforts of Soviet life. 'Their abiding emotion', he recorded in his *Chronicle of a Friendship*, was 'their deep love of, and pride in, everything Russian' (F 1972, enlarged 2/1994, p.317). The composer conducted concerts in Moscow and Leningrad that included *Fireworks*, *Petrushka*, *The Rite of Spring*, *Ode* and *Orpheus*. Craft noted that the chief attraction for the audiences was the composer himself, rather than the music, much of it still unfamiliar and difficult for them. But the playing of *The Rite of Spring* opened Craft's eyes to, and reminded Stravinsky of, aspects of the music's inspirations which had been lost in chromium-plated Western performances: for instance, the dry 'open' bass drum, which 'makes the beginning of the "Danse de la terre" sound like the stampede I.S. says he had in mind'. They met many Soviet musicians, including Shostakovich, Rozhdestvensky, Oistrakh, the pianist Mariya Yudina, as well as Vladimir Rimsky-Korsakov, and of course Stravinsky's own family, his niece Xenia, and her daughter Yelena.

Yet the visit had no consequences. Stravinsky's music was not generally rehabilitated in the USSR for many years afterwards, and he himself seems not to have hankered any more after his homeland. Instead, after concerts in Italy, Venezuela and New York, he returned to Hollywood and resumed work on *Abraham and Isaac*. The score was completed in March 1963, but not performed until Stravinsky again went to Israel and Craft conducted the piece in Jerusalem and Caesarea in August 1964.

The approach here to biblical narrative could hardly be more different from that in *The Flood*. In place of the picture-book treatment, we now have a cool, abstracted account, by a single voice, tracking syllabically through the text in Hebrew, a language Stravinsky seems to have chosen, not out of deference to the people of the State of Israel (to whom the work was eventually dedicated), but as the ultimate secret sacred language, so secret, in fact, that he himself did not know a word of it and had to be advised by Berlin on the pronunciation and accentuation syllable by syllable. The tone is that of a preacher in the synagogue, lofty but unexcitable, except perhaps at the key passage about 'multiplying thy seed as the stars of heaven'. The texture, essentially decorated monody, varies little; the voice is lightly accompanied almost throughout, and the few moments of thicker chording invariably have an emblematic significance, like the chords framing the episode of the ram in quasi-retrograded rhythm and scoring, which apparently stand for Abraham's obedience and the intervention of God.

Abraham and Isaac was to remain Stravinsky's purest and most 'automatic' use of rotations, a fact which has a bearing on the music not least because the numerology clearly refers to the symbolism of the story. Sometimes this is perfectly audible; more often the listener is aware of a patterning process, in the use of intervals, rhythmic figures or even particular words,

by which the 12-minute work is being organized and, so to speak, punctuated; sometimes there are symbolisms which can be uncovered by analysis but scarcely detected in performance. The sense of arcane significations tapering away beyond the vanishing-point of direct apprehension certainly seems an authentic part of the musical experience, and an aspect of the work's subtle fascination. But exactly how such things work is, almost by definition, impossible to observe.

Yet another European tour intervened between this and the next work, a set of orchestral variations which Stravinsky, after the novelist's death on 22 November 1963, subtitled 'Aldous Huxley in memoriam'. But on the very same day that Huxley died there was another, more sensational decease, and Stravinsky broke off work on the Variations to compose a short elegy for President Kennedy (whom he had met at a White House dinner in January 1962). The *Elegy for J.F.K.*, completed in March 1964, movingly sets a short poem specially written by Auden ('When a just man dies') for mezzo-soprano or baritone with three clarinets, the same basic scoring as for the *Berceuses du chat*. Stravinsky then returned to the Variations and completed them in August 1964. Where the *Elegy* lasts about a minute and a half, the Variations are three times as long, but still remarkably compressed and, like *Abraham and Isaac*, somewhat arcane. There are 12 variations, but no evident theme, and effectively it is the serial grid that is 'varied'. Every rotation device is deployed: the serial ladder, the stacked chords, even the simultaneous playing of 12 distinct rotations in isorhythm. But as with *The Flood*, what holds the piece together is not any perception this gives of integration, but the sheer speed and energy of the writing itself (which, of course, Stravinsky may have achieved through his own perception of the grid as a unifying device).

This is by no means an elegiac piece; the dedication postdates the conception, and the music is generally buoyant in feeling. By contrast, the *Introitus* which Stravinsky wrote after the death of T.S. Eliot in January 1965 is actually a short setting of the 'Requiem aeternam', and its imagery includes the tocsin idea already used in *A Sermon, a Narrative and a Prayer*, as well as muffled drums and a solemn rhythmic parlando for the choir (male voices) in imitation of the drums. The tocsin figures serve as versets between sections of the text, like the organ interludes in the *Canticum sacrum*. Since many of these devices turn up in the next work, *Requiem Canticles*, there is a distinct sense of the one as a study for the other, or at least of the two belonging together.

Stravinsky was 84 when he completed the *Requiem Canticles* in August 1966, and perhaps it is fitting that his last substantial work should have been a memorial to somebody he did not know personally (Helen Buchanan Seeger) so that the elegiac tone is objectified and returned to the status of ritual which the recent, minimalist tributes had to some extent abandoned (though the sketchbook is nevertheless what Craft has called, in his 'Afterword' to Arnold Newman's *Bravo Stravinsky*, 'a necrology of friends who died during its composition'). The liturgy is admittedly set mainly as a series of headline texts, all from the Proper of the Requiem Mass; only the 'Liberate me' is effectively set in full. Most fragmentary of all is the 'Dies irae', only the title words of which are sung, the rest of the first two verses being set as rhythmic speech like the parlando episodes in the

Introitus; then follow a verse of 'Tuba mirum', two verses of 'Rex tremendae', and the concluding 'Lacrimosa'. Another aspect of the Eliot tribute which Stravinsky adapts for the *Requiem Canticles* is ostinato repetition, a device he had otherwise hardly used since *The Flood*. This serves a kind of antiphony in the prelude (between the pulsing semiquavers of the tutti strings and the gradually expanding dialogue of the concertante group), and in the orchestral interlude, where woodwind polyphonies alternate with phrases of a vestigial funeral march. The 'Liberate me' builds up extraordinary emotional intensity by combining chordal chanting with free rhythmic speech – as it were, the multitude of dead souls shadowing the living. Then in the postlude, Stravinsky ends his final masterpiece, as he had ended that much earlier masterpiece about marriage and procreation, with chiming bells: serial bells, indeed, since the four-part chords played by celesta, tubular bells and vibraphone, are simply play-throughs of the work's two rows, each in simultaneous prime and inversion.

The *Requiem Canticles* was not the last music Stravinsky wrote. Soon afterwards he composed a simple two-part linear setting for soprano and piano of Lear's *The Owl and the Pussy-Cat*. Then later there were fragmentary sketches for an orchestral work and transcriptions of Wolf and Bach. But while his physical decline continued, there was mercifully no creative decline, merely a cessation. In 1969, the household moved to New York, partly to be closer to the increasingly heavy medical care Stravinsky needed, partly because of a family crisis specific to the West Coast. The following year, indeed, he recovered sufficiently to spend part of the summer at Evian, on the French shore of Lake Geneva, and here he was visited by his eldest son Theodore and, from Leningrad, his niece Xenia. In New York the following March there was another brief resurgence of creative energy, apparently without issue, and at the end of that month, as the final act of a life of travel and exile, he and Vera moved yet again, from the Essex House to an apartment on Fifth Avenue. Here, barely a week later, the composer died. The funeral was held in New York three days later. However, the body was not interred, but was instead flown to Venice, where, at Vera's wish, it was buried on 14 April, amid considerable pomp, on the cemetery island of San Michele, a few yards from the grave of Serge Diaghilev.

[Stravinsky, Igor](#)

11. Posthumous reputation and legacy.

Stravinsky's death removed an artist widely regarded, by 1971, as a figure from the past. Concert audiences were seldom confronted with any work of his from the previous quarter-century, and even in theatrical quarters praise of works later than *The Rite of Spring* was a lot easier to come by than performances. Meanwhile, in modern music circles his reputation was in the balance. The late serial works, forbidding to lay audiences, were mostly regarded as irrelevant by orthodox avant-garde musicians, while the opposed radical and experimental tendencies rejected them along with the rest of post-Schoenbergian intellectualism. What Ernst Roth called the 'special and complex relationship between Stravinsky and the age in which he lived' ('In Remembrance of Igor Stravinsky', *Tempo*, no.97, 1971, p.6)

was certainly not yet generally understood as a consistent, still less as a continually active one.

A few decades on, it is perhaps possible to describe this relationship in more useful terms. Stravinsky's unique artistic trajectory was crucially that of an exile: an exile, moreover, who had been uprooted at the precise moment that he was tapping down most deeply into his native musical soil. And like all productive exiles, he cultivated a flexible and reciprocal association with his changing environment. While consistently producing work which transformed the sensibilities of those who heard it, he himself continuously allowed his own sensibilities to be fed, even transformed, by the music and music-making of others. This is the only plausible explanation of his astonishing ability to absorb other idioms without ever sacrificing the integrity of his own. He himself was well aware of the trait, and made a joke of it. 'I am probably describing a rare form of kleptomania', he told Craft (*Memories and Commentaries*, p.110), who himself remarked (E1992, p.44) that Stravinsky '*wanted to be influenced*'. Perhaps no great composer has ever had the creative confidence to steal with such energy, and with so little fear that his own personality would be submerged or distorted in the process.

This combination of stylistic diversity and artistic unity and integrity seems to be the main source of Stravinsky's undimmed vitality as a creative force. For younger composers of almost every persuasion, his work has continued to offer inspiration and a source of method. And just as he stole without penalty, it seems that the best of his successors can go on plundering him with at least the hope of impunity. Essentially a pre-postmodern composer, who exploited the diversity and impersonality of the modern age not in any jaded or dissolute spirit but in order to meet its challenges and survive its menaces, he has emerged as the archetypal product of and source for an epoch which now has the doubtful privilege of contemplating those same choices without any comparable threat and at its leisure.

[Stravinsky, Igor](#)

WORKS

[excludes some lost and fragmentary works; for details see Goubalt \(B1991\)](#)

Publishers: Associated [A]; Belyayev [Bel]; Bessell [Bes]; Boosey & Hawkes [B]; Breitkopf & Härtel [Br]; Chappell [Chap]; Charling [Char]; Chester [C]; Faber [F]; Hansen [H]; Henn [He]; Jurgenson [J]; Leeds [L]; Mercury [M]; Edition Russe de Musique [R]; Paul Sacher Stiftung [Sach]; Schott [S]; Sirène [Si]

[dramatic](#)

[orchestral](#)

[large ensemble or band](#)

[choral](#)

[solo vocal](#)

chamber and solo instrumental

piano

reductions of works

arrangements

Stravinsky, Igor: Works

dramatic

Title	Scoring	Composition	Publication
Zhar'-ptitsa (L'oiseau de feu) [The Firebird] Genre (acts, libretto/scenario) : fairy tale ballet (2 scenes, M. Fokine) First performance : cond. G. Pierné, Paris, Opéra, 25 June 1910	orch	1909–10	J 1912, S
Petrushka (Pétrouchka) Genre (acts, libretto/scenario) : burlesque (4 scenes, A. Benois) First performance : cond. P. Monteux, Paris, Châtelet, 13 June 1911	orch	1910–11, rev. 1946	R 1912, rev. B 1948
Vesna svyashchennaya (Le sacre du printemps) [The Rite of Spring (literally 'Sacred Spring')] Genre (acts, libretto/scenario) : scenes of pagan Russia (2 pts, N. Roerich) First performance : cond. Monteux, Paris, Champs-Élysées, 29 May 1913	orch	1911–13, Sacrificial Dance, rev. 1943	R 1913 (for pf 4 hands), R 1921 (full score), rev. Sacrificial Dance A 1945, facs. Sketches B 1969
Solovey (Le rossignol) [The Nightingale]	solo vv, chorus, orch	Act 1, 1908– 9; Acts 2–3,	R 1923, B, rev. B 1962

1913–14, rev.

Genre (acts, libretto/scenario) :
musical fairy tale (3, Stravinsky, S. Mitusov after H.C. Andersen)

First performance :
cond. Monteux, Paris, Opéra, 26 May 1914

Bayka pro lisu, petukha, kota da barana (Renard) [Fable of the Fox, the Cock, the Tomcat and the Ram/Reynard]

2 T, 2 B,
small orch

1915–16

He 1917, C

Genre (acts, libretto/scenario) :
burlesque in song and dance (Stravinsky after A.N. Afanas'yev)

First performance :
Paris, Opéra, 18 May 1922

Svadebka (Les noces) [The Wedding]

S, Mez, T, B,
SATB, 4 pf,
perc ens
inc. draft,
1914–17;
completed
1921–3

C 1922 (vocal
score), C
c1923 (full
score)

Genre (acts, libretto/scenario) :
Russ. choreographic scenes (4 scenes, Stravinsky after Russ. trad. coll.
P.V. Kireyevsky)

First performance :
cond. Ansermet, Paris, Gaité Lyrique, 13 June 1923

Pesnya solov'ya (Chant du rossignol) [Song of the Nightingale]

orch

1917

R 1921, B

Genre (acts, libretto/scenario) :
sym. poem/ballet (1, Stravinsky after Andersen) [arr. from The Nightingale,
acts 2–3]

First performance :
concert perf. cond. E. Ansermet, Geneva, 6 Dec 1919; staged cond.
Ansermet, Paris, Opéra, 2 Feb 1920

Histoire du soldat

3 actors,
female
dancer, cl,
bn, cornet,
trbn, perc, vn,
db

1918

C 1924

Genre (acts, libretto/scenario) :
to be read, played and danced (2 pts, C.F. Ramuz)

First performance :
cond. Ansermet, Lausanne, Municipal, 28 Sept 1918

Pulcinella	S, T, B, chbr orch	1919–20	C 1920 (vocal score), R1924 (full score), B
Genre (acts, libretto/scenario) : ballet with song (1, L. Massine) [after D. Gallo, Pergolesi and others]			
First performance : cond. Ansermet, Paris, Opéra, 15 May 1920			

Mavra	S, Mez, A, T, orch	1921–2	R 1925, B
Genre (acts, libretto/scenario) : opéra bouffe (1, B. Kochno after A. Pushkin: <i>Domik v Kolomne</i> [The Little House at Kolomna])			

First performance : cond. G. Fitelberg, Paris, Opéra, 3 June 1922			
Oedipus rex	nar, solo vv, male chorus, orch	1926–7	R 1927 (vocal score), rev. B 1949
Genre (acts, libretto/scenario) : op-orat (2, J. Cocteau after Sophocles, Lat. trans. J. Daniélou)			
First performance : concert perf. cond. Stravinsky, Paris, Sarah Bernhardt, 30 May 1927; staged, cond. Wallerstein, Vienna, Staatsoper, 23 Feb 1928			

Apollo (Apollon musagète)	str	1927–8	R 1928, B
Genre (acts, libretto/scenario) : ballet (2 scenes)			

First performance : cond. H. Kindler, Washington DC, Library of Congress, 27 April 1928			
Le baiser de la fée	orch	1928	R 1928, B
Genre (acts, libretto/scenario) : allegorical ballet (4 scenes, Stravinsky after Andersen) [after songs and pf pieces by Tchaikovsky]			
First performance : cond. Stravinsky, Paris, Opéra, 27 Nov 1928			

Perséphone	spkr, T, SATB, TrA,	1933–4	R 1934, B
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orch

Genre (acts, libretto/scenario) :
melodrama (3 scenes, A. Gide)

First performance :
cond. Stravinsky Paris, Opéra, 30 April 1934

Jeu de cartes

orch

1936

S 1937

Genre (acts, libretto/scenario) :
ballet in 3 deals (Stravinsky, N. Malayev)

First performance :
cond. Stravinsky, New York, Metropolitan, 27 April 1937

Circus Polka (for a young elephant)

1942

A 1948, S

Genre (acts, libretto/scenario) :
circus band (scored D. Raksin)

First performance :
cond. M. Evans, New York, Madison Square Gardens, 9 April 1942

Scènes de ballet

orch

1944

Chap 1945, B

Genre (acts, libretto/scenario) :
for revue The Seven Lively Arts

First performance :
cond. M. Abravanel, Philadelphia, Forrest, 24 Nov 1944

Orpheus

orch

1947

B 1948

Genre (acts, libretto/scenario) :
ballet (3 scenes)

First performance :
cond. Stravinsky, New York, City Center, 28 April 1948

The Rake's Progress

solo vv,
chorus, orch

1947–51

B 1951

Genre (acts, libretto/scenario) :
op (3, epilogue, W.H. Auden, C. Kallman)

First performance :
cond. Stravinsky, Venice, La Fenice, 11 Sept 1951

Agon	orch	1953–7	B 1957
Genre (acts, libretto/scenario) : ballet			
First performance : concert perf. cond. R. Craft, Los Angeles, 17 June 1957; staged, cond. R. Irving, New York, City Center, 1 Dec 1957			
The Flood	T, 2 B, SAT, actors, nar, orch	1961–2	B 1963
Genre (acts, libretto/scenario) : musical play (Craft after York and Chester mystery plays and Bible: <i>Genesis</i>)			
First performance : CBS television, broadcast, cond. Stravinsky and Craft, 14 June 1962; staged cond. Craft, Hamburg, Staatsoper, 30 April 1963			

Stravinsky, Igor: Works

orchestral

Title	Scoring	Composition	Publication
Symphony, E♭, op.1	orch	1905–7	J 1914, Forberg
First performance : movts 2 and 3, cond. H. Wahrlich, St Petersburg, 14/27 April 1907; complete, cond. F. Blumenfeld, St Petersburg, 22 Jan/4 Feb 1908			
Fantasticheskoye skertso (Scherzo fantastique), op.3	orch	1907–8	J 1909, S
First performance : cond. A. Ziloti, St Petersburg, 24 Jan/6 Feb 1909			
Feyerverk (Feu d'artifice [Fireworks]), op.4	orch	1908, rev. 1909	S 1910
First performance : cond. Ziloti, St Petersburg, 9/22 Jan 1910			
Pogrebal'naya pesn' [Funeral Song], op.5	orch	1908	unpubd, lost
First performance : cond. Blumenfeld, St Petersburg, 17/30 Jan 1909			
Suite from 'The Firebird'	orch	1910	J 1912

First performance :
cond. A. Ziloti, St Petersburg, 23 Oct/5 Nov 1910

rev. reduced
orch 1919

C 1920

First performance :
cond. E. Ansermet, Geneva, 12 April 1919

rev. reduced
orch 1945

L 1946, S

First performance :
cond. J. Horenstein, New York, 24 Oct 1945

Suite no.2 [arr. of 3 pièces faciles, pf 4 hands, 1914–15,
and 5 pièces faciles, pf 4 hands, 1917: no.5]

small orch 1915–1921

C 1925

First performance :
cond. H. Scherchen, Frankfurt, 25 Nov 1925

Suite from 'Pulcinella'

chbr orch 1922

R 1924, B

First performance :
cond. Monteux, Boston, 22 Dec 1922

Concerto

pf, wind, timp,
dbs 1923–4

R 1924 (2 pf
reduction), R
1936 (full
score), B

First performance :
Stravinsky, cond. Koussevitzky, Paris, Opéra, 22 May 1924

Suite no.1 [arr. of 5 pièces faciles, pf 4 hands, 1917: nos.
1–4]

small orch 1925

C 1926

First performance :
cond. Stravinsky, Haarlem, 2 March 1926

Quatre études [arr. of 3 Pieces, str qt, and Study,
pianola]

orch 1928–9

R 1930, B

First performance :
no.4, cond. Stravinsky, Paris, 16 Nov 1928; complete, cond. E. Ansermet,
Berlin, 7 Nov 1930

Capriccio

pf, orch 1928–9

R 1930, B

First performance :
Stravinsky, cond. Ansermet, Paris, 6 Dec 1929

Violin Concerto, D

1931

S 1931

First performance :
S. Dushkin, cond. Stravinsky, Berlin, 23 Oct 1931

Divertimento [arr. from ballet <i>Le baiser de la fée</i> , 1928]	orch	1934	R 1938, B
First performance : cond. Stravinsky, Paris, 4 Nov 1934			
Concerto 'Dumbarton Oaks', ELI:	chbr orch	1937–8	S 1938
First performance : cond. N. Boulanger, Washington DC, 8 May 1938			
Symphony in C	orch	1938–40	S 1948
First performance : cond. Stravinsky, Chicago, 7 Nov 1940			
Danses concertantes	chbr orch	1940–2	A 1942, S
First performance : cond. Stravinsky, Los Angeles, 8 Feb 1942			
Circus Polka	orch	1942	A 1942 (pf reduction), 1944, S
First performance : cond. Stravinsky, Cambridge, MA, 13 Jan 1944			
Four Norwegian Moods	orch	1942	A 1944, S
First performance : cond. Stravinsky, Cambridge, MA, 13 Jan 1944			
Ode	orch	1943	S 1947, A
First performance : cond. Koussevitzky, Boston, 8 Oct 1943			
Symphony in Three Movements	orch	1942–5	A 1946, S
First performance : cond. Stravinsky, New York, 24 Jan 1946			
Scherzo à la russe [arr. of jazz band piece]	orch	1945	Chap 1945, S
First performance : cond. Stravinsky, San Francisco, 22 March 1946			
Concerto in D	str	1946	B 1947
First performance : cond. P. Sacher, Basle, 27 Jan 1947			
Greeting Prelude [after C.F. Summy: Happy Birthday to	orch	1955	B 1956

you]

First performance :
cond. C. Munch, Boston, 4 April 1955

Movements pf, orch 1958–9 B 1960

First performance :
M. Weber, cond. Stravinsky, New York, 10 Jan 1960

Monumentum pro Gesualdo di Venosa (ad CD annum)
[free arrs. of Gesualdo madrigals] orch 1960 B 1960

First performance :
cond. Stravinsky, Venice, 27 Sept 1960

Variations (Aldous Huxley in memoriam) orch 1963–4 B 1965

First performance :
cond. Craft, Chicago, 17 April 1965

Canon (on a Russian Popular Tune) [theme from finale of
The Firebird] orch 1965 B 1966

First performance :
cond. Craft, Toronto, 16 Dec 1965

Stravinsky, Igor: Works

large ensemble or band

Title	Scoring	Composition	Publication
March [arr. of 3 pièces faciles, pf 4 hands, 1914–15: no. 1]	12 insts	1915	unpubd
Ragtime	fl, cl, hn, cornet, trbn, perc, cimb, 2 vn, va, db	1917–18	Si 1920, C

First performance :
cond. A. Bliss, London, 27 April 1920

Symphonies d'instruments à vent	24 insts	1920; final chorale rev. wind ens without cl, 1945; complete work rev. 1947 for 23 insts	R 1926 (pf reduction), 1945 chorale rev. unpubd; 1947 rev. B 1952
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First performance :
cond. S. Koussevitzky, London, 10 June 1921

Praeludium	jazz ens	1936–7 rev. 1953	rev. B 1968
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First performance :
rev. version, cond. Craft, Los Angeles, 18 Oct 1953

Scherzo à la russe	jazz band	1943–4	A 1946, S
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First performance :
Paul Whiteman Band, New York (radio), 5 Sept 1944

Ebony Concerto	cl, jazz band	1945	Char 1946, Morris
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First performance :
W. Herman, cond. W. Hendl, New York, 25 March 1946

Concertino [arr. of str qt work, 1920]	fl, ob, eng hn, A-cl, 2 bn, 2 tpt, trbn, b trbn, vn, vc	1952	H 1953
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First performance :
cond. Stravinsky, Los Angeles, 11 Nov 1952

Tango [arr. of pf work, 1940]	19 insts	1953	M 1954
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First performance :
cond. Craft, Los Angeles, 19 Oct 1953

Eight Instrumental Miniatures [arr. of Les cinq doigts, pf, 1921]	15 insts	1962	C 1963
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First performance :
nos. 1–4 cond. Craft, Los Angeles, 26 March 1962; nos. 1–8 cond. Stravinsky, Toronto, 29 April 1962

Stravinsky, Igor: Works

choral

Title, genre	Text	Scoring	Compositi on	Publicatio n
cantata [for the 60th birthday of Rimsky-Korsakov]		chorus, ?pf	1904	unpubd, lost
First performance : cond. Stravinsky, St Petersburg, 6/19 March 1904				
Zvezdolikiy (Le roi des étoiles) [The king of the stars (literally 'Star-Face')]	K. Bal'mont	TTBB, orch	1911–12	J 1913

First performance : cond. F. André, Brussels, 19 April 1939				
Podblyudniye [Saucers (literally 'In the Presence of the Dish')] (Four Russian Peasant Songs)	I. Sakharov	female vv, rev. for equal vv, 4 hn	1914–17, rev. 1954	S 1930, C, rev. C 1958, S
First performance : cond. V. Kibalchich, Geneva, 1917; rev. version, Los Angeles, 11 Oct 1954				
1. U spasa v' Chigisakh ['In Our Saviour's Parish at Chigasi']		4vv	1916	
2. Ovsen' [Ovsen]		2vv	1917	
3. Shchuka [The Pike]		3 solo vv, 4vv	1914	
4. Puzishche [Mr Portly]		solo v, 4vv	1915	
Otche nash' [Our Father]	Slavonic	SATB	1926	R 1932, B
First performance : Paris, 18 May 1934				
rev. as Pater noster	Lat.	SATB	1949	B 1949
Symphonie de psaumes	Pss xxxviii. 13–14, xxxix. 2–4, cl	SATB, orch	1930	R 1930 (vocal score), R 1931 (full score), B
First performance : cond. Ansermet, Brussels, 13 Dec 1930				
Simvol veri [Symbol of faith]	Slavonic	SATB	1932	R 1933, B
First performance : Paris, 18 May 1934				
rev. as Credo	Lat.	SATB	1949	B 1949
Bogoroditse devo [Blessed Virgin]	Slavonic	SATB	1934	R 1934
First performance : Paris, 18 May 1934				
rev. as Ave Maria	Lat.	SATB	1949	B 1949
Babel, cant.	Genesis xi.1–9	male nar, male vv, orch	1944	S 1952 (vs), 1953 (fs)
First performance : cond. W. Janssen, Los Angeles, 18 Nov 1945				
Mass	Lat.	TrATB, 2 ob, eng hn, 2 bn, 2 tpt, 3 trbn	1944–8	B 1948

First performance : cond. Ansermet, Milan, 27 Oct 1948				
Cantata	late medieval Eng. verse	S, T, female vv, 2 fl, ob, ob + eng hn, vc	1951–2	B 1952
First performance : cond. Stravinsky, Los Angeles, 11 Nov 1952				
Canticum sacrum ad honorem Sancti Marci nominis	Vulgate	T, Bar, chorus, orch	1955	B 1956
First performance : cond. Stravinsky, Venice, 13 Sept 1956				
Threni: id est Lamentationes Jeremiae prophetae	Vulgate	S, A, 2 T, 2 B, chorus, orch	1957–8	B 1958
First performance : cond. Stravinsky, Venice, 23 Sept 1958				
A Sermon, a Narrative and a Prayer, cant.	Bible: <i>Romans</i> viii.24–5, <i>Hebrews</i> xi.1, xii.29; ?Acts vi– vii; T. Dekker	A, T, spkr, chorus, orch	1960–61	B 1961
First performance : cond. Sacher, Basle, 23 Feb 1962				
Anthem 'The dove descending breaks the air'	T.S. Eliot: <i>Little Gidding</i> , pt.IV	SATB	1962	appx. to <i>Exposition s and Developm ents</i> , London, 1962, B
First performance : cond. Craft, Los Angeles, 19 Feb 1962				
Introitus (T.S. Eliot in memoriam)	Requiem mass (Lat.)	male vv, pf, hp, 2 timp, 2 tam-tams, va, dbs	1965	B 1965
First performance : cond. Craft, Chicago, 17 April 1965				

Requiem Canticles

Requiem
Mass
(Lat.)

A, B,
chorus,
orch

1965–6

B 1967

First performance :
cond. Craft, Princeton, 8 Oct 1966

Stravinsky, Igor: Works

solo vocal

Tucha [The Storm Cloud] (Pushkin), romance, 1v, pf, 1902 (pubd in *Igor Stravinsky vokal'naya muzika*, i, Moscow, 1982, F 1986)

Kak gribi na voynu sbiralis' [How the Mushrooms Prepared for War], song, B, pf, 1904 (B 1979)

Konduktor i tarantul [The Driver and the Tarantula] (Koz'ma Prutkov [A.K. Tolstoy, Zhemchuzhnikov brothers]), 1v, pf, 1906, unpubd, lost

Favn' i pastushka (Faune et bergère) [The Faun and the Shepherdess] (song suite, Pushkin), op.2, Mez, orch, 1906 (Bel 1908 [vocal score], 1913 [full score], B): 1 Pastushka, 2 Favn', 3 Reka [The River]

Tri pesenki 'Iz vospominaniyha yunosheskikh godov' [Three Little Songs 'Recollections of my Childhood'] (Russ. trad.), 1v, pf, c1906, rev. 1913 (R 1914, B); arr. 1v, small orch, 1929–30 (R 1934, B): 1 Sorochen'ka [The Magpie], 2 Vorona [The Rook], 3 Chicher' yacher' [The Jackdaw]

Dva romansa (Deux mélodies) (S. Gorodetsky), op.6, Mez, pf, 1907–8 (J c1912, B): 1 Vesna (Monastirskaya) [Spring/The Cloister], 2 Rosyanka (Khlitovskaya) [A Song of the Dew/Mystic Song of the Ancient Russian Flagellants]

Pastorale (textless), S, pf, 1907 (J 1910); arr. S, ob, eng hn, cl, bn, 1923 (S)

Deux poèmes de Paul Verlaine, op.9, Bar, pf, 1910 (J 1911, B); arr. Bar, chbr orch, 1910, 1951–2 (B 1953): 1 Un grand sommeil noir, 2 La lune blanche

Dva stikhotvoreniya Konstantina Bal'monta [Two Poems of Konstantin Bal'mont], S/T, pf, 1911 (R 1912, B); arr. S/T, 2 fl, 2 cl, pf, str qt, 1954 (B 1955): 1

Nezabudochka tsvetochek' [The Little Forget-Me-Not Flower], 2 Golub' [The Dove]

Tri stikhotvoreniya iz yaponskoy liriki (Trois poésies de la lyrique japonaise) [Three Japanese Lyrics] (trans. A. Brandt), S, pf/(2 fl, 2 cl, pf, str qt), 1912–13 (R 1913, B): 1 Akahito, 2 Mazatsumi, 3 Tsaraiuki; Paris, Salle Erard, 14 Jan 1914

Pribautki (Pribaoutki) (Afanas'yev), male v, pf/(fl, ob + eng hn, cl, bn, vn, va, vc, db), 1914 (He 1917, C): 1 Kornilo, 2 Natashka, 3 Polkovnik [The Colonel], 4 Starets i zayats [The Old Man and the Hare]; with pf, Paris, Salle des Agriculteurs, 20 Nov 1918; with ens, Vienna, Verein für Musikalische Privataufführungen, 6 June 1919

Kolibel'niye (Berceuses du chat) [Cat's Cradle Songs] (Russ. trad. coll. P.

Kireyevsky), A, pf/(E-cl, cl + A-cl, A-cl + b cl), 1915 (He 1917, C): 1 Spi, kot [The Tom-Cat], 2 Kot na pechi [The Tom-Cat on the Stove], 3 Bay-bay [Bye-Byes], 4 U kota, kota [O Tom-Cat, Tom-Cat]; with pf, Paris, Salle des Agriculteurs, 20 Nov 1918; with cls, Vienna, Verein für Musikalische Privataufführungen, 6 June 1919

Detskiye pesenki (Trois histoires pour enfants) [Three Children's Tales] (P.V.

Sheyn, Afanas'yev), 1v, pf, 1916–17 (C 1920): 1 Tilimbom, 1917, 2 Gusi-lebedi [Geese, Swans], 1917, 3 Pesenka medvedya [The Bear's Little Song], 1915; no.1 rev. 1v, orch, 1923 (C 1927)

Berceuse (Stravinsky), 1v, pf, 1917 (in Eng. edn of *Expositions and Developments*, London, 1962)

Quatre chants russes (Russ. trad.), 1v, pf, 1918–19 (*La revue romande*, 15 Sept 1919 [nos.3 and 4], C 1920 [complete]): 1 Selezhen' (Khorovodnaya) [The

Drake/Round], 2 Zapevnaya [Counting Song], 3 Podblyudnaya [Table-Mat Song], 4 Sektantskaya [Dissident Song]; Paris, Salle Gaveau, 7 Feb 1920; no.4 arr. 1v, fl, cimb, 1918–19 (in *Stravinsky: Selected Correspondence*, i, London, 1982 [facs.]

Chanson de Paracha, S, orch, 1922–3 (R 1925, B) [arr. from op Mavra, 1921–2]

Petit Ramusianum harmonique (Stravinsky, C.-A. Cingria), 1v/unison vv, 1937 (in *Hommage à C.-F. Ramuz*, Lausanne, 1938)

Tango (textless), 1v, pf, 1940, unpubd [arr. of pf piece]

Hommage à Nadia Boulanger (Petit canon pour la fête de Nadia Boulanger) (J. de Meung), 2 T, 1947 (B 1982)

Three Songs from William Shakespeare, Mez, fl, cl, va, 1953 (B 1954): 1 Musick to Heare, 2 Full Fathom Five, 3 When Daisies Pied; cond. Craft, Los Angeles, 8 March 1954

Four Songs, 1v, fl, hp, gui, 1953–4 (C 1955) [arrs. of 4 chants russes, 1918–19: nos. 1 and 4, and 3 Children's Tales, 1916–17: nos. 2 and 1]: 1 The Drake, 2 A Russian Spiritual, 3 Geese and Swans, 4 Tilimbom

In memoriam Dylan Thomas (Thomas: *Do not go gentle into that good night*), dirge canons and song, T, str qt, 4 trbn, 1954 (B 1954); cond. Craft, Los Angeles, 20 Sept 1954

Abraham and Isaac (Bible: *Genesis xxii*, in Heb.), sacred ballad, Bar, chbr orch, 1962–3 (B 1965); cond. Craft, Jerusalem, 23 Aug 1964

Elegy for J.F.K. (Auden), Bar/Mez, 3 cl, 1964 (B 1964); cond. Craft, Los Angeles, 6 April 1964

The Owl and the Pussy-Cat (E. Lear), 1v, pf, 1966 (B 1967); P. Bonini, I. Dahl, Los Angeles, 31 Oct 1966

Stravinsky, Igor: Works

chamber and solo instrumental

Three Pieces, str qt, 1914; Paris, 13 May 1915; rev. 1918 (R 1922, B), arr. pf 4 hands (Sach 1994, B)

Polka, cimb, 1915 (in *Feuilles musicales* [Lausanne], March–April 1962 [facs.]) [arr. of 3 pièces faciles, pf 4 hands, 1914–15: no.3]

Lied ohne Name, 2 bn, 1916–18 (in *Stravinsky: Selected Correspondence*, i, London, 1982)

Study, pianola, 1917, roll T 967 B (Aeolian Co., 1921); London, Aeolian Hall, 13 Oct 1921; unpubd in score

Three Pieces, cl + A-cl, 1918 (C 1920); E. Allegra, Lausanne, Conservatoire, 8 Nov 1919

Suite from 'Histoire du soldat', vn, cl, pf, 1918–19 (C 1920), E. Allegra, J. Porta, J. Iturbi, Lausanne, Conservatoire, 8 Nov 1919; 'grande suite', cl, bn, cornet, trbn, perc, vn, db, 1920 (C 1922), cond. Ansermet, London, Wigmore Hall, 20 July 1920

Concertino, str qt, 1920 (H 1923); Flonzaley Quartet, New York, 23 Nov 1920

Octet, fl, cl, 2 bn, C-tpt, A-tpt, trbn, b trbn, 1922–3 (R 1924, B); cond. Stravinsky, Paris, Opéra, 18 Oct 1923

Suite d'après thèmes, fragments et pièces de Giambattista Pergolesi, vn, pf, 1925 (R 1926, B) [arr. from ballet Pulcinella, 1919–20]

Berceuse, vn, pf, 1926 (S 1929) [arr. from ballet The Firebird], new version 1931–2 (S)

Prélude et Ronde des princesses, vn, pf, 1926 (S 1929) [arr. from The Firebird, 1909–10]

Duo concertant, vn, pf, 1931–2 (R 1933, B); Dushkin, Stravinsky, Berlin, Funkhaus, 28 Oct 1932

Chants du rossignol et Marche chinoise, vn, pf, 1932 (R 1934, B) [arr. from op The Nightingale, 1908–14]

Danse russe, vn, pf, 1932, (R 1932 B) [arr. from ballet Petrushka, 1910–11]
Divertimento, vn, pf, 1934 (R 1934, B) [arr. of Divertimento from ballet Le baiser de la fée, 1928]
Scherzo, vn, pf, 1932 (S 1933) [arr. from The Firebird]
Suite italienne, vc, pf, 1932 (R 1934, B) [arr. from ballet Pulcinella, 1919–20]
Suite italienne, vn, pf, 1932 (R 1934, B) [arr. from Pulcinella]
Ballade, vn, pf, 1933, collab. Dushkin, unpubd [arr. from ballet Le baiser de la fée, 1928]; new version 1947, collab. J. Gautier (B 1951)
Pastorale, vn, pf, 1933 (S 1934) [arr. of solo vocal work, 1907]; arr. vn, ob, eng hn, cl, bn, 1933 (S 1934)
Chanson russe, vn, pf, 1937 (R 1938, B) [arr. from op Mavra, 1921–2]; arr. vc, pf (R, B)
Tango, vn, pf, 1940, unpubd [arr. of pf piece, 1940]
Elégie, va/vn, 1944 (Chap 1945, S); G. Prévost, Washington DC, Library of Congress; 26 Jan 1945
Septet, cl, bn, hn, pf, vn, va, vc, 1952–3 (B 1953); cond. Stravinsky, Washington DC, 23 Jan 1954
Epitaphium, fl, cl, hp, 1959 (B 1959); Donaueschingen, 17 Oct 1959
Double Canon, str qt, 1959 (B 1960); New York, Town Hall, 20 Dec 1959
Lullaby, tr rec, a rec (B 1960) [arr. from op The Rake's Progress, 1947–51]
Fanfare for a New Theatre, 2 tpt, 1964 (B 1968); R. Nagel, T. Weiss, New York, Lincoln Center, 19 April 1964

Stravinsky, Igor: Works

piano

Tarantella, 1898, inc., unpubd
Scherzo, 1902 (F 1975)
Sonata, fl: 1903–4 (F 1974)
[4] Etudes, op.7, 1908 (J 1910)
Valse des fleurs, pf 4 hands, 1914 (in R. Craft: *A Stravinsky Scrapbook 1940–1971*, London, 1983 [facs.])
Trois pièces faciles, 4 hands, 1914–15 (He 1917, C): 1 Marche, 2 Valse, 3 Polka; J. Meerovitch, A. Casella, Paris, 9 Feb 1918
Souvenir d'une marche boche, 1915 (in E. Wharton, ed.: *The Book of the Homeless*, London, 1916)
Cinq pièces faciles, 4 hands, 1917 (He 1917, C): 1 Andante, 2 Española, 3 Balalaika, 4 Napolitana, 5 Galop; Meerovitch, Casella, Paris, 9 Feb 1918
Valse pour les enfants, 1916 or 1917 (in *Le figaro*, 21 May 1922)
Ragtime, 1917–18 (C 1920) [arr. of work for 11 insts]
Piano-Rag-Music, 1919 (C 1920); J. Iturbi, Lausanne, Conservatoire, 8 Nov 1919
Concertino, 4 hands ?1920 (H 1923) [arr. of str qt piece]
Les cinq doigts, 1921 (C 1922); J. Wiéner, Paris, Salle des Agriculteurs, 15 Dec 1921
Three Movements from 'Petrushka', 1921 (R 1922, B) [from ballet, 1910–11]
Sonata, 1924 (R 1925, B); F. Petyrek, Donaueschingen, 16 July 1925
Serenade in A, 1925 (R 1926, B); I. Stravinsky, Frankfurt, 24 Nov 1925
Concerto, 2 pf, 1932–5 (S 1936); S. and I. Stravinsky, Paris, Salle Gaveau, 21 Nov 1935
Tango, 1940 (M 1941)
Circus Polka, 1941–2 (A c1942)
Sonata, 2 pf, 1943–4 (Chap 1945, S); N. Boulanger, R. Johnston, Madison, WI, Edgewood College, 2 Aug 1944

Stravinsky, Igor: Works

reductions of works

by (or apparently by) the composer

Arrangements certainly or apparently intended as independent works are listed above; the following published reductions by the composer were made for rehearsal or amateur use.

Vocal scores: The Faun and the Shepherdess, The King of the Stars, The Nightingale, Bayka (Reynard), Pulcinella, Mavra, The Wedding, Oedipus rex, Babel, Cantata, Three Songs from William Shakespeare, In memoriam Dylan Thomas, Canticum sacrum

Pf solo: The Firebird, Song of the Nightingale, Histoire du soldat, Apollo, Le baiser de la fée, Jeu de cartes, Praeludium

Pf 4 hands: Petrushka, The Rite of Spring

2 pf: Concerto for pf and wind, Capriccio, Concerto 'Dumbarton Oaks', Septet, Agon, Movements

Vn, pf: Violin Concerto

Stravinsky, Igor: Works

arrangements

F. Chopin: Nocturne, A♭, op.32/2; Valse brillante, E♭, op.18, orch, 1909, unpubd [for ballet Les sylphides]

Two 'Songs of the Flea' (J.W. von Goethe), B, orch, 1909 (no.1, Bes, c1923, B; no.2, B) [arr. of Musorgsky and Beethoven: op.75/3]

E. Grieg: Kobold, op.71, no.3, 1910, unpubd, lost [later used in ballet Les orientales]

M. Musorgsky: final chorus and aria of Khovanshchina, 1913, remaineder arr. Ravel; unpubd except for vocal score of Stravinsky's final chorus, based on theme by Musorgsky (Bes 1914)

Song of the Volga Boatmen, wind, perc., 1917 (C 1920)

M. Musorgsky: Boris Godunov: chorus 'Na kogo tī nas pokidayesh" (Prologue), pf, 1918, unpubd

R. de Lisle: La marseillaise, vn, 1919, unpubd

P. Tchaikovsky: The Sleeping Beauty: Variation d'Aurore (Act 2, no.16b); Entr'acte (Act 2, no.19), orch, 1921, unpubd

P. Tchaikovsky: The Sleeping Beauty: Bluebird Pas-de-deux (Act 3, nos.10–13), small orch, 1941 (S 1953, B)

The Star-Spangled Banner, orch, 1941 (M)

J.S. Bach: Choral-Variationen über das Weihnachtslied 'Vom Himmel hoch da komm' ich her', chorus, orch, 1955–6 (B 1956)

C. Gesualdo di Venosa: Tres sacrae cantiones, sextus and bassus parts supplied, 1957–9 (B 1957 [no.3], B 1960 [complete]): 1 Da pacem Domine, 2 Assumpta est Maria, 3 Illumina nos

J. Sibelius: Canzonetta, op. 62a, 2 cl, 4 hn, hp, db, 1963 (Br 1964)

H. Wolf: Two Sacred Songs: Herr, was trägt der Boden hier, Wunden trägst du, from the Spanisches Liederbuch, Mez, 10 insts, 1968 (B 1969)

J.S. Bach: Four Preludes and Fugues from Das wohltemperirte Clavier: bk 1, c♯, e, b; bk 2, d), str, ww, 1969, unpubd

MSS in *CH-Bps*, *F-Pn*, *GB-Lbl*, *US-Wcg*; for further locations of individual autographs see Goubalt (1991)

Stravinsky, Igor

WRITINGS

This list omits interviews, programme notes, letters to newspaper editors, and later articles, many of them reprinted in *Themes and Conclusions* (1972); the authenticity of much of this later material may be regarded as questionable.

Many of the articles in this list are reprinted in E.W. White: *Stravinsky: the Composer and his Works* (London, 2/1979) [SCW].

‘Ce que j’ai voulu exprimer dans “Le sacre du printemps”’, *Montjoie!* (29 May 1913); repr. in *Igor Stravinsky: Le sacre du printemps: dossier de presse*, ed. F. Lesure (Geneva, 1980), 13–15; Eng. trans. in *Boston Evening Transcript* (12 Feb 1916); repr. in V. Stravinsky and R. Craft: *Stravinsky in Pictures and Documents* (London and New York, 1978), 524–6 [apparently written up from an interview by R. Canudo]

‘Les Espagnols aux Ballets Russes’, *Comoedia* (15 May 1921); repr. in *Stravinsky: études & témoignages*, ed. F. Lesure (Paris, 1982), 238

‘The Genius of Tchaikovsky’, *The Times* (18 Oct 1921); repr. in SCW, 573–4 [open letter to Diaghilev]

‘Une lettre de Stravinsky sur Tchaikovsky’, *Le Figaro* (18 May 1922); repr. in *ReM*, iii/9–10 (1921–2)

‘Some Ideas about my Octuor’, *The Arts* [Brooklyn, NY] (1924), Jan, 4–6; repr. in SCW, 574–7

‘Avertissement ... a Warning’, *The Dominant* [London] (1927), Dec, 13–14; repr. in SCW, 577–8

‘Igor Strawinsky nous parle de “Perséphone”’, *Excelsior* (29 April 1934); repr. with corrections in *Excelsior* (1 May 1934); repr. in SCW, 579–81

‘Quelques confidences sur la musique’, *Conferencia* (15 Dec 1935); repr. in SCW, 581–5

[with W. Nouvel]: *Chroniques de ma vie* (Paris, 1935–6; Eng. trans., 1936, as *An Autobiography*)

‘Ma candidature à l’Institut’, *Jour* (28 Jan 1936); repr. in *Stravinsky: études & témoignages*, ed. F. Lesure (Paris, 1982), 255–7; Eng. trans. in V. Stravinsky and R. Craft: *Stravinsky in Pictures and Documents* (London and New York, 1978), 342–3

Pushkin: Poetry and Music (New York, 1940); repr. in SCW, 588–91

[with Roland-Manuel and P. Souvtchinsky]: *Poétique musicale* (Cambridge, MA, 1942; Eng. trans., 1947, as *Poetics of Music*)

[with W. Nouvel]: ‘The Diaghilev I Knew’, *Atlantic Monthly* (1953), Nov, 33–6

with R. Craft: *Conversations with Igor Stravinsky* (New York and London, 1959) [early inc. versions: ‘35 Antworten auf 35 Fragen’, *Melos*, xxiv (1957), 161–70; ‘Answers to 34 Questions: an Interview with Igor Stravinsky’, *Encounter*, ix/7 (1957), 3–14; ‘Entretiens d’Igor Stravinsky avec Robert Craft’, *Avec Stravinsky* (Monaco, 1958)]

with R. Craft: *Memories and Commentaries* (New York and London, 1960)

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with R. Craft: *Dialogues and a Diary* (Garden City, NY, 1963, enlarged 1968)
with R. Craft: *Themes and Episodes* (New York, 1966, 2/1967)
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Themes and Conclusions (London, 1972) [combined repr. of *Themes and Episodes* and *Retrospectives and Conclusions*]

Stravinsky, Igor

BIBLIOGRAPHY

a: correspondence
b: catalogues and bibliographies
c: facsimiles
d: life and works
e: collections of essays
f: memoirs
g: further biographical
h: critical evaluations
i: analytical studies
j: ballets
k: operas
l: other dramatic works
m: orchestral and large ensemble works
n: vocal and choral works
o: chamber and solo instrumental works
p: arrangements
q: iconography
r: reception history
Stravinsky, Igor: Bibliography

a: correspondence

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Strayhorn, Billy [William; Sweet Pea]

(*b* Dayton, OH, 19 Nov 1915, *d* New York, 31 May 1967). American jazz composer, arranger and pianist. He received an extensive training in music as a youth in Hillsborough, North Carolina, and Pittsburgh. In December 1938 he submitted a composition to Duke Ellington, who was so impressed by the young man's talent that three months later he recorded Strayhorn's *Something to Live For* (1939, Bruns.) with the composer as pianist. Four more of Strayhorn's pieces were recorded during 1939. After serving briefly as a pianist in Mercer Ellington's orchestra, Strayhorn joined Duke Ellington's band as associate arranger and second pianist, and for nearly three decades worked in close collaboration with the leader. The two men were so attuned to one another musically, and Strayhorn's work was such a perfect complement to Ellington's, that it is now impossible to establish the exact extent of the former's contribution to Ellington's oeuvre. Their relationship was described in flattering terms by Ellington in his autobiography (1973). Strayhorn collaborated on more than 200 items in Ellington's repertory, including such standards as *Take the 'A' train* (1941, Vic.; one of the band's theme tunes) and *Satin Doll* (1953, Cap.). His ballads, including *Lush Life* (on John Coltrane's album *Lush Life*, 1957–8, Prst.), *Passion Flower* (recorded by Johnny Hodges, 1951, Bb), *Chelsea Bridge* (1941, Vic.) and *Blood Count* (on the album '*... and his Mother Called him Bill*', 1967, RCA), are harmonically and structurally among the most sophisticated in jazz. Strayhorn was a technically fluent pianist, and made a notable contribution to several small-group recordings by various of Ellington's sidemen; he also recorded a number of titles in a trio with Ellington.

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JOSÉ HOSIASSON

Straziante

(It.: 'heartrending'; present participle of *straziare*: 'to torture', 'lacerate').

Azucena has this direction at the words 'il figlio mio' in her Act 2 *racconto* in Verdi's *Il trovatore*.

Streatfeild, Richard Alexander

(*b* Edenbridge, 22 June 1866; *d* London, 6 Feb 1919). English music critic and musicologist. Educated at Oundle and Pembroke College, Cambridge, he entered the Department of Printed Books in the British Museum in 1889, and served there until his death. Although he never worked in the Music Room, he was encouraged in his research by Barclay Squire. A gifted amateur tenor, he acted as music critic of the *Daily Graphic* from 1898 to 1902 and contributed regularly to English and foreign journals. Though he was keenly interested in the new music of his time, he was also an ardent Handelian, an enthusiasm partly inspired by his friendship with Samuel Butler, whose literary executor he was, editing the posthumous novel *The Way of all Flesh* (1903) and several of his other books. Streatfeild's book on Handel, though old-fashioned in some respects, is a balanced and penetrating study which is still valuable.

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ALEC HYATT KING

Street, Tison

(*b* Boston, 20 May 1943). American composer and violinist. He studied the piano with Jules Wolfers and the violin with Einar Hansen. His composition teachers at Harvard (BA 1965, MA 1971) included Leon Kirchner and David Del Tredici. He served as composer-in-residence at the Marlboro Festival (1964–6, 1972), where a performance of his String Quartet (1972) won a Naumberg Recording Award. Other awards include the Prix de Rome (1973), a Guggenheim Fellowship (1981) and commissions from the Koussevitzky Foundation (1975), the New York PO (*Bright Sambas*) and the Boston Ballet (*The Jewel Tree*) among others. He has taught at the University of California, Berkeley (1971–2), Harvard University (1979–83), City College, CUNY (1987), and Boston University (1995–). He served as co-leader of the Boston Ballet Orchestra (1992–7) and maintained an active career as a performer in New York and Boston.

Street's early works, in their pervasive yet free use of serialism, are strongly influenced by his teachers at Harvard. The String Quartet (dedicated to Kirchner) employs two whole-tone hexachords (together incorporating all 12 notes of the chromatic scale) and exhibits canonical and palindromic relationships. The prominent use of major 6ths as a

unifying device, however, also vaguely implies tonal organization. The String Quintet (1974), dedicated to Del Tredici, is dominated by serially derived chromatic lines and contrapuntal devices. With the Adagio in E♭ (1977), a work that adopts the harmonic vocabulary of late Beethoven or Strauss and briefly quotes Ockeghem's *Missa 'Mi-mi'*, Street's style took a radical turn. The conservative tendencies of the Adagio provoked disapproval from some audience members at its performance by the New York PO during the festival Horizons '83: A New Romanticism. Later works, including *Bright Sambas* (1993), integrate earlier chromatic tendencies with 19th-century influences.

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Orch: Adagio, E♭; ob, str/chbr ens/pf, 1977; Montsalvat, 1980; Bagatelles, vn, orch, 1986; Vn Conc., 1986; Bright Sambas, 1993; Sym. II, 1993; The Jewel Tree (ballet), 1998

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Principal publishers: G. Schirmer, Associated

JAMES CHUTE

Street cries.

Calls of vendors in streets and open markets, often involving short melodic motifs. The custom of hawking wares led at a very early date to stereotyped phrases, which became a distinctive part of each hawker's formula as a kind of musical trademark. Modern commercial communication has helped to make this colourful practice all but obsolete, but street cries may still occasionally be heard in large cities, for example in London ([ex.1](#)).



Historically, the chief repository of street cries has been the [Quodlibet](#). From the Middle Ages to the 18th century veritable 'catalogues' of vendors' calls frequently appear among its borrowed materials, thus preserving a kind of music that would otherwise have passed into oblivion. The earliest known examples come from 13th-century motets intended for sophisticated private amusement. One such work in the Montpellier Codex, *On parole/A*

Paris/Frèse nouvele, underscores two poems in praise of Paris with an ostinato tenor consisting of a Parisian vendor's cry, 'Frèse nouvele! Muere france!' ('Fresh strawberries! Wild blackberries!'). The same cry also appears along with many others in a 14th-century motet, *Je commence ma chanson/Et je seray/Soules vieux (I-IV)*.

Street cries became especially popular in the art music and theatre of the 15th and 16th centuries. In the *Farce de bien mondaine* Virtue enters hawking a basket of honey cakes with a cry ('Obly, obly, obly') that also appears in the chanson *Vous qui parle/E Molinet (I-PAVu Ald.362)*, and in the *Farce des cris de Paris* the Fool interrupts two gentlemen's conversation on love with the cry 'Eschaudez, tous chautz eschaudez' ('Cakes, really hot cakes'). Another well-known street cry, 'Beurre frais', became the basis for a basse danse (Attaignant, 1530). Both Janequin (*Voulez ouir les cris de Paris*, 1550) and Jean Servin (*Fricassée des cris de Paris*, 1578) composed pieces made up entirely of street cries, the authenticity of which is proved by their appearance in other quodlibets (see [Fricassée](#)). One of these cries, 'Rammonnez vo cheminées, jeunes femmes, rammonnez' ('Sweep your chimneys, young ladies') appears with obscene connotations in the *Farce du rammonneur de cheminées*.

Street cries in Italian music, like the Italian quodlibet in general (see [Incatenatura](#)), still need detailed research. A caccia by Nicola Zacharie, *Cacciando per gustar*, quotes a virtuoso series of market cries advertising oil, mustard, vinegar etc., and such cries were also quoted occasionally in 15th-century *canti carnascialeschi*, as in Lorenzo de' Medici's *Canto di uomini che vendono bericuocoli e confortini*. Isaac's music for this 'Song of the Sweetmeat Sellers' is lost, but a fragment survives in *Donna tu pure invecchi*, an *incatenatura* which has a section composed of market cries. Alessandro Striggio's *Il cicalamento delle donne al bucato* (1567²³) offers yet another sort of musical representation of public speech, in this case the conversations and exclamations of a group of women gathered around a well (and overheard by a man in hiding).

The German quodlibet of the 16th and early 17th centuries made considerable use of street cries. Matthaeus Le Maistre's *Venite ir lieben Gesellin* (1566) includes 'Brüe heiss, kauff', and Nikolaus Zangius's *Ich will zu land ausreiten* (1597) quotes a fishmonger's cry. Two early 17th-century quodlibets by Melchior Franck, *Nun fanget an* and *Kessel, Multer binden*, quote cries such as 'Kauft gute Milch, ihr Weiben', 'Schöne Schmalz, gute Buttermilch' and 'Kauft gute Schleppehäs', and similar calls appear in quodlibets by Paul Rivander (1615), Andreas Rauch (1627) and Jakob Banwart (1652). German quodlibets also include a number of works devoted entirely to market scenes. Franziscus de Rivulo, for example, musically depicted the Danzig market (1558), Zangius the Cologne market (*Ich ging einmal spazieren*, 1603), and Daniel Friderici the market at Rostock (1622). J.E. Kindermann's *Nürnbergische Quodlibet* appeared in 1655, J.C. Horn's description of the Leipzig market in 1680 and G.J. Werner's *Der wienerische Tandmarkt* in 1750.

Thomas Ravenscroft included many street cries arranged as rounds in his *Pammelia* (1609) and *Melismata* (1611), but the most famous English quodlibets are undoubtedly three fantasias for voices and instruments by

Thomas Weelkes, Orlando Gibbons and Richard Dering (c1600) that incorporate no fewer than 150 London street cries (Dering also composed a *Country Cries* in the same vein). The cries of the London hawkers were the subject of several sets of engravings, notably those issued by Pierce Tempest in 1711 (see [illustration](#)) and the well-known set by Francis Wheatley at the end of the 18th century. Some cries that were used by Handel in his opera *Serse* (Act 2 scene i) may be authentic, at least in part.

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MARIA RIKA MANIATES/RICHARD FREEDMAN

Street organ.

See [Barrel organ](#), [Barrel piano](#) and [Fairground organ](#).

Street piano.

See [Barrel piano](#).

Strehler, Giorgio

(*b* Barcola, Trieste, 14 Aug 1921; *d* Lugano, 25 Dec 1997). Italian director. He studied at the Accademia di Filodrammatici, Milan, and began his career as an actor in 1940. Three years later he directed his first theatre production and in 1947 was a co-founder, with Paolo Grassi, of the Piccolo Teatro in Milan, which soon became the leading Italian art theatre. Strehler's radical productions and rehearsal methods were major influences on contemporary European staging. His style was one of heightened realism, marrying extreme visual beauty of setting to an often intensely physical acting style. Most of his work in opera and music theatre was at La Scala and the Piccola Scala, the experimental studio he helped found in 1955. He began with *La traviata* in 1947, going on to direct the Italian premières of *The Love for Three Oranges*, *Lulu*, *Aufstieg und Fall der Stadt Mahagony* and Mario Peragallo's *La collina*, as well as the première of J.J. Castro's *Proserpina y el extranjero* (1952). In 1956 Strehler restored much of the original power of *Die Dreigroschenoper* by setting it in the 'Little Italy' district of New York at the turn of the century.

Strehler's international opera career began with *Die Entführung aus dem Serail* (1965, Salzburg Festival), a work to which he frequently returned. The production was noted for its *commedia dell'arte* influences and use of silhouettes. His production of *Simon Boccanegra* (1971, La Scala and elsewhere) placed great emphasis on class and political struggles, while

his *Macbeth* (1975, La Scala) steered Verdi's work closely along the lines of Shakespeare's tragedy. Also noteworthy were two further Mozart productions, a dark, serious *Die Zauberflöte* (1974, Salzburg) and a *Figaro* (1973, Versailles and elsewhere). In the 1980s Strehler became increasingly occupied with the specially created Théâtre de l'Europe at the Odéon, Paris, though he was active at La Scala and elsewhere. Strehler's reflections on his work, in a series of conversations with the drama critic Ugo Ronfani, were published as *Io, Strehler* (Milan, 1986).

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MIKE ASHMAN/R

Streich

(Ger.: 'stroke', 'blow').

In compound words, *Streich-* may mean 'string-' as in Streichquartett or Streichensemble. *Streicher* may mean 'the [musical] strings', but the usual term for the string of an instrument is *Saite*; see [String](#).

Streich normally means bow only in such contexts as 'stroked with a bow' (*Bogen* is more commonly used than *Streichbogen*), e.g. 'die Geigen mit dem Bogen streichen' ('to stroke the violin with the bow'). Types of bowing (or 'bowstrokes') are *Stricharten*. One may say also: 'das Streichen über dem Griffbrett' ('bowing over the fingerboard').

DAVID D. BOYDEN

Streich, Rita

(*b* Barnaul, Siberia, 18 Dec 1920; *d* Vienna, 20 March 1987). German soprano. She studied with Domgraf-Fassbänder, Ivogün and Berger, making her début at Aussig (now Ústí nad Labem) in 1943 as Zerbinetta. From 1946 to 1951 she sang at the Berlin Staatsoper in such roles as Zerlina, Blonde, Gilda, Sophie and Olympia. In 1951 she joined the Berlin Städtische Oper, extending her repertory to include the Queen of Night and Konstanze. She was engaged at the Vienna Staatsoper in 1953 and made her London début with that company at the Royal Festival Hall in 1954 as Zerlina and Susanna. She made her American début at San Francisco in 1957 as Sophie and sang Zerbinetta in the first performance there of *Ariadne auf Naxos* and at her Glyndebourne début in 1958. She also appeared at Salzburg, where she created the title role of Erbse's *Julietta* (1959), Aix-en-Provence and Bayreuth, where she sang the Woodbird (1952). Her clear, bright voice and keen musicianship can be heard in recordings of her Mozart roles, Sophie, Zerbinetta (under Karajan) and Aennchen, and also on her many recordings of lieder, to which she devoted the latter years of her career.

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Streichbogen

(Ger.).

See [Bow](#).

Streicher.

Austrian firm of piano makers. It was founded in 1802 when the daughter of [Johann Andreas Stein](#), Nannette (Maria Anna) Stein Streicher (*b* Augsburg, 2 Jan 1769; *d* Vienna, 16 Jan 1833), began building pianos independently from her brother Matthäus Andreas Stein. Stein's children had carried on their father's firm after his death and moved the firm from Augsburg to Vienna after Nannette's marriage to the pianist, composer and teacher Johann Andreas Streicher (*b* Stuttgart, 13 Dec 1761; *d* Vienna, 25 May 1833) in 1794. Nannette, also a fine pianist, had learnt piano making from her father, and up to 1810 her piano actions were similar to his, being without back checks (see [Pianoforte](#), §I, 3 and §I, 5). Her business – 'Nannette Streicher née Stein' – flourished, and her husband, a professor of music at Vienna, gave up his job to join her. Weber (in a letter to Johann Gänsbacher, 1813) was far more impressed by the pianos of Streicher and Brodmann than by those of Schanz, Walter, Wachtl and others, and Streicher became the most eminent firm in Vienna. It is thought that Nannette did the final voicing and regulating throughout her life. Beethoven was friendly with the couple and apparently advised on some aspects of manufacture. Surviving grands are beautifully veneered and usually have four pedals: *una corda*, *bassoon* (a yellow silk-padded rail pressed against the strings), *pianissimo* (a felt inserted between the hammers and strings) and a damper pedal. In 1823 the firm became 'Nannette Streicher geb. Stein und Sohn' when Johann Baptist Streicher (*b* Vienna, 3 Jan 1796; *d* Vienna, 28 March 1871) became a partner. The Viennese action was perfected by the firm, although it built Anglo-German and English actions in increasing numbers as the popularity of the Viennese action waned after the mid-century. In 1825 the firm made a successful down-striking piano action for Hummel, in which the hammer is returned by a spring. J.B. Streicher assumed complete control of the firm after his parents' death, and his son Emil Streicher (*b* Vienna, 24 April 1836; *d* Vienna, 9 Jan 1916) became a partner in 1857 and managed the business for a while after his father's death. The company gave a grand (no.6713), built in 1868, straight strung and with a Viennese action, to Brahms, which he used as his studio instrument until his death. When Emil retired in 1896 the firm ceased. The composer [Theodor Streicher](#) (1874–1940) was a great-grandson of Johann Andreas Streicher.

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MARGARET CRANMER

Streicher, Ludwig

(*b* Vienna, 26 June 1920). Austrian double bass player and teacher. Having first studied the violin, Streicher enrolled at the age of 14 as a double bass student at the Vienna Music Academy (now the Hochschule für Musik). His first appointment was as principal cellist at the State Theatre in Kraków. War prevented him taking up a post with the Berlin PO, and he returned to Vienna in 1945, where he joined the Vienna PO and Staatsoper Orchestra, playing co-principal from 1954 to 1973. In 1966 he took up a teaching post at the city's Music Academy, becoming a professor there in 1973. An impressive recording of music by Bottesini, Sperger and Dragonetti launched Streicher's international solo career in 1966. Concertos and other works have been dedicated to him by Fritz Leitmeyer, Gottfried von Einem, Marcel Rubin, Erich Urbanner, Paul Angerer and others, and he has prepared editions of many works for double bass. He has developed his own bow hold that facilitates a particularly rich tone production. He plays a Viennese bass by Gabriel Lemböck of 1842.

RODNEY SLATFORD

Streicher, Theodor

(*b* Vienna, 7 June 1874; *d* Wetzelsdorf, nr Graz, 28 May 1940). Austrian composer, son of Emil [Streicher](#). From 1895 to 1900 he studied counterpoint and composition with Heinrich Schulz-Beuthen, singing with Ferdinand Jäger and the piano and instrumentation with Ferdinand Löwe. His first published works attracted little attention, but his *30 Lieder aus Des Knaben Wunderhorn* (1903) caused him to be acclaimed in some German-speaking quarters as the successor to Wolf. However, his prominence in Austria lasted for only a few years, and after about 1920 his music was seldom performed. His second wife was Edith Thorndike, some of whose poems he set.

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RICHARD B. WURSTEN

Streichharmonium

(Ger.).

See [Sostenente piano](#), §1.

Streichquartett

(Ger.).

See [String quartet](#).

Streisand, Barbra (Joan)

(b Brooklyn, New York, 24 April 1942). American popular singer. Her career began in New York City night clubs in the 1960s. Her dramatic style and appealing voice brought engagements on local television and a role in the 1962 Broadway show *I Can Get It for You Wholesale*. Her appearances on the Ed Sullivan and Judy Garland television shows and in Las Vegas attracted a national audience. In 1964 and 1965 Streisand starred as Fanny Brice in *Funny Girl* on Broadway, a role that established her as a formidable singer, actress and comedian. Her first album, *The Barbra Streisand Album*, won a Grammy award, and her first television special, 'My Name Is Barbra', garnered several Emmy awards. In 1969 Streisand received an Academy Award as Best Actress for her first film, a version of *Funny Girl* (1968). Under the guidance of her manager, Martin Erlichman, Streisand secured additional artistic control over her films, recordings and

television specials. In 1983 she embarked on a very personal project, the musical film *Yentl* that she co-wrote, produced and directed, and in which she starred. Her growing interest in film work and her self-professed fear of performing in concert caused her to retreat to the security of the recording studio. Nevertheless, more than 50 successful albums confirm her stature in popular music; many are certified gold or platinum in sales. Her efforts as a composer and lyricist have been of secondary importance, but her song *Evergreen*, with lyrics by Paul Williams, became a classic.

Individuality distinguishes Streisand's style and repertory. Her most successful recordings are ballads, although text characterizations, stemming from her experience as an actress, play an important role in her approach. Streisand's technique of the 1960s reflects a jazz influence (*Simply Streisand*, 1967); her later albums include soul and gospel inflections (*Live Concert at the Forum*, 1972). She explored soft rock and classical music in the 1970s, but her reputation is based on show tunes, film theme songs, classic pop standards, and adult contemporary pop (*The Way We Were*, *Lazy Afternoon*, *Guilty*, and duets with partners ranging from Donna Summer to Michael Crawford). *The Broadway Album* (1985), her multi-disc retrospective *Just for the Record* (1991), and her acclaimed return to concert stages in 1994 (*Barbra: the Concert*) highlight the later stage of her musical career. Streisand continually uses music to advance social concerns and to offer autobiographical information. Her critics usually cite her selection of material too weak to withstand her overt dramaticism.

Streisand's phrasing is unique; she typically phrases text in places other than at a punctuation point or musical phrase. Her control of dynamics, precise diction, diverse timbral palette and refined microphone technique are also noteworthy. She excels in subtle melodic decoration, and her temporal manoeuvring between metrical units defies transcription. The clarity of her vocal technique and her personalized song interpretations have created a model in popular song.

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LINDA POHLY

Streit

(Ger.: 'contest').

A term used in Konrad von Würzburg's second *Leich* to describe its form. See [Lai](#), §1(i).

Streit, Kurt (Martin)

(*b* Itazuke, Japan, 14 Oct 1959). American tenor. After studying with Marilyn Tyler at the University of New Mexico (1980–84), he made his first European appearance at Hamburg in 1987; the relationship with the Hamburg company (1987–91) brought him, *inter alia*, leading roles in a Gluck double bill, *Le cinesi* and *Echo et Narcisse*, which was recorded at Schwetzingen. But it is as a Mozart tenor – light, gentle and romantic of tone, capable of proud utterance – that he swiftly rose to international prominence. He made his Glyndebourne début as Belmonte in 1988, and has been heard and seen to particular advantage as Tamino, a role that has taken him to many of the world's leading stages. Among his other roles are Ramiro (*La Cenerentola*), Ernesto (*Don Pasquale*), Strauss's Flamand and Britten's Lysander and Quint. Streit's recordings include *Die Entführung*, two sets of *Così fan tutte* (under Barenboim and Rattle respectively), *Die Zauberflöte* and *The Yeoman of the Guard*.

MAX LOPPERT

Streitwolf, (Johann Heinrich) Gottlieb

(*b* Göttingen, 17 Nov 1779; *d* Göttingen, 14 Feb 1837). German woodwind instrument maker. The illegitimate son of 'Johann Niclas', his mother later married a Streitwolf. He began his musical career as an amateur cellist, and taught and published works for flute, cello, guitar and voice. He also studied theory with Forkel. He began making flutes in 1809, then clarinets, and thus began to establish his reputation as a maker. By 1820 he was employing several assistants and had a close association with the nearby court of Schwarzburg-Sondershausen, where the eminent clarinettist Simon Hermstedt, for whom Spohr wrote his concertos, was bandmaster. From then on Streitwolf began to create experimental models of instruments. His 'chromatisches Basshorn' was an improved ten-key version of the 'english basshorn', then the standard bass brass instrument of the wind band. His bass clarinet in C (1828) extended downwards to written B \flat and was constructed in the shape of a bassoon (which instrument it was intended to replace); it was subsequently awarded a medal by the Hanover 'Gewerbe-Verein' ('trade association') in 1835.

Streitwolf went on to build many innovative woodwind instruments, including a flute with downward range extended to *b*, an english horn with a five-note bass extension, a metal E \flat clarinet with double wall, and a 19-key *Kontrabassklarinet* in the shape of a basset-horn but sounding an octave lower. He built a clarinet with mouthpiece in massive silver, screw-adjustable barrel and a rectangular resonance-hole in the bell, and a bassoon with a unique coil-shaped U-bend in wood on which two keys are mounted. His many other inventions include the 'Durchstechhebel' (pierced-through push-rod) used on the bass clarinet, which was later adapted for the bassoon by Heckel, and an eye at the edge of the key-touch for a string-coupling to another key-lever. For the english horn and

bass clarinet he designed an ingenious folding strut device to distance the instrument from the player's body. After Streitwolf's death his younger son Friedrich (1814–92) took over the workshop, but was not as gifted as his father; he appears to have ceased woodwind making after 1861.
(*Waterhouse-Langwilll*)

WILLIAM WATERHOUSE

Strene.

A square black note with a descending (occasionally ascending) stem on either side. The name and description occur in the 14th-century *Chorister's Lament* (see F. Utley, *Speculum*, xxi, 1946, pp.194–202, esp. 197) and in the preface to Marbeck's *The Booke of Common Praier Noted* (London, 1550). A strene has twice the value of a black breve (i.e. the same note shape without tails). Polyphony notated in only black breves and strenes is found in late 15th- and early to mid-16th-century English sources (e.g. *GB-Lbl* 5665, 17001, 17802–5, Roy.App.58).

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PETER WRIGHT

Strenger Satz

(Ger.).

See [Strict counterpoint](#).

Strengthfeild, Thomas

(*fl* 1657). English composer. His only surviving music is a group of harpsichord suites found in the Elizabeth Rogers Virginal Book (*GB-Lbl* Add.10337; ed. in CEKM, xix (1971)), which is dated 27 February 1656/7. This probably indicates that he was a harpsichord teacher during the Commonwealth, and that Elizabeth Rogers may have been one of his pupils. The style of his short dance movements, one of which has varied repeats, is typical of much of the keyboard music written in England at the time.

B.A.R. COOPER

Strepitoso

(It.: 'noisy', 'loud').

A direction to perform forcefully, found particularly as a qualification to a tempo mark, and somehow including the idea of 'tumbling down'. Liszt's *Tasso* (1849) opens *allegro strepitoso*; Elgar often used it as an expression mark; and the word appears on bravura passages in the virtuoso piano repertory as well as on joyful or confused headlong orchestral tutti passages in the later 19th century. It also appears earlier: the overture to J.-B. Lemoine's opera *Les prétendus* (1789) is marked *allegro con molto strepito*.

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

DAVID FALLOWS

Strepponi, Giuseppina [Clelia Maria Josepha]

(*b* Lodi, 8 Sept 1815; *d* Sant'Agata, nr Busseto, 14 Nov 1897). Italian soprano, second wife of [Giuseppe Verdi](#). She was the eldest daughter of Feliciano Strepponi (1797–1832), organist of Monza Cathedral and composer of several operas, of which *Ullà di Bassora* enjoyed some success at La Scala in 1831. She studied the piano and singing at the Milan Conservatory, winning the first prize for bel canto in her final year. She made her début at Adria in Luigi Ricci's *Chiara di Rosembergh* in December 1834; her first triumph was in Rossini's *Matilde di Shabran* in Trieste in spring 1835. In the same year she appeared in Vienna as Adalgisa in *Norma* and as the heroine of *La sonnambula*, which became one of her most famous roles. She often appeared with the tenor Napoleone Moriani and the baritone Giorgio Ronconi. She was now the breadwinner of her family: her unremitting activity, combined with liaisons which resulted in three illegitimate children, considerably shortened her career. During the late 1830s, however, she aroused fanatical enthusiasm; Donizetti wrote his *Adelia* (1841, Rome) for her.

Strepponi made her début at La Scala in 1839. In 1842 she created the role of Abigail (*Nabucco*), but by then her powers were in decline. Apart from a disastrous season in Palermo in 1845, she thereafter appeared only sporadically (mostly in operas by Verdi) until her retirement in February 1846. In October that year she moved to Paris as a singing teacher. Verdi joined her there the following summer; from then on her history is that of his life-partner, though they were not legally married until 1859. Strepponi was described as having a 'limpid, penetrating, smooth voice, seemly action, a lovely figure; and to Nature's liberal endowments she adds an excellent technique'; her 'deep inner feeling' was also praised. She interpreted Donizetti's Lucia, Bianca in Mercadante's *Il giuramento* and most of Bellini's heroines especially well. She was equally at home in comedy, as Adina in *L'elisir d'amore* and Sandrina in Luigi Ricci's *Un'avventura di Scaramuccia*. Yet the most famous of all the roles she created, Verdi's Abigail, was probably the one least suited to her vocal

means. Although she was highly talented, she never sang outside Italy after 1835.

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JULIAN BUDDEN

Stretto (i)

(It.: 'narrow', 'tight'; past participle of *stringere*: 'to tighten', 'to compress').

In [Fugue](#), the procedure of beginning a second statement of the subject before the preceding statement has finished, so that the two overlap (in German the technique is known as *Engführung*). The value of this technique for fugal composition has been recognized since the mid-17th century, when musicians including G.M. Bononcini and Reincken began to advocate its use near the end of a piece as a means of increasing excitement and intensity and thus leading the piece towards a suitable close. Reincken noted further that the composer should feel free to take greater liberties with the subject when composing stretto entries. The [Fugue d'école](#) prescribes stretto as a necessary component, but outside that context the technique is by no means always present in a fugue. A well-known example in which stretto plays a prominent role is the C major Fugue from book 1 of the '48' ([ex.1](#)). Sometimes a composer will create what may be called a 'false stretto' by abandoning the first thematic

statement after the second statement has begun. This procedure makes the compositional task much easier and can be at the same time of little concern to the listener, who, after hearing the first few notes, tends to supply the rest of the subject mentally. Although most teaching of fugue recommends that thematic statements not be overlapped in the exposition, this technique, which produces what is sometimes referred to as a 'stretto exposition', is occasionally found. A famous example occurs in the 'Gratias agimus tibi' (and 'Dona nobis pacem') chorus from Bach's B minor Mass, originally the opening chorus of his Cantata no.29.

PAUL WALKER

Stretto (ii) [stretta]

(It.).

The term is sometimes used, interchangeably with 'stretta', to indicate a faster tempo at the climactic concluding section of a piece; such sections are often headed 'stretto' or 'stretta'. Frescobaldi used the term 'stretto' in the preface to his 1615 volume of toccatas and partitas, and in the same year G.M. Trabaci marked a piece in his *Secondo libro de ricercate* 'verso secundo in battuta stretta'. Brossard (*Dictionnaire de musique*, 1703) wrote: 'Stretto means *serré*, tight, and is very often placed to indicate that one should make the beats tight or short and consequently very fast. So it is the opposite of or contrary to *largo*'. He also implied (article 'Tripla') that 'stretto' was equivalent to *presto*. The use of stretto (in this context the form 'stretta' is usually preferred) is common in Italian opera: examples are the closing section of the Act 2 finale to Mozart's *Le nozze di Figaro* and Violetta's Act 1 aria in Verdi's *La traviata*. The faster closing section of the finale of Beethoven's Fifth Symphony has been referred to as a stretto. Sometimes 'stretto' seems by extension to mean simply a climactic effect, as in the finale of Bartók's Fifth String Quartet, where the tempo of the stretto at bar 781, *minim* = 150, is actually slower than that of the preceding section, *minim* = 168. See also [Stringendo](#).

ROGER BULLIVANT

Stretton, Thomas

(*fl* 1530–?1552). English musician. He instructed the children who took part in the Drapers' midsummer pageants of 1541, and may be the 'Streton' who was a clerk at All Hallows, Lombard Street, London, in 1552. A quodlibet by him, *Behold and see how byrds dothe fly*, has been added in manuscript in the British Library copy of the bassus partbook of *XX Songes*, 1530.

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DAVID GREER

Stricciate

(It., from *strecciate*: 'divide', 'untwist').

A direction placed by Vivaldi (*rv* 163) above a group of unslurred repeated demisemiquavers in *allegro* where he wanted 'divided' notes – presumably rapidly played in a measured tremolo (see [Bow](#), §II, 2(vi)). (In the same work, Vivaldi twice uses the direction *battute* for slower repeated notes.) The effect resembles [Stile concitato](#).

PETER WALLS

Striccius, Wolfgang

(*b* Wunstorf, nr Hanover, c1555–60; *d* ?Pattensen, nr Hanover, c1615). German composer, schoolmaster and public official. The first mention of him in an official position is as Kantor at the district school at Laibach (now Ljubljana) in 1591 or 1592. He had earlier worked as a private tutor to various Austrian professional families, for example at Krems and Emmersdorf. In 1593 at least, he revisited his native Lower Saxony: he had one of his works printed at Uelzen in that year and in the dedication to it, signed from there, he described himself as a notary. He finally returned to Lower Saxony probably in 1596, as a consequence of the Counter-Reformation, which was then becoming more firmly established in Slovenia. He became town clerk and notary at Pattensen and seems also to have worked as a schoolmaster. He had evidently had a good education and must at least have attended a grammar school, for only this could explain his versatility in working as Kantor, schoolmaster, tutor, notary and composer. He may have been a pupil of Andreas Crappius at Hanover, since he dedicated his publication of 1593 to, among others, Crappius and the other teachers at the grammar school at Hanover. He seems to have confined himself almost entirely to the composition of polyphonic songs for small forces, publishing three collections: *Neue teutsche Lieder mit vier Stimmen, mehrer thails ad pares voces* (Nuremberg, 1588); *Das erste Theil newer teutscher Gesenge zu fünff und vier Stimmen* (Uelzen, 1593); and *Neue teutsche Gesenge zu drei Stimmen* (Helmstedt, 1600; lost). The designation of the 1588 book as 'mostly for equal voices' indicates that he wrote at least some of his music for educational purposes. He also produced sociable and humorous songs (some excerpts given as examples in Moser). There is a six-part motet by him in manuscript (A-Wgm).

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WALTER BLANKENBURG

Strich

(Ger.: 'stroke', 'line').

In bowing, *Aufstrich* is up-bow, *Niederstrich* or *Abstrich* is down-bow. But a *Taktstrich* is a bar-line. The *Mensurstrich*, a line drawn between and not through the staves, has been used in many modern editions of medieval and Renaissance music, beginning with those made by Heinrich Besseler in the 1920s; it was invented to minimize interruptions to the rhythmic flow and to avoid ties for syncopated notes. Most editors prefer to use ordinary bar-lines, but the *Mensurstrich* continues to find favour with some. Medieval manuscripts written in modal notation sometimes include vertical strokes to call the singer's attention to a change of syllable in the text; these are called *Silbenstriche*. (See F. Ludwig: *Repertorium organorum recentioris et motetorum vetustissimi stili*, i, Halle, 1910, p.49.) *Strich*, in the context of 'Punkt und Strich' ('dot and dash'), refers to the [Dash](#) used as an articulation mark or accent in music notation.

See also [Streich](#) and [Staccato](#).

HOWARD MAYER BROWN/R

Stricker, Augustin Reinhard

(*d* after 1720). German composer and singer. In 1702 he joined the Hofkapelle at Berlin as a tenor and violinist. In December 1706 he collaborated with Gottfried Finger and J.B. Volumier on an opera, *Der Sieg der Schönheit über die Helden* (text by J. von Besser), to celebrate the marriage of Crown Prince Friedrich Wilhelm, singing himself the part of Neptune. Two years later he set another opera, *Alexander und Roxanens Heirat* (text again by Besser), on the occasion of the king's third marriage, but Stricker himself never rose above the rank of a simple *Cammermusicant*. He was, however, engaged as Kapellmeister at Cöthen, where he was J.S. Bach's predecessor from 1714 to 1717. In autumn 1717 he went to Neuburg an der Donau to serve, like Finger, the Elector Palatine

Carl Philipp. There he wrote parts of two operas, *Crudeltà consuma amore* in 1717 (overture by Finger, Acts 1 and 3 by J. Greber, Act 2 by Stricker) and *L'amicizia in terzo, overo Il Dionigio* in 1718 (overture and ballet music by Finger, Act 1 by a 'Cavaliere Messa', Act 2 by Stricker, Act 3 by J.D. Heinichen). It is not known whether Stricker moved with the court to the new residential seats at Heidelberg in 1718 or Mannheim in 1720; he probably died before 1723. His operatic music and one oratorio are lost; he published six Italian solo cantatas, op.1 (Cöthen, 1715). Several manuscripts of chamber music are extant in Dresden, Herdringen and Rostock. Stricker was a dedicatee of Mattheson's *Das beschützte Orchestre* (1717).

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DOROTHEA SCHRÖDER

Strickland [Anderson], Lily (Theresa)

(*b* Anderson, SC, 28 Jan 1887; *d* Hendersonville, NC, 6 June 1958). American composer. She attended Converse College (1901–4), and in 1905 was offered a scholarship by Frank Damrosch to study at the Institute of Musical Art in New York where her teachers were Albert Milderberg, William Henry Humiston, Daniel Gregory Mason and Percy Goetschius. She also studied privately with Alfred John Goodrich. Between 1920 and 1929 Strickland lived in India during which time she became fascinated with non-Western music and wrote a number of articles comparing Indian with European idioms.

Some of Strickland's early pieces was influenced by the black music she used to hear on her grandparents' estate. After 1910 she was drawn to Native American music and incorporated some of its melodies in such pieces as *Two Shawnee Indian Dances* (1919) and the operetta *Laughing Star of Zuni* (1946). Her sojourn in India influenced many of her works composed after 1930, notably *The Cosmic Dance of Siva* (1933) and *Oriental and Character Dances*. Strickland composed approximately 400 pieces; in addition to many songs and piano pieces she wrote several operettas, including *Jewel of the Desert* (1933) and a sacred cantata *St John the Beloved* (1930). Her works are cast in a conservative harmonic idiom; many are salon pieces influenced by the works of Charles Cadman and Arthur Farwell.

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JOHN GRAZIANO

Strict counterpoint

(Fr. *contrepoint sévère*; Ger. *strenger Satz*; It. *contrappunto rigoroso*).

Contrasted with free counterpoint, this is a discipline that demands the rigorous application of the principles of consonance and dissonance, as well as of part-writing in general, in the fitting of a polyphonic part or parts to a given melodic line. The given line is called a *cantus firmus*, and the parts fitted to it are usually referred to as the 'solution'. Among the various branches of this discipline, [Invertible counterpoint](#) (which involves the interchange of melodic and bass functions between parts) and [Species counterpoint](#) (which teaches the art of counterpoint as a progression from making simple note-against-note settings to composing florid melodic lines to the *cantus firmus*) have been particularly important in the study of composition.

See also [Counterpoint](#).

Stride.

A solo jazz piano style that arose after 1910, and especially in the 1920s, in Harlem, New York, and hence sometimes takes the name 'Harlem school'. It is largely derived from ragtime, adapting ragtime's left-hand patterns to form the distinctive 'stride bass' ([ex.1](#)). Such patterns were often varied, however, and in the best performances led to spontaneous and inventive cross-rhythms, polymetres and surprising harmonic effects. The bass represents only one of the increased virtuoso demands of the stride style, which in general called for fast tempos, full use of the piano's range and a wide array of pianistic devices, some from the classical repertory in which many of the Harlem pianists (notably James P. Johnson and Fats Waller) were trained. The style was practised most widely at social gatherings, particularly at Harlem's informal 'rent parties'. Johnson, Waller and Willie 'The Lion' Smith were much recorded, though other leading stride pianists like Luckey Roberts are less well represented on disc, and the apparently influential Abba Labba (Richard McLean) made no recordings. The style exercised great influence on subsequent jazz pianism, Duke Ellington, Art Tatum and Thelonious Monk freely expressing their debt to it. With the resurgence of historical jazz styles in the 1970s, stride piano has once again become commercially viable, attracting a number of highly accomplished specialist performers and an appreciative international audience.



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J. BRADFORD ROBINSON

Striegler, Kurt

(*b* Dresden, 7 Jan 1886; *d* Wildthurn, nr Landau, 4 Aug 1958). German conductor and composer. He attended the choir school of the Catholic Hofkirche in Dresden from 1896 to 1900, and from 1900 to 1905 he studied composition with Draeseke and conducting with Kutzschbach at the Dresden Conservatory. In 1905 he was engaged as a solo répétiteur at the Dresden Staatsoper with which he remained associated for 50 years, first as Kapellmeister from 1913, and later deputy director of the opera and Kapellmeister of the state of Saxony. He also taught at the Dresden Conservatory (1905–45), was its artistic director (1933–6) and was artistic director of the opera school (1936–45). In 1950 Striegler moved to Munich, though he remained permanent guest conductor of the Dresden Staatsoper and was made an honorary member in 1955. He worked as a freelance conductor for Bavarian radio in Munich, and was engaged by the Bayreuth Festival in 1951.

Striegler composed operas, orchestral and chamber works, as well as songs, choral and organ compositions. Stylistically his music remained rooted in the late Romantic tradition of Strauss and Pfitzner and enjoyed rather limited exposure even in his native Dresden. He is probably best remembered nowadays in a rather negative light, as a result of his steadfast refusal to lend support to his conducting colleague Fritz Busch when Busch was under fire from the Nazis during the first months of the Third Reich.

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Syms.: a, 1909; b, 1912; c, 1924; c, 1927

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ECKART SCHWINGER/ERIK LEVI

Striggio [Strigi, Strigia], Alessandro (i)

(*b* Mantua, c1536–7; *d* Mantua, 29 Feb 1592). Italian composer and instrumentalist. He was one of the leading composers of madrigals and stage music in the second half of the 16th century, and a virtuoso performer.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

IAIN FENLON

Striggio, Alessandro (i)

1. Life.

Born into a prominent Mantuan aristocratic family, Striggio was the illegitimate son of a celebrated soldier; as the only son he was made heir in 1547. The title-pages of his publications refer to him as 'gentilhuomo mantovano', and he evidently enjoyed a social position of some importance since, in 1567, Cosimo I de' Medici, Duke of Florence, sent him as an emissary to the English court for 15 days; during this journey, which also took him to Vienna, Munich and Paris, he broadened his musical experience (as his letters from this period reveal). Later he was created a marquis and was described at his death as 'gran cancelliere' ('head chancellor') of the Gonzaga court at Mantua. He married Virginia Vagnoli of Siena, daughter of a Sienese nobleman and since at least 1567 the recipient of a high salary from Guidobaldo della Rovere, Duke of Urbino; she was admired by contemporaries as a singer and lutenist. They married in secret on about 20 June 1571 in Rimini; this followed her dismissal from the Pesarese Court. The couple had several children, including [alessandro Striggio \(ii\)](#). The setting of *Amor l'arco* ascribed to 'Sandrino' (an italianized form of Sandrin) in the 1557 edition of Rore's *Quarto libro de madrigali a cinque voci* is probably by Striggio; if so, it was his earliest published work.

Although little is known about Striggio's early life and musical formation, his father's social standing presumably gave him access to musical circles at the Gonzaga court. On 1 March 1559 he entered the service of Cosimo I de' Medici, Duke of Florence, at a comparatively high salary; this may reflect his reputation as a virtuoso on a variety of instruments including the viol and lute, and the *lira da braccio* and its larger relation the *lirone*. During the 1560s Striggio established himself as the principal composer at the Medici court in Florence, effectively ousting Francesco Corteccia as the musician primarily responsible for impressive state occasions, an integral part of court life during Cosimo's later years. The celebrations for the marriage on 25 December 1565 of Joanna of Austria and Cosimo's heir Francesco de' Medici included a performance of d'Ambra's comedy *La*

cofanaria with *intermedi* by G.B. Cini; Striggio composed the music for the first, second and fifth *intermedi*, the other three being set by Corteccia. When the first child of this marriage was baptized in S Giovanni in 1568, Striggio provided music for the subsequent celebration; he collaborated with Corteccia and Stefano Rossetto on the *Mascherata di cacciatori*, and composed all six *intermedi* for the performance of L. del Mazzo's comedy *I Fabii*. When the Archduke Karl of Austria visited Florence in 1569, Striggio composed music for the traditional *Mascherata delle bufole* given on 5 May, and for the five *intermedi* presented with G.B. Cini's *La vedova*. Meanwhile, his reputation had evidently travelled beyond the Alps, since a motet for 40 parts was sung at, and presumably commissioned for, the marriage of Duke Albrecht IV of Bavaria in 1568. Striggio's occasional works for the Medici continued with the massive 12-voice *Altr'io che queste spighe*, written for Cosimo I's coronation as Grand Duke of Tuscany in Rome on 5 March 1570.

Little is known of Striggio's activities during the 1570s; although there is a gap in the payment records of the Medici court after 1571, there is no reason to believe that Striggio left Medici service. The cultivation of music at the Medici court declined during Cosimo's last years and under the new Grand Duke Francesco until his marriage to Bianca Cappello in 1579. Letters from the Bavarian court suggest that Striggio's contacts with Munich became closer; in 1574 he made another journey north of the Alps, visiting Austria and Bavaria. It was probably during this period that he became acquainted with Vincenzo Galilei who settled at Florence in 1572; the only source for Striggio's *Fuggi speme mia*, performed during one of the *intermedi* for *La cofanaria* in 1565, is the second edition of Galilei's treatise *Il Fronimo* (1584). In 1577 he took part in the celebrations for the wedding of Pellegrina Cappello and Ulisse Bentivoglio; and for the wedding of the grand duke to Bianca Cappello in 1579 he composed music both for the elaborate entertainment presented in the courtyard of the Palazzo Pitti, and for the anthology *Trionfo di musica di diversi* (1579³), edited by Massaino and produced in honour of the bride. In the same year he is recorded as *cavaliere*, together with Giulio Caccini and Antonio Pace (i) who were also employed at the Medici court.

In July 1584 Striggio was invited by Alfonso II d'Este to stay at Ferrara for 15 days. According to one of Striggio's letters, the purpose of the visit was to hear the duke's *concerto di donne*, but it is also clear from his correspondence with the Grand Duke Francesco de' Medici at Florence that the latter had commissioned Striggio to set some madrigals in the Ferrarese style – a piece of artistic piracy presumably unknown to Alfonso. Throughout the second half of 1584 and the early months of 1585 Striggio continued to compose music for the Florentine *concerto* on texts sent from Florence. None of the works mentioned in the correspondence survives. Striggio was certainly a frequent visitor to the Este court; both Giustiniani and Tasso mentioned him in connection with Ferrara. In April 1587 he returned to Mantua where he essentially remained until his death. He did not, however, sever his ties with the Medici completely, and in 1586 he composed the first, second and fifth *intermedi* of the six performed with Count Bardi di Vernio's comedy *L'amico fido* during the celebrations for the marriage of Cesare d'Este and Virginia de' Medici in Florence. This seems to have been his last work for a state occasion; he composed no music for

the marriage of Christine of Lorraine and Grand Duke Ferdinand I in 1589, although he took part in the celebrations as a performer, as did 'Striggio', probably his son. After Striggio's death from fever at the age of 55, three books of his madrigals were collected and published by Alessandro Striggio (ii), though some of these had already appeared in anthologies. On a memorial plaque in the church of S Maria della Carità, Mantua (dated 1614), Striggio's son described him as *commensali* (table companion) of Duke Guglielmo Gonzaga.

Striggio's contemporary reputation as a performer seems to have been considerable. Bartoli praised him for his skill on the 'viola' (probably the *lirone*) which 'he plays ... in four voices at one time with such elegance and fullness of tone that he amazes the listeners'. According to the theorist Gerolamo Cardano, Striggio's 'lira' (*lirone*) had 18 strings, and was 'as tall and thick as a man and somewhat wider', while the tuning 'exceeds the range of any man-made instrument and extends higher than any human note'. It was clearly something of a novelty in Florence, and seems to have been first used there around 1560, to accompany singing for the services of the Compagnia dell' Arcangelo Raffaello; Striggio was one of its foremost practitioners. In the 1589 *intermedi* Striggio played not only the *lirone* but also the 'sopranino di viola', probably the descant viol.

[Striggio, Alessandro \(i\)](#)

2. Works.

Criticism of Striggio's secular music has concentrated on its conservative aspects, although, as Pirrotta remarked, evaluations based on his comparatively sparse use of dissonance and chromaticism ignore the expressive qualities of his rich melodic and contrapuntal invention. In the music for *intermedi*, the careful fusion of homophony and counterpoint and an adroit handling of textures and spatially separated choirs show his surprisingly flexible approach to an often perfunctory genre. The pieces for larger forces have open textures, frequent antiphonal effects and changes in timbre, while the more modest pieces make greater use of short imitative motifs and other contrapuntal devices. Rhythms are usually incisive and lively and there is often a foretaste of the declamatory style, an important element in Wert's later works. Striggio's music for *intermedi* seems to have been influenced by Rore's early five-voice madrigals, particularly in their use of counterpoint and rhythm.

After the theatre music, *Il cicalamento delle donne al bucato* has received the most critical attention, notably because of the widely held 19th-century opinion that it was a forerunner of opera (see [illustration](#)). Apart from the historical *non sequitur* involved, this judgment overemphasizes the novelty of the work, which is clearly related to Ruffo's canzoni and Janequin's chansons but nevertheless influenced the madrigalesque entertainments of Orazio Vecchi and Banchieri. Of the last three books of madrigals only *Il quarto libro* survives complete; these pieces show that Striggio flirted with more modern techniques in his later madrigals. Contemporary commentators associated him with progressive circles at Ferrara rather than Florence, and his own letters (in *I-Fas*; ed. in Butchart, 1990) contain references to pieces in the Ferrarese virtuoso style, probably for two or three voices and basso continuo in the manner of Luzzaschi's *Madrigali* ...

a uno, e doi, e tre soprani (1601). There is even evidence that he toyed with monody, since the index to a manuscript collection (*I-Fn Magl.XIX.66*) generally thought to have been written after 1590, ascribes to him *Se più del canto mio l'orribil fiato* for solo voice and basso continuo; although this is one of the pieces partially missing from the collection, it survives in another manuscript (*B-Bc 704*). Einstein's suggestion (*VogelB/E*, suppl., 703) that the anonymous four-voice *Villotte mantovane* (Venice, 1583) is by Striggio remains unsupported and is incompatible with the composer's interest in progressive styles at that time.

Striggio seems to have composed little sacred music. The 40-part motet *Ecce beatam lucem*, for four choirs (of eight, ten, sixteen and six voices) and organ continuo may have been the 40-part motet performed in 1568, although the only surviving manuscript copies are dated 1587. This may also be the work referred to in two other contexts: the 40-voice 'canzona' performed for the entry of Cardinal Ippolito d'Este into Florence on 12 July 1561 (though with a different text) and the 'musica a quaranta voci' sent to Duke Guglielmo Gonzaga in August of the same year. Certainly Striggio was active in composing for such large forces during the 1560s; a mass for 40 voices was performed in both Paris and Vienna during his travels around Europe in 1567. For the 1568 Bavarian wedding the voices were accompanied by eight trombones, eight violas, eight flutes, harpsichord and bass lute. In its alternation of soloists and chorus and in its spatially separated choirs, *Ecce beatam lucem* resembles his large dialogue finales written in the 1560s for the Florentine *intermedi*, particularly the fifth *intermedio* for *La vedova* (1569). The *Missa in dominicis diebus*, for *alternatim* performance, is one of a number based on the same 'purified' chant of the S Barbara liturgy written by composers employed in, or closely associated with, the ducal chapel of S Barbara at Mantua, including Gastoldi, Rovigo, Wert and Palestrina. It survives in two manuscript sources dating from between 1580 and 1585 and was later published in *Missae dominicales quinis vocibus diversorum auctorum* (1592¹). The motets ascribed to Striggio in the second and third volumes of Michael Herrer's *Hortus musicalis* (1609¹⁴, 1609¹⁵) are contrafacta.

While Striggio was much admired by his contemporaries as a performer, his compositions seem to have brought him more widespread fame and popularity. Secular pieces by him are included in a large number of foreign manuscripts, including the Olkuz manuscript (compiled about 1579, see Perz) and the Lerma Codex. In England his music seems to have been widely appreciated; one of his madrigals was included in Watson's *The First Sett, of Italian Madrigals Englished* (1590²⁹), he was much admired by Morley and his music is quoted in works by Weelkes and Farmer. Monte's *Missa 'Nasce la pena mia'* is based on one of his most popular pieces, Lodovico Agostini's *Il nuovo echo* (1583) includes pieces composed 'ad imitatione del S. Aless. Striggio' and Ludovico Balbi parodied *Se da vostri begli occhi* in his *Musicale esercizio* (1589). Monteverdi described him (letter, 28 November 1601) as 'famoso' and he was cited by Giulio Cesare Monteverdi in the Artusi controversy.

[Striggio, Alessandro \(i\)](#)

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secular vocal

all published in Venice

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Il primo libro de madrigali, 6vv (1560²²) [1560b]

Il cicalamento delle donne al bucato et la caccia ... con un lamento di Didone ad Enea per la sua partenza di Cipriano Rore, 4–7vv (1567²³) [1567]

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Il quarto libro de madrigali, 5vv (1596) [1596b]

Il quinto libro de madrigali, 5vv (1597) [1597]

Works in 1557²³, 1559¹⁶, 1561¹⁵, 1565¹⁶, 1566³, 1566²³, 1567¹³, 1568¹², 1570¹⁵, 1575¹², 1576⁵, 1577⁷, 1579², 1579³, 1582⁵, 1583¹², 1584⁴, 1584¹², 1584¹⁵, 1586⁷, 1586¹⁰, 1588¹⁴, 1588¹⁷, 1588¹⁸, 1588²¹, 1590¹⁵, 1591²³, 1592¹¹, 1592¹⁵, 1594⁶

Ahi com'è un (B. Guarini), 5vv, 1596b; Ahi dispietato Amor (B. Tasso), 1571, T; Alba cruda, 5vv, 1575¹²; All'hor che lieta, 5vv, 1592¹⁵; All'acqua sagra, 6vv, 1571, T; Alla mia dolce e vaga donna, 6vv, 1571, T; All'apparir della leggiadra figlia, 8vv, 1584⁴; Alma che da celeste, 6vv, 1571, T; Alma città, 5vv, *I-VEaf*; Al mio signor, 5vv, 1596b; Altr'io che queste spighe, 12vv, 1584⁴; Al vago e incerto, 5vv, 1569; A me che fatta, 8vv, 1584⁴; ed. in Osthoff; Amor io fallo (Petrarch), 6vv, 1560b, B; Amor l'arco, 5vv, 1557²³ [attrib. 'Sandrino; possibly by P. Sandrin]; Amor m'impenna l'ale (Tansillo), 6vv, 1566²³; Ancor ch'io possa dire (G. Parabosco), 6vv, 1560b, B; A pie d'un, 5vv, 1596b; Apri apri homai, 6vv, 1560b, B; Ardendo e grido, 5vv, 1560a; Ardo e non me'l, 5vv, 1596a; Arse così per voi (Nuvoloni), 5vv, 1560a; Aura gentil, 5vv, 1596a; Aura gentil, 5vv, 1597

Ben sperai col partire da voi, 5vv, 1570, T; Caro dolce ben mio, 5vv, 1560a; Che crederia d'amore il miracol altero, 5vv, 1570, T; Che deggio far, 5vv, 1560a; Che fai, che pensi (Petrarch), 6vv, 1560b, B; Che nova luce, 5vv, 1596b; Che scorgere non saprei, 5vv, 1570, T; Chi brama al maggior calde, 5vv, 1560a; Chi fara fed'al ciel, 5vv, 1566³; Chi può fuggir amor, 5vv, 1570, T; Come l'effetto al nome, 6vv, 1571, T; Con l'aura di sospir, 5vv, 1582⁵; Con pietà vi rimiro, 5vv, 1583¹²; Contra i disegni, 5vv, 1596a; Cresci germe real, 6vv, 1571, T

Dall'angelico viso, 5vv, 1597; Dalle gelate braccia, 4–7vv, 1567; Da queste altere soglie, 6vv, 1571, T; Deh foss'il ver, 6vv, 1571, T; Di questa bionda e vaga treccia, 5vv, 1567¹³, AMI; Ditemi o donna mia (Nuvoloni), 5vv, 1560a; D'ogni gratia e d'amor, 6vv, 1571, T; Dolce mio ben amor, 6vv, 1571, T; Dolce ritorn' amor, 6vv, 1567¹³; Doloroso martir (Tansillo), 5vv, 1577⁷; Donna felice e bella, 5vv, 1560a; Donna se nel, 5vv, 1597; D'un sì bel foco, 10vv, 1588²¹; Ecco che fa, 8vv, 1584⁴; Ecco ch'io lass'il core', 6vv, G. Ferretti: Il secondo libro delle canzoni a sei voci (Venice, 1575), anon. (attrib. Striggio in 1584¹²); Ecco lo strale, 5vv, 1596a; Ecco ò dolce (R. Arlotti), 5vv, 1596b; Ecco scesa fra noi, 5vv, 1570, T; E mentre più affliggea, 5vv, 1570, T; Entr'un gran nuvol d'or, 5vv, 1568¹²; Era la mia virtù, 5vv,

1560a; Era'l bel viso suo (L. Ariosto), 5vv, 1560a; Eran le ninfe e pastori (M. Manfredi), 6vv, 1592¹¹, AML; Eransi sol a far perpetua guerra, 5vv, 1570, T; Et chi vede'l gran, 5vv, 1560a

Felice l'alma che per voi (Petrarch), 5vv, 1560a; Fortuna alata il pie 6vv, 1560b, B; Fra i vaghi e bei crin d'oro, 5vv, 1591²³; Fuggi, speme mia, 5vv, lost, intabulated lute, 1584¹⁵, ed. in Brown (1972); Gia ninfa hor, 8vv, 1588²¹; Giovane illustre (G. Parabosco), 5vv, 1560a; Giovani che'l gran, 5vv, 1596b; Gravi pene, 4vv, 1561¹⁵; Herbosi prati e liete valli amene, 5vv, 1570, T; Hor che le stelle, 5vv, 1588¹⁴; Hor che lucent'e chiara, 5vv, 1560a; Hor che sia che vendetta, 5vv, 1570, T; Hor ch'un grave dolor, 4vv, 1571, T; Hor se mi mostra (L. Ariosto), 6vv, 1571, T; I dolci colli, ov'io lasciai (Petrarch), 6vv, 1560b, B; Illustre alma gentile, 5vv, 1560a; In questi verdi, 5vv, 1596a; Intesi venni, 5vv, 1575¹²; Invidioso amor (Nuvoloni), 5vv, 1559¹⁶; Invita alma, 5vv, 1597; Io t'amo, 5vv, 1596a; Ite guerrier, 5vv, 1597; I vaghi fiori, 5vv, 1596a

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Nasce la pena mia, 6vv, 1560b, B; Nella vaga stagion, 4-7vv, 1567, ed. B. Somma: *Capolavori polifonici del secolo XVI*, iv (Rome, 1947); Ne perch'il mio desio, 6vv, 1571, T; Ninfe che dal superb'Adriatico seno, 1590¹⁵; Ninfe leggiadre, 5vv, 1575¹², AML; Noi qui nove sorelle, 6vv, *B-Bc*; Non è pena maggior, 6vv, 1571, T; Non fiammeggiar'ancor, 5vv, 1558; Non men gioioso, 5vv, 1596b; Non più ingegno, 5vv, 1560a; Non rumor di tamburi (L. Ariosto), 6vv, 1571, T; Non visse la mia vita, 5vv, 1586¹⁰, AML; Notte felice, 5vv, 1560a; Notti felic'e care, 5vv, 1570, T; O ben felice, 5vv, 1596b; O che strano scompiglio, 4-8vv, *Bc*; O della bella Etruria, 5vv, 1560a; O fer'aspro dolore, 9vv, 1584⁴; O giovenil ardire, 10vv, 1584⁴; Oime ch'io spasmo, 6vv, 1560b, B; Ombre del oscuro abisso, 4-6vv, *Bc*; O messaggi del cor sospiri (L. Ariosto), 6vv, 1560b, B; Ondeggiava il crin d'or, 1568¹²; O passi sparsi (Petrarch), 11vv, 1584⁴; O passi sparsi (Petrarch), 12vv, 1584⁴

Paghi dunque il mio, 5vv, 1560a; Partirò dunque, 6vv, 1566²³; Pansai lasso fra, 5vv, 1560a; Per questo vivo, 5vv, 1597; Per un'alma gentil, 6vv, 1571, T; Poi che mort'è colei (Nuvoloni), 5vv, 1560a; Poi che spiegat'ho l'ale (Tansillo), 6vv, 1560b, B; Pour mes loygner e changer, 5vv, 1570, T; Qual bianchezza, 5vv, 1596b; Qual più si trova, 5vv, 1570¹⁵; Qual tu ti sia qui vieni, 6vv, 1571, T; Quando privo di te, 5vv, 1560a; Quando vede'l pastor (Petrarch), 6vv, 1560b, B; Quanto m'apparv'amor, 5vv, 1570, T; Quanto più m'allontano dal mio cor, 5vv, 1570, T; Quasi improvvisa, 6vv, 1560b, B; Questa ch'appar, 5vv, 1596a; Quest'a par dell'antichita e casta e bella, 5vv, 1570, T; Questi ch'indicio fan (L. Ariosto), 6vv, 1567¹³; Qui cadd'un bel, 5vv, 1597; Rallegratevi homai, 7vv, 1584⁴; Ridon liete le rive, 5vv, 1560a; Rosa eterna, 6vv, 1560b, B; Rosata l'alba, 5vv, 1596a

Scorte dal chiaro, 5vv, 1597; Se ben di sette stelle, 6vv, 1560b; Se da l'ardent'

humore, 6vv, 1571, T; Se d'altr'amante, 5vv, 1570, T; Se da vostri begli occhi, 4vv, 1588¹⁸; Se più del canto (O. Rinuccini), 1v, bc, *B-Bc* 704 (see Porter); Se più fiera durezza, 5vv, 1570, T; Si dolce d'amar voi (Nuvoloni), 5vv, 1560a; Si dolcemente, 5vv, 1575¹²; S'io moro haime hor del mio error, 5vv, 1570, T; S'io t'ho ferito, 5vv, 1570, T; Siringa al bel Narciso, 1594⁶; S'ogni mio ben havete, 6vv, 1571, T; Sparget'Arabi odori, 6vv, 1586⁷; Sù rapidissim'onda, 6vv, 1566²³; Tolse Barbara, 5vv, 1596a; Torbido il mincio corre, 5vv, 1560a; Tronchisi homai, 5vv, 1596b; Una celeste nube, 5vv, 1560a; Voglia mi sprona Amor (Petrarch), 6vv, 1560b, B; Voi Federico, 5vv, 1560a; Voi se col raggio, 5vv, 1560a; Voi sete la mia, 5vv, 1596b; Vous qui voiez, 5vv, 1597

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Striggio, Alessandro [Alessandrino] (ii)

(*b* Mantua, ?1573; *d* Venice, 8 June 1630). Italian nobleman, diplomat, librettist and musician, son of [alessandro Striggio \(i\)](#) and Virginia Vagnoli, a singer and lutenist. He appears as a viol player in the list of musicians who took part in the famous festivities celebrating the wedding of Grand Duke Ferdinando I in Florence in 1589. He subsequently studied law at Mantua in preparation for a diplomatic career in the service of the Gonzaga family. Between 1596 and 1597 he undertook to publish posthumously his father's last three books of five-part madrigals. In June 1611 he became secretary to Duke Vincenzo I and for some years served as ambassador to Milan. First a count, then a marquis, he was elevated to the rank of chancellor in January 1628. During the war over the succession to Vincenzo II he attempted to obtain military and political aid for Mantua in Madrid and in Venice, where he died of the plague.

Striggio's most important link with the musical world was through his collaboration with Monteverdi, for whom he wrote the librettos of *Orfeo* (Mantua, 1607; repr. in A. Solerti: *Gli albori del melodramma*, Milan, 1904/R, iii, pp.241–74), probably the ballet *Tirsi e Clori* (1616; in Solerti: op. cit., 285–91) and the lost dramatic cantata *Apollo*. After Monteverdi moved to Venice in 1613 Striggio's position as his patron and closest ally at the Mantuan court is eloquently documented by their correspondence, for the majority of Monteverdi's extant letters are addressed to him. Several of his own letters survive (in *I-MAc*). *Orfeo* was modelled on *Euridice* (1600) by Ottavio Rinuccini, who had altered the received version of the myth to effect a happy ending. Although Striggio's libretto adheres to the original tragic outcome (Orpheus loses his bride forever and is dismembered by the Bacchantes), in Monteverdi's published score (1609) Orpheus is rescued by a *deus ex machina*. This discrepancy may have resulted from the circumstances of the 1607 performances, which did not allow for the use of machinery; but it is also likely that aesthetic considerations prompted Monteverdi to resort to the *lieto fine*. *Orfeo* is in five acts, each having a different formal design centred around its own climax. Although Striggio's verse contains many echoes of Rinuccini's libretto, it is structurally more

varied. There are passages in blank verse inviting the flexibility of recitative, others in traditional lyrical forms such as *terza rima* demanding strophic repetition, as well as sections that move between these extremes in novel ways. Interesting as the large-scale formal act-schemes are, however, Striggio's versification is less subtle rhetorically than that of Rinuccini, with whom Monteverdi subsequently collaborated.

Striggio also wrote the texts for *Il trionfo d'onore* and *Il balletto d'sacrificio Ifigenia* (the latter in Solerti: op. cit., 275–83), both set by Marco da Gagliano (the latter as *Il sacrificio d'Ifigenia*) and performed in Mantua in June 1608. He was a member, known as 'Il Ritenuto' ('the reserved one'), of the Accademia degli Invaghiti, which promoted the first production of *Orfeo*.

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BARBARA R. HANNING

Strinasacchi [Strina Sacchi], Regina

(*b* Ostiglia, nr Mantua, 1764; *d* Dresden, 11 June 1839). Italian violinist. She was educated at the Ospedale della Pietà in Venice and probably later studied in Paris. From 1780 to 1783 she travelled through Italy and was admired for her appearance and manners as well as for her playing. In 1784 she scored a great success in Vienna with two concerts. Mozart performed with her at the second of these and composed for the occasion one of his finest sonatas (in B \flat : k454). He praised her to his father as 'a very good violinist' who 'has a great deal of taste and feeling in her playing'. Leopold agreed when he heard her in Salzburg late in 1785 and wrote to his daughter (8 December 1785):

She plays no note without feeling, so even in the symphonies, she always played with expression. No-one can play an

adagio with more feeling and more touchingly than she. Her whole heart and soul are in the melody she is playing, and her tone is both beautiful and powerful.

In chamber music also she established a fine reputation, achieving special distinction in Haydn quartets.

In 1785 Strinasacchi married Johann Conrad Schlick, a distinguished cellist of the ducal court in Gotha. She joined her husband in the orchestra there, and for the next 25 years the couple made occasional concert tours together. Gerber reported that he visited her in 1801 and found her artistry and charm undiminished. At Gotha she became known also as an expert guitarist. She retired from concert life in 1810; after the death of her husband in 1825, she lived with her son in Dresden.

Although Eitner listed a cello concerto by Strinasacchi in Traeg's catalogue (1799), it is probably not by Regina; there is no other reference to her composing.

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CHAPPELL WHITE

Strindberg, (Johan) August

(*b* Stockholm, 22 Jan 1849; *d* Stockholm, 14 May 1912). Swedish writer and dramatist. He grew up in a musical household in which his parents and siblings all played instruments. Though he did not play himself, he moved in musical circles and enjoyed the friendship of such musicians as Tor Aulin. He favoured Beethoven, Bach and Chopin, and his experience of their music plays an important part in many of his works; but it was after his 'inferno crisis' (1894–6, during which time he experienced strong feelings of guilt and paranoia) that his perceptions of music as an art deepened, and that music assumed for him a moral, even religious function. He also studied harmony and developed his own theories about tonality and rhythm. In 1907 he published in the magazine *Idun* a thesis about music theory and notation in which he advocated free tonality and a greater degree of chance and subjectiveness in music (theories which bear a striking resemblance to those of the Second Viennese School).

Strindberg gave careful instructions as to the nature and placing of music in his plays. For *Kronbruden* ('The Crown Bride') he also composed (or arranged) the 'Song of the Neck' and for *Samum* he wrote a bizarre, non-tonal melody. The only opera project Strindberg participated in was *Kronbruden*; the young Ture Rangström approached him for discussions about his setting, and Strindberg sanctioned the omission of the last two

acts. His plays have formed the basis of a number of operas including Rorem's *Miss Julie* (1964–5), William Alwyn's *Miss Julie* (1972–7), Aribert Reimann's *Ein Traumspiel* (1965) and *Die Gespenstersonate* (1983) and Lidholm's *Holländarn* (1967) and *Ett drömspel* (1990).

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ANDERS WIKLUND

Strindberg, Henrik

(b Kalmar, 28 March 1954). Swedish composer. At an early age he played the recorder, the violin, the classical and electric guitar, the saxophone and the piano. From 1972 he played in a successful professional rock group, Ragnarök. He studied composition at the Royal College of Music in Stockholm with Bucht, Pär Lindgren, Mellnäs, Sven-David Sandström and Ferneyhough. In 1985 he attended Xenakis's summer course at the Centre Acanthes in Greece, and between 1985 and 1987 he was Sandström's assistant. He took his diploma examination in composition in 1987. As a scholar at IRCAM in Paris (1987–9) he developed two computer software programs – Kontur for generating music and Trigger for algorithmic manipulation of given musical material.

The computer is often used in Strindberg's architecturally sophisticated investigation of polyphonic sounds and rhythmic patterns, as in *I träd* ('Within Trees'), *Etymology*, which has been performed outside Sweden, and *Ursprung/gläntor* ('Origins/Glades'). Of his musical style, consistent from 1985, he says: 'The structure is polyphonic, all the voices have the same material: modal melody built up from a small number of rhythmic elements (1–3 note values). Rhythmic tension comes from the effect of accent. The pulse is present – but indefinable, often rapid – unwilling to be subdivided'. In connection with an artistic and educational 'electric guitar project', Strindberg further developed in his piece *Midsommar* (1986) the formal and rhythmic progression within the Who's rock tune *My Generation*.

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Orch: I gult och rött [In Yellow and Red], suite, 1979; Picture Parker, jazz big band, 1981–2; Scenario, sym. wind orch, 1984; I träd [Within Trees], 1988, rev. 1989; Etymology, pf, str qt, s sax, db, 1990, rev. 1992; Katsu, 1991; Nattlig madonna, chbr orch, 1993–4; CI Conc. 'Minne' [Memorial], 1997–8

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ROLF HAGLUND

String

(Fr. *corde*; Ger. *Saite*, *Streich-*; It. *corda*).

In a musical instrument, a uniform length of any material which is held under tension and which produces a musical note when plucked, struck, bowed or otherwise excited. Many materials may be used: common examples are gut, nylon and related polymers, and metal wire.

1. Acoustic theory.
2. Keyboard instruments.
3. Bowed and plucked string instruments.

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String

1. Acoustic theory.

When a string is impulsively excited (as by being plucked or struck) and then allowed to vibrate freely, it produces a large set of frequencies ('overtones' or 'partials') at the same time. The lowest of these frequencies (the 'fundamental') is inversely proportional to the string's length, proportional to the square root of its tension and inversely proportional to the square root of its mass per unit length. As a result, a string is not only capable of being 'tuned' by adjusting the tension, but in many instruments the player can further vary the pitch by 'stopping' with the finger, thus controlling the vibrating length.

In an ideal string the higher overtones are harmonically related; that is, they are whole-number multiples of the fundamental frequency. There are, however, a number of factors that make the overtones of a real string deviate from being perfectly harmonic. An ideal string is assumed to be perfectly flexible, but a real string has some stiffness which resists bending. This produces progressive sharpening of the overtone frequencies relative to the harmonic series. To make a heavy string without excessive bending stiffness, a helically-wrapped construction is often used. To obtain harmonic overtones, the ideal string must have rigidly fixed ends. A real

string is fixed (via a bridge) to the soundboard of a musical instrument, which must by definition vibrate. This coupling to the instrument body disturbs the overtone frequencies away from the harmonic series. Any irregularity of the string, due to manufacturing variation, wear or kinks, will disturb the overtone frequencies and cause 'falseness'. Many instruments have strings in groups of two or three tuned to nominal unison or octave pitches. These groups of strings interact to give modified vibration behaviour. In summary, a thin, tight, flexible string will have approximately harmonic overtones, while a heavy, slack or stiff string will be more inharmonic.

The way in which inharmonicity affects the sound of a string is quite different for impulsively excited free vibration (as in a guitar, harp or piano) than for a string which is bowed. In the first case, a perfectly harmonic overtone series endows the sound with a very definite sense of pitch, whereas a severely inharmonic string may approach the sound of a metal bar. By contrast, when a string is continuously bowed the partial frequencies of its vibration (which is, of course, no longer a free vibration) are automatically forced to be harmonic. In that case any inharmonicity of the free overtones manifests itself more subtly, through an effect on the ease and controllability of bowing (see [Acoustics](#), §II, 7).

The same factors that disturb the harmonicity of overtone frequencies also introduce 'damping' into the string's vibration, so that following impulsive excitation the motion dies away and eventually ceases. In general, the rate of damping is different for the different overtones. The initial proportions of these different overtones are governed by the position of the plucking or striking point, and the size and hardness of the object doing the plucking or striking, but these relative proportions in the mixture change as the vibration decays. This time-varying mixture of non-harmonic overtone frequencies governs the tone quality of the sound.

String

2. Keyboard instruments.

In the West the manufacture of strings has chiefly involved the techniques of the metal worker (for wire drawing) and of the gut string maker. Keyboard instruments mostly use wire strings. Although there is evidence of drawn gold wire as early as the 5th or 6th century bce in Persia, it seems that the draw plate was not used in medieval Europe until the 10th century, from which time iron wire was available for musical instruments. The wrought iron produced for wire drawing was probably given particular attention at all stages of its handling. Recent analyses have shown the impressive purity that could be attained. The ingots of iron or brass were forged to smaller strips, cut into rods, hammered round and finally drawn down to the sizes required by instrument makers. It is known that trade in drawn wire was highly organized at an early stage, and certain areas acquired a reputation for the quality of their products. In the 18th century, Liège, Cologne, Hamburg, Switzerland and Sweden were particularly esteemed as sources of iron wire; Nuremberg was renowned for its brass wire. The harpsichord or plucked string instrument maker would buy this wire in small coils or wound on wooden bobbins, each marked with its own gauge number.

In practical instruments the strings in the bass cannot be as long as a theoretical doubling of string length would require for an octave drop in frequency: there is always some foreshortening of the scale towards the bass. This is very clear on those plucked string instruments with strings of the same length but tuned to different pitches. It is less obvious, however, that on a harpsichord strings 1.5 metres long in the bass may be about only half of their theoretical length. In order that the strings may reach the desired frequency with a short length, the mass must be increased. It was historically the case that different types of string material were used in the bass if the treble was designed to use iron wire. Thus strings of yellow brass (about 70% copper, 30% zinc alloy) were used in the tenor of iron-scaled instruments, with red brass (about 85% copper, 15% zinc alloy) for the last few notes. The scalings in the bass were designed to match the tensile strengths of the different materials (see O'Brien, C1981 and Wraight, C1997, chap.5). Silver and gold strings were used in a similar way; because of their higher specific gravity and lower elastic modulus they offer an acoustical advantage over brass strings. Piccinini (D1623) described using silver strings on his chitarrone, and there is evidence that gold strings were used on some keyboard instruments in the Medici collection in Florence. The expense no doubt prevented these materials being widely used. Another way of increasing the mass of strings without seriously increasing their stiffness was to twist two strings together. Such strings were used on cisterns and other plucked wire-strung instruments; they might also have been used on virginals. A related idea consists of increasing the twisting in a gut string in order to increase the elasticity and improve the tone in the bass (see Abbot and Segerman, A1974). Some clavichords and fortepianos of the late 18th century have a form of overspun string, consisting of a brass core with spaced winding around it. This was the forerunner of the modern piano's covered strings, which are considerably heavier and have a close-wound overspinning.

Wire drawers identified their wire with gauge numbers, and since the mid-1970s considerable effort has been expended to discover how the numbers of the wire sizes (often marked on harpsichords, virginals and clavichords) can yield information on how old instruments, or copies of them, should be strung. This research has shown that although a variety of wire gauge systems were in use, wire drawn in Nuremberg was pre-eminent until the early 19th century. Old wire samples have confirmed that the Nuremberg gauge sizes were not based on a constant ratio of reduction, but were nevertheless held to fairly close tolerances (see Wraight, C forthcoming). Evidence of gauge numbers is also found on early fortepianos, and it seems that the iron wire used for pianos at the beginning of the 19th century was essentially the same as that for harpsichords and other instruments, albeit much thicker.

As a result of studying the question from the angles of physics, technology and organology, it is now clear that early instrument makers designed their scales to use the string materials to their best advantage. It would no longer be countenanced in most circles to string short-scaled instruments with a *c*" of about 28 cm (intended for 'normal' pitch; i.e. not octave or quint instruments) with iron wire, nor would the strong steel wires developed for pianos be used on harpsichords. Modern makers of old instruments now have access to a range of strings in different materials, wire and gut, with

tensile strengths suited to the specific types of scaling. Attention has also been drawn to the importance of the mechanical treatment of metals at the wire-drawing stage, and before that during the reduction of the material from large bars to rods for drawing. Metal wires take their strength from the hardening process of drawing them through progressively smaller holes; only later in the 19th century came the search for a more powerful tone and the requirement for stronger wire. Thus early 19th-century pianos used wires of the same composition as for harpsichords.

String

3. Bowed and plucked string instruments.

The most common materials used for strings for bowed and plucked instruments in Western music have been sheep gut, metal wire and plastic. Other materials have been used in various cultures and time periods around the world; these have included animal sinews (of water-fowl, in China, sometime between the 7th and 10th centuries ce), gut from young lions (9th-century Arabic source), wolf gut (14th-century English source; see [Fiddle, §2](#)), horsehair (the Near East, the Balkans, northern Europe and Central Asia, from the early 15th century onwards), vegetable matter such as bast, hemp, flax, liana (according to ancient writers) and, in the 17th century, coconut, yucca and aloe (see Bachmann).

Surviving early accounts on the making of strings indicate that the methods employed were essentially those still in use today. Of the three earliest of these, all from the 14th century, two (the anonymous *Secretum philosophorum* and Jean de Brie's *Le bon berger*) are concerned solely with the manufacture of gut strings. The third is the Persian-Arabic treatise *Kanz al-tuhāf*, which describes how both gut and silk strings are made. According to *Secretum philosophorum*, sheep gut should be soaked for at least 12 hours in water or lye, until all external layers of flesh have been separated from the fibrous intestinal membrane. The cleaned gut is then soaked for two days in a strong lye solution or in red wine, and dried in a linen cloth. Then while they are still damp, two, three or four intestines are twisted together, to make a string of the required strength, which is then laid out to dry. The author gave a final warning that strings should not be stored in too damp or dry a place since excessive dryness or dampness causes them to snap easily.

Somewhat similar instructions appear in the article 'Corde' in Diderot's *Encyclopédie* (1754). Diderot added that it is the number of guts employed that determines the final diameter of the string, and hence which pitches it can produce. This varies from two, for the smallest mandolin string, to 120 for a double bass (Bonta, 1999). In his time the best gut strings came from Italy, although, with the growing use of the violin family, their manufacture was spreading elsewhere.

According to Mersenne's Law on vibrating strings, the pitch produced by a string is a function of its length, tension, diameter and density. Gut is not a very dense material, and to compensate for this bass strings made from it have to be either very long or very thick (at a given tension). On keyboard instruments and harps length is no object because the strings are not stopped by the fingers and thus do not have to fall easily within the reach of the player's arms. Double-necked lutes such as the theorbo and archlute

have a set of long, thin, diapason strings (not stopped by the left hand) to provide the deep bass alongside the normal fretted strings. However, on bowed instruments such as the viol and the violin families, diapason strings are impractical (because of the difference in nature between bowing and plucking) and the bass strings have to be the same length as the treble strings. The bass strings therefore have either to be very thick (which are then slow to speak and tend to produce a thick and woolly sound that is hard to control), or some method must be found to increase their density. Some scholars, string makers and performers argue that gut strings must have been made that could cope with low bass music. Supporting evidence includes the existence of the late-16th-century Italian [Viola bastarda](#) repertory, which employs the whole range of the viol in a highly virtuoso manner, and the notion that the adoption of metalwound strings was by no means standard until the second half of the 18th century, by which time the continuo bass had been in existence for a century and a half. This would imply some or all of the following: that bass violins and viols were of large sizes to give the bass strings extra length; that musicians were accustomed to quite heavy-gauge strings; and that there may have been techniques used to increase the density of the gut. Since the last decades of the 20th century there has been growing interest in rediscovering the techniques that must have been used. Experiments with very high-twist roped gut (so-called 'catline'), or with soaking gut in metal solutions ('metal-loading') are producing interesting, if not conclusive results, and every such experiment provokes considerable controversy about its historical validity (see [Webber](#)).

The most significant solution to the problem of density, in which metal wire is wound around a core of some material (in modern times, gut, metal or nylon), seems to have been invented in the mid-17th century, probably in Bologna. On 'overspun' ('overwound' or 'wirewound') strings density is increased considerably, thus much reducing the length of string required to produce low notes. This invention was crucial to the development of the bass member of the violin family, as it permitted the cutting down in size of the violone (or bass violin) and its conversion to a violoncello (see [Violoncello, §1](#)). It also permitted the addition (reputedly by Sainte-Colombe) of the seventh, A' string to the bass viol in France. The earliest known mention of overspun strings is in the fourth edition of John Playford's *Introduction to the Skill of Music* (1664), and the first known use of the term 'violoncello' appeared a year later in G.C. Arresti's *Sonate op.4*. Some strings were wound with a single strand of metal in a fairly open spiral ('demifilé'); such strings are being manufactured again and are sometimes used for the middle range, as a transitional sound between the reedy pure gut at the treble end of the instrument and the firm, metallic sound of fully overwound strings in the bass.

From the early 18th century all members of the violin family used the same selection of materials for each of its strings. The lowest string (*g* on the violin; *c* on the viola; *C* on the cello) and occasionally its neighbour (*d'*; *g*; *G*) were overspun. For the top two strings of each instrument plain gut continued to be used until the 20th century when overspun strings came to be used on these too (the *e'''* string of the violin being made either of unwound wire or a wire core wound with flat aluminium ribbon). Strings are now usually wound with metal ribbon rather than wire, of aluminium, silver

or even gold. In the latter years of the 20th century, strings with nylon or gut cores have been preferred for playing classical music, but for country and folk styles the harder-edged tone of strings with steel cores is often desired. On the modern classical guitar gut strings were made obsolete after the introduction of nylon strings in 1946 (wirewound on the bass strings), which offered greater tension and durability than the traditional material.

See [Lute](#), §2; also [Courses](#); [Overspun string](#); [Sympathetic strings](#).

[String](#)

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Stringari, Antonio [Patavinus, Antonius Stringarius]

(fl 1505–14). Italian composer. His name indicates that he must have been born in or near Padua, and he probably worked in his native area. Although he is known as the author of only 12 frottolas, all published by Petrucci between 1505 and 1514, Stringari was a highly original composer whose works bear more interest than their small number would suggest.

Among his four works in Petrucci's eighth book of frottolas (1507⁴) are two of particular interest. *Nui siamo segatori*, one of a small group of north-Italian carnival songs, is putatively sung by peasants mowing grass, but has a strong sexual undercurrent. Unusually, the text indicates that the work is to be followed by a dance. *Poi ch'io son in libertade* is an inverted *barzelletta* with a popular tune in its refrain, in this instance 'Scaramella fa la galla', better known from settings by Josquin and Compère. In Stringari's work, the refrain is actually a sequential one, each statement following the stanzas citing a different strophe of *Scaramella*.

Petrucci included seven works of Stringari in his eleventh book of frottolas, three *barzelle*, a poetic madrigal and four sonnets. One *barzelletta*, *Don, don – al foco, al foco*, contains a *ripresa* in dialogue in which all voices sing portions of the text. Another, *Son più matti*, resembles a dance in its nearly homorhythmic, triple-metre setting of a popular text ('There are more madmen in this world than blades of grass in a verdant meadow'). Several other works in this collection are more serious. *Non più saette*, *Amor* sets a sonnet of Antonio Tebaldeo in almost entirely syllabic fashion. Stringari also sets three Petrarchan sonnets on the death of Laura: *Discolorato hai, Morte, Datemi pace, o duri miei pensieri* and *Valle che de' lamenti miei se' piena*. These are extraordinary works with distinct traces of attempts to heighten the meaning of the words through musical means and codas that blossom into unusually melismatic passages. *Non al suo amante più Diana piacque* is a setting of one of Petrarch's four madrigals. Like *Non più saette, Amor*, it is primarily syllabic. Its lower parts are considerably less active than is usual in the frottola and often move homorhythmically with the cantus.

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for titles see Jeppesen, 1968–70

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WILLIAM F. PRIZER

String bass.

A colloquial term for the [Double bass](#).

String drum [lion's roar]

(Fr. *tambour à cordes*; Ger. *Löwengebrull*; It. *ruggio di leone*).

A membranophone in the form of a friction drum, consisting of a cylindrical or bucket-shaped vessel with one end open and the other closed with a membrane. A length of cord or gut is fastened through a hole in the centre of the membrane; the cord is resined and rubbed with coarse fabric or a glove, producing a passable imitation of a lion's roar. In the past this was always a two-handed operation – one hand held the cord taut, the other gripped and slid up the cord, but in the late 20th century Kolberg produced a mounted model, with the cord held taut, requiring only one hand. In another version of the instrument, the end of the string is loosely secured to a wooden handle to form a whirled friction drum.

The first described string drum was originally known in England as the 'jackdaw'. An instrument of this type, the *bika*, is still used by the Csángó, a Hungarian ethnic group living in Romania; as the *buhai* it is used by others in Romania at Christmas and New Year festivals. In southern Turkey a string drum is used to scare away wild animals. In Germany a whirled friction drum in the form of a child's toy is known as the *Waldteufel*. Similar instruments are known in India, including the *nar hunkarnio* of the Bhil people in Rajasthan and the *baghrā* of Orissa.

Composers have made occasional use of the string drum. Varèse included it as *tambour à corde* in *Hyperprism* (1922–3) and *Ionisation* (1929–31). Alexander Goehr specified 'lion's roar' in his *Romanza* for cello and

orchestra (1968). Carl Orff wrote for a whirled friction drum in his score for *Ein Sommernachtstraum* (1917–64). Friedrich Cerha included a *Waldteufel* in *Eine Art Chansons* (1985–7) and *Eine letzte Art Chansons* (1989). A similar effect, but less loud, is created by the Brazilian *cuíca* (see [Drum](#)).

The [Tambourin de Béarn](#) or *tambourin à cordes* of southern France is a box zither.

JAMES BLADES/JAMES HOLLAND

Stringendo

(It.: 'drawing tight', 'squeezing'; gerund of *stringere*).

A direction to perform with more tension and therefore specifically faster. It is sometimes abbreviated *string.* As a tempo modification it appears frequently in scores of the later 19th century, especially in Liszt, to indicate the development towards some climax. The past participle of the same word is *stretto* (see [Stretto](#) (ii)).

For bibliography see [Tempo and expression marks](#).

DAVID FALLOWS

String quartet

(Fr. *quatuor à cordes*; Ger. *Streichquartett*; It. *quartetto di cordi*, *quartetto d'archi*).

A composition for solo string instruments, usually two violins, viola and cello; it is widely regarded as the supreme form of chamber music.

1. Early development.
2. 1780–1800.
3. 1800–30.
4. 1830–70.
5. 1870–1900.
6. 1900–14.
7. 1915–40.
8. 1940–75.
9. 1975–2000.

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CLIFF EISEN (1–3), ANTONIO BALDASSARRE (4), PAUL GRIFFITHS (5–9)

String quartet

1. Early development.

No immediate precursor for the string quartet can be identified. Four-part writing for strings occurs in pieces titled *sonata a quattro* or *concerto a quattro*, in the Italian *sinfonia* and the French *sonate en quatuor* and

ouverture à quatre, but these works were apparently intended for orchestral performance and may have included keyboard continuo (Alessandro Scarlatti's *Sonate a quattro per due violini, violetta e violoncello senza cembalo*, c1715–25, are an isolated exception; with their alternations of ripieno and concertino they resemble the concerto grosso). Closer in spirit and style to the quartet are the south German and Austrian symphonies in four parts, some of which may have been performed without continuo; frequently their style is indistinguishable from one-to-a-part solo ensemble music. With the exception of the accompanied sonata, the quartet was probably the most widely cultivated genre of 'chamber music' between about 1760 and 1800; its history is characterized chiefly by a refinement of what was then called the 'sonata' (as opposed to the 'theatrical' or orchestral) style. In his *Musikalisches Lexikon* (1802), Koch described this as 'more development and finer nuance'.

Quartets were first cultivated in south Germany, Austria and Bohemia, by Asplmayr, Ordonez, Dittersdorf, Vanhal, Starzer, Gassmann, F.X. Richter, Holzbauer, Camerloher, Christian Cannabich and Joseph Haydn. The usual title for such works was 'divertimento', which at the time designated solo instrumental music in general and was compatible with a variety of scorings, styles and character; not until about 1780 did modern titles such as quartet and quintet become common for 'serious' chamber music in the now standard scoring. This change in terminology does not imply that earlier divertimentos were an independent genre of 'light', occasional music or that their scoring was variable. Anecdotal and stylistic evidence shows that at least from the time of Haydn's op.9 (1769–70) early divertimentos were 'serious' works for a solo ensemble, with a cello playing the bass part (Webster, 1974).

Early quartets vary widely in structure and style: Richter's six quartets op.5 (c1765–7) are in three movements; Haydn's opp.1 and 2 (probably c1757–62) are in five, with minuets in second and fourth place. It is only with Haydn's op.9 (1769–70) that a four-movement scheme was adopted. Textures also vary, from the purely homophonic, often reminiscent of an elaborated trio sonata, to the intensely contrapuntal; polyphony, once thought to have been resurrected by Haydn only in his op.20 (1772), was in fact a fairly regular feature of chamber music during this period (Kirkendale, 1966, 1979). Fugal movements are found in numerous works by Monn, Kraus, Albrechtsberger, Michael Haydn, Wagenseil and Ordonez. Some early quartets, published or disseminated with wind parts, show a close relationship to the symphony; others, such as Haydn's op.1 no.5, represent orchestral works shorn of their additional parts. Nevertheless, Haydn in particular frequently differentiated between a style of writing appropriate to orchestral music and that suited to the quartet. Mozart's earliest quartets, k80 (1770, Lodi) and k155–60 (1772–3, Milan), have little to do with Austrian chamber music traditions, especially as they were practised in conservative Salzburg; they are based on Italian models, Sammartini in particular. The Viennese set k168–73 (1773), on the other hand, is usually said to have been influenced by Haydn's opp.9, 17 and 20; however, fugal finales (k168 and 173), irregular phrase construction and thematic elaboration are common among early 1770s quartets in general (Brown, 1992).

In France the quartet owed its impetus chiefly to the works of Haydn and Boccherini; no French quartet is known to predate the 1766 Chevardière edition of Haydn's op.3 (as *Six symphonies ou Quatuors dialogués*), and only Antonine Laurent Baudron's *Sei quartetti* predates Boccherini's op.2, published (as op.1) by Vénier in 1767. Other early French quartets include those of Jean-Baptiste Davaux, François-Joseph Gossec, Joseph Boulogne de Saint-Georges and Pierre Vachon. These works, closer in spirit to the *galant* Boccherini than to the 'classical' Haydn, are commonly designated *quatuors concertants*, a title found almost universally on the title-pages of contemporaneous Parisian editions. Thematic material, generally songlike and elegant, is shared among the four instruments, often with solos for each in turn; most are in three movements, with a sonata-style first movement, a binary form, ABA or minuet second movement, and a rondo, set of variations or minuet to conclude. Two-movement quartets, such as Gossec's op.15 (1772) and all but one of Davaux's op.9 (1779), are also common; four-movement quartets, such as Vachon's (published 1772–82), are rare. Cambini, who moved from Italy to Paris about 1770, was the most prolific French-based composer of quartets; more than 150 of his works were published there between 1773 and 1809. Mozart described Cambini's music as 'quite pretty'; his quartets are characterized by variety in the instrumental solos and richly ornamented cantilenas, as in the F minor quartet op.20 no.6. Later quartets by Saint-Georges (op.14, 1785) show greater independence of part-writing and an exploitation of both high and low registers; the same is true of Nicholas-Joseph Chartrain's 36 quartets composed between 1781 and 1785.

Elsewhere, quartets were cultivated less intensely. With the exception of G.B. Sammartini, whose 21 quartets include works for three violins and basso or for flute, two violins and basso, most Italian composers wrote their works for publication and performance elsewhere, chiefly London; these include Giordani's op.2 (1773), Capuzzi's op.1 (1780), Giardini's op.23 (1782) and a set of six by Bertoni (c1783). The first quartets published in England were C.F. Abel's op.8 (1769); the earliest by a native composer were those of Joseph Gibbs, published in 1778 with a figured bass part, as were quartets by Haydn as late as 1799. Later examples are known by Samuel Wesley, William Shield and John Marsh. Haydn's quartets were especially influential in England: Marsh's quartet of 1795 was written 'in Imitation of the Stile of Haydn's Opera Prima'; while Samuel Webbe jr wrote variations on 'Adeste fidelis' 'after the Manner of Haydn's celebrated Hymn to the Emperor' (op.76 no.3). Both Boccherini and Brunetti were based in Madrid; but whereas Brunetti's 44 quartets were composed chiefly for the Spanish court, Boccherini's almost 100 quartets were widely disseminated and influential. Most of them were published in Paris; some late works were composed for Friedrich Wilhelm II of Prussia, himself a cellist, for whom Boccherini worked (by correspondence from Spain) as chamber composer from 1786. The quartets show a variety of influences, possibly the result of his early travels: Boccherini had lived and worked in Vienna and Paris by 1767 as well as in Italy (where he had been a member of one of the earliest professional string quartets, called the Quartetto Toscano, founded Livorno by Nardini, with Cambini and Manfredi), before his move to Madrid in 1768; characterized in particular by a special concern for sonority, his quartets make frequent use of decorative, concertante textures (especially for the cello), tremolandos and double

stops. Most of his early examples are in three movements; from his op.15 (1772) 'quartettinos' in two movements predominate, but there are also works in three and four movements.

String quartet

2. 1780–1800.

The early 1780s were watershed years for the quartet. In 1782 Viotti arrived in Paris, where he introduced the *quatuor brillant*, which largely supplanted the *quatuor concertant*; essentially an accompanied solo, the *quatuor brillant* style, already evident in some works by Sammartini, was characterized by passages of a purely mechanical brilliance and opportunities for concerto-like cadenzas. The influence of the *quatuor brillant* was widespread; even in Vienna during the 1780s and 90s this style was cultivated at times by Paul Wranitzky, Gyrowetz and Krommer (Hickman, 1989).

Haydn's op.33, published the year of Viotti's début in Paris, also marked a new path in quartet composition; described by their composer as written in a 'new and special manner', this probably referred less to clarity of structure and textural balance, already achieved in opp.9, 17 and 20, than to the consistent application of motivic work (*thematische Arbeit*), the reintroduction of a light, popular touch, and the integration of the movements of varying character into a convincing whole. This is most apparent in the finales, which are differentiated from the opening movements by the use of 'simpler texture, more regular phrasing and harmonic rhythm and a greater emphasis on soloistic passages for the various instruments' (Moe, 1975). The quartets are remarkably concise: thematic material is frequently pared to a minimum, accompaniment and melody are often identical, interchangeable or easily transformed from one to the other, and transitional figures and phrases are eliminated almost completely (Rosen, 1971).

Op.33 is also important for its impact on Mozart, who between 1782 and 1785 composed six magnificent quartets; published with a dedication to Haydn, Mozart described them as 'the fruit of long and laborious endeavour'. While similarly characterized by textures conceived as a four-part discourse, Mozart's debt to op.33 lies more in a general approach to quartet style than in specific modellings. The quartets, broader in scale than Haydn's and more heterogeneous, are characterized in particular by their multiplicity of motifs (k428), chromaticism (k465 and 428) and a fusion of strict and *galant* styles (k387 and 464, finales) to intensify both structure and expression, as well as their elaborate, ornamental slow movements (k387, 458). The six quartets were widely disseminated and highly influential; Koch described them as best representing 'the concept of a composition with four obbligato principal voices'.

Haydn's later quartets combine the equal-voice texture, elaborate counterpoint and solo display of his earlier quartets with the motivic work and cyclic integration of op.33. Op.50 (1787) was composed for the cello-loving Friedrich Wilhelm II of Prussia but make few concessions in terms of providing solo passages for that instrument; they are characterized by a broad harmonic palette and an almost single-minded exploitation of thematic transformation, generally avoiding motivically independent,

contrasting subjects. The same is true of opp.54–5 (1788) and op.64 (1790), composed for the violinist Johann Tost, which additionally explore virtuoso violin writing (for example in the slow movement of op.54 no.3), including high positions (the ‘Lark’, op.64 no.5, with its opening melody high on the E string) and concerto-like passage work (op.55 no.1, op.64 no.2); the chromaticism of op.54 no.1 (Allegretto) and op.55 no.3 is reminiscent of Mozart, whose influence has been claimed. Op.64, more intimate in character than than opp.54–5, was performed in London during Haydn's first visit there in 1791–2; opp.71 and 74 (‘Apponyi’, 1793) were composed before the second journey and presumably intended for the coming season's concerts. Perhaps in response to the relative failure in England of the earlier set, and the need to provide music more outspoken in character for public performance, opp.71 and 74 again favour the brilliant style, with richer, more orchestral sonorities than any previous Haydn quartets and, particularly in op.74, adventurous tonal relationships between movements (and between minuets their trios).

Haydn's last completed set of quartets, op.76 (composed by mid-1797) were written in Vienna; a high point in Haydn's creative output, and in the history of the genre, they were described by Burney as ‘full of invention, fire, good taste and new effects’. Among their novel features are the minor-key finales of no.1 in G major and no.3 in C major and the rapid scherzos that replace minuets in nos.1 and 6. The most remarkable of the set, perhaps, is no.6 in E \flat , which atypically begins with a set of variations followed by a fugue; its slow movement, entitled ‘Fantasia’ has no key signature but is in the distant B major, exploring a wide range of tonalities; and sonata form is withheld for the finale. Only the two quartets op.77 (1799, dedicated to Prince Lobkowitz) and the unfinished op.103 (two movements, by 1803) followed; their publication, in 1802 and 1806 respectively, probably signalled Haydn's inability to sustain creative momentum over the course of a traditional set. Op.77 no.1 is an especially fine work, a model of idiomatic quartet writing; op.77 no.2, with its remarkable, rapt variation-style slow movement, is often regarded as Haydn's supreme quartet.

Other Viennese quartet composers of the 1780s include Dittersdorf, Pleyel, Hoffmeister, Gyrowetz, Vanhal and Wranitzky; many of their works are closer in spirit to the Parisian *quatuor concertant* than to the ‘classical’ string quartets of Haydn (Hickman, 1989). Mozart's ‘Prussian’ quartets (K575, 589 and 590) were clearly thought to be in this style; the title-page of Artaria's first edition (1793) describes them as ‘konzertante Quartetten’ (the prominent cello parts, presumably written to please Friedrich Wilhelm II, who may have commissioned the quartets, were virtually abandoned, however, after the first two movements of K589, and in any case are balanced by comparable solo writing for the viola and second violin). By the 1790s this style gave way to more theatrical quartets, typically in four movements and characterized by bold, almost orchestral gestures as well as pervasive counterpoint and motivic development. Among the most successful were those of Paul Wranitzky, A.E. Förster and in particular Andreas Romberg, whose op.2 was described in a contemporaneous review: ‘Among quartets newly published since the death of the immortal Mozart, it would be impossible to find quartets composed with such care [for the purity of the composition] as these’ (AMZ, 12 May 1802).

String quartet

3. 1800–30.

Beethoven's first set of quartets, op.18 (1798–1800), also belongs to this tradition. Influenced by Haydn and Mozart – Beethoven copied out Haydn's op.20 no.1 in 1793–4 and Mozart's K387 and 464 (the chief influence on op.18 no.5; see Yudkin) about the time he began working on op.18 – the quartets had a difficult genesis; nos.1 and 2 both survive in earlier versions. Expressive contrast is a hallmark of this early set: with its convoluted harmonic scheme, 'La malinconia', the slow introduction to the finale of op.18 no.6, is the most remarkable instance, but most of the slow movements are marked by elaborate textures, complex harmony and intensity of utterance. The quartets were ambiguously received; according to one contemporaneous assessment they 'must be played often and very well, as they are very difficult to perform and not at all popular'.

By 1800, the hegemony of the Viennese 'classical' string quartet was nearly complete; its influence can be seen, for example, in the Hyacinthe Jadin's op.2 no.1 (1796), the slow introduction to which is modelled on Mozart's 'Dissonance' Quartet K465. Jadin's often chromatic quartets, possibly the most important composed in France at the end of the 18th century, foreshadow later developments; they include sets dedicated to Haydn (op.1) and Baillot (op.3). Cambini's last set of quartets (1804), as well as Viotti's, are similarly influenced. Viotti's remarkable *Trois quatuors concertants* (1817) adopt the four-movement form and seriousness typical of the Viennese quartet, but at the same time represent a fusion of the traditional *quatuor concertant* and the *quatuor brillant*: the slow introduction to no.2 includes cadenza-like solos for both the first and second violins and the cello.

While the *quatuor concertant* was largely absorbed by the classical quartet, *quatuors brillants* continued to be written, especially by professional violin virtuosos, among them Pierre Baillot, Rodolphe Kreutzer and Viotti's pupil Pierre Rode; in Vienna this style was cultivated by Ignaz Schuppanzigh. The popularity of *quatuors brillants* was due in no small part to the establishment of professional string quartets, by Baillot in Paris and Schuppanzigh in Vienna, and to the introduction of quartets in public concert programmes. With the exception of London, where public performances had been common since the mid-1770s, quartets in German-speaking Europe and France had been intended chiefly for private performance, 'to serve the private pleasure of the regent or the court', as Koch put it; there is no evidence of public performances of quartets by professional musicians in Paris or Vienna before the 19th century. The *quatuor brillant* went under a variety of names, many of them indicative of their popular style and origin; Baillot's *Airs russes variés* op.20 (1810) is typical.

The wide cultivation of classical quartets about 1800 reflected not only their popularity but also their perceived modernity and social worth. According to an anonymous article in the *AMZ* (16 May 1810, cols.513–25), one of the earliest taxonomies in print to distinguish between the *quatuor concertant* and *quatuor brillant* on the one hand and the classical quartet on the other, competency in quartet performance was impossible for 'old, fossilized

ripieno players'; what is more, 'It is impossible to hate someone with whom you have once seriously made music; and those who in some winter season have of their own will freely joined together in playing quartets are good friends for the rest of their lives'. Composers of 'true' quartets included Haydn, Mozart (who also wrote string quintets), Andreas and Bernhard Romberg, G.A. Schneider, Hänsel and Beethoven. Possibly the anonymous writer had in mind the first of Beethoven's middle-period works, the three Razumovsky quartets op.59 (1805–6), which together with the 'Harp' op.74 (1809) and the 'Quartetto serioso' op.95 (1810) exhibit many aspects of the deepening of Beethoven's style inaugurated by the 'Eroica' Symphony. Increase of scale is evident first of all in the vast expansion of the first two movements of op.59 no.1 but also in the slow introductions to op.59 no.3 and op.74 and in the five-part structures of the scherzos in op.59 no.2, op.74 and op.95. Counterpoint plays an increasingly important role in these works. The finale of op.59 no.3 is a fugue, and the first movement introduction, with its initial attack on a diminished seventh built over F \flat , is also more motivated by line than harmony. While op.59 no.3 is often seen as more conventional than the others in this set, a strong case has been made for the traditional character of all three quartets (Webster, 1980). The 'Harp', whose nickname derives from the pizzicato effects in the first movement, is in many respects an exploration, not uncommon among Beethoven's works, of textural possibilities, notably in its luxuriant slow movement; it has the only theme and variations finale among his quartets (unless the *Grosse Fuge* is so reckoned). Unlike other middle-period quartets, op.95 is distinguished by the radical compression of its musical material, much of which is reduced to a minimum, as in the unison opening and the general avoidance of lengthy transitions.

While quartets were traditionally composed in cycles of three or six, opp.74 and 95 are singly conceived works, a pattern that was to prevail throughout the late quartets as well. Commissioned by Prince Nicholas in November 1822, the first of them, op.127, was completed only in February 1825; opp.132 and 130 were composed next, followed by opp.131 and 135 by the end of 1826. Formal variety abounds: opp.127 and 135 are the most traditional, composed in four movements; for opp.130, 131 and 132, however, Beethoven used six-, seven-, and five-movement plans respectively. Sometimes formal schemes are displaced to non-traditional positions within the cycle (the only sonata form movement in op.131 is the finale), or the traditional expressive balance of the various movements is skewed, even by Beethovenian standards (op.130 was originally composed with the *Grosse Fuge* op.133 as its finale, to be replaced by a lighter, shorter movement). Another overtly fugal movement can be found in op.131; polyphonic density, as in the opening Allegro of op.127, is characteristic of the quartets in general. The variety of key successions is also unprecedented: op.130 has six movements in five different keys and op.131 has seven sections with the key scheme d \flat –D–(b)–A–E–g \flat –c \flat . Throughout the late quartets, textures are juxtaposed in kaleidoscopic succession; this is achieved in part by the displacement of instruments from their normal tessitura, as in the finale of op.132. This is especially common in the numerous variation movements, which are a preoccupation of the quartets and other late works, among them the C minor Piano

Sonata op.111 and the Ninth Symphony. The late quartets are remarkable above all for the intense and personal nature of their utterance.

Schubert's most important contributions to the genre are approximately contemporary with Beethoven's late quartets. The 11 works completed while he was still in his teens show evidence of struggle and insecurity; the first mature quartet is the uncompleted *Quartettsatz* of 1820, with its characteristically novel tonal and formal structure. The A minor and D minor ('Death and the Maiden') quartets were completed in 1824; the G major followed in 1826. All three exhibit the expanded scale of Beethoven's quartets, incorporating quasi-orchestral gestures, the G major in particular is notable for its tremolando writing; it is also remarkable for its tonal ambiguity, with the major-minor shifts that characterize its outer movements. The influence of the lied is most obvious in the slow movement of the 'Death and the Maiden' quartet (variations on the lied), in the minuet of the A minor (which quotes directly from *Die Götter Griechenlands*) and in the gait and the bleak atmosphere of the slow movement of the G major, redolent of *Winterreise*.

The outstanding quality of Beethoven's quartets notwithstanding, his works did not represent the mainstream quartet composition in the 1820s. In Vienna, the standard was set by the violinist Joseph Mayseder, a member of Schuppanzigh's quartet, and by Peter Hänsel, who composed approximately 55 quartets; earlier important quartets, from the 1800s, were composed by Paul Wranitzky (op.40, 1803) and Antoine Reicha, whose opp. 48–9, 58 and 93–5 were probably composed in Vienna between 1801 and 1808 (although they were not published until later). More significantly, the impetus for string quartet composition had by that time shifted away from Vienna; it is best represented by the works of the Anglo-French composer Georges Onslow, who composed 35 quartets by 1853, Spohr and Fesca. Classical in form but harmonically forward-looking, with bold modulations and extensive chromatic colouring, Fesca's quartets were admired by Weber and Rochlitz (but condemned by Fétis). The violinist Spohr, a devotee of Mozart, composed 34 quartets between 1805 and 1856; at their best, they successfully synthesize the Classical and Romantic styles in a conversational context characterized by formal balance and motivic working; six of them, including opp.11 (1808) and 83 (1830), are of the *quatuor brillant* type, as are several potpourris and variations for violin with string trio accompaniment. By 1830, both Berwald (no.1 in G minor, 1818) and Mendelssohn (three, including opp.12 and 13) had begun composing quartets.

String quartet

4. 1830–70.

That the 19th century was the 'Age of Beethoven', at least as far as instrumental music was concerned, was already perceived by contemporaries and is not merely a construct of 20th-century historians. It does not necessarily follow that, in surveying the history of the string quartet after Beethoven, the works of succeeding generations are to be seen merely as attempts either to measure up to Beethoven's challenge or to sidestep it: this would give the history of the string quartet across the middle of the century the appearance of a panorama of connections and

configurations, admittedly enhanced by Mendelssohn and Schumann, but essentially a superficial picture, with everything falling short of Beethoven banished to the periphery. Further, Beethoven's middle-period and late quartets had not yet fully registered their effect.

For the composers of the first generation after Beethoven, it was the works of Haydn and Mozart in particular, along with Beethoven's op.18, that constituted the canon of the genre, with the later addition of Mendelssohn's three quartets of op.44 (1837–8). These tied in with a 'classicizing' approach, taking its lead from the quartet style of Haydn and Mozart with an attempt to conflate the principle of the 'song without words' with classical techniques of motivic working. Significantly, no place was found for Mendelssohn's earlier string quartets, opp.12 (1829) and 13 (1827), which explicitly relate to Beethoven's late quartets (as well as his opp.74 and 95) in their technical extremism and experimentation, or his op.80 (1847), which marks a withdrawal into subjective introspection notwithstanding its classical formal conception. The Erlangen quartet of 1823 does not come into consideration because it hardly rates serious comparison with Mendelssohn's own later quartets, any more than does op.81, the posthumous compilation of quartet movements from various periods of his career, assembled in 1850.

That the string quartets immediately after Beethoven show so few traces of him – indeed show a noticeable distance from him – is one of the most characteristic elements of the genre across the middle years of the century, alongside the increasing technical complexity of detail and the tendency to move towards compositional extremism. Schumann was strangely wary of orientating himself by Beethoven's example in the three string quartets of his op.41 (1842), considering how hard he strove to do so in his symphonies. He is known to have studied Haydn's and Mozart's quartets while composing his own. He in fact sought ways of superseding thematic development and the form it generates and to transfer to the string quartet the poetic, associative language of detail that he developed in his piano music, notably in the 'character' variations and the use of the variation to develop nuclear thematic ideas. Brahms's incursion in the development of the string quartet around 1870 marks a new stage in the genre's history, even if he didn't explicitly take up from where Beethoven had left off.

The combined effect of sociological and musical phenomena is illustrated by the spread, from about 1830, of professional quartets and chamber music societies. Examples include the Quatuor Armingaud, founded by Jules Armingaud (1820–1900), the Gewandhaus Quartet (1836–73), the Dresden String Quartet (1840–60), the quartets founded in New York by Theodor Eisfeld (1816–82) and Boston by W.H. Schultze, the Riga String Quartet (founded 1850), the Hellmesberger Quartet (1849–91), the Müller Quartet (1855–73), the Trieste String Quartet (1858–1901), the Florentine String Quartet (1866–80), the Joachim Quartet (1869–1907), the Russian quartet ensembles attached to local branches of the imperial music societies, and the chamber music societies of William Mason (1829–1908) and Theodor Thomas (1835–1905) in New York, the Harvard Musical Association (recital series from 1844), the London Quartet Society (from 1846), and the Società del Quartetto founded in various Italian cities from 1850 onwards.

Hand in hand with these new developments went an increasing professionalization. Although this particular type of music-making had originated in aristocratic music rooms and then entered the middle-class and domestic sphere, the transition to a more public environment did not mean the death of its intimate character. Even after 1830, intimacy remained a defining characteristic of chamber music, and to no branch did that apply more forcibly than the string quartet. This raises the issue of the aesthetic difference between Beethoven's quartets and those of the following generations. Even in his last quartets, Beethoven wanted discourse and a public hearing, whereas the composers after him wanted nothing of such 'superficial' values. The small recital room met the middle-class need for a space appropriate to the intimacy and esoteric nature of chamber music in both acoustics and atmosphere; when Adorno spoke of such a room as 'the site of a truce between music and society', he was addressing the element which, alongside the string quartet's advanced techniques, gives the genre its unique status.

These developments are generally seen to have first manifested themselves in the German-speaking countries. The Leipzig Conservatory, founded by Mendelssohn and his colleagues in 1843, played a role in this through the special attraction it held for composers from America, Great Britain and Scandinavia. One group of composers belonged almost to Beethoven's time, among whom the most important and productive were Ferdinand Ries, with a total of 25 string quartets, Bernhard Romberg with 11, Carl Reissiger with eight and Louis Spohr, who published 30 string quartets and six *quatuors brillants* between 1808 and 1857 (his two last, from 1857, remain unpublished). Spohr's increasingly extensive work with motivic cells and, in the late quartets, the integration of concertante elements and the masterly handling of formal development are notable features.

In the circle of Mendelssohn and Schumann, and among those immediately following them, a generation of composers produced some outstanding works. The most significant include Robert Volkmann, whose string quartets (one early, unpublished work and six others, 1846–61) enjoyed great popularity until the early 20th century, and J.J. Raff (five quartets, 1855–67). Four quartets survive by Norbert Burgmüller (op.4, 7, 9 and 14, of which only the last was published, in 1844) but they are almost completely forgotten. That is also true of the one by Fanny Hensel Mendelssohn (in E♭; 1834; published 1988), which explores new ways of formal development, eschewing a sonata-form first movement. Hermann Hirschbach owed the attention he received early in his career above all to his 13 string quartets, especially for their radically 'poetic' musical language. Julius Schapler's *Preisquartett* (published 1841) is out of the ordinary and was well received by Schumann. Hans von Bülow's only quartet (before 1850, unpublished) and Anton Bruckner's 1862 quartet were explicitly composed for study. Although many of them remain unpublished, the string quartets of the following meet all the demands of the genre: J.J. Abert (op.25, published 1864), Ignaz Assmayr (at least three works, c1850–51), Ferdinand Böhme (at least five, c1850–60), Max Bruch (three, 1851–60), Karl Goldmark (op.8, 1860), Karl G.P. Grädener (at least three, published 1861), Johann Herbeck (at least three, c1858–60), Friedrich Kiel (op.53, 1868), the three Franz brothers (at least six, 1843–

50), Ignaz (at least seven) and Vincenz Lachner (at least three, published 1856–75), Bernhard Molique (eight, published 1841–54), Carl Reinecke (six, 1843–90), J.C.F. Schneider (at least ten) and August Walter (three, 1845). There are also quartets by H.G. Goetz, Ferdinand Hiller, Joseph Mayseder, Otto Nicolai, Benedikt Randhartinger, E.F. Richter, Alexander Ritter, G.A. Schmitt, C.E. Schuberth, Ludwig Schuberth, Simon Sechter, C.G.W. Taubert and Hugo Ulrich. Some of these composers' quartets hover between originality and academicism, characteristic of their time.

In France the production of string quartets followed largely in the tradition of Viennese Classicism, as illustrated by the works of Napoléon-Henri Reber, A.P.F. Boëly and J.-B.-C. Dancla. Dancla founded a quartet ensemble in 1838 and composed no fewer than 14 string quartets between 1840 and 1900. Georges Onslow took a different path, gaining recognition well beyond France with his 36 quartets printed between 1810 and 1840 (Breitkopf & Härtel began publishing a 'complete edition' in score and parts in 1830). The early ones seem akin to exercises in style, but the later display a wealth of formal and harmonic invention. Edouard Lalo composed one remarkable quartet (op.19, 1859, revised 1880 as op.45). As founder-member and viola of the Quatuor Armingaud, which was dedicated to the German tradition, Lalo knew the works of the Viennese Classical school as well as those of Mendelssohn and Schumann. In his own quartet, this familiarity is demonstrated above all by the first movement, reminiscent of Haydn and Mozart, but the second shows the influence of Mendelssohn's 'song-without-words' style. Despite the relatively large number of string quartets composed in France, no distinctively French string quartet tradition developed until 1870; the influence of the Viennese Classical masters and Mendelssohn remained dominant. An *ars gallica*, independent of the Germano-Austrian tradition, had to await the time of César Franck and his circle, beginning around 1870.

Italy provides an interesting example of the failure of any native quartet tradition to develop, despite the foundation of many societies devoted to chamber music and the string quartet and even despite the composition of a respectable body of work. Such composers as Ferdinando Giorgetti (three string quartets, 1851–6), Giovanni Pacini (six, 1858–65) and Antonio Bazzini (five, 1864–92) orientated themselves by the tradition of Viennese Classicism and Mendelssohn. Verdi's String Quartet in E minor (1877) did not change the situation. Things were similar in the Netherlands, where the leading composer of string quartets was J.J.H. Verhulst.

England, especially perhaps in the 50 examples composed by John Lodge Ellerton between the 1840s and the 1860s, bears witness to Mendelssohn's influence and to an affinity for a musical language at once academic and Romantic. The situation was little different in the USA, where string quartets were composed by Léopold Meignen, W.H. Fry, Charles C. Perkins, Frederic Ritter, George F. Bristow and J. Knowles Paine, but were neglected in public musical life by comparison with the symphony.

The countries of northern Europe gave chamber music a warm reception while only exceptionally paying attention to their own indigenous production. Friedrich Kuhlau in Denmark composed a significant string quartet (op.122, 1831) in which he amalgamated stylistic elements

characteristic of Beethoven with elements of the *quatuor brillant*. He was followed in the genre by J.P.E. Hartmann (five works), P.A. Heise (six, 1852–7), C.F.E. Horneman (two, 1859 and 1861) and – the outstanding figure in this group – Niels Gade. Gade published only his op.63 (1888), however, not his quartets in F minor (1851) and E minor (no definitive version, 1877). Development in Norway was influenced by the Leipzig Conservatory, whose most prominent Norwegian alumni were Christian Sinding, Johann Svendsen and Edvard Grieg – although Svendsen was the only one to compose a wholly classicist string quartet in this period (op.1, 1865). The picture in Sweden is more varied, although most of the quartets by A.F. Lindblad (seven), Ludwig Norman (six) and Franz Berwald (three, 1818–49) remained unpublished. Berwald's early string quartets show a tendency towards irregular proportions, which he deliberately sought, presumably in an attempt to detach himself from the Viennese model, taking his lead instead from the *quatuor brillant*. After his year in Vienna the tendency became more radical, and shaking off the Viennese norm became a cause for Berwald, as the idiosyncratic formal conception of his E♭ quartet (1849) demonstrates. But the radicalism and modernity of Berwald's late quartets had no influence, as they were hardly ever performed and long remained unpublished (the E♭ work appeared only in 1885, the A♭ – also 1849 – not until 1903).

It is noticeable that the Germano-Austrian tradition was adapted in varying degrees in almost all European countries. In Russia, folk music played an important role, as Glinka's chamber music demonstrates. His two quartets (D, 1824; F, 1830) are in the classical mould, however, to such an extent that they make an anachronistic impression in places. Anton Rubinstein's ten quartets (1852–80) are a contribution to set alongside Glinka's. His early quartets (op.17, 1852–3) are in the manner of Mendelssohn. A more independent treatment of form and the influence of Russian folk music assert themselves in the middle and later works (op.47, 1856; op.90, 1871; op.106, 1880). The genre's norms are still essentially intact in Rubinstein's quartets, despite the pull of national musical influences, as his conception of them all in cycles of two or three implies. Nikolay Afanas'yev was as prolific as Rubinstein, with 12 quartets, including 'Volga' in A minor and a 'Hebrew Quartet'.

The two most important Czech composers of string quartets in this period were Václav Veit and Antonín Dvořák. Smetana's two quartets, though influenced by Veit and Dvořák, were late works, composed after 1870. Given the political circumstances of the time, development in the Czech lands of the Habsburg monarchy, as in the Balkan provinces, was strongly influenced by Vienna. Veit published four string quartets between 1836 and 1840. A distinctively Czech quartet tradition evolved in several stages, not emerging fully until Dvořák's substantial contribution: his 14 string quartets (1862–95) are central to his output. His first quartet (op.2, 1862) shows him coming to terms with cyclic structures, under Mendelssohn's influence. It was followed by three without opus numbers (B♭; 1869; D, 1869–70; E minor, 1870), which show the influence of Liszt and Wagner. They are exceeded in their experimental radicalism by scarcely anything else Dvořák ever wrote, and might be said to threaten to dissolve traditional form and 'classical' quartet writing from within. That Dvořák thought of destroying

these three works is understandable, given his retreat halfway back towards tradition in op.9 (1873), although Wagnerian influence is still apparent. His op.12 (1873) was probably left unfinished because it was superseded by op.16 (1874), in which Dvořák returned wholeheartedly to classical formal principles and clear thematic structures, which he combined with melodic features of Czech folk music. His later quartets (op.80, 1876; op.34, 1877–8; op.51, 1878–9; op.61, 1881) conform to the same model and intensify the input of national stylistic elements, but preserve the differentiations in texture and technique proper to chamber music. The influences of Schubert and Brahms can hardly be dismissed. Op.96 (1893), composed in the USA, probably owes its popularity in the present-day concert repertory to Dvořák's intentional simplicity and reining in of musical demands, such that he seems to have looked to Haydn as his model. The last two quartets (opp.105 and 106, 1895), a pair, especially with respect to style, are characterized by the subtle treatment of the medium, late Romantic elements in the harmonic and thematic development and an introspective musical language.

String quartet

5. 1870–1900.

Some impetus for the quartets of the 1870s and 80s must have come from performing ensembles that now began to proliferate. Dvořák wrote his E♭ Quartet (1878–9) for the Quartetto Fiorentino, a German-Italian group, and his C major (1881) for Joseph Hellmesberger's ensemble, which had been active since 1849; while Brahms's quartets were badgered out of him by Joseph Joachim, who also led a quartet. Perhaps by now, too, the historical distance of the classical core quartet repertory was no longer a problem but a solution, for nostalgia and respect for the past were part of the tone of the time. Beethoven's late quartets at last began to be admired (not least by Wagner), regularly played and eventually taken as models. But still the four-movement pattern was the norm, and Brahms's first two quartets, forming his op.51 (1873), look back most intently to Beethoven's op.59 as well as to Schubert, Mendelssohn and Haydn, whose op.20 quartets he owned in autograph manuscript.

One difficulty with the quartet for Brahms and other composers of this period was that four parts seemed too few. Brahms published two string sextets and a piano quintet before his first quartets, and later turned to the quintet with added viola or clarinet. But constraint could be helpful. It pushed him to exploit multiple-stopping in the inner parts, especially in op.51 no.1, and enhanced the sense of striving in both these minor-mode works. Brahms's retirement from quartet writing, after the formally more adventurous op.67 (1876), may have been due to the medium's inconvenience, but could also have been prompted by the emergence of a more natural quartet composer, Dvořák, whose quartets (discussed in §3 above) tend to look back and forth between the Viennese tradition and folk music (notably in the most popular of them, op.96 in F, composed in the USA and using pentatonic themes).

Other quartets with local colour include Grieg's (1877–8). The rival claims of central high culture and nationalism were also felt in Russia, not least by Tchaikovsky, who published three independent quartets in the 1870s.

Borodin's two abundantly tuneful quartets of 1874–81 suggest an easy facility (like Dvořák, he was a string player) and avoidance of the aesthetic high ground, a relaxation essayed elsewhere, in two somewhat later botanical sets – Dvořák's *Cypresses* (1887) and Puccini's *Crisantemi* (1890)—and in Wolf's *Italian Serenade* (1887). Lighter pieces were also written by several composers in Russia for the Friday recitals organized in St Petersburg from 1891 onwards by Belyayev; among his beneficiaries was Sergey Taneyev, author of six quartets (1890–1905) that nobly and elegantly espouse an idealized classicism.

Other composers were at last starting to embrace late Beethoven – even Borodin, who included in his no.1 a theme from Beethoven's op.130. Wolf responded more deeply to late Beethoven in his huge D minor Quartet (1878–84), where the response is inseparable from an autobiographical urgency. In Smetana's two quartets the autobiography is explicit, especially in no.1 (1876), subtitled 'From my Life'. Raff – a more lightweight composer, and perhaps the last to publish a set of three quartets, his op.192 of 1874 – also wrote to a programme in the middle member of this set, 'Die schöne Müllerin', where the story is told in six movements, while his op.192 no.1 is in the form of a Bach suite. Generally, though, the prestige of its classics kept the quartet from venturing far into programme music or alternative forms.

In Paris, Beethoven's last quartets were being revived by the Maurin and Armingaud Quartets, both active from the mid-1850s; Lalo played second violin and viola with the Armingaud, and completed the revision of his single quartet in 1880. Members of Franck's circle began to cultivate the quartet, including de Castillon, Lekeu, Chausson and Franck himself, whose grandly voiced D minor Quartet (1889) made a great impression. Even Debussy was enthralled, and even he felt he had to keep to four-movement form (uniquely for him), though in his G minor Quartet of 1893 he undercut the monumentality of Franckian cyclic thematic recurrence by means of shorter ideas, more fluid relationships among them, flexibility of tempo and far more textural variety, which in turn had its effect on Ravel's Quartet (1903).

The development of quartet playing and quartet composition in France, Russia, Italy and Bohemia was paralleled in England, where Stanford wrote the first three of his eight quartets in the 1890s, and the USA, where Dvořák's presence may have helped alleviate the strong German influence felt by such composers as Chadwick (five quartets, 1878–98). Ives based his no.1 (1896) on American hymn tunes.

String quartet

6. 1900–14.

With Mahler and Strauss working in very distant fields, Reger became the central figure in the Austro-German quartet tradition, his influence unavoidable for Schoenberg and Bartók. His no.1, in G minor (1900), has highly chromatic outer movements, fast and driven, checked only by intensive counterpoint (the finale is a double fugue), though the middle movements are more in the nature of genre pieces, the scherzo having a combination of weight and wit equally typical of the composer. His no.3, in D minor (1903–4), has first and slow movements that each play for about

20 minutes. Schoenberg reacted to this expansion of scale, and perhaps also to the same quartet's cyclic form, in his own D minor Quartet (1905), an immense single movement in which scherzo and Adagio episodes emerge from within continuous development. Zemlinsky followed this procedure in his no.2 of 1914. Like Reger, Schoenberg pursued the quartet as a polyphonic instrument; unlike Reger, he introduced effects – harmonics, pizzicato, sul ponticello – that can be expressive or ironic. A very different D minor, more Dorian, contributes to the aloofness of Sibelius's only quartet, subtitled 'Voces intimae' (1909). Meanwhile, Bartók had gone forward from Reger to folk music in his no.1 (1908), which begins with a slow, chromatic, meandering fugue and ends with a dance.

The leading quartet of the moment in Budapest was headed by Jenő Hubay, who was no friend of Bartók's music, and so a new one was formed by Imre Waldbauer, then only 17, to give Bartók's no.1 and Kodály's their premières. They also introduced Bartók's next three quartets, and gave their last concert, in 1946, for the Hungarian première of his last, no.6. Older quartets of the period included the Bohemian (later Czech) Quartet, which played between 1892 and 1933, and in which Josef Suk was second violin, and the Viennese quartet led by Arnold Rosé, also founded in 1892. These two respectively gave the first performances of Dvořák's last two quartets; the Rosé also introduced quartets by Reger and Schoenberg (nos.1 and 2).

Schoenberg's no.2 (1907–8) was the site of his break with tonality, but hardly less radical was its introduction of a soprano to sing poems by Stefan George in the last two movements. As a union of four equal voices, the quartet is greatly compromised when it has to accompany, rather than play along with: an added viola or cello, or even a clarinet or piano, is far less disruptive. Accordingly, Schoenberg's invention of the 'soprano quintet' was little copied. Webern did not publish his quartet song of 1913; Berg kept the presence of a Baudelaire/George text in the finale of his *Lyric Suite* a secret and probably did not intend it to be sung. Other works with voice are sporadic, and range from Barber's *Dover Beach* (1931) to Ferneyhough's no.4 (1989–90).

Much more influential, of course, was the extension of harmonic resources in Schoenberg's no.2. In a sense, the addition of the sung poems was a conventionalizing gesture, for it enabled Schoenberg to retain four-movement form – in which respect this work is much more orthodox than his no.1 had been. Without tonal harmony, and without words to supply a frame, traditional musical form disintegrated. The first quartets of Berg and Webern (1909–10) are sets of two and five shortish movements respectively. The end of the line was Webern's Six Bagatelles (1913), each occupying just a page in score and over in less than a minute. These works of Berg and Webern also go on from Schoenberg in their use of pizzicato, col legno, sul ponticello, sul tasto and harmonics. By the time of Webern's Bagatelles, 'normal' sounds are a rarity.

Stravinsky's Three Pieces (1914) are even more alien within the quartet context: a mechanism of ostinatos and drones; a clownery with brusque gestures and, at one point, the second violinist and violist holding their instruments like guitars; and finally a homophonic chant. Stravinsky went

on to write more quartet music – the Concertino (1920), the introduction to the graveyard scene in *The Rake's Progress* (1951), a strand in *In memoriam Dylan Thomas* (1954) and the Double Canon in memory of Raoul Dufy (1959) – but not a quartet, still less a cycle of quartets: continuity with the tradition was broken.

It was also broken in Ives's case. About 1905, he began a quartet in several disparate movements, some including other instruments: double bass (which, surely unknown to Ives, the teenage Reger had brought into the finale of a quartet), flute and piano. 'In short', as he wrote, 'this quartet was not a quartet at all – perhaps maybe because of the fact that the Kneisel Quartet played so exquisitely "nice" that I lost some respect for those four instruments'. But he abandoned this idea, and in 1911–13 went another way to 'have some fun with making those men fiddlers get up and do something like men' in his no.2, where the instruments are characters in debate and argument (the second violin being the custodian of tradition) who finally, in wide, complex chords, 'walk up the mountain-side to view the firmament'.

String quartet

7. 1915–40.

In the work of other composers, the tradition was remade, at least partly because postwar conditions favoured smaller genres and more orderly surfaces. Bartók, whose five later quartets are the outstanding works of this period, moved from the exacerbated Romanticism of his first two quartets into a style where vividly expressive elements become building-blocks in structures of closely made mirror patterns and symmetries in nos.4 and 5 (1928, 1934), and finally reached a new Romantic style in no.6 (1939). His order was not the old one. His sonata forms are often concealed, and the larger form is established by overarching palindromes (nos.4 and 5) or variations (no.6), while continuity is created at a very local level by intensive imitative textures. These are rarely conversational. The quartet is less an ensemble of four individuals than a unit, and its resources are increased by string effects and textures Bartók heard from village fiddlers, encountered in Schoenberg and Berg or dreamed up himself.

Apart from the Hungarian Quartet, led by Waldbauer, ensembles of this period promoting new repertory included the Flonzaley of Switzerland (1902–28: Stravinsky's Three Pieces and Concertino), the Pro Arte of Belgium (1913–40 with original members: Roussel's Quartet, Honegger's nos.2 and 3, Martinů's Concerto), the Amar of Germany (in which Hindemith played the viola) and above all the Kolisch of Vienna (1922–39), who gave the first performances of Bartók's last two quartets, Schoenberg's last two (1927 and 1936) and his String Quartet Concerto (1933, after Handel), Berg's *Lyric Suite* (1925–6) and Webern's op.28 (1937–8). All these groups except the Amar moved to the USA, and the Kolisch owed their record of premières partly to the beneficence of Elizabeth Sprague Coolidge, who established a fund for chamber music at the Library of Congress.

Berg's *Lyric Suite* follows a private programme relating to the great love affair of his later years, and to that end uses quotation (notably from *Tristan und Isolde*), an estranged but nonetheless passionate Romantic voice and

great delicacy of scoring. This use of the quartet as a confessional medium was matched from a very different stylistic perspective by Janáček in his two quartets of the same decade, subtitled 'The Kreutzer Sonata' (with reference to Tolstoy's novella advocating extra-marital love) and 'Intimate Letters'. Works such as Berg's and Janáček's were not in any practical sense confidential: they were technically beyond the scope of the amateur quartet, which was anyway by this point in retreat. Indeed, the great quartets since at least the time of Brahms and Dvořák had been written for professional ensembles and for concert performance. But still the quartet retained its aura of privacy, and indeed, for many composers, of primacy among genres.

Certainly that was so for Schoenberg, who returned to the quartet once he had proved his serial method could support big structures. Nos.3 and 4 are in the usual four movements, but differ in texture and harmonic reach, no.4 being altogether richer. At the opposite pole, Webern's op.28 quartet weaves a tight canonic skein of sounds through each of its three movements, with an extreme reduction in the intervals and rhythmic values that can appear. Its transparency fascinated later quartet composers as different as Cage and Kurtág.

More immediately influential were the quartets of Bartók and Berg, which seem to have been accepted almost at once into the repertory. Composers impressed by them included Bridge (nos.3 and 4, 1926 and 1937) and Crawford Seeger, whose quartet of 1931 is a remarkably vital exercise in algorithmic forms and new sonorities.

String quartet

8. 1940–75.

Bartók's and Berg's quartets, together sometimes with Schoenberg's and Webern's, helped stimulate the immense and various output of quartets that began in the 1940s, demanded by a greater number of performing ensembles at work internationally. Shostakovich wrote more quartets than any other front-rank composer during this period; Milhaud, Villa-Lobos, Hába, Holmboe, Maconchy and Simpson were other multiple quartettists of the time, and as these names suggest there was a sense, at least in Europe, of the quartet as a bastion of tradition at a time of unrest – unrest represented by the single quartets of, for example, Boulez (*Livre pour quatuor*, 1948–9) or Xenakis (*ST/4*, 1962), both full of fearsomely complex textures and untraditional sounds. So great were its technical problems that Boulez's *Livre* was only performed piecemeal, and for a long time the composer withdrew it from performance, feeling that the genre belonged to the past. In 1968 he began an arrangement for string orchestra, *Livre pour cordes*, to rescue the music.

But unrest is intimated too by Shostakovich's 15 quartets, all but one of which were written for the Beethoven Quartet of the Soviet Union. Material may seem too banal for the purpose of a quartet, forms too short (the C major Quartet of 1935, no.1, is all over within 15 minutes), textures too bare (the second movement of this piece opens with a ten-bar viola solo) and contrasts too extreme between the trite and the soul-searching. Shostakovich evidently adhered to the view of the medium as intimate: his no.8 (1960) is explicitly autobiographical, being filled with self-quotations

and marked by his musical cipher of his name. He may even have felt the quartet as a refuge from the kind of scrutiny any larger work motivated, especially during Stalin's later years, which is when he began writing quartets regularly. But his expressive manner is always ironic.

In the USA – perhaps because the quartet there was an esoteric medium, removed from the public world of symphony concerts, but also because American musicians did not share European reservations about tradition – notable quartet cycles were begun by some of the most radical composers, including Carter and Babbitt. Indeed, Carter effectively became a radical in his no.1 (1950–51), where he treated each member of the ensemble as a distinct musical character defined not only by intervallic preferences but by speed of utterance, with a system of metric modulation devised to make possible diverse tempos at the same time. Babbitt's no.1 is unpublished; his no.2 (1954) is a lucid and playful introduction to hearing serial patterning.

Other American composers who wrote notable quartets during this period include Cage (Quartet in Four Parts, 1949–50, which takes further Webern's limitation of notes and durations), Perle, Feldman, Wolpe and Ben Weber, all of whose works were played and recorded by a number of quartets specializing in contemporary works (the Juilliard, the Composers and the New Music). The arrival of similar specialist quartets in western Europe, such as the LaSalle in Germany or the Parrenin in Paris, prompted a similar florescence there from the late 1960s onwards, but often from a sceptical position. Ligeti's no.2 (1968; his no.1 had been written in Hungary under Bartók's influence 14 years earlier) expresses its scepticism in the unstable sounds of harmonics, in playfulness and in ostinato machinery. But Kagel's Quartet (1965–7) goes to the ultimate point in deconstructing the genre. Near the start, for instance, the cellist is placed as normal while the violist walks across the hall playing and the two violinists are heard from offstage. What the musicians play is similarly heterodox. Not only are strange techniques employed – bowing with notched pieces of wood, drumming the strings with the fingers, attempting to play with a thick leather glove on the left hand—but sometimes the instruments are prepared, in the sense of Cage's prepared piano, with objects placed between strings.

String quartet

9. 1975–2000.

The widespread outbreak of quartet composing since 1975 has, like other postmodernist phenomena, multiple causes. Composers arrived for whom the partisan conflicts of the 1950s, between an avant garde and a body of traditionalists, were history; Abrahamsen and Rihm might be cited here. At the same time, the joining of eastern central Europe into the Western musical commonwealth brought international attention to composers who had been obliged and able to use conventional means in unconventional ways – composers such as Kurtág, Schnittke and Gubaydulina. Performers, too, played a crucial role. Many new quartets of the period, while concentrating on the literature from Haydn to Bartók, also took contemporary pieces into their repertoires: Rihm's no.4, for instance, was played by the Alban Berg and Emerson Quartets. Meanwhile, two other quartets – the Kronos of San Francisco, founded in 1973, and the Arditti of

London, who began playing the next year – devoted themselves indefatigably to new works, which they toured internationally and recorded.

These two ensembles had dissimilar interests. The Kronos found their centres in American minimalism (Reich, Young, Riley, Glass, Adams) and in composers close to traditional musical cultures, whether African (Volans) or European (Górecki), Jewish (Golijov) or Chinese (Tan). They were also involved in the first performances of several late Feldman pieces, including his String Quartet II (1983), which plays for five hours without interruption. For the Arditti, the emphasis was on high modernism, diversely represented by, for example, Carter, Birtwistle, Ferneyhough, Xenakis, Dusapin, Lachenmann and Cage. Such was their technical command that Boulez released his *Livre* to them and both Nancarrow and Scelsi wrote works for them some while after having abandoned the genre. The groups were different, too, in performance style. The Kronos customarily played with amplification: they had come into existence to play Crumb's *Black Angels* for amplified quartet (1971). They also featured dramatic lighting and special costume, whereas the Arditti tended to look like any other quartet – except when playing Stockhausen's *Helikopter* (1993), in which the players are remotely linked to each other and to their audience while performing from inside separate helicopters.

In a less physical sense, as well, the quartet in the late 20th century remained an elevated medium. The quartets of such dissimilar figures as Glass and Ferneyhough, or Kurtág and Reich, or Nono and Dutilleux, are among those composers' finest works, and may be judged, too, worthy of the company they keep as quartets.

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String quintet.

A composition for five solo string instruments; the term is usually applied to works written since the mid-18th century rather than to earlier consort music in five parts. The origin of the genre is frequently traced to the Italian *sinfonia* and *concerto* or to the generically fictive German *divertimento*, but it is closer in spirit to the south German and Austrian symphony, including works in five parts whose style is often indistinguishable from one-to-a-part solo ensemble music. Characterized chiefly by refinements in writing for a strings-only texture, the history of the genre is closely bound up with that of the string quartet. At the same time, its greater mass often resulted in works more closely approximating an orchestral style; only Mozart appears

successfully and consistently to have composed quintets exclusively in the 'sonata' style.

The quintet was first cultivated in Austria during the 1750s and early 1760s, chiefly at monastic institutions. The majority of these works, by J.N. Tischer, J.M. Malzat and F.J. Aumann, are usually titled 'divertimento', which at the time designated soloistic instrumental music in general and was compatible with a variety of scorings, styles and character. Almost invariably for two violins, two violas and cello or violone, the early Austrian quintet relied heavily on thematic repetition between first violin and first viola, with the other voices mostly relegated to accompaniment; frequently the two lead voices move in parallel 3rds or 6ths. Michael Haydn's more sophisticated and stylistically advanced *Notturmi* of 1773 (p108 and p109), as well as Mozart's K174 (also 1773 and frequently said to have been modelled on Haydn's quintets), belong to this tradition, as do early quintets by Gassmann and Vanhal. The 'modern' title Quintetto and a scoring of two violins, two violas and cello did not become common until the 1780s, chiefly in Vienna; even then, 'older' titles and alternative scorings continued to be cultivated, by Michael Haydn (Divertimento for two violins, two violas and double bass, p110, 1784), Dittersdorf (K185–90, 1789, for two violins, viola and two cellos) and Anton Wranitzky (op.8, c1801–2, for violin, two violas and two cellos).

Elsewhere the quintet was promoted less intensely. The earliest French examples, by Cambini, who composed more than 100 quintets, date from about 1770; the first Italian quintets may be Sammartini's (for three violins, viola and basso, 1773; six quintets by Francesco Zannetti, published in London in 1763, include a part for basso continuo). Boccherini and Gaetano Brunetti, both Italian-born, were attached to the Spanish court; like Cambini, they began writing quintets just after 1770 (Boccherini: op.10, composed 1771, published in Paris, 1774; Brunetti: op.1, published in Paris, 1771). Boccherini's numerous elegant, texturally imaginative and formally inventive quintets for two cellos in particular are little beholden to national traditions of quintet composition; widely disseminated throughout Europe in both manuscript copies and printed editions, they were highly influential. Some later quintets, composed for the cello-loving Friedrich Wilhelm of Prussia, are sometimes said to have stimulated Mozart to compose quintets, but that is unlikely. In America, an early and isolated set of six quintets was composed in 1789 by the Moravian J.F. Peter.

Mozart neither 'invented' nor 'perfected' the quintet, which was a popular and widely cultivated genre in Vienna of the 1780s; locally available works, all of them preceding Mozart's, included quintets by Albrechtsberger, Pleyel, Hoffmeister, Boccherini, Sterkel, Piticchio and Anton Zimmermann. But his were the earliest consistently composed on a four-movement plan, similar to the string quartet (most earlier Viennese quintets are in three movements) and the first to exploit fully the rich textural possibilities of the medium, including antiphonal effects between upper and lower groupings of instruments (K516, K593) and real five-part polyphony (K593 and 614). Quintets by Pleyel and Hoffmeister, while skilfully crafted and attractive, generally lack textural variety.

During the 1790s and the early decades of the 19th century the string quintet was second in popularity only to the string quartet, supplanting the earlier string trio. Viennese quintet composers of this time included Beethoven, Eybler, E.A. Förster, Gyrowetz, Hänsel, Krommer, Pichl and the brothers Wranitzky; arrangements for quintet of popular opera tunes, symphonies and other works were also common. A concerto-like style of quintet, usually for solo violin but sometimes for solo cello, with quartet accompaniment, similar in character to the *quatuor brilliant*, flourished after about 1805; Antoine Reicha's Variations on a Russian theme for cello and string quartet and Ignaz Schuppanzigh's *Solo brillant et facile avec Quatuor* are prominent examples, as is Henry Vieuxtemps' later *Souvenir d'Amerique, Yankee doodle: Variations burlesques avec Quatuor* op.17. Other scorings are also frequently found. Schubert's only work in the genre, D.956 (1828), belongs to a longstanding tradition of two-cello quintets which in the early years of the 19th century was extensively represented by George Onslow; later examples include Ferdinand Ries's *Souvenir d'Italie* op.183 (1836), Cherubini's E minor quintet (1837), an early quintet by Borodin (1853–4), Ethel Smyth's op.1 (1884), Glazunov's op.39 (1891–2) and Henry Cowell's *Ensemble* (1924).

An ensemble of two violins, two violas and cello nevertheless remained the standard; in Vienna it is best represented during the first half of the 19th century in works by E.A. Förster, Joseph Mayseder, Sigismund Neukomm and Andreas and Bernard Romberg. After about 1820, however, the genre was also widely cultivated outside Vienna, by Onslow, Mendelssohn (opp.18 and 87), Ferdinand Ries, Louis Spohr and Friedrich Fesca; the quintets of both Spohr and Fesca are noteworthy for their concertante first violin parts. Brahms's two magnificent quintets, opp.88 and 111 (1882 and 1890), no longer belong to a specifically Viennese tradition but to a pan-European style also cultivated by Bruckner (1879), Carl Nielsen, Dvořák (op.77, 1875, for two violins, viola, cello and double bass) and Anton Rubinstein.

Since Brahms, the quintet has been little cultivated. Among the few 20th-century examples, quintets by S.I. Taneyev (opp.14 and 16, 1901 and 1904), Bax (1908), Cowell (*Ensemble*, includes three thundersticks in addition to two violins, viola and two cellos), Martinů (1927), Milhaud (three quintets, 1952–6, each differently scored) and Roger Sessions (1958) are particularly significant.

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CLIFF EISEN

String trio.

A composition for three string instruments. The term is generally used to refer to works from the Classical period to the present, scored either for two violins and cello or for violin, viola and cello; many Renaissance consort pieces and Baroque sonatas, however, were also written for three string instruments, either viols or violins, with or without continuo (see Sonata, §I).

The trio for two violins and cello was an outgrowth of the Baroque trio sonata, and many such works in the mid-18th century bore the title 'sonata', including trios by J.G. Schwanenberger, J.F. Reichardt and C.A. Campioni (*Six Sonatas or Trio's*, c1764). There was a tendency at this time, as in much pre-Classical music, towards a texture in which the two violins were treated on more or less equal terms while the bass was used to provide harmonic support and a pulsating rhythm. In some cases (Campioni's sonatas and Pugnani's op.1, 1754) the bass part was still figured for keyboard continuo. In Schwanenberger's sonatas and in trios by Fils, Haydn, J.C. and C.P.E. Bach, Boccherini and Dittersdorf, it is impossible to be certain whether or not a continuo instrument was still envisaged by the composer, although in the later examples by Boccherini this is most unlikely.

Johann Stamitz's *Six sonates à trois ou avec tout l'orchestre* op.1 (Paris, c1755) and similarly described works by Cannabich op.3 (1766), Mysliveček (London, 1768) and, with optional horn parts, Gossec op.9 (1766) are characteristic of a genre precariously balanced between orchestral and true chamber music, in which orchestral performance was either permissible or actually called for. (A similar flexibility in the medium of performance is found in the early history of the string quartet.)

During the 1770s and 1780s both the use of continuo and the possibility of orchestral performance were gradually dropped. Although the trio for two violins and cello was not wholly abandoned even during the 19th century, that for violin, viola and cello began to take precedence. Haydn seems to

have been the first to use this combination, soon followed by Simon Le Duc (op.1, 1768), Boccherini (op.14, 1772) and Giardini (opp.17 and 20). The 1770s also saw the development, stemming largely from Paris, of the *trio concertant* (see [Quatuor concertant](#)), a genre which persisted to the close of the century, in which the three instruments were treated with equality in an obbligato fashion in a comparatively rich and elaborate texture. Cambini's opp.1 and 2 are typical, although the former retains the somewhat old-fashioned instrumentation of two violins and cello.

The earlier Classical trio often adopted a three-movement plan. Haydn's preference is for an initial Adagio or Allegro and an extended minuet placed second or third. Four-movement schemes, however, are not unusual in Boccherini's later trios, and five or six movements are commonly found in divertimentos. The highpoint of the string trio repertory is Mozart's Divertimento for violin, viola and cello K563, a *trio concertant* in six movements. Beethoven's early string trios exemplify both types: op.3 is closely modelled on Mozart's Divertimento, while the three trios of op.9 belong to the four-movement category. Mozart's fine introductions to his arrangements of fugues by J.S. and W.F. Bach and the two trios by Schubert complete the most valuable part of the Viennese repertory.

The term 'Grand Trio' was used at the beginning of the 19th century to distinguish full-scale and technically advanced compositions from those of slighter proportions often intended for amateurs or students. The *trio brillant* (e.g. Rodolphe Kreutzer's op.16, c1800) represents another category in which one instrument is treated in a soloistic fashion with brilliant passage-work, double stops and sometimes cadenzas, while the others provide little more than an accompaniment. Such trios often consisted of or incorporated variations on fashionable operatic airs. The violin was not invariably the concertante instrument: B.H. Romberg's op.38 is for concertante cello with a viola and a second cello.

The slender nature of the medium seems to have been unattractive to late 19th-century composers. There are trios by Reger and Brahms's friend Heinrich von Herzogenberg; but the most rewarding is Dvořák's Terzetto for two violins and viola, a rather unusual combination which, however, had been used previously in the *Six trios* (1764) of J.C. Bach and later by Cambini, and was revived subsequently by Kodály, Martinů and Henk Badings.

During the 20th century a leaning towards clear-textured media led to a marked revival of the string trio. Important contributions include two trios in neo-classical style by Hindemith (1924, 1935); two that employ 12-note serial techniques – Webern's two-movement Trio op.20 (1926–7) and Schoenberg's single-movement Trio op.45 (1946), a major landmark in the repertory (apparently prompted by his near-fatal heart attack in August of the same year); and some finely sculpted works by Dohnányi (*Serenade*, 1904), Willy Burkhard (1929), Jean Françaix (1933), Frank Martin (1936), Albert Roussel (1937), Ernst Krenek (his elegantly titled *Parvula corona musicalis ad honorem J.S. Bach*, 1950) and Wolfgang Fortner (1952). More recent examples include a Trio for two violins and cello (1984) by Wilhelm Killmayer, Alfred Schnittke's String Trio (1985), a two-movement work, classically designed but with exacting modernist textures, which was

written to mark the centenary of Alban Berg's birth, and works, similarly for the standard combination, by Aribert Reimann (1987) and Annette Schlünz (1989).

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MICHAEL TILMOUTH/BASIL SMALLMAN

Strisciando

(It.).

See [Glissando](#).

Stritch, Elaine

(b Detroit, 2 Feb 1925). American actress and singer. She studied drama at New York's New School. Her first musical role on Broadway was in the revue *Angel in the Wings* (1947), in which she sang the hit *Civilization* (*Bongo, Bongo, Bongo*). After winning critical successes in revivals of *Pal Joey* (1952) and *On Your Toes* (1954), she created her first musical leading role in Leroy Anderson's underrated *Goldilocks* (1958). She starred as cruise hostess Mimi Paragon in both the New York and London

productions of Coward's *Sail Away* (1961), but her most memorable performance occurred as Joanne, the weary, boozy society matron of Sondheim's *Company* (1970). Stritch's punchy, baritone delivery of *The Ladies who Lunch*, Joanne's acerbic tribute to her fellow 'dinosaurs', was the hit of the show.

From 1972 to 1982 Stritch lived in London, where she concentrated on straight drama and film roles and co-starred with Donald Sinden in the television series *Two's Company*. In 1983 she wrote *Am I Blue?: Living with Diabetes and, Dammit, Having Fun!* (London, 1983). She returned to musical theatre in the 1985 New York concert performance of Sondheim's *Follies* and portrayed Parthy Ann in the 1994 Tony Award-winning revival of Kern's *Show Boat*. Her characterful contralto encompasses stentorian, booming growls as well as twangy, teasing purrs; although her voice often has the hard, open sound of the Broadway belter, she is always on pitch and has a masterful sense of rhythm.

HOWARD GOLDSTEIN

Strmčnik, Maks

(b Črna na Koroškem, 23 Oct 1948). Slovenian composer. He graduated from the composition class of Škerjanc and Krek at the Academy of Music in Ljubljana in 1974. In 1983 he became general secretary of the Society of Slovenian Composers and in 1996 was appointed professor of composition and improvisation at the Ljubljana Academy. He is also an active organist and appears regularly as a harpsichordist with the Ljubljana Baroque Trio. In 1989 his Concerto for Organ, Musical Saw and Orchestra won the Prešeren Foundation award, one of the most important cultural awards in Slovenia.

Most of Strmčnik's works are original explorations of sound. He avoids prevailing trends or set patterns though also rejects the desire to be modern at any price. Rather, his musical language is a combination of various modernist styles, past musical forms (e.g. medieval models in the Concerto for Organ, Musical Saw and Orchestra or the adaptation of a chorale in the String Quartet) and improvisation, as in *De monotematični gradaciji* ('Two Monothematic Gradations', 1979–81). A prominent place in his output is reserved for sacred music.

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MATJAŽ BARBO

Strmić [Stermich di Valcrociata], Nikola

(*b* Zara [now Zadar, Croatia], 17 Feb 1839; *d* Zara, 16 May 1896). Croatian violinist and composer. His father Antonio (*d* Zara, 1866) was an amateur composer, and his brother Šime (1825–93) was a baritone and a board member of the Zadar Società Filarmonica. Strmić studied the violin at the Milan Conservatory with B. Ferrara, simultaneously taking private lessons in composition with P. Bona. Fragments of his first opera, *Desiderio, duca d'Istria*, were performed in Milan in 1856, and the entire work in Zara in 1861. Upon his return to Zara in 1860, he became director of the Casino (a cultural society) and subsequently was put in charge of musical performances at the Zara theatre and became director of the Società Filarmonica. He also performed as a solo violinist and with various ensembles. His second opera, *La madre Slava*, first staged in Trieste (1865) and Zagreb (1866), has a romantic plot describing the love story of a betrothed couple from two quarrelling Montenegrin tribes. Though Strmić, by incorporating folk melodies, attempted to place the work in a local setting, the work is predominantly Italian in style. In his solo and chamber pieces, which are often written in a virtuoso manner, the emphasis is on extended melodic phrases, frequently developing into ornamental chromaticism.

WORKS

(selective list)

Ops: *Desiderio, duca d'Istria* (G.B. Canovai), 1856; *Rachis*, 1858, lost; *La madre Slava* (L. Fichert), 1864; *Sordello*, c1870, lost; *Jaquinta* (G. Nicolich), c1875, lost
Choral: *Sacro à pel Dalmata, cant.*, 1875; *Guarda la notte, barcarola*, B,T, chorus; songs.
Orch: *Nei giorni campestri (Sinfonia fantastica)*, E, 1860
Chbr: *Sonata*, F, op.24, vn, pf, 1869; str qt, d; str qnt, C
pf: *Sinfonia fantastica*, G, 1863; *Sinfonia*, F, 1864; 4 novellette: *Racconto meraviglioso*, E♭, op.55, *Confidenze intime*, B♭, op.56, *Trastullo pianistico*, d, op.57, *All'ombra d'una grotta*, E♭, op.58 (c1886); *Polka slava*
Other: songs, lv, pf

MSS in *HR-Zh, Zu, I-TSmt*

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- Katnich:** *Niccolò Cav. de Strmić di Valcrociata per molti estimatori* (Zara, 1876)
G. Sabalich: *Cronistoria aneddotica del Nobile Teatro di Zara (1771–1881)* (Fiume and Zara, 1904–22)
V. Katalinić: 'Nikola Strmić (1839–1896) i njegova violinska sonata', *Arti musices*, xii/1–2 (1981), 83–110
Z. Blažeković: 'Glazbena kultura Zadra u prvoj polovici 19. stoljeća', *Zadarska revija*, xxxvi/4–5 (1987), 543–655

Z. Blažeković: 'Prilog biografiji Nikole Strmića (1839–1896)', *Rad Jugoslavenske akademije znanosti i umjetnosti*, no.409 (1988), 284–313

J. Bezić: 'Glazba u zadarskom kazalištu u vrijeme Bočovog apsolutizma', *Bašćinski glasi*, iii (1994), 63–93

ZDRAVKO BLAŽEKOVIĆ

Strobel, Heinrich

(b Regensburg, 31 May 1898; d Baden-Baden, 18 Aug 1970). German music critic and administrator. He was a répétiteur for a year (1918) at the Regensburg Stadttheater before studying musicology under Sandberger and Kroyer and theory under H.K. Schmidt at Munich University, where he took the doctorate in 1922 with a dissertation on Johann Wilhelm Hässler's life and works. He was music critic successively of the *Thüringer Allgemeine Zeitung* in Erfurt (from 1921), of the *Berliner Börsenkurier* (1927–33) and of the *Berliner Tageblatt* (1934–8). In 1933–4 he was editor of *Melos* and then its successor, the *Neues Musikblatt* (1934–9). He moved to France in 1939, and resumed the editorship of *Melos* when it was revived in 1946. In the same year he was appointed director of the music division of SWF, Baden-Baden, and in 1956 he became chairman of the ISCM. He worked constantly and energetically to promote contemporary music and young artists; he was an early supporter of Hindemith and helped many young musicians by initiating annual festivals such as Donaueschingen, concert series and regular broadcasts of contemporary music. In the 1950s he wrote a number of opera librettos for Rolf Liebermann. He received many honours, including the Schoenberg medal (1952) and the honorary doctorate at Basle University (1961).

WRITINGS

Johann Wilhelm Hässlers Leben und Werke (diss., U. of Munich, 1922)

'Die Opern von E.R. Méhul', *ZMw*, vi (1923–4), 362–402

Paul Hindemith (Mainz, 1928, enlarged 3/1948)

Claude Debussy (Zürich, 1940/R; Fr. trans., 1952; Span. trans., 1990)

ed. and trans.: **I. Stravinsky:** *Musikalische Poetik* (Mainz, 1949, 3/1966)

'La musique nouvelle en Allemagne', *ReM*, no.212 (1952), 23–6

'Neue Musik und Humanitas', *SMz*, xciii (1953), 485–91

Introduction to *Paul Hindemith: Zeugnis in Bildern* (Mainz, 1955, 2/1961)

Stravinsky, Classic Humanist (New York, 1955/R)

Igor Strawinsky (Zürich and Freiburg, 1956)

'Bedeutung und Aufgabe des IGMN', *Melos*, xxv (1958), 147–63

'Deutsche Musik zwischen den Weltkriegen', *Melos*, xxx (1963), 273–9

'Deutschland seit 1945', *Melos*, xxx (1963), 404–12

'Vier Jahrzehnte deutsches Musiktheater', *Melos*, xxx (1963), 326–30

'So sehe ich Webern', *Melos*, xxxii (1965), 285–90

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H. Lindlar: 'Heinrich Strobel 60 Jahre', *Musica*, xii (1958), 300–02

'Heinrich Strobel 70 Jahre alt', *Melos*, xxxv (1968), 177 only [tributes]

G.W. Baruch and others: 'In memoriam Heinrich Strobel', *Melos*, xxxvii (1970), 381–3

Strobel, Otto

(*b* Munich, 20 Aug 1895; *d* Bayreuth, 23 Feb 1953). German musicologist. He studied musicology at Munich University, where he received a doctorate in 1924 for his dissertation on Wagner's view of his works. During the emergence of national socialist Germany and the enthusiasm for Wagner that went with it, Strobel turned his attention to sifting and evaluating the vast number of autograph manuscripts owned by the Wagner family. From 1932 he was archivist of the Wahnfried Archives, Bayreuth, and from 1938 director of the short-lived Richard Wagner Forschungsstätte. He wrote extensively on Wagner's sketches and working methods, mostly in short articles for the *Bayreuther Festspielführer* and local German periodicals, and edited the first publication of some important documents, including the manuscript texts of the *Ring* and the correspondence between Wagner and Ludwig II. Although his exclusive and largely uncritical devotion to Wagner limited the intellectual perspective of his writings, his work is regarded as an important foundation-stone in Wagner scholarship.

WRITINGS

Richard Wagner über sein Schaffen: ein Beitrag zur 'Künstlerästhetik'
(diss., U. of Munich, 1924; Munich, 1924)

'Richard Wagner als Arbeitsgenie', *AMz*, lvi (1929), 523, 543, 563

ed.: *Richard Wagner: Skizzen und Entwürfe zur Ring-Dichtung, mit der Dichtung 'Der junge Siegfried'* (Munich, 1930)

'Aus Wagners Musikerwerkstatt: Betrachtungen über die Kompositionsskizzen zum "Ring des Nibelungen"', *AMz*, lviii (1931), 463, 479, 495

Führer durch die einmalige Ausstellung einer umfassenden Auswahl von Schätzen aus dem Archiv des Hauses Wahnfried: Genie am Werk: Richard Wagners Schaffen und Wirken im Spiegel eigenhandschriftlicher Urkunden (Bayreuth, 1933, 2/1934)

ed.: *König Ludwig II. und Richard Wagner: Briefwechsel*, i–v (Karlsruhe, 1936–9)

Richard Wagner: Leben und Schaffen: eine Zeittafel (Bayreuth, 1952)

JOHN DEATHRIDGE

Strobel, Valentin [Valten, Walten]

(i)

(*b* Thuringia, c1575–80; *d* Weimar, bur. 16 Oct 1640). German lutenist and composer, father of [valentin Strobel \(ii\)](#). He was employed in the Hofkapelle of the Ernestine court by 1602, the year in which the court moved from Altenburg to Weimar. From at least 1611 he served in the Hofkapelle at Halle and was on friendly terms with Scheidt, who was there from 1609. He left before the Thirty Years War spread to the Halle area in 1625 and moved back to Weimar, where he is still recorded as a member of the Kapelle in 1638 and 1640. As a composer he is known by seven pieces in *Testudo gallo-germanica* (RISM 1615²⁴) and a praeludium (in

H.D. Bruger, ed.: *Schule des Lautenspiels*, ii, Wolfenbüttel, 1925). Among his works are arrangements of pieces by John Dowland. His pieces are of some artistic worth, with independent part-writing, imitative passages and sequences.

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- A. Aber:** *Die Pflege der Musik unter den Wettinern und wettinischen Ernestinern* (Bückerburg and Leipzig, 1921), 126, 131, 162
W. Serauky: *Musikgeschichte der Stadt Halle*, ii/1 (Halle and Berlin, 1939/R), 25–6, 196

HANS RADKE

Strobel, Valentin (ii)

(*b* Halle, *bap.* 18 Oct 1611; *d* Strasbourg, after 1669). German composer and lutenist, son of [Valentin Strobel \(i\)](#). From 1629 he worked as a lutenist and theorbo player in the Hofkapelle at Darmstadt. After a temporary stay at the Stuttgart court, where he obtained 30 florins as severance pay on 1 June 1634, he entered the service of Margrave Friedrich V of Baden-Durlach. The margrave was forced to leave his territories after the battle at Nördlingen on 6 September 1634, and he moved with his court to near Strasbourg. Together with other musicians, Strobel was dismissed after 1638, but he remained in Strasbourg. He married there on 28 July 1640, and on 15 August of the same year he acquired rights of citizenship. From this time until the early 1670s he seems to have taught the lute to students at the University of Strasbourg (see Meyer and Rollin).

Together with Johann Gumprecht, who lived in the city from 1643, Strobel established Strasbourg as an important centre of lute-playing by the mid-17th century. Chappuzeau reported that ‘Messieurs Gumprecht & Strobel touchent le lut avec une délicatesse merveilleuse. L'un & l'autre est parfaitement honneste homme, & en grande estime dans Strasbourg’. Strobel was also an admirable composer of lute music. He adopted the new French arpeggiated manner of playing – the *style brisé* – but combined it in many pieces with a cantabile style. The bass is often melodically independent. A Gigue in D minor became extremely popular among late 17th-century lutenists and is found in over 20 manuscript versions, some arranged for other instruments; in three sources it is attributed to Denis Gaultier or Dufault, but five name Strobel explicitly. It is especially well represented in Swedish sources (see Rudén). While most surviving pieces for the 11- or 12-course lute use the D minor tuning which became the norm during Strobel's later career, a number require the ‘accords nouveaux’ or transitional tunings typical in mid-century manuscripts. Several lute pieces exist in arrangements for the *angélique* in a manuscript copied about 1681 in Strasbourg. In 1658 J.E. Rieck, organist at St Thomas, published arrangements for strings of a suite by Strobel and other lute music by Gumprecht and Jean Mercure. Strobel's consort music involving several plucked instruments, advertised between 1648 and 1668, has not survived. His *Melodien* are dance-songs, which include ritornellos for two violins.

Strobel had a son, Johann Valentin (*b* Strasbourg, bap. 16 Nov 1643; *d* Darmstadt, bur. 30 Aug 1688), who matriculated at the University of Strasbourg on 12 April 1664 and was employed on 12 June 1668 at the Darmstadt court as a valet and lutenist.

WORKS

vocal

Melodien, Erster Theil: uber teutsche wältliche Lieder, 1v, 2 vn, b inst (Strasbourg, 1652)

Lieb kämpfendes Hirten Gespräch des Koridons und der Fillis (n.p., n.d., c1652)

Melodien, Ander Theil, 1v, 2 vn, b inst (Strasbourg, 1654)

instrumental

Concerts, 3–4 lutes, mandora, s and b insts (Strasbourg, 1648), lost

Concerts, 3–4 lutes, mandora, s and b insts (Strasbourg, 1651), lost

Symphonies, 3–4 lutes, mandora, s and b insts (Strasbourg, 1654), lost

Concerts, 2 angéliques, theorbo, s and b insts (Strasbourg, 1668), lost

4 dances, 2 vns, bc, arr. J.E. Rieck, in 1658⁴

Gigue, d, lute: CZ-Pn, D-Bsb, F-B, PL-Pu, S-K, L; attrib. D. Gaultier, A-Wn, PL-Wu; attrib. Dufault, D-Bsb; anon., CZ-Pnm, D-Bsb, LEm, Ngm, F-Pn, S-L; arr. kbd, Ottobeuren Abbey, PL-Kj, S-K, L, Sk, SK, Uu; arr. vn, A-Kla

Chanson, lute, D-LEm; Prelude, lute, A-ETgoëss; other pieces, lute, D-Bsb, DS, ROu, SWI (arr. angélique), F-Pc (arr. angélique), Pn

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S. Chappuzeau: *Suite de l'Europe vivante contenant la relation d'un voyage fait en Allemagne ... 1669* (Geneva, 1671), 555

W. Nagel: 'Zur Geschichte der Musik am Hofe von Darmstadt', *MMg*, xxxii (1900), 21–36, esp. 22, 25 and 41–57, esp. 44, 48

A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/R)

H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/R), 107

F. Noack: 'Die Tabulaturen der Hessischen Landesbibliothek zu Darmstadt', *Musikwissenschaftlicher Kongress: Basle 1924*, 276–85

R. Kopff: 'Les compositeurs de musique instrumentale en Alsace au XVII^e siècle', *La musique en Alsace hier et aujourd'hui*, x (Strasbourg, 1970), 83–94

J.O. Rudén: *Music in Tablature Notation in Sweden* (Stockholm, 1981)

C. Meyer and M. Rollin: 'Recherches biographiques': preface to *Oeuvres de Gumprecht* (Paris, 1993), pp.xiii–xvii

HANS RADKE/TIM CRAWFORD

Strobl, Rudolf

(*b* Opawa [now Opava], Silesia, 15 April 1831; *d* Warsaw, 14 May 1915). Polish pianist and teacher, probably of German descent. He studied with Joseph Fischhof and Friedrich Volkmann at the Vienna Conservatory, then taught music in Zhitomir. In 1855 he moved to Warsaw, where he quickly won a high reputation as a teacher. From 1866 to 1896 he taught the piano

at the Warsaw Institute of Music, of which he was administrative chairman from 1888. Strobl taught a whole generation of distinguished pianists, including Paderewski, Śliwiński, Lewita, Aleksandr Różycki and Melcer. He prepared teaching editions of music (*Collection Strobl*) and a new edition of the collected works of Chopin, *Fryderyk Chopin: Dzieła fortepianowe* (Warsaw, 1902–3), based on Kleczyński's revisions.

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SMP (J. Reiss)

Echo muzyczne, teatralne i artystyczne, v (1888), 403–4

Tygodnik ilustrowany, Jg.56 (1915), 332

ZOFIA CHECHLIŃSKA

Stroe, Aurel

(b Bucharest, 5 May 1932). Romanian composer and teacher. At the Bucharest Conservatory (1951–6) he studied harmony with Negrea, composition with Andricu and orchestration with Rogalski; in addition he received instruction from Kagel, Ligeti and Stockhausen at the 1966–9 Darmstadt summer courses. In 1962 he returned to the Bucharest Conservatory as reader in composition. He was visiting professor at the University of Illinois (1985–6) and professor of composition at the Mannheim Hochschule für Musik (1986–93), before returning to teach at the Bucharest Conservatory.

One of Stroe's aims is the creation of a complex work of art uniting the various forms of visual art and music, dependent on the contribution of technology; the first materialization of this concept was the cycle of eight orchestral pieces *Démarche musicale* (1962–71). Using all manner of contemporary techniques, Stroe carefully controls a range from powerful explosions of sound to the most delicate nuances; he has employed the mathematics of logic, morphogenesis and probability (with the aid of computers) and places the greatest importance on timbre. His highly original style explores unusual sonorities, mixing basic instruments (metal and wooden plates, gong and cattle bells to evoke the ancient world) with electronic sources, such as magnetic tape and organ. He draws on microtonal harmonies and explores vocal techniques ranging from Sprechstimme and spoken recitative to shouting; vocal soloists are required to play instruments and instrumentalists to act on stage. Works have been commissioned by the Kassel Opera, the Royan and Jean Villar festivals and the French Ministry of Culture. He has also been honoured by the Romanian Composers' Union.

WORKS

(selective list)

stage

Oedipe la Colonos (op), 1963

De Ptolemaco (mini-opera), 1970, tape

Nu va primi premiul Nobel [Ça n'aura pas le Prix Nobel] (op, 3 pts, P. Sterian), 1969–71, Kassel, Staats, 12 Nov 1971 (Mainz, 1969)

La paix (anti-opera, 3, Stroe, after Aristophanes), 1973

Les Choéphores [Orestia II] (music-theatre piece, 3, Stroe, after Aeschylus), 1977, Bucharest, radio broadcast, 13 Nov 1978

Agamemnon [Orestia I] (music-theatre piece, 3, Stroe, after Aeschylus), 1981, Bucharest, radio broadcast, 1 March 1983

Eumenides [Orestia III] (op, 3, Stroe, after Sophocles), 1985, Timișoara, radio broadcast, 1986

Das Weltkonzil (comédie mystère, V.S. Soloviev), 1988

L'Enfant et le Diable (op, M. Zwetajewa), 1989

other

Orch: Démarche musicale: Arcades 1962; Armonica, 1963; Muzică de concert, pf, 4 perc, 12 brass, 1964; Laudes I, str, 1966; Canto I, 1967; Laudes II, 1968; Canto II, 1971; Cl Conc., 1976; Accords et continues, 1988; Capricci e Ragas, conc., vn, chbr orch, 1990; Prairie, prières, sym, conc., sax, orch, 1993; Ciaccona con alcune licenze, sym. conc., perc, orch, 1995; Préludes lyriques, 1999

Vocal: 5 cîntece, S, pf, 1949; Cant de cameră, Mez, chorus, chbr orch, 1959; Monumentum I, male chorus, orch, 1961; Numai prin timp poate fi timpul cucerit [Only through Time, Time Is Conquered] (T.S. Eliot), Bar, org, 4 trbn, 4 gong players, 1965; Missa puerorum, children's chorus, 6–8 trbn, org, 1983; Monumentum II (Psalms), Mez, perc, db, tape, 1984; Vier Lieder (C. Morgenstern), S, sax, perc, 1987

Chbr: Pf Sonata, 1955; Rêver c'est désengrener les temps superposés I, 2 pf, fl, perc, 1970; Rêver c'est désengrener les temps superposés II, cl, vc, hp, 1970; Str Qt, 1972; Le jardin des structures, trbn, tape, 1974; Dix pièces pastorales, org, hp, 1978; Pf Sonata no.2, 1983; Anamorphoses canoniques, 3 fl, cl, clvd, trbn, vc, tape, 1984; Pf Sonata no.3, 1992; Mozart Sound Introspection, str trio, 1994

Principal publishers: Ars Viva (Mainz), Editura Muzicală (Bucharest), Salabert

WRITINGS

'Fața ascunsă a Choéphorelor', *Secolul 20*, (1983), nos.6–7 pp24–54

'Bifurcations chez Gesualdo', *Quadrivium: musiques et sciences* (Paris, 1992)

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D.D. Gezzo: 'Direcții moderne ale actului creator muzical', *Tomis*, no.5, (1966), 11

E. Manu: 'Cu Aurel Stroe despre muzică, matematică și poezie' [With Stroe on music, mathematics and poetry], *Astra*, (1966), no.7, 17

C. Nemescu: 'Cu Aurel Stroe despre muzică, matematică și despre multe altele', *România literară* (1968), no.9, 29

V. Cosma: *Muzicieni români: lexicon* (Bucharest, 1970), 411–12

G.R. Koch: 'Der Nobelpreis wird nicht verliehen', *Frankfurter Allgemeine Zeitung* (30 Nov 1971)

J.J. Lerrant: 'Les choéphores: premier succès du théâtre musical', *Le progrès du Lyon* (28 July 1979)

S. Koch: 'Ge gegenüber: in Gespräch mit Aurel Stroe', *Mannheimer Morgen* (17 Feb 1988)

E. Cavallotti: 'Eumenidi con un po' d'ironia', *Il Tempo* (19 July 1990)

R. Freeman: 'Aspects of French Patronage', *Tempo*, no.195 (1996), 31–2

I. Sáva: *Radiografii muzicale* (Bucharest, 1996)

A. Kohli: 'Mann hört Sie doch: Aurel Stroe und die Arbeit mit verschiedenen Stimmung Systemen', *Mannheimer Morgen* (1997)

VIOREL COSMA

Strogers [Strowger, Strowgers], Nicholas

(fl 1560–75). English composer, possibly related to E. Strowger. The name was common in East Anglia in the 15th and 16th centuries. He was a parish clerk at St Dunstan-in-the-West, London, from Christmas 1564 to 1575, and was in charge of music there and probably played the organ. Hawkins's statement (ii, p.572) that he was an organist during the reign of James I is almost certainly erroneous; it was probably based on the inclusion of Strogers's Short Service in Benjamin Cosyn's collection, where it is described as one of 'the six Services for the kings Royall chappell' (GB-Lbl R.M.23.1.4). The service was printed by Barnard in 1641, but its style and certain archaic elements in the text suggest that it was composed before 1580. The same service occurs in the Chirk Partbooks (US-NYp) as 'Short Service for meanes' attributed to 'Strogers of Heareford'. Thomas Whythorne noted a 'mr Strgrs' as one of the most famous musicians of his time in his list of doctors and bachelors of music. Since Strogers's music is often found with that of Byrd and Parsons he may have been associated with them during the 1560s.

The Short Service was the most widely copied of all his works. It has a *Deus misereatur* as an alternative to the *Nunc dimittis* and some sources give a different setting of the Kyrie. An interesting technical feature is the opening common to, or at least similar in, each movement (except the alternative Kyrie). Probably his only other Anglican work is a setting of the Collect for the ninth Sunday after Trinity (*Grant unto us O Lord*). Of his Latin music, the two *Magnificat* verses are merely exercises in counterpoint, whereas *Non me vincat*, a setting of a non-Biblical prayer for strength in adversity, is a motet in the central tradition employing imitative texture throughout.

The consort songs best show Strogers's melodic gift. Particularly appealing is *A doleful deadly pang*, with its D major coda to the repeated 'I die' of the text. Some In Nomines for consort survive complete, but most of the remaining instrumental ensemble music is too fragmentary to be evaluated. The 'In Nomine' pavan appears to have no connection with the usual cantus firmus. The keyboard works are ascribed simply to 'Mr Strowger' or 'Mr Strowgers', but there can hardly be any doubt that Nicholas Strogers is the composer rather than E. Strowger. These non-liturgical pieces are analogous to the consort In Nomines rather than to E. Strowger's liturgical *Miserere*, which must date from before 1549. The cantus firmus of the 'Ut re my fa soul la' must be played by a second person in notes which are 'two [semibreves] long', possibly at the same keyboard; a strikingly similar layout was adopted by Byrd in his 'Ut re mi fa sol la' (in F) for two players.

WORKS

sacred

Short service (Ven, TeD, Bs, Ky I and II, Cr, Mag, Nunc, DeM), 4vv, *GB-Cp, DRc, Lbl, Llp, Och, Ojc, US-NYp*, 1641⁵/R

Magnificat verses: *Esurientes*, 3vv, *Sicut locutus*, 2vv; *GB-Och*

Domine non est exaltatum, 5vv, inc., *Cp* (Ct missing)

Non me vincat, 5vv, *Och*

Grant unto us, 5vv, *Ob, US-NYp*

secular

A doleful deadly pang, 1v, 4 insts, ed. in MB, xxii (1967)

By crooked ways, inc., *GB-Lbl Add.31992* (lute arr. only)

If thee my dear, inc., *Lbl Add.31992* (lute arr. only)

Mistrust not truth, 1v, 4 insts, ed. in MB, xxii (1967)

O heavenly God, 1v, 4 insts, ed. in MB, xxii (1967)

The world is a world, inc., *Ob Tenbury 389*

When storms of care, inc., *Lbl Add. 31992* (lute arr. only)

consort music

A solis ortus cardine, a 5, inc., *Ob Tenbury 389*

'Crotchet' pavan and 2 galliards, fl, b viol, cittern, inc., *Cu Dd.5.20–21, Cu Dd.14.24*

3 In Nomines, a 5, ed. in MB, xlv (1979)

In Nomine, a 5, inc., *Lbl Add.32377*

In Nomine, a 5, inc., *CF D/DP Z6/1*

In Nomine, a 6, ed. in *Mb*, xlv (1979)

'In Nomine' pavan and galliard, lute, *Cu Add.8844, Cu Dd.9.33, Lbl Eg.2046, Lbl Hirsch M.1353*; lute duet, *EIRE-Dtc 410/1*; fl, b viol, cittern, *GB-Cu*; pavan only in Thomas Morley, *The First Booke of Consort Lessons* (1599, enlarged 2/1611), ed. S. Beck (New York, 1959)

Pavan, a 5, inc., *Lbl Add.30826–8*

keyboard

Fantasia, ed. in MB, lxvi (1995)

3 In Nomines (1 inc. and anon.), ed. in MB, lxvi (1995)

[Duet] Upon ut re my fa soul la ij longe, ed. in MB, lxvi (1995)

doubtful works

Pour down ye powers, 1v, 4 insts, *Ob Tenbury 389*, attrib. Parsons in *Lbl Add. 17786–91*; ed. in MB, xxii (1967)

Rejoice in the Lord always, anthem, 4vv, *US-NYp Drexel 4180–83*, attrib. Sheppard in *GB-Lbl Add.29289*

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M. Hofman and J. Morehen: *Latin Music in British Sources c.1485–c.1610*, EECM, suppl. ii (1987)

J. Craig-McFeely: *English Lute Manuscripts and Scribes 1530–1630* (diss., U. of Oxford, 1994)

JOHN CALDWELL, SUSI JEANS/ALAN BROWN

Strohfiedel.

A simple, early type of European [Xylophone](#).

Strohm, Reinhard

(b Munich, 4 Aug 1942). German musicologist. He studied musicology, Latin and Italian literature in Munich and Berlin with Georgiades, Osthoff and Dahlhaus (1961–71) and took the doctorate in 1971 with a dissertation on Italian opera arias of the early 17th century. After attending the Milan Conservatory, he worked in Munich as editor of the Wagner collected edition (1970–82). In 1975 he was made lecturer at King's College, London, where he worked until he was appointed professor at Yale University (1983–90). He returned to King's College in 1991 and was made professor; since 1996 he has been Heather Professor of Music at Oxford University. He is an honorary member of the AMS and a Fellow of the British Academy and in 1977 he was awarded the Dent medal of the Royal Musical Association. He has worked as editor for *Acta Musicologica*, *Early Music History*, *Orbis musicae*, *Dramaturgia Musicale Veneta* and the critical editions of Vivaldi and Locatelli. In addition to his numerous publications, he has contributed 36 articles on opera composers to *Pipers Enzyklopädie des Musiktheaters*. His principal areas of research include medieval, Renaissance and 18th-century music, the history of opera and the historiography of musicology.

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Stroh violin.

A type of violin developed for early gramophone recordings by (John Matthias) Augustus Stroh (*b* Frankfurt, 7 May 1828; *d* London, 2 Nov 1914) in London between 1899 and 1901; it was manufactured in London by his son Charles Stroh from 1901 to 1924 and then by George Evans until 1942. Augustus settled in Britain in 1851 and worked as an engineer and inventor in the fields of electrical telegraphy and acoustics; he was Charles Wheatstone's assistant from the mid-1850s until the latter's death in 1875. From 1878 he experimented with gramophone recording. Until the advent of electrical recording techniques in the early 1920s the sounds made by the performers usually had to be directed at a single large horn; those of a normal body of strings were neither sufficiently loud nor sufficiently directional to record well, so Stroh devised an appropriate instrument which incorporated elements of the gramophone.

The body of the Stroh violin consists of a long, narrow piece of wood, the upper surface of which serves as the fingerboard, and a flexible membrane, to which a straight metal horn is attached, mounted at one side of the bridge. Concert models feature a second, smaller horn directed towards the player. The tone, perhaps surprisingly, is not at all metallic. A few violas, cellos, double basses, guitars, Hawaiian steel guitars and mandolins based on this principle were also produced by the Strohs. The Stroh violin was played in dance bands and in the open air until World War II, and is still occasionally used for Morris dancing. Patents for 'horned violins' were issued in the USA to a dozen other inventors between 1900 and 1949. Modified copies of the Stroh violin are still manufactured in Myanmar, and similar instruments are built for Transylvanian dance music, based on the German-made Tiebel-Radio violin from the 1920s. In 1973 Franz-Ernst Peschke in Darmstadt constructed similar instruments for Kagel's *1898*, in which the bells of a trumpet, trombone, flugelhorn and sousaphone were attached to the bodies of (respectively) a violin, viola, cello and double bass. The Stroh violin is featured in Hugh Davies's music theatre work *The Birth of Live Electronic Music* (1971) and, in the 1990s, in scores by Dennis James for 1920s 'silent' films.

A single-string variant of the Stroh violin, known as the Phonofiddle, was introduced in 1904 by Arthur Howson; it was normally tuned to *d'*. Several manufacturers, including Charles Stroh, produced models with straight or curved horns (some under the names One String Fiddle or Japanese Fiddle).

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HUGH DAVIES

Stroke (i).

A sign used in English virginal music and elsewhere to indicate an ornament of some kind. See [Ornaments](#), §3 and 6.

Stroke (ii).

An articulation mark used to indicate [Staccato](#). Before the second half of the 19th century, strokes or dashes were likely to have the same meaning as dots, although from the time of Quantz (*Versuch*, 1752) some notators and theorists interpreted them as meaning different degrees of staccato. In such cases, the stroke or dash has usually been considered to indicate a shorter and sharper execution, and the dot a longer and lighter one. The supposed distinction between dots and strokes in Mozart's autograph scores has been much debated. See [Articulation marks](#), §4.



Stroke (iii).

For bowstrokes, see [Bow](#), §II.

Stromentato

(It., now *strumentato*: 'scored for instruments').

Short for *recitativo stromentato*, i.e. [Recitative](#) accompanied by the orchestra. It is sometimes held that the term implies a recitative in which the orchestra plays an independent part, in the form of dramatic interpolations, as opposed to [Accompagnato](#), where it merely accompanies. It is not possible, however, to draw any clear distinction between the two.

JACK WESTRUP

Stromento

(It.).

See [Strumento](#).

Strong, George Templeton (i)

(*b* New York, 26 Jan 1820; *d* New York, 21 July 1875). American lawyer, musical amateur and diarist, father of [george templeton Strong \(ii\)](#). He played the piano and the organ as a child and later attended Columbia

College; he was admitted to the bar in 1841. In 1869 he founded the New York Church Music Association, which offered public concerts of religious music. He was also an original subscriber of the Philharmonic Symphony Society of New York (founded 1842), of which he was president from 1870 to 1874.

Strong's diary, with over four million words, confirms him as one of the most comprehensive and important 19th-century commentators on New York life. Along with accounts of personal, local and world affairs, it contains observations on hundreds of musical performances, including orchestral and choral concerts, opera, solo recitals, services at Trinity Church and chamber music. It also describes Strong's role as an organizer. A conservative idealist, he fought unsuccessfully to excise the music of such composers as Berlioz, Liszt, Robert Schumann and Wagner from Philharmonic programmes in the name of (as he said) 'fine and great music'. The diary offers a colourful mode of expression, an insider's view of the politics and economics of musical institutions, and a detailed account of a city's musical culture.

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KAREN AHLQUIST

Strong, George Templeton (ii)

(*b* New York, 26 May 1856; *d* Geneva, 27 June 1948). American composer, son of [George Templeton Strong \(i\)](#). As a youth Strong studied the oboe. In 1879 he went to Leipzig, where he studied counterpoint with Jadassohn and horn with Gumpert. During the years 1881–6 he visited Weimar and came to the attention of Liszt, to whom Strong's symphonic poem *Undine* is dedicated. In 1886 Strong settled in Wiesbaden, where began a lasting friendship with MacDowell. After returning to the USA in 1888, MacDowell brought Strong's music to the attention of the American public, and he urged Strong to return, helping to obtain for him a position as theory teacher at the New England Conservatory (1891–2). Strong then went back to Europe, and, apart from occasional visits to the USA, he spent the remainder of his life in Switzerland.

Strong's compositions, most of which were written and published in Europe, include three symphonies, a number of symphonic poems, choral works, chamber music, piano pieces and songs. Chromatic harmony, cyclic themes and rhapsodic construction characterize these works, such as *Die Nacht*, which was taken up by Toscanini and the NBC SO. A collection of

his manuscripts, together with correspondence and other papers, is held at the Library of Congress.

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JAMES R. SMART/R

Strophic.

A term applied to songs in which all stanzas of the text are sung to the same music, in contrast to those that are [Through-composed](#) and have new music for each stanza. The term 'aria' as used in 16th- and early 17th-century Italy nearly always implied strophic setting of a stanzaic text, and pieces such as chorales and hymns are by definition strophic. So, too, are the vast majority of folksongs and folk ballads, as are many 18th-century art songs which attempt to capture their spirit (*volkstümliches Lied*).

Schubert used the form in setting simple lyrics and some narrative poems (*Heidenröslein*, *Der Fischer*) but frequently modified the basic structure by slightly changing the vocal line from stanza to stanza or by varying the figuration of the accompaniment (*Im Frühling*). One or more stanzas may also be set to different music or with a change of tonality (Schubert's *Die Forelle*; Brahms's *Wie bist du, meine Königin*). In fact every shade of modification is possible between the purely strophic and the through-composed song. The principle can also be adapted as a compositional or analytical tool for instrumental music (for example, variation sets are in a sense strophic). Occasionally, and particularly in recent times, the implicit or explicit use of strophes in vocal or instrumental works harks back to the poetic forms of classical antiquity such as the ode.

MICHAEL TILMOUTH/R

Strophicus.

In Western chant notations, the name sometimes given to the [Apostrophe](#), and to groups of two or more *apostrophes* ([Distropha](#), [tristropha](#) etc.); it is also used as an adjective to describe neumes including the *apostrophe*. The *strophicus* was distinguished from the [Virga](#) or [Punctum](#) (or groups of these) probably by the manner of its performance, although it is not certain what this may have entailed. Aurelian of Réôme (*f* 840–50) spoke of a staccato delivery (*GerbertS*, i, 57), an interpretation favoured by most modern writers. Wagner believed that intervals of less than a semitone might have been involved. (For illustration see [Notation](#), [Table 1](#); see also P. Wagner: *Neumenkunde: Paläographie des liturgischen Gesanges*, Fribourg, 1905, rev. and enlarged 2/1912/R.)

Strophic variations.

A form of Italian vocal chamber music of the first half of the 17th century in which the vocal melody of the first strophe is varied in subsequent strophes while the bass is repeated unchanged or with only slight modifications, generally of rhythm; the term itself is modern and was not used by composers or theorists of the period. The sectional nature of works in this form, which are normally secular solo songs or duets, distinguishes them from those built on a ground bass or ostinato over which the music unfolds continuously. Strophic variations undoubtedly originated in variation techniques used in the 16th century in instrumental as well as in vocal music. It is significant that popular melodies dating from that period, such as the *romanesca* or *Ruggiero*, were used in the early 17th century as the bass in many strophic-variation settings of *ottavas*, a schematic type of verse with which they had often been associated. There are several such settings by Antonio Cifra in particular, Sigismondo d'India and other composers of solo songs and duets; the most celebrated is Monteverdi's duet *Ohimè, dov'è il mio ben* (seventh book of madrigals, 1619).

Whether a bass was traditional or the composer's own, it was common in strophic variations for each pair of lines of an *ottava* to be set over one statement of it. The equally schematic form of the sonnet was sometimes subjected to a comparable division into four strophes, nearly always over the composer's own bass. Having served as the foundation of the four-line strophes of the octave, an original bass could be adapted to fit the three-line strophes of the sestet more conveniently than could a borrowed bass; Stefano Landi's *Altri amor fugge* (*Arie*, 1620), for solo voice and continuo, is a good example of a sonnet set as strophic variations in four sections. Larger and, very rarely, smaller divisions of a poem are also found. It was common for the last phrase of the bass in any section (but especially the final one) to be repeated with new music over it. The texts in each section are not of course genuine strophes but arbitrary, though regular, sections of a complete strophe or poem. Composers sometimes suggested that their music for such a text might be used for other texts identical in structure.

The principle of strophic variation was sometimes applied to settings of genuinely strophic poems, which, however, in early 17th-century Italy (as in other countries and periods) were normally set simply as strophic songs, with the same music for each verse. In some settings of such poems not only does the vocal line change from verse to verse but the bass too changes so much that the songs cannot still be called strophic variations. Conversely, in songs such as Caccini's *Ard' il mio petto misero* (*Le nuove musiche*, 1601/2) the changes from verse to verse are so slight that the pieces are virtually written-out strophic songs. Caccini called that song an *aria*, but most sets of strophic variations are similar in style to solo madrigals (i.e. in common time and with relatively slow-moving basses). Orpheus's great song 'Possente spirito' in Act 3 of Monteverdi's *Orfeo* (1607) is essentially a set of strophic variations, in which, in the dramatic context, the form is treated with notable imagination and psychological

acumen. The ritornellos between its strophes are an element found in some other songs in this form. In the songbooks of the period the first genuine strophic variations on composed basses appeared as late as 1616: examples occur in the collections of songs and duets published in that year by the Florentines Domenico Belli and Domenico Visconti. Rome became the most important centre of them: Landi and G.D. Pulfiaschi were prominent composers of them, and there are several examples as late as the sonnets of Domenico Mazzocchi's *Dialoghi, e sonetti* (1638).

By the 1630s, however, the technique of strophic variation was dying out in all parts of Italy, though there are later instances of it in, for example, Roman cantatas of the mid-17th century and certain arias in the operas of Cavalli. In Venice (where Cavalli worked) such composers as Alessandro Grandi (i) and G.P. Berti had begun to apply it from at least 1620 to sectional songs whose repeated basses move more actively, predominantly in crotchets. They called such pieces cantatas, and it is customary to refer to them now as strophic-bass cantatas (see [Cantata](#), §1, 1). Grandi also adopted this technique in motets.

The term 'strophic variations' is occasionally used too of music of other periods, for example isorhythmic motets of the 14th century, constructed according to principles similar to those outlined above.

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NIGEL FORTUNE

Stroppa, Marco

(b Verona, 8 Dec 1959). Italian composer. He graduated in the piano (1980) and choral music and conducting (1981) at the Verona Conservatory, composition (1982) at the Milan Conservatory, studying with Renato Dionisi and Corghi and electronic music (1983) under Vidolin at the Venice Conservatory. Between 1984 and 1986 he was at MIT, where he pursued graduate studies in cognitive psychology, artificial intelligence and computer music. From 1977 onwards he has taught and given masterclasses at various universities, conservatories and research centres. He established, directed and taught at the International Bartók Seminar in Hungary and, in 1997, took up the post of professor of composition at the Musikhochschule in Stuttgart. He has been awarded a number of prizes, including the Kompositionspreis at the 1996 Salzburg Easter Festival.

In 1982 Stroppa was invited to IRCAM and for several years was involved there as a composer and researcher. The same year saw the first version

of *Traiettoria*, a work for piano and computer, which established him internationally; in this piece the computer, sound world is conceived as a closely connected extension of the acoustic piano, taking structures of multiple harmonics and specific instrumental gestures as points of departure. The quartet *Spirali* (1987–8) marked the beginning of his exploration of the spatialization of sound, incorporating the spatial dimension into the compositional structure itself, while the first book of *Miniature estrose* for piano (1991–5) masterfully demonstrates how to stress the modern qualities of such a historically resonant instrument without recourse to avant-garde techniques. The piano's central role in Stroppa's output, together with his music's fertile, if indirect, relationship with music history, is underlined in *Upon a Blade of Grass*, which contains echoes of the piano concerto tradition. Another example of historical interplay is displayed in the radio operas (*Proemio* and *In cielo, in terra, in mare*): in their narrative structure they make a direct link with the first Italian examples of the genre from the end of the 1950s, while the vocal writing evokes the pre-operatic Italian tradition. *In cielo, in terra, in mare* led in 1995 to the 'azione musicale' ...1995...2995...3695....

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GIORDANO FERRARI

Strouse, Charles (Louis)

(b New York, 7 June 1928). American composer. A classically trained pianist, he began to compose at the age of 12, then studied orchestration and composition at the Eastman School of Music, composition with Copland at Tanglewood for three years, and harmony and composition with Boulanger in Paris in his later teens and early 20s. In 1949, while supporting himself by playing the piano for ballet classes, summer stock choreographers and dance bands, he met lyricist Lee Adams. In the early 1950s Strouse and Adams, along with Michael Stewart, following the tradition of Jerry Bock and Sheldon Harnick, Fred Ebb and Herman Wouk, wrote weekly revues for the Green Mansions summer resort in the Adirondacks, and within a few years were inserting songs into small professional revues. After more than a year as a piano assistant to Frank Loesser during the composition and rehearsals of *Greenwillow* (1960), Strouse, with Adams and Stewart, was hired to write what is widely considered to be the first rock and roll musical. *Bye Bye Birdie* (1960), was a good-natured spoof about a popular singer, much like Elvis Presley, and the teenage girl in a small town chosen to kiss him good-bye on the eve of his induction into the army.

Strouse and Adams followed this Tony Award-winning hit with three less successful shows. *All American* (1962), the story of an immigrant professor who coaches a football team, is remembered primarily for the song 'Once Upon a Time'. *Golden Boy* (1962), adapted from Clifford Odets's popular play and film, starred Sammy Davis jr as a poor black boxer seeking wealth and fame at any cost. Arguably Strouse's finest and most ambitious score, it began innovatively with a rhythmic counterpoint of boxer's grunts and groans during a workout and continued with an array of exceptionally lyrical songs ('Night Song', 'Lorna's here' and 'I want to be with you') and jazz-influenced songs ('Don't forget 127th Street' and 'Can't you see it'). '*It's a Bird, It's a Plane, It's Superman*', which emphasized the human side beneath the cartoon caricatures, was the first of several attempts over the next 30 years to bring a famous comic strip character to life on the stage. The last collaboration with Adams ended successfully with *Applause* (1970), an adaptation of the Academy Award-winning classic film *All About Eve* (1951). With a book by Betty Comden and Adolph Green and starring Lauren Bacall as Margo Channing, the famous actress betrayed by her

sycophantic protégée Eve Harrington, *Applause* earned Strouse and Adams their second Tony Award and bequeathed a legacy of lasting songs about the theatre ('Welcome to the theatre', 'But Alive' and the title song). Seven years later Strouse, with Martin Charnin, turned another comic strip character, Little Orphan Annie, into his third Tony Award-winning musical, the spectacular hit *Annie*, and Broadway's eleventh-longest-running book musical of all time.

Future attempts at success on Broadway and in London proved elusive. Three Strouse shows received relatively successful off-Broadway runs, *By Strouse* (1978), a revue based on Strouse songs, *Mayor* (1985), a revue that revolved around colourful New York City Mayor Edward Koch, and *Annie Warbucks* (1993), the long-awaited sequel to *Annie*. Many of Strouse's failed shows contained well-received scores, especially *Rags* (1986), and an abundance of collaborative talent: *Bye Bye Birdie* librettist Stewart and lyricist Adams in the failed sequel *Bring Back Birdie* (1981); *My Fair Lady* librettist and lyricist Alan Jay Lerner in an updated version of Robert Sherwood's play *Idiot's Delight* as *Dance a Little Closer* (1983); *Fiddler on the Roof* librettist Joseph Stein's and *Godspell* lyricist Stephen Schwartz's original musical about the travails of Jewish immigration in New York City for *Rags* (1986); and *West Side Story* and *Gypsy* librettist Arthur Laurents's adaptation of Dashiell Hammett's novel and film, *The Thin Man* as *Nick and Nora* (1991). Nevertheless, the total of Broadway performances for these shows and two others (*A Broadway Musical* and *Charlie and Algernon*) was an astonishingly low 36. Even in less successful musicals Strouse has rarely failed to deliver a tuneful score. His stylistic malleability, however, may have contributed to his relative obscurity compared with composer-lyricists like Irving Berlin or teams like Rodgers and Hammerstein: for example, few of the millions of Americans familiar with 'Those were the days', the nostalgic theme song to the 1970s television series *All in the Family*, know that Strouse was its composer. On Broadway and film Strouse's ability to capture the stylistic essence of an era is especially evident in his musical depiction of New York City c1910, as in *Rags*, the 1930s for *Annie* and the films *Bonnie and Clyde* (1967) and *The Night They Raided Minsky's* (1968), and other more contemporary popular styles. In fact, the flair for 1950s rock and roll parody he exhibited in *Bye Bye Birdie* ('The Telephone Hour', 'One Boy', 'Honestly Sincere' and 'One Last Kiss') led to a genuine rock and roll song *Born Too Late* that reached no.7 for the Ponytails on the American charts in 1962.

WORKS

(selective list)

stage

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

Bye Bye Birdie (L. Adams; M. Stewart), orchd R. Ginzler, Martin Beck, 14 April 1960 [incl. Kids, A Lot of Livin' to Do, One Boy, Put on a happy face, Rosie]; film, 1963

All American (Adams; M. Brooks, after B.L. Taylor: *Professor Fodorski*), orchd Ginzler, Winter Garden, 19 March 1962 [incl. Born Too Late, I've just seen her, Once Upon a Time]

Golden Boy (Adams; C. Odets and W. Gibson), orchd R. Burns, Majestic, 20 Oct 1964 [incl. Don't forget 127th Street, I want to be with you, Lorna's here, Night Song, No More, This is the life]

'It's a Bird, It's a Plane, It's Superman' (Adams; D. Newman and R. Benton, after the comic strip: *Superman*), orchd E. Sauter, Alvin, 29 March 1966 [incl. You've got possibilities]

Applause (Adams; B. Comden and A. Green, after M. Orr: *All About Eve*), orchd P.J. Lang, Palace, 30 March 1970 [incl. But Alive, Think how it's gonna be, Welcome to the theater]

Six (Strouse), Cricket Playhouse, 12 April 1971

I and Albert (Adams; P. Allen), Piccadilly, London, 6 Nov 1972

Annie (M. Charnin; T. Meehan, after the comic strip: *Little Orphan Annie*), orchd Lang, Alvin, 3 May 1977 [incl. I don't need anything but you, It's a hard knock life, Little Girls, N.Y.C., Tomorrow, You're never fully dressed without a smile]; film 1982 [incl. Dumb Dog, Let's go to the movies]

By Strouse (revue), Ballroom-off-Broadway, 1 Feb 1978

Flowers for Algernon (D. Rogers, after D. Keyes: *Charlie and Algernon and Charly*), Citadel, Edmonton, AB, 2 Dec 1978; [incl. I got a friend, Whatever Time There Is]; rev. as Charlie and Algernon, orchd Lang, Helen Hayes, 14 Sept 1980

A Broadway Musical (Adams; W.F. Brown), orchd R.M. Freedman, Lunt-Fontanne, 21 Dec 1978

Bring Back Birdie (Adams; Stewart), orchd M. Hummerl and D. Troob, Martin Beck, 5 Mar 1981 [incl. Middle Age Blues, Young]

The Nightingale (after H.C. Andersen: *The Emperor's Nightingale*), First All Children's, 25 Apr 1982

Dance a Little Closer (A.J. Lerner, after R.E. Sherwood: *Idiot's delight*), orchd J. Tunick, Minskoff, 11 May 1983 [incl. Another Life, Dance a little closer, I never want to see you again, There's always one you can't forget, There's never been anything like us]

Mayor (revue, Strouse; W. Leigh), orchd C. Bankey, Village Gate Upstairs, 13 May 1985

Rags (S. Schwartz; J. Stein), orchd M. Starobin, Mark Hellinger, 21 Aug 1986 [incl. Blame it on the summer night, Brand New World, Children of the Wind, Greenhorns, Rags]

Lyle (B. Waber, after Waber: *The House on 88th Street*), Lyric Hammersmith, London, 3 Dec 1988

Charlotte's Web (after E.B. White), Wilmington, DE, 17 Feb 1989

Annie 2 (Miss Hannigan's Revenge) (Charnin; Meehan, after the comic strip: *Little Orphan Annie*), Kennedy Centre Opera House, Washington DC, 4 Jan 1990; rev. Goodspeed-at-Chester/The Norma Terris, Chester, CT, 17 May 1990; rev. as Annie Warbucks, orchd K. Levenson, Marriott's Lincolnshire Theatre, Chicago, 6 Feb 1993 [incl. Annie just ain't Annie anymore, Changes, A Younger Man]

Nick and Nora (R. Maltby jr; A. Laurents, after D. Hammett: *The Thin Man*), orchd Tunick, Marquis, 8 Dec 1991 [incl. Everybody wants to do a musical]

Contribs. to revue, lyricist in parentheses: Shoestring Revue (Stewart), President, 28 Feb 1955; The Littlest Revue (Adams and Strouse), Phoenix, 22 May 1956; Shoestring '57 (Adams), Barbizon Plaza, 5 Nov 1956; Upstairs at O'Neals (Strouse), O'Neals Restaurant, 28 Oct 1982

Incid music to Sixth Finger in a Five Finger Glove (S. Michel), Longacre, 8 Oct 1956

other works

lyricists in parentheses

Films: *Bonnie and Clyde*, 1967; *The Night They Raided Minsky's* (Adams, S. Cairn, Strouse), 1968 [incl. *A Dancing Man*, *Living Alone*, *The Night They Raided Minsky's*, *Take Ten Terrific Girls*]; *There Was a Crooked Man*, 1970; *Just Tell Me What You Want*, 1980

Songs: *Born too late* (F. Tobias), 1962; *Those were the days* (Adams), 1971 [theme song to *All in the Family* and *Archie Bunker's Place*]

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GEOFFREY BLOCK

Strowger, E.

(*fl* 1540). English composer, possibly related to Nicholas Strogers. His sole surviving composition is a short canonic *Miserere* for organ (*GB-Lbl* Add.29996; ed. in *EECM*, vi, 1966).

JOHN CALDWELL

Strowger [Strowgers], Nicholas.

See *Strogers, Nicholas*.

Strozzi, Barbara [Valle, Barbara]

(*b* Venice, 1619; *d* Padua, 11 Nov 1677). Italian composer and singer, adopted (possibly illegitimate) daughter of [Giulio Strozzi](#). She was sometimes referred to by him as Barbara Valle; by 1650 she was his sole heir. Her mother was Isabella Garzoni, called 'la Greghetta', Strozzi's longtime servant. Barbara was a pupil of Francesco Cavalli and the dedicatee of two volumes of solo songs by Nicolò Fontei, the *Bizzarrie poetiche* of 1635 and 1636, for which Giulio Strozzi wrote most of the texts, and which Barbara sang at his home in the presence of various Venetian *letterati*. Her performances were institutionalized in 1637 when Giulio founded the Accademia degli Unisoni, a musical offshoot of a more important literary academy, the Accademia degli Incogniti. As indicated by published minutes of the Unisoni (*Le veglie de' Signori Unisoni*, 1638), she sang at the meetings and suggested the subjects on which the members exercised their debating skills.

Strozzi's career as a professional composer began in 1644 with the first of her eight publications, a volume of madrigals for two to five voices on texts by Giulio Strozzi, which she dedicated to Vittoria della Rovere, Grand Duchess of Tuscany. All but one of her subsequent surviving publications –

op.4 is missing – appeared after Giulio's death in 1652. Dedicated to a variety of important patrons, including Ferdinand II of Austria and Eleanora of Mantua (op.2, 1651), Anne of Austria, Archduchess of Innsbruck (op.5, 1655), Nicolò Sagredo, later Doge of Venice (op.7, 1659) and Sophia, Duchess of Brunswick and Lüneburg (op.8, 1664), they suggest that she may have been forced to rely on her abilities as a composer for her livelihood after her father's death. She apparently dedicated the missing op.4 to Carlo II, Duke of Mantua in 1655. She composed several songs for the duke in 1665, a year after her last known published works. Although Strozzi never married, by 1651 she had four children; it seems likely that the father of at least three of them was Giovanni Paolo Vidman, a friend of Giulio Strozzi, and the dedicatee of his *La finta pazza* of 1641. Her two daughters, Isabella (c1642–57) and Laura (c1644–86), entered the convent of S Sepolcro in Venice in 1656, the latter taking her final vows in 1661. Strozzi's son Massimo (*d* after 1680) took vows in the Servite order in 1662 and became a monk at the monastery of S Stefano in Belluno. Another son, Giulio Pietro (*b* c1641), was still alive in 1680.

Apart from the madrigals of op.1 and the solo motets of op.5, nearly all of Strozzi's surviving works are ariettas, arias and cantatas for solo voice (mainly soprano) and continuo. A few works call for strings as well. Although the generic categories are not fixed, and terminology is only loosely applied in the publications themselves, the simplest pieces are the ariettas, which are essentially short arias in strophic form (such as most of the pieces in op.6). The most complex are the cantatas (such as those in opp.7 and 8). These are lengthy, varied works containing several sections and a mixture of vocal styles: recitative, arioso and aria, responding to textual distinctions between open narration and formal lyricism. The arias are generally shorter than the cantatas, often strophic, and frequently enclosed by a refrain at beginning and end.

The texts, many of them apparently written to order and about half of them anonymous, are in the Marinist vein: precious love poetry filled with various conceits, ironic and lachrymose by turns. The known poets include, besides Giulio Strozzi, several figures associated with the world of opera in Venice around the middle of the 17th century: P.P. Bissari, Aurelio Aureli, Pietro Dolfino, Marc'Antonio Corraro, Nicola Beregani, Francesco Piccoli and G.B. Maiorani; G.B. Pellicani wrote texts for several dramatic works presented in Bologna. Although she wrote no operas, the best of her works (most notably the *lamento* 'Sul Rodano severo', opp.2 and 3) convey dramatic action in which the progress of a protagonist – partly described by a narrator – towards a resolution of his predicament unfolds in a carefully calculated series of musico-dramatic events. In cantatas as well as arias, her primary formal procedure is contrast, usually combined with some kind of refrain idea. Strozzi's style, with its easy shifts between unmeasured and measured passages and between duple and triple metre, and her occasional use of the *stile concitato*, all in response to a faithful adherence to the form and meaning of the texts, reflects her training in the *seconda prattica* tradition, as exemplified in the music of her teacher, Cavalli. But her melismatic expansions are longer and repetitions of text more frequent than his, and her style is altogether more pointedly lyrical, more dependent on sheer vocal sound. It is emphatically singer's music, and very grateful to the lyrical soprano voice, neither excessively virtuoso nor especially

demanding as far as range or tessitura is concerned. The similarity in vocal style among her works, the scoring for soprano and continuo, and the frequent puns on her name in the texts suggest that she sang most of her music herself, at academic meetings and similar social occasions.

The Genoese Bernardo Strozzi painted a portrait of Barbara Strozzi and by 1639 he had made a copy of it for a Venetian patron. The *Female Musician with Viola da Gamba* (now in the Gemäldegalerie, Dresden) is most likely Strozzi's original portrait of the composer.

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ELLEN ROSAND (with BETH L. GLIXON)

Strozzi, Giulio [Zorzisto, Luigi]

(*b* Venice, 1583; *d* Venice, 31 March 1652). Italian librettist, poet and dramatist; [Barbara Strozzi](#) was his adopted (possibly illegitimate) daughter. He was himself the illegitimate (later legitimized) son of Roberto Strozzi, a Venetian banker and member of a prominent Florentine family, of which Piero Strozzi was an earlier member. He was educated in Venice and at the University of Pisa, where he graduated in law. He then moved to Rome, where he attained the rank of apostolic prothonotary and was instrumental in founding about 1608 the Accademia degli Ordinati. This literary circle, which met at the house of Cardinal Giovanni Battista Deti, was formed in opposition to the influential Accademia degli Umoreisti. Strozzi later resigned from the position of prothonotary and left Rome, where he seems to have become a controversial figure. He worked for a time at Padua, where he wrote the tragedy *Erotilla* (Venice, 1615), and at Urbino, where he served the duke as 'prefect of the bedchamber'. He finally returned to Venice, probably in the early 1620s, and spent most of the rest of his life there.

Strozzi was active in Venice in both literary and musical circles. In company with several of the early librettists of Venetian opera he was a member of the Accademia degli Incogniti and shared the academy's libertine philosophy. He himself founded two other academies at Venice.

The first of these met at the house of Marquis Martinenghi Malpaga. The second – the Accademia degli Unisoni, founded in 1637 – met at Strozzi's house and was devoted not only to the reading of academic discourses but also to musical performances in which Barbara Strozzi played a major role; the published papers of the academy – *Veglie de' Signori Unisoni* (Venice, 1638) – are dedicated to her. Strozzi and his academy seem to have achieved some notoriety: both were attacked in an anonymous and strongly worded series of satires, dating from late 1637 or early 1638.

Strozzi's literary output includes orations, plays, poetry and descriptions of Venetian ceremonial, several of which contain useful information on Venetian musical life. His published description of the memorial service for Cosimo II, Grand Duke of Tuscany, held in Venice on 25 May 1621, contains references to a requiem mass composed for the occasion by Monteverdi (the music is lost); in the 12th canto of his heroic poem *La Venetia edificata* (Venice, 2/1626) he praised several Venetian musicians, among them Monteverdi and Alessandro Grandi (i); and his *Le glorie della Signora Anna Renzi romana* (Venice, 1644) contains biographical information about, and a critical appreciation of, the famous soprano (see [Renzi, Anna](#)).

Strozzi is best known, however, for his operatic librettos, which were set to music from the mid-1620s onwards. Little survives of the musical settings. His two earliest operatic collaborations were with Monteverdi. The five-act comic opera *La finta pazza Licori* (1627), developed from an existing dramatic dialogue in 1627 and intended for performance at Mantua, is known only from Monteverdi's letters. Monteverdi wrote with enthusiasm about Strozzi's text and about the problems of a musical depiction of madness. According to Tomlinson, however, he probably set no more than part of Act I before the project was abandoned. Their second collaboration, *Proserpina rapita*, was commissioned by the Venetian patrician Girolamo Mocenigo for the wedding of his daughter, and was first performed on 16 April 1630 in a room above Mocenigo's apartments in the Palazzo Dandolo. The libretto survives, as does a brief description of the wedding banquet and performance (in *A-Wn*; see Zoppelli for a slightly varied description). A setting for three voices and continuo of a section of the text, 'Come dolce hoggi l'auretta', was published in a posthumous collection of Monteverdi's *Madrigali e canzonette* (Venice, 1651). (*Proserpina rapita* was not, as has previously been asserted, reset by Francesco Saccati in 1644.)

Strozzi was one of the most original, important and influential members of the small group of librettists involved in the creation of Venetian opera. Badoaro and Busenello were his friends. The latter contributed a laudatory ode for the publication of *La Venetia edificata* and also dedicated several poems to Strozzi. Another librettist, Paolo Vendramin, was a member of the Accademia degli Unisoni. Several of Strozzi's librettos (all extant) were set for performance at the new public opera houses. His three-act *Delia, o sia La Sera sposa del Sole* (music by Francesco Manelli, now lost), conceived as a court opera, 1630–31, was first performed at the opening of the Teatro di SS Giovanni e Paolo in 1639. It has been described as 'the prototype of Venetian opera'. Even more important was *La finta pazza* (reprinted in Corte; not to be confused with *La finta pazza Licori*); it was first performed with music by Saccati for the opening of the Teatro Novissimo on 14

January 1641 and was subsequently presented in several other Italian cities. A score of the opera used by the Febiarmonici, dating from no earlier than 1644, was discovered in the 1980s. The most notable revival of the opera took place in Paris in 1645, with stage designs by Giacomo Torelli and choreography by G.B. Balbi; for this, one of the earliest performances of Italian opera in Paris, some of the recitatives were replaced by spoken dialogue. *La finta pazza* was the first of a trilogy of librettos by Strozzi covering the period from the Trojan War to the founding of Rome. The other two were *La finta savia* and *Il Romolo e 'l Remo*. Of the music for *La finta savia* (Venice, Teatro di SS Giovanni e Paolo, 1643; music by Filiberto Laurenzi, Tarquinio Merula, Giovanni Battista Crivelli, Alessandro Leardini, Benedetto Ferrari and Vincenzo Tozzi), only the arias contributed by Laurenzi survive. The setting of *Il Romolo e 'l Remo* (Venice, Teatro SS di Giovanni e Paolo, 1645), attributed on uncertain grounds to Cavalli, is lost, but Cavalli's score for Strozzi's last libretto, *Veremonda* (performed Naples, 1652; Venice, probably 1653), survives. On the title-page of the libretto, which was a reworking of G.A. Cicognini's *Celio* (Florence, 1646), Strozzi's name appeared anagrammatically as Luigi Zorzisto.

A number of Strozzi's smaller-scale texts were also set by Venetian composers. Here again Monteverdi was first in the field. His setting (now lost) of the sonnets *I cinque fratelli* was written in 1628 for performance at a banquet given by the Venetian Republic to honour a visit by Grand Duke Ferdinando of Tuscany and his brother Carlo de' Medici. The earliest of Strozzi's texts to survive with music, however, is the large-scale pastoral dialogue *La Gelosia placata*, of which Giovanni Rovetta included a setting in his first book of madrigals (Venice, 1629). The text, adapted from Act 3 scene i of Strozzi's comedy *Il natal di Amore: anacronismo* (Venice, 4/1629), is cleverly constructed and is distinguished by its unusually energetic language; the musical setting foreshadows stylistic features of early Venetian opera and employs the *genere concitato* (texts and music in Whenham). Continuing his association with composers working in Venice, Strozzi contributed the texts for Nicolò Fontei's first book of *Bizzarrie poetiche poste in musica* (Venice, 1635) and the majority of those for the second book (Venice, 1636). One of the texts set by Fontei in his 1635 book, *Gira il nemico insidioso*, was also set by Monteverdi and published in his eighth book of madrigals (Venice, 1638). The text of Laurenzi's serenata *Guerra non porta* (in his *Concerti et arie*, Venice, 1641) is by Strozzi, and he also wrote the texts for Barbara Strozzi's first book of madrigals (Venice, 1644). In her later volume, *Cantate, ariette e duetti* (Venice, 1651), she included her own settings of texts from the operas, *La finta pazza* and *Il Romolo e 'l Remo*.

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JOHN WHENHAM

Strozzi, Gregorio

(*b* S Severino Lucano, c1615; *d* probably Naples, after 1687). Italian composer and organist. He was a pupil of Giovanni Maria Sabino in Naples. He became second organist at SS Annunziata, Naples, in 1634 and was still in that position in 1643 despite a promise of promotion. In 1645 he became chaplain at the principal church in Amalfi, and he held a benefice there. Some time after 1655 he became a doctor of both canon and civil law at the University of Naples and also an apostolic notary.

Strozzi's output includes a collection of choral works for Holy Week and a set of two-part textless pieces for instructional purposes, *Elementorum musicae praxis*, but the *Capricci da sonare* is his most important volume. Intended for performance on harpsichord or organ (apparently in that order of preference), its 29 pieces cover almost every form found in keyboard music at the time: learned contrapuntal works (capriccios, ricercares, sonatas), virtuoso toccatas, dance pieces (gagliardas, correntes, ballettos), variations (on the romanesca and *eufonia*, and a *toccata de passagagli*) and an intabulated madrigal (based on Arcadelt's *Ancidetemi pur*). They are in the Neapolitan-Roman tradition of keyboard music typified by Macque, Mayone, Trabaci, Frescobaldi and Salvatore, and their style suggests that despite the late date of their publication they are early works. There are certain archaic features: it is one of the last Italian keyboard sources to be presented in open score; ecclesiastical tones are indicated; the opening capriccio, a long set of nine contrapuntal variations on the hexachord, may well be the last composition on this material; and similarly the romanesca variations may be the last Baroque work of its kind.

The ricercares are complex works in which two, three or four themes are treated simultaneously in the fashion of Salvatore's ricercares and Frescobaldi's fantasias. Several pieces, notably the toccatas, are in an elaborate fantasia style reminiscent of that of Macque and Frescobaldi but more exaggerated: it involves chromaticism, abrupt harmonic progressions and sharp dissonances, in the manner of the *consonanze stravaganti* and

the *durezze e ligature* that Macque and Frescobaldi respectively used elsewhere. Figurations passing through the entire texture, and erratic, pointed rhythms, often of the Lombard variety, are two specially striking features which sometimes become so affected and passionate that supplementary performance directions are needed: *arpeggiando*, *accentando*, *gruppeggiando* (very pointed Lombardic rhythm), *largo*, *stretto*, *a battuta*, *piano*, *forte*. The music is also profusely ornamented.

The first of the three sonatas bears the remark 'inappropriately called by others *Canzona francese*'. This points up very clearly the well-known relationship between the sonata and the older variation canzona of Frescobaldi. Strozzi's pieces have three or four contrasted movements, a few of them employing related material, and are the earliest known keyboard pieces called 'sonata' to be in more than one movement. The dance pieces seem to have been influenced by Trabaci's, though Strozzi's are more tonal. Only the outer parts of the last five correntes and the two ballettos are given; the harmonic filling is to be supplied from figures, which denote intervals below the soprano as well as above the bass.

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Responsoria, lamentationes, impropria, psalmi, hymni, motecta et evangelia passionis (quoad turbam), quae ad musicam in Hebdomada Sancta spectant, 4vv, bc, op.1 (Rome, 1655)

Officio del Sancto Natale, op.2, lost, known from an allusion in op.4

Elementorum musicae praxis, utilis non tantum, incipientibus, sed proficientibus et perfectis, op.3 (Naples, 1683)

Capricci da sonare cembali, et organi, op.4 (Naples, 1687/R); ed. B. Hudson, CEKM, xi (1967)

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BARTON HUDSON

Strozzi, Piero

(*b* Florence, c1550; *d* Florence, after 1 Sept 1609). Italian amateur composer. He was a nobleman, who played an important intellectual role in fostering the 'new music' in Florence during the late 16th century. Giulio Strozzi was a younger member of his family. He was a member of the Camerata of Count Giovanni de' Bardi and a chief participant in its discussions on the reform of music. In apparent acknowledgment of his significance in the group, Vincenzo Galilei made him one of the two interlocutors (the other was Bardi) in his *Dialogo della musica antica e della moderna* (1581). He was also a member of the Camerata of Jacopo Corsi and was one of those before whom Peri (as he reported in the preface to *Euridice*) first demonstrated the new manner of singing, which Corsi's group encouraged. Strozzi was also supportive of Giulio Caccini. Later he was a principal member of Marco da Gagliano's Accademia degli Elevati, which flourished in Florence from 1607 to 1609. In 1579 he composed music for the *Carro della Notte* (text by Palla Rucellai) and the *Carro di Venere* (the younger G.B. Strozzi), both of which were presented in Florence on the occasion of the marriage of Grand Duke Francesco I de' Medici and Bianca Cappello. In 1596 his music was used in the *Mascherata degli accecati* (Rinuccini), and in 1600 he composed a chorus, the 'Coro di Amori', for Caccini's *Il rapimento di Cefalo* (Chiabrera), which was presented to mark the marriage of Henri IV of France and Maria de' Medici in Florence. All this music is lost. Only three compositions by him are extant: *Fuor dell'humido nido* (in *I-Fn*; ed. in Ghisi, 1940, Fortune and PirrottaDO), which Caccini sang 'over his own and many other viols' in the *Carro della Notte*, and two five-voice madrigals, *Vago augelletto che cantando vai*, in Luca Bati's second book of five-voice madrigals (RISM 1598¹¹), and *Portate, aure del ciel*, in memory of Corsi, in Gagliano's second book of five-voice madrigals (1604¹⁷). The latter had been performed a year before at the obsequies for Jacopo Corsi held in the Compagnia dell'Arcangelo Raffaello on 21 February 1603. Domenico Torsi declared Strozzi to be a composer 'the equal to any who makes [music] his profession', and reported that his madrigal had been 'sung by five voices to the sound of five viols with such sweetness and with such an affecting manner that perhaps its like [had] never been heard'.

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EDMOND STRAINCHAMPS

Strube, Gustav

(*b* Ballenstedt, 3 March 1867; *d* Baltimore, 2 Feb 1953). American conductor, composer, violinist and teacher of German birth. After studying with Brodsky (violin) and Reinecke (harmony and composition) at the Leipzig Conservatory, he played in the Gewandhaus Orchestra under Reinecke and at the Leipzig opera under Nikisch. On emigrating to the USA, he became a violinist in the Boston SO (1890–1913) and conducted the Boston Pops Orchestra (1898, 1900–02, 1905–12). He taught theory and conducting at the Peabody Conservatory (1913–46), and served as the first conductor of the Baltimore SO (1916–30). His music is distinguished by skilful craftsmanship, melodic charm and a strong sense of tonality. He also wrote a book, *The Theory and Use of Chords* (Boston, 1928). An account of Strube and his work appeared in *Musical Quarterly* in 1942 (G. Klemm: 'Gustave Strube: the Man and the Musician', *MQ*, xxviii (1942), 288–301).

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(selective list)

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Orch: *Vn Conc. no.3*, b, 1924; '*Lanier*' *Sym.*, 1925; *Sym. Prologue*, 1927; *Vn Conc. no.4*, d, 1930; *Americana*, 1930; *Harz Mountains*, 1940; *Peace Ov.*, 1945

Chbr: *Str Qt*, 1923; 2 *sonatas*, vn, pf, 1923; *Sonata*, va, pf, 1924; *Sonata*, vc, pf, 1925; *Pf Trio*, 1925; *Wind Qnt*, 1930; *Str Qt*, 1936; c18 others

MSS in *US-BAep*, *US-BApi*

MICHAEL MECKNA

Struck, Paul (Friedrich)

(*b* Stralsund, 6 Dec 1776; *d* Pressburg [now Bratislava], 14 May 1820). Swedish-German composer. After studying with Albrechtsberger in 1795

and with Haydn from 1796 to 1799 in Vienna, he travelled by way of Prague, Dresden, Berlin and Stralsund to Stockholm, on the recommendation of his friend Fredrik Samuel Silverstolpe, a Swedish diplomat residing in Vienna. During his stay in Stockholm (1800–01) he became a member of the Swedish Royal Academy of Music and took part in the first Swedish performance of Haydn's *The Creation* (3 April 1801), though he failed to be appointed court conductor of the Hovkapellet. Among the compositions written in Stockholm were a symphony in D (performed in February and March 1801) and a cantata dedicated to Queen Fredrika. In the autumn of 1801 Struck left Stockholm and went to Florence, returning to Vienna the following year, where he settled as a piano teacher. In 1809 he married, and he settled in Pressburg with his wife and children eight years later.

Struck's music hardly rises above the conventional. In a letter of 12 May 1801, Silverstolpe described him as unquestionably a genius, but vain, lacking and despising culture, and satisfied with studying only the technical aspects of composition. His Fourth Symphony was severely criticized in the *Allgemeine musikalische Zeitung* (1809, 1811), but his chamber music found more favour there (1807, 1819).

WORKS

vocal

Die Geburts-Feyer einer Mutter (cant.), S, T, pf (Vienna, 1798)

Cantate für Ihre Königliche Majestät die Königin (C.G. af Leopold), S, orch, 1801

Trauer-Cantate beym Tode seines Kindes, op.16 (Vienna, 1817)

Songs: 1v, pf; 3vv; 4vv, pf

instrumental

4 syms.: no.1, C, lost; no.2, E♭; lost; no.3, D, lost; no.4, E♭; op.10 (Offenbach, 1810)

Piano Concerto

Str qt, op.2 (Offenbach, 1797); qt, pf, fl, 2 hn, op.5 (Vienna, c1800) [arr. for pf qt as op.12]; sonata, pf, cl, hn 1/vn, hn 2/vc, op.17 (Leipzig, c1815)

3 sonatas, hpd/pf, vn, b, op.1, ded. Haydn (Offenbach, 1797); Grand trio, pf, vn, b, op.3 (Offenbach, 1798); 3 sonatas, pf, fl/vn, b, op.4 (Offenbach, 1798)

Grand duo, cl/vn, pf, op.7 (Vienna, 1804); sonata, vn, pf

Short pieces, pf solo and pf 4 hands

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Magyar zene, xvii (1976), 12–41

ANDERS LÖNN

Struckmann, Falk

(b Heilbronn, 23 Jan 1958). German baritone. He studied at the Musikhochschule in Stuttgart, and was then engaged (1985–9) at the Kiel Opera, from where he graduated to the Basle Opera, achieving a particular success as Duke Bluebeard. At Antwerp as Scarpia (1991), at the Théâtre de la Monnaie, Brussels, as Donner (1991) and as the Dutchman at Munich (1992), he announced his arrival as a Heldenbariton of note. Barenboim's advocacy at the Berlin Staatsoper from 1992, when the conductor engaged him as Amfortas in a new staging of *Parsifal* (recorded for CD and video), helped his career to take wing. His further parts at Berlin under Barenboim have included Wotan/the Wanderer, Orestes (recorded), Wozzeck, Pizarro, Telramund (recorded) and eventually Hans Sachs (1998). Struckmann made his Bayreuth début with the same conductor, as Kurwenal, in 1993 (an interpretation preserved on video), and followed that with Donner, Gunther and Amfortas. His first Jochanaan was at Leipzig in a Lehnhoff staging in the 1994–5 season. He first appeared at La Scala as the Wanderer (1997), and made his début at the Metropolitan as Wozzeck in 1998. He possesses a voice of dramatic weight which he uses with vigour, not to say vehemence, to convey presence and character.

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ALAN BLYTH

Structuralism, post-structuralism.

1. Theoretical basis.
2. Application to music.
3. Post-structuralism.

BIBLIOGRAPHY

CHRISTOPHER NORRIS

Structuralism, post-structuralism

1. Theoretical basis.

The foundations of structuralist thought were laid by the Swiss linguist Ferdinand de Saussure in lectures delivered during the early years of the 20th century and later published from student transcripts as *Course in General Linguistics* (Saussure, 1916; Benveniste, 1966–74). His primary aim was to place the study of language on a more scientific basis by breaking with traditional, historically-orientated or 'diachronic' approaches of the kind that had dominated 19th-century philology, his own earlier work included. Instead it should seek to conceptualize language as a system of contrastive or differential features 'without positive terms', since the relationship between signifier and signified (or word and concept) cannot

be understood on a straightforward, one-to-one order of equivalence. Rather it consists in the complex structure of inter-articulated differences which enables a mere handful of phonemes (minimal distinctive sound-units) to serve for a vast, potentially infinite range of meanings. At the semantic level, the precondition for language is its structural capacity to distinguish between concepts, and thereby impose an intelligible order on the world of knowledge and experience. So these two dimensions of language (sound and sense) should be treated from a structural-synchronic standpoint which acknowledges the 'arbitrary' link between signifier and signified, or the absence of any natural (non-conventional) tie that would bond them. This relationship is always caught up in a play of phonemic/semantic differences and contrasts that vary from one language to another, or from one diachronic stage to the next in the development of a language.

Two further Saussurean distinctions are of crucial relevance to the structuralist programme and its pertinence to musical theory. One is the distinction between *langue* and *parole*, the former applying to language in its structural-synchronic aspect, the latter to the open-ended variety of speech-acts or particular (context-specific) items of utterance. Related to this is the 'syntagmatic'/'paradigmatic' dualism, where the one has to do with the temporal unfolding of a chain of linguistic events in accordance with certain linear-sequential rules of combination, while the other concerns the selection of lexical units from a paradigm-class of possible alternatives in context (synonyms, antonyms, variant expressions, metaphorical substitutes and so on), conceived as belonging to a 'vertical' dimension from point to point along the verbal chain. This distinction came to exert greatest influence on later developments in literary criticism, narrative poetics, anthropology, cultural studies and the human sciences at large; for it offers a means of analysing texts (in the broadest sense of that term, taken to include, say, lyric poems, novels, myths, kinship-systems, culinary codes, fashions in dress, cinematic conventions or musical styles and genres) on the basis of structural features involving the interplay or relative predominance of syntagmatic and paradigmatic elements.

The Czech linguist Roman Jakobson pioneered this approach with his analyses of various texts, using broad typological-generic distinctions along structuralist lines (Jakobson, 1985, 1987). On the one hand were texts that foregrounded metaphor (i.e. the substitution of figural for literal terms) with the effect of 'defamiliarizing' language or creating novel realignments of signifier and signified. On the other were texts whose workings were chiefly metonymic, typified by relations of contiguity or linear-associative linkage between details of a scene or narrative situation that required no such metaphoric 'leap' since they followed the normal sequence of perceptual grasp. This made it possible to draw a series of critically pertinent distinctions, as for instance between lyric poetry (where metaphor predominates as a structural principle) and other genres such as epic poetry, realist fiction or modes of socio-documentary writing where metonymy typically provides a strong sense of narrative verisimilitude. Moreover it then became possible to avoid the cleavage between formalist and historical approaches by reviewing the sequence of stylistic shifts or 'revolutions' in literary language that marked this alternating pattern of predominance (see especially Lodge, 1977). Thus the period of high 1920s

literary modernism witnessed a strong bias towards metaphor not only as a matter of localized stylistic salience but also as a large-scale structuring principle. Conversely, the reaction against high modernism took the form of a pronounced swing during the 1930s towards down-to-earth, realist or socio-documentary modes of narrative and likewise the adoption of a metonymic style which eschewed metaphorical complexity in favour of a direct engagement with the social and political issues of the time.

Structuralism, post-structuralism

2. Application to music.

These developments in structuralist linguistics and literary theory have been taken up and variously applied by writers on music (see for instance Nattiez, 1975 and Ruwet, 1972). Thus patterns of melodic or longer-range harmonic progression can be treated, on the structuralist model, as unfolding through a musical 'syntagm', or chain of successive events, whose every stage can be heard to involve some element of choice between various paradigm-specific possibilities. These latter may constitute either the 'language' of music (its range of harmonic-structural resources at any given time) or the composer's more individual way of deploying those resources, that is, the set of background stylistic norms which make up his or her distinctive musical idiom. To this extent there is a certain ambiguity concerning the Saussurean distinction between *langue* and *parole* when transposed into musicological terms. Also, as with all such theoretical frameworks, any results thus achieved can only be as good or as musically convincing as the analyst's perceptiveness in matters of detail or powers of trained musical response. Thus a frequent criticism of the structuralist method is that it amounts to just a different, more complicated way of making points that could well have been arrived at by intuitive means and without all that clanking theoretical machinery. Nicholas Cook voices this doubt when he asks: 'how much of what matters about music is retained in the translation from sound experience to abstract categories such as "ascending conjunct line"?', or 'can we say anything important about the experience of a given line simply by classifying it as the opposite of lines which are descending or disjunct?' (Cook, 1987, p.181). There is always a danger that the structuralist fixation on such binary terms of analysis will become just a substitute for genuine engagement with the music, or else just a different way of formulating insights obtainable by more straightforward application of Schenkerian or other analytic techniques.

Nevertheless, its proponents would argue, a structuralist approach can help to sharpen those perceptions by providing a firmer grasp of the various orders of relationship that constitute both the musical work and its background repertory of tonal-harmonic conventions. Moreover, it helps to clarify our sense of the different genres and period styles that involve a range of shifting emphases as between the vertical (paradigmatic) and horizontal (syntagmatic) axes of musical development. In this way music critics and historians may hope to overcome the well-known problem of combining a work-based immanent mode of analysis with an interest in matters of cultural change and stylist evolution. Thus, for instance, a sufficiently acute and historically informed mode of analysis might seek to explain the transformative process by which the Classical style provoked an emergent Romanticism, or by which the organizational complexity of

post-Schoenbergian modernism gave rise to a series of reactive trends towards melody and linear counterpoint. Still the main focus of structuralist theory – inevitably, given its linguistic sources and analogues – has been on those formal aspects of music that lend themselves to treatment in synchronic terms.

Structuralism, post-structuralism

3. Post-structuralism.

Post-structuralism shares this emphasis on language conceived (after Saussure) as a network of signifying contrasts and relationships ‘without positive terms’. However, it rejects the structuralist idea that the workings of language and other such semiotic systems – music among them – can or should be subject to the kind of analysis that aspires to ‘scientific’ status in the structural-synchronic mode. Indeed, this approach is avowedly ‘post’-structuralist in rejecting the drive for system and method and insisting rather on the open-ended play of ‘difference’ which exceeds and subverts all efforts to contain it (Barthes, 1970, 1973; Harari, 1977; Johnson, 1981; Young, 1981). These ideas were first developed during that phase of heady intellectual activity in Paris during the late 1960s when thinkers from various disciplines, including the composer-theorist Pierre Boulez, formed a close interdisciplinary grouping around the avant-garde literary journal *Tel quel* (Boulez, 1961, 1966). What they chiefly shared was an outlook of uncompromising radicalism with regard to the heritage of ‘bourgeois’ art-forms or literary/musical conventions, and a desire to transform those conventions through the alliance of cutting-edge theory with selfconscious artistic experiment. Thus one finds all manner of allusive cross-reference between notions of ‘the text’ (or certain kinds of text) as a powerful destabilizing force exerted on the codes of ‘bourgeois’ literary realism, and notions of music – post-serial music – as likewise subverting the received tradition of linear or tonal-harmonic development (see especially Barthes, 1970; Sollers, 1968).

Post-structuralism also has close ties with psychoanalysis, in particular with Jacques Lacan’s reading of Freud where the human subject is conceived as radically ‘decentred’, or as caught up in an endless slippage from one signifier to another along the metonymic chain which can never be brought to a halt since the signified, the ultimate object of desire, is forever beyond reach (Lacan, 1966–71). Such ideas have exerted their main influence in the field of feminist criticism where theorists argue for the musical equivalent of *écriture féminine*, that is to say, a distinctively female kind of writing (or compositional style) which avoids the typecast ‘male’ qualities of aggressive dynamics, strong rhythmic drive and self-willed control over every last detail of thematic development (McClary, 1991). Also influential are the late writings of Roland Barthes, who started out as a thinker in the high-structuralist mode but who later renounced the attractions of system and method in favour of an idiosyncratic approach which drew obliquely on a wide range of theories while avoiding any kind of orthodox doctrinal commitment. These writings include essays on music, especially on Schumann’s piano works, where Barthes displays an extraordinary skill at weaving theoretical allusions into a mode of subtly displaced autobiographical discourse that somehow reveals the most intimate aspects of his own erotic or libidinal involvement as amateur performer-

listener. Hence his distinction between *plaisir* and *jouissance*, the one a reassuringly familiar sort of pleasure that comes of reading or listening in accordance with established cultural codes, the other a sharply disconcerting (even perverse) enjoyment that results from the disruption of those same codes by some shock to one's normal, acculturated habits of response (Barthes, 1977, 1982).

Other critics have pursued a post-structuralist approach while avoiding Barthes's somewhat narcissistic appeal to this private 'image-repertoire' of memories, impressions and fetishized details. Mostly they have understood post-structuralism as a means of liberating musical analysis from its over-concern with 'structural listening' (Subotnik, 1996) or its excessive regard for matters of long-range thematic, harmonic and formal organization. In consequence, these critics argue, analytic techniques have tended to devalue other, less 'sophisticated' modes of listener response which inherently elude all the concepts and categories of mainstream music theory. This often goes along with deconstructionist arguments to the effect that certain academically sanctioned musical values (such as those of complexity, organic form, motivic-thematic development and so on) are ideological constructs imposed upon music – and also on the history of music – by a kind of illicit metaphorical transfer from the realm of natural phenomena (see [Deconstruction](#)). Thus musical works are assumed to 'develop' through a process of evolution from germinal motifs which assures both their formal (organic) integrity as self-contained works of art and also their appointed place in a history – a universally acknowledged Great Tradition – to which they stand as exemplars. Post-structuralism rejects this way of thinking in favour of a strongly revisionist or anti-canonical approach which views the ideology of organic form as a potent source of aesthetic mystification in the service of hegemonic interests and values (Bergeron and Bohlman, 1992; Goehr, 1992; Solie, 1980). It thus sets out to make room for other, less 'authorized' (hence more subversive) modes of music enjoyment as well as for resistance to 'structural listening' with its strongly inculcated system of codes and conventions.

There are further parallels between post-structuralism in its literary-critical and its 'new-musicological' forms. One is the desire to open a door to all the winds of historical change by attacking any notion of the work (or text) as an autonomous structure possessed of its own, uniquely 'aesthetic' value, and standing quite apart from the vicissitudes of short-term cultural taste. In this respect it differs crucially from the thinking of a critic like T.W. Adorno, one for whom the essential condition of a truly radical (counter-hegemonic) art was its power to hold out against the blandishments of mass culture, and to do so, moreover, by containing in itself all the conflicts, resistances and stubborn contradictions that marked its irreconcilable distance from the sphere of popular consumption (Adorno, 1949). In Subotnik's case there is a marked shift of outlook from her earlier work, much indebted to Adorno, to her later (more heavily post-structuralist influenced) writings where Adorno very often represents all the high-modernist values that she now seeks to deconstruct in the name of a democratic musical culture (Subotnik, 1996). Indeed, the chief difference between post-structuralism and critical theory in the Frankfurt School line of descent is the latter's steadfast insistence that musical and other artworks can be subject to a mode of immanent critique which respects their relative

autonomy while discovering in them all the symptoms and signs of a false social 'reality'.

Elsewhere, post-structuralism has exerted a strong influence on sociologists of music, who reject any notion of autonomous form or of 'the work' as somehow existing quite apart from its various historically-changing conditions of production, reception and performance. Thus the so-called New Musicology has followed the New Historicist movement in literary studies by adopting a broadly contextualist or socio-cultural approach (Kramer, 1990; Shepherd, 1991; Treitler, 1989). That is to say, these critics make a programmatic point of annulling the prescriptive formalist line between structural features supposedly 'intrinsic' to the work and the kinds of 'extrinsic' (background-documentary) source material which analysts mostly consider irrelevant to their own more specialized or purely 'musical' concern. Very often this approach goes along with a claim to dislodge the canon of great works from its position of hitherto unchallenged cultural eminence by revealing the mechanisms of canon formation for what they are; a set of taken-for-granted aesthetic values which in fact have more to do with dominant social interests. Where post-structuralism lends support to such arguments is by offering a generalized theory of language, discourse, subjectivity and ideology that effectively dissolves the musical work, like the literary text, into its various circumambient cultural codes or its relationship to other kinds of signifying practice.

However, there is an obvious problem with this theory when it comes to explaining how works (or indeed human agents) could muster resistance to prevalent, ideologically-conditioned habits of response. It is here that post-structuralism is most closely akin to postmodernist ideas about the current transformation of beliefs and values which – so it is argued – signals an end to the discourse of old-style 'enlightened' critical modernity. In musical terms, this tends to work out as a defence of passively pleasurable listening, and a rejection of anything that stretches the mind beyond such routine, acculturated modes of perception. In short, there is a certain elective affinity between post-structuralist–postmodernist theorizing and the kinds of present-day minimalist or neo-romantic music which are likewise regarded as marking a break with the elitist values of high modernist culture. Adorno wrote witheringly of the 'culture-industry' and the way that it encouraged 'regressive listening' through the ceaseless churning-out of a totally commodified (mass-market orientated) music which demanded nothing more than the passive registration of stereotyped melodic and harmonic formulas (Adorno 1991). While post-structuralism is not necessarily aligned with any such regressive tendency still one may suspect that its radical rhetoric conceals an absence of genuine critical-emancipatory force. At any rate, its claims are heavily compromised by a failure to envisage any role for music other than those of Barthesian hypercultivated pleasure on the one hand or subjection to a repertory of pre-established codes and conventions on the other.

[Structuralism, post-structuralism](#)

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Structural level.

See [Layer](#).

Strumentato.

See [Stromentato](#).

Strumentini

(It.).

See [Woodwind instruments](#).

Strumento [istrumento, stromento]

(It.).

Instrument. *Strumenti a corde* are string instruments; *strumenti d'arco*, bowed instruments; *strumenti di legno*, woodwind instruments; *strumenti d'ottone* or *di metallo*, brass instruments; *strumenti di penna*, quilled keyboard instruments; *strumenti a percossa*, percussion instruments; *strumenti a fiato* or *di vento*, wind instruments; *strumenti da tasto*, keyboard instruments; and so on.

The *strumento d'acciaio* ('steel instrument') required by Mozart in *Die Zauberflöte* was probably not a [Bell-lyra](#) but a keyboard instrument such as a keyboard glockenspiel (see [Glockenspiel](#) (i)).



Strungk [Strunck], Delphin

(*b* 1600 or 1601; *d* Brunswick, bur. 12 Oct 1694). German composer and organist. He was organist at the Marienkirche in Wolfenbüttel from 1630, then at the court in Celle (1632–7), and finally he moved to Brunswick, where he was organist of the Marienkirche from May 1637 and where he remained until his death. He also was organist of other churches in Brunswick. In his *Kurtzer, doch ausführlicher Bericht von den Modis musicis* (Königsberg, 1652), Conrad Matthaëi reported that Strungk was 'much admired' as an organist.

Very little of Strungk's music survives. An autograph manuscript of June 1671 (*D-W*) contains a work for five voices, nine instruments and continuo entitled *Musikalischer glückwünschender Zuruff*, the text beginning 'Kommet und sehet die Wercke des Herren'; and there are another five pieces of church music for voices and instruments (*D-Bsb*). A group of six chorale preludes and fantasias in an organ tablature (*D-Lr*) show that he was by no means a negligible composer (examples in *Die Orgel*, II/12, Lippstadt, 1960; K. Straube, ed.: *Alte Meister des Orgelspiels*, Leipzig, 1904; C.H. Trevor, ed.: *Seasonal Chorale Preludes with Pedals*, i, London, 1963, and CEKM, xxiii, 1973).

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GWILYM BEECHEY

Strungk, Nicolaus Adam

(bap. Brunswick, 15 Nov 1640; *d* Dresden, 23 Sept 1700). German composer. He received his musical education in Brunswick and Lübeck, and held posts from 1660 as first violinist and Konzertmeister of the Hofkapellen of Wolfenbüttel, Celle and Hanover. His first close contact with opera came in 1662 on a visit to Vienna, where he performed before the emperor. Working in Hanover, he encountered Cesti's *Orontea* and P.A. Ziani's *L'Antigona delusa da Alceste*, and he must certainly have known operas by Antonio Sartorio, who was then directing the Italian Kapelle there. He also met the theatre architect Girolamo Sartorio. In 1679 he became director of both city and cathedral music in Hamburg; he made his mark during the early days of the Hamburg Opera with his first operas, *Alceste*, *Esther* and *Doris*. In June 1682 he returned to Hanover as court composer. By now French had superseded Italian opera at the court. While living in Hanover Strungk continued to compose for Hamburg, where his operas *Floretto* and *Theseus* were produced in 1683. In 1685 and 1686 he stayed in Venice with Duke Ernst August, but returned to Germany without his permission and was dismissed from his post. However, his visits to Italy may have led to his appointment in 1688 as vice-Kapellmeister and chamber organist at the Dresden court, since Elector Johann Georg III and Carlo Pallavicino, director of the Dresden Opera, visited Venice during this period. He completed Pallavicino's opera *Antiope* for the elector after the composer's death, and in 1692 he became Kapellmeister.

On 13 June 1692 the Elector Johann Georg IV granted Strungk permission to present 'a German Singspiel at his own and his associates' expense' with 'foreign musicians' in Leipzig during the fair. Assisted by special licences granted by the elector, he succeeded in establishing an opera house on the Brühl; among his associates was Girolamo Sartorio, who built the theatre and then remained as director and as designer of scenery and stage effects. The theatre was opened on 8 May 1693 at the Easter Fair with Strungk's *Alceste*, performed in the presence of the elector. Strungk remained the principal composer of operas; *Nero* (1693) and *Syrinx* (1694) were particularly well received. His daughters, who appeared with the

company as singers, continued running it with their mother Christine after his death, and it remained in existence until 1720. Singers from outside were also engaged, particularly students and even choristers from the Thomaskirche, giving rise to a complaint from the Kantor, Kuhnau. In 1697 Strungk lost his position in Dresden. His financial situation improved slightly in 1699, when he was appointed principal director of the Landmusik, but he left a heavy burden of debt to his family on his death.

Together with Johann Theile, J.W. Franck and J.P. Förtsch, Strungk was one of the first Germans to apply himself to the development of a national German opera, and he is particularly important for the founding and direction of his opera company in Leipzig. His dramatic works were performed on many German stages in his day. Nothing survives of their music except arias from the sacred opera *Esther*, the authorship of which was proved by H.C. Wolff (1957). Schering ascribed several other operas to him; his authorship of further works attributed by Berend and Schiedermaier cannot be proved, as no music is extant. The arias from *Esther*, which have been preserved almost complete, were published without attribution (Hamburg, 1684) together with arias from *Semiramis*, an opera once also believed to be by Strungk but ascribed by Wolff (1957) on stylistic grounds to J.W. Franck. Strungk initially employed the Italian style in his Hamburg operas, at the same time adapting foreign forms. According to Wolff (1957), textual repetition and extended coloratura passages were first used for affective purposes at the Hamburg Opera in *Esther*, achieving an expressive power comparable to that of Schütz. Strungk used ostinato bass in the Venetian manner to link coloraturas and provide overall shape, and his symmetrical motivic patterns suggest the influence of Cavalli and Antonio Cesti. His arias represent an advance on those of Theile. Following the style of cantatas such as Buxtehude's, he attempted to develop German strophic song and compose different music for each stanza. In employing the variation principle and unexpected harmonic changes, he distanced himself from Italian models and gave his music personal and indeed national features. He also put counterpoint to the service of textual interpretation. The many ritornellos emphasize the concertante element, while the choruses (in two parts with continuo) are self-contained pieces. The libretto of *Esther* is not, as with most Hamburg operas of the period, a translation from Italian but an original German text. In completing Pallavicino's *Antiope*, Strungk adapted his style almost seamlessly to the Venetian composer's; most of Act 3 seems to be his. His Leipzig operas were based on Italian librettos. Pleasing melodic writing, with echoes of the convivial student songs of the time, may have been characteristic of his Leipzig opera *Alceste* (1693).

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DIETER HÄRTWIG

Strunk, (William) Oliver

(b Ithaca, NY, 22 March 1901; d Grottaferrata, Italy, 24 Feb 1980).

American musicologist. He attended Cornell University (1917–19), where his father was a professor of English, and after private studies in

composition returned there as a musicology student of Kinkeldey (1926–7). After a year (1927–8) at Berlin University studying under Johannes Wolf, Blume, Sachs and Schering, he joined the staff of the Library of Congress (1928) and later succeeded Carl Engel as head of its music department (1934–7), concurrently lecturing at the Catholic University of America, Washington. In the years immediately preceding World War II he took a leading part in welcoming eminent refugee music scholars and finding places for them in the USA. From 1937 he taught at Princeton University, where he was appointed professor (1950); on his retirement (1966) he moved to Grottaferrata, near Rome.

Strunk was an original member of the American Musicological Society, the first editor of its journal (1948) and its president (1959–60); he also served on the editorial board of *Monumenta Musicae Byzantinae* (from 1958) and succeeded Carsten Høeg as director (1961–71). He was one of the founders of American musicology and one of its most influential and versatile practitioners. His published papers cover an exceptionally wide range of subjects, including the Italian Ars Nova, 15th-century English polyphony, the 16th-century motet, Palestrina's masses, the style and chronology of Haydn's works and the output of Verdi. His unpublished work includes substantial studies on aspects of the Ars Antiqua through Venetian opera and on to Beethoven and Wagner. His best-known work is *Source Readings in Music History* (1950), a critical anthology of translated writings on music from the Greeks to Wagner (the revised edition has been expanded into a multi-volume book). His own preferred subject, to which he contributed massively though often in little-known journals, was the liturgical chant of the Eastern and Western churches. He was responsible for establishing a sound theoretical basis for the transcription of the Byzantine round notation of the 12th and 13th centuries, and developed methods for transcribing the previously impenetrable paleo-Byzantine and paleo-Slavonic notations. He also uncovered important repertoires of Byzantine and Slavonic melismatic chants that were previously ignored or poorly understood.

The breadth and solidity of Strunk's achievement reflect not only a vigorous intellect but also his felicitous encounter (in his twenties) with German musicological scholarship at its most impressive. He combined intellectual scepticism with a knowledge of the cultural context and an ingenuity in evolving and exploiting various methods of inquiry; he also liked to take apparently self-contained problems and develop far-reaching conclusions based on irrefutable facts. His teaching, like his writing, was influential beyond its immediate scope and was marked by an exceptional richness of ideas and information. His pupils include Robert Bailey, Charles Hamm, Joseph Kerman, Lewis Lockwood, Harold S. Powers, Don Randel, Charles Rosen and Leo Treitler.

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KENNETH LEVY

Strutt, John William.

See [Rayleigh, john william strutt](#).

Strutz [Strutius], Thomas

(*b* Stargard, c1621; *d* Danzig [now Gdańsk], bur. 5 Oct 1678). German composer and organist. There were several organists with the name Strutz in 17th-century Germany. An earlier Thomas Strutz, born in Rathenow, Brandenburg, was organist at Stargard about 1603. The subject of this article, who had a son, Thomas, who also died in 1678, became organist of Holy Trinity, Danzig, in 1642 and five years later a citizen of that city. In 1668 he succeeded Paul Siefert as organist of the Marienkirche, Danzig. His duties at Holy Trinity and at the adjoining Gymnasium brought him into contact with Johannes Maukisch, an educationist who sought simple, direct means as the basis of instruction in school and church: he envisaged a thorough reform of the liturgy whereby folklike chorales, with vernacular texts and in settings immediately accessible to the congregation, replaced both the old traditional polyphonic motet and the new Italianate concerto. For two decades Strutz and Maukisch wrote a number of works that furthered the cause of religious education. Whereas his Danzig colleagues, Crato Bütner and Balthasar Erben excelled in the concerto calling for large forces, Strutz wrote smaller works of a more intimate nature – sacred songs, dialogues, small concertos and oratorio Passions – most of them to texts by Maukisch.

Lobsingende Hertzens-Andacht (1656) is typical of Strutz's sacred music. It contains 76 four- and five-part songs for all Sundays and church festivals in place of the usual motets, concertos and cantatas. They are very short, averaging 12–16 bars, and are either homophonic or freely imitative; the short points of imitation are drawn from the chorale-like melodies, composed by Strutz himself, which appear in the highest part. The songs were so popular that they were used at Holy Trinity until the first half of the 18th century. *Geistliche Singe- und Bet-Stunden* (1657) consists of 34 solo songs with continuo for use at home or school; they are good examples of the methods of Maukisch and Strutz. *Vierfache musicalische Dienstwilligkeit* (1655) contains similarly simple solo songs with singable melodies for use in the Gymnasium; all are strophic, even the dialogues, in which the verses are divided between the two singers.

The dramatic element of the dialogues is also seen in *Zweyfache christliche Auffmunterung* (1664), an oratorio Passion resembling Schütz's *Die sieben Worte ... Jesu Christi*. Instead of the usual forms of chorale Passion and motet Passion, the biblical text is replaced by a lyrical paraphrase sung by the various characters and choir and interspersed with familiar chorales sung by the congregation. Three works whose texts alone survive were in a similar form: a *St Matthew Passion* in which the sung material is divided among soloists, chorus and congregation, a Christmas dialogue in which lyrical sacred verses and chorale texts generally replace the biblical text, and a dialogue on the subject of Dives and Lazarus in which the text is divided between the two characters. Such treatments of scripture point to the influence of Martin Opitz and his circle and run parallel to developments in German sacred songs.

WORKS

all printed works published in Danzig

- Musicalisches Freuden Gedichte auff des ... A. Rosenbergs ... Hochzeit (1655)
Vierfache musicalische Dienstwilligkeit ... in 4 unterschiedlichen Melodien, 1, 2vv, bc (1655)
Lobsingende Hertzens-Andacht über die Evangelia, 4, 5vv (1656); 8 ed. in *ZahnM*
Geistliche Singe- und Bet-Stunden, 1v, bc (1657)
Zweyfache christliche Auffmunterung ... in einem Dialogo oder musicalischem Gespräch (orat Passion) (1664)
Musicalisches Gespräch aus dem 18. Capitel Mathaei (n.d.)
 Psalmus C (1658)
Sonata a 8, bc (1658; repr. in appx of 1659³)
 Several sacred works, 1–3vv, insts, *D-Bsb*, *Dlb*, *Lm*, Marienbibliothek, Elbing [now Elbląg] (lost, cited in library catalogue), formerly *PL-GD*, *S-Uu*; see Günther

lost works

known only from texts

- Abriss der musicalischen Passions-Andacht*, 5vv (1664)
Christlich wolmeynende Weynachts Gedanken ... in einem musicalischen Gespräch (1664)
Einfältige Abbildung des ewigen himmlischen Freuden Lebens ... der Lehrreichen
Geschicht von Lazaro und dem Reiche Manne (n.d.)

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JERROLD C. BAAB/KLAUS-PETER KOCH

Strzeskowsky Lutebook.

See [Sources of lute music](#), §3.

Stuart, Leslie [Barrett, Thomas Augustine]

(*b* Southport, 15 March 1863; *d* Richmond, Surrey, 27 March 1928). English composer. At the age of 15 he was made organist at Salford Cathedral, and he held this post for seven years. Afterwards he was organist for a further seven years at the Church of the Holy Name, Manchester, supplementing his salary by teaching and composing church music. He also promoted and conducted popular orchestral concerts in the city. In 1895 he moved to London, his ballad *The Bandolero* having been successfully promoted by Signor Foli and a song *Lousiana Lou* having been accepted by George Edwardes for *The Shop Girl*. His song *Soldiers of the Queen* gained wide popularity, and he followed it with 'coon' songs including *Little Dolly Daydream* (1897) and *Lily of Laguna* (1898), which were written for Eugene Stratton and which have remained among the best known of music-hall songs. In 1899 a musical comedy *Florodora* was also a considerable success, not only in Britain but also in the USA and Europe, owing particularly to the double sextet 'Tell me, pretty maiden'. Stuart's range, however, was limited, and rhythmic mannerisms tended to recur, so that later stage works were less successful. In 1915 he appeared on the variety stage, accompanying his daughter May Leslie-Stuart in his own songs, and he later went to the USA. He returned to England in 1921 and again appeared on the variety stage playing his own compositions, most notably in a revue at the Palladium shortly before his death, at which time he had just signed a contract for the production of a new stage work, *Nina*.

WORKS

(selective list)

unless otherwise stated, dates those of first London performance and vocal score published in London in the same year

Florodora (musical comedy, 2, O. Hall, E. Boyd-Jones and P. Rubens), Lyric, 11 Nov 1899, vs

The Silver Slipper (extravaganza, 2, Hall with W.H. Risque), Lyric, 1 June 1901, vs
The School Girl (musical play, 2, H. Hamilton, P. Potter and C.H. Taylor), Prince of Wales's, 9 May 1903, vs

The Belle of Mayfair (musical comedy, 2, C.H.E. Brookfield and C. Hamilton),
Vaudeville, 11 April 1906, vs

Havana (musical play, 3, G. Grossmith, G. Hill, A. Ross and G. Arthurs), Gaiety, 25 April 1908, vs

Captain Kidd (musical play, 2, S. Hicks, Ross and Arthurs, after R.H. Davis: *The Dictator*), Wyndham's, 12 Jan 1910, unpubd

The Slim Princess (comic op, 2, H. Blossom, after G. Ade), New York, Globe, 2 Jan 1911, vs (New York, 1910)

Peggy (musical play, 2, Grossmith and C.H. Bovill, after L. Xanrof and Guérin: *L'amorçage*), Gaiety, 4 March 1911, vs

Nina, unperf. unpubd

Probably more than 100 songs incl. numbers for musical comedies from The Shop Girl (1895) to The Lady of the Rose (1922); ballads incl. The Bandolero (1895), Rip Van Winkle (1896); music-hall songs incl. Soldiers of the Queen (1895), Little Dolly Daydream (1897), Lily of Laguna (1898), The Little Octoroon (1899), The Banshee (1900), I may be Crazy (1902)

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ANDREW LAMB

Stuart-Coolidge [Coolidge; Stuart], Peggy

(*b* Swampscott, MA, 19 July 1913; *d* Cushing, ME, 7 May 1981). American composer. Privately educated, she studied the piano with Gebhard and composition with Raymond Robinson and Quincy Porter. Coolidge's orchestral works were performed by the Boston Pops from the late 1930s; commissions included *American Mosaic* for the American Wind Symphony and *The Blue Planet* for the World Wildlife Fund. Her works were performed in Europe from 1963 and, on Khachaturian's invitation, a concert of her music was presented by the USSR Union of Composers in Moscow in 1970. Coolidge was the first American to be honoured thus, and at the same time she was awarded the medal of the Soviet Union of Workers in Art. Coolidge's music is skilfully orchestrated and accessible, with a distinctive style reminiscent of Gershwin and Copland. Her manuscripts and personal papers are held at the Schlesinger Library, Radcliffe Institute, Harvard University.

WORKS

Ballet: Cracked Ice, 1937; An Evening in New Orleans, c1966

Orch: Rhapsody, hp, orch, 1965; Spirituals in Sunshine and Shadow, 1969; New England Autumn, suite, chbr orch, 1971; Pioneer Dances, 1980; The Blue Planet (J.R. Coolidge), nar, orch; Dublin Town [arr. of incid music for Red Roses for Me]; The Island; Look to the Wind, 1v, orch [orchd G. Ghal]; O'er Silent Snow (J.R. Coolidge); Out of the Dark; Night Froth; Smoke Drift; Twilight City

Band: American Mosaic, 1978; Pioneer Dances

Incid music: Voices (R. Lortz), 1972; Red Roses for Me (S. O'Casey)

Film score: The Silken Affair, late 1950s

Chbr music, pf pieces, songs, music for children's stories: The Angel's Christmas (R. Lortz), Salisbury Seagull (J.R. Coolidge)

CATHERINE PARSONS SMITH

Stubbs, Simon

(fl c1620). English composer. He contributed a setting of the tune 'Martyrs' to Thomas Ravenscroft's *The Whole Booke of Psalmes* (1621). Extant compositions include an Evening Service (*GB-Ob*), two verse anthems, *The Lord is my Shepherd* (*Ob*) and *Have mercy upon me, O God* (*Lbl*, Myriell's *Tristitiaie remedium*) and a full anthem, *Father of Love* (*Lbl*, *Och*). A complete list can be found in R.T. Daniel and P. Le Huray: *The Sources of English Church Music, 1549–1660*, EECM, suppl.i (1972).

PETER LE HURAY/JOHN MOREHEN

Stuber [Stuberus, Stueber], Conrad

(b Schwendi, nr Laupheim, Swabia, c1550; d c1605). German composer and theorist. He attended the University of Freiburg, probably from 1572, and in 1574 he was awarded the master's degree; in 1577–8 he was registered in the medical faculty. In 1587 he was a priest and choirman in the Kantorei at the court of Count Eitelfriedrich IV von Hohenzollern-Hechingen at Hechingen, Swabia. At the beginning of 1591 he was recommended for a benefice by Christoph Truchsess von Waldburg of Riedlingen an der Donau. At Freiburg he had studied with J.T. Freigius, a pupil of Glarean, who must have thought highly of him since he used Stuber's *De musica* (now lost) as the basis of the dialogue forming the fifth part, 'De musicae elementis primus', of his *Paedagogus* (Basle, 1582). Count Eitelfriedrich was an ardent advocate of the Counter-Reformation, the spirit of which is evident in the texts, entirely sacred, set by Stuber in his few surviving compositions. Rubsamen (in *MGG1*) singled out *Veni, Sancte Spiritus* as an example of his mastery of imitative counterpoint, which nevertheless manages to convey meticulously the sense of the words, with, for example, syncopation at 'Qui per diversitatem linguarum' and a canonic duet at 'in unitate'.

WORKS

Litany, 6vv, 1596²

Maria werd, so mein Seel kert, 5vv, 1604⁷

Fecit potentiam, 3vv, 1605¹

Laudate pueri, 3vv, 1605¹

Missa ad imitationem cantionis Maria Magdalena, 6vv, *D-Nla*

Christi favente gratis, hymn (de S Benedicto Abbate), 6vv, *Mbs*

Christi fons omnis boni, hymn (de S Chrysogono), 6vv, *Mbs*

Veni Sancte Spiritus, 5vv, *Nla*

theoretical works

De musica, lost

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ANTHONY F. CARVER

Stuchs [Stüchs, Stöchs], Georg

(*b* ?Sulzbach, Upper Palatine; *d* Nuremberg, 1520). German printer. Although Stuchs himself gave Sulzbach as his place of birth in his publications, he may have been the son of the Nuremberg organ builder Friedrich Stuchs. He became a citizen of Nuremberg in 1484 and began printing in the same year. His last publication is dated 1517; after this he was active only as a bookseller, leaving the printing business in the hands of his son, Johann (*d* ?Nuremberg, after 1546), under whose name publications had been issued as early as 1509.

The elder Stuchs, whose known publications number 132, was famous above all as a printer of liturgical books, particularly missals. He served a large circle of clients from all parts of Europe, including, for example, the bishoprics of Regensburg, Salzburg, Prague, Kraków, Magdeburg and Linköping. In 1491 he introduced musical notes into his liturgical books, using the double-impression technique. Stuchs was known for the superior quality of his type forms, which he frequently sold to other printers, and for the woodcuts, often by prominent artists, with which he decorated his volumes. The younger Stuchs devoted himself in later years to the cause of the Reformation, printing many of the writings of Luther and his followers. His sole contribution to music consists of a reprint of Johannes Cochlaeus's treatise *Tetrachordum musices* in 1512.

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MARIE LOUISE GÖLLNER

Stuchs [Stüchs], Johann

(d ?Nuremberg, after 1546). German printer, son of [Georg Stuchs](#).

Stück

(Ger.).

See [Piece](#). In Bach's day, *Stück* could also mean the principal concerted piece in a church service, that is, the cantata.

Stuck [Stück], Jean-Baptiste ['M. Baptiste', Baptistin, Batistin]

(*b* 1680; *d* Paris, 8 Dec 1755). Italian composer and cellist of German descent. He called himself 'Florentin', although Lesure gives Livorno as his birthplace. In the libretto of *Rodrigo in Algeri* (Naples, 1702), a reworking of Albinoni's *L'inganno innocente*, he was called 'virtuoso della Contessa di Lemos'. His appearance in Paris was marked by the publication of an aria in Ballard's *Recueil d'airs sérieux* of 1705. He lived well at the *hôtel* of his patron, the Prince of Carignan, until the prince's death in 1740. The title-pages of his four books of cantatas (1706–14) reveal that he was also favoured by the italoophile Duke of Orléans and made an 'Ordinaire de la musique'. *La prise de Lérida*, from book 2, celebrates a military victory that may also have been the inspiration for his *Te Deum*, commissioned by the duchess and performed at the Palais Royal on 27 November 1707. In 1708 Stuck wrote an Italian aria for a revival of Collasse's *Thétis et Pélée*. However, his first two French operas, *Méléagre* and *Manto la fée*, performed in 1709 and 1711, were not well received.

According to Loewenberg, Stuck left France to spend some time in the service of Elector Max Emanuel of Bavaria (c1714). His opera *Il cid* was performed at Livorno at Carnival 1715, and in the same year he married Bonne-Françoise Berain, daughter of Louis XIV's court painter. He was awarded a pension of 500 livres as *ordinaire de la musique du Roy* on 18 December 1718. His third French opera, *Polydore*, was presented in 1720 and revived in 1739, and his duet cantata *Démocrite et Héraclite* was performed at the Opéra in November 1722. The death of the librettist La Font in 1725 prevented him completing his opera *Orion*, but an arietta from it appeared in the *Mercure*. He was active at the Concert Spirituel: an aria, four cantatas and the divertissement *L'union de la musique italienne et françoise* were given 18 performances between 1727 and 1729; Stuck, the violinist Jean-Pierre Guignon and flautist Michel Blavet played a trio on 24

and 25 December 1728; and one of his motets was performed on 13 April 1738. Stuck, now 'M.L. Baptiste', became a French citizen in June 1733. The inventory made after his wife's death in 1741 and his will dated 12 September 1752 survive in the Archives Nationales.

Although Stuck was not, as La Borde stated, the first to play the cello at the Opéra, the success of his performances as a soloist hastened the decline in the bass viol's popularity. Ancelet and Maisonelle agreed that he was the first cellist to be admired in France, and Corrette wrote that the rise to prominence of the cello began with the arrival in Paris of Stuck and L'Abbé (Philippe Pierre de Saint-Sévin). His French cantatas are notable for their Italianisms and the extent to which he used accompanying instruments. Of particular interest is *Démocrète et Héraclite*, which musically juxtaposes two allegorical figures, Optimism and Pessimism. D'Aquin de Château-Lyon wrote that in the realm of the cantata Stuck was 'the rival of Clérambault'.

WORKS

printed works published in Paris unless otherwise stated

dramatic

operas unless otherwise stated

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Air for rev. of P. Collasse: Thétis et Pélée (B. Fontenelle), Paris, Opéra, 16 April 1708, collab. A. Campra (1708)

Méléagre (F.A. Jolly), Paris, Opéra, 24 May 1709 (1709); prol as

L'union de la musique italienne et françoise (divertissement), Paris, Opéra, Nov 1722, lost

Manto la fée (Mennesson), Paris, Opéra, 29 Jan 1711 (1711)

Il [gran] Cid (G.G. Alborghetti [L. Mereu]), Livorno, S Sebastiano, carn. 1715 (Massa, 1715)

Polydore (J.-L.-I. de La Serre), Paris, Opéra, 15 Feb 1720 (1720, 2/1739)

Orion (La Font), 1725, inc., 1 air pubd in *Mercure de France* (Feb 1725)

other works

[6] Cantates françoises, S, 2 vn, bc, some with insts, bk 1 (1706); [6] Cantates françoises, S, B, bc, some with insts, bk 2 (1708); [2] Cantates françoises, S, 2 vn, bc, and S, B, 2 vn, bc, bk 3 (1711); [6] Cantates françoises, S, bc, some with insts, bk 4 (1714): all ed. in ECFC, iv (1990)

5 lt. cants., *F-Pn*; Les troubles de l'amour, music lost, text in J. Bachelier: *Recueil de cantates* (1728)

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La BordeE

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BARRY KERNFELD/JULIE ANNE SADIE

Stucken, Frank (Valentine) van der

(*b* Fredericksburg, TX, 15 Oct 1858; *d* Hamburg, 16 Aug 1929). American conductor and composer. In 1865 his family moved to Antwerp, where he became a student of Peter Benoit. In 1876, after a visit to the Bayreuth Festival, he settled in Leipzig for two years' study with Reinecke, Langer and Grieg. His first professional engagement was at the municipal theatre, Breslau, in 1881; he composed incidental music for Shakespeare's *The Tempest* as part of his duties. In 1883, with the sponsorship of Liszt and the participation of, among others, Ziloti, he gave a successful concert of his own works at Weimar. The next year he returned to the USA, where he became conductor of the Arion Society, a male chorus in New York; he conducted the first American performances of Brahms's Symphony no.3, Chabrier's *España*, Berlioz's *Les Troyens* (concert performance) and a series of programmes of recent American music. He introduced much American music to Europe, his all-American concert at which MacDowell played his own D minor Piano Concerto at the Paris Exposition of 1889 being an especially notable event.

In 1895 van der Stucken became a central part of Cincinnati's musical life, as the first conductor of the Cincinnati SO (until 1907), as director of the college of music and later (1906–12, 1923–7) as director of the May Festival. From 1908 until 1917 he lived in Hanover and in the last two decades of his life he was generally more active in Europe than in the USA. His compositions include orchestral and choral works as well as many songs.

MICHAEL STEINBERG

Stuckenschmidt, Hans Heinz

(*b* Strasbourg, 1 Nov 1901; *d* Berlin, 15 Aug 1988). German music critic and musicologist. After attending secondary schools in Berlin, Ulm and Magdeburg, he studied the violin, piano and composition under private teachers and was self-taught in music theory and music history. From 1920

he made a living as a freelance composer and writer on music in Bremen, Hamburg, Vienna, Paris and Berlin. In 1923–4, with Joseph Rufer, he organized the Hamburg Neue Musik concerts, and in 1927–8 he directed the concerts of the Berlin November-Gruppe; at the same time he worked for various periodicals (e.g. *Aufbruch*, *Auftakt*, *Melos* and *Modern Music*) and newspapers. In Prague (1928–9) he was chief music critic of the *Bohemia* and he then succeeded A. Weissmann (1929) as music critic of the *Berliner Zeitung am Mittag*. He attended Schoenberg's course on musical analysis as an observer (1931–3). Because of his support for modern music and for Jewish musicians he was forbidden in 1934 to participate in any journalistic activity in Germany. From 1937 he was in Prague again, initially on the *Prager Tageblatt* and (from 1939) on the *Neuer Tag* until he was forbidden to publish there as well. In 1942 he was conscripted into the armed forces as an interpreter. After his return from American captivity in 1946, he was given the directorship of the department of new music at RIAS, Berlin, was appointed music critic of the *Neue Zeitung* (1947) and with Rufer edited the periodical *Stimmen* (1947–9). Subsequently he became lecturer (1948), reader (1949) and professor (1953) in music history at the Technische Universität in Berlin where he remained until his retirement (1967). He was also Berlin music correspondent for the *Neue Zürcher Zeitung* (1946–57) and music critic for the *Frankfurter Allgemeine Zeitung* (1957–88). He was married to the soprano Margot Hinnenberg-Lefèbre, well known as an interpreter of Schoenberg. He was made a member of the Akademie der Künste, Berlin, and the Deutsche Akademie für Sprache und Dichtung Darmstadt, in 1974 and 1977 respectively.

As a music critic Stuckenschmidt was a sound judge and indefatigable supporter of contemporary music. He gave early recognition to the historical significance of Schoenberg and Stravinsky in particular. With the public recognition of new music, Stuckenschmidt emerged as a critic of international importance. Schoenberg has occupied the central position in his many books and essays on 20th-century music; his comprehensive biography of the composer is based on about 4000 source documents.

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HANS HEINRICH EGGBRECHT

Stucki, Hans [Johannes].

See [Tugi, Hans](#).

Stucky, Steven (Edward)

(*b* Hutchinson, KS, 7 Nov 1949). American composer. He studied with Richard Willis at Baylor University (BMus 1971) and with Robert Palmer, Burrill Phillips and Karel Husa at Cornell University (MFA 1973, DMA 1978). After teaching at Lawrence University (1978–80), he was appointed to the composition department at Cornell (1980–). He has also served as composer-in-residence (1988–92) and new music adviser (1992–) for the Los Angeles PO. His awards include a Guggenheim Fellowship (1986), an NEA fellowship (1986) and commissions from the Philadelphia (*Concerto for Orchestra*) and Minnesota (*Dreamwaltzes*) orchestras. His book *Lutosławski and his Music* (Cambridge, 1981) was awarded the ASCAP Deems Taylor award in 1982.

Stucky's style combines rigorous compositional techniques with direct, eloquent expression. This mixture results in colourful, variegated and attractive musical structures that exhibit clear formal patterns and carefully organized pitch arrangements. The influence of Bartók and Lutosławski lends an Eastern European character to works such as *Voyages* (1984) and the Double Concerto (1985). Several other works (*Boston Fancies*, 1985; *Concerto for Orchestra*, 1986–7; *Son et lumière*, 1988) refer to Stravinsky in their juxtaposition of blocks of material. In later works, Stucky's harmonic language develops from atonal aggregates like those of Berio and Lutosławski towards harmonic complexes that allude to triadic structures. A discussion with the composer appears in D. Crockett: 'Stucky, Hartke, Crockett: Conversations in Los Angeles', *CMR*, x (1994), 51–73.

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(selective list)

Orch: Voyages, vc, wind orch, 1984; Double Conc., vn, ob, chbr orch, 1985; Dreamwaltzes, 1986; Conc. for Orch, 1986–7; Son et lumière, 1988; Funeral Music for Queen Mary, wind, perc, 1992 [after H. Purcell]; Ancora, 1994; Fanfares and Arias, band, 1994; FI Conc., 2 fl, orch, 1994; Pinturas de Tamayo, 1995

Chbr: Sappho Frags., Mez, chbr ens, 1982; Boston Fancies, fl, cl, vn, vc, pf, perc, 1985; Serenade, fl, ob, cl, bn, hn, 1990; 4 Poems (A.R. Ammons), Bar, chbr ens, 1992

JAMES P. CASSARO

Studer, Cheryl

(*b* Midland, MI, 24 Oct 1955). American soprano. She studied at the Berkshire Music Center at Tanglewood before winning third prize at the Metropolitan Competition for Young Singers in 1978. After further study in Vienna she worked with Hans Hotter in Munich before joining the Staatsoper there in 1980, singing, among other roles, Mařenka (*The Bartered Bride*), Euryanthe, Daphne, Irene (*Rienzi*), Sieglinde and the Empress (*Die Frau ohne Schatten*). From 1982 to 1984 she was an ensemble member at the Deutsche Oper, Berlin, where she added Violetta and Desdemona to her repertory. In 1984 she made her American début in Chicago, as Micaëla, which was also the role of her first Metropolitan appearance in 1988. Studer made her Bayreuth début in 1985 as Elisabeth (*Tannhäuser*), immediately proclaiming her outstanding gifts as a lyric-dramatic soprano of the first rank, not least with her ringing high B at the end of Elisabeth's Greeting. She appeared again at Bayreuth, as Elsa, in 1987. She made her Covent Garden début as Elisabeth in 1987 and returned for Elsa in 1988, singing both roles to critical acclaim. At La Scala she sang Sieglinde and the Empress (1987), Mathilde in *Guillaume Tell* (1988), Odabella in *Attila* (1989) and Hélène in *Les vêpres siciliennes* (1989) to arresting effect. She made her Vienna Staatsoper début as Chrysothemis, another role she has recorded. Studer's repertory also includes Countess Almaviva, Mozart's Electra, Pamina, Donizetti's Lucia, Gilda and Aida; more recently she has undertaken the Marschallin (which she first sang at the Salzburg Festival in 1995), Ariadne and Senta, with which she returned to Bayreuth in 1998 and 1999. Her singing is distinguished by full, vibrant tone, controlled, warm phrasing and eloquent expression, heard to best advantage on her recordings of *Les vêpres siciliennes*, *La traviata*, *Die Walküre* (with Haitink), *Salome* (with Sinopoli) and, above all, *Die Frau ohne Schatten* (with Sawallisch). She has also sung with distinction in concert and song, her performances and recording of Strauss's *Vier letzte Lieder* being particularly admired.

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ALAN BLYTH

Studio der frühen Musik [Early Music Quartet].

Ensemble, founded at Munich in 1960, directed by Thomas Binkley (*b* 26 Dec 1932; *d* 28 April 1995). Binkley, primarily a lutenist, and Sterling Jones, primarily a string player, had studied musicology at the University of Illinois in Urbana, where they had taken part in George Hunter's collegium musicum and performed on his important Machaut recording. In Munich they were joined by the Estonian singer Andrea von Ramm. The fourth member of the group was the tenor Nigel Rogers (1960–64), who was succeeded by Willard Cobb (1964–70) and then Richard Levitt. In 1972 the ensemble joined the staff of the Schola Cantorum Basiliensis. In 1979 it disbanded. The Studio der frühen Musik toured throughout the world, first under the auspices of the Goethe-Institut, then independently; it made over 40 recordings, many of them award-winning.

Although the group's recordings include music by Machaut, Landini, Ciconia, Du Fay and Dowland, their most important records are perhaps those that explore the earlier monophonic repertoires. Beginning with records of songs from the *Carmina burana* (1964, 1967) and Minnesang (1966), they developed a performing style partly based on Andalusian music and employing a freedom of expression possible only with musicians who are performing regularly as an ensemble; their style became increasingly independent of folk origins and moved towards an appraisal of the characteristics of each of the different repertoires concerned. The ensemble always performed from memory, with results that gained correspondingly in fluidity and freedom of expression as well as more direct communication.

DAVID FALLOWS

Studios.

See [Studios](#).

Studley Royal Fragments.

See [Sources](#), MS, §VI, 3.

Study

(Fr. *étude*; Ger. *Etüde*, *Studie*; It. *studio*).

An instrumental piece, usually of some difficulty and most often for a stringed keyboard instrument, designed primarily to exploit and perfect a chosen facet of performing technique, but the better for having some musical interest. Although a study was at one time the same as an exercise (Fr. *exercice*; Ger. *Übung*; It. *esercizio*), the latter term now usually implies a short figure or passage to be repeated *ad lib*, whether unaltered, on different degrees of the scale or in various keys. The distinction is

illustrated by Schumann's *Studien* op.3 (1832), which are preceded by short *Übungen* based on technical difficulties found in the studies themselves.

Before the 19th century both terms were used more loosely. Thus the 'studies' in Francesco Durante's *Sonate per cembalo divisi in studii e divertimenti* (1737) are contrapuntal movements unassociated with specific problems of keyboard technique, while Domenico Scarlatti's 30 *Essercizi per gravicembalo* (1738) are no different in scope and significance from his remaining 525 sonatas. The four parts of J.S. Bach's *Clavier-Übung* (1731–41) contain not only a wide variety of masterpieces for harpsichord (such as the Italian Concerto, French Overture, six partitas and the monumental Goldberg Variations) but also a number of large-scale works for organ.

Although the title 'study' rarely occurs in early keyboard music, much of the repertory was avowedly didactic in aim. Thus the many variously named pieces in instrumental treatises and instruction manuals may be considered studies, including the toccatas in Diruta's *Il transilvano* (1593), the lessons (i.e. dances and airs) in Locke's *Melothesia* (1673), the preludes in François Couperin's *L'art de toucher le clavecin* (1716), the *Probestücke* in C.P.E. Bach's *Versuch über die wahre Art das Clavier zu spielen* (1753) and the *Handstücke* in Türk's *Clavierschule* (1789). Other pieces intended at least partly for pedagogic use might be included, even if they were not necessarily aimed at the development of technical facility. For example, Frescobaldi's *Il primo libro di capricci, canzon francese, e ricercari* (1626) opens with a preface addressed to 'gli studiosi dell'opera' (the students of the work), while 11 of the preludes of J.S. Bach's *Das wohltemperirte Clavier*, as well as early versions of all his keyboard inventions and sinfonias, were originally included in the *Clavier-Büchlein vor Wilhelm Friedemann Bach* (1720), a manuscript compiled expressly for the instruction of his young son.

From the early years of the 19th century the rapidly growing popularity of the piano brought a flood of teaching material aimed at the amateur and the budding professional, including innumerable volumes of graded studies whose technical usefulness generally outweighed their musical value. Typical of such publications are the studies brought out by J.B. Cramer between 1804 and 1810, the earlier parts of Clementi's *Gradus ad Parnassum* (1817–26), Moscheles's *Studien* op.70 (1825–6) and the many collections by Czerny. The later studies in the *Gradus* are of greater musical interest, some illustrating particular styles as well as technical problems (e.g. 'le style élégant' and 'le style sévère'), and Moscheles's *Charakteristische Studien* op.95 (1836–7) are clearly intended as much for performance as for instruction. The latter are, in fact, undemanding examples of a newly developed genre, the concert study.

The concert study attempts to combine the utility of a technical exercise with musical invention equivalent to that of other genres in the concert repertory. The consequent tension between these two aspects was not completely resolved until the studies of Chopin, whose 12 *Grandes études* op.10 (published in 1833) and 12 *Études*, op.25 (published in 1837) were the first to retain a firm position in the concert repertory. Although many of Chopin's studies concentrate on single technical problems after the manner

of Czerny, Charles Mayer and Henri Bertini (for example extended arpeggios in op.10 no.1, or double 3rds in op.25 no.6), his greater harmonic sophistication allows a thorough working-out of the chosen figuration while avoiding the musical trivial. The novelty of Chopin's harmony, which forced sometimes commonplace figuration into distinctly unconventional hand positions, astonished older contemporaries such as Moscheles, who found many of the studies excessively difficult as a result. Indeed, by Chopin's own admission, the first performer to conquer their technical problems fully was Liszt, to whom op.10 is dedicated. Structurally, however, the studies are straightforward: most are in a short ternary form, although the lyrical op.25 no.7 is in something akin to a slow-movement sonata form.

Liszt's own concert studies are on a much larger scale than Chopin's. The genesis of his Transcendental Studies reflects the 19th-century development of the genre as a whole. They were based on 12 studies (published as *Etude en douze exercices* that he wrote in 1825–6), which have the modest didactic scope of the studies by his teacher Czerny. Liszt recomposed them in 1837 under the title *Grandes études*, transforming them effectively into character-pieces of hitherto unimagined difficulty.

Three of the new pieces were in sonata form (the C minor, F minor and D major), and others were structured with remarkable ingenuity. In 1852 a final revision was completed, with the title *Études d'exécution transcendante*. In this Liszt lightened some of the textures, in response partly to the increasing action-weight of pianos; he also tightened the structure of some of the more sprawling studies. Making the resemblance to the programmatic character-piece even closer, most of the studies were now given titles, such as *Feux follets* and *Harmonies du soir*, and the didactic element of the pieces (other than their pervasive technical difficulty) was almost completely lost. While it is possible to use many of the individual studies of Chopin as practice pieces for specific technical challenges, the technical demands of most of Liszt's vary too much from section to section to provide a thorough working-out of any particular problem.

The same is true of the studies of Alkan, most of which were published in two sets: *Douze études dans les tons majeurs* op.35 (1848) and *Douze études dans les tons mineurs* op.39 (1857). Alkan's studies are on an even larger scale than Liszt's, and some, like *L'incendie du village voisin* (from op.35) are more explicitly – even naively – programmatic. For op.39, Alkan's inspiration seems to have been Bach's *Clavier-Übung* for the collection includes an overture, a set of variations, a four-movement symphony and a three-movement concerto; in the latter two, a separate study in a different key is used for each individual movement. Alkan's keyboard writing shows the imagination that one might expect from a pianist who was widely considered the only technical equal of Liszt. The first two of the formidable *Trois grandes études* (c1838) are among the earliest examples of entire works for the right or left hand alone, although the opening section of Liszt's G minor study in the 1837 version is scored for solo left hand. This type of concert study was later rarely attempted; perhaps the best-known examples are by Skryabin and Felix Blumenfeld.

Although almost every 19th-century pianist-composer wrote studies, relatively few of these works have maintained a place in the repertory. Schumann's magisterial *Symphonische Etüden* op.13 (a set of variations with an extended finale) of 1834–7 is one of his most-performed works, while his Paganini studies (opp.3 and 10) are almost totally neglected, suffering as they do from comparison with Liszt's more brilliant examples (1839, rev. 1851) and Brahms's Variations on a theme by Paganini op.35 (1862–3). Brahms also composed five studies in the form of transcriptions of pieces by Bach, Weber and Chopin, including a version for left hand alone of the Chaconne from Bach's D minor Partita for violin bwv1004. Of the vast array of the later concert studies, the most significant are by Skryabin, Rachmaninoff (*Etudes-tableaux*, opp.33 and 39), Debussy, Bartók and Messiaen.

Studies for many other instruments have been written since the beginning of the 19th century. By far the greater number are more concerned with technical problems than with musical values, as can be seen from the collections for violin by Fiorillo, Rodolphe Kreutzer, Rode, Baillot and Bériot, and for cello by Dotzauer and Grützmacher. Altogether outstanding are Paganini's *24 Caprices* op.1 (published in 1820) for solo violin (see illustration); besides being concert studies of unmatched brilliance, they had sufficient musical interest to stimulate the piano transcriptions of Liszt and Schumann referred to above, and the theme of one, no.24 in A minor, is so concisely striking that it has inspired sets of variations from Brahms (op.35), Rachmaninoff (for piano and orchestra, 1934), Lutosławski (for two pianos, 1941), Boris Blacher (for orchestra, 1947) and others.

The French word *étude* (as well as the English 'study') was used as the title of a number of 20th-century works, some requiring unusually facile technique or exploiting particular aspects of the composer's craftsmanship. Examples include Stravinsky's *Quatre études pour orchestre* (1928–9), Henze's *Sinfonische Etüden* (1956) and Frank Martin's *Etudes pour orchestre à cordes* (1956), Rawsthorne's *Symphonic Studies* (1938) and Ligeti's three books of *Etudes* for piano (1985–95).

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HOWARD FERGUSON/KENNETH L. HAMILTON

Study score.

See [Score](#), §1.

Studzińska-Marczewska, Wiktoria.

See Studziński family, (2).

Studziński.

Polish family of musicians.

- (1) Wincenty (Szymon Wojciech) Studziński
- (2) Wiktoria (Ewa Marianna Salomea) Studzińska-Marczewska
- (3) Piotr (Łukasz) Studziński
- (4) Karol Studziński
- (5) Kajetan Studziński

BARBARA CHMARA-ŻACZKIEWICZ

Studziński

(1) Wincenty (Szymon Wojciech) Studziński

(b Kraków, 30 March 1815; d Kraków, 15 July 1854). Violinist, conductor and composer. He was the son and pupil of Marcin Studziński, violinist and member of a Jesuit ensemble and military band in Kraków. From 1833 to at least 1848 he was a member of the Wawel Cathedral ensemble, and in 1836 became solo violinist in a theatre orchestra (from 1838–43 also its conductor). He taught the violin at the music school of the Technical Institute in Kraków from 1845 and soon became its director, a post he held until his death. His teaching method was based on the textbooks of Spohr and Campagnoli. Regarded as the best violinist in Kraków of his time, he took an active part in the city's concert life as a soloist and a performer of chamber music. Critics wrote of his artistic taste and perfect intonation, but criticized him for his overly sweet tone and weak right hand.

The most talented composer in his family, he adopted the stylistic formulae of the classics, but did not apply them in a hackneyed way; he introduced chromatic harmony and a variety of rhythmic structures. His considerable number of compositions, many of which were unpublished, include a string quartet in E op.28 (MS in the Institute of Musicology library, Jagiellonian University), three other string quartets, mazurkas for piano (published in Kraków, c1850), mazurs for piano (Kraków, c1855, and Warsaw, 1860), a choral piece *Taniec i śpiew szkieletów* ('Dance and Song of the Skeletons', published in 1884), other songs and instrumental and orchestral pieces. Several manuscripts of his and his brothers' works are held in *PL-Kj*, *Wn*, *Wtm*, the library in the music department of the Jagiellonian University, and *A-Wn*.

Studziński

(2) Wiktoria (Ewa Marianna Salomea) Studzińska-Marczewska

(b Kraków, 16 Nov 1816; d ?Kraków, after 1881). Soprano and actress, sister of (1) Wincenty Studziński. She studied singing with Gorączkiewicz and in 1832 made her début as a soloist in a Kraków theatre, later touring with it elsewhere in the country. She sang in the Grand Theatre in Warsaw (1842–4), and with a Kraków theatre again (1844–6). Her last stage

appearance was in 1848, and she gave up her career upon marriage, although for a time she taught singing in Sandomierz.

Her voice, though not large, was pure, strong and clear in tone. A natural and charming actress, and a beauty, she was very popular on the stages of Kraków and Warsaw. Her greatest artistic triumph was as Marie in Donizetti's *La fille du régiment*; she also sang the title and main roles in operas by Auber, Bellini, Rossini, Weber and Kurpiński.

[Studziński](#)

(3) Piotr (Łukasz) Studziński

(*b* Kraków, 16 Oct 1826; *d* Kraków, 20 April 1869). Organist, pedagogue, conductor and composer, brother of (1) Wincenty Studziński. Around 1841 he studied the organ with Gorączkiewicz (c1841); he also played the horn in a military band, and later also in a Kraków theatre orchestra, which he conducted from 1851 to 1853. In 1846–57 he taught the brass instruments class at his old school; his pupils included Adam Wroński, called the 'Polish Strauss'. Upon Gorączkiewicz's death in 1858, he became organist and conductor at Wawel Cathedral, where he contributed to the popularization of some of the masterpieces of sacred music. The apt musical characterization, and use of melodies in folk-national style popular in Poland in the 19th century (in the comic opera tradition of J. Steffani) contributed to the success of his one-act vaudevilles, especially *Łobzowianie* [The Lobzovians], to a libretto by W.L. Anczyc (Kraków, 31 Dec 1854). He also composed small sacred and secular choral works, and mazurs for the piano.

[Studziński](#)

(4) Karol Studziński

(*b* Kraków, 24 Jan 1828; *d* Warsaw, 15 March 1883). Violinist, viola player and composer, brother of (1) Wincenty Studziński. A pupil of Gorączkiewicz, from 1843 he played the violin in a Kraków theatre orchestra, touring with them to Kalisz and Radom. In Warsaw he played first violin in the Grand Theatre orchestra and viola in Apolinary Kątski's highly regarded string quartet; he also gave private music lessons. In 1856 he created and led, until about 1868, the first male double vocal quartet in Poland; the quartet was famous for its performances of the instrumental works of Mozart, Schubert, Mendelssohn and Chopin, also of Studziński's arrangements of songs by Polish composers such as Moniuszko. He taught music theory and solfeggio at the Music Institute (1863–4); from 1865 he was deputy to Moniuszko in the choral class, succeeding him as professor in 1870.

A few of Studziński's instrumental compositions are unoriginal, even primitive, but his choral works, especially the masses, are noted for their free use of polyphony and their formal construction. He published several small vocal works for children and a number of textbooks, including *Zasady muzyki* ('Principles of music'; Warsaw, 1869/R) and *Studia odnoszące się do sposobów śpiewu* ('Studies in singing methods'; Warsaw, 1878), and also articles on music. His most important contribution, however, lay in the field of instrumental and choral chamber music: here he overcame

Poland's lack of tradition of group music-making and enriched Warsaw's musical culture.

[Studziński](#)

(5) Kajetan Studziński

(b Kraków, 1832; d Warsaw, 11 July 1855). Composer, brother of (1) Wincenty Studziński. A member of the orchestra of the Grand Theatre in Warsaw, he wrote dances, including mazurs, that were played in Warsaw's Saxon Gardens. He also wrote songs.

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Stueber, Conrad.

See [Stuber, Conrad](#).

Stufe

(Ger.: 'degree').

In Schenkerian analysis (see [Analysis](#), §II, 4), a harmony of structural significance; the [Degree](#) or scale-step on which that harmony is based. The term appeared in Schenker's *Harmonielehre* (1906), where it was used for basic harmonic occurrences as opposed to chords of secondary significance. In the ritornello of the aria 'Buss und Reu' from Bach's *St Matthew Passion* (ex.1, after Schenker, 1906, fig.153), a complete C \square major triad appears at the point marked with an asterisk. In Schenker's terms, the listener is prevented from hearing this triad as a 'fifth Stufe' (V) by the harmonic rhythm of the preceding passage, where there is consistently one change of Stufe per bar (I–IV–VII–III–VI). It would be superfluous, moreover, to accept a fifth Stufe at this point since one arrives in the very next bar; all three notes in the triad can in any case be explained in linear terms. The triad is therefore merely a passing

configuration of the three parts and does not have the importance of a *Stufe*.

In the subsequent development of Schenker's theories *Stufe*, like all other musical phenomena, was understood in terms of structural levels (see [Layer](#)). In his analyses from the mid-1920s on he described the basic harmonic structure of a piece as a progression of *Stufen* entirely within a single tonality (*Tonalität*). At later levels in the analysis these would be expanded into harmonic regions, or keys, in their own right (*Stufen der Tonalität als Tonarten*); for an illustration, see [Analysis](#), figs. 19–20.

This view of tonality and modulation need not be applied only to large stretches of music: in a song or self-contained theme the harmonies can also be interpreted differently at different structural levels. Schenker illustrated this in his analysis of the 'Emperor Hymn' from Haydn's String Quartet op.76 no.3 in *Der freie Satz* (1935, fig.39/3; see [ex.2](#)):

The *Stufen* at levels a), b) and c) can be distinguished very precisely. In a) they govern the entire song: in b) they serve the entire initial ascent from g' to d"; in c) they serve only a part of that ascent, from a' to d". Thus the D major resulting from this last elaboration is only an illusory key (*Scheintonart*).

The term *Stufe* has been rendered in English – not wholly adequately – as 'scale-step', 'harmonic degree' or simply 'degree'.

WILLIAM DRABKIN

Štuhec, Igor

(*b* Slovenskih Goricah, Maribor, Slovenia, 15 Dec 1932). Slovenian composer. At the Academy of Music, Ljubljana, he studied composition under Lucijan Marija Škerjanc and Matija Bravničar; he continued his studies at the Vienna Academy of Music and Dramatic Art under Jelinek, and also at Darmstadt. After some early neo-classical orchestral works that show his mastery of traditional techniques, Štuhec gradually moved towards the adoption of new techniques in the early 1960s. Although in 1955 he had produced a *musique concrète* composition in *Biological Transformation*, the radical change came with the chamber pieces *Situacija* (1963) and *Silhuete* (1964) and the orchestral *Differentiations* (1964), all of which exhibit his assimilation of 12-note and aleatory procedures. Štuhec's skill is particularly evident in miniatures such as the *Minikoncert*, where his writing is at its most delicate and the textures are almost always crystal clear. A later group of orchestral works extending his textural techniques, notably the concertos and the three *Entuziazmi* pieces, display a vivid imagination and a strong rhythmic momentum.

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other instrumental and tape

Chbr: Brass Qnt, 1953; Str Qt, 1955; 3 Pieces, trbn, pf, 1955; Sedem anekdot [7 Anecdotes], cl, pf, 1955–8; Pf Trio, 1957; Divertimento, fl, cl, bn, 1958; Ww Trio, 1958; 4 Pieces, hn, pf, 1959–60; Tema con variazioni, vn, hn, pf, 1962; Situacija, vn, pf, 1963; Silhuete I–IV, ens, 1964, rev. 1966; Participation, ens, 1967; Sonata à 3, cl, bn, pf, 1968; Variazioni, vn, ens, 1970; Consolation, pf trio, 1971; Solo, vn, 1972; Sonata, vn, pf, 1972; Art, pf trio, 1973; Ction, ens, 1974; Chanson sans paroles, ens, 1977; 4 Pieces, trbn, pf, 1979; Variations, 4 trbn, 1981; Folksong, 4 trbn, 1983; Crockey, vn, pf, 1985; Music for Ww, Brass and Perc, 1988; Sound Connection, str qt, pf, perc, 1994; Ww Qnt, 1996

Pf: 12 Pieces, 1948–55; 10 pieces, 1949–55; Sonata, 1954; 12 Pieces, 4 hands, 1957–8; Divertimento, 4 hands, 1959; Mini-Maxi, 1960; Prelude and Chaconne, 1962; Suite, 4 hands, 1962; Mouvement, 4 hands, 1965

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NIALL O'LOUGHLIN

Stumm.

German family of organ builders. They came from Rhaunen-Sulzbach in the Hunsrück district of the Rhineland-Palatinate, and were active for six generations in the Mannheim–Saarbrücken–Koblenz–Frankfurt region. The most important members of the family are its founder, Johann Michael (*b* Sulzbach, 10 April 1683; *d* Sulzbach, 22 April 1747), and his sons, Johann Philipp (*b* Sulzbach, 24 Aug 1705; *d* Sulzbach, 27 June 1776) and Johann Heinrich (*d* Sulzbach, 23 Aug 1788). Johann Michael was originally a 'very famous goldsmith' (his brother Nikolaus founded a well-known Saarland dynasty of smelters); he built organs for the parish church at

Münstermaifeld (1721), St Kastor, Karden (1728, extant), St Laurenz, Leutesdorf (c1735, extant), the Hofkirche at Mühlheim an der Eis (c1735), and elsewhere. The surviving organ in the former Schlosskirche at Kirchheimbolanden is attributable to him, to his sons, or to both. Johann Philipp and Johann Heinrich, the 'Gebrüder Stumm', built organs for St Stephan, Simmern (Hunsrück) (extant), the Liebfrauenkirche, Koblenz (1751), the Ludwigskirche, Saarbrücken (1762), and the Schlosskirche, Meisenheim (1764, extant). Both brothers signed the contract in 1774 for the organ in the abbey church at Amorbach, completed in 1782 (three manuals, 46 stops; the case and parts of the pipework survive). Johann Heinrich was the only signatory for an instrument for the Katharinenkirche in Frankfurt (1778–89); his sons Franz and Michael built one for the Dreikönigskirche in Frankfurt (1781–3).

The typical Stumm organ was developed during Johann Michael's career and was not substantially modified by his descendants. The *Positiv* was originally laid out as a *Rückpositiv*; when it later became an *Unterpositiv*, the console of the organ was placed to one side. The full Stumm Principal choruses on *Hauptwerk*, *Positiv*, Echo and Pedal consist of 8' 4' 22/3' 2' 13/5' Mixtur IV 1' (with repetitions on *g* and *g'*); 4' 2' 11/3' Mixtur III 1' (with repetitions on *c'* and *c''*); 2' 11/3' (from *c'* 22/3'); 16' 8' 51/3' 4' Mixtur. The Gedeckt group comprises 16' 8' 4'; 8' 4'; 8' 4'; 16'. The group of narrow-scale flues is represented by Viola da gamba 8' Quintaden 8' Salizett 4'; Flauto traverso 8' treble Salizional 2' (from *c'* 4'); Flauto traverso 8' treble Salizional 2' (from *c'* 4'); Violone 16'. The reed group consists of Trompete 8' Clarine 4' bass Vox angelica 2' Bass; Krummhorn 8' Vox humana 8'; Krummhorn 8' bass Trompete 8' treble Vox humana 8'; Posaune 16' Trompete 8' Clarine 4' Kornett 2'. There is also a Kornett V on the *Hauptwerk*. The type clearly involves a synthesis of influences from Lorraine and Luxembourg on the one hand and from southern Germany and Austria on the other. The most prominent difference between a Stumm instrument and one by J. A. Silbermann, for example, is the narrow-scaled stops of the Stumm. Other differences are that the Nasard, Tierce and Larigot are not wide in scale but like Principals, that there are two Principal ranks in the Echo instead of a Kornett, and that in the Pedal the Posaune 16' is preferred to the Trompete 8'. The superior technical and tonal qualities of the Stumm organ have contributed to the survival of some 140 examples, out of some 370 documented original instruments.

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Stump.

An English plucked instrument of the early 17th century. It is known only by name and by one surviving piece of music (*GB-Och* Mus.532), headed 'Alman R. Johnson to the stump by F.P.' (ed. A. Sundermann, *Robert Johnson: Complete Works for Solo Lute*, London, 1972). This is written in six-line French tablature and shows that the stump had seven fingered string courses tuned like a Renaissance lute, with eight extra bass diapasons. The left-hand stretches indicate a maximum string length of not more than 60 cm, so it cannot have been a bass instrument like the [Penorcon](#), as has sometimes been suggested. Assuming a top string at *a'*, the tuning would be *F–G'–A'–B^b–C–D–F/G–A–d–g–b–e'–a'*; the piece would then be in G minor. As with the [Poliphant](#), the invention of the stump was attributed by John Playford to Daniel Farrant. Talbot (see Gill), though he did not mention the stump by name, remarked that some orpharions 'like the English Theorbo carrie 5 double 8ve ranks on 5 Nutts on long Head beside those (7) on the Plate [fingerboard]'. Two more diapasons or 'double 8ve ranks' would make this an exact description of the stump required for the one and only piece.

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IAN HARWOOD

Stumpf, (Friedrich) Carl

(*b* Wiesentheid, 21 April 1848; *d* Berlin, 25 Dec 1936). German acoustician and musicologist. Both his parents were musical, and at his various schools he learnt to play six instruments, teaching himself harmony and counterpoint. From 1865 he studied philosophy (with Brentano) and theology at Würzburg University, and philosophy and natural sciences at Göttingen University, where he took the doctorate and in 1870 completed the *Habilitation* in philosophy. He was professor of philosophy at the universities of Würzburg (1873), Prague (1879), Halle (1884), Munich (1889) and Berlin (1893–1928), where he founded (1893) and directed the Psychologisches Institut and the Berlin Phonogrammarchiv (1900). His many well-known pupils included Hornbostel and Abraham, with whom he founded and directed the Phonogrammarchiv, Sachs, Lachmann, Schünemann and the writer Robert Musil. He founded and edited the journal *Beiträge zur Akustik und Musikwissenschaft* (1898–1924) and, with Hornbostel, the series *Sammelbände für vergleichende Musikwissenschaft* (Munich, 1922–3). In 1928 he received the Bundesverdienstorden, and he was a member of the Berlin Academy of Sciences.

Stumpf is best known as a founder of comparative musicology ('vergleichende Musikwissenschaft'), an important forerunner of the

modern discipline of ethnomusicology; however, his contributions in this area grew out of his earlier pioneering work in music perception. He began work on 'Tonpsychologie' in Würzburg and his book of 1883 was the first systematic treatment of this subject. Although intended as a study in acoustics, the work shows the influence of Brentano's phenomenology through its insistence that the physical reaction of the ear to sound ('Perzeption') and the listener's judging of the sound ('Aperzeption') take place simultaneously. Arguing against Helmholtz's theories, Stumpf later proposed a theory of sound 'fusion' ('Verschmelzungstheorie'), according to which consonance was based not on the coincidence of overtone frequencies but on the likelihood of two tones sounding as one when played at the same time. Stumpf revised this theory to incorporate Riemann's research on triads, coining the term 'concordance' to describe the effect of major and minor triads and their inversions and 'discordance' for the effect of all other chords (1910, 1911). Despite the elementalism on which Stumpf's theories are based and the opposition they later aroused (even from his pupils), his writings on this subject were seminal.

Stumpf looked to non-Western music to prove the universality of his 'scientific' theories of acoustic phenomena, as did A.J. Ellis, whose work influenced Stumpf. Together with a review of Ellis's findings on non-Western musical scales, Stumpf published his landmark study 'Lieder der Bellakula Indianer' (1886), a work which some scholars regard as marking the birth of ethnomusicology in Germany. This article concentrated for the first time on the repertory of an individual group, offering a detailed analysis of musical elements, transcriptions into Western notation and a discussion of the cultural context. Another pioneering article by Stumpf was 'Phonographierte Indianermelodien' (1892): in this evaluation of Gilman's transcriptions, Stumpf provided a detailed descriptions of the methods of notation and argued for the founding of sound archives. Acting on this conviction, he founded the Phonogrammarchiv at the university; its holdings were based on Stumpf's own recordings made that year of a Siamese theatre group visiting Berlin and recordings donated from the USA. Through his commitment to the Psychologisches Institut, in which physics, psychology, ethnology, natural science, philosophy and aesthetics were combined with systematic musicology, Stumpf secured the recognition of comparative musicology as an independent discipline; he also defied the anti-Semitic climate in German universities and succeeded in appointing Sachs and Hornbostel, the only Jewish musicologists to hold academic positions on the eve of the Third Reich.

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ALBERT WELLEK, BERTHOLD FREUDENBERGER/R

Stumpf, Johann Christian

(*b* c1740; *d* ?Frankfurt, ?1801). German composer. The birth and death dates commonly given for him may actually be those of another musician with the same surname. Historians have referred to the death entry of 11 April 1801 in the Frankfurt Catholic parish records ('D. Ludovicus Stumpf Mogonus, Musicus Exercitu Reipublicae Gallicae, aetatis 38 annorum'), yet works by Johann Christian appear in catalogues of Parisian publishers as early as 1762, and none of his works bears the name 'Ludovicus' or its cognates. In a concert of 17 May 1778 at the Frankfurt Comic Theatre, a 'Mr. Stumpf' played the bassoon in the same programme as the violinist Georg Benda. Stumpf lived in Paris around 1785. After playing the bassoon with the Altona Orchestra in Germany until 1798, he worked under Christian Cannabich as choral coach at the Frankfurt Opera.

A review of Stumpf's 12 divertissements for two flutes in the *Allgemeine musikalische Zeitung* (14 November 1806) describes him as 'understanding the instrument and the *galant* style' and writing music that is 'flowing, melodious'. As examples of his most significant area of work, Stumpf's symphonies op.2 for strings, horns and oboes or flutes are all written in four movements, with a minuet and trio as third movement. Characteristic of many symphonies written after about 1765, these works show symmetrical phrase repetitions, slow harmonic rhythm and clear differentiation between primary and secondary themes.

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SUZANNE FORSBERG

Stumpff, Carolus

(fl early 18th century). German composer. He wrote church music for the court of Baden, performed when it was visiting its secondary residence at Schlackenwerth (now Ostrov, near Karlovy Vary), as it did for varying periods between 1690 and 1721. Stumpff is not mentioned in the list of musicians appointed to serve at Rastatt (near Karlsruhe) when the court reestablished itself there in 1713 after the War of the Spanish Succession.

Stumpff's sacred output, all for four voices and orchestra, is typical of the less elaborate liturgical music written by Viennese composers in the early

18th century. Though his masses are cantata-like, each section being divided into many movements, he wrote few extended arias, and made much use of a mixed ensemble of solo and tutti voices, in which the tutti is the more important part and vocal coloratura is used sparingly. His violin writing is unusually simple, often doubling the upper voices or maintaining an accompaniment figure. Only in *Opus musicum* did he write in a more elaborate and Italianate style, which makes considerable technical demands on solo singers and instrumentalists.

WORKS

all for 4 voices and orchestra, in D-KA

Missa S Georgii; Missa S Ludovici; Missa pastoritia

2 lits; TeD; 2 Alma redemptoris mater; 2 Salve regina; 2 Ave regina; 2 Regina coeli; Opus musicum pro sacro sepulcro; Quatuor versiculi pro fugas deducti pro festo Corporis Christi; pastoral cants.

ELIZABETH ROCHE

Stuntz, Joseph Hartmann

(*b* Arlesheim, nr Basle, probably 23 July 1793; *d* Munich, 18 June 1859). Swiss composer of German origin. The son of a painter, he first studied with Peter von Winter in Munich (1808–12), then with Salieri in Vienna (1813–16) and then became conductor of the Italian Opera in Munich. His first opera, *La rappresaglia*, written during his first stay in Italy (1818–20), was received with warm applause on both sides of the Alps; it was produced successively in Munich, Vienna, Stuttgart and Berlin in a German translation as *Das Schloss Lowinsky*. This success, however, was not achieved by his next operas, and Stuntz decided to settle at Munich, where in 1825 he was appointed Winter's successor as first conductor of the Hofoper. Owing to his methods as a conductor (he tended to slow tempos, and preferred the new way of leading the orchestra from the piano rather than as first violinist) he was replaced by Franz Lachner, but retained the post as a conductor of the court orchestra until his death.

While his Italian operas are written in the neo-Neapolitan style, both his two German dramatic works written for Munich, the Singspiel *Heinrich IV zu Givry* (1820, libretto adapted from Voltaire's *Charlot*) and the tragic opera *Maria Rosa*, fail as attempts at 'deutsche Oper'. *Garibaldi der Agilolfinger* (1824), arranged for King Maximilian's 25th jubilee, is a rather odd adaptation of Mozart's *La clemenza di Tito*; only the introduction and the second finale are original, the rest being taken over from Mozart's music. Stuntz also wrote a large number of ballets, cantatas, masses and other works for official occasions. He was the founder of the male choir tradition in Munich, and his songs and choruses became popular in southern Germany.

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F.R. BOSONNET

Stupan von Ehrenstein, Johann Jakob

(b 1664; d Vienna, 17 Jan 1739). Austrian composer and court official. He is first heard of on 31 July 1709, when the Jesuit drama *Martis exilium, e pacis reditus* was performed with his music in Vienna before the emperor and empress. He worked for the imperial court in Vienna from 1710, when he was appointed high steward; in the same year he also became secretary in Vienna to Prince Maximilian Wilhelm of Brunswick-Lüneburg, who was the empress's cousin. His final appointment was as councillor to the Dowager Empress Amalie. All his known music dates from between 1702 and 1711, before his busy years as a successful courtier. He wrote the music for three Jesuit dramas, the above-mentioned *Martis exilium* (1709) and *Radimirus ex reo rex* (1710), both of which are lost, and *Nundinae deorum* (1711; MS in A-Wn), which according to Kramer played an important role in the development of Jesuit drama and suggests that he was a gifted composer. With its 'bravura arias firmly in the Neapolitan style and accompanied by various instrumental combinations ... brief, unassuming secco recitatives [and] extended, well-wrought arias', it shows that the genre had shed the features that characterized it up to about 1700. Stupan is otherwise known as a composer of instrumental music: two collections of three-part music – *Rosetum musicum in 6 divisum arcolas, vulgo partittas* (Ulm, 1702) and *Armonica compendiosa* (Ulm, 1703) – survive (both ed. in DTÖ, cxxxvii, 1984): a collection for solo violin – *Horae p[er]meridianae harmonicae, seu Symphoniae XII* (Ulm, 1710) – is lost.

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WALTER PASS

Stupel, Petar

(b Sofia, 23 April 1923; d Sofia, 30 Nov 1997). Bulgarian composer and pianist. He studied the piano with Andrey Stoyanov at the Bulgarian State Academy, graduating in 1947, and then for the next two years he attended the Liszt Academy in Budapest where his teachers were Pál Kadosa and Leó Weiner. By that time he had become known as a composer of particularly popular children's songs. He was active as a pianist, both as soloist and with the violinist Brian Lechev. He also worked as a composer for the Song and Dance Ensemble of the Bulgarian army, as an editor in the children's department of Sofia Radio and Balkanton, and as chief music editor of Bulgarian national television (1966–71). He subsequently directed the festival Sofia Music Weeks which, under his guidance, developed into an important international event.

WORKS

(selective list)

Stage: Prodavachat na nadezhda [The Hope Salesman] (TV musical); Slamenata shapka [The Straw Hat] (operetta); Taynata sila na mechoka Pepo [The Secret Strength of Pepo the Bear] (radio musical); Tsarstvoto na bukvite [The Kingdom of Letters] (children's operetta); Vartelezhkata [The Merry-Go-Round] (musical); Zelenata slancheva pateka [The Green Sunny Path] (TV musical); Zlatnata ryapa [The Golden Turnip] (musical); Zlatnoto momiche [The Golden Girl] (children's ballet)

Over 100 film and TV scores incl.: Basha mi boyadzhiyata [My Father, the House-Painter]; Kapitan Petko voyvoda [Captain Petko, the Leader]; Kliment pee i risuva [Clement Sings and Draws]; Kotarakat v chizmi [Puss-in-Boots]; Na vseki kilometar [For Every Kilometre]; S pagonite na dyavola [With the Devil's Shoulders]; Taralezhite se razhdad bez bodli [Hedgehogs are Born without Spikes]

Other works: over 20 incid music scores, radio scores, c20 musical stories; children's orats and over 500 children's songs

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G. Genkov: 'Petar Stupel i kinoto' [Stupel and the cinema], *Balgarska muzika*, xxxiv/4 (1983), 54–5

ANDA PALIEVA

Stuppner, Hubert

(*b* Trodena, nr Bolzano, 19 Jan 1944). Italian composer. He studied the piano and composition at the Bolzano Conservatory and musicology at the University of Padua, where he gained the doctorate in 1965. He was first brought to international attention in 1970 when he won the Gaudeamus competition. From 1970 to 1974 he attended the Darmstadt summer courses, where he studied with Stockhausen, Ligeti and Xenakis, among others. In 1975 he founded the International Festival of Contemporary Music in Bolzano. He was appointed director of the Bolzano Conservatory in 1981.

Until 1975 Stuppner's compositions were strongly influenced by the Darmstadt school. Subsequently, however, he turned away from serialism. Proceeding from the thesis that musical development was at an end, he developed a postmodern style based on works of the past. The chamber opera *Totentanz* (1978) ironically paraphrases elements from Verdi's *La traviata*. Other compositions employ similar techniques, many marked by black humour. In search of musical archetypes by which to understand primal psychological modes of musical perception, he went on to create a neo-neo-classical 'music about music' based on the historical repertory, but without literal quotation. *Quasi una sinfonia* (1981) tackles the form of the Classical symphony, the First Symphony (1985) takes on Mahler's Sixth, *Salomes Tanz* (1988) refers to Richard Strauss and Alban Berg, *KV 1991* (1989–90) relates to Mozart and *Extasis & Nirwana* (1989) invokes Wagner's *Tristan* chord.

WORKS

(selective list)

Stage: Totentanz (chbr op), 1978, Warsaw, 1978; Variété liberty (Stuppner and C.P. Baudelaire), 1983, Ferrara, 1983; Pierrot und Pierrette (ballet, after A. Schnitzler), 1984, unperf.; Café Eros (revue, Baudelaire, F.G. Lorca, L. Salomé and Stuppner), 1986, Stuttgart, 1986; Salome (scenes, S. Mallarmé and E. Corbière), S, pf, 1986, unperf.; Extasis & Nirwana (ballet), 1989, Bolzano, 1989; Hiob (scenic orat, Bible), Bar, chorus, ens, 1991, Bressanone, 1992

Vocal: De la soirée passée, S, fl, vn, pf, perc, 1975; Historia naturalis, S, Mez, 6vv, 2 fl, 2 perc, 1976; Gesang zur Nacht, S, chbr ens, 1978; Coplas d'amor, S, pf, 1984; Passion (orat, Bible), solo vv, chorus, orch, 1987; Salomes Tanz (Stuppner, after Mallarmé, G. Apollinaire), 7 songs, S, orch, 1988; Jalel, Jalel, Jaleli, S, vn, ens, 1991; Folk Songs, S, ens, 1994

Orch: Die Stimme der Sylphiden, 1978–9; Quasi una sinfonia, 1981; Chbr Conc. 'Souvenir', 19 insts, 1981–4; Capriccio Viennese no.1, vn, orch, 1983–4; Pf Conc., 1983–4; Valse-caprice, 1984; Sym. no.1, 1985; Tanzsuite no.3, 1985; Chbr Sym., 1986; Pf Conc. no.2, 1986; Serenade KV 'Amadeus', str, 1990; Corrida 'Der rote under schwarze Bolero', 1996

Chbr: Rhetos, 3 db, 1972; Bruchstücke, fl, vn, hp, 1973; Figurae, org, tape, 1975; Palinodie 1–3, 1979–80; Bal lunaire, 1981; Trio in 3 Sätzen, str, 1981; Str Qt no.1, 1984; Tanzsuite no.2, 9 ww, 1984; Str Qt no.2, 1985–7; Tanzsuite no.4, 5 ww, 1988; Bergkristall, vn, pf, 1989; Divertimento KV 1991 'Amadeus', 1989; Conc. musique KV 1991 'Amadeus', fl, cl, str, 1990; Str Qt no.3, 1990; Der blonde Engel (Blues), 1993; Folk Dances, 1993

Pf: Bilder einer Aufregung, 2 pf, 1970; ... ces vieux parfums de valse ... , 1981; Loreley, 1981

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REINHARD KAGER

Sturgeon, N. [?Nicholas]

(*d* between 31 May and 8 June 1454). English composer. The unusual name allows some (if not complete) confidence that a single person is involved in this exceptionally well-documented career. Details are given in A.B. Emden: *A Biographical Register of the University of Oxford to A.D. 1500* (Oxford, 1957). Numerous references appear in the Close, Patent and Norman rolls of the period. At various times he held canonries at Exeter, Wells, St Stephen's, Westminster, Hastings and Kirkby Castles, Windsor (from 1440) and St Paul's Cathedral (from 1440, precentor from 1442). In 1442 the Privy Council commissioned him to select six English singers for the imperial chapel of Friedrich III. Sturgeon was a member of the Royal Household Chapel (continuously between 1413 to 1452, including the expedition to Harfleur in 1415 and a designation as sub-dean

in 1428). The earlier part of this period was contemporaneous with the royal chaplaincies of Damett and Burell, though neither his canonries at Windsor nor those at St Paul's coincide with the dates of Damett's tenure of prebends at these institutions. Detailed payments to Sturgeon are recorded in the Windsor archives between 1441 and 1451, during which period he held office variously as treasurer and steward. By a will of 4 May 1430, Thomas Salmon, formerly esquire to the Earl of Arundel, named Nicholas Sturgeon, *clericum*, as executor and legatee. Salmon was to have a grand burial and a perpetual chantry in the Lady Chapel at Arundel College. This could mean that Sturgeon was associated with Arundel, later renowned for its music (D. Skinner: *Musical Life in Late Medieval Arundel*, Oxford, forthcoming). His name appears as a founder member of the Guild of Parish Clerks in 1449, whose Bede roll (*GB-Lgc 4889/Pc*) records him as a deceased member in 1455, varying his designation between *Dominus* and *Magister*. His will, written in English, is dated 31 May 1454, when he was alive, and was proved on 8 June of the same year, by which time he was presumably dead. It is printed in Furnivall: *The Fifty Earliest English Wills* (London, 1882), pp.131ff, and supplies several names of relatives, none of whom (where identifiable) advances our knowledge of Sturgeon himself. There is however a Richard Sturgeon whose will of 1456 shows him to have been living, as did Nicholas in 1440–02, in the precinct of St Bartholomew's Hospital (close to St Paul's but outside the walls). Although it refers extensively to other benefices and allegiances, there is no reference to music.

His seven surviving compositions are known exclusively from the second layer of the Old Hall Manuscript, and may possibly be autograph. No personal features of style emerge sufficiently strongly to permit the ascription of further, anonymous, works to him. No use of plainchant has been traced except for the tenor of his only motet, which continues the Sanctus chant used by Damett for his motet. This compositional relationship can only be deliberate, and it has been suggested that both motets marked the triumphal return to London of Henry V after the Agincourt victory. Bukofzer (*Studies in Medieval and Renaissance Music*, New York, 1950, pp.67–70) has proposed that both motets can be seen as elaborately troped settings of the Sanctus, a view supported by their position in the manuscript, the opening syllable of both of Sturgeon's texts and one of Damett's, as well as the use of a Sanctus plainchant melody. *Salve mater* is a felicitous and very English work that wears the ingenious sophistries of its isorhythm unobtrusively.

All of Sturgeon's compositions make considerable use of coloration, often with slight syncopation. All except a Gloria (no.15) and a Credo (no.69) have at least one change of mensuration. The pieces written in score (Gloria, no.9; Credo, no.64; Sanctus, no.114) are not sharply distinct in style from those in separate parts, though the latter tend to have relatively more movement in the topmost part. The Sanctus and two of the Glorias (nos.40 and 64) have extensive duet writing, and in nos.40 and 114 the contratenor crosses above the discantus as well as below the tenor. The melodic style is smooth and shapely; harmonic and rhythmic roughnesses are minimal.

[Old Hall Manuscript](#)

WORKS

Edition: *The Old Hall Manuscript*, ed. A. Hughes and M. Bent, CMM, xlvi (1969–73) [OH]

Gloria, 3vv, OH no.9 (in score)

Gloria, 3vv, OH no.15

Gloria, 3vv, OH no.40

Credo, 3vv, OH no.64 (in score)

Credo, ?3vv, OH no.69 (only discantus survives)

Sanctus, 3vv, OH no.114 (in score)

Salve mater Domini/Salve templum gratie/-it in nomine Domini, 3vv,

OH no.113 (Sarum Sanctus 3 in T continuing the T of Damett's motet, OH no.111, but untransposed)

For bibliography see Old hall manuscript.

MARGARET BENT

Sturges.

See Turges, Edmund.

Sturm, Kaspar

(*b* Schneeberg; *d* after 1 Feb 1605). German organ builder. He became a citizen of Regensburg on 8 January 1565 and organist of the Neupfarrkirche there in 1565. In 1568 he entered the court chapel in Munich, directed at that time by Lassus. He became a citizen of Ulm on 15 January 1580, made a journey to Italy in 1586, and renewed his citizenship of Regensburg on 7 January 1594. Sturm built two organs for the Munich court (1568 and 1574) and organs for Schloss Isareck bei Moosburg (1574) and the monasteries at Rottenbuch, Indersdorf, Blaubeuren and Scheyern in or before 1575. He built the large organ in Ulm Minster in 1576–8 (tried out by Bernhard Schmid, among others), as well as other instruments for Vienna, Regensburg, Linz, Graz, Abensberg and, in 1591, for the Neupfarrkirche in Regensburg.

Like Jörg Ebert, Balthazar Mygel of Altenmygelburg, Eusebius Amerbach and Martin Ruck, the south German conservatives of the period, Sturm set greatest store by the Principal chorus: the *Hauptwerk* of his instrument, for example, had 8' 4' 22/3' 2' Mixtur V–VIII (4') Zimbel II, Gedeckt 16' 8'; the *Rückpositiv* had 4' 2' 11/3' Mixtur V–VII (2'), Gedeckt 8'; the *Brustwerk* had 2' Zimbel II, Gedeckt 4', Posaune 8' and Regal 4'; and the Pedal had 16' Mixtur VI–VII (8'), Posaune 8'. Sturm was also one of the few masters known to have equipped their manual mixtures with a relatively large number of octave ranks, but with very few ranks of 5ths (and those very high). This had been recommended by Arnolt Schlick in 1511; Praetorius gave an example of it in 1619, and it is found in the instrument of 1585 in St Vaast, Arras, by Jean Barbaise and Pieter Isoore. The Mixtur on the *Hauptwerk* of Sturm's Ulm instrument was as follows: from C, 4' 2' 1' 1/2'

1/3'; from c, 4' 2' 2/3' 1/2' 1/2'; from c', 4' 4' 2' 2' 11/3' 1' 1'; and from c'' 4' 4' 4' 22/3' 22/3' 2' 2' 2'. The *Rückpositiv* Mixtur was equipped with: 2' 1' 1/2' 1/4' 1/6'; 2' 1' 1/2' 1/2' 1/3'; 2' 2' 1' 1' 2/3' 2/3'; and 2' 2' 2' 2' 11/3' 11/3' 11/3'.

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MGG1 (A. Layer)

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R.W. Sterl: 'Die Orgelbauer Eusebius Amerbach und Kaspar Sturm', *Mf*, xxii (1969), 42–6

HANS KLOTZ/RAIMUND STERL

Stürmer, Bruno

(b Freiburg, 9 Sept 1892; d Bad Homburg, 19 May 1958). German composer, conductor and teacher. He studied at Heidelberg University (with Wolfrum) and at Munich University (musicology with Sandberger, Kroyer and Eugen Schmitz; fine arts with Wölfflin, and German literature with Muncker). During the 1920s he worked as a music teacher and critic in Heidelberg and opera conductor in Remscheid and Essen. In 1925 he became a choral conductor in Duisburg and two years later founded a music school across the Rhine at Homberg. In the 1930s he moved to Kassel where he divided his time among composing, conducting and performing as a member of the Stürmer Trio. From 1945 he worked as a composer, critic and teacher in the Frankfurt area, and was also director of the Darmstadt orchestral school for a time.

Stürmer rose to prominence during the final years of the Weimar Republic with his futuristic choral work *Die Messe des Maschinenmenschen*. But he soon retreated from this position to embrace a simpler, tonal style which found particular favour during the Third Reich. His prolific output included several cantatas with a political agenda and national male choruses composed specifically to celebrate Nazi holidays.

WORKS

More than 100 choral works incl. Wanderers Nachtlied (J.W. von Goethe), male chorus, 1918; *Die Messe des Maschinenmenschen*, Bar, male chorus, orch, 1931; *Das Ludwigsburger Tedeum*, boys' chorus, male chorus, brass band, 1954; also orchestral works for orch

Principal publishers: Eulenburg, Kistner & Siegel, Littolf, Müller, Schott (Mainz), Tonger, Vieweg

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Bruno-Stürmer-Konzert (Schwanden, 1958)

RUDOLF LÜCK/ERIK LEVI

Sturmer, Leonardo.

Lute maker. He was active in Bologna in the late 15th century and early 16th. See under [Maler](#).

Sturmmarsch

(Ger.).

Double-quick march. See [March](#), §1.

Sturm und Drang

(Ger.: 'storm and stress').

A movement in German letters, reflected in the other arts, that reached its highpoint in the 1770s. It is most easily defined by its artistic aims: to frighten, to stun, to overcome with emotion. In line with these aims was an extreme emphasis on an anti-rational, subjective approach to all art. Although almost accidental in origin, the term 'Sturm und Drang' reflected ancient Stoic concepts of *tempestas* and *affectus*, according to Heckscher (1966–7), now positively rather than negatively valorized with regard to artistic creation. The young Goethe was the leading figure, with his play *Götz von Berlichingen* (1773) on a medieval German subject.

The movement had been prepared by various creative spirits of the mid-century, who were still half part of the fashionable appeal to sentimentality of the time, so-called 'Empfindsamkeit'. On an international level it is necessary to give credit to Edward Young's *Night Thoughts* (1742; Ger. trans., 1751). Also prefiguring the movement was Rousseau's rediscovery of nature at its most awesome, from Alpine peaks to ocean depths. A special kinship may also be established with Diderot because of his frequent and influential calls for sombre, savage and grandiose qualities in painting, poetry and music. Mercier worked these precepts into a treatise on drama that found a wide response among German writers, partly because of its social aspects, with emphasis on class struggle. No less important was the widespread revival of Shakespeare's tragedies, which had the effect of liberating dramatists from subservience to the style and the rules of classicistic drama and giving them a sense of historicism. The expression 'Sturm und Drang' comes from the title of a play about the American Revolution, written in 1776 by Friedrich Maximilian Klingler. With Schiller's play *Die Räuber* (1780–81) the movement is generally accounted

to have reached its zenith, after which both Schiller and Goethe gradually returned to more generally accepted standards.

There were parallel movements in the other arts. The fashion for storms and shipwrecks in painting, associated particularly with Joseph Vernet and Philippe de Loutherbourg, capitalized on the delight in conveying fear and terror. Painters who specialized in nightmarish visions fall into the same category. Goethe wrote to a friend in 1779: 'I have got hold of some paintings and sketches by Fuseli, which will give you all a good fright'. Blake proved a worthy disciple of Fuseli. The vogue of Piranesi's *Carceri* from mid-century on bespeaks another aspect of the revelling in gloom and tortured feelings, as well as the appeal of a remote and more romantic past. Gothic dungeons à la Piranesi afforded some of the strongest statements in visual terms upon the operatic stages of the time. A related phenomenon was the strongly anti-rational appeal of 'Gothic novels', which began with Horace Walpole's *Castle of Otranto* (1764). At the same time James MacPherson published his primitivistic *Ballads of Ossian*, passing them off as translations from the Gaelic (1762–3).

A musical parallel is best approached in the theatre, where all the arts meet. Stimulating strong emotional responses was a prime aim of the operatic reform about 1760. What was experienced at the time as a most potent weapon for passionate, unbridled expression was obbligato (or orchestrally accompanied) recitative. In the hands of Italian masters like Jommelli and Traetta, this language of orchestral commentary was pushed to unheard-of lengths of tone-painting. A related territory, by virtue of its freedom of action and fluid, transitional techniques, was the dramatic ballet, where music painted various pantomimic gestures. The choreographers Noverre (*Lettres sur la danse*, 1760) and Angiolini were both significant in advancing towards the pantomime ballet; the latter devised the stage action in Gluck's *Don Juan* (1761) and wrote a programme note that clearly proclaimed 'Sturm und Drang' ideals: '[Gluck] a saisi parfaitement le terrible de l'Action. Il a taché d'exprimer les passions qui y jouent, et l'épouvante qui règne dans la catastrophe'. The ferocious intensity of the D minor finale was indeed well calculated to evoke terror – Mozart's *Don Giovanni*, 25 years later, was still beholden to it. From here it was but a step to the scene with the furies in Gluck's *Orfeo ed Euridice* (1762), also choreographed by Angiolini. The resources of obbligato recitative and the dramatic ballet gave composers a ready-made arsenal with which to fashion the continuous web of pictorial music necessary to accompany *mélodrame* (spoken drama supported by orchestral mood music). Rousseau pioneered this genre with his *Pygmalion* (1770). It was quickly taken up by Goethe and other literary figures. Georg Benda's music for *Ariadne* and *Medea* (1774–5) achieved the greatest successes for the genre. Mozart first came into contact with them in 1777–8 at Mannheim, where one of the German companies specializing in Shakespeare put on *Medea*. His pleasantly astonished reaction led to experiments with the technique in *Zaide* (1779) and in his revisions of the stage music for *König Thamos*. He also planned to write a fully-fledged *mélodrame*, on the subject of Semiramide, on which Gluck had written the most radically innovatory of his dramatic ballets (1765). Obbligato recitative was pushed to its utmost expressive consequences in *Idomeneo* (1780–81), a product of his Mannheim and Paris experiences. His utterances about this opera

betray a typical 'Sturm und Drang' attitude towards dramatic realism ('Man muss glauben es sey wirklich so!', written in connection with the oracular pronouncement accompanied by trombones in Act 3), and with regard to evoking fear and terror from the audience (e.g. the storm scenes in C minor and F minor, the D minor flight chorus, described in the libretto as a pantomime of 'Angst und Schrecken'). Mozart's power in expressing the macabre and the terrible also sometimes came to the fore in his earlier stage works, notably in the tomb scene of *Lucio Silla* (1772) and in parts of *La finta giardiniera* (1774).

Other composers have been linked with the 'Sturm und Drang' movement with more or less appropriateness. In north Germany, Rolle went far beyond the merely sentimental in works such as his *Tod Abels* (published 1771), *Abraham* (1777), *Lazarus* (1779) and *Thirza* (1781), which may be compared with Benda's *mélodrames* in terms of tragic grandeur, dramatic fluidity, use of unifying motifs, and large-scale tonal planning. The second Berlin school of lied composers, although they went beyond the first school's insistence upon being pleasing at all times, never produced such stark and uncompromising music as did Rolle at his best. Bücken assessed the operas of Schweitzer on texts of Wieland (*Alceste*, 1773; *Rosamunde*, 1777) as falling between 'Sturm und Drang' and 'galant Empfindsamkeit', with the composer leaning towards the former and the poet towards the latter. In south Germany the main centres were Stuttgart (with Jommelli pupils like Zumsteeg) and Mannheim (Schobert and Eckhard have been singled out as pioneers of a robust piano style that imitated the famed orchestral fireworks of the Mannheim band). Even Mozart admired the fiery music in Holzbauer's *Günther von Schwarzburg* (1778 – another medieval German subject). Among the Mannheim composers, Vogler was the foremost 'Stürmer' with his frankly sensational programme overtures (*Hamlet*, 1778), his ballets and other stage works. Of the storm in his *mélodrame*, *Lampedo* (1778), he wrote: 'the orchestra cannot be distinguished from the thunder ram above the timber-work of the theatre, the rain machine, and the lightning that pierces the darkness on stage; all work together to contribute to the dramatic realism by which a horrible tempest is conjured up for the eyes and ears'. Gradations of lighting in the theatre accompanied these storms and other incidences of nature in upheaval, an important visual counterpart to the dramatic fluidity sought through music (Loutherbourg was a pioneer here). Vogler's significance in establishing a new, more 'romantic' approach to the lyric stage emerges from his *Betrachtungen der Mannheimer Tonschule* (1778–81) no less than from his music. As the respected teacher of a younger generation including Winter, Weber and Meyerbeer, he may be considered one of the seminal figures linking the 'Sturm und Drang' variety of 'romanticism' with that of the early 19th century.

A persuasive case has been made (Brook, 1970) for considering Haydn's phase of passionate works in the minor mode, characteristic of the years round 1770, along with similar works of other Austrian symphonists, as a 'Sturm und Drang' phenomenon. Their vocabulary of syncopations, wild leaps and tremolo passages is much the same as in slightly earlier musical depictions of furies in Viennese stage works; Sisman (1990) has likewise identified close links between Haydn's symphonic and theatrical music during this period. (The symphony 'La casa del diavolo', 1771, composed

by the former Burgtheater cellist Luigi Boccherini in imitation of Gluck's ballet *Don Juan*, is another notable example of such direct theatrical-symphonic interchange.) Brook compared Haydn's turn towards more Olympian ideals in the following decades with the turn of events in German letters, and with Goethe in particular. Although parallel movements to the musical 'Sturm und Drang' can be discerned in other countries, it seems unwise to apply this term, because of its very nature, beyond the German-speaking lands, except in cases of direct imitation – as with Gaetano Pugnani's orchestral suite or *Melodram* (c1790) based on Goethe's 1774 novel *Die Leiden des jungen Werthers*. Even within German-speaking lands the appeal of 'Sturm und Drang' was limited; Johann Pezzl (*Skizze von Wien*, 1786–90) noted that this 'paroxysm ... was never able to take root in Vienna, or in any large city where one possessed knowledge of the world and its manners [*Weltkennt-nis und Lebensart*]'. C.P.E. Bach has been held up as an archetypal representative in music of the 'Sturm und Drang' movement. While such a case can be made, his age and his reluctance to participate directly in musical theatre make it more appropriate to view him as a particularly powerful creator within the preceding and related aesthetic sphere of *Empfindsamkeit*.

See also [Classical](#); [Empfindsamkeit](#); [Enlightenment](#); [Galant](#) and [Rococo](#).

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DANIEL HEARTZ/BRUCE ALAN BROWN

Sturt [Sterte, Stirte], John

(bur. Holborn, London, 14 Jan 1625). English lutenist and composer. In December 1610 he was appointed, at a salary of £40, musician to Prince Henry, whose funeral he attended in 1612. Sturt was paid £2 for playing in Chapman's masque, *Middle Temple and Lincoln's Inn* on 15 February 1613. On 25 August the same year he replaced John Robson as one of the six regular London waits. He was appointed musician to Charles, Prince of Wales, from 5 November 1617 at £40 a year, his last two quarters' salary being collected by his widow Elizabeth.

Sturt's seven extant lute solos were written for a ten-course lute in 'old' tuning with the lowest course lowered to B \flat for two of the pieces. Their style is close to that of Robert Johnson, the dances in tuneful two-part writing. The manuscript *GB-Lbl* 38539 has frequently been referred to as the Sturt lutebook, without any surviving evidence. Another 'John Sturt servant to Mr Robert Johnson' who was buried at St Mary's, Acton, Middlesex, on 15 April 1625 may have been a relative, possibly a son serving as an apprentice to Johnson.

WORKS

all for lute

Prelude, F, GB-Lbl, Lspencer

Almain, F, Coranto, B, Volte, E, Cu, Lbl, PL-Kj

Almain, F, GB-Lbl

The Lady Banning's almain, d, Lspencer, PL-Kj

Coranto, C, GB-Cu, Lbl

ROBERT SPENCER

Sturton [Stourton]

(fl early 16th century). English composer. He was perhaps the William Sturton who was Gentleman of the Chapel Royal in 1503 and 1509–10 (see *BDECM*), but it must be noted that in the Eton Choirbook the forename 'Edmundus' has been added in a mid-sixteenth-century hand. His six-voice *Gaude virgo mater Christi* in this manuscript (ed. in MB, x, 2/1967, no.8) contains an unusual progression to a D \flat chord in bar 168, the only use of this accidental in the choirbook. *Ave Maria, ancilla Trinitatis*, also for six voices, on the cantus firmus *Gloria tibi Trinitas* (in GB-Llp) has frequent false relations. (*HarrisonMMB*)

MAGNUS WILLIAMSON

Stürtzing.

See [Stertzing](#) family.

Stutschewsky, Joachim [Yehoyachin]

(b Romny, Ukraine, 7 Feb 1891; d Tel-Aviv, 1981). Israeli cellist, composer and scholar. His father was a *klezmer* musician. Stutschewsky studied the cello at the Leipzig Conservatory (1909–12). After returning to Russia, he was soon smuggled to the border to avoid forced conscription. A difficult period as an impoverished cellist in Paris and Jena followed. In 1914 he moved to Zürich where he met Joel Engel and became active performing Jewish music. He settled in 1924 in Vienna, where he became for a time the cellist in the celebrated Kolisch Quartet, which gave first performances of works by Schoenberg, Berg and Webern. He published articles in Jewish periodicals, mostly *Die Stimme*, corresponded with colleagues in Jerusalem and was involved with the founding of the World Centre for Jewish Music in 1937. A dedicated pedagogue, he also wrote a treatise on cello playing.

In 1938, immediately after the Nazi Anschluss, Stutschewsky and his wife Julia, a soprano, emigrated to Palestine. He was appointed inspector for Jewish music by the general council that ran the Jewish autonomy under British mandate. Despite the dismal economic situation, he organized concerts of Jewish folk and art music in Tel-Aviv, which he funded himself. He also presented lecture-recitals throughout the country, using his travels to collect and transcribe Hassidic tunes. He founded a string quartet with

Kaminsky, leader of the Palestine Orchestra, and performed piano trios with Taube.

As a composer Stutschewsky preferred small forms, dominated by the idiom of Jewish prayer modes ('Prayer' from *Israeli Suite*, 1977). His deep commitment to Schoenberg and his circle was also expressed in a few works (*Composition for Violoncello*, 1970). As a scholar he published transcriptions and studies of Hassidic music and biographies of great *klezmer* musicians. His many periodical and newspaper articles express his total dedication to the struggle for the recognition and dissemination of Jewish music.

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(selective list)

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Vocal: Mizmor leilibi [Song to my heart] (M. Stekelis), 1v, fl, str qt, 1954; Bat Harim [The girl from the mountain] (U. Offek), chorus, 1955; 5 Songs (Offek, L. Goldberg, S. Levi, F. Bergstein, N. Alterman), 1v, pf, 1955; Herzl (A. Broides), SA, cl, 1956; more than 30 other brief song collections

Chbr and solo inst: Elli, elli, lama asawtanu [Lord, why have you forsaken us], vc, pf (1923); 4 jüdische Tanzstücke, pf, 1929; The Art of Playing the Vc, 6 vols., 1932 [studies]; Hassidic Dance, pf, 1934; Landscapes of Israel, pf, 1950; Kaddish, vc, pf, 1957; Three for Three, 3 vc, 1967; Composition, vc, 1970; Israeli Suite, vc, pf, 1977; arrs. and transcrs. for vc

MSS in IL-Ta

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JEHOASH HIRSHBERG

Stuttgart.

City in Germany, the capital of Baden-Württemberg. It is one of south-west Germany's most important cultural centres, and has a rich musical history.

1. To 1600.

The Stuttgart Hofkapelle and a boys' choir at the Chorherrenstift of the collegiate church had been founded by the 15th century, but Stuttgart's musical life reached its first peak under Duke Ulrich (1503–50), who keenly supported music. The Hofkapelle acquired the services of such outstanding musicians as Heinrich Finck, Virdung, Brack and Siess and won widespread recognition as a centre of vocal and instrumental music. Apart from sacred music, the cantus firmus lied was the most important genre cultivated at Ulrich's court. From 1510 to 1514 Finck was Hofkapellmeister; his *Missa in summis* was probably performed at the marriage of Duke Ulrich and Sabina of Bavaria in 1511. In 1519 the duke was overthrown by the Swabian Alliance, and the Hofkapelle was disbanded, but following his victorious return in 1534 it was restored to its former brilliance, particularly through the arrival of Hans Hickas, Utz Steigleder and Sigmund Hemmel, all outstanding composers.

Duke Ulrich acknowledged the Reformation, and the Hofkapelle became an important centre of Protestant sacred music. It retained its ecclesiastical functions during the reign of Duke Christoph (1550–68), who occasionally transferred the Hofkapelle to his other residence in Tübingen. Christoph was closely associated with Johann Walter (ii) and Lassus, both of whom dedicated works to him.

The Stuttgart Hofkapelle flourished once more under dukes Ludwig (1568–93) and Friedrich (1593–1608). Outstanding Hofkapellmeister were the composers Ludwig Daser (1572–89) and Balduin Hoyoul (1589–94), a pupil of Lassus. By the end of the 16th century the Hofkapelle had grown to over 50 members, and increasingly performed secular as well as sacred music. Leonhard Lechner became a member of the Hofkapelle in 1585, and from 1594 to 1606 was a highly respected Hofkapellmeister. The larger part of his works were composed in Stuttgart, including the 15-part motet *Laudate dominum, quia bonus est*, composed for the marriage of Württemberg's Princess Sibylle Elisabeth in Dresden. Among the more distinguished organists at the court and the collegiate church were Johann Ulrich and Adam Steigleder and Simon Lohet, all of whose works display the characteristics of the south German organ style. Lucas Osiander, minister at the church, was the composer of the *Fünfftzig geistlichen Lieder und Psalmen* in four-voice cantional settings (1586), which laid the foundations for Lutheran congregational song.

2. 17th and 18th centuries.

A separate body of chamber musicians was added to the ducal Hofkapelle by the end of the 16th century. Between 1609 and 1628 it included an *engelländische compagnia*, including the cornettist John Price and lutenists George Vichet, David and John Morrell and John Dixon. Basilius Froberger directed the Hofkapelle through the many reversals of the Thirty Years War

(1618–48) until his death in 1637; his son, Johann Jacob Froberger, may have received his formative musical impressions during his youth in Stuttgart. He probably studied with Johann Ulrich Steigleder and possibly met Scheidt during the latter's visit to Stuttgart in 1627.

Polyphonic music at the collegiate church was the responsibility of the preceptors and Pädagogium students. In 1618 a Stiftsmusik consisting of a master and five apprentices was founded to support polyphonic and congregational singing. Its first director was Joachim Böddecker, father of the important composer and collegiate organist Philipp Friedrich Böddecker. A later organist and Kantor at the collegiate church, J.G.C. Störl, was a student of Pachelbel; he published a hymn book in Stuttgart in 1710. From 1690 to 1692 Pachelbel was organist to the dowager Duchess Magdalena Sibylla in Stetten, near Stuttgart.

After the defeat of Nördlingen in 1634 the Hofkapelle was disbanded, and only reorganized in 1657 through the efforts of Samuel Capricornus, Hofkapellmeister until 1665. The Lusthaus, which had been the main centre of theatrical performances in Stuttgart, proved unable to meet the city's demands for theatre, and in 1674 the new Komödienhaus was opened in the court pleasure garden (fig.2). The Stuttgart Opera began its greatest period with the appointment of J.S. Kusser as Hofkapellmeister in 1700. Kusser brought high standards to the Hofkapelle and performed, besides his own works, operas by such composers as Steffani and, probably, Lully. He was succeeded by J.C. Pez and, from 1716 to 1755, by G.A. Brescianello.

Under Duke Eberhard Ludwig the castle of Ludwigsburg was constructed 15 km north of Stuttgart as the new ducal residence; the entire Hofkapelle was transferred there in 1728. In 1744 the young Duke Carl Eugen (1728–93), who had grown up at the court of Frederick the Great in Potsdam and received tuition from C.P.E. Bach, began his reign, and Stuttgart became one of the most important centres of European music and opera. The duke devoted himself to raising his opera, orchestra and ballet to the highest artistic level and used every means to attain that goal. He assured for Stuttgart an international reputation in opera and concerts with the appointment of Jommelli and in ballet with that of Noverre. A successful opera composer and producer, Jommelli engaged such leading musicians as Nardini and Lotti and such outstanding singers as the soprano Cuzzoni. Complementing Jommelli's newly instituted opera, Noverre was able to bring his ideal of *ballet en action* to full realization. The Konzertmeister F.J. Deller and the horn virtuoso J.J. Rudolph, among others, composed music for the ballets, which were used as intermezzos in Jommelli's operas. Leopold Mozart stayed in Ludwigsburg with both his children from 9 to 12 July 1763. The family was not received by the duke, but was introduced to Jommelli, on whom young Wolfgang made a lasting impression.

Opposition by the provinces forced the duke in 1767 to limit his expenditure. As a result Noverre was dismissed, Jommelli retired, and the orchestra, opera and ballet were drastically reduced. From 1780 Duke Carl Eugen turned his attention entirely to the Hohe Carls-Schule, which he himself had founded. The music department of this school became, under the duke's supervision, the place of instruction for young prospective

musicians for the opera and orchestra. Among the graduates of the school were Schiller, Schubart and, most important, J.R. Zumsteeg. Zumsteeg directed court music from 1793 to 1804; his ballads, the most significant of his time, served as models for Schubert. During this period Dittersdorf's *Doktor und Apotheker* (1788) and Mozart's *Le nozze di Figaro* (1790), *Die Zauberflöte* (1795) and *Don Giovanni* (1796) were performed for the first time in Stuttgart.

3. After 1800.

With the death of Duke Carl Eugen the court theatre found itself in severe financial straits. The resulting artistic poverty in opera and drama was described by Goethe, who visited Stuttgart in 1797. Zumsteeg was succeeded as Hofkapellmeister by J.F. Kranz of Weimar and Franz Danzi, previously Kapellmeister to the Munich court. Weber lived in Stuttgart and Ludwigsburg from 1807 to 1810 as secretary to Duke Ludwig, during which time he composed *Silvana*, the music for *Turandot*, some piano and chamber works and the opera *Abu Hassan* (to a libretto by the court councillor Franz Karl Hiemer), which was performed in 1811 under the direction of Danzi. Two new directors brought renewed importance to the Stuttgart Opera: Conradin Kreutzer, composer of the opera *Ein Nachtlager in Granada* and of numerous lieder inspired by his contact with Ludwig Uhland and the Swabian Dichterkreis; and Hummel, who produced Beethoven's *Fidelio* in Stuttgart as early as 1817. Both, however, left Stuttgart after a few years. From 1819 to 1856 Lindpaintner, a conductor praised by Mendelssohn and Berlioz, once again brought considerable esteem to the Opera by engaging outstanding vocalists, leading painstaking rehearsals and constantly widening the Opera's repertory. He also directed regular subscription concerts, with performances by such virtuosos as Liszt, Paganini and Henry Vieuxtemps, in addition to local musicians. Meyerbeer conducted his *L'étoile du Nord* (1854) and *Dinorah* (1859) with great success, and *Tannhäuser* (1859) was the first of Wagner's operas to be performed there. The Hofkapellmeister and composer J.J. Abert brought high standards to the symphony concerts and directed numerous choral works, including a performance of Brahms's *German Requiem* in 1871 in the presence of the composer. F.P. Lachner, Carl Reinecke, Bruch (who conducted *Fritjof* in 1872) and Saint-Saëns were among Stuttgart's guest conductors. Clara Schumann gave frequent concerts in Stuttgart from 1834, and in 1881 Brahms conducted a concert of his own works.

With the appointment of Max von Schillings in 1908 the Stuttgart Opera was again among the most important centres of German stage production. The Hoftheater was destroyed by fire in 1902, and in 1912 the new Grosses und Kleines Haus was opened. In the same year Richard Strauss conducted the première of *Ariadne auf Naxos* there, with Max Reinhardt supervising the production (fig.3), and Schillings produced his own opera *Mona Lisa* in 1915. In 1918 Fritz Busch took charge of the Opera and symphony concerts, and under his direction contemporary works, including Schreker's *Der Schatzgräber* and short operas by Hindemith, received world premières. Carl Leonhardt, general music director from 1922 to 1937, performed the complete operas of Weber in 1926, the centenary of the composer's death, and the complete works of Wagner on the 50th

anniversary of his death (1933). He was succeeded by Herbert Albert and Philipp Wüst.

Stuttgart's musical life resumed after World War II with the first performance in Germany of Hindemith's *Mathis der Maler* in 1946 under Bertil Wetzelsberger, who also conducted the première of Orff's *Die Bernauerin* in 1947. In this year Ferdinand Leitner was appointed the city's Generalmusikdirektor. From 1949 to 1972, under Intendant Walter Erich Schäfer, the Württembergisches Staatstheater developed an international reputation in opera, ballet and theatre. Under Leitner's direction Stuttgart gave the first German performance of Stravinsky's *The Rake's Progress* in 1951. In 1954 he directed a production of *Fidelio*, influenced by the renewal of music drama in Bayreuth; Wieland Wagner was in charge of the production. Leitner gave the premières of Orff's *Comoedia de Christi resurrectione* (1957), *Oedipus der Tyrann* (1959), *Ludus de nato Infante mirificus* (1960) and *Prometheus* (1968). In 1969 Václav Neumann became Generalmusikdirektor and was succeeded by Silvio Varviso in 1972. On Varviso's appointment to the Paris Opéra the Stuttgart position was taken by Dennis Russell Davies (1980–87), who was in turn succeeded by Garcia Navarro (1987–91) and Gabriele Ferro (1991–). The Stuttgart Opera Ballet achieved a high standard under the direction (1961–73) of John Cranko. After Cranko's sudden death the tradition he created was maintained by Glen Tetley (1974–6) and Marcia Haydée (1976–).

The Stuttgart Musikschule was founded in 1857; in 1865 it became the Konservatorium für Musik and in 1921 was renamed the Württembergische Hochschule für Musik. Its directors since 1907 have included Carl Wendling, Max Pauer, Kempff, Erpf, Hermann Keller and Hermann Reutter. A Staatliche Hochschule für Musik und Darstellende Kunst was founded in 1973. Its directors have been Wolfgang Gönnerwein, Martin Gumbel, Konrad Richter and Rolf Hempel.

Stuttgart's outstanding choral societies are the Stuttgarter Liederkranz (1824), the Stuttgarter Oratorienchor (1847), the Philharmonia Chor, the Gächinger Kantorei, the Schwäbischer Singkreis, the Hymnus-Knaben-Chor, the Süddeutscher Madrigal-Chor, the chorus of the Süddeutscher Rundfunk in Stuttgart and the Schola Cantorum. In 1981 Helmuth Ritling founded the Internationale Bach-Akademie Stuttgart with the Gächinger Kantorei and a specialist chamber orchestra, the Bach-Collegium Stuttgart. Another internationally renowned ensemble is the Kammerchor Stuttgart, whose director, Frieder Bernius, organizes the annual Internationale Festtage Alter Musik.

In addition to the Württembergisches Staatsorchester, regular symphonic concerts are presented by the Stuttgart RSO (directed since 1948 by Hans Müller-Kray, Michael Gielen, Sergiu Celibidache, Neville Marriner and Gianluigi Gelmetti), and the Stuttgart PO, mostly in the Konzerthaus Stuttgarter Liederhalle (1956; three halls, enlarged to accommodate a fourth hall in 1994). The Stuttgart Chamber Orchestra, founded in 1945 under Karl Münchinger, has won worldwide acclaim. In 1966 Münchinger formed the Stuttgart Klassische Philharmonie by supplementing the nucleus of the chamber orchestra.

Stuttgart's instrument builders have achieved recognition through the work of several violin builders and the piano factories of Schiedmayer und Söhne, Schiedmayer, Carl Matthaes and Carl Pfeiffer. The music division of the Stuttgart Landesbibliothek possesses a valuable collection of music manuscripts and first editions.

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EBERHARD STIEFEL

Stutzmann, Natalie

(b Suresne, 6 May 1965). French contralto. She studied at the Nantes Conservatoire and then at the Ecole Nationale in Paris (1983–7) with Michel Sénéchal and Lou Bruder. She made her concert début in 1985 in Bach's *Magnificat* at the Salle Pleyel in Paris and her recital début at Nantes in 1986. She sang in Barraud's opera *Tête d'or* in Paris (1985) and in Magnard's *Guercoeur* with Plasson (1986, Toulouse), which was also her first major recording. In 1989 her recording of the title role in Handel's *Amadigi*, with Minkowski, was praised for its incisiveness and dramatic

commitment. She has become an accomplished recitalist, and both in lieder and in *mélodies* her dark-grained, expressive singing, with its true contralto depth and richness, has provoked wide admiration. Stutzmann has also sung, in firm, unaffected manner, the alto solos in many performances and recordings of Baroque repertory.

ALAN BLYTH

Style.

A term denoting manner of discourse, mode of expression; more particularly the manner in which a work of art is executed. In the discussion of music, which is orientated towards relationships rather than meanings, the term raises special difficulties; it may be used to denote music characteristic of an individual composer, of a period, of a geographical area or centre, or of a society or social function.

1. Definition.
2. Import of style.
3. Phenomena of style.
4. Conditioners and dynamics of stylistic differences.
5. Stylistic awareness.

ROBERT PASCALL

Style

1. Definition.

Style is manner, mode of expression, type of presentation. For the aesthete style concerns surface or appearance, though in music appearance and essence are ultimately inseparable. For the historian a style is a distinguishing and ordering concept, both consistent of and denoting generalities; he or she groups examples of music according to similarities between them. A style may be seen as a synthesis of other styles; obvious cases are J.S. Bach's keyboard style or Mozart's operatic style (both comprise distinctive textural styles, distinctive harmonic styles, distinctive melodic styles, etc., and both are fusions of various stylistic traditions). A style also represents a range or series of possibilities defined by a group of particular examples, as in such notions as 'homophonic style' and 'chromatic style'.

Style, a style or styles (or all three) may be seen in any conceptual unit in the realm of music, from the largest to the smallest; music itself is a style of art, and a single note may have stylistic implications according to its instrumentation, pitch and duration. Style, a style or styles may be seen as present in a chord, phrase, section, movement, work, group of works, genre, life's work, period (of any size) and culture. Style manifests itself in characteristic usages of form, texture, harmony, melody, rhythm and ethos; and it is presented by creative personalities, conditioned by historical, social and geographical factors, performing resources and conventions.

Style

2. Import of style.

'Style' derives from the word for a Greek and Roman writing implement (Lat. *stilus*), a tool of communication, the shaper and conditioner of the outward form of a message. While the antithesis of appearance and essence, or style and import, is clear in this original graphical usage, the relationship is more complex than simple antithesis where art is concerned. It is widely accepted (e.g. by Sachs, 1946, and Lippman, *MGG1*) that in speaking of the style of an epoch or culture one is treating of import, a substantive communication from a society, which is a significant embodiment of the aspirations and inner life of its people. The same is true of smaller units of artistic endeavour; genres speak of the men who created them and the people who readily received them, and a personal style speaks of the artist's view of life. But in the individual art work other, more intentional messages are also present.

These are not of course messages in the verbal sense. But by the act of creative will a composer asserts something; he makes a statement of some kind. He inherits a usable past and acts by intuitive vision. The product of his vision builds on a stylistic heritage, has a style and import of its own and bequeaths an altered heritage. The stylistic heritage may be seen as general procedures which condition the composer's intuitive choice and invention, the general which limits the particular, the relevant available resource, the essential context of creation. Such notions are embodied in Schoenberg's opposition of style and idea, though this is an opposition which, sadly, Schoenberg took on trust in his book, as in the essay from which its title derives.

The idea works through style. Thus the opening of the *thema regium* in Bach's *Musical Offering* is a stately, measured, disjunct, minor, monophonic melody suitable for fugal treatment, rather than simply five minims C, E, G, A, B. An important part of the significance of this theme is the concatenation of qualities enumerated above, and to some extent the particular idea acts as the medium of style and the play of successive and coincident styles as the substance of the music. But the particular articulation of the stylistic concatenation is also part of the significance; five minims C, E, F, G, B would fit this albeit crude stylistic analysis, but Bach's (or Frederick the Great's) creation is specifically not that. In music the particular and the general embodied therein and articulated thereby together form meaning or significance. They do so because music is stylized. There is no consistent natural meaning in music by relation to natural events, and there is no specific arbitrary meaning as in language. The meaning in music comes from arbitrary order evolved into inherited logic and developed dynamically. A good listener hears both style and utterance, and savours meaning through history. Style is thus the general which surrounds the particular and gives it significance.

Style

3. Phenomena of style.

Brossard, Apel, Bukofzer and Lippman regard style and form as opposed. Style in this sense may be used to describe the shape of details, and form the shape of the whole. The whole, however, is made up of its parts and their relationships, and form may be regarded as a phenomenon of style. Each piece has its own unique form, which controls, relates and

comprehends all its details. This form belongs to a class of forms, and classes of forms by characteristic procedures which concentrate on particular parts of musical technique generate and carry distinctive stylistic details. Fugal style and sonata style are familiar terms; variation style and ternary style are also meaningful and important, though not often used as concepts. Forms may also be viewed as taking their beginnings from stylistic details; it was certain features in the details of musical language around 1750 that promoted the evolution and prominence of sonata form. Forms suggest, incorporate, belong to and grow out of specific styles.

In different periods characteristic forms have depended on different elements of musical material in different emphases. Thus in the Ars Nova, for instance, texture was an important formal determinant, whereas in the Classical and Romantic periods forms largely depended on long-range thematic and harmonic thinking. Whatever parameter is used as the chief presenter of form, two general formal principles may be postulated. Forms can be based on continuity or on discontinuity (evolution or contrast, flow or disjunction). The two principles never exist in isolation, and specific forms have characteristic mixtures of them. A basically continuous form like a Bach fugue shows points of articulation and changes of material, but the overriding impulse is customarily one of evolution and growth rather than contrast and comparison. Discontinuous forms, such as the sectional *formes fixes* of 14th- and 15th-century secular polyphony, have continuity within sections, and no form can avoid temporal sequence. In the 19th century continuous forms, among which sonata form was prime, were complicated by greater contrast elements, and disjunctive forms such as the multi-movement structure of sonata, quartet and symphony, and such as ternary and rondo forms, were complicated by incorporating thematic similarities to bridge the points of articulation. This bridging of articulations in contrast forms had happened before (e.g. in the 15th-century cyclic mass). Repetition is a type of contrast, and varied repetition is, perhaps paradoxically, formally more evolutionary; this may be understood by comparing strophic and variation forms.

Texture is the disposition of the elements of musical argument on the chosen forces; it is sonority, and is conditioned by tone-colour, idiom and compositional technique. The term applies both to simultaneous and to consecutive sounds. As with form, texture is a means of presenting style, and indeed textural features have given rise to stylistic names: monodic style, homophonic style, polyphonic style (stratified or imitative), keyboard style, etc. A good composer will use textural possibilities to shape and enhance his musical statement, and textures will both generate and be generated by the musical material. Texture is sometimes of formal significance, as in the motet (of any period) or the fugue.

The opposing principles of texture are homogeneity and heterogeneity. This begins with the selection of musical forces, which may be, in the terms of the late Renaissance, either a 'whole consort' or a 'broken consort'. A whole consort is a selection of instruments or resources of the same family but different pitches, and a broken consort is a mixture of different instruments or resources. Voices alone are thus a whole consort, but they readily mix with instruments even from earliest polyphonic times to form a broken consort. The texture of a composition may likewise depend on

similar constituents (voices or parts which do similar things) or stratified constituents. Stratified texture is a feature of the Franconian motet, whereas homogeneous texture occurs in the 16th-century motet. The opposite principles, as with those of form, are not mutually exclusive: heterogeneous textures blend in the ear and homogeneous textures consist of different parts. Idiomatic usages will link broken consorts and heterogeneous texture, and whole consorts are apt for homogeneous texture.

Harmony as a vehicle for style is mostly an indicator of historical position; it is part of idiom, and its procedures must be regarded in the light of changing conventions. It may be modal, diatonic, chromatic or atonal. Some composers however have stretched and enriched the harmonic resource of their times for expressive purposes (Gesualdo, Wagner and Debussy), and opera composers have often deliberately juxtaposed different harmonic styles for such reasons (*Parsifal* is merely a great example among many that use chromaticism as a symbol for evil, magic or sensuality and diatonicism for goodness, naturalness and innocence). Besides being rhetorical or expressive, or both, harmony also has opposite principles related to these – principles resulting from part-writing or resulting from sonorous imagination. Harmony resulting primarily from part-writing is a characteristic of successive composition, such as occurred in pre- and early Renaissance times, and can well be seen in Machaut's Mass; harmony resulting from sonorous imagination may be seen in some Wagner and Impressionist styles. Again the two principles never exist in isolation. Successively composed parts were written with some awareness of how they would fit; Wagner's harmonic expression is often through chord juxtapositions, and *Tristan* shows harmonic sensuousness expressed through counterpoint.

Melody is of great importance as a musical feature; it is possible to regard it as the essential condition of music, which is guided by form, supported by harmony and articulated by texture and rhythm. While that is somewhat metaphysical, there is no doubt that the ethos of the generative themes for a tonal piece represents a very large part of the musical statement and impact, or that the characteristic convolutions of an early Renaissance line are a beguiling, immediate and forceful experience. Melody should not be underrated as an element of form; it is not a by-product or necessary evil which the musical accept as a means to higher kinds of statement, nor is it something to be separated from the total form as something better than that. Melody is a prime connective feature in the continuum of audible time, and as such is an important and form-carrying stylistic phenomenon. It consists of a single line of related pitches, but arpeggio-based melodies (especially of the Baroque period) can imply more than one line (or at least strongly suggest their own harmony), contrapuntal forms combine melodies simultaneously, and modern music can exist as a textural sequence (as in Penderecki's *Polymorphia*); in such cases the horizontal expands into and blends with the vertical. Melodic styles may be regular or irregular, flowing or spasmodic, motivic or additive, presentational or developmental, conjunct or disjunct, vocal or instrumental, ornamental or structural, decorated or simple.

Rhythm is the very life-blood of music; it is the term for ordered change, however complex. It is an integral part of formal, textural, harmonic and melodic considerations. Musical rhythm may be viewed as a combination of objective temporal segments (pulse) and emotional sequence (the ebb and flow created by, for instance, discord and resolution, cadence, differentiated melodic and harmonic note values, melodic shape, agogic accents, syncopation). Such a felt experience of time gains significance from its enforced comparison with pulse. Pulses may be more or less strongly grouped in metres, each with its own stylistic suggestions, and the ebb and flow of feeling more or less strongly organized in phrases, periods or sections. Irregularity of metre or phrase structure has a natural tendency to contrast with regularity. Rhythmic styles may favour an even progression, as in much pre-Renaissance and dance music, or the excitement of growth to and recession from points of climax or animation, as in much 19th-century music. On the small scale undifferentiated or disjunct rhythmic styles offer much scope for distinctive utterance. In the rhythmic aspect of style the art forms of music and dance are closest, and the influence of dance on music is an important area of criticism.

These aspects of musical language which present style are united in unique blends by unique expressive purposes. The addition of factors does not explain their relationship, and the factors assume new significance in new relationships and contexts. The expressive purpose may be related to social function, or to a more or less detailed programme (as in the symphonic poem, and any setting of words), or may be more abstract – an expressive purpose to be seen and savoured in purely musical terms. Expressive purposes may also have style names, both general (sacred style, secular style) or more specific (heroic style, reflective style, everyday style, pastoral style); and character descriptions like 'sad', 'desolate', 'happy', 'ebullient', carry stylistic implications.

Style

4. Conditioners and dynamics of stylistic differences.

Personal style is one of the commonest units for discussion in modern music criticism. As a differentiating factor in style it is of variable importance, partly because of the differing attitudes of societies and composers. It is not an important feature in many non-Western musical cultures, in plainchant or in Western folk musics; such repertoires may depend for their formation on individuals and their idiosyncratic performing styles, but in this formation the individual is subordinate to a communal artistic purpose. Personal style may be more important to objective analysis than to the society in which the artist worked, as in German Baroque music, or personal differences may be encouraged by social attitudes so that personal styles become more distinctive, as in the 19th century. The relative importance of personal style is a significant and to some extent distinguishing feature of the Western tradition, and it may be seen with notation as part of the process of comparatively fast development of musical idiom in the West.

Stylistic change is inherent in meaningful creation, at least within the Western tradition, and the personal styles of great composers are hardly ever static; such a composer learns from himself and is constantly adding

to his usable past. The amount of change over a lifetime varies according to its length, according to personality and intellectual development, and according to outward cultural and economic circumstances. Normal processes of apprenticeship, maturity and refinement may be largely undisturbed (Palestrina and Brahms), or have imposed on them more dramatic changes affecting style and deriving from a change of ideals (Liszt, Wagner) or changes in external requirements (Bach and Handel).

Styles of composers working at the same time may be compared, like those of Haydn and Mozart or Bruckner and Mahler, and when similarities are drawn questions of epochal style may arise. Such a concept denotes a general range of resource and usage available at any one time; like personal style, epochal style is therefore in a constant state of flux. It is possible however to use the concept stretched over large periods of time because this flux shows differing types of change; some changes have been much more radical or dramatic, or both, than others. Historians from Adler onwards have divided Western musical style at about 1000 and 1600. The change from the monophonic era to the polyphonic was gradual, with polyphony improvised at least as early as the 9th century and plainsong composed even after the 14th. But the development of monophony into polyphony by way of parallelism (a differentiation of texture) to melodic and rhythmic independence of parts, and the evolution of polyphony from an improvised semi-automatic elaboration into a written and composed phenomenon form a fundamental change in the means of expression – a change that justifies grouping in major style areas the music before and after it. Similarly the developments of modality into tonality and of linear into harmonic thought which reached a crux around 1600 are also both gradual and fundamental changes in technique. A further change of this type and magnitude, away from tonality, may be seen around 1900.

In more recent historiography, writers (e.g. Reese, Bukofzer, Blume) have further divided music since 1000 and the epochal styles of *Ars Antiqua*, *Ars Nova*, Renaissance, Baroque, Classical and Romantic have become familiar concepts. Blume has convincingly argued the inner coherence of Classic and Romantic as one stylistic period, and these epochs then depend on significant and radical stylistic change at intervals of about 150 years (though a detailed chronology of stylistic developments in the 12th century is a matter for conjecture). New styles grow out of suggestions inherent in the old, and any example of a style will have relics of its predecessors and premonitions of its successors.

The changes in the 12th century and in about 1300, 1450, 1600, 1750 and 1900 show consistently new treatments of rhythm; in most cases formal, textural, harmonic and melodic characteristics change too, but rhythmic change is a strong and dramatic initial factor in the formation of these epochal styles. The 12th century saw the adoption of modal rhythm as a central feature; the beginning of the *Ars Nova* depends on increased importance of duple rhythm and syncopation, and that of the Renaissance on the homogenization of the rhythmic constituents of polyphonic texture and an awareness of the rhythm of growth. The Baroque begins with the new affective rhythm of monody, the continuo madrigal and Frescobaldi's toccatas; the Classical period begins with a new interest in phrase structure

and a greater diversity of note values within melodies; and the modern period begins with the rhythmic revitalizations of Bartók and Stravinsky.

The epochal styles are however not always best characterized in rhythmic terms; the Baroque for instance is primarily the age of the continuo, the Classic and Romantic period the age of tonality as a large-scale structural force, the modern era the age of alternatives to tonality and triadic harmony. The aphoristic characterization of each period however is always problematic, for periods themselves include much change; styles begin, grow and die. Initially, new techniques of expression are explored and adjusted to by composers learning, like children, the possibilities. These techniques are incorporated into suitable forms which become established in a phase of consolidation, which may be seen in terms of a balance between controlled development of style and newness of import. Consolidation leads to refinement and complication, and the styles of composers at the end of epochs, such as Bach, Brahms and Wagner, are nothing if not complex; sometimes this phase includes what are after regarded as overripe modes of expression, like the elaborations of Petrus da Cruce, Gesualdo and Reger.

Style is greatly conditioned by the expectations and requirements of an audience or other patrons of composers, especially in matters of genre and ethos. The genres of mass, opera and chamber music become popular with composers partly because of popular demand, and they carry their own stylistic characteristics. Associated ethos, such as the expression of religious emotions in church, of theatrical emotions in opera and of refinement in the chamber are also the result of social expectations and taste. Sometimes more than acceptability and expectation is involved; there is a functional role and demand for military music, and the requirements of Soviet realism have a quasi-legal force. Stylistic crossovers, such as Mahler's use of military music in a symphony or Strauss's use of chamber music in an opera (*Capriccio*), have denotive value.

Geographical location is a strong conditioner of style, and can involve particular social pressures which exist only in certain places: examples are the birth of opera in Italy, the requirements of the 17th-century French court, and Russian realism of both the 19th and 20th centuries. Geographical differences are important in cultural development because of difficulties of communication, and local styles may grow up in a city (such as Mannheim or Vienna), a region (as with the various German organ schools of the middle Baroque), a country or a continent. The folk culture of a country often has strong influences on style (especially in the 19th century), and these influences may be consciously enhanced by composers as a means of national assertion. Language also has a decisive effect on national styles, as Abraham has shown in his fascinating comparison of Italian and Czech styles (1974, chap.4). A preference of southern races for melody and of northern races for the greater technical intricacies of counterpoint has been remarked, and is attributed to interactions of climate, religion, personality and language. Sometimes styles become international, as with late Renaissance Netherlandish style, Baroque Italian opera, or early 19th-century Germanic style. The interaction of styles born in distinct localities is an absorbing study. The

mutual influence of Du Fay and Dunstaple and the ways in which Dunstaple differs from English composers working in England show some of the intricacy of the issues. Historical accidents of communication can have far-reaching consequences for the evolution of musical style; Agincourt, spreading the English style on the Continent at a time when Renaissance style was in embryo, and the marriage of Philip II of Spain, bringing the Iberian keyboard variation to England in time for the English virginalists to develop, have artistic as well as political significance.

The resources of performance are important formative influences on style, and Parry (1911) used the relationship between resources and utterance as the starting-point for and main feature of a definition of style. Characteristic sounds are a direct element of style, while the techniques of performing on specific resources, with attendant idiomatic proclivities and possibilities, influence melody, rhythm and texture. Conventions in the grouping of resources and in performing practice underlie various distinctive personal, epochal, social and geographic styles. Each resource has its own especially suitable forms of expression. Voices are good at sustained, conjunct music, while instruments are suited to agility and disjunction. The violin has a capacity for wide-ranging melody, as Corelli exploited, and very high tessitura, as Romantic composers found; the organ pedals particularly require figures involving the use of alternate feet, giving rise to patterns that became a feature of late Baroque German organ music. Instruments come, develop and go, and the techniques of playing them develop (usually in the direction of greater facility and complication, but not always, as may be seen from horn and trumpet technique in the 18th century); such changes are integral in determining style. Idioms from one instrument pass into other usages, as did the vocal ornaments of the late Renaissance into the violin repertory and the lute style of the early Baroque into keyboard resource.

For further discussion of the factors governing epochal styles, see [Ars Antiqua](#); [Ars Nova](#); [Ars Subtilior](#); [Medieval](#); [Renaissance](#); [Baroque](#); [Rococo](#); [Galant](#); [Empfindsamkeit](#); [Classical](#); [Bieder-meier](#); [Romanticism](#); see also [Historiography](#); [Musicology](#), §II, 1. Geographical and instrumental styles are discussed in entries of the countries and instruments concerned.

[Style](#)

5. Stylistic awareness.

Composers have always been aware of stylistic differences, as may easily be seen from any cursory examination of Western music and its supporting body of theoretical literature. That is why plainchant composers produced alleluia melodies different from settings of the Agnus Dei, why Du Fay wrote chansons in treble-dominated style and discant-tenor style, and why Liszt wrote differently for the piano and for the orchestra. Theorists and critics too have been aware of stylistic distinctions. Musical style in Greece was a subject for philosophers because of the ethic and educative powers of different styles; Johannes de Garlandia (13th century) distinguished between discant, copula and organum, and Johannes de Grocheo (c1300) between *musica vulgaris*, *musica composita* or *mensurata* and *musica ecclesiastica*. It was however in the late Renaissance and early Baroque that theoretical discussion of style became an important area of literary

production; indeed the word 'style' enters the vocabulary of music commentary at this time.

Monteverdi (like Philippe de Vitry before him and C.P.E. Bach after him) was one of the great composers who was also an important theorist. He drew distinctions between *prima pratica* (really late Renaissance styles) and *seconda pratica* (the new affective styles of the early Baroque), and between *stile concitato*, *molle* and *temperato* (in the preface to the eighth book of madrigals, 1638); he divided secular music into *teatrale*, *da camera* and *da ballo*. The distinction between the two practices continued in Doni (*Compendio*, 1635), who spoke of *stile antico* and *stile moderno*, and in Christoph Bernhard (*Tractatus compositionis augmentatus*, c1657), who spoke of *contrapunctus gravis* or *stylus antiquus* and *contrapunctus luxurians* or *stylus modernus*. Bernhard also introduced the concepts of 'Figurenlehre' and 'Affektenlehre', which combine stylistic details and expressive purposes and which are so important for the high Baroque aesthetic. Kircher (*Musurgia universalis*, 1650) synthesized a stylistic system that found much popularity and acceptance, based on differences of musical purpose, genre, personality, location and mood. Style dependent on personality and temperament Kircher called *stylus impressus*, style dependent on technique and 'Affekt' *stylus expressus*; further he distinguished *stylus ecclesiasticus*, *canonicus*, *motecticus*, *phantasticus*, *madrigalescus*, *melismaticus*, *choriacus sive theatralis* and *symphoniacus*. Brossard (1703) and J.G. Walther (1732) followed him. The important basic stylistic classification of the late Baroque period however was *stylus ecclesiasticus*, *stylus cubicularis* and *stylus scenicus*. This appeared first in Marco Scacchi (*Breve discorso sopra la musica moderna*, 1649) and was continued by Berardi (*Ragionamenti musicali*, 1681) and Mattheson (*Das beschützte Orchestre*, 1717; *Der vollkommene Capellmeister*, 1739; *Grundlage einer Ehren-Pforte*, 1740). Mattheson also spoke of national styles ('welschen und frantzösischen') to which Scheibe (*Critische Musikus*, 1745) added performing practice as a stylistic phenomenon; they followed Bach, Telemann, Rameau and others who composed music in specific, and specified, national or local styles. The differences between and the relative merits of the French and Italian styles of composition and performance, in particular, were an important part of 18th-century musical consciousness.

In the Classical and Romantic periods the fashion for stylistic theory abated, but by the end of the 19th century the fundamental concerns of modern musicology as a discipline of cultural history were well established. Adler (1855–1941) described music history as the history of style, and the theory of style as an epochal concept was subsequently treated of by Bücken, Mies, Riemann, Handschin, Gurlitt and Schering. Epochal names were taken from art history and from literature. Major modern achievements in epochal historiography are the Oxford History of Music and the Norton series including work by Reese, Bukofzer and Einstein. Studies of personal styles, beginning with work by Baini and Winterfeld in the early 19th century, were continued in the 20th by such as Jeppesen's study of Palestrina (1922) and Rosen's of Haydn, Mozart and Beethoven (1971). The study of folk cultures was an important aspect of 19th-century musicology and was expanded in the 20th century by the discipline of ethnomusicology. Analysis of the style of examples of music is basic to all

these branches of musicology; such analysis has become more justified in its own right since the work of Schenker and Tovey. (For a discussion of style analysis, see [Analysis, §II, 5.](#)) Stylistic criticism is the means of both cultural history and the human response to an art work. It distinguishes the blend and origin of styles as they are presented in the individual art work, which is a fixing or crisis of tradition. A work cannot properly be appreciated or studied in isolation; neither can stylistic evolution and trends be distinguished without a thorough understanding of individual examples. By the application of stylistic questions one may arrive at a deeper view of musical utterance, an intellectual interpretation of music which enriches the response to it.

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Style brisé

(Fr.: 'broken style').

A term used to denote the use of a broken, arpeggiated texture in music for plucked stringed instruments, particularly the lute, keyboard, or viol. Although the term is most commonly applied to 17th-century French music, its usage in French is of modern origin and cannot be traced further back than La Laurencie (1928), who wrote of 'ce qu'on a appelé le "style brisé" des Gaultier'. It may well have been borrowed from German, since the cognate German term has been used in exactly this sense at least since the early 18th century. The title-page of Daniel Vetter's *Musicalische Kirch- und Hauss-Ergötzlichkeit* (Leipzig, 1709) describes its contents as chorales, with first a plain harmonization for organ, 'nachgehends eine

gebrochene *Variation* auf dem *Spinett* oder *Clavicordio*'. The contemporary French term is 'luthé', used by François Couperin (see, for example, *Les charmes* from his ninth *ordre*) and others. Based on historical usage, this term has much to recommend it since it refers in a special sense to the transference of idiomatic lute figurations to the harpsichord. This is a marked feature of French music of the mid-17th century, being found, for example, in the harpsichord music of Louis Couperin and J.H. D'Anglebert. The unmeasured preludes of French harpsichordists of this period provide telling examples of the wholesale adoption of such lute techniques to the keyboard.

The style originated as one of a number of division techniques in lute music of the late 16th century, and is used as such by Anthoine Francisque in his *Le tresor d'Orphée* (Paris, 1600). Its primary leading characteristic is the irregular and unpredictable breaking up of chordal progressions, and it is therefore to be distinguished from the regular patterning of broken chords in, for example, the arpeggiated toccatas of Kapsperger (Rome, 1604). The 'style brisé' was first used as a thoroughgoing principle by Robert Ballard (ii) in the varied repeats (*doubles*) of courantes in his lute books of 1611 and 1614, and it subsequently became the distinctive French lute texture. Its aim is twofold: to give subtlety of expression to what would otherwise be an ordinary harmonic progression, and to provide a continuum of sound which the player can mould for expressive ends. In the case of the harpsichord, the placing of notes in relation to one another temporally is one of very few expressive resources available. This is emphasized by one of the most expressive ornaments of the French harpsichord school – the *suspension* (a term coined by François Couperin in his *Pieces de clavecin ... premier livre*, 1713) where the melody note is momentarily delayed.

During the 17th century the expressive moulding of a continuum of sound became a fundamental part of the keyboard idiom, equal in importance to the shaping of individual contrapuntal lines. These competing compositional priorities were ultimately, but straightforwardly, reconciled in the opening prelude of J.S. Bach's *Das wohltemperirte Clavier* bwv846, or with more subtlety in the Allemande of the C minor French Suite bwv813. The 'style brisé' remained a standard expressive resource into the era of the pianoforte, with such notable examples as the first movement of Beethoven's Piano Sonata op.27 no.2 ('Moonlight'), and the Études op.10 no.1 and op.25 no.1 of Chopin.

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Style galant

(Fr.).

See [Galant](#).

Style hongrois

(Fr.: 'Hungarian style').

A term applied to the evocation of *romungro* (Hungarian gypsy) music-making in west European art music from the mid-18th century to the early 20th. Despite the proximity of Vienna (the principal site of the *style hongrois*) and Hungary, *romungro* music was conceived and represented by Austro-German composers as exotic – that is, as existing outside familiar musical, aesthetic and social boundaries (see for example Liszt, *Des Bohémiens et de leur musique en Hongrie*).

Distinctive features of the *style hongrois* are evident in the earliest printed *ungaresche* (see [Ungaresca](#)), from the late 16th century, and occasional representations of gypsy fiddle playing are found in such late 17th-century sources as Alessandro Poglietti's *Rossignolo* and an anonymous *Sonata jucunda* (CZ-KRa). But it was the employment of Austro-German composers like Dittersdorf and the brothers Haydn at Hungarian courts, and the enthusiastically received performances of itinerant *romungro* musicians in Vienna, that helped to stimulate the vogue for the *style hongrois* in the last decades of the 18th century. (The *romungro* bands, whose repertory included the [Verbunkos](#), were subjected in their turn to Western influence in their instrumentation – two violins, cimbalom and double bass – and their harmonic and melodic styles.) In the works of the Viennese Classicists the *style hongrois* is more often a brief allusion than a formal and stylistic determinant of an entire movement; more fully developed examples are, however, found in the episodes of rondo finales, including those of Haydn's String Quartet op.33 no.3 and keyboard concerto h XVIII:11, and, most colourfully, in the Rondo alla zingarese from his Piano Trio h XV:25 with its tonic drone, double mordents, pizzicato, double stops and wide leaps in the violin, along with *alla zoppa* syncopation and repeated 'stamping' triads in the keyboard. Mozart used similar techniques in the last movement of his String Quartet k590. The *style hongrois* was sometimes blended with other exotic and national styles: the Turkish in Mozart's Violin Concerto k219, a polonaise in Haydn's Piano Trio h XV:20 and a central European folksong in his Symphony no.103.

In the 19th century the *style hongrois* was cultivated on a grander scale in the instrumental music of Weber, Schubert, Liszt, Joachim and Brahms, and occasionally in lieder and opera (*Muth* from *Winterreise*; Gypsy March from Act 1 of Weber's *Preciosa* and Caspar's aria 'Hier im ird'schen Jammerthal' from *Der Freischütz*: see Bellmann, 1993). Schubert's *Divertissement à l'hongrois*, d818 exhibits many of the elements

characteristic of *romungro* music. Formally, the *style hongrois* in the 19th century appears to borrow from the multi-sectional *verbunkos* literature, but such works as Brahms's Hungarian Dances and Liszt's Hungarian Rhapsodies owe much to contemporary styles of western European improvisation and are ultimately indebted to the 18th-century free fantasia.

From the late 18th century the *style hongrois* amounted to an oblique recognition by the dominant Viennese culture of Hungarian nationalism as a socio-political movement; but the style engaged only superficially with Hungarian nationalism, as is evident in *Die Fledermaus* (1874) in which a song of exile exhibiting the mannerisms of the *style hongrois* appears in the contexts of light opera, of masquerade and the society party. With the dissolution of the Austro-Hungarian empire in 1918, the relations of power between Vienna and Hungary that had sustained the style also dissolved. Despite Bartók's early use of its mannerisms in his unfinished Symphony and the Violin Sonata, his later rejection of them in favour of idioms inspired by folksong was a significant rhetorical gesture in early 20th-century Hungarian nationalist music. Unfortunately, however, that rhetoric involved a critique of *romungro* music (rather than of its Western imitations) that dealt the death-blow to the *style hongrois* and aesthetically denigrated the music that had inspired it. Only occasional instances of the *style hongrois* are met in the 20th-century art music (Ravel's *Tzigane*, 1924), the style appearing sporadically in operetta, café music and cabaret.

See also [Gypsy music](#) and [Hungary](#), §II, 4.

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MATTHEW HEAD

Style luthé.

See [Style brisé](#).

Styne, Jule [Stein, Julius Kerwin]

(*b* London, 31 Dec 1905; *d* New York, 20 Sept 1994). American composer of British birth. Styne's family came to America when he was eight, settling in Chicago, where he quickly proved to be a child prodigy. He was soon giving recitals with the Chicago and Detroit symphony orchestras and, by the age of 13, was studying classical music at the Chicago Musical College. He favoured popular music, however, and led his own jazz band in 1931. An expert vocal arranger, Styne took a job in Hollywood in the mid-1930s working as a vocal coach for, among others, Shirley Temple and Alice Faye. His first compositions for film were heard in *Follow that Co-Ed* (1938), and soon he was writing for musical films, often with Frank Loesser or Sammy Cahn as his lyricist, scoring over 50 films before 1948. Styne left Hollywood when his score for the Broadway musical *High Button Shoes* (1947) found favour. He remained in New York where he wrote over two dozen Broadway scores over the next 45 years, often with lyricists Betty Comden and Adolph Green. His finest stage score was for *Gypsy* (1959), with lyrics by Stephen Sondheim. Styne was also a successful producer (the 1952 revival of *Pal Joey*), and occasionally contributed songs for Tin Pan Alley (several hits for Frank Sinatra), television (*Mister Magoo's Christmas Carol* in 1962), and Hollywood (the song *Three Coins in the Fountain*, which won an Academy Award in 1954). His last Broadway show was the ill-fated *The Red Shoes* in 1993.

Styne's music can best be characterized as theatrical or in the pure show business idiom, often with a confident flair, although he was capable of the tender ballad or the wistful character song. He usually wrote traditional songs in the melodic style of Irving Berlin, often striving for hit songs that would travel to radio and successful recordings: he and Cahn wrote some two dozen songs for Frank Sinatra to preserve on disc. However in his most ambitious efforts, such as *Gypsy*, Styne was musically inventive and unique. His throbbing rhythms, unrelenting harmonies and insistent musical lines in that score all combine to push musical comedy into an almost psychotic revelation about show business and its sometimes self-destructive drive. Spurred on by Sondheim's lyrics and Arthur Laurents's gritty libretto, *Gypsy* is a case of a master craftsman of a composer moving into areas of startling music drama.

WORKS

(selective list)

names of lyricists given in parentheses

stage

all musicals; dates are those of the first New York performance

High Button Shoes (S. Cahn), New Century, 9 October 1947 [incl. I still get jealous, Papa, won't you dance with me?]

Gentlemen Prefer Blondes (L. Robin), Ziegfeld, 8 Dec 1949 [incl. A Little Girl from

Little Rock, Diamonds are a girl's best friend; film, 1953]

Two on the Aisle (B. Comden and A. Green), 19 July 1951

Hazel Flagg (B. Hilliard), Mark Hellinger, 11 Feb 1953 [incl. Every street's a boulevard in old New York]

Peter Pan (Comden and Green), Winter Garden, 20 Oct 1954 [incl. Never Never Land]; television, 1955 and 1960

Bells are Ringing (Comden and Green), Shubert, 29 Nov 1956 [incl. The party's over, Just in Time; film, 1960]

Gypsy (S. Sondheim), Broadway, 21 May 1959 [incl. Some People, Small World, Everything's coming up roses, Let me entertain you, Together, wherever we go; film, 1963]

Do Re Mi (Comden and Green), St James, 26 Dec 1960 [incl. Make someone happy]

Subways are for Sleeping (Comden and Green), St James, 27 Dec 1961 [incl. Comes Once in a Lifetime, Be a Santa]

Funny Girl (B. Merrill), Winter Garden, 26 March 1964 [incl. People, Don't rain on my parade; film, 1968]

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Sugar (Merrill), Majestic, 9 April 1972

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Hit Parade of 1941 (W. Bullock), 1941 [incl. Who am I?]; Sweater Girl (F. Loesser), 1942 [incl. I don't want to walk without you]; Youth on Parade (Cahn), 1942 [incl. I've heard that song before]; Follow the Boys (Cahn), 1944 [incl. I'll walk alone]; Step Lively (Cahn), 1944 [incl. As Long as there's Music, Come out come out wherever you are]; Anchors Aweigh (Cahn), 1945 [incl. I fall in love too easily]; Romance on the High Seas (Cahn), 1948 [incl. It's magic]; Living It Up (Bob Hilliard), 1954 [incl. How do you speak to an angel?]

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THOMAS S. HISCHAK

Suabe Flöte

(Ger.).

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

Suard, Jean Baptiste Antoine

(b Besançon, 15 Jan 1735; d Paris, 20 July 1817). French man of letters. Suard went to Paris in 1750 after a turbulent youth and was introduced into literary circles by Marmontel. In his multifarious activity in philosophy, literature and politics, he was a dramatic censor from 1777 and an administrator of the Opéra from 1781; elected to the Académie Française in 1772, he became its secretary in 1803. He collaborated with La Harpe on the *Journal de politique et de littérature* (1778–81) and with Arnaud in various journals and the miscellany *Variétés littéraires*. Suard had a special interest in English literature and philosophy; among his friends were Hume and Walpole, and he translated Richardson's *Clarissa*. He began editing the musical part of the *Encyclopédie méthodique*, published by his brother-in-law Pancoucke; pressure of other interests forced him to relinquish the work to N.E. Framery.

An eager controversialist, Suard is said to have taken music lessons the better to defend Gluck, who appealed to him for support; thus equipped he refuted La Harpe's criticisms ably and in detail in a series of letters to the *Journal de Paris* and *Mercure de France*. He also made the most effective reply to Coquéau's *Entretiens sur l'état actuel de l'Opéra*. A friend of Gluck's opponents, Suard disguised himself by a pseudonym, 'L'anonyme de Vaugirard'. Some of these letters were reproduced in Leblond's *Mémoires pour servir à l'histoire de la révolution opérée dans la musique par M. Le Chevalier Gluck* (1781), and in Suard's own five-volume *Mélanges de littérature* (Paris, 1803–4). Other writings on music and translations appear in the *Variétés littéraires* (1768–9), the supplement to La Borde's *Essai sur la musique*, the *Encyclopédie méthodique* and the *Nouveau choix de pièces tirées des anciens Mercures et des autres journeaux* (1758–65).

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JULIAN RUSHTON

Suavial.

See under [Organ stop](#).

Sub-Bass

(Ger.).

See under [Organ stop](#).

Subbulakshmi, M(adurai) S(hanmukhavadvu)

(b Madurai, Tamil Nadu, 16 Sept 1916). South Indian singer. One of the greatest singers of Karnatak music of the 20th century, she is the daughter of the *vīnā* player and singer Shanmukhavadiyu, who was her first teacher. She subsequently studied with Semmangudi Srinvasa Iyer and K.S. Narayanaswamy. Before the age of ten she was performing at recitals given by her mother and she soon became known as a soloist, giving her first performance for The Music Academy, Madras, at the age of 17. National fame quickly followed, particularly due to her appearance in the Tamil film *Meera* (1944, released in Hindi in 1947), in which she played the 16th-century singer-saint Mīrabai. Her singing of Hindi *bhajan* attributed to Mīrabai enthused northern audiences traditionally indifferent to Karnatak musicians. Her pan-Indian appeal has been maintained since then, in part by her continuing performance of devotional songs.

She married T.S. Sadasivam in 1940 and he became her manager. She has travelled and performed abroad extensively appearing at the Edinburgh Festival (1963), at the General Assembly of the UN (1966) and at the Festivals of India in the UK (1982) and USSR (1987). M.S. Subbalakshmi's numerous awards include the Padma Vibhushan (1975); she was the first woman to be named Sangita Kalanidhi by The Music Academy, Madras (1968). She has also been granted honorary doctorates by, among others, Sri Venkateswara University, Tirupati, Benares Hindu University and Visva-Bharati University, Santiniketan. Much of the wealth she has gained from her performances and recordings has been channelled into charitable foundations, including the setting up of the Subbalakshmi-Sadasivam Music and Dance Resources Institute in Madras in 1999.

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NARAYANA MENON/R

Subdominant.

The fourth [Degree](#) of the major or minor scale, so called because it lies as much below the tonic as the dominant lies above the tonic, namely a 5th.

Subdupla

(Lat.).

In the system of [Proportional notation](#) of the late Middle Ages and Renaissance, *proportio subdupla* (1/2) indicates an augmentation of the

relative value of each note shape in the ratio 1:2. It was most frequently used to cancel the effect of a previous diminution of note values.

Subfinal

(Lat. *subfinalis*).

In Gregorian chant theory, the degree below the **Final** of an authentic **Mode**. In the Dorian, Phrygian and Mixolydian modes the subfinal, which lies a tone below the final, is the same as the subtonium and came to be the theoretical lower limit for the mode. The Lydian mode, however, whose lower limit was the final F itself, had no subfinal.

HAROLD S. POWERS

Subirá (Puig), José

(*b* Barcelona, 20 Aug 1882; *d* Madrid, 7 Jan 1980). Spanish musicologist. He occasionally used the pseudonym Jesús A. Ribó. He studied the piano and composition at the Madrid Conservatory, where he won prizes for the piano (1900), harmony (1901) and composition (1904). His failure to win the 1905 Prix de Rome with his lyrical legend *Rayo de luna* made him give up composition completely, even though the composer Tomás Bretón, director of the conservatory and president of the jury, encouraged him to continue; he dedicated himself instead to musicography.

Subirá's immense musicological output is particularly remarkable in that, unlike any other Spanish musicologist, he never held any remunerative musical post. After failing to acquire the professorship in music history at the Madrid Conservatory (1921) he never again applied for an appointment in music, but lived with rigorous economy as an employee of the Madrid City Council and similar organizations. His musicological work was prompted solely by his passionate enthusiasm, and was carried out in his spare time. From 1896 he lived in Madrid, except during a few absences caused by his administrative career (for instance as secretary to the Argentine consulate in Amberes, 1908–10). He was a member of numerous academies and societies in Spain and abroad; in 1952 he was elected a member of the Real Academia de Bellas Artes de S Fernando in Madrid, and from 1950 until his retirement he was head of the Madrid section of the Spanish Musicological Institute.

Subirá was one of the finest 20th-century Spanish musicologists. His work is distinguished by its remarkable diversity and by the originality that he brought to every subject he treated. This is particularly evident in his articles, which probably represent his best work, being moreover astonishingly erudite and well documented, with new information drawn from primary sources and arranged concisely. They are written in the fluid, elegant and attractive style which characterizes all his work and was often the result of spontaneity: he never made rough drafts of articles, but typed the final text directly. His chief interest was theatrical music in Spain, especially Madrid. His books can be divided into two groups: those involving research (e.g. *La música en la Casa de Alba*, *La tonadilla*

escénica, Historia y anecdotario del Teatro Real, El compositor Iriarte), which are based on solid documentary evidence and present some new and sometimes extremely important information; and the 'histories', translations, adaptations and biographies in which Subirá simply synthesized the research of others, though with his customary erudition and elegance.

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JOSÉ LÓPEZ-CALO

Subito

(It.: 'suddenly', 'immediately').

A word found in musical scores in such contexts as *subito piano* ('suddenly quiet'), *volti subito* ('turn [the page] quickly').

Subject.

A theme (or group of themes) on which a composition is based. One of the first to apply the word 'subject' to music was Zarlino, who in *Le istituzioni harmoniche* (1558) defined it, using the Italian cognate **Soggetto**, as any pre-existing material that formed the musical basis for the piece, including either a chosen theme or a borrowed cantus firmus. In modern English usage the term appears in two principal guises, in fugue and sonata form.

In fugue, 'subject' may refer either to the theme of the fugue or, more specifically, to the original version of the theme, that is, the version heard first. When used in the latter sense, the word is paired with **Answer**, the transposed version of the theme (see **Fugue**, §1). German terminology is clearer: the word *Thema* is used for the theme of the fugue and *dux* and *comes* (see **Dux, comes**) for the subject and answer forms, respectively. Proper nomenclature for two or more themes in a fugue is not without ambiguity. Sometimes all are referred to as subjects, whereas in other cases all but the first are considered less important and are called countersubjects (see **Countersubject**). There is general agreement, however, that where only two themes are present, if the first seems to be more important than the second, and if the two are introduced in regular fashion such that the second always follows the first in each voice and accompanies the next entrance of theme 1, then theme 1 is properly designated 'subject' and theme 2 'countersubject'. Musicians have generally insisted that the subject be constructed in such a way that it gives a clear indication of the fugue's key or mode.

In sonata form, the term 'subject' is often used for each of the two principal thematic ideas that in the theoretical model are the chief features of the exposition. In practice each 'subject' may be a group of themes (hence the expression 'subject group' or simply 'group') or the material may be non-thematic (see **Sonata form**, §3(i)).

PAUL WALKER

Subject group.

A term, coined by Tovey, often used for the sections that make up the exposition of a movement in **Sonata form**. It may have its origin in J.C.

Lobe's use of the terms *Themagruppe* ('theme group', or first subject group), *Gesanggruppe* ('song group', or second subject group) and *Schlussgruppe* ('closing group'); the modern German expressions for first and second subject groups, however, are *Hauptsatz* and *Nebensatz*. The term 'subject group' may be preferred to simply 'subject' (or 'theme') in that it implies that the section may be made up of a multiplicity of themes or other material, defined by their function (and, usually, their tonality) rather than by melodic characteristics alone.

JULIAN RUSHTON

Submediant.

The sixth [Degree](#) of the major or minor scale, so called because it lies as much below the tonic as the mediant lies above the tonic, namely a 3rd. The submediant of any major scale is brought into prominence chiefly as the tonic of its relative minor.

Subono, Blacius

(*b* Klaten, Java, 3 Feb 1954). Indonesian composer. The son of the *dhalang* (shadow puppet master) Yusuf Kiyatdiharjo, his music studies began at the age of six. In 1966 Subono began to perform as a *dhalang*; at the high school conservatory in Surakarta he helped to create *wayang kancil*, a new form of puppet theatre featuring animal characters and new musical arrangements. After encouragement by S.D. Humardani, the director of the Indonesian Academy for the Performing Arts in Surakarta, he composed several new works and created another new form, *wayang sandosa* (widescreen shadow puppet theatre). In 1983 he was invited to the national composers' festival in Jakarta. Subono often performs the nine-hour *wayang kulit* (shadow puppet theatre). He has taught at many institutions including Simon Fraser University in Vancouver in 1990. In the late 1990s he began to concentrate on training other *dhalang* as part of his teaching work at the Indonesian Academy for the Performing Arts. He has received many awards and commissions; his writings mainly concern the musical accompaniment for the new style of *wayang kulit*. All his numerous compositions are for gamelan. His output ranges from popular songs with gamelan accompaniment to experimental works, which include *Griting Rasa* (1989), for an ensemble of high pitched instruments, and *Swara Pencon* (1983–6), for a wide range of knobbed gongs. The greater part of his music of the 1990s is for *wayang kulit*.

JODY DIAMOND

Subotnick, Morton

(*b* Los Angeles, 14 April 1933). American composer and teacher. He attended the University of Denver (BA 1958) and Mills College (MA 1960), where he studied composition with Milhaud and Kirchner. He was in the US Army from 1955 to 1957. In 1959 and 1960 he was a Fellow of the Institute for Advanced Musical Studies, Princeton University. He founded and

directed the San Francisco Tape Music Center (1961–6), and performed extensively as a clarinetist and conductor. His teaching career includes positions at Mills College (1959–66), New York University (1966–9) and the California Institute of the Arts since 1969, where he directs the Center for Experiments in Art, Information and Technology (CEAIT). He has won numerous awards, including the Guggenheim Fellowship, Rockefeller Grants, Meet the Composer grants, Deutscher Akademischer Austauschdienst Kunsterprogramm (DAAD) grant and the 1998 SEAMUS award for work in electro-acoustic music.

Subotnick is recognized as one of the leading composers of electronic music and works involving instruments with other media, including film, video and interactive computer music systems. In 1967, using the Buchla synthesizer, he created *Silver Apples of the Moon*, the first electronic work commissioned by a recording company (Nonesuch). This work became the first in a series of tape pieces intended for home listening rather than the concert platform. Consequently, the music was designed to take into account the strengths and weaknesses of a home stereo system as well as the duration of each side of an LP. *Silver Apples* brought Subotnick a great deal of recognition early in his career. His interest in timbre and rhythm is especially apparent in the subsequent compositions *Touch*, *Four Butterflies*, *The Wild Bull* and *Sidewinder*. In 1977 he began a series of works for 'ghost' score whereby a customized electronic device (a 'ghost box') varies the live sounds of a performer. The ghost box consisted of pitch and envelope followers for a live signal, along with an amplifier, a frequency shifter and a ring modulator. The ghost process began when a live performer was pre-recorded on to a tape (or computer). Although these sounds were not audible to audience members, the audio signal was fed into the ghost box which used the pre-recorded material as control voltages for frequency shifting, ring modulation and amplification of the live instrumentalist. Significant compositions involving 'ghost' scores include *Two Life Histories* (1977), *Liquid Strata* (1977), *Parallel Lines* (1978), *The Wild Beasts* (1978), *The Last Dream of the Beast* (1979), *A Fluttering of Wings* (1981) and *Axolotl* (1981). In 1985 Subotnick began exclusively using MIDI synthesizers to create electronic sounds. His three 'imaginary ballets' – *The Key to Songs*, *Return* and *All my Hummingbirds Have Alibis* – employ a specially designed software program, Interactor, which enabled him to develop further the interaction among performers and live electronics.

Subotnick's music is characterized by driving rhythmic sequences, live signal processing of acoustic sounds and careful fashioning of electronic timbres. His music is highly contrapuntal, and its many layers are marked by pulsating, repeated rhythmic patterns and lush timbres. His melodies are clear and coherent and his harmonies are primarily diatonic. In addition to electro-acoustic music, Subotnick has composed for orchestra, chamber ensemble, string quartet and solo instruments with and without tape. His acoustic compositions often make use of theatrical elements such as film or video. He has worked with such visual artists as Steina and Woody Vasulka and Irving Petlin. In addition to composing, he has undertaken extensive research into didactic multimedia. He is the author of a developmental CD-ROM series, the first of which are *Making Music* (1996) and *Making More Music* (1998).

He is married to the composer and vocalist [Joan La barbara](#).

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Inst: Ten, fl, ob, tpt, trbn, va, db, pf, perc, 1963, rev. 1976; Play! no.2, orch, tape, 1964; Prelude no.3, pf, tape, 1964; Lamentation, orch, tape, 1965; Prelude no.4, pf tape, 1966; Lamentation no.2, 3 fl, 6 vn, 3 va, 3 vc, gongs, elecs, 1969; Two Butterflies, amp orch, 1974; Before the Butterfly, amp insts, orch, 1975; Liquid Strata, pf, ghost score, 1977; Passages of the Beast, cl, ghost score, 1978; Parallel Lines, pic, ob + eng hn, b cl + cl, tpt, trbn, hp, perc (2), va, vc, ghost score, 1978; The Wild Beasts, trbn, pf, ghost score, 1978; After the Butterfly, tpt, 7 players, ghost score, 1979; Place, hp, cel, mand, str, 1979; The First Dream of Light, tuba, ghost score, 1980; Ascent into Air, chbr ens, cptr, 1981; Axolotl, vc, ghost score, 1981, arr. vc, ghost score, chbr orch, 1982; A Fluttering of Wings, str qt, opt. ghost score, 1981; An Arsenal of Defense, va, ghost score, 1982; Trembling, vn, pf, tape ghost score, 1983; The Key to Songs, va, vc, 2 pf, 2 perc, elecs, 1985; In 2 Worlds (Sax Conc.), a sax+Yamaha WX7 wind controller, chbr orch, cptr, 1987; And the Butterflies begin to Sing, chbr ens, cptr, 1988; A Desert Flowers, orch, cptr, 1989Vocal: Play! no.4, S, vib, vc, 4 game players, 1965; 2 Life Histories (Gk mythology, Old Testament), male v, cl, ghost score, 1977; The Last Dream of the Beast, S, vcs, tape, ghost score, 1979 [incorporated into The Double Life of Amphibians]; The Double Life of Amphibians, 1 female vv, 2 male vv, dancer, chbr orch, elecs, 1984; Jacob's Room (op) 4 vv, vc section, cptr, 1991Elec: Silver Apples of the Moon, 1967; The Wild Bull, 1968; Touch, 1969; Sidewinder, 1971; 4 Butterflies, 1973; Until Spring, 1975; A Sky of Cloudless Sulphur, 1978; Return, 1984Multimedia: Mandolin, va, tape, film, 1961–3; Play! no.3, pf + mime, tape, film [T. Martin], 1965; Hungers, 1v, female Balinese dancer, vc, kbd, mallets, cptr, lights, video, 1986; All my Hummingbirds have Alibis, fl, vn, vc, kbd, mallets, cptr, 1992; Making Music, cptr, 1996; Intimate Immensity, media poem, 2 vv, insts, elecs, 1997; Making More Music, cptr, 1998; Echoes from the Silent Call of Girona, str qt, cptr, 1998;

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KRISTINE H. BURNS

Subotnik, Rose Rosengard

(b Boston, 3 Dec 1942). American musicologist. She graduated from Wellesley College (BA 1963), then studied with Edward Lippman, Paul Henry Lang, and Jacques Barzun at Columbia University (MA 1965, PhD 1973). She began her teaching career as an assistant professor at the University of Chicago (1973–80). She was visiting associate professor of music at the Graduate Center, CUNY (1986–7), then joined the faculty of Brown University (1990); she was appointed professor of music in 1993. She has received fellowships from the American Council of Learned Societies (1977), the Guggenheim Foundation (1977) and the Howard Foundation (1996).

Subotnik's academic interests include American and British musical theatre and critical theory. She has written extensively on Adorno, structuralism, poststructuralism and postmodernism, applying her theoretical insights to music from the Classical period to the present day and examining music with regard to its place in society.

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PAULA MORGAN

Subsemitonium (modi)

(Lat.).

The note that lies a semitone below the final of an authentic [Mode](#) (e below *f* in the Lydian, *B* below *c* in the Ionian), or that rises by a semitone to establish a linear cadence at the interval of an octave or unison. In late medieval and Renaissance [Counterpoint](#) theory, if one of the parts in this cadence falls by a tone, the other must rise by a semitone. In [ex.1](#) the subsemitonium $d\flat$ is produced by chromatic alteration of the seventh degree of the Dorian mode. See also [Musica ficta](#).



FRANS WIERING

Subsesquialtera

(Lat.).

In the system of [Proportional notation](#) of the late Middle Ages and Renaissance, *proportio subsesquialtera* indicates an augmentation of the relative value of each note shape in the ratio 2:3, as does *proportio subsesquitertia* in the ratio 3:4. They were used to cancel the effect of a previous diminution of values.

PETER WRIGHT

Subsesquitertia

(Lat.).

In early music theory, the ratio 3:4. See [Subsesquialtera](#).

Substitute chord

(Ger. *Stellvertreter*).

A chord that can take the place of another and fulfil the same harmonic function. Often the common interval of a 3rd is sufficient for one chord to substitute for another; for instance, the chord of the supertonic (II) can be used in place of a subdominant (IV). Substitute chords are often used in jazz, where they may be more or less complex: 'improvisatory substitutions' may be used freely by the rhythm section during an improvised solo, while more far-reaching 'arranged substitutions' disrupt the original harmonic plan to such an extent that the improviser needs to be informed in advance.

JULIAN RUSHTON

Subtonic.

The seventh scale [Degree](#) in a harmonic context; in a melodic context this degree is called the [Leading note](#) if it lies a semitone below the tonic, whereas 'subtonic' may also refer to a diatonic pitch a whole tone below the tonic (e.g. B \flat in C minor). 'Subtonic' is sometimes used as an English equivalent for [Subtonium](#).

JULIAN RUSHTON

Subtonium

(Lat.).

The note that lies a tone below the octave range by which a church mode is identified. The subtonium of the Dorian mode is *c*, of the Hypodorian *G*, of the Phrygian *d* and so on. Neither the Lydian nor the Hypolydian mode has a subtonium since the note below the characteristic octave of each mode lies a semitone, not a tone, below the lowest note in that octave. The subtonium of an [Authentic mode](#) is also called its [Subfinal](#).

JULIAN RUSHTON

Subtripla

(Lat.).

In the system of [Proportional notation](#) of the late Middle Ages and Renaissance, *proportio subtripla* (1/3) indicates an augmentation of the relative value of each note shape in the ratio 1:3. It was most frequently used to cancel the effect of a previous diminution of note values.

PETER WRIGHT

Succentor.

A member of the Anglican Church clergy. See [Anglican and episcopal church music](#).

Sucher, Josef

(*b* Döbör, Hungary, 23 Nov 1843; *d* Berlin, 4 April 1908). Austrian conductor and composer. As a boy he sang in the choir of the Vienna Hofkapelle. He studied with Simon Sechter and became a répétiteur at the Vienna Hofoper in 1870 and assistant conductor in 1873. The following year he was appointed conductor at the Komische Oper and from 1876 to 1878 he conducted in Leipzig. Travelling through north Germany in search of singers, at Danzig he discovered the soprano Rosa Hasselbeck whom he engaged for the Leipzig company, and whom he married the following year. He conducted the first complete *Ring* cycle at Leipzig (1878), then moved to Hamburg, where he conducted the first local performance of *Tristan und Isolde* (November 1882). From 1888 to 1899 he was chief conductor at the Berlin Hofoper and was responsible for many fine performances of Wagner operas, including a complete cycle of the works from *Rienzi* to *Götterdämmerung* given in June 1889. He composed a number of vocal works.

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ELIZABETH FORBES

Sucher [née Hasselbeck], Rosa

(*b* Velburg, 23 Feb 1849; *d* Eschweiler, 16 April 1927). German soprano. At the age of 14 she sang solos in the church at Velburg where her father was choirmaster. In 1871 she was engaged at the Hofoper, Munich, for small roles such as Waltraute in *Die Walküre*. After singing in Trier and Königsberg, in 1875 she appeared as Agathe in *Der Freischütz* at the Kroll Oper, Berlin. The following year she sang at Danzig and in 1877 at Leipzig, where she married the conductor, Josef Sucher. She sang Sieglinde in the first complete *Ring* cycle at Leipzig in 1878, and later that year she and her husband were engaged by the Hamburg Opera. She made her London début in May 1882 as Elsa in *Lohengrin* at Drury Lane; during that season she also sang Senta in *Der fliegende Holländer*, Elisabeth in *Tannhäuser*, Eva in the first London *Die Meistersinger* (30 May) and Isolde in the first London *Tristan und Isolde* (20 June). She also sang Isolde at Hamburg (1882), Bayreuth (1886) and Munich (1893). Her other roles at Bayreuth were Kundry (1886), Eva (1888), Venus (1891) and Sieglinde (1896). Her Wagner performances, particularly of Elsa, Sieglinde and Isolde, were marked by a warmth and intensity seldom matched by any other soprano, and she was also, in a statuesque and dignified manner, a compelling actress. She made guest appearances in Vienna, singing in *Der Freischütz*, *Euryanthe* and *Oberon* during 1886, the Weber centenary year. From 1888 to 1898 she was engaged at the Court Opera, Berlin, where she sang Leonore at the performance of *Fidelio* that marked the retirement of the tenor Albert Niemann (1888), and Brünnhilde in *Götterdämmerung* (1888). In 1892 she appeared at Covent Garden, singing Brünnhilde in *Siegfried* and Isolde. She made her New York début as Isolde with the Damrosch Opera Company at the Metropolitan in 1895. She retired in 1903 after a final performance of Sieglinde in Berlin. On her

husband's death in 1908 she moved to Vienna, where she taught singing. Her autobiography was published in 1914.

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ELIZABETH FORBES

Suchoň, Eugen

(*b* Pezinok, Slovakia, 25 Sept 1908; *d* Bratislava, 5 Aug 1993). Slovak composer. The son of a teacher, choirmaster and organist and of a singer and pianist, as a child he played the piano, organ and violin. While attending the Bratislava gymnasium (1919–23) he studied the piano with Kafenda and with Ernest Križan (from 1922) at the Slovak Music School. Suchoň began his career in 1923 as a performer and improviser, partly for silent films. From 1927 to 1931 he attended the Bratislava Academy of Music and Drama (the renamed Music School), where his teachers included Libuše Adamcová-Svobodová (piano), Kafenda (composition) and Jozef Vincourek (conducting). For the next three years he studied composition with Novák at the Prague Conservatory.

After returning to Bratislava in 1933 Suchoň taught the piano and theory at the Academy of Music and Drama and at the music school in Pezinok, which he founded. In 1941 he became a teacher at the State Conservatory (the renamed Academy of Music) and began work on his first opera, *Krútnava* ('The Whirlpool', known in German-speaking countries as *Katrena*). First performed in 1949, *Krútnava* was the first nationalist Slovak opera. Suchoň held professorships at the pedagogical faculty of Comenius University (1948–50), at the Pedagogical Institute (1950–60) and at the University's philosophical faculty (1960–74). He received several state and civic awards, including the title National Artist (1958), an honorary doctorate of Comenius University (1969) and the Herder Prize of the Vienna University (1981). He became a member of the Akademie der Künste Ost Berlin in 1975, and from 1966 to 1969 was president of CISAC.

Suchoň's career can be divided into five stages. The first, a self-taught period from 1923 to 1928, produced about 50 works; among them the unstaged ballet *Angelika*, the Piano Suite no.1 and the symphonic poem *Noc čarodejníc* ('The Night of the Witches'), all of which were affected by mainstream European musical traditions and Impressionism in particular. The composer later denied authorship of nearly all his early works, and only agreed to their publication after 1976.

In the second period (1929–33) his development took two parallel courses: one marked by his study with Kafenda, whose teaching was biased towards late Romanticism, and European modernity in the form of Hindemith, Bartók and Schoenberg (reflected, for example, in Suchoň's Sonata in A \flat , op.1, for violin and piano and the Second String Quartet);

and the other inspired by the Czech school of Novák, Suk and Křička, responding to the publicly proclaimed need to create a Slovak national style in the wake of Alexander Moyzes, the first Slovak follower of the Prague school. The latter course, examples of which are the song cycle *Nox et solitudo* op.4 and the Serenade op.5 for wind quintet, led Suchoň towards simplifying his musical language. Although familiar with Schoenberg's dodecaphonic technique and the progressive trends in European music (thanks to Kafenda), Suchoň rose to the challenge of creating a Slovak national music founded on extended tonality, modality and specific characteristics of Slovak folklore.

The third period (1934–55) was dominated by the folk music's diatonicism and modality (i.e. the Lydian, Dorian, Mixolydian, Aeolian and Locrian modes and combinations of tetrachords). Works from this period include the *Baladická suita* op.9 for orchestra (1935) and the cantata *Žalm zeme Podkarpatskej* ('Psalm of the Sub-Carpathian Land') op.12 (1938). At this point Suchoň began to use motifs found typically in later works: two augmented 4ths a tone apart – B–F, A–D \square – which in its chordal shape B–D \square –F–A develops the diminished chord B–D–F–A \square ; and an application of the Aeolian-Locrian and Lydian-Mixolydian modes, from which he created his own half- and whole-tone scales. His opera *Krútnava* is based on the tragic folktale of Ondrej and Ján, who are both in love with the same girl. The former eventually kills his rival and is left free to marry his beloved Katrena. The dramatic psychological portrayals of Ondrej, Katrena and Ján's father, the heroes in the conflict, are effectively enforced by music which is skilfully crafted; in this the opera surpasses by far all previous Slovak experiments in the genre. Paradoxically enough, its first performance was given during the period of political upheaval that ushered in communism and the prescription of socialist realism. As a consequence, Suchoň was forced to remove the allegorical characters of the poet and his alter ego (a representation of the composer's own dilemma concerning art and its function) and to rewrite the finale, in which Štelina, in accordance with Christian ethics, forgives his son's murderer; at odds with the new socialist morality, this had to be changed so that the murderer was seen to be punished. The opera became immediately popular in Slovakia and went on to enjoy considerable success on the world stage.

The fourth period (1955–68) was marked by a return to chromaticism and complex harmony, though in effect it involved a new approach to discovering relationships between dodecaphonism, serialism, modality and tonality. The opera of this period, *Svätopluk* (1952–9), is very different from *Krútnava*. Celebrating the history of the Great Moravian Empire (whose demise in 906 marked the beginning of Slovak suppression), this later work is more monumental and contains leitmotivic characterization. Around the time of its composition Suchoň experienced a profound personal crisis, which manifested itself in doubts concerning all his earlier works. Subsequently he tried to incorporate generally prevailing serialist and post-serialist trends into his own work and to combine three differing worlds of harmonic expression: modality, tonality and dodecaphony. For example in The Pagan Scene of Act 2 of *Svätopluk* an ancient Slovak melody is developed into a three-part contrapuntal texture employing all 12 notes of the chromatic scale. Likewise the song cycle *Ad astra* op.16 reflects Suchoň's predilection towards three- to 12-note chords based on

superpositions of 3rds, while *Šest' kusov* ('Six Pieces') for string orchestra op.19 assimilates dodecaphonism by combining altered scales which are modally or tonally related.

The last period, beginning in the 1970s, witnessed a synthesis and simplification of Suchoň's compositional language – a process typical also of the development of postmodernism in music. Although *Symfonická fantázia na B–A–C–H* op.21 marks a definite departure from dodecaphonic technique, the 12-note scale continues to form the basis of his chord structures. The synthesis of earlier features also manifests itself in quotations of motifs from previous works. The Concertino for clarinet and orchestra (1977), a typical example of all the above-mentioned traits of Suchoň's final period, contains, in addition, reminiscences of Wagner's *Tristan*, while *Tri piesne* ('Three Songs') for bass and orchestra (1985) represent this period's greatest achievement.

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ZUZANA MARTINÁKOVÁ

Suchý, František

(*b* Libina u Šumperka, 9 April 1902; *d* Brno, 12 July 1977). Czech composer, oboist and teacher. He studied the oboe with M. Wagner and composition with Kvapil at the Brno Conservatory, graduating in 1927; his studies were continued in Novák's masterclasses at the Prague

Conservatory until 1937. From 1927 to 1947 he was first oboist in the Brno Radio Orchestra; in 1947 he became professor of oboe and theory at the academy, then professor of oboe at the Brno Conservatory (1951–68). In addition he appeared as a soloist and chamber musician, notably in the Moravian Wind Quintet, of which he was a founder-member in 1928. As a composer he consistently followed the neo-classical style of the 1920s, though he developed greater expansiveness of form. Suchý also published theoretical works and edited old Czech music: in 1946 he prepared a reconstruction of František Adam Míča's Symphony in D.

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JAN TROJAN

S Uciredor.

See [Rodericus](#).

Suck, Charles J.

(fl 1781–9). English oboist and composer, perhaps of central European descent. He is described as a 'scholar' of J.C. Fischer, in the notice of Fischer's benefit on 16 May 1781. He and Fischer shared several concerts, though in 1784 Suck was playing a double concerto with Friedrich Ramm. He is also listed as playing the oboe in the Handel Commemoration at Westminster Abbey and the Pantheon in May and June 1784. On 18 May 1789 a concert at the Hanover Square Rooms was to have included an overture by Suck, but apparently he was indisposed, having fractured his right arm at a gentleman's musical party (*Public Advertiser*, 2 and 18 May). Whether this accident affected his subsequent career, or whether he moved away from London is not known, but no further appearances have been traced. The *European Magazine* described him as proficient on both the oboe and the German flute. He published a set of six trios (London, 1784), two each for oboe, flute and violin, with violin and cello. The list of subscribers included the Prince of Wales, Fischer and Mr Papendick (*sic*). The trios are melodious and well suited to the chosen instruments.

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Su Cong

(*b* Tianjin, 23 Jan 1957). Chinese composer. He started his career under the guidance of his father Su Xia, a composer of revolutionary music in Beijing, and developed an interest in composition during his student years with Du Mingxin at the Central Conservatory in Beijing. In 1982 Su went to the Free University in Berlin as a doctoral student of ethnomusicology, remaining in Germany as a composer of film music. Among his many international prizes is an Oscar for his score for Bertolucci's *The Last Emperor* (1988). This work also earned him a supervisory post at the newly-founded Film Academy of Baden-Wurtemberg, Ludwigsburg, the first academy in Germany to offer film music as a main topic of study. Visits to Donaueschingen and Darmstadt brought Su into contact with Stockhausen and Henze, though his subsequent encounters with film composers such as Maurice Jarre, Ernest Gold and Giorgio Moroder had a much deeper impact. He has written music for a wide variety of stage and television plays and films in Europe, Asia and Canada. He has also produced many chamber works including three string quartets. His successful chamber opera *Wenn die Sonne aufgeht ...* (1997) is based on the story of the Dutch businessman Johannes van Damme, accused of heroin smuggling and executed in Singapore in 1994. The opera portrays this event in the wider framework of long-lived cultural and political tensions between Asia and the West. In his music, Su skilfully combines elements of Asian traditional music with Western avant-garde and Romantic music. Further commentary is given in Su Xia: 'Xianhua Su Cong' [Jottings on Su], *Renmin yinyue* (1998), no.4, pp.2–8.

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Orch: *Dong zhai*, conc., str, 1981; *Concert Ov.*, 1983, rev., 1986; *Daybreak*, 1984

FRANK KOUWENHOVEN

Süda, Peeter

(*b* Lümanda, Saaremaa, 30 Jan 1883; *d* Tallinn, 3 Aug 1920). Estonian composer and organist. He studied at the St Petersburg Conservatory (graduated 1911), where his teachers included Louis Homilius and Jacques

Handschin (organ), and Anatoly Lyadov, Aleksandr Glazunov and Nikolay Solov'yov (composition). In 1912 he returned to Tallinn, where he gave private lessons and organ recitals. He was appointed to a post at the newly founded Tallinn Conservatory in 1919.

Süda shared the nationalism of Mart Saar and Cyrillus Kreek; his works, most of which are for the organ, reflect the influence of the Estonian folk music he collected over six summers (1905–11). His interest in polyphony produced a style that synthesized rich counterpoint and complex, colourful harmonies. His best organ works, such as the Prelude and Fugue in G minor and *Ave Maria*, display a masterful command of musical form and a telling familiarity with the instrument. His most famous choral song, *Linakatkuja* ('A Flax Reaper', 1913) is a large-scale polyphonic composition based on a folksong theme. The Music Museum (now the Theatre and Music Museum) in Tallinn, founded in his memory (1934), holds a collection of his manuscripts that has grown into the primary archive for Estonian music.

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URVE LIPPUS

Süda, Stanislav

(*b* Starý Plzenec, Bohemia, 30 April 1865; *d* Plzeň, 1 Sept 1931). Czech composer. Süda represents a unique figure in Czech music. Blind from the age of six months, he composed all his works (including symphonies and operas) by dictating them to friends. He studied the violin, flute and piano at the Prague Institute for the Blind (1874–81), and composition with Skuherský at the Prague Organ School. The most important part of his output are the orchestral works, in particular the symphonic poems *Život ve tmách* ('A Life in Darkness', 1919–23) and *Slepčova píseň* ('The Blind Man's Song', 1929). His works for the stage, beginning with the musically successful but perhaps dramatically static opera *U božích muk* ('At the Wayside Cross', 1896), contain compositional structures typical of the

period. In his mature years his pronounced musical talent gave rise to audacious works marked by harmonic originality and strength of musical thought. Other operas include *Lešetínský kovář* ('The Lešetín Blacksmith', 1902), *Bar Kochba* (1905) and *Il divino Boemo* (1912). (ČSHS)

JIŘÍ MACEK

Sudan, Republic of (Arab. Jamhuryat es-Sudan).

Country in north-east Africa. The largest country on the continent, it has an area of 2,505,813 km² and a population of 29.82 million (2000 estimate). Approximately 70% of Sudanese are Sudan Arabs, 10% are Nubian, and 20% are Southerners belonging to numerous Nilotic and Bantu ethnic groups such as the Dinka, Shilluk (Colo), Nuer and Azande (Zande). These southern ethnic groups practise traditional religions or Christianity, while most other Sudanese are Sunni Muslim.

1. Music of the Muslim peoples.
2. Music of the Nilotic peoples: Shilluk and Dinka in the White Nile area.
3. Music of the Bantu-speaking peoples: the Bongo, Azande and Ndogo in the south.
4. Modern developments.

BIBLIOGRAPHY

A. SIMON

Sudan

1. Music of the Muslim peoples.

- (i) Islamic religious song and music.
- (ii) Music of the Nubians.
- (iii) Music of the Hadendowa in the eastern Sudan.
- (iv) Kordofan and Darfur.
- (v) Blue Nile: Ingassana, Gumuz and Berta.

Sudan, §1: Islamic song and music

(i) Islamic religious song and music.

Popular Islamic customs and orders include song and music as an integral component of religious life and ceremonies. A distinctive musical practice has evolved out of local traditions over the centuries, resulting in solo songs such as *qasīda* and *madīh*, and in collective performances such as *dikr*. The motivating force of this development was Sufism. The *dikr* is a part of a larger ceremonial in the northern Sudan called *lailiya* (evening session, the meeting on Thursday evening), *mūlid* (birth festival of the Prophet) or *karāma* (honouring a person, pilgrim or deceased person). In other parts of the Sudan, it is also called *noba*, which can be accompanied by several percussion instruments (Simon, 1980).

Madīh means praise, praise poem, glorification and, in this context, praise hymn in honour of Allah and the Prophet Muhammad. One of the most famous *madīh* traditions in northern Sudan can be traced back to its founder Hajj El-Mahi, who lived in Kassinger near Kareima from c1780 to

1870. He is said to have composed about 330 religious poems that continue to be sung with an accompaniment of two *tar*. His descendants still cultivate this tradition (fig.1). The song texts often reveal rapturous religiosity or moral intent. Their performance is part of private celebrations or public festivities, and can also be heard in the streets of the markets.

In addition to Sufi ceremonies strictly reserved for men, there are other group ceremonies of supraregional distribution such as *zār* and *tambura* that belong to the domain of women. The apparent purpose for these ceremonies is spirit possession. It stands as a vehicle for a complex system of beliefs, social restrictions, social psychological and mental disturbances, the curing of even organic diseases, group therapy, and group amusement for the female participants. For case studies and details of the ceremonial procedure see Simon, 1983, pp.290–92; Ibrahim, 1979, p.171; Zenkovsky, 1950, and Kennedy, 1967. The pantheon of *zār*-spirits consists of Muslim, Christian and Ethiopian spirits. Each of them is invoked by its special tune. These simple antiphonal songs are begun by a designated female principal singer and responded to by other participants who accompany themselves with hand-clapping. The principal singer accompanies the singing by beating a clay drum called *daluka* (fig.2) or a drum substitution such as a portion of a fuel drum or a kerosene tin. The latter produces such a degree of sound that the singing is barely audible. This intensive, but monotonous hammering of percussion rhythm, sometimes intensified by increasing tempo, and the ostinato type of singing are the musical tools for inducing possessing trance.

While a *zār* ceremony may take place anywhere, the *tambura* ceremony is performed only at its sacred residence. The main object of the cultic requisites is the *tambura* or *rababa*, a large lyre with six strings generally, which must be played by a man. Other musical instruments are two or three drums (*noggaara*), calabash rattles played by women, and a rattle belt (*mangūr*).

Sudan, §1: Islamic song and music

(ii) Music of the Nubians.

Musical instruments in Nubia include the lyre, called *kisir* in Nubian and *tanbūr* or *tanbūra* in Sudan-Arabic; the frame drum *taar*; and the single-headed clay drum, *dalūka*, or the smaller drum, *shatam*.

Nubians usually celebrate only the wedding ceremony (*balee*) on a large scale with music and dance, while other life-cycle ceremonies are modestly accompanied with a few relevant songs.

Nubia's traditional musical life can be summarized as follows: *Male Sphere*

- (1) Dance songs with instrumental accompaniment (*kisir* or *taar*), especially at weddings
- (2) Dance songs or dances without instrumental accompaniment, especially at weddings
- (3) Dance music without singing, with *kisir* or *taar*, hand-clapping and foot-stamping, especially at weddings
- (4) Songs with instrumental accompaniment for entertainment at weddings and other festivities or social occasions
- (5) Songs for entertainment in a small group of men: songs while drinking

- date wine (*kalakiya*), other occasions, or personal enjoyment
- (6) Work songs, for example at the bucket water wheel (*eskalee*) and during work in the fields
 - (7) Religious songs
 - (8) School songs, using a part of repertory from no.1, some of modern character *Female Sphere*
- (1) Songs during domestic work with religious or narrative content
 - (2) Songs for weddings and excisions
 - (3) Lullabies
 - (4) Dirges, songs at death
 - (5) Songs for taking leave of and for welcoming returning Mecca pilgrims
 - (6) School songs for girls
 - (7) *Zār* songs

There are also several regional musical styles. (1) Wadi Halfa and New Halfa Region. Typical for this region is the alternation between one or two solo singers and a choral group, accompanied by two different-sized frame drums, *taar*. A special feature of the Halfa style is *ollin aragiid* (hand-clapping and dancing). In this dance the dancers accompany themselves with complicated clapping patterns, a style also found among the Kenuzi Nubians in Egypt (Hickmann, 1958; recordings: *Dikr und Madīh*, 1980). (2) Sukkot and Mahas. The *kisir* is the dominant instrument. An important element in this musical style is the rhythmical accompaniment of hand-clapping and foot-stamping to song and lyre-playing, carried out by a group of at least four young men who may also function as group singers who alternate with the soloist. (3) Dongola Region. The lyre is here, too, the predominant instrument. The musical style is less uniform than in the other regions and more arabized.

The tuning of the invariably five-string *kisir* (fig.3) in Nubia is anhemitonic pentatonic. The typical tuning may be outlined with the following European notes: *e1-g-a-c1-d1*. The *kisir* is played with a plectrum, and if the plectrum strikes all five muted strings at once, a pentatonic sound cluster occurs. Melodic playing results from the strings vibrating freely, one after another, by the player lifting the appropriate finger from the string. A finger-plucked technique is used especially for small figures inserted between the main beats of a rhythm, acting as melodic fillers (Plumley, 1976, recordings: *Musik der Nubier*, 1998).

Sudan, §1: Islamic song and music

(iii) Music of the Hadendowa in the eastern Sudan.

The Hadendowa (Hadendoa) belong to the Beja (Bedawi) group (Ababda, Bisharin, Amarar, Hadendowa and Beni-Amer). The most important musical instrument is the lyre with five strings called *bāsān-kōb* (*basamkub*) (Emsheimer and Schneider, 1986). The playing technique is the same as in northern Sudan. In former times, chiefs of the Beja possessed large kettledrums, *naqqāra* or *nahas* as a symbol of power. These were played only at important ceremonial occasions such as the enthronement or death of a chief, or during periods of war.

Sudan, §1: Islamic song and music

(iv) Kordofan and Darfur.

The Arab peoples have a rich oral tradition of memorizing genealogies with special songs. Among the Baggāra there is a special type of praise or satirical songs or songs of censure called *gardagi*. When performed in small gatherings they are accompanied on a one-string fiddle (*umkiki*).

The string is tuned to give only one tone, but the player who is at the same time the singer, called locally *al-hadday*, produces extra notes by stopping the string in different positions and hence creating a hemitonic pentatonic pattern of scale (Al-Daw, 1985, p.51).

A harp with five strings, called *kurbi* (Al-Daw, 1985, p.63) or *al-bakurbo* (*Grove6*), may be played instead of the *umkiki*. The Baggāra have a strong tradition of female *hakamma* poets and bards. These *hakamma* are considered among the most respected individuals within the society. As in other parts of arabized Sudan, the ruling families of the Baggāra own copper kettledrums called *nihās* that are a symbol of power and tribal sovereignty and are played at exceptional occasions only. Hadramaut in Yemen is often claimed to be the region of origin for *nihās*.

Most Kordofan and Darfur songs are associated with dances. This is also the case among the Fur and Nuba. According to Carlisle (1973), the Fur have a small instrumental ensemble, *kolokua*, that plays at harvesting and circumcision festivities. It consists of two drums, an end-blown flute and two side-blown antelope horns. Some names of the instruments, such as *gangan* for the cylindrical drum and *tumble* for the bowl-shaped drum, indicate relations with Chad and northern Nigeria.

Many ethnic groups of the Nuba mountain area are strongly Islamicized (e.g. the Miri near Kadugli). Traditional music and dances, however, are still practised as important elements of ethnic identity. Each of the 50 language groups has characteristic songs and dances. The favourite instrument, played by young men for musical entertainment and song accompaniment, is the lyre with five strings. It has different names, such as *fedefede* (Tumtum Nuba), *benebene* or *beriberi* (Masakin or Ngile), *kazandik* (Miri), among others. The generally small-sized instrument is played with the plectrum technique used in other parts of the Sudan. Among the Masakin, the women play a variation of a frame zither or musical bow with a separate calabash serving as resonator. A string is tied four times within a rounded bough so that four sections of a string with different pitches are produced (Wegner, 1984).

Two kinds of drums are generally played, a cylindrical dance drum with two skins (*umva*/Miri; *bamba*/Masakin; *bajé*/Tumtum) and a ceremonial drum played only at special festivals and death ceremonies. Among the Miri, it is an earthen pot drum, *kola*, played at the rain-making *kola*-festival (Baumann, 1987). Sometimes a *bukhsa* (gourd pot) struck with a thin piece of wood replaces the dance drum when played together with a lyre. A set of four to six small gourd trumpets is also called *bukhsa* or *kanga*. End-blown horns made of wood or side-blown horns of the kudu antelope are played at special events such as wrestling tournaments, signalling their beginning or merely producing a particular sound atmosphere before the fighting starts. During nights with full moons in the dry season, unmarried youth meet at particular dancing places for so-called 'moonlight dances'. These

are the principal occasions for entertainment, flirtation and courtship (Baumann, 1987). More frequently, traditional dancing is replaced by so-called *daluka* songs with Arabic texts from northern Sudan.

In the Nuba mountains the major music and dance events are the three to four seasonal festivals that usually take place in the dry season. One of the outstanding dances in the western hills was the *kambala* dance (Corkill, 1939). It continues to be performed during the rainy season among the Miri (Baumann, 1987). At harvest festivals (October–December) ensembles of gourd trumpets (*lela ma sorek*) play to accompany special dances.

Each oracle night is concluded by the performance of the dance *Sorek*. ... The music for *Sorek* is played by adult men forming an ensemble of at least five, and up to twelve, slim tubular gourd trumpets, called *Lela ma sorek* ('children of the gourd'). Each of them is tuned to a different pitch. Their joint musical performance creates an instrumental transformation of the men's bawdy songs *Tazu ma sorek* ('songs of the gourd') by using the hocket technique: each player contributes one pitch or one short pattern of a continuous musical phrase which results from the well-timed and most subtle interlocking of single phrases. The *Tazu ma sorek* songs, short couplets of a content considered bawdy or often obscene, are the most popular songs of married men, and their performance, as well as ideally knowledge of their words, are reserved for males in informal company. (Baumann, 1987, p.85)

Sudan, §1: Islamic song and music

(v) Blue Nile: Ingassana, Gumuz and Berta.

The most characteristic music of the Ingassana (Gaam) is *bal* music played at wedding ceremonies and harvesting festivals as an accompaniment of the *bal* dance. A *bal* ensemble generally consists of five *bal*, vertical stopped bamboo flutes without finger-holes, a gourd trumpet *singar*, and a gourd rattle, played by one of the *bal* players (Kubik, 1982). Additional *bal* might be added in the lower octave. All players are boys or men, while women, together with other men, form a group of singers and dancers. The patterns played on the one-pitched *bal* interlock in a cross-rhythmical manner that produces the melody sung by the dancers or outlines its melodic contour by playing the main tones. The low pitch of the *singar* provides a rhythmical counter-pattern to the melodic process (recordings: *Sudan II*, 1986).

The lyre, played with the plectrum technique, is called *jangar* or *janar* and *sangwe* by the Gumuz. The songs with lyre may be accompanied by three or four gourds called *pina* (*penah*), each with a hole at the end of the gourd. The player blows or hums into that hole. Mahi Ismail mentions such an ensemble used as the accompaniment for the exorcism dance, *moshembe da*,

'performed to free a sick person or a house from evil spirits' (1980, p.328).

Another ensemble, played by women, is the *ba tum-tum*. The women beat on a variety of kitchen utensils made of gourds while singing to it; others are clapping hands. Music for light recreation together with singing and dancing is played by the *kome-m'dinga* ensemble consisting of ten end-blown vertical flutes *kome* and a large barrel drum *m'dinga*, played on both sides with the hands. The *kome-m'dinga* is one of the one-pitch wind instruments ensembles typical throughout the region. An additional signal instrument is a trumpet called *trumba*, made of animal's horn or aluminium. Another important genre of Gumuz music is *gaya* ('song'), performed by villagers at special occasions such as death, or during epidemics and war (recordings: *Sudan I*, 1986).

The Berta live in the southern most part of the Blue Nile Province. The main categories of traditional music among the Berta are: songs with the *abangarang* lyre (*abangaran*); music of the *waza* trumpet ensemble; *bolo shuru*, the music of the *bolo* flute ensemble; *bal naggaro*, music of the *bal* flutes and the *naggaro* drum; and dancing songs for the *hokke* harvest festival (Simon, 1989). The *waza* trumpet ensemble (fig.4) is considered the most distinguished instrumental music of the Berta with groups consisting of 10–12 trumpets. Today the *waza* is played at public or communal events and family festivities that are celebrated on a larger scale. The *waza* instruments are cone-shaped trumpets that vary from 50 to 180 cm in length. They are made of conical segments of calabashes that fit into each other. A complete set of *wazas* must consist of ten trumpets which are divided into two groups (trumpets 1–5, and 6–10). One or two additional higher instruments may be added. The trumpets are accompanied by percussion sticks, wooden crotches carried over the right shoulder and beaten with a cowhorn. The trumpet is held with the left hand and the horn with the right hand. Another instrument is a calabash rattle called *asεzaghū* or *asoso* played by trumpet no.7. Some of the women who participate as group singers and dancers wear leg rattles made of dried tree fruits called *atitish*. These sticks and rattles provide the basic beats or pulses. A performance of a *waza* composition generally begins with a woman singing a tune once or twice, which the entire group will then play. The trumpet players then try to find their starting points. In order for this ensemble of one-pitched instruments to produce a single melody, players must have alternating starting points to create a pattern. The *wazalu* player begins by beating the elementary pulses on his *bali*, and then plays his part, generally starting at the beginning of the time-line pattern. Trumpet no.2 then begins to play a cross-rhythmic pattern against the *wazalu*, and so on.

Sudan

2. Music of the Nilotic peoples: Shilluk and Dinka in the White Nile area.

The White Nile area is inhabited by so-called Nilotic peoples: Shilluk (or Colo), Dinka and Nuer. Information on songs, music and dance of the Colo was first published by the missionary Hofmayr (1925), and A.N. Tucker (1932, 1933). Dinka music and song texts were later recorded and published by F.M. Deng (1973, recordings: *Music of the Sudan*, 1976).

One of the important Nilotic peoples are the Shilluk, or Colo, as they refer to themselves. Leading the Colo is a *Reth* or king, who traces his genealogy back to Nyikang, the god-like first king of the people. In numerous songs, Nyikang's deeds or one of the historically proved kings are praised. The instrument accompanying these songs is again a lyre, called *tom* (fig.5). As in the north, it has five strings. In contrast with the plectrum technique of the north, the *tom* strings are plucked individually with the fingers in the African style.

Following the old Colo religion, there is a strong ceremonial life accompanied by music, songs and dances. They distinguish three kinds of dance ceremonies: *tom*, the pleading- or rain-dances, *bul*, the festival dances and *ywok*, the funeral or memorial dances for a deceased, performed at *koje* feasts. The *bul* dances are performed mainly for the entertainment of the youth. Many of the young men dance with characteristic wooden dancing clubs. There are generally young female principal singers who sing along with the chorus. The *bul* is a long conical drum played on both ends. A smaller cylindrical or conical drum is called *bul* as well. Also among the royal drums are two small kettledrums called *leleng*.

One of the most important and creative institutions of Colo society is the bard, a poet-composer-singer-*tom* player called *ček* or *wau*. The most esteemed compositions are those praising the *Reth* and his predecessors.

The Dinka distinguished several song categories: ox-songs; 'cathartic songs' (a type of complaining song); age-specific insult songs; initiation songs; war songs owned by a warring unit; women's songs; songs from bedtime stories; children's play songs; religious hymns addressed to God, spirits or ancestors; and school songs (Deng, 1973). The importance of the ox as a symbol of wealth is also demonstrated in certain war dances, where a dancing man faces a woman and forms the horns of a bull with his arms. War dances are accompanied by a large drum, called *loor*, and a small one known as *leng*.

Sudan

3. Music of the Bantu-speaking peoples: the Bongo, Azande and Ndogo in the south.

An exceptional instrument of the Bongo is the *mandjindji*, a large wooden trumpet most often anthropomorphically shaped with a carved head on its top (W. and A. Kronenberg, 1981). The dances of the Bongo are usually accompanied by three drums and two of these trumpets.

The *kundi* harp is the most exceptional instrument of the Azande, carved as an anthropomorphic figure. Today, older pieces demand a fairly high price in the international art market. Zande harp music has been analysed by Kubik (1964, 1983) and Giorgetti (1965). The tuning of the *kundi* according to Kubik is approximately anhemitonic pentatonic. The log xylophone, *kpáníngbá* (*kpaningbo*, *kpäningbä*), with generally 12–14 keys, is tuned in the same way. Quite different from this xylophone is the *rongo* (fig.6), of the Ndogo, with long gourds serving as resonators. Other instruments of the Azande are the *kondi* lamellophone and the *gugu* slit-drum.

Sudan

4. Modern developments.

During the first half of the 20th century a new urban music emerged in Khartoum and Omdurman, known as Sudan city music. It was an amalgamation of traditional Sudanese, Egyptian-Arabic and European elements. More recent influences include international popular music (e.g. reggae music). A basic musical structure, melodic conception, rhythm, phrasing and vocal intonation form the basis of this Sudanese popular style. Ensemble playing, and particular musical instruments such as the Arab lute, drums and the violin, are the principal Egyptian contributions, while other instruments such as the accordion, guitar (electric and acoustic), electric bass, transverse flute, saxophone, electric keyboard, synthesizer and others were imported from Europe and other industrialized countries.

The first musicians propagating a new urban popular style were singers who accompanied themselves with wooden sticks, which were soon replaced by the Egyptian *Riqq*.

In the 1920s another source of urban music occurred in the private circles of poets and music lovers. At that time the *ramyah*, a kind of free rhythmic vocal introduction, was very popular. The best-known singer of this tradition was Serror, who worked together with the poet Ibrahim al-Abadi. A central personality of the new music was Khalil Farah, whose friends, Al-Amin Burhan and others, made his compositions popular.

Records, record players and the new instruments have been sold in Khartoum since 1925. In 1931 recordings were produced in Cairo for Serror and Khalil Farah, the latter accompanied by lute, piano and violin. These recordings quickly became popular in coffee shops in Khartoum. This popularity encouraged businessmen to produce more records with Sudanese singers, including Ibrahim Abdul Jalil, An-Naim Mohammed Nur, Karoma, Al-Amin Burhan, Ali Shaigui, and the female singers Mary Sharif, Asha Falatiya and Mahla al-Abadiya. They were accompanied by lute, accordion, piano, violin, flute, *riqq*, *tabla* and, later, bongos. Other famous artists of that epoch were Zingar, Ismail Abdel Mu'ain, Hassan Atya and Awonda. The first city music concert took place in 1938. On 9 April 1940 Radio Omdurman began its broadcast service, which included a weekly radio programme with city music played on records.

After World War II, development of the modern instrumental ensemble occurred with the inclusion of electric guitars, basses and organs. The lute, however, remained the most prominent instrument.

Several musicians have a personal style of lute playing, such as Mohammed El Amin, whose lute playing has influenced many younger musicians. He is the prominent representative of the 'great songs' tradition, called *al-aḡānī al-kabīra* (Simon, 1991, pp.178, 180). The Institute for Music and Drama was opened in 1969 under the direction of Mahi Ismail. Most professional musicians studied at this institute, among them artists such as Abdel Aziz El Mubarak and Abdel Gadir Salim (fig.7) and, above all, the musicians of their ensembles (recordings: *Sounds of Sudan I*, 1987; *Sounds of Sudan II*, 1987).

Most of the songs are love songs, although many of their texts suggest critical underlying meanings. 'Nura', one of the famous songs of Mohamed Gubara (recordings: *Sounds of Sudan III*, 1989), is a political song with text by Mohamed Al Hassan Salim. 'Nura' is the name of a girl, but in reality the Sudan is invoked.

Sudan

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Suder, Joseph

(b Mainz, 12 Dec 1892; d Munich, 13 Sept 1980). German composer. Son of the architect Franz Joseph Suder (1864–1905), he studied at the Munich Academy of Music, where his teachers included Friedrich Klose (composition), Karl Roesger (piano) and Heinrich Kiefer (cello). During the same period, he attended Sandberger's musicology lectures at Munich University. In 1914 he settled in the Munich suburb of Pasing, then an artist's quarter, deliberately keeping his distance from the metropolitan music scene. He worked as a freelance composer and private music teacher, and taught at the Oskar von Müller Polytechnic (1951–60) and the Munich Fachhochschule. The Joseph Suder Gesellschaft was founded in Munich in 1967.

Suder's compositional style is marked by complex formal designs, contrapuntal facility and tonal cohesion within the context of harmonic exploration. An emphasis on thematic synthesis became an identifying characteristic of his music from the Chamber Symphony (1925) onwards. His most important vocal works include the *Festival Mass 'Dona nobis pacem'* (1947) and an opera, *Kleider machen Leute* (1934). Although the opera's first performance (Coburg, 1964) was a great success, its 19th-century subject matter and debt to tonality led to its subsequent neglect. He is the subject of S. Gmeinwieser, F.-P. Messmer, H.-M. Palm and H. Rosendorfer: *Joseph Suder* (Tutzing, 1987).

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(selective list)

Op: *Kleider machen Leute* (5 scenes, after G. Keller), 1934; Coburg, 1964

Orch: Chbr Sym., A, 1925, rev. 1935; Pf Conc., 1938, rev. 1978; Symphonische Musik [no.1], 1941; Symphonische Musik [no.2], 1963

Vocal: Festival Mass 'Dona nobis pacem', D, S, A, T, B, SATB, children's chorus, orch, org, 1947; 36 lieder, incl. 3 song cycles, 1911–52

Chbr: Sonata [no.1], vn, pf, 1919; Str Qt [no.1], 1919; Pf Qt, 1936; Str Qt [no.2], 1939; Sonata [no.2], vn, pf, 1949; Str Qt [no.3], 1967; Wind Qnt 1976; Pf Sonata [no.3], 1981; Pf Sonata [no.4], 1982; Pf Sonata [no.5] (n.d.)

JÖRG RIEDLBAUER

Suderburg, Robert

(*b* Spencer, IA, 28 Jan 1936). American composer, conductor and pianist. He studied composition with Paul Fetler at the University of Minnesota (BA 1957), with Richard Donovan at Yale University (MM 1960) and with Rochberg at the University of Pennsylvania (PhD 1966). He began his teaching career in Philadelphia, then took a position at the University of Washington where he helped found and co-directed the UW Contemporary Group (1966–74). From 1974 to 1984 he was chancellor of the North Carolina School of the Arts, and in 1985 was appointed chair of the music department at Williams College in Williamstown. He has received numerous honours including commissions from the Philadelphia Orchestra, the Seattle SO and Houston SO, a Rockefeller Foundation grant (1967) and two Guggenheim fellowships (1968, 1974).

Suderburg's early works were serial, but he abandoned 12-note procedures in the late 1960s in favour of a highly personal, lyrical and fundamentally Romantic style, Mahlerian in its rhapsodic expressivity and sweep. His musical vocabulary became primarily modal, characterized especially by Phrygian and Lydian inflections, and at times strongly reminiscent of more exotic scales such as those of Japanese koto music. Certain motives recur in many pieces, including the rising major 7th and minor 9th, and harmonies derived from the tetrachords E–C–F–A and E–C–F–B. The underlying pulse is generally moderate to slow, in many passages suggesting a solemn procession or stately dance, but the surface rhythms are animated and flexible, evolving freely as if improvised. His compositions are rooted firmly in his activities as a performer, and in his deep knowledge of the musical personalities of his dedicatees; most prominent among these is his wife, the soprano Elizabeth Suderburg, a renowned interpreter of a wide range of contemporary music, including works written for her by Crumb, Rochberg and Ginastera. As a pianist or as conductor he has participated in the premières and recordings of many of his works from the series entitled Chamber Music. His considerable stage presence informs his compositions as well as his performances. Behind everything he does is a deep belief that music should never lose touch with its origins in song, dance and ritual.

WORKS

Orch: Orch Music I, 1969; Show, child actor, orch, 1970; Winds/Vents, 1973; Pf Conc. 'within the mirror of time', 1974; Perc Conc., 1977; Hp Conc., 1982, rev. 1989

Vocal: Concert Mass (Lat.), SATB, 1960; Cantata I (Revelations), S, chbr orch, 1963; Cantata II (Suderburg), T, chbr orch, 1964; Composition on Traditional

Carols, SATB, congregation, brass choir, 1965; Choruses on Poems of Yeats, S, T, SATB, chbr orch, 1966; Stevenson (Chbr Music V), solo v, str qt, tape, 1976; Voyage de nuit, conc. after Baudelaire, solo v, chbr orch, 1978; Breath and Circuses (Chbr Music IX), 1v, trbn, pf, 1991; Five Songs (Amerindian texts), 1v, children's chorus, pf, 1997

Chbr and solo inst: 6 Moments, pf, 1962; Chbr Music I 'Entertainments', vn, vc, 1967; Chbr Music II 'Dramatic Entertainments', str qt, 1967; Solo Music I, vn, 1971; Night Set (Chbr Music III), trbn, pf, 1972; Ritual Series (Chbr Music IV), perc ens, 1975; 3 Movements (Chbr Music VI), vn, db, 1980; Chbr Music VII 'Ceremonies', tpt, pf, 1984; Chbr Music VIII 'Sonata', tpt, pf, 1988; Ritual Cycle of Lyrics and Dances (Solo Music II), va, 1989; Entertainment Sets (Chbr Music X), brass qnt, 1992; Strophes of Night and Dawn after Baudelaire (Chbr Music XI), brass qnt, 1992; Ceremonial Music, brass qnt, 1993; Fanfare for Bowdoin, brass qnt, 1993; Solo Music III 'Bill at Colonus', cl, 1997; Conc. Passages (Chbr Music XII), brass qnt, 1998

Other works: Concert Sets, concert band, 1971; Waltz and March Conc., trbn, automobile orch, 1980; Freeway Conc., amp trbn, automobile orch, 1985

Principal publisher: Presser

PHILIP CARLSEN

Sudharnoto

(b Kendal, Java, 24 Oct 1925). Indonesian composer. Having studied gamelan music and *wayang kulit* (Javanese shadow puppet theatre) from an early age, the gift of a gramophone sparked his interest in a wide range of Western music, from European classical and American film music to Hawaiian steel guitar music and *kroncong*, a popular Indonesian music originating from Portuguese song. Between 1936 and 1939 Sudharnoto played the guitar in a number of popular Hawaiian groups; he was also studying the piano and classical music and playing gamelan. After a year of medical studies at the University of Indonesia in Jakarta, he left his course to become a musician at Radio Republik Indonesia, where he was able to study composition and orchestration with Amir Pasaribu and R.A.J. Sudjasmin and with Dutch professional classical musicians. Promoted to head of music at Radio Republik Indonesia, he strongly encouraged development in all forms of music in Indonesia. He became involved with the People's Cultural Institute (affiliated with the Indonesian Communist Party), a political stance which enabled him to broaden his musical outlook through visits to Eastern Europe and Russia in the 1960s. His many small-scale compositions of the time were written in a tonal idiom influenced by classical and Romantic music. Sudharnoto became a political prisoner in 1966, when the Sukarno regime collapsed. On his release from prison he became active in writing music for films. His scores for the films *Kabut Sutra Ungu* and *R.A. Kartini* won the Citra Prize in the Indonesian Film Festival. Occupying a unique position in Indonesia's political life, Sudharnoto has made an inestimable contribution to the development of Indonesian music.

WORKS

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Pf: Fantasia Harum Bunga di Waktu Malam [Fantasia on the Scent of Flowers at Night]; Angsa Bermandi [The Bathing Goose]

Vn, pf: Kembang Teratai [Lotus Flower]; Musim Semi di Telaga Hang Chow [Spring on Hang Chow Lake]

Film score: Kabut Sutra Ungu [Mist of Purple Silk] (dir. Sjamanjaya); R.A. Kartini (dir. Sjamanjaya), 1982

Asia-Africa Bersatu [The Unity of Asia and Africa], 1962; popular songs, propaganda songs

For musical example see Indonesia, §VIII, 2, ex.3.

FRANKI RADEN

Sudre, Jean-François

(*b* Albi, 15 Aug 1787; *d* Paris, 2/3 Oct 1862). French violinist, composer and inventor. He entered the Paris Conservatoire in 1808, studying the violin in Habeneck's class and harmony with Catel. In 1818 he moved to Sorèze and then Toulouse, where he opened a school for musical education. He returned to Paris in 1822 and opened a shop, distributing his own music, which consisted mainly of *romances*, nocturnes for two, three or four voices, patriotic songs (*La Colonne* and *Le champ d'asile*) and *airs variés* for violin with piano or orchestra. During the 1830 Revolution he wrote the cantata *Appel aux Français* sung by the tenor Ponchard at the Opéra-Comique; he composed another cantata in 1848, *Le Banquet de la Liberté* (given at the Opéra, with the mezzo-soprano Elisa Masson and the tenor Barbot, and revived at the Conservatoire with the tenor Louis Gueymard). These works were praised by Le Sueur and Cherubini.

In 1817 Sudre had begun work on a system of signs based on instrumental sounds with the purpose of establishing a method of long-distance communication. On 26 January 1828 he and his pupil E. Deldevez (then 11 years old) presented the invention to a committee of the Institut de France including Fourier, Raoul Rochette, Cherubini, Le Sueur, Berton, Catel, Prony, Arago and Boieldieu; it examined the results of the 'Langue musicale' and concluded that the inventor had 'achieved the end he set himself, of creating a true musical language'. Experiments to ascertain its military utility took place on the Champ de Mars, by order of the Minister for War, and in the presence of several generals; it was found that orders could be transmitted by bugle over a long distance within a reduced time, about 15 seconds. The Naval Ministry introduced the system for its Mediterranean fleet in 1841. Sudre called his invention *telephonie*. From 1833 Sudre held public demonstrations of its capacity to produce an instant translation of dictated phrases by means of three notes on a cornet or bugle, using pitch, tempo and rhythm. He collected various reports and press opinions on his invention under the title *Rapports sur la langue musicale inventée par M.F. Sudre, approuvé par l'Institut royal de France*,

et opinion de la presse française, belge et anglaise, sur les différentes applications de cette science (Paris, 1838).

Convinced that all ideas and facts could be instantly communicated by rhythmic touching of the hands, Sudre continued his research with a view to eliminating pitch from his system so that it could be used by the blind, deaf and dumb. In 1855 the jury of the World Exhibition in Paris made him an award of 10,000 francs, and in 1862 the Exhibition in London awarded him a medal of honour. At the age of 75, he 'undertook an ideological dictionary of the musical language, with its translation into 14 dialects' (E. Pouget, *L'opinion nationale*). After his death, his widow published a work containing the Sudre system under the title *Langue universelle par le moyen de laquelle, après seulement trois mois d'étude, tous les différents peuples de la terre, les aveugles, les sourds et les muets peuvent se comprendre réciproquement; langue à la fois parlée, écrite, occulte et muette* (Paris, 1867).

GÉRARD STRELETSKI

Sudrophone.

A group of valved brass instruments, soprano to contrabass, invented by the Parisian maker François Sudre and patented in Paris on 18 February 1892. Although the principal length of tubing was folded back on itself as in the [Ophicleide](#), and the valve assemblies bracketed out at one side, the proportions of the air column and acoustic characteristics were similar to those of the [Saxhorn](#).

The unique feature of sudrophones was a device which permitted the player to modify the tone at will, and it was even claimed that reed or string timbre could be simulated. A brass cylinder attached to the bell communicated with both the air column and the external air through two opposed slots. An inner cylinder carried an adjustable stretched membrane of silk. By turning the inner cylinder to the left or right, the slot in the bell was either closed off or occupied by the membrane, whose vibrations modified the timbre after the principle of the [Eunuch-flute](#). (See also [Mirliton](#).)

PHILIP BATE

Südwestfunk [SWF].

Radio network of south-west Germany; since 1946 it has had its own orchestra and since the 1950s a studio for electronic music, both based in [Baden-Baden](#).

Suede.

English rock group. They were formed in Haywards Heath, London, in 1989 by Brett Anderson (vocals), Bernard Butler (electric guitar and piano), Mat Osman (bass guitar) and Simon Gilbert (drums). Part of the tradition of suburbanite, arty English bands, they successfully merged guitar-based

indie minimalism with 1970s glam artifice. They first achieved recognition in 1992 at the outset of the media hype surrounding the Britpop phenomenon. Their first single, *The Drowners*, showed the influence of David Bowie, particularly Anderson's instantly recognizable vocals: a Bowie-Bolan hybrid with a touch of the 1970s star Steve Harley. Their debut album, *Suede* (Nude, 1993), whose songs reflected the mood of ennui and uncertain sexual identity of many in their twenties, was both a commercial and critical success, reaching number one in the UK charts and winning the Mercury Music Award in 1993. *Dog Man Star* (Nude, 1994) was not as commercially successful, but remains their most fully realized work, its decorous style exemplified by the 11-minute track *The Asphalt World* and epic, cinematic ballads such as *Still Life* and *The Wild Ones*. Anderson is a sporadically excellent lyricist and seen by many as the natural successor to Morrissey. The guitarist Richard Oakes replaced Butler in 1994, and in 1996 Suede (now a five-piece band after the addition of the keyboard player Neil Codling) released the album *Coming Up*, a collection of more up-tempo pop songs. In 1999, the band released *Head Music*, more obviously indebted to electronic influences and critically acclaimed.

DAVID BUCKLEY

Suesse, (Nadine) Dana

(*b* Kansas City, MO, 3 Dec 1909; *d* New York, 16 Oct 1987). American pianist and composer. A child prodigy, Suesse studied with Liszt pupil Alexander Ziloti (1927) and composer Rubin Goldmark, and later Nadia Boulanger (1947–50). Her first hit, *Syncopated Love Song*, was recorded in 1929. She was nicknamed ‘Girl Gershwin’ because of her popular and classical compositions and her pianistic ability. Paul Whiteman featured her *Concerto in Three Rhythms* at Carnegie Hall in 1932, subsequently introducing her *Eight Waltzes for Piano and Orchestra* at the Metropolitan Opera House in 1933, and in 1934 Suesse appeared on Gershwin’s radio show. During the 1930s she was a staff writer at various times for Harms, Famous Music Corporation and Robbins Music. She also composed some significant orchestral music. Several American orchestras played her works and recorded a few compositions from 1929 to 1942; some works have been revived during the last decade. She wrote the music for Billy Rose’s revues, *The Casa Mañana Show*, the *Aquacade* at the World’s Fair of 1939, the *Diamond Horseshoe Revues* (1943–6), musical comedies and plays. A concert of her works was presented at Carnegie Hall in 1974. She is best known for her popular songs, especially ‘You oughta be in pictures’, composed with lyricist Edward Heyman for the 1934 film *New York Town*. She also worked with the lyricists E.Y. Harburg and Billy Rose. Her talent, experiments with jazz and formative classical studies led to associations with many of the influential figures of her time and a life of extraordinary musical diversity. Jazz influences and the unusual melodic contours of her songs establish her work as highly individual and memorable. An unpublished biography of Suesse has been written by Peter Mintun.

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Songs: I want the whole world for you, 1927; Blue Melody, 1930; Come take me, 1931; Have you forgotten?, 1931 (after Syncopated Love Song, inst, 1928); Ho-Hum!, 1931; One Sunny Afternoon, 1931; That Night in Montmartre, 1931; What's the matter with Harry?, 1931; Whistling in the Dark, 1931; You're the surest cure for the blues, 1931; How Nice of Love, 1932; My Silent Love, 1932; Free, 1933; Moon about Town, 1933; Missouri Misery, 1934; Nearer my heart to thee, 1934; Gone with the Dawn, 1937; The Unknown Soldier Speaks, 1937; A Table in a Corner, 1939; This Changing World, 1939; The Rose and the Star, 1945

Pf: Jazz Nocturne, 1931; Danza a Media Noche, rumba, 2 pf, 1933; Blue Moonlight, 1935; Afternoon of a Black Faun, 1938; Swanee River, 1939 [from 29 Modern Piano Interpretations of 'Swanee River']; Swamp-Bird, 1941; The Cocktail Suite (1942): Old-Fashioned, Champagne, Bacardi, Manhattan; Night Sky, 1947; That Girl, 1952 [after *The Seven Year Itch*: 'The Girl without a Name']

Orch: Conc. in 3 Rhythms, 1932; 2 Irish Fairy Tales, 1933; 8 Waltzes, pf, orch., 1934; Young Man with a Harp, 1939; Pf Concertino, 1945; Jazz Conc., D, combo, orch., 1955; American Nocturne, 1956; Berceuse, 1974

Music for stage and film: New York Town, 1934 [incl. You oughta be in pictures]; Sweet Surrender, 1935; Casa Mañana Revue, 1936 [incl. The night is young and you're so beautiful]; Aquacade, New York World's Fair, 1939 [incl. Yours for a song]; The Seven Year Itch, 1952 [incl. That Girl without a Name]

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ANN SEARS

Suevi, Felician.

See Schwab, Felician.

Suffrages.

In the Anglican rite, a series of intercessory prayers spoken or sung in the form of versicles and responses; see [Versicle](#).

Sufi music.

See *under* Islamic religious music.

Suga, Michio.

See Miyagi, Michio.

Sugár, Miklós

(b Budapest, 2 July 1952). Hungarian composer. At the Liszt Academy of Music he studied conducting with Kórodi (1974–8) and composition with Petrovics (1975–80), and took part in masterclasses in conducting with Markevich and Kurt Masur. Between 1978 and 1991 he was assistant lecturer at the Academy of Dramatic and Film Arts, conductor of the Hungarian Army Art Ensemble SO (1978–84) and of the Békécsaba SO (1984–8), and an editor at Hungarian Radio (1988–90). In 1991 he founded the EAR (Electro-acoustic Research) Chamber Ensemble, the first group in Hungary to give equal prominence to acoustic and electronic instruments. In the same year he was appointed conductor and artistic director of the Alba Regia SO.

As a composer he was influenced by the Polish school, principally Lutosławski and Krauze. From the beginning of the 1980s, however, he became influenced by repetitive music, while by the end of the decade electronic works had assumed pre-eminence in his output. Next to repetitive and electronic techniques, the third formative strand and source of inspiration in his music became Hungarian instrumental folk music. Since 1989 he has received several scholarships to travel to Paris, where he has worked at the UPIC studio; his work there gave rise to compositions for his own live electro-acoustic music group. In 1985 he won third prize with *Felhő variációk* ('Cloud Variations') and in 1989 his work *Gloria* received a special prize at the Arezzo Choir Composers' Competition. He was recipient of the Erkel Prize in 1992.

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(selective list)

Vocal: *Csend és hang* [Silence and Sound] (R. Sugár), chorus, 1986; *Gloria*, chorus, 1987–8; 3 *Lieder* (C. Morgenstern), B, fl, b cl, gui, pf, vn, 1989–90; *Lied* (S. Weöres), female chorus, 1990

Orch: *Venus*, 1978–9; *Sinfonia*, 1984–5; *Találkozások* [Rencontres], chbr orch, 1985; *Szivárvány havasán* [On the Snowy Hill of the Rainbow], 1982–6; *Cimb Conc.*, str, 1992–3; *Vonószene* [String Music], str, 1998–9

Chbr and solo inst: *Ballad*, 2 va, 1981; 3 *Movements*, chbr ens, 1982; *Káprázó kő* [Dazzling Stone], chbr ens, 1983; *Chorea*, cl, vc, pf, prep pf/synth, 1983–4; *Réminiscences*, cl, va, pf, 1984; *Áttünések* [Dissolves], perc, 1984–5; *Felhő-variációk* [Cloud Variations], pf, 1985; EAR movements, chbr ens, 1991–2; *Miniatures*, chbr ens, 1995–6

El-ac: *Models*, bn, live elecs, 1992; *Fluctus*, 2 fl, synth, 1993; *Fanfár*, tr, synth, 1994; *Percupiscy*, perc, tape, 1994; *Pater noster*, female chorus, synth, 1994–5; *Vizek, völgyek, harangok* [Water, Valley, Bells], tape, 1996; *Iris*, fl, vn, va, vc, 3 synth, 1998; *I* ([*Ligatura*]), pos, tape, 1999

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GOMBOS LÁSZLÓ

Sugár, Rezső

(*b* Budapest, 9 Oct 1919; *d* Budapest, 22 Sept 1988). Hungarian composer. He studied composition with Kodály at the Liszt Academy of Music (1937–42) and concurrently attended courses in philosophy at the university. After teaching at a Budapest secondary school (1943–6) and at the Municipal High School for Music (1946–9), he was appointed to teach composition at the Budapest Conservatory, where he remained until 1968 when he was made professor of composition at the Liszt Academy of Music; he remained at the academy until 1979. Sugár received the Erkel Prize (1953) and the Kossuth Prize (1954) and was made an Artist of Merit in 1976.

Until around 1950 he wrote mostly chamber music. There followed the oratorio *Hősi ének* ('Heroic Song'), the cantata *Kőműves Kelemen* ('Kelemen the Mason') and, later, oratorios *Paraszti háború* ('Peasant War') and *Savonarola*, all of which may be compared with the oratorios of Honegger. Drawing on Hungarian history and folklore, Sugár developed an individual style with nationalist and neo-classical affinities; the orchestral works of the 1960s show the influence of Bartókian form. In his last compositions his style arrived at the avant-garde musical language of the age, but in essence he remained loyal to the legacy of Bartók's music.

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Orch: *Divertimento*, str, 1948; *Szvit*, 1954; *Conc. in memoriam Béla Bartók*, 1962; *Metamorfosi*, 1966; *Partita*, str, 1967; *Sinfonia a variazione*, 1970; *Chbr Sym.*, 1973; *Epilógus*, 1974; *Concertino*, chbr orch, 1976; *Pastorale e rondo*, 1978

Vocal: *Hunyadi: hősi ének* [Hunyadi: Heroic Song] (orat, J. Romhányi), S, A, T, Bar, children's chorus, chorus, orch, 1951; *6 Songs*, 1v, pf, 1954; *Kínai miniatűrök* [Chinese Miniatures], A, pf, 1954; *Kőműves Kelemen* [Kelemen the Mason] (ballad), S, Bar, chorus, orch, 1958; *Paraszti háború* [Peasant War] (orat, after Taurinus: *Stauromachia*), nar, chorus, orch, 1976; *Savonarola* (orat, Sugár), T, 2 Bar, 2 B, chorus, children's chorus ad lib, orch, 1979

Chbr and solo inst: *Szerenád*, 2 vn, va, 1943; *Barokk szonatina*, pf, 1943–6; *Sonata*, vn, pf, 1946; *Str Qts no.1*, 1947, *no.2*, 1950; *Frammenti musicali*, wind qnt, pf, 1958; *Rapszódia*, vc, pf, 1959; *Capriccio*, vc, pf, 1961; *Str Qt no.3*, 1969

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MELINDA BERLÁSZ

Suggia, Guilhermina

(*b* Oporto, 27 June 1888; *d* Oporto, 31 July 1950). Portuguese cellist. After lessons with her father, she was playing publicly at the age of seven, leading the cellos in the Orpheon Portuense at 12. A royal scholarship took her to Leipzig in 1904 for study with Julius Klengel; in 1905 she joined the Gewandhaus Orchestra and appeared as a soloist under Nikisch. She worked and lived with Casals, 1906–12, and was billed on some programmes as 'Mme P. Casals-Suggia', but they were never married. She later moved to England, where her performances were highly admired for many years and where she recorded Haydn's D major Concerto with Barbirolli and Saint-Saëns's A minor Concerto under Collingwood. In 1923 her portrait (see [Violoncello, fig. 13](#)) was painted by Augustus John, who gave dramatic expression to her grace, style and magnetism as a performer. She came out of retirement in Portugal to appear at the 1949 Edinburgh Festival, and she left her Stradivari to the RAM, London.

ROBERT ANDERSON

Suh, Kyungsun

(*b* Seoul, 8 Nov 1942). Korean composer. She studied at Seoul National University (BA 1964, MA 1968), presenting a concert of her first works in 1966, and later continued her studies at the University of Massachusetts at Amherst (1970–2). In 1974 she became a lecturer at Hanyang University. She joined a music theatre project with Mauricio Kagel in Cologne (1981), and served as president of the Korean Society of Women Composers (1993–7). Her works have been performed in North America, Asia, Australasia and Europe.

Favouring small ensembles, her representative early works include *An Illusion* (1977) for three flutes, harp and percussion and *Phenomenon I* (1982) for two pianos. In the latter work, bar lines are replaced by squares of one second duration, within which single notes and chord clusters are interspersed with flurries of ornamentation. Monody coupled to elaborate serial techniques features in later works, notably the solo violin piece *Pentastisch* (1987). Commissioned as a 'Korean' piece, with ornaments derived from traditional court music, this is written as a five-section arch in which distinct pitch areas appear. The initially divergent and contrasting materials, with blocks of low *col legno* or pizzicato notes set against high legato melodies, converge as the piece progresses. In *At the Soo-Kook* (1991), the piano provides rhythm and chord clusters while the melodic line

is split between percussion and horn. *Poem* (1992) is less rhythmically fixed, with each square lasting four seconds. Serial rows are embedded within this framework, and melodic flow is disguised by timbral explorations on the harp, tone clusters and arpeggios described in the score as 'whistling', 'thunder effect', 'timpanic', 'xylophonic' and 'aeolian tremolo'. Metric regularity reappears in Suh's later orchestral works, the *Poem* for orchestra (1994) and *Concerto grosso* (1996).

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(selective list)

Orch: *Poem*, 1994, rev. as *Yeshi*, 1996; *Shigok* [*Poem*], str, 1994; *Conc. grosso*, str, 1996; *At the Courtyard of an Old Palace*, 1998

Chbr and solo inst: *3 Movts*, cl, vc, 1973; *Prelude*, str, 1975; *An Illusion*, 3 fl, hp, perc, 1977; *Poem*, fl, 1979; *A Movt*, fl, hp, 1980; *Poem*, pf, 1981; *Phenomenon I*, 2 pf, 1982; *Poem*, vc, pf, 1982; *Poem*, str, 1983; *Lamentation*, pf, perc, 1983; *Conc.*, 9 str, 1983; *Pentastisch*, vn, 1987; *Music for 16 Str*, 1989; *At the Soo-Kook*, hn, pf, 2 perc, 1991; *Poem*, fl, hp, 1992; *Shigok*, taegŭm, kayagŭm, 1995; *Kyŏl* [*Texture*], kayagŭm, 1996; *Music for Chbr Ens*, 2 fl, 2 hn, 2 perc, 13 str, 1998

Vocal: *For a Child*, 1v, fl, cl, perc, 1975; *2 Images*, 1v, vn, pf, 1975; *3 Songs for Autumn*, 1v, 1987; *Kyŏl pada* [*The Winter Sea*], 1v, 1991

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KEITH HOWARD

Suhl, Johann Matthias

(fl mid-18th century). German harpsichordist and composer. He was a keyboard player in the Duke of Mecklenburg-Schwerin's court orchestra about the middle of the 18th century; the date of his arrival at the Schwerin court has not been traced, but in 1752 he was succeeded by E.G. Mŭthel. His name appears as Sŭhl on his manuscripts in the Schwerin Landesbibliothek, which include seven sonatas for violin and continuo and a concerto for solo violin and string orchestra. The anonymous violin solo with continuo in Schwerin (Mus.MS 508) is probably also by him, while a violin concerto in C which was formerly there has been lost; his symphonies and oboe and bassoon concertos mentioned in Breitkopf catalogues have not been traced either.

Suhl's works in the Schwerin manuscripts show an autonomous musical personality influenced by the stylistic changes of his century. They follow the Baroque motivic principles but approach the early *Sturm und Drang* style of C.P.E. Bach in emotionally charged melodic figures and leaps. The sieve-bowl of an early Meissen set of tea and coffee cups dating from 1740 by Johann Friedrich Metzsch of Bayreuth, now kept in the Focke Museum in Bremen, provides an interesting source example of performing practice in the first half of the 18th century: it depicts a five-piece chamber ensemble playing around a table, the violins seated and the wind standing. The instrumental parts clearly show the opening bars of the first movement of an oboe concerto in B \flat by Suhl, as identified by Cari Johansson.

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DIETER HÄRTWIG

Suilamo, Harri

(b Salo, 22 March 1954). Finnish composer. He studied musicology at the University of Turku (MA 1982) and from 1982 to 1987 he studied composition with Heininen at the Sibelius Academy in Helsinki. He is a composer of short pieces for one or a few instruments in a condensed post-serial style. In some works there is an extraordinary integration of the instrument and the player; this can be seen in *YELL* (1987) for bass clarinet, in which clapping the instrument, whispering into it, inhaling through it, multiphonics and circular breathing are examples of the expressive means of the 'man-instrument'; the moods of the piece vary from aggressive eruptions to meditative lyricism. His chamber music for diverse instrumental ensembles feasts upon a kaleidoscopic variety of colour within a carefully balanced dramaturgy that never exceeds the tolerance of the material, the average duration of his pieces being less than seven minutes. Suilamo has also contributed valuable writings on contemporary music.

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gui, 1996; Feroce, gui, vn, va, vc, 1996; Eidola-weiland Gitarrespielar, gui, 1999

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ILKKA ORAMO

SUISA

[Société Suisse des Auteurs et Editeurs]. See [Copyright, §VI \(under Switzerland\)](#).

Suisse.

Probably the common form from which the names of four Renaissance organ builders, who may have been related to each other, originally derived. Liebing (also Lieven, Levinus) Sweys (also Zwits), sometimes given the cognomen 'von Köln', was active in Oppenheim around 1438, became a citizen of Frankfurt in 1439–40 and subsequently worked in Frankfurt, Cologne, Koblenz, Brussels, Cleve, Delft, Utrecht and Antwerp, the latest recorded date being 1469; thus he clearly enjoyed a more than local reputation. Sebastian Zwysen, also known as 'Sebastian van Diest alias Moukens', was working as an organ builder in Hasselt and Diest from 1523 to 1527; Joos Swijssen worked at St Jacobskerk in Antwerp in 1561–2.

The name Hans Suys (*d* Amsterdam, between 1542 and 1544), occurs in a number of variants, including Suest, Suess, Zuess and also 'Hans Blangz' – the last evidently a translation of the form 'Hans Zwits', but based on a misinterpretation of the surname as 'White'. He is also sometimes given the cognomens 'von Nürnberg' (1498 and 1509) or 'von Köln' (1500, 1506–7 and 1511 onwards). He worked in Frankfurt Cathedral in 1498, in St Michel, Liège, in 1500 and 1513, in Strasbourg Cathedral in 1506–7, 1511–12 and 1516, in Antwerp Cathedral, in 1509–14, in St Nikolai, Kalkar, in 1515–16, in Xanten Cathedral in 1518, and in the Oude Kerk in Amsterdam from 1539 onwards (with Heinrich Niehoff, then his partner) on an organ with three manuals and 25 stops, and elsewhere at various times. Hans Suys was one of the greatest masters in the history of organ building, certainly one of the most sought-after of his day. He was a leader both in his preservation of tradition (his Principal choruses continued to be praised long after his death and probably provided the model for Niehoff's equally acclaimed Principal choruses) and in his adoption of innovations, notably

the families of stops that first appeared in organs in the decades around 1500 in south-west Germany, having reeds with full-length resonators, Horn mixtures including tierce ranks, and narrow-scale flues. No other instrument of the period has so great a number of any of these features as Hans von Köln's Antwerp instrument of 1509–14; this organ was a fascinating prototype that sparked off the brilliant development of organ building in the Low Countries. His Amsterdam organ, which – owing to the contributions of Jan van Covelens and Heinrich Niehoff – also manifested the best qualities of the art of organ building in the Rhineland below Cologne, was later played by Sweelinck, and remained the standard model for the north Brabantine school for the next century.

It remains an open question whether Hans Suys is to be identified with Jan van Zwanenbroeck (in Delft, 1501), Jannes Zwaneberch van Cölen (Diest, 1502) and Magister Hans (Besançon, 1512 and 1517). Jasper Johannsen, Heinrich Niehoff's partner after Hans Suys's death, was a son of Johann (Brouckmann) of Münster, not of Hans Suys.

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MGG1 ('Süss'; G. Pietzsch)

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HANS KLOTZ/R

Suisse Romande, Orchestre de la.

Orchestra founded in [Geneva](#) in 1918 by Ernest Ansermet.

Suite.

In a general sense, any ordered set of instrumental pieces meant to be performed at a single sitting; during the Baroque period, an instrumental genre consisting of several movements in the same key, some or all of which were based on the forms and styles of dance music; then and later, a group of pieces extracted from a larger work, especially an opera or ballet, such as *Carmen Suite* or *Nutcracker Suite*. The term (from the French, meaning 'those that follow' or 'succession') did not come into common use until the last quarter of the 17th century, but the kinds of set to which it was eventually applied had a long history, and pairing of dances may be found as early as the 14th century. The suite served not only as a form for newly composed pieces, but also as a convenient way to arrange existing pieces in groups for publication and especially performance. After about 1750 the 'classical' form of the Baroque suite, which included *allemande*, *courante*, *sarabande* and *gigue*, became obsolete along with the term. The idea of the suite, however, taken in its more general sense, continued to flourish under various guises, and the term itself has since been revived. This article is concerned primarily with the history and content of suites and similar sets in Western music, regardless of what they were called; for a comprehensive account of the uses of the term itself,

especially in Germany after 1750, see Schipperges (1992), and for discussion of suite-like formations in non-Western musics see *MGG1* ('Suite', §B; H. Hickmann). See also [Sources of keyboard music to 1660, §2](#).

1. Terminology.
2. Theory.
3. Early history to about 1600.
4. Early 17th century.
5. The classical suite before the addition of the gigue.
6. The classical suite after the addition of the gigue.
7. Non-classical suites of the high Baroque.
8. Couperin and the 18th-century French suite.
9. Handel and the English suite.
10. Bach and the Germans.
11. 1750–1900.
12. 20th century.

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DAVID FULLER

Suite

1. Terminology.

'Suite' entered the terminology of music in 1557 as a designation for a group of branles (see §3 below), and continued with that meaning until such groups ceased to be danced. From then until the 18th century, however, it was also used to mean 'the following pieces' or 'one of the following pieces', and usage often shifted freely between these various meanings, as is suggested in a contract for music lessons in 1631: the *valet de chambre* of the Marquise de Maulny was to be taught to play 'les Branles de Belleville et suites d'iceux, avecq les diminutions, les ballets de Monsieur avecq toutes leurs suites' on his violin. The broadening application of the term and the uncertainty whether it meant 'group' or 'succeeding pieces' are also apparent in a letter written by Constantijn Huygens to Du Mont in 1655: 'ie vous ay fait copier toute la suite de ceste mesme Alemande'. The first writer to describe the suite (or 'suit') as a composite musical form with a conventional order of pieces resembling that of the 'classical' suite (see §5 below) was the Englishman Thomas Mace, according to whom it consisted of an improvised prelude followed by an allemande, ayre, courante, sarabande and toy 'or what you please', all linked by a common tonic and 'some kind of Resemblance in their Conceits, Natures, or Humours' (*Music's Monument*, 1676, p.120). Mace's introduction of the French-derived term is evidence that 'suite' as a term for groupings of allemandes, courantes and sarabandes had already been long established among lutenists in France, whence it probably came to England along with French tuning and musical styles. Four years before Mace, the term 'suite' first appeared in print as the heading for groups of diverse dances (i.e. not branles) in Adam Drese's *Erster Theil etlicher Allemanden, Couranten, Sarabanden, Balletten, Intraden und andern Arien* (1672). It was first used in the title of a collection in 1674, in Dietrich Becker's *Erster Theil zweystimmiger Sonaten und Suiten*, however, as late as Walther's *Lexicon* (1732), where the allemande is likened to a rhetorical

‘Proposition, woraus die übrigen Suiten, als die Courante, Sarabande, und Gigue, als Partes fließen’.

‘Sett’ was used by Mace as a synonym for suite, and was so used from time to time up to the 20th century (e.g. Henry Symonds, 1733; Henry Cowell, 1957). In *The Muscicall Grammarian* (1728) Roger North also spoke of ‘setts of musick w[hi]ch were called fancys’, in which a fantasia is followed by dance movements (see [Fantasia-suite](#)). But ‘set’ more often meant a number of works of the same type, and except for sets of variations, it does not normally imply performance at a single sitting. During the 1750s, when the English keyboard suite was being replaced by the sonata, the meanings of ‘set’, ‘sonata’ and ‘lesson’ became confusingly tangled. Barnabas Gunn (1750) used ‘Six Setts of Lessons’ as the title of a print consisting of six multi-movement works headed ‘lesson’, not ‘sett’. J.-C. Gillier (1757) did the same, while William Felton (1750 and 1758) and J.C. Smith (1755) put ‘suits of lessons’ in their titles and used ‘lesson’ to head what are in effect sonatas. Finally, both ‘set’ and ‘suit’ were dropped from Gillier’s *Eight Sonatas or Lessons* (1759). Another careless use of ‘suite’ is to be found in Roseingrave’s edition of 42 Scarlatti sonatas, which are, of course, single pieces: *XLII suites de pièces* (1739), translated later as *Forty-two Suits of Lessons* (1754–6).

Both ‘sonata’ and ‘sinfonia’ have from time to time been applied to suites, even when the contents seem entirely removed from the influence of the Italian [Sonata da camera](#), as in Silvius Weiss’s *Sechs Sonaten* for lute (in manuscript). The interrelations of suite and *sonata da camera* are intricate, especially when the latter designation was used by non-Italians. Johann Rosenmüller seems to have been the first German to call a collection of suites *Sonate da camera* (1667, reprinted three years later), but he had been living in Venice for at least seven years, and the term ‘sonata’ had in any case been thoroughly naturalized in Germany long before. Rosenmüller’s *sonate da camera* are ensemble suites of the type he had been composing since 1645 with added introductory sinfonias. A wavering between sonata and suite may be seen in violin music at the beginning of the 18th century, particularly as the influence of Corelli was felt. François Duval (1704) used ‘sonata’ and ‘suite’ interchangeably to designate sonatas, while J.C. Pez entitled a collection *Sonate da camera or Chamber-musick consisting of Several Suites of Overtures and Airs* (?1710).

Other terms that were used in the sense of suite include [Partita](#) (*Parthie*, *Partia* etc.), [Overture](#) and, rarely, [Ordre](#). The use of ‘overture’ as a designation for suites beginning with an overture was typically German and can be traced to Kusser (1682) and Erlebach (1693); then, beginning in 1697, to the publications of ‘Overtures avec tous les airs’ from Lully’s operas by Estienne Roger of Amsterdam, who had a wide German distribution (see Schneider, 1989, and §7 below). The Germans also had a great affection for collective titles that indicated the social attitudes and intentions behind their vast production of suites. They may be roughly classified as ‘pleasure’ (J.C. Pezel, *Delitiae musicales*; Esaias Reusner (ii), *Musicalische Gesellschafts-Ergetzung*; Andreas Werckmeister, *Musicalische Privatlust*), ‘garden’ (J.A. Reincken, *Hortus musicus*; J.C.F. Fischer, *Musicalisches Blumen-Büschlein*), ‘table’ (Schein, *Banchetto*

musicale; Biber, *Mensa sonora*; and a variety of *Früchte*) and 'deprecatory' (David Kellner, *Handvol kurzweiliger Zeitvertreib*; Matthias Kelz (ii), *Jocoseria harmonia sacro-profana*). These titles were usually followed by a listing of each type of piece in the collection; the division into suites, at least in collections before about 1675, can only be deduced from an examination of the contents.

France was the last country in the 18th century to abandon 'suite' as a living musical term. In 1767 C.-F. Clément finally dropped it as a designation for the groups of arrangements from favourite operas in his *Journal de clavecin*; at the same time (without introducing the term 'sonata') he put the middle 'movements' of his groups in contrasting keys. N.-J. Hüllmandel's *Six divertissements ou Ile suite de petits airs* (1783), Joseph Pouteau's *Potpourri, ou Suite d'airs* (1782), or *Deux suites* in Michel Corrette's hurdy-gurdy method (1785) show in what surroundings the suite fell into disuse. For the next half-century and more, the suite was memorialized in music dictionaries as an obsolete genre and term, with the exception of music for military band, especially French, around 1800 (for example G.-F. Fuchs's *Suite militaire*; see the articles on 'Suite' in the dictionaries of Castil-Blaze and Lichtenthal). Schumann, in his review of William Sterndale Bennett's *Suite de pièces* op.24 (1842) – one of the first serious examples of the form in the 19th century – called it a 'good old word'. Gradually, 'suite' worked its way back into the normal terminology and practice of music and by the latter part of the century it was again used by composers and arrangers. In dictionaries, however, it continued to be treated as a historical term whose meaning had crystallized roughly along the lines of Bach's 'English Suites'.

Suite

2. Theory.

Nearly all attempts to discover principles of the suite have suffered from an excessively restricted view of the repertory, most writers confining themselves to music with direct relevance to Bach. Underlying this approach has been the Darwinian notion of an organic form, the issue of a single act of composition, evolving from the *Tanz-Nachtanz* pair via the sturdy craftsmanship of Peuerl and Schein and the genius of Froberger to the supreme artistry of Bach, through a process of continual annexation of foreign elements and their integration into an ever higher governing plan. This conception can be found expressed over a century ago in ludicrously chauvinistic terms by Spitta (Eng. trans., ii, 84ff) and later more judiciously by Beck (Mw, Eng. trans., 1966, p.52). It was inevitable that Bach's suites should have tempted scholars to discover in them a constructive principle which, once identified, could be taken as the essence of the suite idea and traced back through this evolution, serving as a basis for comparative analysis. By shutting out the period of the Thirty Years War in Germany and most French and English instrumental music of the first 60 years of the 17th century, it is just possible to discern a historical process (painted in *trompe l'oeil*) wherein a suite principle might be concealed. Some of the principles that have been proposed are decreasing stylization (Besseler, Pearl), the alternation of stepping and leaping dances (Norlind, Seiffert, Riemann, Nef and others), the alternation of company and couple dances (Klenz, in connection with the *sonata da camera*), and the alternation or

pairing of tempos and degrees of tension (Reimann and others). From such principles it is also possible to proceed to theories of 'open' and 'closed' forms (Reimann) and to systems of classification, like *Kunstsuite* versus *Gebrauchssuite* (Blume).

In all this theorizing and in similar unitary views of the suite there is the palpable implication of an analogy between suite and sonata. Marpurg was one of the first to imply it when he said that 'a series of three or more keyboard pieces that are related to one another and so made that they cannot be separated but must remain together and be played one after the other ... is sometimes called a suite ... and sometimes a sonata' (*Clavierstücke*, i, 1762, p.5). A remarkable amount of the speculation about principles of ordering is based on fixed ideas of the character of the dances, which in fact changed greatly during the course of the 17th century. The sarabande, for example, was sometimes fast and sometimes slow, and it is by no means always possible to tell from appearances what the speed is supposed to be. The gigue, especially, existed in radically varying guises, and one cannot be sure of the correct way of playing the many examples in 2/2 or 4/4 time. Far more important is the fact that the majority of suites, taken over the whole history of the genre, are simply too diverse to support a unified theory. Furthermore, for a large number of them, including some very influential ones like those from Lully and Handel's 'Eight Great' harpsichord suites, the composition of the pieces and their arrangement in order were two separate acts, sometimes carried out by two different people. Often it cannot be known how a suite came to be in its existing form. Finally, one cannot even be sure that many series of pieces (especially French ones) were meant to be played one after another at a single sitting. In practice, French lute and harpsichord pieces were more often than not played out of context, especially at home and in informal settings.

If the search for a principle of the suite is futile, there may be, nevertheless, one characteristic that always distinguishes suites from other multi-movement works. The quality of an aggregate – the character of a pastiche – seems never to be wholly absent. Unlike a sonata, a suite normally consists of individual pieces whose identity derives partly from the outside, even when one piece is generated from another by rhythmic transformation, as in a variation suite. Usually the pieces are based on the pre-existing forms and styles of dances, but they may also have programmatic associations indicated by titles, or they may actually have been assembled from some pre-existing work like a ballet. The suite character of Berg's *Lyric Suite*, to choose an example apparently far removed from a pastiche, is suggested by the tempo markings: Allegretto gioviale, Andante amoroso, Largo desolato, etc.; each piece seems to be devoted to an explicit affection – as we now know, the work follows a secret programme.

In the late Baroque period, when the interaction of sonata and suite was complex, tonality became a useful test of whether a piece should be called one or the other, and it was so recognized by 18th-century writers. The principle that all the pieces of a suite are in the same key became a part of dictionary definitions up to the present (a principle abandoned after 1800 by composers, needless to say). A rationale for key unity was invented; it

was said that suites do not change key because of the difficulty of retuning one's lute (only the basses needed retuning), as if this slight difficulty should determine the tonal plan of suites for all media, but not of sonatas. Given the nature of the suite as a gathering-together of pieces, it was only natural that one of the oldest classification systems of Western music should govern the grouping: that of mode or key. Until tonality was explicitly recognized as a structural resource it would not have occurred to musicians to juxtapose whole pieces in different keys for tonal contrast (the odd exception by Marini or Jenkins notwithstanding). The tonal variety in the sonata was a result of its ancestry in single, multi-sectional pieces like the canzona, in which cadences in various keys succeeded one another. When composers finally recognized the suite as a genre in its own right, the tradition of key unity was already strong enough to have acquired the momentum to carry it well into the 18th century. This tradition did not prevent composers from contrasting the major and minor modes, however, a practice that was especially common in paired, alternating dances from the last quarter of the 17th century.

The unification of the suite by other than tonal means has been an intermittent concern of composers throughout its history. The true variation suite is the most obvious manifestation of this concern, but much more common is a linking of two or three (rarely all) pieces by thematic similarities that are sometimes unequivocal but perhaps more often vague enough to make it difficult to decide whether they are intentional, the result of chance, or the workings of the subconscious mind. In Handel's suite no.6 from the 1733 collection, for example, the courante is hardly more than a triple-metre version of the allemande ([ex.1](#)). A courante by Handel (*F-Pn Vm⁷Rés.674, f.35v*), a pupil of Chambonnières, is also unmistakably based on the allemande (*f.34r*), but it is freer in its details ([ex.2](#)). In J.S. Bach's first cello suite, however, the thematic relationship is much more subtle, and only the emphasis on the *b-c'-b* at the top of the figuration suggests that it was not unintentional ([ex.3](#)).

The English fantasia-suites of the 17th century were often terminated with 'conclusions', outside the tempo and form of the final piece, which must be interpreted as a way of rounding off the whole work, and thus conferring a sort of unity on it. The same device was also used by Hieronymus Gradenthaler (1676), Pezel (1678) and Biber (1680). Preludes or introductions can produce the same effect; the longer they are, the more the following dances are felt as appendages, thereby seeming to depend upon the opening movement and to form a whole with it. Large-scale symmetries or balance within suites suggest the effort to construct a composite whole (see below in connection with D'Anglebert and Christophe Moyreau). Finally, the movements may be connected by half-cadences or they may be continuous with one another, as often happens in the 19th and 20th centuries (in Tchaikovsky's *Nutcracker Suite*, for example). In later suites, tonal contrast of the inner movements produces the unity of an arch form.

Suite

3. Early history to about 1600.

The earliest instrumental dances to have survived come from the early and late 14th century in two manuscripts of French and Italian provenance respectively (*F-Pn* fr.844 and *GB-Lbl* Add.29987). Each contains eight *estampies*, numbered from one to eight in the earlier source and provided with titles in the later. In neither case is it a question of sequential performance, however, and hence of a 'suite'; the length and complexity of the individual pieces, as well as the fact that they are in different keys, make this unlikely. But two other much shorter pieces in the Italian source, entitled *Lamento di Tristano* and *La Manfredina*, are each paired with a faster-moving piece using the same thematic material condensed and speeded up, called 'La Rotta'. Here, among the earliest examples of notated dance music, is evidence of what was probably an ancient tradition that carried forward to form one of the many evolutionary threads of Renaissance and Baroque suite composition: the *Tanz* and *Nachtanz*, a pair of dances of which the first was danced with low or gliding steps and the second with high or leaping ones, and whose most familiar English manifestation was the pavan and galliard.

The surviving dance music of the 15th century is contained chiefly in dance manuals and collections of basse danse tenors. The dance manuals, notably those of Domenico da Piacenza (or da Ferrara; 1445), Antonio Cornazano (1455), Guglielmo Ebreo da Pesaro (c1463, also published under the name Giovanni Ambrosio as he was later known), supply evidence that confirms and illuminates what is adumbrated in *La Manfredina* and *Lamento di Tristano*, namely a practice widespread in Italy and extending to Germany of creating pairs and sometimes larger groups of dances out of the same material. In the case of the archetypal bassadanza–saltarello pair, the material was a *tenore* (cantus firmus) which served as the basis for improvised polyphony. It could be danced in four mensurations, corresponding to four dance types: the grave bassadanza, the moderate quadernaria, the livelier saltarello and the quick piva. Three and even four of these were used in the pantomimic balli, though the norm for ordinary dancing was the pair (see [Basse danse](#)).

The French equivalent of the bassadanza–saltarello, known principally through the dance treatise of Michel de Toulouse (1480s) and the magnificent manuscript *B-Br* 9085, was the basse danse and *pas de Brabant*, though the evidence for coupling the latter to the former is indirect. The combination was called *basse danse majeure*, and the freer ballo, *basse danse mineure*. An internationally popular example of the latter, *Rôti bouilli joyeux*, in the version in the Brussels manuscript (facsimile in J.L. Jackman, ed.: *Fifteenth-Century Basse Dances*, Wellesley, MA, 1964) shows certain features linking it to the suite idea (see Hartz, 'A 15th-Century Ballo', 1966). Three dance tenors in three different kinds of rhythm succeed one another: 'Roti bouilly joyeux en pas de breban'; 'Lomme et la famme ensemble doibvent faire cecy deux fois. Et puis sensuit la basse danse'; and the basse danse itself with choreographic directions. Evidently the order of basse danse–*pas de Brabant* was reversed for the *basse danse mineure*. The order was determined by choreographic rather than musical considerations, but to the ear the result would have been a set of three rhythmically contrasting pieces unified by the melodic similarity of the tenors of the first and last and enlivened by the improvised accompaniments of the other instruments.

Although no written part-music clearly intended for dancing has survived from the 15th century, an idea of the probable character of these accompaniments can be formed from a four-voice dance pair discovered and published by Hertz ('Hoftanz', 1966); a 16th-century source (*D-Bsb* 1516) also offers evidence of the penetration of the basse danse into Germany under the name of 'Hoftanz', albeit with rhythmic modifications. In this case, the afterdance, called 'Tripl' (another term, 'Hoppertanz', suggests saltarello), is based on a different tenor from that of its companion, whose tune, *Le petit Rouen*, appears in basse danse sources of the preceding century.

Some time in the later 15th century, a new kind of basse danse appeared, called 'commune' (the older type being then called 'incommune'). The first polyphonic examples now known, those in Attaignant's lute and ensemble collections of 1530, were based not on the old tenors but mainly on the newly fashionable *chansons musicales*, adapted to fit the two sections of 20 and 12 steps into which the variable 15th-century choreography had crystallized. The second section, called by Attaignant *recoupe*, by Arbeau *retour*, and more generally *moitié*, was often followed by a third piece, of independent lineage, called 'tourdion'; and the three, unified by key, though not necessarily by musical material or even mode, were recognized as a typical set as late as 1589 by Arbeau (Hertz, 1964).

Another grouping of three dances, descended from the second, third and fourth mensural transformations of the bassadanza, made its appearance in the fourth book of Petrucci's *Intabatura de lauto* (1508). Here the arranger, J.A. Dalza, called attention to what he must have felt was an important feature of his collection: 'Nota che tutte le pauane hanno el suo saltarello e pua'. In 1546, Dalza's grouping of pieces was used (rhythmically, if not in the choice of terms for the dances) in a tablature by Antonio Rotta, and, with the second and third pieces reversed, in another by Domenico Bianchini of the same year. This new order, in Bianchini's terminology, *Pass'e mezzo*, *La sua padoana*, *Il suo saltarello*, was taken up in the four collections of 1561–79 by Giacomo Gorzanis and in Matthäus Weissel's tablature of 1573. The Italians continued in general to base all the dances of a group on the same thematic material, using techniques involving variation on a ground, parody and paraphrase. P.P. Borrono (1536, 1546 and 1548) was an exception with his sets, which consisted of a pavan followed by three saltarellos, of which only the first was derived from the pavan. The second of these collections contains a remark indicative, like Dalza's, of a concern for the overall form of his groups in performance: where the last two saltarellos are missing, one should borrow them from other groups. Here an Italian was recommending explicitly what others had tacitly practised, namely the occasional compilation of suites from independent sources.

The first known groups of pieces bearing the name 'suite' were the *suyttes de bransles* in Estienne du Tertre's *Septième livre de dancieries* of 1557 (fig.1). Arbeau (*Orchesographie*, 1588) described many sequences of branles, a common one being *branle double*, *branle simple* (these two sedate ones for the elderly at a ball), *branle gay* (for the young marrieds), and *branles de Champagne* or *de Bourgogne* (for the youngest and most agile). For Arbeau, the gavotte was a 'miscellany of double branles,

selected by musicians and arranged in a sequence' (Eng. trans., 175); here and elsewhere (pp.129, 137) he made it clear that it was normally the musicians at a dance who assembled the branles into suites, drawing on their memory or on tablatures in which the branles were classified by type, if at all, and ordering them according to the demands of the dancers or current fashion. Thus, with rare exceptions, the printed 'suites' of branles constituted the raw material for practical use, and not the finished products themselves; for the groups as played, there could be no question of musical unification beyond similarity of key.

The vast majority of dance groups from the 1540s to the end of the century are pairs; and of this majority, the overwhelming majority again are pairs of which the first dance is either a pavan or a passamezzo and the second either a galliard or a saltarello. Since the two dances in each position are rhythmically and historically related, the actual variety of pairs drawn from these four dances is smaller than the names might suggest. Normally, the dances of a pair are based on the same material – one of the passamezzo progressions, perhaps with a tune as well, a vocal piece, an earlier version of one of the dances and so on.

Here, not less than in larger dance groups (branles excepted), the tangential relation to variation sets is obvious, and with the expansion of the individual dances of a group into subsets of variations, written or improvised, to meet the requirements of the ballroom or to amuse the amateur player, variation and suite became increasingly interwoven. Two ambitious complexes by Giorgio Mainerio (first printed in *Il primo libro de balli*, 1578) are essentially expanded passamezzo-saltarello pairs in which both dances are followed by a *ripresa* (which carries on with the rhythm and certain motifs of the parent dance but abandons its phraseology and passamezzo progression). The first three of the resulting four sections are presented in three to five 'modi', or variations. Each complex has a total of 13 strains, all more or less related thematically. Such complexes became very common in German lute music.

In Italy, France and England towards the end of the century the development of entertainments involving both theatrical and social dancing (mascheratas, balli, *ballets de cour* and masques) brought further initiatives with consequences for the suite. Successions beginning with an entrée or intrada and continuing with varied dances were either chosen from among current social types or specially composed to accompany mimed action. On the evidence of the music that has survived from these early, quasi-theatrical festivities – most of it known in early 17th-century arrangements for lute (Robert Ballard, 1611 and 1614) or ensemble (Praetorius, 1612) or through the schematic renderings of André Philidor (1680–1700), or through dance manuals (Fabritio Caroso, 1581, Cesare Negri, 1602) – groups of pieces were unified by key and sometimes by subtle thematic connections, though not usually by variation procedures. Contrast was achieved through rhythm, shifts of mode, occasional harmonic surprises (Ballard, ballets *Des esclaves* and *Des chevaux*), and, if Ballard's versions reflect anything of the originals, sharply distinctive textures.

Suite

4. Early 17th century.

The two decades preceding the Thirty Years War saw an extraordinary burst of creativity in European instrumental music, accompanied by and perhaps partly resulting from a lively exchange of musicians among all countries and a growing consciousness of national styles. The English presence throughout northern Europe was especially prominent during this period owing to the travels of the musicians themselves and to extensive German publication of their works. Italy continued to be a magnet and a training-ground, and the traffic between England and France was intense because of royal connections. France exported dancing-masters and lutenists, and German anthologists made a special place for Polish dances in their collections. The Low Countries were a crossroads and haven for exiles; the Italians took up the Spanish guitar and its music with enthusiasm. All this mobility left its mark on the suite, though it is not always possible to tell in what direction the influences were moving because of the lack of dates to establish precedence.

The usual groupings of dances of the late Renaissance persisted until after 1600, though the popularity of the ensemble canzona in Italy apparently diverted further development of the large passamezzo complexes from ensemble to keyboard (e.g. a 30-page *Pass'e mezzo antico di sei parti* and *Saltarello* in Giovanni Picchi's *Intavolatura di balli*, 1621, for harpsichord). The favourite dance in Italy was the galliard without pavan, which was rare in Italy at this period (G.F. Anerio and Salamone Rossi, 1607; also G.M. Trabaci, 1615, with nine galliards in a row).

It was mainly in the field of practical dance music that the Italians produced suites during this period. Antonio Brunelli published a 'balletto' 'danced by the noble ladies of Pisa' in a version for five voices with text and an ornamented intabulation for chitarrone 'per sonare solo senza cantare' (*Scherzi ... libro terzo*, 1616). It consisted of a *ballo grave*, a *seconda parte in gagliarda*, and a *terza parte in corrente* all related thematically (Nettl, 1921). Two years later, Lorenzo Allegri brought out a collection of eight balli, each with a note giving the occasion of its performance (*Il primo libro delle musiche*, 1618). The first (printed in Beck, 1964) has the same scheme as Brunelli's. Others have four or more pieces, including two *brandi*, a *canario* and a *gavotta*. In both Brunelli and Allegri, the dances are derived from the first of the group by rhythmic transformation. In Monteverdi's *Scherzi musicali* of 1607, there is an *entrata* followed by seven texted dances in contrasting rhythms. The dances have but one strain and several are connected by half-cadences (the composer may be Monteverdi's brother, Giulio Cesare).

One of the liveliest figures in Germany at the turn of the century was Valentin Haussmann, who gathered Polish and East Prussian dances for his collections and also included English pavans and galliards in a publication of 1604. Like Brunelli's balletto, Haussmann's many dance pairs show the overlap between vocal and instrumental music at the time. His *Neue liebliche Melodien* (five editions, 1598–1606) have German texts but are 'mehrern theils zum Tantze zu gebrauchen', and some of his *Neue artige und liebliche Tántze* (six editions between the same years) are texted, some not. In the preface to *Venusgarten* (1602), Haussmann confirmed what common sense suggests: that after-dances could be improvised where needed; at the same time, he made a puzzling

distinction: as an alternative to extemporization, the players might follow 'Polish usage' (unexplained). Other composers or anthologists of ensemble dance music in the first decade of the 17th century were Coler, J.C. Demantius, Melchior Franck, Balthasar Fritsch, Johann Groh, H.L. Hassler, Georg Hasz, Mathias Mercker, Johann Staden and Johann Staricius. Christian Hildebrand of Hamburg brought out two important collections containing much English music in 1607 (with Zacharias Füllsack) and 1609. The younger Bernhard Schmid's keyboard tablature of 1607 ends with 12 galliards. A few passamezzo complexes for lute are in the Gresse manuscript (*NL-Uim*) and the tablature of J. Arpinus. In general, groupings in all this production are confined to *Tanz–Nachtanz* pairs, with other dances distributed at random in the sources or else (especially in the case of galliards) arranged by type.

With the exception of the lute tablatures of Anthoine Francisque (*Le trésor d'Orphée*, 1600) and the expatriate J.-B. Besard (*Thesaurus harmonicus*, 1603), and an anonymous collection of *Airs nouveaux et chansons à dancier ... bransles, voltes, courantes, ballets & autres* (1608), there is a remarkable lack of dated sources for French dance music from these years. But the evidence of what remains and of slightly later sources like Robert Ballard's lute tablature of 1611 makes it clear that the typical suites were sets of airs from ballets or the traditional sets of branles. Other dances were classified by type – Besard devoted whole volumes to a single type. Within these volumes, pieces with the same tonic (but sometimes with different tunings of the bass strings) were grouped together. The French were not interested in dance pairs of the German type, though the varied repeats in Ballard's pieces exhibit a richly developed technique based perhaps on English models but emphasizing broken textures rather than 'divisions'.

Across the Channel, the pavan–galliard complexes continued, reaching their limit of expansion perhaps in Scotland with William Kinloch's 'lang' pavan and galliard for keyboard from Duncan Burnett's music book (*GB-En*, c1615). This set, which runs to no fewer than 243 long bars, has the usual varied repeats in the pavan, and the resulting complex is again varied. But what is not so common is that the galliard is entirely based on the pavan and duplicates its pattern of variations (Caldwell, 1973).

The impulse towards new suite-like groupings seems to have emanated from England, the chief agents being William Brade and John Coprario. But there is no evidence to prove that the former did not find the stimulus for his ideas in Germany, or the latter for his in Italy; nor is it possible to say anything more precise about Coprario's fantasia-suites than that they must have been written before his death in 1626. Nothing is known of Brade before his appearance as an established musician on the Continent in 1594; his suites *a5*, consisting of paduana, galliard and either 'allmand' or 'coranta', cannot be completely explained by reference to either English or German practice, though his coupling in certain instances of a canzona (i.e. a free contrapuntal piece) with dance movements suggests a possible link with Coprario. In any case, the first publication anywhere to consist of suite-like groupings as a series of uniformly constituted composite works was Peuerl's *Newe Padouan, Intrada, Däntz und Galliarda* of 1611. The individual dances were simply numbered consecutively, as was to be the

practice for the next 75 years, but the tenfold recurrence of four dances in the order indicated by the title, the key unity, and above all the similarity of thematic material make clear the composer's intention to compose integrated 'suites'.

The climax of this brief evolution, Schein's *Banchetto musicale* (1617), contains 20 sequences of paduana, *gagliarda*, *courente*, *allmande* and tripla. Here, the principle of decreasing stylization cited above (§2) can be seen at its clearest: the richly polyphonic five-part pavanes in the English manner resolve gradually to the less complicated textures of the popular allemande (the German *Tantz*) and tripla, the simplicity of these last two reflected in the reduction of the number of parts from five to four. The dances of each suite were so ordered 'dass sie beydes in *Tono* und *inventione* einander fein *respondiren*' (composer's preface); and indeed the thematic correspondence among the more stylized dances is varied, elaborate and often subtle. The tripla, on the other hand, is merely the allemande (itself a kind of reduction of the preceding dances to thematic essentials) transformed metrically, in the manner of an extemporized *Nachtanz*.

A year later, Isaac Posch (like Peuerl, an Austrian) published his *Musicalische Ehrenfreudt*, with some *Balletten* and 15 sets of three thematically related dances of which the second, a *Tantz*, corresponds to Schein's *allmande* and is similarly followed by its tripla. The first dance is either a galliard or a courante. Posch's title and foreword supply precious information about the way this music was used. As one might imagine, it was played at dinner, banquets, weddings and 'andern erlichen Conviviis' in distinguished households; but the composer wrote that the *Balletten* were most suitable for the table, while the suites could be used either at table or afterwards for dancing. On the extemporizing of *Nachtänze* (he used the term 'Proportion'), he complained that the practice by 'most composers' of omitting the *Nachtanz* allows each musician to play it as he likes, leading to great disorder. A correct *Proportion*, such as the 'most distinguished present-day dancers' are accustomed to, is therefore provided for each *Tantz*.

Deeply rooted as it was in the Tanz-Nachtanz tradition, the variation suite occupied but a tiny corner of published German dance music of the first 20 years of the 17th century – four collections out of more than 50, all appearing between 1609 and 1618. Its importance was a matter of high musical quality rather than of representative or seminal force. Brade, Peuerl and Posch all went on to publish later collections, but none continued with the suite idea, reverting to the more usual pairs and miscellanies. It was nearly 20 years before another set of uniformly constituted suites, Vierdanck's *Erster Theil newer Pavanen, Gagliarden, Balletten und Correnten* (1637), appeared in Germany. The 11 suites of this collection also marked what may have been the first appearance in Germany of works for two violins and continuo. Vierdanck's pavans and galliards were related; nevertheless, the vitality had gone out of the variation suite, and although suites of thematically related dances continued to be written throughout the 17th century and into the 18th, as described above (§2), and although courantes were fairly often related thematically to the allemandes that preceded them, the only systematic

collection of variation suites to be published was the *Hortus musicus* (1688) by Reincken, who also left eight variation suites for keyboard in manuscript (Hill, 1987). According to Niedt (pt ii, 1706, 2/1721), the composition of different suite dances on the same bass appears to have been cultivated as a pedagogical exercise around the time of Bach.

The *Terpsichore* of Michael Praetorius (1612) belongs to the history of French rather than German dance music. Praetorius said in his preface that most of the more than 400 tunes were given him by Antoine Emeraud, dancing-master to the Duke of Brunswick; those, Praetorius himself harmonized. Others had been composed by P.F. Caroubel, and of still others Praetorius had the treble and bass and supplied the inner parts. The melodies, if not all the settings, may safely be taken as representative of the repertory of the French court violinists under Henri IV. Somewhat less than half the collection is taken up with ballets and suites of branles. To what extent the former are complete or the latter were assembled by Praetorius himself is not clear. Neither the suites of branles nor the ballets always stay in the same key. The second set of branles, called 'Branle simple de Nouvelle', has its first six tunes (the same as the first six in the *Ballet des cornemuses*, Robert Ballard, 1614) transposed from D to C because players might find the key of D 'sehr schwehr und gar zu frembd'! There follow four tunes in D minor or D major and two more in C, after which one is to finish the suite with nine tunes from the preceding set, which is in G major and minor. Nothing is said about transposing to bring all these dances into the same key, though a general remark giving licence to transpose occurs in the preface. Transposition is not indicated for the ballets, however, which sometimes drift through several keys (*Ballet de Monseigneur le prince de Brunswieg; Ballet de Monsieur de Vendosme fait a Fontainebleau*). The dances of the ballets are not thematically related. Some of the branle groups, however, are subtly unified through a similarity of the melodic curve (II) or of motifs (XIV).

Suite

5. The classical suite before the addition of the gigue.

The 'classical' suite (the inverted commas are a reminder that the meaning is not 'the suite of the Classical period') is understood here to be the sequence allemande, courante, sarabande (hereafter identified as A–C–S) with or without a gigue (G) and with or without additional pieces.

Reduplication of the dances, especially courantes, the addition of *doubles* (variations), the interpolation of pieces among the basic four dances, and the presence of introductory movements do not affect the 'classical' status so long as the basic condition is met that the suite should be of reasonable length for playing in a single sitting.

The development of the classical suite took place in two stages, marked off by the introduction of the gigue in the years around 1650. The gigue was never very firmly attached, however, and suites with an A–C–S core continued to be written in great numbers. Suites lacking one or two of these dances may be said at least to bow in the direction of 'classicism' if the remaining ones come at the beginning or just after the introduction. The beginning of this development can be located quite accurately in the

decade 1620–30 and on the London–Paris axis; but at what point on the axis it occurred, or on the initiative of which composers, is not yet known.

Allemandes and courantes – though not as A–C pairs – are found in considerable numbers in Dutch and Flemish publications beginning around 1570, and when the two dances are listed in titles, the allemandes are usually mentioned before the courantes. This conventional order (with or without interpolated dances) persists in titles and is reflected in collections throughout the history of the two dances. It is so ubiquitous, in fact, that one must remind oneself that A–C pairs are extremely rare and can in no sense be considered an ancestor of the classical suite. The two dances are first found in regular juxtaposition only in connection with the sarabande, whose introduction seems to have had a catalytic effect on the formation of the suite. The first musical examples of the sarabande do not predate 1595, and the French type, the one incorporated into the classical suite, is much later (Devoto, 1966). The initiative for the A–C–S group must have lain in one of three places: with the dancing-masters of the French court, with composers of English consort and masque music, especially William Lawes, or with the Parisian lutenists. Buch (1993) noted instances from 1608 to 1617 of French court ballet groups beginning with a dance in duple time and ending with a sarabande. Lefkowitz (1960) claimed for Lawes a version of his *Royall Consort* dating back to the 1620s, which would put him among the first to combine A–C–S in one suite. Yet the first such groups that can be firmly dated occur in the *Tablature de mandore de la composition du Sieur Chancy* (Paris, 1629). This little-known publication, perhaps the most important single milestone in the history of the suite, contains six ‘pre-classical’ suites and a suite of branles whose contents deserve to be listed in full: *Recherche* (an unmeasured prelude) A–3C–S–*passemaise–chanson–volte (le veux mourir au cabaret)*; *recherche–A–2C–S*; *recherche–A–2C–S*; *recherche–A–3C–S*; 7 branles; *recherche–A–2C–S–Les Rocantins*; *recherche–A–2C–volte pour Dardon–S*. It is not likely that a completely new kind of suite was invented for such a modest instrument as the mandora; furthermore, there is nothing tentative about the arrangement of these suites: the A–C–S core is unvarying.

The appearance of A–C–S groups coincides with two other developments in lute music: the introduction of new tunings and a thoroughgoing transformation of the style of the allemande from the square-phrased, popular Renaissance type to the stylized, quasi-contrapuntal, irregularly phrased type of the 17th century. In 1623 Robert Ballard had issued a collection entitled *Tablature de luth de differents auteurs sur l'accord ordinaire et extraordinaire*, in which some of the pieces evidently required modifications of the traditional Renaissance tuning (the *vieil ton*: G–D–F–A–D–G); unfortunately nothing remains but the title-page. In 1631 the same publisher put out a collection in which the *vieil ton* was abandoned altogether in favour of two new ones: G–C–F–A \square –C–E \square and G–C–F–A–C–E. Here, for the first time, tunings may be observed influencing suite groupings. In Ballard's anthology, a dozen pieces by François de Chancy are divided into two groups of *entrée* (another term for an unmeasured prelude)–A–3C–S, the first in A \square using tuning no.1 and the second in C using the other tuning. Later in the same collection, two A–2C–S groups by Chevalier are similarly differentiated, though the suite in tuning no.2 is in D

minor instead of C. A looser and perhaps more typical group is that by Dufaut, all in one key and one tuning, and consisting of P–4A–5C–2S.

In 1625 Charles I married Henrietta Maria, sister of Louis XIII, and with the new queen came a new wave of French musical influence, which was felt especially as it impinged on the court masque. The sarabande, rare in masques before 1632, appeared suddenly after that date in 'hundreds' of examples at the end of A/Ayre–C–S suites (Lefkowitz, 1970, p.19). At the same time, manuscript copies of Lawes's *Royall Consort* began to proliferate (but see Lefkowitz's claim, cited above, of a version from the 1620s) in which the number and order of the particular pieces is never the same, but the scheme A/Ayre+–C+–S (+ means one or more), sometimes introduced by a pavan or a fantasia, frequently recurs in key groups as simple as A–C–A–C–S or as extended as Ayre–A–C–Echo–C–S–Pavan–3Ayses–C–2S–2Ayses–2C–A–C–S. His 'Harpe Consorts' are much more uniform; but in neither series are the suite groups marked with any headings.

There can be no doubt that the initiative for A–C–S formations lay elsewhere than in keyboard music. There is but one keyboard source containing allemandes, courantes and sarabandes even part of which can be dated with any certainty in the 1620s; this is a German keyboard tablature originating possibly in Rostock and bearing against one piece in the first section the date 1626 (*DK-Kk kgl.saml.376*). The allemandes, courantes, and sarabandes in this part cannot possibly be connected in groups, however (as has been claimed); the only plausible groups in the manuscript are much later and are in any case under the heavy influence of French lute music. The compilation of an important Sweelinck source (*D-Bsb Lynar A1*), though it may have begun as early as 1615 (Breig, 1967, Gustafson, 1976), extended over decades. There is but one A–C–S group and it comes at the very end. With the fantasia that precedes it, it is set off by peculiarities which, while reinforcing the impression that a suite is intended, suggest that it was added well after the rest of the manuscript was complete. Not far back are eight courantes, most or all arranged from French lute pieces, showing that the compiler could not have written down his suite in ignorance of the Parisian repertory.

There is no evidence in French sources for a keyboard equivalent of the first lute suites; indeed, before 1650 there are no French keyboard sources of any kind that contain the classical suite dances, much less suites. Evidently French harpsichordists improvised diminutions on fashionable *airs* during this period, as Mersenne illustrated with Pierre de La Barre (iii)'s fragmentary variations on *O beau soleil* (1636), but the sudden appearance of all the suite dances and a few suites in numbers of keyboard manuscripts immediately after 1650 provides circumstantial evidence of a development of the genre extending back several years.

Although French orchestral music for ballets and social dancing before 1629 (some of it preserved in the late 17th-century manuscripts of André Philidor) might have suggested the formation of groups of dances beginning with a piece in duple time and ending with a sarabande (Buch, 1993), the surviving sources do not contain any A–C–S sets that could have supplied a model for the mandora suites by Chancy (see above), in

spite of the fact that among the earliest sources of this music are transcriptions for lute (Robert Ballard, 1611 and 1614). A–C–S sequences must have been established in the repertory of French orchestral music well before 1650, however, since these formations had spread to Germany and Sweden by that time. The Kassel manuscript of orchestral dances, written between approximately 1650 and 1668 (Echorcheville 1906), contains, in addition to sets of branles, half a dozen A–C–S sequences, incorporated in larger groups; a contemporary Swedish source (*S-Uu* 409) with concordances to Kassel has 35 varied suites reflecting French practice, most of them with an A–C–S framework (Mráček, 1976). The background to these groupings can only be surmised; the music is French, but the setting was German, and by the time the manuscripts were begun the Germans had already started publishing ensemble suites using *allemande*, *courante* and *sarabande*.

Italy's contribution to the classical suite can be briefly summarized. In ensemble music, the Italians kept the old Renaissance classification of dances by genre until well after the mid-century. The various groupings characteristic of the mature *sonata da camera* became general usage only in the 1660s and 1670s (Klenz, 1962). Torelli's *Concerti da camera* (1686), 12 three-movement suites for two violins and bass, begins with a single A–C–S; all the other groups are different. Groupings of two and occasionally three pieces, both dance and non-dance, were more common in Italian keyboard sources of the second and third quarters of the 17th century than modern editions would suggest (Silbiger, 1980), but although *correntes* are found in quantity, A–C–S groups were rare or non-existent. In 1650, Bernardo Gianoncelli ('Il Bernardello') published a theorbo tablature containing original little groups of 'tasteggiata', 'gagliarda' and 'spezzata' – the first being a prelude and the last a *double* of the second. Late in the century suite groups are found in the works of B. Pasquini, but these were based not on the classical model but on the *sonata da camera* (ApelG). Only the guitarists seemed to care for A–C–S groups, the most influential figures being A.M. Bartolotti (1640) and Francesco Corbetta (1643) (Pinnell, 1980). The French influence is clear, and one agent of transmission may well have been Pierre Gautier 'Orleanois', whose lute book, published in Rome in 1638, consisted overwhelmingly of *allemandes*, *courantes* and *sarabandes* loosely arranged in key groups.

In Germany, *allemandes*, *courantes* and *sarabandes* for instrumental ensemble after French models were published as early as the 1630s, but as in *DK-Kkkgl.saml.376*, and in the keyboard tablature of Regina Clara Imhoff of Nuremberg (*A-Wn* Hs.18491), compiled probably between about 1630 and 1645 for home use, they were not arranged in A–C–S keygroups but entered apparently without any plan. The titles of Andreas Hammerschmidt's *Paduanen*, [*Canzonen*,] *Galliarden*, *Balleten*, *Mascharaden*, *françoischen Arien*, *Courenten und Sarabanden* (1636, 1639) seem to acknowledge both the classical grouping and its origin, but the *Arien* turn out to be very different from *allemandes*, and there is only one keygroup with more than two dances. Kindermann's *Deliciae studiosorum* (1640–43) has some suites containing all three of the core dances, but in differing orders. A single A–C–S suite by Johann Schop (1640), set for three parts and included with some wedding music, (*MGG1*) appears to be the first German example and the first such suite to have

been published outside France. Of about 550 ensemble suites published in Germany from then until 1700, a little over half consisted of the A–C–S core, with or without a gigue (see §6 below) or other additional pieces up to a total that averaged around six and rarely exceeded ten (Whitehead, 1996). The main composers who contributed to the repertory without giges were Johann Rosenmüller (1645, 1654, 1667), Nikolaus Hasse (1656), Werner Fabricius (1656), J.C. Horn (1663), J.H. Beck (1666, 1670) and Adam Drese (1672).

Suite

6. The classical suite after the addition of the gigue.

- (i) England.
- (ii) Germany.
- (iii) France.
- (iv) Low Countries.

Suite, §6: The classical suite after the addition of the gigue

(i) England.

The addition of the gigue to suite formations occurred in the decade surrounding 1650, apparently everywhere at once: Although there are no documents to prove it, it is likely that the gigue (or jig) was incorporated into the French lute repertory in the 1640s by lutenists who had visited or worked in England, such as Jacques Gautier. (While for convenience the French gigue is treated here as a single dance genre, in practice it varied from a duple-metre piece, indistinguishable on paper though probably not in performance from the *allemande*, with which it was often confused in the sources of French lute music, through a richly-textured, more or less homophonic piece in compound metre, like some by Louis Couperin and D'Anglebert, to an imitative type sometimes indistinguishable from the *canarie* – these last two in a variety of triple rhythms and, apparently, tempos.) There are no giges in Ballard's large engraved tablature of 1638 nor any by Mesangeau, who died that year. On the other hand, there are several by Ennemond Gaultier, who died in 1651. Giges by Denis Gaultier and Germain Pinel are found in sources that date from around 1650. From France the gigue appears to have spread rapidly through German-speaking lands along with the French lute repertory. Its incorporation into the classical suite, however, was irregular, occurring differently in different places and repertories, and A–C–S–G never achieved the ubiquity of A–C–S.

England was the first country to print full classical suites with giges. Playford's *Court Ayres* (1655) contains among its 245 pieces eight A–C–S–G groups by William Lawes (apparently), Sandley, John Cobb, George Hudson, John Carwarden, William Gregory and (?Valentine) Oldis. One is preceded by a prelude, one by a pavan-almaine, and one only is incorporated in a larger series; otherwise, all are set off by a change of key or composer, so that they are clearly recognizable as suites. Yet there is evidence that the jigs (giges) themselves were not considered a regular part of the suite: the ones attached to the two suites by Lawes were put there by the publisher; moreover, Playford's *Masquing Ayres* (1662) seems to repudiate the innovation. Of the 100 pieces from 1655, to which 200 new ones were added, there are but four A–C–S–G suites. Five of the above

composers and their suites were omitted, the jig was dropped from one of Lawes's suites and another jig was transferred from one suite to a different one.

At this same period, the suite entered English keyboard music in the form of A–C–S groups by Locke (*US-NYp* Drexel 5611, c1650) and Thomas Strengthfeild (*GB-Lbl* Add.10337, 1656/7: see Caldwell, 1973, p.153-4), and of A–C–S–G groups (in *GB-Llp* 1040 and others: see Harley, 1995) by Benjamin Rogers (*GB-Och* 1236) and Sandley (*Musick's Hand-Maide*, 1663; the same one that was dropped from *Court Ayres*). The allemande by Locke ostentatiously mimics the French *style brisé*, in spite of Locke's recorded contempt for everything French except the occasional courante. His anthology, *Melothesia* (1673), has a Prelude–A–C–S–G by Locke himself and another with a 'rant' in place of the gigue; there is also an A–C–S–G set by Moss. There are other A–C–S–G suites in English sources of the later 17th century by Albertus Bryne (Cooper, *MT*, 1972), Blow, Francis Forcer and Purcell. Not only was the classical suite with gigue the exception rather than the rule, however, but those that did exist were no more immune from the loss or substitution of members than were the compilations in *Court Ayres* (see especially Caldwell, 1973, pp.183ff). Babell's collection (*GB-Lbl* Add.39569; facs. in Gustafson, 1977) consists entirely of suites compiled from the most diverse authors – English, French, Flemish, German. The lute suites in Mace's *Musick's Monument* (1676) end with a 'Tattle de Moy' instead of a gigue; otherwise they are more or less classical. In general, A–C–S, not A–C–S–G, continued to be the most common starting-point for the English suite, but a perusal of the tables of contents of several 17th- and early 18th-century keyboard collections (Caldwell, pp.182ff, 212ff) suggests that suite writing was a distinctly secondary concern of English musicians in the late Baroque period.

[Suite, §6: The classical suite after the addition of the gigue](#)

(ii) Germany.

In a magnificent presentation manuscript prepared in Vienna in 1649, along with five A–C–S suites, Froberger included a single A–C–S–G suite, the first that can be dated (for illustration see [Froberger](#)). Froberger's suite style was manifestly based on that of French lute music, and his knowledge of Chambonnières' harpsichord pieces before 1649 is documented, but whether either was the source of his idea of attaching the gigue to A–C–S is unclear. Between 1649 and 1656, when he prepared a second manuscript similar to the first and containing six suites, Froberger spent three years in Brussels, with visits to Paris and London. His acquaintance with the art of the French lutenists and *clavecinistes* had broadened through personal contacts; his decision to make the gigue a regular part of his suites (five out of six in the new collection) and to move it from last to second place, just after the allemande, had some slight precedent in French music, and his duple-metre gigue notation was normal in French lute music. Still, his music is of a complexity and expressive intensity quite beyond anything French that he could have known, and his cultivation of the suite as a compact, closed unit, often knit more tightly by thematic links among the pieces, was characteristically German, not French.

The A–G–C–S order was remarked on by his contemporary, Matthias Weckmann: ‘NB ... Undt so Setzt er Nun fast alle seine Sachen in Solcher Ordnung. NB’ (*US-NH* Ma.21.H.59; after Riedel, 1960, p.97). It was found unacceptable and changed to A–C–S–G by Froberger's first publishers, Mortier and Roger, in 1697–8 and by Guido Adler 200 years later in DTÖ. Such revisions of the music of a great composer by editors in two different ages are striking proof of the stubborn hold of the classical suite on musical thinking. They serve also as a warning always to view with scepticism the arrangement of suites in sources known to have been prepared outside the control of the composer.

Weckmann wrote two keyboard suites in the A–G–C–S order and two with the gigue at the end, probably in the 1660s (Rampe, 1991). The title of a lost ensemble collection by the Alsatian P.C. Beck (1654) suggests an A–G–C–S core with interpolations and additions, and a surviving one by another Alsatian, J.E. Rieck (1658), has one A–G–C–S–gavotte and two A–C–S–G sequences (one with a gavotte before the gigue), apparently the first German ensemble suites with this order (Whitehead, 1996). During Froberger's lifetime (to 1667), the little keyboard suite writing that there was by composers other than him and Weckmann (e.g. by Kindermann) was on the A–C–S model. The lute collection *Delitiae testudinis*, published in the year of Froberger's death by Esaias Reusner (ii), consisted mainly of suites with the A–C–S–G core. From then until the end of the century almost every year saw at least one publication of suites built on the classical core for lute, keyboard, ensemble, gamba or violin (not to mention the many manuscripts of uncertain date). By the 1670s ensemble suites with A–C–S–G (usually including added pieces) were outnumbering suites based on A–C–S in this repertory (Whitehead). Chief among the 20 or so composers were J.H. Beck (1666, 1670), Reusner (1668, 1670), J.C. Pezel (1669, 1685), C.H. Abel (1674, 1675, 1677) and Jakob Scheffelhut (1684, 1685). Unless the A–C–S–G suites of Alessandro Poglietti, J.A. Reincken or others known only in late sources have precedence, the first examples for keyboard and the first keyboard suites of any kind to be printed in Germany were the eight in Benedict Schultheiss's *Muth-und Geist-ermunternde Clavierlust* (1679–80). Other ‘firsts’ of which only the titles are known are J.P. von Westhoff's collection of A–S–C–G (the middle dances reversed) for solo violin without bass (1683) and prelude–A–C–S–G suites for gamba by Peter Zachau (1683).

The history of the German classical keyboard suite, so vital to an understanding of Bach, is beset with problems of dating and authenticity. Almost all of Pachelbel's suites have now been relegated to anonymity (Riedel, 1960); two by Buxtehude are really Lebègue's; those of Kerll, Buxtehude, Reincken and Böhm resist dating. Almost the only important milestone after Schultheiss that can be precisely dated is Kuhnau's *Neuer Clavier-Übung*, 14 *Partien* that appeared in 1689 and 1692, whose planning and style must have deeply influenced Bach. Johann Krieger's *Sechs musicalische Partien* (1697) were ‘practically unknown to his contemporaries’ (Riedel). J.C.F. Fischer's *Pièces de clavessin* (1696) were outside the classical canon, having been inspired by the new Lullian orchestral suites. From the points of view of quantity and consistency of design, the suites of Kuhnau, Buxtehude and Böhm, along with the first publications of Froberger ‘en meilleur ordre’, may be said to have set the

classical norm. The departures from the strict sequence of A–C–S–G may be quickly dealt with. Kuhnau's all begin with a prelude or other introduction and some of them close with a substitute for the gigue. In one case the sarabande is replaced by an aria, in one a gavotte is inserted before the gigue, and in several cases dances are provided with *doubles*. In the case of Buxtehude, three missing giges and a missing sarabande may be copyist's omissions. The provision of an extra sarabande in four of the suites is unusual. Böhm has but one prelude; there is a gigue missing from one suite and replaced in another. (One of Böhm's suites is in the manner of Fischer.) The total number of almost strictly classical suites by these three composers is about 40, to which the ten engraved ones by Froberger should be added. One may assume that Bach knew most of them. In possibly over half of these suites (it is difficult to be sure in many cases) there is some degree of thematic similarity among the pieces, most often between the allemande and courante, but sometimes extending to the others. It is no wonder that these coherent, disciplined works have lured generations of musicologists into misleading theories about the nature of the suite. The German lutenists after Reusner, J.G. Peyer (c1672), Jacques Bittner (1682), S.L. Weiss (contemporary with Bach) and possibly others (e.g. J.G. Gumprecht) all adhered to the classical suite, as did Konrad Höffler, in 12 suites for gamba and bass (1695).

[Suite, §6: The classical suite after the addition of the gigue](#)

(iii) France.

Although the French Baroque suite had its richest development in harpsichord music, the historical importance of that repertory for the development of the suite before 1670 is impossible to assess by any means other than conjecture, because of the lack of earlier dates and of sources in which the pieces are arranged in patterns resembling a suite. It was only two years before his death in 1672 that Chambonnières finally published a selection of 60 of his pieces, arranging them in groups apparently meant as suites, though not so headed. Most are based on the A–C–S core, and two end with a gigue. Many of these pieces must have been composed in the 1640s at the latest, and there is plenty of evidence of their wide and early influence. What is completely unknown, however, is whether they were originally conceived as members of suites, or even whether they ever circulated as such. A slightly more informative situation exists for the works of Chambonnières' brilliant putative pupil Louis Couperin, whose untimely death in 1661 provides a *terminus ad quem* for his approximately 135 pieces that is earlier than that of his master. Among them is a unique A–2C–S group that may be in his own hand (G. Oldham's private collection, London) and two further suites (one with gigue) that appear intact in two different late 17th-century sources.

Most of the subsequent harpsichord repertory, beginning with Lebègue's *Pièces de clavessin* in 1677, was printed (the principal exception being the 237 pieces by J.-N. Geoffroy), and nearly all of it up to the appearance of François Couperin's first book in 1713 was arranged in more or less 'classical' suites of greatly varying length and composition. Lebègue's two books furnish a clue to the late acceptance of the term 'suite', at least in French publications: in 1677 his suites succeeded one another with no collective headings, while in 1687 – 15 years after Drese's collection –

designations such as '*Suite En de la ré*' appear to have been added in any available space after the pieces were engraved. Lebègue's suites (whose notoriety, especially in Germany, exceeded their modest musical interest) – established a kind of loose norm for the French harpsichord suite that lasted until the appearance of François Couperin's first books. An unmeasured prelude – when not supplied, perhaps improvised – was followed by an allemande, usually more than one courante, and a sarabande. Occasionally an extra allemande or sarabande is found, and any of the pieces could be followed by a *double*. What set the French harpsichord suite apart from the German, besides the multiplication of courantes, was the closing group. Instead of finishing their suites with a gigue, sometimes preceded by one or two *galanterien*, French composers chose three, four or more dances from a list at the top of which stood the gavotte, minuet and gigue, followed by the bourrée, canary, chaconne and others. Gavottes, minuets and sometimes other 'popular' dances often came in pairs, and the second of the pair was sometimes in the opposite mode or, rarely, in a different key. A return to the first dance of a pair after the second is occasionally indicated, but there are cases, even when the second piece is in a different mode or key, where a return seems to be ruled out. This pairing of dances, though probably derived from ballroom practice, does not appear before Lebègue, who may thus have been the first to introduce key contrast into the suite. The order within the closing group as well as its size appears to have been arbitrary, and it probably served occasionally as a bin for old pieces; but the last piece, more often than not, was a minuet. German scholars, including Reimann (1940, pp.44–5), have been baffled by the casual French attitude toward the suite, as witness Spitta, complaining about a suite by Marchand consisting of prelude–A–2C–S–G–chaconne–gavotte–minuet: 'The true idea of concluding with a gigue is either misunderstood or ignored' (*Johann Sebastian Bach*, Eng. trans., ii, 86).

This type of suite dominated in the works of Jacquet de La Guerre (1687 and 1707), Geoffroy (manuscript copied after 1694), Louis Marchand (1699 and 1702), Dandrieu (1704–5), Le Roux (1705), Rameau (1706) and Siret (1707/11 and 1719). It also served as a basis for the four published suites of D'Anglebert (1689), whose music constitutes one of the pinnacles of 17th-century keyboard music. In all his suites, D'Anglebert introduced his own transcriptions of other composers' music (see K. Gilbert's edn, *Le pupitre*, liv, 1975, where D'Anglebert's original music is separated from the transcriptions), and it is impossible to know whether these vast structures, covering from 20 to more than 30 pages in the original edition, were meant for performance at one sitting. The second suite, the longest, is composed as follows: prelude–A–2C–C (Lully)–*double*–S–S (Lully, *Dieu des enfers* from *La naissance de Venus*)–G–G (Lully)–galliard–*passacaille*–minuet (Lully, *La jeune Iris* from *Trois pour le coucher de roi*)–2 gavottes (on traditional airs, *Où estes vous allé* and *Le beau berger Tirsis*)–vaudeville (*La bergère Anette*)–Lully, Overture to *La mascarade (Le carnaval)*–Lully, *Les sourdines* from *Armide*–Lully, *Les songes agréables* from *Atys*–Lully, *Entrée d'Apollon* from *Le triomphe de l'amour*–Menuet de Poitou–Lully, *passacaille* from *Armide*. All of these pieces, including the second gavotte are in G minor. A large manuscript from about 1680 in D'Anglebert's hand (*F-Pn* Rés.89ter) contains four considerably looser suites in which D'Anglebert's own pieces are outnumbered by the music of other

composers, especially arrangements of Ennemond Gaultier's lute pieces. Composite suites like D'Anglebert's are by no means unknown in other French keyboard manuscripts of the period; for example, almost all the 29 suites in Babell's manuscript (see §6(i) above) are made up of pieces by more than one composer. In addition, two lute collections containing pieces by Denis and Ennemond Gaultier were engraved. All these doubtless reflected practical performance traditions.

Although French lutenists played an important role in the dissemination of the A–C–S core, they seem to have been indifferent to the further consolidation of the suite. The two books by Charles Mouton, undated but published probably between 1675 and 1680, consist of keygroups introduced by preludes, but the choice and order of pieces within the groups gives only the barest nod to the classical suite. An engraved book of pieces by Jacques Gallot (c1684) has two similarly loose keygroups of 15 and 16 pieces introduced by preludes. Nearly all the pieces by both composers are the traditional dances, but most of Mouton's and all of Gallot's also bear titles. This practice, rare earlier in French instrumental music, became almost universal in French harpsichord music in the 18th century (Fuller, 1997)

There were two striking (and unexplained) exceptions to the general *désinvolture* with which the French approached the suite. The first was offered by the earliest collections for the bass viol, for which instrument was compiled (in manuscript) the first dated prelude–A–C–S–G group after Playford's for any medium, and one of the very few French collections all of whose suites were of uniform composition (Du Buisson, 1666, *US-Wc* M2.1/Book.T2 17C). In 1685, Machy continued with eight suites of prelude–A–C–S–G–gavotte–minuet (the fourth prelude was a chaconne), which were the first printed pieces for the seven-string gamba. After him came Louis Heudelinne with three suites of prelude–A–C–S–G–gavotte (1701). This repertory, long ignored in writings on the suite, was surveyed by Schwendowius (1970). (The most prolific composer for the bass viol, Marin Marais, however, greatly padded and distorted the classical grouping after his first book of 1686.) The second exception was a book of six harpsichord suites of almost identical composition by Dieupart (1701), each beginning with an overture instead of a prelude, and each ending with a gigue preceded by a gavotte and minuet (in one case the minuet was replaced by a *passepied*). This collection, composed possibly under German influence and published in Amsterdam, was issued simultaneously in a version for flute and violin or figured bass.

[Suite, §6: The classical suite after the addition of the gigue](#)

(iv) Low Countries.

The development of the suite in the Low Countries was not unlike that in the surrounding countries, so far as may be seen from the very slim repertory. The ensemble publications of Paulus Matthysz in the 1640s may have inspired Playford's slightly later ones; their contents were similar to contemporary German collections. The Gresse manuscript (last quarter of the 17th century) has Sandley's A–C–S–G from *Musick's Hand-Maide* and an anonymous Prelude–A–C–S–G whose pieces are related by head motifs. Bustijn's nine suites (between 1710 and 1716) are more German

classical than French, though they do not always end with the gigue. The most significant activity with respect to the suite in the Netherlands was that of the Amsterdam presses, which made possible the wide dissemination of an international repertory for all instruments.

Suite

7. Non-classical suites of the high Baroque.

Except for mid-17th-century French-influenced court dancing and entertainments, the classical suite was primarily a vehicle for solo or chamber music (in the modern sense) during a period of about 125 years beginning in the 1620s. The limitless repertory of suites lying outside the classical canon and fading off to merge with other categories can, paradoxically, be dealt with much more summarily, because the categories and types were a function of application, and their history and morphology were determined by external circumstances. The formation and disappearance of suite types responded to practical, dramatic and musical needs that were (and are) a part of other histories than that of the suite: dancing, ballet and theatre; court and civil entertainment; concert programmes; neo-classicism; and so forth. There can be no question of 'development' of the suite across these boundaries, only of bodily transfer, obvious to the observer and needing no discussion. It is a curious fact that with the exception of the classical suite and the suite of branles, no conventional order of pieces ever emerged, even within a single category, so that one can hardly speak even of sub-developments of the non-classical suite as such.

The alternative to an interminable list of particulars is some kind of classification, but this should be regarded as a mere convenience and not as a comprehensive taxonomy. Standing on a middle ground between classical and non-classical suites are those of the French lutenists, which are made of preludes, allemandes, courantes, sarabandes, giges and other pieces, but in arbitrary and ever-changing sequence. Most of the rest of the middle Baroque non-classical suite repertory is derived in one way or another from ballet. There is a very large category, divisible along national lines, consisting of the instrumental music from actual ballets and related entertainments.

This survives almost entirely in manuscript, and very little of it has appeared in modern editions. Praetorius's *Terpsichore*, the Philidor collections for France and those of the Schmelzers in Vienna (*A-Wn* 16583 and 16588) are three of the largest groups of such sources. The Schmelzers, who supplied ballet music for Italian opera in Vienna and for the famous equestrian ballets, often began with an intrada and closed with a retirada, but the dances between varied. Another category (all these are closely related) is made up of collections of instrumental pieces from diverse sources, but especially the operas and ballets of Lully, arranged in arbitrary suites whose pieces were drawn from different works. When such suites begin with an overture, one may speak of a third category; and when new suites were composed expressly in imitation of these, there is another very important category, the 'overture-suite', a speciality of the Germans from J.S. Kusser to Telemann. All of this could be and was used as *Tafelmusik*, but throughout the Baroque period ensemble collections were

also expressly designated as music for dining, especially by the Germans, and such collections constitute still another category. Any of these ensemble types could be transferred to the keyboard, either directly, as transcriptions, or indirectly, as new compositions in the same manner. Finally, key groups of pieces with titles and no clear identity as dances could form suites, especially for solo instruments. Often such suites began with an allemande, or even an allemande and a courante, as a kind of gesture to tradition, but continued with character-pieces inspired by the moment.

These classifications are far from mutually exclusive. Biber's *Harmonia artificiosa-ariosa* (posth.) and *Mensa sonora* (1680), both collections for entertainment or the table, contain suites whose variety may serve to exemplify many in the latter part of the 17th century. They range from a near-classical arrangement of Sonata–A–C–S–Gavotte–G–Sonatina (a seven-bar 'conclusion'), and a Viennese ballet type with Intrada–Balletto–Trezza–G–Gavotte–G–Retirada, to a French-inspired Prelude–A–Amener (i.e. *branle à mener*)–Balletto–G–Ciacona.

Behind much of the kaleidoscopic non-classical suite production of the middle and late Baroque stood the giant figure of Lully. Though Lully himself wrote almost no suites as such (the arbitrary successions of *Trois pour le coucher de Roi* make no sense as sets), pieces from his stage works were used almost everywhere for the making of suites. It was for Louis XIV himself that the greatest number of these pastiches were assembled, and their remains are in such manuscripts as *Suite des symphonies des vieux ballets de M. de Lully ... qui se jouent ordinairement entre les actes des comédies chez le roy* (1703; F-Pn), containing 22 sets, each beginning with an overture (in spite of the singular form of 'suite'), and *Suite des symphonies et trio de M. de Lully ... pour les petits concerts qui se font les soirs devant sa majesté* (1713; F-Pc Rés.F 670), containing 66 suites, the titles of which indicate two of the uses to which such suites were put. The works of other composers were used for similar collections (as in F-V Mus.1134–8, which contains no fewer than 835 pieces in 83 suites drawn from André Philidor, one of the Marchands, Lalande, Campra and Charpentier). Lalande's *Sinfonies pour les soupez du roy* (F-Pc Rés.581) were on the same model; a note to the table of contents explains that all the *airs* were taken from Lalande's ballets and divertissements. There are 12 'suites', so called, each of which consists of at least two keygroups. The fifth, for example, has Overture–2 *airs*–Chaconne in B♭; 3 *airs*–2S–*Grande pièce ou Caprice* in G; and *Grand air*–Loure–*Trio de haubois*–*Dernier air* in D.

The first original suites along these lines seem to have come out of Germany, with J.C. Horn's five grand ballets 'nach der lustigen Französischen Manier' (1664), Georg Bleyer's *Lust-Music* (1670), again 'nach jetziger Französischer Manier', and most important, the *Composition de musique suivant la méthode françoise contenant six ouvertures de théâtre accompagnées de plusieurs airs* (1682) by J.S. Kusser, who had lived for six years 'in intimate friendship' with Lully. One of the most bizarre figures in the history of the suite requires mention in this context: Gerhard Diessener, who, in works that must have been written between about 1660 and 1673, embodies English, French, German and Italian characteristics in

motley profusion. He worked at Kassel during the period when the French musical establishment flourished and the Kassel manuscript was written. An undated English print contains ten suites by him, many beginning with overtures (complete contents in *MGG1*).

Both Frenchmen and Germans followed these initiatives, including Marais (from 1692), Montéclair and J.-C. Gillier le Fils (1697), Joseph Marchand (1707), L.-A. Dornel (1709) and J.D. Mayer (1682 and 1692), P.H. Erlebach (1693), J.C.F. Fischer and B.A. Aufschnaiter (1695), J.A. Schmierer (1698), Georg Muffat (1695, 8), Kusser again (1700), Johann Fischer (1702–6), Jakob Scheffelhut (1707). By 1718 Telemann claimed to have composed no fewer than 200 orchestral suites (autobiography), and he had a good deal to say about the origin of these works: he was stimulated by his youthful acquaintance with Handel; he studied the works of Lully and Campra in Sorau, Polish music in Pless, and more of the French style with Pantaleon Hebenstreit in Eisenach. All these ingredients went into the suites, for which his princely employers seem to have had an insatiable appetite.

Suite

8. Couperin and the 18th-century French suite.

The ensemble suites of François Couperin may be divided into three categories: *Les nations*, which are *ordres* in Couperin's terminology, combine Italian *sonate da chiesa* with classical suites *à la française*, that is, with (in three cases) pieces after the gigue; 12 of the 14 *Concerts royaux* begin with a prelude, but otherwise vary from classical to quite free (as in no.10, with *Prelude–Air tendre–Plainte–La tromba*); the remaining two *Concerts*, nos.8 and 9, and the *Apothéoses* are theatrical or programme suites. If Couperin had not revealed the history of *Les nations* (three of the sonatas were written early in his career and the suites added much later), one would suspect a connection with the many German examples of the combination by Rosenmüller, Pezel and others; in fact, they were another of Couperin's exercises in the reconciliation of Italian and French styles.

The ensemble suites were clearly meant to be performed at a single sitting: the *Nations* at 'académies de musique' and 'concerts particuliers', with the sonatas serving as 'introductions' to the suites, and at least some of the *Concerts* at chamber concerts for the king during the years 1713–15. The programmes of the two *Apothéoses* would also have demanded their performance in full. The evidence with regard to the harpsichord music is conflicting, however. On the one hand there is Couperin's statement in the preface to the first book that 'different occasions' supplied the ideas for the various pieces, as reflected in the titles. He spoke of 'pieces' in his preface, never 'suites' or *ordres*. All the pieces in the first book and most in the second had been written long before the publication of the first book in 1713; six from the first, second and fifth *ordres* had already been published in an anthology in 1707. In the second book, the ninth *ordre* begins with an allemande for two harpsichords and continues with nine pieces for a single player, which would seem rather uneconomical planning and it suggests that some *ordres* were never meant to be played from beginning to end.

On the other hand, Couperin referred in the preface to the fourth book to 'My original plan, in beginning the 25th *ordre*', which may mean that at

least this one *ordre* was conceived as a unit. There is further confirmation of a concern for the *ordre* as a form in a change of plan that occurred to the composer after he had written the first piece, in C minor. He decided to put the second in E \flat ; then return to the tonic. This experiment went awry when the two C minor pieces were lost, so that the *ordre* as engraved begins out of the main key.

There are but five more or less classical suites in the 27 *ordres* (in nos. 1, 2, 3, 5 and 8, consisting of five to ten pieces each). They are set off from the rest of the *ordre* by terminology; the dividing line is the end of the dance group and the beginning of the titled pieces. The first *ordre*, for example, has A–2C–S–Gavotte–G–Minuet and 11 titled pieces in a new style bearing no relation to the traditional dance (on titles and character-pieces, see Fuller, 1997). The fact that the sarabande and gigue bear supplementary titles does not alter the case. Another nine *ordres* begin with allemandes (sometimes so labelled, sometimes not; some are a special type, apparently invented by Couperin, which begin on the half-bar rather than on the first beat). For at least the first two books, one must assume a prelude as well, chosen from *L'art de toucher le clavecin* (1716). It is a curiosity of these works that except for the token initial allemandes, there is no middle ground between the *ordres* with classical suites and those without; no gradual peeling away of the courante, sarabande and gigue. An original feature of four of the free *ordres* is the programmatic set-within-a-suite: *Les petits âges* (7), *Les fastes de la grande et ancienne Mxnstrndxsx* (11), *Les folies françoises* (13), and a group of bird pieces (14). In addition, there are several programmatically linked pairs or groups of three. An exhaustive analysis of the *ordres* as suites was undertaken by Reimann (1940), who, in effect, gave up on the attempt to make sense of them. The free *ordres* are original, personal, and inexplicable: the savour is there, but the recipes have been thrown away.

During the 20 years between Couperin's first book and his death, only four Frenchmen published harpsichord collections, but this number was increased to 30 during the following 20 years. Couperin's impact on the traditional suite is nowhere more clearly shown than in the case of Dandrieu, who, after having published two small books (each with one classical suite) and a third (with four non-classical suites of simple teaching pieces) between about 1705 and 1710, began again in 1724, after Couperin's third book had appeared, with a *Premier livre* (so designated only for its second edition) followed by a *Second livre* in 1728, both in imitation of Couperin. None of the earlier pieces had titles; all the later ones did, and most were character-pieces in Couperin's new manner with no resemblance to the old dances. Though labelled 'suite', almost nothing but a few crypto-sarabandes remained to suggest the classical core. In the first two suites of the *Troisième livre*, however, an A–C–S beginning is concealed behind the character-title. Both continue with updated versions of pieces from Dandrieu's earliest two books, again with the dance labels suppressed and titles supplied. The remaining six suites consist entirely of ingenious transcriptions of string sonatas in the manner of Corelli composed by Dandrieu in 1705 and 1710, each movement bearing a newly fashionable title. (Unlike Couperin, however, for whom the titles were the generating ideas of the pieces, Dandrieu intended his titles to suggest a style and tempo appropriate to their character.) Rameau's two collections

(1724 and c1728) contain four suites in all. Each book begins with a traditional group: A–C–G (actually a pair of rondeaux) and A–C–S respectively; these suites continue with four or five pieces, the second ending with a brilliant set of variations on a gavotte. The ending groups of each book are free sequences showing little sign of planning. The impact of Rameau's collections was as great as that of Couperin's, but his influence was felt in matters of style rather than suite formations.

The history of French harpsichord music after 1730 is usually presented as one of decline, but inventiveness in suite design went on longer in this repertory than in any other, and it was here that the last collection of Baroque suites was published, apparently in 1772, by Dufour (first name unknown). The idea of Couperin's sets-within-suites was expanded by Dandrieu to include what he called 'divertissements' inspired by the theatre; these became very fashionable. Pierre Février (1734) began two of his suites with fugues, the first and last Frenchman to do so. Charles Demars (1735) began some of his with sweeping preludes in a quite un-Gallic manner; in both cases, a Handelian influence probably operated. In 1753, Christophe Moyreau published six vast suites, two in one book, the last four with a book to themselves, suggesting the same architectural approach seen in D'Anglebert. Each suite opens with an overture and two to five of the traditional dances, followed by up to 14 character-pieces, sometimes including a divertissement. Each suite then continues with a second overture, followed by a complete sonata, a concerto, or both. The sonatas were modelled after the Corellian *sonata da chiesa* and the concertos after late Baroque Italian examples. Key unity was again challenged by Simon Simon (1761): 'Instead of issuing solo harpsichord suites in the usual way in a single key (which would have caused me to fall into a kind of uniformity and dryness which is better avoided), I thought I ought to compose some with violin accompaniment'. This apparent non sequitur shows that tonal contrast was associated with the accompanied sonata (dating back to Mondonville in 1734), but it does not prepare the reader to find solo suites with key changes, especially a choice such as E♭: minor–G minor–E♭: major. The preference for three-movement groups in this collection, even when the pieces are labelled as dances, is also reminiscent of the accompanied sonata.

The last harpsichord suites, Dufour's, would seem from their contents to be 50 years behind the times: a prelude, a courante, and two each of A–S–G, though not in that order, and the by then usual character-pieces interspersed with minuets. The suites have three to seven pieces, all with the same tonic; and only a pair of 'concertos' (which do not change key) at the end seem at all up to date. What is extraordinary, however, is the style – one of the sarabandes, for instance, seems totally devoid of metrical pulse. The French, who probably invented this kind of suite, kept their originality to the end.

Suite

9. Handel and the English suite.

Except for the Water Music and Music for the Royal Fireworks, and such multi-movement overtures as the one to *Rodrigo*, Handel's suite writing seems to have been confined to the keyboard. There are about 22

surviving keyboard suites, the exact number depending on the admission of borderline cases. For example, one would be inclined to exclude the second of the 'Eight Great', as it is a sonata in everything but name. Another five may have existed at one time in a Swiss collection. Handel has acquired the reputation of a 'free thinker' in suite composition. The 'great' suites of 1720, all of which are different, only one being classical (no.4), are seen as an inspired synthesis of Italian and German elements in ever-varying balance. Their perfection is said to lie at polar distance from that of Bach (Beck, Eng. trans., 1966, p.64). This view needs revision, though there is space here only for conclusions (for evidence, see the writings of Abraham, 1935, Dale, 1954, Smith, 1954, and Best, 1971).

In fact, Handel seems to have taken little interest in the suite as a form. Basically, his conception was conventional throughout his life. The two suites he wrote for Princess Louise (c1736, Smith; or c1739, Best) are purely classical (A-C-S-G), though their styles are sharply differentiated: he evidently wanted to provide the girl with examples of Italian style versus a second style that he may have thought of as German, French or English. A-C-S-G suites are in a majority among his works, and most of the non-classical ones are pastiches explainable in a variety of ways, but rarely, if ever, as an attempt to manipulate form. It is not paradoxical but logical that Handel should be the great composer whose suites are most often unified by thematic means: his technique verged on laziness, and Dale (1954 p.240) was right to point out the risks of monotony he ran in taking the materials of his allemandes into his courantes in so obvious a manner.

The only suite composed almost entirely for the 1720 collection is no.3 in D minor, and it is one of Handel's best. The allemande and courante are related, but masterfully, the most inspired touch being the courante's forthright correction of the 'soft' $\text{C}\flat$ in the first bar of the allemande. The air is second-hand, but the new finale was based on its first bar, giving two thematically related pairs. In general, the 1720 collection seems to have been put together from the best pieces, not suites, which already existed; the new additions (with the exception of no.3) were all introductory movements 'to make the Work more useful', that is, to give weight and scale to small groups.

The direct influence of Handel's suites on English keyboard music was slight, though it can be traced in Thomas Chilcot's suites of 1734 (Caldwell, 1973) and those of J.C. Smith. There were other influences as well: one of Dieupart's suites, without its overture, was published by Walsh in 1705; the others were probably also known through the composer's teaching activities in England. G.B. Draghi's *Six Select Sutes* (sic) appeared in 1707, a suite by Alexander Maasman, about 1715, and about the same time a set of six by J.B. Loeillet which perhaps reflected Dieupart's influence, since all have A-C-S-aria/gavotte-minuet-G. Henry Symonds was more varied but equally systematic in his *Six Sets of Lessons* (1733), which contained four A-C-S-gavotte-minuet-G, two with preludes, and two 'sonatas'. The influence of the Italian *sonata da camera* was felt more and more strongly in English harpsichord music beginning, perhaps, with Richard Jones (1732) and continuing with James Nares, Barnabas Gunn and John Jones. (The final victory of the sonata in England is described briefly in §1 above.)

Suite

10. Bach and the Germans.

Bach wrote about 45 suites, setting in them such a standard as to compel all others to be measured against it. They may be surveyed quickly in order of diminishing 'classicism'. At the top are the six cello suites, prelude–A–C–S–X–G, where X is a pair of minuets in the first two, a pair of bourrées in the second two and a pair of gavottes in the last two. Unification among the pieces, obvious in no.3, moves from subtlety to concealment (or non-existence) in no.5, whose allemande and gigue, however, quote the F \square minor Suite of Gaspard Le Roux, one of the French composers whose music Bach possessed. The next set in the hierarchy, the English suites, begins with another, more extensive quotation from Le Roux, this time the gigue from his A major suite. Dannreuther (*Musical Ornamentation*, 1893–5) discovered a resemblance between Bach's prelude and a Dieupart gigue, but the resemblance to Le Roux is even closer. Again the scheme is prelude–A–C–S–X–G, but the variations are slightly less mechanical: Suite no.1 has a second courante with two *doubles*, nos.2, 3 and 6 have *doubles* for the sarabandes, and although the X's are still all pairs, the repertory is enlarged to include the passepied. The opening bars of A, C, S and G of no.5 in E minor are characterized by a descending scale motif; whether there was a conscious intent to relate the pieces is impossible to say. Except for this, unification is not a feature of the set.

The French suites have no preludes and a varying number of pieces between the sarabande and gigue (one in no.1 and four in no.6). There are no obvious thematic links between the pieces, though Beck (p.59) showed motivic resemblances in no.1, and Pearl (1957, p.265) in no.3. For as long as discussion of Bach's suites goes on, there will be new proposals to explain why these two sets are called 'English' and 'French'. It is possible that whoever attached the labels (it was not Bach) had something definite in mind, but it is certainly not evident in the styles or forms of either collection, unless it is the borrowing from Le Roux, which would make the English suites French. Forkel said the English suites were written for an Englishman; J.C. Bach's copy had 'fait pour les anglois' at the head of Suite no.1. Possibly the other set was called French simply to distinguish it from the English suites.

The climax of Bach's mastery of the suite was reached in the six harpsichord partitas. The forms introduce modest liberties by comparison with the French suites: the fourth and sixth have an aria and an air respectively before the sarabande: the second ends with a capriccio instead of a gigue; and the repertory of inserted pieces further expands to include a burlesca, a scherzo and a rondeau. The sarabande of the Sixth Partita recalls the opening toccata, but in general, thematic connections among the pieces are far from obvious. Pearl claimed intricate but very subtle interrelationships within the partitas in C minor and G major, but such connections are much stronger among the pieces of the solo violin partitas in B minor and D minor. There they are a matter of similar harmonic progressions, similar melodic contours (when stripped of ornament), and similar emphasized scale degrees, all in the first few bars of each piece, where the effect of recall is the most powerful. Each of the three violin partitas is intentionally different: the first has a bourrée instead

of a gigue and brilliant *doubles* to each dance; in the second, the A–C–S–G are hardly more than a composite prelude to the gigantic chaconne; and the last is a piece of *Tafelmusik* (Preludio–Loure–Gavotte *en rondeau*–a pair of minuets–Bourrée–Gigue).

The qualities that set Bach's suites apart from all others have nothing to do, strictly speaking, with the history of the suite. The choice of pieces, their order and any techniques of unification all have their precedents and counterparts. What is unique is Bach's use of the suite as a building-block in a larger structure, not the same thing as Machy's or Dieupart's stringing together six nearly identical suites. It is a matter of arranging each suite to do something different – or the same thing in a different way – so that the set as a whole becomes a kind of thesaurus of the suite for that particular medium. This encyclopedic approach is clearest in the varied introductions to the keyboard partitas and is essentially didactic. Another quality is Bach's tendency to mask the identity of a genre with writing that is texturally complex and technically demanding. The sarabande of the Partita in E minor, for example, challenges the player's ability to project the underlying melody and pulse. A third is the tendency to make exercises out of pieces. Thus one suspects, though there is no real evidence, that at least the last three pieces of the Sixth Partita are exercises in notational problems: sheer complexity in the sarabande; the assimilation of duple notation to triple movement in the gavotte; and the proper rhythmic interpretation of a gigue in binary rhythm.

The four orchestral suites were not conceived as a set and were written more for public entertainment than for personal edification. They take their place among the vast repertory of non-classical suites produced in Germany during the first half of the 18th century. A manuscript in the library of the Thomasschule, Leipzig, contains two dozen overture suites by J.F. Fasch, C.H. Förster, Schneider, Hasse, J.G. Wiedner, J.N. Tischer and Fuchs (?Fux). Other composers in this generation are J. Ludwig Bach, J. Bernhard Bach, probably Pantaleon Hebenstreit (though the authenticity of a collection of suites attributed to him has been questioned), Heinichen, Kuntzen, Johann Pfeiffer and J.D. Zelenka. The most prolific were Graupner, with 87 surviving orchestral suites, and again Telemann, whose total output in this form is put at something approaching 1000 by Büttner; 135 have survived (Hoffmann, 1969). This extraordinary fecundity in a foreign form was, of course, a perfect example of the effect of the fragmentation of the Empire on art: the ordinary demands of court music were multiplied by tens and hundreds.

Classical suites were written by the keyboard composers J.M. Leffloth and Vincent Lübeck (1728), Gottlieb Muffat and J.P. Kellner (1739), Krebs (1745), and especially Graupner, whose 57 *Partien* span the years from 1718 to about 1740. Freer keyboard suites, influenced by the orchestra suite or (occasionally) the *sonata da camera*, and sometimes called *Galanterien-Partien*, came from F.A. Maichelbeck and J.C.F. Fischer (1736), F.A. Hugel (1738). J.N. Tischer, Isfrid Kayser and Trippenbach (1746) and J.P. Kellner (1752).

The German lutenists were among the last to relinquish the suite, Silvius Weiss, J.M. Conradi, David Kellner, Adam Falckenhagen and others

continuing to write them until mid-century. One of the last uses of the suite in Germany, as in France (see §1 above), was in anthologies, as a convenience in arranging the contents, and probably as a suggestion to the player how to make little programmes. Marpurg's *Raccolta delle più nuove compositioni* (1756) was the first of a projected yearly anthology whose purpose was 'to please everyone', and to this end mingled French, Italian and German pieces in all forms, both vocal and instrumental. The contents of each volume were divided into 12 suites, called *Partita*. For example, no.7 of 1756 had a gavotte in A major (Seyffarth), a pair of minuets in A minor and a rondeau in A minor (C.P.E. Bach).

Suite

11. 1750–1900.

The disappearance of the suite in the second half of the 18th century was a matter of several quite independent processes. It was the sonata, symphony and concerto that ultimately filled the functions vacated by the suite; and where composers had been writing both suites and the newer types, making a clear distinction, they simply stopped writing suites and went on with the others. More commonly, however, the suite itself began to undergo modifications and experiments. If the number of pieces was reduced to three, say, A–S–G, and the first two provided with Italian tempo marks instead of the dance titles, the resemblance to a sonata was close – still closer if the sarabande was in a contrasting key. This happened in certain cases – for example, the music of Simon – and it may be seen in the three-movement layout associated with the accompanied sonatas in Jacques Duphly's third harpsichord book (1756), where accompanied 'sonatas' (unlabelled) form part of larger suites. Under the influence of the *sonata da camera*, abstract movements began to appear in suites in positions other than that of the first piece; another way of putting it would be to say that *sonate da camera* began to appear masquerading as suites, as in Handel's second 'great' suite. In orchestral music, the overture, sinfonia and suite overlapped in internal arrangement and terminology, producing an anarchic situation from which the symphony emerged the victor. In England the process was curiously incomplete: the music changed, but the old term, 'overture', persisted.

In Vienna the transition from suite to sonata took place behind the screen of the various terms for entertainment music: divertimento, serenade, cassation, partita and nocturno (Webster, 1974; Finscher, 1988). The term 'divertimento', which was the preferred one for any non-orchestral ensemble piece, light or serious, between 1750 and 1780, overlapped with 'partita', which was a similarly general designation up to about 1760. Both could be used for keyboard music as well; 'divertimento' carried no implication regarding the number or order of movements or the key-scheme (see Finscher for a qualified view). In the earlier part of the century the usual influences had been felt in the *Parthien*: those of the French lutenists in the *Lauthenkonzert* (Jacques de Saint-Luc, J.B. Weichenberger, Hinterleithner and others), and that of Lully in the Muffats. But the old suite was never a favourite vehicle in Austria, and the quantity necessary for statistical observations seems not to have been produced.

The Viennese were much more interested in a genre which has been arbitrarily excluded from consideration here: the sets of ballroom dances which Haydn, Mozart, Beethoven, Schubert, Dittersdorf, Hummel and many others wrote for the annual fancy-dress balls to benefit the Pensionsgesellschaft Bildender Künstler, and for other occasions. Many of these sets of six or 12 dances were organized on symmetrical key-schemes and some had codas. A remote connection with the suite was suggested by Schindler, who referred to Beethoven's *Mödlinger Tänze* as 'einige Partien Walzer'. The Strauss waltz cycles are the offspring of these sets.

Although the suite survived after 1800 in ballet, incidental music, periodical anthologies, potpourris and military music, the word itself had acquired strong classical (A–C–S–G) associations, so that in dictionaries and ordinary musical thinking of the period the entire concept was regarded as something that belonged to the past. This did not prevent the proliferation of sets of pieces meant to be performed at a sitting; it simply released them from a generic term and from the conventions associated with it. To write a 'suite' then became an exercise in an archaic form, as it was with Mozart's K399/385*i*, inspired by the Bach and Handel concerts at Baron van Swieten's home in 1782. The introduction, which is a prelude and fugue foreshadowing the great fantasia for automatic organ K608, runs into the allemande without a break. The work remained a torso, and the experiment seems not to have been repeated for half a century.

Freed from *a priori* conceptions of what the form ought to be, at least one composer, Schumann, appears to have seized the idea of the suite as a way of combining a number of small romantic gestures into a larger whole, with no inherited restrictions inhibiting their more subjective interrelations. To a greater degree than in any other composite form, the resulting structures were determined and generated by the materials themselves, and the suites made out of them differed utterly from one another. Possibly such a set as Beethoven's op.126 *Bagatelles* served Schumann as a model, but more likely is the example of the song cycle, in which the ultimate unifying force is the poetic idea, and the freedom to invent musical interrelations is absolute. *Papillons*, *Kreisleriana*, *Carnaval*, *Faschingsschwank aus Wien* and the others (not all the Schumann piano sets are units, however) are too varied and too few to furnish the basis for any classification system. None of them is called a suite, but one can perhaps guess at Schumann's reaction to being told they were suites from his remark in the review of William Sterndale Bennett's *Suite de pièces* op.24 (1842) quoted in §1 above. Sterndale Bennett's work (the English seem to have been pioneers of the suite in the 19th century as well as the 17th) is in six movements with Italian tempo headings (in MB, xxxvii, 1972).

A curious link between the suite and the song cycle is afforded by Joachim Raff's *Die schöne Müllerin*, a work for string quartet in six movements whose four-hand piano arrangement is called 'suite'. The same work provides a link with a third genre through its sub-title, *Cyklische Tondichtung*; in fact, the historical continuum between the orchestral programme suite and the programme symphony, via the symphonic poem in several titled movements, admits no division into separate genres except on the basis of the composers' terminology. The first and only systematic

attempts to revive the suite as an alternative to the sonata and symphony were made between about 1857 and 1880, by Franz Lachner and Raff. If Raff's *Italian Suite* in E minor was written 'during his time at Weimar', that is, before 1856 (Riemann, *Geschichte der Musik seit Beethoven*, 1901, p.429), this would make it among the earliest. Raff's suites, which number over a dozen, were written for a wide variety of media: piano, orchestra, piano and orchestra, violin and piano, violin and orchestra, and quartet; at least nine of these were also arranged for piano duet. They have four to seven titled movements in a variety of key-schemes, and all the usual Baroque types appear interspersed with more up-to-date pieces such as *moto perpetuo*, *Rhapsodie* and *Romanze*. Occasionally a suite is nothing but a sonata under another name (e.g. op.162 for piano, 1870–71, whose movements are *Elegie in Sonatenform*, *Volkslied mit Variationen*, *Ländler*, *Märchen*).

Close to the time when Raff wrote his first suite Woldemar Bargiel brought out his Piano Suite op.7, as well as a number of sets of character-pieces undesignated as suites. Another group were the eight orchestral suites by Lachner (1861–81). Here also, the movements were titled and each suite had its sarabande, gigue, minuet and so on; but the distinction between suite and symphony was sometimes arbitrary. Suite no.1, op.113 (1861), for example, has *Praeludium*, *Menuet*, *Variationen und Marsch* (there are 23 variations) and *Introduction und Fuge*, which is suite-like enough until one discovers that the first movement is in full sonata form with a repeated exposition. Another *Praeludium* is a sonata-form piece in French overture style. Among the few suites by J.G. Rheinberger is one for the unusual combination of organ, violin and cello (*Con moto*, *Thema mit Veränderungen* *Saraband-trio*, *Finale*).

Saint-Saëns seems to have been one of the first to follow Sterndale Bennett with a suite (1866), so designated, which was free from dances or other echoes of the 18th century. It is a big virtuoso work for cello and piano, consisting of a perpetual-motion prelude (D minor), serenade (G minor), scherzo (E♭ major), romance (E major) and finale (D major). Op.49 (1877) for orchestra and op.90 (1892) for piano both introduce two or three of the old dances, while op.60 (1881), the *Suite algérienne*, is a programme suite with *Prélude*, *Rhapsodie mauresque*, *Rêverie du soir* and *Marche militaire française*. By 1880 the suite was no longer a curiosity in France, and Massenet had begun his series of nine orchestral suites, most of them programmatic and the last two with singers and a speaker. During the last decades of the century, composers of peripheral countries (especially northern ones) found the suite a congenial form for music of an exotic or nationalistic flavour (Grieg, Asger Hamerik, N.V. Gade, Sibelius, Nielsen, Tchaikovsky, Rimsky-Korsakov, Glazunov and MacDowell).

The suite of extracts had since the 17th century always been a major ingredient of the concert repertory; it continued thus throughout the 19th century (e.g. Schumann's *Manfred, poème dramatique: fragments disposés en suite d'orchestre*) and remains so in the 20th. Such suites are extracted by the composer himself or by anyone who can secure the right to do so. The pieces, if suitable (as may happen with a ballet), can simply be selected and reproduced without alteration. If there are voice parts these can be removed or worked into the instrumental texture. The keys

may be changed, the medium changed (as with a piano reduction, for example), the pieces shortened, run together or provided with bridges between them, introductions and conclusions added – in effect the whole thing may be rewritten. A familiar example is Stravinsky's *Pulcinella*, in which a subtle stylistic transformation takes place in addition to the other liberties.

Suite

12. 20th century.

The factors which led to the re-emergence of the suite as a major form in the 20th century had all appeared by the end of the 19th: the historicism, the nationalism, the urge to experiment, the academic associations of sonata and symphony, and, in the case of extract suites, the expediency. But after the turn of the century, every one of these factors intensified. Musicology began to bring to light some of the vast forgotten suite literature of the Baroque period, and the winds of neo-classicism (which more often meant neo-Baroque style) began to blow away the Wagnerian mists. The breakdown of the tonal system in certain circles discouraged sonata writing, and the search for new styles and forms became ever more conscious and systematic. Finally, the 'market' for music increased exponentially for well-known reasons.

For a time the suite *à l'antique* enjoyed a considerable vogue among composers, including Hindemith (after Gervaise), Strauss (after Couperin), Egk (after Rameau), Stravinsky (after pseudo-Pergolesi), Schoenberg, Debussy and Respighi, to name only a few. At the other end of the stylistic spectrum were the 'characteristic' suites, which continued the late 19th-century tradition of nationalistic and 'geographical' suites. These programme suites are most often for orchestra and range in tone from serious (e.g. Holst's *The Planets*) to the frankly popular (e.g. Grofé's *Grand Canyon Suite*). They have a function analogous to that of extract suites, and one type merges into the other. The satirical and parodic 'divertimento' for flute, violin, percussion and piano by Donald Martino, *From the Other Side* (1988), is a late manifestation of the characteristic suite. Its movements are Introduction and Slow Dance, Tango dei Grulli, Dance of the Reluctant Flamapoo, Ballad for Blue Bill, and Das magische Kabarett des Doktor Schönberg.

But it was neither the antique suite, the characteristic suite, nor the extract suite which became the vehicle for the most advanced and original contributions of the 20th century. These three types were recognizable as suites and were often even entitled suites. As such they had associations unattractive to a composer determined (as many in the 20th century have been) not to be derivative. It was the suite idea, unrecognized (or differently named) and consequently free, that underlay the originality of, for example, Lawes, Couperin and Schumann and that has served and continues to serve composers whose ideas result in sets of pieces meant to be performed at a sitting. As Beck remarked in the case of Schumann: 'What are these if they are not suites?'. One of the first in the 20th century to make the set of pieces his own was Satie; *Chapitres tournés en tous sens* (1913) will have to serve as one example for many. But throughout the first 75 years of the 20th century the suite has served composers in many ways

and for many reasons: Schoenberg's Five Orchestral Pieces (1909) at one end of the period and David Felder's *Three Pieces for Orchestra* (1995) at the other frame a multitude of works in which the relationship of the parts to the whole is newly worked out in each. Ample scope remains for the investigation of this repertory from the standpoint of the history of musical sets.

In contrast to the postmodern, playful mixing of styles and cultures evident in Martino's work, Helmut Lachenmann's *Tanzsuite mit Deutschlandlied* (1979–80) might be interpreted as a 'dying ember of the modernist project': the work is entirely serious and there is little that is playful in the way the suite comes into full collision with Lachenmann's withering critical intent. In this work Lachenmann, who viewed the suite along with much of classical music as an empty husk in the service of a repressive political and social system, 'deconstructed' the old form in order to materialize – or perhaps better, dramatize – the contradictions contained within it (J. Stadelman). Hans Zeller's notes to a recording of Lachenmann's piece suggest that the work is the composer's critical compositional reaction to the 'politics of form' as it pertains to the suite, and they provide a fitting conclusion to the genre's late 20th-century history: 'The term "dance suite" stands not only for the centuries-old tradition of suite-composers but for the familiar *per se*, for dance gestures and forms of music making ... which embody a sense of collective security and provide a haven for bourgeois thought and sensibility as well as their fetishes: native land, religious bonds, national holidays, traditions, yearning for childhood'.

Suite

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Suitner, Otmar

(b Innsbruck, 16 May 1922). Austrian conductor. He studied the piano under Weidlich at the conservatory in Innsbruck, and under Ledwinka at the Salzburg Mozarteum, 1940–42, as well as conducting under Clemens Krauss, whom he acknowledges as his model. After performing chiefly as a pianist and occasional conductor for some years, he became musical director of the Rhineland-Pfalz State PO in 1957, and then secured more frequent guest engagements at Berlin, Hamburg, Munich, Vienna and elsewhere. The turning-point of his career was in 1960 when he was appointed chief conductor of the Dresden Staatsoper and Staatskapelle, with which he toured in east Europe and the USSR. In 1964 he was appointed general music director of the Deutsche Staatsoper, Berlin, a post he held until 1990. He conducted the premières there of Dessau's *Puntilla* (1966), *Einstein* (1974) and *Leonce und Lena* (1979), and toured with the Berlin company to Cairo, Lausanne, Paris and Warsaw. His Berlin performances of Mozart, Wagner and Strauss were much praised, and he was also widely admired in the Italian repertory (his mother was Italian). He conducted at Bayreuth each season from 1965 to 1967. Suitner's interpretations were marked by freshness of expression and wide dynamic range, and he brought an impressive directness and authority to the Wagner and Strauss operas. He undertook guest engagements in various European countries, in the USA (San Francisco Opera, regularly from 1969) and in Japan, where he was made honorary conductor of the Tokyo NHK SO in 1973. His many recordings include Mozart's late symphonies and several of his operas, among them a stylish, spirited *Die Zauberflöte*, Beethoven's symphonies, *Hänsel und Gretel* and Dessau's *Einstein*.

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Suivez

(Fr.: 'follow'; imperative of *suivre*).

(1) A direction in musical scores indicating that the next movement or section is to follow immediately, like the Italian words 'attacca' or 'segue'.

(2) A direction for the accompanying parts to follow a voice or solo instrument which happens for the moment to move independently of the prescribed rhythm or tempo, as in the Italian *colla voce* or *colla parte*.



Suk, Josef (i)

(b Křečovice, 4 Jan 1874; d Benešov, nr Prague, 29 May 1935). Czech composer and violinist.

1. Life.
2. Works.
3. Style.

WORKS

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Suk, Josef (i)

1. Life.

He learnt the piano, the violin and the organ from his father, Josef Suk (1827–1913), schoolmaster and choirmaster in the Bohemian village of Křečovice. In 1885 he entered the Prague Conservatory, where he studied the violin with Bennewitz, theory with Foerster, Knittl and Stecker, and from 1888 chamber music with Wihan. He began composing seriously in his third year at the conservatory and in 1891 graduated with his Piano Quartet op.1. He remained an extra year at the conservatory for special tuition in chamber music with Wihan and composition with Dvořák, who had joined the teaching staff in January 1891. Under Wihan, Suk played second violin in the group which in 1892 became known as the Czech Quartet; its first concert in Vienna (1893) won the approval of Brahms and Hanslick and inaugurated a distinguished international career during which it gave more than 4000 concerts until Suk's retirement in 1933. Under Dvořák, Suk graduated from the conservatory in 1892 with his *Dramatická ouvertura* op.4. He was Dvořák's favourite pupil and in 1898 married his daughter Otilie (Otilka). Simrock had published his Serenade for strings op.6 (1892) in 1896 on Brahms's recommendation and by the turn of the century Suk was regarded, with Novák, as the leading composer of the modern Czech school. In 1922 he was appointed professor of composition for the advanced classes of the Prague Conservatory, where he trained 35 composers, including Bořkovec, Ježek, Hlobil, Martinů, Reiner, Vačkář and several Slovenes, Croats, Serbs and Poles. During his four terms as rector (1924–6, 1933–5) he worked energetically to raise the standards of the conservatory. He was an extraordinary (1901) and ordinary (1913) member of the Czech Academy of Sciences and in 1933 was awarded an honorary doctorate by Brno University.

Suk, Josef (i)

2. Works.

Suk won early success as a composer, writing some of his best-known pieces (the Serenade for strings and the *Píseň lásky*, 'Love Song', from his op.7 piano pieces, 1891–3) before he was 20, and was soon regarded as Dvořák's natural successor. Despite opportunities through his constant travels as a performer to hear the latest European novelties he was subject to no other strong musical influences; his virtuoso orchestral technique and subtle control of sound show his awareness of Strauss and the French Impressionists, but he followed his own path in a steady, organic

development from lyrical Romanticism towards a complex polytonal musical language.

Like his teacher Dvořák he was most at home with instrumental music. His early mass (1888–90) was his only venture into liturgical music; he wrote almost no songs; and the three choral sets of 1899–1900, opp.15, 18 and 19, though well made and effective, are essentially explorations of a genre to which he returned only once more with his male-voice choruses op.32 (1911–12). He wrote no operas but the second of the two plays for which he supplied incidental music, *Pod jabloní* ('Beneath the Apple Tree', op.20, 1900–01), includes sustained choral scenes which give the suite (1912) arranged from it an almost oratorio-like character. As in the earlier score *Radúz a Mahulena* ('Radúz and Mahulena', 1897–8), there are, in addition to the instrumental pieces, a few short songs and some melodrama passages for important scenes.

It is surprising that as a professional quartet player Suk wrote so little chamber music. Much of it originated from his student days as he tried out various combinations (the String Quartet in D minor, 1888; Piano Trio op.2, Piano Quartet op.1 and Piano Quintet op.8, 1889–93). The most successful chamber work from this period is the String Quartet op.11 (1896), which has all the freshness and melodic charm of Suk's early music and, in its slow movement, a foretaste of the more serious and personal style of *Asrael*. He wrote only one more quartet (op.31, 1911). Although his only important works for the solo violin are the well-known *Čtyři skladby* ('Four Pieces', op.17, 1900) and a one-movement concerto, the Fantasy op.24 (1902–3), the sound of the solo violin combining with the orchestra is one that permeates much of Suk's music, from the famous *Radúz* solo onwards. Suk was also a fine pianist, performing frequently to his friends and occasionally in public, and he wrote rather more piano music. The earlier compositions were generally published in small groups of characteristic pieces (opp.7, 10 and 12, 1891–6) whose full-blooded, well-placed chords suggest Brahms, but whose undemanding forms, rich if meretricious harmony, melodic clichés and fluent passage-work more often suggest the salon. The Suite op.21 (1900, originally planned as a sonatina) attempts a more balanced design, continued in the programmatic suites *Jaro* ('Spring') op.22a and *Letní dojmy* ('Summer Impressions') op.22b, both written in 1902 after the birth of his son. They illustrate Suk's subjective Romantic piano style at its ripest, the last piece of op.22a, 'V roztoužení' ('In Love'), achieving a popularity similar to that of the *Love Song* from op.7. But op.22a also contains 'Vánek' ('The Breeze'), a delicate, Impressionistic piece, revealing a more imaginative approach to figuration, and a type of harmony that was turning from heavy chromaticism to a more modal idiom. These qualities, and the intimate nature of *O matince* ('About Mother', op.28, 1907), written after the death of his wife, are developed in Suk's greatest work for the piano, the suite of ten short pieces *Životem a snem* ('Things Lived and Dreamt', op.30, 1909). All have detailed descriptions of their character, some have additional programmes (no.5 'on the recovery of my son') and all inhabit a very personal world; in their economical evocation of mood, their exploration of new musical means and their assured piano technique they foreshadow Debussy's *Préludes*. In later piano works such as *Ukolébavky* ('Lullabies', op.33, 1910–12) and *O přátelství* ('About Friendship', op.36, 1920), Suk pared down his means to

achieve a classic simplicity in which the subtle control of harmony is particularly striking.

Suk's central achievement was in orchestral music. The high point of his early orchestral writing is the Serenade for strings op.6 (1892) and the op.16 suite, *Pohádka* ('Fairy Tale', 1899–1900), arranged from the *Radúz* music. The more ambitious works that followed, the Violin Fantasy op.24 (1902–3) and the Straussian tone poem *Praga* op.26 (1904), have a slightly portentous quality that seems out of keeping with Suk's limited emotional range up to then. The deaths of Dvořák (1904) and his daughter (1905), Suk's young wife, within the space of 14 months shattered the composer's life and attitudes, and set into motion the vast *Asrael* symphony op.27 (1905–6). It is arguably his greatest work, and one of the finest and most eloquent pieces of orchestral music of its time, comparable with Mahler in its structural mastery and emotional impact. Although none of the orchestral works which follow *Asrael* are designated symphonies, all have symphonic ambitions and proportions, particularly the two single-movement pieces *Zrání* ('Ripening', op.34, 1912–7) and *Epilog* op.37 (1920–29). *Pohádka léta* ('A Summer's Tale', op.29, 1907–9) is the lightest of the post-*Asrael* orchestral works, a suite more than a symphony, showing a serene acceptance of life whose equanimity is disturbed only by the poignancy of the 'Blind Musicians' movement or the Mahlerian imagery of the fourth movement, 'In the Power of Phantoms'. As the title suggests, *Ripening* charts a man's personal development (that of Suk himself) as he grows through the pain of life's tragedies. In *Epilog* the psychological programme – made more concrete by the texts sung by soloists and chorus – becomes darker as its subject begins to contemplate his own mortality.

Suk, Josef (i)

3. Style.

Unlike his Czech contemporaries Janáček and Novák, Suk derived almost no stimulus from folk music and very little from literary sources. Julius Zeyer's was the only important literary influence on him: his *Radúz and Mahulena*, with its legendary Slavonic world, its message of true, courageous love and clear-cut moral values articulated much of the young Suk's outlook on life. Its dreamy, slightly sad, introspective mood is one that runs through much of Suk's early music, at first no more perhaps than as a *fin-de-siècle* pessimism, but soon acquiring a specifically Slavonic direction characterized by his *dumka* music. Suk wrote *dumkas* in opp.7 and 21 (the *poco triste* movement of op.17 was also originally entitled 'Dumka') but there are *dumka*-like movements (such as the *Legenda* of op.10) in all his early music. The funeral march is another *Radúz* feature, anticipated in Suk's early orchestral funeral march (1889, dedicated to himself), apotheosized in the second movement of *Asrael* and becoming terrifyingly grim in the march section of *Ripening* (based on the seventh piece, marked 'forthright, later with an expression of overpowering force', of *Things Lived and Dreamt*). In the polka music for the 'game of the swan and the peacocks' in *Radúz* (later worked into the second movement of the suite) Suk wrote in a popular style derived from Czech dance music. There are other such pieces among the piano music (notably the minuet from op.21) and even during the years of *Ripening* and *Epilog* Suk wrote light,

appealing music such as the *Ella Polka* (1909) or the marches *V nový život* ('Towards a New Life', op.35c, 1919–20), which won him an award at the 1932 Olympics at Los Angeles, and *Pod Blaníkem* ('Beneath Blaník', 1932). His last composition was a Czech dance, a *Sousedská* (1935) for small chamber ensemble.

Radúz is central to Suk's development. He identified the young couple Radúz and Mahulena with himself and his wife at the happiest time of their lives; it drew from him his most radiant, tender, earnest and abundantly melodic music. He remodelled some of it in his next work, the women's choruses op.15. It also became a point of reference for future works, its death motif of two augmented 4ths recurring prominently from *Asrael* onwards. There are other examples in Suk's later music (notably in *Things Lived and Dreamt* and *Ripening*) of self-quotation and other personal symbols. Another prominent topos is that of the 'fantastic dance'. Early examples are the 'Bacchanale' in *Beneath the Apple Tree* (1900–01) and the *Fantastické scherzo* op.25 (1903), a *danse macabre* with banal waltz rhythms, quirky chromatic tunes and highly imaginative orchestration. Later metamorphoses in the scherzo movements of *Asrael* and *A Summer's Tale* suppress the dance element and heighten the malevolence of the fantasy. In *Epilog* the dance is propelled by the biblical quotation sung by the male chorus: 'Prach jsi a v prach se obrátíš!' ('Death thou art and unto death shalt thou return!'). This verbal context, together with the death theme from *Radúz* on the brass cutting through skirling wind, scurrying strings, death-rattle side-drums and the moaning of demons (the wordless male chorus), conjures up an apocalyptic vision whose intensity is unique in Suk's work.

Suk's late orchestral music had become very complicated. His harmony was originally sensuously Romantic, with a fondness for augmented chords (especially that of the augmented 5th), chromatic alteration, Neapolitan relations and the tonal ambiguity produced by frequent pedals (e.g. in pedal movements such as the lullaby from *About Mother* and the second movement of *Asrael*). Later he began to exploit polytonality more explicitly and systematically in *Ripening* and *Epilog*. He was able to make these last scores comprehensible only by his precise aural imagination and his superb craftsmanship as an orchestrator, a skill on which he placed great emphasis as a teacher.

Suk's later formal control grew from unpretentious beginnings. Most of his piano pieces have simple repetitive structures; he successfully employed (e.g. in the violin *Balada*, 1890) the fashionable monothematicism of the time but his early attempts at sonata form, even in the last movement of the Serenade for strings are uneven, lacking a sense of the dramatic opposition of key centres (so striking in *Asrael*) and tending towards an uncharacteristic long-windedness. The seams of the one-movement Violin Fantasy are carelessly concealed, but the later single-movement string quartet is much more subtle and adept. It cost him much effort, even at the height of his powers, and prepared the way for the impressive single spans of *Ripening* and *Epilog*. These two pieces showed Suk's musical language at its utmost sophistication, his response to the modern music he came across on his frequent tours. They also showed him dangerously far from his roots as a simple 'muzikant' of the Czech *kantor* tradition. From about

1912 his rate of composition noticeably slackened. His tiring life as a performer meant that composition was a spare-time occupation; his duties at the Prague Conservatory, which he took very seriously, made further demands, but as the premières of his works became more spaced out it became clear that neither these commitments nor the increasing effort that the later scores must have cost fully explained the gaps. Suk seems to have had misgivings about his increasingly complicated musical speech, alien to many of his listeners; indeed, he derived a childlike pleasure from the enthusiasm that his popular pieces (such as the *New Life* march) aroused. The gulf between Suk the kantor and Suk the sophisticate was perhaps too great to bridge.

[Suk, Josef \(i\)](#)

WORKS

orchestral and vocal orchestral

op.

Planned works: *Ve stínu lípy* [In the shade of the lime tree], sym. cycle after S. Čech, 1896; cycle of sym. poems from Czech history, 1915–17

—	Early compositions, str: Fantasy, d, 1888; Smuteční pochod [Funeral march], c, 1889, rev. 1934
4	Dramatická ouvertura, a, 1891–2
6	Serenade, E, str, 1892
9	Pohádka zimního večera [Tale of a Winter's Evening], ov. after W. Shakespeare, 1894–5, rev. J. Vogel, 1925
14	Symphony, E, 1897–9
16	Pohádka [Fairy Tale], suite from Radúz a Mahulena, 1899–1900
24	Fantasy, g, vn, orch, 1902–3
25	Fantastické scherzo, 1903
26	Praga, sym. poem, 1904
27	Asrael, sym., c, 1905–6
29	Pohádka léta [A Summer's Tale], sym. poem, 1907–9
—	Pod jabloní [Beneath the Apple Tree], 5 tableaux from op.20, A, SATB, spkr, orch, 1911–12
34	Zrání [Ripening], sym. poem, 1912–17
35a	Meditace na staročeský chorál 'Svatý Václave' [Meditation on an Old

	Czech Hymn 'St Wenceslas'], str/str qt, 1914
35b	Legenda o mrtvých vítězích [Legend of the Dead Victors], funeral piece, 1919–20
35c	V nový život [In a New Life], march, SATB, orch, 1920; pf duet version, 1919
37	Epilog, sym. piece (Ps xxiii, Bible: <i>Genesis</i> , J. Zeyer, arr. L. Vycpálek), S, Bar, B, SATB (small), SATB (large), orch, 1920–29, rev. up to 1932
—	Pod Blaníkem [Beneath Blaník], march, 1v, orch, 1932, orchd J. Kalaš

keyboard

unless otherwise stated all for piano two hands

—	Early compositions: Sonata, C, 1883, unpubd; Ov., 1884–5, unpubd; Polonaise, c, 1886–7, arr. 4 hands, 1887; Untitled piece, B, 1886–7; Untitled piece, G, 1886–7; Jindřichohradecký cyklus [Jindřichův Hradec Cycle], 1886–7; Fugue, c, 1888–9, unpubd; Fugue, c, 1890, also arr. str qt, 1890, both unpubd
	Drei Lieder ohne Worte, 1891 [no.3 (Melodie) became op.7 no.6 (Capriccietto)]
5	Fantaisie-polonaise, 1892
7	[6] Klavírní skladby [Piano Pieces], 1891–3
—	Capriccietto, G, 1893
—	Humoreska, C, 1894
—	Lístek do památníku [Albumleaf], 1895
10	Nálady [Moods], 5 pieces, 1895
12	[8] Klavírní skladby [Piano Pieces], 1895–6
13	Sonatina, g, 1897, rev. as op.21
—	Vesnická serenáda [Village Serenade], 1897, arr. 2 cl, str qt, db, 1935, unpubd
—	Bagatelle arr. of original third movt of Sym., op.14, 1898
21	Suite, 4 pieces, 1900
22a	Jaro [Spring], 5 pieces, 1902
22b	Letní dojmy [Summer Impressions], 3 pieces, 1902
28	O matince [About Mother], 5 pieces, 1907
—	Psina španělská [Spanish Joke], 1909
30	Životem a snem [Things Lived and Dreamt], 10 pieces, 1909
33	Ukolébavky [Lullabies], 6 pieces, 1910–12
36	O přátelství [About Friendship], 1920
—	Episody [Episodes]: slow movt of Sonatina op.13, 1897; Ella Polka, 1909; Lístek do památníku [Albumleaf], ?1919; O štědrém dni [About Christmas Day] [based on Pozdrav žákům na Slovensku od strýčka z Prahy, 2vv, vn, 1924], 1924; Andante, org, 1933

chamber

- Early compositions: Polka, G, vn, 1882, unpubd; Str Qt, d, 1888, unpubd, 3rd movt rev. 1923 as 'Barkarola'; Fantasy, d, str qt, 1888
- 1 Piano Quartet, a, 1891
- 2 Piano Trio, c, 1889, rev. 1890–91
- Balada, d, str qt, 1890
- 3/1 Balada, d, vc, pf, 1890
- Balada, d, vn, pf, 1890
- Melodie, 2 vn, 1893
- 3/2 Serenade, A, vc, pf, 1896
- 8 Piano Quintet, g, 1893
- 11 String Quartet, B \flat , 1896; last movt rev. 1915 but left as independent piece
- 17 Čtyři skladby [4 Pieces], vn, pf, 1900
- 23 Elegie (Pod dojmem Zeyerova Vyšehradu) [Under the Influence of Zeyer's Vyšehrad], vn, vc, str qt, hmn, hp, 1902, unpubd; arr. for pf trio, 1902
- 31 String Quartet, 1 movt, 1911
- 35a Meditace na staročeský chorál 'Svatý Václav' [Meditation on an Old Czech Hymn 'St Wenceslas'], str qt/str orch, 1914
- Quartet movt [rev. last movt of op.11], 1915, unpubd
- Bagatelle (S kyticí v ruce) [With a Posy in one's Hand], fl, vn ad lib, pf, 1917
- Sousedská, 5 vn, db, cymbals, triangle, large and small drums, 1935

choral and songs

- Mass, B \flat , SATB, str, org, 1888–90, rev. incl. timp, 1931
- Songs (1v, pf): Hory, doly, samý květ [In Full Bloom over Hill and Dale] (J.V. Sládek), 1890, lost; Ukolébavka [Lullaby] (B. Mühlsteinová), 1891; Noc byla krásná [The Night was Beautiful] (V. Hálek), 1891; Ach, wärst du mein (N. Lenau), c1892, inc.; Mé ženě [To my Wife] (Sládek), 1902
- Nechte cizích, mluvte vlastní řečí [Speak your Own and not Foreign Tongues] (J. Kollár), TTBB, 1896
- 15 Deset zpěvů [10 Songs] (Slavonic trad.), SSA, pf 4 hands, 1899
- 18 Čtyři zpěvy [4 Songs] (Serbian trad.), TTBB, 1900
- 19 Tři zpěvy [3 Songs] (Cz. trad., Slovak trad., F.L. Čelakovský), SATB, pf ad lib, 1900
- Hospodin jest můj pastýř [The Lord is my Shepherd] (Ps xxiii), SATB, 1907, inc.
- 32 [5] Mužské sbory [Male Choruses] (Slavonic trad.), TTBB, 1911–12
- Pozdrav žákům na Slovensku od strýčka z Prahy [A Greeting to Pupils in Slovakia from an Uncle in Prague], 2vv, vn, 1924

incidental music

- | | |
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| 13 | Radúz a Mahulena [Radúz and Mahulena] (J. Zeyer), A, T, spkrs, SATB, orch, 1897–8, rev. 1912 |
| 20 | Pod jabloní [Beneath the Apple Tree] (Zeyer), A, spkr, SATB, orch, 1900–01 vs only |

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See also [Czech Quartet](#)

Suk, Josef (ii)

(*b* Prague, 8 Aug 1929). Czech violinist, grandson of [Josef Suk \(i\)](#) and great-grandson of Dvořák. He was taught from childhood by Jaroslav Kocian, whose pupil he remained until Kocian's death in 1950; he also studied at the Prague Conservatory until 1951, and then with M. Hlouňová and Alexander Plocek at the Prague Academy (1951–3). He first appeared in public in 1940. In 1948 he was chosen to take part in exchange concerts in Paris and Brussels, but it was a Prague recital in 1954 that confirmed his maturity as an artist. At this time he was leading the orchestra for drama productions at the Prague National Theatre, where he was engaged from 1953 to 1955. A continuing interest in chamber music from his student days brought about his leadership of the Prague Quartet (1951–2) and his formation in 1952 of the Suk Trio, with Josef Chuchro (cello) and Jan Panenka (piano).

Suk's reputation as a violinist flourished more widely from 1959, when he appeared as soloist with the Czech PO on a tour of three continents; he has also made a number of world tours with the Suk Trio. He was named soloist of the Czech PO from 1961, and made his British début at the 1964 Promenade concerts in concertos by Mozart and Dvořák, when he was highly praised for his silken tone, expressive fervour and immense technical skill. His playing reveals his clear perception of style and content, expressed with a rich fund of lyric feeling that avoids excessive display. He has played violins by Antonio Stradivari (the 'Libon' dated 1729), Guarneri del Gesù ('Prince of Orange', 1744) and Giovanni Guadagnini ('Ex Vieuxtemps', 1758), and his many recordings, which include outstanding discs of unaccompanied Bach and of the Beethoven, Dvořák and Berg violin concertos, have won several international awards. He retains a particular interest in sonata playing and formed a duo with Zuzana Růžicková in 1963 and a trio with Janos Starker and Julius Katchen for two years before Katchen's death in 1969. The trio made acclaimed recordings of the Brahms trios, while Suk and Katchen's strong poetic readings of the Brahms violin sonatas have rarely been equalled. Suk also recorded frequently with Panenka and has appeared with Stephen Kovacevich and other pianists. In 1974 he founded the Suk Chamber Orchestra, comprising twelve strings, of which he remains artistic director. Since 1973 he has often played the viola, both in chamber ensembles and in solo works such

as Shostakovich's Sonata op.147. In 1980 Suk was appointed to teach the violin at the Vienna Hochschule für Musik.

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ALENA NĚMCOVÁ

Suk, Václav [Váša; Vyacheslav Ivanovich]

(*b* Kladno, 16 Nov 1861; *d* Moscow, 12 Jan 1933). Russian conductor and composer of Czech birth. After studying the violin at the Prague Conservatory and composition privately with Fibich, he became leader of an opera orchestra in Kiev, 1880–82, and then from 1882 to 1887 was a violinist in the orchestra of the Bol'shoy Theatre. From 1885 he became known as a conductor in various Russian cities and from 1906 to 1933 he was a conductor at the Bol'shoy (chief conductor 1928–33); he was also principal conductor of the Stanislavsky Opera Theatre in Moscow from 1927. Suk was much esteemed for his thoroughness in operatic preparation, and Gozenpud called him one of the best interpreters of Rimsky-Korsakov's works. His opera *Lesův pán* ('Lord of the Forests'), to a Czech libretto by J.V. Frič, based on K.H. Mácha's verse classic *Máj* ('May'), was first produced in Russian translation at Kharkiv in 1900, and in Czech at Prague in 1903. Suk's other compositions include a symphonic poem *Jan Hus*, a Serenade for string orchestra, piano pieces and songs. Regarded as one of the most distinguished Russian conductors, he was created People's Artist in 1925.

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ARTHUR JACOBS

Sukowaty, Wenzel

(*b* Vienna, 31 July 1746; *d* Vienna, 9 July 1810). Austrian music copyist. Although Weinmann states that Sukowaty's shop may have been founded c1784, payment records show that he was the principal music copyist for the Viennese court theatres from 1778 until 1796 (Edge, 1995). Important copies from his shop include original performance scores for *Die Entführung aus dem Serail*, *Le nozze di Figaro*, *Don Giovanni* and *Così fan tutte* (all A-Wn, some with autograph entries by Mozart); signed manuscripts of Sarti's *Fra i due litiganti* and Salieri's *La grotta di Trofonio* survive in Budapest (H-Bn). Sukowaty copies are typically in several hands; it is difficult to determine how many employees worked for him and at what times, whether they were temporarily subcontracted, and whether they additionally worked for other copy shops or as independent entrepreneurs, all of which bears on the authority of manuscripts deriving from his shop. To date, none of his copyists has been identified by name. Sukowaty also sold manuscripts commercially, including orchestral scores, individual arias and piano scores; he was a regular advertiser in the Viennese press, chiefly the *Wiener Zeitung* (for Sukowaty's Mozart advertisements, see Deutsch).

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CLIFF EISEN

Sukri, Uking

(*b* Bandung, Indonesia, 18 Feb 1925; *d* Ujungberung, Indonesia, 17 April 1994). Sundanese *kacapi* (zither) player and *tembang Sunda* (accompanied sung poetry) master. He was attracted to music at an early age and received his first instruction from a sympathetic neighbour. From 1953 to 1983 he worked at Radio Republik Indonesia (RRI) Bandung, where he first played *kacapi rincik* (small, high-pitched zither), along with Oyo Tarya on *kacapi indung* (large lower-pitched zither) and Ono Sukarna on *suling* (bamboo flute), accompanying such famous *tembang* singers as Nyimas Saodah and Apung S. Wiratmadja. He became the *kacapi indung* player when Tarya died in 1966. The RRI group recorded cassettes beginning in the 1970s and travelled to Europe several times; during this period, the group also developed the genre *kacapi-suling* (instrumental interpretation of the metrical *panambih* songs of *tembang Sunda*), the broadcasts of which proved to be extremely popular. Sukri was active in the *tembang Sunda* competitions sponsored by Daya Mahasiswa Sunda

(DAMAS). He was also noted for the quality of the *kacapi* he built, and his instruments remain highly valued. His *tembang* compositions (e.g. *Ombak-ombakan*) continue to be performed, as does his well-known *degung* composition, *Karang Ulun*. He taught at the Akademi Seni Tari Indonesia (ASTI, now Sekolah Tinggi Seni Indonesia (STSI)), the government-sponsored arts institute in Bandung, from 1983 until his death. His playing styles for both *kacapi indung* and *rincik* were widely disseminated on the radio and on cassettes and have influenced several generations of *kacapi* players.

See also [Indonesia](#), §V, 1.

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HENRY SPILLER

Šulek, Stjepan

(*b* Zagreb, 5 Aug 1914; *d* Zagreb, 16 Jan 1986). Croatian composer, conductor and violinist. He completed his violin studies with Vaclav Huml at the Zagreb Academy of Music, where he periodically also attended Bersa's composition class. He was appointed professor of violin there in 1945 and professor of composition in 1947. Until his retirement in 1975, his composition class produced most of the important contemporary Croatian composers, from Kelemen, Horvat and Detoni to Davorin Kempf. Šulek was also active as a chamber musician, playing in the Zagreb Quartet (1938), and in a trio with the pianist Ivo Maček and the cellist Antonio Janigro. From 1958 to 1962 he was the conductor of the Zagreb Radio Chamber Orchestra, which grew under his direction into an ensemble of international standing. In 1954 he was elected to membership of the Zagreb Academy of Arts and Sciences; he later became the general secretary of its music department.

As an outstanding symphonist, Šulek was, along with Papandopulo, the leading personality of 20th-century Croatian music. His Romantic mode of expression, the Baroque-like structure of his compositional material, his Classical organization of form, and his rejection of both the neo-national realism of the 1940s and 50s and the avant-garde trends of the 1960s, are the basis on which he developed his all-embracing musical language, which can be understood in terms of distinct developmental periods. The first period (1942–69) – to which belongs the opera *Oluja*, the first six symphonies, the first three Classical Concertos, and most of his solo concertos – is full of neo-Baroque and neo-Classical energy. From his Third Piano Concerto (1970) and the orchestral *Epitaf* (1971), to the organ concerto *Memento* (1974), he developed an even more glittering sound (recalling Ravel and Richard Strauss) and the discursive form of late

Romanticism (Liszt, Mahler). The rhetorical element in his music was further advanced in the works written after 1975, particularly in his second and third piano sonatas, the Symphony no.7 and the cycle of five string quartets *Moje djetinstvo* ('My Childhood'). Šulek turned increasingly to mottos and symbolic motifs in the works of his last decade. His form gradually developed towards a rhapsodic freedom, contrasting with the Classical balance of his earlier compositions. As a result of his composing 'music about music', his late works are radically retrospective, with elements suggesting a closeness to musical postmodernism.

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EVA SEDAK

Suling [seruling].

Bamboo ring flute of Indonesia, Malaysia and the southern Philippines. There are various types and sizes. The end-blown variety as it is commonly found is made from a bamboo tube, open at the bottom and closed with a

node at the top. A small wedge-shaped hole is cut in the node, together with a small opening just below it, and this is partly covered by a narrow bamboo or rattan ring which guides the player's breath along the slit between the hole and the ring (see [Flute](#), [figs. 1h](#) and [3g](#)). In Central and East Java the tube is about 45 to 52 cm long and about 1.5 cm in diameter; the *suling sléndro* has four fingerholes, the *suling pélog*, five. In West Java the tube is about 53 cm long and about 2 cm wide. The instrument is played either alone or in ensembles, in which case it is often known by the name of the ensemble in question. The *suling degung* of the Sundanese areas of West Java, used in the *gamelan degung*, is about 30 cm long and has one large and three small fingerholes. The *suling réyog*, used in the ensemble to accompany comic *réyog* shows, is fairly short and thick and has three fingerholes.

In Bali the *suling* is about 25 to 30 cm long and 20 to 25 mm wide. It is used in orchestras such as the *gamelan arja*, *genggong* ensemble and *gamelan pejogedan*. The larger *suling gambuh* is about 87 cm long and 40 mm wide, has six fingerholes and can produce a range of about 2.5 octaves. It is held obliquely and a circular breathing technique is used. Several of the flutes are played together in the *gambuh* ensemble.

In the Toraja area of Sulawesi a transverse *suling* is used in the *bas-suling* ensemble, and it is included also in the *pompang* ensemble in Ambon, Maluku. In the Buginese and Makassar areas of South Sulawesi a *suling* with six fingerholes and a water-buffalo horn ring stop is usually included in an ensemble with *kacapi* (plucked lute) and *gendang* (double-headed drum) to accompany dancing. A similar end-blown flute (*suling lembang*) is found in the Sa'dan Toraja area of South Sulawesi; usually two or four are played together by male musicians using circular breathing to accompany a female singer performing *ma'marakka* music.

In the Angkola and Mandailing areas of North Sumatra the transverse *suling* is about 35 cm long and 25 mm wide, with six fingerholes.

Twin ring flutes called *suling rapi* are found in the Mamasa and Rantepao areas of South Sulawesi, connected parallel to each other by means of wound rattan. One flute has five fingerholes and the other none, serving as a high-pitched drone.

In Malaysia, various kinds of bamboo flutes are known by such names as *suling* and *seruling* and in east Malaysia, as *selengut* and *sangui*. As in Indonesia, some are end-blown, others side-blown, some are blown with the mouth and others with the nose. They are played for entertainment and are frequently associated with magic power. Flutes of the Orang Asli in central Malaysia are called *suling* or *sangui*; the use of nose breath in a ceremonial context attaches especially powerful magical significance.

The *suling* is found among several peoples of the southern Philippines: the Magindanao, Tiruray, Manobo, Bukidnon and Tausug.

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MARGARET J. KARTOMI

Sul Khanishvili, Niko

(*b* in the village of Atskuri, eastern Georgia, 1871; *d* Tbilisi, 3 Dec 1919). Georgian composer and choral conductor. He studied singing at the Telavi Spiritual School and then in 1884 entered the Tbilisi Spiritual Seminary, where he studied under the master of Georgian folk choral singing, L. Agniashvili. He then returned to conduct the choir of the Telavi Spiritual School (1890–1902) and after taking part in a folklore expedition in 1912, organized an ethnographic choir with which he also performed his own works. A folksong expert, he gained a masterly knowledge of the art of choral writing and is acknowledged as a writer of classic Georgian choral music.

Sul Khanishvili played a decisive role in establishing professional Georgian music and was a founder of various genres in Georgian a cappella choral music: the ritualistic and staged *Mestviruli* ('Bagpipe Song') and *Gutnuri* ('Song for Ploughing'); the original 'Georgian madrigals' including *Mash, gamarjveba tkbilo sitsotskhlev* ('Greetings, Joyful Life'), *Samshoblo khevsurisa* ('The Khevsur's Homeland') and the chorale *Gmerto, Gmerto* ('O God, God'); the more recent type of orthodox canticle which takes the form of non-canonical arrangements, including *Khvalitye imya Gospoda* ('Praise the Name of the Lord'), *Bog Gospod'* ('The Lord God'), *Kondak ko svyatim* ('Kontakion for the Saints') and *Velikaya yekteniya* ('The Great Prayer'). As distinct from the traditionally three-part Georgian choral singing, Sul Khanishvili initiated a four-part division (soprano, alto, tenor and bass) along European lines which nonetheless took account of the diverse features of Georgian folk and church music. The originality of the forms stems from the dynamic selection of folksong variants and this gives rise to an overall reading of the modal motifs of the folk sources. With their vivid national distinctiveness, the monumental choruses of Sul Khanishvili are the finest examples of Georgian professional choral music.

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NODAR MAMISASHVILI

Sullam, Sara.

See [Copio, Sara](#).

Sulla tastiera

(It.).

See [Sul tasto](#).

Sullivan, Sir Arthur (Seymour)

(*b* Lambeth, London, 13 May 1842; *d* London, 22 Nov 1900). English composer and conductor of mainly Irish descent. His maternal grandmother was Italian; suggestions of a partly Jewish descent are unsupported by evidence. Though he composed in a great variety of musical genres, his widest and most durable fame was won in operetta, especially in partnership with the dramatist and satirist W.S. Gilbert (1836–1911).

1. [Life](#).
2. [Works](#).
3. [Posthumous reputation](#).

[WORKS](#)

[BIBLIOGRAPHY](#)

ARTHUR JACOBS

[Sullivan, Sir Arthur](#)

1. [Life](#).

(i) [Early career](#).

During Sullivan's infancy the family moved from London to Sandhurst, where his father, Thomas Sullivan, was sergeant bandmaster at the Royal

Military College (1845–56). Sullivan gained from this move an early intimacy with wind instruments; he also learnt the piano and, at about eight years old, began to compose. His exceptional singing voice won him admission to the Chapel Royal (1854–7), despite his being about two years older than most boys on entry. The musical tuition and quasi-parental authority of the master of the choristers, Thomas Helmore (at whose house they lived), were of the utmost value to him. While still a chorister he became in 1856 the first recipient of the Mendelssohn Scholarship, which offered (initially) one year's free tuition at the RAM.

In 1857 the family moved back to London, where Thomas Sullivan took a civilian appointment as professor of clarinet at the newly founded Royal Military School of Music, Kneller Hall. At the RAM, where Sullivan studied the piano with William Sterndale Bennett and composition with John Goss, his Overture in D minor was publicly performed on 13 July 1858. The scholarship was extended for a second year and then for a third in order to send him to the Leipzig Conservatory, where Moscheles was his personal mentor as well as one of his piano teachers (with Louis Plaidy); he studied composition with Julius Rietz and was encouraged as a conductor.

His graduation exercise at Leipzig, which he conducted on 6 April 1861, was a suite of incidental music to *The Tempest* much on the lines of Mendelssohn's to *A Midsummer Night's Dream*. Returning to London, he met George Grove, who arranged for a performance of the *Tempest* music (revised) under the baton of August Manns at the Crystal Palace on 5 April 1862. The work won an immediate and extraordinary success: 'it may mark an epoch in English music', wrote the influential critic Henry F. Chorley in *The Athenaeum*. It was repeated a week later; in 1863 Hallé likewise gave it two performances with his orchestra in Manchester. Sullivan was thereafter never short of commissions and was exceptionally permitted to dedicate his Procession March (also called Royal Wedding March; Crystal Palace, 10 March 1863) and other works to the Prince of Wales himself, the future King Edward VII.

He established a foothold on the choral festival ladder with *Kenilworth* at Birmingham (8 September 1864) and an overture in C (usually called *In memoriam*) at Norwich on 30 October 1866. A symphony (later dubbed 'the Irish') was performed at the Crystal Palace on 10 March 1866 and an overture, *Marmion*, marked his entry into the Philharmonic Society's programmes on 3 June 1867. He had begun to work on an opera (*The Sapphire Necklace*, later renamed *The False Heiress*) with Chorley as librettist, but it was never to reach performance, and his first theatrical appearance was made with a one-act ballet score, *L'île enchantée*, presented as an afterpiece to Bellini's *La sonnambula* on 14 May 1864 at Covent Garden, where Michael Costa, the musical director, had given him the position of organist.

The prestige of such achievements being no guarantee of income, Sullivan still found it necessary to hold a church organist's post (at St Michael's, Chester Square, then at St Peter's, Cranley Gardens), to conduct an amateur choir (the Civil Service Musical Society) and to teach occasionally. Songs of the type somewhat miscalled 'drawing-room ballads' (successful sales of which depended on the work being 'pushed' by well-known singers

at their concerts) began to earn him substantial sums. *Will he come?* (1865) had words by Adelaide A. Procter, to whose verse Sullivan later turned for the runaway success *The Lost Chord* (1877). He also tapped a popular vein in hymn tunes, notably 'St Gertrude' (*Onward, Christian soldiers*, 1871), and was himself the editor of *Church Hymns with Tunes* (1874).

Sullivan formed a close friendship with Grove, who was more than 20 years his senior. They journeyed together in 1867 to Paris and then to Vienna, where they recovered part of Schubert's missing music to *Rosamunde*. Grove introduced the young composer to the aging Tennyson and the song cycle *The Window* (1871) was the result. (The publication was to have had illustrations by Sullivan's friend John Millais, but the poet's procrastination was such that Millais allowed his drawings to be dispersed.) Grove also helped plan Sullivan's programmes as conductor of the Glasgow Choral and Orchestral Union (1875). At the first major concert in the Royal Albert Hall in 1871, with works by Gounod and Ferdinand Hiller representing France and Germany, a new cantata by Sullivan (*On Shore and Sea*) stood for British music. In 1876, while still in his early 30s, he was appointed principal of the newly established National Training School for Music, and remained there until 1881 (the school was later merged into the RCM).

(ii) Operetta and maturity.

As yet there had been no hint of the way in which operetta was to dominate Sullivan's career. *Cox and Box* (originally with piano, for a private musical circle, 1866) and *The Contrabandista* (1867), both with F.C. Burnand as librettist, were hardly more than agreeable diversions on a 'serious' composer's path; the same may be said of Sullivan's earliest collaboration with W.S. Gilbert, *Thespis* (the score is lost), tailored to the demands of burlesque at the Gaiety Theatre in 1871. Only with the one-act *Trial by Jury* at the Royalty Theatre in 1875 (as an afterpiece to Offenbach's *La Périchole*) did Gilbert and Sullivan establish their joint theatrical mastery at a stroke. Richard D'Oyly Carte, a sub-manager on that occasion, was determined to exploit their united capabilities and *The Sorcerer* (1877) was the first fruit of his enterprise.

Even more successful was *HMS Pinafore* in the following year. The indignity of pirated versions (paying nothing to author or composer) in the USA prompted Carte to take Gilbert, Sullivan and a company of London performers to New York, where *The Pirates of Penzance* was launched on the last day of 1879 before being performed in London. *Patience* (1881) was next in the sequence of successes which caused 'Gilbert and Sullivan' to be recognized as virtually a genre. Carte was emboldened to build the Savoy Theatre, the first theatre in London to be completely lit by electricity. It opened in 1881 with a transfer of *Patience*, *Iolanthe* (1882) being the collaborators' first new work for that theatre. In 1883 Sullivan was knighted. After the less successful *Princess Ida* (1884) came *The Mikado* (1885), with which he and Gilbert won their longest run (672 performances). Carte took it to Berlin and Vienna in 1886 and of all the operettas it was to become by far the most often performed in translation.

Sullivan invariably conducted the opening performances of his operettas (and Gilbert was invariably the stage director of their collaborations). A

mark of esteem was his appointment as conductor of the Leeds Triennial Musical Festival from 1880: he launched there his new oratorio ('sacred music drama') *The Martyr of Antioch* in that year and *The Golden Legend* in 1886, and won much praise in 1883 for what the *Musical Times* called 'the most complete interpretation of Bach's sacred masterpiece [the Mass in B minor] ever heard in this country or, for that matter, in any other'. But he was obliged by kidney disease to conduct seated, and a general want of energy was sometimes felt. Appointed conductor of the Philharmonic Society of London in 1885, he resigned after three seasons, privately citing among his reasons the critics' disparagement of him in comparison with 'their god, Richter'.

It was operetta, however, that maintained Sullivan in sufficient wealth to relish the pleasures of society, particularly that 'fast' section of which the Prince of Wales was leader. He was a gregarious clubman, a guest at aristocratic house parties, a keen race-goer, and a confirmed gambler at cards (in London) and at the tables (in Monte Carlo). His friendships embraced members of the Rothschild and Sassoon banking families, as well as the Duke of Edinburgh, Queen Victoria's youngest son, who, as a rear-admiral, took Sullivan as his guest (along with Sullivan's close friend, the composer Frederic Clay) on a Baltic naval cruise in 1881. With another friend, the political journalist Edward Dicey, he visited Egypt in the winter of 1881–2. In the summer of 1885, when Carte once again fought 'pirate' productions by taking 'his' *Mikado* to New York, Sullivan took an extended trip to California in order to visit his deceased brother Frederic's young children, who had recently been bereaved a second time by the death of their mother.

Though he never married, a strong sense of family duty never left him. He brought up Frederic's eldest child, Herbert, who in due course became the composer's joint biographer (with Newman Flower, C1927). He maintained a long, devoted liaison, never made public, with Mary Frances Ronalds, a prominent American hostess in London society who had separated (but was not divorced) from her husband: typically, his care was extended to her father ('the gov'nor' in Sullivan's diaries) and her children.

Sullivan's affability of temperament brought him quickly to informal terms with many colleagues, but extensive correspondence addressed to 'My dear Gilbert', 'Dear S.' and the like shows the professional distance kept between him and his most celebrated collaborator. (Cartoons in the press frequently contrasted a smiling, short composer and a tall, stern-looking librettist.) More importantly, by the mid-1880s Sullivan began to chafe at the artistic terms of the collaboration: he considered his emotional range shackled by the rigour and rhyming of Gilbert's verse and the artificiality of his plots. As early as 1884 he told Carte he wanted to write no more Savoy-type operas.

His withdrawal from extended orchestral composition had been conspicuous: the *Overtura [sic] di ballo* of 1870 was his last independent work in that field. Given his unsystematic habits of work – long procrastinations followed by working days of 18 hours or more – any hope of reconquering old territory was unsure. Declining an invitation to write (for the Leeds Festival) another symphony, he convinced himself that his

artistic self-rehabilitation would come with a 'grand' opera. Meanwhile with *The Yeomen of the Guard* (1888) Gilbert accommodated Sullivan with a plot of quasi-historical substance and 'real' emotion, but its preparation brought tension and quarrels.

Carte, prepared to back Sullivan beyond the confines of the Savoy, was even willing to build a new, larger theatre, the Royal English Opera House (now the Palace Theatre). But before the new project could be realized (and after *The Gondoliers*, the last great Gilbert and Sullivan success, 1889), Gilbert had quarrelled with Carte over the proper budgeting of funds for interior decoration at the Savoy. In what became known as the 'carpet quarrel' Gilbert sued Carte, Sullivan took Carte's side, and the public was treated in September 1890 to the spectacle of Gilbert and Sullivan on opposite sides in a court of law over what seemed a mere trifle. (The action was inconclusive.)

(iii) The final decade.

On 31 January 1891 Sullivan's sole 'grand opera', *Ivanhoe*, with a libretto by Julian Sturgis after Sir Walter Scott's novel, was launched by Carte on the extraordinary principle of a continuous nightly run (as for operetta) with constantly changing casts. Its total of 160 performances, though remarkable enough, was insufficient to cover Carte's costs and he had to sell the theatre. When produced in Berlin in 1895, *Ivanhoe* was savaged. To feed Carte's continuing regime at the Savoy, Sullivan continued to provide works, both with other librettists and, after an eventual reconciliation, with Gilbert (*Utopia Limited* and *The Grand Duke*): but the eggs were no longer golden. His last operetta, *The Emerald Isle*, was unfinished at his death: Edward German completed it for performance.

In 1899 Sullivan resigned, under unfriendly pressure, from the Leeds Festival conductorship. A sick man, his creative force was almost spent. Yet he remained, in the general as well as the official view, an unparalleled incarnation of his country's music. In his last years, during the South African (Boer) War, it was typical that he should compose a song-setting for Kipling's rousingly patriotic ditty 'The Absent-Minded Beggar' (all proceeds going to war charities) and should also anticipate the victory celebrations with a *Te Deum* which was duly performed in St Paul's Cathedral in June 1902, more than a year and a half after his death.

In 1897 he had paid his first and only visit to Bayreuth, hearing *Der Ring des Nibelungen* and *Parsifal*, and had not much liked either the works or their staging, noting in his diary: 'What a curious mixture of sublimity and absolutely puerile drivel are all these Wagner operas'. Earlier in the same year he had formed a new, informal contact with Queen Victoria in person, when he played the harmonium at an Easter service while she was staying at a hotel at Cimiez, near Nice. Three visits to Windsor Castle followed, and the conferment of the Royal Victorian Order (1897). He had previously been made a Chevalier of the Légion d'Honneur (1878) and had received the Turkish order of the Medjidieh (1888), as well as honorary doctorates from Cambridge (1876) and Oxford (1879) and the fellowship of the RAM.

He had made provision for burial in the same grave as his father, mother and brother at Brompton Cemetery, but the offer of burial at St Paul's was

deemed to override his wish. By the Queen's command the cathedral service on 27 November 1900 was preceded by another at the Chapel Royal, St James's Palace, where the uniformed boy choristers saluted their predecessor. A memorial statue by Sir William Goscombe John stands in the Embankment Gardens in sight of the Savoy Theatre. Among his bequests the autograph scores of *The Mikado* and *The Martyr of Antioch* went to the RAM, those of *The Yeomen of the Guard* and *The Golden Legend* to the RCM; most of the remainder of his artistic property remained in family possession (his nephew Herbert Sullivan was the residuary legatee until trustees broke up the estate in 1966).

Sullivan, Sir Arthur

2. Works.

(i) Operettas.

Ethel Smyth, a devoted younger admirer of Sullivan as both man and artist, recollected in her memoirs (1919) the occasion when

he presented me with a copy of the full score of *The Golden Legend*, adding, 'I think this is the best thing I've done, don't you?' and when truth compelled me to say I think *The Mikado* is his masterpiece, he cried out 'O, you wretch!' But though he laughed, I could see he was disappointed.

The sheer power of survival which has attached to Sullivan's operettas (chiefly those with Gilbert, but with *Cox and Box* received into the canon also) compels prior attention to be devoted to them. The refinement and resource of musical technique is out of all proportion to the modesty of their technical requirements: with few exceptions the roles do not demand 'operatic' competence (which is why amateurs perform them so successfully), nor is orchestral virtuosity required from the modest force of two flutes, oboe, two clarinets, one bassoon (in later works two), two horns, two cornets, two trombones, a single percussionist and strings (see fig.4).

The harmonic and contrapuntal skills he learnt by experience at the Chapel Royal and by instruction at the RAM and in Leipzig, the piquancy of woodwind which he absorbed from his father's military background and the general currency of musical ideas from Mendelssohn to Bizet were all applied to giving Gilbert's text a musical expression which both complements that text and can live in independence from it. (Orchestral and band excerpts and various dance arrangements maintained their own popularity.) Though he is probably prized chiefly as a melodist, Sullivan made it clear that his starting-point in tackling a text was the choice of basic rhythm. For the benefit of his early biographer Arthur Lawrence (C1899) he set forth the variant possibilities for 'Were I thy bride' from *The Yeomen of the Guard* which had to be explored before one rhythmical pattern was accepted and duly took shape (ex.1).

On the broadest scale his musical settings in the operettas are determined by their dramatic shape as 'given' by Gilbert: the two-act works all conform to the Rossinian principle of a first act concluding in the maximum dramatic and musical complexity. Thus Sullivan's first-act finales are characteristically substantial, the second-act finales often perfunctory.

Gilbert's share in Sullivan's structures is often underestimated: the opening of *The Gondoliers*, where a complete scenic action is traversed in some 17 minutes of music uninterrupted by spoken dialogue, is deliberately set forth in the libretto. At the opposite end – in what might be called 'micro-setting' of words – Sullivan could achieve a comic verbal point without jolting the melodic line. Appropriately, the Rev. Dr Daly in *The Sorcerer* rises to a high note at 'Did I look pale? then half a parish trem-bled' and the Duke of Plazo-Toro (*The Gondoliers*) evokes the nursery in vaunting his daughter's infant charms (ex.2).

Sullivan's genius chiefly shows, however, in the invention and polish of individual numbers – solos, ensembles, choruses – in which the melodies and their harmonic underpinning capture so well the expressive movement or the dramatic turn of events. Sullivan's musical warmth may even override Gilbert's dryness. Yum-Yum's 'The sun whose rays' in *The Mikado* is verbally a mere conceit (in both senses); but the wistfully rising and falling tune in G major, with its exceptional placing of a dominant minor chord, is irresistible. Incidentally, the instrumental introduction, its falling G–E–D–B figure echoing the authentic Japanese march used for the entrance of the Mikado himself, exemplifies the cunning musical integration of the whole operetta; the figure is found also in the Katisha–Ko-Ko duet ('If that is so/Sing derry-down-derry') and elsewhere.

A characteristic, indeed almost the trademark, of Sullivan's operetta style is his 'counterpoint of characters': the presentation by different personages of two seemingly independent tunes which later come together. (Berlioz's *La damnation de Faust*, enormously popular throughout Sullivan's formative years, may have furnished the model.) Perhaps the wittiest example occurs in *The Pirates of Penzance*, the rapid weather-chatter of the female chorus (2/4) being counterpointed by the lovers' duet in waltz time, the whole number shifting with Schubertian ease from B to G and back again. Even before this, in *The Zoo*, counterpoint of almost equal deftness marks a quartet – or rather double duet – of one comic and one serious pair of lovers. In *The Mikado* the number of dissimilar tunes separately announced and later combined to be counterpointed extends to three ('I am so proud', 'My brain it teems', 'I heard one day').

The Zoo is also to be cherished for the musical representation of a tongue-tied orator: not only is he prompted by the chorus, but the continuity of his line is helpfully supplied by an oboe. Exceptionally, and like its immediate predecessor *Trial by Jury*, *The Zoo* is an all-sung one-acter. All the later, longer operettas include speech, and all of Gilbert's are in two acts, except for *Princess Ida* (three acts), where the librettist in parodying Tennyson's *The Princess* modelled the structure on his own previously written play in spoken verse.

In adopting some of the standard components of *opera buffa* and *opéra comique* (the mid-Victorian popularity of Auber should not be forgotten), Sullivan summoned verve and individuality. Marches are prominent and well differentiated, from *The Sorcerer* (where the hero is a guards officer) to the deliberate Japanese borrowing in *The Mikado*; most notably in *Iolanthe*, not only do the peers enter marching, but the climax of Act 1 comes with the defiant counter-marching of peers and fairies. The device of comically

rapid articulation ('patter') is extended past Rossini's and Donizetti's use with a patter trio in *Ruddigore*.

The operettas of Offenbach, so popular in the London theatre both in French and in translation, provided a precedent (if such were needed) for musical parody. In Sullivan's usage the parody might be loosely allusive or quite specific, *Trial by Jury* providing the best examples of each: the generalized Handelian pomp in the welcome to the Learned Judge and, in the sextet and chorus 'A nice dilemma', a close imitation of 'D'un pensiero' from the first-act finale of Bellini's *La sonnambula*. Not parody, but a near relation in witty allusion, is the quotation from a Bach organ fugue (the 'Great' G minor bwv542) at the words 'masses and fugues and ops/By Bach, interwoven/With Spohr and Beethoven' in *The Mikado* (ex.3). Far from blatant, almost obscurely placed on clarinet and bassoon, this is an example of Sullivan's ability to please his more sophisticated listeners without abating the flow of readily memorable tunes and repetitive rhythms.

There are lapses into what is now seen as Victorian sentimentality: in the final cadences of many songs, in an over-indulgence of tonic pedals, in the repeated-note melody which begins 'I hear the soft note' in *Patience*. But in the best of the operettas such things are outweighed by harmonic felicities, *Iolanthe* being a treasure-house of such things. Here, in the love duet 'None shall part us', Sullivan extends Gilbert's four-line stanza by a repetition of the last two lines in order to elaborate harmonically what might have been a straight transition from a cadence in B minor to the dominant 7th of the tonic, G. The sustained viola and cello line is a characteristically telling stroke of orchestration (ex.4).

Iolanthe is remarkable for Sullivan's use of a variable character-theme (it can hardly be called a Wagnerian leitmotif) for the Lord Chancellor. *The Yeomen of the Guard*, in a rather different fashion, gives to the Tower of London a representative orchestral theme (never sung) which, rather disappointingly, is not brought back into the joyful final ensemble. In general, however, unification by associating recognizable themes with characters or objects would doubtless have been considered an inappropriately heavy procedure for operetta (or 'comic opera', which remained the preferred term of both librettist and composer).

Among the late, non-Gilbert operettas (plus the so-called romantic musical drama, *The Beauty Stone*), that which came nearest to re-stimulating Sullivan's gift was *The Rose of Persia* (1899) to Basil Hood's frankly Gilbertian libretto. But *Haddon Hall* (1892), with a three-act libretto by Sydney Grundy, deserves remark on at least two counts. In 'When the budding bloom of May' it displays one of the best of Sullivan's quasi-madrigalian concerted pieces, a successor to 'Brightly dawns our wedding day' in *The Mikado* and 'Strange adventure' in *The Yeomen*; and Act 2 has Sullivan's only example of extended orchestral music bridging the gap between two physical locations and continuing into the second, forming 49 pages of vocal score uninterrupted by speech, out of 169 for the whole opera. Unhappily this technical innovation is not sustained by musical quality.

Sullivan's operetta style developed little over the years. It is true that the later works show incidental modernisms: Eric Blom (*Grove*5) acutely

identified a passage in *Utopia Limited* (1893) as sharing a harmonic trait with the Strauss of *Der Rosenkavalier* (1909–10). But in general the modules, as it were, lay at Sullivan's command from the start. It is not surprising that the early *HMS Pinafore* and *The Pirates of Penzance* have maintained leadership in popularity (particularly in the USA) alongside *The Mikado*, a work of the composer's ripest period.

The overtures published with the vocal scores of the operettas are of varying status. Many of them were delegated by the composer to a musical assistant, that of *The Mikado* bearing the initials H.C. (Hamilton Clarke) in the manuscript. Little more was required, after all, than to fashion a potpourri of the anticipated songs. The overture to *Iolanthe*, exceptionally the composer's own, is stamped by a dancing woodwind tune (which never occurs in the operetta itself) against the cello's slower delivery of 'O, foolish fay'. Likewise, the overture to *The Yeomen of the Guard* is the composer's work and takes a quasi-Classical regular form: its opening evocation of the Tower Theme is particularly impressive.

The vocal scores themselves, always issued after the first-night performances and therefore at least in a limited sense authoritative, nevertheless do not always represent the complete sequence of numbers as performed on those opening nights. Between the two published vocal scores of *The Sorcerer*, one corresponding to the work's original production (1877) and the other to that which entered the Savoy repertory (1884), the differences are substantial; likewise between the original *Ruddigore* (1887) and the vocal score corresponding to the D'Oyly Carte company's revival in 1920–21. Authorized full scores were not published while the collaborators' copyright subsisted; the German full score of *HMS Pinafore* under the title *Amor am Bord* (Brunswick, 1882) is unauthorized.

(ii) Other works.

Ivanhoe, the all-sung 'grand opera' with which Sullivan hoped to display his muse flying free from the shackles of Gilbert, has failed for good reason to establish itself within the general opera repertory, even in Britain. It is a compromised work: the melodic line, though no longer bound to the periodicity of operetta, rarely takes wing on its own. At a time when opera was renewing itself through extended symphonic flow (as in the *Ring*) or through compression (*Cavalleria rusticana*), Sullivan took his audience through nine scenes, none musically linked to the next; the songs, where not actually strophic, are liable to end on a prolonged cadence calculated to focus on the singer's voice and to elicit a round of applause. The aria for the captive Rebecca, 'Lord of our chosen race', with its throbbing viola accompaniment, is not only the most memorable in the work but is placed with real artistry in the scene which embraces it.

After the operettas, indeed, it is not *Ivanhoe* which best represents Sullivan but that almost smothered category 'incidental music', with which may be grouped his ballet music (insofar as it has been rediscovered). The incidental music to *The Tempest* (1861) retains the freshness which won the composer his first fame, and cunningly employs the principle of thematic metamorphosis (Schumann, rather than Liszt, being the probable inspiration). The plaintive 'warning' oboe figure at the opening, representing Prospero's pervasive magic, becomes the main tune of the Banquet Dance

(ex.5), appropriately so, because the ostensible jollity of the banquet is a hidden manifestation of Prospero's menace. The music to *The Merchant of Venice* (1871) forecasts the ability of the later operetta tunes to take on an independent orchestral life. And the overture for Henry Irving's production of *Macbeth* (1888) almost suggests the mature symphonic composer which Sullivan never became.

The youthful symphony of 1866 is nevertheless, on the terms of lyricism and gentle pathos, a not unsuccessful work. The Cello Concerto of 1866 (which may be grasped with some assurance from its reconstruction by Charles Mackerras and David Mackie after the loss of the original score) is a much lesser, poorly proportioned work and it is not surprising that Sullivan himself seems to have abandoned interest in it. The *Overtura di ballo* (1870) remains Sullivan's pre-eminent orchestral piece, displaying thematic metamorphosis with prodigious energy and invention.

Of Sullivan's weightiest choral works, both *The Martyr of Antioch* (1880) and *The Golden Legend* (1886) now seem more like repositories of their (uneven) constituent pieces than compelling wholes. The Carl Rosa Opera Company's venture of putting the former work on stage in 1898, to the surprise of the composer, is unlikely to be repeated. The most attractive of the choral works is the much shorter festival *Te Deum* written to mark the recovery of the Prince of Wales from illness in 1872 and first performed at the Crystal Palace: the use of an (optional) military band adds to the exhilaration when across a jaunty march a familiar hymn tune ('St Ann') breaks in.

To solo instrumental and chamber music Sullivan contributed nothing of importance, but a youthful set of Shakespearean songs (published 1866), including *Orpheus with his lute*, is an honourable emulation of the intimate seriousness of German lieder, far from the blatancy of the current English ballad style.

Sullivan, Sir Arthur

3. Posthumous reputation.

Performances of Sullivan's work abroad – orchestral and choral pieces had been given in Paris, Berlin, Leipzig, Boston, New York and Chicago – confirmed the esteem in which his countrymen held him. There had never been a British composer so widely known in such a variety of music, one so capable of filling the needs of Victorian Britain with its universality of domestic pianos, its cheap vocal scores and songsheets, and its ubiquitous choral societies and bands.

But among the critics, academics and other formers of musical taste, disparagement of Sullivan's status began virtually with his death. The obituary by Fuller Maitland in *The Cornhill Magazine* (C1901) recognized the skill of the operettas but accused him of prostituting his talents:

The Offenbachs and Lecocqs, the Clays and the Celliers, did not degrade their genius, for they were incapable of higher things than they accomplished ... But if the author of *The Golden Legend*, the music to *The Tempest*, *Henry VIII* and *Macbeth* cannot be classed with these, how can the

composer of 'Onward, Christian Soldiers' and 'The Absent-Minded Beggar' claim a place in the hierarchy of music among the men who would face death rather than smirch their singing-ropes for the sake of a fleeting popularity?

The first edition of Ernest Walker's *History of Music in England* (1907) not only applied the term 'disgraceful rubbish' to such songs as *The Lost Chord* and *The Sailor's Grave* but also impugned the artistic worth of his concert works. Sullivan was labelled as 'after all, the idle singer of an empty evening' (a reference to William Morris's self-deprecation as 'the idle singer of an empty day'). Such attacks may now be seen in the context of partisanship for the concept of a 'British musical renaissance' supposedly beginning with the generation after Sullivan (Stanford, Parry and Mackenzie). Undeniably, however, public performance of works other than the operettas underwent a swift and severe decline in the half-century following the composer's death, almost his only remaining champion being Sir Henry Wood, who in 1942 – at the height of World War II – initiated and directed a Sullivan centenary concert at the Royal Albert Hall.

Since the 1950s, however, when the label 'Victorian' had ceased to be derisive in musical and general contexts, a steady if unsensational rehabilitation has been in progress. The acquisition (and later amplification) by the Pierpont Morgan Library, New York, of a magnificent Gilbert and Sullivan collection gave new scope for research. From the 1970s, the composer's diaries became publicly accessible, in part at that library, but mainly at Yale University. A major defence of Sullivan's art was raised in various writings by the British (American-resident) scholar Nicholas Temperley, in whose general survey (D1981) of British music between 1800 and 1914 *The Lost Chord* is described as 'Sullivan's maligned masterpiece'.

Following a pioneer recording (1968) of the Symphony by the conductor Charles Groves, the compact disc era brought a surge in the exposure of Sullivan's non-operatic compositions, including songs with piano, incidental music to plays, ballet music and even a complete *Ivanhoe*. It is not surprising that the longer festival choral compositions have more stubbornly resisted major revival, apart from a centenary performance under Mackerras of *The Golden Legend* in Leeds (1986). The hymn tunes which Sullivan composed by the dozen likewise remain trampled under modern ecclesiastical distaste, though *Onward Christian Soldiers* is retained in the vernacular memory.

The operettas, monopolized by the D'Oyly Carte Opera Company under copyright restrictions until 1961, were thereafter colonized also by major British opera companies, and among leading conductors Mackerras and Marriner followed Sargent in recording them. The D'Oyly Carte company as a linear inheritance from Sullivan's time ceased performing in 1982. It was relaunched in 1988 as the New D'Oyly Carte Opera Company, and moved its headquarters to Birmingham in 1991. With changes in the popular taste for light theatrical entertainment, the tradition of a constant presence of 'G. and S.' on tour, with annual London seasons, was no longer assured. But the appreciation of Sullivan's broad musical personality seems to have been firmly renewed. The Sir Arthur Sullivan Society began in 1977 its

programme of research, publication and performances: the first book on Sullivan in any language other than English appeared (in German, by Meinhard Saremba) in 1994; and a British and an American firm independently began to publish critical editions of the full scores of the Gilbert and Sullivan operettas from the mid-1990s.

Sullivan, Sir Arthur

WORKS

printed works published in London unless otherwise stated; where no autograph source is given for stage, vocal orchestral and orchestral works, MS has not been traced

Private collections:

DNS	D.N. Stone, Fairfax, VA
FWW	F.W. Wilson, New York
JW	J. Wolfson, New York
TR	T. Rees, Welshpool/Y trallwng

stage

choral with orchestra

orchestral

chamber

services and anthems

hymn tunes

partsongs

songs, duets and trios

miscellaneous, arrangements

editions

Sullivan, Sir Arthur: Works

stage

unless otherwise stated, first performed in London and published in vocal score

Editions: *W.S. Gilbert, Arthur Sullivan: The Savoy Operas: a Critical Edition* (Williamstown, MA, 1994–) [L]A. *Sullivan: The Savoy Operas*, ed. D.R. Hulme and D. Lloyd-Jones (Oxford, forthcoming)

LST London, Savoy Theatre

Title	Genre, acts	Libretto, choreographer	First performance	Publication/sources; remarks
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The Tempest	incidental music	W. Shakespeare	concert perf., Leipzig, Gewandhaus, 6 April 1861; rev. version, Crystal Palace, 5 April 1862, staged Manchester, Prince's 15 Oct 1864	fs (1891)
The Sapphire Necklace (The False Heiress)	op, 4	H.F. Chorley	Crystal Palace, 13 April 1867 (ov., 2 excerpts)	madrigal US- <i>NYpm*</i> , autograph otherwise lost; 1 song, ov. arr. military band, madrigal (1885); most music lost; composed beginning c1862
L'île enchantée	ballet	H. Desplaces	CG, 14 May 1864	<i>NYpm*</i> ; partly re-used in The Merchant of Venice, Thespis, The Merry Wives of Windsor, Macbeth, Victoria and Merrie England and Day Dreams (see chamber, op. 14)
Cox and Box, or The Long-Lost Brothers	operetta, 1	F.C. Burnand, after J.M. Morton: <i>Box and Cox</i>	private perf. (pf acc.), ?26 May 1866; Adelphi, 11 May 1867 (orch	(1869), 1 song re-texted (1869), fs. ed. R. Harris (1999), fs

			version)	ov., ed. N. Richardson (1966), <i>NYpm*</i>
The Contrabandista, or The Law of the Ladrones	operetta, 2	Burnand	St George's Hall, 18 Dec 1867	(1868), TR*; rev. 1894 as The Chieftain
The Merchant of Venice	incid music	Shakespeare	Manchester, Prince's, 19 Sept 1871	fs (Leipzig, 1898)
Thespis, or The Gods Grown Old	operetta, 2	W.S. Gilbert	Gaiety, 26 Dec 1871	1 song re-texted (1872), autograph lost; ballet music recovered, 1990, from copyist's MSS at <i>NYpm</i> ; most music lost; 1 chorus re-used in The Pirates of Penzance
The Merry Wives of Windsor	incid music	Shakespeare, A.C. Swinburne	Gaiety, 19 Dec 1874	1 song (1875), JW*
Trial by Jury	operetta, 1	Gilbert	Royalty, 25 March 1875	(1875), <i>NYpm*</i> , L
The Zoo	operetta, 1	B. Rowe [B.C. Stephenson]	St James's, 5 June 1875	ed. G. Morton (1969), ed. R. Spencer (1975), TR*
Henry VIII	incid music	Shakespeare	Manchester, Royal, 29 Aug 1877	fs (1878), JW*
The Sorcerer	operetta, 2	Gilbert	Opera Comique, 17 Nov 1877; rev. LST, 11 Oct 1884	(1877), rev. (1884), JW*
HMS Pinafore, or The Lass that Loved a Sailor	operetta, 2	Gilbert	Opera Comique, 25 May 1878	(1878); Ger. adaptation, as <i>Amor am Bord</i> , fs (Brunswick, 1882);

				fs, ed. J. Bauser (New York, 1978), <i>NYpm*</i>
The Pirates of Penzance, or The Slave of Duty	operetta, 2	Gilbert	partial preview Paignton, Royal Bijou, 30 Dec 1879; première New York, Fifth Avenue, 31 Dec 1879	(1880), fs, ed. W. Norvell (New York, c1980); <i>NYpm*</i>
Patience, or Bunthorne's Bride	operetta, 2	Gilbert	Opera Comique, 23 April 1881	(1881), fs, ed. Norvell (New York, c1985), <i>GB-Lb!*</i>
Iolanthe, or The Peer and the Peri	operetta, 2	Gilbert	LST, 25 Nov 1882	(1883), fs, ed. Norvell (New York, 1985), London, D'Oyly Carte Opera Trust*
Princess Ida, or Castle Adamant	operetta, 3	Gilbert, after A. Tennyson: <i>The Princess</i>	LST, 5 Jan 1884	(1884), <i>Ob*</i>
The Mikado, or The Town of Titipu	operetta, 2	Gilbert	LST, 14 March 1885	(1885), fs (Leipzig, ?1898/R), <i>Lam*</i> : facs. with introduction by G. Jacob (Farnborough, 1968)
Ruddigore, or The Witch's Curse	operetta, 2	Gilbert	LST, 22 Jan 1887	(1887), fs, ed. D.R. Hulme (Oxford, 2000), <i>Lst*</i> ; orig. title Ruddygore
The Yeomen of the Guard, or The Merryman and his Maid	operetta, 2	Gilbert	LST, 3 Oct 1888	(1888), <i>Lcm*</i>
Macbeth	incidental music	Shakespeare	Lyceum, 29 Dec 1888	ov. fs (1893), private

				collection, New York*
The Gondoliers, or The King of Barataria	operetta, 2	Gilbert	LST, 7 Dec 1889	(1890), fs, ed. D. Lloyd- Jones (London, 1984), <i>Lb</i> *
Ivanhoe	op, 3	J. Sturgis, after W. Scott	Royal English Opera House, 31 Jan 1891; rev., Liverpool, Court, 14 Feb 1895	fs (1891), JW*
The Foresters	incid music	Tennyson	New York, Daly's, 17 March 1892	(1892), private collection*
Haddon Hall	operetta, 3	S. Grundy	LST, 24 Sept 1892	(1892), TR*
Utopia Limited, or The Flowers of Progress	operetta, 2	Gilbert	LST, 7 Oct 1893	(1893), autograph lost
The Chieftain	operetta, 2	Burnand	LST, 12 Dec 1894	(1895), TR*; rev. of The Contraban dista, 1867
King Arthur	incid music	J. Comyns Carr	Lyceum, 12 Jan 1895	(1904), ed. W. Bendall, <i>US- NYpm</i> *
The Grand Duke, or The Statutory Duel	operetta, 2	Gilbert	LST, 7 March 1896	(1896), JW*
Victoria and Merrie England, ballet	C. Coppi	Alhambra, 25 May 1897	arr. pf (1897); 16 nos., 8 from <i>L'île enchantée</i>	
The Beauty Stone	romantic musical drama, 2	A.W. Pinero, Carr	LST, 28 May 1898	(1898), private collection*
The Rose of Persia, or The Story-Teller and the Slave	operetta, 2	B. Hood	LST, 29 Nov 1899	(1900), private collection*
The Emerald Isle, or The Caves of Carrig-Cleena	operetta, 2	Hood	LST, 27 April 1901	(1901), completed by E. German, TR*

Sullivan, Sir Arthur: Works

choral with orchestra

printed works published in vocal score unless otherwise stated

Kenilworth (masque, H.F. Chorley), Birmingham Festival, 8 Sept 1864 (1865)

The Prodigal Son (orat, Sullivan, after Bible), Worcester Festival, 8 Sept 1869 (1869), private collection*

On Shore and Sea (cant., T. Taylor), London, Royal Albert Hall, 1 May 1871 (1871), orch pts (1900–02), private collection*

Te Deum and Domine salvam fac reginam, Crystal Palace, 1 May 1872, fs (1887)

The Light of the World (orat, Sullivan, after Bible), Birmingham Festival, 27 Aug 1873 (1873), rev. version (1890), *GB-Out**

The Martyr of Antioch (sacred music drama, W.S. Gilbert, after H.H. Milman), Leeds Festival, 15 Oct 1880, fs (1899), *Lam**

Ode ... for opening of Colonial and Indian Exhibition (A. Tennyson), London, Royal Albert Hall, 4 May 1886 (1886), *US-NYpm**

The Golden Legend (cant., J. Bennett, after H.W. Longfellow), Leeds Festival, 16 Oct 1886, fs (1886), fs ed. R. Harris (Chorleywood, 1986), *GB-Lcm**

Ode ... for laying of Imperial Institute foundation stone (L. Morris), London, Imperial Institute, 4 July 1887 (1887)

Te Deum, 1900, London, St Paul's Cathedral, 8 June 1902, fs (1902)

Sullivan, Sir Arthur: Works

orchestral

Overture, d, London, RAM, 13 July 1858, lost

The Feast of Roses, ov. after T. Moore: *Lalla Rookh*, Leipzig, Gewandhaus, 25 May 1860, lost

Princess of Wales's March (Marche danoise), arr. pf (1863)

Procession March (Royal Wedding March), Crystal Palace, 10 March 1863, arr. pf (1863)

Symphony, E, London, Crystal Palace, 10 March 1866, as Irish Symphony, fs (1915), *JW**

Overture 'In memoriam', C, Norwich Festival, 30 Oct 1866, fs (1885), *Lbl**

Cello Concerto, D, London, Crystal Palace, 24 Nov 1866, lost, 2 copies of vc pt only survive; reconstructed C. Mackerras and D. Mackie, fs, 1986

Marmion, ov. after W. Scott, London, St James's Hall, 3 June 1867, private collection, London*

Overtura di ballo, E, Birmingham Festival, 31 Aug 1870, as Overture di ballo, fs (1889), *TR**

Imperial March, London, Imperial Institute, 10 May 1893, arr. pf (1893), private collection, New York*

'Absent-Minded Beggar' March, brass band, London, Crystal Palace, 21 July 1900 [arr. of song, 1899]

Sullivan, Sir Arthur: Works

chamber

Scherzo (capriccio no.1), pf, 1857

Capriccio no.2, pf, 1857, inc.

String Quartet, d, perf. Leipzig, May 1859, fs ed. D.R. Hulme (forthcoming), private collection, London*

Romance, g, str qt, Sept 1859, ed. (1964)

Thoughts, pf, op.2 (1862): Allegretto con grazia, Allegro grazioso, later pubd as Reverie, A, Melody, D, vn, pf

An Idyll, vc, pf, 1865 (1899), *US-STu**

Allegro risoluto, b♭, pf, 8 May 1866, ed. J. Parry (1976), *Lb1**

[6] Day Dreams, pf, op.14 (1867): Andante religioso, Allegretto grazioso, Andante, Tempo di valse, Andante con molta tenerezza, A l'hongroise, Allegretto

Duo concertante, vc, pf (1868)

Twilight, pf, op.12 (1868)

Sullivan, Sir Arthur: Works

services and anthems

Te Deum, D (1866); Jubilate, Kyrie, D (1872)

Anthems: By the Waters of Babylon, c1850; Sing unto the Lord, 1855; Ps ciii, 1856; We have heard with our ears, ?1860 (1865); O Love the Lord (1864); O God, Thou art worthy, 1867 (1871); O taste and see (1867); I will lay me down in peace, 1868; Rejoice in the Lord (1868); Sing, O heavens (1869); I will worship towards thy holy temple (1871); I will mention thy loving-kindness (1875); I will sing of thy power (1877); Harken unto me (1877); Turn thy face (1878); Who is like unto Thee? (1883); There is none like unto the God of Jeshurun (1882) [composed by J. Goss, completed by Sullivan]

Sullivan, Sir Arthur: Works

hymn tunes

collected edition (1902); index of first lines in Grove5 and Jacobs (C1984)

Angel voices (M.B. Whiting: Stars of evening) (1872); Audite audientes me (H. Bonar: I heard the voice) (1874); Bishopgarth (Bishop of Wakefield: O King of kings) (1897); Bolwell (G. Thring: Thou, to whom the sick) (1902); Carrow (A.A. Procter: My God, I thank thee) (1875); Chapel Royal (G. Matheson: O love that wilt not let me go) (1902); Christus (J. Condor: Show me not only Jesus dying) (1874); Coena Domini (trans. J.M. Neale: Draw nigh and take) (1874); Constance (trans. B.H. Kennedy: Who trusts in God) (1874); Coronae (M. Bridges: Crown him with many crowns) (1874); Courage, brother (N. Macleod) (1872)

Dominion Hymn (God bless our wide Dominion) (1880); Dulce sonans (Whiting: At thine altar, Lord) (1874); Ecclesia (J. Montgomery: O where shall rest) (1874); Evelyn (R. Herrick: In the hour of my distress) (1874); Ever Faithful (J. Milton: Let us with a gladsome mind) (1874); Falfield, see Formosa; Fatherland, see St Edmund; Formosa, or Falfield (C. Wesley: Love divine) (1867); Fortunatus, see Welcome, happy morning; Gennesareth, or Heber (R. Heber: When through the torn sail) (1869); Gentle Shepherd, or The Long Home (trans. C. Winkworth: Tender Shepherd) (1872); Golden Sheaves (W.C. Dix: To thee, O Lord) (1874)

Hanford (C. Elliott: Jesu, my Saviour) (1874); Heber, see Gennesareth; Holy City (trans. J. Ellerton: Sing alleluia forth) (1874); Hushed was the evening hymn (J.D. Burns) (1874); Hymn of the Homeland (H.R. Haweis) (1867); Lacrymae (I. Williams: Lord in this) (1872); Litany no.1 (T.B. Pollock: Jesu, we are far away) (1875); Litany no.2 (Pollock: Jesu, life of those who die) (1875); Lux eoi (trans. E. Caswall: Hark a thrilling voice) (1874); Lux in tenebris (J.H. Newman: Lead, kindly light) (1874); Lux mundi (W.W. How: O Jesu, thou art standing) (1872)

Mount Zion (A.M. Toplady: Rock of ages) (1867); Of thy love, or St Lucian (T. Kelly) (1868); Paradise (F.W. Faber: O paradise!) (1874); Pilgrimage (T. Kelly: From Egypt's bondage) (1874); Promissio Patris (H. Auber: Our blest Redeemer) (1874); Propior [Proprior] Deo (S.F. Adams: Nearer, my God, to thee) (1872); Rest, see Venite; Resurrexit (A.T. Gurney: Christ is risen!) (1874); Safe home (trans. Neale) (1872); St Edmund, or Fatherland (T.R. Taylor: We are but strangers here) (1872); St Francis (trans. Winkworth: Father of heaven) (1874); St Gertrude (S. Baring-

Gould: Onward, Christian soldiers) (1871)

St Kevin (Neale: Come, ye faithful) (1872); St Lucian, see Of thy love; St Luke, or St Nathaniel (W. Cowper: God moves in a mysterious way) (1867); St Mary Magdalene, see Saviour, when in dust to thee; St Millicent (trans. R.F. Littledale: Let no tears) (1874); St Nathaniel, see St Luke; St Patrick (A.P. Stanley: He is gone) (1874); Saints of God (Maclagen: The saints of God) (1874); St Theresa (T.J. Potter: Brightly gleams our banner) (1874); Saviour, when in dust to thee, or St Mary Magdalene (R. Grant) (1872)

The Long Home, see Gentle Shepherd; The roseate hues (C.F. Alexander) (1902); The strain upraise (trans. Neale) (1868); Thou God of love (J.E. Brown) (1868); Ultor Omnipotens (H.F. Chorley, Ellerton: God the all-terrible) (1874); Valete (Faber: Sweet Saviour!) (1874); Veni Creator (trans. J. Cosin: Come, Holy Ghost) (1874); Venite, or Rest (trans. Neale: Art thou weary) (1872); Victoria (Whiting: To mourn our dead) (1902); Welcome, happy morning, or Fortunatus (trans. Ellerton) (1872)]

12 arrs. also in collected edn. (1902), incl. Noel (E.H. Sears: It came upon the midnight clear) [listed in *Grove*5]

Sullivan, Sir Arthur: Works

partsongs

for SATB unless otherwise stated

Madrigal (O lady dear), 1857, ?lost; It was a lover and his lass (W. Shakespeare), 2 S, chorus, London, RAM, 14 July 1857; Fair daffodils (R. Herrick), 1857 (1903); Seaside Thoughts, male vv, 1857 (1904); The last night of the year (H.F. Chorley) (1863); O hush thee, my babie (W. Scott) (1867); The rainy day (H.W. Longfellow) (1867)

7 Partsongs (1868): Evening (Houghton, after J.W. von Goethe); Joy to the victors (Scott); Parting Gleams (A. de Vere); Echoes (T. Moore); I sing the birth (B. Jonson); The long day closes (Chorley), 4 male vv; The Beleaguered (Chorley), 4 male vv

I will lay me down in peace, 1868 (1910), *US-NYpm*

All this night (old carol) (1870)

5 Sacred Partsongs (1871): It came upon the midnight clear (E.H. Sears) [not a setting of the hymn tune 'Noel']; Lead, kindly light (J.H. Newman); Through sorrow's path (H. Kirke White); Watchman, what of the night?; The way is long and drear (A.A. Procter)

Upon the snow-clad earth, carol (1876); Hark! what mean those holy voices? carol (1883); Wreaths for our graves (L.F. Massey), 1897 (1898)

2 choruses adapted from the Russ. (1874): Turn Thee again, Mercy and truth

Sullivan, Sir Arthur: Works

songs, duets and trios

for 1 voice and piano unless otherwise stated; see Poladian (A1961); alphabetical list in Jacobs (C1984)

O Israel, sacred song (1855); Wenn sich zwei Herzen scheiden (E. Geibel), S, A, pf, 1858, private collection, London*; Ich möchte hinaus es jauchzen (A. Corrodi), 1859, facs. in Baily (1952); Lied mit Thränen halbgeschrieben (J. Eichendorff), 1861, *US-NYpm*; Bride from the north (H.F. Chorley) (1863); I heard the nightingale

(C.H. Townsend) (1863); Sweet day, so cool (G. Herbert) (1864); The roads should blossom, 1864, *NYpm*; Thou art lost to me (1865); Will he come? (A.A. Procter) (1865); Arabian Love Song (P.B. Shelley) (1866); 5 Shakespeare Songs, 1863–4 (1866): Orpheus with his lute, O mistress mine, Sigh no more ladies, The Willow Song, Rosalind (From east to western Ind); If doughty deeds (R. Graham) (1866); She is not fair to outward view (H. Coleridge) (1866); A weary lot is thine, fair maid (W. Scott), 1866

County Guy (Scott) (1867); Give (Procter) (1867); In the summers long ago (anon.) (1867) [music also set as My love beyond the sea (1877); The Maiden's Story (E. Embury) (1867); What does little birdie say? (A. Tennyson) (1867); I wish to tune my quiv'ring lyre (Byron, after Anacreon) (1868); The moon in silent brightness (R. Heber) (1868); The Mother's Dream (W. Barnes) (1868); O fair dove, o fond dove (J. Ingelow) (1868); O sweet and fair (A.F.C.K.) (1868); The snow lies white (Ingelow) (1868)

Dove Song (W. Brough), 1v, orch, *NYpm*, acc. pf (1869); Sad Memories (C.J. Rowe) (1869); The Troubadour (Scott) (1869); A life that lives for you (L.H. Lewin) (1870); Looking Back (L. Gray) (1870); The Village Chimes (Rowe) (1870); The Window, or the Songs of the Wrens (Tennyson), cycle (1871): On the Hill, At the Window, Gone!, Winter, Spring, The Letter, No Answer (The mist and the rain), No Answer (Winds are loud and you are dumb), The Answer, Ay! [poem not set], When?, Marriage Morning

Golden Days (Lewin) (1872); Guinevere (Lewin) (1872); None but I can say (Lewin) (1872); Oh! ma charmante (V. Hugo) (1872) [as Oh! bella mia (F. Rizzelli) (1873), as Sweet Dreamer (H.B. Farnie) (1874)]; Once again (Lewin) (1872); The Sailor's Grave (H.F. Lyte) (1872); The White Plume (J.P. Douglas) (1872); Coming Home (R. Reece), S, Mez (1873); Looking Forward (Gray) (1873); There sits a bird in yonder tree (G.H. Barham: *Ingoldsby Legends*) (1873); 2 songs (from F.C. Burnand: *The Miller and his Man*) (1873): The Marquis de Mincepie, Care is all fiddle-de-dee
The Young Mother, 3 simple songs (1873): 1 The days are cold (Cradle Song) (anon.), 2 Ay de mi, my bird (G. Eliot), 3 The First Departure (E. Monro) [nos. 1 and 3 later pubd as Little Darling, Sleep Again and The Chorister (F.E. Weatherley)];
The Distant Shore (W.S. Gilbert) (1874); Living Poems (H.W. Longfellow) (1874); Mary Morison (R. Burns) (1874); My dear and only love (Marquis of Montrose) (1874); Sleep, my love (R. Whyte Melville) (1874); Tender and true (1874); Thou art weary (Procter) (1874); Christmas Bells at Sea (C.L. Kenney) (1875); Let me dream again (B.C. Stephenson) (1875); The love that loves me not (Gilbert) (1875)

The River (anon.), in *The Sunlight of Song* (1875); Sweethearts (Gilbert) (1875) [also pubd as duet]; Thou'rt passing hence (F. Hemans: *The Highland Message*) (1875); We've ploughed our land (anon.), in *The Sunlight of Song* (1875); My dearest heart (anon.) (1876); The Lost Chord (Procter) (1877); My love beyond the sea (J.P. Douglas) (1877) [orig. set as In the summers long ago]; Sometimes (Lady Lindsay of Balcarres) (1877); When thou art near (W.J. Stewart) (1877); I would I were a king (A. Cockburn, after Hugo) (1878); Morn, happy morn (W.G. Wills), 3vv, for play *Olivia*, London, Court Theatre, 30 March 1878 (1878); Old Love Letters (S.K. Cowan) (1879); St Agnes' Eve (Tennyson) (1879); Edward Gray (Tennyson) (1880); The Sisters (Tennyson), 2 female vv (1881)

A Shadow (Procter) (1886); Ever (Mrs B. Moore) (1887); You sleep (G. Mazzucato: E tu nol sai, trans. Stephenson), perf. in A.W. Pinero's *The Profligate*, London, Garrick Theatre, 24 April 1889 (1889); Bid me at least good-bye (S. Grundy), for play *An Old Jew*, London, Garrick Theatre, 6 Jan 1894 (1894); The Absent-Minded Beggar (R. Kipling) (1899); O swallow, swallow and Tears, idle tears (Tennyson: *The Princess*) (Cincinnati, 1900); My child and I (F.E. Weatherley) (1901); To one in

Paradise (E.A. Poe) (1904); Longing for Home (Ingelow) (1904); My heart is like a silent lute (B. Disraeli: Henrietta Temple) (1904)

Re-texted songs: Birds in the night (1869) [from Cox and Box]; Little Maid of Arcadee (1872), *NYpm** [from Thespis]; In the twilight of our love (1881) [from Patience]

Sullivan, Sir Arthur: Works

miscellaneous, arrangements

Juvenile works, before 1858, lost, incl. ov. to Shakespeare's *Timon of Athens*, pf sonata, both mentioned by Mackenzie (1901–2)

Canon a 3 (I am at a loss what to write in this book), in Baron F. de Rothschild's *Livre d'or**, 1886, ed. J. Pope-Hennessy (Cambridge, 1957)

Cadenza to Mozart's Pf Conc., A, k488, ?lost

Arrs.: G.F. Handel: Jephtha, addl accs., 1869, *US-NYpm**; Russ. national anthem, orchd, ?1874; God Save the Queen, orchd, lost

Sullivan, Sir Arthur: Works

editions

Vocal scores of operas (1860–70): Beethoven (*Fidelio*), Bellini (*La sonnambula*), Flotow (*Martha*), Gounod (*Faust*), Mozart (*Don Giovanni*), Rossini (*Il barbiere di Siviglia*), Verdi (*Il trovatore*); with J. Pittman: works by Auber, Balfe, Bellini, Donizetti, Gounod, Meyerbeer, Mozart, Rossini, Verdi, Wagner, Weber

F. Mendelssohn: *Songs without Words* (c1873)

Church Hymns with Tunes (1874)

Sullivan, Sir Arthur

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Sir Arthur Sullivan Society Magazine

SASS

publication of the Sir Arthur Sullivan Society

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c: life and works

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- S. Tillett:** *Victoria and Merrie England* (Saffron Walden, 1980) [SASS]
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- R. Crick and others:** *Haddon Hall* (Saffron Walden, 1992) [SASS]
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Sullivan, Daniel

(*d* Dublin, 13 Oct 1764). Irish countertenor. He appeared at Chester with the Lampes in 1741 and made his London début at Drury Lane in 1743 as Moore in *The Dragon of Wantley*, singing in several other stage pieces by Lampe at Drury Lane and the New Theatre in the Haymarket (1743–5).

Handel engaged him for his Covent Garden oratorios in spring 1744; he created the parts of Athamas in *Semele* and the title role in *Joseph and his Brethren*, and sang Micah in *Samson* and David in *Saul*. According to Mrs Delany he was 'a block with a very fine voice', which put Handel 'mightily out of humour'. His voice was a low alto, with a compass of *g* or *a* to *c''*; Handel seems to have transposed the part of Joseph down for him before performance, and he may have been able to sing tenor roles such as Acis at pitch.

Sullivan returned to Dublin in 1745–6, rejoined the Drury Lane company for the 1746–8 seasons, and sang regularly in Dublin (Smock Alley) in 1748–54. Most of his later career was spent there and at Bath, where he was associated with Chilcot, Linley and Passerini in Handel's oratorios and similar works between 1755 and 1759. In Dublin he appeared in stage works by Purcell, Boyce, Arne and Carey at Smock Alley, and in a concert with Guadagni at Crow Street Music Hall in March 1752.

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WINTON DEAN

Sullivan, Marion Dix

(*fl* 1840–50). American composer. Although little is known about her life, Marion Dix came from New England and married J.W. Sullivan of Boston in 1825. She was the first American woman composer to produce a commercial hit song, *The Blue Juniata* (1844). It was published in several collections and set as piano variations by Charles Grobe and Gould, and was mentioned in Mark Twain's autobiography. Her music is in the parlour-song tradition of memorable melodies supported by diatonic harmonies, with simple chordal accompaniments. She wrote the texts as well as the melodies for most of her songs. However, some of her publications include collaborations with other composers; for example, *Bible Songs* (1856) was published with piano accompaniments by Benjamin Johnson Lang.

WORKS

for solo voice, piano, unless otherwise stated

printed works published in Boston unless otherwise stated

The Blue Juniata (J.W. Sullivan), 1v, gui (1844), arr. pf by E.L. White; Jessie Cook (1844); Marion Day (1844); Oh! Boatman, row me o'er the stream, duet (1844), arr. pf by White; The Field of Monterey (1846); Gypsy, perf. Madison Female College, 27 Ju1y 1853, lost; Mary Lindsay (1848); O'er our way when first we parted (n.d.; 1840s); The Bridal, pubd in Godey's Lady's Book, x1/March (1850); We cross the prairie as of old (J.G. Whittier: Song of the Kansas emigrants) (1854); When the bright waves are dashing (n.p., 1858); The Evening Bugle

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NAOMI ANDRÉ

Sullivan, Timothy (Richard)

(b Ottawa, 16 Dec 1954). Canadian composer. He studied composition in Toronto with Samuel Dolin, Walter Buczynski, and John Beckwith, and gained the degrees of BMus (1979), MMus (1980) and DMus (1999) from the University of Toronto. He taught at the Royal Conservatory of Music in Toronto (1979–89), and was the director of its composition division (1985–9). In 1987 he began a one-year term as a composer-in-residence with the Canadian Opera Company, which resulted in the première of his opera *Dream Play*. He has experimented with a wide variety of styles and idioms, from jazz and tonal harmony to indeterminacy and serialism. On occasion he draws on music of the past, as in *Florence* (based on the life of Florence Nightingale), which uses salon music of the 19th century, and *The Archeology of Karl*, based on two late Beethoven string quartets. Sullivan is particularly drawn to the combination of theatrical elements with music in various genres, including ballet and modern dance, opera, film and television. He has also created music for various electronic media, including tape, computer processed sound environments, MIDI and videodance. (EMC2, R. Elliott; GroveO, R. Pincoe)

WORKS

(selective list)

Stage: *Tomorrow and Tomorrow* (monodrama, 1 scene, T. Sullivan), 1987, New York, 28 March 1987; *Dream Play* (op, 1, Sullivan after A. Strindberg: *Ett drömspel* [A Dream Play]), 1988, Toronto, 11 May 1988; *Florence: the Lady with the Lamp* (op, 2, A. McPherson), 1992, Elora, ON, 31 July 1992; *The Archeology of Karl ... a Romantic Adventure* (ballet), 1993, Vancouver, 25 Nov 1993; *The Don Juan Variations* (ballet), 1995–6, Ottawa, 3 Feb 1996; 10 scores for modern dance performances, 1993–8

Choral: *Sartor Resartus* (T. Carlyle, S. Charish, Bible and Sullivan), S, A, T, B, SATB, orch, 1980; *The Nameless Way* (Lao Tzu), SATB, concert band, 1985

Vocal: 3 Songs of Autumn (Sullivan), S, pf, 1975; 5 Indian Songs (native American texts, ed. J. Bierhorst), S, fl, gui, 1978; *Lentos crepúsculos* (P. Neruda), Bar, pf, 1979; *A Magic Casement* (S. Dobell, other fragments), S, Mez, 2 pf, 1994; *A Soft and Golden Fire* (J. Joyce), Mez, fl, hp, 1996

Orch: *Resonance*, 1979; *Double Conc.*, vn, vc, str orch, 1994; *Two Sections*, str orch, 1996

Chbr: Str Qt, 1976; Sonata, pf, 1977; 12 Touches, pf, 1977; *Scherzo brillante*, accdn, 1978; *Numbers, Names*, perc, computer, 1979; *Stringendo*, accdn, tape,

1979; Per Solo 1, va, 1980; Per Solo 2, accdn, 1981; Pro Tempore, fl, cl, vn, va, vc, vib, pf, 1981; Trillo, accdn, 1981; Élan, accdn, 1982; Night and Wind, fl, vn, va, vc, 1982; Music from Nowhere, cl, va, vc, db, pf, perc, tape, 1984; Inventions, fl, hpd, accdn, 1986; Either/Or, fl, ob, cl, bn, str qt, 1995; 3 Etudes in Multiple Tempi, ww qt, str qt, 1995; Two Pianos, 2 pf, 1996

ROBIN ELLIOTT

Sully, James

(*b* Bridgwater, 3 March 1842; *d* London, 1 Nov 1923). English writer on psychological subjects with emphasis on the psychology of music. He was from a dissenting (Baptist) family, one of eight children of a merchant and colliery proprietor. After working in his father's business, he entered Regents Park College to read philosophy in preparation for the ministry. He obtained the BA in 1866, continued his studies at Göttingen and Halle, received the London University MA with gold medal in 1868, and was married the same year. In 1869 he became classics tutor at the Baptist College, Pontypool, leaving the following year to be a private tutor and assistant to the editor of the *Fortnightly Review*. Around this time Sully abandoned his earlier religious views. He contributed several articles to the *Fortnightly Review*, the *Westminster Review* and the *Saturday Review*. In 1871–2 he studied anatomy and physiology in Berlin. A nervous breakdown in the mid-1870s led to recuperative travel in Italy. He settled in Hampstead in 1878 and continued to write and lecture on musical, psychological and philosophical subjects. In 1892 he was elected Grote Professor of Philosophy of Mind and Logic at the University of London. He retired in 1903.

Sully's positions on the psychology of music, developed principally in his book *Sensation and Intuition* (London, 1874), lie between those of Herbert Spencer and Edmund Gurney. Sully retained many of Spencer's theories about the emotions but, unlike Spencer, recognized the importance of musical form. Sully believed that musical experience can in theory be fully explained in terms of the physics of sound, the physiology of the ear and commonplace mental associations, as opposed to Gurney's invocation of a metaphysical 'ideal motion' or a special mental faculty for the perception of music. (See especially Sully's review of Gurney's *The Power of Sound in Mind*, old ser., vi (1881), 270–78.)

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WILLIAM J. GATENS

Sul ponticello

(It.: 'on the bridge'; Fr. *au chevalet*; Ger. *am Steg*).

In string playing, an instruction to bow close to (or even on) the bridge of the instrument (see [Bow](#), §II, 2(xi) and 3(xii)). This encourages the higher harmonics, producing a thin, nasal, glassy sound (see [Acoustics](#), §II, 7). Notable examples include the opening scene of Wagner's *Tristan und Isolde*, the 'Marche au supplice' in Berlioz's *Symphonie fantastique* and several passages in Schoenberg's *Pierrot lunaire* and the string quartets of Bartók.



Sul tasto [sulla tastiera]

(It.: 'on the fingerboard'; Fr. *sur la touche*; Ger. *am Griffbrett*).

In string playing, an instruction to bow (or occasionally pluck) near or over the fingerboard (see [Bow](#), §II, 2(xi) and 3(xii)). This reduces the higher harmonics, resulting in an ethereal tone (see [Acoustics](#), §II, 7). Composers occasionally use the term [Flautando](#) to call for this effect.



Sultzberger, Johann Ulrich

(*b* Schaffhausen, bap. 17 Dec 1638; *d* Berne, Jan 1701). Swiss trumpeter, cornettist, teacher and composer. He grew up in Winterthur, where his father was a civic trumpeter from 1639, and he too learnt the trumpet. In 1657 his family moved to St Gallen. In 1661 after he had become self-supporting, he went to Berne as a cornettist, where he soon rose to prominence as a civic trumpeter and became the leading light in the city both in instrumental and vocal music. In 1672 he founded Berne's first collegium musicum and in 1675 was made the city's first musical director. The Reformation had banished music from the churches of Berne, much to the detriment of the city's musical life. After 150 years of inactivity a musical revival then took place, thanks to Sultzberger, not only in the churches but also in the schools and in the home. Adverse circumstances, however, clouded the last years of his life, and much of his good work was undone. He was most important for his educational work: as founder and director of the collegium musicum he exercised a decisive influence on the musical education of the students. His work as a composer is less significant. The original songs in the two publications of 1674 failed to establish themselves, although the psalm settings in his *Transponiertes Psalmenbuch* were sung in the churches of Berne until the 19th century.

WORKS

Salomons des Ebreischen Königes geistliche Wohl-Lust oder hohes Lied ... mit beygefügtten Newen, vom fürtrefflichen Johann Schoppen gesetzten Sangweisen ... fürgestellt durch Filip Von Zesen, jetzunder aber ... vermehrt durch Johann Ulrich Sultzberger (Berne, 1674)

Dreygestimmter Zesischer Salomon ... mit vielen Melodeyen vermehret, sampt beygefügtter geistlichen Seelen-Lust und noch einem Appendice in Truck verfertigt von Johann Ulrich Sultzberger (Berne, 1674)

Transponiertes Psalmenbuch, das ist, D. Ambr. Lobwassers Psalmen Davids,

worinn die Hoch-Clavierten Psalmen transponiert und samt den gewöhnlichen Fest-Gesängen in ein gleichen Schlüssel gesetzt (Berne, 1675)

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MAX ZULAUF

Sulzer, Johann Anton

(*b* Rheinfelden, 18 Sept 1752; *d* Konstanz, 8 March 1828). Swiss writer and composer. He attended the Jesuit Gymnasium in Solothurn from 1763 and studied Catholic theology at Fribourg from 1772 until 1774; he then took a doctorate in law at the University of Freiburg im Breisgau (1783) and became a high magistrate at the Swiss monastery of Kreuzlingen (1785). In 1798 he obtained a post as librarian and professor of ecclesiastical law at the lyceum in Konstanz and taught history and practical philosophy there from 1807. He repeatedly applied without success for a chair in philosophy or law at the University of Freiburg.

Though he never received instruction in composition, Sulzer composed more than 80 songs and various pieces for the piano and violin (piano sonatas op.1, *Sammlung von Clavierstücken ... mit beständiger Begleitung einer Violine*, 1789, and violin sonatas op.3). He set poems by his friends Johann Caspar Lavater and Ignaz von Wessenberg (administrator for the bishopric of Konstanz), and contributed melodies to the Konstanz *Christkatholisches Gesang- und Andachtsbuch* (1812), which became the model for numerous other German diocesan hymnals. In his own time his compositions enjoyed considerable popularity, despite their now apparent dilettantish weaknesses.

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G. Boner: *Biographisches Lexikon des Aargaus 1803–1957* (Aarau, 1958), 757–9

MANFRED SCHULER

Sulzer, Johann Georg

(b Winterthur, 16 Oct 1720; d Berlin, 27 Feb 1779). Swiss aesthetician and lexicographer. Following theological studies in Zürich he held posts as a vicar in a nearby town and as a tutor in Magdeburg. These positions provided opportunities for studies in the sciences and mathematics and enabled him to assimilate the poetic and aesthetic theories of Johann Bodmer and Jacob Breitinger. In 1747 Sulzer became professor of mathematics at the Joachimsthal Gymnasium in Berlin and three years later was elected to the Royal Academy of Sciences. During this period he wrote articles on philosophy and aesthetics and embarked on his most important work, the *Allgemeine Theorie der schönen Künste*. The work is an encyclopedia containing articles on both general and specific topics in the arts. Sulzer's approach was eclectic, incorporating ideas assimilated from such authors as Dubos, Batteux, Lord Kames, J.A. Schlegel and A.G. Baumgarten. By the time the *Allgemeine Theorie* appeared, many of its ideas were out of date, a situation reflected in unfavourable criticism from Herder and Goethe. Nonetheless the work influenced later writers such as Koch.

Having little or no training in music, Sulzer relied on Johann Philipp Kirnberger and J.A.P. Schulz for the articles on music. Kirnberger and Sulzer jointly wrote the musical articles as far as 'Modulation', but Sulzer's failing health made it impossible for him to continue. Kirnberger and Schulz wrote the articles from 'Preludiren' up to the letter S, and from that point the work was entirely by Schulz except for the article 'System', which had been written earlier by Sulzer and Kirnberger.

See also [Analysis](#), §II, 2 and [Theory, theorists](#), §12.

WRITINGS

Allgemeine Theorie der schönen Künste in einzeln, nach alphabetischer Ordnung der Kunstwörter auf einander folgenden Artikeln abgehandelt (Leipzig, 1771–4, 2/1778–9, enlarged 3/1786–7 by F. von Blankenburg, 4/1792–9/R)

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HOWARD SERWER

Sulzer, Salomon

(*b* Hohenems, 30 March 1804; *d* Vienna, 17 Jan 1890). Austrian cantor and composer. He was the first musician since Salamone Rossi to raise the standards of composition and performance in the synagogue. Three outstanding qualities made him legendary among Jews of the western world. First, his baritone-tenor voice drew admiration not only from the Viennese community whom he served as Obercantor from 1826 until 1881, but also from scholars, musicians (including Meyerbeer, Schubert, Schumann and Liszt), and even the aristocracy; in 1868 he became Knight of the Order of Franz Joseph. Second, his fiery temperament created a vogue among contemporary cantors, who tried to imitate both his singing style and his everyday deportment. Third, and most significant in the development of Jewish music, his compositions became the models upon which almost every newly emancipated congregation based its synagogue ritual covering the entire year. *Schir Zion* (music for the synagogue service), published in two separate volumes (1838–40 and 1865–6), constitutes the earliest complete and thoroughly organized repertory in Hebrew to be set for cantor and four-part male choir. Sulzer's aim, as stated in the preface to volume i, was 'to consider, as far as possible, the traditional tunes bequeathed to us, to cleanse the ancient and dignified type of the later accretions of tasteless embellishments, to bring them back to the original purity, and to reconstruct them in accordance with the text and with the rules of harmony'.

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ALEXANDER KNAPP

Sumac, Yma [Chavarri, Emperatriz]

(b Ichocan, 10 Sept 1927). Peruvian soprano, active in the USA. Brought up in the Andes, she sang in local festivals until she came to the attention of government officials and the family moved to Lima, where she appeared in concert and enrolled in school. From 1942 to 1946 she sang in South America in various groups with her husband Moises Vivanco and cousin Cholito Rivero; the three named themselves the Inca Taky Trio, and in 1946 they arrived in New York. Sumac became famous in 1949 with an appearance at the Hollywood Bowl and the release of the recording *Voice of the Xtabay*, which quickly sold over 500,000 copies. During the 1950s she sang in concert, on radio and television, and in nightclubs across the world, performed on Broadway in *Flahooley* (1951), and made two films (*Secret of the Incas*, 1954; *The Loves of Omar-Khayam*, 1957). She became a naturalized American citizen in 1955. After several international tours in the 1960s, she made no major appearances until 1975, when she returned to New York's Town Hall for two performances. Sumac's tremendous popularity was due in part to the music she sang (exotic arrangements, often by Vivanco, of South American folk songs) but more importantly to the outstanding qualities of her voice, which ranged well over three octaves from a deep contralto to a pure and high coloratura. Her repertory also included operatic arias, although she was not at her best in these; nevertheless she attracted the attention and praise of distinguished classical musicians.

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ELLEN HIGHSTEIN

Sumarsam

(b Dander, Bojonegoro, East Java, 27 July 1944). Indonesian ethnomusicologist and gamelan performer. He received his earliest formal training at Konservatori Karawitan (Indonesian National Conservatory of Music) in Surakarta, where he earned a teaching diploma in 1964. He went on to complete the BA at Akademi Seni Karawitan (Indonesian National Academy of Music) in Surakarta in 1968 and taught there from 1967 to 1971. In 1972 he was made a visiting artist at Wesleyan University, where in 1976 he earned the MA and was promoted to artist-in-residence; he became adjunct associate professor of music in 1990. He continued his studies at Cornell, taking the doctorate in 1992, and was made adjunct professor of music at Wesleyan the same year. In addition to numerous performances as musical director or *dhalang* (shadow puppeteer) in the USA and other countries, Sumarsam is a prolific scholar, focussing on the history, theory and practice of Javanese gamelan music. His publications include a landmark book on gamelan history (1995), numerous articles in English and Indonesian, and several books of gamelan music notation.

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R. ANDERSON SUTTON

Sumatra.

See [Indonesia](#), §VI.

Sumaya, Manuel de.

See [Zumaya, Manuel de](#).

Sumera, Lepo

(*b* Tallinn, 8 May 1950; *d* Tallinn, 2 June 2000). Estonian composer. He studied at the Tallinn Conservatory (graduated 1973), where his composition teachers were Heino Eller and Heino Jürisalu. His first orchestral work, *In memoriam* (1972), written in memory of Eller, has been performed internationally. He went on to work as recording director at Estonian Radio, to teach at the Estonian Music Academy (from 1978), where he directed the electronic music studio, and to serve as the Estonian minister of culture (1988–92). His honours included four Estonian state prizes and a prize for the best film score at the Espinho (Portugal) film festival. In 1997 his Fifth Symphony (1995) was chosen as the first recommended work at the UNESCO Composers' Rostrum in Paris.

Sumera created individual, dramatic, form-defining outlines for each of his works, employing richly imaginative timbres as dramatic characters. By combining unlike musical events in his compositions he avoided dramatic excess and maintained an introverted character. During the 1970s he used free dodecaphony, chromatic modes and collage techniques; from 1981 to 1986, influenced by Estonian *runo* songs, he wrote in a style best described as postminimal: diatonic modes and long sections of motivic repetition appear in complex polyrhythmic textures, but not without contrasts and climaxes. In the late 1980s he began to employ synthetic chromatic modes and to create a greater variety of harmonic colours.

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(selective list)

Dramatic: Anselmi lugu [Anselm's story] (ballet, 3, M. Murdmaa, after E.T.A. Hoffmann), Tallinn, 1978; Pantomiim (K. Kurg), Tartu, 1981; Yashcheritsa [The Lizard] (ballet, 2, A. Petrov, after A. Volodin), 1987–93; Kaleva (multimedia dance drama, M. Blossfeldt, after trad. Estonian), New York, 1988; Olivia meistiklass

[Olivia's Master-class] (multimedia chbr opera, P. Jalakas, after E. Ounapuu), Tallinn, 1977; over 50 film scores

Vocal: Elust ja surmast [About Life and Death] (cant., L. Seppel), chorus, orch, 1975; Seenekantaat [Mushroom Cant.] (H.-K. Hellat), chorus, fl, pf, perc, 1978–83; Saare piiga laul merest [Island Maiden's Song from the Sea] (trad. Estonian epic), SATB, speaking chorus, b drum, 1988; Kolm sonetti [Three Sonnets] (W. Shakespeare), S, speaker, boys' chorus, orch, 1996; Concerto per voci e strumenti (D. Kareva), chorus, chbr orch, 1997

Orch: In memoriam, 1972; Muusika kammerorkestrile, 1977; Sym. no.1, 1981; Sym. no.2, 1984; Sym. no.3, 1988; Pf Conc., 1989; Musica tenera, 1992; Sym. no.4 'Serena borealis', 1992; Come cercando, str, 1995; Sym. no.5, 1995; Vc Conc., 1999; Sym. no.6, 2000

Chbr: Mäng [Play], wind qnt, 1976; Quasi improvisata I, vn, kbd, 1983 [arr. fl, cl, bn, va, kbd, 1983–93]; Boris Björn Baggerile ja tema sõbrale [For B.B. Bagger and His Friend], fl, gui, 1988 [arr. other melody insts, gui, 1991]; Quasi improvisata II, gui, kbd, 1988; To Reach Yesterday, vc, pf, 1993; Scenario, fl, b cl, pf, 1995; Spiel für 10, wind qnt, pf qt, db, 1995

Pf: Ostinato Variations, 1967; Fugett ja postlööd [Fughetta and Postlude], 1973; Pianissimo, 1976; In Es, 2 pf, 1978; 2 pala aastast 1981 [2 Pieces from 1981], 1981; 10 kaanonit [10 Canons], 2 pf, 1985; One Without Two, 2 pf, 1993

El-ac: From 29 to 49, gui, vc ad lib, tape, 1989; Music for Glasgow, chbr orch, synth, cptr, 1989; Ja nii tagasi ja edasi [And So Back and Forth], fl, cl, vn, vc, vib, live elecs, 1991; Mäng kahele [Play for Two], vn, perc, live elecs, 1992; Südameasi [Heart Affairs], fl/ocarina, a sax, perc, audio and video tapes, live elecs, 1999

Principal publishers: Fazer, edition 49

Principal recording companies: Melodiya, BIS, Finlandia, Antes

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M. Vaitmaa: 'Lepo Sumera as a Symphonist', *Fazer Music News*, no.8 (1994), 12 only

MERIKE VAITMAA

Sumeria.

See under Mesopotamia.

Sumer is icumen in.

A singularly elaborate specimen of the [Rota](#), composed around 1250, probably in Reading (and therefore often referred to as the Reading Rota). It is also known as the Summer Canon. The piece is related to the motet, because the round is supported by a texted *pes* (see [Pes](#) (i)), the two

halves of which are combined with each other by means of voice-exchange. The secondary Latin poem (*Perspice christicola*) may have been added in order to make the composition fit for inclusion in the manuscript (now *GB-Lbl* Harl.978, f.11v; see illustration). It seems to have been an afterthought, since the *pes* has only an English text, which is related to the English words of the rota. It has been contended that the piece was conceived as a special kind of Latin motet (Harrison), since the first five notes of one of the *pedes* happen to represent the beginning of a Gregorian cantus firmus that might be considered seasonally relevant to the Latin text of the rota. A good many factors, however, argue against this suggestion (Sanders, 1965). A more recent argument for the priority of the Latin poem (proposed by Obst) is of questionable validity; it is based on less than impartial evaluations of the musical treatment of the prosody of the two texts, which is in any case of limited relevance.

The proper mode of performance is explained in the source (*Hanc rotam ...*):

This round can be sung by four fellows, but must not be performed by fewer than three, or at least two, apart from those performing the *pes*. It is sung as follows: While the others remain silent, one begins together with those who have the *pes*, and when he shall have come to the first note after the cross, another begins, and so on with the rest. But each shall pause at the written rests, and not elsewhere, for the duration of one long note. One singer repeats this [the first *pes*] as often as necessary, observing the rest at the end. Another sings this [the second *pes*] with a rest in the middle but not at the end, at which point he at once repeats the beginning.

No ending is specified for the piece, which may be conveniently concluded when the leading voice has sung its part twice. No other composition specifically written for as many as six voices is known before the late 15th century. (Actually, the tune is so constructed that it could be sung as a rondellus for three, four, six, eight or twelve voices.)

Facets characteristic of most 13th-century polyphony preserved in English sources are quintessentially embodied in the Summer Canon: major mode, stress on the chords of tonic and supertonic, *pes*, frequency of triads, predilection for regular periodicity, and the easy rhythmic swing best represented by 6/8 metre in modern transcription. (Both the date and the rhythm of *Sumer is icumen in* suggested by Bukofzer in 1944 are erroneous.) The Summer Canon is the earliest extant secular composition that must be called a tonal organism, both harmonically and melodically. Owing to freakish luck it has been preserved through the centuries and indicates the prior existence of a highly developed musical culture that evidently exerted a vital influence on the specifically English evolution of the conductus and the motet in 13th-century England as well as on the second generation of Notre Dame composers.

See also [Wycombe, W. de.](#)

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ERNEST H. SANDERS

Sumikura, Ichirō

(b Tokyo, 27 Oct 1932). Japanese musicologist. He studied musicology with Kōzō Hattori and composition with Tomojirō Ikenouchi at the Tokyo National University of Fine Arts and Music, graduating in 1957 and completing his postgraduate studies in 1958 with a dissertation on Bach’s *Art of Fugue*. He then started lively journalistic activities, writing concert reviews and critical essays for newspapers and the music journal *Ongaku geijutsu*, among others. He started to teach at the Tōhō Gakuen School of Music in 1962 and was appointed assistant professor the following year. His discovery in 1966 of an autograph manuscript of Bach’s *Aus der Tiefen* bwv246/40a established his international reputation as a Bach scholar (*Ongaku-gaku*, 1966). In 1970 he was recalled to the Tōhō Gakuen School of Music, where he became a professor in 1981. Meanwhile he spent a year in Germany as a visiting professor at the Institute of Musicology of the Freie Universität Berlin (1976–7). He served as the first Japanese representative on the board of the IMS from 1988 to 1996 and was made president of the Musicological Society of Japan in 1995. He is also the president of Japan Bach Society. His chief interest remains the music of Bach and he has published an edition of Bach’s Inventions and Sinfonias. Besides his own writings, he has translated works by Max Weber, Karl Geiringer, Howard Ferguson, Friedrich Smend and Friedrich Blume.

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MASAKATA KANAZAWA

Summer, Donna [Gaines, La Donna Andrea]

(b Boston, 31 Dec 1948). American pop singer and songwriter. While working in musical theatre in Europe, she began to record with the producers Giorgio Moroder and Pete Bellotte in Munich. After some European success, a 17-minute version of her single *Love to love you, baby* (1975) was released by Casablanca Records in America and became a major disco hit, in both the rhythm and blues and pop charts. The recording featured Summer moaning and sighing over a lush orchestration that resembled a film soundtrack in its episodic structure. Summer did not

have another hit until *I feel love* (1977), a song featuring dense synthesizers and minimal vocals. A string of hits followed, some of which were written or co-written by Summer: the Grammy-winning *Last Dance* (from the 1978 film, *Thank God it's Friday*), *MacArthur Park* (1978), *Bad Girls*, *Hot Stuff* and *Dim all the lights* (all 1979).

The most popular artist of late 1970s disco, Summer was also the most versatile singer of the genre which enabled her to achieve further success in the 1980s with such songs as *Love is in control (Finger on the Trigger)* (1982), *She works hard for the money* (1983) and *This time I know it's real* (1989, produced by Stock, Aitken and Waterman). However, she never regained the popularity she enjoyed in the disco era. Her influence continues in the work of such singers as Whitney Houston and Mariah Carey who employ their vocal skill in an elaborately produced dance idiom.

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DAVID BRACKETT

Summonte, Antonio

(*b* Naples; *d* Naples, 10 Dec 1637). Italian composer. In his last years he was prior of the convent of S Maria del Carmine at Naples. The texts of most of the 20 madrigals in his *Primo libro di madrigali a cinque voci* (Naples, 1618) are drawn from Pomponio Nenna's popular seventh book (1608) and G.B. Nanino's third book (1612) of five-voice madrigals. Of the two surviving voice parts, the cantus includes short, syllabic phrases in inflexible rhythms and with unimaginative melodic contours. In a note to singers Summonte explained that he had included *passaggi* on the vowel 'u' in the madrigal *Filli mi rid'e fugge* to confound those who forbade them on this vowel. He may also have published in 1618 a book of motets for three to five voices.

KEITH A. LARSON

Summy-Birchard.

American firm of music publishers. In 1931 John Sengstack acquired the Clayton F. Summy Company, founded in Chicago in 1888. In 1957 Summy took over C.C. Birchard & Co., a Boston firm founded in 1901, and the resulting firm took the name Summy-Birchard Company; at that time it was based in Evanston, Illinois, but it later moved to Princeton, New Jersey, and is now known as Birchtree, Ltd. Clarence Birchard had a particular interest in American music; he commissioned American composers to write for his pioneering school and community songbooks and was an early publisher of Bloch, Copland, Howard Hanson, Ives and Varèse. David Sengstack succeeded his father as president of the firm in 1958. In 1960 Summy-Birchard acquired the Arthur P. Schmidt Company of Boston (established 1876) and in 1969 McLaughlin & Reilly (founded in 1903), a

Boston firm devoted primarily to music for the Catholic church. Summy-Birchard now specializes in instructional materials, notably piano series and Suzuki method books. In December 1988 Warner Chappell purchased the firm, including its most valuable possession, *Happy Birthday to you*, originally published in Summy's *Song Stories for Kindergarten* (1893). The song's copyrights are not due to expire until 2010; its royalties reportedly amount to a million dollars a year. (*FuldWFM*)

W. THOMAS MARROCCO, MARK JACOBS/LESLIE A. TROUTMAN

Sumner, William Leslie

(*b* Airmyn, Yorks., 24 April 1904; *d* Nottingham, 5 Aug 1973). English physicist and authority on the organ. He gained a first-class honours degree in physics at King's College, London (1925), where he also studied theology. He taught at Southampton University and King Edward VII School, Sheffield, before becoming successively lecturer, senior lecturer and reader (1955) in the department of education at Nottingham University; he retired in 1969. He wrote several standard works on science in education.

His career as a specialist on the design, construction, history and repertory of the organ began with studies in Paris; at King's College he served as chapel organist. During the 1920s he travelled widely in Europe and explored the Baroque organs of Arp Schnitger and the Silbermanns long before the neo-classical movement in England; one product of his research, *The Organ*, was received as the most comprehensive work on the subject this century. He was frequently consulted on organ design, notably at Southwell Minster and Ely Cathedral. He was awarded a PhD by Nottingham University in 1953 and made a Fellow of the Royal School of Church Music in 1969.

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STANLEY WEBB

Sumponyah.

A musical term occurring in the book of *Daniel*. See Biblical instruments, §3(xiii).

Sumsion, Herbert (Whitton)

(*b* Gloucester, 14 Jan 1899; *d* Frampton-on-Severn, 11 Aug 1995). English organist. He was a boy chorister at Gloucester Cathedral at a time when more new English music was being heard than at any time since Purcell, and the Three Choirs Festival had acquired a new momentum under G.R. Sinclair at Hereford, Ivor Atkins at Worcester and Herbert Brewer at Gloucester. Sumsion was Brewer's pupil and assistant, succeeding his teacher as organist in 1928. He held the post for 39 years, during which his open-minded approach to new music helped the festival to adjust to changing taste. Sumsion enjoyed a close association with Kodály, Elgar, Vaughan Williams and Holst; his interpretation of *The Dream of Gerontius* sounded as if Elgar himself were conducting. In later years he negotiated the first performance of Howells's *Hymnus Paradisi* and new works by Finzi (both composers were his close friends). He composed mostly for voices and organ and his *Festival Benedicite* in D was first performed at the 1971 Gloucester festival, when the rebuilt organ was inaugurated. A skilled conductor and organist, Sumsion was also an able accompanist and chamber music player, and he continued to compose until he was well into his nineties. He was awarded the Lambeth DMus in 1947 and made a CBE in 1961.

STANLEY WEBB

Sun.

American record label, one of the most important sources of early rock and roll music. It was established in Memphis, Tennessee, in 1953 by Sam Phillips, a former disc jockey who had set up the first permanent recording studio in the city in 1950. There he recorded blues and country singers for such companies as RPM in Los Angeles and Chess in Chicago. Among his early recordings was *Rocket 88* by Jackie Brenston, which is sometimes cited as the first rock and roll record.

The label's first big hit came from the Prisonaires, a vocal group formed by five convicts, but its success story began after Phillips signed Elvis Presley to a recording contract in 1954. Presley's mixture of black and white music, often known as rockabilly, soon drew enthusiastic audiences, and after he had made five hits for Sun his contract was sold to the much larger RCA Victor company in 1956. Sun continued to thrive, however, initially through Carl Perkins, whose composition *Blue Suede Shoes* had been a hit for Presley. Johnny Cash joined the label in 1955, and Jerry Lee Lewis in 1957. The recordings were marked by a distinctive sound with deep echo, which was created in Phillips's small studio. Sun recorded numerous other local musicians, including Charlie Rich, but its golden age had ended in 1959. In 1968 Phillips ceased recording and sold the company. Subsequently there were numerous reissues of Sun's rockabilly and rock and roll classics.

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DAVE LAING

Sunandar [Sunarya], Asep

(b Jelekong, Ciparay, Indonesia, 3 Sept 1955). Sundanese *dalang* (master puppeteer) of *wayang golék purwa* (rod puppet theatre). The name Giri Harja ('Mountain of prosperity') is associated with a 'dynasty' of *dalang* established by Abeng Sunarya (1918–88). Of Sunarya's four sons who are *dalang* (Ade Kosasih, Asep Sunandar, Ugan Sunagar and Iden Subasrana) Asep Sunandar has received the most recognition both at home and abroad. He began to take serious interest in *wayang* at the age of 15 and his first performance was presented by his father in 1972. He is renowned especially for visually captivating puppet manipulation, jokes, humour and experiments with music. He incorporates elements of American cartoons, Chinese martial-arts movies and Hindi films into his performances, which often feature slow-motion fight scenes, 'special effects' such as spurting blood and exploding heads, slapstick visual stunts and withering political satire. The result appeals to sophisticated urban residents as well as to the rural audiences that have long formed the core audience for *wayang* in West Java. His unique style was at first controversial but has since been much imitated. In 1985, he won the prestigious first prize in the Binojakrama Padalangan (annual Sundanese *wayang* competition). He has performed abroad in Asia, Europe and America, and has been instrumental in developing other media for *wayang* performance, such as commercial recordings and television broadcasts.

See also [Indonesia](#), §V, 1(vii)(b).

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HENRY SPILLER

Sunday school hymnody.

Hymns composed and collected as a result of the rapid growth in the American Sunday school movement in the 19th century. See [Gospel music](#), §1.

Sundberg, Johan (Emil Fredrik)

(b Stockholm, 25 March 1936). Swedish acoustician. After qualifying as an organist and cantor (Uppsala, 1957) he studied musicology, aesthetics, philosophy and mathematics at Uppsala University (BA 1961, MA 1963), where he took the doctorate with a dissertation on the scaling of open-flue organ pipes (1966). From 1964 he worked at the Royal Institute of Technology, Stockholm, later becoming professor of music acoustics, and in 1967 was appointed part-time lecturer in musicology at Uppsala University where he received a personal chair in music acoustics in 1979. He was treasurer (1972–6) and president (1976–9) of the Swedish Acoustical Society and fellow of the Acoustical Society of America (1982). As president of the Music Acoustics Committee of the Swedish Royal Academy of Music, he initiated a number of public seminars on music acoustic themes in Stockholm, 1975–93. He gained the honorary doctorate from the University of York in 1996. Sundberg is recognised as the leading international authority on the acoustics of the singing voice. His research has been the foundation for much of the present understanding of vocal tract and nasal resonance, vocal fold function, breathing, vibrato and expression in both solo and choral singing. His early work is summarised in 'The Acoustics of the Singing Voice' (1977) and *Röstlära* (1980). He has also contributed to research on music theory and acoustics.

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MURRAY CAMPBELL

Suneburg [Sunnenburg], Friedrich von.

See [Friedrich von Sunnenburg](#).

Suñol (y Baulenas), Gregorio Maria

(*b* Barcelona, 7 Sept 1879; *d* Rome, 26 Oct 1946). Spanish teacher of plainchant. He took his vows as a Benedictine monk at Montserrat Abbey

on 14 September 1895, was ordained priest on 20 September 1902 and in 1943 appointed abbot of S Cecilia, near Montserrat. He became an admirer of Mocquereau on his first visit to the monks of Solesmes (then refugees on the Isle of Wight); he remained a faithful, intelligent disciple of the Solesmes school. From 1907 to 1928 he directed the choir at Montserrat. He spread the teaching of Solesmes enthusiastically throughout Spain, setting up a number of schools for its propagation. His *Método completo de canto gregoriano según la escuela de Solesmes* was an enormous success (eight editions from 1905 to 1943) and was translated into French (Tournai, 1906, 7/1932), German, English, Italian and Portuguese. But his most important work was the *Introducción a la paleografía musical gregoriana* (Montserrat, 1925), completed, revised and translated into French with help from René Renaudin (Tournai, 1935; bibliography by H. Anglès). In 1931 Suñol was summoned to Milan by Cardinal Schuster, who made him the director of the Pontifical School of Ambrosian Chant and asked him to prepare a new practical edition of Ambrosian chant. This latter was an immense labour, but was undertaken and completed with astonishing rapidity: *Praeconium paschale* (Milan, 1934), *Cantus missalis* (Milan, 1935), *Antiphonale missarum* (Rome, 1935), *Officium et missa pro Defunctis* (Rome, 1936), *Ordinarium Missae et cantus varii* (Rome, 1936), *Liber vespertalis* (Rome, 1939). In 1930 he succeeded Ferretti as director of the Scuola Pontifica (from 1931 the Pontificio Istituto di Musica Sacra) in Rome. (H. Anglès: 'Il canto gregoriano e l'opera dell'abate Don G.M. Suñol', *Revue grégorienne*, xxvii (1948), 161–73)

EUGÈNE CARDINE

Sun Ra [Blount, Herman 'Sonny'; Bourke, Sonny; Le Sony'r Ra]

(*b* Birmingham, AL, May 1914; *d* Birmingham, 30 May 1993). American jazz composer, bandleader and keyboard player. He played the piano in Fletcher Henderson's orchestra in 1946–7 (using the names Herman 'Sonny' Blount and Le Sony'r Ra), and first attracted attention as an arranger. During the mid-1950s his Myth-Science (or Solar) Arkestra became significant in Chicago and began to issue recordings; it also played in the film documentary *The Cry of Jazz* (1959), for which Sun Ra composed the score. He moved to New York in 1960, by which time he had begun to develop a unique and highly inventive ensemble style that was to attract a considerable following, particularly among European jazz enthusiasts. In the 1970s Sun Ra and the Arkestra settled in Philadelphia. They reached large audiences by touring and lecturing at American colleges and universities, by performing in Europe, and above all by appearing on the nationally broadcast television programme 'Saturday Night Live' (1976). A documentary film, *Sun Ra: a Joyful Noise*, was made in 1980, directed by Robert Mugge. Although over the years he often had little work, Sun Ra kept his band together; inspired by their leader's intense devotion to his music, the players rehearsed constantly, and the band continued to tour and record until his death.

Along with Cecil Taylor and Ornette Coleman, Sun Ra significantly influenced the new jazz styles of the 1960s. Much of his earlier work derived from the popular and commercial jazz of the time; *Reflections in Blue* (on *Sound of Joy*, 1957, Del.) is in a conventional bop style, also incorporating blues patterns and common formal designs. But if the accepted recording dates for the album *Angels and Demons at Play* – 1955–7 (Saturn) – are correct, then by this time Sun Ra had already foreshadowed elements of the free-jazz style. For example, his composition *A Call for All Demons* from this album presents a wonderfully humorous combination of atonal improvising and Latin dance rhythms: the piece might best be described as a free-jazz mambo. Within ten years works such as *Cosmic Chaos* (on *The Heliocentric Worlds of Sun Ra*, 1965, ESP) showed a radical, complex, often frenetic idiom and an obsession with percussion instruments. Sun Ra employed freely improvised solos in busy combinations with microtonal melodies and electronic effects, often juxtaposing standard jazz tunes with aleatory solo work on such instruments as piccolo, violin and synthesizer in addition to saxophones and trumpets. These musical innovations are combined with novel mixed-media techniques loosely based on astronomical and ancient Egyptian imagery; the band's performances commonly included slide and light shows and modern dance.

Sun Ra's importance as a keyboard player lies in his use of new instruments to explore new timbres. He was a capable pianist, but made notable recordings on electric piano (from 1956), clavoline (from 1963) and Moog synthesizer (from 1969). He also performed on other conventional and unusual keyboard instruments, including the celesta, organ and rocksichord – an electric keyboard that combines the sharp attack of a harpsichord with the glossy, sustained sound of an electric piano.

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ROBERT H. DICKOW/R

Sun Yude

(*b* Baoshan, Shanghai, 1904; *d* 1981). Chinese *pipa* and *xiao* player. Like his contemporary [Li Tingsong](#), Sun Yude was a pupil of *pipa* master Wang Yuting (1872–1951). From 1922 Sun was active as a professional musician, establishing a number of organizations intended to spur the development of ‘national music’ (*guoyue*), a transformation and amalgamation of traditional regional repertoires and performance styles intended to be open also to modern, Western musical principles.

During the 1930s and 40s Sun held a number of performance posts, featuring as a soloist in two Chinese cultural missions to America (1938 and 1947). After 1949 he performed in numerous Asian and European nations as a member of a further governmental touring ensemble and then as part of the Shanghai People’s Acrobatics Troupe (Shanghai renmin zajituan). In 1956, Sun became deputy director of the Shanghai National Instruments Orchestra (Shanghai minzu yuetuan).

Sun composed a few pieces for *pipa*, for instance *Yingxiongmen zhanshengle Daduhe* (‘The Heroes Vanquish the Dadu River’). Despite its revolutionary title, this composition forms part of a long Chinese tradition of ‘military’ pieces evoked on the *pipa* lute. Sun’s method for *xiao*, his second instrument, was published in 1962.

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JONATHAN P.J. STOCK

Suona.

Shawm of the Han Chinese. A transliteration of the Arabic *zūrṅā* or the related Central Asian [Surnāy](#), the Chinese name usually appears as *suona* or (during the 18th century) *suernai*. Other historic names include *dachui* (‘great blow’) and *jinkoujiao* (‘golden mouth horn’). Contemporary popular names include *laba* (technically, a long metal horn), *haidi* (a small *suona* variant), and many local names.

The *suona* body is usually constructed of a type of redwood or other hardwood, with seven frontal finger-holes and one thumb-hole. Its bore is conical and its exterior scalloped in profile (perhaps in imitation of bamboo nodes). Sizes vary according to region and function, moderate-sized instruments measuring about 45 cm or longer. A very small double reed (made from a species of river reed, *luwei*) is bound with thin copper wire to a hollow metal staple, below which is a lip plate which guides playing position. This reed assembly is inserted into the upper end of the instrument. Loosely fitted over the lower end is a large flaring metal bell. In performance, the player’s mouth completely encloses the reed without touching it. Experienced players use circular breathing to produce the

characteristic uninterrupted tone. Normal performance range is about one and a half octaves, though a more extended range is possible. Tonal colour is bright, especially suitable for outdoor occasions.

The *suona* was introduced into China from Central or West Asia. While not documented in Chinese literature until the Ming dynasty (1368–1644), it was clearly pictured in cave art about 1000 years earlier. Recently discovered on the wall of an old Silk Road religious monument in far western Xinjiang province, dating to between the 3rd and 5th centuries ad, is a drawing of a musician playing a relatively short one-piece shawm. As shown by Liu Dongsheng (1987), this instrument is strikingly similar to the colourfully-decorated *suernai* still played by the Uighur people living in that area. By the Ming period, the *suona* was already established on the Central Plain of north China. According to a reference in the encyclopedia *Sancai tuihui* (1619), the instrument was constructed in a form similar to that of today: ‘*Suona*, looks like a *laba*, but has seven holes; its head and tail are made of copper, tube of wood’. The reference states further that ‘it was used for military purposes, but now is very popular among the people’.

Usage of the *suona* (now usually with eight holes) in village wedding and funeral processions (and many other outdoor occasions) is today widespread in China and Taiwan among both Han Chinese and minority peoples. Large instruments are often played for funerals, smaller ones for weddings. The *suona* is also commonly employed in traditional opera ensembles to announce auspicious moments, such as weddings or the entrance of soldiers or high-ranking guests. During and following the 1950s, the instrument was constructed in ‘families’ (e.g. alto and tenor) and given Western-style keys (for adaptation to equal temperament), but these ‘reformed’ instruments today are employed primarily by professional musicians within the context of the concert hall.

See also China, §IV, 4(i).

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ALAN R. THRASHER

Suono di bottiglia

(It.).

See [Bouteillophone](#).

Suono disegnato

(It.).

See [Drawn sound](#).

Supanggah, Rahayu

(*b* Boyolali, Java, 29 April 1949). Indonesian composer, performer and writer on music. From a family of *dhalang* (shadow puppet masters), he studied at the high school conservatory in Surakarta; in 1965 he was selected as a member of an arts mission to China, Korea and Japan. Supanggah continued his studies in traditional Javanese music at the Indonesian Academy for the Performing Arts in Surakarta, where his innovations were encouraged by the school's director, S.D. Humardani. After studying ethnomusicology at the University of Paris VII (PhD 1985), he returned to teach at the Academy in Surakarta, becoming its director in 1997. He has also taught music at San Diego State University, Cambridge University and institutions in Australia and Europe. An internationally acclaimed composer and a pioneer of new music in Indonesia, Supanggah has composed over 100 pieces for music, film and dance, employing both Indonesian instruments, especially gamelan, and instruments from around the world. His composition experiments have grown out of his mastery of the gamelan. Supanggah has collaborated with many artists, directors, choreographers and composers worldwide, including Barbara Benary, Peter Brook, Philip Corner, Suka Hardjana, Sardono Kusuma, Vincent McDermott, Sal Murgiyanto and Toshi Tsuchitori. He writes regularly for various newspapers and magazines in Indonesia.

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JODY DIAMOND

Superius

(Lat.: 'top', 'uppermost').

A term used particularly in the 16th century to denote the highest voice of a polyphonic composition. In sources of 14th- and 15th-century music lower voices are usually identified as tenor, contratenor, contratenor bassus etc, but upper voices are normally not specified at all. The term 'superius' came into common use with the advent of music publishing, when it became necessary for each partbook to carry some identification (see [Partbooks](#)).

OWEN JANDER

Superoctave

(Ger. *Superoktave*).

As the name of an organ stop, Superoctave denotes the Principal-scaled rank an octave above the so-called Octave (*Oktave*). The latter was itself an octave above the basic Principal rank of the department concerned. Thus if the *Prinzipal* is 16' and the *Oktave* 8', the *Superoktave* is 4'; or respectively 8', 4' and 2'. Not until German influences became strong in the mid-19th century was the term ever used on English organs in preference to 'Fifteenth'. In Germany itself, *Superoktave* as a rank in large organs emerged out of the Mixture only from about 1550, previous 2' ranks being scaled as flutes of various types. As the name of an organ coupler, Superoctave is normally a misnomer, the coupler concerned being an Octave coupler playing notes an octave above, not an octave above the octave.

See [Organ stop](#) (*Fifteenth*).

Superposition.

See [Reaching over](#).

Supertonic.

The second [Degree](#) of the major or minor scale, so called because it lies one step above the tonic.

Supervia [[Supervía](#)], Conchita

(*b* Barcelona, 9 Dec 1895; *d* London, 30 March 1936). Spanish mezzo-soprano. She can have had little musical training when at the age of 14 she made her operatic début in minor roles with a touring Spanish company at the Teatro Colón, Buenos Aires. In November 1911, not yet 16, she was chosen as the Octavian of the Rome première of *Der Rosenkavalier*; in the 1915–16 season she appeared in Chicago as Charlotte, Mignon and Carmen, and during the 1920s sang widely in Spain, and at La Scala (Octavian, Cherubino, Humperdinck's Hänsel and Ravel's *Concepcion*) and elsewhere in Italy. Her international fame began with her assumption of the brilliant Rossini mezzo parts in *L'italiana in Algeri*, *La Cenerentola* and *Il barbiere*; these roles, together with that of Carmen, formed the centre of her stage repertory during the last decade of her life, and brought her to Covent Garden in 1934 and 1935. By then Supervia had married an Englishman, Ben Rubenstein, and settled in London, becoming very popular also on the concert platform. She died after childbirth when her career was at its height. Supervia possessed exceptional gifts of musicianship and temperament. Her rich and vibrant mezzo attained a high degree of flexibility. Few singers conveyed so keen a pleasure in the sheer act of singing; and her enunciation, in several languages, was extremely vivid. These virtues, combined with a mischievous sense of humour and a delightful stage and platform personality, made her a superb interpreter of Rossini and Bizet, as of Falla, Granados and Spanish folksong. Her numerous discs, though sometimes adding an untruthfully strident quality to her louder tones, convey well the vivacity, charm and intimacy of her singing.

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DESMOND SHAWE-TAYLOR

Supičić, Ivan [[Ivo](#)]

(b Zagreb, 18 July 1928). Croatian musicologist. He studied the piano at the Academy of Music in Zagreb, graduating in 1953. Between 1960 and 1963 he was attached to the CNRS in Paris, and in 1962 completed the doctorate in musicology at the Sorbonne with a dissertation on the sociology of music which was subsequently published in Croatian in 1964. He taught in the musicology department of the Zagreb Academy of Music (1964–86) and at the University of Strasbourg (1979–93). He was a visiting fellow at Harvard University (1967–8) and president of IMS (1982–7). He has been a member of the editorial boards of *Acta musicologica* and *Arti musices* and is the founder editor of the *International Review of the Aesthetics and Sociology of Music*. In his numerous publications he has discussed the sociological and aesthetic aspects of music and issues of musical signification. He has also investigated the aesthetic implications of the music of several contemporary Croatian composers within a broader context of contemporary philosophy of music.

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BOJAN BUJIĆ

Suppan, Jakob.

See [Zupan, Jakob](#).

Suppan, Wolfgang

(b Irdning, 5 Aug 1933). Austrian musicologist. At Graz he studied the clarinet, violin, piano and music theory at the conservatory, and musicology with Hellmut Federhofer and Josef Marx at the university (1954–9), where he took the doctorate in 1959 with a dissertation on H.E.J. von Lannoy. After working in Freiburg as an assistant at the East German Folklore Institute (1961–3) and director of the music department of the Deutsches Volksliedarchiv (1963–74), he completed the *Habilitation* in 1971 at the University of Mainz with a study of German song in the second half of the 16th century, and became reader there. In 1974 he was appointed professor and director of the Ethnomusicological Institute at the Graz Musikhochschule. He has been a guest professor at the universities of Frankfurt, Göttingen, Innsbruck and Salzburg. His professional appointments include editor of *Musikethnologische Sammelbände* (from 1977), president of the International Society for the Promotion and Investigation of Band Music (from 1974), president of the Johann Joseph Fux-Gesellschaft (from 1995) and president of the World Association for Symphonic Bands and Ensembles (1995–7). Most of his research has been in ethnomusicology, particularly in European folksong and folk music with a regional focus on Styria, in wind music and in a philosophically based anthropology of music.

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RÜDIGER SCHUMACHER

Suppé [Suppè], Franz (von) [Francesco Ezechiele Ermenegildo Cavaliere Suppé Demelli]

(b Spalato, Dalmatia [now Split, Yugoslavia] 18 April 1819; d Vienna, 21 May 1895). Austrian composer and conductor of Belgian descent. His father and grandfather were Austrian civil servants working in Dalmatia, his mother Viennese. Despite paternal opposition Suppé showed his musical talent at an early age, encouraged by the bandmaster Ferrari and the cathedral choirmaster Giovanni Cigalla (1805–57). He was sent to study law at Padua, but he heard and made much music, visiting Milan and meeting Rossini, Donizetti and Verdi as well as hearing their operas.

After his father's death in 1835 he and his mother went to Vienna. He considered studying medicine but he took up music in earnest, taught and encouraged by Seyfried and Sechter; although the former's testimonial of 14 March 1840 emphasizes Suppé's abilities in serious composition, he helped secure him a post, initially unpaid, as third Kapellmeister at the Theater in der Josefstadt in autumn 1840. There his first complete score was very successfully given on 5 March 1841; under the title of *Jung lustig, im Alter traurig, oder Die Folgen der Erziehung* it received a favourable review in the *Theaterzeitung*, being praised for qualities associated with his later masterpieces:

Melodious, rich in tender ideas [and] fine nuances, clearly and effectively orchestrated and containing such surprising modulations and transitions, that the overture and most of the songs and choruses had to be encored ... The whole composition has traces of the Italian style but now and then goes in for thoroughly vernacular, simply handled themes.

Suppé is reported to have said later that much of the success was due to his having unconsciously (owing to his very limited knowledge of German) treated a *Jodler* in the style of a sentimental Donizettian farewell, through misunderstanding the text. Donizetti, a distant relative, encouraged Suppé

during one of his visits to Vienna (probably in the early 1840s) when the young man showed him the score of an opera, *Geltrude*, that he was then writing but was never performed, and Donizetti was probably instrumental in bringing about Suppé's later visits to Italy.

Until 1845 Suppé wrote well over 20 scores for the Theater in der Josefstadt (and for the director Franz Pokorny's other theatres in Baden, Ödenburg (Sopron) and Pressburg (Bratislava), in which he was mainly employed in and about 1843); among them were *Ein Morgen, Mittag und Abend in Wien*, *Nella die Zauberin* and a score for *A Midsummer Night's Dream* (all 1844); he also appeared with success as a singer on the provincial stages, making his début in that capacity as Dulcamara (in *L'elisir d'amore*) at Ödenburg on 2 May 1842.

In 1845 Suppé moved to Pokorny's newly acquired Theater an der Wien, where for the next 17 years he was Kapellmeister, sharing the duties with Lortzing in 1846–8 and with Adolf Müller from 1848. Apart from a string of more or less successful theatre scores, he conducted many important operatic performances – for instance the productions of Meyerbeer's *Die Gibellinen in Pisa* (*Les Huguenots*) in May 1846, with Jenny Lind and Tichatschek, and *Vielka* (*Ein Feldlager in Schlesien*) with Lind and Staudigl in February 1847.

In 1860 Suppé's *Das Pensionat* was the first successful attempt at a genuine Viennese operetta in answer to the French product, which since October 1858 (the Carltheater production of Offenbach's *Le mariage aux lanternes*) had been gaining a firm hold on the Viennese repertory. In 1862 Suppé moved to the Kaitheater and in 1865 to the Carltheater (formerly the Theater in der Leopoldstadt). Year after year he turned out a series of theatre scores, ranging from overtures and incidental music to operettas, opera parodies and even the occasional opera. Among his greatest successes were *Gervinus* (1849), *Flotte Bursche* (1863) and *Fatinitza* (1876), each of which received 100 or more performances in a few years; and, above all, *Boccaccio* (1879), which he referred to as 'the greatest success of my life'. In the late 1870s he purchased an estate in Lower Austria, and his increasing fame was reflected in invitations to visit the first Bayreuth festival in 1876, and Paris, Brussels, Germany and Italy (1879). In 1881 he was given the freedom of the City of Vienna. In 1882 he retired from his post as Kapellmeister to the Carltheater, though he continued to compose until the end of his life, enjoying successes in Germany in 1883 when he conducted his latest operetta, *Die Afrikareise*. Although he was working on another operetta, *Das Modell*, at the time of his death, his last works were mainly sacred.

Suppé is the earliest Viennese composer of musical farces whose works still survive as viable stage scores (and popular overtures), and later in his career he became the first master of the classical Viennese operetta in the train of the acclimatized scores of Offenbach. His light, fluent style includes the ability to vary a phrase length or melodic and rhythmic figure in a personal and immediately effective way. Though now remembered mainly as the composer of overtures such as *Dichter und Bauer*, *Leichte Kavallerie* and *Ein Morgen, Mittag und Abend in Wien*, his ambitions extended to the composition of large-scale sacred works and operas. He is

at his best and most characteristic in the series of famous operettas from *Die schöne Galathée* (1865) to *Boccaccio* (1879). Numbers like 'Hab ich nur deine Liebe', 'Mia bella Fiorentina' and 'Holde Schöne' from *Boccaccio* have an irresistible elegance and élan, and his scoring is worthy of the finest orchestras rather than the bands that so often seize upon the overtures in particular. The song 'O du [Des ist] mein Österreich' of 1849 has become virtually Austria's second national song.

WORKS

(selective list)

for complete list of stage works see GroveO

overtures, potpourris, marches and songs from many of the stage works were published – usually with no date, but presumably soon after the premières; chief sources of MSS and printed music are A-Wgm (including many autograph scores), Wn, Wst; all performances and printings cited below were in Vienna unless otherwise stated.

WJ	Theater in der Josefstadt
WC	Carltheater
WW	Theater an der Wien
KT	Kaitheater

Virginia (grosse Oper, 2, L. Holt), 1837, probably unperf.

Jung lustig, im Alter traurig, oder Die Folgen der Erziehung (komisches Gemälde, 3, C. Wallis), WJ, 5 March 1841

Die Hammerschmiedin aus Steiermark, oder Folgen einer Landpartie (Localposse, 2, J. Schickh), WJ, 14 Oct 1842

Ein Morgen, Mittag und Abend in Wien (lokales Gemälde, 2, F.X. Told), WJ, 26 Feb 1844

Nella die Zauberin, oder Der Maskenball auf Hochgiebel (romantisch-komisches Gemälde, 4, K. Elmar), WJ, 11 May 1844

Der Krämer und sein Kommiss (Posse, 2, F. Kaiser), WJ, 28 Sept 1844

Die Müllerin von Burgos (vaudeville, 2, J. Kupelwieser), WJ, 8 March 1845

Sie ist verheirathet (romantisch-komisches Charakterbild, 3, Kaiser), WW, 7 Nov 1845

Dichter und Bauer (Lustspiel, 3, Elmar), WW, 24 Aug 1846, fs (1900)

Das Mädchen vom Lande (grosse Oper, 3, Elmar), WW, 7 Aug 1847

Martli, oder Der Portiunkulatag in Schnabelhausen (parodistische Posse, 3, A. Berla), WW, 16 Dec 1848 [parody of Flotow: Martha]

Des Teufels Brautfahrt, oder Böser Feind und guter Freund (Original-Zauberposse, 3, Elmar), WW, 30 Jan 1849

Gervinus der Narr von Untersberg, oder Ein patriotischer Wunsch (Posse, 3, Berla), WW, 1 July 1849

Unterthänig, unabhängig (Zeitgemälde, 3, Elmar), WW, 13 Oct 1849

s'Alraund [s'Alraunl] (romantisches Märchen, 3, A. von Klesheim), WW, 13 Nov 1849

Der Dumme hat's Glück, oder Tolle Streiche (Posse, 3, Berla), WW, 29 June 1850

Dame Valentin, oder Frauenräuber und Wanderbursche (romantisch-komischer Spl, 3, Elmar), WW, 9 Jan 1851

Tannenhäuser (dramatisches Gedicht, H. von Levitschnigg, after a German Legend), WW, 27 Feb 1852

Wo steckt der Teufel (komisches Märchen, 3, J. Grün, after E. Breier), WW, 28 June 1854

Paragraf drei (grosse Oper, 3, M.A. Grandjean), Hofoper, 8 Jan 1858

Das Pensionat (komische Operette, 1, J. Kaulich), WW, 24 Nov 1860, vs (c1865)

Die Kartenschlägerin, oder Pique Dame (komische Operette, 1, T. Treumann), KT, 26 April 1862

Zehn Mädchen und kein Mann (Operette, 1, W. Friedrich), KT, 25 Oct 1862, vs (Vienna, ?1865)

Flotte Bursche, oder Das Bild der Madame Potifar (komische Operette, 1, Leitermayer or J. Braun), KT, 18 April 1863, vs (?1870)

Das Corps der Rache (Operette, 1, J.L. Harisch), WC, 5 March 1864

Franz Schubert (Operette, 1, H. Max), WC, 10 Sept 1864

Dinorah, oder Die Turnerfahrt nach Hütteldorf (burleske Oper, 3, 'Julius Caesar' [J. Hopp]), WC, 4 May 1865 [parody of Meyerbeer]

Die schöne Galathée (Operette, 1, Poly Henrion [L. Kohl von Kohlenegg]), Berlin, Meysel's, 30 June 1865, vs (1865)

Leichte Kavallerie (komische Operette, 2, C. Costa), WC, 21 March 1866, vs (1866)

Freigeister (Operette, 2, Costa), WC, 23 Oct 1866

Banditenstreiche (komische Operette, 1, B. Boutonnier), WC, 27 April 1867, vs (Leipzig, ?1865)

Die Frau Meisterin (komische Zauberoperette, 3, Costa), WC, 20 Jan 1868, arr. as Die Pariserin, oder Das heimliche Bild (Operette, 3, Léon and Held), WC, 26 Jan 1898

Tantalusqualen (komische Operette, 1, Suppé, after L. Angely: *Der Schmarotzer in der Klemme*), CT, 3 Oct 1868

Isabella (komische Operette, 1, J. Weyl), WC, 5 Nov 1869

Lohengelb, oder Die Jungfrau von Dragant (parodistische Operetta, 3, Grandjean and Costa, after J. Nestroy: *Lohengrin*), Graz, Stadt, 23 July 1870 [parody of Wagner]

Cannebas (komische Operette, 1, J. Doppler), WC, 2 Nov 1872

Fatinitza (Operette, 3, F. Zell and R. Genée, after E. Scribe: *La Circassienne*), WC, 5 Jan 1876, fs (Hamburg, ?1877)

Der Teufel auf Erden (fantastische Operetta, 3 or 4, C. Juin and J. Hopp), WC, 5 Jan 1878, vs (?Hamburg, ?1877)

Boccaccio [Giovanni Boccaccio] (Operette, 3, Zell and Genée, after G. Boccaccio: *Decameron*), WC, 1 Feb 1879, fs (Hamburg and Stockholm, ?1880)

Donna Juanita (Operette, 3, Genée and Camillo Walzel [Zell]), WC, 21 Feb 1880, fs (Brussels, 1880)

Der Gascogner (Operette, 3, Genée and Zell), WC, 22 March 1881, vs (Hamburg, 1881)

Das Herzblättchen (Operette, 3, C. Tezloff), WC, 4 Feb 1882

Die Afrikareise (Operette, 3, Genée and M. West), WW, 17 March 1883, fs (Hamburg, ?1883)

Des Matrosen Heimkehr (romantische Oper, 2, A. Langer), Hamburg, Stadt, 4 May 1885, vs (Hamburg, 1885)

Bellman (komische oper, 3, West and L. Held), WW, 24 or 26 Feb 1887

Joseph Haydn (biographisches Genregemälde, 3, F. von Radler), WJ, 30 April 1887

Die Jagd nach dem Glücke (Operette, 3, Genée and B. Zappert), WC, 27 Oct 1888, fs (Hamburg, 1888)

Das Modell (Operette, 3, V. Léon and Held), WC, 4 Oct 1895, fs (Leipzig, 1895) [completed by J. Stern and A. Zamara]

c200 other stage works

Other works: Requiem, 1855 [for F. Pokorny]; 3 masses and other church music; secular choral works; songs; syms.; ovs., incl. 1 based on Dalmatian folksongs;

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55–63

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72

PETER BRANSCOMBE (work-list with DOROTHEA LINK)

Supposition.

The concept, proposed by Rameau (*Traité de l'harmonie*, 1722), that chords of the 9th and 11th, among others, arise from a 7th chord by placing a 'supposed' bass one or two 3rds below the **Fundamental bass**. For instance, in the chord *f–a–c'–e'–g'–b'* the fundamental bass is *c'*, while the 'supposed' bass is *f*. The doctrine of chords by supposition was adopted and modified by Roussier, Marpurg and others; A.F.C. Kollmann claimed to confute it by averring that it was theoretically simpler to treat Rameau's 'supposed' bass as the fundamental and to regard the 9th and 11th, following Kirnberger, as structurally inessential transient notes.

Rameau, in calling his concept 'supposition', extended a sense in which the word had been used to describe notes of a melody that do not belong to the concurrent harmony; see, for instance, the definition of 'supposition' in J.G. Walther's *Musicalisches Lexicon* (1732).

See also **Ornaments**, §7.

MICHAEL KASSLER

Suprana, Jaya

(b Denpasar, Bali, 27 Jan 1949). Indonesian composer and pianist. After taking piano lessons and composing with gamelan-influenced pentatonic scales, he enrolled at the Yogyakarta Music Academy in 1966; he left a year later for West Germany, where he studied composition and the piano at the Musikhochschule in Münster and the Folkwanghochschule in Essen. In the late 1960s Suprana was at the forefront of contemporary music performance on Indonesian TV. Completing his studies in 1972, he taught the piano at several schools in Germany. On his return to Indonesia in 1976 he taught, gave concerts and set up musical foundations, including the Semarang Music Forum. Suprana frequently used the idioms of post-serialism in his early works, for example in *Paramnesia* for solo piano (1970). His intensive study of gamelan music with Ki Nartosabdho in the mid-1980s prompted him to return to his earlier use of pentatonic scales; his music also moved closer to tonality. Suprana's works, many of which are written for piano and small ensemble, have been performed in Europe, America, New Zealand and in Asian countries. His non-musical achievements in social science, herbal medicine and humour reveal the characteristic way in which Indonesian society resists tight compartmentalization.

FRANKI RADEN

Supraphon.

Czech record company and music publisher. As a record company it was formed in 1946 through the nationalization of the Esta and Ultraphon companies as Gramofonové Závody-Supraphon (Supraphon Gramophone Works) under the direction of the composer Jan Seidel, who had previously been artistic adviser to Esta. The first studios and pressing plant were at Rokoska, but the growth of the industry by 1948 led to a move to a new pressing plant at Loděnice, starting production in 1951 and still in use in 2000. The Domovina studio came into use in the early 1940s, and in 1949 the fine acoustical properties of the Dvořák Hall in the Rudolfinum were recognized, so beginning its long-standing status as the company's principal recording studio for serious music.

The biggest leap forward in both artistic and international terms came with the appointment of Jaroslav Šeda as director of Supraphon in 1953. He widened the availability of records at home with the setting up of 150 Supraphon shops and developed international awareness through the national export–import company Artia, and created the journal *Gramofonový klub*, the first 14 issues of which sold 31,150 copies to 8686 subscribers; by the 20th issue sales had risen to 775,000. He initiated two important series, *Musica Antiqua Bohemica* and *Musica Nova Bohemica*. The repertory also included many Czech operas under leading conductors and symphonic and chamber music recordings of both Czech and international repertory. Šeda also recorded music of which the Communists did not approve, including works by Janáček and Martinů, early music and religious music. His successor Jiří Štílec, appointed in 1993, strengthened the CD catalogue and drew on the firm's valuable historic archive.

The first Czech stereo recordings were produced in 1958 and the last 78 r.p.m. discs pressed in 1961. In 1967 the company's name was shortened

to Supraphon. During this period, in the face of political opposition, a group of Czech composers led by Jan Hanuš set up the firm Panton, to publish contemporary music, and from 1967 to produce recordings; in 1971 a Slovak recording company, Opus, was established in Bratislava. Contemporary music was served also by live recordings from the annual Týden nové tvorby (Week of New Works) issued by Supraphon and later also by Panton.

Supraphon has been in the forefront of new recording developments. Its early long-playing records benefited from Fairchild tape equipment acquired in 1950, and the company made the world's first digital recording in 1972 with the Smetana Quartet. With the same ensemble it issued the first chamber music CD available world wide in 1982. In 1998 Supraphon issued the first European digital video disc to be commercially available.

Changes came in 1993 with privatization in the Czech Republic. The pop music and video firm of Bonton bought Supraphon, Panton and Opus, thereby gaining control of some 90% of all Czech and Slovak record production. Its policy changes, however, have resulted in a reduction in output on these labels and a loss of some of the best artistic staff.

Supraphon began publishing music in 1967. After the Czech music publishing firms were nationalized at the end of 1949, state publishing continued at first under the imprints of Orbis and Hudební Matice. The catalogues of these two firms were brought together in 1953 as the music section of the Státní Nakladatelství Krásné Literatury, Hubdy a Umění (State Publishers of Literature, Music and Art), which rapidly developed a large catalogue including material reprinted from the old Hudební Matice list, as well as a considerable growth in new publications. Among the most important series started in the 1950s was the complete critical edition of Dvořák's works. On 1 January 1961 the firm was reconstituted as Státní Hudební Vydavatelství (State Music Publishers); this firm published one of the most important Czech musical reference works, *Československý hudební slovník (ČSHS)*, in 1963–5. On 20 February 1967 the firm's name changed again, to Editio Supraphon.

As well as publishing editions of works by Smetana, Dvořák, Martinů, Suk and Janáček (a Janáček critical edition was inaugurated in 1978), Supraphon has maintained a vigorous policy of publishing works by contemporary composers. Early music is published in the monumental series *Musica antiqua bohemica*, *Musica viva historica* and *Documenta historicae musicae*. Supraphon has also published important books on music, including editions of Dvořák's letters and Janáček's theoretical writings. In 1971 the Slovak composers represented in Supraphon's catalogue were taken over by the newly established firm of Opus in Bratislava.

Supraphon's music and book publishing was taken over in 1994 by Bärenreiter (with which Supraphon had earlier collaborated on several projects), and for a time was known as Bärenreiter Editio Supraphon. In 1997, however, the firm regained its independence.

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GRAHAM MELVILLE-MASON, NIGEL SIMEONE

Supremes, the.

American soul vocal group. It was originally formed in 1959 as the Primettes by [Diana Ross](#) (b 1944), Mary Wilson (b 1944), Florence Ballard (1943–76) and Betty McGlown. McGlown was soon replaced by Barbara Martin. After a solitary release on LuPine records, the Primettes signed to Motown and changed their name to the Supremes. Initially paired with producer and writer Smokey Robinson, the Supremes' first six singles were commercial failures. Martin left the group in the spring of 1962 after their second Motown release. It was only when Berry Gordy suggested that the lighter voiced Ross replace Ballard as the lead singer and the group was paired with the writing and production team of Holland, Dozier and Holland that the Supremes found international success. The 1963 *When the Lovelight Starts Shining through his Eyes* began an incredible series of 28 hit singles, 12 of which, including *Where did our love go?* (Motown, 1964), *Stop! In the name of love*, *Baby Love* (both Motown, 1965), *You can't hurry love*, *You keep me hangin' on* (both Motown, 1966), *Love Child* and *Someday we'll be together*, were number one hits in the American pop charts. In 1967 Ballard was replaced by Cindy Birdsong (b 1939), formerly of Patti LaBelle and the Blue Belles. The same year the group's name was changed to Diana Ross and the Supremes, paving the way for Ross's departure from the group at the end of 1969 and her subsequent solo career.

From 1969 there were a number of changes of personnel, with Wilson the only consistent member until the group disbanded in 1979. The post-Ross Supremes achieved a modicum of success with such songs as *Up the Ladder to the Roof* and *Stoned Love* (both 1970), *Nathan Jones* (1971) and *Floy Joy* (1972).

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Supries, Joseph

(*b* Cotignac, Var, 19 Nov 1761; *d* Aix-en-Provence, 27 July 1822). French composer and organist. On 14 June 1781 he was admitted to an ecclesiastical position in Aix-en-Provence; later he obtained the office of deacon. He was a pupil of Padre Santo-Vito at the *maîtrise* of St Sauveur Cathedral, Aix-en-Provence, and on 21 February 1787 he became the cathedral organist. He held this position until his death, apart from an interruption caused by the Revolution, when he went to Rome, returning only in 1807 after the reinstatement of the cathedral chapter. Supries and Balthazare Michel (1749–1825), the *maître de chapelle* of the cathedral, were early teachers of Félicien David.

According to Abbé Arnaud, Supries was a ‘talented accompanist, fertile improviser and faultless harmonist’ (see Marbot). His melodies are often attractive but suffer from excessive vocal ornamentation. His harmony is colourful, and his treatment of modulation rich and original; instrumentation is carefully handled.

WORKS

all are MSS in F-AIXmc

3 masses: 1 in E♭; 4 male vv, orch, 1807; 1 in D, 4vv, orch; 1 in D, 3vv, 2 bn, org
Te Deum, 4vv, orch, 1814

Psalms: Laudate pueri, 4vv, orch, 1804; Beatus vir, 3vv, orch, 1806; Confitebor tibi, 4vv, orch

Motets: Tantum ergo, 4vv, org, 1822; Domine salvum fac, 4vv, orch; Ecce sacerdos magnus, 4vv, orch; O salutaris hostia, 3vv, org

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based on *MGG* (xii, 1758) by permission of Bärenreiter

HENRI-ANDRÉ DURAND

Sūrbahār.

See *Sitār*, §2(ii).

Surbē [turbē].

See *Turbasia*.

Suriani [Suriano, Surianus], Francesco.

See [Soriano, Francesco](#).

Surinach, Carlos

(*b* Barcelona, 4 March 1915). American composer of Catalan origin. After taking piano lessons from his mother and from Josep Camirals, he studied composition with Enrique Morera at the Barcelona Conservatory (1936–9). In 1940 a scholarship allowed him to study composition with Hugo Baltzer at the Düsseldorf Hochschule, then conducting with Pabst at the Cologne Hochschule (1941). At the Preussische Akademie der Künste Berlin (1941–2) he took further studies in composition with Trapp, also attending the seminars of Richard Strauss.

In 1942 he returned to Barcelona and became conductor of the Barcelona PO and the Liceo. After a period in France (1947–50), he moved to the United States (1951) and became a US citizen in 1959. During the 1960s he emerged as one of the most successful composers of ballet music. He collaborated with the Martha Graham Ballet Company and several other companies. In 1963 the ballet *Feast of Ashes*, written for the Joffrey Company, was given more than 500 times.

Although a Catalan by birth, Surinach's music appropriates flamenco motives such as the Phrygian mode (A–G–F–E), often punctuated by a robust rhythmic pulse. He is also a colourful and inventive orchestrator, a skill that he successfully used in his arrangements of 18th- and 19th-century Spanish music and the completion of the orchestration of Albéniz's *Iberia*.

From his formative years, the Spanish element is clear. His *Tres canciones* (1945) are settings of the quintessentially Spanish poets Federico García Lorca and Antonio Machado, and *Flamenco cyclothymia* (1967) introduces direct allusions to Andalusian music, including guitar-like arpeggios for the piano and echoes of the gypsy violin style. However, his German training permeates works such as the Piano Quartet (1944) and the Passacaglia-Symphony (1945). His *Doppio concertino* (1954) is neo-classical in style, with distinct, unblending textures, persistent ostinato figures, an energetic final movement, and extensive manipulations of the Phrygian flamenco mode.

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(selective list)

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ANTONI PIZÀ

Suriname, Republic of [Surinam].

Country in South America. Suriname (formerly Dutch Guiana) is situated between French Guiana and Guyana on the north-east coast. Bounded to the south by Brazil and to the north by the Atlantic Ocean, it has an area of

163,820 km². Suriname is notable for its heterogeneous population: ethnic groups among its approximately 450,000 inhabitants include East Indians ('Hindustanis', 35%), Creoles (30%), Indonesians (18%), Maroons (descendants of escaped slaves, also known as 'Bush Negroes', 10%), Chinese (2%), Europeans (1%), and other minorities such as Lebanese. The indigenous inhabitants were the Carib, Arawak and Warroo Indians, and Amerindians comprise 3% of the present population, retaining their own languages and aspects of their religious and musical traditions. There is no state religion. Most Creoles are either Protestant or Roman Catholic; the majority of the East Indians are Hindu, although some are Muslim; most of the Indonesians are Muslim; and the Maroons maintain distinct religions that are largely African-derived.

In 1651 the English founded the first European settlement in the territory and in 1667 Suriname was ceded to the Dutch. From the mid-17th century slaves from West Africa were brought to work on the sugar-cane plantations, and, after the abolition of slavery in 1863, Chinese, Javanese and East Indian indentured workers were introduced to meet the severe labour shortage that followed emancipation.

The official language of Suriname is Dutch, but English is spoken by many; Sranan (which contains elements of Dutch, English, Portuguese and several African languages) is a widespread creole, serving as lingua franca among the different groups.

1. Amerindians.
2. Maroons.
3. Rural and urban creoles.
4. East Indians.
5. Javanese.

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Surinam

1. Amerindians.

Amerindian peoples of the interior of Suriname include the Wayana, the Trio (Tirió) and the Akurio. The Akurio are nomads; the Wayana and the Trio are seminomadic cultivators. Although there has been little musicological research on the Akurio or the Trio, it is known that the latter have a diversified musical tradition including shaman songs, used to communicate with spirits during healing ceremonies. They have a variety of aerophones, including bone flutes, an end-blown bamboo flute called *monota*, a nose flute and panpipes, which are sometimes accompanied by an idiophone made of turtle shell that is rubbed to produce a monotone pulse. Flutes are sometimes played heterophonically in ensembles of two or more. Extensive proselytizing by North American and European missionaries over the last few decades has resulted in the loss of much of the Trio musical repertory and has had an especially negative impact on the shamanistic song tradition.

The Wayana live in the same general region as the Trio, and there has been a certain amount of musical exchange between them (for example, one type of Wayana flute, the *tiliyo-luwen*, resembles the Trio *monota*, and

its Wayana name means 'Trio flute'). A good portion of Wayana music-making is associated with public gatherings and community events, such as *marake* (adolescent initiation ceremonies), *kalau* (occasions for relating the principal myths of the Wayana tradition), funerals, shamanistic rites and inter-village dance ceremonies held as an expression of good relations between neighbours. The consumption of *kasili* (a fermented beverage made from cassava) usually plays an important part at such events. Some musical genres are also performed by individuals or small groups in more private settings. Wayana instrumental music is particularly rich in aerophones. These include *waitakala*, or *tule* (large bamboo clarinets, sometimes played in ensembles of three or more, using a hocketing technique); *patete* (bamboo nose flute); *luweimë* (bamboo panpipes with four tubes, sometimes accompanied by *kuliputpë*, a turtle-shell idiophone played by rubbing with the edge of the hand); *kukunkuhuli* (small side-blown clarinet consisting of a bamboo tube attached to a small calabash or ceramic equivalent); *pëlum-pëlum* (bamboo flute with four holes); *kapau-yetpë* (small bone flute with three holes); *welëh-welëh* (notched bamboo flute with three holes); *titilu* and *pehpeu* (side-blown bamboo horns, usually played heterophonically together with the *kapau-yetpë* flute); and several other kinds of aerophones. Idiophones (apart from *kuliputpë*) include *kawai* (seed rattles tied around the ankle for dancing) and stamping sticks, used in most dances. Among the forms of Wayana vocal music that have been noted in the anthropological literature are *ëlämi* (magical songs), *mareicae* (songs performed by men to attract women) and *melanda* (songs performed by men to express affection for their wives).

The Indians of coastal Suriname, the Carib or Galibi (Kalina) and Arawak (Lokono), are settled cultivators and have had extensive contact with the urban and rural Creoles. Traditional Arawak songs, flute music and dances are remembered only by old people, while the young Arawak use the *kawina* music of the rural Creoles (see §3) at feasts. The Arawak transverse flute known as *jankabuari*, once played solo or to accompany singers at traditional dance festivals, is played infrequently today; when it is, it is most often accompanied by guitar. The Caribs, by contrast, have maintained their traditional music and use it extensively at shaman ceremonies, *kasili* feasts, initiation ceremonies, and *omanganon* and *epokodono* (first and last mortuary rites). There are three main types of *wale* (song): those known as *alemi*, which are considered old, and are usually performed by a *pïyei* (shaman) accompanied by a *malaka* (hand-held calabash rattle), while invoking spirits; those sung at funeral ceremonies, primarily by women, accompanied by *kalawasi* rattles (small closed baskets without a handle, containing dry seeds); and those performed with *sambula* (drum) accompaniment, most often by men, at various ceremonies and celebrations. The *sambula* (from Spanish, *tambora*) is a relatively recent innovation among the Carib; a double-headed cylindrical drum with a diameter greater than its height, it is generally played in sets of two or three, hung from a horizontal bar and struck with a padded stick.

Surinam

2. Maroons.

Beginning in the late 17th century, groups of Africans escaped slavery and fled inland to the forests, establishing small settlements along the main rivers. Maroon peoples, descended from these groups, include the Ndyuka, the Saramaka, the Aluku or Boni, the Paramaka, the Matawai and the Kwinti.

The Maroons can be divided into two major cultural zones: eastern (Ndyuka, Paramaka and Aluku) and western (Saramaka and Matawai). Those in the same zone speak mutually intelligible dialects of a common language and possess broadly shared musical cultures, with the exception of the Kwinti, who, though located in the western area, are culturally closer to the eastern Maroons.

There are a number of music and dance genres associated specifically with eastern Maroons (though some of these are on occasion performed by western Maroons as well). *Mato*, *susa*, *songe* (also known as *agankoi*) and *awasa* are the most frequently performed genres among the Ndyuka, Paramaka and Aluku, forming an integral part of the *booko dei* and *puu baaka* funerary rites that are the most important ceremonial events in eastern Maroon life. Songs in all of these genres are sometimes performed without instrumental accompaniment, by a male or female singer and a predominantly female chorus who sing the responses. When performed as part of a dance, however, they are accompanied by an ensemble of three single-headed conical drums with open feet that vary slightly in size and are played with bare hands and, in some cases, sticks. Known as the *gaan doon* (large drum) and *pikin doon* (small drum), these share certain design features with drums that are found among several West African peoples, ranging from the Akan of Ghana and Côte d'Ivoire to the Fon of Nigeria and Benin. Some styles require other percussion instruments, such as the *kwakwa*, a long wooden plank beaten simultaneously by several players, each wielding two sticks. For *awasa*, dancers often wear *kawai* (seed rattles, originally borrowed from neighbouring Amerindian peoples) on their ankles; these form an integral part of the music.

Eastern Maroons also have a number of distinct music and dance genres associated with *obia pee* (ceremonies concerned with the invocation of gods and spirits, some of which possess devotees). Some of these genres, such as *kumanti* (centring on spiritual protection and healing) feature the same drums as the genres mentioned above. Others require special instruments. For instance, *papa* or *vodu* music (played for snake gods) requires a long (two metres or more) cylindrical single-headed drum called *agida*, played with the palm and fingers of one hand, with a single stick held in the other; *ampuku* (forest spirit) music, on the other hand, is led by a drum called *asakembu*, used in no other genre. Although these religious musical genres, like most Maroon musical forms, represent syntheses of elements from various parts of West and Central Africa, some are clearly related to specific African regional traditions; for instance, *kumanti* drumming (which is often augmented with a metallic idiophone called *adaulo*) must be seen, at least in part, as a descendant of certain Akan drumming traditions, while *papa* (*vodu*) drumming has discernible Ewe/Fon roots.

In addition to these major dance-drumming traditions, there are a number of other musical genres associated with various contexts: *tuka*, danced around the body of a deceased person before burial; *fon ken* and *fon alisi*, work songs used for beating sugar cane and rice, respectively; *awawa*, unaccompanied singing used for social commentary and criticism; and *tutu*, traditional flute melodies (now played on imported instruments, usually plastic recorders). In some villages, one can still encounter the *agwado* (or *agbado*), a three-string bow lute (pluriarc) consisting of a large gourd resonator through which three small bows are inserted. *Agwado* is played alone or used to accompany solo singing. Finally, a recently invented dance and drumming genre, *aleke*, merges older Ndyuka styles with elements from Creole genres such as *kawina* and *kaseko*, serving as an important medium of self-expression for the young.

The western Maroons, particularly the Saramaka, have an equally rich and varied musical culture (one that overlaps in many respects with that of eastern Maroons). Among the most important secular music and dance genres are *adunké* and *sékéti*. *Sékéti* songs, many of them containing social commentary, are performed in a wide variety of contexts. They may be used, for example, to accompany daily chores, gossip at spontaneous gatherings, welcome a chief returning to his village, or entertain crowds at major performance events such as funerals. Songs are sometimes performed unaccompanied (either solo, or by a leader and chorus with hand-clapping) and at other times with the backing of a full drum ensemble. New songs are constantly composed. *Sékéti* also provides the musical accompaniment for two of the most popular western Maroon styles of dancing, *djómbó sékéti* and *tjêke*. Other social dance genres, backed by distinct drumming styles and songs, include *alesingô* (danced on poles held horizontally by two men) and *bandámmba* (performed by women to welcome a man returning to his village after a long absence).

Saramaka religious music corresponds in many ways to that of the eastern Maroons. The main genres of music and dance linked with possessing gods and spirits, *komantí*, *apúku* and *papá*, closely parallel eastern Maroon *kumanti*, *ampuku* and *papa*, making use of similar drum ensembles, song styles and esoteric languages. Among the Saramaka, however, *papá*, unlike its eastern Maroon equivalent, has a special association with death rites. And while the Saramaka *apínti* drum is virtually identical to the *gaan doon* and *pikin doon* of eastern Maroons, certain other Saramaka drums used in both secular and religious genres (such as *deindein* and *lángá doón*, both single-headed, cylindrical drums with tuning wedges) have no exact counterparts among the Ndyuka, Paramaka or Aluku (see fig.1).

Other important Saramaka musical genres include work songs such as *matjáú baai* (tree-felling songs) and *údu baai* (log-hauling songs); *papái bëntá* (a form of lamellophone made with four or more split reeds, played primarily by young men); and *kóntu* songs (performed at wakes during story-telling sessions).

In contrast to the Saramaka, the Matawai no longer practise their traditional religious forms extensively and most of the older ceremonies are unknown to the younger generation. Non-religious forms such as *adunké* and *fósitén sékéti* are known only by older people. The only Matawai form regularly

used at ceremonial dances is the *banya*: the songs and dances are accompanied by two or three *apinti* and a *kwakwa* (among the Matawai this refers to a small wooden bench, beaten with two sticks). Nowadays, Matawai dances sometimes also feature the *kawina* music of rural Creoles.

Drum languages (*apinti tongo*) play an important part in both eastern and western Maroon ceremonial life; these are used to announce important events, to intone proverbs, to praise names and to communicate with the ancestors.

Maroons of all groups place a high value on artistic innovation, and the resulting cultural dynamism is reflected in music as much as in other arts. Not only are new songs constantly composed (in virtually all genres), but new genres periodically arise and come into fashion. Over the last two decades of the 20th century, as migration to the coast increased, Maroons (particularly Saramakas and Ndyukas) exerted an important influence on urban popular music. Not only young Ndyukas brought their *aleke* music to the recording studios of the capital, Paramaribo, but young Maroon musicians from all groups came to play a dominant role in the production of recorded *kaseko* (see §3 below).

Surinam

3. Rural and urban creoles.

Ceremonies for the *winti* or *komfo* (spirits or deities) are essential to the religious life of both rural and urban Creoles, since it is believed that Masra Gran Gado (the Supreme Deity) cannot be worshipped directly. The classification and the characteristics of *winti* vary according to different regions and 'schools': spirits include earth, water and sky *winti*, snake *winti* (the *vodu* and the *dagwé*), the *ampuku* (small inhabitants of the forest) and the *kromanti* (African *winti* associated with protection and healing). The *winti* are addressed in their own songs and drum rhythms. Each song presents in a short text a complex of ideas about the nature of the *winti*; during ritual observance participants possessed by *winti* perform dances in their honour. Drums used for these ceremonies are the *apinti*, the *agida*, *pudya*, *langa dron* and *man dron* (single-headed cylindrical drums of different sizes) and the *kwakwa* bench. In some areas, *winti* has been combined with popular forms such as *kawina* and *kaseko* (see below). In these newer versions, the *bigi tu* (sousaphone or tuba) has been reinterpreted in African terms and has come to play an important role in ritual, being used to invoke and entertain possessing gods and ancestors.

The *kawina* (or *kawna*), a popular musical form of rural Creoles, consists of songs in leader-chorus form accompanied by the *kawina* band, which comprises the *apinti*, *kawina dron* (small double-headed cylindrical drums), *kwatro* (from Spanish *cuatro*, a small four-string guitar), a pair of rattles made of tins, and sometimes other percussion. Beginning in the late 1980s, there was a resurgence of *kawina* in Paramaribo; a new urban variant called *kaskawi* developed, incorporating electric guitars and keyboards along with elements of urban *kaseko* and other Afro-Caribbean styles. This remains one of the most popular urban styles among the young. Old-time *kaseko* bands that play the genre called *bigi poku* or *skratji poku* were once typical urban ensembles; they consist of wind instruments (clarinets and saxophones), a banjo, a pair of calabash rattles and a military drum kit, and

are used to accompany the *setdansi* (creolized versions of European ballroom and salon dances such as the *kadriri* or quadrille and the *lanciers* or lancers dance), and for various festive occasions in Paramaribo. In the second half of the 20th century, after being strongly influenced by North American jazz, *kaseko* absorbed many elements from foreign dance musics such as Guyanese *badji*, Trinidadian calypso and soca, Latin American salsa, Jamaican reggae and North American funk. Today it is played primarily by urban ensembles (featuring electric guitars, keyboards, drum kit, brass, saxophone and assorted percussion) and recordings are made in high-tech studios for mass consumption. Consisting of several sub-styles and sung in a number of Suriname's languages, *kaseko* is now widely considered the national popular music.

Other traditional Creole forms include *anansi* stories (tales of the spider-trickster Anansi), which often have songs; *lobi singi* (songs criticizing lovers or venting other personal emotions, sung by women); and *banya*, *laku* and *susa*, various dance ceremonies, less popular in the 20th century than formerly, but still organized during festivities commemorating emancipation.

Although little European music is performed in Suriname, Creole music often combines European melodies and metres with Sranan-language texts; harmonized Protestant hymns and psalm singing are also sometimes heard, even in the performance of the *winti* melodies. European musical influence has been exerted by Roman Catholic and Moravian missionaries, especially on the Amerindians and the Creoles.

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4. East Indians.

The Hindustanis, descendants of the indentured labourers who emigrated from India between 1873 and 1916, now constitute the single largest ethnic group in Suriname, numbering around 170,000, with roughly another 100,000 residing in the Netherlands since the 1970s. Around 82% of the Hindustanis are Hindu, the remainder being mostly Muslim. Most of the indentured labourers came from Bhojpuri-speaking regions of North India, whose traditional folk music culture has constituted the basis for much Indo-Surinamese music, as well as for the closely related East Indian music traditions of nearby Guyana and Trinidad. Although the Indo-Surinamese population is smaller than those of the latter countries, the continued vitality of a Bhojpuri-based koine (called *Sarnami*) as a spoken language has lent a particular resilience and depth to Indian music traditions in Suriname.

Much Indo-Surinamese music has clear links to Bhojpuri-region forms, direct exposure to which, however, was minimal after 1916. Particularly closely related to North Indian counterparts are women's song forms tied to life-cycle events, such as *sohar* childbirth songs and wedding songs such as *matkor* and *gāli*; stylistically similar are light *catnī* (**Chutney**) songs with loosely erotic texts and simple, catchy tunes in verse-and-refrain structure. All these are strophic songs, typically sung in quadratic metre (North Indian *Kaharvā*) by groups of female amateurs accompanying themselves variously on *dholak* (barrel drum), *mañjīrā* (cymbals) and (or) *dāndtāl* (a metal rod struck idiophonically with a smaller, u-shaped piece of metal). Among the predominantly male amateur song forms, particularly prominent

is *cautāl*, a genre associated with the vernal *phagwa* (*holī*) festival, in which two groups of singers antiphonally exchange verses to the accompaniment of vigorous *dholak* playing in 7/4 and 4/4 metres. Verses from the epic Rāmāyana may also be sung in this manner, often by competing amateur groups. Hindu temples are focal sites for these and other types of collective singing, especially devotional *bhajans* sung responsorially with accompaniment on *dholak*, harmonium and often the tambourine-like *khanjari*. Formerly popular, but now rare, is the narrative or topical male song form *birhā*, sung to the accompaniment of the *nagārā* drum-pair, and in some respects resembling early 20th-century Indian *birhā* style.

Until around the 1940s, folk theatre genres like *Gopichand* and *Raja Harishchandra* were widely performed by semi-professional male troupes, featuring songs and dances. By this time, local *qawwālī* specialists, influenced by records of Indian singers like Kalloo Qawwal, came to be popular performers at weddings, Muslim functions and other events. An overlapping and ultimately more significant genre is *baithak gānā* ('sitting music'), constituting a tradition of serious, primarily devotional songs sung by solo, semi-professional male specialists accompanied by *dholak*, harmonium and *dāndtāl*. *Baithak gānā* evolved as a counterpart to (and influenced by) Guyanese and Trinidadian 'tān-singing'. Although incorporating Bhojpuri-derived folk elements, these genres also comprise idiosyncratic versions of *dhrupad*, *thumrī*, *tillānā* and other genres which link them, however obliquely, to North Indian classical and light-classical music. *Baithak gānā* was typically performed (often in competitive formats) in all-night sessions at weddings and wakes, and at nine-day Hindu rituals called *yajña* (*yaj*, *jag*). *Baithak gānā* singers, like *cautāl* groups and, in many cases, *bhajan* aficionados, derive song texts not only from oral tradition, but also from anthologies published in India.

Under the influence of modernization many of the aforementioned genres (such as *baithak gānā* and *birhā*) have declined dramatically and some, like folk theatre, have disappeared altogether. After the 1940s, Indian film music became by far the most popular kind of music among Indo-Surinamese, and much amateur and professional singing is devoted to renditions of Indian hits. By the mid-20th century, several professional ensembles had also emerged which performed film songs, along with *qawwālī* and *bhajan*, at weddings and other festivities. In the 1980s some contemporary performers like Kries Ramkhelawan (*b* 1958), influenced by Trinidadian trends, popularized 'chutney-soca', which fuses traditional *catni* lyrics and melodies with dance-band instruments and soca or calypso rhythms.

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5. Javanese.

Most Suriname Javanese are Muslim, some of whom still speak Javanese and have retained many Indonesian traditions. Their most important events are the celebration of Indonesian independence, wedding feasts, circumcision ceremonies and the *jaran kepang* (a dance in which participants in a state of trance mime horses; fig.2). At feasts a *wayang kulit* (shadow-puppet play) or a *tayub* is usually performed; the *tayub* includes songs and dances of the *lèdèk* (female singer-dancer) who is

accompanied by a gamelan ensemble, while the *wayang kulit* is based on the Hindu epic drama, the Rāmāyana. The *dalang*, who handles the puppets and sings the texts, is a versatile artist who knows the ancient languages for the plays and partly directs the ensemble. *Ludruk*, a mixture of folk theatre, music and dance, is also very popular.

Soon after their arrival in 1890, the Javanese labourers in Suriname began to design and build their own gamelans using local materials such as scrap metal left over from railroad construction. Today, the gamelan of Suriname is based exclusively on the *sléndro* tuning system. Usually the gamelan consists of a selection of the following group of instruments: *kendang* (double-headed barrel drum); *gambang*, *demung*, *thithik*, *saron* or *penurus* (metallophones, with 7 to 14 keys); and some combination of various other metallophones and/or gongs, such as *kenong* and *ketuk*, as well as local versions of the Javanese suspended bronze gongs (*kempul*, *suwukan* and *gong ageng*). The number of instruments varies from five to eight; some gamelan also include the *suling* (end-blown bamboo flute), or perhaps *gendèr* (a metallophone with tuned bamboo pipe resonators). Gamelan used in *jaran kepong* may also feature *tarompet* (a type of oboe) and *ketipung* (a small single-headed drum). A full Javanese gamelan with instruments of both *sléndro* and *pélog* tunings is housed in the Indonesian Embassy, but Surinamese musicians use only the *sléndro* section of the set.

Other musical contexts and genres include various *slametan* rites (making use of gamelan and other instruments); *terbangan* (percussion-accompanied Islamic devotional songs); *angklung* (music for ensembles of various bamboo idiophones); *menore* (a type of religious folk theatre with musical accompaniment); and *kotekan* (rice-pounding music). Each of these can be further broken down into sub-styles. For instance, there are two types of *terbangan* ensembles, used to accompany different categories of songs: *terbangan cilik* (or *terbangan kencring*), made up of a *bedug* (a large ritual drum beaten with a stick) and a type of tambourine; and *terbangan-maulad nabi* (or *terbangan-gede*), consisting of a number of large drums played with the hands, along with the *kendang* (the double-headed gamelan drum).

Finally, a number of more obviously creolized forms have recently appeared among the Javanese of Suriname. As in Indonesia, *kroncong* music is popular, a genre that fuses certain musical concepts and conventions from the gamelan tradition with Western instrumentation and tonality (see [Indonesia](#), §VIII, 1). Surinamese *kroncong* ensembles most often feature some combination of violin, Hawaiian guitar, flute, guitar, ukelele (or banjo), double bass and sometimes cello, along with vocals. Suriname has also produced a Caribbeanized version of the gamelan, the 'steel gamelan', modelled in part on the steelbands of Trinidad, but still using the *sléndro* tuning. This and other such examples show that Surinamese Javanese music continues to adapt to the larger creole culture that surrounds it, even as it maintains an identity of its own.

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Surman, John (Douglas)

(*b* Tavistock, Devon, 30 Aug 1944). English jazz baritone and soprano saxophonist. While still at school he played in jazz workshops organized by Mike Westbrook (1958–62), then studied at London College of Music (1962–5) and London University Institute of Education (1965–6). He continued to play with Westbrook until 1968 and to record with him until 1975. While performing in his group at the 1968 Montreux International Jazz Festival he won an award as best soloist. In 1970 he toured Europe with Francy Boland's big band.

From 1969 to 1972 Surman toured with The Trio (the group re-formed in 1977 as Mumps with the addition of Albert Mangelsdorff), and from 1973 to 1975 he played in the saxophone trio SOS. Thereafter he worked with Miroslav Vitous (1979–82) and Azimuth. In the 1980s he was active with an ensemble of 11 brass and rhythm players known as the Brass Project (from 1981), and with Graham Collier's big band Hoarded Dreams and Gil Evans's British Orchestra (both 1983). He toured again with Evans in 1986 and 1987. Since 1972, he has recorded a series of well-received solo albums, as well as recording in duo with the singer Karen Krog (1977–99) and in quartets of his own (1991–4) or led by the pianist Paul Bley (1987–91). Surman is much in demand as a sideman on a wide range of jazz recordings, and in recent years has increasingly worked with improvising

musicians from a folk or world-music background, notably the Tunisian oud payer Anouar Brahem (1997) and the Moldavian pianist Mikhail Alperin (1998).

Surman transferred John Coltrane's characteristic phrasing to the baritone saxophone, a feat requiring considerable technical powers. He has also mastered the extreme upper register of the baritone, thus expanding its versatility as a solo instrument. With SOS he employed synthesizers and electronic techniques, pre-programming synthesizer parts over which the three saxophones improvised in performance; he further developed this aspect of his work throughout the 1970s. Surman's personal style is one of stunning dexterity, technical mastery and emotional depth; his playing mixes a harsh, forceful delivery with softer lyricism. The fluency and range he achieved early in his career on both baritone and soprano saxophones may be heard on John McLaughlin's innovative jazz-rock album *Extrapolation* (1969, Marmalade). Soon after making this recording he turned to more personal methods of expression. On his first solo album, *Westering Home* (1972, Isl.), Surman made effective use of multi-track recording techniques, using bass clarinet and a variety of other instruments in addition to the two saxophones to explore folk-related themes, a technique he has developed on five subsequent solo albums (1979–94) and in his many collaborations. His intensely personal music is often evocative and atmospheric, and draws heavily on his knowledge and experience of English and European folk, brass-band, classical and church music. As a composer he has received commissions for church music and ballet scores, including *Private City* for the Sadler's Wells Royal Ballet (1987) and *Proverbs and Songs* for the Salisbury Festival, performed in Salisbury Cathedral by Surman (solo saxophone), John Taylor (pipe organ) and the Salisbury Festival Chorus (ECM, 1996). In 1998 he gave the première of a chamber orchestra version of his solo recording *Road To St Ives* (ECM, 1990), commissioned by the Bournemouth Sinfonietta. His work with the Brass Project in collaboration with John Warren demonstrates his often neglected strengths as a composer and arranger.

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SIMON ADAMS

Surnāy [sornā, surla, surle, sūrṅā, surnāī, surnāy, zournas, zукра, zurla, zurna, zūrṅā].

Folk shawm of West and Central Asia, south-eastern Europe and parts of North Africa. Its general form is a conical wooden tube 30–45 cm long, but its length may extend to 60 cm. It is played with a double reed and usually has a pirouette.

1. Terms, distribution and history.

The instrument is widely distributed under various closely related names: in Uzbekistan, Tajikistan and Kyrgyzstan (*surnāy*), Kuwait and the United Arab Emirates (*surnāy*); Kashmir and Rajasthan (*surnāī*); Iran and Afghanistan (*sornā*); Pakistan (*sūrṅā*, but more usually *śahnāī*); Syria, Iraq, Turkey, Armenia, Dagestan, Azerbaijan and to a lesser extent Georgia (*zurna/zūrṅā*); northern Greece and Bulgaria (*zournas*); Macedonia and southern Yugoslavia (*zurla*); Albania (*surle*) and Romania (*surla*).

The instrument is also found in North Africa, although terminology is more varied: Tunisia (*zукра*); Algeria (sometimes *zūrṅā*, but more generally *raita*). The *ghayta/raita* of Morocco, Algeria and Libya (see [Gaita \(i\)](#)), and the [Mizmār](#) of Egypt are essentially the same instrument. Different but related forms of shawm are widely distributed in India ([Śahnāī](#)); Ladakh (*sur-na*); Sumatra and West Malaysia ([Sarunai](#)), China ([Suona](#), often popularly called *laba*) and Inner Asia (Tibetan *rgya-gling*; Mongolian *bishgüür*).

The instrument we know as the *surnāy/zurna* became established after the advent of Islam (7th century). Its wide diffusion relates to the expansion of Islamic culture. During the pre-Islamic period types of aerophone with a reed existed in Mesopotamia, North Africa and Arabia; the *sūr* is mentioned in the Qur'an as an aerophone and in the *hadīth* (traditions of the Prophet Muhammad). In classical Arabic texts we find *surnā*, *surnāy*, *surnā* and *surnāy*. (The later use of *zis* due to Ottoman influence.) The instrument was probably a synthesis of types from Iran, Mesopotamia, Syria and Asia Minor, introduced into military bands and spread into newly conquered areas. During the Ottoman period the *zurna* spread westwards into Europe in the *mehter* bands (see [Janissary music](#)). A related type of ensemble known as [Naqqārahāna](#) was used for royal, ceremonial, civic or military music in West and Central Asia, the Indian subcontinent, Malaysia and Sumatra. The *suona* arrived in China some time before the 16th century, probably during the 14th century, perhaps from Central Asia.

2. Structure.

The instrument has several parts. The double reed consists of two blades of cane-like reed (usually *Arundo donax*) nearly 2 cm in length. For storage these are held closed with a bridle. The double reed fits over a small tubular staple, usually of brass, joining to the body. The player's lips press on the pirouette (or rosette), a small disc of wood, ivory, mother-of-pearl or

other material. Not all instruments have one. In models belonging to the Ottoman region, following through into the Caucasus and Central Asia, a fork is placed inside the body of the instrument. This ingenious device serves to convert the air column inside from a cylindrical shape into a conical one; this causes over-blowing to the octave rather than the 12th.

The body is made of a single conical piece of wood, widening towards the end, which is bell-shaped or flared. Different types of wood are used, apricot being the most common. There are six or (usually) seven finger-holes and one thumb-hole. The body may be ornamented with metal plates, sometimes made of finely engraved silver. Turkish instruments may have further ornamentation, and Azerbaijani instruments are often enamelled and ornamented with lazurite and metal or silver rings. The bell-shaped end of the *surñāy* is called the *ka'ba*. This is the name of the holiest place of Muslim worship in Mekka and explains the wide use of this instrument in Islamic culture.

3. Performance.

The compass of this type of shawm is between one and a half to two octaves, depending on the model. The full compass is rarely used. Playing technique involves continuous 'circular breathing' (fig.1).

An outdoor instrument, the shawm has a bright, powerful sound. Its uses were various: military and ceremonial bands; funeral music (which survives in Armenia); escorting notables to Friday prayers; marking the beginning of a pilgrimage; sentry duty; annual celebrations of the flooding of the Nile; and within types of shadow puppet theatre, Turkish *karagöz* shadow puppets and *wayang kulit* in Malaysia.

In most areas the instrument is now confined to festive outdoor music, usually played in small ensembles (often two shawms and one or more drums) or simply as a duo of shawm and drum. The accompanying drum is usually the double-headed cylindrical *dohol* (Iran and Central Asia), *davul* (Turkey and south-eastern Europe) or *tabl* (Arab world). Sometimes there are two or three shawms within an ensemble (as in Kashmir and Egypt). Two may play in unison, or one may maintain a drone. Within an ensemble there may be different sizes, e.g. in Turkey the large *kaba zurna*, middle-sized *orta zurna* and small *cura zurna*. Sizes also vary regionally: in Uzbekistan the Khorezm type is larger than that of Tashkent.

Nowadays the shawm and drum ensemble provides music at weddings, circumcision parties, dances, games, competitions, national independence celebrations, festivals, demonstrations and marches, and it enlivens communal work such as ditch-digging. At wrestling festivals at Edirne, Turkey, each team has its *davul* and *zurna* ensemble, which uses a rhythmic code to comment on the various stages of the match. In Khorezm, Uzbekistan, circumcision parties (*qurly toy*) may gather two to five thousand people. There the *surñāy* is the main instrument for women musicians as well as men; elsewhere male players are the norm.

In many regions this instrument is played by members of the lowest social classes. In Turkey (including south-eastern Kurdish areas), Greece and the Balkans players are Gypsies. In Afghanistan barber-musicians play the

sornā. Arabs seem to have shown some disinclination, or even aversion, towards playing the instrument. In Syria it is played by various groups of non-Arabs including Ghorbats, and in the Gulf States the *surnāy* is the prerogative of Baluchis and Africans.

The Central Asian *sornā/surnāy* reveals connections with the *maqām* system of art music. In western Afghanistan some pieces bear the names of 'Persian *maqāms*' (*maqām-e fārsī*), e.g. *Now Rūz Sabā*, *Now Rūz 'Arab*, *Shur*, *Chahārgāh*, *Zāoul*, *Dūgāh Olang* and *Shahnāz-e Jām*. In Uzbekistan some *mukom* pieces may have originated from *surnāy* instrumental versions, e.g. *Surnāy Manosy*, *Surnāy Dugohi*, *Surnāy Munojāty* and *Surnāy Iroki*. Uzbekistan has three different regional schools: Khorezm, Ferghana and Tashkent.

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CHRISTIAN POCHÉ/R (with RAZIA SULTANOVA)

Suroto [Soeroto], Ki Anom

(b Juwiring, Klaten, Central Java, 11 Aug 1948). Javanese *dhalang* (shadow puppeteer) and composer. He was born into a family of performing artists and took an early interest in *wayang kulit* (Javanese shadow puppetry) and gamelan music, following and playing music for his puppeteer father, Ki Hardjodarsono, from the age of six. He performed his first all-night show at the age of 12 and began his professional career at 18. To supplement the training he received from his family he attended three *wayang kulit* schools: Himpunan Budaya Surakarta, Pawiyatan Karaton Surakarta and Habirandha (in Yogyakarta). In 1973 he made his first eight-hour *wayang kulit* commercial recording (*Kakrasana Rabi*, on the Lokananta label), followed by over 100 such recordings with five different companies during the next 15 years. One of the most acclaimed *dhalang* of his generation, he also composes pieces for Javanese gamelan, which are often featured in his *wayang kulit* performances. Though his most frequent engagements are in Jakarta and Central Java, he has performed all over Indonesia and internationally in Australia, Japan, Thailand, Egypt, the USA, the Netherlands, Britain and many other European countries. He has also frequently appeared on nationwide television broadcasts in Indonesia and is the recipient of numerous awards, including a Hadiah Seni (National Arts Award, Department of Education and Culture, 1995) and a Satya Lencana (Medal of Honour, from President Suharto, 1996), as well as awards from the Department of Tourism, Post and Telecommunications (1995), from the governor of Central Java (1996) and from the mayor of Surakarta (1993).

WORKS

(selective list)

all for Javanese gamelan

Laras pélog (tuning system): ABRI Rakyat Terus Manunggal, pathet nem; Aja Sok Janji, pathet nem; Aja Sujana, pathet nem; Penghijauan, pathet barang; Solo Berseri, pathet nem; Sriwedari, pathet nem; Titipan (Titipané anak putu), pathet barang

Laras sléndro (tuning system): Aja Seneng Ngalamun, pathet manyura; Nawakaké Wisata, pathet sanga; Pak Sopir, pathet sanga; Sasmintaning Kenthongan, pathet sanga; Tilik Désa, pathet sanga

R. ANDERSON SUTTON

Surrey Chapel.

London proprietary chapel, musically the most important of the 18th century. See [London \(i\)](#), §1, 5.

Surzyński.

Polish family of musicians. Three brothers were particularly active. Their father Franciszek Surzyński (1826–78) was an organist, teacher and conductor, active in Śrem and Środa (1852–70) and later in Poznań and Buk; their brother Piotr Surzyński (1859–1935) was an organist in Inowrocław.

- (1) [Józef Surzyński](#)
- (2) [Stefan Surzyński](#)
- (3) [Mieczysław Surzyński](#)

KATARZYNA MORAWSKA/KRYSTYNA WINOWICZ

[Surzyński](#)

(1) [Józef Surzyński](#)

(*b* Śrem, 15 March 1851; *d* Kościan, 5 March 1919). Theologian, reformer of church music, composer, conductor and musicologist. From 1872 until 1873 he studied mathematics and music theory (with Oscar Paul) in Leipzig, where he also attended the conservatory and played the viola in the Thomaskirche. He studied theology in Rome (1874–9), obtaining his doctorate in 1880, and worked as a chaplain in Paris (1879–80). After returning briefly to Poland he moved to Regensburg, where at the school of church music he absorbed the principles of the Caecilian movement. In Poznań he worked as cathedral organist (1881–7), conductor of the cathedral choir (1881–94), teacher, organizer and official of the St Wojciech Society (1883–94). He also lectured on liturgy and Gregorian chant at the Poznań theological seminary. From 1894 to 1919 he was curate at Kościan, where he continued to involve himself in a wide range of activities as performer, organizer and teacher. He founded societies of church music and arranged concerts in Kraków, Lwów, Przemyśl, Tarnów, Warsaw and other Polish towns, in which he conducted or lectured.

Surzyński did much towards the reform of church music on Caecilian lines in Poland, and he was rewarded by the pope with the order of Pro Ecclesia et Pontifice. His critical and editorial work on old Polish music was of particular importance, and his archival researches enabled him to publish a four-volume collection of source material, *Monumenta musices sacrae in Polonia*, which contains examples of Polish music from the 16th century to the 18th. He published music in the supplements to the periodical *Muzyka kościelna* ('Church music'), to which he also contributed many articles and of which he was editor from 1884 to 1902. His many compositions include 14 mass settings, small liturgical pieces, religious songs and organ miniatures, and show the influence of the Regensburg school of church music.

WRITINGS

Directorium chori (Poznań, 1885)

- Monumenta musices sacrae in Polonia/Kompozycje kościelne wzorowych mistrozów muzycznych z epoki klasycznej w Polsce* (Poznań, 1885–96)
- Śpiewnik kościelny dla użytku parafii rzymsko-katolickich* [Church songbook for use in Roman Catholic churches] (Poznań, 1885–6)
- ‘Krótki pogląd na historię muzyki kościelnej w Polsce’ [A short survey of the history of church music in Poland], *Muzyka kościelna*, viii/3 (1888), 17–20
- ‘Kilka uwag o pieśni Bogurodzica’ [Some notes on the song Bogurodzica], *Muzyka kościelna*, ix/8 (1889), 49–52, 57–9
- Muzyka figuralna w kościołach polskich od XV do XVIII wieku* [Figural music in Polish churches from the 15th century to the 18th] (Poznań, 1889)
- ‘Rys historyczny śpiewu chóralnego’ [A historical sketch of choral singing], *Muzyka kościelna*, ix/5 (1889), 34–5; xix/5–6 (1899), 33–40; xix/7 (1899), 45–51
- ‘Über alte polnische Kirchenkomponisten und deren Werke’, *KJb*, v (1890), 67
- Cantionale ecclesiasticum* (Poznań, 1891)
- Polskie pieśni kościoła katolickiego od najdawniejszych czasów do końca XVI stulecia* [Polish Catholic church songs from earliest times to the end of the 16th century] (Poznań, 1891)
- ‘Szkoła Palestriny’ [The Palestrina school], *Muzyka kościelna*, xx/10–11 (1900), 47–50
- ‘Główne okresy historii muzyki’ [The principal periods of music history], *Muzyka kościelna*, xxi/3 (1901), 13–17
- Matka Boska w muzyce polskiej* [The mother of God in Polish music] (Kraków, 1905)
- ‘Najnowsze prace w dziedzinie historii muzyki w Polsce’ [Latest research on the heritage of music in Poland], *Obchód setnej rocznicy urodzin Fryderyka Chopina* (Lwów, 1912), 117–27

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K. Winowicz: *Ksiądz Prałat dr Józef Surzyński: życie i dzieła* [Priest and prelate Józef Surzyński: biography and works] (Poznań, 1991)

[Surzyński](#)

(2) Stefan Surzyński

(b Środa, 30 Aug 1855; d Lwów, 6 April 1919). Organist, teacher, conductor and composer, brother of (1) Józef Surzyński. He studied at the Regensburg school of church music, and was employed as organist at Poznań Cathedral, and as choral conductor in Poznań and Brzeżany. From 1888 to 1913 he was organist and director of church music at Tarnów Cathedral, and from 1913 to 1919 he was organist and conductor at Lwów Cathedral. He composed secular and religious works, including three sets of organ preludes, and with his brothers published collections of Polish

songs. Many of his works and manuscripts are in the National Library in Warsaw.

Surzyński

(3) Mieczysław Surzyński

(*b* Środa, 20 Dec 1866; *d* Warsaw, 11 Sept 1924). Organist, teacher, conductor and composer, brother of (1) Józef Surzyński. He studied in Berlin (1885–7), Leipzig (1887–90) and at the Regensburg school of church music (1891), and then worked as an organist and teacher in Poznań, Libawa, St Petersburg, Saratov and Kiev. From 1904 he was a choral conductor in Warsaw, from 1906 taught at the Warsaw Conservatory and from 1909 was organist at St John's Cathedral. He wrote piano pieces, secular choral works and mass settings, as well as studies and other pieces for organ.

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Susa, Conrad (Stephen)

(*b* Springdale, PA, 26 April 1935; *d* San Francisco, 10 Sept 1994). American composer. He studied at Carnegie Mellon University, where his teachers included Lopatnikoff, and at the Juilliard School of Music, with Bergsma, Persichetti and others. In 1972, after a period of activity in New York, he moved to San Francisco. He has served as composer-in-residence for the Old Globe Theater, San Diego (1959–94), dramaturg for the Eugene O'Neill Memorial Theater Center, Connecticut, New London, and as a member of the composition department at the San Francisco Conservatory (from 1988). Among his honours are the George Gershwin Memorial Scholarship, the Gretchaninoff Prize and two Ford Foundation Fellowships.

A prolific composer of incidental and choral works, Susa writes in a style characterized by an inventive use of tonality, brilliant instrumental and vocal timbres, and polyphonic textures. The wide emotional range of his music is exemplified in his five operas: *Transformations* (1973), based on a contemporary re-telling of Grimms' fairy tales by poet Ann Sexton, is one of the most widely performed American operas; *Black River: a Wisconsin Idyll* (1975, rev. 1981, 1993) is a surrealist tragedy set in late 19th-century rural America; *The Love of Don Perlimplin* (1984), adapted from Lorca's play, explores the conflicting demands of love and honour; *The Wise Women* (1994) is both a Christmas mystery play and a witty parable; and

The Dangerous Liaisons (1994, rev. 1997) is a masterly study of desire and self-deception cast as a grand opera.

WORKS

(selective list)

Ops: Transformations (entertainment, 2, C. Susa, after A. Sexton), Minneapolis, 1973; Black River: a Wisconsin Idyll (grand op, prol, 3, R. Street and Susa), St Paul, 1975, rev. 1981, 1993; The Love of Don Perlimplin (1, Street and Susa, after F.G. Lorca), Purchase, NY, 1984; The Dangerous Liaisons (grand op, 3, P. Littell and Susa, after C. de Laclos), 1994, rev. 1996–7; The Wise Women (church op, 1, Littell and Susa), 1994

Vocal: Chbr Music I (J. Joyce), SATB, pf, 1958; 3 Mystical Carols (anon.), SATB, org, 1966; 2 Marian Carols (trad.), SATB, org, 1968; 4 George Herbert Settings (Herbert), SATB, org, 1972; Hymns for the Amusement of Children (C. Smart), 1v, pf, 1972; Chanticleer's Carol (Austin), TTBB, 1983; Chbr Music II (Joyce), SATB, pf, 1984; Landscapes and Silly Songs (Lorca), SATB, 1987; Magnificat and Nunc dimittis, SATB, org, 1987; A Christmas Garland (trad.), SATB, orch/kbd, 1988; A Winter Serenade (H.W. Longfellow), TTBB, fl, 1991; Dirge from Cymbeline (W. Shakespeare), TTBB, tpt, 1991; Carols and Lullabies (trad.), SATB, gui, hp, perc, 1992; A Midnight Clear (trad.), SSAATTBB, pf, 1992

Inst: Canzona 'The Peace Within', org, 1959; Serenade for a Christmas Night, hp, org, vib, 1985; Fantasy-Tango, brass, org, perc, 1987; March for a Joyous Occasion, org, 1987

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BYRON ADAMS

Susato, Johannes de.

See [Soest, Johannes von](#).

Susato, Tylman [Tielman]

(*b* c1510–1515, Soest, nr Dortmund; *d* ?Sweden, 1570 or later). Music publisher, composer and instrumentalist, active in the southern Netherlands. His birthdate is based on a document of 1565 which states he was about 50 years old ('out omtrent L jaren'). His place of birth, also suggested to be Soestdijk, near Utrecht, is clearly in the environs of Cologne (probably Soest in Westphalia): he refers to himself as 'Tilermannus Susato Agrippinus' (the Roman name for Cologne) in two publications, he is described in 1561 as 'Thielman Suzato, geboeren van Coelen' and in 1563 as one born outside the lands of the Emperor. Further, he was granted a subsidy in 1542 by the city of Antwerp for bringing a new trade from outside. Documentation confirms that he was the son of another Tylman (Thielmanssone); his father may have been the blind musician 'Tielman dem blynden' mentioned in a 1508 Corpus Christi procession in

Cologne. Some confusion has been caused by Susato's reference to Dutch as 'our mother tongue' in his first book of Dutch songs (1551); however, this is logical considering his residence of more than 20 years in Antwerp and the audience to whom the print is addressed.

The first documentation of Susato in Antwerp is in 1529 when he served as a calligrapher for the Confraternity of Our Lady. In 1531 he joined the town band, with whom he performed until 1549. A player of sackbut, trumpet, crumhorn, flute and recorder, Susato performed frequently for the evening service of the Confraternity of Our Lady (on sackbut). By the mid-1530s, he had married Elizabeth Peltz, sister of the head of the Marian confraternity; the couple had three children: Jacob, Clara and Catheryna. It may have been for his wedding that the text of a recently discovered madrigal by Lasso in a Swedish manuscript was dedicated to him.

In 1541 Susato formed a partnership with two Antwerp printers, Hendrik ter Bruggen and Willem van Vissenaken; he probably served as the compiler for Antwerp's first single-impression music book, *Quatuor vocum musicae modulationes*, issued in 1542 under Vissenaken's name. Following a long and complex lawsuit, Susato acquired all shares in the business and set up a printing house on Twaalfmaandenstraat, moving to a newly built house called the 'Cromhorn' in 1551. Between 1543 and 1561 he published 22 chanson books (in two series), 3 books of masses, 19 motet books (in two series) and 11 books in a series entitled *Musyck Boexken* including two books of secular Dutch songs, one book of dances arranged from popular songs, and eight books of *souterliedekens* (psalm settings). A number of these publications were reissued in later 'hidden' editions bearing the same date as the first.

Susato acquired his first printing privilege, valid for three years, on 20 July 1543. In 1546, when this privilege expired, he turned to sacred music, issuing his mass and first motet series. A sworn oath of his good Christian conduct, filed on 30 June 1546, may suggest he was suspected of heresy. His next printing privilege, granted in 1549 for his eleventh chanson book, required the recommendation of the Flemish court composer Benedictus Appenzeller. In this same year Susato was dismissed from the town band, along with several other instrumentalists, for an offence committed during the processional entry into Antwerp of Emperor Charles V and his son Philip.

Susato's success in business was aided by a number of well-positioned men whom he counted among his friends and to whom he dedicated his music publications. Susato's son Jacob (*d* 1564) joined the printing firm by at least 1558, and in 1561 took over his father's shop issuing only one book, *Le premier livre de chansons* of Lassus (1564), before his death. It has been incorrectly assumed that Tylman died before Jacob and before the subsequent sale of his printing materials to Christopher Plantin.

A sales note on the title-pages of Susato's last four music books (*Souterliedekens*, 1561) signal his move to Alkmaar, in north Holland. His will, dated 6 August 1564, was drawn up there; however, his lands were confiscated in 1567, along with those of his Calvinist family members. From 1565 Susato and his son-in-law, Arnold Rosenberger, were involved in the marriage negotiations between Erik XIV of Sweden and the Princess of

Lorraine, Susato serving as a letter carrier. He testified in a trial of 1567, brought against the lead emissary to Lorraine, where Susato was declared innocent of any wrong-doing, and he remained in Sweden until at least 1570. He either died there or returned to the northern Netherlands to be with his daughter and son-in-law.

Susato's music publishing firm was the first successful one established in the Low Countries. His music books, mostly in oblong quarto format, reveal that he owned two music type founts (both nested, or interlocking): the first a unique fount used exclusively until 1551 (see illustration); the second, a smaller font employed by music printers in southern Germany, Basle and Lyons. The specific contents of his print shop are itemized in the documentation of its sale in 1565 by the widow of Jacob Susato to Christopher Plantin.

Most of Susato's publications are anthologies of works by Flemish composers active in the Low Countries and at the Imperial Court; the chanson and motet books were published in series organized by mode and voicing. Among those issued in single-composer editions were Susato himself as well as Thomas Crecquillon, Orlande de Lassus, Clemens non Papa and Josquin Des Prez. Josquin's *Septiesme livre des chansons* (1545), issued 24 years after the death of the composer, is the earliest published source for 23 chansons; this has raised questions concerning Susato's source for the works and the accuracy of his attributions. Susato published Lassus's so-called 'op.1', a collection of chansons, madrigals, villanesche and motets, as an added book in his first chanson series (*Le quatoirsiesme livre*, 1555), and he later issued a motet book by Lassus as well. His eight books of Dutch-texted metrical psalm settings (*Souterlie de kens*) – four each by Clemens non Papa and his student Gherardus Mes – were intended for home devotional use.

As a composer Susato wrote over 90 chansons, many of which parody well-known French and Flemish models. Two books (1544 and 1552) contain two- or three-part didactic settings, and other larger-voiced settings are expanded parodies in imitative style of famous chansons. Many of Susato's chansons are arranged in groups of textually and musically related works called *responses* and *replicques* while his dance collection (1551) features simple four-voice arrangements of well-known chansons set in homophonic style, probably intended for amateur performance. His motets are well-crafted in imitative polyphony; *In illo tempore* (1545) is the basis for his only mass, and *Salve quae roseo decora* (1540) is an occasional work in praise of the city of Antwerp.

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(selective list)

all published in Antwerp

Masses: Liber I[–III] missarum (1545¹, 1546^{3–4})

Motets: Liber primus [–IV] sacrarum cantionum (1546^{6–7}, 1547^{5–6}); Liber primus [–XIV] ecclesiasticarum cantionum (1553⁸–1558³) [Liber XV,

1560, contains only compositions by Lassus; liber XIII, 1557, lost], Liber V–VIII ed. *in the Sixteenth Century Motet*, xv-xvi

Dutch songs: Het I[–II] musyck boexken, 4vv (1551^{18–19}), ed. in RRMR, cviii (1997)

Dances: T. Susato: Het III musyck boexken ... alderhande danserye, 4vv (1551/R), ed. F.J. Giesbert: *Danserye zeer lustich ... om spelen op alle musicale instrumenten* (Mainz, 1936); Clemens non Papa: Souterliedekens I[–IV], Het IV[–VII] musyck boexken, 3vv (1556–7); G. Mes: Souterliedekens V–VIII ... musieck boucken no.VIII–XI, 4vv (1561)

Chansons: Vingt et six chansons, 5vv (1543¹⁵); Le premier [–14] livre des chansons, 4–8vv (1543¹⁶–1555¹⁹); T. Susato: Premier livre des chansons, 2/3vv (1544); La fleur des chansons...livre I[–VI] (1552^{7–11}) [livre III, 1552 with works by Susato only, incomplete], 79 chansons ed. in SCC, xxix–xxx (1994)

Doubtful publications: Clemens non Papa: *Motecta*, 5vv (1546), listed in Goovaerts; *Madrigali e canzoni francesi*, 5vv, mentioned in *FétisB*, but probably pubd by Waelrant and Laet, 1558; *Evangelia dominicorum*, attrib. Susato in Goovaerts, pubd by Berg & Neuber, 1554¹⁰–1556⁹

WORKS

all published in Antwerp

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Instrumental: 13 basse dances, 15 gugiardes, 6 pavaues, 8 allemandes, 9 rondes, 10 other dances in Het derde musyck boexken ... alderhande danserye (1551/R), ed. F.J. Giesbert: *Danserye zeer lustich ... om spelen op alle musicale instrumenten* (Mainz, 1936)

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KRISTINE FORNEY

Susay [Suzoy], Jo(hannes)

(fl c1380). French composer. He was perhaps the son of the Pierre de Susay who in 1332 was a clergyman in the French royal chapel. The anonymous *Règles de la seconde rhétorique* mentions lehan de Susay as being still alive at the beginning of the 15th century. The extremely complicated style of the three-voice ballades indicates that they were composed between 1385 and 1395. The four-voice *ballada duplex* (with *ouvert* and *clos* in both sections), still close to Machaut in its style, could have been composed earlier. All three ballades survive in the Chantilly Manuscript (*F-CH* 564); *Pictagoras, Jabol et Orpheus* is also in *I-Tn* T.III.2 (see Ziino).

WORKS

sacred

Gloria, 3vv; ed. in CMM, xxix (1962); PMFC, xxiii/A–B (1989–92)

ballades

all ed. in CMM, liii/1 (1970) and PMFC, xviii–xix (1981–2)

A l'arbre sec, 4vv

Pictagoras, Jabol et Orpheus, 3vv

Prophillas, un des nobles, 2 or 3vv

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URSULA GÜNTHER

Sušil, František

(*b* Rousínov, nr Slavkov, 14 June 1804; *d* Bystřice pod Hostýnem, 31 May 1868). Moravian folksong collector. He was educated at the grammar school at Kroměříž, a centre of Baroque music in Moravia, and took orders in Brno in 1827. Contact with the folklore of his birthplace and other parts of Moravia and Silesia determined his Czech national consciousness and Slavonic cultural interests. By 1832 he had prepared for publication the first folksong collection in Moravia; the result of Sušil's systematic, and in his time unique, collecting activity, *Moravské národní písně* ('Moravian folksongs'), grew into one of the most remarkable monuments of Czech culture of the first half of the 19th century, containing 2091 tunes and 2361 texts. It includes every basic kind of folksong, traditional ballads, ceremonial songs, shepherds' tunes and typical dance-songs from the whole of Moravia and the southern part of Silesia. *Moravian Folksongs* did not claim the status of a scholarly work, but as documented evidence of the contemporary Moravian folksong repertory the collection has been valuable both as a source for musicologists and for its relatively accurate notation. Sušil carefully recorded the use of dialect in the texts and respected and preserved such characteristic features of the melodies as their non-diatonic inflections. However, his musical education was influenced by Baroque and Classical music theory, and his use of conventional key signatures in the transcriptions shows that he regarded the songs as being basically either in major or minor tonality. He organized the rhythm in regular bars, mostly 2/4, 3/4 and 4/4, and only occasionally used compound metres. His views on the character of the Slavonic and Czech folk music in Moravia, expressed in the preface to the collection, had a direct influence on the growth of modern Czech music, particularly upon Křížovský, who first harmonized and later artistically reshaped and incorporated a number of melodies and texts from the *Moravian Folksongs* in his unaccompanied

male choruses. Other composers who used Sušil's texts and melodies in their works include Dvořák, Janáček, Novák and Martinů.

EDITIONS

Moravské národní písně [Moravian folksongs] (Brno, 1835, 2/1840)
Moravské národní písně s nápěvy do textu vřaděnými [Moravian folksongs with the tunes fitted to the texts], i–iv (Brno, 1853), v (1856), vi (1857), vii (1859), viii (1860) [incl. songs from *Moravské národní písně*]; i–viii (2/1860, rev. 3/1941 by R. Smetana and B. Václavek, 4/1951)

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JIRÍ VYSLOUŽIL

Suslin, Viktor Yevseyevich

(b Miass, Ural region, 13 June 1942). Russian composer. He attended a music school and then the conservatory in Kharkiv before transferring in 1962 to the Gnesin Institute in Moscow where he studied composition with Peyko and the piano with Vedernikov. He then worked as an editor for the publishers Muzika (1966–80) and taught score reading and instrumentation at the Moscow Conservatory (1972–5). In 1975, along with Gubaydulina and Artyomov, he founded the improvisation group Astrea. He emigrated to Germany in 1981, settled near Hamburg and from 1984 worked for the publishers Sikorski and as an assistant professor at the Lübeck Musikhochschule. He founded the Appen Classics concert series in 1995, and since 1997 has been the curator of the Bellaieff collection in Frankfurt. His works are chiefly for chamber forces – with the notable exception of the orchestral work *Leb'wohl* ... which he dedicated to Gubaydulina upon his leaving Russia – many of which, like the *Capriccio über die Abreise*, have won him considerable recognition. He has experimented with the use of unusual timbres particularly in his organ works; the Second Sonata 'In My End is My Beginning' is notable for its bell-like sonorities, while in *Lamento* the extreme registers of the instrument are investigated. The concatenation

of triads, unified by a dodecaphonic series is of central significance to Suslin's language; this technique is clearly evident in the *Trio Sonata* and *24 trezvuchiy* ('24 Triads'). A dodecaphonic series serves as a source of symmetrical harmony in *Mitternachtsmusik*, while in *Leb'wohl* such symmetry results in the juxtaposition of layers of powerful orchestral sound. This concern for structural rigour is counterbalanced by a predilection for aleatory techniques (*Gioco appassionato*, which was written on 36 playing cards) and improvisation. His revision in 1990 of his system of quarter-tone compositions – in the works *Grenzübertritt* and *Le deuil blanc* – was for Suslin 'a transition into the 21st century'.

WORKS

Orch: Vn Conc., vn, chbr orch, 1969; Sinfonia piccola, children's orch, 1970; Etüden, 24 str, 1972; Leb'wohl ..., 1982

Vocal: Choral cycle (D.Kharms), chorus, 1972; Begegnung, Bar, va, vc, 1988

Chbr: Trio Sonata, fl, gui, vc, 1971; Gioco appassionato, vns, vas, 1974; Patience, 2 pf, 1974; Mitternachtsmusik, vn, db, hpd, 1977; Poco a poco I, ens, 1977; Capriccio über die Abreise, 2 vn, 1979; Sonata, vc, perc, 1983; Sonata capricciosa, va, hpd, 1986; Grenzübertritt, va, vc, db, 1990; Le deuil blanc, b fl, gui, perc, vc, 1994; Heidelberger Nacht, db, perc, 1996; Hommage à 'hortus' von einem Musicus, ens of renaissance insts, 1996

Solo inst: 24 trezvuchiy [24 Triads], hpd, 1973; Ave Marcus, perc, 1977; Poco a poco II (Sonata no.1), org, 1978; Sonata no.2 'In My End is My Beginning', org, 1983; Chanson contre raison, sonata, vc, 1984; Lamento, org, 1989; Schatzinsel, vc, 1990; Mobilis, vn, 1995; 2 Pieces, pf, 1996

WRITINGS

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VALENTINA KHOLOPOVA

Suspended action

(Fr. *mécanique suspendue*; Ger. *hängende Traktur*; It. *meccanica sospesa, trasmissione sospesa*).

A form of mechanical (or tracker) action used in organ construction since at least the 15th century, in which each key is back-pivoted, the key front being held up by the pallet's springing either directly through two vertical trackers and a [Rollerboard](#) or indirectly, as in a Classical French *positif* action, through stickers and a backfall. An action in which a track-pivoted

key is held up by a sticker whose lower end is on top of the pallet is called a 'pin action'. See [Organ](#), §II, 5.

Suspension

(1) (Fr. *suspension*; Ger. *Vorhalt*; It. *sospensione*).

A dissonance configuration in which the dissonant or [Non-harmonic note](#) is tied over from the previous beat (where it is consonant) and resolved by step, usually downwards; a suspension whose non-harmonic note resolves upwards is sometimes called a 'retardation' (from Lat. *retardatio*, a term used in the 17th and 18th centuries).

(2) In French Baroque performance practice, the expressive truncation of a note at its beginning, as shown in [ex.1](#) from Couperin's *L'art de toucher le clavecin* (Paris, 1717); the remainder of the harmony normally appears in its expected position on the beat, while the exact length of the delay is determined by the performer's taste. The term 'demi-soupir', as well as 'suspension', was sometimes applied to this ornament, and the fact that Brossard in his *Dictionnaire des termes* (Paris, 1701) defined the Italian cognate *mezzo-sospirò* as a figure (identical with the modern quaver rest) which 'marks that one is silent for the eighth part of a bar' suggests that the ornament may originally have been a vocal device.

See also [Ornaments §7](#).

JULIAN RUSHTON

Susskind, (Jan) Walter

(*b* Prague, 1 May 1913; *d* Berkeley, CA, 25 March 1980). British conductor of Czech birth. He studied composition with Josef Suk and Karel Hába and piano with Karel Hoffmeister at the Prague State Conservatory, and conducting with Szell at the German Academy of Music. In 1934 he became Szell's assistant at the German Opera, Prague, where he made his conducting début with *La traviata*; at the same time he was pianist with the Czech Trio (1933–42). On the closure of the German Opera in 1938 he went to England, where he continued to perform with the Czech Trio, resuming his conducting career in 1941. Several music directorships followed, with the Carl Rosa Opera Company (1943–5), the Scottish National Orchestra (1946–52), the Victoria SO, Melbourne (1953–5), the Toronto SO (1956–65) and the St Louis SO (1968–75). During his time in Toronto he explored the orchestral repertory widely, introducing works theretofore unheard, including symphonies by Bruckner and Mahler; he continued this policy of exploratory programme building with the St Louis SO, with which he made over 200 recordings. He also founded the National Youth Orchestra of Canada (1960), directed the Aspen Music Festival (1962–8) and the Mississippi River Festival (from 1969), and taught at the University of Southern Illinois (1968–75). In 1978 he became adviser and principal guest conductor of the Cincinnati SO. Susskind's compositions

include works for piano and for violin and orchestra, songs, and scores for films and the theatre.

RICHARD BERNAS/RUTH B. HILTON

Süssmayr [Süssmayer], Franz Xaver [Dolcevillico, Francesco Saverio]

(*b* Schwanenstadt, Upper Austria, 1766; *d* Vienna, 17 Sept 1803). Austrian composer. He studied music as a boy with his father, a teacher and choirmaster in Schwanenstadt. In 1779 he moved to the monastery school at Kremsmünster and later studied philosophy and law at the Ritterakademie there. While a student he participated in services at the cathedral as a singer, violinist and organist, and took composition lessons from local teachers. Beginning in or around 1785 he composed several operas that were performed in the monastery theatre. In the late 1780s he moved to Vienna, where he taught music privately and performed in the Hofkapelle. He began occasional studies in composition with Mozart in 1790 or 1791, subsequently working for him as a copyist, almost certainly assisting him in composing the *secco* recitative for *La clemenza di Tito* and completing the Requiem at Constanze Mozart's request. After Mozart's death he studied with Salieri. Several of Süssmayr's first operatic projects in Vienna were undertaken for Schikaneder's Theater auf der Wieden; then, in 1792, he became harpsichordist and acting Kapellmeister for the Nationaltheater. Two years later, in May 1794, he was made Kapellmeister of the Viennese court's newly re-established National-Singspiel in the Kärntnertortheater. In 1798 Süssmayr applied to succeed Pierre Dutilleul as court composer in Vienna but was not offered the post; he served as Kapellmeister of the National-Singspiel until his death, composing a series of German works for the national stage. He also wrote cantatas (for performance in Vienna and Kremsmünster) and other sacred and instrumental works.

Like many late 18th-century German composers, Süssmayr worked in a variety of operatic genres. He wrote a handful of Italian operas, both serious and comic, for theatres in Vienna and Prague. His German works range from modest Singspiele for Kremsmünster in the early north German vein to extravagant heroic-comic operas produced in Vienna. He gained fame as the composer of *Der Spiegel von Arkadien* (1794), commissioned by the librettist Schikaneder. Written in the tradition of *Die Zauberflöte*, it features lyrical arias, folklike songs, lengthy finales and the musical depiction of ambitious scenic effects. In his *Eipeldauer Briefe* (1794), the writer Joseph Richter observed soon after the première that pieces from the opera were often sung and played in cafés and taverns around Vienna. Schikaneder and Süssmayr even filed an official protest against several Viennese music shops that were selling copies of the opera's most popular numbers without their permission.

Among the works Süssmayr composed for the Kärntnertor, *Der Marktschreyer* (1799) and *Solimann der Zweite* (1799) enjoyed the most

performances. The latter's success is reflected in Beethoven's set of piano variations (WoO 76, 1799) on the terzetto 'Tändeln und Scherzen'. The popularity of Süßmayr's works is also attested by the ballet *Il noce di Benevento* (1802), which was given in German and Italian theatres up to about 1835, and by Paganini's *Le streghe* op.8, which borrows a theme from another of his ballets. Süßmayr, like most Viennese opera composers, used a wide range of national styles in his German works, including Italian *seria* and *buffa* idioms, French *comique* forms, popular German styles and melodrama. His melodic gift and formal craftsmanship show best in his solos, duets and trios; larger ensembles and choral numbers often lack intensity, with little of the contrapuntal and harmonic interest necessary to sustain long scenes. His church music, which belongs to the declining tradition of the south German and Austrian Baroque, survived in the repertory until the mid-19th century.

Süßmayr is now remembered for his primary role in completing Mozart's Requiem K 626. In a letter to Breitkopf & Härtel dated 8 February 1800, Süßmayr claimed to be one of several composers to whom Mozart's widow entrusted the completion of the Requiem. According to this letter, he and Mozart had often sung and played through the completed sections and discussed matters of composition and instrumentation. Early in 1792 Süßmayr probably completed the instrumentation from the Kyrie to the end of the offertory, thereby finishing work undertaken by Joseph Eybler and probably Maximilian Stadler, and completed the 'Lacrymosa' from bar nine onwards as well as the Sanctus, Benedictus, Agnus Dei and communion, for which no material by Mozart survives. Circumstantial evidence, such as the quality of the musical ideas, motivic consistency and structural relationships between movements, features absent from Süßmayr's own sacred works, suggests that Süßmayr may have worked from small autograph fragments or sketches; however, numerous errors in harmony and part-writing, an avoidance of contrapuntal complexity and an almost continuous obbligato accompaniment attest to his compositional limitations. Throughout the manuscript Süßmayr appears to have consciously imitated Mozart's scribal hand, even forging Mozart's signature and the year 1792.

Süßmayr completed the rondo finale to Mozart's 1791 horn concerto in D K 412 on 6 April 1792. This movement, formerly considered to be by Mozart (K 514), uses the same thematic material as Mozart's incomplete draft; entirely new is the horn intonation of the liturgical Lamentatio chant in mid-movement. Süßmayr may also have had some share (along with Johann Anton André and Friedrich Johann Eck) in the work known as Mozart's Violin Concerto in E-flat K 268/Anh.C14.04), whose authenticity has long been questioned.

His brother Joseph Süßmayr (*b* Schwanenstadt, 1776; *d* Schwanenstadt, 21 Sept 1830) was a schoolmaster in his native town; he was also municipal and church Kapellmeister there and in 1822 he founded a society for church music.

WORKS

stage

Die Liebe für den König, oder Karl Stuart (Spl, 5, G. Stephanie the younger and B. Planck), Kremsmünster, Stift, 25 April 1785, *A-KR*

Die Liebe auf dem Lande, c1785 (Spl, 3, C.F. Weisse), *Wgm*

Die Drillinge (Spl, R. Bonin and Planck), Kremsmünster, Stift, 19 Feb 1786

Der Bürgermeister (Spl, F.A. Brühl and Planck), Kremsmünster, Stift, 6 Aug 1786, *KR*

Die gar zu strenge Kinderzucht (Spl, F.X. Jann and Planck), Kremsmünster, Stift, 4 Feb 1787

Nicht mehr als sechs Schüsseln (Spl, B. Wallner, after F.W. Grossmann), Kremsmünster, Stift, 10 June 1788

Die väterliche Rache (Spl, Jann and Planck), Kremsmünster, Stift, 1 July 1789

Der rauschige Hans, 1791 (Spl, M. Lindemayr), for Lambach, Stift, unperf.

Moses, oder Der Auszug aus Ägypten (grosse Oper, 2, 'von einem Theaterfreund'), Vienna, Wieden, 4 May 1792, *D-DS*

Der Vogelsteller (ballet, Antonio Muzzarelli), Vienna, Burg, 8 Aug 1792

L'incanto superato (favola romanesca, 2, G. Bertati), Vienna, Burg, 8 July 1793, Prague, 1793, *A-Wn, H-Bn** as Der besiegte Zauber, Prague, 1793

Piramo e Tisbe, c1793 (azione tragica, 2, M. Coltellini), inc., *Bn* (partly autograph)

Meister Schnaps, oder Er führt ihm's Mädchen selbst zu, ?1793 (Posse, 1), inc., *A-Wn, H-Bn**

Il turco in Italia (Il musulmano in Napoli) (ob, 2, C. Mazzolà), Prague, Landesständisches, 12 Feb 1794, *Bn**

Der Spiegel von Arkadien (heroisch-komische Oper, 2, E. Schikaneder), Vienna, Wieden, 14 Nov 1794, *A-Wn* (R1986 in GOB, xvii), *CZ-BER* (excerpts), *D-HR, Mbs, H-Bn** vs (Vienna, 1795); rev. as Die neuen Arkadier (C.A. Vulpius), Weimar, Hof, 2 Feb 1796, *D-Bsb*, vs (Mannheim, n.d.; Brunswick, n.d.)

Idris und Zenide (heroisch-komische Oper, 2, J.G.C.L. Gieseke, after C.M. Wieland), Vienna, Wieden, 9 May 1795

Die edle Rache (komische Oper, 2, F.X. Huber), Vienna, Kärntnertor, 27 Aug 1795, *A-Wn, D-Bsb, DO, H-Bn**

Die Freiwilligen (Gemälde der Zeit, 1, Stephanie), Vienna, Kärntnertor, 27 Sept 1796, *A-Wn*

Der Wildfang (komische Oper, 2, Huber, after H. von Kotzebue), Vienna, Kärntnertor, 4 Oct 1797, *Wn, D-Bsb, Mbs, H-Bn*, US-Wc*

Der Marktschreyer (Operette, 1, F.K. Lippert), Vienna, Kärntnertor, 6 July 1799, *A-Wgm, D-DS, H-Bn*, US-Wc*, vs (Offenbach, n.d.)

Solimann der Zweite, oder Die drei Sultaninnen (Die Liebe im Serail) (Spl, 2, Huber, after C.-S. Favart), Vienna, Kärntnertor, 1 Oct 1799, *A-Wn, D-Bsb, Dlb, DS, Mbs, H-Bn*, US-Wc*, vs (Bonn, n.d.; Vienna, n.d.)

Gülnare, oder Die persische Sklavin (Spl, 1, Lippert, after B.-J. Marsollier), Vienna, Kärntnertor, 5 July 1800, *A-Wn, H-Bn**

Phasma, oder Die Erscheinung im Tempel der Verschwiegenheit (heroische Oper, 2), Vienna, Kärntnertor, 25 July 1801, *A-Wn, D-DS*, vs (Vienna, n.d.)

Das Hausgesinde, 1802 (Posse, 1), unperf., *H-Bn**

Il noce di Benevento (Die Zauberschwestern) (ballet, S. Viganò), Vienna, Kärntnertor, 14 Jan 1802, *I-Mc*

L'imbarazzo degli amanti (farca, 1), unperf.

Gl'uccellatori (dg, after ?C. Goldoni), inc., *A-Wgm, Wn, H-Bn**

Alcodoro e Dalisa, o sia Gli amanti in Tempe, 1 scene, *Bn**

Various pieces in Die Liebe macht kurzen Prozess, oder Die Heirat auf gewisse Art (1798); sections of unidentified operas and items for insertion into operas by other composers in *A-Wn, Wgm, H-Bn* (some autograph) [for details see Lehner and

Kecskeméti]

Doubtful: List und Zufall (komische Oper, 2, M. Stegmayer), Vienna, An der Wien, 11 Jan 1806

vocal

Masses: C, 4vv, orch, *A-KR* (2 copies) (Vienna, ?1810); D, 4vv, orch, *HE, KR, Wa, CZ-Pu*; B¹: 4vv, orch, *A-Waf*; 1 mass in *D-LEt*; German requiem, G, 4vv, org, 1 Feb 1786, *A-KR*; German requiem, B¹: 4vv, orch *KR*

Other sacred: 1 vesper, *KR*; Te Deum, 12 Aug 1792, *KR*; Ave verum, 1792, *H-Bn**; 3 grads, incl. Miserere mei Domine *H-P*; 6 offs, incl. Angelus Domini descendit, *A-KR, Ave Maria, 1785, KR, Exsultate justi, canon, WIL*; Lauda Sion, *KR, WIL*; Tantum ergo, D, *VOR, SK-Mms*; Tantum ergo, C, *A-KR, WIL*; 2 Predictlieder, *KR*; Alleluia, *H-Bn*; other works, *A-KR, H-Bn*

Cants.: Feyer Lied zum Geburtstag ... Franz II, 5/12 Feb 1794, Prague, Teynkirche, *Bn**; Cantata per la nascita della ... archiduchessa Carolina (G. Arrivabene), Vienna, 13 Dec 1795, *A-KR, H-Bn*(partly*), as O ihr glücklichen Ufer der Krems, Kremsmünster, 24 June 1796; Der Retter in Gefahr (J.L. Rautenstrauch), Vienna, 19 Sept 1796, *A-SEI, Wn, D-Rtt, H-Bn*, NL-DHgm*; Kantate für die Ankunft des Erzherzogs Karl, 1796; Böhmens Erretter, 1796; Das Namensfest (J.B. Bergopzoozer), 20 Nov 1799, *H-Bn**, ed. I. Kecskeméti (Budapest, 1965); Der Kampf für den Frieden (Rautenstrauch), Vienna, 23 Dec 1800, *Bn**; Lob des Ofnerweines (Süssmayr), B solo, str qt, Vienna, 20 Oct 1802, *A-KR**; Cant. (Huber), 3vv, chorus, *H-Bn**; Auf dem Lande hat das Leben, 2 solo vv, chorus, orch, *Bn**; Bürger lasst uns Waffen nehmen, 8 solo vv, chorus, orch, *Bn*; O sing im Purpurkleide, 3vv, chorus, orch, *Bn*; Zeila, 2vv, chorus, obbl hns *Bn*; single works, ? from cants., *Bn**

Other secular: Lieb und Freundschaft geben uns ein grosses Gut, 4vv, *A-HE, KR, Wn*; Die Freundschaft und die Liebe, canon 3vv; Erlaubt mir gnäd'ge schöne Damen, B, orch, *H-Bn**; Lasst uns unsres Lebens freuen, B, orch, *Bn**; Ger. and Fr. lieder, *D-DGs, Hs, GB-Lbl*, H-Bn*

instrumental

Orch: syms., *A-KR, Wgm, D-MÜs* (frag.), 3 in *H-Bn*; Sinfonia turchesa, C, *A-KR, H-Bn*; Pf conc., C, *Bn* (2 movts); cl conc., D, *GB-Lbl* (2 frags.); Ov., *H-Bn**, ed. I. Kecskeméti (Budapest, 1965); divertimentos, 4 in *A-KR*; cassations; c80 dances, orch and kbd, *Wn, H-Bn*, US-BEm*; marches, *D-Bsb, H-Bn*

Chbr: Qnt, fl, ob, vn, va, vc, *A-KR, Wgm*; Qnt, ob, eng hn, vn, vc, gui, *KR*; 4 str trios, *KR*; Serenade, 1797, fl, va, hn; March, 2 fl, *H-Bn**; fl duet, *A-HE*

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LINDA TYLER, CARYL L. CLARK

Sustaining pedal [damper pedal, loud pedal, open pedal].

A name often used for the right pedal of the piano, which when depressed raises the dampers from all the strings, allowing them to vibrate freely in sympathy with any notes being played. In earlier pianos, this effect was sometimes achieved by the use of knee-levers or hand-stops. It was sometimes possible to raise the treble and bass dampers separately, as on those instruments provided with a divided pedal or the less common ones with two damper pedals.

EDWIN M. RIPIN

Sutanto

(*b* Magelang, Java, 5 Feb 1954). Indonesian composer. After voice training at the Indonesian Music Academy in Yogyakarta he studied composition there with Jack Body in 1975. Sutanto's espousal of an extreme and uncompromising freedom of expression ran counter to the academy's

conservative attitude towards modern music. He rose to prominence as a composer in 1979, winning first prize in a Jakarta Arts Council composition contest which gave his works the opportunity to be performed in London, Wellington and Sydney. In response to a commission by the Young Composer Festival in Jakarta in 1979, he produced a music theatre piece entitled *Sketch for an Idea*. He caused a furore with this work, terrorizing the audience with the aggressive behaviour of the performers. Sutanto founded the Institute of Arts and Cultural Studies in Magelang, then in the early 1990s settled and carried on his musical activities in the village of Mendut in central Java. Proclaiming his house and studio a centre for world culture, he inspired many composers, artists and intellectuals to come to the village. They were performing for the villagers rather than for an urban audience familiar with experimental art. Sutanto has often collaborated with the village community in subsequent works. For example, in 1994 he brought dozens of villagers, with traditional instruments and many ducks, by pedicab to an experimental arts festival in Surakarta. His work *Show Sexy* resembled a ritual, dissolving the boundary between performers and audience in a chaotic manner. A composer occupying a unique position in Indonesian contemporary music, Sutanto is also known and respected as an artist of great originality.

FRANKI RADEN

Suter, Hermann

(*b* Kaiserstuhl, Aargau canton, 28 April 1870; *d* Basle, 22 June 1926). Swiss conductor and composer. He studied in Basle from 1885 to 1888 with Hans Huber (piano and composition) and Alfred Glaus (organ), in Stuttgart from 1888 to 1890 with Faisst (organ and composition), and finally in Leipzig from 1890 to 1892 with Reinecke (composition). He returned to Switzerland in 1892, settling in Zürich, and became conductor of the male voice choirs of Uster (1892), Schaffhausen (1893) and Wiedikon (1894). He became organist at the Enge-Zürich church in 1894 and professor at the Zürich Conservatory in 1896. In the following year he was also appointed conductor of the Winterthur City Choral Society, and became conductor of the Zürich Mixed Voice Choir in 1901. From 1902 he was based in Basle, where he conducted the symphony concerts of the Allgemeine Musikgesellschaft until 1928, and the choral societies of the Basler Gesangverein and of the Basler Liedertafel until 1925. He was on the executive committee of the Schweizerischer Tonkünstlerverein from 1909. In 1913 he was awarded an honorary doctorate from Basle University, and from 1918 to 1921 he was director of the Basle Musikschule and Conservatory. Suter attracted contemporary composers to Basle, including Richard Strauss, who came there as early as 1903.

Suter provided 27 in all of his relatively few compositions with opus numbers. They include the First Quartet, dedicated to Huber (op.1, 1901), the Festspiel *St Jakob an der Birs* (op.13, 1912), the Symphony in D minor (op.17, 1913), the Violin Concerto in A major written for Adolf Busch (op.23, 1924), and his most famous work, the oratorio *Le laudi di San Francesco d'Assisi* (op.25), which had its première in Basle Cathedral on 13 June 1925. This oratorio and the violin concerto made Suter known as a

composer beyond Switzerland. Wilhelm Furtwängler conducted *Le laudi* in Vienna on 20 January 1926, and the then Thomaskantor, Karl Straube, conducted the work in Leipzig only eight days later. To this day the oratorio has had a continuous tradition of performance, and it has been recorded several times. As a composer Suter's roots were in the late Romantic tradition of the New German School, to the style of which he added a number of specifically Swiss touches.

WORKS

(selective list)

Choral orch: Schmiede im Walde (M.R. von Stern), op.4, male vv, orch, 1905; Die erste Walpurgisnacht (J.W. von Goethe), op.5, solo vv, vv, orch, 1910; Riehener Festspiel (A. Oeri), op.24, solo vv, vv, boys' vv, orch, 1923; Le laudi di San Francesco d'Assisi, op.25, solo vv, vv, boys' vv, org, orch, 1925

Unacc. choral: 4 Settings of Old Poems, op.3; 4 Patriotic Songs, op.6, male vv; 2 Songs, op.7, male vv; Vigilien (Goethe), op.9, male vv; 3 romantische Lieder, op.11, male vv; 3 Festival Songs (G. Keller), op.14, male vv; 3 Settings of Old Poems, op.16; Heimatlieder für die Jugend, op.19, children's/female vv; 2 Songs, op.21, male vv; Dem Sonnengott, op. 27 (F. Hölderlin), male vv

Incid music: St Jakob an der Birs (C.A. Bernoulli), op.13, 1912

Orch: Sym., d, op.17; Vn Conc., A, op.23, 1924

Chbr: 3 str qts, D, op.1, 1901, c, op.10, 1910, C, op.20, 1921; Sextet, C, op.18, str qt, vc, db, 1921

Songs: 5 Songs, op.2, 1v, pf; 2 Songs, op.8, B, vn, vc, org; 3 Songs, op.12, T, pf; 4 Duets, op.15, A, B, pf; 4 Songs, op.22, 1v, pf

Pf and org music, arrs.

MSS in *CH-Bu*

Principal publisher: Hug

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JOSEPH WILLIMANN

Suter, Robert

(b St Gallen, 30 Jan 1919). Swiss composer. He studied the piano with Paul Baumgartner at the Basle Conservatory (from 1937) and music theory with Müller von Kulm and Mohr (diploma 1943). After teaching at the Berne Conservatory (1945–50), he returned to the Musik Akademie der Stadt

Basel, where he taught first at the Musikschule (until 1955) and later at the Konservatorium (until 1984). For a number of years he also worked as a music editor in the Basle studio of the Rundfunk der deutschen und rätoromanischen Schweiz. Active as a jazz pianist, he has performed as an accompanist in cabaret and theatre performances, and improvised accompaniments to silent films. He served as president of the Basle branch of the ISCM from 1954 to 1964. His honours include numerous commissions and several awards, including the composition prize of the Swiss Composers Union (1977) and the European Composition Prize (1997).

Largely self-taught as a composer, Suter received several lessons from Geiser, a pupil of Busoni, and was introduced to Schoenberg's 12-note method in the 1950s by Wladimir Vogel. He received further stimuli at Darmstadt, where he attended courses run by Wolfgang Fortner and Ernst Krenek. He always preserved an undogmatic and independent attitude, however, and never belonged to a particular compositional school. Nonetheless, his encounter with Schoenberg's *Pierrot lunaire* (Basle, 1937) was of such decisive importance that free atonality influenced all of his creative work. His first important composition, the *Musikalisches Tagebuch no. 1* (1946, rev. 1960) retains neo-classical periodicity and tonal relationships, but shows Schoenberg's influence in its motifs, richly varied instrumentation and use of speech-song. It also introduces Suter's lyrical writing style, his preference for suite-like forms, and his orientation towards chamber music. Later he was inspired by the music of Berg, Webern, Bartók and Stravinsky. With his introduction to the 12-note method in the 1950s, his handling of constellations of intervals became more conscious and rigorous, although he never identified himself as a serialist. Core intervals characterize nearly all of his later works, determining the horizontal and vertical structures of a composition, but not excluding spontaneous compositional intervention. He also experimented with a 'controlled aleatory style' and increasingly wrote for orchestral forces.

Although Suter has aimed 'to rely exclusively on the unique capability of music ... to express and communicate that which cannot be expressed and communicated through any other means', he has sometimes compromised this self-imposed ban on musical metaphor. The *Ballade von des Cortez Leuten* (1960), for example, relates a text by the young Brecht, and a line of Brecht ('Von diesen Städten wird bleiben: der durch sie hindurchging, der Wind!') from the *Hauspostille* prefaces the *Marcia funebre* (1980–81, rev. 1994). The intention of *Der abwesende Gott* (1978) is discernible in its subtitle 'Ein (An-)Klagegesang', and the middle movement of *Capriccio* (1991), a distinctive elaborate blues, he has described as 'a kind of reverence towards the music of black America, which as its most immediate expression of affective individuality shows such a uniquely rich spectrum: sensitivity, desire, rebellion, resignation and grief. Almost a piece of programme music ...'. In contrast, his orchestral work *L'art pour l'art* (1979) suggests that as a composer you do not have to have a message, and so appeals to the listener not to ask first what it is an artist wants to say, but rather to ask what are the criteria for the work of art.

WORKS

(selective list)

Orch: Lyrische suite, chbr orch, 1959; Sonata per orchestra, 1967–9; Epitaffio, brass, str, perc, 1968; 3 Nocturnes, va, orch, 1968–9; Airs et ritournelles, perc, ens, 1973; Musik, 1975–6; Conversazioni concertanti, sax, vib, 12 str, 1978; L'art pour l'art, 1979; Concerto grosso, 1984; A la recherche du ton perdu, 1993; Concertino, pf, chbr orch, 1998; Capriccio, mar, pf, orch, 1991; Jeux, perc, orch, 1999

Choral: Ballade von des Cortez Leuten (B. Brecht), sprechstimme, speaking chorus, mixed chorus, chbr orch, 1960; Die sollen loben den Namen des Herrn (Ps cxlviii), motet, 8vv mixed chorus, 1971; ... aber auch lobet den Himmel (Brecht), T, Bar, B, men's vv, boys' speaking chorus, brass, 8 db, perc, 1976; Der abwesende Gott 'Ein (An-)Klagegesang' (P. Celan, C. Amery), sprechstimme, S, T, speaking chorus, 2 mixed choruses, orch, 1978

Other vocal: Musikalisches Tagebuch no.1 (H. von Hofmannsthal, G. Trakl), A, 6 insts, 1946, rev. 1960; Musikalisches Tagebuch no.2 (F. Rückert, J.P. Jacobsen, Hofmannsthal), Bar, 7 insts, 1950; Heilige Leier, sprich, sei meine Stimme (chbr cant., ancient Gk), S, fl, gui, 1960; Marcia funebre, 3 S, orch, tape, 1980–81, rev. 1994; Vergänglichkeit der Schönheit (W. Shakespeare, C.H. von Hofmannswaldau, Petrarch), A, T, Bar, 19 Baroque insts, 1982–3; My True Love Hath My Heart (R. Browning, R. Burns, J. Fletcher, B. Johnson, P. Sidney), S, gui, 1983; 9 Pss (T. Bernhard), 1v, pf, 1986; Musikalisches Tagebuch no.3 (W. Szymborska, O. Loerke, P. Neruda), 2vv, 10 insts, 1998

Chbr and solo inst: Str Qt no.1, 1952; Inventionen, fl, vn, vc, 1956; 4 Etudes, wind qnt, 1962; Serenata, 7 insts, 1963–4; Sonata, pf, 1966–7; Pastorale d'hiver, hn, str trio, pf, 1972; Sonata, pf trio, 1975; Jeux à quatre, 4 sax, 1976; La scesa, 3 cl, gui, 1977; Cérémonie, 6 perc, 1984; Str Sextet, 1987; Str Qt no.2, 1988; Musik, vc, pf, 1995; Arie e danze, ob, cymbals, 1996

MSS in *Bps*

Principal publishers: Bärenreiter, Breitkopf & Härtel, Hug, Modern & Tre Media, Müller & Schade

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K. Schweizer: 'Robert Suter', *Komponisten des 20. Jahrhunderts in der Paul Sacher Stiftung* (Basle, 1986), 291–4

T. Hirsbrunner: 'Psalmen ausserhalb der Kirche: Robert Suters Vertonung von Gedichten Thomas Bernhards', *Dissonanz*, no.33 (1992), 8–12

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ANTON HAEFELI

Sutermeister, Heinrich

(b Feuerthalen, nr Schaffhausen, 12 Aug 1910; d Morges, 16 March 1995). Swiss composer. After preliminary studies in the humanities in Basle and Paris, he attended classes in musicology at Basle University in 1931. From 1932 to 1934 he was a pupil of Courvoisier, Röhr, Geierhaas, Pfitzner and Orff at the Munich Akademie der Tonkunst. He returned to Switzerland in 1934 and spent a year working as an opera coach at the Berne municipal theatre. Subsequently, he devoted himself to composition, settling at Vaux-sur-Morges on Lake Geneva in 1943. In 1958 he was made president of the Mechanlizenz, the Swiss association for mechanical copyright, and from 1963 to 1975 directed a composition class at the Hanover Hochschule für Musik. In 1977 he was elected a member of the Bavarian Academy of Arts.

Sutermeister first attracted attention during the 1930s with a series of works including the Divertimento for strings and the radio opera *Die schwarze Spinne* which, with their dynamic rhythms and primeval melodic and harmonic simplicity, clearly reflect the influence of his teacher Orff. Equally decisive for his development, however, was an early encounter with Debussy's *Pelléas et Mélisande*, and a passionate enthusiasm for Verdi's late operas. These relatively traditional models caused him to reject modernism, and opt for a more spontaneous and diatonic mode of expression that would remain comprehensible to a wide audience.

Such ideals found particular favour in Nazi Germany where Sutermeister received a prestigious commission from the Dresden Staatsoper for his opera *Romeo und Julia*. First performed in 1940 under Karl Böhm, it secured an extremely favourable critical response and was staged in more than 20 different German theatres during the next few years. With its fresh melodic invention, highly skilled manipulation of theatrical effects and its unbridled romanticism, *Romeo und Julia* perfectly fulfilled Goebbels's demand that new operas of the period should divert the public from the harsh realities of war. But Sutermeister's attempt to capitalize on this success with a further Shakespearean opera *Die Zauberinsel* (based on *The Tempest*) misfired, and the work quickly dropped out of the repertory.

After the war Sutermeister continued to focus his attention on operatic composition, though with mixed results. Drawing his inspiration from a wide variety of literary models (Dostoyevsky, Flaubert, Nestroy, Wilde and Ionesco), he demonstrated an impressive versatility of approach, and always took care not to resort simply to well-tried formulae. Nonetheless, his somewhat anachronistic musical language seemed at odds with the work of most of his contemporaries. While some operas such as *Raskolnikoff* (1948) and *Titus Feuerfuchs* (1958) attained some popularity, much of his output was quickly forgotten, and he rarely recaptured the potent melodic spontaneity of *Romeo und Julia*.

Outside the opera house, Sutermeister achieved considerable popularity in Switzerland with his choral works, many of which were designed to be performed by amateur groups. Of particular note are the powerful and dramatic *Missa da requiem* (1957), dedicated to the memory of the conductor Issay Dobrowen, and the *Te Deum* 1975 (1974) which presents

a rather different and more unsettling interpretation of the religious text than the familiar 19th-century examples of Bruckner and Verdi.

WORKS

(selective list)

stage

Die schwarze Spinne (radio op., 1, A. Rösler, after J. Gotthelf); Radio Beromünster, 15 Oct 1936; rev. for stage, 1948, St Gallen, 2 March 1949

Das Dorf unter dem Gletscher (ballet), perf. 1937

Romeo and Julia (op, 2, H. Sutermeister, after W. Shakespeare); Dresden, Staatsoper, 13 April 1940

Die Zauberinsel (op, prol., 2, Sutermeister, after Shakespeare); Dresden, Staatsoper, 30 Oct 1942

Niobe (monodrama, 2, P. Sutermeister); Zürich, 22 June 1946

Raskolnikoff (op, 2, P. Sutermeister, after F. Dostoyevsky); Stockholm, 14 Oct 1948

Fingerhütchen (radio ballad, 1, H. Sutermeister, after C.F. Meyer); Berlin, 12 Feb 1950; stage, St Gallen, 26 April 1950

Die Füße im Feuer (radio ballad, 1, H. Sutermeister, after Meyer); Berlin, 12 Feb 1950

Max und Moritz (ballet, after W. Busch), 1951

Der rote Stiefel (musical scene, 2, H. Sutermeister, after W. Hauff); Stockholm, 22 Nov 1951

Titus Feuerfuchs, oder Liebe, Tücke und Perücke (op, 2, H. Sutermeister, after J. Nestroy: *Der Talisman*); Basle, 14 April 1958

Seraphine (Die stümme Apothekerin) (TV op buffa, 1, H. Sutermeister, after F. Rabelais); Swiss Television, 10 June 1959; stage, Munich, Cuvilliés, 25 Feb 1960

Das Gespenst von Canterville (TV op, 1, H. Sutermeister, after O. Wilde), 1962–3; ZDF, 6 Sept 1964

Madame Bovary (op, 2, H. Sutermeister, after G. Flaubert); Zürich, 26 May 1967

Der Flaschenteufel (TV op, R.K Weibel, after R.L. Stevenson), 1969–70; ZDF, 1971

Le roi Bérenger (op, prol. and 18 scenes, H. Sutermeister, after E. Ionesco), 1981–3; Munich, 22 July 1985

vocal

6 Barocklieder, T, female chorus, 3 insts, 1934; Cant. no.1 (A. Gryphius), chorus (1935–6); Jorinde und Joringel (chbr orat, after Grimm), 1936; Cant. no.2, A, chorus (1944); Sonntag auf dem Zürichsee (K.R. Hagenbuch), SATB (1944); 5 French Folksongs, SATB (1945); 4 Lieder, high v, pf (1945); 7 Liebesbriefe, T, orch (1947); Pss lxx and lxxxvi, low v, org (1947); Mass in E \flat ; SATB, 1948; Die Alpen (A. von Haller), spkr, orch (1948); 2 Madrigals from Der rote Stiefel (P. Meylan), SATB (1951); 2 Barocklieder, SATB (1953); Max und Moritz (W. Busch), S, A, T, B, pf duet (1953); Missa da requiem, S, Bar, chorus, orch (1957); Cant. no.3 'Dem Allgegenwärtigen' (F.G. Klopstock), S, Bar, B, chorus, orch (1957–8); Cant. no.4 'Das Hohelied' (C. Morgenstern), S, Bar, B, chorus, orch (1960); 3 Choruses (J. Ringelntz), female chorus, children's chorus (1960); 3 Lieder (G. Britting), male chorus (1961); Cant. no.5 'Der Papagei aus Kuba' (H. Sutermeister, after J. de La Fontaine and F. von Hagedorn), chorus, orch (1961); Cant. no.6 'Erkennen und Schaffen' (F. von Schiller), S, Bar, chorus, orch (1963); Cant. no.7 'Sonnenhymne des Echnaton' (Sutermeister), male chorus, brass, perc, pf (1965); Cant. no.8 'Omnia ad unum' (G.W. von Leibniz and von Haller), Bar, chorus, orch (1965–6); 4

Lieder (Swiss troubadours), Bar, fl, ob, vn, hpd/pf, 1967; Die Landsknechte, male chorus (1968); Schilflieder (N. Lenau), male chorus (1968); Der Kaiser von China (H. von Hofmannsthal), male chorus (1969); Suite lyrique (R. Morax), 6 songs, SATB (1972); Ecclesia (cant., P.-A. Tâsche, Sutermeister), S, B, chorus, orch (1973–4); TeD 1975, S, chorus, orch (1974); Consolatio philosophiae – scène dramatique (Boethius), high v, orch (1977); 6 Liebesbriefe, S, orch (1980); Ode auprès des Roseaux, male chorus (1987); Gloria, S, chorus, orch (1988)

instrumental

Orch: Concertino, pf, small orch (1932); Divertimento no.1, str (1936); Suite from Romeo und Julia (1940); Pf Conc. no.1 (1943); Orazione per Giuseppe Verdi, 1949; Marche fantasque, 1/2 pf, orch (1950); Pf Conc. no.2 (1953); Vc Conc. no.1 (1954–5); Divertimento no.2 (1959–60); Pf Conc. no.3 (1961–2); Poème funèbre en mémoire de Paul Hindemith, str (1965); Sérénade pour Montreux (1970); Vc Conc. no.2 (1971); Cl Conc. (1975); Quadrifoglio, fl, ob, cl, bn, orch (1976–7); Aubade pour Morges (1979)

Chbr: Str Qt no.3 (1933); Serenade no.1, 2 cl, bn, tpt (1949); Serenade no.2, fl, ob, cl, bn, hn, tpt (1961); Modeste Mignon (after waltz by Balzac), 10 wind insts (1974)
Solo inst: 12 2-Pt Inventions, pf (1932); Bergsommer, pf (1941); Capriccio, cl (1947); Sonatina in E \flat , pf (1948); Gavotte de Concert, tpt, pf (1950); Hommage à Arthur Honegger, pf (1955); Winterferien, pf (1980)

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A. Müller: 'Heinrich Sutermeister, der Neutrale im NS-Staat', *Dissonance*, xxv (1990), 11–14
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ERIK LEVI

Suthaus, (Heinrich) Ludwig

(*b* Cologne, 12 Dec 1906; *d* Berlin, 7 Sept 1971). German tenor. He studied in Cologne and made his début at Aachen in 1928 as Walther. Engagements followed at Essen (1931–3), Stuttgart (1933–41), the Berlin Staatsoper (1941–8) and then the Berlin Städtische (later Deutsche) Oper (to 1965). He first sang at Bayreuth in 1943 as Walther, a performance which was recorded; he returned in 1944 in the same role and in 1956–7 as Loge and Siegmund. He sang Tristan at Covent Garden in 1953, the year of his American début as Aegisthus (*Elektra*) at San Francisco, where he also sang Tristan, Siegmund and Erik. At Vienna, where he first appeared in 1948, his roles included Florestan, Otello and Hermann (*The Queen of Spades*). In 1949 he sang the Emperor in *Die Frau ohne Schatten* at the Teatro Colón and the next year sang Števa Buryja in the first South American production of *Jenůfa*. His large repertory also included Rienzi, Bacchus, Pedro (*Tiefland*), Samson, the title role in *Sadko* and the Drum Major (*Wozzeck*). Suthaus's voice was a true Heldentenor, which he used with intelligence and fervour in his Wagner roles. Among the most notable of his recordings of these are his Siegmund, Siegfried and Tristan under Furtwängler.

HAROLD ROSENTHAL/ALAN BLYTH

Sutherland, Dame Joan

(*b* Sydney, 7 Nov 1926). Australian soprano. Her mother taught her until she was 19 when she trained formally in Sydney with John and Aida Dickens. She sang in concerts, oratorios and broadcasts throughout Australia and in August 1947 made a significant concert début in Sydney as Purcell's Dido. In 1951 she sang the title role in Eugene Goossens's *Judith* at the NSW Conservatorium. The same year, having won Australia's most prestigious vocal competition, she went to London and studied with Clive Carey at the Opera School of the RCM. She then joined the Covent Garden company, where she immediately made her mark at her début on 28 October 1952, as the First Lady in *Die Zauberflöte*.

At Covent Garden, Sutherland sang a diversity of roles during the 1950s with increasing dramatic and vocal confidence. These included Amelia (*Un ballo in maschera*), Aida, Frasquita and Micaëla (*Carmen*), several parts in the *Ring* cycle, Agathe, the soprano parts in *Les contes d'Hoffmann* and Eva. She created the role of Jenifer in Tippett's *The Midsummer Marriage* (1955) and sang Madame Lidoine in the British première of Poulenc's *Dialogues des Carmélites* (1958). In 1956 she made her Glyndebourne début as Countess Almaviva in *Figaro*, and added a notable Elvira (*I puritani*) in 1960.

Her greatest talent, developed and encouraged by [Richard Bonyng](#), whom she married in 1954, lay in Italian bel canto opera of the 18th and 19th centuries. She was a thrillingly agile and eloquent Alcina for the Handel Opera Society in 1957, the year she sang Gilda and Desdemona, both moving portrayals, at Covent Garden. In 1958 she made her international début as Donna Anna at the Vancouver Festival, recording

the role under Giulini the following year. But international recognition of her full vocal stature came with her sensational appearance at Covent Garden, on 17 February 1959, in the title role of *Lucia di Lammermoor*, produced by Zeffirelli. In Venice, after a performance of *Alcina*, she was hailed as 'La Stupenda', and it was in that role that she made her American début, in Dallas, on 16 November 1960. Her débuts as Lucia at the Paris Opéra (25 April 1960), La Scala (14 May 1961) and the Metropolitan (26 November 1961) were all highly acclaimed. Her two recordings of the part capture her special qualities of pathos and coloratura brilliance. In 1965 she took her own company to Australia, with Bonyngé as musical director.

With a beautiful, soft-grained voice of great range, power and flexibility, Sutherland could deliver fiendishly difficult coloratura with exceptional agility, clarity and mellifluous warmth. She had a vocal range from *g* to *e'''*, and was blessed with an exquisitely even trill. On the debit side, she was frequently criticized for swallowing the vowels and blurring the consonants, a failure evident on many of her recordings.

From the early 1960s onwards Sutherland enjoyed huge success in all the major international opera houses, extending her repertory to include the Bellini roles of Amina (1960), Beatrice di Tenda (1961) and Norma (1963), and reviving Rossini's *Semiramide* (1962) and Donizetti's *La fille du régiment* (1966, in which her spirited performance, which she also recorded, was long admired), *Maria Stuarda* (1971), *Lucrezia Borgia* (1972) and *Anna Bolena* (1984). Her lively championship of the early 19th-century Italian repertory did much to bring it back into favour.

To her Verdi roles she added Violetta (1960), Leonora in *Il trovatore* (1975) and Amalia in *I masnadieri* (1980). She was an accomplished Handelian (Cleopatra in *Giulio Cesare* was one of her outstanding roles) and also distinguished herself in the French repertory with Marguerite de Valois in *Les Huguenots* (1962), Marguerite in *Faust* (1965), *Lakmé* (1967) and Massenet's *Esclarmonde* (1974).

Sutherland's recorded repertory includes an early two-disc set entitled 'The Art of the Prima Donna', which catches her tone and technique in their absolute prime, and most of her major roles. In addition to Lucia these include *Alcina*, *Semiramide*, Amina, Mary Stuart, Gilda, Violetta, Marguerite de Valois, the four roles in *Les contes d'Hoffman* and Turandot, a part she never sang on stage. While her recordings reveal an intermittent failure to distinguish, by vocal means alone, one character from another, they eloquently enshrine the range and extent of her achievement. In 1979 she was made a DBE. She retired in 1990 (when her farewell performance in Sydney was as Marguerite de Valois) and in 1991 was awarded the Order of Merit.

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NORMA MAJOR/ALAN BLYTH

Sutherland, Margaret (Ada)

(*b* Adelaide, 20 Nov 1897; *d* Melbourne, 12 Aug 1984). Australian composer and pianist. Her father was a writer and amateur pianist, and other relatives included musicians, artists, scientists and academics. Her musical education included studies with Edward Goll (piano) and Fritz Hart (composition) at the Marshall Hall (now Melba) Conservatorium and later at the Melbourne University Conservatorium. At the age of 19 she was invited by Verbrugghen, the director of the New South Wales State Conservatorium of Music, to appear as soloist with the NSW State Orchestra in public concerts under his direction. She gave recitals and taught theory and piano during World War I and up to 1923, and wrote a number of short teaching pieces for the piano. She left Australia in 1923 for further study in composition, orchestration and conducting in London and Vienna. In London she was for a time a pupil of Bax; during this period she produced her first published works, including the Violin Sonata, which received especially warm praise from Bax. She returned to Melbourne in 1925.

The period between 1925 and 1935 was relatively fallow, but during the next 35 years she was active as a composer, performer (principally of chamber music) and teacher, contributing greatly to the musical and cultural development of Australia. She was also a vigorous champion of the music of Australian composers. For many years, her own works gained comparatively little recognition. During the 1960s, however, the rapid growth of performances, recordings, publication and commissioning of Australian compositions made some reparation. Her considerable services to Australian music received official recognition in 1969 when she was awarded an honorary DMus from the University of Melbourne, and again in 1970 when she was made an OBE. In addition, she was awarded the Queen's Jubilee medal in 1977 and made an officer of the Order of Australia (AO) in 1981. Failing eyesight and incapacitation following a stroke precluded further composition in the final decade and a half of her life.

Sutherland has become recognized as one of the first 20th-century Australian composers to write in an idiom comparable with that of her generation in Europe. Her music was influenced by that of her teacher, Bax, and by the English pastoral idiom; the richer, more sensuous elements of this style are most noticeable in some early songs, keyboard and chamber music. Unlike many Australian composers of the first half of the 20th century, however, she soon integrated these influences in a personal idiom, absorbing a wide range of stylistic sources, contemporary continental as well as English. The composers with whose work Sutherland's later music shows greatest affinity may be identified as Bartók, Hindemith, Stravinsky, Shostakovich, Prokofiev, the French 'six' and the later Vaughan Williams.

Her music at times betrays Romantic warmth and often displays considerable strength of utterance and rhythmic vitality, although restraint, conciseness of expression and a strong taste for contrapuntal development must be considered basic qualities. This last element is especially prominent in many of her chamber works and is aptly reflected in the title of one of the best of these, *Discussion* (1954) for string quartet. Her chamber music also shows a typically 20th-century interest in varied, often unusual instrumental combinations. Romantic elements are perhaps most marked in orchestral works such as the Violin Concerto (1960), often considered the greatest of her orchestral works, and the tone poem *Haunted Hills* (1950; a musical evocation of the Dandenong Ranges near Melbourne and one of her few works with programmatic intentions). Another of the finest and most characteristic of her larger works is the Concerto Grosso (1958), in which two fast movements, characterized by an effective use of dissonant counterpoint as well as by rhythmic drive and rhetorical strength, enclose a lyrical slow movement of brooding melancholy. Lyrical qualities are also to be found in her many songs; the settings of poems by Judith Wright contain some fine examples. Her single opera, *The Young Kabbarli*, a one-act chamber opera, was given its première at the Festival of Contemporary Opera and Music in Hobart in 1965.

WORKS

(selective list)

Educational: str pieces (1967), pf pieces

Principal publisher: Albert (Sydney)

stage and orchestral

Opera: *The Young Kabbarli* (1, M. Casey), Hobart, July 1965

Ballets: *Dithyramb*, pf, 1939, orchd ?1941; *The Selfish Giant*, 1947

Incid music: *A Midsummer Night's Dream* (W. Shakespeare), 1940

Orch: *Suite on a Theme of Purcell*, 1938; *Pf Concertino*, 1940; *Prelude and Jig*, str ?1940; *Pavan*, early 1940s; *Conc.*, str, ?1949; *Haunted Hills*, 1950; *4 Sym. Concepts (Studies)*, 1951; *Open Air Piece*, 1953; *Threesome*, ?1953–55; *Bush Ballad*, 1954; *Adagio*, 2 vn, orch, ?1955; *Ballad Ov.*, ?1956; *Rondel*, ?1956; *Vn Conc. Grosso*, 1958; *Outdoor Ov.*, 1958; *Movt*, 1959; *Conc.*, 1960; *Concertante*, ob, str, perc, 1961; *Fantasy*, vn, orch, 1962; *3 Temperaments*, 1964

vocal

Choral: *The Passing*, SATB, orch, 1938; *A Company of Carols*, SATB, pf, 1966; miscellaneous short pieces

Solo vocal: *3 Songs* (F. Thompson), lv, vn, om, ?1926; *Songs for Children (Martyr)*, lv, pf, ?1929; *5 Songs* (J. Shaw Neilson), lv, pf, 1936; *The Orange Tree* (J. Shaw Neilson), lv, cl, pf, ?1938; *6 Australian Songs* (Wright), lv, pf, 1950/62; *The Gentle Water Bird* (J. Shaw Neilson), lv, vn/ob, pf, ?1954; *4 Blake Songs*, lv, pf, 1957; *The World and the Child* (J. Wright), Mez, pf/str qt 1959; *Sequence of Verse into Music (Casey)*, speaker, fl, bn, va, perc, 1964; other settings, folksong arrs.

chamber and instrumental

For 3–4 insts: Trio, cl, vn(?va), pf, 1934; Str Qt no.1, ?1937; House Qt, cl/vn, va, hn/vc, ?1942; Adagio and Allegro giocoso, 2 vn, pf, 1953; Discussion (Str Qt no.2), 1954; Trio, ob, 2 vn, 1955; Qt, eng hn, str, 1956; Divertimento, str trio, 1958; Little Suite, wind trio, ?1960; Str Qt no.3, 1967; Qt, cl, str, 1967

For 2 insts: Sonata, vn, pf, 1925; Rhapsody, vn, pf, 1938; Sonata, vc/sax, pf, 1942; Ballad and Nocturne, vn, pf, 1944; Sonata, cl/va, pf, ?1948; Contrasts, 2 vn, 1953; Sonatina, ob/vn, pf, ?1954; 6 Bagatelles, vn, va, 1955–6

For kbd: Burlesque, 2 pf, ?1927; 2 Chorale Preludes on Bach's Chorales, pf (1935); 2 suites, pf (1937); Minature Ballet Suite, pf (1937); minature Sonata, pf ?1939; 6 Profiles, pf, 1947; Pf Sonatina (1956); Canonical Piece, 2 pf (1957); Pavan, 2 pf (1957); Pf Sonata (1966); Extension, pf, 1967; Chiaroscuro I–II, pf, 1967; Voices I–II, pf, 1968; 3 Pieces, hpd

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- I. Morgan:** *An Analysis of Margaret Sutherland's Sonata for Clarinet and Piano (1947)* (diss., U. of Melbourne, 1986)
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DAVID SYMONS

Sutton, John

(fl late 15th century). English composer. A John Sutton, MA, was a Fellow of Magdalen College, Oxford in 1476, resigning his fellowship in 1477 on being elected to one at Eton College; his name disappears from the Eton records after 1479. A 'Sutton' whose first name is unrecorded graduated MusB at Cambridge in 1489.

The Eton Choirbook (*GB-WRec* 178, ed. in *MB*, x–xii, 1956–61) contains Sutton's only known composition: a fine *Salve regina* in seven parts. This has as its cantus firmus the antiphon *Libera nos*, which members of Eton College were required by statute to recite daily. The setting is unusual in its metrical organization, consisting of four sections in triple, duple, triple and duple metre; the second of the three statements of the cantus-firmus stretches across three of these sections, changing from triple metre to duple and back again. Some features of Sutton's style, such as the slightly aimless melody, the occasional roughness of dissonance treatment, and certain cadential and ornamental figures, occur also in works by other

senior composers in the choirbook such as William Horwood, John Nesbett and Richard Hygons.

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NICHOLAS SANDON

Sutton, R. Anderson

(b Bryn Mawr, PA, 16 Nov 1949). American ethnomusicologist. He earned degrees at Wesleyan University (BA 1971), University of Hawaii (MA 1975), and University of Michigan (PhD 1982) with Barbara Smith (Hawaii) and Judith Becker (Michigan). He was appointed assistant professor (1982) and professor (1993) at the University of Wisconsin and served as the director of the Center for Southeast Asian Studies, 1991–4; he was also vice-president of the Society for Ethnomusicology (1993–5). His writings focus on the musics of Central and East Java and South Sulawesi (Indonesia), with special emphasis not only on musical matters (aesthetics, variation, improvisation) but also cultural aspects (identity, cultural politics, mass media). He has directed the Javanese gamelan programme at the university since 1982.

WRITINGS

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‘Okinawan Music Overseas: a Hawaiian Home’, *AsM*, xv/1 (1984), 54–80

‘Commercial Cassette Recordings of Traditional Music in Java: Implications for Performers and Scholars’, *World of Music*, xxvii/3 (1985), 23–45; repr. in *Cassette Mythos*, ed. R. James (New York, 1992), 26–35

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Performance and Power on the Periphery: Music, Dance, and the Representation of Culture in Lowland South Sulawesi (forthcoming)

TERRY E. MILLER

Suvenor.

See [Cuvenor](#).

Suvini Zerboni.

Italian firm of music publishers. Originally part of a theatrical company of the same name, it was founded in Milan in 1907, and owes its development to Paolo Giordani, who was company director from 1930 until his death in 1948. He aimed to build up a collection of Italian compositions and make them internationally known, but his efforts were interrupted by World War II. He was joined in 1935 by the Hungarian Ladislao Sugar, who was head of the firm until his death when his son Piero Sugar took over. Sugar brought Hungarian composers into the firm's catalogue, so that it now includes many compositions by Sándor Veress, Dorati, Seiber and others. He also negotiated an agency agreement with Editio Musica Budapest and important reciprocal agency agreements with Schott and other firms. Suvini Zerboni publishes works by Spanish and contemporary Japanese composers as well as editions of Italian classical music (including the series *Orpheus Italicus*); it is also known for its guitar publications. By far the greater part of its catalogue (which numbered about 4000 items in 1998) is recent and contemporary Italian music, including works by Berio, Alfredo Casella, Castiglioni, Aldo Clementi, Dallapiccola, Donatoni, Fedele, Ghedini, Maderna, Luca Mosca, Gian Francesco and Riccardo Malipiero, Petrassi and Pizzetti; it was the first Italian publishing firm to deal in electronic music. Other composers published by the firm include Ernest Bloch and Pousseur. Suvini Zerboni also publishes books on music and issues two periodicals, *Il Fronimo*, devoted to the guitar, and *La cartellina*, for teaching and choral singing.

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ALAN POPE

Suwardi [Soewardi], Al(oysius)

(*b* Sukoharjo, Java, 21 June 1951). Indonesian composer and gamelan player. Suwardi, whose forename is pronounced 'A.L.', entered the conservatory of classical Javanese music in Surakarta in 1969 then studied at the Indonesian Academy for the Performing Arts (1973–81); he subsequently taught there. He began in 1974 to realise his aim of developing indigenous classical music so that it would become one of the foundations of contemporary Indonesian music. In 1976 Suwardi was involved in an experimental project led by Franki Raden to produce music for the film *November 1828*, directed by Teguh Karya, which won the music

prize at the 1978 Indonesian Film Festival. Adopting Raden's approach of treating gamelan instruments as autonomous sound sources, Suwardi and his colleagues searched for new technical performance possibilities. His experiments with the construction of gamelan instruments have resulted in a *gender* (metallophone) with motor-driven resonators and a *gambang* (xylophone) made out of metal pipe. As a composer of new indigenous classical music he has an extraordinary sensitivity towards matters of intonation and timbre, as apparent in such works as *Gender* (1984) and *Nostalgia* (1991). He studied ethnomusicology at Wesleyan University in Middletown, Connecticut, and in 1986–7 was a Fulbright visiting scholar to the USA. Suwardi is exceptional in having mastered the practice of both traditional and contemporary gamelan music to the same high degree.

FRANKI RADEN

Suyoto, Haryo 'Yose'

(*b* Bandung, Java, 1952). Indonesian composer. Known as a skilled guitarist in his youth, in 1974 he enrolled at the Indonesian Music Academy in Yogyakarta. After initially studying the cello, the arrival of the lecturer Jack Body prompted Suyoto to switch to composition, and he became acquainted with the freedom of expression of contemporary music. He studied composition and the cello in Wellington with the help of Body, then entered the Jakarta Arts Institute to study composition with Slamet Sjukur. Suyoto's most productive period as a composer came when he returned to Yogyakarta at the end of the 1980s to complete his studies at the Indonesian Music Academy (renamed the Indonesian Arts Institute), where he subsequently became a teacher; in his works of this period he explored expressive possibilities through the application of contemporary techniques. He acknowledged the influence of Cage, apparent both in his compositional approach and in his musical ideas, in *Homage to John Cage* (1992) for nine radios. In other works Suyoto has used unconventional sound sources and experimented with aleatory techniques.

FRANKI RADEN

Suys, Hans.

Organ builder. *See under Suisse.*

Suzoy, Johannes.

See Susay, Jo.

Suzuki, Masaaki

(*b* Kobe, 29 April 1954). Japanese organist, harpsichordist and conductor. He studied composition with Akio Yashiro at the Tokyo National University of Fine Arts and Music; graduating in 1977, he continued to study the organ at the graduate school with Tsuguo Hirono, taking the MA in 1979, the year he made his professional *début* as an organist. He then went to

Amsterdam and studied the harpsichord with Ton Koopman, the organ with Piet Kee and improvisation with Klaas Bolt at the Sweelinck Conservatory. Meanwhile he won second prize (the highest given that year) in improvisation (1980) and third prize in organ performance (1983) at the Flanders Early Music Festival in Bruges. Returning to Japan in 1983, he started a career as a soloist, while organizing and conducting ensembles to perform the works of J.S. Bach. In 1990 he founded the Bach Collegium Japan, an ensemble of voices and period instruments specializing in Bach's works; with this group he started a regular series of concerts in 1992, and in 1995 he began to record all of Bach's cantatas, the first volumes of which have been acclaimed for their polish and insight. In 1996 he commenced a complete recorded cycle of Bach's harpsichord music. Suzuki became an assistant professor at Kōbe Shōin Women's College in 1983 and at the Tokyo National University of Fine Arts and Music in 1991. He has also given concerts in Europe, Israel and Australia. For his playing and conducting of Bach's works he received the Mobil Music Prize in 1999.

MASAKATA KANAZAWA

Suzuki, Shin'ichi

(*b* Nagoya, 18 Oct 1898; *d* Matsumoto, 26 Jan 1998). Japanese educationist and violin teacher, founder of the Suzuki method. His father Suzuki Masakichi (1859–1944) was first a maker of *shamisen* (Japanese string instruments), but he later began to manufacture violins, successfully mechanizing production in 1900 and founding the Suzuki Violin Seizō Co. in 1930. The company became the largest violin-making firm in Japan, while Masakichi himself went on making instruments by hand. Shin'ichi went to the Nagoya Commercial School (graduating in 1915), and concurrently studied the violin under Andō Kō (1878–1963), a pupil of Joachim; he went to Berlin (1921–8), where he became a pupil of Karl Klingler, another of Joachim's pupils. On his return he established the Suzuki Quartet with three of his brothers. In 1930 he became president of the Teikoku Music School; a few years later he founded the Tokyo String Orchestra and as its conductor introduced Baroque music to Japanese audiences.

Suzuki's educational method is not a mere process of music education, but his philosophy and its application. In 1933 he realized that children of any nationality could freely speak their mother tongue regardless of their intelligence, remembering 4000 words by the age of five. He also noticed that young children accept high-level stimuli with hardly any pain, form voluntary desires and acquire excellent abilities, while learning their mother tongue as naturally as they develop their characters. He believed that good environments and conditions are conducive to the development of ability, as in learning speech, and decided to apply this principle to his violin teaching. Although not ruling out hereditary factors, he believed that any child could develop a high standard of ability by adapting external stimuli. The repetition of stimuli, and the period, the frequency and the time of stimuli given to the child are important conditions; his theory is related to the physiology of cerebra. His first pupil taught by this new method was Etō Toshiya, then a small child.

Towards the end of World War II Suzuki moved to Matsumoto, Nagano prefecture, where he organized the Yōji Kyōiku Dōshikai (Group for Child Education). In 1948 he won the cooperation of the master of Hongo Primary School, Matsumoto, where he organized an experimental class of 40 students. Pupils in any subject were given only a few exercises, easy enough to enable the whole class to answer perfectly; the next day the same exercises were reviewed before proceeding. In this way it was possible for everyone to reach the same high standard. Suzuki went on to found the Sainō Kyōiku Yōji Gakuen, where a class of 60 children aged three to five is taught Japanese pronunciation, Chinese letters, expression, calligraphy, drawing, English conversation and gymnastics, following his method.

In the Sainō Kyōiku Kenkyū-kai, Matsumoto (founded in 1950), Suzuki taught violin playing according to his method. As his main purpose was the development of character through musical education, or more specifically through violin playing, he avoided using the words 'music' or 'violin' in the name of his institute. 196 pupils graduated in 1952; in 1972 the graduates included 2321 violinists. At the annual meeting of the institute at the Budōkan, Tokyo, there is usually a performance of such pieces as a Bach gavotte or a Boccherini minuet by 3000 children or of a Mozart violin concerto by a small group of older students. The Sainō Kyōiku Kenkyū-kai has 83 local chapters throughout Japan, with 280 classes, 160 teachers and 6000 students. The Suzuki method has also been applied to the cello, flute, piano and other instruments. From 1964 Suzuki frequently toured the USA with his students, giving lectures and demonstrations; violin lessons according to his method are given at several American universities and conservatories, including Oberlin Conservatory of Music. In 1973 he visited England, Switzerland and the USA with nine violin pupils. In 1996 the Suzuki Shin'ichi Memorial Hall was inaugurated in Matsumoto. Among internationally known violinists those who were taught by the Suzuki method are Etō Toshiya, Toyota Kōji, Kobayashi Takeshi, Kobayashi Kenji, Suzuki Shūtarō, Urakawa Takaya, Kuronuma Yuriko, Shida Toshiko and Satō Yōko.

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MINAO SHIBATA/MASAKATA KANAZAWA

Svanholm, Set (Karl Viktor)

(*b* Västerås, 2 Sept 1904; *d* Saltsjö-Duvnäs, nr Stockholm, 4 Oct 1964). Swedish tenor. At first a church organist and singer, in 1929 he became a pupil of John Forsell at the Stockholm Conservatory opera school. In 1930 he had made his *début* with the Swedish Royal Opera in the baritone roles of Silvio and Rossini's Figaro, and in 1937 he was engaged by the company. In 1936 he had made his tenor *début* as Radames (*Aida*), and he subsequently took on such heavy tenor parts as Otello, Siegmund, Parsifal and Tristan. He sang at Salzburg and Vienna (1938), Berlin, Budapest and Milan (1941–2) and Bayreuth (1942). In Sweden his repertory included Manrico (*Il trovatore*), Canio (*Pagliacci*), Florestan, Bacchus (*Ariadne auf Naxos*), Idomeneus, Tristan and the *Ring* tenor roles; in 1946 he sang Peter Grimes in the Swedish première of Britten's opera. In the same year he visited North and South America, singing Siegfried at the Metropolitan. At Covent Garden he sang regularly from 1948 to 1957, notably as Lohengrin and Siegfried. His performances were admired for intelligence, musicianship and stamina, as his recordings as Siegfried, Tristan and Loge (in Solti's *Ring*) confirm. He was director of the Swedish Royal Opera from 1956 to 1963 and introduced several contemporary operas, among them *The Turn of the Screw*, *Mathis der Maler* and *The Rake's Progress*.

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B. Hagman: 'Porträtt av operachef', *Musikrevy*, xii (1957), 253–5

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CARL L. BRUUN/ALAN BLYTH

Svanidze, Natela

(*b* Akhaltsikhe, southern Georgia, 4 Sept 1926). Georgian composer. She studied composition with Andria Balanchivadze at the Tbilisi State Conservatory (graduating 1951) before continuing her education with Fortunatov and Peyko in Moscow. From 1956 she has devoted part of her time to teaching music history and theory at the Georgian Institute of Theatre and Cinema, and later was made a professor. A board member of the Georgian Composers' Union, she became an Honoured Artist of Georgia in 1981. She was among the most receptive to the radical renewal of Georgian music in the early 1960s, which came about through the contacts, newly enjoyed by Soviet composers, with international festivals of contemporary music. Svanidze's composing career proper began in the 1960s, when having broken away from the Georgian Romantic school, she began an arduous path to creative maturity and individuality set in a broad stylistic base. A sense of freshness and experiment in her works is the result of her inclination towards the new, the artistic avant garde, and speaks of her keen awareness of the spirit of an era. Her employment of

dodecaphonic, serial, sonoristic, aleatory and electronic techniques, in the spirit of the Polish avant garde, is combined with collages of episodes of old Georgian chorales, ritual laments and songs from the towns. In her music the chaotically complex atmosphere of contemporary life enters into a dialogue of eternal artistic values; hence the eclecticism and dramatic use of montage that obtain a sense of generalization and lend the effect of a linking-together of past and present times. The genres that she has principally employed are the symphony and oratorio, although chamber music has played a role in the development of her more recent style. Among the most conceptually significant of her works are the First Symphony (1967), the chamber oratorio *Pirosmani* (1969), the oratorio *Kartuli lamentatsiyebi* ('Lamentatia Georgica', 1974) and the Second Symphony (1989). Her music has enjoyed particularly sympathetic and effective championship by Gennady Rozhdestvensky, to whom her First Symphony and the oratorio *Pirosmani* are dedicated.

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(selective list)

Orch: Simphoniuri tsekvebi [Sym. Dances], 1949; Samgori, sym. poem, 1951; Qvarqvare, sym. poem, 1963; Burleska, wind, pf, perc, 1965; Sym. no.1, pf, str, perc, 1967; Sym.-Ballet no.2, 1989

Vocal: Zoya (I. Noneshvili), ballad, B, pf, 1952; Kartlis baghi [Garden of Kartli] (cant., G. Leonidze), chorus, orch, 1953; Gantiadi [Daybreak] (G. Orbeliani), female chorus, 1954; Pirosmani (chbr orat, B. Pasternak, P. Antokol'sky, T. Tabidze), C, spkr, male sextet, inst ens, 1969; Kartuli lamentatsiebi (Lamentatia Georgica) (orat, J. Charkviani), spkr, female sextet, 2 choruses, fls, org, vns, 12 vc, tape, 1974; Gaul-Gavkhe (cant., T. Maglaperidze), 2 choruses, orch, 1995

Chbr and solo inst: Improvizatsia, vn, pf, 1956; Zgapari [Tale], theme and 8 variations, pf, 1960; Tsre [Circle], prep pf, 1972

Principal publishers: Muzfond Gruzii; Muzgiz

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V. Gvakharia: 'Akhlagzrda kompozitorebis sagamo' [An evening of young composers], *Literatura da khelovneba* (8 July 1951), 4

O. Gordeli: 'Gruzinskaya muzika' [Georgian music], *Vecherniy Tbilisi* (1 June 1973), 3

Yu. Krasovskaya: 'Pesn' pesney khudozhniku' [An artist's song of songs], *Zarya vostoka* (16 May 1975), 4

N. Zhgenti: 'Dva prochteniya obraza' [Two readings of the image], *Literaturnaya Gruzija* (1984), no.10, pp.217–23

LEAH DOLIDZE

Švara, Danilo

(b Ricmanje, nr Trieste, 2 April 1902; d Ljubljana, 25 April 1981). Slovenian composer and conductor. While at the Handelshochschule, Vienna, he studied the piano privately with Trost (1920–22). He completed studies in politics and law at Frankfurt University (1922–5), at the same time studying

the piano with Malata and conducting with Scherchen. After a period as répétiteur and conductor at the Ljubljana Opera (1925–7) he attended the Hoch Conservatory, Frankfurt (1927–30), as a pupil of Szekles (composition), von Schmiedel and Rottenberg (conducting) and Wallenstein (stage direction). Švara was then active as a music critic, conductor (he was director of the Ljubljana Opera from 1957 to 1959) and teacher of conducting at the Ljubljana Academy of Music. A follower of radical compositional trends in the 1930s, he later employed a more moderate style, returning to Expressionist atonality and 12-note technique in the 1960s, as in *Ocean*. His strength lies in his stage and orchestral music.

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(selective list)

Stage: Kleopatra (op, 2, Švara) 1936, Ljubljana, 11 May 1940; Veronika Deseniška (op, 4, Švara, after O. Župančič and J.E. Tomič), 1941–5, Ljubljana, 29 Dec 1946; Prešeren: Slovo od mladosti [Farewell to Youth] (op, 3, L. Prennerjeva), 1952, Ljubljana, 23 May 1954; Nina (ballet), 1964; Ocean (op, 5, Švara, after L. Andreyev), Ljubljana, 3 March 1969; Pinocchio (ballet), 1970; Štirje junaki [The 4 Heroes] (children's op, 2, Švara, after J.L. Grimm and W.C. Grimm), 1973, Maribor, 22 Dec 1974

Orch: Valse interrompue, 1933; 3 syms., 1933, 1935, 1947; Sinfonia da camera in modo istriano, str, 1957; Conc. grosso dodecafono, 1961; 2 suites, 1962; 7 arabesk, 1970; Concertato, pf, orch, 1976; Infernalìa, vc, orch, 1977; Slovenski plesi [Slovenian Dances], 1978; Juvenalia, suite, 1979

Dodekafonijai: I, Ob Conc., 1966; II, Vn Conc., 1965; III, Duo concertante, fl, hpd, 1967; IV, Cl Conc., 1970; [V], Symposion, ob, va, hp, 1970, unpubd

Vizija (cant.), 1931; Suita, vn, pf, 1960; chbr, pf, choral and film music, songs

Principal publisher: Drustvo slovenskih skladateljev

ANDREJ RIJAVEC (text), IVAN KLEMENČIČ (work-list)

Svéd, Sándor [Sved, Alexander]

(*b* Budapest, 28 May 1906; *d* Budapest, 9 June 1979). Hungarian baritone. He studied the violin in Budapest and singing in Milan with Sammarco and Stracciari, whose example undoubtedly helped form his strong voice and forceful style. He made his début at Budapest as Luna in 1928, but his fame derives from his period at the Vienna Staatsoper, 1935–9, where he was soon entrusted with the heroic roles in the Italian repertory, his Amonasro in *Aida* in 1938 under De Sabata being particularly admired. Bruno Walter esteemed him enough to cast him as Onegin, Lysiart (*Euryanthe*), Posa and Escamillo, while he also made his mark as Wolfram in *Tannhäuser* under Furtwängler. Later he added Sachs to his Wagner repertory, recording two of his monologues. From 1936 he made an equally powerful impression at Covent Garden where he undertook Rigoletto, Amonasro and Scarpia. Despite the size of his voice his singing was nimble enough to undertake Rossini's Figaro. He made his Metropolitan début in 1940 as Renato (*Un ballo in maschera*) and remained there until

1950. In Florence he performed *Boccanegra* and *Guillaume Tell* (whose aria he recorded). Svéd sang the latter role again near the end of his stage career, at the Vienna Volksoper in 1958. He also sang lieder, recording some suitably dark-hued songs in 1940. The vibrant depth of his tone can be heard on a representative selection of arias from his Verdi roles recorded between 1936 and 1947.

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GV (L. Riemens; R. Vegeto)

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ALAN BLYTH

Svedbom, (Per Jonas Fredrik) Vilhelm

(*b* Stockholm, 8 March 1843; *d* Stockholm, 25 Dec 1904). Swedish composer and teacher. He first devoted himself to studies in the humanities at Uppsala University. He took the doctorate in 1872 and became university lecturer in the history of literature. From 1873 to 1876 he studied further in England and on the Continent, becoming a pupil of Friedrich Kiel in Berlin. He was elected a member of the Swedish Royal Academy of Music, Stockholm, in 1876, and was its secretary until 1901. He then became director of the conservatory of the academy where he had been teacher of the history of music since 1877. Svedbom also held other important musical posts. He was, from 1878, secretary of the Musikaliska Konstföreningen, an association for the publication of unprinted Swedish music; and in 1880 he and Ludvig Norman founded the Musikföreningen i Stockholm for the performance of choral works with the assistance of the royal chapel. He was the president of this society. His compositions are mostly vocal, including a few cantatas (e.g. *I rosengården*). Of his choral songs his arrangement of the folksong *Hej dunkom* for male voices is still performed. His most famous solo song is the ballad *Sten Sture*.

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A. Helmer: *Svensk solosång 1850–1890* (Stockholm, 1972)

FOLKE BOHLIN

Sveinbjörnsson, Sveinbjörn

(*b* nr Reykjavík, 28 June 1847; *d* Copenhagen, 23 Feb 1927). Icelandic composer and pianist. He took a degree in theology before deciding (probably on the encouragement of the Norwegian composer Johan Svendsen, who visited Iceland in 1867) to embark on a musical career. Sveinbjörnsson went to Copenhagen in 1868, where he studied privately with V.C. Ravn. In 1870 he went to Edinburgh and taught the piano there to finance further studies with Carl Reinecke in Leipzig (for eight months, 1872–3), after which he returned to Edinburgh, where he lived as a piano teacher until 1919. He was a founder of the Edinburgh Society of Musicians

(1887) and an active performer, undertaking two extensive concert and lecture tours of the USA and Canada (1911–13 and 1919–22). His remaining years were divided between Iceland and Denmark. He died in Copenhagen, but was buried in Reykjavík.

Sveinbjörnsson was a refined and lyrical composer, sometimes bordering on the sentimental, sometimes attaining an expression of heroic dignity. The influence of Danish songs (chiefly by Berggreen and Gade) during his youth in Iceland was intensified by his studies in Copenhagen; later, he came into direct contact with the Mendelssohn tradition in Leipzig. His English contemporaries detected in him a 'Nordic strain' and he was commissioned to compose the incidental music to the Icelandic scenes in Hall Caine's *The Prodigal Son* (Drury Lane, 1905); Icelanders, however, found him cosmopolitan or English. Sveinbjörnsson himself became increasingly aware of his heritage of Icelandic folksong and always regarded himself as an Icelandic composer.

His works consist chiefly of songs with piano accompaniment, mostly through-composed, the piano often subtly illustrating the text. About three-quarters of them are settings of English texts, as are some of his 30 choral pieces. Some of his songs (e.g. *King Sverre*) appeared in more than one edition during his lifetime. His *Royal Cantata* (1907, composed for the visit of King Frederik VIII of Denmark to Iceland) was for a long time the most ambitious musical composition by an Icelander, and earned him the highest royal honour. The hymn which he composed for the 1000th anniversary (1874) of the Norse settlement in Iceland became the Icelandic national anthem. His piano pieces include many paraphrases of Icelandic folksongs, such as the *Idyl* and *Vikivaki* (Icelandic dance); some were composed primarily for teaching purposes (*Descriptive Pieces for the Young* and a Duet in A for four hands, based on Scottish dances). His most important chamber works are the Sonata in F for violin and piano and two trios (for violin, cello and piano) in E minor and A minor. Two *Icelandic Rhapsodies*, mostly paraphrases of Icelandic folksongs, are his principal orchestral compositions.

In 1954 his widow Eleanor Sveinbjörnsson (née Christie) presented his manuscripts to the Icelandic people (the collection is now in *IS-Rn*). (J. Thórarinsson: *Sveinbjörn Sveinbjörnsson* (Reykjavík, 1969))

THORKELL SIGURBJÖRNSSON

Sveinsson, Atli Heimir

(b Reykjavík, 21 Sept 1938). Icelandic composer and teacher. He first studied the piano with Rögnvaldur Sigurjónsson at the Reykjavík College of Music, then from 1959 to 1963 attended the Staatliche Hochschule für Musik in Cologne, where his teachers included Günter Raphael and Rudolf Petzold (composition), Bernd Alois Zimmermann (instrumentation), and Hermann Pillnay and Hans Otto Schmidt (piano). He also participated in courses given by Stockhausen and Pousseur at Darmstadt and Cologne, and studied electronic music with Gottfried Michael Koenig in Bilkhoven (1964). He has taught at the Reykjavík College of Music, and was active as a freelance producer of music programmes for the state radio. He served

as chairman of the Society of Icelandic Composers (1972–83) and of the Nordic Composers' Council (1974–6). In 1976 he became the first Icelandic composer to win the Nordic Council Prize for his Flute Concerto. He was elected a member of the Swedish Royal Academy in 1993.

A remarkably versatile and prolific composer, Sveinsson is among the most important Icelandic composers of his generation. He employed serial technique frequently in his early works, such as *Hlými* ('Sounds', 1965), while the hypnotic repetitions of single pitches in *Mengi* ('Quantities', 1966) betray the influence of Cage. In the 1970s he wrote several aggressive and provocative works, including *Hjakk* ('Tautology'), in which a brutal, monotonous rhythm is repeated incessantly for 15 minutes. However, some of his works dating from between 1976 and 1980 are in an individual neo-romantic idiom (*Plutôt blanche qu'azurée*, 1976); he also began to develop a more introspective style, in which slow tempos, soft dynamics and the atmospheric use of instruments seem to negate temporality altogether. Among early examples of this personal kind of minimalism are the slow-moving choral *Haustmyndir* ('Autumn Pictures', 1982) and parts of the large ballet score *Tíminn og vatnið* ('Time and the Water', 1983–4). He has also explored this style in solo instrumental works, such as the extended meditation for clarinet, *Thér hlið, lyftið höfðum yðar* ('Lift up your heads, ye gates', 1993).

His output also features a large variety of tonal, often folk-like melodies, notably in the music for the children's play *Dimmalimm* (1970) and his settings of children's verses in *Ljóðakorn* ('Little Verses', 1981). Another feature of many works is his ability to imitate older styles, from Renaissance madrigals in *Madrigaletto* (1974) to Handel in *Tittlings minning* ('In Memory of a Dead Sparrow', 1994). The Schubertian *Jónasarlög* ('Songs to Poems of Jónas Hallgrímsson', 1996) are models of Biedermeier-like simplicity, while the hour-long First Symphony (1999) is a particularly dense, modernist work that places heavy demands on the orchestra. His ability to compose in virtually every style and genre places him in a category of his own among Icelandic composers.

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(selective list)

dramatic

Ops: *Silkitromman* [The Silken Drum] (Ö. Árnason, after Y. Mishima), 1981–2, Reykjavík, National, 5 June 1982; *Vikivaki* (Th. Vilhjálmsson, after G. Gunnarsson), RÚV TV, 13 April 1989; *Tunglskinseyjan* [The Isle of Moonlight] (S. Pálsson), 1994–5, Beijing, 22 March 1997; *Hertervig* (P.-H. Haugen), 1996; *Krisnitakan á Íslandi* [The Conversion of Iceland] (Th. Gylfason), 1999–2000
Ballet: *Tíminn og vatnið* [Time and the Water] (S. Steinarr), S, A, Bar, SATB, orch, 1983–4
Incid music: *Dimmalimm* (H. Egilson, after G. Thorsteinsson), 1970; *Dansleikur* [A Dance] (O. Björnsson), 1973, perf. 1974; *Ofvitinn* [The Genius] (K. Ragnarsson, after Th. Thórðarson), perf. 1983; *Ég er gull og gerssemi* [I am a treasure] (S. Einarsson, after D. Stefánsson), 1979; *Land míns föður* [My Father's Country] (Ragnarsson), 1985; *Sjálfstaett fólk* [Independent People] (Ragnarsson and S. Guðmundsdóttir, after H. Laxness), 1999

instrumental

Orch: Hlými [Sounds], 1965; Flower Shower, 1973; Hreinn Gallery Súm, 1974; Hjakk [Tautology], 1979; Infinitesimal Fragments of Eternity, 1982; Sym. no.1, 1999
Concs.: Könnun [Exploration], va, orch, 1971; FI Conc., 1974; Trobar Clus, bn, orch, 1980; Jubilus II, trbn, perc, tape, wind, 1986; Draumnökkvi [Dream Boat], vn, str, hpd, 1987; Eldtecken [Signs of Fire], pf, wind ens, 1995, arr. pf, orch, 1998; Erjur [Discords], vc, str, pf, 1997

Other inst: Mengi [Quantities], pf, 1966; Urwälder, hpd, 1976; 21 músíkmínúta, fl, 1980; Gloria, pf, 1980; Óður steinsins [Ode of the Stone], pf, nar, 1983; Dansar dýrðarinnar [Dances of Glory], gui, fl, cl, vc, pf, 1983; Dal regno del silenzio, vc, 1989; Thér hlið, lyftið höfðum yðar [Lift up your heads, ye gates], cl, 1993; Agnus Dei, pf, 1997

vocal

Choral (unacc. unless otherwise stated): Madrigaletto (O. Björnsson), 1974; 2 Songs in memoriam Benjamin Britten, 1978: The Sick Rose (W. Blake), Death be not Proud (J. Donne); Haustmyndir [Autumn Pictures] (S. Hjartarson), SATB, 2 vn, vc, accdn, 1982; Japönsk ljóð [Jap. Poems], SATB, gui, 1984; Haustvísur til Máriu [Autumn Verses to the Virgin Mary] (E.Ó. Sveinsson), 1984; Herbst (R.M. Rilke), 1992; Máriukvaeði [Poem to the Virgin Mary] (Laxness), 1995

Solo vocal: Ljóð fyrir börn [Poems for Children], 1v, pf, 1978; Landet som icke är [The Land that does not Exist] (E. Södergran), S, wind qnt, 1979; Karin Månsdotters vaggvisa för Erik XIV [Lullaby of Karin Månsdotter for Erik XIV] (Z. Topelius), 1v, fl, a sax, gui, perc, 1979; Ljóðakorn [Little Verses], 1v, pf, 1981; Tittlings minning [In Memory of a Dead Sparrow] (J. Thoriáksson), 1994; Jónasarlög [Songs to Poems of Jónas Hallgrímsson], 1v, vn, cl, db, pf, 1996

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ÁRNI HEIMIR INGÓLFSSON

Sveinsson, Gunnar Reynir

(b Reykjavík, 28 July 1933). Icelandic composer. He worked as a professional jazz and dance-band musician (1950–63) and was first percussionist with the Iceland SO (1956–64). From 1955 to 1961 he studied theory and composition with Jón Thórarinsson at the Reykjavík College of Music. He continued his studies with Ton de Leeuw and Léon Orthel at the Amsterdam Conservatory (1964–6) and with G.M. Koenig and Werner Kaegi at the Studio voor Elektronische Muziek, University of Utrecht (1973–4). He then returned to Reykjavík, where he has since worked as a composer, jazz musician and teacher. As a composer he is not much attracted to the official musical scene in Iceland, preferring to

compose for musicians whom he knows personally, be they in the theatre, the church, amateur choirs or jazz clubs. Within these circles his music is highly regarded. A prolific composer of nearly 200 pieces, his works, anchored in the European 20th-century musical tradition, are in an atonal style that recalls Hindemith, while also being inspired by jazz. In addition, his music is often rooted in Icelandic folk music and literature.

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Choral: *Messa*, SATB, 1961; *Sjö karlakórslög* [7 Songs for Male-Voice Choir], 1963; *Althýðuvísur um ástina* [Common Songs of Love], SATB, 1972; *Lög úr Kiljanskviðu* [Songs from the Kiljan Collection], SATB, 1972–80; *Gloria*, mixed vv, 1984; *Íslensk thjóðlög* [Icelandic Folksongs], mixed vv

Songs: *Úr saungbók Garðars Hólm* [From Garðar Hólm's Song Collection], 1972; *Fimm númer í íslenskum thjóðbúningum* [5 Pieces in Icelandic Style]; *Undanhald samkvaemt áætlun* [Retreat according to Plan], 1977

Gui: *Undir regnboganum* [Under the Rainbow]; *Íslensk rapsódía*; *Dag skal að kvöldi lofa* [The Day is as the Evening Prophesies]; *Ungur nemur gamall temur* [That which youth claims age tames]

Org: *Jesú mín morgunstjarna* [Jesus, my Morning Star]

Chbr: *Sveiflur* [Stirrings], fl, vc, perc, 1966; *Samstaeður* [Parallels], jazz ens, 1970; *Burtflognir pappírfluglar* [Paper Birds Flown Away], wind qnt, 1981; *Net til að veiða vindinn* [A Net to Catch the Wind], str qt, 1984

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M. Podhajski: *Dictionary of Icelandic Composers* (Warsaw, 1997)

MAREK PODHAJSKI

Svendén, Birgitta

(*b* Porjus, 26 March 1952). Swedish mezzo-soprano. She studied at the Opera School in Stockholm and made her début at the Royal Opera there in 1981 as Olga (*Yevgeny Onegin*). After singing Flosshilde at Bayreuth in 1983, she added most of the Wagner mezzo roles to her repertory, making her débuts at the Metropolitan Opera in 1989 and Covent Garden in 1990, both as Erda, a role she has also recorded. Her Strauss roles include Octavian, Clairon (*Capriccio*) and Gaea (*Daphne*). In 1995 she was appointed a Singer of the Swedish Court. Svendén's performances are distinguished by her even, well-proportioned voice and natural stage intelligence.

ANDREW CLARK

Svendsen, Johan (Severin)

(*b* Christiania [now Oslo], 30 Sept 1840; *d* Copenhagen, 14 June 1911). Norwegian violinist, composer and conductor.

1. [Life](#).

2. [Works](#).

Svendsen, Johan

1. Life.

His father was a military musician who gave him instruction in a variety of instruments. At the age of nine he began to play in local dance orchestras and at 11 to compose dances and marches, two of which were later published. He joined the army and soon transferred to the regimental band, where he became solo clarinetist. The violin was his principal instrument, however; he took lessons from F. Ursin and played in the orchestra of the Norwegian Theatre, of which Ibsen was director from 1857. His first experience of the symphonic repertory was as a first violinist in the series of subscription concerts arranged by Halfdan Kjerulf and J.G. Conradi in 1857–9, when Beethoven's music made a deep impression on him. He then became a pupil of Carl Arnold, whose instruction he always valued highly, though it seems to have consisted mainly of a thorough study of Beethoven's and Mozart's violin sonatas. In 1859 he met Ole Bull and in 1860 conducted a concert in Bergen. He also organized a small orchestra of his own, the Norwegian Music Society. In 1862 he travelled through Sweden and Denmark to north Germany, hoping to make his way by playing the violin, but in Lübeck, in the middle of winter, having reached the end of his resources, he appealed for a loan to the Norwegian-Swedish consul, who, impressed by his playing, obtained a stipend for him from the king to study in Leipzig. In Lübeck Svendsen composed a Caprice for orchestra with solo violin, which he sent with his application to Leipzig. Offered a place in an advanced class, he thought his education so deficient that he asked to start at the beginning.

Svendsen began at the conservatory in December 1863, studying with Moritz Hauptmann, Ferdinand David, E.F. Richter and Reinecke. Intending to prepare for a career as a violin virtuoso, by the end of 1864 he had shifted his interest to composition. In 1865 a nervous complaint in the fingers of his left hand compelled him to stop playing for a time. As compensation he was allowed to deputize for David as conductor of the conservatory orchestra. His performance was greeted with approval, as was his String Quartet op.1. At the end of 1865 he was at work on his String Octet op.3 and the Symphony no.1 in D op.4. When the Octet was performed at the conservatory in 1866, it was received with such enthusiasm that Breitkopf & Härtel asked to publish it and Svendsen was awarded the conservatory's first prize. When he left the conservatory in May 1867 he had completed the symphony and the String Quintet op.5.

Svendsen spent summer 1867 accompanying the German publisher Brockhaus on a North Atlantic tour that took them to Copenhagen (where he met Gade), Scotland, the Faeroe Islands and Iceland. In August he returned to Norway after an absence of five years and in October conducted a concert of his orchestral music, including his First Symphony, the Caprice, the Andante of his Quintet and his orchestrations of Liszt's Second Hungarian Rhapsody and of a minuet by the peasant fiddler Johan Steenberg. An enthusiastic (anonymous) review by Grieg recognized

Svendsen's freshness and originality as a composer and his complete command of the orchestra, as both a brilliant orchestrator and an authoritative conductor. However, the lack of public response to his concert confirmed Svendsen's misgivings about musical conditions in Christiania, and he left Norway to spend the winter on a state stipend in Leipzig. In spring 1868 he went to Paris, where he heard a great deal of music and had the String Quartet and Quintet performed at musical soirées, at one of which, in the summer of 1869, he was accompanied by Saint-Saëns in an early performance of Grieg's Second Violin Sonata, dedicated to Svendsen. In March 1870 he accepted a position as leader and assistant conductor of the Euterpe orchestra in Leipzig and left Paris with regret. In May a group of Germany's best virtuosos played his Octet at the music festival in Weimar; there he met Liszt, who impressed him as being unbearably vain. The Franco-Prussian war, which broke out in July, caused his expected engagement in Leipzig to be postponed. Once he reached Leipzig, however, he completed the Violin Concerto op.6, begun in Paris, and a one-movement Cello Concerto op.7; during the Gewandhaus season (1870–71) he scored a great success conducting his First Symphony. At about the same time he announced his engagement to Sara Levett, an American whom he had met in Paris, and in summer 1871 they were married in New York. Back in Leipzig at the end of September, Svendsen could at last take up his appointment with the Euterpe concerts, where his Symphonic Introduction to *Sigurd Slemba* (a drama by Bjørnstjerne Bjørnson) was performed that year. In May 1872 Svendsen was one of the musicians invited to play in the large orchestra assembled to perform Beethoven's Ninth Symphony under Wagner's direction for the laying of the foundation stone of the Festival Theatre in Bayreuth. Svendsen was a great admirer of Wagner's music, and in Bayreuth the two soon became close friends. When Svendsen's Jewish wife decided to receive Christian baptism, Wagner and Cosima stood as godparents to her. In Bayreuth Svendsen completed his 'episode for large orchestra', *Karneval i Paris* op.9, which Wagner thought 'a lot of fun'.

In autumn 1872 Svendsen returned to Christiania as joint conductor with Grieg – from 1874 sole conductor – of the Music Society concerts. For Grieg this was 'the richest season I have experienced in Norway, thanks to my brilliant colleague Johan Svendsen', as it was also for Svendsen, as both composer and conductor. His compositions during this period include some of his most interesting works, such as the orchestral legend *Zorahayda* op.11 and the orchestral fantasy *Romeo og Julie* op.18, the Festival Polonaise op.12, the *Norsk kunstnerkarneval* op.14, the Symphony no.2 in B \flat op.15 and the first three Norwegian Rhapsodies opp.17, 19 and 21, as well as a number of arrangements of folk melodies for string orchestra. This, the most productive period of his creative life, was no doubt encouraged by the congeniality of his native environment and by the government's award to him of an annual composer's salary in 1874.

In 1877 Svendsen obtained a leave of absence from the Music Society, and in November he conducted his Second Symphony in Leipzig. He spent the winter in Rome, where he completed his Fourth Norwegian Rhapsody op.22. Although he enjoyed the company of Sgambati, to whom he dedicated the published score of *Romeo og Julie*, he found musical life in Rome uninteresting and in spring 1878 went to London. There he met

Sarasate, who assisted in the performance of all his chamber music and generously put at his disposal his Paris residence when Svendsen moved there in the autumn. In Paris Svendsen found the musical environment he had been missing. He heard a great deal of new music, renewed old acquaintances and made new ones, including Mme Viardot. Padeloup included two of his Norwegian Rhapsodies in his concerts and allowed Svendsen to conduct his own Second Symphony. He conducted two concerts in Angers which were so successful that he was offered a post there. But two sets of songs, nine in all, was the apparent total of his creative achievement during these two years. In 1880 he returned to Christiania, where in the succeeding three years he also produced very little. However, one work from this period, the Romance for violin and orchestra op.26, deservedly became internationally popular, although the high quality of the piece was often obscured by the innumerable arrangements to which it was subjected. This was virtually the end of Svendsen's career as a composer, with the exception of a few relatively unimportant works commissioned for specific occasions.

Svendsen's importance as a conductor, the greatest in Scandinavia, continued to grow. During the 1881–2 season he gave two performances, the first in Norway, of Beethoven's Ninth Symphony, which raised musical standards in Christiania to a level that impressed Bülow on his visit there in May 1882. In October he conducted two concerts of his own works in Copenhagen, as a result of which the administration of the Royal Opera invited him to Copenhagen to succeed the aging Paulli as conductor there. He was appointed in 1883. That the highest musical post in Denmark should go to an outsider aroused resentment, and Svendsen's efforts to introduce changes and improvements were criticized. However, his genius and personal charm won him the confidence of the theatre administration, the respect of his colleagues and the affection of the public, and his years in Copenhagen are remembered as a peak in the city's musical life. Svendsen also gave an annual series of orchestral concerts and raised the Royal Chapel Orchestra to the level of the best in Europe. He also visited Vienna, Moscow, London, Brussels, Helsinki and other cities as a guest conductor.

Obliged to retire in 1908 because of ill-health, Svendsen continued to live in Copenhagen, where, after the dissolution of his first marriage in 1901, he had married the ballerina Juliette Vilhelmine Haase. As he had, for patriotic reasons, retained his Norwegian citizenship, he was not entitled to a Danish pension, but the state awarded him an honorary one. The Norwegian government also reinstated the composer's salary that had been suspended when he left Norway in 1883, though his work as a composer after that time is of relatively minor importance (in 1892 he had been given leave of absence from conducting to compose three works for the golden wedding anniversary of King Christian IX and Queen Louise; of these, the ballet *Foraaret kommer* ('The Arrival of Spring') op.33 is the last work to which he gave an opus number).

On the podium Svendsen was a majestic figure of commanding, almost military, authority, completely in control and with the confidence born of careful intelligent preparation and a perfect musical memory. Those who played under him said that he had an ideal beat, discrete, precise and easy

to follow, and a hypnotic glance. Off the podium he was modest and congenial, generous and helpful. Of the young musicians who benefited from his teaching, advice and encouragement, the most outstanding was Carl Nielsen, who played under him from 1889 to 1905 and was always warm in his expressions of gratitude and admiration.

Svendsen, Johan

2. Works.

It is inevitable that Svendsen's name should be coupled with Grieg's, as these two constitute the culmination of national Romanticism in Norway. Yet, though they present an attractive picture of mutual admiration, respect and affection, lasting throughout their lives, they were complementary rather than similar. As Grieg himself observed in a letter in 1882, '[Svendsen] has precisely all that which I don't have' – that is, a natural mastery of the orchestra and of the large Classical forms. In his review of Svendsen's Christiania concert in 1867 Grieg found Svendsen's Caprice rather formless, but Svendsen pointed out that it had been composed before he had studied form in Leipzig, though he also argued that 'one cannot always maintain the old forms when one wants to present new ideas'. Svendsen's student works show the ease with which he used the old forms. He found little need to experiment with these, although the Quintet is in only three movements, of which the second is a theme and variations (as is his arrangement for string orchestra of the Norwegian folk tune *I fjol gjaett'e gjeitinn*: 'Last year I was tending the goats'); and the Cello Concerto is in one movement, with a slow section inserted between the development and the recapitulation.

At the same time Grieg expressed (in a letter) his admiration for Svendsen's orchestration, tentatively daring to see the influence of Berlioz. This suggestion would seem to gain support from the Berliozian subjects of some of the works composed after his first stay in Paris: *Karneval i Paris*, *Zorahayda*, *Norsk kunstnerkarneval* and *Romeo og Julie*, in which, as perhaps also in the Symphonic Introduction to *Sigurd Slembe*, he seemed to forsake Classical ideals in favour of descriptive music using freer forms designated 'An Episode', 'A Legend' or 'A Fantasy'. Only *Zorahayda* has a literary programme, drawn from Washington Irving's *Legend of the Rose of the Alhambra*, which is inserted in the score as a guide to the piece's six sections. Here Svendsen also used motivic transformation, and the Spanish-Moorish subject allowed him to create an exotic orchestral atmosphere. In *Norsk kunstnerkarneval*, which depicts a Norwegian artists' carnival in Rome, the city is represented by an Italian folksong and the artists by a Norwegian one. This was the first occasion on which Svendsen used folk material. In 1867 Grieg had written of 'the boldest national tone' of the First Symphony and thought the Scherzo to be 'national through and through', but in 1881 he 'searched for the Scandinavian' in the Introduction to *Sigurd Slembe*. Svendsen was unquestionably a patriot with strong feelings for his homeland; after his move to Copenhagen he wrote to his father of his longing for Norway and confessed 'sometimes it is as if I will not be able to endure it down here for any length of time'. He loved the folk melodies of his people and made sensitive and attractive arrangements of a number of them, as well as treating them superbly in his four Rhapsodies, which are much more than folksong arrangements.

Characteristic traces of these national melodies are also found in his own melodies and motifs, for example in the scherzo movements of both symphonies. But despite his Romanticism Svendsen was too 'classical', too objective a personality to submerge himself and his art in patriotic fervour as had Ole Bull or Grieg.

The Violin Concerto was the first by a Norwegian, apart from the two virtuoso works by Ole Bull, and the Cello Concerto was presumably the first of its kind in Norway. Both are very attractive and well written, but it is perhaps their weakness that the beauty and elegance of the solo parts do not sufficiently compensate the soloist for the lack of virtuoso display. While they cannot be expected to rival the lovely Romance in popularity, they deserve a more frequent hearing than they have had. The two symphonies are not the first by a Norwegian, but they are the earliest to have won an audience in Norway and to have remained in the repertory. They are among Svendsen's finest and most representative works; the return to Classical principles evident in the Second effectively contradicts the impression that Svendsen had been converted to the more radical Romanticism of Berlioz and Wagner in the years following the composition of the First. He was a born symphonist: Grieg observed 'the perfect balance between the ideas and the technical means' in his First Symphony; and in the Second the wealth of ideas and the greater expressivity of the mature artist perhaps make this his masterpiece. It was certainly to be expected that his future development as a composer would be as a symphonist, but his move to Copenhagen virtually put an end to his creative work. The blame for this sterility has been attributed to the demands made on him as a conductor, but even five years earlier, in Paris, he had found composition virtually impossible; as he wrote to Grieg, 'nothing that I try works out'. There is reason to suppose that personal problems raised great obstacles to his inspiration and concentration. It is known that in 1882 he was at work on a third symphony, which it has been supposed was never finished. However, from an unfinished volume of memoirs by John Paulsen, *Aftnerne i Arbinsgade*, it appears that this work suffered a fate worse than incompleteness. Svendsen had completed the symphony, he told Paulsen, but one day his wife Sara took the manuscript in a jealous rage and cast it into the fire. This tragic incident came to Ibsen's knowledge and provided the basis for the famous scene in *Hedda Gabler* (1890) in which Hedda casts Eilert Løvborg's manuscript into the fireplace.

Svendsen's style was very much his own, although attempts have been made to relate it to that of Beethoven, Schumann, Mendelssohn and Gade on the one hand, and Berlioz, Liszt and Wagner on the other. He stands somewhere between the two camps, a cosmopolitan rather than an eclectic. His melodic style is normally firmly tonal and diatonic; sometimes a descending root position triad, often at the end of a phrase and perhaps with repetitions which waver between major and minor modes, suggests the influence of Norwegian folk music. Chromatic passages usually occur in slow tempos and express a mood of Romantic longing, as in *Zorahayda* and in the openings of the Romance for violin and of the last movements of both symphonies. His harmony is normally quite traditional and functional, not nearly so daring in the use of dissonance as Grieg's (though Svendsen shared with his progressive countryman a trick of harmonizing melodies

with descending chromatic chords). His rhythm is straightforward and uncomplicated, rarely indulging in cross-rhythms and with a fondness for dotted rhythms in quick passages. Yet the rhythmic element, clean, well marked and elastic, was an essential feature of Svendsen's work both as composer and conductor. Carl Nielsen called his treatment of rhythm his greatest gift to Danish music.

Svendsen, Johan

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orchestral

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Norsk kunstnerkarneval, op.14, 1874 (Leipzig, 1881); Sym. no.2, B♭, op.15, 1874 (Leipzig, 1877); 4 Norwegian Rhapsodies: no.1, op.17, no.2, op.19, no.3, op.21, all 1876 (Christiania, 1877), no.4, op.22, 1877 (Christiania, 1878); Romeo og Julie, fantasy, op.18, 1876 (Christiania, 1880); Romance, vn, orch, op.26 (Christiania, 1881); Polonaise no.2, D, op.28, 1882 (Copenhagen, 1919); Foraaret kommer [The Arrival of Spring], ballet, op.33, for golden wedding of Christian IX, 1892, excerpt, arr. pf (Copenhagen, n.d.); Andante funèbre, 1894 (Copenhagen and Leipzig, 1895); Festival Prelude, 1898; arr. pf (Copenhagen, 1911); I fjol gjaett'e gjeitinn [Last year I was tending the goats], Variations on a Norwegian Folktune, str orch, op.31, 1874 (Leipzig, 1878)

other works

Chbr: Str Qt, a, op.1, 1865 (Leipzig, 1868); Str Octet, A, op.3, 1865–6 (Leipzig, 1867); Str Qnt, C, op.5, 1867 (Leipzig, 1868); Paraphrase sur des chansons populaires du nord, arr. G. Tronchi, humorous march, vn, vc, pf, op.16 (Copenhagen, 1916)

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Pf: Anna Polka, 1854 (Christiania, 1883); Til saeters [To the Mountain Pasture], waltz, 1856 (Christiania, 1883)

Arrs., str orch: 2 Icelandic Melodies, op.30, 1874 (Leipzig, 1878); O. Bull: Saeterjentens Søndag [The Girl's Sunday on the Mountain Pasture], 1872 (Christiania, 1878); 2 Swedish Folk-Melodies, op.27, 1876 (Christiania, 1878); R. Schumann: Abendlied (Christiania, 1887)

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Svenska Samfundet för Musikforskning [Swedish Society for Musicology].

A society founded in 1919 by members of the Swedish section of the Internationale Musikgesellschaft, to promote musicology, especially research into Swedish music. At the time of its foundation musicology was not an established discipline in Sweden so that from its first volume the *Svensk tidskrift för musikforskning* was of seminal importance. The society has published early Swedish music, in the series *Äldre Svensk Musik* (1930s), and on a more ambitious scale in the *Monumenta Musicae Svecicae* (1958–), and the complete works of Berwald. Studies, bibliographies and documents are published in the series *Musik i Sverige* (1969–). Outstanding presidents of the society have been Tobias Norlind (1919–26 and 1943–4), Einar Sundström (1939–42), C.-A. Moberg (1945–61), Ingmar Bengtsson (1961–86), Anna Johnson (1986–90) and Greger Andersson (from 1990). In 1995 it had about 350 members.

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Sverdlovsk.

See [Yekaterinburg](#).

Sverige

(Swed.). See [Sweden](#).

Svete, Tomaž

(*b* Ljubljana, 29 Jan 1956). Slovenian composer. He studied with Škerl (composition) and Anton Nanut (conducting) at the Ljubljana Academy of Music (1976–81) and with Cerha and Suitner at the Hochschule für Musik in Vienna (1983–8, MA 1989). In 1995 he was appointed lecturer in composition at the faculty of education of the University of Maribor. His *Requiem*, *Ugrabitev z Laudaškega jezera* (The Rape from the Laudach Sea) and *Sacrum delirium* have been awarded first prizes at competitions in Ljubljana, Vienna and Gorizia respectively.

His musical vocabulary is determined by a rigorous compositional system. He employs traditional forms, such as the sonata form found in his opera *Kralj Malhus* ('King Malhus'), and constructivist techniques associated with music of the Second Viennese School, a particular influence on his work. In some elements of his musical structures Svete interpolates the Golden Section (e.g. *Minnelieder*) and, later, principles of fractal geometry (e.g. *Formes fractales*). A large part of his output is made up of vocal works, and several works contain elements of music theatre. Despite some of his compositions being based on literary subjects, programme music in the strictest sense of the word is alien to Svete's music.

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Orch: *Prekmurska suita*, str, 1978; *L'amor sul mar*, 1987; *Divertimento*, 1990; *Concert de la nuit*, vn, db, hp, orch, 1996

Vocal: *Srednjeveške balade* [Medieval Ballads] (J. Menart), Bar, pf, 1983; *Tri pesmi na tekste Gustava Januša* [3 Poems of Gustav Januš], Bar, pf, 1984; *Minnelieder* (King Konradin, 13th century), Bar, pf, 1989; *Hommage à Hugo Wolf* (M. Merlak), nar, female chorus, chbr orch, 1990; *Ein komplizierter Engel*, S, str qt, hp, 1991; *Requiem* (Merlak, Persian texts), nar, S, A, T, B, 2 choruses, 2 ens, orch, 1991; *Sacrum delirium* (cant., F. Balantič), S, T, chorus, orch, 1994; *Evocazione* (C. Baudelaire), S, fl, cl, tpt, hp, db, perc, 1995

Chbr: Sonata in modo antico, bn, pf, 1979; Sonatina, tpt, pf, 1979; Pet skladb [5 Pieces], str qt, 1986; Formes fractales, vn, rec, pf, 1988; Hefaistos, vn, pf, 1988; Wie ein Hauch, rec, 1989; Zupftrio, mand, hp, gui, 1990; Str Qt, 1992; Isomerisms, fl, ob, cl, trbn, tuba, perc, pf, vn, va, vc, db, 1993; Hommage à Slavko Osterc, pf, 1994; Rappresentazione sacra, db, fl qt, 1994; Sonata solaris, vc, pf, 1994; Dyptonque, sax qt, 1996

Principal publishers: Društvo slovenskih skladateljev (Ljubljana), Eirich (Vienna)

MATJAŽ BARBO

Svetlanov, Yevgeny (Fyodorovich)

(b Moscow, 6 Sept 1928). Russian conductor, composer and pianist. He graduated from the Gnesin Institute (1951), where he studied composition with Mikhail Gnesin and the piano with Mariya Gurvich (a pupil of Medtner). In 1955 he also graduated from Shaporin's composition class and Gauk's conducting class at the Moscow Conservatory. He began his conducting career with All-Union Radio in 1953 (while still a student at the conservatory), and from 1955 was an assistant and then a conductor at the Bol'shoy Theatre; later he was principal conductor (1962–4). The theatre and opera were in his blood from childhood: his father had been a soloist at the Bol'shoy and his mother an artist in a mime ensemble. He conducted many of Rimsky-Korsakov's operas, Dargomizhsky's *Rusalka*, Borodin's *Prince Igor* and Tchaikovsky's *The Queen of Spades*; his interpretations of these works, especially the monumental choral scenes, sounded fresh and colourful. He also conducted modern Russian works, including Shchedrin's *Not for Love Alone* (1961), Karayev's ballet *In a Path of Thunder* (1959) and Balanchivadze's ballet *Pages of Life* (1961), as well as many new foreign works including Bartók's *Bluebeard's Castle*. In 1964 he conducted the Bol'shoy company's productions at La Scala, and in 1984 he conducted *Boris Godunov* at Covent Garden.

While conducting at the Bol'shoy, Svetlanov did not abandon his concert work. In 1965 he became principal conductor of the USSR State SO (later Russian State SO), and it was from this time that he became noted as a symphonic conductor (his recordings of all Tchaikovsky's symphonies have won international acclaim). In 1992 he was appointed principal conductor of the Residentie-Orkest, The Hague. Svetlanov is one of the most versatile Russian musicians: a gifted composer of large-scale symphonic works (including a symphony (1956) and a piano concerto (1951, revised 1976)), instrumental chamber music and vocal pieces (including nearly 50 songs), and a fine pianist. His conducting style is characterized by sensitive attention to detail, allied to an ability to grasp and mould the overall structure; his interpretations reveal power of emotional feeling, free of any superficiality or showmanship. His typical programmes include works by Myaskovsky (he has devoted much attention to popularizing Myaskovsky's symphonic music), Shostakovich, Prokofiev, Khachaturian, Shebalin, Knipper, Shchedrin and Eshpay. He performs these in Moscow and during his numerous foreign tours. He is also a noted exponent of Mahler's symphonies. His life and work have been the subject of a film *Dirizhyor*

(‘The Conductor’). Svetlanov is a prolific recording artist, having recorded virtually all the standard Russian orchestral repertory. He was made People’s Artist of the USSR in 1968, and was awarded the Lenin Prize in 1972 and the Glinka Prize in 1975.

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I.M. YAMPOL'SKY/R

Sviridov, Georgy Vasil'yevich

(*b* Fatezh, Kursk Province, 3/16 Dec 1915; *d* Moscow, 6 Jan 1998). Russian composer, pianist, musical and public figure. After his initial education at the music school in Kursk (1929–32), he studied composition under M.A. Yudin, and piano under Isay Braudo at the Central Music Tekhnikum in Leningrad (1932–6), later transferring to the Leningrad Conservatory (1936–41) where his teachers were Ryazanov and Shostakovich. Sviridov is one of the most significant figures in Russian music of the second half of the 20th century and one of the most popular composers of concert works in post-World War II Russia. His consistent striving towards a distinctively Russian style has made him the leader of a new nationalist movement in his country.

Sviridov first achieved acclaim with his Pushkin song cycle (1935); their sincerity, simplicity of harmony and texture, the freshness of the modality and the novelty of approach to the text all contributed to their popularity. The 19-year-old student was accepted into the ranks of the Composers Union – a rare instance in the working practices of this organization. In the late 1930s and 40s he wrote much instrumental music, while his tempered enthusiasm for the modernism of Hindemith, Stravinsky and Shostakovich is noticeable in these works, Sviridov found more straightforward resolutions to thematic problems, and felt no need to temper his penchant for melodic expansiveness. The *Al'bom dlya detei* (‘Children’s Album’) (1948) and *Strana ottsov* (‘The Land of Our Fathers’) (1950) mark a new stage in Sviridov’s development: a Neo-Romantic tendency is signalled by the arrival of the programmatic instrumental miniature, a lyrical diatonicism shattered at moments of tension by dissonant chords, orchestral piano writing, and vocal characterizations by means of recitative and exclamation. *Strana ottsov*, with its lyricism tinted with tragedy, was not consonant with the spirit of banal official patriotism of the late Stalinist era, and the work was first heard only in the autumn of 1953 after Stalin’s death.

The Burns cycle (1955), which contains a rare description of life in Soviet Russia (*Vsyu zemlyu t'moy zavoloklo* [‘The entire earth is clouded in gloom’]), signalled the beginning of the predominance of vocal music in

Sviridov's output. Setting Russian poetry from Pushkin to Pasternak, he forged a characteristically singable style. Despite the basic strophic form of the verses, he sometimes overcame the inertia created by the ostinato principle and motivic development so exhaustively employed by Neo-Classic composers; nonetheless, tonality, traditional harmony and *cantabile* melody shunned by the avant garde became the mainstay of Sviridov's inventive melodic art.

With the Yesenin setting of 1955 onwards, national subject matter finally entered his music, establishing a specifically Russian character. The second half of the 1950s, the high point of Khrushchov's liberalism, brought Sviridov wide public recognition. His most ambitious works date from this period: the oratorios *Dekabristi* ('The Decembrists'), *Dvenadtsat'* ('The Twelve') – to words by his contemporaries, Pushkin and Blok respectively, and the *Pateticheskaya oratoriya* after Mayakovsky.

Sviridov created a new song-style oratorio and introduced symphonic development and scale into strophic verse forms. Inspired by the great Russian poets, he congenially interpreted the Russian Revolution in the spirit of Messianism and Eschatologism.

At this point, a scale – to become characteristic in Sviridov's music – makes its first appearance: a succession of thirds (E \square +G–B \square +d–f–a–C \square +E'), it forms the basis of a limited modal system replacing the extended tonality which was used in the 1940s.

In the early 1960s Sviridov wrote a series of small-scale chamber cantatas taking the inner man as the main theme, including *Derevyannaya Rus'* ('Wooden Russia') after Yesenin; *Grustniye pesni* ('Sad Songs') after Blok; *Sneg idyot* ('It is Snowing') after Pasternak. The *Kurskiye pesni* ('Kursk Songs') of 1964 are the most successful of these and are based on lyrical folk songs from the Kursk Province all of which deal with the theme traditional in folklore – that of a woman's position in peasant society. The expressive qualities of the old anhemitonic mode (D \square +E \square +F–G) and the resultant harmony, the economic texture, the dazzling orchestration, and the variety of the choral writing have attracted praise: Shostakovich commented that 'there are few notes and much music'. The cantata served as the model for many such works during the 1960s and 70s. Sviridov's association with the cinema during these years gave rise to two popular orchestral suites: *Metel'* ('The Snowstorm') and *Vremya, vperyod!* ('Time, Forward!').

The choral works of the 1970s and 80s are highly valued in Russia and mostly set to the words of folk texts or those of 20th-century Russian poets. Among these can be found a new type of virtuoso choral concerto as exemplified by the *Kontsert pamyati A.A. Yurlova* ('Concerto in Memory of A.A. Yurlov') of 1973. Logically and chronologically, as the final result of Sviridov's late-period choral work, arose the monumental *Pesnopeniya i molitvi* ('Canticles and Prayers') of 1987 to 1997, based on liturgical texts, and considered by some to be one of the more important Orthodox sacred works after Rachmaninoff's *Vsenoshchnoye bdeniye* ('All-Night Vigil').

Sviridov's latter-day attraction towards the philosophical, religious and visionary is reflected in *Otchalivshaya Rus'* ('Russia Cast Adrift') for voice

and piano to words by Yesenin (1977). With its symbolic images of the family house in ruins flying away into the sky of Russia (an image paralleling that of the city of Kitezh as used by Rimsky-Korsakov), its vision of the iron guest – a paradoxical symbol of progress bringing destruction to the Earth – and with its evangelical theme of Judas's betrayal, the apocalyptic and especially the chiliastic expectation of a second coming gain increasing importance in Sviridov's late work. Non-linear composition of texts, devoid of plot, form complex multi-layered space-time continua, with freely associative links between poetic images reinforced by a subtly unified language, which requires neither leitmotifs nor thematic development. The mature style is characterized by slow tempi, the use of quasi-liturgical modal systems – usually diatonic – and a very meagre, ascetic texture in which polyphonic vertical chords in the outer registers predominate, creating a sense of depth and perspective which nonetheless conveys a sensation of upward striving.

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Choral orch: Poëma pamyati Sergeya Yesenina [Poem in Memory of Sergey Yesenin] (Yesenin), T, chorus, orch, 1955–6; Pateticheskaya oratoriya [Pathetic Oratorio] (V. Mayakovsky), B, chorus, orch, 1959; Kurskiye pesni [Kursk Songs] (trad.), chorus, orch, 1964; Derevyannaya Rus' [Wooden Russia] (Yesenin), T, chorus, orch, 1964; Sneg idyot [The Snow is Falling] (B. Pasternak), cant., chorus, orch, 1965; 5 pesen Rossii (orat, A. Blok), S, Mez, Bar, B, chorus, orch, 1967; Vesennyyaya kantata [Spring Cantata] (N. Nekrasov), cant., chorus, orch, 1972; Pushkinskiy venok [A Pushkin Wreath] (A.S. Pushkin), chorus, inst ens, 1979; Nochniye oblaka [Night clouds] (Blok), chorus, inst ens, 1981

Other choral: 5 khorov na slova russkikh poëtov [5 Choruses on Words by Russian Poets] (N. Gogol, A. Prokofyev, S. Orlov, Yesenin, 1958; 3 khora [3 Choruses], 1973, from the incidental music to A.K. Tolstoy: Tsar Fyodor Ioannovich; Kontsert pamyati A.A. Yulova [Concerto in Memory of A.A. Yurlov], 1973; Pesnopeniya i molitvi [Canticles and Prayers], 1987–97; Strana ottsov [Land of Our Fathers] (A. Isaakian), T, B, pf, 1950; Burns Songs (trans. S. Marshak), B, pf, 1955; Peterburgskiy pesni [Petersburg Songs] (Blok), S, Mez, Bar, B, pf, vn, vc, 1961–3; Otchalivshaya Rus' [Russia Cast Adrift] (Yesenin), 1v, pf, 1977; Peterburg [St Petersburg] (Blok), Bar, pf, 1996

Chbr and solo inst: Pf Sonata, 1944; Pf Trio, 1945; 2 Partitas, pf, 1946; Al'bom dlya detey [Children's Album], pf, 1948; Muzika dlya kamernogo orkestra [Music for Chamber Orchestra], 1964; Malenkiy triptikh [Small Triptych], orch, 1964; Metel' [The Snowstorm], suite, orch, 1965; Vremya, vperyod! [Time, forward!], orch, 1967

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- A. Zolotov, ed.:** *Kniga o Sviridove* [A book about Sviridov] (Moscow, 1983)
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- A. Belonenko, ed.:** *Muzikal'nyi mir Georgiya Sviridova* [The musical world of Georgy Sviridov] (Moscow, 1990)

ALEKSANDR SERGEYEVICH BELONENKO

Svoboda, Josef

(b Časlav, 10 May 1920). Czech stage designer. He was apprenticed in his father's profession of cabinet maker before studying (1941–3) to be an interior architect. It was through his hobby, painting, that he became interested in stage design. His first work was for an amateur group in Časlav (1942), after which he did designs for the *Novy Soubor* ('New Group'), of which he was a founder member, in Prague (1943–4). After World War II he studied architecture in Prague (1945–50), also taking over in 1945 the direction of design at the Grand Opera of the Fifth of May, which became the Smetana Theatre in 1948. He was appointed chief designer and technical director of the National Theatre in 1951 and exercised a decisive influence on the development of Czech music theatre. His work outside Czechoslovakia from the late 1950s also considerably affected international opera.

Influenced by the architecturally plastic quality of Czech stage design in the 1930s and 40s and by the ideas of Appia and Craig, Svoboda developed the concept of a 'psycho-plastic stage' whose basic elements of space, time, rhythm and light combine to form a dynamic continuum, allowing for the development of the music drama as a homogeneous kinetic process. The emancipatory experiences of cubo-futurism, constructivism and the Bauhaus are assimilated but largely reinterpreted in a symbolist way, concentrating on the 'inner' (or 'immanent') meaning of the work and the psychology of action (e.g. the dualism of the towers in *Il trovatore*; 1966, Berlin). Svoboda's revival of the constructivist concept of the unity of art and technique campaigning 'for a theatre that truly reflects its age and its scientific spirit' opened new formal horizons to contemporary stage art: the dynamics of the visual processes are not left to stage machinery but are based on a mechanics of transformation, specially designed, and in particular the use of modern lighting techniques. Svoboda made inspired use of such effects as low-voltage light walls dividing up the stage area

(*Les vèpres siciliennes*; 1969, Hamburg) or laser beams and holograms (*Die Zauberflöte*; 1970, Munich). In particular, he developed a superb projection technique, involving a complex system of colour projections which sometimes combine to animate a mobile plastic framework (*Oberon*; 1968, Munich, directed by Rudolf Hartmann) or with a transparent cyclorama, hangings, mirrors and lenses (the *Ring*; 1974–6, Covent Garden), which themselves form the variable stage area. From the combinations of slide and film projections based on collage, new forms were devised which have been used in such operas as Nono's *Intolleranza 1960* (1961, Venice; with a third medium, television, 1965, Boston) and Zimmermann's *Die Soldaten* (1969, Munich). There are formal similarities, especially in the montage technique, to the epic, distancing theatre of Piscator and Brecht. But in opposition to this, Svoboda's 'psycho-plastic' stage art is a suggestive and subjective one that seeks to lead on the spectator's imagination, vivifying 'the theatre's traditionally evocative, inherently metaphoric power' (Burian, 1971).

Svoboda's career has been particularly associated with that of Václav Káslík, the première of whose *Zbojnická balada* ('The Brigand's Ballad') he designed in 1948 for Prague, restaging it in 1986. As well as collaborating with Káslík on numerous productions (*Die Frau ohne Schatten*, 1967; *Pelléas et Mélisande*, 1969; and *Nabucco*, 1972, all at Covent Garden; and *Idomeneo*, 1981, Ottawa), he designed the first production of Káslík's opera *La strada* (1982, Prague). Svoboda was responsible for the opening production, *Libuše*, of the refurbished National Theatre in Prague in 1983. Although his 'trademark' staircase began to seem a formula, few other stage designers have had such a consistently influential appeal. The productions he has designed include several that have transferred from one house to another, for instance *Les vèpres siciliennes*, originally mounted in Hamburg in 1969, directed by John Dexter, which went on to the Paris Opéra and the Metropolitan in the mid-1970s and the ENO in 1984. Other notable productions include *From the House of the Dead* (1978, Zürich), *Wozzeck* (1981, Hamburg), Fibich's *Nevěsta messinská* ('The Bride of Messina'; 1985, Prague), Verdi's *Macbeth* (1985, Zürich), *Elektra* (1986, Bonn), Martinů's *Ariadne* (1987, Prague) and *Salome* (1990, Berlin).

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'Designing for the Stage', *Opera*, xviii (1967), 631–6 [interview]

'Szenographie als Teil der Aufführung', *Bühnentechnische Rundschau*, lxii/6 (1968), 11–13

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- D. Bablet:** *La scena e l'immagine: saggio su Josef Svoboda* (Turin, 1970)
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- J.M. Burian:** 'Josef Svoboda: Theatre Artist in an Age of Science', *Educational Theatre Journal*, xxii (1970), 123–45
- J.M. Burian:** *The Scenography of Josef Svoboda* (Middletown, CT, 1971) [incl. list of productions]
- D. Mack:** *Der Bayreuther Inszenierungsstil (1876–1976)* (Munich, 1976)
- J.M. Burian:** *Svoboda, Wagner: Josef Svoboda's Scenography for Richard Wagner's Operas* (Middletown, CT, 1983)
- G. Friedrich:** *Wagner Regie* (Zürich, 1983)

MANFRED BOETZKES

Svoboda, Tomas

(b Paris, 6 Dec 1939). American composer of Czech descent. His First Symphony (1956), completed before any formal composition study, was given its première by the FOK Prague SO in 1957. He studied percussion, composition and conducting at the Prague Conservatory (1954–62) and composition at the Prague Academy (1962–4). Owing to political unrest, he left Czechoslovakia in 1964 and settled in the USA, where he studied at the University of Southern California, Los Angeles (1966–9), with Ingolf Dahl and Halsey Stevens. He was appointed professor of music at Portland State University, Oregon, in 1970. In 1985 he won the ASCAP Foundation/Meet the Composer Award.

Recognized by Britten, Milhaud and Martinů for his compositional ability, Svoboda's style is characterized by rhythmic vitality and a rich, tonal harmonic language. His more than 150 works, of which *Overture of the Season* (1978) is the most widely known, have been performed by major orchestras in North America, Europe and Japan. He has twice served as guest conductor of the Oregon SO in performances of his Fifth 'In Unison' and Sixth Symphonies. A number of his works, including the Symphony no.4 (1975), *Ex libris* (1983), Concerto for Chamber Orchestra (1986) and Second Piano Concerto (1989), have been recorded.

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(selective list)

Orch: Sym. no.1 'Of Nature', op.20, 1956, rev. 1984; In a Linden's Shadow, sym. poem, op.25, org, orch, 1958; 6 Variations, op.32, vn, str orch, 1961; Sym. no.2, op.41, 1964; Sym. no.3, op.43, org, orch 1965; Concertino, op.46, ob, brass choir, timp, 1966; Pf Conc. no.1, op.71, 1974; Sym. no.4 'Apocalyptic', op.69, 1975; Vn Conc., op.77, 1975; Ov. of the Season, op.89, 1978; Sym. no.5 'In Unison', op.92, 1978; Nocturne (Cosmic Sunset), op.100, 1981; Ex libris, op.113, 1983; Conc., op.125, chbr orch, 1986; Dance Suite, op.128, 1987; Pf Conc. no.2, op.134, 1989; 3 Cadenzas, op.135, pf, orch, 1990; Sym. no.6, op.137, cl, orch, 1991; Mar Conc., op.148, 1994

Vocal: Suite, op.30, Mez, orch, 1961; Journey (cant., M. Barnard), op.127, Mez, Bar, chorus, orch, 1987; Sum. Frags., op.139, S, pf, 1992
Chbr: Str Qt no.1, op.29, 1960; Ballade, op.35, bn, pf, 1961; Sonata, op.55, 2 pf, 1972; Passacaglia and Fugue, op.87, vn, vc, pf, 1981; Pf Trio, op.116, 1984; Chorale, E♭; op.118, cl, vn, vc, db, pf, 1985; Phantasy, op.120, vn, vc, pf, 1985; Suite, op.124, pf 4 hands, 1985; Elegy, op.144, gui, tape, 1991; Theme and Variations, op.142, fl, cl, pf, 1992; Meditation, op.143, ob, str, 1993; Sonatine, op.154, fl, cl, pf, 1996; Str Qt no.2, op.151, 1996; Duo Conc., op.152, tpt, org, 1997
Solo inst: Etudes in Fugue Style, op.44, pf, 1966, Pf Sonata no.1, op.49, 1967; Gui Sonata, op.99, 1980; Suite, op.105, hpd, 1982; Etudes in Fugue Style, op.98, pf, 1984; Pf Sonata no.2, op.121, 1985

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ROBERT A. KING, JR

Swabridge, Thomas.

See [Schwarbrook, Thomas](#).

Swados, Elizabeth [Liz]

(b Buffalo, NY, 5 Feb 1951). American composer and writer. She attended Bennington College in Vermont (BA 1972), where she studied composition with Henry Brant. Swados became associated with the La Mama Experimental Theater Company, based in New York, in 1970. For the Romanian director Andrei Serban she composed scores to accompany several of his adaptations of Greek tragedies; she also acted as music director of the International Theater Group, led by Peter Brooks. In 1978 her innovative musical *Runaways* was given its première in New York. Later she collaborated with Garry Trudeau, creator of the *Doonesbury* comic strip, on a musical based on the strip and on a revue about Ronald Reagan (*Rap Master Ronnie*).

In her music for theatre of the 1970s Swados drew on a number of non-Western influences. With *Runaways* she was established as a force in American musical theatre; like her other so-called collage musicals, it treats a common theme in songs and sketches without relying on a plot. She uses a wide range of popular music from pop and punk to salsa in her revues and other shows. She has also written music and prose based on Jewish themes, such as her song cycle, *Giving Thanks* (1996). An award-winning playwright and the recipient of three Obie awards, she is also the author of both fiction and non-fiction.

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(selective list)

Stage: Nightclub Cantata (revue, Swados), New York, 1977; Alice in Concert (after L. Carroll), New York, 1978; Runaways (musical, Swados), New York, 1978; Dispatches (musical, after M. Herr), New York, 1979; The Incredible Feeling Show (musical), New York, 1979; Haggadah (cant., after E. Wiesel), New York, 1980; Under Fire (musical, Swados), New York, 1980; Lullabye and Goodnight (musical, Swados), New York, 1982; A Summer Fable (musical), Boston, 1983; Doonesbury (musical, G. Trudeau), New York, 1983; Jerusalem (orat, after Y. Amichai), New York, 1984; Rap Master Ronnie (revue, Trudeau), New York, 1984; The Beautiful Lady (musical theatre op), 1985; Jerusalem (op), 1986; Esther (dramatic song cycle), 1988; Swing (musical), 1989; The Red Sneaks (musical), 1990; The Story of Job (musical), 1991; Bible Women (musical), 1996; The Hating Pot (musical), 1996; Missionaries (musical), 1996; The Secret Window (children's musical), 1996

Incid music (all plays dir. A. Serban): Medea (Euripides), 1972; Electra (Sophocles), 1973; The Trojan Women (Euripides), 1974; The Good Woman of Setzuan (B. Brecht), 1975; Agamemnon (Aeschylus), 1977; The Cherry Orchard (A. Chekhov), 1977; The Caucasian Chalk Circle (Brecht), 1998; Cymbeline (W. Shakespeare), 1998; The Merchant of Venice (Shakespeare), 1998

Film scores: Four Friends; Too Far to Go; Seize the Day, 1984; A Year in the Life (TV score), 1986–7; Under Heat, 1994; Cost of Living, 1995

Other works: Sylvia Plath Song Cycle; New York Gypsy Suite, orch, 1980; Truth and Variations; Sym. Ov.; Giving Thanks, song cycle, 1996; other ens works

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C. Bentsen: 'Swados in Wonderland', *New York* (29 Dec 1980), 38–42

CHARLES PASSY/LOIS ANN ANDERSEN

Swain, Freda (Mary)

(*b* Portsmouth, 31 Oct 1902; *d* Chinnor, 29 Jan 1985). English composer and pianist. One of the last composition pupils of Stanford at the RCM, she also studied the piano with Dora Matthey (1913–17) and with Arthur Alexander, whom she married in 1921. She was appointed professor at the RCM in 1924, the year from which her first mature compositions may be said to date. She first came to prominence with *The Harp of Aengus* for violin and orchestra (based on a poem by W.B. Yeats), played by Achille Rivarde at Queen's Hall in January 1925. In 1936 she founded the British Music Movement for the promotion of new music and after World War II she set up the NEMO Concerts, which again promoted her contemporaries' music as well as her own.

On the outbreak of war, Arthur Alexander was marooned in South Africa. Swain wrote a piano concerto for him; scored on very thin paper it was sent by airmail in a number of instalments. Alexander performed it in Cape Town and elsewhere and it became known as the 'Airmail' Concerto. Despite its success, however, and protests by the composer and her supporters, the concerto was never accepted for broadcast by the BBC. In 1940 Swain joined her husband and they toured widely, and later in Australia.

Swain's affinities are with the English school immediately preceding her generation, John Ireland especially. Although the range of her music is limited, the music is vital, individual and presented with technical assurance. While her later music introduces a more dissonant harmony, her earlier instrumental works and especially one or two songs, such as the folklike *The Lark on Portsdown Hill* and sympathetic settings of Housman, show her at her best.

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Ops: Second Chance (1, Swain and M. Rodd), concert perf., London, Royal Festival Hall, Recital Room, 1959; *The Spell* (3), inc.

Orch: *The Harp of Aengus*, after W.B. Yeats, vn, orch, 1924; *Pastoral Fantasy*, chbr orch, 1936–7; 'Airmail' Conc., pf, orch, 1939; *Perihelion*, vn, str; *Lumina naturi*, cl, hn, str, 1948; *Concertino*, pf, str; *The Lion of England*, coronation march, 1953

Chbr and solo inst: *Mauresque*, vn, pf, 1920; *Str Qt no.1 'Norfolk'*, 1924; *Sonata 'The River'*, vn, pf, 1925; *Sonata*, vc, pf, (1925); *Sonata*, vn, 1933; *Satyr's Dance*, sax, pf, 1935; *Summer Rhapsody*, va/cl, pf, 1936; *Suite*, sax, 1937; *Pf Qt 'The Sea'*, 1938; *The Willow Tree*, cl, pf, 1946; *Sonata*, g, vn, pf, 1947; *Str Qt no.2*, g, 1949; *English Reel*, va, pf (1958); *Song at Evening*, va, pf (1958); *Rhapsody*, cl, pf (1968); *Walking and Dream Tide*, vc, pf (1971); pf pieces

Choral works, songs, educational music

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ERIC BLOM/LEWIS FOREMAN

Swan, Alfred J(ulius)

(*b* St Petersburg, 9 Oct 1890; *d* Haverford, PA, 2 Oct 1970). American musicologist and composer of English descent. He studied law at Oxford University (BA 1911, MA 1934), devoting much time to musical activities, and then studied music at the St Petersburg Conservatory under V.P. Kalafaty and A.A. Winkler (1911–13). After doing relief work with refugee children's colonies in Siberia (1918–19) he went to the USA, where he taught at the University of Virginia and Sweetbriar College (1921–3) and at the Seymour School, New York (1923–6), before being appointed head of the music departments at Swarthmore and Haverford colleges, Pennsylvania (1926). After retiring (1958) he continued to teach and lecture, at Haverford College, Temple University, the University of Aix-Marseille, and in the USSR, Germany and England. Swan specialized in Russian music and his particular interest in music for the Eastern Orthodox liturgy is reflected in many of his own compositions. He was critical of 18th-century chants with chromatic Western harmonizations, preferring music based on earlier Russian sources, harmonized in modal style, with a judicious use of dissonance and Western imitative procedures.

He was the uncle of the British entertainer and composer Donald Swann.

WORKS

(selective list)

Sacred: Glorification of St Nicholas, chorus, 2 pf, 1942; 10 Liturgical Canticles (1956–9); 3 Christmas Carols (1957); Liturgy of St John Chrysostom, large chorus, 1960; Pieces from the Liturgy (1960–71); Vespers and Matins, 1961; Song of Glorification and Thanksgiving (1964); Canticles of the Eastern Church (1976)

Orch: Introduction and Allegro, str, 1965

6 str qts (1965–8) [no.2 for fl, str]

Other chbr: Trio, fl, cl, pf (1936); Sonata, vn, pf, 1948; Epiphany, fl, ob, pf, 1965; Trio Sonata, 2 vn, pf, 1966; Sonata no.3, vn, pf (1970)

Pf: Kinder-rondeau (1937); Sonata no.1 (1937); 2 sonatas, 1945, 1947; Into a Child's Album, 1949; Sonata k566 [after Scarlatti] (1958); Album of Pieces (1964)

Folksong arrs.: Songs from Many Lands (1923); 8 Negro Songs from Bedford County, VA (1924); 6 Russ. Folksongs from Gorodishtshe, Pechorsky district, Estonia, 1936; Recueil de chansons russes (1939)

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65–116

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RAMONA H. MATTHEWS

Swan, Marcus Lafayette

(*b* 1827; *d* Bellefonte, AL, ?1869). American composer and tune book compiler. With W.H. Swan (probably his father, William H. Swan, *b* 1798), he compiled a tune book in seven-shape notation, *The Harp of Columbia* (published in Philadelphia, printed in Knoxville, 1848); he is referred to as the publisher and W.H. Swan as the primary composer and compiler. Seven issues had been published by 1855, the last consisting of 5000 copies. Swan compiled a second shape-note tunebook, *The New Harp of Columbia* (published in Bellefonte, AL, printed in Nashville, 1867, repr. 1919/*R*), which was issued under his name alone; it included his own compositions and a sizable number by Lowell Mason. *The New Harp* is still used in 'old harp' singings in eastern Tennessee. (See also [Shape-note hymnody](#), §3.)

HARRY ESKEW

Swan, Timothy

(*b* Worcester, MA, 23 July 1758; *d* Northfield, MA, 23 July 1842). American composer and tune book compiler. His musical education consisted of several weeks' study in a singing school and some fife practice in the Continental Army. He lived mainly in the Connecticut River valley, first in Northfield, moving to Suffield, Connecticut, around 1780 and returning to Northfield in 1807. While in Suffield he worked as a hatter and merchant, and issued a collection of secular duets (14 original) entitled *The Songster's Assistant* (Suffield, CT, c1786), and the tune book *New England Harmony* (Northampton, MA, 1801), containing 63 original sacred pieces. Swan's music had become well-known through manuscript circulation by the mid-1780s when it began to be published, though his own tune book sold poorly. Nevertheless, his fusing-tunes 'Bristol', 'Montague' and 'Rainbow' were among the 100 most frequently printed compositions in American tune books before 1811, while the hymn tune 'China' was a standard at New England funerals in the 19th century. He was a gifted melodist (for example, the psalm tunes 'Leghorn' and 'Ronda') and his music is highly characteristic of the early New England idiom, its total diatonicism, strong linearity and unconventional spacings and doublings suggesting unfamiliarity with keyboard instruments and only a limited acquaintance with music theory. The Timothy Swan Papers at the American Antiquarian Society in Worcester contain music manuscripts, a portrait, correspondence, biographical notes and other documents. Other music manuscripts are held at the Kent Memorial Library in Suffield, the Connecticut Historical Society in Hartford and the Boston Public Library.

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NYM COOKE

Swan, W.H.

(fl Knoxville, TN, 1848). American tune book compiler and composer, probably identifiable with William H. Swan jr, the father of [Marcus Lafayette Swan](#).

Swanee whistle [swannee whistle, slide whistle, song whistle, piston flute, jazz flute, lotus flute, piston pipe, bird warble]

(Fr. *flûte à coulisse*, *sifflet à coulisse*, *jazzo-flûte*; Ger. *Lotosflöte*, *Stempelflöte*; It. *flauto a culisse*).

A stopped duct flute, which has no finger-holes, the pitch being altered by means of a piston or stopper, moved up and down inside the cylindrical tube from the lower end by one hand. Folk versions are normally made of cane or bamboo with a cloth-covered, padded piston-head; modern Western examples are usually of plastic or metal, with a tightly fitting leather washer for the piston-head (the principle resembles that of a bicycle pump).

Piston flutes are played in parts of Asia, Africa and the Pacific. In Europe they are known principally as toys and, since the second half of the 18th century, have been incorporated in some [Bird instruments](#). The swanee whistle is of 19th-century origin, and was popular in light music in the 1920s (hence its jazz names). Slide saxophones, including a soprano 'Swanee sax', were also occasionally used (experimental slide saxophones and clarinets were also built in the latter part of the 20th century). Composers began to score for the swanee whistle at around the same time: Ravel was probably the first, using it to evoke the sounds of a garden at night in *L'enfant et les sortilèges* (1920–25). It also appears in William Russell's *March Suite* (1936) and Leonard Bernstein's two best-known musicals *On the Town* (1944) and *West Side Story* (1957). Five swanee whistles are included in Berio's *Passaggio* (first performed 1963), and other composers who have written for it include David Bedford, Derek Bourgeois, Henry Brant (at least three works), Cornelius Cardew, Hugh Davies, Peter Maxwell Davies (at least four works), Jean Françaix, Alberto Ginastera, H.K. Gruber, Krzysztof Penderecki, Hans Werner Henze (at least three works), Robin Holloway, Wilhelm Killmayer, György Ligeti, Francis Miroglio, Dubravko Detoni (three works), Peter Schickele (as 'P.D.Q. Bach'), Dieter Schönbach, Dimitri Terzakis and the jazz guitarist Sonny Sharrock. Percy

Grainger devised a 'free music' machine in 1950 in which a swanee whistle and two recorders were played from a hand-cut punched paper tape.

The origin of the name is, like its spelling, uncertain; there does not appear to be any direct link with the 'Swanee' (i.e. Suwannee) River mentioned in Stephen Foster's song *Old Folks at Home*.

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HUGH DAVIES

Swann, Donald (Ibrahím)

(*b* Llanelli, 30 Sept 1923; *d* London, 23 March 1994). English composer, writer and performer. Born into a Russian refugee family of amateur musicians, he remained largely self-taught in spite of being an external student at the RCM while still at Westminster School. He studied languages at Oxford where he resumed a schoolboy friendship with Michael Flanders (1922–75). From 1948 to 1956 they contributed topical point numbers, such as *Design for Living* and *Guide to Britten*, to intimate revue in London. Flanders and Swann opened their first two-man show, *At the Drop of a Hat*, in 1956. For 11 years they delighted West End and Broadway audiences with their genial, literate and witty satire, peppered with musical jokes. Their songs celebrated the vagaries of the British way of life, and portrayed a whole bestiary, including *The Gnu* and *The Hippopotamus*. Their second show, *At the Drop of Another Hat*, closed on Broadway in 1967, after which they collaborated occasionally until Flanders's death.

Swann was a prolific composer with a gift for instantly memorable melody and a remarkable facility for assimilating diverse musical styles. The presence of Rachmaninoff and the Russian folksongs of his childhood pervade his work. During the war he served in Greece, where the native music with its elastic rhythms and throbbing bouzouki accompaniment had a profound and liberating effect on his output. He has written a body of religious music, especially for schools, and composed several musicals, operas, cantatas and substantial song cycles. He was the nephew of the American musicologist Alfred J(ulius) Swan (1890–1970), and his writings include an autobiography, *Swann's Way: a Life in Song* (London, 1991, 3/1997).

WORKS

(selective list)

editions

The Songs of Donald Swann, 2 bks (London, 1997)

The Songs of Michael Flanders and Donald Swann (London, 1977, rev. 2/1996 by L. Berger)

stage

dates those of first performance unless otherwise stated

Ops: Perelandra (3, D. Marsh, after C.S. Lewis), London, Cambridge Theatre, 1964, rev. (2), Pennsylvania, 1969; The Man with 1000 Faces (C. Wilson), 1964, Hassocks, Malthouse, 1990; Candle Tree (A. Scholey), London, St Botolph, 1989; The Visitors (Scholey, after L.N. Tolstoy), Hassocks, Malthouse, 1989

Musicals: The Bright Arcade (M. Browning), 1951 [1st perf. as The Great Glass Hive, television, 1974]; Lucy and the Hunter (S. Carter), London, YWCA, 1951; Wild Thyme (P. Guard), London, Duke of York's, 1955; Mamahuhu (E. Kirkhart and M. Morgan), USA, 1987, rev. London, Turtle Key, 1992; Envy (R. Crane), Edinburgh, 1987

Revues, collab. M. Flanders: Oranges and Lemons, 1948; Penny Plain, 1951; Airs on a Shoestring, 1953; At the Lyric, 1953; Pay the Piper, 1954; Fresh Airs, 1956 [contribs.]

At the Drop of a Hat, London, New Lindsay, 1956; At the Drop of Another Hat, London, Haymarket, 1963

For children: Bontzye Schweig (L. Paul), 1968; The Song of Caedmon (Scholey), 1971; Wacky and his Fuddlejig (Scholey), 1978; Baboushka (Scholey), 1980; Brendan Ahoy! (Scholey), 1986

vocal

Cants.: Requiem for the Living (C. Day Lewis), 1969; The Five Scrolls (Rabbi A. Friedlander), 1975

Song collections: A Collection of Songs (J. Betjeman) (1963); Sing Round the Year (1965); The Road Goes Ever On (J.R.R. Tolkien), song cycle (1968); The Rope of Love (1973); Singalive!: 12 Songs and a Cakewalk (Scholey) (1978); Round the Piano with Donald Swann (1979); The Poetic Image: a Victorian Song Cycle (1991); 5 Colourisations by Emily Dickinson (1993); Songs to Poems by William Blake (1993)

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LEON BERGER

Swann, Frederick (Lewis)

(b Lewisburg, WV, 30 July 1931). American organist. He learnt the piano and the organ from an early age and was appointed to his first church position at the age of ten. He attended the School of Music at Northwestern University in Illinois, studied the organ with Thomas Matthews and took the MM degree in 1952. He later studied with Hugh Porter at the School of Sacred Music at Union Theological Seminary in New York, graduating with the MSM degree in 1954. During this formative period he was influenced by

such artists as Charles Courboin, Carl Weinrich and André Marchal. His remarkable career as a church musician has included the following positions: assistant organist, First Methodist Church, Evanston, Illinois (1948–52); organist director, First Baptist Church, Evanston (1950–52); associate organist, St Bartholomew's, New York (1952–6); acting organist/director, Brick Presbyterian Church, New York (1952–4); organist, Riverside Church, New York (1957–67); director of music, Riverside Church (1966–82); director of music, Crystal Cathedral, Garden Grove, California (1982–98), after which he became organist in residence at the First Congregational Church, Los Angeles. At the Crystal Cathedral he directed 16 performing groups, and the cathedral's Sunday services were seen on television by millions of viewers throughout the world. An outstanding artist, eclectic in the best sense of the word, Swann has given numerous recitals throughout the USA and Europe, has dedicated many new instruments throughout the USA and has performed with the New York PO, the Chicago SO, the San Francisco SO, and many other leading orchestras. He has judged competitions, led workshops (both organ and choral), and acted as a consultant on pipe organs. Swann's choral and organ compositions are published by Fred Bock Music Company and Hinshaw Music, Inc. His recordings include organ and choral music by Tournemire, Langlais, Duruflé, Franck, Reger, Sowerby, Karg-Elert, Mendelssohn, Bach and many American composers.

CHARLES KRIGBAUM

Swansea.

City in Wales. A tradition of organized music-making in Swansea can be traced back to the late 18th century at least (see Thomas), but Swansea owes its present importance as a centre for music mainly to developments which have taken place since World War II.

The Swansea Festival of Music and the Arts was inaugurated in 1948 and is held annually in October. While including occasional participation from local choirs, its main aim has been to attract orchestras, singers and instrumentalists from elsewhere in Britain and abroad, following the pattern established at Edinburgh, although on a more modest scale. Several works have been commissioned from Welsh composers, notably Daniel Jones, who lived in the city for most of his life. The Gower Festival, held annually in July since 1976 in various venues in the surrounding district, has concentrated more on music for small ensembles; its commissions from Welsh composers have included several of Jones's string quartets.

The long traditions of choral singing in Swansea are well represented by the Swansea Philharmonic Choir, founded in 1960 by Haydn James, and the Swansea Bach Choir, founded five years later by John Hugh Thomas. Between 1965 and 1983 Thomas also organized an annual Bach Week at Swansea University, with specialist lectures and recitals concentrating on the music of Bach and his contemporaries. The city is regularly visited by the WNO.

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MALCOLM BOYD

Swanson, Howard

(b Atlanta, GA, 18 Aug 1907; d New York, 12 Nov 1978). American composer. His family moved from Atlanta to Cleveland where he studied the piano from the age of nine. In 1937 he graduated from the Cleveland Institute of Music and in 1938 studied in France with Nadia Boulanger; he remained in Europe during the years 1938–41 and returned later to travel and study from 1952 to 1966. He settled permanently in New York in 1966. Although his compositions were performed as early as 1946, he first attracted national attention when fellow African American Marian Anderson sang his *The Negro Speaks of Rivers* at a New York recital in 1949. She later sang other works by him on concert tours. His Short Symphony, given its première by Mitropoulos and the New York PO in 1950, received the New York Music Critics' Circle Award in 1952. Other honours included Rosenwald and Guggenheim fellowships, a National Academy of Arts and Letters grant and the William and Nona Copley Award. His compositions were frequently played in special series such as the Composers' Forum at Columbia University, the American Music Festival, the American International Cultural Relations concerts in Europe, the Edinburgh Festival and other international music festivals.

Swanson wrote graceful, appealing melodies and used individual harmonic colouring in a basically neo-classical style that allows for free use of dissonance. Critics have labelled his music elegant, intense and spare, while noting at the same time the ever-present, although subtle, influence of black American folk music idioms.

WORKS

(selective list)

Orch: Sym. no.1, 1945; Short Sym., 1948; Night Music, ww, hn, str, 1950; Music for Str, 1952; Conc. for orch, 1954; Pf Conc., 1956; Fantasy Piece, s sax, str, 1969; Sym. no.3, 1970

Chbr and solo inst: The Cuckoo, pf, 1946; Pf Sonata, 1948; Suite, vc, pf, 1949; Soundpiece, brass qnt, 1952; 2 Nocturnes, pf, 1967; Vista no.2, str octet, 1969; Pf Sonata, 1970; Trio, fl, ob, pf, 1975; Pf Sonata, 1978; other pf pieces

Choral: Nightingales (R. Bridges), male vv, 1952; We Delighted, My Friend (L. Senghor), chorus, 1977

Solo vocal: The Negro Speaks of Rivers (L. Hughes), 1v, pf, 1942; Joy (Hughes), 1v, pf, 1946; The Junk Man (C. Sandburg), 1v, pf, 1946; Montage (Hughes), 1v, pf, 1947; Cahoots (Sandburg), 1v, pf, 1950; Ghosts in Love (V. Lindsay), 1v, pf, 1950; Songs for Patricia (N. Rosten), S, str/pf, 1951; The Valley (C. Markham), 1v, pf, 1951

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EILEEN SOUTHERN

Swarbrick, Dave [Cyril, Eric]

(b London, April 1941). English folk musician. He spent his early years in Birmingham, where he did his first professional gig with Beryl Marriot's Ceilidh Band and went on to play for four years with the Ian Campbell Folk Group. It was his collaboration with the guitarist [Martin Carthy](#) that brought him to the fore on the folk circuit. In 1967 they first recorded 'Byker Hill' on the album of the same name. In 1970 he joined the folk-rock band [Fairport Convention](#), having guested on their album *Unhalfbricking* (1969), after a crash in which Martin Lamble, Fairport's drummer, died. He became Fairport's longest serving member.

Throughout the 1970s Swarbrick became ubiquitous on the folk scene. Fairport Convention disbanded in 1979 when Swarbrick left because of increasing deafness. He returned to acoustic music, and his career picked up momentum with several solo albums (1976, 1977, 1981) illustrating the breadth of Swarbrick's influence and featuring various members of Fairport, including [Richard Thompson](#).

By the early 1990s Swarbrick had teamed up again with Martin Carthy, with whom he produced two albums. Both served to underline a rekindling interest in traditional folk music.

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CAROLE PEGG

Swarbrick [Swarbutt], Thomas.

See [Schwarbrook, Thomas](#).

Swarenote.

See [Square](#).

Swarowsky, Hans

(*b* Budapest, 16 Sept 1899; *d* Salzburg, 10 Sept 1975). Austrian conductor and pedagogue. He studied theory with Schoenberg (from 1920) and Webern (until 1927), and conducting with Weingartner and Richard Strauss. He held appointments at the opera houses of Stuttgart, Hamburg and Berlin, but was not allowed to conduct in Germany between 1936 and 1945, and so turned to opera management (Munich, Salzburg Festival), and sometimes worked abroad (Zürich Opera, 1937–40). For a short time in 1944 he was conductor of the Polish PO in Kraków and from 1946 to 1948 was conductor of Vienna SO. After the war, invitations to conduct in international opera houses and concert halls became frequent. He was director of the opera house in Graz from 1948 to 1950; in 1957 Karajan, who had recently become director of the Vienna Staatsoper, appointed him permanent conductor and he also succeeded Karl Rankl as musical director and principal conductor of the Scottish National Orchestra, 1957–9. Swarowsky's interpretations, particularly in Classical works, always followed the score faithfully, an approach that he advocated in his teaching (he became director of the conducting class at the Vienna Music Academy in 1946) and in his articles. Abbado, Mehta, Timothy Vernon and Ralf Weikert were among his students. His interpretations of the symphonies of Mahler and Bruckner were particularly commended, and he was a strong advocate of the works of Schoenberg, Berg and Webern. He had close links with Richard Strauss, who called him his 'secret associate' on the libretto of *Capriccio*, and he made German translations of operas by Monteverdi, Gluck, Haydn, Verdi and Puccini.

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'Operndeutsch', *ÖMz*, xiv (1959), 417–20
'Giuseppe Verdi: eine geistige Macht', *ÖMz*, xviii (1963), 453–75
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RUDOLF KLEIN/R

Swarsbrick, Thomas.

See [Schwarbrook, Thomas](#).

Swart, Peter Janszoon de

(*b* ?Montfoort, 1536; *d* Utrecht, March 1597). Dutch organ builder. He used the family name de Swart only towards the end of his life; his son and successor, Dirk Peterszoon de Swart (*d* Utrecht, 20 Nov 1626), used the family name regularly. Peter signed all documents 'Peter Jans'.

Although de Swart was probably born in Montfoort, he was living in Utrecht by 1560. He began his career as a partner of the Utrecht organ builder Cornelis Gerritszoon (*d* 1559), whose father (Gerrit Peterszoon, *d* Haarlem, 1527) and grandfather (Peter Gerritszoon, *d* Utrecht, 1480) both built important organs in and around the city of Utrecht. After the death of Cornelis Gerritszoon, de Swart finished the organ in the Hofkapel of The Hague (1560). Some years later, de Swart associated himself with Jan Jacobszoon du Lin (van Lyn) (i). Dirk Peterszoon de Swart worked with Jacob Janszoon du Lin (*d* before 29 Jan 1623), who in turn was succeeded by Jan Jacobszoon du Lin (ii) (*d* c1632). Dirk Peterszoon de Swart stopped building organs in c1620, when he became a city bailiff.

Before 1560, the organs in Utrecht were built not only by these local organ builders, but also by such masters as Jan van Covelens from Amsterdam (*d* 1532) and Hendrik Niehoff from 's-Hertogenbosch (*d* 1560). Peter Janszoon de Swart must be seen as the perpetuator of the old Utrecht traditions, but also as an artist who assimilated the radical improvements of the Brabant organ school. He was more conservative than Niehoff, for in his large new organs (like that for Utrecht Cathedral, 1569–71) he still built a 'blokwerk', a principal chorus not divided into separate stops.

De Swart's output is impressive. He was responsible not only for the repair of all organs in the city and province of Utrecht, but also worked in almost all the cities in western Holland and in a number of cities in Gelderland. Although the Reformation affected the liturgical function of the organ, the importance of the instrument in public musical life increased considerably. This explains why de Swart had so much work even after the Reformation (1573 in western Holland, 1579–80 in Utrecht).

Although none of de Swart's organs survives in its original form, fragments of his work do exist. The present organs in Utrecht Cathedral and in the Hooglandse Kerk (St Pancras) of Leiden still contain numerous stops which clearly demonstrate his mastery.

Through this work, de Swart had regular contact with the greatest musicians of the country, including Sweelinck (restoration and repairs to the organs in the Oude Kerk, Amsterdam), Cornelis Boskoop in Delft, Floris and Cornelis Schuyt in Leiden, Philips Janszoon van Velsen in Haarlem and Peter Wyborgh in Utrecht.

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M.A. Vente: *Orgels en organisten van de Dom te Utrecht van de 14e eeuw tot heden* (Utrecht, 1975)

MAARTEN ALBERT VENTE

Swayne, Giles (Oliver Cairnes)

(b Hitchin, 30 June 1946). English composer. He was educated at Ampleforth College and at Cambridge University, where he worked with Leppard and Maw before spending three years at the RAM as a student of Birtwistle, Bush and, once again, Maw. During the years 1976 to 1977 he attended several of Messiaen's classes at the Paris Conservatoire and from 1981 to 1982 made a study visit to the Gambia and southern Senegal – a formative experience he put to creative use as composer-in-residence to the London borough of Hounslow, 1980–83. Together with his second wife, the Ghanaian, Naaotwa Codjoe, he lived in a village near Accra, Ghana, from 1990 to 1996; he has now settled in London.

Following the success of *CRY* (1979), his visionary tone poem for unaccompanied voices, Swayne felt himself at a turning-point, and the opportunity to work with the untrained talents of London school-children was particularly productive in forcing him to submit to a radical self-questioning vis-à-vis his wider musical purpose. Focussing on melody and on a feelable, danceable rhythm, he wrote a succession of relatively small-scale pieces, mostly intended for children or amateurs, that explored ways of communicating sophisticated musical thought in terms of a technique that would neither exclude nor deter the lay majority.

Swayne's stylistic switch to the kind of virtuoso simplicity heard to such memorable effect in *Symphony for Small Orchestra* and *Naaotwa Lala*, or even his brilliantly Mozartian chamber opera *Le nozze di Cherubino*, all dating from 1984, may initially have alienated those who had already cast him as the forward-looking composer of *Pentecost Music* (1977); but time

has confirmed the apparently diverse works of the mid-1980s as the product of the same inventiveness. For Swayne is, above all, a composer whose fascination with structural design means that no matter what style he may choose to adopt for a particular piece, the amount of detailed planning from which it springs varies only in kind. Even *CRY*, apparently free-flowing in inspiration, is based on a musical structure of the most intellectual kind. Yet his refusal to be stylistically pigeon-holed has tended to obscure the fact that his output reveals a striking consistency with regard to gesture; as heard in *The Silent Land* (1996) or *Chinese Whispers* (1997), the notion of gestural refrain remains a positive influence on the increasingly contrapuntal works of the 1990s.

In 1999 *Havoc* was commissioned by the BBC to mark the 75th anniversary of the BBC singers, and given its première at the BBC Proms that year.

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stage

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Le nozze di Cherubino (op. 2), op.38, 1984, first complete perf., London, Jeanetta Cochrane, 22 Jan 1985

orchestral

Orlando's Music, op.14, 1974; Charades, op.18, 1975; Pentecost Music, op.22, 1977; Sym. for Small Orch, op.37, 1984; Naaotwa Lala, op.39, 1984; The Song of Leviathan, op.52, 1988; All about Henry, op.64, str orch, 1994; Mr. Leary's Mechanical Maggot, op.74, str orch, 1997; Chinese Whispers, op.75, org, chbr orch, 1997

vocal and choral

La rivière (J. Prevert), op.1, high v, pf, 1966; The Kiss (S. Sassoan), op.2, high v, pf, 1967; 3 Shakespeare Songs, op.4, SATB, 1969; The Good Morrow (J. Donne), op.7, Mez, pf, 1971; Alleluia! (Jerusalem Bible, medieval plays), op.23, female vv, 1976; *CRY*, op.27, 28 amp solo vv, 1979; Count-Down (wordless text), op.30, 16-part chorus, 2 perc, 1981; Magnificat, op.33, SSAATTBB, 1982; Missa Tiburtina, op.40, SATB, 1985; god-song (York Mystery cycle), op.41, Mez, fl, trbn, vc, pf, 1985–6; Nunc dimittis, op.44, SATB, org, 1986; O magnum mysterium, op.45, boys' vv, org, 1986; Veni creator I (9th-century sources, Swayne), op.48, SATB, org, 1987; Veni creator II (2nd setting), op.49, SATB, org, 1987

No Quiet Place (the 'Chief Seattle speech', reference books), op.55, children's vv, 2 solo vv, 6–12 xyl, vn, va, vc, 1989; No Man's Land (L. Carroll), op.56, B, SATB, b cl, 1 perc, hp, vn, vc, db, 1990; Circle of Silence (Swayne), op.57, A, A, T, Bar, Bar, B, 1991; The Song of the Tortoise (Swayne, after Akan folktale), op.59, nar, SATB, children's vv, descant recs, children's perc group, chbr orch, 1992; The Owl and the Pussycat (E. Lear), op.60, spkr/v, 2 fl, 2 vn, 2 vc, pf, 1993; Goodnight sweet ladies (W. Shakespeare), op.63, S, pf, 1994; 2 Romantic Songs (J. Keats), op.66, SATB, 1994–6; Convocation of Worms (Coventry Mystery cycle), op.67, Ct, org, 1995; The Tiger (W. Blake, Dante), op.68, SATB (1995); The Tiglet (material from The Tiger), op.68a, SATB, 1995; Communion Service, D, op.69, unison vv with descants, kbd, 1995; The Silent Land (Requiem text, C. Rossetti), op.70, SATB, vc, 1996; Ophelia Drowning (Shakespeare), op.71, fl, SATB/SA, 1996; Psalm I: Beatus vir, op.73,

SATB, 1997; Havoc, Ct, fl, chorus (incl. 2S, Mez, T soloists), cont group (mar, hp, cel, theorbo), 7 str, ww, brass, perc, 1999

chamber and solo instrumental

Sonata for Str Qt, op.3, 1968; Chbr Music for Str, op.5, hp, 2 vn, 2 va, 2 vc, 1970; 4 Lyrical Pieces, op.6, vc, pf, 1970; Str Qt no.1, op.8, 1971; Paraphrase, op.9, org, 1971; Trio, op.10, fl, ob, pf, 1972; Canto for Gui, op.11, 1972; Canto for Vn, op.13, 1973; Synthesis, op.15, 2 pf, 1974; Scrapbook, op.16, pf, 1974; Canto for Cl, op.17, 1975; 3 Pieces, op.19, str qt, 1975; Duo, op.20, vn, pf, 1975; Suite for Gui, op.21, 1976; Str Qt no.2, op.24, 1977; Phoenix Variations, op.26, pf, 1968–79; The Three Rs, op.28, recs, perc, vns, vc, 1980; Freewheeling, op.29, va, bar, vc, 1980; Canto for Vc, op.31, 1981

Rhythm-Study I, op.32 no.1, 2 xyl, 2 mar, 1982; Rhythm-Study II, op.32 no.2, 6 perc, 1982; Riff-Raff, op.34, org, 1983; A Song for Haddi, op.35, fl, cl, va, vc, db, perc, 1983; Small Song for Miss Brown, op.36, cl, opt. drum, 1983; Solo, op.42, gui, 1986; into the light, op.43, B♭ cl + E♭ cl + b cl, bn, tpt, trbn, vn, db, perc, 1986; time passes, op.41a, pf, 1986; PP, op.46, chbr ens, 1987; Tonos, op.47, fl, hp, vn, va, vc, 1987; Songlines, op.50, fl, gui, 1987; The Coming of Saskia Hawkins, op.51, org, 1987; Harmonies of Hell, op.53, chbr ens, 1988; A Memory of Sky, op.54, brass qnt, 1989; Zebra Music, op.58, pf, 1991; Str Qt no.3, op.61, 1993; Squeezy, op.62, freebass accdn, 1994; Fiddlesticks, op.65, (baroque) vn, db, 1994; Tombeau, op.72, pf, 1997

Principal publisher: Novello

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SUSAN BRADSHAW

Swaziland.

Country in southern Africa located between Mozambique and South Africa. It has an area of 17,400 km² and a population of 985,000. British colonial rule established Swaziland as a protectorate in 1903 and independence was achieved in 1968. The population is 84% Swazi and 10% Zulu, and the kingdom's official languages are English and siSwati. Both the siSwati- and Zulu-speaking peoples of Swaziland belong to the Nguni group of Bantu language speakers and speak a tonal language with clicks adopted from neighbouring San and Khoikhoi peoples. Traditional culture is maintained in the country and annual ceremonies are performed and preserved at a national level. Music in Swaziland is largely homogeneous; Swazi vocal music is distinctive but bears a resemblance to Zulu choral singing (Rycroft, 1982, p.315).

1. Terms and concepts.

Music is an integral part of everyday Swazi and Zulu life. Songs are often specific to age-groups or to varying functions, occasions or activities. Swazi songs are frequently instructional, functional or directional (when incorporated into dancing); they may also communicate Swazi mores or collective or individual opinions. Songs are often a permissible forum for the criticism of authority. Women tend to sing in chest voice in their lower ranges, adopting a slow 'diaphragm vibrato' (ibid., 322). A male choral style known as *umbholoho* employs *fortissimo* yelling and falsetto singing.

The term for singing in siSwati, *hlabelela*, refers largely to *kwekhuzela* (choral recitation), a singing style with rising and falling pitches that do not rely on exact musical notes. The category of *hlabelela* does not include *tibongo* praise poetry, although *tibongo* resembles song more than speech. Regular metrical organization is present in *hlabelela*, while the use of fixed melodic pitch values is not essential (ibid., 316). *Ingoma* (pl. *tingoma*) is the general siSwati term for song, of which there are several categories such as *ingoma yebutimba* (hunting song) and *tingoma tekuhlakula* (weeding songs). *Tingoma tekuhlakula* are sung in fields and function as the means for regulating and coordinating the movements of hoes. Categories of songs are also assigned to traditional *emabutfo* age-grade regimental systems, which still operate in Swaziland. *Tingoma temajaha* (regimental songs) are associated with drilling, parading and marches through the country. Many other forms of songs are used in various contexts, including hunting and walking songs, songs performed in the telling of folktales, children's singing-games and lullabies.

2. Instruments.

The Swazi and Zulu peoples have historically used instruments primarily for individual music-making; communal music-making has been vocal rather than instrumental. Drums are not known to have existed in either Swazi or Zulu musical performance, although there is evidence of rhythmic patterns being struck on warriors' shields with weapons in war songs. Hand clapping is typically performed by women with the palms flat as an accompaniment to dance-songs; women also wear *emafahlawane* (ankle rattles) in some wedding dances (ibid., 320). Metal police whistles are the only other instruments used in dancing.

Flutes associated with cattle-herding are known as *umntshingozi* or *livenge*. These are typically long flutes without finger-holes; the air-channel is manipulated by the shaping of the tongue. These instruments are played by boys and men. The Swazi *utiyane* mouth-resonated musical bow was sounded by friction produced by the bowing of the string with a stalk. The *ligubhu*, a large musical bow used for accompanying solo song, included a calabash resonator attached near the lower end of the bow; now there are no known players of the instrument in Swaziland. The *makhweyane*, another form of resonated bow, is in limited use by young unmarried women and men. Its copper or brass wire string produces two open notes since it is deliberately stopped near the string's centre with a wire noose. Additional fundamentals can be obtained by using a knuckle of the left hand to stop the string just below the noose used to divide it.

3. Structures.

(i) Tonality.

There is great variance among the scales used by various Nguni peoples. Fourths and fifths are important structural intervals; larger intervals tend to occur at the lower end of scales and smaller intervals at the top (ibid., 322). Dance-songs performed in Zulu and Swazi communities typically draw on variations or combinations of three-note tonal groupings. A common grouping or mode used in solo songs accompanied by the Zulu *ugubhu* bow (Swazi *ligubhu*) is *g–b–c'* (plus octave extensions); the Swazi employ a variant containing *a* rather than *g* (*e–f–a–b–c'*) (ibid., 323).

(ii) Rhythm.

Tempos of Swazi and Zulu choral music and older ceremonial dance-songs are slow. These genres use both duple and triple metres. Nguni music is not rhythmically complex, perhaps due to the lack of Nguni percussion instruments. In recreational dance-songs of youths, tempos are much faster; intricate additive patterns such as those used in neighbouring San dance-songs are not used, but additive groupings such as 3+2+3 are employed in some bow-songs. The relationship between vocal rhythms and the rhythms played by the bow is often loose; natural speech rhythms tend to be retained (ibid., 324).

(iii) Vocal polyphony.

In his outline of Swazi and Zulu multi-part vocal music, Rycroft (ibid., 324–5) suggests that a fundamental feature of this singing style is that there are always at least two voice parts singing words that do not necessarily correlate; these parts never begin together. Leader–chorus forms are performed in antiphonal alternation or, more often, in a complicated series of overlapping phrases; at its most extreme the overlapping of leader and chorus is almost total when the re-entry of the leader occurs soon after the chorus responds. In Zulu and Swazi songs there are more than two offset parts. Since the voices do not begin or end phrases together, there is no sense of what might be considered resolution or cadence. There also seems to be a direct relationship between the performance of bow-songs, in which sung parts are extemporized to the accompaniment of ostinato patterns played on the bow, and that of choral songs.

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GREGORY F. BARZ

Sweden

(Swed. Sverige).

Country in northern Europe. It occupies the central part of Scandinavia, sharing frontiers with Norway to the west and Finland to the east; it is separated from Denmark by the Øresund strait to the south-west. Southern Sweden was united under one king in the 12th century, and by the Union of Kalmar (1379) Sweden, Norway and Denmark were united under Danish rule. With the accession of Gustav Vasa (1523) the country became independent and subsequently rose to a peak of imperial power in the 17th century, when its provinces included Finland (which had long been under Swedish rule), Livonia, Pomerania and Bremen; most of these were lost under the Peace of Nystad (1721).

I. Art music

II. Traditional music

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Sweden

I. Art music

1. To 1600.
2. The 17th century.
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4. 1809–90.
5. From 1890.

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Sweden, §I: Art music

1. To 1600.

Archaeological finds in Sweden include pre-Christian musical instruments, the most famous of which are the bronze trumpets of about 1300–500 bce. Among other discoveries are flutes, animal horns, rattles and a few bridges from string instruments, some of which were probably imported. Stone carvings showing instruments have been interpreted as depicting religious ceremonies; little is known about other functions that music may have had. In the 11th century Christian missionaries introduced a new musical culture. Liturgical chant, at first following English models, soon became dominated by continental influences. As the ecclesiastical organization developed, the needs of church music were also taken into account, and detailed regulations for cathedral music are known from several dioceses. Monasteries were also important musical centres, parts of the monastic liturgical traditions being taken over by the lay churches; the Dominicans

were especially influential, above all in Finland, the eastern part of the kingdom. Similarly, an originally Swedish tradition was taken to other countries, including England, by the Order of the Holy Saviour, founded in the 14th century by St Bridget. All convents of the Brigittine order used a special Office in honour of the Virgin, the *cantus sororum*, consisting of seven *hystoriae*, one for each day of the week. Compiled by Petrus Olavi, the Office was set mainly to well-known Gregorian chants, as was Swedish liturgical poetry in general. Gregorian chant of medieval Sweden survives in several complete manuscripts and in thousands of fragments. A gradual printed in Germany, probably in 1493, for the diocese of Västerås, has been reprinted in facsimile as *Graduale arosiense impressum* (1959–65).

The Reformation did not destroy the Gregorian tradition, even though much of it was abandoned because of the introduction of non-biblical texts. Although parts of the liturgy, such as the Ordinary of the Mass, were translated into Swedish, singing in Latin continued, at least in cities with schools; while the State deprived the Church of its economic means and cathedral music could not be maintained, sacred music remained an important subject in schools. In order to revive the Latin school song repertory in Sweden the young Finnish-born student Theodoricus Petri Nylandensis edited his famous collection, *Piae cantiones* (Greifswald, 1582).

Parisian Ars Antiqua polyphony seems to have been performed in Uppsala Cathedral in the 13th century, for the choir statutes of 1298 record occasions on which organum was sung. There are remains of several organs from about 1400, but they seem not to have been used for polyphonic music; a more modern type is represented by an organ in Malmö Museum, built about 1500 for the church of St Petri in Malmö. A report of a church festivity in 1489 at the Brigittine Vadstena Abbey mentions polyphonic music (*discantus in nova mensura*), although Bridget herself had forbidden polyphony; it was performed by schoolboys and by the *cantores* of Sten Sture the Elder, who then governed the country.

Court music did not become firmly established until Gustav Vasa freed Sweden from the union with Denmark in the early 16th century. Gustav and other members of his dynasty were very interested in music; his son Erik XIV was a composer, and a fragment of a Latin motet by him survives. As Duke of Finland Erik's brother Johan kept his own court musicians in Åbo (Turku), and as King of Sweden he later tried in various ways to enrich the new Swedish liturgy and its music, although without lasting results.

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2. The 17th century.

In the many cities founded after 1600 musical life was regulated by the guild system, the church organist being the leading musician. Singing, especially at funerals, was still an important source of income for the schools, although school music became predominantly instrumental. At Uppsala University some of the printed dissertations were on musical subjects. In the last quarter of the 17th century collegia musica were organized by the professors Olof Rudbeck and Harald Vallerius, who were also responsible for the musical editing of the new official hymnbook (1697), which had a figured bass for most of the melodies. It was the first

Swedish hymnbook with all the melodies printed, although, since 1530, there had been many hymnbooks containing only texts; a 1586 edition contains the earliest Swedish music printing. Congregational hymn singing became more widespread during the 17th century. The Thirty Years War (1618–48) had a great effect on musical life of the country, partly through instruments and music taken as war booty. Many German organists, organ builders, composers and other musicians went to Sweden. Most important of the German court musicians who went to Stockholm about 1620 was the composer Andreas Düben, a pupil of Sweelinck and the first of a dynasty of *Hovkapellmästare*.

In 1646 Queen Christina engaged six French musicians for her court ballets, and it was they who introduced the violin to Sweden. They were replaced in 1652 by an Italian opera company under the direction of Vincenzo Albrici, whose 'Fadher vår' (the Lord's Prayer) was the first choral work with a Swedish text. The queen also heard English consort music played by Ambassador Whitelocke's musicians; after her abdication in 1654 she lived in Rome, where Alessandro Scarlatti was among those in her service. During Charles XI's reign the cultural life of Sweden lay fallow. Attempts were made to produce pastoral dramas with musical elements, such as Johans Celsius's *Orpheus och Eurydice* in the 1680s. But it was not until Nicodemus Tessin contracted Claude de Rossidor's French troupe in 1699 that the first steps towards Swedish opera were taken.

Gustaf Düben (i) succeeded his father as *hovkapellmästare* and as organist of the German Church in Stockholm in 1663. Among his works the *Odae sveticæ* (1674) was the first song collection with Swedish texts. In five volumes of *Motteti e concerti* Düben transcribed over 250 pieces of sacred music, mostly Italian, into organ tabulature; he also collected hundreds of works by contemporary German composers such as Buxtehude, Pflieger, Capricornus and Geist. His collection (in *S-Uu* since 1732) is now regarded as one of the main sources of 17th-century music.

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3. 1718–1809.

The political changes in Sweden after 1718 had important consequences for the country's musical life. Although the court and the nobility kept their leading positions, the middle class became increasingly influential. In Stockholm, Sweden's leading musical city throughout the 18th century, the first public concerts were given in 1731 by the Hovkapell; later the 'Musical Areopague' of the Utile Dulci society (active 1766–86) arranged some 'Cavalier Concerts' (1769–70). Music education was largely restricted to the cathedral schools in various cities. Church music consisted mainly of performances of Passions and oratorios by Pergolesi, Graun and others; the hymnal of 1697 remained the official one for services until 1820–21. During the 18th century writings on musical subjects appeared, culminating in the first book in Swedish on music history, A.A. Hülphers's *Historisk afhandling om musik* (1773), containing an extensive inventory of Swedish organs.

Opera at first occupied a somewhat secondary position and was in general restricted to court festivities, although many plays with music were performed at smaller theatres. For a long time most of the works were of

foreign origin and most of the artists were engaged from abroad. An Italian opera company arrived in 1755 but soon dispersed; however, its leader, the composer F.A.B. Uttini, settled in Stockholm and in 1767 became leader of the Hovkapell. During the reign of Gustav III (1771–92) many projects initiated during the previous decades were realized: the Swedish Royal Academy of Music was founded in 1771, the Royal Opera at Stockholm was inaugurated in 1773, and an operatic style based on the ideas of Gluck was developed under the king's patronage.

Many of the composers living in Sweden were of foreign origin, including H.P. Johnsen, who wrote stage works, instrumental pieces and vocal odes; during the 1770s and 80s the German-born composers J.M. Kraus, J.G. Naumann, J.C.F. Haeffner and G.J. Vogler wrote operas and instrumental works, making that period outstanding in Swedish music history, especially for opera. The most important native composer was J.H. Roman, who in his extensive instrumental production absorbed influences from Handel and from contemporary Italian music; in his Mass he 'showed the fitness of the Swedish language for church music'. Composers of instrumental music were J.J. Agrell, who lived in Germany from the 1720s, Ferdinand Zellbell (i), A.N. von Höpken and Johan Wikmanson, who wrote fine string quartets and other chamber music (Zellbell and von Höpken also wrote operas). Parody songs became popular, culminating in the works of C.M. Bellman, whose collections were published by Olof Åhlström, the first Swedish music printer and editor of the periodical *Musikaliskt tidsfördrif* (1789–1834) as well as a composer.

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4. 1809–90.

Sweden's political and cultural history reached a low ebb during the decades after the assassination of Gustav III (1792). After 1809 (the year of the new constitution) musical life gradually revived in a new form. The initiative was largely taken over by the middle classes, which, despite many idealistically inspired efforts to promote musical activity, led to the domination of narrow-minded dilettantism. Many new music societies were founded, not only in Stockholm (1800), but also in towns like Göteborg (1809), Visby (1815) and Jönköping (1817). After the mid-century, as communications improved, cities and audiences grew and the demand for higher musical standards became more widespread, professional orchestras and music institutions came into being. With the reorganization of the Stockholm Conservatory in 1866 music education became more firmly established. The cancellation of Åhlström's royal privilege in 1823 opened the way for a number of music printing firms, but many of them were short-lived. Later the music publishing trade was dominated by a few firms, all in Stockholm: A. Hirsch (from 1842), A. Lundquist (1856) and Elkan & Schildknecht (1859).

During the first half of the 19th century the stylistic trends of Swedish composers were determined by a deep veneration for the Viennese Classicists, as well as certain Romantic orientations and a growing interest in folk music that was furthered by the collection *Svenska folkvisor* (1814–17, edited by E.G. Geijer, A.A. Afzelius and J.C.F. Haeffner) and by many later musicians, among them J.N. Åhlström and Richard Dybeck. At first

the amount of instrumental music composed was small; among the most important composers were B.H. Crusell (sinfonie concertanti, chamber music), Geijer (chamber music with piano) and A.F. Lindblad (two symphonies and seven string quartets). The only significant Swedish operas to be staged were Eduard Brendler's *Ryno* (1834) and Lindblad's *Fronnöerna* (1835); stage music consisted mainly of Singspiele in folk style such as Andreas Randel's ever popular *Värmlänningarne* (1846). Most of the music composed in Sweden consisted of smaller vocal works, for example lieder by Crusell, Geijer, Lindblad, J.E. Nordblom, Isidor Dannström, J.A. Josephson and Gunnar Wennerberg, and choral music and vocal quartets by Geijer, A.F. Lindblad, O.J. Lindblad and Prince Gustaf. The author C.J.L. Almqvist wrote *Songes* ('Dreams'), strange and expressive melodies without accompaniment. The works of Franz Berwald, one of the greatest Swedish composers, found no real sympathy among contemporary musicians and listeners because of their individual and personal style; a deeper understanding was apparent only at the end of the century.

In the 1840s and 50s a number of young Swedish musicians studied abroad, especially at the Leipzig Conservatory, thus introducing influences from new German music, which along with the vital interchanges with Danish and Norwegian music determined stylistic developments during the following decades. Symphonic works were produced in greater number (by Ludvig Norman, J.A. Hägg, O. Byström and Andreas Hallén), as were chamber works (string quartets by Norman, violin sonatas by Emil Sjögren). A tenacious classicism and the influence of the German Romantics form the background to the expansive, sometimes symphonically conceived, works of Fritz Arlberg and Sjögren. On the stage operettas and vaudevilles came into favour, while at the Royal Opera, Stockholm, Wagner's works were performed, beginning with *Rienzi* in 1865, stimulating great interest and lively debate; Wagnerian influence is especially prominent in the works of Hallén. The operatic works of I.C. Hallström are more in the style of French opera, and his *Den bergtagna* (1874) was one of many attempts to create a national opera. The outstanding late 19th-century Swedish composer, Johan August Söderman, was notable for his stage music, his intensely expressive ballads, and above all his choral works and lieder.

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5. From 1890.

Towards the end of the 19th century the gradual creation of modern concert life provided a platform for the development of a wider range of musical creativity. Hallén, although belonging to the earlier generation, started this movement in the three main cities with the reconstruction of the Music Society in his native Göteborg (1872), the Philharmonic Society in Stockholm (1885) and the South Swedish Philharmonic Society in Malmö (1902). His isolated activities were followed by the creation of the first symphony orchestras, eventually to replace the operatic Hovkapell, which gave only infrequent orchestral concerts: the Stockholm Concert Society (1902), the Göteborg Orchestral Society (1905) and the much smaller orchestras in Gävle, Helsingborg and Norrköping (1911–12); there were many 'popular' concerts. In Stockholm platforms for this expanding concert

life were, first, the concert hall of the Swedish Royal Academy of Music (1878), followed in 1926 by the present Konserthus; Göteborg's Konserthus (1935) replaced the wooden hall of 1905.

Against this background, three important composers of contrasting individuality appeared around 1890, revitalizing the somewhat dormant creative life and re-establishing links with European traditions: Wilhelm Peterson-Berger, a fervent Wagnerian but also a symphonist and miniaturist; Hugo Alfvén, who introduced a Straussian brilliance with his symphonies and nationalistic symphonic poems; and the great pianist and conductor Wilhelm Stenhammar, who gradually moved away from nationalism and found inspiration in Beethoven, Brahms, Berwald, Sibelius and Nielsen.

The years before World War I saw a new group of composers moving towards a more cosmopolitan language: Natanael Berg, who wrote several operas (notably *Engelbrekt*, 1929) and colourful symphonies; Oskar Lindberg, well known as a teacher and church musician; and Kurt Atterberg, who wrote an impressive series of nine symphonies as well as operatic works. Ture Rangström's songs are among the finest Swedish vocal music, while Edvin Kallstenius is noted for his 12-note works. These composers, especially Berg, Atterberg and Lindberg, were responsible for the organization of the Society of Swedish Composers (1918) and of the complementary STIM (Swedish Performing Rights Society, 1923), both of which have played an important part in supporting Swedish composers.

Stronger influence from European movements was introduced by three members of a new generation: Hilding Rosenberg, a symphonist and oratorio composer who linked Expressionism to a Nordic idiom largely independent of nationalism and who became the teacher of a considerable number of younger composers (Karl-Birger Blomdahl, Sven-Erik Bäck, Ingvar Lidholm etc.); Gösta Nystroem, who brought impressionism to Sweden, thereby strengthening the influence of French music; and Moses Pergament, a cosmopolitan of Finnish birth, Russian training and with a Jewish musical background. In the 1930s neo-classicism and French influence became prominent in the works of Dag Wirén and Gunnar de Frumerie, whereas Lars-Erik Larsson turned more to Sibelius and Nielsen. The 1940s saw the breakthrough of modernism with the varied activities of the Monday Group (Blomdahl, Bäck, Lidholm etc.), whose members revitalized Fylkingen (the Society for Contemporary Music, from 1950 part of the ISCM, with a well-equipped special hall for 'intermedia' performances, including a small electronic music studio) and created the important radio series 'Nutida Musik' and the Electronic Music Studio (EMS, one of the leading computerized studios).

During the 1950s there was a reaction to modernism among a group of Larsson's pupils who promoted a nationalist Romantic revival, influenced by Prokofiev and Shostakovich. Jan Carlstedt founded the concert society Samtida Musik (1960), which reacted against the avant-garde tendencies of Fylkingen and 'Nutida Musik'; the music of Hans Eklund, Maurice Karkoff and Bo Linde is also retrospective, whereas Gunnar Bucht is a more independent symphonist. Bengt Hambraeus was the first Swedish composer to visit Darmstadt and continental electronic music studios and

introduced new styles and ideas to Sweden; Bo Nilsson followed similar paths. Within these groups many individual composers and styles form the complex reality. Among the older generation are Hilding Hallnäs, with Nystroem one of the leading composers in Göteborg; Sven-Eric Johanson, formerly a member of the Monday Group; Erland von Koch, who has pursued Dalecarlia folk traditions; Allan Pettersson, who has written long, Mahlerian symphonies; Åke Hermanson, known for moderately progressive orchestral works; Torsten Nilsson, who has written church music using modern techniques; and Hans Holewa, who brought Schoenbergian dodecaphony to Sweden. Younger composers include Arne Mellnäs; the organ and 'happening' virtuoso K.-E. Welin; J.W. Morthenson, noted for his 'metamusic'; Siegfried Naumann, who renounced his earlier works and started afresh in a radical idiom; and the prolific opera composer L.-J. Werle. There is also an active group of electro-acoustic music composers, including Knut Wiggen, pioneering as leader of the computer studio EMS (created in 1969), L.-G. Bodin, Sten Hanson and B.E. Johnson; after investigating text-sound elaborations these last three composers have gone their own different ways. A younger generation of electro-acoustic composers includes Tamás Ungvary, Akos Rózmán, Ragnar Grippe, Tommy Zwedberg, Rolf Enström, Åke Parmerud, Anders Blomqvist and Bo Rydberg. Ralph Lundsten evolved his more eclectic idiom in his private 'Andromeda' studio.

The 1960s produced another group of composers taught by Rosenberg, Blomdahl or Lidholm, among them Sven-David Sandström (later professor of composition at the Swedish Royal Academy of Music), Miklós Maros, Daniel Börtz and Anders Eliasson; subsequently composers such as Hans Gefors (especially with his operas), Pär Lindgren, Mikael Edlund, Anders Hillborg, Thomas Jennefelt, Anders Nilsson, Jan Sandström, Ole Lützow-Holm and Karin Rehnqvist have come to prominence.

Swedish Radio administers a music department, including a symphony orchestra and choirs (initially under Eric Ericson) that have become internationally known. The Institute for National Concerts, founded in 1963, and the Arts Council, 1974 enjoy increasing governmental support. There were 22 regional (formerly military) music corps in Sweden. In 1988 they and the regional offices of the Institute for National Concerts came under the control of local government. Opera companies were established in Göteborg in 1920 (with a new opera house inaugurated in 1994), in Malmö in 1944, and in Umeå and Karlstad in the 1970s. These, along with Levande Musik in Göteborg and Ars Nova in Malmö, exemplify the decentralization of Swedish musical life. In 1971 the private conservatories in Göteborg and Malmö became national music academies.

Even opera, until recently confined to the Royal Opera in Stockholm and less numerous performances in Göteborg, Malmö and elsewhere, has gradually found new platforms. Rosenberg's five operas (notably *Marionetter* ('Marionettes', 1939), Blomdahl's *Aniara*, the world's first space opera (1959) and Bäck's nō-inspired *Tranfjädrarna* ('The Crane Feathers', 1957) established a modern tradition, successfully continued by Werle (his 'arena opera' *Drömmen om Thérèse* ('Dream about Thérèse', 1964), *Resan* ('The Journey', 1969), *Tintomara*, 1973, *Lionardo*, 1987, and *Animalen* ('The Animal Congress', 1979)) and Hans Gefors (*Christina*,

1987, *Parken* ('The Park'), 1992, *Clara*, Paris, 1998). After his TV opera *Holländarn* ('Dutchmen', 1967), Lidholm crowned his career with a setting of Strindberg's *Ett drömspel* ('A Dream Play', 1991) for television. Among younger composers, Jonas Forssell has written successful operas: *Hästen och gossen* ('The Horse and the Boy') at the Norlandsopera (1988), and *Riket är ditt* ('Thine is the Kingdom') for the Vadstena Academy (1991). The internationally famous Drottningholm theatre near Stockholm, built by C.F. Adelcrantz in 1766 and rediscovered by Anje Beijer in the 1920s, performs 18th-century operas using the original wooden machinery and many of the original flats and backcloths. Arnold Ostman, musical director from 1980 to 1991, has made several Mozart recordings based on Drottningholm productions.

See also [Drottningholm](#); [Göteborg](#); [Malmö](#); [Stockholm](#); [Uppsala](#).

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II. Traditional music

The history of traditional music is in many ways the history of an ongoing dialogue between intellectuals from the middle classes and singers and fiddlers from the rural society. The Swedish middle class society has

played an important role in 'discovering', saving and reviving the music of the rural society.

Since the beginning of the 19th century there has been a conscious collecting of traditional music in different parts of the country. Several revival movements have taken place, the last one in the 1970s. In addition, folk music expressions mix today, reflecting a sort of world music influenced by emigrant musicians, rock, jazz and music from non-European countries. Traditional musics in Sweden have in fact always been strongly influenced by music traditions from other countries, especially from Central and Western Europe. But repertory, instruments and dances have indeed emerged as a Swedish tradition with characteristic local variations and musical expressions. Certain parts of the country were quick to adopt innovations, particularly the coastal districts and the larger cities. Other areas, such as the province of Dalarna, were much more conservative.

Vocal and instrumental traditions in Sweden must be viewed in a Scandinavian context. *Spelmansböcker* (fiddlers' tune books) from the 18th century and the first half of the 19th have much in common in the Nordic area concerning repertory. This is also true regarding texts and melodies in many of the vocal traditions. *Fäbodmusik*, a peculiarly functional vocal and instrumental music associated with herding in the summer mountain pastures, is of particular interest.

1. Sources, collections and research.
2. Herding music.
3. Vocal traditions.
4. Instrumental music.

Sweden, §II: Traditional music

1. Sources, collections and research.

Historical research is hampered by the lack of early sources. Though some song texts survive in manuscripts dating from the end of the 16th century, the major work of collection did not begin until prompted by antiquarian interest in the 17th century. The early 19th-century spirit of romantic nationalism inspired the work of collecting and notating melodies. Some of this work was published in E.G. Geijer and A.A. Afzelius's *Svenska folkvisor* ('Swedish folksongs') in 1814–18. But this interest was almost entirely confined to the medieval ballad; other kinds of traditional singing were largely ignored until the mid-19th century.

The 1870s saw the formation of societies interested in the preservation and study of folk traditions, and large collections of material were received by such institutions. A considerable amount of recording of instrumental traditional music began somewhat later, in particular with the work of A. Fredin in Gotland. Foremost among other collections were Nils Andersson and Olof Andersson, who collected some 15,000 tunes from all but the northernmost parts of Sweden. About half of these were printed in *Svenska låtar* ('Swedish tunes') (N. Andersson, 1922–40). In the 1950s the Swedish Radio and the Svenskt visarkiv (Swedish Centre for Folk Song and Folk Music Research) began recording all types of folk music. Original materials are now kept in a number of state institutions including the Royal Library, the Nordiska Museet, Musikmuseet, Språk -och folkminnesinstitutet and

the Svenskt visarkiv, as well as in regional museums and archives. Svenskt visarkiv also receives copies of material from other institutions.

Beside the collections with recorded materials, other materials are possible sources for traditional music. Many thousands of song texts were printed in more than 30,000 surviving broadsides that were printed between the end of the 16th century and the 1920s, including songs from oral tradition and new texts specially written for broadsides. An early source for instrumental music are 18th- and 19th-century *spelmansböcker* with written repertoires of both traditional tunes and modern fashion dances.

Early research was concerned with the problems of origins and early history. Around the middle of the 20th century onwards, research moved away from the question of origins and was more concerned with social function, the development of melodic variants and performance. In assessing materials more consideration is now given to the bearers of tradition themselves or to the collectors.

Historical and socio-musical approaches to the study of Swedish traditional music today is often combined with ideological analysis. The new generation of ethnomusicologists often base their research on fieldwork. This has brought forward new questions and methods, but also new subjects of research, e.g. immigrant musics. Many of the qualified ethnomusicologists today are also active as folk musicians.

[Sweden, §II: Traditional music](#)

2. Herding music.

In Sweden, as in Norway, much music is associated with herding. Traditional methods of intensive cattle breeding once practised in large areas of northern and central Sweden have survived in some isolated areas. Every farm had a *fäbod* (mountain dairy) around which the animals grazed freely during the summer months, watched over by dairy maids. A particular type of functional music developed. In order to call the cattle or to communicate with other people at a distance, the dairy maid can use a *lockrop* (herding call; see [ex.1](#)), sung in a kind of falsetto at a very high pitch, by stretching the throat muscles taut. This herding call can be heard over a distance of 4 or 5 km. It may consist of either short phrases or long ornamented melodies, varying according to function and occasion as well as from one district to another. The technique itself is thought to be ancient, and it is also found in other such European mountain regions as the Alps, Pyrenees and the Balkan mountains of Bulgaria.

Signals used to warn of wild animals or to keep them away, were blown on a [Lur \(ii\)](#) (long wooden trumpet) or on a *bockhorn*, a trumpet made from a horn of a cow or a goat. The horn was boiled, cleaned out and given a number of finger-holes.

Knowledge of Swedish *fäbod* music is based partly on literary sources and collections made since the 1840s (particularly those of R. Dybeck), and partly on surviving examples of the tradition. Research on herding tunes and *lockrop* only began in the 1930s when Tobias Norlind examined the developmental aspects of the materials and concluded that a simple call was the original form, and the longer, melismatic calls were more recent.

Carl-Allan Moberg presented his studies of herding music in two articles in 1955 and 1959. In the first he dealt with the organization of the *fåbod* and with the *lockrop* technique, and in the second he analysed tune structures. Moberg believed *fåbod* music parallels the alpine *kuhreigen*. He also showed that the often long and ornamented *lockrop* is built on a melodic framework, often coloured by contemporary materials, and is thus a product of its time.

Important new research on this music has been carried out in the last decades at Uppsala University where Anna Ivarsdotter Johnson has studied herding calls with the aid of melograms (see [Melograph](#)). She has concluded that calls are not formulated to a fixed pattern, but their length and form are determined by their function and by the singer's instinct and ability to vary the phrases in her repertory.

Inspired by field recordings made in the 1940s and later, several young folk musicians have adopted the special *lockrop* technique and use *lockrop* in many different musical contexts. Also, contemporary Swedish composers have been inspired by the *lockrop*, such as Ingvar Lindholm in the Intermezzo from his ballet *Riter* (1960) and Karin Rehnqvist in her *Puksånger-lockrop* (1989) for two female singers and kettledrums.

[Sweden, §II: Traditional music](#)

3. Vocal traditions.

Some vocal genres have lived in oral tradition for a long time, and a few types still survive. Much of the material is common in the Scandinavian-speaking area, e.g. the medieval ballad. The ballad genre was originally connected with dancing. With its prototype, the French *chanson d'histoire*, it made its earliest appearance as part of the medieval courtly romance literature, but spread to the peasantry and became an orally transmitted folksong genre. The ballad, which always has a refrain, has a typically formal and objective narrative style and treats the lives of medieval nobility, medieval Christianity and popular beliefs. Many themes have parallels outside Scandinavia, particularly in the 'Child ballads' of the British Isles and North America. The recorded ballad melodies represent many different stages of style, but they have as a whole more of the older features than other types of folksong have, as for example in their more formulaic melodies ([ex.2](#)).

Melodies related to those of the ballads are found in various older recordings of singing-games, many of which have refrains. Some singing-games, which survive in contemporary oral tradition owe their survival to their association with modern Christmas festivities and are generally sung as children's games for dancing around the tree. Popular nursery rhymes and lullabies, known as *småvisor* ('small songs'), are still well represented in oral tradition but only a few melody types are used for them. The commonest of these is known with the words 'Ro, ro till fiskeskär' ('Row, row to the fishing rocks'). [Ex.3](#) gives one of the many variants of this tune, which also has parallels outside Scandinavia. It is almost identical with the anonymous trouvère song *A pris ai qu'en chantant plour*.

A few of the lyrical songs that are found in the 16th- and 17th-century songbooks survived in later tradition, though love songs appear not to have

reached the public in large numbers until the 18th and 19th centuries. These were almost always sung in a minor key, and their texts were often disseminated in broadsheets (ex.4). Some seasonal songs are found, though not as many as in other countries. These are chiefly associated with the festivities of Boxing Day, Twelfth Night, Walpurgis Night and May Day, and they were performed by young people who went around singing for money.

Along with orally transmitted songs there are a number by known authors, which were chiefly introduced by means of broadsides, but have since passed into oral tradition and have become subject to variation. Some songs by the very popular poet C.M. Bellman from the end of the 18th century gained a wide circulation; his *Gustafs skål* originated as a Swedish royal anthem but survives today as a singing-game.

In some regions during the 18th century a special tradition of performing Protestant hymns developed, deviating from official versions in the chorale hymnbooks which were influenced by surrounding traditional musics. They are characterized by their melismatic style, in contrast to the syllabic style given in the hymnbooks. The main condition for the development of the musical variants was most likely the absence of accompaniment; older rural parishes seldom had organs in their churches. Outside the church the singing of these folk hymns has been kept alive.

Swedish folk songs were performed as solos or in unison and mostly unaccompanied. There were no professional folksingers. In the older rural society, with some 90% of the population living in the countryside and no sharp borderlines between various social classes, we can take for granted that many traditional songs, e.g. the 'small songs', were known and sung by the majority of the people. The very long ballads were on the other hand performed by a smaller number of singers, preferably women representing the rural people in general. Many ballad singers had a deep knowledge of the formulaic style of text and melody and built up their own variants from a store of formulae. The audio recordings of ballads show a very individual performance including a basic pulse of the performance. Many female singers employed a deep alto register. The occurrence of indefinite intervals in ballads, also common in the folk hymns, can be considered reminiscent of older scales.

In traditional song genres the melody types are seldom linked to one specific song or genre, rather they change from text to text. A single set of words was often sung to several different melodies, and a single melody used for several quite unrelated texts. An example of a melody which has held a unique position is *Folie d'Espagne*; it was sung to a great many texts from the end of the 17th century onwards and is still alive in oral tradition and also as an instrumental tune. Different chronological layers can be recognized in the melodies, the oldest found chiefly among folksongs, while currently popular tunes usually of more recent origin were chosen for broadside songs. For older songs a minor scale with no 6th degree was common in which the melody centred around the tonic. During the 19th century a more harmonic conceptualization of music prevailed probably due to the trend towards self-accompaniment on the guitar, zither or [Psalmodikon](#), a type of bowed box zither usually with one string.

The interest in vocal traditions that started in the 1970s among young people increased during the 1990s. Many folksingers now try to reproduce the repertoires and personal performances of older tradition bearers. Folk music groups revive and renew genres such as ballads through the accompaniment of older, reconstructed instruments or through the use of musical style elements from other music cultures.

Sweden, §II: Traditional music

4. Instrumental music.

The oldest instrument still in use is the *Nyckelharpa* (keyed fiddle). Though it is bowed like a violin, the strings are shortened by keys instead of by the fingers (see fig.2). The *nyckelharpa* has a flat bridge and several drone strings which give the instrument its characteristic sound. It was depicted in medieval church paintings and may date from the 14th or 15th century. In the 20th century the *nyckelharpa* tradition has been strongest in the province of Uppland in central Sweden. A revival of the instrument started in the 1960s and continues to be a popular and common folk music instrument throughout Sweden with many skilful players.

The violin is the instrument most associated with Swedish traditional music. It was probably in general use among rural populations throughout Sweden by the middle of the 18th century. It remained the most widely used instrument for dancing and ceremonial music until the end of the 19th century, when for various reasons it declined in popularity and its repertory began to die out. Those fiddlers still active at the turn of the century had to compete with the accordion, which gradually succeeded the violin as the most popular instrument for dance music.

The 18th- and 19th-century fiddler was first and foremost a dance musician, and his repertory consisted of the tunes of fashionable dances (e.g. minuet, cadrille and polonaise in the 18th century, polska, waltz, schottische and *polkett* in the 19th century). Fiddlers' notebooks from the 18th century contain a repertory that is rather uniform in Scandinavia, but in the 19th century the development of melodies and playing styles came to vary greatly from place to place. The players were amateurs, and their playing was secondary to their ordinary peasant or artisan occupations. Few were taught to read musical notation or had any classical training. Most of the recorded music was in the keys of A, D and G which could be played using only 1st position. In many areas double stopping and chordings were used, and sometimes scordatura was used to make this easier. Great individual players, such as Lapp Nils (1804–70) of Jämtland in north-west Sweden, could set their stamp on tunes in a wide area over a long period of time; his particular style was marked by its virtuosity, use of harmonics and fast triplets (ex.5).

In some parts of Sweden, particularly the eastern provinces, popular music was influenced by professional musicians and ensembles who performed at manor houses and mills. Similarly, trained church organists helped to introduce the techniques of 'classical' music to folk styles. The polska from Gotland (ex.6) is a conscious imitation of Baroque style with its triadic semiquaver figuration. Popular wedding marches borrowed melodies from military music, and in the process the clarinet became a popular

instrument, performing the same function with the same repertory of dance and ceremonial music as the violin.

The **Polska**, a dance in 3/4 time, is derived from the European polonaise. In Sweden its musical development was rich in both rhythm and melody. It superseded and fused with older Swedish melodic material, as can be seen from the types of scales used in many polska melodies. Due to its musical qualities the polska repertory has outlived the dance itself and has always been, and still is, highly esteemed by musicians. The polska also exists as a song type, often with a single verse of nonsense words ([ex.7](#)).

During the 20th century instrumental music developed in various directions. During the period of 1910–40 the accordion became the most popular instrument, played either as a solo instrument or in a band with fiddle or guitar. The repertory was no longer restricted regionally; music publishers, the gramophone and radio increased standardization throughout the country. The 'fiddlers' movement' which grew up in the early decades of the 20th century maintained the fiddle tradition by establishing competitions and meetings. Fiddlers have organized fiddlers' associations and as a result a growth of fiddle bands which perform in public has occurred.

Since the folk revival in the 1970s many folk music groups have developed, playing different ethnic instruments along with vocal numbers. The repertory is mostly traditional Swedish, but the musical expressions are mixed with elements from jazz, rock or general ethnic music. There is also an obvious historical trend in the choice of repertory (e.g. medieval ballads) and instruments (preferably drone instruments such as the **Säckpipa** (bagpipe), **Vevlira** (hurdy-gurdy) and others).

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Swedish Society for Musicology.

See [Svenska Samfundet för Musikforskning](#).

Sweelinck, Dirck Janszoon

(*b* Amsterdam, *hap.* 26 May 1591; *d* Amsterdam, 16 Sept 1652). Dutch organist, composer and music editor, son of [Jan Pieterszoon Sweelinck](#). He was a pupil of his father, never married, and was organist of the Oude Kerk, Amsterdam, from his father's death in 1621 until his own (though not before the post had been offered to, and rejected by, the blind Pieter Alewijnszoon de Vois, another Sweelinck pupil). His successor was Jacob van Noordt. He was known for his improvisation. In January 1645 he was severely reprimanded by the church authorities for holding an old-fashioned Christmas celebration at the Oude Kerk to which many 'papists' had been invited – thus the question again arises whether any of the Sweelincks became Protestants (see [Sweelinck, Jan Pieterszoon, §4](#)). He belonged to the Muiderkring, a cultural circle of intellectuals under the leadership of the poet P.C. Hooft; other musicians in this company included J.A. Ban and the organist Cornelis Helmbreecker. In 1645 Sweelinck inspected the new organ in the Laurenskerk at Alkmaar. He edited in 1644 a collection of songs of a popular nature (RISM 1644³), of which there is a later, undated edition (Amsterdam, c1657, incomplete copy in *B-Bc*). It contains the only pieces certainly by him: four songs to Dutch texts for two to five voices, of which the most important are the *Cecilia Liedt* and the three-voice canon *Oculus non vidit* (these and one other piece, ed. B. van den Sigtenhorst Meyer, Amsterdam, n.d.). A set of keyboard variations on *Hoe schoon lichtet de morghen ster* (*D-Bsb*, ed. in EMN, xvi, 1991) has been attributed to him by Frits Noske (in *J.P. Sweelinck: Opera omnia*, i/3); though this piece is undoubtedly by a pupil of J.P. Sweelinck, the question of authorship remains unresolved.

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RANDALL H. TOLLEFSEN/PIETER DIRKSEN

Sweelinck [Swelinck, Zwelinck, Sweeling, Sweelingh, Sweling, Swelingh], Jan Pieterszoon

(*b* Deventer, ?May 1562; *d* Amsterdam, 16 Oct 1621). Dutch composer, organist and teacher. He was not only a famous organist and one of the most influential and sought-after teachers of his time but also one of the leading composers, of vocal as well as of keyboard music.

1. Life.
2. Sweelinck as teacher.
3. Works: introduction.
4. Vocal works.
5. Keyboard works.

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Sweelinck, Jan Pieterszoon

1. Life.

Sweelinck was the elder son of Peter Swybbertszoon and his wife Elske Sweeling. Swybbertszoon, Sweelinck and Sweelinck's son Dirck were successively organists of the Oude Kerk, Amsterdam, almost uninterruptedly from about 1564 to 1652, and Sweelinck's paternal grandfather and uncle were also organists. For as yet unknown reasons Sweelinck adopted the family name of his mother, first using it on the title-page of his *Chansons* of 1594. From his early youth until his death he lived in Amsterdam. He never left the Low Countries and was never away from Amsterdam for longer than a few days at a time (except perhaps for a stay in Haarlem for study); the oft-repeated tale of his study in Venice with Zarlino, first related by Mattheson in 1740, is without foundation. His early general education was in the hands of Jacob Buyck, pastor at the Oude Kerk, and came to an end with the Reformation of Amsterdam in 1578. Besides his father, who probably gave him his first music lessons but who died when he was 11, his only known music teacher was Jan Willemszoon Lossy, a countertenor and shawm player at Haarlem, of whom little is known. Lossy was not an organist but may have taught Sweelinck composition. Cornelis Boskoop, briefly his father's successor at the Oude Kerk in 1573, may have been among his organ teachers, and if Sweelinck indeed studied at Haarlem he would certainly have heard, and may have studied with, the organists Claas Albrechtszoon van Wieringen (active 1529–75) or the well-known Floris van Adrichem (organist 1575–8), both of whom improvised daily in the Bavokerk there.

Cornelis Plemp, a pupil and friend of Sweelinck, stated that his master was an organist for a period of 44 years. If this is true he would have started in 1577 at the age of 15. His tenure of the position at the Oude Kerk, Amsterdam, can, however, be traced only from 1580, although it may have begun earlier, as the church records from 1577 to 1580 are lacking. His initial salary of 100 florins was doubled in 1586 (the year after his widowed mother died, when he took upon himself the care of his younger brother and sister). In 1590 his salary was raised to 300 florins, with the provision that, should he marry, it would be raised by another 100 or he could live rent-free; later that year he married and chose the latter. His last rise, to 360 florins, came in 1607; he still lived rent-free. Contrary to tradition, he was not engaged as both organist and carillonneur (the latter post was entrusted to the organ builder Artus Gheerdinck). Nor did his duties include the supplying of music for the regular ceremonial and social occasions of the city magistrate, as was the case in many other cities at that time, although he did provide this music on a few special occasions. This seemingly conscious restriction of his duties has been seen as an attempt by him to keep enough free time for his extensive work as a teacher, for which he became celebrated (see §2 below). But one must not underestimate the demands of his post. Since the Calvinists saw the organ as a worldly instrument and forbade its use during services, Sweelinck was actually a civil servant employed by the city of Amsterdam (which in any case owned the organs). His contract does not survive, but, on the evidence of various second-hand reports and contracts of organists in other important Dutch cities of the period, it is generally assumed that his duties were to provide music twice daily in the church – an hour in the morning and in the evening. When there was a service this musical hour came before and/or after it. Sweelinck was known for his organ and harpsichord improvisations: more than once the proud city authorities brought important visitors to the church to hear the 'Orpheus of Amsterdam'. The instruments at his disposal in the Oude Kerk were a large organ with three manuals and pedal built originally by Hendrik Niehoff in 1539–45, and a small one with two manuals and pedal built in 1544–5 by Niehoff and Jasper Johanszoon (they are described by C.H. Edskes in Curtis, 1969; see also J. van Biezen, 1995).

Sweelinck led an uneventful, well-regulated life. His few documented absences from Amsterdam (except for his marriage) were entirely in conjunction with his professional activities. He inspected new organs at Haarlem (1594, with Philip Janszoon van Velsen and Willem Aertszoon), Middelburg (1603), Nijmegen (1605, with Van Velsen) and Dordrecht (1614, with H.J. Speuy) and the restored or repaired organs at Harderwijk (1608) – where he also wrote a canon for the mayor – Delft (1610), Dordrecht (1614), Deventer (1616) – his birthplace, which he had also visited in 1595, perhaps to give advice about the forthcoming restoration of the organ – Haarlem (1620) and Enkhuizen (1621). In 1610 he was at Rotterdam to act as adviser for planned improvements to the organ in the Laurenskerk, and he played the organ at Rhenen in 1616 during an informal visit with the organ builder Kiespenninck, who had restored the instrument five years earlier. His longest journey was in 1604 to Antwerp, where he purchased a harpsichord (possibly by Ruckers) for the city of Amsterdam.

Sweelinck was buried in the Oude Kerk. He was survived by his wife and five of his six children, of whom only the eldest, [Dirck Janszoon Sweelinck](#), was a musician. John Bull, who was probably a personal friend, wrote a fantasia on one of his themes shortly after his death (see MB, xiv, 1960, rev. 2/1971, p.12). There are two portraits of him. One, a painting of 1606 (in *NL-DHgm*), is attributed to his brother Gerrit Pietersz, a talented painter and the teacher of Pieter Lastman, who in turn taught Rembrandt. The other is an engraving made in 1624 (see fig.1); its model is lost.

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2. Sweelinck as teacher.

Sweelinck's gifts as a teacher, for which he was famous throughout northern Europe, are an essential part of his importance for music history, for the founders of the so-called north German organ school of the 17th century (culminating in Bach) were among his pupils. His local pupils included talented dilettantes as well as a number of young professional musicians. The most important of the latter were Cornelis Janszoon Helmbreecker and his own son Dirck; others were Pieter Alewijnszoon de Vois, Jan Pieterszoon van Reyneburch, Willem Janszoon Lossy (son of his Haarlem teacher) and Claude Bernardt. After the turn of the century his reputation attracted pupils from Germany. These included Andreas Düben, Samuel and Gottfried Scheidt, Melchior Schildt and Paul Siefert, as well as Ulrich Cernitz, Jacob Praetorius (ii), Johannes Praetorius and Heinrich Scheidemann, who later held the four principal organists' posts at Hamburg – hence the description of Sweelinck as 'hamburgischen Organistenmacher' (see Mattheson). The pupils of 'Master Jan Pieterszoon of Amsterdam' were seen as musicians against whom other organists were measured, and it was for this reason that talented young men were sent to study with him at the expense of their city councils. The costs included room and board at his house, as well as instruction, and may have totalled 200 florins a year per student. A notable by-product of Sweelinck's pedagogical activities is his translation and adaptation of large sections from the third part of Zarlina's *Le istituzioni harmoniche* (3/1573), which was preserved in a German version through the work of his Hamburg pupils.

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3. Works: introduction.

As well as being one of the most famous organists and teachers of his time, Sweelinck was the last and most important composer of the musically rich golden era of the Netherlanders. Research into this period as a whole has brought his music and influence into better focus. He is no longer seen as the lone north European giant of his time but rather as a gifted craftsman and musician who was the equal of his European contemporaries. His influence, however, cannot be said to have extended beyond about 1650, whereas that of Frescobaldi, for instance, lasted until the end of the century. His keyboard music is now seen to be less the work of an innovator than of one who perfected forms derived from, among others, the English virginalists and transmitted them through his pupils to north Germany. His immediate influence can be seen in the music of Samuel Scheidt and Anthoni van Noordt. His surviving output amounts to 254 vocal works, including 33 chansons, 19 madrigals, 39 motets and 153

psalms (three existing in two versions), as well as about 70 keyboard works, principally in the form of fantasias, echo fantasias, toccatas and variations. Only four pieces, all canons, are known in autograph sources. All his vocal works were printed, and one can assume that he himself corrected most of the proofs. On the other hand, none of his keyboard works was published during his lifetime; however, manuscript sources are surprisingly numerous and transmit mostly reliable texts.

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4. Vocal works.

In none of Sweelinck's vocal works, which predominate in his output, is there a setting of a text in his native language – they are for the most part in French – and none of those on sacred texts was written for performance during public worship services. Most are for five voices. Although the performance of one or more vocal parts by instruments is suggested only on the title-page of the *Chansons*, this is not to say that the rest of his vocal music is to be sung *a cappella*: one or more voices of the *Rimes*, for instance, lend themselves well to instrumental performance.

Sweelinck's first publications were of chansons: the collection of 1594 (the year 1584 after the dedication is a typographical error) contains 18 five-part chansons, to which were added four by Cornelis Verdonck. There may have been two further collections (1592–3). Sweelinck published 12 chansons and 15 madrigals in *Rimes françoises et italiennes* (1612). They have an elegance and transparency – inherent in two- and three-part writing – not found in the earlier chansons, and they often include long canonic sections. At least five of the madrigals are modelled on works by Domenico Maria Ferrabosco, Andrea Gabrieli, Macque and Marenzio.

Sweelinck's polyphonic setting of the Psalter has been justifiably called a monument of Netherlandish music unequalled in the sphere of sacred polyphony. From the outset he intended to set the entire Psalter, and the publication of his music for it spanned the whole of his creative life: his first two psalm settings appeared anonymously in a collection of 1597, his first book of psalms was published in 1604 ([fig.2](#)), and the fourth and final book appeared shortly after his death. The texts are from the French metrical Psalter of Marot and Bèze, not the Dutch version of Datheen (1566) used in most Dutch churches until 1773. This was probably because the psalms were not intended for use in public Calvinist services but rather within a circle of well-to-do musical amateurs among whom French was the preferred language. This supposition is strengthened by the dedications of the first and second books respectively to the burgomasters and aldermen of Amsterdam and to a number of Calvinist merchants of the city, the latter probably being members of the 'compagnie des nourissons, disciples, fauteurs et amateurs de la douce et sainte musique' of which Sweelinck was the leader. In style and technique the psalms follow in the tradition of Clemens non Papa, Goudimel and their Venetian contemporaries. Homophony appears alongside strict counterpoint, with imitation in all voices; both the strict motet and madrigal style and the lighter chanson and villanella style can be found. Although Sweelinck explored all harmonic possibilities, chromaticism appears only sporadically. The cantus firmi – the melodies of the Genevan Psalter – provide the unifying element in each

psalm. Most of the settings fall into one of three general categories: the 'cantus firmus psalm', where each line of the melody (in superius and/or tenor), separated by related interludes, is accompanied by a rhythmically altered form of the melody in the other voices; the 'lied psalm', where the uninterrupted melody appears in the superius; and the 'echo psalm', where the full cantus firmus is found in two separate voices, often in canon.

Sweelinck's other important vocal collection, the *Cantiones sacrae* (1619), is the musical and religious antithesis of the psalms. It comprises 37 motets on texts from the Catholic liturgy and is dedicated to his young Catholic friend and pupil Cornelis Plemp; it thus raises the question as to whether Sweelinck remained a Catholic in the service of the ruling Calvinist minority. These motets show that in his compositional technique he kept abreast of the music of his time. The lack of a cantus firmus tends to make them more compact, but at the same time they have lost the transparency and vitality of the psalms. Several modern techniques are used: for example, there is more chromaticism, and the counterpoint is more harmonic and ornamental; but the basso continuo is more accurately termed a *basso seguente* (this is the only time that Sweelinck called for a separate instrumental part in a vocal collection). 14 of the motets have codas on the word 'Alleluia', some of them quite extended.

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5. Keyboard works.

Apart from a few undistinguished pieces for lute, Sweelinck's instrumental music is entirely for keyboard instruments and reveals a thorough knowledge of all the major keyboard traditions of his time, especially the English and the Venetian. Although it was never printed it enjoyed wide circulation through the numerous copies made by his pupils. Many works have probably been lost, but those that survive clearly demonstrate his genius.

Sweelinck's works in the free forms – fantasias and toccatas – were developed from similar works by Italians (Andrea Gabrieli, Merulo), Spaniards (Cabezón, Milán), Portuguese (Coelho) and Englishmen (Bull, Philips), as well as from indigenous improvisatory practices. The passage-work is perhaps less brilliant than the Italians' but has a more structural purpose, and there are no traces of colourist ornamentation. The various technical difficulties – above all the manner in which they are incorporated into the toccatas – point to a pedagogical purpose. Most of the toccatas have a homophonic or imitative introduction followed by a section of extended passage-work, and a few include a short *fugato* section. Sweelinck brought a balanced construction, sharper and more concise in its musical conception, to this form, which in lesser hands could become wayward and diffuse. His fantasias are built on a single theme and are usually fugal in character, presenting the theme in augmentation and diminution and introducing a number of secondary themes developed either independently in fugato or used as counterpoints to the main theme. They are in several sections, interspersed with free interludes and imitative sections on important secondary themes, and they have a toccata-like close. They are notable for their monumental construction and strict composition. From a historical point of view they have a special place

among Sweelinck's works, for they led the way to the later development of the monothematic fugue. The echo fantasias form a separate genre. They are actually free fantasias without a basic theme; they contain homophonic sections in which there is extensive use of echo effects achieved by alteration of register (octave transposition) or colour (use of different manuals), and there are also sections which employ various canonic techniques.

Sweelinck was also attracted to variation form, in which the style of his music points clearly to the English virginalists, some of whom, notably Bull and Philips, were among his acquaintances. His variation cycles tend to form ordered units and are not a random selection of individual variations. The settings of secular melodies are characterized by the development in each variation of a new musical idea derived from the theme, which thereby often undergoes major alterations or is subjected to ornamentation. The chorale variations are built on another principle, which clearly shows the influence, through Bull, of William Blitheman. This involves using a different number of voices in each variation, placing the unchanged or slightly embellished cantus firmus each time in a different voice and providing variation through the change in contrapuntal treatment.

At least two further prints are lost: a *Chyterboeck* (1602 or 1608) with which Sweelinck was in some way connected – whether as composer (perhaps of only the first piece), arranger or collector, or as the composer whose works were arranged by another – and a collection of fantasias (c1630) edited by his pupil Samuel Scheidt; both are known only through auction or book fair catalogues.

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WORKS

Editions: *Jan Pieterszn. Sweelinck: Werken*, ed. M. Seiffert (The Hague and Leipzig, 1894–1901/R) [S]*Jan Pieterszoon Sweelinck: Werken voor orgel en clavecimbel*, ed. M. Seiffert (Amsterdam, 1943, enlarged edn. of S i) [K]*Jan Pieterszoon Sweelinck: Werken*, ed. A. Annegarn (Amsterdam, 1958, suppl. to K) [A]*Jan Pieterszoon Sweelinck: Opera omnia, editio altera*, ed. R. Lagas and others, UVNM (Amsterdam, 1957–90) [O]

[psalms, canticles](#)

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[keyboard](#)

[doubtful keyboard](#)

lute

lost works

theoretical work

Sweelinck, Jan Pieterszoon: Works

psalms, canticles

50 pseumes de David, mis en musique (C. Marot, T. de Bèze), 4–7vv
(Amsterdam, 1604, 2/1624 as Premier livre des pseumes de David, mis en
musique ... seconde edition) [1604]

Rimes françoises et italiennes ... 2, 3vv, avec une chanson, 4vv (Leiden, 1612)
[1612]

Livre second des pseumes de David, nouvellement mis en musique (Marot, Bèze),
4–8vv (Amsterdam, 1613) [1613]

Livre troisieme des pseumes de David, nouvellement mis en musique (Marot,
Bèze), 4–8vv (Amsterdam, 1614) [1614]

Sechs-stimmige Psalmen, auss dem ersten und andern Theil seiner aussgangenen
frantzösischen Psalmen (A. Lobwasser), 6vv, ed. M. Martinius (Berlin, 1616)

Vierstimmige Psalmen, auss dem ersten, andern und dritten Theil seiner
aussgangenen frantzösischen Psalmen (Lobwasser), 4vv, ed. M. Martinius (Berlin,
1618)

Livre quatriesme et conclusionnal des pseumes de David, nouvellement mis en
musique (Marot, Bèze), 4–8vv (Haarlem, 1621) [1621]

2 works in 1597⁶

A Dieu ma voix j'ay haussee (Ps lxxvii), 5vv, 1613; S iii, 11; O iii, 11

Ainsi qu'on oit le cerf bruire (Ps xlii), 8vv, 1614; S iv, 27; O iv, 27

Alors qu'affliction me presse (Ps cxx), 4vv, 1614; S iv, 4; O iv, 4

Alors que de captivité (Ps cxxvi), 5vv, 1614; S iv, 6; O iv, 6

Après avoir constamment attendu (Ps xl), 6vv, 1604; S ii, 38; O ii, 38

A toy, mon Dieu, mon coeur monte (Ps xxv), 5vv, 1613; S iii, 12; O iii, 12

A Toy, ô Dieu qui es là haut aux cieux (Ps cxxiii), 5vv, 1604; S ii, 25; O ii, 25

Aux parolles que je veux dire (Ps v), 5vv, 1621; S v, 12; O v, 12

Avec les tiens, Seigneur, tu as fait paix (Ps lxxxv), 5vv, 1621; S v, 19; O v, 19

Ayes pitié de moy (Ps lvii), 5vv, 1621; S v, 16; O v, 16

Bienheureuse est la personne qui vit (Ps cxix), 6vv, 1614; S iv, 19; O iv, 19

Bienheureux est quiconques (Ps cxxviii), 3–4vv, 1613; S iii, 5; O iii, 5

Cantique de Siméon (see Or laisses, Createur)

C'est en Judée proprement (Ps lxxvi), 8vv, 1621; S v, 43; O v, 43

C'est en sa tres-saincte Cité (Ps xlviii), 8vv, 1621; S v, 42; O v, 42

Chantez à Dieu chanson nouvelle, chantez, ô terre (Ps xcvi), 4vv, 1621; S v, 1; O v,
1

Chantez à Dieu chanson nouvelle, et sa louange (Ps cxlix), 4vv, 1621; S v, 2; O v, 2

Chantez à Dieu nouveau cantique (Ps xcvi), 5vv, 1613; S iii, 8; O iii, 8

Chantez de Dieu le renom (Ps cxxxv), 6vv, 1613; S iii, 21; O iii, 21

Chantez gayement (Ps lxxx), 6vv, 1621; S v, 38; O v, 38

Deba contre mes debatteurs (Ps xxxv), 6vv, 1614; S iv, 18; O iv, 18

Dès ma jeunesse ils m'ont fait mille assauts (Ps cxxix), 5vv, 1604; S ii, 18; O ii, 18

Des qu'adversité nous offense (Ps xlvi), 6vv, 1621; S v, 36; O v, 36

De tout mon coeur t'exalteray (Ps ix), 4vv, 1604; S ii, 3; O ii, 3

Dieu est assis en l'assemblee (Ps lxxxii), 8vv, 1614; S iv, 28; O iv, 28
Dieu est regnant de grandeur tout vestu (Ps xciii), 4vv, 1621; S v, 8; O v, 8
Dieu nous soit doux et favorable (Ps lxxvii), 6vv, 1613; S iii, 17; O iii, 17
Dieu pour fonder son tresseur habitacle (Ps lxxxvii), 5vv, 1621; S v, 26; O v, 26
Di moy malheureux qui te fies (Ps lii), 5vv, 1604; S ii, 22; O ii, 22
Donne secours, Seigneur, il en est heure (Ps xii), 5vv, 1613; S iii, 15; O iii, 15
Donnez au Seigneur gloire (Ps cvii), 5vv, 1621; S v, 15; O v, 15
D'ou vient cela, Seigneur je te suppli' (Ps x) (i), 5vv, 1597⁶ (anon.); S ix, 3; O v, pp.306–9
D'ou vient cela, Seigneur, je te suppli' (Ps x) (ii), 5vv, 1621 (reworking of 1597⁶ work); S v, 14; O v, 14
D'ou vient, Seigneur, que tu nous as espars (Ps lxxiv), 4vv, 1614; S iv, 2; O iv, 2
Du fonds de ma pensée (Ps cxxx), 5vv, 1604; S ii, 17; O ii, 17
Du malin le meschant vouloir (Ps xxxvi), 5vv, 1613; S iii, 9; O iii, 9
Du Seigneur Dieu en tous endroits (Ps cxi), 8vv, 1621; S v, 41; O v, 41
Du Seigneur les bontés sans fin je chanteray (Ps lxxxix), 6vv, 1614; S iv, 17; O iv, 17
Enfans, qui le Seigneur servez (Ps cxiii), 8vv (2 choirs), 1614; S iv, 24; O iv, 24
Enten à ce que je veux dire (Ps lxiv), 6vv, 1613; S iii, 22; O iii, 22
Enten pourquoy je m'escrie (Ps lxi), 8vv, 1613; S iii, 29; O iii, 29
Entre vous conseillers qui estes (Ps lviii), 5vv, 1621; S v, 29; O v, 29
Estans assis aux rives aquatiques (Ps cxxxvii), 5vv, 1604; S ii, 13; O ii, 13
Exauce, ô mon Dieu, ma prière (Ps lv), 4vv, 1621; S v, 7; O v, 7
Helas, Seigneur, je te pri' sauve moy (Ps lxix), 5vv, 1604; S ii, 21; O ii, 21
Il faut que de tous mes esprits (Ps cxxxviii), 4vv, 1604; S ii, 6; O ii, 6
Incontinent que j'eu ouï (Ps cxii), 4vv, 1604; S ii, 7; O ii, 7
Jamais ne cesseray (Ps xxxiv), 6vv, 1614; S iv, 16; O iv, 16
J'ay de ma voix à Dieu crié (Ps cxlii), 6vv, 1604; S ii, 42; O ii, 42
J'ay dit en moy, de pres je viseray (Ps xxxix), 5vv, 1621; S v, 25; O v, 25
J'ayme mon Dieu, car lors que j'ay crié (Ps cxvi), 5vv, 1621; S v, 18; O v, 18
J'ay mis en toy mon esperance (Ps lxxi), 6vv, 1621; S v, 34; O v, 34
J'ay mis en toy mon esperance (Ps xxxi), 7vv, 1621; S v, 39; O v, 39
Je t'aymeray en toute obeissance (Ps xviii), 6vv, 1621; S v, 33; O v, 33
Jusques à quand as establi (Ps xiii), 6vv, 1604; S ii, 36; O ii, 36
Las! en ta fureur aigue (Ps xxxviii), 5vv, 1621; S v, 21; O v, 21
La terre au Seigneur appartient (Ps xxiv), 3–4vv, 1604; S ii, 2; O ii, 2
Le Dieu, le fort, l'Eternel parlera (Ps l), 6vv, 1604; S ii, 34; O ii, 34
Le fol malin en son coeur dit et croid (Ps xiv), 6vv, 1604; S ii, 37; O ii, 37
Le fol malin en son coeur dit et croit (Ps liii), 4–7vv, 1621; S v, 40; O v, 40
Les cieus en chacun lieu (Ps xix), 5vv, 1614; S iv, 9; O iv, 9
Le Seigneur est la clarté qui m'adresse (Ps xxvii) (i), 5vv, 1604; S ii, 32; O ii, 32
Le Seigneur est la clarté qui m'adresse (Ps xxvii) (ii), 3–5vv, 1613; S iii, 7; O iii, 7
Le Seigneur ta priere entende (Ps xx), 4vv, 1604; S ii, 1; O ii, 1
Les gens entrez sont en ton heritage (Ps lxxix), 5vv, 1621; S v, 20; O v, 20
L'Eternel est regnant (Ps xcvi), 6vv, 1604; S ii, 44; O ii, 44
Le Toutpuissant à mon Seigneur et maistre (Ps cx), 6vv, 1614; S iv, 15; O iv, 15
Loué soit Dieu, ma force en tous alarmes (Ps cxliv), 6vv, 1604; S ii, 41; O ii, 41
Louez Dieu, car c'est chose bonne (Ps cxlvii), 5vv, 1621; S v, 23; O v, 23
Louez Dieu, car il est benin (Ps cvi), 6vv, 1604; S ii, 40; O ii, 40
Louez Dieu tout hautement (Ps cxxxvi), 5vv, 1604; S ii, 31; O ii, 31
Misericorde à moy, povre affligé (Ps lvi), 5vv, 1604; S ii, 26; O ii, 26
Misericorde au povre vicieux (Ps li), 6vv, 1604; S ii, 39; O ii, 39

Mon ame en Dieu tant seulement (Ps lxii), 7vv, 1614; S iv, 21; O iv, 21
 Mon coeur est dispos, ô mon Dieu (Ps cviii), 6vv, 1604; S ii, 48; O ii, 48
 Mon Dieu, j'ay en toy esperance (Ps vii), 6vv, 1614; S iv, 20; O iv, 20
 Mon Dieu, l'ennemy m'environne (Ps lix), 5vv, 1621; S v, 13; O v, 13
 Mon Dieu me paist sous sa puissance haute (Ps xxiii), 4–6vv, 1604; S ii, 10; O ii, 10
 Mon Dieu, mon Dieu, pourquoy m'as tu laissé (Ps xxii), 4vv, 1621; S v, 4; O v, 4
 Mon Dieu, mon Roy, haut je t'esleveray (Ps cxlv), 5vv, 1621; S v, 17; O v, 17
 Mon Dieu, preste moy l'oreille (Ps lxxxvi), 6vv, 1613; S iii, 26; O iii, 26
 Ne sois fasché, si, durant ceste vie (Ps xxxvii), 5vv, 1614; S iv, 10; O iv, 10
 Ne vueilles pas, ô Sire (Ps vi), 4vv, 1621; S v, 3; O v, 3
 Non point à nous, non point à nous, Seigneur (Ps cxv), 6–7vv, 1613; S iii, 24; O iii, 24
 O bienheureuse la personne (Ps cxii), 5vv, 1621; S v, 10; O v, 10
 O bienheureux celuy dont les commises (Ps xxxii), 5vv, 1604; S ii, 23; O ii, 23
 O bienheureux, qui juge sagement (Ps xli), 8vv, 1614; S iv, 29; O iv, 29
 O combien est plaisant et souhaitable (Ps cxxxiii), 5–6vv, 1614; S iv, 8; O iv, 8
 O Dieu des armées, combien (Ps lxxxiv), 5vv, 1613; S iii, 14; O iii, 14
 O Dieu, donne moy delivrance (Ps cxl), 5vv, 1604; S ii, 28; O ii, 28
 O Dieu Eternel, mon Sauveur (Ps lxxxviii), 5vv, 1621; S v, 11; O v, 11
 O Dieu, je n'ay Dieu fors que toy (Ps lxiii), 6vv, 1613; S iii, 19; O iii, 19
 O Dieu, la gloire, qui t'est deuë (Ps lxxv), 6vv, 1613; S iii, 27; O iii, 27
 O Dieu, mon honneur et ma gloire (Ps cix), 6vv, 1621; S v, 35; O v, 35
 O Dieu, ne sois plus à requoy (Ps lxxxiii), 5vv, 1621; S v, 24; O v, 24
 O Dieu où mon espoir j'ay mis (Ps lxx), 5vv, 1614; S iv, 12; O iv, 12
 O Dieu, qui es ma forteresse (Ps xxviii), 3–5vv, 1613; S iii, 10; O iii, 10
 O Dieu qui nous as deboutés (Ps lx), 5vv, 1604; S ii, 29; O ii, 29
 O Dieu tout puissant, sauve moy (Ps liv), 5vv, 1604; S ii, 27; O ii, 27
 O Dieu, tu cognois qui je suis (Ps cxxxix), 4–5vv, 1621; S v, 28; O v, 28
 O Eternel, Dieu des vengeances (Ps xciv), 5vv, 1621; S v, 22; O v, 22
 On a beau sa maison bastir (Ps cxxvii), 3–4vv, 1613; S iii, 4; O iii, 4
 O nostre Dieu et Seigneur amiable (Ps viii), 5vv, 1604; S ii, 16; O ii, 16
 O Pasteur d'Israël, escoute (Ps lxxx), 5vv, 1604; S ii, 15; O ii, 15
 O que c'est chose belle (Ps xcii), 6vv, 1604; S ii, 35; O ii, 35
 Oraison Dominicale (see Pere de nous)
 Or avons nous de nos oreilles (Ps xlix), 4vv, 1613; S iii, 3; O iii, 3
 Or est maintenant (Ps xcix), 6vv; 1621; S v, 32; O v, 32
 Or laisses, Createur (Cantique de Siméon) [Nunc dimittis], 5–6vv, 1604; S ii, 51; O ii, 51
 Or peut bien dire Israël maintenant (Ps cxxiv), 3–6vv, 1621; S v, 31; O v, 31
 Or soit loué l'Eternel (Ps cl), 8vv, 1614; S iv, 30; O iv, 30
 Or sus, louez Dieu tout le monde (Ps lxxvi), 5vv, 1604; S ii, 30; O ii, 30
 [Or sus, serviteurs du Seigneur (Ps cxxxiv) (i)] (not pubd, indexed in 1597¹⁰ but replaced by a chanson by Verdonck)
 Or sus, serviteurs du Seigneur (Ps cxxxiv) (ii), 6vv, 1604; S ii, 49; O ii, 49
 Or sus, serviteurs du Seigneur (Ps cxxxiv) (iii), 4vv, 1614; S iv, 5; O iv, 5
 Or sus tous humains (Ps xlvi), 5vv, 1613; S iii, 13; O iii, 13
 O Seigneur, à toy je m'escrie (Ps cxli), 5vv, 1613; S iii, 16; O iii, 16
 O Seigneur, loué sera ton renom (Ps lxxv), 4vv, 1613; S iii, 6; O iii, 6
 O Seigneur, que de gents (Ps iii) (i), 6vv, 1597⁶ (anon.); S ix, 4; O v, pp.295–305
 O Seigneur, que de gents (Ps iii) (ii), 6vv, 1604 (reworking of 1597⁶ work); S ii, 43; O ii, 43
 O Seigneur, que de gents (Ps iii) (iii), 4vv, 1614; S iv, 3; O iv, 3

Pere de nous, qui es là haut és cieux (Oraison Dominicale) [Lord's Prayer], 3vv, 1612, 1614; S iv, 31; O iv, 31; O vii, 45
Peuples oyez et l'oreille prestez (Ps xlix), 6vv, 1604; S ii, 46; O ii, 46
Pourquoy font bruit et s'assemblent les gents? (Ps ii), 5vv, 1604; S ii, 11; O ii, 11
Propos exquis faut que de mon coeur sorte (Ps xlv), 5vv, 1604; S ii, 12; O ii, 12
Quand Israël hors d'Égypte sortit (Ps cxiv), 4vv, 1613; S iii, 2; O iii, 2
Quand je t'invoque, hélas! escoute (Ps iv), 6vv, 1614; S iv, 14; O iv, 14
Que Dieu se monstre seulement (Ps lxxviii), 6vv, 1621; S v, 37; O iv, 1
Qui au conseil des malins n'a esté (Ps i), 4vv, 1614; S iv, 1
Qui en la garde du haut Dieu (Ps xci), 6vv, 1613; S iii, 25; O iii, 25
Qui est-ce qui conversera (Ps xv), 3–4vv, 1604; S ii, 8; O ii, 8
Rendez à Dieu louange et gloire (Ps cxviii), 6vv, 1604; S ii, 47; O ii, 47
Resveillez vous, chascun fidele (Ps xxxiii), 8vv, 1613; S iii, 30; O iii, 30
Revenge moy, pren la querelle (Ps xliii), 8vv, 1614; S iv, 26; O iv, 26
Seigneur Dieu, oy l'oraison mienne (Ps cxliii), 6vv, 1613; S iii, 20; O iii, 20
Seigneur, enten à mon bon droit (Ps xvii), 4vv, 1621; S v, 6
Seigneur, enten ma requeste (Ps cii), 4vv, 1604; S ii, 5; O ii, 5
Seigneur, garde mon droit (Ps xxvi), 4vv, 1604; S ii, 4; O ii, 4
Seigneur, je n'ay point le coeur fier (Ps cxxxi), 8vv, 1614; S iv, 23; O iv, 23
Seigneur, le Roy s'esjouira (Ps xxi), 4vv, 1621; S v, 5; O v, 5
Seigneur, pui que m'as retiré (Ps xxx), 5vv, 1621; S v, 27; O v, 27
Si est-ce que Dieu est tres-doux (Ps lxxiii), 5vv, 1621; S v, 30; O v, 30
Sois ententif, mon peuple, à ma doctrine (Ps lxxviii), 5vv, 1604; S ii, 14; O ii, 14
Sois moy, Seigneur, ma garde et mon appuy (Ps xvi), 3–6vv, 1614; S iv, 7; O iv, 7
Sus, esgayons-nous au Seigneur (Ps xcv), 6vv, 1604; S ii, 33; O ii, 33
Sus, louez Dieu, mon ame, en toute chose (Ps ciii), 3–6vv, 1614; S iv, 13
Sus mon ame, qu'on benie le Souverain (Ps cxlvi), 6–7vv, 1613; S iii, 28; O iii, 28
Sus, sus, mon ame, il te faut dire bien (Ps civ), 5vv, 1621; S v, 9; O v, 9
Sus, qu'un chascun de nous sans cesse (Ps cv), 7vv, 1604; S ii, 50; O ii, 50
Tes jugements, Dieu veritable (Ps lxxii), 5vv, 1604 [version Ehre sei Gott, 5vv, bc, 1641²]; S ii, 19; O ii, 19
Toutes gents louez le Seigneur (Ps cxvii), 6vv, 1604; S ii, 45; O ii, 45
Tout homme qui son esperance (Ps cxxv), 6vv, 1613; S iii, 18; O iii, 18
Tu as esté, Seigneur, nostre retraicte (Ps xc), 4vv, 1613; S iii, 1; O iii, 1
Vers les monts j'ay levé mes yeux (Ps cxxi), 4vv, 1604; S ii, 9; O ii, 9
Veilles, Seigneur, estre recors (Ps cxxxii), 5vv, 1604; S ii, 20; O ii, 20
Veu que du tout en Dieu mon coeur s'appuye (Ps xi), 6vv, 1613; S iii, 23; O iii, 23
Vouloir m'est pris de mettre en escriture (Ps ci), 8vv, 1614; S iv, 25; O iv, 25
Vous tous les habitans des cieux (Ps cxlviii), 7vv, 1614; S iv, 22; O iv, 22
Vous tous, Princes et Seigneurs (Ps xxix), 5vv, 1604; S ii, 24; O ii, 24
Vous tous qui la terre habitez (Ps c), 3–5vv, 1614; S iv, 11; O iv, 11

Sweelinck, Jan Pieterszoon: Works

motets

Canticum in honorem nuptiarum ... Iohannis Stoboei ... et ... Reginae ... Davidis Mölleri ... relicta vidua, 8vv (Königsberg, 1617) [1617]

Cantiones sacrae, 5vv, bc (Antwerp, 1619) [1619]

Melos fausto quondam thalamo ... conjugum Paris dicatum ... studio et cura Iohannis Stobaei, 5vv (Danzig, 1638) [1638]

Ab Oriente venerunt Magi, 5vv, bc, 1619; S vi, 3; O vi, 3

Angelus ad pastores ait, 5vv, bc, 1619; S vi, 35; O vi, 35

Beati omnes qui timent Dominum, 5vv, bc, 1619; S vi, 28; O vi, 28

Beati pauperes spiritu, 5vv, bc, 1619; S vi, 6; O vi, 6
 Cantate Domino canticum novum, 5vv, bc, 1619; S vi, 8; O vi, 8
 De profundis clamavi ad te Domine, 5vv, bc, 1619; S vi, 20; O vi, 20
 Diligam te Domine, fortitudo mea, wedding motet, 8vv, 1617; S ix, 7; O vii, 55
 Diligam te Domine, fortitudo mea, 5vv, bc, 1619; S vi, 5; O vi, 5
 Domine Deus meus in te speravi [original: sperabo], 5vv, bc, 1619; S vi, 25; O vi, 56
 Ecce nunc benedicite Dominum, 5vv, bc, 1619; S vi, 7; O vi, 7
 Ecce prandium meum paravi, 5vv, bc, 1619; S vi, 2; O vi, 2
 Ecce virgo concipiet et pariet filium, 5vv, bc, 1619; S vi, 31; O vi, 31
 Euge serve bone et fidelis, 5vv, bc, 1619; S vi, 16; O vi, 16
 Felix auspiciis dies secundis, 5vv, 1638 [sacred contrafactum by ? J. Stobaeus of
 lost wedding motet]; S ix, 6; O vii, 56
 Gaude et laetare, Jerusalem, 5vv, bc, 1619; S vi, 18; O vi, 18
 Gaudete omnes et laetamini, 5vv, bc, 1619; S vi, 32; O vi, 32
 Hodie beata virgo Maria puerum Jesum praesentavit, 5vv, bc, 1619; S vi, 30; O vi,
 30
 Hodie Christus natus est, 5vv, bc, 1619; S vi, 13; O vi, 13
 In illo tempore postquam consummati sunt, 5vv, bc, 1619; S vi, 22; O vi, 22
 In te Domine speravi, 5vv, bc, 1619; S vi, 4; O vi, 4
 Iusti autem in perpetuum vivent, 5vv, bc, 1619; S vi, 12; O vi, 12
 Laudate Dominum omnes gentes, 5vv, bc, 1619; S vi, 11; O vi, 11
 Magnificat anima mea Dominum, 5vv, bc, 1619; S vi, 34; O vi, 34
 Non omnis qui dicit mihi Domine, 5vv, bc, 1619; S vi, 1; O vi, 1
 O Domine Jesu Christe, pastor bone, 5vv, bc, 1619; S vi, 10; O vi, 10
 O quam beata lancea, 5vv, bc, 1619; S vi, 21; O vi, 21
 O sacrum convivium, 5vv, bc, 1619; S vi, 14; O vi, 14
 Paracletus autem Spiritus sanctus, 5vv, bc, 1619; S vi, 23; O vi, 23
 Petite et accipietis, 5vv, bc, 1619; S vi, 15; O vi, 15
 Qui vult venire post me, 5vv, bc, 1619; S vi, 19; O vi, 19
 Regina coeli laetare, 3–5vv, bc, 1619; S vi, 33; O vi, 33
 Tanto tempore vobiscum sum, 5vv, bc, 1619; S vi, 36; O vi, 36
 Te Deum laudamus, 5vv, bc, 1619; S vi, 37; O vi, 37
 Timor Domini principium sapientiae, 5vv, bc, 1619; S vi, 29; O vi, 29
 Ubi duo vel tres congregati fuerint in nomine meo, 5vv, bc, 1619; S vi, 27; O vi, 27
 Venite exultemus Domino, 5vv, bc, 1619; S vi, 9; O vi, 9
 Vide homo, quae pro te patior, 5vv, bc, 1619; S vi, 17; O vi, 17
 Videte manus meas et pedes meos, 5vv, bc, 1619; S vi, 24; O vi, 24
 Viri Galilaei, quid statis aspicientes in coelum, 5vv, bc, 1619; S vi, 26; O vi, 26

Sweelinck, Jan Pieterszoon: Works

chansons

Chansons ... de M. lean Pierre Svelingh organiste, et Cornille Verdonq
 nouvellement composées ... accommodées tant aux instruments, comme à la voix,
 5vv (Antwerp, 1594⁵) [1594⁵]

Rimes françoises et italiennes ... 2, 3vv, avec une chanson, 4vv (Leiden, 1612)
 [1612]

Works in 1597¹⁰, 1608¹¹

Au mois de May que l'on saignoit la belle, 5vv, 1594⁵; S vii, 17; O vii, 17

Beaux yeux, par qui l'Amour entretient sa puissance, 2vv, 1612; S viii, 4; O vii, 22

Bouche de Coral precieux, 5vv, 1594⁵ [arr. 2vv, lute, 1601¹⁶]; S vii, 7; O vii, 7, appx
 De Jan, Jan (see Tu as tout seul)

Depuis le jour que je vous vei, maistresse, 5vv, 1594⁵; S vii, 12; O vii, 12

Elle est à vous, douce maistresse, 5vv, 1594⁵; S vii, 3; O vii, 3
 Face donques qui voudra amour un petit ange, 5vv, 1594⁵; S vii, 16; O vii, 16
 Jamais n'avoir et tousjours desirer, 3vv, 1612; S viii, 25; O vii, 43
 Jan, Jan (see Tu as tout seul)
 Je ne fay rien que requerir, 4vv, 1608¹¹ (inc.); S ix, 10; O vii, 52
 Je pars, non point de vous, mais de moy seulement, 2vv, 1612; S viii, 2; O vii, 20
 Je sens en moy une flamme nouvelle, 5vv, 1594⁵; S vii, 18; O vii, 18
 Je sens l'ardeur d'amour nouvelle, 5vv, 1594⁵; S vii, 1; O vii, 1
 Jeune beauté, bon esprit, bonne grace, 5vv, 1594⁵; S vii, 9; O vii, 9
 Je voy mille clairtez et mille choses belles, 3vv, 1612; S viii, 12; O vii, 30
 La belle que je sers, 5vv, 1594⁵; S vii, 15; O vii, 15
 Las! que me sert quand la douleur me blesse, 2vv, 1612; S viii, 1; O vii, 19
 L'Aubespain chasse tout malheur, 5vv, 1594⁵; S vii, 4; O vii, 4
 Lors que le trait par vos yeux decoché, 2vv, 1612; S viii, 3; O vii, 21
 Marchans qui traversez tout le rivage More, 2vv, 1612; S viii, 6; O vii, 24
 Mon Dieu, que j'ayme ma Deesse, 3vv, 1612; S viii, 15; O vii, 33
 Plus tu cognois que je bruisle pour toy, 5vv, 1594⁵; S vii, 10; O vii, 10
 Pourquoi tournez vous voz yeux gratieus de moy, 5vv, 1594⁵; S vii, 14; O vii, 14
 Quand je voy ma maistresse, 5vv, 1594⁵; S vii, 2; O vii, 2
 Regret, soucy et peine, 5vv, 1594⁵; S vii, 11; O vii, 11
 Rozette, pour un peu d'absence, 4vv, 1612; S viii, 28; O vii, 46
 Si j'ayme ou non, je n'en dis rien, 5vv, 1594⁵; S vii, 13; O vii, 13
 Susanne un jour d'amour sollicitée, 5vv, 1594⁵; S vii, 8; O vii, 8
 Sus, je vous prie que l'on me donne, 5vv, 1594⁵; S vii, 6; O vii, 6
 Tes beaux yeux causent mon amour, 4vv, 1597¹⁰; S ix, 8; O vii, 47
 Tu as tout seul, Jan [De Jan, Jan], 5vv, 1597¹⁰; S ix, 9; O vii, 48
 Un jour l'aveugle Amour, 3vv, 1612; S viii, 14; O vii, 32
 Voicy du gay Printemps l'heureux advenement, 2vv, 1612; S viii, 5; O vii, 23
 Vostre amour est vagabonde, 5vv, 1594⁵; S vii, 5; O vii, 5
 Yeux, qui guidez mon ame en l'amoureux voyage, 3vv, 1612; S viii, 13; O vii, 31

Sweelinck, Jan Pieterszoon: Works

madrigals

Rimes françoises et italiennes ... 2, 3vv, avec une chanson, 4vv (Leiden, 1612)
[1612]

Works in 1601⁵, 1605⁹, 1608¹¹, 1610¹⁴

Amor, io sent' un respirar si dolce, 3vv, 1612 (on Macque, 1583¹⁴); S viii, 23; O vii, 41
 Che giova posseder cittadi e regni, 2vv, 1612; S viii, 10; O vii, 28
 Chi vuol veder quantunque può natura, 6vv, 1601⁵ (inc.); S ix, 13; O vii, 49
 Dolci labri amorosi portieri, 3vv, 1612; S viii, 21; O vii, 39
 Dolcissimo ben mio, speme di questo core, 3vv, 1612 (on A. Gabrieli, 1583¹⁴); S viii, 24; O vii, 42
 Facciam, cara mia File, un concerto, una musica gentile, 3vv, 1612; S viii, 17; O vii, 35
 Garrula rondinella, che nel spuntar del die, 2vv, 1612; S viii, 11; O vii, 29
 Hor che soave l'auri'n ogni canto, 4vv, 1608¹¹ (inc.); O vii, 51
 Io mi son giovinetta, e volentieri, 2vv, 1612 (on D.M. Ferrabosco, 1542¹⁷); S viii, 8; O vii, 26
 Lascia Filli mia cara, 3vv, 1612; S viii, 16; O vii, 34
 Liquide perle Amor dagl'occhi sparse, 2vv, 1612 (on Marenzio); S viii, 7; O vii, 25
 Ma donna con quest' occhi, 6vv, 1601⁵, 1605⁹; S ix, 12; O vii, 50

Morir non puo'l mio core, 2vv, 1612; S viii, 9; O vii, 27

Per te rosa gentile, 3vv, 1612; S viii, 18; O vii, 36

Poi che voi non volete ch'io vi baci, 5vv, 1610¹⁴; S ix, 11; O vii, 53

Qual vive Salamandra in fiamma ardente, 3vv, 1612 (on Marenzio, 1583¹⁴); S viii, 22; O vii, 40

Ricco amante son'io, per voi tesore mio, 3vv, 1612; S viii, 26; O vii, 44

Un sol bacio ti dono, ingrata, 3vv, 1612; S viii, 19; O vii, 37

Vaga gioia amorosa, bocca bella, e pregiata, 3vv, 1612; S viii, 20; O vii, 38

Sweelinck, Jan Pieterszoon: Works

latin occasional

Canticum nuptiale: in honorem ... Iacobi Praetorii et ... Margaritae a Campis [Sponse musarum genus et sacerdos], 5vv (Hamburg, 1608) (inc.); S ix, 5; O vii, 54

Wedding motet, lost (pubd as sacred contrafactum, see 'Motets': Felix auspiciis dies)

Sweelinck, Jan Pieterszoon: Works

canons

[Ave maris stella], 3vv, *D-Hs* 5396 (autograph, 12 Nov 1614); S ix, no.14, p.77 (facs.); O vii, 58; O vii/1, p.xxviii (facs.)

Beatus qui soli Deo confidit, 4vv, 1644³, 2/c1657; 1657⁴; S ix, 19; O vii, 61

Miserere mei, Domine, 'in unisono', 4vv, *LÜh* 61b (autograph, 3 Dec 1618); S ix, no.16, p.79 (facs.); O vii, 59; O vii/1, pp.xxix (facs.)

O Mensch, beweine dein Sünde gross, 3vv, *Hs* (incl. in *Compositions Regeln*) [attrib. Sweelinck by Gehrmann; S x, p.7f]

Sine cerere et Baccho friget Venus (i), 4vv, *Hs* 5396 (autograph); S ix, no.17, p.81 (facs.); O vii, 60; O vii/1, p.xxix (facs.)

Sine cerere et Baccho friget Venus (ii), 4vv, 1644³, 1657⁴; facs. in *TVNM*, xv (1939), facing p.256; O vii, 62

Vanitas vanitatum, et omnia vanitas (i), 4vv, autograph, 24 May 1608, in *Album amicorum* of E. Brinck, Mayor of Harderwijk; S ix, no.15, p.81 (facs.); O vii, 57; O vii/1, p.xxviii (facs.)

Vanitas vanitatum, et omnia vanitas (ii), 4vv, 1644³, 1657⁴; S ix, 18; O vii, 63

Sweelinck, Jan Pieterszoon: Works

keyboard

free forms

Echo fantasia (Dorian), *A-Wm*, *B-Lu*; S i, 9; K 14; O i/1, 11

Echo fantasia (Aeolian), *D-Bgk*; S i, 11; K 16; O i/1, 12

Echo fantasia (Ionian), *Bgk*, *Bsb*, *I-Pu*, *Tn*; S i, 12; K 17; O i/1, 13

Echo fantasia (Ionian), *A-Wm*, *D-Bsb*; S i, 13; K 18; O i/1, 14

Echo fantasia (Dorian), *B-Lu*, *D-Bsb* (on authenticity see Dirksen, 1986); S i, 10; K 15; O i/1, 34, 34a

Fantasia (Dorian), *Bsb*; S i, 2; K 2; O i/1, 2

Fantasia (g-Dorian), *GB-Cfm*; S i, 3; K 3; O i/1, 3

Fantasia (a-Phrygian), *D-Bsb*, *I-Pu*, *Tn*; S i, 4; K 5; O i/1, 4

Fantasia (Mixolydian), *D-Bsb*; S i, 6; K 8; O i/1, 6

Fantasia (g-Dorian), *Bsb*; K 4; O i/1, 8

Fantasia (Mixolydian), *Bsb*; S i, 7; K 9; O i/1, 9

Fantasia (g-Dorian), *RU-SPit*; O i/1, 10

Fantasia (Ionian), *I-Tn* (on authenticity see Dirksen, 1997); A 1; O i/1, 36

Fantasia (Dorian), *Tn* (on authenticity see Dirksen, 1997); A 2; O i/1, 37

Fantasia (Mixolydian), *Tn* (on authenticity see Dirksen, 1997); A 3; O i/1, 38
 Fantasia chromatica (Dorian), *A-Wm, Wn, D-Bgk, Bsb*; S i, 1; K 1; O i/1, 1, 1a
 Hexachord fantasia (F-Ionian), *GB-Cfm, Och, I-Pu, Tn*; S i, 5; K 6; O i/1, 5
 Fantasia (F-Ionian), *D-Bsb, I-Tn*; K 33, 73; O i/1, 27, 27a
 Ricercar (Aeolian), *Pu, Tn*; S ix, 1; K 10; O i/1, 7
 Toccata (Dorian), *D-Bsb, I-Pu, Tn*; S i, 14; K 20; O i/1, 15
 Toccata (Aeolian), *B-Lu, D-Bsb, Lr, GB-Cfm, I-Pu, Tn*; S i, 15; K 21; O i/1, 16
 Toccata (Aeolian), *D-Bsb, I-Pu, Tn*; S i, 16; K 22; O i/1, 17
 Toccata (Mixolydian), *D-Bgk, Bsb, I-Tn*; S i, 21; K 28; O i/1, 18, 18a
 Toccata (Ionian), *A-Wm, B-Lu, D-Bsb*; S i, 23; K 30; O i/1, 19, 19a
 Toccata (Ionian), *Bgk, I-Tn*; S i, 24; K 31; O i/1, 20
 Toccata (g-Dorian), *D-Bsb*; S i, 18; K 24; O i/1, 21
 Toccata (g-Dorian), *Bsb*; S i, 19; K 25; O i/1, 22
 Toccata (Mixolydian), *Bgk, I-Tn*; S i, 20; K 27; O i/1, 23
 Toccata (Aeolian), *D-Bgk, GB-Lbl, I-Tn*; S i, 22; K 29; O i/1, 24, 24a
 Toccata (Ionian), *A-Wm, D-Bsb*; K 32; O i/1, 25
 Toccata (g-Dorian), *Bsb* (inc.); K 72; O i/1, 28
 Toccata (g-Dorian), *I-Tn* (on authenticity see Dirksen, 1986, and Panetta); K 26; O i/1, 30
 Toccata (Dorian), *D-Bgk, I-Tn* (on authenticity see Dirksen, 1986, and Panetta); K 26; O i/1, 31

sacred

Allein Gott in der Höh sei Ehr (4 variations by Sweelinck), *D-Bsb* [collab. other composers]; K 35; O i/2, 1
 Allein zu dir, Herr Jesu Christ, *CZ*; O i/2, 2
 Christe qui lux es et dies, *A-Wm, D-Bsb, I-Tn*; K 37; O i/2, 3
 Da pacem Domine in diebus nostris, *D-Bsb*; S i, 25; K 38; O i/2, 4
 Des boosdoenders wille seer quaet [Ps xxxvi: Du malin le mechant vouloir], *I-Tn*; O i/2, 10
 Erbarm dich mein, o Herre Gott, *D-Bsb, CZ, I-Tn*; K 41; O i/2, 5
 Ich ruf zu dir, Herr Jesu Christ, *D-Bsb, H-BA*; K 46; O i/2, 6
 Ik heb den Heer lief [Ps cxvi: J'aime mon Dieu], *D-Bsb*; K 51; O i/2, 11
 Nun freut euch, lieben Christen gmein, *A-Wm, D-Bsb*; K 48; O i/2, 7
 O mijn God, wilt mij nu bevrijden [Ps cxi: O Dieu, donne-moy delivrance], *Bsb, GB-Cfm*; S i, 26; K 52; O i/2, 12
 Puer nobis nascitur [Ons is geboren een kindekijn], *D-Bsb*; K 53; S i/2, 8
 Wij geloven in eenen God alleen [Wir glauben all an einem Gott], *A-Wm, D-Bsb, I-Tn*; K 56; O i/2, 13

secular

Almande Chapelle, *D-CEbm* (on authenticity see Dirksen, 1986); ed. in EMN, ii (1965), 2
 Engelse fortuin [Von der Fortuna werd ich getrieben], *Bgk, I-Tn*; S i, 35; K 64; O i/3, 2
 Est-ce Mars, *A-Wm, D-Bsb*; S i, 31; K 58; O i/3, 3
 Ik voer al over Rijn [Ich fuhr mich über Rheine], *Bsb*; S i, 30; K 59; O i/3, 4
 Mein junges Leben hat ein End, *Bsb*; S i, 27; K 60; O i/3, 6
 Onder een linde groen [Unter der Linden grüne], *Bgk, Bsb*; S i, 28; K 63; O i/3, 8
 Pavana hispanica, *Bgk, S-Uu* (both incl. 4 variations by Scheidt); S i, 36; S ix, 2; K 68; O i/3, 9
 Pavana Lachrymae, *H-BA*; K 66; O i/3, 10
 Pavana Philippi, *D-Bsb*; S i, 29; K 69; O i/3, 11

Poolse almande [Soll es sein], *Bsb*, *H-BA*; S i, 32; K 62; O i/3, 12

anon. attrib. Sweelinck

Echo fantasia (Ionian), *D-Bsb* (attrib. Sweelinck by Seiffert, see Dirksen, 1986); K 19

Fantasia (F-Ionian), *Bsb* (attrib. Sweelinck by Seiffert, see Dirksen, 1986); K 7

Fantasia (Aeolian), *Bsb* (attrib. Sweelinck by Seiffert and Leonhardt; O i/1); K 11; O i/1, 32

Toccatà (Dorian), *Bsb* (attrib. Sweelinck, see Dirksen, 1986); ed. in Samuel Scheidt: *Werke*, v, 2

Toccatà (Mixolydian), *B-Lu* (attrib. Sweelinck, see Dirksen, 1986); ed. in Archives des Maîtres de l'orgue, x (1909), 43

Heer, die ons hebt verstiten al [Ps lx: O Dieu, qui nous as deboutez], *D-Bsb* (attrib. Sweelinck, see Breig, 1960, and Curtis, 1969); O i/2, 16

Jesus Christus, unser Heiland, *CZ* (attrib. Sweelinck, see Dirksen, 1997); ed. in Heinrich Scheidemann: *Orgelwerke*, i, 17

Mein Hüter und mein Hirt [Ps xxiii], *Bsb* (attrib. Sweelinck, see Curtis, 1969, and Dirksen, 1986); ed. in EMN, xvi (1991), 2

O God die onse Vader bist, *Bsb* (attrib. Sweelinck, see Dirksen, 1986); ed. in EMN, xvi (1991), 1

Hoe schoon lichtet de morghen ster [Wie schön leucht uns der Morgenstern], *Bsb* (attrib. Sweelinck, see Breig, 1960; attrib. Sweelinck or Dirck Sweelinck, see Curtis, 1969; attrib. D. Sweelinck by Noske, O i/3); ed. in EMN, xvi (1991), 4

Almande Gratie [More Palatino], *A-Wm* (attrib. Sweelinck by Seiffert and Noske, see K and O i/3); K 61; O i/3, 7

De vluchtige nimph [Windeken daer het bosch af drilt], *D-Bsb*, *W* (3 variations attrib. Sweelinck, see Curtis, 1963, Breig, 1969, and Dirksen, 1986); ed. W. Breig, *Lied- und Tanzvariationen der Sweelinck-Schule* (Mainz, 1970), 7

Sweelinck, Jan Pieterszoon: Works

doubtful keyboard

free forms

Capriccio (Aeolian), *Bsb* (probably not by Sweelinck, see Dirksen, 1997); S i, 33; K 70; O i/1, 29

Fantasia ut sol fa mi (Ionian), *Bsb* (also attrib. Bull, see Dart, 1959; last 8 bars = those of Fantasia in K 13 and may be by Sweelinck, see O i/1); K 12; O i/1, 33

Ricercar (Dorian), *I-Tn* (attrib. J. Peterle; probably not by Sweelinck, see O i/1 and Dirksen, 1997); O i/1, 35

Ricercar (Dorian), *Tn* (attrib. 'J.P.S.'; probably not by Sweelinck, see O i/1 and Dirksen, 1997); A 4; O i/1, 39

Toccatà (Dorian), *Tn* (attrib. 'J.P.S.'; probably not by Sweelinck, see O i/1 and Dirksen, 1997); A 5; O i/1, 40

sacred

Herzlich lieb hab ich dich, O Herr, *H-BA* (? by S. Scheidt, see Dirksen, 1997); K 45; O i/2, 14

Onse Vader in hemelrijk [Vater unser im Himmelreich], *D-CZ*, *H-BA* (probably not by Sweelinck, see Dirksen, 1997); K 54; O i/2, 9, 15

secular

Bergamasca, *D-CEbm* (attrib. 'M.G.P.S', probably not by Sweelinck, see Curtis,

1969); ed. in EMN, ii (1965), 1

Malle Sijmen, *RU-SPit* (probably not by Sweelinck, see Dirksen, 1997); O i/3, 5
Passamezzo moderno, *H-BA* (? by Scheidt, see Dirksen, 1997); K 67; O i/3, 13
[Sweelinck, Jan Pieterszoon: Works](#)

lute

Psalm v, *NL-Lt* (inc.); O i/3, 14

Psalm xxiii, *Lt* (inc.); O i/3, 15

arr. from vocal works, all NL-Lt

Bienheureux est quiconques; De tout mon coeur t'exalteray; La terre au Seigneur appartient; Le Seigneur ta priere entende; Mon Dieu me paist sous sa puissance haute; Ne vueilles pas, ô Sire; Pourquoi font bruit et s'assemblent les gents?: see 'Psalms, Canticles'

anon. attrib. Sweelinck

Psalm xxiii, *Lt*; O i/3, 16

Courante, *GB-Cfm* (attrib. 'Pietreson', possibly by Sweelinck, see O i/3); O i/3, 17

Volte (i), *Cfm* (attrib. 'Pietreson', possibly by Sweelinck, see O i/3); O i/3, 18

Volte (ii), *Cfm* (attrib. 'Pietreson', possibly by Sweelinck, see O i/3); O i/3, 19

Volte (iii), *Cfm* (attrib. 'Pietreson', possibly by Sweelinck, see O i/3); O i/3, 20

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lost works

Chansons, 4, 5vv (Antwerp, 1592) (mentioned in Draudius: *Bibliotheca exotica*, Frankfurt, 1625, but possibly = 1594⁵)

Chansons, 5vv (Antwerp, 1593) (mentioned in Draudius: *Bibliotheca exotica*, Frankfurt, 1610, but possibly = 1594⁵)

Nieuw Chyterboeck, genaemt Den corten wegwijser die 't hert verheugt (Amsterdam, 1602/1608) (mentioned in Draudius: *Bibliotheca exotica*, Frankfurt, 1610, 1625, and in catalogues of 1647 and 1759; see Tollefsen, 98, 109)

Tabulatura: Fantasien mit 3 Stimmen der alle 8 Tonos, von J.P. Sweelinck Organisten zu Amsterdam komponiert, und von Samuele Scheid Hallense kolligirt (Halle, c1630) (see A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien*, i, Leipzig, 1902, p.915)

Fantasia, model for Bull's Fantasia op de fuge van M. Jan Pietersz.; S i, 34; K 71; MB xiv, 4

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theoretical work

Compositions Regeln, *A-Wm* (frag.), *D-Bsb*, *Hs* (Sweelinck's adaptation of parts of Zarlino, *Le istitutioni harmoniche*, 3/1573); S x [partial edn]

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Sweeney, Eric

(b Dublin, 15 July 1948). Irish composer and organist. He studied music at Trinity College, Dublin (graduated 1969), the organ at the Conservatorio di

S Cecilia, Rome (1969–70), and composition at the University of Ulster (DPhil 1993). He has taught in the school of music at Trinity College and at Dublin College of Music, and served as choral director at RTÉ (1978–81). In 1981 he was appointed head of the music department at Waterford Regional Technical College and organist at Christ Church Cathedral. He has served on the Irish Arts Council (1989–93) and is a member of Aosdána, Ireland's academy of creative artists.

Until the late 1980s, Sweeney's compositions were written in a range of styles from extended tonality to atonality, and displayed a free use of serial and aleatory techniques. In 1989, however, he began to develop an individual language characterized by the integration of elements of Irish traditional music into minimalist and other tonal contexts. Examples of works in this style include the cantata *Deirdre* (1989), *Dance Music* (1989), commissioned by the RPO, and *Duo for Saxophone and Piano* (1991). He is included in A. Klein: *Die Musik Irlands im 20. Jahrhundert* (Hildesheim, 1996)

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Kbd: *Sequenz*, hpd, 1988; *The Blackberry Blossom*, pf, 1990; *Refrains*, 4 kbd, 1991; *Momentum*, 4 kbd, 1993

Principal publisher: Beaumaris

GARETH COX

Sweeney, William (John)

(b Glasgow, 5 Jan 1950). Scottish composer. He studied at the Royal Scottish Academy of Music and Drama (1967–70), and at the RAM (1970–73) with Alan Hacker (clarinet) and Harrison Birtwistle (composition). He worked as a woodwind tutor for a number of years and later taught composition at the University of Glasgow. He won the Aeolus Prize for composition in 1981, and has twice been awarded the McEwan Commission from the University of Glasgow (1981 and 1989).

Sweeney's interest in Scottish traditional music is audibly present throughout his oeuvre. The textures of *Salm an Fhearainn* (1987), for 18-part *a cappella* choir, are derived from the heterophonic style of Gaelic psalm-singing, while *Nine Days*, for clarinet with drone, is cast in the form of a piobaireachd. The melody is varied not only in its ornamentation, as in

traditional pibroch, but in its contour; also modified is the instrument's tone-colour, through alternative fingerings. In *An rathad ùr* (1989), for tenor saxophone and orchestra, the concern is with a reconciliation of art music with jazz, and a blurring of the distinction between improvised (or more freely structured) and precisely notated music. In the rhythmic language of such works as *Maqam* (1984) and *The Heights of Macchu Picchu* (1988), with their exploration of ostinato and other techniques of varied repetition, Sweeney has been influenced by ancient Greek poetry as well as by Indian and Arab traditions.

WORKS

(selective list)

Op: An Turus (A. MacNeacail), 1997

Orch: Maqam, 1984; Glasgow, 1985; Sunset Song, 1986; Cumha [Elegy], 1987; An rathad ùr [The New Road], t sax, orch, 1989; Seann Orain [Old Songs], 1989; Air, Strathspey and Reel, 1990; Conc. grosso, 9 cl, str, timp, 1990; St. Blane's Hill, 1991; A Set for the Kingdom, str, 1991; October Landscapes, 1993; Birth/Procession, 1993; The Lost Mountain (A-bheinn Air Chall), wind band, 1996; Sweeney Astray, 1996

Choral: Salm an Fhearainn (A. MacNeacail), 1987; An Seachnadh (MacNeacail), 1988; I Will Wait (M.W. Serote), vv, orch, jazz ens, 1990; Two Lyrics (H. MacDiarmid), 2 S, SATB, 1992; Airc an dualchais [Inheritance Arc] (MacNeacail), 16vv, 1998

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FRANCIS J. MORRIS

Swee' Pea.

See *Strayhorn, Billy*.

Sweet, Sharon

(b New York, 16 Aug 1951). American soprano. Prevented by an injury from becoming a concert pianist, she turned to singing, studying first in Philadelphia with Margaret Harshaw and then in New York with Marinka Gurewich. In the course of five years she gave some 150 auditions in the United States without being engaged, her weight and figure counting against her; but in 1985 she sang *Aida* in a concert performance in Munich

and launched her stage career the following season as Elisabeth in *Tannhäuser* at Dortmund. She made her operatic débuts in Berlin and at the Paris Opéra in 1987, and in 1988 sang in a concert performance of *Norma* in Brussels. Sweet returned to the USA in 1989, singing *Aida* in San Francisco. At the Metropolitan in 1992 she appeared as Lina in the first performances there of Verdi's *Stiffelio*, returning in later seasons as *Aida*. This was also the role of her début in 1995 at Covent Garden, where she later sang an admired *Turandot*. Her Italian début took place in the Arena at Verona in Verdi's *Requiem* conducted by Maazel. Sweet's concert repertory also includes the *Missa solemnis*, *Gurrelieder* and the *War Requiem*. In 1993 she toured for the first time in a series of song recitals. With powerful tones at her command, she has usually been engaged for the more heroic roles in opera, although recordings such as those of Agathe's arias in *Der Freischütz* show her ability to soften the volume and sweeten the expression.

J.B. STEANE

Sweet potato.

Colloquial American term for an [Ocarina](#) or [Vessel flute](#).

Swegel

(Ger.).

See [Schwegel](#).

Sweikl

(fl c1420). Composer. His name, read earlier as 'Sweitzl', is found only in the index of *D-Mbs Clm 14274* (the 'St Emmeram' codex), attached to a Sanctus, troped *Gustasti necis pocula*, of which only two voices are extant there. The piece appears, in three voices, in *PL-Wn 8054* and as a fragment in *I-AO 15* (see [Clibano](#), [Jacobus de](#)). Its tenor is derived from a variant of the Sanctus of Mass XVII. By an intriguing coincidence, a Magister Peter Schweikl was a canon of Regensburg in 1442–67, but it must be noted that this part of the St Emmeram manuscript may well have been written in Vienna, before its copyist, Hermann Poetzlinger, moved to Regensburg; moreover, the presence of the piece in the rather earlier Aosta manuscript must caution against assuming identity with a local churchman who had no demonstrable interest in music.

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TOM R. WARD/DAVID FALLOWS

Swelinck [Sweling, Swelingh], Jan Pieterszoon.

See [Sweelinck, Jan Pieterszoon](#).

Swell.

A device for the gradation of volume in keyboard instruments.

1. The organ.

The Swell organ is that manual department of an organ whose chest and/or pipes are enclosed on all sides by a box, one side of which incorporates a device (lid, flap, shutters, sashed panel, etc.) that can be opened and closed by connection with a foot-lever or pedal. A stop or half-stop may be thus enclosed, or several departments (Choir organ, Solo organ) or even the whole organ (Samuel Green, St George's Chapel, Windsor, 1790). The connection from foot-lever to swelling device can be mechanical, pneumatic, electrical, etc. and may be so made that fine gradations in the degree of closure are possible.

Some examples of the small [Brustwerk](#) of the 16th century may have had doors that could be opened; most authenticated examples before about 1700, however, have semi-fixed fretwork doors. The idea of foot-operated movable doors or, in chamber organs, flaps, occurred occasionally to builders (T. Mace, *Musick's Monument*, 1676) but the first Swells of significance are the enclosed Echo boxes of Spanish and later English organs provided with liftable lids or, also later, sliding front panels like sash windows. In Spain (Alcalá, c1680) the Swell box was often put round a stop or two on the main manual chest; only later did it enclose a whole department, usually either on the floor of the organ or tucked away at the top. Single stops were always those for treble solos of an expressive nature (Corneta, Trompeta, Flute); they were often so in England until about 1780 (Hautboy). French and English organs had their Echo stops on their own treble keyboard, the chest placed in the breast of the organ. Abraham Jordan's advertisement in the *Spectator* (8 February 1712) for his new Swell in St Magnus the Martyr, London Bridge ('never ... in any organ before'), refers to an organ with four sets of keys; thus the Swell was probably an extra Echo department. The Swell organ soon became regarded as indispensable, and although for the next hundred years it remained a short-compass division, the number of stops and the compass of the keyboard gradually expanded; as early as the 1740s it had ousted the Choir organ as the usual second division.

Despite Burney's failure to find them, Swell organs were not uncommon in Europe: large departments low in the organ case, with vertical or horizontal shutters (Venice, c1770), little Echo boxes with a solo stop or two (Berlin,

1727; Rostock, 1770), the whole organ in a box (Abbé Vogler, 1784; see [Orchestrion \(i\)](#)), perhaps with a 'balanced' Swell pedal-lever (Frankfurt, 1827) not requiring to be notched into place like the 'nag's head swell'. Swelling the sound could also be obtained by double or triple touch and by playing free reeds on a higher wind pressure (J. Wilke, 1823).

Important developments took place in England during the 1840s where Hill and Gauntlett introduced full-compass Swells, with complete choruses and a battery of reeds, designed to provide the sort of secondary division then thought to be required by the music of Bach. In the process, Hill made the first 'English Full Swell' (i.e. flue chorus capped with a mixture, and reeds at 16', 8' and 4' pitch) for the Great George Street Chapel, Liverpool (1841). Others concentrated on mechanical refinements: of his reconstructed Swell at Gloucester Cathedral (1847) Willis commented, 'the *pianissimo* was simply astounding'. He and others began to use balanced swell pedals instead of levers during the 1870s. In France, the *Récit expressif* of Cavallé-Coll's organs never challenged the dominance of the *Grand orgue*, but he deployed harmonic stops, strings and Celestes to maximise its expressive potential.

In both England and America, the first half of the 20th century saw the building of large Swell organs which frequently rivalled the Great in both power and number of registers. In his smaller organs Arthur Harrison often treated the Swell and Great as parts of a single division: the Great provided the chorus work, the Swell provided powerful reeds and refined accompanimental stops for supporting the voices of the choir. This trend attained its logical conclusion (and a musical dead end) in an instrument such as that built for Wakefield Cathedral in 1952 by the John Compton Organ Co., in which four of the five manual departments were enclosed in expression chambers.

The recovery of classical principles and a return to earlier models has led inevitably to a re-thinking of the relevance of the Swell organ. Some builders have compromised by enclosing the *Oberwerk* or placing doors in front of the *Brustwerk*. In England and America the Swell is still found useful for both concert and liturgical work, and Swells of a 19th-century type are regularly appearing in new organs (Meyerson Symphony Center, Dallas, 1992; St John's College, Cambridge, 1994).

2. The harpsichord and piano.

In addition to the machine stop (see [Machine stop \(1\)](#)), two kinds of device for producing crescendo effects were applied to English harpsichords (and occasionally to pianos) in the second half of the 18th century. In the earlier of these, the 'lid swell' or 'nag's head swell', depressing a pedal gradually raised a hinged section at the right side of the harpsichord's lid. With the second type, the 'Venetian swell', the entire area of the soundboard was covered by an inner lid fitted with pivoted louvres like those of a Venetian blind, which could be opened by depressing a pedal. The lid swell is first mentioned in the patent specification of Roger Plenius's Lyrachord (1755) and seems to have begun to be applied to harpsichords in the early 1760s. From about 1775 square pianos were fairly often made with a pedal to raise the portion of the lid to the right of the keyboard, over the soundboard. The Venetian swell was patented by Burkat Shudi in 1769

and appears to have been an improvement only to the extent that the operation of its louvres is visually less obtrusive than the flapping of a large section of the instrument's lid.

Both types of swell have two important disadvantages. When they are closed in order to reduce the harpsichord's volume, they severely muffle its tone as well, and even when they are entirely open, they rob the instrument of some of its volume and brilliance. In addition, most of the crescendo that is produced occurs with the first opening of the swell, which is also accompanied by an abrupt brightening of the instrument's tone. Despite these disadvantages, the swells do increase the range of crescendo effects beyond those available with only a machine stop. By providing a lower level of *pianissimo* when closed, they increase the instrument's overall dynamic range, and they also permit the player to achieve crescendos and decrescendos when only one or two registers are in use.

Harpsichords were first fitted with swells at about the same time that the piano was beginning to achieve great popularity. The swell should not necessarily be viewed as a reaction to the piano but rather as a parallel response to fundamental musical conditions. Along with the machine stop it helped the harpsichord to coexist, even to prosper, alongside the piano until nearly the end of the century.

For bibliography see [Harpsichord](#), [Pianoforte](#) and [Organ](#); for illustration see [Harpsichord §4\(ii\)](#), fig.12.

PETER WILLIAMS/NICHOLAS THISTLETHWAITE (1), EDWIN M.
RIPIN/JOHN KOSTER (2)

Sweney, John R(obson)

(*b* West Chester, PA, 31 Dec 1837; *d* Chester, PA, 10 April 1899).

American evangelistic song leader and composer of gospel hymns. By the age of 22 he was teaching music in Dover, Delaware. During the Civil War he directed the band of the Third Delaware Regiment, and after the war became professor of music at the Pennsylvania Military Academy, where he remained for 25 years. For more than ten years during this period he directed music at the Bethany Presbyterian Church and led Sunday-school singing; he was in great demand as a song leader, directing summer assemblies such as those held at Ocean Grove, New Jersey. He composed more than 1000 gospel hymns and assisted in compiling more than 60 collections, most in collaboration with William J. Kirkpatrick. Three of his settings still in use are 'Tell me the story of Jesus' (1880), 'There is sunshine in my soul today' (1887), and 'More about Jesus would I know' (1887).

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Swenson, Ruth Ann

(*b* New York, 25 Aug 1959). American soprano. She made her professional début at San Francisco in 1983 as Despina, and has returned there for roles including Pamina, Gilda, Dorinda (*Orlando*), Nannetta and Inès (*L'Africaine*), the latter an enchanting performance recorded on video. Her European début was also as Despina (1985, Geneva). She has subsequently sung Eurydice (Gluck's *Orphée et Eurydice*) at the Théâtre des Champs-Élysées, Paris, Susanna at the Opéra-Bastille, a Young Girl (*Moses und Aron*) at Salzburg and Konstanze at the Staatsoper in Munich. After appearances in Canada and in Chicago (début as Nannetta, 1988), she made her Metropolitan début in 1991 as Zerlina, and has returned to the Metropolitan for roles such as Rosina, Gilda, Gounod's Juliet and Zerbinetta. In 1996 she sang a delightful Semele in her first appearance at Covent Garden. Swenson is as adept in French repertory as in Italian, and has made a notable recording of Juliet in Gounod's opera. Her voice is full, warm and capable of remarkable feats of flexibility.

ALAN BLYTH

Swert, Isidore de.

Belgian cellist, brother of [Jules de Swert](#).

Swert, Jules de

(*b* Leuven, 15 Aug 1843; *d* Ostend, 24 Feb 1891). Belgian cellist. He was first taught by his father, choirmaster of Pieterskerk, Leuven, and began playing in public at about the age of ten; later, Servais heard him and induced him to become his pupil at the Brussels Conservatory. Graduating with *premier prix* in 1858 he visited Paris (where Rossini expressed great admiration for his playing) and toured for some years. In 1865 he settled as Konzertmeister in Düsseldorf, where he gave notable trio performances with Clara Schumann and Auer. In 1868 he moved to Weimar as soloist of the Hofkapelle, but he was called to Berlin the following year as royal Konzertmeister and became one of the first teachers at the Hochschule für Musik. He resigned from this post in 1873 and spent the next three years near Wiesbaden, composing and occasionally touring. His London début in 1875 was an immediate success, and the next year Wagner entrusted him with the formation of the orchestra at Bayreuth, with August Wilhelmj as Konzertmeister. In 1878 de Swert's first opera, *Die Albigenser*, was successfully produced at Wiesbaden; three years later he moved to Leipzig. *Graf Hammerstein*, his second opera, was produced at Mainz in 1884, and a cello concerto was well received in Berlin in 1886. De Swert moved to Ostend in 1888 as director of the music school and professor at the conservatories in Ghent and Bruges. He was a significant figure in the Brussels school of cellists, and an excellent musician; he had a fine technique, and his tone was powerful yet sweet.

His elder brother, Isidore (Jean Gaspar) de Swert (*b* Leuven, 6 Jan 1830; *d* Brussels, Sept 1896), studied with François de Munck at the Brussels Conservatory, graduating with *premier prix* in 1846. He became a teacher at the Bruges music school in 1850, and was solo cellist of the theatre orchestra before moving to Brussels to become solo cellist at the Théâtre de la Monnaie in 1856. He was appointed to the Leuven Conservatory in 1866 and succeeded Servais at the Brussels Conservatory the same year.

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LYNDA MacGREGOR

Swerts, Piet

(*b* Tongeren, 14 Nov 1960). Belgian composer. He studied at the Lemmens Institute in Leuven and obtained the Lemmens Tinel Prize for piano and composition in 1985. He wrote his first composition at the age of 12. He attended summer courses held by Lutosławski and Kotonski in Poland. His works were twice chosen as compulsory pieces for the Queen Elisabeth Contest: *Rotations* for piano and orchestra in 1987 and *Zodiac* for violin and orchestra in 1993. He won several composition prizes: Flor Baron Peeters, Camille Huysmans, SABAM, Belgian Artistic Promotion, the provinces of Brabant and Limbourg.

Swerts is a versatile, pragmatic and eclectic synthesist, in whose works structure always grows with and from musical content. Imitation and polyphony or shifting panchromatic units are well-known principles; tonality and panchromatism go hand in hand. Swerts favours the chromatic *espressivo*, used in his String Quartet to evoke Mahler, Beethoven, Shostakovich and Ravel in turns. In other works Wagner, Bartók and Lutosławski serve as models, for example in the Symphony no.1 and the *Marcuspassie* which also alludes to Bach and medieval parallel organum.

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(selective list)

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Orch: *Conc. grosso*, 1975; *Paysages métaphysiques*, 1981; *Pf Conc. no.1*, 1984; *Concertino*, 4 db, orch, 1984; *Pf Conc. no.2 (Rotations)*, 1986; *Capriccio*, gui, chbr orch, 1986; *Droombeelden*, str orch, 1986; *Elegia*, vn, vc, str, 1987 [later incl. in the *Marcuspassie*]; *Rotations*, pf, orch, 1987; *Magma*, double conc., vn, vc, str, 1989; *Sonetto 61 del Petrarca*, va, str, 1990 [also pf; va, pf]; *Sym. no.1*, 1989–90; *Pf Conc. no.3 (Enigma)*, 1991; *Festival Ov.*, 1992; *Zodiac*, vn, orch, 1993; *Conc.*, vc, orch, 1996; *Sym. no.2*, 1997

Vocal-inst: *Ich liess mir sagen* (H. Heine), S, orch, 1983; *Yoshiwara* (5 songs, B. Decorte), S, 14 insts, 1986; *Marcuspassie* (Bible: *Mark*, psalm texts; *Stabat Mater*), Mez, bar, T, B, choirs, org, orch, 1988; *Missa semplice*, 4 solo vv, SATB, chbr orch, org, 1993

Chbr: *Str Qt no.1 (Paganini à la crème)*, 1982; *Str Qt no.2 (Prelude)*, 1985; *Novelettes*, rec qt, 1990; *Rapsodia*, bn, str qt, 1991; *Str Qt no.3*, 1991; *Str Qt no.4*

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YVES KNOCKAERT

Sweys, Liebing.

Organ builder. See under [Suisse](#).

Swieten, Gottfried (Bernhard), Baron van

(*b* Leiden, 29 Oct 1733; *d* Vienna, 29 March 1803). Dutch music patron, active in Austria. He was the son of the distinguished doctor Gerhard van Swieten, and the family moved to Vienna in 1745 when his father was appointed personal physician to Empress Maria Theresa. After completing his education at the 'Theresianum', Vienna's exclusive Jesuit school, Gottfried briefly held a post in the Austrian civil service before embarking on an extended period of diplomatic training. Between 1755 and 1777 much of his time was spent abroad, with lengthy stays in Brussels (1755–7) and Paris (1760–63) and a visit to England in 1769. He had a short-lived term with ministerial rank in Warsaw (1763–4), but his one major diplomatic posting was as ambassador to Berlin (1770–77), where he was responsible for Austria's interests in the negotiations with Frederick the Great over the first partition of Poland. He returned to Vienna as Prefect of the Imperial Library, a post he held until his death. During the 1780s as President of the Court Commission on Education and Censorship he was one of the main instruments of Joseph II's liberal policies, but he was relieved of his office by Leopold II on 5 December 1791 (the day of Mozart's death).

As a young man in Vienna, Brussels and Paris, van Swieten was active in amateur music. Two *opéras comiques* of his own survive, *Les talents à la mode* and *Colas, toujours Colas* (manuscripts in *D-Rtt*), and performances are recorded of a third, *La chercheuse d'esprit*, now lost. Together with

Monsigny and Philidor he contributed to the pasticcio *La rosière de Salency*, which was performed before the French court and later publicly in 1769. Of his output of at least ten symphonies seven are known (manuscripts in *Rtt*), three of which appeared in print under Haydn's name (see Landon, 1955), and there was a performance of one of them as late as 1782 in a Vienna Augarten concert that also featured Mozart. The unpretentious little operas have a certain naive charm and colour, but the chief characteristics of the conservative, three-movement symphonies are tautology and paucity of invention.

As a composer van Swieten is insignificant; his importance lies in his activities as a patron. During his years in Berlin, presumably through Kirnberger and the circle around Princess Anna Amalia, he developed a taste for old music, especially J.S. Bach and Handel. From C.P.E. Bach, Princess Amalia's titular Kapellmeister though now resident in Hamburg, he commissioned the six symphonies for strings h657–62/w182 (1773). On his return to Vienna he was an active champion of these three composers, and in particular of Handel. The performance (in an arrangement by Starzer) of *Judas Maccabaeus* by the Tonkünstler-Societät in 1779 was surely due to his influence. In 1781 C.P.E. Bach dedicated to him his third set of *Sonaten für Kenner und Liebhaber*, evidently as a mark of thanks for van Swieten's promotion of his music in Vienna. At the regular informal meetings on Sundays in van Swieten's rooms at the library, Mozart excitedly made the acquaintance of the music of J.S. Bach and Handel in 1782–3.

Probably in the second half of the 1780s, van Swieten organized a group of aristocratic patrons known as the 'Associierten' to sponsor private performances of oratorios, and it was for these concerts that Mozart made his arrangements of Handel's *Acis and Galatea* (1788), *Messiah* (1789) and the *Ode for St Cecilia's Day* and *Alexander's Feast* (1790). This sponsorship continued throughout the 1790s and reached its peak in the promotion of Haydn's *Seven last Words* (choral version, 1796), *The Creation* (1798) and *The Seasons* (1801). In each instance the 'Associierten' paid Haydn a handsome honorarium and bore the costs of the performance (in the town house of Prince Joseph Schwarzenberg, one of the sponsors), and van Swieten was responsible for the text. In the case of the *Seven last Words* this amounted to little more than minor revisions to the earlier choral arrangement by Friebert (see Sandberger), but *The Creation* was a more substantial adaptation and translation from an English libretto (reputedly intended in the first place for Handel) brought back by Haydn from London, while *The Seasons*, though based on James Thomson's poem, is to a large extent van Swieten's own work. His manuscript librettos contained (probably at Haydn's request) marginal annotations as to musical effects (facsimiles in Landon, 1985), and his taste for the picturesque left its mark on Haydn's music. During van Swieten's final years Haydn relied heavily on his advice in dealings with publishers.

Beethoven was also taken up by van Swieten in his early years in Vienna and dedicated his First Symphony to him. Another dedication, recognizing van Swieten's role as an early representative of the Bach revival, was that of Forkel's biography of J.S. Bach (1802).

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EDWARD OLLESON

Swift, Kay

(*b* New York, 19 April 1897; *d* Southington, CT, 28 Jan 1993). American composer, lyricist, author and pianist. Born into a musical family (her father was the music critic Samuel Swift), she began music lessons at the age of seven. She studied the piano with Bertha Tapper and composition with A.E. Johnstone at the Institute of Musical Art (now the Juilliard School), then continued with Charles Loeffler (composition) and Heinrich Gebhard (piano) at the New England Conservatory. She also studied counterpoint and orchestration with Percy Goetschius. On graduation she became a pianist, accompanying singers and instrumentalists, and a member of a trio which toured the northeastern USA.

Swift has two claims to a place in American musical history: first, in the 1920s, among the massed ranks of Tin Pan Allevmen, she (along with the lyricist Dorothy Fields and a few others) was a rare female songwriter; second, as an intimate friend and a fellow composer, she was among George Gershwin's closest musical confidants apart from his brother Ira. Swift had classical credentials; Gershwin was best known as a song-plugger who had graduated to musical comedy. At one stage, she was writing a fugue a week; he was writing a song a day. She assisted his transition to the concert hall; he led her to Broadway and popular music.

Her first hit song was 'Can't we be friends?', interpolated into *The Little Show* in 1929. On paper, it looks busy and cluttered, but it swings with a breeziness that belies its musical surprises. The words were by 'Paul James' (her husband, the banker James Paul Warburg), who also collaborated on her next success, *Fine and Dandy* (1930), an enduring song combining a strong lyric thrust with an irresistible rhythmic device of a recurring syncopated fourth beat.

Swift was an early champion of *Porgy and Bess*. When Gershwin died, she and Ira Gershwin preserved and numbered his unused jottings and, over the years, began turning the best into new songs, for example in the score for the film *The Shocking Miss Pilgrim* (1946). Although Swift declined co-composing credit and insisted that every note was Gershwin's, in some cases she was taking two- or four-bar phrases and organizing them into song form. Like Ira Gershwin, she seemed content to neglect her own career to serve what she saw as Gershwin's genius.

Her second marriage, to a cowboy, prompted a quirky memoir, *Who Could Ask for Anything More!* (New York, 1943), and an Irene Dunne film *Never a*

Dull Moment (1950), which she scored. Swift continued to compose for the theatre, writing her own lyrics for the musical *Paris '90* (1952). A number of her works were commissioned for special occasions, including *One Little Girl* (1960, composed for the 50th anniversary of the Campfire Girls), *Century 21* (1962, for the Century 21 Exposition, Seattle), and *Dr Rush Pays a House Call* (1976, for the American Medical Association). Her song cycle *Reaching for the Brass Ring* was continually developing, new songs being added to celebrate the birth of grandchildren and great grandchildren.

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Songs: *Can't we be friends?*, 1929; *Can this be love?*, 1930; *Fine and Dandy*, 1930; *Up among the chimney pots*, 1930

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Full score: *Never a Dull Moment*, 1950

EDWARD JABLONSKI, MARK STEYN

Swift, L.E.

See [Siegmeister, Elie](#).

Swift, Richard

(*b* Middlepoint, OH, 24 Sept 1927). American composer and theorist. After private studies in the 1940s, he was a pupil of Leland Smith, Grosvenor Cooper and Leonard Meyer at the University of Chicago (MA 1956). He then taught at the University of California, Davis (1956–91), where he received a special appointment as Faculty Research Lecturer in 1982–3. He has received awards from the NEA (1977), the American Academy and Institute of Arts and Letters (1978) and other institutions. Swift was active in the San Francisco Composers Forum and the New Music Ensemble, whose influence is reflected in improvisatory elements in his works of the 1960s. Most of his music is serial and in large part 12-note. He has written many articles on 20th-century composers for this dictionary and has contributed numerous reviews to *Notes*; he is also a consulting editor of *19CM*.

WORKS

Stage: *The Trial of Tender O'Shea* (op, 1 scene, D. Swift), 1964; incid music to many plays

Orch: *A Coronal*, 1954; *The Pleasures of merely Circulating*, band, 1959; *Conc. no.1*, pf, ens, 1961; *Extravaganza*, 1962; *Tristia*, 1967; *Vn Conc.*, 1968; *Sym.*, 1970; *Conc. no.2*, pf, ens, 1980; *Some Trees*, 1982; a few other works

Chbr and solo inst: Sonata, fl, 1951; Str Qt no.1, 1955; Serenade Concertante, pf, wind qnt, 1956; 11 Stravaganzas, inst/ens, 1956–95; Sonata, cl, pf, 1957; Sonata, vn, 1957; Trio, cl, vc, pf, 1957; Str Qt no.2, 1958; Domains II, perc, III, ens, both 1963; Str Qt no.3, 1964; Music for a While I, 3 insts, 1965; Summer Notes, pf, 1965; Thrones, a fl, db, 1966; Music for a While II, 3 insts, 1969; Str Qt no.4, 1973; Music for a While III, 2 insts, 1975; Mein blaues Klavier, pf, 1978; Str Trio no.2, 1979–80; Str Qt no.5, 1982; Elective Affinities, vc, pf, 1983; Things of August, pf, 1986; Domains, pf, 1986; A Field of Light, 8 insts, 1990; Music for a While IV, str qt, 1991; Radix Matrix, pf, 1992; Str Qt no.6, 1992; Music for a While V, 2 insts, 1994; c30 others

Vocal: Domains I (R. Lowell), Bar, ens, 1963; Carmina Archilochi, S, ens, 1965; Thanatopsis (Lucretius), Mez, chorus, ens, 1971; Specimen Days (W. Whitman), 12 songs, S, orch, 1976–7; Great Praises (R. Eberhart), S, pf, 1977; The Garden (A. Marvell), Mez, fl, cl, va, 1984; Roses Only (D. Swift, R.M. Rilke), S, small orch, 1991; c9 others for 1v, inst/ens; a few choral works

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BRIAN FENNELLY

Swijssen, Joos.

Organ builder. See under [Suisse](#).

Swing (i).

A quality attributed to jazz performance. Though basic to the perception and performance of jazz, swing has resisted concise definition or description. Most attempts at such refer to it as primarily a rhythmic phenomenon, resulting from the conflict between a fixed pulse and the

wide variety of accent and rubato that a jazz performer plays against it. However, such a conflict alone does not necessarily produce swing, and a rhythm section may even play a simple fixed pulse with varied amounts or types of swing. Clearly other properties are also involved, of which one is probably the forward propulsion imparted to each note by a jazz player through manipulation of timbre, attack, vibrato, intonation or other means; this combines with the proper rhythmic placement of each note to produce swing in a great variety of ways.

J. BRADFORD ROBINSON

Swing (ii).

The name given to a jazz style and to a related phase of popular music that originated around 1930 when New Orleans jazz was in decline; it was characterized by a greater emphasis on solo improvisation, larger ensembles, a repertory based largely on Tin Pan Alley songs, and above all the more equal weight given to the four beats of the bar (hence the term 'four-beat jazz' occasionally applied to this style). This important change in jazz rhythm took place gradually between 1930 and 1935 as the tuba was superseded by the double bass (playing in the walking bass style) and the banjo by the rhythm guitar, and the basic pulse was transferred from the snare drum to the hi-hat or ride cymbal. The harmonic rhythm in swing was generally much faster than in New Orleans jazz, sometimes changing as often as twice a bar, and soloists were expected to improvise melodies freely over these 'changes'. There was a notable increase in instrumental virtuosity among soloists in this period; some of the most prominent were Henry 'Red' Allen, Roy Eldridge, Coleman Hawkins, Chu Berry, Benny Goodman, Johnny Hodges and Lester Young. At the same time instruments not previously regarded as suitable for solo work began to be given solo roles, including the drums (Gene Krupa and Chick Webb), double bass (Jimmy Blanton), vibraphone (Lionel Hampton and Red Norvo) and guitar (Django Reinhardt and Charlie Christian). The development of swing coincided with the emergence by 1932 of the 13-piece dance band or 'big band' which became the standard vehicle for this music. Such bands included those led by Duke Ellington, Fletcher Henderson, Count Basie, Jimmie Lunceford, Benny Goodman, Artie Shaw and Earl Hines. However, the musicians themselves often preferred to work in smaller groups, which allowed more scope for solo improvisation and whose repertory was not restricted to dance music. The swing rhythm section became an important element in rhythm and blues and hence in early rock and roll, and was also used by some traditional jazz groups from the early 1940s. Although in the late 1940s the swing style ceased to be the dominant movement in jazz, it continued to attract excellent young players and was still commercially viable in the 1990s.

See also Jazz §5. Swing and Big Bands (1930–45).

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J. BRADFORD ROBINSON

Swingle Singers.

French vocal group. The eight academically trained singers were brought together in Paris in 1962 by Ward Lemar Swingle (*b* 1927) and Christiane Legrand (*b* 1930) to improve their sight-singing and musicianship. With their early origins in the Blue Stars, a jazz vocal group formed by Blossom Dearie, they developed a distinctive style with scat singing arrangements of Baroque and Classical instrumental music, adding a jazz bass and percussion as accompaniment, embellishing rhythmic sections and improvising solos. They toured Europe and the USA and made several successful recordings. In summer 1973 Swingle formed a new and smaller English group, Swingles II, to complement the original choir, which continued to tour. Using less scat singing, they performed a wider repertory including madrigals, early jazz and pop songs, and introduced new music by contemporary composers. They performed many works by Luciano Berio and gave the first performance of his *Sinfonia* in 1969.

RAYMONDE S. KRAMLICH/R

Swinnen, Peter

(*b* Lier, 31 Jan 1965). Belgian composer. He attended the Brussels Conservatory from 1984 until 1992, then studied composition at the Muziekkapel Konigin Elisabeth with André Laporte. He won the Flemish Youth and Music Prize in 1991 and a prize from the province of Antwerp in 1992. He teaches analysis at the Brussels Conservatory and works freelance for Belgian television. Swinnen, who closely follows Laporte's style, is a narrative composer in the sense that the title of a work is always a multiple reference to the contents; consequently the music is programmatic by definition. Making frequent use of quotations, his music is a synthesis of traditional and experimental techniques from the period 1950 to 1970. The traditional element consists in an internal logic based on the concept of the *modus* in its broadest sense. The melodic and harmonic development is built upon a versatile system of *modi*, where the major and minor scales, the twelve-note series, and archaic and non-western *modi* all

find a place. Swinnen also likes to combine acoustical elements with tape, live synthesizer and live electronics.

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Vocal: Zamoribel (cant., Swinnen), v, fl, ob, cl, bn, hp, 16 str, 1989; Non è finita la commedia (Swinnen), SATB, elec, 1991; Prometeo (J. Besprosvany), Bar, male chorus, tape, elec, 1994; Hombre alado (J. Besprosvany), Bar, S, male chorus, elec, 1995

Chbr: Diorama, fl, ob, hn, mar, vc, 1989; IroMania, triologedia, str qt, 1990; Aropura, hortus voluptatis, wind qnt, 1992; HitchCockTail, fl, gui, hpd, accdn, 1992

Pf: DaliRium, tentazione, pf, 1990; Escurial, 2 pf, 1991

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YVES KNOCKAERT

Swiny [McSwiny], Owen

(*b* Co. Wexford, 1676; *d* London, 2 Oct 1754). Irish impresario. He entered Trinity College, Dublin, in 1694. By 1703 he was established in London in association with Christopher Rich at Drury Lane, where in 1705 his comedy *The Quacks* (after Molière) was performed and in 1706 he produced the highly successful adaptation of Giovanni Bononcini's *Camilla*. The following season he became manager of the Queen's Theatre, the home of Italian opera in London, for which he recruited the castrato Nicolini. After a performance of Handel's *Teseo* in 1713 Swiny fled to France, leaving the singers unpaid. By 1721 he was settled in Venice, where he acted as agent for the Royal Academy of Music in London, recommending singers and librettos. He was responsible for bringing the soprano Faustina Bordoni to London in 1726. In 1729–30 he recruited singers for Handel's new opera company. During this period he was also involved in the commission and purchase of Italian art works for English collectors. He had returned to London by 26 February 1735, when he had a benefit at Drury Lane and obtained posts in the Custom House and the King's Mews.

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ELIZABETH GIBSON

Switzerland

(Fr. Suisse; Ger. Schweiz; It. Svizzera).

A country in western Europe. It consists of a confederation of 22 cantons. Its musical culture owes as much to the church as to secular influences.

I. Art music

II. Traditional music

PIERRE MEYLAN/CHRIS WALTON (I), MAX PETER BAUMANN (II)

Switzerland

I. Art music

Swiss musical history must be seen against the background of regional differences and of the circumstances which governed the formation of the country. Four languages are spoken, German, French, Italian and Romansh, and there are two religions, Catholic and Protestant. Switzerland was founded in 1291 when three small provinces – later to become the cantons Uri, Schwyz and Unterwalden – declared their limited independence from the Holy Roman Empire. Other cantons joined over the following centuries. During the Middle Ages, most of French-speaking western Switzerland was under the rule of the Savoy, then from 1536 to 1798, of Berne. The French invasion of 1798 precipitated the declaration of a Helvetic Republic of all Switzerland. This attempt at unification failed, however, and it was not until 1848, after a brief, relatively bloodless war between the conservative Catholic cantons and the liberal Protestant cantons that Switzerland took on its present form of a confederation, with Berne as its capital.

Under Roman domination the main centres held by the legions, such as Avenches and Vindonissa, practised whatever music was current in Rome. The abbeys of St Maurice (founded in 515) and Romainmôtier (5th century), the convent of Disentis (5th century), the monasteries Engelberg and Einsiedeln, and the bishops' palaces at Sion, Geneva, Lausanne and Basle were important cultural centres. The monastery of St Gallen (under Benedictine rule from 760) was the most important musical centre. In the 9th century Notker composed sequences there which were sung in Cluny and in England, Spain and Italy, and in the 10th century Notker Labeo wrote there the earliest known musical treatise in German; in the 11th century Ekkehard IV introduced Gregorian chant to the monastery. From the 13th century the cathedrals played a significant part in the development of ecclesiastical chant; organs were built in Basle and Einsiedeln (14th century), Sion (c1430), Fribourg, Lausanne, Zürich and other towns. Landmarks in this development included the appearance of polyphony in the liturgy (in Zürich in the late 13th century and in Geneva c1500) and the

performance of Passion plays in the 13th and 14th centuries in Basle, Einsiedeln, Engelberg and Selzach.

During approximately the same period, troubadours and trouvères toured the country and songs by Swiss Minnesinger are found in German collections. From the 14th and 15th centuries onwards instrumental music was performed in the main cities, which maintained pipe and drum bands for public holidays and official ceremonies; nevertheless, vocal music predominated.

With the Reformation the development of music virtually ceased. Zwingli in Zürich forbade all music in church, while Calvin in Geneva forbade the use of organs and other instruments during services, claiming that they distracted the faithful. Calvin allowed only the singing of psalms, which were taught at school. Basle was less affected by these restrictions; its university taught music from its foundation (1460). Church music developed more there than elsewhere, particularly under French and Flemish influences. Instrumental music continued to be performed in the main centres, but Ludwig Senfl and Heinrich Glarean, who both lived mainly abroad, were the only composers who became widely known.

After the austerity of the Reformation, organs reappeared in churches in the 17th, 18th and 19th centuries, while monasteries remained important for church music and musical studies. By the 19th century music was practised at all levels of society. German influence began to be felt and from 1808 the Société de Musique Helvétique gave annual concerts with a large number of performers; in 1842 Mendelssohn's 'Lobgesang' Symphony was performed in Lausanne in the composer's presence with 182 instrumentalists and 533 singers, and in 1860 more than 500 people took part in performances in Basle of Handel's *Jephtha* and of Beethoven's Ninth Symphony. Inspired by Nägeli and others, unaccompanied male-voice choirs grew up in German-speaking Switzerland, heavily dependent on the German repertory.

In French-speaking Switzerland, French solo songs and folksongs were preferred, though German or Swiss-German conductors soon introduced their native chorales. Whether in the secular or in the religious spheres, the public preferred works for large choral and instrumental bodies and favoured events such as the Fête des Vignerons (held every 25 years at Vevey) and the Einsiedeln Passion Plays. The time spent by Wagner in Zürich and Lucerne, and by Brahms in Zürich, Winterthur and Thun, had a major influence on the activities of Swiss orchestras, many of which were founded at this time. From the late 19th century until World War I German-speaking Switzerland was culturally little more than a province of Germany. Many of the important figures in musical life were either German or of German descent. When touring in Southern Germany, major artists would visit the German-Swiss cities as a matter of course. In French Switzerland such musicians as Gustave Doret (who was also a writer on music) and Emile Jaques-Dalcroze, originator of eurhythmics, gradually directed the music of French Switzerland away from Germany and towards France.

Every large town has its own symphony or chamber orchestra, the most famous being the Orchestre de la Suisse Romande. Swiss conductors have included Ansermet, Sacher (conductor of the Basler

Kammerorchester and the Collegium Musicum Zürich), Dutoit, Denzler and Desarzens. Such composers as Schoeck, Burkhard, Honegger and Martin are internationally known. Stravinsky, who lived in Montreux and Morges (1914–20), collaborated with C.F. Ramuz, whose scenarios he used in *Renard*, *Les noces* and *Histoire du Soldat*. Librettos by René Morax were used by Doret for *La servante d'Evolène* and by Honegger for *Le roi David* and *Judith*; Morax founded the Théâtre du Jorat in Mézières (near Lausanne), which opened in 1908 with Doret's *Henriette* and represented a new type of lyric theatre. Ansermet and Sacher conducted works by their contemporaries, including the first performances of works dedicated to them by Bartók, Britten, Stravinsky, Martinů and Malipiero. The major opera houses are in Zürich, Basle, Geneva and Berne. The Association Suisse des Musiciens organizes annual festivals largely devoted to Swiss music with Swiss performers. In large towns the proportion of concert-goers is one of the highest in western Europe, particularly for subscription concerts.

An active avant garde, of which the leading members were Klaus Huber, Holliger, Guyonnet, Moret, Wildberger and Kelterborn, grew up in the 1960s and included pupils of Boulez, who taught at Basle from 1960 to 1963. The operas of Heinrich Sutermeister have been produced all over Europe.

Journals such as the *Schweizerische Musikzeitung* (*Revue musicale suisse*; Zürich, 1861–1983) and the *Revue musicale de la Suisse romande* (Morges-Yverdon, founded 1948), *Dissonanz* (Zürich, founded 1984) and the *Schweizer Musikzeitung* (Zürich, founded 1998) reflect Swiss musical life. There are important festivals in Lucerne, Zürich, Montreux, Lausanne, Gstaad and other towns. The Eidgenössischer Musikverein, a confederation founded in 1862 to promote wind music in Switzerland, has over 2000 member societies with a total of 80,000 members, all amateur musicians. In some cantons nearly every village has a choir or a brass band: the large number of choirs is characteristic of Switzerland, and the Société Fédérale de Chant has 200 male-voice choirs with a total of 15,000 members. The Société Fédérale des Orchestres has some 3000 members. These large numbers of musicians make amateur performers of the great oratorios possible. Swiss radio plays an important role in the development of new music by broadcasting new works, although funding cutbacks in the 1980s have lessened its importance. Private patrons of the arts have long been of major importance. The government promotes and encourages music in Switzerland through the arts council Pro Helvetia. The main publishers of music and music books are Amadeus in Winterthur, although Hug in Zürich, HBS Nepomuk in Aarau and Kunzelmann in Adliswil are also active. The supermarket cooperative Migros generously finances MGB, the largest producer of CDs of Swiss music. Other CD firms such as Claves, Tudor, Guild Music and Jecklin have also been active in propagating music by Swiss composers, as has Swiss Radio International, which issues its own series of CDs.

Education is the responsibility of individual cantons and thus varies considerably. The Société Suisse de Pédagogie Musicale has some 5000 members, all qualified music teachers, and organizes diploma exams. 370 music schools belong to the Verband Musikschulen Schweiz. Jeunesses

Musicales (with about 5000 Swiss members) organizes concerts, competitions and summer camps. There are conservatories at Geneva (founded in 1835), where Liszt taught, Zürich (the largest), Basle, Winterthur and other large towns.

See also [Basle](#); [Berne](#); [Geneva](#); [Lausanne](#); [Lucerne](#); [Montreux](#); [Winterthur](#); and [Zürich](#).

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[Switzerland](#)

II. Traditional music

According to its mode of transmission and cultural setting, Swiss folk music can be classed either as *Musikfolklore* (folk music in a narrower sense) or as *Musikfolklorismus* (folkloristic music). *Musikfolklore* embraces all those musical phenomena that belong to traditional culture and are still subject to the vagaries of oral transmission; such music includes the *Betruf* or *Alpsegen* (Alpine prayer or blessing), *Jützli* ('shout of joy'), *Jodel* (yodel), *Chuäreiheli* or *Löckler* (cattle calls), cradle songs, children's songs etc., which are all functionally related to traditional rituals, customs and work. By contrast, *Musikfolklorismus* refers to those phenomena that have become stereotyped, or are literary compositions: in both cases they are transmitted by means of notation and include yodelling songs, national songs, popular compositions, songs for festivals, folksong arrangements and songs composed in a folk style. They are mostly designed for public performances, chiefly by societies and associations.

Because of its linguistic and cultural diversity, Switzerland has maintained a lively reciprocal relationship with the musical repertory of neighbouring countries for centuries. This applies equally to the historical folksongs of the 16th century to the 18th (many of which circulated among Swiss mercenaries in foreign armies) and to the more recent song-tunes and instrumental pieces of the late 18th and early 19th centuries. 'We come to the conclusion that, in Switzerland as a whole, there is hardly anything in our treasury of traditional folksong that is characteristic of all Switzerland' (R. Weiss). Just as the Franco-Swiss folksong repertory is shared with that of Alsace, so German-Swiss music has much in common with that of Baden-Württemberg, Swabia and the Tyrol, and Rhaeto-Romanic and Ticinese music with that of Piedmont and Lombardy, because Switzerland's political boundaries straddle several different language groups.

1. History and research.
 2. General characteristics.
 3. Folkloristic music.
- Switzerland, §II: Traditional music

1. History and research.

Although there was a sporadic interest in folk customs during the Renaissance, it was not focused directly on folksongs or instrumental music. However, the following references give some idea of the nature and distribution of folk music at that time: the *Kühreihen* or *ranz des vaches* (herdsman's song) from Appenzell in Georg Rhau's *Bicinia* (Wittenberg, 1545); the Swiss dance *Der Sibentaler genandt* by Urban Weiss, in W. Heckel's *Lautten Buch* (Strasbourg, 1556, 2/1562); and scattered references to *Alpsegen*, dancing, singing at Easter and New Year, *Sternsingen* (Epiphany songs) and nightwatchmen's songs in Cyssat's *Collectanea chronica und denkwürdige Sachen* (1565; ed. J. Schmid, Lucerne, 1969–72). There are other brief references to folk music in similar sources, such as those by Thomas Platter the Elder (*Ein Lebensbild aus dem Jahrhundert der Reformation*, ed. H. Kohl, Leipzig, 1921) and Felix Platter (*Tagebuchblätter ... des 16. Jahrhunderts*, ed. H. Kohl, Leipzig, 1913); and the first detailed account of the alphorn and its use (Conrad Gesner: *De raris et admirandis herbis*, 1555). 15th- and 16th-century chroniclers showed interest in historical battle songs following the rise of

the Confederation. However, these and other lesser sources tell little about the music itself. Johannes Hofer's medical dissertation, printed in 1688, refers to the homesickness experienced by peasants who served as mercenaries in foreign countries when they heard the 'Cantilena Helvetica'. This was the first of a long series of references to the effect of alhorn music or of the *ranz des vaches* on Swiss expatriates, particularly those engaged in foreign military service. During the 18th century, with the growth of Helvetian patriotism and Rousseau's advocacy of a 'return to nature', the *ranz des vaches*, whether sung or played (on alhorn or bagpipe), was increasingly regarded as the essence of Swiss *Nationalmelodie*. Since the 17th century, secular song had been shunned by the upper classes and censured by the authorities as 'frivolous', to be replaced by compulsorily introduced psalm singing. They aimed, in the words of M.P. Planta, 'to suppress vexatious and corrupting songs and introduce beneficial ones in their place' and were supported by men like J.J. Bodmer (1698–1783), J.K. Lavater (1741–1801) and their followers. They were offended by the real folksongs of the period: such genres as the *Kiltlieder* (wooing songs), cowherds' sayings and teasing verses were considered unworthy of attention. Later, in the 1812 edition of the *Sammlung von Schweizer-Kühreihen und alten Volksliedern*, there appears the regretful, ironic and self-accusing statement, 'Our old national songs are in part lost or extinct, in part spoiled and misrepresented'.

The ideas of the Enlightenment as proposed by Bodmer and Albrecht von Haller (1707–37) gained influence when applied to the 'return to nature' movement. Already in 1724 Bodmer and Laurenz Zellweger had searched for the famous *Kühreihen* and *Senenspruch* to prove that 'human nature is alike in all reasonable people' (Bodmer to Zellweger, 14 September 1724). Mountain life and customs were extolled in the poem *Die Alpen* (1729) by Haller, which had a far-reaching influence towards idealization of the herdsman's life from the view of the urban dweller. With Rousseau's musical notation of the *ranz des vaches* in the *Dictionnaire de musique* (1768), this interest found a scholarly basis (fig.1).

Before the publication of numerous (mostly) German travel accounts of Switzerland towards the end of the 18th century, the scholar and official scribe from Langnau, G.S. Studer (1761–1808), with the Kreis der Berner Bergfreunde (groups of Bernese mountain-lovers), started to collect and to document folksongs, *ranz des vaches* and herdsman's songs from the Bernese Oberland, Appenzell, Uri, Schwyz and Unterwalden. This early collecting activity, inspired by Ossian and Haller, resulted in the first edition of a genuine folksong collection, the *Acht Schweizer-Kühreihen mit Musik und Text* (1805) by F.S. von Wagner. This was the foundation of Swiss folksong research, and by the fourth edition it included 76 songs with guitar or piano accompaniment. A few art songs by G.J. Kuhn and F.F. Huber were also inserted, for the aim was to offer the people new and 'better' folksongs as well as old ones. It was hoped to satisfy the 'townsman's longing for the idyllic' by reviving extinct customs and songs, and to inspire visiting tourists with an interest in Swiss folk life. There was also a political aspect to the pastoral festival at Unspunnen near Interlaken in 1805, for it marked the reinstatement of Berne as the 'directing canton' for that year, following Napoleon's Act of Mediation in 1803. By means of public exercises in alhorn playing, by singing and by Alpine contests, country

folk were prepared for later self-glorification in the *ranz des vaches* and cowherd songs (*Küher-* and *Sennenlieder*) composed in popular style during the 19th and 20th centuries. Thus *Musikfolklorismus*, the use of traditional folklore to create and rationalize history, was established by the early 19th century.

Folksong collection and study first began in educated circles, among the followers of J.R. Wyss, F.S. von Wagner, G.J. Kuhn and F.F. Huber in Berne, and those of Martin Usteri, D.H. Hess and J.U. Hegner in Zürich. Isolated songs and airs soon appeared in calendars, weekly journals and almanacs, and individual collections also appeared, such as the *Allgemeines Schweizer-Liederbuch* (1825, 4/1838) and the *Schweizerisches Taschen-Liederbuch 'Alpenröschen'* (1859, 8/1913).

E.L. Rochholz's *Eidgenössische Lieder-Chronik* (1835), F.J. Schild's *Der Grossätti aus dem Leberberg* (1864–73) and Alfons von Flugi's 'Chanzuns popularas d'Engiadina' (*Romanische studien*, 1873) were important forerunners for the first scholarly edition of Swiss folksongs by Ludwig Tobler (1882–4). This collection of texts included, in addition to a general introduction, critical remarks on the historical, religious and secular songs that had been collected in libraries.

The attentions of the German Romantic literary movement introduced a philological approach. In addition to the models provided by Herder, Brentano, Liliencron, Erk and Böhme, the works of immigrants and scholars from Germany (Stolberg, Meisner, Sczadrowsky, Rochholz, J. Meier etc.) had a long-lasting impact. They paved the way for systematic collecting. Interests were still predominantly philological until the foundation of the Schweizerisches Archiv für Volkskunde. Conditions for music research improved from 1906 with the founding of the Volksliedarchiv (Basle), under the inspiration of J. Meier, firstly for collections of German-Swiss folktunes, then (from 1907) of French, and soon afterwards of Rhaeto-Romanic and Italian. Since then the research findings of A. Tobler, H. In der Gand, O. von Greyerz, A. Rossat, G. Züricher, S. Grolimund, A.L. Gassmann, M. Maissen and many others have been published regularly in the *Schriften der Schweizerischen Gesellschaft für Volkskunde*. In the years between 1908 and 1925, Greyerz published *Im Röseligarte: schweizerische Volkslieder* in six volumes. Other well known collections include *Les chansons populaires recueillies dans la Suisse Romande* (1917–31) by Rossat and Piguet, the *Scelta di canzoni popolari ticinesi* (1933) by In der Gand and the *Chanzunettas popularas rumauntschas* (1958) by G.G. Cloetta. The *Hausbuch der Schweizer Volkslieder* (Baumann, 1980) offers 220 traditional songs from all four language regions.

Scholarly research gradually declined because of the recession of the folksong movement after World War II. Only in the early 1960s did a new interest develop in the fields of history, folklore, musicology and literature, stimulated by the Swiss encounter with the Anglo-American 'folk scene'. Various scholarly studies have appeared since then, including those by Burdet, Baumann, Geiser or Bachmann-Geiser, Engeler, Bolle-Zemp, Collenberg, Zemp, Messerli and Buckhardt-Seebass.

Building upon the work of In der Gand of 1937, Brigitte Bachmann-Geiser made an inventory of folk music instruments in Switzerland from 1971 to 1977 and published the results in the volume *Die Volksmusikinstrumente der Schweiz* (1981) as a part of the *Handbuch der europäischen Volksmusikinstrumente*. Some parts of this work have been documented on disc and television films. Bachmann-Geiser was also a co-founder of the Schweizerisches Museum, which opened in 1991, and the associated Institut für Volksmusik und Musikinstrumente in Burgdorf. There is at present no single degree programme in ethnomusicology at a Swiss university, although occasional lectures are given and classes held at the universities of Basle, Berne, Fribourg and Zürich.

Switzerland, §II: Traditional music

2. General characteristics.

Most traditional singing is for solo voice, except in western Switzerland where some songs have choral refrains. Songs connected with Christmas, New Year, Epiphany, mid-Lent, St Nicholas and other church festivals are similar to soldiers' songs, professional and vocational songs, in that they are sung in parallel 3rds and 6ths or, less often, in an improvised polyphonic style derived from the practice of schools and choirs. Partsinging of a pre-19th-century origin can be found in the area of the Ticino canton; according to Geering (1951, p.62) this 'is not just a degenerate form of art music' but the last 'offshoot of the practice of partsinging ... which predates written music'.

In the Appenzell canton there is another type of partsinging which is neither transmitted in writing nor deliberately rehearsed. Here a solo yodel or yodel-song is supported by an improvised vocal harmony based on the root position primary triads: thus the solo yodeller, often followed by a second singer, is given supporting resonance from sustained block harmony (see [ex.1](#)). This kind of singing, known as *Gradhäba* ('that which sustains the notes evenly'), must have evolved from a 17th- and 18th-century homophonic psalm-singing style. This yodel is often accompanied by idiophonic timbres such as *Schellenschütteln* (the shaking of large cowbells, see [fig.2](#)) and *Talerschwingen* (in which a coin is swirled around in an earthenware basin; see [fig.3](#)). Similar multi-part *Naturjodel* are also found in Toggenburg, in central and upper Berne, in Emmental and also around Gruyères. Yodel duets and trios with independent part-movement are known principally in central Switzerland, especially in the Muotathal and Weggis regions. Yodels in the Schwyz region and in Appenzell, and the *ranz des vaches* and *Betruf*, frequently incorporate the 'alphorn-fa', that is, a sharpened fourth degree that sounds like the natural 11th harmonic of the alphorn. The *Naturjodel* proper, which is confined to the northern side of the Alps, can be classified into individual yodel dialects and yodel regions according to its use of free rhythm; its slow or swift and dance-like tempos; its use of the 'alphorn-fa' mode; and the various different conventions of extemporization. However, these characteristics still await basic study and classification.

A form comprising alternate solo yodelling and singing, known as *Jodellied* or *Gsätzli*, appeared with increasing frequency towards the end of the 19th century. Its development is most closely associated with the work of J.H.

Tobler, F. Huber and F.W. Kücken, who accentuated the particularly Swiss element in their choral songs. F. Huber, A. Glutz of Solothurn and J. Lüthy concluded their songs with a yodel-like coda: such songs could be regarded as 'the forerunners of the yodelling songs much-beloved of contemporary folkloristic circles' (Zulauf). Because of the close association of the *Jodellied* with the 'stylised yodel' defined by A. Tobler (a yodelling melody whose vocables are replaced by words), and with the analogous type of *ranz des vaches* whose melody has also been given words, it is difficult to distinguish these song types in performance.

Under the influence of the Federal Yodel Union, which introduced 'structural rules' (*Rahmengesetze*) and standardized vocalization, the primarily extemporized form of the yodelling song became a kind of male-voice partsong for quartet, quintet, sextet or mixed choir. This kind of song, the 'new and composed yodelling song', is classed as folkloristic music.

The more monotonic *ranz des vaches* or *Kühreihen* (see fig.1) is usually distinct from yodelling. The earliest recorded use of the German term 'einem den kuoreien pfyfen' ('to pipe the *Kühreihen* to one') was in 1531. It is described variously as a 'driving-in song', *Chuedreckeler* (milking-song), or *Lockgesang* (calling or coaxing song). It generally uses no falsetto and is further distinguished from the wordless yodel by its pastoral text which expresses affection for the cows; it might also be introduced or ended with a yodel call. Some instrumental performances of *Kühreihen* have also been notated, and played on the alphorn (ex.2), the bagpipe and even the violin or *Schweizerpfeife* (Swiss fife). It is no longer performed by the peasantry: A. Tobler (1903), who described himself as the last singer of the traditional *ranz des vaches*, suggested that either the texts no longer appealed or the musical demands were too great. In recent years, in the context of the folk revival movement, the *kühreihen* or *ranz des vaches* is being performed once more.

Like the *Viehlöckler* (cattle call, ex.3) and the *ranz des vaches*, the *Betruf* (prayer call), also known as *Alpsegen* (Alpine blessing, ex.4), was once associated with the magical cults of shepherds and cattle drovers. Like the *Juchzer*, the ordinary yodel and the *Lockruf* (call-tune), the *Betruf* has no definite structure, being a type of *Sprechgesang* whose form depends on the verbal content. The psalm-like prayer requests the protection of the Virgin Mary and the individual patron saints of the stock farmers. To whatever distance the sound carries through the *Folle* (wooden or tin megaphone) the pastures are placed under the care of St Anthony, St George, St Gallus and St Wendelin, and evil is exorcised (see fig.4). The *Betruf* has a wide distribution in Catholic areas and during summer pasturing it is still, to some extent, called every evening in the Obwalden and Uri cantons, in the St Gallen highlands, in Goms (Valais) and in Entlebuch.

The songs that survive in oral tradition are mostly associated with customs or religion. In addition to sacred and narrative songs the following, with few exceptions, are of 19th-century origin: Epiphany and Christmas hymns, May songs, songs sung in the spinning-room, children's songs, joking songs, patriotic songs and love songs (see exx.5 and 6). Alongside this folk heritage proper, songs in folk style or composed 'for the folk', known as

Schweizerlieder, have a wide distribution. Hundreds of them came into circulation with the growth of national and patriotic consciousness after the French Revolution and through the activity of rifle clubs, gymnastic clubs and students' unions (e.g. the Zofinger songbooks, 1822 onwards). Historical sources suggest that only a few extant melodies predate the 18th century: they include those of a few *Juchzer*, yodels, alpine blessings, incantations, nightwatchmen's songs, children's and cradle songs, religious and historical songs, mercenaries' songs and ballads (such as the Tannhäuser ballad).



Instrumental music includes fife and drum marches of the 'old Switzers', French marches and *Landesgemeindemärsche* (in the Graubünden, Obwalden and Valais cantons) and other fife and drum tunes for public processions and ceremonies in the Val d'Anniviers. Many of these date from the 18th century and are frequently of German, French or English origin. Noise-making customs known as *Lärmbräuche* include *Geisselknallen* (whip-cracking) during the feast of St Nicholas and *Rumpelmetten*, the noisy call to Mass which replaces bellringing during Lent. For the latter custom, rattles, including *Schnarren* (large cog rattles), *Klapperbretter* (clappers) and *Chlefeldi* (a type of castanet) are used. The *Hackbrett* (dulcimer) and the zither are played in Valais, Appenzell, Emmental and Toggenburg. The *concerti* sounded in churches in the Italian-speaking Ticino canton and carillon playing in French-speaking Valais are two distinctive forms of church bell music.

From the end of the 19th century the mass media and the growing tourist traffic increased the influx of pan-alpine music characteristics. To some extent the adoption and adaptation of songs in non-Swiss dialects paralleled the intrusion of dialects from the Lower Rhine, Baden-Württemberg, Alsace and Swabia into the development of the spoken language. After World War II, a conservative trend towards purism set in and, within the more extreme nationalistic folkloristic circles, support was increasingly voiced for the 'Echt-Schweizerische' ('genuine Swiss spirit') as a construct of the past.

[Switzerland, §II: Traditional music](#)

3. Folkloristic music.

The publication of the *Acht Schweizer-Kühreihen* and the occasion of the Unspunnen festival in 1805 marked the first steps in the development of folkloristic music: such music was conceived as the transformation of the 'primitive' into the aesthetically pleasing, and traditional music was seen as taking on 'a new existence' with this change in its function. The alphorn, previously used for calling or calming cattle, or as a signal of threatening danger and sickness, came to be played as a spectacle for tourists. The Alpine blessing and certain folkdances were given similar treatment. At the Unspunnen festival the victors in the alphorn playing contest were decorated with a 'Spanish ewe, ram and lamb' and given a 'medal and a small cap made of English leather'. Folkloristic performances became more and more commercialized, although socio-economic problems were often the background to such activity, which included, for instance, horn blowing by beggars. Even so, folksong and folkdance arrangements, produced for domestic music-making in the alien surroundings of towns, supplanted traditional pastoral music, and the yodel and the *ranz des vaches*,

performed by coloratura sopranos, resounded in concert halls. It was only a small step from the process of arranging folksong to that of imitating 'original' folklore. F.F. Huber and G.J. Kuhn had already imitated the *ranz des vaches* and the yodel in their own folk-style compositions. In contrast to the early *Schweizerlieder* with words by Lavater and melodies by J. Schmidlin and J.H. Egli (1770–87), some of these folk-style songs promptly became popular. These imitative products were originally supposed to lead the peasantry itself back to making its own local songs (*Dialektlieder*), but the movement took a new direction leading to the growth of musical societies in towns. At the end of the 19th century *Jodlerverbände* evolved from the gymnastic clubs (e.g. the Alte Sektion Zürich) and their singing, for all its urban surroundings, was chiefly in praise of the cowherd and his Alpine pastoral life.

In 1912 a Swiss yodel association was officially founded, comprising a number of yodel groups; in 1924 it became the Schweizerischer Jodlerverband and, in 1932, the Eidgenössischer Jodlerverband; in 1975 there were over 15,000 affiliated members and over 600 branches. By 1992 the number of members had grown to over 24,000. The repertory promoted by the Schweizerische Gesellschaft volkstümlicher Autoren, Komponisten und Verleger (an association of authors, composers and publishers, founded in 1922) consists of folkloristic compositions whose texts mostly glorify the peasantry in an idealistic and nationalistic manner. Yodel songs such as *Der Chüejerstand*, *Bhuurebluet*, *D'r Geissbueb*, *Alpauzug* and many others proclaim as 'echoes of the homeland', in self-glorifying manner, the existence of an alien and completely different type of society in which employees and workers strive in their leisure time after a vanished rural way of life. Efforts are now being made, by extending the subject matter of the texts, to counteract the impression that townspeople sing the praises of a pastoral way of life that they know only from hearsay.

The Schweizerische Trachtenvereinigung (Swiss Folk-costume Society) is the leading society concerned with folk-costume and folkdances. Because they are organized and presented as theatrical spectacles, traditional dances are changing more and more. Folkdances include the *Allemande* (or *Alewander*) from Engadin and Obwalden; the widely distributed polkas, ländler, écosaises and mazurkas; the ritual *Klausjagen* (at the Rigi); certain carnival and masked dances such as the *Röllibutze*, *Nüsslet* and *Vogel Gryff*; and, most commonly, couple-dances (known in central Switzerland as *Gäuerle* and in Appenzell as *Hierig*). Traditional couple-dances have to some extent survived independently of folkloristic activities. Although published collections of Swiss folkdances mostly include more recent dances, older dances such as circle-dances (ribbon dances and wedding dances), *Coraulen* (sung dances), the pantomimic dances known as *Picoulet* and *Vögelschottisch* and the couple-dances known as *Matelote* and *La champérolaine* feature prominently in folk-costume festivals, known as *Trachtenfeste*.

Dance music is provided by small ensembles comprising various combinations of the following: fiddles, clarinets, *Schwäfelpfeiffen* (a type of fipple flute), trumpets and *Schwyzler Örgeli* (accordions); a string bass usually accompanies these instruments. The *Hackbrett* (dulcimer) is still

used in the *ländler* bands in Appenzell, Valais and the highlands of Berne. Less traditional bands include the piano and even the saxophone.

There are numerous organizations, including workers' associations and societies for wind music, concerned in different ways with maintaining the tradition of folkloristic music; among the more important ones not already mentioned are the Schweizerische Vereinigung für Volkslied und Hausmusik and the Jodler-Dirigenten-Vereinigung. The Arbeitsgemeinschaft Schweizer Volkstanzkreise, the Vereinigung Schweizerischer Volksmusikfreunde and the Gesellschaft für die Volksmusik in der Schweiz also play an important role in promoting and documenting folk music for practical purposes.

The conscious cultivation of native customs, costumes, dialects, folksongs and dances that emerged around 1905 from the *Heimatschutzbewegung* oriented itself increasingly over the years towards a backward-looking, 'intact' world view. With the transfiguration of the past, present reality was often suppressed or simply forgotten. Scarcely any songs critically addressed, for example, the effect of industrial development on the environment or social changes, except perhaps in cabarets. Since the 1960s, younger songwriters have been reaching back more often towards traditional songs, but in doing so consciously select suppressed protest songs and topics. Stimulated by the French *chanson* and the Anglo-American folksong movement, young singers created the contemporarily orientated *Mundartlied*. The new dialect songs of Mani Matter (*d* 1972) were first inspired by the *chansons* of Georges Brassens. From 1965 onwards, Matter in turn influenced the dialect song within the circle of *Berner Troubadours* and *trouvères* and gave important impulses to reflective discussion concerning the transmitted body of songs. Songwriters (*Liedermacher*) such as Fritz Widmer and Jacob Stickelberger from Berne, Toni Vescoli from Zürich and Dieter Wiesmann from Schaffhausen broke off decisively from the 'romance of the glow of the Alps'. Years earlier, songwriters such as Hans Roelli (1889–1962), the Swiss French chansonnier and poet Gilles (Jean Villard, 1895–1982), later Ernst Born of Basle, Walter Lietha of Chur and many others had prepared the way for the regional song of the 1970s and 80s. In the Rhaeto-Romanic Graubünden, *Trubadurs* and *Sursilvans* joined forces. Roberto e Dimitri and Marco Zappa in Ticino developed another individual style which made current a half-forgotten song repertory and at the same time brought Ticinese folk music closer to folk and pop music.

Many of the 'homemade' *Lieder* and *chansons* hold up a critical mirror to society and consciously confront and become engaged with current issues (e.g. Urs Hostettler: *Anderi Lieder*, 1979). Political events and citizens' initiatives concerning women's issues, nuclear reactors, highways and the protection of the environment often make an ideal podium for the *Liedermacher*. Sometimes new texts that address current events are performed to traditional melodies and are increasingly accompanied by folk music instruments such as the *Hackbrett*, zither, *Drehleier* and the *Schwyzzer Örgeli*. In the process of reviving old folksongs and folk music instruments, music groups and songwriters are also sponsoring alternative festivals. Such gatherings are consciously contrasted with the festive occasions of the Swiss Folk-costume Society, of the Swiss Yodler

Association, and of folk choruses. They focus, in a complementary way, on the contradictions present in dealing with 'Heimat', and between traditional 'Heimatschutz' and modern 'Umweltschutz'.

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Swybbertszoon, Peter.

Dutch organist, father of [Jan Pieterszoon Sweelinck](#).

Swynford

(*fl* c1400). English composer. Nothing is known of his life, though the coincidence of names with Catherine Swynford (stepmother to Henry IV and third wife of John of Gaunt) tempts conjecture. His sole surviving composition is a four-part Credo in the Old Hall Manuscript (ed. in CMM, xlvi, 1969–73; no.86), which is one of the more old-fashioned pieces in the manuscript. The text is telescoped between the top two and the third upper parts, and the tenor is freely isorhythmic. The musical style shows some signs of Italian influence.

For bibliography see [Old Hall Manuscript](#).

MARGARET BENT

Syberg, Franz Adolf

(*b* Kerteminde, Fyn, 5 July 1904; *d* Kerteminde, 11 Dec 1955). Danish composer. He was the son of the painters Anna and Fritz Syberg, who were well known in Denmark. From 1922 to 1928 he lived in Leipzig, where he studied composition and theory with Sigfrid Karg-Elert at the Leipzig Conservatory and also privately with Werner Hübschmann. In 1928 he moved to Copenhagen, and studied the organ with Peter Thomsen while attracting recognition as a composer, with, among other works, his music for the marionette play *Uffe hin spage* ('Uffe the Meek', 1929), which reflects his close contact with the radical cultural circles of the time. After passing the organist's examination in 1932 he became organist at Kerteminde, where he was isolated from the Copenhagen new music scene. In 1938, when his Quintet for flute, clarinet and string trio of 1931 was chosen to be performed at both the ISCM in London and during the Nordic Music Days in Copenhagen, Syberg's compositional inspiration and energy, after a silence of three years, were revived. In the next few years

his works included his most outstanding composition, the Symphony (1939), which is saturated with colour, its orchestral structure tending towards chamber music. He stopped composing in 1942 and his work disappeared from the repertory. However, in 1990 seven of his compositions were performed to acclaim during the Musikhøst (Music Harvest) festival in Odense, and since then most of his sparse output has become available in print and has been recorded.

Characteristic features of Syberg's music are traits of German neo-classicism, particularly that of Hindemith, and a love of counterpoint and dense linearity, resulting in a harmonic world which is occasionally somewhat harsh and dissonant. In his mature works there are also unmistakable traces of Nielsen's influence.

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BERTEL KRARUP

Sychra [Sikhra, Sichra], Andrey Osipovich

(*b* Vilnius, 1773 [?1776]; *d* St Petersburg, 21 Nov/3 Dec 1850). Russian guitarist, composer and teacher of Czech ancestry. Sychra holds a prominent position within Russia, where he is often referred to as the 'patriarch' of the seven-string guitar and also as its inventor, erroneous though that may be. Indisputably he was a major force in the development of Russian guitar music and one of its most prolific composers, as well as an important teacher who left behind a line of pupils.

Sychra first played the harp, on which he was reputed to have been a great virtuoso, before dedicating himself to the seven-string guitar. He moved to Moscow at the beginning of 1801, and became the dominant figure in the

field and created a huge following. In 1812, perhaps because of Napoleon's campaign and the Moscow fire of that year, he moved to St Petersburg, where he remained for the rest of his life. In 1802 Sychra published in Moscow the *Journal pour la guitare à sept cordes*, and in 1813 in St Petersburg published a new journal, *Sobraniye raznogo roda p'ies*. He published another journal in 1818, advertised in the *Peterburgskiy vedemosti* as containing 50 pieces in each of its six issues. A further journal appeared in 1824. The most important of his journals, *Peterburgskiy zhurnal dlya gitarī*, first appeared in 1826 and was published, presumably monthly, for the next 12 years; 144 issues survive. He also published many single pieces. The Stellovsky-Gutheil editions alone contains 75 numbers, of which most consist of several compositions. Sychra published in all well over 1000 pieces for seven-string guitar, and left many in manuscript, including complete arrangements for two guitars of Glinka's *A Life for the Tsar* and *Ruslan and Lyudmila*, with which he was assisted by the composer.

Sychra wrote a large number of pieces for amateurs, including studies, folksong settings, operatic transcriptions and arrangements of Viennese waltzes by Strauss and Lanner, an output that may explain his dismissal by Soviet era musicologists as a mediocre composer. Among these compositions however are many that require the highest level of virtuoso technique, and which not only employ techniques not known in the West, such as the four-finger cross-string trill, but are also musically innovative. Much of Sychra's guitar music, especially the teaching pieces and studies, reproduces harp sonorities on the guitar, perhaps in response to his early career as a harpist. His magnum opus, the *Prakticheskiye pravila igrat'na gitare* (St Petersburg, 1817), which has long been esteemed by Russian guitarists, is only now beginning to attract international attention.

Sychra rarely appeared in concert, preferring to present his pupils to the public and participating only occasionally. Among his most important pupils were Semyon Nikolayevich Aksyonov, Fyodor Mikhailovich Zimmermann, Vasily Stepanovich Sarenko, Vladimir Ivanovich Morkov and Nikolai Ivanovich Aleksandrov, as well as the bass Osip Petrov.

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MATANYA OPHEE

Sychra, Antonín

(*b* Boskovice, 9 June 1918; *d* Prague, 21 Oct 1969). Czech musicologist and aesthetician. His musicology studies under Helfert at Brno University

were interrupted by the closing of the universities under the Nazi occupation, during which he became a member of the underground resistance led by the Communist party. After the liberation he completed his musicology studies in Prague, where he was attracted by Jan Mukařovský's structuralist aesthetics, an analytical method he used in his doctoral dissertation at Prague (1946) on music and word in folksong. Before completing his doctorate he had begun working in the art department of the Education Research Institute in Prague and lecturing at the education faculty. In 1948 he was appointed lecturer at the Prague Academy (AMU), where he later became dean (1950) and professor (1951). He completed his *Habilitation* at Prague University in 1952 with a work on the semiotics of music, becoming lecturer in the aesthetics and history of music. In 1959 he completed his DSc dissertation with a work on the aesthetics of Dvořák's symphonic works; from 1959 to his death he was director of the aesthetics department at Prague University. From 1945 he was one of the most enterprising organizers of Czech musical and musicological life, playing an essential part in its restructuring in accordance with the socialist cultural pattern. His influence was most evident in the Czechoslovak Composers' Union, where he held a number of important posts. He represented Czech musicology and aesthetics at many international organizations (e.g. as an IMS committee member, 1961–9).

Sychra's work was marked by his determined efforts at creating a Marxist musicology and aesthetics capable of shedding light on basic theoretical questions. His initial apologist stance, in response to the political and cultural demands of the time, alternated with more systematic work, in which he mastered and profitably exploited Soviet work, in particular Asaf'ev's intonation theory, several ideas from Czech structuralism, information theory and cybernetics. At the same time he never abandoned his Marxist approach and attempted to keep Marxist aesthetics, and in particular its musicology, an open system, capable of responding creatively to current theoretical and practical trends. He achieved fruitful results particularly in the field of musical semantics, which he elaborated in collaboration with the physiologist Karel Sedláček into a solid basis for experimental research.

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JOSEF BEK

Sydeman, William (Jay)

(b New York, 8 May 1928). American composer. He studied at the Mannes College (BS 1955) with Felix Salzer and Roy Travis and at the Hartt School (MM 1958) with Arnold Franchetti. Among his other teachers were Sessions and Petrassi. From 1959 to 1970 he was a member of the composition faculty of Mannes College; he then left New York and began a 12-year period of travel and study of philosophy and religion which took him to the southern California desert, England, Oregon, Hawaii and

northern California. He taught at the Rudolph Steiner College, Fair Oaks, California (1980–82), and has continued his association with the school. Sydeman has won awards from the Boston SO, the Pacifica Foundation and the National Institute of Arts and Letters. He has received commissions from the Hopkins Center Festival at Dartmouth College, the Boston SO, the Chamber Music Society of Lincoln Center and the Sacramento SO.

Sydeman's music written between 1955 and 1970 uses linear, motivic material, intricately structured, with complicated and free rhythms. The works of this period are atonal; he also experimented with serial techniques and aleatory episodes, taped music and amplified sound. Between 1965 and 1970 he increasingly emphasized theatrical elements and included, even in instrumental works, spoken texts which he himself wrote or arranged. Satire and humour are found in *Malediction* (1970) and *Full Circle* (1971), the latter described by the composer as a 'mini-music-drama for three singers and electrified performers'. Works composed after 1980 are more lyrical and accessible while still retaining the compositional sophistication of the earlier music. Along with almost 200 pieces for diverse instrumental groups, they include vocal solos, choral works and orchestral pieces.

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Orch: Conc. da camera, va, orch, 1958; Orchestral Abstractions, 1958; Conc. da camera no.1, vn, orch, 1959; Study for Orch no.1, 1959; Conc. da camera no.2, vn, orch, 1960; Study for Orch no.2, 1963; Oecumenicus, conc. for orch, 1964; Conc. da camera no.3, vn, orch, 1965; Study for Orch no.3, 1965; In memoriam: J.F. Kennedy, nar, orch, 1966; Music for Va, Winds and Perc, 1966; Conc., pf 4 hands, orch, 1967; Texture Studies, 1969; 5 Movts, wind, 1973

Vocal: Songs, S/T, fl, vc, 1959; Lament of Elektra (Sophocles), A, chorus, chbr orch, 1964; Malediction, T, str qt, tape, 1970; Full Circle, 3 solo vv, cl, trbn, perc, org, vc, 1971; 5 Short Songs (Sydeman), 1v, pf, 1972; Love Songs Based on Japanese Poems, S, fl, vn, 1978; Round for Chorus (Alleluia), SATB, 1978; Lord's Prayer, SATB, 1980; Reflections, SATB, 1980; Alleluia, SATB, 1981; Calendar of the Soul (R. Steiner), multi-chorus, 1982; The Stars Once Spoke to Man (Sydeman), S, Vc, Cb, Pf; Notes on the Delta Poem (J. Connor), S, T, vc; Japanese Love Poems (K. Rexroth), Mez, pf/SATB; A Prayer (Sydeman), A, va, pf; 4 Psalms, B, pf; St John's Gospel, SATB

Chbr and solo inst: Ww Qnt, 1959–61; Pf Sonata, 1961; Music for Fl, Va, Gui and Perc, 1962; Homage to 'L'histoire du soldat', cl, bn, tpt, trbn, perc, vn, db, 1962; Qt, fl, cl, pf, vn, 1963; Duo, va, hpd, 1963; Duo, vn, pf, 1963; Duo, tpt, perc, 1965; Texture Studies, wind qnt, 1966; Duo, xyl, db, 1968; Projections no.1, amp vn, tape, slides, 1968; Trio, b cl, bn, pf, 1968; Duo, 2 db, 1970; Piece, cl, tape, 1970; Duo, hn, pf, 1971; Duo, perc, 1971; Duo, vn, db, 1972; Trio montagnana, cl, vc, pf, 1972; Duo, 2 cl, 1973; Fugue, str qt/ens, opt. S, 1975; Music for Solo Xyl, 1976; Duo, 2 hn, 1976; 18 duos, 2 vn, 1976; The Last Orpheus, fl/a fl, 1976; Duo, cl, t sax, 1977; Duo, xyl, vib, 1977; Long Life Prayer, vn, spkr, 1978; 2 Movts for Vn and Pf based on Tibetan Folk Melodies, 1978; Duo, vn, vc, 1979; Short Pf Pieces, 1980; Duo, vn,

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NANCY B. REICH

Sydney.

City in Australia, capital of New South Wales and the site of the first European settlement in Australia. As well as being Australia's most populous city, it is the headquarters of many of its musical organizations, including the federal directorate of music in the Australian Broadcasting Corporation (ABC), the principal Australian chamber music organization (Musica Viva Australia), Opera Australia and the Australian Chamber Orchestra. It is also home to the Australia Council, whose music fund is the main source of federal governmental subsidy for a broad range of musical activities. The Australian Music Centre, the principal agency for the dissemination of information about Australian composers and their works, is housed in the city's historic Rocks area. Sydney is the most substantial supporter among Australian cities of concerts and opera through subscription series and ticket sales.

The first named piece of music known to have been played within the boundaries of the original settlement at Sydney Cove in 1788 was a lilting air known as *The Rogue's March*, traditionally played at the drumming-out of servicemen found guilty of failing in their duty. Its use on 9 February of that year was for the public disgrace of a sailor found in the tents of the women convicts. Military music, including the marking of significant stages of the day's routine by heavy drumming, was an appropriate signature of a settlement begun under military discipline and initially numbering far more convicts than free settlers among its population. The one certain link between metropolitan musical styles in Europe (among which Viennese Classicism was reaching its apogee at this time) and the rough exigencies of daily life in the new colony, with its struggle to survive inappropriate methods of cultivating the soil and herding cattle, was the transportation of a fortepiano in the first fleet's flagship, the *Sirius*, by its surgeon, George Bouchir Worgan. Worgan, a member of an accomplished London musical family, gave instruction on this instrument to Elizabeth Macarthur, wife of a man often seen in retrospect as one of the principal architects of the Australian wool industry, and left it with her when he returned to England. It is said still to exist in private hands.

Military and naval bandsmen, sometimes doubling on wind and string instruments in the early 19th century, provided music for civic and military ceremonies, church services, dances and theatrical performances and gave instruction in performance. Theatre music was available on a regular basis after Barnett Levey's opening of his Theatre Royal in 1833 and continued in the large Royal Victoria Theatre (opened in 1838). *The Currency Lass*, by a convict author, Edward Geoghegan, was the earliest Australian musical play (with 14 songs fitted to pre-existing tunes) and appeared at the Royal Victoria Theatre in 1844. Bandsmen arranged opera and ballet melodies and popular songs as sets of quadrilles and other dances and wrote marches in celebration of institutions, anniversaries, buildings, racehorses, newspapers and imperial military adventures. Private music teachers advertised in the colonial press. Choral societies typically began their activities with a performance of Handel, Haydn or Mendelssohn or some lesser composer of oratorios or cantatas. Touring opera (see [Australia, §II](#)) became popular and important. Music regularly appeared in print under local imprints from the 1830s, although Isaac Nathan felt he had to set as well as compose his own music. At least one piano built in Sydney in the mid-1830s still survives. The firm of Beale & Co, established in Annandale, Sydney, in 1893, claimed by the 1920s to be the largest piano factory in the then British Empire.

In the earlier part of the 20th century Sydney's musical life was enriched by a network of music clubs which engaged instrumentalists and singers for annual series of locally presented recitals. Some of these clubs continue to function. Many of them have disappeared or declined, however, as a result of the competition for leisure time of major musical and theatrical subscription series and an erosion of local loyalties. The clubs offered younger musicians a means of developing their skills as soloists which has not been replaced so far by any other network.

A body of instrumentalists calling itself the Sydney Symphony Orchestra came into existence in 1908 but never matched in significance parallel developments in Melbourne. The ABC began serious professional maintenance and development of an orchestra in Sydney in 1932 as part of its broadcasting charter; this orchestra acquired the permanent name Sydney SO in 1946. Orchestral playing of distinction had flourished briefly under the Belgian Henri Verbrugghen, who became first director of the New South Wales Conservatorium in 1915 and vigorously formed and directed a NSW State Orchestra until 1922, soon after its funding ran out as a result of a change of NSW state government. The appointment of Eugene Goossens to the joint positions of principal conductor of the Sydney SO and director of the NSW Conservatorium in 1947 was part of a determined upgrading of the orchestra's size and quality and the city's musical ambitions. The Goossens era was an important formative period in establishing the city's postwar musical self-confidence; and it was Goossens, in his *de facto* capacity as principal musical adviser to the state government, who suggested the building of a Sydney Opera House (along the dual opera–concert lines then obtaining at the San Francisco War Memorial Opera House) on Bennelong Point, then occupied by a tram depot. The eventual building of the opera house (opened in 1973), to a design by the Danish architect Jørn Utzon, and the fierce political and

architectural controversies it inspired, helped Sydney to acquire an enhanced profile as a centre of musical performance (see fig.1).

The arrival in Sydney before, during and after World War II of Europeans fleeing from religious and political persecution had, as one of its results, the formation in 1945 of the Musica Viva Society of Australia (now [Musica Viva Australia](#)) by Richard Goldner, a former Viennese-based musician and inventor who had contributed through his inventions to the Allied war effort. The organization now offers touring networks of exceptional size and stability to leading international and Australian-based chamber groups and vocal ensembles and manages a successful large-scale programme of school music visits by touring groups of young musicians.

In the wake of a report by a committee headed by K.W. Tribe recommending progressive disestablishment of the capital city orchestras from ABC control while retaining membership of a cooperative network, the Sydney SO, the largest of the Australian orchestras, has been constituted as a separate entity, with its own board and managing director, and was singled out, under the 'Creative Nation' programme put forward by a former Australian prime minister, Paul Keating, as the orchestra which should be regarded as the pace-setter of Australian orchestral practice. Partly as a result of this, the Sydney SO has been in the vanguard of developments designed to promote orchestral independence, size and quality and to supplement governmental funding with major private sponsorship. In 1999 it was nearing its objective of having a membership of 110 players, with improved provision for rotation and relief of principals, and dramatically improved salary levels and other conditions of employment, aiding its policy of recruiting local and international players at a high level. Its musical and artistic director, the Dutch conductor Edo de Waart, renewed his contract in 1998 to run to 2002. He has earned respect as a vigorous exponent of orchestra building and as a musician concerned for the general welfare as well as the artistic achievement of the orchestra's players. The Sydney SO's schedule includes on average nine series of subscription concerts (some of them with up to four parallel programmes) and a number of other special appearances. The subscription schedule includes two series of concerts orientated towards a predominantly young audience. Most of the concerts are given in the main auditorium, the concert hall, of Sydney Opera House (seating about 2750; fig.2). The opera house has replaced the town hall as the principal site of major Sydney concerts. The Sydney-based Australian Opera and Ballet Orchestra is, as its name suggests, the opera house pit orchestra for Opera Australia and Australian Ballet performances in Sydney; it also occasionally gives concerts in its own right.

Opera Australia (formerly known as the Australian Opera and, before that, as the Elizabethan Trust Opera) celebrated 40 years of activity in 1996. In Sydney, its home base, it performs in the second and smaller of the two main auditoriums, the opera theatre, of Sydney Opera House, a circumstance resulting from a politically motivated power struggle which caused the largest auditorium to be allocated primarily to concerts and to be deprived of the stage machinery originally designed for it. Opera Australia continues to appear regularly in Melbourne, where it has absorbed the former Victorian State Opera, and occasionally in other capital cities. Its winter (June–October) and summer (January–March)

seasons in Sydney have offered the city approximately eight months of opera, with an annual repertory ranging between 15 and more than 20 works (and leaving most of the other third of the year for occupancy of the Opera Theatre by the Australian Ballet).

Although Opera Australia began its history in 1956, with effective musical leadership from Joseph Post, and appointed Karl Rankl as a musical director early in its career, its destinies have tended to be guided by theatrical producers acting as artistic directors (Stefan Haag and, from 1984 to 1999, Moffatt Oxenbould), with the notable exception of the period from 1975 to 1986 when the Australian conductor Richard Bonyngue was musical director and established unusual and interesting seasons reflecting his own fondness for Italian bel canto and French 19th-century opera, taking advantage of the dazzling abilities of his wife, Dame Joan Sutherland. The Oxenbould regime can be credited with a fairly well-balanced and standard international repertory, including such works as Janáček's *Jenůfa*, Britten's *A Midsummer Night's Dream* and Handel's *Giulio Cesare*. The company's caution in producing new Australian works conforms to professional operatic policy in most centres. One of its novelties, Alan John's *The Eighth Wonder* (1995), deserves mention as being an operatic dramatization of the events and ideals that went into the turbulent history of the building of Sydney Opera House, the building in which the work was presented. Exploratory programming in new or neglected opera in Sydney was largely the work of University of New South Wales Opera from 1968 and, more recently, Sydney Music Theatre. Rockdale Municipal Opera was a sustained example of suburban enterprise in standard works.

The Australian Chamber Orchestra (ACO), founded in 1975, was originally intended for gifted young players who might prefer a more musically self-reliant alternative to joining the Sydney SO. It was under the tutelage of Robert Pikler and John Painter in its early years, making only a fitful impact under various leaders and guest directors until the arrival of Richard Tognetti as leader and, eventually, musical director. His direction has helped win this core orchestra of strings (with regularly recruited wind players as supplementary members) a loyal following in Australia and an international reputation. The heavy touring schedule of the ACO, including successive subscription concerts in most, sometimes all, of the state capital cities, tends to ensure that its membership remains predominantly young. The Australia Ensemble, resident at the University of New South Wales in Sydney, is a group of seven players that has been regarded since its formation in 1980 as the finest chamber ensemble in the country and has also won wide praise for its international and inter-state touring, and for its recordings of new Australian and standard repertory. Its four string players formed the Goldner String Quartet, which has earned a position of similar pre-eminence in its repertory. Part-time or ad hoc instrumental groups based in Sydney include the Australian Brandenburg Orchestra (using period instruments), the Sydney Wind Soloists, Synergy (percussion group), the Seymour Group (contemporary music), the Sydney Alpha Ensemble and the Renaissance Players (director-founder, Winsome Evans).

The Sydney Philharmonia choirs, which are the regular choral associates of the Sydney SO, include a large choir for oratorio, major cantatas and symphonic works and a motet choir for smaller-scale works and for performances of unaccompanied polyphony. Australia's only surviving professional vocal ensemble, the Song Company, also has its base in Sydney. It tours nationally and internationally.

Recent ventures include the establishment at Angel Place of a large-sized chamber music hall seating about 1200 and other smaller, supplementary halls. The inadequacy of the pit of the Sydney Opera House's opera theatre has caused entrepreneurs to look at reconstituted older theatres, notably the Capitol Theatre, as sites for orchestrally expansive operas, such as those of Wagner and Richard Strauss. Sydney's jazz community continues to use informal sites (pubs, restaurants, clubs) for its performances. Local pop is largely pub-based. Large-scale touring pop has mostly deserted the Sydney Entertainment Centre, once considered its appropriate venue, in favour of the largest possible open-air sites.

The city's principal training institution for musical performance is the Sydney (formerly New South Wales) Conservatorium, established in 1917 and now incorporated into the University of Sydney. Musicologically orientated departments of music, with provision for performance and compositional studies within music degree courses, operate at Sydney University, the University of New South Wales and the University of Western Sydney. Private teaching institutions with staff equipped to integrate practical and theoretical studies include the Australian Institute of Music, which offers a BMus degree.

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ROGER COVELL

Sydsvenska Filharmoniska Förening

[South Swedish Philharmonic Society].

Organization founded in 1902 in [Malmö](#); its orchestra was active until 1915 and its choir into the 1970s.

Syfert, Paul.

See [Siefert, paul](#).

Sygar, John

(*fl* c1500–14). English composer. A four-part setting of the *Magnificat* attributed simply to 'Sygar' survives incomplete in the Eton Choirbook (incipit in MB, xii, 1961, no.64); another setting, listed in the index to the choirbook, is lost. A probable identification is with John Sygar, chaplain of the choir of King's College, Cambridge, from 1499 to 1501 and again from 1508 to 1514, who was frequently employed in copying polyphonic music for use in the college chapel.

ROGER BOWERS

Sygietyński, Antoni

(*b* Gośławice, 5 March 1850; *d* Warsaw, 14 June 1923). Polish writer and critic of literature, art and music. In 1874 he completed his studies at the Warsaw Institute of Music, where he learnt the piano with R. Strobel, harmony with Moniuszko and counterpoint with Żeleński; he continued his studies at the Leipzig Conservatory with Jadassohn and Reinecke. In Paris from 1878 to 1882 he attended lectures by Hippolyte Taine on aesthetics, and by Charles Blanc on art history. He won fame for his study of the contemporary French novel (*Ateneum*, 1881–3), and for a series of articles on literature and the arts (*Wędrowiec*, 1884–7). He also devoted himself to teaching music, conducting a piano class at the Warsaw Institute of Music (1882–1910). From 1896 to 1909 he contributed regular music criticism to the *Kurier Warszawski*, *Gazeta Polska*, *Goniec Wieczorny* and other journals. Sygietyński's son, Tadeusz (1896–1955), was a composer and the founder of the well-known folksinging and -dancing choir Mazowsze. (S. Jarociński: *Antologia polskiej krytyki muzycznej XIX i XX wieku, do roku 1939*, Kraków, 1955, pp.238–90)

STEFAN JAROCIŃSKI

Syllabic style.

The setting of text with one note per syllable. In plainchant, this may be as a recitation tone or a fully developed melody (e.g. for the Credo of the Mass), and is contrasted with neumatic or group style (with mainly two to four notes per syllable) and melismatic style (characterized by florid groups of notes, each sung to one syllable).

See also [Text-setting](#).

Sylva, Andreas de.

See [De Silva, Andreas](#).

Sylva, Tristan de.

See [Silva, Tristão da](#).

Sylvester, Michael (Lane)

(b Noblesville, IN, 21 Aug 1951). American tenor. He studied at the University of Indiana with Margaret Harshaw, made his professional début in Verdi's *Requiem* (1975) and became a resident artist with Indianapolis Opera in 1979. In 1987 he made his European début in Stuttgart as Pinkerton and sang Pollione (*Norma*) at the Paris Opéra and Rodolfo (*La bohème*) for New York City Opera. He has appeared widely in Europe, and made his La Scala début as Pinkerton in 1990. His other roles include Radames, Florestan, Lohengrin, Bacchus, Don José and Samson, the role of his Covent Garden début in 1991. The same year he made his Metropolitan début as Rodolfo (*Luisa Miller*), followed by Don Carlos, which he has also recorded. In 1992 he sang Foresto (*Attila*) in Geneva, and made his début at San Francisco as Cavaradossi, returning in 1993 for Calaf, which he repeated in Santiago, Houston, Buenos Aires and at the Metropolitan. A powerful actor, Sylvester has a strong, bright-toned voice, with an authentic Italianate ring, heard to particular advantage in a role such as Verdi's Gabriele Adorno (*Simon Boccanegra*), which he has sung at Covent Garden, the Metropolitan and in Chicago.

ELIZABETH FORBES

Sylvestris, Floridus de.

See [Silvestris, Florido de](#).

Symbolism.

See [Numbers and music](#).

Symon [Simon], P.

(fl 1546–51). French composer. He might have been the Pellegryne Symon whose name appears in the records of the English Chapel Royal as a trombone player in 1526, 1538 and 1547. This is only a slight possibility, however, for Symon's first printed chansons came out in Paris as late as 1546.

25 chansons attributed to Symon survive in chansonniers printed by Attaignant and Du Chemin between 1549 and 1551. Of these, more than half are settings of texts especially popular in the middle of the 16th century, having also been set around that time by Certon, Du Tertre,

Gervaise, Goudimel and Janequin, among others. Symon's settings are not as a rule related musically to these other settings, but in most instances his was the first in print. So his chansons may have been well known during the short period when they flourished, since they seem to have provided texts for composers of far greater reputation than Symon himself.

Symon's chansons are short homophonic pieces that demonstrate good part-writing and a clear sense of harmonic consciousness. Some of them are essentially homorhythmic; others deploy the brief and spasmodic imitative entries in short note values that are often used in the setting of narrative poetry; still others fall between these two poles, offering the judicious mixture of textures sometimes characterized as 'animated homophony' which is often featured in Parisian settings of lyrical poetry. His melodies rely heavily on the clichés of the Parisian chanson, and reflect the tripartite form, internal repetition, ternary interpolations and frequent cadences that are all characteristic of that genre. (All of his chansons are edited in CMM, lxxxii, 1978.)

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LAWRENCE F. BERNSTEIN

Symon de Sacaglia, Magister

(*fl* 13th century). Composer or scribe involved in the later transmission of the *Magnus liber* and related collections of mensural polyphony, working probably in Paris between the time of Robertus de Sabilone and that of Franco. He is mentioned only by the theorist Anonymous IV (ed. Reckow, 1967, i, 50).

For bibliography see [Organum](#).

IAN D. BENT

Symon le Breton.

See [Simon](#), (1).

Sympathetic strings

(Fr. *cordes sympathiques*; Ger. *Resonanzsaiten*; It. *corde di risonanza*).

In string instruments, strings that are not played (i.e. not bowed or plucked) but nevertheless sound 'in sympathy' with the same note (or one of its partials) emanating from another sounding string, generally one activated by bowing. Consequently, sympathetic strings are generally, although not

always, tuned in unison with the bowed strings, and they are used in varying numbers on such instruments as the viola d'amore, baryton, Hardanger fiddle, trumpet marine, *sitār* and *sārangī*. A typically strung, large 18th-century viola d'amore, for instance, has six or seven bowed strings and, in addition, six or more (up to 14) 'sympathetic' wire or brass strings, strung from the tuning-pegs and thence underneath the fingerboard and running through holes in the middle of the bridge to pins securing the strings at the tailpiece (for illustration, see *Bridge*, fig.1). These last-mentioned strings are not bowed but vibrate sympathetically in unison with the fundamental or partial of the bowed strings, creating a silvery resonance. The dozen or so sympathetic strings on a *sitār* are positioned to be accessible for plucking during performance, running to one side of the main strings and under the raised frets. Those on the baryton run under the fingerboard and may be plucked from behind the neck by the thumb of the left hand. Sympathetic strings are sometimes added to the highest register of the piano, and are called 'Aliquot strings'. Introduced originally (1873) into the upper registers of Blüthner pianos, they give an added resonance. The tendency of strings to vibrate sympathetically with each other is exploited to enhance the overall resonance of all string instruments (including those without extra sympathetic strings). This effect becomes especially prominent when 'open' *Scordatura* tunings are used, for example, by the *Lyra viol* (the sound of the *Lirone* is also characterized by this resonance).

DAVID D. BOYDEN/R

Symphonia (i)

(Lat., from Gk. *sumphōnia*: 'an agreement of sounds', 'concord', 'harmony').

In late Greek and medieval theory, consonance, as opposed to *diaphonia* or dissonance. The word *symphonos* also sometimes meant a unison as distinct from *antiphonos*, an octave, and *paraphonos*, a 4th or 5th.

Symphonia (ii).

In the Middle Ages and later, *symphonia* was used to describe various instruments, including a kind of drum (Isidore of Seville, *d* 636: *Etymologiarum*, 3.22.14), but especially those capable of producing more than one sound simultaneously, such as the bagpipe (a usage possibly deriving from *sumpōnyā* in the Book of *Daniel*, an Aramaic word often translated as bagpipe; modern Romance language cognates like the French *sampogne*, Italian *zampogna* and Spanish *zampoña*, among others, are all used for the instrument), and, most notably, the hurdy-gurdy. A group of related medieval European vernacular words exists for the *Hurdy-gurdy*, an instrument possibly of Western monastic origin developed as a kind of mechanized monochord to enable monks to learn the chant without a teacher: *symphonies* (Anglo-Norman, 12th century), *chiphonie* etc. (Old French, 13th century), *simfonia*, *çinfonia* etc. (Castilian, 13th century), *ciunfonie*, *sampogna* (Italian, 14th century), *sinfonye* (Middle English, early 14th century), *symfenyge* (Middle Low German, 15th

century), *symphonien* (Middle High German, early 13th century), *simphonia* (Latin, early 13th century). In the 17th century, Praetorius (*Syntagma musicum*, 2/1619) called all string keyboard instruments 'symphony' (e.g. spinet, virginal and harpsichord or *clavicymbel*).

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HOWARD MAYER BROWN

Symphonia (iii).

A word used in the 17th century (along with the more common Sinfonia) to denote an orchestral piece, usually an introduction to an opera, a suite or a cantata. For further information see [Symphony](#).

Symphonic band.

A type of mixed wind band, the principal function of which is concert giving. See [Band \(i\)](#), §III.

Symphonic jazz.

A term coined in the 1920s partly in connection with attempts, some of them sponsored by Paul Whiteman, to fuse jazz with classical forms, and therefore a predecessor of the term [Third stream](#). The tendency emerged before jazz was identified as such, and there are a number of works such as Frederick Delius's *Appalachia* (1896, rev. 1903), subtitled 'Variations on an old Slave Song', which reveal a keen perception of specifically American song and dance idioms.

Perhaps symphonic jazz may be said to have begun with George Gershwin's one-act opera *Blue Monday* (1922), although a variety of comparable works appeared during the same period from both the classical and jazz camps, among them two ballets – Darius Milhaud's *La création du monde* (1923) and Cole Porter's *Within the Quota* (1923, revived as *Times Past*, 1970). It was *Blue Monday*, however, that led Whiteman to commission *Rhapsody in Blue* (1924), undoubtedly the most famous piece of symphonic jazz. Other pieces by Gershwin followed, such as the Piano Concerto (1925) and the folk opera *Porgy and Bess* (1935), which may be considered the movement's peak.

Whiteman meanwhile obtained a considerable number of other pieces from both classical and jazz composers, such as George Antheil's *Jazz Symphony* (1925, rev. 1955) and Ferde Grofé's *Metropolis* (c1928). These in turn were a stimulus for a variety of other works, notably in England. Indeed, though associated primarily with the 1920s, the tendencies embodied in symphonic jazz remained until the arrival in the late 1950s of third stream music. Later commissions by Whiteman included *The Blue Belles of Harlem* from Duke Ellington (1942) and *Scherzo à la russe* from Igor Stravinsky (1944).

Ellington had always been aware of the endeavours of his predecessors, and began to step outside the normal time limits and functional purposes of much early jazz with such multi-sectional works as *Creole Rhapsody* (1931, two versions), *Reminiscing in Tempo* (1935), and a number of other pieces. Classical music continues to be affected by jazz, notable instances being Stefan Wolpe's Quartet for trumpet, tenor saxophone, piano and percussion (1950) and Michael Tippett's Symphony no.3 (1970–72). Jazz likewise remains influenced by the large forms of classical music, examples including Carla Bley's opera *Escalator over the Hill* (1968–71), a latter-day *Porgy and Bess* and Charlie Haden's *Ballad of the Fallen* (1982). None of this later music should be described as symphonic jazz, yet it would have been considerably different without that movement's earlier examples of cross-fertilization.

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MAX HARRISON

Symphonic poem

(Ger. *symphonische Dichtung*; Fr. *poème symphonique*).

An orchestral form in which a poem or programme provides a narrative or illustrative basis.

1. Introduction.
2. Origins.
3. Liszt.
4. The Czech lands.
5. Russia.
6. France.
7. Germany.
8. Other countries.
9. Conclusion.

HUGH MACDONALD

Symphonic poem

1. Introduction.

The form flourished in the second half of the 19th century and in the early part of the 20th and was generally in one movement; 'poematic symphony' is a name sometimes given to the kindred form in more than one movement. Although some piano and chamber works are effectively symphonic poems, the form is almost exclusively orchestral. Though related to opera and sung music in its aesthetic outlook, it is distinct from them in its exclusion of a sung text. In many ways it represents the most sophisticated development of instrumental programme music in the history of music. Like a number of other ephemeral forms, such as the madrigal

and the concerto grosso, it had a relatively short life, lasting from its origins in the late 1840s until its rapid decline in the 1920s: it enjoyed the extreme favour of fashion and suffered consequent severe eclipse. It is thus typical of its period in a way that opera and symphony, for example, cannot claim to be, and it satisfied three of the principal aspirations of the 19th century: to relate music to the world outside, to integrate multi-movement forms (often by welding them into a single movement) and to elevate instrumental programme music to a level higher than that of opera, the genre previously regarded as the highest mode of musical expression. By fulfilling such needs it played a major role in the advanced music of its time, and was a vehicle for some of the most important works of the period.

Symphonic poem

2. Origins.

Programme music in the 19th century took a decisive step forward with such works as Beethoven's Pastoral Symphony and Berlioz's *Symphonie fantastique*, and most subsequent 'poematic' symphonies derive to some extent from these two works. The origins of the symphonic poem, however, can be seen more clearly in Beethoven's overtures, which display a concentration and expressive power characteristic of many later single-movement works. The *Egmont* and *Coriolan* overtures, for example, and the third *Leonore* overture, with its explicit enactment of dramatic events, show an independence of their theatrical origins which was to lead within a few years to the designation **Overture** for purely concert works such as Beethoven's own *Namensfeier* (1814–15) and *Die Weihe des Hauses* (1822) and for more dramatic pieces such as Berlioz's *Waverley*, *Rob Roy* and *Roi Lear* overtures (1827–31). Though none of these three portrays an explicit sequence of action, all are related to their literary sources. Mendelssohn's *A Midsummer Night's Dream* overture (1826) is more strictly programmatic, with clear references to characters and incidents in the play, and his overtures *Die schöne Melusine*, *Meeresstille und glückliche Fahrt* and *Die Hebriden*, of a few years later, are direct prototypes of the Lisztian symphonic poem; indeed in 1884 Hans von Bülow described them as attaining the perfect ideal of the symphonic poem. Schumann's overture to *Manfred* (1848–9) and his three concert overtures of 1851, *Julius Cäsar*, *Die Braut von Messina* and *Hermann und Dorothea*, may also be seen as encapsulating a literary source within a single orchestral movement on lines followed shortly afterwards in innumerable symphonic poems. The closest Berlioz came to the narrative symphonic poem was in the 'Chasse royale et orage' in Act 4 of *Les Troyens* (1857), even though it calls for stage representation and has a part for chorus. Wagner's *Faust Overture* (1840, revised 1855) had an important formative influence on Liszt and indicates how closely Wagner's imaginative world might have approached the symphonic poem had he not devoted himself so single-mindedly to music drama.

Symphonic poem

3. Liszt.

Liszt foreshadowed his own adoption of the symphonic poem in a number of piano works, especially in the *Album d'un voyageur* (1835–6), later published as *Années de pèlerinage. Chapelle de Guillaume Tell*, for

example, is a portrait of the Swiss national hero, and both *Au lac de Wallenstadt* and *Vallée d'Obermann* bear literary quotations in the manner of the later orchestral pieces. *Après une lecture du Dante*, in the second book, is an extended paraphrase of a poem by Victor Hugo. Liszt's preference for one-movement form was already evident by the time he made his first ventures into orchestral music along similar lines, and his invention of the term 'symphonische Dichtung' indicates his desire that the form should display the traditional logic of symphonic thought, even in one movement. Although his period at Weimar from 1848 to 1861 saw the composition of the *Faust* and *Dante* symphonies (1854–7), the B minor Piano Sonata (1852–3) and many other works, it is the series of 12 symphonic poems written between 1848 and 1858 that most clearly represents his style and outlook in this period and most vividly illustrates his far-reaching ambitions as a composer.

Liszt had an idealized view of the symphonic poem to which few of his followers aspired. He refrained on the whole from narrative and literal description, and although the meaning of individual passages is usually plain his imagination was more poetic than visual. He only rarely achieved in his symphonic poems the directness and subtle timing that narrative requires. *Mazeppa* (1851), one of the most descriptive of them even though it is an expanded version of an earlier étude illustrates Hugo's poem about the wild horse that carries the banished Mazeppa tied to its mane, until he is rescued by the Ukrainians and enthroned as their chieftain. *Les préludes* (1848) was not given its title, after Lamartine's poem, until after it had been composed. The first and longest, *Ce qu'on entend sur la montagne* (1848–9), named after a poem by Hugo, takes as its basic idea the contrast between the voice of Nature and that of Man and describes at the beginning the immense, confused sound out of which the voice of Nature is born. *Die Ideale* (1857) is based on Schiller's poem of that name, from which quotations are printed in the score at appropriate moments. *Hunnenschlacht* (1857) is vividly descriptive of the battle between Huns and Christians in 451, the victory of the Christians being symbolized by the appearance of the hymn *Crux fidelis*. This work, like the later *Von der Wiege bis zum Grabe* (1881–2), was inspired by a painting. *Héroïde funèbre* (1849–50) and *Festklänge* (1853) are occasional pieces, the one mournful, the other festive, neither with programmes. *Hamlet* (1858), one of the best of the series, includes a passage descriptive of Ophelia but is otherwise a general evocation of Hamlet's character. *Prometheus* (1850) and *Orpheus* (1853–4), which are also among the best of these works, are musical elaborations of poetic themes. In *Orpheus* the theme is the uplifting power of art, in *Prometheus* the suffering of creative genius. Both of these works, and *Tasso* (1849) too, can be seen as reflections of Liszt's own problems as an artist and his search for expressive truth.

Liszt's *Faust* and *Dante* symphonies adopt the same aesthetic stance as his symphonic poems, even though they are divided into separate movements and call upon a chorus. *Two Episodes from Lenau's Faust* (c1860) should also be considered with the symphonic poems. The first, 'Der nächtliche Zug', is closely descriptive of Faust as he watches a passing procession of pilgrims by night, and the second, 'Der Tanz in der Dorfschenke' (also known as the 'First Mephisto Waltz'), tells of Mephistopheles seizing a violin at a village dance. Narrative pieces such as

these dictated their own forms, but the problem of organizing longer and more allusive pieces was considerable. Liszt relied on a loose episodic form in which sections follow one another without overriding musical logic, and he used motifs and their transformations in a manner akin to that of Wagner. Many of his dramatic gestures in the symphonic poems – for example the short drooping phrase with isolated chords that stress the angularity and expressiveness of the melodic line – are to be found both in Wagner and in the large corpus of music prompted by the example of Liszt himself. A forceful theme stated in the bass instruments, unaccompanied, is also a common mannerism, looking back to Berlioz's *Roi Lear* and beyond that to the opening of the finale of Beethoven's Ninth Symphony. Unequal in scope and achievement though Liszt's symphonic poems are, they looked forward at times to more modern developments and sowed the seeds of a rich crop of music in the two succeeding generations.

Symphonic poem

4. The Czech lands.

Liszt's successors in the cultivation of the symphonic poem were more conspicuous outside Germany – in Bohemia and Russia on the one hand and in France on the other – than in Germany itself. These were the nations that took the symphonic poem most assiduously to heart, with the added potential, in the former case, of using it as a vehicle for the nationalist ideas that were then beginning to burgeon. Smetana visited Weimar in 1857, was befriended by Liszt and immediately embarked on a group of symphonic poems on literary subjects, *Richard III* (1857–8), *Wallensteins Lager* (1858–9) and *Hakon Jarl* (1860–61), after Shakespeare, Schiller and Oehlenschlaeger respectively. They clearly illustrate both his admiration for Liszt's music and a straightforward approach to musical description. A piano work of the same period, *Macbeth and the Witches* (1859), is similar in scope and bolder in style. Smetana's greatest achievement in this genre is his set of six symphonic poems under the general title *Má vlast* ('My Fatherland'), composed between 1872 and 1879; in thus expanding the form he created one of the monuments of Czech music. The cycle presents selected episodes and ideas from Czech history and embodies his personal belief in the greatness of the nation, which he also expressed in his opera *Libuše*. Two recurrent themes are used to unify the cycle, one representative of Vyšehrad, the fortress overlooking the river Vltava (whose course provides the material of the second work in the cycle), the other an ancient Czech hymn, *Kdož jste Boží bojovníci* ('Ye who are God's warriors'), which unites the last two of the cycle's poems, *Tábor* and *Blaník*. *Šárka*, relating a bloodthirsty episode from Czech legend, is the most narrative, *From Bohemia's Woods and Fields* the most lyrical. The whole cycle is a masterly application of new forms to new purposes and was succeeded by a profusion of symphonic poems from his younger compatriots in the Czech lands and Slovakia: Dvořák, Fibich, Janáček, Foerster, Novák, Suk and Ostrčil.

Dvořák's principal symphonic poems, dating from the 1890s, fall into two groups, the first of which forms a cycle after Smetana's example, with a single theme running through the three constituent pieces. Originally conceived as a trilogy, entitled *Příroda, Život a Láska* ('Nature, Life and Love'), they finally appeared as three separate overtures, *V přírodě* ('In

Nature's Realm'), *Karneval* and *Othello*. The last has notes in the score to indicate incidents in the play, but the sequence and characters are scarcely Shakespeare's. Of the five works making up the second group, four – *The Water Goblin*, *The Noon Witch*, *The Golden Spinning Wheel* and *The Wild Dove* – are based on poems from K.J. Erben's *Bouquet of Folk Tales*. Dvořák intended incidents and characters to be clearly represented; indeed he arrived at some of the themes by setting actual lines of the poetry to music. By symphonic standards these works may seem diffuse, but their literary sources define the sequence of events and the course of the musical action. *Heroic Song* is the only one of the group not to have a detailed programme.

Zdeněk Fibich and Vítězslav Novák were prolific composers of programme works of many kinds. Both, for example, wrote symphonic poems on the Czech tale of Toman and the Wood Nymph, and Fibich's *Othello* preceded Dvořák's by 20 years. Suk's *Prague* (1904) opened a series of works by him of increasing abstraction and personal significance. *Asrael* and *Summer's Tale* are descriptive symphonies in separate movements; *The Ripening*, completed in 1917, is an elaborate picture of the harvest as a projection of human life, written in a complex, advanced idiom, and *Epilogue*, although entitled 'symphonic poem', is a choral work, once again of great personal significance. Janáček's symphonic poems belong to his late creative flowering. His subject matter is more traditional than that of Suk, but the musical style is more original. In *The Fiddler's Child* (1912) he used individual instruments, violin and oboe, to depict the fiddler and his child in straightforward narrative, in *Taras Bulba* (1915–18) he turned Gogol's poem into an expression of Czech heroism in full orchestral dress, and in *The Ballad of Blaník* (1920) he returned to one of Smetana's subjects; he planned *The Danube* in four parts but did not complete it. Despite his attachment to the form it is hard not to see these works as overshadowed by the Sinfonietta and the operas of the same period.

Symphonic poem

5. Russia.

The cultivation of the symphonic poem in Russia reflected that country's admiration for Liszt and a devotion to national subjects similar to that found among Czech composers. 'Virtually all Russian symphonic music is programmatic', wrote V.V. Stasov, and the Russians' great love of story-telling found wide expression in the symphonic poem. They regarded Glinka's *Kamarinskaya* (1848) as a prototype of descriptive orchestral music, despite his denial that it bore a programme; his *Taras Bulba*, had he completed it, would have been nearer to the spirit of the descriptive symphony and the symphonic poem, both of which Stasov and Balakirev embraced with ardour. Of Balakirev's three symphonic poems the most successful is undoubtedly *Tamara* (1867–82), closely based on a poem by Lermontov; it is full of atmosphere, well paced and richly evocative of the fairy tale orient. *In Bohemia* ('Overture on Czech themes', 1867, 1905) and *Russia* ('Second overture on Russian themes', 1884 version) are looser gatherings of national melodies without narrative content. Musorgsky's *St John's Night on Bald Mountain* (1867) and Borodin's *In Central Asia* (1880) are powerful orchestral pictures, each unique in its composer's output. Rimsky-Korsakov, perhaps surprisingly, wrote only two works that can be

classed as symphonic poems, *Sadko* (1867–92, later reworked into the opera of the same name) and *Skazka* ('Legend', 1879–80), originally entitled *Baba-Yaga*; *Antar* (in its third version) and *Sheherazade* are both entitled 'symphonic suite' and are akin to these two works in conception. Baba-Yaga, the witch of Russian folklore, also provided material for symphonic poems by Dargomizhsky and Lyadov. The latter's *Kikimora* and *The Enchanted Lake* (both 1909) again show a deep feeling for national subjects, as does Glazunov's *Stenka Razin* (1885).

Tchaikovsky, as in much else, stands a little apart from his compatriots. None of his symphonic poems has a Russian subject (*The Voyevoda* is on a Polish original). *Romeo and Juliet* (1869; rev. 1870, 1880) is entitled 'fantasy overture' and *Francesca da Rimini* (1876) 'symphony fantasia', but both are in fact highly developed symphonic poems in which the exigencies of musical form and of literary material are held in masterly balance. These are deservedly pillars of the orchestral repertory, and the fantasy overture *Hamlet* (1888), though less well known, is scarcely less powerful. Tchaikovsky's attitude to programmes was equivocal, but at least in these symphonic poems he had no doubts about the propriety of clothing literary material with music. In treating Byron's *Manfred* (1885) in four movements as a symphony he looked back more to Berlioz than to Liszt.

Of later Russian symphonic poems it must suffice to indicate Rachmaninoff's evident debt to Tchaikovsky in *The Rock* (1893) and the masterly independence of *The Isle of the Dead* (1909), inspired by Böcklin's famous painting. Stravinsky's debt is rather to his teacher Rimsky-Korsakov in his symphonic poem *The Song of the Nightingale* (1917), which he deftly extracted from his opera *The Nightingale*. Skryabin's *Le poème de l'extase* (1905–8) and *Prométhée* (1908–10) are the twin peaks of his orchestral output, remarkable in detail, in their advanced harmonic idiom and in their projection of an egocentric theosophic world unparalleled elsewhere in the symphonic poem. Since realism was applauded in Soviet aesthetics, programme music survived in favour in the USSR longer than in the West, as Shostakovich's symphonic poem *October* (1967) shows.

Symphonic poem

6. France.

A tradition of illustrative music existed in France, especially in the music of Berlioz and Félicien David, before Liszt's ideas were taken up there, and César Franck had written an orchestral piece on Hugo's poem *Ce qu'on entend sur la montagne* before Liszt himself used it for his own first symphonic poem in 1848–9. The symphonic poem came to life in the 1870s, supported by the newly founded Société Nationale and its promotion of younger French composers. In the year after its foundation, 1872, Saint-Saëns composed *Le rouet d'Omphale*, soon followed up with three other symphonic poems, of which the best-known is the *Danse macabre* (1874) and the most ambitious – and the closest to Liszt in style – *La jeunesse d'Hercule* (1877). Niecks justly called Saint-Saëns's symphonic poems 'illustrations, not translations', for they attempt no deep penetration of their subjects. Saint-Saëns was followed by d'Indy, whose trilogy *Wallenstein* (1873, 1879–81), called 'three symphonic overtures',

may be compared to Smetana's *Má vlast*. Significantly, he began it in the year, 1873, in which he visited Liszt. Duparc's remarkable *Lénore* (1875) introduced the warmth of Wagnerian harmony into French music, and it is here allied to a bold musical imagination. Franck returned to the symphonic poem in 1875–6 with the delicately evocative *Les Eolides*, and he followed it in 1882 with the step-by-step narrative of *Le chasseur maudit*, based like *Lénore* on a ballad by G.A. Bürger peculiarly well suited to musical illustration. *Les Djinns* (1884), on a poem by Hugo, uses a piano soloist in a manner similar to that found in Liszt's *Totentanz* and *Malédiction*, and the second part of *Psyché* (1887–8) includes a three-part chorus; he also applied the term 'poème symphonie' to his choral work *Rédemption*. The lesser composers of Franck's circle found the symphonic poem much to their liking, and they often displayed a penchant for mythological subject matter in deference to Wagner. Chausson's *Viviane* (1882) is a good example, and among the others are the numerous symphonic poems of Augusta Holmès, several of which, for example *Irlande* (1882) and *Pologne* (1883), have national themes.

Three works hold a special place in French music in this genre. Debussy originally intended his *Prélude à l'après-midi d'un faune* (1892–4), drawn from Mallarmé's poem, as a triptych. In his own words the music is 'a very free illustration ... a succession of settings through which the Faun's desires and dreams move in the afternoon heat'. It is explicitly decorative, not narrative, and the originality of its idiom, its tonal ambiguity and the delicate, fragmented orchestral style look forward to a new world of musical expression. By contrast Dukas' *L'apprenti sorcier* (1897) is a brilliantly executed example of the narrative type of symphonic poem, with distinctive musical material and an assured orchestral style. Third, Ravel's 'poème chorégraphique' *La valse* (1919–20) is parody of the highest order, a portrait of Vienna in an idiom no Viennese would recognize as his own.

Two French composers carried the symphonic poem well into the 20th century. Roussel's first major orchestral work was a symphonic poem on Tolstoy's novel *Resurrection* (1903), and he soon followed it with *Le poème de la forêt* (1904–6), which is in four cyclically related movements. *Pour une fête de printemps* (1920), originally conceived as the scherzo of his Second Symphony, is an unusually reflective celebration of spring. Koechlin wrote several symphonic poems, extending in time from *En mer, la nuit* (begun in 1899) to as late as the 1940s. *La cité nouvelle* (1938) is called a 'dream of the future'; part 2 of *Le buisson ardent* (1938) is related to Romain Rolland's novel *Jean-Christophe*. There is a group of three symphonic poems, *Le livre de la jungle*, after Kipling; the third of them, *Les bandar-log* (1939), is a satirical sketch of 20th-century musical styles and is probably Koechlin's most familiar work.

Symphonic poem

7. Germany.

Although Liszt, working in Germany, and Strauss represent respectively the inception and the culmination of the symphonic poem, the form was cultivated less enthusiastically in Germany than in other countries. The reason for this lies in the domination of German music at that period by Wagner and Brahms, neither of whom – though for opposite reasons –

wrote symphonic poems. Single-minded devotion to music drama on the one hand and to symphonic thought on the other led them away from Liszt's brilliant compound of the two. Bruckner and Mahler also ignored the form. Thus, apart from the work of Strauss and numerous programme overtures by lesser figures, there are only isolated examples by German and Austrian composers, among which should be mentioned Bülow's *Nirwana* (1866), Wolf's *Penthesilea* (1883–5) and Schoenberg's *Pelleas und Melisande* (1902–3). Schoenberg's *Verklärte Nacht* (1899), in which there is a clear structural relationship between poem and music, is a symphonic poem for string sextet and thus a rare non-orchestral example of the form.

Strauss's symphonic poems brought orchestral technique to a new level of complexity and treated subjects that had previously been considered ill-suited to musical illustration. He extended the boundaries of programme music, taking realism to unprecedented lengths as well as widening the imprecisely expressive functions of music. In the years before World War I these works were held to be in the vanguard of modernism, an indication of how rapidly the symphonic poem had taken hold of public imagination within half a century.

Strauss began to write programme music under the direct influence of Alexander Ritter – who himself composed six symphonic poems of Lisztian mould – and arrived at the form of the symphonic poem through a descriptive symphony, *Aus Italien* (1886). His first essay, *Macbeth* (1886–8), is a bold, characterful work with little more than a hint of sonata form, yet it is overshadowed by the series of masterpieces that followed: *Don Juan* (1888–9), *Tod und Verklärung* (1888–9), *Till Eulenspiegels lustige Streiche* (1894–5), *Also sprach Zarathustra* (1895–6), *Don Quixote* (1896–7), *Ein Heldenleben* (1897–8) and *Symphonia domestica* (1902–3). The range of subject matter is wide and embraces literature, legend, philosophy and autobiography. The seriousness of *Tod und Verklärung* contrasts sharply with the high spirits of *Till Eulenspiegel*, while *Don Quixote* cleverly captures Cervantes's worldly vision behind the ridiculous exploits of his knight. *Also sprach Zarathustra* attempts to give musical expression to eight selected passages from Nietzsche's philosophical poem rather than to the poem as a whole. Strauss said of the work: 'I meant to convey in music an idea of the evolution of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the *Übermensch*'. This ambitious idea may seem to have been tempered when he turned to himself as subject, yet in *Ein Heldenleben* he attempted to give his own existence a higher significance, portraying himself as the archetypal hero-artist in conflict with his enemies. But it has too an unmistakably personal element in the character of the wife and in its mellow contemplation (at the age of 34) of the hero's past achievements. For all its musical interest and expertise the *Symphonia domestica* has been bedevilled by its unashamed treatment of the trivial in domestic life, although Strauss believed that the very universality of family life makes such scenes of interest to everyone. In the portrayal of character, however, it is with the legendary figures, Don Juan and Don Quixote, rather than in the projection of himself, that Strauss succeeds best.

In his handling of form Strauss called upon his abundant skill both in the transformation of themes and in interweaving one with another in elaborate orchestral counterpoint. The variation form of *Don Quixote* is specially felicitous; *Till Eulenspiegel*, though described on the title-page as in rondo form, is in fact as episodic as the story it depicts, with a single, compressed recapitulation, the whole neatly enclosed in a prologue and epilogue of touching simplicity. *Tod und Verklärung* resembles Liszt's *Tasso* in presenting glorification as an ecstatic musical goal. Strauss liked to use a simple but descriptive theme – for instance the three-note motif at the opening of *Also sprach Zarathustra*, or striding, vigorous arpeggios to represent the manly qualities of his heroes. His love themes are honeyed and chromatic and generally richly scored, and he is fond of the warmth and serenity of diatonic harmony as balm after torrential chromatic textures, notably at the end of *Don Quixote*, where the solo cello has a surpassingly beautiful D major transformation of the main theme.

The vividness and descriptive power of these works is directly due to the virtuosity of the orchestration. In the first place Strauss usually requires a large orchestra, with extra instruments such as the quartet of saxophones in the *Symphonia domestica* or the offstage brass of *Ein Heldenleben*. Secondly, he used instruments for sharp characterization, best exemplified by Don Quixote's cello and Sancho Panza's tenor tuba or by the shrill woodwind of the critics in *Ein Heldenleben*. The portrayal of sheep with *cuivré* brass in *Don Quixote* is deservedly famous for its uncanny skill. Strauss had the confidence, the effrontery even, of a composer whose mastery of technical means was complete, and he succeeded best in those works, such as *Till Eulenspiegel* and *Don Quixote*, where his pretensions were less exalted and where wit and imagination were of more value than profundity.

Strauss wrote one more programmatic work, *Eine Alpensymphonie* (1911–15) – actually a symphonic poem. The orchestral requirements are immense, the scoring brilliantly imaginative and the picture of alpine scenery magnificently captured. In form it over-extends itself, and many fine passages are spoilt by Strauss's reluctance to bring them to an end. But by now he had outgrown the symphonic poem, having contributed a unique body of great works to its repertory.

[Symphonic poem](#)

8. Other countries.

The symphonic poem did not enjoy as clear a sense of national identity in other countries as in the Czech lands, Russia and France, even though innumerable works of the kind were written elsewhere, for example by William Wallace, Bantock, MacCunn, Mackenzie and Bax in Great Britain, Loeffler, MacDowell and Howard Hanson in America, and Pizzetti, Respighi and Malipiero in Italy. Elgar's *Falstaff* (1913) is an exceptionally fine orchestral portrait, and was preceded by three programme overtures, of which *Cockaigne* (1900–01) is the most distinctive. As a portrait of London it makes an interesting comparison with, say, Suk's *Prague*, Ravel's *La valse* and Delius's *Paris* (1899). Delius later wrote a number of descriptive orchestral pieces closely allied to the symphonic poem and to the Impressionist style of Debussy. Frank Bridge was similarly drawn to nature

painting, as in his symphonic poems *Summer* (1914) and *Enter Spring* (1927).

Sibelius, with well over a dozen symphonic poems and a number of similar, shorter orchestral pieces, showed exceptional dedication to the form. These works span his whole career, from *En saga* (1892) to *Tapiola* (1926), and express more clearly than anything else his identification with Finland and its mythology. The *Kalevala* provided ideal episodes and texts for musical setting, and his natural feeling for symphonic concentration is clearly demonstrated by the taut, organic structure of many of these works, *Tapiola* especially. *Pohjola's Daughter* (1906) – called 'symphonic fantasy' – is the most closely dependent on its programme but has at the same time a sureness of outline that was rare in other composers. Yet it is surpassed by the powerful landscape of *Tapiola*, composed at a time when Sibelius's own creative life was coming to an end and when the symphonic poem as a form was rapidly disappearing from view.

[Symphonic poem](#)

9. Conclusion.

The decline of the symphonic poem in the 20th century may be attributed to the rejection of Romantic ideas and their replacement by notions of the abstraction and independence of music. The expressive function of music came under widespread attack, and the assumptions that had made the symphonic poem such a satisfactory vehicle for musical expression were swiftly supplanted. It should be said too that the problem of matching music and literature was, in the end, insoluble and that both had made severe sacrifices in attempting the compromise of fusion. For the natural architecture of music is not that of poetry; music's instinctive need to recapitulate and balance itself with repetition has no equivalent in narrative, with its inescapable forward movement. Sonata form, for example, is a conception with no real application outside music, and yet symphonic poems constantly attempted to reconcile classical formal principles with external literary concepts. Perhaps the nearest the symphonic poem came to finding a satisfactory form to match narrative was the long and gradual growth of an idea in pace and intensity, leading to a climax or solution, perhaps in triumph, perhaps in despair. Dukas' *L'apprenti sorcier* is a good example of this continuously developing form. The apt use of variation in *Don Quixote* has already been mentioned. The element of contrast implicit in sonata form was sometimes usefully adapted, as for example in Liszt's *Hamlet*, where masculine and feminine elements are clearly placed in opposition. An even clearer case is d'Indy's *Max et Thécia* (1881 revision of *Les piccolomini*, part of the Wallenstein trilogy), whose virile first theme portrays Max and the contrastingly supple second theme represents Thécia. But in general, rather than embracing balance and repetition, symphonic ideas were confined to the development of musical material, with a predilection for short malleable thematic elements. Indeed, Strauss firmly called his symphonic poems 'Tondichtungen' to avoid any symphonic implication, and 'tone poem' enjoyed considerable currency as the English term at the beginning of the 20th century.

From the point of view of its subject matter the symphonic poem was as successful in depicting imprecise ideas, such as heroism, lamentation,

creativity and so forth, as in narrative, for too detailed a programme may burden or distract the listener. In general the dramatic poetry of Goethe, Bürger, Lenau and Hugo provided excellent material, and no source was as frequently drawn upon as Shakespeare's plays. Legends, historical events, cities, countries, seasons, philosophical concepts and much else besides were subjected to musical illustration, and the wide acceptance of some kind of linguistic equivalence between music and ideas resolved the aesthetic problem of how such pieces should be interpreted. The elaborate conventions of programme music, developed to a high point in the late 19th century, supplied the composer with working material and the listener with an immediate point of reference. Once the validity of these conventions had been called in question, the symphonic poem was bound to lose its vitality and popularity. Yet its flowering was spectacular and its fruit includes some of the finest and most enduring works in the orchestral repertory.

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For further bibliography see [Programme music](#) and articles on individual composers.

Symphonie (i)

(Fr.).

See [Symphony](#).

Symphonie (ii)

(Fr.).

See [Hurdy-gurdy](#); see also [Symphonia \(ii\)](#).

Symphonie concertante

(Fr.; It. *sinfonia concertante*).

A concert genre of the late 18th and early 19th centuries for solo instruments – usually two, three or four, but on occasion as many as seven or even nine – with orchestra. The term implies ‘symphony with important and extended solo parts’, but the form is closer to concerto than symphony.

1. [Definition and description](#).
2. [Terminology](#).
3. [Early history](#).
4. [Flowering](#).
5. [Social basis](#).
6. [Later developments](#).

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[Symphonie concertante](#)

1. Definition and description.

The symphonie concertante flourished from about 1770 to 1830, during the high Classical and early Romantic eras. Symphonies concertantes were primarily intended for performance in public concert halls by virtuoso soloists. Solo instrumentation varied: during the early years of the genre’s popularity, two principal violins was the most frequent, then other pairs (wind or mixed strings); later, three or four instruments became common, with steadily increasing wind participation. Unusual combinations abound, for example keyboard, four hands (Theodor von Schacht); harpsichord, violin and piano (J.-F. Tapray); piano, mandolin, trumpet and bass (Leopold Kozeluch); harp, basset horn and cello (J.G.H. Backofen); violin, solo voices, choruses and large orchestra (C. Wagner); flute, oboe, clarinet, two bassoons, horn and cello (J.C.M. Widerkehr); and two violins, two violas, two oboes, two horns and cello (J.C. Bach).

The symphonie concertante is a genre of the Classical period in style and structure, but has a character of its own. It has often been likened to the

Baroque concerto grosso, but the resemblance is superficial; each calls for a solo instrumental group and an orchestra, but there the similarity ends. The symphonie concertante places the solo group at the forefront, assigning to it most of the important thematic material, and often extended cadenzas, while usually relegating the orchestra to a primarily accompanying function except during the initial statement. The number and variety of solo instruments is often greater in the symphonie concertante than in the concerto grosso and the number of tutti-solo alternations fewer; and the solo instruments are assigned more themes unrelated to the orchestral material. Further, the major mode heavily predominates: about 50% of concerti grossi are in the minor as against 0.5% of symphonies concertantes (there are only two or three known symphonies concertantes in minor keys). This extreme difference exceeds considerably the fundamental Baroque-Classical ratio; about 2.5% of Classical symphonies, for example, are in minor keys. The almost total absence of minor-key symphonies concertantes is a reflection of their special mood and function.

The symphonie concertante resembles the lighter Classical genres, such as the serenade and divertimento, in character. Melodic variety is its hallmark. Although a symphonie concertante may include a poignant Andante, the prevailing mood is usually relaxed, gracious and happy, rarely dramatic, never sombre or intense. Although similar in length and form to the symphony, which it often replaced on concert programmes, the symphonie concertante did not develop into a vehicle for the expression of intense or profound emotion. There are occasional traces in the earlier works (notably those of J.C. Bach) of the Baroque ritornello form, but the structure of the first movement is generally similar to that of the Classical concerto with its orchestral statement followed by an exposition for soloists and orchestra, though there tends to be less motivic development or bold modulation in the symphonie concertante. About half the works are in two movements, lacking a slow movement; virtually all the rest have three, and there are almost never four or five. Even the three-movement works contain nothing slower than an Andante; an Adagio is virtually unknown. The last movement in both two- and three-movement works is most often a rondo, or occasionally a theme and variations (these two forms provide maximum opportunity for solo display) or a minuet and trio.

In the period from about 1767 to 1830, some 570 works specifically entitled 'symphonie concertante', 'sinfonia concertante' or simply 'concertante' were written by about 210 composers. About half of these were written by some 70 French composers (including a few foreigners settled in France); the remainder were produced by about 140 composers from the rest of Europe. The French emphasis is even greater than the figures indicate. Some of the most prolific non-French composers of symphonies concertantes wrote their works in the 1770s and 80s while in Paris. Thus in the first two decades of its existence the genre was primarily a French and specifically a Parisian one, though significantly influenced by second-generation Mannheim composers. Its popularity spread fairly quickly to other large cities in western Europe, more gradually to German towns and courts. The French preferred two- rather than three-movement form by more than two to one; in other centres the three-movement form was favoured.

The significance of the term 'symphonie concertante' as the name for a specific genre is demonstrated by the fact that it was used about three times more frequently than titles like 'Concerto for two [three, four etc.] instruments' during the period cited. As is suggested below (§5), the new name became established because the genre it represented was fulfilling a specific function in a specific locale and thus needed to be differentiated from the old-fashioned concerto terminology. In 1771 Nicolas Framery urged that the 'insipid sonata' and the 'overlong concerto' should be replaced by the 'innovation of the symphonies concertantes', a genre ideal for the Concert Spirituel which had the most gifted virtuosos available (*Journal de musique*, March 1771).

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2. Terminology.

The French name 'symphonie concertante' was used with sufficient frequency and consistency in the late 18th and early 19th centuries to warrant its being accepted as a genre in its own right rather than as a hybrid form. Attempts to replace the name with terms that were never or rarely used at the time can only create confusion. Among the terms that have been suggested are 'Konzert-Sinfonie', used by Scheibe (*Critischer Musicus*, 1745, p.629, meaning a symphony with obbligato rather than 'filler' wind); 'sinfonia concertata', used by Koch and Schilling in their music dictionaries but hardly ever found elsewhere; 'concerted symphony' or 'ensemble concerto', used by a few writers seeking to anglicize the term; teutonizations such as 'Gruppenkonzert' (Blume, *Syntagma musicologicum*, 1973, p. 694), 'Concertantes' or 'Konzertierendes Quartett' (the work attributed to Mozart, kAnh.9/297b/Anh.C.14.01, Breitkopf & Härtel edition), or even the legitimate 18th-century term 'Concertierende Sinfonien für verschiedene Instrumente' (used by André in Offenbach in his edition of the A major work of J.C. Bach first published by Sieber in Paris as *Symphonie concertante à plusieurs instruments*). 'Symphonie concertante' is historically as valid as the terms 'concerto grosso' or 'divertimento', about which some terminological confusion also exists; on the other hand, it would be adding anachronism to misnomer to apply the name either to Baroque works which originally bore the title 'concerto grosso' or 'concerto a più stromenti' (as has been done with compositions by Handel, G.B. Sammartini and others) or to later works for a single solo instrument and orchestra (as has been done by various 20th-century composers), or which have no fully-fledged soloists at all.

The French form of the name is clearly favoured over the Italian by both contemporary usage and historical considerations. The French name was used all over Europe (sometimes with different French spellings, such as 'simphonie concertante', or 'sinfonie concertante', a standard French form although 'sinfonie' is also a German spelling), infinitely more often than the Italian. Mozart, writing from Paris, preferred the French spelling, a fact obscured by current practice (e.g. Emily Anderson's translation of his letters). He used the common French form 'sinfonie concertante' in five of six separate references in his letters to the work for four wind instruments (flute, oboe, bassoon and horn, k297B) written in Paris in 1778, and Leopold's response also uses a French form, 'synfonie concertante' (the sixth edition of Köchel's catalogue retains the Italian spelling for the lost

autograph). There are no references in the letters to the violin and viola work, k364/320d, of which the autograph is also missing. The autograph of the fragment Anh.104/320e, written in the Italianate atmosphere of Salzburg in 1779, is headed 'Sinfonia concertante a tre stromenti violino, viola e violoncello'.

Related terms of the time include 'concertino' and 'concertone', meaning, roughly, small and large concerto respectively. The first was quite common, being applied to the most diverse kinds of piece; the second is very rare and closely approximates to the symphonie concertante. Composers who have used 'concertone' include Sarti, Gherardeschi and Mozart. Other terms used by composers and publishers include: Duet concertino (P.J. Lindpaintner), Duetto concerto (Anton Stamitz), Trio concertante (G.S. Mayr), Fantasia concertante (C.H. Meyer), Divertimento concertante (Adalbert Gyrowetz), Quartet Concerto (Spohr), Concerto concertant (H.-J. Rigel) and Konzertant Konzert and Grand Concerto Concertant (Beethoven, Triple Concerto: autograph of the piano part and first edition of the instrumental parts respectively). All these special titles taken together represent a very small proportion of the works for soloists and orchestra, especially before about 1810.

Attempts at explicating the term 'symphonie concertante' have foundered on two counts: first, on the confusion between the adjective 'concertante', loosely employed in the 18th century, and the noun-complex 'symphonie concertante', which refers to a specific genre; and secondly, on the difference between works called 'symphonie concertante' and those, also with more than one solo instrument, called 'concerto for two [three, four] instruments'.

As a substitute for the two-word grouping, the word 'concertante' has been used as a noun, especially in England and Germany. After 1790, Pleyel's *Sinfonie concertante à neuf instruments* (Paris, 1788) was published by Preston in London as *A Favorite Concertante in E flat*. The Arnold edition of Handel's works of 1787–93 used 'Concertante' as the title of the C major Concerto Grosso (Händel-Gesellschaft, xxi, p.63). Haydn called the work he wrote in London for solo violin, cello, oboe, bassoon and orchestra 'Concertante' (h I:105). A German example is Simrock's publication (Bonn, c1795) of Josef Reicha's *Concertante pour violon et violoncelle avec toutes les parties d'orchestre*, op.1. As an adjective applied to an instrument, the word 'concertante' cannot easily be distinguished from related and overlapping terms, such as 'solo', 'obbligato', 'récitant' and 'principale'.

There seems to be little or no difference between a symphonie concertante and a concerto for two or more instruments; indeed, the terms were often interchanged. Most multiple concertos, whatever title they may have been given by their composers or publishers, were almost inevitably called 'symphonie concertante' by the French, even well into the 19th century (Fétis did so consistently). In Germany and England, the terms 'concertante' or 'concerto' (for two or more instruments) became increasingly prevalent. 166 works from 1767 to 1830 have been identified with such titles as 'Concerto for two instruments'; almost all were written outside France. An analytical and historical comparison between this corpus of 'multiple concertos' and the 570 known 'symphonies

concertantes' would be necessary to clarify any stylistic and national differences. Mendel and Reissmann (*Conversations-Lexikon*, 1870–79, vols.ii and ix) attempted to define both terms but without shedding much light on the distinctions between them (see McCredie, 1975). Mozart, however, made a distinction when he called the two works of this type that he completed in Paris in 1778 by different names: the one for four visiting Mannheim wind virtuosos, designed for public performance at the Concert Spirituel, was called 'sinfonie Concertante', the salon piece for the Count of Guines and his daughter, both amateurs, and intended for private performance, was referred to as a concerto for flute and harp (k299/297c). The distinction did not take hold, but it has intriguing sociological implications.

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3. Early history.

The concertato principle – the opposition of contrasting and not too unequal forces – had been observed throughout the Baroque period, back to the time of its greatest practitioner, Giovanni Gabrieli. By 1750 its main vehicle, the concerto grosso, had become outmoded, and the developing Classical symphony with its different stylistic objectives could not provide the proper context for the concept; more appropriate were the lighter orchestral forms (serenade, cassation), the multiple concerto and, around 1770, the symphonie concertante.

The use of the adjectives 'concertante' and 'concertata' is common throughout this period; the specific term 'symphonie concertante' is not met until the late 1760s, though there is a French periodical reference to an otherwise unidentified 'Symphonie-concert del Signor Wagenseil' performed at the Concert Spirituel in February 1759. Haydn anticipated the symphonie concertante in his triptych 'Le matin', 'Le midi' and 'Le soir', Symphonies nos.6, 7 and 8 (1761), which abound in extended and difficult solo passages that detach themselves from the orchestral fabric. 'Le soir' is sub-titled 'a più stromenti concertandi'. But these are symphonies with solo parts, in which the relationship of solos to tutti is flexible and unformalized, unlike that of the later true symphonie concertante. Several recent descriptions of the genre, like Blume's – 'the new form of the three-movement orchestral symphony that projected occasional solo sections from within itself and thus produced a cross between the symphony and the solo concerto' (in D. Mitchell and H.C.R. Landon, ed.: *The Mozart Companion*, 1956, p.209) – apply in some contexts, for example to these Haydn works.

Two earlier works, published in France, the music of which is lost, may indicate a significant intermediary phase between concerto grosso and symphonie concertante. The first is a set of pieces by Louis-Gabriel Guillemain (1705–70) advertised in the *Annonces, affiches et avis divers* of 17 January 1753 as *Simphonies d'un goût nouveau en forme de concerto, pour les musettes, vielles, flûtes ou hautbois avec accompagnement de deux violons et basse* op. 16. The second, announced in the *Mercure de France* of March 1757, p.182, by Papavoine (c1720-?1793), is entitled *Grandes symphonies en concerto pour deux violons, alto et violoncelle obligés et deux autres violons et basse, que l'on peut supprimer*. Known

contemporary works by Guillemain (e.g. 6 Concertinos op.7, 1740) and Papavoine (e.g. 6 Symphonies op. 1, 1752) are conventional three-movement symphonic pieces for orchestra in early Classical style. G.B. Sammartini provided an example of an intermediary phase in his Concerto in E \flat (London, 1756): it called for 'two violins & two hautboys obligato' with two horns and strings. The lineage of this work may be traced back to Tartini (Blume: *Syntagma musicologicum*, 1973, p.694), but it is more Classically orientated.

In Vienna, Wagenseil and Dittersdorf (see the Breitkopf Catalogue, 1766, p.34) were among the earliest composers of pieces, called concertos, which resembled the symphonie concertante in character while not using the term itself. The two-word complex may first have been used in print in May 1767 for works published in Paris by Venier: *Sei sinfonie concertanti o sia quintetti per due violini, due viole, e basso dell Sig. Misliwecek detto il Boemo*, op.2. These are quintets rather than symphonies concertantes since they have no orchestral accompaniment. Similarly titled sets of works by Cannabich (op.7), announced by Venier in November 1768, and by Schiesser, published by La Chevardière in 1772, demonstrate a terminological vagueness which was soon clarified. Appearing in December 1767 and listed in the Venier catalogue as no.37 in the category *Sinfonies periodiques* is a 'Sinf concertante' by Ricci. No copy is known, but if it is one of the works in Ricci's *Trois simphonies concertantes* op.9 published by Van Laack (The Hague, c1773), it may be the first published symphonie concertante in both name and fact.

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4. Flowering.

Around 1770 the symphonie concertante began, with extraordinary rapidity, to enjoy enormous popularity. Its success reflected profound social changes: the advent of bourgeois audiences, public concert halls, larger orchestras. Musically, it embodied the tastes of these audiences: an increasing fascination with virtuoso display, a fondness for big sonorities, and particularly an all-pervading enthusiasm for the pleasing melodic line. Not only were large numbers of symphonies concertantes written, performed and published, some in many editions and in arrangements from other genres or popular airs, but in Paris at least this output soon exceeded that of the solo concerto and of the conventional symphony.

With a few exceptions, such as J.C. Bach, F.P. Ricci and Gaetano Brunetti, the earliest composers were Mannheimers and Parisians, and the first symphonie concertante publishers were almost all French. A perusal of French publishers' catalogues provides striking proof of its rapid rise: the new rubric appeared suddenly and the number of listings under it increased steadily (see Johansson, 1955, facsimiles 104–17). Waldkirch's claims for Mannheim composers' primacy do not stand up to examination: in any case, many of the Mannheim works he referred to were composed in Paris; this is certainly true of the two symphonies concertantes of Cannabich.

Significant French symphonie concertante composers include François Devienne (7), F.J. Gossec (5), I. J. Pleyel (6), J.B. Bréval (10), the Chevalier de Saint-Georges (10), J.C.M. Widerkehr (14), J.-B. Davaux (13) and G.M. Cambini (82). Other composers of smaller output but of equal or

greater talent include Isidore Bertheaume, N.-J. Chartrain and Simon Leduc. To judge by the number of performances recorded in the contemporary press and by their favourable critical reception, Davaux, though second to Cambini in output, was easily first in popularity. Of greater intrinsic merit are the works of Bréval and the Chevalier de Saint-Georges, whose symphonies concertantes are among the most charming in the repertory. Cambini, an Italian who spent half a century in Paris, and a shrewd judge of popular taste, established a monthly subscription for the sale of his assembly-line production of symphonies concertantes. Mozart suspected that Cambini was responsible for the suppression of his own symphonie concertante for four wind instruments intended for the Concert Spirituel.

The most important Mannheim composers of symphonies concertantes are Cannabich (one from c1766–7, one from 1771–2, both possibly written in Paris; also the quintets referred to above), Franz Danzi (4, including one for flute, oboe, clarinet and bassoon in E \flat with interesting resemblances to the work for the same combination ascribed to Mozart as KAnh.9/297b/C.14.01; see Stoltie, 1962), Anton Stamitz (4) and Carl Stamitz (over 30, second only to Cambini). Carl Stamitz's works, written in the French manner, mainly in two movements, were issued regularly in the 1770s by French publishers. His third symphonie concertante is unusual in being in a minor key (D minor). His solo group is generally made up of two string instruments (violin and cello, violin and viola or two violins).

In London the scene is dominated by J.C. Bach. His 15 concerted symphonies (not 31, as listed by Terry), written for his own Bach-Abel concerts and for the Concert Spirituel in Paris, expansively composed, are among the finest works in the genre. Ten are in three movements, five in two. The solo group is usually made up of three or more instruments, varied in composition: e.g. oboe, violin, cello and piano (B \flat), flute, oboe, violin and cello (C), and once a unique grouping of nine instruments: two violins, two violas, two oboes, two horns and cello (in E \flat ; with orchestra of two violins and bass). This solo group approaches the size of an orchestra, suggesting a possible relationship between Bach's symphonies for double orchestra (op. 18) and the symphonie concertante. In the Hummel edition of the *Concert ou symphonie à deux violons obligés* (Amsterdam, c1775) the curious title is doubtless the publisher's; the work was first issued by Sieber (Paris, 1773) as *Simphonie concertante no. 2 à plusieurs instruments*.

The Italian contribution to the genre was very limited. The number of works actually written or published in Italy is extremely small and few manuscripts are to be found in Italian libraries; Italian composers using the form mostly worked outside their homeland. The leading ones (excluding Cambini, considered with the French group) are F.P. Ricci (3), Ignazio Fiorillo (5), Prospero Cauciello (3), G.B. Viotti (2) and especially Boccherini and Brunetti (5 each). All but one of Brunetti's, dated between 1769 and 1794, were for two 'violons principaux'; they remained unpublished in his lifetime. Boccherini's works were published for the most part in Paris and Lyons in the 1770s and 1780s under such headings as: *Simphonie concertante à 8 instruments obligés*, *Serenade*, *Concertino a più stromenti concertanti* and *Grande symphonie*.

Composers in Habsburg lands who produced a modest number of variously titled but significant works included the Bohemians Mysliveček, Kozeluch, Wranitzky and Gyrowetz. The Viennese composer G.C. Wagenseil wrote seven concertos for two keyboards and small orchestra; some date from the 1760s and are among the first examples of early Classical multiple concertos. Other Austrians include Vanhal, Dittersdorf, Pichl and Hoffmeister with three or four works each. Haydn's role in the development of the concertante principle in Classical music can hardly be over-estimated; his originality is everywhere apparent, for example in his *Six divertissements à 8 parties concertantes* op.31 (Vienna, 1781; h X:1–5, 12) and in more than a third of his symphonies. He wrote only a single fully-fledged symphonie concertante, his op.84 in B \flat for violin, cello, oboe and bassoon, written in 1792 for the Salomon concerts in London (h I:105).

Mozart's first concertante piece was written in 1773 and called *Concertone*, k190/186E. It is a scintillating *galant* work in C with solos for two violins, oboe and cello. Both Leopold Mozart and the flautist Wendling referred to it as 'just the thing for Paris'. During his 1778 stay in Paris and in the year immediately following, Mozart was spurred to attempt no fewer than six symphonies concertantes. In addition to the one for four wind instruments k297B (see Levin, 1986), he wrote two others in E \flat : the masterwork for violin and viola, k364/320d, and another for two pianos, k365, as well as the Concerto for flute and harp in C. Two other works of magnificent promise remain only as fragments: one in D for piano and violin, kAnh.56/315f and one in A for violin, viola and cello, kAnh.104/320e.

Germany, aside from Mannheim, presents no unified picture. Composers were dispersed in many different cities (Berlin, Dresden, Hamburg, Leipzig, Munich, Darmstadt) and courts (Ludwigslust, Württemberg, Regensburg, Donaueschingen, Harburg), each a separate unit. Few wrote more than one or two works, and these usually bear the title 'concerto' rather than 'symphonie concertante' or 'concertante', terms which were not used until the late 1780s and 1790s. The numerous concertos for two keyboards (W.F. Bach, C.P.E. Bach, C.H. Graun) or two flutes (J.J. Quantz, J.F. Kleinknecht etc.) seem designed for the private salon rather than the public concert hall. In Beethoven's generation and later, the situation changed considerably. Many large-scale virtuoso concertante pieces were written, e.g. by J.B. Moralt, G.A. Schneider, C.H. Meyer, J.J.B. Martinn, F. Westenholz, P.J. Lindpaintner, H.A. Hoffmann, Franz Weiss etc. (see McCredie, 1975). Isolated examples of the concertante genre may be found elsewhere in Europe, for example in Sweden by Bernard Crusell and in Denmark by Schall.

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5. Social basis.

The symphonie concertante came into being in response to external social forces rather than to internal musical imperatives. It is only from a sociological vantage point that one can explain why, for example, the symphonie concertante came into fashion so precipitously around 1770, why it flourished so brilliantly and why it virtually burnt itself out in a few decades: the answers relate to the genre's function in the musical life of the time, to the changing social status of the musician and to the changing

natures of concert life, concert audiences and means of music dissemination.

At the onset of the high Classical era, around 1770, there was a notable expansion in public concert life and with it an increase in the dissemination of music. Instrumental virtuosity came to be more and more prized. The symphonie concertante provided a vehicle for the instrumental composer and performer to display his wares and profit from his talent.

It was no accident that the focal point for the development of the genre was Paris, which provided a hospitable climate for the composer-performer of instrumental works pleasing to the large concert-going public. The symphonie concertante was designed for this milieu. Musicians were able to improve their status and augment their income by performing their own and each other's works, dazzling the public with melodious, scintillating and instrumentally varied pieces. These men were not for the most part travelling virtuosos but first-rate local musicians, some of whom had no aspirations to a soloist's career. Their participation as symphonie concertante principals, however, sufficed to place their names before the public, helping them to secure additional pupils, wider sales of their printed works and better contracts with publishers. Composers who wanted to build their careers in the commercial world found that the new appeal of the symphonie concertante helped them. Similarly, extra-musical factors in the early 19th century help explain the decline of the genre. The symphonie concertante no longer had a valid function in concert life, especially after the Napoleonic wars when the cult of the individual became a guiding consideration. The glamour of the travelling virtuoso replaced the concept of 'concerted' action by local composers and performers working together.

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6. Later developments.

The popularity of 'symphonie concertante' as the name of a piece declined considerably in the second and third decades of the 19th century. The word 'concertante' used as a noun persisted, as did the title 'concerto for two [three etc.] instruments'. But the symphonie concertante as a genre virtually disappeared. Multiple concertos came to be called fantasy, rondo, potpourri, variation or Konzertstück as well as concerto, concertino and concertante. Such works were extremely varied in character and appeared sporadically, often as *pièces d'occasion* or for specific soloists. Among the most important works for several soloists and orchestra written after Beethoven's Triple Concerto are Mendelssohn's two youthful concertos for two pianos, Spohr's five concertantes and one quartet concerto, Schumann's Konzertstück for four horns, Brahms's Double Concerto and Bruch's concertos for clarinet and viola and for two pianos.

20th-century composers have occasionally used the term 'symphonie concertante' or its cognates usually more as an exotic title or for works of a symphonic rather than concerto-like character with a single solo instrument, rather than as a reincarnation of the 18th-century genre. Examples include Szymanowski's Symphonie concertante for piano and orchestra (1932), Jongen's Symphonie concertante for organ and orchestra (1926), Enescu's Symphonie concertante for cello and orchestra (1901), Rubbra's Sinfonia concertante for piano and orchestra (1934) and

Prokofiev's Symphony-Concerto op. 125 for cello and orchestra (1950–52). A more legitimate use of the title was made by Hilding Rosenberg who wrote a *Symphonie concertante* for violin, viola, oboe, bassoon and orchestra (1935) and by Frank Martin with his *Petite symphonie concertante* for piano, harpsichord, harp and strings (1945).

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Symphonion.

A trade name for various types of mechanical instrument, notably the displaying [Musical box](#) made by the Symphonion Co. of Leipzig.

Symphonische Dichtung

(Ger.: 'symphonic poem').

A term coined by Liszt to describe 12 works he composed between 1848 and 1858 – the first of them *Ce qu'on entend sur la montagne*, the last *Hamlet* – and generally adopted in Germany for orchestral works in this form. Richard Strauss, however, preferred the term 'Tondichtung'.

See [Symphonic poem](#).



Symphony

(Fr. *symphonie*, *symphonie*; Ger. *Sinfonie*, *Symphonie*; It. *sinfonia*).

A term now normally taken to signify an extended work for orchestra. The symphony became the chief vehicle of orchestral music in the late 18th century, and from the time of Beethoven came to be regarded as its highest and most exalted form. The adjective 'symphonic' applied to a work implies that it is extended and thoroughly developed.

The word 'symphony' derives from the Greek *syn* ('together') and *phōnē* ('sounding'), through the Latin [Symphonia](#), a term used during the Middle Ages and the Renaissance. It is essentially in this derivation that the term was used by Giovanni Gabrieli (*Sacrae symphoniae*, 1597), Heinrich Schütz (*Symphoniae sacrae*, 1629) and others for concerted motets,

usually for voices and instruments. In the 17th century the term 'symphony' or (more commonly) 'sinfonia' was applied to introductory movements to operas, oratorios and cantatas (see [Overture](#), §2–3), to the instrumental introductions and ritornellos of arias and ensembles (see [Ritornello](#)), and to ensemble works that could be classified as sonatas or concertos. The common factor in this variety of usage was that sinfonias or symphonies were usually part of a larger framework, such as another composition, an 'academy' or a 'church service. (For a fuller discussion see [Sinfonia \(i\)](#).)

The immediate antecedent of the modern symphony is commonly considered to be the opera sinfonia, which by the early 18th century had a standard structure of three sections or movements: fast, slow, and fast dance-like movement. That form was extensively used by Alessandro Scarlatti and his contemporaries and was widely adopted outside Italy, particularly in Germany and England (less in France, where the [French overture](#) held sway). The terms 'overture' and 'symphony or 'sinfonia' were widely regarded as interchangeable for much of the 18th century.

- I. 18th century
- II. 19th century
- III. 20th century

JAN LARUE/EUGENE K. WOLF (I), MARK EVAN BONDS (II), STEPHEN WALSH (III, 1–10), CHARLES WILSON (III, 11)

Symphony

I. 18th century

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Symphony, §I: 18th century

1. Introduction.

To understand the development of the Classical style there is no better exercise than to follow the long evolution of the 18th-century symphony. In the first place, the symphony was cultivated with extraordinary intensity throughout most of the century: the *Catalogue of 18th-Century Symphonies* (see LaRue, 1959, 1988) contains over 13,000 distinct works. In Europe at the time there was hardly a princely, ecclesiastical, civic or even private musical establishment that did not possess a stock of symphonies. Valuable collections have been discovered from Finland to Sicily and from Kiev to Salem, North Carolina. The leading area of symphonic production

was no doubt Vienna and the rest of the Habsburg Monarchy, followed by Germany, Italy, France and England; but significant activity also took place in the Low Countries, Scandinavia, Spain, Poland and Russia. A second important aspect is the continuity of the symphony's development, beginning in the late 17th century with the skeletal necessities of instrumentation, texture and tempo contrast and leading ultimately to the balanced array of procedures that epitomize the Classical style. Finally, the characteristically large-scale, public nature of the symphony, together with the fact that it did not depend on soloistic virtuosity to achieve its effect, gave it a weight and significance that seemed to call for a composer's best efforts. The increasingly prominent position accorded the symphony during the 18th century appears tangibly in both the importance it occupies in publishers' catalogues and the conspicuous role it plays in writings of the time, including those of Scheibe, Riepel, Burney, Schulz, Koch and many others.

[Symphony, §I: 18th century](#)

2. Social aspects.

The symphony pervaded a broad spectrum of 18th-century life. It provided an important element of state, civic and institutional functions, from installations and other official ceremonies to banquets and receptions. Symphonies were also a standard component of Catholic church services, the usual practice being to distribute the various movements throughout the Mass as substitutes or accompaniments to items of the Proper such as the gradual, offertory and communion (Zaslaw, 1982).

The most characteristic use of the symphony, however, was as part of one of the varied types of occasions we lump together under the rubric 'concerts'. One type of concert was the 'academy' or private concert in a palace, monastery or private residence. In contrast to the later image of the concert as a primarily aesthetic experience, aristocratic academies generally featured tea and card-playing, and descriptions of the time make clear that there was much moving about and conversation as a counterpoint to the music: Spohr recalls in his autobiography that as late as 1799 the Duchess of Brunswick insisted that the orchestra always play softly when she was present so that the card-playing should not be disturbed. Of burgeoning importance throughout the century was the public concert, ranging from ale- and coffee-house concerts and the many amateur series to the formal subscription and benefit concerts common in the second half of the century.

Whether it was a private academy or a public concert, the principal fare of such occasions during the period was nearly always music that featured soloists, both instrumental and vocal. Programmes of the time show that the most common role of the symphony was to open the concert, an introductory function not unlike that of an overture. Either another symphony or one movement of the opening symphony might then close the programme. The growing prestige and aesthetic significance of the symphony in the course of the century may be seen in the prominence given to Haydn's latest productions during both his London stays: whereas a symphony (still known in England as an overture) by another composer would most often begin the concert, Haydn's newest work was usually

placed at the start of the second half, where it would presumably receive greater attention – and not suffer from, or be missed by, latecomers.

[Symphony, §I: 18th century](#)

3. Sources.

The enormous number of 18th-century symphonies mentioned above obviously implies an even more enormous number of sources. A well-known symphony by Pleyel, for example, may be found in as many as 50 libraries, and its popularity extended even to remote locations; for instance, the records of the Philharmonic Society of Breslau (now Wrocław) show performances of Pleyel's op.30 extending to 1833. Copies of symphonies by Gossec and van Maldere appear in provincial church archives in lower Slovakia; many Italian overtures found their way into Russian libraries; and a Russian symphony/overture by Berezovs'ky is extant in the Doria-Pamphili collection in Rome.

Symphonies during the 18th century were usually transmitted in parts rather than score, and manuscripts were much more common than prints. The copying of manuscripts was a standard obligation of musicians at courts, monasteries and other institutions. In addition, manuscripts could be obtained commercially from such copying shops as the well-known ones of Vienna. Firms such as Breitkopf in Leipzig and Ringmacher in Berlin (see Brook, 1966, 1987) even issued incipit catalogues from which one could obtain manuscript copies (though Breitkopf offered more and more prints for sale over the years). After about 1750 the symphony became so popular that publishers in Paris, Amsterdam and London issued them on a periodic basis, as in Robert Bremner's famous series 'The Periodical Overture in 8 Parts', begun in 1763 and intended 'To be continued monthly'; such publications were especially popular with amateur music societies and for domestic use. It should also be noted that neither prints nor manuscripts of the 18th century normally bear dates, so that determination of chronology typically rests on circumstantial evidence alone.

Symphonies in the 18th century appear under a large number of different titles in addition to 'sinfonia' and its cognates, such as overture (also *introduzione*, *intrada*, *prelude*), *sonata*, *trio*, *quartet* or *quadro*, *quintet*, *concerto*, *concertino*, *parthia*, *divertimento*, *cassation*, *serenade* and *pastorale*. Thus, to identify them according to a 'semantic principle' (such as that adopted by W.S. Newman in his books on the *sonata*, i.e. to include only works bearing some form of the title 'sinfonia') would result in a skewed and highly incomplete survey. A related question of 'when is a work a symphony?' arises with regard to the use of operatic overtures as concert symphonies, a practice that reached its peak about 1760 and then tapered off as the stylistic distinction between the two genres became clearer. In general, the present survey will take account of overtures only when necessary for contextual purposes, as when they provided important models or avenues of innovation for the symphony proper.

Two final problems with symphony sources concern anonymous works and misattributions. The widespread problem of non-attribution has plagued librarians since the inception of the symphony; it may result from loss of the cover page carrying the attribution, from carelessness on the part of a

copyist or librarian, or from myriad other causes. A majority of anonymous symphonies can be linked to a composer by use of the 'Thematic Identifier' volume of the *Catalogue of 18th-Century Symphonies* (LaRue, 1988) or, when it is completed, *RISM*, but a frustratingly high percentage represents unique sources for which no attribution has been discovered.

Regarding misattributions, while frauds relating to Haydn may receive the widest publicity, equally severe problems affect countless composers of less importance and may lead to equally severe misunderstandings of their output and style. Such mistakes can occur under the best of auspices, as shown by the publication in a respected monumental edition (DTÖ, xxxi, Jg.xv/2) of a symphony in an obviously later Classical style under the name of the early Viennese composer M.G. Monn (1717–50). This work had troubled three generations of writers attempting to explain the Viennese symphony, for stylistically it did not fit at all with the modest instrumentation, figural melodic style and short phrase-lengths of Monn's other symphonies. But use of the 'Thematic Identifier' revealed that it was in fact a later work by F.X. Pokorny of Regensburg, and study of the manuscript itself showed that the attribution to him had been erased and changed to Monn. Misattributions of this sort affect about 7% of 18th-century symphonies. Though the Thematic Identifier (and eventually *RISM*) can bring such conflicts to the surface, the task of determining the correct composer may still be almost insoluble; there are several symphonies attributed to no fewer than five different composers.

[Symphony, §I: 18th century](#)

4. Instrumentation.

The earliest concert symphonies are scored for an orchestra of strings alone, with harpsichord and often bassoon assumed as part of the continuo group. Though four parts are the norm (two violins, viola and bass, the latter comprising at least cello and double bass), trio-symphonies for two violins and bass are quite common in the early phases of the symphony. Symphonies *a 4* continue to be cultivated until late in the century, especially by composers working at smaller provincial centres but also under special circumstances by such well-known figures as C.P.E Bach, whose six symphonies for string orchestra of 1773 were written for Gottfried van Swieten.

Beginning about 1730 one begins to find symphonies *a 6* for strings and a pair of horns or (less often) oboes, and slightly later the standard *a 8* overture instrumentation of strings plus a pair of oboes and a pair of horns. The latter combination should be regarded as the standard orchestra for the symphony from c1740 to approximately the 1770s. Horns could be replaced by or augmented by pairs of trumpets and timpani. Similarly, oboes could be replaced by flutes, either for the entire symphony or for the slow movement alone. Bassoons increasingly took on a more concertante role, and clarinets began to make their appearance in symphonies in the 1750s. However, the expansion of the orchestra to full late Classical size (strings plus two each of flutes, oboes, clarinets, bassoons, horns, trumpets and timpani, with harpsichord often assumed even with this large a group) was erratic rather than consistent, and the whole development is closely linked to local contingencies. For instance, the best-known early example

of this instrumentation, Mozart's Symphony k297 of 1778, was written for the large orchestra of the Concert Spirituel in Paris.

[Symphony, §I: 18th century](#)

5. Key, form.

The great majority of 18th-century symphonies are in a major key, only rarely going beyond four sharps or three flats. Only about 7–8% of these works are in the minor, though as we shall see, certain composers of the period evinced a special fondness for it. With respect to large-scale form, the fast–slow–fast (or fast–slow–moderate) movement sequence familiar from the Baroque concerto and overture furnished the basic pattern for the early symphony, and it continued to appear prominently throughout the period, especially outside the Viennese sphere of influence. Second movements of early symphonies are generally in the relative or tonic minor, the dominant, or the tonic, with the subdominant coming to the fore after about 1750.

A familiar question arises over the introduction of the minuet and trio into the symphony as the third movement of four, for which priority has been claimed on behalf of both Mannheim and Vienna. Isolated precedents for this usage appear in works of the suite tradition and in G.M. Monn's famous D major symphony of 1740. However, the latter work is the composer's only four-movement symphony, and the penultimate movement lacks a trio (see below, §10). Credit for the sustained use of four-movement form must therefore go to the Mannheim composer Johann Stamitz, over half of whose symphonies incorporate a minuet and trio as the third movement of four (see below, §9). In conjunction with this expansion, Stamitz and others sought to give the finale greater substance, often placing it in 2/4 and marking it Presto or Prestissimo so as to end the symphony with a flourish. It may be noted here that the argument that the four-movement symphony resulted from the addition of such a movement at the end of a fast–slow–minuet cycle cannot be maintained: the 'minuets' of the majority of early symphonies correspond to the faster Italian type, without trio, not the more stately French type with trio found in Stamitz's four-movement symphonies from the mid-1740s. The genesis of the four-movement cycle is better explained by reference to the Austro-German *parthia* (see Koch, 1802; see also [Partita and Suite](#)) as well as to hybrid symphony-suites of a type common in Germany (see §§8–9, below), genres that by definition unite abstract and dance movements.

Another addition to the basic plan of the symphony was the slow introduction, which not only added length and stylistic variety, but also freed the composer to use a wider variety of primary themes to begin the Allegro, especially lyrical or folk-like themes that might have seemed too lightweight as the initial gesture of a symphony. Slow introductions evidently first appeared in three-movement symphonies of the 1750s, and after c1760 they begin to be found as part of the normal four-movement cycle, in both cases in works by Austrian composers. (On this and other variants of the symphonic cycle see below, §§10 and 14(i).)

First movements (and many finales) of 18th-century symphonies generally conform to one of two basic plans, as already recognized by J.A. Scheibe in his extensive discussion of the symphony in *Der kritische Musikus* of

1739. Most important is some version of large-scale binary form, whether of the simple, asymmetrical, rounded (i.e. with full recapitulation) or sonata type. Both parts of such a movement are normally repeated, though after about 1770 the repetition of the second part (development and recapitulation) is frequently dropped. From the 1740s on, however, many symphonic fast movements, especially within the Mannheim orbit, omit both repetitions, a more processive approach doubtless derived from the Italian opera overture and, ultimately, ritornello structure.

In contrast to these binary or binary-based plans, some of the earliest symphonies, as well as large numbers of symphonies in more conservative centres until late in the century, employ a more continuous type of structure, without double bars and repeat signs, that is related to the ritornello structure of the concerto (including the ripieno concerto; see below, §6). In the simplest and most common of these types, designated here as tri-ritornello structure, an opening section moves from the tonic to the dominant (or, in minor, the relative major); after an elision, a second related section, beginning with the same thematic material, moves from the dominant to a related (usually modal) degree, often cadencing there; and the third section essentially parallels the first but now remains in the tonic. Obviously, except for the omission of repetitions, a tripartite form of this type bears a strong resemblance to a rounded binary or early sonata form without repeats, the second section corresponding to the 'development' section, the third to the recapitulation.

Sonata form as found in the 18th-century symphony should be understood as encompassing a wide range of variants; indeed, it is less a form than a flexible collection of characteristic procedures and techniques. These include contrast and directional modulation between tonic and dominant or other related key areas; differentiation and functional specialization of thematic material; slowing of harmonic rhythm to articulate and stabilize thematic areas; development involving modulation and changes in material; recapitulation; and orchestration and textural differentiation that selectively enhance these procedures.

Three particular variants of sonata form should be mentioned here. One is a type of binary in which the return to the tonic for the recapitulation is marked by the return of the secondary rather than the primary theme. Here labelled binary-sonata form, this type was especially common in the early symphony. It was also the preferred form at Mannheim (typically without repetitions), where the occasional return to primary material after the reappearance of the secondary theme may give the impression of a 'reversed' or 'mirror' recapitulation. However, this is not as common as often stated, and in any event the rearrangement of material in a Mannheim recapitulation often goes far beyond a mere reversal of the primary and secondary themes. Conversely, many early sonata forms that begin with the return of the primary theme in the tonic then drastically abbreviate the material that had appeared subsequent to it in the exposition, so that the result may nonetheless approach a symmetrical binary form. It should also be noted that even into the 1770s many composers began part 2 (after the central double bar, if there is one) by modulating quickly from the dominant back to the tonic (the latter frequently marked by a restatement of the primary theme) before moving on to other

keys and, eventually, the recapitulation; though 'textbook' sonata form would not condone this procedure, it was considered appropriate and even desirable by theorists of the time (e.g. Riepel, 1755).

A second variant is the movement type in which the recapitulation begins in a key other than the tonic, normally the subdominant. Familiar from isolated movements by Mozart and Schubert, this technique is often found in symphonies by the Viennese composer F.L. Gassmann (for a fuller discussion of this technique see [Sonata form, §3\(iii\)](#)). A third variant, ubiquitous in opera overtures after c1735 and occasionally found in symphonies, is 'exposition-recapitulation' form, consisting simply of an unrepeated exposition followed by an unrepeated recapitulation, without development but frequently with a retransition connecting the two sections (as in Mozart's overture to *Le nozze di Figaro*). In a further variant, a slow movement may be inserted between the two sections (as in Mozart's overture to *Die Entführung aus dem Serail*). The latter procedure is, in turn, one version of a da capo or related cycle in which some or all of the first movement returns after the slow movement. Such designs are found in opera overtures throughout the period and occur from time to time in concert symphonies.

Although many characteristic features of the Classical style occur in isolated contexts in earlier works, no mere collection of traits can generate its full character, which results from a higher-level synthesis that may be termed 'concinuity' – a skilful and elegant arrangement and mutual adjustment of the various elements or parameters. Once this central technique had been mastered, composers of symphonies could turn to other characteristics: at the phrase level, a weighted hierarchy of punctuation necessary to clarify their increasingly more complex phrase, sentence and paragraph structures; at the section level, a differentiation and eventual specialization of material according to function (primary, transitional, secondary and closing); and at the movement level, a sophisticated set of techniques for the development of thematic material, both within and outside the development section. Thus, by comparison with the relative homogeneity of the Baroque style, the first movement of a Classical symphony may signal the contrast between the primary and secondary groups not merely by changes in melody but also by changes in dynamics, orchestration, texture, rhythm (both harmonic and surface), register and phrase length. This kind of coordination is both a defining characteristic of the mature Classical symphonic style and a major source of its power.

With respect to the remaining movements of the symphony, the formal structure of second movements spans a wide range, from various binary and ternary types to the sonata, variation, rondo and refrain forms characteristic of the latter part of the century. Early finales are usually dance-like 3/8 or 3/4 movements or (less commonly) a variety of 2/4 types, all normally in some sort of binary form. In the course of the century finales took on greater weight and breadth, often incorporating full sonata forms comparable to those found in first movements. Of a number of alternate types, including the fugal finale and the theme and variations, the most important are those based on the rondo principle. The earliest such examples seem to be the finales *en rondeau* found in certain French

symphonies before mid-century, while in Vienna and related centres rondo finales began to appear in the 1750s, sonata-rondo finales in the 1770s.

[Symphony, §I: 18th century](#)

6. Precursors.

The traditional explanation for the genesis of the symphony, found in countless textbooks and more specialized studies, has been that the three-movement Italian opera overture or *sinfonia* of the type attributed to Alessandro Scarlatti was simply transplanted from the theatre to the chamber, where it took on independent life as the 'concert' symphony. Research on the early symphony beginning in the 1950s has, however, challenged this overture-transfer theory in favour of a broader and more inclusive approach, one that gives equivalent attention to such independent instrumental genres as the sonata and concerto in their manifold forms (e.g. Churgin, 1963; Wolf, 1983, 1995).

Of the many genres that furnished models for the early symphony, the Baroque sonata da chiesa has generally been dismissed owing to its association with the four-movement Corellian type, which alternates pathetic slow movements with fugal Allegros. Yet church sonatas *a 3*, *a 4* and larger in such northern Italian centres as Bologna, Brescia and Venice in the second half of the 17th century frequently begin with a fast movement; in the case of the brilliant works for trumpet and strings popular in Bologna, these movements are even in a mostly homophonic style and are known to have been played with doubled parts. As a matter of fact, beginning as early as Maurizio Cazzati's op.35 of 1665 it is not uncommon to find trio (and larger) sonatas in the three-movement pattern later associated with the concerto, overture and symphony. A more direct model for the symphony was the 'neutral' trio and quartet sonata characteristic of the period after about 1700, suitable for either church or chamber; these are often in three homophonic movements and thus clearly adumbrate the early symphony, especially when the opening movements are in some type of binary form.

The sonata da camera and other types of suite, especially for orchestra, provided an obvious source for the binary forms that came to predominate in the symphony. Particularly interesting in this regard is a type of trio sonata popular in northern Italy in the late 17th and early 18th centuries that begins with a balletto, a dance in fast or moderate tempo, related to the allemande, that generally displays few overt dance traits. The abstract instrumental style of such movements, homophonic and in binary form, provides an obvious parallel to the opening movement of a symphony.

Even more directly related to the symphony is the little-known genre designated variously as the ripieno concerto (i.e. 'concerto for the ripieno'), *concerto ripieno* (Vivaldi's own term) or *concerto a 4* or *a 5* (the latter grouping usually including a second viola part; see Wolf, 1983). These are orchestral works (i.e. with doubled parts), generally for strings and continuo alone, that despite the designation 'concerto' have no solo parts (or purely negligible ones). The term is thus being used in its standard early meaning of 'work for an ensemble', with no connotation of opposition or contrast between solo and tutti. While many of these concertos resemble the Corellian church sonata in form and style, the majority anticipate the first

symphonies in their preference for brilliant homophonic writing and shorter formal cycles beginning with fast movements (most often fast–slow–fast). A fair number of opening movements after 1700 are even in large binary forms, though ritornello types are more common (see above, §5).

The earliest known ripieno concertos are the six *concerti a 4* in Giuseppe Torelli's op.5 of 1692. These were followed in 1698 by the ten in Torelli's *Concerti musicali* op.6, which firmly established the three-movement fast–slow–fast pattern as the norm for the genre, and the three in G.L. Gregori's *Concerti grossi* op.2. The next few decades saw the appearance of many new sets of ripieno concertos. Soon, however, the genre merged more or less gradually with the symphony *a 4*; after the 1730s, works that might formerly have been called concertos are generally called symphonies, the former term now being reserved primarily for works featuring tutti–solo contrast.

A final important progenitor of the symphony is the Italian opera overture. De-emphasis of the overture as the unique parent of the symphony does not mean that it did not take a prominent part in the creation of the latter genre: it was the probable source of the label 'sinfonia' (though the same term appears frequently in northern Italy as an alternative designation for trio sonatas *da chiesa*); it is orchestral; and it favours rapid, brilliant movements in homophonic style, after c1700 generally within standard three-movement form. (Alessandro Scarlatti's *Tutto il mal non vien per nuocere* of 1681 is often cited as the first opera with a three-movement overture; but it is only the revised version, *Dal male il bene* of 1687, that has such an overture in extant sources. An earlier example, therefore, is G.A. Perti's overture to *Oreste in Argo* of 1685. In any case, as already noted, three-movement form was by no means exclusive to the overture.) Moreover, there exist early examples of the transfer of overtures to the chamber and of 'chamber' works (sonatas, concertos, sinfonias) to the opera house, for example in the music of Vivaldi and G.B. Sammartini. But such transfer was relatively rare before about 1740, and it was only after that date that many elements of the overture – in particular its use of a larger orchestra (with woodwind and brass) and concomitant simplification in style and stress on dynamic effects – began to manifest themselves strongly in the symphony proper (see below, §7).

It is also relevant to note that the overture in the period before about 1740 spans an enormous range from the stylistic standpoint: overtures can be found that match each and every type described in the foregoing survey, including many three-movement works with binary first movements. Hence the influence of the overture was anything but monolithic and is accordingly all the more difficult to delineate with precision. At the same time, the theory that the opera overture was the principal basis for the symphony has as one of its weakest points the fact that the two genres were intended for quite different venues and kinds of audience, whereas the circumstances of performance and the social function of ripieno concertos and (in many cases) sonatas were precisely those of early symphonies.

[Symphony, §I: 18th century](#)

7. Italy.

Writing from Italy in 1739, President Charles de Brosses of France commented that although Naples had the finest conservatories and Bologna the best school of singing, 'Lombardy excelled in instrumental music'. He was probably referring at least in part to the spate of works produced in and around Milan by the two most important and prolific early symphonists, G.B. Sammartini (1700/01–75) and Antonio Brioschi (*fl* c1725–c50). Each of these composers wrote symphonies that can be dated to the early 1730s: one movement of a Sammartini symphony also appears as the 'Introduzione' to Act 2 of his opera *Memet* of 1732 (the overture to that opera also circulated as an independent symphony), whereas a symphony by Brioschi appears as the overture to a Hebrew cantata of 1733, and two independent symphonies by him exist in sources dated 1734 (in *I-CMbc*). As the style of these works is already rather advanced as compared with other early works of these composers, it seems likely that both were already writing symphonies by the late 1720s.

This conclusion is supported by the publication in 1729 of Andrea Zani's op.2, containing six 'sinfonie da camera' *a 4* and six violin concertos. Zani's publication provides both the earliest explicit date for works that are unquestionably part of the symphonic tradition and one of the earliest known uses of the term 'sinfonia' by a composer to designate such a work; until the 1740s sources for the 'symphonies' of Sammartini and Brioschi are just as likely to label them overtures, sonatas or even 'concerti a 4' (as in four Milanese manuscripts of Brioschi symphonies in *CZ-Pnm*). That Zani was from Lombardy (Casalmaggiore, near Cremona) strengthens the claim of this region to be the most important early centre of symphony composition. This is important not only intrinsically but also because Lombardy during most of this period was ruled by Austria, providing a long-term basis for the transfer of works, styles and practices between the two areas. Other early symphony composers from Milan include Ferdinando Galimberti (*fl* c1730–50), G.B. Lampugnani (1708–1788) and Count Giorgio Giulini (1717–80).

With one or two possible exceptions, Sammartini's approximately 20 symphonies from before c1740 and all of Brioschi's over 50 extant symphonies are in three movements and are scored for strings alone (*a 4* or, less often, *a 3*). Though several first movements by each composer make use of ritornello-based plans, without double bars, the great majority are in some type of binary form; both composers show a strong preference for large rounded binary or early sonata forms, generally with extended 'development' sections and full (though often reformulated) recapitulations. By comparison, four of the six first movements of Zani's op.2 symphonies make use of ritornello procedures of the type common in the ripieno concerto, while two are in binary form (one simple and one rounded). Thus even in its early phase the Milanese symphony demonstrated a commitment to the basic formal design that the mainstream symphony was to favour throughout the century. It was only after about 1740, however, that clearly differentiated and demarcated secondary themes became standard in the concert symphony, somewhat later than in the overture.

The evolution in Sammartini's symphonies during his early period from a basically late Baroque idiom reminiscent of Vivaldi's ripieno concertos to his individual version of the early Classical style shows how various traits

characteristic of the earlier era could be redirected for Classical purposes. The powerful beat-marking rhythms of the earlier style moved to the bass, so that the upper voices could articulate larger phrase units; counterpoint – still a prominent element of both Sammartini's and Brioschi's style, seen especially in the independence of their second violin parts – submitted to coordinated cadences lest it obscure the main melodic line; the superb Baroque motivic development survived and flourished, both within and outside development sections; and the deft elisions and overlaps so common in the high Baroque now functioned to prevent loss of momentum between the more heavily punctuated phrases and sections. Sammartini's slow movements are often quite extended and make use of highly expressive (sometimes almost eccentric) chromaticism, both harmonic and melodic. He also seems to have grasped the importance in a concert symphony of a substantial finale, developing compact sonata forms that require the listener's full attention.

That the symphony in Italy was not exclusive to Lombardy even in its earliest phase is implied by two sets published posthumously by Boivin and Le Clerc in Paris in the early 1730s, each consisting of 12 symphonies *a 4*; these are by the rather mysterious composer Alberto Gallo, who is said in the first of these prints to have 'died young'. Gallo is further identified as being 'da Venezia' in manuscripts dated 1724 in the Estense collection in Vienna (*A-Wn*), a geographical connection supported by the fact that this collection originated in the Veneto (near Padua). The works in one of the 1724 manuscripts, a set of nine 'sinfonie' with parts for two violins, cello and violone, may well have been intended for ripieno performance; if so, Gallo's use of the term 'sinfonia' – in this case for trio symphonies – antedates Zani's in op.2 by five years (see above). All Gallo's symphonies, in a late Vivaldian style, are in three movements, usually with a brief and often purely transitional slow movement. Similarly, with the exception of six movements from the 1724 set that use ritornello procedures, all Gallo's first movements follow a normal binary plan (both simple and rounded, even in the 1724 set). South of Milan and Venice, in Bologna, the early symphony is represented by the 24 symphonies of Padre Martini, extending from 1736 to 1777. Perhaps surprisingly, the symphonies of the great contrapuntist are in a generally homophonic style, though they still tend to reflect the Baroque motivic tradition.

During approximately the period just discussed, an important new generation of Italian opera composers, including such Neapolitans as Leonardo Vinci, Leonardo Leo and G.B. Pergolesi, were making strides in creating a new style for opera, both *seria* and *buffa*. The overtures to their operas were similarly influential, not only in that they were circulated as concert symphonies but also in that many of the techniques and practices they developed were eventually adapted for use in independent concert symphonies (see Hell, 1971). These works demanded large orchestras, often with trumpets and timpani, which were skilfully employed to create brilliant and striking dynamic effects. Both Vinci's overture to *Artaserse* (1730, Rome) and Pergolesi's to *Olimpiade* (1735, Rome) call for an orchestra *a 11* and begin with unmarked but unmistakable crescendo passages that rise gradually through more than an octave. Indeed, throughout the entire first movement of both these pieces the extremely homophonic texture, combined with block-like rather than linear treatment

of the woodwind and brass, creates a massive effect perfectly suited to the large theatres for which these works were intended.

The first movement of Leo's overture to *Lucio Papirio* (1735, Naples) is an early example of a formal type that was to remain the norm for the Italian overture for much of the century: a clear exposition-recapitulation form (see above, §5) in which primary, transitional, secondary and closing material is fully differentiated and demarcated in each half. The next generation of opera composers, including most notably Nicolò Jommelli and the Venetian Baldassare Galuppi, adopted this basic plan in most of their overtures of the 1740s and 50s, though naturally with the expanded phrase dimensions and increasing thematic specialization characteristic of that period. Jommelli and Galuppi rely extensively on dynamic effects, among them, beginning in the late 1740s, explicitly marked crescendo passages. According to J.F. Reichardt (1774–6), 'When Jommelli first introduced [the crescendo] in Rome, the listeners rose from their seats during the crescendo, and only at the diminuendo noted that it had taken their breaths away. I myself have experienced this phenomenon in Mannheim'. This passage is often cited as a description of a Mannheim crescendo, omitting any reference to Jommelli.

Though it was in fact Mannheim that showed the most overt interest in adapting this new overture style to the concert symphony (see below, §9), few composers in Europe remained completely aloof from it. Sammartini's symphonies after about 1740, for example, call for an orchestra *a 6*, with horns or trumpets, or *a 8*, with oboes and horns. The wind tend to function not as linear doubling but as a separate textural bloc, often providing a sustained chordal background or rhythmic punctuation. Other changes in Sammartini's style after c1740 include regular use of clear secondary themes, expansion of the phrase dimension to a full four- and eight-bar hierarchy and further slowing and differentiation of the harmonic rhythm combined with increased use of pedal points. Similar innovations characterized the evolution of the symphony at mid-century in all but the most conservative centres.

The next generation of Italian symphonists included two fine composers, Luigi Boccherini and Gaetano Brunetti; but both spent most of their careers in Spain rather than Italy (see below, §13). The reverse situation is represented by the early symphonies of J.C. Bach, who was in Italy from 1754 to 1762, and later by the prolific Czech composer Václav Pichl (1741–1805), composer to the Austrian governor of Milan from 1777 until 1796. Of Italians resident in Italy one may mention Gaetano Pugnani (1731–98), F.P. Ricci (1732–1817), P.M. Crispi (c1737–1797) and Gaudenzio Comi (*fl* c1775–85). Pugnani's over 40 symphonies, the majority in four movements, are typical for their sometimes bland lyricism; cantabile ideas pervade even the primary sections. For the most part it seems fair to say that Italian composers of the second half of the century failed to realize the potential that Sammartini had initiated, possibly because of a disinclination towards the 'serious style' implicit in the evolution of the symphony. Yet in the supreme works of Haydn and especially Mozart there is rarely a movement that does not by some touch of cantabile line or rhythmic spark pay tribute to the Italian background.

[Symphony, §I: 18th century](#)

8. Dresden, Berlin and German Protestant centres.

Of the two most important courts in north Germany, that of the Elector of Saxony in Dresden (and for part of this period Warsaw) seems to have fostered relatively few independent symphonies. Among the principal instrumental composers at court, including J.D. Heinichen (1683–1729) and J.G. Pisendel (1687–1755), only J.B.G. Neruda (c1711–1776) produced more than a handful of symphonies. Of four works of Heinichen that come into question as possible concert symphonies, two are called sonatas but have doubled string parts, while a third is untitled. All include full wind parts and consist of a through-composed first movement, a brief connective Adagio or Largo and a binary finale. Each opening movement ends with a surprise elision connecting it to the succeeding Adagio or Largo, a device learnt from the Neapolitan overture and found in many later north German symphonies. The fourth work, called 'sinfonia', is a symphony-suite of a type fairly common in central and north Germany: it appends a series of French dances to a normal three-movement cycle. If these works are not simply detached overtures, as are three others by Heinichen extant in Dresden, they would number among the earliest concert symphonies (Heinichen died in 1729).

The pre-eminent Dresden court composer, J.A. Hasse (1699–1783), apparently wrote no independent symphonies, although his overtures appear as separate works in collections throughout Europe. These influential works illustrate many of the basic formal and stylistic characteristics of the north German symphony until the last decades of the century. All are in three movements, often elided or otherwise connected. Hasse's first movements exhibit the clear ritornello forms (usually of the tri-ritornello type) that he had learnt in the 1720s and 30s in Italy, combined after about 1740 with a more up-to-date approach to thematic differentiation. Stylistically they are relatively conservative, frequently falling into repetitious, motivic rhythms particularly unfortunate at this time of stylistic change. In the high Baroque style even the most note-repetitive themes gain relief from the rapid chord changes, sequential modulations and textural activity; but in the emerging Classical style the stabilized harmony and balanced subphrases often turn Hasse's potentially vigorous ideas into arid repetitions. In other respects he showed some originality, for instance in seeking new forms (the minuet-rondo finale of the overture to *Asteria*, 1737) and new tone colours (two english horns in the overture to *Il trionfo di Clelia*, 1766, Vienna; the use of english horns, found also in Haydn's Symphony no.22 of 1764, was a Viennese tradition).

The principal Dresden contribution to the early concert symphony came not at the electoral court itself but in the private Kapelle of the powerful Saxon privy councillor and cabinet minister Count Brühl, who employed J.S. Bach's eventual successor Gottlob Harrer (1703–55) from 1731 until the latter's departure for Leipzig in 1750. During this period Harrer produced over two dozen symphonies, 19 of which are still extant in score (mostly autograph, in *D-LEM*). Of these 13 bear dates ranging from 1732 to 1747, earning them a place among the earliest concert symphonies. Worth noting in these scores is the composer's consistent use of the title 'Sinfonia'. As remarked above, Italian symphonies of the same period use a wide variety of titles; but Harrer's usage (and other evidence) suggests that Germany

preferred the term 'sinfonia' from the beginning. Harrer's symphonies range from small pieces for strings alone to large suite-related works that call for oboes, flutes and three horns in evocation of the hunt. Once again the general style is for the most part Italianate (Harrer had studied in Italy in the 1720s) and the first movements are ritornello-based.

The other principal court of north Germany was that of Frederick the Great in Berlin. Frederick's Kapellmeister, C.H. Graun (1703/4–59), devoted himself primarily to opera, but his overtures, like Hasse's, were widely distributed as independent works. His brother J.G. Graun (1702/3–71), Konzertmeister at the Prussian court, provides another example of a German composer whose style was formed in Italy in the 1720s and retained its basic character from then on; in this respect it was not unlike Frederick's taste in music. Graun's nearly 100 concert symphonies are important both for establishing the symphony as a central genre at Berlin and for their quality. While they outwardly resemble the overtures of Hasse and of his brother, Carl Heinrich, they are more contrapuntal in style and show a firmer sense of Classical balance, whether at the phrase level or in the well-planned climaxes of their development sections. Graun's basic approach was followed by other composers at court who wrote fewer symphonies, most notably Franz Benda (1709–86).

The 18 symphonies of C.P.E. Bach (1714–88) are divided fairly evenly between the eight written for the Berlin court (one in 1741, the remainder in 1755–62) and the ten composed after his move to Hamburg in 1767. Of the latter, four are string symphonies written for Gottfried van Swieten in 1773, while the other six, for large orchestra, were written in 1775–6 and published in 1780 in Leipzig. Bach's symphonies, surprisingly consistent in style for works that span three and a half decades, occupy a somewhat enigmatic position in the history of the symphony. Few of them achieved wide distribution, and since his contemporaries seemed unable to adopt or adapt Bach's idiosyncratic style, his influence, though often intense, was selective.

The fundamental enigma of that style results from a sometimes almost bewildering combination of Baroque, Classical and pre-Romantic traits. The presence of his father can be felt in C.P.E. Bach's frequent polyphonic textures, whether ingenious, casual imitation or serious fugato. Equally Baroque are his passages in undifferentiated rhythm, often combined with melodic sequence. By contrast, his motivic treatment has evolved beyond simple linear continuation to a process of significant change and growth that is fully Classical in character. In similar fashion, the structure of even the latest of Bach's first movements, though often described as sonata form without repeats, is squarely rooted in the older tri- or quadri-ritornello schemes that characterize the majority of north German symphonies; yet his mastery of the development process, including development by fragmentation or permutation, contrapuntal combination and new harmonic or orchestral colouration, leads beyond his contemporaries towards Haydn and Beethoven. Parallel with this redefinition of motivic play, Bach also deepened the function of ornaments, turning them from charming *appliqués* into affective vehicles of the *empfindsam* style, capable of reflecting every nuance of feeling yet fully integrated into the melodic line. His chromatic or dissonant ornaments and sudden dynamic shifts concentrate one's

responses on brief episodes of violent feeling that sometimes seem deliberately shocking. Neither these Romantic moments nor the Baroque details of rhythm and ornamentation requires a large musical unit, and thus even Bach's longer movements do not necessarily achieve the kind of breadth generally associated with the Classical symphonic style.

One reason for this is that, in the symphonic style, original and colourful moments of the kind common in C.P.E. Bach may interrupt the flow or disrupt the balance of the larger design. Bach's approach may be illuminated by a comparison between his use of surprise and Haydn's. For Bach, surprise seems to have been important in and of itself, for its direct emotional impact. For Haydn, too, it created emotional excitement, but that excitement is generally related in some manner to structural considerations, deriving from and enhancing the awareness of a total, unfolding design. This difference in emphasis implies no lack of understanding of Classical continuity or articulation on Bach's part, and his acute sensitivity to harmonic tension and excursion went far beyond the conventional tonal patterns of the day, including the use of remote keys for slow movements and as developmental goals. Among numerous other originalities are the dramatic connection of movements by devices such as deceptive cadences, an extension of a familiar north German ploy; the use of unusual instrumental colours, ranges and textural distributions; the exploitation of new chord types and dissonant combinations; and a command of dynamics that, like other aspects of his style, influenced the coming century more than his own.

In addition to Dresden and Berlin, numerous smaller courts of central and north Germany maintained superior musical establishments that after about 1740 cultivated the symphony, often (at least initially) in a form incorporating elements of the Baroque suite. Of these one may mention Zerst, in Saxony, where J.F. Fasch (1688–1758) wrote at least 19 symphonies – seven in a unique form with an *alla breve* movement, usually fugal, as the third movement of four – in addition to his nearly 100 French overtures; Hesse-Kassel, represented by the symphonies of Fortunato Chelleri (c1690–1757) and the Swedish-born J.J. Agrell (1701–65; from 1746 in Nuremberg); Rudolstadt in Thuringia, whose Kapellmeister C.G. Scheinpflug (1722–70) left 25 symphonies in autograph score (now at *D-RU*); Bückeburg, where J.S. Bach's third-youngest son J.C.F. Bach (1732–95) wrote a total of 20 symphonies – ten early in his career, ten in the 1790s – of which only four from each period have survived; and Saxe-Gotha, where Georg Benda (1722–95), better known for his pioneering melodramas and other vocal works, also composed some 30 symphonies.

At the ducal court of Mecklenburg-Schwerin to the north, two generations of the Hertel family produced a notable corpus of symphonies. Until recently these had all been attributed to Johann Wilhelm Hertel (1727–89), but research has now shown that 24 of them still extant at Schwerin (*D-SW*) are by his father, Johann Christian Hertel (1697–1754; see Diekow, 1977). These are generally of the Graun-Hasse type and range from string symphonies to festive works with three trumpets and timpani. With the attribution of the works in an earlier style to his father, J.W. Hertel's symphonies can now be seen as the examples of fully developed Classical style that they are, well constructed and with thematic material that is nicely

profiled and differentiated. Equally up-to-date in orchestration, Hertel often added flutes and obbligato bassoons to the standard complement of strings, oboes and horns.

In south-western Germany there were several other important Protestant courts that actively cultivated symphonic composition and performance, particularly in the early decades of the period. Their composers included Christoph Graupner (1683–1760) and J.S. Endler (1694–1762) at Hesse-Darmstadt and J.M. Molter (1696–1765) at Karlsruhe, whose 170 symphonies make him the most prolific symphonist of the 18th century. Just as at the closely related smaller courts to the north, these composers often combined the symphony and suite to produce a hybrid form, appending one or more dances to a standard three-movement cycle or otherwise incorporating dance movements within the cycle. As one would expect, these works generally have a pronounced Baroque flavour, both stylistically and in their use of instruments. At the same time, music at these courts could not escape the influence of the dominant Catholic courts of the region (notably Mannheim and Stuttgart), especially after c1760.

[Symphony, §I: 18th century](#)

9. Mannheim and other German Catholic courts.

While Habsburg Vienna presents a truly imperial diversity of symphonic activity, Mannheim stands at the opposite pole in its concentration of talent and energy in a single electoral court, a single orchestra and, at least initially, a single individual, Johann Stamitz (1717–57). Stamitz was a musician of exceptional drive and innovatory talent who gathered an orchestra of virtuosos and trained them to a pitch of discipline that astounded all listeners. The vaunted Mannheim orchestral effects, such as the famous crescendo and *sforzando-piano*, were actually more Italian than Palatine in origin (see [Mannheim style](#)). But the expert ensemble of the Mannheim Kapelle, particularly when playing Mannheim symphonies specifically composed to exploit these effects, created the strong impression that Mannheim was the centre of a new and distinctive style.

The sheer volume and wide distribution of the symphonies produced at Mannheim played a part in its prominence. The virtuosos that Stamitz assembled were nearly all active composers, and his tireless efforts provided both motivation and a successful model. Beginning in the 1740s, and capitalizing on advances made by such Italians as Jommelli and Galuppi, Stamitz worked out several basic Classical procedures that left early Viennese symphonists like Monn and Wagenseil temporarily far behind. First, he perceived that larger Classical dimensions required broader contrasts, which in turn required clearer stabilization of the main tonal areas as a foundation for those contrasts; in earlier works neither melodic nor rhythmic contrasts could have their full effect against the hyperactive Baroque harmony and bass line. Similarly, stabilization in small dimensions – slowing down of the chord rhythm, the use of radically simpler chord progressions – was a prerequisite for contrast at the phrase level. At the same time, as if sensing the dangers of too much stability, Stamitz typically constructed musical ideas with rhythms that created momentum, or with connective features such as thematic upbeats and matching activity in other parts, so that each phrase seems impatient to

launch into the next. This quality of overall rhythmic élan and the homogeneity of this type of material implies a certain degree of interchangeability, and in fact Stamitz often developed ideas more by permutation or reassembly of phrases and subphrases than by actual variation. Using these principles in conjunction with his ever-exciting exploitation of the orchestra, Stamitz was able to create an unusually high proportion of effective symphonies.

From the formal standpoint, Stamitz and most of his colleagues and successors at Mannheim preferred a type of binary-sonata form to sonata form with full recapitulation. Expositions in all but his earliest symphonies are generally well differentiated. The outer movements until approximately the late 1740s all have double bars and repeat signs. Thereafter, however, probably under the influence of the Italian opera overture, Stamitz began to drop the repeats in fast movements in favour of a more volatile move directly into the development section. While the latter section is often intensively 'developmental' in the later sense, Stamitz apparently felt no need thereafter to return to the primary material in the tonic, which is usually marked instead by the return of the secondary theme. As if by way of compensation, Stamitz and the other Mannheimers often add weight towards the end of the movement, for example by inserting a final quasi-ritornello of the opening material or recalling a striking crescendo passage. However, as already noted, the impression of a true 'reverse' or 'mirror' recapitulation is neither so frequent nor so straightforward at Mannheim as is commonly assumed.

As discussed above (§5), Johann Stamitz deserves the principal credit for expansion of the symphony to four movements by insertion of a minuet with trio before the finale (see Wolf, 1981). Beginning in the mid- to late 1740s, most of his symphonies adopt this plan, at least in authentic sources (somewhat oddly, the earliest French prints of his symphonies usually excise the minuets). Nor is it generally recognized that the second generation of symphonists at Mannheim abandoned the use of a minuet and trio movement in the 1760s, returning to the older three-movement plan.

The first generation of Mannheim symphonists included two figures older than Stamitz, F.X. Richter (1709–89) and Ignaz Holzbauer (1711–83). Both came to Mannheim as well-established composers, Richter in 1749 from southern Germany, Holzbauer in 1753 from Vienna and Moravia via Stuttgart. It is important to note that both composers contributed significantly to the earliest phases of the symphony long before they arrived in Mannheim: Richter had already published 12 symphonies a 4 in Paris by 1744, while a large body of symphonies by Holzbauer still exists in Czech and Austrian libraries, some of them probably dating from his early years in Moravia during the 1730s, others from his Vienna period before 1750.

Richter's symphonies written at Mannheim are the more conservative of the two, featuring motivic rhythms, imitative textures, compact miniature forms and unadventurous orchestration. His generally regressive orientation did not, however, exclude imaginative harmonic details, and he frequently made use of surprise, most commonly in the form of abrupt pauses and unexpected rhythmic twists. On occasion Richter adopts a

quite up-to-date style for his opening themes, only to lapse after a few phrases into undifferentiated rhythm and motivic sequential techniques; even in the 18th century he was criticized for his reliance on sequence. Richter cannot have found Mannheim particularly congenial, and he left in 1769 to become Kapellmeister of Strasbourg Cathedral, henceforth devoting his talents to sacred music. By contrast, Holzbauer was Kapellmeister for the theatre at Mannheim, and his primary compositional responsibilities were in the realm of vocal music, especially *opera seria* (he made several trips to Italy early in his career). Thus it is not surprising that his symphonies are often Italianate (especially Venetian) in style while also having recourse to Viennese formal designs and Mannheim melodic and rhythmic mannerisms.

The second generation of Mannheim symphonists were all pupils of Stamitz, and thus their works show more consistency than those of the older composers just considered. The Bavarian cellist Anton Fils (1733–60) has in the past been grouped with the first generation owing to his early death, but his date of birth and the progressive, somewhat stereotyped style of his symphonies clearly place him with the younger composers. Fils's natural, sure-footed movement, accessible melodic style and uncomplicated textures led to early popularity. Yet the immediate appeal of his music often hides a subtly irregular phrase structure that is all the more interesting because concealed. For example, a Symphony in A published in Paris in 1760 (DTB, iv, Jg.iii/1, 135) opens with a crescendo passage underlined by accelerating surface rhythm, rising line, expanding texture and the gradual addition of instruments. Less immediately noticeable is his parallel acceleration and eventual deceleration in phrase rhythm: 2 + 2, 2; 2 + 2, 1; 1 + 1, 1 + 1, 1, 2 (1 + 1), 2. As if to balance this refined art, Fils frequently drew upon folk idiom not only for his minuets and trios but also for his outer movements.

Stamitz's successor as leader of the Mannheim orchestra was Christian Cannabich (1731–98), who maintained and even raised its level of performance and discipline. Cannabich's 73 symphonies were strongly influenced by the overtures of Jommelli, with whom he studied. Until fairly late in his career they are stereotyped and rather pedestrian, relying heavily on dynamic effects and on standard Mannheim melodic clichés such as the turn. In the 1780s and early 1790s, however, after removal of the court to Munich in 1778, Cannabich produced a number of larger, more complex works of considerable melodic appeal and developmental ingenuity. As might be expected, Cannabich's treatment of the orchestra is exemplary; the wind are given ample solo material, notably the clarinets, which had already appeared in Stamitz's late symphonies. Formally, Cannabich's symphonies changed in a number of ways in the course of his career. His early works are in four movements, but in the early 1760s he shifted abruptly to the use of three. Many of the Mannheim composers made regular visits to Paris, and French influence may account for the sharp rise in the number of three-movement symphonies in the works of the second generation. Cannabich's first movements are mostly of the binary-sonata type until the 1770s, when full sonata form becomes more prevalent; clear secondary themes are virtually always present, and development sections tend to be short in all but the late works. Finally, double bars and repeat signs occur until the mid-1760s, after which, like

Stamitz a generation earlier, he turned to the more continuous effect of a movement without repetitions.

The modern editions of the symphonies of Cannabich's co-Konzertmeister at Mannheim, Carl Joseph Toeschi (1731–88), include a cautionary example of the slanting of evidence: Hugo Riemann, concerned to prove that the four-movement symphony originated at Mannheim, selected one of only one or two such works by Toeschi among his 80-odd symphonies (DTB, xiii, Jg.vii/2). Moreover, this symphony is representative of only a small group of early works characterized by motivic thematic material, frequent imitative textures and lack of sectional contrast. Elsewhere Toeschi wrote in an uncomplicated, smoothly lyrical style with generally simple textures, clearly punctuated themes and effective orchestration, the latter notable for its difficult violin parts.

Several other composers often associated with the second generation of Mannheim symphonists actually had only limited connection with the electoral court. Franz Beck (1734–1809), known for the impulsive originality of his symphonies, was born there and evidently studied with Stamitz, but he seems to have left as a young man and was never employed by the court; most of his career was spent in Marseilles and Bordeaux. Similarly, Stamitz's sons Carl (1745–1801; see §11) and Anton (1750–between 1796 and 1809) left Mannheim in 1770 and spent the most important part of their creative lives in Paris. Nor was the violinist, bassoonist and composer Ernst Eichner (1740–77) ever directly associated with Mannheim, but until 1772 with the closely-related court of Zweibrücken and from 1773 with Berlin. His 30 extant symphonies, written only from 1769 on, are very well-crafted, especially in their orchestration and sense of formal balance; unlike those of the Mannheimers, they consistently employ full sonata form, with clear specialization of all thematic functions, in both opening movements and finales.

The numerous courts of Bavaria also proved fertile in their cultivation of the symphony. On this count the electoral court at Munich seems to have been most active in the early part of our period. One important body of symphonies was produced by the chamber composer Joseph Camerloher (1710–43), whose works have continually been confused with those of his younger brother Placidus. However, recent research has shown him to be the composer not only of the 12 symphonies attributed specifically to him but of the great majority of some 40 others attributed to 'Camerloher' without given name (see Forsberg, 1984). These works show a clearly Baroque melodic, rhythmic and textural profile, with much use of imitation and other contrapuntal devices. By contrast, the symphonies of his brother Placidus von Camerloher (1718–82), Kapellmeister to the Bishop of Freising, are generally homophonic and show a clear tendency towards Classical thematic treatment. Another body of early symphonies at Munich comprises the 26 extant works by Wenceslaus Wodiczka (between 1715 and 1720–74; Konzertmeister from 1747). 24 survive in a single set of parts bearing the date 1758, half of them with trumpets and timpani; nine of these are in a single movement and were probably intended for use in church. In the decades before the arrival of the Mannheim court in 1778, however, Munich seems not to have favoured the symphony as a genre, perhaps owing to the overwhelming interest in Italian opera there.

Of the many other musically active courts in the region, two in northern Bavaria should be singled out, those of Oettingen-Wallerstein and Regensburg. One of the most prolific symphonists of the Classical period, F.X. Pokorny (1729–94), was active at both, moving from the former to the latter in 1766. His works for Oettingen-Wallerstein contain some of the most difficult horn parts of the period, composed for the outstanding group of hornists resident there. Other prominent later symphonists at Oettingen-Wallerstein were the court intendant Ignaz von Beecke (1733–1803), two of whose symphonies in minor contain noteworthy pre-Romantic traits, and the gifted Antonio Rosetti (c1750–1792), whose style combines Mozartian, Haydnesque and individual touches. The symphony at Regensburg during the same period is represented by the court intendant Theodor von Schacht (1748–1823), who produced over 30 symphonies between c1770 and 1792. Further west, on the Rhine north of Mannheim, the courts of two archbishop-electors bear mention: that of Mainz, where Johann Zach (1699–1773) and later J.F.X. Sterkel (1750–1817) were active, and Koblenz, where J.G. Lang (1722–98) matched his important output of keyboard concertos with 40 rather italianate symphonies, six of which were published in Augsburg in 1760.

[Symphony, §I: 18th century](#)

10. The Habsburg monarchy: Vienna, Salzburg.

The traditional position of Vienna as a crossroads in European civilization stimulated a host of special achievements. In the 18th century the web of cultural influence spread unusually wide, owing to the vast reach of the Habsburg Monarchy, and the resulting confluence of talent brought an incomparable richness of ideas and creative activity to bear on the evolution of the symphony. Mannheim and Paris may have exceeded Vienna in brilliance of musical performance, but the imperial capital drew together an unprecedented number of musician-composers, attracted by an unsurpassed degree of patronage: in addition to the Habsburg court, literally hundreds of noble families supported musical establishments, generally dividing their time between Vienna and their ancestral estates in Austria, the Czech lands, Hungary and farther afield. The aristocracy also provided the principal audience for public concerts in Vienna, which grew ever more important during the second half of the century. In such a climate of opportunity every talent could prosper, every musical genre flourish.

The early Viennese symphony reveals the potent influence of three genres identified strongly with the Austrian Baroque. The first of these is opera and such related types as the serenata. Viennese opera overtures in the period 1700–40 cover a vast range of types, including French overtures of various kinds, polychoral works with as many as eight trumpets, concerti grossi, one- and two-movement overtures, and standard three-movement Italian types. It is the latter that furnished, together with the northern Italian symphony, the principal model for the concert symphony in Vienna. While the majority of such overtures have first movements that use ritornello procedures, without repeat signs, a substantial minority have binary first movements, providing a near-perfect parallel with the early Viennese concert symphony; a well-known example is Francesco Conti's overture to *Pallade trionfante* of 1722, one of his ten overtures with binary opening

movements. During the 1740s and 50s this type of overture became especially frequent, for example in the works of Wagenseil (see below); this tended to encourage their transfer from opera house to concert. In a more general sense as well, the influence of Italian opera persisted in Vienna throughout the 18th century. The characteristic Viennese feeling for recapitulation surely owes something to the long exposure to operatic ritornello and da capo. Equally important, the operatic aria had made important advances in the development of Classical melodic and phrase structure. And finally, many Viennese symphonies after c1760 represent either wholly or in part an adaptation of *opera buffa* style to a work for orchestra; one is reminded of the close connections between Mozart's *Le nozze di Figaro* and the Prague Symphony K504, to give only one example.

Two other genres important to the early Viennese symphony were the church sonata and the parthia or partita and related types (see Larsen, 1994). The former, often played with doubled parts, was the one of the sources (together with the French overture) for the many fugal movements in Austrian symphonies, as well as of four-movement cycles beginning with an Adagio or Largo; while the latter, which mixed abstract and dance movements and could be soloistic or orchestral, provided a model for the insertion of dance movements within the normal overture cycle, leading eventually to the four-movement symphony.

Interestingly, the 25 symphonies of one of the earliest Viennese composers of symphonies, the court organist W.R. Birck or Pirck (1718–63), follow precisely the typology just outlined: they consist of diminutive three-movement symphonies (in all but one case with binary first movements), church-sonata types with fugal second movements, and three early examples of the standard four-movement cycle with minuet and trio. More uniform are the many symphonies of Ignaz Holzbauer written before his departure from Vienna in 1750 (see above under Mannheim, §9) and those of his slightly younger contemporaries M.G. Monn, G.C. Wagenseil and J.P. Ziegler. As already pointed out in the discussion of the four-movement symphony (see above, §5), a work by Monn (1717–50) including a minuet and dated 1740 has been treated as a turning-point by scholars supporting Austrian primacy. But the score, an autograph, does not in fact label the work a symphony (it is so designated only in a notation by Aloys Fuchs, who owned the manuscript), and the extensive wind solos, the placement of all the movements in one key and the inclusion of a dance movement relate the work more closely to the Austrian parthia or serenade tradition than to the remainder of Monn's symphonies, all of which are in three movements. While generally conservative, Monn's symphonies show a sensitivity to line and a notable feeling for harmony, both in his choice of unusual tonalities and his expressive use of dissonance. Sonata forms predominate in the first movements, sometimes with clear, moderately lyrical secondary themes in the dominant minor that are then recapitulated in the tonic minor (a characteristic Viennese trait from the 1740s to the early 1760s, borrowed from the Italian opera overture); but numerous variants occur as well, such as ritornello or binary-sonata forms.

Wagenseil (1715–77), a prolific composer more in touch with the full spectrum of Viennese musical life, began his career in the mid-1740s as a composer of Italian operas for the Viennese court. Their overtures and,

later, Wagenseil's independent concert symphonies were published both in France and England. With one or two possible exceptions, all are in three movements, though still small in dimension, mostly with a fast 3/8 or 'Tempo di Menuet' finale. Wagenseil's first movements, though still small in dimension, are typically Viennese in their firm grasp of the principle of recapitulation. Rhythmic vigour and a strong sense of continuity give an immediate appeal to many of his symphonies, but he rarely escaped the emphases characteristic of works of the period: his snap rhythms, frequent syncopations, sweeping upbeats and quick turns enliven the individual beat, but the grouping of beats into larger units – sub-phrases and phrases – lacks profile and may involve merely a chain of repeated beats without differentiation. This combination of small-scale, repetitious motivic material and strong rhythmic continuity tends to work against thematic contrast, and many of Wagenseil's expositions, though clear in tonal-textural outlines, lack a correspondingly clear thematic organisation.

The second generation of Viennese symphonists begins with Karl von d'Ordonez (1734–86), who composed more than 70 symphonies, a substantial majority (about 75%) in three movements. Four of the latter open with a slow introduction connected to a following Allegro; these may be related to a four-movement symphony of his in the Göttweig monastery (A-GÖ), dated 1756, which begins with a slow movement (ed. in Brown, 1979). The second movement of the 1756 symphony (marked Allegro molto), like several of the first movements from Ordonez's early period, could be considered formally either a ritornello-influenced variant of sonata form without repeats or, perhaps less anachronistically, a tri-ritornello structure with clearly contrasting secondary material. Otherwise, his opening movements rarely depart from standard Viennese sonata procedures, including in the earlier works the frequent placement of the secondary theme in the dominant minor. Stylistically Ordonez's symphonies tend to rely more upon rhythmic activity than melodic suavity, and contrapuntal texture, including imitation at the outset of a work, is not uncommon. As an orchestrator, Ordonez can claim credit as one of the few symphonists of the 18th century to give a prominent solo passage to the viola (with pizzicato accompaniment), the cantabile opening theme of a slow movement from the early 1760s (Brown B[6]).

The slightly older composer F.L. Gassmann (1729–74) made his reputation as an opera composer in Venice and later served as Kapellmeister to the Viennese court. In Gassmann's concert symphonies, all or most of which date from the 1760s, more of the operatic lyricism carries over than in Wagenseil, even affecting vigorous fast movements. Gassmann experimented constantly with first-movement form, using shapes ranging from binary-sonata forms to rather sophisticated thematic plans in which the transitional, secondary and closing materials are each variants of the primary theme yet at the same time preserve their characteristic functions. Also exemplifying this fluid conception of form are a number of works with recapitulations beginning in the subdominant or submediant. In other details of style Gassmann's most striking talent is his control of rhythmic outline, both as a means of creating a smooth rise and fall of activity in the phrase and as a way of building excitement when approaching a point of climax. His management of orchestration and texture, especially his careful deployment of partial tutti and mixed groups with cello or even viola

serving as the bass, reflects an awareness of the broad objectives of each movement. Another composer worth mentioning in the Ordonez-Gassmann generation is the violinist and ballet composer Franz Asplmayr (1728–86), who composed over 40 symphonies.

Apart from Haydn and Mozart, the highest achievements in the Viennese Classical symphony – an opinion shared, incidentally, by Charles Burney (*BurneyGN*, 124) – were those of a trio of prolific, gifted composers who were nearly exact contemporaries: Leopold Hofmann, Carl Ditters von Dittersdorf and J.B. Vanhal. The sources for the symphonies of Hofmann (1738–93), most of whose output falls into the 1760s, are second in number only to those of Haydn and Pleyel in European archives – a significant measure of contemporary popularity. Like Haydn during this period, Hofmann employed a wide variety of movement cycles. While about half of his approximately 50 symphonies are in normal three-movement form, at least 20 turn to the four-movement pattern that was soon to become standard in Vienna; several of the latter date from at least as early as 1759–60, making him one of the first Viennese symphonists to adopt this plan. Notable among the four-movement works are two with slow introductions, one of which is dated 1762 in the Göttsweig catalogue; together with Haydn's Symphonies nos.6–7 of 1761, these are the earliest known instances of standard four-movement symphonies with slow introductions. Other cycles found in both Hofmann and Haydn, already seen in Ordonez, include three movements with slow introduction and four movements in the slow–fast–slow–fast pattern of the church sonata.

Though only slightly younger than Gassmann and Ordonez, Hofmann matured at the right time to exploit the new internal coordination and larger phase units characteristic of the full Classical style. As a result, his sonata structures and thematic types leave an impression of both clarity and a firm sense of functional differentiation. Much of his music has a pre-Mozartian smoothness, extending even to lyrical allegro themes. In view of his convincing style and the wide distribution of his music, there is little doubt that Hofmann's four-movement symphonies exercised a strong influence on the evolution of the symphonic form.

Dittersdorf (1739–99) was the most prolific symphonist of the second half of the century; he wrote over 120. Although one expects (and finds) many recurrent formulae, there is also much genuine invention and instinctively good structure. The large-scale movement of his line is convincing, and he was equally skilful in a brisk Allegro or a sophisticated cantabile with smoothly balanced phrases. There are many small niceties of thematic relationship and development, using techniques such as imitation (never long pursued), diminution, augmentation and recombination of motifs. On occasion, like Haydn, he could simulate (or perhaps remember) a catchy peasant tune to fit a rustic mood. Also like Haydn, Dittersdorf introduced many touches of the specialized musical humour that results from phrase extensions or truncations, displaced accents or other bar-line manoeuvres. On the other hand, there is often a lack of rhythmic variety in the lower parts, and the bar-to-bar harmony is rarely imaginative.

Possibly because of his success in dramatic music, Dittersdorf began early on to give descriptive titles to symphonies, including a seven-movement

work describing the humours of mankind (before 1771) and a series based on Ovid's *Metamorphoses* (c1782). Though these can be considered remote ancestors of the 19th-century programmatic symphony, they contain scarcely more actual description than the touches that gave Haydn's Paris symphonies their nicknames – Actaeon, transformed into a stag, jumping in a 6/8 'tempo di caccia', or the croaking of the farmers changed into frogs. From the musical standpoint these are among Dittersdorf's least interesting works; more successful is a *Sinfonia nazionale nel gusto di cinque nazioni* (1767) with movements intended to reflect German, Italian, English, French and Turkish taste.

Dittersdorf's contemporary, Vanhal (1739–1813), with symphonies published in London, Paris, Berlin, The Hague and Amsterdam as well as a large corpus of manuscript sources, was unusually popular in northern Europe. All his symphonies were composed in the period c1760–80. Although they are soundly constructed, with attractive, well-contrasted themes and skilful formal techniques, the real reason for their popularity may be their frequent quality of pathos, as reflected in their exceptional number of minor tonalities and their broad spectrum of expression, which ranges from melancholy introspection to fiery tragedy. Five of Vanhal's minor-key symphonies call for four horns – as in Haydn's Symphony no.39 and Mozart's G minor Symphony K183, tuned a minor third apart as a means of coping with the modulation to the relative major – and another adds a fifth horn tuned a perfect 5th above the tonic. With this exception, Vanhal was not particularly experimental, and he made no particular contribution to the evolving symphonic convention. But more than Hofmann or Dittersdorf, he seems to parallel Haydn in the ability to make his music move in a tight process of continuation, with each phrase containing, as it were, the genetic code for its successor. There is also a kinship with Mozart in the Italianate lyricism of his later works and in the occasional use of gentle, retrospective closing themes that interpolate a moment of quiet before the entry of the cadential trumpets.

In addition to Haydn and Mozart, the most important and prolific composers of symphonies in Vienna from c1780 to 1800, the date of Beethoven's First Symphony, were the composer and publisher F.A. Hoffmeister (1754–1812) and the two Bohemians Paul Wranitzky (1756–1808) and Adalbert Gyrowetz (1763–1850). For the most part their works are content to represent the high Classical tradition of Mozart in well-wrought, melodically accessible works rather than to break new or controversial ground.

The prince-bishopric of Salzburg has only recently gained attention as a centre of symphony composition, both for its intrinsic importance and for its role in Mozart's compositional development (Eisen, 1994). Among symphonists active in Salzburg, the most important during the middle decades of the century was Leopold Mozart (1719–87), who arrived in 1746 as a court violinist and became Vice-Kapellmeister in 1763. Both formally and stylistically his symphonies trace the same overall evolutionary path as those of the imperial capital. However, he had begun using a four-movement cycle on occasion by about 1750, earlier than in Vienna; his preferred sequence of movements placed the minuet and trio in second rather than third place, a practice found in most of Haydn's quartets from op.9 through op.33 and in five of his symphonies. Leopold's

symphonies are also up-to-date in their use of clearly differentiated secondary themes; like the Viennese, during the same period, he often places them in the dominant minor, recapitulating them in the tonic minor.

Leopold Mozart evidently wrote few if any symphonies after his promotion in 1763, which was also the date at which Joseph Haydn's younger brother Michael (1737–1806) arrived in Salzburg as Konzertmeister and court composer. Trained in Vienna, where he may have written a few of his earliest symphonies, his style belongs more to that school than elsewhere. Yet as with Leopold Mozart, there are certain qualities that set him apart. In the first place, in many of his works there is an almost Baroque rhythmic continuity with many similar note-values – bar after bar of quavers, for example; in similarly continuous and undifferentiated passages, his brother Joseph would typically find ways of punctuating and regulating the flow by harmonic or textural means. Another somewhat old-fashioned characteristic in Michael's music is both welcome and more successful in the Classical context: the frequent use of contrapuntal textures and devices, which lend unusual interest to many of his movements. Even his latest symphonies, from 1788–9, contain several fugal finales (as the last movement of three). Michael's music is also impressive for the richness of its harmony, which features not only unusual modulations and the dramatic placement of remote chords, but also sinuously chromatic lines reminiscent of passages in Mozart; it is difficult to know who influenced whom.

Any discussion of the symphony in Austria should also refer to the active role of the great Austrian monasteries such as Göttweig, Melk, Kremsmünster and Lambach in fostering both the performance and composition of symphonies (see Freeman and Meckna, 1982), a role magnificently illustrated by the huge collections of instrumental music extant at each. Of numerous monks who composed symphonies, the most important was probably Amandus Ivanschiz (*fl* 1755–70), whose 20-odd symphonies from approximately the 1760s generally reflect contemporaneous Viennese trends, including clear sonata forms (in this case with or without repeats) and the frequent use of four movements.

[Symphony, §I: 18th century](#)

11. Paris.

In the second half of the 18th century Paris was the leading European centre of musical performance and publishing, but not of symphonic composition. The surprising total of more than 1000 works compiled by Brook must be seen in the light of his inclusion of works in the [Symphonie concertante](#) form, a type of multiple concerto rather than a symphony in the modern sense of the term.

The earliest French symphonies show an obvious, and often acknowledged, debt to Italian symphonists such as Sammartini and Brioschi, whose works were well known in Paris in both manuscript and printed form; the famous Fonds Blancheton, for example, a large collection of manuscript instrumental music assembled c1740, contains dozens of works by each composer (La Laurencie, 1930–31). The publication in 1740 of *VI symphonies dans le goût italien en trio* op.6 of L.G. Guillemain (1705–70) places the beginnings of the native Parisian symphony in a chronology closely parallel to that of Vienna and Mannheim. The 'Italian taste'

mentioned in this title (and repeated in Guillemain's op.14, 1748) probably refers to the use of a three-movement cycle and to the insistent quality of beat-marking quaver and semiquaver rhythms in a texture that moves freely between homophony and quasi-contrapuntal three-part writing. In addition, while the consistent one- and two-bar units give a less motivic feeling than in early works of Monn and Wagenseil, the exact *piano* repetition of many bars evokes the tutti-solo echoes of the Baroque concerto. These retrospective details, however, do not outweigh the generally up-to-date impression contributed by the relatively clear differentiation of primary, secondary and closing material (with matching punctuation provided not only by rests but by slower chord and surface rhythm); by the fresh treatment of derived material in developments, which are occasionally longer than their respective expositions; and by the full, literal recapitulations.

A decade later François Martin (ii) (1727–57) published six works with a title as suggestive as that of Guillemain, his *Simphonies et ouvertures* op.4 (1751). Here the *ouvertures* are French overtures with slow introductions followed by fugal allegros, while the symphonies are of the usual three-movement Italian type. This raises doubts as to whether, as Landon and others have suggested, the slow introduction of the Classical symphony derives from the opening Grave of the French overture. As Martin's (and others') usage shows, there is a clear separation between the two genres and little chronological continuity between the French overture at its height and the mature symphony with slow introduction. Indeed, the few slow introductions in French symphonies of the period sound quite unlike the opening sections of French overtures.

The long, productive life of F.-J. Gossec (1734–1829), the most important composer of the Parisian group of symphonists, did much to establish and maintain the strength of the French symphony. In his first six works, op.3 (1756), Italian influence is evident in snap rhythms and obvious triadic themes; all these symphonies are in three movements, and all but the last, which adds two oboe parts, are scored for strings *a 4*. By op.4 (c1758) Gossec had assimilated most features of the mature Classical symphony, including Mannheim dynamic effects and the use of a four-movement cycle, the latter with well-planned sonata form in many slow movements and finales as well as first movements. Here and in op.5 (c1761–2) he paralleled Viennese developments in the clear divisions and explicit thematic contrast of his sonata forms. However, his fast movements generally omit double bars and repeat signs, a procedure that again shows the influence of the Mannheim symphonies popular at the time in Paris (and was later adopted by Mozart in his Paris Symphony K297).

With the broad sweep of his melodic lines and the telling use of warm harmonic touches, particularly diminished 7ths, Gossec created a personal style recognizable even among the hundreds of contemporaneous works. His frequently asymmetrical treatment of phrasing brought charges from the critics that he imitated Haydn. In other respects as well, Gossec's symphonies maintained a high level and serious tone, noticeable in the large proportion of works in minor keys and in the frequency of well-worked textures with clean-lined counterpoint. On these points his works stand out against the characteristically facile tone of many later Parisian symphonies.

Beginning with op.6 (c1762), he moved away from the four-movement plan and frequently introduced unusual instrumental combinations and unconventional designs, including the use of fugal movements.

In the bustling cosmopolitanism of Paris, it was difficult for the French symphony to maintain a strong national identity in the second half of the century. First came the invasion from Mannheim, whose virtuosos brought the brilliantly effective new style to Paris on their visits; as already noted, it found a congenial reception in the symphonies of Gossec. As the capital of the performing world, Paris continued to attract countless foreign musician-composers, many of them respectable symphonists. In addition, the flourishing Parisian publishing industry found that the most marketable composer of symphonies was Joseph Haydn. Although in the latter part of the century a separate French style cannot often be recognized, the excellent models available to Parisian composers and the stiff competition from foreign talent led to many works of high quality.

The Italian influence noted in early Parisian symphonies received further impetus from the arrival of the Roman flautist-composer Filippo Ruge (c1725–after 1767), who not only composed but brought numerous Italian works with him. His symphonies contain early examples of programmatic titles (op.1 no.4, finale, 'La tempesta', 1756). A more important immigrant composer was Henri-Joseph Rigel (1741–99), whose 14 extant symphonies show notable thematic inspiration and strong harmonic pathos in slow movements. Born in Germany and influenced by the Mannheim group, he wrote three-movement symphonies that typify the Parisian style about 1770. Opening with appealing, neatly articulated melodies, the movements unfold smoothly owing to the composer's mastery of phrase formation and connection. The range of thematic types in each work adds a vitality that easily explains his popularity at the time.

Another prominent foreign composer in Paris was Carl Stamitz (1745–1801), Johann's eldest son. Carl moved to Paris in 1770 from Mannheim, producing a massive amount of instrumental music there before eventually departing in the early 1780s. Born nearly at mid-century, he inherited the full range of Classical structural procedures, from advanced thematic specialization in his sonata forms to a fully developed phrase syntax. His thematic material combines soundly balanced line and rhythm with a less easily described melodic charm. Probably owing to his rapid rate of production, Stamitz occasionally fell victim to an overuse of clichés such as the ubiquitous 'sigh', yet even the presence of clichés does not spoil the polished succession of phrases and periods. Some of his finest expression comes in his slow movements, where he managed to introduce a surprising amount of counterpoint without distracting attention from his long, singing upper line.

After about 1770 the *symphonie concertante* occupied the principal attention of many native Parisian composers, many of whom wrote almost exclusively in the new genre. One who did not was Simon Le Duc *l'aîné* (1742–77), but he lived too short a time to develop his early promise, leaving only three symphonies (1776–7) in addition to three earlier orchestral trios. Like Gossec he commands attention first by his rhythmic force, but he goes beyond the older composer in his more highly developed

ability to support rhythmic fluctuations with appropriate orchestration and chord rhythm. At a higher level, the variety of his phrase rhythms recalls Haydn's imaginative treatments.

A Haydn pupil, Ignace Pleyel (1757–1831), became the outstanding composer of the last phase of the Parisian symphony, with a large body of works extending from the early 1780s to the first years of the 19th century. Pleyel reintroduced the four-movement cycle, often with slow introductions (also found in a few late works of Gossec). He also made several notable innovations, such as the insertion of a quick episode in a slow movement or the addition of a short bridge between trio and returning minuet (as in Haydn's Symphony no.104 and others). Exceedingly facile in generating thematic variants, he sometimes expanded a development to as many as three episodes. His orchestration invariably fits the musical material aptly, and he approached strings, woodwind and brass not merely as blocks of sound but as flexible combinations, for example using a single woodwind with strings or viola as bass for a thematic woodwind passage.

[Symphony, §I: 18th century](#)

12. London.

Until about 1760 the history of the symphony in England is almost exclusively the history of the overture, which was routinely detached for performance and publication from the vocal work it preceded. Indeed, until the end of the century 'overture' was the routine term for what elsewhere was known as a symphony. From the end of the 17th century the French overture had provided the model for most overtures, and Handel's preference for that type in both his operas and oratorios was a strong factor in its continued use. Charles Cudworth's research has shown that, beginning with the overture to Francesco Mancini's *Hydaspe fedele* of 1710, the fast–slow–fast pattern of the Italian *sinfonia* gained ever-increasing significance. Yet of T.A. Arne's *Eight Overtures in 8 Parts*, published in 1751, six are still in French-overture form. Similarly, in William Boyce's *Eight Symphonys in Eight Parts* op.2 (1760, but including works dating back to 1739), five of the first movements are in French overture form or a form obviously derived from it. Only in these composers' works of the 1760s, especially the independent symphonies of Arne's *Four New Overtures or Symphonies* (1767), do *galant* tendencies begin to manifest themselves in any substantial fashion.

Through many centuries London had enriched its musical life by offering hospitality to continental musicians, and again it was two émigrés who made the most substantial contributions to the English symphony, at a time when Paris was also experiencing a wave of foreign influence. C.F. Abel and J.C. Bach arrived in London in 1759 and 1762 respectively, soon joining forces to produce the Bach-Abel concerts, a series decisive for the development of Classical orchestral music in England. Abel (1723–87), best known as a viola da gamba virtuoso, published six extremely popular sets of symphonies, all in three movements, some with minuet finales of the mid-century Italian type. A careful craftsman, he wrote symphonies with energetic movement, clearly punctuated form and deftly woven texture. His advanced thematic construction, with well-balanced statement–response phrases, led to greater differentiation and more logical development.

Though Abel's symphonies often sound more competent than inspired, in his slow movements there are some beautiful long lines and graceful chromatic appoggiaturas of a kind later called 'Mozartian'.

J.C. Bach (1735–82) was scrupulously trained by his elder brother Emanuel and by Padre Martini. His symphonies also reflect a wealth of his own operatic experience – gained in part in Italy before his arrival in London – in the exceptional lyricism of both his Andante movements and many of his Allegro themes. No one before Mozart seems to have understood as well as he how to underline the curve of a superb melody with a suitable ebb and flow of harmony and surface rhythm. At the same time, many skilful small imitations in the bass or inner parts lend added charm to the texture, again recalling Mozart's effortless devices. Even more important, Bach used this control to make small connections between subphrases, phrases and sentences, developing the musical equivalents of commas, semicolons and full stops (though his phrase hierarchy may nonetheless seem four-square when judged by the standards of later Mozart). Bach's combination of imagination and technical mastery made possible a wide variety and subtle gradation of thematic ideas, which he then distinguished according to expositional functions: even out of context his themes sound like primary, transitional, secondary or closing material.

The younger generation of mature British composers started out well with the *Six Symphonies* op.1 (1761) of Thomas Erskine, Earl of Kelly (1732–81), probably the first independent concert symphonies to be published in England. Erskine, a pupil of Johann Stamitz, had obviously learnt something of his mentor's rhythmic drive, dynamic orchestral treatment and use of thematic contrast. John Collett's op.2 (1766) contains the only English four-movement symphony of the time; but before the minuet a note is printed stating, 'Either or both of the following movements to be played', a clear indication of the insecure status of the four-movement cycle in England. The small works of William Smethergell (op.2, c1778; op.5, c1790) recall at times the symphonies of the second Mannheim generation, especially in their opening gestures, but his forms are too brief to take full advantage of the Mannheim achievements. Perhaps the ablest of the younger British composers was J.A. Fisher (1744–1806), whose *Six Symphonies in Eight Parts* (1772), again extremely short, show sensitive and knowledgeable orchestral writing, including bassoon solos and an early use, for printed music, of triple *piano*. John Marsh (1752–1828) moved away from the small proportions characteristic of his contemporaries, later writing several four-movement symphonies and considerably enlarging the individual movements; his inventive *Conversation Sinfonie* (1784) exploits the idea of a dialogue between two small orchestras, doubtless in imitation of the three double-orchestra symphonies of J.C. Bach's op.18. However, the native production of symphonies in the latter part of the century remained slim. The major contribution of London at the time may be considered not symphonies as such but the London audience of 'connoisseurs and amateurs' whose appreciation and support drew forth the greatest works of J.C. Bach and Haydn.

[Symphony, §I: 18th century](#)

13. Other centres.

The rapid growth of the symphony as a central orchestral genre may be seen in the speed with which it gained popularity in more peripheral areas such as the Netherlands and Sweden. Amsterdam, for example, was treated to a public concert as early as 1738 that included symphonies by Sammartini and Agrell. (There is no evidence, however, for the frequent claim that this concert was conducted by Vivaldi; see Rasch, 1993.) A notable early composer of symphonies identified with various cities of the Netherlands was the somewhat elusive figure A.W. Solnitz (c1708–1752/3), who published 12 symphonies *a 4* in Amsterdam c1739 and another set of six in the 1750s. These show many *galant* traits but no influence of the Mannheim style (as has been asserted). Somewhat later the vigorous concert life and music publishing trade of the Netherlands attracted the peripatetic symphonist Friedrich Schwindl (1737–86), who was active not only in The Hague but also in Germany, Zürich and Brussels. In turn, Brussels fostered the extensive symphonic output of Pierre van Maldere (1729–68), violinist-composer to Charles of Lorraine, who wrote symphonies good enough to be confused with Haydn's.

Like the Netherlands, Sweden boasted a lively concert life in addition to the musical activities of the court. In part for that reason it, too, was an early centre of symphonic production in the form of some 30 symphonies by J.H. Roman (1694–1758). Most are for strings alone, though some are *a 6* or *a 8*. Three movements are standard, but four-movement works in successions such as fast–slow–fast–fast are also common. Roman's symphonies, possibly dating from as early as the late 1730s, are in a solid, well-crafted late Baroque idiom that nonetheless admits many *galant* characteristics. Later in the century Sweden was host to J.M. Kraus (1756–92), who emigrated from Germany to become the greatly admired Kapellmeister to Gustavus III. His symphonies, many of which are lost, rank with some of the best of the time and were greatly admired by Haydn. They are particularly notable for their rich harmony and texture, which contribute to their often deeply expressive character; outstanding examples are his *Symphonie funèbre* on the death of Gustavus III and his Symphony in C \flat , later extensively revised (see Brown, 1990).

Finally, two outstanding Classical symphonists lived in Madrid: Luigi Boccherini (1743–1805) and Gaetano Brunetti (1744–98). The symphonies of both fall almost entirely into the period 1770–90. The attractions of Boccherini's melodies have led many writers to overlook his fine control of other musical opportunities: his handling of rhythmic details as well as phrasing gives a sophisticated impression of both vigour and wit. His themes may reflect familiar Italianate lyricism, but he often adds intensity by use of large-scale linear planning that embraces several four- or eight-bar phrases; and in his concern for the inner parts he seems to have inherited his compatriot Sammartini's understanding of coordinated polyphony as a way of enhancing texture without losing thematic control. In the realm of large-scale form, several of his symphonies make use of cyclic procedures, for example the quotation of material from the opening movement in subsequent ones or the enfolding of one movement within another.

Brunetti's highly original symphonies present a rather different picture: they include a number of stormy works with an unusually high proportion of

minor tonalities matched by abrupt rhythms and jagged melodic lines. His music is effective in performance and appealing for its Haydnesque rhythmic verve and taut continuity. After six early three-movement 'overtures' from 1772, his symphonies use a unique four-movement plan in which the third movement reverses the usual minuet–trio–minuet sequence, consisting of a woodwind 'quintetto' (usually not in minuet style) followed by a contrasting section for full orchestra and then a return of the quintetto. This scheme adds interest to the penultimate movement of the cycle, perhaps a bit whimsically, and lends the first tutti of the finale an additional impact.

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14. Haydn and Mozart.

Because of the long span of time that Haydn and Mozart each devoted to symphonic composition, as well as the number, quality and scope of their works, the symphony must certainly be considered one of the most important and representative genres that they employed. Their achievements go far beyond those of any of the local groupings suggested above, but in curiously opposite ways. Mozart assimilated procedures from many sources besides Austrian ones, most notably from Italy and Mannheim, elevating, enriching and often expanding the original idea or scheme. Haydn, although he spoke of playing other music to stimulate his own ideas, in fact extended and intensified his own procedures more than he developed or refined processes gleaned from others.

(i) Haydn.

(ii) Mozart.

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[Symphony, §I, 14: 18th century: Haydn and Mozart](#)

(i) Haydn.

With nearly 40 years of composing symphonies, Haydn exceeds most other composers of the period in seniority. His symphonies are now generally considered to number 106: the usual 104 plus two early works now designated as nos. 107 and 108. (The traditional numbering, dating from 1907, is often highly inaccurate chronologically, especially for the early works; for the most authoritative recent treatment of the dating of Haydn's symphonies see Gerlach, 1996.) It is difficult to arrange Haydn's prodigious output in periods, because the similarities between chronologically adjacent symphonies often seem less noteworthy than their differences and individualities. In general, his works reflect the circumstances of their composition. As a young man he worked for small establishments, with only modest orchestral forces at his disposal; this is reflected in his earliest symphonies, although his basic approach can already be perceived in the overture-like no. 1, dating from c1757–8. During this period and in the years just after his appointment at the Esterházy court in 1761, Haydn wrote in more different symphonic types and styles than at any other time, including works with extensive concertante elements, canon, fugal finales and suggestions of the church sonata in their tempo arrangement or use of cantus firmus technique. These different styles should not be regarded merely as experiments but as responses to changing requirements, probably including performance in church. In later

years, too, Haydn responded to special challenges with unusually imaginative solutions, as in the hilarious 'Il distratto' (no.60, c1774), whose six movements were originally written as incidental music for a comedy, or in the 'Hornsignal' (no.31, 1765), a brilliant example of concertante (and incidentally cyclic) treatment that incorporates various horn calls (the title, like most such titles in Haydn, did not originate with the composer).

Haydn's earliest symphonies show a preponderance of three-movement cycles, though from the beginning he gave his symphonic finales more weight and interest than those of the typical opera overture. In the course of this period Haydn began increasingly to use four-movement plans of the types already noted in other Austrian symphonists: fast–minuet/trio–slow–fast (nos.32, 37 and 108 of c1757–62, and later nos.44 and 68; see also no.15, with a composite slow–fast–slow movement in place of the opening fast movement); slow–fast–minuet/trio–fast (nos.5, 11, 21, 22 and 34 of c1760–64, and later no.49; see also no.18 of c1757–9, with the sequence slow–fast–Tempo di Minuetto); and finally the standard later cycle, fast–slow–minuet/trio–fast (beginning with nos.3, 6–8 – the trilogy 'Le matin', 'Le midi' and 'Le soir' – and 14, 20, 33 and 36 of c1758–62). Nos.6–7 are among the earliest known four-movement symphonies to incorporate a slow introduction, that of no.6 ('Le matin') representing a rather abbreviated sunrise (see also no.25 of c1760–61, in which the extended slow introduction, obviously related to the independent opening Adagio movements of the same period, precedes a three-movement fast–minuet/trio–fast cycle). However, Haydn did not use this pattern again until the 1770s (nos.50, 53, 54, 57 of 1773–4; nos.71, 73, 75 of c1778–81), and it did not become standard for him until after 1785. Later in Haydn's career came various large-scale refinements and innovations that were important for later composers. These include the introduction of thematic links between the slow introduction and the following fast movement (nos.90, 98, 102–3); the development and exploitation of a wide range of variation forms in slow movements, including alternating or double variations (beginning with nos.53, 63 and 70 in the late 1770s) and effective combinations of the variation, rondo and sonata principles (see Sisman, 1993); the connection of minuet and trio by means of a transition after the trio (nos.50, 99, 104); and the extensive use of sonata-rondo finales (the best-known examples are those of nos.88, 94, 99 and 101–3).

Haydn's position with Prince Esterházy required a steady production of symphonies for immediate performance, providing a unique opportunity for creation and self-criticism. Within the general framework just described, Haydn now began an internal expansion, enlarging his thematic ideas, working out new means of development, evolving more remote tonal excursions and extracting the most effective and varied sounds from a group that often numbered less than 20. The remarkable number of fine symphonies that resulted show numerous characteristic procedures, among them the construction of much of the exposition from a single thematic idea, with contrast often deferred to the closing area; the constant exploitation of the unexpected, unpredictable because the source of surprise changes in each work; and the creation of a clear zone of climax to lend profile and character to the development section. Especially important are two seemingly opposed processes. The first is phrase extension ($a\ b\ b^1\ b^2$ etc.), so that four bars may become seven or eleven.

The second is compression by means of phrase elision, which causes the new phrase to arrive a bar earlier than expected; clear examples from early and late in Haydn's career are the primary themes of the first movements of no.8, based on a Gluck *ariette* in praise of tobacco (see Heartz, 1984, 1995), and no.104. These opposite processes, extension and compression, both induce a state of rhythmic tension or uncertainty that contributes substantially to Haydn's sense of movement.

Numerous biographers have identified a period of 'Sturm und Drang' in Haydn's life in the second half of the 1760s and the early 1770s. Storm and stress can certainly be recognized in the powerful minor-mode symphonies of the period (nos.26, 39, 44, 45, 49 and 52), but this colourful interpretation neglects the fact that works in the minor still represent a distinct minority during this period. Moreover, the implied relationship (causal or otherwise) between the symphonies in question and the German literary movement known as the *Sturm und Drang* rests on shaky chronological grounds, since the latter is associated primarily with the mid-1770s and later, after Haydn's (and others') principal contributions to this style.

Beginning in 1776, probably because of his heavy new operatic responsibilities, Haydn's activity in the symphony seems to have reached a temporary plateau; his rate of production declined somewhat, and a number of these works seem somewhat neutral in character despite their mastery of the symphonic idiom. Though some writers have viewed this period in a negative light (e.g. Landon, 1955), it was during precisely this time that Haydn shaped many of the characteristic features of his late symphonic style, including the use of variation slow movements, rondo finales, and sophisticated new approaches in the realms of texture, harmony, form and orchestration. These symphonies also show numerous direct connections with stage or opera: nos.50, 53, 60, 62, 63, 73 and possibly 67, for example, incorporate movements from Haydn's opera overtures (Fisher, 1985).

The culmination of Haydn's achievements as a symphonist came in the years 1785–95. A Paris commission of 1785 resulted in six new symphonies (nos.82–7, the 'Paris' Symphonies) for the Concert de la Loge Olympique, followed by nos.88 and 89 (the 'Tost' symphonies, 1787) and 90–92 (the 'Comte d'Ogny' or 'Oettingen-Wallerstein' symphonies, 1788). In these works Haydn reached new heights of ingenuity, humour and unpretentious intellectuality, the last chiefly in matters of development and thematic relationship (see especially no.88). Later the London trips of 1791–2 and 1794–5 each yielded two series of six symphonies, nos.93–8 and 99–104, that equal those of the preceding groups in all those qualities and exceed them in breadth of conception, melodic appeal, orchestral brilliance and magisterial but never pompous dignity.

Haydn was an innovator in all directions. Nearly every symphony contains ideas of a variety that defies categorization. Two recurrent but constantly changing procedures give some insight into his methods. First, by treating the phrase less as a goal in itself than as a part of larger rhythmic groupings (sentence, paragraph), he generated an unusually broad rhythmic control, to which his frequent elision techniques also contributed.

Second, by extending the developmental process to encompass both the exposition and recapitulation, the latter often substantially recomposed rather than merely restating the material of the former (see Wolf, 1966), he demonstrated revolutionary potentialities in sonata form. These ideas exercised a major influence on Beethoven.

The scope of Haydn's imagination can only be hinted at by reference to a few representative examples. His famous dynamic surprises (e.g. the *ff* tutti entrance in the slow movement of the 'Surprise' Symphony, no.94, or the characteristic 'thunderclap' repetitions of primary themes) go beyond mere effect to delineate structure and vitalize rhythmic flow, goals also identifiable in details such as the frequent use of cross-accents – another technique appropriated by Beethoven. Similarly, the famous 'dwindling' conclusion of the Farewell Symphony, no.45 (1772) – anticipated eight years earlier in the *pp* ending of no.23 – exemplifies among other things Haydn's concern with the coherence of the symphonic cycle (see Webster, 1991). This concern also appears in the cyclic recall of material from earlier movements in the finales of nos.31 and 46. As an orchestrator Haydn used many fresh sounds, including an opening drum-roll (no.103), english horns in place of oboes (no.22), solo double bass (trios of nos.6–8, finales of nos.72 of 1763, 31 and 45), janissary instruments (no.100) and four concertante horns (nos.72, 31; compare also nos.13 and 39, also with four horns, and the slow movement of no.51, with horn solos at both extremes of range). The many solos for strings and wind were considered exemplary by critics even in the epicentre of the symphonie concertante, Paris itself.

Haydn's range of symphonic tonalities is the broadest of any 18th-century composer: in contradiction to the myth of the 'cheerful' Haydn, he actually wrote a larger proportion of works in minor keys than most 18th-century symphonists (exceptions are Vanhal, Beck and Gossec), and no.45 is the only known symphony of the 18th century in F \flat minor. Tonal relationships between movements are less adventurous than in his piano sonatas and chamber music, although the G major second movement of no.99 in E \flat must have been surprising in its time. Within movements, however, modulations often explore daringly remote tonalities by new pathways, especially various types of 3rd relationship; here Haydn clearly anticipated Beethoven and Schubert.

Haydn's attention to structure may account for his apparently lesser emphasis on melody in its own right: despite many themes of great appeal, he often impresses more with motivic evolutions than through the originality or beauty of his initial material. Many of Haydn's themes begin the process of motivic accretion and development even at their first appearance. Indeed, the folklike quality commonly associated with his themes may in certain cases result less from true folk influence than from this developmental intent, which requires thematic material that is simple in both melody and rhythm in order to leave room for later manoeuvres. Haydn's extended and forceful transition sections also include considerable development, and his frequent 'monothematic' expositions, in which the secondary theme restates or is derived from the primary theme, may also be regarded as examples of this developmental principle.

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(ii) Mozart.

Mozart began writing symphonies in England in 1764, more than a quarter of a century before Haydn's visits. With this very early start, at the age of eight, Mozart's composition of symphonies spans nearly 25 years; but his activity was sporadic, resulting from the needs of a variety of circumstances rather than, as with Haydn, the steadier requirements of a permanent appointment. This led to a somewhat heterogeneous instrumentation and style that do not necessarily reflect Mozart's own preferences or stylistic development. The friendly contact with J.C. Bach and Abel in London furnished Mozart with an enduringly significant model: a warmly Italianate style of compelling lyricism and graceful rhythmic movement, to which his Austro-German background added harmonic depth, textural interest, subtlety of phrasing and orchestral virtuosity.

Mozart's early symphonies are beset with numerous problems of authenticity and chronology. The earliest works, written in London and the Netherlands in 1764–6 during the Mozart family's first grand tour, are now considered to include k16, the recently discovered 19a, 19, 22 and 45a (Zaslaw, *Mozart's Symphonies* 1989). All are in three movements with a 3/8 finale. Each first movement is in binary-sonata form, in which only the second half of the exposition, beginning with the secondary theme, is recapitulated; the only anomalies are the omission of double bars and repeat signs in k19 and 22 (as in most Italian overtures and many Mannheim symphonies) and in k22 the return of the primary theme at the end to round off the movement (again as in many Mannheim symphonies). Though these symphonies are routinely described as Italian in style, it requires only four bars of k16 to observe the stylistic blending mentioned earlier. It opens with a bustling operatic triad theme in unison, but beginning in bar 4 there are held chords, with suspensions, in all parts except the bass (which moves in an offbeat crotchet figure); the effect is that of a Fuxian counterpoint exercise. After a repetition of both phrases, the scurrying turns and tremolos of the transition return us to the opera house. Either or both of the two slightly later works k19a and 19, usually assigned to London, may have been written after the Mozarts' departure for the Netherlands in September 1765 (Zaslaw, *Mozart's symphonies*; however, Gersthofer, 1993, considers k19 the earlier of the two and assigns it to London). The opening of k19a recalls J.C. Bach's singing-allegro style, while that of k19 is a statement-and-response cliché obviously patterned on the main theme of an Abel symphony Mozart had copied. Though these movements contain a number of sophisticated touches, they often sound four-square owing to their abrupt rhythms and a general lack of linear direction. In the Andantes, however, the leisurely Italianate lines sometimes stretch to unexpected lengths, and the slow movement of k22 (The Hague, December 1765) introduces both more counterpoint and more chromaticism than most such movements of the time, in the latter case foreshadowing the characteristic touches of harmonic pathos in Mozart's later works.

With the little symphonies k43, 45 and 48 of 1767–8, written in Vienna, Mozart made a seemingly sharp turn towards the four-movement Viennese model. More important than the number of movements, however, is the continuing blend of German and Italian traits. Almost every transition brings

the familiar Italian tremolos; trill, snap and turn figures activate many themes; and there are cantabile Andantes and 3/8, 6/8 and 12/8 finales. But one also finds rather squarely phrased slow movements (k48), plodding divertimento-style triplet lines (k45, minuet and trio) and themes like remnants of counterpoint exercises (opening of k45). Arguably the best of this group is k48, whose 'affinity with such works as Haydn's Symphonies Nos.3 and 13 is quite obvious' (Larsen, 1956, p.162); in the opening movement this can be recognized in the sweeping primary theme, the strong rhythmic drive, the sharp dynamic contrasts and the omission of a clear secondary theme (otherwise virtually *de rigueur* in Mozart's first movements), not to mention the surprise cadence in the closing section. The presence of these Haydnesque elements, however, also draws attention to Mozart's development as a symphonist: though using highly rhythmic material, he maintains his identity with the characteristically orderly punctuation between phrases and theme groups, the italianate lines and chromaticism in the slow movement and the brashness of the minuet, which after four sober opening bars explodes in violin semiquaver scales that rush up two octaves in two bars. The first-movement forms show a continuing diversity: among these supposedly Viennese-modelled works, the first movement of k43 maintains the binary-sonata design of the early symphonies, and k45 omits repeats, anticipating its re-use as the overture to *La finta semplice*. Although Mozart must have heard many full sonata forms by Viennese composers such as Hofmann and Dittersdorf, only k48 has a convincing reprise of primary material.

The 1769–71 period includes two trips to Italy, separated by a return to Salzburg. The symphonies associated with the first journey strongly reflect familiar Italian usages such as three-movement cycles (k74, 81, 84), linking of the first and second movements (k74, 95), omission of repeat signs, and even exposition-recapitulation forms (with the two halves connected by a transition over a dominant pedal; first movements of k74, 84). By contrast, a symphony written while back in Salzburg in July 1771, k110, illustrates a growing fusion of styles: the German background entails the presence of four movements, with full sonata form (including repeats) in the first movement, a vigorous minuet with a near-canon between violins and bass and a rousing finale (also with a hint of violin-bass imitation at the beginning) that includes a well-developed episode in the relative minor. In the slow movement, however, a leisurely italianate melody betrays thoughts far from rainy Salzburg, though here again the well-schooled Germanic texture includes a clever dialogue between violins as well as other attractive inner lines and brief imitations. Back again in Milan, k112 (November 1771) falls less under the Italian spell than the symphonies of the first journey. In the secondary section a charming dialogue between the oboes (doubled at the octave by divided violas) and the violins immediately evokes an *opera buffa* argument by its snap rhythms. Similarly, the 3/8 finale begins like a typical curtain-raiser; but subsequently the stress falls on a balanced unfolding of ideas, an attitude already apparent in the development of the first movement (in full sonata form, with repeats) and the well-crafted slow movement. In sum, Mozart's symphonies of 1771 begin to exploit the contrast between German and Italian styles, inexhaustible sources of colour and balance that were to become the main underlying characteristics of his personal style. By this time he was moving towards an effectively integrated style, and many phrases contain evidence

of originality, charm and strength. On the other hand, segmentation often tends to interrupt the basic movement, forestalling the development of a broader continuity.

The highly productive period in Salzburg from December 1771 to August 1772 yielded at least eight symphonies. There are still stylistic mixtures not yet fully assimilated: the first movements of k133 and 134, for example, still use the type of sonata form in which recapitulation of the primary theme is withheld until near the end (to be followed in k134 by a coda – so labelled – featuring a crescendo passage). As representatives of Mozart's most evolved and expansive style to date, however, works such as k132 and 134 deserve more frequent revival: k132 shows how Italian high spirits can be applied in a fully developed sonata form (here without repeats), and k134, which contrasts a driving 3/4 Allegro – Haydnesque except for its formal structure – with a spacious early version of the Andante cantabile mood and opening melodic gesture of 'Porgi amor' from *Le nozze di Figaro*.

After a third trip to Italy for the production of *Lucio Silla* in November 1772–March 1773, Mozart again set about composing symphonies, producing four in the space of one and a half months. The strongly italianate orientation of these works is evident both in their overall style and in such formal traits as the omission of minuets and trios, the presence of transitions to connect each movement in k184/161a and 181/162b, and in the second of these works the use of exposition-recapitulation form in the first movement. Yet contrapuntal touches such as the double fugato that opens the finale of k199/161b remind us that Mozart was now, doubtless to his chagrin, back in Salzburg.

Autumn 1773 marks the beginning of Mozart's maturity as a symphonist. When he returned to Salzburg at the end of September from a ten-week stay in Vienna, he began writing works in a more fully realized style that resolved earlier conflicts and imbalances while at the same time increasing the size and expressive range of every movement. The design of first movements follows the full sonata pattern, emphasized by stronger punctuation between sections and sharper thematic contrast, both melodically and orchestrally. Now there are no static lines, no dead spots, no loose ends. From this period stems the first of his only two minor-mode symphonies, k183 in G minor (dated 5 October 1773), a work of precocious feeling with an opening in syncopated octaves that recalls Haydn's 'Lamentatione' (no.26 in D minor, written some five years earlier). Balancing this darker part of the spectrum, the genial symphony k201 in A (dated 6 April 1774) contains two of the most hilarious passages anywhere in Mozart. The first occurs at the end of each half of the minuet, where unison oboes and horns add two bars of dotted musical parody. The second occurs in the finale, where a rising whirlwind scale appears out of nowhere in the violins at the end of the exposition, development and recapitulation; left up in the air each time, it is only brought down to earth at the last possible moment by the closing chords of a brief coda. Mozart had already assimilated the strategy of Haydn's long-range structural question marks.

After these works of 1773–4 Mozart essentially had no call to compose symphonies until the 'Paris', k297 (June 1778), written after his extended stay at Mannheim in 1777–8. Both this and the three he composed after his return to Salzburg in early 1779 (k318, 319 and 336) reflect his experiences in Mannheim and Paris, as seen in their orchestration (including clarinets for the first time in k297), use of three movements, and omission of double bars and repeat signs in the opening movements. The choice in k318 of a type of da capo overture form (see above, §5) has led to speculation that it was originally written as the overture to one of Mozart's vocal works of the period.

Mozart's composition of symphonies was even more sporadic after his move to Vienna in 1781, but the works he did produce are, of course, among the masterpieces of the symphonic literature: k385, the 'Haffner' (no.35 in the traditional numbering, 1782), originally intended as the core movements of a serenade; k425, the 'Linz' (no.36, 1783); k504, the 'Prague' (no.38, 1786; 'no.37' is a symphony by Michael Haydn with a slow introduction by Mozart); and the great trilogy of summer 1788, consisting of k543 in E \flat ; k550 in G minor and k551 in C, the 'Jupiter' (nos.39–41). In addition to the extraordinary expansiveness, originality, emotional depth, sophistication and craft of these works, the last four in particular may be seen as consummate examples of the different expressive characters a work by Mozart may evince: vivacious *buffo* style in no.38, italianate lyricism and warmth in no.39, an often disturbing 'Sturm und Drang' in no.40 and transcendent brilliance – including contrapuntal brilliance – in no.41.

Mozart's own natural gifts, especially his feeling for colour and balance, set the pattern for a number of specific differences between his symphonies and those of Haydn. His sensitivity to colour produced more regular assignments for the wind instruments and, often, a more idiomatic style of writing. It was this colour sense, too, that called forth his rich chordal vocabulary and his ingenious and far-ranging, but always smoothly executed, modulations. One might even relate Mozart's highly variegated rhythms to a sense of colour, at least if 'colour' is equated with variety and contrast. In a sense his remarkable rhythmic vocabulary is a by-product of contrast on a still larger scale, namely the strong characterization of structural areas by the creation of special thematic types: as with J.C. Bach, one can usually recognize the precise expositional function of a Mozart theme even when it is removed from its context.

This concern for colour also appears in Mozart's handling of development sections. The reliance on modulation, often without significant thematic alteration, has caused some writers to consider Mozartian developments less substantial and 'serious' than Haydn's. Yet the character of Mozart's expositions to some extent demanded his own special solutions later in the movement: elaborate motivic development might blur the characteristic thematic personalities that had been so carefully distinguished in the exposition, and in any event a perfectly formed phrase of exquisite lyricism may not lend itself easily to fragmentation. Thus Mozart's development sections typically maintain interest by refreshing one or more of his established thematic types with a trip through unfamiliar orchestral and harmonic territory, so that the tonic reprise can be recognized as its proper

home. In the same way, Mozart rarely rewrites his recapitulations to the extent that Haydn does, though he frequently appends a coda, as implied already.

The word 'symmetry', sometimes too casually applied to Mozart's music, usually expresses qualities of coordination and balance. In any single phrase-unit in Mozart the activity of each musical element is typically coordinated to an unusual degree, a characteristic that in turn makes possible meticulous balances in activity between phrases. At the opening of no.41, for instance, the strong rhythmic activity of the first two bars is offset by lesser melodic and harmonic action; this leads to a balancing pair of bars in which melody and harmony take the lead while rhythm is relatively quiescent. These shifting priorities, also carefully adjusted between the larger sections of a piece, provide one explanation for the convincing flow of Mozart's music, a motion very different from Haydn's driving motivic development and broad tensions.

Two final characteristics of Mozart's mature symphonic style may be worth noting. First, some aspects of his rhythmic control, though less noticeable on the surface than Haydn's motivic drive, often contribute significantly to the fundamental movement. For example, the progress of the harmonic rhythm, especially as reflected in the rate of chord change, can effect a compelling climax. Thus in the first bars of no.40 the chord rhythm accelerates in an almost geometric progression: one four-bar chord, two two-bar chords, seven one-bar chords, six half-bar chords, and four crotchet chords, pausing finally on a two-bar dominant. A second point, also generally overlooked, concerns Mozart's development of an ending that included both serenity and brilliance. Between the usual *forte* cadential themes he sometimes introduced a *piano penultimo*: a quiet, reflective theme that enhances the brilliance of the final cadential bars (see for example the first movement of no.40). This heightened contrast in the closing area lends a special conviction and definitive repose to a Mozartian conclusion, noticeable in embryo as early as the first movement of k134. In perfecting other parts of the movement, he had attained a superb balance of phrases, thematic areas and main divisions; now, for the end of a movement, he discovered the means to a totally satisfying finality.

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[Symphony](#)

II. 19th century

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- Symphony, §II: 19th century

1. The essence of the genre.

For all its outward variety, the 19th-century symphony exhibits remarkable coherence as a genre, from the early symphonies of Beethoven up to the middle-period symphonies of Mahler. The genre's identity rests in part on external criteria of size and structure: composers consistently designated as a symphony a work for a medium- or large-sized orchestra, usually consisting of three, four or five movements (most commonly four). These movements generally follow the pattern of (1) an extended opening movement, often in sonata form, sometimes preceded by a slow introduction; (2) a lyrical slow movement, typically in sonata form, *ABA*, or theme and variations; (3) a dance-inspired scherzo movement, in triple metre; and (4) a fast finale. The order of the two middle movements was sometimes reversed, and there were of course other exceptions to this pattern in practice, but they remain exceptions.

By these external criteria alone, however, one could legitimately define a symphony as a 'sonata for orchestra', whereas in fact the differences between the two genres are profound. Throughout the late 18th and 19th centuries critical commentary on the symphony repeatedly emphasized distinctive qualities: an essentially polyphonic texture and a 'public' tone. The symphony was consistently valued for its unique ability to unite the widest possible range of instruments in such a way that no one voice predominates and all contribute to the whole. Although chamber music could lay similar claim to an essential equality of voices, its timbral resources were necessarily limited and it was performed before a relatively small, elite audience (if indeed before any audience at all). The concerto, in turn, although decidedly public in nature, never enjoyed the prestige of the symphony because of the genre's aesthetically suspect propensity towards virtuoso display.

Performed by a large number of players on a diverse range of instruments and projected to a large gathering of listeners, the symphony came to be seen as the most monumental of all instrumental genres. The all-embracing tone of the symphony was understood to represent the emotions or ideas not merely of the individual composer but of an entire community, be it a city, a state, or the whole of humanity. As reflected in the writings of such critics as Paul Bekker, Arnold Schering and Theodor Adorno, this perspective continued into the 20th century, yet by the end of the century it was all but lost. It nevertheless constitutes one of the essential elements in perceptions of the symphony throughout the 19th century. Indeed, the essence of this perspective is evident as early as 1774 in Schulz's entry on the Symphony for J.G. Sulzer's *Allgemeine Theorie der*

schönen Künste, where Schulz likened the symphony to a 'choral work for instruments', in which no single voice predominates but in which, rather, 'every voice is making its own particular contribution to the whole'. It was specifically in this latter connection that Schulz compared the symphony to a Pindaric ode, a work written to be sung in communal celebrations by a large chorus and expressing the ideas of an entire community, as opposed to those of the poet alone. Schulz went on to take three prominent composers of his generation to task for writing symphonies that sounded too much like arias performed on instruments: he declared certain (unspecified) movements by J.G. Graun, C.H. Graun and J.A. Hasse to be 'feeble' in their effect in spite of – or rather, precisely because of – their melodic beauty. Only occasionally, according to Schulz, did these composers succeed in achieving the 'true spirit of the symphony', which is to say, a predominantly polyphonic texture in which all voices contribute more or less equally.

This perception of the symphony as an expression of communal sentiment grew throughout the 19th century. According to Koch (1802), the symphony 'has as its goal, like the chorus, the expression of a sentiment of an entire multitude'. Fink, a generation later (1834–5), amplified this by declaring a symphony to be 'a story, developed within a psychological context, of some particular emotional state of a large body of people'. It is by no means coincidental that so many programmatic interpretations of seemingly 'absolute' symphonies conjure up images of large groups rather than of individuals. Momigny's analysis (1803–6) of Haydn's Symphony no. 103 is typical: here, a large gathering prays for relief against the terrors of thunder, rejoices at the arrival of sunny weather and cowers collectively at the sudden and unexpected return of the thunder towards the end of the movement. Momigny's analysis of a chamber work, by contrast, Mozart's String Quartet in D minor K421, focusses on Dido's anguish at Aeneas's departure from Carthage: the grief expressed here is personal, not collective. The many programmatic interpretations of Beethoven's Seventh Symphony, in turn, evoke images of some kind of communal gathering, such as a peasant dance or wedding (first movement), a priestly ceremony (second movement), a dance (scherzo) and a bacchanal (finale). However naive such interpretations may strike us today, they reveal a fundamental disposition towards hearing in a symphony the sentiments of a multitude as opposed to those of a mere individual.

Throughout the 19th century this relationship of individual voices to the orchestra as a whole was frequently compared to the relationship between the individual and the ideal society or state – that is, to an essentially democratic, egalitarian society in which no single figure predominates and in which individuals can fully realize their potential only as functioning members of a much larger society. Individual voices are 'melted to become discrete single elements within the whole', as one anonymous writer put it in 1820, thereby reflecting 'the universality of humanity'. In this regard, Beethoven's Ninth Symphony lies very much within the tradition of the genre, in spite of its external novelty of adding voices. Schiller's text extols the ideals of utopian brotherhood and social equality, precisely those characteristics that contemporaneous writers associated with the genre of the symphony itself.

The distinction between sonata and symphony extended to the audience as well, which in turn had important ramifications for symphonic style. Until the second quarter of the 19th century the sonata was essentially a domestic genre, to be performed either for the pleasure of the performer alone or at most for a small circle of friends. The symphony, by contrast, had to fill increasingly larger spaces and appeal to a diverse audience, particularly from the late 18th century onwards. Accordingly, the symphony was perceived as a genre that by its very nature had to use broader gestures and simpler themes than were either feasible or desirable in a sonata. Symphonic themes – particularly those found in the opening of a first movement – could not be too introspective or rely on refinement and embellishment to make their effect. On hearing the bold unison opening of Brahms's D minor Piano Concerto at a concert for the first time, Bruckner is reported to have said in a loud whisper: 'But this is a symphony theme!'. Whatever the veracity of the anecdote, it illustrates the underlying assumption about the nature of symphonic themes and the symphonic genre in general (Bruckner presumably did not know at the time that Brahms's concerto had in fact been conceived as a symphony).

By the late 18th century, then, but particularly in the wake of Beethoven, the symphony emerged as an institutional projection of the beliefs and aspirations of composers, performers and audiences alike. Mahler's much-quoted remark in the early 20th century that a symphony must be 'like the world' echoes a long tradition that viewed the symphony as the most cosmic of all instrumental genres.

This tendency towards the cosmic is most immediately evident in the ever-increasing size of the symphonic orchestra. At the beginning of the 19th century standard scoring for a large ('grosse') symphony called for strings, double woodwind (flutes, oboes, clarinets, bassoons), two horns, two trumpets and timpani. New instruments were steadily introduced over the course of the century. Trombones, traditionally restricted to the realms of church and theatre, appear in the finale of Beethoven's Fifth Symphony, the 'Storm' movement of his Sixth and the finale of his Ninth. The piccolo, double bassoon and certain percussion instruments, such as the bass drum, triangle and cymbals, previously reserved for special effect (e.g. Haydn's Military Symphony and the finale of Beethoven's Ninth) become increasingly common during the second half of the 19th century, with the symphonies of Mahler constituting a veritable compendium of orchestral instruments. That Mahler should use such unlikely instruments as cowbells and anvils speaks not only to his own personal style but also to the broader tradition of the symphony as an all-encompassing genre. The introduction of valved brass instruments in the 1820s and 30s dramatically increased the useful range and timbre of horns and trumpets. By the end of the century the norm for a large orchestra had grown to triple woodwind (with third players doubling on an additional instrument) and up to 20 brass instruments, in addition to an ever-increasing number of strings. As concert halls grew in size, so did the ensembles performing there.

Beyond these purely technical changes, and partly as a result of this expansion of orchestral possibilities, timbre itself became a distinctive feature for symphonists. Quite aside from issues of form, harmony or thematic construction, the timbre of Berlioz's symphonies is distinct from

that found in the symphonies of Bruckner, which in turn is altogether different from that found in symphonies by Brahms, Tchaikovsky or Mahler. Every major symphonist of the 19th century felt a certain obligation to create a distinctive orchestral sound within the genre. This timbre, in turn, represented something far more basic than an additional 'layer' imposed on a composition's essential part-writing. Here again, the contrast between sonata and symphony is particularly evident: 19th-century critics consistently distinguish true symphonies from 'orchestrated sonatas' by the nature of the orchestral writing. A true symphony was perceived as a work whose very essence emerged from the polyphonic web of all instrumental parts and their distinctive colours.

Because of the symphony's aesthetic prestige, and because of the sheer technical demands of writing one, this genre was almost universally acknowledged as a touchstone of compositional prowess as early as the first quarter of the 19th century. It was widely felt that a composer could not (or at least should not) step forward with a work in this genre until he had shown sufficient mastery of smaller, less demanding forms of composition. The symphony was seen as a means of achieving fame but not fortune, for in spite of its prestige the genre as a whole remained economically unprofitable for composers and publishers alike. Symphonies were difficult to compose, demanding to perform and expensive to publish. Printed scores, moreover, had little appeal beyond a relatively small market of affluent connoisseurs. It was rare for a symphony before Beethoven's time to be published in score. Indeed the first Beethoven symphony to be published in score on the Continent – the Seventh – did not appear until 1816, and his Fifth and Sixth were not published in score until 1826. Arrangements, particularly for piano, were distributed more widely, but here again the market was fairly limited. Kirby's survey (1995) of symphonies published in German-speaking lands during the 19th century, including piano arrangements, shows that only 122 symphonies were issued between 1810 and 1860 – that is, only two or three works each year. These numbers increased somewhat in the later decades of the century but remained relatively small even in comparison with other large genres like the oratorio or opera. In an odd way, the poor economic incentives of symphonic composition helped add to the genre's aura as the highest form of instrumental music. Anyone composing a symphony, after all, could scarcely be accused of pursuing commercial gain.

Ironically, the number of performance venues for symphonies began to increase exponentially in the third and fourth decades of the 19th century, even as the production and dissemination of new works in the genre declined. Symphonies, along with oratorios, constituted the central repertory of the many music festivals that sprang up in Germany during the first half of the 19th century. The emergence of a canonic repertory centred on the late symphonies of Haydn and Mozart and the nine of Beethoven helped further the growth of civic orchestras and standing concert series in Germany and elsewhere during the second quarter of the century. Yet this same canonic repertory also made it more difficult for new works to find acceptance.

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2. Beethoven.

Beethoven's First Symphony appeared on the musical scene at a time (1801) when instrumental music in general, and the symphony in particular, was beginning to enjoy an unprecedented rise in aesthetic status. By the last decade of the 18th century the symphony had already established itself as the most prestigious of all instrumental genres, yet because it lacked a clearly perceptible object of representation, it was typically received (along with all other forms of instrumental music) as a means of entertainment rather than as a vehicle of social, moral or intellectual ideas. In his *Critique of Judgment* (1790), Kant echoed the general sentiment of his time in dismissing instrumental music as 'more pleasure than culture' on the grounds that it could not incorporate concepts and must therefore be judged according to the pleasure emanating from its form alone. Any associative content of thought in the mind of the listener, according to Kant, was merely 'accidental'. Instrumental works that did attempt to 'represent' a specific event or object, in turn, were routinely scorned as naive and aesthetically inferior.

Within only a few decades, Kant's views on this matter had been thoroughly supplanted, at least in Germany, where instrumental music was cultivated with special intensity. This is due in part to the growing recognition of the symphonic achievements of Haydn, Mozart and Beethoven in the early 19th century, and in part to a broader change in attitudes towards instrumental music in general. Around 1800 the perceived defect of instrumental music – its lack of a text and a definite object – began to be seen as a virtue. A number of influential critics argued that music without a text was actually superior, on the grounds that it was freed from the mundane strictures of semantics and syntax. With this change in aesthetic perspective came the premise that in addition to purely musical ideas, a work of instrumental music could now embody moral, philosophical and social ideas as well.

Of all musical genres, the symphony was the greatest beneficiary of this new aesthetic. In reviews dating from 1809 and 1810, E.T.A. Hoffmann declared the symphony to be the 'opera of instruments' and likened it to the drama. Such assertions reflect not only the symphony's implicitly dramatic qualities, but also its aesthetic status and its ability to incorporate broader ideas beyond the purely musical. Beethoven was of course by no means single-handedly responsible for the emergence of the symphony as a vehicle of ideas: the origins of this transformation are already evident in the late 18th century, even before he had begun to make a name for himself as a symphonist. Beethoven nevertheless played a central role in transforming the genre at a crucial moment in its history, and his direct impact would continue to be felt by several subsequent generations of symphonists. Particularly from the 'Eroica' onwards, Beethoven was seen to have explored a variety of ways in which instrumental music could evoke images and ideas transcending the world of sound. The notation of a 'poetic idea' has been a central constant in the reception of Beethoven's instrumental music from the composer's own day down to the present, and nowhere is this understanding more evident than in the reception of the Fifth Symphony. Long before Anton Schindler had related Beethoven's putative comment about the work's opening – 'Thus fate knocks at the door' – E.T.A. Hoffmann and others had perceived in this symphony an idealized trajectory of struggle leading to victory. Symphonies with programmatic

titles or movement headings, such as 'Eroica' or 'Pastoral', pointed the way all the more openly towards such extra-musical interpretations.

The nature of these interpretations has of course varied widely. To have equated a symphony like the 'Eroica' with a specific individual beyond the most general level would have been seen, even in Beethoven's day, as an exercise in triviality. At the same time, to have perceived this work as an exemplar of 'pure' music, with no connection to the outer world whatsoever, would have been unthinkable. The aesthetic of 'absolute' music, necessarily defined in terms of what it was not, began to emerge only in the middle of the 19th century. Although elements of this outlook are certainly evident towards the end of the 18th century in the writings of such figures as Wackenroder, Tieck and Hoffmann, the idealist aesthetic of the time perceived instrumental music as the sonorous reflection of a higher, abstract ideal. Critics of the early 19th century could thus posit a connection between music and ideas without feeling compelled to deliver any detailed explication of what those ideas might actually be.

From a more technical perspective, Beethoven's symphonies explore a wide range of compositional approaches to issues that would similarly occupy at least several generations of later composers. Indeed, Beethoven's innovations in formal design are so consistently extraordinary, at the level of both the individual movement and the multi-movement cycle, that it is impossible to single out any one of his symphonies as 'typical'. His integration of vocal forces into the finale of the Ninth Symphony is merely the most obvious of the many ways in which he explored fundamentally new approaches to the genre. The Third Symphony, with its evocation of ethical and political ideals and of death ('*Marcia funebre*') substantially extended the bounds of the earlier 'characteristic' symphony and explicitly opened the genre into the realm of the social. The Fifth Symphony is an essay in cyclical coherence through thematic transformation and inter-movement recall. The Sixth ('Pastoral') considers the intersections of man and nature and in so doing explores the pictorial potential of instrumental music in ways that range from the vague (with the first movement heading, 'Awakening of Happy Thoughts upon Arriving in the Countryside') to the astonishingly specific (the birdcalls, labelled by species, that close the slow movement). The Seventh Symphony, perhaps the most popular of all Beethoven's symphonies in the 19th century, eschews programmatic headings but explores orchestral sonorities and rhythms with unparalleled intensity.

Among Beethoven's symphonies, the 'Eroica' nevertheless stands out as a work of singular historical significance, both for its emotional content and technical innovations. Beethoven extended the size and emotional scope of the first movement to unprecedented lengths (even without a slow introduction, its 691 bars dwarf any comparable previous movement); introduced the 'functional' genre of the march into the slow movement; produced a through-composed scherzo of novel length and speed; and provided a proportionately substantial finale that is at once both readily apprehensible and profound, integrating variations on a simple theme with a later countertheme and extended passages of highly sophisticated counterpoint. The work as a whole, moreover, follows an overarching emotional trajectory that has often been described as approximating a

process of growth or development. The similarity in the opening themes of the two outer movements is scarcely coincidental and contributes to a broader sense of a dramatic psychological trajectory in which the finale does not merely succeed the previous movements but effectively represents a culmination of all that has gone before. Critics have necessarily resorted to metaphor in describing this emotional trajectory, and although these metaphors have varied widely in their level of detail they have almost invariably been associated with the idea of struggle followed by death and culminating in rebirth or rejuvenation. That Beethoven's music could evoke such imagery so consistently and enduringly reflects the continuing power of his music and of the new aesthetic of instrumental music that emerged around 1800.

The Fifth Symphony also stands out as a work of unusual historical importance, particularly as regards the question of cyclical coherence. With its overt manipulation of a single motive across multiple movements, its blurring of boundaries between the two final movements, and the extended return to an earlier movement (the third) within the course of its finale, the Fifth brings to the surface strategies of cyclical coherence that had long been present but rarely made so obvious. The Fifth is also significant for the emotional weight of its finale, which reintroduces and resolves issues and ideas left open in earlier movements. Beethoven thereby placed unprecedented weight on a symphonic finale in a manner that was immediately palpable. The finales of other symphonies, like the Seventh and Eighth, affirm a more traditional function; as a whole, these works also re-establish the use of more subtle connections among their respective four movements, placing greater reliance on the principle of complementarity, by which contrasting units create a coherent whole.

The historical impact of the Ninth Symphony is considered in §4, below.

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3. Beethoven's contemporaries.

The generation of symphonists working during Beethoven's lifetime remains in many respects the most obscure of any in the entire history of the genre, for these composers laboured not only in the shadow of Beethoven but of Haydn and Mozart as well. Indeed, the symphonies of the two earlier composers provided the most important models for Beethoven's contemporaries; not until the 1820s did Beethoven begin to assume his singular importance as the genre's paradigmatic composer, and even then only gradually. As late as 1840, Robert Schumann was bemoaning the plethora of living composers who could imitate 'the powdered wigs of Haydn and Mozart but not the original heads beneath those wigs' and write symphonies 'as if Beethoven had never existed'.

Even symphonies by well-known composers of the early 19th century, such as Méhul, Rossini, Cherubini, Hérold, Czerny, Clementi, Weber and Moscheles were perceived in their own time as standing in the symphonic shadow of Haydn, Mozart, Beethoven, or some combination of the three. These works remain little-known today. Czerny and Ferdinand Ries, in particular, were seen as imitating Beethoven all too directly. Peter von Winter's *Schlacht-Sinfonie* of 1814 uses a concluding chorus a full decade before Beethoven's Ninth; in its essentially one-movement form, however,

this occasional work stands outside the generic tradition of the symphony. New symphonies by other composers, including Paul Wranitzky, Adalbert Gyrowetz, Friedrich Witt, Franz Danzi, Friedrich Fesca, Franz Krommer, Johann Wilms, Andreas and Bernhard Romberg, Joseph Küffner, Norbert Burgmüller and Johann Wenzel Kalliwoda were greeted with respect and sometimes pleasure, but rarely with enthusiasm.

Spohr, the best-known symphonist among Beethoven's contemporaries, followed the model of Mozart in his early symphonies but began to experiment boldly with the genre after Beethoven's death. His 'Die Weihe der Töne' (1832) is an instrumental work based on a poem of the same name, which Spohr asked to be distributed or read aloud before every performance (the full title of the work reads 'The Consecration of Sound: Characteristic Tone-Painting in the Form of a Symphony, After a Poem by Carl Pfeiffer'). Spohr's Sixth, the 'Historical Symphony' (1839), was written 'In the Style and Taste of Four Different Periods', representing the generations of Bach and Handel (first movement), Haydn and Mozart (second movement), Beethoven (scherzo) and the present day (finale); it is revealing that a number of critics, including Schumann, could not tell whether this finale was merely a weak movement or an ironic parody of what was then the latest style. The three movements of Spohr's Seventh Symphony, written for double orchestra and subtitled 'The Earthly and the Divine in Human Life' (1841), follow a trajectory from the 'World of Childhood' through the 'Age of Passions' to the 'Final Triumph of the Heavenly'.

Schubert, too, wrote his early symphonies following the generic norms of Haydn and Mozart but soon came to recognize an inner need for a new approach. He admired Beethoven's symphonies and confessed to a friend in 1824 that he was himself working his way towards a large-scale ('grosse') symphony by composing string quartets. At the time, in fact, he had already completed the two remarkable movements of his Unfinished Symphony in B minor d759 and sketched portions of the third, but had apparently abandoned the work out of doubts about an appropriate finale. In the last year of his brief life, Schubert completed his celebrated Symphony in C major d944, the 'Great', a masterpiece that points towards a remarkably distinctive approach to the genre, one based not so much on principles of thematic manipulation and artful counterpoint, but on melody, colour and large-scale harmonic design. From a historical standpoint, however, both the Unfinished and the 'Great' remained essentially unknown until their rediscovery and first public performances in 1839 and 1865, respectively.

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4. The crisis of the 1830s.

When surveying the history of the symphony for the first edition of *Grove's Dictionary* in 1889, even as sober a critic as C. Hubert H. Parry (who had already written several symphonies of his own) felt it necessary to justify extending his narrative beyond 1827, on the grounds that 'it might seem almost superfluous to trace the history of Symphony further after Beethoven'. Given the prominence of such subsequent composers as Berlioz, Mendelssohn, Schumann, Raff, Liszt, Rubinstein and Brahms

within the concert repertory of the day, Parry's apologetic tone seems remarkable, yet it is altogether representative of mainstream musical thought over the last three-quarters of the 19th century. The challenge of composing a symphony was particularly acute in the years immediately before and after Beethoven's death. The dilemma, simply put, was that Beethoven could be neither copied nor ignored.

The key issue was never really one of style – few composers attempted to imitate Beethoven directly in this regard – but rather of generic conception. Beethoven's Third to Seventh Symphonies had substantially expanded the boundaries of what a symphony could be, and his Ninth had effectively redefined the genre. In the wake of such works, a symphony was no longer considered merely a matter of entertainment, but a vehicle of moral, philosophical and even political ideas. And by introducing text and voice into what had been a traditionally instrumental genre, Beethoven had implicitly brought into question the aesthetic superiority of instrumental music over vocal music at a crucial juncture, just when the former was established as a category of equal if not superior rank. Subsequent generations were sharply divided on the implications of the Ninth's finale: Wagner saw it as manifesting the limits of purely instrumental music and thus marking the end of the symphony as a vital genre; other composers were reluctant to imitate the model directly yet uncertain how to extend the genre through purely instrumental means.

In this respect, the Ninth Symphony was the catalyst for what can only be called a crisis about the very nature of the genre. By 1830 an intense debate on the future of music was in full progress and it was the symphony, the most ambitious of all instrumental forms, that stood at its centre. Critical commentary from the ensuing decade betrays a pronounced crisis of faith about the continuing viability of the genre. Schumann, in his celebrated review of Berlioz's *Symphonie fantastique*, pointed out in 1835 that after Beethoven's Ninth there had been legitimate reason to believe that the 'dimensions and goals of the symphony' had been exhausted. After summarizing the most significant recent works of this kind, Schumann declared Mendelssohn to have won 'crown and sceptre over all other instrumental composers of the day', but noted that even he had 'apparently realized that there was nothing more to be gained' in the symphony and was now working principally within the realm of the concert overture, 'in which the idea of the symphony is confined to a smaller orbit'.

Although Schumann may not then have realized it, Mendelssohn had in fact abandoned, rejected or withheld no fewer than three essentially complete symphonies during the first half of the decade. He had repudiated both his First Symphony op.11 (1824) and his Reformation Symphony (1832); allowed only a few performances of the Italian Symphony in the mid-1830s; and delayed completion of the Scottish Symphony for almost a decade in the 1830s and early 40s. Mendelssohn, moreover, was but one of several composers who had taken up the genre of the symphony in the early 1830s only to abandon it. Schumann himself, after repeated unsuccessful attempts, would complete his own First Symphony only in 1841. Liszt, too, had similarly given up work on a Revolutionary Symphony around 1830 and did not return to the genre for another two decades. Wagner, who had used Beethoven as a model (particularly the Second and

Seventh Symphonies), for his youthful Symphony in C (1832), abandoned his next essay in the genre two years later and subsequently declared that the symphony had exhausted itself with Beethoven's Ninth.

Many composers, to be sure, continued to write symphonies during the 1820s and 30s, but there was a growing sense even at the time that these works were aesthetically far inferior to Beethoven's. A competition in 1835 for the best new symphony, sponsored by the Viennese publisher Tobias Haslinger, elicited no fewer than 57 entries from across the Continent, but even the winning entry (by Franz Lachner) was greeted with mixed reviews from critics and the public alike. Beethoven's legacy was of course only one of many factors affecting symphonic output of the 1820s and 30s, and it would be simplistic to attribute any change (or lack of change) within the genre to his influence alone. Clearly, the symphony did not and could not have ceased with the work of any individual composer. The real question was not so much whether symphonies could still be written, but whether the genre could continue to flourish and grow as it had over the previous half-century in the hands of Haydn, Mozart and Beethoven. On this count, there were varying degrees of scepticism but virtually no real optimism.

The only composer in the 1830s able to grapple successfully with Beethoven's legacy was not a German, but a Frenchman. Berlioz was widely acknowledged during his own lifetime, particularly in Germany, as the true heir to Beethoven's symphonic legacy. In each of his three concert symphonies, Berlioz addressed generic challenges laid down by Beethoven. His *Symphonie fantastique* of 1830, which gained considerable renown through Liszt's piano arrangement (1834) and Schumann's lengthy and much-discussed review of that arrangement (1835), represents almost a mirror image of the Ninth Symphony. The finale's 'Dies irae', an implicitly vocal melody, serves as a dark counterpart to Beethoven's 'Ode to Joy' theme, and in Berlioz's 'Dream of a Witches' Sabbath', the forces of evil triumph over the forces of good. The same pattern holds true in Berlioz's next symphony, *Harold en Italie* (1834). Again, the hero is in fact an anti-hero and the soloist, who represents the protagonist of Byron's *Childe Harold's Pilgrimage*, fails to triumph in the end not because he is vanquished, but because he runs away. Berlioz's 'Symphony with Chorus', *Roméo et Juliette* (1839), reserves the crucial scenes of Shakespeare's drama not for the voices, but for the orchestra. The brilliance and originality of Berlioz's orchestration, his fresh approach to the 'cosmic' nature of the genre and his ability to blend music and narrative, both with and without recourse to words, all inspired subsequent composers to seek new approaches to addressing the metaphysical in the realm of the symphony and to extend the spirit of Beethoven's originality without directly imitating him. The symphonies of Liszt and Mahler, in particular, are deeply indebted to the legacy of Berlioz.

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5. Germany and Austria, 1840–1900.

The recovery of Schubert's C major Symphony in 1839 and the quick successes of Mendelssohn, Schumann and Niels Gade in the genre in the early 1840s brought at least a temporary halt to speculations about the demise of the symphony. Without changing the essential character of the

genre as cultivated by Beethoven, all three composers were able to create a more lyrical, less monumental type of symphony, and all three at various times also incorporated the idea of nationalistic colour into the genre: Mendelssohn in his Italian and Scottish Symphonies, Schumann in his Third ('Rhenish') and Gade in his First, whose outer movements use a folklike song of his own composition.

The reduced intensity of the debate surrounding the future of the symphony was also due in part to the growing prominence of a different vehicle for large orchestra, the concert overture. By the 1840s more and more composers were turning to this genre as an outlet for orchestral composition. Inspired by the overtures of Beethoven, particularly *Coriolan* and *Leonore*, no.3, composers cultivated this more compact form as a vehicle within which to blend musical, narrative and pictorial ideas. Mendelssohn's overtures *A Midsummer Night's Dream* (1826) and *The Hebrides* (1830) provided a model for many subsequent would-be symphonists to write for a large orchestra without actually having to write a symphony. Most of Liszt's 12 symphonic poems, which grew directly out of this tradition, appeared in rapid succession over a nine-year period beginning in 1848.

These works soon became the focus of a polemical debate between musical 'progressives' and 'conservatives' about the relationship of musical sounds to 'extra-musical' ideas. To some extent, these polemics centred on questions of degree rather than of kind for the symphony, more than any other form of instrumental music, was already perceived as an all-embracing, cosmic genre that transcended the realm of sound alone. It is thus by no means paradoxical that in the midst of writing (and writing about) his symphonic poems, Liszt should also have produced two significant symphonies that integrate traditional formal elements of the genre with the programmatic character of the symphonic poem. The *Faust-Symphonie* of 1854 (revised 1857) consists of three 'character pieces' reflecting the three central characters of Faust, Gretchen and Mephistopheles. In this work, Liszt used what would later come to be known (in connection with Wagner's music dramas) as 'Leitmotifs'. The motifs associated with Faust in the first movement, for example, become palpably softer and gentler in Gretchen's movement, mirroring Faust's own emotional transformation through love; Mephistopheles, in turn, has no significant theme of his own but instead consistently warps themes heard in earlier movements. The symphony concludes with a brief section for tenor and chorus based on the closing scene of Goethe's *Faust*, Part II. Liszt's *Symphonie zu Dantes Divina commedia* of 1856, also in three movements, similarly concludes with a brief vocal section that culminates a trajectory leading from struggle (*Inferno*, *Purgatorio*) to paradise. The text is taken from the Magnificat. Liszt's followers, notably Joachim Raff and Felix Draeske, continued to cultivate the symphony along similarly programmatic lines. Raff's popular 'Leonore' Symphony of 1872, the fifth of his 11 works in the genre, is based on the well-known 18th-century ballad by Gottfried August Bürger that traces the fate of two ill-starred lovers who in the end are united in death.

With the growing importance of overtly programmatic music around the middle of the century, a pronounced dichotomy of thought began to

emerge about the nature of instrumental music's 'content'. Wagner helped polarize the division between 'formalists' and 'contentualists' by introducing into the debate the implicitly pejorative term 'absolute music' (as in 'absolutely detached'). But the opponents of Liszt and Wagner soon appropriated this term as a positive (as in 'absolutely transcendent'). Throughout his writings, Wagner pointed out that his own theory of the music drama was deeply indebted to the dramatic qualities inherent in Beethoven's symphonies. But by emphasizing the historical roots of the symphony in dance, Wagner sought to deny the moral, social and philosophical content accorded the genre not only by tradition but also by a great many of his contemporaries. Wagner nevertheless remained deeply ambivalent towards the genre of the symphony to the end of his life. His repeated pronouncements about its death are contradicted by his continuing ambitions to write one.

Beethoven's Ninth Symphony played a central and highly problematic role within the ideological debate on the nature and future of music. As the composer's final work in the genre, the Ninth had taken on a special aura as Beethoven's last word on the symphony, and by the second half of the 19th century conservatives and progressives alike claimed it as part of their heritage, even if the latter camp considered the genre itself to now be outmoded and largely academic. It was within this highly charged polemical atmosphere that Brahms introduced his First Symphony in 1876. This work used the traditional sequence of four movements, eschewed all overt programmatic indications in the score, and employed a remarkably old-fashioned orchestra (the horn parts, for example, could easily be played on the natural horns of Beethoven's time). In addition to his more obvious struggles with the legacy of Beethoven, Brahms was also compelled to address – in music – more recent debates about the viability of the symphony. As in Beethoven's case there is no 'formula' to Brahms's symphonies: each takes a different conceptual approach to the genre. In general, Brahms sought to avoid making the symphony even more monumental than it had already become. The relatively diminutive inner movements of the First serve almost as interludes to the outer movements, while the finale of the Second departs from the idea of a grandiose, 'culminative' finale. The imposing passacaglia-based finale of his Fourth Symphony, on the other hand, stands well within a tradition set down in the 'Eroica'.

Other German composers whose first symphonies appeared in the third quarter of 19th century include Carl Goldmark (two, 1860 and 1887); Robert Volkmann (two, 1863 and 1865); Joseph Rheinberger (three youthful symphonies, followed by the 'Wallen' and 'Florentine' symphonies of 1866 and 1887 respectively); Max Bruch (three, written between 1870 and 1877); Carl Reinecke (three, between c1870 and c1895); and Friedrich Gernsheim (four, between 1875 and 1896). Still, many later composers of note avoided the genre altogether or abandoned it early on after a few youthful works. Richard Strauss, for example, wrote two early symphonies (1880 and 1884) but never returned to the genre. His *Symphonia domestica* (1903) and *Alpensinfonie* (1915), in spite of their names, stand firmly within the tradition of the symphonic poem.

Anton Bruckner's 11 symphonies, composed between 1863 and 1896 (the Ninth remained unfinished at his death), occupy a curious position in the polemics of the mid- and late 19th century. Although Bruckner himself took no part in the debate between progressives and conservatives, his symphonies were often allied with the Wagnerian camp on the grounds of their extended harmonic language, massive orchestral forces, imposing length, and the composer's open veneration of Wagner (the dedicatee of Bruckner's Third Symphony). Bruckner's symphonies are nevertheless remarkably independent in their generic conception. Building on the traditional four-movement design, they are monumental in scope and orchestration, combining lyricism with an inherently polyphonic design. In contrast with the more typical techniques of thematic manipulation and metamorphosis, Bruckner favoured an approach to large-scale form that relied more on large-scale thematic and harmonic juxtaposition. Over the course of his output, one senses an ever-increasing interest in cyclic integration that culminates in his masterpiece, the Symphony no.8 in C minor, a work whose final page integrates the main themes of all four movements simultaneously.

The early symphonies of Gustav Mahler, in turn, take these ideas of monumentality and cyclic integration to new extremes. Using orchestral forces of unprecedented dimension, Mahler juxtaposed the lyrical with the polyphonic, the monumental with the miniature, the sentimental with the grotesque. All four of his symphonies written in the 19th century strive towards a kind of utopian finale, and in this sense, his debt to Beethoven's Ninth is obvious. But in his Third Symphony, the instrumental finale follows two vocal movements, and in his Fourth the vocal finale is sung by a solo soprano, without chorus. In this sense, Mahler stands at the end of one tradition – the monumental, heroic symphony – and at the beginning of another, one with a more circumspect, ambivalent tone. Both traditions were to continue into the 20th century.

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6. Other countries, 1840–1900.

For all practical purposes, the 19th-century symphony was for many decades an essentially German genre, not only by virtue of the nationality of its outstanding practitioners, but indeed by its very nature. For much of the century, non-German composers typically looked to Beethoven and other later Germans for their models. In the latter part of the century, however, the broader phenomenon of musical nationalism – the idea that music could draw on indigenous melodic, harmonic, rhythmic folk idioms – provided an important impetus to the symphony.

Such tendencies are most clearly evident in the nationalities of eastern Europe. Antonín Dvořák, who was trained and worked within an essentially German environment, began to draw on dance rhythms and melodic inflections of popular music from his native Bohemia in his later symphonies, in particular. In his last work in the genre, subtitled 'From the New World' (1893), he incorporated musical impressions from his various tours to the USA. In Russia, Anton Rubinstein also worked within an essentially German tradition but in so doing provided an important model for subsequent symphonists from his native land, including, most

prominently, Tchaikovsky. Rubinstein's six symphonies, spanning the years 1850–86, enjoyed considerable popularity in their time across the entire continent, particularly his 'Ocean' Symphony (1851, revised 1863 and 1880). The 1860s witnessed the première of first symphonies by an impressive array of Russian composers, including Rimsky-Korsakov (1865), Tchaikovsky (1866), Balakirev (1866) and Borodin (1867). Later Russian symphonists of note include Sergey Lyapunov (two symphonies, 1887 and 1917), Alexandr Glazunov (the first of whose eight symphonies was premiered in 1882), Serge Rachmaninoff (three symphonies, the first from 1895), and Reingold Gliere (three symphonies, the first from 1900). Unlike Rubinstein, these later composers were more prone to incorporate into their symphonies such nationalistic elements as modal inflections and folk-inspired rhythms. Their orchestration also tends to reflect the rich tradition of the Russian brass ensemble.

Although the symphony continued to play an important role in the curriculum of the Paris Conservatoire, most of the more notable French composers who cultivated the symphony after Berlioz were inclined to write only a few works in this genre. A number of these nevertheless represent important contributions to the symphony. These include Saint-Saëns, who completed his First Symphony in 1853 and whose last symphony, the Third (1886), incorporates a substantial part for organ; Gounod (two symphonies, from 1855 and 1856); and Bizet, whose vivacious Symphony in C major (1855) was written when the composer was only 17 but remained essentially unknown until its recovery in the 1930s. Bizet's other symphony ('Roma', also in C, 1868, revised 1871) reflects the composer's memories of his time in Italy. D'Indy's unpublished *Symphonie italienne* dates from 1872, while his popular *Symphonie sur un chant montagnard français*, incorporating a prominent part for piano, was given in 1886; he finished two later symphonies in 1903 and 1918. Other notable French composers include Edouard Lalo (a single work from 1886; his *Symphonie espagnole* represents an ingenious hybrid of symphony and violin concerto); Ernest Chausson (a Symphony in B \flat from 1890, with sketches for a Second Symphony from 1899); and Paul Dukas (a single symphony, in C, from 1896). The Belgian César Franck, whose youthful *Première grande symphonie* of 1840 was followed almost 50 years later by the hugely successful Symphony in D minor (1888), also belongs within this tradition. Franck's D minor Symphony blends advanced chromatic harmonies with rich orchestration and an almost obsessive devotion to thematic cyclicity.

With rare exceptions, Italy remained largely indifferent to the symphony in the 19th century. Neither its musical culture nor its institutions were favourable to the development of instrumental music for large ensembles. Indeed, the first performance of Beethoven's Ninth in Italy did not take place until 1878.

Throughout the 19th century England, for the most part, remained under the direct influence of Germany. Cipriani Potter (ten symphonies, written between 1819 and 1832) and William Sterndale Bennett (six, between 1832 and 1864) produced well-crafted works that extended the traditions of Haydn, Mozart and early Mendelssohn. Later composers such as Frederic Cowen (six symphonies, between 1869 and 1898), the Irish-born Charles Villiers Stanford (seven, between 1875 and 1911), and Hubert Parry (four

symphonies, all in the 1880s) took the later works of Mendelssohn and Schumann as their principal models. In his Third and Fourth Symphonies (Scandinavian, 1880, and Welsh, 1884), Cowen attempted to incorporate nationalistic – albeit personally foreign – elements into the genre. Later, more personal, applications of this strategy are evident in Stanford's Irish Symphony of 1887 and Parry's English Symphony of 1889.

In Scandinavia, the most prominent exponent of the symphony was the Dane Niels Gade, whose eight works in the genre span almost three decades, between 1842 and 1870. After the youthful First, however, none of Gade's subsequent symphonies achieved anywhere near the same degree of acclaim, and he gradually retreated from his espousal of weaving nationalistic elements into music. Franz Berwald, in turn, laboured in comparative obscurity while producing four symphonies in the years 1842–5; only one of these, the First, was performed during his lifetime, and his others remained unknown for all practical purposes until the early 20th century. Grieg's sole contribution to the genre was a student work written under the eye of Gade in 1864; he later suppressed (but did not destroy) this symphony. Although Johan Svendsen's two symphonies (1866 and 1877) attest to the influence of Norwegian harmonies and rhythms, a distinctively Scandinavian symphonic tone emerged only at the very end of the 19th century and the early 20th in the works of such later composers as Nielsen and Sibelius.

In the USA, émigré composers provided an important impetus in both the composition and performance of such symphonies. The understanding of the symphony as a genre reflecting the aspirations and ideals of a larger community is amply evident in the work of A.P. Heinrich, who emigrated to the USA from his native Bohemia in the first decade of the 19th century. In his *Columbiad: Grand American National Chivalrous Symphony* (1837), he incorporated such tunes as 'Yankee Doodle' and 'Hail, Columbia'. Like Dvořák many decades later, Heinrich was also much taken with Amerindians and their music, as is reflected in his *Manitou Mysteries, or The Voice of the Great Spirit*, subtitled 'Gran sinfonia misteriosa-indiana' (1845), which in spite of its distinctive title follows the traditional four-movement format, with a rondo finale. L.M. Gottschalk's First Symphony, *La nuit des tropiques* (1859), on the other hand, is a two-movement work that integrates rumba and fugue towards the end of its finale. And in spite of its title, Gottschalk's later *À Montevideo: Symphonie romantique pour grand orchestre* (1868) incorporates 'Hail, Columbia' and 'Yankee Doodle'. G.F. Bristow's five symphonies span some six decades between 1848 and 1893; his last, subtitled 'Niagara', uses vocal soloists and chorus in its finale, along the lines of Beethoven's Ninth, but incorporating such extant tunes as 'Old Hundredth' and a portion of the Hallelujah Chorus from Handel's *Messiah*. Charles Ives, whose most important symphonies fall within the 20th century, built on all these traditions and more.

In the second half of the 19th century, ironically, native-born American composers were more likely to travel to Germany for their advanced musical training and follow in the more or less conservative tradition of the Leipzig school as exemplified by Mendelssohn and Schumann. These composers include John Knowles Paine (two symphonies, 1875 and 1879); George Whitefield Chadwick (three symphonies, between 1881 and 1894);

and Horatio Parker, whose sole symphony (1885) was a student work that received its première in Munich. The Gaelic Symphony by Amy Beach (1896), who received her training entirely in the USA, uses Irish melodies.

[Symphony, §II: 19th century](#)

7. Mixtures with other genres.

Mixtures with other genres are evident throughout the century; Beethoven's Ninth Symphony opened the door to such generic cross-breeding. Outstanding examples include hybrids with the concerto (Berlioz's *Harold en Italie*, Lalo's *Symphonie espagnole*); cantata (Mendelssohn's *Lobgesang*, Félicien David's *Le Desert* and *Christoph Colombe*, the latter two designated as an *ode-symphonie*); opera (Berlioz's *Roméo et Juliette*); and even the symphonic poem (Liszt's *Faust-Symphonie*). The 'symphonic' character of many pieces that nominally lie outside the genre is evident in works such as Rimsky-Korsakov's *Sadko* ('Symphonic Pictures') and Debussy's *La mer* (1898), subtitled 'Three Symphonic Sketches', in which the remnants of symphonic form are still clearly discernible (a slow introduction to a fast opening movement, followed by a scherzo and a fast, culminative finale). Symphonic form and breadth are also frequently evident in concertos, even when not indicated in titles. The concertos of Schumann, Brahms and Dvořák, for example, all show a tendency towards a fuller integration of soloist and orchestra and turn away from an aesthetic of virtuosity for virtuosity's sake, preferring instead a depth of tone more typically associated with the symphony. The symphony exerted demonstrable influence on the orchestral suite as well. This genre enjoyed a brief but vigorous revival in the second half of the century at the hands of Volkmann, Brahms, Dvořák and Tchaikovsky. Also of note is the phenomenon of the organ symphony, as cultivated by Charles-Marie Widor.

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Symphony

III. 20th century

Just as the first decade of the 19th century had seen the crystallization, in Beethoven's middle period, of a new type of symphony, so the first decade of the 20th brought that type to its fullest maturity and also effectively to its end. Not until then did the purely formal attempt to cast a Romantic symphony in a Classical mould give way once more to symphonic forms arising directly from the nature of their materials. Though the recovery was, for historical reasons, short-lived, it was to have important consequences.

1. 1901–18: Mahler, Sibelius, Nielsen.
2. France and Germany after 1918.
3. Stravinsky; France after 1930.
4. Hindemith.
5. The USA.
6. Britain.
7. Scandinavia after Nielsen.
8. The USSR: Shostakovich.
9. Eastern Europe.
10. Germany after World War II.
11. The survival of the symphony.

Symphony, §III: 20th century

1. 1901–18: Mahler, Sibelius, Nielsen.

The most important symphonists before World War I are Mahler, Sibelius, Elgar and (though his greatest symphonies came later) Nielsen: to these may be added Skryabin, and Schoenberg if the decided chamber character

of his *Kammersymphonie* no.1, op.9 (1906) is allowed to be outweighed by its masterly deployment of heterogeneous instrumental and musical means within a single, extended and closely argued movement. Its four-movement-in-one design is already prophetic of a vital tendency towards complete fusion of contrasting elements in the modern symphony, whereas the one-movement form of Skryabin's later symphonies (*La poème de l'extase*, 1905–8; *Prométhée, le poème du feu*, 1908–10) springs rather from something static in the music's harmony, notwithstanding its heady rhythmic and contrapuntal activity. These works are symphonic poems, as are Strauss's enormous *Symphonia domestica* (1902–3) and the picturesque *Alpensymphonie* (1915), neither of them distinguished by either compression or rigour of thought. One of the most beautiful works in this genre is the third of Szymanowski's four symphonies, a vocal-orchestral work subtitled 'Song of the Night' (1916). Its ecstatic tone reveals the influence of both Skryabin and Debussy.

By the turn of the century Mahler had completed his first four symphonies. They form a group related to the early song cycle, *Lieder eines fahrenden Gesellen*, and to the *Des Knaben Wunderhorn* songs, examples of which appear as independent movements. Remarkable though these symphonies are at the imaginative level, they hardly achieve a true symphonic fusion of their diverse ingredients. When Mahler told Sibelius in 1907 that 'the symphony must be like the world; it must be all-embracing', he was merely echoing the instinctive Romantic feeling that all products of the one imagination enjoyed *ipso facto* a sufficient unity, the test being only one of quality. However, his own last five completed symphonies (nos.5–9, of which all but the last were completed before the meeting with Sibelius) retreat significantly from this position. The Fifth (1902), Sixth (1904) and Seventh (1905) form a second group, distinguished from the first not only because they are purely orchestral but because of a new discipline in the thematic and formal craftsmanship. No doubt the two points are related. But Mahler's orchestral music after 1900 still alludes to contemporary vocal works (for instance, the various references to the *Kindertotenlieder* and Rückert songs in the Fifth Symphony) and moreover he still evidently saw the symphony in narrative theatrical terms. All three begin with marches of a funereal or tragic character, and the hero either overcomes his troubles (in the exuberant rondo finales of nos.5 and 7, both of which end in keys other than that in which the work began) or confronts them in a stern spirit of acceptance (no.6). On the other hand, these symphonies are designedly more Classical in method than their predecessors. The four-movement plan of the Sixth appears to be a conscious attempt to reassert the autonomous musical form of the Classical symphony. Its stringent motivic procedures are in the greatest possible contrast with the loose assemblage of picturesque themes in the vast first movement of no.3. Similarly in the Fifth, though the form appears more random, its operation is precise, direct and economical. The adumbration of the rondo's jubilant climax at the end of the otherwise anguished first part is a master stroke that enables the finale to clinch the whole design in a way both musically and psychologically apt.

But Mahler's attempts to restore the conventional quadripartite form of the Classical symphony had to contend with a critical problem of late Romantic music: namely that if musical ideas were to be the direct arbiter of form, the

separation of the slow movement from the mainstream of symphonic argument could no longer serve a useful purpose. Large-scale Adagio movements in fact do not occur in Mahler's middle symphonies. When they reappear, in *Das Lied von der Erde* (1907–9) and the Ninth Symphony (1909), they are on a massive scale as finales. The first movement of the incomplete Tenth is likewise an immense Adagio, while the first movement of the Ninth is also predominantly slow. There are signs here of a tendency to fuse the traditional ingredients of the symphony. But Mahler, still perhaps in the grip of his Romantic theory of universality, did not live to follow this tendency to its logical conclusion.

That his Scandinavian contemporaries Sibelius and Nielsen did, however, follow it up was not simply because they lived longer. Something decidedly anti-Romantic in their temperaments, a certain objectivity of stance, prompted them to refine and compress to the point where the fusion of contrasting elements assumed much greater importance than the insistence on their individual or picturesque nature. In the light of what happened after World War I this was a prophetic attitude. In the Third (1907) and Fourth (1910–11) Symphonies of Sibelius the anti-rhetorical streak in his nature already brought a new economy of gesture and form which only helped increase the force, energy and ultimately even the epic stature of what was said. Their prophetic character can be seen if they are compared with other symphonies of the decade before the war, not only those of Mahler and Skryabin, but Suk's massive *Asrael Symphony* (1905–6), Rachmaninoff's sumptuous but very indulgent Second (1907), and Elgar's two completed symphonies (1908 and 1910). Elgar was at the height of his powers when he wrote these works, and they are rightly admired for their uninhibited Romantic invention, their subtle ambivalence of tone and their brilliant orchestration. But symphonically they are weakened by rhapsodic elements which stretch them out to an extravagant length not justified by a consistent musical impulse. The peremptory grandeur of Sibelius's Fourth might be a direct rebuttal of everything that Elgar's Second stands for. Yet linguistically Sibelius is hardly in advance of Elgar. The change is primarily one of attitude. The artist's time-honoured *amour propre* is subjected to ruthless scrutiny, and everything spurious, pretentious or solipsistic is thrown out.

After the war Sibelius continued to develop his technique until, in his Seventh and final symphony (1924), he arrived at the point where large musical conflicts could truly be resolved in a single-movement symphony of 20 minutes' duration. The Seventh is a masterpiece as compact as it is varied and inspired. Its exact status as a symphony can moreover be tested against another one-movement masterpiece Sibelius wrote soon afterwards, the tone poem *Tapiola*. Though in one sense more unified than the symphony, since all its material comes directly from the initial theme, *Tapiola* precisely for that reason lacks the dialectical and dynamic force of the symphony. As a descriptive and imaginative work *Tapiola* is a considerable achievement. But it can hardly be denied that the symphony, in satisfactorily resolving more complicated issues within the same time-span, is musically and intellectually the more substantial work.

Nielsen, like Sibelius, started by writing four-movement symphonies along fairly traditional lines. On his first three works in the genre the influence of

Dvořák and Brahms is apparent. But already in no.1 (1890–92) a new direction is taken. Though the work is ‘in’ G minor, it ends in C, and the composer acknowledged this ambiguity by opening the symphony with a chord of C major; what follows is, conceptually speaking, a struggle to affirm an initially doubtful proposition. But what is most significant is the exuberance and energy Nielsen brings to that struggle. Here at last is a composer whose ability to develop his musical ideas is not crippled by introspection or a gratuitous emotionalism. But it was some years before Nielsen realized all the implications of this early work. His Second Symphony (1901–2) keeps the four traditional movements, while admitting that the arrangement has become a purely external matter by naming them after the four temperaments of medieval physiology. As late as the Fourth Symphony (1914–6) Nielsen was still paying formal court to a quadripartite sequence, though the work is continuous, with a powerful thrust towards a clinching tonality which is other than the starting key. A subtitle, ‘The Inextinguishable’, alludes to what the composer called ‘the elemental Will of Life’. This life force eventually triumphs graphically in the Fifth Symphony (1921–2), which represents the forces of destruction in a famous side-drum cadenza improvised against the main second theme, and the triumph of will in two masterly fugues in which order is finally and conclusively imposed on the material.

That Nielsen’s and Sibelius’s culminating symphonies were both written after the war is of some importance, since it emphasizes that their affirmations were, so to speak, properly informed. It would have been better still if they had been able to go on in the same spirit. But Nielsen’s last symphony, no.6 (1924–5), is a distraught, embittered work, and Sibelius wrote nothing of significance after *Tapiola*.

[Symphony, §III: 20th century](#)

2. France and Germany after 1918.

As it is, the shock effect of the war is as well illustrated in the symphony as in any other artistic medium. Indeed, in the subversive and unstable atmosphere of the 1920s it was the symphony that seemed to stand most for pre-war individualism and moral certainty, values that the New Art set itself to undermine. Avant-garde composers either did not write symphonies or they wrote symphonies in which received standards were deliberately outraged. Milhaud’s six chamber symphonies, written between 1917 and 1923, are as tiny, emotionally neutral and formally inconsequential as Mahler’s had been vast, romantic and complex. In 1920 Stravinsky composed his *Symphonies of Wind Instruments*, using the plural form to disarm the inevitable criticism that the work was not a symphony at all but an experimental arrangement of dissociated sound-blocks. And in 1924 Prokofiev, whose Symphony no.1 (the so-called ‘Classical’ of 1917) had charmingly aped the courtesies of Baroque dance music, snapped back at his Parisian audience with a dissonant and fearsomely contrapuntal Second Symphony, piquantly modelled on Beethoven’s C minor Piano Sonata op.111. In Germany, the former home of the symphony, the genre went through its dimmest phase. Almost the only notable symphonies composed there in the 1920s and early 30s were Pfitzner’s First (1932), the earlier of Weill’s two interesting and well-wrought symphonies (1921) and, in Austria, the Third Symphony (1927–8) of the romantically inclined Franz

Schmidt and Webern's exquisite 12-note Symphony for nine instruments (1927–8), which must, for the purposes of this article, be regarded as a chamber work. This list speaks for itself. It contains not a single name of importance in the history of the symphony. The Weill piece, an eclectic one-movement work influenced by Busoni and the two principal Modernists of the day, Stravinsky and Schoenberg, almost inevitably substitutes academic solidness for compelling structural energy (unlike his more assured neo-classical Second Symphony of 1933). Schmidt's late symphonies illustrate in a different way the dilemma of German music in the postwar years. His long, tragic, hauntingly beautiful Fourth (1932–3) yearns nostalgically for the age of Mahler, Reger and the young Strauss. The year of its composition is thus as significant as the year of Schmidt's death, 1939.

[Symphony, §III: 20th century](#)

3. Stravinsky; France after 1930.

In France, as in Germany, many leading avant-garde figures of the 1920s made their peace with the symphony, but the truce was never more than partial and always apparently contingent on some compromise of their modernity. In France the reconciliation started soon in the 1930s. Stravinsky's *Symphonie de psaumes* (1930), though fully choral and in no way formally indebted to the symphonic tradition, has nevertheless the force of a symphony in its combination of a strong formal thrust with a deep unity of material. What it does not attempt is any conventional symphonic process of conflict or resolution. The substance of things hoped for is already, for Stravinsky as for St Paul, faith; and it is the music's neo-Baroque religious symbolism, its fugues and spiralling ostinatos, that supply both the power and, ultimately, the stability. The work is a masterpiece *sui generis*, as is a later and more massive symphony of a quasi-religious character, Messiaen's *Turangalîla-symphonie* (1946–8), one of whose musical ancestors is Stravinsky's *Symphonies of Wind Instruments*. *Turangalîla* is a difficult work to place in the history of the symphony, being devoid of the dialectical properties one instinctively associates with the genre, though by no means without development, thematic extension or indeed drama. Its later companions, *Et exspecto resurrectionem mortuorum* and *La Transfiguration de Notre Seigneur Jésus-Christ*, no longer carry the generic designation. Stravinsky's own later orchestral symphonies, in C (1938–40) and in Three Movements (1945), are a clear attempt to revive the symmetries and contrasts of the high Classical symphony. Their technical and imaginative brilliance may tend to conceal the fact that their specifically symphonic procedures (such as the sonata form of the Symphony in C first movement) are as allusive as the Baroque elements in *Dumbarton Oaks*. So far from the procedures arising from the nature of the material, they form part of the material itself. Whether, as some think, this rules them out of the history of the symphony or alternatively invites us to redefine it is a question that it may still be too early to answer. They are certainly among the finest 20th-century works to carry the generic title.

Among Stravinsky's French or French-based contemporaries, Milhaud and Honegger both turned to symphonic writing proper in the 1930s. Like so much of his music, Milhaud's 12 symphonies display the essentially

conversational character of his talent, and where they aspire to conventional symphonic 'stature' they clearly overstep the plausible limits of their content. In any case, Milhaud's style remained static, picturesque, anecdotal, perhaps modestly hieratic.

Honegger wrote five symphonies between 1930 and his death in 1955. As a group they show how irrelevant this serious-minded German-Swiss composer's association with the subversive Parisian Six had been. His symphonies are tensely argued, harmonically crabbed essays, at first still dependent on the chugging rhythms of orthodox neo-classicism, later adopting a more polyphonic style propelled with a certain diabolic energy. As music they are more determined than inspired, and certainly lack the combination of variety and finesse that still brings the third and fourth symphonies of Roussel (1929–30 and 1934) the occasional performance. Roussel's Third was composed for the same occasion – the 50th anniversary of the Boston Symphony Orchestra – as Honegger's First, with which it has superficial points in common. But Roussel's eclecticism was broader, more urbane and productive than Honegger's, incorporating something of that burlesque humour which had always been so alien to Honegger, along with more orthodox ingredients of the traditional symphony. At its best Roussel's symphonic writing is lucid and exhilarating, though it can seem artificial and melodically insipid. Roussel is probably best seen as a modern descendant of that classic French 19th-century type, the academic symphonist, for his mastery of procedure generally outstripped his imaginative flair.

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4. Hindemith.

While the symphony in France thus struggled back to life, in Germany and Austria it must have seemed quite dead; here more than anywhere one can see how the erosion of secure social values had undercut the received forms of art. Thus Schmidt's Fourth Symphony, weary in style and content, was a fitting epitaph to an old order. Strauss and Pfitzner, Germany's two most distinguished composers, were symphonically spent. Of the younger figures, Hartmann and Blacher were delayed by Nazism, while Krenek, having produced three noisy and dissonant symphonies in Berlin in the early 1920s, retired to his native Vienna on the proceeds of the opera *Jonny spielt auf* and came under the influence of Schoenberg.

The one shining light in the darkness was Hindemith, and it is apt that the darkness comprehended him not. Hindemith's avant-gardism in the 1920s had mainly been of an academic rather than ideological cast, and by the early 1930s he was at work on an opera, *Mathis der Maler*, which specifically argued that the artist should concern himself above all with art and not interfere in politics. For reasons not directly connected with its subject, this opera was obstructed by the Nazis. However, in 1934 Furtwängler conducted a three-movement symphony excerpted from it, and this was to be the first of a line of symphonic masterpieces in which Hindemith re-established his place in the classic line of German instrumental composers. Like Stravinsky, Hindemith drew heavily on Baroque phraseology, but his symphonies (eight in number if the *Symphonic Metamorphosis* and the *Sinfonietta* are included) are traditional

in that they basically follow Classical and 19th-century formal procedures, and modern in that they are entirely true to Hindemith's personal manner of expression, from which they derive their vitality. Of the later symphonies the most notable are the Symphony in E \flat (1940) and the symphony from the opera *Die Harmonie der Welt* (1951). Hindemith's symphonies are tonal, with an admixture of 4th-based harmony, and indeed are energetically so. In the *Mathis der Maler* symphony (1934), for instance, the first movement derives much fuel from the tension between G major and its relative Lydian C on the one hand, and D \flat +F \flat on the other, D \flat being the key both of the introductory chorale and of the final apotheosis, while the second subject of the first movement is in F \flat . Hindemith's writing is rhythmically sometimes stereotyped, but he handled counterpoint like a master, in which respect his ancestry can be traced directly from the last great classical German symphony, Brahms's Fourth.

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5. The USA.

Like many contemporary composers, Hindemith spent World War II in the USA. This exodus, while culturally damaging for Europe, was undoubtedly of immense benefit to America. There the absence of a truly indigenous musical tradition had the initial effect of encouraging not the invention of new formal prototypes but, on the contrary, the adoption of established European types. Thus for example Henry Cowell, whose outrageous cluster technique influenced Bartók and through him a whole younger generation of European composers, wrote some 21 symphonies, though their naive, primitive exoticism is far from the European idea of symphonic style. That the academic tradition of the symphony was, from the 1930s, embodied substantially in American music is beyond question.

Cowell himself was influenced by Ives, whose biographer he was. But it has to be remembered that, in the main, Ives's music was not known before the late 1920s, and not widely known until long after that. His tumultuous Fourth Symphony, one of the earliest examples of pluralism and collage in music, was completed in 1916 but not heard in full until 1965. After World War I the main impulse towards a new American music came, paradoxically, from Paris, where Copland, Harris and Piston all studied with Nadia Boulanger. Copland remained the most cosmopolitan, and that is perhaps precisely why he wrote the fewest symphonies. The Third (1944–6) is an imposing work of epic-romantic proportions, but the so-called 'Short' Symphony (no.2, 1932–3) is by a long way the more interesting: a rather anti-heroic work that draws attention to small symphonic processes and eschews rhetoric.

Copland would certainly have been the last composer, on this form, to use the symphony to embody the 'American Dream'. That was left instead to Roy Harris, whose seven orchestral symphonies seem to express the pioneer's religious faith in his mission, its honest purpose and sure outcome. His one-movement Third (1937) is famous and outstandingly the best. It remains the locus classicus of that muscular prairie romanticism which subsequent American symphonists took over with such effortless self-confidence. The strength of this manner is best shown in the tremendous diatonic thrust of Harris's piece, and in Piston's more

sophisticated and technically correct symphonies. Its limitations loom balefully in Harris's own later symphonies, especially the Fifth (1942), whose primitivism is forced and therefore pointless, and in the nine symphonies of his pupil, William Schuman, where the muscle-flexing has moved into the boardroom and been transformed into a glib and polished oratory somewhat out of touch with the plain morality that once justified it. Schuman never cured a tendency to bully the ear. But his symphonies are expertly assembled and still show the benefit of that formal compression which Harris and Copland took with them from Europe.

The above are, broadly, the tonal school of early 20th-century American symphonists. To them one must add Barber, whose brilliant if slightly bombastic First Symphony (1936) in one movement shares the unbroken momentum of Harris's Third; the younger Bernstein, Mennin and Persichetti; the gifted Mexican Carlos Chávez, whose *Sinfonía India* (1935–6), also in one movement, is one of the best adaptations of exotic folk materials to a symphonic form; and finally the Czech-born, Paris-trained Martinů, whose six symphonies were all composed in the USA after his emigration there in 1941. In Paris, Martinů picked up a liking for brisk motor rhythms. But the essentials of his style are Czech: the eloquent string cantilenas, the chattering ostinato motivic fabric and the drifting cross-rhythms, which are both Martinů's trademark and, at times of failing inspiration, his mannerism. Like Dvořák he wrote nostalgically about his native Bohemia from distant New York, and like Dvořák he owed much to Brahms (see for instance his use of orchestral antiphony in the Fourth and Fifth Symphonies) as well as something to his adopted American compatriots.

About the American tonal symphonists in general there is perhaps a certain excess heartiness. It may be that in the last resort the most interesting American symphonist is the subtle and introspective Roger Sessions. Sessions's First Symphony, written in Europe in 1926–7, is neo-classical with some flavour of jazz. But thereafter his symphonies are increasingly chromatic, atonal and (from 1953) dodecaphonic. Unlike Riegger, whose Fourth Symphony (1956) tries to crystallize a tonal sense from 12-note ingredients, Sessions always accepted the consequences of his style, though it rapidly took him into areas where the traditional idea of symphonic writing – so basic for Harris, Piston and Schuman – could hardly function. Since the Second (1944–6), all Sessions's symphonies have had an inward-going as well as onward-going character, and sometimes their density of texture and equivocal sense of direction may call to mind the later music of Elliott Carter. But with Sessions line and pulse, though shifting, are always clear, and shape is never obscured by detail. The fact that the shape itself does not culminate in the traditional way is a modern but not necessarily unsymphonic quality; in the Eighth Symphony, for example, the concluding reprise of the opening music has the effect not of invalidating the intervening discourse but of setting it in a new dimension – one familiar from opera, where an aria may hold up the action in order to detail a character's feelings without endangering the general sense of continuity.

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6. Britain.

Britain has also had atonal symphonists, but they have not in the main evolved forms that arise properly from the special character of the materials and procedures. Searle's five symphonies suffer from stereotyped gestures that belong to a Romantic idiom; Bennett and McCabe, among younger composers, have written symphonies of much surface brilliance, while in the symphonies of Fricker, Goehr, Hoddinott and Frankel there is solid and coherent invention. But perhaps the most impressive figure in this category is the underrated William Alwyn, whose dark but forthright neo-Romanticism gives his symphonies something of the sweep of the American tonal school, though the basis of his style is strictly speaking atonal. Alwyn certainly has little in common with Sessions (more perhaps with Piston), whereas a Schoenberg pupil, Roberto Gerhard, who was born in Spain but lived in England after the Civil War, is like Sessions at least in having evolved an autonomous and self-contained symphonic style out of dodecaphony, though the glittering surface of his third (1960) and fourth (1967) symphonies, with their skilful, extrovert arrangement of block textures and collage and their coruscating instrumentation, may conceal little of a more searching nature.

By contrast the tonal symphonic tradition has a secure base in the music of Elgar and of Vaughan Williams, whose nine symphonies astonishingly span the years 1910 to 1957. Vaughan Williams's popularity, and his quasi-paternal status, have tended to obscure the unevenness of his output. But the central block of four symphonies, from the *Pastoral Symphony* (no.3, 1921) to no.6 (1944–7), are sufficient witness to his originality and visionary power. It was once fashionable to praise the bellicose Fourth (1931–4) and Sixth at the expense of the other two. Indeed they are fine achievements, and the desolate epilogue to the Sixth particularly exemplifies the ambivalent, enigmatic strain that Vaughan Williams shared with Holst, and which has proved the least imitable aspect of both (compare, for example, the tortuous reflectiveness of another 'post-Tudor' symphonist, Rubbra; and, on the other side of the coin, the blatant tub-thumping in the finale of Walton's First (1935), an otherwise compelling and individual score influenced in sound rather than method by Sibelius). But the Third and Fifth (1938–43) are surely bolder and more remarkable. The *Pastoral Symphony*, while indebted to French influences achieved a private, mystical rural vision which could well support the music's superficial monotony of harmony and movement. In the Fifth Vaughan Williams placed this achievement on a specifically spiritual plane by allusion to Bunyan's *Pilgrim's Progress* (there are superscriptions from Bunyan in the score, and some of the music later reappeared in Vaughan Williams's opera on the subject); here again static harmonies and flowing, unvarying rhythms serve an essentially contemplative end.

That such qualities are not to be mistaken for dullness may be seen by comparing these two symphonies with the once-admired seven by Bax. Bax also strove for a mystical union with nature, but through a language of a distinctly neurotic character, in which unsettled harmonies lead the music not towards any clearly envisaged destination but into rambling byways from which Bax was often apparently powerless to extricate himself or his listeners. A more emphatic symphonist of that generation is Havergal Brian, who lived to the age of 96 and completed 32 symphonies, all but 11 of them after his 80th birthday. Brian's idiom is more compact and

functional than Bax's, though his earlier symphonies are on a large scale. Its rhetorical gestures have a certain force, without concealing that Brian's creative technique is defective in various respects: for instance, his development of ideas is often shortwinded, and certain types of music seem beyond his grasp (a 'gritty' Allegro and a menacing or elegiac tone prevail). At his best, however, in for instance the Sixth Symphony (1947–8), he merits attention, if not the ludicrous panegyrics he once attracted.

One of his admirers, Robert Simpson, was himself the author of 11 fine symphonies, influenced at first by Nielsen, later by a more direct wish to restore the formal, harmonic and above all spiritual values of Beethoven. Curiously, the same preoccupation underlies Tippett's vocal Third Symphony (1970–72), here masked by an irony absent from its two very different predecessors (1945 and 1957), and also the compact, single-movement Fourth (1976–7). From the first Tippett was a pathfinding genius, whereas the ambitions of his contemporaries, Rawsthorne and Berkeley, each the author of three finely crafted symphonies, were always more modest. Even Britten, however, generally fought shy of the symphony, though his two unequivocal essays in the genre, the *Sinfonia da requiem* (1939–40) and the *Symphony for Cello and Orchestra* (1963), both show mastery of the difficult art of manipulating symphonic materials over a large canvas and in purely abstract terms, while the kaleidoscopic *Spring Symphony* (1949) is more in the nature of a choral–orchestral song cycle. Of a younger generation only the Australian-born Williamson has shown, in his highly original modal–serial Second Symphony (1968–9), any serious desire to reconcile modern non-directional procedures (influenced by Messiaen) with traditional symphonic form.

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7. Scandinavia after Nielsen.

In Scandinavia, likewise, the main tendency since the 1920s has been to support the traditional status of the symphony rather than to transplant it to a wholly new aesthetic. This is in keeping with the achievements of Sibelius and Nielsen themselves, and it evidently incurs the risk of epigonism, which only the strongest personalities have survived. In Finland, Sibelius has dominated the prevailing style to such an extent that among local symphonists only Kokkonen has produced much of distinctive character (his Third Symphony of 1967 has a Sibelian economy but is gesturally original). In Sweden and Denmark, on the other hand, Sibelius has had a more helpful impact, while Nielsen has been relatively less copied. This is chiefly for methodological reasons. Sibelius's austere motivic devices could be adapted, in theory at least, to any musical idiom, whereas Nielsen's more expansive formal procedures could be sustained only by a style as rhetorical as his own, which seems to have been generally thought inappropriate and was certainly hard to copy without plagiarism. In Denmark the first outstanding symphonist after Nielsen was a Sibelian, Vagn Holmboe, whose symphonies brilliantly invest the master's rigorous thematic methods with a pulsating energy that obviously springs from neo-classicism and yet sounds quite fresh and personal. Holmboe's Eighth Symphony (1951–2) exemplifies his muscular and for the most part sparing way of developing short themes which often act, though never purely mechanically, as ostinatos.

Of the Swedish symphonists the most notable active around the mid-century were Hilding Rosenberg and K.-B. Blomdahl. Both are eclectics, as is their lesser compatriot Wirén. Rosenberg was influenced for a time by Schoenberg, and his style is at once denser and more lyrical than Holmboe's, though still often recalling both Sibelius and Nielsen. His six symphonies vary enormously in scale. Blomdahl flirted with more up-to-date influences, but not always so discriminatingly. His last symphony (no.3, 'Facets', 1948) is a reasonably compact piece with arresting moments rather than compelling momentum.

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8. The USSR: Shostakovich.

While the poverty of symphonic writing in France and Germany between the wars reflected the general social instability as much as a confusion over aesthetic values, the rise of the symphony in the USA and Scandinavia has a mainly artistic background. Where music was shallow-rooted it needed careful and traditional husbandry. In the USSR, by contrast, the symphony, though associated with a discarded past, nevertheless survived but under new colours – those of the ideological programme symphony, a genre that skirts the disputed borderlands of the cantata, the symphonic poem and the 'pure' symphony. That a totalitarian regime should be suspicious of abstract music is to be expected; but the Russian preference would in any case be for a documentary type of symphony, and the really damaging aspect of Soviet interference in music was its insistence on popularistic styles and unremitting optimism of content.

The baleful history of socialist realism is redeemed almost solely by the genius of Shostakovich and the honesty of Myaskovsky. They appear to be the only Soviet symphonists who struggled to reconcile a personal expressive impulse with the declared needs of a society to which they acknowledged allegiance. To them must be added Prokofiev, whose last three symphonies (nos.5–7) were composed after his return to the USSR in 1933. But Prokofiev, a lyrical melodist of Tchaikovskian stamp and a brilliantly original orchestrator, had no difficulty in reverting to an accessible idiom (he probably did so with relief), while his international fame allowed him comparative freedom of genre until the Zhdanov purges of 1948, from which no composer of talent was exempt.

Myaskovsky, though not a composer of the first rank, is an interesting eclectic figure whose 27 symphonies do not all deserve neglect. A pupil of Gliere, he was influenced also by Liszt, Scriabin and Mahler, and his early symphonies productively, if too remorselessly, counterpoint an excitable sensibility with a rhetorical revolutionary optimism, which in the 1920s must have seemed a highly satisfactory channelling of creative energy. But Myaskovsky was troubled by a pessimistic cast of mind, which comes out in the perfunctory (but Tchaikovskian-like) Symphony no.21 (1940) and its Lisztian companion, the so-called Symphonic Ballad (no.22, 1941), whose triumphant ending has a decidedly spurious air. From such dilemmas Myaskovsky retreated into a folksy academicism, though even that was not colourless enough for Zhdanov.

Shostakovich, by contrast, kept up to the end the struggle between his personal introspection and pessimism and the official cultural dogma of clarity, simplicity and optimism. His 15 symphonies come from both sides; yet not one of them is without interest and there is never any abject sacrifice of quality, though the output is inevitably unequal and sometimes contains misjudgments. The documentary symphonies are nos.2 and 3 (1927 and 1929), which belong to the early revolutionary period before the denunciation of the opera *Lady Macbeth of Mtsensk*, and are still modernistic in character; no.7 (1941), the so-called 'Leningrad', which Bartók parodied in a famous passage of his Concerto for Orchestra; and nos.11 and 12 (1956–7 and 1959–61), which describe respectively the revolutions of 1905 and 1917. That Shostakovich was genuinely engaged with these subjects is repeatedly shown by the quality of the music (for instance in the wonderfully atmospheric first movement of no.11). His most personal symphonies, however, are no.1 (1924–5), a brilliant student work influenced by Hindemith, Prokofiev and perhaps Bartók; no.4 (withdrawn in 1936 but released for performance in the early 1960s); nos.6 and 10 (1939 and 1953); and the vocal–orchestral symphonies nos.13 and 14 (1962 and 1969). The other scores (including the popular Fifth of 1937) – 'a Soviet composer's answer to just criticism' after his withdrawal of no.4 – come somewhere in between, in that they are abstract works that nevertheless show certain effects of state ideology. Technically it might even be said that nos.5 and 8 (1943) are (with no.10) Shostakovich's best works. But they do not exactly define his position as a modern symphonist.

It was once tempting to see Shostakovich as the natural successor to the great post-Romantic intellectual symphonists, Sibelius, Nielsen and Mahler. But this is borne out by neither the technique nor the philosophy of his most original music. The influence of Mahler has been much remarked in his large symphonies, but a movement like the first of no.10, perhaps his most completely successful, is closer to Nielsen in its slow but inexorable linear build-up to a powerful dramatic climax. There is a comparable effect in the first movement of no.6. But Shostakovich was often unsuccessful in achieving such sustained tension by purely contrapuntal means, and when he did so one is left with a feeling of exhaustion quite different from the exhilaration and transcendence of Nielsen's best work. Moreover, such movements are slow-moving in Shostakovich. For him, quick music usually fulfilled either a cathartic or a satirical function, or followed the purely conventional Prokofiev 'motor' scherzo. This raises the important question of his musical philosophy. Where Nielsen was, broadly, an epic composer, and Sibelius was more or less neutral over such questions, Shostakovich was unquestionably, in himself, anti-heroic, sceptical and pessimistic. The parodistic tone of the First Symphony, the strangely whimsical finale of the Sixth, the witty, classical Ninth coming at a time when a 'Victory' symphony was expected (1945), the enigmatic, quicksilver finale of no.10, and the barely relieved sardonic pessimism of the Babiy-Yar Symphony, no.13: all these fascinating works show that for Shostakovich there were no clear solutions or final triumphs, only tragedy, irony, moral uncertainty and, in the song cycle no.14, death.

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9. Eastern Europe.

That Shostakovich never lost his sense of artistic truth under the most trying personal circumstances stands to his credit. His achievement is all the greater in the light of the almost complete failure of other gifted composers to survive the final ideological battering administered through Zhdanov by Stalin. Outside Russia, in the smaller eastern European countries, music went through its bleakest phase after World War II. The specific stylistic *données* of socialist realism, coupled with the loss of contact with new music in western Europe, stifled original creative work, and continued to do so for some years after the general liberalization in the middle and late 1950s. The point may be illustrated by comparing the Polish composer Lutosławski's First Symphony, which had its first performance in 1948, with its epoch-making successor. Though the earlier work is skilful and effective, it lacks the exploratory power, brilliance and intellectual conviction of the Second, completed in 1967 – a score that dazzlingly combines aleatory procedures (admittedly of a comparatively controlled type) with clear and forthright dialectical thinking. The Second Symphony's distinctive two-movement form – an episodic, almost anti-symphonic movement, with virtually no developmental inclination, followed by a more conventionally symphonic, forward-driven argument – was taken and adapted (with the addition of an introduction, epilogue and coda) for the Third (1981–3) with if anything even more powerful results. And if the melodic breadth of the epilogue's *cantando* theme and the increased harmonic clarity evident in the work as a whole was read by some as portending a move in the direction of neo-romanticism, such suspicions were dispelled by the Fourth (1988–92), which yields nothing to its predecessor either in terms of formal innovation or the sophistication of its technical arsenal. The other noteworthy Polish symphonist of Lutosławski's generation, Panufnik, produced just one acknowledged essay in the genre, the entertaining if eccentric *Sinfonia rustica* (1948), before fleeing to England in 1954. His nine further symphonies – the geometric and precisely chiselled *Sinfonia sacra* (1963) and *Sinfonia di sfere* (1976) as much as the later, more Romantic Ninth (1986, revised 1987) and Tenth (1988, revised 1990) – benefit eclectically from a wide range of influences.

In the other east European countries there have been many symphonists but few of note. The Hungarian Kadosa has composed eight symphonies of which the last four, written in the 1960s in a quasi-serial idiom, are more impressive than their predecessors. Kodály's solitary late Symphony in C (1961) is by comparison a feeble essay in an evidently uncongenial form and neo-classical style. The three symphonies of the Czech composer Iša Krejčí, especially the witty Second (1956), are much more successful and likable. Kabeláč has written symphonies of a relatively ambitious cast, but lacking subtlety or true originality.

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10. Germany after World War II.

That composers in the communist bloc should have begun to take in advanced technical and stylistic influences without completely slipping their traditionalist anchors is heartening, but perhaps less so than the modest postwar revival of the symphony in the countries where it once seemed completely moribund, above all Germany (but also France, where Dutilleux produced two fine, somewhat balletic symphonies). In Germany the

renaissance was initiated, significantly, in 1940 by Karl Amadeus Hartmann, in a vocal–orchestral symphony, *Versuch eines Requiem*, to poems by Whitman. Hartmann seems to have opposed the Nazis with some courage, and his style, even during the war, shows openness to influences regarded as anathema by the cultural authorities, notably Mahler and Berg. After the war Hartmann wrote seven more symphonies, always in a complex but translucent atonal style animated now and then by the influence of Stravinsky and Bartók, and later that of Henze's Italian period, with its saturated counterpoint. Henze's own first five symphonies are no less eclectic, though the fusion of serial and neo-classical ingredients which they share with Hartmann is in the end quite personal (it shows, however, the influence of Henze's teacher Fortner, whose own Symphony (1947) made a big impact in West Germany after the war). But Henze lacks the intellectual rigour of the born symphonist, and the best of these earlier works, the Fourth Symphony (1955, but largely taken from the opera *König Hirsch*), is successful because its music is intoxicatingly beautiful rather than because its single half-hour movement has a really strong formal impulse. Soon after his turn to communism (in about 1966) Henze wrote a Sixth Symphony (1969), also in a single movement and with a large orchestra deployed as two distinct chamber orchestras; again the work depends as much on imaginative exuberance as on any real binding together of its heterogeneous materials, which include Cuban popular dance. With his Seventh (1983–4), which followed after almost a 15-year gap, Henze returned to a more traditional, Classical formal conception, but in far from a carefree neo-classical spirit: not even the opening *allemande* is free of violent outbursts, and the final movement, an 'orchestral setting' of Hölderlin's bleak and pessimistic late poem 'Hälfte des Lebens', reaches a truly terrifying climax. Henze's next two works in the genre followed an outwardly Beethovenian trajectory: an Eighth (1992–3) that is both shorter and lighter in mood (inspired by scenes from *A Midsummer Night's Dream*) followed by a choral Ninth (1995–7). The latter, predictably, is no 'Ode to Joy', its libretto based on Anna Segher's novel about fugitives from Third Reich, *Das siebte Kreuz*. But it nonetheless provides further confirmation of the nature of Henze's traditionalism, which is not at all the cultural rigor mortis of which the 20th century saw too much, but a feeling for history as a living and continuing process.

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11. The survival of the symphony.

By no means all the composers who rose to prominence in the 1950s and 60s shared Henze's belief in the symphony. To composers forging a brave new language in the aftermath of World War II the traditional preoccupations of symphonic writing – thematic development, tonal focus and unified architecture – seemed obsolete and irrelevant. And, as a result, many significant composers of the later (as of the earlier) 20th century chose to neglect the medium altogether. One of the most significant developments of the 1970s and 80s, however, was the turn to the symphony by a number of composers hitherto identified with the avant garde. With the hegemony of modernist aesthetics now challenged, the attractions of the genre became increasingly evident to composers of a neo-romantic persuasion. By no means all the fresh converts were adherents of the 'new tonality'. Others explored the symphony's formal

possibilities in new and innovative ways, aiming to revive its developmental potentialities using a post-tonal language that employed individual strategies for creating pitch focus and centrality. Still others, meanwhile, sought to harness it once more as a programmatic vehicle, or as a medium for political or other forms of public statement.

The first symphonies of Penderecki and Górecki, the two most significant Polish exponents of the genre after Lutosławski, were uncompromisingly modernist in orientation. With his Second, the 'Christmas' Symphony (1979–80), however, Penderecki fully embraced an austere, monumental tonal idiom, with allegiances to Bruckner and occasionally Mahler. Górecki's output saw no such sudden stylistic rupture: nonetheless his Third, the *Symphony of Sorrowful Songs* (1976), is marked by a new melodic directness, connected with the use of authentic Polish folk melodies in the outer movements, and a sparing use of orchestral forces which stands in sharp contrast to the massed orchestral effects of his first two symphonies. Like Górecki, the Finnish composer Rautavaara passed through a personal 12-note idiom, eventually arriving at a visionary neo-romantic language that featured elements of modal archaism (stemming ultimately from Orthodox chant) occasionally coupled with a discreet use of aleatory and sonoristic techniques. Other symphonists who have achieved a highly personal stylistic synthesis include the Estonian Arvo Pärt, whose Third Symphony (1971) provided one of the first manifestations of the austere spirituality that would characterize his later, predominantly vocal output, and the Georgian Giya Kancheli, who unlike Pärt never experimented with serialism but instead turned to his emotionally direct idiom after training in the lingua franca of official Soviet music. His five symphonies of the 1970s (nos.2–6) are unconventional in form, and draw on Georgian folk music and Orthodox chant.

In Russia the composer widely regarded as Shostakovich's natural heir was Alfred Schnittke. Written around the same time as Shostakovich's Symphony no.15 (1971), with its disruptive quotations of Wagner and Rossini, Schnittke's First Symphony (1969–72) was one of his earliest experiments in what he later dubbed 'polystylism'. The work sets fragments of Haydn, Beethoven, Chopin and others alongside jazz and improvisational episodes, but in a spirit of anxiety and despair rather than celebration. While these polystylistic excesses were revisited in the Third Symphony (1980), the Second (1979) and Fourth (1983), both choral symphonies, sought a more thoroughgoing absorption of their diverse musical sources, in the latter case drawn from Jewish, Lutheran and Orthodox traditions. The later, purely orchestral symphonies (nos.7–9) draw closer to Austro-German models, Bruckner and Mahler especially, but here the debt is apparent more in instrumental gesture than in actual borrowed material.

The overwrought intensity of much Russian polystylism has a tone distinctly remote from the disengaged and objective attitude that characterized European and American brands of stylistic pluralism in the 1970s and 80s. The restless experimentation apparent in the nine symphonies of Ib Nørholm composed up to 1990 resulted in abrupt discontinuities both within and between individual works. The Fourth Symphony of Jonathan Lloyd (1988) and the First of Poul Ruders (1989)

likewise operate within a wide frame of reference that stretches in the former to Latin American dance rhythms and in the latter to American minimalism. An important European precursor for these polyglot displays had been the third movement of Berio's *Sinfonia* (1968–9), which pastes a variety of musical quotations (from Beethoven to Stockhausen) onto a stripped-down version of the scherzo from Mahler's Second Symphony, creating a self-reflexive musical commentary on the genre and its history to parallel the (largely Beckett-derived) spoken commentary of six amplified vocalists. But whereas the outer movements of *Sinfonia* leave no doubt as to the nature of the composer's own authentic (and still essentially modernist) musical voice, the all-pervading presence of allusion and quotation in such works as Rochberg's Symphony no.3 (1966–9) and Bolcom's more recent Symphony no.5 (1990) effaces any such sense of a personal stylistic idiom. Or else the personal idiom is itself impersonal, close enough to pastiche to allow quotations to be woven in with minimal sense of stylistic rupture.

To other composers, the notion of a 'pure', absolute symphonic discourse has retained its appeal. For Nørgård in his Second (1970) and Third (1975) Symphonies the pursuit of such a discourse involved a preoccupation with highly personal constructivist processes, notably those associated with the 'infinity' series, whose compositional deployment through multiple layers of an orchestral texture yields remarkably lucid and compelling results. In 1978 Peter Maxwell Davies produced the first example of his new, characteristically atmospheric but essentially abstract symphonic language. Davies, who had consolidated his reputation in the previous decade with a series of aggressive and expressionistic music-theatre works, continued to employ the constructivist techniques of melodic transformation (of plainchant especially) that had characterized those earlier works. But the seven numbered symphonies he had produced by 2000 aimed above all to re-create a formal dialectic in the tradition of Beethoven and Sibelius, one in which the conflict of opposed pitch centres plays a pivotal role. Ultimately, though, Davies's still essentially post-tonal harmonic language fails to provide sufficiently potent means with which to establish these tonal centres and their functional roles, and the symphonic argument forfeits much of its dynamism and momentum as a result. Ironically perhaps, what was arguably the most persuasive example of sustained symphonic writing from an English composer in these years was not formally designated a symphony at all: Maw's *Odyssey* (1972–85), at just under 100 minutes in length, stakes a plausible claim to be the longest unbroken movement for orchestra ever composed.

While some have continued to grapple with the kinds of formal questions traditionally regarded as symphonic, others have applied the generic title to works which subvert just about all, including more recently established, expectations of the genre. The characteristically ascetic Fourth (1985–7) and Fifth Symphonies (1989–90) of Galina Ustvol'skaya are scored not for orchestra but for small instrumental ensemble and solo voice (a contralto in no.4, a speaker in no.5). And while Gubaydulina's expansive 12-movement symphony *Stimmen ... verstummen* (1986) embodies at its centre a portion of gracefully animated silence in the form of a cadenza for conductor alone, a number of the eccentric aleatory essays (many additionally designated 'orchestral diary sheets') of Leif Segerstam dispense with the conductor

altogether. The symphonies of Glenn Branca (11 composed by 1998) are among the few to make extended use of electronic instruments and non-standard tunings. Other composers have used the symphonic medium for different kinds of 'extra-musical' statement, whether personal (Corigliano's Symphony no.1, 1988–9, an elegy for victims of AIDS) or ceremonial (Tan Dun's *Symphony 1997*, commemorating the return of Hong Kong to Chinese sovereignty). Again the designation of symphony is often loosely applied; and, with the occasional pieces, the risk as always is that they will fail to outlive their immediate purpose.

That many symphonies of the late 20th century, even those devoid of consciously ironic intent, seem to mimic rather than genuinely re-create a truly dialectical symphonic discourse may be a symptom of compositional weakness. Yet it may also be a symptom of the jadedness of commentators and listeners amid the omnipresence of a 'permanent literature' whose gestures have become all too familiar. The symphony finds itself in an increasingly contested market-place, one of commercial recordings as much as live performances, in which the new has always to contend with the old, and even the not so old: the appetite for neo-romanticism in the 1980s was fed not only by new works but also by the revival of music from earlier in the century, such as that of Allan Pettersson (championed in Germany as much as in his native Sweden), the Estonian-born Eduard Tubin and in England Robert Simpson and, more controversially, George Lloyd. As was emphasized by Alexander Goehr in his BBC Reith lectures of 1987, the 'survival of the symphony' is ultimately bound up with the survival of the institution that has nurtured it, the symphony concert. And while that institution remains, at bottom, inherently conservative, it cannot be guaranteed that this mutual dependence will be entirely positive in its consequences.

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Symphony Nova Scotia.

Orchestra based in [Halifax \(ii\)](#), formed in 1983.

Symphony orchestra.

See [Orchestra](#).

Symposium [comissatio]

(Lat.; from Gk. *sumposion*). In ancient Greece and Rome, a drinking party, often with musical entertainments, after the *deipnon* or evening meal; weddings, birthdays, victors' feasts and the arrival and departure of friends were typical occasions on which a symposium would have been held. The order of events generally followed a prescribed plan; they included libations (drink-offerings) and a paean sung to the accompaniment of the aulos each time a fresh *kratēr* of mingled wine and water was brought. There were numerous entertainments: the guests might sing *skolia* (see [Skolion](#)) or solo drinking-songs; female aulos players were generally in attendance (although women of good character and children were most often excluded); and dancers, either professionals or individual guests, could perform individually or in groups. Other entertainments included games and puzzles. Later, when the popularity of the symposium increased, the mime and the pantomime were an important part of the entertainment. The occasion might end as a [Kōmos](#), from which the symposium was not always sharply distinguished, or, alternatively and more informally, as a brawl.

Music was inseparably associated with the symposium: even when some writers attacked the usual pastimes of the symposium as frivolous, suggesting that wiser people might entertain themselves with serious conversation, the topic thus discussed seems often to have been music (as it was by Aristoxenus, according to Athenaeus, xiv, 632a–b). Plato's *Symposium*, Plutarch's *Symposium of the Seven Sages* and his nine books of *Table-Talk*, and Athenaeus's *Sophists at Dinner* convey a sense of the range and nature of the topics pursued at the symposium.

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GEOFFREY CHEW/THOMAS J. MATHIESEN

Sympson, Christopher.

See [Simpson, Christopher](#).

Synaesthesia

(from Gk. *syn*: 'union' and *aisthesis*: 'sensation').

The perception of one mode of sensation aroused by the stimulation of another sense. True synaesthesia meets at least four of the following five criteria: it must be involuntary but elicited, projected, durable and discrete, memorable, emotional (Cytowic, 64–5). It is not known how frequently synaesthesia occurs in the population. Estimates differ widely, from 1 in 25,000 (Cytowic, in Baron-Cohen and Harrison) to 1 in 500 (Emrich and Trocha). The most usual form of synaesthesia consists of hearing a sound or a piece of music in terms of colours, a phenomenon known as 'colour-hearing' (Ger. *Farbenhören*; Fr. *audition colorée*). It is important to distinguish from synaesthesia two similar but distinct phenomena. The first is intermodal-construction, aroused by questions, which is a voluntary coupling of different senses (Behne). The second is pseudo-synaesthesia, such as that which occurs in associative thinking, daydreams, fantasies and spoken metaphors. These relating of senses are voluntary and not necessarily triggered (Baron-Cohen and Harrison).

The neurological definition of the term should be distinguished from the artistic dimension (see [Farblichtmusik](#) and [Colour and music](#)). The term 'synaesthesia' is used in a wider sense in the artistic context, and generally refers to the *Gesamtkunstwerk* involving several senses. The relationship of synaesthesia to the *Gesamtkunstwerk* and the significance of synaesthesia in art and music have not yet been thoroughly studied.

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JÖRG JEWANSKI

Synagogue music.

See [Jewish music](#), §III, 1.

Synclavier.

A polyphonic digital [Synthesizer](#) developed by Sydney Alonson and Cameron Jones with the composer Jon Appleton and manufactured since 1976 by the New England Digital Corporation of White River Junction (originally Norwich), Vermont. After moving to nearby Lebanon, New Hampshire, in 1990, the company ceased operating in 1992; in 1993 its assets were purchased by an owner's group, as The Synclavier Company. See [Electronic instruments](#), §IV, 5(iii). For illustration see [Synthesizer](#), fig.2.



Syncopation.

The regular shifting of each beat in a measured pattern by the same amount ahead of or behind its normal position in that pattern; in polyphonic textures this may occur in some or all of the parts. Syncopation usually occurs in lines in which the strong beats receive no articulation. This means either that they are silent, as in [ex.1](#) (in this connection, see *also* [Off-beat](#)), or that each note is articulated on a weak beat (or between two beats) and tied over to the next beat, as in [ex.2](#). Because any syncopated musical line can be perceived as contrary to the pulse established by the organization of the music into bars, syncopation is related to, and sometimes used as a synonym for, [Cross-accent](#), [Agogic accent](#) and [Cross-rhythm](#); the term has also been applied, though mistakenly, to the superposition of polyphonic parts in conflicting metres (see [Polyrhythm](#)). A texture in which every part conflicts with the sense of the prevailing metre, or even overcomes it, is also called syncopated (an example occurs in the first movement of Beethoven's Third Symphony at bars 248–80). Phrasing or articulation may be called 'syncopated' if regularly shifted ahead of or behind the beat to create tension against the established pulse.

Syncopation was the defining feature of [Ragtime](#), which influenced popular music and jazz; these have drawn in addition on analogous rhythmic characteristics in South American and African music.

See *also* [Rhythm](#).



Syncretism.

This term is used most prominently in the study of the history of religion, where it designates the fusion of two or more systems of beliefs and practices to form a new religion in which features of both source religions remain in evidence in the new one. Anthropologists and ethnomusicologists have encountered religious syncretism primarily in New World religions such as *Santeria*, *Candomble* and *Vodoun*, the products of contact between Roman Catholic hagiolatry and the pantheons of traditional African religions. Musical syncretism was first discussed by Richard Waterman (1948, p.26) with respect to the 'syncretic process' in the 'blending' of African and European music in America. He hypothesized that 'the degree of musical syncretization' would depend on the similarities between the two styles. Syncretism, one possible result of culture contact, became a hallmark of world music in the 1990s, facilitated by the global market in music recordings.

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TIMOTHY RICE

Synemba kai teleia.

Pair of signs used in Byzantine [Ekphonic notation](#).

Synergy.

A media marketing strategy that creates cross-promotional opportunities between, for instance, a film, a soundtrack album, a video and other merchandise. See [Advertising, music in](#).

Synket.

A synthesizer designed and constructed in 1964 by Paolo Ketoff, an Italian engineer. The Synket generates and modulates frequency, timbral spectrum, amplitude and duration. It has a console that permits pre-setting of sound combinations, and three keyboards that may be used for live performance. The composers John Eaton, Jerome Rosen and William O. Smith have written music using the Synket as a solo instrument. See *also* [Electronic instruments](#) and [Synthesizer](#).

RICHARD SWIFT

Synnet.

See [Sennet](#).

Synthesizer [synthesiser]

(Fr. *synthétiseur*; Ger. *Synthesizer*; It. *sintetizzatore*).

An electronic instrument, usually incorporating a keyboard, capable of producing more complex sounds than other electronic instruments that directly imitate traditional acoustic equivalents. As yet no standard form has developed, since synthesizers are mostly used for performing rock music and jazz which is specially composed, arranged or improvised. Several stages can be observed in the evolution of the synthesizer, each seeing the demise of existing companies and the rapid growth of new ones. Some earlier electronic instruments that were called 'synthesizer', such as the RCA Electronic Music Synthesizer (1951–2) and the Siemens Synthesizer (1957–9) are better classified as composition machines, as their sounds are not produced in real time (see [Electronic instruments](#), §IV, 5(i)).

The earliest instruments that anticipated aspects of the synthesizer were developed from the late 1940s onwards, principally by [Harald Bode](#) and [Hugh Le Caine](#). Sound-generating and -processing devices, assembled from heterogeneous sources in newly founded electronic music studios (such as the oscillator or sound generator, [Filter](#) and [Ring modulator](#)), were specially designed as parts of a single unit or as individual modules within a console; for the first time such devices had standardized electrical characteristics, enabling certain of their functions to be operated remotely by means of [Voltage control](#). The first commercial synthesizers were marketed in 1964 by [Buchla](#) and [Robert A. Moog](#); in the same year Paolo Ketoff in Rome produced the Synket. They were followed in 1968 by the Putney or VCS-3 (EMS, London) and the first Japanese synthesizer (by the company now known as [Korg](#)), and in 1970 by the ARP 2500 synthesizer. These early modular synthesizers were designed primarily for use in electronic music studios.

In 1970, to meet the need of an instrument designed for concert performance, and in the face of increasing competition in a limited field, Moog launched the Minimoog, a small console containing a monophonic keyboard and a fixed combination of 'hard-wired' modules. This appealed to rock musicians; it was soon followed by ARP's 2600 and Odyssey (both 1971). The first polyphonic synthesizers appeared in the mid-1970s, ranging from the electronic organ-like Polymoog (1976) to the more flexible Oberheim Two-, Four-, six- and Eight-Voice synthesizers (1974–5).

Digital synthesis was pioneered in 1971 in the Allen electronic organ. Previous electronic instruments had featured a selection of timbres created by means of filters or other circuitry, each accessible like a pipe organ stop with the operation of a switch or a potentiometer; digital synthesis permitted the programming of timbres ('voices' or 'patches') in the instrument's software. In the 1980s manufacturers began increasingly to commission patches from external musicians. Some companies provided the user with programming facilities, or offered additional timbres for sale on one of the variety of existing removable storage media, including cassettes, floppy disks, data cards and plug-in microchips, RAM and ROM cartridges.

The introduction of MIDI (Musical Instrument Digital Interface; see [MIDI](#)) in 1983 initiated a more wide-ranging digital replacement for voltage control, whereby instruments and other devices from different manufacturers could be interconnected. The first successful digital synthesizer with MIDI was

Yamaha's DX7 (1983). From the mid-1980s a new generation of microcomputers like the Apple Macintosh, Atari ST and PC models could be linked to MIDI synthesizers, and software was written to give users greater flexibility in programming their own timbres.

In the early 1980s some of the most expensive synthesizers, such as the second versions of the Fairlight CMI and Synclavier, offered not only digital synthesis but also the possibility of digitally recording external sounds, a technique known as 'sampling' (see [Sampler](#)). The E-mu Emulator (1981) was the first 'dedicated' keyboard sampler, and in 1985 the Ensoniq Mirage brought the keyboard sampler within the range of many musicians' pockets for the first time. Since then sampling has become the principal method of creating timbres on all types of electronic instruments. Today an enormous selection of timbres from instruments from all over the world, including 'vintage' electronic instruments, as well as non-musical sounds, are available for use in synthesizers and samplers, supplied mostly on CDs with substantial storage capacity.

Synthesizers like the DX7 were entirely digital, even though this meant that they lacked such simple analogue devices as a low-pass filter for shaping the final sound. The greater precision of digital electronics caused many musicians to feel a nostalgia for the rougher, more individual character of analogue synthesizers, a trend that is still reflected in the prices of second-hand instruments, which have increased, often substantially, since 1990. In parallel with the increasing sophistication achieved by the designers of digital equipment in creating more realistic sounds that mimic those produced by acoustic instruments, during the 1990s several combinations of the most effective aspects of both analogue and digital synthesis were established: hybrid combinations of both types of circuitry; digital instruments furnished with the multiplicity of controls found on the consoles of analogue instruments; a new generation of analogue instruments benefiting from the experience of digital circuitry; and 'virtual analogue' digital instruments based on more accurate analysis of analogue sound generation called 'physical modelling'. Some of these only became possible through the increased speed and processing power of digital signal processing (DSP) microchips.

See also [Computers and music](#); and [Electronic instruments §IV, 5 and 6\(iv\)](#).

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For further bibliography see [Electronic instruments](#).

HUGH DAVIES

Syria [Syrian Arab Republic]

(Arab. Jumhuriya al-Arabya-as-Suriya).

Country in the [Middle East](#). The territory of modern Syria, with an area of 185,180 km², extends from the Mediterranean coast on the west to the desert on the Iraqi border, and from the Turkish chains of mountains on the north to the Jordanian and Iraqi borders on the south and south-east. The population is estimated at 16·13 million (2000).

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2. [Classical music traditions](#).
3. [Folk music traditions](#).
4. [Musical instruments](#).
5. [Music education and modern developments](#).

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SCHEHERAZADE QASSIM HASSAN

Syria

1. Introduction.

Syria has a very ancient civilization, with human presence in the region dating back one million years. The prehistoric period ended in the 4th millennium bce with the establishment of an agricultural and urban society in which flourished various activities – diplomatic, economic and artistic – basically related to those of Mesopotamia. Ugaritic writings, using the first alphabet discovered in this part of the world, reveal the Semitic names of

the *ūd* (short-necked lute), *kinnāra* (lyre) and *tb* (*tabl* drum), which survive today.

Syria can be divided into three regions (fig.1). A vast area, forming the northern and western parts of the Fertile Crescent, extends from the Golan and Hauran highlands on the border with Israel and Lebanon to Mesopotamia, encompassing Damascus, Homs, Hama and Aleppo. This north-south axis forms the heart of Syria proper (*bilād al-shām*: 'the country of sham').

This area gave birth to the classical musical traditions of Syria, Lebanon and Palestine. Also included in this part are the alluvial plains of the Euphrates and the steppes around the Tigris valley, a region particularly bathed in Mesopotamian culture and now dominated by Bedouin Arabs. Kurds, Assyrian Christians, Yezidis and some Turkoman tribes inhabit the northern parts of this region. The western region, along the Mediterranean coast, has vast plains and parallel mountain chains. Though the musical culture is of Bedouin origin, the region has developed a particular style with characteristics shared with Lebanon and Palestine.

The central part of the country, covering 58% of the territory, is a desert/semi-desert and dotted with some green oases. Its population of Bedouin nomads and camel-breeders practises transhumance across Syria, Iraq, Jordan and the Arabian peninsula.

Modern Syria is an Arabo-Islamic country similar to all Middle Eastern countries in its ethnic and religious diversity. The majority of the population is Sunni Muslim. A Shi'a community inhabits the south, and members of the Shi'a 'Alawi sect inhabit the mountains (*jabal 'alawiyyīn*) overlooking the Mediterranean. Christianity is the second religion of the country, and the Syrian Christians form one of the oldest Christian communities in the world (see [Syrian church music](#)). Heterodox Islamic sects include the southern Druze and northern Yezidi (for Druze music see [Lebanon, §2\(iii\)](#); for Yezidi music see [Kurdish music, §5](#)).

[Syria](#)

2. Classical music traditions.

Two prominent and specific classical traditions dominate Arab West Asia: the Iraqi and Syrian. The latter originates from the two ancient cities of Damascus and Aleppo and also covers Lebanon and Palestine.

(i) Music and society.

Classical music has traditionally been performed at evening social gatherings of musicians and friends (*maghna* or *sahra*), in which the poetic texts are as important as the music itself. Numerous circles for performing and discussing music have long existed in Damascus, Aleppo and Homs; recently they have diminished in number. Syrian classical traditions spring from continuous interchange and mutual influence between the secular and religious spheres.

With the exception of a small tradition of light songs (*uhzūjāt*), the musical traditions of Damascus are religious in orientation. Their historical centre is the 8th-century Umayyad Great Mosque of Damascus. Even on secular

occasions, the city organizes its famous religious evenings (*sahrāt dīniyya*) in which religious genres are performed alongside secular Aleppan forms accompanied by musical instruments. The city of Aleppo, the other important centre of musical traditions, combines a strong religious culture with an important tradition of secular music. In any performance both repertoires can be combined. In other words, in Syrian classical music, major vocal genres are easily transferred from one context to another with suitable adjustments. The same rhythmic formulas (*usūls*) and melodic modes (*maqāms*) are employed, but the occasion, text, form and some aspects of interpretation are significant indicators of difference.

Religious occasions, celebrated as such in the Syrian Islamic society, are limited to *al-isrā' wal mi'rāj* (the ascension of the Prophet Muhammed), the nights of Ramadan, particularly *laylat al qadr* (the night in which the skies open) on the 27th of Ramadan, the night of *mid Sha'bān*, and finally the first day of Muharram which marks the Islamic new year. On these occasions, the classical repertory, even from the secular sphere, is performed with texts adapted to the occasion.

Conversely, engagements, marriages and (to a lesser degree) circumcisions are generally celebrated at home. Recently, for lack of space, these have also been celebrated in mosques. Qur'anic recitation inaugurates and closes the suite of *qasīdas* (odes), *muwashshah ghazals* (love poems) and a section (*hussa*) from the *mawlid nabawī* (see §(ii) and (iii) below).

The Sufi *dhikr* rituals are religious ceremonies performed on a regular weekly basis within the different Sufi orders, and also at particular private occasions. The ritual represents a meeting-ground for the sacred and secular realms through its use of *muwashshah ghazals* (love poems), which Sufis interpret in mystical terms, while many secular *muwashshah ghazals* derive originally from the Sufi orders.

(ii) Vocal art forms.

The main metric forms of Syrian classical music are **Muwashshah** and *qadd*, while *qasīda* and *layālī* are free improvisational forms.

(a) Muwashshah.

One of the most widespread poetic forms in Syria, the *muwashshah* originated in Muslim Spain and is one of seven post-Classical poetic forms that spread throughout the Arab world. It is performed on both secular and religious occasions and combines classical metres with new ones arranged in strophes. Each poem is divided into an indefinite number of units (*abyāt*, sing. *bayt*), each containing a varied number of poetic lines. Musically, a *muwashshah* is performed by a solo singer alternating with responsorial, antiphonal or collective singing in unison, depending on the performing group. In Syria, it is passed on through oral transmission by acknowledged masters, both secular and sacred, though recently it has even been taught in some musical institutes. The performance of this difficult art, composed by specialists, demands a mastery of both *maqāms* (modes) and *usuls*, the complicated rhythmic patterns of Arabic music.

Its formal and musical aspects have evolved in many ways, and today a musical *muwashshah* is not necessarily based on a literary one. It can even use a *qasīda* text. Its large repertory includes some very old compositions of Andalusian or Egyptian origin, as well as more recent pieces by Syrian composers. Previously, the *samāh* dance used to accompany the *muwashshah* in religious contexts, during the *mawlid nabawī* and the *dhikr*. Religious use of the *samāh* has disappeared, but it is being reintroduced in secular *muwashshah* performances, mainly by new ensembles.

Today some performers distinguish between different *muwashshah* types according to performance context. In religious settings they call it *tawshīh*; if the text glorifies the Prophet, it is *madīh* ('praise', pl. *madāih*) or *muwashshah nabawī* ('of the Prophet'); if addressed to God, mentioning his qualities and asking his forgiveness, it is *ibtihāl*; when concerned with (sacred or secular) love, it is *muwashshah ghazal*.

(b) Qasīda.

This form, the next most common poetic form, is widely used on secular and sacred occasions. The text, in literary Arabic, follows the strict rules of classical prosody. Musically, it is performed in an improvised or semi-improvised manner. During the 1940s Ahmed al-Ubarī (1895–1952) attempted a complete concordance between melody and text according to the historical conventions of *al ghinā' al mutqan* ('perfected song'; see [Arab music, §1, 2\(iii\)](#)). The *qasīda* had to be sung in rhythms corresponding to the rhythm of the poetry. Like many other experiments, these composed *qasīdas* were mainly appreciated by radio audiences; they did not gain popularity at the lively evening social gatherings.

(c) Qadd.

Al qudūd (sing. *qadd*) are popular urban songs that form part of the classical performance. They are based on well-known or old melodies to which any new text respecting the metre of the melody can be added designated as *qadd al-lahan* (in the size of the melody). Thus many religious melodies were chosen to be sung with secular texts and conversely. *Al qudūd* are better known as a *qudud halibīyya* ('from Aleppo'), in reference to what the Syrians consider as their place of origin. However, this paternity is also claimed by the city of Homs. During the performance of both secular suite (*wasla*) and the religious cycle (*fāsil*), a number (five to six) of *qudūd* may be sung one after another with increasing speed, encouraging audience participation in collective singing.

(iii) Cyclical forms.

All urban classical music is organized in cycles, each composed of an indefinite number of parts. Secular cycles are termed *wasla* (literally 'piece'). Religious and Sufi rituals called *fāsil* or *nawba* are also performed within cycles.

(a) Wasla.

In Syrian music this term has two basic meanings. First it implies a succession of up to four or five *muwashshahs* (*waslāt muwashshahāt*) or a

similar number of *qudūd* (*waslāt qudūd*). These successive pieces must belong to the same *maqām*; they are performed with accelerating tempo, usually in secular contexts within a large cycle also known as *wasla*.

The second designation of *wasla* as a larger cycle is based on a succession of various instrumental and vocal forms that have in common the unity of the *maqām*. Theoretically the order of musical forms within a *wasla* is unfixed, but an accepted order is generally followed. A *wasla* comprises the following forms: an instrumental rhythmic composition such as *samā'ī*, *bashraf* or *dulāb*; a small *wasla* of *muwashshahs* (originally accompanied by the *samāh* dance); *qasīdas* and *layālīs*; one or two *dawrs* (an improvised form originally from Egypt sung in Egyptian dialect); an instrumental *dulāb*; and a *waslāt qudūd*, which includes a *mawwāl* (improvisational singing in colloquial Arabic, see §3 below).

(b) Religious cycles.

Religious music is presented within the following large cycles: *aladhān* (call to prayer), *aldhikr* (Sufi ritual invocation of names of God) and *almawlid nabawī* (Prophet's birth ceremony).

Adhān. Depending on the region, time of prayer and school of interpretation, there are many styles of *adhān*, which, with Qur'anic recitation, is the main religious vocal form. The Umayyad Great Mosque in Damascus preserves the unique tradition of collective *adhān* based on the teachings of 'Abdul Ghanī al-Nablusī (1641–1731). The act of prayer is practised with the recitation of a succession of parts or sections. Each is designated by a name and has a particular religious significance. At the main Friday noon prayer the first *adhān* follows a succession of *ibtihāls* (*muwashshahs* addressing God); then comes a type of choral singing (*samadiyya*, from the eternal) performed three times; then a second *adhān*; then the Friday sermon divided in two parts, ritual prayer, *takbīr* (recitation of God's attributes); and, finally the supplication (*tawassul*). During Ramadan, relief prayers (*tarāwīth*) are also sung. The order of the successive parts can change depending on the occasion of the prayers. The use of *maqāms* depends on the taste of the performer.

Dhikr. The Sufi *dhikr* ritual is performed in a suite called *Fāsil* whose order and general content theoretically is fixed. (Some specific *dhikrs* are performed in cycles termed *nawba*.) Unlike the secular *wasla*, the unity of the *maqām* is not compulsory. The only fixed features are the rhythmic patterns and constant repetition of texts naming God. A *dhikr fāsil* consists of several of the following: *muwashshah*, *qasīda*, *tawshīh* and two types of *madīh*, *madadīyāt* and *istighāthāt*.

The number of *fāsil* suites varies within the different Sufi orders. The Hilāliyya, a conservative Qādirī order in Aleppo, maintain two types of suite: five fixed *fāsils* (like the five prayers and five 'pillars of Islam') and more than 50 unfixed ones. The fixed ones are performed every week, whereas unfixed ones are performed only during summer, when outdoor performances extend into the night. Each week then, only one unfixed *fāsil* is performed, but given the great number of *fāsils*, none is repeated within a given season.

Up to the end of the 19th century it was usual to meditate in Sufi sanctuaries for up to 40 days, with a daily performance of a *fāsil*. But the *munshidīn* (poetic reciters) and *dhākirīn* (those who repeat the name of God during the *dhikr*) have forgotten many of these *fāsils*. Only one religious *fāsil*, called *fāsil isqī al-‘itāsh* ('give water to the thirsty'), has been adopted into a secular prayer context and is performed with musical instruments. It was originally a prayer sung during dry spells imploring God to send rain.

Mawlid nabawī (*Prophet's birth ceremony*). As elsewhere in the Arab world, *mawlid nabawī* cycles are performed on any happy or sad occasion, as well as on the birth and death anniversaries of the Prophet. The suite contains the following: *wird*, *tasbīhāt*, *hussat mawlid* (part of the birth story), prayers for the Prophet, *qasīda nabawiyya*, religious *muwashshahs* (*tawshīh* or *madīh*) sometimes with frame drums (*daff*), an optional part of a *dhikr* and finally the *mubāya‘a* (election of the Prophet).

Syria

3. Folk music traditions.

The folk styles of eastern Syria are based on the Bedouin vocal art common to Jordan, Iraq and many parts of the Arabian peninsula. Syria also shares rural and mountainous traditions common to Lebanon and Palestine. Folk singing styles performed by the sedentary tribes on the Euphrates in eastern Syria are the same as those practised on the other side of the border in Iraq.

The *maymar*, *molayyia*, *abū m'anna* and other poetic forms provide the basis of metric songs for collective *dabka* dances accompanied by the folk clarinet (*mizwaj*) and drum (*tabl*). In the north-east, at community festivities on the Khabur river, the *nāyel* and *swehlī* vocal genres are generally sung by Gypsies. The vocal *gesīd* and *hujjeīnī* are performed by nomadic Bedouins, with *rabāba* accompaniment.

The main and most popular poetic vocal genre in the region is the '*atāba*', which attracts a very large audience throughout Syria including urban centres, where it is included in both secular and religious classical performances. Known as '*atāba sharqīyya* or '*atāba ‘irāqīyya*' ('eastern' or 'Iraqi' '*atāba*'), it is sung in a solo melismatic style by the semi-sedentarized and sedentarized Bedouin poet (*shā‘ir*), generally during the sheikhs' open social sessions (*madhāfa*).

Another type, the *al ‘atāba gharbīyya* ('western '*atāba*'), predominates in the western coastal and mountainous region. Its free, melismatic solo singing is usually followed by the *mijāna*, a rhythmic metric song that invites solo or group dancing. New dance groups led by Lebanese musicians perform both the western '*atāba* and the *mijāna* within the current trend for folklorization.

Zajal is the other predominant poetic singing genre of the western region, performed at socially important improvisation contests involving two or more poets. The poetry, in colloquial Arabic and based on specific meters, is then sung combining or alternating syllabic singing with free melismatic passages. *Zajal* meetings are popular, important social events encouraged by an audience of aficionados.

The **Mawwāl**, one of the most widespread poetic singing genres in the entire Arab world, is very popular throughout Syria, especially in Homs, Hama and Aleppo. On account of its historical origin, the form popular in Syria is known as *mawwāl baghdādī* or *shargāwī* ('Baghdad' or 'eastern' *mawwāl*). It is composed of a number of poetic units, each including seven lines in the colloquial Arabic commonly used between Iraq, Syria, Jordan and Palestine. Musically, the *mawwāl* is performed in free improvisatory style at popular gatherings and urban secular and religious concerts. Passionate aficionados collect its poetry: two centuries ago, when Syrian sheep merchants used to walk to Baghdad, they were famous for coming back with the latest *mawwāls*. (See also [Iraq](#), §1, 3(i).)

Syrian cities have their own popular songs. The best known are the Damascene metred song (*shāmī*) and songs from Hama (*hamaouī*).

During the first ten days of the month of Muharram, the Shi'a community of the south, between Damascus and al Suweida, performs and recites the passion of al Hussayn. In the suburbs of the capital, around the shrine of Sayyida Zeinab, the granddaughter of the Prophet, ceremonies, invocations and even *dhikr* and plays are performed for this same occasion in the streets.

Syria

4. Musical instruments.

All Syrian classical and folk instruments are found elsewhere in Arab Middle Eastern traditions. As in other Arab countries, chordophones are the most important instruments of urban and classical music.

The *'ūd* is the most popular and widespread instrument. It usually has five courses, but the addition of a single sixth string has become common. Various shapes can be seen in Syrian *'ūd* workshops. The Aleppan *'ūd* (*al 'ūd halabī*), with its 61·5 cm string length, is the longest and most slender, famous for its perfect octave harmonics. The Damascene *'ūd* (*al 'ūd shāmī*) has a larger soundbox. The Egyptian *'ūd* (*al 'ūd masrī*), characterized by its angular shape, has a weak upper octave. The Turkish *'ūd* (*al 'ūd turkī*), with strings 59 cm long, is the shortest of this family. The *nash'at kar*, a half-size Turkish *'ūd* with guitar pegs and six courses, used to be played mainly by amateurs; like other relics of Turkish influence, it has almost disappeared. Syrian manufacturers test the solidity of the different lute boxes by putting them on the ground and standing on them. Different kinds of experiments are regularly made on the *'ūd*, sometimes on the request of users.

Aleppan *qānūns* (trapezoidal table zithers) are famous all over the middle East. They have ten ditals (*'urab*) as compared with the five to seven ditals of the Egyptian *qānūn*.

Among folk chordophones, long-necked lutes are popular, usually with two or three double courses and a variable number of movable frets. The *buzuq*, *tanbūr* and *sāz* are played in northern Syria, especially by non-Arabs. The term *sāz* is used either as an alternative for *tanbūr* or to differentiate a particular type of long-necked lute. Gypsies (*nawar*) and Kurds in the villages around Aleppo play the *buzuq* to accompany Kurdish and Arabic songs. Kurds in Jebel Akrad and near the Turkish border (in

Kamishli and Hasakah) play the *tanbūr* (or *sāz*; fig.3). Its wooden soundbox is usually made in Aleppo but may also be imported from Turkey. Aleppans also play the *buzuq* or the *sāz*, but prefer instruments with many frets (up to 29 on the Aleppan *sāz*, up to 36 on the *buzuq*). The *jumbush*, another long-necked lute, with six double courses and a metallic container as a soundbox, is used by the Armenians of Aleppo, who introduced it into their ensembles along with violins and percussion instruments.

The monochord *rabāba* is the only type of local fiddle. It is played by Bedouins in the central desert/semi-desert region between Dar'a and Hama, and by Gypsies, who introduced the petrol can as a soundbox (fig.3). On the Mediterranean coast, the waisted wooden *rabāba* accompanies improvisational poetic contests (*zajal*).

The *nāy* (flute) is the main classical aerophone, but curiously it is losing favour and has almost disappeared. *Nay* players have always been badly paid, and instrument-makers refuse to make new flutes or transmit their professional secrets. The few remaining players now import bamboo from Egypt and make their own instruments. Among folk flutes, the *shabbāba*, made from metal or bamboo is played by shepherds in rural areas. It accompanies collective community dancing in Dar'a (in the south) and Manbij (in the north) and is also used in the Euphrates region.

Single and double clarinets (*mizwaj*) are played in almost all regions by shepherds, either as solo instruments or along with the *tabl* (cylindrical drum) to accompany the communal *dabka* dance. The shawm (*zurna*) and *tabl* drum form the well-known instrumental duo *tabl wa zurna*, which enlivens folk festivities and communal gatherings. The frame drum (*daff*) is widely used in many contexts, including by women.

The local traditional urban ensembles, *al takht*, are composed of the *'ūd* (short-necked lute), *qānūn* (trapezoid table zither), *nāy* (end-blown flute), *darbuka* (goblet drum) and *daff* (frame drum). This is now augmented with violins and other Western instruments, thus creating a large orchestra.

Traditional instrument-makers have diminished in number since the first half of the 20th century. The spread of the electronic organ in the 1980s and 90s was a real blow to trade. Some manufacturers now use machines to boost production, but some good craftsmen committed to hand-built work are still to be found in the cities. Some of the latter instrument-makers, including many engineers and other specialists, inherited the traditional craft from their families and others.

Syria

5. Music education and modern developments.

Musical life and its performers of the old school (1850 to c1950) are extremely well documented in Syrian writings. Biographies of hundreds of musicians (al-Jund, 1958) reflect their status, their cultural backgrounds and their musical life. Biographies of more recent male and female musicians are found in Dhureil (1989) and Sharīf (1991).

Traditional musicians, who until the present have basically been craftsmen, merchants and even government officials, learn and teach through oral

transmission. At the beginning of the 20th century, Syrian musicians were in close contact with the musicians of Iraq, Egypt and Turkey and frequently travelled throughout these countries to learn and exchange knowledge.

Traditional musicians were (and still are) expected to master Arabic language and grammar, to know a substantial part of the Arabic poetic repertory by heart, to be expert in the arts of *maqām* and *usūl* and to have a good knowledge of *muwashshahs*.

The rich Syrian Arab music tradition continues to flourish, despite centuries of Ottoman influence and the heavy pressure towards modernism exerted during the French mandate period (1920–44). At the start of the 21st century, individuals and specialist ensembles continue to provide teaching and sources of transmission. In Damascus alone, Qur'anic and religious reciters are organized into two guilds, whose members (mostly merchants) are available to celebrate weddings and anniversaries and to perform *mawlid nabawī* ceremonies upon demand.

In the 1940s Arab music began to be taught in modern classrooms. In Aleppo, Fu'ād Rajā'ī, a dentist, important musician and patron, opened a private institute, which later (1950s) had a section for girls directed by his sister, a medical doctor and musician. It became one of the most prestigious music institutes in the Middle East, attracting famous teachers such as the *nay* player and musicologist 'Alī al-Darwīsh, Nadīm al-Darwīsh, 'Omar al-Batsh and Shukrī al-Antakī. However, private and traditional teaching continues to be the backbone of traditional music. Nowadays a great number of Syrians (especially young people) take private lessons with individual teachers or at institutes.

Although the best music flourishes in traditional spaces, official organizations also play their part. There are weekly music programmes on the radio and television, both of which have their own Arab orchestras. Films and videos are made about Arab music. The Ministry of Tourism promotes traditional music in restaurants, grand hotels, various cultural centres and even cabarets. The prestigious historical cities of Busra, Palmyra and Aleppo have annual music festivals organized around a specific theme with juries and prizes. The two large national troupes, Firqat Umayya and Firqat Zenobia, present dances and music from all parts of the country.

The Syrian government, represented by its Ministry of Culture and Education, is the only serious patron of Western art music, promoting numerous concerts of symphony orchestras, chamber music and solo performances by Syrian musicians. The Western-trained musician Solhi al-Wādī created state-supported conservatories in Damascus (1961) and Aleppo (1963) and the Advanced Conservatory of Damascus (1990), where Western music is taught, including *'ūd* and *qānūn* in a Western idiom.

Since the 1980s, Western musical life has become regular and very active in Damascus and Aleppo. In 1996 alone, about one hundred concerts of symphonic orchestras, chamber music and solo performances were given by Syrian musicians and students playing all the instruments that form a

symphony orchestra. Syrian soloists participate in international competitions, and Damascus has become one of the main platforms in the Middle East for the performance of Western musicians.

See also [Arab music](#); [Bedouin music](#); and [Islamic religious music](#).

Syria

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Syrian church music.

There are essentially four ancient Christian liturgical traditions that can be counted as Syrian, but the practitioners of these traditions belong to a bewildering variety of religious denominations, with diverse theological, historical and organizational loyalties. They share in common the Syriac language, an allegiance to the See of Antioch, the Syriac Bible and Syriac hymns and theological literature.

1. Introduction.
2. History.
3. Liturgy and liturgical books.
4. Modal system.
5. Musical forms and styles.
6. Notation.

HEINRICH HUSMANN/PETER JEFFERY

Syrian church music

1. Introduction.

(i) Syriac language.

Syriac is a North-West Semitic tongue, closer to Hebrew than to Arabic, that developed in the city of Edessa (now Urfa, Turkey). As a dialect of Aramaic (the official language of the ancient Assyrian empire to 200 ce), Syriac is related to the Palestinian Jewish Aramaic that was the mother tongue of Jesus and the first disciples as well as of many rabbinic authorities of the Talmudic period. For this reason modern Syrian Christians frequently call Syriac 'Aramaic'; Western scholars before modern times often called it 'Chaldean'.

Only a minority of Syrian Christians can still speak Syriac; for most it is a theological and liturgical language, like Latin in the West. The major vernaculars are now Arabic (in the Near East), Malayalam (in India) and English (in India and North America), all three of which are increasingly replacing Syriac in liturgical services.

(ii) See of Antioch.

Antioch (now Antakya, Turkey, near the border with Syria) was the city where 'the disciples were for the first time called Christians' (*Acts xi.26*). Before the Muslim conquest Antioch was one of the four major patriarchates, with Rome, Constantinople (seat of the Byzantine rite – see [Byzantine chant](#)) and Alexandria (from which sprang the Coptic and Ethiopian rites – see [Coptic church music](#), and Ethiopia, §II – and the now defunct Churches of Nubia and Cyrenaica). Like the popes of Rome, the patriarchs of Antioch regarded St Peter as their founder (cf *Galatians ii.11*). The Syrian Christians in India, despite their many theological and denominational divisions, share a further identification with the apostle Thomas, who is traditionally believed to have gone to India as a missionary and been martyred near Madras. All the Indian groups, therefore, style themselves 'St Thomas Christians'.

It cannot be said, however, that the Syrian liturgical traditions are all directly descended from a common source, such as the originally Greek rite of Antioch: Jerusalem, Caesarea (near Haifa in modern Israel), Edessa, and Seleucia-Ctesiphon (near Baghdad) were all important centres in ancient times, and each may have contributed something to the liturgical traditions as they are now to be found.

(iii) Syriac Bible and other texts.

Although there is more than one Syriac translation of the Old and New Testaments (just as there were multiple Latin translations), the Peshitta ('simple' or 'common') version is the most widely used (problematically translated by Lamsa, 1957). The Syriac psalms have their own numbering system, agreeing with the Hebrew (and Protestant English Bibles) for Psalms i–cxiii, but with the Byzantine and Latin Psalters for Psalms cxvi–cl (see table in Mateos, 2/1972, p.447).

The various Syrian chant traditions also share a corpus of Syriac theological literature as well as an extensive repertory of hymns, including the works of St [Ephrem Syrus](#) and other authors, although the liturgical arrangements for the Divine Liturgy and Office exhibit numerous structural

differences. Many Greek theological writings that were judged heterodox in Constantinople and Rome survive in Syriac translation, particularly for authors associated with the Antiochene school of biblical interpretation, which played a major role in the doctrinal controversies that fragmented Syrian Christianity.

[Syrian church music](#)

2. History.

(i) Assyrians.

The first Syrian rite to achieve its classic form was also the only ancient Christian liturgy to develop outside the Roman empire. It originated in the Sassanian or Persian empire further east, in the region of Mesopotamia or ancient Babylon (modern Iraq and Iran). It is of great interest to liturgical historians for its many archaic features, and because it is the most thoroughly Semitic (as opposed to Hellenistic) tradition of Christian worship. After the Council of Ephesus (431 ce) condemned the teachings of Nestorius, Patriarch of Constantinople, many of his supporters fled over the border into the Persian empire, so that the Church of this area came to be regarded as Nestorian by the Greco-Roman majority. Today, however, these Christians call themselves the Church of the East, or (unofficially) the Assyrian Orthodox, in view of their linguistic ancestry. Hence, in this article, the liturgical tradition will be called 'Assyrian'.

Medieval Assyrian missionaries carried their faith along the Silk Route into Turkestan, India and Tibet, and even into China, where the famous Nestorian Stone remains a monument to their activity. By the 16th century, however, active Churches remained only in the Near East and India. In 1553 part of the Near Eastern group accepted the authority of the pope and became a uniate rite of the Roman Catholic Church, adopting Catholic dogma while retaining the traditional liturgy; this community became known as the East Syrian or Chaldean rite. Most of the Assyrians in India, pressured into Roman communion by Portuguese missionaries in 1599, became known as Christians of the Malabar rite.

(ii) Syrian Orthodox.

In 451 ce the Council of Chalcedon condemned the heresy that would become known as Monophysitism. The Latin, Byzantine and, eventually, the Georgian Churches opted for the Chalcedonian doctrine, but the Coptic and Ethiopian Churches rejected it, and they were ultimately joined by the Armenian Church. Syrian Christians who opposed the teaching of Chalcedon were eventually organized into a separate Church by James (Jacob) (Yaʿqūb al-Bardaʿī, c500–78) and are thus colloquially termed 'Jacobites'. They call themselves Syrian Orthodox, the term that will be used in this article. There is also a uniate branch, recognizing the Catholic pope, which is called the Syro-Antiochene or West Syrian rite. In India, some of the Malabar rite Christians rejected uniatism and aligned themselves in 1662 with the Syrian Orthodox (notwithstanding their former antipathy to the Council of Ephesus) and adopted their liturgy, in Malayalam translation. They now call themselves the Indian Orthodox Church but in the meantime have experienced further splits. In the late 19th century a group influenced by Anglican missionaries adopted Protestantism

while retaining the Syrian Orthodox liturgy; it is known as the Mar Thoma ('St Thomas') Church. In 1930 another splinter group rejoined with Rome as the Malankar rite; it too is liturgically Syrian Orthodox.

The Syrian Orthodox liturgical tradition contains many more texts of Greek origin than the Assyrian liturgy – not surprisingly since more of its members lived within the Roman empire. This material is often assumed to be derived from the early liturgy of Antioch, but at least some of it, including the eucharistic liturgy of St James, is more readily linked to Jerusalem (Jeffery, 1994).

(iii) Melkites.

The Syrian Christians who accepted the decrees of Chalcedon were disparaged by the others as 'royalists' for siding with the Byzantine emperor. Thus they are known as Melkites (Melchites, following the Greek spelling) from the Syriac term *malkāyā*. This designation survives today, however, primarily among the Catholic uniates of the Melkite rite. The other Christians of this tradition now call themselves Antiochian Orthodox and are in communion with the Ecumenical Patriarch of Constantinople; only this group is recognized as truly Orthodox by the Greek and Russian Orthodox and the other Churches loyal to Constantinople.

Over the centuries, as the Melkite Church became more distant from the Syrian Orthodox (Jacobite) tradition, its liturgy was gradually aligned with the Byzantine rite, becoming what is now essentially the Greek Orthodox liturgy translated into Syriac. Incompletely Byzantinized Melkite traditions are still attested, however, in medieval manuscripts. In this article such sources will be called 'Melkite'.

(iv) Maronites.

Some Chalcedonian Syrians, instead of becoming Byzantinized, formed another ecclesiastical unit in western Syria, with its leadership centred at the monastery of St Maron (*d* c410). Opinions differ as to whether they ever adopted the Monothelite heresy condemned by the Third Council of Constantinople in 681, but with the Muslim conquest they were driven into the mountains of Lebanon, where their descendents are known as Maronites. During the Crusades, in 1182, the Maronites affirmed allegiance to Rome and became a uniate rite, the only branch of Syrian Christianity with no interdenominational divisions.

If the superficial Westernizations through Roman Catholic influence are ignored, the Maronite liturgy reveals many resemblances to the Syrian Orthodox liturgy. Recent research, however, has shown that its oldest chronological layers have much in common with the Assyrian liturgy (Macomber, 1973; Spinks, 1993). It is thus a unique synthesis of disparate elements, which affords valuable perspectives on the historical development of other Syrian traditions.

[Syrian church music](#)

3. Liturgy and liturgical books.

(i) General.

The principal Offices of the Syrian Churches are *Lelyā*, *Saprā* and *Ramshā*, corresponding to Matins, Lauds and Vespers respectively; *Ramshā* is also termed *Nāgah* in the Syrian Orthodox Church, which also possesses the Offices of *Tlāth shāʿin*, *Sheth shāʿin*, *Tshaʿ shāʿin* and *Sutārā*, corresponding to Terce, Sext, None and Compline respectively. Sext is also known as *Pelgāh d-yawmā* ('midday').

The texts of the Offices are divided among various liturgical books, which in Orthodox Churches are still largely manuscript but in India and in uniate Churches are often printed (to a certain extent, however, Orthodox and uniate books are regarded as interchangeable). The Syrian Orthodox *shhimtā* ('simple', 'ferial') contains the weekday Offices, and the *bayth gazā* ('treasury') the texts of the model stanzas of the chants for Sundays and festivals. Proper texts for these are arranged in books according to the church year, for Sundays and saints' days. The Assyrian *kitāba (bayt) daqdhām wadbāthar* ('book [house] of before and after'; see below, §3(iii)) corresponds to the *shhimtā* but contains Sunday and other Offices as well; the Assyrian Proper Office texts are distributed among the *gazā* ('treasure') for the immovable feasts, the *hūdhra* ('cycle') for Sundays and for Easter, and the *kashkul* for weekdays.

The Syrian Divine Office, like that of the Latin Church, centres on the recitation of psalms, except for the Little Hours of the Syrian Orthodox Church that correspond to Terce, Sext and None, whose texts are free poetry. The Psalter is read in its entirety in a period varying between a day (in Maronite and Syrian Orthodox monasteries) and a fortnight. Besides psalms, *qāle* ('melodies', sing. *qālā*) dominate the Syrian Orthodox Office and are important also in the Assyrian Office (see below, §5(iv) (a)). In the Offices a *qālā* is followed by a *bāʿuthā* ('petition', also termed *tbartā*). Other categories include the *madrāshā*, which plays a part in the night Office (see below, §5(v) (a)) and is answered by an *ʿunithā*, or choral refrain; the *sughithā*, related to the *madrāshā* and used particularly in the Maronite Divine Office (see below, §5(v) (b)); the *prumion* (derived from Gk. *proimion*), which precedes the *qālā* and is itself preceded by the *sedrā*; and the *kārūzuthā*, a litany with choral refrains, which characterizes the Assyrian rite.

The Maronite liturgy in general resembles that of the Syrian Orthodox Church, and the same categories of hymn are found in both; but in some ways it is simpler and more regular than the Syrian Orthodox liturgy. (For details of the differences, see Husmann, 'Die Gesänge der syrischen Liturgie', 1972, pp.84ff; Taft, 1986, 2/1993, pp.225–47.)

(ii) Syrian Orthodox Divine Office.

Tlāth shāʿin, *Sheth shāʿin* and *Tshaʿ shāʿin* (the three Little Hours) are the simplest in structure of all the Syrian Orthodox Offices. They comprise the three basic elements of those Offices, *sedrā* and *prumion*, *qālā*, and *bāʿuthā*, without any additions. The form of the *bāʿuthā* used at Terce (with 12-syllable verses) is known as the *bāʿuthā d-Yaʿqūb* (i.e. ascribed to Yaʿqūb of Serugh, c500), and that used at Sext and None (with five-syllable verses) is known as the *bāʿuthā d-Balai* (i.e. ascribed to St Balai, c400). Those with seven-syllable verses are ascribed to St [Ephrem Syrus](#).

Introductory prayers such as the Lord's Prayer, doxology, Trisagion and Kyrie eleison precede all the Offices, as they did in the medieval Latin rite.

Lelyā, like its equivalent, Matins, consists of an introductory section followed by three nocturns (*qawme*, sing. *qawmā*), with a fourth *qawmā* added on Fridays. The introductory section contains an initial prayer followed by troped psalms (Psalms cxxxiv, cxix and cxvii; Syrian numbering: cxxxiii, cxviii and cxvi). The tropes are termed *mā ʿirāne* ('vigil songs'), although elsewhere in Syrian church music such tropes are usually termed *ʿenyāne* ('answers', 'responds'); each psalm verse is answered by a trope verse. A prayer opens the series of *qawme*. Each nocturn contains a *madrāshā*, a *sedrā* and *prumion*, a *qālā* and a *bā ʿuthā* (the last is 'of Yāʿqub' in the first *qawmā*, 'of Aphrem' [i.e. Ephrem Syrus] in the second, and 'of Balai' in the third). The third *qawmā* contains an extensive closing section subdivided into two groups: the first forms the climax of the whole Office and contains a *sedrā* with *prumion*, the *Magnificat* with an *ʿenyānā*, Psalm cxxxiii (Syrian: cxxxii) with *ʿenyānā*, Psalms cxlviii-cl and cxvii (Syrian: cxvi) (untroped), a *ququlion* and *ʿeqbā* (trope); the second of these groups is shorter, containing a *sedrā* with *prumion*, *qālā* and *bā ʿuthā d-Yā ʿqub*, and concluding with the prayer of St Athanasius and the blessing.

Saprā (Lauds) begins with Psalm I, Psalm lxiii with an *ʿenyānā*, and Psalms cxiii and cxlviii-cl (untroped). A second section contains *sedrā* and *prumion*, first *qālā* with *ququlion* and *ʿeqbā*, *sedrā* and *prumion*, second *qālā* and *bā ʿuthā d-Yā ʿqub*. Prayers for the censuring (*ʿetra*) and the blessing conclude the Office.

Ramshā (Vespers) comprises an 'introductory prayer' and the Office proper; the former consists of Psalms cxli, cxlii, cxix and cxvii (Syrian: cxli, cxlii, cxviii and cxvi respectively), with the Gloria and *ʿeqbā*. The Office itself comprises three sections: the first contains a *sedrā* with *prumion* and first *qālā*; the second an incense prayer (*ʿetrā*) and second *qālā*, *ququlion*, Gloria and *ʿeqbā*; and the third a *sedrā* with *prumion*, third *qālā*, *bā ʿuthā d-Yā ʿqub*, concluding prayer and blessing. On Saturday evenings the third group also contains an alleluia and Gospel reading.

Sutārā, like its equivalents Compline and Apodeipnon in the Latin and Byzantine rites respectively, begins with Psalm iv concluding with the lesser doxology; however, an *ʿeqbā* is added in the Syrian Orthodox rite. The main substance of the Office follows, comprising a *sedrā* and *prumion*, *qālā* and *bā ʿuthā d-Aphrem*. This is followed (as in the Latin rite) by a section whose subject matter is nightfall; here it comprises Psalms xci and cxxi (Syrian xci and cxx respectively), with an alleluia interpolated between each half-verse of the psalms. A prayer of praise, the Creed and the blessing follow.

Differences from the patterns outlined above may occur: in the normal secular rite, for example, these Offices are considerably extended on feast days, notably in the singing of texts from Byzantine *kanōnes* (the so-called *qanūne yawnāye*; see below, §5(iv) (b)).

A number of medieval Syriac manuscripts, including a 13th-century *shhimtā* (GB-Lbl Add.17241, from a Syrian desert monastery in north

Egypt), probably reflect an early type of monastic liturgy, which also differs in a number of respects from the secular rite, for example, in the use of the *maḥ niāthā* of Severus of Antioch (d 538) and of other hymns by John bar-Aphthonius of Qeneshe and others. In *Ramshā*, Psalm lxxxvi is sung at the beginning, and the *ḥeqbā* after the psalms is omitted. *Lelyā* has only two nocturns, termed *teshmeshtā*. (For further details, see Husmann, 'Die Gesänge der syrischen Liturgie', 1972, esp. pp.86ff.)

(iii) Assyrian Divine Office.

In their basic structure the Offices of the Assyrian and related rites resemble those of the Syrian Orthodox tradition, although there are differences of individual detail. Subsections of the Offices are often preceded and followed by the same liturgical genres, in a characteristic symmetrical structure; the books containing these forms are in consequence termed 'before and after' (see above, §3(i)). All the chants are introduced by prayers, the names of which derive from the chants they precede. Many chants have two forms, used in alternate weeks. Besides the reading of Ordinary psalms at Matins, Lauds and Vespers, the Psalter is read once a fortnight continuously, with the two halves of the choir alternating week by week with the intonations. For this purpose the Psalter, termed *dawīdha* ('David'), is divided into 20 *hullāle*, analogous to the Byzantine *kathismata*, with a 21st *hullālā* of Old Testament canticles. Each *hullālā* contains between three and 11 psalms and is further subdivided into two or three *marmyāthā* (sing. *marmithā*), analogous to Byzantine *staseis*, each containing between one and four psalms.

Lelyā consists of a variable number of nocturns: between one for ordinary weekdays and three on feast days. Introductory prayers immediately precede the first nocturn, containing from one to seven *hullāle*; the *qālthā*, comprising more psalms, follows on Sundays. The next section is termed the *māwtbā* (meaning 'seat', like the Greek *kathisma*), and comprises an *ḥunithā*, a *qālā*, a *kānonā* ('refrain'), a *teshbohtā* ('song of praise', roughly analogous to the *Te Deum*), a *kārūzuthā* (litany with choral refrains) and a *madrāshā*. If there are several nocturns, the last is termed *qāle d-shahre* ('songs of vigil') and is similarly constructed from a *hullālā*, an *ḥunithā*, a *shubāhā* ('song of praise'), *kānonā*, a *teshbohtā* and a *kārūzuthā*.

Saprā begins with introductory prayers and a characteristic group of morning psalms (Psalms c, xci, civ, cxiii, xciii, cxlviii-cl, cxvii; Syrian numbering identical with Hebrew except for the last, cxvi). This is followed on weekdays by an *ḥunithā* or the *lākhumārā* ('Thee, O Lord', a canticle similar to the Trisagion). The Office ends with the Trisagion, the Lord's Prayer (to which is added on weekdays the *qāle d-sāhde*, 'songs of the martyrs') and the blessing.

Ramshā consists of introductory prayers, Gloria in excelsis, the Lord's Prayer, Sanctus and 'evening prayer', followed by one *marmithā* from the Psalter (or two on weekdays). After the 'incense prayer' and the 'prayer of the *lākhumārā*', there follows the *lākhumārā*. A central group of evening psalms follows, which occurs also in the Syrian Orthodox rite (Psalms cxli, cxlii, cxix and cxvii; Syrian numbering: cxl, cxli, cxviii and cxvi); it is preceded by a *shurāyā* 'before' and an *ḥunithā* 'before', and followed by a *shurāyā* 'after' and an *ḥunithā* 'after' (with introductory prayer). (The

shurāyā, 'beginning', contains the initial verses of psalms, but the number of psalm verses in its text varies, normally between three and eight.) The Office concludes with a twofold *kārūzuthā*, the Trisagion, a *vāsāliqe* ('royal prayer'), an *ε unithā* and the closing prayer; a closing psalm (*suyāke*) and Gospel reading may be added. After the Office proper, a short section termed *Subaεa* replaces Compline.

(iv) Divine Liturgy.

The Divine Liturgy (Eucharist) in the Eastern Churches corresponds in basic structure to the Latin Mass (see [Mass, §1, 2](#)), with a preliminary Liturgy of the Word, or synaxis, intended for both catechumens and the faithful, and a second section, including the Consecration and Communion, intended for the faithful only. This basic twofold structure is preceded by an enaxis, or introductory section, including prayers at the vesting of the priest and the preparation of the altar and the oblations. The lessons at the Divine Liturgy include not only the Epistle and Gospel, as in the traditional Roman Mass, but often additional Old Testament lessons (mostly from the Prophets) at the beginning. (See [Epistle, §1.](#))

Some of the musical forms used in the Divine Liturgy are the same as those of the Divine Office. The Syrian Orthodox Eucharist, for example, prescribes before the Gospel a *sedrā* and *prumion*, Trisagion, and alleluia with verse; the Assyrian rite prescribes the *lākhumārā*, *shurāya* and *kārūzuthā*. Some, on the other hand, correspond to items of the Latin Mass: psalms, Creed, Lord's Prayer, Sanctus and the sections allotted to the celebrant in the central part of the Mass of the Faithful, such as the Preface and Words of Institution, except that in the consecration prayer the epiclesis (invocation of the Holy Spirit) is almost entirely confined to the Eastern and Byzantine Churches.

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4. Modal system.

Apart from the Melkites and Antiochian Orthodox who follow Byzantine practice, the Syrian Orthodox Church, and the parallel uniate Syro-Antiochene Church, are the only ones now possessing a system of eight ecclesiastical modes analogous to the *oktōēchos* of the Byzantine Church and the eight-mode Gregorian system. The Assyrian Church must formerly have possessed a modal system, as all oriental music did; this may have been the Byzantine system or an older Persian system. Modern Assyrian, uniate Chaldean and Maronite musicians refer to their scales by the names of Arabic *maqāmāt* and identify them with these *maqāmāt*; the Maronites formerly possessed, but no longer use, the Syrian Orthodox modal system.

(i) Syrian Orthodox.

The eight modes of the Syrian Orthodox system are usually numbered consecutively from 1 to 8; however, some manuscripts (probably under Melkite influence) use Greek terminology, beginning with *protos* and concluding with *plagis tetartos*. Modes 5–8 are plagal modes, corresponding to the authentic modes represented by modes 1–4 respectively. The modes may be listed from 1 to 8 in order (i.e. first the four authentic modes, then the four plagal), in a manner similar to that of

Byzantine chant. Alternatively, in some early manuscripts such as the *maḡniāthā* (sometimes wrongly termed *Oktōēchos*) of Severus of Antioch, they appear in the order 1–5–2–6–3–7–4–8, in a manner similar to that of Gregorian chant, with each pair of modes (authentic and plagal) sharing a common final grouped together (see Husmann, 'Hymnus und Troparion', 1971, esp. pp.46–58). Indeed, the Gregorian eight-mode system is directly related to the Syrian Orthodox system, even when the latter uses Greek terminology.

In modern practice this system shows Arab and Turkish influence: Syrian church musicians freely admit this, claiming to be Christian Arabs. In order to discover whether the original Syrian system was identical with the Byzantine *oktōēchos*, or an indigenous system to which Greek terminology was only superficially applied, it is necessary to attempt to distinguish the elements originally present in the repertory from those that derive from Arab and Turkish origins.

In the Syrian rites, as in the Byzantine, the chants are organized in an eight-week modal cycle: all the chants of a week are in a single mode, and the modes are taken in order. In the Byzantine rite the texts also vary, and thus any particular text is sung, to a single melody, once every eight weeks. In the Syrian rites, however, the texts remain the same from week to week but are sung to different melodies, depending on the mode of the week; furthermore, the authentic or plagal mode corresponding to the mode of the week is used on Monday, Wednesday and Friday, with the main mode of the week on the remaining days.

Ex.1 shows the first two lines of a *madrāshā* in each mode as sung in successive weeks by Archbishop Kyrillos Yakobos, Syrian Orthodox Metropolitan of Damascus (from Husmann, *Die Melodien der jakobitischen Kirche*, i, 1969, pp.15–16). In the example, the 1st mode (with D as final) corresponds to the 1st Byzantine and Gregorian mode. The 2nd mode, also on D, is the first plagal mode (i.e. Byzantine 5th mode, Gregorian 2nd mode) and thus corresponds with the peculiarly Syrian order of some ancient manuscripts. The 3rd mode, however, is on F and thus corresponds to the Byzantine 3rd mode; the 4th mode similarly corresponds to the Byzantine 4th mode (here, as in modern Byzantine church music, based on C rather than on F as in the medieval system); this may be the result of Arab influence, since *rāst*, the corresponding Arab *maqām*, is based on C. The 5th mode, on F, can only be a repetition (with the same melody) of the 3rd Byzantine mode or the 5th Gregorian mode; it thus represents another example of correspondence with the Gregorian order, and with that of some of the Syriac manuscripts (the 5th Byzantine mode, or *plagios prōtos*, had already been allocated the second place). The use of the same mode and melody for the 3rd and 5th modes is a peculiarity of the individual singer here recorded. The 6th mode concludes on E, but all the sections of the melody except the last conclude on A, which seems to represent the final; the construction is, in this case, inverted, with the lower note used as a dominant and the note a 5th above as the final. This type of construction is unknown in the medieval Byzantine and Gregorian systems, but occurs in the Arab *maqām ḡajām*. The 7th mode can be regarded as the medieval 7th *barys* mode of Byzantine chant, transposed on to C, but the intervals used (e.g. three-quarters of a tone

between C and D and between E and F) are modified under Arab influence. The 8th mode similarly contains C–D–E–F in its structure: this does not occur in modern or medieval Byzantine chant, but corresponds to the Arab *maqām hijāz* and *hijāz-kar* (the same scale pattern is part of the so-called ‘gypsy’ scale). It will be seen, therefore, that the eight modes as represented in the example show anomalies due, on the one hand, to nomenclature derived partly from the Byzantine system and partly from the Old Syrian system (which resembles the Gregorian), and, on the other hand, to Arab influence.

A broader view of Syrian modality, based on analyses of large quantities of material, shows that a single modal name (e.g. 1st mode) may serve at different times and places for a number of different modes; these may be indigenous Syrian or Arab modes, and may exchange places. It shows too that the Syrian modes, like those of Gregorian and Byzantine chant, have notes with special functions, comparable to the finals and ‘dominants’ of medieval chant. Within a mode, the final and dominant can exchange places (see Husmann, ‘Eine Konkordanztafel’, 1974): for example, in the 1st mode, D can be the final and F or G the dominant at one time, and F can be the final and D the dominant at another. This exchange of functions occurs also in the modern Greek ecclesiastical modal system; in both cases it can be explained as the result of Arab influence (see above, where an example of this exchange of functions was explained as the result of the influence of the Arab *maqām ʿajām*).

Another variable factor in the modal system is that of ambitus. A single modal number may refer to scales with different ranges (e.g. mainly above, or mainly below, the final) even when the final remains the same. Thus in Syrian chant the ‘authentic’ and ‘plagal’ varieties of a mode may often be grouped as subdivisions of a single mode, rather than as two separate modes.

The following list (based chiefly on an analysis of the *qāle*; see Husmann, *Die Melodien der jakobitischen Kirche*, ii, 1971) gives details of the modes as they are used in practice; indications are given in parentheses of correspondences with Gregorian and Byzantine modes. It will be seen that almost all the Gregorian and Byzantine modes are represented, although the numbering is different, owing partly to a confusion between the original Byzantine and Gregorian numberings and partly to the replacement of some old modes by Arabic *maqāmāt*. 1st mode: D final; occasionally F final (1st authentic and 1st plagal modes).

2nd mode: D and G finals, analogous to the Arabic *maqāmāt bayātī* and *nawā*; F is often tuned a quarter-tone sharp in the Arabic manner (Arabic scale).

3rd mode: E final, with ambitus above or below E; F often tuned a quarter-tone sharp (2nd authentic and 2nd plagal modes, i.e. Gregorian 3rd and 4th modes, Byzantine 2nd and 6th). (The 3rd mode in ex.1 is an exception to this rule, and may represent an error on the part of the singer.)

4th mode: C final, or occasionally D; leading note below C may be B or B[♯]; E tuned a quarter-tone sharp (4th authentic mode, i.e. Gregorian 7th mode, Byzantine 4th mode).

5th mode: E and F finals (G final as a variant) even in the same melody and with the same singer (with F as final, 3rd plagal mode, i.e. Gregorian

6th mode, Byzantine 7th mode).

6th mode: E and D finals; characteristic motif C–E, drawn from the Arabic *maqām ʿajām* (Arabic scale).

7th mode: E (or E a quarter-tone flat) and F finals; D and E both often tuned a quarter-tone flat (Arabic scale).

8th mode: C and E finals, corresponding to medieval Byzantine custom, or D final, with a scale including B \flat and C \flat in the Arabic manner; F tuned a quarter-tone sharp (partly 4th authentic mode, i.e. Gregorian 7th mode, Byzantine 4th mode; partly Arabic *hijāz* and *hijāz-kar maqāmāt*).

(ii) Assyrian.

The modes of the Assyrian and Chaldean chant are given names of Arabic *maqāmāt*; it may be assumed that the church singers thoroughly understand the Arabic musical system. The great Chaldean singer Ephrem Bédé (see Husmann, 'Die Tonarten', 1969; and 'Arabische Maqamen', 1970) has claimed that Chaldean chant uses the *maqāmāt rāst, nihawand, urfalī* or *dīwānī, sah-gāh, hijāz (hijāz-kar), sabā, tūrānī, araibūnī* and *bayātī*. Of these, *urfalī* ('from Urfa', i.e. 'from Edessa'), *tūrānī* ('mountain *maqām*') and *araibūnī* are peculiar to north Iraq and the rest are well known in the whole Arab world, although oriental musicians claim that *araibūnī* is simply a variant of *bayātī* (*Musique arabe: Cairo 1932*, p.150).

The *rāst maqām* corresponds to the C major scale; the tuning in Iraq (as with Ephrem Bédé) is diatonic, but in Arabia includes the intervallic progression of a whole tone followed by two steps each of three-quarters of a tone. *Bayātī* is the minor scale on D mentioned as the 2nd mode of the Syrian Orthodox system. *Nawā* and *nihawand* represent the D minor scale with D, F and G as finals; again the tuning is diatonic in Iraq and includes intervals of three-quarters of a tone in Arabia. *Hijāz* and *hijāz-kar* are constructed from tetrachords comprising an interval of one and a half tones with a semitone either side of it; this tetrachord is used for both halves of *hijāz-kar*, whereas *hijāz* has a diatonic upper tetrachord.

Sah-gāh and *sabā* are Arabic scales, including intervals of three-quarters of a tone. *Sah-gāh* includes E and B each tuned a quarter-tone flat and has E, tuned a quarter-tone flat, as final; these notes are altered to diatonic tuning (E and B) in Turkey and northern Iraq, but with D \flat as a leading note. *Sabā* has D as final; its scale is C–D–E (quarter-tone flat)–F–G \flat –A–B \flat –C–D \flat . As performed by Bédé, *urfalī* and *tūrānī* are also minor scales. Since 'Urfa' (derived from Syriac 'Urha') is pronounced 'Ruha' in Arabic, and 'from Ruha' becomes 'ruhawī' in Arabic, it seems likely that *urfalī* is simply a Turkish translation of the Arabic *maqām* name *rahāwī*. The latter exists, moreover, in a variant on D that may correspond with the *urfalī* (for which, see d'Erlanger, 1930–59, v, *maqām* 31; vi, ex.109, transposed on to C).

In the Assyrian system there are, therefore, major and minor diatonic modes besides Arabic scales; these diatonic modes, like those in the Syrian Orthodox modal system, may represent survivals of the ancient Syrian modal system.

(iii) Maronite.

According to the great Maronite singer Mārūn Murād, the most usual *maqāmāt* in Maronite chant are the *εajam*, *nawā*, *nihawand*, *rāst*, *jaharka* (the Pythagorean major scale on F), *sabā* and *sah-gāh*. These are all widely known Arabic scales; the particular frequency of the *εajam* is noteworthy.

The extensive researches of Louis Hage, on the other hand, led him to conclude that 'the "modality" is of a special archaic type, irreducible to the Arab musical system or to that of the eight modes of Byzantine or Gregorian chant' (*Musique maronite*, ii, 1995, p.156). Maronite chant, in Hage's view, consists of essentially diatonic melodies moving within a small range of a 5th or less, and ending on one of three possible finals (called 'do', 're' or 'mi', depending on the presence or absence of half steps above or below). But Hage also recognizes the presence of 'alterations' that introduce 'habitual formulas' of familiar Arabic *maqāmāt*.

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5. Musical forms and styles.

(i) Liturgical recitatives.

Much of the Syrian Divine Office is chanted to a recitative, as is almost the whole of the Divine Liturgy (the latter, in a manner without parallel in the West, as a dialogue between the celebrating priest and a deacon or deacons). The particular details of the recitative are freely improvised, whether the singer uses normal speech, heightened speech or (as in the readings at the Eucharist from the Old Testament and the Epistles) a fixed reciting note with simple cadential formulae such as the fall of a tone or semitone. Even in this free improvisation, however, the singers defer to tradition, since they invariably use familiar formulae learnt from their teachers. (See [Centonization](#).)

(ii) Antiphonal psalmody.

In the Syrian Divine Office, the psalms are spoken, rather than sung, by the two halves of the choir in alternation (i.e. in the manner known in the West as antiphonal). Sung hymns are interpolated between the verses of the psalms, and these are also antiphonal, with the alternation occurring strophe by strophe as in Ambrosian hymns; the strophes are marked with the letters A and B in the margins of the manuscripts to indicate which half of the choir is to sing them (see Husmann, 'Die antiphonale Chorpraxis', 1972).

(iii) Polyphony.

Both in the spoken antiphonal psalms and in the sung antiphonal hymns, primitive improvised polyphony often occurs in the various Syrian church traditions. The chant is reinforced in various ways with parallel intervals: the crudest examples use parallel 2nds, 3rds and 4ths together, but only parallel 4ths (or, rarely, 5ths) are found in the most sophisticated (see Husmann, 1966). Western polyphony, like Western antiphonal psalmody, therefore, has some parallels with Eastern practice.

(iv) Interpolated hymns.

Most of the Syrian hymns are sung in alternating strophes interpolated between the verses of the psalms and canticles and are thus analogous to the Byzantine *stichēra* and *troparia*. The Byzantine distinction between the latter categories is, however, not drawn in Syrian hymnody: all these interpolations are given the name *ἔνϋανᾶ*, which is derived from the root *ἔνᾶ* ('answer') and which thus corresponds etymologically with the Latin *responsorium* ('respond', 'responsory') and the Byzantine *antiphōna* ('antiphon').

(a) *Qālā*.

The *qālā* is a special category of hymn that occurs extensively in the Syrian Offices (see above, §3). The strophes of a *qālā*, in most current Syrian practice, are sung between psalm verses of diverse origin; but the original pattern, in which the strophes of the *qālā* are interpolated into single continuous psalms or canticles, survives in Maronite chant. *Qāle* are found in manuscripts as early as the 9th century; the simpler Assyrian *qāle* may, however, date from as early as the 4th century. Most of those in the Syrian Orthodox rite are attributed to Simeon the Potter (*Quqāyā*, c500) and are cast in a developed *AABBCC* ... structure, including an alleluia and resembling that of the later Western sequence. One of the most widely known *qāle*, *ἔμ kulhun qadishaik*, found in the Syrian Orthodox, Maronite and Old Syrian rites, is unique in being a translation of a Byzantine *kontakion* (*Meta tōn hagiōn*).

The melody of the psalm verse that precedes a *qālā* may be taken from the beginning of the strophe of the *qālā* itself (ex.2). When the versions of different singers are compared, the melodic variants in some *qāle* appear slight; in others, there are considerable divergences. (Even within the Syrian Orthodox rite the melodies of the older Indian tradition are sometimes more elaborate than those of the other branches of the tradition.) Indeed, the melodies may differ from one rite to another so widely that it is impossible to reconstruct their original form; the differences must result from the long separation of the traditions, but there is usually no way of discovering at what period melodies were adopted in particular rites, or in which rite they originated.

Some Syrian Orthodox *qāle*, sung on ordinary weekdays, however, have an extra 'ferial' melody besides the eight melodies, one for each mode, with which they are sung at festivals (the *qāle* for vigils have only the eight modal melodies). The ninth melody is generally simpler than the others and is normally identical in the Syrian Orthodox, Maronite and Assyrian rites. It is probably, therefore, the original melody, and the other eight were most likely composed after the introduction of the system of eight modes into Syrian Orthodox chant. It is possible that one of the eight modal melodies of the *qāle* for vigils was the original melody (being already suitable for use in one of the modes) and that the others were added; these *qāle*, and presumably their melodies, are not recent compositions since they occur in the oldest surviving manuscripts.

The normal structure of the *qālā* *Quqāyā*, like that of the sequence it resembles, may be subject to extension, abbreviation or interpolation. The alleluia may be omitted; the strophes of *qāle* may be preceded by short verses (*pethgāme*) summarizing the content of the strophe, although the

last strophe is always preceded by the lesser doxology. In the Syrian Orthodox rite these latter are spoken, but in the Assyrian rite they are sung. The Assyrian *qāle* are simpler in style than those of the Syrian Orthodox rite, but they also exist in variants (*shuchlāfe*) whose melodies are quite unrelated to those of the *qāle*. Both *qāle* and *shuchlāfe* may have as many as 30 to 50 strophes.

(b) Qanūne yawnāye.

Another special category of Syrian hymn is represented by the *qanūne yawnāye* ('Ionian [i.e. Greek] *kanōnes*'), which are translations of Byzantine *kanōnes* associated with the nine biblical canticles. Their melodies permit a particularly interesting comparison between modern Syrian and medieval Byzantine melodies (ex.3), where it can be seen – despite differences – that the melodic tradition has remained essentially the same. These *qanūne yawnāye* appear in Syrian manuscripts from the 10th and 11th centuries (e.g. in *GB-Lbl* Add.14507; see Wright, i, 1870, pp.283ff).

(c) Maḡnithā.

A further species of hymn, the *Maḡnithā* (like *ḡenyānā*, *ḡunāyā* and *ḡunithā*; from *ḡna*: 'answer'; pl. *maḡniāthā*), occurs more rarely, except in manuscripts reflecting a Syrian Orthodox monastic rite. A large collection of *maḡniāthā* (often wrongly termed 'oktōēchos') for the church year is translated from a lost Greek original, the core of which was created by Severus of Antioch (see Brooks, 1909–10/R). (The original Greek term represented by *maḡnithā* may be *hypēchēsis*, although it is usually translated back into Greek as *antiphōna*.) Each *maḡnithā* has a single strophe in most manuscripts, preceded by a psalm verse, but in practice the strophe may have been followed (as in Byzantine *troparia*) by the lesser doxology and then repeated or replaced by a *theotokion* in honour of the Virgin Mary. In monastic Syrian Orthodox manuscripts, the *maḡniāthā* are grouped in fours, with the first half of the lesser doxology prescribed before the psalm verse of the third *maḡnithā* and the second half of the doxology before the psalm verse of the fourth *maḡnithā*.

Manuscripts of the *maḡniāthā* had an appendix of other chants, including a Syriac version of the ancient Byzantine *troparion Hypo tēn sēn eusplanchnian*.

(v) Independent hymns.

(a) Madrāshā.

The *madrāshā* is a category of independent strophic hymn whose invention is attributed to St Ephrem Syrus. Each strophe is followed by a short refrain, whose melody is generally that of the first half of the strophe. Although the *madrāshā* is commonly regarded as the ancestor of the Byzantine *kontakion*, there are structural differences between the two categories: the strophes of the *kontakion* end only at the conclusion of the refrain (the last verse of the *prooimion*, termed the *koukoulion*), which differs in metre from the strophe.

Several of the *madrāshe* are sung in both the Syrian Orthodox and Assyrian traditions (including, in each case, the parallel uniate rites); it is

thus possible to compare the melodic traditions. Variations occur in the optional embellishments and in the tuning of the scales used; they also occur particularly at the beginnings of melodies, where (as in folksong and other comparable traditions) the singer is ‘searching’ for the melody (ex.4). These variations are not essential, however, and the rites may well share a common melodic tradition in the *madrāshe*.

At the beginning of a *madrāshā*, the incipit of the original text sung to the melody of the *madrāshā* is given. Thus *madrāshe* are in effect contrafacta. The incipits are not always consistent, however: a single melody may appear with several different titles, which may therefore represent the incipits of further contrafacta – or perhaps there was no single original. In his edition of Ephrem’s hymns, Beck has investigated this nomenclature and has shown that in most of the cases where nomenclature varies, one of the titles used is also attested as the incipit of a *madrāshā* by Ephrem. It seems, therefore, that all these melodies may originally have been composed by Ephrem and subsequently used by him for constructing contrafacta; this fact may discredit the medieval tradition that early Christian hymnographers used secular or pagan melodies in order to win the hearts of the people.

Syrian musicians believe that all the *madrāshe* originally had eight melodies, although in current practice all except the ‘great’ four have only one. At the time of Ephrem (*d* 373), however, the church year was not divided into eight-week cycles according to the modal system, and the hymns of Severus of Antioch (*d* 538) were not originally categorized according to mode (see *Oktōēchos*); there would therefore have been no reason for each *madrāshā* to have eight melodies. Accordingly, the melodies of the great *madrāshe* (perhaps all eight of each, or seven if the original melody was retained) must have been composed after the introduction of the eight-week cycle.

(b) Sughithā and bāḡuthā.

The *sughithā* (pl. *sughiāthā*) resembles the *madrāshā* in form but includes alphabetical acrostics in its text. Since its text often features dialogue in direct speech, the *sughithā* may thus be regarded as a prototype of liturgical drama. There are two *sughiāthā* in a fragment now bound into *ET-MSsc* syr.233, a Sinai manuscript to which Palaeo-Byzantine notation was later added (see Husmann, ‘Eine alte orientalische christliche Liturgie’, 1976).

Smaller hymn forms include the *bāḡuthā* (*tbārtā*), which is divided into three categories according to metre (see above, §3(ii)). Each text has eight melodies, whose musical style is simple; the *bāḡuthā*, like the *qālā* (see above, §5(iv) (a)), may have *shuchlāfe*. The melodies, like those of some of the other categories, are used according to the eight-week modal cycle.

(vi) Mimra.

A sermon in prose or verse, the *mimra* is a particularly popular genre, of which there are examples among the works of St Ephrem Syrus. Those in verse are analogous to the rhymed sermons of the West in the Middle Ages. In current practice all of them are merely spoken, but *mimre* in verse

must originally have been sung; *ET-MSsc* syr.233 contains *mimre* with musical indications, including details of the mode and terms such as ‘low’ and ‘he declares’ (perhaps meaning ‘spoken’). It is remarkable that only short sections of the *mimra* remain in the same mode: there is constant modulation.

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6. Notation.

Most Syrian liturgical books lack musical notation, except in the Melkite rite. Palaeo-Byzantine notation, supplemented with some Middle Byzantine signs to clarify the size of the melodic intervals, occurs in a Melkite manuscript, *ET-MSsc* syr.261 (see fig.1; facs. ed. Husmann, 1975–8; see also Husmann, ‘Ein syrisches Sticherarion’, 1975). This notation is used also in the *sughiāthā* of *MSsc* syr.233 (see above, §5(v) (b)). A more primitive version of Palaeo-Byzantine notation – using only a limited number of its signs – occurs in Syrian manuscripts, especially for marking melismas; it also occurs in Byzantine manuscripts, from which (on account of its lavish use of the Greek letter *thēta*) it has been termed ‘theta notation’ by Raasted (1962). Another Syrian Orthodox notation, discovered by Husmann in a musical notebook, uses mainly *oxeiai*. (See also [Byzantine chant](#), §3(i–ii).)

A distinctive Old Melkite notation occurs in Syrian Melkite manuscripts; although this is more highly developed than the notations described above using *thēta* signs and *oxeiai*, it is still less developed than Byzantine or Latin chant notation. It was first discovered in 1898 by Parisot and published in facsimile by J.-B. Thibaut ([Origine byzantine de la notation neumatique de l’église latine](#), Paris, 1907; see fig.2). This notation appears also in manuscripts from Sinai (of which *MSsc* syr.80 is particularly rich in neumes), and there are good examples of it in *I-Rvat* syr.331–3.

A similar notation is used in some Syrian Orthodox manuscripts, especially those at Berlin, where there are also Assyrian and Chaldean manuscripts with neumes constructed with dots. Such neumes also occur in Chaldean manuscripts in Iraq (according to a private communication from Ephrem Bédé; for an example see Hatch, 1946, pls.CLXXI–CLXXX).

See also [Ekphonic notation](#), §1.

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Syring, Jacobus

(b Rotenburg an der Fulda; bur. Celle, 20 April 1606). German composer. On the title-page of his works he refers to himself as 'Rottenburgensis hassiae' and 'musicum et ducalis iudicii Zellae procuratorem'. It is not known where he studied law. According to town archives, he lived in Celle from 1578 to at least 1599 and was buried there on 20 April 1606. His earliest work *Cantiones poenitentiales* (Ülzen, 1582) is dedicated to Duke Wilhelm the Younger of Braunschweig-Lüneburg. In the following year he dedicated his *Te Deum laudamus Teutsch* (Ülzen, 1583) to the Duke's sons. He composed two wedding songs entitled *Epithalamia* for the marriage on 3 May 1585 of Princess Elisabeth of Celle and Earl Friedrich of Hohenlohe. In 1588 he dedicated the second edition of his *Cantiones poenitentiales* (Ülzen, 1588) to Wilhelm IV, Landgrave of Hesse. From 1589 to 1602/03 Syring is mentioned in Celle court accounts as 'componista' and in 1593 he received 20 thaler for the *Cantiones* (lost) dedicated to Duke Ernst of Celle. A *Laudes Beatae Mariae Virginis* and a *Missa Septem Volcum Super 'Ego flos campi'* survive, almost complete (in *D-Mbs*).

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HARALD MÜLLER

Syrinx

(Gk. *surinx*).

Greek term for the type of instrument ([Aerophone](#)) generally referred to as [Panpipes](#), that is, a row of hollow pipes sounded by blowing across their tops. Originally it was made from cane pipes of equal length, joined together, to produce a rectangular raft-like shape. Changes in pitch were achieved by filling part of the pipe with material such as wax (a process described in Pseudo-Aristotle's *Problems*, xix.23). The Romans and Etruscans cut the pipes to their proper lengths, thus producing a wing-like shape. The cane pipes came to be replaced by wood, clay or bronze, and sometimes the instrument was made from one piece in which the holes were bored. Greek and Roman iconography shows the syrinx with from five to 13 pipes, approximately eight being the norm. The pipes were short, so the pitch was always high.

In mythology the instrument is the attribute of [Pan](#), the half-goat, half-man god of shepherds. His father, Hermes, had been pictured with it in the Archaic period, but by the classical period it had become exclusively his. The central myth is related in Ovid's *Metamorphoses* (i.689–712): Pan is pursuing the nymph Syrinx, who flees to a river and begs the nymphs there for help. She is allowed to conceal herself by taking the form of a reed-bed, from which Pan subsequently picks the reeds to fashion his pipes.

In keeping with its mythology the syrinx has always had a strongly pastoral connotation. Plato, for example, excluded it from his republic while deeming it appropriate for shepherds in the field. In the Hellenistic world it gathered other associations. It probably appears in the idolatrous orchestra described in the book of *Daniel*. This purports to celebrate the royal cult of Nebuchadnezzar; the orchestra is very likely based on the practice of Antiochus IV of Syria, the Seleucid ruler of the 2nd century bce. Parthian drinking horns from Nisa show the syrinx in Dionysian ceremonies at much the same date. The Romans kept the pastoral association, but in late classical times it also became important in the pantomime, together with such instruments as the tibia and kithara.

See also [Greece](#), §1, 5(ii)(b).

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JAMES W. MCKINNON

Syrmatikē kai teleia.

Pair of signs used in Byzantine [Ekphonic notation](#).

Syrmen, Maddalena Laura.

See [Sirmen, Maddalena Laura](#).

System

(Ger. *Akkolade*; It. *accollatura*).

In Western notation two or more staves, usually joined together by a vertical line, and/or bracket(s) and/or brace(s) at the left-hand end and often with barlines drawn continuously through them, which together present the whole of the musical texture for any one line of music on the page. In scores, successive systems on a page are often separated by two parallel diagonal strokes between them at the left-hand side. (See [Notation](#), §III, 4 and [Score](#).)

In German the word is used as an abbreviation of *Liniensystem*, meaning 'staff' or 'stave'.

RICHARD RASTALL

Systema participato

(It.).

See [Mean-tone](#).

Syuni, Grigor (Mirzaian)

(*b* Kedabek, Azerbaijan, 30 Aug/10 Sept 1876; *d* Philadelphia, 18 Dec 1939). Armenian composer and choirmaster. He spent much of his childhood in Shusha, where he began to study music. He then established professional musical education at the Gevorkian Theological Academy in Ejmiadsin (1891–5) under the guidance of Kara-Murza and Ekmalian; around this time he was also an associate of Komitas. He then moved to St Petersburg where, in addition to arranging folksongs and directing the choir of the Armenian church, he studied with Glazunov, Lyadov and Rimsky-Korsakov at the conservatory there (1898–1904). His first collection of Armenian folksongs – *Haykakan zhoghovrdakan yerger* – appeared in St Petersburg. He then taught at the Nersessian Seminary in Tbilisi (1905–8) and collected more folk material in Armenia itself and in Armenian provinces in Turkey and Iran. After living for a while in Erzerum (1910–14) he returned to Tbilisi where he continued to compose, teach and conduct choirs with concerts taking him to Tehran and Constantinople. In 1921 he moved to Philadelphia where he organized a choir that appeared in many American cities. He established in Philadelphia a music studio dedicated to the study of traditional Armenian music; he also served on the juries of

various international competitions. Four collections of Armenian folksong, entitled *Hay yerg-pundj* ('Bouquet of Armenian Songs'), appeared in Philadelphia between 1940 and 1947.

Syuni's work as a composer followed two main courses: national folklore and music drama. Like Komitas, whose work influenced him, Syuni left a sizable legacy of choral and solo songs which bear witness to his professionalism and taste. His opera *Asli i Kyaram* is based on a folk legend, and his operetta *Aregnazan* was staged in 1907 through the efforts of the Armenian Dramatic Society in Tbilisi. He also wrote symphonic and piano compositions and, taken as a whole, his output partly determined the route taken in the early 20th century by Armenian music towards a harmonic and polyphonic style.

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SVETLANA SARKISYAN

Szabadi, Vilmos

(b Budapest, 10 March 1959). Hungarian violinist. He studied with Ferenc Halász at the Liszt Academy in Budapest, graduating in 1982. That year he won the Hungarian Radio National Competition and in 1983 the Jenő Hubay Competition in Budapest. In 1984 he was appointed professor at the Liszt Academy and the following year he took third prize at the Jean Sibelius Competition in Finland. He then began his international career. In 1988 he made his London début playing Bartók's Second Concerto with Sir Georg Solti as conductor. He was awarded the Liszt Prize in 1992. Szabadi is a first-rate virtuoso with a direct, unmannered approach to a wide repertory. His recordings include outstanding accounts of Ysaÿe's six solo sonatas, Weiner's and Enescu's sonatas with piano and the concertos of Dohnányi and Bartók's. He plays a 1778 violin by Lorenzo Storioni of Cremona.

Szabados, Béla Antal

(*b* Pest, 3 June 1867; *d* Budapest, 5 Sept 1936). Hungarian composer. He first studied composition and the piano with Erkel, later with Volkmann, Koessler and Sándor Nikolits. In 1888 he joined the staff of the Academy of Music and Dramatic Art as accompanist and coach, and in 1893 was appointed piano teacher and coach at the reorganized Academy of Music. His First String Quartet was awarded the Millenniumi Király-díj (Millennial King's Prize) in 1896. He was appointed professor of singing at the academy in 1920 and two years later he became head of the newly established department for training professors of singing. In 1927 he was appointed principal of the National Conservatory, in which position he remained until his death.

Szabados's music, at once poetic and restrained, is essentially conservative in character; his language never advanced beyond that of the late Romantics. He was principally known as a composer for the theatre and also as a singing teacher: his pedagogical works were in official use by the academy.

Szabados's brother Károly (*b* Pest, 28 Jan 1860; *d* Budapest, 25 Jan 1892) was also a pianist and composer and studied with Liszt, Erkel and Volkmann. In 1880 he was conductor at the National Theatre of Kolozsvár; later he became assistant conductor at the Royal Hungarian Opera House. His three-act ballet *Vióra* (1891) enjoyed considerable success.

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JOHN S. WEISSMANN/PÉTER P. VÁRNAI

Szabelski, Bolesław

(*b* Radoryż, nr. Łuków, 3 Dec 1896; *d* Katowice, 27 Aug 1979). Polish composer, teacher and organist. He studied the piano and organ with Jan Łysakowski at the Warsaw Musical Society and later with Mieczysław Surzyński at the Warsaw Conservatory, gaining his diploma in 1915. After the war, he took various posts as organist before returning to the Conservatory to study composition, first with Statkowski (until 1925), later with Szymanowski (1927–9). From 1929 to 1939 and during the period 1954–67 he taught organ and composition at the Katowice conservatory, where his most distinguished pupil was Górecki (1955–60).

Szabelski's earliest surviving composition, the Second Symphony (1932), is clearly indebted to Szymanowski in its harmonic idiom and its incorporation of themes from the same folk sources used by his teacher for

Stabat mater and *Harnasie*. Other inter-war compositions show a mastery of the *moto perpetuo*, vividly embossed with Polish folk themes or sparkling with traces of early Stravinsky (as in the *Toccata* and *Etiuda*, respectively). The major composition of the postwar decade was the Third Symphony (1951), which received its première in March 1953, coincidentally the day after Stalin's death. It is an impressive example of monumentalism, one of several possible responses to the demands of socialist realism. It has the obligatory gestures towards positive goals, yet the toccata style is now laborious and the climaxes sound forced and brutal. The heart of the symphony lies in the numerous introspective slow sections, where Shostakovich's influence is strongly felt, especially in the frequent two-part counterpoint.

Szabelski was wedded to Baroque practices (a passacaglia in the Third Symphony, a *ricercare* in the Fourth) and to neo-classical motorism. But the musical argument becomes fragmented in the Concertino (1955), with its octave displacement, increasing dissonance and a bizarre allusion to the chorale section of Berg's Violin Concerto in the central movement. The effect presages one of the most startling compositional turnabouts in postwar Polish music. Undoubtedly stimulated by the close relationship with his avant-garde pupil Górecki, Szabelski produced, in his 60s, a series of works from 1958 to 1962 which embraced serially based pointillism. The most successful of these was *Wiersze* ('Verses', 1961), where he achieved a stylistic synthesis between the solidity of earlier scores and the delicate, multi-layered textures of single events. Like Górecki, he was able to achieve forward momentum in non-tonal contexts and to mediate between earlier and newer compositional impulses.

Like many of his compatriots, Szabelski soon felt the need to free himself from serialism (the delicately scored Flute Concerto may be regarded as the point of liberation). His contribution to so-called Polish sonorism was idiosyncratic: usually short pieces, replete with ostinatos, contrapuntal layering, 18th-century figurations in an atonal context and a quixotic approach to structure (brevity was not a barrier to huge textural climaxes). The last works reinterpret abstract monumentalism as ecstatic (the climax of the Fifth Symphony) or cosmic (*Mikołaj Kopernik*), although the expression is laconic and almost postmodern. This is never more true than in the six-minute Piano Concerto, whose sequence of ideas may be interpreted either as rambling or inspired in its stylistic and structural juxtapositions.

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ADRIAN THOMAS

Szabó, Ferenc

(*b* Budapest, 27 Dec 1902; *d* Budapest, 4 Nov 1969). Hungarian composer. Between 1921 and 1926 he studied composition with Weiner, Siklós and then Kodály. He received surprisingly quick recognition in Hungarian musical life with the chamber works of 1926–31, in which he reinterpreted Kodály's folk style in a manner uniting lyrical reflection and sharp polytonal contrasts within strict and complex structures. Committed to left-wing politics from early youth, he joined the Communist Party, then illegal, in 1927. He enthusiastically took part in leading workers' choirs and writing music for performance by the masses, seeking new types of mediation between high art and popular culture. In this he condensed his style into small, readily practicable forms and achieved through reduced means a quality of terse contrast and complexity, while maintaining the individual character of his music. The fertility of this approach was demonstrated by

the success of the *a cappella* cycle *Farkasok dala* ('Song of the Wolves'), performed at the 1931 ISCM Festival in London.

As a communist, Szabó was obliged to emigrate through Berlin (1931) to the USSR (1932). He became a respected figure in Soviet musical life, and found the opportunities to explore common ground between the concert hall and mass music-making on a far higher level. Besides composing a number of mass songs and film scores (notably for Piscator's *The Fisher's Revolt*, 1934), he transcribed the Sinfonietta, originally for chamber orchestra, for an orchestra of *domri* (plucked folk instruments). He strongly resisted making any simplification in his style, and yet he was able to arrive at a positive human viewpoint through expressionist tension, somewhat in the manner of Bartók, Honegger or even Schoenberg, at a time when intellectuals internationally were taking an anti-fascist stance.

A new period in Szabó's work was fully revealed, and with decisive success, in the Lyric Suite for orchestra, introduced by Szenkár at Moscow in 1937. Szabó returned to Hungary in 1944 as a Red Army officer, and in 1945 he was appointed professor of composition at the Liszt Academy of Music, of which he was made director-general in 1958. He retained both posts until his retirement in 1967, and was also president of the Association of Hungarian Musicians (1949–51). Twice recipient of the Kossuth Prize (1951, 1954), he was named Eminent Artist of the Hungarian People's Republic in 1962. In the 'folk epic' approach of his later years, most fully displayed in the triptych made up of the orchestral suite *Ludas Matyi* (1950), the symphony *Emlékeztető* (Memento, 1952) and the oratorio *Föltámadott a tenger* ('In Fury Rose the Ocean', 1955), he confirmed his individual style in music that is monumental but also deeply critical and analytical in treating his country's history. This is, however, no mere applied art: the music is on a high level, as are the late chamber works, which are full of polytonal antinomies yet moulded in a seemingly natural melodic style, their masterly complexity having the face of simplicity. Szabó's last work, an almost finished opera on autobiographical themes, is a summary of these qualities.

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Orch: Suite, small orch, 1926; Musik für Streichorchester, 1930; Klassovaya bor'ba, sym., 1932; Ov., brass, 1934; Rhapsody, brass, 1935; Sinfonietta, chbr orch, arr. domri orch, 1935; Lírai szvit [Lyric Suite], str, 1936; Moldován rapszódia, 1941; Hazatérés [Homecoming], conc., 1948; Számadás [Accounting], 1949; Ludas Matyi, suite, 1950; Emlékeztető [Memento], sym., 1952; Felszabadult melódiák [Liberated Melodies], 1955; Ballettzene, 1961; Sérénade oubliée, 1964

Chbr and solo inst: Str Qt no.1, 1926; Szerenád, fl, va, ?1926–7; Trio, 2 vn, va, 1927; Hungarian Peasant Songs, str qt, 1929; Sonata, vc, 1929; Sonata, vc, pf, ?1930; 2 sonatas, vn, 1930–31; Trio, vn, va, pf, 1931; Str Qt no.2, 1962; Sonata (alla rapsodia), cl, pf, 1964

Pf: Toccata, 1928; Öt Könnyű zongoradarab [5 Light Pieces], ?1929; Sonatina, 1929; Suite, 1930; Sonata no.1, 1940–41; Sonata no.2, 1947; Felszabadult melódiák, 1949; Sonata no.3, 1957–61

Film scores, 1920s–59; several smaller inst pieces; arrs.

Principal publishers: Editio Musica, Gosudarstvennoye muzikal'noye izdatel'stvo

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JÁNOS MARÓTHY

Szabolcsi, Bence

(*b* Budapest, 2 Aug 1899; *d* Budapest, 21 Jan 1973). Hungarian musicologist. He studied law, literary history and philosophy at Budapest University (1917–20), musicology, history and art history at Leipzig University (1921–3) and composition at the Budapest Academy of Music with Kodály, Weiner and Siklós (1917–21) and in Leipzig with Karg-Elert (1921–3), taking the doctorate in 1923 under Abert with a dissertation on Benedetti and Saracini. From the 1920s he worked in Budapest as a publisher's reader, editor and music critic, and as co-editor of the journal *Zenei szemle* (1926–9) and (with Tóth) of the Hungarian *Zenei lexikon* (1930–31). From 1945 until his death he was professor of music history at the Budapest Academy of Music, where he founded the faculty of musicology (1951), serving as its professor and head until his death. He was on the editorial committees of the periodicals *Uj zenei szemle* (1950–56), *Magyar zene* (1960–73) and *Studia musicologica Academiae scientiarum hungaricae* (1961–7, editor 1967–73) and co-editor with Bartha

of the series *Zenetudományi tanulmányok* (1953–62). In 1961 he founded the Budapest Bartók Archives, which he directed until his death, and which in 1969 became the Musicological Institute of the Hungarian Academy of Sciences.

Szabolcsi belonged among that generation of Hungarians born between about 1890 and 1900 (Molnár, Tóth, Major) who took upon themselves the task of creating a contemporary musicology in their own country.

Szabolcsi's work centred on his aim to create a Hungarian literature of musical history which would fulfil 20th-century requirements, to establish publishers and a readership for it and to train others to continue his initiative. It was through him that music history, as a specialized branch of literature, became a matter of common knowledge in Hungary. His scholarship was informed by the thoroughness and highly developed methodology of German research, the historical and stylistic standards of such French scholars as Taine and Rolland, and the principles of Hungarian comparative musical research inspired by Bartók and Kodály, whose example he followed in linking East and West – his first Hungarian publications were on Mozart and his first German ones on Kodály and the problems of early Hungarian music history.

Szabolcsi's collection of early Hungarian music from the Danube region in the 1920s and 30s led to ten central studies (1928–54) of Hungarian music history from the Middle Ages to the 19th century, united as *A magyar zene évszázadai* (1959–61) and in the 1930s and 40s he made fundamental contributions to Hungarian musicology with a number of works on general musical history: *A zene története* (1940), a monograph on Beethoven (1947) and *Európai virradat* (1948). His chief work, *A melódia történet* (1950), is a synthesis of his dual interest in research of eastern and western European music. His research of phenomena of music in Hungarian literature and poetry was widely acclaimed. He was a pioneer of the literature on Bartók and Kodály and the author of the first Hungarian scholarly biography of Bartók. He also contributed to the spread of their vocal compositions by translating into German the texts of Bartók's *Cantata profana*, *Village Scenes* and *20 Hungarian Folksongs* and Kodály's *Psalmus hungaricus*, *The Transylvanian Spinning-Room*, choral works and songs. He compiled two record anthologies: *Musica hungarica* (1965, 2/1970), a chronological survey of Hungarian music, and the posthumous *Musica mundana* (1975), an anthology of general music history arranged by type of melody.

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Szadek, Tomasz [Thoma a Szadek]

(d Kraków, 1612). Polish composer and singer. On 25 June 1569, already a bachelor in the liberal arts, he was appointed a singer in the royal chapel in Kraków. He remained there until 1572 or 1574, when he was most likely ordained and became a curate of Wawel Cathedral, Kraków. From this time until 1578 he was a member of a group of singers called the Capella Rorantistarum (of the cathedral's Sigismund Chapel) and subsequently held some non-musical posts at the cathedral, including that of a penitentiary.

All his extant compositions were written to meet the requirements of the Capella Rorantistarum (an ensemble of male voices). They are in the late Netherlandish style, each based on a plainsong cantus firmus. The two masses for four voices in the Wawel Cathedral library are of the parody type: the *Officium Dies est laetitiae* (ed. in WDMP, xxx, 1957 and MAP, ii, 1993) uses the melody of the popular Christmas carol as a cantus firmus, but also employs the song *Pieśń o narodzeniu Pańskim* ('Song of our Lord's Nativity') by Waclaw z Szamotuł; the other, *Officium in melodiam motetae 'Pisneme'* (ed. in Monumenta musicae sacrae in Polonia, i, 1885), is based on Crecquillon's chanson *Puis ne me peult venir*. There are also three incomplete antiphons in the Wawel Cathedral library: the gradual *Haec dies*; the communion *Pascha nostrum*; and the introit *Vultum tuum*.

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ZYGMUNT M. SZWEYKOWSKI

Szajna-Lewandowska, Jadwiga

(*b* Brody, Ukraine, 22 Feb 1912; *d* Wrocław, 14 March 1994). Polish composer. She began her musical education at the conservatory in Lwów and after World War II studied composition at the Wrocław State Higher School of Music, first with Szeligowski and then with Poradowski, graduating in 1956. She taught the piano, theory and composition for a time, but her main activity became composition, especially for the musical stage (ballets and musicals for children); she also composed incidental music for more than 50 plays. Her ability to characterize while using an accessible contemporary musical language ensured the popularity of her stage works among young people. Several of her works received prizes, including *Gramy w zielone* ('We Play "Green"'); All-Polish Composers' Competition, 1970); she also received national awards for her works for children, in 1974, and for *Błękitny kot* ('The Blue Cat'), in 1983.

WORKS

(selective list)

Stage: Pinocchio (ballet, 3 scenes, Collodi [C. Lorenzini]), 1956; Harfista [The Harpist] (mimo-drama, E.A. Poe: *The Harpist or the Exchanged Hands*), 1962; Porwanie w Tiutiurlistanie [Kidnapping in Tiutiurlistan] (ballet, 3, W. Żukrowski), 1966; Thais (ballet, 3, Z. Kosidowski), 1970; Księżniczka w oślej skórze [A Princess in an Ass's Hide] (musical, 3, C. Perrault), 1974; Błękitny kot [The Blue Cat] (musical fairy-tale, 3), 1976; Zaczarowany krawiec [The Magic Tailor] (musical, 7 scenes), 1977; Czerwony Kapturek [Little Red Riding Hood] (ballet, 2 scenes, I.L. and W.C. Grimm), 1984

Orch: Concertino, fl, str orch, 1956; Pf Conc. [for pupils], 1979

Vocal: A Regiment (cant.), mixed chorus, orch, 1960; Song Cycle (T. Zasadny), S, chbr orch, 1961; 3 pieśni żartobliwe [3 Jocular Songs] (L.J. Kern), 2 vv, chorus, str, perc, 1962; O El Mole rachmim, spkr, chorus, orch, 1964; Wierszyki Pana Leara [Little Poems of Mr Lear], spkr, chbr orch, 1968; Gramy w zielone [We Play 'Green'] (M. Jasnorzewska-Pawlikowska), S, str qt, c1970; Poems (J. Iwaszkiewicz), spkr, pf, 1977

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Principal publisher: PWM

BARBARA ZWOLSKA-STESZEWSKA

Szalonek, Witold (Józef)

(*b* Czechowice-Dziedzice, 2 March 1927). Polish composer. He studied composition with Woytowicz at the State Academy of Music in Katowice, where he was later appointed professor of composition, and in Paris with Boulanger. He has received numerous awards, including an honorary doctorate from Münster University. In 1972, after his nomination as rector

of the Academy in Katowice had been accepted, he resigned in protest at interventions by the political authorities. He left to become professor of composition at the Hochschule der Künste (West) Berlin. His early works draw on Polish folk modality, but in the 1960s, with works such as *Les sons* and *Improvisations sonoristiques*, he became the most original exponent of Polish 'sonorism'. His significant research into woodwind multiphonics (from 1963) and non-Western music led to a highly individual, haunting vision, where physical properties of sound production became the source and focus of musical structure and expression. His perception-based theories anticipated much of the post-cognitive tendency in musical theory and research of the 1990s. A gradual reintegration of more orthodox procedures followed, culminating in the powerful *Musica concertante* (1977) and the B–A–C–H symphony (1979). Later works have returned to his roots in Silesian musical tradition.

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 Chbr and solo inst: Trio, fl, cl, bn, 1952; Sonata, vc, pf, 1958; Arabesques, vn, pf, 1964; 4 monologhi, ob, 1966; Proporzioni, fl, va, hp, 1967; Improvisations sonoristiques, cl, trbn, vc, pf, 1968; Mutanza, pf, 1968; 1+1+1+1, 1–4 str, 1969; Aarhus Music, wind qnt, 1970; Proporzioni no.2, fl, vc, pf/hp, 1970; Connections, 10 insts, 1972; 3 sketches, hp, 1973; Proporzioni no.3, vn, vc, pf/hp, 1975; Pienikiana, tuba, 1977, D.P.'s 5 Ghoulisn Dreams, a sax, 1985; Inside?–Outside?, b cl, str qt, 1987; Toccata e corale, org, 1989, arr. pf, 1990; Elegy on the Death of a Friend, cl, pf, 1989; Invocazioni, 2 gui, 1992; Haupt der Medusa, 1–3 fl/rec, 1992; Gerard Hoffnung's 6 Unpublished Drawings, sax qt, 1994; Auf der Suche nach dem verlorenen Kleinen Prinzen, fl/rec, gui, 1995; Diptychon II, 16 sax, 1995; 3 Preludes, pf, 1996; Chaconne-Fantasia, vn, 1997; Medusa's Dream of Pegasus, fl/rec, hn, 1997; Pavana, gui, 1997; Berceuse, cel, 1998; Oberek I, gui, 1998

Principal publishers: PWM, Moeck, Chester, Seesaw, Zweiklang Verlag, Apoll-Verlag, Muza, Dux, Meistersaal, Academy

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- 'Dźwięk i forma' [Sound and form], *RM*, xxxi/24 (1987), 3–4
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- B. Sonntag:** 'Przyczynek do twórczości kompozytorskiej Witolda Szalonka' [A contribution to the compositional output of Szalonek], *Opcje: kwartalnik kulturalny*, ii/2 (1994), 86–9
- A. Dümling:** 'Die ganz Welt voll Klang', *Tagesspiegel* (2 March 1997)
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- C. Humphries:** 'Witold Szalonek: choreograf dźwięku' [Witold Szalonek: choreographer of sound], *Opcje: kwartalnik kulturalny*, ii (1998), 88–92

CARL HUMPHRIES

Szałowski, Antoni

(*b* Warsaw, 21 April 1907; *d* Paris, 21 March 1973). Polish composer. He received his first music lessons from his father, a distinguished violinist and teacher. In 1930 he graduated from the Warsaw Conservatory, where his teachers had included Lewiecki (piano), Sikorski (composition) and Fitelberg (conducting). He then studied with Boulanger in Paris (1931–6), where he remained for the rest of his life. From 1936 to 1948 he was president of the Society of Young Polish Musicians in Paris. Among the many awards he received was a first prize from the ORTF in 1960 for *La femme tétue*.

An outstanding representative of the inter-war Paris school, Szałowski was one of the leading Polish neo-classicists. He preferred strict, established forms and he employed all the contrapuntal arts, yet he succeeded in writing music that is easy on the ear, full of Parisian elegance but linked to the emotional and colourful Polish symphonic tradition. His finest achievements were the celebrated Overture, the Sinfonietta and the Music for Strings (he composed very little vocal music, most of it for the radio). In Poland he was little known except during a few years after World War II, and then principally for the Overture, whose success led other Poles, among them Lutosławski and Malawski, to compose similar works, but without reaching the distinction of their model. This, probably Szałowski's only composition of international stature, is written with such verve and skill that, within its Classical mould, it gives the impression of inevitability. It was composed in 1936 and the next year received the Gold Medal at the Paris International Exhibition. One of the very few contemporary works to be published and recorded in Warsaw shortly after the war, the Overture was Szałowski's greatest success, but this very success proved a burden. Unable to repeat it and unwilling to keep up with new developments, he proceeded to compose firmly traditional works – well crafted, straightforward, vital and motoric in rhythm, and amusing (his humour was his strongest point), but ultimately of little interest. There is great value, however, in some of the later chamber works, such as the Sonatina for oboe and piano and the Allegretto for bassoon and piano.

WORKS

(selective list)

MSS in *PL-Wn*

Principal publisher: PWM

orchestral

Sym. Variations, 1928, withdrawn; Kaprys, 1930, withdrawn; Pf Conc., 1930, withdrawn; Ov., 1936; Sym., 1939; Sinfonietta, 1940; Concertino, chbr orch, 1942; Partita, 1942, withdrawn; Zaczarowana oberża [The Enchanted Inn] (ballet, 1), 1945, also concert version; Divertissement de ballet, 1950, withdrawn; Concertino, fl, str, 1951; Suite, 1952; Partita, chbr orch, 1954; Vn Conc., 1954

Aria and Toccata, chbr orch, 1957; Conc., ob, cl, bn, orch, 1958; Wskreszenie Łazarza [Lazarus's Resurrection], sym. picture, 1960; Allegretto, bn, orch, 1962; Music for Str, 1970; 6 szkiców [6 sketches], 1972

Popular pieces: Radio-musique, suite, 1955; Dance, 1957; Mazurka, 1959; Intermezzo, 1961; Berceuse pour Clémentine, 1964

chamber and solo instrumental

For 3–5 insts: Pf Trio, 1926, withdrawn; Str Qt no.1, 1928, withdrawn; Str Qt no.2, 1934, withdrawn; Str Qt no.3, 1936; Trio, ob, cl, bn, 1936; 4 pastorales, fl, str trio, 1947; Wind Qnt, 1954; Divertimento, ob, cl, bn, 1955; Str Qt no.4, 1956

For 2 insts: Prelude, vn, pf, 1928; Suite, vn, pf, 1931; Andante, vn, pf, 1934; Aria and Burleska, vc, pf, 1936; Sonatina, cl, pf, 1936; Duo, fl, cl, 1939; Duo, vn, vc, 1941, withdrawn; Sonatina, ob, pf, 1946; Allegretto, bn, pf, 1962, orchd

Pf: Sonata, 1932; 2 sonatinas, 1933, 1957; Mélodie, 1935; Mała humoreska [Little Humoresque], 1935; Perpetuum mobile, 1937; Study, 1950

Other solo inst: Partita, vc, 1933; 3 Pieces, hmn, 1943; Suite, hpd, 1951; 2 Pieces, ondes martenot, 1968

vocal

2 pieśni, 1v, orch, 1927, withdrawn; Sonet, S, chbr orch, 1931, withdrawn; 3 pieśni ludowe [3 folksongs], 1v, pf, 1942; Polskie melodie ludowe, 1v, pf, 1950, 1956, 1966; Cantata, female vv, chbr orch, 1960; Pater noster, vv, org, 1968

Radio scores: L'autre, chorus, chbr orch, 1954; La femme tétue (J. Lescure), spkr, 15 insts, 1958; Le merveilleux voyage de Susanne Michel (J. Pivin), 1962

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BOGUSŁAW SCHÄFFER

Szamotuł [Szamotulczyk, Szamotulski], Waclaw z [Samotulinus, Schamotulinus, Shamotulinus, Venceslaus]

(*b* Szamotuły, nr Poznań, c1524; *d* ?Pińczów, nr Kielce, probably in 1560). Polish composer and poet. He studied first at the Collegium Lubranscianum at Poznań and afterwards, in 1538, at Kraków University. From 1545 to 1547 he was secretary to Hieronim Chodkiewicz, governor of Troki, Lithuania. During this period he published a number of Latin panegyrics celebrating events in the royal family. On 6 May 1547 he was appointed a composer at the court of King Sigismund II August, his duties being to provide sacred music for the chapel choir. From about 1550 he was involved with the Polish Protestant movement, and seven Polish four-voice pieces by him intended for the Protestant service are extant. From 1555 until his death he worked at the Calvinist court of the great Lithuanian potentate Duke Mikołaj Radziwiłł and now maintained only tenuous relations with the royal court. He was a typical many-sided Renaissance figure. Much of his music has been lost. Although he composed simple pieces of popular cast in a simple note-against-note style he is more important for his sacred polyphony: indeed his mastery of late Netherlandish techniques is considered a culminating point in the development of Polish *a cappella* music.

WORKS

sacred vocal

Quatuor parium vocum lamentationes Hieremiae Prophetae ... quibus adiunctae sunt exclamationes passionum, 4vv (Kraków, 1553)

2 Lat. motets, 4vv, 1554¹¹, 1564⁵; ed. in MAP, ii/1 (1993)

3 Lat. songs, 1v, in J. Seclucjan: Pieśni chrześcijańskie (Königsberg, 2/1559)

4 Pol. psalms, 4vv (Kraków, 1558–64); 4 Pol. songs, 4vv (printed Kraków): ed. in WDMP, xxviii (1956, 4/1973); 3 ed. in MAP, ii/3 (1994)

Sacred work, 3vv, in J. Zaremba: Pieśni chwał boskich (Brest Litovsk, 1558)

lost works

Nunc scio vere, motet in org transcr., lost (photographs of MS survive); ed. in MAP, ii/1 (1993)

Mass, 8vv, 2 Offitia, 4, 6vv, Exclamations et lamentationes, 4vv, Exclamations secundae, 5vv, wedding piece, 6vv, 1553: cited in inventory of Kraków royal chapel, 1572

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ZYGMUNT M. SZWEYKOWSKI

Szántó, Theodor [Tivadar]

(*b* Vienna, 3 June 1877; *d* Budapest, 7 Jan 1934). Hungarian pianist and composer. He studied in Vienna and Budapest, and in Berlin with Busoni from 1898 to 1901, after which he remained in Germany. Here he quickly established a reputation in demanding programmes featuring works such as late Beethoven sonatas, the Liszt Sonata and compositions of his own. In 1905 he settled in Paris, and in 1913 he moved to Switzerland, where he was based until 1921. He then resided in Budapest until the late 1920s, when he returned to Paris. During this time he continued to command respect both as a formidable exponent of the Romantic repertory and as a champion of contemporary music, in particular that of Bartók and Kodály. Szántó was also closely associated with the Delius Piano Concerto, undertaking detailed editing of the original solo part before giving the first performance of the revised version at a Promenade Concert in London in 1907. Although the composer did not agree with all the retouching, he later wrote to Grainger that Szántó had made the writing much more effective. As a composer, Szántó was particularly influenced by the folk music and traditions of Hungary and, especially, Japan, which formed the basis not only for many of his piano works and his *Japanese Suite* for orchestra (1926) but also his three-act opera *Taifun* ('Typhoon'), which was first produced in Mannheim on 29 November 1924. His most important piano work, Variations and Finale in D on a Hungarian Folk Melody, acquired a good deal of success through his own highly colourful readings of its virtuoso textures. His other works include a Symphonic Rhapsody (1917), a sonata for violin and piano (1906) and the operas *Count Romeo* (1931) and *Samum* (1933). His transcriptions of five movements from Stravinsky's *Petrushka* and, particularly, the Marche chinoise from *Le rossignol* attest his grasp of the virtuoso possibilities of piano scoring and his feeling for colouristic effect.

CHARLES HOPKINS

**Szarfenberg [Szarffenberck,
Scharpfenberg, Szarfenberger,
Szarffemberg, Ostrowski,
Ostrogórski], Maciej**

(*b* Liebenthal [now Lubomierz], nr Jelenia Góra; *d* Kraków, between 21 March and 15 June 1547). Polish printer. He established his printing house in Kraków in 1530. Among his music publications are secular and religious partsongs, liturgical books, and music treatises by Jerzy Liban (*De accentuum ecclesiasticorum exquisita ratione*, c1539) and Jan Spanenberg (*Questiones musicae in usum Scholae Northusianae*, 1544) which contain numerous musical examples, including some complete compositions. He used exclusively woodblock printing.

His relative Marek Szarfenberg (*b* Liebenthal; *d* Kraków, 1545) was a Kraków bookseller who first started printing in about 1543. He mainly published liturgical books with Gothic notation, using movable type in a double-impression technique, as well as woodblock printing.

Marek's grandson Mateusz Siebeneicher [Siebeneich, Sybeneycher, Zybenäicher] (*b* Liebenthal; *d* Kraków, 1582) married the widow of Maciej's son Hieronim and thus became the owner of the Szarfenberg printing house in 1557. He was one of the most eminent Polish publishers of his time and specialized in the printing of textbooks and Catholic devotional literature. He also issued many popular partsongs and psalms of Cyprian Bazylik z Sieradza, Waclaw z Szamotuł and others (mostly published singly), and Krzysztof Klabon's collection, *Pieśni Kalliopy slowienskicy* ('Songs of the Slavonic Calliope', 1588), all printed from movable mensural type. After his death the firm continued until 1627.

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TERESA CHYLIŃSKA

Szarth, Georg.

See [Zarth, Georg.](#)

Szarzyński, Stanisław Sylwester

(*fl* late 17th century). Polish composer. Extant copies of his works bear dates ranging from 1692 to 1713. His vocal music is exclusively sacred. His solo motets (with violins and continuo) are distinguished by their notably expressive melody and high technical level; the choral compositions, with the accompaniment of a large instrumental ensemble, show some carelessness in the part-writing. In these compositions Szarzyński made extensive use of melodies from popular religious songs, either as strict quotations or in stylized form. All his sacred works are in the concertato style, some of them resembling the church cantata in form. His only extant instrumental composition, a *sonata da chiesa* with some features of the canzona, is marked by its technical skill and melodic attractiveness.

WORKS

Ad hymnos ad cantus, S, S, A, T, B, 2 vn, 2 va, vc, bc, ed. in WDMP, xxvi (2/1964)

Ave regina, S, 3 vn, va, bc, ed. in WDMP, xxv (1953, 2/1964)
Completorium, S, A, T, B, 2 vn, 2 clarinos, bc, ed. in WDMP, lxxvi (1980)
Gloria in excelsis Deo, S, S, A, T, B, 2 vn, 3 trbn, bc, ed. in ZHMP, xii (1968)
Iesu spes mea, S, 2 vn, bc, ed. in WDMP, x (3/1971, 5/1997)
Litania cursoria, S, A, T, B, 2 vn, b viol, bc, ed. in WDMP, lxxii (1974)
Pariendo non gravaris, T, 2 vn, bc, ed. in WDMP, v (2/1960)
Veni Sancte Spiritus, S, 2 vn, bc, ed. in WDMP, i (1963)
Sonata, 2 vn, org, ed. in WDMP, i (2/1958)

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ZYGMUNT M. SZWEYKOWSKI

Szathmáry, Zsigmond

(b Hódmezővásárhely, nr Szeged, 28 April 1939). Hungarian organist and composer. From 1958 to 1963 he studied at the Franz Liszt Academy of Music in Budapest (organ with Franz Gergely, composition with Franz Szabo). He continued his studies at the Akademie für Musik und Darstellende Kunst in Vienna (organ with Alois Forer) and at the Musikhochschule in Frankfurt, where Helmut Walcha was his teacher. From 1964 to 1966 he took part in the Cologne Kurse für Neue Musik, studying composition with Stockhausen and Henri Pousseur, and from 1964 to 1965 took part in the Darmstadt summer courses, where he studied composition with Ligeti. From 1970 to 1976 he was Kantor and organist in the Lutheran parish church of Hamburg-Wellingsbüttel, in 1972 he was made assistant organ professor at the Lübeck Musikakademie, and from 1976 to 1978 he was organist at Bremen Cathedral. In 1978 Szathmáry was appointed professor of organ at the Staatliche Hochschule für Musik in Freiburg. He has given recitals throughout the world, especially at festivals of contemporary music (including Paris, Brussels, Royan, Donaueschingen, Munich, Zagreb and Warsaw). His repertory is broad, with particular emphasis on the works of Bach, Liszt and contemporary composers. He has given over 80 premières, including works by Holliger, Zender, Ligeti, Haubenstock-Ramati, Rihm, Schnebel, Hespos, Yun, Hosokawa, Ishii, Kopelent, Ruzicka and Wittinger, and over 50 works have been dedicated to him. He has conducted numerous masterclasses in Europe, America, Russia, Japan and Korea. His recordings range from early Baroque masters and Bach to Liszt, Kodály and graphically notated works. He has composed works for organ, solo instruments, chamber ensemble and chamber orchestra.

Szczawiński, Henryk Melcer-.

See [Melcer-Szczawiński, Henryk](#).

Szczecin

(Ger. Stettin).

Town on the river Odra (Oder) in Poland, formerly (1713–1945) capital of the German (Prussian) province of Pomerania. The beginnings of the town's musical life were linked with the introduction of Christianity by Bishop Otto of Bamberg and Prince Bolesław Krzywousty, ruler of the area from 1102 to 1138. Music was cultivated in monasteries, particularly those of the Benedictines and Franciscans. Szczecin became the capital of Western Poland in 1212, and joined the Hanseatic League around 1300. The city's increased importance as a trade centre in turn stimulated its cultural life. In 1390 and 1399 two municipal schools were opened, and after the Reformation (1524–34) Duke Barnim XI founded a school, the Pedagogium, for the children of the aristocracy (1543). A combined school and poorhouse was also founded (1540). Each school had cantors responsible for the standard of singing and for giving music lessons. In the first half of the 17th century the activities of the schools reached a peak. Polyphonic and frequently polychoral sacred works were heard in the churches, and much music was performed in the schools themselves. Organ music also flourished, Michael Schuwarth being the earliest known organist (1475). The finest organ, in the cathedral of St Jakub, was destroyed in 1677 during a siege; later in the 17th century it was rebuilt by Schurich and Heldt, and completed by Arp Schnitger. Many new organs were constructed in the 18th century, including four by Peter Migendt in 1751–64.

The ruling Slavonic Pomeranian princes did not influence the town's music significantly, although they employed English and Polish violinists. The princes' musicians entertained the court, played in the castle chapel, at St Mary's church and during school ceremonies. In 1630 the town fell to the Swedes and in 1637 the Pomeranian dynasty came to an end. In 1713 Szczecin became part of Prussia under whose rule musical life flourished. Travelling virtuosos visited the city, and Singspiele were performed in the coach house of the Seglerhaus. Operas by German, French and Italian composers were given at the theatre built in 1794 during the French occupation. Composers active in Szczecin from the late 16th to the 18th centuries included Philipp Dulichius (1562–1631), who composed over 250 motets, Andreas Fromm (1621–83), a priest and cantor at the Pedagogium who wrote one of the first German oratorios, *Lazarus*, Paul Lütgemann (1588–1606), J.G. Ebeling (1637–76) and Johann Fischer (1646–?1716/17). Lesser figures active in the town were P. Praetorius (1520–97), F.G. Klingenberg (1699–1720), M. Rhode (1706–38), Tobias Volckmar (1707–12), G. Klingenberg (1721–46), Friedrich Haack (1789–1827) and S.F. Brede (1792–8).

In the 19th century the leading local composer was Carl Loewe, who taught at the Gymnasium and was organist of the cathedral. He organized concert life in the town between 1820 and 1864, during which period it reached a peak; in 1827 Mendelssohn's overture *A Midsummer Night's Dream* had its première there, and Bach's *St Matthew Passion* was performed in 1831, only two years after its revival by Mendelssohn in Leipzig. In 1849 a new municipal theatre, the Theater am Königsplatz, was opened. Operettas and Singspiele were given in the Bellevuetheater, opened in 1873. The popular operetta composer Leon Jessel (1871–1942) was Kapellmeister there in 1896–7. From 1884 symphony concerts were held in the new concert hall. Pianists, singers and conductors from all over the world visited Szczecin, Arthur Nikisch, Felix Weingartner and Anton Webern conducted at the Bellevuetheater. Musical life was slow to revive after World War I, but the impetus given by the town's economic fortunes as a suburb of Berlin stimulated its cultural life. The Bellevue theater was able to engage a permanent company, and at the end of the 1920s four performances were broadcast on the radio each season.

After World War II, during which the town was very badly damaged, the Polish Broadcasting Service became active, and musical education was improved by the foundation in 1946 of two musical schools, nationalized in 1950. Following the development of school music, a department of the Poznań Conservatory was established (1961). Concert life revived through the activities of the broadcasting orchestra under W. Górczyński. The Szczecin PO was founded in 1948 and nationalized in 1954; conductors have included F. Lasota (1948–51), M. Lewandowski (1952–7), W. Pawłowski (1954–), J. Wilkomirski (1957–71) and S. Marczyk (1971–93). In 1957 an opera house, the Państwowa Operetka (State Operetta), was founded by J. Niezychowski; it mainly performed operetta and occasionally modern works. In 1978 the company found a new home in the restored castle of the Pomeranian princes, and in 1985 was renamed the Państwowa Opera i Operetka. The Szczecin Musical Association, founded in 1962, organizes concerts and master classes; since 1964 it has helped to organize an annual festival of organ and chamber music in nearby Kamień Pomorski. Several local choirs have been formed, the best known being the Technical University Choir, the Hejnał, Haśło and Halka choirs, the Szczecin Boys' Choir and the Teachers' Chamber Choir. The composer Ryszard Kwiatkowski (1931–93) was active in Szczecin.

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PAWEŁ PODEJKO/KLAUS JUNGK

Szczepanowski, Stanisław

(*b* Kraków, 1814; *d* Lwów, 16 Sept 1877). Polish guitarist, cellist and composer. After fighting in the November Uprising of 1830 he emigrated to Scotland in 1831, where he studied with the Polish guitarist Feliks Horecki. Later he studied with Fernando Sor in Paris. He first performed in public in 1840, in Edinburgh and London. Later, in a series of concerts at the Salle Herz in Paris, he was admired by the most famous artists of the day including Chopin, Liszt and Kalkbrenner, as well as influential critics such as Henri-Louis Blanchard, who recognized Szczepanowski as the most outstanding guitarist of the day (in Przyiecki). In 1843 he began a long concert tour to such countries as Russia, Lithuania and the Ukraine, Turkey, Egypt and Spain. From about 1847 he also played the cello in his concert programmes.

As a performer Szczepanowski had a relaxed manner of playing but also a remarkable degree of imagination and technical skill, and he applied a prodigious variety of effects that were largely drawn from the techniques of bowed string instruments (flageolet, vibrato and scordatura). His repertory included music by Sor, Kurpin'ski, Chopin and Mendelssohn, as well as his own compositions, which included fantasies, variations and pieces in the Spanish style.

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BARBARA CHMARA-ŻACZKIEWICZ

Szczepańska, Maria (Klementyna)

(*b* Złoczów, nr L'viv, 13 May 1902; *d* Poznań, 18 Oct 1962). Polish musicologist. After piano studies at the Lwów Conservatory, she studied musicology with Chybiński at Lwów University (1922–6), where she took the doctorate in 1926 with a dissertation on Manuscript 52 in the Krasiński Library, Warsaw. From 1926 to 1939 she was a lecturer in the musicology department at Lwów University; she also lectured in theoretical subjects at the Paderewski Music School (1929–31) and at the Lwów Conservatory (1931–5). In 1940–41 and 1944–5 she was successively senior lecturer, professor and dean of the theory department of the conservatory. From 1946 until her death she worked in the musicology department at Poznań University, becoming senior lecturer in 1956 and head of the department in 1957. She also lectured at the State Music School, Poznań (1948–51). Szczepańska's main achievement was her work on basic sources of Polish

polyphonic music of the 15th to 17th centuries. She devoted considerable attention to the works of the leading Polish composer of the 15th century, Nicolaus de Radom, and prepared editions of music by a number of Polish composers, including Jarzębski, Zieleński, Reys and Pękiol. Her work formed the basis for further research on the evolution of polyphony in Poland.

WRITINGS

- Rękopis 52 Biblioteki Krasieńskich w Warszawie i jego znaczenie dla historii muzyki średniowiecznej w Polsce* [MS 52 in the Krasieński Library, Warsaw, and its significance for the history of medieval Polish music] (diss., U. of Lwów, 1926); extracts in *Sprawozdania Towarzystwa Naukowego we Lwowie* (1928), 3–5
- ‘Do historii polskiej pieśni z XV wieku’ [The history of Polish song of the 15th century], *Przegląd muzyczny*, iii (1927), no.5, pp.6–8; no.6, pp.1–5
- ‘Hymn ku czci św. Stanisława z XV wieku’ [A hymn in honour of St Stanisław from the 15th century], *Przegląd muzyczny*, iv (1928), no.7, pp.1–5; no.8, pp.3–9; nos.9–10, pp.18–22; no.12, pp.5–8
- ‘Wielogłosowe opracowanie hymnów mariańskich w rękopisach polskich XV wieku’ [Polyphonic arrangements of Marian hymns in Polish 15th-century manuscripts], *KM*, no.1 (1928), 1–19; no.2 (1929), 107–25; no.3 (1929), 219–27; no.4 (1929), 339–45
- ‘Do historii polskiej muzyki świeckiej w XV stuleciu’ [The history of Polish secular music of the 15th century], *KM*, no.5 (1929), 1–10
- ‘Do historii muzyki wielogłosowej w Polsce z końca XV wieku’ [The history of polyphonic music in Poland up to the end of the 15th century], *KM*, no.8 (1930), 275–306
- ‘Z folkloru muzycznego w XVII wieku’ [Musical folklore of the 17th century], *KM*, nos.17–18 (1933), 27–34
- ‘O dwunastogłosowym “Magnificat” Mikołaja Zieleńskiego z r. 1611’ [Mikołaj Zieleński’s 12-part Magnificat (1611)], *PRM*, i (1935), 28–54
- ‘Nowe źródło do historii muzyki średniowiecznej w Polsce’ [New sources for the history of medieval music in Poland]
- ‘Nieznana krakowska tabulatura lutniowa z drugiej połowy XVI stulecia’ [The unknown Kraków lute tablature of the second half of the 16th century], *Księga pamiątkowa ku czci Prof. Adolfa Chybińskiego w 70-lecie urodzin* (Kraków, 1950), 15–6, 198–217
- ‘Studia o utworach Mikołaja Radomskiego’ [Studies on Nicolaus de Radom’s works], *KM*, no.25 (1949), 7–54; nos.29–30 (1950), 64–83
- ‘Zabytki muzyki wielogłosowej XV wieku’ [Documents of polyphonic music from the 15th century], *Z dziejów polskiej kultury muzycznej*, ed. Z.M. Szweykowski, i (Kraków, 1958), 56–70
- ‘Niektóre zagadnienia polskiej muzyki lutniowej XVI w.’ [Some problems of Polish lute music of the 16th century], *The Works of Frederick Chopin: Warsaw 1960*, 630–32

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ZOFIA HELMAN

Szczurowski, Jacek [Hyacinthus]

(b 1718; d after 1773). Polish composer. He probably came from south-eastern Poland. He entered a Jesuit monastery as a novice on 14 November 1735 and took minor orders on 20 November 1737. During his novitiate he was a member of the excellent Kraków musical college run by the Jesuits. His notable gift for composition came to light when he was still a youth; in 1740–41 the inventories of the Jesuit college in Kraków mention 38 of his works. Szczurowski did not continue his education and as a monk served as assistant to the prefect of the musical college and as sacristan at Kalisz, Krosno, Gdańsk (where he was also *coadiutor temporalis* from 15 August 1746), Toruń, Kraków, Jarosław, Poznań and Wałcz (near Poznań). The last record concerning him comes from Wałcz.

Only a few of his vocal compositions are extant, although Szczurowski was one of the most prolific Polish composers of the 18th century. They do not exhibit consummate technical elaboration; Szczurowski composed in a style typical of the late Italian Baroque, which he handled in a stereotyped manner, though often making considerable virtuoso demands (thus suggesting that high executive standards were possible in the Jesuit chapels of the time). Some of his compositions are particularly valuable as records of the 18th-century folk motifs (for example his *Missa Emmanuelis*). Szczurowski was also one of the first Polish writers of symphonies (1740, lost).

WORKS

MSS in PL-SA unless otherwise stated

Memento rerum conditor, 4vv, 2 vn, 2 hn, bc

Dziecino Boże [The infant Christ], 1v, 2 ob, bc; ed. in ZHMP, xii (Kraków, 1968)

Mass in D, 2vv, 2 vn, 2 clarinos, bc

Vesperae pro sanctis, 2vv, 2 vn, 2 clarinos, bc, inc.

Missa Emmanuelis, 4vv, 2 vn, 2 hn, bc, *PL-Pa*; 2 frags. ed. Z.M. Szweykowski, *Muzyka w dawnym Krakowie* [Music in Old Kraków] (Kraków, 1964)

Caeli cives occurrite, SATB, 2 vn, 2 clarinos, bc, *CZp*

Domine non sum dignus, 1v, 2 vn, bc, *Pu*

Litaniae de BVM, 4vv, 2 vn, 2 clarinos, bc, Jesuit archive at St Lipka, Łańcut
38 sacred and instrumental works formerly in Jesuit college in Kraków, lost

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J.J. Dunicz: 'Z badań nad muzyką polską XVIII wieku, II: Jacek Szczurowski' [Research on Polish music of the 18th century, II: Jacek Szczurowski], *PRM*, ii (1936), 122–39

A. Wilde: 'Twórczość Jacka Szczurowskiego' [Jacek Szczurowski's output], *Muzyka*, xxxvi/1 (1991), 45–67

Szczurowski, Jan Nepomucen

(b Pińczów, nr Kielce, 16 May 1771; d Warsaw, 30 Oct 1849). Polish bass, actor and cellist. He studied at W. Sierakowski's school for singers in Kraków, and made his theatre début in the same city in 1787. From 1788 to 1792 he performed on stage with the renowned company of Wojciech Bogusławski in Dubno, Lublin, and again in Kraków. On 14 April 1793 he sang for the first time at the National Theatre in Warsaw, and on 1 March 1794 he sang in the world première of Jan Stefani's *Cud mniemany* ('The Supposed Miracle'). He took a permanent position at the National Theatre (later the Teatr Wielki), Warsaw, and sang there (except for a short break during the 1806–7 season) until 1839. With this theatre company he also gave guest performances in other Polish cities, including Kalisz (from 1801), Poznań (from 1808), Białystok (1808), Kraków (1809) and Gdańsk (1811). Szczurowski was in the front rank of Polish singers, and had a beautiful, large voice; however he was found somewhat lacking in passion and talent as an actor. He also wrote reviews for the *Kurier Warszawski* ('Warsaw Courier')

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E. Szwankowski: *Teatr Wojciecha Bogusławskiego w latach 1799–1814* [The Wojciech Bogusławski theatre company during the years 1799–1814] (Wrocław, 1954), 232, 336, 344–5

Z. Raszewski, ed.: *Słownik biograficzny teatru polskiego, i, 1765–1965* [Biographical dictionary of the Polish theatre, 1765–1965] (Warsaw, 1973), 703–4 [with extensive bibliography]

BARBARA CHMARA-ŻACZKIEWICZ

Szeged.

Town in southern Hungary. Musical theatre began with school dramas staged by the Piarists, who, with an orchestra and town musicians, gave about 50 works in Latin between 1722 and 1758, thereafter performing in Hungarian. The first permanent theatre opened in 1856 with *Ernani* and Ferenc Erkel's *Hunyadi László*. A new theatre, built in 1883, burnt down in 1885 but was restored the next year and again in 1986. It is now known as the Szegedi Nemzeti Színház (Szeged National Theatre). The Szeged SO was founded in 1918; its conductors have included Fricsay, Vaszy, Oberfrank and Molnár. In 1931 an open-air festival, the Szegedi Ünnepi Játékok, was established, and in 1934 Mascagni conducted *Cavalleria rusticana* for it with soloists from La Scala. It stopped in 1939 but was revived in 1959 by Vaszy. Performances cover a month from mid-July and often include Verdi operas along with *Hunyadi László*, *Bánk bán* and *Háry János*. The Mai Magyar Zene Hete (Contemporary Hungarian Music Week) was organized annually between 1970 and 1989, and supplemented by the Szegedi Kamarazenei Napok (Szeged Chamber Music Days), also devoted to new Hungarian music, from 1978. In 1990 the former festival was replaced by the Zenei Hét Századunk Muzsikájából (Musical Week of Our

Century's Music), given in the spring and devoted in 1993 to the memory of Messiaen.

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Muzsika (Budapest, 1978–94)

J. Farkas, ed.: *Szeged története* [History of Szeged], ii: 1686–1849 (Szeged, 1985)

I. Simon: *A játékok krónikája* [Chronicle of the festivals] (Szeged, 1985)

DEZSŐ LEGÁNY

Szeghy [Szeghyová], Iris

(b Prešov, 5 March 1956). Slovak composer. She studied composition with Podprocký, and the piano at the Košice Conservatory (1971–6), before continuing under Očenáš at the Bratislava Academy of Music and Dramatic Art (until 1981); she returned to the Academy in 1986 as a postgraduate research student in composition. During the 1990s she was awarded placements at electronic studios in Stuttgart and Amsterdam and at the University of California at San Diego. In 1995 she was composer-in-residence at the Hamburg State Opera. Her works have been performed at the UNESCO International Rostrum, at a festival of the ISCM in Warsaw and at Darmstadt summer courses. At the beginning of her career Szeghy concentrated primarily on sonority, as demonstrated by *Jarná sonáta* ('Spring Sonata') for organ, while in later works the emphasis shifted towards elaborate structures, her style becoming more lyrical and poetic, as in the String Quartet 'Musica dolorosa' (1985) or *Poetické štúdie* (1984). Generally, she followed the traditional thinking of European composers of the first half of the 20th century, in terms of contrast, evolution, harmony, modality and extended tonality; after 1993 she absorbed more elements of the avant garde, influenced by J. Cage, G. Crumb and G. Scelsi. Her selective use of such elements owes much to a desire to capture the atmosphere of particular moments in time; avant garde devices used include aleatorism, clusters and unconventional playing techniques. More traditionally, her music relies also on motivic development and expressivity (several of her works are inspired by poetry). Her musical vocabulary, an extended tonality, produces harmony that is to some extent consonant.

WORKS

(selective list)

Vocal: Prosté a ťažké [Simple and Difficult] (M. Rúfus), 3 songs, Mez, pf, 1978; Tebe [To you] (Bible: *Song of Solomon*), 4 songs, S, T, fl, triangle, chit, vc, 1983; Vyznania [Confessions], song cycle, female vv, 1984; Bolo to tak? [Was it so?], song cycle, children's vv, pf/str qt, 1985; Hra [Game], children's vv, 1985; De profundis (after Michelangelo), 4 songs, 1v, 2 insts, 1990; 3 Shakespearean Songs, mixed/female vv, 1990; Ave Maria, 1v, str orch/(va, vc, db), 1992; Psalm na text Paula Celana, 1v, 1993; Oratio et gratias actio pro sanitate matris meae, 4 male vv, 1994; Story, 1v, tape, 1995

Inst: Concertino, orch, 1979–81; Jarná sonáta [Spring Sonata], org, 1979, rev. 1984; Hommage à Rodin, vn, pf, 1982; Poetické štúdie, pf trio, 1984; Str Qt 'Musica

dolorosa', 1985; *Suita do vrecka* [Pocket Suite], chit, 1986; *Canto triste*, nocturne, trbn/vc, pf, 1986; *Vc Conc.*, 1987–9; *Afforismi*, fl/ob, cl, bn, 1990; *Ciaccona*, va/vn, 1991; *Afforismi II*, fl, ob, b cl, 1992; *Canzona*, trbn, 1992; *Midsummer Night's Mystery*, 4/2 perc, 1992; *Preludia a danza*, b cl, 1992; *In Between*, ob, tape, 1993; *Perpetuum mobile*, pf, 1993; *Deň na Manhattane* [A Day in Manhattan], 4 chit, 1996; *Musica folclorica*, cl, perc, pf, 1996

Principal publishers: Astoria, Opus, Slovenský hudobný fond, Tonger

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- L. Dohnalová:** 'Vysnívany projekt? Pisat dobrú hudbu' [Dreamt-up project? To write good music], *Hudobný život*, xxvii/9 (1995), 3

YVETTA LÁBSKA-KAJANOVÁ

Székely, Endre

(*b* Budapest, 6 April 1912; *d* Budapest, 14 April 1989). Hungarian composer. He taught himself to compose before taking lessons with Siklós at the Liszt Academy of Music, from which he graduated in 1937. Subsequently he joined the illegal Communist Party and took part as composer and conductor in the workers' choral movement. After World War II he exercised important functions in Hungarian musical life: he was secretary-general of the Hungarian Musicians' Union and the Béla Bartók Association, and he edited the periodicals *Éneklő nép* and *Éneklő munkás*. From 1952 to 1956 he organized activities in Sztálinváros, and in 1960 he was appointed professor of methodology and theory at the teachers' training college in Budapest.

Székely's earlier works (up to 1952) are principally choral pieces and cantatas. These show at first the strong influence of Kodály; the later ones are characteristic products of socialist realism of the early 1950s. Later in that decade he made a gradual assimilation of the Bartók tradition and of the 12-note serialism of Schoenberg, Berg and Webern. This led to a period (c1957–64) of serial works emulating Schoenbergian expressive intensity within traditional formal patterns, but also including other features, such as Honegger-like choral tableaux. He then began to admit more novel elements, including clusters (in the Concerto of 1964) and Pendereckian string effects (in the Partita, 1965), these being associated with an abandonment of 12-note serialism. The Wind Quintet no.3 (1966), for example, is non-serially based on a three-note motif and is indicative of the direction Székely's music was taking at this time in that it alternates strict canonic movements with partly improvisatory ones. This broadening of style was summarized in the *Musica nocturna* for chamber ensemble (1968), which accommodates static or mobile clusters and expansive melodies, free and motor rhythm, and aleatory and strict forms.

WORKS

(selective list)

Principal publisher: Editio Musica Budapest

stage and vocal

Stage: Aranycsillag [Golden Star] (operetta), 1950; Vizirózsa [Waterlily] (op), 1958–61

Choral orch: Petőfi-kantáta, 1952; József Attila-kantáta, 1954; Dózsa György, orat, 1959; Nenia, orat, 1968–9

Solo vocal: 3 Sketches, S, gui, 1967; Maqamat, S, ens, 1970; Solokantate, S, ens, 1972

instrumental

Orch: Suite no.1, 1947; Sym., 1956; Conc., pf, str, perc, 1957–8; Suite no.2, 1958; Sinfonia concertante, vn, pf, orch, 1960–61; Conc., 8 insts, orch, 1964; Partita, 1965; Fantasma, 1969; Tpt Conc., 1971; Riflessioni, vc, orch, 1973; Humanisation, hp, str, orch, 1974; Fantasia, vn, orch, 1985; Rhapsodia, pf, orch, 1985; Wave Motions, 1987

Chbr and solo: Pf Sonata no.1, 1952; Wind Qnt no.1, 1952; Qt no.1, 1954; Str Qt no.2, 1961; Wind Qnt no.2, 1961; Str Qt no.3, 1962–3; Pf Sonata no.2, 1963; Wind Qnt no.3, 1966; Musica da camera, 8 insts, 1963; Musica da camera, 6 insts, 1965; Musica notturna, wind qnt, pf, str qnt, 1968; Trio, perc, pf, vc, 1968–9; Str Qt no.4, 1972; Wind Qnt no.3, 1972; Conc., pf, tape, 1975; 7 Duos, fl, hpd, 1976; Sonata, vn, 1980; Sonata no.2, vn, 1988; Str Qt no.5, 1981; Sonata, cl, pf, 1984; Quartetto per tromboni, 1988

F. ANDRÁS WILHEIM

Székely, Mihály

(*b* Jászberény, 8 May 1901; *d* Budapest, 22 March 1963). Hungarian bass. He made his début at the Budapest Municipal Theatre in 1923 as the Hermit (*Der Freischütz*). He joined the Hungarian State Opera the same year and was soon singing leading bass roles such as Cardinal Brogni (*La Juive*), Méphistophélès (*Faust*), Sarastro and King Mark. An international career developed after World War II: his Metropolitan début (1947) was as Hunding, after which he sang many Wagner and other bass roles in New York until 1949. At Glyndebourne, from 1957 to 1961, his Sarastro, Osmin, Bartolo (*Figaro*) and Rocco were greatly admired. He played Boris Godunov in Paris (1957), and Bartók's Bluebeard throughout Europe, partly transposed for his bass range by the composer (he successfully recorded the part). Székely was a major figure in the history of Hungarian opera, with a voice of intrinsic beauty and wide range (his lowest notes were of particularly powerful 'black' timbre) and outstanding acting ability. In addition to those already mentioned, his Philip II (*Don Carlos*), Fiesco (*Simon Boccanegra*), Dosifey (*Khovanshchina*) and Khan Konchak (*Prince Igor*) were all memorable portrayals. (P. Várnai: *Székely Mihály*, Budapest, 1967)

PÉTER P. VÁRNAI/R

Székely, Zoltán

(b Kocs, 8 Dec 1903). Hungarian violinist and composer, later active in the USA. He studied the violin under Hubay and composition under Kodály in Budapest. He toured widely as a soloist and became the leader of the Hungarian String Quartet shortly after its foundation in 1935, a position that he held until the quartet disbanded in 1970. Székely was closely associated with Bartók both as his partner in sonata recitals and as an interpreter of his works; Bartók composed his Second Violin Concerto for Székely who gave the first performance in Amsterdam with the Concertgebouw Orchestra under Mengelberg in March 1939. In 1950 Székely moved to the USA, where he later became a naturalized citizen. His compositions, mainly chamber music, include a string quartet, a duo for violin and cello and a sonata for unaccompanied violin. His arrangement for violin and piano of Bartók's *Romanian Dances* has become popular.

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RONALD KINLOCH ANDERSON/R

Szelényi, István

(b Zólyom, 8 Aug 1904; d Budapest, 31 Jan 1972). Hungarian composer and musicologist. He studied at the Budapest Academy of Music with Kodály (composition) and Laub and Székely (piano). After a period of piano teaching at the Fodor Music School (1926–30), he lived in Paris and London as music director of a ballet company (1930–32). In 1945 he was appointed professor at the Budapest Conservatory, of which he later became director. He was also editor-in-chief of the *Új zenei szemle* (1951–6) and a theory teacher at the Budapest Academy of Music (1956–72). In 1969 he received the Erkel Prize.

The 1920s and 1930s were Szelényi's best creative period. At the very beginning of his career he provoked a press attack because of his 'incomprehensibility', a charge which prompted a lengthy defence from Kodály in support of the young composers who were his pupils. As a pianist Szelényi introduced into Hungary works by Schoenberg, Hindemith and others, and this involvement with new music, together with his contacts with the 'activist-constructivist' circle around the poet and painter Lajos Kassák, was of decisive influence. His style at that time owed nothing to Bartók or Kodály; the shrill, vivid quality of his *Ouverture activiste* and the monomotivic structures of his songs and chamber music were entirely individual. In the years around and after World War II, however, his music became increasingly diatonic and he came under the influence of Kodály. His research on Liszt also left its mark, and only in his last years did he return to his constructivist style.

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(selective list)

Pantomimes: A tékozló fiú [The Prodigal Son], 1931; Babiloni vásár [Babylon Fair], 1931

Orch: Sym. no.1, 1926; Vn Conc., 1930; Ouverture activiste, 1930; Triple Conc., pf

trio, wind, 1932; Géptánc–munkatánc [Machine Dance–Work Dance], 1942; Az ősök nyomában [In the Footsteps of the Ancestors], sym., str, 1946 [after old Hebrew melodies]; Egy gyár szimfóniája [Sym. of a Factory], 1946; Hommage à Bartók, 1947; Summa vitae, pf, orch, 1956 [after Liszt]; Conc. da camera, 1963; Pf Conc., 1969

Choral: Absolute Choral Sym. ('text' of vowel sounds), unacc., 1925; Virata (orat, S. Zweig), 1935; Programme Suite ('text' of vowel sounds), unacc., 1940; Jewish Folk Choruses, arrs., 1948; Spartacus (orat), 1960; Tíz nap, amely megrengette a világot [10 Days that Shook the World] (orat), 1962; Pro pace (orat), 1968

Chbr: A gyász órájában [In the Hour of Mourning] (L. Kassák), Bar, hn, tpt, perc, pf, 1936; Vocalise, S, vc, 1939; 5 str qts, other works

Pf: 6 sonatas, 2 sonatinas; Colorit, 4 hands

Principal publisher: Editio Musica

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Rendszeres modulációtan [Methodical theory of modulation] (Budapest, 1927)

A zenetörténet és bölcselettörténet kapcsolatai [The interrelations of the history of music and that of philosophy] (Budapest, 1944)

A magyar zene története [The history of Hungarian music] (Budapest, 1959)

A romantikus zene harmóniavilága [The harmonic realm of Romantic music] (Budapest, 1965)

A népdalharmonizálás alapelvei [Principles of folksong harmonization] (Budapest, 1968)

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M. János: 'Szelényi István, 1904–1972', *Magyar zene*, ii (1972), 122–3

PÉTER P. VÁRNAI

Szeligowski, Tadeusz

(*b* Lemberg [L'viv], 13 Sept 1896; *d* Poznań, 10 Jan 1963). Polish composer and teacher. He studied composition with Wallek-Walewski in Kraków and with Jachimecki in Warsaw, subsequently studying with Boulanger and Dukas in Paris (1929–31). Returning to Poland, he taught composition briefly in Poznań before moving to Vilnius in 1932. On repatriation after the war, he worked in Lublin before resuming his teaching in Poznań (1948–62) and Warsaw (1951–62). His pupils included Bargielski, Bloch, Czyż, Koszewski, Kotoński, Markowski, Matuszczak, Penhersi and Witold Rudziński. He was president of the Union of Polish Composers in the last years of socialist realism (1951–4) and received the highest State Prize for his opera *Bunt żaków* ('The Scholars' Revolt') in 1951.

French neo-classicism informs his works of the war years, such as the simple tongue-in-cheek *Sonatina* and the lighthearted Piano Concerto (Szeligowski returned to this world in his chamber music of the early 1950s). There were other sides to his aesthetic, as in the impassioned *Epitaphium na śmierć Karola Szymanowskiego* ('Epitaph on the Death of Karol Szymanowski') and in the sometimes stilted folk-derived works (1945–8) inspired by his stay in the Lublin region of Poland.

He is best known as the composer of the first opera in communist Poland – *The Scholars' Revolt* (1951). Although historical (it is based on events in 16th-century Kraków), it fulfilled the contemporary official need for propaganda about the value of community and the fight against injustice. Szeligowski incorporates old Polish songs and uses a primarily modal language alongside Renaissance and Baroque formal procedures, bound together by the use of leitmotifs. His cantata *Karta serc* ('Charter of Hearts'), written a year later for the proclamation of the new constitution of People's Poland, is a rousing quasi-operatic scena which owes much to the genre of the French cantata. The success of *The Scholars' Revolt* led Szeligowski to devote most of his last decade to stage works, such as a Polish version of the nutcracker fairytale (*Krakatuk*) and, more unexpectedly, a science-fiction story about cybernetics (*Teodor Gentleman*). Unlike his contemporary Szabelski, he remained impervious to the arrival of avant-garde ideas in the late 1950s.

WORKS

(selective list)

stage and instrumental

Stage: *Paw i dziewczyna* [The Peacock and the Maiden] (ballet, 3, after B. Leśmian), 1948; *Bunt żaków* [The Scholars' Revolt] (op, 4, R. Brandstaetter), 1951; *Krakatuk* (op, prol, 3, K. Nyżyńska, after E.T.A. Hoffmann: *Nussknacker und Mausekönig*), 1954; *Kwiat paproci* [The Crock of Gold] (ballet, 1, E. Papliński), 1957; *Mazepa* (ballet, 7 scenes, J. Słowacki), 1957; *Teodor Gentleman* (op, 2, C. Chruszczewski, P. Rewicz), 1960; *Odys płaczący i opuszczony* [Odysseus Weeping and Desolate] (radio op-orat, Brandstaetter, after Homer), 1961

Orch: *Z chłopca król* [With the Peasant King], comedy ov., 1923, rev. 1926; *Archaic Suite*, 1930; *Conc. for Orch*, 1930; *Suite, small orch*, 1930; *CI Conc.*, 1932; *Niebieski ptak* [Blue Bird], suite, after Maeterlinck, 1936; *Epitaphium na śmierć Karola Szymanowskiego* [Epitaph on the Death of Karol Szymanowski], str, 1937; *Suita kolędowa* [Suite of Carols], str, 1939; *Pf Conc.*, 1941; *Kupałowa noc* [St John's Eve], folk suite, small orch, 1945; *Suita lubelska* [Lublin Suite], small orch, 1945; *Nokturn*, 1948; *Uwertura komediowa* [Comedy Ov.], 1952; *4 Polish Dances*, 1954; *incid music*

Chbr: *Pieśń litewska* [Lithuanian Song], vn, pf, 1928; *2 str qts*, 1929, 1935; *Orientale*, vc, pf, 1945; *Wind Qnt*, 1952; *Sonata*, fl, pf, 1953; *Pf Trio*, 1956

Pf: *Gitary z Zalamei* [The Guitars of Zalamea], 1939; *Sonatina*, 1940; *Taniec rosyjski* [Russian Dance], 1942; *Na łące* [On the Meadow], suite, 2 pf, 1955

vocal

Choral: *Nos qui sumus*, chorus, 1929; *Msza łacińska* [Latin Mass], chorus, org, 1932; *Pod okapem śniegu* [Under Eaves of Snow] (carols, E. Zegladowicz), chorus, 1933; *Przepióreczka* [The Quail] (trad. Belarusian), chorus, 1934; *Regina coeli*

laetare, chorus, 1934; Pieśń żeglarzy [Sailor's Song] (B. Piwocka), chorus, 1938; Psalm radosny in memoriam G. Dufay [Joyful Psalm], chorus, 1938; Missa de angelis, female chorus, 1942; Ave Maria, S, female chorus, org, 1943; 2 pieśni białoruskie [2 Belarusian Songs], chorus, 1943; 5 pieśni ludowych z Lubelszczyzny [5 Folksongs from Lubelszczyzna], female/mixed chorus, 1945; 4 pieśni z Lubelszczyzny [4 Songs from Lubelszczyzna], chorus, 1945; 3 Mass Songs, incl. Po zielonym moście [Over the Green Bridge] (T. Kubiak), chorus, 1947; Kantata sportowa [Sport Cant.] (K. Wierzyński), solo vv, chorus, orch, 1948; Suita weselna [Wedding Suite] (folk), S, female chorus, male chorus, pf, 1948; Wesele lubelskie [Lublin Wedding] (cant. folk), S, chorus, orch, 1948; Panicz i dziewczyna [The Young Master and the Maiden] (musical dialogue, A. Mickiewicz), S, Bar, chorus, orch/pf, 1950; Karta serc [Charter of Hearts] (J. Gisges) (cant.), S, chorus, orch, 1952; Ps cxvi 'Laudate Dominum', chorus, 1960; Rex gloriosus (W. Kaczmarski) (cant.), solo vv, chorus, orch, 1962, unfinished

Solo vocal-orch: Tryptyk (folk), S, orch, 1946; Rapsodia (J. Słowacki), S, orch, 1949; Renegat [The Renegade] (A. Mickiewicz), B, orch, 1953; several mass songs, 1947–55

Songs (1v, pf, unless otherwise stated): Les fleurs de salon (M. Kleczyńska), 1929; Son ennui est lourd d'un siècle (Kleczyńska), 1929; Pieśni zielone [Green Songs] (R. Brandstaetter), 1930; Alegorie kwietne [Floral Allegory] '6 fleurettes de la Vierge Marie', 1934; Wiśnia [The Cherry Tree] (K.I. Gałczyński), blues, 1v, vc, pf, 1934; Piosenki [Songs] (J. Iwaszkiewicz), 1945

Principal publisher: PWM

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ADRIAN THOMAS

Szell, George [Georg]

(b Budapest, 7 June 1897; d Cleveland, 30 July 1970). American conductor of Hungarian birth. He grew up in Vienna where he showed prodigious musical talent at an early age, studying the piano with Richard Robert and

theory and composition with Mandyczewski, Karl Prohaska, J.B. Foerster and Reger. He made his début as pianist and composer with the Vienna Tonkünstler Orchestra on 30 January 1908. Dubbed 'the new Mozart', he appeared at the age of 11 with the Dresden Königliche Kapelle and with the London Symphony and Sunday League orchestras. At 14 he signed an exclusive publishing contract with Universal Edition in Vienna and, at the same age, performed in the première of his Piano Quartet op.1 with the Rosé Quartet. The most performed of his youthful compositions was the Variations on an Original Theme (1913).

As répétiteur at the Königliche Oper in Berlin (1915), Szell was taken under the wing of Richard Strauss. He was assistant conductor at the Neues Deutsches Theater in Prague (1919–20), the Darmstadt Staatsoper (1921) and the Düsseldorf Stadttheater (1922–4). In 1924 he became 'first conductor' (under Erich Kleiber) at the Berlin Staatsoper and taught at the Hochschule für Musik. He returned to Prague as chief conductor of the Neues Deutsches Theater (1929–37), where he also directed concerts with the Czech PO. His 1937 recording with that orchestra and Casals of the Dvořák Cello Concerto remains a classic.

Szell made his US début with the St Louis SO in 1930. As a guest he conducted the Courtauld-Sargent concerts in London, the Residentie-Orkest of The Hague (1933) and the Concertgebouw Orchestra of Amsterdam (1936), with which he had a lifelong relationship. He followed Barbirolli at the Scottish Orchestra (1936–8), dividing his time between Scotland and The Hague and appearing as guest conductor with the London orchestras. In 1938 and 1939 he conducted the celebrity concerts of the ABC. At the outbreak of World War II Szell went from Australia to America, where he conducted at the Hollywood Bowl and, in 1941, made his New York début with the NBC SO at the invitation of Toscanini. Engagements with the Boston SO and the New York PO followed. From 1942 to 1946 he had an illustrious association with the Metropolitan Opera, concurrently teaching at the Mannes School of Music and the New School for Social Research. During his tenure as musical director of the Cleveland Orchestra (1946–70), Szell built that ensemble to one of world class by combining the profound European orchestral tradition with the brilliance of the great American orchestras. US and world tours and numerous recordings confirmed that greatness. At the time of his death, in addition to his Cleveland post, Szell was musical advisor and senior guest conductor of the New York PO.

Szell was noted above all for his insight into the Austro-German Classical and Romantic repertory from Haydn to Richard Strauss; his interpretations of the symphonies of Robert Schumann (which he recorded with the Cleveland Orchestra) revealed a deep understanding and affection. Outstanding among his other recordings are the five Beethoven piano concertos (with Fleisher), the four Brahms symphonies and Dvořák's last three symphonies. Although less commonly associated with 20th-century music, Szell gave notable performances of works by Hindemith, Walton, Bartók and American composers including Howard Hanson, Benjamin Lees, George Rochberg, Easley Blackwood and Peter Mennin. His many world premières included Hindemith's Piano Concerto (1947), Walton's Partita (1958), Mennin's Symphony no.7 (1964), Dutilleux's *Métaboles*

(1965), Liebermann's *Penelope* (1954) and Egk's *Irische Legende* (1955), the last two at the Salzburg Festival. Szell fiercely, often abrasively, upheld the highest artistic standards. Once he became furious when his Cleveland concertmaster and friend, Josef Gingold, made a rhythmic slip during a concert. Afterwards, when Gingold said, 'But George, an eighth-note is not a matter of life and death', Szell replied 'It is, it is!'.

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MICHAEL CHARRY

Szeluto [Szeluta], Apolinary

(*b* St Petersburg, 23 July 1884; *d* Chodzież, 22 Aug 1966). Polish composer and pianist. He studied initially at the Saratov Conservatory under the guidance of Stanisław Exner. From 1902 to 1905 he studied composition with Statkowski and Noskowski at the Music Institute in Warsaw (now the Warsaw Conservatory), and until 1908 continued his piano studies in Berlin under Leopold Godowski; in addition he studied law in Dorpat (now Tartu). Together with Fitelberg, Szymanowski and Różycki, he founded the Young Polish Composers' Publishing Company (1905) and belonged to the group known as [Young Poland](#). During the years 1911 to 1917 he was a magistrate in Kazakhstan, and in 1918 returned to Warsaw where he worked for the Ministry of Justice until 1933. In his later years he was afflicted by signs of mental illness.

Szeluto's works, considerable in number but variable in quality, were seldom performed during his lifetime. In the years leading up to World War I he became known mostly as an accomplished composer of songs and piano miniatures. Despite there being some under-developed aspects of his compositional technique, he composed for a wide range of forces and in almost every genre. His music, with the exception of a few works, represents a rather shallow eclecticism. Most of his works remain in autograph manuscript only (in *PL-Wn and Wu*).

WORKS

(selective list)

Stage: Kalina [The Cranberry Tree] (op, 3, A. Szeluto), op.18, 1918; Pani Chorążyna [The Ensign's Wife] (op, 4, S. Krzywoszewski), op.20, 1921; Świtez [Lake Świtez] (ballet, after A. Mickiewicz), op.24, 1923–4; Faktor turecki [The Turkish Broker] (op, 3, Szeluto), op.71, 1929–30

Orch: Pan Tadeusz [Mr Tadeusz], suite, after Mickiewicz, op.17, after 1923; Cyrano de Bergerac, sym. poem, op.27, 1924; 25 syms., 5 pf concs., vn conc., vc conc.

Songs: 9 Songs (T. Miciński), op.10, 1908; Buch der Lieder von Heinrich Heine, opp.12–13, 1909, 1910; Aus den Poems (O. Wilde), op.14, 1911; other songs incl. settings of A. Mickiewicz, J. Słowacki, A. Pushkin, V.V. Mayakovsky, J. Iwaszkiewicz

Pf: 5 préludes, op.6, 1905; Sonata, B, op.8, ?1905; Variations, E, op.7, 1905; mazurkas, préludes, polonaises, nocturnes, studies

Inst sonatas, str qts, choral works

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TERESA CHYLIŃSKA

Szenci [Szenczi] Molnár, Albert

(*b* 1574; *d* 1634). Hungarian scholar and poet. He spent the greater part of his life abroad, mainly in Germany. His translation of the French Psalter with melodies, chiefly after Lobwasser's German version, was first published at Herborn in 1607 and has reappeared well over 100 times since. It is still in use, with slight modifications, in the Hungarian-speaking reformed churches in several countries and has exerted considerable influence on Hungarian folk and art music. It appears in *Régi Magyar költők tára: XVII. század* ('Collection of early Hungarian poets: the 17th century'), vi, ed. B. Stoll (Budapest, 1971), the melodies having been edited, with an essay and notes, by K. Csomasz Tóth. Further hymn texts by Szenci Molnár, partly based on Genevan psalm melodies, also found their way into hymnbooks and are still in use today.

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K. Csomasz Tóth: 'Szenci Molnár Albert és a magyar zenei írásbeliség' [Szenci Molnár and Hungarian musical literacy], *Magyar zene*, xv (1974), 350–63

K. CSOMASZ TÓTH/JÁNOS MALINA

Szendrei, Alfred.

See [Sendrey, Alfred](#).

Szendrei, Janka

(b Budapest, 14 Nov 1938). Hungarian musicologist. She studied at the Liszt Academy of Music in Budapest (1957–62), after which she became a research assistant and research fellow (1966) in the Folk Music Research Group (later the Institute of Musicology) of the Hungarian Academy of Sciences. In 1969 she became co-leader (with László Dobszay) of the Schola Hungarica. She joined the staff of the Liszt Academy (1974) teaching in the musicology department and (from 1991) in the sacred music department. She was made lecturer (1992) and professor (1997) at the Academy. She was awarded the Szabolcsi Prize in 1998.

Janka Szendrei is a prominent scholar of Hungarian and mid-European medieval music. Her initial research was in folk music, within which her interest turned to the study of ancient ritualistic material preserved in folk traditions. Between 1971 and 1978 she designed, in collaboration with Dobszay, a new system of classification for the Academy's folk music collection. In 1965 she became involved with Gregorian research, which she combined with her work on folk music. In the 1970s her research turned towards Gregorian palaeography, the first important result being the discovery, description and historical tracing of the independent Hungarian (Esztergom) notation, later enabling her to identify the notational families and individual notational directions of neighbouring peoples, and the connections between palaeography and the history of notational systems. Alongside her palaeographic research, Janka Szendrei has worked on discovering sources and on analysing medieval musical genres.

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ZSUZSANNA DOMOKOS

Szendy, Árpád

(*b* Szarvas, 11 Aug 1863; *d* Budapest, 10 Sept 1922). Hungarian pianist, teacher and composer. He studied the piano at the Budapest Academy of Music with Henrik Gobbi and composition with Hans Koessler. In 1883 he won the Liszt scholarship which enabled him to study with Liszt. From 1888 to 1922 he taught the piano at the Budapest Academy of Music, where

from 1911 he was professor of the master class. An excellent pianist in the Lisztian grand manner, his qualities as a teacher are indicated by the technical and cultural accomplishment of his pupils and by the popularity of his educational piano works. Among his compositions are the opera *Mária* (1905), orchestral works (including *Magyar poémák* ('Hungarian poems') and *Helekoni szvit* ('Helikon Suite'), 1921–2) and chamber works, characterized by a cultivated academicism rooted in the national idiom of the turn of the century. He also published songs and piano pieces and made noteworthy revisions and editions of the standard piano repertory.

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JOHN S. WEISSMANN/PÉTER P. VÁRNAI/MÁRIA ECKHARDT

Szene

(Ger.).

See [Scena](#).

Szenik, Ilona

(*b* Gherla, 7 Sept 1927). Romanian-Hungarian ethnomusicologist. She studied music education at the Academy of Music in Cluj (now Cluj-Napoca), graduating in 1953; she taught there from 1960, becoming consulting professor in 1990. In 1996 she was made professor at the Sulyok István Református Főiskola in Oradea. She took the doctorate in 1980. She has collected about 3000 Hungarian and Romanian folksongs, her main research interests being the systematization of folk styles, folksong genres, aspects of variation and improvisation, the laments, the relations between Hungarian and Romanian folk music, and methods of research.

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ANDRÁS BENKŐ/FERENC LÁSZLÓ

Szeremeta, Ryszard

(b Kraków, 5 May 1952). Polish composer. At the Kraków State Higher School of Music (1971–6) he studied conducting with Jerzy Katlewicz, electronic music with Józef Patkowski and composition with Lucjan Kaszycki. In 1982 he was a pupil of Alfred Nieman and Saxton in London. Appointed head of the Experimental Studio at Polish Radio, Warsaw, in 1985, he later studied computer music in Stockholm and Bourges. From 1977 to 1985 he was a member of the vocal quartet NOVI Singers.

Explored primarily through electronic media, his main focus has been the interaction of new music and jazz. His musical language, characterized by vibrant sounds, suggests the avoidance of compositional doctrine. The purely acoustic works, such as *Advocatus diaboli* (1981), convey rhythmic energy through syncopation, riffs and refrains, while many of the electronic pieces are notable for their use of sampling; *Pulse Rate* (1984) in particular draws upon recordings of a soprano voice, drum kit and synthesizer. *Agent Orange* (1986) was the first work by Szeremeta to use digital sound synthesis. His later works such as *Hourglass* are more lyrical and explicitly diatonic.

WORKS

(selective list)

Capricorn, hpd, 1979; *Advocatus diaboli*, orch, 1981; *Points I*, tape, 1981; *Points II*, tape, 1981; *Amphora*, sax, tape, 1984; *On a Slow Fire*, jazz ens, 1984; *Pulse Rate*, tape, 1984; *Agent Orange*, sax, perc, synth, tape, 1986; *Don Roberto and Donna Mercedes*, jazz suite, 1987; *James Joyce Variations*, pf, tape, 1987; *Gwiazdozbiór [Constellation]*, vocal-inst jazz suite, 1988; *Miraculeo*, perc, synths, tape, 1988; *Trickstar*, pf, sax, perc, synth, 1989; *Entering 1990*, tape, 1989–90; *Conc.*, 2 sax, orch, 1990; *Patchwork*, orch, 1990; *Un morceau de Mac*, insts, tape, 1991; *M'bout M*, text-sound composition, tape, 1993; *SY99 Message*, tape, 1993; *Triple Conc.*, 3 tapes, 1995; *Hourglass*, vn, 3 tapes, 1996; *Triple Conc. per uno*, vn, 3 tapes, 1996

Principal publishers: Agencja Autorska, Polish Radio, Arcadia

ADRIAN THOMAS

Szervánszky, Endre

(b Budatétény, 1 Jan 1911; d Budapest, 25 June 1977). Hungarian composer and teacher. He studied the clarinet at the Budapest Academy of Music (1922–7) and then played in various orchestras before returning to the academy for composition studies with Siklós (1931–6). Until 1941 he worked as an orchestrator for Hungarian Radio and as a theory teacher in music schools. He then taught at the secondary music school in Budapest (1941–8) and was in 1948 appointed professor of composition at the Budapest Academy.

Szervánszky first came to public attention with the First String Quartet (1936–8), but he did not follow up this achievement with anything of similar

importance until after World War II, when he produced a group of works influenced by Kodály and Bartók. But the works of this period (c1945–53) are not merely imitative: they include some of the best examples of Hungarian music of the time, such as the Clarinet Serenade (1950) and the Flute Concerto (1952–3). The latter is among his most successful compositions, typically Hungarian in its melodic writing, and rhythmically and formally irregular. A new phase opened in 1954 when Szervánszky composed a work of grander scope than any hitherto, the Concerto for Orchestra in memory of Attila József. Each of the concerto's five movements is based on a quotation from József, the freely formed music responding in a highly expressive manner to the emotional ambit of the poetry, whether meditative, desolate or frenzied. Notably, only the fourth movement is explicitly folklike in style. The odd-numbered movements show that Szervánszky was turning in the direction of Bartók, a trend confirmed by the String Quartet no.2 (1956–7) and the Wind Quintet no.2 (1957). The quartet's first ten bars expose the material for the whole work, which shows a Bartókian concern for tight thematic unity; the quintet is more calm and simple, although it clearly shows a tendency towards serialism.

With the Six Orchestral Pieces (1959) Szervánszky produced a work that marks a significant point in not only his own development but that of Hungarian music as a whole. In these pieces he employed 12-note serialism and 'point'-type scoring, but the heritage of Bartók is still evident. The work enjoyed an enormous popular success and provided the impetus for younger composers to pursue the ideas it opened up. If its historical importance appears particularly remarkable, the work's inherent qualities are equally noteworthy: it displays a mastery of new techniques, especially in the scoring for percussion (important throughout and heard alone in the first movement) and strings, and the six pieces are sharply characterized by means of texture, colour and idea. Szervánszky subsequently composed relatively little; it was not until 1963 that he produced another work of any stature, the oratorio *Requiem*, in which the immensely difficult choral music conveys the dark chaos of Pilinszky's text on the subject of Auschwitz. The Variations (1964) and the Clarinet Concerto (1965) are more direct successors to the Six Orchestral Pieces, in matters of virtuoso scoring and in their embracing of new developments within a specifically Hungarian tradition.

WORKS

(selective list)

stage and vocal

Dance play: Napkeleti mese [Oriental Tale], 1948–9

Choral: Népdalszvit [Folksong Suite], 1949; Honvédkantáta [Soldier's Cant.], 1949; Tavaszi szél [Spring Breeze] (cant.), 1950; 3 Petőfi Choruses, 1953; 3 Male Choruses (ancient Chin.), 1958; Requiem (Dark Heaven) (J. Pilinszky) (orat), 1963
Az éj [The Night] (cant.), 1974–5

Songs: 8 Petőfi Songs, 1951; 3 Songs, 1956–7

instrumental

Orch: 3 divertimentos, 1939, 1942, 1943; Serenade, str, 1947–8; Rhapsody, 1950;

Serenade, cl, orch, 1950; Fl Conc., 1952–3; Conc. for Orch, 1954; 6 Pieces, 1959; Variations, 1964; Cl Conc., 1965

Chbr: Str Qt no.1, 1936–8; 20 Little Duos, 2 vn, 1941; Sonata, vn, pf, 1945; 25 Duos, 2 vn, 1946; Trio, fl, vn, va, 1951; Sonatina, fl, pf, 1952; Wind Qt no.1, 1953; 5 koncerte túd [5 Concert Etudes], fl, 1956; Suite, 2 fl, 1956; Str Qt no.2, 1956–7; Wind Qt no.2, 1957; 2 Duos, 2 fl, 1972; 7 Studies, fl, 1974–5

Pf: Folksong Suite, 4 hands, 1935; Little Suite, 1939; Sonatina, 1941; Sonatina, 4 hands, 1950

Principal publisher: Editio Musica Budapest

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S. Walsh: 'Hungarian Composers Today: an Outsider's View', *ibid.*, 38–47

F. ANDRÁS WILHEIM

Szeryng, Henryk

(*b* Warsaw, 22 Sept 1918; *d* Kassel, 3 March 1988). Mexican violinist of Polish birth. He was given childhood piano lessons by his mother, but turned instead to the violin. On the advice of Bronisław Huberman he was sent to Berlin in 1928 to study with Flesch, and in 1933 he made his débuts in four European capitals. An interest in composition led him to spend six years until 1939 as a student of Nadia Boulanger in Paris. After the Nazi invasion of Poland his fluent command of seven languages brought about his appointment to the staff of General Sikorski, head of the Polish government in exile, with whom he travelled to Mexico to find homes for refugees; and during the war years he also gave more than 300 concerts for Allied troops in Europe, Asia, Africa and the Americas.

In 1946 Szeryng began teaching at the University of Mexico; he made his home there, took Mexican nationality and consistently championed the music of native Mexican composers. It was due mainly to the encouragement of Artur Rubinstein that he resumed concert touring on an international scale from 1954, gaining widespread admiration for his technical command, stylistic versatility and patrician elegance in established works of the concerto repertory. Szeryng gave the premières of numerous works written for him, including compositions by Chavez, Maderna, Montsalvatge and Penderecki; and in 1971 he gave the first modern performance of Paganini's Violin Concerto no.3, thought to have been lost. Among his recordings are the complete Mozart works for violin and orchestra, concertos by Bach, Beethoven, Mendelssohn, Brahms, Tchaikovsky, Schoenberg, Bartók, Berg and Khachaturian, and much chamber music, notably an eloquent set of Beethoven's violin sonatas with Ingrid Haebler.

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A. Blyth: 'Henryk Szeryng Talks', *Gramophone*, xlvii (1969–70), 547–8

J. Creighton: *Discopaedia of the Violin, 1889–1971* (Toronto, 1974)

Szigeti, Joseph

(*b* Budapest, 5 Sept 1892; *d* Lucerne, 19 Feb 1973). American violinist of Hungarian birth. He was given lessons by his father and uncle, both professional musicians, until he became a pupil of Jenő Hubay at the Budapest Academy. He began to play in public at the age of ten, and made his formal début in Berlin in 1905. He earned praise from Joachim but did not accept an offer to study with him. After his London début in 1907, Szigeti remained in Britain until 1913, giving numerous concerts, including the première in 1909 of the concerto written for him by Hamilton Harty. He also appeared with Melba and Blanche Marchesi, and played sonatas with Myra Hess, Lengyel and Busoni (the last-named was a strong influence on his musical development). His career was interrupted by World War I, and from 1917 to 1924 he gave masterclasses at the Geneva Conservatoire. He then resumed his concert career, which expanded rapidly. He visited the USSR 11 times between 1924 and 1927, introducing Prokofiev's Concerto no.1 in Leningrad in 1924 after its Paris première the year before (and his own performance of it at the 1924 ISCM Festival in Prague). Equally successful was his American début at Carnegie Hall, New York, in 1925 under Stokowski.

During the 1930s Szigeti toured East Asia, Australia and New Zealand, South America and South Africa, and in 1938 he gave the world première of Bloch's concerto in Cleveland. He renewed an earlier friendship with Bartók when the latter went to the USA, appeared with him at a memorable concert in the Library of Congress in Washington, DC, in 1940, and gave many outstanding performances of his Concerto no.2, as well as the première of *Contrasts*. Szigeti settled in the USA in 1940 and became a citizen in 1951. After World War II he took part in the 1950 Casals Festival at Prades, and in 1952 gave the first performances of Frank Martin's concerto in Europe and the USA. After further tours he made his home in Switzerland in 1960 and gradually withdrew from concert activities. He turned to writing, published works on the violin and its repertory and expanded his autobiography, first published in 1947. He accepted a few pupils and served on the juries of many international violin competitions, where his wise counsel and consistent musical integrity were an example to others.

Although Szigeti began as a child prodigy, his career did not flourish until he was in his 30s. His was a talent that needed time to mature, and he gradually abandoned all the trappings of the virtuoso repertory. By avoiding showmanship he made virtuosity seem easy. His unaccompanied Bach playing was exemplary (and inspired Ysaÿe to write his solo sonatas, of which the first is dedicated to Szigeti). Although his playing of Mozart was somewhat lacking in charm, he fully conveyed the impassioned grandeur of Beethoven and Brahms. He played contemporary music with enormous conviction and persuaded concert managers and recording companies to accept a repertory that stressed contemporary works. Many composers

dedicated works to him; these include Bartók's Rhapsody no.1 and *Contrasts*, Rawsthorne's sonata, Bloch's *La nuit exotique* and Prokofiev's *Melody* op.35bis no.5, as well as the concertos by Casella, Harty and Frank Martin. He revived Busoni's concerto, and was a tireless advocate of Berg, Milhaud, Ravel, Roussel, Stravinsky and others. Among his numerous transcriptions for violin and piano are Elgar's Serenade for Strings and movements from the *Capriol Suite* by Warlock; he also wrote cadenzas and edited a number of concertos and sonatas.

Szigeti's performing technique was not always flawless and his tone lacked sensuous beauty, although it acquired a spiritual quality in moments of inspiration. He played a Guarneri violin that previously belonged to Henri Petri. Szigeti held the bow in an old-fashioned way, with the elbow close to the body, and produced much emphatic power, but not without extraneous sounds. Minor reservations, however, were swept aside by the force of his musical personality.

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A Violinist's Notebook (London, 1964)

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BORIS SCHWARZ

Szirmai [Sirmay], Albert

(*b* Budapest, 2 July 1880; *d* New York, 15 Jan 1967). American composer and publisher of Hungarian origin. Until 1906 he studied the piano with Árpád Szendy and composition with Hans Koessler at the Budapest Academy of Music, where he received the Volkmann Prize for composition, and at the same time he read political science at the university. While still a student he was second music critic of the Budapest German newspaper *Pester Lloyd*, and later he held a similar post on the Hungarian newspaper *Polgár*. In 1907 he took over the musical direction of the Budapest theatre, Modern Színpad, for which he wrote some 300 songs and the music for 12 one-act plays. After the success of his first operetta, *A sárga dominó* (1907) he remained faithful to that genre. From 1926 until his death he lived in New York as musical director for Chappell, although several visits to Hungary late in life resulted in the composition of his last two operettas and their subsequent first performances in Budapest.

Szirmai belonged, with Kálmán and Jacobi, to the trio of composers who at the beginning of the 20th century raised Hungarian operetta to international status. He was influenced chiefly by the music of Schumann and Mendelssohn. From the former he learnt depth of expression, from the latter elegant lightness of touch. The influence of German Romanticism was combined in his operettas with those of Hungarian popular music and the French chanson of the turn of the century. The resulting idiosyncrasy of style remained even in his late works: jazz was not reflected in his music, although in America he was one of Gershwin's best friends and the editor of his musical estate, as well as music editor to such leading composers of shows as Kern, Porter and Rodgers.

WORKS

(selective list)

stage

dates those of first Budapest performance unless otherwise stated

A sárga dominó [The Yellow Domino] (operetta, 3, A. Mérei), Népszínház-Vígopera, 4 Oct 1907

Báلكirályné [The Belle of the Ball] (operetta, 2, Á. Pásztor), Népszínház-Vígopera, 16 Nov 1907

Naftalin [Naphthalene] (musical comedy, 3, J. Heltai), Vígszínház, 6 June 1908

Táncos huszárok [Dancing Hussars] (operetta, 3, F. Rajna and E. Szép), Király, 7 Jan 1909

A mexikói lány [The Mexican Girl] (operetta, 3, Rajna and A. Gábor), Király, 11 Dec 1912

The Girl on the Film (musical play, 3, J.T. Tanner and A. Ross after R. Bernauer and R. Schanzer: *Filmzauber*), London, Gaiety, 5 April 1913

Ezüstpille [Silver Butterfly] (musical comedy, 3, Gábor), Vígszínház, 9 May 1914

Mágnás Miska [Magnate Miska] (operetta, 3, K. Bakonyi and Gábor), Király, 12 Feb 1916

Harangvirág [Bellflower] (ballad, 2 tableaux, T. Emőd, F. Karinthy), Royal Opera, 11 March 1918

Gróf Rinaldo [Count Rinaldo] (operetta, 3, Bakonyi and Gábor), Király, 7 Nov 1918

Mézeskalács [Honey Cake] (musical comedy, 3, Emőd), Király, 15 Dec 1923

The Bamboula (operetta, 3, H.M. Vernon, G. Bolton, D. Furber and I. Caesar), London, His Majesty's, 24 March 1925, collab. H. Rosenthal

Alexandra (operetta, 3, F. Martos), Király, 25 Nov 1925

Éva grófnó [Countess Eva] (operetta, 3, Martos), Király, 3 Feb 1928

Lady Mary (musical play, 3, F. Lonsdale, J.H. Turner and H. Graham), London, Daly's, 23 Feb 1928

Ripples (musical comedy, 2, W.A. McGuire, Caesar and G. John), New York, New Amsterdam, 11 Feb 1930, collab. O. Levant

A ballerina [The Ballerina] (operetta, 3, Martos), Budapest, Király, 7 March 1931

Tabáni legenda [The Legend of Tabán] (operetta, 3, K. Kristóf), Déryné, 1 Jan 1957

A Tündérlaki lányok [The Tündérlaki Sisters] (operetta, 3, E. Innocent-Vincze, after Heltai), Operetta, 29 Jan 1964

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Szokolay, Sándor

(b Kunágota, 30 March 1931). Hungarian composer. Born into a musical family, he began music studies early and continued them at the Békéstarhos Music College (1947–50), a type of primary school which followed Kodály's ideas. He then studied composition with Szabó and Farkas at the Budapest Academy of Music, receiving his diploma in 1957. After a short period with Hungarian Radio he joined the staff of the Budapest Academy in 1966. Upon retirement in 1994 he moved to Sopron. His honours include two Erkel Prizes, the Kossuth Prize (1966) for the opera *Vérnász* ('Blood Wedding') and the Bartók-Pásztory Prize (1987).

From the earliest years of his studies, Szokolay composed works for young musicians, combining his needs as a young composer with those of the young performer or listener. In the late 1950s he wrote a number of instrumental pieces, notably a sonata for solo violin and concertos for the piano and the violin, but he soon found his *métier* in vocal and dramatic music. He gained an impressive success with the oratorio *A tűz márciusa* ('Fiery March', 1957–8) on revolutionary poems by Ady. The same ardent tone and a similar ideological involvement distinguish his one-act ballet *Az iszonyat balladája* ('The Ballad of Horror', 1960), whose subject was taken from the World War II period. Parallel with this 'committed' attitude a definite inclination towards folk traditions developed in the work *Istár pokoljárása* ('Isthar's descent into hell'), *Mágikus dalok* ('Magic Songs') on ancient folk poetry, and the *Néger kantáta* ('Negro Cantata', 1962). In these compositions, though he did not move far from Hungarian national intonation, Szokolay made reference to the ecstatic rhythms and instinctive expression of certain African peoples, so creating an individual style that shows certain affinities with the work of Bartók, Stravinsky and Orff.

But all this was only a preparation for a major operatic undertaking, *Blood Wedding* (1962–4), based on Lorca's play. By excluding the colouristic elements present in the subject Szokolay succeeded in bringing the dark and tense ambiance of the drama to the music. After its première in Budapest it was quickly taken up by opera houses in Wuppertal, Zagreb, Košice, Brno, Helsinki and Tallinn. His second opera, *Hamlet*, presented in Budapest (1968) and Cologne (1970), marks a clear departure in his creative path. After the gripping and almost brutal effects of *Blood Wedding* he apparently felt it necessary to search for a more introverted style, begetting Shakespeare's drama. The manner is more limpid, the cohesive force of dodecaphonic structures (based on a fairly liberal serialism) and the refined instrumentation underlying the complexity of the action. However, Szokolay's true gifts are displayed in the bold images and frenetic dynamism of his music. It is in these that the attractive and

suggestive power of his third opera, *Sámson* (1971–3), resides. The 1973 production in Budapest demonstrated the very personal conception of the biblical story contained in László Németh's drama, as well as the striking musical language of the composer.

After *Sámson* Szokolay took a 10-year hiatus from opera composition. He returned to the genre with *Ecce homo*, based on Nikos Kazantzakis's novel *Christ Recrucified*. This was followed after another decade by *Szent Margit* ('Saint Margaret'), *Szávitri* and *Bölcs Náthán* ('Nathan the Wise'). The intervening years saw the creation, alongside some instrumental compositions, of a number of oratorios and other choral works, which simultaneously prepared for and complemented the stage works comprising the primary vein of his output. Szokolay's style was regenerated from *Ecce homo* onwards: he drew more from folk music and Gregorian chant, struggled to retain tonality and preserve melody, and continued to compose highly ornate vocal parts. In place of experimentation, his last period shows signs of concentration and summation. After the dramatic conflict and tragic outcome of the first four operas, his subsequent works are suffused with an outlook directed towards nature, light, joy and faith. The problems of being Hungarian and of forming a national identity are increasingly brought to the fore in his choice of themes. By the end of the 1990s he had composed three symphonies, enriching his life's work with a new genre.

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(selective list)

dramatic

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vocal

Cants./orats: A tűz márciusa [Fiery March] (Ady), S, Mez, A, T, Bar, B, nar, chorus, orch, 1957–8; Vizimesék [Children's cant.], 1957; Mesteremberek [Artisans], S, chorus, small orch, 1958; Világok vetélkedése [Rivalry of Worlds] (B. Bartók), S, A, T, B, chorus, orch, 1959; Istár pokolijárása [Isthar's Descent into Hell] (Weöres), orat, S, A, T, Bar, B, chorus, orch, org, 1960; Mágikus dalok [Magic Songs] (G. Kulifay, after ancient folk poetry), S, chbr orch, 1962; Néger kantáta [Negro Cant.] (N. Guillén, trans. E. Gáspár), A, chorus, pf and perc or orch, 1962; Déploration, 'Requiem for Poulenc', chorus, pf, chbr orch, 1964; Karácsonyi pasztorál [Christmas Pastoral] (Bible), chorus, orch, org, 1970

Magyar kórus-szimfónia [Hungarian Choral Sym.] (Ady), chorus, orch, 1970; Vitézi ének [Heroic Song] (B. Balassi), male chorus, orch, 1970; Apokalipszis (after A. Dürer), chorus, orch, 1971; Ódon ének [Ancient Song] (I. Csanádi), chorus, orch, 1972; Pünkösdi ének [Whitsun Song] (Bible), S, chorus, orch, org, 1972; Ady Cant. (Ady), Bar, chorus, orch, 1975; Gályarab kantáta [Galley-Slave Cant.] (Szencsey

codex), nar, Bar, chorus, orch, org, 1975; Hommage à Kodály (G. Illyés), S, Bar, chorus, orch, 1975; Soproni akvarellek [Aquarelles of Sopron], S, orch, 1976; A minden titkok titka [The Secret of all Secrets] (Ady), S, chbr ens, 1977

Jeremiáda (Bible), S, chbr ens, 1979; Libellus ungaricus (P. Bornemissza), S, A, Bar, chorus, orch, 1979; Orbis pictus (Weöres), chbr ens, 1979; Confessio Augustana, Bar, chorus, orch, org, 1980; Luther Cant. (M. Luther), Bar, orch, org, 1983; Aeternitas temporis, S, str qt, 1988; Leben-Natur-Liebe, S, str, 1988; Magyar zsoltár [Hungarian Psalm] (J. Dsida), S, A, T, B, chorus, gykar, orch, 1990; Palme (P. Valéry), S, chbr ens, 1990; Széchény miniatűrök [Széchény Miniatures], A, org, 1991; Korál Requiem (Bible), B, chorus, org, orch, 1992; Tanuságtétel [Body of Evidence] (Aron Márton), B, chorus, children's chorus, orch, org, 1992; Szabó Lőrinc kantáta (L. Szabó), chorus, orch, 1996

Other vocal works: Révélation (Musset), vv, org/6 wind, 1966; Missa Pannonica, choral cycle, chorus, 1985; Az 56-os évre [On the Year '56] (I. Csanádi), chorus, 1996; Kecskeméti magyar mise [Hungarian Mass from Kecskemét] female/children's chorus, 1997–8; 3 kórus-miniatűr (J. Arany), chorus, 1998; Te Deum (G. Nagy), chorus, 1998; other choral works, songs

instrumental

Sonata, vn, 1956; Conc., vn, orch, 1956–7; Conc., pf, orch, 1958; Ballata sinfonica, orch, 1968; Conc., tpt, orch, 1968; Sonata, fl, 1974; Str Qt no.1, 1976; Sonata, vc, 1979; Concertino, fl, str, hpd, 1981; Conc. for Orch, 1982; Str Qt no.2, 1984; Dublin Concert, vn, chbr ens, 1991; Sinfonia romana, str, 1991; Conc., 2 vn, orch, 1993; Ergo sum, orch, 1994; Sym. no.1, orch, 1997; Sonata [no.2], vn, 1998; Sym. no.2, orch, 1998; Sym. no.3 'Symphonia ungarorum' (G. Nagy), S, B, chorus, orch, 1999; other inst music, incl. solo kbd works

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JÁNOS KÁRPÁTI/LÁSZLÓ GOMBOS

Szóllósy, András

(b Szászváros [now Orăștie], Transylvania, 27 Feb 1921). Hungarian composer and musicologist. He began his studies in Kolozsvár (now Cluj-Napoca), then went to Budapest, where he studied composition from 1939 with Kodály and Viski at the Ferenc Liszt Academy of Music. He read Hungarian and French literature concurrently at Budapest University as a member of the Eötvös Collegium; he took his doctorate in 1943, with a dissertation on the work of Kodály. In 1947–8 he attended Petrassi's master classes at the Accademia di S Cecilia in Rome. In 1950 he was

nominated professor at the Liszt Academy, where he taught music history and score reading until his retirement in 1988.

He received the Erkel Prize (1971), the Kossuth Prize (1985) and the Bartók-Pásztory Award (1986, 1998). In 1987 he was created Commandeur des Arts et Lettres by the French government, and in 1993 he became an elected member of the Széchenyi Academy of Literature and Arts. For his 50-year-long activity in music and musicology, in 1996 he was decorated with the Order of the Hungarian Republic.

In the 1950s Szöllősy's activities focused on musicology, in particular the philological aspect of Kodály's and Bartók's life work. In 1953 he compiled a list of Kodály's compositions, and three years later a complete catalogue of Bartók's; the latter has been translated into several languages and its classification is universally recognized by the abbreviation SZ. In 1967 he published a large critical edition of Bartók's essays and writings. Szöllősy also contributed articles to several Hungarian and foreign reviews, notably *La Scala: Rivista dell' opera* (1960–61).

His career as a composer began relatively late. Although some of his vocal works date from the 1950s, for a while he was paralysed by the political atmosphere in Hungary at that time and by living in the shadow of Kodály. His unfolding as a composer started only in the 1960s when his pieces for flute and piano, dedicated to Gazzelloni, met with international success. The landmark of his progressing career, however, was the Concerto no.3 (1968), which earned the title 'distinguished composition of the year' in 1970 at the International Rostrum of Composers in Paris. The Concerto was followed in quick succession by several important works in which his own instrumental style took shape: an orchestral technique involving clusters and large surfaces combined with linear structures. Szöllősy has very rarely followed any orthodox technique of composition; instead, he has created for his own use a special kind of free serialism in which musical material is organized around a series of notes, used sometimes also as a melody and as its rhythmic (i.e. temporal) projection. A distinct example of this technique is to be found in *Trasfigurazioni* for orchestra (1972). The same creative impetus gave rise to three further compositions of the same genre: *Musica per orchestra*, a commission from the capital's council for the centenary of the union of Buda and Pest, *Sonorità*, dedicated to Petrassi, and *Lehellet* (*Concerto no.5*), dedicated to György Lehel.

Szöllősy's career as a composer has naturally divided into periods thanks to his systematic approach to certain genres or apparatus. While in the 1970s the orchestra and large chamber ensemble dominated, the 1980s began with vocal compositions: two significant choruses (*In Pharisaeos*, *Planctus Mariae*) and two sextets commissioned by the King's Singers (*Fabula Phaedri*, *Miserere*). Finally by the end of the 1980s and early 90s, chamber music had come to the fore.

Although he has never been drawn to the avant garde, and intentionally avoided the tendency towards overwhelming percussion or vocal lines with great melodic jumps, Szöllősy has mixed instrumental colours and experimented with special effects. In the construction of his works, for example, the progression – the gradation of one or more parameters of the music – is of utmost importance. Besides the increase and decrease, there

are sudden turns and dramatic clashes. In a number of works two characteristic musical topoi recur as an *idée fixe*: the ringing of bells and a kind of transformed chorale as if it were a quotation or motto, in a very transcendental way (see Z. Farkas). Both topoi often occur together, in close correlation, giving the work a sad and elevated atmosphere.

WORKS

(selective list)

Dramatic: Oly korban éltem [Improvisations on Fear] (ballet), 1963; Pantomime (ballet), 1965 [from chbr work 3 pezzi, 1964]; Diminuendo (ballet), 1977, Amsterdam, 1977 [from *Trasfigurazioni*, 1972]; A tűz fiai [Sons of Fire] (ballet), 1977, Pécs, 1977; incid music, incl. 28 film scores

Orch: Conc. no.1, brass, pf, perc, str, 1959; Conc. no.3, str, 1968; Conc. no.4, small orch, 1970; *Trasfigurazioni*, 1972; *Musica per orchestra*, 1972; *Musica concertante*, chbr orch, 1973; *Preludio, adagio e fuga*, 1973; *Sonorità*, 1974; *Lehellet* (Conc. no.5), 1975; *Hpd Conc.*, 16 str, 1978; *Pro sommo Igoris Stravinsky quieto*, cl, bn, hn, trbn, pf, str, 1978; *Tristia* (Maros Lament), 16 str, 1983; *Canto d'autunno*, 1986

Vocal: *Kolozsvári éjjel* [Night in Kolozsvár] (Z. Jékely), 1v, wind qnt, 1955; *Nyugtalan ősz* [Restless Autumn] (cant., M. Radnóti), Bar, pf, 1955; *Fabula Phaedri*, 6vv, 1982; *In Pharisaeos*, SATB, tpt, 1982; *Planctus Mariae* (Stabat mater, 18th century Hung. Passion), female chorus, 1982; *Miserere*, 6vv, 1984; *Töredékek* [Fragments] (I. Lakatos), Mez, fl, va, 1985

Chbr and solo inst: 3 pezzi, fl, pf, 1964; *Musiche per ottoni*, 20 pieces, tpt, trbn, tuba, 1975; 100 Bars for Tom Everett, b trbn, bongos, 1980; *Suoni di tromba*, tpt, pf, 1983; *Trbn Qt*, 1986; *Paesaggio con morti*, pf, 1987; *Str Qt*, 1988; *Elegia*, wind qnt, str qnt/str orch, 1993; *Passacaglia Achatio Ma'thé, in memoriam vc*, str qt

Principal publisher: Editio Musica (Budapest)

WRITINGS

Kodály művészete [The art of Kodály] (Budapest, 1943)

'Kodály Zoltán műveinek jegyzéke' [A List of Kodály's works], *ZT*, i (1953)
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ed.: *Kodály: a zene mindenkié* [Kodály: Music belongs to everyone]
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[Bibliography of Bartók's musicological studies and writings on music],
ZT, iii (1955), 535–44 [Liszt and Bartók Fs issue]

'Bibliographie des oeuvres musicales et écrits musicologiques de Béla Bartók', *Bartók: sa vie et son oeuvre*, ed. B. Szabolcsi (Budapest, 1956, 2/1968), 279–329

ed.: *Bartók válogatott írásai* [Bartók's selected writings] (Budapest, 1956)
Arthur Honegger (Budapest, 1960/1980)

ed.: *Bartók Béla Összegyűjtött írásai*, i [Béla Bartók's collected writings]
(Budapest, 1967)

'Vázlatok Stravinskyról' [Sketches on Stravinsky], *In memoriam Igor Stravinsky* (Budapest, 1972), 5–10

'Petraisi köszöntése' [Congratulations to Petraisi], *Muzsika*, xxii/7 (1979), 1–2

- 'Maros Rudolftól búcsúzunk' [Last honours to Rudolf Maros], *Muzsika*, xxv/10 (1982), 9–10
- 'A hetvenéves Ligeti Györgyöt köszönti Szöllősy András' [Szöllősy congratulates the 70-year-old Ligeti], *Muzsika*, xxxvi/6 (1993), 3 only

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- J. Kárpáti:** 'Kortársaink műhelyében: Szöllősy András' [In the workshop of our contemporaries: Szöllősy], *Muzsika*, xv/12 (1973), 28–31; xvi/1 (1974), 28–31; xvi/2 (1974), 24–6
- K. Safran:** 'András Szöllősy's Concerto no.3', *Tempo*, no.114 (1975), 49–51
- S. Walsh:** 'Messages from Budapest: some new Works from Hungary', *MT*, cxxii (1981), 97–100 [on Szöllősy's *Trasfigurazioni*]
- J. Kárpáti:** 'The Vocal Works of András Szöllősy', *Hungarian Music Quarterly*, i (1985), 3–4
- Z. Farkas:** 'Korálok és harangok Szöllősy András műveiben' [The chorale and bells in the works of Szöllősy], *Muzsika* xxix/3 (1996), 1–8
- Muzsika*, xxxix/3 (1996) [Szöllősy issue incl. articles by Z. Farkas, G. Ligeti, G. Kurtág and others]
- J. Kárpáti:** 'András Szöllősy représenté par trois oeuvres caractéristiques', *La musique hongroise au XXe siècle: Paris 1995 [Cahiers d'études hongroises, no.8 1996]*, 177–85
- J. Kárpáti:** *Szöllősy András* (Budapest, 1999)

JÁNOS KÁRPÁTI

Szomjas-Schiffert, György

(b Dunakeszi, 25 April 1910). Hungarian ethnomusicologist. He gained the doctorate in law at Szeged University in 1933, and graduated in composition and singing from Szeged Conservatory in 1935; he also attended Kodály's folk music lectures at the Budapest Academy (1937–8) and qualified as a librarian (1940). After working as librarian of the Central Office for Statistics (1936–44) and head of the music department of the Ministry of Culture (1945–8) he was a political prisoner for four years. In 1954 he joined the folk music research group at the Hungarian Academy of Sciences which in 1974 was incorporated in the Institute of Musicology. He gained his Candidatus in Musicology in 1968 and the doctorate in 1998. In 1976 he retired as an active folk-song collector and concentrated on formulating and publishing his findings. His compositions include two masses, a violin concerto and many songs. He has collected folk music in Hungary, among Czechoslovak Hungarians (from 1957) and among Sames in Finland (1966).

WRITINGS

- 'Csallóközi gyűjtés' [Folk music collections in Csallóköz], *MTA nyelv- és irodalomtudományi osztályának közleményei*, xiii (1959), 215–45
- 'Die finnisch-ugrische Abstammung der ungarischen Regös-Gesänge und der Kalewala-Melodien', *Musik des Ostens*, ii (1963), 126–56

‘Der Kalevala-Typ in den gemeinsamen Melodien der finno-ugrischen Völker’, *Congressus secundus internationalis fenno-ugristarum: Helsinki 1965*, ed. P.I. Ravila (Helsinki, 1968) 310–24

‘Népzene gyűjtő utam a Lappföldön’ [My field trip collecting folk music in Lapland], *MTA nyelv- és irodalomtudományok osztályának közleményei*, xxvi (1969), 355

Hajnal vagon, szép piros ... énekes várvirrasztók és órakiáltók [Nightwatcher’s cries] (Budapest, 1972)

‘Traditional Singing Style of the Lapps’, *YIFMC*, v (1973), 51–61

‘Melodienverwandtschaft unter den tschechisch-mährischen und ungarischen Volksliedern’, *Acta ethnographica*, xxiii (Budapest, 1974)

‘Geschichte und Ergebnisse der finnisch-ugrischen vergleichenden Volksmusikforschung’, *Congressus quartus internationalis fenno-ugristarum: Budapest 1975*, ed. G. Ortutay and J. Gulya, i (Budapest, 1975–83), 141–58

A finnugor zene vitája [The issue of Finno-Ugrian music] (Budapest, 1976)

‘Wiederkehrende Liedform in der ungarischen und in der tschechisch-mährischen Volksmusik “Neuer Stil”’, *SMH*, xxi (1979), 113–50

‘Ujabb adatok a magyar és a cseh-morva népzene összehasonlításához’ [Recent contributions to the comparison of Hungarian and Czech-Moravian folk music], *Ethnographia*, xcvi (1986), 310–33

‘Ereszkedő kvintváltás a finn népzeneben’ [Descending-5ths-shift construction in Finnish folk music], *Magyar zene*, xxxii (1991), 156–60

Hej, cserényem előtt: Kiskunhalas népdalai [Hey, in front of my wattle-fence: folksongs of Kiskunhalas] (Kiskunhalas, 1994)

Singing Tradition of Lapp Shamans/Lapp sámánok énekes hagyománya (Budapest, 1996) [Eng. and Hung.]

BÁLINT SÁROSI

Szőnyi, Erzsébet [Elisabeth]

(b Budapest, 25 April 1924). Hungarian composer, conductor and educationist. In 1942 she entered the Liszt Academy of Music, where she graduated with diplomas in music teaching (1945), composition, conducting and the piano (1947); she deputized there for Zoltán Kodály in 1945–6, teaching his folk music classes. She received a French government scholarship to pursue graduate studies with Aubin (composition) and Messiaen (musical aesthetics) at the Paris Conservatoire (1947–8); she also studied piano accompaniment with Nadia Boulanger. During that time she was awarded the Conservatoire composition prize for her orchestral *Divertimento* no.1. On 5 June 1948 the première of her *Parlando és giusto* was broadcast by French Radio (RTF) with Aubin conducting.

Between 1948 and 1981 Szőnyi taught at the Liszt Academy, becoming head of the teacher-training department in 1960. During that time she published her pioneering work *A zenei írás-olvasás módszertana* (‘Methods of Musical Reading and Writing’, Budapest, 1953–65). It was largely owing to her efforts that Kodály’s educational theories became world renowned. In addition to pedagogical works, Szőnyi’s vocal compositions are among her most significant contributions. She was awarded the Erkel Prize in 1959 and is considered one of Hungary’s most important musical personalities.

WORKS

(selective list)

stage

Dalma (op, 3, after M. Jókai), 1953; studio perf., Budapest, Dec 1953

Makrancos királylány [The Stubborn Princess] (children's op, 2, E. Kováts);
Budapest, Kisterem, Music Academy, 10 June 1955

Firenzei tragédia [The Florentine Tragedy] (op, 1, after O. Wilde), 1957; Meiningen,
8 March 1960

Képzelt beteg [The Hypochondriac] (musical comedy, 3, after Molière), 1961;
Budapest, Petőfi, 20 Oct 1961

Az aranyszárnyu méhecske [The Little Bee with Golden Wing] (children's op, 1, É.
Orbán), 1974; Philadelphia, 24 May 1979

Vidám sirató [Gay Lament] (Spl, 2, S. Weöres, after A. Sütő), 1979; Budapest,
Néps, 7 March 1980

Adáshiba [Break in Transmission] (op, 1, after K. Szakonyi), 1980; Szeged, National
Theatre, 7 May 1982

Elfrida (madrigal op, 1, L. Arany), 1985; Budapest, Magyar Radio, 27 Oct 1987

other works

Vocal: József Attila kantáta, chorus, orch, 1968; Radnóti kantáta, chorus, orch,
1974; Missa misericordiae, female chorus, orch, org, 1996; orats, other choral
works, vocal chbr music

Orch: Parlando és giusto, 1947; 2 divertimentos, no.1, 1948, no.2, 1951; Org Conc.,
1958; Trio concertino, vn, vc, pf, str orch, 1958; Musica festiva, 1964; Allegro, 1969;
Prelude and Fugue, 1969; Három ötlet négy tételben [3 Ideas in 4 Movts], pf, orch,
1980

Works for wind band, solo insts, youth orch

Principal publisher: Editio Musica Budapest

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A. Boros: *Harminc év magyar operái 1948–1978* [30 years of Hungarian
opera 1948–1978] (Budapest, 1979)

KATALIN SZERZŐ

Szulc.

Polish family of musicians.

- (1) Henryk Szulc
- (2) Józef Zygmunt [Joseph Sigismond] Szulc [Jan Sulima]
- (3) Bronisław Szulc
- (4) Józef Szulc

ZOFIA CHECHLIŃSKA

Szulc

(1) Henryk Szulc

(*b* Warsaw, 31 Jan 1836; *d* Warsaw, 11 Feb 1903). Violinist and composer. For almost 30 years he led the Teatr Wielki orchestra and taught double bass at the Warsaw Music Institute. He had an exceptional memory for music and played almost all musical instruments. His compositions were mainly in the field of dance music, also including chamber miniatures in popular or salon styles.

Szulc

(2) Józef Zygmunt [Joseph Sigismond] Szulc [Jan Sulima]

(*b* Warsaw, 4 April 1875; *d* Paris, 10 April 1956). Composer, conductor and pianist, son of (1) Henryk Szulc. He studied at the Warsaw Music Institute with Noskowski (composition), and perhaps with Strobl (piano). He continued his piano studies in Berlin at the Stern Conservatory with Ernst Jedliček and also took private lessons with Herman Schramke and Ignacy Moszkowski. In 1897 he held a position as piano teacher at the Stern Conservatory in Berlin, while also working as conductor of the opera orchestra in Stuttgart. He then went to Paris, where he continued his piano studies with Paderewski and his composition studies with Massenet. After a period of several years working as a conductor in Poland, Germany and Belgium, in 1910 he settled in Paris, where he concentrated on composition.

His output consists of two symphonic works (*Esther* and *Sinai*), chamber works, piano pieces, a ballet, and above all, 19 *opérettes-bouffes* listed in *Grove*⁵, which received premières in Paris, Liège and Brussels. They were very popular during the composer's lifetime. The first, *Flup* (first staged in Brussels in 1913), received more than 5000 performances in various European cities. Józef Zygmunt also used the pseudonym 'Jan Sulima'.

Szulc

(3) Bronisław Szulc

(*b* Warsaw, 24 Dec 1881; *d* Tel Aviv, 17 July 1955). Conductor and composer, son of (1) Henryk Szulc. He studied at the Warsaw Music Institute with Ignacy Malinowski (french horn) and Noskowski (composition) and played horn in the Teatr Wielki orchestra (1899–1908). In 1909 he spent two years in Leipzig, where he studied music theory with Riemann and conducting with Nikisch. On his return to Poland in 1911, he resumed his career, but as a conductor, though he also taught wind instruments at the Fryderyk Chopin Academy of Music in Warsaw, sometimes performed as a horn player and also directed a wind quintet. Szulc performed as a guest conductor in many European cities and in the United States. In 1936 Szulc, whose family was of Jewish origin, emigrated to Palestine, where he was conductor of the Tel-Aviv SO until his death. He composed two symphonic poems and numerous miniatures for violin and piano and cello and piano.

Szulc

(4) Józef Szulc

(*b* Warsaw, 1893; *d* ?Cairo). Pianist and composer, grandson of (1) Henryk Szulc. He studied at the Warsaw Music Institute. At ten he made his début as pianist with the Warsaw PO in Mozart's D minor concerto.

Thereafter he toured, giving concerts in many European countries. He continued his musical studies with Busoni at the Stern Conservatory in Berlin. In 1918 he was appointed teacher of piano at the Strasbourg Conservatory, after which he went to Switzerland. He then moved to Cairo where he founded the Szulc Conservatory. His compositions, the style of which is rooted in the 19th century, include songs for solo voice and pieces for piano and for cello.

Szunyogh, Balázs

(*b* Budapest, 5 Feb 1954; *d* Eger, 4 July 1999). Hungarian composer. After studying composition with Soproni at the Bartók Secondary Music School, he attended the Liszt Academy (1972–7), where his teachers included Petrovics (composition) and Kurtág (chamber music). On graduating from the Academy he became an assistant there, and in 1985 was appointed full lecturer in composition and chamber music. A scholarship year spent in Vienna (1979–80) under the guidance of Alfred Uhl and Karl Österreicher had a decisive influence on his career.

Szunyogh's first notable success came in 1977 with the première of *Variációk kamaraegyüttesre* ('Variations for Chamber Ensemble'). Written for the Budapest Chamber Ensemble, this work displays a characteristic side to his technique: the musical material, derived from a single motif or initial chord, is propelled through use of fugato, canon or motivic development. The most important influences on his music are Bartók, Kodály, Stravinsky and Webern, though he has also drawn inspiration from traditional music of Africa and the Far East. His harmonic language is predominantly tonal though chromatically enriched. As a teacher as well as composer he has an affinity for the distant past, and possesses a facility for working with theories and techniques found in music of the last four centuries.

WORKS

(selective list)

vocal

Choral: *Keserédes* [Bittersweet] (cant., M. Radnóti), chorus, orch, 1978–9; *Kis szvit* [Little Suite], children's chorus, pf, 1979; *A kín hercege* [Prince of Anguish] (A. József), male chorus, 1984; *3 villanás* [Flashes], girls' chorus, 1990; *3 Girls' Choruses* (Bulg. folk texts, trans. L. Nagy), 1994

Solo: *Kalendárium* [Calendar], song cycle (A. Károlyi, S. Weöres), S, pf, 1975; *5 Songs* (Weöres, Po Tsu-Ye, J. Pilinszky, Á. Tóth), Bar, pf, 1983–4; *Monolog*, S, str qt, 1988–9; *2 Songs* (Russ. texts, trans. Zs. Rab), 1990; *3 Songs* (Ger. poetry), 1991–2

instrumental

Hommage à Stravinsky, pf, 1975; *4 duos*, vc, pf, 1976; *Variations*, chbr ens, 1976–7; *3 Movements*, vn, 1977–8; *Triószerenád* [Trio-Serenade], cl, vc, pf, 1978; *Capriccio*, fl, 1980–81; *Piccolo divertimento*, str orch, 1982; *Cantus firmus*, 2 pf, 1985; *Zsolozsma* [Chant], va, 1987; *Memoriola*, str orch, 1989; *Szertartás és sirató* [Ceremony and Wake], pf, 1992; *Tanulmány* [Study], trbn, 1995; film scores

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- M. Hollós, ed.:** *Az életmű fele: zeneszerzőportrék beszélgetésekben* [Half a life's work: portraits of composers in conversations] (Budapest, 1997), 116–21

LÁSZLÓ GOMBOS

Szweykowski, Zygmunt Marian

(b Kraków, 12 May 1929). Polish musicologist. He studied musicology at Poznań University under Chybiński, graduating in 1951, and he took the doctorate under Chomiński at Kraków University in 1964 with a dissertation on concertato technique in the Polish Baroque. He was Chybiński's assistant at the musicology faculty of Poznań University (1950–53) before moving to Kraków, where he was appointed editor of the Polish music publishers, Polskie Wydawnictwo Muzyczne (1954–61). Concurrently he was an assistant at the Jagiellonian University in Kraków (1954–63), later becoming assistant professor (1964–70), head of the musicology department (from 1970), reader (1971–89) and full professor (from 1990).

Szweykowski is one of the leading Polish musicologists of his generation. His interests are mainly in the historical aspects of music (especially Polish) and Italian cultural history. He worked first on the Renaissance and did intensive research into Baroque music, especially that of the 17th century, discovering many unknown Polish compositions and sources concerning Polish musical culture. He later studied style and performing practice in Florence and Rome from the late 16th to the mid-17th century. He also examined Italian sources concerning polychoral technique and the role of Italian musicians in Poland in this period. His editions of early Polish music are highly regarded; he has also initiated and edited a number of established journals. He developed *Wydawnictwo Dawnej Muzyki Polskiej*, which from volume II (1964) he co-edited with Feicht, and founded *Źródła do Historii Muzyki Polskiej* (1960), *Symfonie Polskie* (1964) and the *Musicalia vetera*, a thematic catalogue of early music manuscripts in Poland (1969–82). He has also edited important individual anthologies, including *Muzyka w dawnym Krakowie* ('Music in Ancient Kraków', Kraków, 1964) and such comprehensive works as *Z dziejów polskiej kultury muzycznej* ('From the History of Polish Musical Culture', Kraków, 1958–).

WRITINGS

- Kultura wokalna XVI-wiecznej Polski* [The vocal culture of 16th-century Poland] (Kraków, 1957)
- ed.:** *Z dziejów polskiej kultury muzycznej* (Kraków, 1958) [incl. 'Rozkwit wielogłosowości w XVI-w.' [The development of polyphony in the 16th century], 79–156]
- 'Z zagadnień melodyki w polskiej muzyce wokально-instrumentalnej późnego baroku' [Problems of melody in Polish vocal and instrumental music of the late Baroque], *Muzyka*, vi/2 (1961), 53–78

- Technika koncertująca w polskiej muzyce wokально-instrumentalnej okresu baroku* [Concertato technique in Polish vocal and instrumental music of the Baroque] (diss., U. of Kraków, 1964); extracts in *Muzyka*, xv/1 (1970), 3–14; Eng. trans. in *Polish Musicological Studies*, i (1977), 155–66; and in *Studia Hieronymo Feicht septuagenario dedicata*, ed. Z. Lissa (Kraków, 1967), 220–26
- with A. Szweykowska:** 'Wacław z Szamotuł, renesansowy muzyk i poeta' ['Wacław of Szamotuł, Renaissance musician and poet], *Muzyka*, ix/1–2 (1964), 3–28
- 'Próba periodyzacji okresu baroku w Polsce' [An attempt at the periodization of the Polish Baroque], *Muzyka*, xi/1 (1966), 17–26
- 'Some Problems of Baroque Music in Poland', *Musica antiqua Europae orientalis: Bydgoszcz and Toruń 1966*, 294–309
- 'Problem przełomu stylistycznego między renesansem a barokiem w muzyce polskiej', *Musica antiqua II: Bydgoszcz 1969*, 209–19
- 'Tradition and Popular Elements in Polish Music of the Baroque Era', *MQ*, lvi (1970), 99–115
- "Ah dolente partita": Monteverdi – Scacchi', *Quadrivium*, xii/2 (1971), 59–76
- 'Poglądy Scacchiego na muzykę jako sztukę' [Scacchi's views on music as art], *Pagine*, i (1972), 17–28
- 'Czy istnieje manieryzm, jako okres historii muzyki?' [Does mannerism exist as a period in music history?], *Muzyka*, xviii/1 (1973), 32–9
- 'Jan Brant (1544–1602) i jego nowoodkryta twórczość muzyczna' [Jan Brant and his newly discovered musical production], *Muzyka*, xviii/2 (1973), 43–72
- "Stile imbastardito" i "stile rappresentativo" w systemie teoretycznym Marka Scacchiego', *Muzyka*, xix/1 (1974), 11–34
- 'Le messe di Giovanni Francesco Anerio ed il loro rapporto con l'attività del compositore in Polonia', *Quadrivium*, xvi (1975), 145–52
- 'A Concise Characterization of Polish Musical Production in the Baroque Era', *Beiträge zur musikgeschichte Osteuropas*, ed. E. Arro (Wiesbaden, 1977), 325–33
- Musica moderna w ujęciu Marka Scacchiego* [Musica moderna as conceived by Scacchi] (Habilitationsschrift, U. of Kraków, 1977; Kraków, 1977) [incl. Eng. summary]
- 'La musica per i drammi di Virgilio Puccitelli', *Virgilio Puccitelli e il teatro per musica nella Polonia di Ladislao IV*, ed. O. Ruggeri (San Severino Marche, 1979), 167–86
- 'Ideal muzyki starożytnej w praktyce kompozytorskiej wczesnego seicenta' [The ideal of ancient music in the compositional practice of the early 17th century], *Muzyka*, xxviii/4 (1983), 3–26
- with A. Szweykowska:** "Rappresentazione di Anima et di Corpo" Cavalieriego: muzyka dla sceny' [Cavalieri's *Rappresentazione di Anima, et di Corpo*: music for the stage], *Muzyka*, xxviii/1 (1983), 13–66
- 'Dalle ricerche sul recitativo del dramma per musica nella prima metà del Seicento', *Vita teatrale in Italia e Polonia fra Seicento e Settecento: Warsaw 1980*, 169–75
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MIROSLAW PERZ

Szydłowita [Szydłowita]

(fl 15th century). Polish music theorist. His surname is derived from the town of Szydłów or Szydłowiec (Feicht, *MGG1*) in central Poland. He was

the author of the treatise *Musica magistri Szydlovite*, the oldest Polish music treatise whose author is known (in *PL-GNd* 200; ed. in Gieburowski). He may be identifiable with one of four 'De Szydlov' associated with Kraków University in the 15th century, most probably Johannes Zyzno de Szydlov, son of Marcin, who was born about 1445. He was a manuscript copyist in the Benedictine abbey of Holy Cross on Łysa Góra (central Poland) and later a student at Kraków. By 1471 he was already Bachelor of Arts and in 1474 he was at the Jerusalem College where he copied Johannes de Muris's treatise *Musica speculativa* (*D-Bsb* 175). In 1475 he obtained the master's degree while a monk in the abbey on Łysa Góra. He was abbot of that monastery from 1505 and died in 1516 or shortly afterwards. The attribution of the treatise *Musica magistri Szydlovite* to Johannes Zyzno de Szydlov suggests that it was written after 1475 in the abbey on Łysa Góra.

The treatise is concerned with Gregorian chant; it contains 14 chapters and its 'intencio est scolarum in musica minus perfectorum erudicio'. Szydłowita used two chief models: a lost treatise by Theogerus, a Benedictine monk from Metz (not the text *Musica* published by Gerbert); and the work of Joannes Olendrinus (called Hollandrinus in other sources), surely identifiable with Valendrinus, author of *Opusculum monocordale* (in *PL-WRu* IV Qn 81, from Głogów, c1450; ed. in Feldmann). Szydłowita's *Musica* displays numerous connections with *Opusculum*. Quotations from Valendrinus appear in seven texts (including Anonymus 11, *CoussemakerS*, iii, 416–75) written in the second half of the 15th century in areas around Poland – Bohemia, Hungary and southern Germany.

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MIROŚLAW PERZ

Szymanowska [née Wołowska], Maria Agata

(*b* Warsaw, 14 Dec 1789; *d* St Petersburg, 25 July 1831). Polish pianist and composer. She studied the piano in Warsaw with Antoni Lisowski (1798–1800) and T. Gremm (1800–04). She made her début in Warsaw in 1810 and in the same year went to Paris, where she probably performed in private salons. In 1815 she began her professional career as a pianist and in 1822–3 toured many cities in the then Russian territories, including Moscow, Kiev, Riga and, especially, St Petersburg. There she performed at the Imperial Court and received the title of First Pianist. She also met Hummel and performed in a concert with him. In 1818 she visited England and from 1823 to 1826 toured western Europe, giving public and private concerts (often before royalty) in Germany, France, England (three more visits), Italy, Belgium and Holland. In London, in 1824, she played for the Royal Philharmonic Society (18 May); at Hanover Square in the presence of members of the royal family (11 June); and in private houses, including those of the dukes of Hamilton, Kent and Northumberland. Everywhere, her performances received critical and public acclaim. Frequently she performed with the most distinguished European artists of the time, including Pierre Baillot and Giuditta Pasta. After returning to Warsaw and giving concerts in Poland, she returned to Russia in 1827 and settled permanently in St Petersburg in March 1828. She continued to give concerts and taught music. She also ran a salon which attracted the artistic and social élite of the city. Among her acquaintances were Goethe (with whom she stayed in Weimar), Cherubini and Rossini. As well as her own works, she performed the music of her contemporaries, including Hummel, Field, August Klengel, Dussek, Ferdinand Ries and Henri Herz. Critics praised the delicacy of her tone production and her lyricism combined with virtuosity. Szymanowska was a typical composer-virtuoso of her time and made a significant contribution to early 19th-century Polish music. She composed about 100 pieces, most of which are miniatures for piano in simple, symmetrical structures, usually in rondo forms or in ‘lied’ form. Her works exemplify the ‘style brillant’ of the period before Chopin. She introduced into Poland piano studies and nocturnes. In this respect she can be regarded as a link between Field and Chopin in the development of the nocturne, especially in one of her last pieces, the Nocturne in B♭, which Chopin could not have known. Her *Vingt exercices et préludes* contain

many aspects of sound texture which were later developed by Chopin. For example, the ending of Chopin's study in A♭ (op.25 no.1) is clearly reminiscent of her study no.18 in E. Her 24 Mazurkas are based on elements of folk music and are imbued with the folk tradition. These works display characteristics of both functional and art music. Szymanowska was also the first Polish composer to explore the setting of ballads.

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(selective list)

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Chbr: Divertissement, vn, pf; Serenade, vc, pf; Thème varié, pf, vn/fl (Warsaw, 1821); Fanfara dwugłosowa [2-pt. Fanfare], 2 hn, 2 tpt, *PL-Kj*

Pf: 20 exercices et préludes (Leipzig, 1819); Caprice sur la romance de Joconde; 18 danses; Fantaisie, F; Grand valse, F, pf 4 hands; 6 Marches; 6 Minuets; Polonaise sur l'air national favori du feu Prince Joseph Poniatowsky; 4 vales, pf 3 hands (Warsaw, 1821); Cotillon ou valse figurée (Paris, 1824); Danse polonaise (Paris, 1824); 24 Mazurkas (Leipzig, c1825, and London, c1826); Nocturne, A♭, 'Le murmure' (Paris, 1825); Nocturne, B♭, ed. (St Petersburg, 1852; repr. in Belza, 1956, pp.169–76); Prelude, B♭, *Kj*; Temat wariacji [Theme for Variations], b♭, *Kj*; Valse, d, *Kj*

Vocal: 5 śpiewów historycznych [Historical Songs] (J.U. Niemcewicz): 1 Jadwiga, królowa polska [Jadwiga, Queen of Poland], 2 Jan Albrycht, 3 Duma o Kniaziu Michale Gliškim [The Muses of Prince Michal Gliniski], 4 Kazimierz Wielki [Kazimierz the Great], 5 Stefan Czarniecki, nos.1–3 (Warsaw, 1816), nos.4–5, *Pl-Kj*; Le départ (M. de Cervantes); 6 romances (W. Shakespeare, Saint-Onge, F. de Berni); Mazurek [Mazurka] (A. Górecki) (Warsaw, 1822); Śpiewka na powrót wojsk polskich [Song on the Return of the Polish Armies] (L. Dmuszewski) (Warsaw, 1822); 3 pieśni (from A. Mickiewicz: *Konrad Wallenrod*): Alpuchara, Pieśń z wieży [Song from the Tower], Wilia (Kiev and Odessa, 1828); Świtezianka [The Water Nymph] (Mickiewicz) (Moscow, 1828); Śpiewka na dwa głosy [Little Song for two Voices] (Warsaw, 1829); Complainte d'un aveugle qui demandoit l'aumone au Jardin du Roi à Paris (Paris, n.d.); Romance à Josephine (Paris, n.d.); Bacchelia, *F-Ppo*; Jazmena [Jasmine], *Ppo*; Romance de la Reine Hortense, *Ppo*; W tych przedsionkach szczęście gości [Happiness Stays in this Ante-Room] (F. Skarbek), *Ppo*; Pol. folksong arrs., *Ppo*

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ZOFIA CHECHLIŃSKA

Szymanowski, Karol (Maciej)

(*b* Tymoszwówka, nr Kiev, 3 Oct 1882; *d* Lausanne, 29 March 1937). Polish composer.

1. Life.

2. Works.

WORKS

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JIM SAMSON

Szymanowski, Karol

1. Life.

Szymanowski was born in the Ukraine into one of many families of landed gentry who settled there following the partition of Poland. His musical education took place at home in the first instance, and later (from 1896) at a music school in nearby Elisavetgrad (present-day Kirowograd), run by his relatives the Neuhauses. In 1901 he moved to Warsaw, where he had private lessons in harmony with Marek Zawirski, a professor at the Warsaw Music Institute (forerunner of the conservatory), and in counterpoint and composition with the distinguished but conservative composer Zygmunt Noskowski. Szymanowski's arrival in Warsaw coincided with the establishment of the Warsaw PO, a key event in Polish music history. Yet despite its importance for Warsaw's musical life in general, the orchestra soon proved a disappointment to those younger student composers who had hoped it would encourage progressive trends in Polish music. In 1905 four of these composers (Szymanowski, Fitelberg, Różycki and Szeluto) were impelled to action, and formed themselves into the group Young Poland in Music, analogous to the Young Poland movement in Polish literature. Apart from their shared aim of updating Polish music and a common tendency to idolize Richard Strauss, these composers had little in common, and they remained together as a group for a short time only. Yet they had a powerful backer in Prince Władysław Lubomirski, and it was through Young Poland that Szymanowski's early music was published and performed, in Germany as well as Poland.

That music included Chopinesque piano preludes and études, two sets of piano variations, sonatas for piano and for violin and piano, and the first draft of a Concert Overture for orchestra. There were also numerous songs to texts by Young Poland poets such as Kazimierz Tetmajer, Jan Kasprowicz, Waclaw Berent and Tadeusz Miciński. Szymanowski had great sympathy with the general outlook of these writers, Miciński in particular. Theirs was a radical aestheticism, influenced to a degree by French and Russian symbolism, but tinged also by the 'Messianic' themes characteristic of mid-19th-century Polish poetry. The principal spokesman for the group, Stanisław Przybyszewski, gave uncompromising expression to their ideals in his *Confiteor*: 'Art has no aim, it is aim in itself ... Art stands above life, penetrates the essence of the universe ... [It] becomes the highest religion, and the artist becomes its priest'. Such views undoubtedly influenced Szymanowski at deep levels of his creative mind, and not only in the early songs. Some of his most captivating music seems to represent a hedonistic 'withdrawal from the world', an escape into an interior landscape of exotic imagery (often inspired by Greek and Arab mythologies), which was much in the spirit of Young Poland.

These early years culminated in a Warsaw PO concert of works by Young Poland composers in February 1906, sponsored by Prince Lubomirski. It was repeated in Berlin shortly after. Szymanowski composed his Concert Overture for the occasion (it was later revised and published by Universal Edition as op.12), and his Variations on a Polish Folk Theme op.10 and Etude op.4 no.3 were also performed (by Henryk Neuhaus). The concert was a remarkable success, with Szymanowski's music singled out for special praise by the leading Warsaw music critic Aleksander Poliński: 'I did not doubt for a moment that I was faced with an extraordinary composer, perhaps a genius'. It was a brief moment of acceptance from Polish critics, one seldom to be repeated; already by the following year Poliński had turned against him. In any event, the Young Poland concert marked the end of Szymanowski's apprenticeship. Following it he embarked on a period of intensive study of the New German School, and this is clearly reflected in the stylistic world of his compositions up to the outbreak of World War I. He also travelled widely during these years, often in the company of his confidant Stefan Speiss. Especially significant was his visit to southern Italy and Sicily in April 1911. With its intoxicating blend of Greek, Roman, Norman and Moorish cultures, Sicily fired his imagination, and he began to store impressions of its architecture, history and landscape which would be put to good use in the opera *Król Roger* ('King Roger').

Szymanowski spent much of 1911 and 1912 in Vienna, and he achieved notable successes when his Second Piano Sonata and Second Symphony were performed there and in Berlin (he signed a contract with Universal Edition in 1912). Yet the strongly Germanic tone of those works, and of his Straussian one-act opera *Hagith* (completed in 1913), was not to be his chosen path. In the spring of 1914 he and Speiss visited Sicily and North Africa, and the journey renewed and intensified his interest in Mediterranean and Arab cultures. This interest, together with his growing awareness of modern French and Russian music (he spent the early summer of 1914 in Paris), undoubtedly played a part in helping him shake off German influences. His new stylistic sympathies with Debussy and

Ravel are instantly apparent in the music he composed in Tymoszkówka during the war years. This was indeed Szymanowski's most prolific period as a composer. He was exempt from conscription by the Russian army, and developed a steady routine of uninterrupted composition which continued from the beginning of the war to the outbreak of the Russian Revolution. It was the period of the great piano cycles, *Metopy* ('Metopes') and *Maski* ('Masks'), of the *Mity* ('Myths') for violin and piano, of the song-cycles *Pieśni księżniczki z baśni* ('Songs of a Fairy Princess'), *Pieśni muezina szalonego* ('Songs of an Infatuated Muezzin') and Four Tagore Songs, and above all of the First Violin Concerto and Third Symphony. Together these two orchestral works represent the high-water mark of Szymanowski's 'Impressionism', an idiom which somehow draws together the refined sonorities of Debussy, Ravel and late Skryabin and the impassioned late-Romanticism of the New German School.

The splendid isolation of these years was rudely disturbed by the October Revolution. The Szymanowskis moved to a house in Elisavetgrad just before the uprising, and shortly after their move the family home at Tymoszkówka was all but destroyed. It was a dark period for the composer, during which he was quite unable to believe in himself as an artist. The 'interior landscape', remote and beautiful, which had fed and sustained his creativity during the war years, no longer seemed adequate to the impinging realities of war and disease – the 'scoffing, cynical force of brutal facts', as he himself put it. 'Can you imagine', he wrote, 'I cannot compose now ... I am writing a bit – of course without any literary aspirations – simply to get things off my chest'. In fact he was working on a full-length novel, *The Ephebe*, which he completed in 1919, and of which only fragments survive. Szymanowski read widely during the Elisavetgrad years, notably Euripides (*The Bacchae* was one source for *King Roger*), Stendhal, Bergson, Taine and Pater, and he became increasingly anxious to translate his metaphysical musings into prose, especially as musical creativity eluded him. Although it is given the widest possible context, erotic love, and especially 'a love which is independent of all norms (of public opinion)', is the central theme of the novel. In this respect *The Ephebe* was indeed his own *confiteor*, as was – in a less direct way – the opera *King Roger*, on which he was also musing at the time. It has been well observed by Teresa Chylińska that the ephebe, 'with a sensual mouth ... with long curls ... falling on both sides of the delicate and beautiful young face', was the prototype for the Shepherd in *King Roger*.

Szymanowski wrote the novel while he was in close contact with his distant cousin Jarosław Iwaszkiewicz. Around the same time, the two men discussed the opera, and Iwaszkiewicz sketched the outline of a libretto in the summer of 1918. Two years later the libretto was finished (the composer rewrote the last act), and four years after that the music too was completed, though not without a struggle on Szymanowski's part. Stylistically the work belongs with the music of the war years, and that may well explain the composer's difficulty in finishing it. By 1924 his music had taken a very different turn, in response to changes in his own circumstances and in Poland's. After more than a century without any political status, Poland regained its independence in 1918. It was a triumphant moment, and it demanded a response from Polish artists. Szymanowski's response was not, however, immediate. The family

returned to Poland on Christmas Eve, 1919, having sold the property in Elisavetgrad, and from then on they were dogged by financial problems. The composer no longer had a permanent home, and he spent part of 1920 on the first of two extended visits to America with his friends Artur Rubinstein and Paweł Kochański. He had produced no major work since the *Songs of an Infatuated Muezzin* of 1918, and it was not until the song-cycle *Słowieńie* ('Word Songs'), composed in Bydgoszcz (where his brother-in-law had rented a villa for the family) in the summer of 1921, that he found himself again as a composer.

Having all his life stood out against the use of folk materials, he began to explore their possibilities in *Słowieńie*, in a manner somewhat influenced by Stravinsky. A new nationalist orientation was beginning to crystallize, and it was given expression in several articles which appeared in the early 1920s, corresponding closely in ideals to the contemporary writings of Iwaszkiewicz and others connected with the Skamander movement in Polish letters. 'Let our music be *national* in its Polish characteristics', he wrote, 'but not falter in striving to attain *universality*. Let it be national, but not provincial'. He was greatly helped in this aim by his growing interest in the folk culture of Zakopane, the Tatra mountain resort which was to become increasingly important to him in his later years. From 1922 onwards he divided his time between Warsaw and Zakopane, and much of his music from this period, notably the 20 Mazurkas op.50 and the ballet *Harnasie*, was inspired directly by the highlanders' music. At the same time he spent part of each year from 1922 to 1926 in Paris, where he met regularly with the Kochańskis and Rubinstein, and with friends of Polish music such as Eduoard Ganche, Héléne Casella and the American Dorothy Jordan-Robinson. By the mid-1920s he was increasingly recognized on the international stage, thanks to major performances of works such as the First Violin Concerto and Third Symphony, prestigious commissions (the *Stabat mater* for the Princess de Polignac), and eventually an appointment as director of the Warsaw Conservatory (February 1927).

The conservatory years were far from happy for Szymanowski. His high ideals, articulated in several important articles, met with sustained and well-orchestrated resistance, though not from the students and younger professors, and in mental and physical health he was not up to the onslaught. Already in 1924 he had received treatment for depression, and this problem flared up periodically throughout the rest of his life, by no means helped by excessive smoking and drinking. In 1929 he was forced to give up the directorship and moved to the Swiss health resort of Davos, where he began an intensive period of treatment for tuberculosis in both lungs. This was a period of complete rest from music, during which he devoted himself to reading and to an important article, 'The Educational Role of Music in the Social Order', representing the fruits of his teaching experience. A year later, in June 1930, he was appointed rector of the Music Institute in Warsaw, a position which enabled him to put some of these ideas into practice, and which led in turn to a succession of honours and awards. In general this was a good year for Szymanowski. His health improved with a more moderate lifestyle, and he achieved a greater measure of domestic stability through renting the villa ATMA in Zakopane.

In contrast to the tranquillity of Zakopane, all was not going smoothly at the academy. Once more there was a confrontation, and Szymanowski was dismissed in April 1932, along with several others. During the next two years he managed to write his *Symphonie concertante* for piano and orchestra and his Second Violin Concerto, but from 1934 onwards he was unable to produce much of substance. These final years were indeed tragic. Faced with alarming financial problems and rapidly deteriorating health, he was obliged to undertake exhausting concert tours throughout Europe, culminating in a Scandinavian tour in March 1935. In the end, financial difficulties made it imperative for him to give up his Zakopane home. He spent the summer of 1936 with his sister in Warsaw, and left for Paris in November and Grasse in December. At Grasse he stayed in a kind of boarding house, without adequate medical facilities, and made his last attempt at composition, a ballet score based on the *Odyssey*. When his secretary Leonia Gradstein was summoned there in March 1937, she found the composer in a helpless state. He was immediately transferred to a sanatorium in Cannes and from there to Lausanne, where, in the presence of his sister Stasia and Leonia Gradstein, he died on 29 March 1937.

[Szymanowski, Karol](#)

2. Works.

The poverty of indigenous traditions after Chopin forced Szymanowski to look outside his homeland, and in some respects his development as a composer can be viewed as a series of responses – some muted, some not so muted – to German, French and eastern European styles respectively. Yet his attitude to these models changed in important respects as his creative personality matured. In the early years in Warsaw (c1900–06) his meticulous examination of the music of Chopin, early Skryabin and the German Romantic masters was largely a study in *métier* – the acquisition of a compositional technique that could subsequently be directed towards quite different stylistic horizons. Less happy was his debt to Reger and Richard Strauss in the so-called Viennese period (c1907–14). The major works of this period, in particular the Second Piano Sonata, Second Symphony and opera *Hagith*, demonstrate considerable technical mastery, but they do descend at times to a kind of slavish imitation that worried Szymanowski himself. It was above all *Hagith* (1912–13), clearly modelled on *Salome*, that finally exorcised the influence of Strauss, ending a long period of close involvement with German music. However, even after the break with German styles in 1914, many traces of that involvement remained, expressed in specific technical details as well as in the general emotional climate of the music. Even after 1914, Szymanowski's aesthetic remained close to the transcendentalism which marked the later stages of German Romanticism. For him, as for Mahler and early Schoenberg, music was above all an elevated, ecstatic expression of the emotions; this attitude prevailed until his expressionist crisis at the end of the war, and even to some extent survived that.

The creative deadlock following *Hagith* was released in 1915 by three major cycles which triumphantly announced a new creative period. With these cycles – *Myths*, *Metopes*, and *Songs of a Fairy Princess* – he reached full maturity as a composer, establishing the characteristic sound

worlds which were to be inhabited respectively by the violin, piano and soprano voice in his music of the war years. In these works he responded above all to modern French music. 'I shall never cease in the conviction', he wrote later, 'that a true and deep understanding of French music, of its content, its form and its further evolution, is one of the conditions for the development of our Polish music.' The influence of Debussy and Ravel is obvious enough in the textural surfaces of the 1915 cycles, particularly in Szymanowski's writing for piano. But it is these works' harmonic language above all that reveals the true extent of their indebtedness to French music. Two classes of harmony might be cited as evidence of this. The first is the dialogue Szymanowski established between tonal hierarchies and non-tonal symmetries such as the whole-tone scale, French sixth or octatonic scale: this characterises *The Lonely Moon* from *Songs of a Fairy Princess*. The second is the interplay of white-note and black-note patterns, often with the strong suggestion of conflicting pentatonic motives and an underlying tritonal bitonality (as in the first of *Myths* and second of *Metopes*).

Influences from Debussy, Ravel and late Skryabin are clearly responsible for much of the detailed working of Szymanowski's middle-period harmony. Yet, unlike his earlier music, the works of the war years remain at a safe distance from their models, drawing upon them judiciously and selectively. Two features in particular emphasize Szymanowski's independence of French music. The first signals his many years of close involvement with German late-Romantic music: there is a tendency towards a full-blooded, impassioned Romanticism, expressed technically in passages which return to a more traditional view of harmony as a means of shaping the phrase and directing it towards tonal goals, however temporary. Such passages are in marked contrast to the platforms of Impressionistic dissonance which surround them, and Szymanowski's middle-period music is in some ways a uniquely personal dialogue between these two worlds. The major orchestral works of the period, the First Violin Concerto and Third Symphony, demonstrate this duality well, and the composer's own remarks on the concerto suggest that he was aware of it. 'There is much that is new', he wrote, 'but also something of a return to the old'.

A second source of creative independence was that interior landscape of exotic imagery, material for dream and fantasy, which Szymanowski gradually formed from his nostalgic recollection of travels to Italy, Sicily and North Africa, and from his extensive reading about the history, geography and culture of Greece and the Arab lands. It was in part the strength of these allegorical worlds, in which the imagined might become momentarily concrete, that enabled him to absorb and transcend the musical influences he clearly needed, for the imagery itself, through its musical stylization, created a unique world of sound. The key to this lies in Szymanowski's surrender during these years to the Dionysian impulses of song and dance, both coloured by orientalisms and both refined and stylized to a point where modal and metrical norms respectively are often threatened. Many of the middle-period works are explicitly about song and dance – 'The Nightingale' from *Songs of a Fairy Princess*, the songs of Allah in *Songs of an Infatuated Muezzin*, 'Song of the Sirens' from *Metopes*, 'Don Juan's Serenade' from *Masks*, 'The Dance is Divine' from *Love Songs of Hafiz*, the garden dance in *Songs of a Fairy Princess*, the dance of the Phaecian

maidens in 'Nausicaa' from *Metopes*. Underlying these archetypal songs and dances it is possible to detect a dual impulse – a return to ancient cultural roots as a sane counterpart to the century's political and psychological traumas, and a parallel Nietzschean return to the 'vital life forces' sapped by an enervating civilization.

The Third Symphony, certainly the major work of these years, summarizes these tendencies. The violin and vocal melodies of the first part are really a single song, now hovering far above the richly dissonant harmonic background, now surging towards impassioned climaxes. The extended middle section, on the other hand, is a glorification of the dance – a series of clearly-defined tableaux which intercut in mosaic-like fashion. The characteristic melody of the symphony, and of other middle-period works, is quite different from anything in Debussy and Ravel. Closely associated with the soprano voice and the violin, and undoubtedly inspired by the voice of Stasia Szymanowska and violin playing of Kocharński, it is characterized by its chromatic flexibility and its richly decorative melisma. As such it evokes appropriately sophisticated harmonic supports, and these, as noted, are often indebted to French models. But the harmony, however complex, is always subordinated to the song. The distinctive, highly personal character of the songs and dances is enhanced, moreover, by the recurrence of specific fingerprints of style. These are often trivial enough in themselves, but they are woven so consistently into the fabric of the middle-period music that they acquire connotative values through cross-reference from one work to the next.

In some of the later works of the war years, notably the Third Piano Sonata and First String Quartet, there are indications that this interior landscape, however intrinsically beautiful, would fail to satisfy Szymanowski permanently. The intrusion of the events of 1917 destroyed it completely, leaving the composer creatively bankrupt. Against this background *King Roger* takes on special significance, dramatizing the crisis which Szymanowski experienced after 1917 and sublimating that crisis in musical terms. The theme of the opera is the conflict between the Christian church in medieval Sicily and a pagan creed of beauty and pleasure proclaimed by a young shepherd-prophet (fig.2). Roger reluctantly follows the Shepherd as a pilgrim, but in the end stands alone against his influence. This provides a framework for a Nietzschean reworking of Euripides in which Roger emerges 'strong enough for freedom', having overcome the enriching but dangerous Dionysian forces within himself. In the final act he pays homage to Dionysus but goes on to salute Apollo as the sun rises and the final curtain falls. This ending marked a crucial modification by Szymanowski himself of Iwaszkiewicz's original version of the libretto – a rejection, with obvious autobiographical resonance, of the hedonistic creed of the Shepherd as an end in itself. At the same time the opera makes clear the need for Dionysus, and in musical terms its richness lies precisely in the fact that the exoticisms of earlier works, far from being eliminated, are rather placed within a new and broader perspective.

By 1924, when *King Roger* was completed, Szymanowski's music had taken on a distinctly nationalist tone. It was above all the inspiration of Stravinsky that triggered off a new phase of creativity, suggesting new ways of treating folk materials which did not merely rehash the empty

provincial gestures of the past. *Słopiewnie* was the first product of the new influence, and the process of regeneration was completed by Szymanowski's growing interest in the exotic culture of the Tatra highlands, including its colourful folk music and dance. This Tatra music, with its primitive rhythmic energy, informed a great deal of the music of his final period, which he himself described as 'a new period in my creative life'. It is most obvious in the op.50 Mazurkas, a 20th-century response to Chopin, and in the ballet *Harnasie*, but it is also present in a more sublimated form in the Stabat mater (his most sustained attempt to recreate a 'lechitic' or ancient Polish quality), in the Second String Quartet and in two orchestral works, the distinctly Bartókian Second Violin Concerto and *Symphonie concertante* for piano and orchestra, both composed at the very end of his creative life.

In the nationalist climate of the 1920s many Polish artists managed to persuade themselves that the undoubted creative energy of Tatra culture was the residue of a once vital Polish style, suppressed elsewhere by political vicissitudes. Yet the real appeal of the region – for Szymanowski, and perhaps for others – was its exoticism, its existence as a world of presumed innocence and vitality which could stand muster as an alternative reality, again suggestive both of ancient roots and of Dionysian escape. This, rather more than Tatra's dubious capacity to speak for the nation, helped liberate Szymanowski from his creative paralysis. There was no phoney nationalism. The ideological input served here its legitimate and customary purpose, which is to trigger rather than determine the creative impulse, even if the composer himself may have assigned it greater privilege. And in this respect Szymanowski fell into line with more general developments in eastern central Europe in the early years of the century. Nationalism was indeed the essential agent of a musical 'awakening' throughout the region, but once awakened this music very soon entered the wider world.

Szymanowski, Karol

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Edition: *Karol Szymanowski: Dzieła*, ed. T. Chylińska (Kraków, Paris and Vienna, 1973–)
[s]

stage

op.

- Roland (op, collab. F. Szymanowski), 1898, lost
- Złocisty szczyt [The Golden Summit] (op, collab. F. Szymanowski), 1898, lost
- Loteria na mężów [Lottery for a Husband] (operetta, 3, J. Krzewiński-Maszyński), 1908–9, unperf. unpubd
- 25 Hagith (op, 1, F. Dörmann), 1912–13; Warsaw, 13 May 1922, unpubd
- 43 Mandragora (pantomime, 3 scenes, R. Bogusławski, L. Schiller, after Molière: *Le bourgeois gentilhomme*, Act 3), 1920, Warsaw, 15 June 1920
- 46 Król Roger [King Roger] (op, 3, J. Iwaszkiewicz, K. Szymanowski), 1920–24, Warsaw, 19 June 1926
- 51 Książ Patiomkin [Prince Potemkin] (incid. music to Act 5, T. Miciński), 1925, Warsaw, 6 March 1925
- 55 Harnasie (ballet-pantomime, 3, Iwaszkiewicz, J.M. Rytard), 1923–31, Prague,

11 May 1935

choral

- 37b Demeter (cant, Z. Szymanowska, after Euripides), A, female chorus, orch, 1917, reorchd 1924, Warsaw, 17 April 1931
- 39 Agave (cant, Szymanowska), A, female chorus, orch, 1917, inc.
- 53 Stabat mater (trans. J. Jankowski), solo vv, chorus, orch, 1925–6, Warsaw, 11 Jan 1929
- Pieśni kurpiowskie [Kurpie Songs], chorus, 1928–9
- 57 Veni creator (S. Wyspiański), S, chorus, org, orch, 1930, Warsaw, 7 Nov 1930
- 59 Litania do Marii Panny [Litany to the Virgin Mary] (J. Liebert), S, female chorus, orch, 1930–33, Warsaw, 13 Oct 1933

songs with orchestra

- 6 Salomé (J. Kasprowicz), S, orch, c1907, reorchd 1912
- 18 Penthesilea (Wyspiański), S, orch, 1908, Warsaw, 18 March 1910, reorchd 1912
- 26 Pieśni miłosne Hafiza [Love Songs of Hafiz] (trans. H. Bethge), lv, orch, Paris, 23 June 1925 [incl. op.24/1, 4, 5, orchd]
- 31 Pieśni księżniczki z baśni [Songs of a Fairy Princess] (Szymanowska), 1v, orch, 1933, Warsaw, 7 April 1933
- 42 Pieśni muezina szalonego [Songs of an Infatuated Muezzin] (J. Iwaszkiewicz), 1v, orch, 1934
- 46b Słopiewnie [Word Songs] (J. Tuwim), 1v, orch, 1928

songs with piano

- 2 Six Songs (K. Tetmajer), 1900–02
- 5 Three Fragments from Poems by Jan Kasprowicz, 1902
- 7 Łabędź [The Swan] (W. Berent), 1904
- 11 Four Songs (Miciński), 1904–05
- Pieśni polskie [Polish Songs], 1906
- 13 Five Songs (R. Dehmel, F. Bodenstedt, O.J. Bierbaum), 1905–07
- 17 Twelve Songs (R. Dehmel, G. Mombert, G. Falke, M. Greif), 1907
- 20 Six Songs (Miciński), 1909
- 22 Buntelieder (K. Bulcke, A. Paquet, E. Faktor, A. Ritter, R. Huch), 1910
- 24 Pieśni miłosne Hafiza [Love Songs of Hafiz] (trans. H. Bethge), 1911
- 31 Pieśni księżniczki z baśni [Songs of a Fairy Princess] (Szymanowska), 1915
- 32 Three Songs (D. Davidov), 1915
- 41 Four Songs (R. Tagore), 1918
- 42 Pieśni muezina szalonego [Songs of an Infatuated Muezzin] (Iwaszkiewicz), 1918
- Two Basque Songs, c1920, lost
- 46b Słopiewnie [Word Songs] (Tuwim), 1921
- 48 Three Lullabies (Iwaszkiewicz), 1922
- 49 Rymy dziecięce [Children's Rhymes] (K. Iłakowicz), 1922–3
- 54 Four Songs (J. Joyce), 1926
- Vocalise-étude, 1928
- 58 Pieśni kurpiowskie [Kurpie Songs], 1930–33

orchestral

- 12 Concert Overture, E, 1904–5, Warsaw, 6 Feb 1906, reorchd 1912–13
- 15 Symphony no.1, f, 1906–7, unpubd, part lost
- 19 Symphony no.2, B♭, 1909–10, Warsaw, 7 April 1911

27	Symphony no.3 'Pieśń o nocy' [The Song of the Night] (Jalāl ad-Dīn ar-Rūmī), T/S, chorus, orch, 1914–16, London, 24 Nov 1921
35	Violin Concerto no.1, 1916, Warsaw, 1 Nov 1922
60	Symphony no.4 (Symphonie concertante), pf, orch, 1932, Poznań, 9 Oct 1933
61	Violin Concerto no.2, 1933, Warsaw, 6 Oct 1933

chamber

9	Sonata, d, vn, pf, 1904, Warsaw, 19 April 1909
16	Piano Trio, 1907, destroyed
23	Romance, D, vn, pf, 1910, Warsaw, 8 April 1913
28	Nocturne and Tarantella, vn, pf, 1915
30	Mity [Myths]; Zrodło Aretuzy [The Fountain of Arethusa], Narcyz [Narcissus], Dryady i Pan [Dryads and Pan], vn, pf, 1915
37	String Quartet no.1, C, 1917, Warsaw, April 1924
40	Three Paganini Caprices, vn, pf, 1918, Elisavetgrad, 25 April 1918
52	Kołysanka [Lullaby] (La berceuse d'Aitacho Enia), vn, pf, 1925
56	String Quartet no.2, 1927, Paris, aut. 1929

piano

–	Sonata, g, 1898, lost
–	Sonata, f, 1898, lost
1	Nine Preludes, 1899–1900
3	Variations, b, 1901–3
4	Four Studies, 1900–02
8	Sonata no.1, c, 1903–4, Warsaw, 19 April 1907
10	Wariacje na polski temat ludowy [Variations on a Polish Folk Theme], b, 1900–04, Warsaw, 6 Feb 1906
14	Fantasy, 1905, Warsaw, 9 Feb 1906
–	Prelude and Fugue, c, 1905, 1909
21	Sonata no.2, A, 1910–11, Berlin, 1 Dec 1911
29	Metopy [Metopes]: Wyspa syren [Isle of the Sirens], Kalipso [Calypso], Nauzykaa [Nausicaa], 1915
33	Twelve Studies, 1916
34	Maski [Masks]; Szecherezada [Scheherezade], Blazen Tantris [Tantris the Clown], Serenada Don Juana [Don Juan's Serenade], 1915–16
36	Sonata no.3, 1917
–	Romantic Waltz, 1925
50	Twenty Mazurkas, 1924–6
–	Four Polish Dances: Polonaise, Cracovienne, Oberek, Mazur, 1926
62	Two Mazurkas, 1933–4, London, Nov 1934

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Szymański.

Polish family of organ builders. They were active in Warsaw between about 1861 and about 1920. Józef Szymański (1828–92) was apprenticed to Mateusz Mielczarski, and later succeeded him in Warsaw in 1869. Earlier, Józef had set up his own firm in Częstochowa in 1861. He continued to

build good organs in the tradition of Mielczarski, and is considered to be one of the best and most prolific organ builders in that part of Poland, producing more than 120 organs and winning gold medals in three consecutive national competitions. A measure of the quality of his instruments is that many of them are still in use in churches in the Warsaw area, for example Tarczyn (1872). Notable organs which are no longer extant include the sanctuary chapel, Jasna Góra (1874), St Hiacinth, Warsaw (1880), and the Długa Kościelna, (1881); the latter two were destroyed in World War II. All of his three sons – Mateusz, Jan and Antoni – followed in his footsteps, operating jointly for a time, then separately; together they took the total number of organs built by the family to nearly 300. A smaller percentage of these are ascribed to Jan (*d* 1909), whose organs still survive in several churches around Warsaw, including the Church of the Holy Spirit, Warsaw (1894), and Kutno (1896). Antoni (*d* 1920) was more prominent and prolific, and set up his own firm in Piotrków Trybunalski in 1878. Although rooted in the older tradition of the Warsaw school of Mielczarski and his father, he was open to new ideas in organ building and was one of the first Polish builders to introduce the cone-chest (c1880), tubular-pneumatic action (c1900), crescendo pedal (before 1900) and the swell-box (c1890). A good example of a 'modern' and durable organ by him is in the church of the Nuns of the Visitation, Warsaw. Built in 1909 it is still in good playing condition and displays fine tonal qualities, in spite of a subsequent shortening of two 16' pedal stops of cedar wood. A number of Antoni's organs were exported to Russia. Mateusz (*d* 1889) worked only with his father and never as an independent builder. For further information see J. Gołos: *Polskie organy i muzyka organowa* (Warsaw, 1972; Eng. trans., 1992, as *The Polish Organ, i: The Instrument and its History*).

JERZY GOŁOS

Szymański, Paweł

(*b* Warsaw, 28 Mar 1954). Polish composer. He studied composition with Kotoński and Baird at the Warsaw Academy of Music (1973–8) and with Haubenstock-Ramati in Vienna (1984–5). He then worked in Berlin on a scholarship from the Deutscher akademischer Austauschdienst (1987–8). He has won prizes at home (Polish Composers' Union award, 1993) and abroad (England, Germany, UNESCO) and has received many foreign commissions from 1986 onwards.

While still a student, he developed a highly individual style whose features, including repetitive motifs, contrapuntal layering and tonal structures (often based on the tritone), are revealed within a fractured continuum and with a cool and quirky regard for the gestural and instrumental conventions of earlier eras. Sonata (1982), for nine violins, doublebass and two percussion, is an excellent example: notwithstanding its partial origins in Szymanowski's *Mazurka* op.62 no.2 (it was written to commemorate the centenary of his predecessor's birth), its motivic fragments seem to spring from an otherwise unheard 18th-century passacaglia in a manner which is designed to tease the ear into involuntary participation in a musical jigsaw puzzle. His intentions are not, however, neo-classical; rather, he

emphatically exaggerates certain aspects of the past in creating what he and his fellow composer Krupowicz have called 'surconventionalism'.

Szymański's output includes a number of non-functional sacred pieces such as the impassioned, almost Romantic *4 Liturgical Pieces*, a strong contrast to the extreme asceticism of the later *Miserere*. Each piece, in its different way, demonstrates his ability to achieve a strong personal voice whilst alluding to or employing a range of stylistic means. Szymański's basic material dates most frequently from the Baroque era, although in reflective mode his textures often assume many of the properties of Renaissance fantasias. In some cases, as in the Sonata, he has referred to pre-existing material, such as the medieval melody 'L'homme armé' in *Lux aeterna*. In most cases, his music sublimates these sources and styles, sometimes approaching total abstraction, as in the impressionistic *A Study of Shade*. Nonetheless, he shows a mischievous streak in his more homophonic 'cut-and-paste' approach to Classical idioms in *Quasi una sinfonieta* and *Recalling a Serenade*.

While he maintains a fondness for sets of chamber miniatures (*Limeryki*, Five Pieces), his larger frameworks are typically binary: the *Gloria* is an early prototype, the Piano Concerto a more developed model. Characteristically, these two-part structures present a clear sequential dialectic between the active–passive, dynamic–reflective and vertical–linear, with a durational ratio between the two segments of approximately one to three. Although both sections are habitually created through canons, their full texture is rarely revealed; instead, Szymański proposes a perceptual duality, with the canonic material glimpsed only in a fragmentary manner or in sequences and imitations. In the sustained sections, he elongates the note-values of the canons out of recognition, gilding the slow-motion polyphony with glissandi, trills and quartertones (*Partitas*).

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(selective list)

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Orch: Partita I, 1976; Partita II, 1977–8; Partita III, amp hpd, orch, 1985–6; Partita IV, 1986; Through the looking glass ... I, chbr orch, 1987, 1994; A Study of Shade, chbr orch, 1989, version for full orch, 1992; Quasi una sinfonieta, chbr orch, 1990; Sixty-Odd Pages, chbr orch, 1991; 2 Studies, 1992 [incl. A Study of Shade]; Pf Conc., 1994; Muzyka filmowa, 1996

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